58. Da dura fame oppresso a morte corro (g)

Poet unknown

Source BAV Barb. lat. 4151, no. 37, ff. 91v–92, SS-bc, anon. compositional sketch, probably incomplete

59. Dagli abissi dell'Herebo, su Furie, scatenatevi (b)

Title: Disperatione (4223)

Poet unknown

Sources BAV Barb. lat. 4205, no. 60, ff. 177–84v, S-bc, anon. compositional draft
Barb. lat. 4204, no. 15, ff. 44–54v, S-bc, anon. professional fair copy
Barb. lat. 4223, no. 40, ff. 137–44v, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 23, pp. 169–84 (Barb. lat. 4223, no. 40)

Comment The only aria is “Rio rigor del crudeltà” (4 strophes in variation). See MURATA 1979, note 48.

Indexes GHISLANZONI no. 70 (erroneously cites a concordance in Barb. lat. 4168)
CALUORI no. 316 (WECIS 4b, no. 314 = Luigi Rossi unreliable)
RICCIARDELLI 1988, pp. 55 and 57 (as Rossi)
60. *Dal cavo monte ond’all ombroso mondo* (c)

Poet unknown; sonnet

Source BAV Barb. lat. 4221, no. 2, ff. 3v–6, B-bc; four *parti* in variation

Copy date 1638 or earlier (4221)

Comment One of 47 cantatas in Pasqualini volumes lacking paleographic grounds for attribution, but possibly by him. The copyist’s hand, however, bears some resemblance to that considered to be Orazio Michi’s in *I-Rn Mus. 141*.

Index IT\ICCU\MSM\0011005 (as “Dal caro monte”; lacks first pitch)

61. *Dalle sponde del Tebro al patrio suolo* (c)

Poet Lelio Orsini (4205, 4223)

Sources BAV Barb. lat. 4205, no. 48, ff. 143–46v, S-bc, anon. compositional draft  
Barb. lat. 4223, no. 41, ff. 145–48v, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 24, pp. 185–92 (Barb. lat. 4223, no. 41)

Comments Marked “aria” are “Forse un’alma invidiosa” and “Già m’avvedo che nel petto” (4205, 4223). Orsini’s complete poem is transcribed from Barb. lat. 4223 in AMENDOLA 2013, p. 143.
62. D’anno in anno in van trapasso (c)

Poet: Sebastiano Baldini (4221); R-1-R-2-R

Sources
- BAV Barb. lat. 4205, no. 57, ff. 168v–170v, S-bc, anon. compositional draft
- Barb. lat. 4221, no. 52, ff. 103–104v, S-bc, anon. holograph, headed “streviglio”

Copy date: 1638 or earlier (4221)

Indexes
- MORELLI-G 2000, no. 107 (text only)
- IT\ICCU\MSM\0013917 (= 4205)
- IT\ICCU\MSM\0011432 (= 4223)
- IT\ICCU\MSM\0017012 (= 4205)
- IT\ICCU\MSM\0011236 (= 4221)

63. Deh, fermati Amore, pietade sol chiedo (B♭)

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

Sources
- BAV Barb. lat. 4205, no. 14, ff. 31v–33, S-bc, anon., fair holograph with compositional alterations
- Barb. lat. 4221, no. 54, ff. 107–108, S-bc, anon. holograph, headed “streviglio”
- F-Pn Rés. Vmc 78 (*olim* Thibault), no. 9, ff. 27v–28v, S-bc. The attribution to Pasqualini is not in the hand of the music copyist.

Copy dates: before or in 1638 (4221); after 1673 (Rés. Vmc 78)

Comment: See MURATA 1979, p. 134.

