



202. Satiatēvi, satiatēvi luci spietate, in tormentarmi sempre (c)

4220

Sa - tia - te - vi, sa - tia - te - vi lu - ci spie - ta - te

Poet Giovanni Lotti (4205, 4220)

Sources BAV Barb. lat. 4205, no. 50, ff. 148v–150, S-bc, anon. compositional draft, lacking a continuo line for the refrain and including a rejected setting for str. 1 Barb. lat. 4220, no. 15, ff. 37–38, S-bc, anon. holograph

Copy date 1654 or earlier (4220)

Comment Lotti's poem is transcribed from Barb. lat. 4205 in AMENDOLA 2013, p. 141, as a continuation of the previous cantata *Luci belli e spietate* (this catalogue no. 139); both address "luci spietate."

Indexes IT\ICCU\MSM\0013919 (= 4205)
IT\ICCU\MSM\0014061 (= 4220)

203. S'avvien ch'io ripensi al ben che ricevo (inc.)

Subject title: *Ringraziamento a Dio* (Lotti, *Poesie*)

4201

S'av - vien ch'io ri - pen - si al ben - che ri - ce - vo gl'os - se - qui che de - vo Si - gnor, Si -

Poet Giovanni Lotti (*Poesie*, pt. 1, pp. 47–49)

Source BAV Barb. lat. 4201, no. 42, ff. 149v–150, SS(B)-bc, anon.; incomplete compositional draft, probably for a spiritual cantata

Comment The complete subject title of Lotti's poem as published is "Ringraziamento a Dio, de' benefizij ricevuti tanto per la creazione, quanto per la redentione."

204a. Sempre si piangerà (C)

204b. Sempre si piangerà, a 2 (C)

4220

Sem - pre, sem - pre si pian - ge-rà. Ba - sta che'l guar - do

The image shows a single staff of music in treble clef with a 3/4 time signature. It begins with a box containing the number '4220'. The melody consists of quarter and eighth notes with a trill (tr) over the final note of the first phrase. The lyrics are written below the staff.

Poet Giovanni Lotti (4220, 4222) or Cardinal Antonio Barberini, jr (4203)

Sources a) BAV Barb. lat. 4220, no. 56, ff. 147–48v, S-bc, anon. copy by Pasqualini with the last 4½ systems in the professional hand of Giovanni Antelli
Barb. lat. 4203, no. 18, ff. 113v–118, S-bc, anon, holograph marked MAP and “Sua Eminenza”

b) BAV Barb. lat. 4222, no. 16, ff. 95–99v, SB-bc, holograph marked MAP and “Poesia del S.r Gio. Lotti”

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

Comment Other arias are “Quando l’ali ei scuotea volare” and “Agiratevi pur d’apresso.”

Indexes IT\ICCU\MSM\0010997 (= 4220)
IT\ICCU\MSM\0016689 (= 4203)
IT\ICCU\MSM\0011199 (= 4222)

205. Se non credi al grave ardore (d)

3372

Se non cre - di al gra-ve ar - do - re ch’in me cre - sce o-gn’hor - ra più, Fil - li

The image shows a single staff of music in treble clef with a 3/4 time signature. It begins with a box containing the number '3372'. The melody consists of quarter and eighth notes with a trill (tr) over the final note of the first phrase. The lyrics are written below the staff.

Poet unknown; 4 strophes

Sources BAV Barb. lat. 4205, no. 18, ff. 40v–43v, S-bc, anon. professional copy
Barb. lat. 4221, no. 19, ff. 35v–37v, S-bc, anon. holograph; strophes lightly in variation
F-Psg 3372, ff. 15v–18, S-bc, Marc’ Antō. Pasqualino

Copy date 1638 or earlier (4221)

Comment Barb. lat. 4205, no. 18 was written by the same copyist responsible for *I-Rc* 2478 and several other mid-century cantata anthologies.

