

## Aspectos de análisis textual y musical en los «Duetti e terzetti», op. III (1707) de Francesco Antonio Pistocchi

*Aspects of Textual and Musical Analysis in «Duetti e terzetti», op. III (1707)  
by Francesco Antonio Pistocchi*

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### Resumen

Los «Duetti e terzetti», op. III del reconocido músico italiano Francesco Antonio Pistocchi (1659-1726) –una colección impresa de doce composiciones vocales (diez duetos y dos tercetos)– representan un excelente (y desconocido) repertorio para los intérpretes de hoy, quienes encuentran difícil comprender correctamente sus textos poéticos. El artículo proporciona una traducción al español de todos los textos poéticos, así como también el análisis estructural y de la relación texto-música de cada composición, extremadamente útiles para una correcta interpretación.

**Palabras clave:** dueto, terceto, aria, recitativo, ‘arioso’, texto poético.

### Abstract

The «Duetti e terzetti», op. III of the renowned Italian musician Francesco Antonio Pistocchi (1659-1726) – a printed collection of twelve vocal compositions (ten duets and two terzets) – represent an excellent (and unknown) repertoire for current performers, for whom one of the difficulties is the correct understanding of their poetic texts. This article provides a Spanish translation of all poetic texts as well as analysis of the structure and text-music relationship of each composition, aspects extremely useful for a correct interpretation.

**Key words:** duet, terzet, aria, recitative, 'arioso', poetic text.

## Resumo

O "Duetti e terzetti", op. III do renomado músico italiano Francesco Antonio Pistocchi (1659-1726) - uma coleção impressa de doze composições vocais (dez duetos e dois tercetos) - representam um repertório excelente (e desconhecido) para os intérpretes de hoje que acham difícil entender corretamente seus textos poéticos. O artigo fornece uma tradução para o espanhol de todos os textos poéticos, bem como a análise estrutural e a relação texto-música de cada composição, extremamente útil para uma interpretação correta.

**Palavras-chave:** dueto, terceto, aria, recitativo, 'arioso', texto poético.

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## Introduction

One of the most important aspects connected with the current teaching of singing - in the Conservatories, Universities and Universities of Music around the world - is the search for new didactic material, artistically relevant, composed by renowned composers of the past. In fact, if on the one hand the repertoire for single voice is - numerically and qualitatively speaking - quite broad, on the other hand in the camerístico repertory there is an evident lack: in particular, the vocal chamber duet<sup>1</sup> and the third chamber vocal<sup>2</sup> with Italian text have not been the object of specific studies and the related bibliography is very scarce for the duets (Liebscher, 1994; Marx, 1991; Tilmouth, 2001a; Vinay, 1983) and practically non-existent for triplets (Rienäcker, 1994; [S.A.], 1984; Tilmouth, 2001b). The authors who are usually mentioned in respect of these two genera are Giuseppe Antonio Bernabei (1649-1732), Agostino Steffani (1654-1728),

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<sup>1</sup> El "dueto" es una forma musical vocal –estructuralmente parecida a una cantata (o a una sola 'aria')– para dos voces y bajo continuo.

<sup>2</sup> El "terceto" es una forma musical vocal –estructuralmente parecida a una cantata (o a una sola 'aria')– para tres voces y bajo continuo.

Alessandro Scarlatti (1660-1725) and Giovanni Carlo Maria Clari (1677-1754) in the composition of duets and the same Clari in the composition of triplets.

On the other hand, and in spite of the vocal production of camera of the recognized singer, composer and didacta Francesco Antonio Pistocchi (1659-1726), without doubt vast in number, its name in general is omitted from the list of the Italian composers who have developed, from the end of the seventeenth century until the first half of the eighteenth century, the genres of duet and third vowels. In this sense, the present article provides some useful didactic tools for learning new chamber repertoire: (a) the translation into Spanish of poetic texts written in Old Italian and (b) some significant elements of textual analysis and necessary for a correct interpretation of one of the most significant vocal collections of the Italian Baroque, the «duetti e terzetti», op. III de Pistocchi.

The collection of the «Duetti e terzetti», op. III de Francesco Antonio Pistocchi was published in 1707, printed by the Bolognese publisher Marino Silvani (antes de 1660 - 1711).<sup>3</sup> The work was dedicated to the Elector Palatino Johann Wilhelm (1658-1716). Table 1 shows the list of the twelve compositions contained in the collection of the «Duetti e terzetti»:

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<sup>3</sup> Según el RISM (*Répertoire International des Sources Musicales*), se conocen dos ejemplares de la impresión original de los «Duetti e terzetti», op. III de Pistocchi [RISM: P 2457] resguardados en Bolonia («Museo Internazionale e Biblioteca della Musica», disponible en línea: Pistocchi, 1707) y en Florencia («Biblioteca del Conservatorio di Musica Luigi Cherubini»). Una edición crítica moderna está disponible en Béjar Bartolo, 2015, pp. 111-254.

