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## Poetical Mottos in Tartini's Concertos – the Latest Concordances and Questions

An original characteristic of Tartini's instrumental works is the presence of Italian poetical mottos included in more than 70 of his compositions. The authors of the first monographs on his concertos and sonatas – Minos Dounias<sup>1</sup> and Paul Brainard<sup>2</sup> – had already drawn attention to this feature. In recent years this question was explored by a group of researchers mainly linked to the University of Padua. A number of seminars and conferences resulted in publications by Maddalena Pietrabiasi and Alessio Ruffatti, Sergio Durante and Alessandro Zattarin<sup>3</sup>. These publications presented newly-discovered concordances of the text incipits used by Tartini, discussed their probable functions and

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<sup>1</sup> Minos DOUNIAS, *Die Violinkonzerte Giuseppe Tartinis als Ausdruck einer Künstlerpersönlichkeit und einer Kulturepoche. Mit vielen Notenbeispielen und einem thematischen Verzeichnis* (Wolfenbüttel, Berlin: Mösel, 1935).

<sup>2</sup> Paul BRAINARD, *Die Violinsonaten Giuseppe Tartinis* (Göttingen: s.n., 1959).

<sup>3</sup> Alessio RUFFATTI, Maddalena PIETRABIASI, "Motti Tartiniani: nuove concordanze, nuovi problemi" in: *Tartini. Il tempo e le opere*, eds. Andrea Bombi, Maria Nevilla Massaro (Bologna: Il Mulino, 1994), 389–394; Sergio DURANTE, "Tartini and his texts", in: *The century of Bach and Mozart. Perspectives on historiography, composition, theory and performance*, eds. Sean Gallagher, Thomas Forest Kelly (Cambridge (MA): Harvard University Press, 2008) (Harvard Publications in Music 22), 145–186; Alessandro ZATTARIN, "Vidi in sogno un guerrier: Tasso, Metastasio e altri fantasmi nelle sonate a violino solo di Giuseppe Tartini", *Ad Parnassum* 11, no. 22 (October 2013): 151–159.

the nature of the sources from which the composers drew them, as well as the varying degrees of certainty regarding these concordances. Guido Viverit, a member of the same community, in 2013 discovered three new mottos in the autographs of concertos D.59, D.70 and a draft of an unknown concerto<sup>4</sup>. The question of poetical mottos used by Tartini was also touched on by Pierpaolo Polzonetti<sup>5</sup>, Cesare Fertonani when discussing musical symbolism in Vivaldi's concertos<sup>6</sup>, and Daniel Hertz did so in his monograph on the galant style<sup>7</sup>. For my part, I would like just to add a few new concordances and also verify those proposed earlier.

As has already been shown in the works mentioned above, alongside poetical texts taken from cantatas and operas, in his sonatas Tartini also drew inspiration from the great epic poem by Torquato Tasso. In light of the essay by Count Francesco Algarotti (*Saggio sopra l'opera in musica*, Livorno 1763), Tartini was also supposed to have drawn on the works of Francesco Petrarca, the poet who some centuries earlier settled on the Eugean Hills in Arca not far from Padua. Looking for concordances for the nearly 20 text incipits which remain unidentified and which were placed by Tartini in various movements of his concertos, I compared them to Petrarch's *Canzoniere* as well as Tasso's *La Gerusalemme liberata* and *Orlando furioso* by Lodovico Ariosto. This search did not produce positive results<sup>8</sup>; those came only when I reached for texts by Pietro Metastasio and other authors of librettos for operas and cantatas.

The puzzling motto *Il crudel*, placed in the finale of concerto D.21<sup>9</sup>, most probably came from the same libretto, *Artaserse* (Teatro San Gio-

<sup>4</sup> The mottos in question are: *O pecorelle mie fuggite il rio perché col pianto mio s'avelenò, Senti la tortorella* and *Ritorna al prato il fior, ritorna o dolce amor e me consola*. I would like to express here my warm gratitude to my colleague from Padua for sharing this information with me prior to the publication of his article.

<sup>5</sup> Pierpaolo POLZONETTI, *Tartini e la musica secondo la natura* (Lucca: LIM, 2001), 37, 90, 91; IDEM, "Tartini and the tongue of Saint Anthony", *Journal of the American Musicological Society* 67 no.2 (Summer 2014): 466–474.

<sup>6</sup> Cesare FERTONANI, *Antonio Vivaldi: la simbologia musicale nei concerti a programma* (Pordenone: Studio Tesi, 1992) (*L'arte della fuga* 29), 35–36.

<sup>7</sup> Daniel HEARTZ, *Music in European capitals. The galant style 1720–1780* (New York, London: Norton & Company, 2003), 227–228.

<sup>8</sup> About the negative result of Tartini's use of Petrarch texts see also Pierluigi PETROBELLI, *Tartini, le sue idee e il suo tempo* (Lucca: LIM, 1992), 64; DURANTE, "Tartini and his texts", 148.

<sup>9</sup> For this and all the other mottos see Table 1 at the end of this article.

vanni Grisostomo, Venice 1730) by Metastasio<sup>10</sup>, from which Tartini also took the quotation for the middle movement of concerto D.14 (*Per pietà bell'idol mio*) and perhaps for the movement which opens concerto D.83 (*Moro che pena*)<sup>11</sup>. As has already been noted by Durante, Pietrabiasi and Ruffati, not all the text concordances can be established with one-hundred percent certainty, since Tartini sometimes probably wrote his mottos from memory<sup>12</sup>, changing their original wording to a greater or lesser extent. This is the situation we encounter in the case of the incipit *Ombra diletta anch'io* from the second movement of concerto D.44. It is extremely close to the most famous aria, *Ombra fedele anch'io*, from *Idaspe* (Teatro San Giovanni Grisostomo, Venice 1730) by Giovanni Pietro Candi to music by Riccardo Broschi<sup>13</sup>. The still unidentified verse accompanying the middle movement of concerto D.73 begins with the words *Se regna inde quest'alma*. In the libretto of *Costanza e fortezza* by Pietro Pariati to music by Johann Joseph Fux (Hradčany castle, Prague 1723) the word „inde” is replaced by „in su”, and the phrase which follows, *il tuo semblante vieni a regnar ancor sopra il mio trono*, leaves no doubt as to the correspondence between the two texts<sup>14</sup>. The motto *Bagna le piume in Lete o placido sonno*, placed in the middle movement of concerto D.56, came surely from Francesco Silvani's libretto *Il duello d'amore e di vendetta* (Teatro San Salvatore, Venice 1700)

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<sup>10</sup> Pietro METASTASIO, *Artaserse*, I, 1 (Arbace): “Non sono o cara il crudel non son io. Serse è il tiranno, l'ingiusto è il padre tuo”.

