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# Introduction

## Antonio Bononcini's Career

For several decades the musical life of Antonio Maria Bononcini was closely intertwined with that of his equally musical elder brother, Giovanni. Giovanni (1670–1747) and Antonio (1677–1726) were the sons of the prominent Modenese theorist and composer Giovanni Maria Bononcini (1642–78), who died when the boys were ages eight and one respectively. By 1686 Antonio, like his brother, was a member of Giovanni Paolo Colonna's *scuola* at Bologna, where he also played in the orchestra of the Bolognese papal legate, Cardinal Benedetto Pamphili. Antonio's principal instrument appears to have been the cello. After he followed his brother to Rome, sometime after Giovanni had settled there in 1692, he was named first among Roman cellists,<sup>1</sup> and, by 1696, had become a member of the Congregazione di Santa Cecilia. His earliest dated composition, a *Laudate pueri* (19 February 1693) for soprano and basso continuo, features an elaborate cello solo, and his twelve sonatas for cello and basso continuo, from the same period, are among the earliest known examples of the genre.<sup>2</sup> Antonio seems to have written only one dramatic work for Rome, the brief, allegorical *La fama eroica* (1698), which praised the Venetian cardinal, Giorgio Cornaro.<sup>3</sup>

Following his brother yet again, Antonio moved to Vienna after Giovanni received a position at the court of Emperor Leopold I sometime in 1697. However, the date of Antonio's arrival in the imperial court and the extent

of his activities there before 1705 remain unknown.<sup>4</sup> The first mention of Antonio north of the Alps is found in Georg Philipp Telemann's autobiography, where Telemann reports that in 1702 he heard both Bononcinis play in the orchestra for Giovanni's *Polifemo*, premiered at the court of Queen Sophie Charlotte in Berlin,<sup>5</sup> where the brothers had traveled to escape the limited funding opportunities in Vienna brought on by the costly campaign in the War of the Spanish Succession.<sup>6</sup> The Bononcinis, as well as other artists who sojourned in Berlin, appear to have returned to Vienna by March 1703.

When Antonio began his service to the Habsburg emperor, he was still a young and little-known composer. He arrived in Vienna at a time when music at the Habsburg court was undergoing a significant transformation. The kapellmeister Antonio Draghi (1634–1700) had dominated musical activity in Vienna for nearly forty years.<sup>7</sup> During Draghi's leadership of the Hofmusik-kapelle, the style of Italian operas, oratorios, and cantatas underwent little change. As a result, Vienna lagged behind the stylistic innovations that were occurring in cities such as Venice, Rome, and Naples. During the first decade of the eighteenth century, a new generation of Italian composers brought the latest style to Vienna. These newcomers included the Veronese composer Carlo Agostino Badia (1672–1738), who was soon joined by Marc'Antonio Ziani (ca. 1653–1715), Attilio Ariosti

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1. See Lowell Lindgren, introduction to Antonio Bononcini, *Complete Sonatas for Violoncello and Basso Continuo*, Recent Researches in the Music of the Baroque Era, vol. 77 (Madison: A-R Editions, 1996), viii, <https://doi.org/10.31022/B077>.

2. The virtuosic cello obbligato parts in the first and last arias of Antonio's cantata *Mentre al novo apparir* (Vienna, Österreichische Nationalbibliothek, Mus.Hs.17607, fols. 55r–84r), written during his later years in Vienna, reveal his continued interest in featuring the cello as a prominent solo instrument. For more on Antonio's cello style, see Brent Wissick, "The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello 'Schools' of Bologna and Rome," *Journal of Seventeenth-Century Music* 12 (2006), [https://sscm-jscm.org/v12/no1/wissick.html#\\_edn1](https://sscm-jscm.org/v12/no1/wissick.html#_edn1).

3. See *The New Grove Dictionary of Music and Musicians*, 2nd ed. (hereafter *NG2*), s.v. "Bononcini, Antonio" (pp. 877–78), by Lowell Lindgren. His brother's celebrated opera *Il trionfo di Camilla* (1696) has often been falsely attributed to him. See Bononcini, *Complete Sonatas*, vii.

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4. No references to Antonio are given in Ludwig Ritter von Köchel, *Die kaiserlich Hof-Musikkapelle in Wien von 1563–1864* (Vienna: Beck, 1869; repr., Hildesheim: Georg Olms, 1976); in Herwig Knaus, *Die Musiker im Archivbestand des Kaiserlichen Obersthofmeisteramtes (1637–1705)*, 3 vols. (Vienna: Böhlau in Kommission, 1967–69); or in Herwig Knaus, "Die Musiker in den geheimen kaiserlichen Kammerzahlamtsrechnungsbüchern (1669, 1705–1711)," *Anzeiger der phil.-hist. Klasse der österreichischen Akademie der Wissenschaften* 106 (1969): 14–18.

