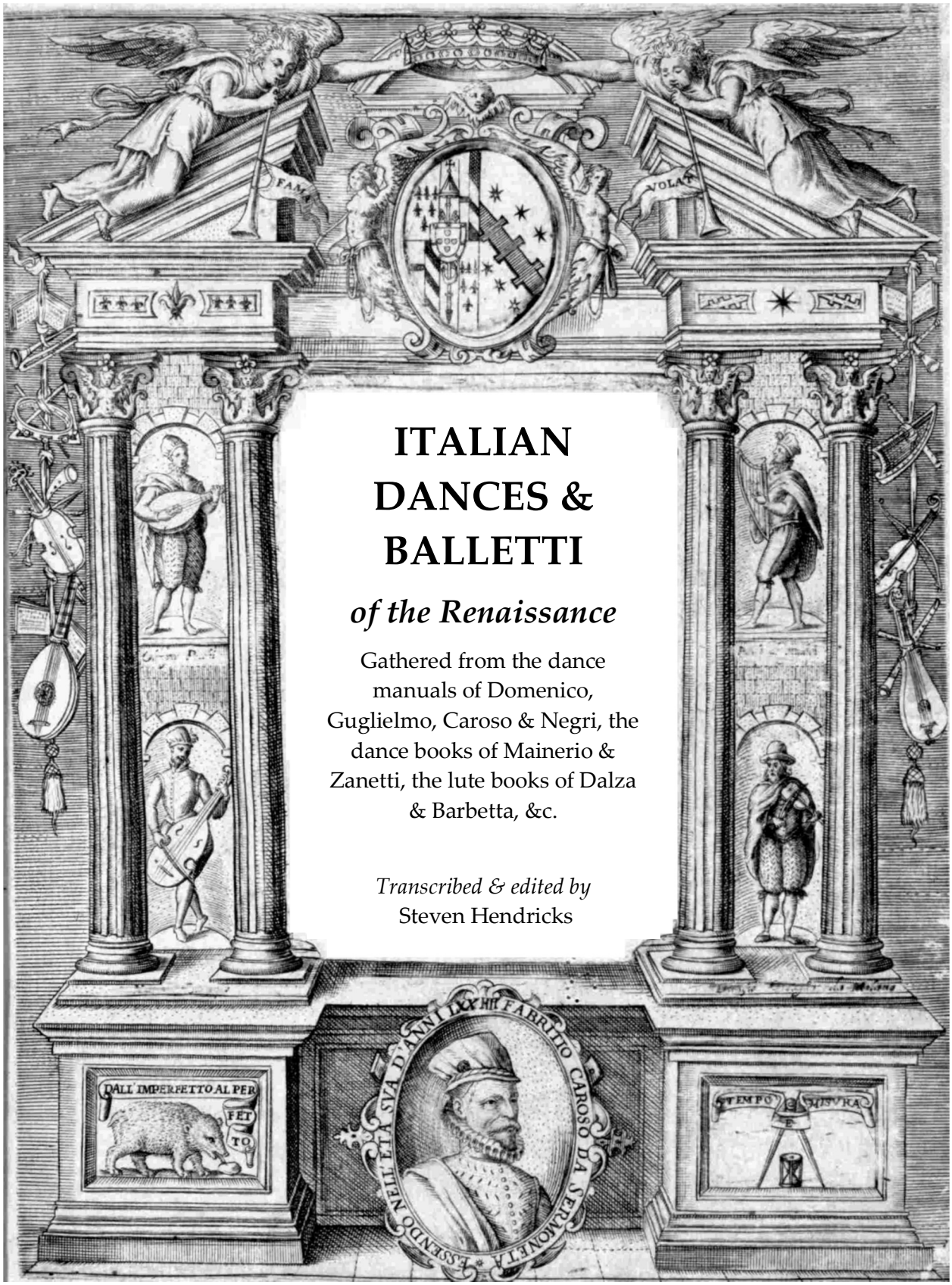

ITALIAN DANCES & BALLETTI

of the Renaissance

Gathered from the dance manuals of Domenico, Guglielmo, Caroso & Negri, the dance books of Mainerio & Zanetti, the lute books of Dalza & Barbetta, &c.

Transcribed & edited by
Steven Hendricks

For corrections and updates,

please visit www.stevehendricks.com

or email steve@stevehendricks.com

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of the Renaissance

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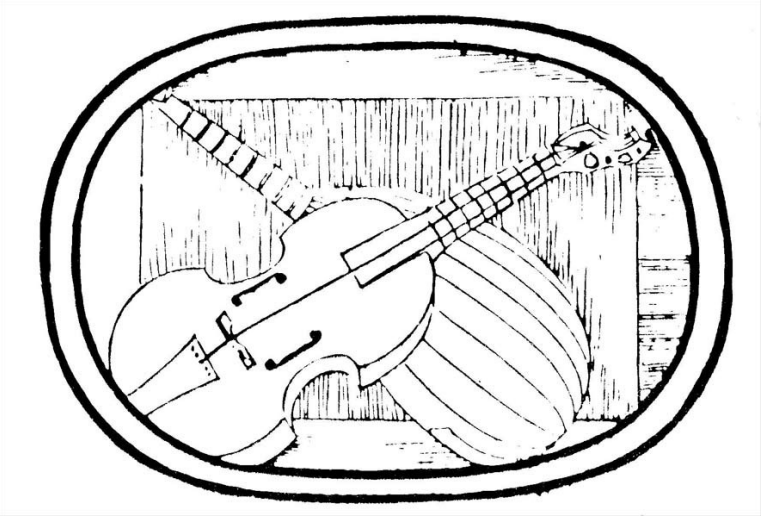

Steve Hendricks Music

San Diego

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Many thanks to Bibiana Gattozzi for the translations of the lyrics and dance names, and for letting me in on the joke about *Caro Ortolano* ("Dear Greengrocer") where *caro* means "dear" in two senses of the word.

I would also like to thank all the musicians who have graciously played my transcriptions. Sorry for all the parallels that snuck in. I hope the only ones left in this edition were put there by the original composers.

Lastly, thanks to all those who make magic dancing to the music, both past and future.

Giacomo Fabbi fe

Table of Dances & Balletti

Music in 3 parts

Amor Costante 2
Amoroso 4
Il Ballerino. 6
Ballo del Fiore 8
La Cortigiana 10
Il Costante 9
Il Curioso 7
Il Felice 12
Il Fortunado 14
L'Humorista 15
L'Invaghito 16
Laura Soave 18
Il Luchesino 20
Nuova Regina 21
Il Passionao 32
Piva (ala Ferrerese) 22
Il Prigioniero 24
Il Risentito 26
Lo Sdegnato 28
Lo Spensierato 29
Il Tedesco 30
Il Tormentado 31

Music in 4 parts

Allegrezza d'Amore 35
Alta Carretta 36
Alta Mendozza 38
Anello by Domenico 40
L'Arboscello Ballo Furlano 42
Aria Prima 44
Aria Seconda 45
Ballo Anglese & Saltarello 46
Ballo de Cigni 48
Il Ballo de Colla 49
Ballo de'Selvaggi, e delle Simie 50
Ballo Francese & Salterello 52
Ballo Milanese 51
Bassa Gioiosa 56
Basso delle Nimfe/Bassa della Ninfe 54
Bella Gioiosa 57
La Bergamasca 58
La Billiarda 60
Bizzarria d'Amore 62
La Canarie 64
Il Canario 65
Caro Ortolano 66
La Catena d'Amore 70
Il Ceserino/Cesarino 72
Colonese 74
Contentezza d'Amore 76
La Cornetta 78
La Fiamenga 73
Le Forze d'Hercole 80
Fuggi, Fuggi, Fuggi 82
Gagliarda (Arpa) 85
Gagliarda (Mainerio) 84

Gagliarda Prima 86
Gallaria d'Amor 88
Gelosia 90
Gentilezza d'Amore 87
Giorgio 92
Gracca Amorosa 94
Gratioso 95
L'Istoria del Gobetto 63
Laura Gentile 96
La Lavandara 98
Leggiadria d'Amore 101
Leoncello Vecchio 102
Marchexana 104
Il Matacino 106
Moresca Quarta Detta la Bergamasca 60
La Morte de la Ragione 108
Ninfa Leggiadra 103
La Nizzarda 110
La Parma 111
Pas e Mezzo a la Ciave Maestro, & Saltarello 112
Pass'e Mezzo Antico 114
Pass'e Mezzo della Paganina, Saltarello 122
Pass'e Mezzo Moderno 124
Pavaniglia/Pavaniglia alla Romana 132
La Pigiotta 133
Putta Nera Ballo Furlano 134
La Rocha el Fuso 135
Rostiboli Gioioso 136
La Saporita Padoana 138
La Scesa de'Pastori del Monte 142
Schiarazula Marazula 143
Sinfonia Antica 144
So Ben Mi Ch'Ha Bon Tempo 146
So Ben Mi Chi Ha Buon Tempo 150
Lo Spagnoletto 152
Il Spagnoletto 153
Tedesca & Saltarello 154
Todescha 156
Torza 157
Ungaresca & Saltarello 158
La Villanella Balletto 159
La Zanetta 160
Zoppa su la Chiave Alto 162
Zorzi 163

Music in 5 parts

L'Acceso 166
Amor Vittorioso 170
L'Ardito 174
Il Bell'Humore 178
La Bellezza 182
Caccia d'Amore 186
Il Contento 190
Gloria d'Amore 194
L'Innamorata 198
Il Martellato 202
O Compagni Allegrezza 206
Il Piacere 210
Il Premiato 214
Saltarello detto Trivella 218
Lo Schernito 220
La Sirena 224
Speme Amoroso 226

Dances and Balletti

for

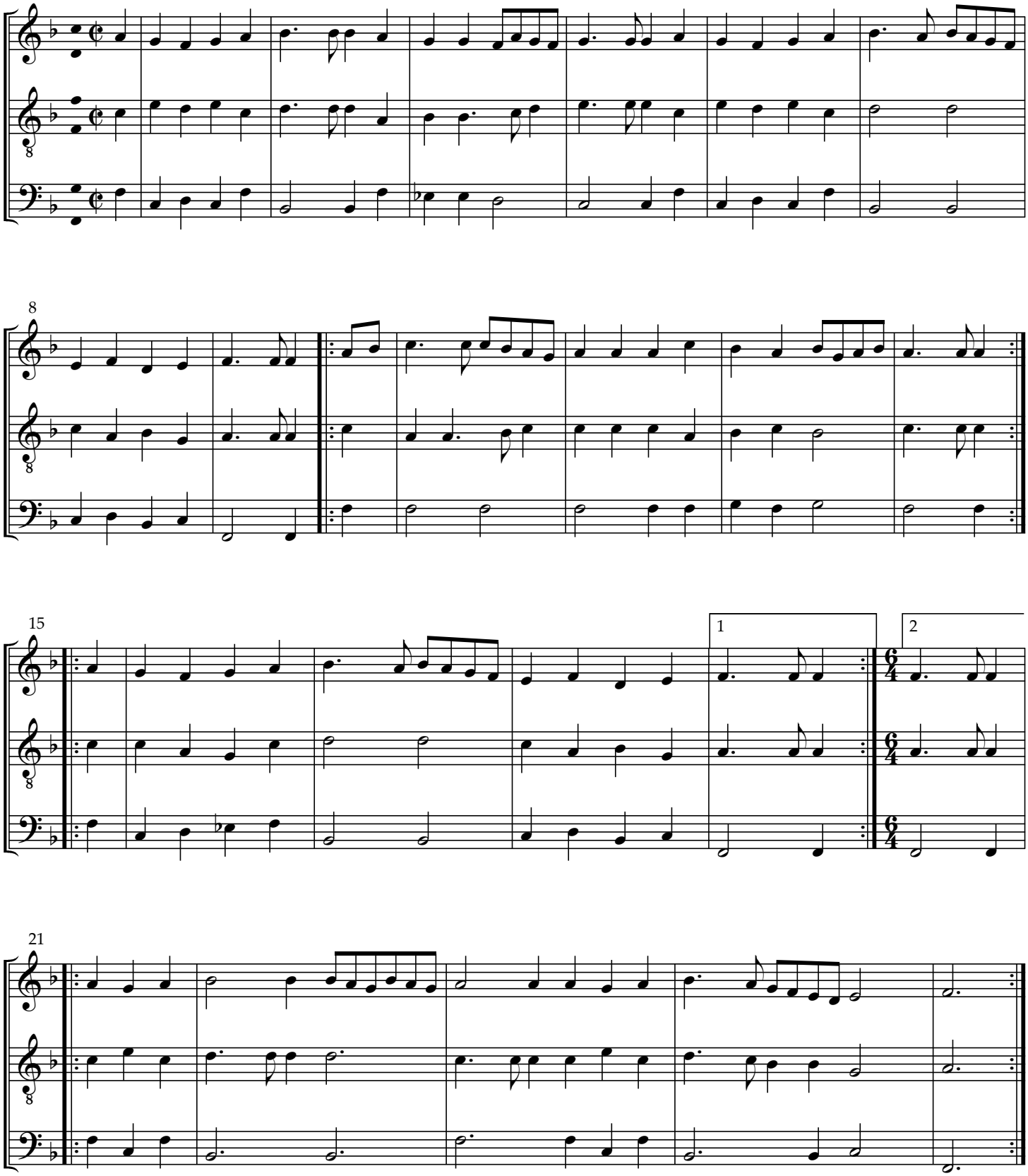
3 Muſicians

Amor Costante

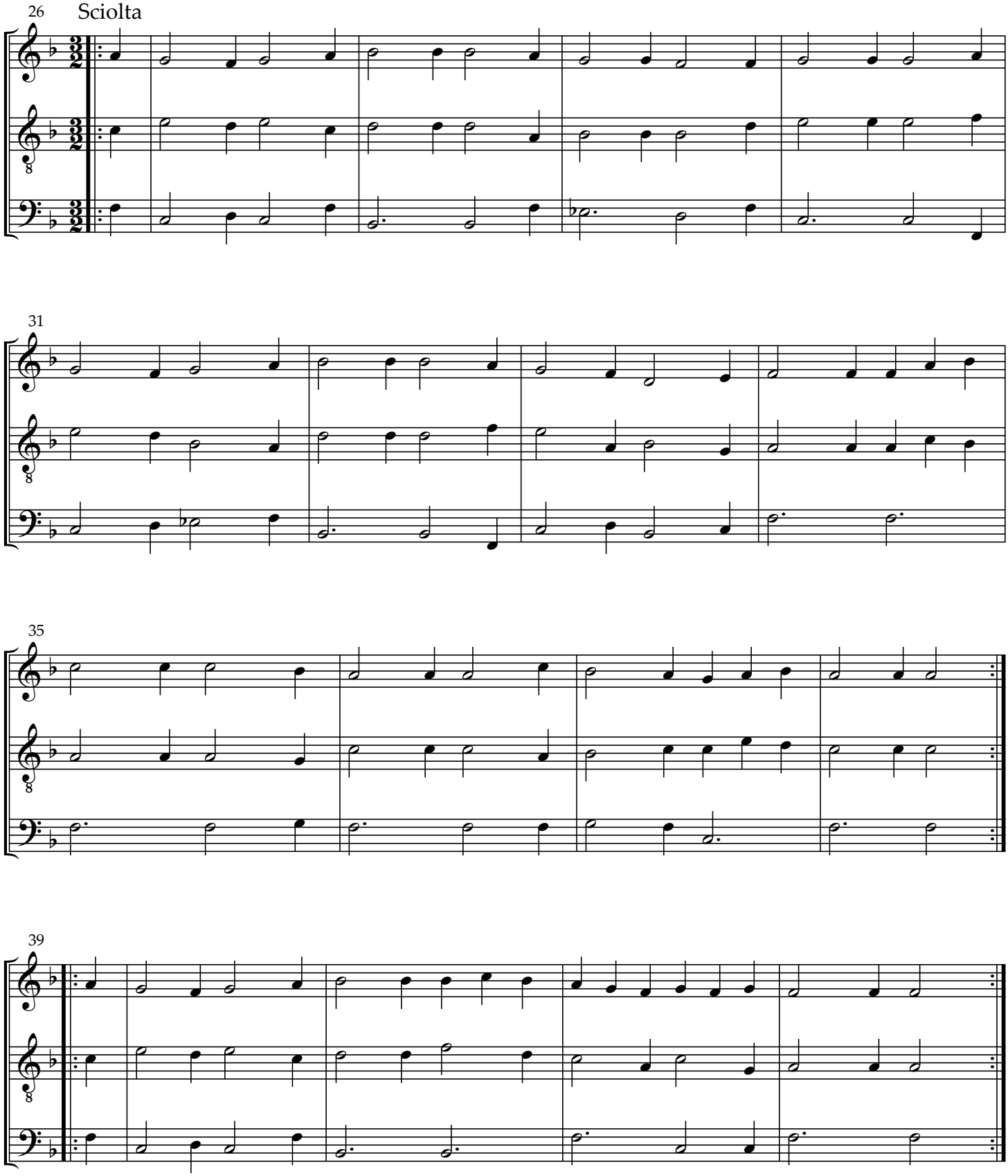
Constant Love

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)



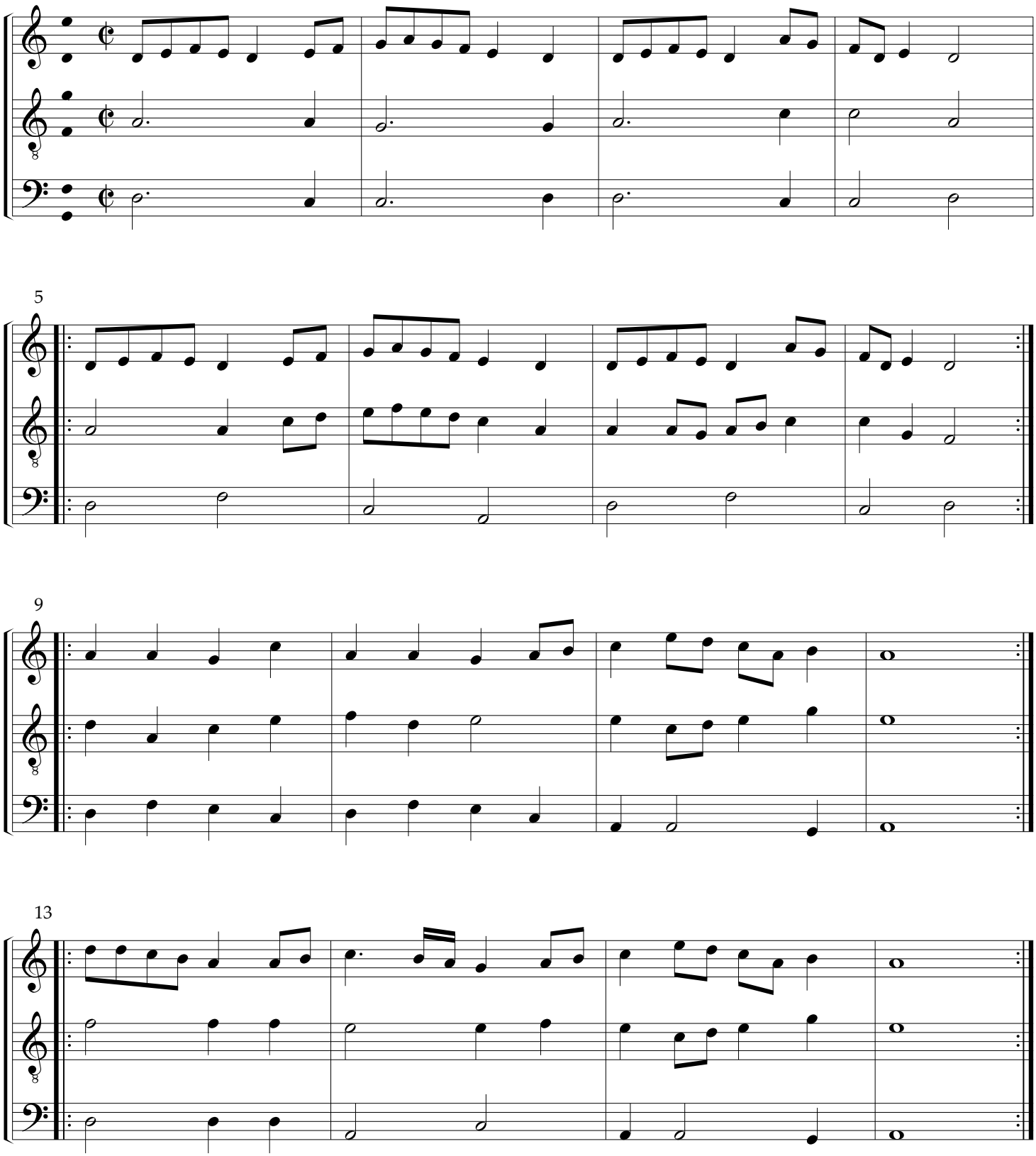
adapted by Steve Hendricks, rev. 2012


26
Sciolta
31
35
39

Amoroso

Lovingly

De arte saltandi e choreas ducendii, c.1420 — Domenico da Piacenza (d. c.1470)



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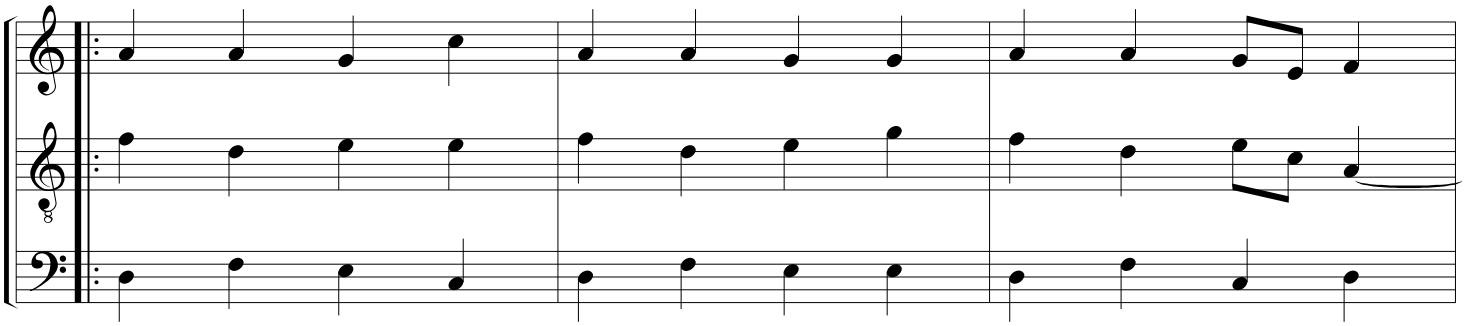

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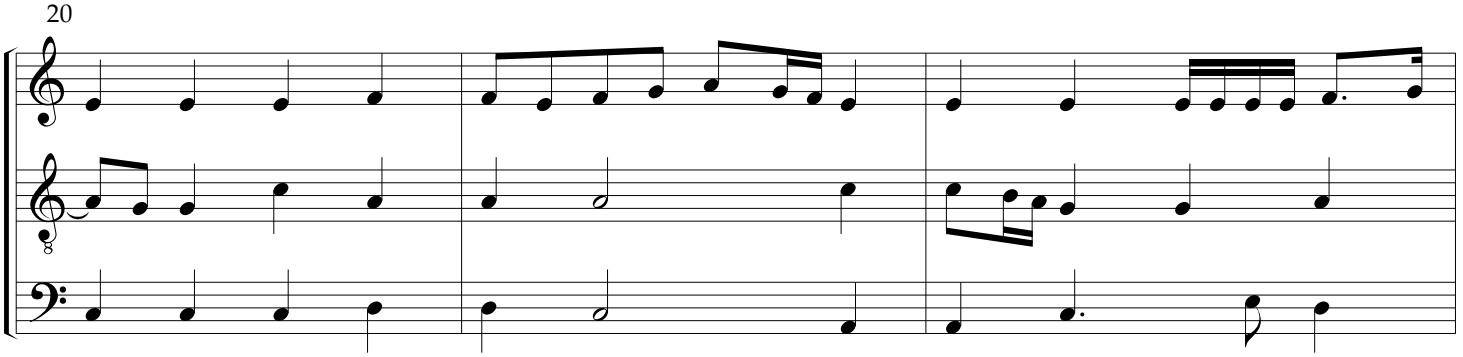

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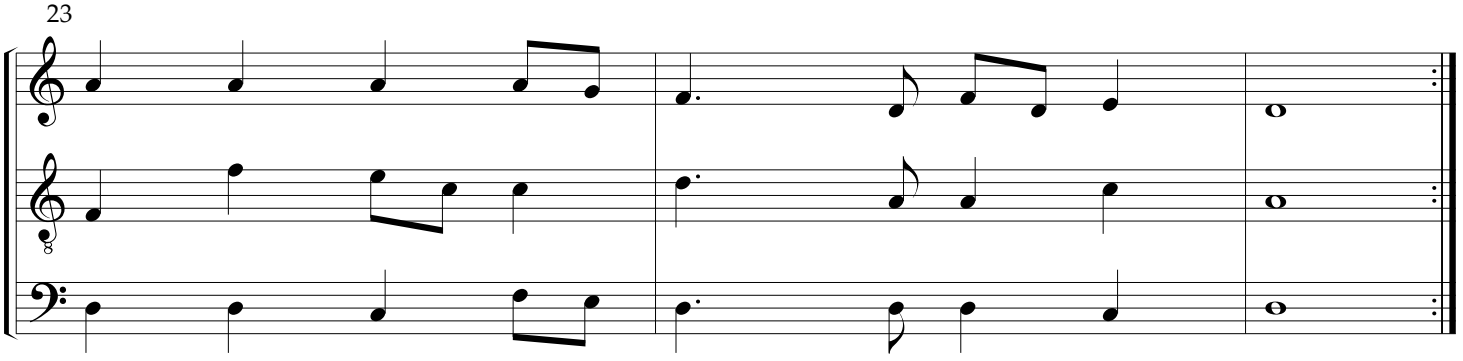
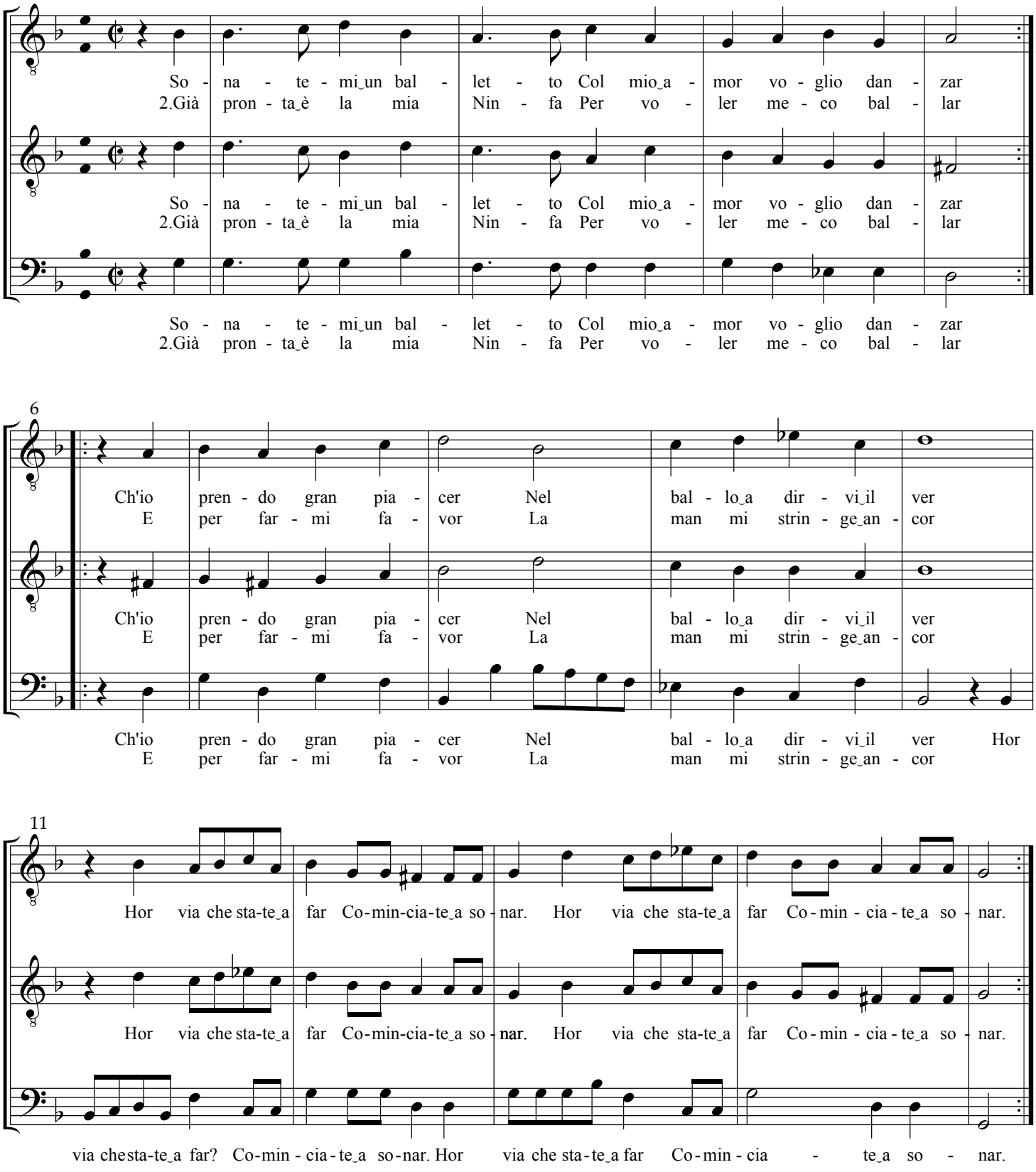


Il Ballerino

The Dancer

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)

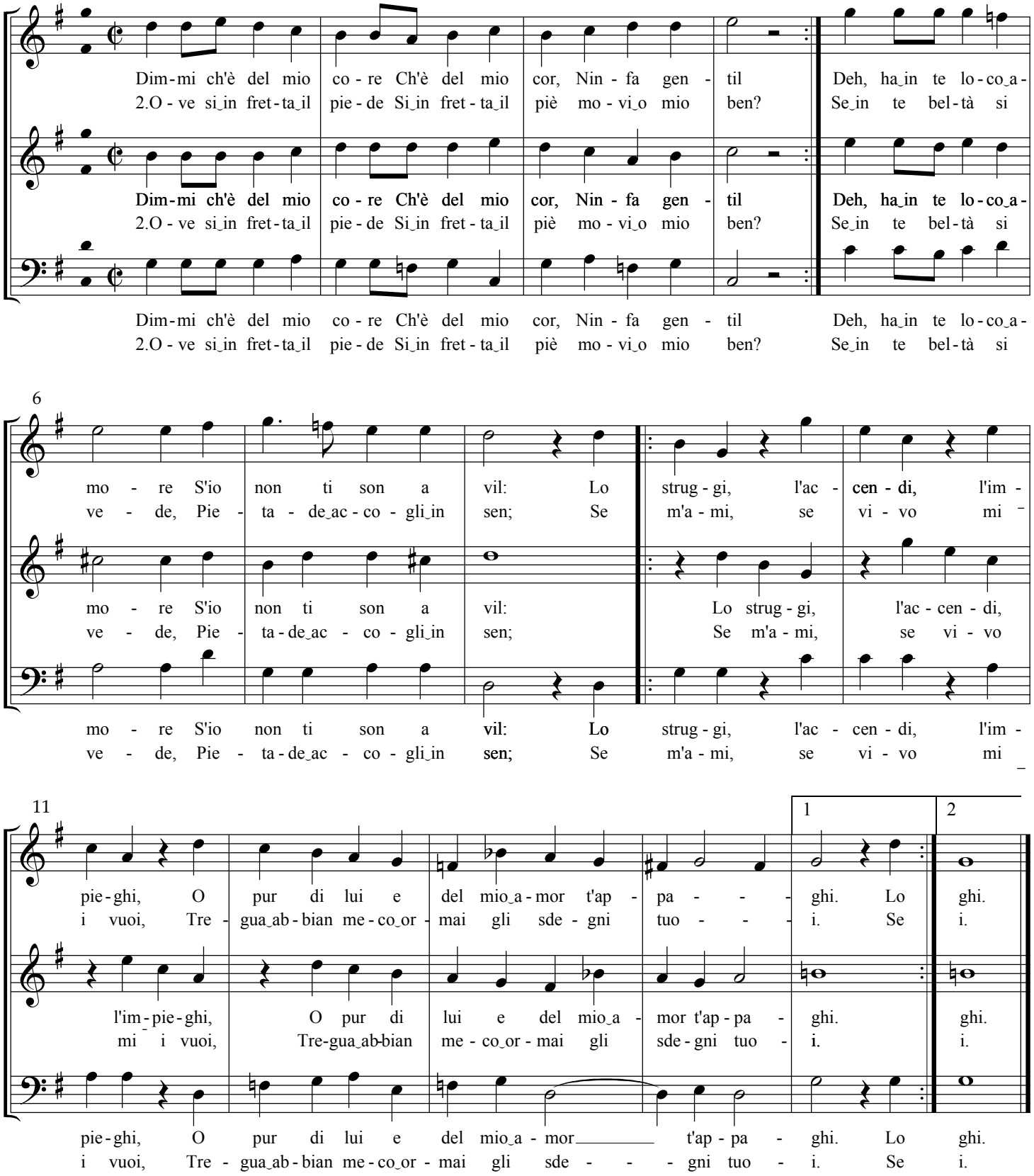


Il Curioso

The Curious One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

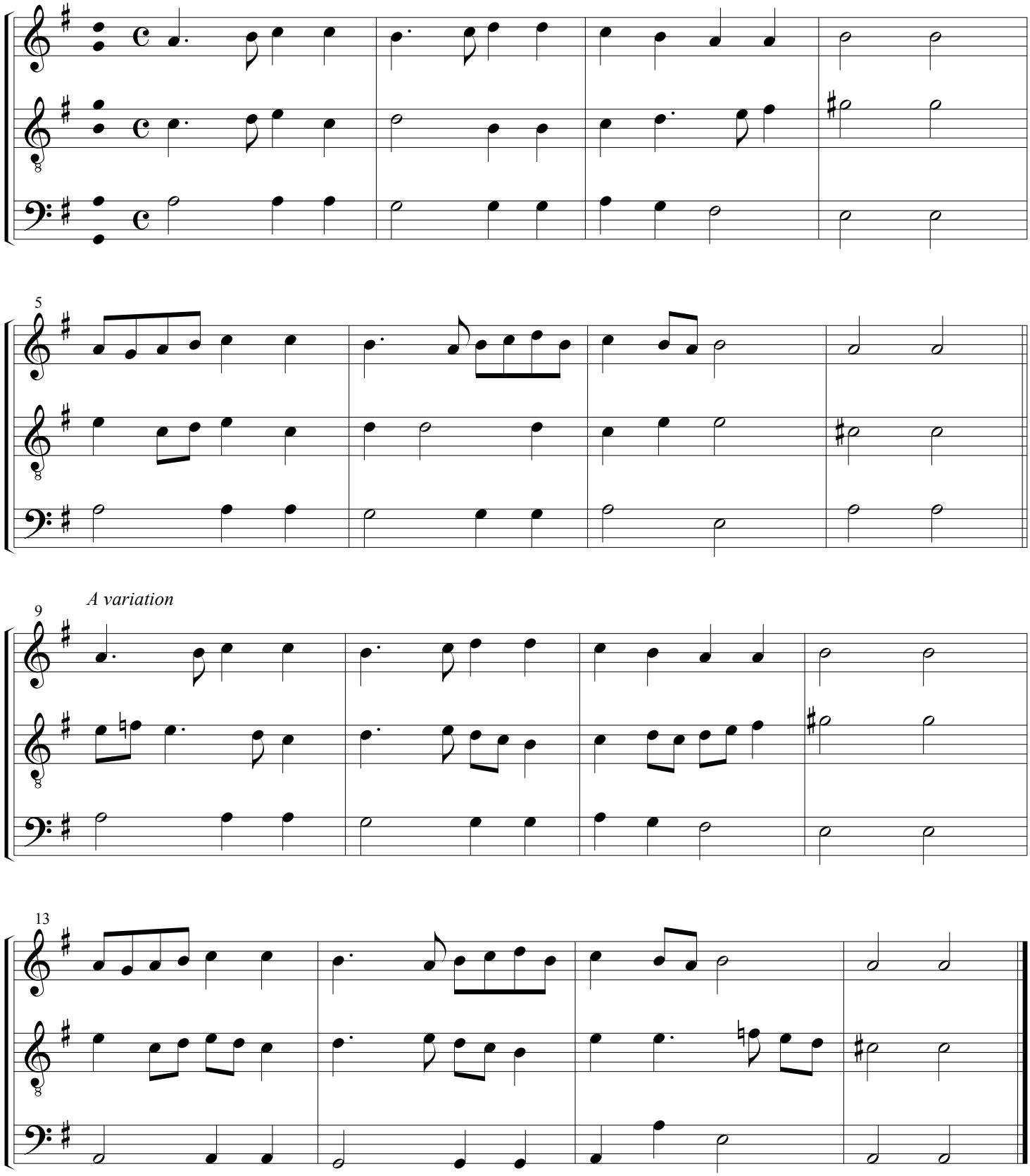


Ballo del Fiore

Dance of the Flower

Il Ballarino, 1581

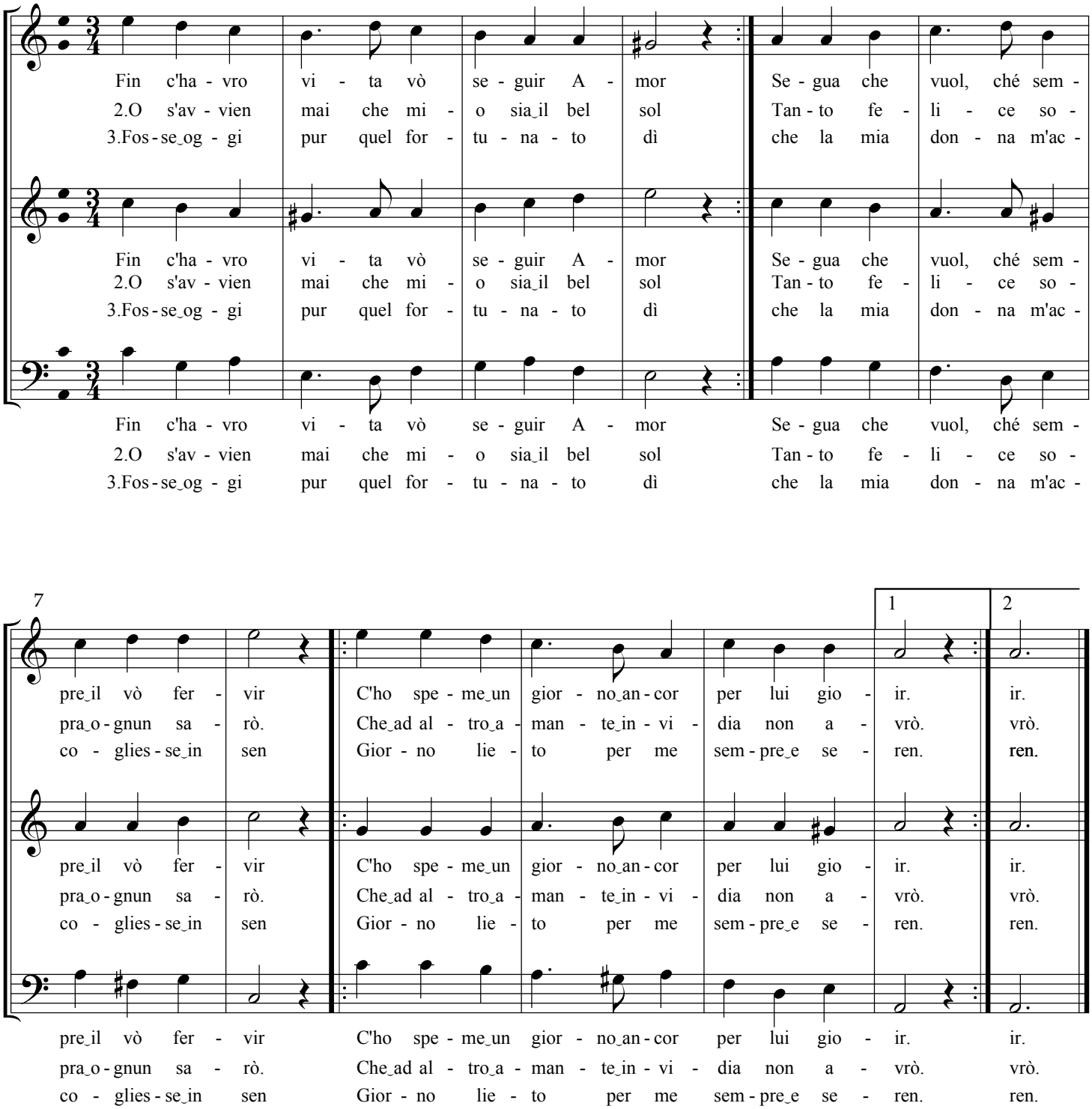
Fabritio Caroso (b.1527-1535; d.after 1605)



Il Costante

The Constant One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)

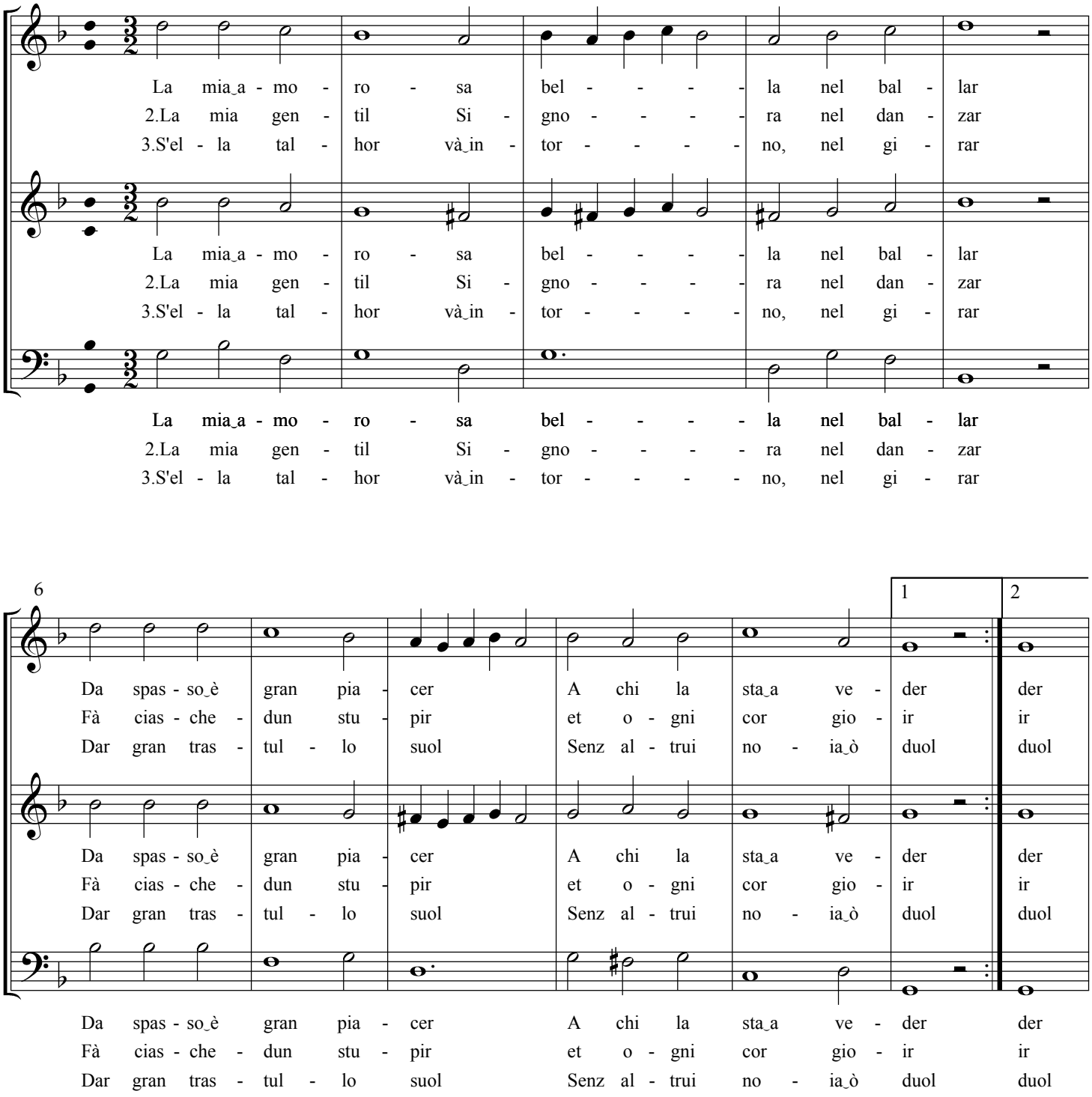


La Cortigiana

The Lady Courtier

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)



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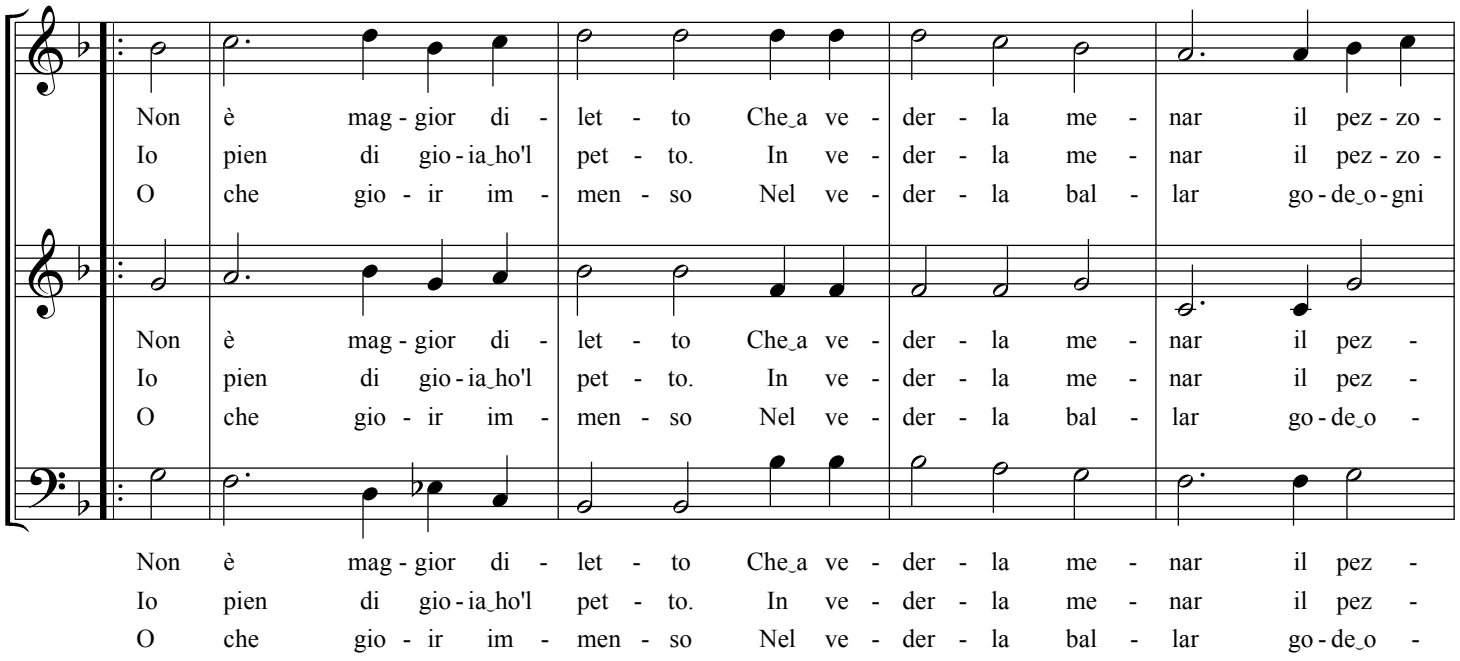
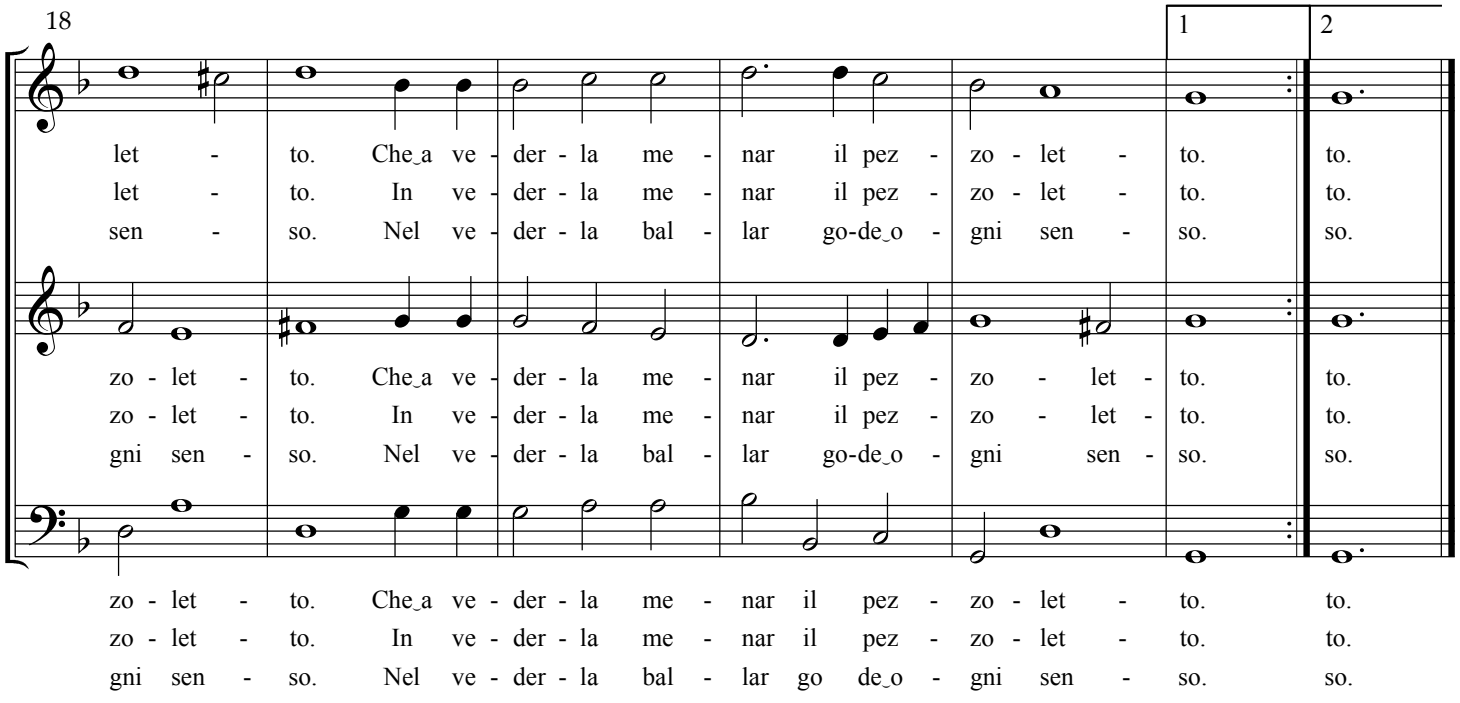

Non è mag - gior di - let - to Che_a ve - der - la me - nar il pez - zo -
Io pien di gio - ia_ho'l pet - to. In ve - der - la me - nar il pez - zo -
O che gio - ir im - men - so Nel ve - der - la bal - lar go - de_o - gni
Non è mag - gior di - let - to Che_a ve - der - la me - nar il pez -
Io pien di gio - ia_ho'l pet - to. In ve - der - la me - nar il pez -
O che gio - ir im - men - so Nel ve - der - la bal - lar go - de_o -
Non è mag - gior di - let - to Che_a ve - der - la me - nar il pez -
Io pien di gio - ia_ho'l pet - to. In ve - der - la me - nar il pez -
O che gio - ir im - men - so Nel ve - der - la bal - lar go - de_o -

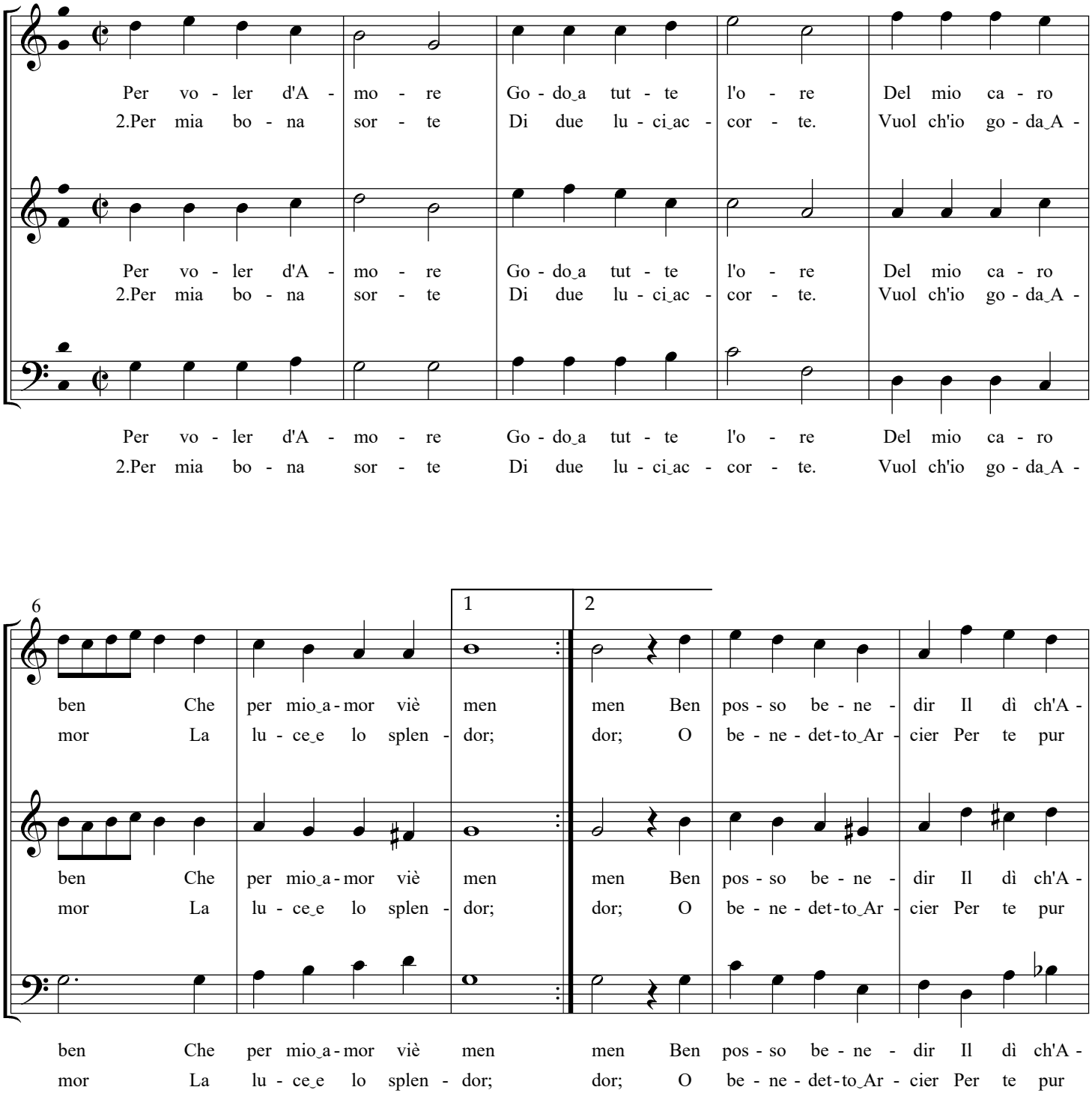
18

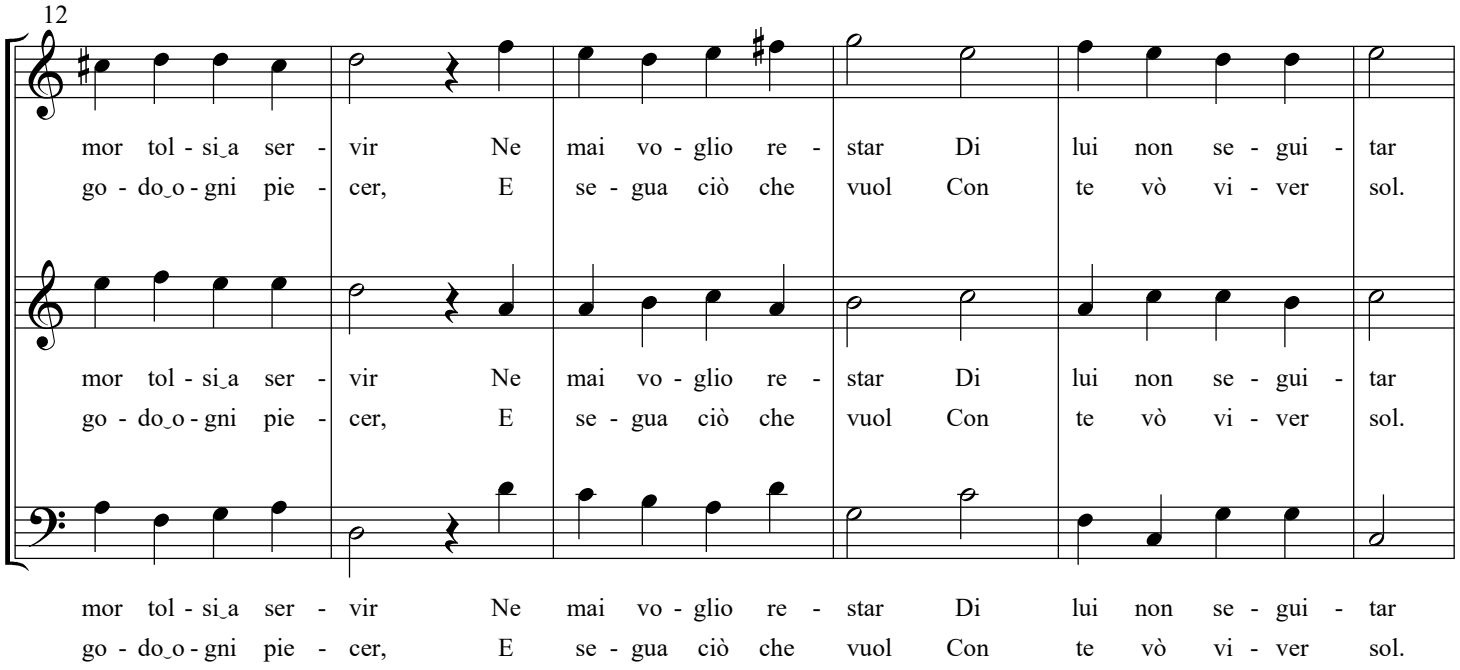

1
2
let - to. Che_a ve - der - la me - nar il pez - zo - let - to. to.
let - to. In ve - der - la me - nar il pez - zo - let - to. to.
sen - so. Nel ve - der - la bal - lar go-de_o - gni sen - so. so.
zo - let - to. Che_a ve - der - la me - nar il pez - zo - let - to. to.
zo - let - to. In ve - der - la me - nar il pez - zo - let - to. to.
gni sen - so. Nel ve - der - la bal - lar go-de_o - gni sen - so. so.
zo - let - to. Che_a ve - der - la me - nar il pez - zo - let - to. to.
zo - let - to. In ve - der - la me - nar il pez - zo - let - to. to.
gni sen - so. Nel ve - der - la bal - lar go de_o - gni sen - so. so.

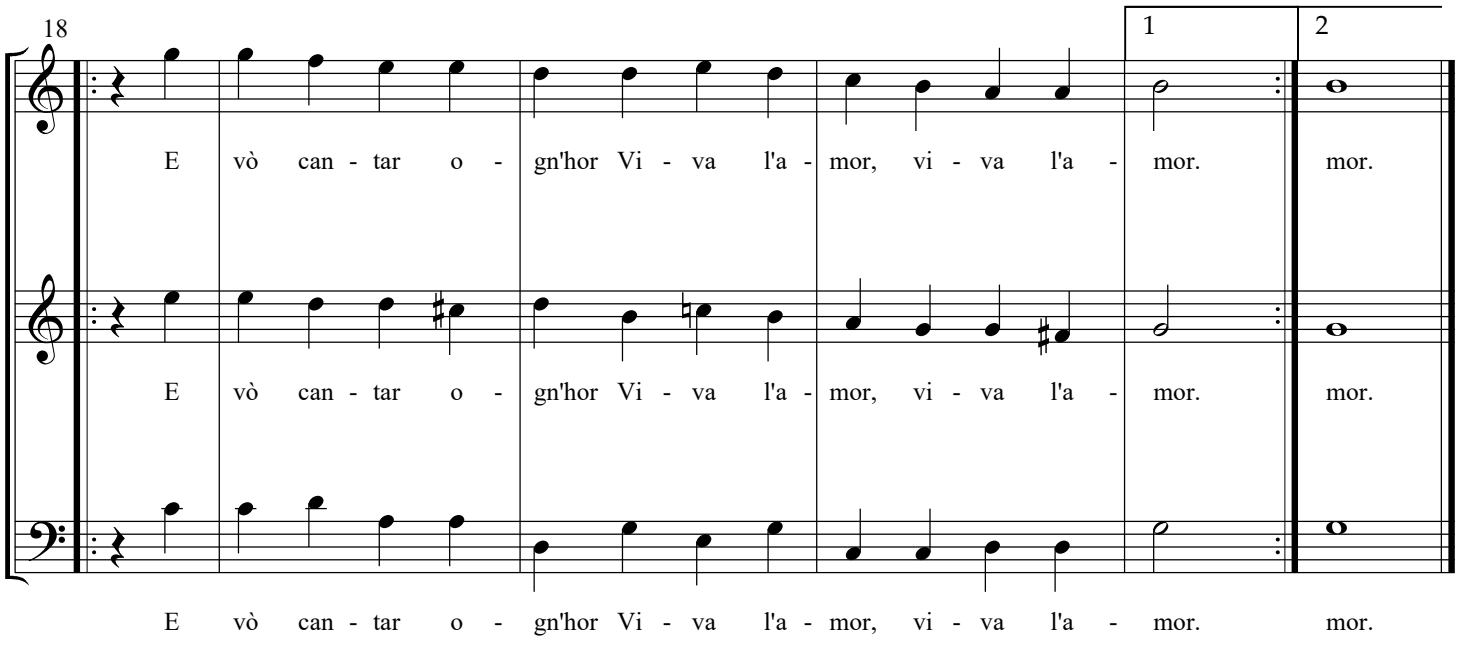
Il Felice

The Happy One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)



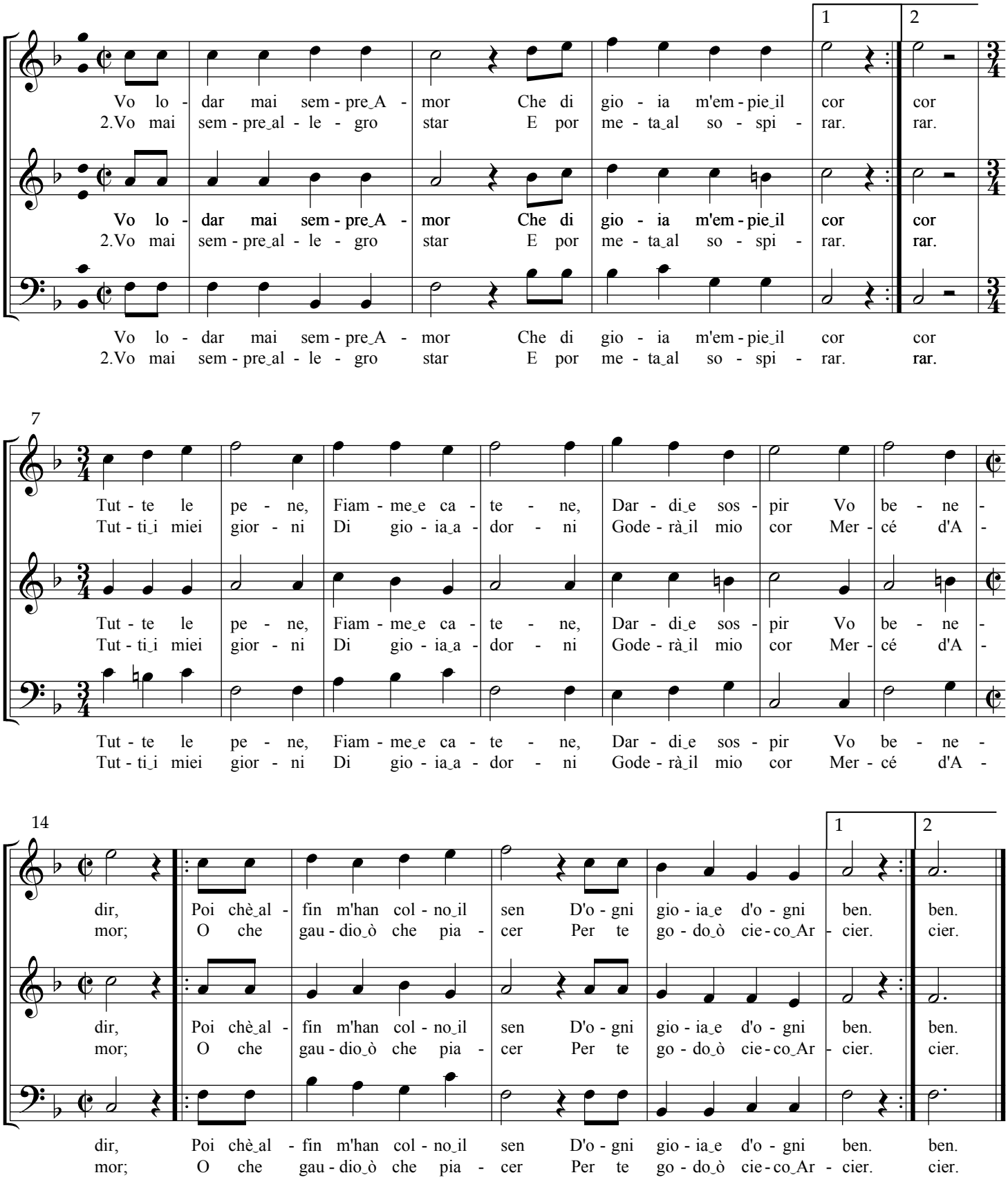

12
mor tol - si_a ser - vir Ne mai vo - glio re - star Di lui non se - gui - tar
go - do_o - gni pie - cer, E se - gua ciò che vuol Con te vò vi - ver sol.
mor tol - si_a ser - vir Ne mai vo - glio re - star Di lui non se - gui - tar
go - do_o - gni pie - cer, E se - gua ciò che vuol Con te vò vi - ver sol.
mor tol - si_a ser - vir Ne mai vo - glio re - star Di lui non se - gui - tar
go - do_o - gni pie - cer, E se - gua ciò che vuol Con te vò vi - ver sol.


18
1
2
E vò can - tar o - gn'hor Vi - va l'a - mor, vi - va l'a - mor. mor.
E vò can - tar o - gn'hor Vi - va l'a - mor, vi - va l'a - mor. mor.
E vò can - tar o - gn'hor Vi - va l'a - mor, vi - va l'a - mor. mor.

Il Fortunato

The Fortunate One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)

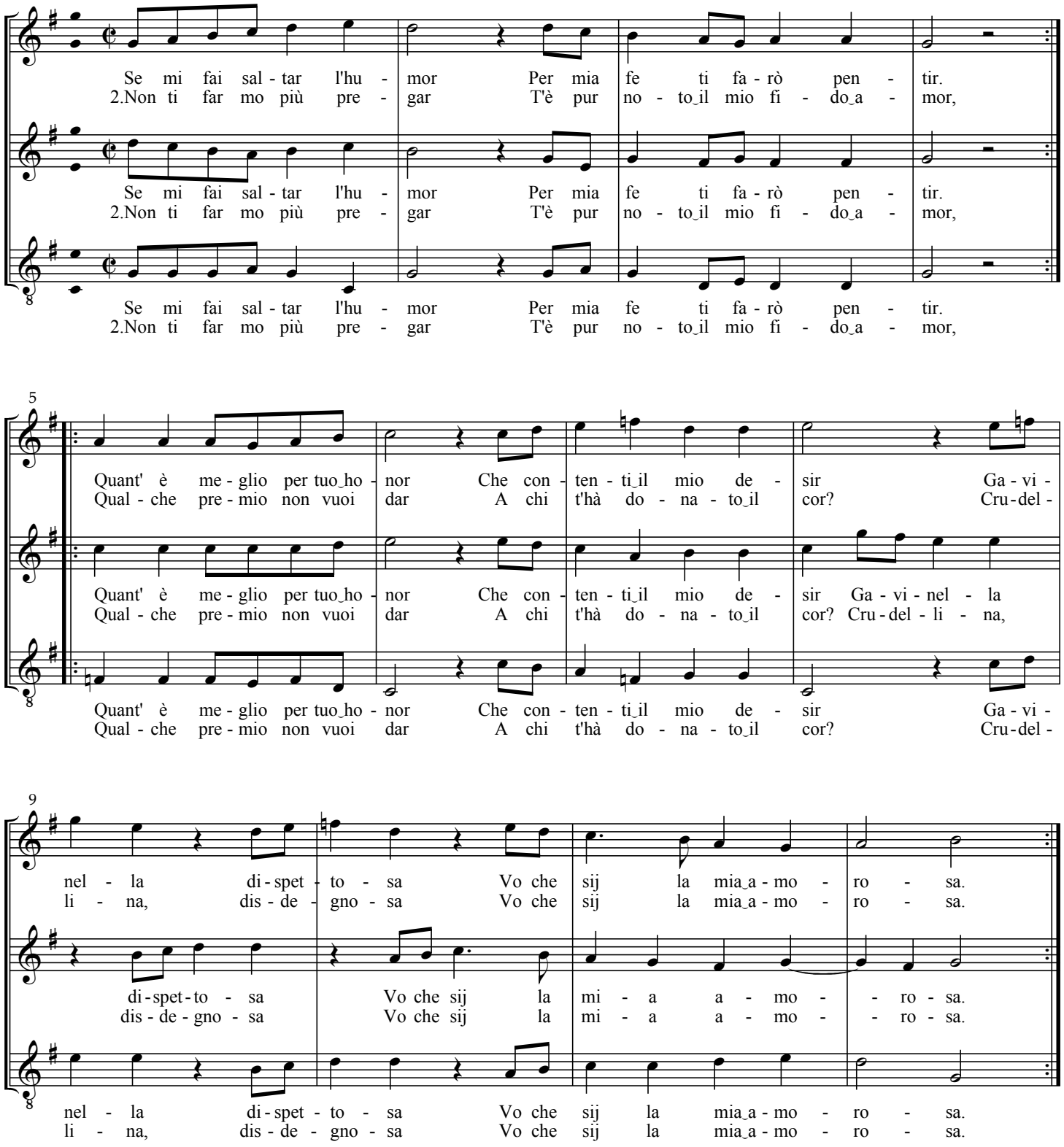


L'Humorista

The Joker

Balletti a tre voci, 1594

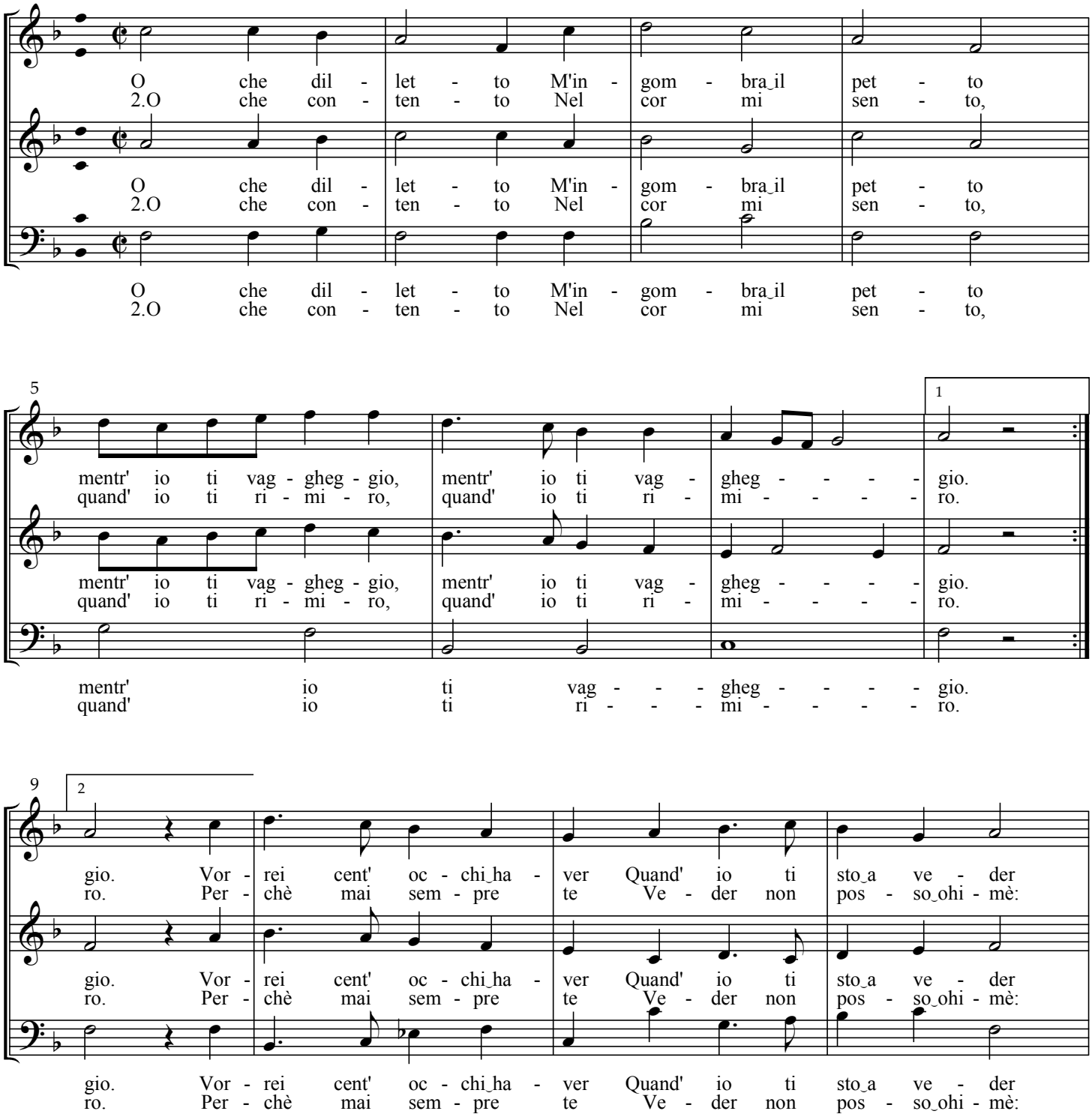
Giovanni Giacomo Gastoldi (c.1554-1609)

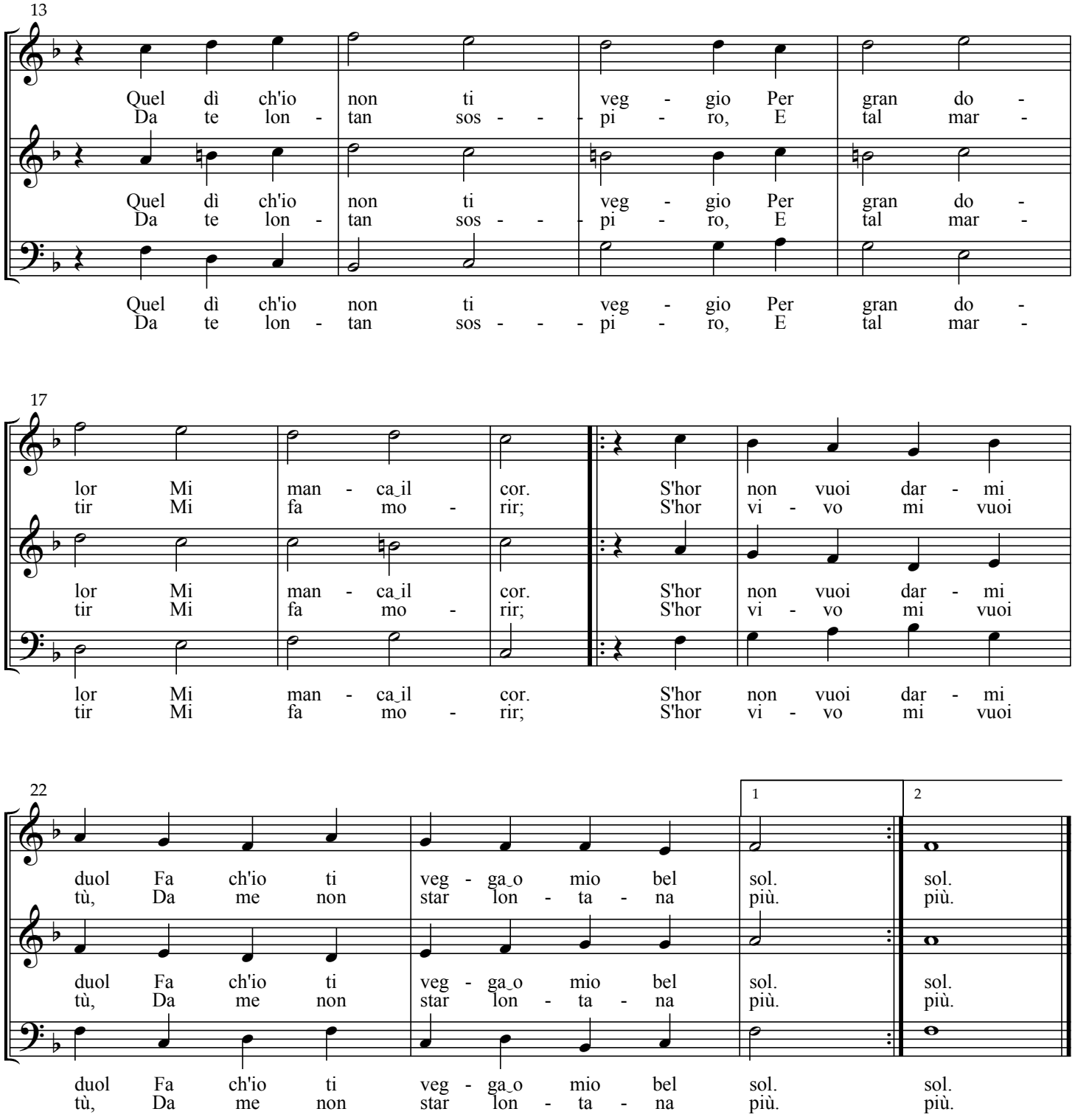


L'Invaghito

The Infatuated One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)



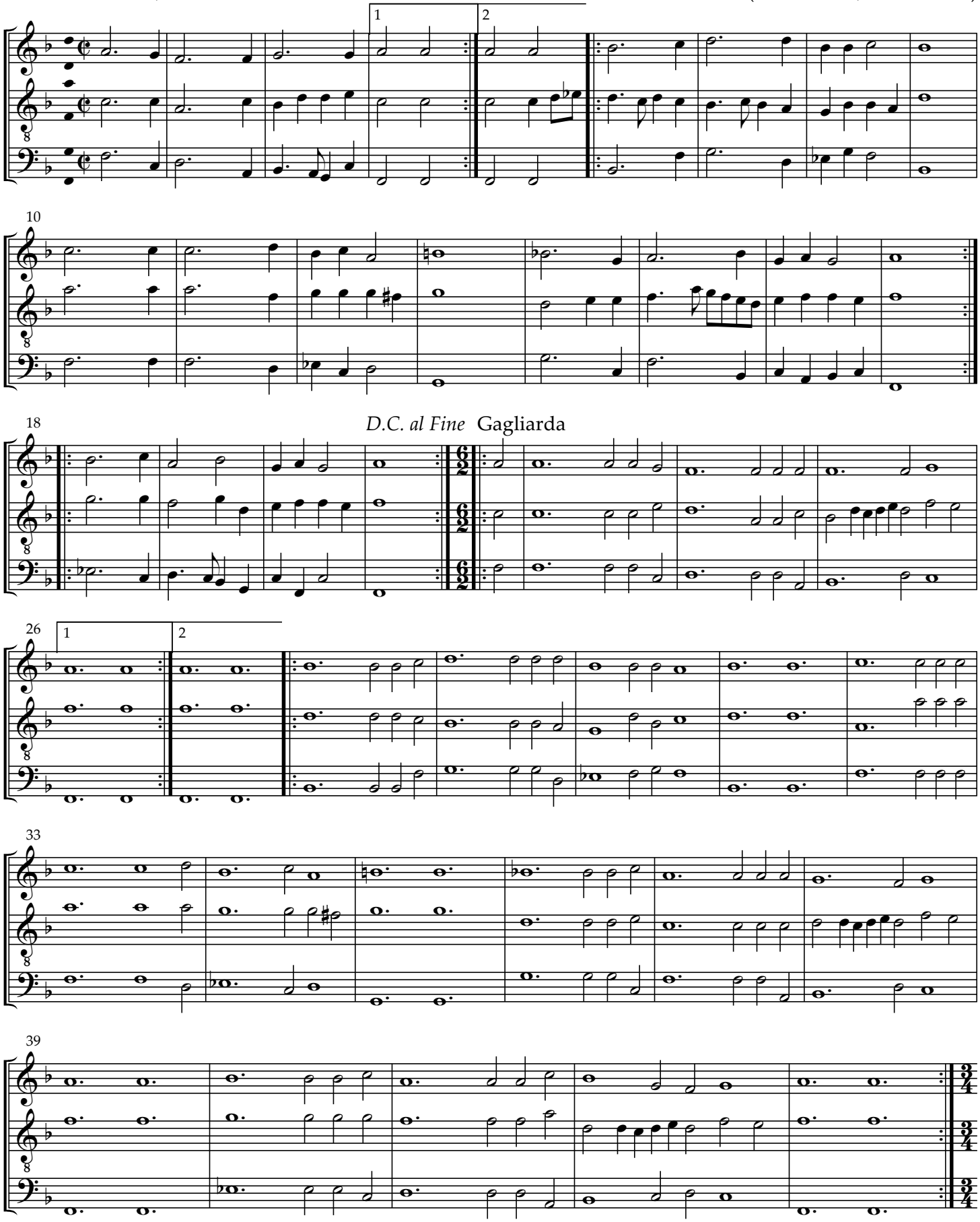

13
Quel dì ch'io non ti veg - gio Per gran do -
Da te lon - tan sos - - - pi - ro, E tal mar -
Quel dì ch'io non ti veg - gio Per gran do -
Da te lon - tan sos - - - pi - ro, E tal mar -
Quel dì ch'io non ti veg - gio Per gran do -
Da te lon - tan sos - - - pi - ro, E tal mar -
17
lor Mi man - ca_il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor vi - vo mi vuoi
lor Mi man - ca_il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor vi - vo mi vuoi
lor Mi man - ca_il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor vi - vo mi vuoi
22
1
2
duol Fa ch'io ti veg - ga_o mio bel sol. sol.
tù, Da me non star lon - ta - na più. più.
duol Fa ch'io ti veg - ga_o mio bel sol. sol.
tù, Da me non star lon - ta - na più. più.
duol Fa ch'io ti veg - ga_o mio bel sol. sol.
tù, Da me non star lon - ta - na più. più.

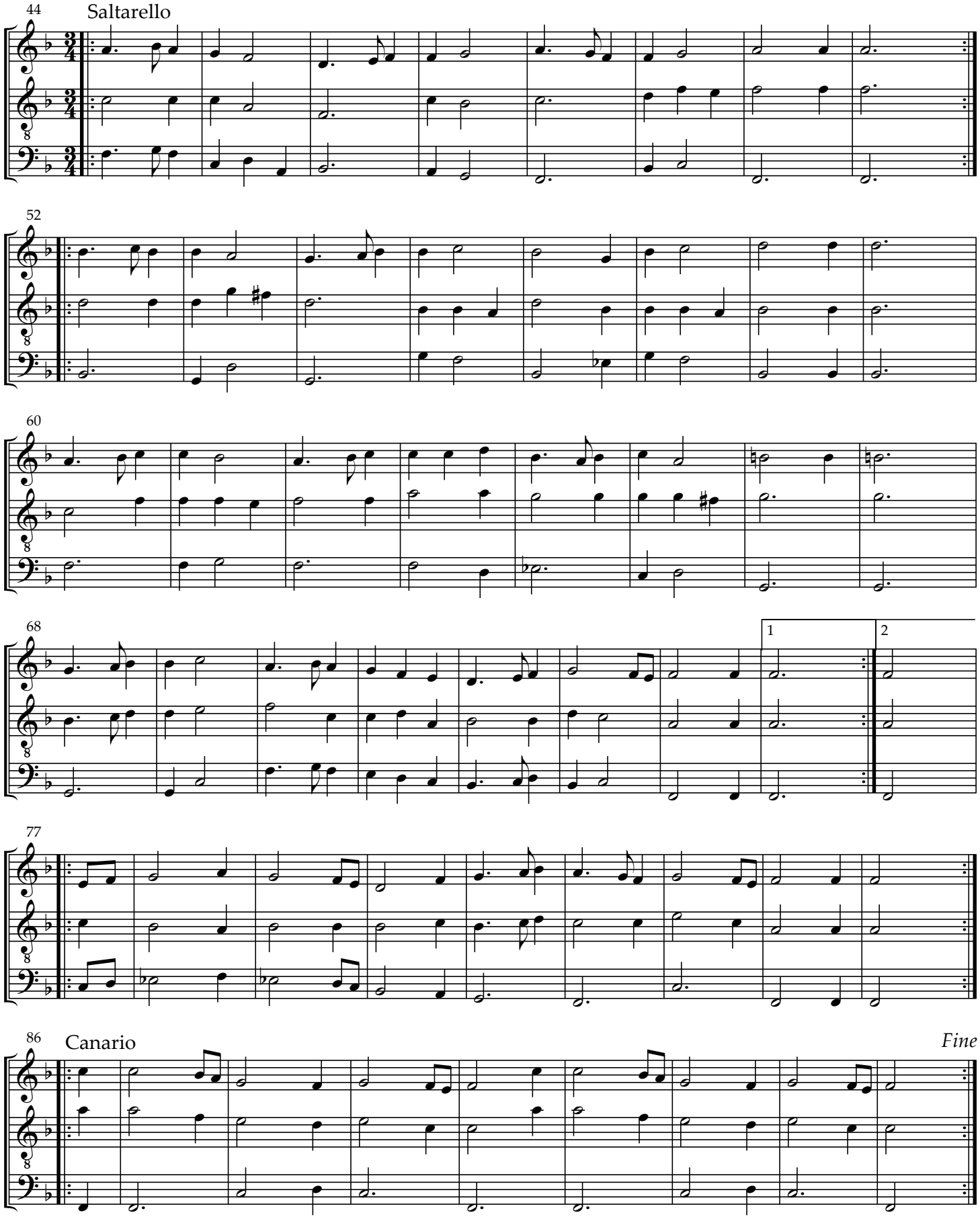
Laura Suave

Sweet Laura

Nobiltà di Dame, 1600

Fabritio Caroso (b.1527-1535; d.after 1605)

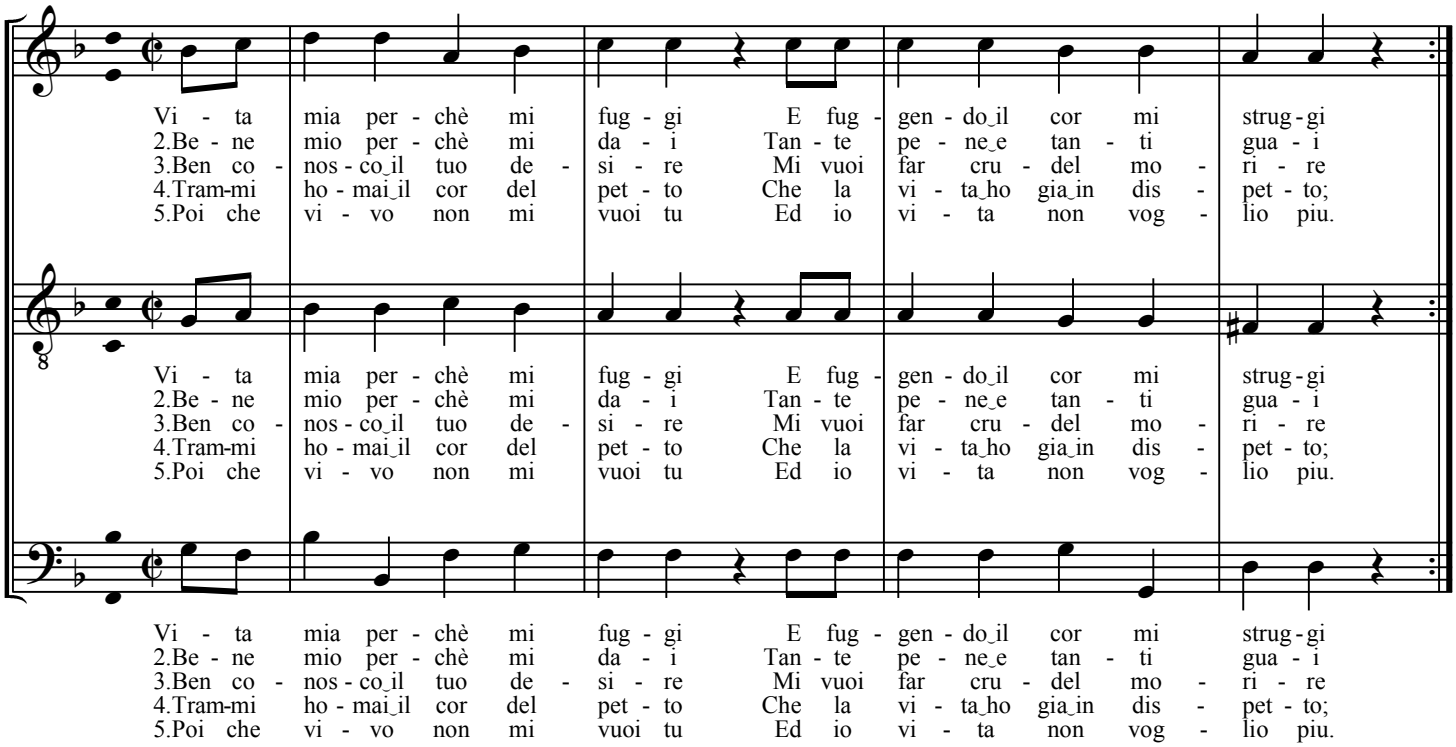


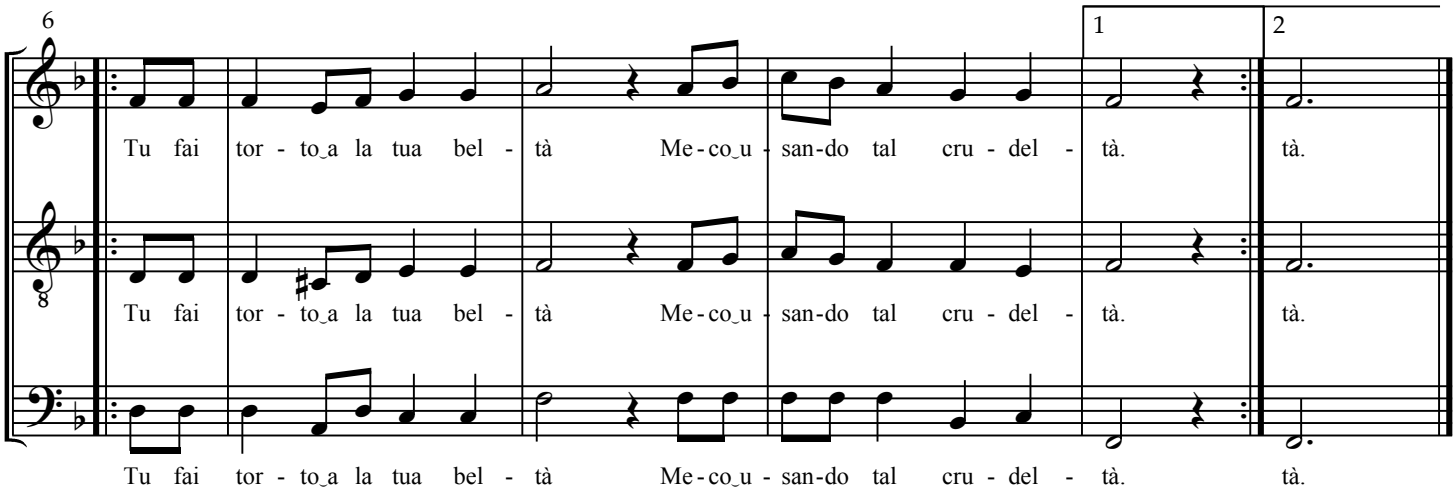

44
Saltarello
52
60
68
1
2
77
86
Canario
Fine

Il Luchesino

The Man from Lucca

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)



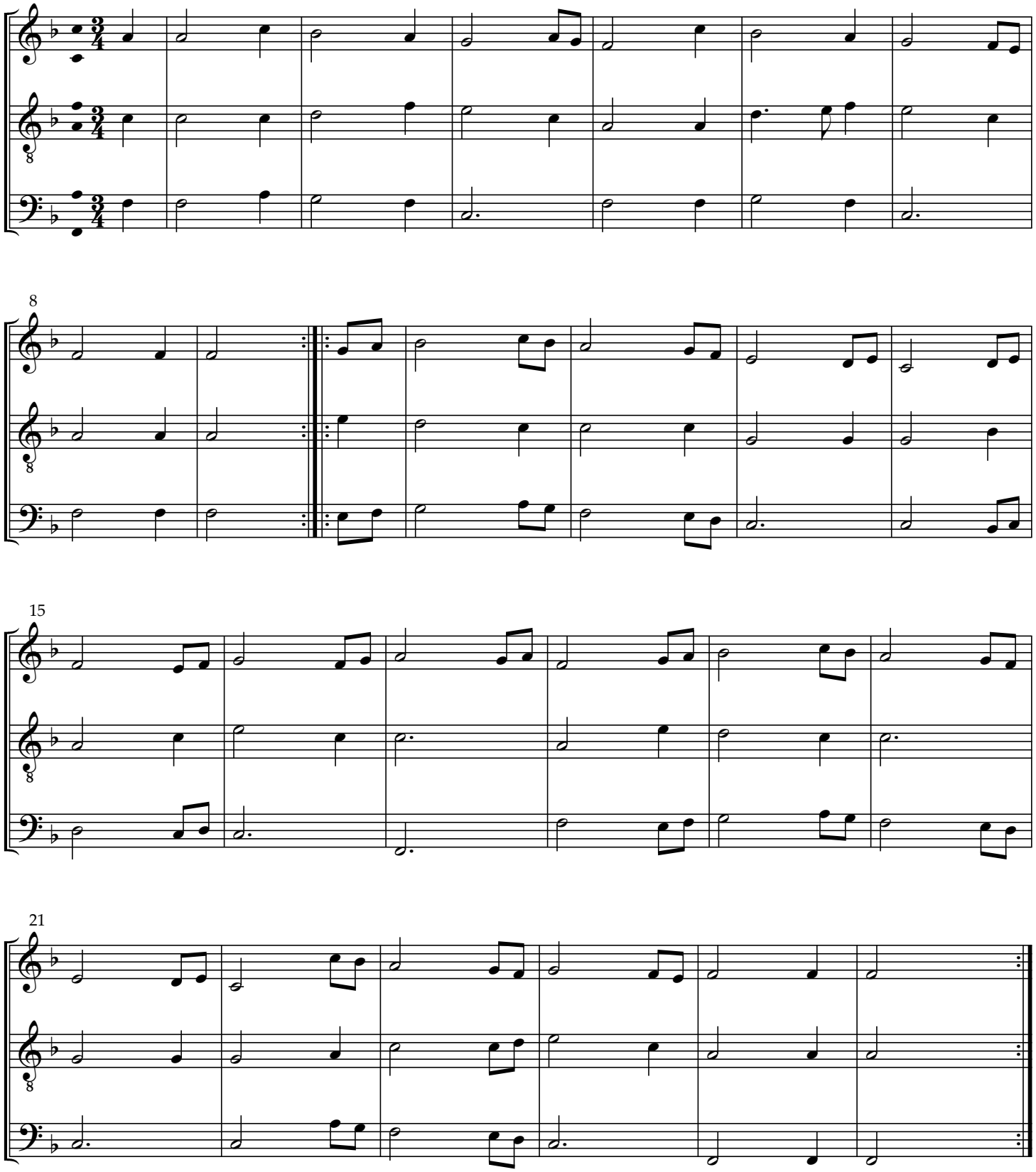


Nuova Regina

The New Queen

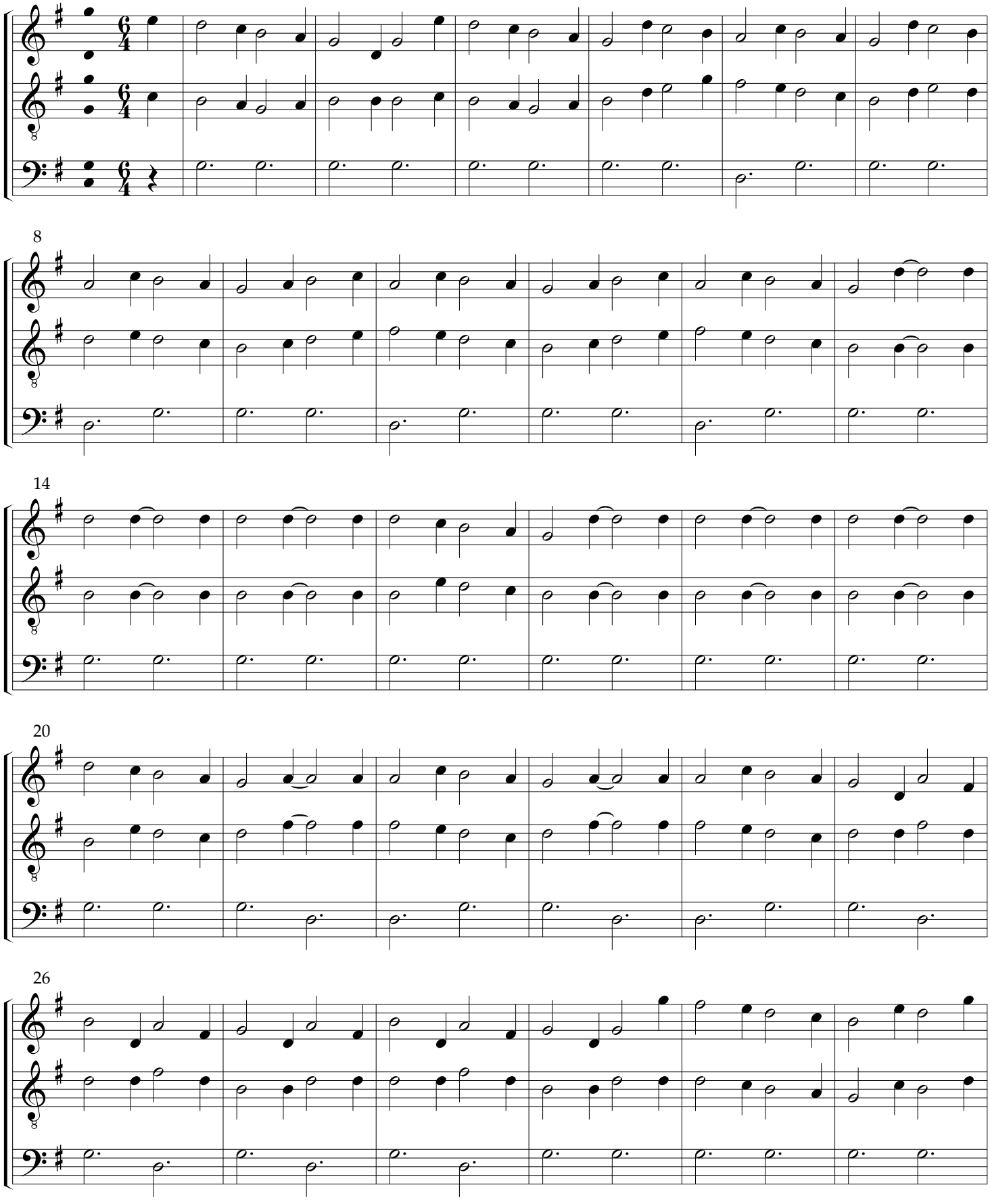
Nobiltà di Dame, 1600

Fabritio Caroso (b.1527-1535; d.after 1605)

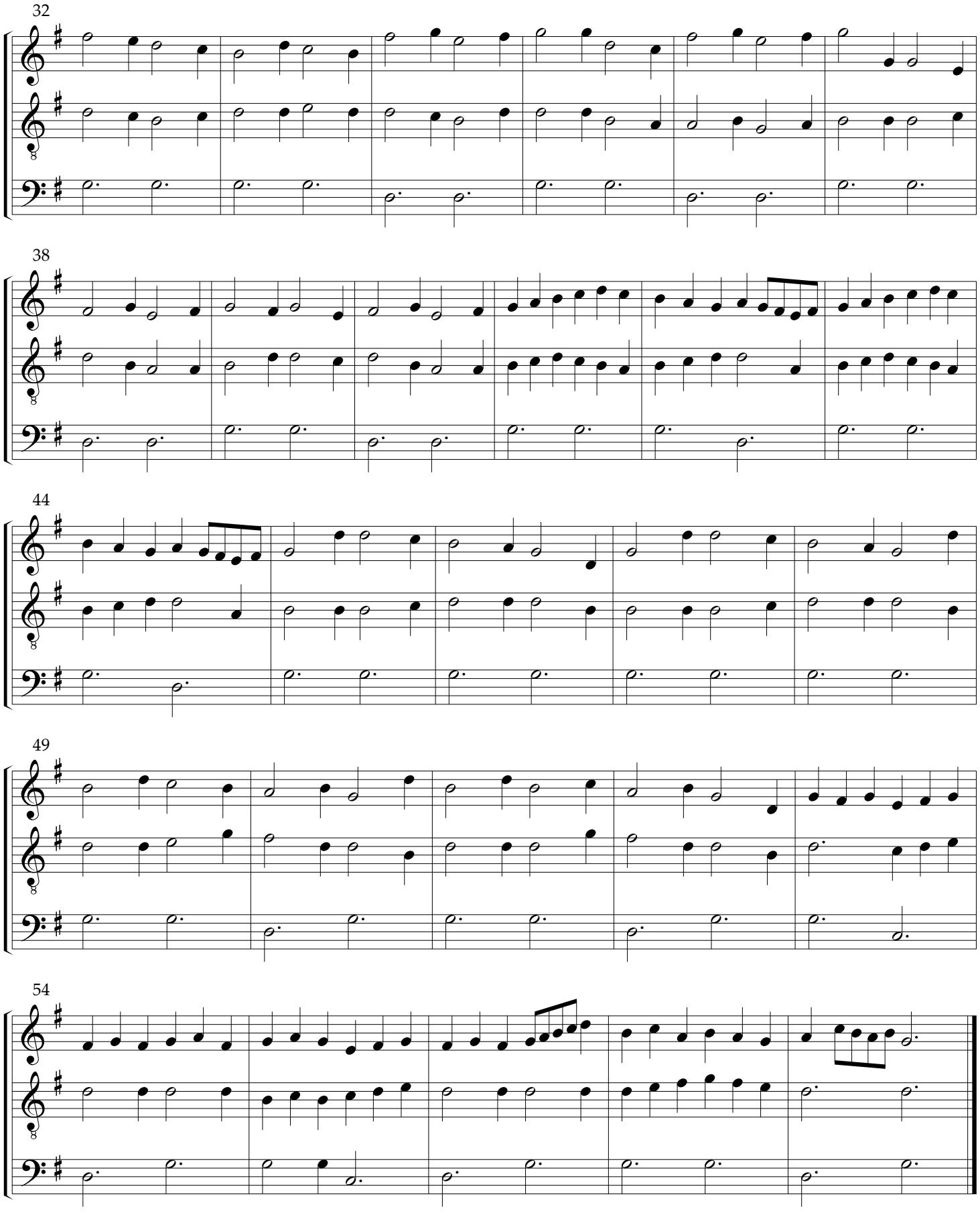


Piva (ala Ferrarese)

Intabulatura de Lauto, Libro Quarto, 1508 — Joanambrosio Dalza (fl.1508)



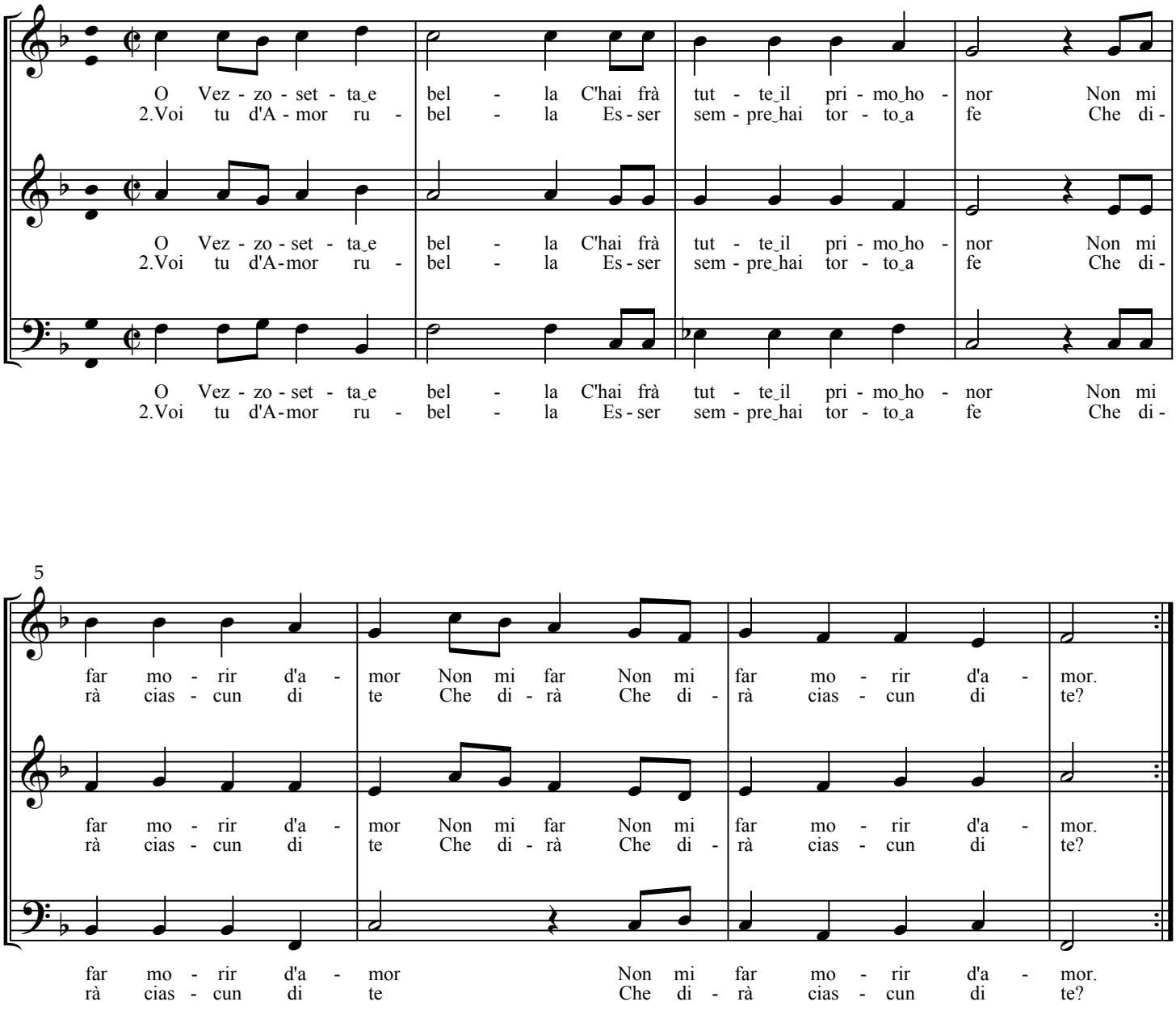
adapted by Steve Hendricks, rev. 2012

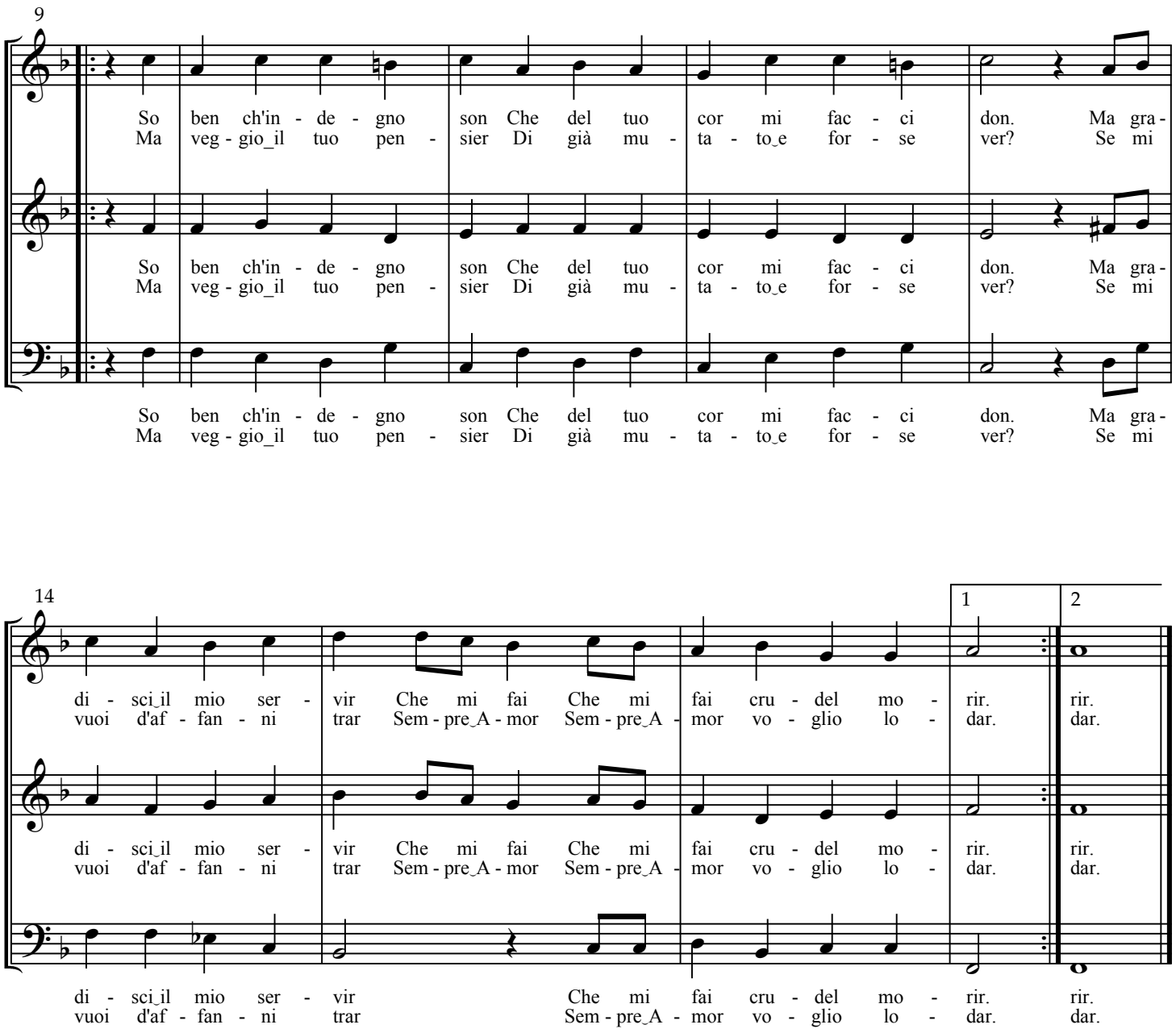

32
38
44
49
54

Il Prigioniero

The Prisoner

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c. 1554-1609)

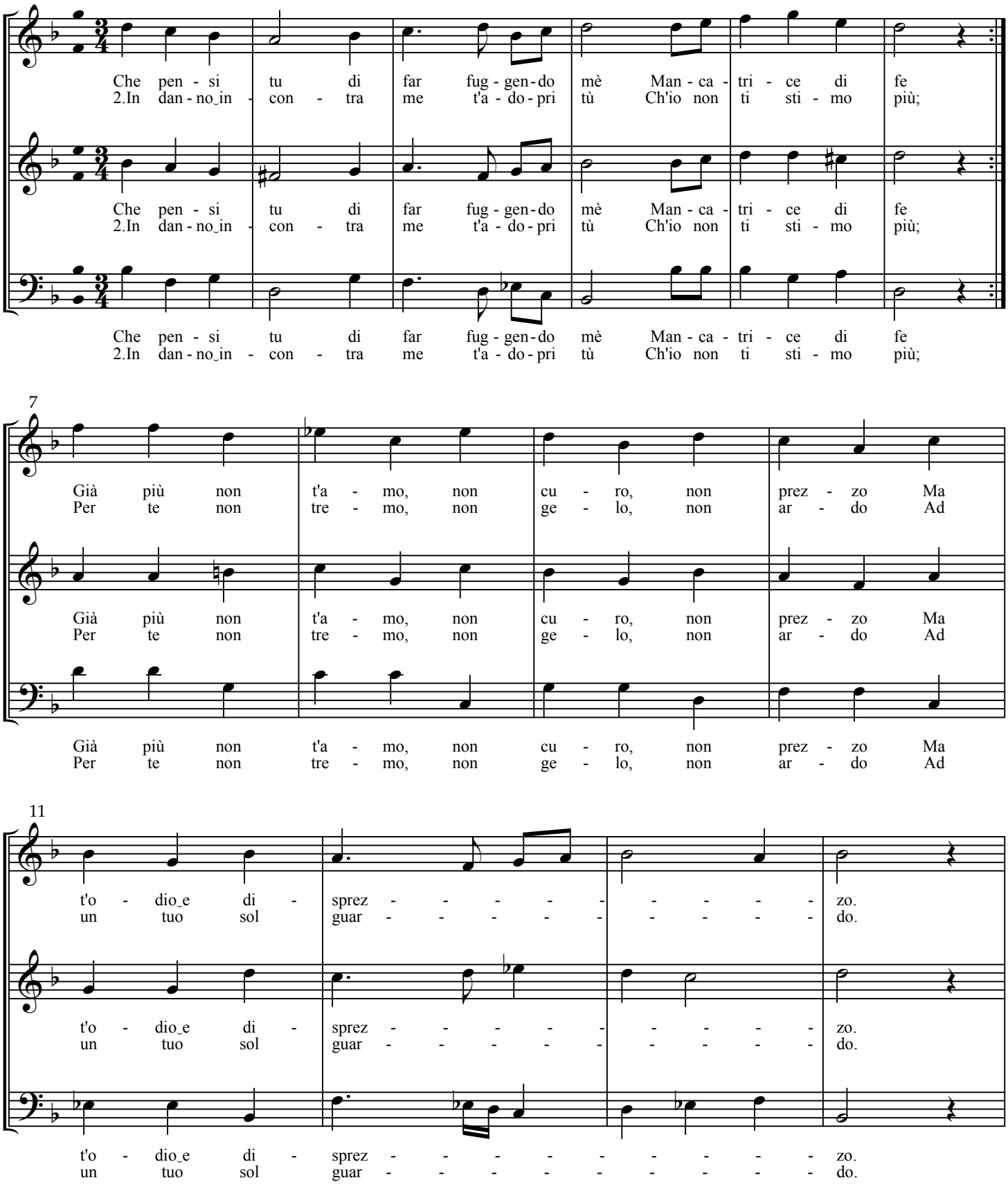



9
So ben ch'in - de - gno son Che del tuo cor mi fac - ci don. Ma gra -
Ma veg - gio_il tuo pen - sier Di già mu - ta - to_e for - se ver? Se mi
So ben ch'in - de - gno son Che del tuo cor mi fac - ci don. Ma gra -
Ma veg - gio_il tuo pen - sier Di già mu - ta - to_e for - se ver? Se mi
So ben ch'in - de - gno son Che del tuo cor mi fac - ci don. Ma gra -
Ma veg - gio_il tuo pen - sier Di già mu - ta - to_e for - se ver? Se mi
14
1
2
di - sci_il mio ser - vir Che mi fai Che mi fai cru - del mo - rir. rir.
vuoi d'af - fan - ni trar Sem - pre_A - mor Sem - pre_A - mor vo - glio lo - dar. dar.
di - sci_il mio ser - vir Che mi fai Che mi fai cru - del mo - rir. rir.
vuoi d'af - fan - ni trar Sem - pre_A - mor Sem - pre_A - mor vo - glio lo - dar. dar.
di - sci_il mio ser - vir Che mi fai cru - del mo - rir. rir.
vuoi d'af - fan - ni trar Sem - pre_A - mor vo - glio lo - dar. dar.

