30. Cari lumi che tenete prigionate (a)

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’affligermi il core (d)

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)
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)

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.” Professional 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 attributed to Luigi Rossi

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

34a. Che ci trovi in quegli occhi, a 1 (e)
Chamber Cantatas by Pasqualini

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


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

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)

Sources I

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)

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)

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

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)

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)

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)

Poet unknown

http://sscm-jscm.org/instrumenta/vol-3/
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)

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43. Che volete voi ch’io faccia (a)

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)

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.
Chi cercando va le pene
See Appendix 1, OTHER WORKS §D. Uncertain or incorrect attributions

45. Chi lo dice ch’io sia dolente (Eb)

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\0011230 (= 4204)
IT\ICCU\MSM\0117578 (= I-Vc)

46. Chi mi toglie la libertà (e)

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)
47. Chi più crede manco crede (a)

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

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)

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)
Chamber Cantatas by Pasqualini

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)

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)
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)

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)
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)  

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)


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

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

http://sscm-jscm.org/instrumenta/vol-3/
53. Compatitemi, perché lo merito (a)

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)

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 spiriti rei.” The complete poem is transcribed in MURATA 1979, note 47, and LUISI, pp. 311–12 (a critical edition).
55. Così bramo adempire ogni tua voglia, Clori (c)

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)

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)

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

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