

# THEMATIC CATALOGUE OF CHAMBER CANTATAS

BY

**MARC'ANTONIO PASQUALINI**

Compiled by MARGARET MURATA

*Alphabetical by text incipit\**



## 1. *A che mi tormentate rimembranze d'amor* (c)

Subject title: *Rimembranze odiose* (MOe)

Q.IV.5

A che mi tor-men - ta - te, ri-mem - bran - ze d'a - mor, *ri-mem*

Poet unknown; 3 strophes

Sources BAV Barb. lat. 4221, no. 47, ff. 91–94v, S-bc, anon.; 3 str. in variation  
BAV Chigi Q.IV.5, ff. 6v–8v, S-bc, anon.; text only for str. 3  
*I-MOe* Mus. G.158, S-bc, attribution to Marco Antonio Pasquallini, 3 str.  
*F-Pn* Rés. 2096 (*olim* Pc), pp. 48–57, S only, anon.

Copy dates 1638 or earlier (4221); 1662 (MOe)

Indexes\*\* MURATA 2003, no. 1  
IT\ICCU\MSM\0011229 (= 4221)

## 2. *Adora mio core semblante gradito*<sup>†</sup> (e)

\* For fields, sigla, and abbreviations, see The Explanation of the Catalogue, pp. v–viii.

\*\* See Indexes and Inventories of Cantata Sources, pp. ix–xi.

<sup>†</sup> Text incipits in italics represent fair holograph copies by Pasqualini in his personal volumes that lack other firm markers of his authorship. See the Introduction, §4.2.



**Poet** unknown

**Sources** BAV Barb. lat. 4175, no. 29, ff. 113v–114, S-bc, anon. holograph  
Barb. lat. 4220, no. 27, fol. 56v, S-bc, anon. holograph, headed “Prima” but lacking a second strophe

**Copy date** 1654 or earlier (4220)

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

**Indexes** IT\ICCU\MSM\0016595 (= 4175, as “Adorato mio core”)  
IT\ICCU\MSM\0014072 (= 4220)

### 3. Ah, che mentiva il guardo! (c)

4223

Ah, che men - ti - va il guar - do! E - ran bu - giar - di gl'a - mo - ro - si ac - cen - ti de bei la - bri ri -

**Poet** Giovanni Lotti (4223)

**Sources** BAV Barb. lat. 4205, no. 12, ff. 23v–27, S-bc, anon. holograph with corrections and revisions  
Barb. lat. 4223, no. 2, ff. 5–7v, S-bc, MAP, holograph (see edn below)  
*B-Bc* FA.VI.38 (*olim* 694), ff. 193–200v, S-bc, anon., as *Ahi che mentiva ...*; cf. the facsimile of fol. 193 in RUFFATTI 2006, p. 408.

**Copy date** 1658 or earlier (4223)

**Edition** Facsim. edn GARLAND 1985, pp. 7–12 (4223, no. 2)

**Comment** The closing and only aria is “Occhi bugiardi onde l’acerba piaga”; all other passages in aria style are *ariosi*. Both Barberini sources punctuate the incipit as *Ah! che mentiva il guardo! Eran bugiardi ...*

**Indexes** IT\ICCU\MSM\0017010 (= 4205, as “Ahi che mentiva...”)  
IT\ICCU\MSM\0011255 (= 4223, as “Ahi che mentiva...”)

4. *Ahi, ch'a forza ritenni il pianto al core* (c)

4205

Ahi, ch'a for - za ri - ten - ni il pian - to al co - re

**Poet** Giovanni Lotti (4220)

**Sources** BAV Barb. lat. 4205, no. 9, ff. 17v–20v, S-bc, anon. holograph fair copy, to which Pasqualini added a few vocal graces and occasional harmonizing tones above the bass.

Barb. lat. 4220, no. 58, ff. 155–57, S-bc, anon. holograph

**Copy date** 1654 or earlier (4220)

**Comment** Marked *aria* are “Nel suo muto volere” and “Nell’incendio ch’arde in me.” One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him

**Indexes** IT\ICCU\MSM\0017007 (= 4205)  
IT\ICCU\MSM\0011000 (= 4220)

5a. *Ahi, che duol che porto al core*, a 2 (f)

4219

Ahi, che duol che por - to al co - re, ahi,

Ahi, che duol che por - to al co - re,

**Poet** Nicola Foresta (4222); 4 strophes

**Sources** a) BAV Barb. lat. 4205, no. 41, ff. 109–17, SS-bc, anon. holograph, in part compositional  
Barb. lat. 4219, no. 28, ff. 174–82, SS-bc, anon. holograph

5b. *Ahi, che duol che porto al core*, a 3 (f)

4222

Ahi, che duol, ahi che duol che por - to al co - re, ahi,

Ahi, che duol che por - to al co - re, ahi che duol che por - to al co - re, ahi,

**Source** b) BAV Barb. lat. 4222, no. 8, ff. 41–47v, SSB-bc, MAP, holograph. Based on the version for two sopranos, but different from it.

