



30. Cari lumi che tenete prigionate (a)

4204

Ca - ri lu - mi, che te - ne - te pri - gio - na - te due pu - pil le, —

Poet Nicolò Foresta; 3 strophes

Source BAV Barb. lat. 4204, no. 62, ff. 170v–171v, S-bc, anon.; 3 str. in variation, in Pasqualini's rapid draft hand;

Comments A different setting of this text by Pasqualini concludes the cantata *Era la notte e Cintia non havea* (no. 89 in this catalogue), whose text is also attributed to "Nicolo" Foresta.

Index IT\ICCU\MSM\0016985

31. Cessate pensieri d'affliggermi il core (d)

4201

Ces - sa - te, ces - sa - te, ces - sa - te pen - sie - ri d'af - fli -

Poet unknown

Source BAV Barb. lat. 4201, no. 3, ff. 6v–7v, S only, anon. compositional draft

Index IT\ICCU\MSM\0017066

Other setting *I-MOe* Mus. G.217, ff. 1–7v, captioned "Costanza in amore," and *I-Nc* 33.4.7a (Cantate ibride 6), ff. 11–18, attributed to A. F. Tenaglia

32. Ch'Amor sia foco, io me ne rido (a)

4175

Ch'a-mor sia fo - co lo me-ne ri - do, -

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4175, no. 7, ff. 37–39, S-bc, anon. incomplete compositional draft
Barb. lat. 4221, no. 65, ff. 137–38v, S-bc, anon. holograph (lacks half of str. 2)

Copy date 1638 or earlier (4221)

Indexes GHISLANZONI no. 42
CALUORI no. 309 (WECIS 3b, no. 308, Rossi unreliable attrib.), notes similarities
with Barb. lat. 4221, ff. 87–89 (present catalogue no. 112)
IT\ICCU\MSM\0016573 (= 4175, as “Che amor sia ...”)
IT\ICCU\MSM\0011246 (= 4221, attrib. to L. Rossi)

33. Che brami hora più, devoto mio core (g)

4201

Che bra-mi ho - ra più, che bra-mi ho - ra più de - vo - to mio co -

Poet [Virginio] Orsini (4219)

Sources BAV Barb. lat. 4201, no. 32, ff. 103v–108, SSB-bc, anon. incomplete holograph
copy with compositional revisions and additions
Barb. lat. 4219, no. 7, ff. 41–48v, SSB-bc, “Poesia del del S.r Card. Orsini.” Pro-
fessional copy by Bernardino Terenzi; his attribution to “Sig.r Marc’ Antonio
Pasqualini” has been removed, as well as the MAP that was written over it.

Copy date 1656 or earlier (4219)

Edition *F-Vcm* LIO 170, modern transcription made by Jean Lionnet, doubtfully attri-
buted to Luigi Rossi

Indexes IT\ICCU\MSM\0017089 (= 4201)
IT\ICCU\MSM\0016781 (= 4219)

34a. Che ci trovi in quegli occhi, a 1 (e)

4221

Che ci tro - vi in que - gli oc - chi, che ci tro - vi in que - gli oc - chi,

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4221, no. 23, ff. 45–46v, S-bc, anon. holograph
I-Bc Q.47, fol. 236r-v, S-bc, attrib. Marc' Ant.o Pasqualini

Edition Francesco Vatielli, *Antiche cantate d'amore*, 2 vols (Bologna: Bongiovanni, 1920), 2:18–20.