5. Reported in Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), 359.

6. Antonio and Giovanni left Vienna sometime at the end of 1701 or the beginning of 1702, arriving at the court of the Prussian queen before 27 May 1702. See the letter from Sophie Charlotte to Baron Hans Caspar von Bothmer of Hanover in Richard Doebner, ed., *Briefe der Königin Sophie Charlotte von Preussen und der Kurfürstin Sophie von Hannover an hannoversche Diplomaten* (Leipzig: Hirzel, 1905), 19–21.

7. Concerning Draghi as a cantata composer, see Lawrence Bennett, *The Italian Cantata in Vienna: Entertainment in the Age of Absolutism* (Bloomington: Indiana University Press, 2013), 70–76.

# Texts and Translations

The spelling and orthography found in Mus.Hs.17587 are typical of early eighteenth-century style. For this edition, spelling, orthography, capitalization, and punctuation have been modernized. Most of the differences concern the standardization of accent marks. Thus, for example, the modern versions of the words *a*, *benché*, *ché*, *fa*, *ho*, *ma*, *no*, *perché*, *se*, *sì*, *tra*, *va*, and *vuò* have replaced the versions found in the manuscript: *à*, *benche*, *che*, *fà*, *hò*, *mà*, *nò*, *perche*, *sè*, *si*, *trà*, *và*, and *vuo*. Source abbreviations, such as *n* for *non* or a macron over a letter indicating a doubled consonant, have been tacitly realized. Translations are by Lucia Marchi.

## *Tutta fiamme, e tutta ardore*

Tutta fiamme, e tutta ardore  
Sento in me, che a poco a poco  
L'alma mia mancando va.

E pietoso il Dio d'Amore  
Se non temprà il suo gran foco  
Forse ancor m'ucciderà.

Se con un guardo solo  
Il bell'idolo mio  
Seppe accendermi in sen  
Fiamma sì grande, e che saria se poi  
A fissarsi per sempre  
Giunge, spero, i miei lumi a i lumi suoi?  
Tento, ma tento invano  
Volgere il piè lontano  
Dallo splendor di quelle  
Vaghe pupille belle  
Che con forza amorosa  
M'abbaglia i lumi.  
E il passo mio rattiene  
E mi astringe a soffrire  
Fra tante e tante pene  
Quel fiero ardor, che sì mi fa languire.

Un cor più tormentato  
Di questo cor non v'è.

Langue d'Amor piagato  
Senza sperar mercè.

## *Mentre in placido sonno*

Mentre in placido sonno,  
Stanchi da un lungo pianto,  
Gl'afflitti lumi miei predean riposo  
Clori apparir mi vidi in sogno accanto.  
E quando al seno mio  
Stringer la volsi, ella da me fugì:  
Tutto affannoso il core

I feel all inflamed and burning,  
to the point that, little by little,  
my soul is fainting.

If the merciful god of Love  
does not tame his great flame,  
I would probably die.

If my fair beloved was able  
to ignite such a flame in my breast  
with only a gaze,  
what would happen  
when my eyes will be joined forever  
to hers, as I hope?  
I try, but I try in vain  
to walk away from the splendor  
of those beautiful pupils,  
which blind my eyes  
with the force of love.  
And the cruel ardor  
that makes me suffer so much  
keeps me near her  
and forces me to languish  
among so many torments.

No other heart is  
more tormented than mine.

It suffers, wounded by Love,  
without hope for relief.

While my weary eyes,  
tired from long weeping,  
sought repose in placid sleep,  
Cloris appeared to me in my dream.  
And when I wanted to clasp her  
to my breast, she fled;  
with my heart troubled, I wake up,

# Tutta fiamme, e tutta ardore

## 1. [Aria]

*Cantabile*

Musical score for the first aria, featuring five staves: Flute 1, Flute 2, Bassoon, Soprano, and Basso continuo. The score is in 3/4 time and G major. The tempo is marked *Cantabile*. The first system (measures 1-4) shows the flute parts and bassoon with sixteenth-note patterns. The second system (measures 5-8) features extensive trills (*tr*) in the flute parts and sixteenth-note accompaniment in the bassoon and basso continuo. The third system (measures 9-12) continues the intricate flute and bassoon textures, with the basso continuo providing harmonic support through sixteenth-note figures.

## 2. [Recitative]

Soprano

Se con un guar-do so-lo il bel-l'i-do-lo mi-o sep-pe ac-cen-der-mi in

Basso continuo

4

S

sen fiam-ma sì gran-de, e che sa-ria se poi a fis-sar-si per sem-pre giun-

B.c.

7

S

-ge, spe-ro, i miei lu-mi a i lu-mi suoi? Ten-to, ma ten-to in-va-no vol-ge-re il piè lon-

B.c.

10

S

-ta-no dal-lo splen-dor di quel-le va-ghe pu-pil-le bel-le che con for-za a-mo-

B.c.

13

S

-ro-sa m'ab-ba-glia i lu-mi. E il pas-so mio rat-tie-ne e mi-a-strin-ge a sof-fri-re fra

B.c.