**TABLE 1.** Contenido de la colección de los «Duetti e terzetti», op. III de F. A. Pistocchi, en donde se especifica el título (en su idioma original), género y orgánico.

No.	TÍTULO	GÉNERO	ORGÁNICO <sup>4</sup>
1)	<i>Un tormento è la speranza</i>	Dueto	SC, bc
2)	<i>Dolcissima speranza</i>	Dueto	SC, bc
3)	<i>Stringi amor le tue ritorte</i>	Dueto	SC, bc
4)	<i>Nel bel volto del mio diletto</i>	Dueto	SC, bc
5)	<i>Son amante, e al cor mi sento</i>	Dueto	SC, bc
6)	<i>Di dolcezze grate al cor</i>	Dueto	SC, bc
7)	<i>M'incatenò Cupido</i>	Dueto	SC, bc
8)	<i>Chi non ama la catena</i>	Dueto	SC, bc
9)	<i>Non curo d'aver piacer</i>	Dueto	SC, bc
10)	<i>Amor, non fai per me</i>	Dueto	SC, bc
11)	<i>Ecco il lido, a terra, a terra</i>	Terceto	STB, bc
12)	<i>Tramonta il sol e lascia il mondo tutto</i>	Terceto	SCT, bc

## Method

All poetic texts will be presented in their original language<sup>5</sup> – and its translation (in prose) into Spanish - of the twelve compositions contained in the printed collection of the «Duetti e terzetti», op. III de Pistocchi. The abbreviations "A" or "R" indicate the portions of text corresponding to an 'aria' or a 'recitative', respectively. The following Arabic number identifies its position within the same cantata: [A1] = first aria, [A2] = second aria, [A3] = third aria, [A4] = quarter aria; [R1] = first recitative, [R2] = second recitative, [R3] = third recitative. Successive capital letters written in parentheses (S, C, T, B) indicate the / s voice / voices that sing the text that follows.

<sup>4</sup> Se utilizan las siguientes abreviaturas: S = Soprano (voz); C = Contralto (voz); T = Tenor (voz); B = Bajo (voz); bc = bajo continuo (instrumental).

<sup>5</sup> La barra « | » separa cada verso poético del texto original.

## Results

### DUETO I (OP. III, NO. 1), *Un tormento è la speranza*

[A1] (S) Un tormento è la speranza | e distruggermi in sospiri | crudelmente ha per usanza. (C) Un conforto è la speranza | e dar pace a' miei martiri | dolcemente ha per usanza. [R1] (S) Amor, per far soave | il suo crudele impero, | e per render men' grave | il suo giogo tiranno, | sempre seco ne guida, | cinta di verdi spoglie, | questa donzella e fida, | ma vibra a pena il fatal colpo a un core | che vi resta la speme e fugge amore. [R2] (C) Se d'un bell'occhio arciero | nulla m'affligge il fulminar severo, | se d'Irene spietata | soffro il rigor con invincibil petto | e se tutto il suo sdegno è mio diletto, | da te, speranza amata, | prende un nobil vigore | nelle tempeste sue l'afflito core. [A2] (S) La speranza è un dolce inganno. | È sirena che t'uccide, | [è sirena], ti deride: | fa più crude al cor le pene, | ch'è fugace in lontananza. (C) Degl'amanti è un caro affanno, | ma lusinga, non deride: | fa più care al cor le pene | e mi mostra ogn'ora il bene, | ch'è verace in lontananza.

TRADUCCIÓN: [A1] (S) A torment is the hope and it is customary to destroy me cruelly in sighs. (C) A comfort is hope and it is customary to give peace sweetly to my martyrs. [S1] Love, to sweeten her cruel empire and make her tyrant's yoke less serious, always guides this faithful maid, wrapped in green garments, and immediately afterwards sends the fatal blow to the heart and hope remains, and the love. [R2] (C) If nothing grieves me the severe fulminar of a beautiful archer's eye, if I suffer with invincible breast the rigor of Irene ruthless and if all his contempt pleases me, from you, beloved hope, the afflicted heart takes a noble vigor in its storms. [A2] (S) Hope is sweet trickery. It's a mermaid that kills you, [it's a mermaid], it ridicules you: the sorrows of the heart, which is fleeting in the distance. (C) Lovers is a sweet pity, but it flatters, it does not ridicule: it sweetens the sorrows to the heart and shows me every hour the good, which is truthful in the distance.

DUETO II (OP. III, NO. 2), *Dolcissima speranza*

(SC) Dolcissima speranza, | lusinga questo cor | una sol volta ancor | prima ch'io mora. |  
Mentir hai per usanza, | ma spesso il tuo mentir | scaccia l'aspro martir | che l'alma accora.

TRADUCCIÓN: (SC) Sweet hope, flatter this heart yet again before I die. Lying is a habit, but many times you lie away from the harsh martyrdom that afflicts the soul.