34b. Che ci trovi in quegli occhi, a 2 (e)

4219

Che ci tro - vi in que - gli oc - chi, che ci tro - vi in que - gli oc - chi

Che ci tro - vi in que - gli oc - chi, che ci tro - vi in que -

Sources BAV Barb. lat. 4201, no. 20, ff. 13r and 48v, SB, anon. compositional drafts
Barb. lat. 4219, no. 33, ff. 203–206, SB-bc, anon. holograph

Copy dates 1638 or earlier (4221); 1656 or earlier (4219); after 1655 (Q.47)

Indexes MURATA 2003, no. 7
IT\ICCU\MSM\0011025 (= 4221)
IT\ICCU\MSM\0014043 (= 4219)

Other setting I-IBborromeo Misc. 9, ff. 42v–45v, SAT-bc, anon. (not seen; cf. BOGGIO, p. 19)

35. Che giustizia è questa, Amore? (a)

4204

Che giu - sti - zia è que - sta, A - mo - re, che, che giu - sti - zia è que - sta, A - mo - re? che,

Poet unknown

- Sources** BAV Barb. lat. 4204, no. 60, ff. 167v–168, S-bc, anon. compositional draft
Barb. lat. 4221, no. 33, ff. 65–66, S-bc, anon. holograph
- Copy date** 1638 or earlier (4221)
- Indexes** IT\ICCU\MSM\0016984 (= 4204, as “... è questo amore”)
IT\ICCU\MSM\0011034 (= 4221)

36. *Che gloria la morte sarebbe al mio core* (a)

4204

Che glo - ria la mor - te sa - reb - be al mio co - re, che

- Poet** Giovanni Lotti (4220)
- Sources** BAV Barb. lat. 4204, no. 11, ff. 35–36v, S-bc, anon. holograph, possibly a compositional draft
Barb. lat. 4220, no. 31, ff. 63v–64v, S-bc, anon. holograph
- Copy date** 1654 or earlier (4220)
- Comment** One of 47 cantatas in the Pasqualini volumes lacking firm paleographic grounds for attribution, but more than probably by him
- Indexes** IT\ICCU\MSM\0016712 (4204)
IT\ICCU\MSM\0014076 (4220)

37a. *Che mora il mio core? Io pur vi consento* (g)

37b. *Che mora il mio core? Io pur vi consento*, a 2 (g)

4223

Che mo - ra il mio co - re? che mo - ra, che mo - ra il mio co - re?

- Poet** unknown; (2 str. + recit.)
- Sources** a) BAV Barb. lat. 4205, no. 28, ff. 73–74v, S-bc, anon. holograph with text corrections in Pasqualini’s hand

Barb. lat. 4223, no. 6, ff. 15–16, S-bc, holograph marked MAP and in three *parti*

Barb. lat. 4203, no. 28, ff. 171v–174v, S-bc, holograph marked MAP

b) BAV Barb. lat. 4222, no. 27, 135v–138v, SB-bc, holograph marked MAP

Edition

Facsim. edn GARLAND 1985, pp. 13–15 (Barb. lat. 4223, no. 6)

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

Source

c) BAV Barb. lat. 4222, no. 4, ff. 21–23v, SSB-bc, marked MAP, holograph fair copy with revisions in Pasqualini's hand

Copy dates

1658 or earlier (4223); 1676 or earlier (4222)

Comment

Parts 1 and 2 are strophic quatrains of *senari*; part 3 in the solo version is a quatrain of 7 and 11 syllables, set as a recitative with a closing arioso.

Indexes

IT\ICCU\MSM\0017025 (= 4205, as "Che muoia il mio cuore")

IT\ICCU\MSM\0016700 (= 4203)

IT\ICCU\MSM\0011259 (= 4223)

IT\ICCU\MSM\0011210 (= 4222, no. 27)

IT\ICCU\MSM\0011186 (= 4222 no. 4)

38. Che ne dite pensier, durar si può (e)

Poet

unknown; R-1-R-2-R-3-R

- Sources** BAV Barb. lat. 4205, no. 43, ff. 125v–128, SSB-bc, anon., incomplete compositional draft
Barb. lat. 4219, no. 20, ff. 139–41v, SSB-bc, anon. holograph, headed “streviglio”
- Copy date** 1656 or earlier (4219)
- Indexes** IT\ICCU\MSM\0013913 (= 4205)
IT\ICCU\MSM\0014030 (= 4219)