**Copy dates** 1656 or earlier (4219); 1676 or earlier (4222)

**Indexes** IT\ICCU\MSM\0013909 (= 4205)  
IT\ICCU\MSM\0014038 (= 4219)  
IT\ICCU\MSM\0011191 (= 4222)

## 6. *Ahi, ch' i lamenti non son possenti* (c)

**Subject title:** *Partenza*



**Poet** Giovanni Lotti

**Source** BAV Barb. lat. 4220, no. 52, ff. 129–31v, S-bc, anon. holograph

**Copy date** 1654 or earlier (4220)

**Comment** One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but probably by him. Followed in Barb. lat. 4220 by “La risposta”; see no. 141 in this catalogue, *Lungi da te mio bene*.

**Index** IT\ICCU\MSM\0010993

## 7. *Ahi, dolci glorie per mio mal passate* (e)

**Subject title:** *Amante doglioso per le perse dolcezze* (MOe)

4150

Ahi,\_\_\_\_\_ dol - ci glo - ri - e, per mio mal\_\_\_\_\_ pas - sa - te

**Poet** unknown; R-1-R-2-R

**Sources** BAV Barb. lat. 4150, no. 11, ff. 46–50, S-bc. In the decorated initial letter is the MAP monogram.

*I-MOe* Mus. G.108, ff. 1–4, S-bc; the attrib. to Alessandro Leardini is not by the music copyist.

*GB-Lbl* Harley MS 1266, ff. 171–74v, S-bc, anon.

*US-Bem* 1378, fol. 89, attributes the cantata to Luigi Rossi.

**Copy date** 1662 (*MOe*)

**Indexes** IT\ICCU\MSM\0013451 (= 4150)  
RISM A/II: 800.260.034 (= 1266)

**8a. *Ahi mio sole, e dove sei?* a 1 (c)**

**8b. *Ahi mio sole, e dove sei?* a 2 (c)**

4221

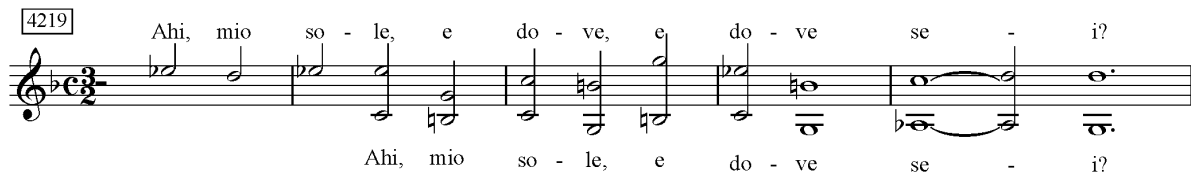


Ahi, mio so - le, e do - ve, e do - ve se - i?

**Poet** unknown; 3 strophes

**Sources** a) BAV Barb. lat. 4221, no. 50, ff. 99–100v, S-bc, anon. holograph; 2 str. in variation  
b) BAV Barb. lat. 4219, no. 32, ff. 197–202v, SB-bc, anon. holograph; 3 strophes

4219



Ahi, mio so - le, e do - ve, e do - ve se - i?

Ahi, mio so - le, e do - ve se - i?

**Copy dates** 1638 or earlier (4221); 1656 or earlier (4219)

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

**Index** IT\ICCU\MSM\0011232 (= 4221)  
IT\ICCU\MSM\0014042 (= 4219)

**9a. *Ahi, non resta al mio duol altro che morte,* a 2 (d)**

**9b. *Ahi, non resta al mio duol altro che morte,* a 3 (d)**

4219

Ahi non re - sta al mio duol al - tro che mor - te, al -

**Poet** Giovanni Lotti (4219 and 4222)

**Sources** a) BAV Barb. lat. 4200, no. 36, ff. 172–76, SS-bc, anon.  
Barb. lat. 4222, no. 19, ff. 113–16, SS-bc, holograph marked MAP  
b) BAV Barb. lat. 4219, no. 17, ff. 125–28v, SSB-bc, anon. holograph

