

## APPENDIX 3

### CHAMBER CANTATAS BY MARC'ANTONIO PASQUALINI

#### Annotated List of Musical Sources

##### A. PRINCIPAL SOURCES *by BAV shelfmark\**

###### Barb. lat. 4151

Bound in parchment; datable 1627–ca. 1638. Twenty-four vocal chamber works with basso continuo, in Italian in soprano clef, as well as sketches and compositional drafts for twenty-five arias and cantatas in Italian and one Latin motet. Begun as an anthology, the first ten compositions appear to be in the hand of Orazio Michi and have been attributed to him by John Hill and Arnaldo Morelli. The volume then turned into a lesson- and workbook for Pasqualini. Thirty-eight items are in the hands of Marc'Antonio Pasqualini and Marco Marazzoli of which twenty-six are compositional drafts or incomplete or defective copies by Pasqualini and Marazzoli, in a variety of genres and scorings. Only one item “Soavissimi lumi al cui bel guardo” is attributed to “Marcantonio”; the rest are anonymous. Only two draft items, *Voi partite mio sole* and *Fiume che corri al mar veloce tanto* (nos. 244 and 98 in this catalogue), later appear in a dated Pasqualini volume, Barb. lat. 4221 (1638). The fact that none of the other Pasqualini drafts in Barb. lat. 4151 appears in the other Pasqualini volumes in the Barberini collection, suggests a *terminus* before or in 1638.

No poets are named, but they include Francesco Balducci, G.B. Guarini, Antonio Ongaro, Torquato Tasso, and Pier Francesco Valentini.

Pasqualini	19	25a–b	55	58	98	99	103	149
Catalogue nos. in 4151	165	171	174	184a–b	215	220	240	244
	See also APPENDIX 1, Other Works, A.3.							

- Bibliography** John Walter Hill, *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto*, 2 vols (Oxford: Clarendon Press, 1997), 1:172–79.  
Arnaldo Morelli, *Catalogo del fondo musicale della Biblioteca Nazionale Centrale Vittorio Emanuele II di Roma* (Rome: Consorzio IRIS, 1989).  
Margaret Murata, “More Observations on Italian Florid Song,” *Analecta Musicologica* 36 (2005): 343–72.

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\* For complete inventories and descriptions of all Barberini musical sources, see Lowell Lindgren and Margaret Murata, *The Barberini Manuscripts of Music*, Studi e Testi (Vatican City: Vatican Apostolic Library, 2017).

- Inventories** Enrico Celani, "Canzoni musicati del secolo XVII," *Rivista musicale italiana* 12, nos. 1–4 (1905): 109–50.  
 Giuseppe Baronci, "Inventario dei codici Barberiniani musicali," unpublished reference MS (1931/32), Sala dei manoscritti, Biblioteca Apostolica Vaticana  
 Florian Grampp, "Eine anonyme Kollektion römischer Oratorienkantaten und Oratorien," unpublished Ph.D. diss., Pontifical Institute of Sacred Music, Rome, 2001, Anhang III, pp. 553–56.  
 BAV ID 104594  
 IT\ICCU\MSM\0013471

### Barb. lat. 4175

Bound in reddish-brown leather, with elaborate overall tooling in gold; datable ca. 1635–45. Thirty-five anonymous Italian cantatas in soprano clef with basso continuo. Concordances attribute nine items to Luigi Rossi, five to Marc'Antonio Pasqualini, and two others may be by either one. The volume appears to have been begun as a pre-bound anthology with compositions entered at different times by seven hands, including fair copies entered by Luigi Rossi and Pasqualini. It became a species of workbook when Pasqualini entered seven items as compositional drafts wherever empty ruled pages were available. Five of his compositional drafts in Barb. lat. 4175 appear as finished works in Barb. lat. 4221 (dated 1638) and Barb. lat. 4220 (dated 1654).

Poets are not named, but they include Antonio Barberini, jr, Domenico Benigni, Luigi Ficieni, Lelio Guidiccioni, Giovanni Lotti, and Stefano Vai.

<b>Pasqualini</b>	2	27	32	39	49	71	75a
<b>Cat. nos.</b>	110	111	132	164	167	169	236
<b>in 4175</b>							

- Bibliography** GHISLANZONI; ROSE 1974; CALUORI 1981; MURATA 2003, note 22  
 Murata, Introduction to this Catalogue, §3

- Inventories** CELANI 1905; BARONCI-BARB  
 BAV ID 104552  
 IT\ICCU\MSM\0016564

### Barb. lat. 4201

Lacks its original binding. Miscellany of forty-four items, among which are six fair copies of Italian cantatas and thirty-eight compositional sketches and drafts for Italian chamber arias, cantatas, two dramatic dialogues, and one Latin motet. All are in the hand of Marc'Antonio Pasqualini, except for a few locations within pieces. All are anonymous; concordances provide ten attributions to Pasqualini. Altogether, thirty items in Barb. lat. 4201 appear in other Pasqualini-Barberini volumes dated between 1638 and 1658: there are nine in Barb. lat. 4221 (volume dated 1638), six in Barb. lat. 4220 (volume dated 1654), five in Barb. lat. 4219 (volume dated 1656), and ten in Barb. lat. 4223 (volume dated 1658). The sketches and compositional drafts have here been attributed to Pasqualini. All the contents, representing forty-one works,

are probably by him, except for possibly *Lasciate ch'io peni* (ff. 95v–100), attributed elsewhere to Luigi Rossi.

Poets are not named, but they include Sebastiano Baldini, a Monsignor Bentivoglio, an Abate Cesi, Nicolao Foresta, Giovanni Lotti, Marc'Antonio Meniconi, Virginio Orsini, Petrarch, and a *marchese* Theodoli, probably Carlo, who became an Arcadian.