16

S

tan-te e tan-te pe-ne quel fie-ro ar-dor, che sì mi fa lan-gui- - re.

B.c.

*tr*

15

A

le ven- det- te di tut- te fa- rò col mio ri- go- re, né po- trà l'in- fe- de- le

B.c.

18

A

co- glier da que- sto sen d'a- mo- re, d'a- mo- re il mie- le.

B.c.

### 3. [Aria]

**Allegro**

Flute 1, 2

Bassoon

Alto

Basso continuo

4

Fl. 1, 2

Bn.

A

B.c.

# Critical Report

## Sources

The principal source for the six cantatas presented in this edition is Vienna, Österreichische Nationalbibliothek, Mus.Hs.17587 (hereafter MS 17587). MS 17587 is an elegantly copied, oblong manuscript with dimensions of 21.7 × 29.1 cm. It consists of ninety-four folios; the foliation in the manuscript is in modern pencil. Each page contains eight staves, which hold music for two flutes, voice, and basso continuo. Fragments of the bassoon part are written below the continuo part for the second aria of *Occhi, voi che mirate*. No imprints are found on the brown leather binding. The three-crescent watermarks (Heawood 866 and 868)<sup>1</sup> are typical of those found in many early eighteenth-century Viennese manuscripts. Three copyists prepared the manuscript: scribe no. 1 copied cantatas 1, 3, 4, and the opening of 6; scribe no. 2 prepared cantatas 2 and 5; and scribe no. 3 copied the conclusion of cantata 6 (fols. 81v–94v). (See plates 1–3.) Only the second and sixth cantatas of this set are attributed to Antonio; however, he is named as the composer of all six cantatas on the front binding (“CANTATE CON FLAUTI DI ANTONIO BONONCINI”).

Vienna, Österreichische Nationalbibliothek, Mus.Hs. 15931/7–9 (hereafter MS 15931) preserves the instrumental partbooks for flutes and bassoon, the latter of which lacks basso continuo figuration. Unlike MS 17587, the da capos are not written out, and when an aria is preceded by a recitative, the final line of the recitative is written as a textual cue before the aria.<sup>2</sup> The partbooks have been consulted as supplemental sources, except for Mus.Hs.15931/9, which has been used as the principal source for the bassoon part. The partbooks were copied by scribe no. 2 in MS 17587. An attribution to the composer (“Di Anto.<sup>o</sup> Bononcini”) is also found in the partbooks.

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1. Edward Heawood, *Watermarks: Mainly of the 17th and 18th Centuries* (Hilversum, Holland: Paper Publications Society, 1950).

2. In his catalog of the manuscripts in the Austrian National Library, Joseph Mantuani assumed that MS 15931 contained a completely different set of cantatas by Antonio Bononcini for which no complete scores remain. See Joseph Mantuani, ed., *Tabulae codicum manu scriptorum praeter Graecos et Orientales* (Vienna: C. Geroldi, 1897), 9:71.

## Editorial Methods

The ordering of the six cantatas and the movements within each cantata reflects the sources. The title of each cantata is taken from the first complete line of text. The movements within the cantatas have been numbered, and generic movement titles provided in brackets. The only independently notated instrumental ritornello, which occurs in *Mentre in placido sonno*, is combined with the aria that precedes it. Measure numbers are added, and they begin anew for each movement. Score order follows the principal source, with the bassoon part added below the flutes. English part names have been added tacitly. The soprano (C1) and alto (C3) clefs used for the original vocal parts have been changed to treble clefs. Double barlines are used to delineate arioso sections in recitatives and the independently notated ritornello. Barlines at the ends of movements have been tacitly modernized.

Tempo markings, key signatures, and time signatures are those found in the principal manuscript. If the principal manuscript lacks a tempo marking, it has been tacitly adopted from the partbooks. Tempo markings have been moved above the flute 1 part. Performance directives and section labels have been regularized. Original note values are retained in the edition, but when tied notes within a measure can be expressed with a single note value, the latter has been tacitly adopted. The only dynamic markings found in the sources are the abbreviations for *piano* (*p* or *p.<sup>o</sup>*); these have been tacitly regularized to *p* and the position standardized within each staff.

Stem directions, beaming patterns, rests, and rhythmic groupings of notes and rests have been made to conform to modern conventions. Commonly occurring scribal omissions (such as augmentation dots for rests and measure rests) have been added without comment. Triplet numerals have been placed at the beam side of note groupings, with the exception of those for the voice, which have been consistently moved above note groupings; after an established pattern, additional triplet numerals have been tacitly omitted. Placement of slurs and ties has been regularized. Where a slurred phrase begins or ends with tied notes, the slurs are extended to encompass ties. Slurs indicating triplet groupings are omitted without comment. When slurs are unclear, editorial judgment has been applied as to their length without comment. The trill symbol (*tr*) used in the source has