

## Appendix 4

### CHAMBER CANTATAS BY MARC'ANTONIO PASQUALINI

#### Brief glossary of terms

- arietta**  
**canzonetta** In the seventeenth century, the designation “canzonetta” is often found in printed books or manuscript fascicles of poetic texts to indicate strophic poetry in lyric meters for music, whether for solo singing, accompanied solo singing, or in part singing. Its use, at least in Rome, was never fixed or systematic.
- Pasqualini appears to have thought of musical settings of canzonetta poetry as “ariette,” although in general Roman practice, “arietta” may be found titling volumes that include varied poetic and musical forms, including mixed styles and forms that characterize the modern notion of a multi-sectional cantata. See HOLZER 1990. For the first half of a binary aria that Pasqualini labels “arietta,” see the Introduction to this catalogue, **Example 5c** (p. xxxvi).
- A narrow oblong size of ruled paper, one-fourth the height of a folio sheet, was often referred to as *carta d'ariette* (approx. 10 x 26/27 cm after trimming and binding).
- caption title** A title beginning a work without a title page. For a musical score, this is a title given immediately above the opening bars of the music (AACR2).<sup>\*</sup> See “subject title” below.
- compositional draft** A version, partial or complete, of an original musical work, in the hand of its composer: it may be an early draft with several or few signs of additions and revisions (or none) or a later draft with evident reworking or differences from other states. A *Konzeptschrift* or “working copy.” See Stuart Reiner, “Collaboration in *Chi soffre speri*,” *Music Review* 22, no. 4 (November 1961): 265–82; WITZENMANN 1969, pp. 46–49; and the Introduction to this catalogue, §§2.1–5.
- estreviglio**  
**streviglio** The Italian equivalent of the Spanish *estribillo*, a refrain or vocal ritornello. It may appear as a heading at the beginning of a vocal piece, as a rubric (and not a generic title) that identifies the section which should be sung before or after internal stanzas, since often it is often not written out again, unless in variation. The stanzas or strophes that correspond to the Spanish *coplas* are typically designated as “Prima” “2.da,” 3.a,” etc., modifying the implied nouns *parte*, *strofa*, or *stanza*. An Italian synonym found in the mid-seventeenth centu-

---

<sup>\*</sup> AACR2 = American Library Association. *Anglo-American Cataloging Rules*, 2nd ed. rev. Chicago: ALA, 2002–2005. Replaced in 2013 by *Resource Description and Access* (= RDA; online, but not open source).

ry is *intercalare*, for example, in cantatas by Marco Marazzoli. This form of alternating refrains and stanzas/strophes is represented in this catalogue as R-1-R-2-R ..., where R stands for the refrain, and arabic numbers represent isometric text stanzas. Two stanzas are common; three or four may be found. In Pasqualini's settings, the scheme does not imply consistent musical styles (tuneful or declamatory) for either refrain or stanzas, even within one cantata. The form may structure single pieces and also arias within cantatas. Examples are Pasqualini's *Sentite quel che dice Amor* (no. 207), which precedes a 4-stanza *streviglio* form with a recitative, and his cantata *Un infelice core amò, servì, penò* (no. 239 in this catalogue), which has two internal arias. One has three strophes in variation; the second is a refrain form with two internal strophes (R-1-R-2-R).

### **holograph**

A manuscript in the handwriting of its author; cf. DCRM(M).<sup>†</sup> A word in common use for a manuscript in the hand of its author is "autograph," which, technically, refers strictly to a signature. (By extension, an autograph score would be one signed by the composer.) Version 5B of DCRM(M), however, defined *autograph manuscript* similarly as "A manuscript in the handwriting of its author" (p. 221).

Neither *autograph* nor *holograph* as terms distinguishes the status or draft state of the material. Music holographs may be partial sketches and partial or complete working drafts, as well as fair drafts or copies intended to be definitive practical scores or parts.

In music, composers' holographs in reproduction were common in disseminating and archiving twentieth-century scores, before the advent of music notation software and "self-publishing."

**Internet Culturale** A web portal to catalogues and digital collections from Italian libraries, archives, and cultural institutions. There is no general index to the digitized musical scores that are available, albeit a number are hyperlinked in their respective OPAC-SBN entries. The main page offers an open search panel; choose the button for "Biblioteca digitale":

<http://www.internetculturale.it/opencms/opencms/it/main/esplora/arti/musica/>

As of autumn 2013, digitized manuscripts include selected volumes from the Biblioteca Marciana in Venice, the former Conservatorio in Bologna, the musical archive of Montecassino, the Conservatorio "S. Pietro a Majella" and the

---

<sup>†</sup> Rare Books and Manuscripts Section of the Association of College and Research Libraries, *Descriptive Cataloging of Rare Materials (Music)*. Version 5B (last accessed Nov. 2016) may be consulted online at [http://rbms.info/files/dcrm/dcrmm/Version5B\\_20120514\\_clean.pdf](http://rbms.info/files/dcrm/dcrmm/Version5B_20120514_clean.pdf). A final draft dated June 2016 appears online at <https://rbms.info/dcrm/dcrmm/> (last accessed 12 Nov. 2016); this final draft has no definition of these terms. The definition used in Version 5B is that given in the Glossary to Gregory A. Pass, *Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts* (Chicago: Assoc. of College and Research Libraries, 2003), 146.

Oratorio dei Girolamini in Naples, the Conservatorio in Florence, and late seventeenth-century volumes from the Biblioteca Estense in Modena, to name only those pertinent to the repertory of this catalogue. The images are uploaded by each holding library and do not have uniform URLs.

**ottonario** pl. *ottonari*; a poetic line of eight syllables.  
5 syllables = a *quinario*, 6 syllables = a *senario*, both common in canzonetta verse.  
7 syllables = a *settenario*; 11 syllables = an *endecasillabo*

**subject title** A descriptive phrase or statement that anticipates the subject of a work, such as a poem. The use of the phrase in this catalogue approximates the Italian locution *argomento del soggetto*, as used in Giambattista Marino, *Le rime*, ed. Ottavio Besomi and Alessandro Martino (Modena: Panini, 1987). Subject titles of poems often do not appear with musical scores. For example, the published version of the poem for Pasqualini's *Io ritorno dal periglio* (no. 122) is headed "A man liberated from the snares of Love."

**virgola** A short vertical stroke above a notehead. In 1615 Francesco Severi describes it as a sign for the singer to place a syllable on that note.† Such a mark would have been useful in singing Latin liturgical music, which was often notated without precise text underlay. In secular contexts, seventeenth-century Roman composers such as Orazio Michi, Luigi Rossi, and Marc'Antonio Pasqualini employed the *virgola* to signal the placement of text syllables on unexpected rhythmic values, often off the beat or where Renaissance principles of text underlay would have avoided placing syllables. See **Figure 4c** (Introduction, p. xxii) and Example 7 below.

2. Il ram-men - tar m'ac - cor - ra ch'o - gni mia

ver - de spe - me in - a - ri - di,

Ex. 7. Orazio Michi, *Sin al qual segno, o Dori*, opening of strophe 2, in I-Rn Mus. ms. 56, ff. 42<sup>v</sup>-47<sup>r</sup>; beaming as in the source. Translation: *Remembering saddens me deeply, since all my green hopes have withered.*

† Preface to his *Salmi passaggiati per tutte le voci* (Rome: Nicolò Borboni, 1615), [iii], second part of rule 7 (available online through the Bibliothèque Nationale de France, *Gallica*, <http://gallica.bnf.fr/ark:/12148/btv1b9059755v/f5.image>; last accessed 20 August 2013).