The Chamber Duets of Agostino Steffani (1654-1728), with Transcriptions and Catalogue.

Timms, C. R

The copyright of this thesis rests with the author and no quotation from it or information derived from it may be published without proper acknowledgement.

END USER LICENCE AGREEMENT

This work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International licence. https://creativecommons.org/licenses/by-nc-nd/4.0/

You are free to:

- Share: to copy, distribute and transmit the work

Under the following conditions:

- Attribution: You must attribute the work in the manner specified by the author (but not in any way that suggests that they endorse you or your use of the work).
- Non Commercial: You may not use this work for commercial purposes.
- No Derivative Works - You may not alter, transform, or build upon this work.

Any of these conditions can be waived if you receive permission from the author. Your fair dealings and other rights are in no way affected by the above.

Take down policy

If you believe that this document breaches copyright please contact librarypure@kcl.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.
APPENDIX D

CATALOGUE OF THE CHAMBER DUETS

OF

AGOSTINO STEFANI
## CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>368</td>
</tr>
<tr>
<td>PART I: THE MANUSCRIPTS</td>
<td>374</td>
</tr>
<tr>
<td>Addenda</td>
<td>397</td>
</tr>
<tr>
<td>PART II: THE DUETS</td>
<td></td>
</tr>
<tr>
<td>(i) Reliable attributions</td>
<td>399</td>
</tr>
<tr>
<td>(ii) Unreliable ascriptions</td>
<td>472</td>
</tr>
<tr>
<td>(iii) Anonymous duets</td>
<td>479</td>
</tr>
<tr>
<td>(iv) Anonymous duets with ascribed concordances</td>
<td>484</td>
</tr>
<tr>
<td>(v) Opera duets in chamber duet sources</td>
<td>490</td>
</tr>
</tbody>
</table>
INTRODUCTION

This is not the first catalogue of Steffani's duets. A catalogue by Alfred Einstein was published in DTR, vi/2, in 1905. Einstein provides an invaluable point of departure for any research into the duets - I readily acknowledge my own debt to him here. All the same, his catalogue can no longer be considered adequate. Some of the sources extant in 1905 have since been lost or destroyed, while others that were unavailable then are now perfectly accessible. In addition, new sources have come to light, and some of them contain new pieces.

The present catalogue is based on the sources available now. I have examined nearly all the manuscripts known to Einstein that are still extant, but I have tried to form an independent opinion as to the authenticity of their contents and of the contents of the new sources. The catalogue builds on Einstein's work, but expands and supersedes it.

It is in two parts. The first lists the contents of each manuscript, the second gives the sources of each duet. Part I corresponds to the first part of Einstein's catalogue. Einstein lists over a hundred sources. Of these, about twenty no longer survive. His entries for Hamburg, Künigsberg and the Singakademie, Berlin, and a further Singakademie manuscript described in Zeitschrift für Musikwissenschaft, xv (1933), pp.170-1, were all lost or destroyed during the Second World War. One of the Dresden manuscripts also was lost.¹ There is no trace now of the four manuscripts in Milan (MSS 1694, 92, 20 and 91/35): the catalogue of the Noseda collection makes reference to two of them ('91/35 Otto duetti' and '92/35 22 Duetti'), but they cannot be found (they appear to have been lost during the war); the other two are not even mentioned in the catalogue. No information has been received about

¹MS 1/K/22 (formerly B. 101): 'Cantate da diversi Autori'.
the manuscripts described by Einstein as being in the library of Adolf Sandberger at Munich and in the Prosksche library at Regensburg, but they may still survive.

These losses are more than outweighed by the discovery of nearly eighty manuscripts that do not appear in Einstein's catalogue. Some of them were known to him but were not available when he made his enquiries; a few are additions to libraries that he covered, but most of them are found elsewhere.

Some of the new sources are of great interest. The Münster MS Santini 4074 and the Paris B.N. MSS Vm7 53 and 54 include unique copies of the original versions of Saldi marmi (i.e. Freddo ceneri), Ribellatevi and Ah! che l'hò sempre detto, all of which were hitherto unknown. The Brussels Conservatoire MS 15150, vol. 10, is the only extant source of the original version of Gelosia, che vuol da me (18b); Einstein included this duet in his thematic index (incipit 20b), but omitted any mention of the source. The Munich MSS 5321 were copied by the scribe whose hand is found alongside that of Steffani in the B.M. MSS RM 23 k 13-20, and they include duets not found in that set. The B.M. MS Add. 37779 appears to have belonged to Handel, who signed his name on a flyleaf.2

Most of the new sources, however, are late copies of lesser importance. The manuscripts now in Hamburg stem from the collection of Friedrich Chrysander, those in Münster from the library of Fortunato Santini. The Munich MSS 6236 and 6644 were copied about 1900 by editors of DTB volumes.3 The proportion of new sources is higher outside Germany, where Einstein's researches were less thorough. Attention was drawn to the manuscripts in the

2 See subsidiary material, fascicle 2.

3 The model for MS 6236 was the Library of Congress MS M 1549.2. SSD88 case.
Liège Conservatoire by the comparatively recent catalogue of the Fonds Terry. Einstein knew the Paris Conservatoire sources, but he appears to have seen only one of the manuscripts in the Bibliothèque Nationale. He covered only three libraries in England, missing an impressive collection in the Bodleian. He was unlucky with Italy: his letter to Naples was not answered, and the manuscripts in Rome could not be found when he was there. They, and the manuscripts in Naples, are now accessible, and to them have been added new discoveries in Bologna, Genoa, Milan, Parma and Venice. The Michigan manuscripts stem from the collection of Jean-Auguste Stallfeld, and those in the Library of Congress are of eighteenth-century English origin.

This catalogue is unlikely to be complete. I have canvassed most of the major music libraries in Europe and the U.S.A., but by no means all of them. I have handled nearly all the sources in Belgium, France, Great Britain and Italy, but my knowledge of those in Austria, Germany and the U.S.A. derives mainly from microfilms and letters. Further manuscripts may come to light as private collections are catalogued and dispersed; some may be found, for example, in the Schönborn library at Wiesentheid. Nevertheless, it seems unlikely that the discovery of more manuscripts will add significantly to the corpus of duets: the eighty new sources in the present catalogue include only three duets that are certainly genuine and were unknown to Einstein.


5For example, Lot 1230 from the second Wolffheim sale of 1929 (Versteigerung der Musikbibliothek des Herrn Dr. Werner Wolffheim (Berlin, 1928-9), ii, p. 239). The manuscript was bought by Otto Kinkeldey, whose collection is now in the library of the University of Pennsylvania at Philadelphia. My enquiry has gone unanswered.

6See above, pp. 43-4.
Part I: The Manuscripts

The first part of the catalogue is simply a list of the manuscripts and their contents. The libraries are identified by the abbreviations used in the first volume of the RISM Einzeldrucke vor 1800 series, with one exception: here the letter D stands for both east and west Germany. The libraries are arranged alphabetically by abbreviation: thus Germany (D) comes before France (F), and Schwerin (SW) follows Sondershausen (SHak). Manuscripts included in Einstein’s catalogue are distinguished by the letter E. The shelfmarks given are those in current use; old shelfmarks are given in footnotes.

The duets are identified by the numbers used in part II of the catalogue; in the case of duets that were revised, the letters ‘a’ and ‘b’ refer to the revised and original versions respectively. The copies of the duets may be complete or incomplete; to ascertain which, the Reader must consult part II. In the case of the few manuscripts which I have not seen, even on film, it was sometimes difficult to determine whether or not the duets are complete; where there is any doubt, it has been assumed that they are. In some manuscripts the various movements of the duets are separated from each other (in some, for example, the solo movements of all the duets in the book are grouped together at the end); for these duets, the catalogue gives the number once only, indicating where the earliest fragment occurs. When a number appears twice in the same manuscript, it denotes two independent copies of the same piece.

For some of the manuscripts, the list of contents includes titles as well as numbers. The titles refer to duets (unless otherwise stated) that do not fall into any of the categories in part II. Most of them are ascribed.

---

unanimously to a single composer other than Steffani. Ascriptions from the sources are in inverted commas; other attributions are not.

Some of the sources are anthologies containing a great deal of music that has nothing to do with Steffani. The catalogue does not list the entire contents of such sources but attempts to give some idea of the context in which the Steffani pieces occur. These are almost the only sources for which the list of contents is not complete.

Part II: The Duets

Part II includes all the Italian vocal duets from the sources in part I, except those ascribed unanimously to a composer other than Steffani. Those that appear in Einstein's thematic index are distinguished by the appropriate 'E' number.

The duets are arranged in five sections. Section (i) comprises the seventy-five duets in the main sources, the seventeen authentic original versions and the six duets with instrumental accompaniment in RM 23 k 20. All of these are reliable attributions. Six duets that Einstein considered to be genuine are excluded (Dite la verità, Lontananza crudel, Lungi dal idol mio (b), M'hai da piangere (b), Non voglio, non voglio, no, no and Porto ne' lumi). The evidence for the authenticity of these duets is inconclusive, so Dite la verità and Non voglio are placed in section (iii) and the others in section (ii).

Section (ii), 'Unreliable Ascriptions', comprises all other duets actually ascribed to Steffani in the sources, including those ascribed by a later hand. A title such as 'Duetti Del Sig[noir] Abbate Agostino Steffani' is counted

---

8 See above, Postscript.
9 Cambridge, Fitzwilliam Museum, MS 22 F 27, f. 1.
as an ascription for any duet beginning on the same page but not for the entire contents of the manuscript.

The many anonymous duets in the sources fall into two groups. Section (iv) comprises those that may be attributed to other composers on the strength of ascribed concordances. The concordances, which are not always reliably ascribed, throw an interesting light on the authentic duets: the range of composers with whom Steffani is associated or confused in the sources extends from the mid-seventeenth to the late eighteenth century.

Section (iii) comprises over seventy duets for which no ascribed concordances have come to light. The duets are included on the grounds that, since the authentic duets are anonymous in the best sources, there is a chance that other anonymous duets may also be authentic. In most cases, however, the style of the music rules this out completely.

Finally, the sources include, along with the chamber duets, a considerable number of duets from Hanover operas; these are listed in section (v).
PART I

THE MANUSCRIPTS
AUSTRIA

Vienna

Gesellschaft der Musikfreunde

A Wm a

VI. 7327

61a, 51, 11, 34, 35, 62a, 47a

Vienna

Oesterreichische Nationalbibliothek

A Wn a

16749

67b, 80, 57, 32, 62a, 245, 13, 14a, 33, 42, 242, 3a, 59, 60a, 66

A Wn b

17034

Keyboard and vocal music by Kerll, Frescobaldi, Lully, Steffani, Carissimi and Purcell, including duet 16

BELGIUM

Brussels

Conservatoire Royal de Musique

B Bo a

F. 680 (two books in one)

34, 61a, 98, 35, 26, 111, 24, 43, 19, 54, 58, 6, 47a, 51, 53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36

B Bo b

F. 681

38, 62a, 57, 16, 46b, 101, 73, 75b, 24, 6, 51, 12, 8, 37, 64, 26, 49, 23, 21, 60a, 66, 18a, 4a, 15, 102, 28, 114, 36, 10, 111

B Bo c

F. 682

3a, 11, 16, 31, 26, 61a, 35

B Bo d

F. 699

6, 24, 19, 58, 54, 43, 56a, 186, 237, 247, 259, 250, 13, 239

B Bo e/1

F. 15150, 10 vol. 1

113, 200, 235, 218, 230, 228, 201, 203, 211, 199, 45, 187, 123, 160, 183, 8, 26, 205, 37

10 Einstein does not include MS F. 15150, but he probably knew the set. See above, pp. 117-8.
B Be e/2  F. 15150, vol. 2
62a, 25, 56a, 53a, 16, 127, 5, 71, 14a, 13, 11, 24, 19, 43, 6,
67a, 51, 110, 61a, 55, 12, 257, 34, 47a, 65, 120, 54, 58, 59, 75a

B Be e/3  F. 15150, vol. 3
8, 26, 52, 10, 39, 31, 9, 114, 23, 42, 49, 21, 60a, 63, 74, 70a,
62a, 66, 36, 18a, 4a, 102, 73, 64, 28, 29, 15, 68, 111, 7, 22

B Be e/4  F. 15150, vol. 4
63, 18a, 67a, 2b, 127, 64, 10, 23, 44, 33, 28, 29, 15, 40, 17,
50, 79, 77, 80, 81, 57, 37, 48, 32, 38, 69a

B Be e/5  F. 15150, vol. 5
73, 14a, 13, 58, 75a, 19, 1a, 45, 54, 11, 16, 104, 22, 27, 39,
25, 78, 7, 36, 74

B Be e/6  F. 15150, vol. 6
24, 43, 174, 106, 55, 12, 87, 30, 72, 85, 20, 41, 9, 34, 6, 47a,
61a, 51, 98, 35, 86, 243, 26, 31, 8, 65, 52, 76

B Be e/7  F. 15150, vol. 7
91, 98, 6, 2h, 19, 58, 54, 43, 84, 104, 25, 8, 65, 114, 23, 42,
51, 11, 49, 26, 71, 52, 10, 16, 39, 5, 31, 9

B Be e/8  F. 15150, vol. 8
54, 58, 19, 1a, 53a, 13, 111, 5, 71, 49, 70a, 102, 96, 101, 42,
68, 252, 66, 60a, 53a, 62a, 59, 56a, 4a, 21, 257

B Be e/9  F. 15150, vol. 9
34, 6, 47a, 51, 61a, 98, 35, 84, 86, 243, 2b, 26, 111, 96, 106

B Be e/10  F. 15150, vol. 10
34, 71, 24, 39, 91, 25, 105, 70b, 94, 3a, 18b, 198

B Be f  F. 15151
34, 6, 43, 13, 67a, 5, 71, 14a, 11, 35, 61a, 47a, 19, 58, 54,
127, 56a, 24, 62a

B Be g  F. 15152
21, 35, 80, 39, 10, 5, 74, 57, 58, 222, 31, 75a, 212, 59, 9,
38, 34, 13, 114, 111, 3a, 225

B Be h  F. 15371
19, 25, 8, 11, 6, 93, 39, 227, 128

\[11\text{MSS F. 15151, 15152, 15371 and 15801 are described by Einstein as belonging to Wagener.}\]
Einstein knew of these manuscripts, presumably from the catalogue of the Fétis collection, but they could not be found when he wanted to see them.
When Einstein examined it, this manuscript was in the Joachimsthal Gymnasium.

Former shelfmark MS 21211.

Former shelfmark MS 21210.

Mentioned by Einstein, but not described. He also mentions a MS 181 containing duets 10, 54, and 60a. The manuscript survives (shelfmark 30181), but there is no sign of those duets. The manuscript now contains opera duets, and duets by Pietrgru, Giannetini and Torri only; it is therefore omitted from this catalogue.
Berlin

Berliner Stadtbibliothek

D Bs  a  Vz. 26
34, 6, 47a, 51, 61a

Bonn

Musikwissenschaftliches Seminar der Universität

D ENms  a  Ec. 377. 14. 1-6
33, 49, 4b, 23, 107, 109

Dresden

Sächsische Landesbibliothek

D Dlb  a  2110/L/1  E
55, 12, 8, 5, 51, 65, 52, 26, 6, 24, 205, 69a, 37, 32, 38,
10, 60a, 11

D Dlb  b  2110/L/2  E
113, 200, 235, 218, 230, 228, 201, 203, 211, 199, 98, 45,
225, 187, 123, 167, 160, 194, 161, 183

D Dlb  c  2110/L/3  E
34, 47a, 70a, 35, 61a, 20, 62a, 75a, 46a, 3a, 2a, 72, 30,
53a, 66, 13, 67a, 4a

D Dlb  d  2110/L/4  E
65, 6, 24, 8, 26, 52

D Dlb  e  2110/L/5  E
34, 61a, 6, 47a, 51, 98, 35

D Dlb  f  1782.2
Anthology of music ascribed to Ahlefeldt, Aprile, J. C. Bach,
Baroni, Benda, E. Bernabei, etc., including duet 93

Hamburg

Staats- und Universitätsbibliothek

D Hs  a  MA/242
31, 9, 34, 6, 47a, 24, 34, 51, 61a

D Hs  b  MA/243
34, 47a, 257, 65, 54, 6, 120, 58, 40, 5, 62a, 75a, 257, 174,
210, 196, 234, 202, 98, 6, 47a, 51

---

17 The Dresden manuscripts were formerly numbered B. 823, B. 823a,
B. 822, B. 821, B. 870 and B. 11a.

18 The Hamburg MS MA/253, entitled 'Duetti DEL...STEFFANI', contains duets
and trios by Clari.
D Ha o  M B/1654

Munich Bayerische Staatsbibliothek

D Mbs a 1051 E
67b, 80, 57, 32, 62a, 245, 13, 14, 33, 42, 242, 3a, 59, 60a, 66

D Mbs b 2775 E
3a, 53a, 56a, 58, 34, 47a, 35, 61a, 1a, 63, 46b

D Mbs c 2776 E
11, 190, Le tue chiome son catene (Marcello)

D Mbs d 4468 E
26, Dunque è pur ver (solo cantata, Astorga)

D Mbs e/1 5321, vol. 1
16, 39, 5, 10, 31, 9

D Mbs e/2 5321, vol. 2
62a, 59, 46a, 3a, 2a

D Mbs e/3 5321, vol. 3
3a, 47a, 70a, 35, 61a, 20

D Mbs e/4 5321, vol. 4
73, 51, 30, 72, 74, 64

D Mbs e/5 5321, vol. 5
57, 37, 48, 32, 38, 69a

D Mbs e/6 5321, vol. 6
53a, 56a, 60a, 66, 14a, 13

D Mbs e/7 5321, vol. 7
18a, 36, 15, 40, 17, 50

D Mbs e/8 5321, vol. 8
71, 52

D Mbs f/1 6236, vol. 1
11, 55, 12, 257, 137, 110, 194, 34, 6, 47a, 51, 61a, 62a, 24, 19, 43, 16, 5, 14a, 13, 67a, 56a, 53a, 65, 127, 59, 75a, 174, 40
<table>
<thead>
<tr>
<th>Library</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>D Mbs f/2</td>
<td>6236, vol. 2</td>
<td>36, 63, 60a, 66, 91, 98, 21, 1a, 45, 18a, 58, 54, 86, 2b, 111, 96, 106, 70a, 62a, 102</td>
</tr>
<tr>
<td>D Mbs g</td>
<td>6644</td>
<td>21</td>
</tr>
<tr>
<td>Münster</td>
<td>Bibliothek des Bischoflichen Priesterseminars</td>
<td></td>
</tr>
<tr>
<td>D MÜs a</td>
<td>Santini Hs. 4074</td>
<td>16, 11, 56b, 53b, 5, 73, 62a, 51, 62b, 37, 52, 70a, 74, 46b, 65, 30, 31, 24, 6, 47b, 47a</td>
</tr>
<tr>
<td>D MÜs b</td>
<td>Santini Hs. 4075</td>
<td>51, 31, 65, 72, 8, 34, 3a, 14a, 70a, 62a, 6, 47a, 61a, 24, 30, four duets by Marcello</td>
</tr>
<tr>
<td>D MÜs c</td>
<td>Santini Hs. 4076</td>
<td>62a, 75a, 70a, 20, 46a, 55, 11, 35, 13, 106, 86, 84, 92, 110, 56a</td>
</tr>
<tr>
<td>Sondershausen</td>
<td>Stadt- und Kreisbibliothek, Bibliothek der Schlosskirche</td>
<td></td>
</tr>
<tr>
<td>D SHska/1</td>
<td>M 20, vol. 1</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36</td>
<td></td>
</tr>
<tr>
<td>D SHska/2</td>
<td>M 20, vol. 2</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>34, 47a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 102</td>
<td></td>
</tr>
<tr>
<td>Schwerin</td>
<td>Mecklenburgische Landesbibliothek</td>
<td></td>
</tr>
<tr>
<td>D SWI a</td>
<td>5263</td>
<td></td>
</tr>
<tr>
<td></td>
<td>62a, 16, 46b, 101, 73, 75b, 2a, 57, 36, 11, 51, 12</td>
<td></td>
</tr>
<tr>
<td>D SWI b</td>
<td>5263/1</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 53a, 56a, 60a, 66, 14a, 13, 4a, 21, 1a</td>
<td></td>
</tr>
<tr>
<td>D SWI c</td>
<td>5263/2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>34, 6, 47a, 51, 61a</td>
<td></td>
</tr>
</tbody>
</table>
FRANCE

Paris Bibliothèque Nationale, Département de la Musique, Fonds du Conservatoire

F Po a/1 D. 11421 E
34, 62a, 59, 46a, 47a, 70a, 35, 61a, 20, 75a, 3a, 13, 66,
67a, 63, 18a, 56, 45, 104, 11, 84

F Po a/2 D. 11422 E
6, 24, 19, 58, 54, 43, 53a, 56a, 60a, 14a, 236, 4a, 21, la

F Po b D. 11423 E
24, 34, 34, 47a, 6, 61a, Il piacer la gioja scenda (coro,
'Cocchi'), 159, three anonymous Italian arias

F Po c D. 11424 E
11, 55, 12, 110, 51, 34, 6, 47a, 61a, 24, 35, 62a, 46a, 3a,
14a, 13

F Po d D. 11414 E
92, 47a, 51, 62a, 24, 34, 6, 61a

F Po e D. 114236 E
92, 248, 243, 241, 56b, 53b, 62a, 59, 5, 192, 11, 47b, 6, 30,
51, 65, 3a, 47a, 61b, 16, 46b, 19, 33, 74, 2b

F Po f L. 13668
Three anonymous solo cantatas, 247, 249, 258, Se mai saprai
che il ciel (aria, anonymous), 24, 51, 72, 11, 58, 195, 39,
217, Vieni o morte (aria, anonymous), 206, 238, 140, 146, 151,
Son como farfalletta (aria, anonymous)

F Po g X. 117 E
226, 133, Veggio intorno (aria, anonymous), 122, 6, 24, 30,
51, Bel dorino ('Scarlatti'), 11, 58, 110, 9, 209, 213, 43, 54

19 The first six Conservatoire manuscripts were formerly numbered 11574,
11574, 4331, 4332, 4330 and 4646.

20 Former shelfmark Rec. 20.
Paris Bibliothèque Nationale, Département de la Musique

F Pn a Vm7 22
Che volete da me (trio, 'Melani'), 197, 84, Quel tuo petto ('Stradella'), Ad un cor ('Biffi'), 39, 155, 209, 142, 213, 43, 10, 233, 226, 89, 0 come bello con onde (duet cantata, 'Scarlatti?')