Indexes
- MURATA 2003, no. 12
- IT\ICCU\MSM\0017012 (= 4205)
- IT\ICCU\MSM\0011234 (= 4221)
64a. Deh, morir non si neghi a un infelice (c)
64b. Deh, morir non si neghi a un infelice, a 2 (c)

Poet
Nicolao Foresta (4223, 4222)

Sources
a) BAV Barb. lat. 4205, no. 52, ff. 154v–160, S-bc, anon. compositional draft
Barb. lat. 4223, no. 43, ff. 153–58, S-bc, anon. holograph

b) BAV Barb. lat. 4222, no. 14, ff. 75–85v, SB-bc, marked MAP; opens with a
soprano solo

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

Edition
Facsim. edn GARLAND 1985, no. 26, pp. 201–13 (Barb. lat. 4223, no. 43)

Comment
Internal arias include “Già sapevo, o crudo sorte,” “Contrastato un cor mes-
chino” and “Io che mai sotto la luna” (2 str.). These arias and one arioso are
the sections set as duets in Barb. lat. 4222.

Indexes
IT\ICCU\MSM\0013921 (= 4205)
IT\ICCU\MSM\0011434 (= 4223)
IT\ICCU\MSM\0011197 (= 4222)

65. Deh, non mi lasciar tormento (c)

Poet
unknown; 3 strophes

Sources
BAV Barb. lat. 4205, no. 32, ff. 85–88v, S only, holograph draft
Barb. lat. 4221, no. 26, ff. 51–53v, S-bc, anon. holograph; 3 str. lightly in
variation

Copy date
1638 or earlier (4221)
Comment
One of 47 cantatas in Pasqualini volumes lacking firm paleographic grounds for attribution, but probably by him

Indexes
IT\ICCU\MSM\0017029 (= 4205)
IT\ICCU\MSM\0011028 (= 4221)

66a. Deh non più mi ferite, occhi severi (c)
66b. Deh non più mi ferite, occhi severi, a 3 (c)

Poet
“Monsignor Bentivoglio” (4222)

Sources
a) BAV Barb. lat. 4204, no. 38, fol. 121, S only, anon.; 13 bars of an untexted draft, barred differently from the version in Barb. lat. 4223 Barb. lat. 4201, no. 1, ff. 1–3, S-bc, anon. compositional draft Barb. lat. 4223, no. 38, ff. 133–35v, S-bc, holograph marked MAP

b) BAV Barb. lat. 4222, no. 3, ff. 15–19, SSB-bc, marked MAP

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

Edition Facsim. edn GARLAND 1985, no. 22, pp. 163–68 (= Barb. lat. 4223, no. 38)

Comment
The closing aria is “Se dunque pupille di me trionfate.”

Indexes
IT\ICCU\MSM\0017064 (= 4201)
IT\ICCU\MSM\0011430 (= 4223)
IT\ICCU\MSM\0011185 (= 4222)

67. Deh, perdonatemi nere pupille (c)

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

Source
BAV Barb. lat. 4223, no. 23, ff. 63–64v, S-bc, holograph marked MAP
Copy date 1658 or earlier

Index IT\ICCU\MSM\0011276 (= 4223)

68. Delle sfere al moto instabile (b) (inc.)

Poet unknown

Sources BAV Barb. lat. 4204, no. 53, ff. 152–53; 158v–159; 164v, systems 3 and 4–165, S-(bc), anon. compositional sketches and drafts, incomplete
Barb. lat. 4205, no. 44, ff. 128v–132 (and possibly ff. 132v–134v), S and partial continuo part (to fol. 130), anon. compositional drafts

Comment No complete fair copy is known; however, both drafts include the same entire text.

Indexes IT\ICCU\MSM\0016977; IT\ICCU\MSM\0016964 (= 4204)
IT\ICCU\MSM\0013914 (= 4205 as “Dalle sfere …”)

Di donna infedele soffrendo il rigore
See comment for no. 69 below.

69a. Di gioir speranza infida (g)
69b. Di gioir speranza infida, a 2 (g)

Poet unknown

Sources a) BAV Barb. lat. 4223, no. 42, ff. 149–52v, S-bc; a professional copy marked MAP by Pasqualini, replacing a cancelled “Marco Ant.o Pasqualini”
b) BAV Barb. lat. 4222, no. 42, ff. 183–89, SB-bc, holograph marked MAP

http://sscm-jscm.org/instrumenta/vol-3/
Copy dates 1658 or earlier (4223); 1676 or earlier (4222)

Edition Facsim. edn GARLAND 1985, no. 25, pp. 193–200 (Barb. lat. 4332, no. 42)

Comment The closing aria “Speranze fallaci,” has a refrain form (R-1-R-2-R), for which the internal strophes are 1: “Di donna infedele” and 2: “Di fato crudele.”

