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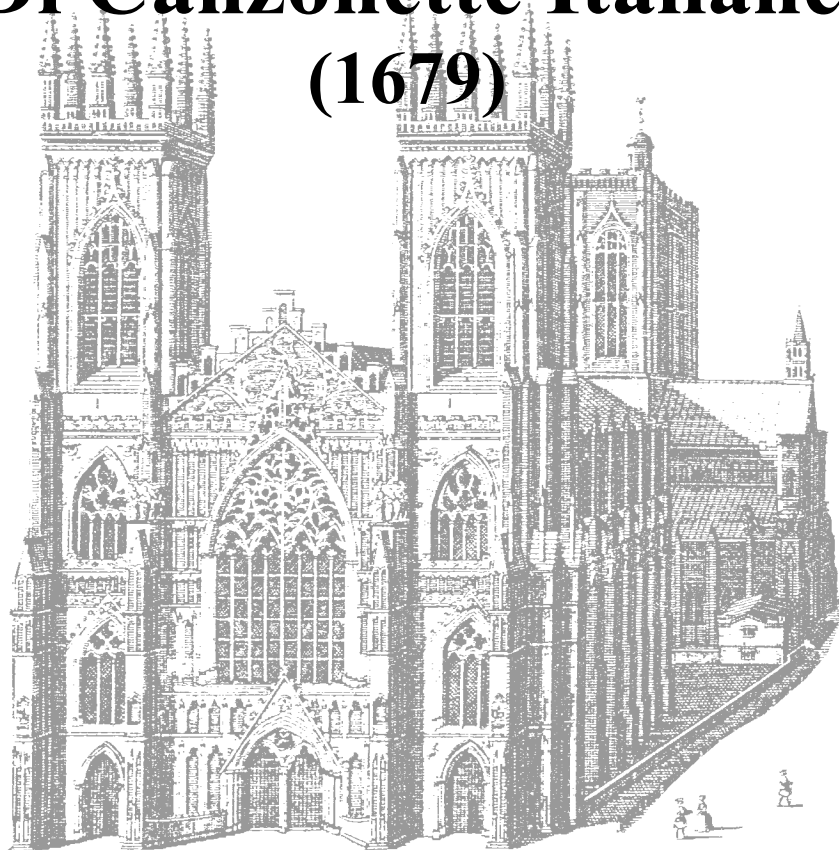
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SCELTA
Di Canzonette Italiane
(1679)



Edited by Jonathan P. Wainwright

In association with

THE UNIVERSITY *of York*

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Scelta di Canzonette Italiane (1679)

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Abbreviations and Library Sigla

Abbreviations

<i>DBI</i>	<i>Dizionario biografico degli italiani</i> (Rome: Istituto della Enciclopedia Italiana, 1960–) < http://www.treccani.it/biografico >
<i>NG2</i>	<i>The New Grove Dictionary of Music and Musicians</i> , 2nd ed., 29 vols. London: Macmillan, 2001
<i>ODNB</i>	<i>Oxford Dictionary of National Biography: From the Earliest Times to the Year 2000</i> , ed. H. C. G. Matthew and Brian Harrison, 60 vols. Oxford: Oxford University Press, 2004
<i>RISM B/I</i>	<i>Répertoire International des Sources Musicales. Recueils imprimés XVI^e–XVII^e siècles</i> . Edited by François Lesure. Series B/I. Munich: Henle Verlag, 1960

Sigla

<i>B-Bc</i>	Brussels, Conservatoire Royal, Bibliothèque
<i>D-BFb</i>	Steinfurt, Fürst zu Bentheimsche Musikaliensammlung Burgsteinfurt
<i>D-Dl</i>	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek
<i>D-Hs</i>	Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
<i>D-HVs</i>	Hanover, Stadtbibliothek, Musikbibliothek
<i>D-MÜs</i>	Münster, Santini-Bibliothek (now in Diözesan-bibliothek, Münster)
<i>F-Pn</i>	Paris, Bibliothèque Nationale de France
<i>GB-Cfm</i>	Cambridge, Fitzwilliam Museum, Department of Manuscripts
<i>GB-Lbl</i>	London, British Library

<i>GB-Ob</i>	Oxford, Bodleian Library
<i>GB-Och</i>	Oxford, Christ Church Library
<i>I-Bc</i>	Bologna, Museo Internazionale e Biblioteca della Musica (formerly Civico Museo Bibliografico Musicale)
<i>I-CVbav</i>	Vatican City, Biblioteca Apostolica Vaticana
<i>I-Fc</i>	Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini
<i>I-MOe</i>	Modena, Biblioteca Estense Universitaria
<i>I-Nc</i>	Naples, Conservatorio di Musica San Pietro a Majella, Biblioteca
<i>I-Rig</i>	Rome, Istituto Storico Germanico di Roma, Biblioteca
<i>I-Tn</i>	Turin, Biblioteca Nazionale Universitaria
<i>I-Vnm</i>	Venice, Biblioteca Marciana
<i>I-Vqs</i>	Venice, Biblioteca della Fondazione Querini Stampalia
<i>S-B</i>	Bålstra, Skokloster Slott
<i>US-BEm</i>	Berkeley, University of California, Jean Gray Hargrove Music Library

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INTRODUCTION

SCelta DI CANZONETTE ITALIANE (1679)

Scelta di Canzonette Italiane was compiled by the Italian musician Girolamo Pignani (*fl.* 1654–79) (see ‘The Composers’ below for biographical details) and was published in London in 1679.¹ It consists of twenty-six Italian songs and cantatas, mostly for a single voice and basso continuo, and includes works by some of the great Italian composers of the time (Giacomo Carissimi, Antonio Cesti and Alessandro Stradella) alongside music by lesser-known composers, many of whom belonged to a circle of Italian musicians working at the Court of Charles II in London (including Bartolomeo Albrici, Giovanni Battista Draghi and Nicola Matteis). The music varies from simple strophic songs (e.g., 7 Bernardo Pasquini’s ‘Chi non ama non hà core’) through to the more extended miniature cantata (e.g., 13 Nicola Matteis’s ‘Il dolce contento’). The printed source exists in two ‘states’: one, dedicated to ‘all lovers of music’, includes a general Preface ‘Al Lettore’ (see p. xvi below), and another, a unique copy in the Biblioteca Apostolica Vaticana (Stamp.Barb.N.XIII.1), includes a different title page and is dedicated to Henry Howard, the 6th Duke of Norfolk (1628–84) (see p. xvii below).² The connection between Howard and Pignani can only be speculated upon, but it is worth noting that Howard was a recusant who, after the Restoration, spent time travelling and who visited – among many other places – Rome;³ and Henry Howard’s younger brother, Philip Howard (1629–94),⁴ Catherine of Braganza’s Grand Almoner, had many connections with the musicians of the queen’s Catholic chapel. Perhaps Pignani was (or wished to be) part of the Howards’s circle in England and used his collection of Roman music to solicit influence.⁵ Pignani certainly made use of music disseminated in the circles of Charles II’s Italian ensemble (known as ‘his Majesty’s Italian Musick’),⁶ but it is noteworthy that not all the music in the

¹ ‘Canzonetta’ is a term generally given to a light secular vocal piece and was used generically to refer to short, simple songs. In the seventeenth century the title was often used interchangeably with ‘villanella’, ‘aria’, ‘arietta’, ‘scherzo’ and ‘cantata’ and could even be applied to music of a serious character as well as songs in the lighter more popular style; see Ruth I. DeFord, ‘“Canzonetta [canzonet]’, *NG2*, v, pp. 79–82.

² Ester Lavinia Lebedinski, ‘Roman Vocal Music in England, 1660–1710’ (Ph.D. dissertation, Royal Holloway, University of London, 2015), pp. 132–4. Lebedinski notes that the ‘two prefatory leaves in both issues lack page signatures, suggesting that these leaves could be inserted or removed as required by the relationship between musician and patron.’ (p. 133).

³ John Miller, ‘Howard, Henry, sixth duke of Norfolk’, *ODNB*, xxviii, pp. 374–5.

⁴ Allan White, ‘Howard, Philip [*name in religion* Thomas]’, *ODNB*, xxviii, pp. 409–12.

⁵ The existence of the dedicatory volume to Henry Howard reveals some duplicity on the part of Pignani as, in the other exemplar’s ‘Al Lettore’ preface, the editor states ‘Io ne consacro gli esemplari a più Persone di gran merito, è Nobiltà, solo a fine, di procurare a ciascheduno di cotesti Virtuosi il suo Protettore. [I refrain from dedicating these volumes to many people of great merit and nobility, only in order that each one of these virtuosi may be able to elect his own patron.]’

⁶ This ensemble was active at court from *c.* 1663 and seems to have thrived until 1673 when it was disbanded due to the the Test Act which required all members of court to receive Anglican Communion and thereby excluded the Catholic Italians. However, documentary sources concerning ‘his Majesty’s Italian Musicians’ are scant, as foreigners seem to have served more informally within the royal household – certainly in comparison to the English musicians who were granted regular places in the royal ensembles. Ester Lebedinski (‘“Obtained by peculiar favour, & much difficulty of the Singer”: Vincenzo Albrici and the Function of Charles II’s Italian Ensemble at the English Restoration Court’, *Journal of the Royal Musical Association*, cxliii (2018), pp. 325–59 (at p. 342) suggests that ‘the Italian ensemble was kept structurally and musically apart from the court’s regular musical establishment, and that the Italian musicians performed sacred and secular chamber music in private spaces at the court and, from 1666, in the queen’s Catholic chapel.’ For further details, see Andrew R. Walkling, ‘Foreign Musicians at the Restoration Court, 1660–73’, Chapter 5 of *Masque and Opera in England, 1656–1688* (Abingdon and New York, 2017), pp. 193–218. See too W. J. Lawrence, ‘Foreign Singers and Musicians at the Court of Charles II’, *The Musical Quarterly*, ix (1923), pp. 217–25; J. A. Westrup, ‘Foreign Musicians in Stuart England’, *The Musical Quarterly*, xxvii (1941), pp. 70–89; Margaret Mabbett, ‘Italian Musicians in Restoration England (1660–90)’, *Music & Letters*, lxxvii (1986), pp. 237–47; Graham Dixon,

collection was imported for, according to the ‘Al Lettore’ preface, some of the music had been ‘composed in London’. This presumably refers to the pieces in the collection by Bartolomeo Albrici (11 and 17), Draghi (21 and 22), Matteis (5 and 13) and Pignani himself (1 and 19), for all these composers worked in London at various times (see the biographical notes below) and, as none of the pieces have concordances in Italian manuscripts, it is likely that some of these pieces were composed specifically for the collection.

Scelta di canzonette Italiane (1679) was the only English publication during the Restoration period to contain solely untranslated Italian music and was, indeed, one of very few European publications of secular Roman cantatas.⁷ Pignani’s collection was printed by Anne Godbid and John Playford in Little-Britain, Aldersgate, London and, according to an advertisement in the *London Gazette*, was sold by the bookseller John Carr.⁸ Pignani probably obtained much of his music from sources close to the composers for a number of pieces are unique to the source (Albrici 11 and 17, Boretti 9, Caproli 12, Draghi 21 and 22, Matteis 5 and 13, Pasquini 23, and Rossi 8 and 18). Some of the more popular pieces, with many concordances, differ quite substantially from the Roman manuscripts (e.g., 16 Cesti’s ‘Mia tiranna, oh Dio, pietà’, see Textual Commentary for details) which reflect changing tastes across multiple transmissions. The lack of concordances in contemporary English manuscripts indicates that the Italian repertoire remained of interest only to the court elite, and Ester Lebedinski has argued that ‘the anthology was commercially unsuccessful and insignificant for the dissemination of Roman cantatas in England. Gentlemen who considered Roman vocal music a valuable rarity would not have been interested in a crudely printed commercial publication.’⁹ However, the collection contains a set of extremely attractive Italian songs and cantatas which will, hopefully, be of interest to performers today.

THE COMPOSERS

Bartolomeo Albrici (c.1640–1687)¹⁰ was an Italian keyboard player, singer and composer. He was listed as a soprano at the Cappella Giulia of S. Pietro, Rome in January 1650 and, together with his brother Vincenzo (1631–1696)¹¹ and sister Leonora, he was employed by Queen Christina of Sweden from 1652 until her abdication in 1654 when they moved to the Saxon Electoral Court at Dresden. From August 1655 to early 1656 he was a court musician at Neuburg before returning to Dresden as organist in Prince Johann Georg II’s musical ensemble. Then, in the winter of 1663–4, together with his siblings, he took up residence in London where the family became mainstays of ‘his Majesty’s Italian Musick’. Each of the eight members of the ensemble received an annual salary of between £200 and £300 – an impressive amount considering that Charles II’s Master of Music received only £200 and the English musicians far

‘Purcell’s Italianate Circle’, in *The Purcell Companion*, ed. Michael Burden (London, 1995), pp. 38–51; and Peter Leech, ‘Musicians in the Catholic Chapel of Catherine of Braganza, 1662–92’, *Early Music*, xxix (2001), pp. 571–87.

⁷ Lebedinski, ‘Roman Vocal Music in England, 1660–1710’, p. 31.

⁸ *London Gazette*, 31 March 1679: ‘A New Printed Book of Choice *Italian* Songs in Musick. Compos’d by several Excellent Masters. Dedicated to the several Lovers therof. And to be sold by *John Carr* within the *Middle Temple-Gate*.’ See Michael Tilmouth, ‘Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)’, *Royal Musical Association Research Chronicle*, i (1961), pp. 1–107 (at p. 4).

⁹ Lebedinski, ‘Roman Vocal Music in England, 1660–1710’, pp. 226–7.

¹⁰ Gloria Rose/Mary E. Frandsen, ‘Albrici, Bartolomeo’, *NG2*, i, p. 323; Walkling, *Masque and Opera in England, 1656–1688*, pp. 199–218; Leech, ‘Musicians in the Catholic Chapel of Catherine of Braganza, 1662–92’, pp. 571–87; and Matteo Messori and Anna Katarzyna Zareba, ‘Vincenzo Albrici (1631–1687) und sein Bruder Bartolomeo: Neue biographische und musikalische Funde’, *Schütz-Jahrbuch*, 39 (2017), pp. 54–70.

¹¹ Silvana Simonetti, ‘Albrici, Vincenzo’, *DBI*, ii (1960), pp. 55–7; and Mary Frandsen, ‘Albrici [Alberici], Vincenzo’, *NG2*, i, pp. 323–5; and Messori and Zareba, ‘Vincenzo Albrici (1631–1687) und sein Bruder Bartolomeo’.

less.¹² Increased political and religious tensions in 1673 brought ‘his Majesty’s Italian Musick’ to an end; the Test Act required all members of court to receive Anglican Communion and therefore a number of the Catholic musicians in the ‘Italian Musick’ left the country. It seems that Bartolomeo spent a year in Rome but by the summer of 1676 was back in London¹³ and found employment in Catherine of Braganza’s Roman Catholic chapel (whose members were exempt from the Test Act). Bartolomeo Albrici remained in England for the rest of his life.

Giovanni Antonio Boretti (c.1638–1672)¹⁴ was an Italian singer and composer. He spent the majority of his life in Venice where he was a singer and opera composer. He was, however, briefly employed as a bass singer at S Antonio, Padua (1659–61), his name appears in a cast list of an opera produced in Turin in 1662, and he is listed as a *musicico* at the Savoy court there in 1663. He was apparently appointed as *maestro di cappella* to the court of Parma a year before he died. He is remembered for his opera scores of *La Zenobia* (1662), *Eliogabalo* (1668) and *Marcello in Siracusa* (1670).

Carlo Caproli (c.1615–c.1670–3),¹⁵ a Roman composer, violinist and organist, was one of the leading Italian cantata composers of the seventeenth century. He was a pupil of Luigi Rossi and is likely to be the ‘Carlo del Violino’ who was employed by the Barberini family from 1636. In 1643 he became second organist at the Collegio Germanico in Rome, and, in November of the next year, he also became *aiutante di camera* to Cardinal Camillo Pamphili, the nephew of Pope Innocent X. In November 1653, together with his wife Vittoria, a renowned singer, he left Rome for Paris where his opera *Le nozze di Peleo e di Theti*, to a libretto by Buti, was performed at the Petit Bourbon. The music is lost but the opera was so well received that he soon gained the title of *maître de la musique di cabinet du Roy* from Louis XIV. He returned to Rome in 1655 where he was engaged in numerous musical performances. In 1665 he was appointed *guardiano* of the instrumentalists of the Congregazione dei Musici di Roma (which was to become the Accademia di S Cecilia). Caproli’s cantatas are important in the development of the genre and his solo cantatas are particularly noted for their lyricism.

Giacomo Carissimi (1605–1674)¹⁶ was the leading Roman composer of the mid seventeenth century. His first appointments were at Tivoli Cathedral (singer from 1623 and organist from 1624) and in 1628 he was appointed as *maestro di cappella* at the Cathedral of San Rufino, Assisi. The same year, however, he was appointed as *maestro* at the church of Sant’Apollinare, part of the Jesuit German College in Rome, where he was to remain for the rest of his life. From 1656 was also in charge of chamber music for the exiled Queen Christina of Sweden. Carissimi’s eminence as a composer attracted important pupils including Marc-Antoine Charpentier (in c.1654), Johann Caspar Kerll (before 1656), Christoph Bernhard (in 1657), and possibly Agostino Steffani (1672–4); these composers, together with the numerous musicians who worked with Carissimi, helped disseminate his music across Europe and his oratorios, motets and cantatas proved highly influential in France, Germany and England.

¹² Walkling, *Masque and Opera in England, 1656–1688*, p. 199.

¹³ Messori and Zareba, ‘Vincenzo Albrici (1631–1687) und sein Bruder Bartolomeo’, p. 61.

¹⁴ Ellen Rosand/Beth L. Glixon, ‘Boretti, Giovanni Antonio’, *NG2*, iii, pp. 895–6.

¹⁵ Raoul Meloncelli, ‘Caproli, Carlo, called Carlo or Carluccio del Violino’, *DBI*, xix (1976), pp. 223–6; and Eleanor Caluori, ‘Caproli, [Caprioli, Del Violino], Carlo’, *NG2*, v, pp. 103–4.

¹⁶ Cesare Casellato, ‘Carissimi, Giacomo’, *DBI*, xx (1977), pp. 121–6; Andrew V. Jones, ‘Carissimi, Giacomo [Jacomo]’, *NG2*, v, pp. 135–5; and Graham Dixon, *Carissimi* (Oxford, 1986).

Antonio Cesti (1623–1669),¹⁷ an Italian singer and composer, was one of the most revered composers of his generation. His baptismal name was Pietro but he took the religious name Antonio on joining the Franciscan order at Volterra in 1637. Following his novitiate training at S Croce, Florence, in 1643 he returned to his birthplace of Arezzo and worked at the Convento di S Francesco before being appointed organist, and later *maestro*, at Volterra Cathedral. In Volterra he enjoyed the patronage of the Medici family and began writing secular music. His steady stream of cantatas and operas – most notably *Alessandro vincitor di se stesso* (Venice, 1651), *Il Cesare amante* (Venice, 1651–2), *Oronthea* (Innsbruck, 1656), *La Dori* (Innsbruck, 1657), and *Il pomo d'oro* (Vienna, 1668) – often brought him censure from his Franciscan employers. In 1652 he became a court musician at Innsbruck to Ferdinand Karl, Archduke of Austria and, after time in Florence, he entered the papal chapel in Rome in 1659. His final post was as Vice-Kapellmeister in Vienna (1666), and he died in Florence in 1669.

Giovanni Battista Draghi (c.1640–1708)¹⁸ was an Italian composer and keyboard player. According to John Hawkins he was ‘probably a brother of Antonio Draghi, *maestro di cappella* at Vienna, and of Carlo Draghi, organist to the emperor Leopold’.¹⁹ He came to London around 1662 to join ‘his Majesty’s Italian Musick’ and remained part of the group until 1673 when it was disbanded due to the Test Act. A number of Italian musicians left England but Draghi, alongside Bartolomeo Albrici, found employment in Catherine of Braganza’s Roman Catholic Chapel (whose members were exempt from the Test Act). Roger North claimed that Draghi replaced Giovanni Sebenico as organist of the queen’s Catholic chapel at Somerset House – thereby partially supplanting the other chapel organist Matthew Locke.²⁰ This evidently did not upset the working relationship between Draghi and Locke for they collaborated on a number of works (they both wrote instrumental music for Thomas Shadwell’s version of *The Tempest* in 1674, and Draghi composed the instrumental Act music for Locke’s semi-opera *Psyche* in 1675; Draghi’s music for both does not survive). Draghi was particularly celebrated as a keyboard player and a recently discovered manuscript (now *GB-Lbl Mus. 1*) contains sections copied by both Draghi and Henry Purcell.²¹ In 1687 he became organist to James II’s Catholic chapel and, according to Hawkins, was music-master to Princess Anne.²² He remained in royal favour until the end of his life: his song for Princess Anne’s birthday was performed in February 1697 and in 1698 William III awarded him a pension of £100. It is to be regretted that only one of Draghi’s large-scale works has survived: the *Song for St Cecilia’s Day*, a setting of John Dryden’s ‘From harmony, from heav’nly harmony’ (1687), which, with its trumpet parts, large-scale contrapuntal choruses and florid solo numbers, was the first major choral work written in England in the Italian style.

¹⁷ Lorenzo Bianconi, ‘Cesti, Pietro’, *DBI*, xxiv (1980), pp. 281–97; and David L. Burrows/Carl B. Schmidt, ‘Cesti, Antonio [Pietro]’, *NG2*, v, pp. 394–400.

¹⁸ Andrew Ashbee and David Lasocki et al., *A Biographical Dictionary of English Court Musicians 1485–1714* (Aldershot and Brookfield VT, 1998), i, pp. 359–61; Peter Holman, ‘Draghi, Giovanni Battista’, *NG2*, vii, pp. 551–2; Robert Thompson, ‘Giovanni Battista Draghi’, *ODNB*, xvi, pp. 853–4; and Peter Holman, ‘The Italian Connection: Giovanni Battista Draghi and Henry Purcell’, *Early Music Performer*, xxii (2008), 4–19.

¹⁹ John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), iv, 426.

²⁰ Roger North on Music, ed. John Wilson (London, 1959), p. 348.

²¹ Chris Banks, ‘British Library MS Mus. 1: a Recently Discovered Manuscript of Keyboard Music by Henry Purcell and Giovanni Battista Draghi’, *Brio*, xxxii (1995), pp. 87–93; Christopher Hogwood, ‘A New English Keyboard Manuscript of the Seventeenth Century: Autograph Music by Draghi and Purcell’, *British Library Journal*, xxi (1995), pp. 161–75; and Curtis Price, ‘Newly Discovered Autograph Music of Purcell and Draghi’, *Journal of the Royal Musical Association*, cxx (1995), pp. 77–111.

²² Hawkins, *A General History*, iv, 427.

Carlo Ambrogio Lonati (c.1645–c.1710–15)²³ was an Italian composer, violinist and singer. He is first heard of in 1665 when he is listed as a violinist at the royal court in Naples where he also sang in Cavalli's *Scipione africano*. By 1668 he was in Rome where he participated in various oratorios and, from 1673, he was leader of the exiled Queen Christina of Sweden's string orchestra in Rome (where he was known as 'Il Gobbo della Regina' – the Queen's Hunchback). He appears to have visited England in 1676 in the company of the castrato Marco Godia (alias Marchetti)²⁴ and in the 1677–8 season he participated in numerous operas and acted as composer and impresario at the Teatro del Falcone in Genoa. In 1682, after the murder of his friend Alessandro Stradella, he was deported from Genoa and, it seems, returned to Rome. Between 1684 and 1686 he was in the service of the Duke of Mantua, and he produced operas for Venetian, Modenese and Milanese houses. In early 1687 he may have visited England again accompanying the famous castrato Giovanni Francesco Grossi ('Siface'), but there is no firm evidence supporting this.²⁵ He appears to have spent his later years in Milan but may also have visited Vienna as he dedicated a volume of cantatas and a set of twelve violin sonatas (1701) to the Emperor Leopold I. Lonati was noted for his violin playing and his compositions developed performing techniques (using ranges of up to the 7th position and prominent use of double stopping) but he also made a significant contribution to opera; it is to be regretted that so many of his works are lost.

Nicola Matteis (the elder, fl. c.1670–90)²⁶ was an Italian violinist, guitarist and composer who was resident in England from around 1670. Both John Evelyn and Roger North report Matteis's reputation as a virtuoso violinist, and he published four books of ayres for the violin (1676–85), as well as two collections of songs (1696 and 1699). He was also active as a teacher and was a key figure in the development of violin playing in England.²⁷ In 1682 he published a treatise on guitar playing, *The False Consonances of Musick*.

Bernardo Pasquini (1637–1710)²⁸ was an Italian composer, harpsichordist and organist who was one of the most important composers of keyboard music between Frescobaldi and Domenico Scarlatti; he also made an important contribution to Roman opera and oratorio. Born in Massa Valdinievole (now Massa e Cozzile, Pistoia), he moved to Rome around 1650, where he remained for the rest of his life. He was organist at various Roman churches – S Maria in Valicella (from 1657), the Chiesa Nuova and S Luigi dei Francesi (1661), and S Maria Maggiore and S Maria in Aracoeli (1664) – and his reputation as a virtuoso keyboard player gained him widespread patronage (including that of Queen Christina of Sweden, Prince Colonna, Cardinal Ottoboni, Cardinal Pamphili and Prince Giambattista Borghese). Pasquini also composed operas and cantatas, and frequently performed with Arcangelo Corelli in secular performances in Rome.

²³ Norbert Dubowy, 'Lonati, Carlo Ambrogio', *DBI*, lxxv (2005), pp. 605–7; and *idem*, 'Lonati [Lunati, Lainati, Leonati], Carlo Ambrogio [Ambrosio]', *NG2*, xv, pp. 89–90.

²⁴ Messori and Zareba, 'Vincenzo Albrici (1631–1687) und sein Bruder Bartolomeo', p. 68.

²⁵ Hawkins, *A General History*, v, 131.

²⁶ Guido Olivieri, 'Matteis, Nicola', *DBI*, lxxii (2008), pp. 198–201; Peter Walls, 'Matteis, Nicola (i)', *NG2*, xvi, pp. 134–5; and Simon Jones, 'The Legacy of the "Stupendous" Nicola Matteis', *Early Music*, xxix (2001), pp. 553–68.

²⁷ Peter Walls, 'The Influence of the Italian Violin School in 17th-Century England', *Early Music*, xviii (1990), pp. 575–878.

²⁸ Arnaldo Morelli, 'Pasquini, Bernardo', *DBI*, lxxxix (2014), pp. 586–9; John Harper/Lowell Lindgren, 'Pasquini, Bernardo', *NG2*, xix, pp. 187–90; and Carolyn Gianturo, 'Evidence for a Late Roman School of Opera', *Music & Letters*, lvi (1975), pp. 4–17.

Girolamo Pignani (fl. 1654–79),²⁹ the editor of the 1679 collection, was an Italian castrato singer and composer who was active as a performer on the continent before moving to England, probably in the early 1670s. Pignani first comes to notice in 1654, when he was recruited from Rome to Paris for Cardinal Mazarin’s production of Carlo Caproli’s *Nozze di Peleo et di Theti* (1654); it may be significant, given Pignani’s future move to England, that Mazarin’s opera productions took place during the time when the future Charles II and his family were all present at the French court. Pignani then moved to the Danish court, where he translated *Die Lobwürdige Cadmus* for the wedding of Princess Anna Sophia to the Prince Elector Johann Georg III of Saxony in 1663,³⁰ and sang in the performance. He left the Danish court in March 1664 and thereafter his whereabouts are unknown until he appeared in England and published *Scelta di Canzonette Italiane* in 1679.

