



176. *Partirò, partirò? Ahi, ch'a quel suono fero* (Eb)

4205

Par-ti-rò, par-ti - rò? Ahi, ch'a quel suo-no fe-ro tuo-no in me piom - bò.

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4205, no. 33, ff. 89–91, S-bc, anon. holograph
Barb. lat. 4221, no. 21, ff. 41–42v, S-bc. anon. holograph

Copy date 1638 or earlier (4221)

Comment One of 47 cantatas in the Pasqualini volumes lacking firm paleographic grounds for attribution, but more than probably by him. Briefly described in MURATA 1979, p. 133.

Indexes IT\ICCU\MSM\0017030 (= 4205)
IT\ICCU\MSM\0011023 (= 4221)

Pera dunque'egli e sia

= part 3 of *Che mora il mio core* a 3; see no. 37.

177. *Perché dolce bambino* (d)

Subject title: *Madrigale sopra la nascita di Nostro Signore* (4203, 4205, 4220)

4205

Per - ché dol - ce bam-bi - no Da sa - cro-san - ti lu - mi Ver - si di

[Flat in signature is crossed out in 4205, but present in 4203 and 4220]

- Poet** Cardinal Antonio Barberini, jr (4203)
- Sources** BAV Barb. lat. 4205, no. 38, fol. 103v, S-bc, anon. compositional draft
Barb. lat. 4220, no. 4, fol. 11, S-bc, anon. holograph
Barb. lat. 4203, no. 15, ff. 96v–97, S-bc, holograph, marked MAP; “Poesia di S. Em.za”
- Copy date** 1654 or earlier (4220)
- Comment** The poem is edited in LUISI, pp. 312–13.
- Recording** *Reliquie di Roma I: Lamentarium*, Nadine Balbeasi, soprano, with ensemble Atalante; Nimbus Alliance NI 6152 (2011)
- Indexes** IT\ICCU\MSM\0013907 (= 4205)
IT\ICCU\MSM\0014050 (= 4220)
IT\ICCU\MSM\0016686 (= 4203)

178. Per crudeltà per tirannia d’amore (a)

4204

Per cru-del - tà, per ti - ran - nia d'a-mo - re, Va ser - pen-do in - tor-no al co - re

- Poet** unknown
- Source** BAV Barb. lat. 4204, no. 25, ff. 80–82v, S-bc, anon., likely a compositional draft, though with few changes
- Index** IT\ICCU\MSM\0016725

179. Per pietade e chi m’adita (a)

4204

Per pie - ta - de e chi m'a-di - ta, e chi m'a-di - ta fra noi mi - se-ri mor - ta - li?

- Poet** unknown
- Source** BAV Barb. lat. 4204, no. 33, ff. 106v–108v, S only, anon. compositional draft
- Comment** Marked “arietta” is “Se nell’Averno l’alme dannate.”

Index

IT\ICCU\MSM\0016733

180a. Per un guardo del mio bene (a)**180b. Per un guardo del mio bene, a 2 (a)**

Musical notation for 'Per un guardo del mio bene'. The score is in 3/4 time, G major, and treble clef. It consists of a single melodic line with lyrics: 'Per un guar - do del mio be - ne — che da - rei'. A trill (tr) is indicated above the final note of the phrase 'ne — che da - rei'. A box containing the number '4220' is placed above the first measure.

Poet

Giovanni Lotti (4220, 4219)

Sources

a) BAV Barb. lat. 4204, no. 22, ff. 75–76v, S-bc, anon., compositional draft
 Barb. lat. 4220, no. 11, ff. 29–30, S-bc, anon. holograph
I-Nc 33.4.19b (= Cant. ibr. 15), ff. 147–50v, S-bc, attrib. Marco Ant. Pasqualini,
 also marked MAP (available online via the Internet Culturale portal)

b) BAV Barb. lat. 4219, no. 35, ff. 211–13v, SB-bc, anon. holograph

Copy dates

1654 or earlier (4220); 1656 or earlier (4916)

Indexes

GHISLANZONI no. 194 (as by Luigi Rossi)
 CALUORI no. 370 (WECIS 3b no. 365 = Rossi unreliable)
 MURATA 2003, no. 32
 IT\ICCU\MSM\0016722 (= 4204, as by Rossi or Pasqualini)
 IT\ICCU\MSM\0014057 (= 4220, as by Rossi)
 IT\ICCU\MSM\0014045 (= 4219, as by Rossi)
 IT\ICCU\MSM\0148059 (= *I-Nc*)

181. Piango, prego e sospiro, e nulla alfin mi giova (c)

Musical notation for 'Piango, prego e sospiro, e nulla alfin mi giova'. The score is in 3/4 time, G major, and treble clef. It consists of two staves. The first staff has lyrics: 'Pian - go pre - go e so - spi - ro e nul - la al fin mi'. The second staff has lyrics: 'Pian - go e so - spi - ro e nul - la al fin mi'. Above the first staff, 'S1' is written above the first measure and 'S2' above the second measure. The melody is simple and consists of quarter and eighth notes.