<sup>11</sup> For quotations of these two mottos see DURANTE, “Tartini and his texts”, 179.

<sup>12</sup> On two occasions Tartini used in his concertos a motto taken from the third strophe of the canzonetta *Solitario bosco ombroso* by Paolo ROLLI from his *Canzonette e cantate* (London: Edlin, 1727). In eighteenth-century Europe this musical ode was enormously popular; suffice to say that the mother of the young Johann Wolfgang Goethe sang it to him from memory. It was also set to music by numerous composers from different countries.

<sup>13</sup> Giovanni Pietro CANDI, *Idaspe*, II, 11 (Dario): “Ombra fedele anch'io sul margine di Lete seguir vò l'Idol mio che tanto adoro. Che bella gioia è questa ch'a consolar sen resta il mio martoro”. Sergio DURANTE (“Tartini and his texts”, 179) is of the opinion that this might be *Ombra diletta del caro sposo* from Antonio SALVI's *Andromaca* with music by Leonardo LEO (Teatro San Carlo, Naples 1742) or Antonio SACCHINI (Teatro San Carlo, Naples 1761).

<sup>14</sup> Pietro PARIATI, *Costanza e fortezza*, I, 5 (Porsenna): “Se regna in su quest'alma il tuo semblante, vieni a regnar ancor sopra il mio trono. Virtù, se non amor, te faccia amante, e a l'or nemico a Roma io più non sono”.

to music by Marc'Antonio Ziani<sup>15</sup>. Although Tartini's motto follows in a slightly different way (*e me le spargi in volto, e me le spargi in sen*), comparing to the original (*e me ne spargi il ciglio*), obviously the quotation comes from Silvani's text. The list of the most recent, confirmed concordances, closes with that from the middle movement of concerto D.125 with the motto *Lascia ch'io dica addio*, from the libretto by Giovanni Domenico Pioli and Giuseppe Papis for the opera *L'amor volubile e tiranno* (Teatro di San Bartolomeo, Naples 1709) by Alessandro Scarlatti<sup>16</sup>.

In the remaining cases the latest concordances are not quite so certain. The possibility that they are accurate is based on the assumption that Tartini's memory of the literary originals of his mottos underwent significant transformations. This is the situation regarding the middle movement of concerto D.59 and the motto *O pecorelle mie fuggite il rio perché col pianto mio s'avelenò* [my underscoring], discovered by Viverit. A similar anonymous incipit opens cantata A.248 *Pecorelle che pascete, non bevete a questo rio perché col pianto mio s'intorbidò* by Benedetto Marcello<sup>17</sup>. Also the motto which accompanies the second movement of concerto D.96, *A rivi a fonti a fiumi correte, amare lagrime, sin tanto che consumi l'acerbo mio dolor*, has a great deal in common with the recitative *Correte a rivi a fiumi amare lagrime tolto da me lo sposo* from *Venceslao* (Hoftheater, Vienna 1725) by Apostolo Zeno to music by Antonio Caldara<sup>18</sup>.

<sup>15</sup> Francesco SILVANI, *Il duello d'amore e di vendetta*, I, 10 (Rodrigo): "Bagna le piume in Lete placido sonno, a me ne spargi il ciglio. In grembo à la vittoria coronato di gloria ne la fronte del rè dorma il consiglio".

<sup>16</sup> Giovanni Domenico PIOLI and Giuseppe PAPIS, *L'amor volubile e tiranno*, I, 5 (Elmira): "Lascia ch'io dica addio al caro albergo mio al praticello. E con un guardo solo dia pegno del mio duolo a la capanna, al bosco, e al ruscello". In the case of using the same motto in the first movement of sonata B.E2, Sergio DURANTE ("Tartini and his texts", 176) says that this incipit comes from the *Aria con violini all'unisoni* set in 1710 (I-Nc, Ms. Cantate 266), but gives the author of the text as unknown.

<sup>17</sup> The entire text of the opening aria ends significantly with the same verb as in the motto: "*Pecorelle che pascete, non bevete a questo rio perché col pianto mio s'intorbidò. Pastorelle innamorate non possate in questi fiori perché coi miei dolori amor gl'avelenò*".

<sup>18</sup> Apostolo ZENO, *Venceslao*, IV, 8 (Lucinda): "Correte a rivi a fiumi amare lagrime tolto da me lo sposo ha l'ultimo congedo. Più non lo rivedrò. Barbaro padre! Miserabile figlio! Ingiusti numi! Su lagrime, correte a rivi, a fiumi. Ma che giova qui'l pianto? A l'armi, a l'armi. Giacchè tutto disperì, tutto ardisci, o Lucinda. Apriti a forza ne la reggia l'ingresso. Ecco già parmi di svenare il tiranno, di dar morte a' custodi, di dar vita al mio sposo, e di abbracciarlo fuori di ceppi. Ahi! Dove son? Che parlo?"

