

About This Edition

The title, *Gateway to Italian Art Songs*, embraces what Italians call *musica vocale da camera*, that is, songs written for the home or concert hall, not for the church (*musica da chiesa*) or opera (*musica da teatro*).

The story of *musica vocale da camera* begins in the same time and place as the history of opera, with the often told story of the Camerata of Florence. This volume begins with the next generation, the cantata composers who flourished in Rome in the mid-1600s. The story continues with selections from the Baroque to the early 1900s. This is the first anthology that offers a “gateway” for singers to explore beyond the early music with which their study customarily begins into the Romantic songs of the *bel canto* composers and beyond.

Our constant goal—artistic communication with an audience—can only be accomplished when a singer clearly understands the message and meaning of the song. The commentary pages before each song help with the preparatory steps that should come before actual singing: translating and analyzing the text and researching the historical background of both text and music.

Because these songs come from manuscripts and from publishers in several countries it is necessary to impose uniformity on them without altering them significantly. Modern clefs are used, small note values are beamed together, and obvious misprints are corrected without any special notice.

Throughout the book, slurs are used in the modern way to indicate that a sung syllable extends over more than one note. In works composed after 1800 dotted slurs are used to show where composers placed slurs for other reasons, e.g., to show expressive legato, to mark breath phrasing, or to indicate a *portamento* between two notes.

If the original sources contain ornaments, they are reproduced exactly here. If they are ambiguous, the correct performance is suggested in a footnote. In the 1600s, singers may have improvised vocal ornaments more or less constantly and intuitively. However, historical sources state that *musica da camera* should be ornamented much less than operatic music. Certainly, composers after 1800 wrote out the ornaments they wanted, and one should seldom add more.

Tempo in Italian music are seldom metronomic, but metronome markings are suggested as starting points. Italian tempo and style markings are translated in an appendix at the back of the book.

Song texts have been edited for uniformity; spelling is modernized. In older sources words and syllables were often written carelessly or spaced incorrectly under the notes, resulting in inappropriate accentuation. Italian singers would simply correct such errors at sight, as they have been corrected here.

The first word of a line of verse is capitalized when it is printed in verse form, but not when the text is printed with music.

Old manuscripts typically had no more punctuation than a period at the end of the aria. Even in printed music, punctuation was not standardized before the 1900s. I have punctuated the texts in a modern style to clarify the meanings of the texts.

Some written punctuation signs stand for breaths but others do not. The difference is found only by reading the poem aloud. I have inserted two kinds of phrase markings above the vocal line:

- 1) √, where the musical line must be interrupted in order to articulate the text correctly;
- 2) ♪ where a breath may be taken if it is needed for convenience.

Practicing with the CDs

Coordinated with this book are two CDs containing all of the piano accompaniments, artistically recorded by Joan Thompson, pianist, under my close supervision. The performances are intended to be expressive and faithful to the composers’ wishes, while avoiding extreme interpretations that could be misleading to students. The recordings are a learning tool that is meant to be used until you have the opportunity to enjoy the collaboration of a live pianist. They cannot substitute for the excitement of interactive music making, and you should not feel that you must adhere to their exact tempos and nuances in your own real performances.

In songs without an introduction, you will hear your opening pitch played on the piano several times in the tempo of the first measure. Also, if there is a difficult entrance after a pause in the music, the piano may play the next notes of the voice part and then continue with the accompaniment.



Sources

The commentary before each song states where it was found (except for published songs that are in my personal collection). Thanks are due to the foundations and governments that maintain these treasures and to the staff members who helped me access them. In the commentaries, libraries are identified by their cities, as follows:

- Berlin: Staatsbibliothek preussischer Kulturbesitz, Musikabteilung;
- Brussels: Bibliothèque Royale Albert Ier;
- Budapest: Research Library for Music History, Franz Liszt Academy of Music;
- London: British Library;
- Los Angeles: University of California, Walter H. Rubsamen Music Library;
- Milan: Biblioteca del Conservatorio di Musica ‘Giuseppe Verdi,’ Dr. Agostina Laterza, librarian;
- Naples: Biblioteca del Conservatorio di San Pietro a Majella;
- New York: Mary Flagler Cary Music Collection of The Pierpont Morgan Library;
- Paris: Bibliothèque Nationale;
- Regensburg: Bischöfliche Zentralbibliothek;
- Rochester: Eastman School of Music Library;
- Rome: Biblioteca Musicale Governativa del Conservatorio di Musica di S. Cecilia;
- Vatican: Biblioteca Apostolica Vaticana;
- Vienna: Oesterreichische Nationalbibliothek.

Appreciation is also due to the Music Library of the University of Southern California, Rodney Rolfs, Librarian, where much basic reading was done.

Every writer about music must acknowledge the rich resources of *The New Grove Dictionary of Music and Musicians*. Another important reference work is known by the acronym of its publisher, UTET; its full name is *Dizionario enciclopedico universale della musica e dei musicisti* (Turin, 1985).