DUETO III (OP. III, NO. 3), *Stringi amor le tue ritorte*

(S) Stringi amor le tue ritorte! | Deh, ti prego che languire | voglio ogn'or per volto vago! |  
Più che annodi dai piacere | al mio cor, perché più forte | bramerebbe di penare | per sì bella  
e cara immago. (C) Sciogli amor le tue ritorte! | Deh, ti prego che languire | più non vuo' per  
volto vago! | Più che snodi dai piacere | al mio cor, che per sua sorte | sol desea di non penare  
| per sì bella e cruda immago.

TRADUCCIÓN: (S) Squeeze love your bonds! Ah, I beg you to languish every moment for a beautiful face! More than tying, you give pleasure to my heart, because I would like more strongly to suffer for such a beautiful and dear image. (C) Undo love your bonds! Ah, I beg you not to languish more for a beautiful face! More than unleashing, it gives pleasure to my heart, which by its nature only wishes not to suffer for such a beautiful and cruel image.

DUETO IV (OP. III, NO. 4), *Nel bel volto del mio diletto*

(SC) Nel bel volto del mio diletto | il bendato pargoletto | dardi avventa da' suoi begl'occhi. |  
Ma è sì dolce l'esser ferita | dalla luce che m'ha rapita, | ch'io lo prego che l'arco scocchi.

TRADUCCIÓN: (SC) In the beautiful face of my beloved, the bandaged boy throws darts of his beautiful eyes. But it is so sweet to be hurt by the light that has stolen me, that I beg you to shoot the bow.

DUETO V (OP. III, NO. 5), *Son amante, e al cor mi sento*

[A1] (S) Son amante, e al cor mi sento | il flagel di gelosia, | onde provo ogni momento | mille pene all'alma mia. (C) Son amante, e al cor non sento | il flagel di gelosia, | onde provo ogni momento | mille gioie all'alma mia. [R1] (S) Se la bella che adoro | apre un soave riso, | se lieta intorno gira | i begl'occhi lucenti, | se parla o se sospira, | o si pone ad udir gl'altrui lamenti, | oh! qual m'assale in petto | cura gelosa e pallido sospetto; | ma se poi mi dipinge | il timido pensier ch'a' miei rivali | ella porga ristoro, | tremo e aggiaccio, e di tormento io moro. [R2] (C) Se l'amata bellezza | premio dovuto all'amor mio concede, | perché deggio temer de[ll]a sua fede? | Scherzi, rida, o favella sciolga, | o fermi le plante, e del gentil sembiante | scopra a chi vuol la luce alma e serena, | ciò non mi dà né gelosia né pena, | ché chi a qualunque moto | dell'idolo che adora | gela, teme e s'accora, | a se stesso procaccia un vano affanno | e dell'amato ben si fa tiranno. [A2] (S) Felice quel core | che senza timore | amando se n' sta, | se un folle sospetto | le turba il diletto | che amore gli dà. (C) Felice quel core | che senza timore | amando se n' sta, | se un folle sospetto | non turba il diletto | che amore gli dà.

TRADUCCIÓN: [A1] (S) I am a lover, and I feel in my heart the scourge of zeal, and that is why every moment I feel a thousand sorrows in my soul. (C) I am a lover, and I do not feel the scourge of zeal in my heart, and that is why every moment I feel thousands of joy in my soul. If the beautiful woman I adore shows a delicate smile, if she turns her beautiful bright eyes, or speaks or sighs, or if she listens to the cries of others, oh! that jealous worry and fragile suspicion assails my breast; but if afterwards I insert the fragile thought that gives relief to my rivals, I tremble and I am, and I die of torment. [R2] (C) If the beloved beauty gives me the deserved prize to my love, why should I doubt its fidelity? I joke, laugh, or speak, or stand, and show whoever she wants the vital and serene light of her gentle countenance, that does not give me neither zeal nor pain, because whoever by any action of the idol that adores cell, afflicts, generates an ephemeral eagerness and becomes a tyrant of the beloved. [A2] (S) Happy that heart that without fear loving is, if a cruel suspicion is disturbed by the pleasure that love gives.

(C) Happy that heart that without fear loving is, if a cruel suspicion does not disturb the pleasure that love gives.

DUETO VI (OP. III, NO. 6), *Di dolcezze grate al cor*

[A1] (S) Di tormenti funesti all'alma | tesoriero è il Dio d'amor. | Son dolenti, son dolenti | quei che a lui chiedono la calma | che la niega ad ogni cor. (C) Di dolcezze grate al cor | tesoriero è il Dio d'amor. | Son beati, son beati | quei che a lui chiedono la calma | che la dona ad ogni cor. [R1] (C) O mille volte e mille, | fortunato quel dì che il cor m'accese | e che di sue pupille | il cocente splendor vinto mi rese. [A2] (C) È ben ver che io piansi tanto | in seguir l'ignudo arcier, | ma per l'a[c]que di quel pianto | giunsi al porto del goder. [R2] (S) Da quell'infausto giorno | che fra' lacci amorosi avvinsi il core | sempre mi vidi intorno | compagno indivisibile il dolore. [A3] (S) Per placar un seno altero | co' i sospir chiesi pietà, | ma i sospiri altro non fero | che ir[r]itar la crudeltà. [A4] (S) Onde vani gl'affanni | furon all'alma mia, | se per unirmi all'adorato bene | furon impedimenti e non catene. (C) Onde cari gl'affanni | furon all'alma mia, | se per unirmi all'adorato bene | mi serviron di lacci e di catene.

