



58. Da dura fame oppresso a morte corro (g)

4151

Da du - ra fa - me op-pres - so a mor - - (-te)

Poet unknown

Source BAV Barb. lat. 4151, no. 37, ff. 91v–92, SS-bc, anon. compositional sketch, probably incomplete

59. Dagli abissi dell'Herebo, su Furie, scatenatevi (b)

Title: *Disperatione* (4223)

4223

Da gli a-bis - si dell' He - re-bo su Fu-ri - e, sca-te - na - te-vi, e del-le chio-me hor - ri - bi - li

Poet unknown

Sources BAV Barb. lat. 4205, no. 60, ff. 177–84v, S-bc, anon. compositional draft
Barb. lat. 4204, no. 15, ff. 44–54v, S-bc, anon. professional fair copy
Barb. lat. 4223, no. 40, ff. 137–44v, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 23, pp. 169–84 (Barb. lat. 4223, no. 40)

Comment The only aria is “Rio rigor del crudeltà” (4 strophes in variation). See MURATA 1979, note 48.

Indexes GHISLANZONI no. 70 (erroneously cites a concordance in Barb. lat. 4168)
CALUORI no. 316 (WECIS 4b, no. 314 = Luigi Rossi unreliable)
RICCIARDELLI 1988, pp. 55 and 57 (as Rossi)

IT\ICCU\MSM\0013929 (= 4205, attributions to Pasqualini and Rossi)

IT\ICCU\MSM\0016715 (= 4204, as an uncertain attrib. to Rossi)

IT\ICCU\MSM\0011431 (= 4223, erroneous attrib. to Rossi)

60. *Dal cavo monte ond'all ombroso mondo* (c)

4221

Dal ca - vo mon - te on - d'al-l'om-bro - so mon-do, Per fo-

Poet unknown; sonnet**Source** BAV Barb. lat. 4221, no. 2, ff. 3v–6, B-bc; four *parti* in variation**Copy date** 1638 or earlier (4221)**Comment** One of 47 cantatas in Pasqualini volumes lacking paleographic grounds for attribution, but possibly by him. The copyist's hand, however, bears some resemblance to that considered to be Orazio Michi's in *I-Rn* Mus. 141.**Index** IT\ICCU\MSM\0011005 (as "Dal caro monte"; lacks first pitch)61. *Dalle sponde del Tebro al patrio suolo* (c)

4223

Dal-le spon - de del Te - bro al pa-trio suo - lo, fat - to Tir - si ri - tor - no

Poet Lelio Orsini (4205, 4223)**Sources** BAV Barb. lat. 4205, no. 48, ff. 143–46v, S-bc, anon. compositional draft
Barb. lat. 4223, no. 41, ff. 145–48v, S-bc, holograph marked MAP**Copy date** 1658 or earlier (4223)**Edition** Facsim. edn GARLAND 1985, no. 24, pp. 185–92 (Barb. lat. 4223, no. 41)**Comments** Marked "aria" are "Forse un'alma invidiosa" and "Già m'avvedo che nel petto" (4205, 4223). Orsini's complete poem is transcribed from Barb. lat. 4223 in AMENDOLA 2013, p. 143.

Indexes IT\ICCU\MSM\0013917 (= 4205)
IT\ICCU\MSM\0011432 (= 4223)

62. D'anno in anno in van trapasso (c)

4221

D'an - no in_ an - no in van tra - pas - so che'l mio duol

Poet: Sebastiano Baldini (4221); R-1-R-2-R

Sources BAV Barb. lat. 4205, no. 57, ff. 168v–170v, S-bc, anon. compositional draft
Barb. lat. 4221, no. 52, ff. 103–104v, S-bc, anon. holograph, headed “streviglio”

Copy date 1638 or earlier (4221)

Indexes MORELLI-G 2000, no. 107 (text only)
IT\ICCU\MSM\0013926 (= 4205)
IT\ICCU\MSM\0011234 (= 4221)

63. Deh, fermati Amore, pietade sol chiedo (Bb)

4221

Deh fer - ma-ti A-mo - re, pie - ta - de sol chie - do e vin - to ti ce - do

Poet unknown; R-1-R-2-R

Sources BAV Barb. lat. 4205, no. 14, ff. 31v–33, S-bc, anon., fair holograph with compositional alterations
Barb. lat. 4221, no. 54, ff. 107–108, S-bc, anon. holograph, headed “streviglio”
F-Pn Rés. Vmc 78 (*olim* Thibault), no. 9, ff. 27v–28v, S-bc. The attribution to Pasqualini is not in the hand of the music copyist.

