

Preface

In his lifetime, Marc'Antonio Pasqualini's international fame rested on his singing, and at present count his name appears as the composer on only forty-eight seventeenth-century copies of chamber cantatas.¹ At his death in 1691, however, the singer's personal music library, which included eight volumes of cantatas written for the most part in his own hand, passed to Urbano Barberini, prince of Palestrina and the great-nephew of Marc'Antonio's patron, Cardinal Antonio Barberini, the younger.² This is the reason they were among the 115 manuscripts of music that the Vatican Library acquired when it purchased the Barberini library in 1902. In the twentieth century, several music historians considered these eight volumes as copies of music by unknown composers—or by Luigi Rossi—that the singer had written out for his own use.³ But they contain not only concordances with forty-two of the forty-eight cantatas that bear Pasqualini's name, but three of them also preserve, not duplicate copies, but rather compositional drafts for many of the forty-eight and for nearly another one hundred cantatas. In addition, Pasqualini's hand as composer and editor shows up in several other Barberini music manuscripts, indicating that these, too, must have been in his possession fifty to sixty years before his death. The Annotated List of Sources, part A (in the appendices to this catalogue) summarizes the eleven principal sources of his chamber cantatas, which are

¹ Inventoried in Margaret Murata, "Pasqualini riconosciuto," in *"Et facciam dolci canti." Studi in onore di Agostino Ziino in occasione del suo 65° compleanno*, ed. Bianca Maria Antolini, Teresa M. Gialdroni, and Annunziato Pugliese, 2 vols (Lucca: Libreria Musicale, 2003), 1:655–86. Hereafter MURATA 2003.

² Florian Grampp, "Die anonymen Oratorien und Oratorienkantaten der Barberini-Bibliothek," in *Sub tuum praesidium confugimus. Scritti in memoria di Monsignor Higini Anglès*, ed. Francesco Luisi, Antonio Addamiano, and Nicola Tangari (Rome: Pontificio Istituto di Musica Sacra, 2002), 257–98. See especially "Appendix III. Die Notenhandschriften Marc'Antonio Pasqualinis im Fondo Barberini[ani] latini-Umfang und Index," from Grampp's unpublished dissertation "Eine anonyme Kollektion römischer Oratorienkantaten und Oratorien. Beiträge zur Geschichte des römischen Oratoriums im 17. Jahrhundert," 2 vols, Ph.D. diss. (Rome: Pontificia Istituto di Musica Sacra, 2001); hereafter GRAMPP 2001; see also BASSANI 2010. The relevant document is in Vatican City, Biblioteca Apostolica Vaticana (hereafter BAV), Archivio Barberini, Indice II.1548. Pasqualini died without a will; his younger brother bequeathed his house, known as the "Palazzetto Pasqualini," and unspecified goods (*bonorum*) to Urbano Barberini on July 5, 1691, the day after the singer's death (notary Paolo Fazzi); cf. GRAMPP 2001, Dok. 7, pp. 530–31.

Antonio Barberini (1608–71) was designated "junior" to distinguish him from his uncle, Marcello (1569–1646), a Capuchin monk who had taken the name Antonio in 1592. Both became cardinals under Urban VIII (Maffeo Barberini): the pope's brother in 1624, his nephew *in pectore* in August 1627, and in public in February 1628. The nephew was generally known as "Cardinal Antonio," whereas "Cardinal Barberino" referred to his older brother Cardinal Francesco Barberini.

³ See especially Gloria Rose, "Pasqualini as Copyist," *Analecta musicologica* 14 (1974): 170–75, hereafter ROSE 1974; and Margaret Murata, "Further Remarks on Pasqualini and the Music of MAP," *Analecta musicologica* 19 (1979): 125–45; hereafter MURATA 1979.

all Barberiniani latini; part B briefly describes forty-six other manuscripts with concordances and single cantatas. The only other seventeenth-century Italian composer for whom we have such holograph material—drafts and fair copies in quantity—is Marco Marazzoli, who was Pasqualini's colleague in the Cappella Sistina and in the household of Cardinal Antonio Barberini, jr.⁴ Marazzoli's personal music library had been appropriated by the papal family of the Chigi at his death in 1662; today it is in the Fondo Chigi of the Vatican Library, just as Pasqualini's musical library now resides there in the Fondo Barberini.