39. Che più dar poss' Amor, che prender puoi? (c)

4221

Che più, che più dar pos - s'A - mor, che, che pren-der

4175

più dar pos - s'A

- Poet** “A.B.” (4221); R-1-R-2-R-3-R
- Sources** BAV Barb. lat. 4175, no. 26, ff. 105v–109, S-bc, anon. compositional draft (possibly a revision of the 4221 version)
Barb. lat. 4221, no. 66, ff. 139–40, S-bc, anon. holograph
- Copy date** 1638 or earlier (4221)
- Indexes** IT\ICCU\MSM\0016592 (= 4175)
IT\ICCU\MSM\0011247 (= 4221)
- Other setting** BAV Barb. lat. 4203, no. 5, ff. 43v–48v, a different anonymous solo setting

40. Che più sperar degg'io? Lasso, mi fu rapita (a)

4223

Che più spe - rar deg - gi - o, che, che più spe - rar deg - gi - o?

- Poet** unknown; 3 strophes
- Sources** BAV Barb. lat. 4205, no. 2, ff. 2v–4, S-bc, anon. holograph, 2 str.; the copy was struck through (by Pasqualini).

Barb. lat. 4205, no. 20, ff. 46v–51v, S-bc, anon. holograph fair copy, 3 str. in variation

Barb. lat. 4223, no. 22, ff. 59–62v, S-bc, holograph marked MAP; 3 str. in variation

Copy date 1658 or earlier (4223)

Indexes IT\ICCU\MSM\0017000 (= 4205, no. 2)
IT\ICCU\MSM\0011275 (= 4223)

Other setting *I-Rc* 2226, ff. 41–42v, a different anonymous solo setting

41. *Che stravaganza è questa* (c)

4205

Che stra-va-gan-za è que-sta, A-mor, ch'io pro-vo in me? La mia

Poet unknown

Source BAV Barb. lat. 4205, no. 10, fol. 21r-v, S only, anon. holograph, incomplete and cancelled from the table at the end of the volume

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

Other setting See no. 42 below.

Indexes IT\ICCU\MSM\0017008 (reports the opening pitch as F5)

42. *Che stravaganza è questa, a 2* (Bb)

4219

Che stra-va-gan - za è que- sta, A- mor, A- mor, ch'io

Che stra-va - gan - za è que- sta, A - mor, A-mor ch'io

Poet unknown

- Sources** BAV Barb. lat. 4205, no. 37, ff. 101–3, SS-bc, anon. holograph with corrections and emendations by Pasqualini
Barb. lat. 4219, no. 25, ff. 161–62v, SS-bc, anon. holograph
- Copy date** 1656 or earlier (4219)
- Comment** One of 47 cantatas in Pasqualini volumes lacking firm paleographic grounds for attribution, but more than probably by him
- Indexes** IT\ICCU\MSM\0013906 (= 4205)
IT\ICCU\MSM\0013906 (= 4219)

43. *Che volete voi ch'io faccia* (a)

4204

Che vo - le - te voi ch'io fac - cia, oc - chi bel - li, per pla - car - vi?

- Poet** unknown; 2 strophes
- Source** BAV Barb. lat. 4204, no. 2, ff. 4v–7v, S-bc, anon. compositional draft to fol. 6, continued from fol. 6v by a professional copyist
- Index** IT\ICCU\MSM\0016703

44. *Che vuoi far di quel foco* (a)

4221

Che vuoi far di quel fo- co, o cie - co A-mo - re? che vuoi

- Poet** Luigi Ficeni (4221); 2 strophes
- Source** BAV Barb. lat. 4221, no. 48, ff. 95–96v, S-bc, anon. holograph; 2 str. in variation
- Copy date** 1638 or earlier (4221)
- Comment** One of 47 cantatas in Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him. MURATA 1979, p. 133.