Luigi Rossi (?1597/8–1653)³¹ was an Italian composer and keyboard player. According to inscriptions in a manuscript of Neapolitan vocal and keyboard music in Rossi’s hand (*Lbl* Add. MS 30491),³² he studied with Giovanni de Macque and spent 14 years at the court of the Neapolitan viceroy. He moved to Rome in 1620 and was part of the household of Marc’Antonio Borghese, the Spanish Prince of Sulmona. In 1633 he became organist at S Luigi dei Francesi, the French national church in Rome, a post he held for the rest of his life. Around this time, too, he entered the service of Cardinal Antonio Barberini, a Francophile and friend of Cardinal Jules Mazarin. Rossi twice visited Paris (1646–7 and 1648–51) and in March 1647 his opera *Orfeo* was performed at the Palais Royal. Rossi’s reputation as a composer rests with his 300 or so cantatas and he was revered as one of the leading composers of his day.

Alessandro Stradella (1643–1682)³³ was an Italian composer of noble lineage. He moved with his family to Rome in 1653 and his first notice as a composer comes in March 1667 when a Latin oratorio by him was performed for the Arciconfraternita del SS Crocifisso. Stradella’s family connections gained him access to noble patrons and he was commissioned in Rome and Venice to compose oratorios, cantatas and serenatas. His serenata *Vola, vola in altri petti*, which was commissioned by Prince Gaspare Altieri to be performed in August 1674 before Queen Christina of Sweden, is the earliest datable composition known to employ concerto grosso instrumentation. His famous oratorio *San Giovanni Battista*, commissioned by the Venerabile Compagnia della Pietà in March 1675, includes the same scorings. In February 1677, following the threat of imprisonment due to a scandal involving fraud and deception, Stradella left Rome for Venice and then Turin. He became involved with the mistress of Alvise Contarini, Agnese Van Uffele, whom he was forced to marry, and the international scandal led to him being attacked and seriously injured. By 1678 he was in Genoa where he directed the orchestra of the Teatro del Falcone and where he continued to compose both sacred and secular works. In

²⁹ Lebedinski, ‘Roman Vocal Music in England, 1660–1710’, pp. 42 and 58.

³⁰ Girolamo Pignani, *Il Cadmo, Introduzione d’un giocoso Combattimento è Balletto rappresentato in Musica* (Copenhagen, 1663).

³¹ Alessio Ruffatti, ‘Rossi, Luigi’, *DBI*, lxxxviii (2017), pp. 654–7; and Robert R. Holzer, ‘Rossi, Luigi’, *NG2*, xxi, pp. 723–7.

³² Alexander Silbiger ed., *London, British Library MS Add. 30491, Seventeenth Century Keyboard Music*, xi (New York), v–xii.

³³ Andrea Garavaglia, ‘Stradella, Alessandro’, *DBI*, xciv (2019), pp. 297–301; Carolyn Gianturco, ‘Stradella, Alessandro’, *NG2*, xxiv, pp. 451–7; and *eadem*, *Alessandro Stradella (1639–1682): his Life and Music* (Oxford, 1994). Stradella’s birthdate, once hypothesized as 1639, was confirmed as 1643 with the discovery of his baptismal record in Bologna (1 August 1643).

February 1682 he was murdered by an unknown assassin for reasons that are still unclear. Despite his colourful and often controversial life he produced works of the highest quality and is regarded as one of the most versatile composers of his age.

UNIVERSITY OF YORK
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JONATHAN P. WAINWRIGHT

EDITORIAL NOTES

PREFATORY STAVES

Original clefs, key-signatures and time-signatures are given on the prefatory staves, together with the first note of each part. The vocal ranges are given at the beginning of the first bar.

NOTE-VALUES AND BARRING

Original note-values are retained throughout. Tied notes in the basso continuo (e.g., two tied minims rather than a semibreve), where they may represent an indication to change chord, are retained. Barlines basically follow the primary source but are added or regularized as necessary.

ACCIDENTALS

Sharps and flats used originally as naturals are modernized (i.e., replaced by naturals). Accidentals added editorially are printed in small type, including those necessitated by cancellations within the bar, cautionary accidentals, and those suggested by *musica ficta* considerations. (The context will make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Original accidentals that are redundant in a modern barred edition have been omitted without comment.

BASSO CONTINUO FIGURING

The figuring indicated here is that of the primary source, but sharps and flats used as naturals are modernized (i.e., replaced by naturals). Little attempt has been made to supplement the figuring other than in those instances where the omission of an accidental to an explicit figure renders the original figuring inconsistent with the vocal part. Redundant accidentals have been omitted without comment.

OTHER NOTATIONAL FEATURES

Beaming has been modernized and regularized throughout. Ties and slurs are original, and any editorial additions are indicated by dashes. Coloration is indicated in the usual manner by corner brackets (┌ ┐). Any notes or rests in small type are editorial.

TEXTS

Orthography follows the primary source excepting the modernizing of i as j and v as u, as appropriate, with modernization applied sparingly (e.g., for accents) and abbreviations tacitly spelled out. Capitalization and punctuation are, however, regularized. Square brackets are used to indicate that the text has been added editorially.

PERFORMANCE NOTES

VOICES

The original performance context for the secular music in this volume was either Roman noble households or private chambers at the English court of Charles II. In this solo-voice repertoire, the Cantus part is notated in the C1 clef in the sources, which suggests a soprano voice (or perhaps even a castrati – the voice of the editor of the collection) but it was accepted that the vocal line could also be sung an octave lower by a tenor.³⁴ There is no doubt that seventeenth-century performance was characterized by its variety and freedom, and modern performers should feel free to follow suit. The singers who performed the music in Pignani's printed collection (in both Italy and England) were virtuosi who probably sang in a far lighter and more flexible way than operatically trained singers today.³⁵ The singers would also have been capable of articulating notes rapidly in the throat and therefore of performing the most elaborate composed and improvised ornaments and *passaggi* (scales and figures). Some evidence of the singing styles of the Italian émigrés represented in Pignani's collection can be found in Pietro Reggio's *The Art of Singing* (London, 1677) which is the earliest treatise on vocal technique published in England.³⁶ Reggio (1632–85),³⁷ a bass singer whose music does not appear in Pignani's *Scelta di Canzonette Italiane* but who was active in England from 1664 as a member of 'his Majesty's Italian Musick', makes much of the *messa di voce* (dynamic shading) where he suggests as 'a general Rule, to sing all long Notes in the beginning of them soft, and then increase your voice till you come up to the full strength of it... but when you are come unto the full strength of your Voice, you must decrease again till you bring it back again to the same softness as you begin first.'³⁸

INSTRUMENTS

The harpsichord, the theorbo or the guitar are the most likely accompanying instruments for the voices, possibly – but not necessarily – with a bowed instrument (bass viol or bass violin) doubling the bass line.³⁹ The theorbo (Italian *tiorba*, sometimes called the *chitarrone*) – an instrument with six stopped courses, each with two unison strings, and a variable number of diapasons (unstopped bass strings) descending diatonically – may have been introduced to the English court by Angelo Notari (c.1566/73–1663; an earlier Italian émigré to the English

³⁴ See, for example, the preface to Bartolomeo Barbarino's *Il secondo libro de madrigali... per cantare sopra il chitarrone ò tiorba, clavicembalo, ò altri stromenti da una voce sola* (Venice: R. Amadino, 1607) [RISM A/I B870]: '... che quei Madrigali, quali sono in chiave di soprano, si possono cantare in Tenore all'ottava di sotto ...'

³⁵ See Richard Wistreich, 'Reconstructing Pre-Romantic Singing Technique', in *The Cambridge Companion to Singing*, ed. John Potter (Cambridge, 2000), pp. 178–91; and *idem*, 'Vocal Performance in the Seventeenth Century', in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge, 2012), pp. 398–410.

³⁶ *The Art of Singing, or a Treatise wherein is Shewn How to Sing Well Any Song Whatsoever, and also How to Apply the Best Graces, with a Collection of Cadences Plain, and then Graced* (Oxford, 1677); the sole-surviving copy is in private hands but photocopies are held at the British Library (D.621.s) and the Bodleian Library, Oxford (Rec.d.129).

³⁷ Gloria Rose/Robert Spencer, 'Reggio, Pietro (Francesco)', *NG2*, xxi, pp. 101–2.

³⁸ Reggio, *The Art of Singing*, p. 16.

³⁹ It is also possible that the chamber organ was used, for the instrument was not the sole preserve of churches and could be found in private homes and even taverns.

court)⁴⁰ and is perfect to accompany much of the music in this edition.⁴¹ As always in the performance of music of the seventeenth century, modern performers should be prepared to be creative in their choice and use of continuo instruments. In simple songs a single harpsichord or theorbo may suffice but in a more extended cantata (such as **13** Nicola Matteis's 'Il dolce contento') a number of continuo instruments may be used in various combinations in relation to the musical context.⁴² The strophic songs and *canzonette* in the edition may utilize another accompanying instrument: the five-course 'Spanish' guitar.⁴³ When the five-course guitar is used this enables a very different and more lively accompaniment involving strumming rather than plucking.⁴⁴ The Spanish guitar came to prominence in the late sixteenth century in Spain and Italy (eclipsing the four-course guitar and other instruments such as the *vihuela* and *viola da mano*) and, although early musical sources are sparse, it was most likely imported to England in the second decade of the seventeenth century (probably by Italian musicians such as Giulio Muscorno and Notari) and after about 1640 was widely cultivated.⁴⁵ Given that the standard tuning of the five-course guitar prevents it from sounding the true bass note of a chord, a particularly effective and idiomatic basso continuo accompaniment for a number of the strophic songs in this edition would be the combination of a guitar strumming the chords and a theorbo playing the bass line.⁴⁶

Although the use of figured basses was well established on the continent by the second and third decades of the seventeenth century, in England it was comparatively rare. Lutenists were well used to performing from unfigured basses, but keyboard players tended to play from scores (full or short) or written-out parts.⁴⁷ The first extensive English instructions for playing figured bass were published in Matthew Locke's *Melothesia, or, Certain General Rules for*

⁴⁰ Ashbee and Lasocki, eds., *A Biographical Dictionary of English Court Musicians*, ii, pp. 839–42; Ian Spink, 'Notari, Angelo', *NG* 2, xviii, pp. 72–73; *idem*, 'Notari, Angelo', *ODNB*, xli, pp. 211–12; Jonathan Wainwright, 'Notari, Angelo', *DBI*, lxxviii (2013), pp. 70–72; and *idem*, 'Angelo Notari and the English Court,' in *Musical Exchange Between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White (Woodbridge, 2020), pp. 313–43

⁴¹ Stanley Boorman, 'Notari, Porter and the Lute', *Lute Society Journal*, xiii (1971), pp. 28–35; Thomas Mace, 'Directions for Playing a Part upon the Theorboe', in *Musick's Monument* (London, 1676), pp. 216–30; and Edward Huws Jones, 'The Theorbo and Continuo Practice in the Early English Baroque', *Galpin Society Journal*, xxv (1972), pp. 67–72.

⁴² Samuel Pepys, in a diary entry for 16 February 1667, describes a group of Italian singers performing to two harpsichords, suggesting that the common Italian practice was not confined to opera houses (*The Diary of Samuel Pepys*, 11 vols., ed. R. Latham and W. Matthews (London, 1970–1983), viii, p. 65). I am grateful to Peter Holman for this reference.

⁴³ James Tyler, *The Early Guitar: A History and Handbook*, Early Music Series, iv (London, 1980), pp. 35–58; and James Tyler and Paul Sparks, *The Guitar and its Music: From the Renaissance to the Classical Era* (Oxford and New York, 2002), pp. 51–164.

⁴⁴ Richard d'A. Jensen, 'The Guitar and Italian Song,' *Early Music* 13 (1985), pp. 376–83; and Natasha Miles, 'Approaches to Accompaniment on the Baroque Guitar, c.1590–c.1730' (Ph.D. dissertation, University of Birmingham, 2013).

⁴⁵ Christopher Page, *The Guitar in Stuart England: A Social and Musical History* (Cambridge, 2017). It should be noted that Nicola Matteis, the composer of **5** 'Caro volto pallidetto' and **13** 'Il dolce contento', was a renowned guitarist (as well as violinist) and he published a treatise on guitar playing, *The False Consonances of Musick* (London, [1682]).

⁴⁶ See, *inter alia*, Nigel North, *Continuo Playing on the Lute, Archlute and Theorbo* (Bloomington: Indiana University Press, 1987).

⁴⁷ Peter Holman, "'Evenly, Softly, and Sweetly Acchording to All": The Organ Accompaniment of English Consort Music', in *John Jenkins and His Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), pp. 353–82. See also F. T. Arnold, *The Art of Accompaniment from a Thorough-Bass as Practised in the XVIIth and XVIIIth Centuries* (London, 1931; repr. 1961), chapter 1; Thérèse de Goede, 'The Harmonic Language of English "Continued Bass" in the Seventeenth Century', in *Musical Exchange Between Britain and Europe 1500–1800: Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White (Woodbridge, 2020), pp. 229–51; and Wendy Hancock, 'General Rules for Realising an Unfigured Bass in Seventeenth-Century England', *Chelys*, vii (1977), pp. 69–72.

Playing upon a Continued-Bass (London, 1673),⁴⁸ and Ester Lebedinski notes that ‘by 1679 the 7–6 progressions and $\frac{6}{5}$ figuring in Pignani’s piece [19 ‘Nò nol credo nò speranza’] (and the majority of the pieces in *Scelta*) would arguably have presented a significant challenge even to professional English musicians. The unfamiliar harmony deriving from unusual bass figuring probably reinforced the sense of foreignness created by the untranslated lyrics and prefatory material.’⁴⁹

TEMPO, EXPRESSION AND METRE

Pignani offers occasional tempo and dynamic/expression indications in his publication and no other editorial interpretative indications are offered in this edition. The performer should determine the speeds and dynamic nuances with due consideration to the meaning and expression of the words. Pignani’s publication uses **C** (i.e., **C**) or **♩** and, once in his own ‘Prestissimo’ ‘Nò nol credo nò speranza’ (19), **♩** to indicate quadruple/duple metre, and triple metres, whether in quaver, crotchet or minim movement, are always indicated by **3**. The usual interpretation of the relationship between common and triple metres is a proportion of three triple notes equalling the prevailing duple two, i.e., *sesquialtera*.⁵⁰ However, as the mensural system was gradually breaking down at this period, the relationship between sections of duple and triple metre is complex and just how strictly proportional signs were adhered to during the later seventeenth century is still the subject of much debate.⁵¹ Performers should not necessarily adhere slavishly to the proportional relationship and, rather, allow the tempo of each section to be determined in relation to the affect of the text and the general speed of movement, which allows the comfortable declamation of the words.

REPEAT INDICATIONS

Pignani frequently uses the sign **||:** at the end of sections. This is sometimes ambiguous in meaning and it is not always clear if an internal repeat within each stanza is intended (see, e.g., 6 Boretti’s ‘Celar d’amor la fiamma’ and 21 Draghi’s ‘Occhi belli voi siete vezzosi’). This edition reproduces Pignani’s repeats as they appear in the original and performers must decide whether it is desirable to repeat sections or not.

ORNAMENTATION

Ornamentation was a vital element of performance, but just how much ornamentation was added is open to debate. Some virtuoso performers may have used florid divisions in the ‘Italian manner’ as defined in Giulio Caccini’s instructions on singing in the preface to *Le nuove musiche* (Florence, 1601/2),⁵² whilst others perhaps favoured the use of small graces such as

⁴⁸ Facsimile (London, 1975); ed. Christopher Hogwood (Oxford and New York, 1987). William Penny’s *Art of Composition, or Directions to Play the Thorow Bass* was apparently published in 1670, but no copies have survived; see Thurston Dart, ‘A Hand-List of English Instrumental Music Printed before 1681’, *Galpin Society Journal*, viii (1955), pp. 13–26 (at p. 25).

⁴⁹ Lebedinski, ‘Roman Vocal Music in England, 1660–1710’, p. 135.

⁵⁰ Christopher Simpson’s *Compendium of Practical Musick* (London, 1667), p. 34 gives some support for the sesquialtera interpretation describing ‘a Tripla Measure of three Notes to two such like Notes of the Common Time’. Pignani’s ‘Nò nol credo nò speranza’ (19), which includes triple metres of three crotchets to a bar as well as sections in three quavers to a bar is obviously more complex. Here the tempo would appear to get quicker as the note values decrease, without there being any implied arithmetic relationship between the triple metres.

⁵¹ For an introduction to the issues see chapter 1 of George Houle, *Meter in Music, 1600–1800* (Bloomington, 1987).

⁵² Caccini’s *Le nuove musiche* (Florence, 1601/2) may have been known in England quite early on: a copy of the third edition (Venice, 1615) at Christ Church, Oxford (Mus. 796) may have been part of the library of Christopher, first Baron Hatton in the 1630s; see Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), pp. 32–6. John Playford’s ‘Directions for Singing after the Italian Manner’, included in *A Brief Introduction to the Skill of Musick* in

appoggiaturas and passing notes following the French fashion of *agréments*. Contemporary English publications give some indication of ornamental practices in England in the mid- to later seventeenth century. The examples of ornamentation given below are taken from the fourth edition of Playford's *A Brief Introduction to the Skill of Musick* (London, 1664), pp. 68–9; material enclosed in square brackets and set beneath the staff is additional information added in the seventh edition, *An Introduction to the Skill of Musick* (London, 1674), pp. 47–9. It would not be out of place for performances of the songs in Pignani's collection to include divisions and use at least some of the following graces:



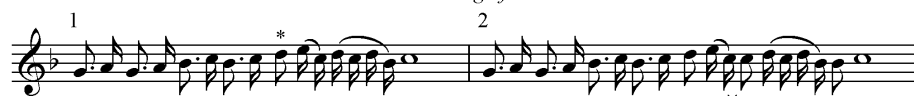
The *Trill* described by me is upon one Note only, that is to say, to begin with the first Cro[t]chet, and to beat every Note with the throat upon the vowel (*a*) unto the last *Brief* [*Breve*]. As likewise the *Gruppo* or *double Relish* ...⁵³

Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well ... I will shew not onely how they may be used, but also all the effects of them described in two manners, with the same value of the Notes ...

Example of the most usual Graces.



The beating of the throat.



* dotted crotchet in 1664 edn

Trill



editions from 1664 to 1694, is actually a partial translation of the Caccini preface. See Ian Spink, 'Playford's "Directions for Singing After the Italian Manner"', *The Monthly Musical Record*, lxxxix (1959), pp. 130–35.

⁵³ A further explanation is offered by 'A. B. Philo-Mus.' in his *Synopsis of Vocal Musick* (London, 1680), p. 44:

A Trillo is a shaking of the Uvula on the Throat in one Sound or Note, as the Gruppo is in two Sounds or Notes, the one being by one degree higher than the other [i.e., the modern trill], and are commonly used in cadences and closes.

These Ornaments are not to be used in Airey Songs which require only a lively and cheerful kind of Singing, carried by the Air it self: but in Passionate Musick, wherein must be kept a command of the breath, by taking heed, that by spending much in one place it do not afterward fail in another when it is needful. Besides the ordinary measure of Time is here less regarded, for many times is the value of the Notes made less by half, and sometimes more, according to the conceit of the words, with graceful neglect.

[Trill]



[Where this Mark + is set over a Note, the Trill is to be used.]

SCELTA
Di Canzonette Italiane
De
PIU AUTORI.
Dedicate
A Gli AMATORI DELLA MUSICA.

Printed at London, by *A. Godbid* and *J. Playford*, in *Little-Britain*. 1679.

AL LETTORE

*HA*endo osservato, quanto favorevolmente sono ricevute le Composizioni | Italiane dagli amatori della Musica, in cotesta Città, mi fece risolvere | imprimere il presente Volume, & per renderlo più stimabile, hò scielto le | più belle Canzoni de più Eccellenti Autori del nostro secolo, accio che la | varietà dello stile, lo rendi più dilettevole, è non meno utile. Alcune | di esse sono state composte in Londra espressamente per compiacerti, | da Persone, la di cui virtù, ti è molto ben nota, è spero che le tua approvazione, e lode, | ricompenseranno per me loro fatica. Io ne consacro gli esemplari a più Persone di gran | merito, è Nobiltà, solo a fine, di procurare a ciascheduno di cotesti Virtuosi il suo | Protettore. Io so bene che sarò biasimato, d'havere inserito il mio nome fra un Catalago [sic] | si degno, ma pure nel mare della Virtù, non può ingolfarsi, chi non è audace è chi | timido rade le sponde, non si carica mai di merce pellegrine. Caro Lettore so che m'in- | tendi Addio, e vivi sano.

GIROLAMO PIGNANI.

[Observing how favourably Italian compositions are received by lovers of music in this city, I resolved to print this volume, and to make it as admirable as possible, I have selected the most beautiful songs by the most excellent composers of our century, to the end that the variety of style may render it more pleasurable and no less useful. Some of these have been composed in London specially for your pleasure by persons whose ability you fully recognize, and I trust that your approval and praise will repay their efforts on my behalf. I refrain from dedicating these volumes to many people of great merit and nobility, only in order that each one of these virtuosi may be able to elect his own patron. I know that I shall be ridiculed from having inserted my name among such an illustrious catalogue, but one cannot drown in a sea of virtue, and any one who is not bold and rather timid clings to the shore and can never carry cargo. Dear Reader, I know you understand me: Adieu, and live well.

GIROLAMO PIGNANI.]⁵⁴

⁵⁴ Translation by Graham Dixon ('Purcell's Italianate Circle', p. 39).

SCELTA DI
CANZONETTE ITALIANE
DI DIVERSI AUTORI.

DEDICATE ALL' ECCELLENTISSIMO

Henrico Howard,
DUCA DI *NORFOLK*, E GRAN MARESCIAL D'*INGHILTERRA*.

Printed at London, by *A. Godbid* and *J. Playford*, in *Little-Britain*. 1679.

ECCELLENTISSIMO SIGNORE.

NON u'è angolo della terra che non risuoni il nome immortale di Vos[tr]a Ecc[el]l[en]za | et ove non sia nota (con la nobiltà de i Natali) l'infalibile Prudenza, | l'imparaggiabile Virtù l'invincibile Valore. Non v'è d[']juopo d'amplificare | ne mendicare da gli Avi Illu[st]ri fatti egregi. Chi desia formare | una vera Idea di perfettione, rifletta pure nell' eccelse prerogative di Vos[tr]a Ecc[el]l[en]za che | troverà il compendio d['] ogni virtù tra le quali tanto riluce quella della benignità, che in | oggi m'assicura che non sia per dispiacergli, l'ardire ch'io prendo di coprire con il manto | della protezione di Vos[tr]a Ecc[el]l[en]za queste piceole [sic] fatiche de i più celebri Autori de nostri tempi. | E supplicarla [sic] altresì di gradire con esse la più sincera Rimonstranza d'ossequio di chi | brama esser' ammesso fra il numero de i più | Di Vo[st]ra Ecc[el]l[en]za | Humili e Devoti, et Obligati Servitori,

GIROLAMO PIGNANI.

[Excellent Lord. There is no corner of the earth that does not resonate with the immortal name of Your Excellence[,] and where (together with the nobility of your gentle birth) [your] infallible Prudence, incomparable Virtue, and invincible Valour is not known. It is not necessary to call upon illustrious forefathers to confirm these remarkable facts. He who desires to reach a true idea of perfection, shall reflect on the lofty prerogatives of Your Excellence, and he will find a compendium of every virtue among which shines so much that kindness, which today assures me that it is not to displease him, that I take the boldness to cover these labours of the most famous authors of our time with Your Excellence's mantle of protection. I also beg [Your Excellence] to accept them with the most sincere sign of deference from him who desires to be admitted among the number of Your Excellence's most humble, devoted, and obliged servants,

GIROLAMO PIGNANI.]⁵⁵

⁵⁵ Translation by Ester Lavinia Lebedinski ('Roman Vocal Music in England, 1660–1710', pp. 133–4).

Ah crudele e perché

Girolamo Pignani

Adagio

Ah cru - de - le, ah cru - de - l'e per - ché, per -

6 #6 6 6 # #

-ché, Per - ché tan - to sde - gn'e ri - go - re, Per - ché, per - ché

7 6 # 6 #6 #6 7 6

un ba - cio sol vi chie - do E que - sto e po - co, e que - sto e

6 6 6 #

po - co A chi per voi si muo - re, a chi per voi, per

6 6 6 6 #6 b b6 6

voi, a chi per voi si muo - re. Ah cru - de - le, ah cru -

6 6 2 6 7 6 #6 #

-de - l'e per - ché tan - to, tan - to, tan - to sde - gn'e ri - go - re, ah cru -

6 6 4 5 4 [#]3 6

-de - l'e per - ché tan - to, tan - to ri - go - re, tan - to sde - gno, tan - to,

5 #6 # 6 6 5 4 [#]3 b # # # #6

47 *Apassiona[to]*

tan - to ri - go - re, tan - to, tan - to ri - go - re. *[Fine]*

53

[1.] Voi dov - re - sti a miei tor - men - ti, a miei tor -
 [2.] U - na fé co - si co - stan - te, co - si co -

56

- men - ti Mo - de - rar, mo - de - rar co - tan - t'or - go -
 - stan - te, Un' ar - dor, un' ar - dor, sen - za mi - su -

59

-lio Spez - zar_ puo - te un du - ro sco - glio Il mio pian - to, il mio
 -ra ot - te - ner_ d'al - ma si du - ra non po - tran - no, non po -

62

pian - to, il mio do - lo - re, il mio pian - to, il mio do - lo - re, il
 - tran - no al - cun fa - vo - re, non po - tran - no al - cun fa - vo - re, al -

66

mio do - lo - re, il mio pian - to, il mio do - lo - re. *[bb. 1-52 repeated;*
 - cun fa - vo - re, non po - tran - no al cun fa - vo - re. *v. 2 then*
D.C. al Fine]

Amor, io ben l'intendo

Alessandro Stradella
[recte Bernardo Pasquini]

[1.] A - mor, io ben l'in - ten - do en - tro i le - ga - mi tu - oi pri - gio - nie - ro mi
[2.] A - mor no no non fug - go son fat - to tuo se - gua - ce à l'ar - den - te tua

6 7 [#]6

vo - i, et io mi ren - do. Bel - lez - za su - per - ba, bel -
fa - ce ohi - mè mi strug - go. Già sen - to nel se - no, già

5 4 # 7 6 7 # #

- lez - za su - per - ba mi - nac - cia ru - i - ne E in car - cer' ac - cer - ba mi strin - ge col
sen - to nel se - no che cre - sce l'ar - do - re Ser - peg - gia il ve - le - no d'in - tor - no al mio

6 6 7 6 7 6 7 6 7 6 7 6 #6

cri - ne mi strin - ge col cri - ne. Bel - lez - za su - per - ba, bel -
co - re, d'in - tor no al mio co - re. Già sen - to nel se - no, già

6 #6 6 5/4 [#]3 #

- lez - za su - per - ba mi - nac - - - - -
sen - to nel se - no che cre - - - - -

2

- - - cia, mi - nac - cia ru - i - ne. Già i -
- - - sce, che cre - sce l'ar - do - re. Già

6 4 [#]3 4 [#]3

Presto

- ra - to sde - gna - to l'ar - cie - ro se - ve - ro Mi sgri - da mi sfi - da ra - len - ta m'av -
sen - to il tor - men - to ch'à pe - ne a ca - te - ne Ti - ran - na con - dan - na e in - se - gno di

#

44 Adagio

- ven - ta Lo stra - le fa - ta - le e mor - to mi vuol Ma fer - ma spie -
sde - gno Coidar - di dei squar - di il pet - to m'a - pri Ma fer - ma cru -

4 [#]3 # 6

50

- ta - to son vin - to e pia - ga - to Si, si ce - de - ro. Ma fer - ma spie - ta - to son
- de - le que - st'al - ma fe - de - le Ti ce - de si si. Ma fer - ma cru - de - le que -

6 5 # 6 7 4 [#]3 6 6

57

vin - to e pia - ga - to Si, si ce - de - ro, si si ce - de - ro.
- ste'al - ma fe - de - le Ti ce - de si si, ti ce - de si si.