Marc'Antonio's anthologies of his own works, which he himself titled *Straccia foglio* or "notebook," extend in date from the 1630s to 1676. They include mostly secular chamber arias and cantatas, as well as cantatas on spiritual or moral subjects and a handful of Latin settings. Most are for solo voice with basso continuo, but a good number are vocal duets and SSB trios with basso continuo, along with a handful of SATB quartets. The 1676 volume consists solely of vocal ensembles that Pasqualini arranged from his own earlier solo cantatas. He also composed cantatas to be performed in Roman oratorios, as well as sections for such oratorio-cantatas in collaboration with his colleagues or as arrangements of their compositions. A few independent sections from these oratorio-cantatas appear in the holograph volumes: these are therefore included in this thematic catalogue, but none of the complete oratorio-cantatas in the Fondo Barberini is represented in this present catalogue of the composer's chamber *oeuvre*.⁵

As of 2013, the online Catalogo nazionale of the Biblioteca Nazionale Braidense had 168 entries under Pasqualini's name, some of which, however, represent multiple copies of the same cantata.⁶ The present catalogue now offers 247 individual titles that can be attributed to Pasqualini 1) on the basis of contemporary attributions, 2) due to the presence of his personal monogram MAP, or 3) from the evidence of compositional drafts. These total 200 solo works and their ensemble arrangements. The remainder form category 4, which are forty-seven anonymous copies or fragments in Pasqualini's hand, in his own volumes, that lack other paleographic or bibliographic grounds for a secure attribution. Since these forty-seven have no conflicting attributions, they have been included in this catalogue as highly probable works by him. The text incipits of these probable works have been given in italics within the single alphabetical set of entries, in order to avoid two numbered series and the need for a separate alphabetical index that would merge the two lists. Cantatas which are only in draft or are incomplete but have opening texts have been also been included in the main catalogue, since not all represent abandoned compositions; in a few cases, complete or fair copies have turned up. Additional new cantatas or copies of ones in the catalogue, with or without attributions, may yet emerge, as new manuscript volumes come up for auction or to light.

The catalogue offered here represents a sorting out of the paleographic and bibliographic conundrums that the Pasqualini material presents. The compositional drafts

⁴ Wolfgang Witzemann, "Autographe Marco Marazzolis in der Biblioteca Vaticana," *Analecta musicologica* 7 (1969): 36–86; 9 (1970): 203–94; hereafter WITZENMANN. For the distinction in Anglo-American usage between "holograph" and "autograph," see the **Brief Glossary**, Appendix 4.

⁵ On the oratorios see GRAMPP 2001.

⁶ Ufficio Ricerca Fondi Musicali, *Catalogo nazionale dei manoscritti musicali redatti fino al 1900* at <http://www.urfm.braidense.it/cataloghi/mssesesta.php> (last accessed 26 Oct. 2016).

allow us to see the fluent nature of musical invention at mid century and the kinds of decisions that notating and revising it entailed. It is not a study of individual source volumes, since inventories and descriptions of each Barb. lat. volume appear in the *Catalogue of the Barberini Music Manuscripts* in the series Studi e Testi of the Vatican Apostolic Library, edited by the present author and Lowell Lindgren, a project of which this Pasqualini catalogue is an offshoot. The thematic catalogue renders these 247 cantatas no longer anonymous and should establish Pasqualini as a more than sometime composer, with about sixty cantatas fewer than Luigi Rossi, perhaps about fifty more than Carissimi, and over a hundred more than Carlo Caproli. If the catalogue attracts the eyes and ears of performers, it may hasten the re-emergence of Pasqualini's voice in one of the principal new musical genres to emerge from Baroque Rome.

This entire project is indebted to the Vatican Apostolic Library, where I first set foot in 1971. I am grateful to its staff, across these many years, and for Figures 1– 6, which appear with the permission of the BAV, which retains all rights to them. I am likewise in debt for assistance from the libraries and their staffs which hold manuscripts with concordances: the Conservatory and Royal Library in Brussels; the British Library in London; the Estense Library in Modena; the library of the Conservatory "S. Pietro a Majella" in Naples; the Music Library of Oxford, Christ Church College and especially to its former librarian Mr. Wing; the Music Section of the Bibliothèque Nationale in Paris, the Bibliothèque de l'Arsenal, and the Bibliothèque Ste.-Geneviève; the Archives of the Doria-Pamphili, the Biblioteca Nazionale "Vittorio Emanuele" in Rome, and the Biblioteca Casanatense there and its former music librarian Anna Alberati; to Kia Hedell of the Royal Music Academy and the Royal Library in Stockholm; and the library of the Conservatory "Benedetto Marcello" in Venice.

