



166a. *Occhi belli, all'armi, all'armi! S'armi in cielo, a 1* (F)

166b. *Occhi belli, all'armi, all'armi! S'armi in cielo, a 2* (F)

4205

Oc - chi bel - li al - l'ar - mi, al-l'ar - mi, al - l'ar - mi, al-l'ar - mi!

Poet Giovanni Lotti (Barb. lat. 4222); 3 strophes

Sources a) BAV Barb. lat. 4205, no. 3, ff. 4v–7, S-bc, anon. holographic fair copy
Barb. lat. 4221, no. 28, fol. 57, S-bc, anon. holograph of closing 6 measures only
Barb. lat. 4220, no. 42, ff. 91–92v, S-bc, anon. holograph

b) Barb. lat. 4222, no. 38, ff. 169–72v, SB-bc, holograph marked MAP with revisions in Pasqualini's hand

Copy dates 1638 or earlier (4221); 1654 or earlier (4220); 1676 or earlier (4222)

Comment The solo version cannot be securely attributed to Pasqualini, but is more than likely to be by him.

Indexes IT\ICCU\MSM\0017001 (= 4205)
IT\ICCU\MSM\0010982 (= 4220)
IT\ICCU\MSM\0011221 (= 4222)

167. *Occhi belli a me crudeli* (c)

4221

Oc - chi bel - li a me cru - de - li, da cui scen - de in

Poet unknown; 2 strophes

Sources BAV Barb. lat. 4175, no. 28, ff. 111–13, S-bc, anon. compositional draft

Barb. lat. 4221, no. 68, ff. 143–44, S-bc, anon. holograph
B-Br II. 3947 (*olim* Fétis 2422), ff. 105–8v, S-bc, Marc. Ant.o Pasqualini

Copy date 1638 or earlier (4221)

Indexes MURATA 2003, no. 30
 IT\ICCU\MSM\0016594 (= 4175)
 IT\ICCU\MSM\0011249 (= 4221)
 RISM A/II: 700.006.461 (= *B-Br*)

168. Occhi bugiardi, sì, voi mi tradite (c)

4220

Oc - chi bu - giar - di, sì, voi mi tra - di - te, voi, voi, voi mi tra -

Poet G. P. C. (4220 = John Patrick Carey?)

Sources BAV Barb. lat. 4205, no. 6, ff. 11–12, S-bc, anon. holograph with a few corrections in Pasqualini’s hand
 Barb. lat. 4220, no. 17, fol. 41r-v, S-bc, anon. holograph
I-Nc 33.4.19b (= Cant. ibr. 15), ff. 151–53v, S-bc, attrib. to Pasqualini and marked M.A.P. (available online via the Internet Culturale portal)

Copy date 1654 or earlier (4220)

Indexes MURATA 2003, no. 31
 IT\ICCU\MSM\0017004 (= 4205)
 IT\ICCU\MSM\0014063 (= 4220)
 IT\ICCU\MSM\0148060 (= *I-Nc*)

169. Occhi lingue d’amore (g)

4220

Oc - chi lin - gue d'a - mo - re, non mi chie-de - te più s'io so - no a - man - te

Poet Giovanni Lotti (4220)

Sources BAV Barb. lat. 4175, no. 30, ff. 115v–120, S-bc, anon. holograph
 Barb. lat. 4220, no. 25, ff. 53–55, S-bc, anon. holograph

Barb. lat. 4203, no. 27, ff. 167–71v, S-bc, holograph marked MAP

Copy date 1654 or earlier (4220)

Comment The closing aria is “Nel centro del’alma sen stiano i sospiri.”

Indexes IT\ICCU\MSM\0016596 (= 4175)
 IT\ICCU\MSM\0014070 (= 4220)
 IT\ICCU\MSM\0016699 (= 4203)

170. Occhi miei, più non v'aprite (c)

4221

Oc - chi miei più non v'a - pri - te ch'al mio duol non v'è pie - tà

The image shows a single line of musical notation in treble clef with a common time signature (C). The melody consists of several measures of music, including quarter notes, eighth notes, and a half note. The lyrics are written below the notes.

