



232a. Tacete mo'! Ho sentito un mesto sospiro (C)

232b. Tacete mo'! Ho sentito un mesto sospiro, a 2 (C)

4221



Ta-ce-te mo'! ta-ce-te mo'! Ho sen - ti - to un me - sto so - spi - ro

Poet Luigi Ficeni (4221, 4222); 2 strophes

Sources a) BAV Barb. lat. 4221, no. 16, ff. 29–30, S-bc, anon. holograph, with inserted numerical figures for the continuo part

b) Barb. lat. 4222, no. 23, ff. 125v–126v, SB-bc, holograph marked MAP

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

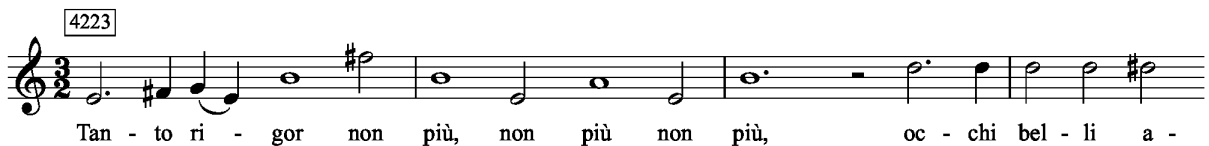
Comment See MURATA 1979, p. 133.

Indexes IT\ICCU\MSM\0011018 (= 4221)
IT\ICCU\MSM\0011206 (= 4222)

233. Tanto rigor non più, non più, non più (e)

Tanto rigor perché, perché, perché

4223



Tan - to ri - gor non più, non più non più, oc - chi bel - li a -

Poet Nicola Foresta (4223); 2 strophes

Sources: BAV Barb. lat. 4204, no. 13, ff. 39–41, S-bc, anon. compositional draft as “Tanto rigor perché, perché, perché”

Barb. lat. 4223, no. 8, ff. 19–20, S-bc, holograph marked MAP

Copy date 1658 or earlier (4223)

Comment The opening line is an *endecasillabo tronco*.

Indexes GHISLANZONI no. 243 (as Luigi Rossi)
 CALUORI no. 393 (WECIS 3b, Rossi unreliable no. 388)
 IT\ICCU\MSM\0016714 (= 4204)
 IT\ICCU\MSM\0016714 (= 4223)

234. Tienti che cadì Amore (C)

4220

Tien - ti, tien - ti che ca - di, A-mo - re, che ca - di, che ca - di, - di,

Poet Giovanni Lotti (4220)

Sources BAV Barb. lat. 4204, no. 51, ff. 150v–151, S-bc, anon. compositional draft
 Barb. lat. 4220, no. 22, ff. 48–49, S-bc, anon. holograph
 Barb. lat. 4203, no. 50, ff. 123v–125, S-bc, holograph marked MAP

Copy date 1654 or earlier (4220)

Comment See MURATA 1979, p. 136.

Indexes IT\ICCU\MSM\0016976 (= 4204)
 IT\ICCU\MSM\0016691 (= 4203)
 IT\ICCU\MSM\0014067 (= 4220)

235. Tolleranza, o miei pensieri (e)

4221

Tol - le - ran - za, tol - le - ran - za, o miei pen - sie - ri, o

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

Sources BAV Barb. lat. 4204, no. 55, ff. 159v–160v, S-bc, anon. compositional draft, with the text for str. 2 underlaid by a different hand
 Barb. lat. 4221, no. 37, ff. 73–74, S-bc, anon. holograph
 I-Nc 33.4.12a (Cant. ibr. 9), ff. 137–42v, S-bc, Marc' Antonio Pasqualini (available online via the Internet Culturale portal)

- Copy date** 1638 or earlier (4221)
- Edition** Modern edn in HOLZER 1990, pp. 678–81, with an English translation
- Indexes** MURATA 2003 no. 43
IT\ICCU\MSM\0016980 (=4204)
IT\ICCU\MSM\0011038 (=4221)
IT\ICCU\MSM\0161334; RISM A/II 850.021.554 (*I-Nc*)

236. *Trafiggemi pensiero, ho perduto un thesoro* (d)

4175

Tra-fig - ge - mi, pen - sie - ro, - tra - fig - ge - mi pen -

- Poet** Giovanni Lotti (4220); 2 strophes
- Sources** BAV Barb. lat. 4175, no. 25, ff. 102v–105, S-bc, anon.; copied by Luigi Rossi, with the text of str. 2 in Pasqualini's hand
Barb. lat. 4220, no. 28, ff. 57–58, S-bc, anon. holograph
- Copy date** Before Rossi's death in 1653 (4175); 1654 or earlier (4220)
- Comment** One of 47 cantatas in the Pasqualini volumes lacking paleographic grounds for attribution; it may be by him or by Luigi Rossi. The main reason for its inclusion is its presence in Barb. lat. 4220. The piece is discussed in the Introduction, §3.2; see also the description of Barb. lat. 4175 in Appendix 3, Sources.
- Indexes** GHISLANZONI no. 249 (as Luigi Rossi)
CALUORI no. 397 considers the attribution to Rossi as unreliable while noting the resemblance of the hand in 4175, no. 25 to Rossi's.
IT\ICCU\MSM\0016591 (4175, as Luigi Rossi)
IT\ICCU\MSM\0014073 (4220, anon., as "Traffiggetemi")

237. *Tutti insieme pensieri da la pace del core* (Eb)

4220

Tut-ti in-sie-me, pen - sie - ri, tut - ti, tut-ti in-sie-me, pen - sie - ri da la

- Poet** Giovanni Lotti (4220); 2 strophes

- Sources** BAV Barb. lat. 4204, no. 6, ff. 14v–15v, S-bc, anon. holograph, except for the text of strophe 2, which is entered below the bass line
Barb. lat. 4220, no. 19, ff. 43–44, 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. Barb. lat. 4204 shows corrections, but these could be rectifying copying errors.
- Indexes** IT\ICCU\MSM\0016708 (= 4204)
IT\ICCU\MSM\0014064 (= 4220)
- Other setting** A duet setting by Sebastian Enno, *Arie a una e due voci* (Venice 1654, NV 888), pp. 109–33, SA-bc, sets several more lines of text, alternates duet and solo sections, and has poetic lines in a different order.