This catalogue rests upon the fundamental work of those who created the Wellesley Cantata Index Series, especially Owen Jander, whose notecards and inventories made in the 1960s traced out the paths for research into the Italian cantata of the Seicento, and the indefatigable Eleanor Caluori Venables, who knew these sources better than anyone. I also thank the University of California, Irvine for several travel grants over the years that facilitated the hunt for concordances. This catalogue has especially benefitted from fruitful collaborations on other cantata projects with Arnaldo Morelli, Christine Jeanneret and Lowell Lindgren. I also thank the two editors of the *Journal of Seventeenth-Century Music* who marshalled this catalogue into publication, Bruce Gustafson and Kelley Harness. I take, however, responsibility for all errors that may have arisen in its preparation, which occurred during the transition from 4x6-inch index cards with hand-copied musical incipits to the world of online databases and digitized images we have today. Corrections and additions are welcome (mkmurata@uci.edu), as this online catalogue can be updated. I dedicate this catalogue in the first place to the late Owen Jander, who shipped boxes of 4x6s to me sometime in the last century, and to Gloria Rose and Eleanor Caluori Venables, two scholars I never had the pleasure of meeting.

*Margaret Murata
Irvine, California
November 2016*

EXPLANATION OF THE CATALOGUE

Catalogue entries are ordered alphabetically by text incipit.

- The alphabetical order reads letter by letter, ignoring spaces between words (*All'armi* precedes *A morire*). Solo and ensemble pieces are in the same alphabetized set.
- Spellings reflect the sources, including elisions (e.g., *ch'io* has not been resolved to *che io*), but eliminating obsolete diacritical marks (e.g., *nò*, *sù*, and *perchè* are given as *No*, *su*, and *perché*). As was common, however, orthography is inconsistent among the sources.
- Text incipits represent the first poetic line, not taking into account text repetitions in the musical settings. Second lines are also given when the first line is insufficiently particular. Repetitions of words follow the poetic and not the musical meter, e.g., “*Sì, sì ch'io voglio languire*” is an *ottonario* (compare the musical settings of nos. 218a and 218b).
- In cases in which solo and ensemble versions exist, the solo version is itemized with lowercase “a” and ensemble versions with “b,” “c,” etc., followed by an editorial *a 2*, *a 3*, or *a 4*. In such cases, more than one musical incipit is given only when the opening melodic entrance in an ensemble version varies noticeably.

37a. **Che mora il mio core** (g)

37b. **Che mora il mio core**, *a 2* (g)

37c. **Che mora il mio core**, *a 3* (g)

Model for entries

1. Number of catalogue entry + **Text incipit** + **(key)**

Key = the **root** of the final chord only, and not the major or minor quality of the final chord. A lowercase letter indicates a prevailing “minor mode” in the vocal line at the close; an uppercase letter, a “major mode” in the vocal line.

2. **Heading or subject title**, if any (+ identifying reference to source)

26. **Bellezza nel mio cor da luogo a Dio** (a)

Subject title: *Un peccator pentito* (4220)

4220



Bel - lez - - za nel mio cor da luo - go a Di - o, bel - lez -

3. Musical incipit with abbreviated identification of its source

In transcriptions, white eighth notes have been transcribed as semiminims (♩) with respective subdivisions also in black. Accidentals and barlines are as in the source. C-clef staves have been transcribed in treble clef; baritone-clef staves in bass clef (original cleffing is indicated by the scoring given in the entry). Pasqualini often omits meter signatures in his composing drafts.

4. Poet, if known (+ identification of source); poetic form, only if common or regular.
5. Sources (in approximate chronological order, or increasing remove from the composer). Folios are *recto* unless marked *verso*.

