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Contents

Introduction

During the mid-seventeenth century, Italian poets and musicians—many of them active in and around Rome—developed a new type of vocal chamber music that would later receive the generic heading *cantata* (literally, a sung piece of music): a sectional setting of an Italian poem, normally on amorous themes for one or more solo voices and basso continuo accompaniment (with obbligato instruments featured only rarely).[1] This new genre grew out of the monodic vocal compositions of the early 1600s, which set either traditional poetic text forms (such as sonnets) in a predominantly recitational and declamatory style, with new music for each section, or more modern texts in strophic or near-strophic form, with the same or similar music for each stanza. An elite phenomenon that grew up in the rarefied culture of courts and academies, the cantata's elevated musical and poetic registers made it well suited to an environment in which learned conversation was cultivated.[2] At the same period, the Italian literary landscape was undergoing a radical change through the poetry of such writers as Gabriello Chiabrera, who "reformed" Italian poetry by using, and elevating, metrical structures that had previously been excluded from high literature:[3] in addition to the stylistically elevated and sanctioned *versi sciolti* (a free mixture of eleven- and seven-syllable lines), Chiabrera also used short lines with even numbers of syllables whose regular patterns of stressed syllables gave them a musical quality lacking in *versi sciolti* (whose accent patterns could vary widely). This type of verse became known as *poesia per musica*—poetry conceived for a musical setting.[4] Later, by the mid-seventeenth century, cantatas were usually based on newly composed texts that combined lines of differing length and metrical structure.[5] In a cultural milieu where contemporary thought on the text-music relationship emphasized the prosodically correct and rhetorically effective delivery of a text, texts of such differing types naturally received markedly different musical treatment from composers.[6] The structure of the poetry prompted certain musical choices, and composers, in turn, responded to the poetic structure of the texts in ways that were sometimes expected and sometimes not. Indeed, as recent scholarship has shown, the

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1. For a general overview of the early Italian cantata, see, for example, *MGG2,* Sachteil, s.v. "Kantate" (cols. 1705–20), by Reinmar Emans, et al. On its broader cultural context, see Margaret Murata, "Image and Eloquence: Secular Song," in *The Cambridge History of Seventeenth-Century Music,* ed. Tim Carter and John Butt (Cambridge: Cambridge University Press, 2005), 378–425.

2. On this topic, see Roger Freitas, "Singing and Playing: The Italian Cantata and the Rage for Wit," *Music & Letters* 82, no. 4 (2001): 509–42, https://doi.org/10.1093/ml/82.4.509. Cantata performance—including that of a scenic or theatrical nature—was at the center of learned gatherings at both courts and academies. See, for example, a letter of 1 March 1641 by Giovanni Bentivoglio, in which he writes that "I was, then, during one of these evenings, at the house of Signora Leonora [Baroni], and I remained there for five hours. I heard her singing, and there were most beautiful scenes" (Fui poi, una di queste sere, dalla signora Leonora, e ci stetti sino a cinqu'ore. La sentii cantare, e vi furono belissime [*sic*] scene; quoted in Dinko Fabris, *Mecenati e musici: Documenti sul patronato artistico dei Bentivoglio di Ferrara nell'epoca di Monteverdi (1585–1645)* [Lucca: LIM, 1999], 479 [document 1032]). On the cantatas composed by Marazzoli for an academy in Florence, see Elisa Goudriaan, "'Un recitativo per il signor Antonio con un scherzetto di un'arietta fatta fresca fresca': Marco Marazzoli, Giuseppe Vannucci and the Exchange of Music between Rome and Florence in the Correspondence of Marchese Filippo Niccolini," *Recercare* 25 (2013): 39–74.

3. Silke Leopold, *Al modo d'Orfeo: Dichtung und Musik im italienischen Sologesang des frühen 17. Jahrhunderts,* vol. 1, *Abhandlung* (Laaber: Laaber-Verlag, 1995), 47–68.