Il Risentito

The Bitter One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c. 1554-1609)



15

Fug - gi pur ogn' - hor Non mi dai do - lor Che
Fa pur la cru - del Dam - mi pur mar - tel, D'A -

Fug - gi pur ogn' - hor Non mi dai do - lor Che
Fa pur la cru - del Dam - mi pur mar - tel, D'A -

Fug - gi pur ogn' - hor Non mi dai do - lor Che
Fa pur la cru - del Dam - mi pur mar - tel, D'A -

19

sciol - - - to so - no dà_i lac - ci d'A - mor.
mor non te - mo più la - ce_ò quad - rel.

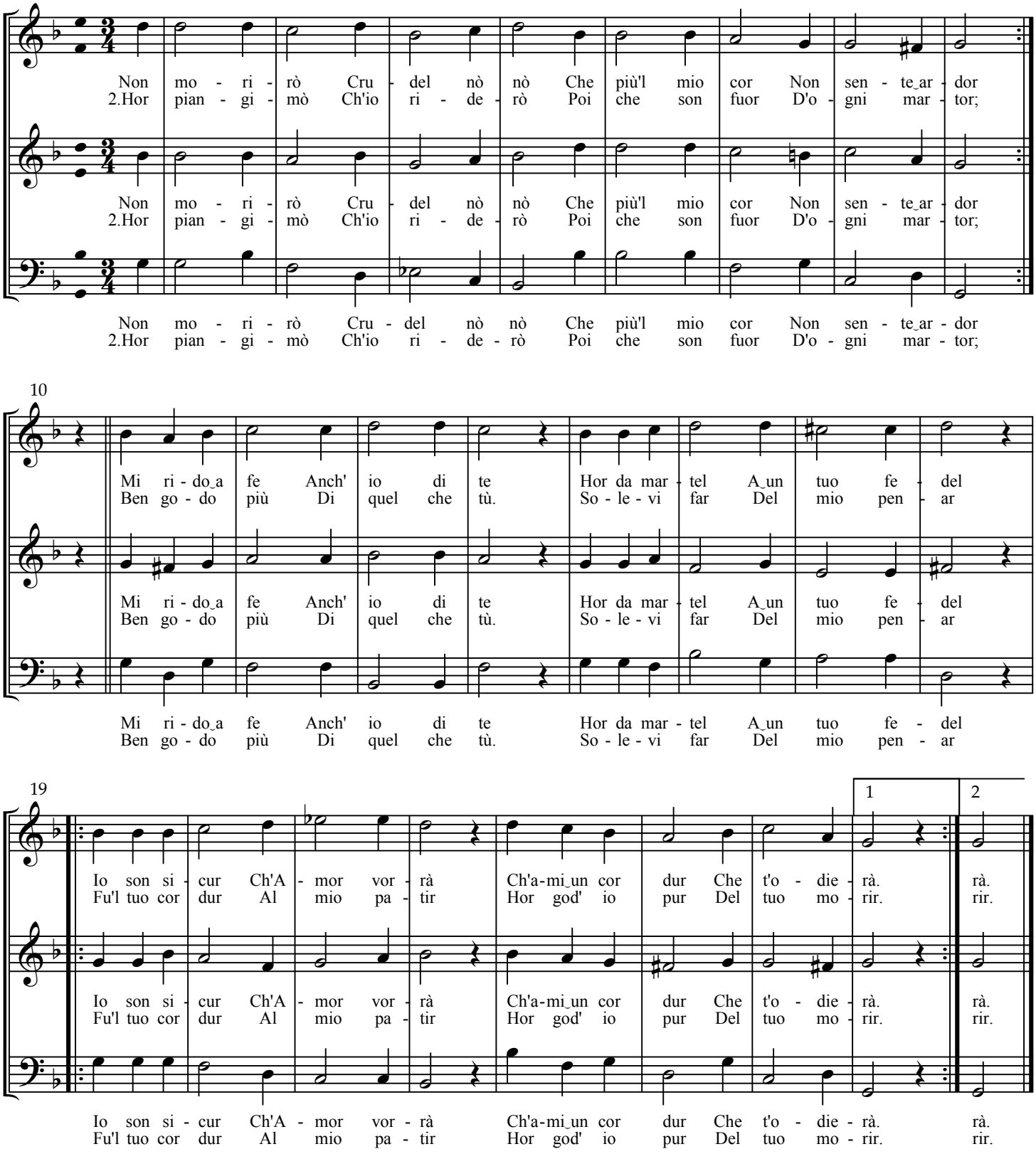
sciol - - - to so - no dà_i lac - ci d'A - mor.
mor non te - mo più la - ce_ò quad - rel.

sciol - - - to so - no dà_i lac - ci d'A - mor.
mor non te - mo più la - ce_ò quad - rel.

Lo Sdegnato

The Censored One

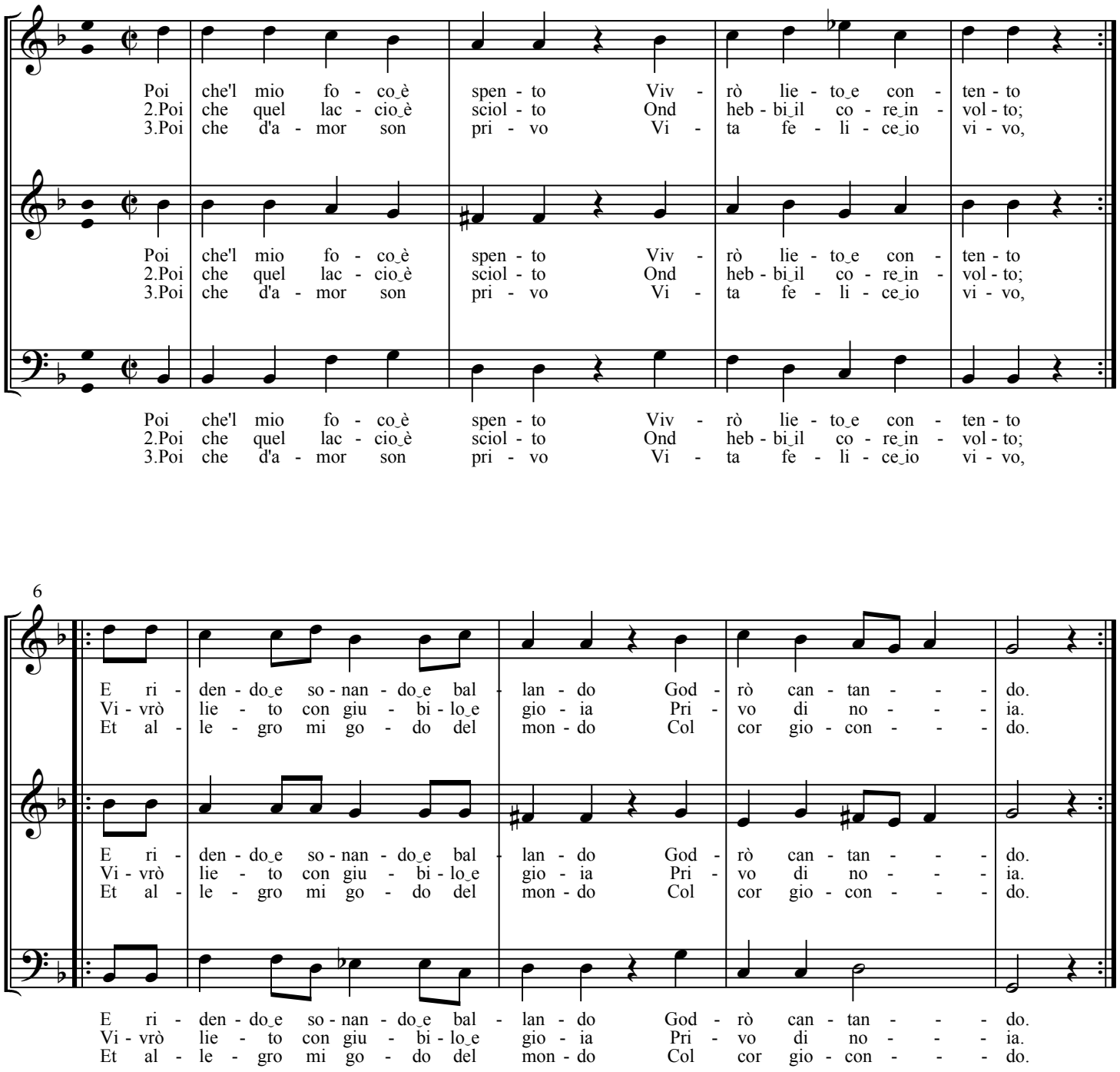
Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c. 1554-1609)



Lo Spensierato

The Thoughtless One

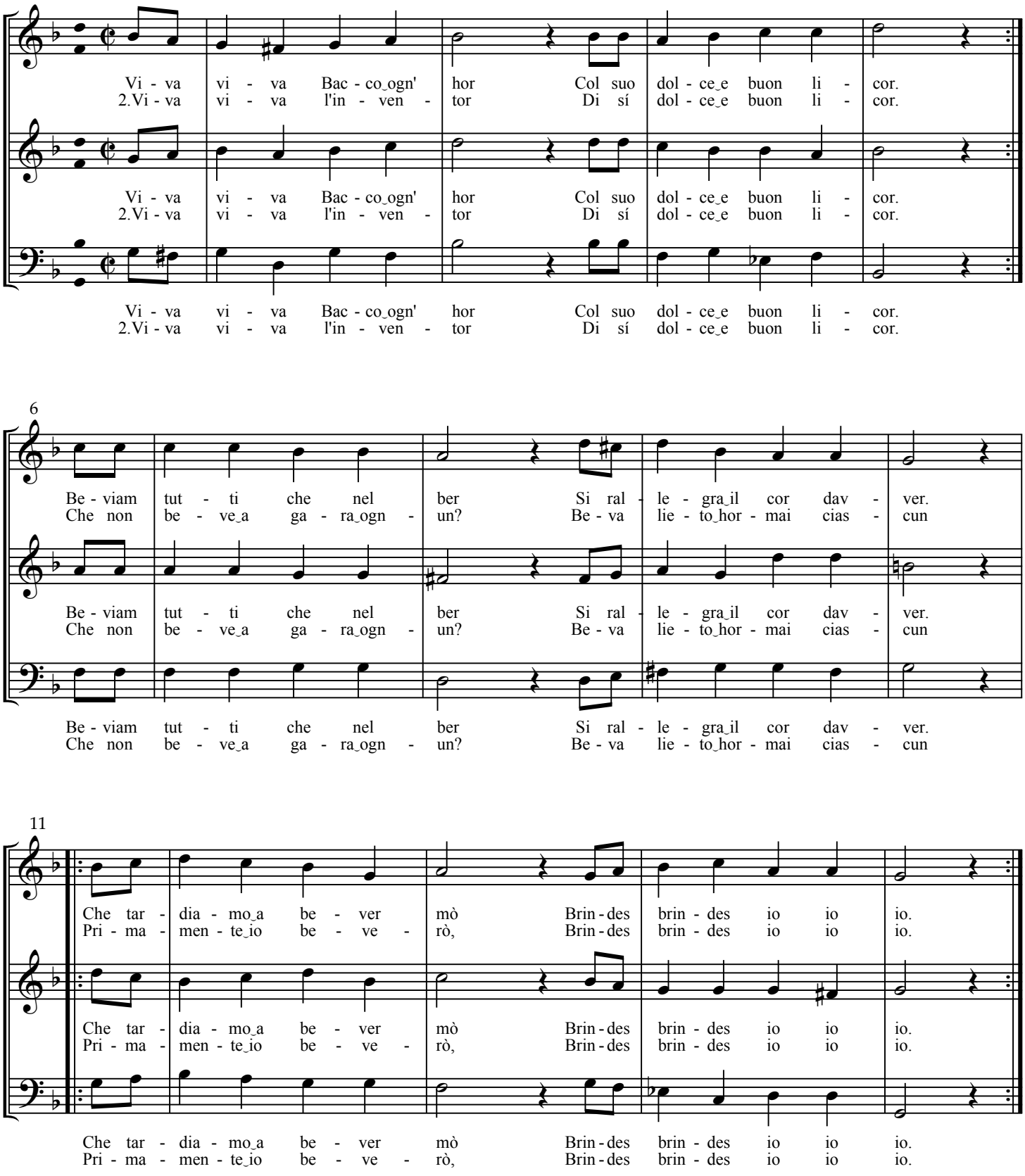
Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)



Il Tedesco

The German

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)

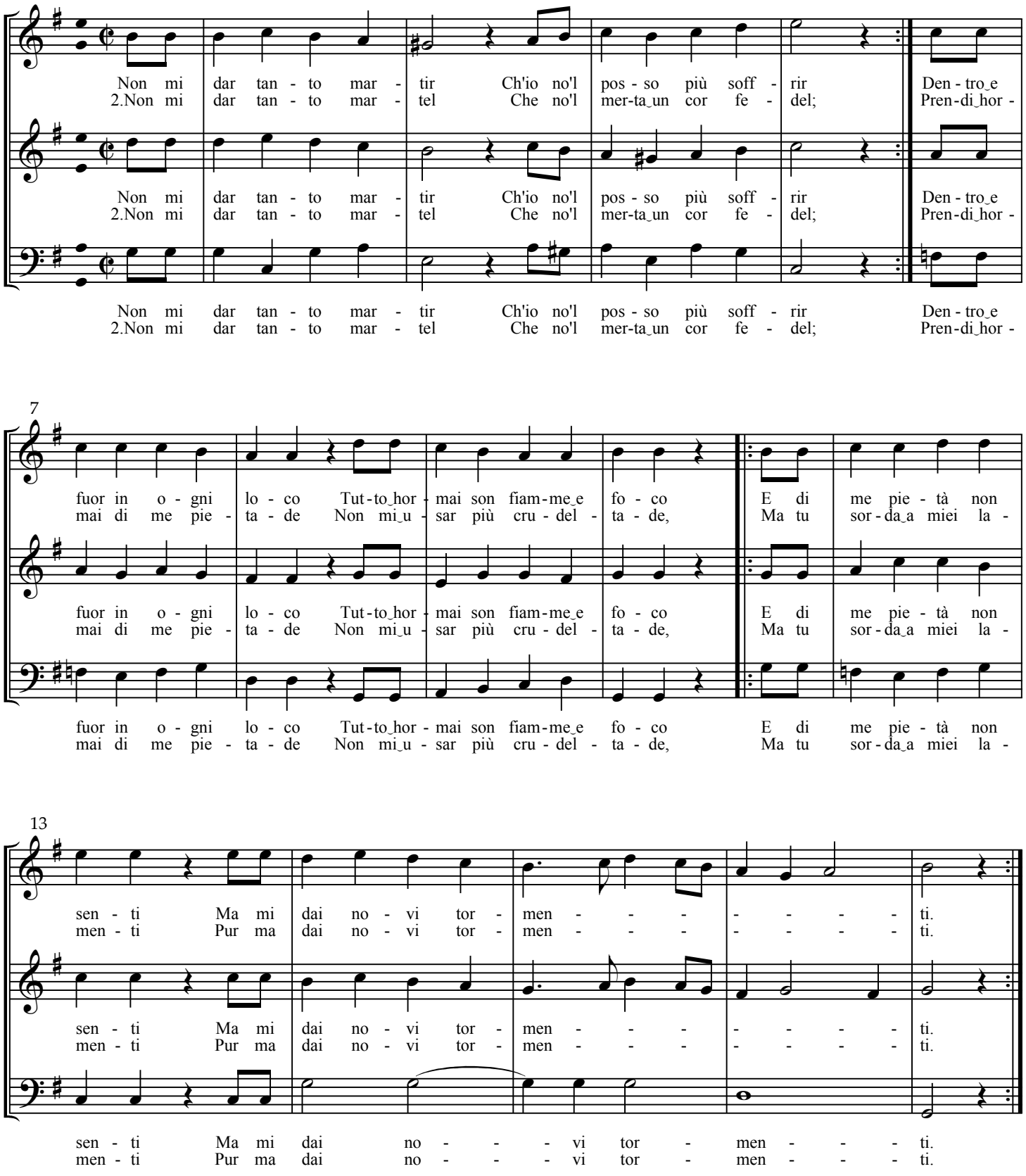


Il Tormentato

The Tormented One

Balletti a tre voci, 1594

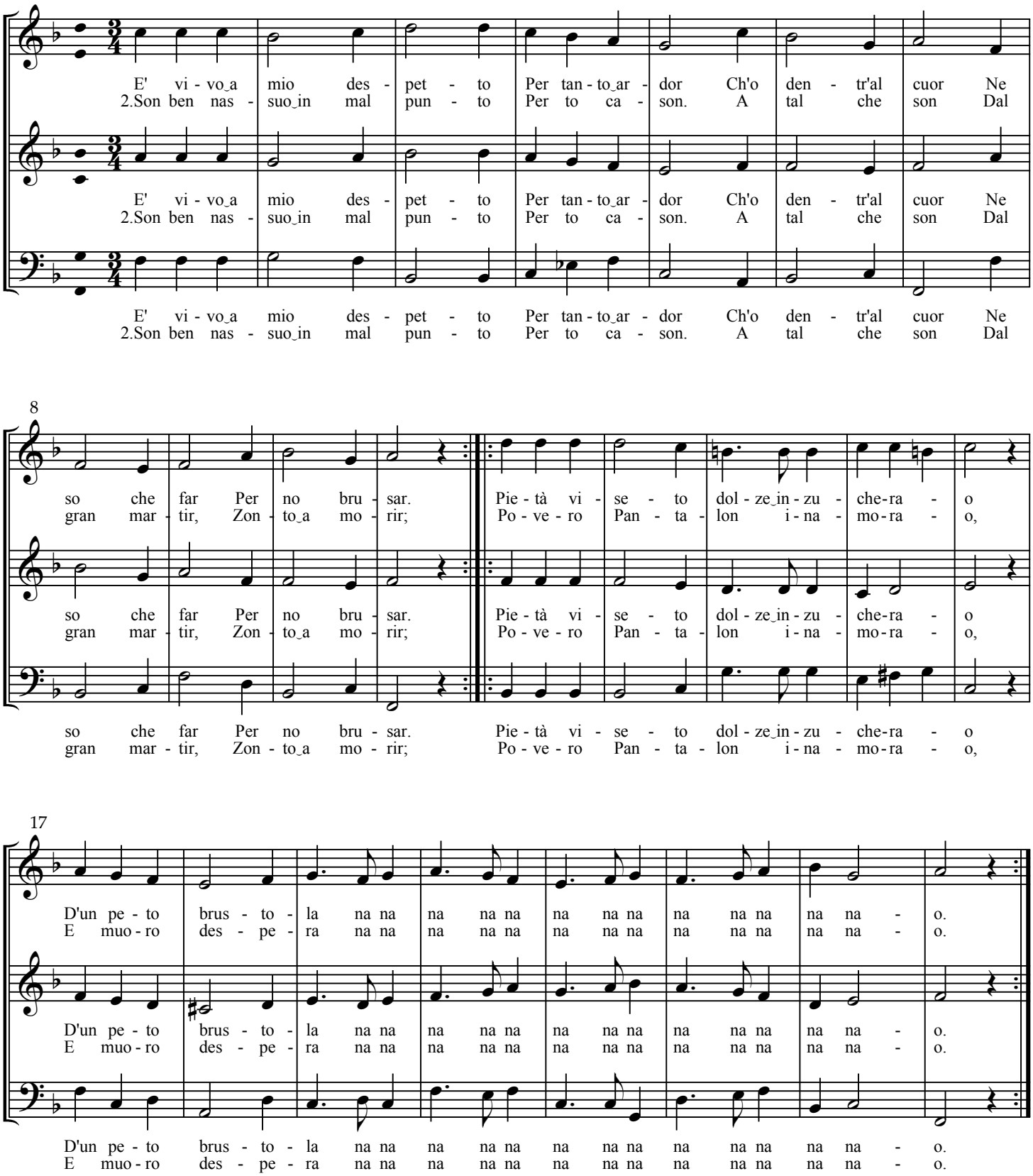
Giovanni Giacomo Gastoldi (c.1554-1609)



Il Passionao

The Passionate One

Balletti a tre voci, 1594 — Giovanni Giacomo Gastoldi (c.1554-1609)



Dances and Balletti

for

4 Muſicians

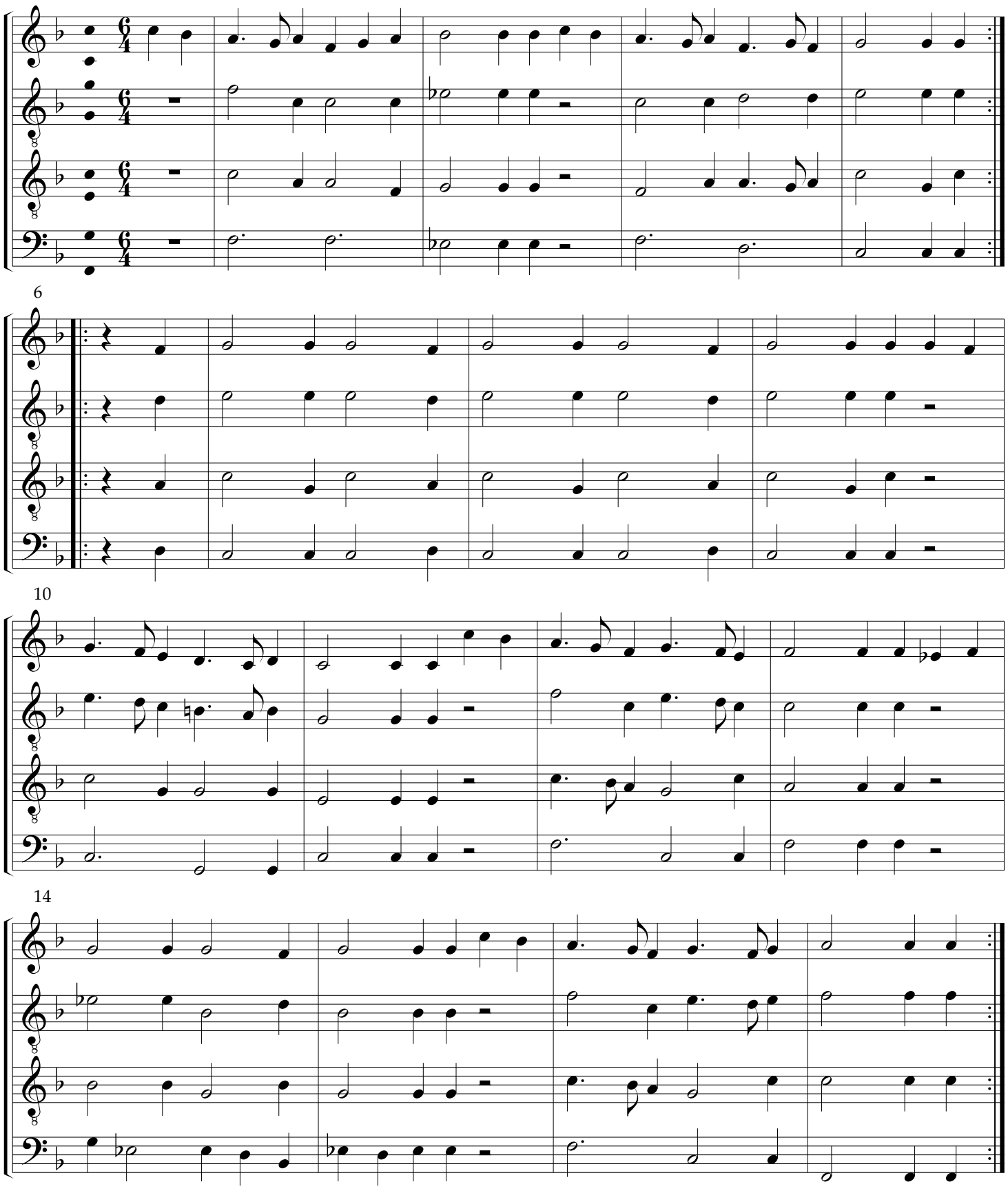
FAMA.
DILIGENTIA.
DI ETÀ
D'ANNI
LXVI.
HONOR.
VIRTV.
CESARE DI NEGRI MILANESE PROFESS.
DI BALARE DETTO IL TROMBONE
Leon Palavicino. F.

Allegrezza d'Amore

The Joy of Love

Nobiltà di Dame, 1600

Fabritio Caroso (b.1527-1535; d.after 1605)

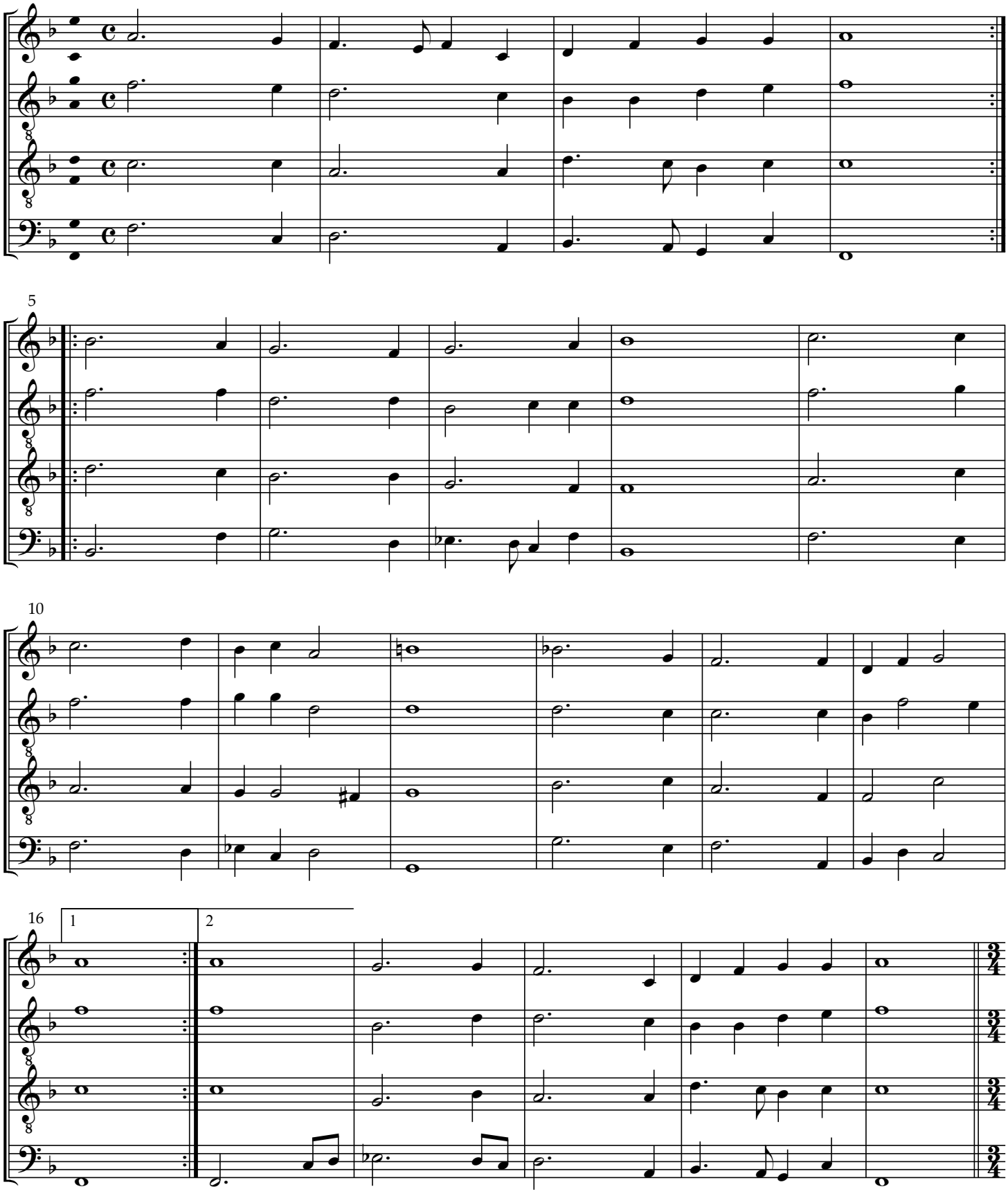


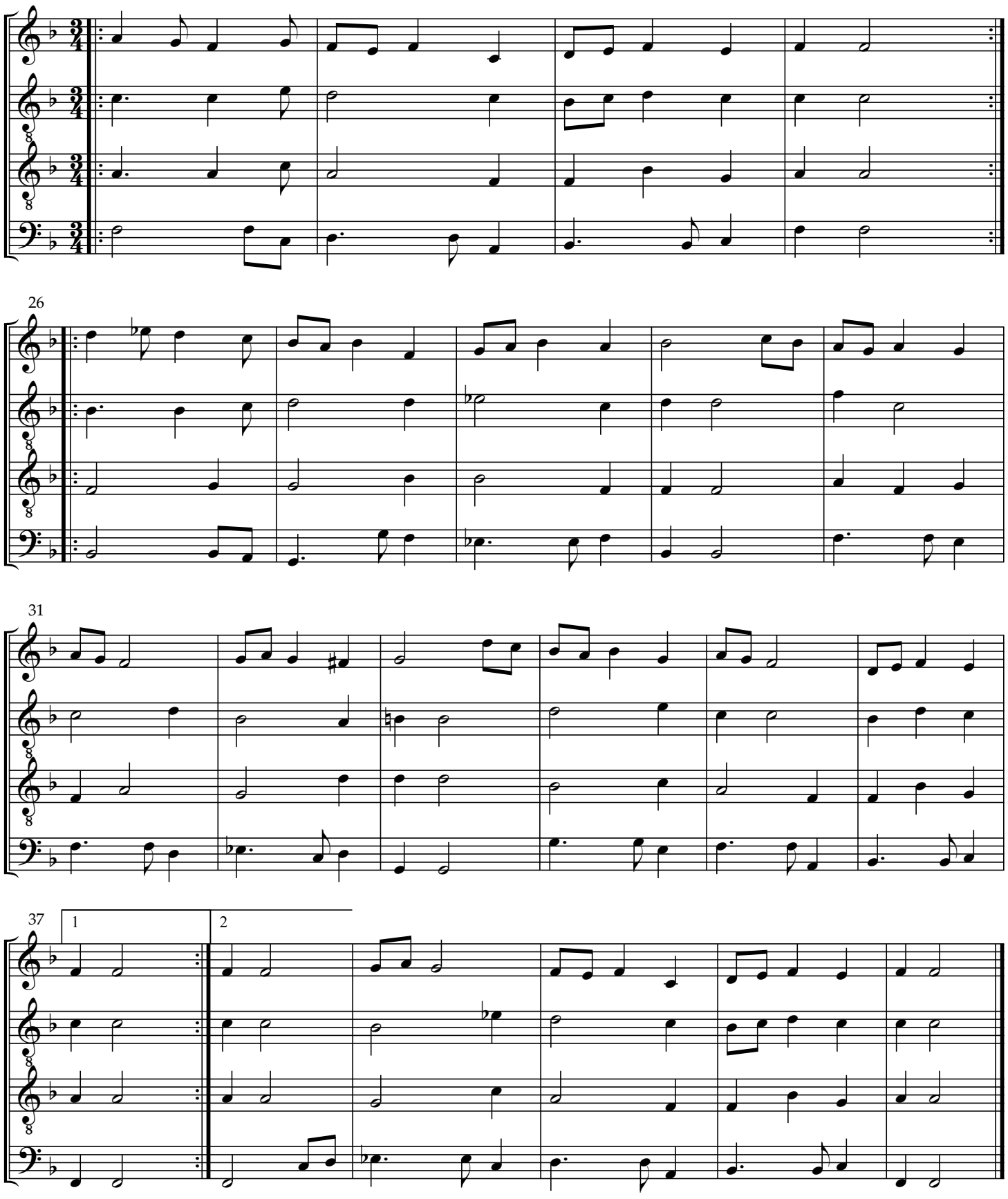
Alta Carretta

High Carriage

Libro di Gagliarda, Tordiglione ..., 1607

Livio Lupi da Caravaggio (d.1607)




22
26
31
37
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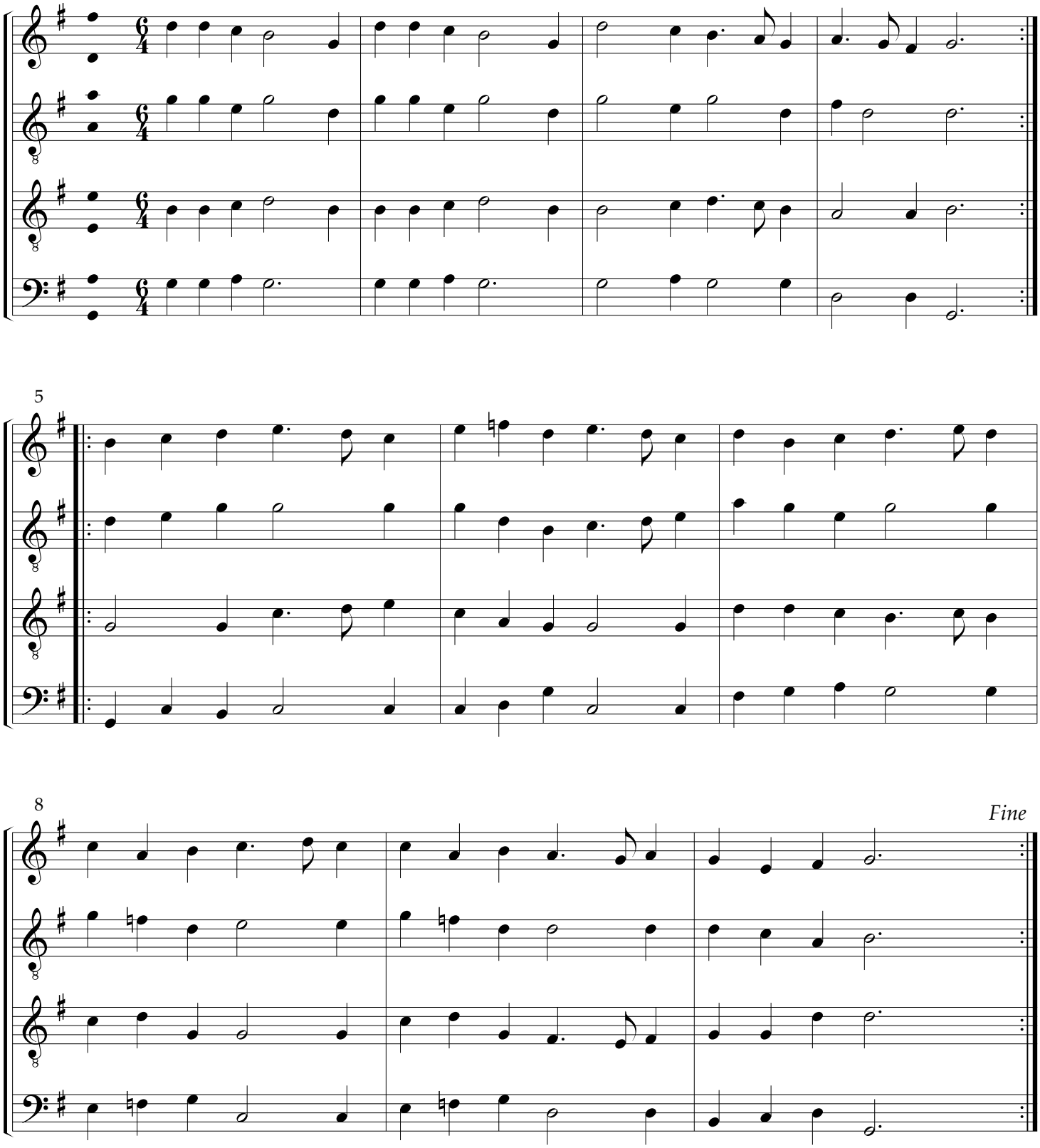
2

Alta Mendozza

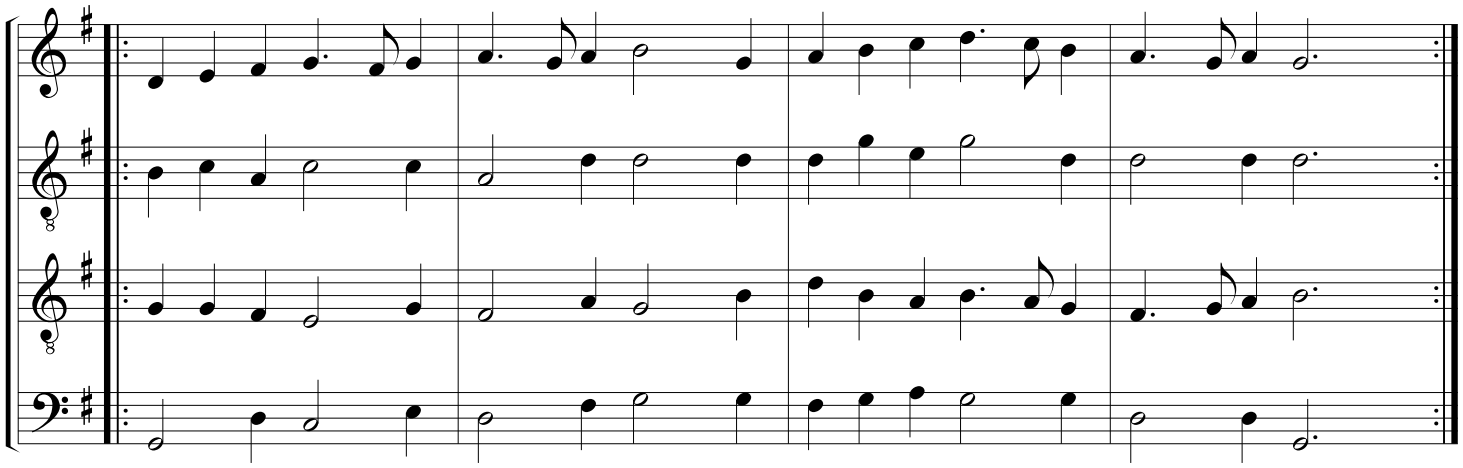
Le Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)



originally a step lower
adapted by Steve Hendricks, rev. 2012

11



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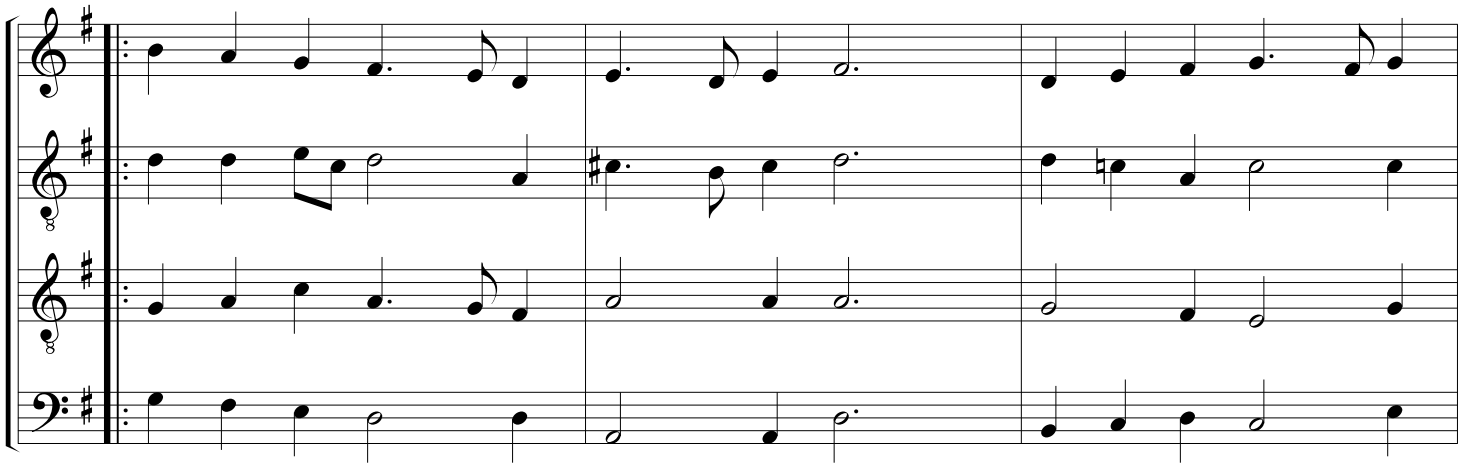
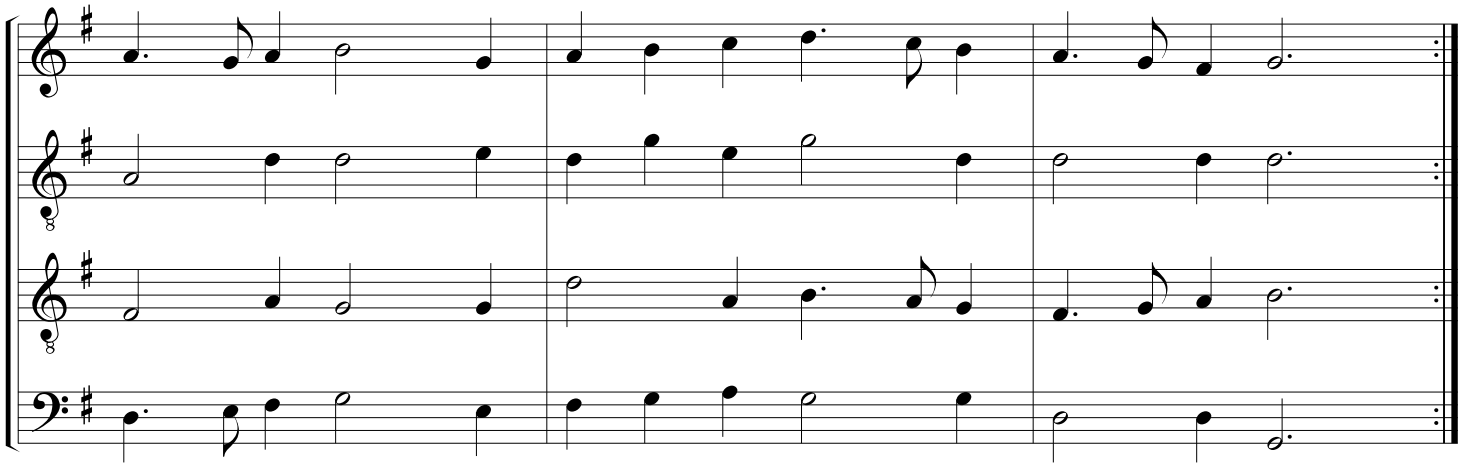


18

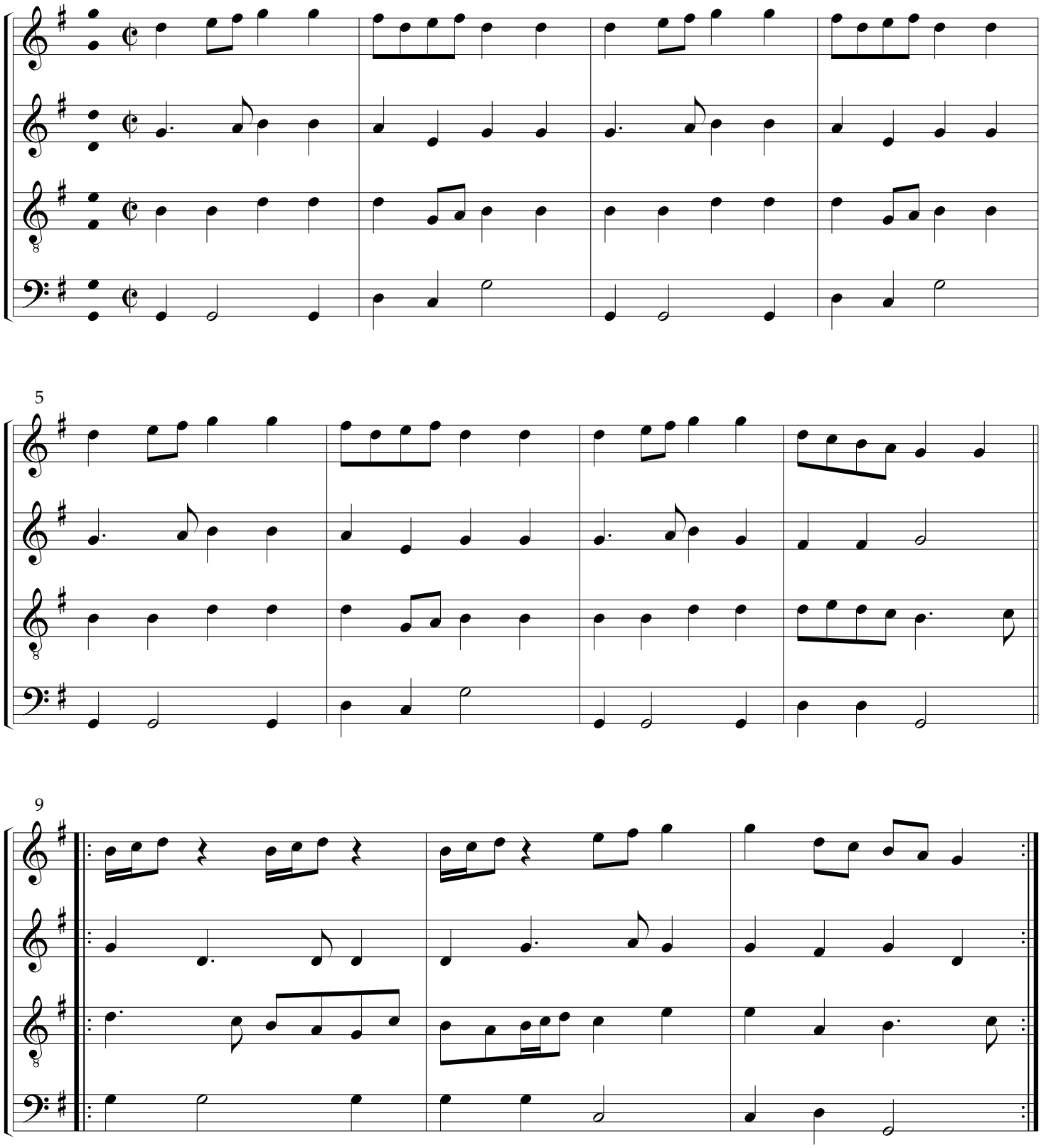
D.C. al Fine



Anello

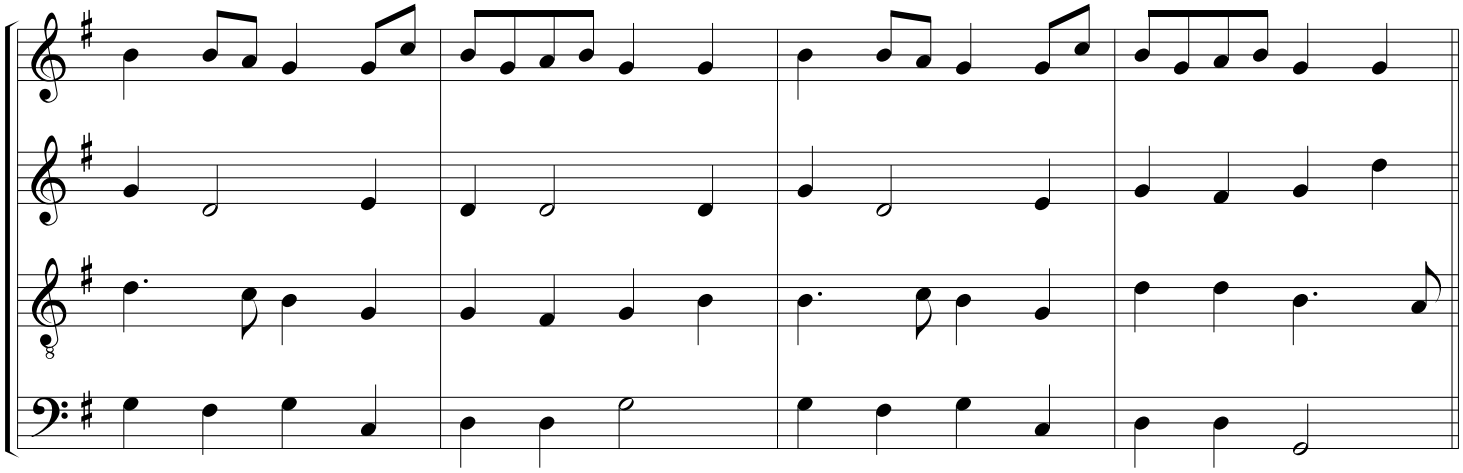
Ring

De arte saltandi e choreas ducendii, c.1420 — Domenico da Piacenza (d. c.1470)



setting by Steve Hendricks, rev. 2012

12



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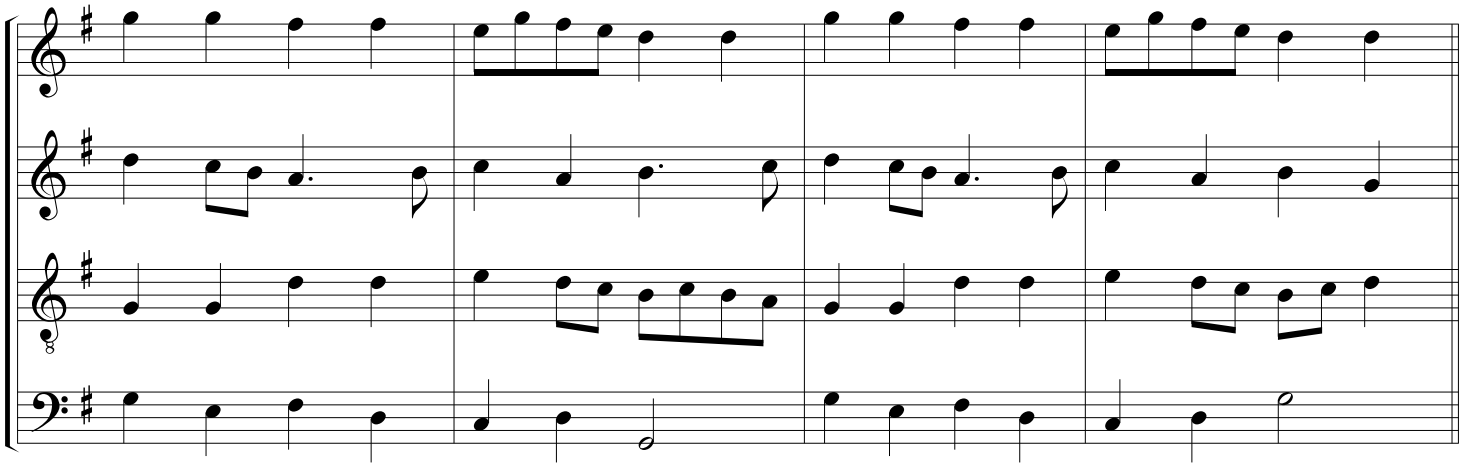

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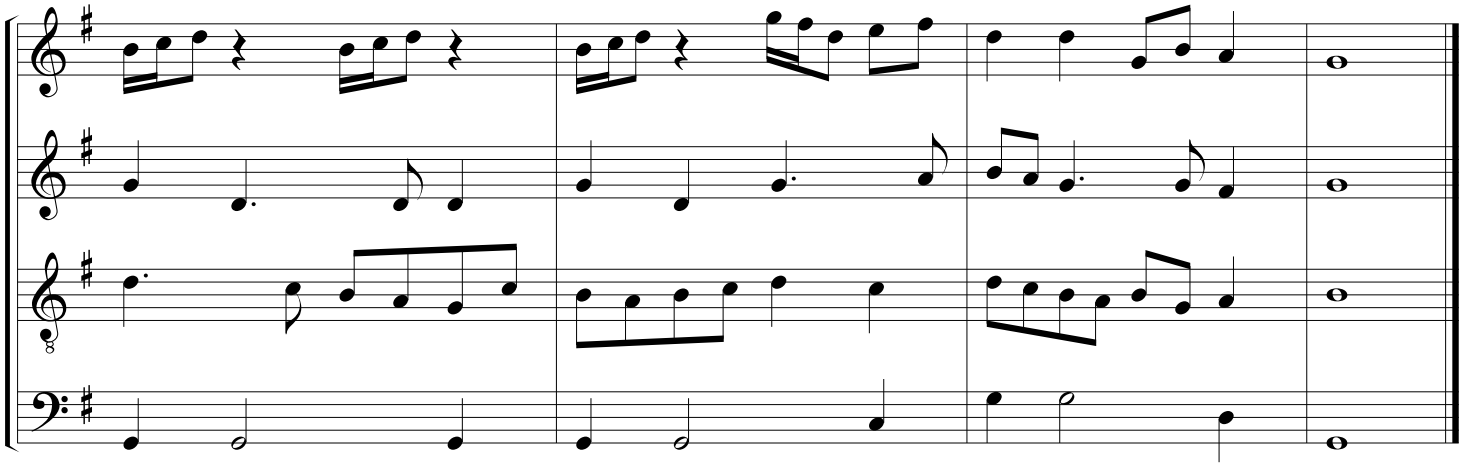
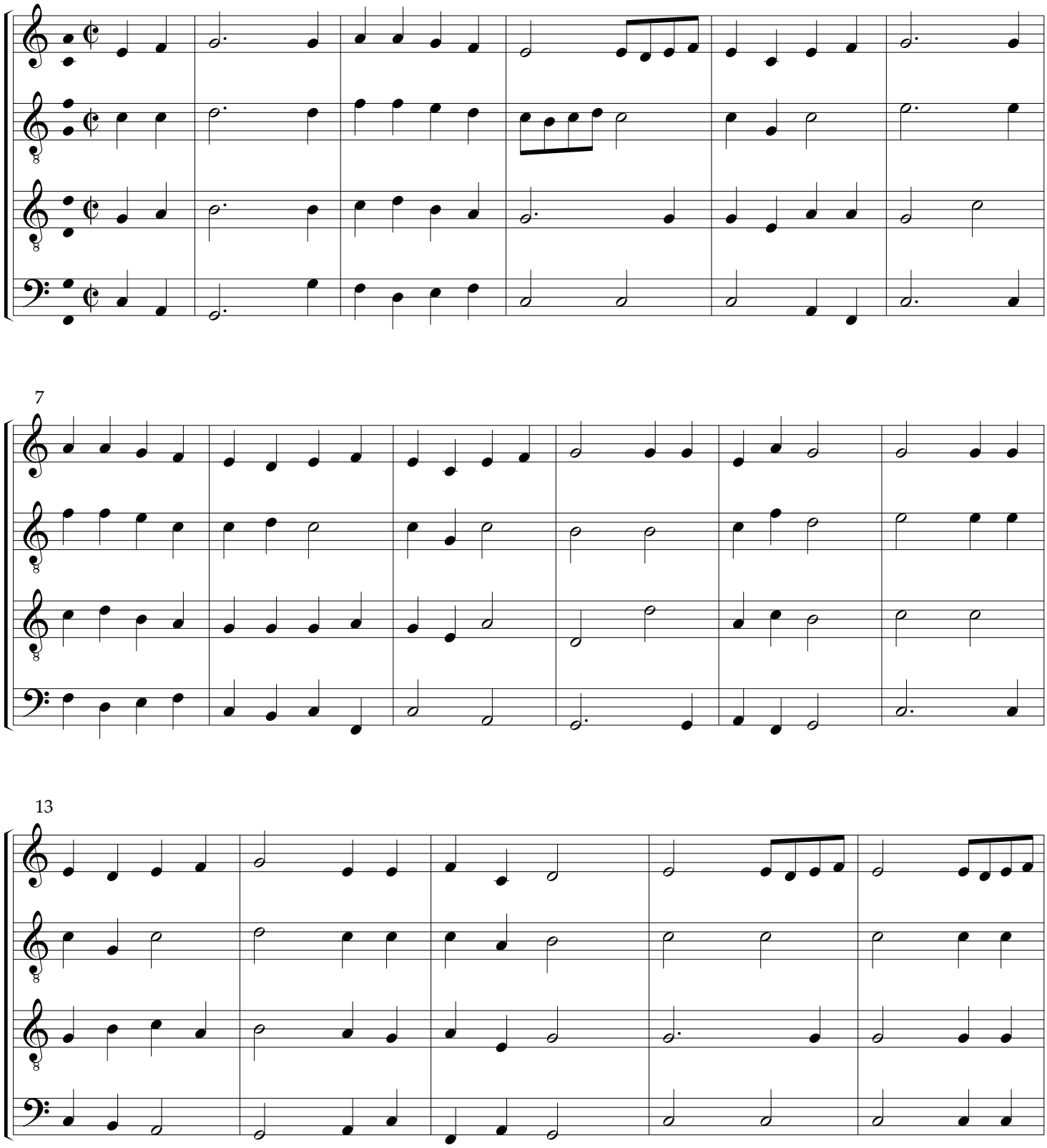


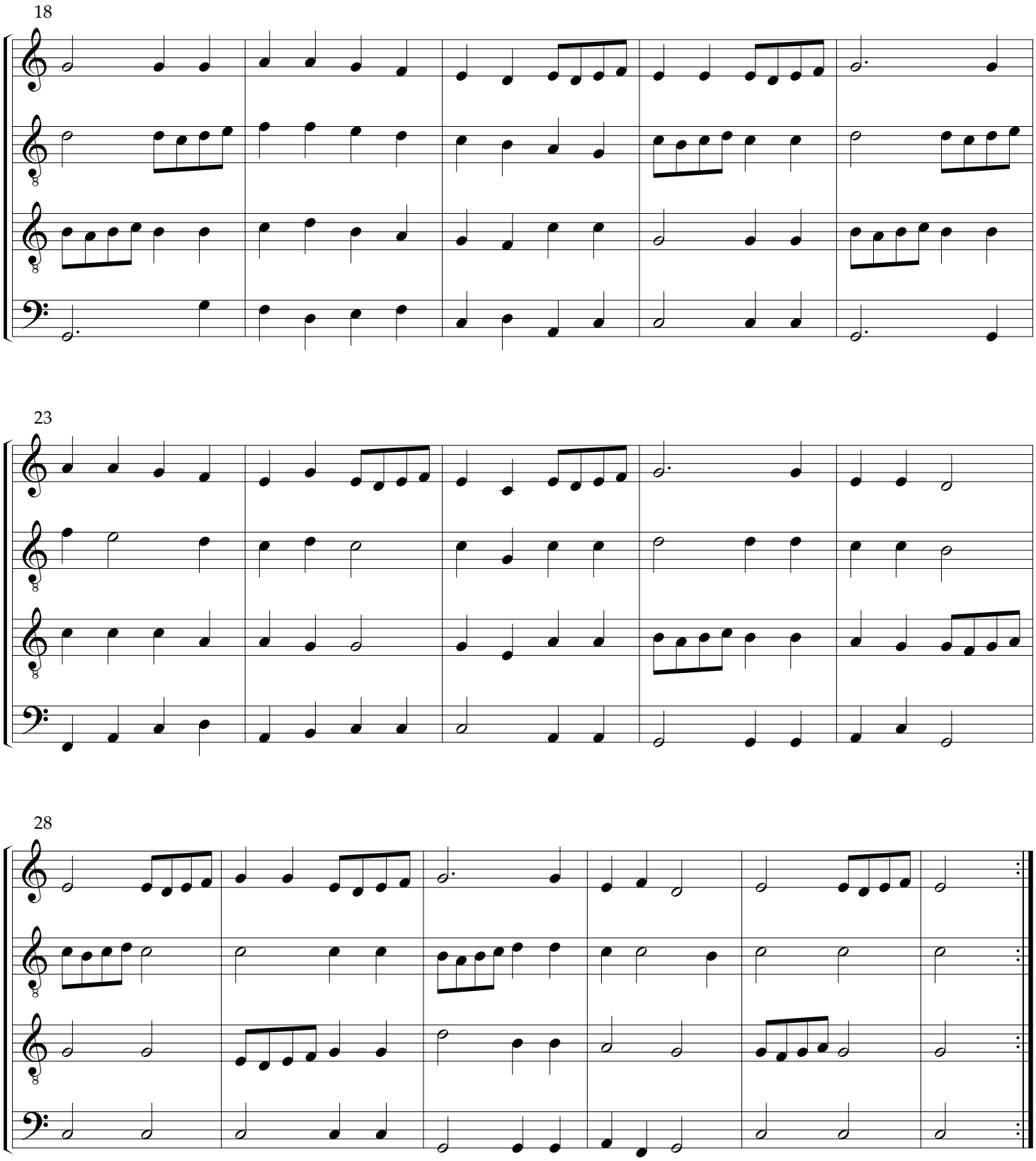
L'Arboscello Ballo Furlano

The Sapling

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

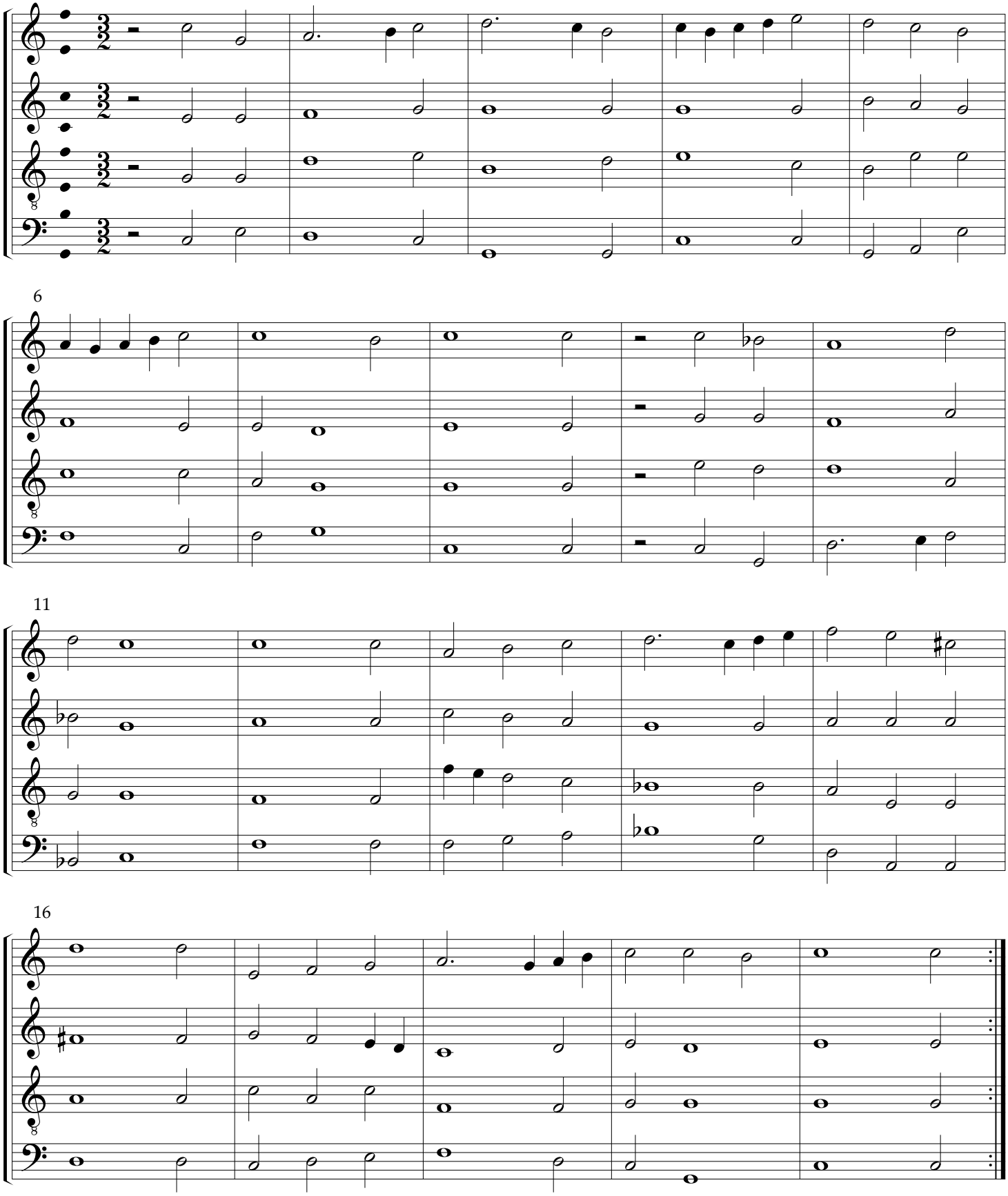



18
23
28

Aria Prima

First Air

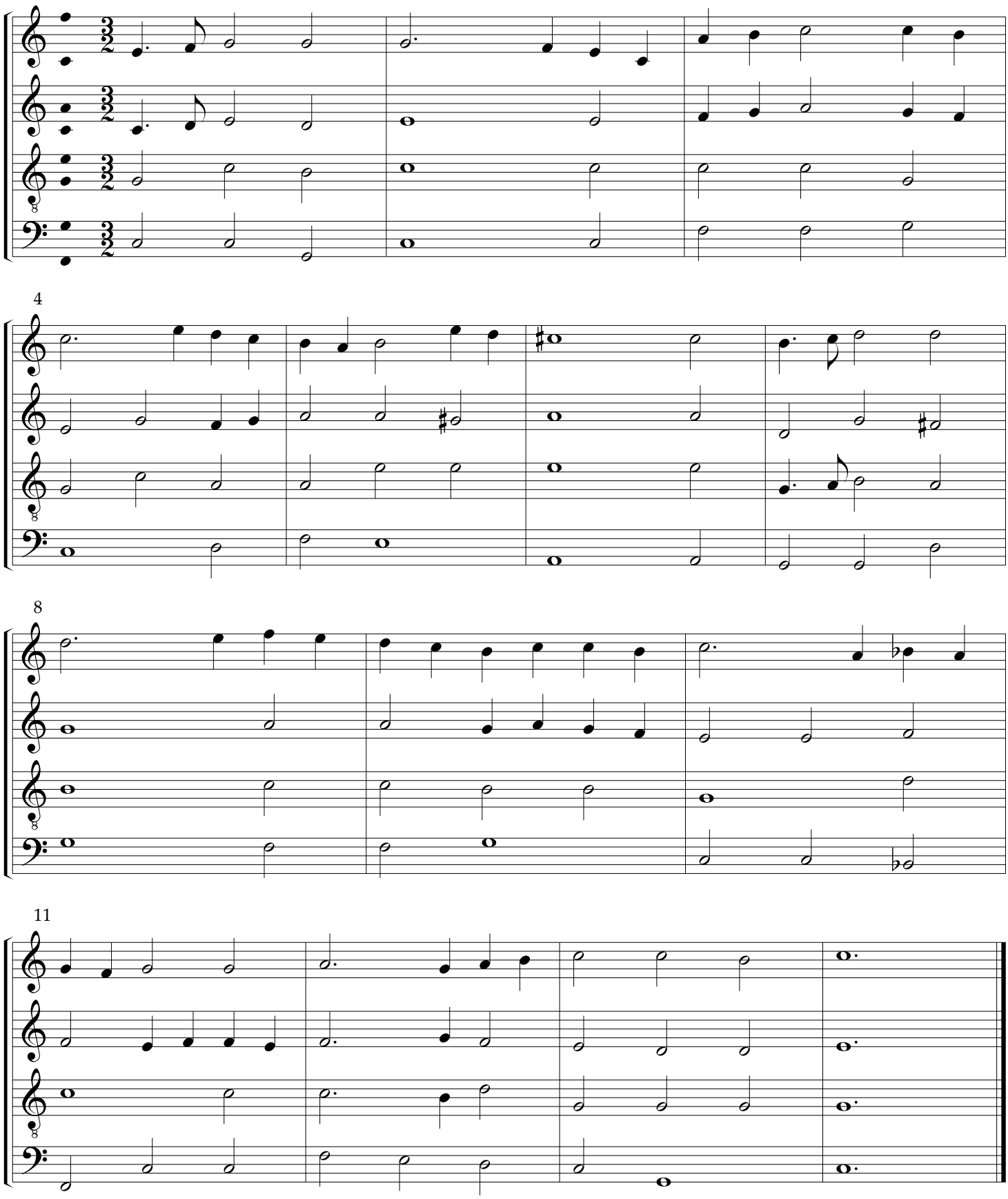
Delizie di Posilipo Boscarecce e Maritime, 1620 — Andrea Ansalone (d.1656)



Aria Seconda

Second Air

Delizie di Posilipo Boscarecce e Maritime, 1620 — Andrea Ansalone (d.1656)

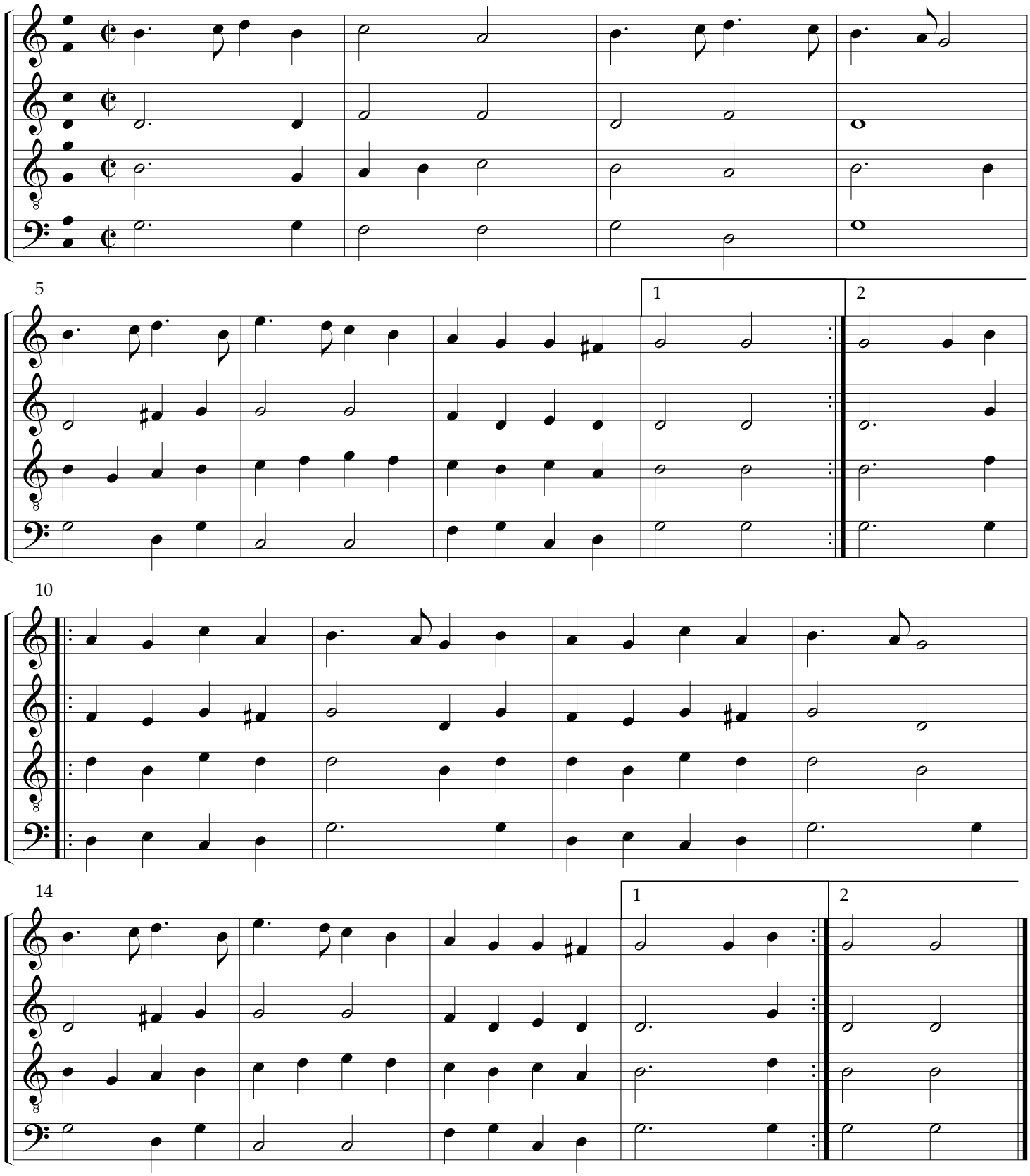


Ballo Anglese

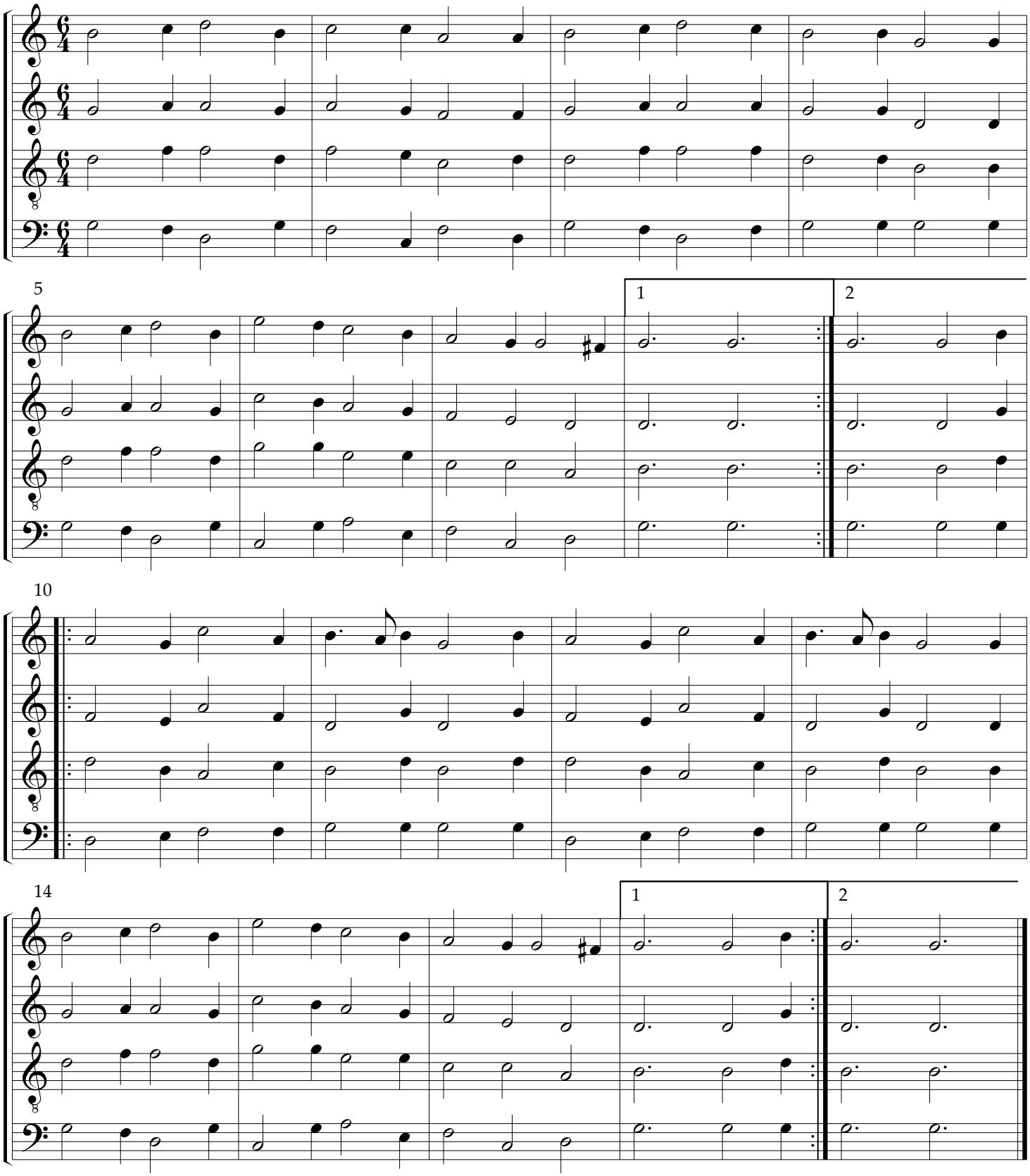
English Dance

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



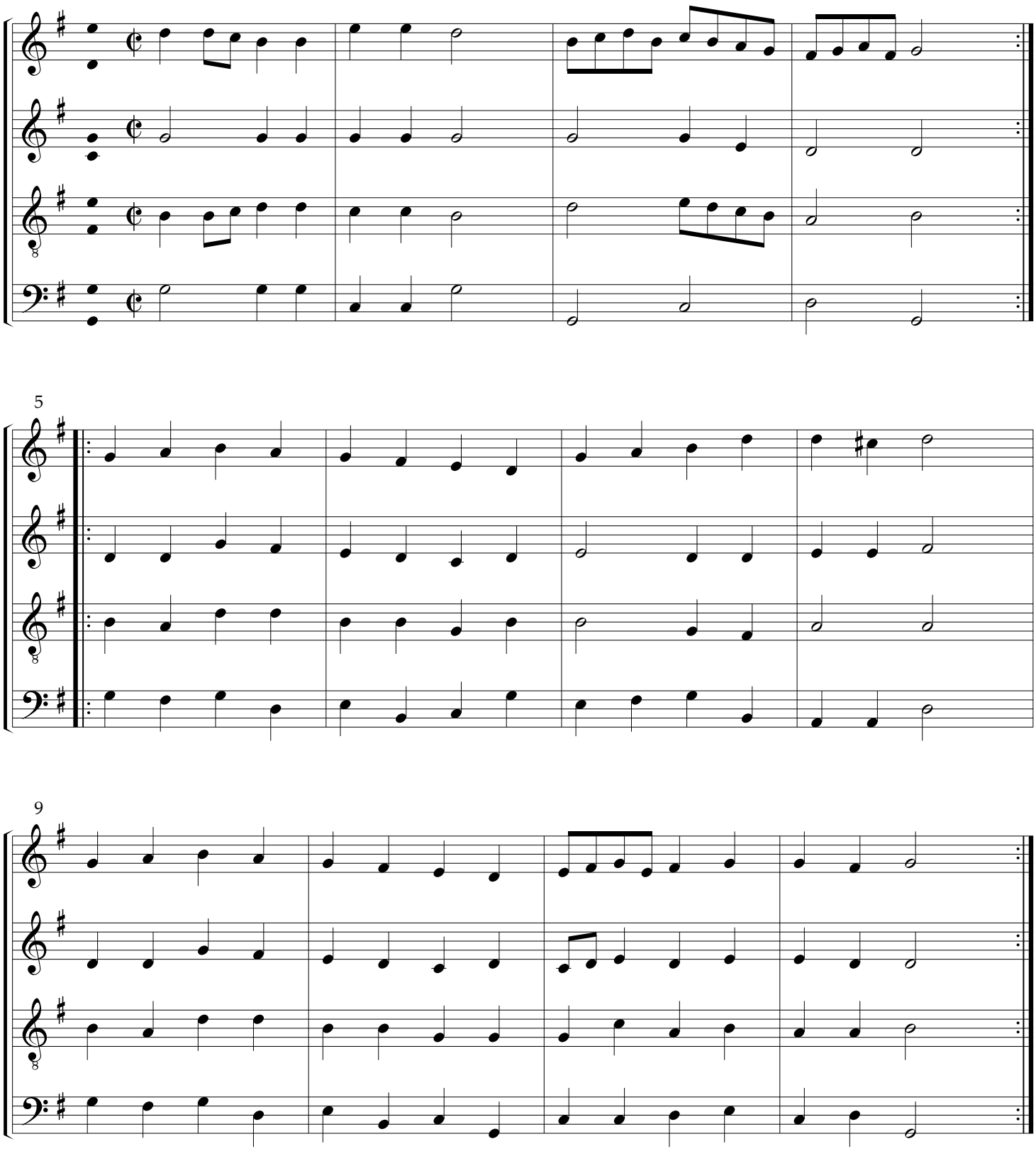
Saltarello



Ballo de Cigni

Dance of the Swans

Delizie di Posilipo Boscarecce e Maritime, 1620 — Giacomo Spiardo (fl.1620)

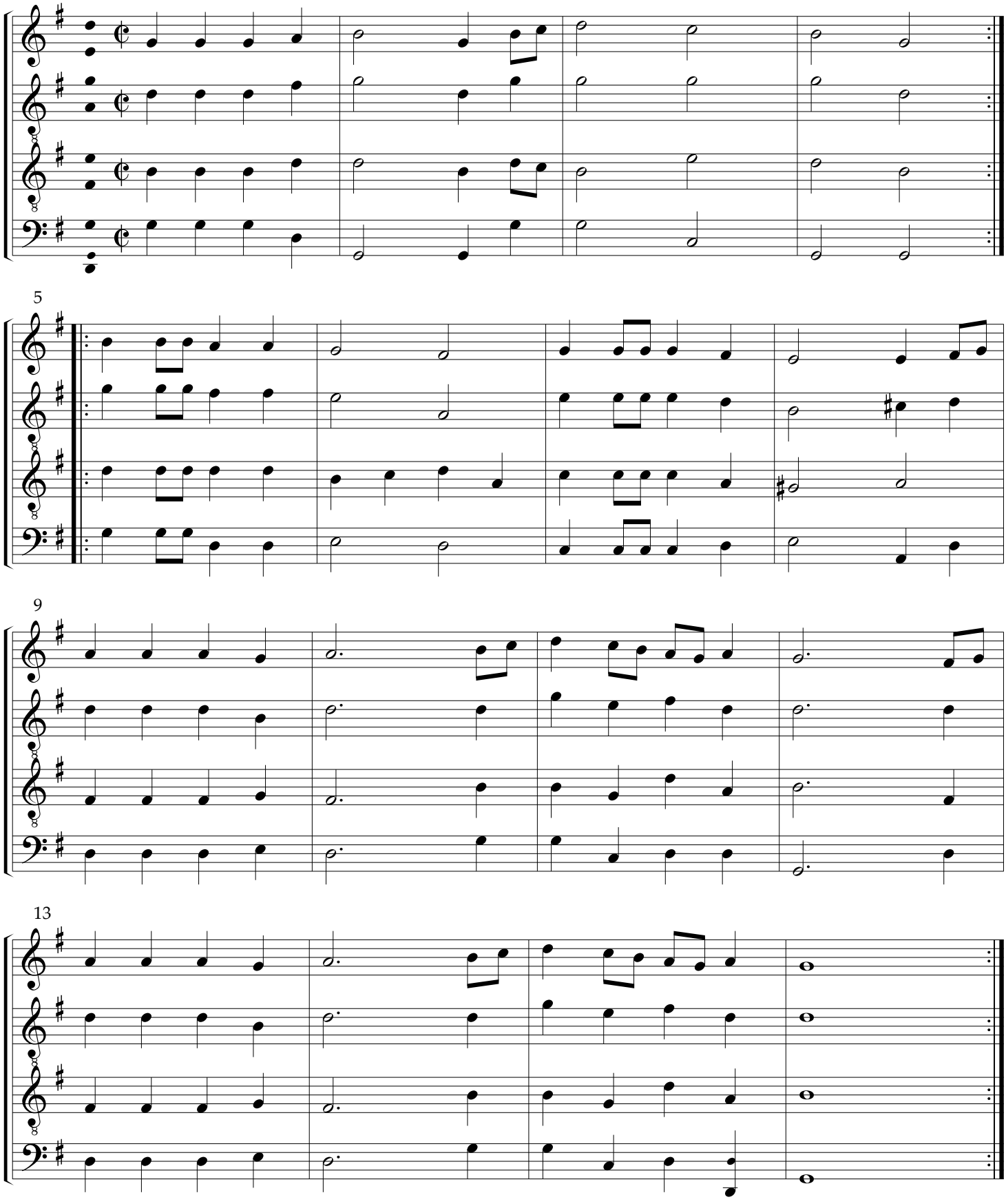


Il Ballo de Colla

The Dance from La Colla

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

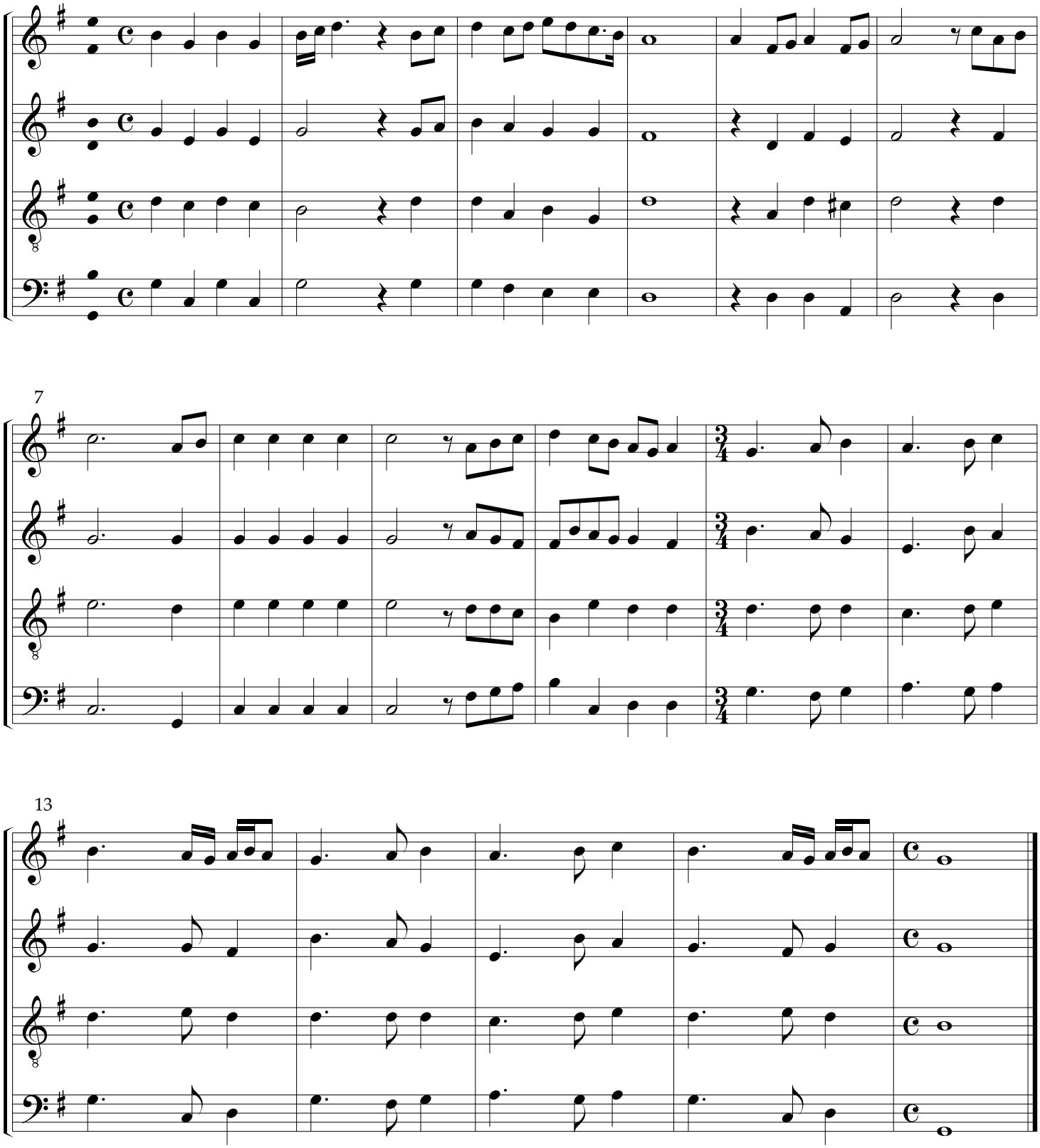


originally a fifth higher

Ballo de'Selvaggi, e delle Simie

Dance of the Apes and Satyrs

Delizie di Posilipo Boscarecce e Maritime, 1620 — Giacomo Spiardo (fl.1620)

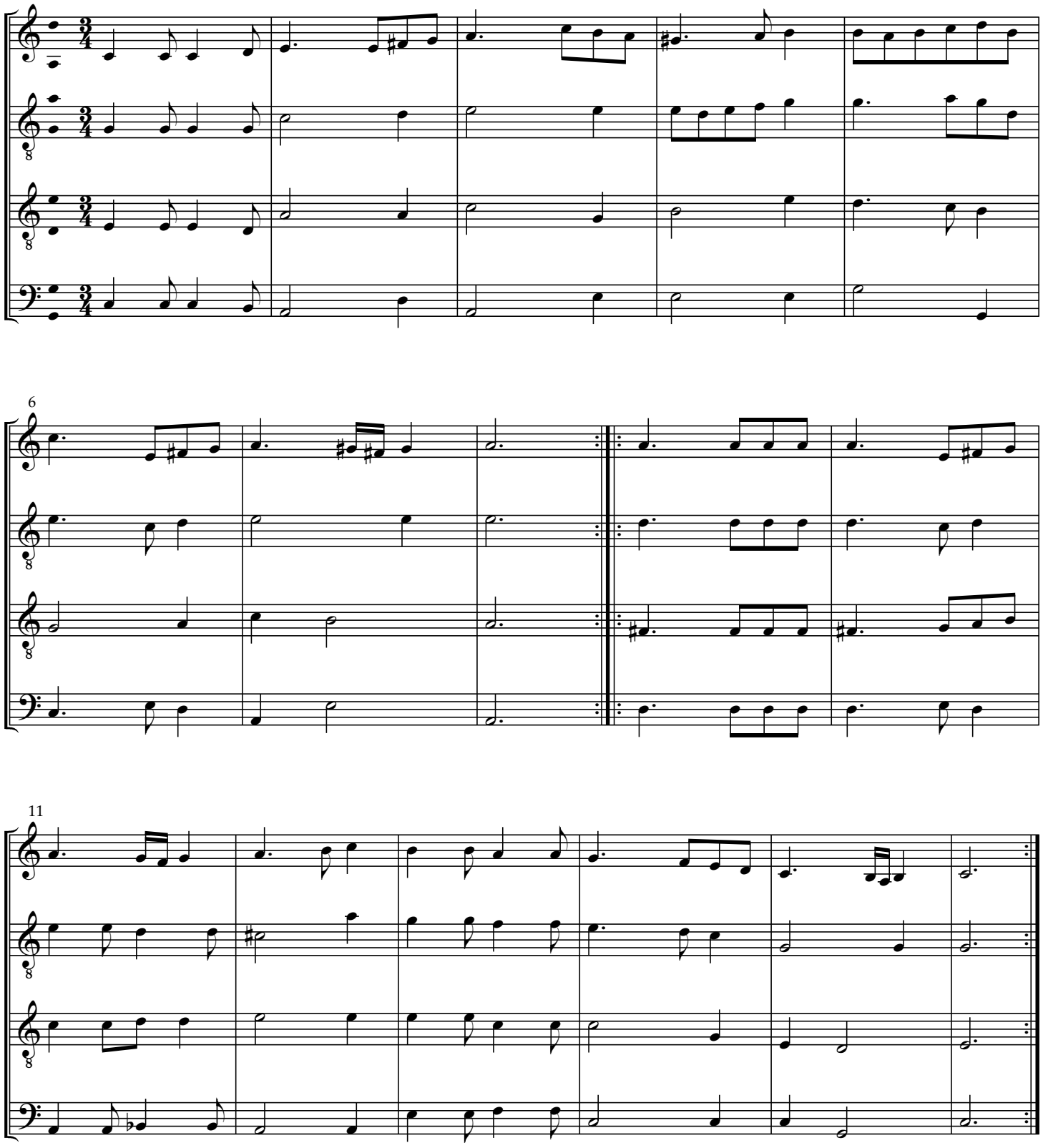


Ballo Milanese

Dance from Milan

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

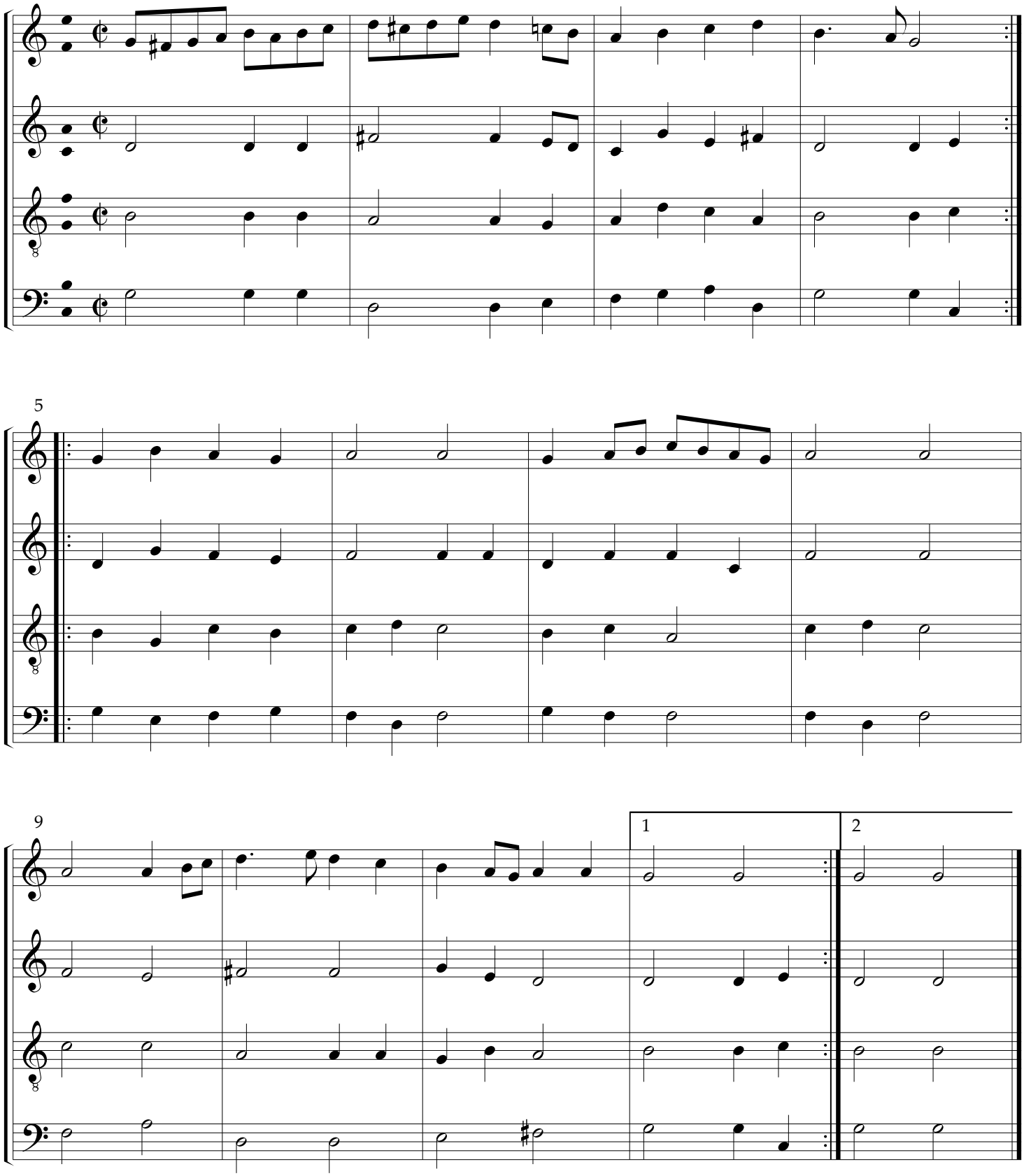


Ballo Francese

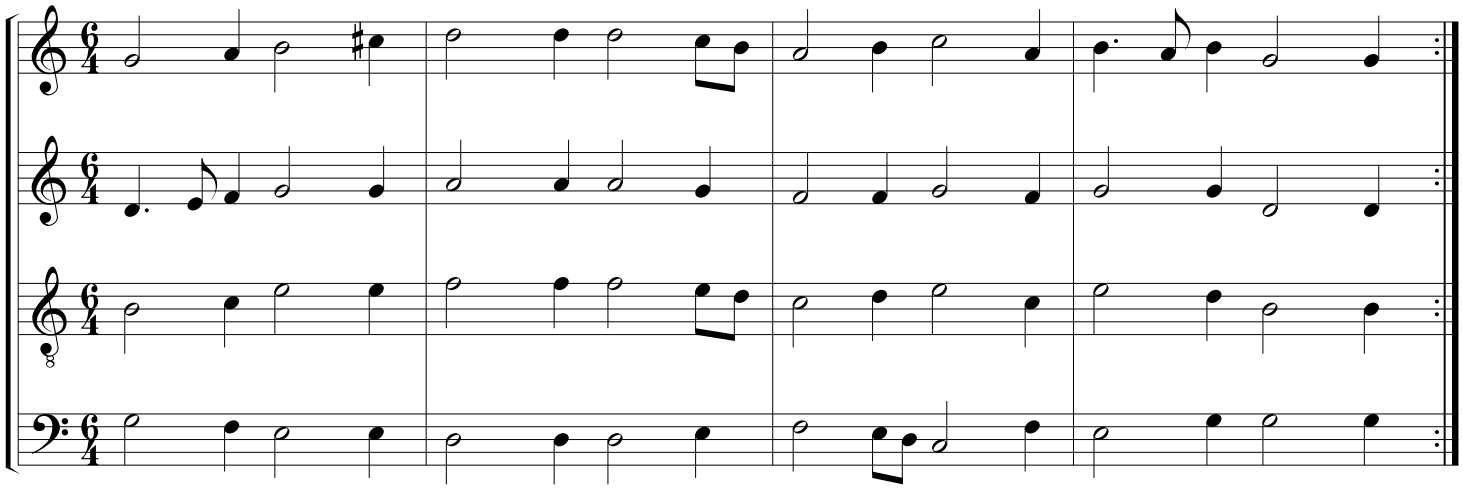
French Dance

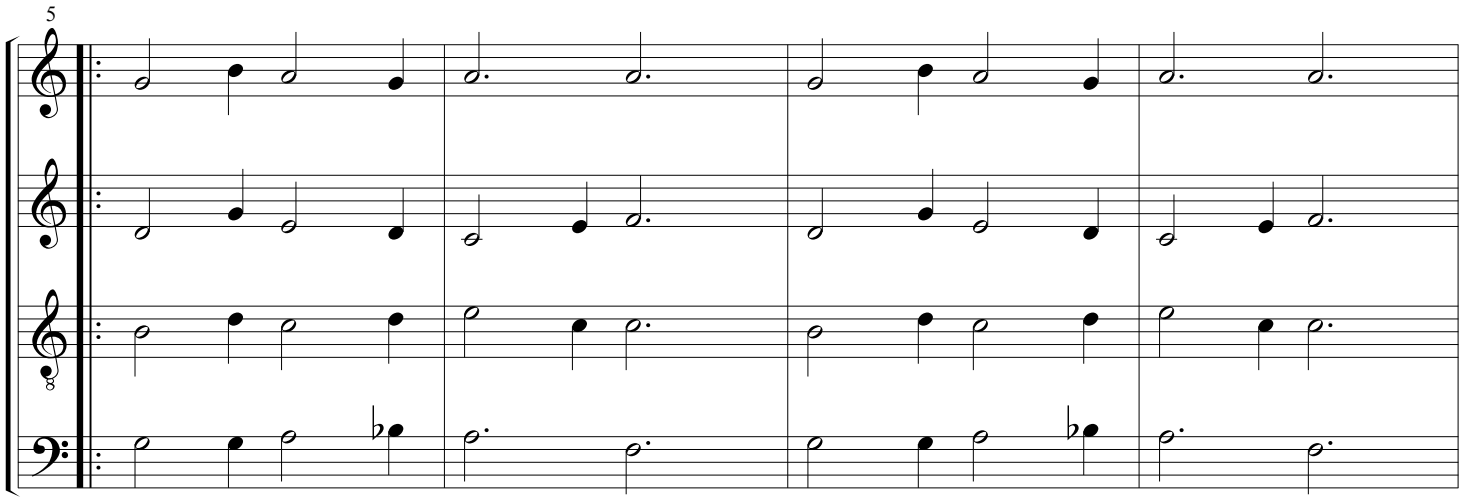
Il Primo Libro di Balli, 1578

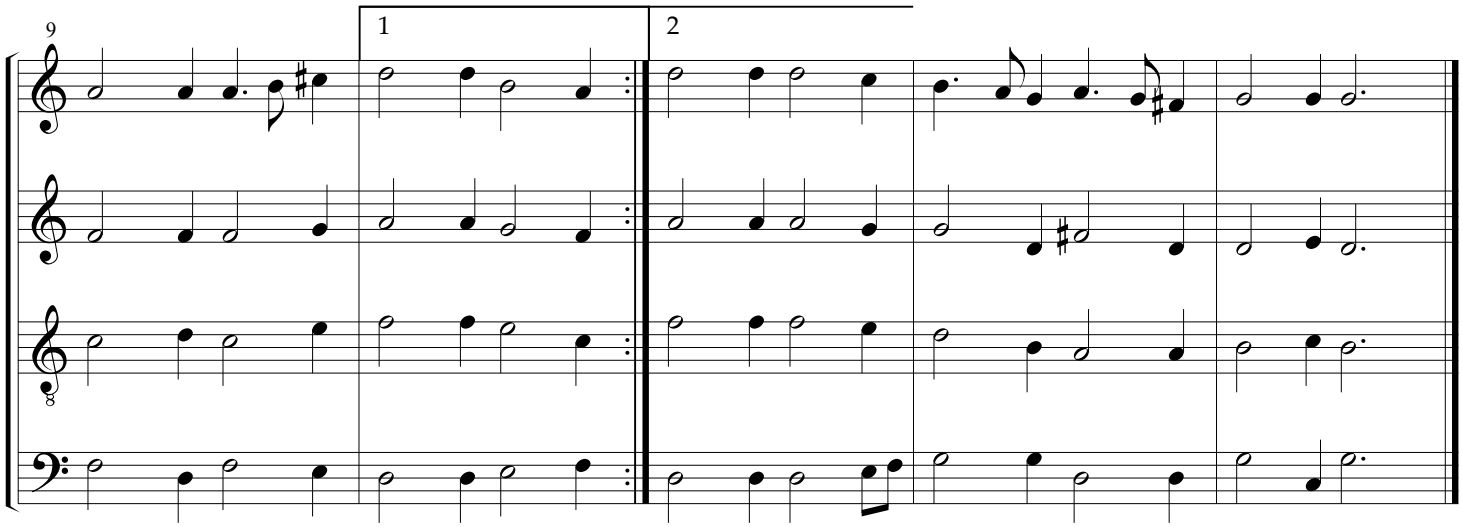
Giorgio Mainerio (c.1535-1582)