**Copy dates** 1656 or earlier (4200, 4219); 1676 or earlier (4222)

**Edition** LANDSHOFF, *Kammerduette*, 1927, pp. 95–99, suggested Giovanni Legrenzi as the composer; as a consequence, the duet appears in EMANS, p. 83 and PASSADORE & ROSSI, no. 63.‡

**Indexes** GHISLANZONI no. 321, pp. 302–3 (as Luigi Rossi, “Ohi [sic], non resta”)  
CALUORI no. 409 (WECIS 3b, no. 403 = Rossi unreliable, with commentary)  
RICCIARDELLI 1988, p. 74 ascribes without explanation to L. Rossi.  
IT\ICCU\MSM\0017060 (= 4200, err. attrib. to L. Rossi)  
IT\ICCU\MSM\0014027 (= 4219)  
IT\ICCU\MSM\0011202 (= 4222, err. attrib. to L. Rossi)

**Other setting** *I-Nc* 33.4.7a, ff. 37–44, S-bc, attrib. to “Giovannini” (see CALUORI above)

## 10. *Ahi Signor, che dite, ohimè* (Eb)

4205

Ahi, Si - gnor, che di - te ohi - mè, ohi - mè, ohi - mè; ahi Si - gnor, che di - te

**Poet** unknown; 2 strophes

**Sources** BAV Barb. lat. 4205, no. 31, ff. 82v–84v, S-bc, anon. holograph  
Barb. lat. 4221, no. 30, ff. 59–60v, S-bc, anon. holograph

**Copy date** 1638 or earlier (4221)

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

‡ For abbreviated references, see the Bibliography at the end of the volume.

**Indexes** IT\ICCU\MSM\0017028 (= 4205, attrib. to Pasqualini)  
IT\ICCU\MSM\0011031 (= 4221)

### 11. A la difesa, pensieri, su, su (B $\flat$ )

4221



A la di - fe - sa, pen - sie - ri, su, su, pen - sie - ri, su, su!

**Poet** Lelio Orsini (4204, 4221); 2 strophes

**Sources** BAV Barb. lat. 4204, no. 18, ff. 68v–69v, S-bc, anon. compositional draft  
Barb. lat. 4221, no. 11, fol. 21r-v, S-bc, anon. holograph  
*I-Gl* ms. A-5-Cass, no. 19, ff. 108–14 (pp. 203–13), S-bc, anon.

**Copy date** 1638 or earlier (4221)

**Comment** Orsini's poem is transcribed from Barb. lat. 4221 in AMENDOLA, p. 141.

**Indexes** IT\ICCU\MSM\0016718 (= 4204)  
IT\ICCU\MSM\0011013 (= 4221)

### 12. Al bel lume d'un bel volto (d)

4204, f. 162v



Al bel lu - me d'un bel vol - to que - sto co - re il vo - lo af -

version a 3, f. 163



co - re il vo - la a -

**Poet** unknown

**Sources** BAV Barb. lat. 4204, no. 57, ff. 162v–163, and probably 164v, S-(bc); compositional sketch of S only (signatures only for the continuo part); ff. 163–64, SSS-bc, anon., compositional draft of the trio version  
*I-Bc* Q.44, ff. 40–42v, SSS-bc, attrib. Luigi Rossi; incomplete

**Editions** Three modern editions under Rossi's name:  
TORCHI V (1894): 186–89 (= IMSLP #30057)  
Online Petrucci Music Library (IMSLP #36732), Torchi edn, rev. P. Sisak  
Pablo Colino, ed., *Quattro lezioni-concerto in Quaderni dell'Accademia Filarmonica Romana*, 23 (1976–77): 40–43

**Indexes** GHISLANZONI no. 348 (as L. Rossi)  
 CALUORI no. 266 (Rossi unreliable)  
 RICCIARDELLI 1988, p. 55 (as Rossi)  
 IT\ICCU\MSM\0016982 (as Rossi)

### 13. Al cimento pensieri, ecco qua la speranza (C)

4204

Al ci-men-to, al ci-men-to pen-sie - - ri, pen - sie - ri; \_\_\_

**Poet** unknown

**Source** BAV Barb. lat. 4204, no. 52, ff. 151v, anon., S only, compositional draft for the first half of a binary aria

**Other setting** BAV Chigi Q.VIII.180, ff. 4–5, holograph of Marco Marazzoli (CARBONI 12/3, no. 35; IT\ICCU\MSM\0012234)