Indexes MURATA 2003, no. 36
IT\ICCU\MSM\0017016 (= 4205)
IT\ICCU\MSM\0011021 (= 4221)

206. Senti Lidio, o Filli, o Clori (inc.)



Poet unknown

Source: BAV Barb. lat. 4201, no. 41, ff. 148v–149, S only, anon., incomplete composing draft

Index IT\ICCU\MSM\0017097

207a. Sentite quel che dice Amor (a)

207b. Sentite quel che dice Amor, a 2 (a)



Poet unknown; recit. + R-1-R-2-R-3-R-4-R

Sources a) BAV Barb. lat. 4205, no. 46, ff. 135–38, S-bc, anon. compositional draft
Barb. lat. 4221, no. 55, ff. 109–11, S-bc, anon. holograph

b) BAV Barb. lat. 4222, no. 36, ff. 163–66, SB-bc, holograph marked MAP. Opens with the soprano solo.

Copy dates 1638 or earlier (4221); 1676 or earlier (4222)

Comment The refrain of the aria is “Lasciatemi stare ch’a dirla fra noi”; the intercalated stanzas are in variation.

Indexes IT\ICCU\MSM\0013916 (= 4205)

IT\ICCU\MSM\0011003 (= 4221)

IT\ICCU\MSM\0011219 (= 4222)

208. Se voi non sentite amore (d)

4221



Se voi non sen - ti - te a - mo - re, per - ché tan - to v'im-fiam - ma - te?

Poet unknown; 3 strophes

Sources BAV Barb. lat. 4204, no. 23, ff. 77–78, S-bc, anon. compositional draft
Barb. lat. 4221, no. 43, ff. 83–84, S-bc, anon. holograph, 3 str. in variation

Copy date 1638 or earlier (4221)

Indexes IT\ICCU\MSM\0016723 (= 4204)
IT\ICCU\MSM\0011044 (= 4221)

209. Sì, bel volto, ch'io voglio morire (a)

Sk 231



Sì bel - volto, ch'io vo - gliò mo - ri - re, ch'io

Poet unknown; R-1-R-2-R-3-R

Source S-Sk Ms. S.231, *Scelte di arie ... raccolte da me Alessandro Cecconi*, ff. 1–2, S-bc,
Marc'Antonio Pasqualini

Copy date 1645–47 (see MURATA 2003, pp. 665–66)

Comment It is not certain but possible that Cecconi was himself the copyist of the volume.
See RUFFATTI 2006, p. 109, for a facsimile of fol. 45v.

Recordings *Gustavus Rex & Christina Regina*; Yves-Michael Kiffner, countertenor; Musica
Sveciae MSCD 305 (1994)
Christina's Journey; Suzanne Rydén, soprano; Caprice CAP 21734 (2004)

Indexes MURATA 2003, no. 37
RISM A/II 190.013.917

210. Sì, che vede che 'l suo foco (fragment; d)

4204

Sì, che ve - de che'l suo fo - co, sì, che ve - de che'l suo fo - co,

Poet unknown

Source BAV Barb. lat. 4204, no. 58, fol. 164v (systems 1 and 2 only), S only, anonymous fragment that sets only two poetic lines (holograph)

211. Sì, ch'io ti voglio amar segua che può (a)

4205

Sì, ch'io ti vo - glio a - mar se - - - - - Sì ch'io ti gua, che

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4205, no. 39, ff. 104v–108v, SS-bc, anon. holograph draft with compositional revisions; lacks continuo for str. 2
Barb. lat. 4219, no. 26, ff. 163–66, SS-bc, anon. holograph

Copy date 1656 or earlier (4916)

Indexes IT\ICCU\MSM\0013908 (= 4205)
IT\ICCU\MSM\0014036 (= 4219, attributed without explanation to Antonio Cesti)