7 4 [#]3 6 5 4 [#]3

Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e dol - ce li - ber -

6 6 6 5 #6

-tà, ca - ra e dol - ce li - ber - tà L'al - ma mia con - so - li -

6 6 4 3

tù. Più non vi - vo in se - vi - tù Il mio cor sciol - to s'en - va, sciol - to s'en -

6/5 4 [#]3 4 [#]3

-va. Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e dol - ce li - ber -

6 6 6 5 #6

-tà, ca - ra e dol - ce li - ber - tà. Vo - la, vo - la

6 4 3 4 3

fug - gi, vo - la, vo - la fug - gi, vo - la fug - gi pur da me,

6 6 #6/5 #6 6

19

vo - la fug - gi pur da me Fa - re - tra - to dio d'a - mor. Se - già li - be ro e'l mio cor Se più lac - ci il piè non -

4 3 # 6/5 4 #[3]

23

hà, il piè non hà. Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e

4 [#]3 6

26

dol - ce, ca - ra e dol - ce li - ber - tà, ca - ra e dol - ce li - ber

6 6 #6/5 #6 6 6 4 3

29

-tà L'al - ma mia con - so - li - tù. Più non vi - vo in se - vi - tù Il mio cor sciol - to s'en -

[6]4 4 [#]3

32

-va, sciol - to s'en - va. Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e

4 [#]3 6

35

dol - ce, ca - ra e dol - ce li - ber - tà, ca - ra e dol - ce li - ber - tà.

6 6 #6/5 #6 6 4 3

Ca - re lab - bra, ca - re lab - bra, ca - re

Ca - re lab - bra, ca - re lab - bra, ca - re

7

lab - bra che d'a - mo - re Tan - te fiam - me a me spi - ra - te,

lab - bra che d'a - mo - re Tan - te fiam - me a me spi - ra - te, tan - te

7 [#]6 6 6 6 7 [#]6

14

tan - te fiam - - - - - me a

fiam - - - - - me a

6 6 5 6 6

20

me, a me spi - ra - te, Co - me mai non

me, a me spi - ra - te, Co - me mai non ri - scal -

5 6 6 4 3 6 6

27

ri - scal - da - te Quel ge - la - t'e du - ro co - re. Com' oh

- da - - - te Quel ge - la - t'e du - ro co - re.

6 #6 # 7 [#]6 6

34

dio, com' oh dio col vo - str'ar - do - re Il suo giac - cio
 Com' oh dio, com' oh dio col vo - str'ar - do - re Il suo giac - cio

6 # # 9 8

41

non stem - pra - te Com' al - men mai non tem - pra - te,
 non stem - pra - te Com' al - men mai non tem - pra - te, mai non tem -

6 [#]6/4 5/4 [#]3 6 5 6 6

48

mai non tem - pra - te Vo - stre fiam - - - - -
 pra - te Vo - stre fiam - - - - -

7 [#]6 # 6

54

- - - me al suo ri - go - re, vo - stre fiam - - - - -
 - - - me al suo ri - go - re, vo - stre fiam - - - - -

6/5 6 6/4 5/4 [#]3 #

61

- - - - - me al suo, al suo ri - go - re.
 - - - - - me al suo, al suo ri - go - re.

6/4 5/4 3

Caro volto pallidetto

Nicola Matteis

Presto

[1.] Ca - ro vol - to pal - li - det - to Dol - ce fiam - ma del mio
[2.] Va - go vi - so in cui per vez - zo Lan - gue a - mor che m'ar - d'il

6 b6 6 6 6 6

4
cor, dol - ce fiam - ma del mio cor. A si te - ne - ro pal -
sen, lan - gue a mor - che m'ar - d'il sen. A si pla - ci - do ba -

b 6 5 4 [#]3 4 [#]3 6 5 6 5

9
-lor Ce - da pur tin - ta di scor - no L'Al - b'al - lor che n'a - pre il
-len Mi - ro la su l'al - ta mo - le O - scu - rar - si i rai del

b 6 6 6

13
gior - no Che non ha più bel co - lor. Ca - ro vol - to pal - li -
so - le E di cin - tia il bel' sè - ren. Va - go vi - so in cui per

b6 5 b6 6 6 5 4 4 3

17
- det - to Dol - ce fiam - ma del mio cor, dol - ce fiam - ma del mio cor.
vez - zo Lan - gue a - mor che m'ar - d'il sen, lan - gue a - mor - che m'ar - d'il sen.

6 b6 6 6 6 6 # b 6 5 4 [#]3

[1.] Ce - lar d'a - mor la fiam - ma Non pos - so, non pos - s'oh
 [2.] Ce - lar lo - stral d'a - mor - re

— dio non so, oh dio, oh dio, oh — dio — non so.

Quel - l'in - cen - dio, ch'in - fiam - ma A - scon - der, a - scon - der
 Co - si fis - so e' nel co - re Che suel - ler, che suel - ler

non — si può. Quel - l'in - cen - dio, ch'in - fiam - ma A -
 non — si può. Co - si fis - so e' nel co - re Che

scon - der — non si può. 1. 2.
 suel - ler — non si può. Ce - lar d'a -

- mor la fiam - ma Non pos - so, non pos - s'oh — dio non

so. Oh dio, oh dio, oh — dio — non so.

Chi non ama non hà core

Bernardo Pasquini

Chi non a - ma non hà co - re, chi non a - ma non hà

6 # 4 [#]3 6 #

co - re ò s'ha cor con-vie-nè a - mar. -mar. *[Fine]* [1.]Pu - pil-let - ta vez - zo- [2.]Va - go lab - bro di ci-

1.2. 3. # 4 [#]3 6 7 [#]6

-set - ta, pu - pil-let - ta vez - zo - set - ta Trop-po ha for - za nel fe-
-na - bro, va - go lab - bro di ci - na - bro Trop-po e ca - ro in far gio-

6 8 7 # 6 7 [#]6 # 6

-rir Trop-po e scal - tra, trop - po e scal - - - -
-ir Trop-po e dol - ce, trop - po e dol - - - -

6 2 # 9 7

13 Piano
- tra, trop - po e scal - tra in sa - et - tar, trop - po e scal - tra in sa - et - tar.
- ce, trop - po e dol - cè nel ba - ciar, trop - po e dol - cè nel ba - ciar.

6 6 4 [#]3 6 4 [#]3

Chi non sa fingere

Luigi Rossi

Chi non sa fin - ge - re go - der non sa, chi non sa fin - ge - re,

6 7 6 #

7
chi non sa fin - ge - re go - der non sa, chi non sa fin - ge - re, chi non sa

4 [#]3

14
fin - ge - re go - der non sa. [*Fine*] [1.]Ma - sche - ra - to__ va di ben - da il_
[2.]Pien di fro - di__ per-ché og - n'al - ma__

4 [#]3 6

21
nu - me a - la - to Per ch'ap - pren - d'a - men - tir og - ni bel -
lie - ta go - di È quel nu - men bam - bin che nu - do -

6 6

27
- tà, per ch'ap - pren - d'a - men - tir og - ni bel - tà. [bb. 1-16,
- va, è quel nu - men bam - bin che nu - do - va. v. 2 then
D.C. al Fine]

[1.] Con l'as - sal - to, — con l'as -
 [2.] Col ri - sto - ro, — col ri -

#6

7
 -sal - to d'ar - den - ti so - spi - ri Si vin - ce s'at - ter - ra la roc - ca d'un
 -sto - ro di dol - ce spe - ran - za S'im - pe - tra s'ot - tie - ne con - for - to al' ar -

#6 6 6 6 7 #

13
 cor, Con l'as - sal - to, — con l'as -
 -dor, Col ri - sto - ro, — col ri -

6 # # 6 6 #6

19
 -sal - to d'ar - den - ti so - spi - ri Si vin - ce s'at - ter - ra la roc - ca d'un
 -sto - ro di dol - ce spe - ran - za S'im - pe - tra s'ot - tie - ne con - for - to al' ar -

6 7 # #6 6 5

25
 cor, Fiam - m'e stra - li e ca - te - n'e mar - ti - ri Tri - on - fa - no in
 -dor, Fe - de af - fet - to si - len - tio e co - stan - za Tra - mu - tan le

6 7 [#]6 # 6

31
 guer - ra di cru - do ri - gor, Fiam - m'e stra - li e ca - te - n'e mar -
 pe - ne in gio - ie d'a - mor, Fe - de af - fet - to si - len - tio e co -

[#]6 5 4 [#]3 # 6 #

37

- ti - ri Tri - on - fa - no in guer - ra di cru - do ri - gor. Con l'as -
 -stan - za Tra - mu - tan le pe - ne in gio - ie d'a - mor. Col ri -

#6 5/4 [#]3 #

43

-sal - to, con l'as - sal - to d'ar -
 -sto - ro, col ri - sto - ro di

#6

49

-den - ti so - spi - ri Si vin - ce s'at - ter - - - - ra la
 dol - ce spe - ran - za S'im - pe - tra s'ot - tie - - - - ne con -

#6 6 6 6 #

54

roc - ca d'un cor, si vin - ce s'at - ter - ra la roc - ca d'un cor.
 -for - to al' ar - dor, s'im - pe - tra s'ot - tie - ne con - for - to al' ar - dor.

7 # 6/5 # 7/5 4 [#]3

Cru - do a - mo - re, cru - do a - mo - re il mio co - re non fa per - te. te. *[Fine]*

1.2. 3. (#)

6 b 6 5 4 4 [#]3

[1.] Sof - frir non vuo tor - men - ti sen - za mai spe - rar mer -
[2.] Chi non pro - vo qual si - a d'un ti - ran - no la cru - del -

b b [b]4 3

- ce Bel - tà che sia ti - ran - na, bel - tà che
- ta Pro - met - te og - n'hor con - ten - ti, pro - met - te og -

b b b b

sia ti - ran - na del mio af - fet - to ri - cet - to non e. Il
- n'hor con - ten - ti, poi so - spi - ri mar - ti - ri ci da, Io

b [b]4 3

tuo ri - gor s'in - gan - na se le pe - ne le ca - te - ne
non vuo più tor - men - ti per bel - lez - za che mi sprez - za

b b 6 6 b

Ten - t'av - vol - ge - re al mio pie, Il tuo ri - gor s'in - gan - na
E non sti - ma l'an - ti - ca mia fe, lo non vuo più tor - men - ti

6 b 4 [b]3 b b #

se le pe - ne le ca - te - ne Ten - t'av - vol - ge - re al mio pie. [bb. 1-8,
per bel - lez - za che mi sprez - za E non sti - ma l'an - ti - ca mia fe. v. 2 then
D.C. al Fine]

6 # 6 # 6 4 [#]3

Presto

[1.] Di Cu - pi - do chi fug - ge lo stra - le___ Nel - la fu - ga fe -

- ri - to sa - rà. Chi com - bat - te col nu - me ch'hà l'a - le___ Nel - la

pu - gna per - den - te sa - rà, nel - la pu - gna per -

- den - te sa - rà, Chi com - bat - te col nu - me ch'hà l'a - le,___ Nel - la

pu - gna per - den - te sa - rà, nel - la pu - gna per -

- den - te sa - rà, nel - la pu - gna per - den - te sa - rà. 2. Chi d'un

vol - to non ce - d'al-l'as - sal - to___ Cor che vi - va nel pet - to___ non_ hà.

Figured Bass: #6 #6 6 # 6 #6, 7 #6 # # # 6 7 # 6, # 6 6 4 [#]5 6 6 7 #, 6 4 [#]5 6 6 5, 7 # 6 4 [#]5 6 6, 6 4 [#]5 #6, #6 6 5 4 [#]3 #6 7 #6 4 #3

Adagio

49

Al - m'in se - no hà di sco - glio e di smal - to Chi re - si - ste a guer - rie - ra bel -

#6 6 6 6/4 5/4 [#]3

56

-tà, chi re - si - ste a guer - rie - ra bel -

6 7 6 6/4 [#]5 6 6/4 5/4 [#]3

63

-tà, Al - m'in se - no hà di sco - glio e di smal - to, Chi re - si - ste a guer -

6

70

-rie - ra bel - tà, chi re -

6/4 5/4 [#]3 6 7 # 4 #3 6

76

-si - ste a guer - rie - ra bel - tà, chi re - si - ste a guer - rie - ra bel - tà.

6/4 5/4 [#]3 6 6/4 5/4 [#]3

Di - te, di - te che far, che far pos - s'i - o, che

2 6 5 6 7 6

4
far pos - s'i - o per ren - der - vi si - cu - ra del - la co - cent'ar - su - ra ch'ar

7 [#]6 6 #

8
- de nel pet - to mi - o, Di - te che far pos - s'i - o, che,

6 #6 4 [#]3 6 7 # # 6 #6

12
che far pos - s'i - o, di - te che far pos - s'io, che,

6 6 5 4 6 4 5 4 [#]3 6 5

16
che, che, che far pos - s'i - o.

7 7 7 6 6 4 5 3 6 4 5 3

20
[1.] Giu - re - rò, giu - re - rò per quei bei lu - mi di mia vi - ta a - mi - che
[2.] Giu - re - rò, giu - re - rò ma che mi va - le l'e - spres - si - on de miei la -

6 7 [#]6 6 4 3 6

23
stel - le a - mo - ro - se mie fa - cel - le on - d'av - vien ch'io -
- men - ti se voi sor - da a miei la - men - ti sie - t'in - cre - du -

6 4 [#]3 # 2 # 4 3 6 5 6

27

mi con - su - mi, ch'io mi con - su - mi, on - d'av - vien
- la al mio ma - le, al mi - o ma - le, sie - t'in - [cre - -

6/4 5/4 [#]3 6/4 4 [#]3

31

ch'i - o mi con - su - mi.
du - la al mio ma - le.]

6/4 4 3

35

Ma se va - no so - spet - to il cor v'in - gom - bra. Voi che sie - t'il mio

5 5 7 6 # # 6 #

40

sol, voi che sie - t'il mio sol sban - di - te og - n'om - bra, sban - di - te og -

6 5 # 6 #6

46

-n'om - bra, voi che sie - t'il mio sol, voi,

7 4 [#]3 6 5 5

52

voi che sie - t'il mio sol, voi che sie - t'il mio sol sban - di - te og -

6 5 6 5 8/6 7

58

-n'om - bra, sban - di - te og - n'om - bra, sban -

5 6 5 6 6 6 4 [#]3

64

-di - te, sban - di - te og - n'om - bra.

6 5 6 5 4 3

Il dolce contento

Nicola Matteis

Al[1]legro Piano

[1.] Il dol - ce con - ten - to che chiu - do nel co - re Chiu - do nel co - re nar -
 [2.] Per far - mi be - a - to due lu - ci - de sfe - re Lu - ci - de sfe - re for -

6 6 b 6 5 7

7

-rar non si può. La fa - ce vi - va - ce ch'in se - no mi sen - to Pa -
 -tu - na gi - rò. Lo stra - le fa - ta - le ch'il sen m'a pia - ga - to Nel

4 [#]3 6 # 7/5 # 6

13

-le - sa l'ar - do - re che si mi be - ò. Il dol - ce con - ten - to che
 mar del pia - ce - re cu - pi - do tem - pro. Per far - mi be - a - to due

b # 4 [#]3 6

19 Piano

chiu - do nel co - re Chiu - do nel co - re nar - rar non si può. può.
 lu - ci - de sfe - re Lu - ci - de sfe - re for - tu - na gi - rò. -rò. [Fine]

6 b 6 5 7 4 [#]3

25 Aria

Si replica due volte

Ma te - mo oh dio ch'a - mo - re in - vi - di - o - so un di del mio gio - i - re non can - gi, —

6 5 # 7 # b

29

— non can - gi à me la — sor - te, in - vi - di - o - so

b5 6 4 5/4 [#]3 b

33

del mio gio - i - re, in - vi - di - o - so del mio gio - i - re non can - gi à me, à

6 6 # 6 #6

37

me la sor - te, in - vi - di - o - so del mio gio -

6 4 3 6 6

41

- i - re non can - gi à me la sor - te. E s'o - ra vi - vo in

6 6 # 6 4 [#]3 b5

45

pa - ce fra più cru - di mar - tir non mi dia mor -

6 4 2 6 6 b [b]4 5 4 [h]3

49

-te fra più cru - di mar - tir, mar - tir non mi di - a mor -

b b b b5 6 6 4 3

54

-te, fra più cru - di mar - tir non mi di - a mor - te.

6 6 # 6 4 5 4 [#]3

59 Presto

[1.] Per - ché trop - po, per - ché trop - po la
 [2.] Per - ché trop - po, per - ché trop - po que -

6 6

66

sor - te m'ar - ri - de Il ti - mo - re l'in - ter - no mi pun -
 -st'al - ma e con - ten - ta Om - bra va - na mi tur - ba il se - re -

b 6 4 3

72

- ge Ma lo scac - cia il mio
 - no Ma le gio - iè ri -

6 4 3 6

78

ben quan - do giun - ge Che mi di - ce che sem - pre go - drò,
 - schia - ra nel se - no Il mio sol ch'o - gni nu - be fu - gò,

6 5 6 4 [#]3 4

84

Ma lo scac - cia il mio ben quan - do giun - ge Che mi
 Ma le gio - iè ri - schia - ra nel se - no Il mio

6 6 5

89

di - ce che sem - pre go - drò, che mi di - ce che sem - pre go - drò.
 sol ch'o - gni nu - be fu - gò, il mio sol ch'o - gni nu - be fu - gò. [D.C. al Fine]

2 4 [#]3 b 6 # 6 6 4 5 4 [#]3

[1.] Li - dio in - va - no pre - su - mi Con bam - ba - ro ri - go -
[2.] Li - dio per ma - no del - la fe - de Uc - ci - da - si tal ho -

6 5 4 3 5 #

-re D'av-ven - tar fiam-m'al se - no E ge - lo al co - re, D'av-ven - tar fiam-m'al
-ra Chi mal - va - gio tra - di - sce Un cor - ch'a - do - ra, Chi mal - va - gio tra -

6 4/2 6 7 [#]6

se - no, d'av-ven - tar fiam-m'al se - no E ge - lo al co - re.
-di - sce, chi mal - va - gio tra - di - sce Un cor - ch'a - do - ra.

6 7 6 6 3 6/5 4 3

T'a - mo nol nie - go e ve - ro Ma quel bam - bi - n'ar - cie - ro
Ar - do tra fit - ta e mo - ro Ma se del mio mar - to - ro

#6

Tal hor si pren - de a sde - gno mi - rar Chi hà più d'un
Go - der tu pen - si in - gra - to ve - dra i Quel che sa

6 6/5 4/3

co - re nel suo re - gno, Tal hor si pren - de a sde - gno mi - rar,
far un nu - me a - la - to, Go - der tu pen - si in - gra - to ve - dra

5/4 6/5 7 4 [#]3 #4/2 6 7 # # 6 6/5

-i, mi - rar Chi hà più d'un co - re nel suo re - gno.
- ve - dra i Quel che sa far un nu - me a - la - to.

6 6/5 4/3 5/4 6/5 7 4 3

Mia tiranna, oh Dio, pietà

Antonio Cesti

Mia ti - ran - - na, oh Dio, pie -

6 5 #6

-tà, oh Dio, pie -

6 # 4/3 # 6 4 [#]3

-tà. Son fe - ri - to e

4 [#]3 6 6

pri - gio - nie - ro Che d'A - mor nel cru - d'im - pe - ro

6 #6 # 6 6 6 #6 #

Tal mi fè la tua bel - tà. Mia ti - ran -

#6 # 6 7 4 [#]3 5

-na, oh Dio, pie - tà,

6 5 #6 6 # 4/3

oh Di - o, pie - tà.

6 4 [#]3 4 [#]3

41

[1.] Del tuo guar - do dol - ce dar - do, del tuo guar - do
 [2.] Nel tuo vol - to stas - si ac - col - to, nel tuo vol - to

6 5 5/4 3 8/7 6

47

dol - ce dar - do A pia - gar -
 stas - si ac - col - to Quan - t'il ciel

5 4 3 6 5 # 6 6

53

- - - - - mi i van - ni a - pri,
 di va - go ha in sen'

6 # 6 6 5/4 [#]3 6 5/4 [#]3

59

Poi di tem - pra in - dis - so - lu - bi - le Col tuo crin l'ar -
 Del tuo ci - gliò il rag - gio a - ma - bi - le Fis - s'il guar - do un

6 #6

65

- cier - vo - lu - bi - le No - di'av - ra - ti al - l'al - ma or - di.
 al - ma sta - bi - le Poi se pu - ò ri - vol - ga il piè.

#2 [#]5 #2 #6 6 [#]5/4 [#]3 [#]5

71

Ond a - vol - to in mil - le pe - ne Al - le pia - ghe, al -
 Chi d'a - mor non cu - ra il fuo - co Il suo stral - si

6 # 6 6 6 6

77

- le ca - te - ne Sven - tu - ra - to, in dar - no io spe - ro
 pren - de a gio - co De - po - nen - do il fa - sto al - te - ro

7 # # #

83

O Sa-lu-te O Li-ber-tà. Nel mi-rar ti al fin di-rà. Son fe-ri-to e

6 #7 4 [#]3 # 6 6

89

pri-gio-nie-ro Tal mi fè la tua bel-tà.

6 #6 # # #6 7 4 [#]3

95

Mia ti-ran-na, oh Dio, pie-tà.

6/5 #6

100

oh Dio, pie-

6 # 4/3 # 6 4 [#]3

105

-tà.

4 [#]3

Nin - fe vez - zo - se mo - ve - te il pie Flo - ra v'in - vi - ta tra

6 #6 6 4 [#]3 6 #6

7
l'er - b'ei fior. Dan - za gra - di - ta mi por - ge a - mor Strin - ga la

4 [#]3 # # 6 # 6

14
ma - no il pe - gno di fe. [Fine] [1.]Si scac - ci - no sen fug - ghi - no dal [2.]Si giub - bi li'e di mo - stra - si su'i

6 #6 4 [#]3 # 6

19
sen pen' e ri - gor, Ma sta - bi - le gio - i - schi - no gl'a - man - ti al ca - ro ar - dor. [bb. 1-16 repeated;
lab - bri il fi - do cor. Già che più non ri - tro - va - si chi se - mi - na ran - cor. v. 2 then
D.C. al Fine]

#6 # # 6 #

Non m'affli - ge - te più va - ni, va -

b b6 6 6 ♯ 6/5

7
- ni pen - sie - ri col ra - men - tar - mi' og - n'o - ra le pas -

2 6 6 [b]6/4 5/4 [♯]3 b b 6 ♯6

13
- sa - te mie gio - ie il ben, il ben per du -

b ♯ 6 5 b6 5 ♯ 7/♯ 7 4 [♯]3

19
- to se di me me - glio sa - pe - te che ri - tor - no far non può quel se -

7/♯ 4 3 6 7 6 b b

25
- ren che già pas - so co - me, co - me vo - le - te che di go - der l'in - stes - so un

6 4 3 b 7 4 [♯]3 b b

31
gior - no io spe - ri. Non m'affli - ge - te

6 5 ♯ 6 ♯6 b b6 6 6 6/5

37
più va - ni, va - ni pen - sie - ri.

♯ b6 6/5 2 6 6 b6/4 5/4 [♯]3 b

43

Se spe - rar più non mi li - ce

b [b]6₄ 5₄ [h]3 b b b 6 6

49

Che con - tra - rio ho cie - lo e sor - te Ah ben veg - gio che di

h6 b 7 6 h b 2

55

mor - te Sem - pre scher - zo e un' in - fe - li -

b^b 5 # 7 # 6 6₄ 5₄ [h]3

61

-ce, Ah ben veg - gio che di mor - te Sem - pre scher -

b 2 b b b^b h

67

- zo e un' in fe - li - ce. Fug - gi,

h b 6 b^b₄ 5₄ [h]3 b b h b

73

fug - gi da me, fug - gi, fug - gi da me spe - ran - za in -

b b b6

79

- fi - da La - scia ch'io mi di - spe - ri La -

[b]4 3 6 b h 7 6 h 6

85

-scia ch'il duol, ch'il duol m'uc - ci - - da Fug - gi,

6 b6 5 # b 7 6/4 6 7 4 [#]3 b

91

fug - gi da me, fug - gi, fug - gi da me spe - ran - za in -

6 b6

97

- fi - da, spe - ran - za, spe - ran - za in - fi - - da.

[b]4 3 b 6 6 [b]6/4 5/4 [b]3

Nò nol credo nò speranza

Girolamo Pignani

Prestissimo

Nò, nò, nò nol

cre - do, nò, nò nol cre - do nò spe - ran - za,

Piano

nò spe - ran - za Mai non po - sa un cor ti - ran - no

Se non ve - de in mar d'af - fan - no Nau - fra - gar l'al -

-trui co - stan - - - - - za.

Nò, nò, nò, nò,

nò nol cre - do, nò, nò, nò nol cre - do,

41

nò, nò nol cre - do, nò, nò nol cre - do, nò, nò nol

47

cre - do nò spe - ran - za.

53

[1.]Ma se voi ch'io spe - ri spe - ro Di la - sciar, di la -
[2.]Trop - po ri - gi - da pro - cel - la In - vo - lo, in - vo -

59

- sciar col duol la vi - - ta O sal - dar la -
- lo dal sen - la cal - - ma Più nu - trir non

64

mia fe - ri - ta Col fa - vor, col fa -
puo'l que - st'al - ma Del gio - ir, del gio -

70

- vor, col fa - vor di lon - ta - nan - za, col fa -
- ir, del gio - ir fin - - ta sem - bian - za, del gio -

76

- vor di lon - ta - nan - za. Ma se voi ch'io_
- ir fin - ta sem - bian - za. Trop - po ri - gi -

7 6 7 b6 b4 3 6/4 5/4 [#]3

82

spe - ri spe - ro Di la - sciar, di la - sciar col duol la -
- da pro - cel - la In - vo - lo, in - vo - lo dal sen - la

#6 # 6/4 8 7 6 6

88

vi - ta O sal - dar la mia fe - ri - ta Col fa -
cal - ma Più nu - trir non puo'l que - st'al - ma Del gio -

7 6 6 6 7 6 # 6/4 8/4 7

94

- vor di lon - ta sem - nan bian - - - - - za.
- ir fin - ta sem - bian - - - - - za.

#4/2 6 6 3 # 6 6/4 5/4 [#]3

100

Nò, nò, nò nol cre - do, nò nò, nò, nò nol

6 6/4 6 6 6 5 # 6 6/4 6 6

106

cre - do, nò, nò nol cre - do, nò, nò nol cre - do, nò,

6 5 # # 6 5 8/7 5/4 3 6/3 b5 8/7 b4 3 10

112

nò nol cre - do nò spe - ran - za.

9 8 # b 6/4 5/4 [#]3 6/4 5/4 [#]3

Non sa mai a - mor fe - rir, No, no, non sa
 Non sa mai a - mor fe - rir, No, no, che

b 7 4 [#]3 #

mai a - mor fe-rir, che non sap - pi'an-che sa - nar, che non sap -
 — non sap - pia, che non sap-pi' an - che sa-nar, no, non sa mai a - mor fe-

6 6 6 4 [#]3 4 2 6 4 6

- pia, che non sap-pi' an - che sa - nar. Gl'af - fan - ni e le cu - re L'a - cer - be sven -
 -rir, che non sap - pi'an-che sa - nar. Gl'af - fan - ni e le

9 8 6 4 [#]3 6 3 7 6

-tu - re Son gui - de, son gui - - d'al di - let - to
 cu - re L'ac - cer - be sven - tu - re Son gui - de, son gui - d'al di - let - to E

b4 3 6 b5 b4 3 7 b 6 5 4 3

E pro - v'o - gni pet - to D'a - man - te co - stan - te.
 pro - v'o - gni pet - to D'a - man - te co - stan - te, d'a - man - te co - stan - te.

