



124. La caggione del mio pianto (version 1), (d)

4204, f. 126v

La cag - gio - ne del mio pian - to sti - mo tan - to, sti - mo

Poet unknown

Source BAV Barb. lat. 4204, n. 41, ff. 126v–127, S only, anon., incomplete, abandoned compositional draft; see no. 125 in this catalogue.

Index IT\ICCU\MSM\0016969 (= entry for Barb. lat. 4204, no. 42 which notes 4204, no. 41 as “appunti,” or jottings for no. 125 below)

125. La cagione del mio pianto (version 2), (d)

4221

La ca - gio - ne del mio pian - to _____ sti - mo tan - to Che i tor - men - ti non son pe - ne

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4204, no. 42, ff. 127v–128v, S-bc, anon. draft, probably compositional
Barb. lat. 4221, no. 36, fol. 71r-v, S-bc, anon. holograph

Copy date 1638 or earlier (4221)

Indexes IT\ICCU\MSM\0016969 (= 4204, no. 42)
IT\ICCU\MSM\0011037 (= 4221)

126. La reggia d'Amore e piena d'avvinti (d)

Heading: *In corrente* (4201; Misc. 6)

4220

La reg - gia d'a - mo - re è pie - na d'av - vin - ti d'ac - ce - si, d'es -

Poet Giovanni Lotti (4201, 4220)

Sources BAV Barb. lat. 4201, no. 10, ff. 25v–26; fol. 26v, S-bc, anon. compositional draft and related sketches
Barb. lat. 4220, no. 37, fol. 77r-v, S-bc, anon. holograph
I-IBborromeo Misc. 6, ff. 45–46, S-bc, anon. (not seen; cf. BOGGIO, p. 112)

Copy date 1654 or earlier (4220)

Indexes IT\ICCU\MSM\0017073 (= 4201)
IT\ICCU\MSM\0014082 (= 4220)

Lasciate ch'io peni, dolenti pensieri, a 3 (d)

See APPENDIX 1.D (Uncertain or incorrect attributions)

127. Lasciatemi, o pensieri, tanto ch'io mi consoli (c)

4223

La - scia - te-mi o pen - sie - ri, la - scia - te-mi o pen-sie - ri, o pen - sie - ri—

Poet unknown

Sources *I-Rc* 2478, ff. 32–41v, S-bc, Marc' Ant.o Pasqualini
I-Rn Mus. 141 (*olim* 71.9.A.33), ff. 177–88, Marc' Antonio Pasqualini
BAV Barb. lat. 4223, no. 31, ff. 99–101v, S-bc, marked MAP

Copy dates ca. 1651–55 (2478); 1656 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 15, pp. 97–104 (Barb. lat. 4223, no. 31)

Comment Arias include “Il pensar a quel che fu”; “Sì, pensieri, sì, fuggite”; and “Un cor prigioniero se piange e sospira.” Clori scheda no. 774 has a facsim. of *Rc* 2478, fol. 32 and a transcription of the poem.

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

Index MORELLI-A 1989, no. 73
 MURATA 2003 no. 18
 IT\ICCU\MSM\0011284 (= 4223)
 IT\ICCU\MSM\0017238; RISM 850037494 (= *I-Rn*; MORELLI-A 2005)
 CLORI no. 774

128. Lascio il core e senza te (version 1), (d)

La-scio il co - re, la-scio il co - re, di - spe - ra - ta a mor - te vo

Poet unknown

Source BAV Barb. lat. 4201, no. 34, fol. 113v, S only (12 mm.), anon. abandoned melodic draft

129a. Lascio il core e senza te (version 2), (e)

129b. Lascio il core e senza te, a 2 (version 2 arr.), (e)