Sì, ch'io vo' darvi il core

see *Sì, sì, sì, sì, sì, ch'io vo' darvi il core*

Sì, ch'io voglio languire, così caro è quel tormento

see *Sì, sì, ch'io voglio languire*

212. Sì, ch'io voglio morire (a)



Poet [Carlo?] Theodoli, *marchese* (4223)

Sources BAV Barb. lat. 4201, no. 11, ff. 27–28v, S-bc, anon. compositional draft
 Barb. lat. 4223, no. 12, ff. 27–28v, S-bc, holograph marked MAP
I-Rn Mus. ms. 141 (*olim* 71.9.A.33), ff. 216–19, S-bc, anon.
CH-Zz Q.902, pp. 97–101 (RISM ID no. 400173313)

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, pp. 21–24 (Barb. lat. 4223, no. 11)

Comments Marked aria is “Stratiatemi, uccidetemi tormenti.”

The marchese to whom the poem is attributed is most probably Carlo (*aka* Theodolo Carlo) Theodoli, who became the 4th marchese of S. Vito ca. 1648; he died in 1697 and was remembered in G. M. Crescimbeni, *Notizie istoriche degli Arcadi morti* (Rome, 1720), 1:291–93.

NESTOLA 2015 inventories *CH-Zz* Q.902 and identifies many items; see 2:30–31 (AIM.recueil.18)

Indexes IT\ICCU\MSM\0017074 (= 4201)
 IT\ICCU\MSM\0011265 (= 4223, text attrib. to Filippo Theodoli)
 IT\ICCU\MSM\0017243 (= *I-Rn*; see MORELLI-A)

213a. Sì, ch'io voglio sperare ... parlo a voi fantasme fiere (a)



Poet Nicolò Foresta (4222, no. 5) or Giovanni Lotti (4222, no. 24); R-1-R-2-R

Sources a) BAV Barb. lat. 4201, no. 16, ff. 39–41v, S-bc, anon. compositional draft
 Barb. lat. 4223, no. 20, ff. 51–54, S-bc, holograph marked MAP
I-MOe Mus. F.1382, ff. 41–43, S-bc, anon.
I-MOe Mus. F.1350, ff. 69–71v, B-bc, anon., E minor

213b. Sì, ch'io voglio sperare ... parlo a voi fantasme, a 2 (a)

4222, f. 127

Sì, che vo-glio spe - ra - re, sì, sì che vo-glio spe - ra - re,
Sì, che vo-glio spe - ra - re, sì, sì; sì che vo - glio spe - ra - re, sì, sì, sì

Source b) BAV Barb. lat. 4222, no. 24, ff. 127–32, SB-bc, holograph marked MAP and headed “streviglio.”

213c. Sì, ch'io voglio sperare... parlo a voi fantasme fiere, a 3 (a)

4222, f. 25

Sì, che vo-glio spe - ra - re, sì, sì, sì; sì che vo-glio spe - ra - re, sì; sì ch'io
Si, che vo-glio spe - ra - re sì, sì, sì, sì, Sì, sì che vo-glio spe - ra - re; sì ch'io

Source c) BAV Barb. lat. 4222, no. 5, ff. 25–30, SSB-bc, holograph marked MAP

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

Recordings *Die Kunst der Kastraten*; Rosina Sonnenschmidt, soprano; Bayer Records LC 8498 (1989)

Musique pour Mazarin!; Elizabeth Dobbin, soprano; Coro COR 16060 (2008); track of no. 213a (last accessed October 2016) available at <https://www.youtube.com/watch?v=OjMBXHZ7XeQ>

Indexes IT\ICCU\MSM\0017078 (= 4201)
IT\ICCU\MSM\0011273 (= 4223)
IT\ICCU\MSM\0011207 (= 4222 a 2)
IT\ICCU\MSM\0011188 (= 4222 a 3)

214. Sì forte è lo sdegno ch'in seno mi sta (e)

4221

Sì for - te è lo sde - gno ch'in se - no mi sta ch'ar - ma - to ho l'in - ge - gno