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

Source BAV Barb. lat. 4221, no. 51, ff.101–2v, S-bc, anon. holograph, headed “streviglio”

Copy date 1638 or earlier (4221)

Comment One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution, but more than probably by him

Index IT\ICCU\MSM\0011233

Other settings *I-Rdp* 251, fol. 2v, for keyboard; see ANNIBALDI 1982, p. 305.
F-Pn Vm7 11a, ff. 1–4, S-bc (ms. Sébastien Brossard)

171. Occhi vaghi e lusinghevoli (c)

4151

Oc-chi va-ghi e lu - sin - ghe - vo - li, stral da voi so - ven - te u - sci

The image shows a single line of musical notation in treble clef with a common time signature (C). The melody consists of several measures of music, including quarter notes, eighth notes, and a half note. The lyrics are written below the notes.

Poet unknown; 3 strophes

Source BAV Barb. lat. 4151, no. 31, ff. 76v–79, S-bc, anon., likely a compositional draft

Index IT\ICCU\MSM\0013495

172. Oh Dio, come farò lontano da quel sol che m'invaghì (f)

4223

Oh Di - o, oh Di - o, co - me fa - rò lon - ta - no dalquel sol che_____

Poet unknown

Sources BAV Barb. lat. 4204, no. 21, ff. 73v–74v, 87v–89v, and 109–110v, S-bc, anon., incomplete compositional draft
 Barb. lat. 4223, no. 29, ff. 87–92, S-bc, holograph marked MAP
F-Pn Rés. Vmb 63, ff. 76–83, S-bc, anon.

Copy date 1658 or earlier (4223)

Edition Facsim. edn GARLAND 1985, no. 13, pp. 75–85 (Barb. lat. 4223, no. 29)

Indexes IT\ICCU\MSM\0016721 (= 4204, as “Oh, Dio, oh Dio come può”)
 IT\ICCU\MSM\0016728 (= 4204, under “Se scotta il suo telo”)
 IT\ICCU\MSM\0011282 (= 4223)

173. Oh libertà gradita, dove sei che non torni a darmi aita? (c)

4221

Oh li - ber - tà, oh li - ber - tà gra - di - ta, do - ve sei,

Poet Andrea Barbazza (4221); R-1-R-2-R

Sources BAV Barb. lat. 4205, no. 4, ff. 7v–9v, S-bc, anon. holograph fair copy
 Barb. lat. 4221, no. 29, ff. 57–58v, S-bc, anon. holograph, headed “streviglio”
I-Nc 33.4.19b (Cantate ibride 15), ff. 9–16, S-bc, anon.

Copy date 1638 or earlier (4221)

Comments One of 47 cantatas in the Pasqualini volumes lacking sufficient paleographic grounds for attribution, but more than probably by him. Barbazza was in Rome from 1624 to 1632; he died in Bologna in 1656. The *I-Nc* copy is available online through the Internet Culturale portal.

Indexes IT\ICCU\MSM\0017002 (= 4205)
 IT\ICCU\MSM\0011030 (= 4221)
 IT\ICCU\MSM\0148040 (*I-Nc*)

Other setting Francesco Petrobelli, *Scherzi amorosi a 2, a 3 voci con violini a beneplacito*, op. 7
 (Venice 1668, exemplar in *I-Baf*), pp. 5-6, SS/TrTr-bc (NV 2205; RISM P1646)

174. O mia bella Licori, per te piangendo vo (c)



Poet unknown

Source BAV Barb. lat. 4151, no. 48, ff. 123v–126, SS-bc, anon. compositional draft

Index IT\ICCU\MSM\0013510

175. O quante volte, o quante feci delle mie pene (c)



Poet Domenico Bongiovanni (4223); 3 strophes

Source BAV Barb. lat. 4223, no. 17, ff. 43–45v, S-bc, holograph marked MAP; 3 str. in variation

Copy date before or in 1658 (4223)

Edition Facsim. edn GARLAND 1985, pp. 41–44 (Barb. lat. 4223, no. 17)

Index IT\ICCU\MSM\0011270