7 4 5 4 [4]3 b [#]4 6 6 4

25

Più so - a - ve, so - a - v'è il gio - ir Dop - po, dop - po, dop - po il pe -

Più so - a - ve, so - a - v'è il gio - ir Dop - po, dop - po,

♭ 6 [b]6/4 5/4 [q]3 ♭ 6 6/4 5/4 [#]3 ♭ ♭

33

- nar, il pe - nar, Più so - a - ve, so - a - v'è il gio - ir

dop - po, dop - po il pe - nar, Più so - a - ve, so -

♭ [b]6/4 5/4 [q]3 6 6/4 5/4 [#]3 6

40

Dop - po, dop - po, dop - po il pe - nar, dop - po il pe -

- a - v'è il gio - ir Dop - po, dop - po, dop - po il pe - nar, dop - po, dop - po il pe -

6/4 5/4 [#]3 ♭ 6 # ♭ 6/4 5/4 [#]3

47

- nar. Non sa mai a - mor fe - rir, No, no, non sa mai a - mor fe - rir, che non

- nar. Non sa mai a - mor fe - rir, No, no, che non sap - pia, che non

♭ 4 [#]3 # 6/5 6 6/5

51

sap - pi'an - che sa - nar, che non sap - pi, che non sap - pi'an - che sa - nar.

sap - pi'an - che sa - nar, no, non sa mai a - mor fe - rir, che non sap - pi'an - che sa - nar.

4 [#]3 4/2 6/4 6 9 8 6 4 [#]3

Occhi belli voi siete vezzosi

Giovanni Battista Draghi

[1.] Oc - chi bel - li voi sie - te vez - zo - si, Ma se - ve - ri vi
 [2.] Ca - re lab - bra già l'a - ni - ma mi - a Vi di - sco - pron si -

6 6 6 5 # #

7
 pro - v' il mio cor. In quei gi - ri ri - man - gon' a - sco - si
 - re - ne d'a - mor. M'a - de - sca - te con dol - ce ar - mo - ni - a,

6 # 6 6

13
 I se - gua - ti del em - pio ri - gor. In quei gi - ri ri -
 E'in quel can - to ce - la - te il li - vor. M'a - de - sca - te con

#6 6 5 4 [#]3 6

19
 - man - gon' a - sco - si, I se - gua - ti, i se - gua - ti del
 dol - ce ar - mo - ni - a, E'in quel can - to, e'in quel can - to ce -

6 6 4 3 #

25
 em - pio ri - gor. Ma pur so - spi - ro e go -
 - la - te il li - vor. Co - si so - spe - so io vi -

4 [#]3 4 7 6

31
 - do Per un va - go splen - dor ahi.
 - vo Tra le gio - ie'l mar - tir ahi. Stra - na sor - te in

6 3 3 4 b6 b6 5 4 [#]3 6

37
 grem - bo del pia - cer Tro - vo la mor - te, tro - vo la

6 # 6 6 6 #6 6 6

43

mor - - te, in grem - bo, in grem - bo del pia -

4 [#]3 4 #

49

-cer, del pia - cer Tro - vo la mor - te, tro -

4 3 #

54

- - - - vo, tro - vo la mor - - te.

b 6 4

O tiranna gelosia

Giovanni Battista Draghi

[1.] O ti - ran - na, O ti - ran - na ge - lo - si - a,
[2.] O ti - ran - na, O ti - ran - na ge - lo - si - a,

6 6 5 # 2 # 7 6

Dim-mi al - me - no e che pre - ten - di, Pria d'en - tra - re nel mio
Can - gia lo - co e mu - ta stan - za, Non mi pa - sce il tuo ve -

6 5 7 6 # 4 [b]3

co - re Cre - di tu smor - zar l'ar - do - re Paz - za sei, paz - za sei ah
- le - no, Ve - ra fe ch'al - ber - ga in se - no, Nu - tri - ra, nu - tri - ra la

6 5 b 6

non l'in - ten - di, Pria d'en - tra - re nel mio
mia co - stan - za, Non mi pa - sce il tuo ve -

7 [b]6 5 #4 6 5 4 #3 6 5

co - re Cre - di tu smor - zar l'ar - do - re Paz - za sei ah non l'in -
- le - no, Ve - ra fe ch'al - ber - ga in se - no, Nu - tri - ra la mia co -

4 3 3 4 4 [b]3 b 6 6 7 b6 5

- ten - di, paz - za sei, paz - za sei ah non l'in - ten - di.
- stan - za, nu - tri - ra, nu - tri - ra la mia co - stan - za.

#2 6 5 4 [b]3 b 6 #6 # 6 5 4 [b]3 b

Per op - pri - me - re il fo - co ch'ar - de nel pet - to mi - o Il tuo ge - li - do u -
Trop - po, trop - po e' te - na - ce l'a - mo - ro - so de - si - o, Qual sa la ma - dra' io

2 2 3 4 3

46

- mor, si, si ch'e po - co, D'un a - man - te fe - de - le tri - on - far
son, vi - vo di fa - ce, La - scia dun - que l'im - pre - sa che ge - lar.

#4/2 6/4 5/4 [#]3 6

50

Tu non poi mo - stro d'in - fe - del - ta cru - de le ar - pi - a.
Tu non poi le vi - sce - re del cor l'a - ni - ma mi - a.

6 5 # 6/5 4 [#]3 #4/2 6/4 5/4 [#]3

54

O ti - ran - na, O ti - ran - na ge - lo -

6 6/5 # 2 # 7 6

59

- si - a, O ti - ran - na ge - lo - si - a.

6 5 6 7 6/4 5/4 [#]3

Quant'è folle quell'amante

Bernardo Pasquini

[1.] Quan - t'è fol - le quel - l'a - man - te Che pe - nan - do si di - spe - ra,
 [2.] Con spe - ran - za di mer - ce - de O - sti - na - to ne gl'a - mo - ri,

6 6 6 5 3

4 *Piano*

Quan - t'è fol - le quel - l'a - man - te Che pe - nan - do si di - spe - ra
 Con spe - ran - za di mer - ce - de O - sti - na - to ne gl'a - mo - ri

6 6 6 5 3 4 3

7

La for - tu - na ch'in - co - stan - te Va - ri'a - spet - to e can - gia sfe
 Al - la mia su - per - ba Clo - ri Ho - giu - ra - to e - ter - na fe

4 [h] 3

10

- - - ra,
 - - - de, La for - tu - na ch'in - co - stan - te Va - ri'a -
 Al - la mia su - per - ba Clo - ri Ho giu -

4 [h] 3 4 [h] 3 6 6 6 6

13

- spet - to e can - gia sfe - - - - ra, va - ri'a - spet - to e
 - ra - to e - ter - na fe - - - - de, ho giu - ra - to, giu -

6 6 4 3

16

can - gia, e can - gia, e can - gia sfe - - - - ra.
 - ra - to e - ter - na, e - ter - na fe - - - - de.

6 6 6 6 4 3

1. 2. (for verse 2)

[1.] So ben che mi sa - et - ta - no Che mi tra - fig - go - no E che mi uc -
 [2.] A - mor se la puoi cin - ge - re Il pie - de - le - ga - li Et in - ca -

6 6 4 3

5

-ci - da - no Gli sguar - di del mio ben Ma tan - to mi di - let - ta - no, ma tan -
 -te - na - la à ciò non par - ta più Già che mi sen - to strin - ge - re, mi sen -

6 5 [#]3 7 6 6 6

9

-to, ma tan - to mi di - let - ta - no, mi di - let - ta - no Ch'io lie - to ven - go men.
 -to già che mi sen - to strin - ge - re, mi sen - to strin - ge - re In dol - ce ser - vi - tù.

4 [#]3

14

Ma tan - to mi di - let - ta - no, mi di - let - ta - no Ch'io lie - to ven - go
 Già che mi sen - to strin - ge - re, mi sen - to strin - ge - re In dol - ce ser - vi -

6 4 3 6 6 4 3

18 *Piano*

men, ven - go men, ven - go men, Ma tan - to mi di - let - ta - no Ch'io lie - to ven - go
 -tù, ser - vi - tù, ser - vi - tù, Già che mi sen - to strin - ge - re In dol - ce ser - vi -

b5 6 6 6 6 5 4 3

23 *Piano*

men, ch'io lie - to ven - go men. men.
 -tù, in dol - ce ser - vi - tù. -tù.

1. 2. 1. 2.

6 5 4 3 4 3

[1.] Tu par - ti - sti, tu par - ti - sti, par - ti - sti I -
 [2.] Già que - st'al - ma, già que - st'al - ma, que - st'al - ma ne i -

#6 6 6 # #6 6 6 # b6 b5 6

5
 - dol' a - ma - - - to, Me. la - scia - sti fra le pe - ne,
 - tor - men - - - ti, Nu - tre sta - bi - le la fe - de,

4 [#]3 7 6 # # 4 [7] 6 5 4 7 6

9
 me_ la - scia - sti fra le pe - - - ne, Du - ri lac - ci e rie ca -
 nu - tre sta - bi - le la fe - - - de, S'el de - stin mi le - ga il

4 [7] 6 5 6 3 4 b6 5 4 3 b 6 [b]7 4 [4]3

13
 - te - ne, du - ri lac - ci e rie ca - te - ne Sof - fr'un pet - t'in - na - mo - ra - to, sof - fr'un
 pie - de, s'el de - stin mi le - ga il pie - de Vo - lo a te coi miei so - spi - ri, vo - lo a

b 7 4 [4]3 b 6 6 b2 4 4

16
 pet - t'in - na - mo - ra - - - to, Du - ri
 te coi miei so - spi - - - ri, S'el de -

b6 b5 4 [4]3 b 6 b6 5 4 [4]3 b # 6

20

lac - ci e rie ca - te - ne, du - ri lac - ci e rie ca - te - ne Sof - fr'un pet - t'in - na - mo -
- stin mī le - ga il pie - de, s'el de - stin mī le - ga il pie - de Vo - lo a te coi miei so -

6 4 [#]3 b #6 6 7 6 4 5 4 [#]3 b 6 #2

23

- ra - to, sof - fr'un pet - t'in - na - mo - ra - spi - ri, vo - lo a te coi miei so - spi - ri,

7 b6 b5 6 4 5 4 [#]3 b 6 #5 3 4 6 4 5 4 [#]3 #6

27

Rio_ de - sti - no cru - do fa - to Mi di - vid' ohi - mè da te. Rie - di o
S'av - vam - par ne tuoi bei gi - ri Hog - gi più non puo - t'il cor Gl'a - mò -

2 6 6 6 # 6 #

30

bel - l'al cor pia - ga - to Por - gi oh Di - o giu - sta mer - ce. Deh non far più di -
ro - si miei so - spi - ri Più dan for - za al prim' ar - dor.

2 6 6 5 6 4 3 6 7 4 [h]3

33

Piano

- mo - ra Tor - na, tor - na mio ben, tor - na, tor - na mio ben da chi t'a - do - ra, Deh non

b b h b b 7 7 6 6 b6 5 4 [h]3 b 6

37

Piano

far più di - mo - ra Tor - na, tor - na mio ben, tor - na, tor - na mio ben da chi t'a - do - ra.

7 # b 7 7 6 4 [h]3

Voglio morte e voglio vita

Carlo Ambrogio Lonati
[recte Carlo Caproli]

[1.] Vo - glio mor - te e vo - glio vi - ta, Bra - mo lac - ci e li - ber -
[2.] Nei con - ten - ti e nei mar - ti - ri Que - sto cor - pe - nan - do

- tà, bra - mo lac - ci e li - ber - tà, bra - mo lac - ci, bra - mo
sta, que - sto cor - pe - nan - do sta, que - sto cor, que - sto

lac - ci e li - ber - tà, bra - mo lac - ci e li - ber - tà.
cor pe - nan - do sta, que - sto cor pe - nan - do sta.

Il mio cor non vi - ve più, Tra - le pe - - - -
E' s'a - mor nie - ga mer - cé, Fra l'an - go - - - -

- - - - - ne an - ch'io mor - ro, Fra le pe - ne an -
- - - - - sce io spi - re - ro, fra l'an - go - sce io

- ch'io god - ro Ma s'in me - mo - rir non può Chie - der mor - te, chie - der
spi - re - ro Ma s'al duol - ri - sto - ro hau - rò, S'in - che spe - ro, s'in - che

mor - te e cru - del - tà, e cru - del - tà, chie - der mor - te e cru - de - tà.
spe - ro un - di pie - tà, un - di pie - tà, s'in - che spe - ro un - di pie - tà.

56

Vo - glio mor - te e vo - glio vi - ta, Bra - mo lac - ci e li - ber -
 Nei con ten - ti e nei mar - ti - ri Que - sto cor pe - nan - do

4 3 6

63

- tà, bra - mo lac - ci e li - ber - tà, bra - mo lac - ci, bra - mo
 sta, que - sto cor pe - nan - do sta, que - sto cor, que - sto

6 6 6 6

71

lac - ci e li - ber - tà, bra - mo lac - ci e li - ber - tà,
 cor pe - nan - do sta, que - sto cor pe - nan - do sta,

6 5 4 3 6 6 5 4 3

Appendix 1

Alternative version of 3 'Cara e dolce libertà'

[Antonio Cesti]

1. Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e dol - ce li - ber -
 2. Vo - la fug - gi pu - re, vo - la fug - gi pu - re, fug - gi pur da me, _____

6 6 6 6 6

4 - tà, ca - ra - e dol - ce li - ber - tà
 vo - la fug - gi pur da me

7 L'al - ma mia con - so - li - tù. Più non vi - vo ser - vi - tù S'il mio cor sciol - to s'en -
 Fa - re - tra - to dio d'a - mor. Già li - be - ro il mio cor Se più lac - ci il piè non -

#6 #

10 - va, s'il mio cor sciol - to s'en -
 hà, se più lac - ci il piè non -

13 - va. Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e
 hà.

6 6

16 dol - ce li - ber - tà ca - ra e dol - ce li - ber - tà,

6 6 6

19 ca - ra e dol - ce li - ber - tà.

Appendix 2

Alternative version of 3 'Cara e dolce libertà'

Marc Antonio Cesti
[recte Antonio Cesti]

Ca - ra, ca - ra e dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e dol - ce li - ber -

- tà, ca - ra e dol - ce li - ber - tà L'al - ma mia con - so - li -
li - ber - tà, ca - ra e dol - ce li - ber - tà L'al - ma mia con - so - li -

tù. Più non vi - vo ser - vi - tù Il mio cor sciol - to s'en - va. Ca - ra, ca - ra e

dol - ce, ca - ra, ca - ra e dol - ce, ca - ra e dol - ce li - ber - tà, ca - ra e

dol - ce li - ber - tà, ca - ra e dol - ce li - ber - tà,
dol - ce li - ber - tà, ca - ra e dol - ce li - ber - tà.

Alternative version of 10 'Crudo amore il mio core'

[Giacomo Carissimi]

Aria

Cru - do a - mo - re, cru - do a - mo - re il mio co - re non fa per - te,

5 il mio co - re non fa per - te, cru - do a - mo - re, cru - do a - mo - re il mio co - re non

10 fa per - te, il mio co - re non fa per - te. Sof - frir non vuo tor - men - ti

15 sen - za mai spe - rai pie - ta Bel - tà che sia ti - ran - na, *Si suona*

21 bel - tà che sia ti - ran - na, del mio af - fet - to ri - cet - to non e. Il tuo ri -

26 - gor l'in - gan - na se le pe - ne le ca - te - ne Ten - t'av - vol - ge - re

30 al mio pie, si, si, Cru - de - le a - mo - re il mio co - re non

34 fa per - te, si, si, cru - de - le a - mo - re il mio co - re non fa per - te.

La Seconda Stroffa

39

Tor - ni pu - re, tor - ni pu - re a se - gui - re d'a - mor l'em - pie - ta, tor - ni pu - re,.

44

tor - ni pu - re a se - gui - re d'a - mor l'em - pie - ta. Chi non pro - vo qual si - a.

49

d'un ti - ran - no la cru - del - ta. Pro - met - te og - n'ho - ra con - ten - ti,.

53 Si suona

Pro - met - te og - n'ho - ra con - ten - ti, poi so - spi - ri mar -

58

- ti - ri ci da, Io non vuo più tor - men - ti per bel - lez - za che mi sprez - za.

63

E non sti - mal'an - ti - ca mia fe, si, si, Cru - de - le a - mo - re il mio co - re non

68

fa per te, si, si, cru - de - le a - mo - re il mio co - re non fa per te.

3tia Stroffa

73

Lu - sin-ghie - ro, lu - sin-ghie - ro, più non cre - do al - la tua fe, lu - sin-ghie - ro,

78

lu - sin-ghie - ro, più non cre - do al - la tua fe, L'in-cen - dio del tuo fo - co

83

nel mio pet - to più vi - vo non è Bel - ta - de gli di - e lo - co,

87 Si suona

bel - ta - de gli di - e lo - co il ri - go - re l'ar -

92

- do - re stan - di i - o, Non sa - ro tuo gio - co ch'il ve - le - no dal mio se - no

97

Ver - go-gno - so sa - git - to-se nè, Si, si, cru - de - le a - mo - re il mio co - re non

102

fa per te, si, si, cru - de - le a - mo - re il mio co - re non fa per te.

Alternative 2nd Stanza of 15 'Lidio invano presumi'

[Carlo Caproli]

Li - dio non ti con - vie - ne Per ve - der ch'io - t'a - do

- ro, Far ch'al - tra don - na go - da Al mi - o mar - to - ro, Far ch'al - tra

don - na go - da Al mi - o mar - to - ro.

Sap - pi ch'un cor fe - de - le, Di - vien fie - ro e cru - de - le,

Se si ve - de tra - di - to da un fin - to a - mo - re E' da un par -

- lar men - ti - to, Se si ve - de tra - di - to da un fin - to a -

- mo - re, da un fin - to a - mo - re E' da un par - lar men - ti - to.

Appendix 5

2a [parte] of 16 'Mia tiranna, oh dio, pietà'

Antonio Cesti

Van-ti pur d'al-pi-no sco - glio Du - ro co - re ha - ver l'a - sprezz - za

4 6 4 #3 6 4 5 6 6 6 4 [#]3

5
Che mi - rar la tua bel - lez - za non po - trà, Non po - trà sen - za cor -

6 #6 7 6 6 [#]6 6 6

9
- do - glio, Che mi - rar la tua bel - lez - za Non po - trà,

4 [#]3 # # 6 6 7 # 6 6 6 #

13
non po - trà sen - za cor - do - glio.

6 6 5 4 [#]3 4 [#]3

17
Nel tuo vol - to stas - si ac - col - to, nel tuo vol - to stas - si ac -

6 6 5

24
- col - to Quan - t'il ciel

5 4 3 6 5 [#]3 [#]4 6 [#]6 6 6 6 4 3

31
di - va - go ha in sen' Del tuo

6 6 4 [#]3

38

ci - glio il rag - gio a - ma - bi - le Fis - so il guar - do un al - ma in - sta - bi - le

6

45

Poi se può ri - vol - ga il piè. Chi d'a - mor non cu - ra il

6

52

fu - co Il suo stral si pren - d'a gio - co De - po - nen - do il

7 6 7 [#]6

59

fa - sto al - te - ro Nel mi - rar ti al fin di - rà Son fe - ri - to e

4 [#]3

67

pri - gio - nie - ro Mia tir - ra - na, oh Dio, pie - tà,

[#]6 # [#]6 5 4 [#]3 6

74

mia ti - ran - na, oh Dio, pie - tà, mia ti - ran - na, oh Dio, pie - tà.

4 # [3] 5 7 5 6 #

81

mia ti - ran - na, oh Dio, pie - tà, mia ti - ran - na, oh Dio, pie - tà.

6 4 [#]3 4 [#]3

Alternative version of 25 'Tu partisti Idol'amato' [Carlo Ambrogio Lonati]

Tu par-ti - sti, tu par - ti - sti, par-ti -

-sti I - do-lo a - ma - - - - to, I - do-lo a - ma - -

-to, Me. la-scia-sti fra le pe-ne, me. la - scia-sti fra le pe - - - -

- ne, Du-ri lac-ci e rie ca - te - ne, du - ri lac - ci e rie ca - te - ne Sof - fr'un

pet-t'in - na - mo - ra - to, sof - fr'un pet - t'in - na - mo - ra - - - - -

- to, Du - ri lac - ci e rie ca - te - ne, du - ri lac - ci e rie ca - te - ne Sof - fr'un pet - t'in - na - mo -

- ra - to, sof - fr'un pet - t'in - na - mo - ra - - - - - to.

SOURCES

PRIMARY SOURCE

Pignani 1679

[Issue with Preface ‘Al Lettore’]
 SCELTA | Di Canzonette Italiane | De | Piu Autori. | Dedicate | *A Gli AMATORI DELLA MUSICA*. | Printed at London, by *A. Godbid* and *J. Playford*, in *Little-Britain*. 1679.

[Issue with Dedication to Henry Howard, 6th Duke of Norfolk]
 SCELTA DI | CANZONETTE ITALIANE | DI DIVERSI AUTORI.
 | DEDICATE ALL’ EXCELLENTISSIMO | Henrico Howard, |
 DUCA DI *NORFOLK*, E GRAN MARESCIAL D’*INGHILTERRA*. |
 Printed at London, by *A. Godbid* and *J. Playford*, in *Little-Britain*.
 1679.¹

An oblong sexto scorebook;² 122 pages. *RISM B/I*: 1679:6. Extant copies: London, British Library (K.8.i.15; issue with Preface ‘Al Lettore’; copy consulted);³ Biblioteca Apostolica Vaticana, Città del Vaticano (Stamp.Barb.N.XIII.1; issue with Dedication to Henry Howard; copy consulted); New York Public Library for the Performing Arts, Music Division, New York City (Drexel 4060; issue with Preface ‘Al Lettore’); The Library of Congress, Music Division, Washington, D.C. (M1619.S3 Case; issue with Preface ‘Al Lettore’; incomplete: contains only the first ten pieces). Contains nos. **1–26**.

SECONDARY SOURCES

- Belgium, Brussels, Conservatoire Royal, Bibliothèque⁴**
B-Bc 55858 MS 55858 (FA-VI-87): early 18th-century manuscript score containing music by Agostini, Amadori, Generale, Lonati, Melani, Pasquini and Stradella. Contains no. **2**.
- Germany, Steinfurt, Fürst zu Bentheimsche Musikalien-sammlung Burgsteinfurt (now deposited in Universität Münster)**
D-BFb C-ha 60 MS C-ha 60: manuscript dated 1699 containing songs, chansons, duets and dances by Anon., Campra, Cesti, Destouches, Eisel, Lambert, Lully, L. Rossi and Stephani. Contains no. **3**.
- Germany, Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek**
D-Dl Mus.1-J-1 MS Mus.1-J-1: manuscript copied c.1690–1710 of music by Anon., Carissimi, Cesti, Lully and Sartorio. Contains **Appendix 3**.

¹ See Ester Lavinia Lebedinski, ‘Roman Vocal Music in England, 1660–1710: Court, Connoisseurs, and the Culture of Collecting’ (PhD thesis, Royal Holloway, University of London, 2015), pp. 124–41.

² A typically English format; see Lebedinski, ‘Roman Vocal Music in England, 1660–1710’, p. 132 (citing Donald W. Krummel, ‘Oblong Format in Early Music Books’, *The Library*, series 5, xxvi (1971), pp. 312–24 (at p. 316)).

³ A facsimile copy of the British Library exemplar was published by King’s Music (1993).

⁴ *B-Bc* MS 17.198, an early 20th-century manuscript, includes a complete copy of Pignani 1679 (not consulted).

- Germany, Hamburg, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung**
D-Hs ND VI 1023 MS ND VI 1023: score, copied *c.*1700, containing German and Italian vocal music by Anon., Boretti, Cesti, Fascina, Förtsch, Franck, Graziani, Perti and A. Scarlatti. Contains **Appendix 1**.
- Germany, Hanover, Stadtbibliothek, Musikbibliothek**
D-HVs Kestner No. 77 MS Kestner No. 77: score, copied *c.*1700, containing songs for solo voice and basso continuo by Anon., Freschi, C. Pallavicino, Pasquini, Sartorio, A. Scarlatti and Ziani. Contains no. **2**.
- Germany, Münster, Santini-Bibliothek (now in Diözesanbibliothek, Münster)**
D-MÜs SANT Hs 4086 MS SANT Hs 4086: a late 17th-century score containing cantatas by Cesti, A. Scarlatti, Stradella, Melani, Vitali and Zazzera. Contains no. **14**.
- France, Paris, Bibliothèque Nationale de France**
F-Pn D.14.107 MS D.14.107: score of music by Alessandro Stradella, copied in the 1840s by Nicolas Martin from *GB-Cfm* 182, *GB-Lcm* 601, *GB-Lbl* Add. 24312 and *GB-Lbl* R.M. 24.c.16.⁵ Contains nos. **4** and **20**.
- F-Pn* RES VMF MS-19 MS RES VMF MS-19: score containing 12 cantatas by Anon., Apolloni, Buti, Carissimi, Cesti, Marazzoli, L. Rossi, Savioni, , probably copied by Antonio Chiusi between *c.*1655 and 1670. Contains no. **16** and **Appendix 5**.
- Great Britain, Cambridge, Fitzwilliam Museum, Department of Manuscripts**
GB-Cfm 182 MS 182 (*olim* 2 F 26): a late 17th-century score of Alessandro Stradella's oratorio 'San Giovanni Battista' and thirty cantatas. Contains no. **4** and **20**.
- Great Britain, London, British Library**
GB-Lbl Harley 1264 Harley MS 1264: a late 17th-century manuscript score of songs by Anon., Cesti, Melani and L. Rossi. Contains no. **26**.
- GB-Lbl* Harley 1273 Harley MS 1273: an early 18th-century score of cantatas by Agostini, Albriani, Anon., Cesti, Colonnese, D. Gabrielli, Lorenzani, Melani, Pasquini, L. Rossi, A. Scarlatti and Stradella, copied by Humphrey Wanley. Contains no. **26** and **Appendix 1**.
- Great Britain, Oxford, Bodleian Library**
GB-Ob Mus. d.255 MS Mus. d.255: four collections of late 17th-century Italian songs by Anon., Legrenzi, C. Pallavicino, A. Scarlatti, Sartorio and Tomasi bound in a single volume, collected during the 18th and 19th centuries by the Blount family of Mapledurham. Contains no. **26**.

⁵ My thanks to François-Pierre Goy (Département de la Musique, Bibliothèque Nationale de France) for this information.

