



240. Vanne, spirito vitale, al mio bel sole (c)

Van - ne, spir - to vi - ta - le, al mio bel so - le o - ve il mio sen - so lan - gue

Poet unknown

Source BAV Barb. lat. 4151, no. 32, fol. 79v, S-bc, anon., 19-bar compositional sketch, presumably abandoned

Index IT\ICCU\MSM\0013496

241a. Vedi là quel bel crine? (c)

241b. Vedi là quel bel crine? a 2 (c)

Ve - di là quel bel cri - ne? È _____ un bos - co d'o - ro

Poet Luigi Ficeni (4221, 4222); 2 strophes

Sources a) BAV Barb. lat. 4221, no. 31, ff. 61–62v, S-bc, anon. holograph, 2 str. in variation

I-Rc 2478, ff. 83–87v, S-bc, Marc'Ant.o Pasqualini

B-Bc 694 (= F.A.VI.38), ff. 165–70v, S-bc, anon. (Roman hand)

b) BAV Barb. lat. 4222, no. 22, ff. 123–25, SB-bc, holograph marked MAP. Opens with the solo soprano.

Copy dates 1638 or earlier (4221); between 1651 and 1655 (*I-Rc*); 1676 or earlier (4222)

Comment CLORI scheda no. 781 presents a facsimile of *Rc* 2478, fol. 83 and a transcription of Ficeni's poem.

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CLORI no. 781
IT\ICCU\MSM\0011032 (4221)
IT\ICCU\MSM\0011205 (4222)

242. Viver in questo stato, Amor, non posso più (c)

4205

Vi - ver in que - sto — sta - to, A - mor, A - mor

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 3/2. The melody consists of several measures: a half rest, a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, and a quarter note F3. The lyrics are written below the staff, aligned with the notes.

Poet unknown; 3 strophes

Sources BAV Barb. lat. 4205, no. 23, ff. 56v–59, S-bc, anon. holograph, 3 str. in variation, with a few revisions in Pasqualini's hand
Barb. lat. 4221, no. 41, ff. 79–80v, S-bc, anon. holograph

Copy date 1638 or earlier (4221)

Comment Attributed here to Pasqualini on the basis of his emendations in Barb. lat. 4205

Indexes IT\ICCU\MSM\0017020 (4205)
IT\ICCU\MSM\0011042 (4221, under "Vivere")

Other setting A different, anonymous setting of this text as a *ciaccona* is I-Rc 2490, ff. 103v–104 (pp. 210–11) = IT\ICCU\MSM\0051492.

243. Vo cercando una speranza, che fallace alletti il core (a)

Heading: *Corrente* (4204)

4204

Vo cer - can - do u - na spe-ran-za_ che fal-la-ce al - let-ta il co - re_

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 3/8. The melody consists of several measures: a quarter note G4, a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note B-flat4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B-flat3, a quarter note A3, a quarter note G3, and a quarter note F3. The lyrics are written below the staff, aligned with the notes.

Poet Sebastiano Baldini (4221); 4 strophes

Sources BAV Barb. lat. 4204, no. 5, ff. 12–14, S-bc, anon. compositional draft, four str. in variation
Barb. lat. 4221, no. 56, ff. 113–14v, S-bc, anon., "Poesia del S.r B[astiano] Baldini," four str. in variation.
I-Fn Magl. XIX. 26, ff. 22v–26v, S-bc, anon.

Copy date 1638 or earlier (4221)

Comments MORELLI-G 2000, no. 506 erroneously gives Benedetto Marcello as the composer, citing Caroline Fruchman, *Checklist of Vocal Works by Benedetto Marcello* (Detroit: Information Coordinators, 1967). *Detroit Studies in Music Bibliography*, 10. Morelli transcribes three poetic strophes (p. 39).

See the draft of a related melody *In un sen ch'è tutto gelo*, in this catalogue no. 116.

Indexes IT\ICCU\MSM\0016707 (= 4204)
IT\ICCU\MSM\0011238 (= 4221)

244. Voi partite mio sole (Bb)

Poetic title: *La partita* (BALDUCCI 1645)

4151, f. 45v

Voi par - ti - te mio so - le E por-ta al vo - stro lu - me, e

Poet Francesco Balducci (BALDUCCI 1645, 1:417); 2 strophes

Sources BAV Barb. lat. 4151, no. 12, ff. 31v–32, S-bc, anon., untexted sketch of 28 bars
Barb. lat. 4151, no. 18, ff. 45v–46, S-bc, anon. revision of above and continuation of compositional draft (incomplete)
Barb. lat. 4221, no. 67, ff. 141–42v, S-bc, anon., 2 str. in variation

Copy date 1638 or earlier (4221)

Edition Modern edn in HOLZER 1990, pp. 533–39, based on Barb. lat. 4221.