F Pn b Vm7 53
24, 30, 248, 256, Non trovo ristoro (Pasquini'), 75b, 206, 238, Dall' arco d'un bel ciglio ('Legnani'), 0 penosa lontananza ('Scarlatti'), 17, 110, Occhi belli ('Luigi'), Beate mie pene ('Charpentier'), Luci belle mio tesoro ('Carissimi'), Senza speme di fari (Bononcini'), Due labra di rose ('Luigi'), 60b, Non m'ingannar mio bene ('Aldovrandini'), 96, 151, 152, 144, Non più gioie ('Carissimi'), Vorrei scoprirti ('Luigi'), Dolorosi pensieri (trio, 'Carissimi'), Ritournelle pour l'air Al fulgor ('M. Labbé Delabarre'), Al fulgor (trio, 'Luigi'), Se perfido amore ('S. Isabella'), A pena dall' oriente (aria, 'Lorenzani'), Pianga la libertà ('Aldovrandini'), Bel tempo che vola ('Luli'), 260, 251, T'abbraccio o mio diletto ('Aldovrandini'), nine duets ascribed to 'Ziani', 205, 220, Frena amor gli sdegni tuoi ('Pistocchi'), 246, 11, 104, 195, 69a, 38, 99

F Pn c Vm7 54
Solo cantatas and arias by various composers, 27, 127, 31, 9, '1b, 78, 119, 44, 88, 108, 14b, 51, 72, 58, Faresti meglio o core ('Terri'), E pur vuole ('Scarlatti'), Luci belle, oh Dio, che fà ('Francesco Mancia'), Se non fosse gelosia (solo cantata, 'Mancini')

F Pn d Vm7 56
Six arias by various composers, 84, A gli strali d'amore (aria, 'Scarlatti'), 220, 140, 88, 108, Son come un ruscello (aria, 'Scarlatti'), Quel tuo petto (aria, 'Stradella'), Ad un cor ('Biffi'), 39, Amor fare trato (aria, 'Mancini'), 236, 30, Dall' arco d'un bel ciglio ('Legnani'), 206, 238, Non m'ingannar ('Aldovrandini'), Se le stelle ('Scarlatti')

F Pn e Vm7 57
Five arias by various composers, 145, 24, Troppo caro ('Pasquini'), 248, 256, 110, Irene, idolo amato (aria, 'Bononcini'), 75b, 7, 17, eight arias by 'Mancini'
GREAT BRITAIN

Cambridge

<table>
<thead>
<tr>
<th>GB Cfa</th>
<th>22 F 23</th>
<th>(Mus. MS 17)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>52, 74, 5, 54, 19, 16, 73, 60a, 66, 71, 192, 243, 241, 120</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfb</th>
<th>22 F 24</th>
<th>(Mus. MS 18)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>61a, 35, 84, 26, 111, 11</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfc</th>
<th>22 F 25</th>
<th>(Mus. MS 19)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>34, 47a, 51, 61a, 59, 189, 100, 259, 32, 236, 6, 24, 43, 186</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfd</th>
<th>22 F 26</th>
<th>(Mus. MS 20)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>55, 11, 35, 13, 158, 86, 84, 75a, 92, 110, 56b, 59, 46a, 53a, 67a, 51, 31, 65, 72, 8, 34, 3a, 14a, 70a, 62a, 6, 47a, 61a, 24, 30</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfe</th>
<th>22 F 27</th>
<th>(Mus. MS 21)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>3a, 2a, 9, 26, 189, 236, 43, 1a, 63, 100, 32, duets by Porpora and Marcello, trios by Handel, 83, 0 vos omnes ('Martini'), 214, 223, 181, 207</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cff</th>
<th>22 F 28</th>
<th>(Mus. MS 22)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>6, 16, Gettano i re (madrigal a5, Steffani), 59, 75a, 62a, 36, 1a, 13, 66, 60a, 53a, five madrigals a3 - a5, 91, 98, Pastorella che tra le selve (aria, 'Bononcini'), In una siepe ombrosa (madrigal a5, Lotti), five duets by Handel, Signor, non miri prender (a5, anonymous)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfg</th>
<th>22 F 29</th>
<th>(Mus. MS 23)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>66, 14a, 13, 67a, 4a, 21, 1a, 45, 18a</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfh</th>
<th>24 F 11</th>
<th>(Mus. MS 50)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ten arias by various composers, 36, 63, 53a, 56a, 60a, Se mai saprai ('Bononcini')</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfi</th>
<th>30 F 13</th>
<th>(Mus. MS 103)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>34, 51, 47a, 6, 61a, 55, 12, 31, 70a, 35, 252, 98, 26, 36, 66, 60a, 53a, 56a, 4a, 13, 68</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GB Cfj</th>
<th>30 F 26</th>
<th>(Mus. MS 111)</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miscellaneous cantatas, 11, 62a, 59</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Miscellaneous solo cantatas, 62a, five anonymous arias, 184, Era la notte (solo cantata, anonymous), Son tuo sposo (a4, anonymous), Handel non puo mia musa (solo cantata, Handel)

Cambridge King's College, Rowe Music Library

Miscellaneous instrumental and vocal music, including duet 60a
London
British Museum
Royal Music Library

GB Lbm a
 RM 19 a 7
Two solo cantatas and two duets by Handel, 239, 174, 40, 5,
Ev'ry joy that wisdom knows (cantata a2, two copies)

GB Lbm b
 RM 23 f 3
Four duets by Haym, Stradella and Cesare Morelli, twelve
arias and two duets from Bononcini's 'Camilla Trionfante',
Che folgori (aria, 'L'Abbate Stefano'), 253, 95, 40, miscellaneous aris, duets and trios

GB Lbm c
 RM 23 f 9
104, 51, 11, 62a, 236, 110, 6, 24, 19, 43, 16, six duets by
Handel

GB Lbm d
 RM 23 k 6
11, 25, 8, 65, 26, 71, 52, 6, 24, 19, 58, 54, 43, 51, Di
dolcezze grate (Pistocchi), 84, 10, 48, 32, 104, Vo
piangendo il mio tormento ('Trivisani'), 16

GB Lbm e/1
 RM 23 k 7
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 102

GB Lbm e/2
 RM 23 k 8
53a, 56a, 60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36

GB Lbm f/1
 RM 23 k 9
34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 53a, 56a

GB Lbm f/2
 RM 23 k 10
60a, 66, 14a, 13, 67a, 4a, 21, 1a, 45, 63, 18a, 36

GB Lbm g
 RM 23 k 11
34, 6, 47a, 51, 61a

GB Lbm h
 RM 23 k 12
8, 65, 26, 52, 24

GB Lbm i/1
 RM 23 k 13
42, 23, 44, 33, 28, 29

GB Lbm i/2
 RM 23 k 14
53a, 56a, 60a, 66, 14a, 13
GB Lbm 1/3  RM 23 k 15  E
49, 68, 7, 22, 27, 41

GB Lbm 1/4  RM 23 k 16  E
16, 39, 5, 10, 31, 9

GB Lbm 1/5  RM 23 k 17  E
57, 37, 48, 32, 38, 69a

GB Lbm 1/6  RM 23 k 18  E
34, 47a, 70a, 35, 61a, 20

GB Lbm 1/7  RM 23 k 19  E
25, 8, 65, 26, 71, 52

GB Lbm 1/8  RM 23 k 20  E
76, 78, 79, 77, 80, 81

GB Lbm j  RM 23 k 21  E
36, 63, 53a, 56a, 60a, 66, 4a, 91, 98, 13, 67a, 4a, 21, 1a,
45, 18a, 6, 24, 19, 58, 54, 43, six duets by Maroello

GB Lbm k  RM 23 k 22  E
110, 8, 65, 5, 24, 52, 6, 43, 47b, 70b, 3b, 69b, 74, 212, 54,
19, 11

GB Lbm 1/1  RM 23 1 1  E
19, 54, 58, 6, 47a, 51, 42, 23, 44, 33, 28, 29, 53a, 56a, 60a,
66, 4a, 13, 73, 30, 72, 74, 64, 18a, 36, 15, 40, 17, 50, 49,
68, 7, 22, 27, 41, 24

GB Lbm 1/2  RM 23 1 2  E
16, 19, 47a, 9, 67a, 127, 55, 12, 257, 34, 120, 114, 102, 111,
63, 91, 98, 4a, 21, 1a, 45, 43, 11, 25, 8, 65, 26, 32, 48, 52,
71

GB Lbm 1/3  RM 23 1 3  E
34, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a

Department of Manuscripts

GB Lbm m/1  Add. 5055  E
36, 14a, 13, 66, 60a, 53a, 62a, 59, 75a, 67a, 56a, 58, 19,
4a, 21, 1a, 45, 63, 18a, 6, 24, 43, 54, 40, 257, 174, 34, 10,
47a, 61a, 51, 98, 35, 84, 86, 243, 2b, 26, 111

GB Lbm m/2  Add. 5056  E
106, 61a, 61b, 70a, 47b, 102, 96, 55, 241, 12, 87, 73, 74, 30,
72, 101, 85, 42, 68, 252, 20, 41, 9, 127, Piaffe fiorite ('Torri'),
Per te mio bene ('Torri'), Dall'arco d'un bel cignio ('Torri'),
21 221, Da me lungi al fin ('Torri'), 110, Vivo in pene ('Torri'),
Troppò grave la catena ('Stradella'), M'incateno Cupido ('Pistocchi'),
Che sarà di te mio core ('Feroci'), D'improviso riede il riso
('Feroci'), E destino ch'io segui ('Pasquini'), 25, 11, 12, 71, 65,
No che lungi dal quel volto (Lotti)

GB Lbm n/1  Add. 5329  E
63, 18a, 67a, 2b, 127, 64, 10, 23, 44, 33, 28, 29, 15, 40, 17,
50, 79, 77, 80, 81, 57, 37, 48, 32, 38, 69a

GB Lbm n/2  Add. 5330  E
24, 43, 174, 106, 55, 12, 87, 30, 72, 85, 20, 41, 9, 34, 6, 47a,
61a, 51, 98, 35, 86, 243, 26, 31, 8, 65, 52, 76

GB Lbm n/3  Add. 5331  E
73, 14a, 13, 58, 75a, 19, 1a, 45, 54, 11, 16, 104, 22, 27, 39,
25, 78, 7, 36, 74

GB Lbm n/4  Add. 5332  E
111, 5, 71, 49, 70a, 102, 96, 101, 42, 68, 252, 66, 60a, 53a,
62a, 59, 56a, 4a, 21, 257

GB Lbm o  Add. 14181  E
34, 70b, 43, 46a, 3a, 53a, 56a, 58, 47a, 35, 61a, 1a, 63, 34,
6, 51, 61a, 11, 62a, 70a

GB Lbm p  Add. 29383-5  E
Alto, tenor and bass books in a set of part-books. Various
madrigals, English and Continental, including duet 14a

GB Lbm q  Add. 31441  E
Eleven motets by Palestrina, 16, 59, 75a, 62a, 36, 14a, 13, 66,
60a, 53a, 91, 98, various madrigals, English and Italian

GB Lbm r  Add. 31490  E
Arias, duets and trios by various composers, including duets
232, 191 and 19

GB Lbm s  Add. 31491  E
193, 215, 91, Chi solco brama ('Pietragrua'), 56a, 47a, 258,
244, 103, Col pensiero vi bacio ('Marcello'), 227, 162, Care
gioie ('Buzzoletti'), 131, 138, 25, 90, Sapessi almen ('Gasparini'),

21 Ascribed to Legnani in F: Pn b.
E pur vuole ('Scarlatti'), 115, La povera mia fè ('Stradella'),
Ah che in sentirlo ('Stradella'), Non ti doler ('Costa'), 132,
Se vive quest' alma ('Gio. Battista Zunica Veresse'), Trionpha
victorie (motet a2, anonymous), Fra gl'orridi silenzi ('Gio.
Batta. Zu' [-nica]), 172, 157, 197

GB Lbm t
Add. 31493
34, 6, 47a, 51, 61a, 98, 35, 84, 86, 243, 2b, 26, 111, 96, 106,
Qui diligit Mariam (motet a5, Steffani)

GB Lbm u
Add. 31494
62a, 5, 19, 71, 31, 47a, 192, 11, 243, 241, 120, 32, 34, 67a,
71, 35, 70a

GB Lbm v
Add. 31496
Two vocal trios by Handel, 66, 91, 98, 67a, 4a, 21, 25, 8, 65,
26, 71, 52

GB Lbm w
Add. 31497
Cantatas and a 'canticle' by Marcello, Gasparini and Mariallari,
11, 62a

GB Lbm x
Add. 31674
Aria and sinfonia by Gluck, Lunghi dal ben che s' ama (aria,
amanous), 51, arias ascribed to various Italian composers

GB Lbm y
Add. 31816
100, 241, 243, 258, 259, 250, 32, 24, 19, 58, 54, 43, 186,
56a, 59, 6, 53a, 60a, 14a, 16, 75a, 62a, 36, 13, 66, 71, 3b,
94, 25, 70b, 39, 224, 219, 116

GB Lbm z
Add. 37779
34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91, 98

London
Royal College of Music

GB Lom a
MS 822
21

GB Lom b
MS 1026
All' or che in grembo all' ombre (solo cantata, 'Stephani'),
24

GB Lom c
MS 1103
92, 47a, 51, 62a, ten duets by Durante
GB Lom d/1  MS 2014  
19, 54, 58, 6, 47a, 51, 42, 23, 44, 33, 28, 29, 53a, 56a, 60a, 66, 14a, 13, 73, 30, 72, 74, 64, 18a, 36, 15, 40, 17, 50, 49, 68, 7, 22, 27, 41, 24

GB Lom d/2  MS 2015  
21, 35, 62a, 67a, 4a, 1a, 45, 63, 34, 70a, 61a, 20, 59, 75a, 46a, 3a, 2a, 16, 102, 8, 65, 5, 52, 43, 69b, 212, 11, 39, 10, 31, 9, 57, 37, 48, 32, 38, 76, 78

GB Lom d/3  MS 2016  
79, 77, 80, 81, 91, 98, 25, 26, 71, 55, 12, 257, 34, 114, 111

London  
Guildhall Library, Gresham Music Library

GB Lgo a  G. mus. 374  
11, 5, 43, 6, 98, 86, 24, 2b

GB Lgo b  G. mus. 394  
236, 100, 21, 24, 258, 259, 250, 32, two motets by Torri, 59, 6, 24, 19, 58, 54, 43, 186, 53a, 56a, 60a, 14a

Manchester  
Central Public Library

GB Mp a  BR. m. 470. 1. CR. 74  
Various madrigals and motets, mostly Continental, including
duet 62a

Oxford  
Bodleian Library

GB Ob a  Mus. d. 4  (MS no. 16709)  
In Olimpiade and Nel chiuso centro (Pergolesi), La nemica d'amore
(Bononcini), 36, 14a, 58, 75a, Son qual fiume (aria, 'Vinci'), Amo
un volto (solo cantata, 'A. P. F. Londra 1730'), three motets

GB Ob b  Mus. d. 7  (MS no. 16712)  
104, Quasi vago de suoi danni (Torri), Avere care, ohimè,
fermate ('Feroci'), 2b, 111, 96, 106, 174, 40, 75a, five motets,
one ascribed to E. Bernabei, Qui diligit Mariam (motet 55, Steffani)

GB Ob c  Mus. d. 93  (MS no. 16798)  
47a, 65, 54, 120, 6, 75a

GB Ob d  Mus. d. 94  (MS no. 16799)  
36, 14a, 60a, 53a, 62a, 59
GB Ob e  Mus. d. 95  (MS no. 16800)
  13, 67a, 66, 56a, 58, 19

GB Ob f  Mus. d. 96  (MS no. 16801)
  13, 67a, 66, 56a, 58, 19

GB Ob g  Mus. d. 97  (MS no. 16802)
  4a, 21, 1a, 45, 63, 18a, 24

GB Ob h  Mus. d. 98  (MS no. 16803)
  5, 31, 9, 10, 114, 11, 65, 23, 42, 91, 98

GB Ob i  Mus. d. 99  (MS no. 16804)
  70a, 34, 35, 61a, 20, 46a, 3a, 2a, 51, 49, 26, 52, 16

GB Ob j  Mus. d. 102  (MS no. 16807)
  237, 189, 100, 110, 59, 186, 236, 215, 129, 60a, 73, Al rigor
d' un bel sembiante (trio, Steffani), 67b, 135, 136, Gettano i re (madrigal a5, Steffani)

GB Ob k  Mus. d. 217
  34, 6, 47a, 61a

GB Ob l  Mus. Sch. D. 223  (MS no. 26489)
  Thirty-two arias and one duet cantata (no. 112) by various
  composers, 19, 54, Ch' io ti manchi di fede (solo cantata,
  anonymous)

Oxford  University Faculty of Music

GB Ou f a  one MS, no shelfmark
  34, 6, 47a, 84

Tenbury  St. Michael's College

GB T a  MS 1235
  34, 47a, 70a, 35, 61a, 20, 62a, 59, 75a, 46a, 3a, 2a, 36

GB T b  MS 1465
  Miscellaneous madrigals and motets, including duets 6, 135
  and 134

GB T c  MS 603
  Miscellaneous motets, including duets 5 and 71
ITALY

Bologna  
Civico Museo Bibliografico Musicale

I Bo a  
BB. 357  
97, 34, 70b, 43, 46a, 3a, 53a, 56a, 58, 47a, 35, 61a, 1a, 63, 34, 6, 47a, 51, 61a, 11, 62a, 19, 70a, 6, 24, 5, 51, 9, 8, 38, 26, 12, 31

I Bo b  
DD. 43  
215, 200, Quando lungi è il mio Fileno ('Mar:1o'), 22 193, 125, 91, 211, 235, Pinse amor ('Sig. C. L. P. C?'), 23 Chi solca brama ('Pietragrua'), 47a, 228, 117, 6, 74, 212, 24, 69a, 94, 93, 92, 84, Dimmi crudele ('Scarlati'), 24 Amor non più sätte ('Gobbo'), 25 153, E pur vuole ('Scarlati'), Non pur care le catene ('Scarlati'), 199, Nel mirar quel bel volto (trio, anonymous)

I Bo c  
V. 195  
84, Si, si, si, quella tu sei ('Stradella'), 179, 148, 130, 176, 149, 163, 143, 169, 166, Del mio mal, del mio duol ('Pietro Ziani'), 150, 154, 173, 168, 178, 156, Ti lascio, anima mia ('Sig. Cavaglier del Gaudio'), Volate sospiri (Carissimi), 14b, 70b, 139, 93, 92, Guerra, guerra o pensier ('Corsi'), Amar più non voglio (trio, anonymous), Il mio cor è un passagiero ('Kerli'), La fortuna sì la ruota ('Lunati')

Bologna  
Archivio Musicale di San Petronio

I Ba p a  
Lib. S. 13-II  
Exact copy of I Bo c, above

---

22 Reliably ascribed to Carlo Luigi Pietragrua in I: Bo JJ. 215.

23 I.e. Pietragrua.

24 Also ascribed to Pietragrua in I: Bo JJ. 215.

25 I.e. Carl' Ambrogio Lonati.
<table>
<thead>
<tr>
<th>Location</th>
<th>Institution</th>
<th>Credits</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Florence</td>
<td>Conservatorio di Musica 'Luigi Cherubini'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Fc a</td>
<td></td>
<td>B. 375</td>
<td></td>
</tr>
<tr>
<td>I Fc b</td>
<td></td>
<td>B. 406</td>
<td></td>
</tr>
<tr>
<td>I Fc c</td>
<td></td>
<td>B. 407</td>
<td></td>
</tr>
<tr>
<td>I Fc d</td>
<td></td>
<td>B. 2377</td>
<td></td>
</tr>
<tr>
<td>I Fc e</td>
<td></td>
<td>B. 2865</td>
<td></td>
</tr>
<tr>
<td>I Fc f</td>
<td></td>
<td>D. 331</td>
<td></td>
</tr>
<tr>
<td>I Fc g</td>
<td></td>
<td>D. 332</td>
<td></td>
</tr>
<tr>
<td>I Fc h</td>
<td></td>
<td>D. 415</td>
<td></td>
</tr>
<tr>
<td>I Fc i</td>
<td></td>
<td>D. 416</td>
<td></td>
</tr>
<tr>
<td>Genoa</td>
<td>Istituto Musicale 'Nicolo Paganini'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Ga a</td>
<td></td>
<td>B. 2b. 44 (B. 2. 15)</td>
<td></td>
</tr>
<tr>
<td>Milan</td>
<td>Conservatorio di Musica 'Giuseppe Verdi'</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Mo a</td>
<td></td>
<td>Q. 14-2</td>
<td></td>
</tr>
<tr>
<td>Modena</td>
<td>Biblioteca Estense</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Mo e a</td>
<td></td>
<td>Mus. F. 1103</td>
<td></td>
</tr>
</tbody>
</table>
The Naples manuscripts were formerly numbered 34.5.16, 34.5.17, 34.5.18, 22.5.15 and P.8.9.
Torna in quell'onda ('Bach'), 170, 175, 182, 147, 165, Nell' Olimpiade (Pergolesi)

I Rsc o

A. Ms. 3804
Mass for SATB by Lotti, duets by Durante, 34, 6, 47a, 51, 61a, 98, 59, 70a, 35, 46a, 3a

Venice

Biblioteca Nazionale Marciana

I Vnm a

Cod. It. IV 768
83, 9, 35, 34

I Vnm b

Cod. It. IV 953
34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91 98

I Vnm c

Cod. It. IV 997
34, 6, 47a, 51, 61a, 62a, 70a, 59, 75a, 45, 13, 53a

I Vnm d

Cod. It. IV 1030
34, 6, 47a, 51, 61a, 62a, 70a

UNITED STATES OF AMERICA

Ann Arbor

University of Michigan Library

US AA a

Stellfeld 33 B 44
6, 24, 19, 58, 54, 43

US AA b

Stellfeld 34 A 22
24, 6

Washington

Library of Congress

US Wo a/1

M 1549. 2. SSD88 case, vol. 1
11, 55, 12, 257, 137, 110, 194, 34, 6, 47a, 51, 61a, 62a, 24, 19, 43, 16, 5, 14a, 13, 67a, 56a, 53a, 65, 127, 59, 75a, 174, 40

US Wo a/2

M 1549. 2. SSD88 case, vol. 2
36, 63, 60a, 66, 91, 98, 21, 1a, 45, 18a, 58, 54, 86, 24, 3, 2b, 111, 96, 106, 70a, 62a, 102

27 Described by Einstein as belonging to Theodor Wilmersdoerffer at Munich.
<table>
<thead>
<tr>
<th>US Wo b</th>
<th>M 1549. 2. 88D881 case</th>
</tr>
</thead>
<tbody>
<tr>
<td>33, 28, 29, 73, 72, 64, 15, 68, 7, 22, 6, 24</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/1</th>
<th>M 1549. 2. 88D9 case, vol. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>10, 86, 26, 111, 35, 84, 106, 30, 70a, 9, 74, 61b, 96, 87, 101, 252, 73, 41, 20, 47b, 85, 68, 127, 65, 102</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/2</th>
<th>M 1549. 2. 88D9 case, vol. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>100, 241, 243, 258, 259, 250, 32, 59, 6, 24, 19, 58, 54, 43, 28, 36, 225, 204, 174, 47a, 61a, 51, 46a, 3a</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/3</th>
<th>M 1549. 2. 88D9 case, vol. 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>11, 55, 12, 257, 137, 110, 19a, 34, 5, 71, 67a, 13, 75a, 51, 2b, 62a, 114, 25, 8</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/4</th>
<th>M 1549. 2. 88D9 case, vol. 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>35, 1a, 45, 63, 91, 21, 98, 212, 38, 57, 9, 31, 39, 80, 18a</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/5</th>
<th>M 1549. 2. 88D9 case, vol. 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>54, 23, 42, 49, 52, 16, 53a, 56a, 60a, 66, 14a, 4a</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>US Wo c/6</th>
<th>M 1549. 2. 88D9 case, vol. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>44, 33, 29, 72, 64, 15, 17, 50, 7, 22, 27, 20, 2a, 69b, 37, 48, 32, 76, 78, 79, 77, 81, 91, 71, 3a, 46a, 30, 68, 41</td>
<td></td>
</tr>
</tbody>
</table>
ADDENDA

The following manuscripts came to light too late for inclusion in the body of the catalogue. The present list compensates for their absence from Part I, but it was impractical to add them to Part II. The Reader is therefore asked to bear in mind that they do not appear there.

AUSTRIA

Vienna Oesterreichische Nationalbibliothek

A Wn c Fonds Kiesewetter : SA. 67, F. 1

'Anthologie oder Muster-Sammlung aus den Werken der älteren Contra-punctisten, vorzüglich der italienischen Meister des XVII. Jahrhunderts', containing duets 51, 12, 31

A Wn d Fonds Kiesewetter : SA. 67, G. 115

51, 11, 55, 12, 110, 24, 59, 35, 62a, 46a, 3a, 14a, 13, 34, 6, 47a, 61

A Wn e Fonds Kiesewetter : SA. 68, Aa. 147

12, 31

GREAT BRITAIN

Birmingham University Music Library, Barber Institute of Fine Arts

GB Bu a MS 5005

11, 16, 22, 27, 39, 25, 78, 7, 73, 14a, 13, 75a, 58, 19, 1a, 45, 18a, 54, 36, 74

JAPAN

Tokyo Kunitachi Music College

J Tk a MS (shelfmark unknown)

34, 59, 70a, 35, 62a, 46a, 3a, 14a, 13, 53a, 67a, 18a, 91, 98, 52

Tokyo Nanki Music Library, Ohki Collection

J Tn a MS N-3

65, 52, 6, 51, 30, 31, 47b, 38, 37, 32, 57, 69a, all lacking text

J Tn b MS N-3

'Duette, trios, madrigals, canzonets etc.* including 16, 19, 257

J Tn c MS N-6

6, 5, Qui dove il fato rio (Attilio Ariosti), Memoria labile (aria, anonymous), Rondinella vaghe [i.e. vag'e] bella (solo cantata, anon.)