4. For examples of these two poetry types in early seventeenth-century Italian monody, compare the texts of Giulio Caccini's "Amarilli, mia bella" (by Alessandro Guarini; modern edition in Giulio Caccini, *Le nuove musiche,* ed. H. Wiley Hitchcock, Recent Researches in the Music of the Baroque Era, vol. 9, 2nd ed. [Middleton, Wis.: A-R Editions, 2009], xv, https://doi.org/10.31022/B009–2E), which is in regularly alternating seven- and eleven-syllable lines (*settenarii* and *endecasillabi*); and "Dalla porta d'oriente" (by Maria Menadori; modern edition in Giulio Caccini, *Nuove musiche e nuova maniera di scriverle (1614),* ed. H. Wiley Hitchcock, Recent Researches in the Music of the Baroque Era, vol. 28 [Madison, Wis.: A-R Editions, 1978], xxii–xxiii), which consists completely of eight-syllable lines (*ottonarii*). On the authorship of the text of "Amarilli," see Tim Carter, "Caccini's *Amarilli, mia bella:* Some Questions (and a Few Answers)," *Journal of the Royal Musical Association* 113 (1988): 250, n. 2, https://doi.org/10.1093/jrma/113.2.250.

5. See, for example, the text of Atto Melani's "Fileno, idolo mio," in Atto Melani, *Complete Cantatas,* ed. Roger Freitas, Collegium Musicum: Yale University, 2nd ser., vol. 15 (Middleton, Wis.: A-R Editions, 2006), xxvii, https://doi.org/10.31022/Y2–015. On the dating of Melani's compositional activity, see ibid., xii.

6. For example, "Amarilli, mia bella" is set as a declamatory madrigal and "Dalla porta d'oriente" as a strophic canzonetta; see Caccini, *Nuove musiche,* ed. Hitchcock, 33–34; and idem, *Nuove musiche e nuova maniera di scriverle,* ed. Hitchcock, 94–95.

Texts and Translations

The text of each cantata in this edition is taken from a single source. For cantatas that survive in more than one source, the text follows the primary musical source for each piece.[1] For the two settings of "Se nell'uscir di spene" (nos. 6 and 7), the text is given separately for each, in order to illustrate the different text treatment in the two settings. In all other cases, variant readings from concordant sources are reported in endnotes; when a reading from a concordant source corrects or improves a reading from the primary source, the former has been adopted in the edition instead. Minor variants in spelling (such as "pur'" instead of "pure," or "rubelli" instead of "ribelli") and simple spelling errors (such as "betà" for "beltà," or "no" for "non") are corrected tacitly.

Because none of Buti's cantata texts (except for "Mani altere e divine") are transmitted outside of their musical settings, their poetic structure must often be extrapolated from the musical setting. While this is a straightforward procedure for strophic canzonettas like "Vedermi fra catene" (no. 8) and "Filli mia s'intenerì" (no. 9), whose subsequent strophes are written out in their sources after the music, some reconstruction is required in most other cases, and more than one solution is possible.[2] Line division is generally extrapolated from rhyming words. For the cantatas transmitted in *Gr* and *Na* (nos. 1 and 5), which include labels designating different sections, the labels from those sources are reproduced in the edition. For *Amore malato* (no. 10) the parallel transmission in the printed libretto of *Amour malade* (see "Sources" in the critical report) has been consulted as a guide to poetic structure, though variant readings from this libretto are not recorded. Otherwise, the musical settings are taken as a guide: individual stanzas of strophic poems are presented separately, as are refrains and sections in structured verse occurring within recitative sections. (However, when such sections appear only sporadically within recitative sections, they are not distinguished editorially; see, e.g., "Or che pure ho potuto," no. 4.) In *Amore malato*, most major sections are labeled according to voicing in the source (e.g, *a 2, a 3*); such labels have been added editorially in brackets where missing.