Indexes IT\ICCU\MSM\0011433 (= 4223)
IT\ICCU\MSM\0011225 (= 4222)

70. Dimmi sorte a che donarmi (Eb)

Poet unknown

Sources BAV Barb. lat. 4205, no. 56, ff. 166v–167v, S-bc, anon. compositional draft
Barb. lat. 4221, no. 17, ff. 31–32, S-bc, anon. holograph

Copy date 1638 or earlier (4221)

Indexes IT\ICCU\MSM\0013925 (= 4205)
IT\ICCU\MSM\0011019 (= 4221)

71. Disperati cor mio, e che sperar (C)

Poet Giovanni Lotti (4220); 2 strophes

Sources BAV Barb. lat. 4175, no. 6, ff. 33v–35, compositional draft (incomplete); text only for str. 2
Barb. lat. 4220, no. 12, ff. 31–32, S-bc, anon. holograph, text only for str. 2
I-IBborromeo Misc. 4, no. 21, ff. 82–84, anon. (not seen; see BOGGIO, p. 105)

Copy date 1654 or earlier (4220)

Comment See MURATA 1979, p. 135
Indexes

GHISLANZONI no. 80 (attributes to Luigi Rossi)
CALUORI no. 320 (WECIS 3b, no. 318, Rossi unreliable)
IT\ICCU\MSM\0016572 (= 4175, attributes to Rossi)
IT\ICCU\MSM\0014058 (= 4220, attributes to Rossi)

72. Dolcezze amare, voi m’offendete (d)

Poet unknown

Sources

BAV Barb. lat. 4204, no. 32, ff. 105–6, S-bc, anon. compositional draft
Barb. lat. 4221, no. 3, ff. 7–8, S-bc, anon. holograph

Copy date 1638 or earlier (4221)

Indexes

IT\ICCU\MSM\0011006 (= 4221)

73. Dov’è la morte e Pluto (a)

Title: Partenza (4220)

Poet Giovanni Lotti (4220)

Sources

BAV Barb. lat. 4204, no. 50, ff. 148–50, S-bc, anon. compositional draft
Barb. lat. 4220, no. 23, ff. 49–51v, S-bc, anon. holograph
Barb. lat. 4203, no. 19, ff. 119–23, S-bc, holograph marked MAP
I-Nc 33.4.7a (Cantate 6), ff. 44–49v, S-bc, “Del sig.r Pasqualini”
I-Nc 33.4.12a (Cantate ibride 9), ff. 55–62, S-bc, “Del sig.r Pasqualini” (available online via the Internet Culturale portal)
I-MOe Mus. G.257, no. 1, ff. 1–9v, S-bc, anon.

Copy date 1654 or earlier (4220)

Comment A recitative followed by the aria “Alma va, non tardar più.” See Murata 1979, note 48.
74. Dove miri, pensiero?... Ferma, troppo alto è del tuo strale il segno (a)

Poet
Giovanni Lotti (4220)

Sources
BAV Barb. lat. 4201, no. 17, ff. 42–43, S-bc, anon. compositional draft
Barb. lat. 4220, no. 35, ff. 73–74, S-bc, anon. holograph

Copy date
1654 or earlier (4220)

Indexes
IT\ICCU\MSM\0014080 (= 4220)

Other setting
BAV Barb. lat. 4175, no. 8, ff. 39v–45, S-bc, anon. CALUORI no. 321 (= IT\ICCU\MSM\0016574)

75a. Dove mi spingi, Amor, dove, ohimé, dove? (c)

Poet
Antonio Barberini, jr (4223) and/or Giulio Rospigliosi (see comment for 75b)

Sources
BAV Barb. lat. 4175, no. 9, ff. 45v–49, S-bc, anon.; 2 str. only, mentions “Filli”
I-Rc 2467, ff. 43v–48, S-bc, “musica del s.r Marcant.o Pasqualini”; 2 str. only, mentions Filli (see below).
F-Pn Rés. 2096 (olim F-Pc), ff. 75–76, S only, one stanza only
Editions

Arie (Milan: G. Ricordi, s.d. = IT\ICCU\MUS\0197507), has the same content as Maffeo Zanon, ed., 12 Arie italiane dei secoli XVII e XVIII (Milan: Ricordi, 1953), 38–41 (Bb minor); see CALUORI 2:203.