- Great Britain, Oxford, Christ Church Library**
- GB-Och* Mus. 945 Mus. 945: manuscript score from the last quarter of the 17th century containing songs for solo voice and basso continuo (many extracted from operas) by Anon., Legrenzi, C. Pallavicino and Pasquini; see John Milsom, *Christ Church Library Music Catalogue* <<http://library.chch.ox.ac.uk/music>>. Contains no. 7.
- GB-Och* Mus. 953 Mus. 953: manuscript score from the last quarter of the 17th century containing cantatas for solo voice and basso continuo by Anon., Caproli and L. Rossi; see Milsom, *Christ Church Library Music Catalogue*. Contains no. **15** and **Appendix 4**.
- GB-Och* Mus. 958 Mus. 958: manuscript score from the last quarter of the 17th century containing cantatas for solo voice and basso continuo by G. B. Bassani (or A. Scarlatti), Caproli, Cesti and Farina; see Milsom, *Christ Church Library Music Catalogue*. Contains **Appendix 1**.
- Italy, Bologna, Museo Internazionale e Biblioteca Della Musica**⁶
- I-Bc* V.285 MS V.285: a late 17th-century manuscript score containing songs by Pasquini, Cesti and Agostini. Contains nos. **2**, **16** and **Appendix 5**.
- Italy, Vatican City, Biblioteca Apostolica Vaticana**
- I-CVbav* Barb. Lat. 4147 MS Barb. Lat. 4147: a late 17th-century manuscript score containing cantatas and songs by Anon., Borri, Freschi, Pasquini, Sartorio, Viviani and Ziani. Contains no. **16** and **Appendix 5**.
- I-CVbav* Barb. Lat. 4158 MS Barb. Lat. 4158: a late 17th-century manuscript score containing cantatas and songs by P. S. Agostini, Amadori, Anon., Freschi, Legrenzi, Melani, C. Pallavicino, Pasquini, A. Scarlatti, Stradella and G. Vecchi. Contains nos. **14**, **24** and **Appendix 6**.
- I-CVbav* Chigi Q.IV.11 MS Chigi Q.IV.11: a late 17th-century manuscript score containing cantatas by Carissimi, Cesti, Melani, Caproli, Marazzoli, Savioni, L. Rossi, P.S. Agostini and Pasquini. Contains no. **16** and **Appendix 5**.
- I-CVbav* Chigi Q.IV.13 MS Chigi Q.IV.13: a late 17th-century manuscript score containing 'Arie' by Anon., P. S. Agostini, Cesti, Pasquini, Luigi Rossi and Stradella. Contains nos. **2** and **24**.
- Italy, Florence, Biblioteca del Conservatorio di Musica Luigi Cherubini**
- I-Fc* CF.36/3 MS CF.36/3: manuscript score copied c.1700 containing 10 songs and six cantatas by Anon., Cappellini, Carissimi, Cesti and Melani. Contains no. **14**.

⁶ *I-Bc* MS V.286 is an early 20th-century manuscript copy of Pignani 1679 (not consulted) which was transcribed by Francesco Vatielli the librarian of the Bologna Liceo musicale (which became the Civico museo bibliografico musicale and, in 2004, the Museo internazionale e biblioteca della musica). Vatielli appears to have had access to the *I-CVbav* copy of Pignani 1679 for he transcribed the dedicatory page to Henry Howard. My thanks to Cristina Targa for this information.

- Italy, Modena, Biblioteca Estense Universitaria**
- I-MOe* Mus.E.300 MS Mus.E.300: an early(?) 18th-century manuscript score containing ten cantatas for solo voice and basso continuo by Anon., Cesti, L. Rossi and A. Scarlatti. Contains no. **16** and **Appendix 5**.
- I-MOe* Mus.F.1134 MS Mus.F.1134: Stradella's incidental music for 'Il Biante' (1670–71). Contains nos. **20** and **24**.
- I-MOe* Mus.F.1349 MS Mus.F.1349: a late 17th-century manuscript score containing songs for solo voice and basso continuo by Anon., Cesti, Fusai, Melani, Pacieri and L. Rossi. Contains no. **2**.
- I-MOe* Mus.G.260 MS Mus.G.260: a late 17th-century manuscript score containing songs for solo voice and basso continuo by Anon., Carissimi, Ferrati, Franceschini, Grandis, Lonati and Melani. Contains no. **14**.
- I-MOe* Mus.G.308 MS Mus.G.308: a late 17th-century manuscript score containing songs for solo voice and basso continuo by Agostini, Anon., Caproli, Freschi, Legrenzi, Varischino and Viviani. Contains no. **26**.
- Italy, Naples, Conservatorio di Musica S Pietro a Majella, Biblioteca**
- I-Nc* 33.4.11 MS 33.4.11, vol 1: late 17th-century manuscript score containing 27 cantatas and 43 songs by Anon., Caproli, Cesti, Lonati, Tomasi and Valenti. Contains no. **16** and **Appendix 5**.
- I-Nc* 33.5.16 MS 33.5.16: a late 17th-century manuscript score containing cantatas and songs for solo voice and basso continuo by P. S. Agostini, Anon., Carissimi, Cesti, Corsi, Lonati, Pagliardi, A. Scarlatti, and Stradella. Contains **Appendix 1**.
- I-Nc* 33.5.31 MS 33.5.31: a late 17th-century manuscript score containing cantatas for solo voice and basso continuo by Anon., Carissimi, C. Pallavicino, Pasquini, Sartorio, Stradella and Viviani. Contains no. **2**.
- I-Nc* 34.5.1ter MS 34.5.1ter (*olim* 484/3): a late 17th-century manuscript score containing cantatas and songs for solo voice and basso continuo by Agostini, Anon., Boretti, Dal Gaudio, Freschi, Giannettini, Legrenzi, C. Pallavicino, Pasquini, Sartorio, A. Scarlatti and Viviani. Contains **Appendix 1**.
- I-Nc* 60.1.49 MS 60.1.49: an early 18th-century manuscript score containing songs and cantatas by Anon., Cesti and Freschi. Contains no. **16** and **Appendix 5**.
- I-Nc* Rari 6.4.20 MS Rari 6.4.20 (*olim* 33.5.33): a late 17th-century manuscript score containing 67 vocal pieces by Adespote, Caprioli, Cavalli, Cesti, De Santis, Melani, Pagliardi, F. Rossi, L. Rossi, Solino, Tenaglia, Tomasi, Tricarico, Valente and Ziani. Contains no. **16** and **Appendix 5**.

- I-Rig* MUS Rost 303 **Italy, Rome, Istituto Storico Germanico di Roma, Biblioteca**
MS MUS Rost 303: a manuscript score, copied by Marco Barone of Bovino, dated 1695, containing cantatas and songs for solo voice and basso continuo by Anon., G.B. Bassani, Cesti, Farina, Freschi, Legrenzi, Pasquini, C. Pallavicino, Pollarolo, Salvatore, Sartorio, A. Scarlatti, Stradella and Vivani. Contains **Appendix 1**.
- I-Tn* Foà 15 **Italy, Turin, Biblioteca Nazionale Universitaria**
MS Foà 15: Stradella's incidental music for 'Il Biante' (1670–71). Contains nos. **20** and **24**.
- I-Vnm* It.IV,413 **Italy, Venice, Biblioteca Marciana**
MS It.IV,413 (*olim* 9937): a late 17th-century manuscript score of G. A. Boretti's opera *Eliogabalo* (1668). Contains no. **6**.
- I-Vnm* It.IV,463 MS It.IV,463 (*olim* 9987): a late 17th-century manuscript score of 21 cantatas by Stradella. Contains no. **24**.
- I-Vnm* It.IV,469 MS It.IV,469 (*olim* 9993): a late 17th-century manuscript score containing seven cantatas for solo voice and basso continuo, by Anon., Pasquini and A. Scarlatti. Contains no. **2**.
- I-Vqs* CI.VIII.12 (1443) **Italy, Venice, Biblioteca della Fondazione Querini Stampalia**
MS CI.VIII.12 (1443): a late 17th-century manuscript score of songs for solo voice and basso continuo, by Anon., Boretti, Caproli, Cesti, Gianettini, Laurindo, Legrenzi, Pagliardi, C. Pallavicino, Sartorio and Ziani. Contains no. **26**.
- I-Vqs* CI.VIII.18 (1440) MS CI.VIII.18 (1440): a late 17th-century manuscript score of songs for solo voice and basso continuo, by P. S. Agostini, Anon., Carissimi, Draghi, Freschi, Legrenzi and Sartorio. Contains no. **14**.
- S-B* NB holm 215 **Sweden, Bålstra, Skokloster Slott**
MS NB holm 215: a late 17th-century/early 18th-century manuscript containing songs for solo voice and basso continuo by Anon., Bicilli, Cesti, Ottoboni, Pasquini, Perti, Sartorio and A. Scarlatti. Contains **Appendix 1**.
- US-BEm* 175 **United States of America, Berkeley, University of California, Jean Gray Hargrove Music Library**
MS 175: manuscript of songs for voice and basso continuo, c.1730, by Anon. and Cesti; many are untexted. Contains **Appendix 1**.
- Hawkins 1776 John Hawkins, *A General History of the Science and Practice of Music* (London, 1776). Contains **Appendix 2**.
- Scarlatti [1756] Alessandro Scarlatti, *Thirty Six Arietta's for a Single Voice with a Thorough Bass for the Harpsicord and within Compass of the German Flute* (London, [1756]). Contains **Appendix 1**.

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

PART NAMES	C	Cantus
	B	Bass
	bc	Basso Continuo
NOTE VALUES	<i>s</i>	semibreve
	<i>s-rest</i>	semibreve rest (etc.)
	<i>m</i>	minim
	<i>m.</i>	dotted minim (etc.)
	<i>c</i>	crotchet
	<i>q</i>	quaver
	<i>sq</i>	semiquaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	
	#, b: if functioning as a natural, are shown in the Commentary as ♮.	
OTHERS	fig./figs	figure/figures
	k-s	'key' signature
	o	no accidental(s) in source
	om	omitted
	sl	slur(red)
	t	tie/tied
	t-s	time signature
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ¹ in the new bar), the part name (and if necessary the feature which is signalled), the error or variant in the source(s) indicated. Thus:	
	13 ² C: o would indicate that the accidental is omitted on the second symbol of bar 13 of the Cantus part in the source(s) indicated; and 5 ¹⁻² bc: ca cg# would indicate that the first two symbols of the fifth bar of the basso continuo part are a crotchet 'tenor' A and a crotchet 'tenor' G-sharp in the source(s) indicated.	
A superscript roman numeral indicates a particular beat of a bar: thus 31 ⁱⁱⁱ means third beat of bar 31.		

1 AH CRUDELE E PERCHE (Girolamo Pignani)

Source: Pignani 1679, pp. 85–9 (attrib.

‘Musica e Poesia di Girol. Pignani.’)

12² bc: fig. ⁷ (Pignani 1679)

17³⁻⁴ bc: e f (Pignani 1679)

18² bc: *m* (Pignani 1679)

25² bc: fig. ^{b6} (Pignani 1679)

47² bc: *m* (Pignani 1679)

53 t-s: **C** (Pignani 1679)

68 end: double barline only (no repeat sign) (Pignani 1679)

2 AMOR, IO BEN L’INTENDO (attrib.

Alessandro Stradella; *recte* Bernardo Pasquini)

Sources: Pignani 1679, pp. 20–24 (attrib. ‘Sig^t.

Ales. Stradella’; *recte* Bernardo Pasquini

(from the opera *La donna ancora è fedele*

(1676), Act II, Scene 10));⁷ *B-Bc* 55858

(attrib. ‘Bernardo Pasquini’); *D-HVs*

Kestner No. 77, no. 3 (bb. 6–63 only,

unattrib.); *I-Bc* V.285, ff. 29–36v (bb.6–63

only, attrib. ‘Bernardo Pasquini’); *I-MOe*

Mus.F.1349, ff. 1–5 (as ‘Amor ben io

t’intendo’; unattrib.); *I-Nc* 33.5.31, ff. 148–

150v (unattrib.); *I-CVbav* Chigi Q.IV.13,

ff. 111–116v (as ‘Amor ben’io t’intendo’;

attrib. ‘Bernardo Pasquini’); *I-Vnm*

It.IV,469, ff. 28–32 (as ‘Amor ben io

t’intendo’ with the voice a 4th lower and bc

a 5th higher or a 4th lower [specifics not

noted below]; unattrib.)

C: C4 clef and down an octave (*D-HVs*

Kestner No. 77; *I-CVbav* Chigi Q.IV.13);

C3 clef and 4th lower (*I-Vnm* It.IV,469)

bc: variants in secondary source figs are not noted

1 t-s: **C** (*I-MOe* Mus. F.1349; *I-Vnm* It.IV,469)

1–5: om (*D-HVs* Kestner No. 77; *I-Bc* V.285)

1–5 2nd time: om (*I-CVbav* Chigi Q.IV.13)

1–5 C: 1st stanza text only (*B-Bc* 55858; *I-MOe*

Mus. F.1349; *I-Nc* 33.5.31; *I-Vnm*

It.IV,469)

1²⁻²¹ bc: t om (*B-Bc* 55858; *I-MOe* Mus.

F.1349; *I-Nc* 33.5.31; *I-Vnm* It.IV,469)

1³ C: g¹ (i.e., c⁴) (*I-Vnm* It.IV,469)

1⁵⁻⁶ C text: ‘ben io’ (*I-Nc* 33.5.31); ‘ben’io’

(*I-CVbav* Chigi Q.IV.13)

1⁷ C text: ‘t’in-’ (*B-Bc* 55858)

2²⁻³¹ bc: t om (*I-MOe* Mus. F.1349; *I-Nc* 33.5.31; *I-Vnm* It.IV,469)

2⁴⁻⁶ C: g¹ (i.e., c⁴) (*I-Vnm* It.IV,469)

3¹ C: a¹ (i.e., d⁴) (*I-Vnm* It.IV,469)

3⁶ C: f^(#) (i.e., b¹) (*I-Vnm* It.IV,469)

4¹ C: o (*I-Nc* 33.5.31; *I-CVbav* Chigi Q.IV.13)

4²⁻⁵¹ bc: t om (*I-MOe* Mus. F.1349; *I-Nc*

33.5.31; *I-CVbav* Chigi Q.IV.13)

4⁴⁻⁷ C: ed^{’qc(≠)’} io^{ca} (*I-CVbav* Chigi Q.IV.13)

4⁵⁻⁷ C: ca (*I-MOe* Mus. F.1349)

4⁶ C: o (Pignani 1679)

4–5 are as follows in *B-Bc* 55858; *I-Nc* 33.5.31

& *I-Vnm* It.IV,469 (but with the voice a 4th

lower and the bc a 5th higher):



5²⁻⁷ C: qg(≠) c^f(#) me' (*I-MOe* Mus. F.1349)

5³⁻⁵ bc: mE (*I-MOe* Mus. F.1349; *I-CVbav*

Chigi Q.IV.13)

5³⁻⁷ C: ren-^{c^f(≠)} do^{mc} (*I-CVbav* Chigi Q.IV.13)

6 t-s: **3** (Pignani 1679)

6–34 C: 2nd stanza text only (*B-Bc* 55858; *I-*

MOe Mus. F.1349; *I-Nc* 33.5.31); 1st stanza

text (*I-Bc* V.285); stanza order swapped

(*I-CVbav* Chigi Q.IV.13; *I-Vnm* It.IV,469);

1st stanza text given below bc stave and 2nd

stanza text below voice (*D-HVs* Kestner

No. 77)

12¹⁻² bc: g[#] G[#] (*B-Bc* 55858; *I-Bc* V.285;

I-MOe Mus. F.1349; *I-Nc* 33.5.31; *I-CVbav*

Chigi Q.IV.13); g[#] c^(#) (*D-HVs* Kestner

No. 77); d[#] D[#] (i.e., g[#] G[#]) (*I-Vnm*

It.IV,469)

12²⁻³, 13²⁻³ & 14²⁻³ C: *m. c* (*I-Vnm* It.IV,469)

15¹ C: b¹ (*I-Bc* V.285); b (*D-HVs* Kestner No.

77)

16² C: b (*D-HVs* Kestner No. 77; *I-CVbav*

Chigi Q.IV.13)

18² & ⁴ C: o (*B-Bc* 55858; *D-HVs* Kestner No.

77; *I-Bc* V.285; *I-MOe* Mus. F.1349; *I-Nc*

33.5.31; *I-CVbav* Chigi Q.IV.13; *I-Vnm*

It.IV,469)

19²⁻²¹ C 2nd stanza text: -no al | mio co- | re

(without sl) (*I-Vnm* It.IV,469)

20²⁻²³ C: sl (*B-Bc* 55858)

21¹ text: ‘-ne’ (rather than on 20²) (*I-Bc*

V.285)

22¹ bc: *m*-rest (*B-Bc* 55858; *D-HVs* Kestner

No. 77; *I-Bc* V.285; *I-MOe* Mus. F.1349;

⁷ See Carolyn Gianturco and Eleanor McCrickard (compilers), *Alessandro Stradella, 1639–1682: A Thematic Catalogue of His Compositions*, Thematic Catalogue Series No. 16 (Stuyvesant, NY, 1991), 11-3, p. 265.

- I-Nc* 33.5.31; *I-CVbav* Chigi Q.IV.13;
I-Vnm It.IV,469)
 23¹⁻² & 25¹⁻² bc: *sA* (*I-CVbav* Chigi Q.IV.13)
 24² bc: *m-rest* (*B-Bc* 55858; *D-HVs* Kestner
 No. 77; *I-Bc* V.285; *I-MOe* Mus. F.1349;
I-Nc 33.5.31; *I-Vnm* It.IV,469)
 25³-31² C text: 'nel se-no' ('su-per-ba' in
 repeat) (*B-Bc* 55858; *D-HVs* Kestner No.
 77; *I-Bc* V.285; *I-Nc* 33.5.31; *I-CVbav*
 Chigi Q.IV.13; *I-Vnm* It.IV,469)
 26¹-31² bc: *s-rest me sA m-rest s-rest me sA*
m-rest s-rest me sA (*I-CVbav* Chigi
 Q.IV.13; *I-Vnm* It.IV,469 down a 4th)
 26²-31¹ bc: *m-rest me mA mA m-rest m-rest*
m-rest me mA mA m-rest m-rest m-rest me
mA (*B-Bc* 55858; *D-HVs* Kestner No. 77;
I-Bc V.285; *I-MOe* Mus. F.1349; *I-Nc*
 33.5.31)
 29³⁻⁴ C: *e' f(#)* (*D-HVs* Kestner No. 77)
 33²⁻³ bc: *se* (*I-MOe* Mus. F.1349; *I-Nc*
 33.5.31)
 35: extra bars as follows in *B-Bc* 55858,
D-HVs Kestner No. 77, *I-Bc* V.285, *I-MOe*
 Mus. F.1349, *I-Nc* 33.5.31, *I-CVbav* Chigi
 Q.IV.13, & *I-Vnm* It.IV,469 (down a 4th):

- 36 t-s: **3** (Pignani 1679; *I-MOe* Mus. F.1349);
 $\frac{3}{8}$ (*D-HVs* Kestner No. 77); **C** $\frac{3}{8}$ (*I-CVbav*
 Chigi Q.IV.13)
 36: 'Presto' om (*B-Bc* 55858; *D-HVs* Kestner
 No. 77; *I-CVbav* Chigi Q.IV.13; *I-Vnm*
 It.IV,469)
 36-60 C: 1st stanza text only (*B-Bc* 55858; *I-*
MOe Mus. F.1349; *I-Nc* 33.5.31); 2nd
 stanza text (*I-Bc* V.285); 1st stanza text
 given below voice stave and 2nd stanza text
 below bc (*D-HVs* Kestner No. 77)
 36¹⁻³ bc: *c-rest* (*B-Bc* 55858; *D-HVs* Kestner
 No. 77; *I-MOe* Mus. F.1349; *I-Nc* 33.5.31;
I-CVbav Chigi Q.IV.13; *I-Vnm* It.IV,469)
 37³ C: *o* (*I-Nc* 33.5.31)
 38¹⁻², 40¹⁻², 42¹⁻² & 44¹⁻² bc: *cA* (*B-Bc* 55858;
D-HVs Kestner No. 77; *I-Bc* V.285; *I-MOe*
 Mus. F.1349; *I-Nc* 33.5.31; *I-CVbav* Chigi
 Q.IV.13)
 47¹-48¹ C 1st stanza text: 'scampo non hò' (*D-*
HVs Kestner No. 77)
 47² C: *o* (*B-Bc* 55858; *I-Vnm* It.IV,469)
 47²⁻³ bc: *g G* (i.e., *ch' ch'*) (*I-Vnm* It.IV,469)

- 47 end: additional bars as follows in *D-HVs*
 Kestner No. 77:

- & in *I-CVbav* Chigi Q.IV.13:

- 48 t-s: **3** (Pignani 1679); **C** $\frac{3}{4}$ (*I-Bc* V.285;
I-CVbav Chigi Q.IV.13)
 48: 'Adagio' om (*B-Bc* 55858; *I-Bc* V.285;
I-MOe Mus. F.1349; *I-CVbav* Chigi
 Q.IV.13)
 48¹⁻³ bc: *m.F(#)* (*B-Bc* 55858; *D-HVs* Kestner
 No. 77; *I-Bc* V.285; *I-MOe* Mus. F.1349;
I-Nc 33.5.31; *I-CVbav* Chigi Q.IV.13);
m.c(#) (i.e., *f#*) (*I-Vnm* It.IV,469)
 49³ bc: *o* (*D-HVs* Kestner No. 77; *I-MOe* Mus.
 F.1349; *I-Nc* 33.5.31)
 51¹ bc: *g* (*D-HVs* Kestner No. 77)
 53¹ bc: *E* (Pignani 1679)
 54¹ C: *o* (*D-HVs* Kestner No. 77; *I-Bc* V.285;
I-CVbav Chigi Q.IV.13)
 54¹⁻³ bc: *m.E* (*B-Bc* 55858; *D-HVs* Kestner
 No. 77; *I-Bc* V.285; *I-MOe* Mus. F.1349;
I-Nc 33.5.31)
 55²⁻³ C: *c. q* (*D-HVs* Kestner No. 77; *I-Bc*
 V.285; *I-CVbav* Chigi Q.IV.13)
 55³ bc: *o* (*I-Bc* V.285)
 59¹⁻³ C: *m q q* (*I-Bc* V.285; *I-CVbav* Chigi
 Q.IV.13)
 59 end: additional bars as follows in *I-CVbav*
 Chigi Q.IV.13:

- 60-63 are as follows in *B-Bc* 55858, *I-MOe*
 Mus. F.1349, *I-Nc* 33.5.31 & *I-Vnm*
 It.IV,469 (down a 4th):

- and are as follows in *D-HVs* Kestner No.
 77, *I-Bc* V.285 & *I-CVbav* Chigi Q.IV.13
 (1st stanza only; stanza 2 concludes after b.
 60 with bc: *m.A* with \odot Fine):



63 end: double barline only (no repeat sign)
(Pignani 1679)

B-Bc 55858, *I-MOe* Mus. F.1349 & *I-Nc* 33.5.31 include a second part which consists of bb. 6–35 with 1st stanza text and bb. 36–end with 2nd stanza text. The variants noted above also appear in the repeated section.

I-Bc V.285 & *I-CVbav* Chigi Q.IV.13 include a second part which consists of bb. 6–35 with 1st stanza text and bb. 36–end with 2nd stanza text. The variants noted above also appear in the repeated section.

3 CARA E DOLCE LIBERTÀ (Antonio Cesti)

Sources: Pignani 1679, pp. 8–12 (attrib. ‘Sig. Cesti’ in *La Tavola*); *D-BFb* C-ha 60, ff. 12–13 (unattrib.)⁸

1² bc: *c* (*D-BFb* C-ha 60)

7⁷ (& 28⁷) bc: *o* (Pignani 1679; *D-BFb* C-ha 60)

9⁷ (& 32⁷) bc: *e* (cf. 23⁷) (Pignani 1679; *D-BFb* C-ha 60)

12⁵ (& 26⁵) bc: figs 6 5 (*D-BFb* C-ha 60)

25–38 are not written out but indicated by the words: ‘dolce da Capo’ (in Pignani 1679); b. 38 is therefore editorial (Pignani 1679; *D-BFb* C-ha 60)

4 CARE LABBRA CHE D’AMORE (Alessandro Stradella)⁹

Sources: Pignani 1679, pp. 109–116 (attrib. ‘Sig. Aless. Stradella’); *F-Pn* D.14.107, ff. 45v–47v (attrib. ‘Sig.^f Alessandro Stradella’; copied from *GB-Cfm* 182); *GB-Cfm* 182, ff. 67v–68/pp. 44–5 (unattrib.)

bc: variant figs in *F-Pn* D.14.107 are not noted; no figs in *GB-Cfm* 182)

7¹⁻² & 9¹⁻² C: *sl* (rather than 7²⁻³ & 9²⁻³) (*F-Pn* D.14.107)

9²⁻³ C: *sl om* (*GB-Cfm* 182)

17¹ B: *cg qg* (Pignani 1679)

21³ C: *e''* (*F-Pn* D.14.107; *GB-Cfm* 182)

22¹ bc lower fig.: 5 (Pignani 1679)

27²⁻³ B: *c c* (*F-Pn* D.14.107; *GB-Cfm* 182)

29²⁻³ bc: *cg# cg(#)* (*GB-Cfm* 182)

36¹⁻² bc: also contains *mF(#) cE* (*GB-Cfm* 182)

38¹–43² bc: follows B (*GB-Cfm* 182)

52³ C: *o* (Pignani 1679; *GB-Cfm* 182)

59⁴ C: *#* (*F-Pn* D.14.107; *GB-Cfm* 182)

60³ C: *o* (Pignani 1679; *GB-Cfm* 182)

64–5 are as follows in *F-Pn* D.14.107 & *GB-Cfm* 182:

⁸ Only concordant sources with the Pignani 1679 version are noted here. There are a number of versions of this piece: another one-voice and basso continuo version, which uses many of the same musical ideas as the Pignani version, can be found in *D-Hs* ND VI 1023 (51), *GB-Lbl* Harley 1273, *GB-Och* Mus. 958, *I-Nc* 33.5.16, *I-Nc* 34.5.1ter, *I-Rig* MUS Rost 303, *S-B* NB holm 215, *US-BEm* MS 175, and Alessandro Scarlatti, *Thirty Six Arietta's* (London, [1756]) – see **Appendix 1**; and, including obbligato instruments, in *PL-SA* 312/A VII 72 and *PL-Wu* RM 6366 as a Latin contrafacta ‘Care Jesu dulcis hospes animae’. A version for two-voices (CB) and basso continuo can be found in volume 4 of John Hawkins, *A General History of the Science and Practice of Music* (London, 1776) – see **Appendix 2**. See David Burrows, *Antonio Cesti (1623–1669)*, Wellesley Edition Cantata Index Series i, (Stuyvesant NY, 1964), *sub* ‘Cara e dolce liberta’; and *idem*, ‘The Cantatas of Antonio Cesti’ (Ph.D. thesis, Brandeis University, 1961), pp. 114–15.

⁹ See Gianturco and McCrickard, *Alessandro Stradella*, 4.2–4, pp. 183–4.

5 CARO VOLTO PALLIDETTO (Nicola Matteis the elder)¹⁰

Source: Pignani 1679, pp. 100–101 (attrib. ‘Sig. Matteis’ in *La Tavola*)

6–7: double barline (Pignani 1679)

16ⁱⁱ–21 are not written out, b. 21 is therefore editorial (Pignani 1679)

6 CELAR D’AMOR LA FIAMMA (Giovanni Antonio Boretti)

Sources: Pignani 1679, pp. 66–7 (attrib. ‘Sig. Gio. Ant. Boretti’; from the opera *Eliogabalo* (1668), Act 2, Scene 19 (text by Aurelio Aureli)); *I-Vnm* It.IV,413, f. 69: ‘Eliog. Aria’ (unattrib.)

bc: variant figs in *I-Vnm* It.IV,413 are not noted

1 t-s: $\frac{3}{2}$ (*I-Vnm* It.IV,413)

4¹ bc: *m.B cA* (*I-Vnm* It.IV,413)

5¹–6¹ bc: *mA mG mF# mG mA* (*I-Vnm* It.IV,413)

7¹ bc: fig. $\frac{6}{5}$ (Pignani 1679)

8² bc: B (*I-Vnm* It.IV,413)

10¹⁻⁴ C: *mg" c-rest cd" cc" cb'* (*I-Vnm* It.IV,413)

11¹ bc: fig. $\frac{6}{5}$ (Pignani 1679)

12–13 & 28–9: single bar line only and no repeat indicated (*I-Vnm* It.IV,413)

18² bc: g and no fig. (*I-Vnm* It.IV,413)

19¹⁻⁴ C: *m.d" cc#" sl mb'* (*I-Vnm* It.IV,413)

19¹–21³ bc: *sf# mf# mB sG* (*I-Vnm* It.IV,413)

20¹–21¹ C: *mb'* (*I-Vnm* It.IV,413)

22²–25² bc: *sd se mB s.c s.D* (*I-Vnm* It.IV,413)

23¹ C 1st stanza text: ‘-fim-’ (Pignani 1679)

25¹⁻² C: *mb' m.a' sl cg'* (*I-Vnm* It.IV,413)

26–28 C: *sg' mg' & bc: s.G* (*I-Vnm* It.IV,413)

28: no repeat indicated; repeat bars are editorial (Pignani 1679)

29¹ C 2nd stanza text: ‘l’o’ (Pignani 1679)

30¹ bc: *mB mG* (*I-Vnm* It.IV,413)

31¹⁻² bc: *m m* (*I-Vnm* It.IV,413)

35¹ C: o (*I-Vnm* It.IV,413)

39¹ bc 1st time: *mG mB* (*I-Vnm* It.IV,413)

39 end: double barline only (no repeat indicated) (Pignani 1679)

2nd stanza in *I-Vnm* It.IV,413 is:

Là facé di Cupido
Celata star non sà
Coprir in van m’affido
Amor ch’è nudo vā.