La - scio il co-re e sen - za te di - spe - ra - -

Poet unknown; 2 strophes

Sources a) BAV Barb. lat. 4201, n. 35, ff. 114–16, S-bc, anon. compositional draft
 Barb. lat. 4221, no. 49, ff. 97–98v, S-bc, anon. holograph
I-Rn Mus. ms. 141 (*olim* 71. 9. A. 33), ff. 269–72v, S-bc, M. Ant.o Pasqualini

b) BAV Barb. lat. 4222, no. 41, ff. 179–82v, SB-bc, holograph marked MAP

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

Indexes MORELLI-A 1989, no. 73 (= *I-Rn*)
 MURATA 2003, no. 19
 IT\ICCU\MSM\0017091 (= 4201, entry notes fol. 113v, no. 128 above, as separate)
 IT\ICCU\MSM\0011231 (= 4221)
 IT\ICCU\MSM\0017252 / RISM A/II 850037508 (= *I-Rn*; MORELLI-A 2005)
 IT\ICCU\MSM\0011224 (= 4222)

Other setting GB-Och MS 953, ff. 109–11, anon.

130. Lassa, e qual per le vene (f)

Subject title: *Primo amore* (4205)

4223



Las - sa, e qual per le ve - ne fo - co mi ser - pe, e mi di - vo - ra ar - do - re?

Detailed description: A single line of musical notation in treble clef with a common time signature (C). The melody begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, 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 B3, a quarter note A3, a quarter note G3, and a final quarter rest. The lyrics are placed below the notes.

Poet Giovanni Lotti (4223)

Sources BAV Barb. lat. 4205, no. 13, ff. 28–31, S-bc, anon. compositional draft
Barb. lat. 4223, no. 1, ff. 1–3, S-bc, holograph marked MAP

Edition Facsim. edn GARLAND 1985, pp. 1–5 (Barb. lat. 4223, no. 1)

Comment The closing aria is “Vanne Amor fuor del mio petto.”

Indexes IT\ICCU\MSM\0017011 (= 4205)
IT\ICCU\MSM\0011254 (= 4223)

131a. La vince chi dura, mio cor, se resisti (e)

131b. La vince chi dura, mio cor, se resisti, a 2 (e)

4201, f. 142



La vin - ce chi du - ra, la vin - ce chi du - ra, mio cor se re - si - sti

Detailed description: A single line of musical notation in treble clef with a 6/8 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, 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 B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a final quarter rest. The lyrics are placed below the notes.

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

Sources a) BAV Barb. lat. 4201, no. 39, ff. 141–43, S-bc, anon. compositional draft, headed “streviglio.” Pasqualini noted that the second version of the refrain should substitute for the one on fol. 141.
Barb. lat. 4221, no. 14, ff. 25–26v, S-bc, anon. holograph. The barlines fall three eighths (*crome*) earlier than in Barb. lat. 4201.
Barb. lat. 4221, no. 59, ff. 118–19v, S-bc, anon. holograph, headed “streviglio.” Barlines as in 4221, no. 14.

b) BAV Barb. lat. 4222, no. 39, ff. 173–76v, SB-bc, holograph marked MAP

- Copy dates** 1638 or earlier (4221); 1676 or earlier (4222)
- Comment** This is not the anonymous *La vince chi dura che la guerra d'Amore* in *I-MOe Mus. F.1377*.
- Indexes** IT\ICCU\MSM\0017095 (= 4201)
IT\ICCU\MSM\0011016 (= 4221, no. 14)
IT\ICCU\MSM\0011240 (= 4221, no. 59)
IT\ICCU\MSM\0011222 (= 4222)