TRADUCCIÓN: [A1] (S) The God of love is the treasurer of the baneful torments of the soul. They are mourners, they are mourners those who ask for the calm that denies each heart. (C) The God of love is the treasurer of the pleasing sweetness of the heart. They are blessed, blessed are those who ask for the calmness that he gives to each heart. [R1] (C) Oh thousand and a thousand times, fortunate that day when my heart ignited me and the warm splendor of his pupils overcame me. [A2] (C) It is true that I cried so much following the naked archer, but by the waters of that weeping I reached the port of pleasure. [R2] (S) From that unhappy day that between loving bonds to the heart I always saw around me the inseparable companion pain. [A3] (S) In order to calm an arrogant sin, I asked for mercy with the sighs, but the sighs did nothing but irritate the cruelty. [A4] (S) Thus, vain were my desires, which by joining the adored good were impediments and not chains. (C) Thus, the desires were fruitful to my soul, which, by joining the adored good, served me as bonds and chains.



DUETO VII (OP. III, NO. 7), *M'incatenò Cupido*

(SC) M'incatenò Cupido | col laccio d'un crin d'or, | e alla treccia inanellata | che quest'anima  
ha piagata | cede il sole il suo splendor.

TRADUCCIÓN: (SC) Cupid chained me with the bow of a golden hair, and to the coiled braid  
that has hurt this soul the sun yields its splendor.

DUETO VIII (OP. III, NO. 8), *Chi non ama la catena*

(SC) Chi non ama la catena | non s'accosti alla beltà: | occhio e labro di sirena | non ci lascia[n]  
libertà.

TRADUCCIÓN: (SC) Who does not love the chain do not get close to beauty: siren eye and lip  
do not let us go.

DUETO IX (OP. III, NO. 9), *Non curo d'aver piacer*

(SC) Non curo d'aver piacer | per guancia di rosa, | per ciglio ch'è ner. | Sta l'angue nascosa  
| tra fiori vermigli, | e candidi gigli, | ma nutre il veleno | che tosto ad un seno | dà morte col  
dente fier.

TRADUCCIÓN: (SC) I do not want to feel pleasure for a cheek of pink, for a black eyelash. The  
serpent is hidden among the purple flowers and candied lilies, but produces the poison that  
quickly with a fierce tooth dies a breast.

DUETO X (OP. III, NO. 10), *Amor, non fai per me*

(SC) Amor, non fai per me, | io ti rinunzio, va, | ché troppo ben mi sta | lungi di schiavitù |  
portar, portar il piè. | Ti chiesi un dì mercé, | ma tu ostinato ogn'or | contro di questo cor |  
negasti di premiar | mia salda, salda fé.

TRADUCCIÓN: (SC) Love is not for me, I renounce you, go, because it makes me well to move  
away, to get away from slavery. One day I asked for mercy, but you, always stubborn against  
this heart, denied rewarding my solid, solid faith.

TERCETO I (OP. III, NO. 11), *Ecco il lido, a terra, a terra*

[A1] (STB) Ecco il lido, a terra, a terra, | naviganti del mar d'amore! | Non più stenti  
proveremo, | più lamenti udiremo, | né tormenti sentiremo, | se ci porge il ciel benigno | la  
salvezza ivi in poch'ore. [R1] (S) Per un labro vermiglio | che gran tempo adorai, | quali non  
sparsi pianti | e sospir senza poter già mai | sperar premio o mercede! | Or, volto alla ragion |  
tutto in me stesso, odio il tempo passato | e aborro anche quel volto idolatrato: | lungi, dunque,  
il dolore! [A2] (STB) Ecco il lido, a terra, a terra, | naviganti del mar d'amore! [R2] (T) Due  
luci fur che mi feriro il core, | lucide più che stelle, | ma [a] che pro se rubelle, | cangiate in  
rie comete, ad influire | all'afflitto mio cor pene e martire? | Ora fuggo e detesto il suo  
splendore. [A3] (STB) Ecco il lido, a terra, a terra, | naviganti del mar d'amore! [R3] (B)  
Chioma d'or mi legò gran tempo il piede, | ma d'un legame, | ahi, troppo crudele e dispietato.  
| Scuotei l'aspra catena | e fuor mi trassi da' lacci rei, | onde contento gridai: «libertà!». | Non  
più si segua il faretrato infido, | che sol dispensa piaghe, lacci e ardore. [A4] (STB) Ecco il  
lido, a terra, a terra, | naviganti del mar d'amore!