Comment See MURATA 1979, note 46.

Index IT\ICCU\MSM\0011248 (= 4221)

Other settings Three different, other settings of Balducci's poem are:

F-Pn Rés. Vm7 579, pp. 48–49, S-bc.

I-Fn Cl. VII, 1222 bis (ex-Medicea Palatina). The guitar chords appear to be related to the anonymous Vm7 579 setting (HILL 1997, 1:410).

Fr. Severi, *Arie a 2* (Rome 1626, NV 2615; music lost), p. 96; a Rome 1645 edn in a private collection has not been seen.

G. Frescobaldi (Florence 1630, NV 1021–22), 1:30 and 2:19.

245. **Voi per ultima aita** (a)

Subject title: *Un peccator pentito* (4219)

4219

Voi per ul - ti - ma a - i ta, oc - chi sol vo - glio

Poet Giovanni Lotti (4219; *Poesie*, pt. 1:94-95)

Sources BAV Barb. lat. 4219, no. 4, ff. 16–24, SSB-bc, anon.
S-*Skma* Mus. Rar, ff. 54–77v, SSB-bc, Marc'Ant.o Pasqualini (MS in the hand of a mid-century Roman copyist, possibly Bernardino Terenzi)
Barb. lat. 4296, ff. 1–6, canto partbook to the cantata *Inferno io veggo aperte*, which opens with “Voi per ultima aita”

Copy date 1656 or earlier (4219)

Mod. edn As part of the oratorio-cantata *Inferno, io veggo aperte* in GRAMPP, 2001, 2:28–31; see also the text volume 1 for his analysis and discussion, esp. §II.1.1.2, pp. 142–64.

Comments Internal sections are “De falli miei son cinto” and “Offeso Dio che pendi.”
Barb. lat. 4219 is a continuo partbook, which gives only bass lines for instrumental interludes and ritornelli, with rubrics for instruments, e.g., “violet.”

Pasqualini's “Voi per ultima aita” appears in the oratorio-cantata *Inferno, io veggo aperte* (Barb. lat. 4189 and Barb. lat. 4231, ff. 95–109), following a bass solo by an unknown composer (possibly copied or composed by Marco Marazzoli). The bass solo also precedes it in Barb. lat. 4219.

Voi per ultima aita appears as a text incipit in the 1679 *Aggiunta al Teatro spirituale* of the Roman Oratorians, *I-Rv* ms. P. 5: Per la settimana santa, a 2 canti; cf. MORELLI-A 1986, no. XXIII, p. 93. It may refer to Pasqualini's work or to a different poem and setting, since a solo cantata of a different text with the same text incipit is *I-Rli* 208.A.6, ff. 105-14v and *I-PLc* Arm. 1, Pis. 2 (CARBONI/GIALDRONI/ZIINO no. 167).

Indexes MURATA 2003 no. 45bis
RISM A/II 190.022.429 (*Skma*)

246. **Vola cuore con le penne** (a)

Subject title: *Vorebbe rubare un bacio. Estriviglio* (I-MOe)



Poet Agostino Passano? (see comment below)

Source *I-MOe* Mus. G.151, S-bc, Marco Antonio Pasquallini ("Volla cuore")

Copy date 1662 (*MOe*)

Comment Passano is named in the 18th-century Estense inventory *Armarium* V.B. 23 (see CHIARELLI 1987, p. 56); his authorship has not been confirmed.

Index MURATA 2003, no. 46
CHIARELLI 1987, no. 107

247. Vuoi ch'io peni in sempiterno (f)

Musical notation for the piece "Vuoi ch'io peni in sempiterno". The score is written on a single staff in 3/2 time. The melody begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a half note C5, a quarter note D5, and a quarter note E5. The next measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The final measure consists of a quarter note B5, a quarter note A5, and a quarter note G5. The lyrics "Vuoi ch'io peni in sempiterno" are written below the staff, with hyphens indicating syllables that span across multiple notes. A box containing the number "4219" is placed above the first measure.

Poet Giovanni Lotti (4219); 2 strophes

Sources BAV Barb. lat. 4201, no. 36, fol. 116v (struck through) and ff. 117–23v, SSB-bc, anon. compositional drafts
Barb. lat. 4219, no. 12, ff. 79–84v, SSB-bc, anon. holograph

Copy date 1656 or earlier (4219)

Indexes IT\ICCU\MSM\0017092 (= 4201)
IT\ICCU\MSM\0016783 (= 4219)

Other settings By "F. P." in *D-MŪs* 854, no. 3, S-bc (= RISM 451.004.039)
By "G. R." [= Giuseppe De Rossi] in *D-MŪs* 854, no. 2, S-bc (= RISM 451004038)