### 14. All'armi, mio core, e contro una spene fallace (Bb)

4223

All' ar - mi, mio co - re, all' ar - mi, all' ar -

**Poet** Giovanni Lotti (4223)

**Sources** BAV Barb. lat. 4204, no. 26, ff. 83v–85v, S-bc, anon. compositional draft  
 Barb. lat. 4223, no. 24, ff. 65–66, S-bc, holograph marked MAP  
*F-Pa* 948, ff. 7–8v, S-bc, anon.  
*I-Nc* 33.4.19b, ff. 81–86v, S-bc, anon. (available online via the Internet Culturale portal)

**Copy date** 1658 or earlier (4223)

**Indexes** IT\ICCU\MSM\0016726 (= 4204)  
 IT\ICCU\MSM\0011277 (= 4223)  
 IT\ICCU\MSM\0148051 (= *I-Nc*)

### 15. Al Padre e l' Spirto uguale in fra i celesti (a)

*Col Padre e l' Spirto ...*, also *E al Padre e l' Spirto ...*



4220

Al Pa - dre e l' Spir-to u - gua - le in fra i ce - le - sti re - gni

**Poet** Antonio Barberini, jr (4203, 4220); sonnet

**Sources** BAV Barb. lat. 4220, no. 2, ff. 5–7, S-bc, anon. holograph; “sonetto, poesia AB. AB.”  
Barb. lat. 4203, no. 8, ff. 65–69, S-bc, holograph marked MAP; “Poesia dell’Em.o card. Ant.o.”

**Copy date** 1654 or earlier (4220)

**Comments** A spiritual sonnet on the birth of Christ.  
A critical edition of the poem is LUISI no. 1.

**Indexes** IT\ICCU\MSM\0014048 (= 4220)  
IT\ICCU\MSM\0016679 (= 4203)

## 16. *Amo Filii e nulla spero* (a)

**Heading:** *In corrente*

4221

A-mo Fil - li e nul-la spe - ro — per mer-cè d'un — lun -

**Poet** unknown; R-1-R-2-R

**Source** BAV Barb. lat. 4221, no. 57, ff. 115–16v, S-bc, anon. holograph

**Copy date** 1638 or earlier (4221)

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

**Index** IT\ICCU\MSM\0011239

## 17. *Amor arozza i cori con l'insegna d'un bel guardo* (Bb)

4204

A - mor ar-roz-za i co - ri con l'in - se - gna d'un\_\_\_ bel

Poet unknown

Source BAV Barb. lat. 4204, no. 4, fol. 10r-v, S-bc, anon. holograph

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

Indexes GHISLANZONI no. 16 (as Luigi Rossi, as "Amor arrossa")  
 CALUORI no. 296 (= Rossi unreliable)  
 RICCIARDELLI 1988, p. 55 (as Rossi)  
 IT\ICCU\MSM\0016706 (= 4204, as "Amor accozza")

### 18. *Amor che sarà? Un core che adora beltà* (e)

4221

A - mor che sa - rà? che sa - rà? che sa - rà? A - mor, A -

Poet unknown; 3 strophes

Source BAV Barb. lat. 4221, no. 15, ff. 27–28v, S-bc, anon., 3 str. in variation

Copy date 1638 or earlier (4221)

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

Index IT\ICCU\MSM\0011017

### 19. *A piè d'un colle in verde piaggia assiso* (e)

4151

A piè d'un col - le in ver - de piag - gia as - si - so, Tir - si d'Eu(rilla)

**Poet** unknown

**Source** BAV Barb. lat. 4151, no. 27, ff. 65v–68, anon., S-bc, incomplete compositional draft

**Index** IT\ICCU\MSM\0013493

## 20. Armatevi di sdegno, occhi guerrieri (B $\flat$ )

4219

Ar - ma - te - vi di sde - gno, oc - chi guer - rie - -  
Ar - ma - te - vi di

**Poet** unknown

**Sources** BAV Barb. lat. 4204, no. 36, ff. 118–20, SS-bc, anon. compositional draft  
Barb. lat. 4219, no. 30, ff. 189–91, SS-bc, anon. holograph

**Copy date** 1656 or earlier (4219)

**Indexes** GHISLANZONI no. 272 (as Rossi)  
CALUORI no. 411 (Rossi unreliable)  
RICCIARDELLI 1988, p. 55 (ascribes to Luigi Rossi without explanation)  
IT\ICCU\MSM\0016966 (= 4204)  
IT\ICCU\MSM\0014040 (= 4219, err. attrib. to Rossi)