Salterello





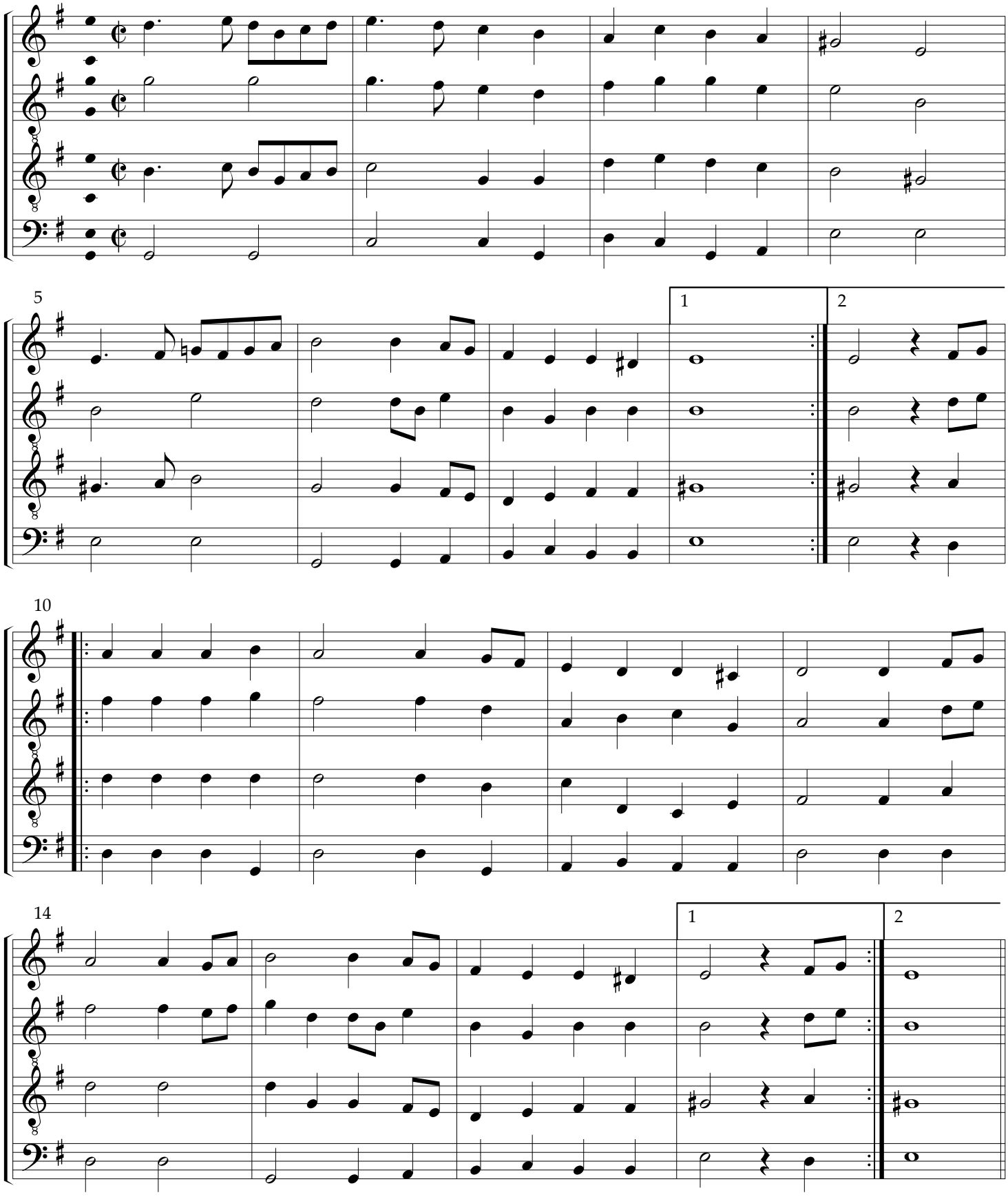


Bassa Gioiosa

Joyful Basse-dance

Il Scolaro, 1645

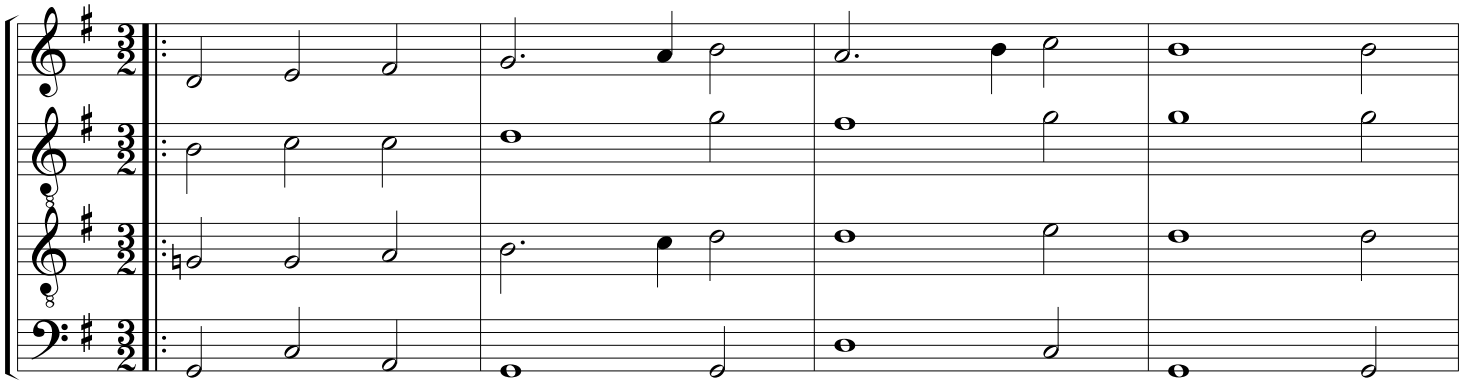
Gasparo Zanetti (fl.1626-1645)



dance: Bassa Gioiosa, C. Negri, 1602

dance form: page 1 x 3, page 2, page 1

19 Galiarda



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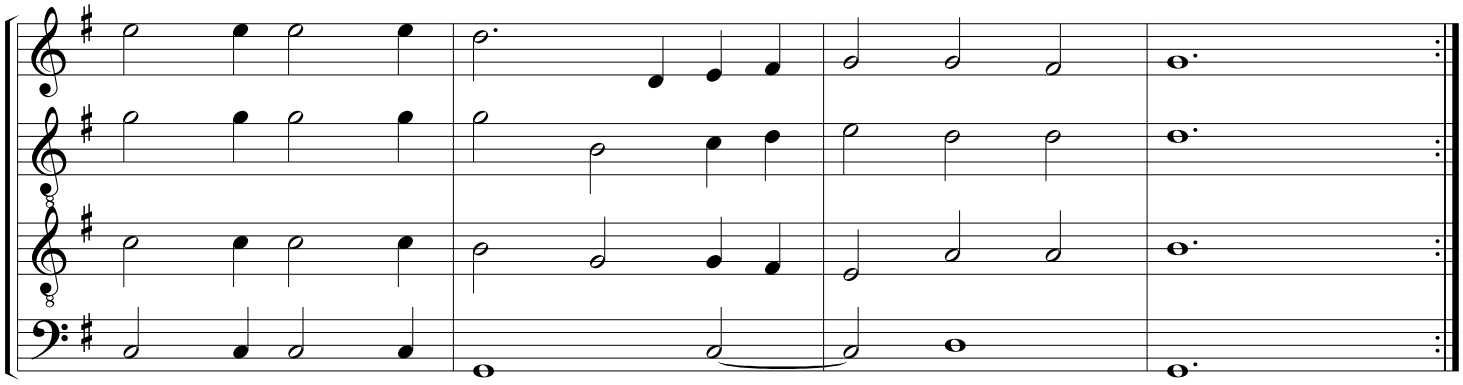

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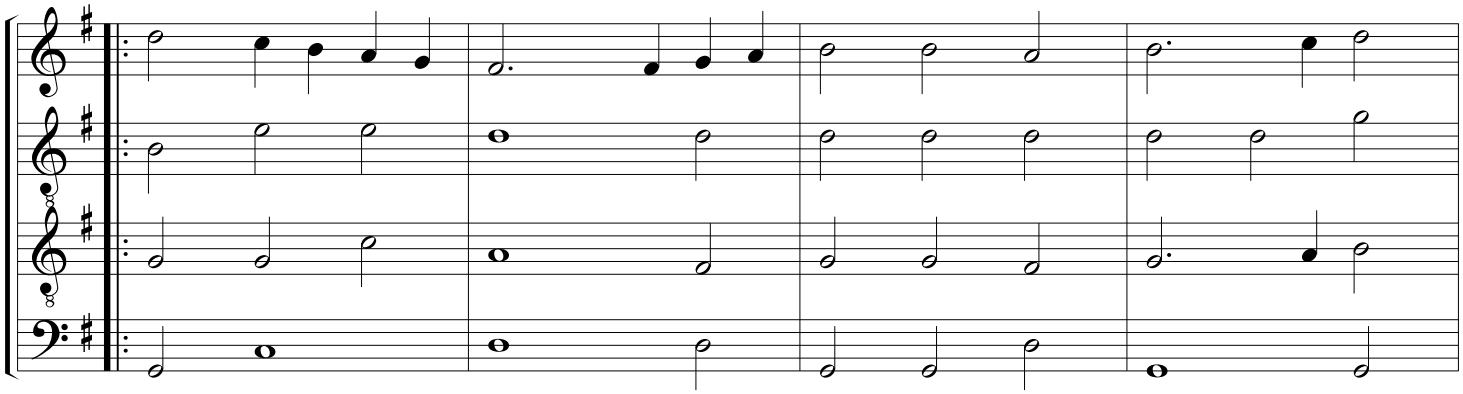

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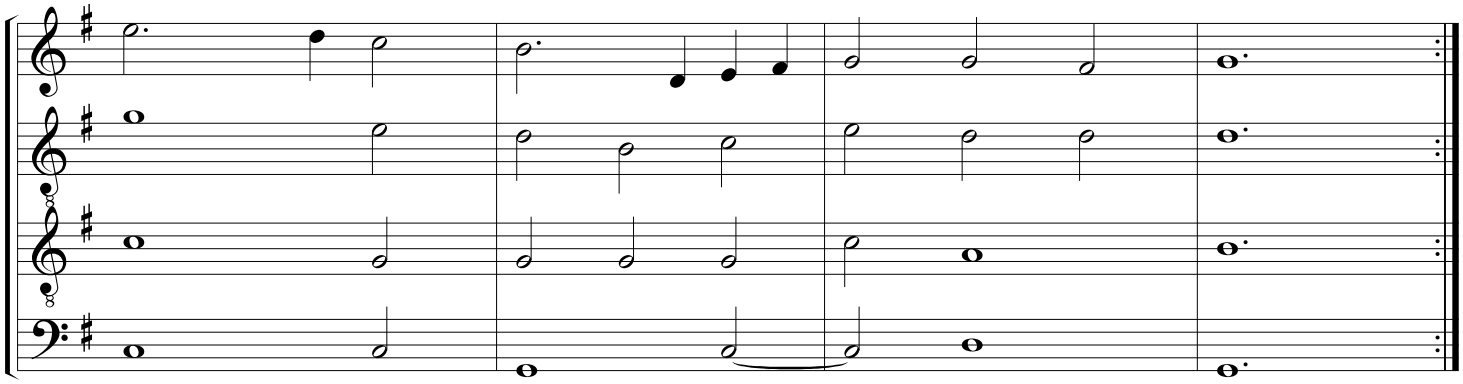
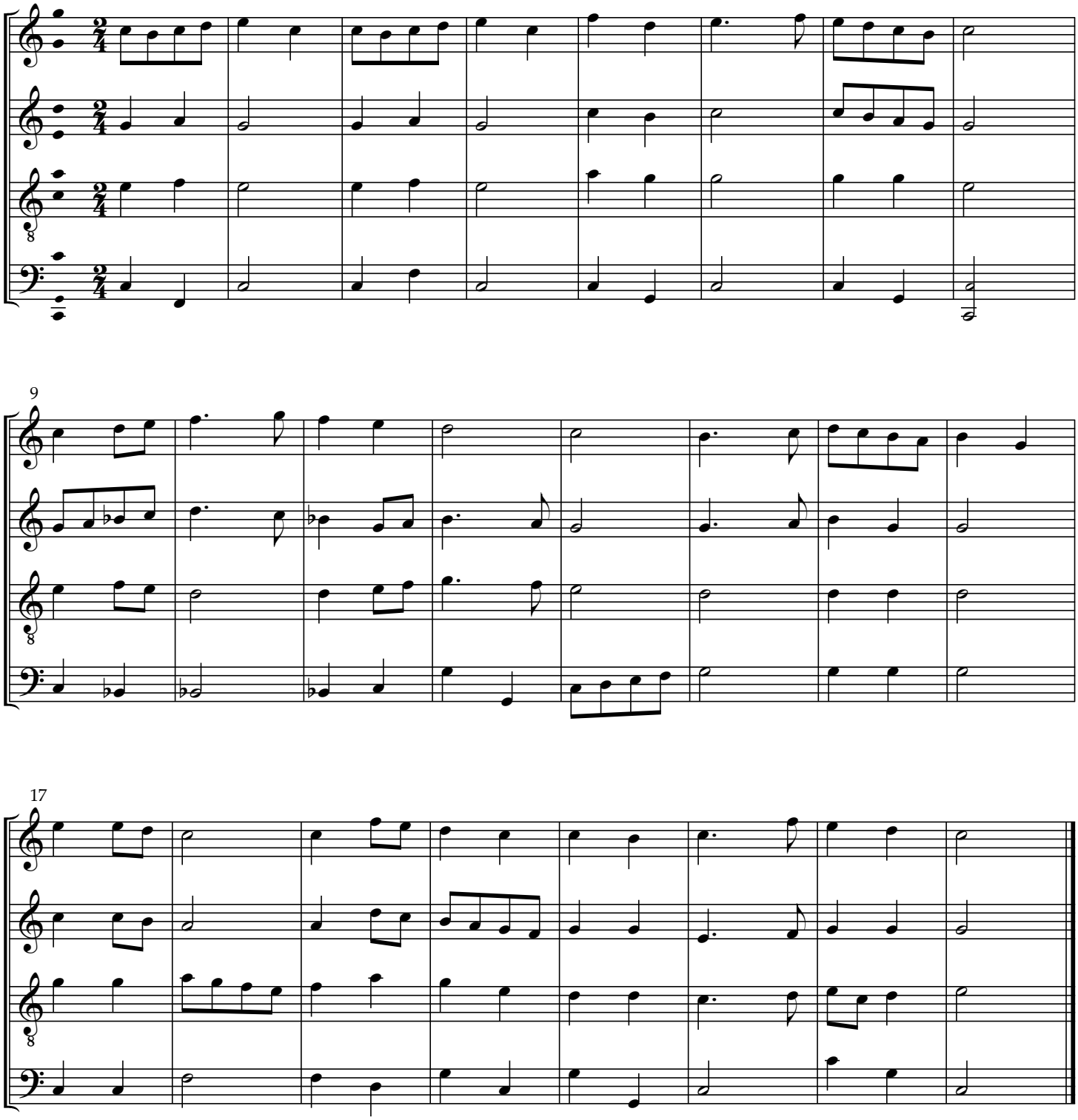


Basso delle Nimfe

Basse-dance of the Nymphs

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



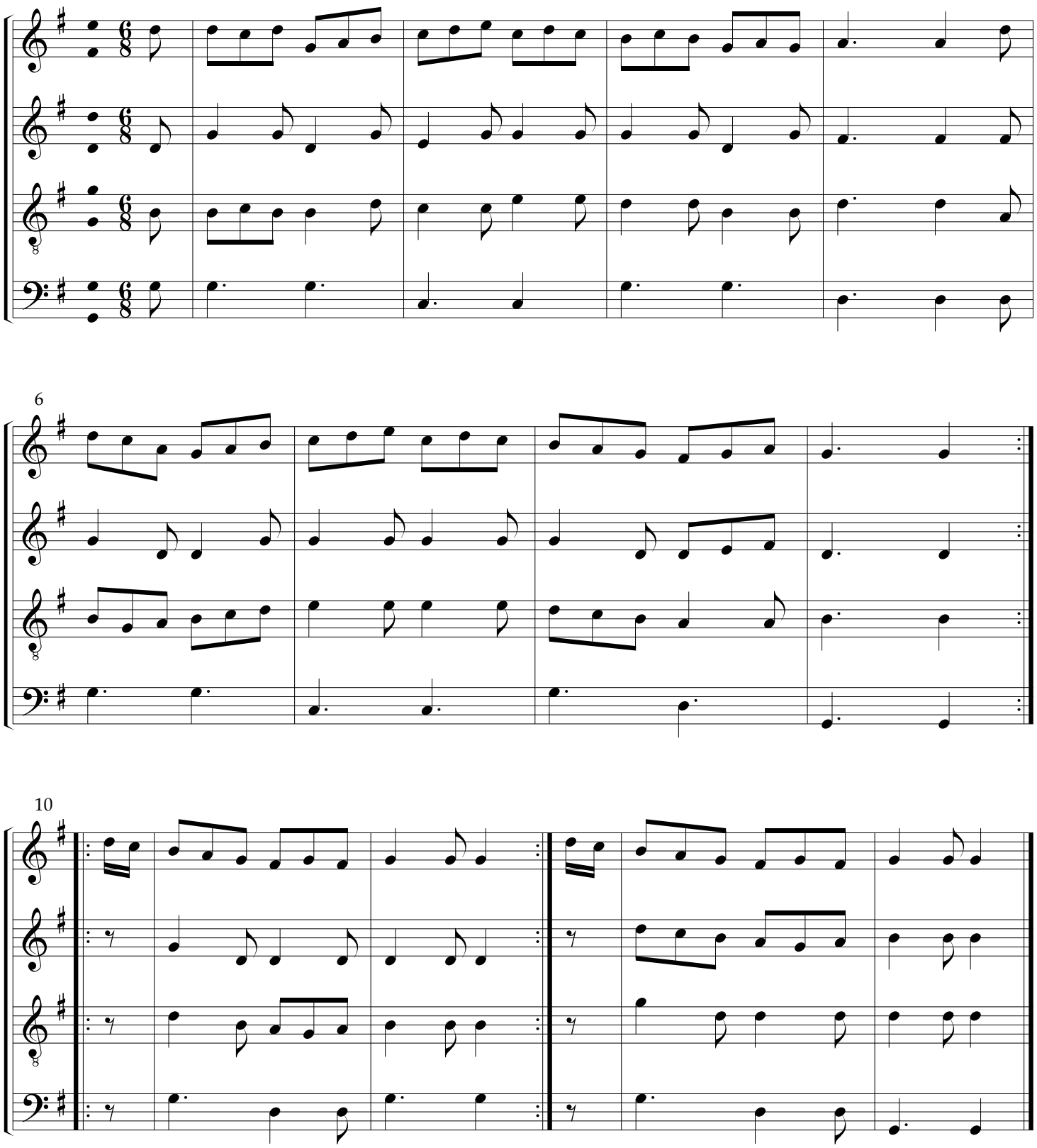
dance: Bassa della Ninfe, C. Negri, 1602
originally a step higher

Bella Gioiosa

Joyous Beauty

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)



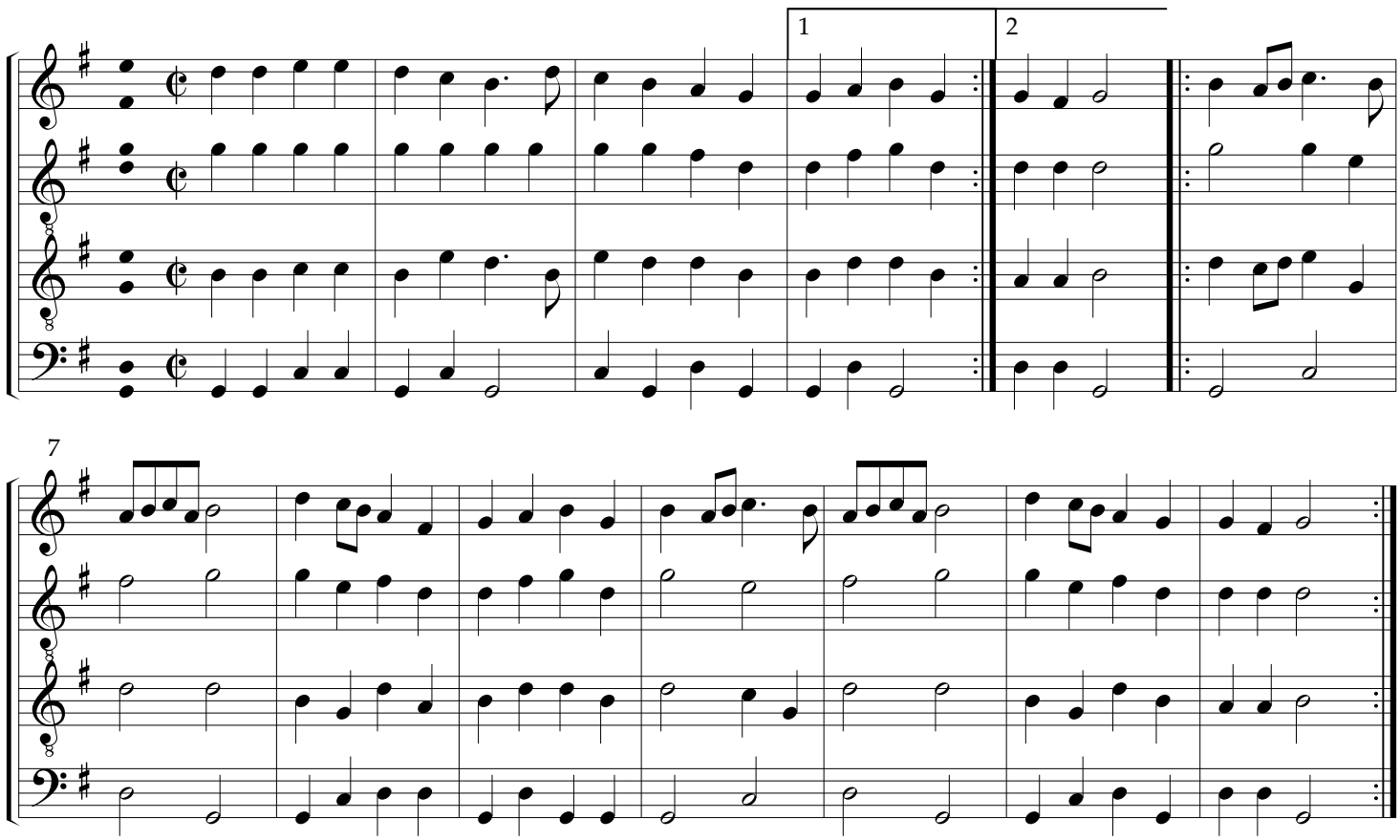
setting by Steve Hendricks, rev. 2012

dance form: 7x

La Bergamasca

Il Scolaro, 1645

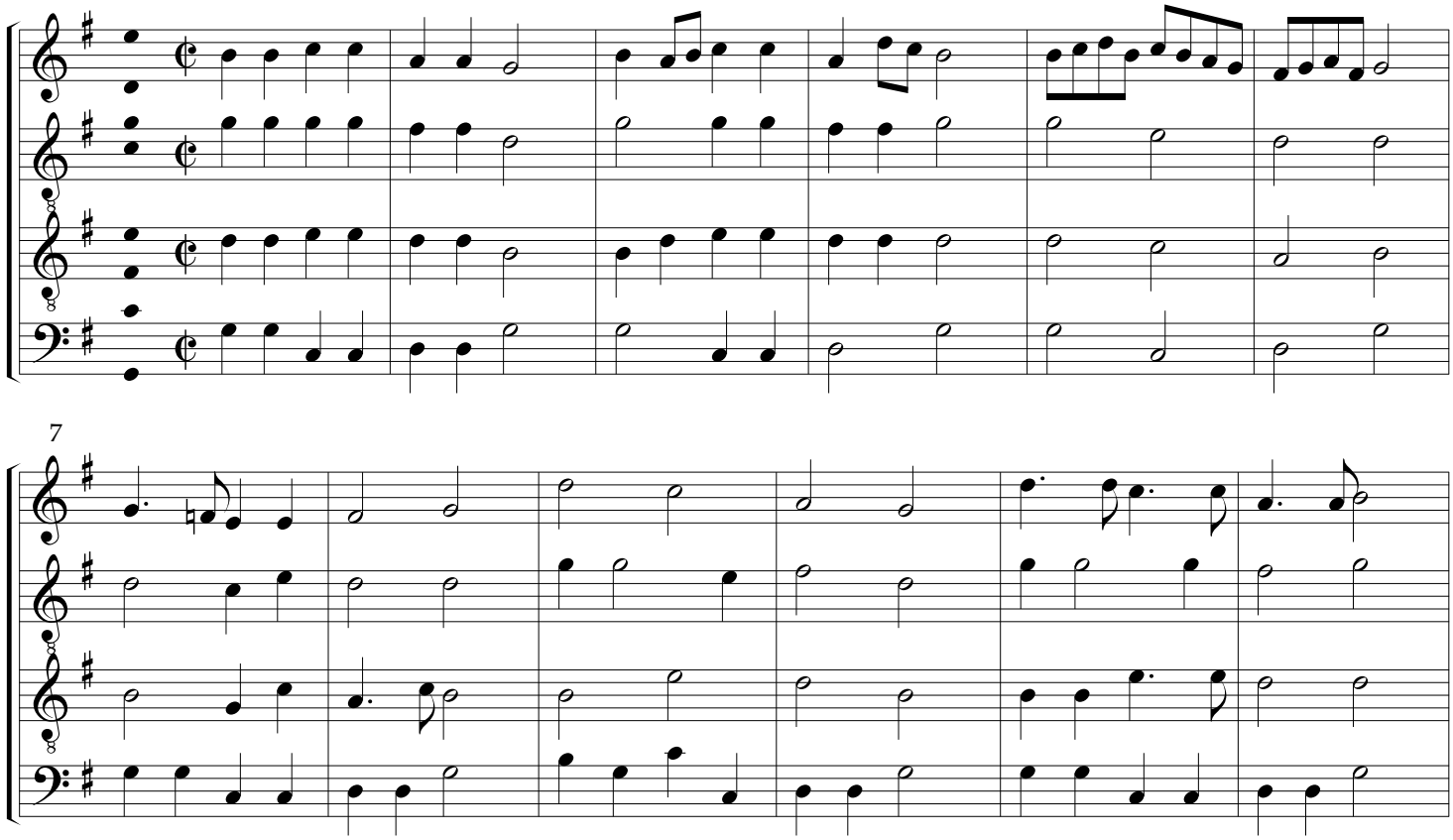
Gasparo Zanetti (fl.1626-1645)



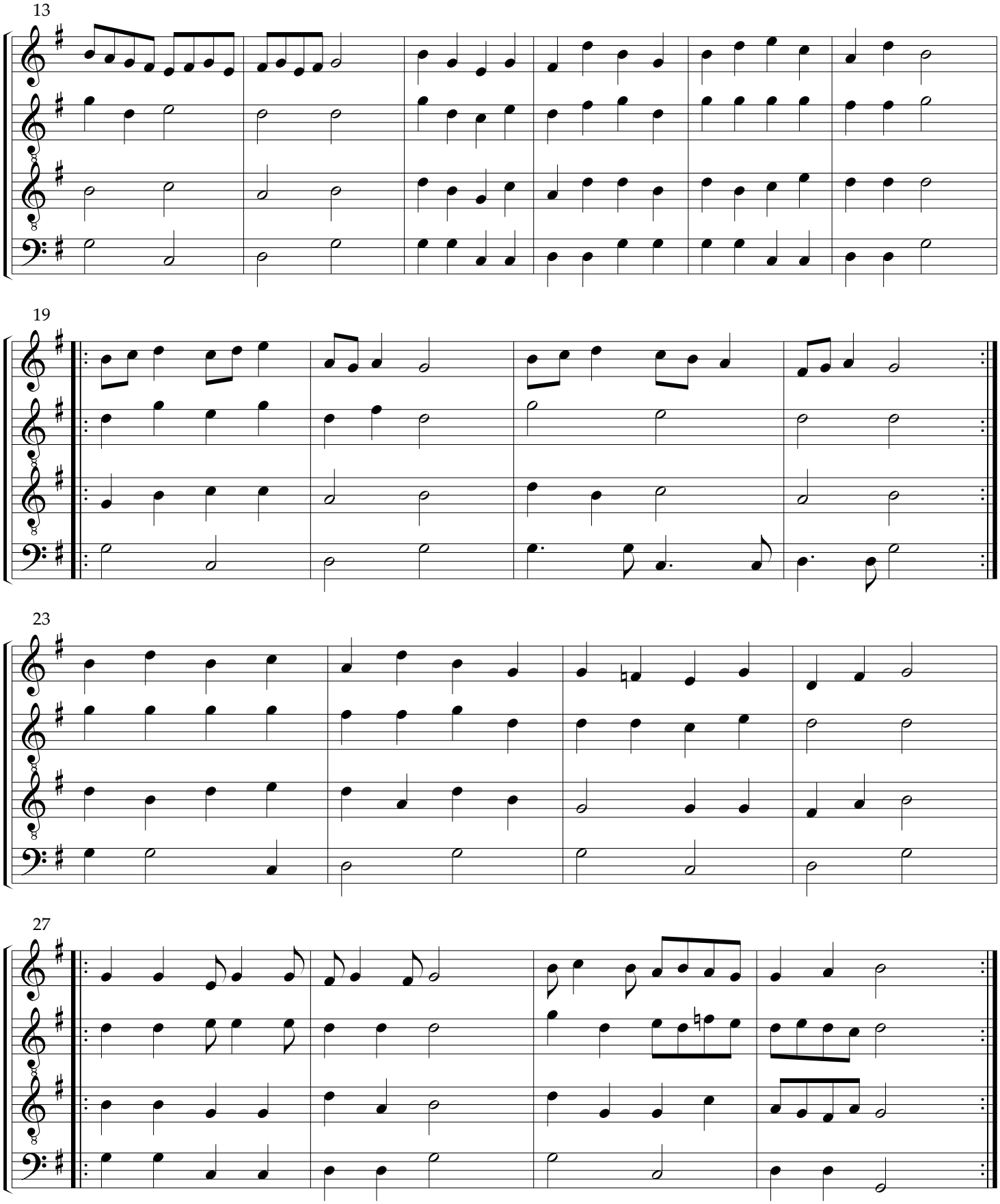
Moresca Quarta detta la Bergamasca

Intavolatura de liuto, 1585

Giulio Cesare Barbetta (c.1540-c.1603)



adapted by Steve Hendricks, rev. 2012


13
19
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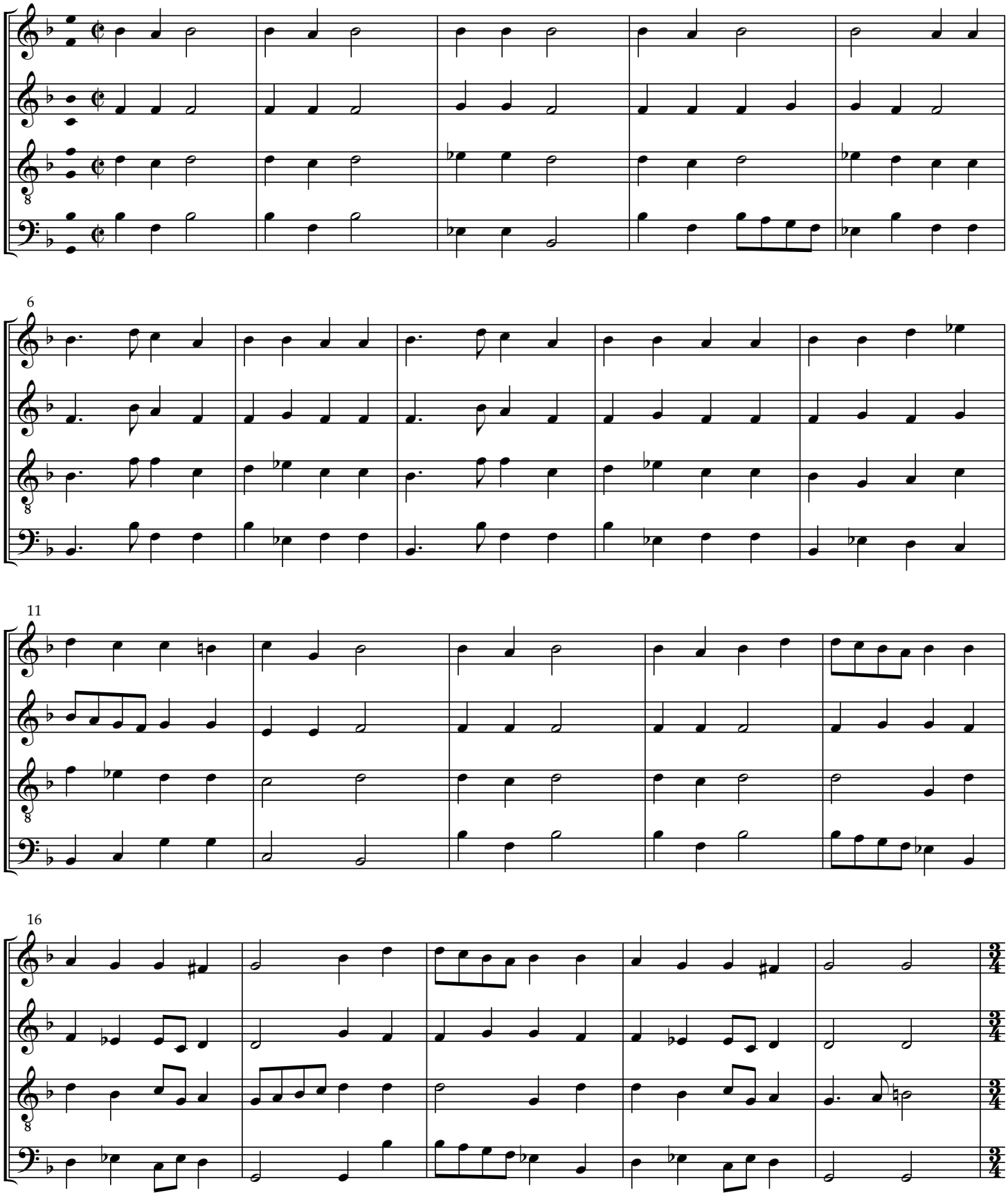
27

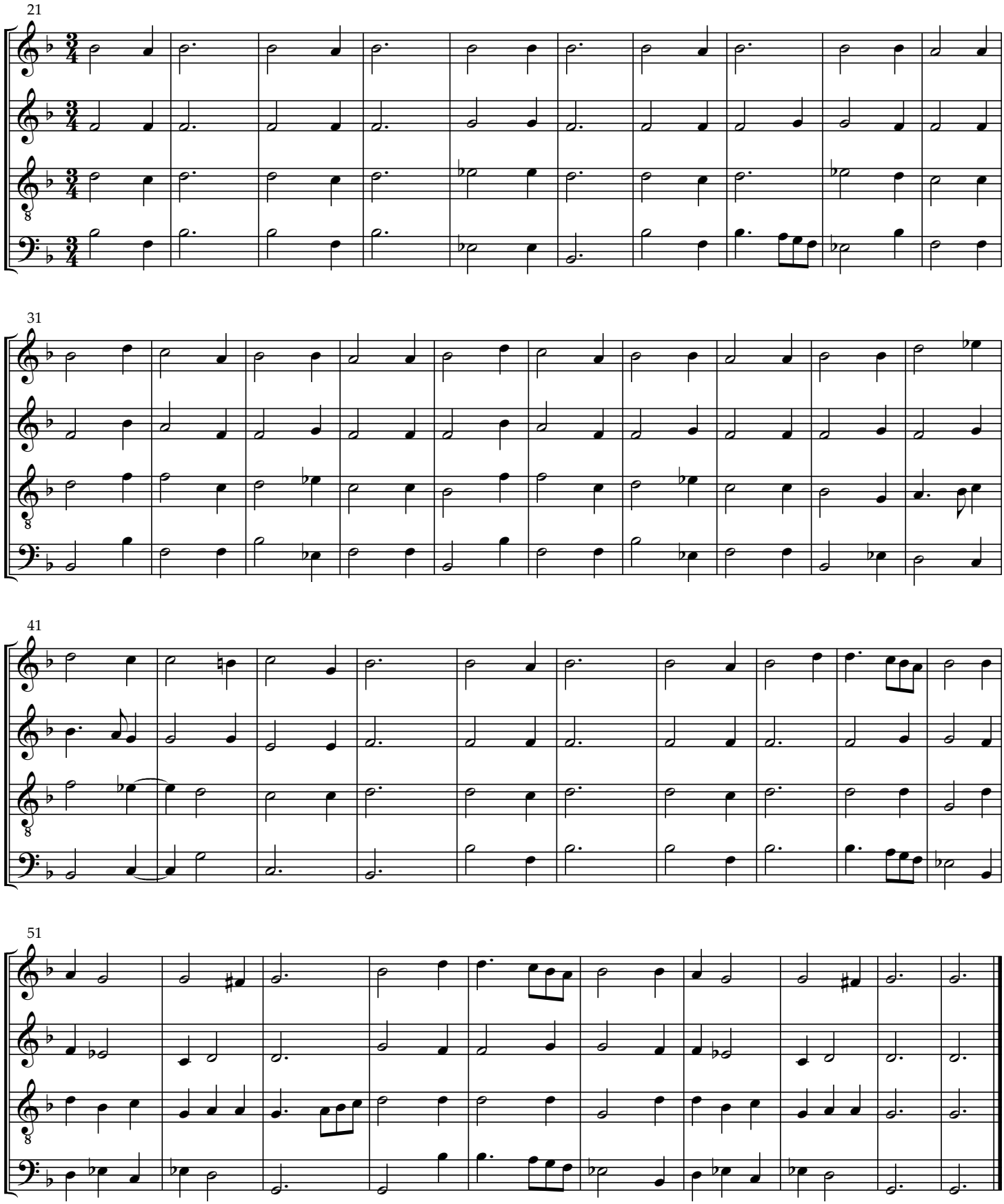
La Billiarda

The Billiard

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



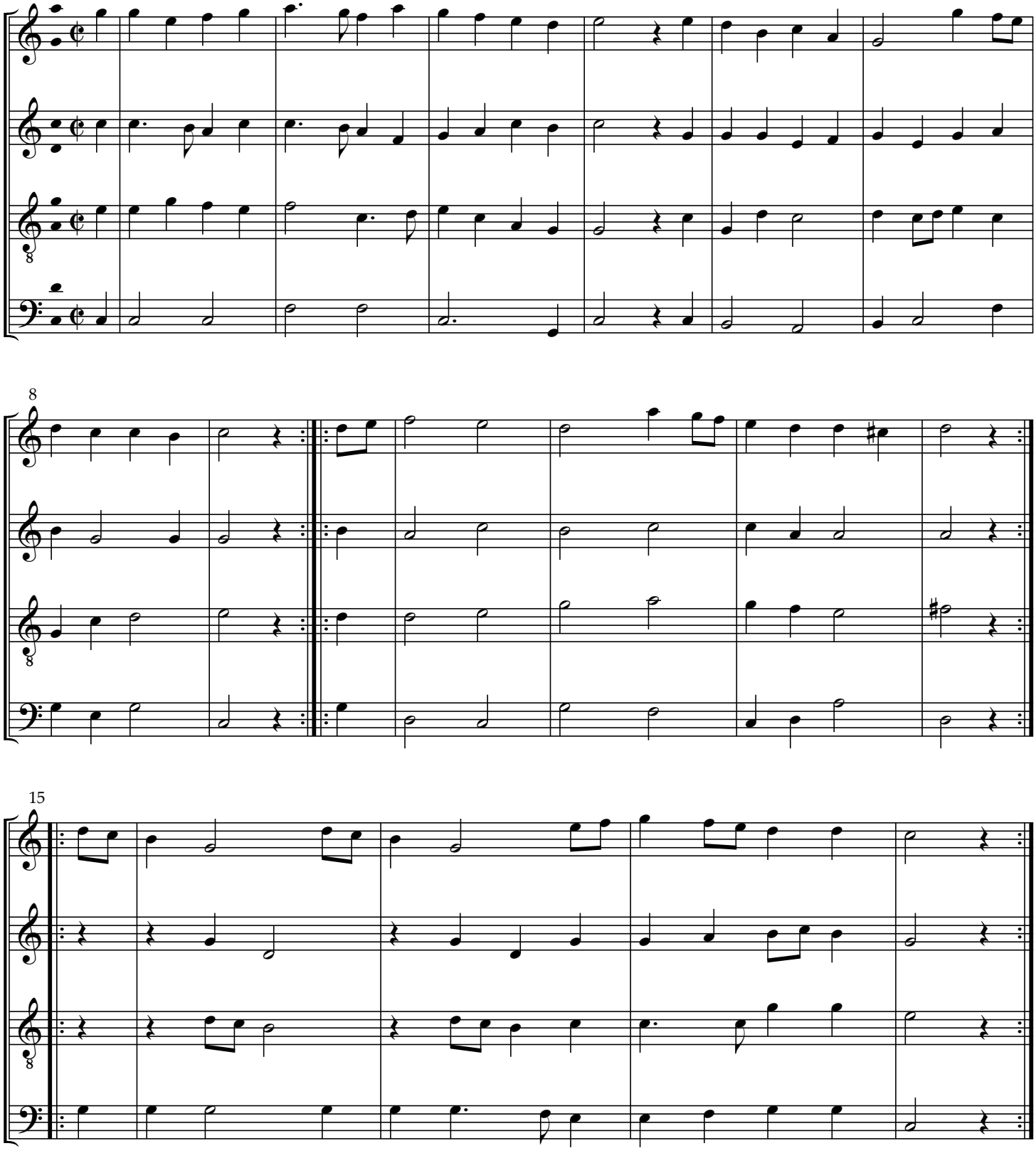

21
31
41
51

Bizzarria d'Amore

The Oddity of Love

Nuovi inventioni di balli, 1602/4

Cesare Negri (c.1535-after 1604)

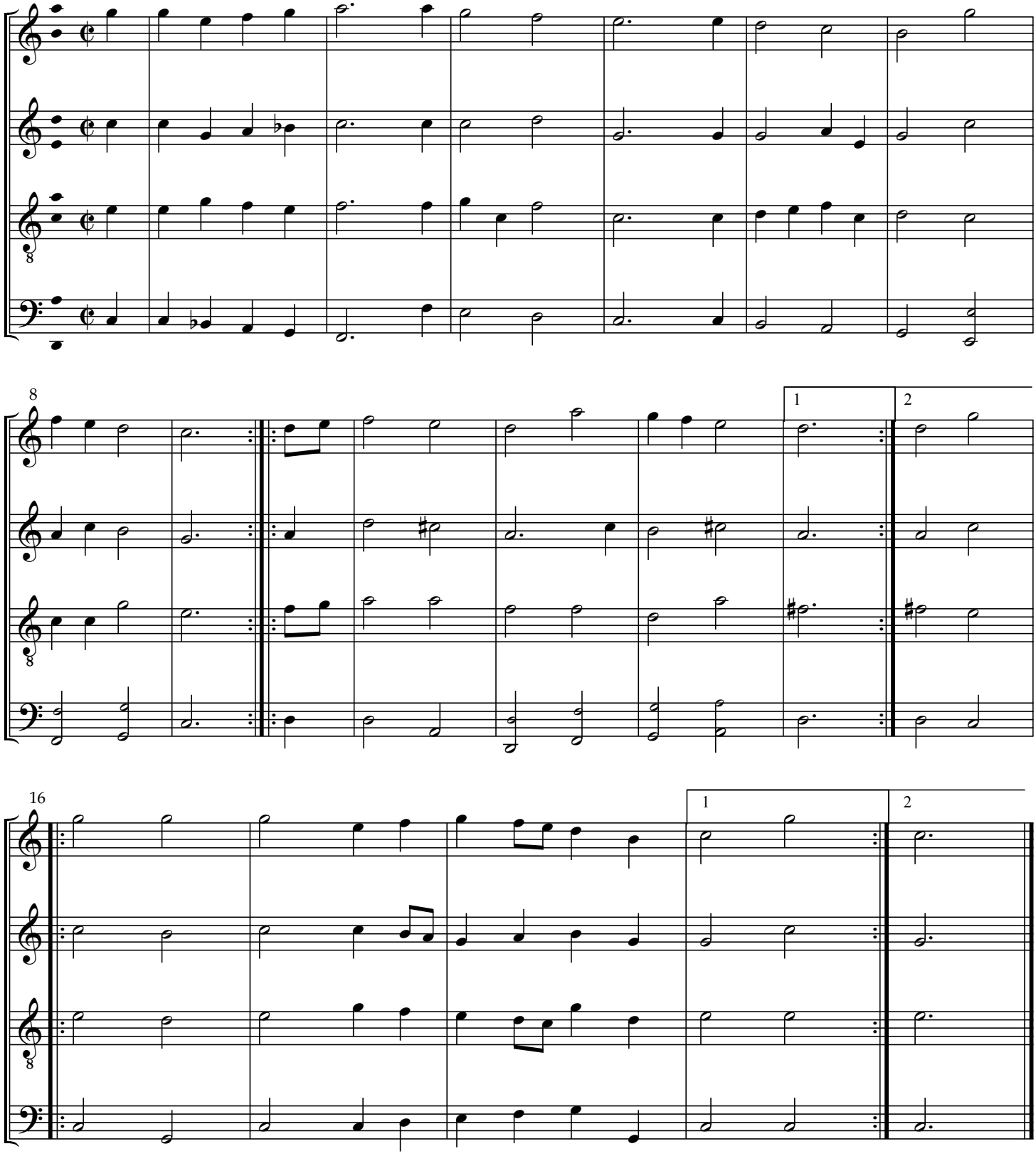


l'Istoria del Gobetto

The History of Gobetto

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

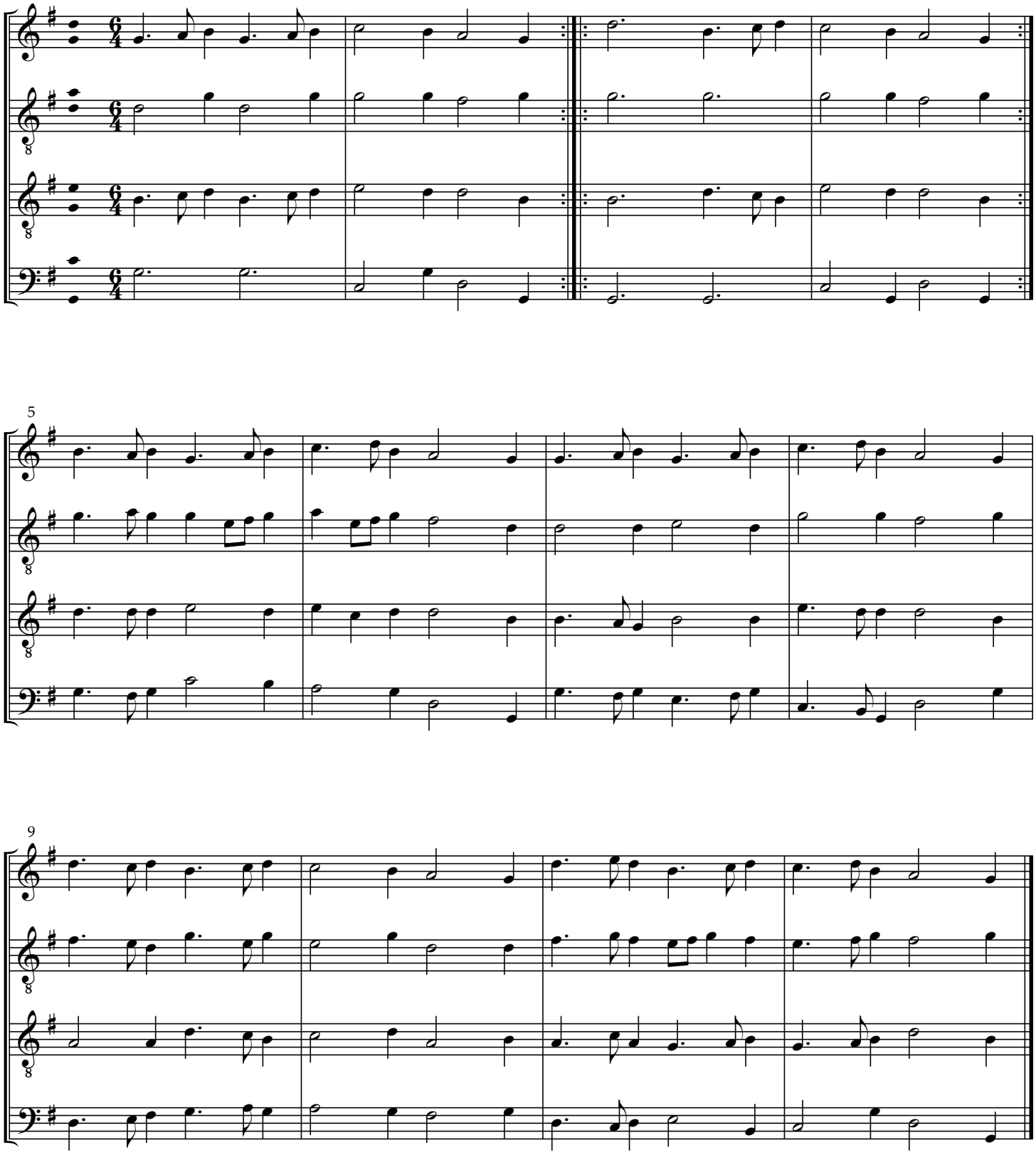


originally a step higher

La Canarie (XXXI)

The Canary

Terpsichore, 1612 — Michael Praetorius (c.1571-1621)

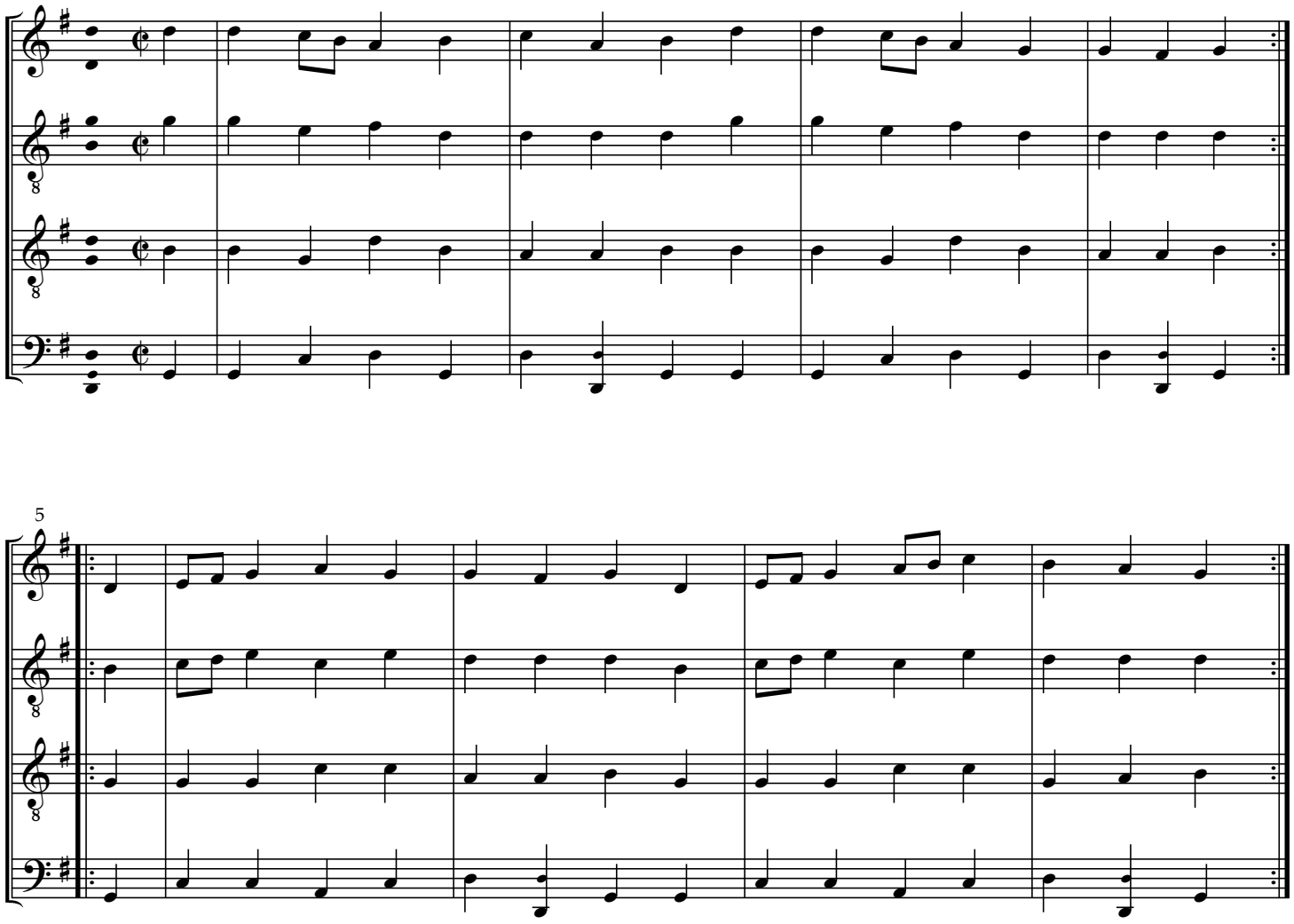


Il Canario

The Canary

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



originally a fifth higher

IL CANARIO DELL'AVTTORE CON le sue mutanze.

In gratia dell'Illustriß. Signora la Signora Marchesa Giulia de' Vecchi, è Cusana.

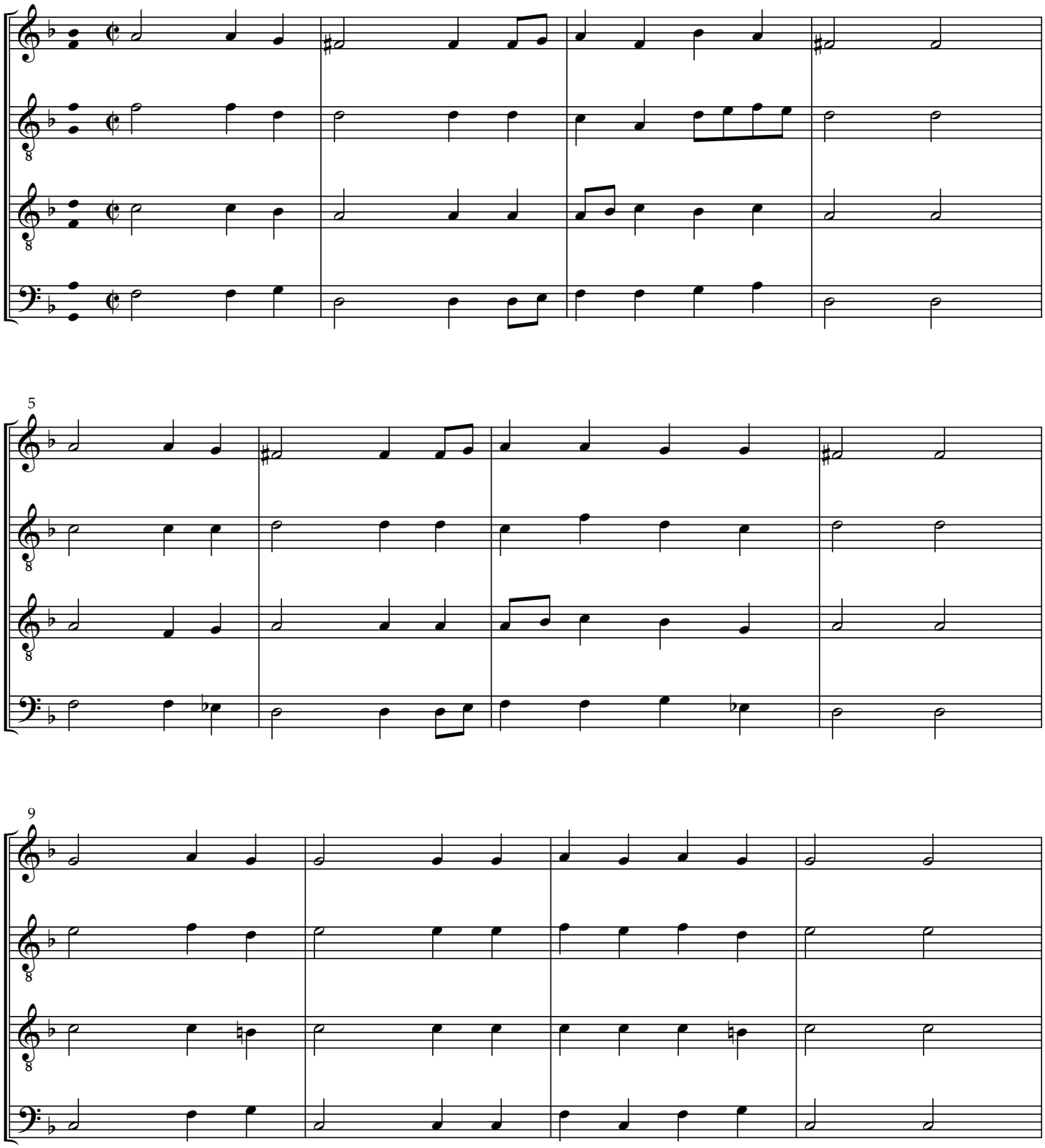
NEL principiare questo ballo, il caualiero pigliarà la mano della dama, come si vede nella figura, & insieme faranno la .R. gra ue con due .C. alla sinistra, & alla destra, poi faranno dodeci fioretti .SP. schiscìati quattro, andando innanzi fino à mezo il ballo; pigliaranno poi'l braccio destro, & se ne faranno altri quattro attorno alla destra con vna meza .R. si lascieranno, è faranno gl'altri quattro .SP. intorno alla sinistra. il caualiero và à piè del ballo, è la dama ritorna à capo, voltandosi à faccia, è fanno insieme la .R. la dama si ferma, il caualiero fa quattro .SP. in saltino intorno alla sinistra, & due .P. presti andando innanzi, è la cadenza à piè pari. questo è'l passeggio che faranno insieme amendue è poi si farà ancora innanzi, che si facciano le mutanze, auuertendo che come si faranno questi .P. si fa'l medesimo passeggio, come di sopra. voltandosi nel far le mutanze, e l'altre attioni sempre all'incontro à dritta linea.

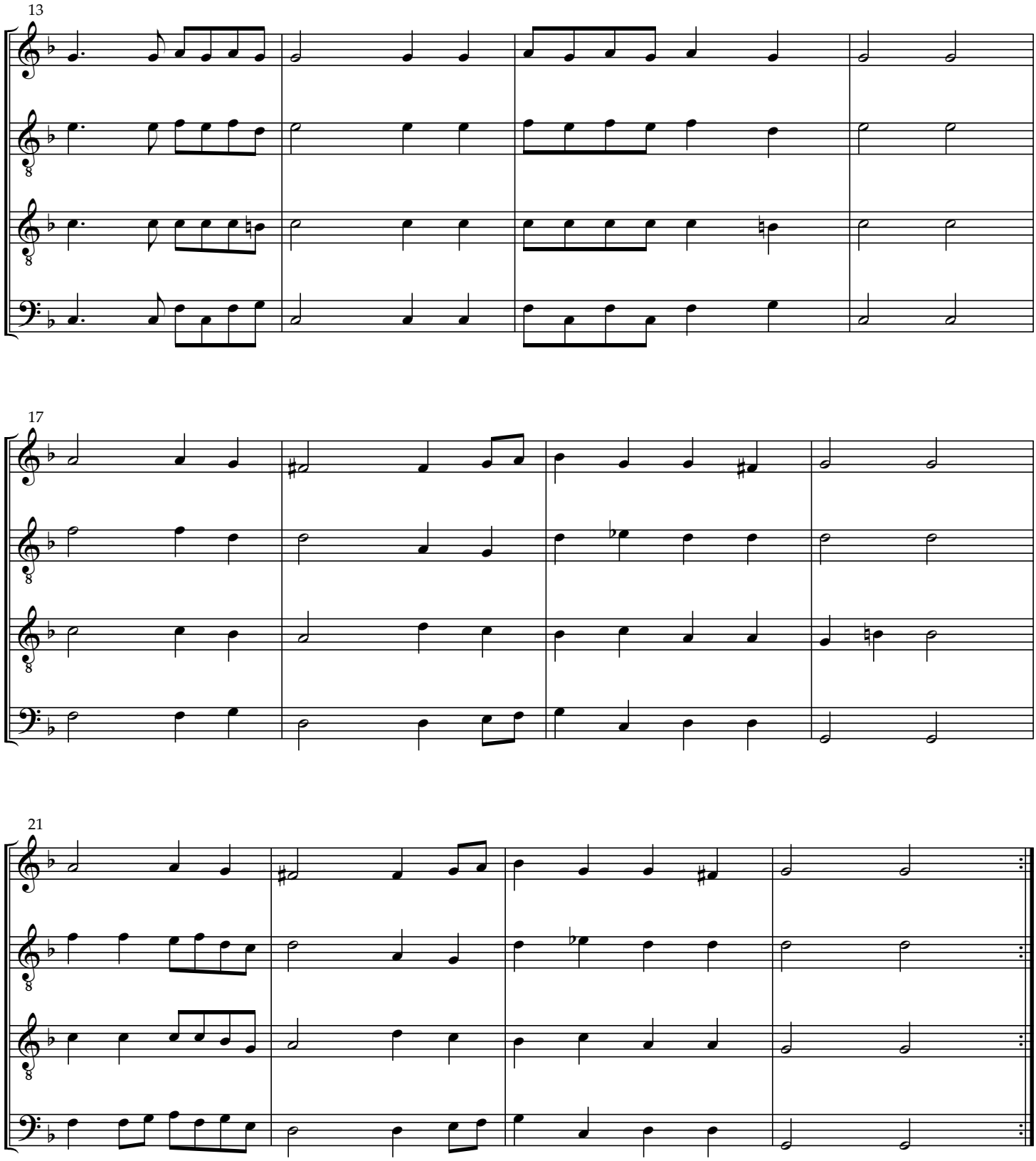
Caro Ortolano

Dear Greengrocer

Il Primo Libro di Balli, 1578

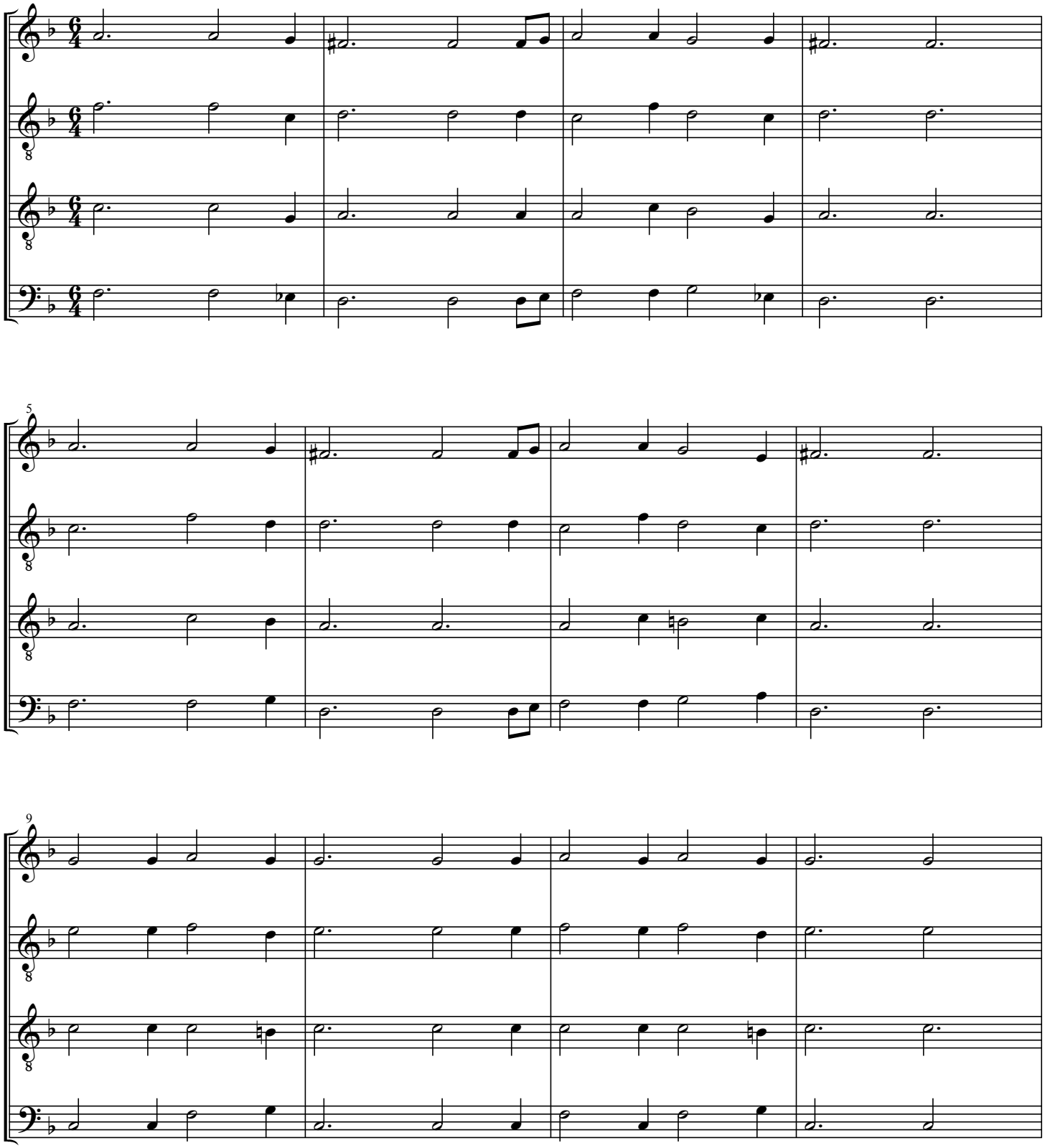
Giorgio Mainerio (c.1535-1582)

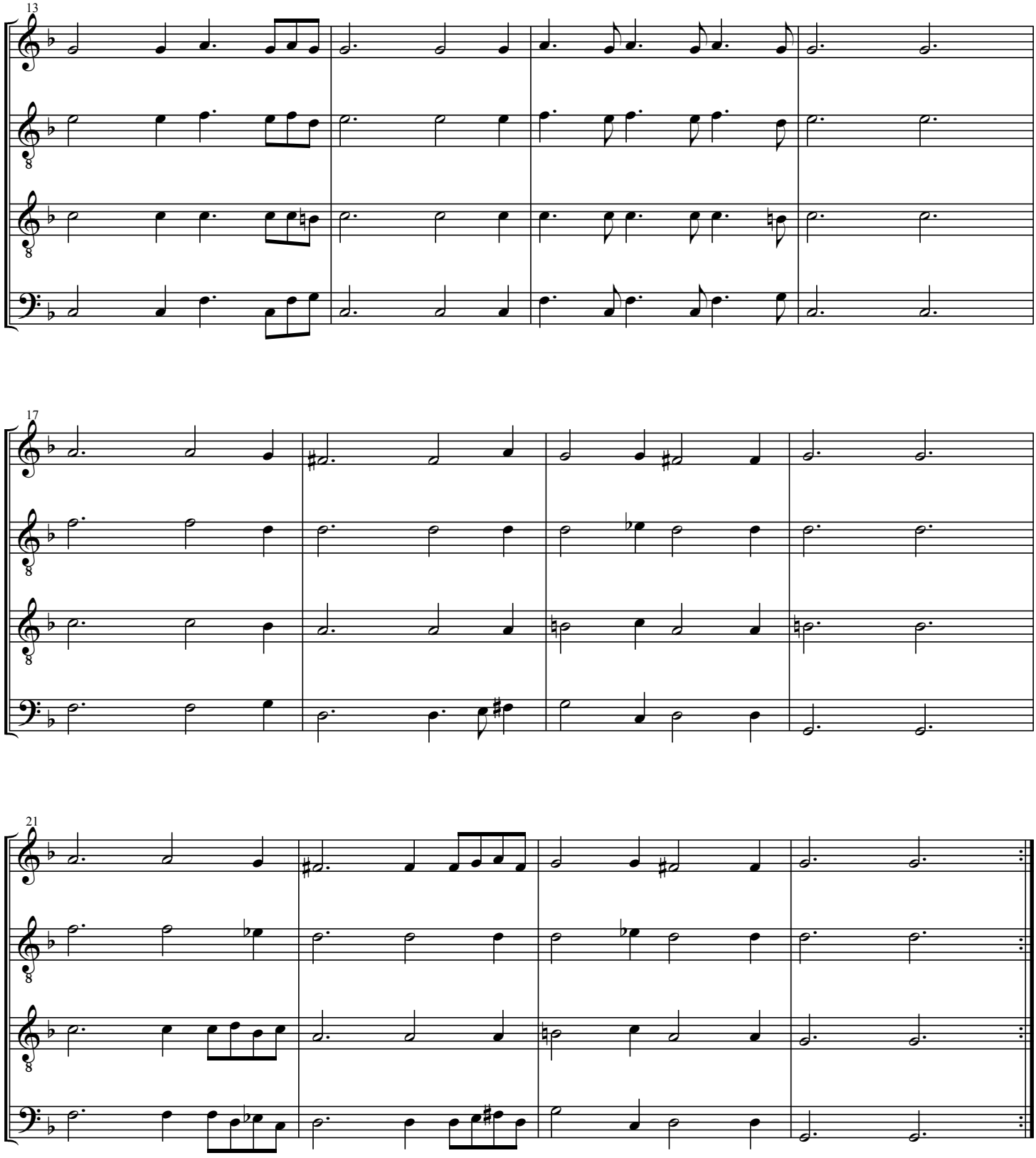




saltarello on following pages

Saltarello

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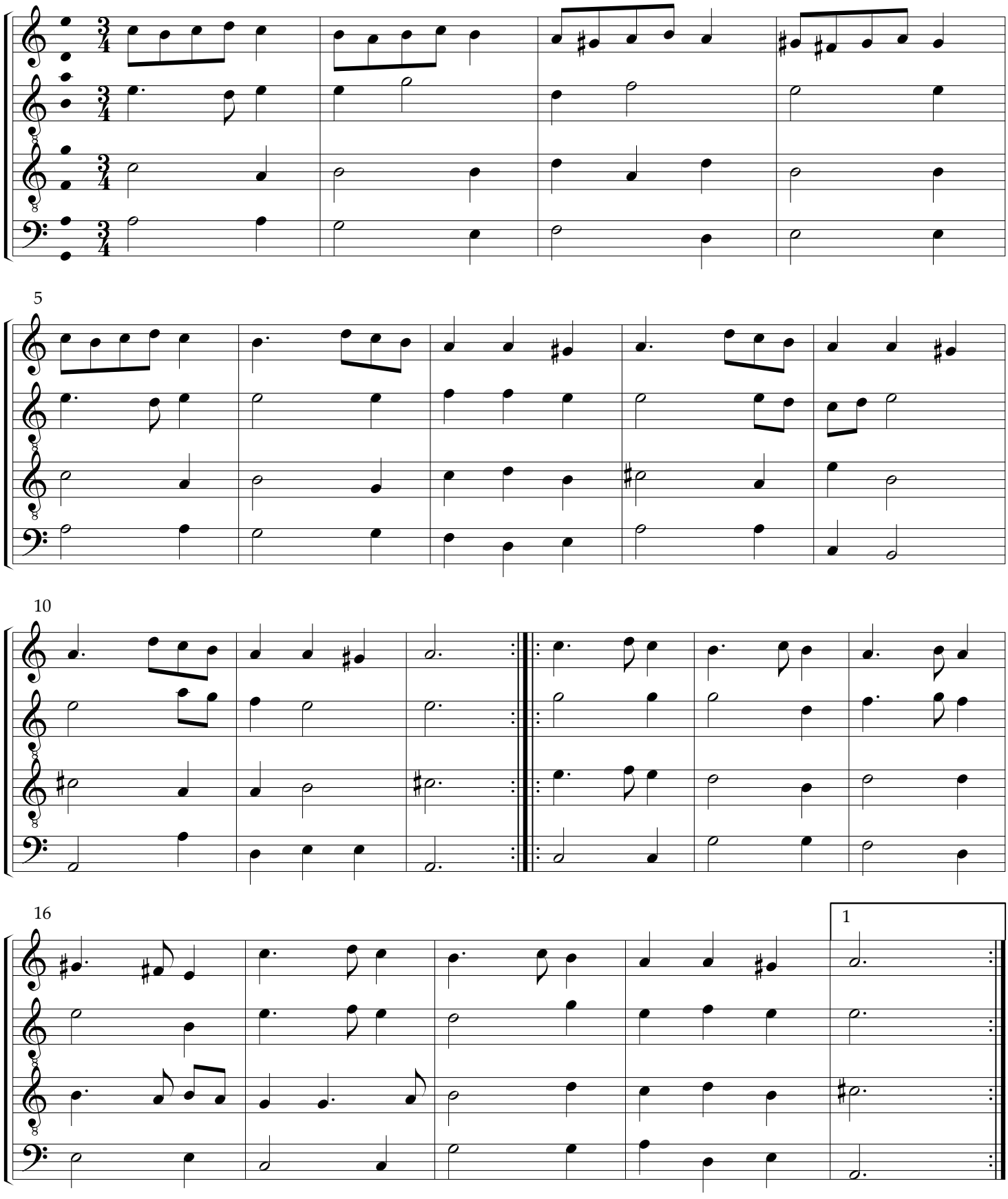
La Catena d'Amore

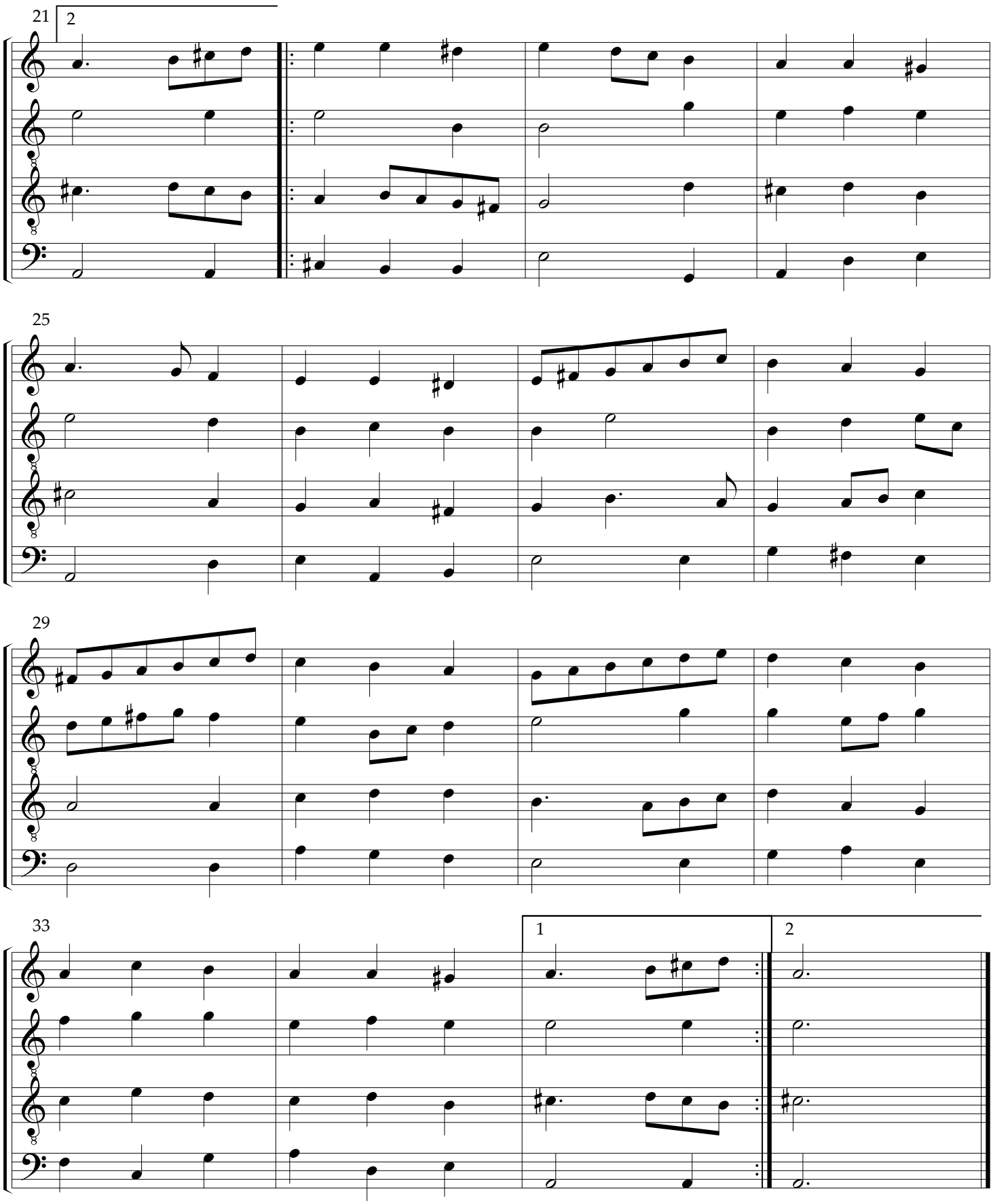
The Chain of Love

Le Gratie d'Amore, 1602

Cesare Negri (c.1535 - after 1604)



adapted by Steve Hendricks, rev. 2012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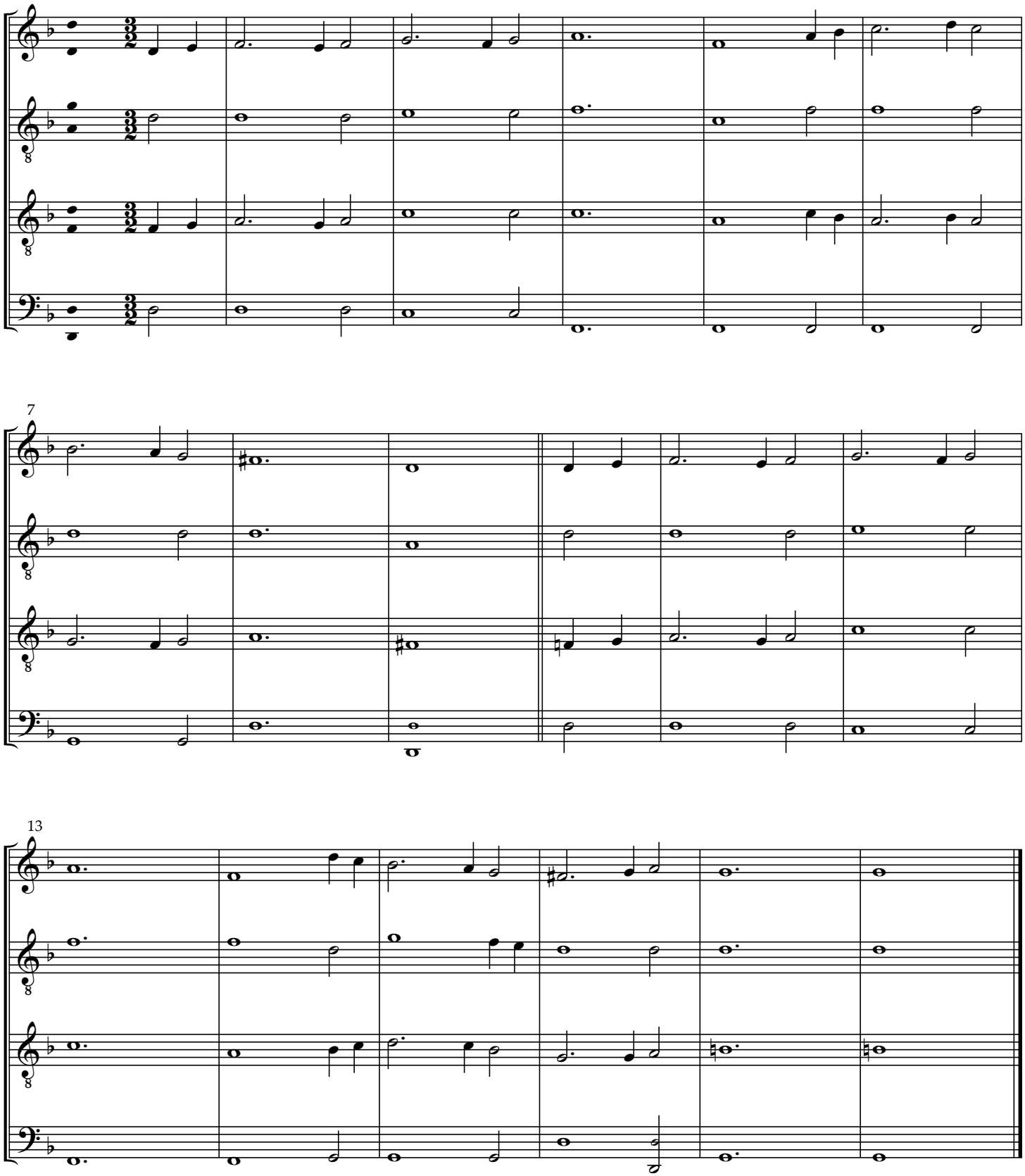
Il Ceserino

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



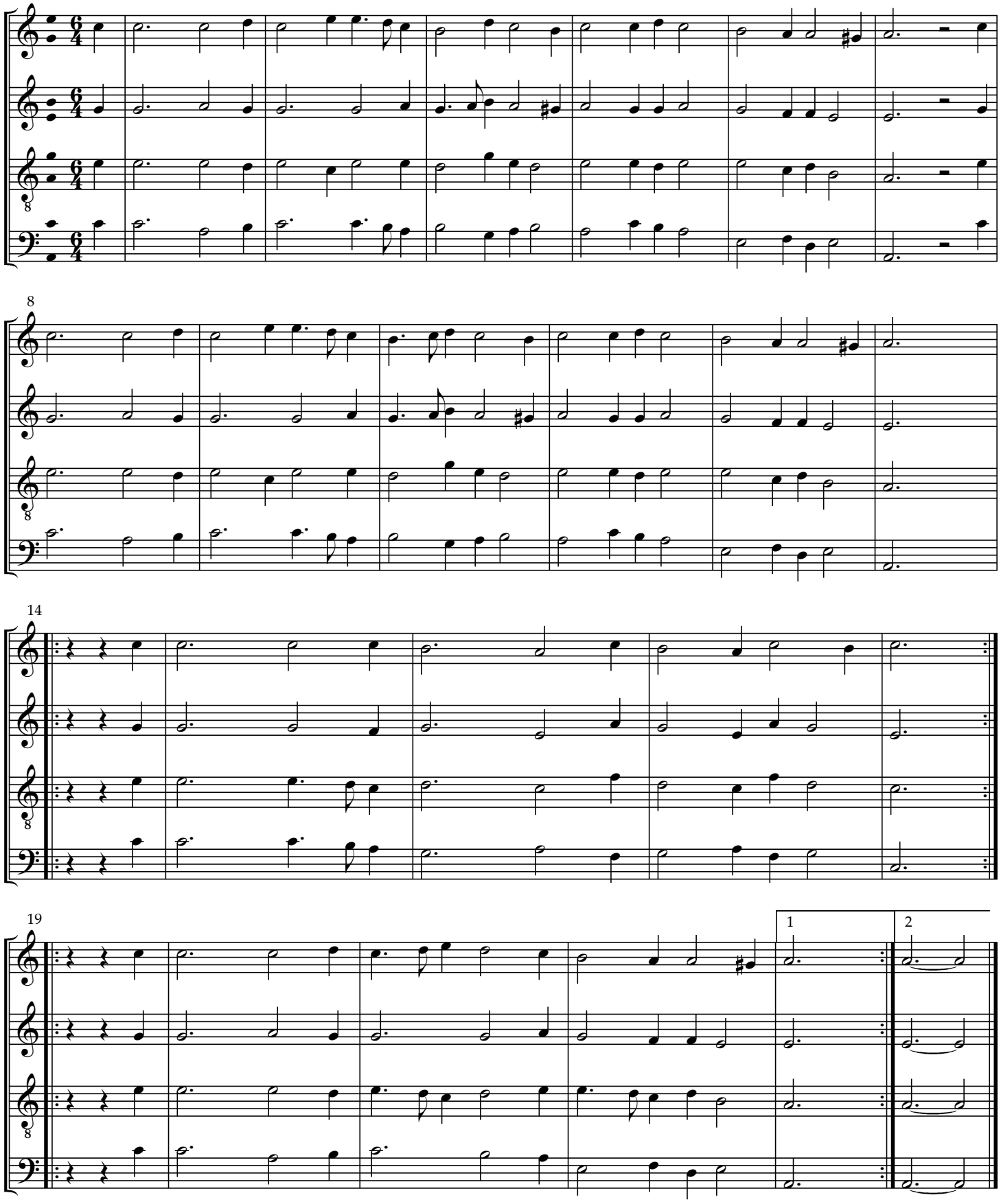
dance: Cesarino, Negri, 1602
originally a fifth higher

La Fiamenga

The Flamenco

Il Primo Libro di Balli, 1578

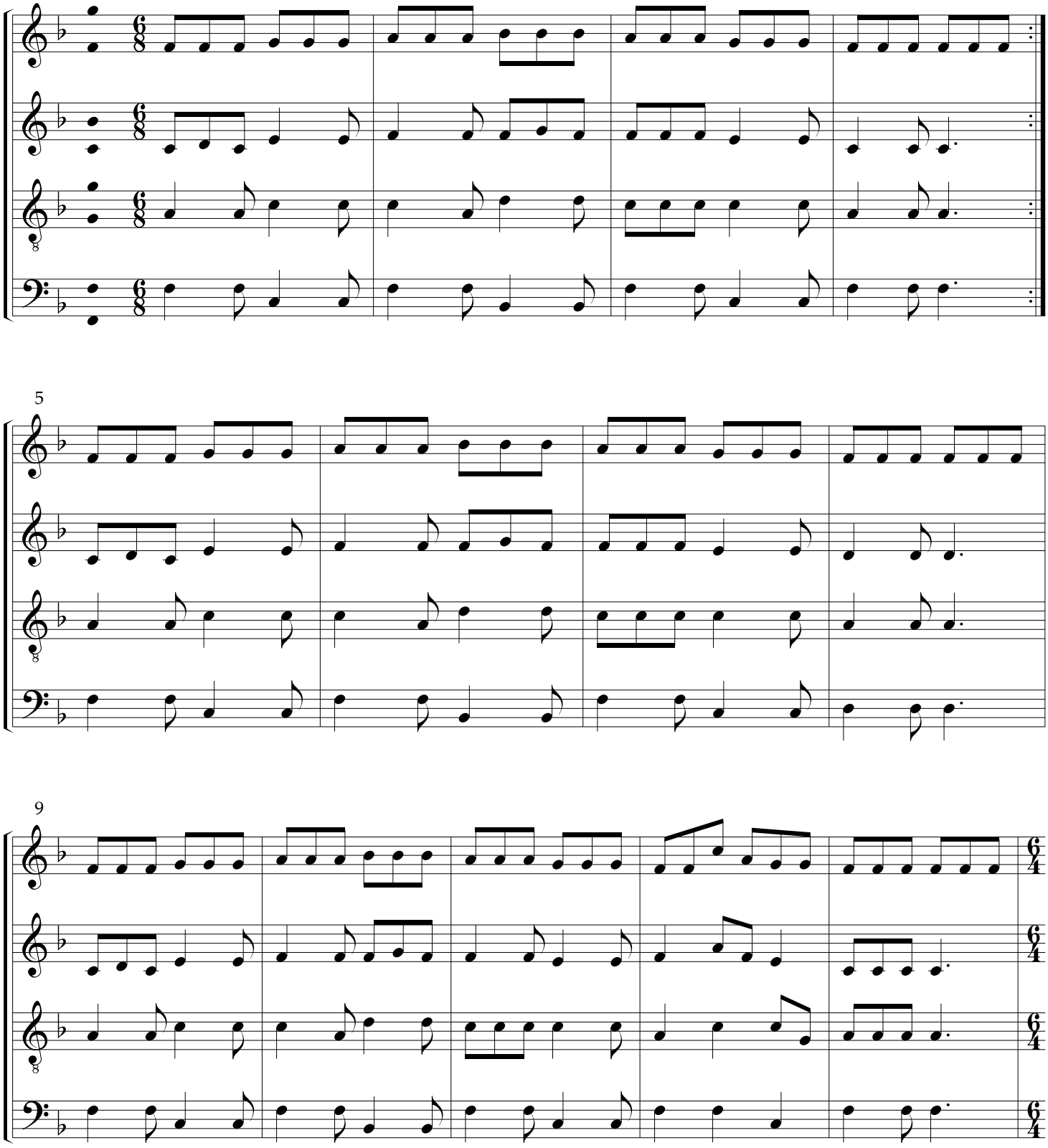
Giorgio Mainerio (c.1535-1582)



Colonese

Dance from Cologne

De pratica seu arte tripudii vulgari opusculum, 1463 Guglielmo Ebreo de Pesaso (c.1420-after 1484)



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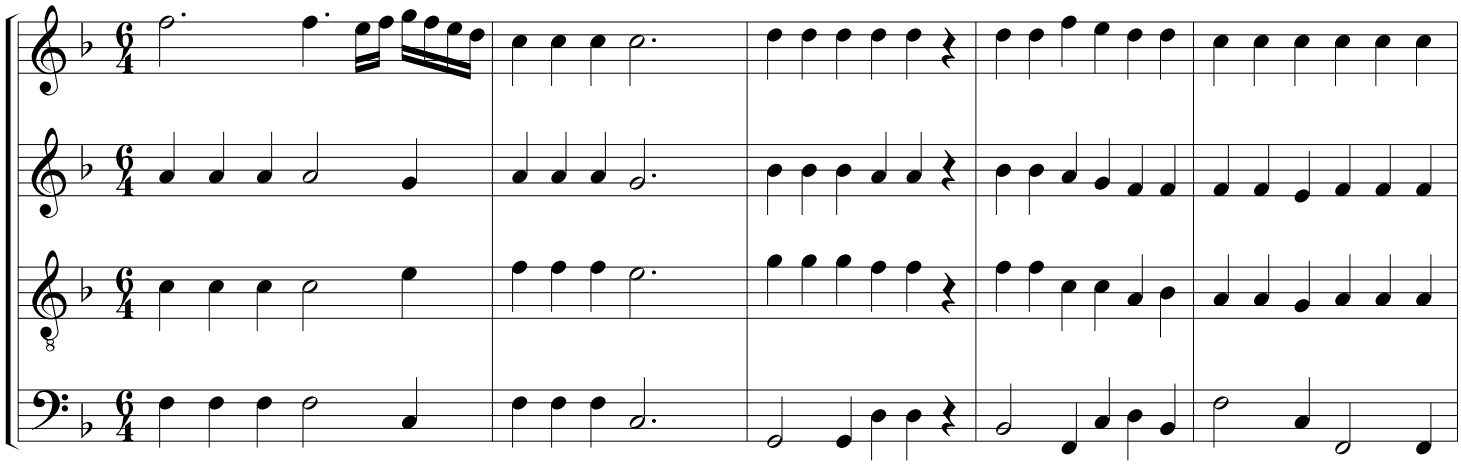

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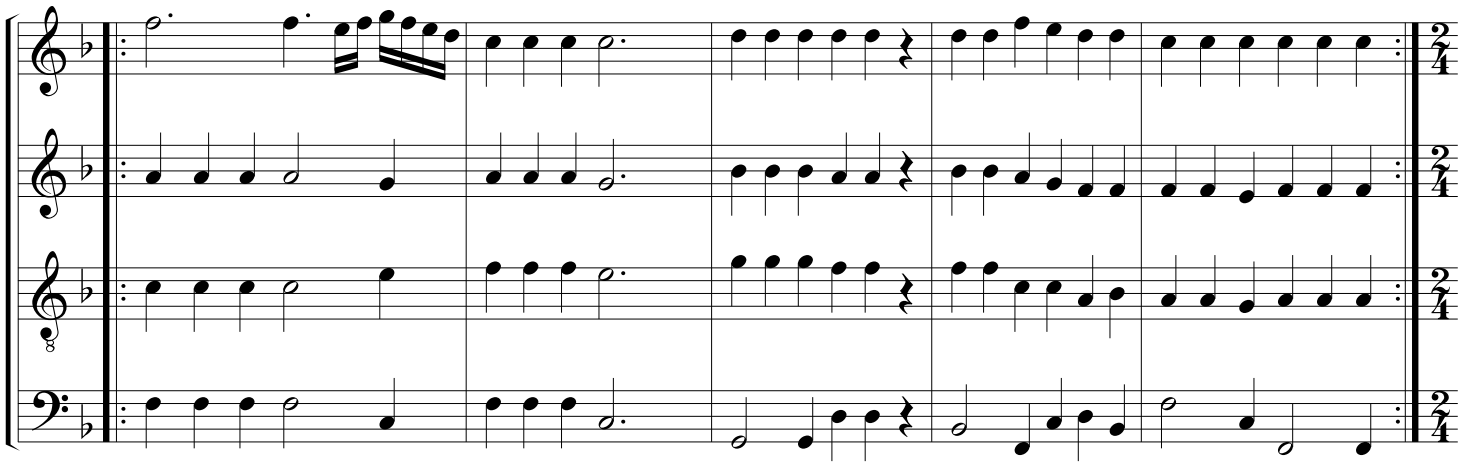

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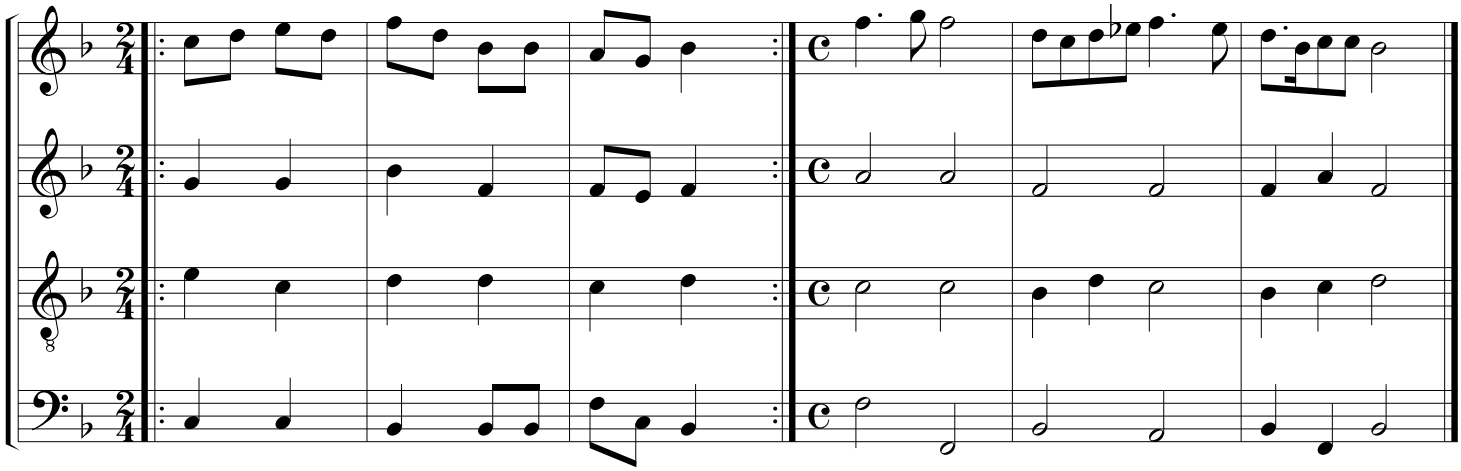
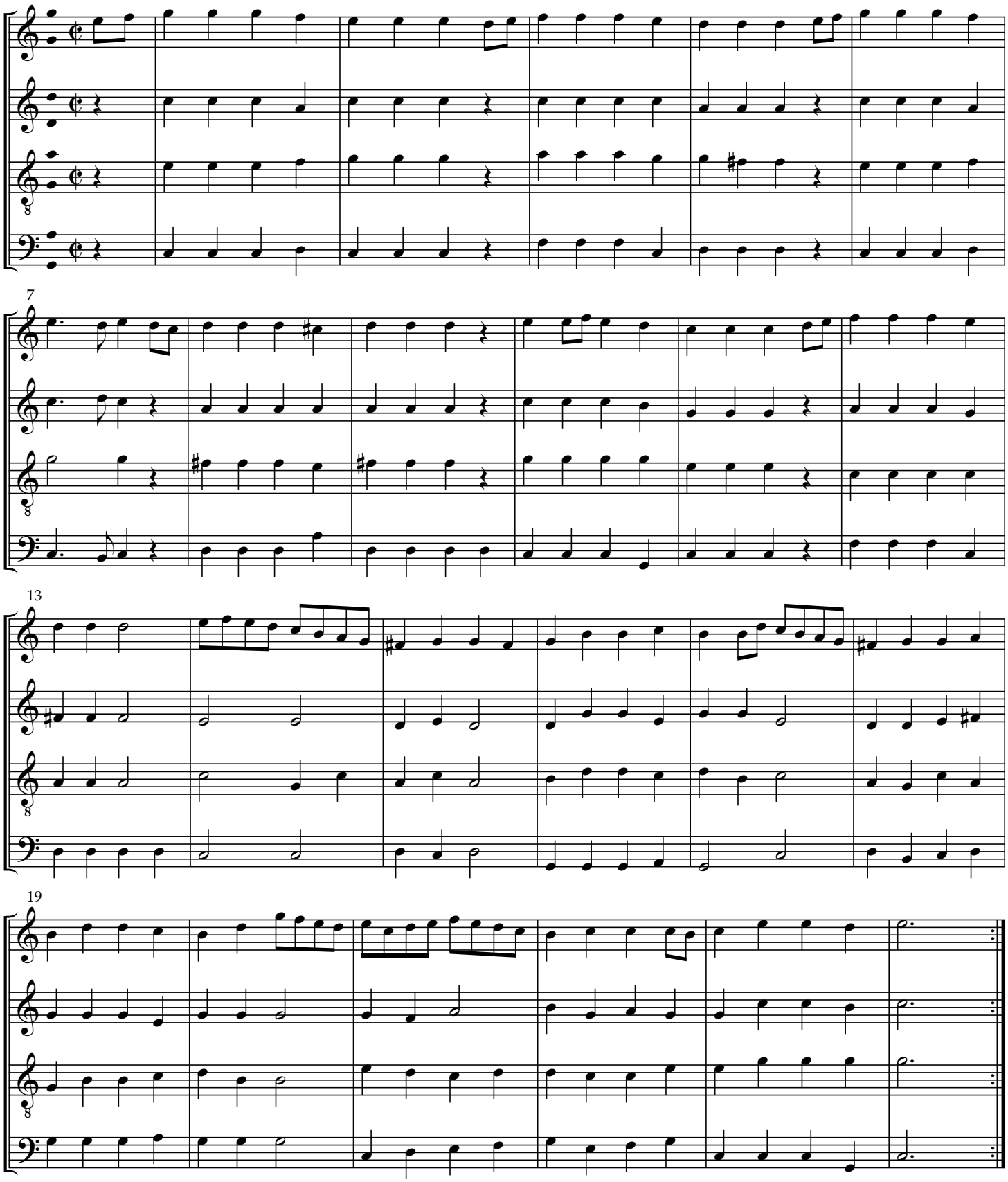


Contentezza d'Amore

The Happiness of Love

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)

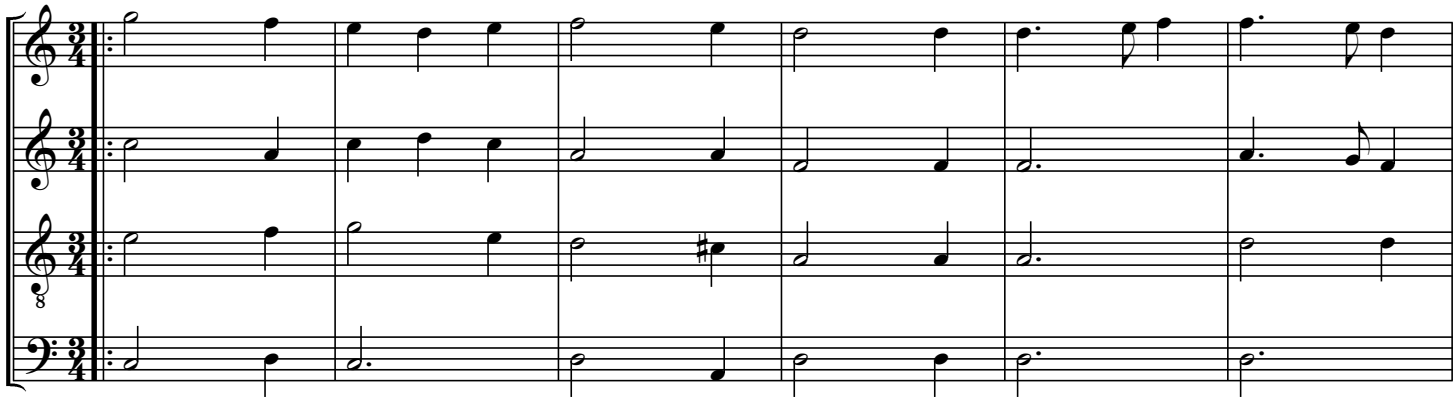


adapted by Steve Hendricks, rev. 2012

dance form: page 1 x 5, page 2

Sciolta

25



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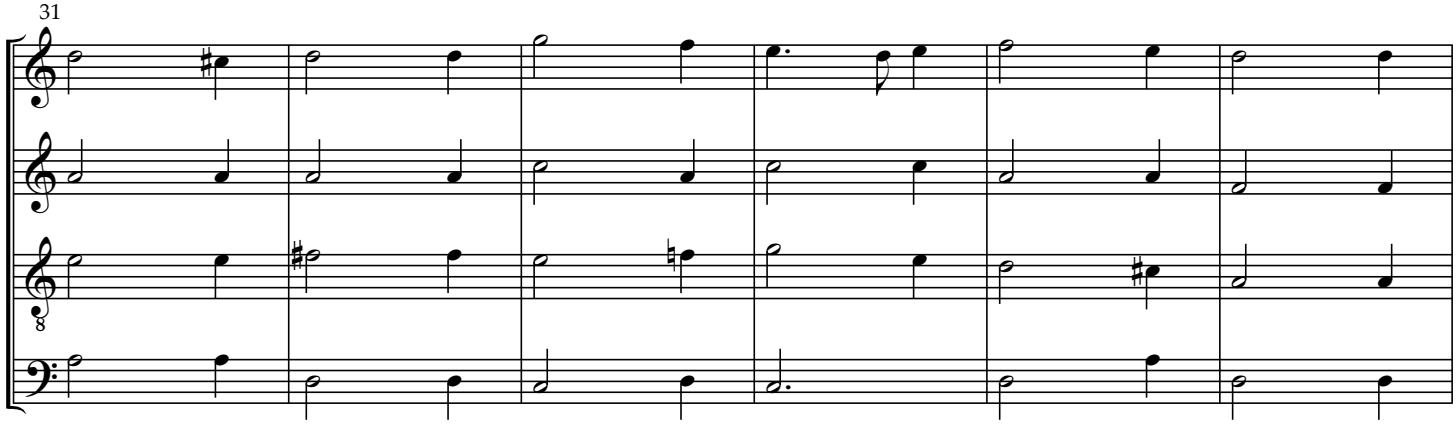

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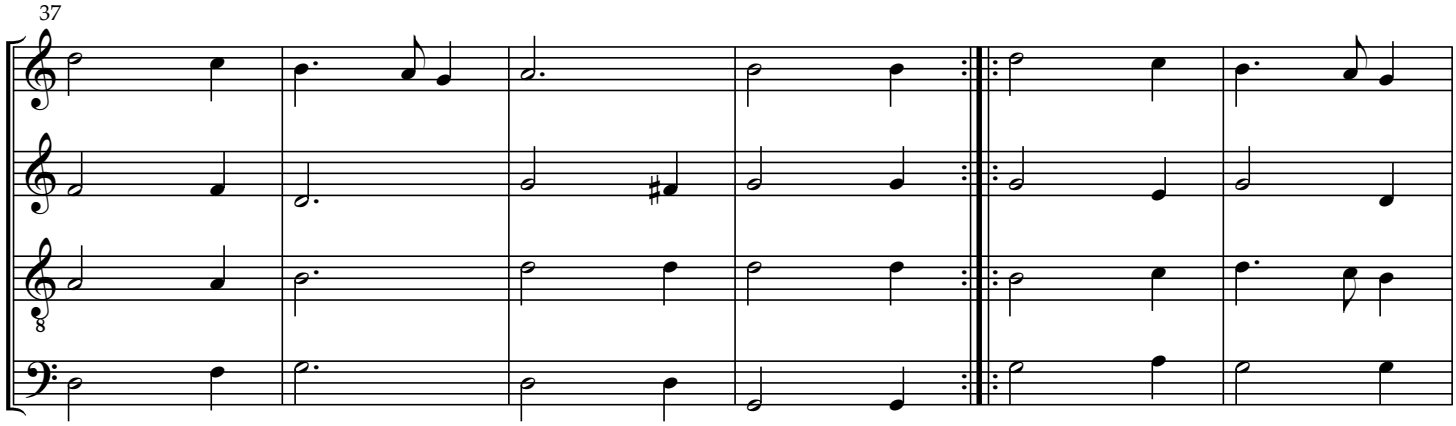

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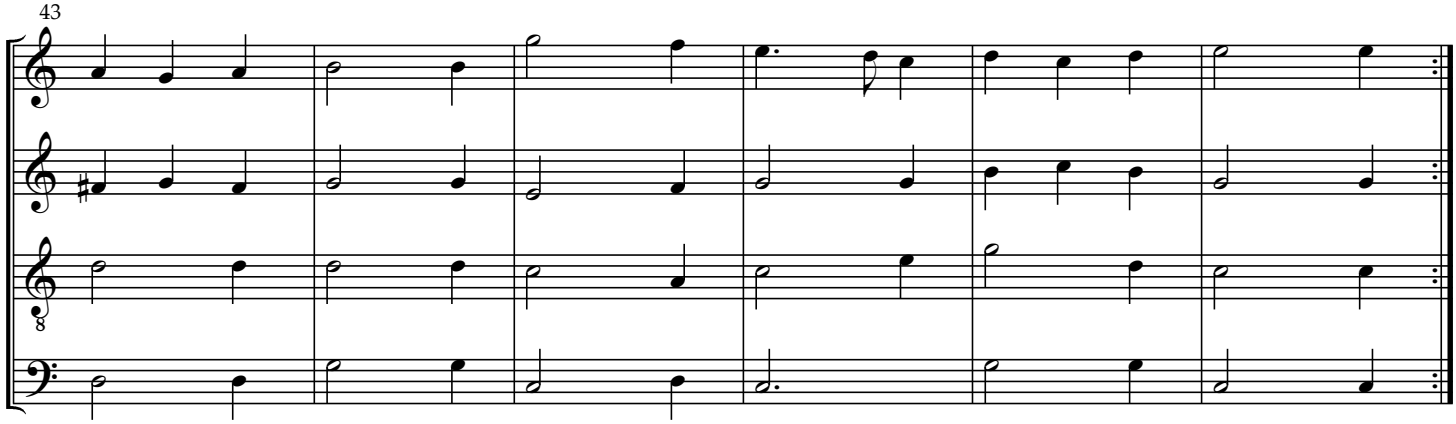
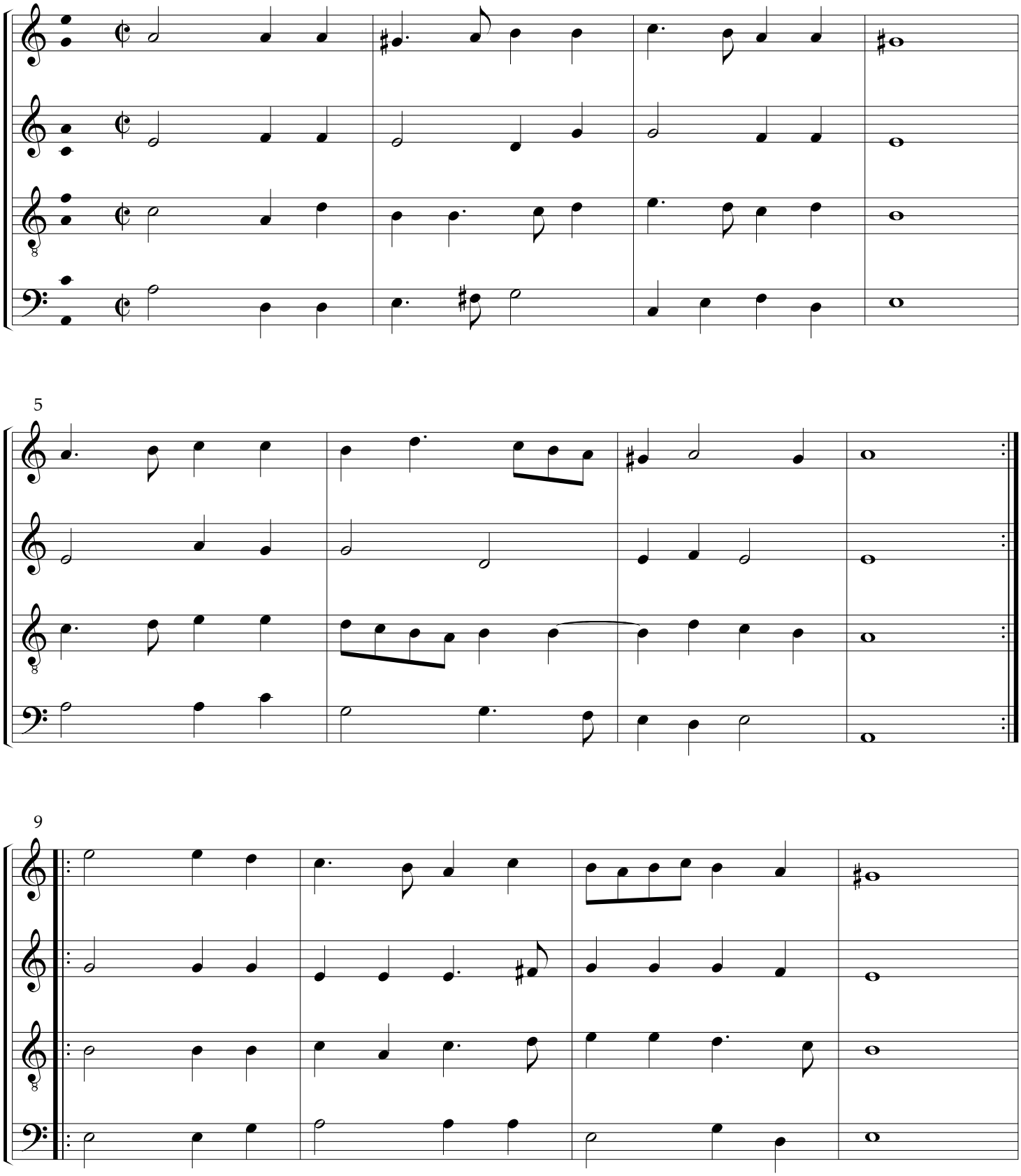


La Cornetta

British Library, Royal App. 59-62, c.1530 Anon.



