

## APPENDIX 1

### Other Works by Marc'Antonio Pasqualini

#### A. Works in Latin

##### 1. Mass to the Virgin, ca. 1639 (lost)

##### 2. Cum pervenisset Lucia (f)

4204 Recitato

Cum per-ve - nis - set Lu-ci - a ad se - pul - crum Be - a - te A - ga - the, re - co - gi - tans vir - ginem,

The image shows a single line of musical notation on a five-line staff. The key signature has one flat (B-flat) and the time signature is common time (C). The notation consists of a series of eighth and sixteenth notes, with some rests. Below the staff, the Latin text is written in a spaced-out format to align with the notes.

**Text** unknown

**Source** BAV Barb. lat. 4204, no. 54, ff. 153v–156 and 157–58, S-bc, anonymous compositional drafts for a motet. The rubric “Recitato” applies to the opening passage. Arias include “Assurge Lucia, cur tarda?” (Eb), “Barbarit ira” (ff. 154v–155, Cm), “Crudelia tela eia nunc” (Cm), and “Sponse dulcissime” (ff. 157–58, Cm).

**Index** IT\ICCU\MSM\0016978

##### 3. Domine Jesu Christe (c)

4151

Do - mi - ne Je - su Chri - ste

The image shows a single line of musical notation on a five-line staff. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The notation consists of a series of eighth and sixteenth notes, with some rests. Below the staff, the Latin text is written in a spaced-out format to align with the notes.

**Text** unknown

**Source** BAV Barb. lat. 4151, no. 39, ff. 95v–96, S-bc, anon. largely untexted compositional draft

**Index** IT\ICCU\MSM\0013502

4. *Salve regina, mater misericordie* (a)

**Text** Marian antiphon for Compline

**Source** BAV Barb. lat. 4201, no. 37, ff. 123v–127v, SSB-bc, anon., holograph fair copy with corrections in Pasqualini's hand. The vocal bass part is entered below the basso continuo staves.

**Index** IT\ICCU\MSM\0017093

**Edition** *F-Vcm* LIO 70, ed. Jean Lionnet and Isabelle Coulmeau, who attribute it to Luigi Rossi.

B. *Cantatas for the Oratorio* (some in collaboration)

See Florian GRAMPP, "Eine anonyme Kollektion römischer Oratorienkantaten und Oratorien," 2 vols, unpub. Ph.D. dissertation, Pontifical Institute of Sacred Music, Rome, 2001, parts of which appeared as "Die anonymen Oratorien und Oratorienkantaten der Barberini-Bibliothek" in *Sub tuum praesidium confugimus. Scritti in memoria di Monsignor Higinio Anglès*, edited by Francesco Luisi, Antonio Addamiano, and Nicola Tangari (Rome: Pontificio Istituto di Musica Sacra, 2002), 257–98.

For works in the cantata volumes that are also part of larger oratorio-cantatas, see in this catalogue, nos. 52b-c, 101 and 245.

C. *Dramatic music*

*Cittadini celesti*, dialogue or intermedio; see this catalogue no. 51.

"Dove mi spingi Amor," scene from *Il palazzo incantato* (Rome 1642); see catalogue no. 74b.

*Già spunta il dì e pur l'Aurora*, dialogue or intermedio; see catalogue no. 102.

*Presso un liquido cristallo*, pastoral dialogue for Lilla and Tirsi; see catalogue no. 185.

#### D. Uncertain or incorrect attributions

*All'assedio del cor mio*, SSA-bc, B-Bc 662, pp. 184–93, attrib. to “Marc’ Antonio” (= RISM 700000928); attrib. to “Sig. Marco” in GB-Och 996, ff. 136v–38v (in a volume with a Pasqualini piece attrib. to “Marc’ Antonio”); anon. in I-Bc Q.48. Listed as a questionable attribution to Cesti in WECIS 1/[b] and in URFM.

*Chi cercando va le pene*, S-bc, F major, I-Nc 33.4.19b, ff. 1–3; the attribution to Pasqualini is not in a contemporary hand. The cantata that follows this one, “Con amor e senza spene,” is in the hand of Luigi Rossi. Available online via the Internet Culturale portal. Attributed to Luigi Rossi in F-Pn Vm7 6, f. 15v. CALUORI no. 34.

*El vals de la egresada*, a cataloguing error for the composer Eduardo L. Pasqualini (Buenos Aires: Julio Korn, 1961), in further confusion with the French singer Jean-Pierre Pasqualini.

*E quando mai s’udì*, S-bc, D minor, I-Rn Mus. 141 (*olim* 71.9.A.33), ff. 247–56v, tentatively attributed to Pasqualini in CLORI scheda no. 485 (accessed 29 June 2009), noting that the name has been partially trimmed (and erased) and noting a concordance in I-Bc Q.36 with an attribution to Arcangelo [Lori]. Cf. MORELLI-A 1989. CLORI provides a facsimile image of f. 247 and a transcription of the entire poetic text.

*Lasciate ch’io peni, dolenti pensieri*, a 3, SSB-bc, D minor, 2 str. Attributed to Luigi Rossi in BAV Chigi Q.IV.16, ff. 203–10. A fair copy, half in Pasqualini’s hand, is Barb. lat. 4201, no. 30, ff. 95v–100; a fair copy in Pasqualini’s hand is Barb. lat. 4219, no. 11, ff. 73–78. Cited, but not indexed in Caluori 1981, p. 135.

*Se nell’arsura ch’Amor ti diede*, S-bc, G minor, 3 str. I-Vc Correr Busta 1.11 (*olim* N.11-1, busta 1-15), pp. 21–24 (IT\ICCU\MSM\0117579), attributed to Pasqualini with an unclear monogram. The cantata is attrib. to Luigi Rossi in I-Nc 33.4.7 and I-Rc 2466. The text is by Antonio Abati. CALUORI no. 169.