*Catalogue of Rare Books and Notes: the Ohki Collection, Nanki Music Library ([Tokyo], 1970), p. 5.
PART II

THE DUETS
(i) RELIABLE ATTRIBUTIONS

(a) Duets with continuo only

1a Ah! che l'ho sempre detto
   
   (i) Duet: Ah! che l'ho sempre detto
   (ii) Duet and Solo: In due luci tutto ardore
       D.C. Ah! che
   (iii) Duet and Solo: Se tal hor con mesti accenti
       D.C. Ah! che

Main copies
   GB: Lbm e/2
   I: Po f

Other complete copies
   B: Be a; Be e/5; Br a/1
   D: Mbs b; Mbs f/2; SHsk a/1; SW1 b
   F: Po a/2
   GB: Cfm e; Cfm g; Lbm f/2; Lbm j; Lbm 1/2; Lbm m/1;
       Lbm n/3; Lbm o; Lcm d/2; Ob g
   I: Bo a
   US: Wo a/2; Wo o/4

Movement (i)
   B: Be e/8

1b Ah! che l'ho sempre detto
   
   (i) Duet: Ah! che l'ho sempre detto
   (ii) Duet and Solo: In due luci tutto ardore
   (iii) Duet and Solo: Se tal hor con mesti accenti
       D.C. Ah! che
Unique copy

F: Pn c

2a Aure, voi che volate

(i) Solo: Aure voi che volate
(ii) Duet: Dite a Filli ch'io mi moro
(iii) Solo: Diteli che per lei
(iv) Duet: Quando mai haverà mercè

Main copies

D: Mbs e/2
GB: Lbm e/1

Other complete copies

B: Bc i/1; Br a/2
D: Ebs a; Dlb c; SHsk a/2; SWl b
GB: Lbm f/1; Lbm 1/3; Lcm a/2; Ob i; T a
US: Wc c/6

Movements (ii) and (iv)

GB: Cfm e

2b Aure, voi che volate

(i) Solo: Aure voi che volate
(ii) Duet: Dite a Filli ch'io mi moro
(iii) Solo: Diteli che per lei
(iv) Duet: Quando mai haverà mercè

Complete copies

B: Bc e/4; Bc e/9; Lc b
F: Pc e
Movements (ii) and (iv)

D: Mbs f/2
GB: Lgo a; Ob b
US: Wo a/2; Wo c/3

3a Begl'occhi, oh Dio, non più

(i) Duet: Begl'occhi.
(ii) Solo: Clori mia, s'il cor t'ingombra
(iii) Solo: Se la tua gelosia è parte
(iv) Duet: Clori mia, deh ferma alquanto

Main copies

D: Mbs e/2
GB: Lbm e/1
I: Po f

Other complete copies

B: Bc e/10; Bc g; Br a/1
D: Eds b; Dlb c; SHsk a/2; SWl b
F: Po a/1
GB: Lbm f/1; Lbm 1/3; Lom d/2; Ob i; Ta
US: Wo c/2

Movements (i) and (iv)

A: Wn a
B: Bc c; Le a; Le b
D: Ba; Ha d; Mbs a; Mbs b; MÜs b
F: Po c; Po e
GB: Cfm d; Cfm e; Lbm c; Lbm z
I: Bc a; PAc a; Rsc a; Rsc c; Vnm b
Movement (iv)

I: Fc c
US: Wc c/6

3b  **Begl’occhi, oh Dio, non più**

(i) Duet: Begl’occhi
(ii) Solo: Clori mia, s’il cor t’ingombra
(iii) Duet: Clori mia, deh ferma alquanto
(iv) Solo: Se la tua gelosia
D.C. Begl’occhi

Main copy

GB: Lbm k

Other complete copies

GB: Lam b; Lam c; Lbm y

4a  **Cangia pensier mio cor**

(i) Duet: Cangia pensier
(ii) Solo: Sospirar per la bellezza
(iii) Solo: Col desio che sempre alletta
D.C. Cangia pensier

Main copy

GB: Lbm e/2

Other complete copies

B: Bo a; Bo b; Bo e/3; Bo e/8; Br a/1
D: Dlb c; SHsk a/1; SWl b
F: Po a/2
GB: Cfm g; Lbm f/2; Lbm j; Lbm 1/2; Lbm m/1; Lbm n/4; Lbm v; Lcm d/2; Ob g
4b Cangià pensier mio cor

(i) Duet: Cangià pensier
(ii) Solo: Sospirar per la bellezza
(iii) Solo: Col desio che sempre alletta
     D.C. Cangià pensier

Copies

D: BNms a
F: Pn o
I: MOe a

5 Che sarà di quel pensiero

(i) Duet: Che sarà di quel pensiero
(ii) Solo: Belle, voi che godete
     D.C. Che sarà
(iii) Solo: Chi provò lungo martire
     D.C. Che sarà

Main copies

D: Mbs e/1
GB: Lbm i/4
I: Fo g

Other complete copies

B: Bc e/2; Bc e/7; Bo g; Br a/3
D: B d; Bds a; Dlb a; Mbs f/1
GB: Cfm 1; Lbm a; Lbm k; Lcm d/2; Ob h
US: Wo a/1; Wo c/3

Movement (i)

B: Bc e/8; Bc f; Lo b
D: Ha b; Müs a
F: Fc e
GB: Cfm a; Lbm n/4; Lbm u; Lgc a; T o
I: Bc a; Fc e; Fc h; No a

N.B. Some copies end with movement (iii) of Tu m'aspettasti (duet 71)

---

6 Che volete o crude pene

(i) Duet: Che volete
(ii) Duet: Or se il cor non è più mio
(iii) Duet: Come poss'io penar

Main copy

I: Fc g

Other copies (all complete)

B: Bc a; Bc b; Bc d; Bc e/2; Bc e/6; Bc e/7; Bc e/9; Bc f; Bc h; Br a/3; Lc a; Lc b
D: B a; B b; B c; Bds a; Bds c; Bds e; Bs a; Db b; Db d; Db e; Hs a; Hs b (two copies); Hs d; Mbs f/2; Müs a; Müs b; SWl c
F: Fc a/2; Fc b; Fc c; Fc d; Fc e; Fc g
GB: Cfm c; Cfm d; Cfm f; Cfm i; Ckc a; Er a (two copies); Lam a; Lam d; Lam e; Lbm c; Lbm d; Lbm g; Lbm j; Lbm k; Lbm l/1; Lbm m/1; Lbm n/2; Lbm o; Lbm t; Lbm y; Lcm d/1; Lgc a; Lgc b; Ob c; Ob k; Ouf a; T b
I: Bc a (two copies); Bc b; Fc a; Fc b; Fc d; Fc e; Fc i; Gi a; Mo a; No a; No b; No c; No d; Pca a/1; Pca a/2; Pâ c a; Rsc a; Rsc b; Rsc c; Vnm c; Vnm d
US: AA a; AA b; Wc a/1; Wc b; Wc c/2

Published in DTB, vi/2 (Leipzig, 1905), p. 32.

7 Cruda Lilla, che ti fece questo cor
   (i) Duet: Cruda Lilla
   (ii) Solo: Se in difesa del mio seno
   (iii) Solo: Cieca al pianto
       D.C. Cruda Lilla

Main copy
   GB: Lbm i/3

Other complete copies
   B: Bo e/3
   F: Pn e
   GB: Lbm 1/1; Lcm d/1
   US: Wc b; Wq c/6

Movement (i)
   B: Bo e/5
   GB: Lbm n/3

8 Crudo Amor, morir mi sento
   (i) Duet: Crudo Amor
   (ii) Solo: Come nel mar d'amore
   (iii) Solo: La stella ch'a me splende
   (iv) Duet: E la speme un falso bene

Main copies
   GB: Lbm i/7
   I: Fo g
Other complete copies

B: Bo e/3; Bo e/7; Bo h; Br a/3
D: Dib a
GB: Cfm 1; Lbm d; Lbm h; Lbm k; Lbm 1/2; Lbm v; Lcm d/2
US: Wc c/3

Movements (i) and (iv)

B: Bo b; Bo e/6; Lc a
D: Dib d; Mūs b
GB: Cfm d; Lbm n/2
I: Bo a; Fc e

Movement (iv)

B: Bo e/1

---

9 Dimmi, dimmi Cupido, e quando mai

(i) Solo: Dimmi, dimmi Cupido
(ii) Duet: Son erede dei tormenti
(iii) Solo: Ah, che quei piedi
(iv) Duet: Non bastava al dio d'amore

Main copies

D: Mbs e/1
GB: Lbm i/4
I: Fc g

Other complete copies

B: Bo e/3; Bo e/7; Bo g
D: B b; Hs a
F: Fc g; Fn c
GB: Cfm 1; Lcm d/2; Ob h
I: No a; Vnm a
US: Wc c/4
Movements (ii), (iii) and (iv)

GB: Lbm 1/2

Movements (ii) and (iv)

GB: Cfm e; Lbm m/2; Lbm n/2
I: Bc a; Fc e
US: Wc o/1

Movement (ii)

B: Bc e/6

10 Dir che giovi al dio d'amore

(i) Duet: Dir che giovi
(ii) Solo: Che val invida sorte
D.C. Dir che giovi
(iii) Solo: Che giova lontano ch'io porti
D.C. Dir che giovi

Main copies

D: Mbs e/1
GB: Lbm 1/4

Other complete copies

B: Bc b; Bc e/3; Bc e/7; Bc g; Br a/3
D: B d; Dlb a
F: Pn a
GB: Cfm l; Lbm d; Lbm m/l; Lcm d/2; Ob h
US: Wc o/1

Movement (i)

B: Bc e/4
GB: Lbm n/1
11. *Dolce è per voi soffrire*

(i) Duet: *Dolce è per voi*

(ii) Duet: *Cara pupille, amati rai*

**Main copy**

I: Fo g

**Other complete copies**

A: Wgm a
B: Bo c; Bo e/2; Bo e/5; Bo e/7; Bo f; Bo h; Br a/3; Lo a; Lo b
D: Bds a; Dlb a; Mbs c; Mbs f/1; Mûs a; Mûs c; SWL a
F: Fo a/1; Fo c; Fo e; Fo f; Fo g; Fo b
GB: Cfm b; Cfm d; Cfm j; Cfm l; Er a; Lbm c; Lbm d; Lbm k; Lbm l/2; Lbm m/2; Lbm n/3; Lbm o; Lbm u; Lbm w; Lom d/2; Lgc a; Ob h
I: Bo a; Fo b; Fo d; Fo e; Fo f; Fo i; No a; No d; Rsc b
US: Wc a/1; Wc c/3

*Published in DTB, vi/2 (Leipzig, 1905), p. 15*

---

12. *Dolce labbro, amabil bocca*

(i) Duet: *Dolce labbro*

**Main copy**

I: Fo g

**Other copies (all complete)**

B: Bo b; Bo e/2; Bo e/6
D: B a; Bds e; Dlb a; Mbs f/1; SWL a
F: Fo c
GB: Cfm i; Lbm l/2; Lbm m/2 (two copies); Lbm n/2; Lom d/3
I: Bo a; Fo e; No d; FAc a; Rsc a
US: Wo a/l; Wo c/3

Published in DTB, vi/2 (Leipzig, 1905), p. 123

13 E così mi compatite

(i) Duet: E così mi compatite
(ii) Duet: E così mi console

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6
GB: Lbm e/2

Other complete copies

A: Wn a
B: Bo a; Bo d; Bo e/2; Bo e/5; Bo e/8; Bo f; Bo g; Br a/l
D: Dlb c; Mbs a; Mbs f/l; Müs c; SHsk a/l; SWl b
F: Po a/l; Po o
GB: Cfm d; Cfm g; Cfm i; Lam a; Lam e; Lbm f/2; Lbm j;
Lbm l/1; Lbm m/1; Lbm n/3; Lbm y; Lbm z; Lom d/l;
Ob e; Ob f
I: No a; Vnm b; Vnm c
US: Wo a/l; Wo c/3

Movement (i)

B: Lc a
GB: Cfm f; Lbm q
14a E perché non m'uccidete

(i) Duet: E perché
(ii) Duet: Forse vi mancan l'armi
(iii) Duet: Deh luci amate, se negate
(iv) Duet: Siatem pur rubelle
   D.C. E perché

Autograph
GB: Lbm 1/2

Main copies
D: Mbs e/6
GB: Lbm e/2

Other complete copies
A: Wn a (movements scattered throughout volume)
B: Bo a; Bo e/2; Bo e/5; Bo f; Br a/3
D: Mbs a (mvt. scattered); Mbs f/1; MUs b; SHak a/1; SWl b
F: Po a/2; Po c
GB: Cfm d; Cfm f; Cko a; Lam a; Lam d; Lam e; Lbm f/2;
   Lbm j; Lbm 1/1; Lbm m/1; Lbm n/3; Lbm p; Lbm q; Lbm y;
   Lbm s; Lcm d/1; Lgo b; Ob d
I: No a; Vnm b
US: Wo a/1; Wo c/5

Movements (i) and (ii)
   GB: Cfm g; Ob a

Movement (i)
   I: Fo c
14b E perché non m'uccidete

(i) Duet: E perché
(ii) Solo: Forse vi mancan
(iii) Solo: Morte mi fora
(iv) Solo: Siatemi pur rubelle

Copies
I: Bo c; Bsp a

15 E spento l'ardore ch'il sen m'inflammò

(i) Duet: E spento l'ardore
(ii) Solo: Più non provo di Cupido
   (v. 2: Quando carco di catene)
(iii) Solo: Al lampo d'un bel guardo
(iv) Duet: Io spresso lo strale

Main copy
D: Mbs e/7

Other complete copies
B: Bo b; Bo e/3
GB: Lbm 1/1; Lom d/1
US: Wo b; Wo c/6

Movement (i)
B: Bo e/4
GB: Lbm n/1
Forma un mare il pianto mio

(i) Duet: Forma un mare
(ii) Duet: Ho per vela la speranza
(iii) Duet: Ma se sorgono funeste

Main copies
D: Mbs e/1
GB: Lbm i/4

Other complete copies
A: Wn b
B: Bo e; Bo e/2; Bo e/5; Bo e/7; Br a/3; Lc a; Lc b
D: Mbs f/1; Müs a
F: Pc e
GB: Cfm a; Cfm f; Cfm l; Lam a; Lam e; Lbm c; Lbm d; Lbm 1/2; Lbm n/3; Lbm y; Lcm d/2; Ob i
I: Pc c; No a
US: Wc a/1; Wo c/5

Movements (i) and (ii)
GB: Lbm q

Movements (ii) and (iii)
B: Bo b
D: SW1 a

Published in Hawkins, A General History of the Science and Practice of Music (London, 1776), iv, p. 291

Fredd e ceneri gradite

Original version of Saldi marmi: see no. 63(b)
17 Fulminate, saettate, luci belle

(i) Duet: Fulminate
(ii) Solo: Sono reo del vostromdesgno
       (v. 2: All'hor quando voi m'amaste)
(iii) Solo: Sia pur rigida la sorte
(iv) Duet: Su ferite, pupilette

Main copy

D: Mbs e/7

Other complete copies

GB: Cfn 1; Lbm 1/1; Lcm d/1
US: Wc c/6

Movements (i) and (iv)

B: Bo e/4
GB: Lbm n/1

Movements (i), (ii) and (iii)

F: Pn b; Pn e

18a Gelosia, che vuoi da me

(i) Duet: Gelosia
(ii) Solo: Tu d'amor sei nel bel cielo
(iii) Solo: Che dunque più girì intorno al mio petto
(iv) Duet: Sgombra dunque il mio seno

Main copies

D: Mbs e/7
GB: Lbm e/2

Other complete copies

B: Bo a; Bo b; Bo e/3; Bo e/4
Movements (i) and (iv)

GB: Lbm z
I: Vnm b

18b Gelosia, che vuoi da me

(i) Duet: Gelosia
(ii) Solo: Tu d'amor
(iii) Solo: Che dunque più giri
(iv) Duet: Sgombra dunque il mio seno

Unique copy
B: Bc e/10

19 Gelosia, che vuoi da me

(i) Duet: Gelosia
(ii) Solo: Fuggi, vola, sparisci
(iii) Solo: Ah no, mio cor, si soffra
(iv) Duet: E pur dolce tornar in pace

Complete copies
B: Bc d; Bc e/2; Bc e/7; Bc e/3; Bc f; Bc h; Lc b
D: B d; Bis a; Mbs f/1
F: Fc a/2; Fc e (two copies of movement iv)
GB: Cko a; Lbm d; Lbm j; Lbm k; Lbm l/2; Lbm m/1;
   Lbm n/3; Lbm y; Ob e; Ob f; Ob l
I: Fc b
US: AA a; Wc a/1; Wc c/2
Movements (i) and (iv)

B: Bo a
GB: Cfm a; Er a; Lbm c; Lbm 1/1; Lbm r; Lcm d/1; Lgo b
I: Bo a; No a

Movement (iv)

GB: Lbm u
I: Fc h

Published in DTB, vi/2 (Leipzig, 1905), p. 47

20 Già tu parti, io che farò

(i) Duet: Già tu parti
(ii) Duet: S’io vivo per mirarti
(iii) Duet: Tu mi lasci, io che farò
(iv) Duet: Se l’alma teco porti

Autograph

GB: Lbm 1/6

Main copies

D: Mbs e/3
GB: Lbm e/1

Other complete copies

B: Br a/2
D: Dlb a; Shsk a/2; SW1 b
F: Po a/1
GB: Lbm f/1; Lbm 1/3; Lcm d/2
US: WC c/6

Movements (i) and (ii)

B: Bo e/6 (movements scattered)
D: Bd sb; MÜs c
GB: Lbm n/2 (movements scattered); Ob i; T a

Movement (i)

GB: Lbm m/2
US: Wo c/1

Published in DTB, vi/2 (Leipzig, 1905), p. 117

21. Ho scherzato in verità
   (i) Duet: Ho scherzato
   (ii) Solo: Sai ben tu, caro tesoro
       D.C. Ho scherzato
   (iii) Solo: Sai ben tu che non poss'io
   (iv) Duet: Ch'io ti lasci, o questo no

Main copy

GB: Lbm e/2

Other complete copies

B: Bo a; Bo b; Bc e/3; Bc e/B; Bo g; Br a/1
D: Hs c; SHsk a/1
F: Po a/2
GB: Cfm g; Lbm f/2; Lbm j; Lbm 1/2; Lbm m/1; Lbm n/4;
   Lbm v; Lom d/2; Ob g
US: Wo c/4

Movements (i) and (ii)

D: Mbs f/2; Mbs g; SW1 b
GB: Lom a
US: Wo a/2
22 Il mio seno è un mar di pene

(i) Duet: Il mio seno
(ii) Duet: Così va a chi al lampo
(iii) Solo: Diemi il fil, scaltra Arianna
(iv) Solo: Che sarà mal gradita fedeltà

Main copy
GB: Lbm 1/3

Other complete copies
B: Bc e/3
GB: Lbm 1/1; Lcm d/1
US: Wo b; Wo c/6

Movements (i) and (ii)
B: Bc e/5
GB: Lbm 1/3

23 In amor chi vuol godere

(i) Duet: In amor
(ii) Solo: La costanza è un mero vitio
(iii) Solo: Ogni bella che adorabile
(iv) Duet: Credi a me, giovine amante

Main copy
GB: Lbm 1/1

Other complete copies
B: Bc b; Bc e/3; Bo e/7; Br a/2
D: BNms a
GB: Cfm 1; Lbm l/1; Lcm d/1; Ob h
US: Wo c/5
Movements (i) and (iv)

B: Bc e/4
GB: Lbm n/1

---

24. *Inquieto mio cor, lasciami in pace*  

(i) Duet: Inquieto mio cor  
(ii) Solo: Tu per infidi, insidiosi oggetti  
(iii) Solo: Più tranquillo è di te  
D.C. Inquieto mio cor  
(iv) Duet: Stelle ingiuste, amore ingrato

Main copy

I: Fc g

Other complete copies

B: Bo d; Bc e/2; Bc e/6; Bc e/7; Bc e/10; Bo f; Bo i/2  
D: B b; Dlb a; Dlb d; Hs a; Mbs f/1  
F: Fc a/2; Fc b; Fc d; Fc g; Fn b  
GB: Cko a; Lam d; Lbm d; Lbm h; Lbm k; Lbm l/1; Lbm m/1; Lbm n/2; Lbm y; Lom d/1; Ob g  
I: Bo b; No a  
US: AA a; AA b; Wo a/1; Wo b

Movements (i) and (iv)

B: Bo a; Lc a  
D: B a; Bds e; Hs d; Mūs a; Mūs b  
F: Fc c; Fc f  
GB: Cfm c; Cfm d; Lom b; Lgo b  
I: Bo a; Fc c; Fc e; No d; Pca a/1; PAc a; Ras a  
US: Wo c/2

Movement (i)

GB: Lbm c
Movement (iv)

B: Boc b
D: SW1 a
F: Fp e

Published in DTB, vi/2 (Leipzig, 1905), p. 39

---

25  Io mi parto, o cara  E 26

(i) Duet: Io mi parto
(ii) Solo: Che bagna acqua d'oblio
(iii) Solo: Porto impressa una sembianza
(iv) Solo: Ch'io tradisca, o bella
(v) Solo: Occhi belli, con lume si vago
(vi) Duet: Venga meco il pensier

Main copy

GB: Lbm i/7

Other complete copies

B: Boc e/2; Boc e/7; Boc e/10; Boc h
D: B'd
GB: Cfm 1; Lam b; Lam c; Lbm d; Lbm 1/2; Lbm m/2; Lbm s;
Lbm v; Lbm y; Lom d/3
US: Wo o/3

Movements (i) and (vi)

B: Boc e/5
GB: Er a; Lbm n/3
26  Io mi ridi de tuoi dardi
   (i) Duet: Io mi rido
   (ii) Duet: Il tuo vezzo prendo a gioco

Main copies
   GB: Lbm i/7
   I: Fc g

Other complete copies
   B: Bc b; Bc e/3; Bc e/7
   D: Dlb a
   GB: Cfm e; Lbm d; Lbm h; Lbm 1/2; Lbm v; Lcm d/3; Ob i
   I: Bc a; Fc e

Movement (i)
   B: Bc a; Bc a (second half only); Bc e/6; Bc e/9
   D: Mbs d
   GB: Cfm b; Cfm i; Cfm l; Lbm m/1; Lbm n/2; Lbm t
   I: Gi a (second half only); No b
   US: Wo c/1

Movement (ii)
   B: Bc e/1
   D: Dlb d

27  Io voglio provar, io voglio
   (i) Duet: Io voglio provar
   (ii) Duet: Arderò, piangerò
   (iii) Solo: Sento a dire ch'è pazzia
   (iv) Solo: L'um si duol d'esser ferito
       D.C. Io voglio provar

Main copy
   GB: Lbm i/3
Other complete copies

F: Pn c
GB: Lbm 1/1; Lcm d/1
US: Wc c/6

Movements (i) and (ii)

B: Bo e/5
GB: Lbm n/3

28 La fortuna su la ruota

(i) Duet: La fortuna
(ii) Duet: E pur sempre penante
(iii) Solo: Già mai stabile la sorte
       (v. 2: Hor pietoso et hor severo)
(iv) Solo: O inaudita ferità
       D.C. La fortuna

Main copy

GB: Lbm 1/1

Other complete copies

B: Bo b; Bo e/3; Br a/2
GB: Lbm 1/1; Lcm d/1
US: Wc b; Wc c/2

Movements (i) and (ii)

B: Bo e/4
GB: Lbm n/1
29  **Labri belli, dite un pò**

(i) Duet: Labri belli
(ii) Solo: Un lampo d'un riso
(iii) Solo: Lascivetti, ah si, v'intendo

**Main copy**

GB: Lbm i/1

**Other complete copies**

B: Bo e/3; Br a/2
GB: Lbm 1/1; Lcm d/1
US: Wo b; Wo c/6

---

30  **Libertà: L'infelice umanità**

(i) Duet: Libertà
(ii) Solo: Non può star chiuso il foco
(iii) Solo: Ma che sogno o vaneggio
(iv) Solo: Dolce, cara, ma fatale  
D.C. Libertà

**Main copy**

D: Mbs e/4

**Other complete copies**

B: Br a/3
D: Dib o
F: Pog; Pn b; Pn d
GB: Lbm 1/1; Lcm d/1
Movement (i)

B: Bc e/6
D: Mūs a; Mūs b
F: Fc e
GB: Cfm d; Lbm m/2; Lbm n/2
US: We c/1

Movements (ii) and (iii)

US: We c/6

Published in: Duetti del Sig. Agost. Stefani (London, 1787), p. 16
(incomplete); La Page, Essais de Diphthéographie Musicale (Paris, 1864), pt. 2, p. 11.

31 Libertà! non posso soffrir

E 31

(i) Duet: Libertà
(ii) Solo: Belle luci, dolci labra
      D.C. Libertà
(iii) Solo: Rigori disprezzi non legano
(iv) Duet: Quell'altiero sembiante

Main copies

D: Mbs e/1
GB: Lbm 1/4
I: Fc g

Other complete copies

B: Bc e/3; Bc e/7; Bc g
D: B b; Bds a; Hs a
F: Pn c
GB: Cfm 1; Lom d/2; Ob h
I: Nc a
US: We c/4
Movements (i) and (iv)

B: $Bc \, c; \, Bc \, e/6; \, Lc \, a$
D: $Müs \, a; \, Müs \, b$
GB: $Cfm \, d; \, Lbm \, n/2; \, Lbm \, u$
I: $Bc \, a; \, Fc \, e; \, Fc \, h; \, Fcs \, a/l$

Movement (iv)

D: $B \, a$
GB: $Cfm \, i$
I: $PAc \, a; \, Rsc \, a$

---

32  | **Lilla mia, non vuoi ch'io pianga**

(i) Duet: Lilla mia
(ii) Solo: Ah tiranna, ah spietata
(iii) Solo: Voglio piangere, se credessi di morir
(iv) Solo: Lilla, voglio lagrimar
(v) Solo: Fa quanto sai
D.C. Lilla mia

Main copies

D: $Mbs \, e/5$
GB: $Lbm \, i/5$

Other complete copies

B: $Br \, a/3$
D: $Dlb \, a$
GB: $Lbm \, d; \, Lbm \, 1/2; \, Lcm \, d/2$
I: $Möe \, a$
US: $Wc \, c/6$

Movement (i)

A: $Wn \, a$
B: $Bc \, e/4$
D: $Mbs \, a$
33 Luci belle, non tanta fretta

(i) Duet: Luci belle

(ii) Solo: Chi sarà ch'ho oggi mi scampi

(v. 2: Che farò se i vostri lampi)

D.C. Luci belle

(iii) Solo: Hor che prego più veloce

D.C. Luci belle

Main copy

GB: Lbm 1/1

Other complete copies

B: Br a/2
D: BNms a
GB: Lbm 1/1; Lcm d/1
US: Wo b; Wo c/6

Movement (i)

A: Wn a
B: Bo e/4; Lc b
D: Mbs a
F: Po e
GB: Lbm n/1

Published in Reissmann, Allgemeine Geschichte der Musik, iii (Leipzig, 1864), p. 17.
Lungi dal idol mio(a)  E 36a

(i) Duet: Lungi
(ii) Duet: Nulla più mi ricrea
(iii) Duet: In si misero stato
(iv) Duet: Peggio far non mi può

Autograph
GB: Lbm i/6

Main copies
D: Mbs e/3
GB: Lbm e/1
I: Po f

Other complete copies
A: Wgm a (movement iv between movements i and ii)
B: Bc a; Bc e/2; Bc e/6; Bc e/10; Bc f; Bc g; Er a/2
D: B a; B b; B c; Bds b; Bds c; Bs a; Dlb c; Hs a; Hs d
(movements scattered throughout volume); Mbs b; Mbs f/1;
Müüs b; SHsk a/2; SWl b; SWl c
F: Po a/1; Po b; Po c; Po d
GB: Cfm c; Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm 1/3;
Lbm n/1; Lbm n/2; Lbm o; Lbm z; Lom d/2; Ob i;
Ouf a; Ta
I: Bc a; Po a; Po d; Gi a; Mc a; Nc a; Nc b; Nc c; Nc d;
Nc e; Pca a/2; PAc a; Rsc a; Rsc b; Rsc c; Vnm a;
Vnm b; Vnm c; Vnm d
US: Wc a/1; Wc c/3 (movements scattered)

Movements (i), (ii) and (iv)
D: Dlb e (movements scattered)

Movements (i), (ii) and (iii)
B: Bc e/9; Lo a

Movements (ii), (iii) and (iv)
D: Hs a (a second copy)
F: Pc b (a second copy)

Movements (i) and (ii)
D: Ha b

Movements (i) and (iii)
GB: Ob k

Movements (iii) and (iv)
GB: Lbm 1/2; Lbm o (a second copy); Lcm d/3
I: Bc a (a second copy); Fc d (a second copy)

Movement (i)
D: Bds d
GB: Lbm u

Published in DTB, vi/2 (Leipzig, 1905), p. 77.
For Lungi dal idol mio(b) see duet 93.