- Poet** unknown; 3 strophes
- Sources** BAV Barb. lat. 4205, no. 22, ff. 54–56, and no. 40, fol. 109, S-bc, anon. holograph.
On fol. 109 appear three bars of only the vocal line, transposed to D minor.
Barb. lat. 4221, no. 62, ff. 127–28, S-bc, anon. holograph
F-Psg 3372, ff. 29–31, S-bc, Marc' Antō Pasqualini
- Copy dates** 1638 or earlier (4221)
- Indexes** MURATA 2003 no. 39
IT\ICCU\MSM\0017019 (= 4205)
IT\ICCU\MSM\0011243 (= 4221)

215. *Signior, languido giaccio* (g)

4151 Si-gnior, lan-gui-do giac-cio e ben m'ac-cor-go del mor-tal
e ben m'a-ccor-go del mor-tal

The image shows a single line of musical notation on a five-line staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The lyrics 'Si-gnior, lan-gui-do giac-cio' are aligned under these notes. There is a measure rest (indicated by a horizontal line with a vertical slash) for the next two measures. The melody resumes in the third measure with a quarter note G4, a quarter note A4, and a quarter note Bb4, with the lyrics 'e ben m'ac-cor-go del mor-tal' underneath. The fourth measure continues with a quarter note G4, a quarter note A4, and a quarter note Bb4, with the lyrics 'e ben m'a-ccor-go del mor-tal' underneath. The notation includes various rhythmic values and accidentals (sharps and flats).

- Poet** unknown
- Source** BAV Barb. lat. 4151, no. 49, ff. 128v–131, SS-bc, anon. compositional draft
- Index** IT\ICCU\MSM\0013512

216. *S'io mi lamento e grido a l'aer cieco* (c)

4221

The image shows a single line of musical notation on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody begins with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'S'io mi la-men-to e gri-do a l'a-ercie-co, ho da pe-nar co-si?' are aligned under these notes. The notation includes various rhythmic values and accidentals (sharps and flats).

- Poet** Luigi Ficeni (4221); 2 strophes
- Source** BAV Barb. lat. 4221, no. 35, ff. 69–70v, S-bc, anon. holograph; 2 str. in variation
- Copy date** 1638 or earlier (4221)
- Comments** Marked “aria” to close strophe 2 is “M’ucciderà il mio dolore.”
One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him.
- Index** IT\ICCU\MSM\0011036

217a. Sì, sì, che voglio amar, soffrir pena e dolor (d)

4205



Sì, sì, che vo - glio a - mar, sof - frir pe - na e do - lor, ha - ver pia -

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4205, no. 21, ff. 51v–53v, S-bc, anon. holograph with a few corrections and changes in Pasqualini's hand
Barb. lat. 4223, no. 5, ff. 13–14v, S-bc, holograph marked MAP

217b. Sì, sì, che voglio amar, soffrir pena e dolor (d)

4222



Sì, sì, che vo - glio a - mar, sof - frir pe - na e do - lor ha - ver

Source BAV Barb. lat. 4222, no. 35, ff. 159–61v, SB-bc, holograph marked MAP

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

Indexes IT\ICCU\MSM\0017018 (= 4205)
IT\ICCU\MSM\0011258 (= 4223)
IT\ICCU\MSM\0011218 (= 4222)

218a. Sì, sì, ch'io voglio languire, così caro è quel tormento (a)

4223



Sì ch'io vo - glio lan - gui - re, sì ch'io vo - glio lan -

Poet Abbate Cesi (4222)

Sources BAV Barb. lat. 4201, no. 25, ff. 56v–63v, S-bc, anon. holograph fair copy
Barb. lat. 4223, no. 21, ff. 55–58v, S-bc, holograph marked MAP

218b. Sì, sì, ch'io voglio languire, così caro è quel tormento, a 3 (a)



Source BAV Barb. lat. 4222, no. 6, ff. 31–36, SSB-bc, holograph marked MAP

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

Comment The opening poetic lines are *ottonari*, “Sì, sì, ch’io voglio languire / così caro è quel tormento / e l’ardor che mi disface.” In the solo version, when the opening section returns to close the cantata, Pasqualini sets “Sì, sì, ch’io voglio languire” (unlike its first statement, with “sì, sì” repeated).