Following the trail marked out by Durante one could also provide a number of probable concordances where textual deviations from Tartini's mottos are much greater. In the case of the very brief motto *Quando mai* from the middle movement of concerto D.70 we do not know whether Tartini confused the words *Quando* and *Quanto*, since he used the motto *Quanto mai felici siete innocenti pastorelle, che in amor non conoscete altra legge che l'amor*, taken from Metastasio (*Ezio*, I, 7), on two occasions in sonatas (B.G2/iii, B.H1/i<sup>19</sup>), but he never used the motto *Quando mai*. At that time arias beginning with the words *Quando mai* were very numerous, hence looking for the right inspiration of Tartini's motto is most likely doomed to failure, unless we find clear indications in the setting. A particularly interesting case in the context of a possible source of Tartini's quotation is *Quando mai verrà quel giorno* from *L'Estro poetico-armonico* by Benedetto Marcello, since its text is a paraphrase of psalm 13 by the Venetian writer Girolamo Ascanio Giustiniani<sup>20</sup>. This would be an example of a quotation from a religious text. A similar level of uncertainty is presented by concordances for the middle movement of concerto D.118b, with the motto *Non sospirar, non piangere o caro di questo animo, tormento dolce, amabile, che mi trafigge il cor*. Apart from the shared beginning, the texts given in the table of concordances differ very considerably in what follows. However, what is of interest is that doubtful textual concordances of this kind concern works of vocal composers in whose cases we can point to quite definite convergences on a number of other occasions – composers such as Alessandro Scarlatti, Giuseppe Bononcini, Benedetto Marcello and Emanuele Astorga.

The presence in the concordances of the poetical mottos used by Tartini of the names of so many diverse poets and composers immediately brings to mind the question (also posed by Durante<sup>21</sup>) of the nature of the literary material consulted by the composer. Did he only use published librettos or other poetical texts, or librettos of operas he had personally heard or in which he had performed, or perhaps their music scores? It seems that in many cases the borrowed mottos come from operas in the staging of which

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<sup>19</sup> Small Roman numerals after Brainard's or Dounias's catalogue number indicate the movement of the sonata or the concerto.

<sup>20</sup> Benedetto MARCELLO, *L'Estro poetico-armonico. Parafrasi sopra i primi venticinque salmi*, tomo secondo, *Salmo decimoterzo a due bassi* (Venezia: Lovisa, 1724), CXXXV: "Quando mai verrà quel giorno che dal monte di Sionne la salute sospirata vegga scendere Israele".

<sup>21</sup> Cf. DURANTE, "Tartini and his texts", 151.

Tartini was involved either as a listener or as a violinist in the orchestra. An excellent example of this is the opera *Costanza e fortezza* by Fux with libretto by Pariati, staged on 28 August 1723 in Prague in Hradčany on the occasion of the coronation of Emperor Charles VI as king of Bohemia. It was specifically for these celebrations that the composer was brought from Padua through the intervention of his friend, cellist Antonio Vandini. As we know, Tartini stayed there for three years. During the premiere in Prague the ailing Fux was replaced by Antonio Caldara. His opera *Venceslao* was staged on 4 November 1725 at the Viennese *Hoftheater*, and Tartini might have heard it, since at that time he was in the service of the chancellor of the imperial court, Franz Ferdinand Kinsky. After returning to Padua the composer took his mottos from as many as three arias from *Demofonte* (1733) by Caldara<sup>22</sup>. While throughout most of his life Tartini worked in the ensemble of the Basilica of St Anthony in Padua, he did not give up playing in operatic orchestras and various kinds of music academies in Venice, Bologna, Ferrara, Parma and Padua itself. Taking this into account, we cannot exclude the possibility that he played in such operas as *Orlando finto pazzo* by Antonio Vivaldi (Teatro San Angelo, Venice 1714)<sup>23</sup>, *Ezio* by Nicolo Porpora (Teatro San Giovanni Grisostomo, Venice 1728)<sup>24</sup>, *Artaserse* by Johann Adolf Hasse (Teatro San Giovanni Grisostomo, Venice 1730)<sup>25</sup>, *Idaspe* by Riccardo Broschi (Teatro San Giovanni Grisostomo, Venice 1730)<sup>26</sup>, *Nitocri* by Giuseppe Sellitto (Teatro San Giovanni Grisostomo, Venice 1733)<sup>27</sup> and *Sesostri* by Baldassare Galuppi (Teatro San Benedetto, Venice 1757)<sup>28</sup>.

The mottos taken from operas by Metastasio, the poet whose name appears most frequently in the table of concordances<sup>29</sup>, may have been taken by Tartini not from editions of the librettos, but from the six-volume edition *Opere drammatiche, oratori sacri e poesie liriche* (Rome 1737)<sup>30</sup>. He may have adopted

<sup>22</sup> Cf. Table 1, items 4, 5, 31.

<sup>23</sup> Cf. Table 1, item 3.

<sup>24</sup> Cf. Table 1, item 26.

<sup>25</sup> Cf. Table 1, items 6, 11, 30.

<sup>26</sup> Cf. Table 1, item 14.

<sup>27</sup> Cf. Table 1, item 28.

<sup>28</sup> Cf. Table 1, item 37.

<sup>29</sup> Cf. Table 1, items 4–6, 11, 26, 29–31.

<sup>30</sup> Pietro METASTASIO, *Opere drammatiche, oratori sacri e poesie liriche*, vol. 1 (Roma: Zempel, 1737), 5, 13, 71 (*Artaserse*); vol. 2, 82 (*Ezio*); vol. 3, 128 (*Catone in Utica*), 317, 319, 341 (*Demofonte*).

a similar course in the case of the motto *La mia Filli il mio bel foco*<sup>31</sup>, which opens the third strophe of *Canzonetta II „Solitario bosco ombroso”* by Paolo Rolli, originally published in London in 1727<sup>32</sup>. Tartini may have been more likely to take it from the edition of the poet's collected works – *Poetici componimenti* (Venice 1753)<sup>33</sup>. However, it is quite possible that he became acquainted with this text through a musical version of that ode, extraordinarily popular in his day, that is not known to us today. Undoubtedly Tartini took mottos from the scores of unpublished librettos of cantatas, most of them by anonymous authors<sup>34</sup>. It is also possible that the source of Tartini's literary quotations was some anthology of arias from operas and cantatas in his possession. A cursory examination of the contents of just a few of the very numerous and popular 18th-century anthologies shows that sometimes even one volume contains a number of works with incipits familiar from Tartini's mottos<sup>35</sup>.