35 M'hai da piangere un di (a)  E 37a
   (i) Duet: M'hai da piangere
   (ii) Duet: Nega il premio a la mia fede
   (iii) Duet: Morirò, ma sempre amante
   (iv) Duet: Havran termine un di forse
   (v) Duet: Con la speme del ristoro
   (vi) Duet: Morirò ma sempre amante

Autograph
   GB: Lbm 1/6

Main copies
   D: Mbs e/3
   GB: Lbm e/1
   I: Fc f
Other complete copies

B: Bc a; Bc b; Bc e/3; Bc e/5
D: Mbs f/2; SHsk a/1; SWl a
F: Fc a/1
GB: Cfm f; Cfm h; Cfm i; Lam a; Lam e; Lbm f/2; Lbm j;
    Lbm l/1; Lbm m/1; Lbm n/3; Lbm q; Lbm y; Lcm d/1;
    Ob a; Ob d
I: Fc e
US: Wc a/2; Wc c/2

Movement (i)

GB: T a


37 Mia speranza illanguidita

(i) Duet: Mia speranza
(ii) Solo: Udite, o voi che in amoroso inferno
(iii) Solo: Che mi giovo contento
     (v. 2: Che mi serv'il diletto)
(iv) Solo: Fili, m'amasti, è vero
     D.C. Mia speranza

Main copies

D: Mbs e/5
GB: Lbm 1/5

Other complete copies

B: Bc b; Bc e/1
D: Dlb a
GB: Lcm d/2
I: Fc b
US: Wc c/6
Other complete copies

B: Bo g; Br a/2
D: Bds b; Dlb c; SHak a/2; SWl b
GB: Lbm f/1; Lbm 1/3; Lbm o; Lcm d/2
I: Bo a
US: Wc c/4

Movements (i), (ii) and (iii)

A: Wgm a
B: Bo a; Bo e/6; Bo e/9; Bo f; Lc a
D: B a; Mbs b; MUs c
F: Pc a/1; Pc c
GB: Cfm b; Cfm d; Cfm i; Lbm m/1; Lbm n/2; Lbm t; Lbm u;
    Lbm z; Ob i; T a
I: Gi a; No b; Pac a; Rs o a; Rs o c; Vnm a; Vnm b
US: Wc c/1

Movement (i)

B: Bo c
D: Dlb e

Published in DTB, vi/2 (Leipzig, 1905), p. 102.
For M'hai da piangere(b) see duet 94.

36 Mi voglio far intendere

(i) Duet: Mi voglio
(ii) Duet: Stento il di, stento la notte
    D.C. Mi voglio

Main copies

D: Mbs e/7
GB: Lbm e/2
I: Pc g
Movement (i)

B: Bc e/4
D: MUs a
GB: Lbm n/1

38 M'ingannasti, fanciullo bendato

(i) Duet: M'ingannasti
(ii) Solo: Stolto cor, che facesti
(iii) Solo: Benche d'or sian
(iv) Solo: Mio cor, sò che dirai
(v) Solo: Fidatevi, amanti

D.C. M'ingannasti

Main copies

D: Mbs e/5
GB: Lbm i/5
I: Fc g

Other complete copies

B: Bc g; Br a/3
D: Bds a; Dlb a
F: Fn b
GB: Lom d/2

Movements (i), (ii) and (iii)

B: Bc b
I: Fc c
US: Wc c/4

Movement (i)

B: Bc e/4
GB: Lbm n/1
I: Bc a; Fc a
Movements (iv) and (v)

I: Fo b

Published as 'Prithee leave me' in: Songs in the new opera call'd Thomyris (London, [1707]), f. 12; Songs in the new opera of Thomiris (London, [1707]); Apollonian Harmony (London, [c. 1790]), iv, p. 28; Social Harmony (London, [1817]), p. 160.

39 Navicella che t'en vai orgogliosa

(i) Duet: Navicella
(ii) Solo: Zeffiro lusinghier, cinto di rose
(iii) Solo: Œ piacere il vedere
       D.C. Navicella
(iv) Solo: Se scendi a solcar l'onda
       D.C. Navicella

Main copies

D: Mbs e/1
GB: Lbm 1/4

Other complete copies

B: Bc e/3; Bc e/7; Bc e/10; Bc g; Bo h; Br a/3
D: Bd
F: Pn a; Pn d
GB: Cfm 1; Lam b; Lam c; Lbm y; Lom d/2

Movement (i)

B: Bo e/5
F: Pc f
GB: Lbm n/3
I: Fo i
US: Wo c/4
40 Nel tempo ch'amai

(i) Duet: Nel tempo
(ii) Solo: Il gesio mi fè languir
D.C. Nel tempo
(iii) Solo: Gelosia mi tormentò
D.C. Nel tempo

Main copy

D: Mbs e/7

Other complete copies

B: Br b
D: Mbs f/1
GB: Cfm 1; Lbm a; Lbm b; Lbm 1/1; Lbm m/1; Lom d/1
US: Wo a/1

Movement (i)

B: Bo e/4
D: Hs b
GB: Lbm n/1; Ob b

Published in Recueil d'airs serieux et a boire (Paris, 1707), p. 56 and

41 No, no, no, mai nol dirò

(i) Duet: No, no, no
(ii) Solo: Mirate, se volete
(iii) Solo: Son piagato, già si sà
D.C. No, no, no
(iv) Solo: Chiusa dentro del mio centro
    (v. 2: Quel bel volto sempre accolto)
D.C. No, no, no
Main copy

GB: Lbm 1/3

Other complete copies

GB: Lbm 1/1; Lcm d/l

Movement (i)

B: Bc e/6
GB: Lbm n/2; Lbm n/2
US: Wo c/1

Movement (ii)

US: Wo c/6

Published in Fuller Maitland, Duetti da Camera (London, 1904), ii, p. 6.

42 No, no, no, non voglio se devo amare

E 44

(i) Duet: No, no, no
(ii) Solo: Vada pur lungi da me
(iii) Solo: Non mi lusinghi, no
(iv) Duet: Mi pento d'amore nel core

Main copy

GB: Lbm 1/1

Other complete copies

B: Bc e/3; Bc e/7
GB: Cfm 1; Lbm 1/1; Lcm d/l; Ob h
US: Wo c/5

Movement (i)

A: Wn a
Non sò chi mi piagò

(i) Duet: Non sò
(ii) Solo: Scorgo in fronte
(iii) Solo: Amo un oggetto
D.C. Non sò
(iv) Duet: E vagante il mio pensiero

Main copy
I: Fc g

Other complete copies
B: Bc d; Bc e/2; Bc e/6; Bc e/7
D: Mbs f/1
F: Fc a/2; Fc g; Pa a
GB: Ckm a; Lam d; Lbm d; Lbm j; Lbm k; Lbm l/2; Lbm m/1; Lbm n/2; Lbm y; Lcm d/2
US: AA a; Wo a/1; Wo c/2

Movements (i) and (iv)
B: Bc a; Bc f
GB: Ckm c; Ckm e; Lbm c; Lbm o; Lgo a; Lgo b
I: Bc a; Fc e
44 Non te lo dissi o core

(i) Duet: Non te
(ii) Solo: Fa' buon dire che sono contenti
    (v. 2: Come stolto un amante)
(iii) Solo: Co' suoi lacci il dio
    D.C. Non te

Main copy
GB: Lbm 1/1

Other complete copies
B: Br a/2
F: Pa e
GB: Lbm 1/1; Lcm d/1
US: Wo a/6

Movement (i)
B: Bc e/4
GB: Lbm n/1

Published in Recueil d'airs serieux et à boire (Paris, 1707), p. 118 and
in Recueil des meilleurs airs italiens (Paris, 1708), p. 381.

45 Non ve ne state a ridere

(i) Duet: Non ve ne state
(ii) Duet: Van girando intorno al core
(iii) Duet: Si faranno a poco a poco

Main copy
GB: Lbm e/2

Other complete copies
B: Bc a; Bc e/5; Br a/1; Lo a
D: Mbs f/2; SHsk a/1
F: Po a/1
GB: Cfm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/3; Lom d/2; Ob g
I: Vnm c
US: Wo a/2; Wo c/4

Movement (i) and (ii)
B: Lo b

Movement (ii)
B: Bo e/1
D: Dlb b

---

46a Occhi belli, non più
(i) Duet: Occhi belli
(ii) Solo: Rendi omai mio core
(iii) Solo: Perché lumi bugiardi
(iv) Duet: Occhi pietà, tanto crudeli più

Main copies
D: Mbs e/2
GB: Lbm e/1
I: Fe f

Other complete copies
B: Br a/1
D: Dlb c; SHsk a/2; SW1 b
F: Pc a/1
GB: Lbm f/1; Lbm l/3; Lom d/2; Ob i; Ta

Movements (i) and (iv)
D: Müs c
F: Pc c
GB: Cfm d; Lbm z
Movement (iv)

GB: Lbm o

Movement (ii)

US: Wo c/6

46b Occhi belli non più

(i) Duet: Occhi belli
(ii) Solo: Renditi omai mio core
(iii) Solo: Perchè lumi bugiardi
(iv) Duet: Occhi pietà, tanto crudeli più

Complete copies

B: Bo i/2; Lo b
D: Bds a; Wbs b
F: Po e
I: MOe a

Movements (i) and (iv)

D: MÜs a
I: Fo c; Fo i

Movement (iv)

B: Bo b
D: SWl a
I: Pca a/2
Occhi perchè piangete

(i) Duet: Occhi perchè piangete
(ii) Duet: Dal vostro pianto amaro

Autograph
GB: Lbm i/6

Main copies
D: Mbs e/3
GB: Lbm e/1
I: Fc f

Other complete copies
A: Wgm a
B: Bo a; Bo e/2; Bo e/6; Bo e/9; Bo f; Bo i/2; Br a/1
D: B a; B b; B c; Bds b; Bds c; Bs a; Dlb c; Dlb e; Ha a;
Ha b (two copies); Ha d; Mbs b; Mbs f/1; Müs a; Müs b;
Shak a/2; SW1 b; SW1 c
F: Fc a/1; Fc b; Fc c; Fc d; Fc e
GB: Cfm c; Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm l/1;
Lbm l/2; Lbm m/1; Lbm n/2; Lbm o; Lbm t; Lbm u;
Lcm c; Lcm d/1; Ob c; Ob k; Ouf a; T a
I: Bo a (two copies); Bo b; Fc a; Fc b; Fc d; Fc h; Gi a;
Mo a; No a; No b; No c; No d; Pca a/1; Pca a/2; PAc a;
Rsc a; Rsc b; Rsc c; Vnm c; Vnm d;
US: Wo a/1; Wc c/2

Published in: Bailieux, Nouveaux Solfeges d'Italie (Paris, n.d.), p. 214;
Auswahl Vorzüglicher Musik-werke. Zweite Sammlung, Erste Lieferung
(Berlin, 1842), p. 11; DTh, vi/2 (Leipzig, 1905), p. 86; Schering,
Geschichte der Musik in Beispielen (Leipzig, 1931), p. 335; Jakoby, The
Cantata (Cologne, 1968), p. 47.
47b Occhi perché piangete

(i) Duet: Occhi perché piangete
(ii) Duet: Dal vostro pianto amaro

Copies

B: Lo b
D: MÜs a
F: Po e
GB: Lbm k; Lbm n/2
I: Po i; MOe a; Pca a/2; PAc a
US: Wo c/1

48 Oh! che voi direste bene

(i) Duet: Oh! che voi
(ii) Solo: Credo ogn'uno che degli amanti
        (v. 2: Credo ogn'uno che sia pazzia)
(iii) Solo: Come fuggir quel guardo
        D.C. Oh! che voi

Main copies

D: Mbs e/5
GB: Lbm 1/5

Other complete copies

GB: Lbm d; Lbm l/2; Lcm d/2
I: MOe a
US: Wo c/6

Movement (i)

B: Bo e/4
GB: Lbm n/1
49 Parlo e rido con questa e quella
   (i) Duet: Parlo e rido
   (ii) Duet: Molte che non dovrian
   (iii) Duet: Ho l'amore per ogni loco
   (iv) Duet: Son credute verace

Main copy
   GB: Lbm 1/3

Other complete copies
   B: Bc b; Bc e/3; Bc e/7
   D: BNms a
   GB: Lbm 1/1; Lcm d/1; Ob 1
   US: Wc c/5

Movements (i) and (ii)
   B: Bc e/8
   GB: Cfm 1; Lbm n/4

50 Più non amo e non vaneggio
   (i) Duet: Più non amo
   (ii) Solo: Più non credo a le calme ridenti
           (v. 2: Più non credo ad aure gradite)
   (iii) Solo: Porta lungi dal mio sen
           (v. 2: Vanne pur co' tuoi piacer)
           D.C. Più non amo

Main copy
   D: Mbs e/7

Other complete copies
   GB: Cfm 1; Lbm 1/1; Lcm d/1
   US: Wo c/6
Movement (i)

B: Bc e/4
GB: Lbm n/1

Main copies
D: Mbs e/4
I: Fc g

Other complete copies
A: Wgm a
B: Bo a; Bo b; Bo e/2; Bo e/6; Bo e/7; Bo e/9; Bo i/1; Br a/3
D: B a; B b; Bds a; Bds c; Bs a; Dlb a; Dlb e; Hs a; Hs b; Mbs f/1; MÜs a; MÜs b; SWl a; SWl c
F: Fc o; Fc d; Fc e; Fc g; Fc o
GB: Cfm c; Cfm d; Cfm i; Cfm l; Er a; Lbm c; Lbm d; Lbm g; Lbm l/1; Lbm m/1; Lbm n/2; Lbm o; Lbm t; Lbm x; Lcm c; Lcm d/1; Ob i
I: Bo a (two copies); Fc b; Fc d; Fc e; Gi a; No a; No b; No c; No d; Pca a/1; Pca a/2; PAo a; Rsc a; Rsc c; Vnm c; Vnm d
US: Wo a/1; Wo c/3

Movement (ii)

F: Fc f
US: Wo c/2

Published in: Bailleux, Nouveaux Solfèges d'Italie (Paris, n.d.), p. 224; Duetti del Sig. Agost. Stefani (London, 1787), p. 1; Choron, Principes

52 Porto l'alma incenerita

(i) Duet: Porto l'alma
(ii) Solo: Fiamme ch'il sen m'ardete
(iii) Solo: Così Filli mirando

D.C. Porto l'alma

Main copies

D: Mbs e/8
GB: Lbm i/7

Other complete copies

B: Bc e/3; Bc e/7; Bc i/2
D: Dsb a; Dlb a
GB: Cfm l; Lbm d; Lbm h; Lbm k; Lbm l/2; Lbm v; Lcm d/2; Ob i
US: Wo c/5

Movement (i)

B: Bc e/6
D: Dlb d; Mbs a
GB: Cfm a; Lbm n/2
I: Foa

53a Pria ch'io faccia altrui palese

(i) Duet: Pria ch'io faccia
(ii) Duet: Ch'io riveli quello strale
Autograph

GB: Lbm 1/2

Main copies

D: Mbs e/6
GB: Lbm e/2
I: Po f

Other copies (all complete)

B: Bc a; Bc e/2; Bc e/8 (two copies); Br a/1; Lc a
D: Dlb c; Mbs b; Mbs f/l; SHsk a/1; SWl b
F: Po a/2
GB: Cfm d; Cfm f; Cfm h; Cfm i; Ckc a; Lam a; Lam d;
   Lam e; Lbm f/l; Lbm j; Lbm l/l; Lbm m/l; Lbm n/4;
   Lbm o; Lbm q; Lbm y; Lbm z; Lcm d/l; Lgc b; Ob d
I: Bc a; Vnm b; Vnm c
US: Wo a/1; Wo c/5

Published in DTB, vi/2 (Leipzig, 1905), p. 70.

53b  Pria ch'io faccia altrui palese

(1) Duet: Pria ch'io faccia
(ii) Duet: Ch'io riveli quale strale
(iii) Duet: Ch'io mai scopra la sembianza

Copies

B: Lo b
D: Mūs a
F: Po e
I: Mo e a; No a; Pca a/2
54 Quando mai verrà quel dì

(i) Duet: Quando mai
(ii) Solo: Han le tue labbra
(iii) Solo: Ah sì, ti veggo
(iv) Duet: Apriti o bella bocca

Complete copies

B: Bo d; Bo e/2; Bo e/5; Bo e/7; Bo e/8; Bo f
D: B ã; Bds a; Hs b; Mbs f/2
F: Po a/2; Po g
GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm k; Lbm l/1; Lbm m/1;
     Lbm n/3; Lbm y; Lom d/1; Ob c; Ob l
I: Fo b; Fo i
US: AA a; Wc a/2; Wc a/2; Wc a/5

Movements (i) and (iv)

B: Bo a; Bo i/1
GB: Cfm a; Lgo b
I: No a

55 Quando ti stringo, o cara

(i) Duet: Quando ti stringo

Copies (all complete)

B: Bo e/2; Bo e/6
D: Ba; Dlb a; Hs ã; Mbs f/1; Müs c
F: Po c
GB: Cfm d; Cfm i; Lbm l/2; Lbm m/2; Lbm n/2; Lom d/3
I: No ã; Faö a; Rsc a
US: Wc a/1; Wc a/3
56a Quanto care al cor voi siete

(i) Duet: Quanto care
(ii) Duet: Adorati miei tormenti
(iii) Duet: Vivi dunque incatenato

Autograph
GB: Lbm 1/2

Main copies
D: Mbs e/6
GB: Lbm e/2
I: Fe f

Other complete copies
B: Bc a; Bc d; Bc e/2; Bc e/8; Bc f; Er a/3; Lc a
D: Mbs b; Mbs f/1; SHsk a/1; SW1 b
F: Fe a/2
GB: Cfm h; Cfm i; Cko a; Lam d; Lbm f/1; Lbm j; Lbm l/1;
    Lbm m/1; Lbm n/4; Lbm o; Lbm y; Lcm d/1; Lgc b; Ob e;
    Ob f
I: Bc a
US: Wc a/1; Wc c/5

Movement (i)
GB: Lbm s
First four bars in D: MUs c

56b Quanto care al cor voi siete

(i) Duet: Quanto care
(ii) Solo: Da bianco man formate
(iii) Duet: Adorati miei tormenti
(iv) Solo: E nel mio laberinto
(v) Duet: Vivi dunque incatenato
57 Quest'è l'ultima per me

(i) Duet: Quest'è l'ultima
(ii) Solo: Mi bastò quanto pensai
       D.C. Quest'è l'ultima
(iii) Solo: Da miei martir crudeli
(iv) Solo: Tiranna bellezza
       D.C. Quest'è l'ultima

Main copies

D: Mbs e/5
GB: Lbm i/5

Other complete copies

B: Bc b; Bo g
GB: Lom d/2
I: Fc c
US: Wo c/4

Movements (i) and (ii)

D: SW1 a

Movement (i)

A: Wn a
B: Bc e/4
D: Mbs a
GB: Lbm n/1
58 *Questo fior che involo al prato*

(i) Duet: Questo fior
(ii) Solo: Crudelissima Clori, queste glee
(iii) Solo: Scota la face ardente
(iv) Duet: Quest'è Clizia innamorata

**Main copy**

I: Fc f

**Other complete copies**

B: Bc d; Bo e/2; Bo e/5; Bo e/7; Bo e/8; Bo f; Bo g; Br a/1
D: B d
F: Pc a/2; Pc g; Pn c
GB: Ckc a; Lam d; Lbm d; Lbm j; Lbm n/3; Lbm y; Ob e; Ob f
US: AA a; Wc c/2

**Movements (i), (ii) and (iv)**

GB: Lbm m/1

**Movements (i) and (iv)**

B: Bc a
D: Hs b (movement i lacks opening); Mbs b; Mbs f/2
F: Pc f
GB: Lbm 1/1; Lbm e; Lcm d/1; Lgo b; Ob a
I: Bc a; No a
US: Wc a/2

59 *Ravvediti, ravvediti mio core*

(i) Duet: Ravvediti
(ii) Duet: Non han forza i miei lamenti
(iii) Duet: Se a morire mi condanna
Main copies

D: Mbs e/2
GB: Lbm e/1

Other complete copies

A: Wn a
B: Bo e/2; Bo g; Br a/1
D: Bds b; Mbs a; Mbs f/l; SHak a/2; SWl b
F: Po a/1; Po e
GB: Cfm d; Cfm f; Cfm j; Er a; Lam a; Lam e; Lbm f/1;
    Lbm 1/3; Lbm m/1; Lbm n/4; Lbm q; Lbm y; Lbm z;
    Lcm d/2; Ob d; Ta
I: No a; Rso c; Vnm b; Vnm c
US: Wo a/1; Wo c/2

Movements (i) and (ii)

GB: Cfm c; Lgo b; Ob j

Movements (i) and (iii)

B: Lo b

Movement (iii)

B: Bo e/3

60a Ribellatevi, o pensieri E 64

(i) Duet: Ribellatevi
(ii) Solo: Se perdei per infida bellezza
    (v. 2: Di sochernirmi hai finito Cupido)
    D.C. Ribellatevi

Autograph

GB: Lbm i/2
Main copies

D: Mba e/6
GB: Lbm e/2

Other complete copies

B: Bo a; Bo b; Bc e/3; Bc e/8; Bc i/1
D: Mba f/2; SHsk a/1; SW1 b
F: Po a/2
GB: Cfm f; Cfm h; Cko a; Lam a; Lam d; Lam e; Lam f; Lbm f/2;
     Lbm j; Lbm 1/1; Lbm m/1; Lbm n/4; Lbm y; Lom d/1; Ob d;
     Ob j
US: Wo a/2; Wo c/5

Movement (i)

A: Wn a
D: Dlb a; Mbs a
GB: Cfm a; Cfm i; Lbm g; Lgc b
I: Nc a

60b Ribellatevi, o pensieri

(i) Duet: Ribellatevi

Unique Copy

F: Pn b

61a Rio destin che a tutte l'ore

E 65a

(i) Duet: Rio destin
(ii) Duet: Ma per più lungo stento
(iii) Duet: Un inferno di sciagure
(iv) Duet: Ma la mia fiera sorte
Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
GB: Lbm e/1
I: Fo f

Other complete copies

B: Bc e/2; Bc i/2; Er a/2
D: B a; B b; Bds c; Bs a; Dlb c; Dlb e (movements scattered throughout volume); Mbs f/1; Mûs b; SHsk a/2; SWl b; SWl c
F: Fo a/1; Fo o
GB: Cfm d; Cfm i; Er a; Lbm f/1; Lbm g; Lbm 1/3; Lbm o (two copies); Lcm d/2; Ob i; Ob k
I: Bc a (two copies); Fo d; Nc c; Nc d; Foa a/1; FAc a; Fsc a; Vnm c; Vnm d
US: Wo a/1; Wo c/2

Movements (i), (ii) and (iii)

A: Wgm a
B: Bc e/6
D: Hs a; Hs d; Mbs b
GB: Cfm c; Lbm n/2; Lbm t (movement iii separated from others)
I: Nc b (as GB: Lbm t)

Movements (i) and (ii)

B: Bc a; Bc e/3; Bc f
D: Bds b
F: Fo b; Fo d
GB: Cfm b; Lbm m/1; T a
I: Rsc c

Movements (iii) and (iv)

B: Bc o
Movement (iii)

GB: Lbm m/2

Movement (i)

I: G 1 a; M 2 a

Published in DTR, vi/2 (Leipzig, 1905), p. 110.

6lb Rio destin che a tutte l'ore

(i) Duet: Rio destin
(ii) Duet: Ma per più lungo
(iii) Duet: Un inferno di sciagure

Copies

B: Lc b
F: Fs e

Movements (i) and (iii)

GB: Lbm m/2 (movements scattered)

Movement (i)

US: Wc c/1

62a Saldi marmi che coprite

(i) Duet: Saldi marmi
(ii) Duet: Deggio al nuovo desire
(iii) Solo: Così Pillo dicesa
(iv) Duet: Incostanza, e che pretendi
(v) Duet: Voi frattanto, occhi lucenti
Main copies
D: Mbs e/2
GB: Lbm e/l
I: Fc f

Other complete copies
B: Bo e/8; Br a/l
D: Dlb c; SHak a/2; SWl b
GB: Cfm f; Cfm k; Lam a; Lam e; Lbm f/l; Lbm 1/3; Lbm n/k;
    Lbm w; Lbm y; Lcm d/2; Mp a; Ob d; Ta
I: Vnm c; Vnm d

Movements (i), (ii), (iv) and (v)
A: Wgm a; Wn a
B: Bo b (movements iii and iv separated from movements i and ii)
D: Mbs a; MÜs a; MÜs b
F: Pc a/l; Pc e
GB: Cfm d; Cfm j; Lbm s
I: Fc c; Fc h; No a; Pca a/2; Vnm b

Movements (i), (ii), (iii) and (iv)
D: MÜs c
GB: Lbm m/l

Movements (i), (ii) and (v)
I: No d

Movements (i), (ii) and (iv)
B: Lo b
F: Pc c
GB: Lbm o (movement i separated from others); Lbm q; Lbm u
I: Bo a (as GB: Lbm o)

Movements (i), (ii) and (iii)
B: Bo e/2
Movements (iv) and (v)

B: Bc e/3
D: Mbs f/2
US: Wo a/2; Wo c/3

Movements (i) and (ii)

B: Bc f
D: Hs b
GB: Lbm c

Movement (i)

D: SW1 a

Movement (v)

F: Pc d
GB: Lom c

Published in: Bailleux, Nouveaux Solfèges d’Italie (Paris, n.d.), p. 235 (movement v only); DTB, vi/2 (Leipzig, 1905), p. 56.

