



92. Fallace guida al mio lungo fallire (e)

4203

Fal - la - ce___ gui - da___ al mio___ lun -

Poet Antonio Barberini, jr; sonnet

Source BAV Barb. lat. 4203, no. 9, ff. 70–73v, T-bc, anon. holograph; “Poesia dell’Em.o Card.le Ant.o.” The MAP monogram occurs on fol. 71, at the opening of the second part (2d quatrain); see LUISI, p. 307.

Comment Modern edn of the poem in LUISI, p. 307

Indexes IT\ICCU\MSM\0016680
BAV ID 45882 (attributes the text to card. Antonio Barberini *senior* in error)

93. Fate ch’io spero che v’amerò (a)

4220

Fa - te ch’io spe - ri che___ v’a - me-rò,___ che___ v’a - me - rò

Poet Giovanni Lotti (4220)

Sources BAV Barb. lat. 4220, no. 39, ff. 81–83, S-bc, anon. holograph
Barb. lat. 4203, no. 22, ff. 127v–131v, S-bc, holograph marked MAP

Copy date 1654 or earlier (4220)

Indexes IT\ICCU\MSM\0014084 (= 4220)
IT\ICCU\MSM\0016693 (= 4203)

94. *Filli bella, voi piangete* (d)

4204, f. 128v

Fil - li bel - la, voi pian - ge - te... per-ché un a - pe vi... fe - ri - o.

Poet unknown

Sources BAV Barb. lat. 4204, nos. 40 and 43, ff. 123v, 128v–129, S only, anonymous cancelled setting of four poetic lines (on fol. 123v) and a related compositional draft of the arietta

Indexes IT\ICCU\MSM\0016970

95. *Filli mia, com'è possibile* (c)

Fil - li mi - a, co - me, co - m'è pos - si - bi - le

Poet Giovanni Lotti (4220); 2 strophes

Source BAV Barb. lat. 4220, no. 9, ff. 25–26, S-bc, anon. holograph

Copy date 1654 or earlier (4220)

Comment One of 47 cantatas in Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him. See MURATA 1979, note 43.

Index IT\ICCU\MSM\0014055

96. *Filli se tu non credi, ch'io ti serva, ch'io t'ami* (e)

4223

Fil - li se tu non cre - di ch'io ti ser - va, ch'io t'a - mi,

Poet Lelio Orsini (4205, 4223)

Sources BAV Barb. lat. 4205, no. 53, ff. 160v–163, S-bc, anon. compositional draft
Barb. lat. 4223, no. 34, ff. 110–14v, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Editions Facsim. edn GARLAND 1985, no. 18, pp. 121–28 (Barb. lat. 4223, no. 34)
Poem transcribed from Barb. lat. 4223 in AMENDOLA 2013, pp. 142–43

Comments Marked “aria” in 4223 are “Forse temi ch’io t’inganni” (B minor) and the closing “Vuol Cupido ch’io mi lagni.”

A different text is *Filli se tu con credi al mio dolore*, attrib. to Carlo Lonati in *I-Nc* 33.4.11a (Cant. ibr. 13a), ff. 19–22v, 4 str. (available online via the Internet Culturale portal).

Index IT\ICCU\MSM\0013922 (= 4205)
IT\ICCU\MSM\0011287 (= 4223)

97. Filli se tu presumi d’adescare il mio core (g)

Musical notation for the beginning of the piece. The score is in G major and common time. The first measure is marked with a box containing '4223'. The melody starts with a half note G, followed by a quarter rest, then eighth notes A, B, C, D, E, F, G. A time signature change to 3/4 is indicated above the staff. The melody continues with a quarter rest, then eighth notes G, A, B, C, D, E, F, G. A trill is marked above the final G. The lyrics are: Fil - li, se tu pre-su - mi d'a-de - sca - - - - -

Poet unknown (see comment below)

Source BAV Barb. lat. 4223, no. 11, ff. 25–26, S-bc, holograph marked MAP; headed “P[rim]a,” but there is no second strophe.

Edition Facsim. edn GARLAND 1985, pp. 17–19 (Barb. lat. 4223, no. 11)

Comment AMENDOLA 2013, pp. 28 and 142 attributes this poem to Lelio Orsini and edits it from Barb. lat. 4223.

Index IT\ICCU\MSM\0011264

98. Fiume che corri al mar veloce tanto (d)

Musical notation for the beginning of the piece. The score is in D major and common time. The first measure is marked with a box containing '4151'. The melody starts with a half note D, followed by quarter notes E, F, G, A, B, C, D. A triplet of eighth notes is marked with a '3' above the staff. The melody continues with a quarter note D, followed by a quarter rest, then eighth notes E, F, G, A, B, C, D. A second measure is marked with a box containing '4221'. The lyrics are: Fiu - me che cor - - - ri al mar

Poet unknown; sonnet

- Sources** BAV Barb. lat. 4151, no. 33, ff. 80–82, 100–101v, B-bc, anon. compositional draft Barb. lat. 4221, no. 1, ff. 1–3, B-bc, anon.
- Copy date** 1638 or earlier. The leaves in Barb. lat. 4221 are separate from the body of cantatas in the volume, but they are listed in the *Tavola* at the end.
- Comment** See also this catalogue nos. 184a-b, compositional sketches for the second part of the same sonnet, in soprano clef. The hand of the Barberini copy bears resemblance to the hand of *I-Rn* Mus. 141, considered an Orazio Michi holograph. Its extensive use of *virgole* is also a Michi trait.
- Index** IT\ICCU\MSM\0011004 (= 4221)
- Other setting** A different setting is G. F. Sances, *Cantade*, 2/1 (Venice 1633, NV 2545), 50–55.

99. Fra gelosi martiri, pene, angoscie, a 3 (inc.)

4151

Fra ge - lo - si mar-ti - ri pe-ne, pe-ne, an - go- scie, do - lo - ri

- Poet** unknown
- Source** BAV Barb. lat. 4151, no. 47, ff. 122v–123, SAB-bc, anon. incomplete compositional sketch
- Index** IT\ICCU\MSM\0013509