Pasqualini	31	33	34b	46	48a	51	52a	53
Cat. nos. in 4201	57	66a	74	83	102	105	118	120
	121a	126	128	129a	131a	133	158a	161
	190	194	201	203	205	206	212	213a
	218a	222a	223	224	225a	226a	228	247

<b>Bibliography</b>	ROSE 1974; MURATA 1979
<b>Inventories</b>	CELANI 1905; BARONCI-BARB GRAMPP 2001, Anhang III, pp. 558–560 BAV ID 104612 IT\ICCU\MSM\0017063

### Barb. lat. 4203

Tooled in gold on front and back covers with the arms of Cardinal Antonio Barberini, jr; datable ca. 1638–60. Twenty-eight anonymous Italian vocal chamber works. Three sections are distinguished by three hands and probably were copied at different times. Section 1 has independent gatherings on paper of the same watermark associated with Rome and present in Barb. lat. 4175, copied by an extremely fine professional hand (A), with historiated initials at the head of each strophe or principal section of music. Section 2, also with decorated initials, consists of regular gatherings with a different, but uniform Roman watermark, all copied by Hand B. All compositions in these two sections are anonymous, except for *Su, su, su mio core, la guerra, la guerra*, attributed elsewhere to Luigi Rossi.

From folio 65, the volume is in the hand of Pasqualini, with seventeen of the remaining twenty-one pieces marked with his monogram MAP. Pasqualini's section appears to have been begun as settings of the poetry of Cardinal Antonio Barberini, jr. The compositions marked MAP appear in Barb. lat. 4220 (dated 1654) and Barb. lat. 4223 (dated 1658). Four were later rearranged for vocal ensembles in Barb. lat. 4222 (dated 1676).

In addition to Antonio Barberini, poets include Sebastiano Baldini, Nicolao Foresta and Giovanni Lotti.

Pasqualini	15	26	29	37a	54	73	77a	89
Cat. nos. in 4203	92	93	148	169	177	182a	200	204a
	234	239						

<b>Bibliography</b>	ROSE 1974; MURATA 1979 Maria Luisi, "Le poesie per musica del cardinale Antonio Barberini nel Cod. Vaticano Barb. lat. 4203," in <i>La Musique à Rome au XVII<sup>e</sup> siècle</i> , ed. C. Giron-
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Panel and A.-M. Goulet (Rome: École Française de Rome, 2012), 291–319.  
Includes annotated editions of the poems.

**Inventories** CELANI 1905; BARONCI-BARB  
GRAMPP 2001, pp. 561–63  
IT\ICCU\MSM\0016672  
BAV ID 104534

### Barb. lat. 4204

Bound in parchment; datable ca. 1630–60. *Stracciafoglio d'un amante che non ama* (fol. 1). Miscellany of sixty-two anonymous Italian chamber cantatas, arias, and one Latin motet, of which nine are fair copies and fifty-three are fragments and compositional drafts, including eight drafts of only vocal lines. All but three are in the hand of Marc'Antonio Pasqualini, though other copyists appear in a few sections. Seven are attributed to Pasqualini and one, *Al bel lume d'un bel volto*, to Luigi Rossi in non-Barberini sources; fourteen have concordances marked with the MAP monogram. Forty-one exist in Pasqualini-Barberini volumes dated between 1638 and 1658. All the sketches and compositional drafts have here been attributed to Pasqualini; it is likely that all the compositions are by him.

Named as poets are Flavio Orsini and Lelio Orsini. Identifiable through concordances are Sebastiano Baldini, Giovanni Pietro Cataloni, Nicolao Foresta, Giovanni Lotti, Marzio Orsini, and possibly John Patrick Carey.

<b>Pasqualini</b>	11	12	13	14	17	20	24	30
<b>Cat. nos.</b>	35	36	43	45	56	59	66a	68
<b>in 4204</b>	72	73	76	79	80	91	94	108
	109	112	114a	115	116	117	124	125
	135	136	138	140	146a	147	148	155
	157	163	172	178	179	180a	187a	188
	191	195	197	208	210	221a	230a	233
	234	235	237	243				

**Bibliography** ROSE 1974; MURATA 1979; RICCIARDELLI 1988, 1:74–76  
**Inventories** CELANI 1905; BARONCI-BARB  
GRAMPP 2001, Anhang III, pp. 564–67  
BAV ID 104535  
IT\ICCU\MSM\0016701

### Barb. lat. 4205

Bound in parchment, embossed in gold on the spine, front and back covers with the arms of Cardinal Antonio Barberini, jr; datable ca. 1630–70. *Straccia foglio d'un amante che non ama* (fol. [I]). Sixty-two Italian chamber arias and cantatas for one to three voices with basso continuo, of which at least twenty are compositional drafts (one untexted) in the hand of Marc'Antonio Pasqualini. Only two items are not in his hand. An incomplete table of contents in Pasqualini's hand appears on ff. 191–92. All are anonymous, but ten are attributed to Pasqualini in non-Barberini sources; fifteen more are marked MAP on fair copies in Barb. lat. 4223 or Barb. lat.

4203. Altogether, fifty-five of the items appear in the Pasqualini-Barberini volumes dated from 1638 to 1658. Probably all the compositions are by him.

Named as poets are Flavio Orsini and Lelio Orsini. Others identified through concordances are Sebastiano Baldini, Andrea Barbazza, Antonio Barberini, jr, Nicolao Foresta, Giovanni Lotti, and possibly John Patrick Carey.

Pasqualini	3	4	5a	10	22a	23a	37a	38
Cat. nos.	40	41	42	54	59	61	62	63
in 4205	64a	65	68	70	81	82	85	86
	87	88	89	90	96	100	101	104
	107	119	130	134a	139	144	166a	168
	173	176	177	182a	185	186	192	193
	197a	200	202	205	207a	211	214	217a
	231a	239	242					

Bibliography	ROSE 1974; MURATA 1979
Inventories	CELANI 1905; BARONCI-BARB GRAMPP 2001, Anhang III, pp. 568–71 BAV ID 34589 IT\ICCU\MSM\0016998

### Barb. lat. 4219

Bound in parchment; dated 1656. *MAP. Straccia foglio. Perdimento di tempo, per sfuggir l'ozio* (fol. [II]). Thirty anonymous Italian cantatas for two to four voices with basso continuo; five also occur in duplicate copies or variant scorings. Two contrafacta are SSAB-bc; eighteen cantatas are SSB-bc; three are SSS-bc; and one SST-bc. Five duets are SS-bc and five SB-bc.