TRADUCCIÓN: [A1] (STB) Here the shore, land, land, sailors of the sea of love! We will not  
have any more sufferings, we will not hear any more lamentations, nor feel torments, if in a few  
hours the benign heaven offers us salvation here. [R1] (S) For a vermilion lip that I adored for  
a long time, how many tears and sighs I did not scatter without ever being able to expect reward

or reward! Now, I turn completely in myself to reason, I hate the past time and I also hate that idolized face: therefore, remove the pain! [A2] (STB) Here the shore, land, land, sailors of the sea of love! [R2] (T) Two lights were the ones that hurt my heart, brighter than the stars, but why, if rebellious, transformed into evil comets, do they sow sorrows and martyrs to my sorrowful heart? Now I run away and I hate its splendor. [A3] (STB) Here the shore, to land, to land, sailors of the sea of love! [R3] (B) A golden hair tied my foot for a long time, but a tie, oh, too cruel and ruthless. I shook the hard chain and freed myself from guilty ties, and so I shouted, "Freedom!" No more follow the unfaithful archer, who only distributes sores, bonds and ardor. [A4] (STB) Here the shore, to land, to land, sailors of the sea of love!

TERCETO II (OP. III, NO. 12), *Tramonta il sol e lascia il mondo tutto*

(SCT) Tramonta il sol e lascia il mondo tutto | in oscuro silenzio, in mesto orrore. | Tramonta la bellezza, e il dolore | sol passeggia in quel volto omai distrutto. | Amanti, ah, voi che dite? | vi sembra la beltade un ciel sereno? | Ah, se languisce il fior in un istante, | nasce e muor la bellezza in un baleno.

TRADUCCIÓN: (SCT) The sun sets and leaves everyone in obscure silence, in distressed horror. The beauty vanishes, and the solitary pain is already on the beaten face. Lovers, ah, what do you say? Does beauty look like a serene sky? Ah, if the flower languishes in an instant, beauty dies in a flash.

## Discussion

The most important particularity of «Duetti e terzetti», op. III de Pistocchi is that, through the twelve compositions of the collection, his texts narrate a single 'story' related to love. In fact, the two characters who sing in the duets - in this case two men with the voice of Soprano and Alto, respectively - have, from different points of view, their own love experience:<sup>6</sup> painful and distressing for the Soprano, pleasant and comfortable for the High. In Duet I, in fact, the two

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<sup>6</sup> La mujer amada está idealizada como «Irene» (personificación griega de la paz), aunque su nombre aparece únicamente en el segundo recitativo del Duetto I.

characters try to understand what is (and what causes) the 'hope' for a beloved woman: ¿a «tormento» and «dolce inganno» (S), or «conforto» and «caro affanno» (C)? Also Duet II is centered on the concept of 'hope', considered here as a lie. In Duet III the two characters speak of the 'bonds' of love that would have to be narrowed («stringi») for Soprano or get rid of («sciogli») for the High. In Duet IV love is represented through the Latin mythological figure of Cupid who falls in love by throwing his darts («il bendato pargoletto | dardi avventa da' suoi begl'occhi»). The theme of 'jealousy' - experienced or not by the two characters - is the concept of Duet V: provokes «mille pene» in the soul of the Soprano, but «mille gioie» in the Alto. Duet VI also confronts the effects of «Dio d'amor», guardian of «tormenti funesti all'alma» according to the Soprano, or the «dolcezza grate al cor» according to the High. In both cases they are 'prisoners' of love chained by Cupid («M'incatenò Cupido | col laccio d'un crin d'or», as read in the text of Duet VII), with a chain that can only be loved by those who approach beauty (Duet VIII). However, in Duet IX love is compared to a snake hidden among the flowers that can kill with its venom. In Duet X appears -not more or less- the renunciation of love («Amor, non fai per me, | io ti rinunzio, va»), who has not been able to reward the loyalty of the lover. In the last two compositions of the op. III de Pistocchi (la *Cantata à tre, Canto, Tenore, e Basso* y el *Madrigale à tre, Canto, Alto, e Tenore*) are three characters that accentuate the negative experience - common for others - of love: in the Third I (op. III no. 11) the Soprano denies his past and the beloved woman («odio il tempo passato | e aborro anche quel volto idolatrato»), Tenor hates her beauty («ora fuggo e detesto il suo splendore»), while the Bajo shouts "freedom!" («libertà!»). The text of the Third II (op. III no. 12) is a reflection on the lapse of beauty, compared to the sunset that "leaves everyone in obscure silence, in distressed horror" («lascia il mondo tutto | in oscuro silenzio, in mesto orrore»).

The name of the author of the poetic texts of the «Duetti e terzetti», although the phrase in the dedication of printing –«Se poi l'armonia che a questi Versi ho aggiunta colle note Musicali...» (If in addition the harmony, which I have added to these verses with the musical notes ...) - could suggest the possibility of the authorship of Pistocchi.<sup>7</sup> Duets II, III, IV, VII, VIII, IX, X

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<sup>7</sup> De hecho, no se tiene que olvidar la actividad de Pistocchi como autor de textos poéticos, tal es el caso de la cantata *Bella rosa che vezzosa sei reina*, cuya música fue compuesta por Giuseppe Torelli (1658-1709), hoy

and in the Third II are alternated in the texts of the printed duetos and triplets, alternating poems of small dimensions (from a minimum of four verses to a maximum of ten) , with more extensive ones, articulated in arias and recitatives (in Duets I, V, VI and in Terceto I, with a total number of verses ranging from a minimum of 25 to a maximum of 34). In the longer texts, structural unity is guaranteed by the careful use of rhymes: in Terceto I, for example, the three recitatives always end with rhyme «-ore» («dolore», «splendore», «ardore»), which coincides with that with which the initial aria ends («poch'ore») and the second verse - which together with the first is used in the following repetitions - of the same aria («d'amore»).