Copy dates before or in 1638 (4221); after 1673 (Rés. Vmc 78)

Comment See MURATA 1979, p. 134.

Indexes MURATA 2003, no. 12
IT\ICCU\MSM\0017012 (= 4205)
IT\ICCU\MSM\0011236 (= 4221)

64a. *Deh, morir non si nieghi a un infelice* (c)64b. *Deh, morir non si nieghi a un infelice, a 2* (c)

4223

Deh mo - rir non si nie-ghi a un in-fe - li - ce, deh — mo-rir non si nie-ghi a un in-fe-

Poet Nicolao Foresta (4223, 4222)

Sources a) BAV Barb. lat. 4205, no. 52, ff. 154v–160, S-bc, anon. compositional draft
Barb. lat. 4223, no. 43, ff. 153–58, S-bc, anon. holograph

b) BAV Barb. lat. 4222, no. 14, ff. 75–85v, SB-bc, marked MAP; opens with a soprano solo

Copy dates 1658 or earlier (4223); 1676 or earlier (4222)

Edition Facsim. edn GARLAND 1985, no. 26, pp. 201–13 (Barb. lat. 4223, no. 43)

Comment Internal arias include “Già sapevo, o crudo sorte,” “Contrastato un cor meschino” and “Io che mai sotto la luna” (2 str.). These arias and one arioso are the sections set as duets in Barb. lat. 4222.

Indexes IT\ICCU\MSM\0013921 (= 4205)
IT\ICCU\MSM\0011434 (= 4223)
IT\ICCU\MSM\0011197 (= 4222)

65. *Deh, non mi lasciar tormento* (c)

4221

Deh non mi la - sciar tor-men - to, deh, deh, — non mi la-sciar tor - men - to

Poet unknown; 3 strophes

Sources BAV Barb. lat. 4205, no. 32, ff. 85–88v, S only, holograph draft
Barb. lat. 4221, no. 26, ff. 51–53v, S-bc, anon. holograph; 3 str. lightly in variation

Copy date 1638 or earlier (4221)

Comment One of 47 cantatas in Pasqualini volumes lacking firm paleographic grounds for attribution, but probably by him

Indexes IT\ICCU\MSM\0017029 (= 4205)
IT\ICCU\MSM\0011028 (= 4221)

66a. Deh non più mi ferite, occhi severi (c)

66b. Deh non più mi ferite, occhi severi, a 3 (c)

4223

Deh non più mi fe - ri - te, oc - chi se - ve - ri. Deh non

Poet “Monsignor Bentivoglio” (4222)

Sources a) BAV Barb. lat. 4204, no. 38, fol. 121, S only, anon.; 13 bars of an untexted draft, barred differently from the version in Barb. lat. 4223
Barb. lat. 4201, no. 1, ff. 1–3, S-bc, anon. compositional draft
Barb. lat. 4223, no. 38, ff. 133–35v, S-bc, holograph marked MAP

b) BAV Barb. lat. 4222, no. 3, ff. 15–19, SSB-bc, marked MAP

Copy dates 1658 or earlier (4223); 1676 or earlier (4222)

Edition Facsim. edn GARLAND 1985, no. 22, pp. 163–68 (= Barb. lat. 4223, no. 38)

Comment The closing aria is “Se dunque pupille di me trionfate.”