Comment

Line 6 of the first stanza reads “Lascerò Filli in lacci di martiri.”

75b. Dove mi spingi, Amor? (c)

scene from Il palazzo incantato (Rome 1642), act II

Source

BAV Barb. lat. 4223, no. 27, ff. 75–79, S-bc, marked “MAP” and headed “Bradamante infuriata contra Ruggiero. MAP. Poesia N.N. A.B.”

Copy date

1658 or earlier (4223)

Comment

The librettist of the 1642 opera Il palazzo incantato is Giulio Rospigliosi, the composer, Luigi Rossi. Cardinal Antonio Barberini commissioned the production. The attribution of this scene to Antonio Barberini and Pasqualini is plausible as one scene inserted into the opera score (beginning with a variant of no. 75a). The scene exists in both Barberini scores of the complete opera (BAV Barb. lat. 4388 and 4389); the latter includes a pasted-in passage in Pasqualini’s hand for this scene. For other sources of the opera, see M. Murata Operas for the Papal Court (Ann Arbor: UMI Research Press, 1981).

Indexes

MURATA 2003, no. 14
IT\ICCU\MSM\0016575 (= 4175)
IT\ICCU\MSM\0011280 (= 4223)

76. Dove ne vai crudele? Deh, per pietà rimira (a)

Poet

Marzio Orsini (4223)

Sources

BAV Barb. lat. 4204, no. 44, ff. 131v–134v, S-bc, anon. compositional draft Barb. lat. 4223, no. 36, ff. 125–28, S-bc, holograph marked MAP, “Poesia del sig. marchese Martio Orsini”

Copy date

1658 or earlier (4223)

Edition

Facsim. edn GARLAND 1985, no. 20, pp. 147–53 (4223, no. 36)

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

Internal arias are “Tu col canto soave” and “No, no seguir voglio.”

The poet is likely Marzio Orsini, marchese Della Penna (d. 1674). The Orsini sale of Bomarzo in 1645 could serve as a *terminus* for the inscription of his name.

Indexes

IT\ICCU\MSM\0016971 (= 4204)
IT\ICCU\MSM\0011427 (= 4223)

77a. Dove vai, pensier volante (a)
77b. Dove vai, pensier volante, a 2 (a)

Subject title: “Rimedio per liberarsi dall’amor terreno” (Lotti, *Poesie*)

Poet

Giovanni Lotti (4220, 4222, and *Poesie*, pt.3, pp. 141–42) or Antonio Barberini, jr (4203)

Sources

a) BAV Barb. lat. 4220, no. 57, ff. 149–53, S-bc, anon. holograph
Barb. lat. 4203, no. 17, ff. 105–13, S-bc, “Poesia di Sua Eminenza”; holograph marked MAP (in m. 3 the trills are on the first of the pairs of eighths.)

GB-Och 946, ff. 25–31v, S-bc, attrib. “sig.r Marc’Ant.o Sportonio”

b) BAV Barb. lat. 4222, no. 15, ff. 87–94, SB-bc, holograph marked MAP (in m. 3 the trills are on the first of the pairs of eighths.)

Copy dates

1654 or earlier (4220); 1676 or earlier (4222)

Comment

An internal aria is “È possibile ch’anima forte.”
The entire poem is edited in LUISI, no. 10, pp. 314–16.

MURATA 2003, in notes 11 and 43, discusses the attribution to Sportonio (pp. 658 and 671).

Indexes

IT\ICCU\MSM\0010999 (= 4220)
IT\ICCU\MSM\0016688 (= 4203)
IT\ICCU\MSM\0011198 (= 4222)