For each text, "Poetic structure" provides a representation of the metrical and rhyme scheme, both to clarify the editorial reconstruction of the poetic structure and to illustrate the implications of that structure for the musical setting. Numbers indicate the syllable count of each line, letters indicate the rhyme scheme, and sections or stanzas are separated by semicolons. Lines with *tronco* endings are marked with a superscript letter *t* and *sdrucciolo* endings with a superscript letter *s*; the absence of a superscript letter implies a *piano* ending. Refrains consisting of a single line are marked in boldface and with capital letters; refrains of more than one line are also marked in boldface, with capital letters used only to indicate internal repetitions. In cases where one or more refrain lines are abbreviated or cued on a subsequent occurrence, they have been expanded tacitly. "Commentary" briefly describes the generic and formal characteristics of each text (see "The Texts" in the introduction for details), including any metrical or other peculiarities. "Notes" details differences between sources, which are ordered by line number; for details on the sources, see the critical report.

The orthography of the sources has been regularized as follows. Each line begins with a capital letter, and capitalization within lines follows modern practice, with proper names, names of allegorical figures, and names of deities capitalized. The use of accents and apostrophes has been modernized (e.g., "hà" becomes "ha," "ad'" becomes "ad"), as has consonantal doubling practice (e.g., "raggione" becomes "ragione") and the use of the letters *u* and *v* (e.g., "troui" becomes "trovi"). Archaic (etymological) *h*

1. Consolati, cor mio

Giacomo Carissimi

[Canto]

[Basso continuo]

Con- so- la- ti, cor mi- o, Con- so- la- ti, con-

-so- la- ti, cor mi- o, cor mi- o, Che se non tro- vi in bel- la

don- na fe- de, Co- sa a te non suc- ce- de Ch'av- ve- nu- ta pur sem- pre an- che non

si- a A chi pro- vò d'A- mor la ti- ran- ni- a? Mi- ra quel mar di pian- ti

Che fra tem- pe- ste al- tis- si- me di sde- gno Tut- to som- mer- ge l'a- mo- ro- so re- gno: Sol de' tra-

-di- ti a- man- ti Dal- le pu- pil- le u- scì- o. Con- so- la- ti, con-

9. Filli mia s'intenerì

Francesco Corbetta

[Canto]

Fil- li ___ mi- a s'in- te- ne- rì Al mio
In- giu- sti- zia mi ___ si ___ fa Che sia

[Basso]

Fil- li mi- a s'in- te- ne- rì Al mio pian- to,
In- giu- sti- zia mi si fa Che sia cer- to

[Guitar]

[Basso continuo]

4 3   ♭6 5

3

pian- to, al- la mi- mi- a ___ fé, Ed un ba- cio al- fin mi ___
cer- to il mio ___ mar- tir, E non sap- pia il mio gio-

al- la mia fé, Ed un ba- cio al- fin mi ___ diè, mi
il mio mar- tir, E non sap- pia il mio gio- ir, gio-

6   ♮

10. Amore malato

Amore, la Ragione, lo Sdegno, il Tempo con gli stromenti

Marco Marazzoli

Prima [strofa]

Violino 1
Violino 2
AMORE
LA RAGIONE — Non fa- te ru- mo- re, Non fa- te ru- mo- re, Ché po- co di-
LO SDEGNO
IL TEMPO
Liuto
[Basso continuo]

5
Rag. — -sco- sto, Of- fe- so nel co- re, Se n' gia- ce_in- di- spo- sto Il po- ve-
B.c.

8
Rag. — -ro_A- mo- re;___ Non fa- te ru- mo- re, no, no, no, no, Non fa-
B.c.

12
Rag. — -te ru- mo- re,_____ Non fa- te ru- mo- re!
B.c.

Per tan- to sof- fri- re, Or ge- li- do af- fet- to, Or cal- do mar-

-ti- re, Ca- du- to è in un let- to Con qual- che_____ fu- ro- re; Non

fa- te ru- mo- re,__ Non__ fa- te, non__ fa- - te__ ru- mo- re!

Critical Report

Sources

For source abbreviations, see "Abbreviations and Sigla."

Bo. "Recitativi e lamenti, arie di più parte, ariette e arie a due voci di diversi autori." Reggio Emilia, Count of Rolo da Sesso, ca. 1641–49.[1] Manuscript of forty-nine cantatas, all copied by the same hand, whose composers and poets are indexed (probably by the copyist) at the beginning of the manuscript.