Indexes IT\ICCU\MSM\0017064 (= 4201)
IT\ICCU\MSM\0011430 (= 4223)
IT\ICCU\MSM\0011185 (= 4222)

67. Deh, perdonatemi nere pupille (c)

4223

Deh per - do - na - te - mi ne - re pu - pil - le, per - do -

Poet unknown; R-1-R-2-R

Source BAV Barb. lat. 4223, no. 23, ff. 63–64v, S-bc, holograph marked MAP

Copy date 1658 or earlier

Index IT\ICCU\MSM\0011276 (= 4223)

68. Delle sfere al moto instabile (b) (inc.)

4204

Del - le sfe-re al mo-to in - sta - bi - le tut - to can-gia il tem-po a - la - to: So-lo io son lo

Poet unknown

Sources BAV Barb. lat. 4204, no. 53, ff. 152–53; 158v–159; 164v, systems 3 and 4–165, S-(bc), anon. compositional sketches and drafts, incomplete
 Barb. lat. 4205, no. 44, ff. 128v–132 (and possibly ff. 132v–134v), S and partial continuo part (to fol. 130), anon. compositional drafts

Comment No complete fair copy is known; however, both drafts include the same entire text.

Indexes IT\ICCU\MSM\0016977; IT\ICCU\MSM\0016964 (= 4204)
 IT\ICCU\MSM\0013914 (=4205 as “Dalle sfere ...”)

Di donna infedele soffrendo il rigore

See comment for no. 69 below.

69a. Di gioir speranza infida (g)

69b. Di gioir speranza infida, a 2 (g)

4223

Di_ gio - ir spe-ran-za in - fi - da, lu - sin - gan - do il vo - stro_ co-re,

Poet unknown

Sources a) BAV Barb. lat. 4223, no. 42, ff. 149–52v, S-bc; a professional copy marked MAP by Pasqualini, replacing a cancelled “Marco Ant.o Pasqualini”
 b) BAV Barb. lat. 4222, no. 42, ff. 183–89, SB-bc, holograph marked MAP

- Copy dates** 1658 or earlier (4223); 1676 or earlier (4222)
- Edition** Facsim. edn GARLAND 1985, no. 25, pp. 193–200 (Barb. lat. 4332, no. 42)
- Comment** The closing aria “Speranze fallaci,” has a refrain form (R-1-R-2-R), for which the internal strophes are 1: “Di donna infedele” and 2: “Di fato crudele.”
- Indexes** IT\ICCU\MSM\0011433 (= 4223)
IT\ICCU\MSM\0011225 (= 4222)

70. Dimmi sorte a che donarmi (Eb)

4221

Dim - mi sor - te, dim - mi sor - te a che do - nar - mi dol - ce

The image shows a single line of musical notation in treble clef with a common time signature (C). The melody consists of three measures. The first measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure starts with a quarter rest, followed by a quarter note Bb4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics are written below the notes.

- Poet** unknown
- Sources** BAV Barb. lat. 4205, no. 56, ff. 166v–167v, S-bc, anon. compositional draft
Barb. lat. 4221, no. 17, ff. 31–32, S-bc, anon. holograph
- Copy date** 1638 or earlier (4221)
- Indexes** IT\ICCU\MSM\0013925 (= 4205)
IT\ICCU\MSM\0011019 (= 4221)

71. Disperati cor mio, e che sperar (C)

4220

Di - spe - ra - ti, di - spe - ra - ti, di - spe - ra - ti cor mi - o

The image shows a single line of musical notation in treble clef with a common time signature (C). The melody consists of six measures. The first measure starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure starts with a quarter rest, followed by a quarter note B4, a quarter note A4, and a quarter note G4. The third measure starts with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure starts with a quarter rest, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure starts with a quarter rest, followed by a quarter note B3, a quarter note A3, and a quarter note G3. The sixth measure starts with a quarter rest, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The lyrics are written below the notes.