The internal aria “Cieco dio, dunque in me sola” (2 str., E minor) is discussed in FREITAS 1998, pp. 389–90.

Indexes IT\ICCU\MSM\0017083 (= 4201)
IT\ICCU\MSM\0011274 (= 4223)
IT\ICCU\MSM\0011189 (= 4222)

219. Sì, sì, sì, sì, sì, ch’io vo’ darvi il core (a)

or Sì, ch’io vo’ darvi il core

Subject title: *A dui bell’ occhi* (I-MOe)



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

Sources BAV Barb. lat. 4221, no. 63, ff. 129–31v, S-bc, anon. holograph
I-MOe Mus. G.152, Marco Antonio Pasquallinj
I-Ria ms. 1, ff. 18v–22v

Copy dates 1638 or earlier (4221); 1662 (*I-MOe*)

Comments The opening line may be an *endecasillabo* or a *settenario*; it makes a tercet with an eleven- and a seven-syllable line, in a poem in which *senari* predominate. CLORI scheda no. 554 gives the entire poetic text (as *Sì ch’io vo’ darvi*) and an image of *Ria* ms. 1, fol. 18v.

Indexes MURATA 2003, no. [38]
IT\ICCU\MSM\0011244 (= 4221, as *Sì sì sì sì ch’io vuo’ darvi*)
CLORI, no. 554

220. Soavissimi lumi, al cui bel guardo (c)

4151

So - a - vis - si - mi lu - mi al cui bel guar - do in - ce - ne - ri - to il co - re

Poet unknown

Source BAV Barb. lat. 4151, no. 40, ff. 96v–99, S-bc, “Marcantonio,” compositional draft

Index MURATA 2003, no. 40
IT\ICCU\MSM\0013503

221a. Sofferenza, sofferenza, o core (c)**221b. Sofferenza, sofferenza, o core, a 2 (c)****221c. Sofferenza, sofferenza, o core, a 3 (c)**

4221

Sof - fe - ren - za, sof - fe - ren - za, o co - re, sof - fe - ren - za

Poet Nicola Foresta (4221 and 4222, no. 7) or Giovanni Lotti (4222, no. 21); R-1-R

Sources a) BAV Barb. lat. 4204, no. 9, ff. 29; 29–30v, S-bc, anon. holograph draft of the refrain followed by a revised compositional draft of the complete cantata Barb. lat. 4221, no. 39, fol. 77r-v S-bc, anon. holograph

b) BAV Barb. lat. 4222, no. 21, ff. 121–22, SB-bc, anon. holograph. The middle section is marked “2” [2.*da parte*].

c) BAV Barb. lat. 4222, no. 7, ff. 37–39, SSB-bc, holograph marked MAP

Copy dates 1638 or earlier (4221); 1676 or earlier (4222)

Indexes IT\ICCU\MSM\0016711 (= 4204, under “Sofferenze”)
IT\ICCU\MSM\0011040 (= 4221)
IT\ICCU\MSM\0011190 (= 4222, ff. 37–39)
IT\ICCU\MSM\0011204 (= 4222, ff. 121–22)

222a. Soffrite e tacete, arditi pensieri (d)**222b. Soffrite e tacete, arditi pensieri, a 2 (d)**

4220



Sof - fri-te e ta - ce - te ar - di - ti pen-sie - ri, ai lu - mi guer-rie - ri pie - tà