An examination of the table of concordances of the poetic mottos from Tartini's concertos demonstrates his strong preference for the arcadian poets: Pietro Metastasio, Apostolo Zenò, Pietro Pariati, Paolo Rolli and Silvio Stampiglia<sup>36</sup>. In one case the composer reached for a libretto by a writer from Padua, Giovanni Pietro Candi<sup>37</sup>. The content and style of some of the texts which accompany Tartini's concertos (D.2/i, D.17/iii, D.67/ii) indicate that they may

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<sup>31</sup> Cf. Table 1, items 12 and 23.

<sup>32</sup> PAOLO ROLLI, *Di canzonette e di cantate libri due* (London: Edlin, 1727), 3.

<sup>33</sup> PAOLO ROLLI, *Poetici componimenti* (Venezia: Tevèrnin, 1753), 45.

<sup>34</sup> Cf. Table 1, items 7, 15, 17–22, 26, 33, 36, 37.

<sup>35</sup> E.g., in MS 12 from the Jean Gray Hargrove Music Library – University of California (US-BEm) we find both the arias *Pecorelle che pascete* by Marcello and *Se mai saprai* by Bononcini. Another anthology (H-Bb, 1577) with the self-explanatory title *Scuole di Canto del Signore Giuseppe Porsile* contains *Quando mai* by Astorga and *Se mai saprai* by Bononcini.

<sup>36</sup> PIETRO METASTASIO, *Artaserse, Ezio, Catone in Utica, Demofonte*; APOSTOLO ZENÒ, *Venceslao, dramma da rappresentarsi per musica nel Teatro Grimani in San Gio: Grisostomo* (Venezia: Rossetti, 1703 (to Carlo Francesco Pollarolo's music); APOSTOLO ZENÒ, *Nitocri, Königin in Egypten* (Wien: Ghelen, 1722) (to Antonio Caldara's music); PIETRO PARIATI, *Costanza e fortezza, festa teatrale per musica da rappresentarsi nel reale castello di Praga* (Wien: Ghelen, 1723) (to Johann Joseph Fux's music); PIETRO PARIATI, *Sesostri re di Egitto, drama per musica da rappresentarsi nel Teatro Tron di San Cassano* (Venezia: Rossetti, 1710) (to Francesco Gasparini's music); PAOLO ROLLI, *Solitario bosco ombroso*; SILVIO STAMPIGLIA, *L'Etearco, drama per musica rappres. alle Sac. Ces. Reali Maestà* (Wien: Heredi Cosmeroviani della Stamperia di S.M.C., 1707) (to Giovanni Bononcini's music).

<sup>37</sup> GIOVANNI PIETRO CANDI, *Idaspe. Drama per musica da rappresentarsi nel famosissimo Teatro Grimani di San Gio: Grisostomo* (Venezia: Buonarigo, 1730) (to Riccardo Broschi's music).

have come from religious works not familiar to us today. The composer liked to enter in his notebook various prayers and moral maxims.

On a number of occasions the same text or its variant is used in different concertos both in the slow and fast movements: *Torna ritorna* in D.2/i, D.17/iii i D.44/i; *Se mai saprai* in D.2/ii, D.110/ii i D.124/ii, *Se per me sentite amore* in D.78/ii i D.107/ii, *Staggion bella* in D.14/iid, D.98/ii. Some mottos from the concertos appear also in the sonatas: *Se mai saprai* in concertos D.2, D.110, D.124 and in sonata B.D6; *Staggion bella* in concertos D.14, D.98 and in sonatas B.E7, B.B3; *La mia filli* in concertos D.25, D.66 and in sonatas B.d3, B.a3, B.E7; *Lascia ch'io dica addio* in concerto D.125 and in sonatas B.C5, B.D3, B.E2, B.F4; *Quando mai* in concerto D.70 and in sonatas B.E1, B.G2, B.h1; *Se tutti i mali miei* in concerto D.83 and in sonata B.E2. However, poetic mottos appear most frequently only in one, usually the middle, movement of the concerto<sup>38</sup>. Some concertos have two mottos<sup>39</sup>, while concerto D.2 is quite exceptional, since a motto appears in every one of its movements. Where the concertos have survived in variants with different movements, these movements are also accompanied by different mottos<sup>40</sup>.

Among the composers whose works provided the mottos we frequently find the names of Benedetto Marcello, Alessandro Scarlatti, Giovanni Bononcini, Emanuel Astorga, Antonio Caldara and Johann Adolf Hasse. Tartini met most of them personally during his long career. Dounias was of the opinion that Tartini introduced mottos into his concertos only during the second period of his creative career, spanning the years 1735–1750<sup>41</sup>. However, recent research, which also takes sonatas into account, shows that this practice extends throughout Tartini's works, and its first examples are dated to as early as 1730<sup>42</sup>. When we examine the table of concordances we can see that the oldest works in which the composer borrows the texts of the mottos may have been written towards the end of the seventeenth century, and the latest during the 1760s<sup>43</sup>.

<sup>38</sup> Cf. Table 1, items 12, 15, 19, 23, 24, 27–28, 31–35.

<sup>39</sup> Cf. Table 1, items 6–8, 9–10, 13–14, 16–17, 20–21, 25–26, 30–31.

<sup>40</sup> Cf. Table 1, items 4–5, 6–7, 36–37.

<sup>41</sup> DOUNIAS, *Die Violinkonzerte Giuseppe Tartinis*, 89–98.

<sup>42</sup> Cf. Paul BRAINARD, "Tartini and the sonata for unaccompanied violin", *Journal of the American Musicological Society* 14, No. 3 (Autumn 1961): 391; Alessio RUFFATTI, Maddalena PIETRABIASI, "Motti Tartiniani", 390.

<sup>43</sup> Cf. Table 1, item 26.