132. Legate un pensiero, che fa nel mio core (a)

4220



Le - ga - - - te un pen - sie - ro, le - ga -

- Poet** Luigi Ficieni (2467; Misc. 4); R-1-R'
- Sources** BAV Barb. lat. 4175, no. 33, ff. 138v–139v, S-bc, anon.
Barb. lat. 4220, no. 26, ff. 55v–56, S-bc, anon. holograph, with a first strophe marked, but no second strophe after the modified refrain
Barb. lat. 4168, no. 12, ff. 29–30, S-bc, M. A. P.
I-Rc 2467, ff. 91v–94, S-bc, Marcantonio Pasqualini. The attribution of the poetry to [Luigi] Ficieni is not in the hand of the music copyist.
B-Br II.3947 (*olim* Fétis 2422), ff. 109–12v, S-bc, Marc. Ant.o Pasqualini
I-IBborromeo Misc. 4, no. 6, ff. 24–26, S-bc, anon. (not seen; BOGGIO, p. 104, reports an attrib. to “S. Ficieni.”)
- Copy date** 1654 or earlier (4220)

- Indexes** MURATA 2003, no. 20
IT\ICCU\MSM\0016734 (= 4175)
IT\ICCU\MSM\0014071 (= 4220)
IT\ICCU\MSM\0016657 (= 4168)
RISM A/II: 700.006.462 (= *B-Br*)

133. Le mie cose vanno male (d)

4201

Le mie co - se van - no ma - le, ne si tro - va più ri - me - dio

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

Source BAV Barb. lat. 4201, no. 24, ff. 55v-56, S only, anon. incomplete compositional sketch (R-1 only)

Index IT\ICCU\MSM\0017082

Other setting A different setting attributed to Venantio Leopardi is *I-Bc* Q.47, ff. 238-39v, of which anonymous copies are *I-Rc* 2475, ff. 77-80v, and *I-MOe* Mus. F.1382, ff. 51-53v.

Lontananza è un tal dolor

see *Chi mi toglie la libertà* (no. 46)

134a. Lontano sen va chi vita mi diè (d)

134b. Lontano sen va chi vita mi diè, a 2 (d)

4222

Lon - ta - no sen va chi vi - ta mi diè, lo sof - fri - rà l'e - gra mia fé.

Poet Giovanni Lotti (4220, 4222); 2 strophes

Sources a) BAV Barb. lat. 4205, no. 29, ff. 75v-78, S-bc, anon. holograph
Barb. lat. 4220, no. 10, ff. 27-28v, S-bc, anon. holograph

b) Barb. lat. 4222, no. 32, ff. 149-51, SB-bc, holograph marked MAP

Indexes IT\ICCU\MSM\0017026 (= 4205)
IT\ICCU\MSM\0014056 (= 4220, as "Lontano s'en va")
IT\ICCU\MSM\0011215 (= 4222)

135. Lo sai tu chi ti costringe (c)

4219

Lo sai tu chi ti co - strin - ge, ad' in - on - dar ad' in - on -

co - strin - ge

Poet unknown

Sources BAV Barb. lat. 4200, no. 39, ff. 185–86, SSB, anon., incomplete compositional draft. The music that begins Barb. lat. 4219, listed below, does not occur until fol. 186, which suggests that Pasqualini discarded the music drafted here on folio 185r-v.
 Barb. lat. 4204, no. 28, ff. 90–95, SSB-bc, anon. holograph with corrections and revisions
 Barb. lat. 4219, no. 15, ff. 114–20v, SSB-bc, anon. holograph

Copy date 1656 or earlier (4219)

Indexes IT\ICCU\MSM\0016729 (= 4204)
 IT\ICCU\MSM\0014025 (= 4219)

136. Lo sapete ben lo so (d)

4204

Lo sa - pe - te, lo sa - pe - te ben lo so, oc - chi

Poet Nicolao Foresta (4223); 2 strophes

Sources BAV Barb. lat. 4204, no. 3, ff. 8–9v, S-bc, anon. compositional draft. Strophe 2, written by a second hand, lacks the continuo part.
 Barb. lat. 4223, no. 7, ff. 17–18, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Indexes IT\ICCU\MSM\0016705 (= 4204)
 IT\ICCU\MSM\0011260 (= 4223)

Comment The opening measure is the same in *Luci belle ch'al mio core* in Barb. lat. 4221, no. 6, ff. 13–14, which is probably coincidental, though the latter is also likely by Pasqualini.