Acknowledgments

Joan Thompson, my wife, often passed up the usual pleasures of vacations in Paris and Rome. Instead, she shared in the excitement of discovering songs and spent hours copying scores by hand when we were not allowed to photocopy them. I am grateful for her unending enthusiasm and support, her musical insights, and her careful proof-reading and editorial suggestions.

Prof. Luigi Marzola of the Conservatorio di Musica ‘G. Verdi,’ Milan, worked closely with me to resolve questions about the phonetics and translations. His musical and linguistic insights were invaluable (but any errors that may remain are mine, not his).

Valuable musical insights came from harpsichordist Roswitha Klotz and cellist Udo Klotz, who performed the Rossi and Scarlatti cantatas with me in Regensburg, Germany.

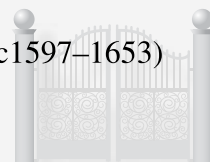
Among the talented professionals at Alfred Publishing Co., I would particularly like to acknowledge the guidance of Karen Surmani and the masterful layout design by Bruce Goldes.

If this *Gateway* is successful, it will awaken young singers’ curiosity and provide some of the necessary tools to explore more Italian art songs, especially reaching into the rich repertoire of the 1900s, the songs of Ottorino Respighi, Francesco Cilea, Barbara Giuranna, Luigi Dallapiccola and many others.

John Glenn Paton
Los Angeles

Anime voi

Luigi Rossi (c1597–1653)
/luːdʒi ɾɔːsi/



- aːnime voi ke seːte
1. Anime voi, che sete
 Souls you, who are
- daːlle fuːrije dabiːsɔ oppresːseɔnːnoːra
2. Dalle furie d'abisso oppresse ogn'ora,
 by-the Furies of-Abyss oppressed every-hour,
- kredeːte a me kredeːte
3. Credete a me, credete
 believe – me, believe
- ke kwel mal ke vakːkɔːra
4. Che quel mal che v'accora
 that that evil which you-afflicts
- ɛun ombra delːle peːne e del doloːre
5. È un ombra delle pene e del dolore
 is a shadow of-the pains and of-the sorrow
- ke dzeloːzo aːmator soːffre in amoːre
6. Che geloso amator soffre in amore.
 which jealous lover suffers in love.
- ki non sa ke kɔːza sjaː
7. Chi non sa che cosa sia
 Whoever does-not know what thing is
- dzeloziːa lo kjɛːda me
8. Gelosia, lo chied'a me;
 jealousy, it may-he-ask-of me;
- lo dimandi alːalma miːa
9. Lo dimandi all'alma mia,
 it he-may-ask of-the-soul mine,
- lo sapraː daːlla miːa fe
10. Lo saprà dalla mia fé,
 it he-will-know from my faith,
- ke diranno kuːn afːfanːno
11. Che diranno ch'un affanno,
 which will-say that-an anxiety,
- un tormento un krutːtfoːeterno
12. Un tormento, un cruccio eterno,
 a torment, a worry eternal,
- un purgatoːrjo alfin peːdːdzo ɛ d'inferno
13. Un purgatorio alfin peggio è d'inferno.
 a purgatory finally worse is than-hell.
- taːle apːpunto lo prɔːvo
14. Tale appunto lo provo
 Such, exactly, it I-experience
- kidolatrando uːna belta diviːna
15. Ch'idolatrando una beltà divina,
 because,-idolizing a beauty divine,
- io tɛːmo kɔnːni zgwardo
16. Io temo ch'ogni sguardo
 I fear that-every gaze
- damante insidjator non sia rapaːtʃe
17. D'amante insidiator non sia rapace
 of-love treacherous not might-be predatory
- per involar kwel bel ke si mi pjatʃe
18. Per involar quel bel che si mi piace.
 to abduct that beauty who so me pleases.
- mindfelozifːʃe unastro
19. M'ingelosisce un'astro,
 me-makes-jealous a-star,
- mi turba ɔnːni pjaneːta
20. Mi turba ogni pianeta.
 me upsets every planet.
- tɛːmo kil tʃɛːlo istesːso
21. Temo ch'il cielo istesso
 I-fear that-the Heaven itself
- non me lo tolga un di
22. Non me lo tolga un dí,
 not from-me takes-away one day,
- inːnamorato ankesːso
23. Innamorato anch'esso
 in-love, also-it,
- del bel ke mi ferì
24. Del bel che mi ferì.
 of-the beauty that me wounded.
- di kimɛːre di fantazme
25. Di chimere e di fantasme
 By chimeras and by fantasms
- ɔ la mente instupidiːta
26. Ho la mente instupidita;
 I-have a mind stunned;
- pjɛːno il kor di doːle e spazmi
27. Pieno ho il cor di doglie e spasmi;
 full I-have a heart with pains and spasms;
- sta fra krutːtʃi la miːa viːta
28. Sta fra crucci la mia vita.
 is between worries — my life.
- ɔnːnombra madombra
29. Ogn'ombra m'adombra,
 Every-shadow me-makes-suspicious,
- il kɔːre mabːbaːla
30. Il core m'abbaglia,
 the heart me-deludes,
- ne mai da me zgombra
31. Ne mai da me sgombra
 nor ever from me clears
- si fjeːra batːtaːla
32. Sì fiera battaglia.
 such fierce battle.
- onde kintormentarmi
33. Onde ch'intormentarmi
 Therefore, that to-torment-myself
- forseːkio diːkalfin in fjɔːki karmi
34. Fors'è ch'io dica alfin' in fiocchi carmi:
 perhaps-it-is I-say finally in feeble songs:
Chi non sa, etc.