Pasqualini copied all the music, titles, the table of contents, which is dated 1656 (fol. 215), foliation, and attributions, except for *Che brami hora più* and the second strophe of *Già son morto e non lo crede*, which were both copied by a professional hand (Bernardino Terenzi?). The secular trio *Lasciate ch'io peni, dolenti pensieri* is attributed to Luigi Rossi elsewhere; it appears in Barb. lat. 4219 in differing arrangements, possibly made by Pasqualini, and as a spiritual contrafactum.

Only one work, *Luci care, amate stelle* for SSB-bc has no known concordances. Concordances attribute ten cantatas to Pasqualini. Five items appear in other Pasqualini manuscripts as components of cantatas for oratorio performance. Compositional drafts in his hand exist in other Pasqualini manuscripts for fourteen items. Six items are ensemble arrangements of solo cantatas in the Pasqualini volumes. He may be responsible for all the arrangements in this volume.

Poets named or represented are Luc' Antonio Casini, Giampietro Cataloni, Nicolao Foresta, Giovanni Lotti, Flavio Orsini, Lelio Orsini, Virginio Orsini, and one of the Bentivoglio prelates.

5a	8b	9b	20	21	24	33	34b
38	42	52b–c	101	114a	115	122a	135

Pasqualini	141	150	159	180b	181	185	187c–d	194
Cat. nos. for 4219	211	245	247					

**Bibliography** ROSE 1974; MURATA 1979; GRAMPP 2001

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.

**Inventories** CELANI 1905; BARONCI-BARB  
GRAMPP 2001, Anhang III, pp. 572–75  
IT\ICCU\MSM\0016779

### Barb. lat. 4220

Bound in parchment; dated 1654. MAP. *Straccia foglio. Poesia del Sig.r Gio. Lotti. Perdimento di tempo per sfuggir' l'ozio* (fol. [II]). Anthology of sixty anonymous Italian chamber arias and cantatas for soprano and basso continuo, all but two completely in the hand of Marc'Antonio Pasqualini. (Three are duplicates.) The year 1654 appears on the table of contents on fol. 161. Twenty-five items can be attributed to Pasqualini from external concordant sources; two conflicting external attributions are to Luigi Rossi and Marc'Antonio Sportonio. Anonymous compositional drafts in Pasqualini's hand in other Barberini volumes exist for eighteen pieces. Twenty remain anonymous but are more than probably by Pasqualini. Despite the attribution of all the poems to Giovanni Lotti, several musical concordances name other poets.

Pasqualini	2	4	6	15	22a	26	27	36
Cat. nos. for 4220	49	54	71	73	74	77a	78	81
	84	85	90	93	95	106	108	113
	116	118	126	132	134a	142	143a	145a
	148	157	158a	164	166a	168	169	177
	180a	183	189	191	192	198	199	200
	201	202	204a	222a	231a	234	236	237
	238							

**Bibliography** ROSE 1974; MURATA 1979

**Inventories** CELANI 1905; BARONCI-BARB  
GRAMPP 2001, Anhang III, pp. 576–79  
IT\ICCU\MSM\0014046 (dates the vol. as 1634)  
BAV ID 104587

### Barb. lat. 4221

Bound in parchment with the cover title 1638. *Ariette a solo*. Inscription on fol. [II]: MAP. *Straccia foglio. Perdimento di tempo p[er] sfuggir l'ozio*. Sixty-seven anonymous Italian chamber arias and cantatas for soprano and basso continuo, all in the hand of Marc'Antonio Pasqualini, and two cantatas for bass voice and basso continuo in a different hand, watermark, and staff

ruling from the body of the MS. On f. 153 a table in Pasqualini's hand also dated 1638 lists all sixty-nine complete compositions. Sixteen items can be attributed to Pasqualini from non-Barberini concordances. Anonymous compositional drafts in Pasqualini's hand in other Barberini volumes exist for twenty-six pieces. The remaining anonymous works are also likely to be by Pasqualini. For several pieces, a rubric designating the opening strophe (*prima*) or refrain (*streviglio*) heads the page. These are given in the place of titles in the OPAC-SBN online catalogue.

Poets named by Pasqualini are Sebastiano Baldini, Andrea Barbazza, Luigi Ficeni, Nicolao Foresta, Giovanni Lotti, Flavio Orsini, Lelio Orsini, "A. B.," and "Gio. P. C." (possibly John Patrick Carey).

Pasqualini	1	8a	10	11	16	18	23a	28
Cat. nos	32	34a	35	39	44	46	48a	60
in 4221	62	63	65	70	72	81	82	88
	98	104	109	112	119	121a	125	129a
	131a	137	138	139	140	144	153	155
	156	161	162	166a	167	170	173	176
	187a	188	190	193	197a	205	207a	208
	214	216	219	221a	225a	227	228	232a
	235	241a	242	243	244			

**Bibliography** ROSE 1974; MURATA 1979; RICCIARDELLI 1988, 1:76

**Inventories** CELANI 1905; BARONCI-BARB  
GRAMPP 2001, Anhang III, pp. 580–83  
IT\ICCU\MSM\0011003

### Barb. lat. 4222

Bound in parchment. 1676. *Perdimento di tempo per sfuggir l'otio. Straccia foglio* (fol. [I]). Forty-two ensemble cantatas, all in the hand of Marc'Antonio Pasqualini. His monogram MAP appears on all but two (nos. 114b and 221b in the present catalogue). Every composition is related to other compositions among the Pasqualini manuscripts (Barb. lat. 4201, 4203–4205, 4219–4223). Many of the solo models can themselves be attributed to Pasqualini, and most likely he composed or arranged everything in this volume. Several have localized corrections and additions. Twenty-eight are duets scored SB-bc; two are ST-bc, and one is SS-bc. Ten are trios for SSB-bc, and one is a quartet for SSAB-bc. (Two pieces have duplicate copies.)

Poets named by Pasqualini are Luigi Ficeni, Nicolao Foresta, Giovanni Lotti, Flavio Orsini, a Bentivoglio prelate, and a Cesi abbot—that is, poets whose words he set in the corresponding solo cantatas.