Poet Giovanni Lotti (4220); 2 strophes

Sources a) BAV Barb. lat. 4201, no. 8, ff. 18v–19, S-bc, anon. compositional draft
Barb. lat. 4220, no. 36, ff. 75–76, S-bc, anon. holograph
I-Rc 2475, ff. 103–4v, S-bc, anon., one strophe only
I-Rc 2477, ff. 167–68, S-bc, anon., one strophe only

b) BAV Barb. lat. 4222, no. 23, ff. 153–55v, SB-bc, holograph marked MAP

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

Indexes IT\ICCU\MSM\0017071 (= 4201, erroneously attributed to Antonio Cesti)
IT\ICCU\MSM\0014081 (= 4220, err. attrib. to Cesti)
IT\ICCU\DM\89012000314 (= 4222, err. attrib. to Cesti)

Other settings SAT trio by Mario Savioni, *Madrigali e concerti a 3 ...* (Rome 1672, NV 2568), no. 13, pp. 32–33 (among the *concerti*); exemplar in *US-Wc*
SS-bc duet attributed to Cesti in *GB-Cfm* MU.MS 44 (*olim* 24.F.4), ff. 111–12, a copy of which in *GB-Cfm* MU.MS 181 (*olim* 2.F.25), pp. 4–6, is dubiously attributed to Stradella (WECIS Stradella B, no. 384)

223. Solo e pensoso i più deserti campi (a)

4223



So - lo e pen - so - so i più de - ser - ti cam - pi

Poet Francesco Petrarca; sonnet (4201, ff. 100v, 101)

Sources BAV Barb. lat. 4201, no. 27, ff. 66 (G minor), 66v (A minor then transposed to G minor); ff. 67–68, the entire sonnet in D minor, all B-bc, anon. compositional drafts
Barb. lat. 4201, no. 31, fol. 100v, S-(bc) draft of the first quatrain with only 7 bars of the continuo part, A minor; ff. 101–3, S-bc, A minor, anon., fair holograph copy with embellishments added to the second quatrain
Barb. lat. 4223, no. 15, ff. 37–38v, B-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Indexes IT\ICCU\MSM\0017085 (= 4201, all versions; all attrib. to Giovanni Nasco without explanation and as if all scored B-bc)
IT\ICCU\MSM\0011268 (= 4223)

Other settings Among other solo settings are Nicolò Borboni, *Musicali concerti libro primo* (Rome 1618), pp. 13–16; and Filippo Vitali, *Musiche a una e due voci* (Rome 1618), pp. 13–16 (see LEOPOLD 1995, nos. 1013–14).

224. Son esca d'amore, son preda d'ardore (version 1), (c)

4201, f. 8

Son es - ca d'a - mo - re, son pre - da d'ar - do - re

Poet Giovanni Lotti (4221, 4222); 2 strophes

Source BAV Barb. lat. 4201, no. 4, ff. 8 and 7v, S only, anon. compositional draft

Index IT\ICCU\MSM\0017067 (= 4201, no. 4)

225a. Son esca d'ardore, son preda d'Amore (version 2), (c)

225b. Son esca d'ardore, son preda d'Amore, a 2 (version 2), (c)

4201, f. 53v

Son es - ca d'ar - do - re, son pre - da d'a - mo - re, Ma go - do fra pe - ne, fra

Sources a) BAV Barb. lat. 4201, no. 23, ff. 53v–55, S-bc, anon. working draft
Barb. lat. 4221, no. 60, ff. 121–22, S-bc, anon. holograph

b) BAV Barb. lat. 4222, no. 34, ff. 157–58v, SB-bc, holograph marked MAP

Copy date 1638 or earlier (4221); 1676 or earlier (4222)

Indexes IT\ICCU\MSM\0017081 (= 4201, no. 23)
IT\ICCU\MSM\0011241 (= 4221)
IT\ICCU\MSM\0011217 (= 4222)

Son pentito e più non voglio

see *Già son morto e non lo crede*, no. 101

Poet Giovanni Lotti (4219)