62b Fredde ceneri gradite (original version of Saldi marmi)

(i) Duet: Fredde ceneri
(ii) Duet: Deggio al novello foco
(iii) Duet: Saldi marmi che coprite
(iv) Duet: Deggio al nuovo desire
(v) Duet: Incostanza, e che pretendi
(vi) Duet: Voi fra tanto

Unique copy

D: Müs a
63 Sia maledetto Amor

(i) Duet: Sia maledetto
(ii) Duet: Se pietosa fosse almeno
     D.C. Sia maledetto
(iii) Duet: Se tal hor nel mio tormento
      D.C. Sia maledetto

Main copies

GB: Lbm e/2
I: Fc f

Other complete copies

B: Bc a; Bc e/3; Bo e/4; Br a/2
D: Mbs f/2; SHak a/1
F: Fc a/1
GB: Cfm h; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/1; Lbm o;
     Lom d/2; Ob g
I: Bc a
US: Wc a/2; Wc c/4

Movements (i) and (ii)

D: Mbs b
GB: Cfm e

64 Siete il più bizzarro umore

(i) Duet: Siete il più
(ii) Solo: Il penare per amore
(iii) Solo: Ma sentite a miei tormenti
     D.C. Siete il più

Main copy

D: Mbs e/4
Other complete copies

B: Bc b; Bc e/3; Br a/2
GB: Lbm 1/1; Lcm d/1
I: MOe a
US: Wo b; Wo c/6

Movement (i)

B: Bc e/4
GB: Lbm n/1

---

65 Sol negl'occhi del mio bene

(i) Duet: Sol negl'occhi
(ii) Solo: Filli crudele, oh Dio
(iii) Solo: Ma se nel tuo bel viso
(iv) Duet: Chi vedesse la beltà

Main copy

GB: Lbm i/7

Other complete copies

B: Bc e/2; Bc e/7; Bc i/2; Br a/2; Lc b
D: Bds a; Dlb d; Hs b
F: Fc e
GB: Cfm 1; Lbm d; Lbm h; Lbm k; Lbm l/2; Lbm n/2; Lbm v;
  Lcm d/2; Ob a; Ob h
I: Fc b
US: Wo c/l

Movements (i) and (iv)

B: Bc e/6
D: Dlb a; Mbs f/1; Müs a; Müs b
GB: Cfm d; Er a; Lbm n/2
I: Fc i
US: Wo a/l
4.56

Su ferisci alato arciero

(i) Duet: Su ferisci
(ii) Solo: Che tormento può dar un guardo
   (v. 2: Qual martire può dar quel seno)
   D.C. Su ferisci

Autograph

GB: Lbm i/2

Main copies

D: Mbs e/6
GB: Lbm e/2

Other complete copies

B: Bo a; Bo b; Bo e/3; Bo e/8
D: Dlb c; Mbs f/2; SHak a/1; SWl b
F: Fc a/1
GB: Cfm f; Cfm g; Lam a; Lam e; Lbm f/2; Lbm j; Lbm l/1;
   Lbm m/1; Lbm n/4; Lbm q; Lbm v; Lbm y; Lcm d/1; Ob e;
   Ob f
US: Wc a/2; Wc c/5

Movement (i)

A: Wn a
D: Mbs a
GB: Cfm a; Cfm i

Published in Fuller Maitland, Duetti da Camera (London, 1904), i, p. 1.
67a  Tengo per infallibile

(i) Duet: Tengo
(ii) Duet: Spargo dai mesti lumi
(iii) Solo: Infocati sospiri s'en volano
(iv) Duet: E mormoran ch'è lieve

Main copies

GB: Lbm e/2
I: Fc g

Other complete copies

B: Bc a; Bo e/2; Bo e/4; Br a/2
D: Dlb c; Mbs f/1; SHak a/1
F: Fc a/1
GB: Cf'm g; Lbm f/2; Lbm j; Lbm l/2; Lbm m/1; Lbm n/1; Lbm v;
    Lom d/2; Ob e; Ob f
US: Wc a/1; Wc c/3

Movements (i), (ii) and (iv)

B: Bo f
GB: Cf'm d; Lbm z
I: Vnm b

Movement (i)

GB: Lbm u

Published in DTP, vi/2 (Leipzig, 1905), p. 21.

67b  Tengo per infallibile

(i) Duet: Tengo
(ii) Duet: Spargo dai mesti lumi
(iii) Solo: Infocati sospiri s'en volano
(iv) Duet: E mormoran ch'è lieve
(v) Solo: Onde da miei sospiri
Main copy

GB: Ob j

Movements (i), (ii) and (iv)

A: Wn a
D: Mbs a

-----

68 Tien m'il cor la gelosia

(i) Duet: Tien m'il cor
(ii) Duet: Così nell'alma mia
(iii) Solo: Son ridotta ad haver in petto
(iv) Solo: Gelosia, deh, per mercè

D.C. Tien m'il cor

Main copy

GB: Lbm i/3

Other complete copies

B: Bo e/3
GB: Lbm l/1; Lcm d/1
US: Wo a

Movements (i) and (ii)

B: Bo e/3
GB: Cfm i; Lbm m/2; Lbm n/4
US: Wo c/1

Movement (iii)

US: Wo c/6
69a  **Torna a dar vita al core**  

(i) Duet: Torna a dar  
(ii) Solo: Aure instabili, deh narrate  
(iii) Solo: Calde lagrime che da un core  
(iv) Duet: Riedi dunque o mio bel sol  

**Main copies**  
D: Ms e/5  
GB: Lbm i/5  

**Other complete copies**  
B: Bc 1/2  
D: Bds a; Db a  
F: Fnb  
I: Bcb  

**Movements (i) and (iv)**  
B: Bc e/4  
GB: Lbm n/1

69b  **Torna a dar vita al core**  

(i) Duet: Torna a dar  
(ii) Solo: Aure instabili  
(iii) Solo: Calde lagrime  
(iv) Duet: Riedi dunque  

**Copies**  
GB: Lbm k; Lcm d/2  
US: Wc c/6
70a Troppo cruda è la mia sorte

(i) Duet: Troppo cruda
(ii) Duet: Passo i giorni e gl'anni
     D.C. Troppo cruda

Autograph

GB: Lbm i/6

Main copies

D: Mbs e/3
GB: Lbm e/l

Other copies (all complete)

B: Bo e/3; Bo e/B; Br a/l
D: B a; Dlb c; Ha d; Mbs f/2; MÜs a; MÜs b; MÜs c; SWl b
F: Po a/l
GB: Cfm d; Cfm i; Lbm f/l; Lbm 1/3; Lbm m/2; Lbm n/4; Lbm o;
     Lbm u; Lbm z; Lcm d/2; Ob i; Ta
I: Bo a; PAc a; Rso a; Rso c; Vnm b; Vnm c; Vnm d
US: Wc a/2; Wc c/l

Published in: DTB, vi/2 (Leipzig, 1905), p. 94; Riemann, Musikgeschichte
     in Beispielen (Leipzig, 1912), p. 222.

70b Troppo è cruda la mia sorte

(i) Duet: Troppo è cruda
(ii) Duet: Passo i giorni
     D.C. Troppo è cruda

Copies

B: Bo e/10
GB: Lam b; Lam c; Lbm k; Lbm o; Lbm y
I: Bo a; Bo c; Bap a
71  **Tu m'aspettasti al mare**  

(i) Solo:  *Tu m'aspettasti*

(ii) Solo:  *O dio, qual nuovo inganno*

(iii) Duet:  *Conducetemi verso il porto*

**Main copy**

GB:  *Lbm 1/7*

**Other complete copies**

B:  *Bc e/2; Bc e/7; Bc e/10*

D:  *Bd*

GB:  *Cfm l; Lam b; Lam c; Lbm d; Lbm 1/2; Lbm v; Lbm y; Lcm a/3*

I:  *Fc b*

US:  *Wc c/3; Wc c/6*

**Movement (iii)**

D:  *Mbs e/3 (fragment)*

GB:  *Cfm a; Lbm m/2; Lbm u (two copies)*

I:  *Fc h*

**Movement (iii) used as last movement of* Che sarà di quel pensiero**

B:  *Bc e/8; Bc f*

GB:  *Lbm n/4; To*

---

72  **Turbini tempestosi spinsero Enea**  

(i) Solo:  *Turbini tempestosi*

(ii) Solo:  *Chi desia serena pace*

(iii) Solo:  *Animoso nocchiero*

(iv) Solo:  *Frema stolto e furibonda*

(v) Duet:  *Agl'affanni degli amanti*

**Main copy**

D:  *Mbs e/4*
Other complete copies

B: Bc e/6
D: Dlb o
F: Fn c
GB: Lbm 1/1; Lbm n/2; Lbm n/2; Lom d/1
US: Wc b; Wc a/6

Movement (v)

D: Mús b
F: Fc f
GB: Cfm a
I: Fc i

73 Vo dicendo al mio pensiero

(i) Duet: Vo dicendo
(ii) Solo: No, no, ritorna, o caro
(iii) Solo: Ma tu pensier rubello
(iv) Duet: Compatite o seguaci d'amore

Main copy

D: Mbs e/4

Other complete copies

B: Bc e/3; Bc e/5
GB: Lbm 1/1; Lbm n/2; Lbm n/3; Lom d/1; Ob j
US: Wc b; Wc a/1

Movements (i) and (iv)

D: Mús a
GB: Cfm a
I: No a
Movement (iv)

B: Bo b
D: SW1 a
I: Fc o

74 Voi ve ne pentirete

(i) Duet: Voi ve ne
(ii) Solo: Saprò trarmi dal seno
(iii) Duet: Non han le catene
(iv) Solo: Ma che parlo begl'occhi
(v) Duet: Non pensar di mutar sorte

Main copy

D: Mbs e/4

Other complete copies

B: Bo e/3; Bo e/5; Bo g; Lo b
D: Bds a
F: Pc e
GB: Lbm k; Lbm 1/1; Lbm m/2; Lbm n/3; Lcm d/1
I: Bo b
US: Wc c/1

Movements (i), (iii) and (v)

D: Mūs a
GB: Cfm a

75a Vorrei dire un non so che

(i) Duet: Vorrei dire
(ii) Solo: Udiste mai più strano caso
(iii) Solo: Quando lontan da voi
(iv) Duet: Quante volte mi propongo
Main copy

GB: Lbm e/1

Other complete copies

B: Bo e/2; Bo e/5; Bo g; Er a/1
D: Bds b; Dlb c; Mbs f/l; Müs c; SHak a/2; SWl b
F: Po a/1
GB: Cfm f; Lam a; Lam e; Lbm f/l; Lbm 1/3; Lbm n/1; Lbm n/3;
    Lbm y; Lom d/2; Ob b; Ob c; Ta
US: Wc a/1; Wc c/3

Movements (i) and (iv)

B: Lo a; Lo b
GB: Cfm d; Er a; Lbm q
I: Nc a

Movement (i)

D: Hs b
GB: Ob a
I: Vnm c

75b Vorrei dire un non sò che

(i) Duet: Vorrei dire
(ii) Solo: Udiste mai più strano caso
(iii) Duet: Io v'amo, io v'amo, si, si
(iv) Solo: Quando lontan da voi
(v) Duet: Quante volte mi propongo

Complete copies

F: Pn b; Pn e
Movements (i), (iii) and (v)
I: Fc c

Movements (i) and (iii)
D: SW1 a

Movement (i)
B: Bc b
(b) **Duets with instrumental accompaniment**

76 **Corri all'armi**

(i) Solo: Corri all'armi
(ii) Duet: v.1: Pensa o core a la dolce libertà
                   Ritornello
   v.2: Non t'inganni vana speme
                   Ritornello
(iii) Solo: Vieni alato fanciul, vibra la face
(iv) Solo: Ritornello
   v.1: Tempri Vulcano fulmini al cor
                   Ritornello
   v.2: Prestiti Giove folgori sarò
(v) Duet: Voi a cui per un bel volto

**Main copy**

GB: Lbm i/8

**Other complete copies**

GB: Lom d/2
US: Wo c/6

**Movement (ii), v. 1 and movement (v)**

B: Bc e/6
GB: Lbm n/2
D'un faggio all'ombra assiso

(i) Sinfonia

(ii) Solo: D'un faggio all'ombra

(iii) Duet: Ritornello

v.1: Luci belle e dove siete

[v.2: Biondi crini e dove state

(iv) Solo: Chi crederia già mai

(v) Solo: v.1: Che rimedio è'l star distante

Ritornello

v.2: Chi provò la lontananza

Ritornello

(vi) Solo: Ma voi del mio dolore

(vii) Duet: v.1: Si, si, si ch'io voglio amarvi

v.2: No, no, no, non vuo lasciarvi

Main copy

GB: Lbm i/8

Other complete copies

GB: Lcm d/3

US: Wo c/6

Movements (iii) and (vii) (first verses only)

B: Bc e/4

GB: Lbm n/1
(i) Sinfonia

(ii) Solo: Fuggi, fuggi, fuggi

(iii) Solo: [Ritornello] ('Bourée')

   v.1: Vendetta offeso core
   Ritornello

   v.2: D'amore io già mi rido
   Ritornello

(iv) Duet: Pera Clori

          Ritornello ('Menuet')

(v) Solo: Lasso che far degg'io

(vi) Solo: Ritornello

   v.1: Resta pur amore nel core
   Ritornello

   v.2: Cloride t'adorno, mi moro

(vii) Duet: Clori mia dunque mercè

Main copy

GB: Lbm i/3

Other complete copies

GB: Lcm 4/2
US: Wc o/6

Lacking sinfonia and ritornellos

F: Pn o

Movements (iv) and (vii)

GB: Lbm n/3

Movement (iv)

B: Bo e/5
Senti Filli spietata

(i) Sinfonia
(ii) Solo: Senti Filli spietata
(iii) Duet: Ritornello
   v.1: Quel bel foco ch'hai ne'lumi
        Ritornello
   v.2: Quelle rose ch'hai su'l labbro
        Ritornello
(iv) Solo: Sprezzami, fuggimi, quanto sai
(v) Duet: Cessa Filli vezzosetta

Main copy

GB: Lbm i/8

Other complete copies

GB: Lom d/3
US: Wo o/6

Movement (iii), v. 1 and movement (v)

B: Bo e/4
GB: Lbm n/1
S'intimi guerra a la beltà

(i) Solo: S'intimi guerra
(ii) Duet: La ragion mi porge l'armi
(iii) Solo: Ritornello ('MenHet')
   v.1: Su pugnate guerrieri pensieri
       Ritornello
   v.2: Su fuggite sospiri martiri
       Ritornello
(iv) Solo: Dite ch'elegga il campo
(v) Duet: Che pace, che tregua
         Solo: Non tema quest'alma
         Duet: Che pace
         Solo: Mirate o tiranna del pie
         Duet: Che pace

Main copy
GB: Lbm 1/8

Other complete copies
B: Bo g
GB: Lcm d/3
US: Wo c/4

Movements (ii) and (v) (duet only)
B: Bo e/4
GB: Lbm n/1

Movement (v) (duet)
A: Wn a
D: Mbs a
Stille degli occhi amare

(i) Sinfonia
(ii) Solo: Stille degli occhi
Ritornello
Già dagl' orridi nemi
(iii) Duet: Ritornello
v.1: Cupido vuol pace
Ritornello
v.2: Deposito il rigore
Ritornello
(iv) Solo: Più sperar non pos's'io
(v) Solo: v.1: Ecco rompe homai quei lacci
v.2: Goderò tranquilla calma
(vi) Solo: Così nel suo pensier
(vii) Duet: Crede stringer un corpo

Main copy
GB: Lbm 1/8

Other complete copies
GB: Lcm d/3
US: Wo c/6

Movements (iii), v. 1 and (vii)
B: Bc e/4
GB: Lbm n/1
(11) **UNRELIABLE ASCRIPITIONS**

82  **Ahi che sarà di me**

Ascribed to Steffani:  
D: Bds a

Unascribed:

83  **Cara sposa, io ti lascio**

Ascribed to Steffani:

Unascribed:

84  **Chi dirà che nel veleno**

Ascribed to Steffani:

Unascribed:

85  **Chi non sà che cosa è duolo**

Ascribed to Steffani:

Unascribed:

86  **Gran tormento è innamorarsi**

Ascribed to Steffani:

Unascribed:

87  **In amarti, o bella Clori**

Ascribed to Steffani:

Unascribed:

---

28 Found anonymously in many other Steffani sources. The duet is clearly by Stradella; for main sources, see Jander, Alessandro Stradella. **WECIS**, fasc. 4a (Wellesley, Mass., 1969).
88  La speranza mi dice ch'io speri

Ascribed to Steffani:  F: Pn d

Unascribed:  F: Pn c

89  Libertà, libertà, gioisci o core

Ascribed to Steffani:  B: Br b

F: Pn a

90  Lido mio bello

Ascribed to Steffani:  GB: Lbm s

91  Lontan dal suo bene

Ascribed to Steffani:  I: No a

B: Bo e/7

GB: Cfm f; Lam e; Lbm q;

Lbm s; Ob h

I: Bo b

Also:  GB: Lcm MS 995; Lbm Harley 1275

I: Bo JJ 215

Unascribed:

B: Bo e/10

D: Mbs f/2

GB: Lbm j; Lbm 1/2; Lbm v;

Lbm z; Lom d/3

I: Vnm b

US: Wo a/2; Wo a/4; Wo a/6

Also:  GB: Lbm Add. 31492

92  Lontananza crude, tu mi tormenti\(^29\)  (E 34)

Ascribed to Steffani:

I: Bo b

Ascribed to Bernabei:

I: Bo c; Bsp a

Unascribed:

B: Lo b

D: M ü s c

F: Po a; Po e

GB: Cfm d; Lcm c

---

\(^29\) Published as Steffani's in Bailleux, Nouveaux Solfeggi d'Italie (Paris, n.d.), p. 209 and in DTD, vi/2 (Leipzig, 1905), p. 3.
Lungi dal idol mio (b)\textsuperscript{30} (E 36b)

- Ascribed to Steffani: B: Bo h
- Ascribed to E. Bernabei: D: Dlb f
- Ascribed to G. A. Bernabei: I: Bo b
- Ascribed to 'Sig. Bernabei': I: Bo c; Bsp a
- Ascribed to Stradella: GB: Lbm RM 23 f 10
  US: Wo M 2807.A2.S895

M'hai da piangere (b)\textsuperscript{31} (E 37b)

- Ascribed to Steffani: GB: Lam c
  I: Bo b
- Unascribed: B: Bo e/10
  GB: Lam b; Lbm y

Mi palpita in seno

- Ascribed to Steffani: GB: Lbm b

O care catene

- Ascribed to Steffani: GB: Lbm m/2
- Ascribed to Ziani: F: Fn b
- Unascribed: B: Bo e/3; Bo e/9
  D: Mbs f/2
  GB: Lbm n/4; Lbm t; Ob b
  I: No b
  US: Wo a/2; Wo c/1

O dolci catene

- Ascribed to Steffani: I: Bo a

\textsuperscript{30} For Lungi dal idol mio (a) see duet 34.

\textsuperscript{31} For M'hai da piangere (a) see duet 35.
98  O felice l'onda del fonte

Ascribed to Steffani (in pencil): GB: Lbm t
Ascribed to Pietragrua: B: Bc e/7
D: Ha b
GB: Cfm f; Lam e; Lbm q;
Ob h

Also: GB: Lbm Harley 1273
B: Bc a; Bc e/6; Bo e/9
D: Dlb b; Dlb e; Mbs f/2
GB: Cfm i; Cfm l; Lbm j;
Lbm l/2; Lbm m/1;
Lbm n/2; Lbm v; Lbm z;
Lom d/3; Lgo a
I: No b; Pca a/1; Rso c;
Vnm b
US: Wo a/2; Wo c/4

99  Odi o Lilla(b)

Ascribed to Steffani: F: Pn b

100  Palesar vuò la mia doglia

Ascribed to Steffani: GB: Lgo b
Unascribed: GB: Cfm o; Cfm e; Lbm y;
Ob j
US: Wo c/2

101  Porto ne' lumi un mare  (E 56)

Ascribed to Steffani: GB: Lbm m/2
Unascribed: B: Bc b; Bo e/8
D: SWL a
GB: Lbm n/4

32 Published in Duetti del Sig. Agost. Stefani (London, 1787), p. 10.

33 For Odi o Lilla(a) see duet 221.

34 Last movement of A voi lumi, a voi tiranni (duet 185).
476

102 Quando un eroe che s'ama(a)

Ascribed to Steffani:

GB: Lbm m/2

Also: GB: Lcm MS 812

Unascribed:

B: Bo b; Bo e/3; Bo e/6
D: Mbs f/2; SHsk a/2
GB: Er a; Lbm e/1; Lbm 1/2;
Lbm n/4; Lcm d/2
US: Wc a/2; Wc c/1

103 Se piú d'una amo, o Cupido

Ascribed to Steffani:

GB: Lbm s

104 Se potessi al seno stringere

Ascribed to "Pietro Torri o Steffani":

B: Bc e/7

Ascribed to Torri:

B: Br b
D: B d
F: Fm b
GB: Lbm c; Lbm d; Ob b

Unascribed:

B: Bc e/5
F: Fm c/1
GB: Cfm 1; Lbm n/3

Also: I: Fc D. 333

105 Sempre dorme la mia sorte

Ascribed to Steffani:

B: Bc e/10

Ascribed to Pietragrua:

MS formerly in the Singakademie, Berlin

106 Son lontano da chi adoro

Ascribed to Steffani:

GB: Lbm m/2

35 For Quando un eroe(b) see duet 228.

36 See Einstein, 'Ein unbekanntes Duett von Agostino Steffani?' Zeitschrift für Musikwissenschaft. xv (1933) p. 170
Unascribed:

B: Bo e/6; Bo e/9
D: Mbs f/2; Mus c
GB: Lbm n/2; Lbm t; Ob b
I: No b; Foa a/1
US: Wc a/2; Wc c/1

107 Son tutto contento

Ascribed to Steffani:
D: BNms a

108 Torniamo a le gioie

Ascribed to Steffani: F: Pn ä
Unascribed: F: Pn c

109 Trionfate o mie pupille

Ascribed to Steffani:
D: BNms a

110 Valli secrète

Ascribed to Steffani: GB: Er a
US: Wc a/1
Ascribed to Torri: F: Pc g; Pn b; Pn e
GB: Lbm c; Lbm k; Lbm n/2
Also: GB: Lbm Add. 5335
Lbm Add; 31492
Unascribed: B: Bo e/2; Br b
D: Mbs f/1; Mus c
F: Pc o
GB: Cfm d; Ob j
I: Pc b; No ä
US: Wc a/3
Also: I: Pc D. 333

111 Vuol il ciel ch'io sia legato

Ascribed to Steffani: US: Wc c/1

---

37 The ascription reads 'del signor Medemo': the previous duet in the manuscript is ascribed to 'Steffani'.

38 A setting of this text for soprano solo and continuo is ascribed to Cesti. See Burrows, Antonio Cesti. WECIS, fasc. 1 (Wellesley, Mass., 1964).
Unascribed:

B: Bo a; Bo b; Bo e/3;
Bo e/8; Bo e/9; Bo g

D: Mbs f/2

GB: Cfm b; Lbm 1/2; Lbm m/1;
Lbm n/4; Lbm t; Lcm
d/3; Ob b

I: Wo c; Nc b

US: Wo a/2
### ANONYMOUS DUETS

#### (a) Duets in more than one movement

<table>
<thead>
<tr>
<th>Title</th>
<th>Sources</th>
</tr>
</thead>
<tbody>
<tr>
<td>112 Chi passa l'altra riva</td>
<td>GB: Ob l</td>
</tr>
<tr>
<td>113 Di tue luci un solo sguardo</td>
<td>B: Bc e/1</td>
</tr>
<tr>
<td></td>
<td>D: Dlb b</td>
</tr>
<tr>
<td>114 Dite la verità (B 11)</td>
<td>B: Bc b; Bc e/3; Bc e/7; Bc g</td>
</tr>
<tr>
<td></td>
<td>GB: Cfm l; Lbm 1/2; Lom d/3; Ob h</td>
</tr>
<tr>
<td></td>
<td>US: Wo c/3</td>
</tr>
<tr>
<td>115 E quando mai, mia Clori</td>
<td>GB: Lbm s</td>
</tr>
<tr>
<td>116 Fermatevi folli pensieri</td>
<td>GB: Lam b; Lam c; Lbm y</td>
</tr>
<tr>
<td>117 Frangerò la ria catena</td>
<td>I: Bc b</td>
</tr>
<tr>
<td>118 Il ciel seren, le fresche aurette (Clori e Lidia Pastorella)</td>
<td>D: Bds a</td>
</tr>
<tr>
<td>119 La canzona che volete</td>
<td>F: Pn o</td>
</tr>
<tr>
<td>120 Libertà dolce e gradita</td>
<td>B: Bc e/2</td>
</tr>
<tr>
<td></td>
<td>D: Hsb</td>
</tr>
<tr>
<td></td>
<td>GB: Cfm a; Lbm 1/2; Lbm u; Ob c</td>
</tr>
<tr>
<td></td>
<td>I: Fcb</td>
</tr>
<tr>
<td>121 Lisa del fuoco mio (Clori e Lisa compagne)</td>
<td>D: Bds a</td>
</tr>
<tr>
<td>122 Lungi da me pensieri e che</td>
<td>F: Fco g</td>
</tr>
<tr>
<td>123 Mie pupille mi siete pur care</td>
<td>B: Bc e/1</td>
</tr>
<tr>
<td></td>
<td>D: Dlb b</td>
</tr>
<tr>
<td>124 More quest'alma per te</td>
<td>GB: Cfm l</td>
</tr>
</tbody>
</table>