7 CHI NON AMA NON HÀ CORE
(Bernardo Pasquini)

Sources: Pignani 1679, pp. 35–6 (attrib. ‘Sig. Bernd. Pasquini’); *GB-Och* Mus. 945, ff. 110b–111 (unattrib.)

bc: figs om in *GB-Och* Mus. 945 except at 6⁴ & 8⁴

t-s: C (*GB-Och* Mus. 945)

1³⁻⁴ C: *q q* (*GB-Och* Mus. 945)

3⁴⁻⁵ C: *q q* (*GB-Och* Mus. 945)

5a⁴⁻⁷ bc *cc cd* (*GB-Och* Mus. 945)

5b 3rd-time bar is editorial (Pignani 1679);

C: *sg' & bc: sG* with \curvearrowright (*GB-Och* Mus. 945)

6–15: 1st stanza only (*GB-Och* Mus. 945)

6⁴ bc: figs 7 6 (*GB-Och* Mus. 945)

6⁴⁻⁵ C: *qa qd* (*GB-Och* Mus. 945)

7²⁻⁷ bc: *c.g sqg c.f# sqf(#)* *c.e sqe* (*GB-Och* Mus. 945)

7⁶ bc: *c*. (Pignani 1679)

8⁴ bc: figs 7 6 (*GB-Och* Mus. 945)

8⁴⁻⁵ C: *qa qd* (*GB-Och* Mus. 945)

9⁵⁻⁶ C: *q q* (*GB-Och* Mus. 945)

10¹⁻² bc: *mA* (*GB-Och* Mus. 945)

12⁴–13¹ bc: *b c#'* (*GB-Och* Mus. 945)

13⁵⁻⁶ C: *q. sq* (*GB-Och* Mus. 945)

14ⁱ is as follows in *GB-Och* Mus. 945:



8 CHI NON SA FINGERE (Luigi Rossi)

Source: Pignani 1679, pp. 64–5 (attrib. ‘Sig. Luigi Rossi’)

9 CON L’ASSALTO D’ARDENTI (Giovanni Antonio Boretti)

Source: Pignani 1679, pp. 78–80 (attrib. ‘Sig. Gio. Ant. Boretti’)

27² C text: ‘-li’ (Pignani 1679)

55ⁱⁱ⁻ⁱⁱⁱ: ||: (Pignani 1679)

58¹ bc: fig. $\frac{6}{5}$ (Pignani 1679)

59 end: double barline only (no repeat sign) (Pignani 1679)

10 CRUDO AMORE IL MIO CORE
(Giacomo Carissimi)¹¹

Sources: Pignani 1679, pp. 32–4 (attrib. ‘Sig. Jacomo Carissimi’)¹²

8a–9: ||: (Pignani 1679)

8b: 3rd-time bar is editorial (Pignani 1679)

¹⁰ For the attribution to Matteis the elder, see Simon Jones, ‘The “Stupendious” Nicola Matteis: An Exploration of his Life, his Works for the Violin and his Performing Style’ (Ph.D. thesis, University of York, 2003), i, pp. 14–16.

¹¹ See Gloria Rose, *Giacomo Carissimi (1605–1674)*, Wellesley Edition Cantata Index Series v (Stuyvesant NY, 1966), *sub* ‘Crudo amore, il mio core non fa per te’.

¹² An unattributed variant version can be found in *D-DI* Mus.1-J-1 ff. 19–21; see **Appendix 3**.

51 end: double barline only (no repeat sign)
(Pignani 1679)

11 DI CUPIDO CHI FUGGE LO STRALE
(Bartolomeo Albrici)

Source: Pignani 1679, pp. 68–72 (attrib. ‘Sig^r.
Bart. Albrici’)

8–9: || (Pignani 1679)

15¹, 21¹, 29¹, 35¹, 39¹, & 59¹⁻³ bc: figs $\text{6}^{\text{4}} \text{5}^{\text{4}} \text{||}^{\text{3}}$
(Pignani 1679)

40–41: double barline only (no repeat sign)
(Pignani 1679)

73¹ bc: figs $\text{7}^{\text{#}}$ (Pignani 1679)

82 end: double barline only (no repeat sign)
(Pignani 1679)

12 DITE CHE FAR POSS’IO (Carlo Caproli)

Source: Pignani 1679, pp. 1–7 (attrib. ‘Sig.
Caproli’ in *La Tavola*)¹³

7¹⁴ C: o (Pignani 1679)

14³ bc: B (Pignani 1679)

38 t-s: **3** (Pignani 1679)

68¹–69¹ C: $\text{g}^{\text{#}}$ $\text{f}^{\text{#}}$ $\text{e}^{\text{#}}$ (Pignani 1679)

13 IL DOLCE CONTENTO (Nicola Matteis
the elder)¹⁴

Source: Pignani 1679, pp. 49–55 (attrib. ‘Sig^r.
Nicola Matteis’)

7¹ bc: *c* (Pignani 1679)

19³ C 1st stanza text: ‘ne’ (Pignani (1679))

21² C: # (i.e., h) (Pignani 1679)

24: repeat bars are editorial (Pignani 1679)

25 t-s: **C** (Pignani 1679)

59 t-s: **3** (Pignani 1679)

92 t-s: **C** (Pignani 1679)

92⁵ C: *q* (Pignani 1679)

14 LA MIA FEDE ALTRUI GIURATA
(Giacomo Carissimi)¹⁵

Sources: Pignani 1679, pp. 58–60 (attrib. ‘Sig^r.
Giac. Carissimi’); *D-MŪs* SANT Hs 4086,
f. 26r–v (misattrib. to ‘Sign^r Luca
Amadori’); *I-Fc* CF.36/3, ff. 7v–9
(unattrib.; stanza 1 only); *I-MOe*
Mus.G.260, ff. 19–22 (unattrib.); *I-CVbav*
Barb. Lat. 4158, ff. 103–104v (unattrib.;
1st stanza only); *I-Vqs* CI.VIII.18 (1440),
ff. 41–42 (unattrib.)

C: voice notated 8^{ve} lower in C4 clef (*D-MŪs*
SANT Hs 4086; *I-MOe* Mus.G.260)

bc: variants in secondary source figs are not
noted

1 t-s: **C** (*D-MŪs* SANT Hs 4086; *I-Fc*
CF.36/3; *I-MOe* Mus. G.260; *I-CVbav*
Barb. Lat. 4158; *I-Vqs* CI.VIII.18 (1440))

1¹⁻² bc: t lacking (*D-MŪs* SANT Hs 4086;
I-MOe Mus. G.260; *I-CVbav* Barb. Lat.
4158)

1⁵ C: *q*. (Pignani 1679)

2¹⁻² bc: *mg* (*D-MŪs* SANT Hs 4086; *I-MOe*
Mus. G.260); t (*I-CVbav* Barb. Lat. 4158)

2³ bc: *cf cf* (*I-Fc* CF.36/3)

2⁴ C 2nd stanza text: ‘To-’ (Pignani 1679)

3² bc: *c* and 3^{iv}–4ⁱⁱⁱ: om (*I-Fc* CF.36/3;
I-CVbav Barb. Lat. 415)

3²⁻³ bc: *md* (*D-MŪs* SANT Hs 4086; *I-MOe*
Mus. G.260; *I-Vqs* CI.VIII.18 (1440) (fig.
om))

3³ C: b(b)’ (*I-CVbav* Barb. Lat. 4158; *I-Vqs*
CI.VIII.18 (1440))

3³⁻⁴ C: b(b) $\text{c}^{\text{#}}$ (*D-MŪs* SANT Hs 4086; *I-MOe*
Mus. G.260: 1st stanza); b(b) *c*’ (*I-MOe*
Mus. G.260: 2nd stanza)

4¹⁻³ bc: *meb* (*D-MŪs* SANT Hs 4086; *I-MOe*
Mus. G.260; *I-Vqs* CI.VIII.18 (1440))

4⁴ C: b(b)’ (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158)

5² bc: fig. 4 3 (Pignani 1679)

5³⁻⁴ C: *q. sq* (*I-Vqs* CI.VIII.18 (1440))

5⁸ C: *g*’ (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158)

7¹ bc: *cd cd* (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158; *I-Vqs* CI.VIII.18 (1440))

7⁷ C: b(b)’ (*I-Fc* CF.36/3); *g*’ (*I-CVbav* Barb.
Lat. 4158)

8¹⁻² C: *sl* (rather than 8²⁻³) (*I-CVbav* Barb. Lat.
4158)

8⁵ C: *c*” (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158)

10³ bc: *cab cf* (*I-Fc* CF.36/3); *cf cf* (*I-CVbav*
Barb. Lat. 4158)

10⁷ C: *d*” (Pignani 1679)

11¹⁻² C: *sl* (rather than 11²⁻³) (*I-CVbav* Barb.
Lat. 4158)

11³ C: *c* (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158)

11² bc: *c* (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat.
4158)

11²–12² bc: *mc mf mg mc* (*D-MŪs* SANT Hs
4086; *I-MOe* Mus. G.260)

11²–12³ bc: *mc mf mg sc* (*I-Vqs* CI.VIII.18
(1440))

11^{iv}–12ⁱⁱⁱ: om (*I-Fc* CF.36/3)

¹³ Another setting of this text by Caproli can be
found in *I-Nc* C.I.4 (A. 45) and *I-Nc* Rari 6.4.20.

¹⁴ For the attribution to Matteis the elder, see Jones,
‘The “Stupendious” Nicola Matteis’, i, pp. 14–
16.

¹⁵ See Rose, *Giacomo Carissimi (1605–1674)*, sub
‘La mia fede altrui giurata, alla fuga ogn’hor
m’affretta’.

- 12¹ C: *s*-rest *m*-rest (*D-MŪs* SANT Hs 4086; *I-MOe* Mus. G.260)
 12^{iv} bc: *cc* (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat. 4158)
 13¹ bc: *cd cd* (*I-Fc* CF.36/3)
 13² C: *c*" (*I-Fc* CF.36/3; *I-CVbav* Barb. Lat. 4158; *I-Vqs* CI.VIII.18 (1440)); *c*' (*D-MŪs* SANT Hs 4086; *I-MOe* Mus. G.260)
 13⁷⁻⁸ C: *q q* (*D-MŪs* SANT Hs 4086; *I-Fc* CF.36/3; *I-MOe* Mus. G.260; *I-CVbav* Barb. Lat. 4158; *I-Vqs* CI.VIII.18 (1440))
 15¹ bc: *cA cA* (*I-Vqs* CI.VIII.18 (1440))
 15¹⁻¹⁶ bc: *cA cd ce^b cd cc* (*I-Fc* CF.36/3)
 16¹ bc: *c* (*D-MŪs* SANT Hs 4086; *I-MOe* Mus. G.260; *I-CVbav* Barb. Lat. 4158)
 16³ bc: *g* (*I-CVbav* Barb. Lat. 4158)
 17¹ bc: *cd cG* (*I-Fc* CF.36/3)
 17³⁻¹⁸ bc: octave higher (*I-Fc* CF.36/3)
 17³⁻⁴ bc: *cAb* (*D-MŪs* SANT Hs 4086; *I-MOe* Mus. G.260; *I-CVbav* Barb. Lat. 4158)
 18³⁻¹⁹ bc: *cc cc cc* (*I-Fc* CF.36/3); *t om* (*I-CVbav* Barb. Lat. 4158)
 19¹ C: *o* (*D-MŪs* SANT Hs 4086; *I-MOe* Mus. G.260; *I-Vqs* CI.VIII.18 (1440))
 19²⁻⁴ C: *se^{qg} me^{sqg} ne^{sga} q^l* (*I-CVbav* Barb. Lat. 4158)
 19³ C: *b* (*I-Fc* CF.36/3)
 19ⁱⁱⁱ is as follows in *D-MŪs* SANT Hs 4086 & *I-MOe* Mus. G.260:



15 LIDIO INVANO PRESUMI (Carlo Caproli)

- Sources: Pignani 1679, pp. 97–9 (attrib. ‘Sig. Carlo Caproli’); *GB-Och* Mus. 953, ff. 55v–59 (unattrib.)
 1–50: 1st stanza text only in *GB-Och* Mus. 953
 1: no *k*-*s*; and *t*-*s*: **C3** (*GB-Och* Mus. 953)
 3¹⁻² C 2nd stanza text: ‘*man*’ (Pignani 1679)
 3² bc: figs om (*GB-Och* Mus. 953)
 5¹ C 1st stanza text: ‘*ban-*’ (Pignani 1679)
 6¹ bc: fig. om (*GB-Och* Mus. 953)
 7² bc: fig. om (*GB-Och* Mus. 953)
 7⁴ C: *o* (*GB-Och* Mus. 953)
 9¹⁻¹⁰ bc: *t om* (*GB-Och* Mus. 953)
 10² bc: fig. 3 (*GB-Och* Mus. 953)
 14³⁻¹⁵ C: 8^{ve} higher (*GB-Och* Mus. 953)
 15³⁻¹⁶ C: *c^l#^l qd^l qc^l#^l* (*GB-Och* Mus. 953)
 16² bc: fig. om (*GB-Och* Mus. 953)

- 19¹⁻²⁰ C: *cd^l sl ce^l ce^l c^l#^l me^l* (*GB-Och* Mus. 953)
 19²⁻²⁰ bc: figs om (*GB-Och* Mus. 953)
 22 *t*-*s*: **C** (Pignani 1679); **C** (*GB-Och* Mus. 953)
 22¹⁻³ C: *c q q* and 22¹ bc: *m* (*GB-Och* Mus. 953)
 25 *t*-*s*: **3** (Pignani 1679; *GB-Och* Mus. 953)
 30² bc: fig. om (*GB-Och* Mus. 953)
 32¹⁻² bc: figs om (*GB-Och* Mus. 953)
 34¹⁻⁵⁰ bc: figs om (*GB-Och* Mus. 953)
 43²⁻⁵⁰ C: 8^{ve} higher with 48²⁻³: *ce^l* (*GB-Och* Mus. 953)
 46³ bc: **#** (*GB-Och* Mus. 953)
 50 end: double barline only (no repeat sign) (Pignani 1679)
GB-Och Mus. 953 contains an alternative 2nd stanza, see **Appendix 4**

16 MIA TIRANNA, OH DIO, PIETÀ (Antonio Cesti)¹⁶

- Sources: Pignani 1679, pp. 25–31 (attrib. ‘Sig^f. Cau. Cesti’ in the music, and ‘Sig. Cesti’ in *La Tavola*); *F-Pn* RES VMF MS-19, ff. 152–161v (attrib. ‘Sig^f Cesti’); *I-Bc* V.285, ff. 13–20v (attrib. ‘Sig. Cesti’); *I-MOe* Mus.E.300, no. 1 (unattrib.); *I-Nc* 33.4.11, vol. 1 ff. 34–41 (attrib. to ‘Lonati’ in a later hand); *I-Nc* 60.1.49, ff. 78v–83v (unattrib.); *I-Nc* Rari 6.4.20, ff. 40–44 (unattrib.); *I-CVbav* Barb. Lat. 4147, ff. 38–45v (unattrib.); *I-CVbav* Chigi Q.IV.11, ff. 32–39v (unattrib.)
I-Nc 60.1.49 is notated in C3 and F4 clefs with the voice a 5th lower and the bc a 4th higher or a 5th lower (details not noted below)
 bc: many figs are lacking in *F-Pn* RES VMF MS-19, *I-Bc* V.285, *I-MOe* Mus.E.300; *I-Nc* 33.4.11, *I-Nc* Rari 6.4.20, *I-CVbav* Barb. Lat. 4147 and *I-CVbav* Chigi Q.IV.11 (details not noted); figs. are more extensive in *I-Nc* 60.1.49 with minor variants (not noted below)
 1 *t*-*s*: $\frac{3}{2}$ (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* Rari 6.4.20); **C $\frac{3}{2}$** (*I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 2¹⁻² bc: *m s* (*I-Bc* V.285)
 4¹⁻⁴ C: *c c c m* (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 4²⁻³ bc: *sA* (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)

¹⁶ See Burrows, *Antonio Cesti (1623–1669)*, sub ‘Mia tiranna oh dio pietà son ferito’; and *idem*, ‘The Cantatas of Antonio Cesti’, pp. 132 & 225–32.

- 5¹-6¹ C: t om (*I-CVbav* Chigi Q.IV.11)
 7¹-8¹ C: t om (*I-Nc* 60.1.49)
 9¹⁻² bc: sd (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49 (i.e., sg); *I-Nc* Rari 6.4.20); *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11
 10⁴⁻⁵ C: sl (rather than 10³⁻⁴) (*I-Bc* V.285; *I-Nc* Rari 6.4.20)
 11²⁻³ bc: m m (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 60.1.49; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 12¹-13¹ C: t om (*I-Nc* 60.1.49)
 14¹⁻² bc: s m (*I-Nc* 60.1.49)
 16¹⁻² & 20¹⁻² bc: m s (*I-Nc* 33.4.11)
 17¹⁻² C: sl (rather than 17²⁻³) (*I-Nc* 60.1.49)
 20¹ bc: mc' mc' (i.e. mg mg) (*I-Nc* 60.1.49)
 24² & 5 C: # (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 37²⁻³ bc: m m (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 41-86 C text: 1st stanza only (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 42¹ bc: d# (*F-Pn* RES VMF MS-19; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147); c# (*I-CVbav* Chigi Q.IV.11)
 50¹ C: m. (Pignani 1679)
 50¹⁻² bc: ma (i.e., me) (*I-Nc* 60.1.49)
 50³ C: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 60.1.49; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 57¹ C 2nd stanza text: 'sen' (Pignani 1679)
 57¹ bc: F (Pignani 1679)
 57-8 are as follows in *F-Pn* RES VMF MS-19, *I-Bc* V.285, *I-MOe* Mus.E.300, *I-Nc* 33.4.11, *I-Nc* 60.1.49, *I-Nc* Rari 6.4.20, *I-CVbav* Barb. Lat. 4147 and *I-CVbav* Chigi Q.IV.11:



* m m in *I-Nc* 33.4.11 and *I-Nc* Rari 6.4.20
 ** b in *F-Pn* RES VMF MS-19

- 58¹ C: om (Pignani 1679)
 61¹ C: e' (*I-Bc* V.285; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 61¹ bc: c (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 62² C: # (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 63²⁻³ C: m m (*F-Pn* RES VMF MS-19; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)

- 64²-65¹ bc: t om (*I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 65¹ C: o (*I-Nc* 33.4.11)
 65³ C: o (Pignani 1679; *F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 65⁶ C: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-Nc* 60.1.49; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 67³ C: # (*I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Chigi Q.IV.11)
 67³ bc: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-CVbav* Chigi Q.IV.11)
 68²-69¹ bc: t om (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 68³ C: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 60.1.49; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 69² bc: o (*I-Bc* V.285; *I-CVbav* Chigi Q.IV.11)
 69²⁻³ C: sl (*I-Bc* V.285)
 70¹-72² bc: mB mb mc# sd' mb me' se (*F-Pn* RES VMF MS-19; *I-MOe* Mus.E.300; *I-CVbav* Chigi Q.IV.11); mB mb md# sd# mb me' se (*I-Bc* V.285); mB mb mc# sd# mb me' se (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147)
 72¹⁻² bc: t om (*I-Nc* 60.1.49)
 72² C: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 76-77 are as follows in *F-Pn* RES VMF MS-19, *I-Bc* V.285, *I-MOe* Mus.E.300, *I-Nc* 33.4.11 (lacking figures), *I-Nc* 60.1.49, *I-Nc* Rari 6.4.20 (lacking figures), *I-CVbav* Barb. Lat. 4147 and *I-CVbav* Chigi Q.IV.11:



- 79¹ bc: o (*F-Pn* RES VMF MS-19; *I-MOe* Mus.E.300; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 79² bc: D (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49 (i.e., G); *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 81² & 83² C: # (*I-Nc* 33.4.11; *I-Bc* V.285; *I-Nc* 60.1.49)
 81² C (1st stanza) text: 'no' (*I-Nc* 33.4.11; *I-Bc* V.285)

- 83¹ bc: o (*I-Bc* V.285)
 83¹⁻² bc: *m. c* (*I-Nc* 60.1.49)
 83³ C: # (*I-Nc* Rari 6.4.20)
 85³ C: o (Pignani 1679; *F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 86¹⁻⁴ bc: *s. d* (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-Nc* 33.4.11; *I-Nc* 60.1.49 (*s. g.*, *i. e.*, *s. d*); *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 90³ C: o (*F-Pn* RES VMF MS-19; *I-MOe* Mus.E.300; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 91²-93⁵ C text: 'Mia ti-ran-na, oh Dio pie-' with 91¹⁻² *sl om* (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-Nc* 33.4.11; *I-Nc* 60.1.49; *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 93¹⁻² C: f' d' (*i. e.*, c" a') (*I-Nc* 60.1.49)
 93⁴ C: # (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 94-109 are as follows in *F-Pn* RES VMF MS-19, *I-Bc* V.285, *I-MOe* Mus.E.300, *I-Nc* 33.4.11, *I-Nc* 60.1.49 and *I-Nc* Rari 6.4.20:

94
- tà,
4 [3]

99
4 [3]

103
mia ti - ran - na, oh Dio pic - tà,
4 [3]

107
mia ti - ran - na, oh Dio pie - tà.
4 [3]

- 94¹-95¹ & 96¹-97¹ C: t om (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 97¹-98² bc: *s. g# ma sa* (*i. e.*, *s. d# me' se'*) (*I-Nc* 60.1.49)
 98² & 4, 100⁴ & 6 & 101² C: o (*F-Pn* RES VMF MS-19; *I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* 60.1.49, *I-Nc* Rari 6.4.20; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 99¹ & 5 C: o (*I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 100¹-101¹, 104²-105¹ & 108²-109¹ bc: t om (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)

- 100⁴ & 6 C: o (*I-CVbav* Chigi Q.IV.11)
 101² C: o (*I-CVbav* Chigi Q.IV.11)
 102² bc: o (*I-Nc* 33.4.11; *I-Bc* Rari 6.4.20)
 105¹ C: *m* (*I-Bc* V.285)
 105²⁻³ C: b a (*i. e.*, f' e') (*I-Nc* 60.1.49)
 106¹ bc: E (*I-Nc* 33.4.11)
 106³ bc: o (*I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 109²⁻³ C: *cg' cf#'* (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20); *cg' cf#'* (*I-CVbav* Chigi Q.IV.11)
 109 end: double barline only (no repeat sign) (Pignani 1679)
F-Pn RES VMF MS-19, *I-Bc* V.285, *I-MOe* Mus.E.300, *I-Nc* 33.4.11, *I-Nc* 60.1.49, *I-Nc* Rari 6.4.20, *I-CVbav* Barb. Lat. 4147 and *I-CVbav* Chigi Q.IV.11 contains '2a [parte]', see **Appendix 5**

17 NINFE VEZZOSE MOVETE IL PIE (Bartolomeo Albrici)

- Source: Pignani 1679, pp. 56-7 (attrib. 'Sig. Bartol. Albrici')
 2² bc: d (Pignani 1679)
 16¹ bc: fig. 4 3 (Pignani 1679)
 17 t-s: **C** (Pignani 1679)

18 NON M'AFFLIGGETE PIÙ (Luigi Rossi[?])¹⁷

- Source: Pignani 1679, pp. 13-19 (attrib. 'Sig. Luigi Rossi')¹⁸
 57³ C: o (Pignani 1679)
 33² bc: fig. # (Pignani 1679)
 66³ C: o (Pignani 1679)
 100³ bc: *m* (Pignani 1679 - *Lbl* exemplar)

19 NÒ NOL CREDO NÒ SPERANZA (Girolamo Pignani)

- Source: Pignani 1679, pp. 90-96 (attrib. 'Musica e Poesia Di Girol. Pignani.')
- 2¹ bc: fig. $\frac{9}{7}$ (Pignani 1679)
 5 t-s: **3** (Pignani 1679)
 11²⁻⁶ bc: d' c' b(b) a g (Pignani 1679)
 29 t-s: D (Pignani 1679)
 30¹ bc: fig. $\frac{9}{7}$ (Pignani 1679)
 33 t-s: **3** (Pignani 1679)
 52-3: double barline only (no repeat sign) (Pignani 1679)

¹⁷ Eleanor Caluori has questioned the attribution to Rossi on stylistic grounds; Caluori, *The Cantatas of Luigi Rossi: Analysis and Thematic Index*, 2 vols. (Ann Arbor, MI, 1981), i, pp. 93-4 & ii, p. 73.

¹⁸ The cantata *Non m'affliggete più* in *I-MOe* Camp. App. 1998 (formerly 8.L.10.27) is a different setting of the text.

20 NON SA MAI AMOR FERIR (Alessandro Stradella) (from the incidental music to *Il Biante* (c.1670–71), Intermedio III, Scene 7)¹⁹

Sources: Pignani 1679, pp. 102–8 (attrib. ‘Sig. Alessan. Stradella’); *F-Pn* D.14.107, ff. 44–45v (attrib. ‘Sig.^r Stradella’; copied from *GB-Cfm* 182); *GB-Cfm* 182, ff. 66v–67/pp. 42–3 (unattrib.); *I-MOe* Mus.F.1134, ff. 89–90v (attrib. ‘Alessandro Stradella’); *I-Tn* Foà 15, ff. 106–109v (attrib. ‘Sig.^r Alessandro Stradella’)

bc: variant figs in the manuscript sources are not noted; no figs in *GB-Cfm* 182

1 & 47 t-s: **C** (*F-Pn* D.14.107; *GB-Cfm* 182; *I-MOe* Mus.F.1134; *I-Tn* Foà 15)

3²⁻³ C1 & 3³⁻⁴ C2 text: ‘ferir’ (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

3⁵⁻⁶ C1: *q. sq* (*F-Pn* D.14.107)

5¹⁻² C2: sl (*F-Pn* D.14.107)

5⁴ C1: a' (*I-MOe* Mus.F.1134)

5⁵ C2: o (*GB-Cfm* 182)

5ⁱⁱⁱ–9ⁱⁱⁱ are as follows in *I-MOe* Mus.F.1134 & *I-Tn* Foà 15:

-nar, che non sap - pia an-che non
 -nar, non sà mai a-mor fe-rir, che non
 sap - pia an-che sa-nar. Gl'af - fan - ni e le
 sap - pia an-che sa-nar.