This difference of proportion and textual articulation is naturally reflected in the musical structure used: ARRA in Duet V (where Pistocchi assign a 'recitative' to each of the voices);<sup>8</sup> ARRAA in the Duet I,<sup>9</sup> although the last aria is a simple repetition of the first (as specified by the annotation «*Un tormento*» *da capo* en la partitura, al final de la composición); ARARAA in the VI Duet,<sup>10</sup> with the central arias destined to a single voice (A2 al Alto, A3 al Soprano); ARARARA in the Third I,<sup>11</sup> although all successive "A's" to the first aria are actually reduced repetitions of it (only with the music of the first two octosyllables of the poetic text). Generally the recitatives are concluded with an 'arioso' - of proportions and variable melodic drawings - sometimes specified with a change of compass (Duetto I, R1; Duetto V, R2; Terceto I, R1, R2, R3), or with a change of logic (Duetto I, R2), or both (Duetto V, R1).

In the recitatives of the duets of op. III, the verses used are always heptasílabos and endecasílabos (only a verse in the third recitative of Terceto I is a pentasílabo). On the contrary, in the arias the most used verse is the octosyllable (with different schemes of rhymes), although the exceptions are numerous (pentasyllables, hexasílabos, heptasílabos, enneasílabos and endecasílabos): in fact, Duet II uses heptasílabos and pentasílabos, Duet IV the 'rare'

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<sup>8</sup> En el Duetto V el primer recitativo lo canta el Soprano, mientras que el segundo el Alto.

<sup>9</sup> También en el Duetto I el primer recitativo lo canta el Soprano y el segundo el Alto.

<sup>10</sup> En el Duetto V el primer recitativo lo canta el Alto, mientras que el segundo el Soprano.

<sup>11</sup> En el Terceto I los recitativos se cantan en el siguiente orden: Soprano, Tenor y Bajo.

eneasyllables,<sup>12</sup> the final aria of Duet V is built on hexasyllabic verses, the final aria of Duet VI (as also Terceto II) uses heptasyllables and hendecasyllables, Duets VII and IX use polymetric poetry (heptasyllables and octosyllables in Duet VII, octosyllables and hexasyllables in Duet IX), while Duet X is entirely constructed on truncated heptasyllables.<sup>13</sup>

In the «Duetti e terzetti», op. III is used the polytextual technique, that is, in some cases a voice sings a text while the other sings another (although sometimes it is only a different word): this happens in the initial and final arias of the Duets I, V y VI, and Duet III. The differences present in the texts of these four duets are shown in italics:

Dueto I, A1

Soprano	<i>Un tormento</i> è la speranza <i>e distruggermi in sospiri</i> <i>crudelmente</i> ha per usanza.	Alto	<i>Un conforto</i> è la speranza <i>e dar pace a' miei martiri</i> <i>dolcemente</i> ha per usanza.
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Dueto I, A2

Soprano	<i>La speranza</i> è un <i>dolce inganno</i> . <i>È sirena che t'uccide</i> , <i>[è sirena], ti deride</i> : <i>fa più crude al cor le pene</i> , <i>ch'è fugace</i> in lontananza.	Alto	<i>Degl'amanti</i> è un <i>caro affanno</i> , <i>ma lusinga, non deride</i> : <i>fa più care al cor le pene</i> <i>e mi mostra ogn'ora il bene</i> , <i>ch'è verace</i> in lontananza.
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<sup>12</sup> El verso eneasílabo fue despreciado por el poeta Dante Alighieri (1265-1321), uno de los 'padres' de la lengua italiana; apareció con una cierta regularidad a finales del siglo XIX en las poesías de Arrigo Boito (1842-1918), Giosuè Carducci (1835-1907) y Giovanni Pascoli (1855-1912).

<sup>13</sup> Según la métrica, que es la estructura rítmica de una composición poética (que define la longitud y tipología de los versos, así como la acentuación y rimas utilizadas en los mismos), un "verso poético" puede ser: (a) "esdrújulo", cuando la última palabra que lo constituye lleva el acento en la antepenúltima sílaba; (b) "llano" o "grave", cuando la última palabra que lo constituye lleva el acento en la penúltima sílaba; (c) "trunco" (o sea 'truncado', 'cortado', 'abreviado'), cuando la última palabra que lo constituye lleva el acento en la última sílaba. Entre más cerca al final del verso esté el acento, más marcado estará su ritmo (ver FIGURA 2).