137. *Luci belle ch'al mio core* (d)

4221

Lu - ci bel - le ch'al mio co - re con li - sguar - di o - gn'or - fe - ri -

Poet unknown; 2 strophes

Source BAV Barb. lat. 4221, no. 6, ff. 13–14, 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\0011009

138. *Luci belle e che aspettate* (E \flat)

4221

Lu - ci bel - le e che a - spet - ta - te, che a - spet - ta - te?

Poet unknown; 4 strophes

Sources BAV Barb. lat. 4204, no. 59, ff. 165v–167, S-bc, anon. compositional draft
Barb. lat. 4221, no. 34, ff. 66–68v S-bc, anon. holograph, 4 str. in light variation

Copy date 1638 or earlier (4221)

Indexes IT\ICCU\MSM\0016983 (=4204)
IT\ICCU\MSM\0011035 (= 4221)

139. *Luci belli e spietate, perché voi mi schernite* (c)

4205

(4221): voi mi scher - ni - te?


Lu - ci bel - le e spie - ta - te, per - ché non mi vo - le - te?

Poet Lelio Orsini (4205, 4221); R-1-R-2-R

- Sources** BAV Barb. lat. 4205, no. 49, ff. 147–48, S-bc, anon. holograph draft, with sparse compositional evidence
Barb. lat. 4221, no. 42, ff. 81–82, S-bc, anon. holograph
- Copy date** 1638 or earlier (4221)
- Comment** AMENDOLA 2013, p. 141 transcribes Orsini's poem from Barb. lat. 4205, along with the subsequent cantata *Satiatevi, satiatevi, luci spietate* (this catalogue no. 202).
- Indexes** IT\ICCU\MSM\0013918 (= 4205)
IT\ICCU\MSM\0011035 (= 4221)

140. *Luci belle, s'io vi adoro* (c)

4221



Lu - ci bel - le, s'io vi a - do - ro, ben'in ve - ro il Ciel lo sa; se voi se - te

- Poet** Flavio Orsini (4204, 4221)
- Sources** BAV Barb. lat. 4204, no. 19, fol. 70r-v, S-bc, anon. holograph; "Poesia del S.r Prencipe de Nerola" [Flavio Orsini]
Barb. lat. 4221, no. 12, fol. 22r-v, S-bc, anon. holograph; "Poesia del S.re P.n.pe de Nerola"
- 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
- Indexes** IT\ICCU\MSM\0016719 (4204)
IT\ICCU\MSM\0011014 (4221)

141. *Luci care, amate stelle* (d)

4219

Lu - ci

Lu-ci ca-re a-ma-te stel-le__ch'in-flu - i - te ar-do-re e

Poet Giampietro Cataloni; 3 strophes

Source BAV Barb. lat. 4219, no. 21, ff. 143–48v, SSS-bc, anon. holograph; “Poesia del Gio. P. Catal.e.” Poetic attributions to “A. C.” and “G. P. C.” have been crossed out.

Copy date 1656 or earlier (4219)

Comment One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him. No concordant copy is known.

Index IT\ICCU\MSM\0014031

142. *Lungi da te mio bene, ahi quante pene* (f)

4220

Lun - gi da te, mio__be-ne__ ahi quan-te pe-ne al me-sto cor__tra-

Poet Giovanni Lotti

Source BAV Barb. lat. 4220, no. 53, ff. 133–36, S-bc, anon. holograph. “Quest’ è la risposta dell’antecedente,” that is, this is the response to *Ahi, ch’i lamenti non son possenti* (this catalogue, no. 6).

Copy date 1654 or earlier (4220)

Comments One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him

Not related to *Lungi da te mio bene, idolo di quest’alma* by Orazio Tarditi in the Fr. Tonalli collection *Arie a voce sola* (Venice 1656; facsim. Stuttgart 1999), 17–20.

Index IT\ICCU\MSM\0010994