Poet

unknown; 3 strophes

Sources

BAV Barb. lat. 4219, no. 16, ff. 121–23, SSS-bc, anon. holograph

Barb. lat. 4200, no. 23, ff. 87v–91v, SSS-bc, marked MAP; the text for str. 2–3 is in Pasqualini’s hand, laid above str. 1 for S1 and below for S2 and S3.

Copy dates 1656 or earlier (4220)

Recording *Le cantarine romane*, ensemble Tragicomedia, Teldec 4509-90799-2 (1993), with the poem in Italian, German, French, and English, pp. 24-25.

Indexes GHISLANZONI no. 371 (as “Piango e nulla alfin,” as by Luigi Rossi)
 CALUORI no. 439 (WECIS 3b no. 429 = Rossi unreliable)
 IT\ICCU\MSM\0014026 (= 4219, as “Piango e nulla alfin”)
 IT\ICCU\MSM\0017048 (= 4200, as “Piango e nulla alfin”)

182a. Pietosi allontanatevi, disperati seguitemi (c)

182b. Pietosi allontanatevi, disperati seguitemi, a 3 (c)

4223

Pie - to - si al - lon - ta - na - te - vi, di - spe - ra - ti se - gui - te - mi, e voi

Poet unknown; 4 strophes

Sources a) BAV Barb. lat. 4205, no. 51, ff. 150v–154, S-bc, anon. compositional draft
 Barb. lat. 4223, no. 13, ff. 29–32v, S-bc, holograph, marked MAP, 4 str. in variation
 Barb. lat. 4203, no. 23, ff. 132–38, S-bc, holograph, marked MAP

b) BAV Barb. lat. 4222, no. 10, ff. 57–63v, SSB-bc, holograph, marked MAP
 (opens with S solo)

Copy dates 1658 or earlier (4223)

Indexes IT\ICCU\MSM\0013920 (= 4205)
 IT\ICCU\MSM\0011266 (= 4223)
 IT\ICCU\MSM\0016694 (= 4203)
 IT\ICCU\MSM\0011193 (= 4222)

Other settings BAV Chigi Q.IV.8, ff. 20v–25, anon.
I-Rsc G.390, ff. 74–83v, Bar-bc, attrib. Carissimi (CLORI no. 1682)
 G. F. Sances, *Quarto libro delle cantate et arie a voce sola* (Venice 1636, NV 2548),
 27–28; see CLORI no. 192. Modern edn in *La Flora*, edited by Knud Jeppesen,
 3 vols (Copenhagen: W. Hansen, 1949), 2:23–24

O. Tarditi, *Canzonette amoroze, libro secondo a 2, e 3 voci* (Venice 1647, NV 2701; issued in partbooks), SSB-bc

183. *Poiché chiaro s'avvide* (b)

4220

Poi - che chia-ro s'av-vi-de un in-fe-li-ce a - man-te e tan-te

Poet Giovanni Lotti (4220)

Source BAV Barb. lat. 4220, no. 51, ff. 125–28v, S-bc, anon. holograph

Comment The only aria is “Pietà, Filli, pietà.” One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him.

Index IT\ICCU\MSM\0010992 (under “Po che...” and “Poi che”)

184a-b. *Porti tu l'acque al mar*

[= part 2 of *Fiume che corri al mar veloce tanto*]

4151, f. 74v

Por - ti tu l'ac - que al mar, por- to io di pian - to

4151, f. 114v

Por - ti tu l'ac-que al mar, por - to io di pian - to gli oc-chi tor - bi - di e mol - li a

Poet unknown (sonnet)

Sources Compositional drafts and sketches:
 a) BAV Barb. lat. 4151, no. 30, ff. 74v–76, SSB, anon., partially texted, incomplete
 b) Barb. lat. 4151, no. 44, ff. 114v–116, SSB, anon., partially texted, incomplete

Indexes IT\ICCU\MSM\0013494 (= 4151, fol. 74v)

Porti tu l'acque al mar

= part 2 of the sonnet *Fiume che corri al mar veloce tanto*; see no. 98 in this catalogue.

Source BAV Barb. lat. 4221, fol. 1v, B-bc, anon.:



185. Presso un liquido cristallo (a)

Heading: Dialogo a dua (4219)



Poet Principe di Nerola (= Flavio Orsini, later Duke of Bracciano; 4205, 4219); a dialogue between Lilla (S) and Tirsi (B)

Sources BAV Barb. lat. 4205, no. 58, ff. 171–76, SB-bc, anon. compositional draft
Barb. lat. 4219, no. 24, ff. 155–60v, SB-bc, anon. holograph

Copy date 1656 or earlier (4219)

Comment Internal arias include “Quest’empio ch’inganna” (S), “Due luci serene” (B), “Tirsi al certo credi al me” (S+B), and “Non sperar questo da me” (SB).