*Perhaps by Luigi Rossi. See Caluori, Luigi Rossi. WECIS, fasc. 3a (Wellesley, Mass., 1965), no. 237.*
125 Non, no, no, che non lo saprete

126 Non piangete amati rai

127 Non voglio, non voglio, no, no (§ 48)

128 Occhi voi mi feriste

129 Oc, che di Sirio ardente

130 Per gioco di fortuna

131 Prigioniero io chiudo in petto

132 Se mai pace nel fasto

133 Se non credi o caro bene

134 Sei pur caro

135 Sempre a pianger

136 Son di furie un rio ricetto

137 Vaghe luci

—

Ascribed to 'Sig. S'.
(b) Duets in one movement

138 A penare o mio core  
139 Adoro un bel sembiante  
140 Agitata da doppio vento  
141 Ah dolente partita  
142 Aita o mia bella  
143 Ardo, sospiro e piango  
144 Aure leggiere, fermate il vol  
145 Bella donna che n'arride  
146 Bella speranza cara  
147 Chi mai di questo core  
148 Chi nel carcer d'amore  
149 Chi non sa come un bel  
150 Corso continuo  
151 Dal lacciarti  
152 Del mio cor la cara pena  
153 Del mio cor tardò lung'ora  
154 Di quel crine ch'il core  
155 Disperarsi non conviene  
156 Duri lacci d'amor  
157 Far questo tu dei  
158 Già lontano  
159 Il mio cor fra le catene  
160 La catena che allettando mi legò  
161 Lilla mia non vuoi ch'io pianga  

GB: Lbm s
I: Bo c; Bsp a
F: Po f; Pn d
I: Po i
F: Pn a
I: Bo c; Bsp a
F: Pn b
F: Pn e
F: Po f
I: Rs c b
I: Bo c; Bsp a
I: Bo c; Bsp a
I: Bo c; Bsp a
F: Pn b
F: Pn b
I: Bo b
I: Bo c; Bsp a
F: Pn a
I: Bo c; Bsp a
GB: Lbm s
GB: Cfm d
F: Pc b
B: Bo e/l
D: Dlb b
D: Dlb b

41Identical with duet 106.
42The text is identical with the first movement of duet 32.
162 Lontano dal mio bene GB: Lbm a
163 Me ne farete tanto I: Bo c; Bsp a
164 Mi stringo, mi sfaccio B: Bo 1/1
165 O quanti passi\(^4\)\(^3\) I: Rsob b
166 Piantete occhi miei I: Bo c; Bsp a
167 Pria ch'io faccia\(^4\)\(^4\) D: Db b
168 Pur che viva il bel ch' adoro I: Bo c; Bsp a
169 Salamandra che nutri l'ardore I: Bo c; Bsp a
170 Se infida tu mi chiami I: Rsob b
171 Se mai splender I: Fo i
172 Se non temi il mio furore GB: Lbm a
173 Se un conforto lusinghiero I: Bo c; Bsp a
174 Senza affanni i cori amanti B: Bo e/6
   D: Hs b; Mba f/1
   GB: Lbm a; Lbm m/1; Lbm n/2; Ob b
   US: Wo a/1; Wo o/2
   Also: GB: Lbm Add. 31492 and Ob Mus.
   Sch. C 51
175 Sò, lo sò che il bel I: Rsob b
   sembiante
176 Soffrirò con lieto core I: Bo c; Bsp a
177 Sonno placido e pietoso I: Pca a/1
178 Speme dolce mi va consolando I: Bo c; Bsp a
179 Stravagante pensier I: Bo c; Bsp a
180 Stringa l'alma i cori annodi B: Bo 1/1
   Also: D: Bd s MS 30181
181 Tirsi o te stesso GB: Cfm e
182 Trova un sol mia bella I: Rsob b

\(^4\)\(^3\)'Set to music by a Lady'.

\(^4\)\(^4\)The text is identical with the first movement of duets 53a and 53b.
183 Un bel volto in mezzo al petto  B: Bo e/l  
D: Dlb b 

184 Vanne, vivi con la speranza  GB: Cfm k
(iv) **ANONYMOUS DUETS WITH ASCRIBED CONCORDANCES**

<table>
<thead>
<tr>
<th>Title</th>
<th>Unascribed copies</th>
<th>Concordances/Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>185  A voi lumi, a voi tirannì</td>
<td>B: Br a/3</td>
<td>I: Fe D. 333: Pietro Torri</td>
</tr>
<tr>
<td>186  Al rigore d'un cor ingrato</td>
<td>B: Bo d; GB: Cfm c; Lbm y and Lgo b (both lacking text); Ob j</td>
<td>I: Bo KK. 216: Pietro Torri</td>
</tr>
<tr>
<td>Also: GB: Cfm 24 F 26 Ckc MS 273</td>
<td></td>
<td></td>
</tr>
<tr>
<td>187  Ama il cor d'esser piagato</td>
<td>B: Bo e/l D: Dlb b I: No a</td>
<td>Last movement of duet 193</td>
</tr>
<tr>
<td>188  Amar senza speranza</td>
<td>GB: Cfm l</td>
<td>GB: Lbm Add. 17835: 'Giannetini'</td>
</tr>
<tr>
<td>189  Appagando il pensier</td>
<td>GB: Cfm c; Cfm e; Ob j</td>
<td>I: Fe D. 333: Pietro Torri</td>
</tr>
<tr>
<td>191  Asciugate i begli occhi</td>
<td>I: No a</td>
<td>GB: Lbm r: Diogenio Bigaglia</td>
</tr>
<tr>
<td>192  Begl'occhi, pietà</td>
<td>B: Lo b F: Fe e GB: Cfm a; Lbm u I: Fe h</td>
<td>Antonio Cesti. See Burrows Antonio Cesti. WECIS, fasc. 1 (Wellesley, Mass. 1964)</td>
</tr>
<tr>
<td>193  Ben talora in ciel minaccia</td>
<td>GB: Lbm s I: No a</td>
<td>I: Bo b; Bo JJ. 215: Carlo Luigi Pietragrua</td>
</tr>
</tbody>
</table>
194 Cangia pensier mio cor\textsuperscript{45} 
D: Dlb b; Mbs f/1
US: Wo a/1; Wo c/3
Also: GB: Lbm Add.
14187
Benedetto Marcello. See Fruchtman, op. cit., p. 21

195 Care amabili ferite 
F: Pn b; Torri

196 Che volete di più 
D: Hs b
Benedetto Marcello. See Fruchtman, op. cit., p. 21

197 Chi d'amor tra le catene 
GB: Lbm s
Giovanni Bononcini. Published in his *Duetti da camera* (Bologna, 1691), and ascribed to him in F: Pn a and GB: Lbm Add. 14187

198 Chi di gloria hà bel desio 
B: Bc e/10
Also: GB: Lbm Add.
14187
Giovanni Bononcini. Published in his *Duetti da camera* (Bologna, 1691)

199 Cor mio, sò che non vuoi
B: Bc e/1
D: Dlb b
I: Bc b
Also: GB: Lbm Add.
14206
Wrongly ascribed to Scarlatti in I: Bc b. Last movement of duet 215

200 Di fiamma si bella 
B: Bc e/1
D: Dlb b

201 E Cupido un ben penoso 
B: Bc e/1
D: Dlb b
Last movement of *Dimmi crudele e quando*, which occurs anonymously in GB: Lbm Add. 14206 and is reliably ascribed to Carlo Luigi Pietragrua in I: Bc JJ. 215

202 E pur dolce, e pur soave 
D: Hs b\textsuperscript{46}
Benedetto Marcello. See Fruchtman, op. cit., p. 21

\textsuperscript{45}The text is identical with the first movement of duets 4a and 4b.

\textsuperscript{46}In this source the text begins 'Pur dolce, e pur soave'. 
| 203 | Falsa Dea, 'furia d' Averno | B: Bo e/l  
D: Dlb b | Last movement of *Su pensieri a l'armi*, which is reliably ascribed to Carl Luigi Pietragrua in I: Bo JJ. 215 |
| 204 | Fortuna chi prova | US: Wo c/2  
Also: GB: Lbm Add. 31492 | A movement from duet 98 |
| 205 | Fra le tenebre del duolo | B: Bo e/l  
D: Dlb a | Published anonymously in *Recueil des meilleurs airs italiens* (Paris, Ballard, 1708). In one copy of this publication (B: Bo XY. 2823) a manuscript ascription to Bononcini has been change to Legrenzi. The duet is also ascribed to Legrenzi in F: Pn b. According to Bourdelot (*Histoire de la musique* (Amsterdam, 1725) iii, p. 95), rumour attributed the duet to the Emperor |
| 206 | Gran tormento è tacere | F: Pn f | Ascribed to Scarlatti in  
B: Br b, F: Pn b and Pn d, and GB: Lbm Harley 1273 |
| 207 | Grazie agli' inganni tuoi | GB: Cfm e | GB: Lbm Add. 31412: J. B. Malchair, text by Metastasio |
| 208 | Il nume d'amore | I: No a  
Also: GB: Lbm Add. 14187 | Giovanni Bononcini. Published in his *Duetti da camera* (Bologna, 1691) |
| 209 | In amar languisco | B: Br a/3  
F: Pn a  
I: Pn D. 333: Pietro Torri | Published anonymously in *Recueil des meilleurs airs italiens* (Paris, Ballard, 1708). In one copy of this publication (B: Bo XY. 2823) a manuscript ascription to Bononcini has been change to Legrenzi. The duet is also ascribed to Legrenzi in F: Pn b. According to Bourdelot (*Histoire de la musique* (Amsterdam, 1725) iii, p. 95), rumour attributed the duet to the Emperor |
210 In quel sol che tra 
da bocca
B: Bc 1/1
D: Dlb b
Also: GB: Lbm Add.
14.206

Benedetto Marcello. See 
Fruchtman, op.cit. p.24
Unreliably ascribed to 
Jommelli in I: Bo b. 
Probably by Carlo Luigi 
Pietragrua (most of the 
duets in Add.14.206 are 
known to be by him)

211 Io sarò sempre 
0 stante
B: Bc 1/1
GB: Lbm k; Lcm d/2
D: Dlb b
US: Wc 1/2
Also: GB: Cfm 24. F 16

I: Bo KK. 216 and Fo D. 
333: Pietro Torri. 
Wrongly ascribed to 
Scarlatti in I: Bo b

212 Langue, gene
47

F: Fa 1/1

I: Fo 1: G. B. Martini 
GB: Lbm s and I: Bo b; 
'Carlo Pietragrua'

213 L'incostanza 
capriciosa 

F: Fa g

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

I: Fo 1: G. B. Martini 
GB: Lbm s and I: Bo b; 
'Carlo Pietragrua'

214 Lontan dal suo ben 
nascente

I: Bo 1/1

GB: Cfm 1

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

Last section of Frena Amor 
gli adegni tuoi, which i 
ascribed to Pistocchi in 
B: Br b and F: Fa b 
by Pietro Torri

215 Mira Dori il sol 

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

Last movement of duet 110, 
by Pietro Torri

216 Molto illustri voi 
siete

GB: Cfm 1

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

GB: Cfm 1

I: No a

F: Fa 1/1

Last movement of duet 110, 
by Pietro Torri

217 Nel vostr' orrore

F: Fa f

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

Last movement of duet 110, 
by Pietro Torri

218 Non a di lontananza

B: Bc 1/1 
D: Dlb b

GB: Cfm e 
US: Wc 1/4

GB: Ob j
I: No a

F: Fa 1/1

Last movement of duet 110, 
by Pietro Torri

47 The text comes from an aria in Act II, scene 10 of Bernardo 
Pasquini's La Caduta del Regno dell'Amazzoni (Rome, 1690), which is in 
B.M. Add. 16151 (see Gianturco, 'Evidence for a late Roman school of 
uses the same text and borrows a melodic idea from Torri's setting (see 
the subsidiary material at the back of this volume, fascicle 2, p. 376).
Non mi lusingar
Non si chiama penar
Odi o Lilla(a)
Oh dolce catena
Passano i giorni più
Pene che volete
Perchè dunque o
Perchè mai si
Piangi o core
Quando un eroe che
t'ama(b)
Questo silenzio
ombroso
S'apppaga del core

Luigi Rossi. See Caluori, loc. cit.
B: Br b, F: Pn b and
Pn d: Pistocchi
GB: Lbm n/2 and Add. 5335,
and I: Fo D. 333:
Pietro Torri
B: Bc g and D: B di
'Sabadini'
I: Fo i: G. B. Martini
Luigi Rossi. See Caluori,
op. cit., no. 2,6
A movement from duet 91
F: Pn a: 'Mancia'
GB: Lbm s: Bernardo Sabadini
Unreliably ascribed to
Scarlatti in I: Bc b.
The duet occurs anony-
mously in Add. 1,4206 and
is probably by Carlo
Luigi Pietragrua (see
duet 211)
GB: Lbm Add. 31,412:
Scarlatti
A movement from Olori tu
parti (see duet 218)

For Odi o Lilla(b) see duet 99.
For Quando un eroe(a) see duet 102.
231  Sarò sempre costante
232  Se così dolce è il duolo
233  Se lontano languisco
234  Se morto mi brami
235  Se ti colgo un' altra volta
236  Sol di pianto
237  Son bersaglio alle sette
238  Tempeste funeste
239  Troppo crude, troppo fiera

A movement from duet 208

GB: Lbm r: Diogenio Bigaglia
I: Fo D. 333: Pietro Torri

I: Bo b and Bo JJ. 215:
Carlo Luigi Pietragrua
I: Fo D. 333: Pietro Torri. Ascribed to him in F: Pn d, GB: Lam d, Lbm c, Lbm Add. 5335, Lbm Add. 31817, Igo b and Ob j
B: Br b and F: Pn d
Handel. No autograph survives; the most important copy is GB: Lbm RM 18 b 11

50 In this source the text begins 'E morto mi brami'. 
## Opera Duets in Chamber Duet Sources

<table>
<thead>
<tr>
<th>Title</th>
<th>Sources</th>
<th>Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>240</strong> Amor dell' alma mia</td>
<td>B: Bo i/2</td>
<td>Briseide&lt;sup&gt;51&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>241</strong> Combatton quest' alma speranza</td>
<td>B: Br a/2; Lc b</td>
<td>I Trionfi del Fato</td>
</tr>
<tr>
<td></td>
<td>F: Pc e</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GB: Cfm a; Lbm m/2;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lbm u; Lbm y;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lgo b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I: Fo b; No a</td>
<td></td>
</tr>
<tr>
<td></td>
<td>US: Wc c/2</td>
<td></td>
</tr>
<tr>
<td><strong>242</strong> Contro te, cruda tiranna</td>
<td>A: Wn a</td>
<td>Amor vien dal Destino</td>
</tr>
<tr>
<td></td>
<td>D: Mbs a</td>
<td></td>
</tr>
<tr>
<td><strong>243</strong> Cor vagante, incostante</td>
<td>B: Bo e/6; Bo e/9;</td>
<td>I Trionfi del Fato</td>
</tr>
<tr>
<td></td>
<td>F: Pc e</td>
<td></td>
</tr>
<tr>
<td></td>
<td>GB: Cfm a; Lbm m/1;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lbm n/2; Lbm t;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lbm u; Lbm y;</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lgo a; Lgo b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I: Fo b; No a; No b</td>
<td></td>
</tr>
<tr>
<td></td>
<td>US: Wc a/2; Wc c/2</td>
<td></td>
</tr>
<tr>
<td><strong>244</strong> E l'amor un arciero&lt;sup&gt;53&lt;/sup&gt;</td>
<td>B: Bo i/1</td>
<td>Baccanali</td>
</tr>
<tr>
<td></td>
<td>GB: Lbm s</td>
<td></td>
</tr>
<tr>
<td><strong>245</strong> Finche in ciel saranno stelle</td>
<td>A: Wn a</td>
<td>Amor vien dal Destino</td>
</tr>
<tr>
<td></td>
<td>D: Mbs a</td>
<td></td>
</tr>
<tr>
<td><strong>246</strong> Finisce in contento</td>
<td>F: Pn b</td>
<td>Le Rivali Concordi</td>
</tr>
</tbody>
</table>

---

<sup>51</sup> Probably by Pietro Torri. See above, pp. 20-1.

<sup>52</sup> Published in *Ier Recueil contenant XXIV des plus beaux duos* (Paris, n.d.), p. 12.

<sup>53</sup> Ibid., p. 11.
247  Fiorite, brillate\textsuperscript{54}  B: Bc d  I Trionfi del Fato  
     F: Pc f  
248  In mezzo ai terrori  B: Lc b  Le Rivali Concordi  
     F: Pc e; Pn b; Pn e  
     I: No a  
249  Mi lasci, mi sprezzi  B: Bo i/2  La Libertà Contenta  
     F: Pc f  
250  Mi struggo  B: Bo d  I Trionfi del Fato  
     GB: Lbm y; Lgc b  
     US: Wo c/2  
251  Ne l'anime amanti\textsuperscript{55}  F: Pn b  Le Rivali Concordi  
252  O mia vita\textsuperscript{56}  B: Bo e/8  Orlando Generoso  
     GB: Gfm i; Lbm m/2; Lbm n/4  
     US: Wo c/1  
253  Pagherai misera terra  GB: Lbm b  Le Rivali Concordi  
254  Pastor un istante  B: Bo i/1  Baccanali  
255  Quattro ninfe ben formate  B: Bo i/1  Baccanali  
256  Salverà da rischio indegno  F: Pn b; Pn e  Le Rivali Concordi  

\textsuperscript{54} Ibid., p. 8.  

\textsuperscript{55} Published in Meslanges de Musique Latine, Française & Italienne (Paris, 1725), p. 55.  

\textsuperscript{56} There are two versions of this duet. This is the earlier. It is found in the autograph of Orlando Generoso (RM 23 i 13, f. 8\textsuperscript{1}) and in two contemporary copies (RM 23 i 10 and 11), and it was published in Die Ausserlesensten und Vornehmsten Arien aus der Oper Roland (Lübeck, 1699). The duet was re-composed for a revival in 1692. The second version is found in a copy of the opera (RM 23 i 12) and in an anthology of duets from several Hanover operas (RM 23 k 5).
257 Soavissime catene

B: Bo e/2; Bo e/8  
D: Ha b (two copies); Acheloo  
Mbs f/1  
GB: Lbm 1/2; Lbm m/1; Lbm n/4; Lom d/3  
US: Wc a/1; Wc c/3

258 Speranze del mio core

F: Po f  
GB: Lbm s; Lbm y; Lgc b  
US: Wc c/2

259 Tempeste serene

B: Bo d  
GB: Cfm c; Lbm y; Lgc b  
US: Wc c/2

260 Volate momenti

F: Pn b  

La Lotta d'Hercole con Acheloo

---

57 _Recueil_, p. 4.


59 _Meslangés de Musique_, p. 41.
APPENDIX E

BIBLIOGRAPHY

This is a select bibliography. It does not include library catalogues, most of which are listed in Duckles, Music Reference and Research Materials. Second edition (New York, 1967), pp. 195-268, or standard twentieth-century musical dictionaries and encyclopaedias such as MGG and Grove's Dictionary of Music and Musicians (individual articles from such works are, however, cited). Works used only in the compilation of the Appendices and some that are referred to only once in the body of the dissertation are also excluded, full details being given at the point at which they occur.

1. Works on Steffani

Anon. 'Leben des berühmten Tonkünstlers Agostino Steffani', Der Zufriedene, i (Nuremberg, 1763), pp. 34-43.

----- 'Leben des berühmten Tonkünstlers Agostino Steffani', Hamburgisches Journal, i (Hamburg, 1764), pp. 79-89.


---

---


Lualdi, A. Agostino Steffani diplomatico per forza. Estratto dal numero unico per la XIX Settimana Musicale Sonate (Sienna, 1962).

Neisser, A. Servio Tullio: eine Oper aus dem Jahre 1685 von Agostino Steffani (Leipzig, 1902).


Riocati, G. 'Notizie di Monsig. Agostino Steffani', Nuova Raccolta di opuscoli scientifici e filologici, xxxiii (Venice, 1779).

Riemann, H. 'Wann machte Händel die Bekanntschaft Steffanis?', Der Merker, ii (1911), pp. 1001-5.

Sartor, S. Agostino Steffani (1654-1728) (Castelfranco, [1963]).


Untersteiner, A. 'A. Steffani', Rivista musicale italiana, xiv (1907), pp. 509-34.


2. Works on Music

Abbetmeyer, Th.

Abraham, G. A.

Berardi, A.
Ragionamenti musicali (Bologna, 1681).

Bianchi, L.
'Cantata', La Musica: Enciclopedia storica, ed. G. M. Gatti (Turin, 1966), i, pp. 703-16.

Bollert, W.
'Bernabei', MGG, i (1949-51), cols. 1772-5.

Bolongaro-Crevenna, H.
'L'arpa festante': die Münchener Oper 1651-1825 (Munich, 1963).

Bononcini, G. M.

Botstiber, H.

Bourdelot, P.

Boyd, M.

Brookphäler, R.
Handbuch zur Geschichte der Barockoper in Deutschland (Emdetten, 1964).

Buesl, G. J.

Bukofzer, M.

Burkley, F.

Burney, C.


Caluori, E. Luigi Rossi. WECIS, fasc. 3 (Wellesley, Mass., 1965).


Cavalli, A. 'Le cantate opera prima di Francesco Gasparini', Chigiana, xxv, n.s. v (1968), pp. 53-68.


----- 'Geschichte der Braunschweig-Wolfenbüttelischen Capelle und Oper vom XVI. bis zum XVIII. Jahrhundert', Jahrbücher für musikalische Wissenschaft, i (Leipzig, 1863), pp. 147-286.


Ebert, A. Attilio Ariosti in Berlin (1697-1703) (Leipzig, 1905).


Engel, H.  'Duet', MGG, iii (1954), cols. 875-82.


Fischer, G.  Musik in Hannover (Hanover, 1903).

-----  'Musik in Hannover', Monatshefte für Musikgeschichte, xxxv (1903), pp. 86-95.

Forkel, J. N.  Musikalischer Almanach für Deutschland auf das Jahr 1784 (Leipzig, 1784).


Gianturco, C.  'Evidence for a late Roman School of Opera', Music and Letters, lvi (1975), pp. 4-17.


Grout, D. J.  A Short History of Opera. 2nd. edn. (New York, 1965).


Haselbach, R.  Giovanni Battista Bassani (Kassel, 1955).


Hiller, J. A. Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler (Leipzig, 1784).


La Mara, M. Musikerbriefe aus fünf Jahrhunderten. 2 vols. (Leipzig, 1886).


Lipowski, F. J. Bayerisches Musik-Lexikon (Munich, 1811).

Maier, J. J. 'Archivalische Excerpte über die herzoglich bayerische Hofkapelle', Kirchenmusikalisches Jahrbuch, vi (1891), pp. 69-81.


Martini, G. B. Eseemplare o sia Saggio fondamentale pratico di contrapunto fugato sopra il canto fermo. 2 vols. (Bologna, 1774-5).


Mattheson, J. Das neu-eröffnete Orchester (Hamburg, 1713).

----- Das beschützte Orchester (Hamburg, 1717).


----- Der musicalischer Patriot (Hamburg, 1728).


Riccati, C. Saggio sopra le leggi del contrapunto (Castelfranco, 1762).


Rudhart, F. M. Geschichte der Oper am Hofe zu München (Freising, 1865).


Schiemerair, L. 'Die Anfänge der Münchner Oper', SIMG, v (1903-4), pp. 442-68.

Schmidt, G. F. Neue Beiträge zur Geschichte der Musik und des Theaters am herzoglichen Hofe zu Braunschweig-Wolfenbüttel (Munich, 1929).


La scuola romana, X. Settimana Musicale Senese (Sienna, 1953).


Sievers, H. Die Musik in Hannover (Hanover, 1961).


Steffani, A. Quanta certezza habbia da suoi principii la musica (Amsterdam, 1695).

--------- Sendschreiben, darinnen enthalten, wie grosse Gewissheit die Musik, aus ihren Principiis und Grundsätzen habe, tr. A. Werckmeister (Quedlinburg and Ascheraaleben, 1700). New edn. by J. L. Albrecht (Mühlhausen, 1760).


Tosi, P. F.  
Opinioni de' cantori antichi, e moderni (Bologna, 1723).

-----  

Tunley, D.  

Walter, F.  
Geschichte des Theaters und der Musik am kurpfälzischen Hofe (Leipzig, 1898).

Walther, J. G.  

Weaver, R.  

Werner, Th. W. and A. Einstein  

Worsthorne, S. T.  

Yorke-Long, A.  

Zobeley, F.  
'Die Musik am Hofe des Kurfürsten Johann Wilhelm von der Pfalz', Neues Archiv für die Geschichte der Stadt Heidelberg und der Pfalz, xiii (Heidelberg, 1928), pp. 133-64.

-----  
'Zur Hofmusik des Kurfürsten Johann Wilhelm', Beiträge zur rheinischen Musikgeschichte, i (Cologne and Krefeld, 1952), pp. 9-16.