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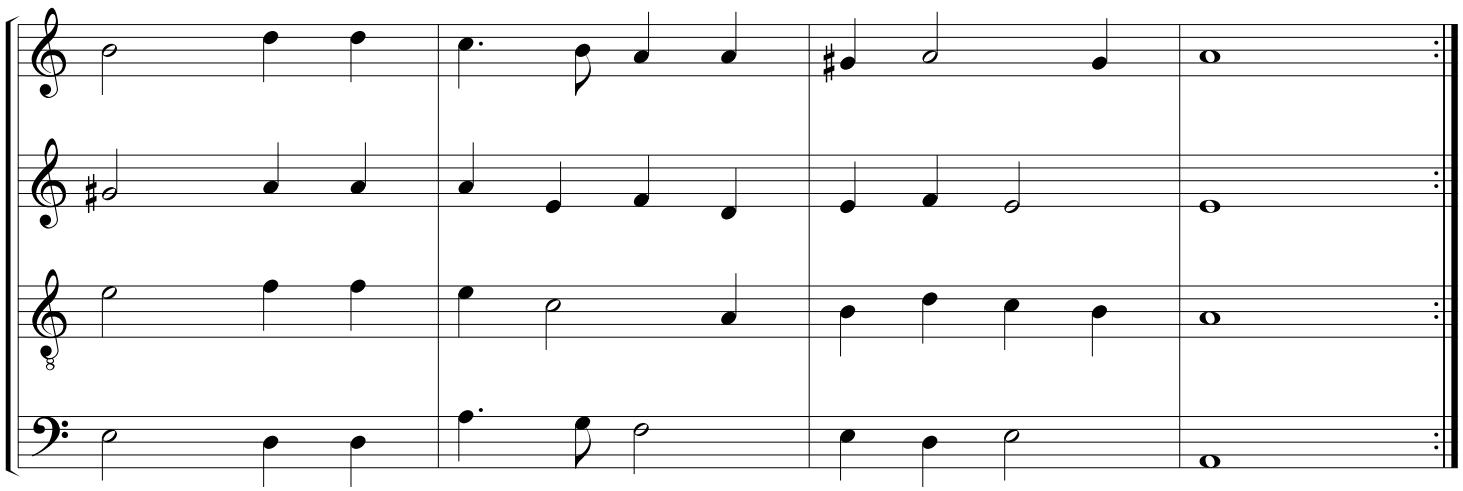

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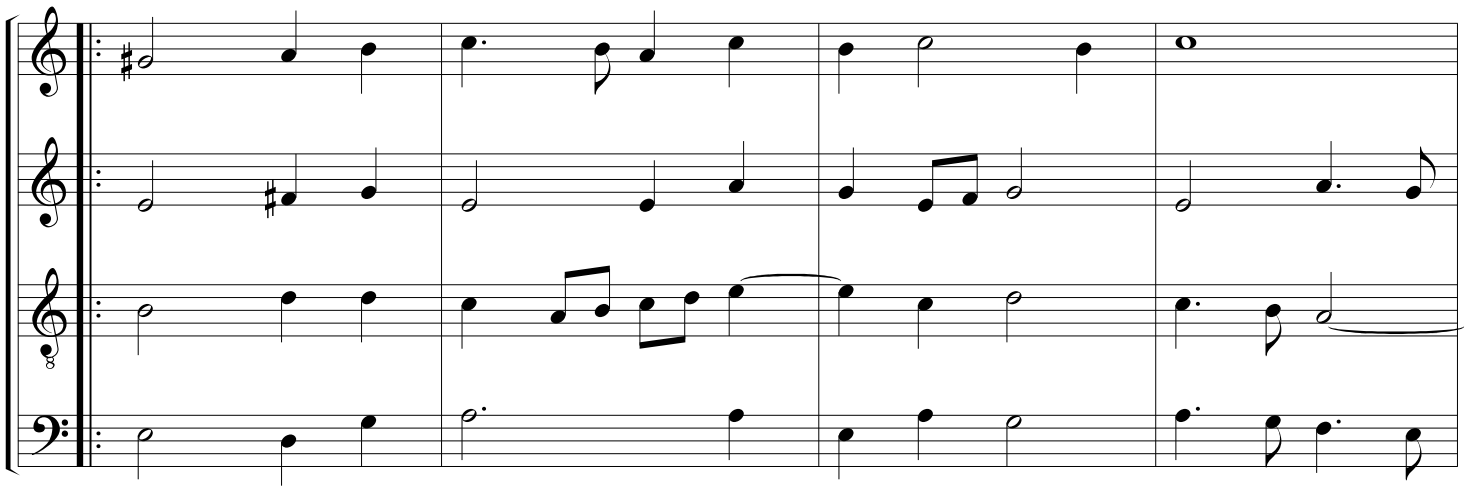

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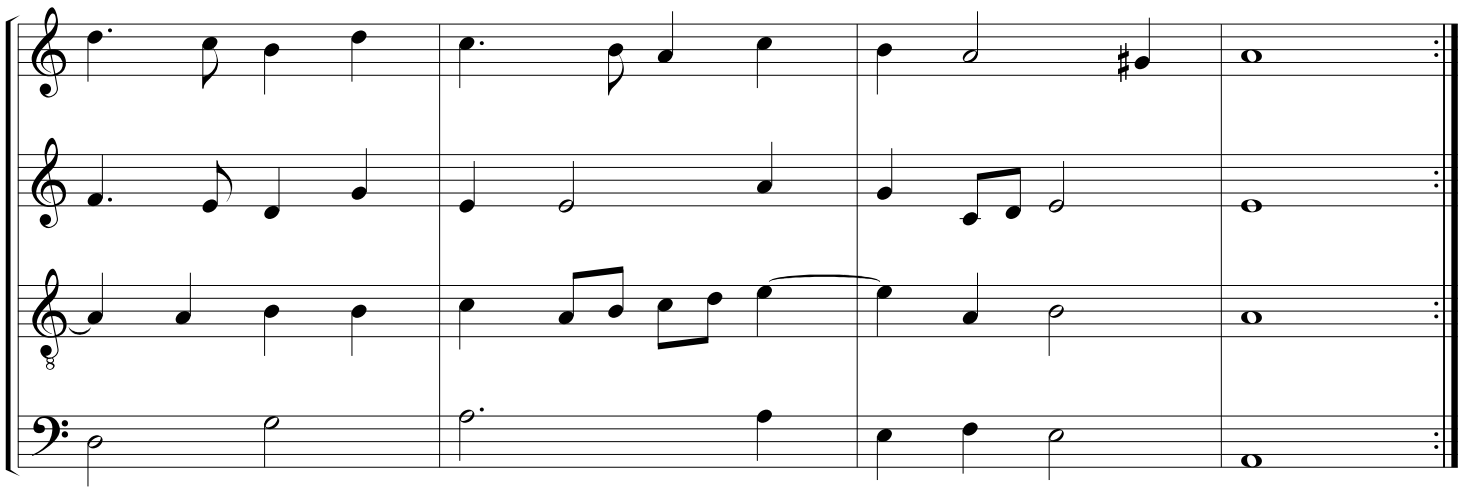
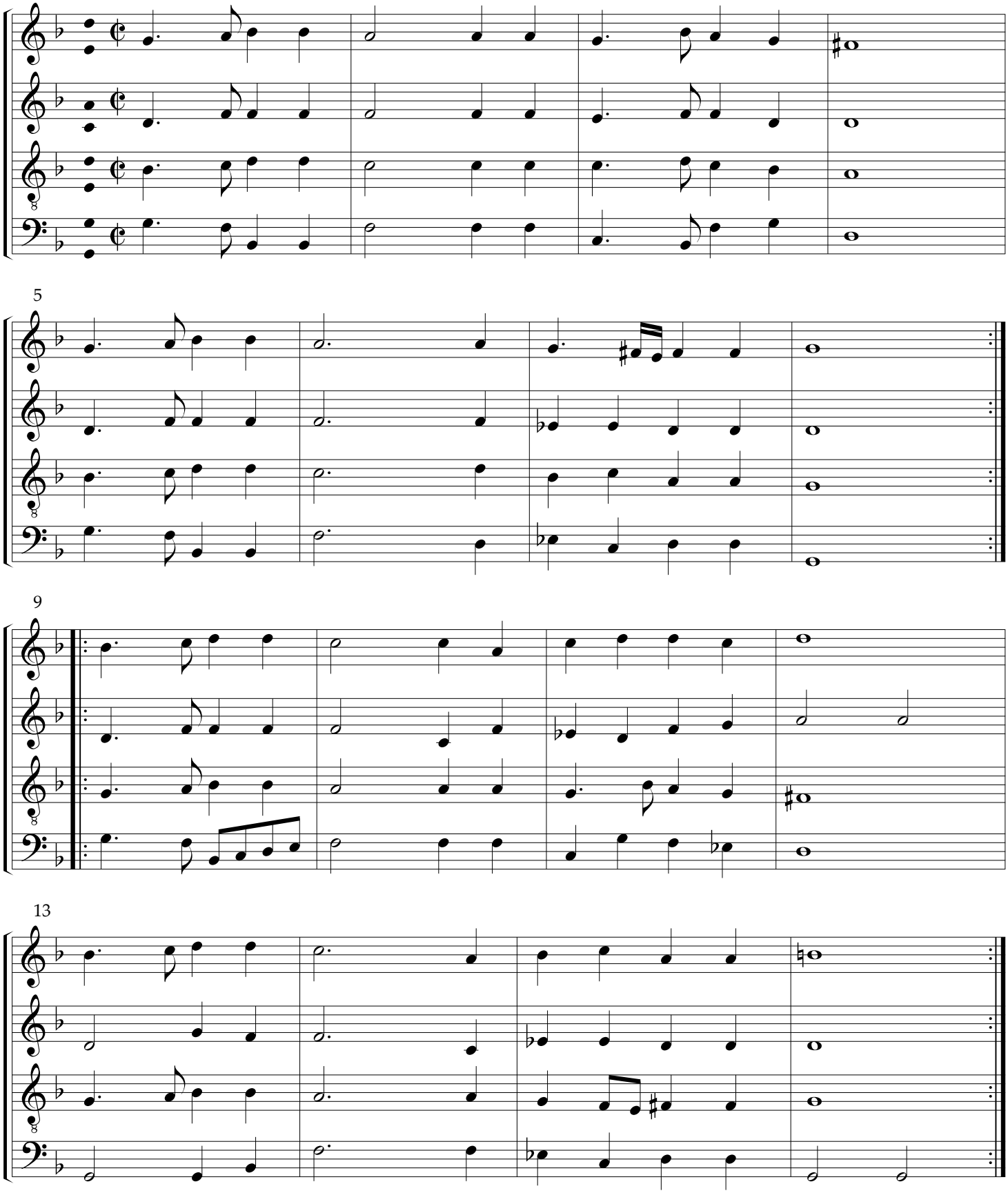


Le Forze d'Hercole

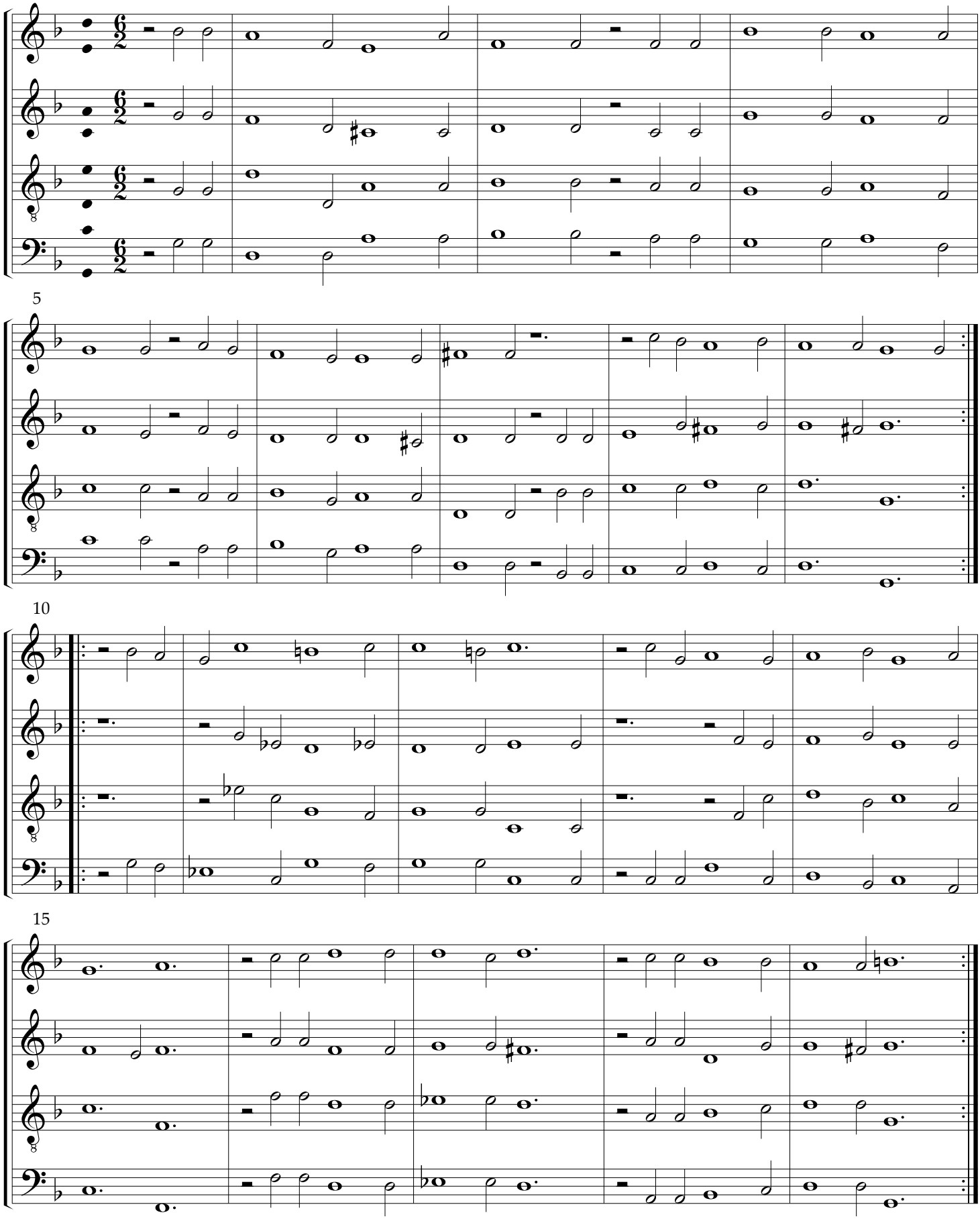
The Strength of Hercules

British Library, Royal App. 59-62, c.1530 Anon.



Gagliarda

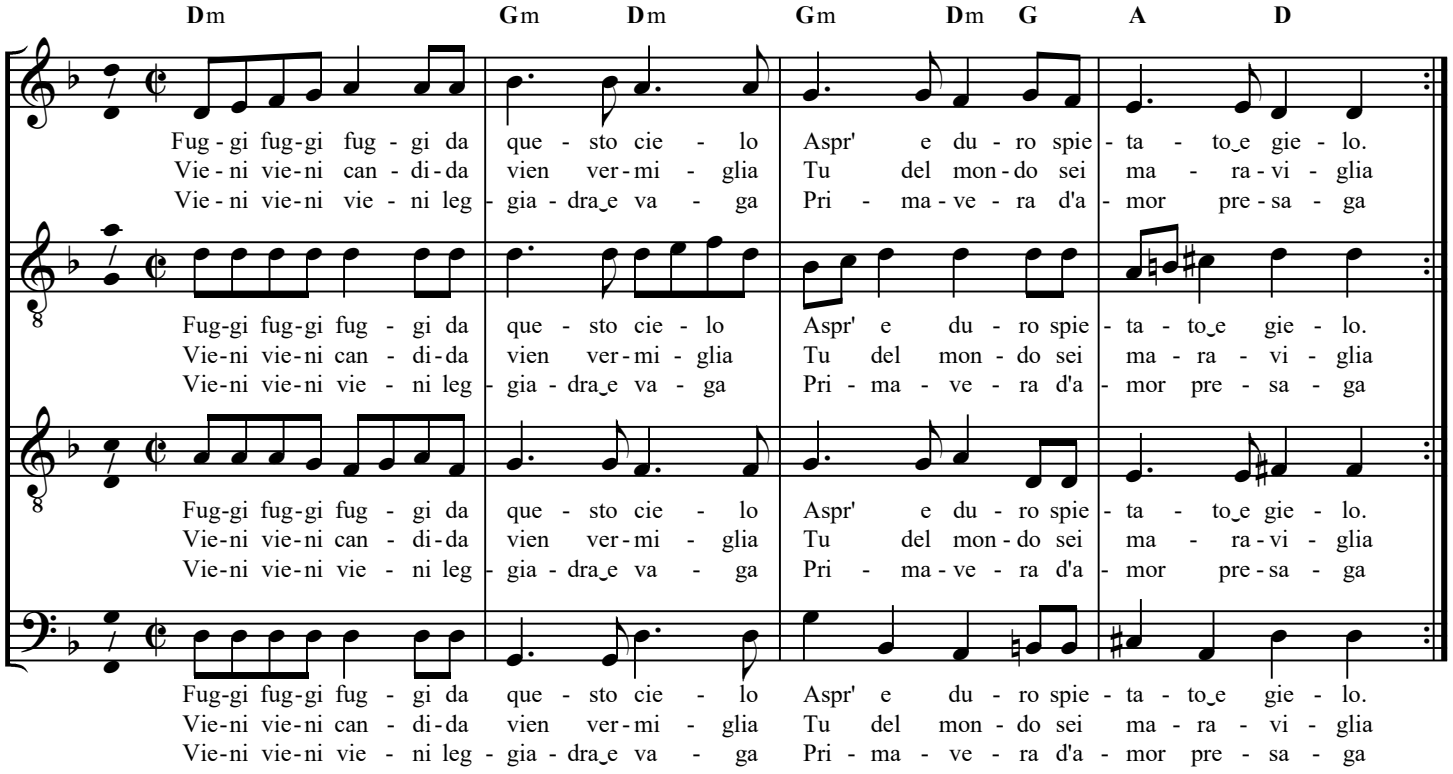
Delizie di Posilipo Boscarecce e Maritime, 1620 (?) Giovanni Leonardo dell'Arpa (1525-1602)

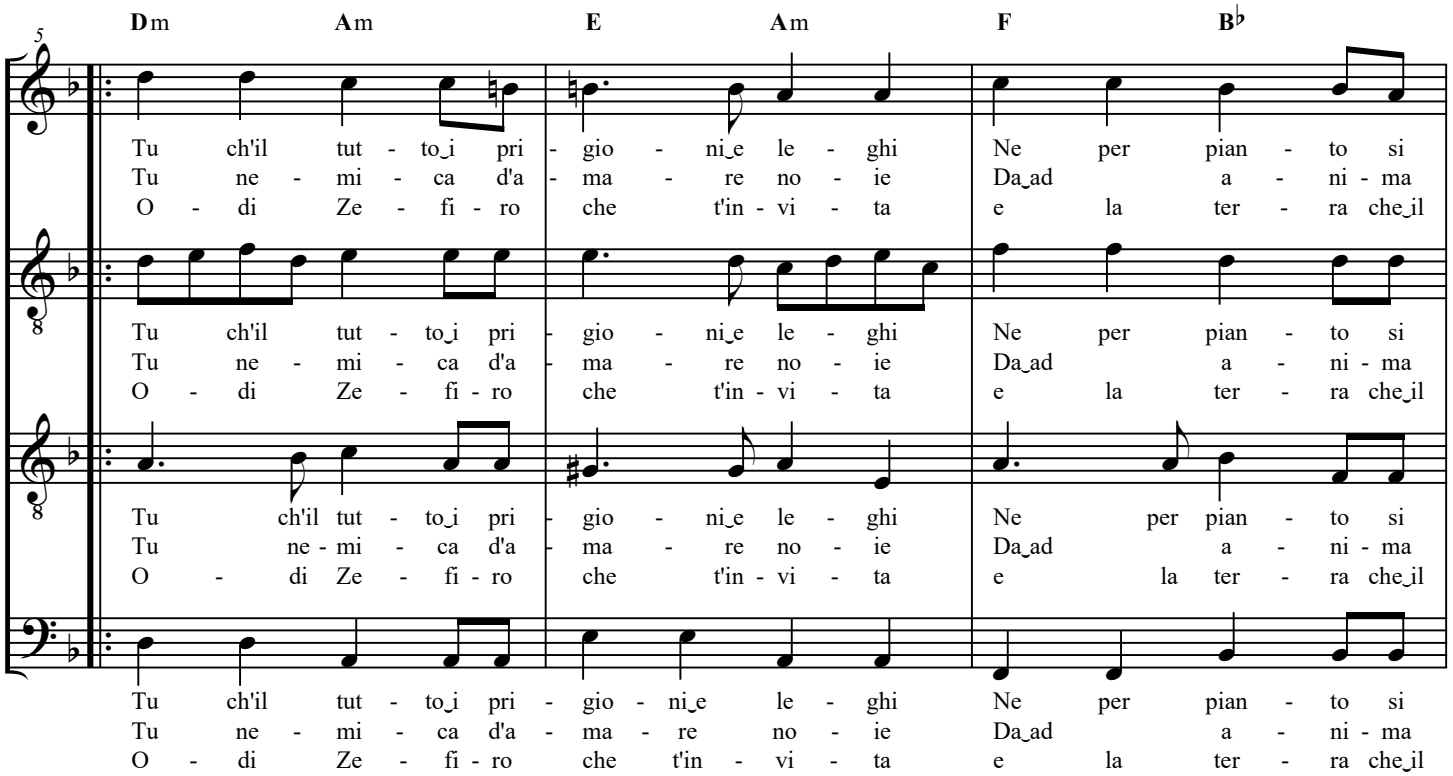


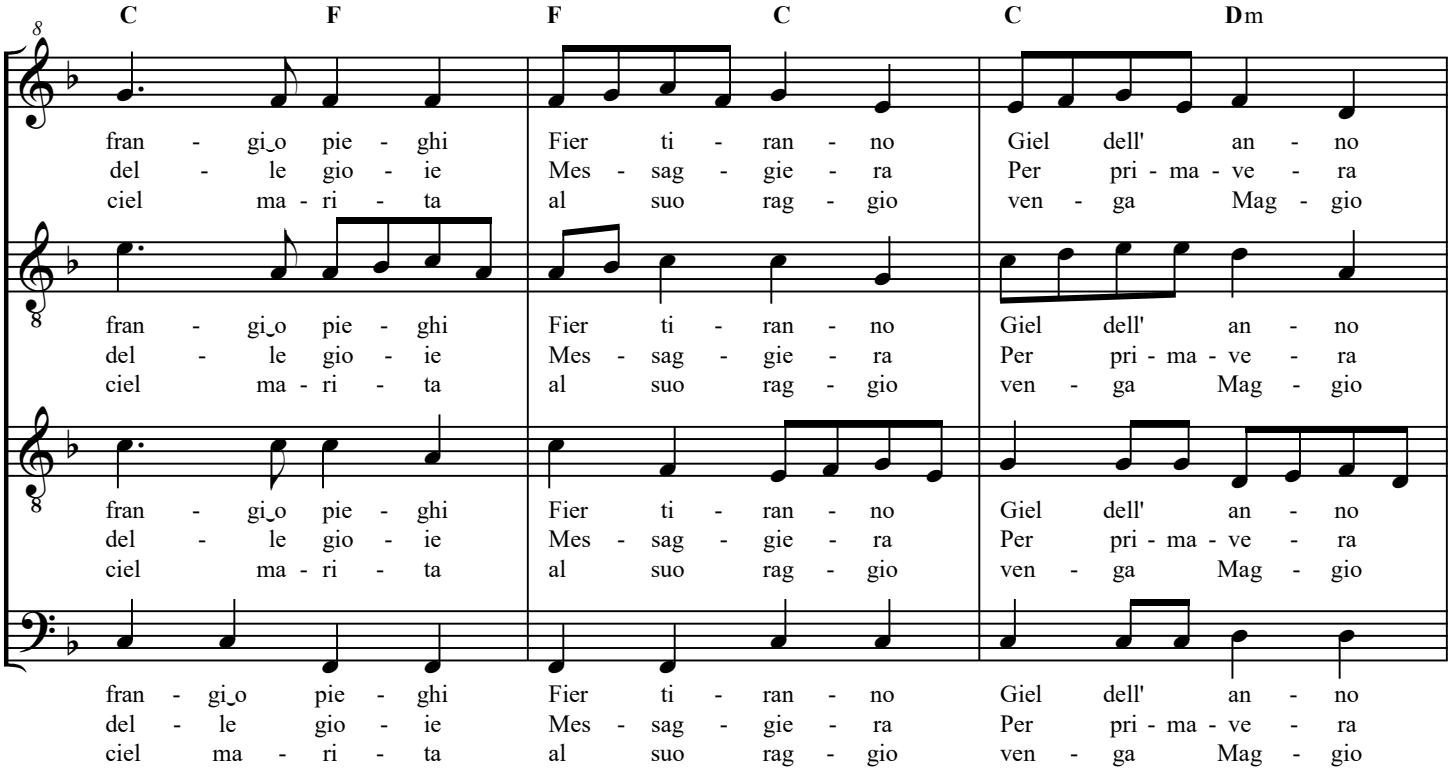
Fuggi, Fuggi, Fuggi da Questo Cielo

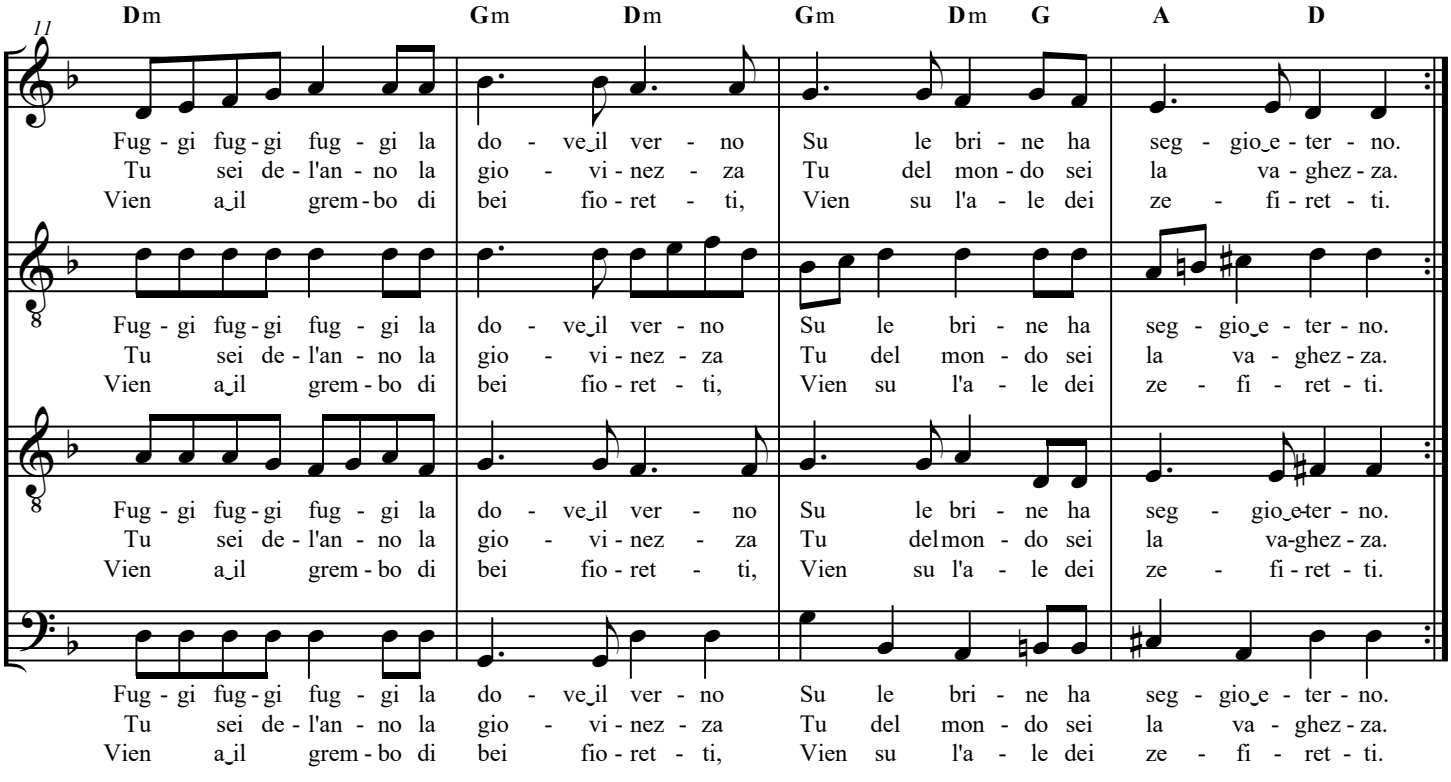
Flee, Flee, Flee from This Sky

MS Barbera, Conserv. L. Cherubini, Florence, 1600 — Giuseppe Cenci (d. 1616)





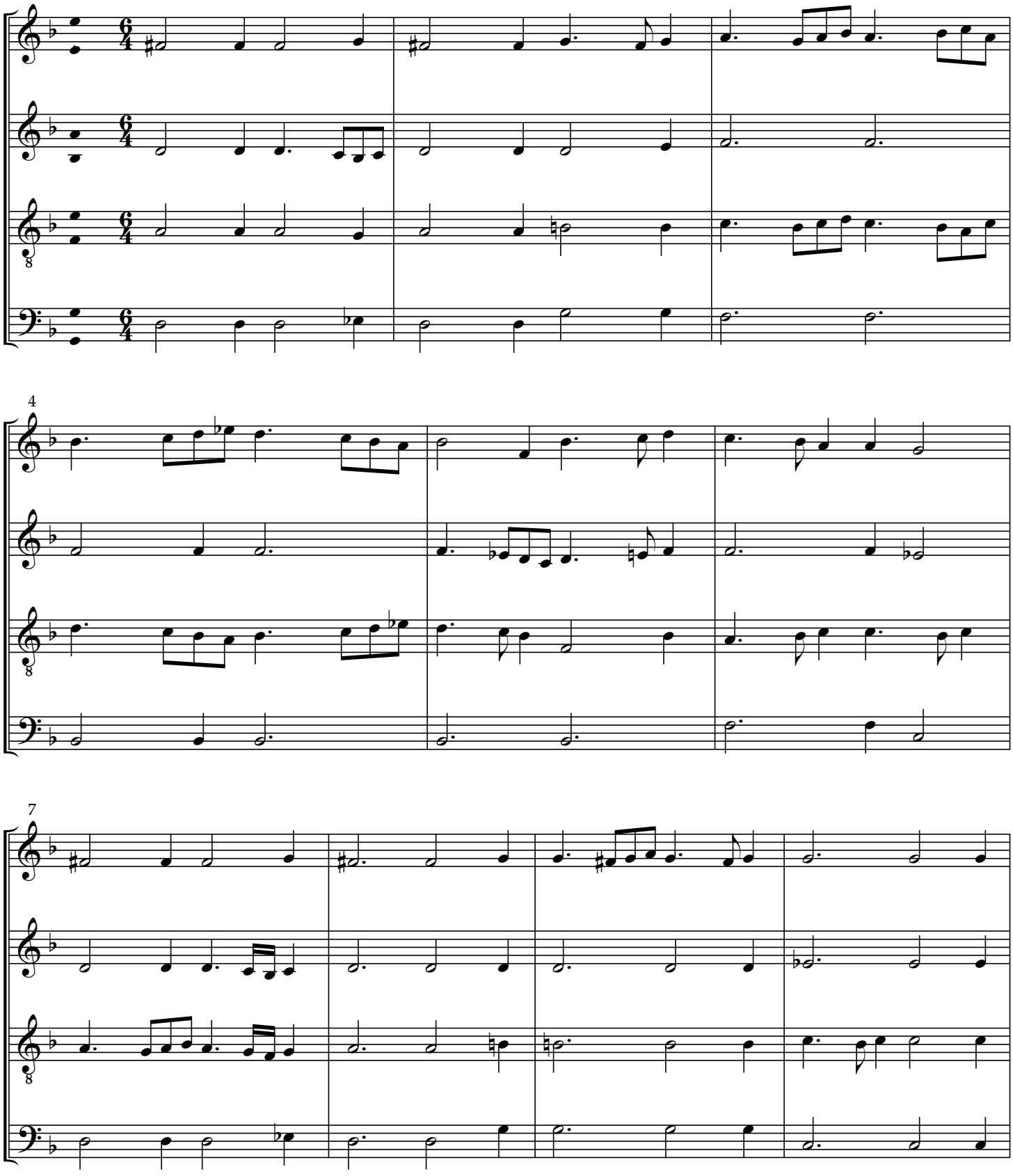

C F F C C Dm
fran - gi_o pie - ghi Fier ti - ran - no Giel dell' an - no
del - le gio - ie Mes - sag - gie - ra Per pri - ma - ve - ra
ciel ma - ri - ta al suo rag - gio ven - ga Mag - gio

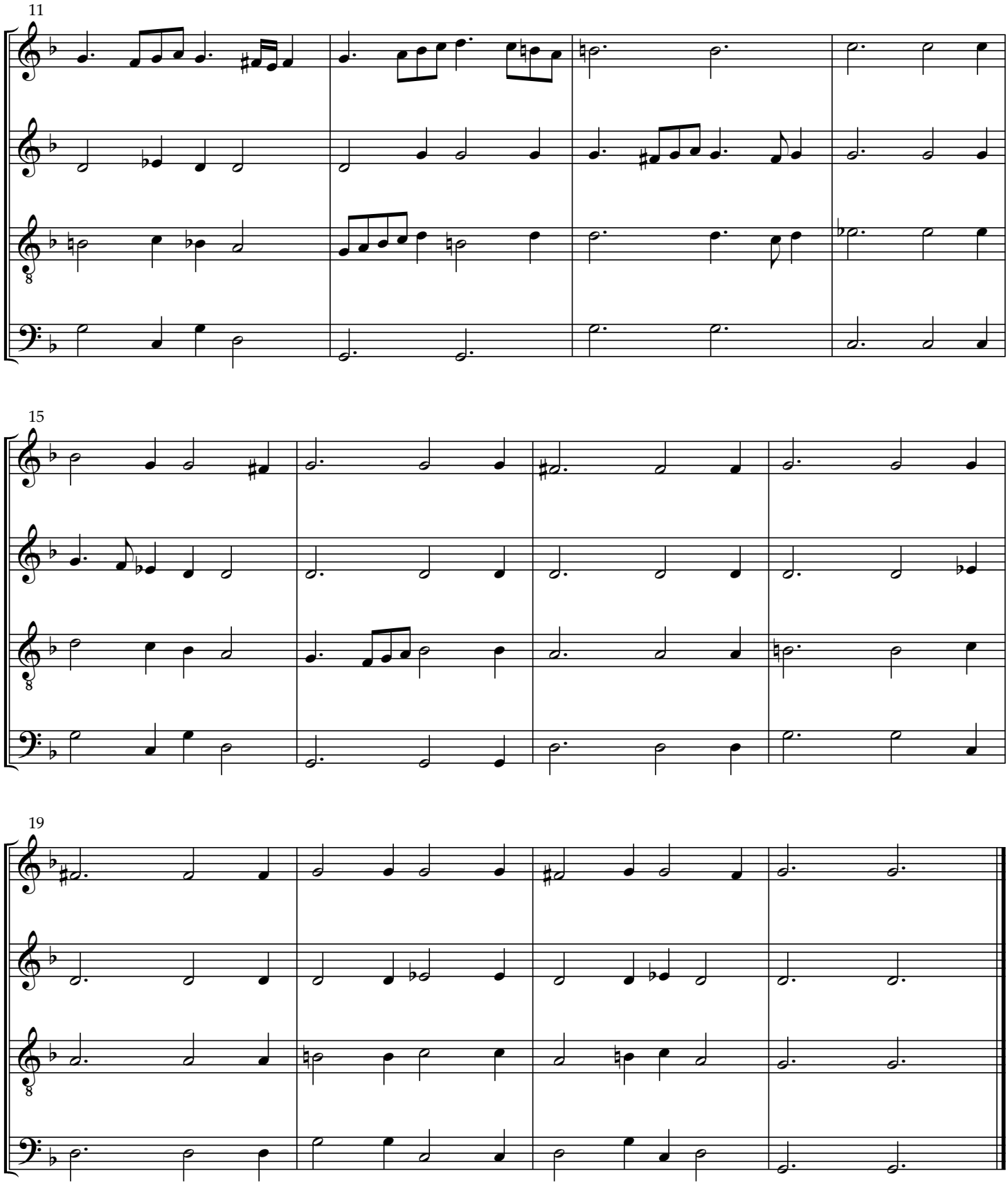

Dm Gm Dm Gm Dm G A D
Fug - gi fug - gi fug - gi la do - ve_il ver - no Su le bri - ne ha seg - gio_e - ter - no.
Tu sei de - l'an - no la gio - vi - nez - za Tu del mon - do sei la va - ghez - za.
Vien a_il grem - bo di bei fio - ret - ti, Vien su l'a - le dei ze - fi - ret - ti.

Gagliarda

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

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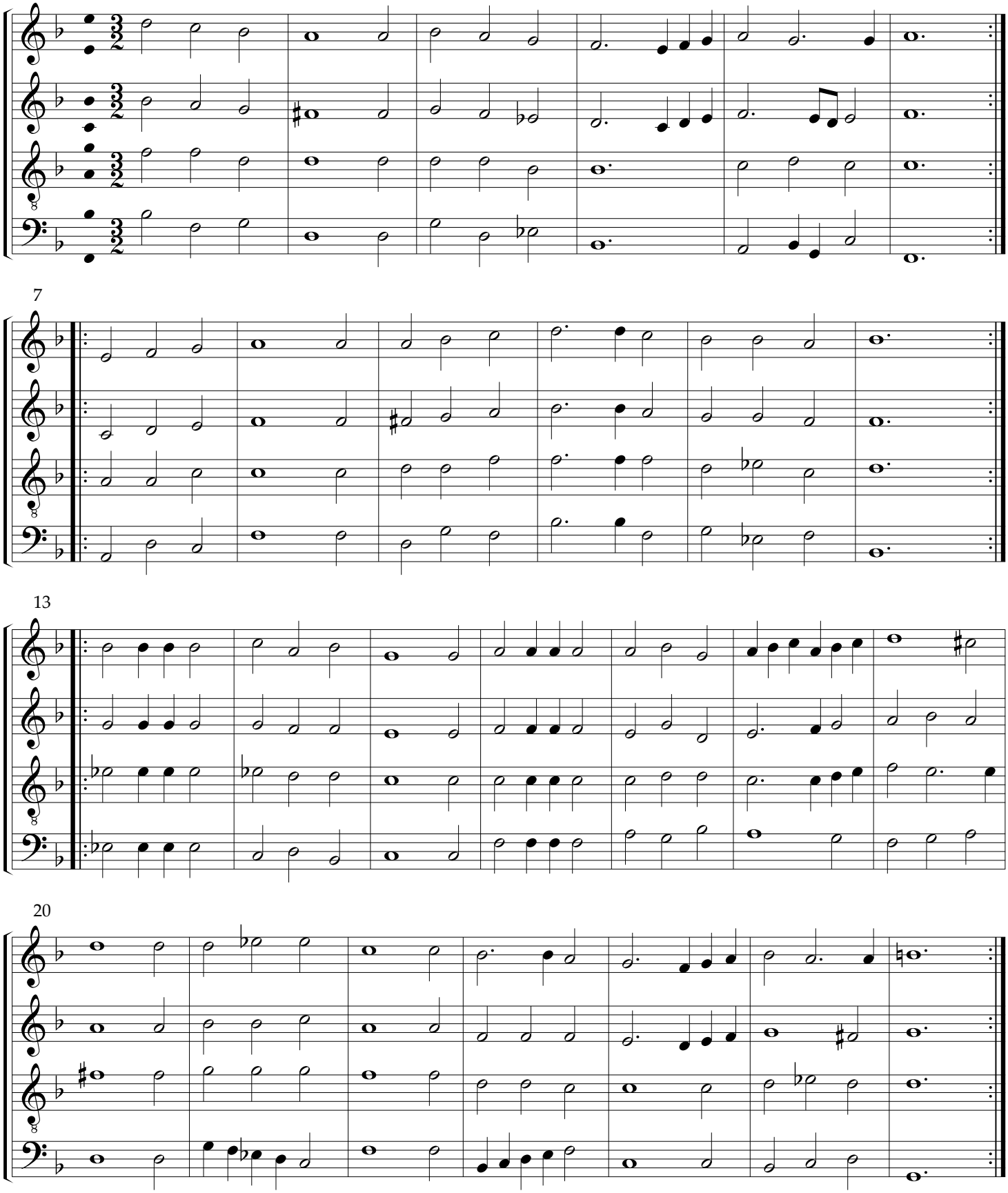
Gagliarda Prima

Delizie di Posilipo Boscarecce e Maritime, 1620 — Anon.

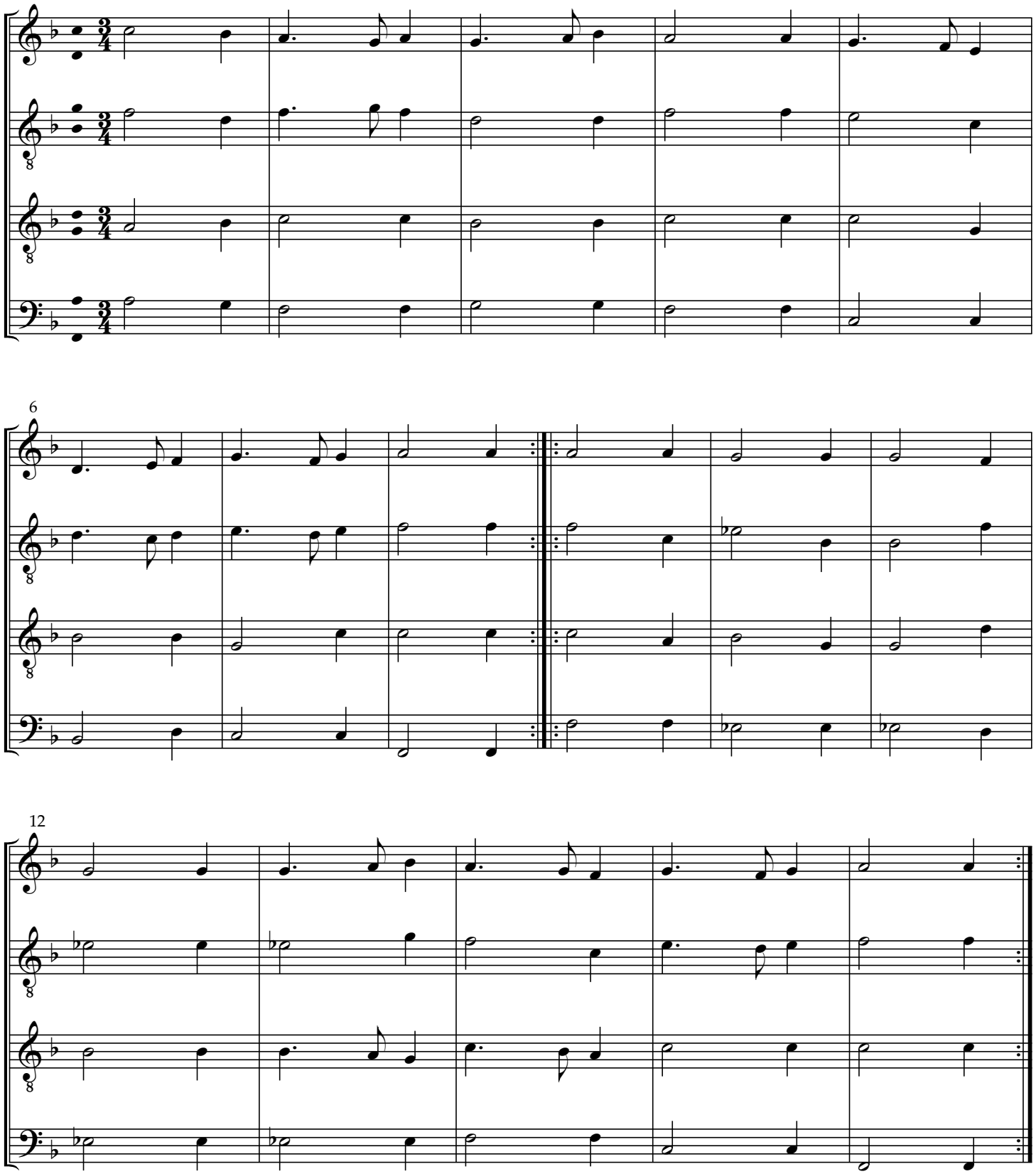


Gentilezza d'Amore

The Kindness of Love

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)



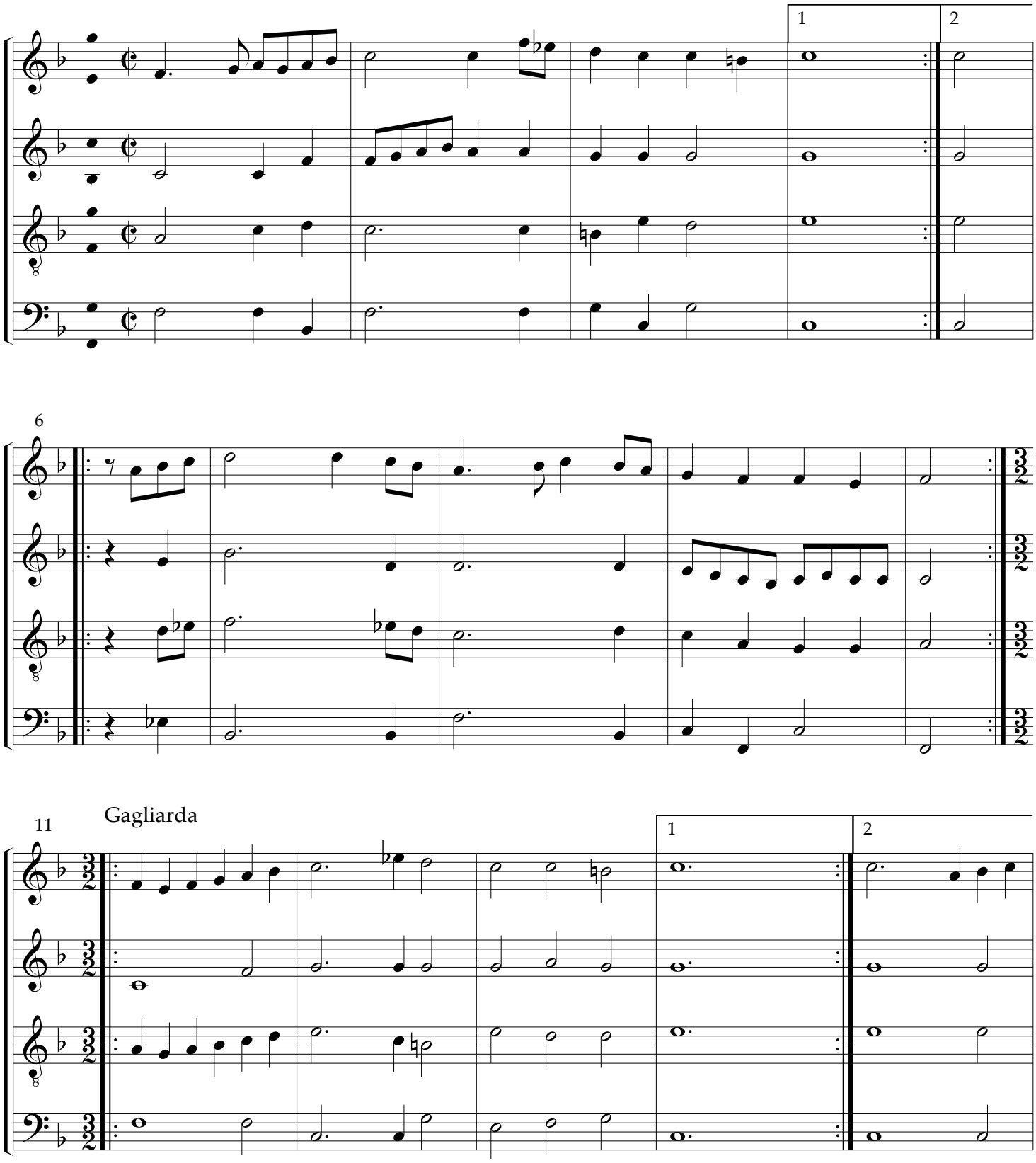
adapted by Steve Hendricks, rev. 2012

dance form: 5x

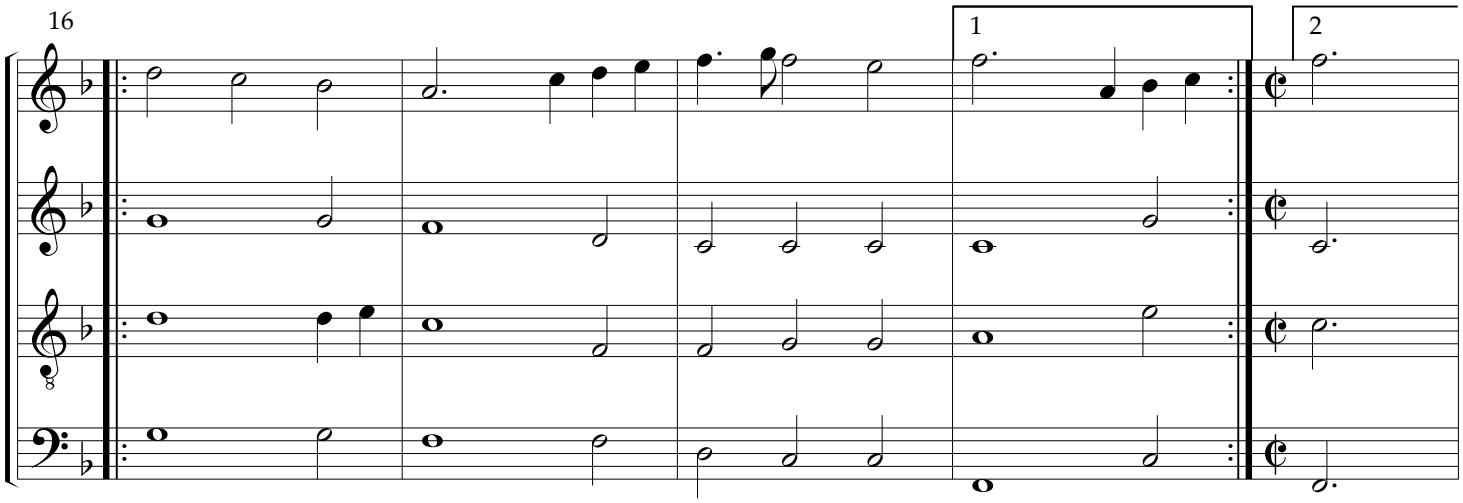
Gallaria d'Amor

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



dance: Galleria d'Amor, C. Negri, 1602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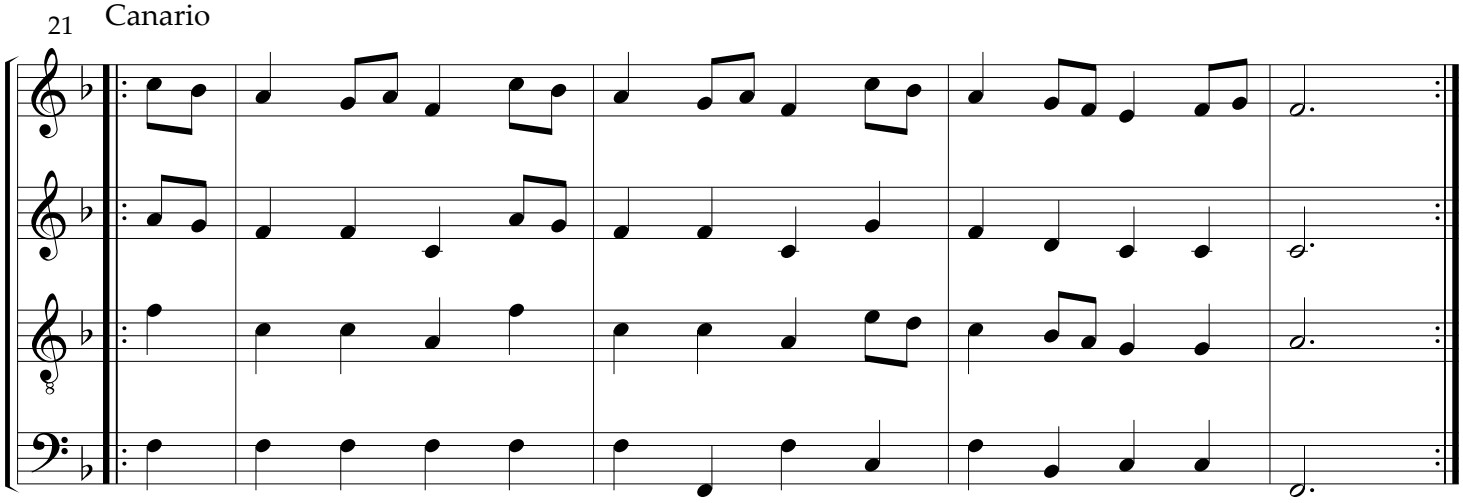
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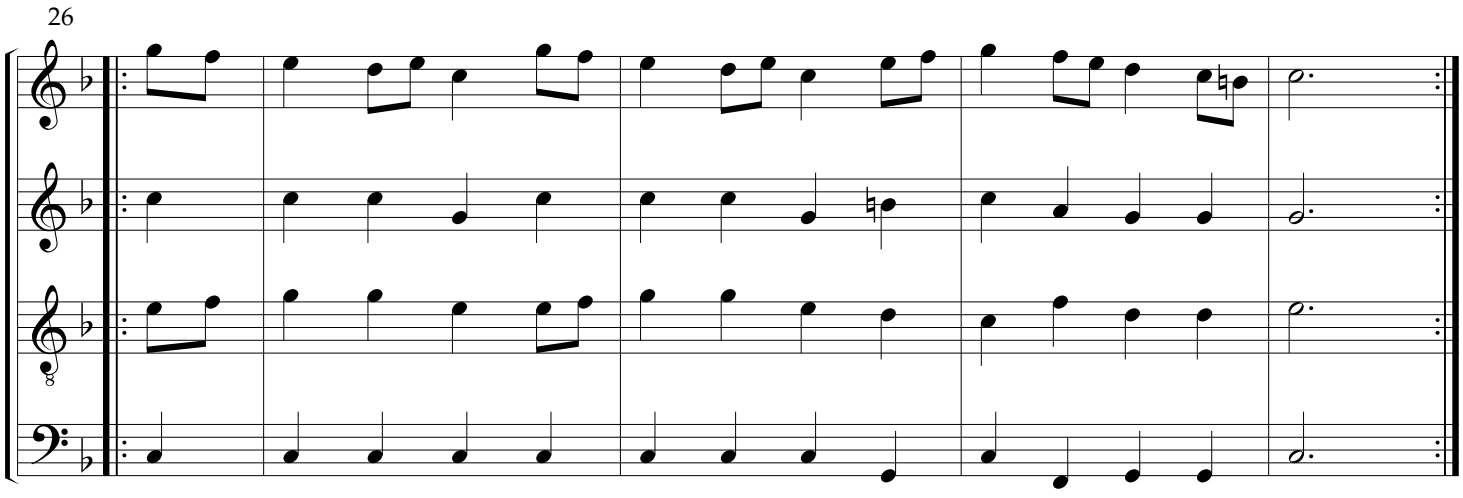
Canario

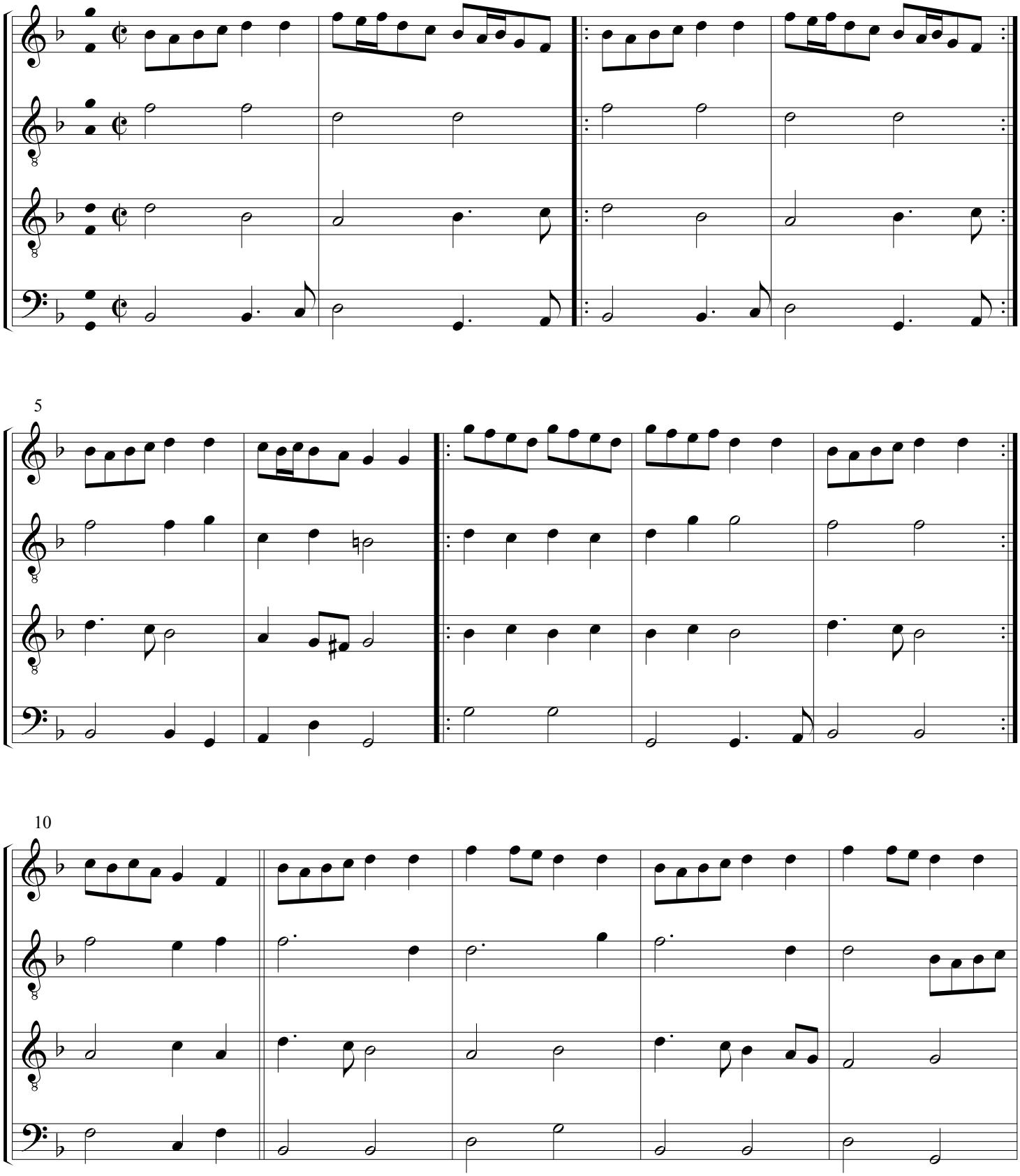

26

Gelosia

Jealosy

De practica seu arte tripudii, 1463

Guglielmo Ebreo da Pesaro (c.1420-after 1484)



setting by Steve Hendricks, rev. 2012

dance form: 3x

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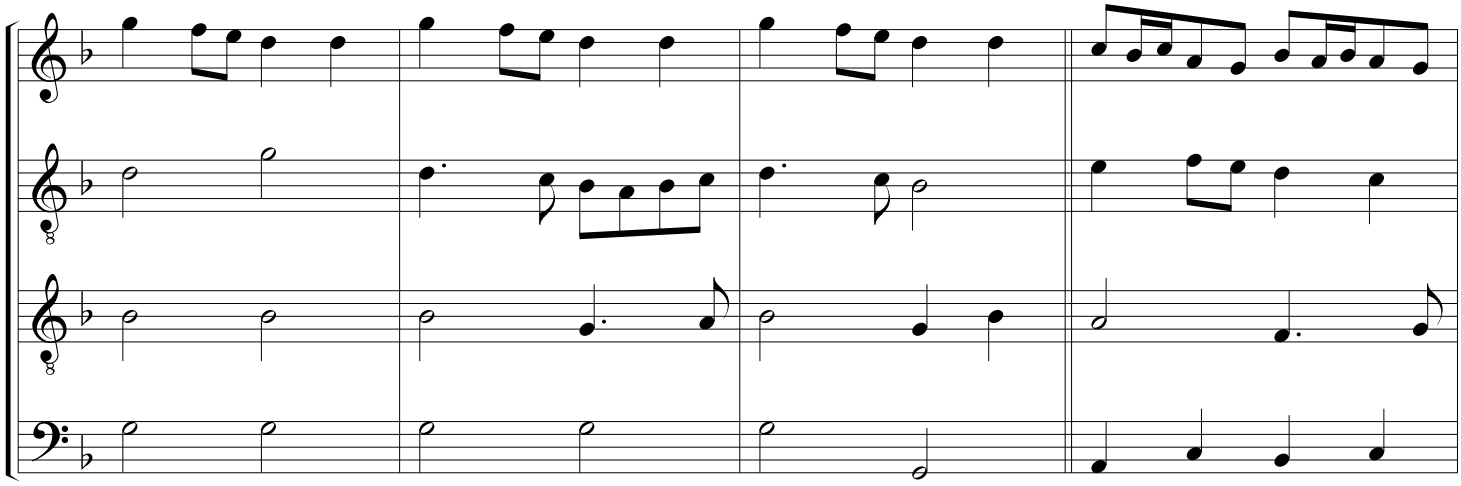

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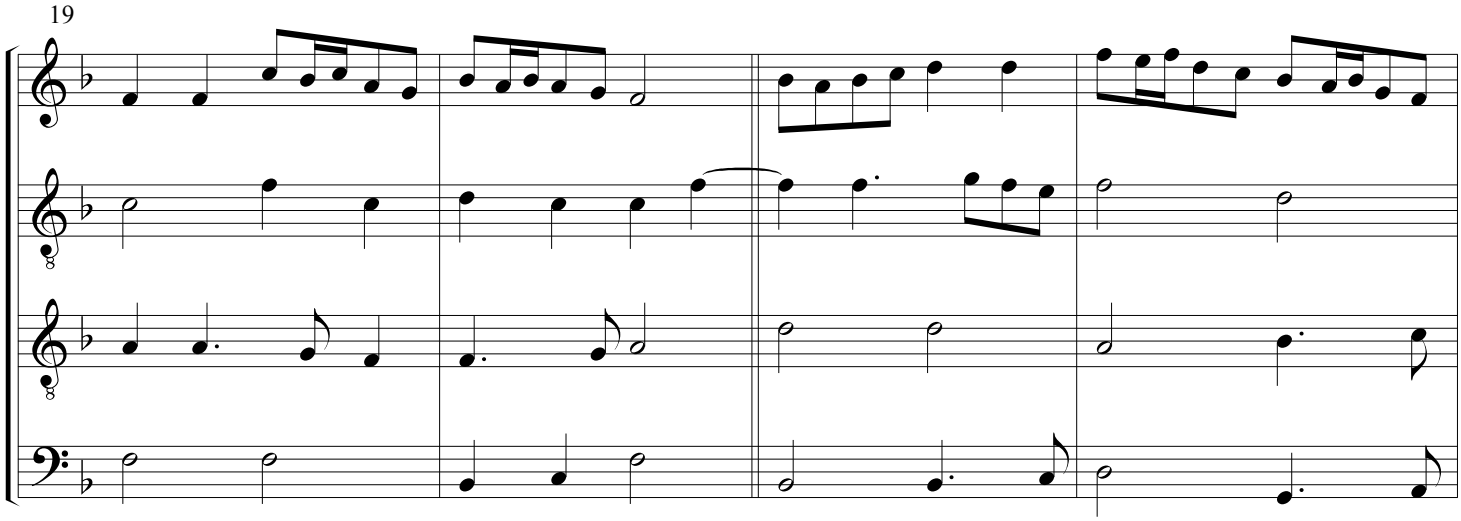

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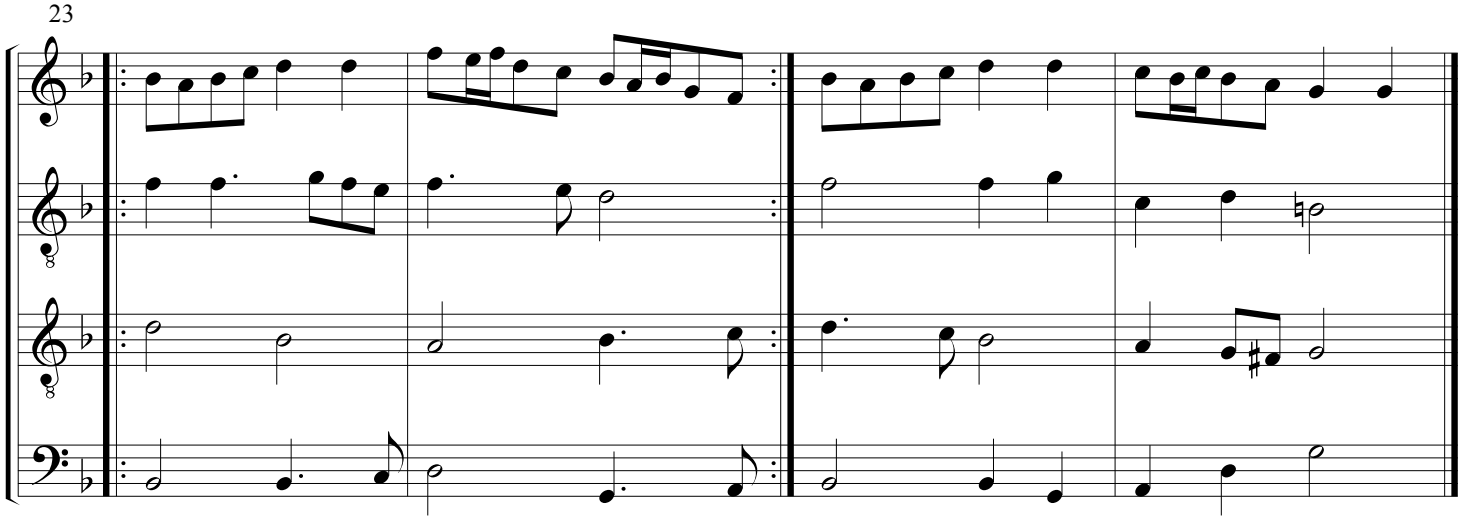
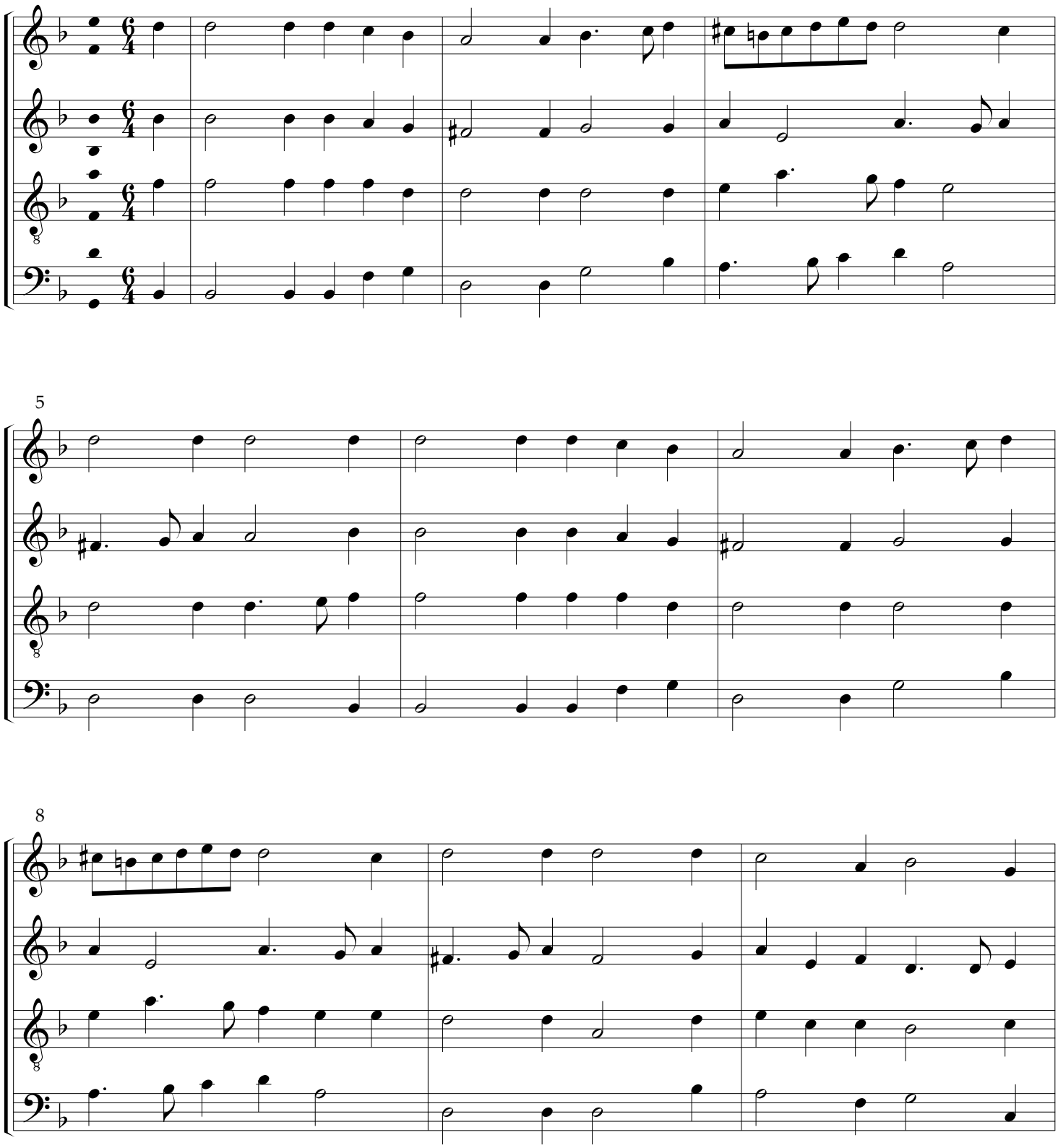


Giorgio

British Library, Royal App. 59-62, c.1530 Anon.



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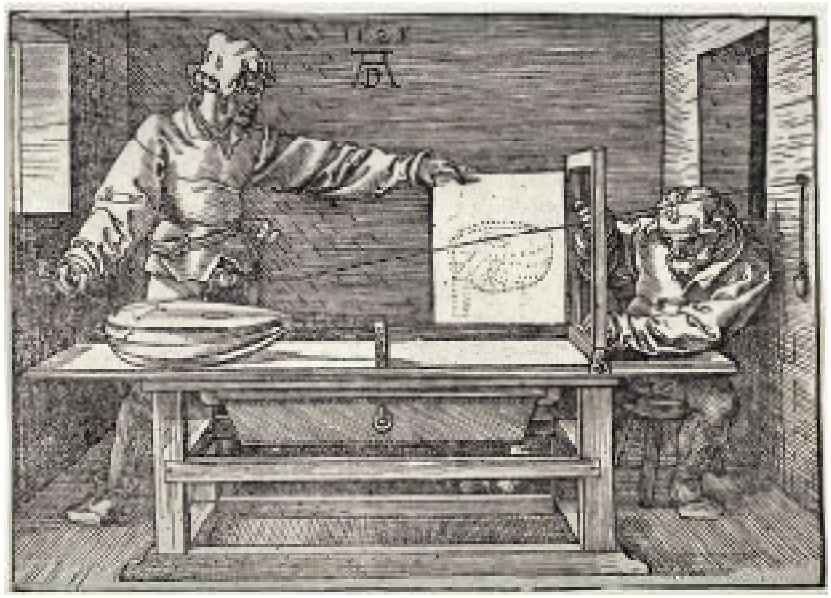
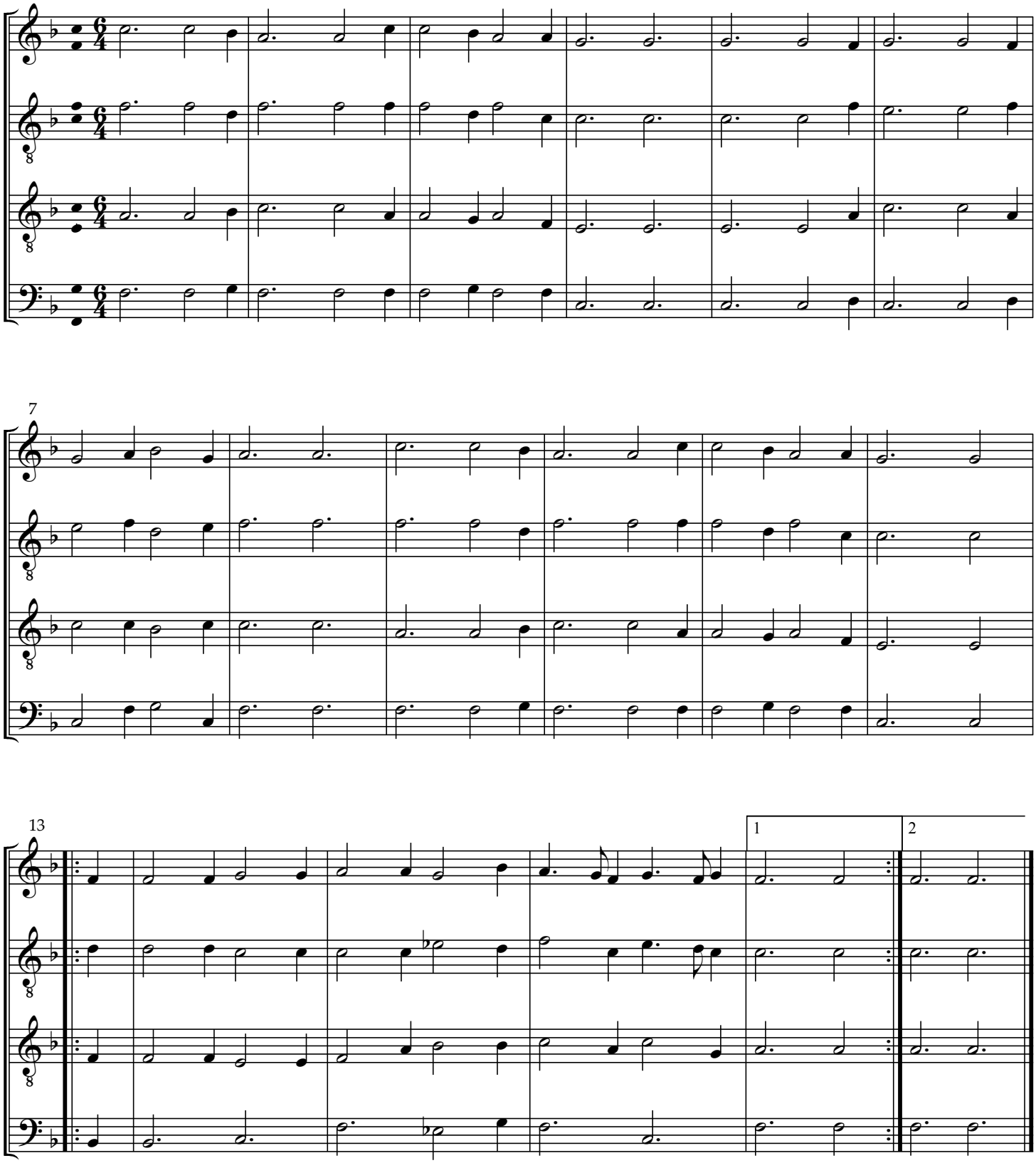


Gracca Amorosa

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)



adapted by Steve Hendricks, rev. 2012

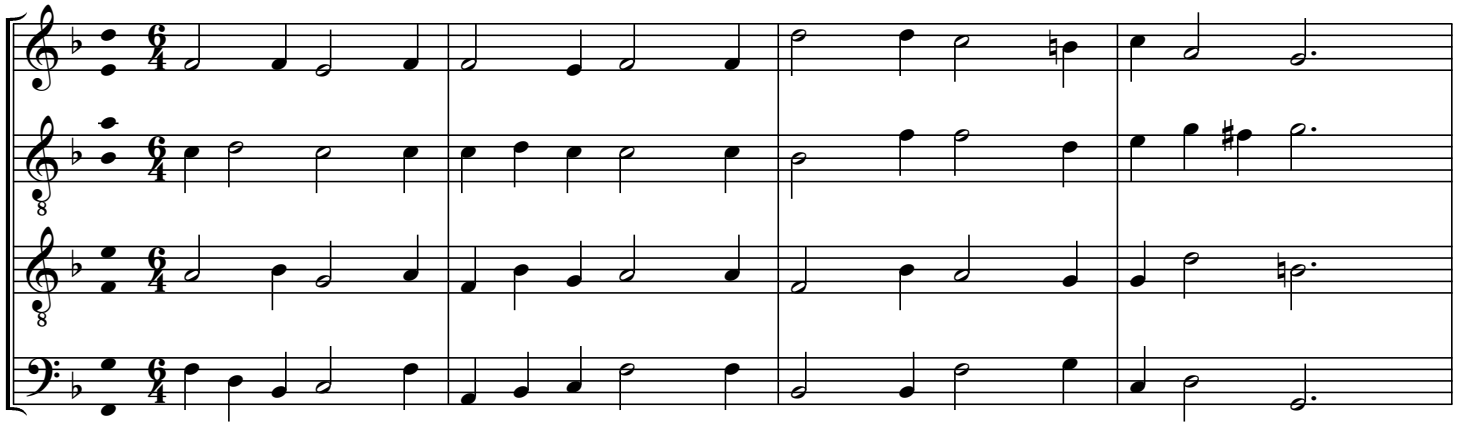
dance form: 5x

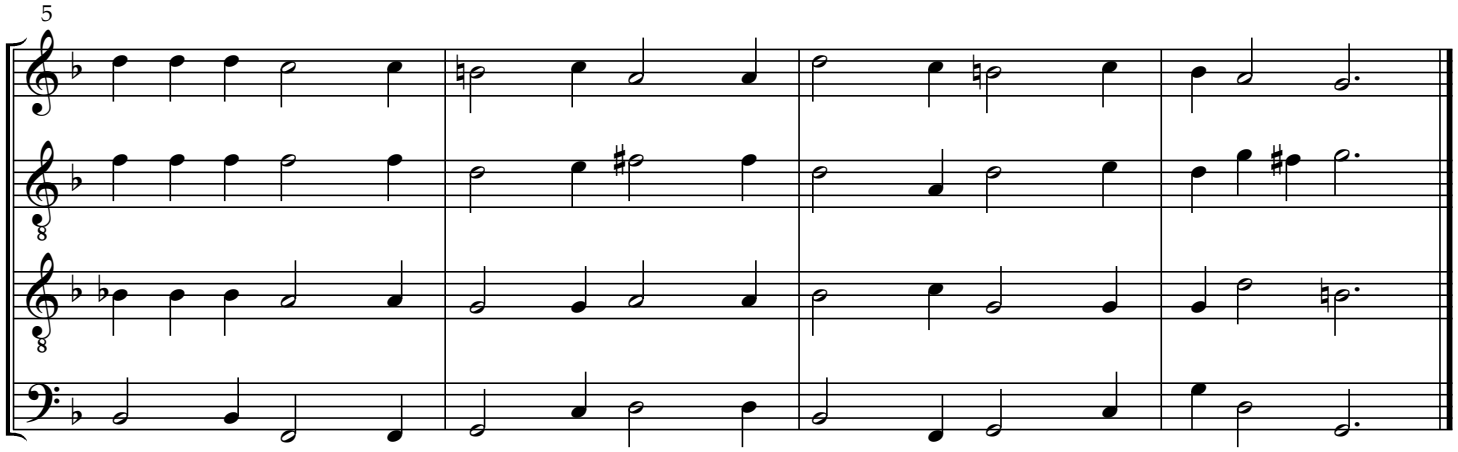
Il Gratioso

The Graceful

Le Gratie d'Amore, 1602

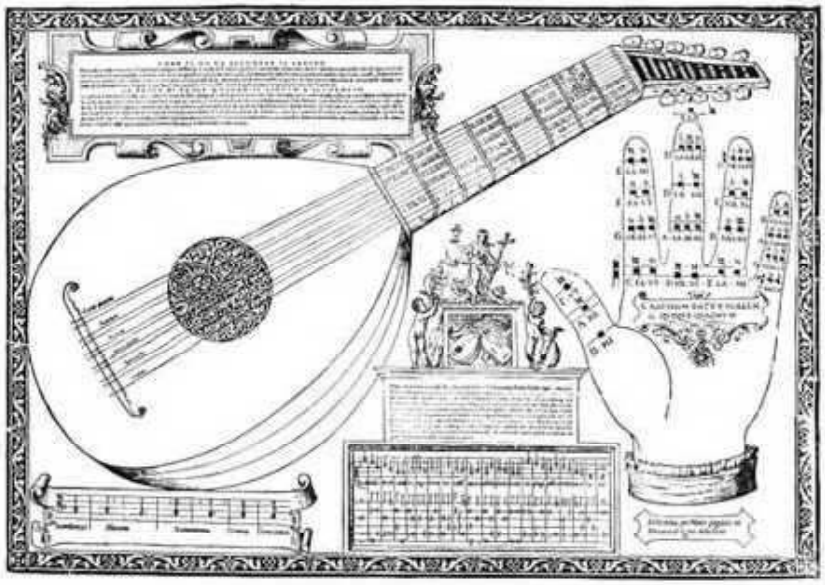
Cesare Negri (c.1535- after 1604)





adapted by Steve Hendricks, rev. 2012

dance form: 3x

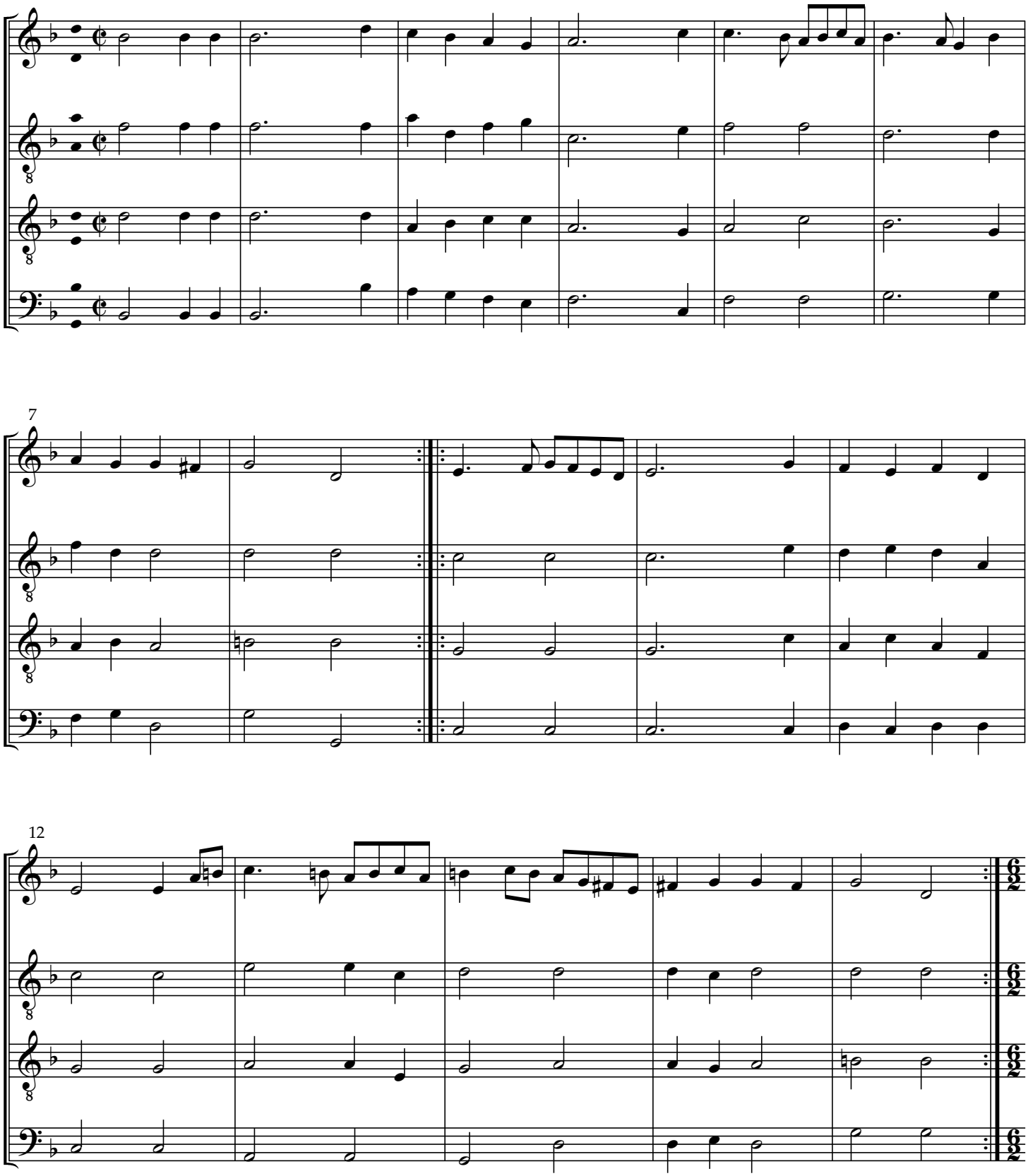


Laura Gentile

Gentle Laura

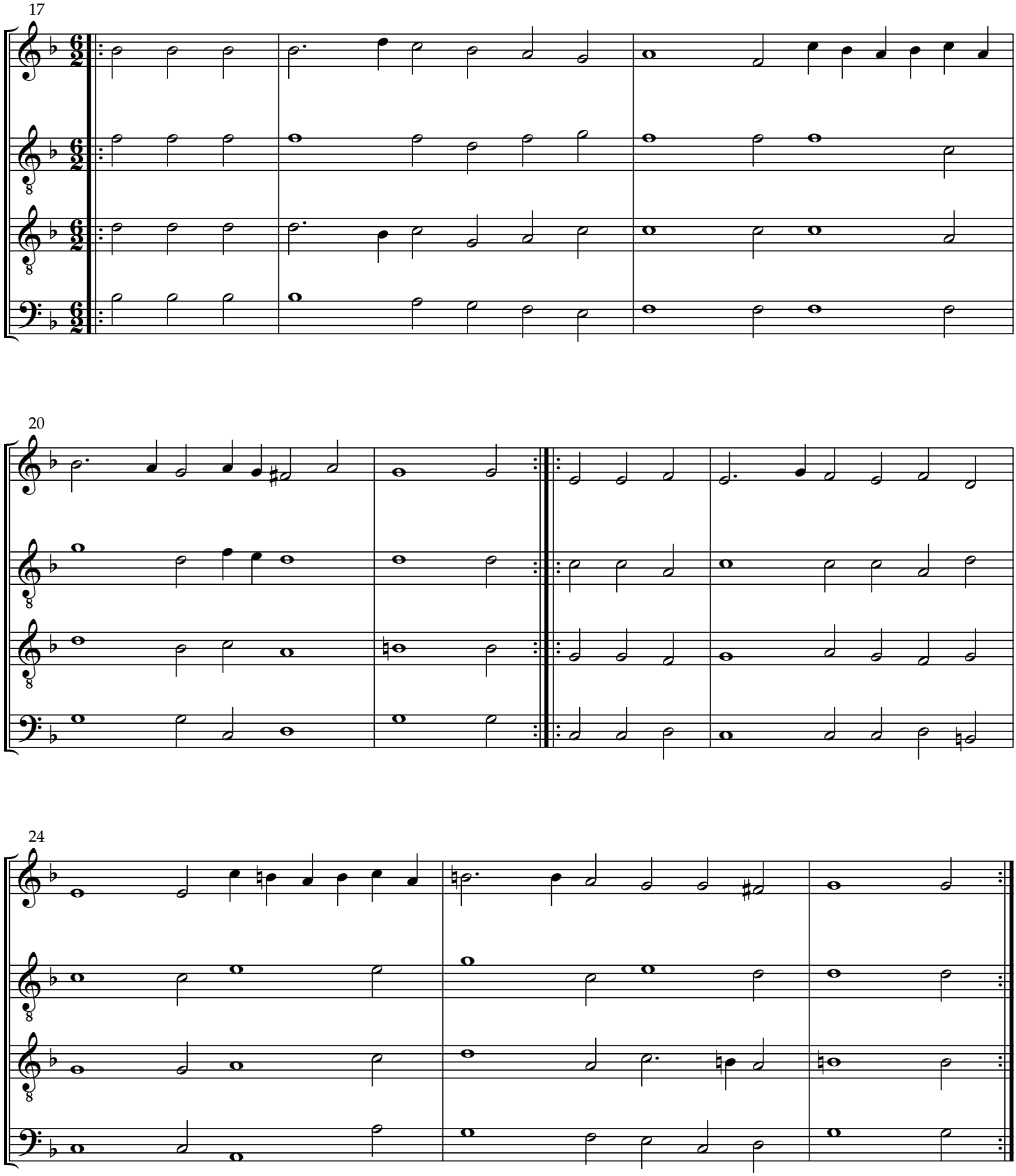
Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)



adapted by Steve Hendricks, rev. 2012

dance form: 5x

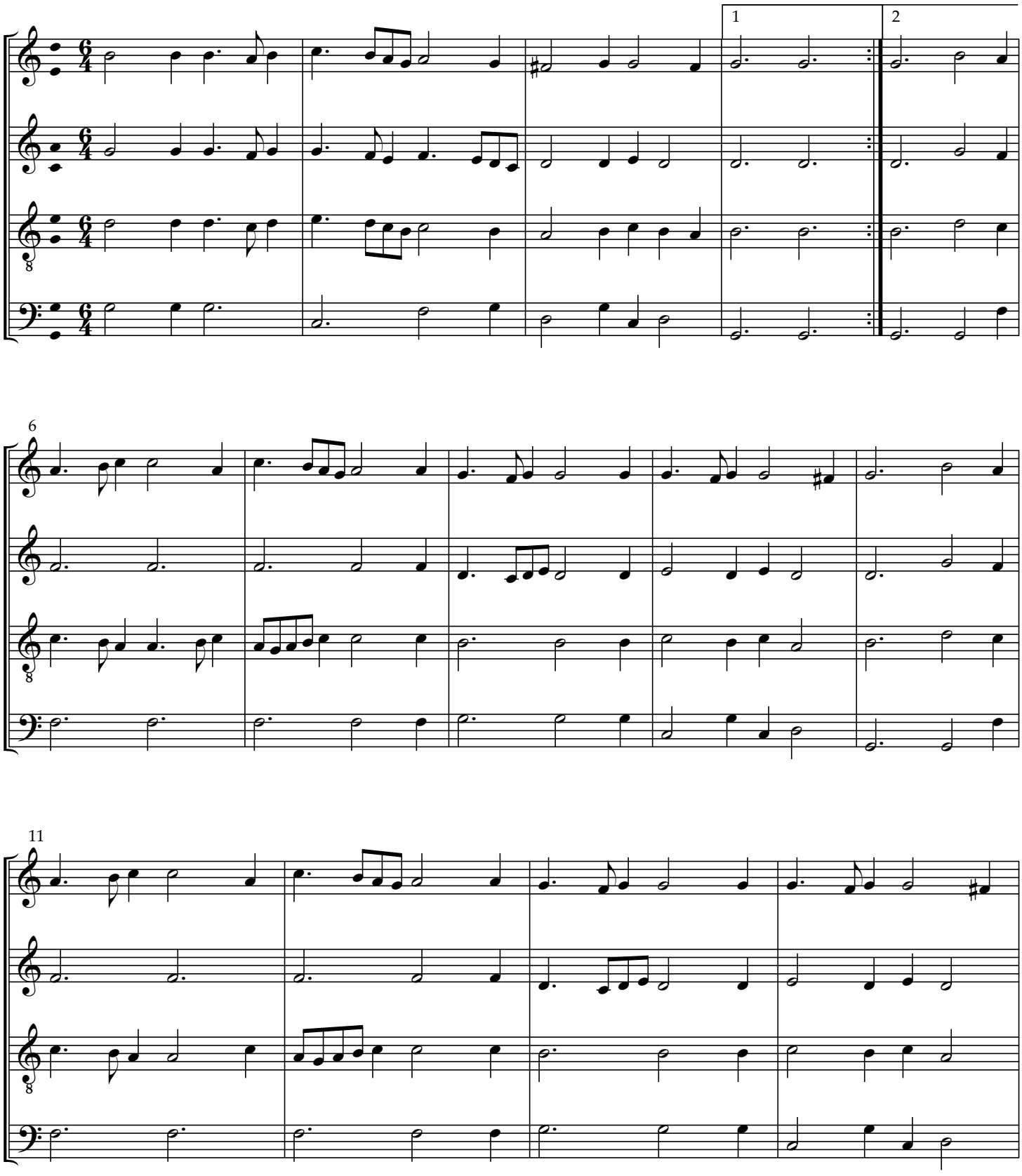

17
20
24

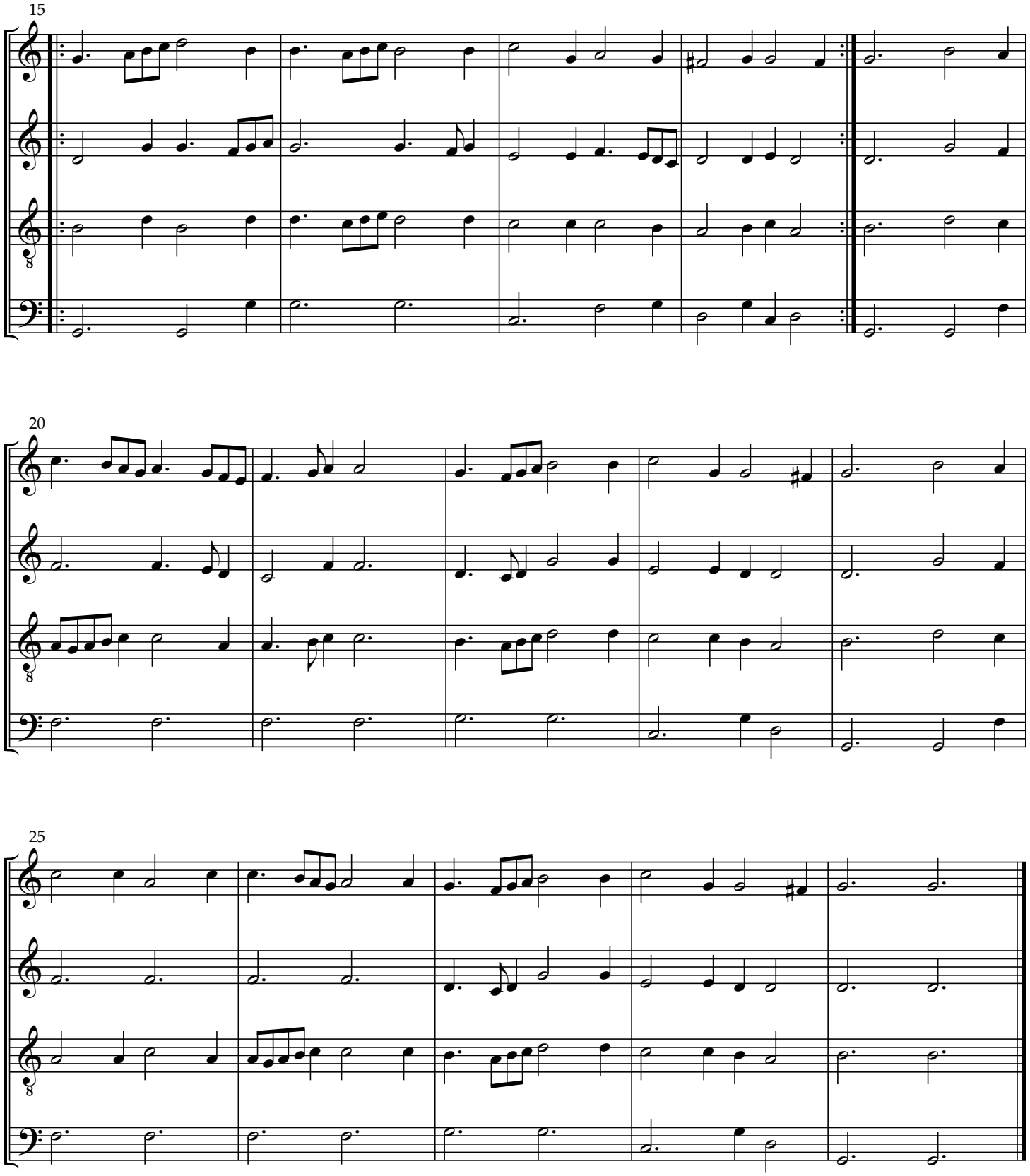
La Lavandara

The Washer-woman

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



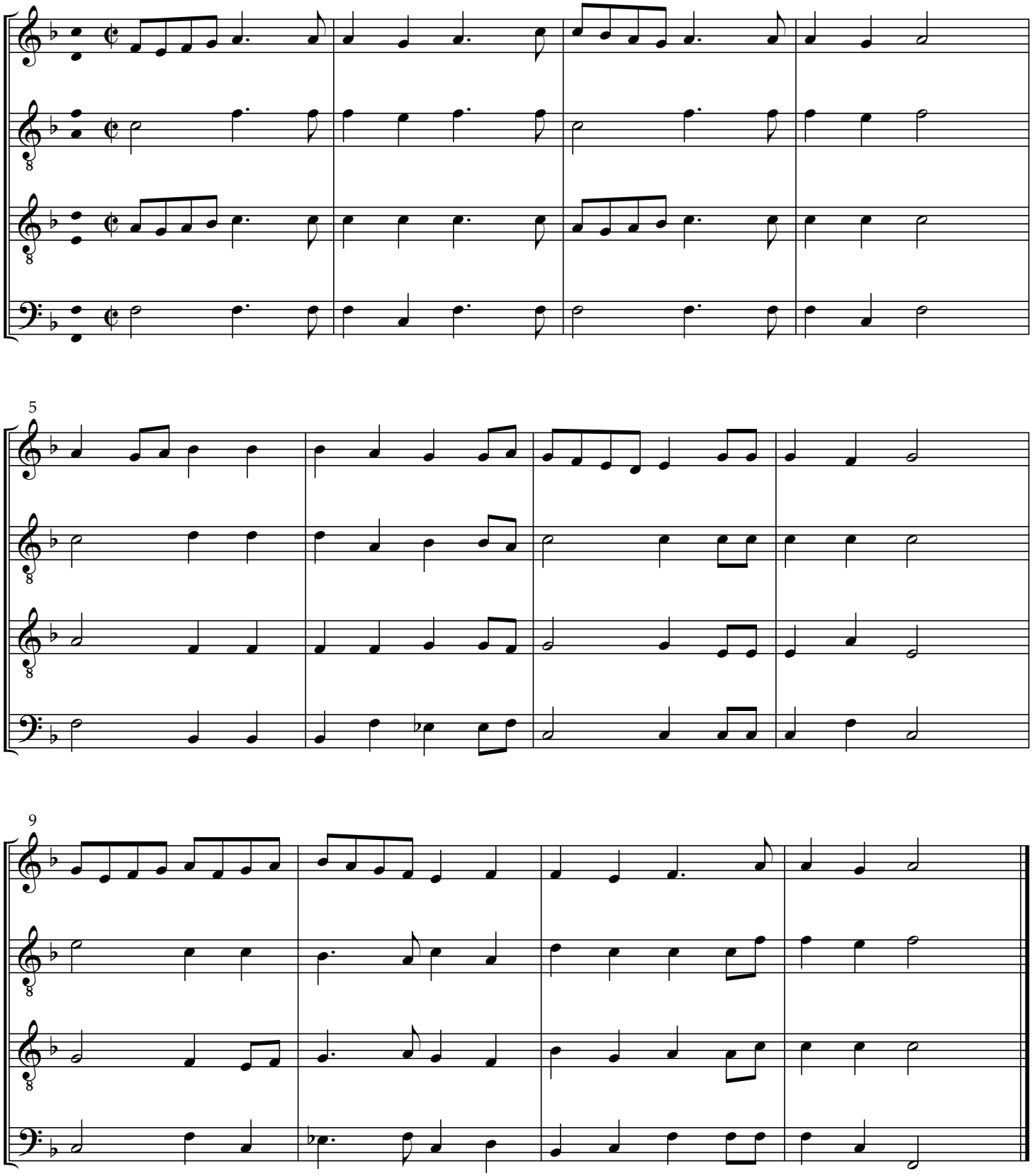

15
20
25

Leggiadria d'Amore

Loveliness of Love

Il Ballarino, 1581

Fabritio Caroso (b.1527-1535; d.after 1605)



adapted by Steve Hendricks, rev. 2012

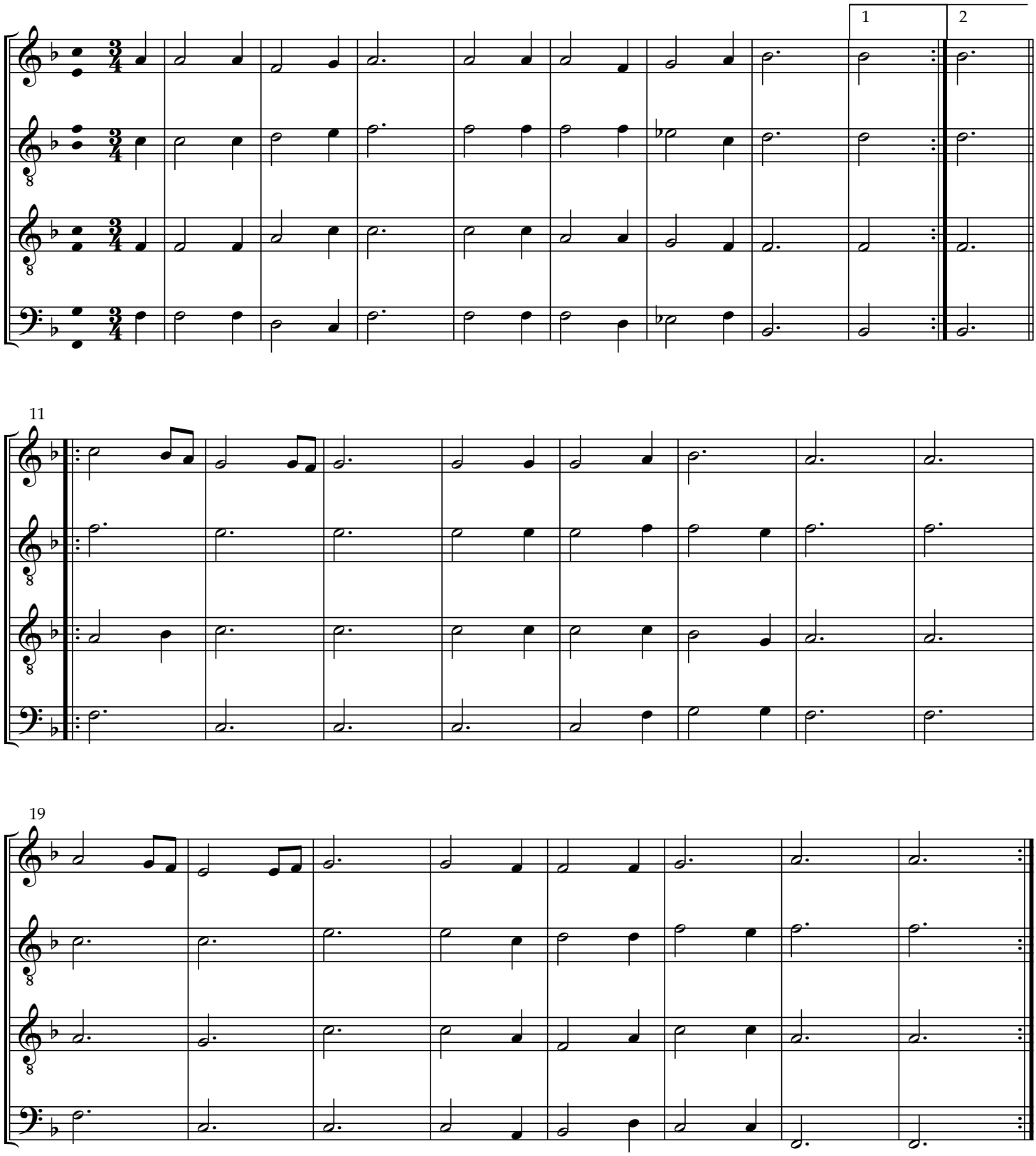
dance form: 7x

Ninfa Leggiadra

The Graceful Nymph

Nobiltà di Dame, 1600

Fabritio Caroso (b.1527-1535; d.after 1605)