Pasqualini	5b	9a	22b	23b	37b–c	48b	64b	66b
Cat. nos.	69b	77b	114b	121b	122b	129b	131b	134b
for 4222	143b	145b–c	146b	152b	158b	166b	182b	197b

204b 207b 213b-c 217b 218b 221b-c 222b 225b  
 226b 230b 231b 232b 241b

- Bibliography** ROSE 1974; MURATA 1979  
**Inventories** CELANI 1905; BARONCI-BARB  
 GRAMPP 2001, Anhang III, pp. 584–87  
 IT\ICCU\MSM\0011182

### Barb. lat. 4223

Bound in parchment. 1658. *Ariette a solo* [cover title]. MAP. *Straccia foglio. Perdimento di tempo per sfuggir l'ozio* (fol. [II]). Forty-two Italian cantatas and chamber arias and one operatic scene for soprano and basso continuo. The monogram MAP heads all but one, and all but two are in the hand of Pasqualini. On the two professional copies, attributions to Pasqualini have been erased and replaced by his monogram. Four items are also attributed to him in concordances, and sketches or compositional drafts exist elsewhere in his hand for nineteen pieces. For a facsimile edition of twenty-six of the cantatas, see *The Italian Cantata in the Seventeenth Century*, vol. 3 (New York: Garland Publishing, 1985).

Poets named by Pasqualini are Sebastiano Baldini, Antonio Barberini, jr, Domenico Bongiovanni, Nicolao Foresta, Lelio Guidiccioni, Giovanni Lotti, Lelio Orsini, Marzio Orsini, Petrarch, and a *marchese* Theodoli, likely Carlo.

<b>Pasqualini</b>	3	14	29	37a	40	46	50	53
<b>Cat. nos.</b>	59	61	64a	66a	67	69a	75b	76
<b>for 4223</b>	79	86	89	96	97	110	120	127
	130	136	146a	152a	160	172	175	182a
	196	212	213a	214	217a	218	223	226a
	230a	233	239					

- Bibliography** ROSE 1974; MURATA 1979; GARLAND 1985  
 Frederick Hammond, *Music & Spectacle in Baroque Rome: Barberini Patronage under Urban VIII* (New Haven : Yale University Press, 1994), 111–13.  
**Inventories** CELANI 1905; BARONCI-BARB  
 GRAMPP 2001, Anhang III, pp. 588–90  
 IT\ICCU\MSM\0011253 (in Aug. 2009, the date on the vol. is given as 1683)

## B. OTHER SOURCES, INCLUDING MSS. WITH CONCORDANCES

*In alphabetical order by RISM sigla*

### *B-Bc 694 (olim FA.VI 38, olim H. Prunières)*

Twenty-seven anonymous Italian arias and cantatas for solo voice with basso continuo, copied by two professional Roman hands on paper associated with Rome. Concordances identify



some as by Marco Marazzoli, Pasqualini, and Luigi Rossi. The binding bears the same arms as *I-Rc* 2475 (Scaglia-Antonacci?, see description for 2475 below).

**Bibliography:** RUFFATTI 2006, pp. 407–8 (with two facsimiles)

***B-Br* II.3947 (olim Fétis 2422)**

Thirty-five Italian cantatas for solo voice and basso continuo, professionally copied on paper associated with Rome. Composers named are Francesco Boccarini [Boccalini], Carlo Caproli (as Carlo Ludovici), Arcangelo del Leuto [Lori], Pasqualini, Luigi Rossi, and Mario Savioni.

**Descriptions and Inventories:** Bibliothèque Royale de Belgique, *Catalogue de la Bibliothèque de F. J. Fétis* (Brussels: Firmin-Didot & C., 1877; reprint Bologna, Forni, 1969)

RUFFATTI 2006, pp. 82–84

**Inventory:** RISM A/II 700.006.437

***CH-Zz* Mscr. Q.902 (olim Ms. 7577–7635)**

Anonymous Italian opera arias (33) and cantatas (29), and two Spanish songs, entitled *Airs italiana* [sic]; according to NESTOLA 2015, copied after 1680. Identified composers include G. Legrenzi, C. Pallavicino, A. Sartorio, A. Scarlatti, G.B. Viviani, L. Rossi, and G. Carissimi. Arias hitherto identified come from the 1676–77 season in Venice.

**Inventory and description:** NESTOLA 2015, 1:79–80, 83–84; 2:30–31 (AIM.RECUEIL.18)

**Inventory:** RISM ID 400173274

***D-Mbs* Mus. ms. 1524**

Imperfect volume, missing at least twelve folios of pieces listed in the Table of Contents. Presently twenty-six anonymous Italian arias and cantatas, and one aria from Luigi Rossi's *Il palazzo incantato* (Rome, 1642). Some are attributable to Carissimi, Atto Melani, Pasqualini, Mario Savioni, and Luigi Rossi.

**Inventory:** RUFFATTI 2006, pp. 411–12 (with one facsimile page)

RISM ID 450058545 (dated 1670–1700), with three facsimiles

***F-Pa* 948**

Anthology of forty-five solo Italian arias and cantatas, and four Latin motets (one for soprano and bass) with basso continuo, entered by a single Italian hand, possibly Venetian. Savioni is the only composer named; other composers known from concordances include Cavalli, Fr. Lucio, Pasqualini, Luigi Rossi, and others by Savioni. Includes arias from a Lucio opera of 1651 (published in 1655) and Cavalli's *Xerse* (Venice, 1654). The volume may be lacking its initial gatherings.

**Description and Inventory:** RUFFATTI 2006, pp. 203–05 (one facsimile)

***F-Pn* Rés. 2096 (olim *F-Pc*)**

Amateur copy of only solo vocal lines in Italian (47) and French (5), in soprano or treble clefs, after 1642. Some are of cantatas, some are arias from operas. Composers include Anglesi, Boccalini, Carissimi, Pasqualini, Luigi Rossi, Savioni, and Vittori.

**Bibliography:** MURATA 2003, pp. 664–65

**Description and Inventory:** RUFFATTI 2006, pp. 266–70; also reports that Laurent Guillo dates its type of ruled paper (Guillo PAP-9) as ca. 1700. Cf. L. Guillo, “Les papiers à musique imprimés en France au XVII<sup>e</sup> siècle,” *Revue de musicologie* 87, no. 2 (2001), 307–69.