Indexes IT\ICCU\MSM\0013927 (= 4205)
IT\ICCU\MSM\0014034 (= 4219)

186. Pupillette, che vestite (C)



Poet unknown; R-1- (inc.)

Source BAV Barb. lat. 4205, no. 26, ff. 69v–70, S only to the refrain and first strophe, except for a basso continuo phrase at the cadence to strophe one; anon. holograph, headed “estriviglio”

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

Index IT\ICCU\MSM\0017023

187a-b. Pupillucce mie belle, quanto v'adorerei, a 1 (a)

4204, f. 71v



Pu - pil - luc - cie, pu - pil - luc - cie mie bel - le, quan - to, quan - to v'a - do - re - re - i?

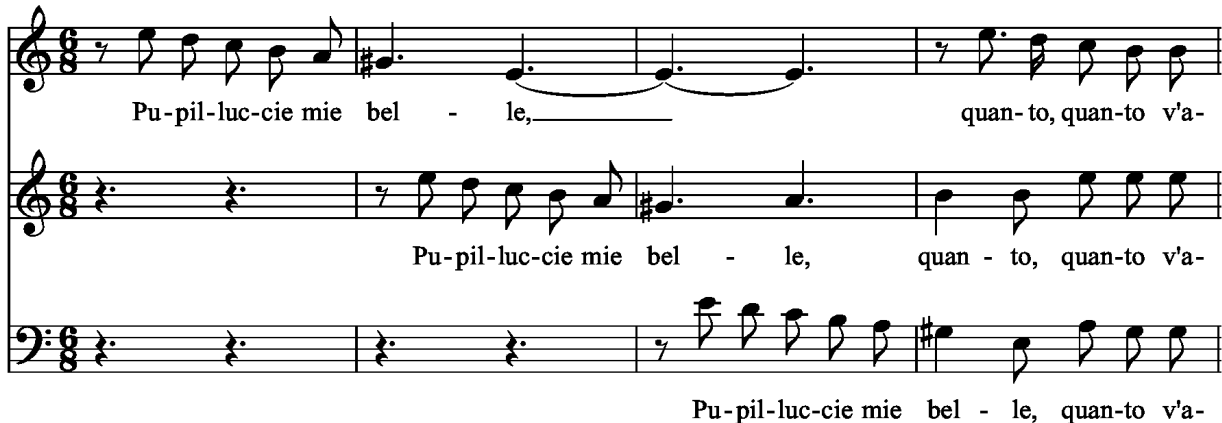
4204, f. 72



Pu-pil-luc-cie mie bel - le, pu-pil - luc-cie mie bel - le, Quan-to, quan-to v'a - do - re - re - i,

Poet Lelio Orsini (4204, 4221, 4219)**Sources** a) BAV Barb. lat. 4204, no. 20, ff. 71v–72, S only, anon. draft of which the opening is abandoned in the revision that followsb) Barb. lat. 4204, no. 20, ff. 72–73, S-bc, anon. compositional draft
Barb. lat. 4221, no. 22, ff. 43–44, S-bc, anon. holograph**187c. Pupillucce mie belle, quanto v'adorerei, a 2 (a)****187d. Pupillucce mie belle, quanto v'adorerei, a 3 (a)**

4219, fol. 193
(bc omitted)



Pu-pil-luc-cie mie bel - le, quan - to, quan-to v'a-

Pu-pil-luc-cie mie bel - le, quan - to, quan-to v'a-

Pu-pil-luc-cie mie bel - le, quan-to v'a-

Sources c) BAV Barb. lat. 4219, no. 34, ff. 207–9, SB-bc, anon. holograph


d) BAV Barb. lat. 4219, no. 31, ff. 193–95, SSB-bc, anon. holograph

Copy dates 1638 or earlier (4221); 1656 or earlier (4219)**Comments** AMENDOLA 2013, p. 142, transcribes Orsini's poem from Barb. lat. 4221.
Cf. the opening of *Sì, ch'io voglio sperare*, no. 213 in this catalogue.

Indexes IT\ICCU\MSM\0016720 (= 4204)
IT\ICCU\MSM\0011024 (= 4221)
IT\ICCU\MSM\0014044 (= 4219 a 2)
IT\ICCU\MSM\0014041 (= 4219 a 3)

188. *Pur m'offendete con dolce telo* (e)

4204



Pur m'of - fen - de - te con dol - ce te - lo, Pur m'ac - cen -

The image shows a single line of musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 3/2. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, a dotted quarter note C5, an eighth note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Poet Gio. P. C. [John Patrick Carey?] (4221); 2 strophes

Sources BAV Barb. lat. 4204, no. 14, ff. 41v-43, S-bc, anon. holograph, 2 str. in variation
Barb. lat. 4221, no. 4, ff. 9-10, 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

Indexes IT\ICCU\MSM\0011007 (4221)