3. Historical and Other Works

Arkell, R. L.  
Caroline of Anabach, George the Second's Queen (Oxford, 1939).

Bodemann, E.  

-----  

Crescimbeni, G. M. de'  
L'istoria della volgar poesia. 3rd edn. (Venice, 1730-31).

-----  
Notizie istoriche degli Arcadi morti. 3 vols. (Rome, 1720-1).
Doehner, R. (ed.)  

Dorris, G. E.  

Hiltebrandt, P.  
Preussen und die römische Kurie...nach den römischen Akten bearbeitet (Berlin, 1910).

Lau, F.  

Leibniz, G. W. von  
Correspondence de Leibniz avec l’électrice Sophie de Brunswick-Lunsbourg, ed. O. Klop. 3 vols. (Hanover, 1874).

Levin, Th.  

Melchiori, N.  
Famiglie che compongono il più purgato Cons. io della Comunità di Castel Franco... (Castelfranco, Biblioteca comunale, MS 164, dated 1719-20).

———  
Catalogo storico cronologico, cioè copiosa raccolta che contiene l'origine di Castelfranco (Castelfranco, Biblioteca comunale, MS 158, dated 1724-35).

Metsler, J.  
Die apostolischen Vikariate des Nordens (Paderborn, 1919).

Pastor, L. von.  

Puppati, L.  
Degli uomini illustri di Castel Franco Brevi Nozioni (Castelfranco, 1862).

Quadrio, F. S.  
Della storia e della ragione d’ogni poesia. 4 vols. (Bologna, 1739-Milan, 1752).

———  
Biblioteca Modenese, o Notizie della Vita e delle Opere degli Scrittori nativi degli stati del...duca di Modena. 6 vols. (Modena, 1781-6).

Wilkins, E. H.  

Woker, F. W.  
Geschichte der katholischen Kirche und Gemeinde in Hannover und Celle (Paderborn, 1889).
4. Editions of Music

Bassani, G. B. Cantate a voce sola e basso continuo, ed. G. F. Malipiero. Collana di Musiche Veneziane inedita e rare, v (Venice, 1917?)

Bononcini, G. B. Arias from the Vienna Operas, ed. A. Ford. The Baroque Operatic Arias, i (London, 1971)


Carissimi, G. Kammerduette, ed. L. Landshoff. (Leipzig, Peters Edn. Nr. 3824b, 1927)

Carissimi, G. Opere complete, i: Cantate, i, ed. L. Bianchi (Rome, 1960).


Handel, G. F. Werke, ed. F. Chrysander, esp. vol. xxxii/2: Duetti e Terzetti (Leipzig, 1880); vols. 1-lii: Cantate a voce sola (1887); and vols. iii-lii: Cantate con strumenti (1888-9).


Excluding items listed in Appendices A and B.
---|---
          | Alarico il Baltha, cioè l'Audace Re de' Gothi, ed. H. Riemann. DTB, xi/2 (Leipzig, 1911).
          | Ausgewählte Werke [excerpts from various operas], ed. H. Riemann. DTB, xii/2 (Leipzig, 1912).
Subsidiary Material

Fascicle 1

visions in Steffani’s Chamber Duets

COLIN TIMMS

Chamber duets for two voices and continuo by Agostino Steffani (1654–1728) have always been considered models of perfection. In 1739 Johann Mattheson wrote that in this form Steffani was above comparison with any other composer then to him—and he was presumably including Handel.¹ Mattheson defined the chamber duet as an aria for two voices instead of one.² That both singers speak with one and the same voice is true not only of the duet movements but of the solo movements within chamber duets. In the solo movements examined later, for example, both the soprano and the alto represent the lover of Cloris, to whom the text is addressed. This feature helps to distinguish most chamber duets from dialogue cantatas, in which each singer has a rent role.

The chamber duet, like the trio sonata, is a medium characteristic of baroque music. The problems of combining two voices are not so great as to cramp melodic invention, the texture affords scope for the composer skilled in counterpoint. Steffani was gifted in melody and counterpoint. That his duet writing was particularly appreciated in Hanover is demonstrated by the exceptionally high number of six three-act operas performed in Hanover between 1689 and 1695. Steffani’s first opera was Aurelio (1687), written for Munich, contains two, and his last opera, Ippolito (1709), for Düsseldorf, has three. Mattheson called attention to Steffani’s use of duets in opera, and implied that it was exceptional. Steffani’s Psalmodes Vespertinae Volans Octo Plenis Vocibus Continenda, published in Rome in 1674, and motets for various vocal and instrumental combinations in a cd autograph MS in the Fitzwilliam Museum, Cambridge (shelfmark F 29). Steffani’s Psalmodia Vesperina Volans Octo Plenis Vocibus Continenda

² Six three-act operas performed in Hanover between 1689 and 1695 stain an average of almost seven duets each. Steffani’s first opera was Aurelio (1687), written for Munich, contains two, and his last opera, Ippolito (1709), for Düsseldorf, has three. Mattheson called attention to Steffani’s use of duets in opera, and implied that it was exceptional.
Steffani started revising in the autumn of 1702 and stopped probably in the spring of 1703, when he entered the service of the Elector Palatine. The immediate circumstances that led him to revise his duets had nothing to do with music. While at Hanover, he became an accomplished diplomat. At the time of the War of the Spanish Succession he was charged with trying to persuade the Elector of Bavaria, Maximilian II Emmanuel, to side with the Emperor and not with Louis XIV. But in early September 1702 the Elector demonstrated his allegiance to the French king, and subsequently suffered crushing defeat and prolonged exile. Steffani was filled with pity for Maximilian, who had been an intimate friend of his during his years in Munich, and he was prostrated by the failure of his own negotiations.¹

Steffani sought consolation in music. He collected to gather copies of all but a few of his chamber duets,² revised those that no longer satisfied him and, perhaps at the suggestion of the Elector of Hanover, prepared a new, complete manuscript collection of the duets he had composed to date. He himself made fair copies of at least twelve, filling two out of an original total of thirteen or more volumes. Eight volumes, including the two autographs, survive today in the Royal Music Library in the British Museum.³ The title page of one of the autographs⁴ bears a Latin inscription 'Erunt Novissimi Primi Duetti'—which seems to mean that the duets in that volume were the first Steffani revised. The set certainly dates from after 1702, therefore, and probably from before 1707 (at the very latest), when Steffani was consecrated Bishop of Spiga and almost entirely gave up music. The remaining six volumes are all in the hand of one scribe, who also copied a similar set now kept in the Bavarian State Library in Munich.⁵

² By the end of November 1702 he had gathered together all but two; but at least one duet was composed some time later, and possibly a few other as well.
⁴ RM 23 k 18.
⁵ Shelf-mark: ms. 5321. This set, too, now comprises eight volumes, four duplicating the contents of four of the RM volumes, and the other four containing pieces not in that set.
further pair of manuscripts dates from the same period.10
initials 'S.C.', concealed in a monogram on the title-
page, reveal that they were intended for Sophia Charlotte,"mer Princess of Hanover who became Queen of Prussia
1701. A close friend of Steffani's, she supported him through
an unhappy autumn of 1702 and encouraged him with his
ing. But she died in 1705, probably before the manu-
ts could reach her in Berlin, otherwise they would not
be in the Royal Music Library today.
Steffani's revisions therefore provide reliable dates for the
important sources of his chamber duets. The revised
versions survive en bloc in a large number of later manuscripts
and derive ultimately from these and related sources. The
final versions, on the other hand, have filtered down in
and two in only a handful of manuscripts. Thus, al-
though today almost twice as many manuscripts are accessible
when Alfred Einstein published his Steffani catalogue in
Bavarian Denkmäler in 1905, they contain only four
ons of pieces not known then.11 More may yet come to
us, but at present nineteen of Steffani's 76 duets exist in
forms.12
stead of generalising about the revisions, I want to
pare the two versions of one duet, 'Beg' occhi, oh Dio,
pió'.13 The original contains four different movements,
ich the first, a duet, is repeated at the end, making five
movements. The central movement is a second duet, 'Clori mia',
ing no obvious relation to the first, which is preceded
movement for contralto solo and followed by one for
soprano. The solos comprise a number of subsections, in-
ing arioso, recitative and short ariette. The entire piece
consists of a double sandwich: duet-solo-duet-solo-duet.
The revised version reads: duet-solo-solo-duet. Steffani
ly wanted to avoid the mechanical process of restating

11. These are the original versions of the duets numbered 1, 64 and 66 in
Steffani's catalogue, and the solo movements for No. 48. See Ausgewählte
Musik von Agostino Steffani, ed. A. Einstein and A. Sandberger (Denkmäler
Tonkunst in Bayern, vii(2)), Leipzig, 1905.
12. Number attributed to Steffani by Einstein is 79 (not counting six
larger duet compositions using other instruments besides
basso). Bibliographical and musical evidence suggests that Nos. 11,
and 56 in his list are as doubtfully authentic as others he excluded.
Steffani gives no source for No. 20(b); it is found in one manuscript
owed to me, Brussels, Conservatoire Royal de Musique, MS F 15150,
17, pp. 137-50 (original version), and RM
17, pp. 137-50 (revised version).
the first duet at the end, for he cut out that repeat. The piece could not end with the soprano solo, so he moved to the end the other duet, 'Clori mia'. With this change he sacrifice the balanced shape of the original: there is no duet between the two solos and no connection, yet, between the two outer duet movements. To compensate for this, Steffani recomposed the first half of the opening duet, using material derived from 'Clori mia'. Whereas the original version was tied together by a straight repetition, the revision is tightly and economically bound together by thematic links.

This represents a marked development in Steffani's attitude to musical form. One of the commonest forms devices in Italian cantatas of the seventeenth century is the refrain. In the original version of 'Begl'occhi, oh Dio, non pui' the restatement of the first duet acted as a refrain. This Steffani discarded in favour of a more organic structure.

The opportunity for this improvement probably stemmed from his alterations to the text. In cutting a musical repeat he cut a verbal repeat, and he also cut the final section of the soprano solo which forms the penultimate movement in both versions. It is not difficult to see why, for in its original form the text is unnecessarily repetitious. The duet 'Begl'occhi' begins: 'Weep no more, beautiful eyes', a sentiment which is picturesquely expanded in 'Clori mia': 'My Cloris, pray stop the flow of those two rivers that pour incessantly from your eyes'. A restatement of the first movement would clearly be redundant, and the very end of the piece is in any case the best place for 'Clori mia', whose final lines read: 'In a sea of bitter tears you would drown my heart' ('In un mar d'amaro pianto vuoi sommerger il mio cor'). By cutting the final arietta from the soprano solo Steffani not only removed another redundant plea to Cloris, but also clarified the roles of both duet and solo movements. The theme 'Cease weeping' is now confined to the duets, while the solos have a theme of their own. This is the unhappiness caused by Cloris and her tears. The final line or two of each solo is set to a short arietta summarising one aspect of the theme. The contralto ends: 'You excessive pity makes you cruel'; and this is matched in the soprano by: 'Because you love me too much, I shall live in torment'. 'Troppa' is a key word in both. In the revised version, the relationship between the solos, no longer separated by a duet, stands out more clearly.

Musical revisions work together with these textual cuts to produce greater formal clarity. There are a few external revision:
des those already discussed. All the time-signatures are the same, but the revised version is in D minor, not the original key of C minor. To make comparisons easier, the music examples are given here in D minor, and my discussion treats both versions in that same key. Note-values have been halved.

'Crori mia' is the best movement with which to begin a discussion of the internal revisions. Like most of those movements in the chamber duets which are not in da capo form, it is through-composed. 'Clori mia', indeed, is really a madrigal for two voices and continuo. It comprises a number of 'points' whose presentation is not governed by a musical principle. Nevertheless, they fall conveniently into two sections throughout the text. In the original version much of the second section is repeated, a procedure that perhaps draws the chamber duet even more closely to the madrigal. The repetition accommodates a leisurely scheme of modulations, from F major, where the first section ended, through G major and A minor to the tonic, D minor.\n
The revision of 'Clori mia' draws heavily on the material of the original, as a comparison of the two versions will show. The opening point of the revision (Ex. 1b) is almost identical to the original (Ex. 1a), but the first two bars are brought together by the repetition of figure (w), which then compels Steffani to invert the next three notes, figure (x).

Ex. 1

\begin{align*}
\text{(w)} & \quad \text{(x)} \\
\end{align*}

The most important feature of the revised version at this point is, however, the new treatment of the first bar. Instead of stating figure (w) homophonically, Steffani treats it contrapuntally. The contralto, entering last, overlaps with the soprano phrase in the second bar, so that the imitation is no longer than the original. Such a tiny revision is of minor importance for this movement, but it does begin a trend. In his revisions Steffani wastes few opportunities for introducing counterpoint where there was none.
Sometimes this zeal gives rise to new weaknesses. The treatment of the next point (‘ferma il corso a quel due fiumi’) is almost an instance of this. The point itself is very similar in both versions; but, like the first point, this one is more strongly unified in revision by the use of a single figure in both the head and the tail. The point is stated only once in the original, in F major, but it appears three times in the revision, first in F, then in C, then again in F. The first two of these statements are insertions; it is the last that corresponds with the one in the earlier version. The original bass line is replaced by a tonic pedal, and the voices enter, not together in thirds, but one after the other. The two inserted statements are inversions of this new texture, with the pedal appearing first in the contralto, then in the soprano. The original homophony has again been replaced by counterpoint.

Contrapuntal considerations aside, considerations of structure and tonality may have led Steffani to make these insertions. The end of this section marks the half-way point of the text. In the original version of the duet the first half is much shorter than the second. In the revision, the insertions in F and C help to adjust the balance, and they also substantiate the modulation to the relative major. If there is a weakness here, it is that the material is almost too simple to stand such repetition. The repetitions, though, are magnificently vindicated at the third and final entry, which in context sounds like a stretto. The phrase is extended to accommodate the imitation, and the cadence comes half a bar later than expected—an exciting moment.

Both settings take just over 30 bars to set the remaining half of the text, but they reach the end by different routes. Of the vigour of the next point (Ex. 2a) only a trace remains in the revision (Ex. 2b):

Ex. 2
(a)  
(b)  

The change was probably due to the words. ‘O sorte ria (‘oh horrible fate’) is an aside, yet in the original it occurs a
crests of the phrase. The revision is plainer, but more propriate.

The last two phrases of text belong together, and they are continuously in the original (Ex. 3a). The revision owes to this setting except a bass pedal. Instead it uses new points (Ex. 3b):

\[
\begin{align*}
&\text{Ex. 3a:} \quad \text{Ex. 3b:} \\
&\text{Ex. 3a:} \quad \text{Ex. 3b:}
\end{align*}
\]

These points are not entirely new, despite appearances. As figure (y) in Exs. 1b and 3b demonstrates, from opening theme of the movement (which, incidentally, also have influenced the shape of Ex. 2b). These changes material are endlessly fascinating, but because the revised version is here so different from the original, it is impossible to compare the treatment of the points.

Major changes in the planning of the section do call for mention, however. In the original version Ex. 2a occurs twice, followed each time by Ex. 3a. In the revised version 2b occurs once, taking only three bars, and the two 'new' Exs (Ex. 3b) dominate the rest of the movement. Although these points are not only related to Ex. 1b, but are also interrelated, as figure (z) in Ex. 3b demonstrates, each of them is distinct musical idea and a perfect counterpoint to the r. This is an important departure. In the original, Ex. 3a ever split up, and its two halves are not intended as counterpoints to each other. The revision does not pretend to a fugue, but it is a thorough working-out of contrapuntal material. It is ample proof of Steffani's skill.

The whole section testifies abundantly, too, to his musicianship. The changes show that Steffani responded perfectly to a situation. A lesser composer might have shifted 'Clori' to the end without feeling the need for any internal ages; but Steffani even enlarged upon the one idea that he did take from the original, the pedal in the bass. In the
revision a pedal underpins all, not just half, of the thematic material of the section. A pedal, with moving voice parts above, is his favourite means of illustrating words like 'sea' and 'rivers' (he used one earlier at 'ferma il corso'). Here, however, the pedals combine with Steffani's consistent use of only two vocal phrases to impart a finality which was not in the original, where such a feeling would in any case have been out of place.

So much for 'Clori mia'. The original version of the other duet, 'Begliocchi', is in da capo form, whereas the revised version is a simple binary movement—i.e. the repeat is omitted. The 'B' section, however, is expanded. Its three points are related more or less directly to their counterparts in the original; one of them is an almost exact inversion. But the points are less interesting than their treatment. Steffani begins by adopting the layout of the original, and ends by adapting it. After the contralto has finished with the first point there are, in both versions, two pairs of entries using contrapuntal combinations of the other two points. In the revision each of these pairs embraces an extra statement of one of the points, and so is longer than in the original. After the two pairs of entries are over, a short codetta is also tacked on in the revised version.

In the 'A' section the material is of special interest. The revised version of the opening point resembles the original only in the last two bars:

Ex. 4  
(a)  
(b)  

The first bars of the original (Ex. 4a) appear nowhere in Steffani's revision (Ex. 4b), which derives instead from Ex. 1b. In recomposing the 'A' section of 'Begliocchi', Steffani used the first point from 'Clori mia', so as to make the two duets match, and render a restatement of the first musically, as well as textually, superfluous.

In discarding the first bars of the original version, Steffani rejected a melodic cliché common in mid-seventeenth-century cantatas. Pieces survive by Savioni, Cesti and Stradella, for
ance, in which the opening words 'Begl'occhi' are set to
cly the same phrase. When Steffani composed the
inal version of his chamber duet, he automatically used
melodic shape associated with the words in the music of
older contemporaries, just as he borrowed a formal
iplet from them. This suggests that 'Begl'occhi' may be
ry early piece, dating from Steffani's period of study in
ne (1672-4) or soon after. By the time he revised the duet,
ad left behind the melodic, as well as the formal, clichés
ent in his youth.
The later points in the 'A' section of the revised first
ovement are derived mainly from the original setting. But
reas the earlier version had a large number of short
its which, once stated, were not re-used, Steffani restricted
elf in the revision to three longer and more elaborate
its, which he systematically exploited in various contra-
tal combinations. This accent on counterpoint, and the
ipulation of a limited quantity of thematic material,
uls similar revisions in 'Clori mia' and in others of
ani's revised duets.
brief word on the solo movements. There are many
or emendations in the ariette, and in the recitatives many
ificant revisions. These all have to do with the speed of
etting, and hence with the rhythm of the vocal line.
ough the actual pitches often remain the same, the note-
eses are generally shortened. As the phrases contract, so
ore insulated from each other by extra rests. These
re that words belonging together will be sung and under-
d together. Steffani was perhaps applying lessons he had
nt as an opera composer, or the changes may reflect
ly a difference in notational practice between the time
lace of original composition and that of revision. To
ge from notation alone, the speed of word-setting in Italian
ative did increase between, say, 1650 and 1750, and these
ions are best seen as part of this trend. he
visions in the duet movements, too, are part of an
rical movement. Steffani was heir to the vocal chamber
ic of mid-seventeenth-century Rome, where he studied
osition between 1672 and 1674. As a composer he
icially concentrated on the chamber duet, a form he
loped and bequeathed directly to Handel. The revisions

Burrows (1964); fasc. 2: Mario Savioni, ed. I. Etley (1964); fasc. 4a:
epitomize what happened to the duet in Steffani's hands. They help to date his manuscripts, are a convenient yardstick for dating others of his duets and provide instructive comparisons with works by other composers. They reveal a marked development in all aspects of his style, not only in his contrapuntal technique. It would take a further paper to explore how much it owed to outside influences, and to what extent it was a personal development.

The following tape-recorded illustrations from the two versions of Steffani's chamber duet 'Begl'occhi, oh Dio, non più' were played during the course of the lecture, performed by Angela Ransley (soprano), Jane Peckham (contralto), Colette Harris (bass viol) and the author (spinet):

a The original version of the duet movement 'Clori mia'.
b The original version of the opening duet, 'Begl'occhi'.
c The entire chamber duet in its revised version.

Cinque salmi e un magnificat dalla Psalmodia Vespertina volans octo plenis vocibus concinenda (Castelfranco [1965?]).

The following sources came to my attention after the Appendix had been compiled. Most of them are included in volumes in the RISM Einzel- drucke vor 1800 series and/or in the supplements to Vogel's Bibliothek which have been published by Ernst Hilmar, Lorenzo Bianconi and Iain Fenlon. The addition of these sources does not materially alter the conclusions drawn from this Appendix in chapter 8 of the dissertation.

<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Source Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1612</td>
<td>Marsilio Casentini</td>
<td>Madrigali concertati...Libro 7</td>
<td>Venice?</td>
</tr>
<tr>
<td>1624</td>
<td>Antonio Marastone</td>
<td>Concerti a due, tre et quattro voci</td>
<td>Venice</td>
</tr>
<tr>
<td>1625</td>
<td>Horatio Modiana</td>
<td>Filomenici concerti di madrigali concertati a due, tre, quattro, et cinque voci</td>
<td>Venice</td>
</tr>
<tr>
<td>1626</td>
<td>Alessandro Costantini</td>
<td>Componimenti musicali</td>
<td>Rome</td>
</tr>
<tr>
<td></td>
<td>Alessandro Grandi</td>
<td>Arie et cantate a doi, et tres voci concertate con doi violini</td>
<td>Venice</td>
</tr>
<tr>
<td></td>
<td>Cristoforo Fiochi</td>
<td>Il primo libro delli madrigali concertati a due, tre e quattro voci. Con alcune arie nel fine</td>
<td>Venice</td>
</tr>
<tr>
<td>1628</td>
<td>Giovanni Battista Fossato</td>
<td>Arie ad una et a più voci. Con alcune partite sopra Roggiero e sopra la Romanesca...libro primo</td>
<td>Naples</td>
</tr>
<tr>
<td>1629</td>
<td>Francesco Campana</td>
<td>Arie a l, 2 e 3 voci</td>
<td>Rome</td>
</tr>
<tr>
<td>1630</td>
<td>Pietro Antonio Giramo</td>
<td>Arie a più voci</td>
<td>Naples</td>
</tr>
<tr>
<td></td>
<td>Lazaro Valvasensi</td>
<td>Terzo giardino</td>
<td>Venice?</td>
</tr>
<tr>
<td>1634</td>
<td>Agostino Facho</td>
<td>Madrigali a doi, tre, quattro e cinque voci...Libro secondo</td>
<td>Venice</td>
</tr>
</tbody>
</table>

2Lacking title-page in only known copy.
<table>
<thead>
<tr>
<th>Year</th>
<th>Composer</th>
<th>Title</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1640</td>
<td>Pietro Paolo Sabbatini</td>
<td><em>Canzoni spirituali...Libro secondo</em></td>
<td>Rome</td>
</tr>
<tr>
<td></td>
<td>Rinieri Scarselli</td>
<td><em>Il primo libro de' madrigali a due, tre e quattro voci</em></td>
<td>Venice</td>
</tr>
<tr>
<td>1657</td>
<td>Paolo Sabbatini</td>
<td><em>Villanelle spirituali a 1 e 2 voci in diversi stili...Libro quarto</em></td>
<td>Rome</td>
</tr>
<tr>
<td></td>
<td>Pier Francesco Valentini</td>
<td><em>Canzonette et arie a una e due voci...Libro primo</em></td>
<td>Rome</td>
</tr>
<tr>
<td></td>
<td>-----</td>
<td><em>Canzonette et arie a una e due voci...Libro secondo</em></td>
<td>Rome</td>
</tr>
<tr>
<td>1673</td>
<td>Francesco Petrobelli</td>
<td><em>Musiche da camera a due, tre e quattro voci con violini in alcune obligati &amp; in altre a beneplacito</em></td>
<td>Bologna</td>
</tr>
</tbody>
</table>
Subsidiary Material

Pascicle 2

The Musical Times, cxiv (1973), 374-7
Handel and Steffani

A new Handel signature

Colin Timms

Handel's biographers give conflicting accounts of his meetings with Agostino Steffani, his predecessor as Kapellmeister at Hanover, and although they acknowledge that his chamber duets were modelled on Steffani's, this influence has never been thoroughly investigated. The discovery of a dated Handel signature in a copy of Steffani's duets provides an opportunity for discussing these topics.

The signature, which is found in BM Add. 37779, f.2 (Pl.I), reads: 'G F Hendel/Roma 1706'. Comparison with another Handel signature of the same period (Pl.II) indicates that it is genuine. It is significant for two reasons: it throws light on a small corner of Handel's life, and it suggests that he knew some of Steffani's duets long before his employment at Hanover.

From the point of view of Handel biography, the signature is unique: it is the only known 'document' on him for 1706. Before this discovery, the earliest proof of his presence in Italy was his signature at the end of Dixit Dominus, which is dated '1707/1708'. It is still by no means certain that the entry in the Valesio diary for 14 January 1707 is a reference to him, but now it is known that he was in Rome by the end of 1706, it is very likely.

The signature sheds no light on Handel's relations with Steffani. It does not mean that Steffani had him with him in Rome in 1706; indeed, there is plenty of evidence that he was not. However, since it provides such a tangible musical link between them, this seems a good place to put the record straight on the subject of their possible meetings.

Some writers (e.g. Flower and Lang) claim that Handel met Steffani in Venice at Carnival 1709-10, during the celebrated opening run of Agrippina. This is improbable. Steffani was in Hanover in early November 1709 and in Düsseldorf at the end of the month. His detailed itinerary for 1710 shows that he spent January and February in and around Hanover. Others (e.g. Streitfeld and Deutsch) state that Handel made Steffani's acquaintance in Rome during the winter or spring of 1708-9, at one of the concerts given at the palace of Cardinal Pietro Ottoboni. This is more likely. Steffani certainly was in Rome between November 1708 and April 1709, conducting a series of delicate negotiations at the papal court. He came into contact with the cardinal in the course of those negotiations and may well have been invited to his musical evenings. Very little is known of Handel's movements during the same period. According to Kirkendale, he left the Ruspoli palace in Rome about 12 September 1708. He may have gone with Ruspoli to the country, or he may have gone elsewhere in Rome, e.g. to Ottoboni.