**F-Pn Rés. Vmc 78** (*olim* Thibault)

Miscellany of twenty-two Italian chamber arias and cantatas, and operatic arias in three sections, collected at three times, purchased by Charles Burney as an autograph of Salvatore Rosa (which it is not). Composers in the earliest section (after 1673) include Bandini, Boretti, Cappellini, Carissimi, Cesti, Pasqualini, and Luigi Rossi; in the section after 1681, Cesti and A. Scarlatti; in the final section in a third hand, G. Bononcini, Mancina, and A. Scarlatti.

**Bibliography:** Margaret Murata, “Dr Burney Bought a Music Book ...,” *Journal of Musicology* 17, no. 1 (Winter 1999): 76–111 (also reviews an earlier study by F. Walker)

**Inventory:** RUFFATTI 2006, pp. 437–38

**F-Pn Rés. Vmb 63**

Anthology of thirty-three Italian cantatas, with a printed title page and historiated initials designed by V. Spada (some folios are lacking). The cantatas are mostly anonymous, but included are works by Cesti, Fontana, Pasqualini, Luigi Rossi, Barbara Strozzi, and Tenaglia.

**Description and Inventory:** RUFFATTI 2006, pp. 414–15

**F-Pn Rés. Vmf 20** (*olim* H.P. 5)

Twenty-nine chamber pieces for one, two, and three voices with basso continuo. Composers include Caproli, Liberati, Marazzoli, Pasqualini, Rainaldi, Luigi Rossi, Savioni, and Tenaglia.

**Description:** Alessio Ruffatti, “La collection de cantates italiennes d’Henry Prunières,” in *Henry Prunières (1886–1942)*, ed. Myriam Chimènes, Florence Gétreau, and Catherine Massip (Paris: Société française de musicologie, 2015), 189–226

**Inventory:** RUFFATTI 2006, p. 433–34

**F-Psg 3372**

Anthology of twenty-two solo Italian cantatas by a mid-century Roman copyist on paper associated with Rome; it was extant in Ste. Genevieve, Paris by 1734. Composers named are Carissimi, Marazzoli, Pasqualini, Gio. Carlo Rossi, and Luigi Rossi.

**Bibliography:** MURATA 2003, pp. 662–63

**Inventory:** Giuseppe Mazzatinti, ed., *Inventario dei manoscritti delle biblioteche di Francia*, 3 vols (Rome: presso i principali librai, 1886–88), 3:161–63.

**Description and Inventory:** RUFFATTI 2006, pp. 199–201 (one facsim.)

**GB-Lbl Harley 1266**

Thirty anonymous Italian cantatas and opera arias. Concordances identify a few as by Marazzoli, Pasqualini, Savioni, Ziani (from *Candaule*, Venice 1680).

**Inventories:** Augustus Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum*, vol. 2, *Secular Vocal Music* (London: Trustees of the British Museum, 1908), 238 and 499.

RISM ID/AN 800.260.034

**GB-Och 377**

Nineteen Italian duets and trios in the hand of Michelangelo [Bartolotti], dated 1653 (same hand as Och 996 below) with compositions by Carissimi, Marazzoli, Pasqualini, and Luigi Rossi.

**Bibliography:** Geoffrey Webber, "Italian Music at the Court of Queen Christina: Christ Church, Oxford, Mus. MS 377 and the Visit of Vincenzo Albrici's Italian Ensemble, 1652–54," *Svensk Tidskrift för Musikforskning*, [ser. 1] 75, no. 2 (1993): 47–53. Downloadable online at [STM – tidigare nummer \(1967–2014\)](#) (accessed 25 Sept. 2016).

MURATA 2003, pp. 666–67

Lars Berglund, liner notes to *The Queen's Music: Italian vocal duets and trios* Bis-CD-1715 (2010), includes texts and translations into English for 18 items

**Description and Inventory:** RUFFATTI 2006, pp. 111–14; 386–92

**Inventory:** <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+377>

**GB-Och 996**

Forty-five Italian duets, trios, and quartets in the same hand as Och 377 above, on English paper. It bears a date of 1672 (*terminus ante quem*) on the inside back cover and on the title page, *Arie ... del Sig.r Giacomo Carissimi*. "Luigi" was added at the head of four pieces, but not by the music copyist. More are attributed to him in the table of contents. Concordances identify or confirm Caproli, Carissimi, Marazzoli, Pasqualini, and Luigi Rossi.

**Bibliography:** See Webber 1993 under Och 377 above.

**Description and Inventory:** RUFFATTI 2006, pp. 114–9 (with facsim. of fol. 73v); 375–78; 449–52

**Inventory:** <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+996&msflag=1 - MSTAB>

**GB-Ouf U.210.4**

Nineteen Italian cantatas for solo voice and basso continuo, copied by a single Roman hand on Roman paper. All but three bear attributions, to Boccarini [Boccalini], Caproli (as Carlo del Violino), Arcangelo Lori, Marazzoli, Pasqualini, Rainaldi, Luigi Rossi, and Savioni. Watermarks suggest a dating in the last third of the seventeenth century.

**Description and Inventory:** RUFFATTI 2006, pp. 84–87

**I-Bc Q.44**

Folio anthology with canzonettas and ensemble cantatas for two to three voices, with basso continuo, by Roman composers including Caproli, Carissimi, Marciani, Michi, Pasqualini, Luigi Rossi, Savioni, and Vannini.

**Inventory:** <http://badigit.comune.bologna.it/cmbm/scripts/gaspari/scheda.asp?id=8065>

Digital facsimile:

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/Q/Q044/>

**I-Bc Q.47**

Folio anthology copied after 1655 with cantatas and arias for solo voice and basso continuo, by Roman composers Abbatini, Caproli, Carissimi, Cesti, Leopardi, Marazzoli, Marciani, Pasqualini, Rainaldi, Tenaglia, and anonymous.

Inventory: <http://badigit.comune.bologna.it/cmbm/scripts/gaspari/scheda.asp?id=8067>

Digital facsimile:

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/Q/Q047/>

(accessed 25 Sept. 2016)

### ***I-Bc Q.50***

Arms of the Albergati on the binding. Folio anthology of duets, trios, and ensemble intermedi, all with basso continuo, copied after 1638 on Roman paper by a single known, but nameless mid-century Roman copyist. Composers include Gregorio Allegri, Carissimi, Pasqualini, Luigi Rossi, Marazzoli, Marciari, Virgilio Mazzocchi, and Savioni.