Why did Tartini include poetical mottos in his concertos at all? With the exception of the programme sonnets added to Antonio Vivaldi's famous cycle *Le quattro stagioni*, we do not find similar examples in concertos from that period. According to Dounias, Fertoni and Hertz, the poetical mottos were there to serve Tartini as a model of verse metre and the prosody natural to the Italian language, to be imitated in the melodic line of the violin<sup>44</sup>. Thus the composer seems to have been writing for a vocalist. At this point it is worth remembering that he is supposed to have commented to his pupils, „per ben suonare bisogna ben cantare“. Perhaps he felt he would achieve this postulate more easily by using in his instrumental works the method of composition characteristic of vocal music. Convinced that vocal and instrumental music were totally different, and that it was necessary for a composer to choose one specialism, he wrote nearly 30 religious vocal works for 1–5 voices, but no operas and no cantatas. However, in the 39 movements of his concertos and a similar number of sonata movements, Tartini included poetical mottos which suggest that he was inspired by secular vocal music. Interestingly, in concertos published or made available to wider audiences, the composer would write these mottos and verses using a numerical code. Having been highly critical of Vivaldi for mixing the vocal and instrumental idioms<sup>45</sup>, he himself composed according to the method adopted in vocal music, and therefore it is not surprising that he attempted to conceal it. Perhaps another reason why he did so was to conceal any connection to secular music in the concertos intended for performance at the Basilic of St Anthony in Padua<sup>46</sup>.

Johann Joachim Quantz judged Tartini's style very harshly, accusing him of a complete lack of feeling for the cantilena, of moving away in his style from vocal melodiousness towards simple and common motifs, more suited to popular than serious music<sup>47</sup>. A totally different opinion on the subject of Tartini's style came from John Mainwaring in his *Memoirs of the life of the late George Frederic Handel*. He regards Tartini's melodic style as basically vocal, where those fragments which do not go beyond the voice range seem to have been

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<sup>44</sup> Cf. DOUNIAS, *Die Violinkonzerte Giuseppe Tartinis*, 132–133; FERTONANI, *Antonio Vivaldi: la simbologia musicale*, 35–36; HEARTZ, *Music in European capitals*, 227–228.

<sup>45</sup> Cf. Charles DE BROSSES, *Lettres historiques et critiques sur l'Italie* (Paris: Ponthieu, 1799), 243.

<sup>46</sup> This thesis is also put forward by PIETRABIASI and RUFFATTI, „Motti Tartiniani“, 390.

<sup>47</sup> Johann Joachim QUANTZ, *Versuch einer Anweisung die Flöte traversiere zu spielen*, chapter XVIII, *Wie ein Musiker und eine Musik zu beurtheilen sey*, (Berlin: Voß, 1752), § 59, 310.

written as if intended to be sung<sup>48</sup>. Charles Henri de Blainville also regarded his style as „cantabile”, and not „sonabile”<sup>49</sup>. In view of Tartini’s considerable efforts in using various poetic verses to create vocally conceived melodies, the harshness of Quantz’s judgment must have been all the more painful. Was it justified?

A verification of how far Tartini’s melodies imitate the prosody of the Italian text produces positive results only occasionally. The composer never imitates his native language as literally as did Angelo Ragazzi (Example 1) with the Latin text *Nolite timere, ecce enim evangelizo vobis gaudium magnum* (Lk 2, 10–11) in the violin „recitativo” in the first movement of his Christmas concerto op. 1 No. 12 (Rome 1736). In the case of the middle movement of concerto D.73 one may reasonably convincingly underlay the notes with the text only in the first few bars<sup>50</sup>. In later fragments the composer freely repeats and transforms the opening phrases so that they do not match the poetical text, while repeating the words too frequently would be in poor taste (Example 2).

## Example 1

A. Ragazzi *Sonata XII. Pastorale* op. 1/i, bars 1–5

## Apparizione

Recitativo

Violino Primo

Violino Primo di raddoppio

Violino Secondo

Viola

Violone

Basso Continuo

No - li - te - me - re: ec - ce e - nim e - van - ge - li - zo vo - bis gaudium magnum, quod e - rit om - ni po - pu - lo:

# 7 6 6 6 Sb

<sup>48</sup> John MAINWARING, *Memoirs of the life of the late George Frederic Handel* (London: Dod-sley, 1760), 183.

<sup>49</sup> Charles Henri de BLAINVILLE, *L’esprit de l’art musical* (Geneve: s.n., 1754), 7.

<sup>50</sup> Similarly, Daniel HEARTZ (*Music in European capitals*) quotes as a good match with the number of syllables and text prosody the music example of the eight bars which open the middle movement of concerto D.14, with the motto *Pier pietà, bell’idol mio* from Metastasio’s *Artaserse* (I, 5).

Example 2  
G. Tartini *Concerto D.73/ii*, bars 1–20

**Adagio.** Se regna inde quest'alma il tuo sembiante vieni a regnar ancor sopra il mio trono

Violino principale

[Se re- - -gna in- -de quest'al- -ma se re-  
- -gna in- -de quest'al- -ma il tuo sem- -bian -te il tuo sem-  
-bian -te sem-bian- -te sem-bian- -te sem-bian- -te sem-bian- -te  
vie - ni a re- -gnar an - cor so- -vra il mio tro- -no]

A comparison between various movements from different concertos and sonatas with the same poetic verses indicates that Tartini experimented a great deal with the subtle relationship between music and literature, and it is not possible to demonstrate convincingly that his only aim was to subordinate the melodic line to the metre and prosody of the literary text. It seems that the poetic mottos often served him as an aid in reflecting the mood to be created. Unlike Vivaldi in *Le quattro stagioni*, and not following the madrigal convention, Tartini was not literally trying to illustrate the meaning of the words, but was, rather, conveying the atmosphere and the emotions which the given text evoked in him. While Vivaldi gave more of an epic character to his illustrative and programmatic concertos, Tartini's works with poetic mottos aim to be more lyrical. As we know, the best known manifestation of Tartini's inclination to compose guided by external influences which originated beyond music, is his *Sonata Il trillo del diavolo* (B.g.5), supposedly a record of his dream in which he heard the devil playing the violin<sup>51</sup>.