- Poet** Giovanni Lotti (4220); 2 strophes
- Sources** BAV Barb. lat. 4175, no. 6, ff. 33v–35, compositional draft (incomplete); text only for str. 2
Barb. lat. 4220, no. 12, ff. 31–32, S-bc, anon. holograph, text only for str. 2
I-IBborromeo Misc. 4, no. 21, ff. 82–84, anon. (not seen; see BOGGIO, p. 105)
- Copy date** 1654 or earlier (4220)
- Comment** See MURATA 1979, p. 135

Indexes GHISLANZONI no. 80 (attributes to Luigi Rossi)
 CALUORI no. 320 (WECIS 3b, no. 318, Rossi unreliable)
 IT\ICCU\MSM\0016572 (= 4175, attributes to Rossi)
 IT\ICCU\MSM\0014058 (= 4220, attributes to Rossi)

72. Dolcezza amare, voi m'offendete (d)

4221

Dol - cez - ze a - ma - re, voi m'of-fen-de - te, voi m'of-fen - de - te col sol

Poet unknown

Sources BAV Barb. lat. 4204, no. 32, ff. 105–6, S-bc, anon. compositional draft
 Barb. lat. 4221, no. 3, ff. 7–8, S-bc, anon. holograph

Copy date 1638 or earlier (4221)

Indexes IT\ICCU\MSM\0011006 (= 4221)

73. Dov'è la morte e Pluto (a)

Title: *Partenza* (4220)

4203

Do - ve, do - v'è la mor - te e Plu - to, i Cer - be-ri, le Fu - ri - e, e

Poet Giovanni Lotti (4220)

Sources BAV Barb. lat. 4204, no. 50, ff. 148–50, S-bc, anon. compositional draft
 Barb. lat. 4220, no. 23, ff. 49–51v, S-bc, anon. holograph
 Barb. lat. 4203, no. 19, ff. 119–23, S-bc, holograph marked MAP
I-Nc 33.4.7a (Cantate 6), ff. 44–49v, S-bc, “Del sig.r Pasqualini”
I-Nc 33.4.12a (Cantate ibride 9), ff. 55–62, S-bc, “Del sig.r Pasqualini” (available online via the Internet Culturale portal)
I-MOe Mus. G.257, no. 1, ff. 1–9v, S-bc, anon.

Copy date 1654 or earlier (4220)

Comment A recitative followed by the aria “Alma va, non tardar più.” See MURATA 1979, note 48.

- Indexes** MURATA 2003, no. 13
 IT\ICCU\MSM\0016975 (= 4204)
 IT\ICCU\MSM\0014068 (= 4220)
 IT\ICCU\MSM\0016690 (= 4203)
 IT\ICCU\MSM\0159030; RISM A/II 850.009.467 (= *I-Nc* 33.4.7a)
 IT\ICCU\MSM\0161323; RISM A/II 850.009.838 (= *I-Nc* 33.4.12)

74. Dove miri, pensiero?... Ferma, troppo alto è del tuo strale il segno (a)

4220

Do-ve mi - ri, pen - sie - ro? Do - ve, do - ve, do-ve mi - ri pen - sie - ro?

Poet Giovanni Lotti (4220)

Sources BAV Barb. lat. 4201, no. 17, ff. 42–43, S-bc, anon. compositional draft
 Barb. lat. 4220, no. 35, ff. 73–74, S-bc, anon. holograph

Copy date 1654 or earlier (4220)

Indexes IT\ICCU\MSM\0014080 (= 4220)

Other setting BAV Barb. lat. 4175, no. 8, ff. 39v–45, S-bc, anon. CALUORI no. 321 (= IT\ICCU\MSM\0016574)

75a. Dove mi spingi, Amor, dove, ohimé, dove? (c)

4223

Do - ve mi spin - gi, A - mor? do-ve, do-ve, ohi - mè, do - ve?

Poet Antonio Barberini, jr (4223) and/or Giulio Rospigliosi (see comment for **75b**)
a) 2 strophes; **b)** strophes + recitative monologue

Sources BAV Barb. lat. 4175, no. 9, ff. 45v–49, S-bc, anon.; 2 str. only, mentions “Filli”
I-Rc 2467, ff. 43v–48, S-bc, “musica del s.r Marcant.o Pasqualini”; 2 str. only, mentions Filli (see below).
F-Pn Rés. 2096 (*olim* F-Pc), ff. 75–76, S only, one stanza only

Editions *Arie* (Milan: G. Ricordi, s.d. = IT\ICCU\MUS\0197507), has the same content as Maffeo Zanon, ed., *12 Arie italiane dei secoli XVII e XVIII* (Milan: Ricordi, 1953), 38–41 (Bb minor); see CALUORI 2:203.