Co. Francesco Corbetta, *La guitarre royale dediée au Roy de la Grande Bretagne composée par Francisque Corbette* (Paris: Hierosme Bonneüil, 1671). Printed collection of 105 guitar pieces, as well as four songs arranged for voices, guitar, and basso continuo.

Ev. Italy, Rome?, probably before 1660–70. Manuscript of thirty-nine cantatas, mostly by composers working in Rome, and mostly in a single hand, with two cantatas, the attributions to composers, and an index added by a second hand.[2]

Gr. "Augustini Dantis, 1664." Rome, 1664. Manuscript of forty-three cantatas in a single hand, with a partial index.[3]

Is$_1$. Italy, ca. 1670–80. Manuscript of sixty-one compositions.

Is$_2$. Italy, ca. 1670–80. Manuscript fragment of six cantatas.

Mo. "Carissimi Giacomo. Cantata a sola voce di soprano, con b.c. (Consola il suo cuore a soffrire) 'Consolati cuor mio.' Poesia del Buti." Italy?, 17th century?

Manuscript of one cantata ("Consolati cor mio," no. 1 in this edition).

Na. Italy?, ca. 1646–53 and later. Manuscript of thirty-eight cantatas in various hands.

Ox. England, probably late seventeenth century. Manuscript of sixty cantatas copied by Henry Aldrich, with index on front flyleaves.

Pa$_1$. Rome, before 1655. Manuscript of forty-seven cantatas in a single hand, with index of composers and poets.

Pa$_2$. Rome, before 1655. Manuscript of fifty cantatas in a single hand, with a few occurrences of other hands in the index of composers and poets.

Pa$_3$. Rome, ca. 1655–70. Manuscript of twelve cantatas in a single hand, with partial index.

Pa$_4$. Rome, ca. 1655–70. Manuscript of forty-five cantatas in a single hand, with partial index.

Ro$_1$. Rome, before 1656. Manuscript of thirty-nine cantatas in one primary hand with appearances of a secondary hand (identified as that of Marc'Antonio Pasqualini).[4]

Ro$_2$. Rome, ca. 1641–45. Manuscript of thirty-three cantatas in a single hand (identified as that of Luigi Rossi).[5]

Ro$_3$. Italy and France, 1639–70. Manuscript binder's volume of letters from Francesco Buti to Antonio Barberini, including some of Buti's poems.

Ro$_4$. Rome, second half of the seventeenth century. Manuscript of nineteen cantatas.

Ro$_5$. "Cantate diverse libro secondo." Rome, 1655–56. Autograph manuscript collection of fifteen cantatas by Marco Marazzoli.

Vi. Loreto Vittori, *Arie a voce sola del cavalier Loreto Vittorii musico della Cappella Pontificia dedicate alla Illustrissima et Eccellentissima Signora Donna Olimpia Aldobrandini Panfili Prencipesa di Rosano, etc.* (Venice: Alessandro

1. According to Margaret Murata, "The Earliest Sources of the Roman Cantata," paper presented at the International Conference on Baroque Music, Cremona 2018; and private communication. See also idem, "The Score on the Shelf: Valuing the Anonymous and Unheard," in *Musical Text as Ritual Object,* ed. Hendrik Schulze (Brepols: Turnhout, 2015), 204.

2. See William V. Porter, "Northwestern University's Seventeenth-Century Manuscript of Roman Cantatas," in *Essays in Honor of John F. Ohl: A Compendium of American Musicology,* ed. Enrique Alberto Arias (Evanston, Ill.: Northwestern University Press, 2001), 92–121.

3. See Teresa M. Gialdroni, "Nuove fonti per la cantata romana del Seicento: Tracce di una inedita committenza," in *La fortuna di Roma: Italienische Kantaten und römische Aristokratie um 1700; Cantate italiane e aristocrazia romana intorno il 1700,* ed. Berthold Over (Kassel: Merseburger, 2016), 96–97.

4. Lowell Lindgren and Margaret Murata, *The Barberini Manuscripts of Music* (Vatican City: Biblioteca Apostolica Vatciana, 2018), 339–44.

5. Ibid., 504–8.