7⁹ C1: o (*GB-Cfm* 182)

8 t-s: **3** (Pignani 1679); $\frac{3}{4}$ (*F-Pn* D.14.107; *GB-Cfm* 182)

11² bc: d (*I-MOe* Mus.F.1134)

12¹ C1: ‘t.’ ornament (*I-Tn* Foà 15)

12² C2: e[*b*]’ (*I-Tn* Foà 15)

16²⁻³ C1: *c. q* (*F-Pn* D.14.107; *GB-Cfm* 182)

17¹⁻² C2: sl (rather than 17³–18¹) (*F-Pn* D.14.107 – implied by text placing; *I-MOe* Mus.F.1134)

17³–18¹ C2: sl om and ‘-to’ is placed under 18¹ (*GB-Cfm* 182)

16² bc: *qg qe* (*F-Pn* D.14.107; *GB-Cfm* 182)

21¹ bc: fig. $\frac{4}{4}$ (Pignani 1679)

22¹⁻² bc: *mc* (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

22³ bc: fig. #6 (Pignani 1679)

23¹ bc: fig. $\frac{7}{8}$ (Pignani 1679)

25 t-s: **3** (Pignani 1679)

31²–35¹ C2: 8^{ve} higher (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

33¹⁻² C1: *sqab' sqg' sqa[b]' sqb(b)'* (*I-MOe* Mus.F.1134); *sqa' sqg' sqa' sqb'* (*I-Tn* Foà 15)

34³ C2: o (Pignani 1679)

37¹⁻² bc: *c. d* (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

40²–41² C1: 8^{ve} higher (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

42¹ C2: o (*F-Pn* D.14.107; *GB-Cfm* 182)

43¹⁻² C1: *sqc#'' sqb'[i] sqc[#]'' sqd''* (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

46³ C1: o (*I-MOe* Mus.F.1134)

46³ C2: d' (*I-MOe* Mus.F.1134)

47 t-s: **C** (Pignani 1679)

47ⁱⁱⁱ–54 are not written out but indicated by ‘&c.’; bar 54 is therefore editorial (Pignani 1679; *GB-Cfm* 182)

47⁴ bc: F (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

48³ C2: d' (*GB-Cfm* 182)

49²⁻³ C1 & 49³⁻⁴ C2 text: ‘ferir’ (Pignani 1679; *I-MOe* Mus.F.1134; *I-Tn* Foà 15)

50⁷ C1: c'' (*I-MOe* Mus.F.1134)

51⁴ C1: a' (*I-MOe* Mus.F.1134; *I-Tn* Foà 15)

51ⁱⁱⁱ–54ⁱ are as follows in *I-MOe* Mus.F.1134 & *I-Tn* Foà 15:

-nar, che non sap - pia an-che non
 -nar, non sà mai a-mor fe-rir, chenon
 sap - pia an-che sa-nar. Gl'af - fan - ni e le
 sap - pia an-che sa-nar.

* *q q* in *I-Tn* Foà 15 ** c' in *I-Tn* Foà 15

21 OCCHI BELLI VOI SIETE VEZZOSI (Giovanni Battista Draghi)

Source: Pignani 1679, pp. 73–7 (attrib. ‘Sig. Gio. Bat. Dragtu’ (*sic*)); ‘Sig. Draghi’ in *La Tavola*)

7³ bc: o (Pignani 1679)

30⁴ C: o (Pignani 1679)

32²⁻³ bc: fig. 4 3 (Pignani 1679)

36¹ bc: fig. *b* (Pignani 1679)

58 end: double barline only (no repeat sign) (Pignani 1679)

¹⁹ See Carolyn Gianturco, *Alessandro Stradella (1639–1682)* (Oxford, 1994) 15, pp. 180–85 and Gianturco and McCrickard, *Alessandro Stradella*, 2.4-1, pp. 153–5.

22 O TIRANNA GELOSIA (Giovanni

Battista Draghi)

Source: Pignani 1679, pp. 61–3 (attrib. ‘Sig. Gio. Bat. Draghi’)

24¹ bc: G (Pignani 1679)43 t-s: **C** (Pignani 1679)49³⁻⁵ C 1st stanza text: ‘trio on far’ (Pignani 1679)54 t-s: **3** (Pignani 1679)**23 QUANT'È FOLLE QUELL'AMANTE**

(Bernardo Pasquini)

Source: Pignani 1679, pp. 46–8 (attrib. ‘Sig^r. Bernd. Pasquini’)**24 SO BEN CHE MI SAETTANO**(Alessandro Stradella) (from the incidental music to *Il Biante* (c.1670–71), Intermedio II, Scene 1)²⁰Sources: Pignani 1679, pp. 43–5 (attrib. ‘Sig^r. Ales. Stradella’); *I-MOe* Mus.F.1134, ff. 44–45v (attrib. ‘Alessandro Stradella’); *I-CVbav* Barb. Lat. 4158, ff. 45–48v (unattrib.); *I-CVbav* Chigi Q.IV.13, ff. 55–58v (attrib. ‘Alessandro Stradella’); *I-Tn* Foà 15, ff. 56–9 (attrib. ‘Sig^r Alessandro Stradella’); *I-Vnm* It.IV,463, ff. 188–92v (unattrib.)*I-MOe* Mus.F.1134 & *I-Tn* Foà 15 include the following ritornello before and after the 1st stanza:

The image shows three systems of musical notation for a ritornello. Each system consists of a treble clef staff and a bass clef staff. The first system is in 3/4 time and features a melody in the treble staff with eighth and sixteenth notes, and a bass line with quarter notes. The second system continues the melody with similar rhythmic patterns. The third system concludes the ritornello with a final cadence, including a fermata over the final note.

t-s: $\frac{3}{4}$ (*I-MOe* Mus.F.1134; *I-Tn* Foà 15; *I-Vnm* It.IV,463); **C** $\frac{3}{4}$ (*I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13)bc: figs om (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13 [except 12⁴: #]; *I-Tn* Foà 15; *I-Vnm* It.IV,463)1: om (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)1^{between 1 & 2} C & bc: repeat bar indication is editorial (Pignani 1679)1⁶ (on repeat) bc: c' (*I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15)2¹⁻³ bc: cc cc' cb ma (*I-MOe* Mus.F.1134 (1st time only); *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13 (1st time only); *I-Tn* Foà 15 (1st time only); *I-Vnm* It.IV,463 (1st time only))2² C 1st stanza text ‘o’ (space was left for an ornate ‘S’ but this was not completed) (*I-Vnm* It.IV,463)2² C 2nd stanza, 2nd time: A (*I-CVbav* Barb. Lat. 4158)3⁵⁻⁸ C: qe" qc" (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)4² bc: c (*I-Tn* Foà 15: 2nd time only)4⁵⁻⁸ C: qf" qe" (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463 (qf" qd" 2nd time))5¹ C 2nd stanza: d" (*I-MOe* Mus.F.1134)5² C 2nd stanza text: ‘-ne-’ (Pignani 1679)5⁴ C: # (*I-MOe* Mus. F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)6¹⁻⁵ C: qa" sl qg" c.f#" qg" (*I-MOe* Mus.F.1134 (6² is qe"); *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15 (6² is qe"); *I-Vnm* It.IV,463 (6² is qe"))6² bc: fig. 4 3 7 (Pignani 1679)7¹–(repeat)1⁴ C: m.g" & 2nd time: qg" (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)7^{between 1 & 2} C & bc: ||: (Pignani 1679)7¹⁻³ (on repeat) bc: mG (*I-MOe* Mus.F.1134; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)8³⁻⁴ bc: q. sq (*I-MOe* Mus.F.1134)8⁴⁻⁹1 C text 2nd stanza: già che (with 8⁵⁻⁹1 t) (*I-CVbav* Chigi Q.IV.13; *I-Vnm* It.IV,463)11² C: # (*I-CVbav* Barb. Lat. 4158 (1st stanza only); *I-Vnm* It.IV,463 (1st stanza only))13: extra bars in *I-MOe* Mus.F.1134, *I-CVbav* Barb. Lat. 4158, *I-CVbav* Chigi Q.IV.13, *I-Tn* Foà 15 & *I-Vnm* It.IV,463 as follows:

²⁰ See Gianturco, *Alessandro Stradella*, pp. 180–85 and Gianturco and McCrickard, *Alessandro Stradella*, 2.4-1, pp. 153–5.

men, Ch'io lie - ta ven - go men.
-tù, In dol - ce ser - vi - tù, ser - vi -

Ma tan - to mi di - let - - ta - no,
-tù. Già che mi sen - to strin - - ge - re,

* A in *I-Vnm* It.IV, 463

** d" in *I-MOe* Mus.F.1134 (1st stanza only)

- 15¹⁻² bc: *mf* (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)
 15³ bc: *f* (*I-MOe* Mus.F.1134)
 17¹ bc 2nd stanza: *c* (*I-Tn* Foà 15)
 18ⁱⁱ & 23ⁱⁱ: 'Piano' om (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)
 19² bc: *f* (*I-MOe* Mus.F.1134)
 25–6: om (*I-MOe* Mus.F.1134; *I-CVbav* Barb. Lat. 4158; *I-CVbav* Chigi Q.IV.13; *I-Tn* Foà 15; *I-Vnm* It.IV,463)
 27: 2nd-time bar is editorial (Pignani 1679)

25 TU PARTISTI IDOL' AMATO (Carlo Ambrogio Lonati)

Sources: Pignani 1679, pp. 37–42 (attrib. 'Sig. Carl. Ambrogio Lonati')²¹

- 23³ bc: figs ^{b₉} (Pignani 1679)
 30¹⁰ C: # (Pignani)
 40⁴⁻⁵ bc: figs ⁶/₄ ⁵/₄ ³/₄ (Pignani 1679)

26 VOGLIO MORTE E VOGLIO VITA

(attrib. Carlo Ambrogio Lonati; *recte* Carlo Caproli)

- Sources: Pignani 1679, pp. 81–4 (attrib. 'Sig. Carl. Amb. Lunati'); *GB-Lbl* Harley 1264, ff. 44v–46 (unattrib.); *GB-Lbl* Harley 1273, f. 30 (attrib. 'Carlo del Violino'); *GB-Ob* Mus. d.255, ff. 16–22 (unattrib.); *I-MOe* Mus.G.308, ff. 43–44 (unattrib.); *I-Vqs* CI.VIII.12 (1443), ff. 13–14v (unattrib.)
 6/8 t-s and note values halved (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 bc: figs om (*GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 2nd stanza is om in *GB-Lbl* Harley 1273 & *I-MOe* Mus.G.308
 1²⁻³ C 2nd stanza text: 'tormenti' (*I-Vqs* CI.VIII.12 (1443))

6²⁻³ & 10²⁻³ C: sl implied by beaming (rather than 6¹⁻² & 10¹⁻²) (*I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))

Between 12–13: extra bars in *I-MOe*

Mus.G.308 as follows:

[note values halved]
bra - mo la - cje li - ber - tà,

- 16¹ C: d" (*GB-Ob* Mus. d.255)
 16¹⁻³ & 20¹⁻³ C: *q. sq q* (i.e., *c. q c*) (*I-MOe* Mus.G.308)
 17¹⁻² bc: *c.g* (i.e., *m.g*) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 17²⁻³ C: *q q* (i.e., *c c*) and sl (rather than 17¹⁻²) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255v; *I-MOe* Mus.G.308 – sl implied by beaming; *I-Vqs* CI.VIII.12 (1443))
 21¹⁻² bc: *c.g* (i.e., *m.g*) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 21²⁻³ C: *q q* (i.e., *c c*) and sl (rather than 21¹⁻²) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 23² C 1st stanza text: 'S'il' (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308)
 23¹⁻²⁴ bc: *c.c c.B* (i.e., *m.c m.B*) (*I-MOe* Mus.G.308)
 26¹⁻³ bc: *cg qf[#]* (i.e., *mg cf[#]*) (*I-MOe* Mus.G.308)
 26³ bc: *f* (*I-Vqs* CI.VIII.12 (1443))
 27²⁻³ C 1st stanza text: 'fra le' (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *I-Vqs* CI.VIII.12 (1443))
 30² C: 'Piano' om (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 34¹⁻² C: *q. sq* (i.e., *c. q*) (*I-MOe* Mus.G.308)
 35²⁻³ C: *q q* (i.e., *c c*) and sl (rather than 35¹⁻²) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))
 35¹⁻² bc: *q c* (i.e., *c m*) (*I-Vqs* CI.VIII.12 (1443))
 35³⁻³⁶ & 39³⁻⁴⁰ C 1st stanza text: 'n'andrò' (*I-MOe* Mus.G.308)

²¹ An unattributed variant version can be found in *I-CVbav* Barb. Lat. 4158, ff. 57–58v; see Appendix 6.

38¹ bc: F (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *I-Vqs* CI.VIII.12 (1443))

38¹⁻² bc: c e (*GB-Ob* Mus. d.255)

38¹-39¹ bc: cF qd ce qE (i.e., mF cd me cE) (*I-MOe* Mus.G.308)

39²⁻³ C: q q (i.e., c c) and sl (rather than 39¹⁻²) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-MOe* Mus.G.308; *I-Vqs* CI.VIII.12 (1443))

40 is as follows in *GB-Lbl* Harley 1264, *GB-Lbl* Harley 1273, *GB-Ob* Mus. d.255, *I-MOe* Mus.G.308 & *I-Vqs* CI.VIII.12 (1443):



41²⁻³ & 42²⁻³ C: sl implied through beaming (rather than 41¹⁻² & 42¹⁻²) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

44¹⁻² bc: c.e (i.e., m.e) (*GB-Ob* Mus. d.255; *I-MOe* Mus.G.308)

49-51 are as follows in *GB-Lbl* Harley 1264, *GB-Lbl* Harley 1273, *GB-Ob* Mus. d.255 & *I-Vqs* CI.VIII.12 (1443):



49-77 are as follows in *I-MOe* Mus.G.308:



53² bc: f (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273)

54²⁻³ C: q q (i.e., c c) (*GB-Lbl* Harley 1264; *GB-Lbl* Harley 1273; *GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

56-77 C: 2nd stanza text om (i.e., 1st stanza text used 2nd time) (*GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

57¹⁻² C: sl (rather than 57²⁻³) (Pignani 1679)

61²⁻³ & 65²⁻³ C: sl implied through beaming (rather than 61¹⁻² & 65¹⁻²) (*I-Vqs* CI.VIII.12 (1443))

69¹-70² bc: c.f c.e (i.e., m.f m.e) (*GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

72²⁻³ & 76²⁻³ C: sl (rather than 72¹⁻²) (Pignani 1679); q q (i.e., c c) and sl (rather than 72¹⁻² & 76¹⁻²) (*GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

76¹⁻² bc: c.g (i.e. m.g) (*GB-Ob* Mus. d.255; *I-Vqs* CI.VIII.12 (1443))

Appendices

1 Alternative version of 3 CARA E DOLCE LIBERTÀ (Antonio Cesti)

Sources: *I-Nc* 34.5.1ter, ff. 1-4v (attrib. 'Alessandro Scarlatti') [primary source for transcription]; *D-Hs* ND VI 1023 (51), ff. 64v-65 (1st stanza only; unattrib.); *GB-Lbl* Harley 1273, f. 41v (1st stanza only; unattrib.); *GB-Och* Mus. 958, ff. 126-127v (later attrib. 'Cesti'); *I-Nc* 33.5.16, ff. 139-40 (unattrib.); *I-Rig* MUS Rost 303, pp. 178-83 (unattrib.); *S-B* NB holm 215, pp. 5-10 (unattrib.); *US-BEm* 175, pp. 111-14 (untexted; unattrib.); Scarlatti [1756], p. 8 (attrib. 'Alessandro Scarlatti')

C: g2 clef (Scarlatti [1756])

1²⁻⁷ bc: c B c B A e (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)

1⁷ bc: e (*GB-Och* Mus. 958; *I-Rig* MUS Rost 303; *S-B* NB holm 215; *US-BEm* 175)

2¹ C 1st time: om (*S-B* NB holm 215)

2²⁻⁵ C: c c c c (*US-BEm* 175)

2⁶⁻³² bc: 8^{ve} lower (*D-Hs* ND VI 10230)

3¹⁻² bc: b a (*GB-Lbl* Harley 1273)

3³⁻⁸ C 2nd stanza text: 'vola fuggi pur da' and 'me' on 4¹ (*I-Rig* MUS Rost 303; Scarlatti [1756])

3³⁻⁷ & 15⁶-16³ bc: figs om (*D-Hs* ND VI 1023; *I-Nc* 33.5.16; *I-Rig* MUS Rost 303; *S-B* NB holm 215; *US-BEm* 175)

3⁷⁻⁸ C: q. sq (*GB-Lbl* Harley 1273)

4¹⁻² & 7-8 C: q q (*GB-Lbl* Harley 1273)

4⁴ bc: d (*I-Rig* MUS Rost 303)

5⁷⁻⁹ C: q.e" sqd' (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)

5⁶ bc 2nd time: # (*S-B* NB holm 215)

5⁷ C: tr (Scarlatti [1756])

6¹ C: ce" c-rest m-rest (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)

6¹⁻⁷ bc: c' b c' b a e f d g G (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)

6⁴⁻⁸⁷ bc 2nd time: 8^{ve} higher (*I-Nc* 34.5.1ter)

6⁷ bc: qG qg (*I-Rig* MUS Rost 303; *S-B* NB holm 215; Scarlatti [1756])

7²⁻⁵ C 2nd stanza text: 'fare tuo' (*I-Nc* 33.5.16)

7³⁻⁸⁷ bc: 8^{ve} higher & 8²: f# (*GB-Och* Mus. 958; *I-Nc* 33.5.16; *I-Rig* MUS Rost 303; *S-B* NB holm 215; Scarlatti [1756])

7⁷⁻⁸ C text: 'lo' (*D-Hs* ND VI 1023)

8¹ C 1st stanza text: 'tu' (*GB-Lbl* Harley 1273; *I-Rig* MUS Rost 303; *S-B* NB holm 215; Scarlatti [1756]); 'fa' (*D-Hs* ND VI 1023)

8¹ C: qb' qb' with text 'mor E' (*S-B* NB holm 215)

- 8¹⁻² bc: cG (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)
 8² bc: qF# (*US-BEm* 175)
 8²⁻⁸ C 2nd stanza text: 'è già li-be-ro_il mio' (*GB-Och* Mus. 958)
 8³ C: b' (Scarlatti [1756])
 8³⁻⁷ bc: 8^{ve} higher (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273; *US-BEm* 175)
 8⁸⁻⁹ bc: figs om (*I-Nc* 33.5.16; *I-Rig* MUS Rost 303; *S-B* NB holm 215; *US-BEm* 175)
 9² & 12² C 2nd stanza text: 'E' (*I-Nc* 33.5.16)
 9⁹⁻¹¹ C: q.b' sqa' (*D-Hs* ND VI 1023)
 11¹ C 2nd time: sq (*S-B* NB holm 215)
 11²⁻¹² bc: 8^{ve} higher (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273; *GB-Och* Mus. 958; *I-Nc* 33.5.16; *I-Rig* MUS Rost 303; *S-B* NB holm 215; *US-BEm* 175; Scarlatti [1756])
 11¹³ C: d" (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273; *GB-Och* Mus. 958; *I-Nc* 33.5.16; *I-Rig* MUS Rost 303; *S-B* NB holm 215; *US-BEm* 175; Scarlatti [1756])
 12² bc: o (*D-Hs* ND VI 1023)
 12⁷⁻⁸ bc: qc (*D-Hs* ND VI 1023)
 12⁹ C: tr (Scarlatti [1756])
 12⁹⁻¹¹ C: q.b' sqa' (*D-Hs* ND VI 1023; *GB-Lbl* Harley 1273)
 13¹⁻² bc 2nd time: 8^{ve} lower (*I-Nc* 34.5.1ter)
 13¹⁻⁷ bc: om (*S-B* NB holm 215)
 13³⁻⁴ C: q. sq (*S-B* NB holm 215)
 13⁶⁻¹⁴: 8^{ve} lower (*D-Hs* ND VI 1023)
 15 C & bc 1st time: om (*S-B* NB holm 215)
 15²⁻⁵ bc: 8^{ve} lower (*D-Hs* ND VI 1023)
 17¹ C: c" (corrected to a') (*US-BEm* 175)
 18⁷ C: pia[no] (Scarlatti [1756])
 18–19: om (*I-Nc* 33.5.16)
 18⁴ C: tr (Scarlatti [1756])
 18⁴⁻⁶ C: q.e" sqd' (*D-Hs* ND VI 1023)
 19²⁻³ bc: g a (*D-Hs* ND VI 1023)
 20⁴⁻⁶ C: q.e" sqd' (*D-Hs* ND VI 1023)
 20⁵ bc: cc c-rest (*GB-Och* Mus. 958; *I-Rig* MUS Rost 303; *S-B* NB holm 215); cc (*US-BEm* 175)
 20⁷⁻⁸ C: mc" with ◡ (*D-Hs* ND VI 1023; *I-Nc* 33.5.16); cc" (*US-BEm* 175)
- 2** Two-voice version of **3** CARA E DOLCE LIBERTÀ (Antonio Cesti)
 Source: Hawkins 1776, iv, pp. 94–5 (attrib. 'Marc Antonio Cesti')
 1¹ B: m-rest (Hawkins 1776)
- 3** Alternative version of **10** CRUDO AMORE IL MIO CORE (Giacomo Carissimi)
 Source: *D-DI* Mus.1-J-1, ff. 19–21 (unattrib.)
 81¹⁻⁸³ C: alternative notes an octave higher are notated only in the 3rd stanza (*D-DI* Mus.1-J-1)
 106¹ C & bc: c. (*D-DI* Mus.1-J-1)
- 4** 2nd stanza of **15** LIDIO INVANO PRESUMI (Carlo Caproli)
 Source: *GB-Och* 953, ff. 55v–59 (unattrib.)
 3¹ bc: fig. 5 6 (*GB-Och* 953)
 4³ C: o (*GB-Och* 953)
 11¹ bc: fig. # (*GB-Och* 953)
 16⁴ C: o (*GB-Och* 953)
 21¹⁻² C: sl (*GB-Och* 953)
 23 t-s: C (*GB-Och* 953)
 26 t-s: 3 (*GB-Och* 953)
 28³ bc: o (*GB-Och* 953)
 30⁴ C: o (*GB-Och* 953)
- 5** 2a [parte] of **16** MIA TIRANNA, OH DIO, PIETÀ (Antonio Cesti)
 Sources: *F-Pn* RES VMF MS-19, ff. 157v–161v (attrib. 'Sig^f Cesti'); *I-Bc* V.285, ff. 17–20v (attrib. 'Sig^f Cesti'); *I-MOe* Mus.E.300, no. 1 (unattrib.); *I-Nc* 33.4.11, vol. 1 ff. 37v–41 (attrib. to 'Lonati' in a later hand); *I-Nc* 60.1.49, ff. 81–83v (unattrib.); *I-Nc* Rari 6.4.20, ff. 42–4 (unattrib.); *I-CVbav* Barb. Lat. 4147, ff. 38–45v (unattrib.); *I-CVbav* Chigi Q.IV.11
I-Nc 60.1.49 is notated in C3 and F4 clefs with the voice a 5th lower and the bc a 4th higher or a 5th lower (details not noted below)
 bc: the figuring differs in the sources (details are not noted below); the figuring here is taken from the most extensively figured source *I-Nc* 60.1.49
 2⁶ C: b' (*I-MOe* Mus.E.300; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20; *I-CVbav* Chigi Q.IV.11); e' (i.e., b') (*I-Nc* 60.1.49)
 7³⁻⁴ bc: t om (*I-Bc* V.285; *I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 12³⁻⁴ bc: t om (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20); *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 12⁵ bc: f# (*I-MOe* Mus.E.300)
 16¹⁻² bc: ce (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 16¹⁻³ bc: qa qg qa qA (i.e., qe qd qe qE) (*I-Nc* 60.1.49)
 18¹ bc: c# (*I-CVbav* Chigi Q.IV.11)
 26² C: # (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 26³ C: o (*F-Pn* RES VMF MS-19; *I-Bc* V.285; *I-CVbav* Barb. Lat. 4147; *I-CVbav* Chigi Q.IV.11)
 27¹⁻², 28¹⁻² & 29¹⁻² C: sl (rather than 27²⁻³, 28²⁻³ & 29¹⁻³) (*F-Pn* RES VMF MS-19)
 27¹⁻³ & 28¹⁻³: sl (rather than (27²⁻³ & 28²⁻³) (*I-MOe* Mus.E.300)
 32¹⁻³³ C text: 'bello a pri' (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 34¹⁻³⁵ C: t om (*I-Nc* 60.1.49)
 39¹⁻² C: e' f[#] (*I-Nc* 33.4.11; *I-Nc* Rari 6.4.20)
 39³⁻⁴ C: sl (rather than 39²⁻³) (*I-Nc* 33.4.11)

- 41³ C: c# (F-Pn RES VMF MS-19; I-MOe Mus.E.300; I-CVbav Barb. Lat. 4147; I-CVbav Chigi Q.IV.11)
- 42²–43¹ bc: t (I-Nc 60.1.49)
- 43³ C: o (I-Nc Rari 6.4.20)
- 43³ & 6⁶ C: o (F-Pn RES VMF MS-19; I-Bc V.285; I-MOe Mus.E.300; I-Nc 60.1.49; I-CVbav Barb. Lat. 4147; I-CVbav Chigi Q.IV.11)
- 43⁵⁻⁸ C: sq sq sq sq (I-Nc Rari 6.4.20)
- 44³ C: f[#] (i.e. c[#]) (I-Nc 60.1.49)
- 46²–47¹ bc: t om (I-Bc V.285; I-CVbav Chigi Q.IV.11)
- 46³ C: c[#] (F-Pn RES VMF MS-19; I-MOe Mus.E.300; I-CVbav Barb. Lat. 4147; I-CVbav Chigi Q.IV.11); c# (I-Nc 33.4.11; I-Nc Rari 6.4.20); f[#] (i.e., c[#]) (I-Nc 60.1.49)
- 47¹⁻² bc: m.f# (I-Nc 33.4.11)
- 47² C: # (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 47² bc: # (I-Nc Rari 6.4.20 (fig. 4 [#]3); I-CVbav Barb. Lat. 4147)
- 49¹ bc: o (F-Pn RES VMF MS-19; I-CVbav Chigi Q.IV.11)
- 49² C: o (I-Nc 33.4.11)
- 50² C: # (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 55¹ bc: also includes *ma mb* (F-Pn RES VMF MS-19)
- 55⁵⁻⁸ C: q sq sq q (sic) (I-Bc V.285)
- 60¹⁻² bc: m. c (I-Nc 60.1.49)
- 63³ C: o (F-Pn RES VMF MS-19; I-Bc V.285; I-MOe Mus.E.300; I-Nc Rari 6.4.20)
- 67¹⁻² C: sl (rather than 67²⁻³) (I-Nc 60.1.49)
- 70² C: # (I-Nc 33.4.11; I-Nc 60.1.49; I-Nc Rari 6.4.20)
- 71⁴ C: # (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 75¹ bc: o (I-CVbav Barb. Lat. 4147; I-CVbav Chigi Q.IV.11)
- 77¹ bc: a (I-CVbav Chigi Q.IV.11)
- 77³ C: o (I-Nc 33.4.11)
- 77⁵ C: o (F-Pn RES VMF MS-19; I-Bc V.285; I-MOe Mus.E.300; I-Nc 33.4.11; I-Nc Rari 6.4.20; I-CVbav Barb. Lat. 4147; I-CVbav Chigi Q.IV.11)
- 78¹–79¹ bc: t om (I-Nc 33.4.11)
- 82²–83¹ bc: t om (I-Nc 33.4.11; I-Nc 60.1.49)
- 83² & 87² C: # (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 83²⁻³ C: g' [#]f' (I-MOe Mus.E.300; I-CVbav Chigi Q.IV.11)
- 82²–83¹ bc: t om (I-Nc 60.1.49)
- 84¹ bc: E (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 84³ bc: # (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 86²–87¹ bc: t om (I-Nc 33.4.11)
- 87²⁻³ C: g' f[#] (I-CVbav Chigi Q.IV.11)
- 88¹ bc: e (I-Nc 33.4.11; I-Nc Rari 6.4.20)
- 6** Alternative version of **25** TU PARTISTI IDOL'AMATO (Carlo Ambrogio Lonati)
Source: I-CVbav Barb. Lat. 4158, ff. 57–58v (unattrib.)
- 13¹⁻⁴ C: q q q q-rest (spacing in relation to bc suggests this alteration) (I-CVbav Barb. Lat. 4158)
- 14⁵⁻⁶ C: q q (I-CVbav Barb. Lat. 4158)
- 21¹ bc: d (I-CVbav Barb. Lat. 4158)

ITALIAN TEXTS AND TRANSLATIONS

The translations were kindly provided by Dr Rachel Adie-Rhodes.