Source BAV Barb. lat. 4219, no. 6, ff. 35–40, SSB-bc, anon. holograph

226a. Sospiri che fate? Dal centro del core (f)

226b. Sospiri che fate? Dal centro del core, a 2 (f)

4223

So - spi - ri che fa - te? Dal cen - tro del co - re su l'a - li d'a - mo - re

Poet unknown

Sources a) BAV Barb. lat. 4201, no. 43, ff. 151v–155, S only, anon. composing draft
Barb. lat. 4223, no. 18, ff. 47–60, S-bc, holograph marked MAP and headed
“streviglio” (see comments)

b) BAV Barb. lat. 4222, no. 11, ff. 63v–68, SB-bc, holograph marked MAP

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

Edition Facsim. edn GARLAND 1985, pp. 45–51 (4223 no. 18)

Comment The heading “streviglio” applies to the refrain of opening aria, in which the
“Sospiri” section recurs. The closing aria, “Begl’occhi su, su, placate il rigore” is
also a refrain form; see MURATA 1979, note 38.

Not to be confused with BAV Chigi Q.IV.5, ff. 79–80 by Mario Savioni, with the
incipit *Sospiri che fate? Ahi, voi vi perdetevi*; see WECIS 2; copies not listed there are
F-Pn Rés. 2096, no. 22, pp. 69–71 (S only), and *D-SWl* Mus. 4718a, pp. 98–104 (B
minor).

Indexes IT\ICCU\MSM\0017096 (= 4201)

IT\ICCU\MSM\0011271 (= 4223)

IT\ICCU\MSM\0011194 (= 4222)

227. Sospiri e lamenti, son breve conforto (c)

4221

So - spi - ri e la - men - ti son bre - ve con - for - to

- Poet** Giovanni Lotti (4221); 2 strophes
- Source** BAV Barb. lat. 4221, no. 70, ff. 149–50, S-bc, anon. holograph
- Copy date** 1638 or earlier (4221)
- Comment** One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him
- Index** IT\ICCU\MSM\0011251
- Other settings** Lorenzo Corsini, *Musiche ... libro quinto* (Rome 1640, NV 625); dedicated to Card. Antonio Barberini, jr), F minor, SS-bc, pp. 62–65, “canzonetta.” Strophe 2 “Saette e ferite” is labelled “Seconda parte” and printed below the continuo staves. Exemplar consulted: BAV Capp. Giulia XV.51.I.
- Filippo Vitali, *Musiche a tre voci, libro quinto* (Florence 1647), pp. 4–7, SSB-bc. The opening S1 line resembles Pasqualini’s.

228. Sostenete, o miei pensieri (c)

4221

Sos - te - ne - te, o miei pen - sie - ri, ciò che pia - ce a miei de -

- Poet** unknown
- Sources** BAV Barb. lat. 4201, no. 40, ff. 143v–145v, S only, anon. incomplete compositional draft
Barb. lat. 4221, no. 27, ff. 55–57, S-bc., anon. holograph
- Copy date** 1638 or earlier (4221)
- Comment** The other aria is “Filindo, o Dio, dove hoimè, dove sei tu?” which resembles the aria “Filindo, o Dio, come, ohimè” in the compositional draft of the cantata *E volete voi ch’io spero?* (q.v.).
- Index** IT\ICCU\MSM\0017096 (= 4201)
IT\ICCU\MSM\0011029 (= 4221)

229. Sta forte mio core nel primo desire (B \flat)

Rc 2478



Sta for - te mio co - re, sta for - te mio co - re, Nel pri - mo de - si - re!