Research into Tartini's concertos with poetic mottos must include, alongside looking for their concordances and establishing their function in music, a consideration of the possibility that the composer also used musical quota-

<sup>51</sup> This story comes from *Voyage d'un François en Italie* (Paris: Félice, 1769) by French astronomer Jérôme LALANDE.

tions or paraphrases of the originals from which he took the text of the motto. As far as the use of someone else's music material by Tartini is concerned, Roberto Leydi found similarities between the middle movement of *Sonata in A major* B.A11, with the title *Aria del Tasso*, and the melody of a song of Venetian gondoliers, who had been singing fragments of *Gerusalemme liberata* by moonlight from as early as the sixteenth century<sup>52</sup>. On the other hand, Dounias demonstrated clear and considerable similarities between the first movement of concerto D.50 (which, by the way, is not accompanied by a motto), and the *Inflamatus* duet from *Stabat Mater dolorosa* by Giovanni Battista Pergolesi<sup>53</sup>. Since in these two cases Tartini used a quotation or a paraphrase of vocal melodies, it is highly probable that he did so on other occasions. The period in which he lived was characterised by this kind of recycling of one's own or others' musical ideas; it is enough to mention the examples of George Frideric Handel or Johann Sebastian Bach. As far as instrumental concertos are concerned, the example of Vivaldi is particularly striking, since he quoted or paraphrased his operatic arias in his concertos so frequently as to earn criticism for it from Quantz<sup>54</sup>. When one examines the musical layer of some parts of Tartini's concertos which carry incipits of arias from operas and cantatas by various authors, it is possible to find examples of subtle similarities.

The middle movement of concerto D.2 is given the motto *Se mai saprai*. Written in A minor and 3/4 time, the *Grave* in binary reprise form is distinguished from Tartini's other concertos by a beautiful cantilena with a simple, vocally conceived melody, accompanied, in the manner of Vivaldi, only by a *bassetto* of two violins (Example 3a). Quantz would probably have liked this part. The motto *Se mai saprai* (II, 2) was taken from Silvio Stampiglia's libretto to the opera *Etearco*, staged with music by Giovanni Bononcini first in Vienna in 1707, then in Naples (1708), London (1711) and Rome (1719). Bononcini's aria *Se mai saprai che il ciel crudele* has survived in numerous copies in various world archives<sup>55</sup>, which demonstrates how very popular it was. It is scored for

<sup>52</sup> Cf. Roberto LEYDI, "Erminia monta in gondola" in: *Tartini. Il tempo e le opere*, 423–424.

<sup>53</sup> Cf. DOUNIAS, *Die Violinkonzerte Giuseppe Tartinis*, 125.

<sup>54</sup> These self-quotations are widely documented in: Reinhard STROHM, *The Operas of Antonio Vivaldi* (Firenze: Olschki, 2008) (Studi di musica veneta. Quaderni Vivaldiani 13); Cesare FERTONANI, *La musica strumentale di Antonio Vivaldi* (Firenze: Olschki, 1998) (Studi di musica veneta. Quaderni vivaldiani 9). Cf. also QUANTZ, *Versuch*, chapter XVIII, § 58, 309.

<sup>55</sup> Cf. B-Bc, 15155/37; GB-Mp, BRm710.5Rf31, H-Bb, 1577b; US-Bem, MS 12.

soprano and basso continuo and written in minor tonality (E minor) and 3/4 time – as is the middle movement of Tartini's concerto D.2. In the contour of the melody, in spite of different rhythmic values, one can observe rhythmic and melic features similar to Tartini's, with the characteristic upward leap of perfect fifth (Example 3b). Clearly, these are not similarities of the same nature as those between Vivaldi's concertos and arias, but in this case we are talking about kinship with the work of another composer. Although the same concerto D.2 carries in its final movement the motto *Il dì senza splendor la notte senza orror prima vedrai* (III, 3), from Vivaldi's *Orlando finto pazzo* RV 727 (Teatro San Angelo, Venice 1714) with libretto by Grazio Bracciolini, this comparison did not show any convergences or even melodic similarities.

Example 3  
a) G. Tartini *Concerto D.2/ii*, bars 1–8

**Grave** Se mai saprai

The score for Example 3a consists of three staves: Violino principale, Violino I, and Violino II. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Grave'. The Violino principale part features a melodic line with a prominent upward leap of a perfect fifth. The Violino I and II parts provide harmonic support with rhythmic patterns.

b) G. Bononcini *Etearco*, Mirena's aria *Se mai saprai che il ciel crudele* (II, 2), bars 1–12

**Affettuoso**

The score for Example 3b consists of two staves: Canto and Basso. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Affettuoso'. The Canto part includes the lyrics: "Se mai sa-prai chejciel cru- de - le mi vole es- tin - ta sos-pi-ra g di Mi-re - ne mia vis-se fe- de - le Mi-re - ne". The Basso part provides a harmonic accompaniment.

Another example of a cantilena that is exceptional in the context of Tartini's concertos is the middle movement of concerto D.46 with the motto *Al mare al bosco al rio io cerco l'idol mio e non lo trovo*, from the first aria of a cantata by Alessandro Scarlatti, dated to the years 1700–1714<sup>56</sup>. Comparing the two settings we see the same 12/8 time, similar anacrusis opening, but different tonalities (B major and G minor) and slightly different rhythms resulting from the greater degree of ornamentation of the melody by Tartini. Musically the beginning of this part of the concerto resembles much more the siciliana from the middle movement of Vivaldi's concerto *Il Gardellino* RV 90 (Example 4).