**Description and Inventory:** RUFFATTI 2006, pp. 93–97; 369–78; 453–56

Inventory: <http://badigit.comune.bologna.it/cmbm/scripts/gaspari/scheda.asp?id=8064>

### ***I-Fn Magl. XIX.26***

Sixteen Italian cantatas, all but one for solo voice and continuo, and two Latin settings, copied by several hands on paper of various watermarks (two appear Roman), although bound in regular gatherings (sometimes this is an artifact of restoration). Four cantatas are attributed to Atto Melani, Antonio Sartorio, and Fabrizio Fontana. Concordances identify several others as by Marazzoli, Pasqualini, and Luigi Rossi.

**Inventory:** Bianca Becherini, *Catalogo dei manoscritti musicali della Biblioteca Nazionale di Firenze* (Kassel: Bärenreiter, 1959), 9–10.

### ***I-IBborromeo Misc. 4, 5, 6, and 8***

For inventories and musical incipits for all Borromeo music manuscripts, see Enrico Boggio, *Il fondo musicale dell'Archivio Borromeo dell'Isola Bella* (Lucca: Libreria Musicale Italiana, 2004). This archive has not been accessible to the public for some years; none of its manuscripts were examined for this catalogue.

### ***I-MOe Mus. F.1350***

Anthology in a single hand of eighteen cantatas, all but three for bass and basso continuo. Attributions (not all in the hand of the music copyist) are to Capellini, Cesti, and Mazzaferata; the rest are anonymous.

**Inventories:** LODI 1923; CHIARELLI 1987, no. 604

### ***I-MOe Mus. F.1382***

Estense miscellany of eighteen largely anonymous canzonettas and cantatas for solo voice and basso continuo, in several hands. Composers include Carlo Grossi, Leopardi, Marazzoli, Pasqualini, Luigi Rossi, and Stradella.

**Inventories:** LODI 1923; CHIARELLI 1987, no. 23

### ***I-MOe Mus. G.108***

A single cantata *Ahi, dolci glorie per mio mal* (present catalogue no. 7), the copying signed and dated "Franc. Ferr[ari]. 1662." Its attribution to Alessandro Leardini is not in the hand of the music copyist.

**Inventories:** LODI 1923; CHIARELLI 1987, no. 236

***I-MOe Mus. G.151–159***

A set of individual manuscripts of one Pasqualini cantata each, on similar paper and copied by the same hand. Besides the Pasqualini fascicles (G.151–59), other single cantatas in the 1662 set are likewise attributed to composers who worked in Rome: Abbatini, Baccarini [sic], Bernabei, Caproli, Carissimi, Cavalli, Cesti, Gio. Paolo Costa, Leardini, Venanzio Leopardi, Marazzoli, Virgilio Mazzocchi, Pellegrini, Rainaldi, Luigi Rossi, Sartorio, Mario Savioni, and Tenaglia.

**Bibliography:** MURATA 2003, pp. 668–72

**Inventories:** LODI 1923; CHIARELLI 1987, nos. 103–111

***I-MOe Mus. G.257***

Five cantatas for soprano and basso continuo, two attributed to Carissimi and two to Luigi Rossi. The opening anonymous cantata by Pasqualini (present catalogue no. 73) differs in copyist and system layout from the four attributed cantatas.

**Inventories:** LODI 1923; CHIARELLI 1987, no. 552

*Note on MSS in I-Nc:* Music manuscripts in the Naples Conservatory library were given new shelfmarks in the late twentieth century, which were valid at the time that the Italian online union catalogue was begun (OPAC-SBN/ICCU). These new categories attempted to distinguish between volumes of cantatas (Cantate ibride) and volumes of predominantly opera arias (Arie). Subsequently, the previous shelfmarks were restored. Both are given here. Several oblong volumes in *Nc* are bound together one above the other with their spines flush left. In the literature, these have been variously designated as *supra* and *infra*, “a” and “b” or “I” and “II”; OPAC-SBN uses “a” and “b”; RISM inventories use the shelfmark C.I. + number.

***I-Nc 33.4.7a*** (Cantate ibride 6)

Mid-seventeenth-century volume lacking a binding, in a single hand, on paper associated with Rome. Cantatas and arias for one and two voices with basso continuo with attributions or concordant attributions to Carissimi, Giovannini, Liberati, Pasqualini, Luigi Rossi, Savioni, and Tenaglia. Not to be confused with *I-Nc 33.4.7* (Cantate ibride 7), which is inventoried in Mauro Amato, “Le antologie di arie e di arie e cantate tardo-seicentesche alla Biblioteca del Conservatorio ‘S. Pietro a Majella’ di Napoli,” unpublished Ph.D. diss., Università di Pavia Cremona, 1998, pp. 47–51.

**Inventories:** IT\ICCU\MSM\0159023

RISM A/II 850.009.460

***I-Nc 33.4.12a*** (Cant. ibr. 9)

Anthology of twenty-five cantatas, copied by several hands, most with reliable attributions to Roman composers—Caproli, Carissimi, Antimo Liberati, Marazzoli, Pasqualini, Luigi Rossi, and Savioni. Available via the Internet Culturale portal, Biblioteca digitale.

**Inventories:** IT\ICCU\MSM\0161314

RISM A/II 850.009.829

CLORI [Scheda 1426](#)

***I-Nc 33.4.17b*** (Cant. ibr. 8)

Modern binding. Volume of twenty-four cantatas in a single hand, mostly anonymous, with some attributions added by a later hand (Caproli, Carissimi, Cesti, Marco Marazzoli, Mariani, Pasqualini, Luigi Rossi, Tenaglia). Available via the Internet Culturale portal, Biblioteca digitale.

**Inventories:** IT\ICCU\MSM\0157283  
RISM A/II 850.009.391

**I-Nc 33.4.19b** (Cant. ibr. 15)

A miscellany with fascicles in several hands on Roman paper. Compositions attributed to or with concordant attributions to Abbatini, Boccalini, Fonseca, Leardini, Leopardi, Pasqualini, Luigi Rossi. The second item is in the hand of Rossi (*Con amore e senza pene*, ff. 5–7). Available via the Internet Culturale portal, Biblioteca digitale.