1

Ah crudele e perché, perché
Perché tanto sdegn'e rigore,
Perché un bacio sol vi chiedo
E questo e poco
A chi per voi si muore.

Alas cruel and why, why
Why such scorn and severity,
Because one kiss only I ask [of] you
And this is little
To those who die for you.

Voi dovresti a miei tormenti
Moderar cotant'orgoglio
Spezzar puote un duro scoglio
Il mio pianto, il mio dolore.
Ah crudele e perché [...]

You must, through my torment
Moderate such pride
You can break a hard rock
[With] my tears, my pain.
Alas cruel and why [...]

Una fé così costante,
Un'ardor senza misura
Ottener d'alma si dura
Non potranno alcun favore.
Ah crudele e perché [...]

A faith so constant,
A burning without measure
Yields to the soul such suffering
They can't [do] any favours.
Alas cruel and why [...]

2

Amor, io ben l'intendo entro i legami tuoi
prigioniero mi voi, et io mi rendo.
Bellezza superba minaccia ruine
E in carcer'accerba mi stringe col crine.
Già irato sdegnato l'arciere severo
Mi sgrida mi sfida ralenta m'avventa
Lo strale fatale e morto mi vuol
Ma ferma spietato son vinto e piagato

[My] love, I understand it well, within your
bonds I am your captive, and I surrender.
Prideful beauty threatens danger
And in prison he holds me with his strings
Already angry and indignant, the severe archer
Scolds me, challenges me, relentlessly leads me to
The fatal arrow and death wants me
But stops it mercilessly, I am defeated and
wounded

Si, si cederò.

Yes, yes I yield.

Amor no no non fuggo son fatto tuo seguace à
l'ardente tua face ohimè mi struggo.
Già sento nel seno che cresce l'ardore
Serpeggia il veleno d'intorno al mio core.
Già sento il tormento ch'è pene a catene
Tiranna condanna e insegno di sdegno
Coi dardi dei sguardi il petto m'apri
Ma ferma crudele quest'alma fedele
Ti cede si si.

[My] love no, no I don't flee, I am your
follower oh, I long for your ardent face.
Already I feel the ardour growing in my breast
Poison is encircling my heart.
Already I feel the torment of chains
[Of] Tyranny and condemnation and sign of signs
With the arrow of arrows you opened my chest
But stop this cruelty to a faithful soul
It yields to you, yes, yes.

3

Cara e dolce libertà
L'alma mia consoli tù.
Più non vivo in servitù
Il mio cor sciolto s'enva.
Cara e dolce libertà.

Vola fuggi pur da me
Faretrato dio d'amor.
Segià libero e'l mio cor
Se più lacci il piè non hà.

Dear and sweet freedom
You comfort my soul.
I no longer live in servitude
My heart goes free.
Dear and sweet freedom.

Fly, flee from me
Enquivered god of love.
My heart is already free
If my foot has no more ties.

4

Care labbra che d'amore
Tante fiamme a me spirate,
Come mai non riscaldate
Quel gelat'e duro core.

Com'oh dio col vostr'ardore
Il suo giaccio non stemprate
Com'almen mai non temprate
Vostre fiamme al suo rigore.

Beloved lips of love
From me sighs such amorous heat,
Why don't you warm again
That frozen and hard heart.

How, oh god, with your ardour
Its coldness does not dilute
As at least never calm
Your flames to its severity.

5

Caro volto pallidetto
Dolce fiamma del mio cor.
A sì tenero pallor
Ceda pur tinta di scorno
L'Alb'allor che n'apre il giorno
Che non ha più bel color.
Caro volto pallidetto ...

Vago viso in cui per vezzo
Langue amor che m'ard'il sen.
A sì placido balen
Miro la su l'alta mole
Oscurarsi i rai del sole
E di cintia il bel' sèren.
Vago viso in cui per vezzo ...

Beloved pale countenance
Sweet flame of my heart
Such gentle pallor
Though tinged with scorn yields [to]
The dawn that opens the day
Which no longer has beautiful colour.
Beloved pale countenance [...]

Amorous face in which for wantonness
Languishes the love that burns my heart
For such a glimpse of tranquility
I look up at the high mass
Darkening the sun's rays
And the beautiful sirens of Cintia.
Lovely face in which for wantonness ...

6

Celar d'amor la fiamma
Non poss'oh dio non so.
Quell'incendio, ch'infiamma
Asconder non si può.
Celar d'amor la fiamma ...

Celar lo stral d'amore
Non poss'oh dio non so.
Cosi fisso e' nel core
Che sueller non si può.
Celar lo stral d'amore ...

Hide the flame of love
I cannot, o Lord, I don't know.
That burning that inflames
Cannot be hidden.
Hide the flame of love ...

Conceal the arrow of love
I cannot, o Lord, I don't know.
[it is] So fixed in the heart
That it cannot be rooted out.
Conceal the arrow of love ...

7

Chi non ama non hà core
ò s'ha cor convienè amar.

Pupilletta vezzosetta
Troppo ha forza nel ferir
Troppo e scaltra in saettar.

Chi non ama ...

Vago labbro di cinabro
Troppo e caro in far gioir
Troppo e dolce nel baciar.

Chi non ama ...

He who does not love has no heart
oh, if you have a heart it is better to love.

Dearest alluring playful [creature]
Has too much strength to wound
[and is] Too clever in darting.*

He who does not love ...

Amorous coral lips
Too dear to make one rejoice
[and] Too soft in kissing.

He who does not love ...

* 'darting' seems to refer both to the glance and to the art of archery.

8

Chi non sa fingere goder non sa.

Mascherato va di benda il nume alato
Per ch'apprend'amentir ogni beltà.

Pien di frodi perché ogn'alma lieta godi
È quel numen bambin che nudova.

Chi non sa ...

He who can't feign pleasure does not know.

Masked, the winged god blindfolds himself
To hold onto the memory of every beauty.

Full of guile so that every happy soul delights
In what that child deity uncovers.

He who can't feign ...

9

Con l'assalto d'ardenti sospiri
Si vince s'atterra la rocca d'un cor,

Fiamm'e strali e caten'e martiri
Trionfano in guerra di crudo rigor.

Col ristoro di dolce speranza
S'impetra s'ottiene conforto al' ardor,
Fede affetto silentio e costanza
Tramutan le pene in gioie d'amor.

With the assault of ardent desires
The fortress of a heart is conquered and
knocked down,
Flame and arrows and chains and anguish
Triumph in the war of cruel passion.

With the refreshment of sweet hope
One finds comfort in love,
Faith, affection, stillness, and constancy
Transform sorrows into the joys of love.

10

Crudo amore il mio core non fa per te.
Soffrir non vuo tormenti senza mai sperar merce
Beltà che sia tiranna del mio affetto ricetta non e.
Il tuo rigor s'inganna se le pene le catene
Tent'avvolgere al mio pie.
Crudo amore ...

Chi non provo qual sia d'un tiranno la crudelta
Promette ogn'hor contenti, poi sospiri martiri ci da,

Io non vuo più tormenti per bellezza che mi sprezza
E non stima l'antica mia fe.
Crudo amore ...

Cruel love, my heart is not for you.
Suffer not one torment without ever hoping for mercy
Beauty that is the tyrant of my desire is no refuge.
Your harshness is deceived, as the punishment of chains
Wraps around my foot.
Cruel love ...

Whoever does not experience a tyrant's cruelty [which]
Promises contentment every hour, then gives
us martyr sighs,
I no longer want torment from beauty that scorns me
And does not value my ancient faith.
Cruel love ...

11

Di Cupido chi fugge lo strale
 Nella fuga ferito sarà.
 Chi combatte col nume ch'hà l'ale
 Nella pugna perdente sarà.

Chi d'un volto non ced'all'assalto
 Cor che viva nel petto non hà.
 Alm'in seno hà di scoglio e di smalto
 Chi resiste a guerriera beltà.

12

Dite che far poss'io per rendervi sicura
 della cocent'arsura ch'arde nel petto mio.

Giurerò per quei bei lumi
 di mia vita amiche stelle
 amorse mie facelle
 ond'avvien ch'io mi consumi.

Giurerò ma che mi vale
 l'espression de miei lamenti
 se voi sorda a miei lamenti
 siet'incredula'al mio male.
 Ma se vano sospetto il cor v'ingombra.
 Voi che siet'il mio sol sbandite ogn'ombra.

13

Il dolce contento che chiudo nel core
 Chiudo nel core narrar non si può.
 La face vivace ch'in seno mi sento
 Palesa l'ardore che si mi beò.
 Il dolce contento ...

Per farmi beato due lucide sfere
 Lucide sfere fortuna girò.
 Lo strale fatale ch'il sen m'a piagato
 Nel mar del piacere cupido tempro.
 Per farmi beato ...

Ma temo oh dio ch'amore invidioso un di
 del mio gioire non cangi à me la sorte.
 E s'ora vivo in pace fra più crudi martir
 non mi dia morte fra più crudi martir.

Perché troppo la sorte m'arride
 Il timore l'interno mi punge
 Ma lo scaccia il mio ben quando giunge
 Che mi dice che sempre godrò.
 Il dolce contento ...

Perché troppo quest'alma e contenta
 Ombra vana mi turba il sereno
 Ma le gioie rischiara nel seno
 Il mio sol ch'ogni nube fugò.
 Per farmi beato ...

He who flees Cupid's arrow
 Will be wounded in the escape.
 He who fights the winged god
 In the fight will be vanquished.

Who with one face does not yield to the assault
 Has no heart in his chest.
 Inside he has rock and enamel
 Those who resist warrior beauty.

Tell me what I can do to make you safe
 from the burning heat that enflames my chest.

I will swear by those beautiful lights
 of my life, friendly eyes
 my sweet little burning lights
 whereby it happens that I am consumed.

I'll swear but what it is worth to me
 the expression of my laments
 if you are deaf to my complaints
 you are suspicious of my torment.
 But although vain suspicion encumbers your heart.
 You, who are my sun, banish every shadow.

The sweet contentment which I conceal in my
 heart cannot be expressed.
 The lively face which I feel
 Reveals the ardour I delight in.
 The sweet contentment ...

To make me happy two shining spheres
 Shining spheres fortune turned.
 The fatal arrow that wounded me in my breast
 Is tempered in the sea of desirous pleasure.
 To make me happy ...

But I fear, oh God, that envious love will not
 change my fate for me.
 And if I now live in peace with the cruellest torments
 let not death give me the cruellest suffering.

Although fate certainly smiles on me
 The fear within stings me
 But my good chases it away when it comes
 [And] tells me I will always enjoy.
 The sweet contentment ...

Although this soul is certainly happy
 Vain shadow disturbs my serenity
 But it illuminates the joys my breast
 My sun that dispels every cloud.
 To make me happy ...

14

La mia fede altrui giurata
 Alla fuga ogn'hor m'affretta
 Ma la Diva che m'alletta
 Tiene l'alma incatenata.
 In un dubbio sì molesto
 Infelice e che fara.
 Sono infido se qui resto
 Son crudel se me ne vò.

Se date bella m'in volo
 D'un Teseo son più tiranno,
 Se mi ferm'in questo suolo
 Tropp'ohimè Florinda inganno,
 Faccia io pure o quell'e questo
 Sempre reo mi chiamero.
 Sono infido ...

My loyalty to another man's betrothed
 Every hour I hasten to escape
 But the Goddess who entices me
 Holds my soul enchained.
 In uncertainty, thus vexing
 Unhappy, what will he do.
 I am faithless if I stay here
 I am cruel if I leave.

If you give me beauty I'll fly
 I am more tyrant than Theseus,
 If I stop on this ground
 Too much deception Florinda,
 I can do either this or that
 My name will always be guilty.
 I am faithless ...

15

Lidio invano presumi
 Con bambaro rigore
 D'avventar fiamm'al seno
 E gelo al core.
 T'amo nol niego e vero
 Ma quel bambin'arciere
 Tal hor si prende a sdegno mirar
 Chi hà più d'un core nel suo regno.

Lidio per mano della fede
 Uccidasi tal hora
 Chi malvagio tradisce
 Un cor ch'adora.
 Ardo tra fitta e moro
 Ma se del mio martoro
 Goder tu pensi ingrato vedrai
 Quel che sa far un nume alato.

Lydio you assume in vain
 With childish cruelty
 To throw flames at the breast
 And cold to the heart
 I love you, I don't deny it, it's true
 But that archer child
 At this moment takes a disdainful look at
 Who has more than one heart in his kingdom.

Lydio by the hand of faith
 Quell yourself now
 One who is evil betrays
 A heart that adores.
 I burn in the dark
 But if you think ungratefully of
 Enjoying my suffering, you will see
 What a winged deity can do.

16

Mia tiranna, oh Dio, pietà.

Son ferito e prigioniero
 Che d'Amor nel crud'impero
 Tal mi fè la tua beltà.
 Mia tiranna, oh Dio, pietà.

Del tuo guardo dolce dardo
 A piagarmi i vanni apri,
 Poi di tempra indissolubile
 Col tuo crin l'arciere volubile
 Nodi'avrati all'alma ordi.
 Ond avvolto in mille pene
 Alle piaghe, alle catene
 Sventurato, in danno io spero
 O Salute O Libertà.
 Son ferito ...

My tyrant, oh God, have mercy.

I am wounded and a prisoner
 In the cruel empire of Love
 Your beauty has made me such.
 My tyrant, oh God, have mercy.

Sweet dart of your glance
 Opened the doors to plague me
 Then of dissoluble temper
 With your hair the fickle archer
 Will have knotted your soul.
 So, entangled in a thousand sorrows
 The wounds, the chains
 I am wretched, and in harm I hope
 O Redemption, O Freedom.
 I am wounded ...

Nel tuo volto stassi accolto
 Quant' il ciel di vago ha in sen'
 Del tuo ciglio il raggio amabile
 Fiss' il guardo un alma stabile
 Poi se può rivolga il piè.
 Chi d' amor non cura il fuoco
 Il suo stral si prende a gioco
 Deponendo il fasto altero
 Nel mirar ti al fin dirà.
 Son ferito ...

17

Ninfe vezzose movete il piè
 Flora v' invita tra l'erb'ei fior.
 Danza gradita mi porge amor
 Stringa la mano il pegno di fe.

Si scaccino sen fuggino dal sen pen' e rigor,

Ma stabile gioischino gl'amanti al caro ardor.
 Ninfe vezzose ...

Si giubbi li'e di mostrasi su'i labbri il fido cor,
 Già che più non ritrovasi chi semina rancor.
 Ninfe vezzose ...

18

Non m'affligete più vani pensieri
 col ramentarmi' ogn'ora
 le passate mie gioie il ben per duto
 se di me meglio sapete che ritorno
 far non può quel seren che già passo
 come volete che di goder l'instesso
 un giorno io spero.

Non m'affligete più vani pensieri.

Se sperar più non mi lice
 Che contrario ho cielo e sorte
 Ah ben veggio che di morte
 Sempre scherzo e un'infelice.
 Fuggi da me speranza infida
 Lascia ch'io mi dispero
 Lascia ch'il duol m'uccida
 Fuggi da me speranza infida.

19

Nò nol credo nò speranza
 Mai non posa un cor tiranno
 Se non vede in mar d'affanno
 Naufragar l'altrui costanza.
 Nò nol credo nò speranza.

In your face I was welcomed
 As much as the beautiful sky has within itself
 The lovely light of your eyes
 I gaze upon a steadfast soul
 And then turn away.
 Those who do not succumb to the fire of love
 [and] Mock her arrows
 Putting aside the prideful pomp
 In gazing at you at the end will tell you
 I am wounded ...

Graceful nymphs move your foot
 Flora invites you among the grass and flowers.
 Pleasing dance offers me love
 Join hands with the pledge of faith.

Let them free themselves from their punishment
 and rigor,

Rather, let the lovers rejoice in the dear ardour.
 Graceful nymphs ...

Go there and show your faithful heart on your lips.
 Since you no longer find anyone who sows resentment.
 Graceful nymphs ...

No longer afflict me with vain thoughts
 reminding me every hour
 of my past joys of happiness lost
 if you know better than me that the serenity
 that I already left cannot return
 how do you expect me one day to hope to
 enjoy the same thing.

No longer afflict me with vain thoughts.

If I can't hope any longer
 I have heaven and fate against me.
 Ah well I see that of death
 Always joking and unhappy.
 Flee from me false hope,
 Let me despair.
 Let the pain destroy me,
 Flee from me, false hope.

No, I neither believe, nor hope
 A tyrant's heart never pauses
 Unless it sees the constancy of others
 Shipwrecked in the restless sea.
 No, I neither believe, nor hope.

Ma se voi ch'io spero spero
 Di lasciar col duol la vita
 O saldar la mia ferita
 Col favor di lontananza.
 Nò nol credo nò speranza.

Troppo rigida procella
 Involò dal sen la calma
 Più nutrir non puo' l quest'alma
 Del gioir finta sembianza.
 Nò nol credo nò speranza.

20

Non sa mai amor ferir,
 No, che non sappi'anche sanar.

Gl'affanni e le cure
 L'acerbe sventure
 Son guide al diletto
 E prov'ogni petto
 D'amante costante.
 Più soave è il gioir
 Doppo il penar.

Non sa mai amor ...

21

Occhi belli voi siete vezzosi,
 Ma severi vi prov' il mio cor.
 In quei giri rimangon' ascosi
 I seguati del empio rigor.
 Ma pur sospiro e godo
 Per un vago splendor ahi.

Strana sorte in grembo del piacer
 Trovo la morte, trovo la morte.

Care labbra già l'anima mia
 Vi discopron sirene d'amor.
 M'adescate con dolce armonia,
 E'in quel canto celate il livor.
 Così sospeso io vivo
 Tra le gioie'l martir ahi.

Strana sorte ...

But from you that I hope, I hope
 To forsake this life of sorrow
 Or heal my wound
 With the grace of distance.
 No, I neither believe, nor hope.

Too severe a blustering storm
 I fly away to the calm
 This soul can no longer be nourished
 By rejoicing in feigned semblance.
 No, I neither believe, nor hope.

Love never knows how to hurt,
 No, without also knowing how to heal.

The worries and the care
 The bitter misfortunes
 They are guides to pleasure
 And try every breast
 Of a constant lover.
 The joy is sweeter
 After the pain.

Love never knows ...

Beautiful eyes you are charming,
 But my heart proves you severe.
 In those turns the consequences
 Of the wicked rigor remain hidden.
 But still I sigh and delight
 In a graceful beauty, alas.

Strange fate in the lap of pleasure
 I find death, I find death.

Dear lips, my soul already reveals
 To you sirens of love.
 You lure me with sweet harmony,
 And in that song you hide your livor.
 Thus suspended I live
 Among the joys the martyr, alas.

Strange fate ...

22

O tiranna, O tiranna gelosia,
 Dimmi almeno e che pretendi
 Pria d'entrare nel mio core
 Credi tu smorzar l'ardore
 Pazza sei ah non l'intendi.
 Per opprimere il foco ch'arde nel petto mio,
 Il tuo gelido umor si ch'e poco
 D'un amante fedele trionfar
 Tu non poi mostro d'infedelta crudele arpia.
 O tiranna, O tiranna gelosia.

O tiranna, O tiranna gelosia,
 Cangia loco e muta stanza,
 Non mi pasce il tuo veleno,
 Vera fe ch'alberga in seno,
 Nutrira la mia costanza.
 Troppo e' tenace l'amoroso desio,
 Qual sa la madra' io son, vivo di face,
 Lascia dunque l'impresa che gelar.
 Tu non poi le viscere del cor l'anima mia.

O tiranna, O tiranna gelosia.

23

Quant'è folle quell'amante
 Che penando si dispera
 La fortuna ch'incostante
 Vari'aspetto e cangia sfera.

Con speranza di mercede
 Ostinato ne gl'amori
 Alla mia superba Clori
 Ho giurato eterna fede.

24

So ben che mi saettano
 Che mi trafiggono
 E che mi uccidano
 Gli sguardi del mio ben
 Ma tanto mi diletano
 Ch'io lieto vengo men.

Amor se la puoi cingere
 Il piede legali
 Et incatenala
 à cio non parta più
 Già che mi sento stringere
 In dolce servitù.

O tyrant, O tyrant jealousy,
 At least tell me what you expect
 Before entering my heart
 Do you think you will dampen the ardor
 You're foolish, ah you don't understand.
 For to oppress the fire that burns in my breast
 your icy humor makes it impossible
 for a faithful love to triumph
 you do not then reveal the deceitful harpy cruelty.
 O tyrant, O tyrant jealous.

O tyrant, O tyrant jealousy,
 Change place and alter your stance,
 Your poison does not sustain me,
 True faith that dwells in the breast,
 Nourish my constancy.
 The loving desire is too tenacious,
 As I know the origin, I live with fire,
 Therefore, abandon the attempt that will terrify.
 You are not the innermost thoughts of my
 heart and soul.
 O tyrant, O tyrant jealousy.

How foolish that lover is
 Who in suffering despairs
 Fortune is inconsistent
 Various appearances and changes

With hope of reward
 Stubborn in love
 To my superb Clori
 I swore eternal faith.

I know well that they strike me
 That [they] pierce me
 And that they kill me
 The glances of my beloved
 But they so delight me
 That I come away happy.

Love, if you can encircle her
 With your legal foot
 And chain her to this
 Let her not leave again
 Since I feel myself being held
 In sweet servitude.

25

Tu partisti Idol'amato,
 Me lasciasti fra le pene,
 Duri lacci e rie catene
 Soffr'un pett'innamorato,
 Rio destino crudo fato
 Mi divid'ohimè da te.
 Riedi o bell'al cor piagato
 Porgi oh Dio giusta merce.
 Deh non far più dimora
 Torna mio ben da chi t'adora.

Già quest'alma ne i tormenti,
 Nutre stabile la fede,
 S'el destin mi lega il piede
 Volo a te coi miei sospiri,
 S'avvampar ne tuoi bei giri
 Hoggi più non puot'il cor
 Gl'amorosi miei sospiri
 Più dan forza al prim'ardor.
 Deh non far ...

26

Voglio morte e voglio vita,
 Bramo lacci e libertà.
 Il mio cor non vive più,
 Trale pene anch'io morro,
 Fra le pene anch'io godro
 Ma s'in me morir non può
 Chieder morte e crudeltà.
 Voglio morte ...

Nei contenti e nei martiri
 Questo cor penando sta.
 E's'amor nega mercé,
 Fra l'angosce io spirero
 Ma s'al duol ristoro haurò,
 S'inche spero undi pietà.
 Nei contenti ...

Appendix 1

Cara e dolce libertà
 L'alma mia consoli tù.
 Più non vivo in servitù
 S'il mio cor sciolto s'enva.
 Cara e dolce libertà.

Vola fuggi pur da me
 Faretrato dio d'amor.
 Segià libero e'l mio cor
 Se più lacci il piè non hà.

You left your beloved idol,
 You left me in pain,
 Hard snares and many chains
 I suffer a lover's breast,
 Harsh destiny cruel fate
 I part from you, alas.
 Return, o beautiful one, to my wounded heart
 Grant, oh God, mercy as well.
 Ah don't delay anymore
 Return, my love, to those who adore you.

Now this soul is in torment,
 It nurtures steadfast faith,
 If destiny binds my foot
 I fly to you with my sighs,
 Light up in your beautiful turns
 Today no more can the heart
 My loving sighs
 Give strength to the first passion.
 Ah don't delay ...

I want death and I want life,
 I crave chains and freedom.
 My heart no longer lives,
 I too die of pains,
 Within the pains I rejoice
 But, if it dies in me
 It cannot ask for death and cruelty.
 I want death ...

Through contentment and martyrdom
 This heart is suffering.
 Its love denies mercy,
 Within the anguish I will expire
 But if I bring relief for the pain,
 I hope for mercy.
 Through contentment ...

Dear and sweet freedom
 You comfort my soul.
 I no longer live in servitude
 If my heart goes free.
 Dear and sweet freedom.

Fly, flee from me
 Enquivered god of love.
 My heart is already free
 If my foot has no more ties.

Appendix 2See no. 3 1st stanza above**Appendix 3**

Crudo amore il mio core non fa per te.
 Soffrir non vuo tormenti senza mai sperai pietà
 Beltà che sia tiranna, del mio affetto ricetta non e.
 Il tuo rigor l'inganna se le pene le catene
 Tent'avvolgere al mio pie,
 Si, si, crudele amore il mio core non fa per te.

Torni pure a seguire d'amor l'empieta.
 Chi non provo qual sia d'un tiranno la crudelta
 Promette ogn'ora contenti, poi sospiri martiri
 ci da,
 Io non vuo più tormenti per bellezza che mi sprezza
 E non stima l'antica mia fe,
 Si, si, crudele amore il mio core non fa per te.

Lusinghiero più non credo alla tua fe.
 L'incendio del tuo foco nel mio petto più vivo
 non è
 Beltade gli die loco il rigore l'ardore standi io,
 Non saro tuo gioco ch'il veleno dal mio seno
 Vergognoso sagittose nè,
 Si, si, crudele amore il mio core non fa per te.

Appendix 4

Lidio non ti conviene
 Per veder ch'io t'adoro,
 Far ch'altra donna goda
 Al mio martoro.
 Sappi ch'un cor fedele,
 Di vien fiero e crudele,
 Se si vede tradito da un finto amore
 E' da un parlar mentito.

Appendix 5

Vanti pur d'alpino scoglio
 Duro core haver l'asprezza
 Che mirar la tua bellezza
 Non potrà senza cordogli.

Nel tuo volto stassi accolto
 Quant' il ciel di vago ha in sen'
 Del tuo ciglio il raggio amabile
 Fiss' il guardo un alma instabile
 Poi se può rivolga il piè.
 Chi d'amor non cura il fuoco
 Il suo stral si prende a gioco
 Deponendo il fasto altero
 Nel mirar ti al fin dirà
 Son ferito e prigioniero
 Mia tiranna, oh Dio, pietà.

Cruel love, my heart is not for you.
 Suffer not one torment without ever hoping for mercy
 Beauty that is the tyrant of my desire is no refuge.
 Your harshness is deceived, as the punishment of chains
 Wraps around my foot.
 Ah yes, cruel love ...

Go back to pursue the wickedness of Love.
 Whoever does not experience a tyrant's cruelty
 Promises contentment every hour, then gives
 us martyr sighs.
 I no longer want torment from beauty that scorns me
 And does not value my ancient faith.
 Ah yes, cruel love ...

Cajoling, I no longer trust in your actions,
 The blaze of your fire in my chest is no longer
 alive
 Beauty gave it place, the severity [of] ardour I withstood,
 I will not be your game, as the poison from my breast
 is shameful arrows.
 Ah yes, cruel love, ...

Lidio it doesn't become you
 To know that I adore you,
 To make that other woman delight in
 My anguish.
 Know that a faithful heart,
 Becomes severe and cruel,
 If it sees itself betrayed by false love
 It is a spoken untruth.

[The] Boast of an alpine rock
 Hard heart to have harshness
 That beholding your beauty
 Will not be without sorrow.

In your face I was welcomed
 As much as the beautiful sky has within itself
 The lovely light of your eyes
 I gaze upon an unstable soul
 And then turn away.
 Those who do not succumb to the fire of love
 [and] Mock her arrows
 Putting aside the prideful pomp
 In gazing at you at the end will tell you
 I am wounded and a prisoner
 My tyrant, oh God, have mercy.

Appendix 6

See no. 25 lines 1–4 above