Example 4

a) G. Tartini *Concerto D.46/ii*, bars 1–3

**Adagio.** Al mare al bosco al rio io cerco l'idol mio e non lo trovo

b) A. Scarlatti *Al mare al bosco al rio*, bars 1–8

**Largo**

mare al bosco al rio cer- -co il bell'i dol mi - o e non lo tro - vo al mare al bosco al rio al

<sup>56</sup> Sources in: D-MÜs, SANT Hs 3898; D-MEIr, Ed 82c; US-Wc, M1620.A2S285; US-R, M1620.S286C; US-Nhub, Osborn Music MS.22.

c) A. Vivaldi *Concerto “Il Gardellino”* RV 90, bars 1–3

The image shows a musical score for two instruments: Flauto solo (Flute solo) and Fagotto solo (Bassoon solo). The tempo is marked 'Largo'. The key signature is one sharp (F#) and the time signature is 12/8. The score consists of three measures. The flute part begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note A4. The bassoon part begins with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and finally a quarter note A2. The flute part has a trill (tr) over the final note in the third measure.

Considering the more or less apparent sources of inspiration in Tartini's music described above, as well as his extensive use of poetic quotations, it would be worthwhile to undertake in the future a detailed and wide-ranging research into musical quotations with which it might be associated. The example of the allegro which opens concerto D.50 and its similarity to *Stabat Mater dolorosa* by Pergolesi indicates that we might also find such musical borrowings in those concertos where there are no textual incipits. We also cannot tell whether in the case of works without any poetic mottos the composer might still have been inspired by the metre of some phrase or sentence from Metastasio or some other great Italian poet. In the case of musical similarities, the search could be successful and the possible discoveries would undoubtedly be very interesting. If the music imitates the prosody of poetic phrases unknown today, such searches would be quite pointless, since it would be easier to find the proverbial needle in a haystack. As far as the established concordances for the textual mottos of Tartini's concertos are concerned, now we can add 16 new items<sup>57</sup> but we still need 8 items to make the list of their sources complete<sup>58</sup>.

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<sup>57</sup> Cf. Table 1, items 11, 14, 22, 26, 27, 32, 37, 39, .

<sup>58</sup> Cf. Table 1, items 1, 8–10, 13, 16, 20, 24, 25, 31, 33.

Table 1  
 Concordances of the mottos from Giuseppe Tartini's concertos  
 (new concordances in bold font)

Item No.	Conc./ Mvt	Motto	Concordance (opera titles unless otherwise stated)
1.	D.2/i	<i>Torna ritorna o mia dolce speranza o dolce mio conforto sebben tu mi voi morto io t'amo ancora</i>	none
2.	D.2/ii	<i>Se mai saprai [che il ciel crudele]</i>	<i>Etearco</i> , II, 6 (1707) S. Stampiglia/G. Bononcini
3.	D.2/iii	<i>Il dì senza splendor la notte senza orror prima vedrai</i>	<i>Orlando finto pazzo</i> , III, 3 (1714) G. Braccioli/A. Vivaldi
4.	D.12/ii	<i>Felice età dell'oro, bella innocenza antica, quando al piacer nemica non era la virtù</i>	<i>Demofonte</i> , II, 8 (1733) P. Metastasio/A. Caldara
5.	D.12/iib	<i>Misero pargoletto</i>	<i>Demofonte</i> , III, 5 (1733) P. Metastasio/A. Caldara
6.	D.14/ii	<i>Per pietà bell'idol mio non mi dir, ch'io son ingrato infelice e sventurato abbastanza il ciel mi fa</i>	<i>Artaserse</i> I, 3 (1730) P. Metastasio/J.A. Hasse
7.	D.14/iid	<i>Stagion bella</i>	cantata <i>Stagion bella</i> (A339) Anonym/B. Marcello
8.	D.14/iii	<i>Tornami lieto in volto anima del mio core toglimi quel dolore che mi trafigge</i>	none
9.	D.17/ii	<i>Spiegata ch'ha la rete sotto le verdi fronde, il cacciator s'asconde e dolce suona</i>	none
10.	D.17/iii	<i>Torna ritorna o bella mia speranza</i>	none
11.	<b>D.21/iii</b>	<i>Il crudel [non son io]</i>	<b><i>Artaserse</i> I, 1 (1730) P. Metastasio/J.A. Hasse</b>
12.	D.25/ii	<i>La mia Filli [il mio bel foco]</i>	<i>Canzonetta II</i> from <i>Canzonette e cantate</i> (1727) P. Rolli
13.	D.44/i	<i>Torna al torna</i>	none
14.	<b>D.44/ii</b>	<i>Ombra diletta anch'io [Ombra fedele anch'io]</i>	none <b>? <i>Idaspe</i>, II, 11 (1730) G.P. Candi/R. Broschi</b>
15.	D.46/ii	<i>Al mare al bosco al rio io cerco l'idol mio e non lo trovo</i>	cantata <i>Al mare</i> (ante 1714) Anonym/A. Scarlatti
16.	D.48/i	<i>Volgetemi pietoso un guardo più amoroso, o luci, belle sì, ma troppo fiere</i>	none
17.	D.48/ii	<i>Rondinella vaga e bella, che dal mar faccia tragitto, lascia il nido e all'aere infido fida il volo e la speranza [Rondinella vaga e bella, che dal mar fece tragitto al suo nido serba fido il pensier, giunta in Egitto]</i>	none ? cantata <i>Rondinella</i> (ante 1720) Anonym/G. Bononcini or F. Mancini