**Bibliography:** MURATA 2003, pp. 667–68  
**Inventory:** IT\ICCU\MSM\0148021

NB: A catalogue of the Casanatense cantata manuscripts is in preparation by Arnaldo Morelli, Christine Jeanneret, and Margaret Murata.

**I-Rc 2467**

Bound in red morocco leather embossed in gold, with the impaled arms of Ippolito Lante della Rovere, Duke of Bomarzo, and his wife Maria Cristina Altemps. Paper and the single music copyist are Roman. Twenty-one Italian cantatas and arias for soprano and basso continuo, copied after 1646, attributed to Mercorelli [Giovanni Francesco Mercorelli], Marc'Antonio Pasqualini, Luigi Rossi, and Mario Savioni, with six remaining anonymous.

**Bibliography:** MURATA 2003, pp. 661–62  
**Inventory:** PATON 1978

**I-Rc 2475**

Bound in red morocco leather, tooled in gold, with impaled arms (see ahead). Restored in 1967. Forty-three anonymous canzonettas and cantatas for soprano and basso continuo, collected ca. 1655–60 or later. Concordances identify twenty-five as by Ercole Bernabei, Caproli, Carissimi, Leopardi, Liberati, Marazzoli, Pasqualini, Luigi Rossi, Savioni, and possibly Pietro Vannini, all active in Rome. The Casanatense identifies the arms on the binding as representing the Scaglia and Antonacci families, although the latter is not known for musical activities. (The arms also appear on Casanatense ms. 2479 and *B-Bc* ms. 694 above.)

**Description and Inventory:** RUFFATTI 2006, pp. 442–43  
**Inventories:** PATON 1978  
CLORI [Scheda 1380](#)

**I-Rc 2477**

Bound in parchment tooled in gold, with an unidentified, impaled coat-of-arms, but no emblems of noble rank. Originally a miscellany of thirty-six Italian cantatas for solo voice and basso continuo in the hands of several Roman copyists, on Roman paper of various

watermarks. Restored in 1967. Composers identified in the volume or by concordances include Carissimi, Liberati, Marazzoli, Pasqualini, Luigi Rossi, Savioni, and Tenaglia.

**Inventory:** PATON 1978

***I-Rc 2478***

Red morocco leather on boards, tooled overall in gold. Twenty-eight Italian cantatas attributed to Carissimi, Leopardi, Lori, Marciani, Pasqualini, Gian Carlo Rossi, Luigi Rossi, Savioni, and Pietro Antonio Vanini. Three remain anonymous.

**Bibliography:** MURATA 2003, pp. 661

**Inventories:** PATON 1978

RUFFATTI 2006, pp. 443–44

CLORI [Scheda 539](#)

***I-Rdp 51***

Bound in red morocco leather, tooled in gold, and embossed with the impaled arms of Camillo Pamphilij and Olimpia Aldobrandini (i.e., dating after 1647). Folio anthology of forty-four solo and ensemble cantatas in Italian. The list of composers named in the table of contents is exceptionally varied: Fr. Boccalini, Carissimi, Liberati, Arcangelo Lori, Marazzoli, Marciano, Fr. Muti, Ercole Pastorelli, Pasqualini, Antonio Peretti, Giov. Carlo Rossi, Luigi Rossi, Savioni, Tenaglia, Vulpio. In addition, a concordance identifies Carlo Caproli.

**Inventory and description:** Claudio Annibaldi, “L’archivio musicale Doria Pamphilj: Saggio sulla cultura aristocratica a Roma fra 16° e 19° secolo,” *Studi musicali* 11, nos. 1–2 (1982): 91–120; 277–344, esp. 107; 300–304.

***I-Ria ms. 1***

Not seen for this catalogue.

**Description:** Partial description in RICCIARDELLI 1988, pp. 310–12

**Inventory:** CLORI [Scheda 535](#)

***I-Rn Mus. 141*** (*olim* 71.9.A.33)

A Roman miscellany in several hands, making a volume that belonged to a woman musician. Composers include Caproli, Carissimi, Liberati, Marazzoli, Pasqualini, Luigi Rossi, Savioni, Tenaglia, Vittori. Available via the Internet Culturale portal, Biblioteca digitale.

**Bibliography:** Arnaldo Morelli, “Una cantante del Seicento e le sue carte di musica: Il ‘Libro della Signora Cecilia.’” In “*Vanitatis fuga, aeternitatis amor.*” Wolfgang Witzemann zum 65. Geburtstag, ed. Sabine Ehrmann-Herfort and Markus Engelhardt, *Analecta musicologica* 36 (2005): 307–27.

**Inventories:** Morelli *ut supra*

RISM ID 850037466

IT\ICCU\DM\89062700001

CLORI [Scheda 207](#)

***I-Rv ms. 2565*** (*olim* Blumenstihl)

Not seen for this catalogue.

**Description and inventory:** ROSTIROLLA 2003

**I-Vc Correr Busta 1.11** (*olim* N.11-primo; busta 1-15)

Miscellany of twenty-six cantatas and arias on Venetian and Roman paper in several hands, probably after 1660. Two arias are from Cesti's opera *Cesare amante* (Venice 1651/52). Composers include Cesti, Marazzoli, Pasqualini, Savioni and Barbara Strozzi. Luigi Rossi's *Se nell'arsura* (CALUORI no. 169) here appears attributed to Pasqualini by an unclear monogram.

**Bibliography:** CAMETTI 1921; RICCIARDELLI 1994, p. 333

**Inventory:** IT\ICCU\MSM\0117575

**S-Sk Ms. S.231**

Bound in parchment. *Scelta di arie a voce sola di diversi autori*, collected by the Florentine bass Alessandro Cecconi (d. 1658) at the court of Christine of Sweden, therefore between ca. 1647 and 1652. Composers include Caproli, Carissimi, Pasqualini, and Luigi Rossi (including pieces from his *L'Orfeo*, Paris 1647). The opening cantata *Sì bel volto, ch'io voglio morire* is by Pasqualini.

**Bibliography:** MURATA 2003, pp. 665–66

**Description & Inventory:** RUFFATTI 2006, pp. 103–7; 109–10 (one facsim.)

RISM A/II: no monographic entry; search by shelfmark results in individual items.