## 21. Armatevi, olà, rubelli d'amore (B $\flat$ )

4219

Ar - ma - te - vi o - là, o - là, ar - ma - te - vi o - là, o - là  
Ar - ma - te - vi o - là, o - là, o - là

**Poet** [Luc'Antonio] Casini (4219, fol. 93)

**Sources** BAV Barb. lat. 4219, no. 14, ff. 93–102v, SSB-bc, anon. holograph  
Barb. lat. 4219, no. 14bis, ff. 103–12, SSB-bc, anon. holograph  
*S-Skma Musik Rar*, ff. 1–29v, Marc' Ant.o Pasqualini, SSB-bc; copied in Rome, mid-17th century (copyist Bernardino Terenzi)

**Copy date** 1656 or earlier (4219)

**Indexes** MURATA 2003, no. 1bis  
RISM A/II 190.022.428 (*Skma*)  
IT\ICCU\MSM\0014024 (= 4219, no. 14, erroneously attrib. to Rossi)  
*Olim* IT\ICCU\DM\89012500252 (=4219, no. 14bis)

**22a. A schiere sen viene assalto di pene (d)**

**22b. A schiere sen viene assalto di pene, a 2 (d)**

**Heading:** *Corrente* (4220, fol. 42)

D-Mbs



**Poet** Giovanni Lotti (4220, 4222); 2 strophes

**Sources** a) BAV Barb. lat. 4205, no. 7, ff. 12v–13, S-bc, anon. holograph  
Barb. lat. 4220, no. 6, ff. 19–20, S-bc, anon. holograph  
Barb. lat. 4220, no. 18, fol. 42, S-bc, anon. holograph  
*I-Rc* 2478, ff. 96–97v, S-bc, attrib. Marc'Ant.o Pasqualini (barred in 3/8)  
*I-Rv* 2565 (*olim* Blumenstihl), ff. 113–16, attrib. M.A.P.  
*F-Psg* 3372, ff. 9–10v, S-bc, attrib. Sig.r Marc'Ant.o Pasqualini  
*I-IBborromeo* Misc. 5, ff. 263v–265v, S-bc, anon. (not seen; BOGGIO, p. 111)  
*D-Mbs* Mus. ms. 1524, no. 18, ff. 65v–68, anon., 2 str.

b) BAV Barb. lat. 4222, no. 29, ff. 141–42, ST-bc, marked MAP

**Copy dates** ca. 1651–55 (2478); 1654 or earlier (4220); 1676 or earlier (4222)

**Comment** The common barring is 6/8.

**Indexes** MURATA 2003, no. 2  
ROSTIROLLA 2003, no. 19 (= 2565; poem, p. 718; musical incipit, p. 730)  
IT\ICCU\MSM\0017005 (= 4205)  
IT\ICCU\MSM\0014052 (= 4220, no. 6, takes note of 2d copy)  
IT\ICCU\MSM\0011212 (= 4222)  
RISM 450058562 (*D-Mbs*)

**23a. Avverti mia vita, che s'un dì me ne vo (Eb)**

**23b. Avverti mia vita, che s'un dì me ne vo, a 2 (Eb)**

4205

Av - ver - ti mia vi - ta, av - ver - ti mia vi - ta, av - ver - ti

**Poet** Giovanni Lotti (4221 and 4222); 2 strophes

**Sources** a) BAV Barb. lat. 4205, no. 30, ff. 78–82, S-bc, anon. holograph, 2 str. in variation  
 Barb. lat. 4221, no. 61, ff. 123–26, S-bc, anon. holograph  
*I-Rc* 2477, ff. 109–16v, S-bc, attrib. Marc'Antonio Pasqualini  
*I-Nc* 33.4.19b, ff. 101–11v, S-bc, anon. (available online via the Internet Cultur-  
 ale web portal  
 b) BAV Barb. lat. 4222, no. 30, ff. 143–46v, SB-bc, MAP; opens with the soprano  
 solo phrase

**Copy dates** 1638 or earlier (4221); 1676 or earlier (4222)

**Indexes** MURATA 2003, no. 3  
 IT\ICCU\MSM\0017027 (= 4205)  
 IT\ICCU\MSM\0011242 (= 4221)  
 IT\ICCU\MSM\0011213 (= 4222)  
 IT\ICCU\MSM\0148068 (= *I-Nc*)

**Other setting** *GB-Ouf* MS U.210.2 ff. 31–34, attrib. to Mario Savioni