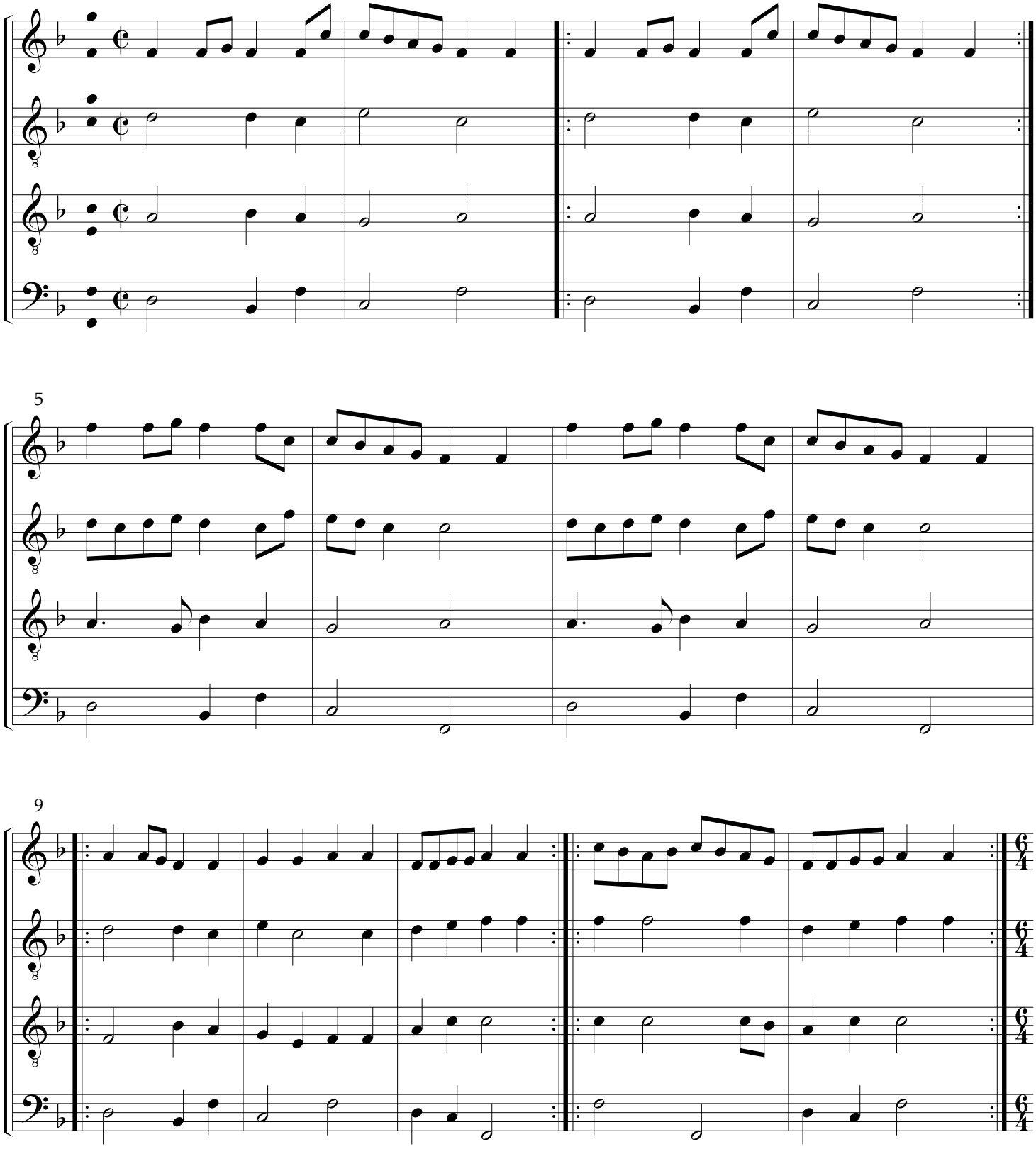


adapted by Steve Hendricks, rev. 2012

dance form: 4x

Leoncello Vecchio

De arte saltandi e choreas ducendii, c.1420 — Domenico da Piacenza (d.c.1470)



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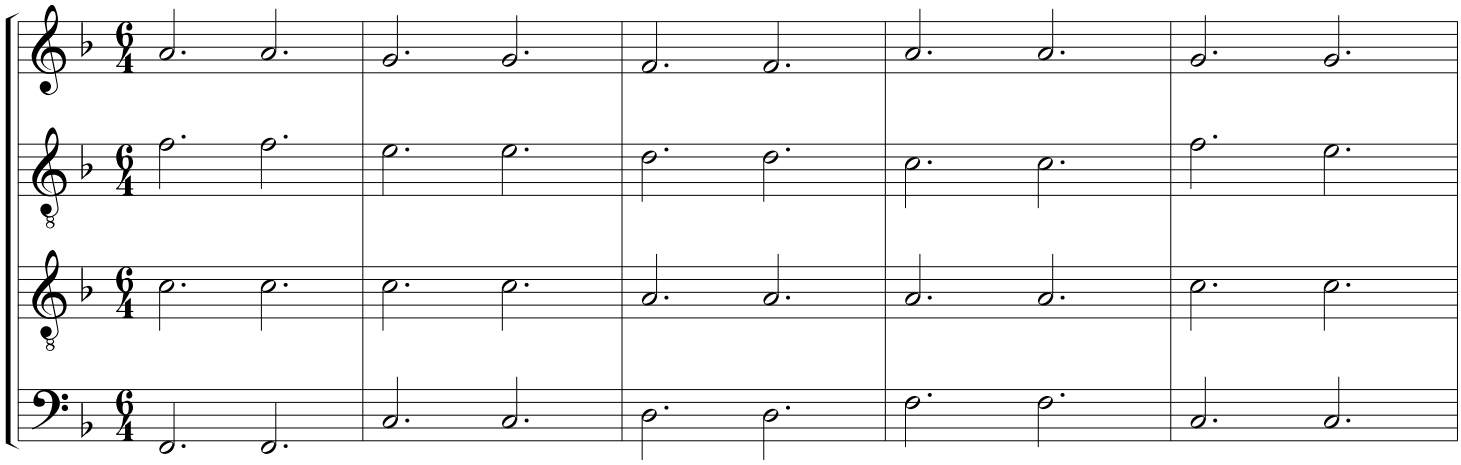

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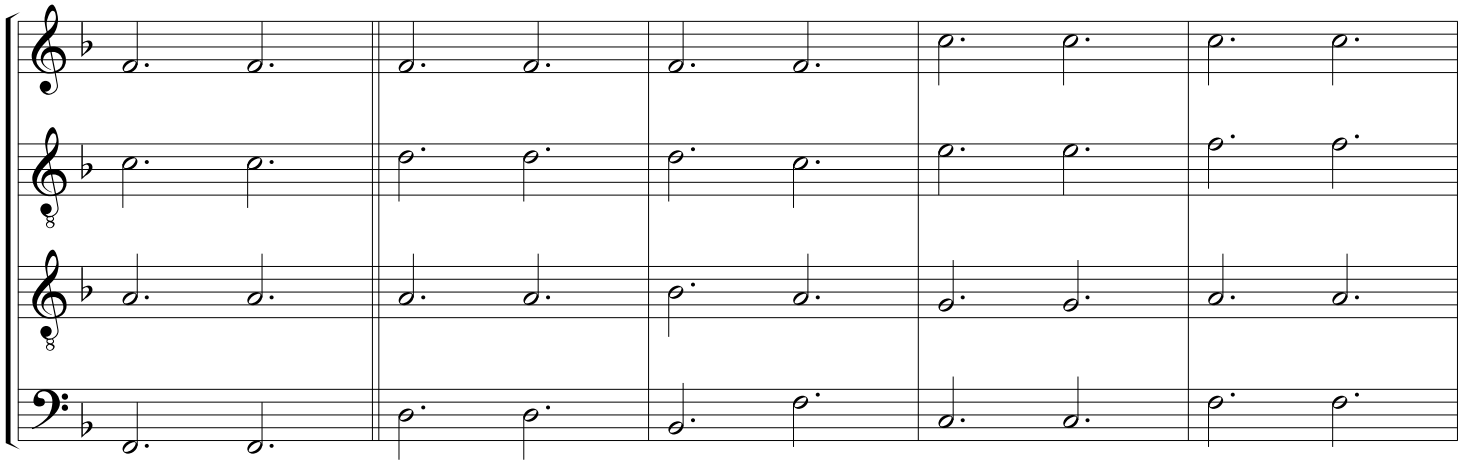

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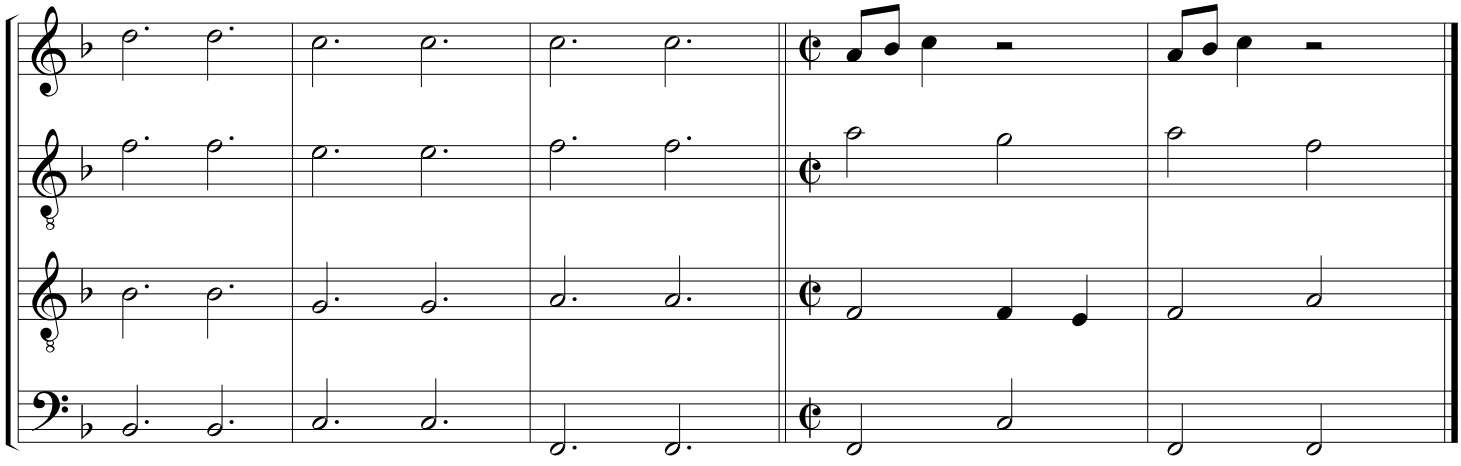
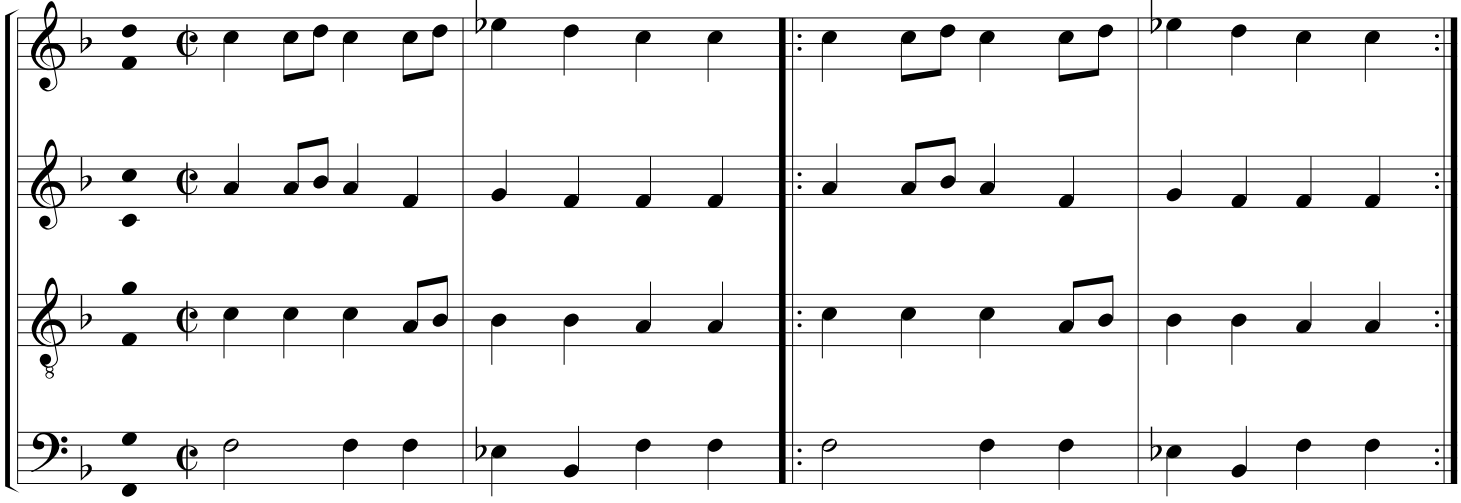


Marchexana

De arte saltandi e choreas ducendii, c.1420

Domenico da Piacenza (d.c.1470)

Quadernaria



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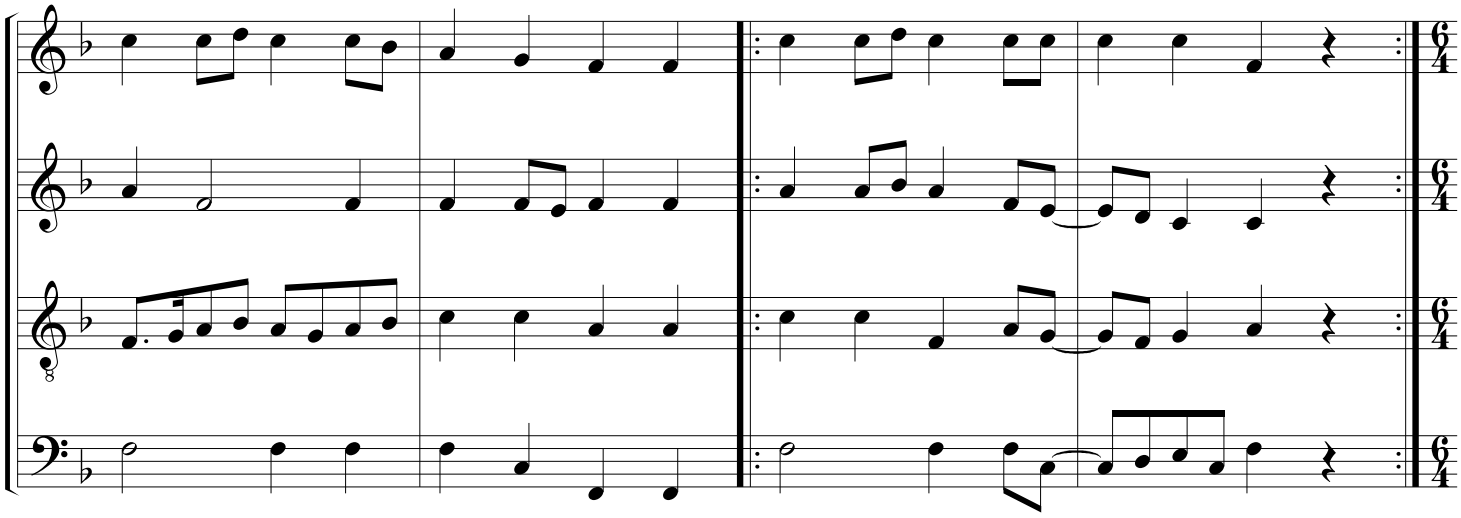
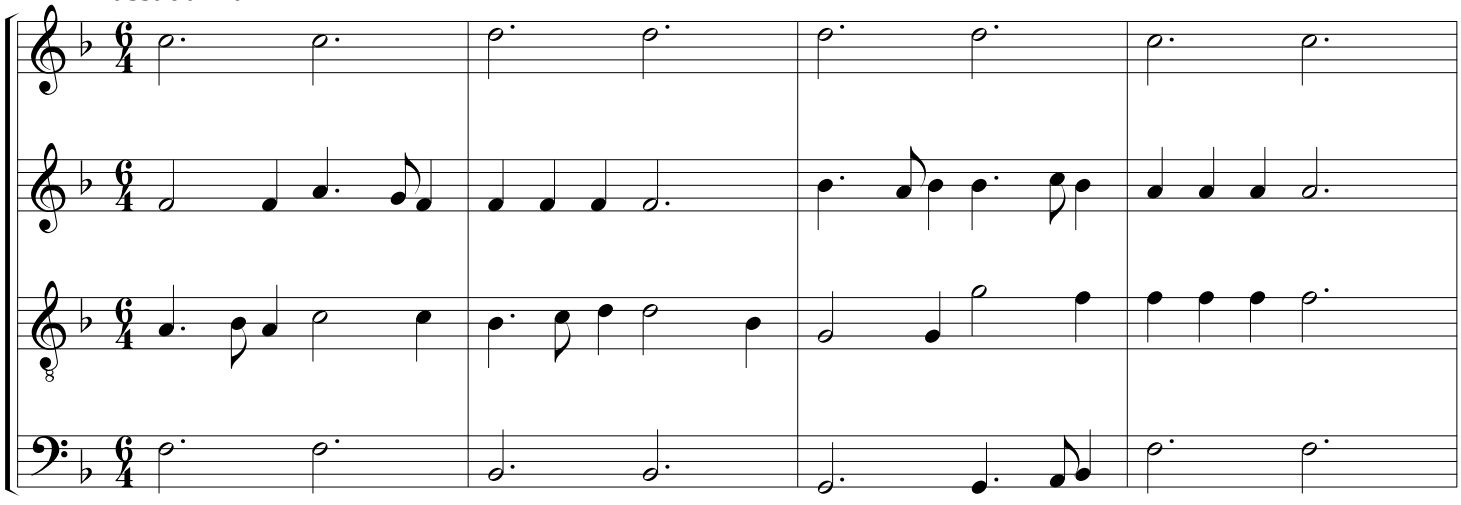


9 Bassadanza



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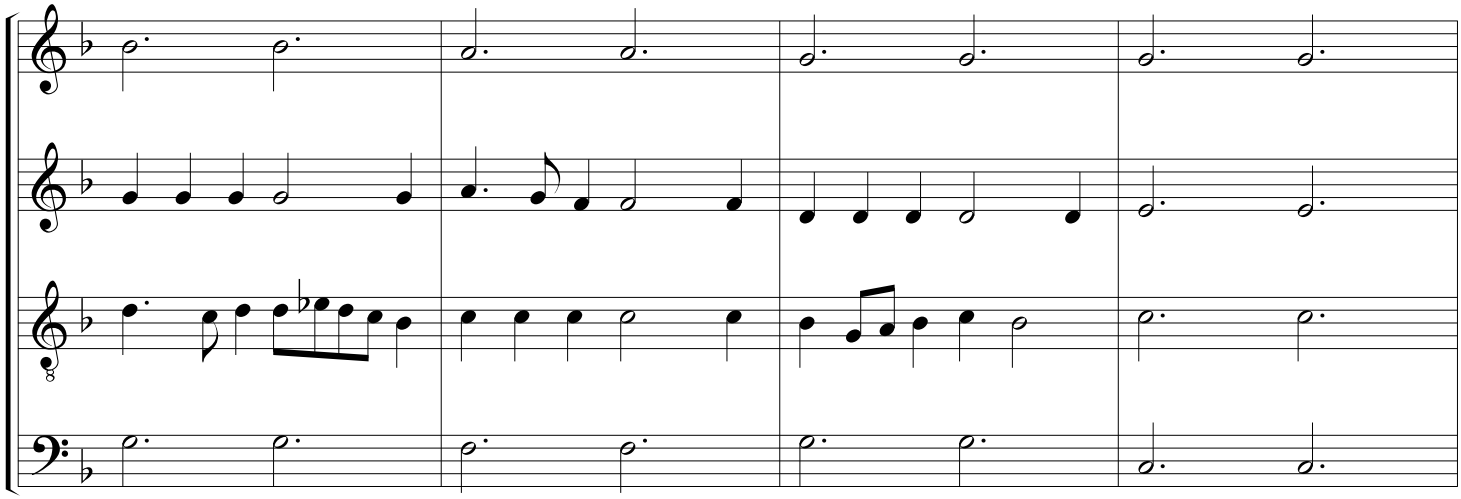

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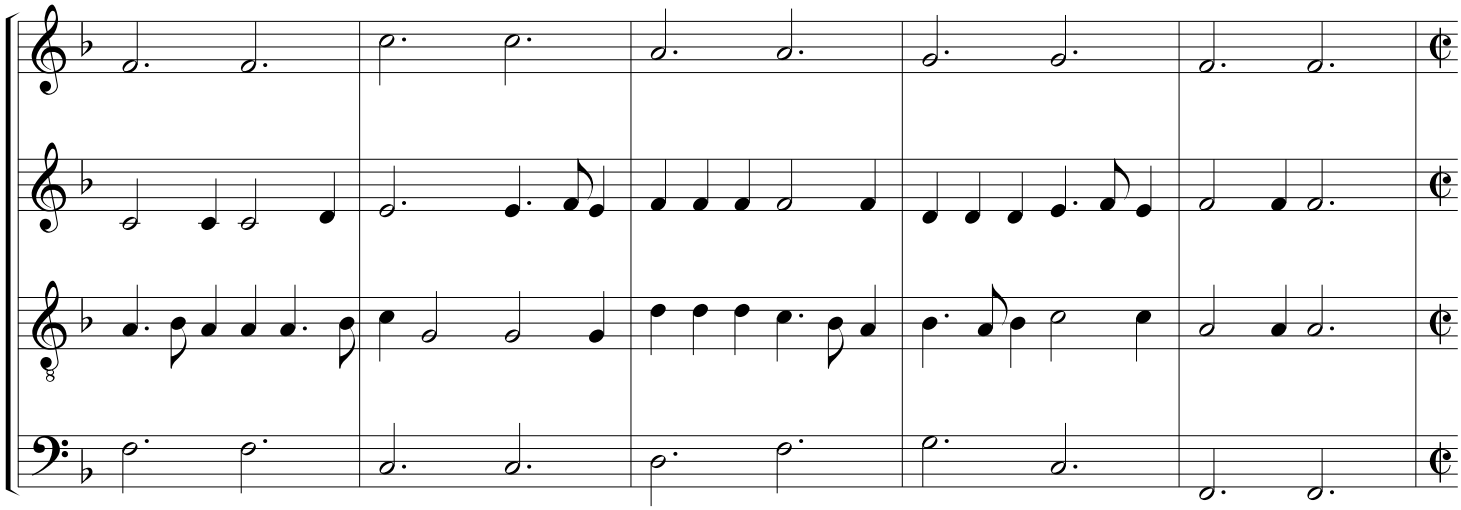
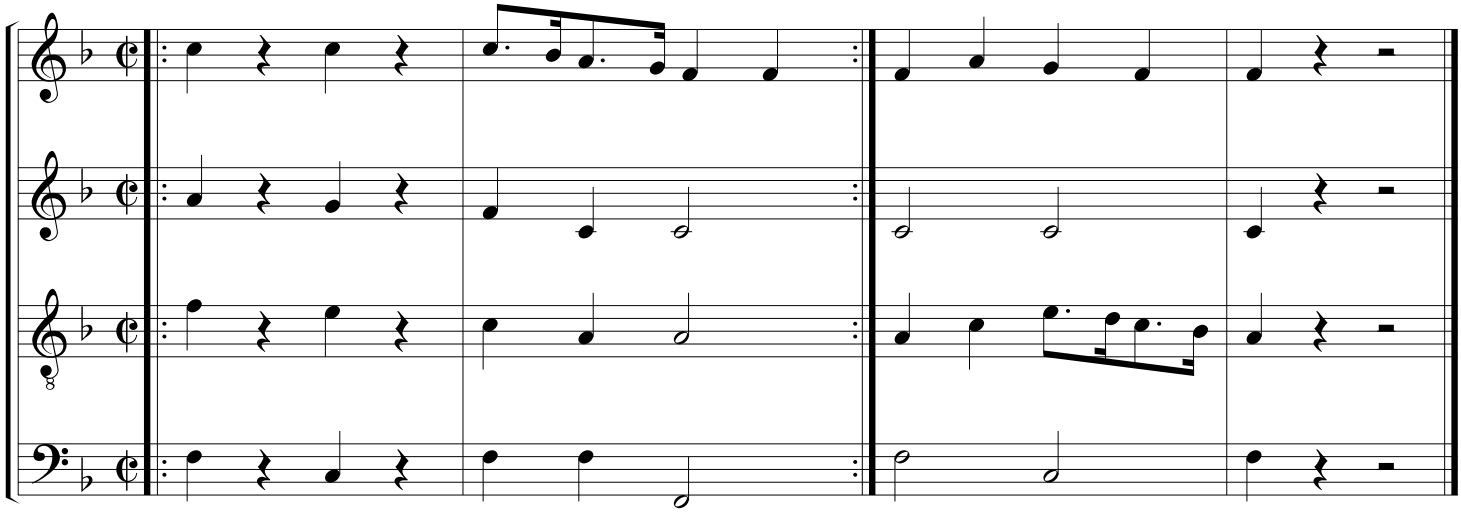


22 Quadernaria

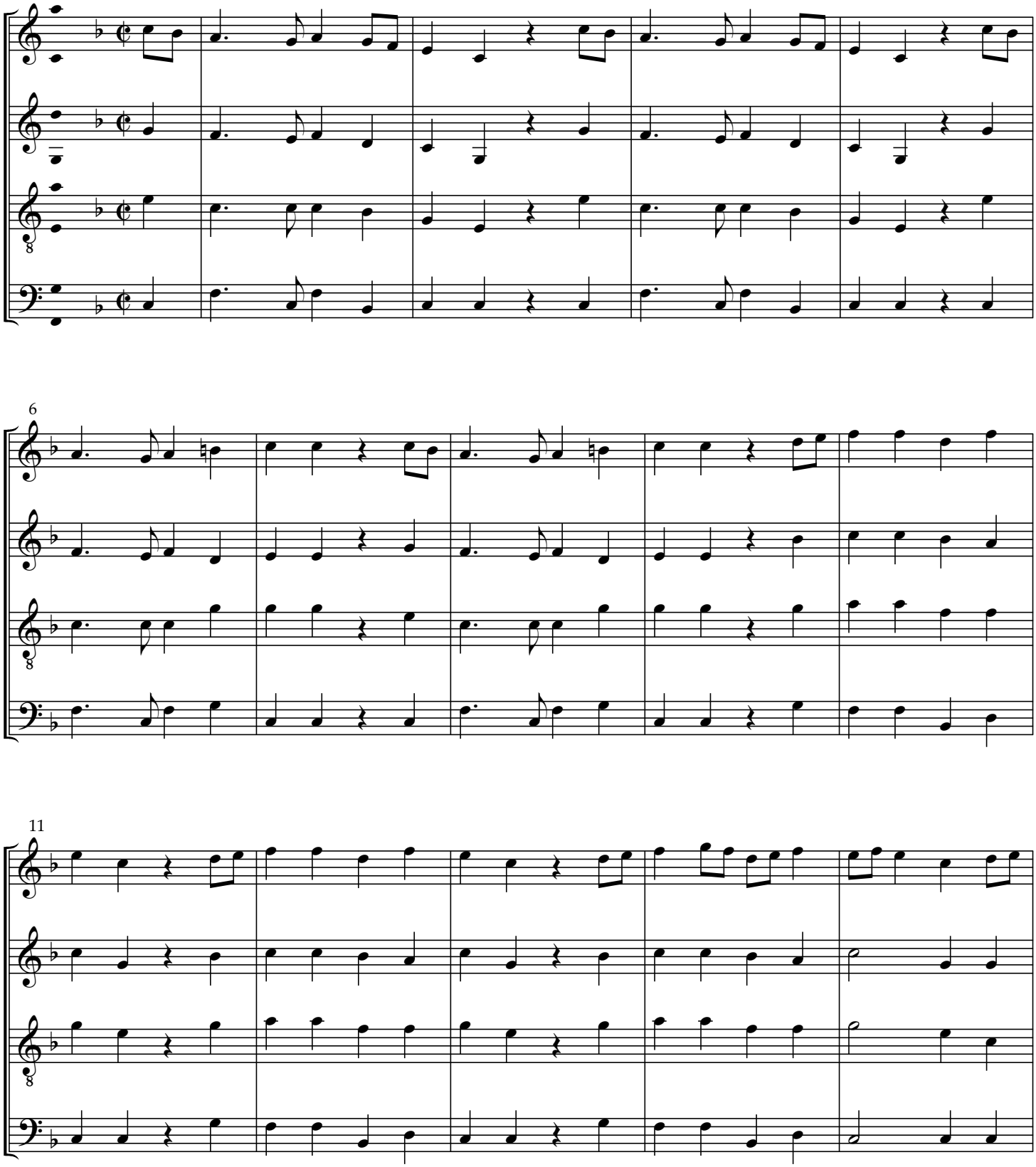


Il Matacino

The Buffoon

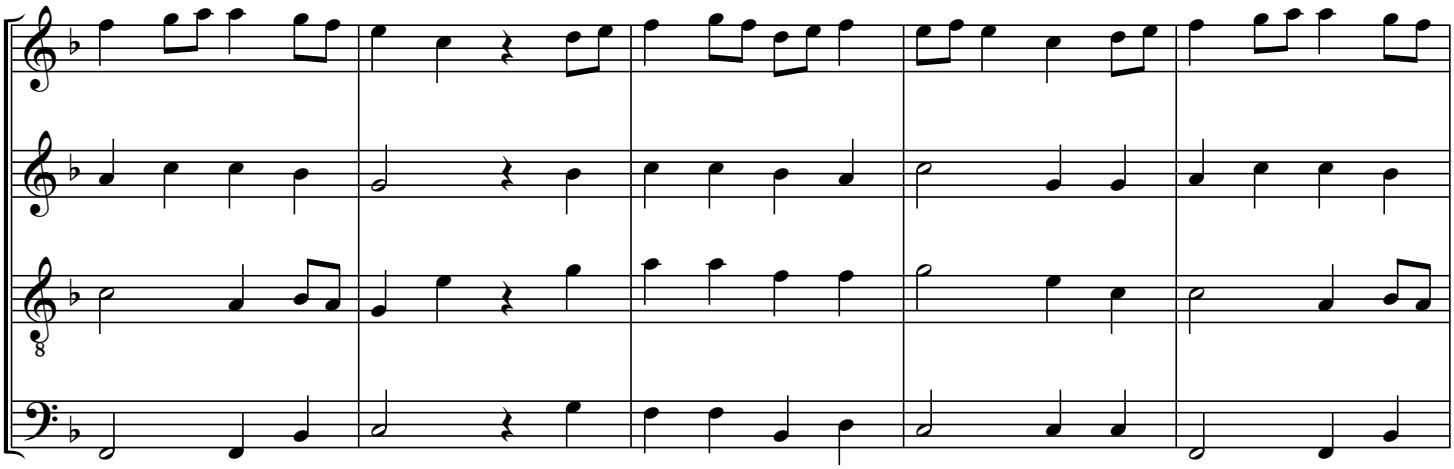
Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



originally a step higher

16



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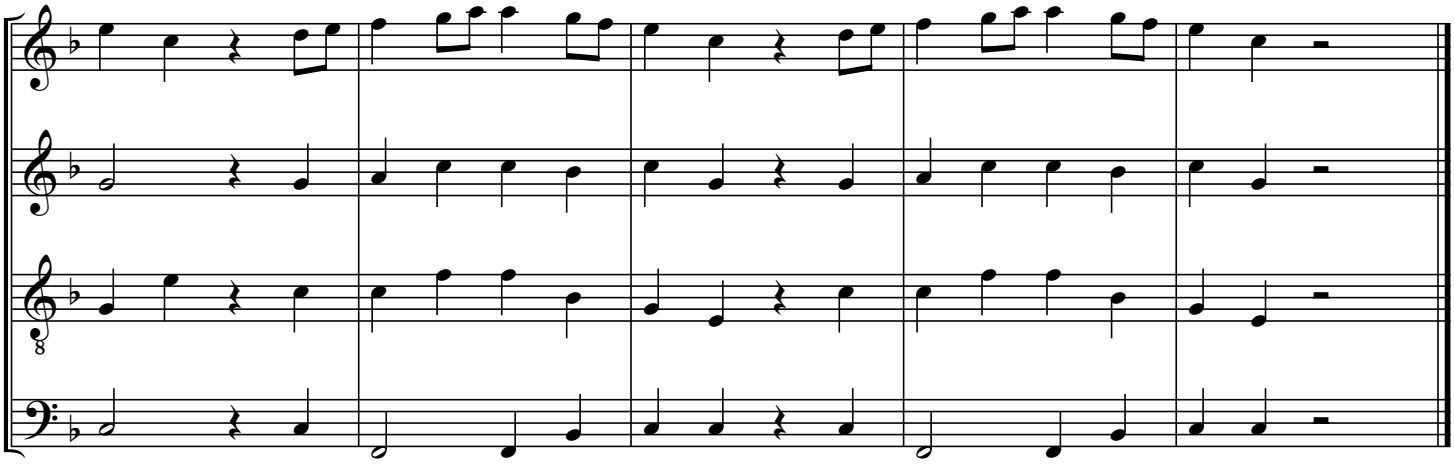
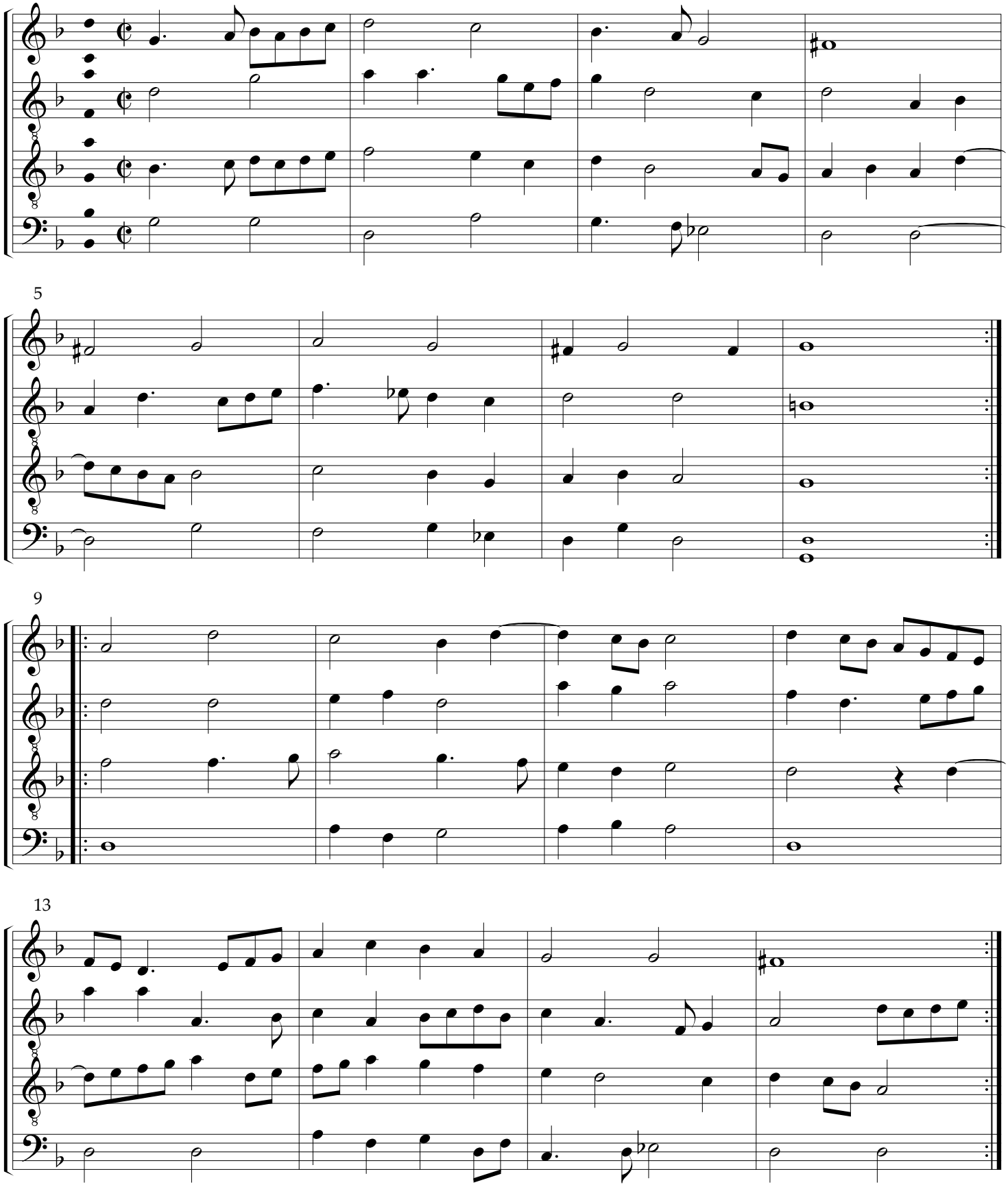


La Morte de la Ragione

The Death of Reason

British Library, Royal App. 59-62, c.1530 Anon.



The higher bass notes are original in measures 8,20 & 28.

17

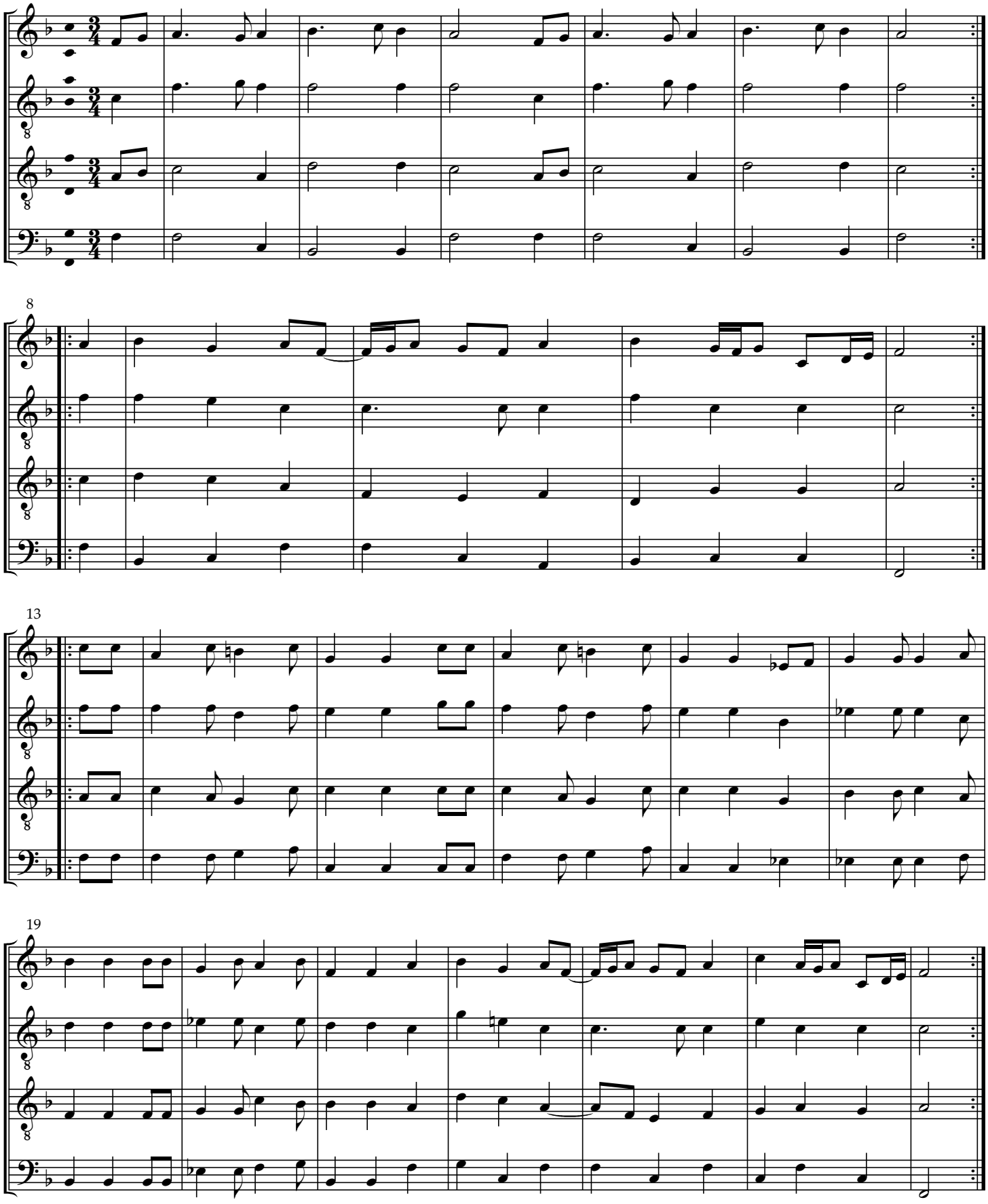
21

25

La Nizzarda

Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)

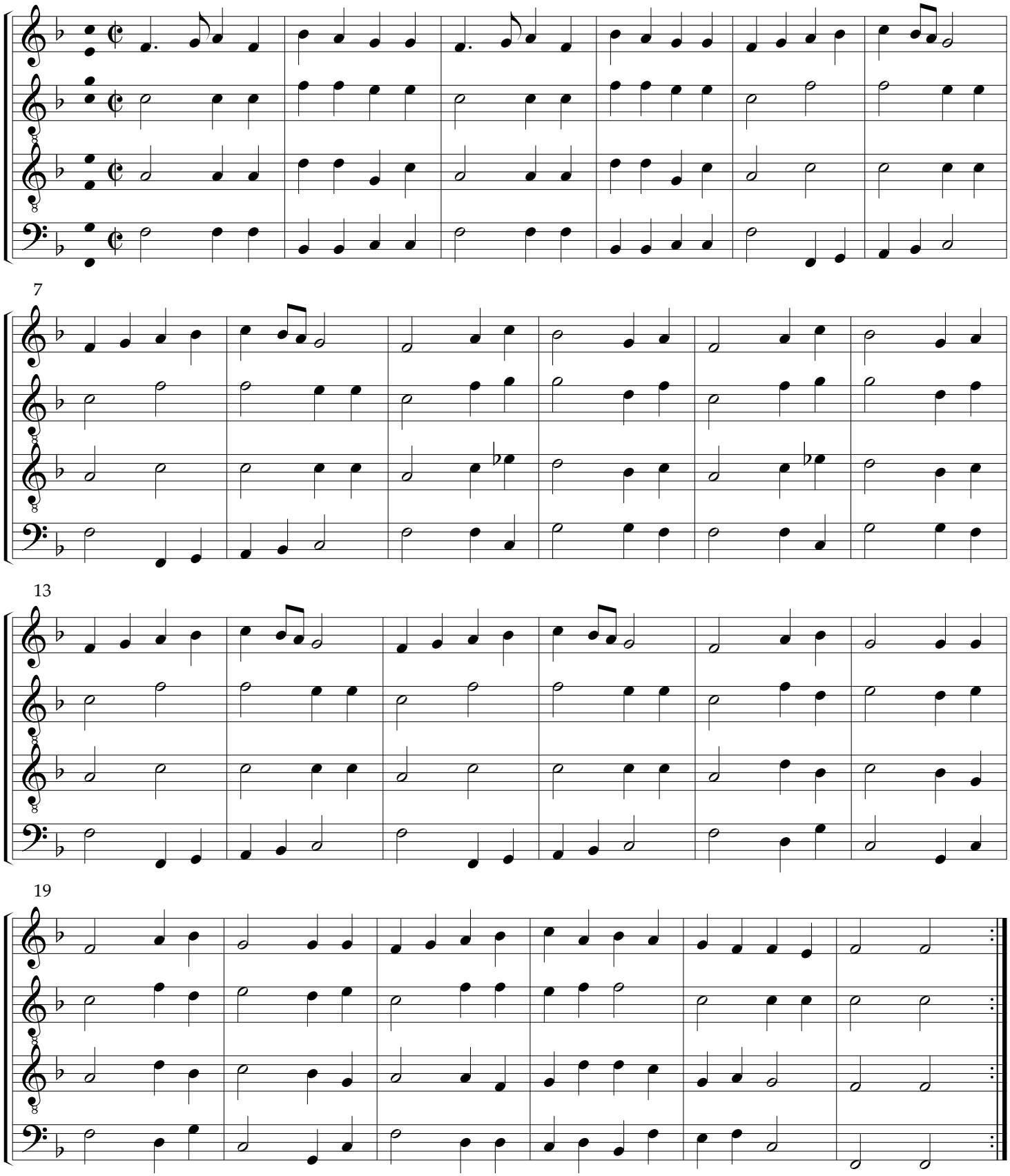


adapted by Steve Hendricks, rev. 2012

La Parma

Il Primo Libro di Balli, 1578

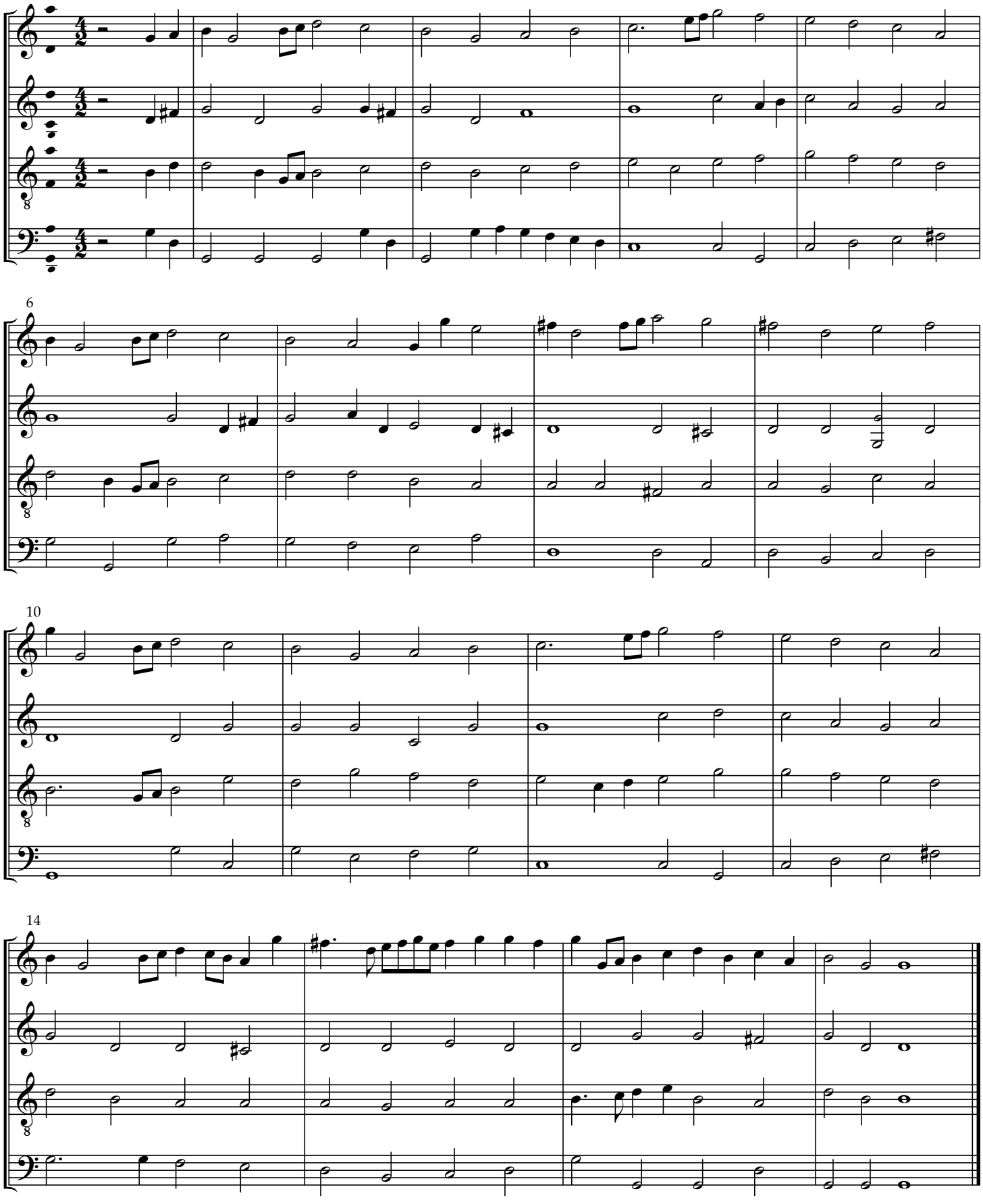
Giorgio Mainerio (c.1535-1582)



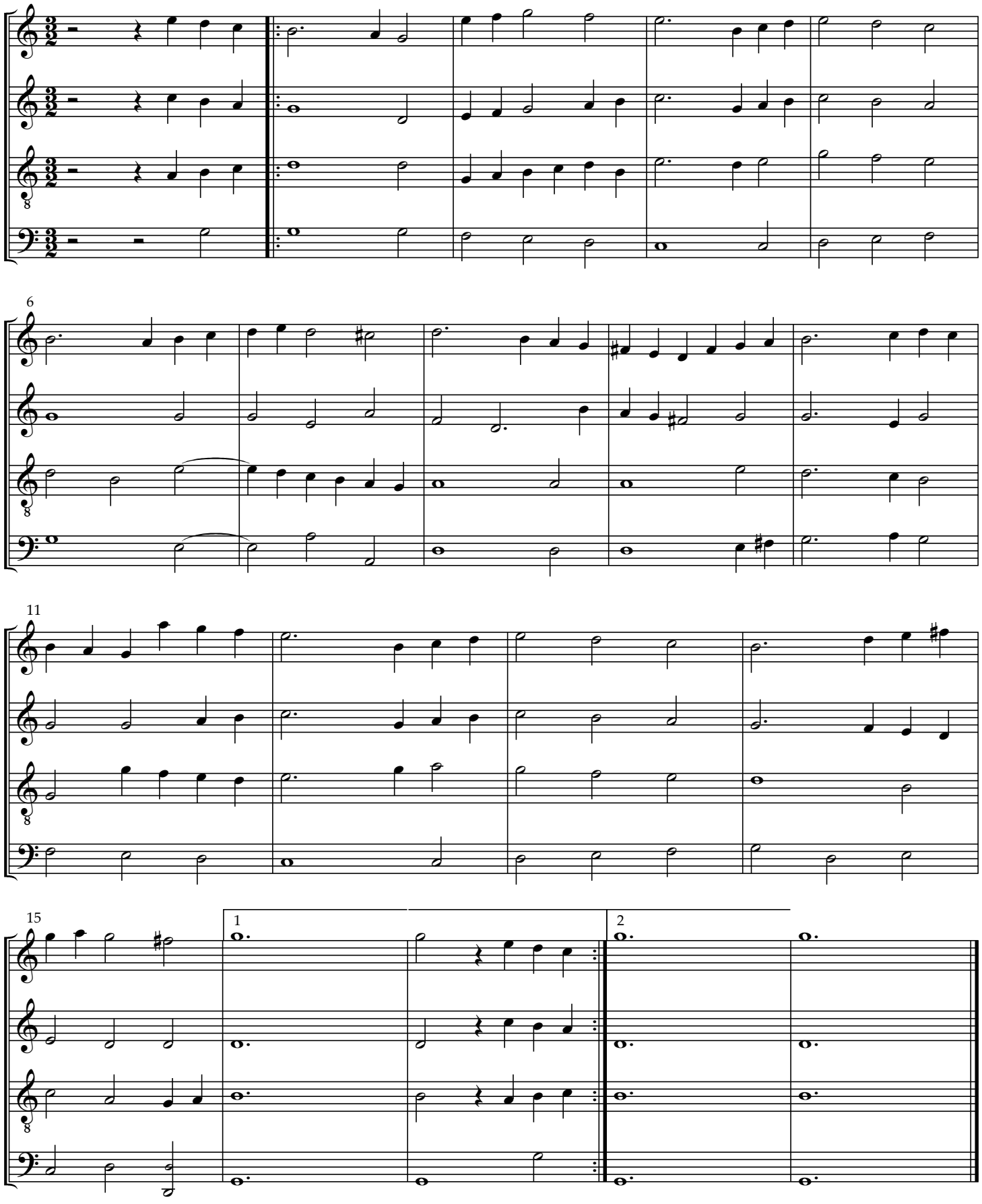
Pas e Mezzo

a la Ciave Maestra per B. Quader per il Violino

Il Scolaro, 1645 — Gasparo Zanetti (fl.1626-1645)



Saltarello del Pas e Mezzo

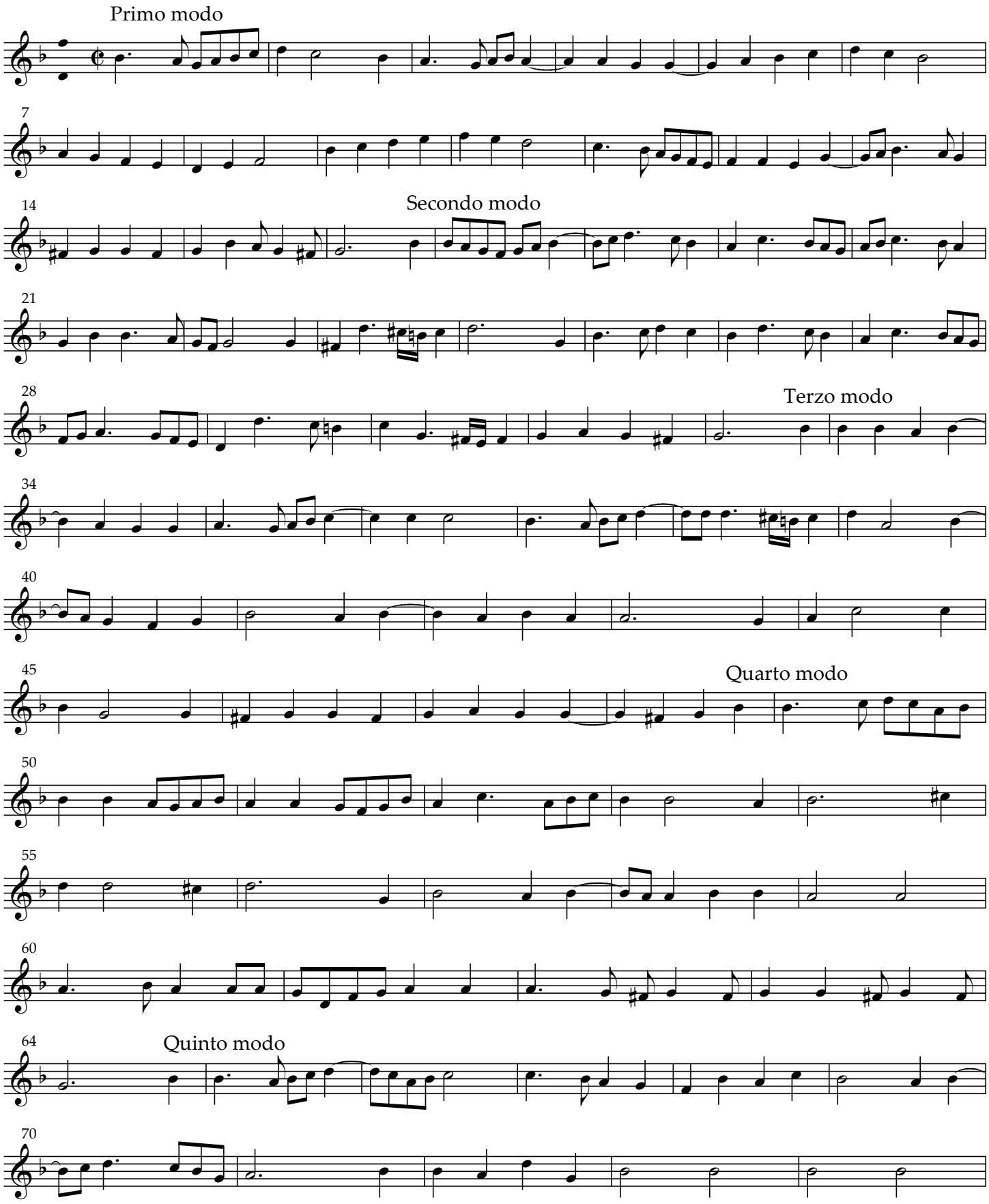


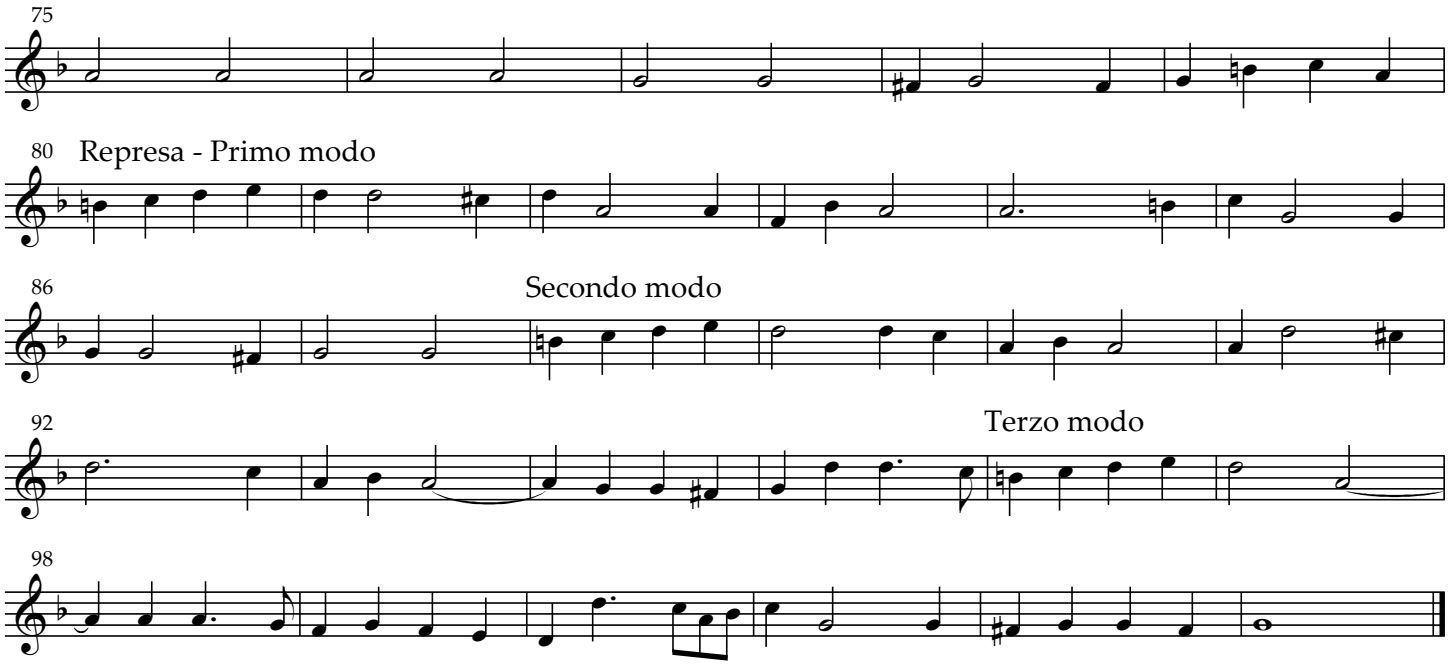
Pass'e Mezzo Antico

first of 4 instrumental lines

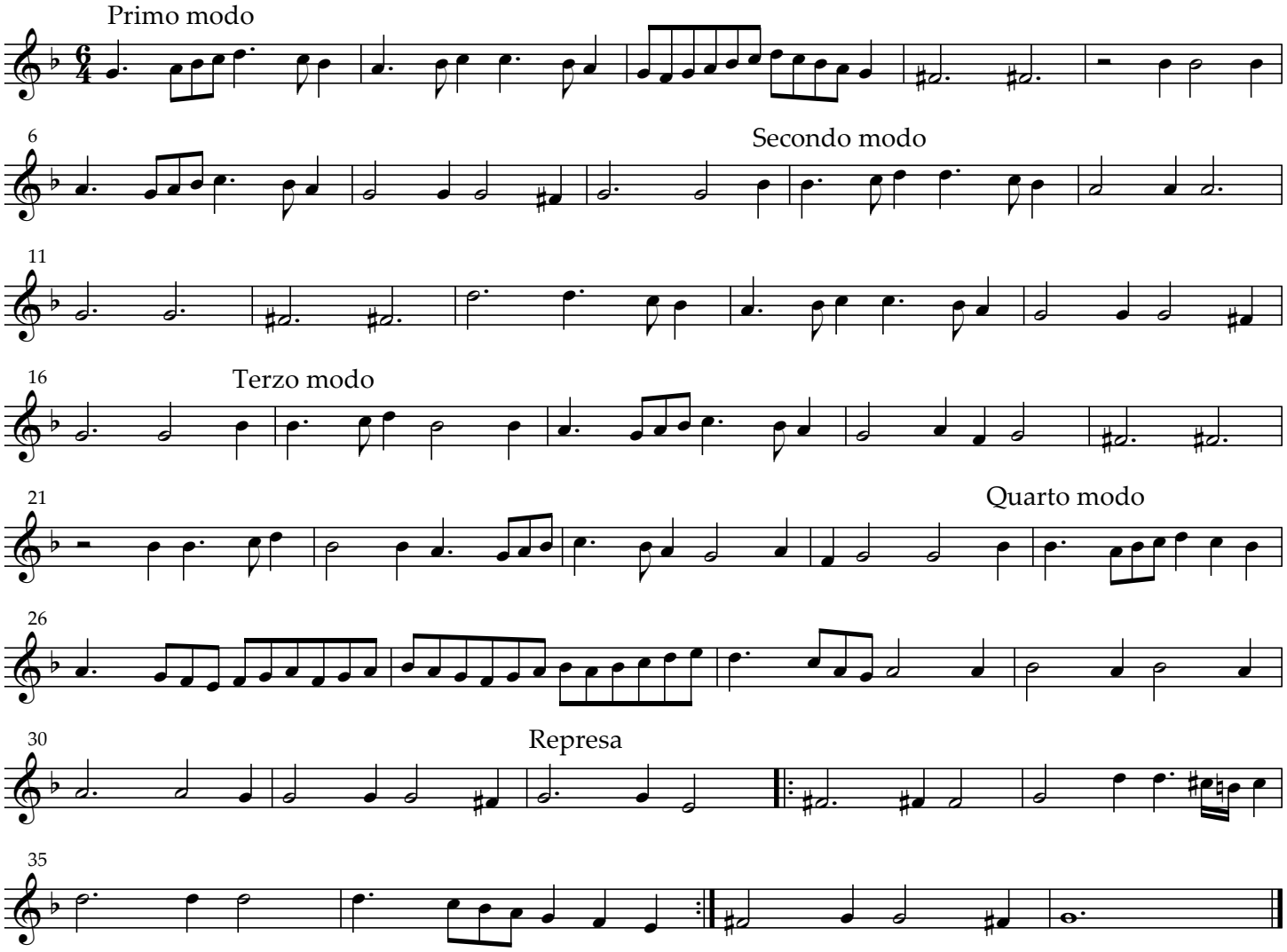
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)




75
80
Represa - Primo modo
86
Secondo modo
92
Terzo modo
98

Saltarello

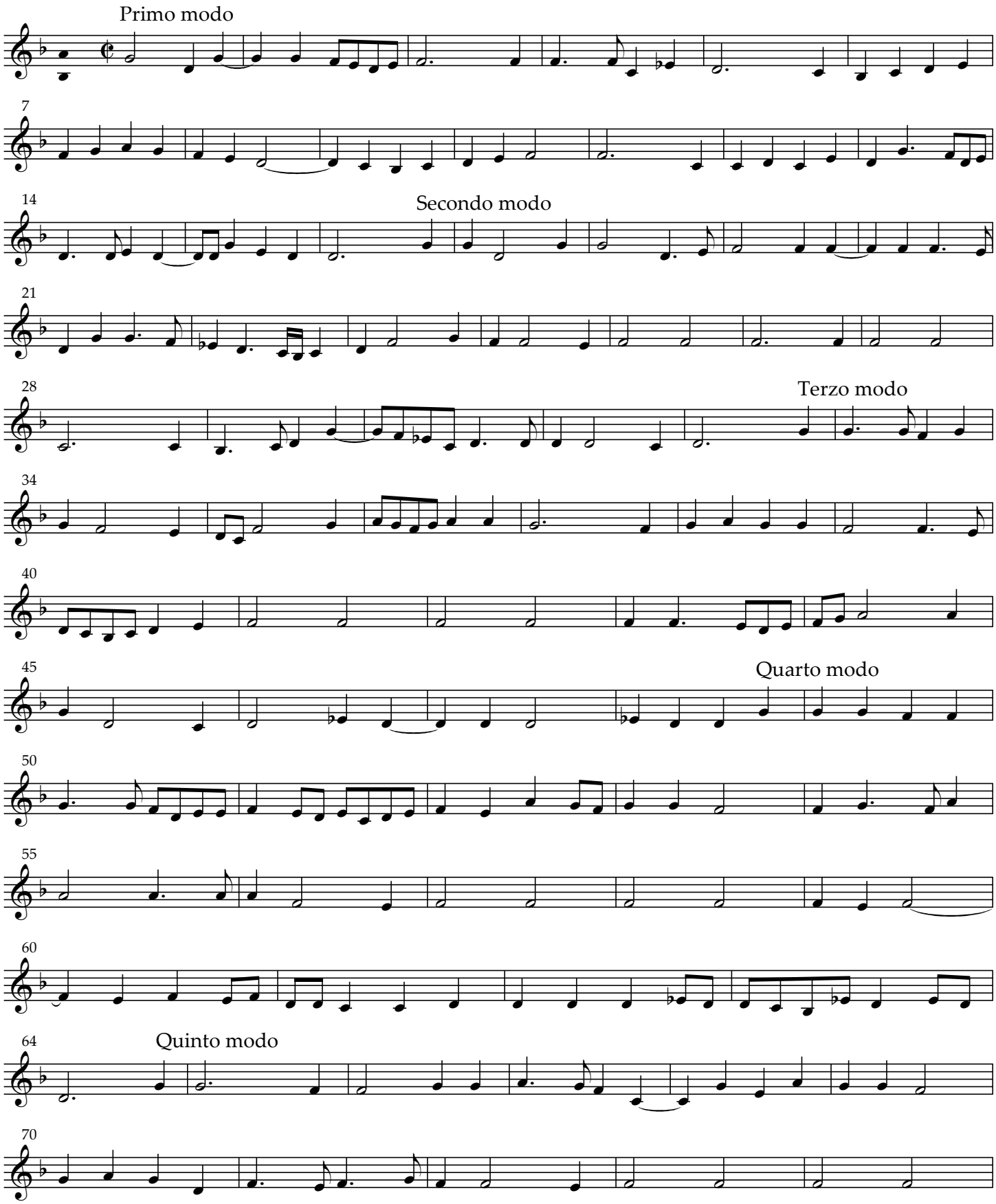

Primo modo
6
Secondo modo
11
16
Terzo modo
21
Quarto modo
26
30
Represa
35

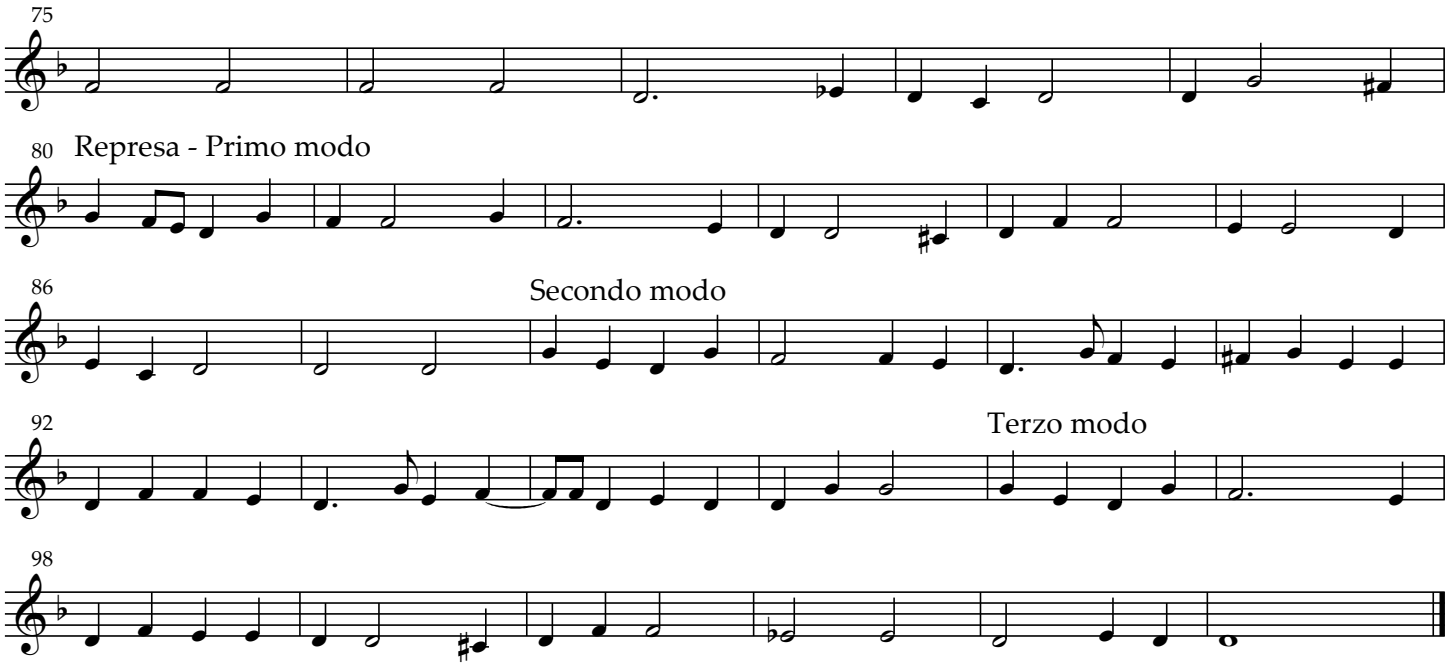
Pass'e Mezzo Antico

second of 4 instrumental lines

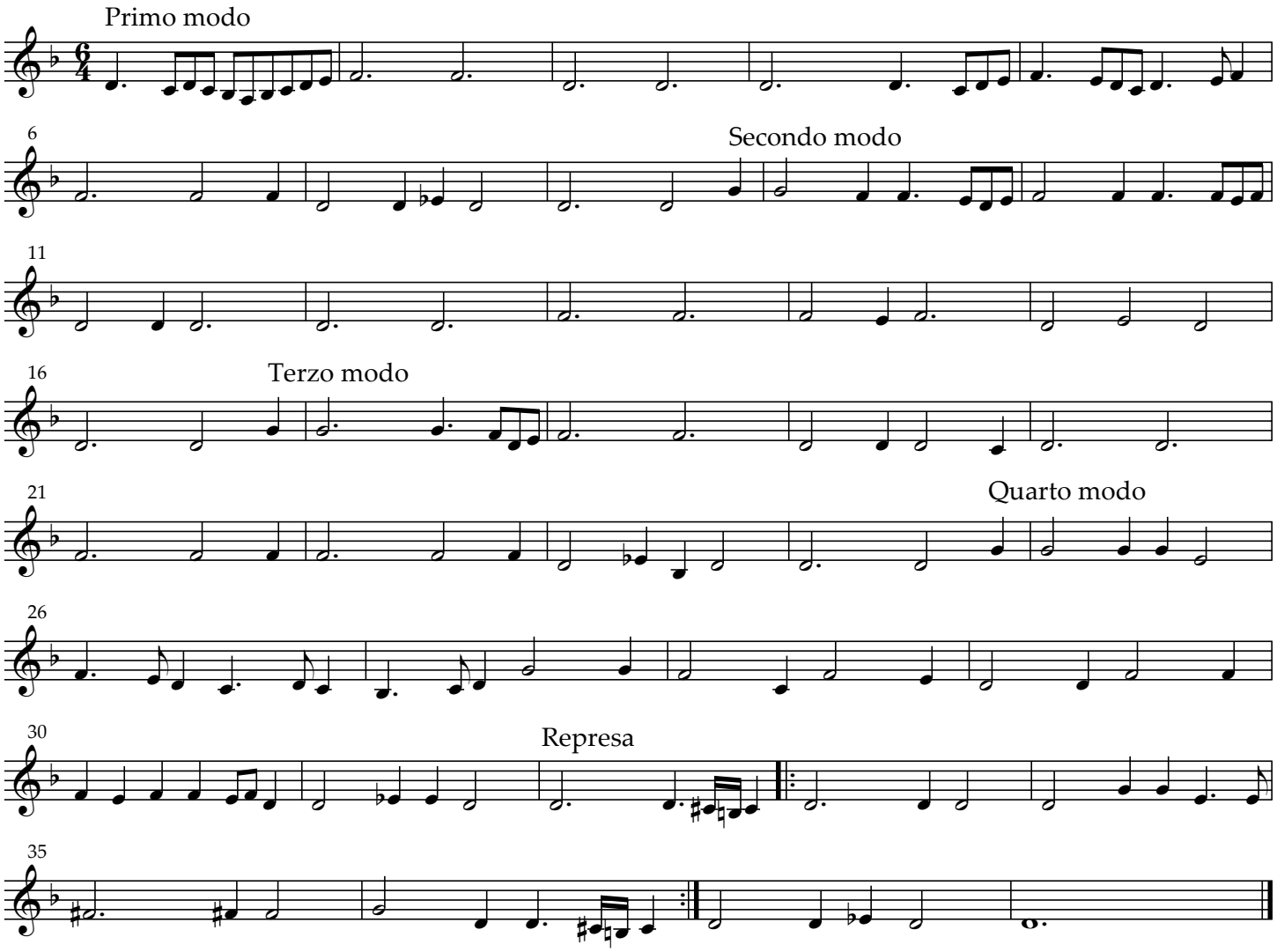
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)




75
80
Represa - Primo modo
86
Secondo modo
92
Terzo modo
98

Saltarello

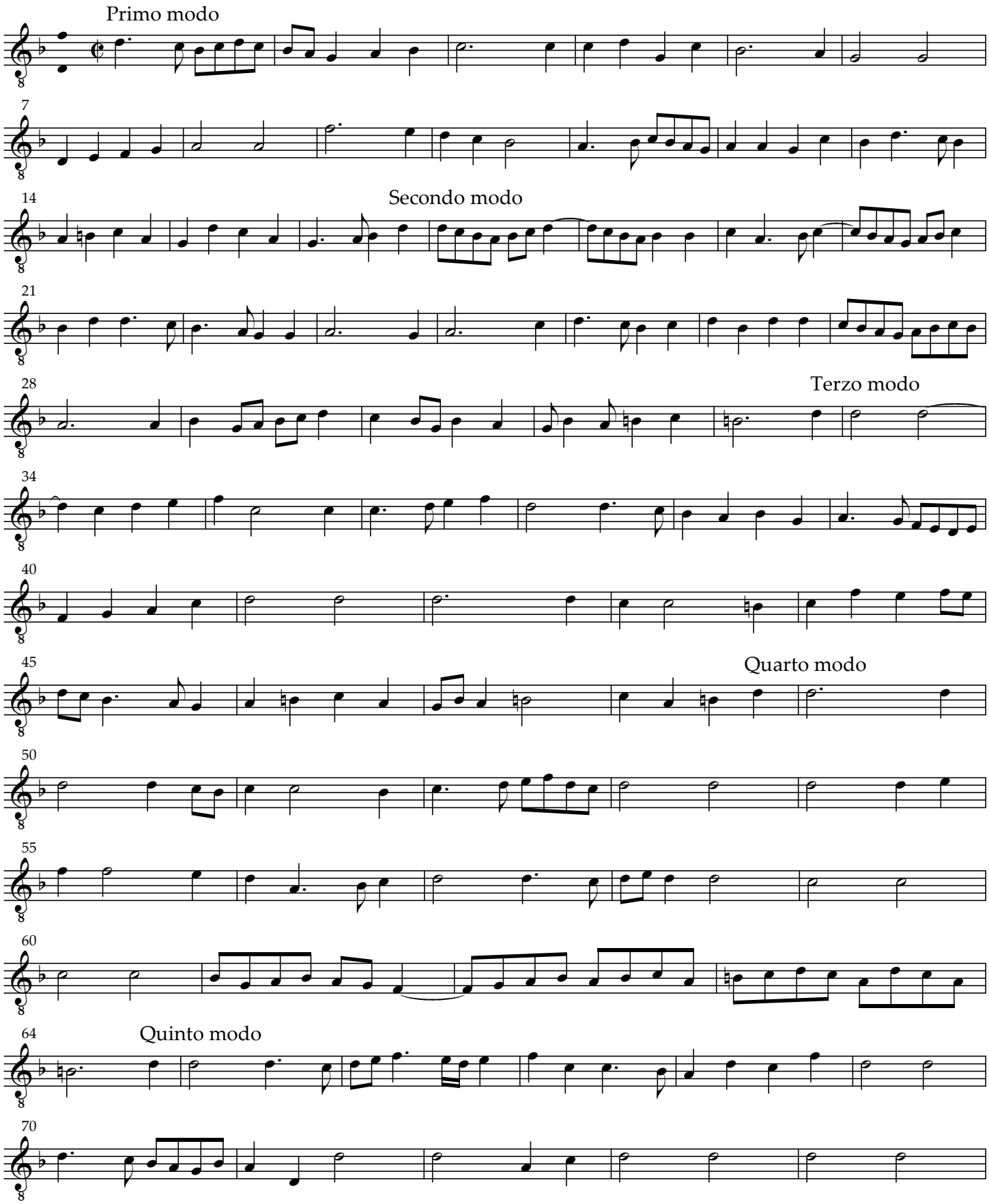

Primo modo
6
Secondo modo
11
16
Terzo modo
21
Quarto modo
26
30
Represa
35

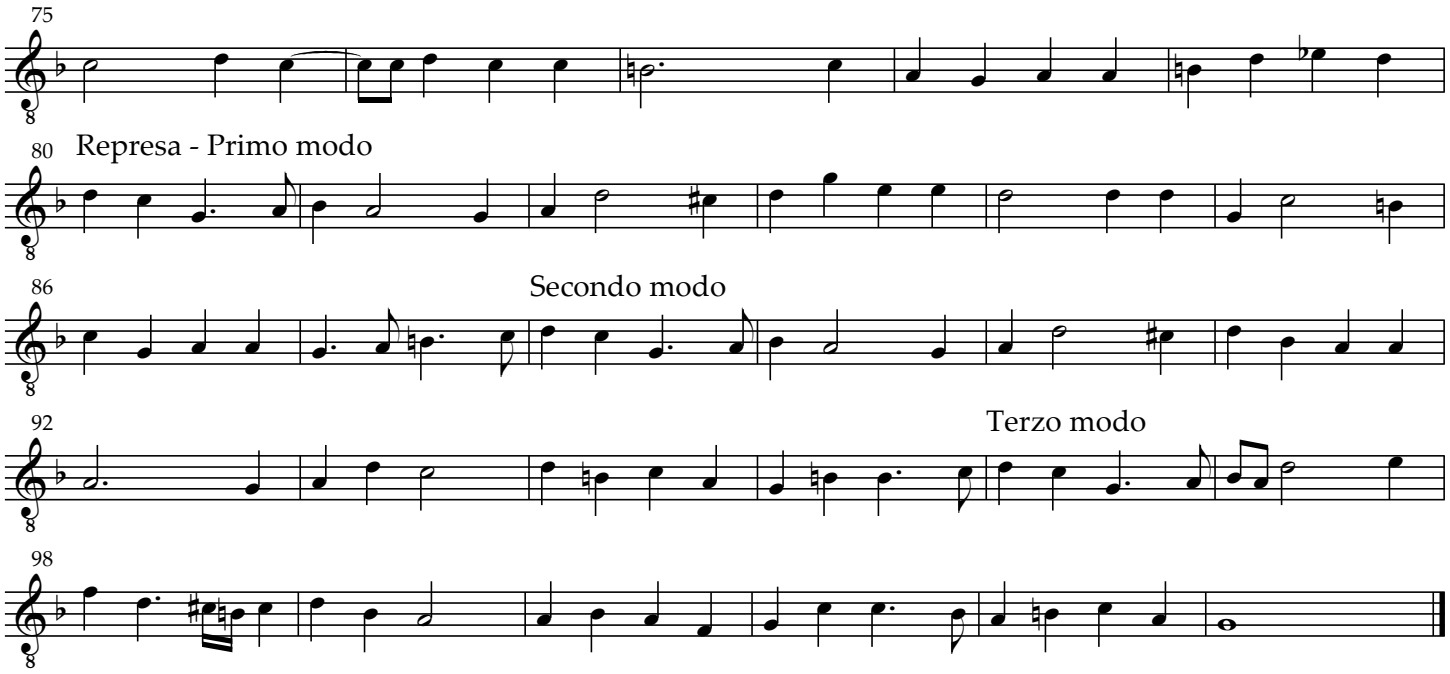
Pass'e Mezzo Antico

third of 4 instrumental lines

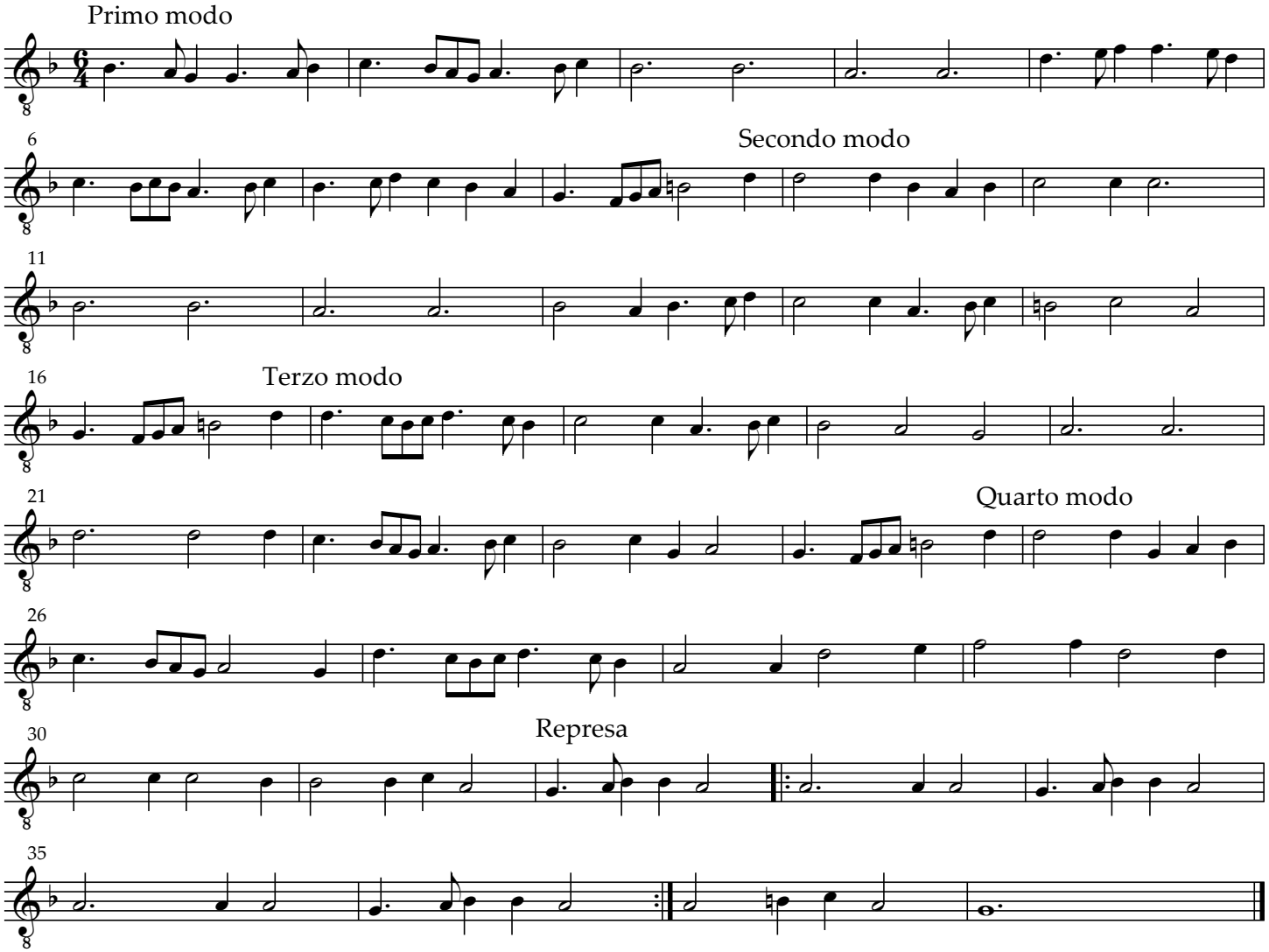
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)




75
80
Represa - Primo modo
86
Secondo modo
92
Terzo modo
98

Saltarello


Primo modo
6
Secondo modo
11
16
Terzo modo
21
Quarto modo
26
30
Represa
35

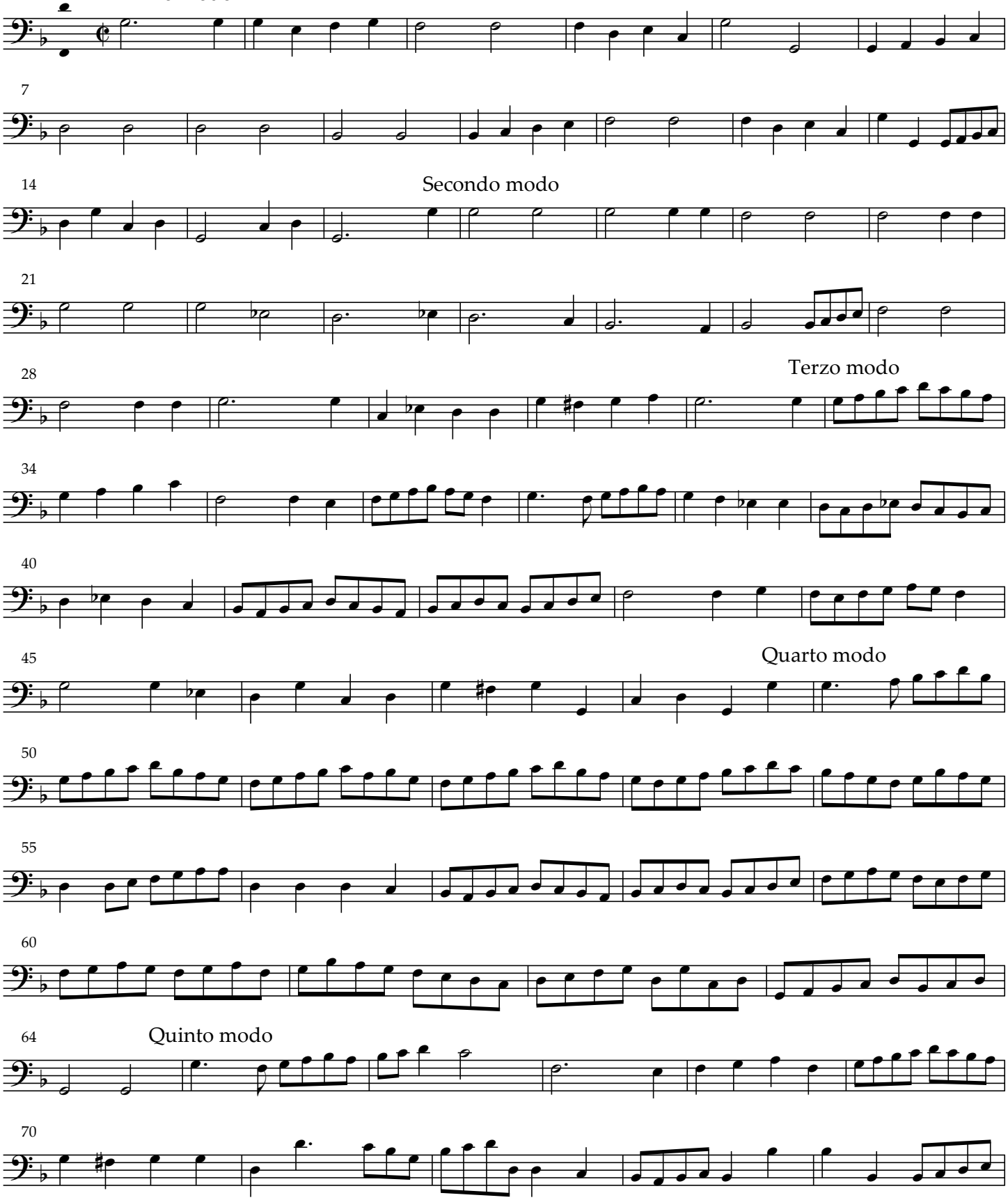
Pass'e Mezzo Antico

fourth of 4 instrumental lines

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Primo modo

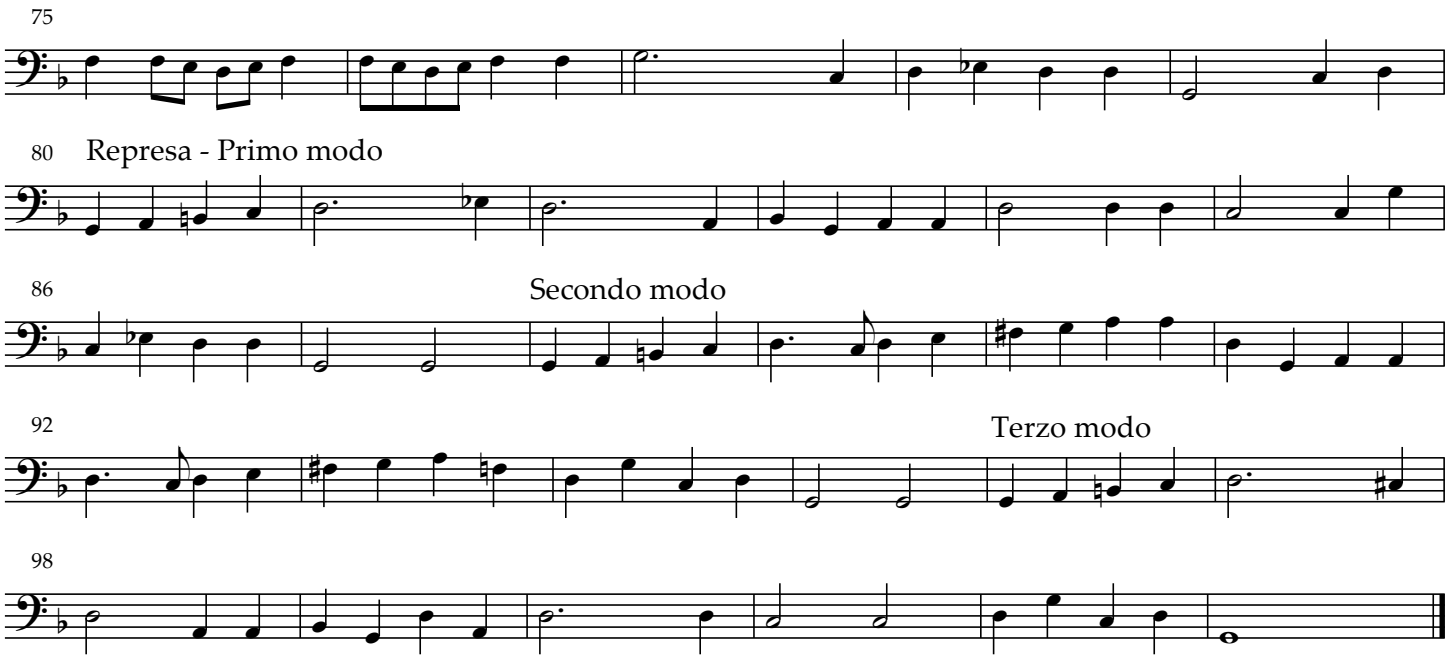


Secondo modo

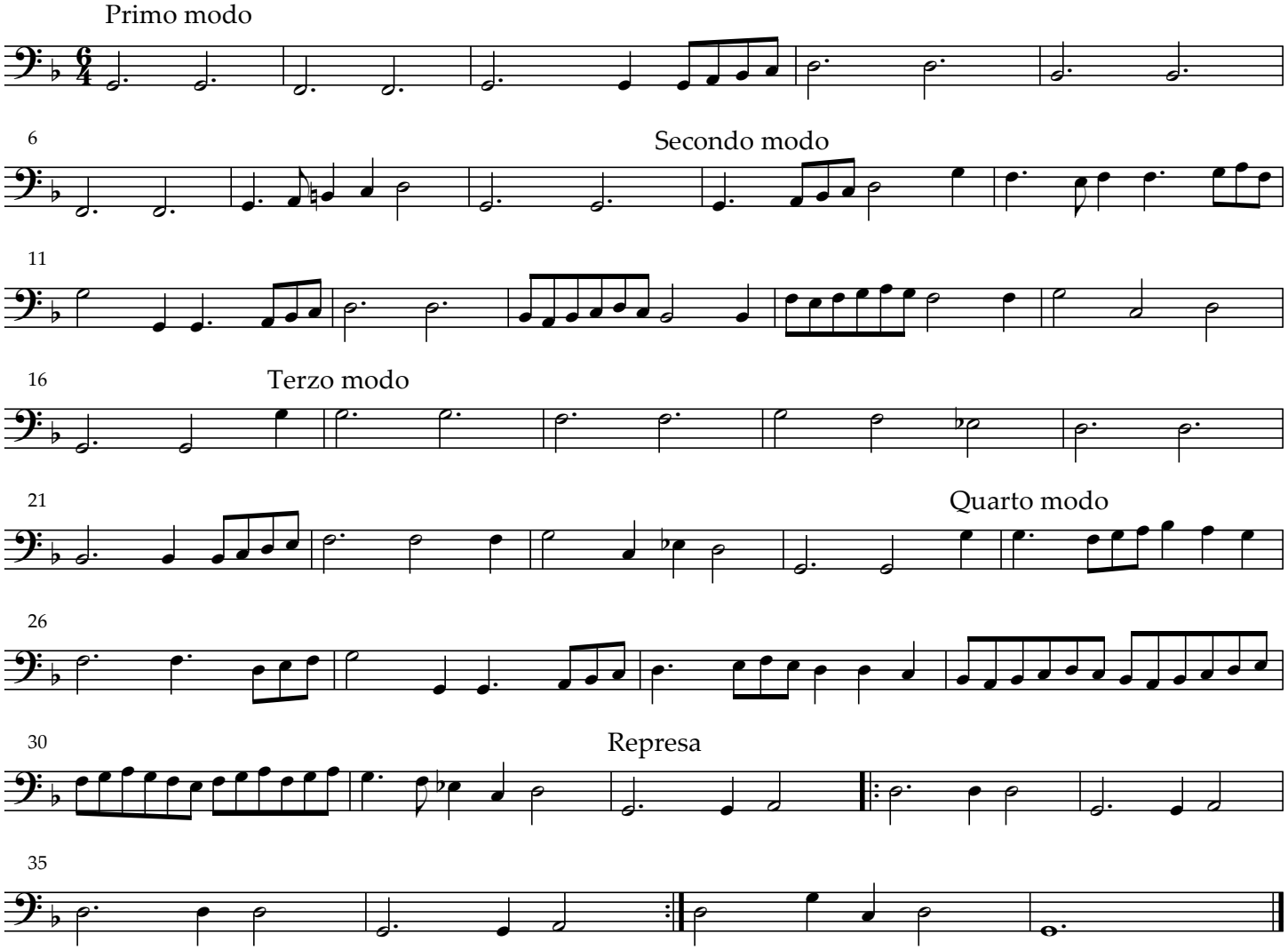
Terzo modo

Quarto modo

Quinto modo


75
80
Represa - Primo modo
86
Secondo modo
92
Terzo modo
98

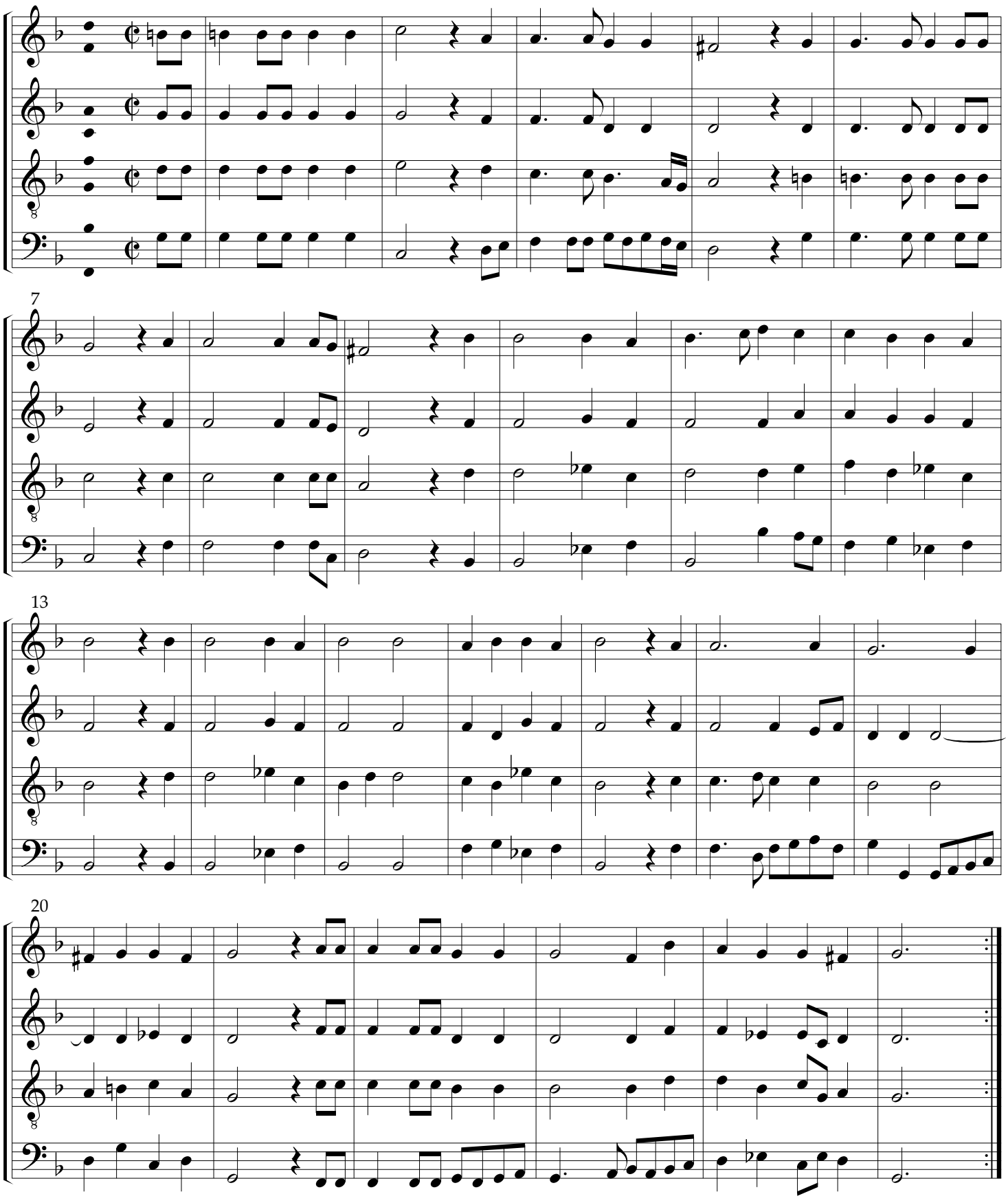
Saltarello


Primo modo
6
Secondo modo
11
16
Terzo modo
21
Quarto modo
26
30
Represa
35

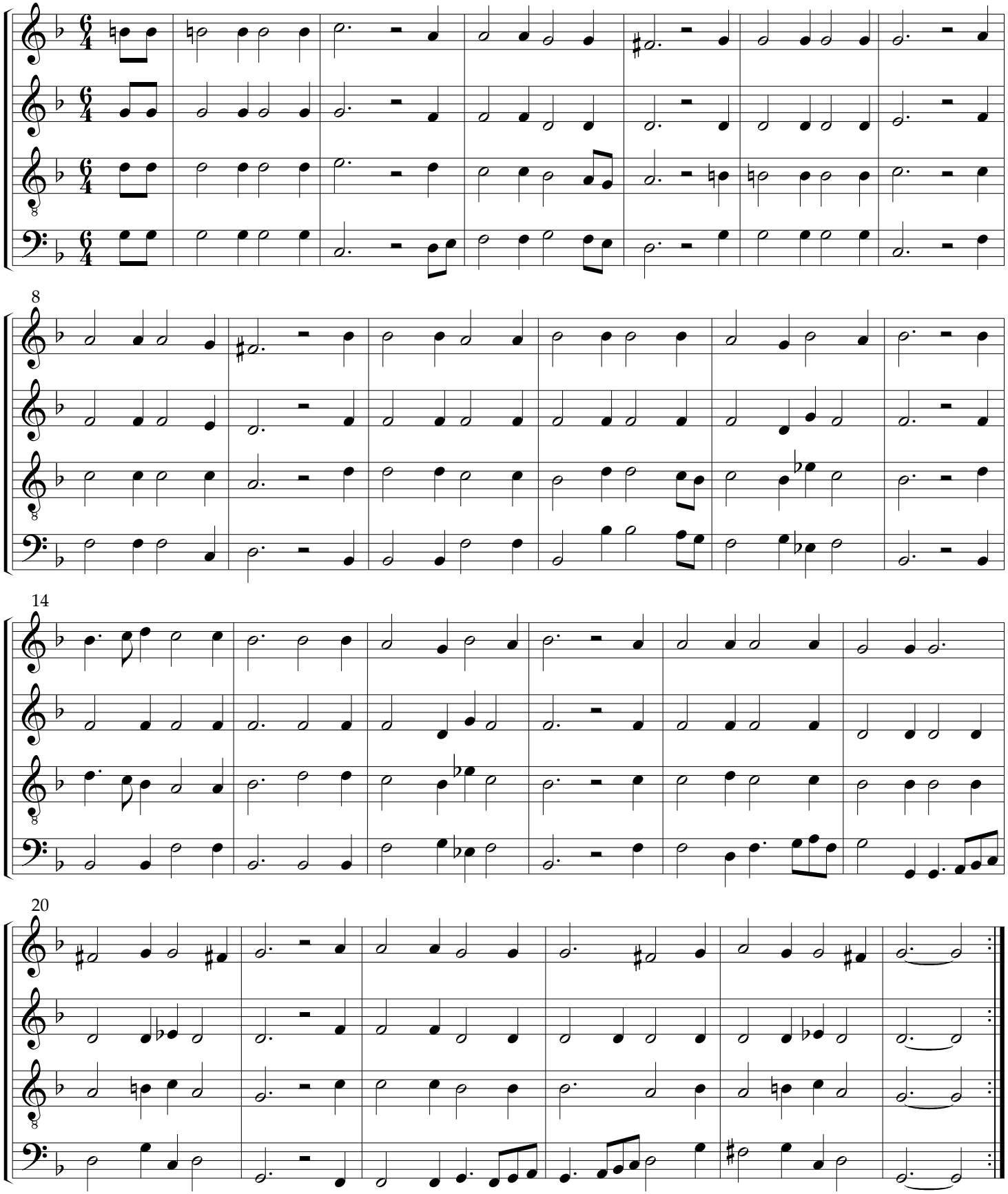
Pass'e Mezzo della Paganina

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

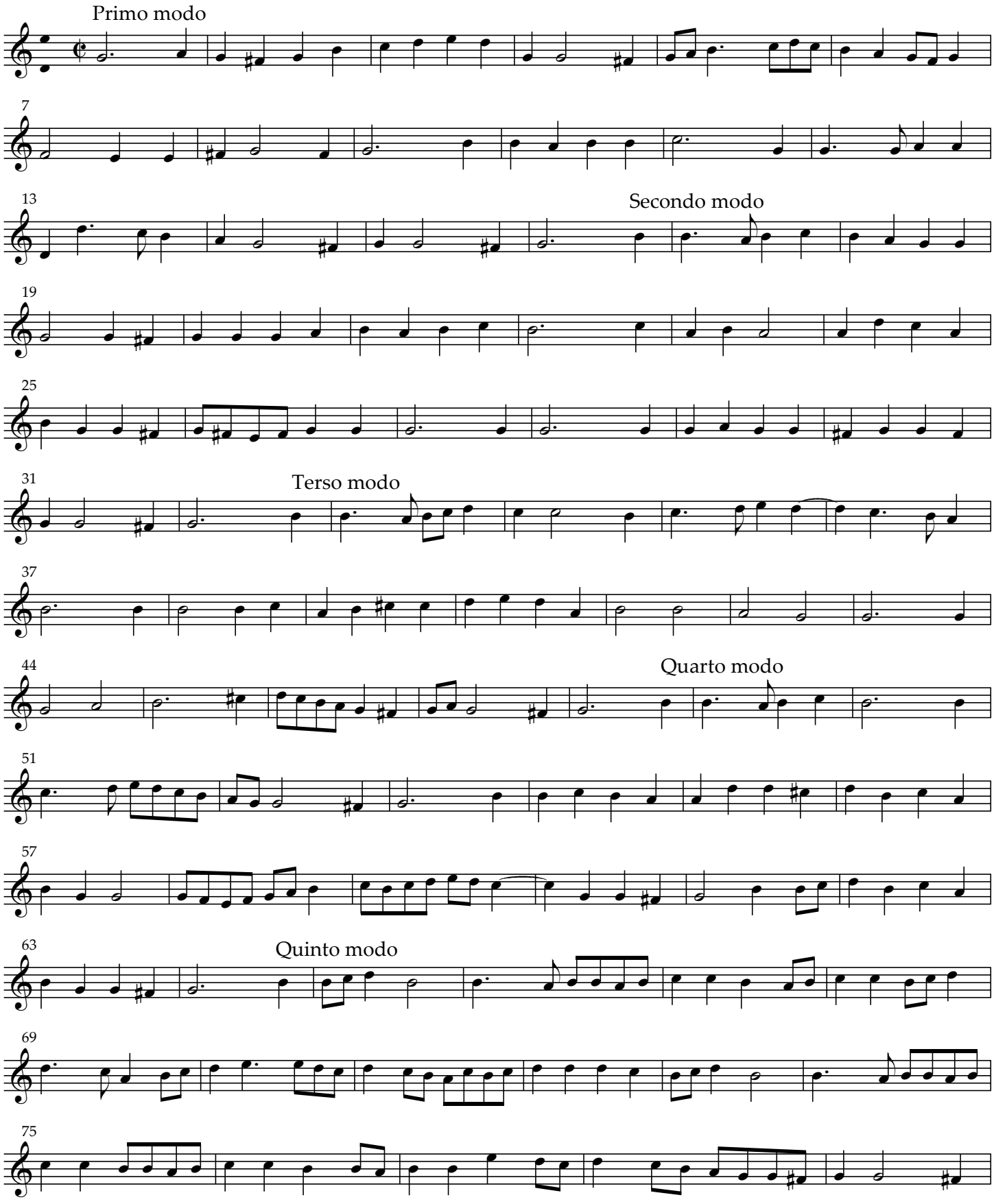


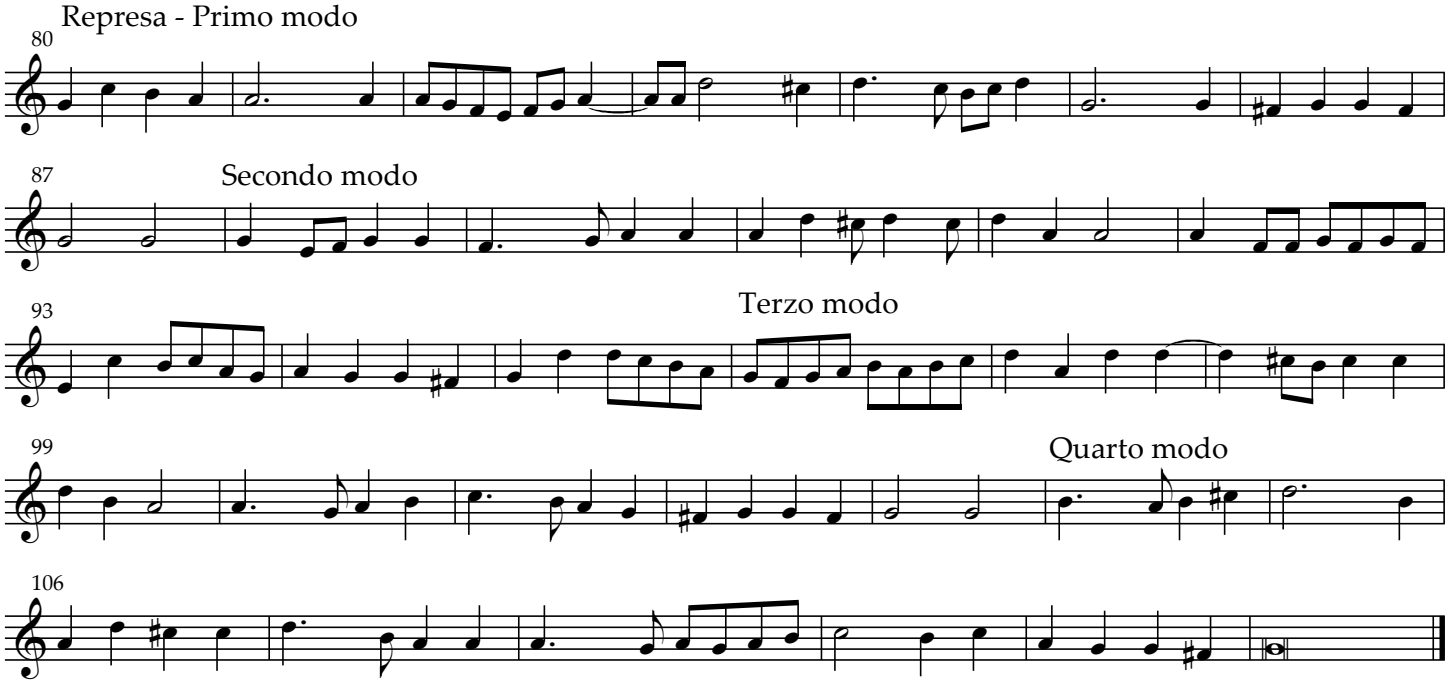
Saltarello



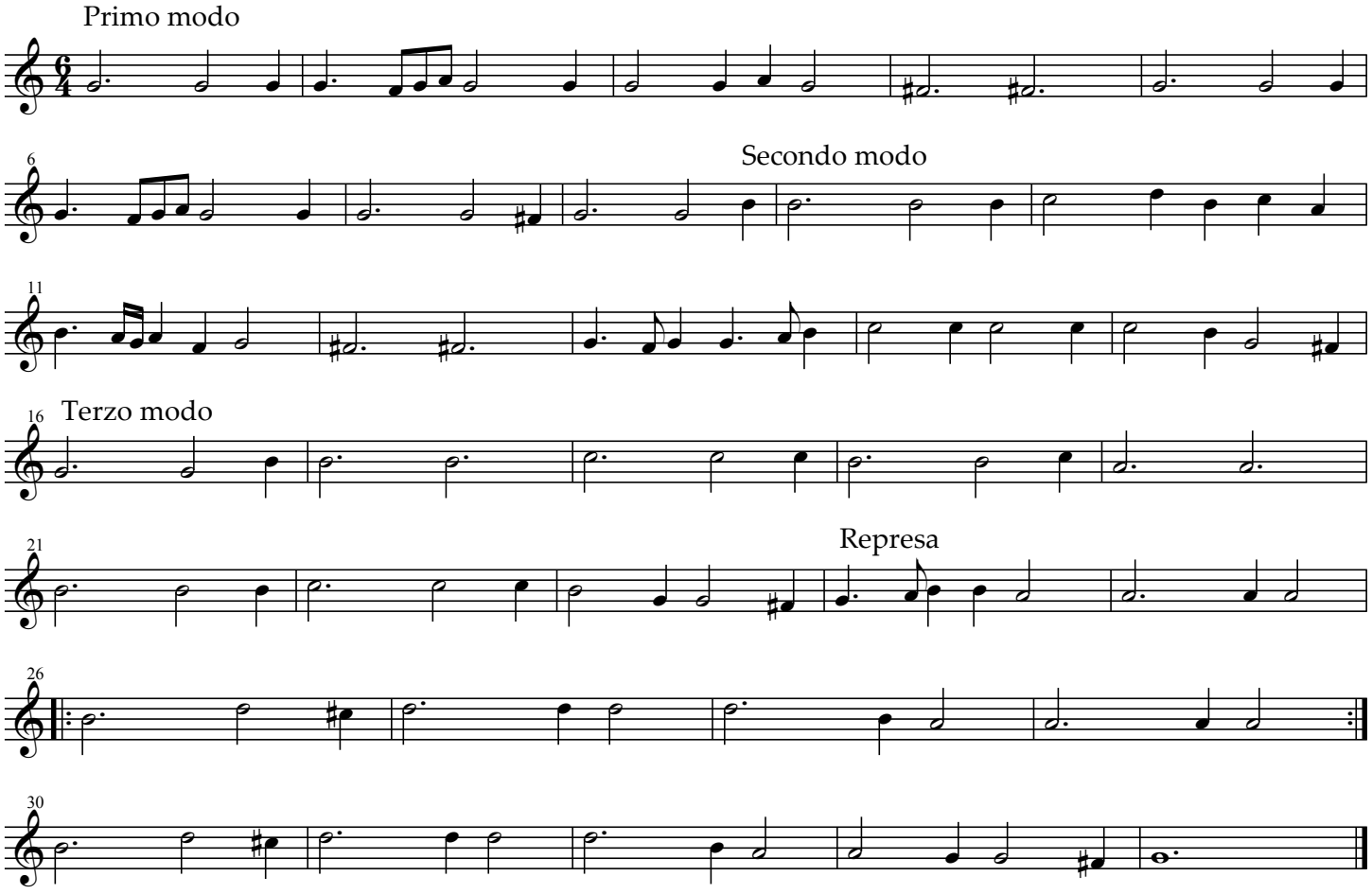
Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578 — *first of 4 instrumental lines* — Giorgio Mainerio (c.1535-1582)