- *RISM library siglum* + shelfmark
- Order number within MS, if established + foliation/pagination
- **Scoring** (opening clef of vocal line + basso continuo)
- **Composer attribution** or **anon.**
- Headings other than filing title (if not covered elsewhere)
- Other information

6. Copy dates when indicated or where reliable (with identification of source)

Poet	Luigi Ficieni (4220) or Antonio Barberini, jr (4203)
Sources	BAV Barb. lat. 4220, no. 5, ff. 13–17v, S-bc, anon. professional copy in the hand of Giovanni Antelli; added by Pasqualini “Poesia del Padre Luigi Ficieni” Barb. lat. 4203, no. 16, ff. 97v–104v, S-bc , holograph marked MAP , “Poesia di Sua Eminenza” <i>I-Rdp</i> 51, pp. 64–69, S-bc, Mar. Ant.o Pasqualini <i>I-Nc</i> 33.4.19b (= Cant. ibr. 15), ff. 21–32v, S-bc, Marc’Ant.o Pasqualini
Copy date	1654 or earlier (4220)

- 7–8. Editions, including facsimile and modern editions, recordings, comments

9. Citations in other indexes/catalogues (see Indexes and Inventories, pp. ix–xi)
BAV, RISM and OPAC-SBN online identification codes are followed by abbreviated shelfmarks or library sigla. Where they are lacking, no entry was found as of 2014.

Indexes	MURATA 2003, no. 5 IT\ICCU\MSM\0014051 (= 4220) IT\ICCU\MSM\0016687 (= 4203) IT\ICCU\MSM\0148044 (= <i>I-Nc</i>)
----------------	--

10. Other known musical settings of the same text

List of Abbreviations

Libraries are identified by RISM *sigla*, except for the Vatican Apostolic Library (see [JSCM](#)). Abbreviations that are part of library shelfmarks are not listed below.

A	alto clef (C3) for a vocal line
A4	the pitch A above the C1 clef line; the octave above is A5, the octave below A3.
anon.	anonymous
arr.	arranged, arrangement
attrib.	attribution / attributed to
B	bass clef (F4) for vocal line
Bar	baritone clef (F3) for vocal line
Barb. lat.	Biblioteca Apostolica Vaticana, Fondo Barberiniani latini
BAV	Biblioteca Apostolica Vaticana (= RISM <i>V-CVbav</i>)
bc	<i>basso continuo</i> staff This abbreviation is in use in RISM online. It avoids noting when the continuo part is or begins in alto, tenor or baritone clefs, or having to note clef changes on the continuo staves.
(c)	C minor (key at close)
(C)	C major (key at close)
C4	the pitch C of the C1 clef; the octave above is C5.
ca / ca.	<i>circa</i>
Cant. ibr.	Cantate ibride (Cant. ibr. or C.I.), superseded shelfmarks for MSS in <i>I-Nc</i> still used in the OPAC-SBN online union catalogue
Chigi	BAV Fondo Chigi; chisiani
ed., eds	editor, editors
edn, edns	edition, editions
err. attrib.	erroneous attribution / erroneously attributed
fol.	folio
ff.	folios
facsim.	facsimile (edition)
IMSLP	Petrucci Music Library, online at http://imslp.org
inc.	incomplete

IT\ICCU\MSM ...	Inventory/identification codes for entries in OPAC/SBN, on-line union catalogue of Italian library holdings
jr	junior (the younger)
MAP	represents the personal monogram of Marc' Antonio Pasqualini
Mez	mezzo-soprano clef (C2) for a vocal line
MS, MSS	manuscript, manuscripts
no., nos.	number, numbers
NV	"Nuovo Vogel": <i>Bibliografia della musica italiana vocale profana pubblicata dal 1500 al 1700</i> , ed. Emil Vogel, Alfred Einstein, François Lesure and Claudio Sartori, 3 vols. (Pomezia: Staderini, 1977).
p., pp.	page, pages
pt, pt.	part
r	recto
R	vocal refrain, ritornello, <i>estriviglio</i> (in the form R-1-R-2-R ... R, in which arabic nos. represent stanzas, strophes or <i>coplas</i>)
RePIM	<i>Repertorio della poesia italiana in musica, 1500-1700</i> , Angelo Pompilio, dir. Università di Bologna, Dipartimento di Musica e Spettacolo. http://repim.muspe.unibo.it/default.aspx
RISM A/II	<i>Répertoire Internationale des Sources Musicales</i> , series A/II, <i>Manuscripts of Music from 1600</i> , online at http://opac.rism.info/metaopac/start.do?View=rism&Language=en
S	soprano clef (C1) for a vocal line
s.r, S.r	signor
sr	senior
str.	strophe, stanza
T	tenor clef (C4) for a vocal line
Tr	treble clef (G2) for vocal or instrumental line
v	verso
var.	variation(s)