Poetic Background

“You who know nothing about jealousy can learn from me. It is on my mind night and day.” Jealousy is one of the favorite topics of cantata texts, and this poem explores varying moods of jealousy in some detail.

Line 1: *sete*, an obsolete form of *siete*, has a closed vowel [e].

Line 2: *furie*, in Greek mythology, are three fearful winged females with snakes in their hair, who punish wrongdoers; *d'abisso* refers to Tartarus, where the Furies live, a place of punishment located below Hades.

Line 13: *peggio è d'inferno* is repeated, omitting the verb *è* once it has been expressed.

Line 18: *quel bel* is masculine, meaning “that which attracts by its beauty.” Although grammatically masculine, it refers to the beloved woman.

Lines 19–20: *astro...pianeta* refers to the beliefs of astrology, which was very popular in Rossi's time, that stars and planets are forces that can affect us.

Line 22: *lo* refers to *bel* in line 18, i.e., the woman.

Line 23: *anch'esso*, even Heaven.

Line 34: *carmi* (singular, *il carme*, from Latin *carmen*, song) are lyric poems.

Musical Background

The music of this splendid cantata mirrors a jealous person's constantly changing states of mind. The singer begins by calling the damned souls in Hell to witness that their pains are not as bad as the pains of a jealous lover. “*Soffre*” releases a torrent of scales (m11–13), before the principal aria, “*Chi non sa*” makes a calmer statement (m16). Another recitative (m39) begins quietly, quickly increases in intensity, and leads to a pair of movements (beginning in m54 and m63) that give vent to the lover's anger and resentment. In a brief recitative the singer says that he finds relief in singing, “*Chi non sa.*”

In 1646 Rossi visited Paris to write an opera for the royal court. At that time a gentleman in Paris sent a copy of “*Anime voi*” to a friend in Holland. We do not know whether Rossi had brought it with him or composed it in France. “*Anime voi*” has survived in at least 17 different manuscript sources, showing that many musicians admired it and were willing to pay to have copies made.

Three different copyists wrote the three sources used for this edition, and there are considerable differences between them. Inasmuch as Rossi may have written different versions himself, we do not have a single “original” version. The choices made here have worked well in performance.

Sources

(1) No. 1 in a manuscript collection entitled *Cantate di Rossi e Savioni*, II 3947, F. 2422, Brussels, call number. This major source contains 35 cantatas, including “*Dimmi, amor*” by Arcangelo Lori (included in *Italian Arias of the Baroque and Classical Eras* (Alfred Publishing Co., 1994).

(2) No. 3 in a manuscript collection, G885, Rome. This leather bound volume, stamped with a gold crest of sun and eagle, contains 25 works, including cantatas by Carlo Caproli, Giacomo Carissimi, and Savioni.

(3) No. 12 in a manuscript collection, Chigi Q.VII.99, Vatican (re-printed in *Italian Cantata in the Seventeenth Century*, vol. 1. New York: Garland, 1986). A parchment bound, exceptionally clear manuscript, containing 13 works. Composer's name: Luige [sic] Rossi.

Additional manuscripts were also examined at the Vatican and at the Biblioteca Casanatense, Rome.

All sources are for voice (soprano clef) and continuo. Key: C minor with a signature of one flat.

Anime voi

Poet unknown

Luigi Rossi

Realization by John Glenn Paton

(Range: A4–E5)

①

A - ni - me voi, — che se - te dal - le fu - rie d'a - bis - so op - pres - se o -

4

②

gn'o-ra, cre - de - te a me, — cre - de - te che quel mal che v'ac - co - ra

7

è un om - bra del - le pe - ne e del do - lo - re che ge -

- ① Recitatives are sung in a flexible tempo, following the emotions of the words. Relative note values should, however, be observed. In playing recitatives, the keyboard player may take many liberties, depending on the needs of the singer, the character of the instrument, and the acoustics of the room. Chords may be arpeggiated, enhanced or repeated, and bass notes may be doubled an octave below.
- ② *Appoggiaturas*: Stressed syllables are often sung one step higher than written, producing expressive dissonances. This occurs when there are two equal notes on the same pitch and the first one is stressed. Where an appoggiatura is recommended in this edition, the pitch named above the staff is to be sung instead of the printed note.

Translation: You souls who are constantly harried by the Furies of Hell, believe me: the evil that is afflicting you is only a suggestion of the pains and sorrow that