Represa - Primo modo
80
87
Secondo modo
93
Terzo modo
99
Quarto modo
106

Saltarello

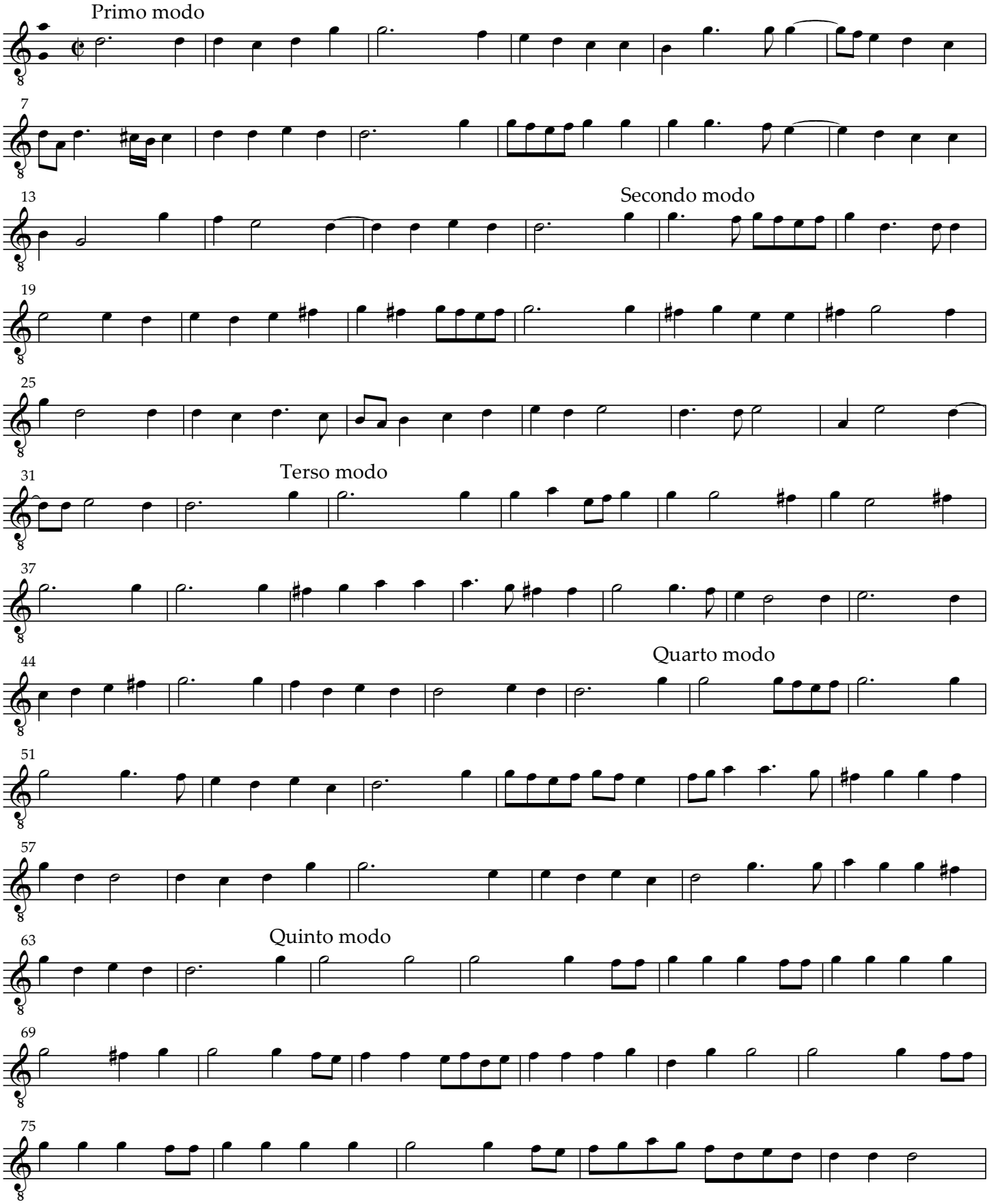

Primo modo
6
Secondo modo
11
16
Terzo modo
21
Represa
26
30

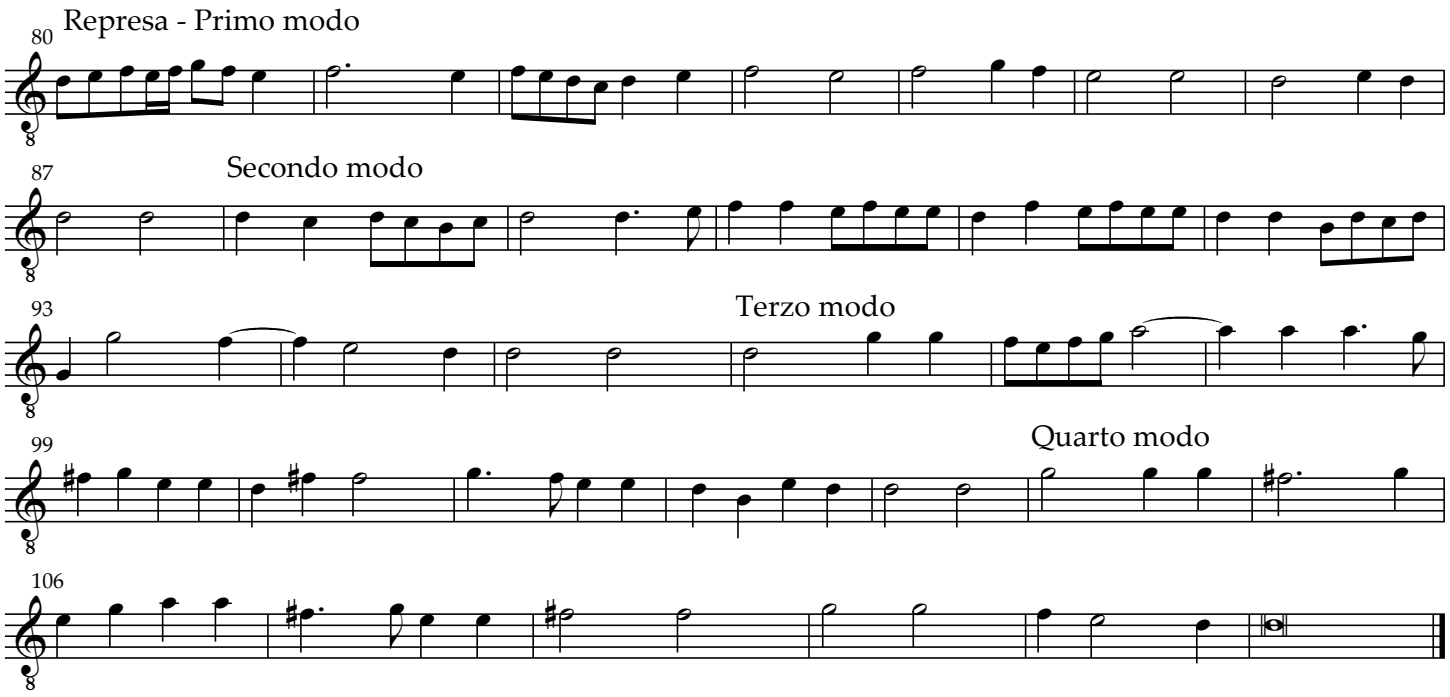
Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578

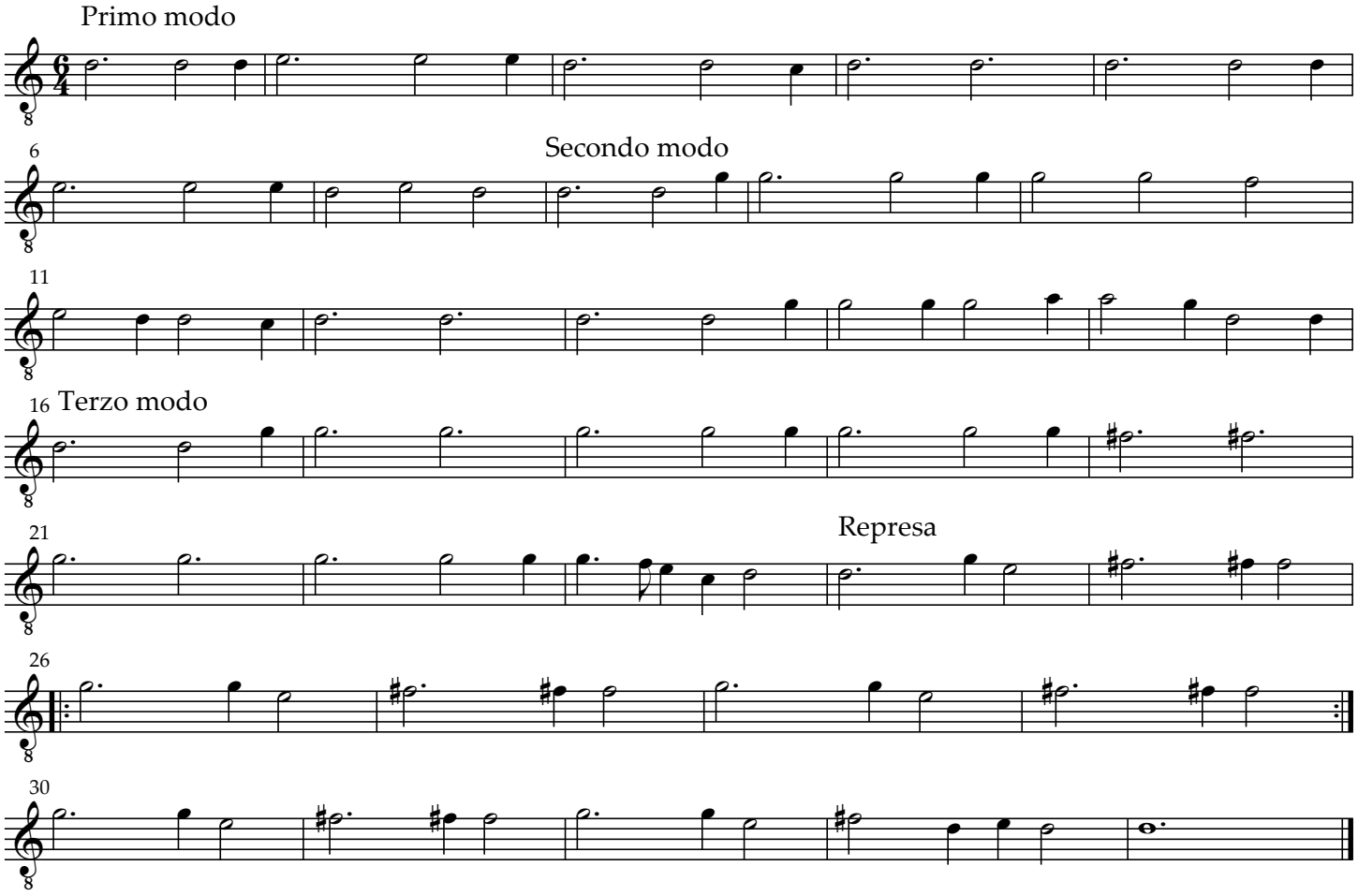
second of 4 instrumental lines

Giorgio Mainerio (c.1535-1582)



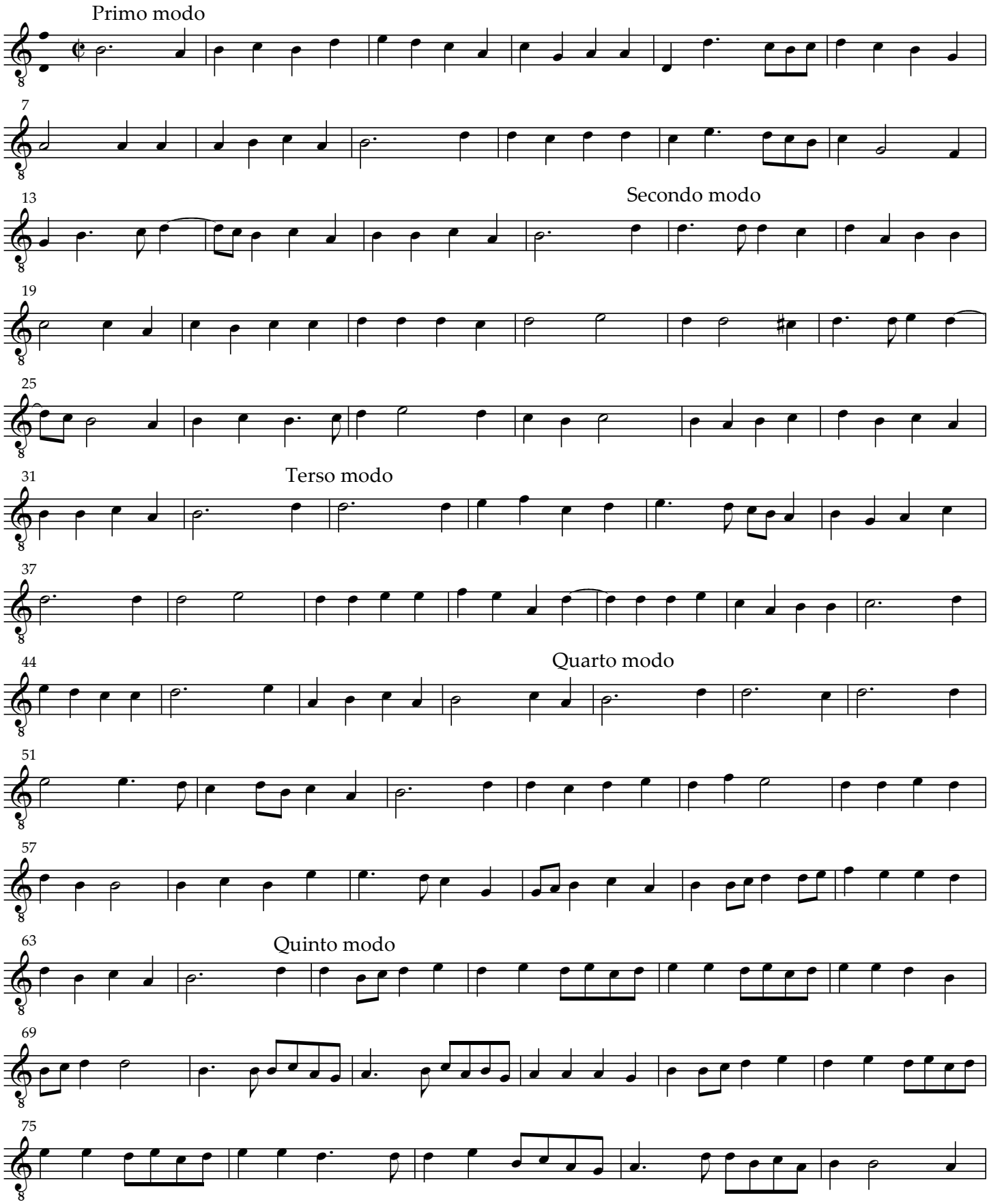

Represa - Primo modo
80
Secondo modo
87
Terzo modo
93
Quarto modo
99
106

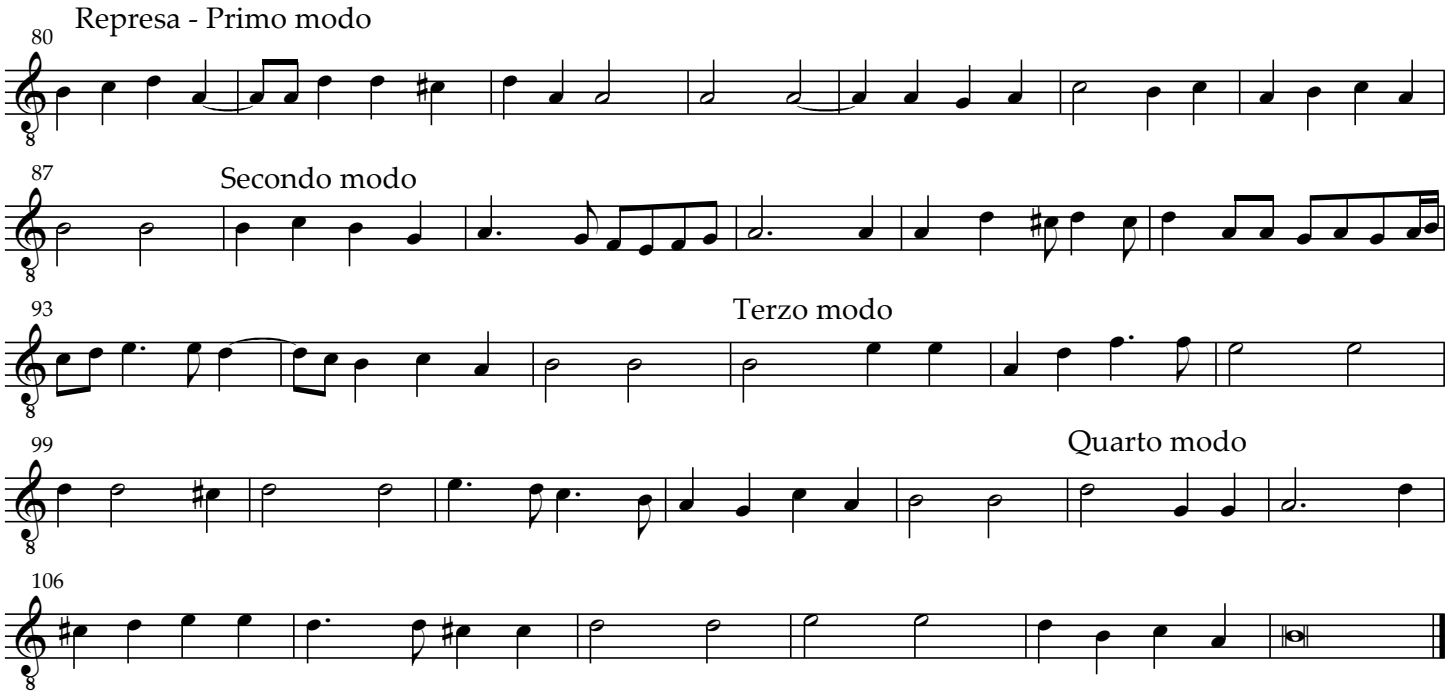
Saltarello


Primo modo
Secondo modo
6
11
Terzo modo
16
Represa
21
26
30

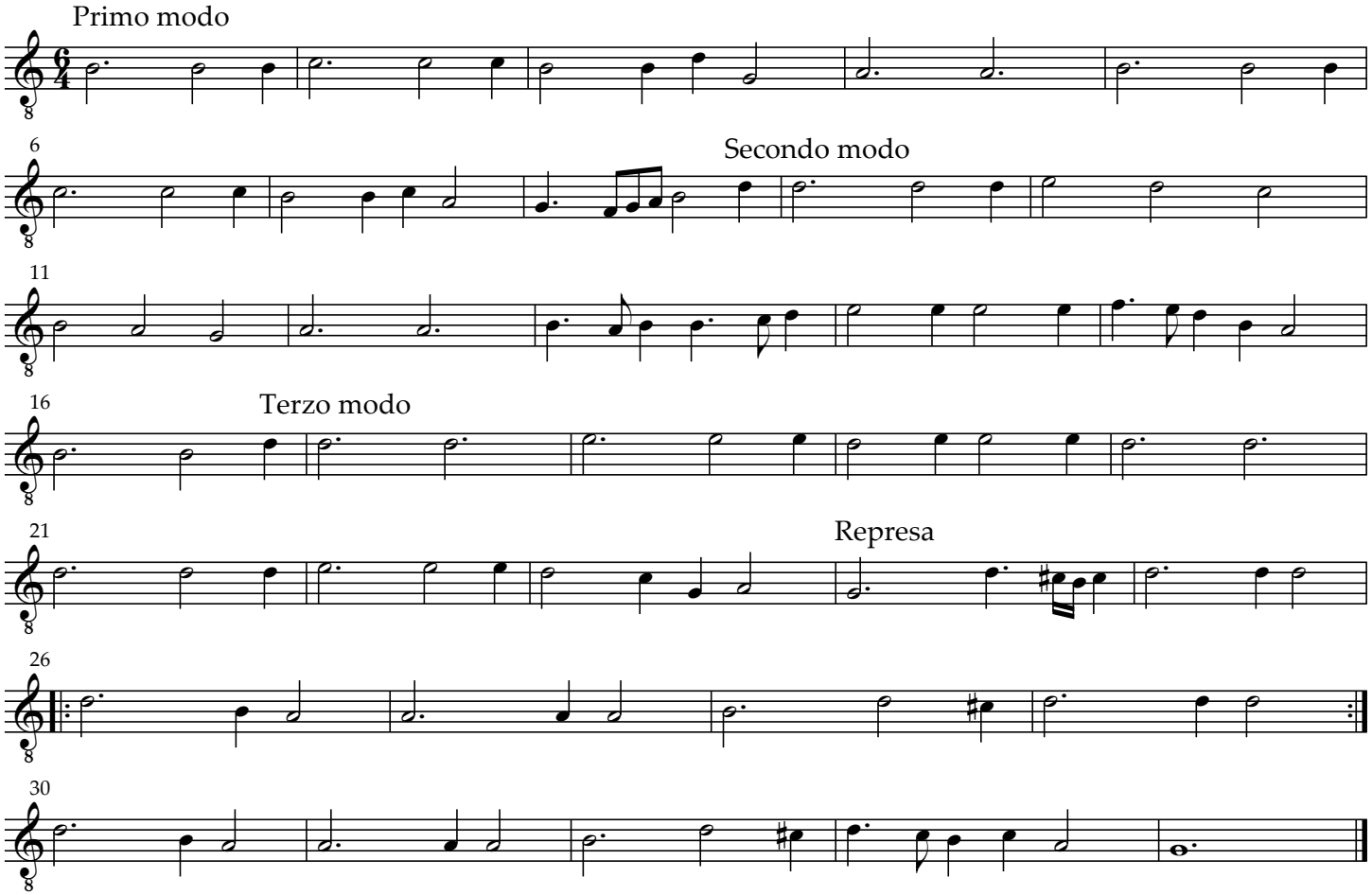
Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578 — *third of 4 instrumental lines* — Giorgio Mainerio (c.1535-1582)



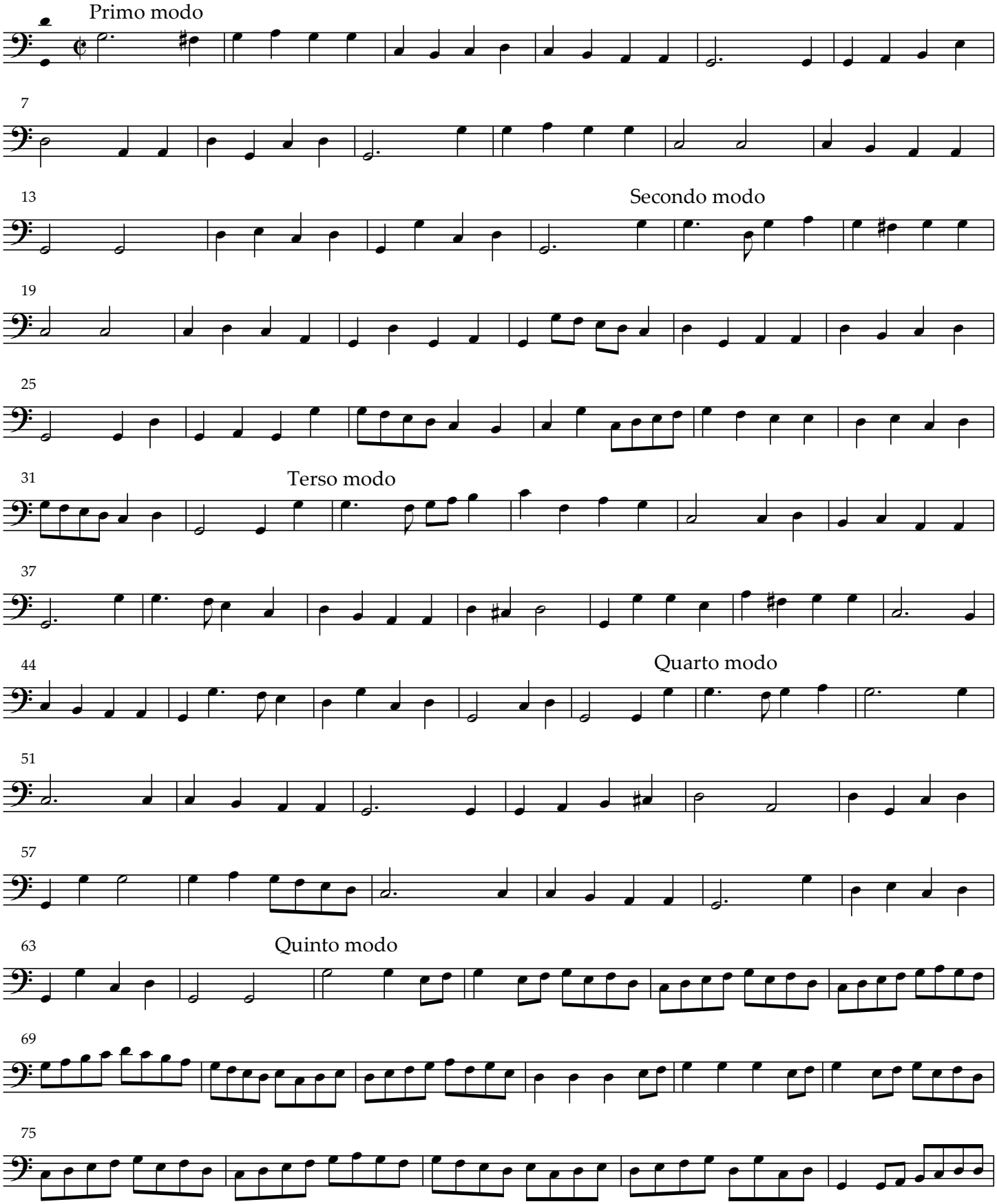

Represa - Primo modo
80
Secondo modo
87
Terzo modo
93
Quarto modo
99
106

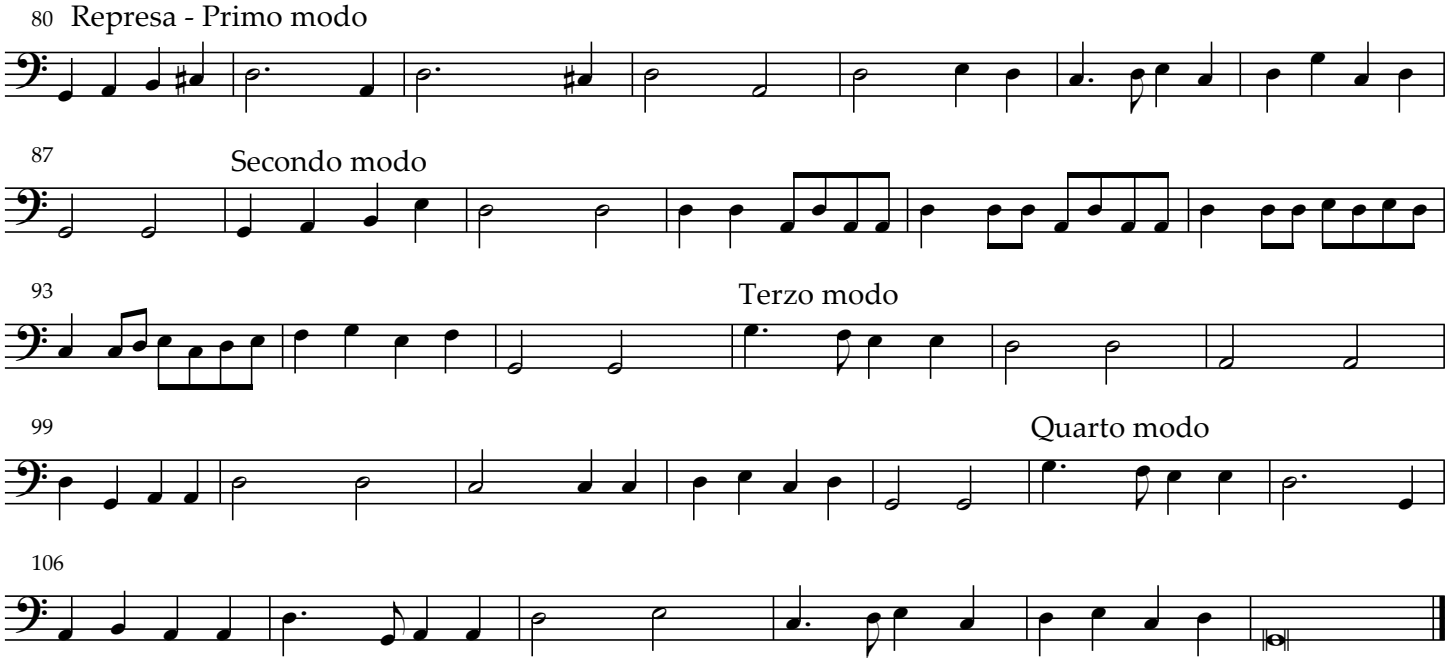
Saltarello


Primo modo
Secondo modo
6
11
Terzo modo
16
Represa
21
26
30

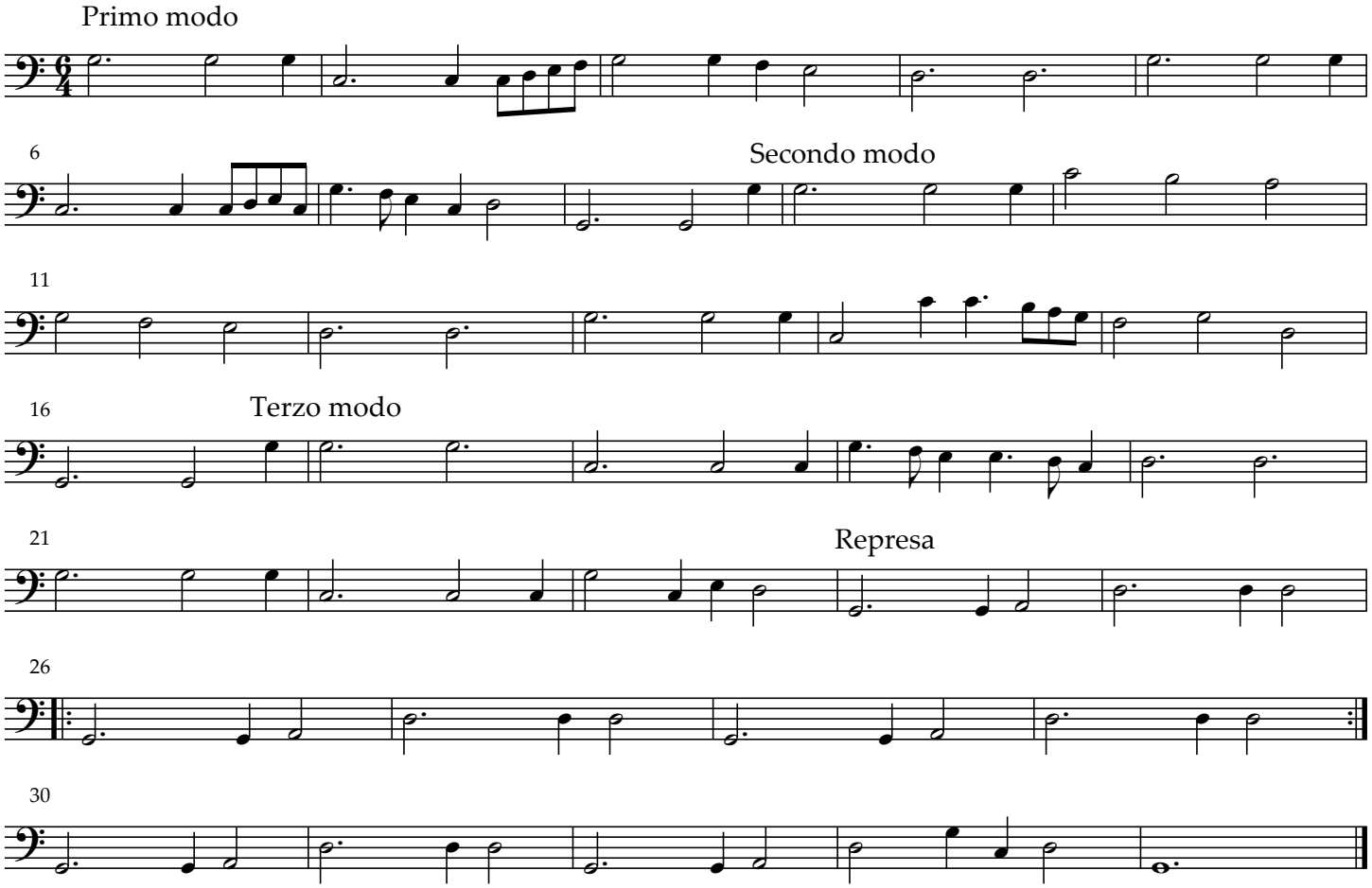
Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578 — *fourth of 4 instrumental lines* — Giorgio Mainerio (c.1535-1582)




80
Represa - Primo modo
87
Secondo modo
93
Terzo modo
99
Quarto modo
106

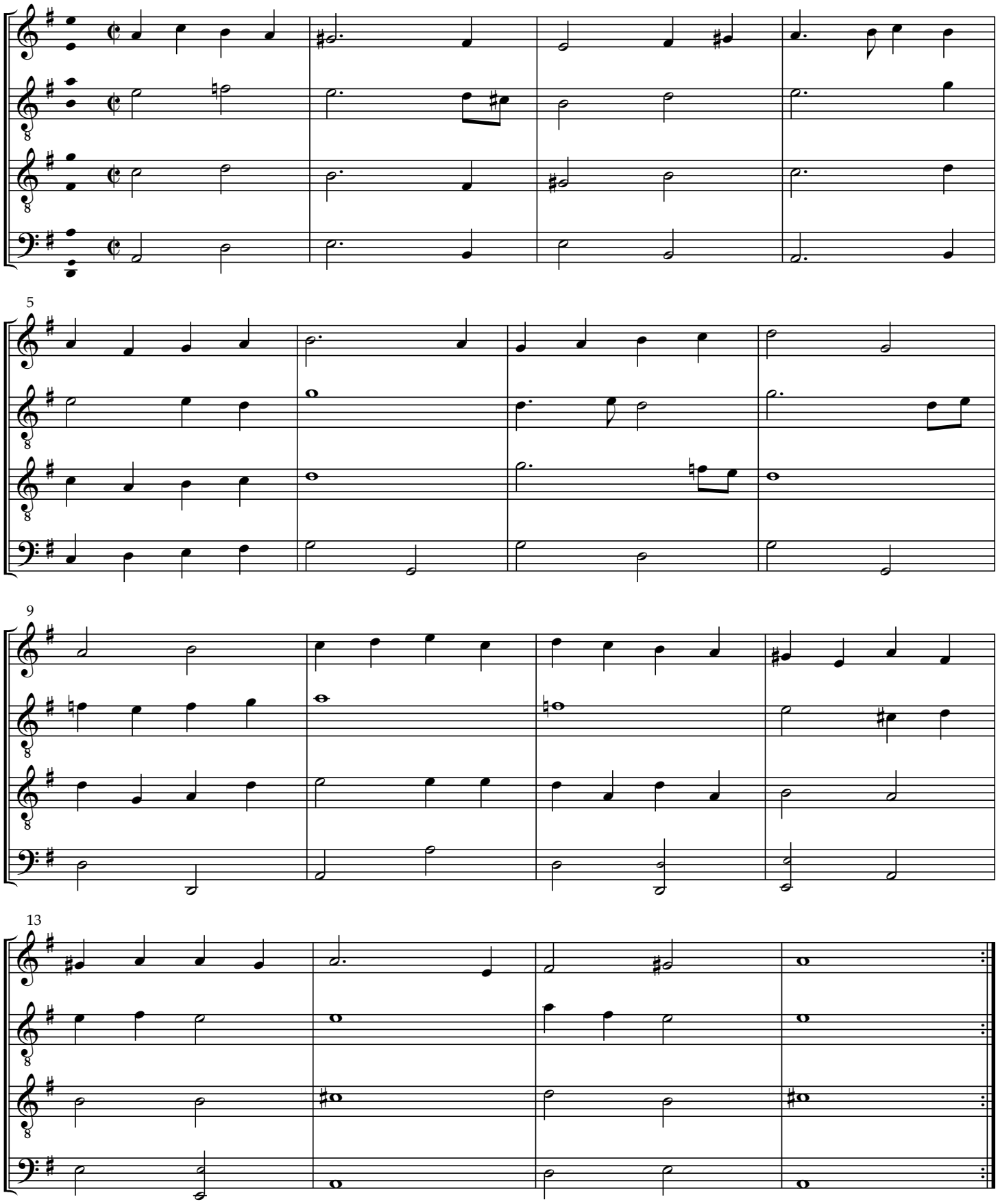
Saltarello


Primo modo
6
Secondo modo
11
16
Terzo modo
21
Represa
26
30

Pavaniglia

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



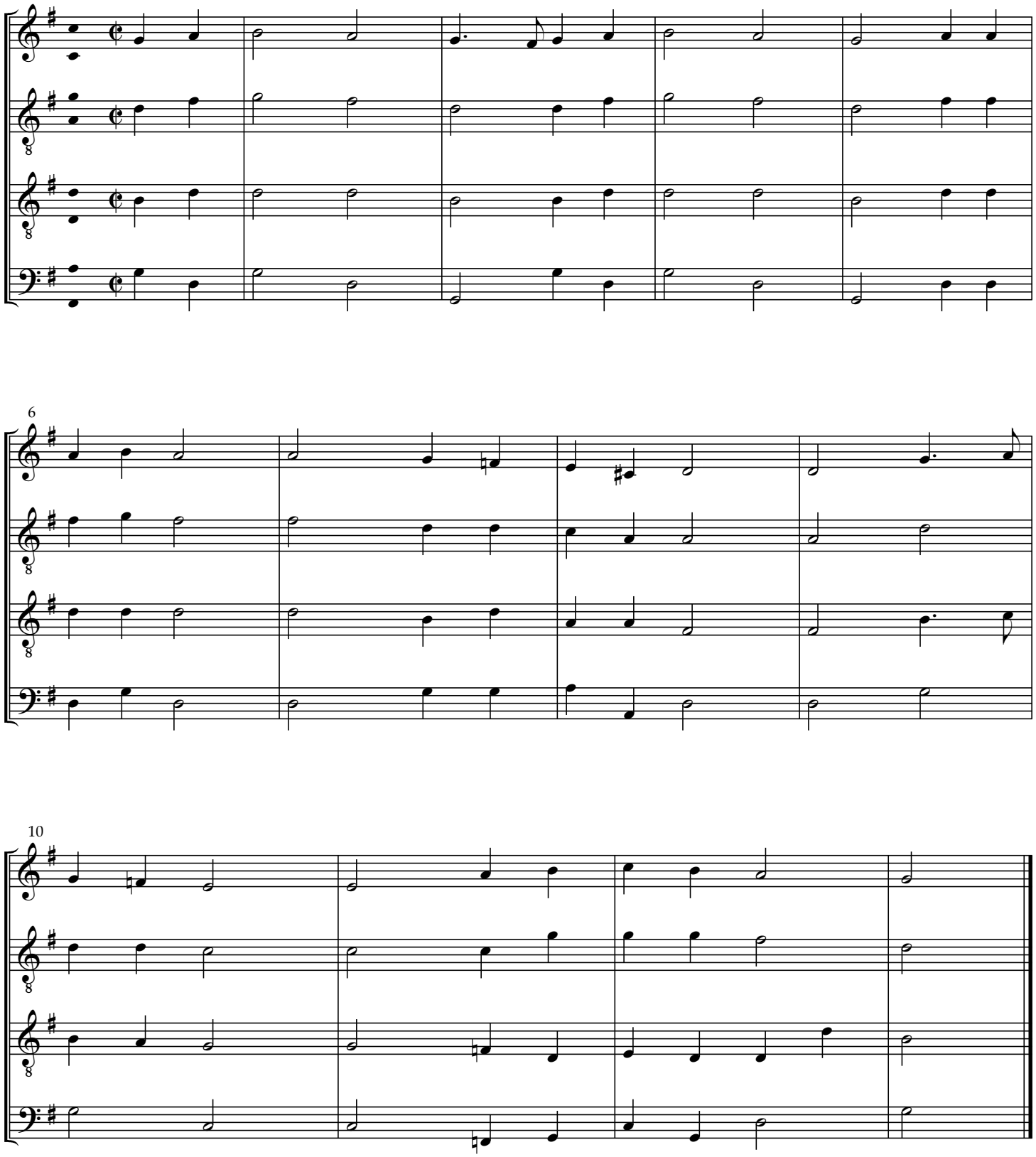
dance: Pavaniglia alla Romana, Negri, 1604

originally a fifth higher

La Pigiotta

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

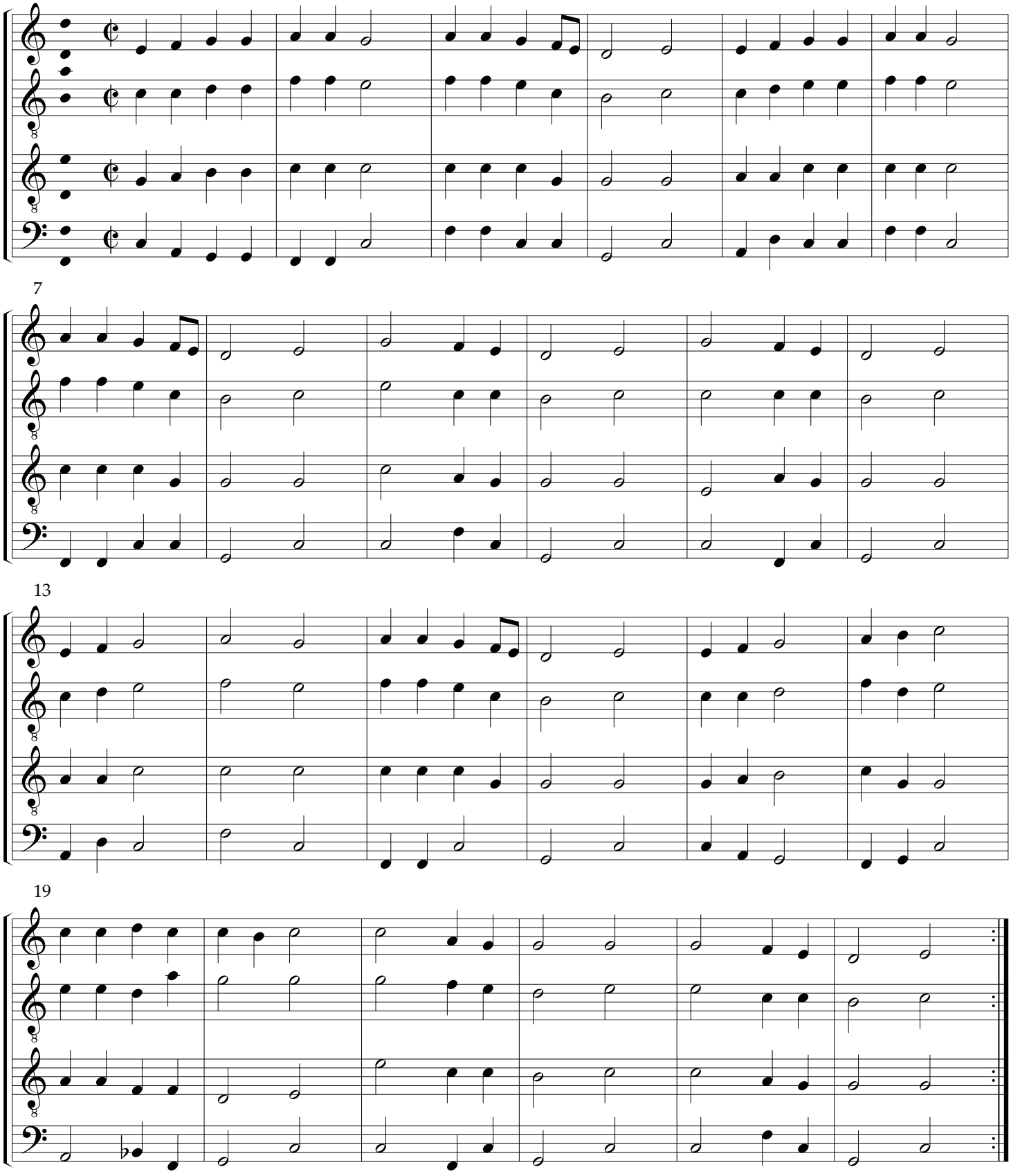


originally a fifth higher

Putta Nera Ballo Furlano

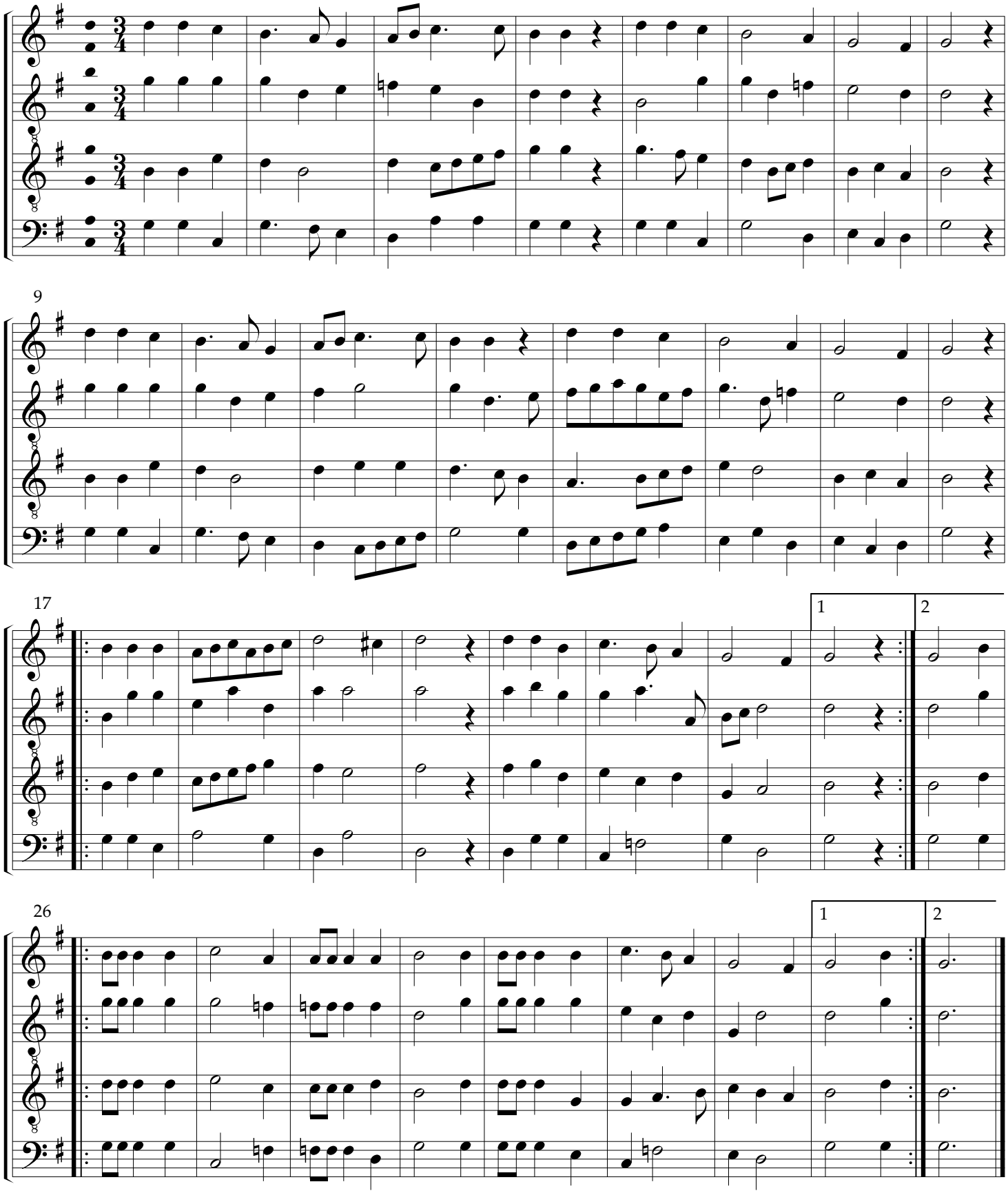
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



La Rocha el fuso

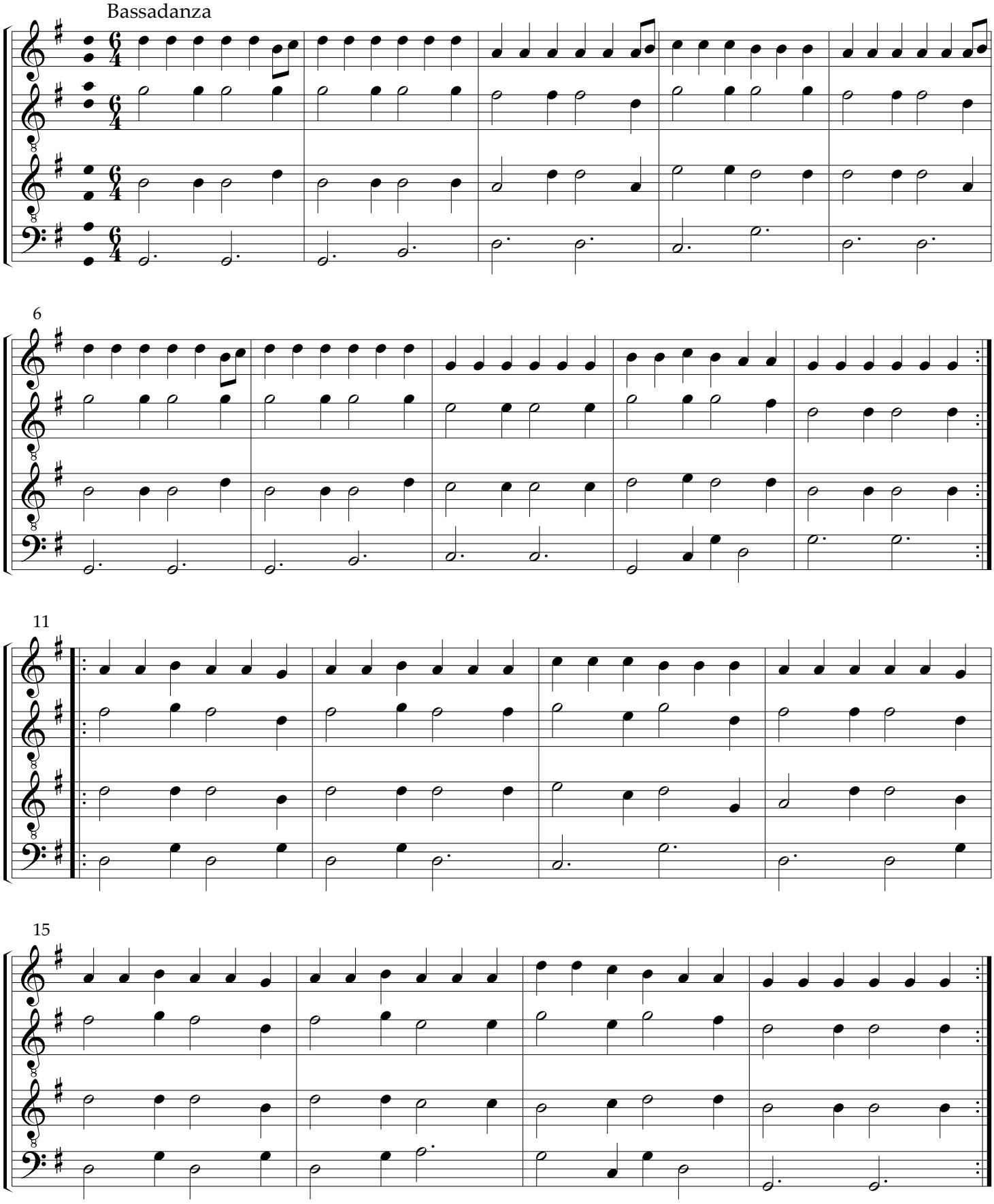
British Library, Royal App. 59-62, c.1530 Anon.

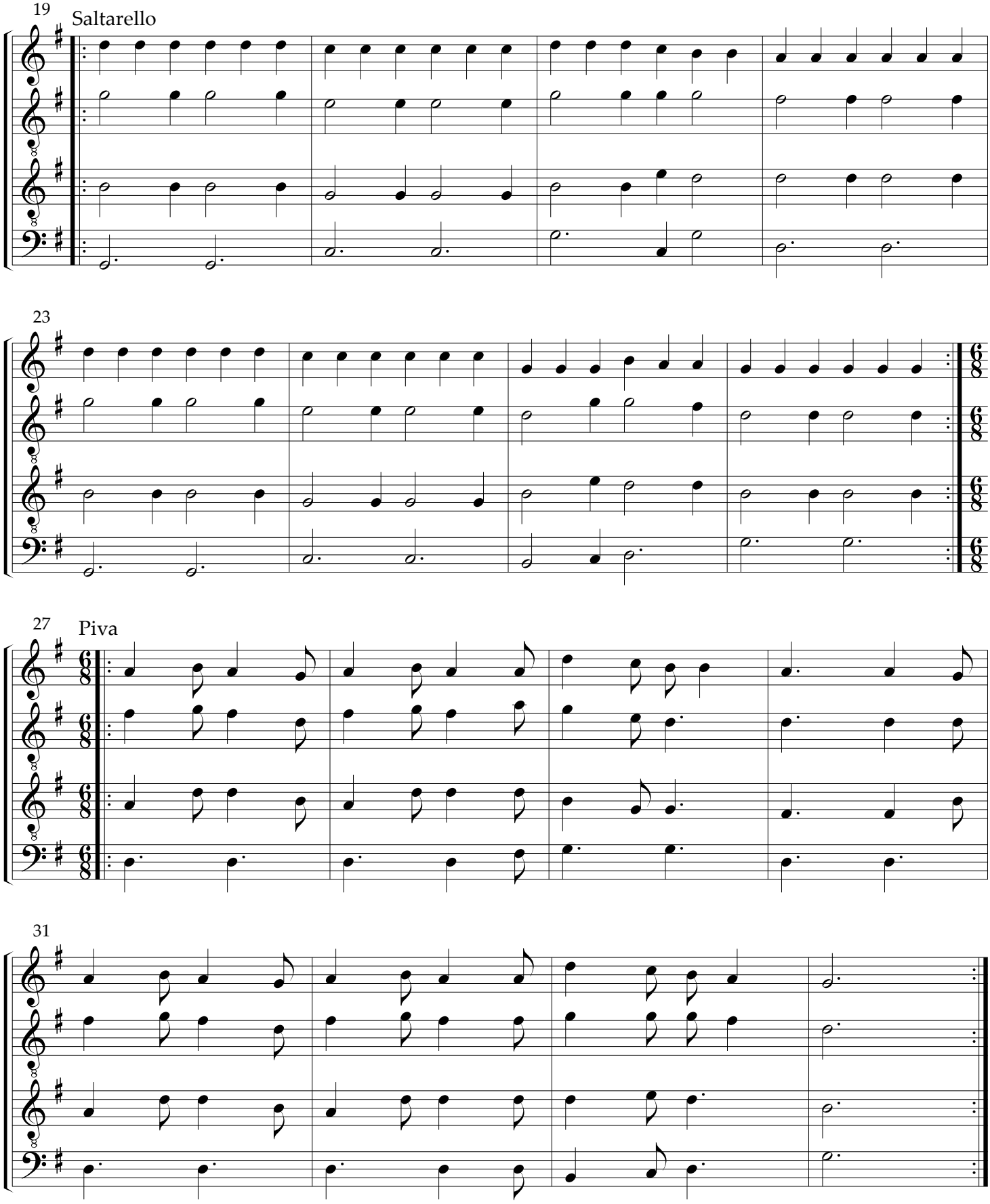


Rostiboli Gioioso

De pratica seu arte tripudii vulgari opusculum, 1463 — Guglielmo Ebreo de Pesaro (c.1420-after 1484)

Bassadanza



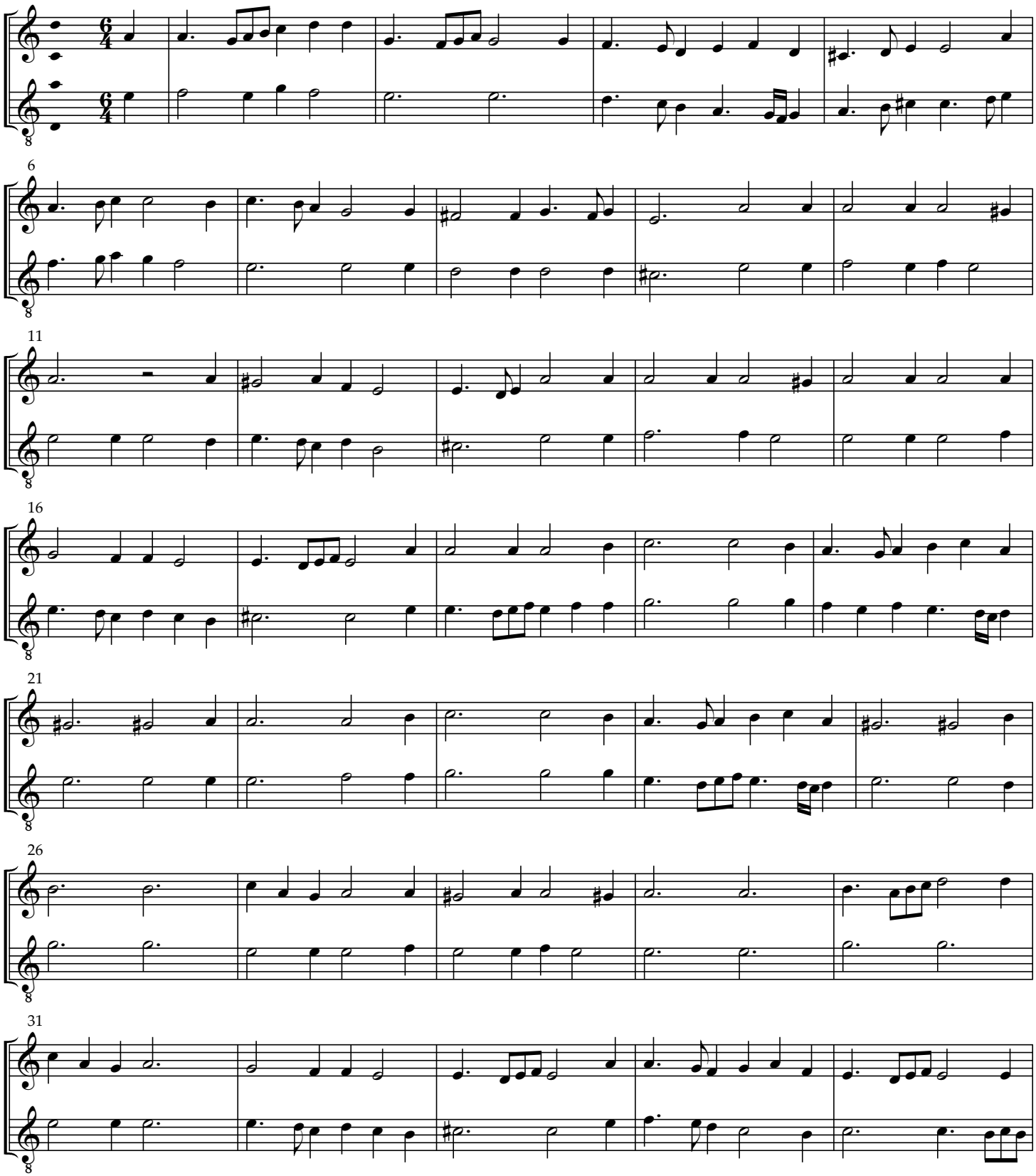

19
Saltarello
23
27
Piva
31

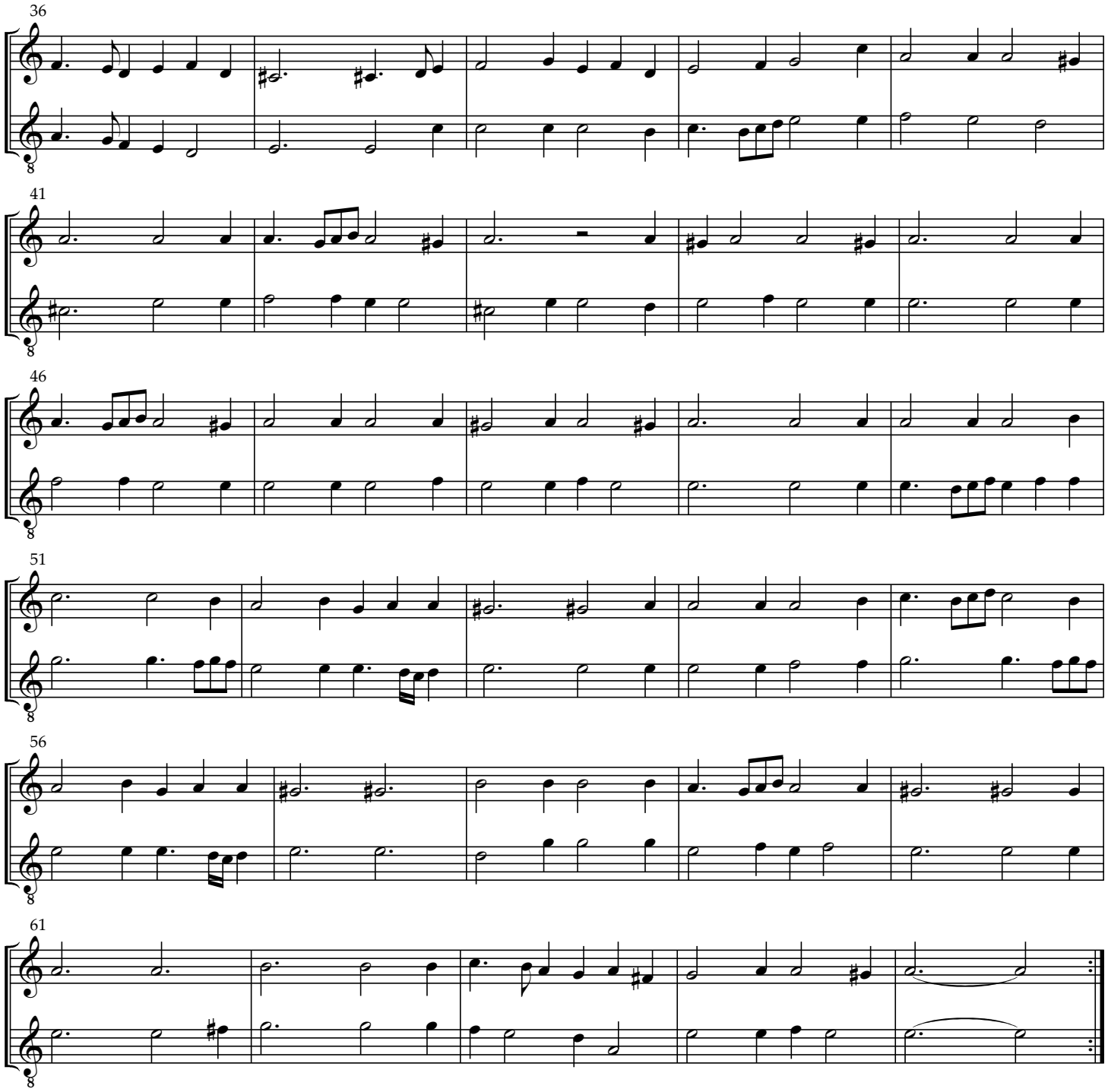
La Saporita Padoana

upper 2 lines of 4

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



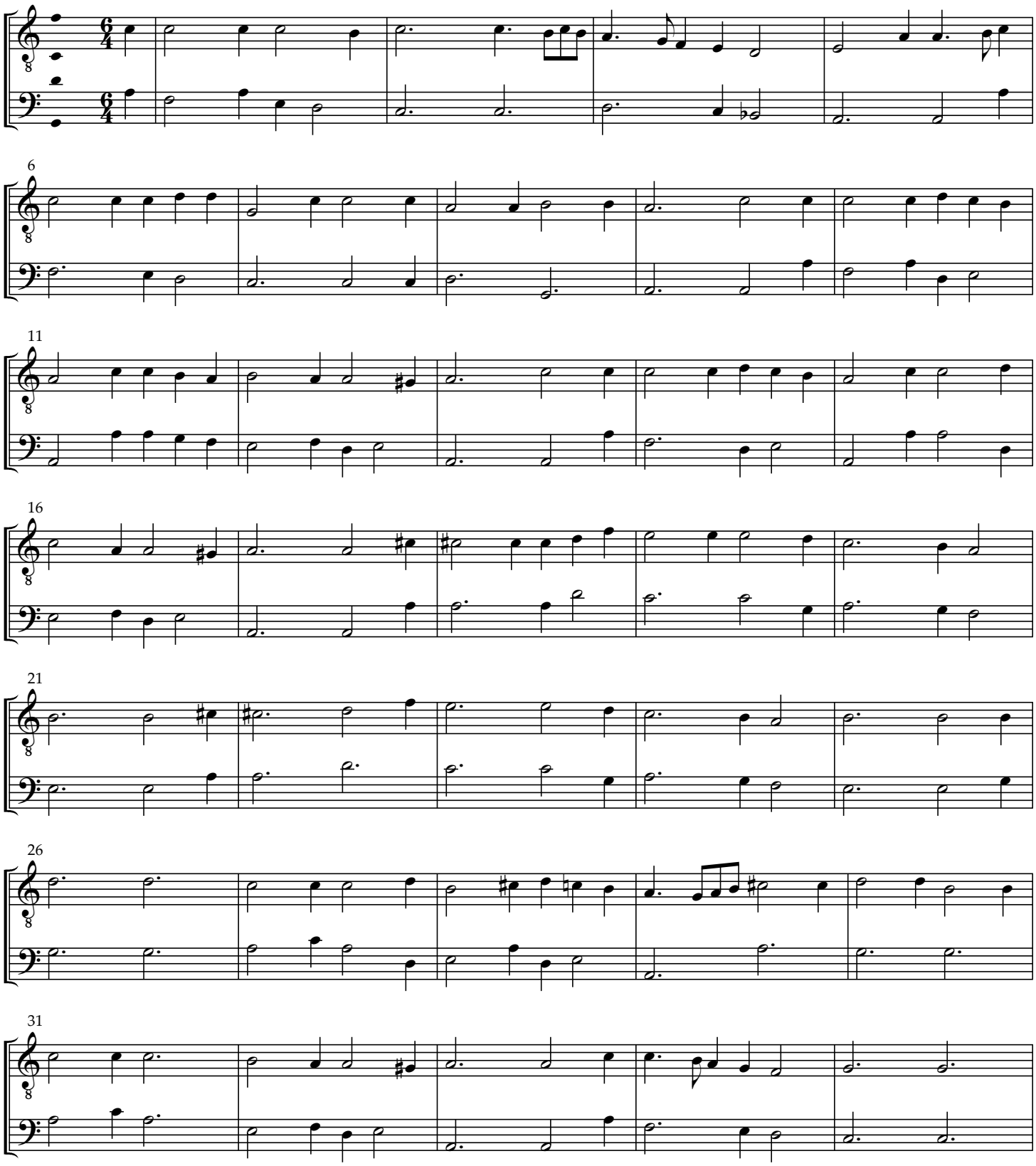

36
41
46
51
56
61

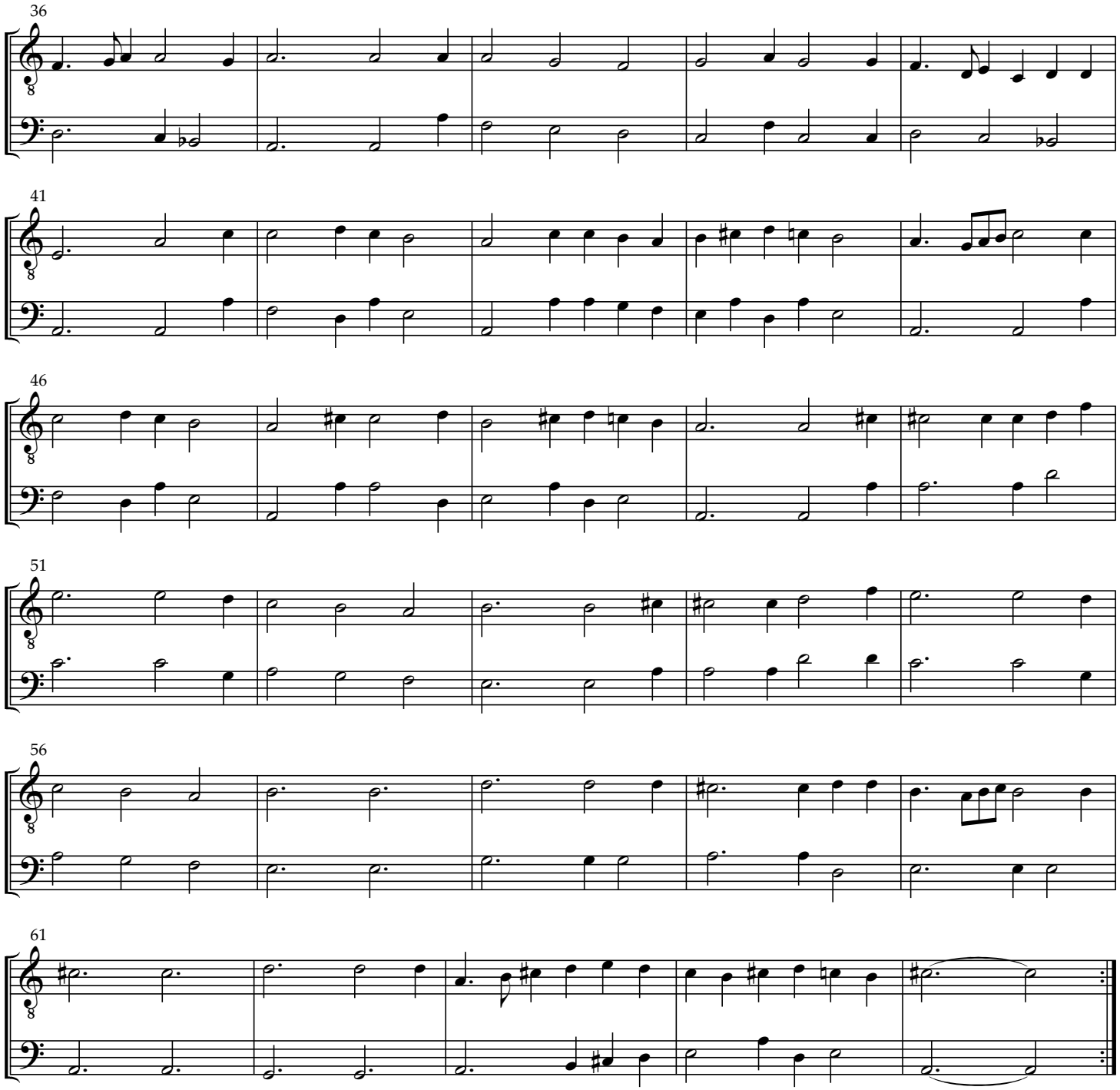
La Saporita Padoana

lower 2 lines of 4

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

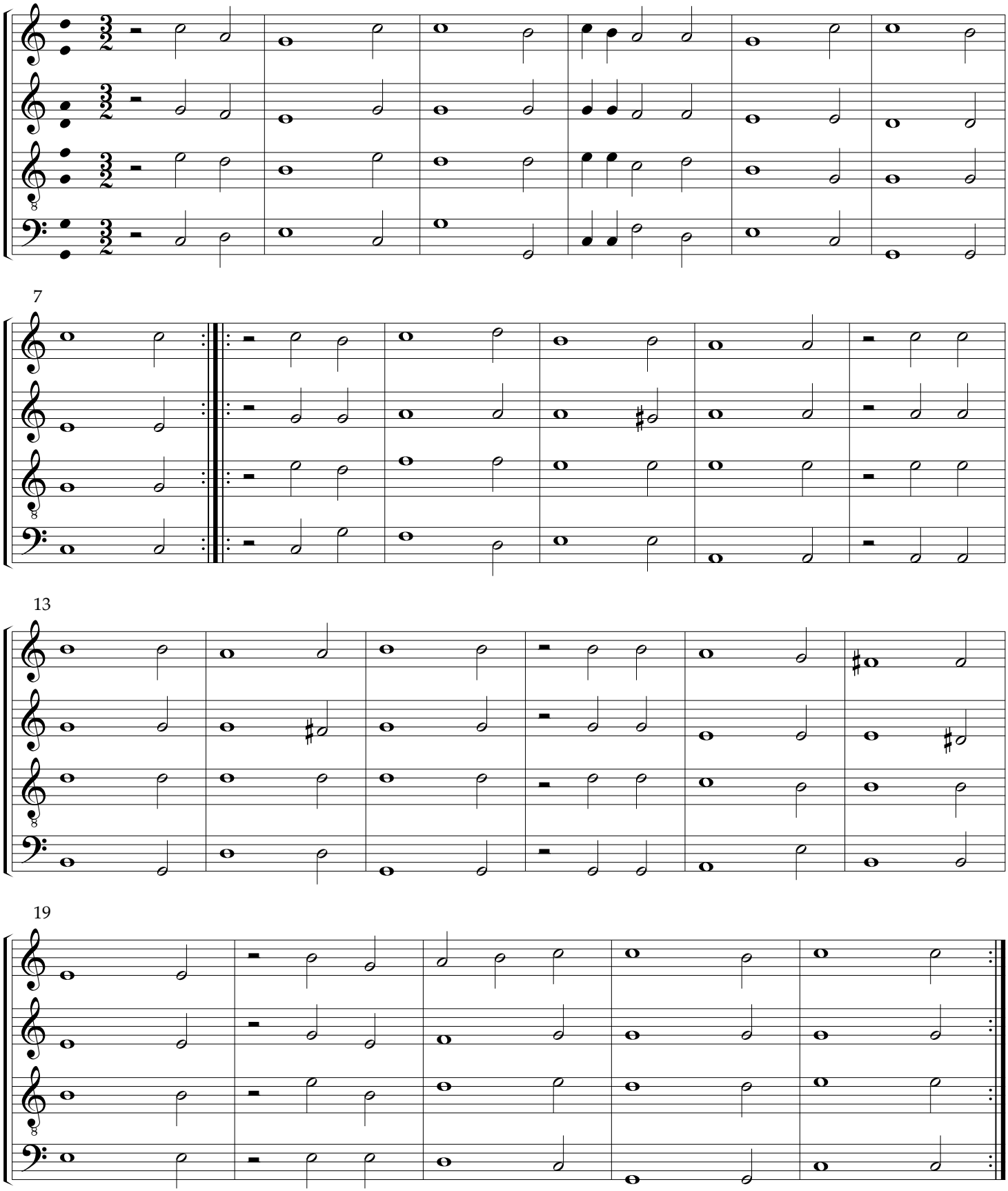



36
41
46
51
56
61

La scesa de'Pastori dal Monte

Descent of the Shepherds from the Hill

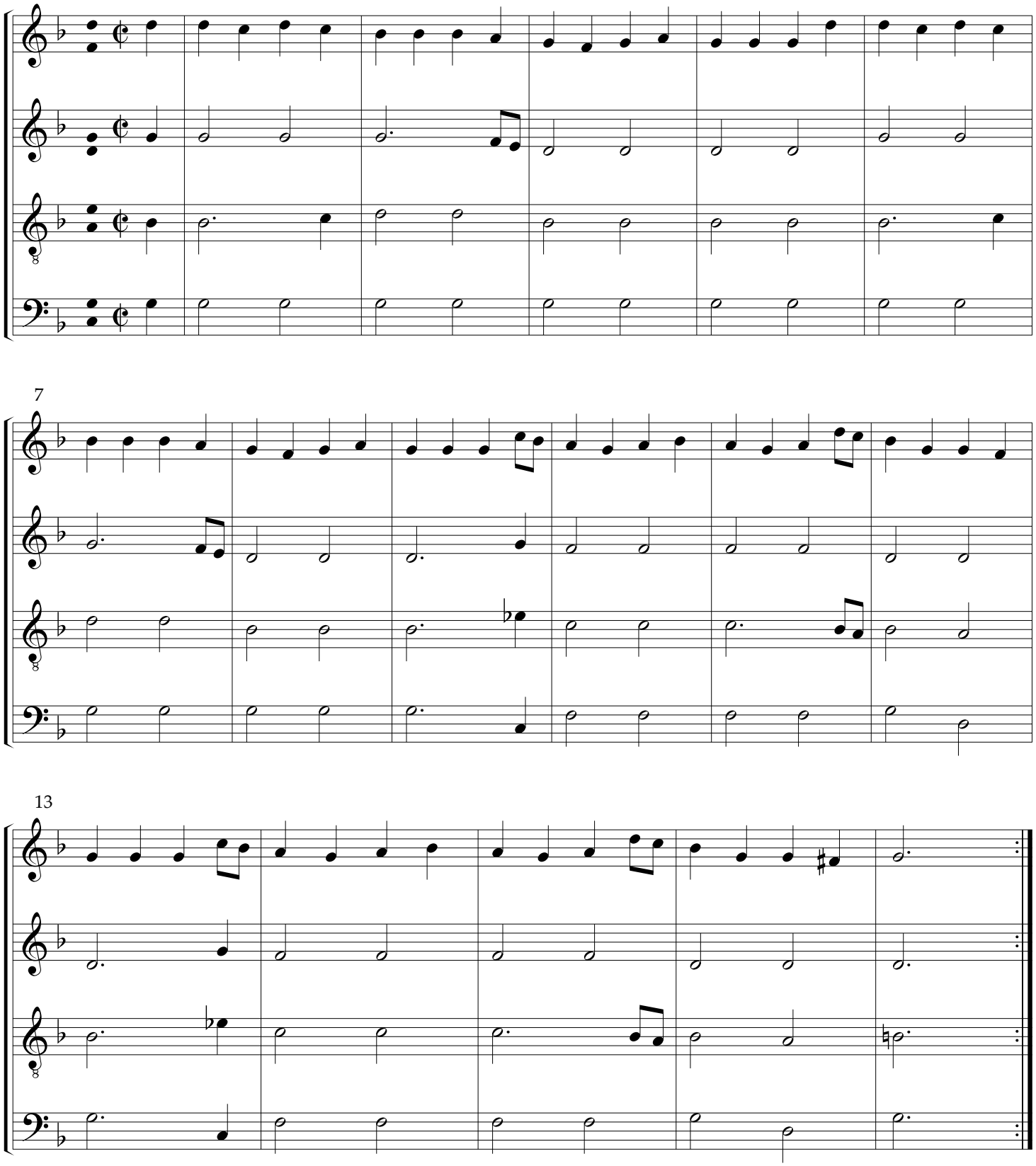
Delizie di Posilipo Boscarecce e Maritime, 1620 — Andrea Ansalone (d.1656)



Schiarazula Marazula

Il Primo Libro di Balli, 1578

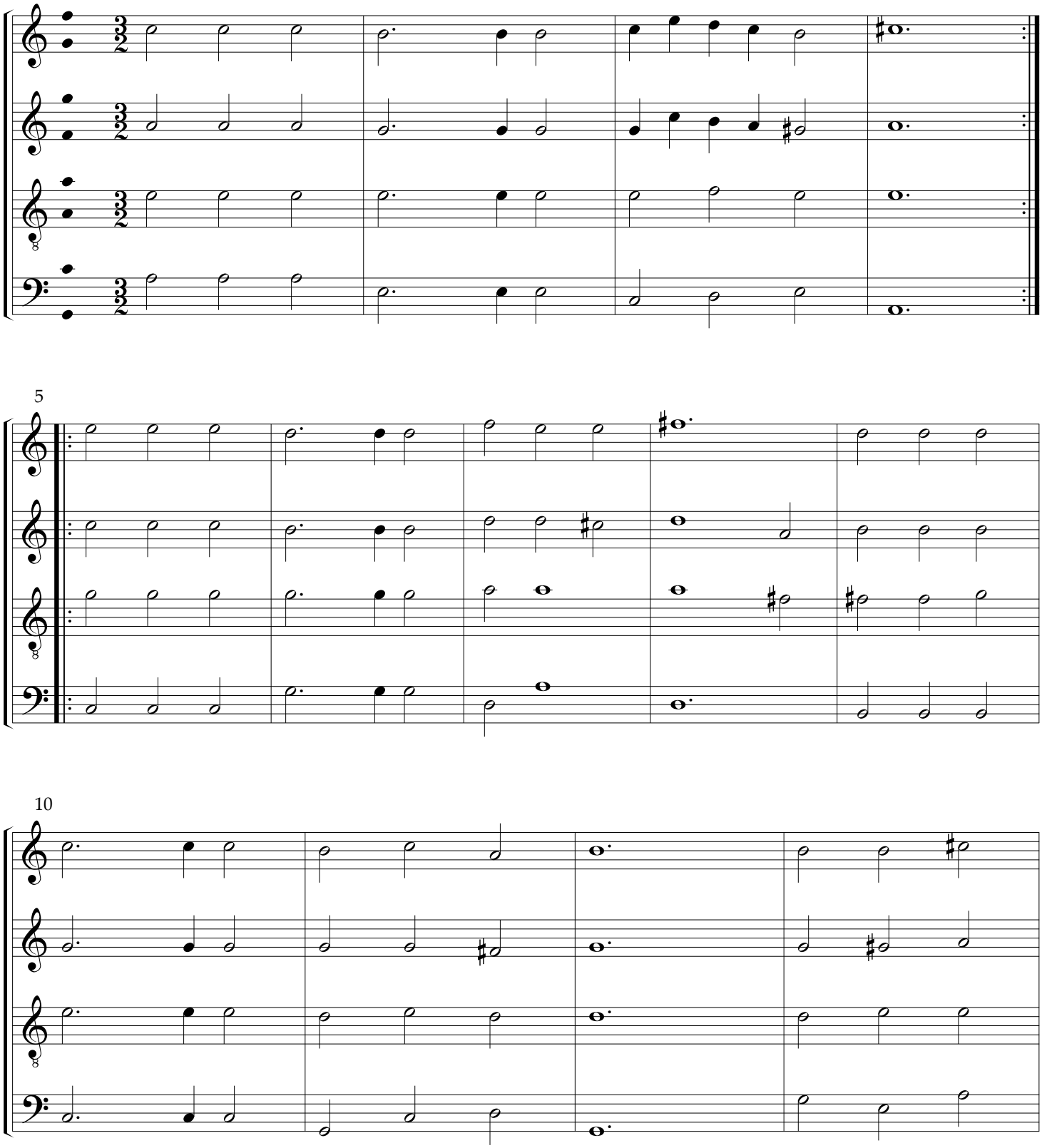
Giorgio Mainerio (c.1535-1582)



Sinfonia Antica

Prima partita

Delizie di Posilipo Boscarecce e Maritime, 1620 Anon.