Index IT\ICCU\MSM\0011230

Chi cercando va le peneSee Appendix 1, OTHER WORKS §D. *Uncertain or incorrect attributions***45. Chi lo dice ch'io sia dolente (Eb)**

4204 & I-Vc

Chi lo di - ce ch'io sia do - len - te, men - te: men - te:

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

Sources BAV Barb. lat. 4204, no. 1, ff. 3–4, S-bc, cancelled anon. holograph draft, with the text of strophe 2 added by a second hand
I-Vc Busta 1.11 (*olim* 1-15-N11), n. 1, ff. 7–9v, S-bc, “Del Pasqualini” and an imitation of the MAP monogram

Index MURATA 2003, no. 8
IT\ICCU\MSM\0016702 (= 4204)
IT\ICCU\MSM\0117578 (= I-Vc)

46. Chi mi toglie la libertà (e)

4223

Chi mi to - glie la li - ber - tà, chi mi pri - va ohi-mè di vi - ta?

Poet Nicolao Foresta (4223)

Sources BAV Barb. lat. 4201, no. 13, ff. 30v–33, S-bc, anon. compositional draft with the closing “Lontananza è un tal dolor” marked “arietta”
Barb. lat. 4221, no. 9, ff. 19–20, S-bc, anon. holograph. The closing half of the cantata only, beginning at “[Sol] per sentir vivendo” within the recitative that precedes “Lontananza è un tal dolor,” which is the closing “arietta.”
Barb. lat. 4223, no. 25, ff. 68–70v, S-bc, holograph marked MAP. The closing arietta is marked “arietta.”

Copy dates 1638 or earlier (4221); 1658 or earlier (4223)

Editions Facsim. edn GARLAND 1985, no. 12, pp. 69–74 (Barb. lat. 4223, no. 25)
The segment from Barb. lat. 4221 is edited in HOLZER 1990, pp. 682–85, with an English translation.

Indexes IT\ICCU\MSM\0017076 (=4201)
IT\ICCU\MSM\0011278 (= 4223)

47. Chi più crede manco crede (a)

Subject title: *L'amante non deve essere troppo credulo (MOe)*

G. 159

Chi più cre-de man - co cre-de nel -l'im pe - rio del - la fe - de

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

Source *I-MOe* Mus. G.159, attrib. Marc' Antonio Pasquallini

Index MURATA 2003, no. 10

48a. Chi sa le mie pene non pianga se può (c)

48b. Chi sa le mie pene non pianga se può, a 2 (c)

4221

Chi sa le mie pe - ne non pian - ga se può, non

Poet unknown

Sources a) BAV Barb. lat. 4201, no. 9, ff. 20v–22, S-bc, anon. holograph
Barb. lat. 4221, n. 40, fol. 78r-v, S-bc, anon. holograph
I-IBborromeo Misc. 6, ff. 46–47, S-bc, anon. (not seen; cf. BOGGIO, p. 112)
I-IBborromeo Misc. 8, ff. 80v–82, S-bc, anon. (not seen; cf. BOGGIO, p. 118)

b) BAV Barb. lat. 4222, no. 13, ff. 73v–74v, SB-bc, holograph marked MAP
Barb. lat. 4222, no. 25, fol. 133r-v, SB-bc, holograph marked MAP

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

Indexes IT\ICCU\MSM\0017072 (=4201)
IT\ICCU\MSM\0011041 (= 4221)

IT\ICCU\MSM\0011196 (= 4222, no. 13 or 25)

IT\ICCU\MSM\0011208 (= 4222, no. 13 or 25)

Other setting *I-MOe* Mus. G.307, ff. 45-53, with the subject title “Querele d’un amante in morte della sua donna,” a different, anonymous setting for bass solo

49. Chiuda quest’occhi il sonno (c)

4220

Chiu - da que - st'oc-chi il son - no, s'im - ma-gi-ni sì bel - le sol dor - men - do

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4374, no. 25, pp. 147–52 (ff. 79v–82), T-bc, anon., volume in the hand of Luigi Rossi; 2 str. in variation
 Barb. lat. 4175, no. 18, ff. 81v–85, S-bc, attrib. M.A.P., fair copy in the hand of Luigi Rossi
 Barb. lat. 4220, no. 29, ff. 59–60v, S-bc, anon., fair copy in the hand of Pasqualini
I-Rc 2467, ff. 53v–59, S-bc, attrib. to Luigi [Rossi], but not in the hand of the music copyist

Copy date before or in 1654 (4220)

Comment The attribution to Rossi remains open, on the basis of Barb. lat. 4374 more than because of the added attribution in the Casanatense ms.

