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

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)

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.
Indexes    MURATA 2003 no. 45
242. Viver in questo stato, Amor, non posso più (c)

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-Re 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)

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
I-Fn Magl. XIX. 26, ff. 22v–26v, S-bc, anon.

http://sscm-jscm.org/instrumenta/vol-3/
Comments

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 (B♭)

Poetic title: La partita (BALDUCCI 1645)

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

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)

| 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., “viole.”  
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/ZIONO 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)
247. Vuoi ch’io peni in sempiterno (f)

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-MÜs 854, no. 3, S-bc (= RISM 451.004.039)
By “G. R.” [= Giuseppe De Rossi] in D-MÜs 854, no. 2, S-bc (= RISM 451004038)