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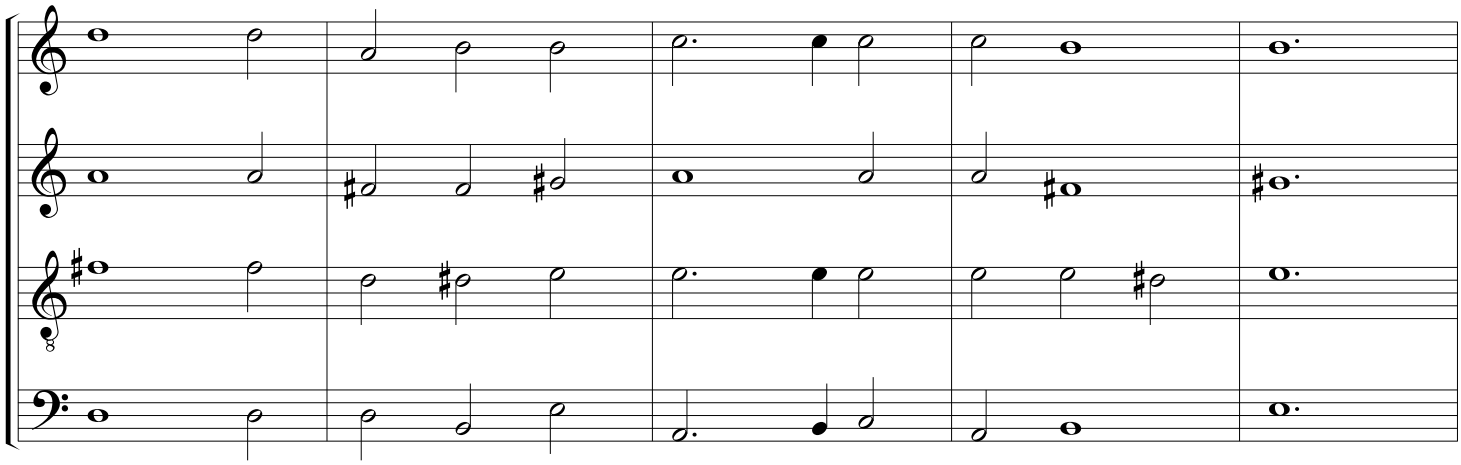

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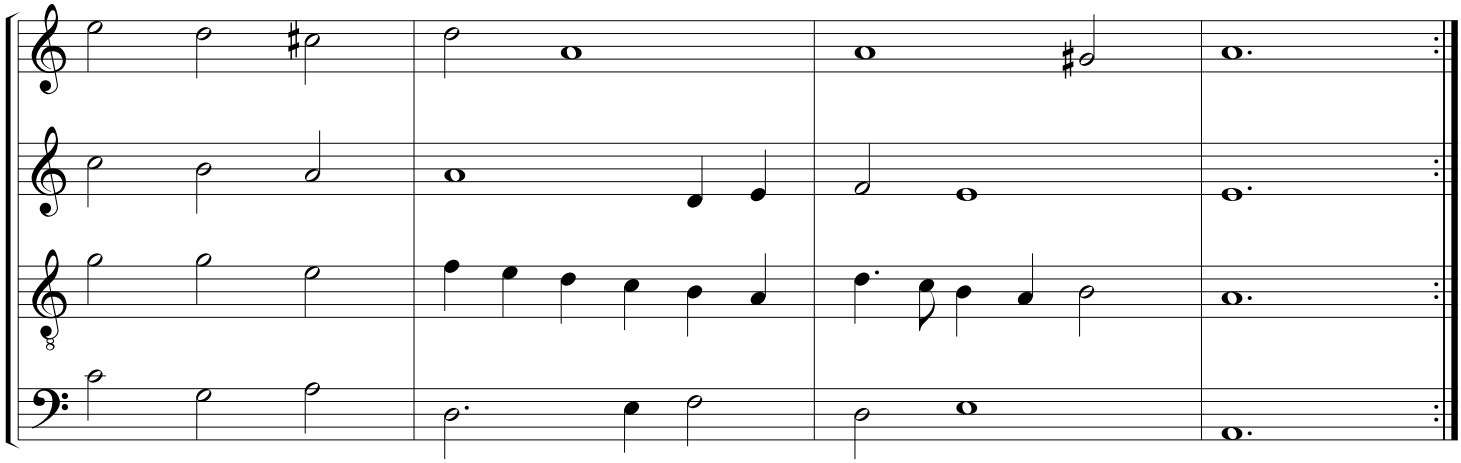

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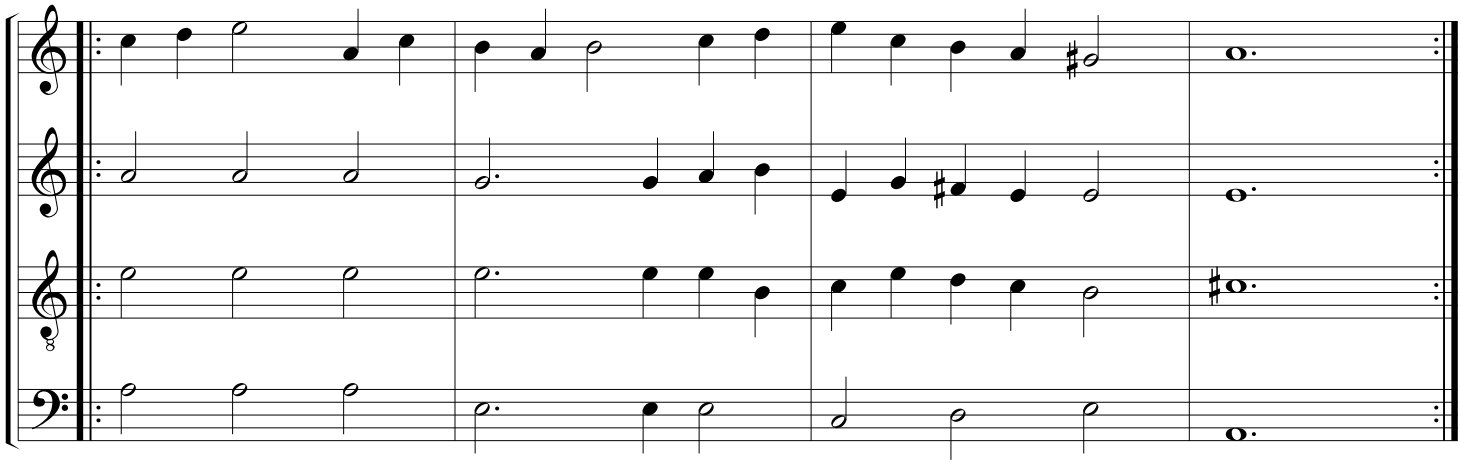


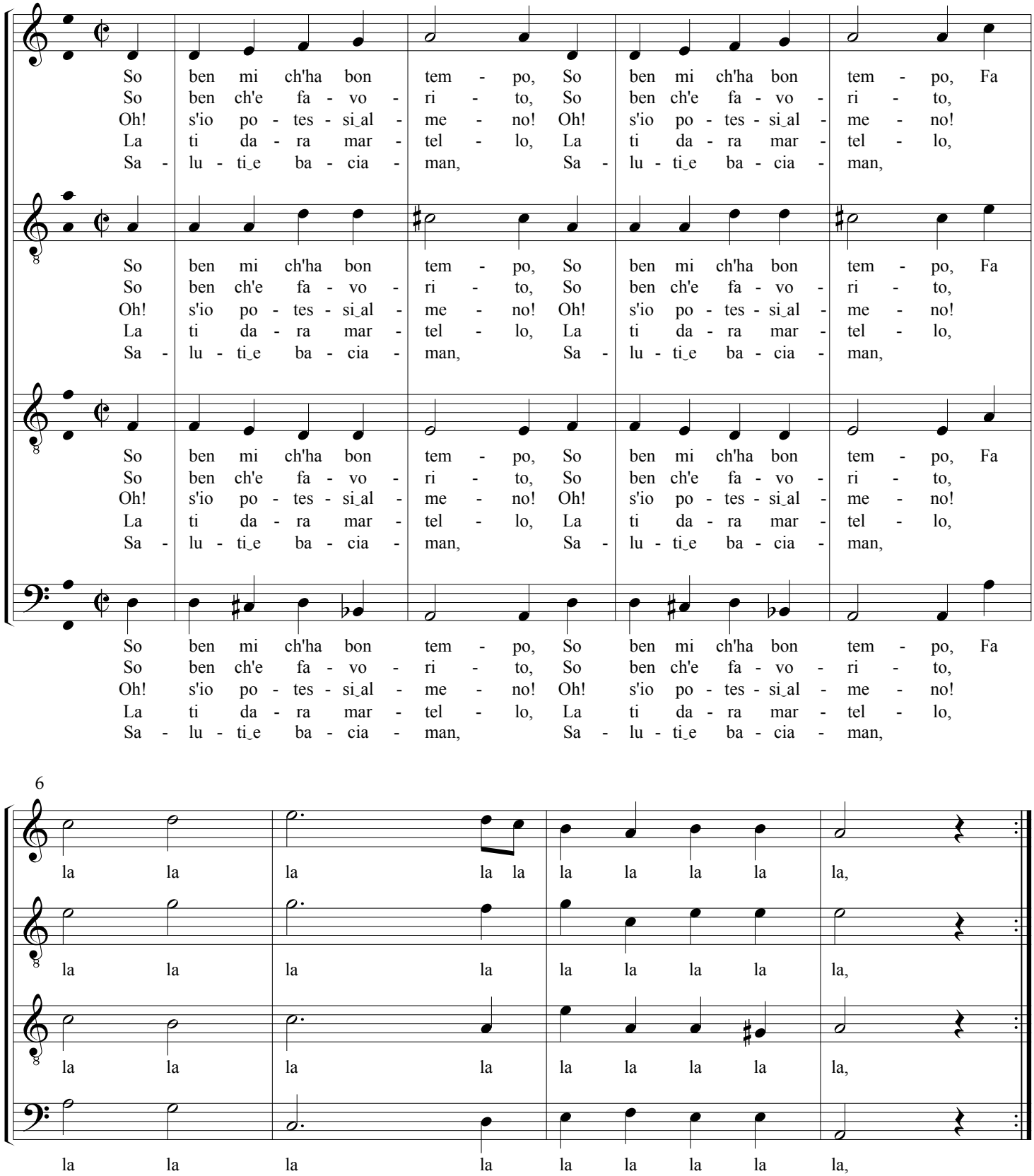
So Ben Mi Ch'Ha Bon Tempo

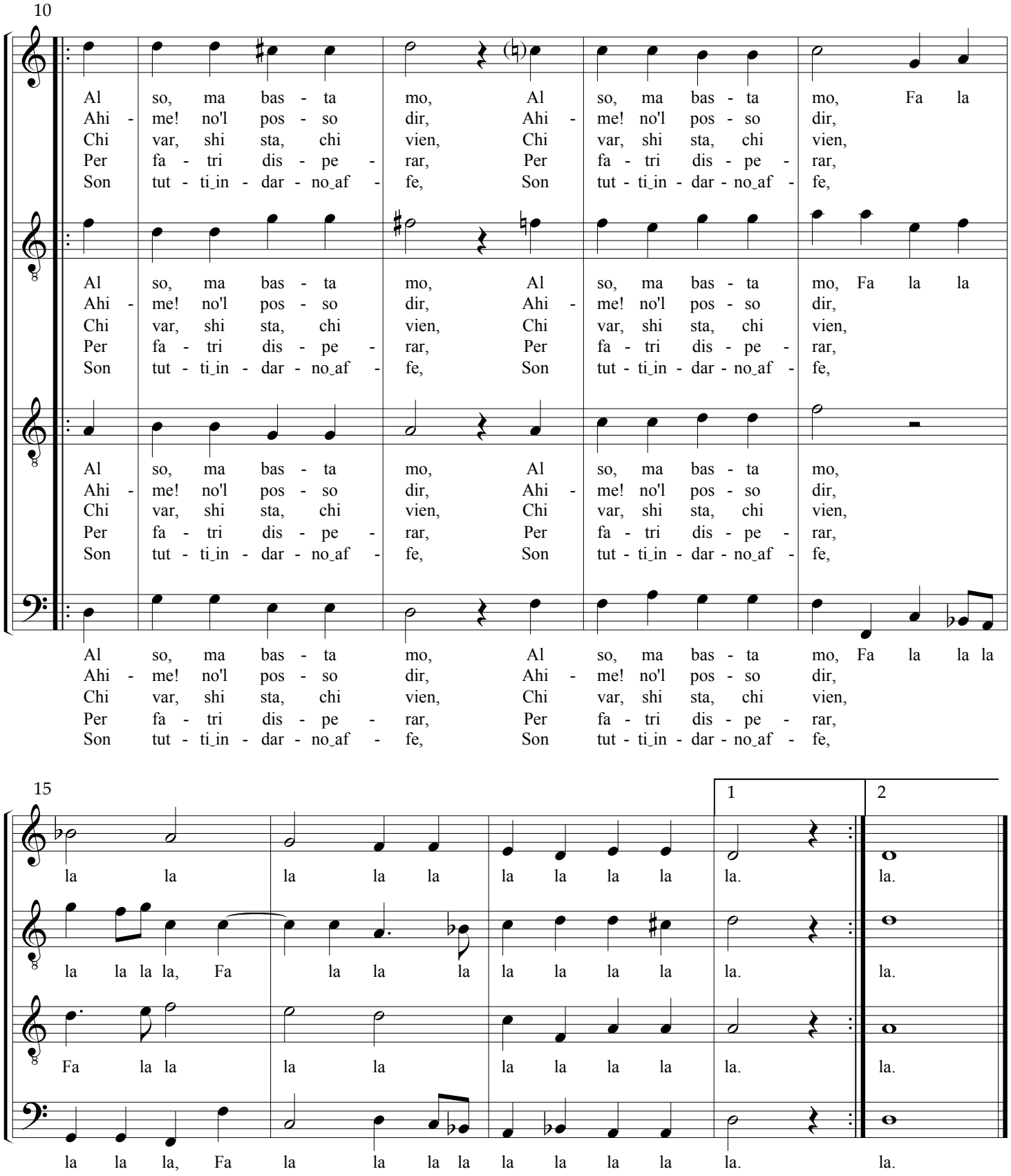
I Know Well Who Has a Good Time

Selva di Varie Recreatione, 1590

Orazio Vecchi (1550-1605)

verses 1 to 5





verses 6 to 10 on following pages

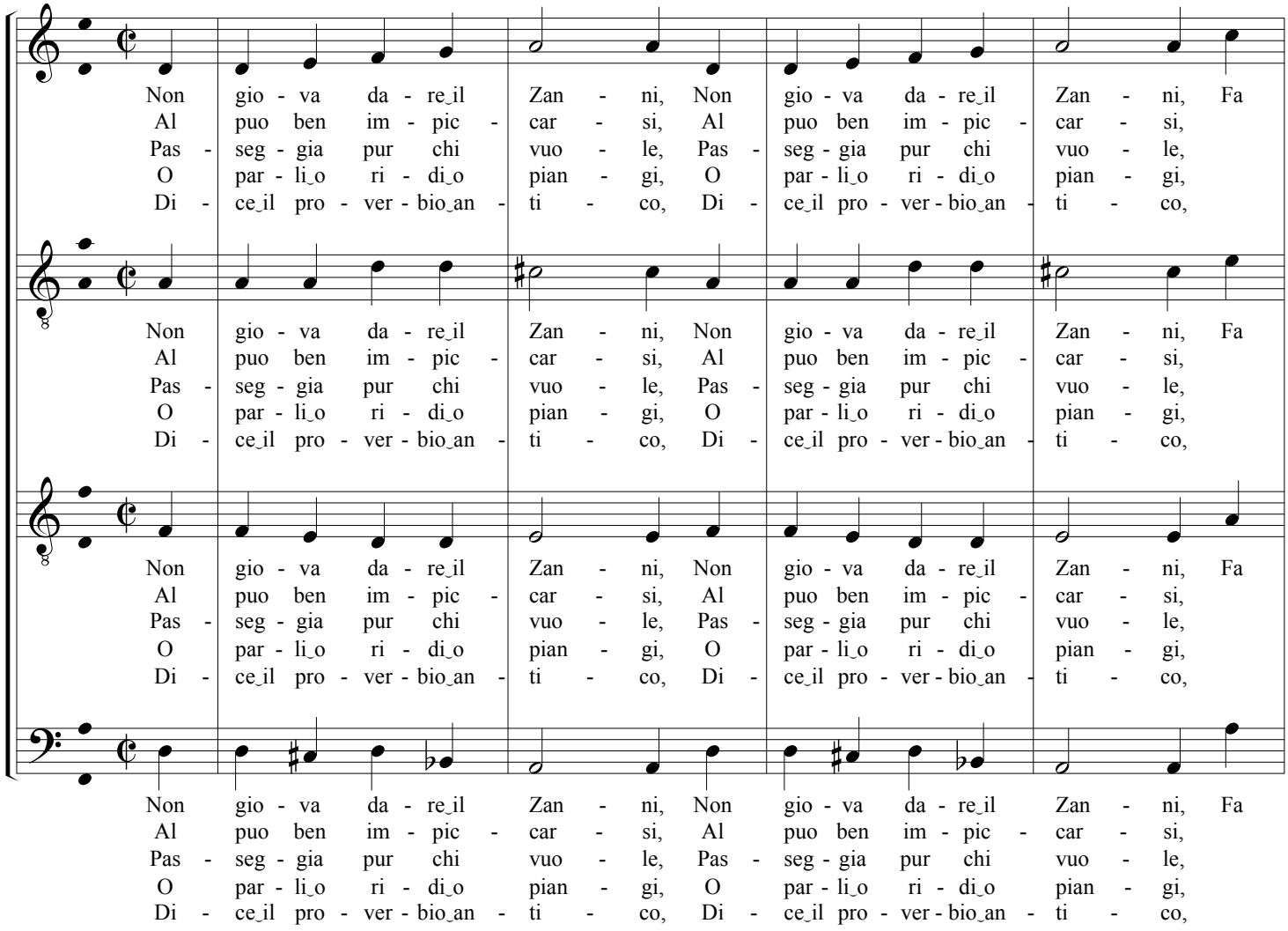
So Ben Mi Ch'Ha Bon Tempo

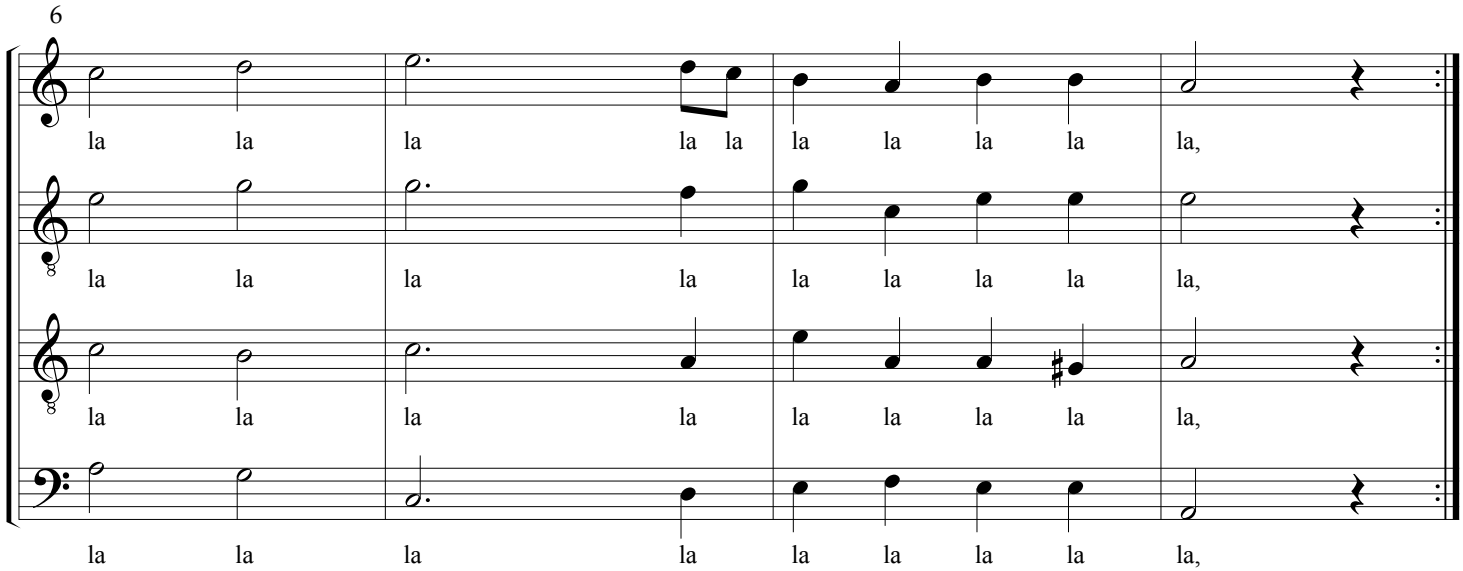
I Know Well Who Has a Good Time

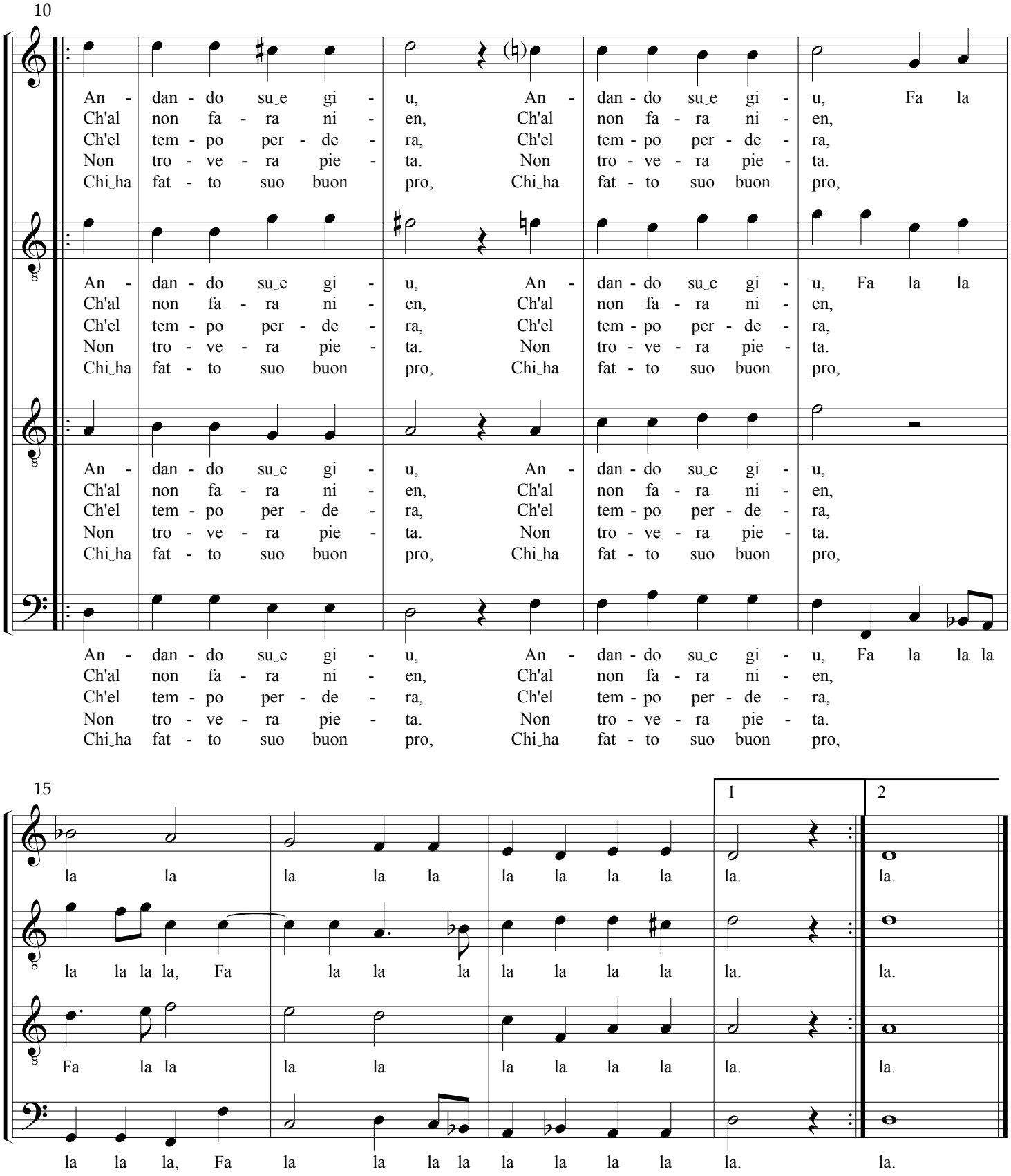
Selva di Varie Recreatione, 1590

Orazio Vecchi (1550-1605)

verses 6 to 10





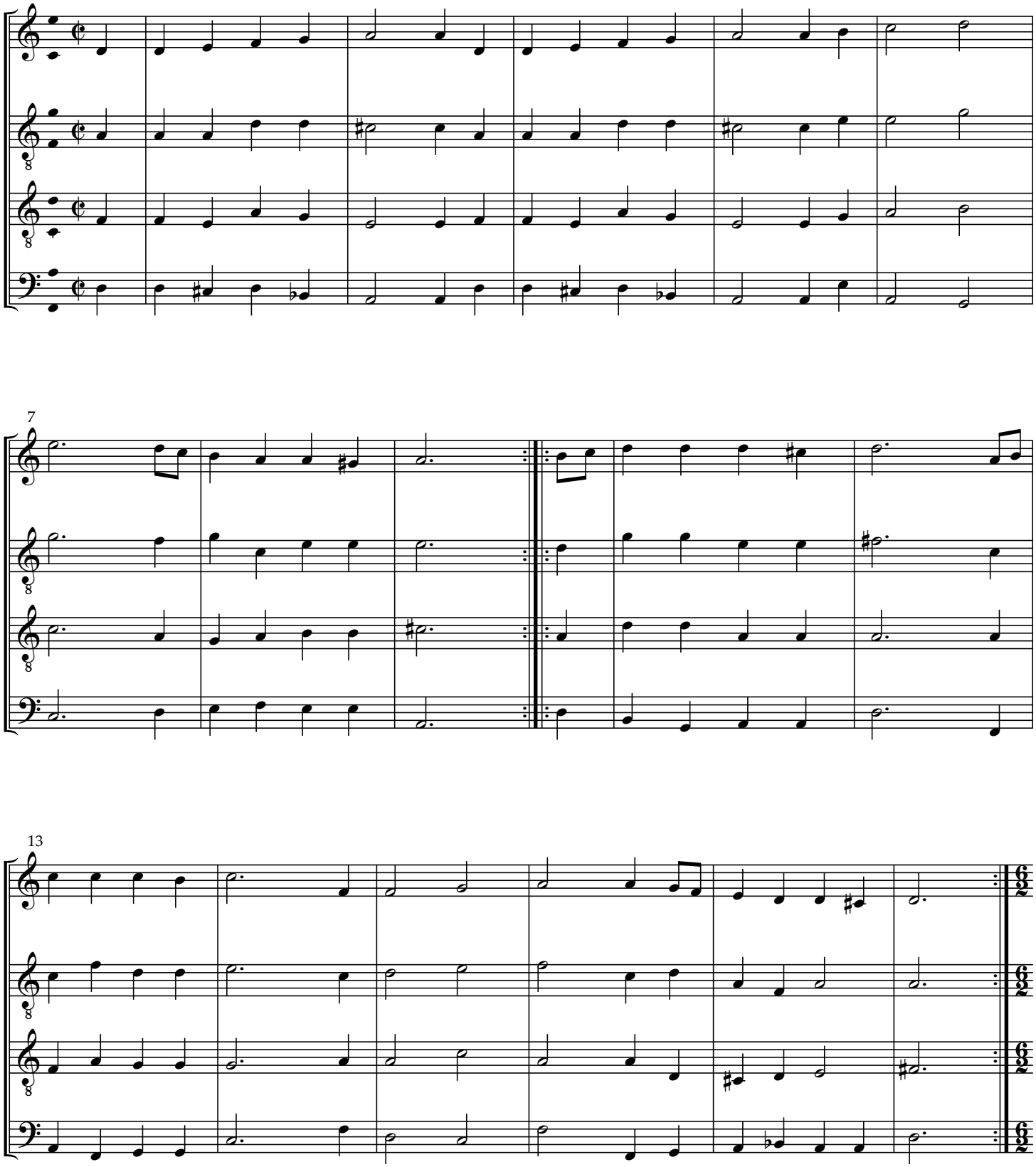

10
An - dan - do su_e gi - u, An - dan - do su_e gi - u, Fa la
Ch'al non fa - ra ni - en, Ch'al non fa - ra ni - en,
Ch'el tem - po per - de - ra, Ch'el tem - po per - de - ra,
Non tro - ve - ra pie - ta. Non tro - ve - ra pie - ta.
Chi_ha fat - to suo buon pro, Chi_ha fat - to suo buon pro,
An - dan - do su_e gi - u, An - dan - do su_e gi - u, Fa la la
Ch'al non fa - ra ni - en, Ch'al non fa - ra ni - en,
Ch'el tem - po per - de - ra, Ch'el tem - po per - de - ra,
Non tro - ve - ra pie - ta. Non tro - ve - ra pie - ta.
Chi_ha fat - to suo buon pro, Chi_ha fat - to suo buon pro,
An - dan - do su_e gi - u, An - dan - do su_e gi - u,
Ch'al non fa - ra ni - en, Ch'al non fa - ra ni - en,
Ch'el tem - po per - de - ra, Ch'el tem - po per - de - ra,
Non tro - ve - ra pie - ta. Non tro - ve - ra pie - ta.
Chi_ha fat - to suo buon pro, Chi_ha fat - to suo buon pro,
An - dan - do su_e gi - u, An - dan - do su_e gi - u, Fa la la la
Ch'al non fa - ra ni - en, Ch'al non fa - ra ni - en,
Ch'el tem - po per - de - ra, Ch'el tem - po per - de - ra,
Non tro - ve - ra pie - ta. Non tro - ve - ra pie - ta.
Chi_ha fat - to suo buon pro, Chi_ha fat - to suo buon pro,
15
1
2
la la la la la la la la la la. la.
la la la la, Fa la la la la la la la la. la.
Fa la la la la la la la la la. la.
la la la, Fa la la la la la la la la. la.

So Ben Mi Chi Ha Buon Tempo

I Know Well Who Has a Good Time

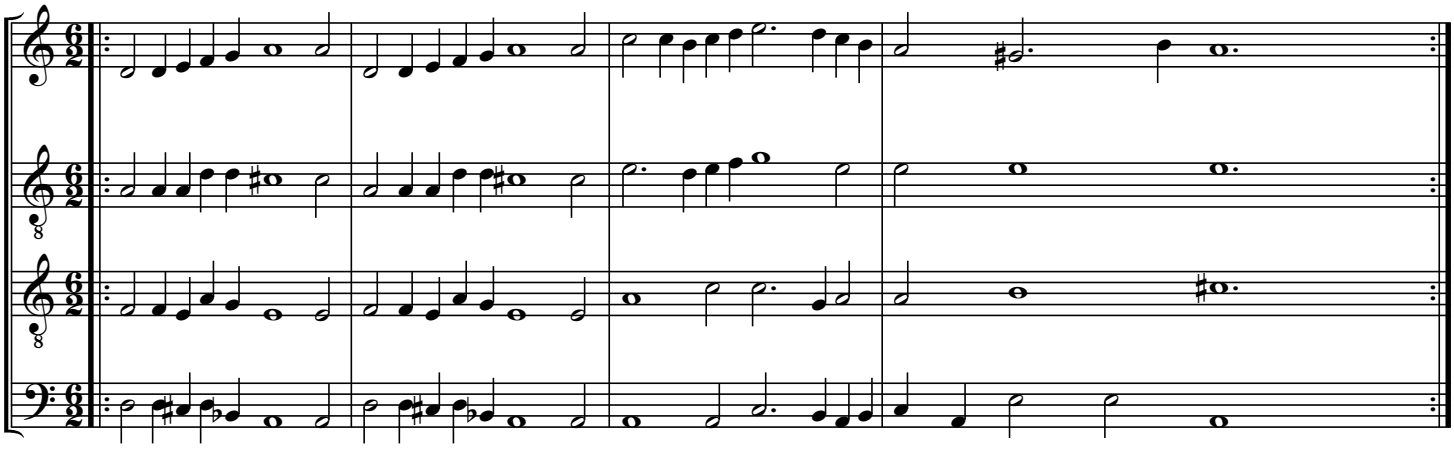
Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)



adapted by Steve Hendricks, rev. 2012

19 Galliard



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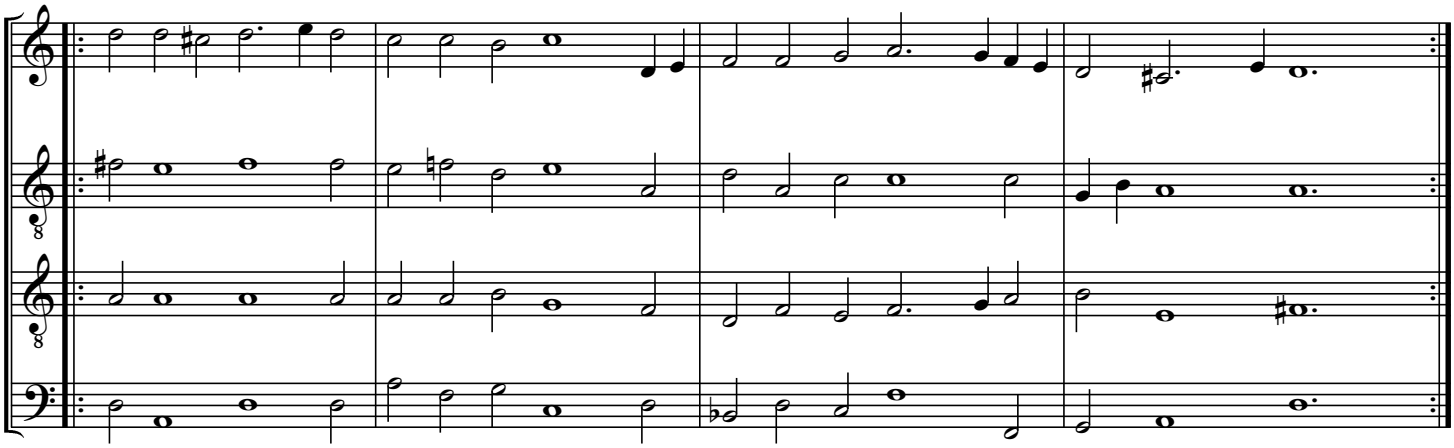
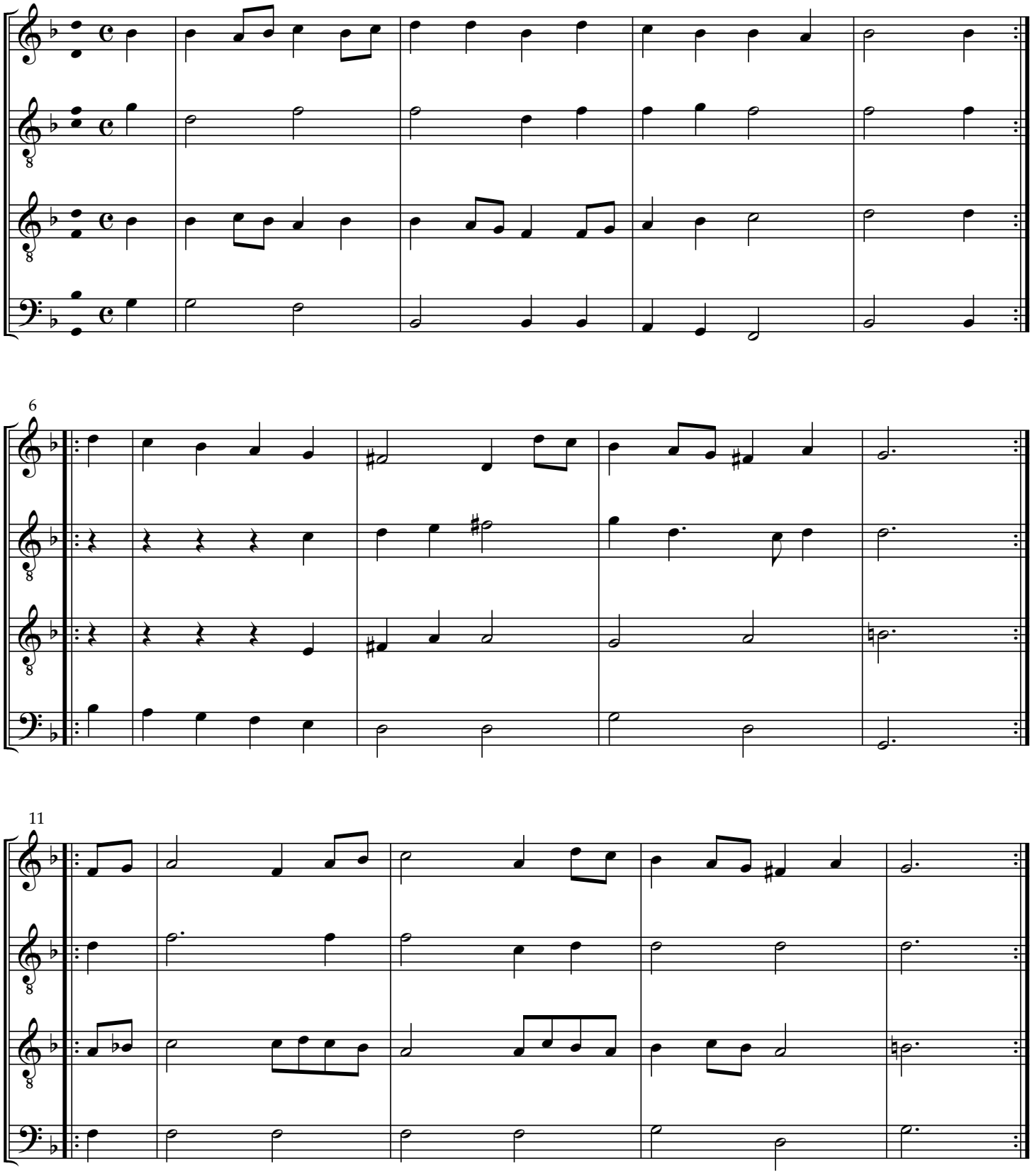


Lo Spagnoletto

Le Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)



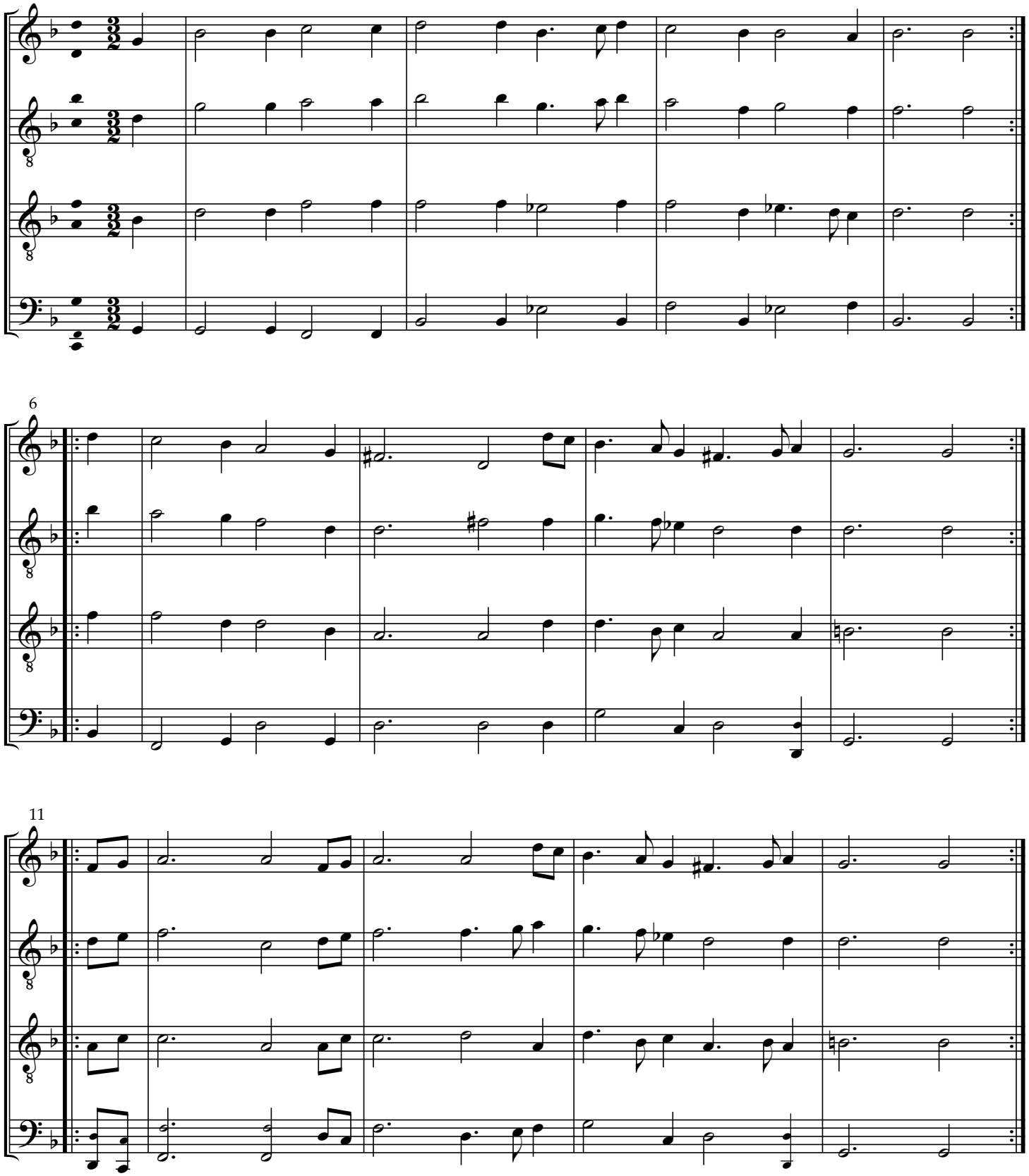
adapted by Steve Hendricks, rev. 2012

dance form: 7x

Il Spagnoletto

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



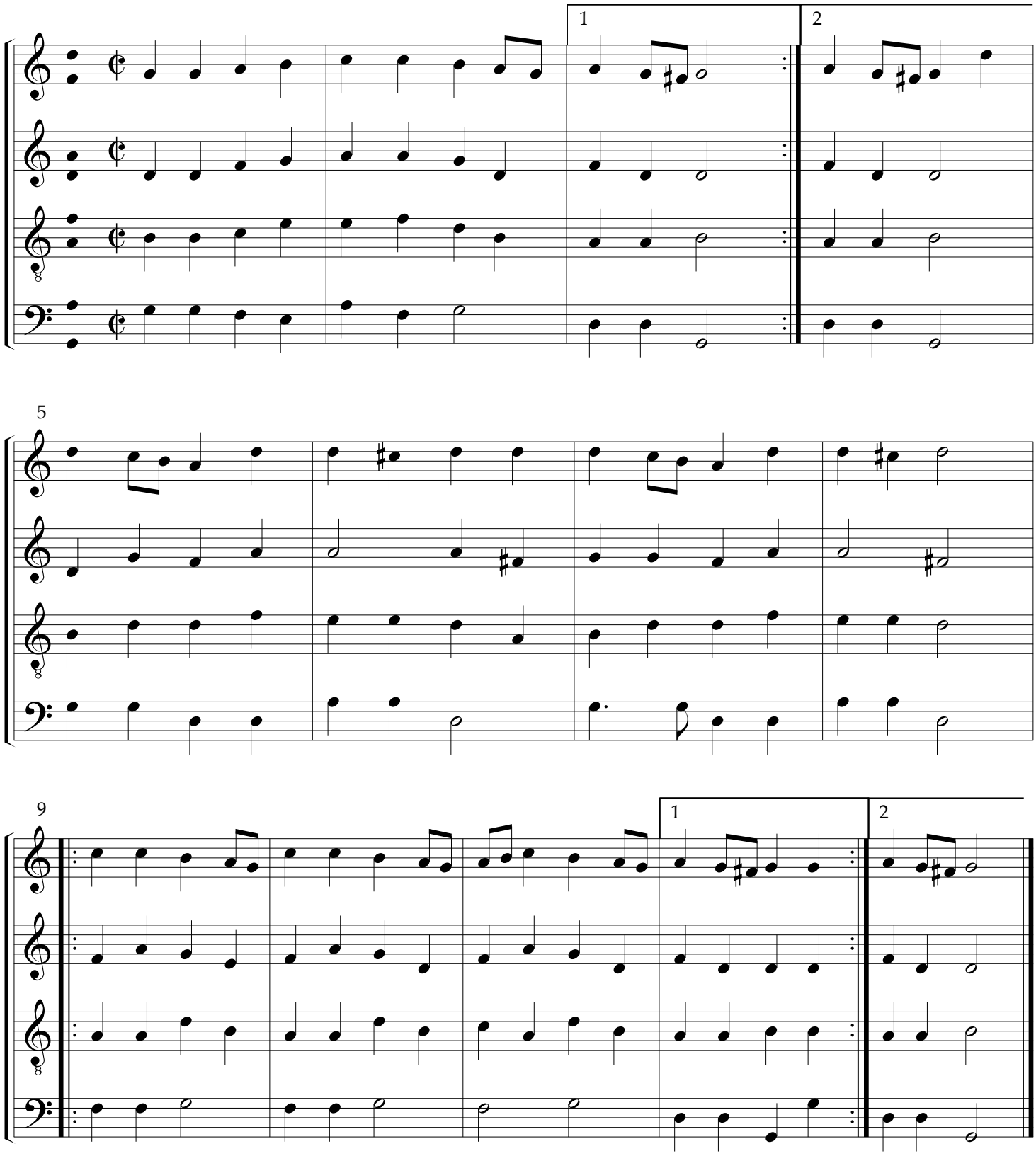
originally a fifth higher

Tedesca

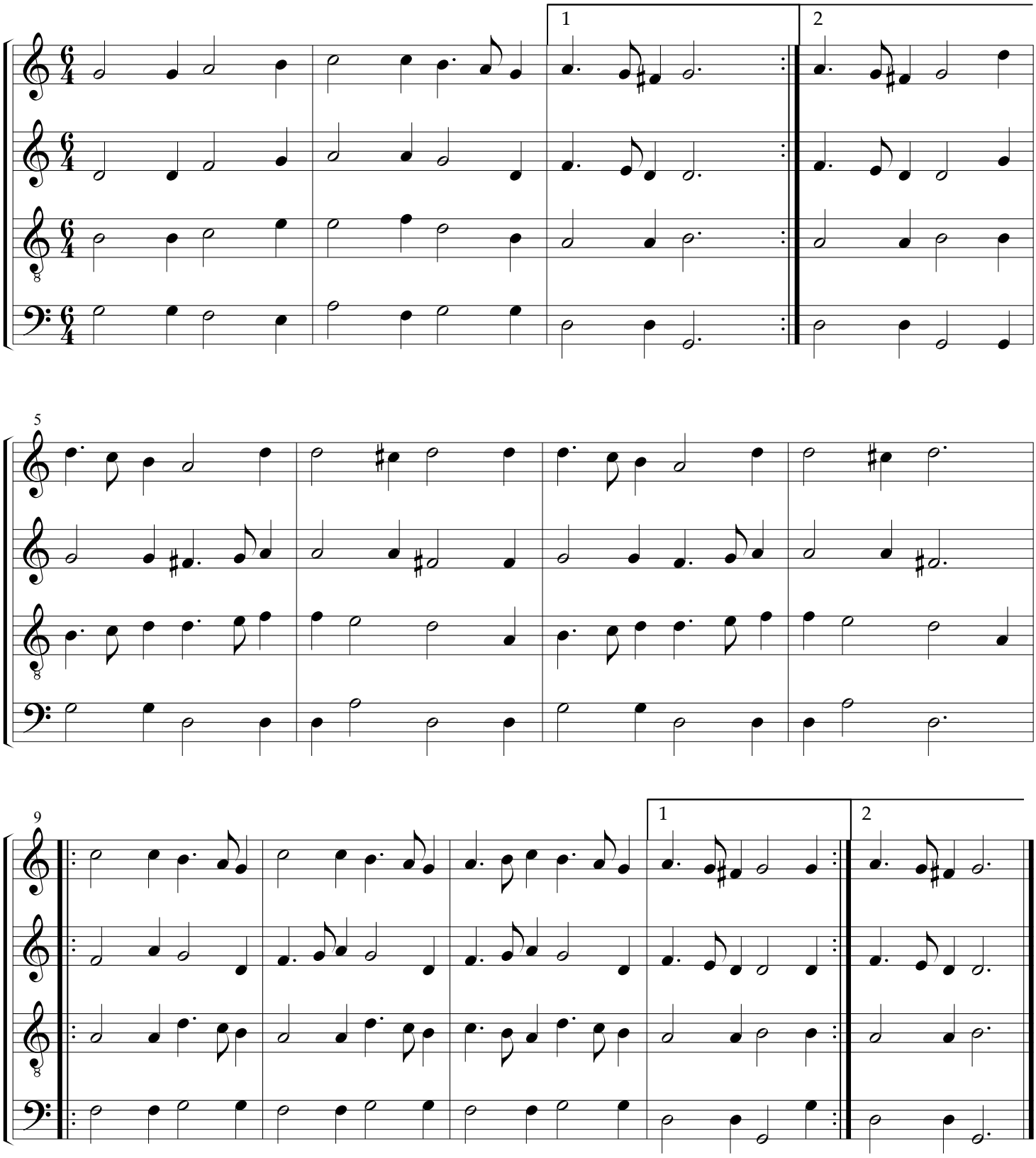
German Dance

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



Saltarello

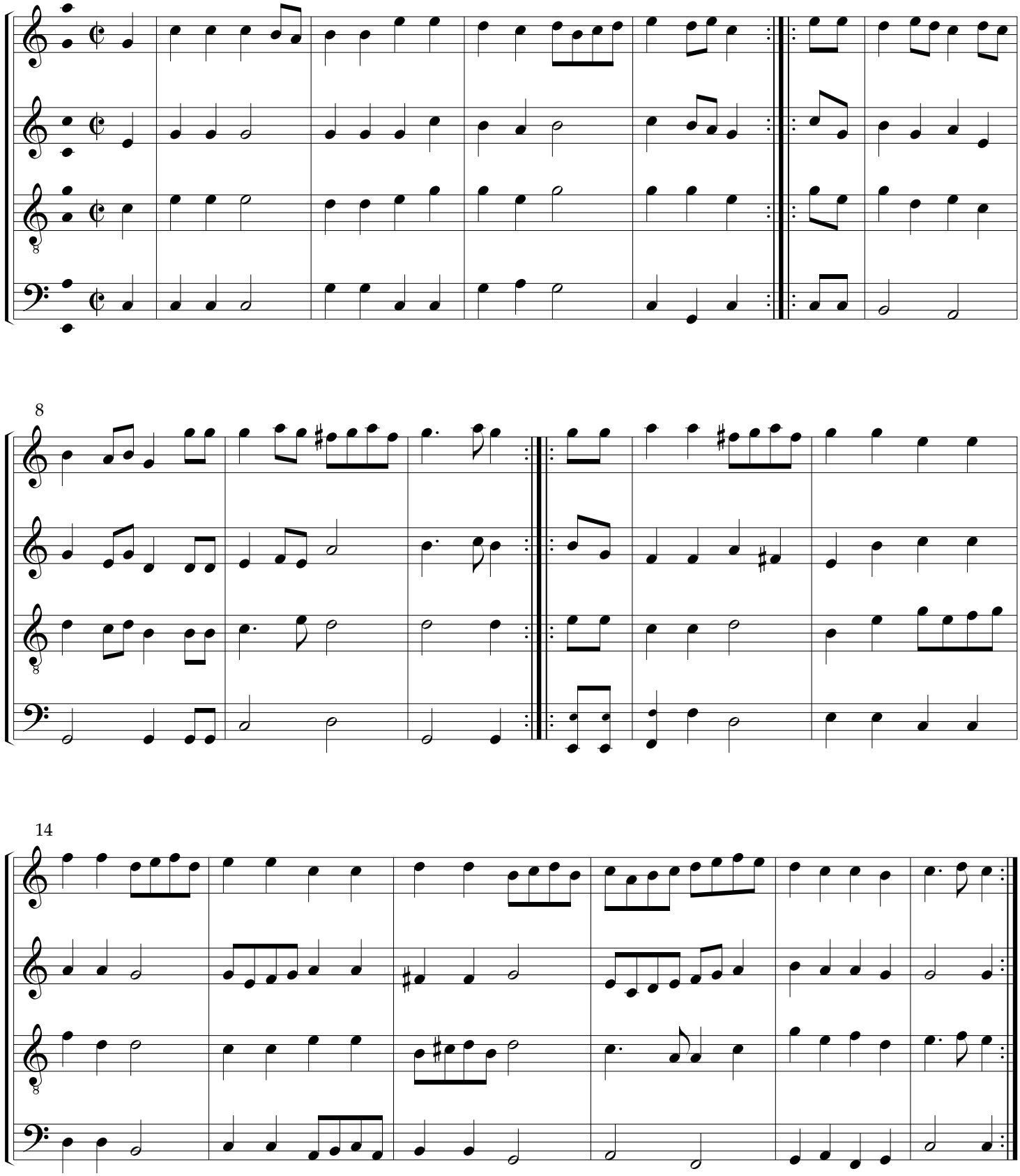


Todescha

German Dance

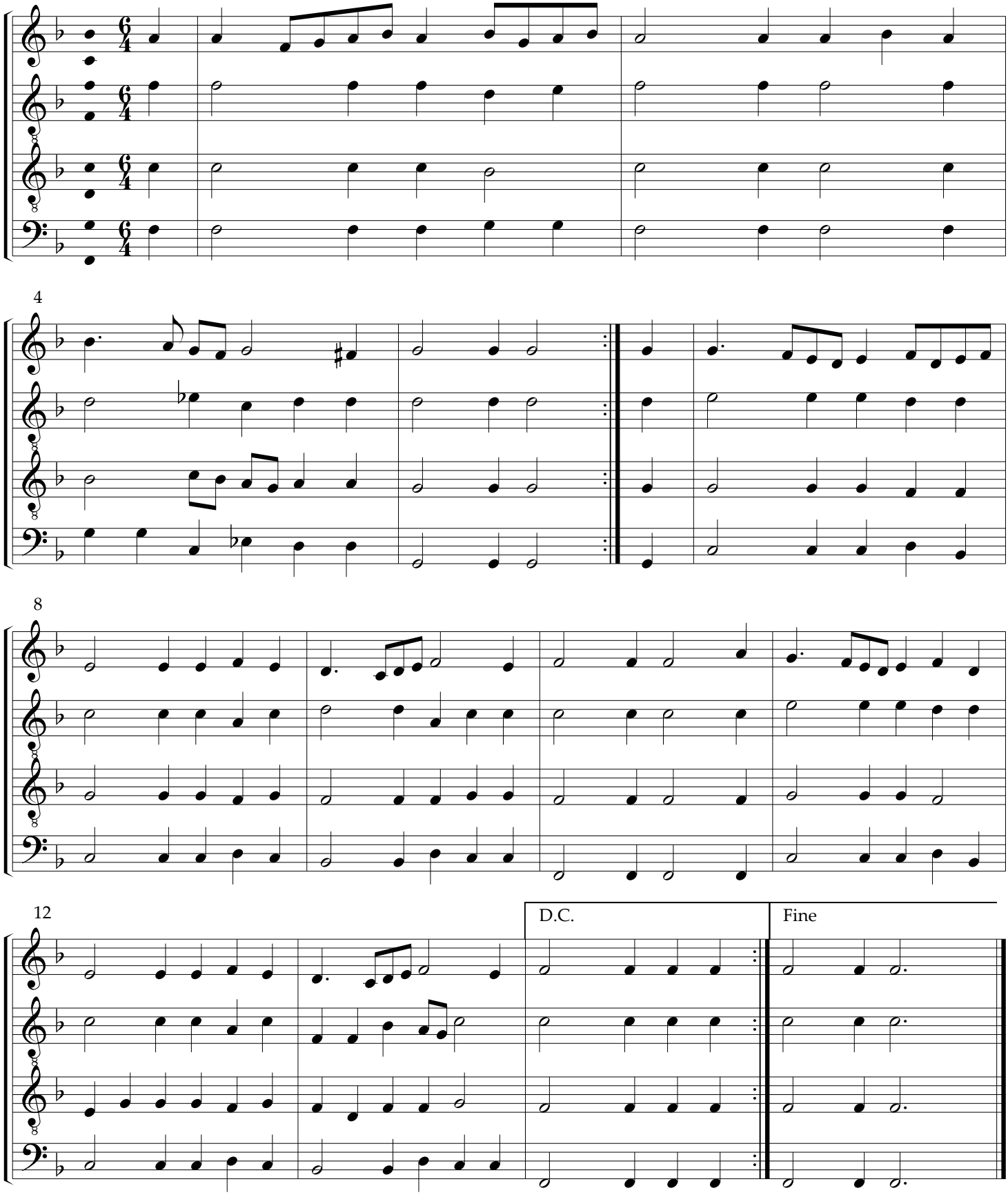
Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



Torza

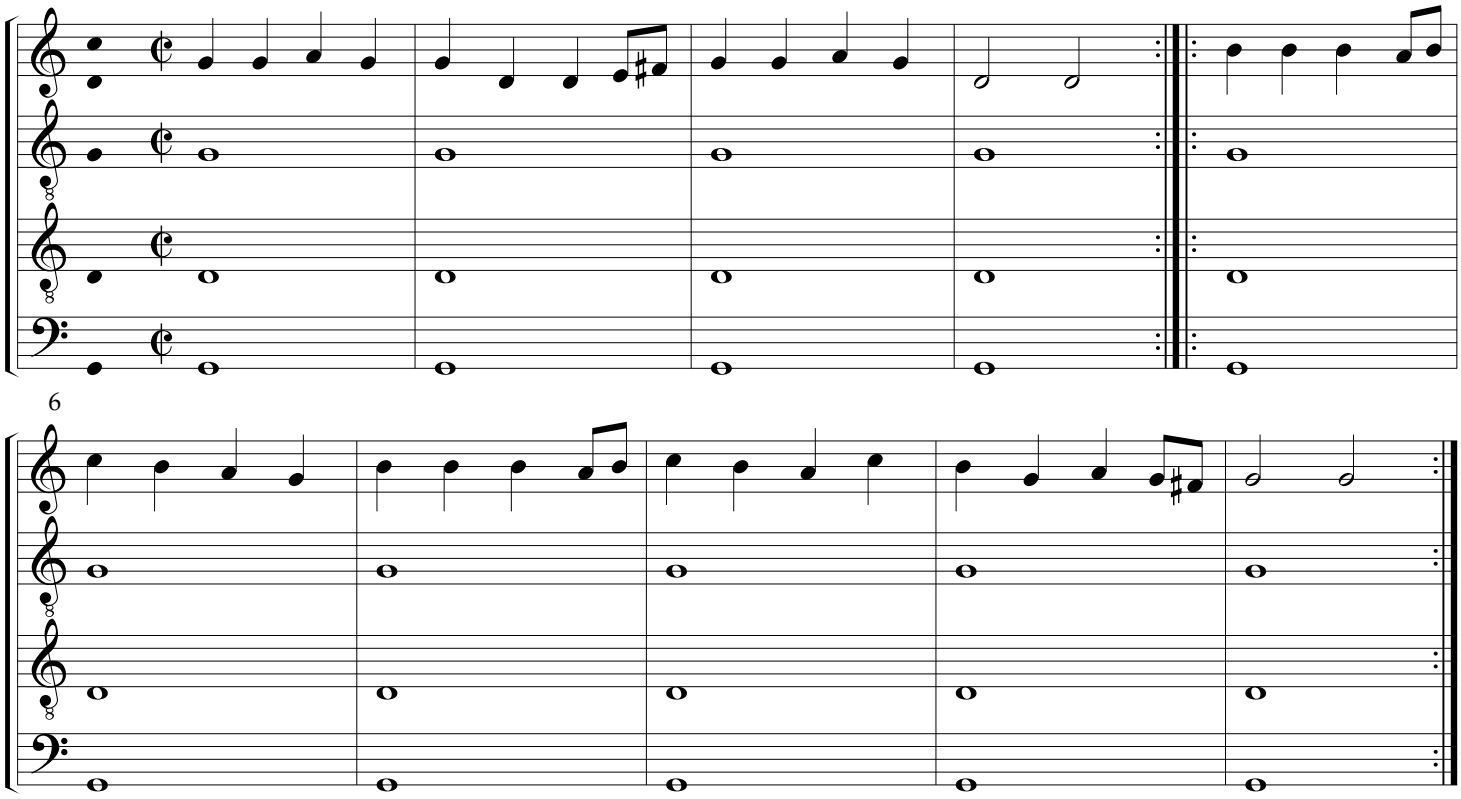
British Library, Royal App. 59-62, c.1530 Anon.



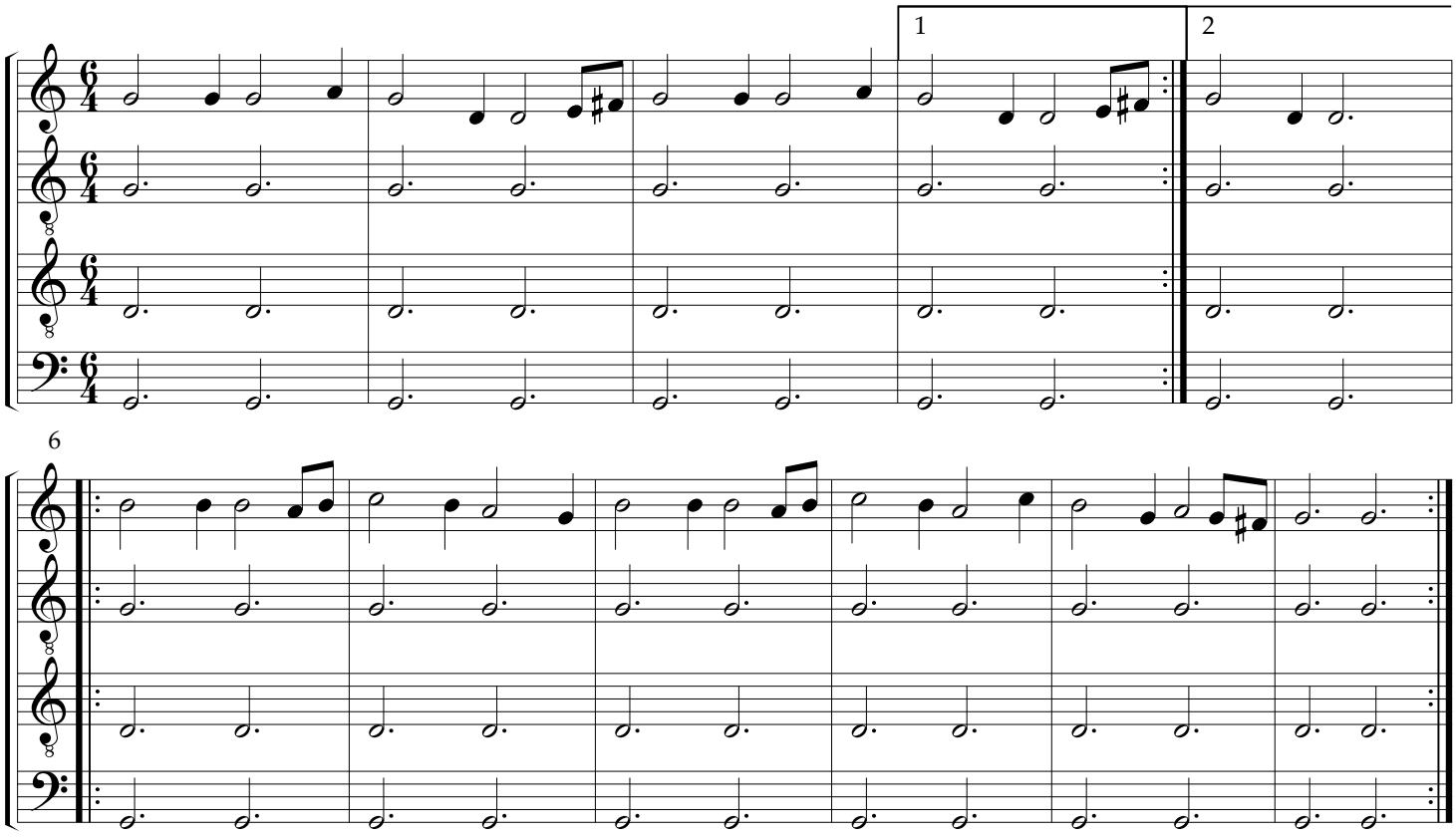
Ungarescha

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



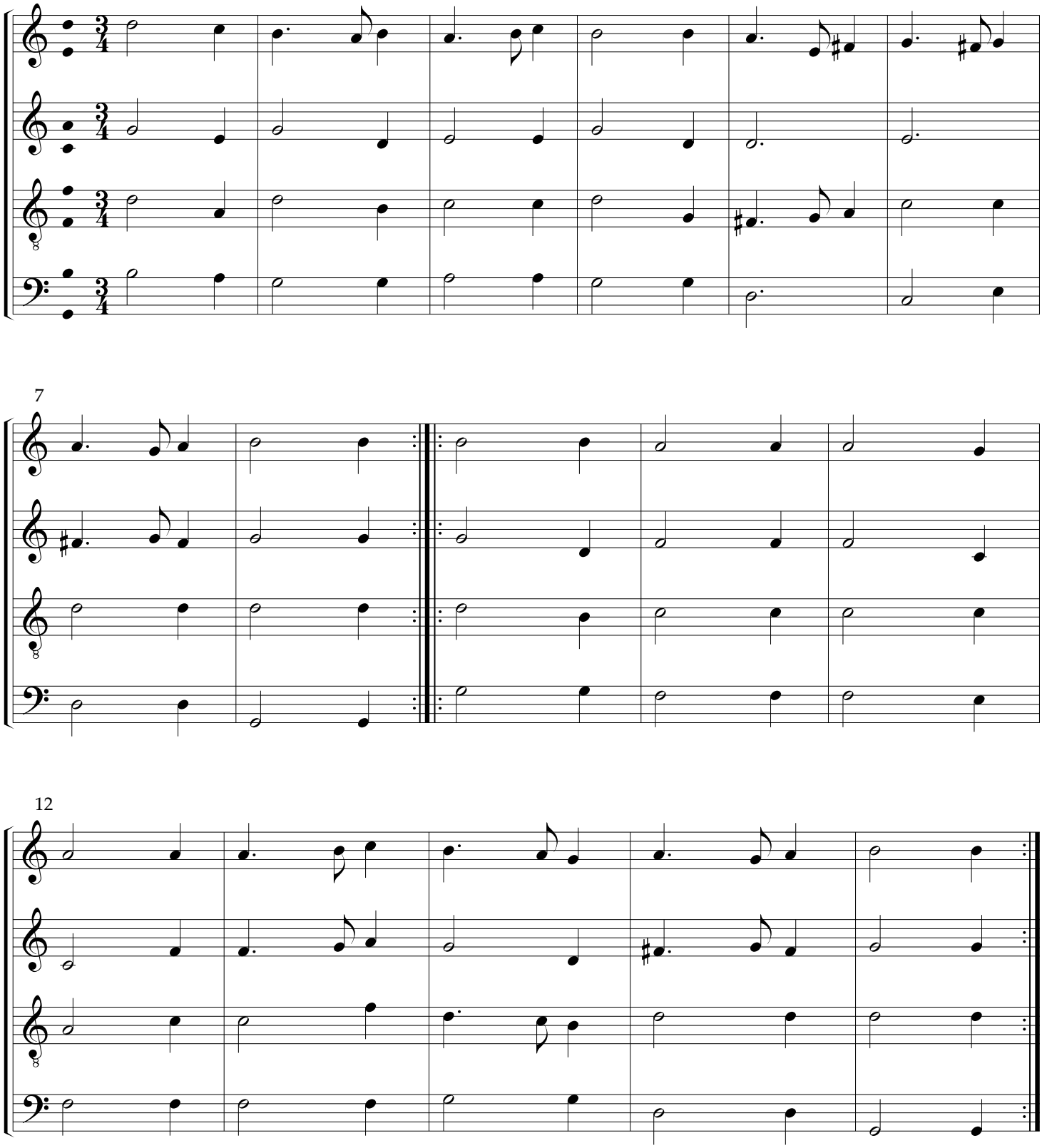
Salterello



La Villanella Balletto

Il Ballarino, 1581

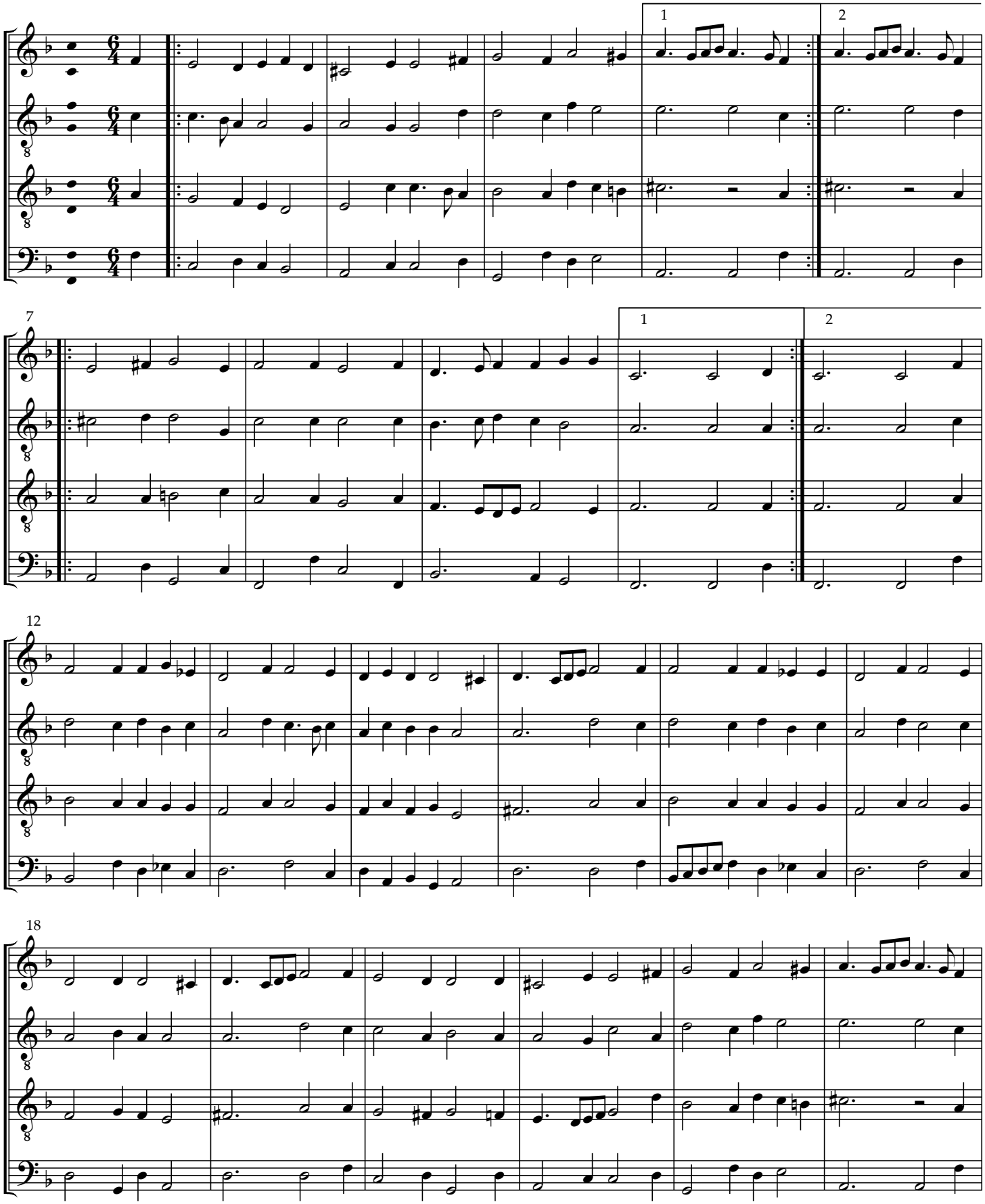
Fabritio Caroso (b.1527-1535; d.after 1605)

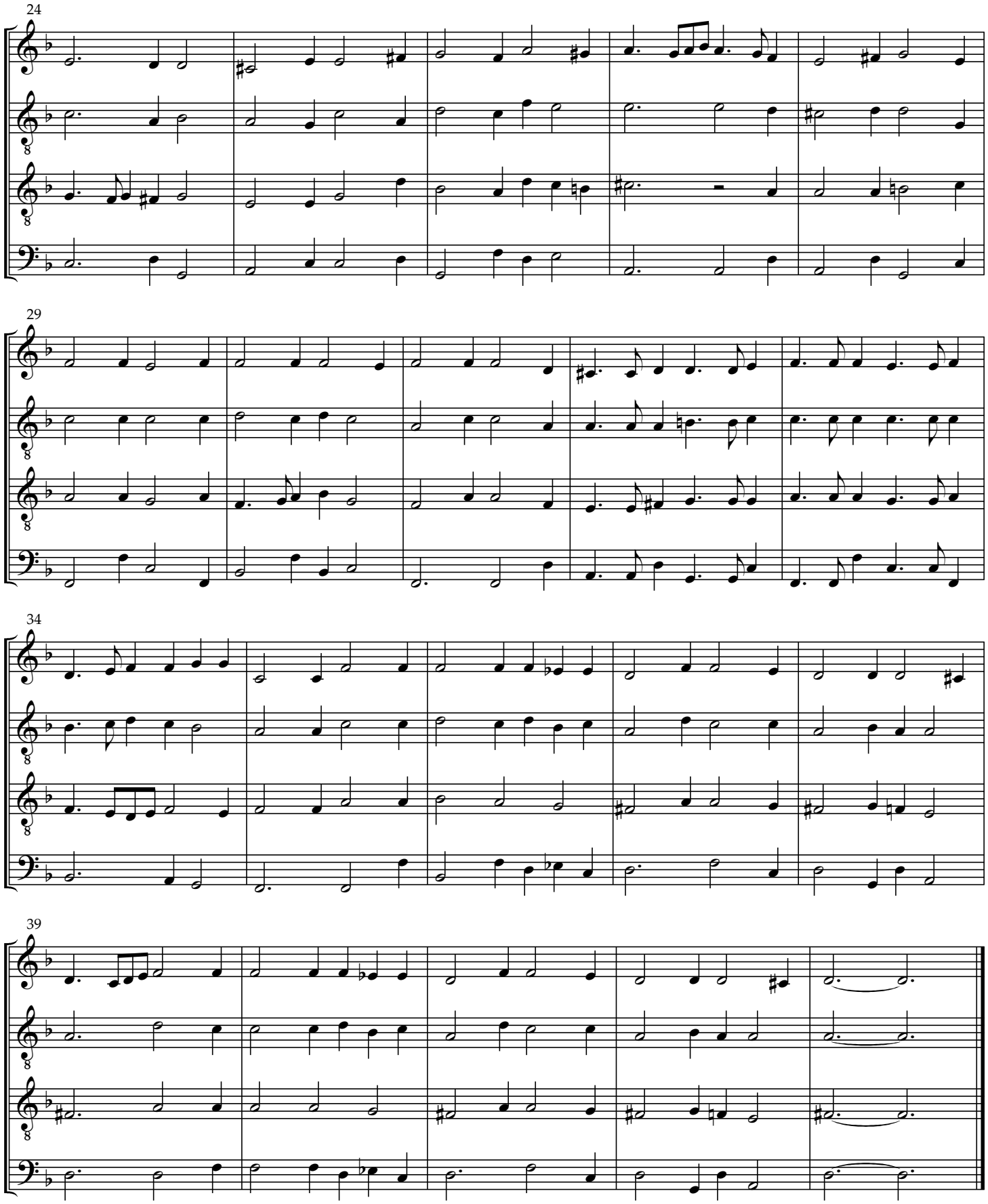


La Zanetta Padoana

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



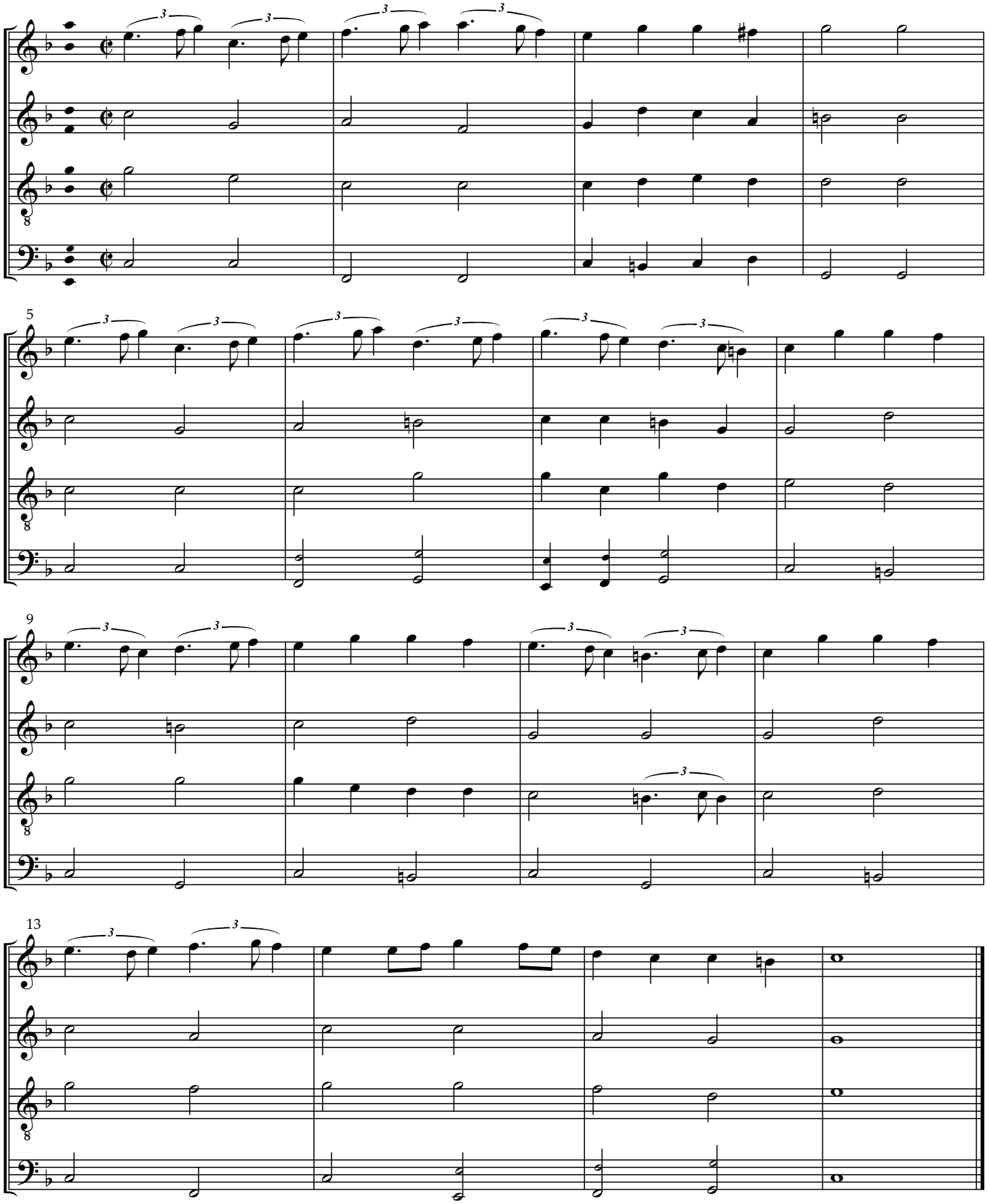

24
29
34
39

Zoppa

su la Chiave Alta

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

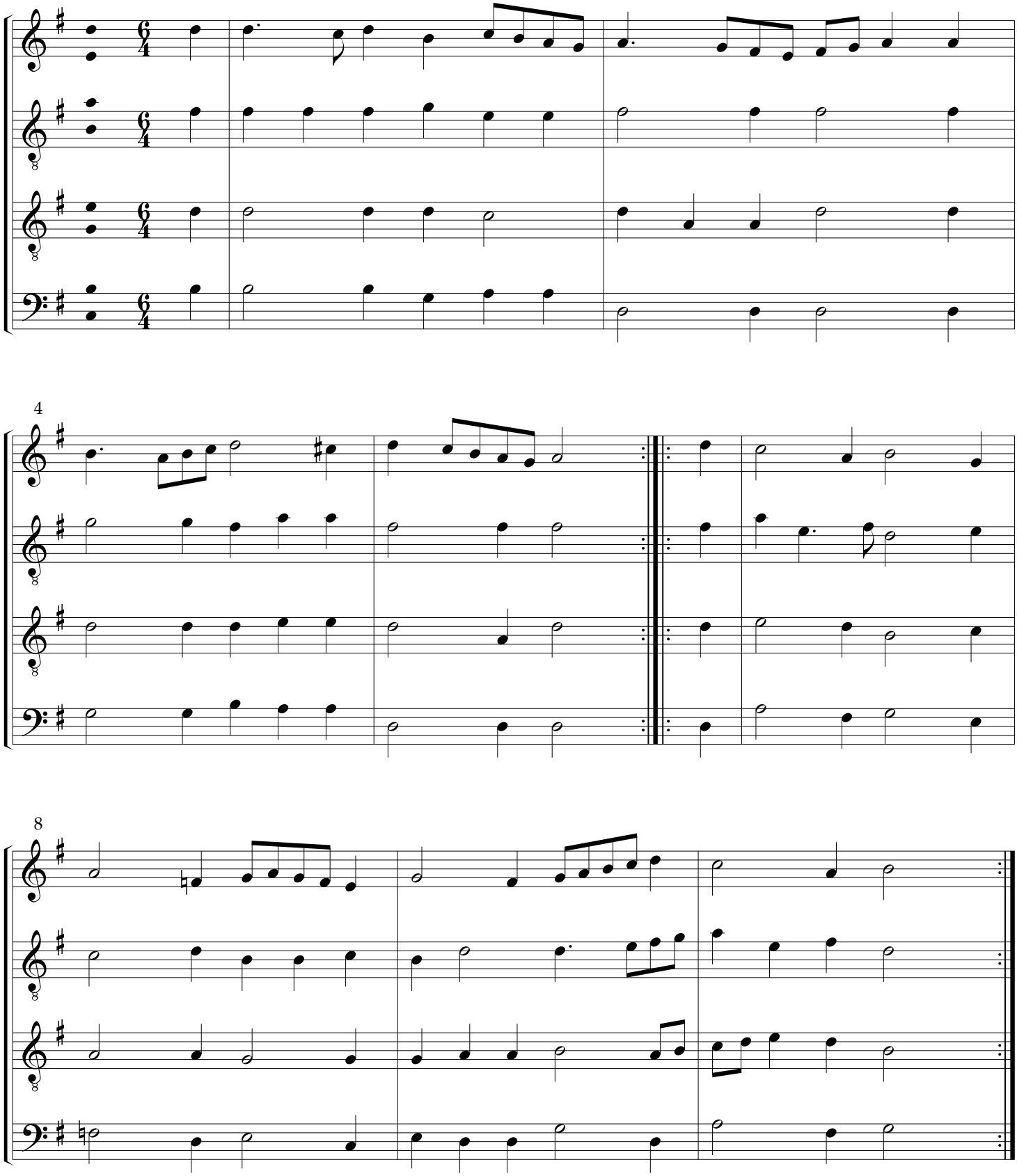


originally a step higher

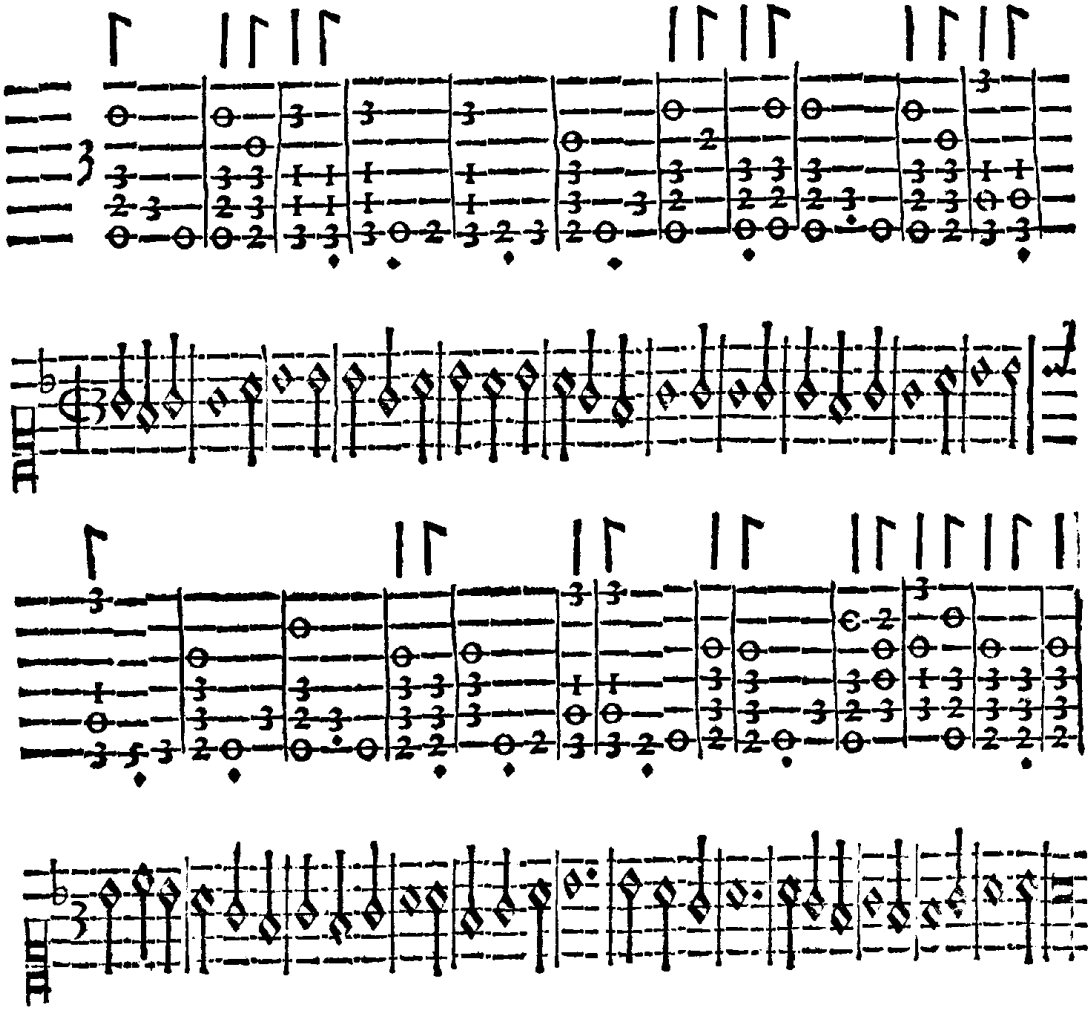
Zorzi

Saltarello

British Library, Royal App. 59-62, c.1530 Anon.



Intauo atura di Liuto, con la Musica, della Sonata del la Cascarda Alta Regina, fatta in sei Tempi.



Dances and Balletti

for

5 Muſicians

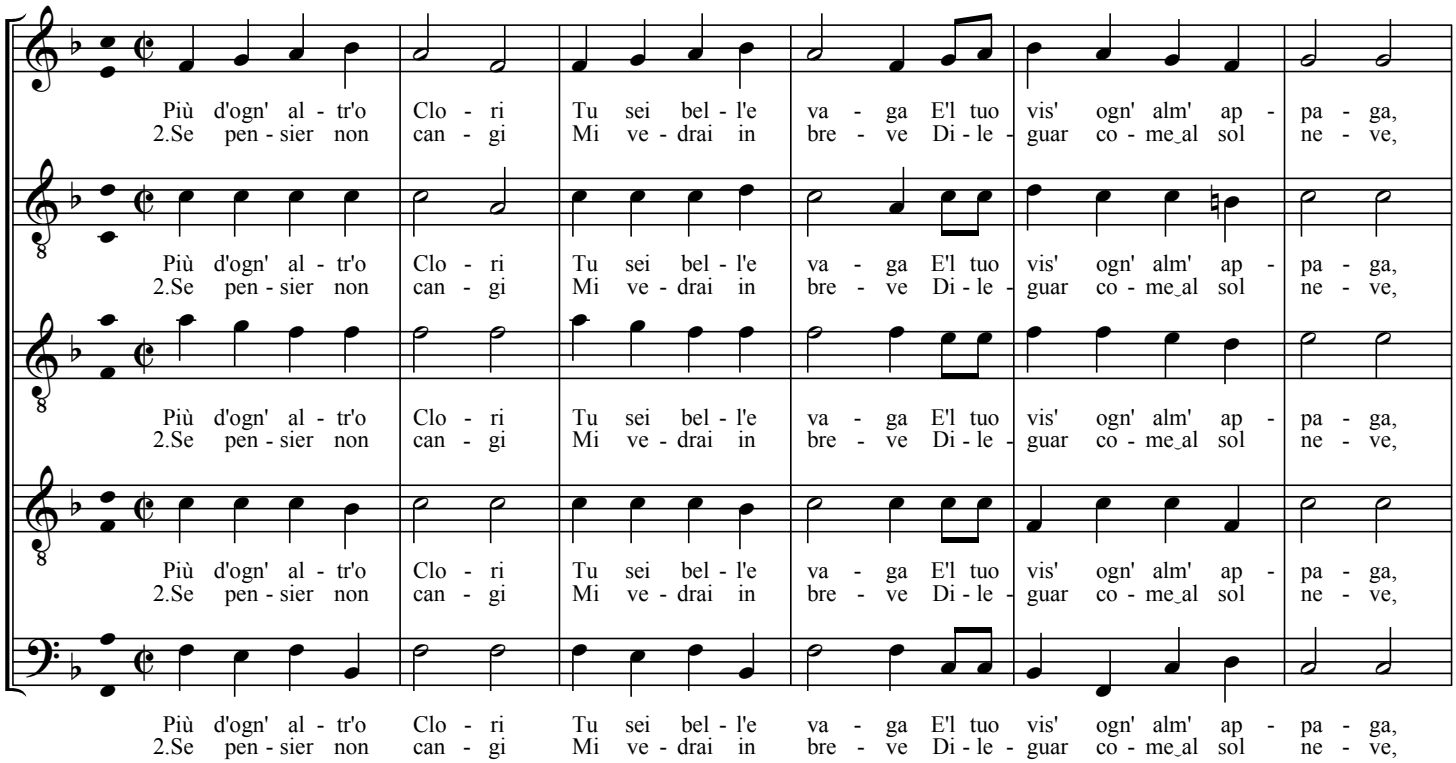
L'Acceso

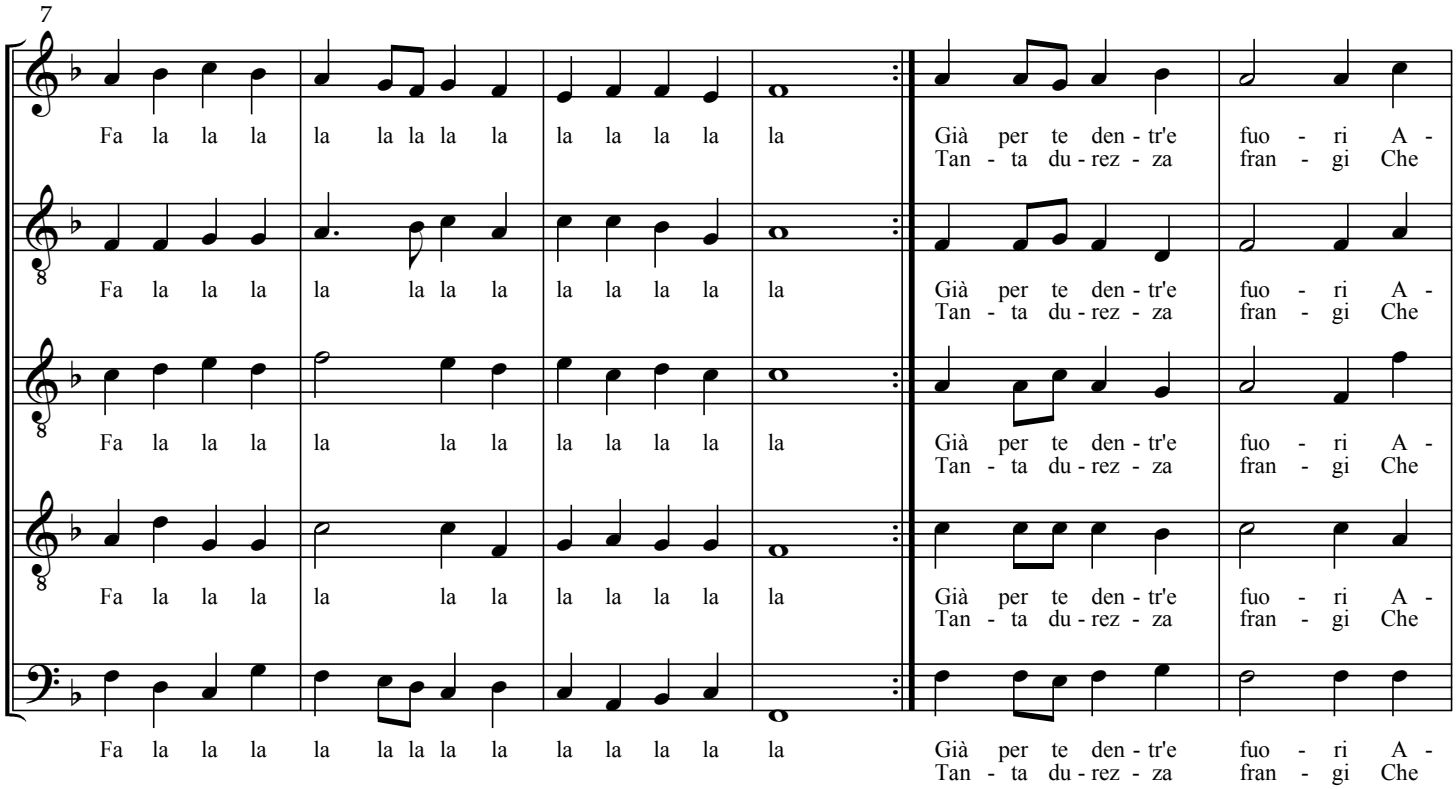
The Access

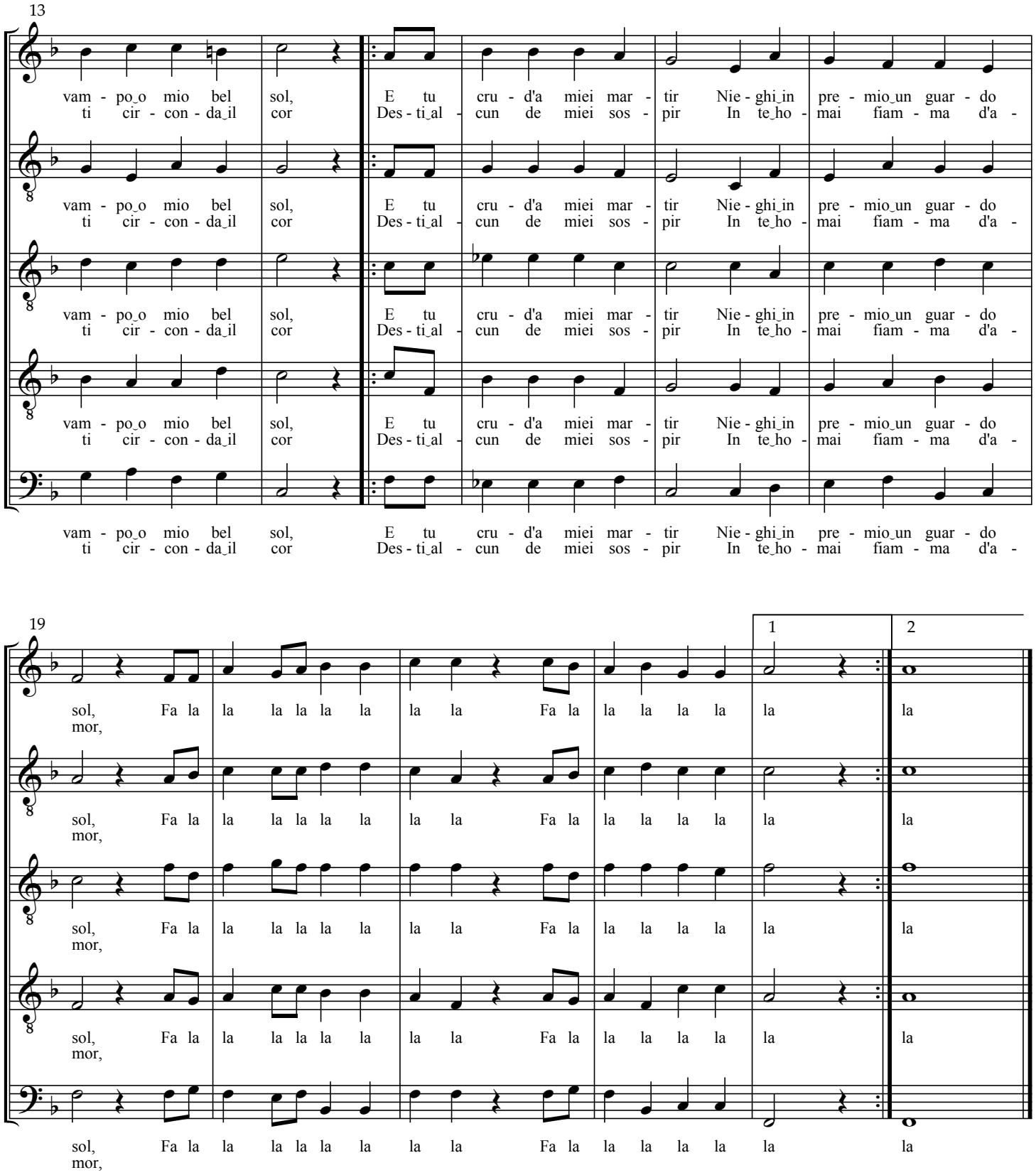
verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)







verses 3 and 4 on following pages

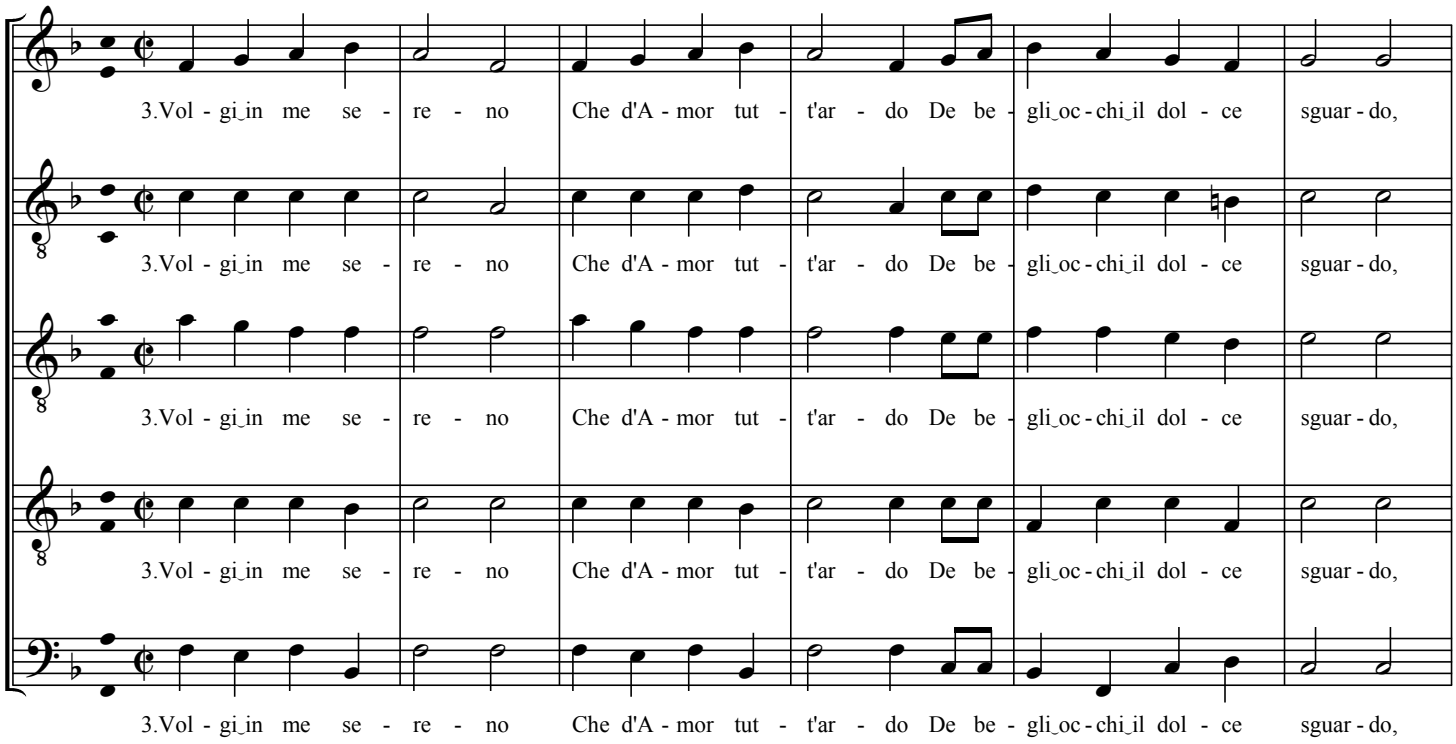
L'Acceso

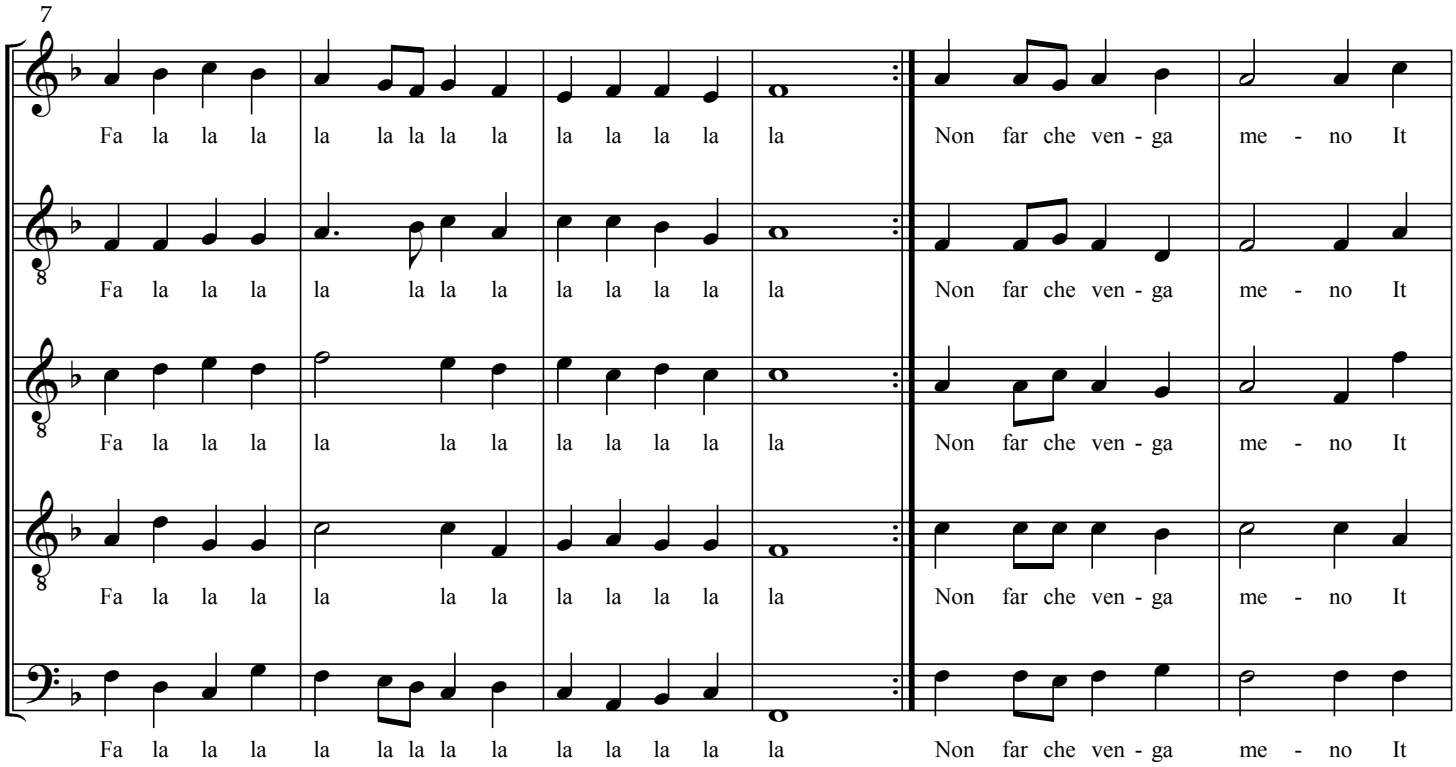
The Access

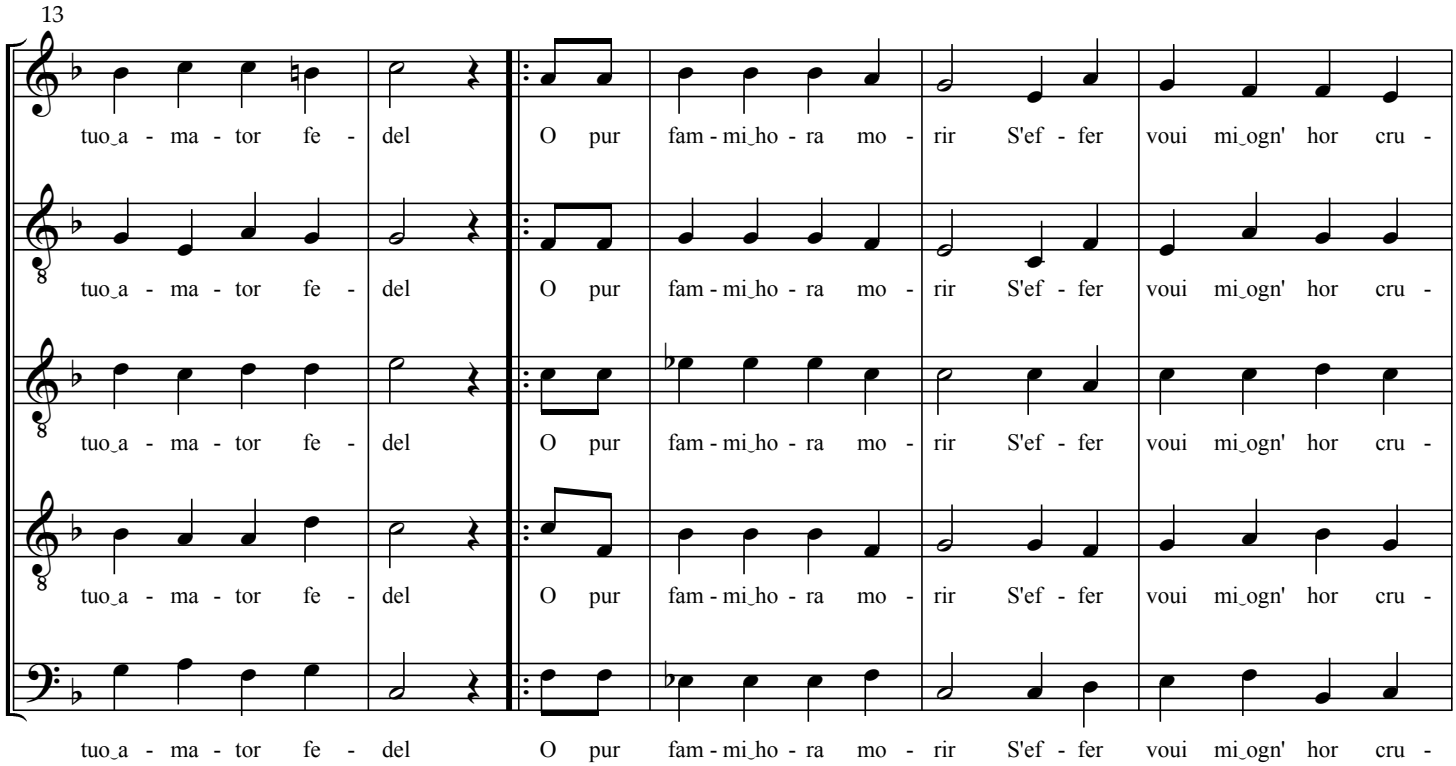
verse 3

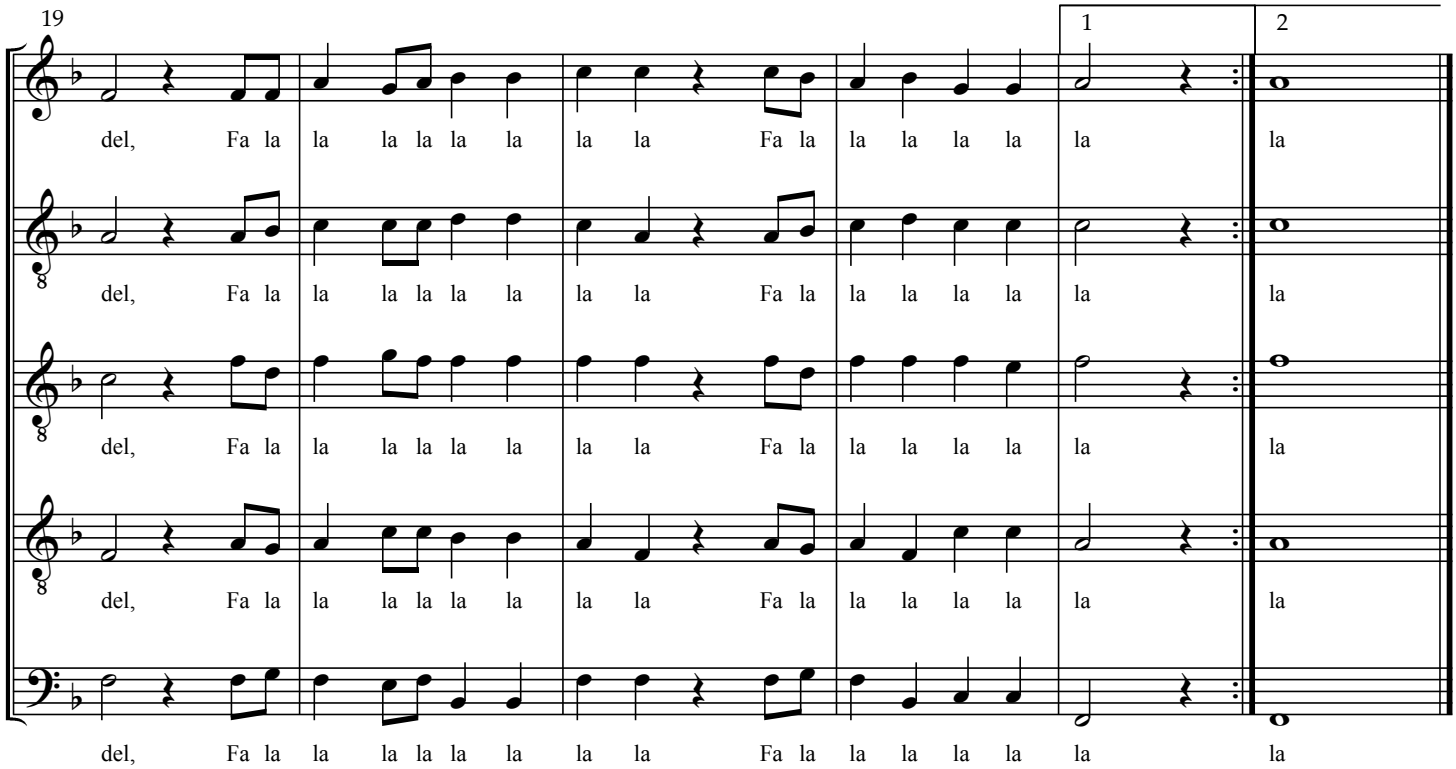
Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






13
tuo_a - ma - tor fe - del O pur fam - mi_ho - ra mo - rir S'ef - fer voui mi_ogn' hor cru -
tuo_a - ma - tor fe - del O pur fam - mi_ho - ra mo - rir S'ef - fer voui mi_ogn' hor cru -
tuo_a - ma - tor fe - del O pur fam - mi_ho - ra mo - rir S'ef - fer voui mi_ogn' hor cru -
tuo_a - ma - tor fe - del O pur fam - mi_ho - ra mo - rir S'ef - fer voui mi_ogn' hor cru -
tuo_a - ma - tor fe - del O pur fam - mi_ho - ra mo - rir S'ef - fer voui mi_ogn' hor cru -


19
1
2
del, Fa la la la la la la la la Fa la la la la la la
del, Fa la la la la la la la la Fa la la la la la la
del, Fa la la la la la la la la Fa la la la la la la
del, Fa la la la la la la la la Fa la la la la la la
del, Fa la la la la la la la la Fa la la la la la la

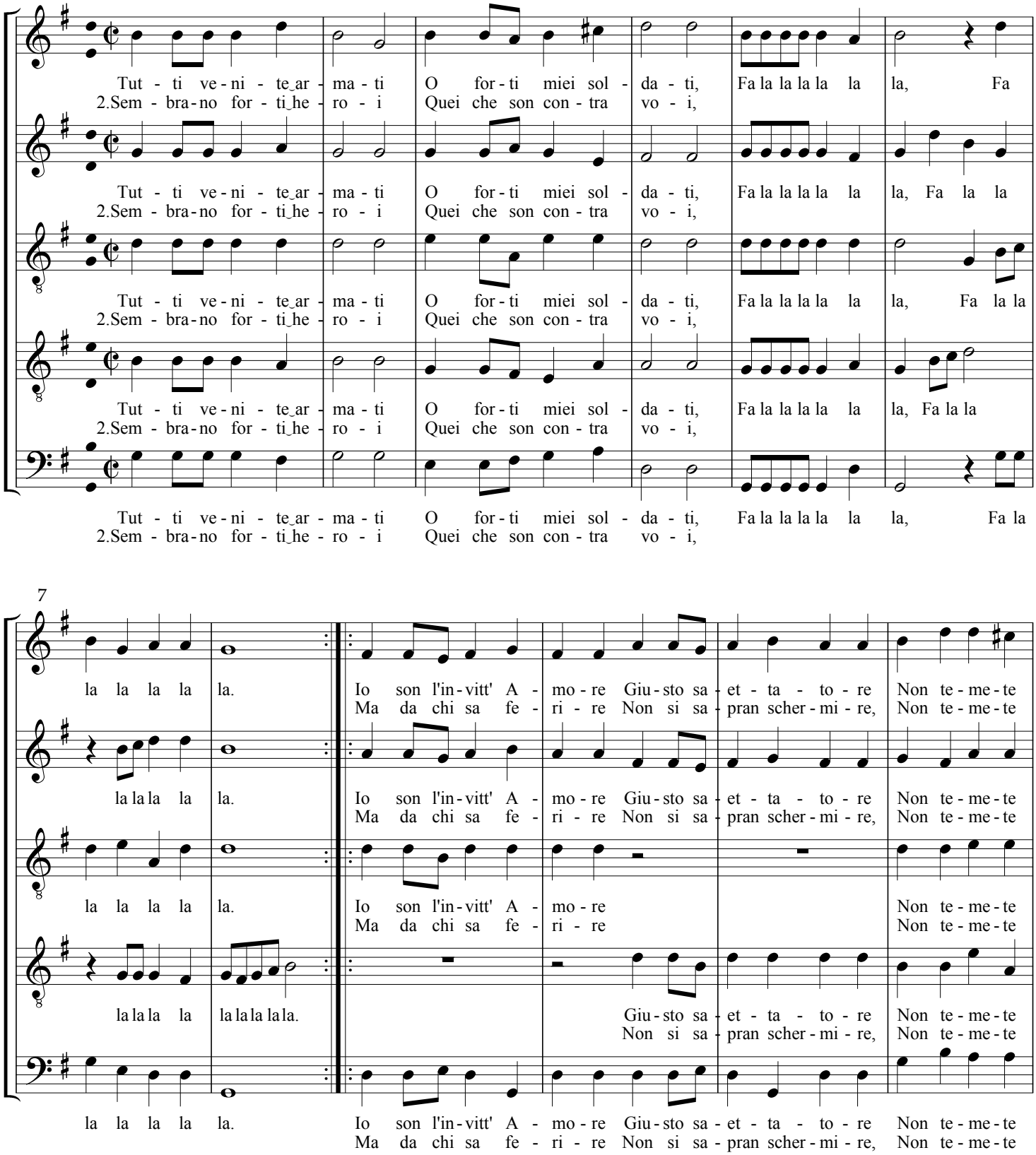
Amor Vittorioso

Love Victorious

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)



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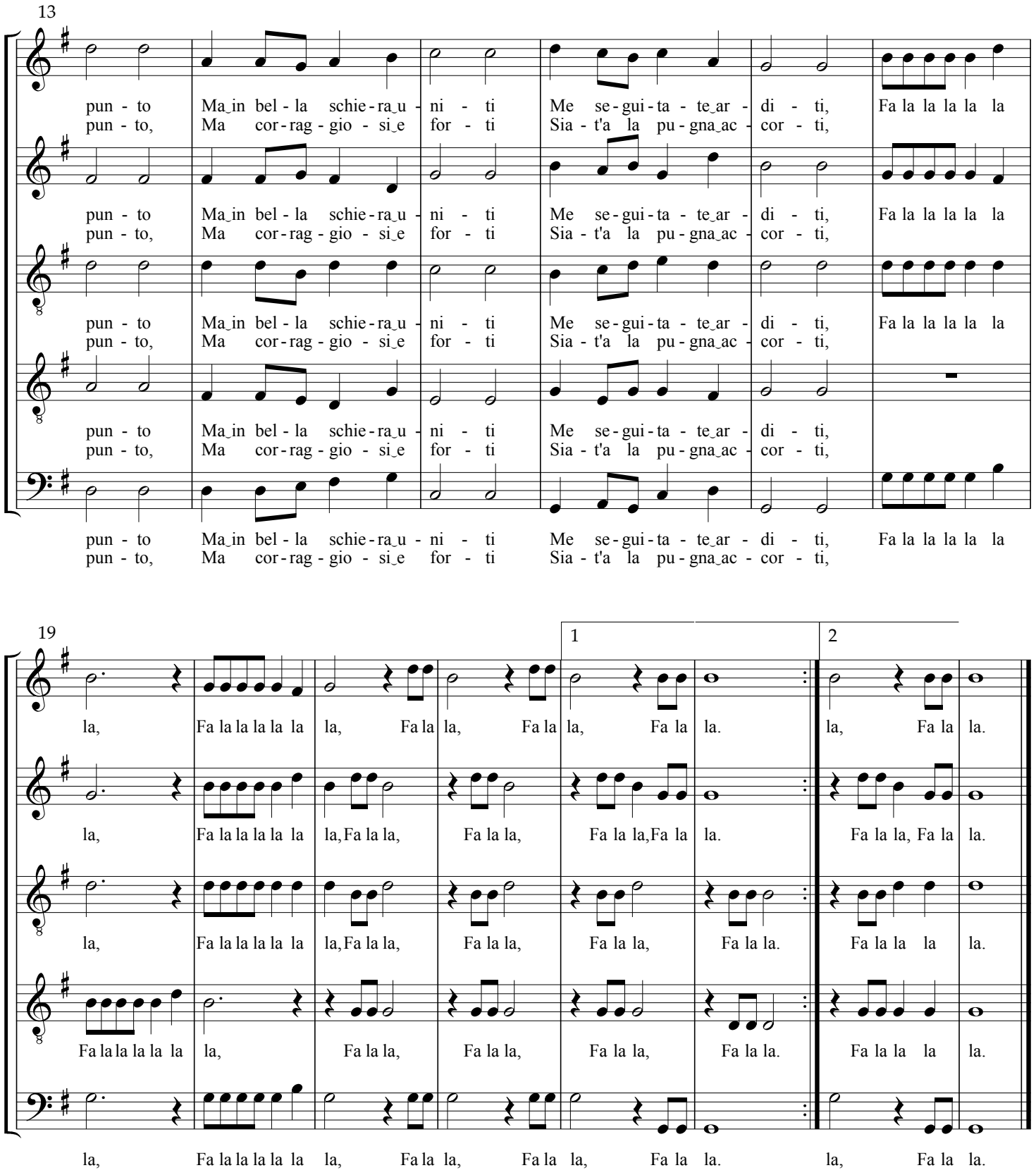


verses 3 and 4 on following pages

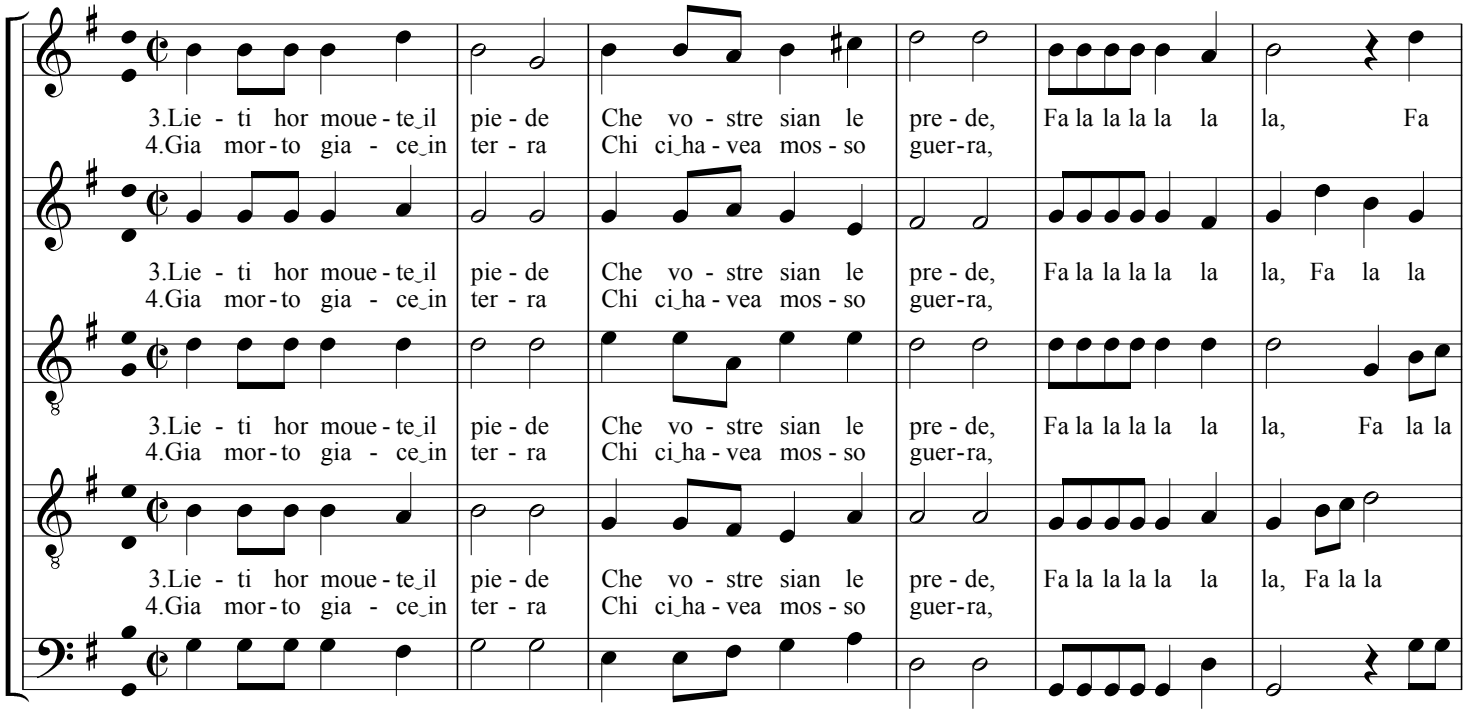
Amor Vittorioso

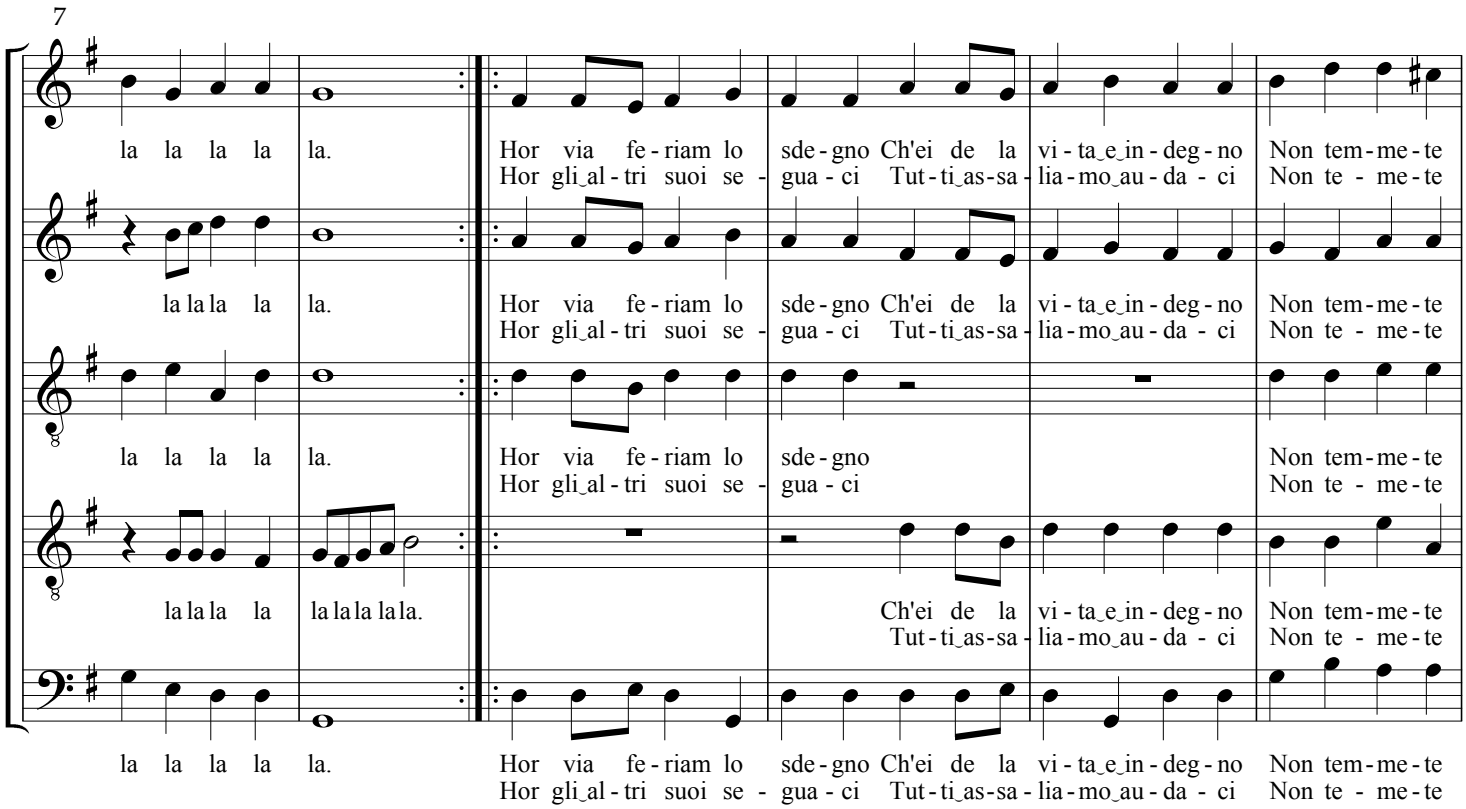
Love Victorious

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





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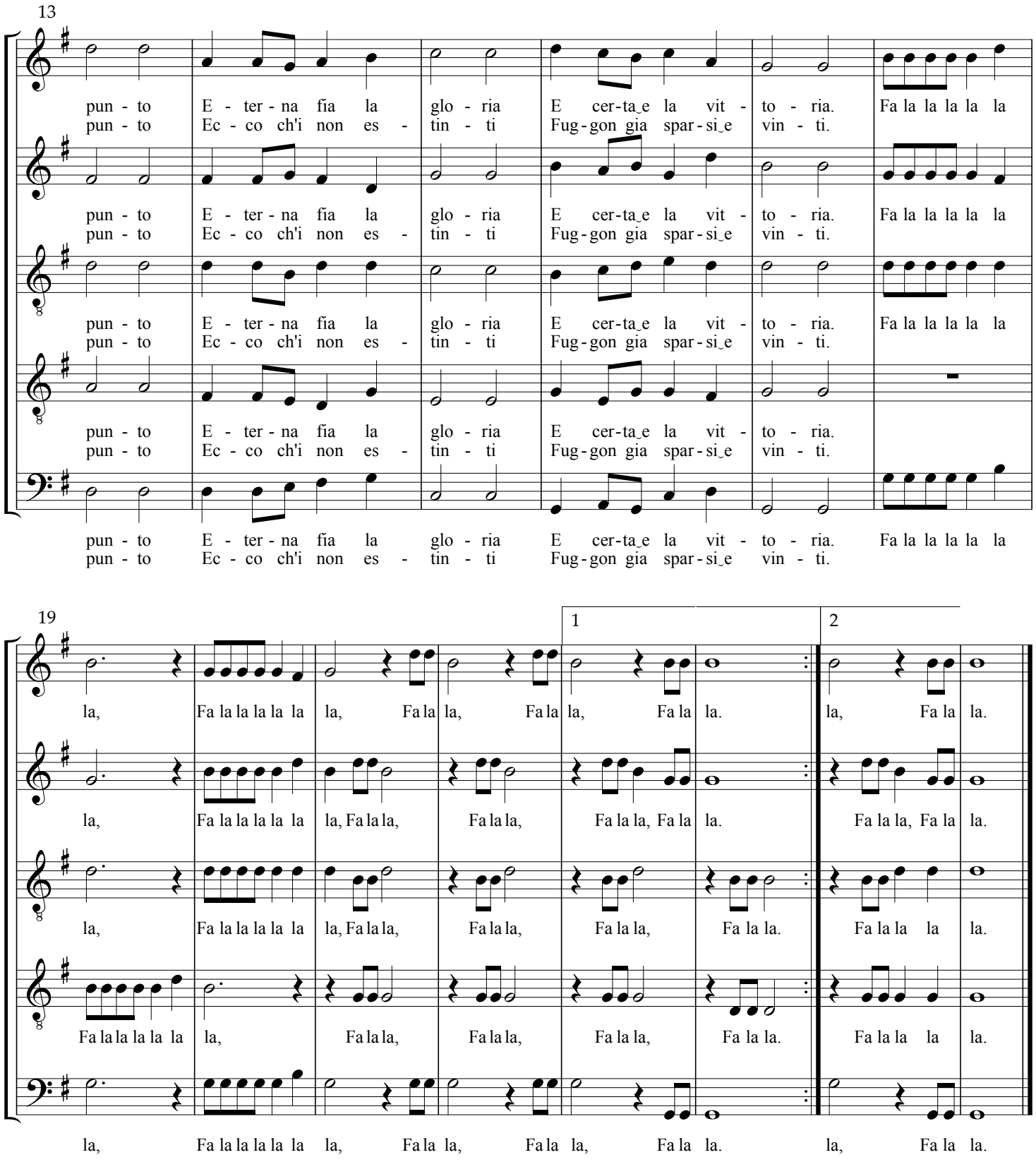

13
pun - to E - ter - na fia la glo - ria E cer-ta_e la vit - to - ria. Fa la la la la la
pun - to Ec - co ch'i non es - tin - ti Fug-gon gia spar-si_e vin - ti.
19
1
2
la, Fa la la la la la la, Fa la la, Fa la la, Fa la la. la, Fa la la.
la, Fa la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la. Fa la la, Fa la la.
la, Fa la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la. Fa la la la la.
Fa la la la la la la, Fa la la, Fa la la, Fa la la, Fa la la. Fa la la la la.
la, Fa la la la la la la, Fa la la, Fa la la, Fa la la. la, Fa la la.