Indexes GHISLANZONI no. 59
 CALUORI no. 312 (= Rossi unreliable); WECIS 3a, no. 42
 MURATA 2003, no. 9
 IT\ICCU\MSM\0013874 (= 4374)
 IT\ICCU\MSM\0016584 (= 4175; attrib. to L. Rossi)
 IT\ICCU\MSM\0014074 (= 4220; attrib. to L. Rossi)

Other setting? *I-Rgiazotto* ms. 2, ff. 34–37, E minor (not seen); attrib. to Luigi Rossi in URFM with a reference to WECIS 3a, no. 42, but without a musical incipit

50. Cieco dio, tiranno odiato (c)

4223

Cie - co Dio, ti - ran - no o - dia - - - to

Poet unknown; 2 strophes

Source BAV Barb. lat. 4223, no. 9, fol. 21r-v, S-bc, holograph marked MAP

Copy date before or in 1658 (4223)

Index IT\ICCU\MSM\0011262

51. Cittadini celesti, e qual vi muove (a)

4201

Giove: Cit - ta - di - ni ce - le - sti e qual vi muo - ve sde - gno mal con - si - glia - to

Poet unknown

Source BAV Barb. lat. 4201, no. 38, ff. 129v–140v, SSST-bc; anon. compositional draft of a dialogue or intermedio for Giove (T), Venere (S), Giunone (S), Ninfa (S). The part for Giove is written in soprano clef but designated “tenore” on ff. 129v, 134v, and 136.

Comment The subject is the rivalry between Turnus and Aeneas in Latium. Marked “arietta” is “Di costanza, o pio guerriero.” Another non-strophic aria is “Bella dea ch’in Cipro hai regno.”

Index IT\ICCU\MSM\0017094

Col Padre e l' Spirto, see *Al Padre e l' Spirto*

52a. Colpe mie venite a piangere: ben sapete (c)

Subject title: *Peccatore a piè della Croce* (Lotti 1688)

4201

Col - pe mie ve - ni - te a pian - ge - re

Poet Giovanni Lotti (*Poesie* 1688, pt. 1:125–26)

Source a) BAV Barb. lat. 4201, no. 28, ff. 79v–86v, SS-bc, anon. draft with revisions and cancellations, which are the basis for attributing the arrangements nos. 52b and 52c below to Pasqualini

52b. Colpe mie venite a piangere, a 3 (c)

52c. Colpe mie venite a piangere, a 3 (c)

Subject title: *Un peccator pentito a 3* (4219, no. 5)

Col - pe mie ve - ni - te a pian - ge - re

Col - - pe mie ve - ni - te a pian - ge - re

Sources b) Barb. lat. 4219, no. 5, ff. 24v–34, SST-bc, anon. holograph. The “Introduzione dell’aria” (fol. 25v) and other instrumental sections are basso continuo lines only, with rubrics indicating other instruments. Related partbooks are Barb. lat. 4296, no. 3 (T) and the relevant sections within Barb. lat. 4296, nos. 9 and 11.

c) Barb. lat. 4219, no. 8, ff. 49v–59, SSB-bc, anon. holograph. Folio 49v bears only the continuo line for the instrumental “P[rim]a Introduzione dell’aria.” This arrangement of the trio served as a section of the cantata *Mi son fatto nemico*, in the version preserved in Barb. lat. 4191 and Barb. lat. 4231, no. 12, ff. 59–67.

Copy date 1656 or earlier (4219)

Edition Within the modern edition of the oratorio *Mi son fatto nemico*, in GRAMPP 2001, vol. 2, §III.1.1.6. See his vol. 1 for discussion of the sources and the work, esp. §1.1.6, pp. 222–45.