Dueto III

Soprano *Stringi* amor le tue ritorte!  
Deh, ti prego che languire  
*voglio ogn'or* per volto vago!  
Più che *annodi* dai piacere  
al mio cor, *perché più forte*  
*bramerebbe* di penare  
per sì bella e *cara* immago.

Alto *Sciogli* amor le tue ritorte!  
Deh, ti prego che languire  
*più non vuo'* per volto vago!  
Più che *snodi* dai piacere  
al mio cor, *che per sua sorte*  
*sol desea* di non penare  
per sì bella e *cruda* immago.

Dueto V, A1

Soprano Son amante, e al cor *mi* sento  
il flagel di gelosia,  
onde provo ogni momento  
mille *pene* all'alma mia.

Alto Son amante, e al cor *non* sento  
il flagel di gelosia,  
onde provo ogni momento  
mille *gioie* all'alma mia.

Dueto V, A2

Soprano Felice quel core  
che senza timore  
amando se n' sta,  
se un folle sospetto  
*le* turba il diletto  
che amore gli dà.

Alto Felice quel core  
che senza timore  
amando se n' sta,  
se un folle sospetto  
*non* turba il diletto  
che amore gli dà.

Dueto VI, A1

Soprano Di *tormenti funesti all'alma*  
tesoriero è il Dio d'amor.  
*Son dolenti, son dolenti*  
quei che a lui chiedono la calma  
che la *niega* ad ogni cor.

Alto Di *dolcezze grate al cor*  
tesoriero è il Dio d'amor.  
*Son beati, son beati*  
quei che a lui chiedono la calma  
che la *dona* ad ogni cor.

Dueto VI, A4

Soprano Onde *vani* gl'affanni  
furon all'alma mia,  
se per unirmi all'adorato bene  
*furon impedimenti e non catene.*

Alto Onde *cari* gl'affanni  
furon all'alma mia,  
se per unirmi all'adorato bene  
*mi serviron di lacci e di catene.*

However, in musical terms these textual differences do not receive a different treatment, except for the case of Duet III, where the verb "annodare" (tie) is solved with long notes and by joint degree, while the verb "snodare" (untie) is drawn with short values (bars 78-89) [Figure 1].

FIGURE 1. F. A. Pistocchi, Dueto III, compases 78-89.

The musical score for Dueto III, compases 78-89, is presented in three staves: Soprano, Contralto, and Bajo continuo. The time signature is 3/2. The Soprano part begins at measure 78 with the lyrics "Più che an no di," and includes a trill (tr) in measure 89. The Contralto part begins at measure 78 with the lyrics "Più che sno di," and continues with "di dai pia" in measure 89. The Bajo continuo part provides harmonic support with figured bass notation: 6, 7, b6, 7, 6, 7, 6, #. The score is divided into two systems, with the first system covering measures 78-89 and the second system covering measures 84-89.

In the choice of the tonalities of each of the compositions of the «Duetti e terzetti», op. III, Pistocchi seems to follow a pre-established, functional plan for texts. The first eight duets are in minor shades (Re, Sun and La, with a predilection for the first two),<sup>14</sup> while in the last four

<sup>14</sup> La tonalidad de Re menor ha sido utilizada en los Duetos I, II, VI y VIII, mientras que la de Sol menor en los Duetos III, V y VII; La menor se utiliza solamente en el Dueto IV.



compositions of the collection there are four different major tonalities (in the order La, Sol, Sib and Do): such harmonic choices seem to emphasize the emotional experience of the characters, especially the Soprano. In fact, even when love has been experienced as a torment, a deception, a false hope that causes jealousy, chaining the lover, minor tonalities are used, whereas only when the real awareness of what is (and what causes) really love appear the major tonalities: all this seems to coincide with the characteristics of the subjective impact of the tonalities, according to which - in general - the smaller ones cause sensations of sadness or melancholy, while the older ones have a character more cheerful and somewhat positive.

In compositions of broader proportions, that is, where arias and recitatives alternate, Pistocchi internally seeks variety and contrast at the harmonic level, emphasizing above all the non-obvious tonal relations, that is, avoiding the subdominant or the dominant, but using the fifth grade lower or the seventh highest grade. The following diagram shows the successions of the tonalities of the arias and recitatives of Duets I, V, VI and Terceto I. For each section of the composition (aria or recitative) it is indicated by a roman numeral -mayusculo for major tonalities, miniscule for minor ones- tonal degree (or tonal degrees, in those cases where the initial degree is different from the end):