Indirect evidence that Handel saw Steffani at Ottoboni's palace is provided by a passage in Sir John Hawkins' Memoirs of the Life of Agostino Steffani:1

When he [Steffani] was last in Italy, he was often at the palace of cardinal Ottoboni, with whom it was a frequent practice to have performances of opera's, oratorio's, or such other grand compositions as could from time to time be procured. On these occasions, in the absence of a principal singer, it has many times fallen to the lot of our author [Steffani] to be a performer; and it is said by some whose good fortune it has been to be present at such an accident, that when he sung, he was scarce loud enough to be heard, but that this defect in his voice was amply recompensed by his manner, in the chasteness and elegance of which he had few equals.

In an earlier paragraph, Hawkins states that Steffani visited Italy for the last time in 1729, which is therefore the implied date of these performances. That is impossible, however, for Steffani could not have been in Italy in February 1728. His last visit to Italy was in fact in 1722-5, and he spent the entire period in Venice and Padua. The only time when he could have appeared at Ottoboni's concerts was during his Roman visit of 1708-9. If Hawkins is correct in all other respects, this must be the true date of the events he describes.2 What acquaintance of Hawkins could have heard Steffani sing in Rome at that time? Hawkins himself says that 'the greater part of his information' for the Memoirs came from Pepusch and Handel.3 Pepusch never visited Italy, so the critic of Steffani's life must have obtained it from another source.

2Statement about Steffani's life is based on information in Woker: 'Aus den Papieren des kurfürstlichen Hofmeisters Agostino Steffani' (1885) and Agostino Steffani, Biographie von Spira (1866); Loescher: 'Aus Düsseldorfs italienischer Zeit', Beiträge zur rhenischen Musik geschichte i (1952), 17-53; and on personal knowledge of the Steffani papers in the archives of the Sacred Congregation for the Propagation of the Faith, Rome.

Plate I: Handel's signature on a copy of Steffani's duets (BM Add. 37779)
ng is probably none other than Handel himself. I
to Prince Ferdinand de' Medici, written in
ember 1707, mentions that a 'famous Saxon'
been attending Ottoboni's concerts; 8 if, as
likely, this is a reference to Handel, it is
y probable that he would have continued to
sent them the following year.
kins also provides evidence that this was not
first time that Handel met Steffani. In his
ny, he quotes Handel as saying:
hen I first arrived in Hanover, I was a young
n, under twenty. I was acquainted with the
rits of Steffani, and he had heard of me. 1
nderstood somewhat of music, and, putting
th both his broad hands, and extending his
ers, 'could play pretty well on the organ; he
ived me with great kindness, and took an
nly opportunity to introduce me to the princess
ia and the elector’s son, giving them to
nderstand that I was what he was pleased to call
ritouso in music; he obliged me with instruc-
s for my conduct and behaviour during my
idence at Hanover; and being called from the
 to attend to matters of a public concern, he
e me in possession of that favour and patronage
ich himself had enjoyed for a series of years.' 9

The mention of Steffani’s departure from Hanover
sts the date March 1703, when he was appoin-
tly councillor to the Elector Palatine at
ldorf. Handel was under 20 and he completed
ar as organist at Halle cathedral that month.

i could easily have been in Hanover then.
 and in Hamburg
y: he could have visited Hanover en route.
 but his appointment at Düsseldorf took effect
ch, loc cit
kins: A General History of the Science and Practice of
(1776), v, 267
ch, op cit. 10; his entry April 5 comes not from Opel’s
anger but from the same author’s Handel und sein Sohn.
ep Opel concludes (p.184) that Handel can be traced in
April 5 for the last time, he also seems to say (p.163f)
was there on April 23.
on March 2, he was in Hanover until late in the
month and may well have returned there in April
or May (in June he went to The Hague). The rest of
Hawkins’s account makes good sense and seems
perfectly reliable. It can only mean that Handel
first went to Hanover in the spring of 1703, over
seven years before he became Kapellmeister there,
and that he first met Steffani during that visit. 11

It appears that Handel wrote 22 chamber duets. 12
Some of them show strong signs of Steffani’s
fluence; others show none at all. In order to
ascertain when Handel began to imitate Steffani’s
style, one must first establish the chronology of his
duets independently.

The duets may be treated in four groups: (i) Ia, Ic
and II; (ii) III-XII; (iii) XIII-XIV; and (iv) Ib and
XV-XX. The last group may be dispatched immedi-
ately. Duets XV-XX survive in autograph (BM R.M.
20.g.9), and all but one of them are dated; they were
composed in 1741-5. To judge from the autograph,
duet Ib must also date, as Chrysander says, from
about 1740. I shall not discuss these late duets further,
because by the time they were written Handel had
long since assimilated the influence of Steffani’s style;
it is worth noting in passing, however, that Handel’s
interest in the chamber duet may have been revived
at this late date by Hawkins’s inquiries in connec-
11Although this conclusion was reached long ago by M. Brenet
(Haendel (1903), p.135) and H. Riemann (Wer machte
Handel die Bekanntschaft Steffanis?, Der Merker, ii (1911),
1001-5), Dent (1934) and Young (1947) are the only English-
language biographers of Handel who seem willing to accept it.
12H.G., xxxii 2; the numbering of the duets in this article follows
this edition. Three other duets are ascribed to Handel in was
England. Dalle tenebre orrende (Add. 34291, f.13v) is
apparently by Hasse (see S. Hansell: Works for Solo Voice of
J. A. Hasse, 1968). Cara spora, so it late (F. Gazzaniga 22 F.27,
f.132r) is assigned to Steffani in Venice, Bib. Naz. Marciana
Cod. it. IV, 768, f.27r; it cannot be by Handel or Steffani for
obvious stylistic reasons. Spero indarno (Add. 5122, f.72r) may
be by Handel, but it appears to be a section from a large
work, possibly a lost chamber duet.
tion with his Memoirs of Steffani.

The first group of duets is the earliest. Nos. Ia and II both survive in autograph and date from the Italian period; the former was probably written in early 1707 and the latter c.1707-9. There is no autograph of Ic, which may prove not to be genuine. Its inclusion in William Randall’s Thirteen Celebrated Italian Duets (London, 1771) is no proof of authenticity: it was also published as the first item in Keiser’s Diversimenti Serenissimi (Hamburg, 1713). Richard Petzoldt, who apparently discovered this coincidence, rejects Keiser as composer on grounds of Ic, which may prove not to be genuine. Its inclusion on R.M.18.b.11, which he called ‘Handel’s hand-copy’. This ms was certainly copied and bound in Hanover, probably in or shortly after 1710-11, but that is not proof that the duets were actually composed there. In addition to duets III-XII, it contains the vocal trios Quel forse che all’alba ride and Se tu non lasci. The latter was finished in Naples on 12 July 1708, so some of the duets may also have been composed before Handel moved to Hanover in 1710. It is clear from the autographs, which are in the Fitzwilliam Museum (30.H.3), that these duets were indeed written at various times, and in Italy as well as Germany.

Duets XIII and XIV are not included in R.M. 18.b.11, so may be later than III-XII. For the opening of Langue, gene (XIII) Handel borrowed an idea from Pietro Torri’s setting of the same text (ex.1).17 The ms D.333 in the Florence Conservatory, which was copied in Düsseldorf in 1718, provides the latest possible date for Torri’s duet. It was probably composed much earlier, though, and Handel is most likely to have come across it in Hanover or Düsseldorf in 1710-12. The autograph of his setting (R.M. 20.g.9) is written on a type of paper that he used during his first visit to England, so it may have been composed in Hanover in 1711.

Although Handel was ‘acquainted with the merits of Steffani’ by the age of 20, and owned a book of his duets in 1706, there is little evidence of Steffani’s influence in duets Ia or Ic. The most obvious signs of Handel’s independence are to be found in his bass lines. In Steffani’s duets the bass is rarely more than a simple harmonic support for the voices. In the first movements of Ia and Ic, however, the bass is characterized by relatively consistent figuration, and in the last movements it contains elaborate material from the vocal parts. The use of such material as an introduction, as in these movements, is quite unknown in Steffani’s duets.

Duet II, Gia nei Tartarei regni, is particularly interesting. The first movement owes nothing to Steffani, nor to Benedetto Marcello’s duet on the same text.18 The other movements a pair of carefully-balanced fugues, connected by a short piece of recitative a 2—are very like Steffani in melody and harmony but unlike him in structure. If the first of these fugues is compared with the second movement of Troppo cruda (IV), which is based on the same subject and is modelled on Steffani, the differences in structure are immediately apparent. Steffani’s influence is felt most in duets III-XIV which, as we have seen, are slightly later in date than I-II: Handel’s interest in Steffani’s style may have been stimulated by their probable meeting in Rome in 1708-9. There are no literal borrowings, but the styles are very close. Compare, for instance, the opening of Handel’s Sono lute (III) with Steffani’s Pria ch’io faccia (ex.2).19 This is by no means an isolated example.

Steffani was also the model for the types and sequences of movements found in Handel’s duets. The C-time Andante or Allegro (e.g. duet III/1 and IV/2), the Adagio in 3/2 (II/1-2), the fast 3/2 (XII/1) and the fast triple-time fugue preceded by a slow movement (III/2-3, IV/3-4)—these were all part of Steffani’s stock-in-trade.
Despite the similarities, Handel's duets differ from Steffani's in two main respects. About a third of them (nos. Ia, Ic, III, VIII, IX, XI, XV and XVII) end in a different key from that in which they begin. This striking feature is foreign to Steffani's duets, typical of Handel's solo cantatas. In many of his duets, Steffani achieves uniformity of key by writing all or part of the first movement at the end. Handel does this in *Vá, speme infida* (VII), and even here he reworks the material in the second. The autograph of *Tacete, ohi mó, tacete* (X) includes an instruction (not printed in Chrysander) to repeat the first movement after the second; since *rassoppiate* (XI) resembles these movements in style, there may be a case for a da capo here. But there are no grounds for repeats in other duets. The type of triple-time fugue that includes Chrysander's edition of *Sono liete, for instance, is invariably found at the end in Steffani's duets; Handel followed his example in *Troppo crude, presumably intended the same here. For musical and poetical reasons a final restatement of the first movement would be impossible in duets Ia and Ic, and highly improbable in nos. III, VIII, IX, XV and XVII: Handel apparently chose to end away from the tonic key.

His duets also differ in matters of form. About half of Steffani's duets might be described as through-composed: no movements are repeated, so there is no overall formal pattern. The other half are in a variety of forms that depend on repetition, like ternary, rondo and strophic-rondo. Handel almost entirely avoided repetition: only one of his duets (Vá, speme infida) is not through-composed.

Moreover, while the majority of Steffani's duets include solo movements, Handel's have none. This may be a sign that Handel studied the contents of Add. 37779. The duets in this book are unascribed; the first 12 are by Steffani, but the last two are by Carlo Luigi Pietragrua (originally known as Pietro Grua), vice-Kapellmeister at Düsseldorf c1700-18. Although the Grua duets are complete with their solo movements, these are lacking in all five of the Steffani duets that should have them. The MS must have given Handel an unbalanced impression of Steffani's duets, and it apparently influenced his attitude to the form.
THE CHAMBER DUETS OF AGOSTINO STEFFANI

(1654 – 1728)

WITH TRANSCRIPTIONS AND CATALOGUE

by

Colin Ronald Tims

VOLUME TWO
APPENDIX F

TRANSCRIPTIONS
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>page 4</td>
</tr>
<tr>
<td>Ah! che l'hò sempre detto</td>
<td>5</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Aure, voi che volate</td>
<td>10</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Cangia, cangia pensier mio cor</td>
<td>17</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Che sarà di quel pensiero</td>
<td>30</td>
</tr>
<tr>
<td>E perché non m'uccidete</td>
<td>36</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Io voglio provar</td>
<td>43</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Labri belli, dite un po'</td>
<td>48</td>
</tr>
<tr>
<td>Parlo e rido</td>
<td></td>
</tr>
<tr>
<td>Quanto care al cor voi siete</td>
<td>56</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Tu m'aspettasti al mare</td>
<td>62</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>La fortuna su la ruota</td>
<td>70</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>No, no, no, non voglio se devo amare</td>
<td>78</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Dir che giovi al dio d'amore</td>
<td>87</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Crudo Amor, morir mi sento</td>
<td>91</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Che volete, o crudo pene</td>
<td>101</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Tu m'aspettasti al mare</td>
<td>115</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>La fortuna su la ruota</td>
<td>122</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>No, no, no, non voglio se devo amare</td>
<td>130</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Dir che giovi al dio d'amore</td>
<td>136</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
<tr>
<td>Crudo Amor, morir mi sento</td>
<td>147</td>
</tr>
<tr>
<td>original version</td>
<td></td>
</tr>
<tr>
<td>revised version</td>
<td></td>
</tr>
</tbody>
</table>
The transcriptions in this Appendix constitute a fairly representative sample of Steffani's chamber duets and provide a basis for the musical discussion in Volume One of the dissertation. The selection contains at least one duet from all but the last of the formal categories outlined in chapter eleven ('External Form'), including both versions of five of the duets that are revised, and except in the case of _Che volete_ avoids duplicating the works edited by Einstein and Sandberger in DTE, vi/2 (Leipzig, 1905). The ratio of three duets with solo movements to every one without is rather higher than in Steffani's output as a whole, but this serves to correct the impression given by DTE that most of the works do not have solos.

The transcriptions required a certain amount of editing, but this has been kept to a minimum. The original note-values have been retained, except in movements and sections in $C_2$ or $C_2$, where they have been halved. Time-key-signatures have been modernised. Accidentals above the note and figures in square brackets below the bass are editorial. Obvious errors have been corrected and the source readings relegated to footnotes. These refer to the number of the bar, of the part (reading down the score) and of the symbol in the bar (including rests but not tied notes); pitches are given as C, c, c' (middle C), c'', etc., and the abbreviation 't-a' stands for 'time-signature'.

Double bars with dots (\[ \text{\textcopyright} \text{\textcopyright} \]) have been interpreted as indications for repeats in _Parlo e ridi_ and in solo movements in _Cantica renseir_, _La fortuna_ and _Dir che giovi_, but as scribal decoration in _Quanto core_ (original version, bars 83-4 and 98-9). In strophic duets (_Parlo e ridi_ and the second movement of _Ah! che l'ho sempre detto_) verse one has been underlaid to the upper voice and verse two to the lower.
Ah! che l'ho sempre detto

Original version

Paris. Vm 754
detto ch'amor mi tradì
Ah! ch'el l'ho sempre detto
ch'amor mi tradì
Ah! ch'el l'ho sempre detto
ch'amor mi tradì

[Fine]

ai colpi di bel-tà, ai colpi di bel-tà, ho troppo frale il petto
ai colpi di bel-tà, ai colpi di bel-tà, ho troppo frale il petto
ai colpi di bel-tà, ai colpi di bel-tà, ho troppo frale il petto

28: E: 2: d'.
Revised version

Ah! che l'ho sempre detto

RM. 23, L. 8.

[Soprano]

Ah! che l'ho sempre detto, ch'amo mi tradirà, mi tradirà, mi tradirà,

[Tenor]

Ah! che l'ho sempre detto, ch'al-mor mi tradirà, mi tradirà, mi tradirà,

[Continuo]
2. In due luci, tutt'egli dorò si celò vi-ni-quear-cielo; si celò vi-ni-quear-cielo.

2. Se tal horcam nesti ac-

can-ti,narro Libia;mi-cia mar-tiri,narro Libia;mi-cia mar-tiri.
non dovrò più se costan -

te è la mia fè.

se costan -

te è la mia fè.

D.S.

D.S. al segno 0,
poi segue:
Quando mai avrò mer-

Tu, una lunga servitù.

Tu, una lunga servitù.
Di-te, Fili, ch'io mi mo-
ro, e m'uccide il suo ri-gor, e m'uc-
cida e m'uccide il suo ri-gor, e m'ucc-
-
ci-de il suo ri-gor. Più la spe-
me non m'avvi-v-a di con-
44: II: 2-3:  \( \frac{4}{4} \) in D.C.
For movements (iii) and (iv) see above, pages 21-9.
Cangia pensier mio cor

Original Version

Modena, F. 1103.

[Sheet music with musical notations]
ti, arma-
ti sie-te, ar-
ma-
ti sie-te. E per-
du non m'acci-
dete, e per-
che non m'acci-
dete, per-
che, non m'acci-
dete. E per-
du non m'acci-
dete, e per-
che. non m'acci-
dete, per-
che, non m'acci-
dete.

te mi fo-
ra pe-
na pe-
na nen ri-
te mi fo-
ra pe-
na pe-
na nen ri-

53: t-s: C.
53: I: l: d'.
55: II: l: Bb and G.
E perché non m'uccideste
Sede non m'uccide, non m'uccide, e perché non m'uccide, non m'uccide.
Forse vi mancan l'armi, per ferir, per piangere.
L'armi, forse vi mancan l'armi, per ferir per ferir per piangere.
D. C. 'E perché non m'uccidete.'
 Io voglio provar, io voglio provar, io voglio provar, io voglio provar, io voglio provar.
Presto

Sen-te ga di-re ch'è paz-zì-a
d'um bel

Sen-te ga di-re ch'è paz-zì-a
d'um bel

Ch'è una specie di fol-li-a

L'un ni duel d'es-ser re-ri-to chie-de l'al-tro sua mer-

chi le jiam-me di co-ci-to por-ta in sen chie cap-pi al

pië, s'ho da di-la mi-jen-tio-ne io la credo io la cre-degna-pi-nio-ne uni

122: double bar has repeat mark; there are none at bar 130.
124: E: 1: G.
130: C-5: C.
opinione se min-ganno sia mì o dan-no sia mì o dan-no non sa-prei non sa-

prei che mì ci far - non sa-prei che mì ci far se mì in-

-ganno sia mì o dan-no, sia mì o dan-no, non sa-prei non sa-prei che mì ci

D. C. "Io voglio provar".

non sa-prei che mì ci far.

credito, credito, credito a me.

Solo: soprano I

[Both versions]

C'un desio che sempre alletta ad amar

l'anima vi 

ad amar

D.C. "Cambia pensiero"

Orig. ver: 96: II: 3: no #.


101: II: 2-5: Sve lower.

110: II: 5: G.

102: II: 1-5: Sve lower.

112: no repeat dots.

106: no pauses or repeat dots.
Revised version

Cangià pensier mio cor

RM. 23. k. 8

[Sheet music and text not legible due to image resolution and quality]
Cangia, cangia pensier mio
Cangia, cangia pensier mio
Cangia, cangia pensier mio
Cangia, cangia pensier mio
Cangia, cangia pensier mio
Cangia, cangia pensier mio
Cangia, cangia pensier mio
For solo movements, see above ff. 40-42.
Che sarà di quel pensiero

RM 23, k. 16.

[Musical notation]
Scritti in libertà o la luce, ghi in bolla.
Primo solo

Sol-le voi che godete de miei martiri al sus-sus-

pe-noso, fuggite, fuggite, fuggite

Dav-

ra pur de miei sospi-

Adagio

Che il mio cor che fuggite trans-

70: 2: 13: dotted quaver.
73: t-s: 3, barred as 6 minims per bar.
ve dell'amor, ve dell'amor

veder se puote il cor
con nolo fin to ar

la cru del
D.C. 'Che sarà'.
19: II: 1: # under continuo part.
Labri belli dite un po',
chi si ben vi

Coloni se un corallo si svegliò
una notte

Coloni se un corallo si svegliò
una notte
65: ξ: 5: no b.
76: ξ: 6 and 8: no b.
Parlo e rido

Rm. 23, l. 15.

1. Parlo e rido con queste e quella

2. Ho l'amore perogni

...
null
Fine.
I I L (E 1 4

- r - i

C J H

&

M c

j — 

c. (4 
-

S t - __ a_.(

eve?L r-

_ n
	 —

4..

v.

$ i _________

1 R

(7 l

____

- d.t

Cs —

üo

',

( rC.rirrTTt

S &

st&b 	 .L	 ,, k$

4fI'

4p -

r7itH :p4Lj

443x155

rT'

443x155

rTh

Lr

0-

Jo'

443x116

rfr 	 r'

98x74.)

k

ug,

- .

3 ,

p,

109x35; qui;

1'''

116x144

S&

172x144

st&b 	 .L	 ,, k$

418x365

I

512x349

, 505x239

4fI'

452x226

r7itH :p4Lj

443x155

rT'

443x155

rTh

Lr

0-

Jo'

443x116

rfr 	 r'

98x74.)

k

ug,

- .

3 ,

p,

109x35; qui;

1'''

116x144

S&

172x144

st&b 	 .L	 ,, k$

418x365

I

512x349

, 505x239

4fI'

452x226

r7itH :p4Lj

443x155

rT'

443x155

rTh

Lr

0-

Jo'

443x116

rfr 	 r'

98x74.)

k

ug,
III: no pause.
Revised version

Quanto caro al cor

Movement (i): identical with original version

Movement (ii):

Adorati, adorati miei tormenti

Adorati, adorati miei tormenti
S'è ritornato ogni giorno più. Che godersi contenti

Non sa un cor che in voi non fu. Che godersi contenti

Non sa un cor che in voi non fu. Che godersi contenti

Non sa un cor che in voi non fu. Che godersi contenti

Non sa un cor che in voi non fu. Che godersi contenti

Non sa un cor che in voi non fu. Che godersi contenti
For the remainder of the movement, see original version, bars 99–112.

Movement (iii): for opening, see original version, bars 149–172 (♩); then segue:

[Allegro]
di lusigno - riaf-gretti
sos-tene-vu l'assal-to

Ma il cor
ven-cher di

smalto giù ri-mi-ron tra-
fitto l'Adria-
ti-che sponde, e fossi a poco a poco
Condu-cesti-ver-so il por-to o noc-chieri del mare d'amor, del
La fortuna su la ruota

[Music notation]
No, no, no, non voglio se devo amare

[Alto]
[Tenor]
[Continuo]
Vada pur, vada pur lungi da me, lascio i suoi

veggio quel fiore, che già tolse il suo colore da la

pianta d'un bel pie,

dalla pianta d'un bel pie,

veggio quel fiore, che già tolse il suo colore

veggio quel fiore, che già tolse il suo colore

pianta d'un bel pie,

dalla pianta d'un bel pie,

51: II: 8: no b.
Brutta, bella che sia.

Brutta, bella che sia.

Brutta, bella che sia.
Belva belva che sia
ta che s'ama
s'ama bas
ta che s'ama
s'ama bas
ta che s'ama
s'ama bas
ta che s'ama
s'ama bas
ta che s'ama
Dir che giovi

RM. 23. k. 16.

[Soprano] Dir che giovi al dio d'amore lonta-

[Basso] zu va-

[Continuo] nan-

Dir che gio- vi al dio d'a-

- mo- re lon-

- ta-

- zu va-

- ni-

- za, lon-

- tanza.

- nan-

- za è va-

- ni-

- tà. lon-

- tanza, lon-

- ta-

6: 1: 5-6: quaver, semiquaver.
Digitale dell'immagine.
e da un ciglio distante, se un lume non veggo, i
seta

li sen to, che con barba rinchiramento mi radoppian, mi radoppian le fe

rite già scolpite nel mio sen, nel mio sen d'una belità

nel mio sen d'una belità; mi radoppian, mi radoppian le fe rite già scolpite nel mio

sen, nel mio sen d'una belità

sen d'una bel-ità. D.C. 'Dir che giovi'
Surrando

Che giova lontano, ch'io porti le piante, se il van-ge sen-

rante nel se-no mi-stà. Non t'ento in-vano fugge da le

pe-ne se me-con s'en viene ch'ac-core le dìs; Più pen-so fug-gire, più crescej mar-

-tire se si male mor-ta-le lon-ta-no non và, se si ma-le mor-ta-le lon-

-ta-no non và.

D.C. 'Dir che giovi'

89: I: 5: no b.
Crudo Amor
R.M. 23. nº 14

Cru-do A-mor, mo-ri-r mi-sento, ma d'un

len-to, as-

pro mar-tir

Cru-do A-mor, mo-ri-r mi-sento,

ma d'un len-

pro mar-tir. Cru-do A-mor, mo-ri-r mi-sento, ma d'un len-

2: III: 2: no nº.
Come nel mar d'amore di continuo cova
le isole farinate a la serenità nave del mio misero core

ma non permetto 'toccare le sponde; ne mai, per maggior male,

spero potrò che la luna rosseggi can l'onde. Ah che de la minestra

l'impaccati ri-goi-te, per torni ogni conforto e-gualmente mi

63: t-s: ½ barred as six minims to the bar.
La stella ch'ama splende con un benigno aspetto mi


guida quel cometa a

la
Spume che m'inganna
consolar mi promette, e più, e più mi affan-

Ah! che pur troppo è vero che per rate contento

de le nostre miserie è

Amor, se mai pieta
tu puoi sentire il core,
che sperando,

e penando o mai si space,

87: t.o.s. 't barred in six.
le fauci i de e di spe me lusinghiera,

le fauci i de e di spe me lusinghiera, Mai non go de quel

cor che sem pre spe va. Mai non

pre spe va. Mai: non go de quel cor
Che volete, o crude pene,
Che volete, o crude pene,
Dal mio sen che langue, che langue e mo-

Che volete, o crude pene,
Che volete, o crude pene,
La tua risposta
Come posso viver, se non ti ho
el tuo riso, e il tuo riso re.

Come posso vivere, se non ti ho
el tuo riso, e il tuo riso re.