Comment Line 6 of the first stanza reads “Lascerò Filli in lacci di martiri.”

75b. Dove mi spingi, Amor? (c)

scene from *Il palazzo incantato* (Rome 1642), act II

Source BAV Barb. lat. 4223, no. 27, ff. 75–79, S-bc, marked “MAP” and headed “Bradamante infuriata contra Ruggiero. MAP. Poesia N.N. A.B.”

Copy date 1658 or earlier (4223)

Comment The librettist of the 1642 opera *Il palazzo incantato* is Giulio Rospigliosi, the composer, Luigi Rossi. Cardinal Antonio Barberini commissioned the production. The attribution of this scene to Antonio Barberini and Pasqualini is plausible as one scene inserted into the opera score (beginning with a variant of no. 75a). The scene exists in both Barberini scores of the complete opera (BAV Barb. lat. 4388 and 4389); the latter includes a pasted-in passage in Pasqualini’s hand for this scene. For other sources of the opera, see M. Murata *Operas for the Papal Court* (Ann Arbor: UMI Research Press, 1981).

Indexes MURATA 2003, no. 14
IT\ICCU\MSM\0016575 (= 4175)
IT\ICCU\MSM\0011280 (= 4223)

76. Dove ne vai crudele? Deh, per pietà rimira (a)

4223

Do - ve ne vai, cru - de - le? Deh, deh, per pie - tà ri - mi - ra

Poet Marzio Orsini (4223)

Sources BAV Barb. lat. 4204, no. 44, ff. 131v–134v, S-bc, anon. compositional draft
Barb. lat. 4223, no. 36, ff. 125–28, S-bc, holograph marked MAP, “Poesia del sig. marchese Martio Orsini”

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 20, pp. 147–53 (4223, no. 36)

Comments Internal arias are “Tu col canto soave” and “No, no seguir voglio.”

The poet is likely Marzio Orsini, marchese Della Penna (d. 1674). The Orsini sale of Bomarzo in 1645 could serve as a *terminus* for the inscription of his name.

Indexes IT\ICCU\MSM\0016971 (= 4204)
IT\ICCU\MSM\0011427 (= 4223)

77a. Dove vai, pensier volante (a)

77b. Dove vai, pensier volante, a 2 (a)

Subject title: “Rimedio per liberarsi dall’amor terreno” (Lotti, *Poesie*)

4220

Do - ve vai, pen - sier___ vo - lan - te, an - he - lan - te più___

Poet Giovanni Lotti (4220, 4222, and *Poesie*, pt.3, pp. 141–42) or Antonio Barberini, jr (4203)

Sources a) BAV Barb. lat. 4220, no. 57, ff. 149–53, S-bc, anon. holograph
Barb. lat. 4203, no. 17, ff. 105–13, S-bc, “Poesia di Sua Eminenza”; holograph marked MAP (in m. 3 the trills are on the first of the pairs of eighths.)
GB-Och 946, ff. 25–31v, S-bc, attrib. “sig.r Marc’ Ant.o Sportonio”

b) BAV Barb. lat. 4222, no. 15, ff. 87–94, SB-bc, holograph marked MAP (in m. 3 the trills are on the first of the pairs of eighths.)

Copy dates 1654 or earlier (4220); 1676 or earlier (4222)

Comment An internal aria is “È possibile ch’anima forte.”
The entire poem is edited in LUISI, no. 10, pp. 314–16.
MURATA 2003, in notes 11 and 43, discusses the attribution to Sportonio (pp. 658 and 671).

Indexes IT\ICCU\MSM\0010999 (= 4220)
IT\ICCU\MSM\0016688 (= 4203)
IT\ICCU\MSM\0011198 (= 4222)