Dueto I (Re menor)	A1	R1	R2	A2	A(1)
	I	V	VII→I	v	i

Dueto V (Sol menor)	A1	R1	R2	A2
	I	V	III	I

Dueto VI (Re menor)	A1	R1	A2	R2	A3	A4
	I	III	V	VII	VII	v→V→i

Terceto I (Sib mayor)	A1	R1	A2	R2	A3	R3	A4
	I	V	I	iii	I	vi	I

In the «Duetti e terzetti», op. III the text-music relationship is extremely rich and varied. Due to the fact that the examples would be very many, those considered as particularly significant have been chosen. In Duet IV, in the second part of the poetic text, which describes the emotional intensification of the lover («Ma è sì dolce l'esser ferita»), Pistocchi changes *ex abrupto* the compas (de 3/4 a C) and the agógica (of «Allegro» a «Allegro assai»), in coincidence with the section "B" of the aria with "da capo" (bars 71-95). In Duet X, the truncated heptasílabos, that alternate weak syllables with strong syllables <sup>15</sup> («A-mor, non fai per me, | io ti ri-nun-zio, va», etc. = U – U – U – ), are developed musically with a rhythmic and gentle rhythm of double eighth notes and quavered eighth notes,<sup>16</sup> to describe the mood already free of the lover, dissociated from each sentimental union [figure 2].

FIGURE 2. F. A. Pistocchi, Dueto X, compases 4-9 (el Contralto *tacet*).

The image shows a musical score for Soprano and Basso continuo. The Soprano part is in treble clef, and the Basso continuo part is in bass clef. The time signature is common time (C). The key signature has one sharp (F#). The lyrics are: "A-mor, non fai per me, io ti ri-nun-zio, va, ché trop-po ben mi sta, ché trop-po ben mi sta lun-gi di schia-vi-tù por-tar, por-tar il". The score includes measure numbers 4, 6, 7, and 8. There are some markings like # and 6 in the basso continuo part.

Also in Duet X, Pistocchi describes the concept musically «ostinato ogn'or» (always stubborn) with the syllabic intonation - repeated and monotonous - on the same note (La<sub>3</sub> del Soprano en el compás 40, Re<sub>3</sub> del Alto en el compás 47).

<sup>15</sup> Aquí indicadas en negritas.

<sup>16</sup> Es evidente que a nivel de ejecución todas las corcheas anacrúsicas deben ser tocadas como dobles corcheas precedidas por una pausa de doble corchea: por ejemplo, en los compases 4/II, 5/II, 6/II, 7/II, etcétera.

Finally, we must show at least one element for the execution of this music. In Duet IX, the appearance of the sun key and the indication «Si suona», which suggests the melody that the harpsichord must play with his right hand [figure 3], implies an 'active' participation - and not relegated to mere accompaniment - of the keyboard instrument intended for continuous bass, even in the rest of the compositions.

FIGURE 3. F. A. Pistocchi, Dueto IX, compases 101-118.

101

Soprano

ci - glio ch'è ner.

Contralto

ci - glio ch'è ner.

Si suona

Bajo continuo

#

109

Sta l'angue na - sco - sa tra

#

#

## Conclusions

The translations of Italian from the early eighteenth century to the modern Castilian of all the poetic texts of the 'Duetti and Terzetti', op. III of Pistocchi offered in this article, as well as the textual and musical analyzes carried out, are fundamentally focused on a pedagogical-musical direction in order to guide the singing students - as well as the repertoires - of the Conservatoires, Departments and Faculties of university music from all over the world, towards a 'critical' knowledge of new vocal chamber repertoire with a high artistic content.

In the teaching-learning process, it is essential for all singing students to fully understand the meaning of the poetic text they study and interpret - especially if it is written in a language other than their own; it is equally important to discern the function of each word within the context of the different typologies of the poetic verses. In addition, the study and understanding of the relationship between text and music is a very important didactic tool to achieve a correct interpretation.

According to a pedagogical practice very common in the first singing schools in the history of music (of which Pistocchi was one of the pioneers), these duets could be executed today by a student along with his teacher. Likewise, the tercets could be studied and interpreted by a pair of students along with their teacher.

The «Duetti e terzetti», op. III of Francesco Antonio Pistocchi constitute an organic collection of twelve compositions, structured according to an orderly and coherent planning both poetic and musical level, that deserves to be fully known, studied and executed. In addition, this collection offers a significant historical example in the development of the musical genres of the duet and third chamber vocal, to which it provides new bibliographical references.

Thus, the appreciation of the celebrated violinist and composer Giuseppe Torelli (1658-1709) - the founder of the genre 'concert' - is not surprising when he wrote that Pistocchi «es sumamente estimado por sus composiciones, que ciertamente son extraordinarias tanto en la elaboración como en la inspiración»,<sup>17</sup> or the commentaries of Olivo Penna - historian of the very famous Philharmonic Academy of Bologna - when in 1736 he defined Pistocchi as a "composer of excellent music, and a singer of the rarest that had been in Europe, and therefore admired also in the North of the Alps, [qualities] which made (as in London) their glorious memory among famous men, and as such they have wanted not only their outstanding pupils who became good in a short time, but also all who have known» (Penna, 1736, vol. I, p. 259).

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<sup>17</sup> Carta de Torelli enviada el 27 de marzo de 1700 a Giacomo Antonio Perti (1661-1756), maestro de capilla en la Basílica de S. Petronio en Bolonia (en "Museo Internazionale e Biblioteca della Musica", p.143.054.a).

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