**S-Skma Musik Rar**

Two cantatas by Pasqualini and one by Carlo Caproli for two voices and basso continuo, by a Roman copyist, in the possession of the Royal Music Academy in Stockholm.

**Inventory:** RISM A/II 190022428, 190022429

**V-CVbav (= BAV) Barb. lat. 4150**

Anthology of twenty-five anonymous Italian solo cantatas followed by a duet and trio, all with basso continuo. Concordances identify Roman composers Caproli, Carissimi, Pasqualini, Marazzoli, Luigi Rossi, and Savioni. Fourteen remain unidentified.

**Inventories:** CELANI 1905; BARONCI-BARB

IT\ICCU\MSM\0013148

BAV ID 104599

**BAV Barb. lat. 4163**

Arnaldo Morelli dates the volume from after 1646, identifying the arms as those of Cardinal Francesco Maidalchini, elevated in 1647 (this corrects the dating in MURATA 2003). The anthology contains twenty cantatas for soprano and basso continuo and four for two or three singers and continuo. The Roman music copyist attributed twelve works to composers who were active in Rome: Albrici, Liberati, Pasqualini, Luigi Rossi, Savioni and Vittori. Concordances further identify Gregorio Allegri and Marco Marazzoli. Five cantatas remain anonymous.

**Bibliography:** MURATA 2003, pp. 659–60



MORELLI-A 2009, p. 386

**Inventories:** CELANI 1905, BARONCI-BARB  
IT\ICCU\MSM\0016404  
BAV ID 104610

**BAV Barb. lat. 4168**

Arms of Cardinal Antonio Barberini, jr embossed on the cover of an anthology containing thirty-seven Italian arias and cantatas for soprano and basso continuo and four duets for soprano with different other voices. All but nine bear the initials of Roman composers identifiable as Caproli, Carissimi, Marcorelli, Pasqualini, Luigi Rossi, Savioni. The attributions to “C. M.” and “M. A.” remain undetermined. In addition, two pieces by Marazzoli from the opera *Dal male il bene* (Rome 1654 and 1656) provide a *terminus ante quem* for most of the copying (1640–56). The final item, an operatic aria, is a late addition made between 1687 and 1692.

**Bibliography:** MURATA 2003, p. 662, note 22

**Inventories:** CELANI 1905; BARONCI-BARB  
IT\ICCU\MSM\0016646  
BAV ID 104556

**BAV Barb. lat. 4173**

Miscellany of eleven solo arias and four cantatas for soprano or alto voice, accompanied by basso continuo. Three also call for one or two violins. Composers include Cosimo Bani, Pietro Franchi, Bernardo Pasquini, Paolo Petti, Luigi Rossi and Alessandro Scarlatti. Containing arias from four operas produced in Rome, the assembled fascicles are datable to ca. 1650–90. Two cantatas are attributed to Luigi Rossi and to Paolo Petti. One of the two anonymous cantatas appears in a Barberini-Pasqualini volume and is likely by Pasqualini.

**Inventories:** CELANI 1905; BARONCI-BARB  
IT\ICCU\MSM\0016379  
BAV ID 104603

**BAV Barb. lat. 4200**

Anthology of twenty-one arias and cantatas for soprano and basso continuo, followed by eighteen duets, trios, and quartets with basso continuo. The principal Roman copyist is also the copyist of Barb. lat. 4163 (above). Pasqualini copied four items. All compositions are anonymous, except for three that bear Pasqualini’s monogram; three others are also attributable to him. The last item is an incomplete draft of a trio in the hand of Pasqualini whose final version exists in Barb. lat. 4219, whose date of 1656 provides a *terminus ante quem* for this volume. Eleven may be attributed to Luigi Rossi on the basis of concordances. No poets are named, but they include Giovanni Lotti and Francesco Melosio.

GHISLANZONI 1954, p. 218 attributed the entire contents of this volume to Luigi Rossi. CALUORI 1981 rejected all but the eleven attributions she could confirm; she gives musical incipits and concordances for all compositions, except for nos. 34 and 39.

**Bibliography:** GHISLANZONI 1954; CALUORI 1981

**Inventories:** CELANI 1905, BARONCI-BARB

GRAMPP 2001, Anhang III, p. 557

IT\ICCU\MSM\0016899

BAV ID 104532

**BAV Barb. lat. 4208**

Bound in parchment, with the impaled arms of Principe Maffeo Barberini and his wife Olimpia Giustiniani, which dates the volume from after their marriage in late 1653. Anthology of thirty-eight arias and cantatas for soprano and basso continuo, professionally copied by Giovanni Antelli. All are anonymous except for two that have attributions added by Pasqualini. Concordances identify the Roman composers Caproli, Carissimi, Marazzoli, Pasqualini, and Luigi Rossi. Because GHISLANZONI 1954 and RICCIARDELLI 1988 attributed the contents *en masse* to Luigi Rossi, musical incipits for all compositions appear in CALUORI 1981.

**Inventories:** CELANI 1905; BARONCI-BARB

IT\ICCU\MSM\0011114

**BAV Barb. lat. 4374**

Anthology of thirty anonymous Italian chamber arias and cantatas for tenor and three chamber duets, copied by a single hand identifiable as Luigi Rossi's. Concordances attribute four to Luigi Rossi and one exists with a conflicting attribution to Pasqualini. Annotations also appear in Pasqualini's hand. Contents appear to have been copied in serial order, and the volume seems never to have been completed. Embossed with the arms of Cardinal Antonio Barberini, jr and likely copied 1641–44. Musical incipits are available online through URFM, [Catalogo nazionale dei manoscritti musicali redatti fino al 1900.](#)

**Inventories:** CELANI 1905; BARONCI-BARB

IT\ICCU\MSM\0013849

**BAV Chigi Q.IV.5**

Forty-eight mostly anonymous cantatas and arias, copied by a single hand on paper with watermarks associated with Rome. Identifiable through concordances are Carissimi, Pasqualini, Luigi Rossi, and Savioni.

**Inventories:** BARONCI-CHIGI

BAV ID 104509

OPAC-SBN has only entries for individual items, no monographic entry.