Poet unknown; 2 strophes

Sources *I-Rc* 2478, ff. 106–11v, Marc' Ant.o Pasqualini
I-Nc 33.4.12.a (Cant. ibr. 9), ff.143–48v, Pasqualini
I-Nc 33.4.7a (Cantate 6), ff. 89–94v, inc., "Sig.r Carissimi" (WECIS 5/B)

Copy date between 1651 and 1655 (2478)

Indexes MURATA 2003, no. 41
 IT\ICCU\MSM\0161335; RISM A/II 850.021.555 (= 33.4.12)
 IT\ICCU\MSM\0159037 (= 33.4.7a)

Comment Both *I-Nc* copies are available online via the Internet Culturale portal.

Other setting CALUORI no. 388 cites another musically related, anonymous setting in BAV Barb. lat. 4200, ff. 49–50.

230a. Su la riva d'un ruscello (c)

230b. Su la riva d'un ruscello, a 2 (c)

4223



Su la ri - va d'un ru - scel - lo che di per - le e di zaf - fi - ri,

Poet Giovanni Lotti (4222)

Sources a) BAV Barb. lat. 4204, no. 39, ff. 121v–126, S-bc, anon. compositional draft
 Barb. lat. 4223, no. 37, ff. 129–32v, S-bc, holograph marked MAP

b) BAV Barb. lat. 4222, no. 18, ff. 105v–112, SB-bc, holograph marked MAP

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

Edition Facsim. edn Garland 1985, no. 21, pp. 155–68 (Barb. lat. 4223, no. 37)

Comments In the copies of the solo cantata, "S'il mio pianto, ohime, non può," is marked "aria"; it is not so labelled in the duet version. The aria "Pene affani, ahi per pietà" is not labelled in any source.

The cantata by Francesco Mancini in *I-Nc Cantate* 182, fol. 17 sets a different text, *Su la riva d'un ruscello che di candido cristallo* (digital facsim. available via the Internet Culturale portal).

Indexes IT\ICCU\MSM\0016968 (= 4204)
IT\ICCU\MSM\0011428 (= 4223)
IT\ICCU\MSM\0011201 (= 4222)

231a. Su la rota di Fortuna posa lieta la mia fé (c)

231b. Su la rota di Fortuna posa lieta la mia fé, a 2 (c)

Subject title: *Quanto sia bugiarda la Fortuna* (I-MOe)

Su la ro - ta di For - tu - na

Poet Giovanni Lotti (4220, 4222)

Sources a) BAV Barb. lat. 4205, no. 35, ff. 94–97v, S-bc, anon. holograph draft, probably compositional, with minor revisions. The opening aria begins with barring in 6/4.
Barb. lat. 4220, no. 45, ff. 101–3v, S-bc, anon. holograph
Barb. lat. 4208, no. 23, ff. 80v–83v, S-bc, marked with the monogram MAP.
I-MOe Mus. G.155, S-bc, M.A. Pasqualini
I-Fn Magl. XIX.26, 8v–14v, S-bc, anon.

b) BAV Barb. lat. 4222, no. 17, ff. 101–5, SB-bc, marked MAP

Copy dates 1654 or earlier (4220); 1662 (*I-MOe*); 1676 or earlier (4222)

Comment The opening aria has three strophes; the closing aria is “Se legge tiranna comanda così.”

Indexes GHISLANZONI no. 237 (as by Luigi Rossi)
CALUORI no. 390 (WECIS 3b no. 385, Rossi unreliable)
MURATA 2003, no. 42
IT\ICCU\MSM\0013904 (= 4205, as “Sulla rete ...,” with attribution to L. Rossi as uncertain)
IT\ICCU\MSM\0010986 (= 4220)
IT\ICCU\MSM\0011137 (= 4208)
IT\ICCU\MSM\0011200 (= 4222; as “Sulla ruota ...” and err. attrib. to L. Rossi)

Other settings *I-IBborromeo* Misc. 8, no. 40, ff. 85v–89, S only, anon.

(not seen; cf. BOGGIO, p. 118)

BOGGIO, p. 33, lists a work by Giuseppe Maria Jacchini, [*Su la rota di Fortuna*],
B-bc (?), in *I-Bborromeo* AU.167, in three *parti* (not seen)