Indexes IT\ICCU\MSM\0017086 (=4201)

Recordings Of the oratorio-cantata *Mi son fatto nemico*:

a) As *Un peccator pentito*, on *Luigi Rossi: Oratorios*, Les Art Florissants; dir. Wm. Christie, Harmonia Mundi 1901091 (1990, rec. 1982)

b) *Il tormento e l’estasi*, Los Músicos de Su Alteza; dir. Luis Antonio González (Alpha, 2010/2012), tracks 1–6

Other settings I-Rc 2486, ff. 96–101v, S-bc, anon., F minor

M-MDca (Malta, Mdina Cathedral Museum Archives), ACM ms. 40, attrib. to Paolo Lorenzani, A-TrTrbc, F minor

53. **Compatitemi, perché lo merito** (a)

4223

Com - pa - ti - te - mi, com - pa - ti - te - mi per - ché lo me - ri - to,

Poet unknown

Sources BAV Barb. lat. 4201, no. 14, ff. 34–37, S-bc, anon. compositional draft
 Barb. lat. 4223, no. 32, ff. 102–5, S-bc, holograph marked MAP
I-Nc 33.4.17b (= Cant. ibr. 8), ff. 115–20v, S-bc, attrib. Pasqualini
F-Pn Rés. Vmf ms. 20 (*olim* H.P. 5), ff. 93–99v, S-bc, attrib. Marc’ Ant.o
 Pasqualino

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 16, pp. 105–11 (4223, no. 32)

Comment An internal *arietta* is “Ch’in Amor non trovo sorte.”
 The *I-Nc* copy is available via the Internet Culturale portal.

Indexes MURATA 2003, no. 11
 IT\ICCU\MSM\0011285 (= 4223)
 IT\ICCU\MSM\0157301 and RISM A/II: 850.019.008 (= *I-Nc*)

54. **Corre il mondo dietro un nulla** (f)

4205

Co - re il mon - do die - tro un nul - la che si ve - ste d'au - ra va - na

Poet Giovanni Lotti (4220) or Antonio Barberini, jr (4203)

Sources BAV Barb. lat. 4205, no. 19, ff. 44–46, S-bc, anon. holograph, with further corrections and changes by Pasqualini on fol. 46
 Barb. lat. 4220, no. 3, ff. 9–10v, S-bc, anon. holograph
 Barb. lat. 4203, no. 14, ff. 93–96, S-bc, anon. holograph marked MAP; “Poesia del medesimo” (i.e., “Em.o Card.le Ant.,” fol. 87)

Copy date 1654 or earlier (4220)

Comment The closing aria is “Turbini gravidi di spirti rei.” The complete poem is transcribed in MURATA 1979, note 47, and LUISI, pp. 311–12 (a critical edition).

Indexes IT\ICCU\MSM\0017017 (= 4205)
 IT\ICCU\MSM\0014049 (= 4220)
 IT\ICCU\MSM\0016685 (= 4203)

55. Così bramo adempire ogni tua voglia, Clori (c)

4151

Co - si bra - mo ad - em - pi - re o - gni tua vo - glia, Clo - ri,

Poet unknown

Sources BAV Barb. lat. 4151, no. 38, ff. 93v-94, S-bc, anon. compositional draft

Index IT\ICCU\MSM\0013501

56. Costanza pensieri, non ritorcete i gloriosi vanni, version 1 (a or d)

4204, fol. 120v

Co - stan - - za pen - sie - ri, co - stan - - za, co -

Poet unknown

Source BAV Barb. lat. 4204, no. 37, fol. 120v, S only, anon. incomplete draft of a vocal line that cadences to A minor. See no. 57 below.

Index IT\ICCU\MSM\0016967 (= 4204)

57. Costanza pensieri, non ritorcete i gloriosi vanni, version 2 (d)

4201

Co - stan - za pen - sie - ri, co - stan - za pen - sie - ri, non ri - tor - ce - te

Source BAV Barb. lat. 4201, no. 6, ff. 12v-13, S only, anon. compositional sketch

Indexes IT\ICCU\MSM\0017069 (=4201)