18.	D.51/ii	<i>Tortorella bacie</i>	none
19.	D.52/ii	<i>Al mare al bosco al rio io cerco l'idol mio e non lo trovo</i>	cantata <i>Al mare</i> (ante 1714) Anonym/A. Scarlatti
20.	D.56/ii	<i>Bagna le piume in Lete o placido sonno, e me le spargi in volto, e me le spargi in sen</i> [ <i>Bagna le piume in Lete placido sonno, e me ne spargi il ciglio</i> ]	none  <b><i>Il duello d'Amore e di Vendetta</i> (1700) F. Silvani / M.A. Ziani</b>
21.	D.56/iii	<i>Se a me non vieni, se a te non torno, e qual con torto</i>	cantata <i>Quanti affanni ad un core</i> (ante 1730) Anonym/ A. Scarlatti
22.	D.59/ii	<i>O pecorelle mie fuggite il rio perché col pianto mio s'avelenò</i> [ <i>Pecorelle che pasceate, non bevete a questo rio perché col pianto mio s'intorbido</i> ]	none  ? cantata <i>Pecorelle che pasceate</i> (A248) Anonym/B. Marcello
23.	D.66/ii	<i>La mia Filli il mio bel foco</i>	<i>Canzonetta II</i> from <i>Canzonette e cantate</i> (1727) P. Rolli
24.	D.67/ii	<i>Misera anima mia</i>	none
25.	D.70/i	<i>Senti la tortorella</i>	none
26.	D.70/ii	<i>Quando mai [sarà quel giorno]</i>  <i>Quando mai [tornerai]</i>  <i>Quando mai [troverò d'Amor nel regno]</i> <i>Quando mai [vermigli labbri]</i>  <i>Quando mai [verrà quel dì]</i>  <i>Quando mai [verrà quel giorno]</i>  <i>Quando mai [delle mie pene crudo arciere]</i> <i>Quando mai [di luce adorno]</i>  <i>Quando mai [tiranno Amore]</i>  <i>Quando mai [negli amor miei]</i> [ <i>Quando mai felici siete innocenti pas- torelle, che in amor non conoscete altra legge che l'amor</i> ]	? cantata <i>Quando mai</i> (A273) Anonym/B. Marcello ? cantata <i>Quando mai</i> (A274) Anonym/B. Marcello ? cantata <i>Quando mai</i> (1705) Anonym/A. Scarlatti ? cantata <i>Quando mai</i> (1702) Anonym/B. Bononcini ? cantata <i>Quando mai</i> (1690–99) A. Guidi/ A. Steffani ? <i>Estro poetico-armonico</i> (1724) G.A. Giustiniani/B. Marcello ? cantata <i>Quando mai</i> (ante 1740) Anonym/ D.N. Sarri ? cantata <i>Quando mai</i> (ante 1760) Anonym/P.A. Gallo ? cantata <i>Quando mai</i> (ante 1740) Anonym/E. Astorga ? <i>Aiace</i> , I, 8 (1697) P. d'Averara/F. Gasparini ? Ezio, I, 7 (1728) P. Metastasio/N. Porpora
27.	D.73/ii	<i>Se regna in sù quest'alma il tuo sembiante vieni a regnar ancor sovra il mio trono</i>	<b><i>Costanza e fortezza</i>, I, 5 (1723) P. Pariati/J.J. Fux</b>
28.	D.78/ii	<i>Se per me [sentite amore non piangete di mia sorte]</i>	<i>Nitocri</i> , III, 14 (1733) A. Zeno, D. Lalli/G. Sel- litto

29.	D.82/ii	<i>So che pietà non hai</i>	<i>Catone in Utica</i> , I, 3 (1731) P. Metastasio/J.A. Hasse
30.	D.83/i	<i>Moro che pena</i> [ <i>Oh Dio che pena</i> ]	none ? <i>Artaserse</i> , I, 5 (1730) P. Metastasio/J.A. Hasse
31.	D.83/ii	<i>Se tutti i mali miei [io ti potessi dir]</i>	<i>Demofonte</i> , II, 6 (1733) P. Metastasio/A. Caldara
32.	<b>D.96/ii</b>	<i>A rivi a fonti a fiumi correte, amare lagrime, sin tanto che consumi l'acerbo mio dolor</i> [ <i>Correte a rivi a fiumi amare lagrime tolto da me lo sposo</i> ]	None ? <i>Venceslao</i> , IV, 8 (1725) A. Zeno/A. Caldara
33.	D.98/ii	<i>Stagion bella</i>	cantata <i>Stagion bella</i> (A339) Anonym/B. Marcello
34.	D.107/ii	<i>Se per me sentite amore</i>	<i>Nitocri</i> , III, 14 (1733) A. Zeno, D. Lalli/G. Sellitto
35.	D.110/ii	<i>Se mai saprai [che il ciel crudele]</i>	<i>Etearco</i> , II, 6 (1707) S. Stampiglia/G. Bononcini
36.	D.118/ii	<i>Non legnarti se più non t'amo, non legnarti se non sei degli occhi miei la bella face che più non piace</i> <i>Non legnarti se più non [sei]</i>	none ? cantata <i>Clorinda s'io t'amai</i> (ca 1710) Anonym/E. Astorga
37.	<b>D.118/iiib</b>	<i>Non sospirar, non piangere o caro di questo animo, tormento dolce, amabile, che mi trafigge il cor</i> <i>Non sospirar non piangere [madre infelice]</i>  <i>Non sospirar non piangere [ch'avvoro di te pietà]</i>	none ? <i>Sesostri re d'Egitto</i> , II, 4 (1742) A. Zeno, P. Pariati/G. Sellitto or (1758) A. Zeno, P. Pariati/B. Galuppi ? cantata <i>Del suo fedel e taciturno ardore</i> (1730–1749) Anonym/G. Bononcini
38.	D.124/ii	<i>Se mai saprai che il ciel crudele</i>	<i>Etearco</i> , II, 6 (1707) S. Stampiglia/G. Bononcini
39.	<b>D.125/ii</b>	<i>Lascia ch'io dica addio [al caro albergo mio, al praticello]</i>	<i>L'amor volubile e tiranno</i> , I, 5 (1709) G.D. Pioli, G. Papis/A. Scarlatti

### Summary

In 27 of his concertos Tartini used 39 poetical mottos taken mostly from opera or cantata librettos. Up to now there have been discovered text concordances for 20 mottos, but not all of them can be established with one-hundred percent certainty. This article adds 16 new concordances, discusses probable functions of the mottos and the nature of the sources from which the composer drew them, as well as the varying degrees of certainty regarding these convergences. The author formulate a hypothesis, that the source of Tartini's literary quotations could be some anthology of arias from operas and cantatas in his possession. Apart from poetic quotations the article compares also the musical layer of some parts of Tartini's concertos which carry incipits of arias by various authors with the originals, finding examples of subtle similarities. The author postulate to undertake in the future a detailed and wide-ranging research into musical quotations in Tartini's concertos.

**Keywords:** Tartini, concerto, mottos, literary concordances, musical quotations