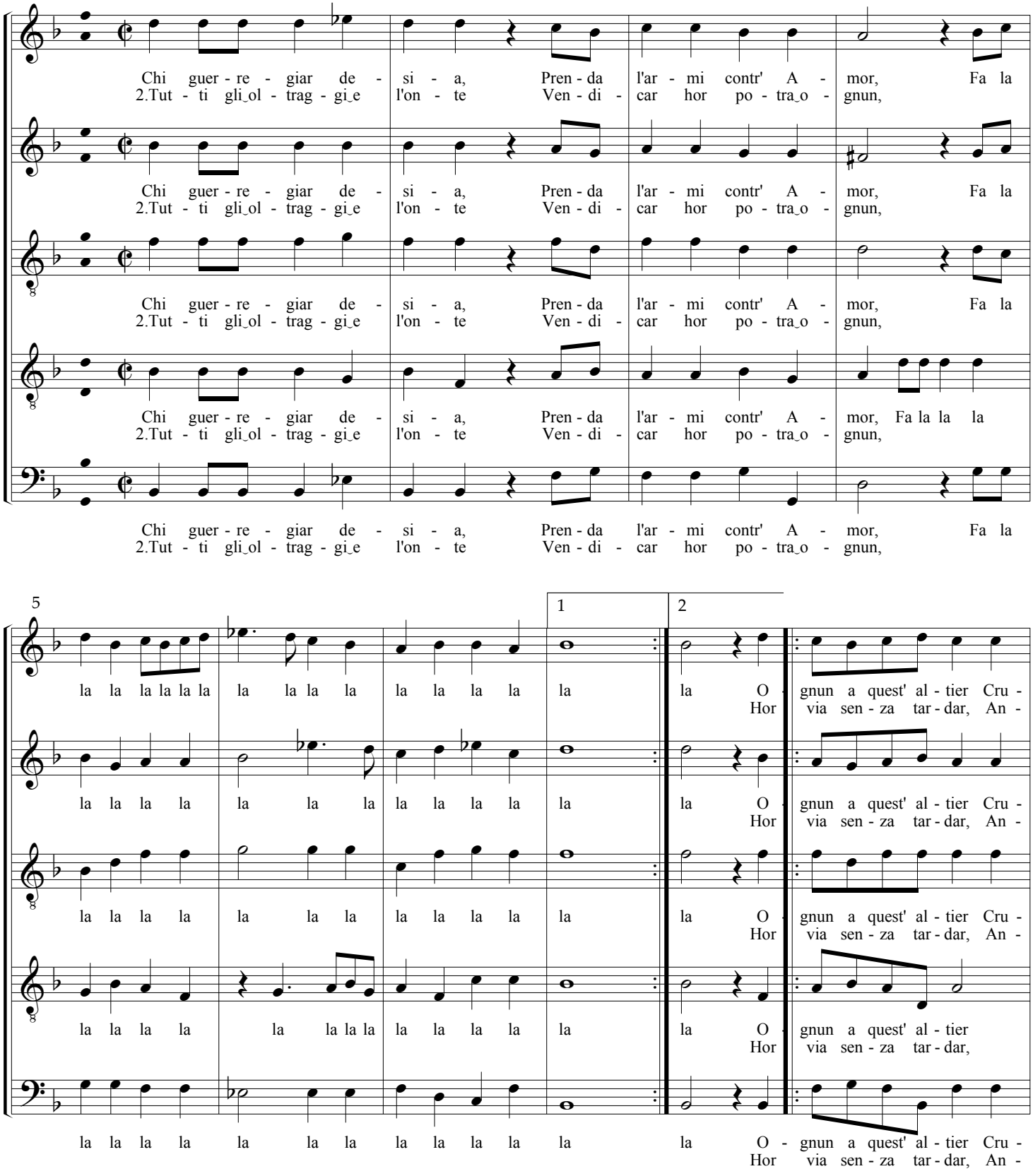
L'Ardito

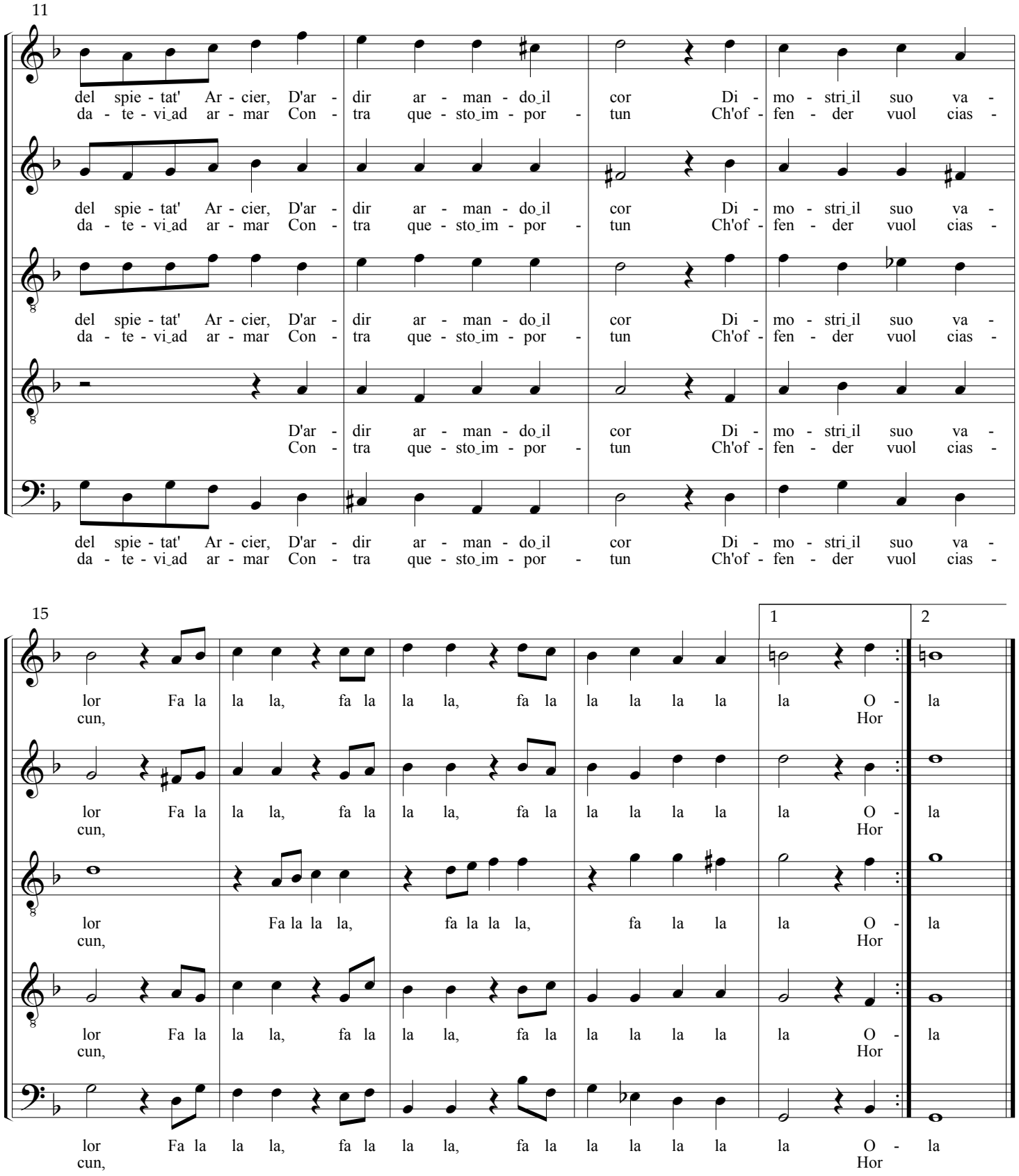
The Daring One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





verse 3 on following pages

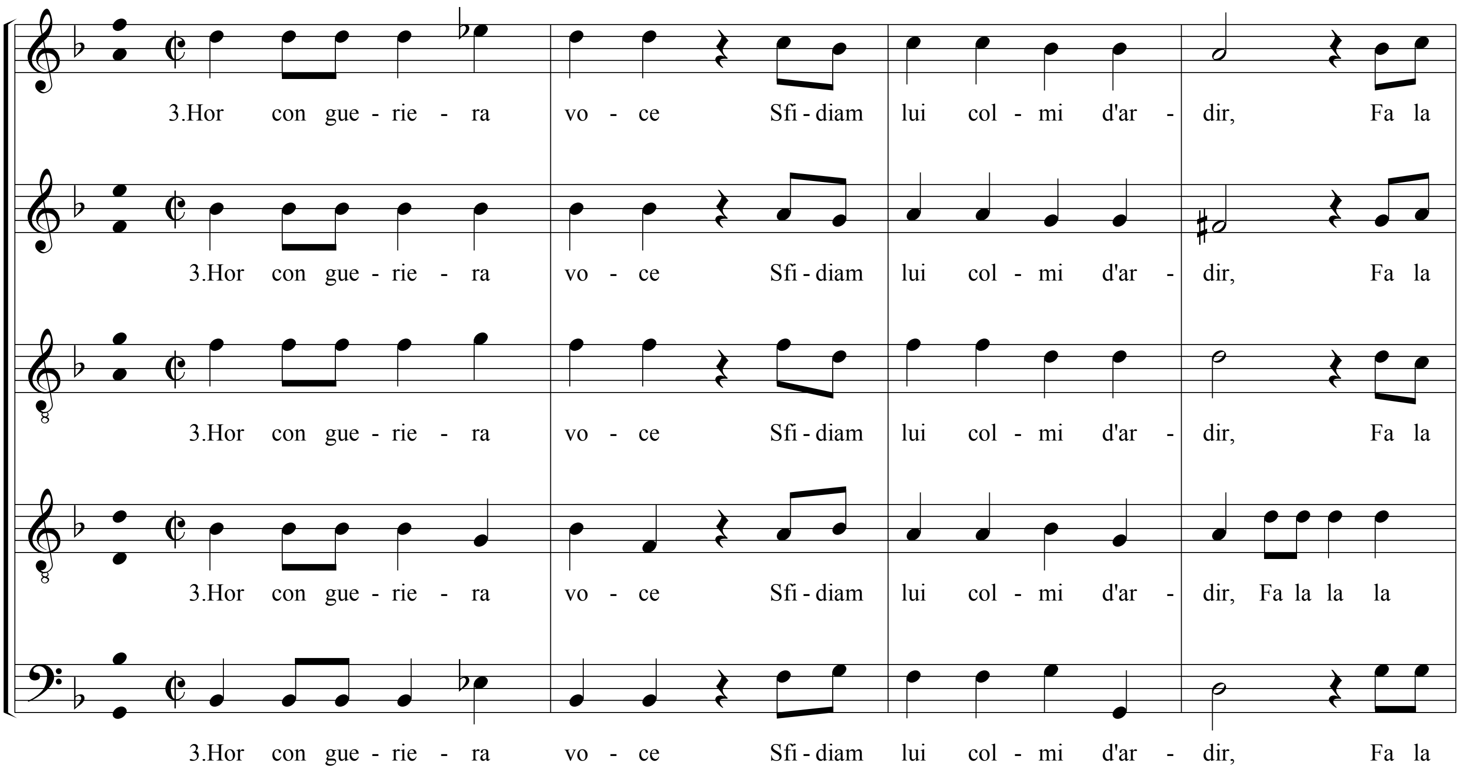
L'Ardito

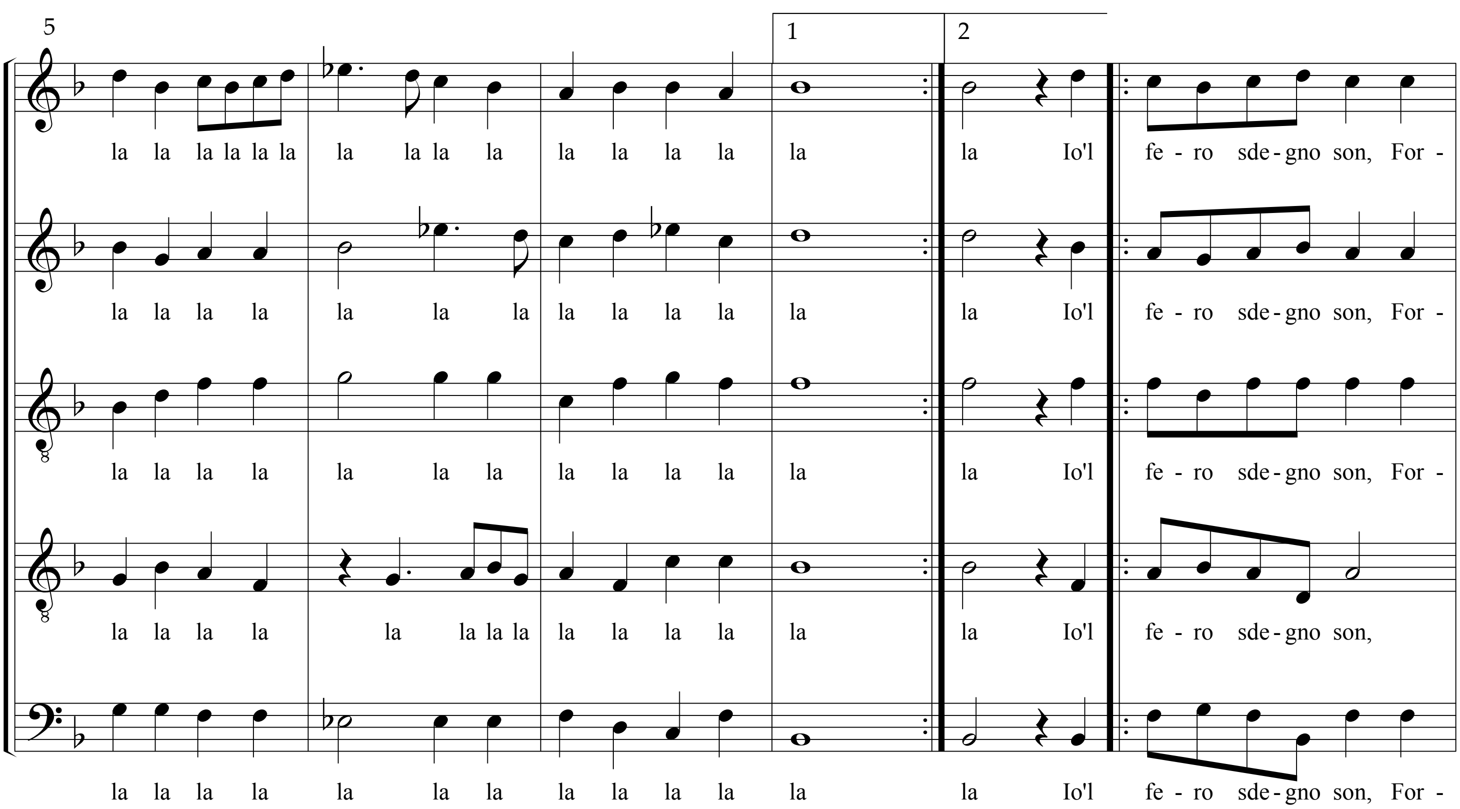
The Daring One

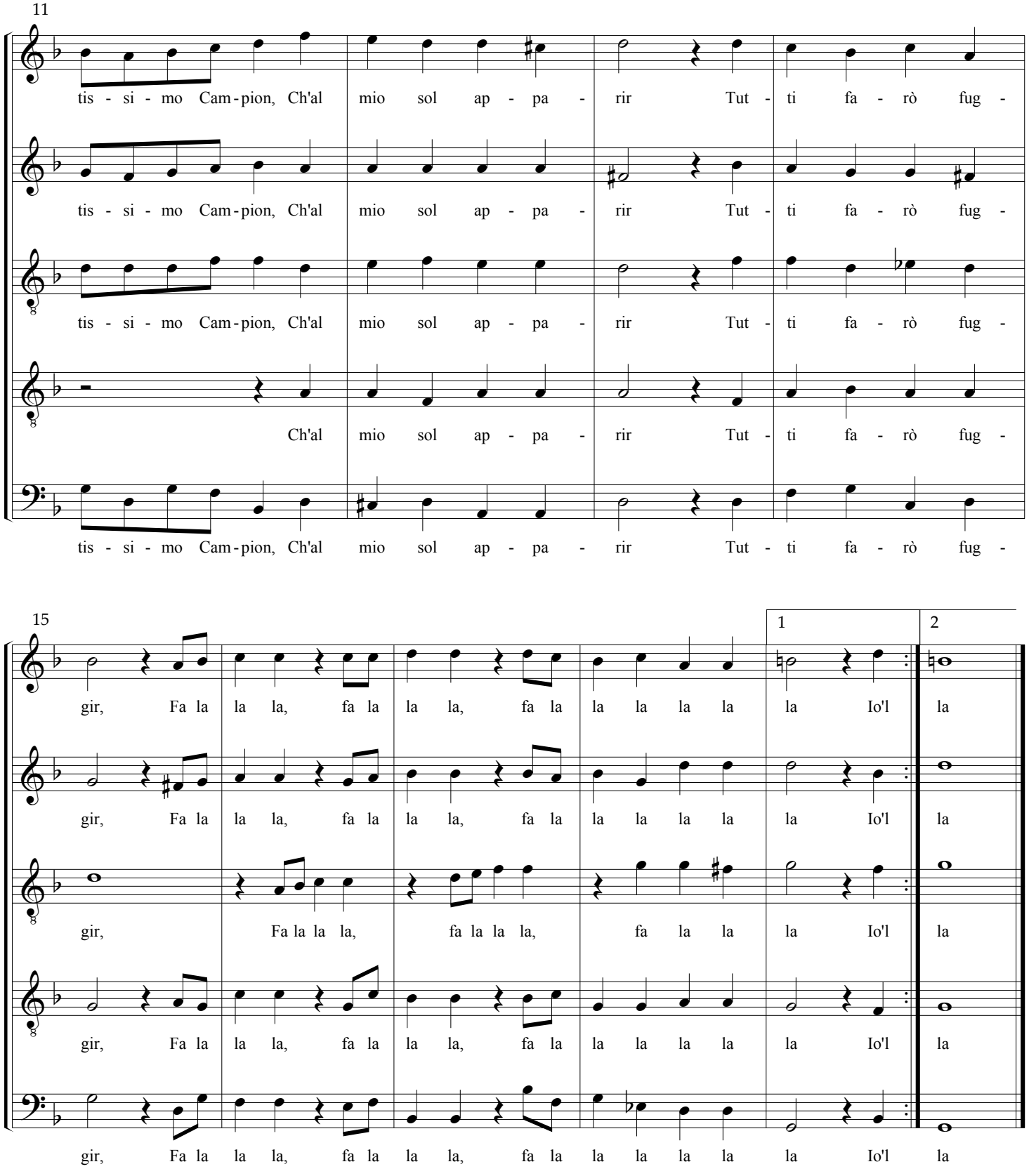
verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






11
tis - si - mo Cam - pion, Ch'al mio sol ap - pa - rir Tut - ti fa - rò fug -
tis - si - mo Cam - pion, Ch'al mio sol ap - pa - rir Tut - ti fa - rò fug -
tis - si - mo Cam - pion, Ch'al mio sol ap - pa - rir Tut - ti fa - rò fug -
Ch'al mio sol ap - pa - rir Tut - ti fa - rò fug -
tis - si - mo Cam - pion, Ch'al mio sol ap - pa - rir Tut - ti fa - rò fug -
15
1
2
gir, Fa la la la, fa la la la, fa la la la la la Io'l la
gir, Fa la la la, fa la la la, fa la la la la la Io'l la
gir, Fa la la la, fa la la la, fa la la la Io'l la
gir, Fa la la la, fa la la la, fa la la la la la Io'l la
gir, Fa la la la, fa la la la, fa la la la la la Io'l la

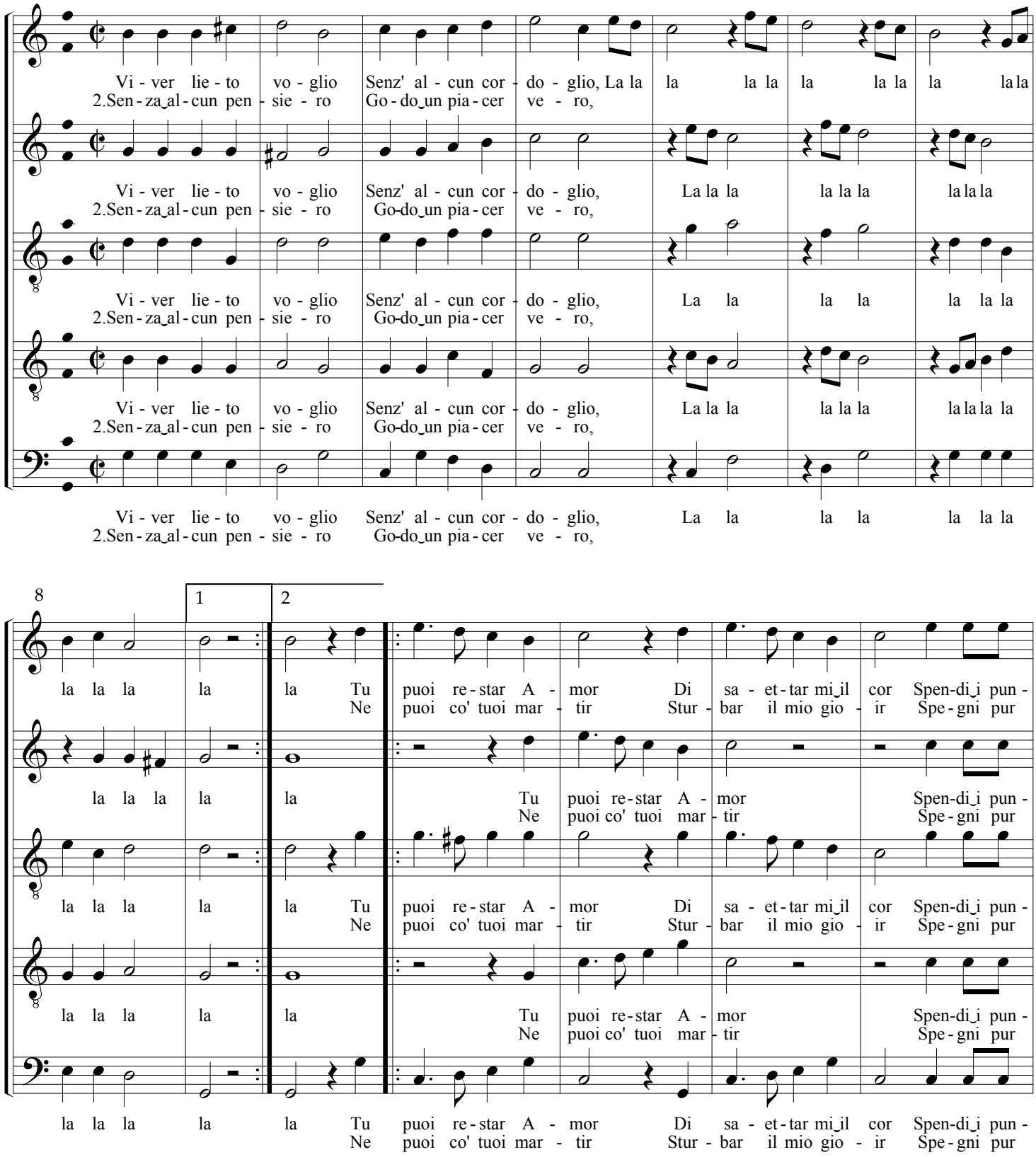
Il Bell'Humore

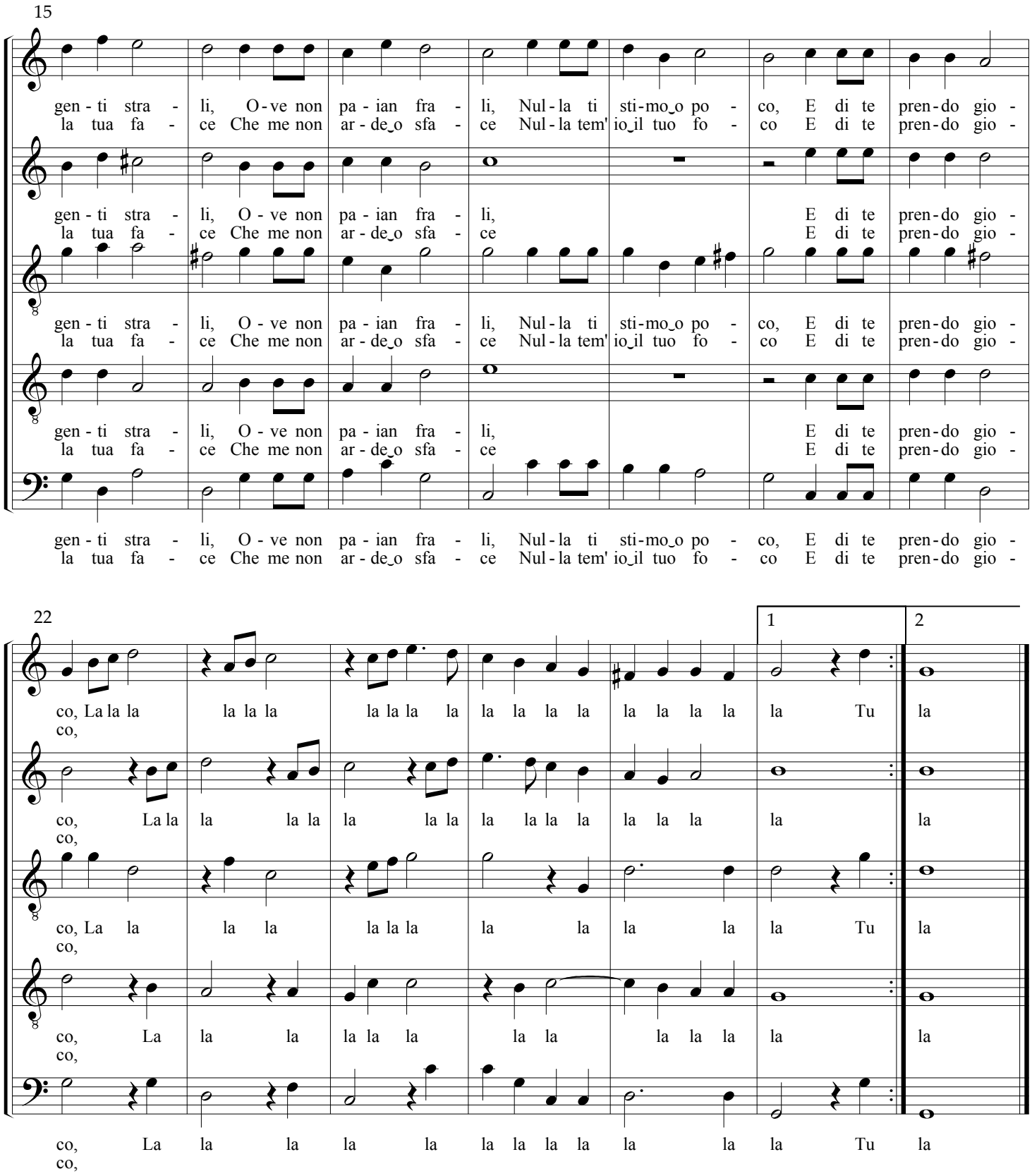
The Good Humor

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (1556-1622)





Verse 3 on following pages

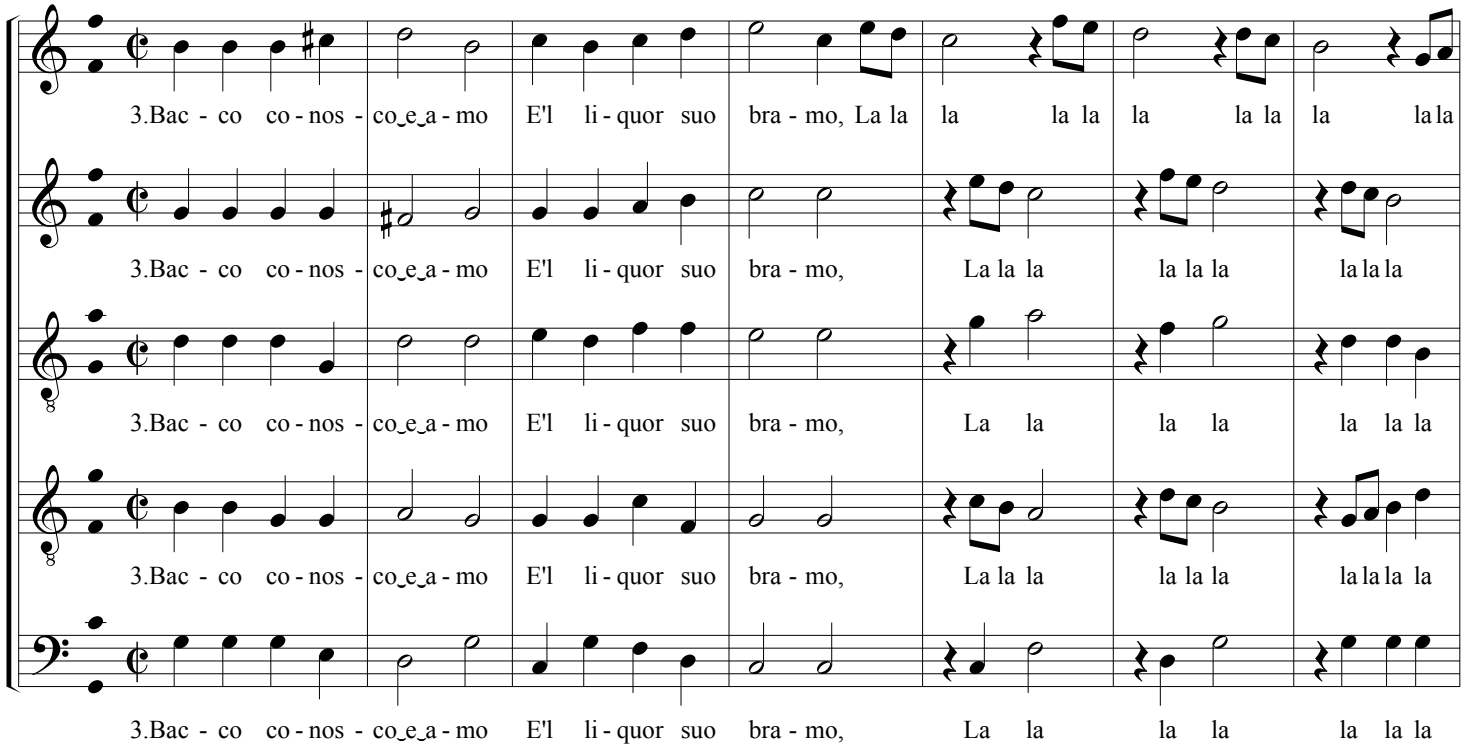
Il Bell'Humore

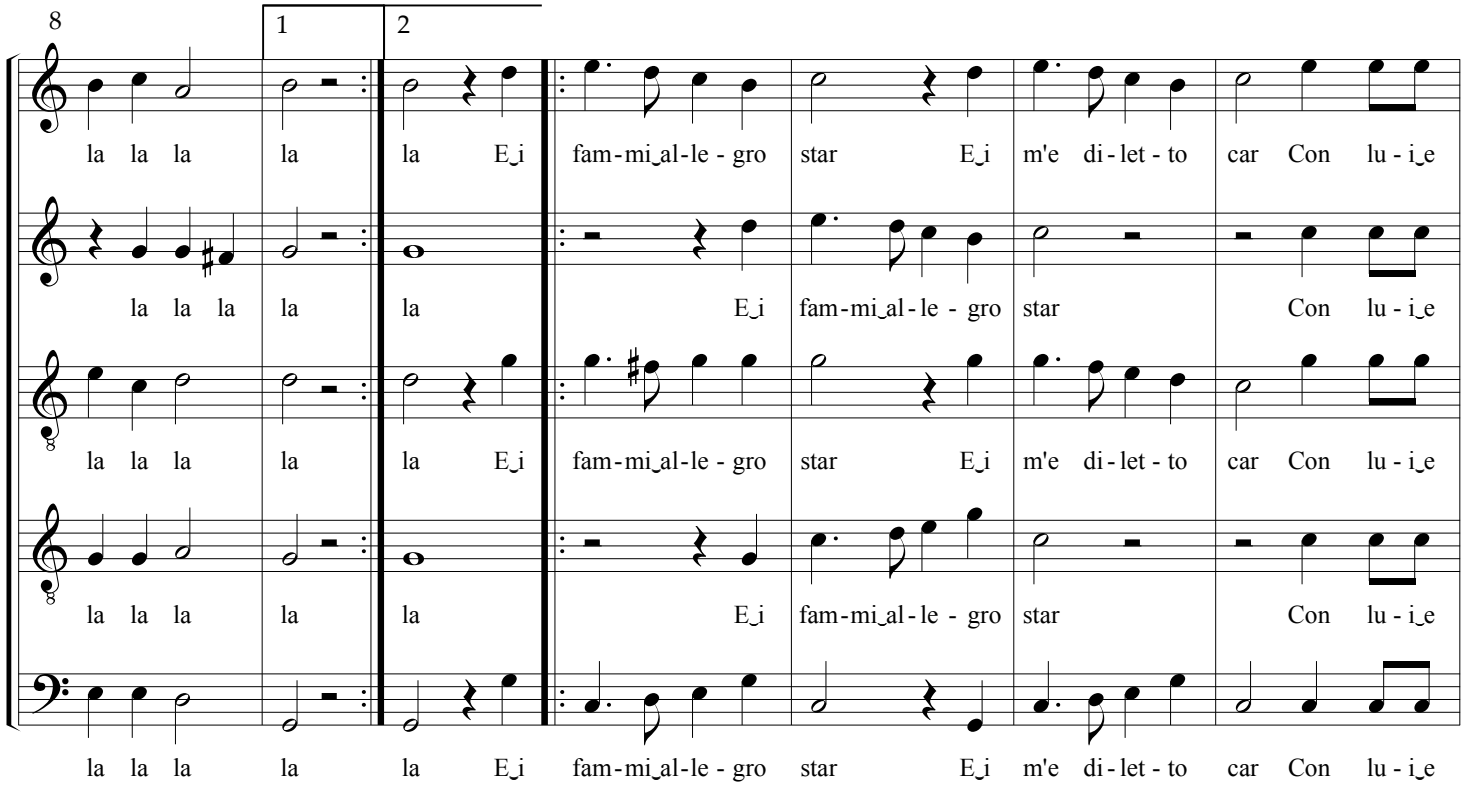
The Good Humor

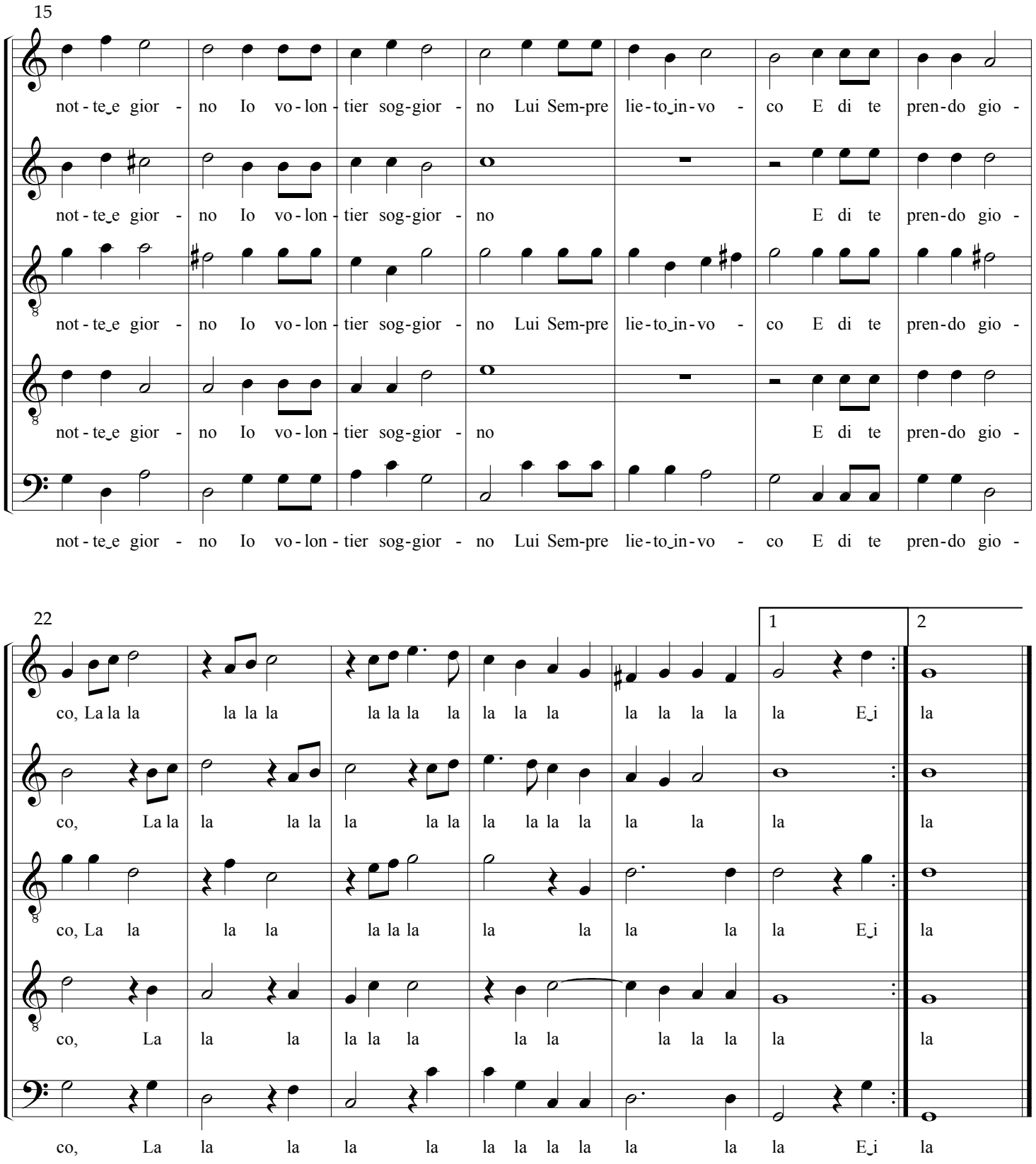
verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (1556-1622)






15
not - te_e gior - no Io vo - lon - tier sog-gior - no Lui Sem-pre lie - to_in - vo - co E di te pren-do gio -
not - te_e gior - no Io vo - lon - tier sog-gior - no E di te pren-do gio -
not - te_e gior - no Io vo - lon - tier sog-gior - no Lui Sem-pre lie - to_in - vo - co E di te pren-do gio -
not - te_e gior - no Io vo - lon - tier sog-gior - no E di te pren-do gio -
not - te_e gior - no Io vo - lon - tier sog-gior - no Lui Sem-pre lie - to_in - vo - co E di te pren-do gio -
22
1
2
co, La la la la la la la la la la la la la la la la la la la la la la E_i la
co, La la la la la la la la la la la la la la la la la la la la la la la
co, La la la la la la la la la la la la la la la la la la la la la la E_i la
co, La la la la la la la la la la la la la la la la la la la la la la la
co, La la la la la la la la la la la la la la la la la la la la la la E_i la

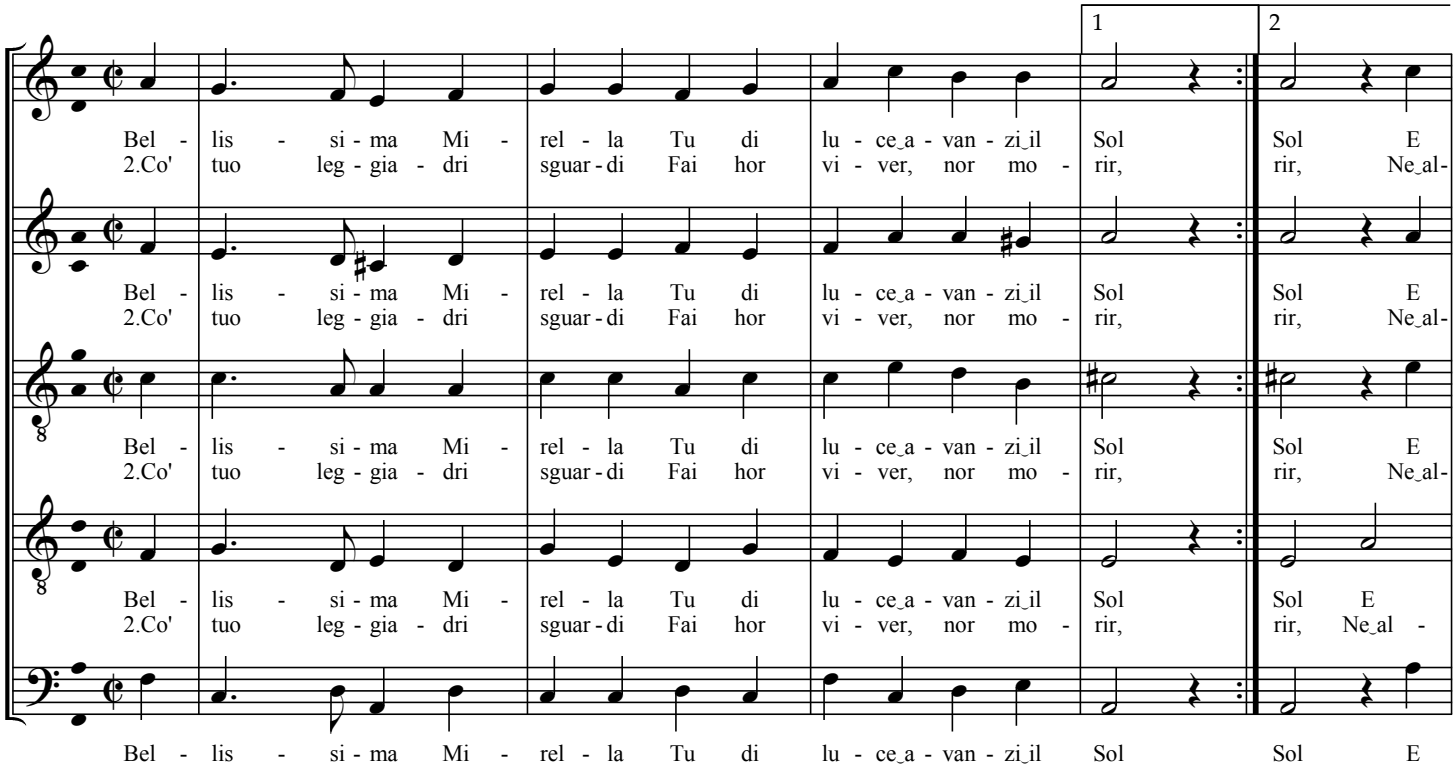
La Bellezza

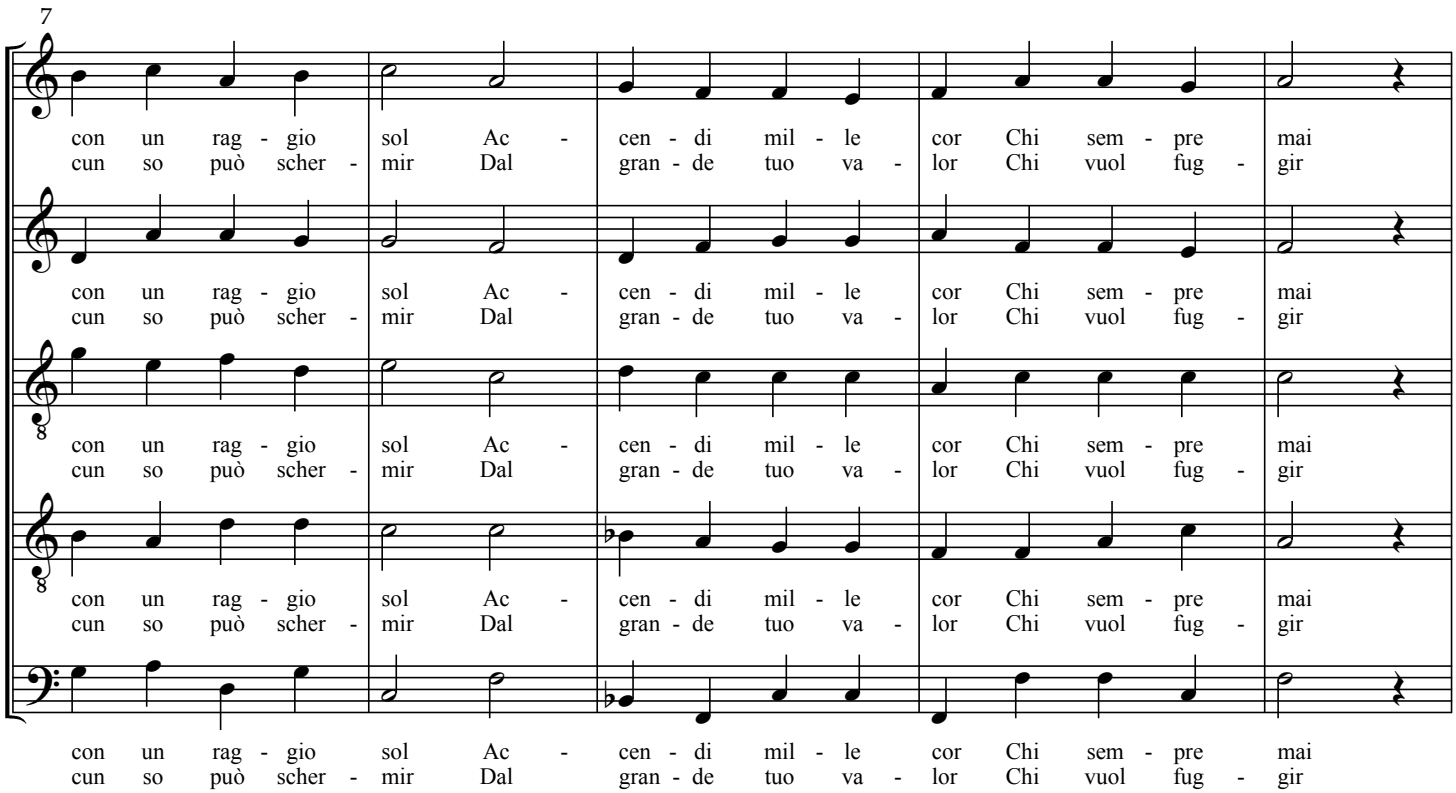
The Beauty

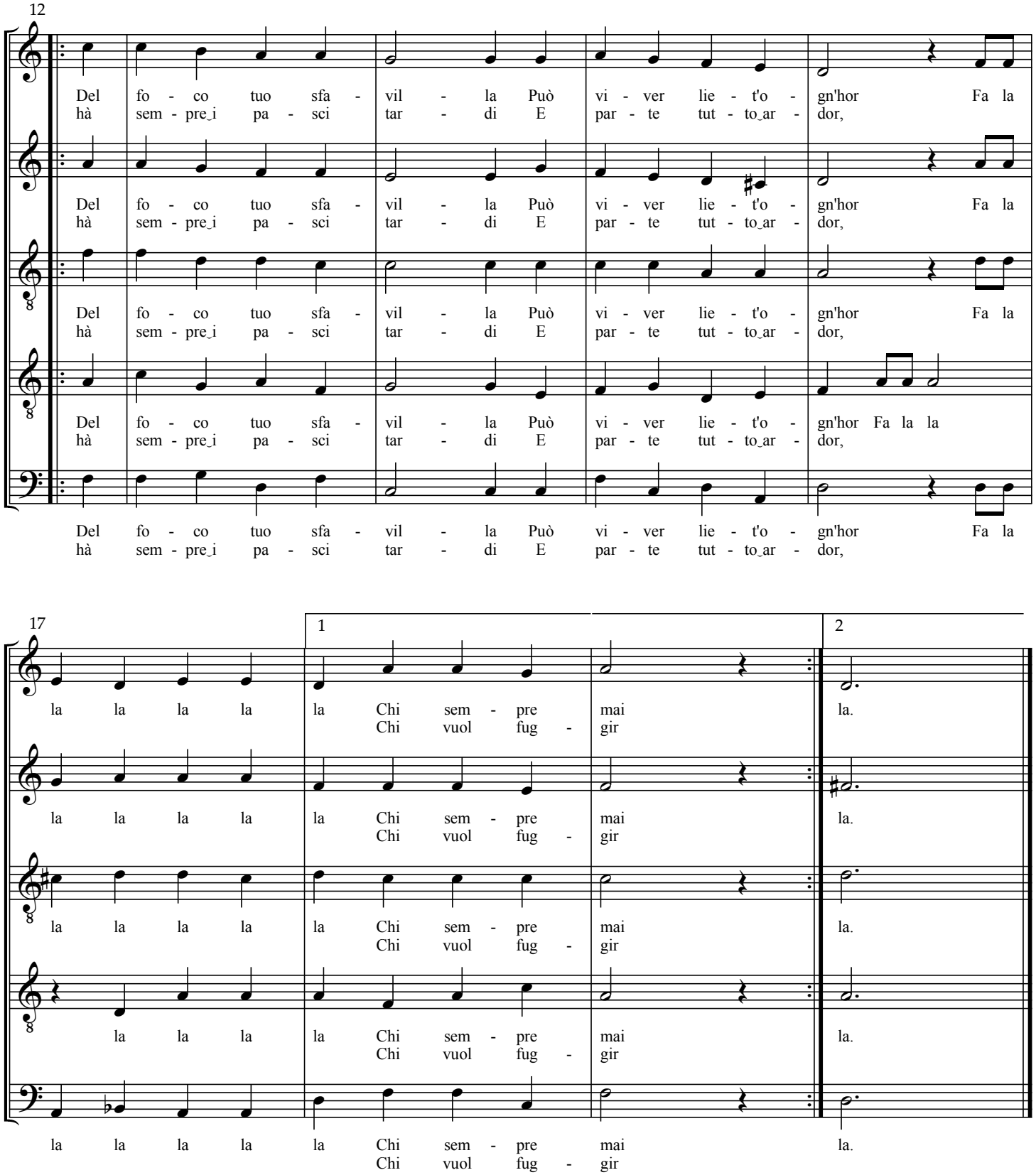
verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)







verses 3 and 4 on following pages

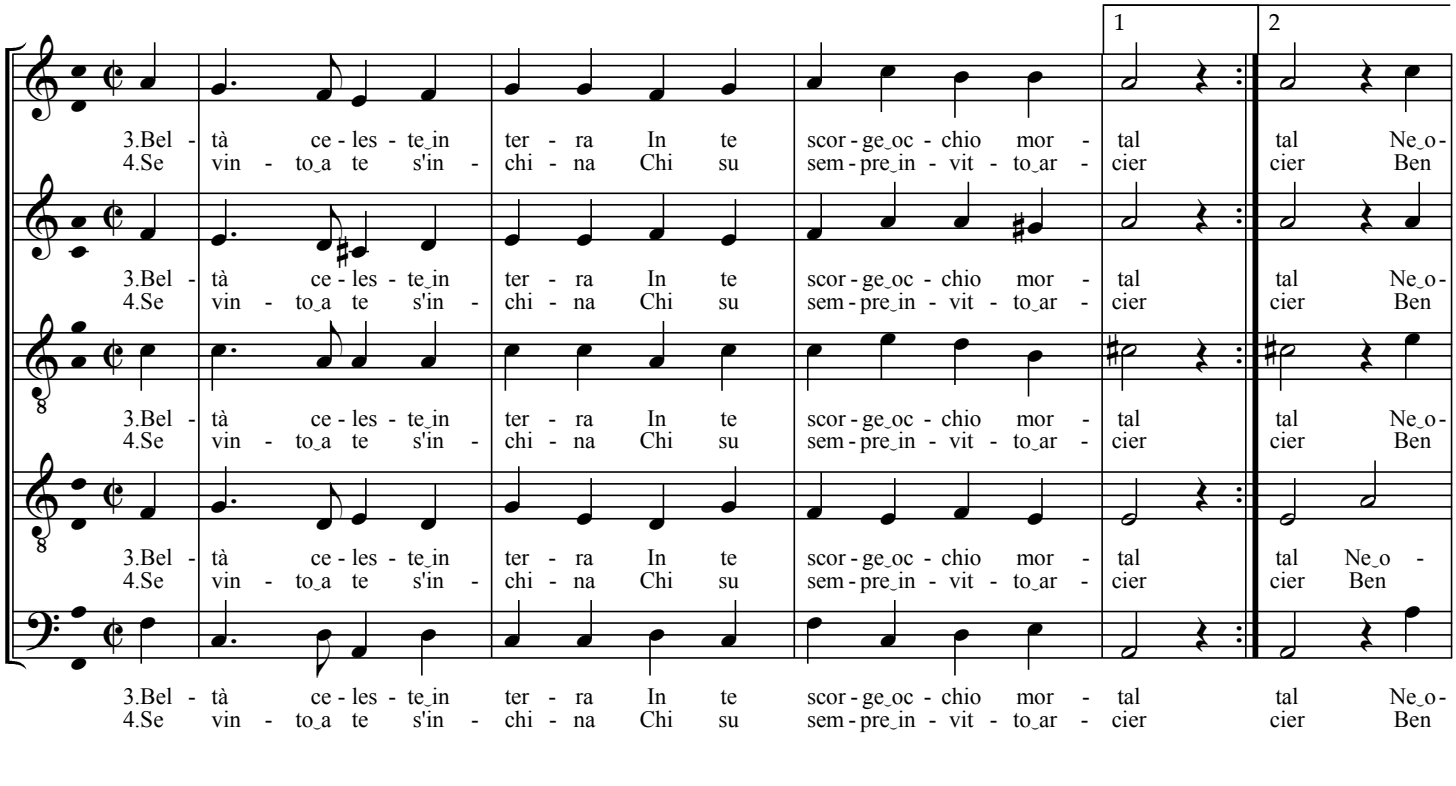
La Bellezza

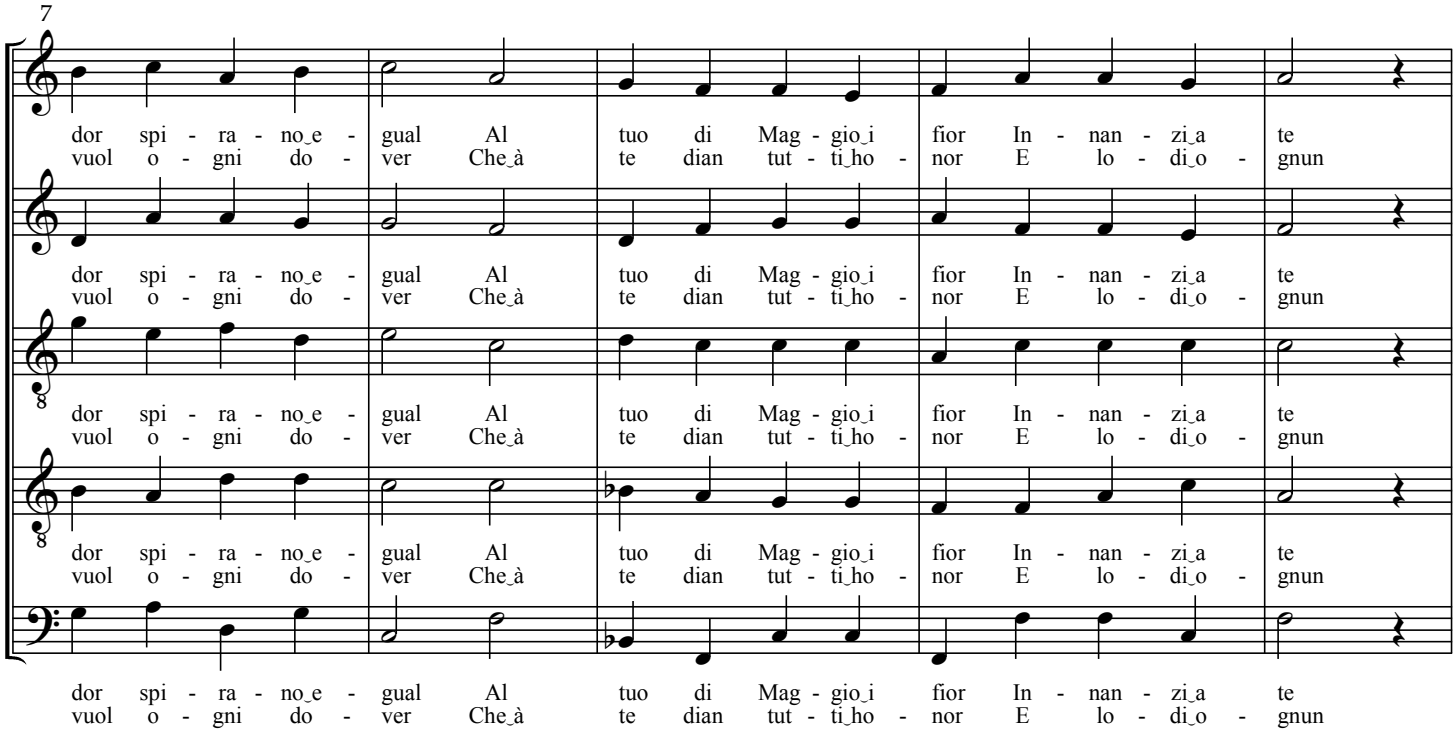
The Beauty

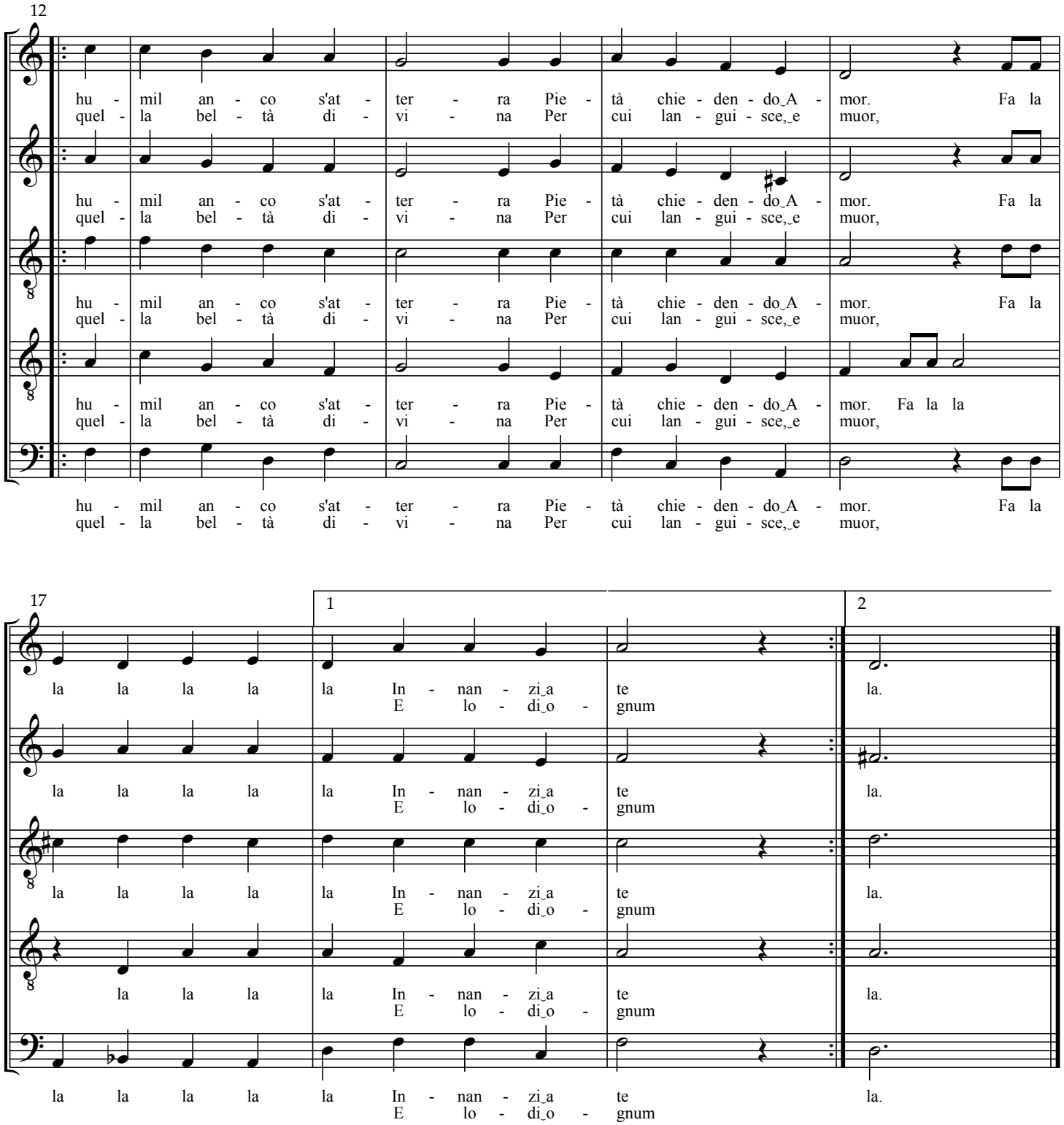
verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






12
hu - mil an - co s'at - ter - ra Pie - tà chie - den - do A - mor. Fa la
quel - la bel - tà di - vi - na Per cui lan - gui - sce, e muor,
17
1
2
la la la la la In - nan - zi a te la.
E lo - di o - gnum

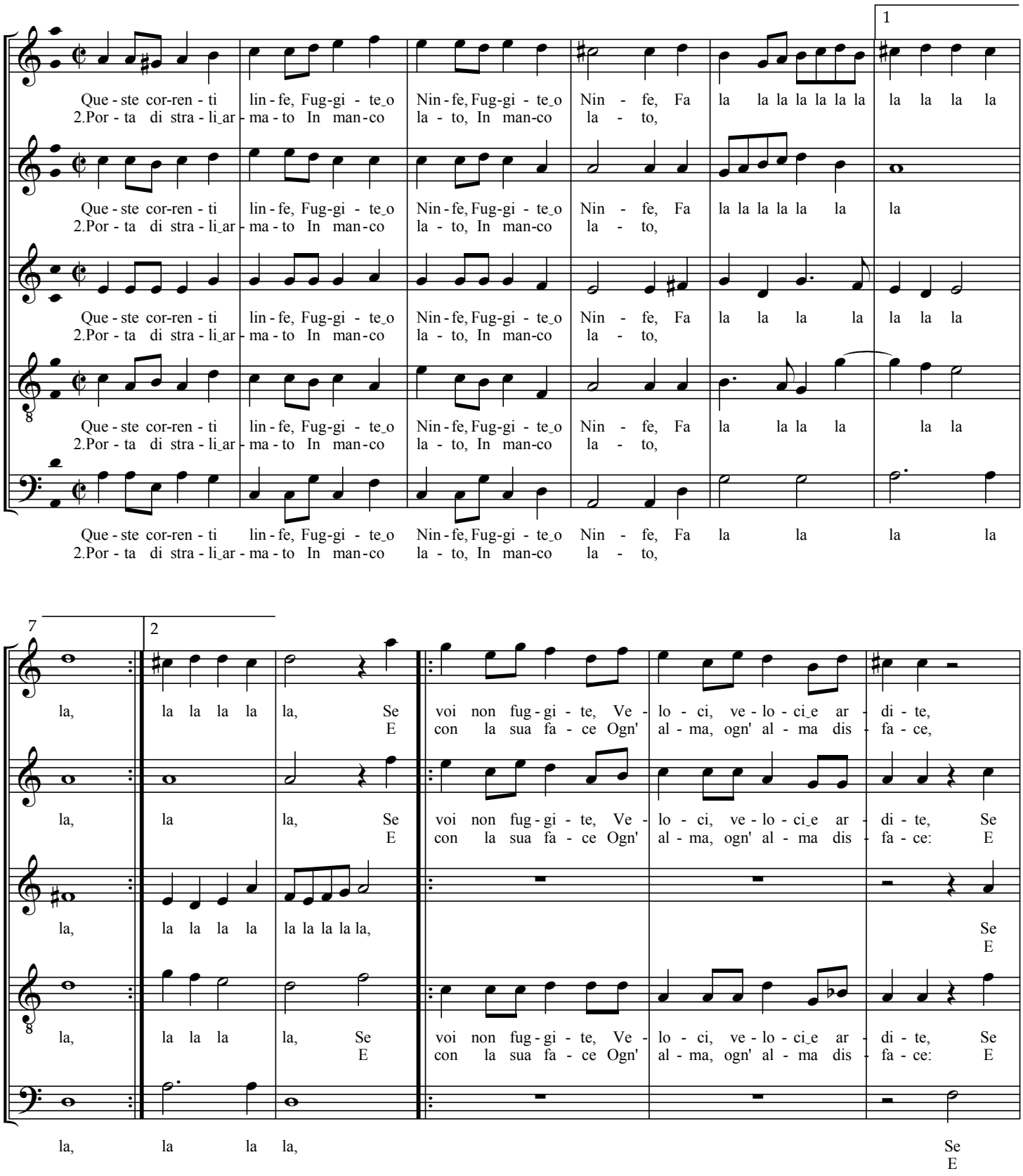
Caccia d'Amore

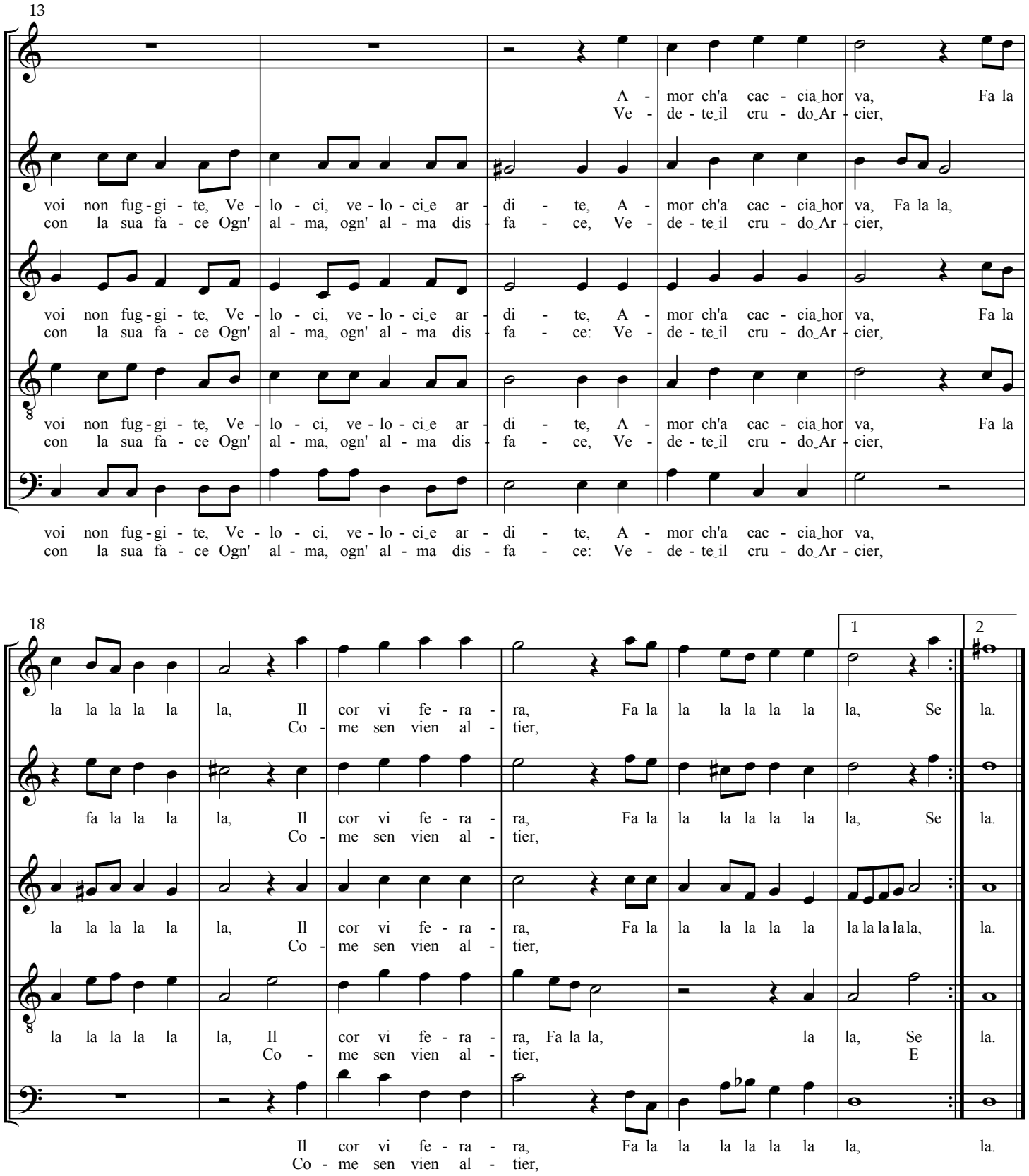
The Chase of Love

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





verse 3 on following pages

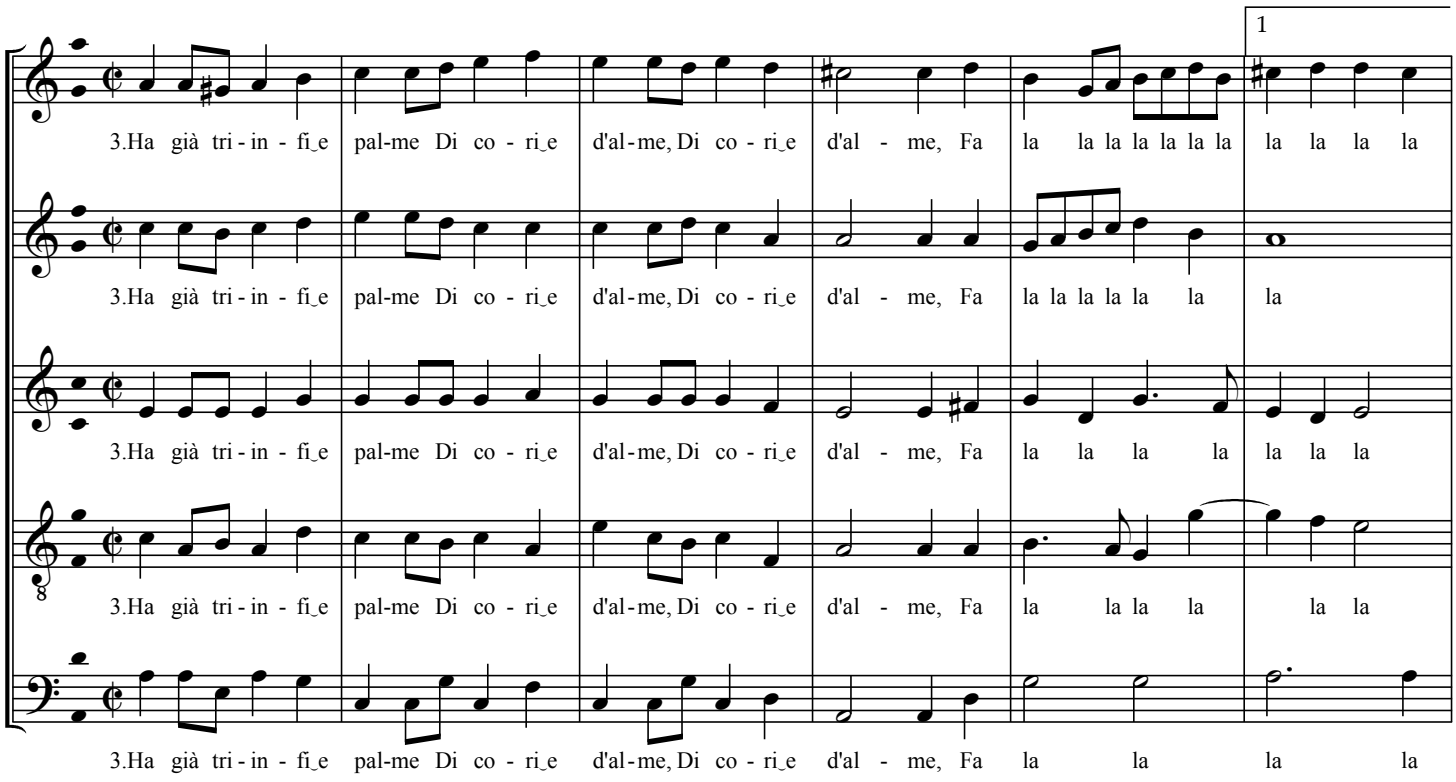
Caccia d'Amore

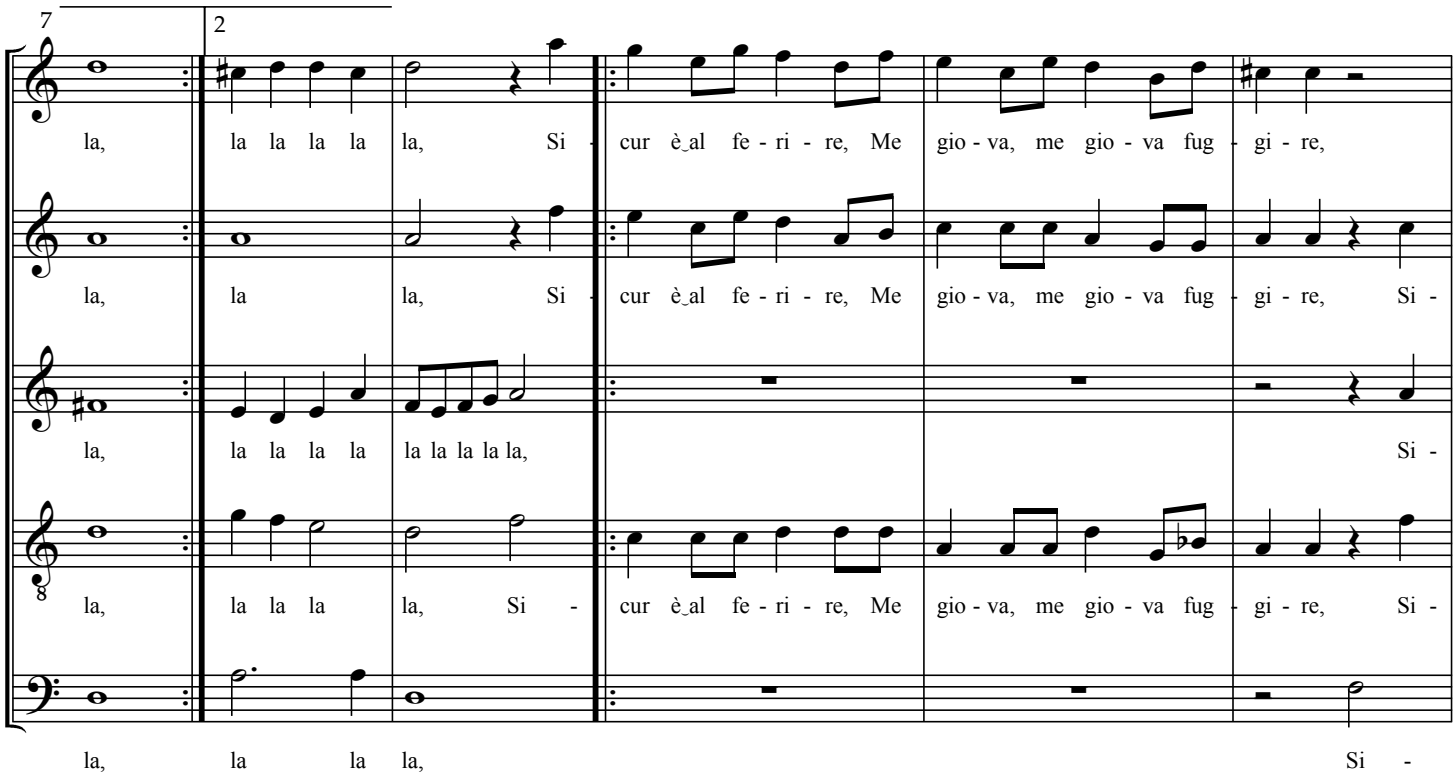
The Chase of Love

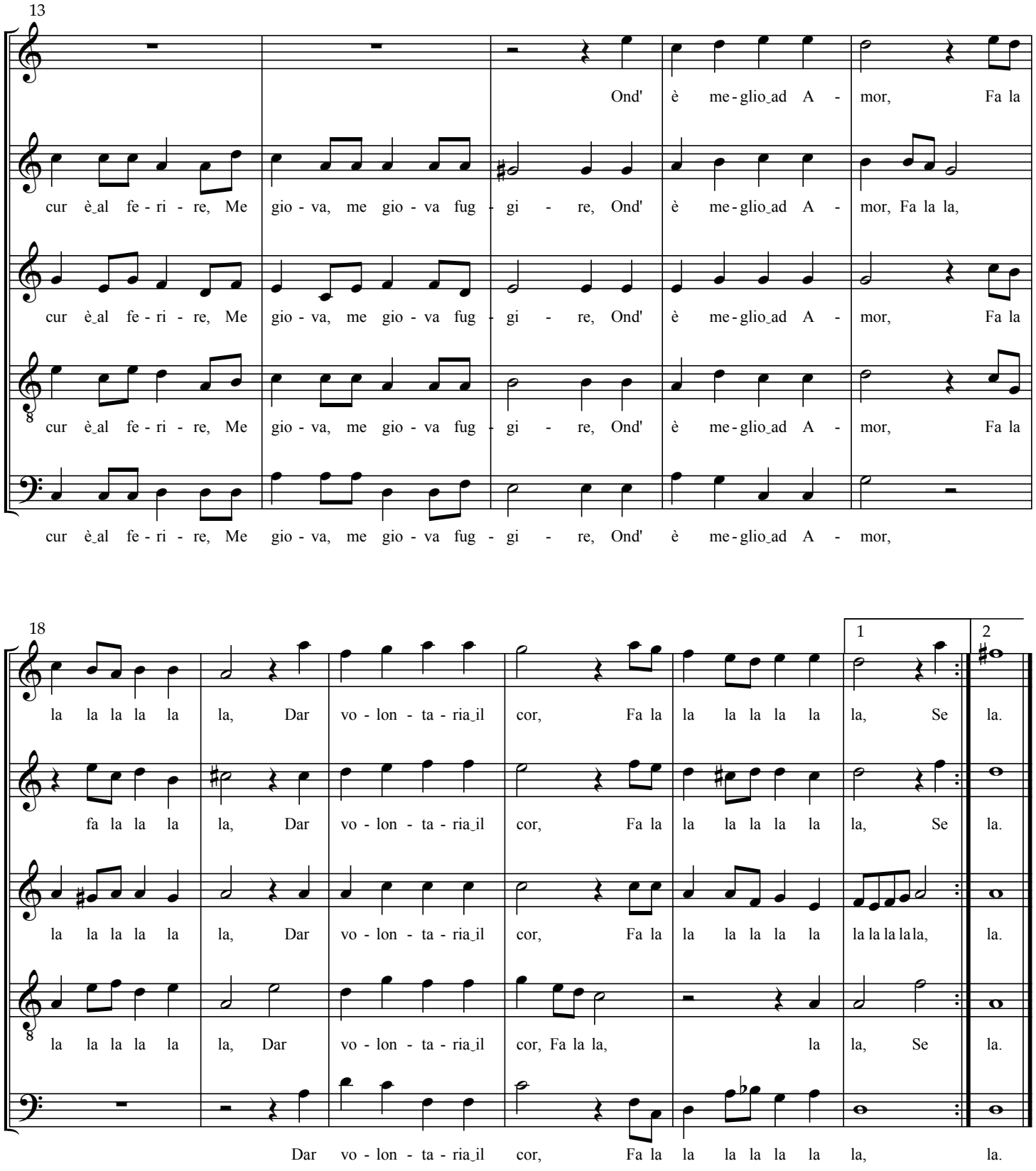
verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






13
Ond' è me-glio_ad A - mor, Fa la
cur è_al fe-ri - re, Me gio - va, me gio - va fug - gi - re, Ond' è me-glio_ad A - mor, Fa la la,
cur è_al fe-ri - re, Me gio - va, me gio - va fug - gi - re, Ond' è me-glio_ad A - mor, Fa la
cur è_al fe-ri - re, Me gio - va, me gio - va fug - gi - re, Ond' è me-glio_ad A - mor, Fa la
cur è_al fe-ri - re, Me gio - va, me gio - va fug - gi - re, Ond' è me-glio_ad A - mor,
18
1
2
la la la la la la, Dar vo - lon - ta - ria_il cor, Fa la la la la la la la, Se la.
fa la la la la, Dar vo - lon - ta - ria_il cor, Fa la la la la la la la, Se la.
la la la la la la, Dar vo - lon - ta - ria_il cor, Fa la la la la la la la la la la, la.
la la la la la la, Dar vo - lon - ta - ria_il cor, Fa la la, la la, Se la.
Dar vo - lon - ta - ria_il cor, Fa la la la la la la, la.

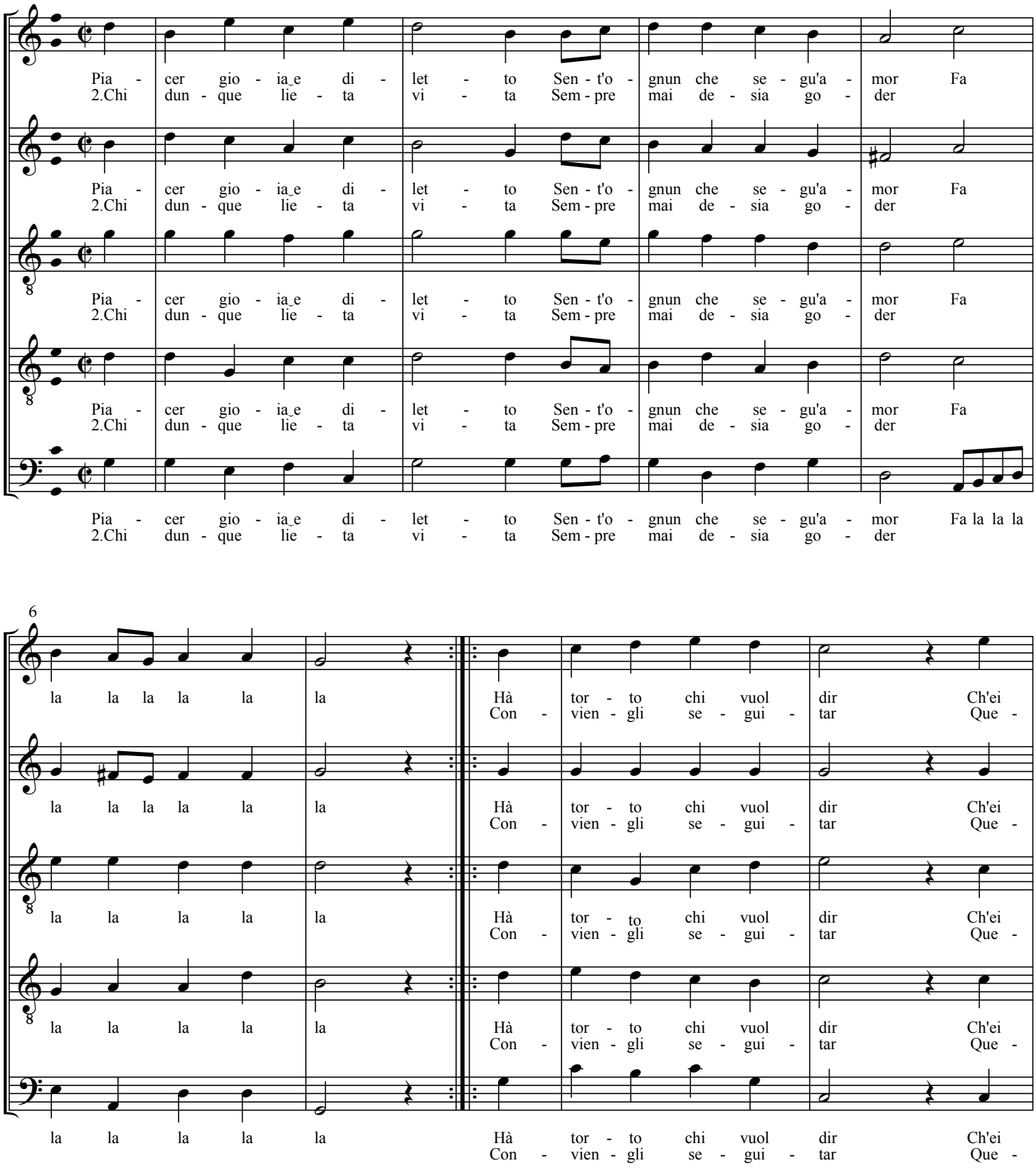
Il Contento

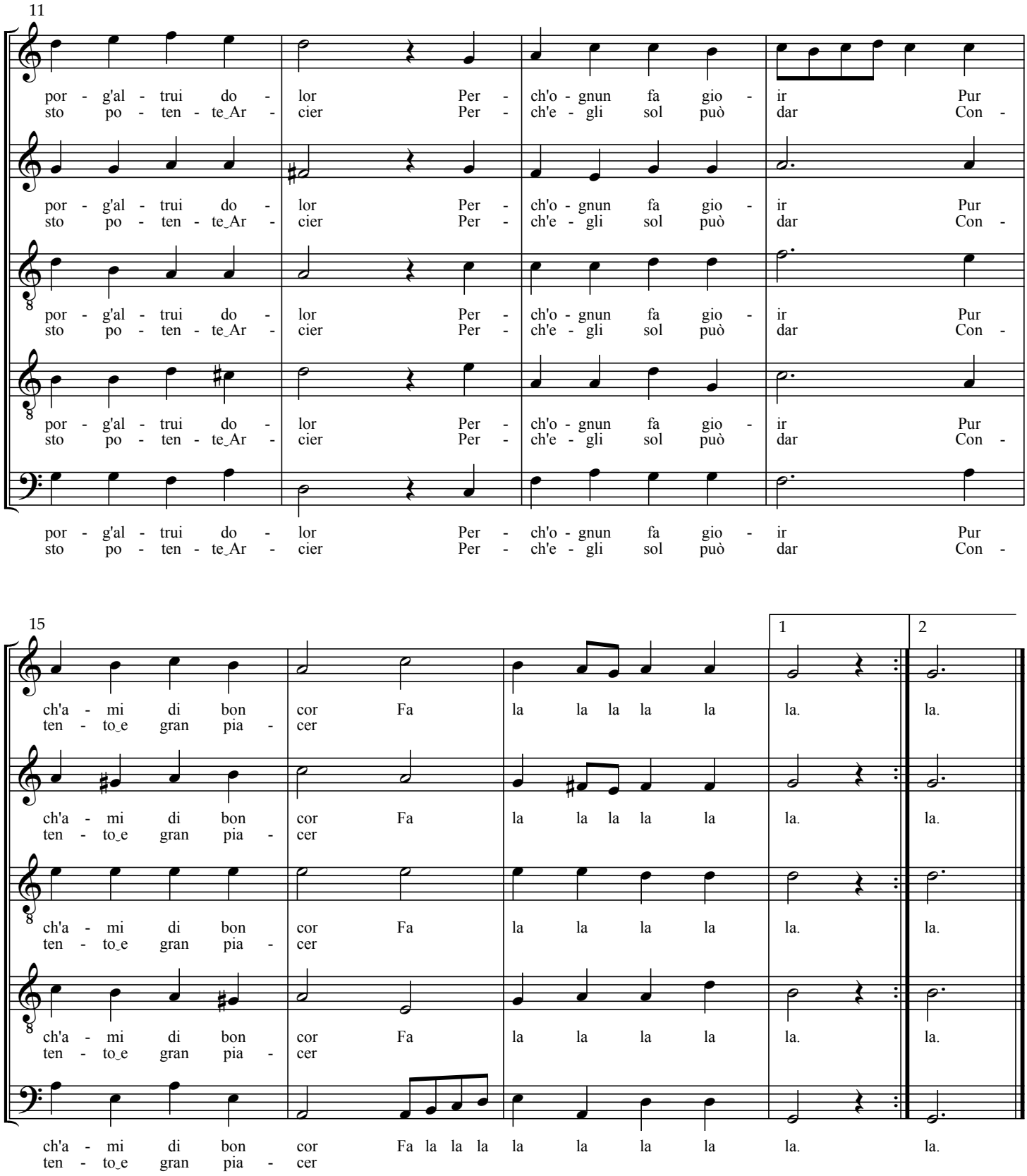
The Contented One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





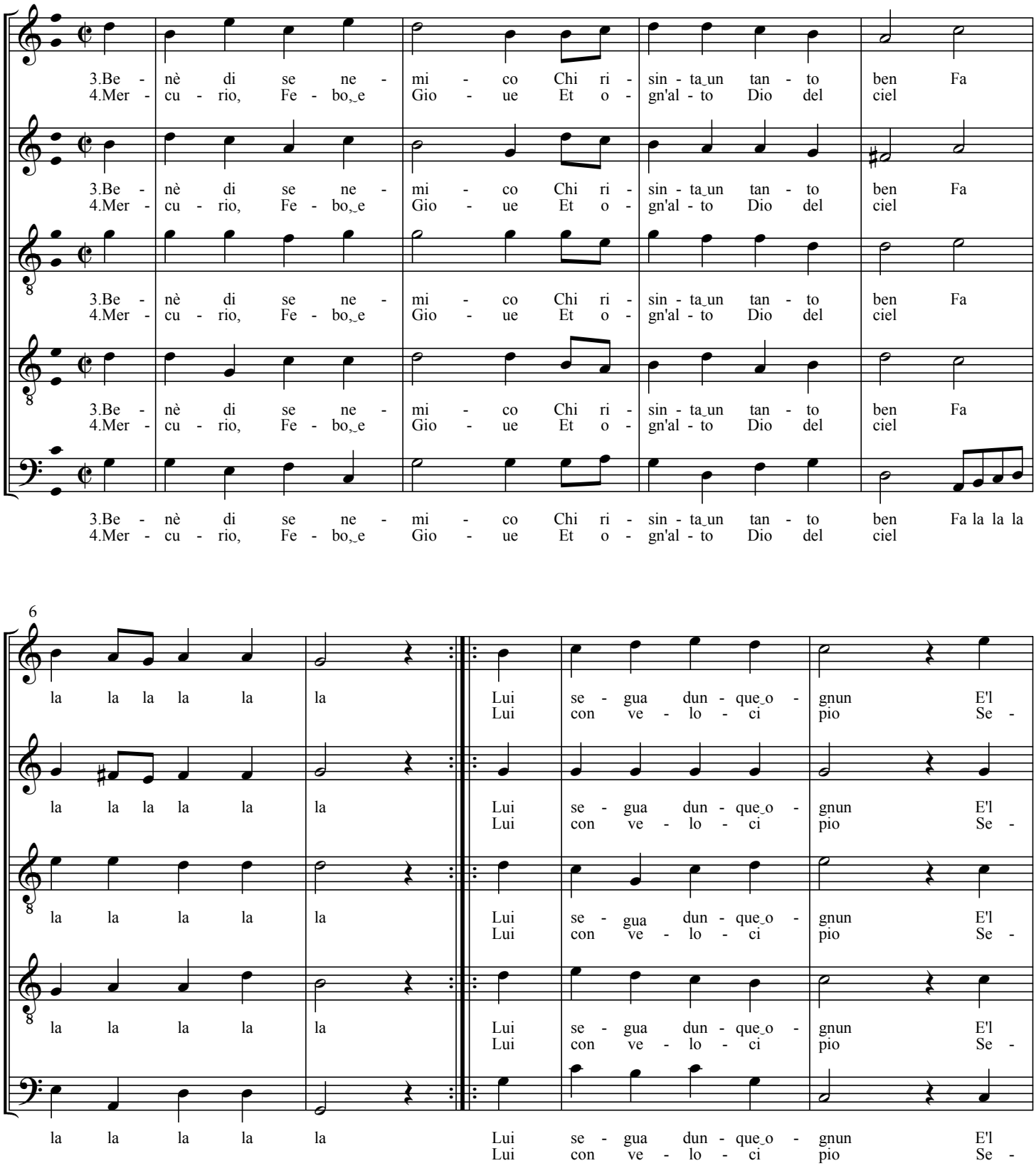
verses 3 and 4 on following pages

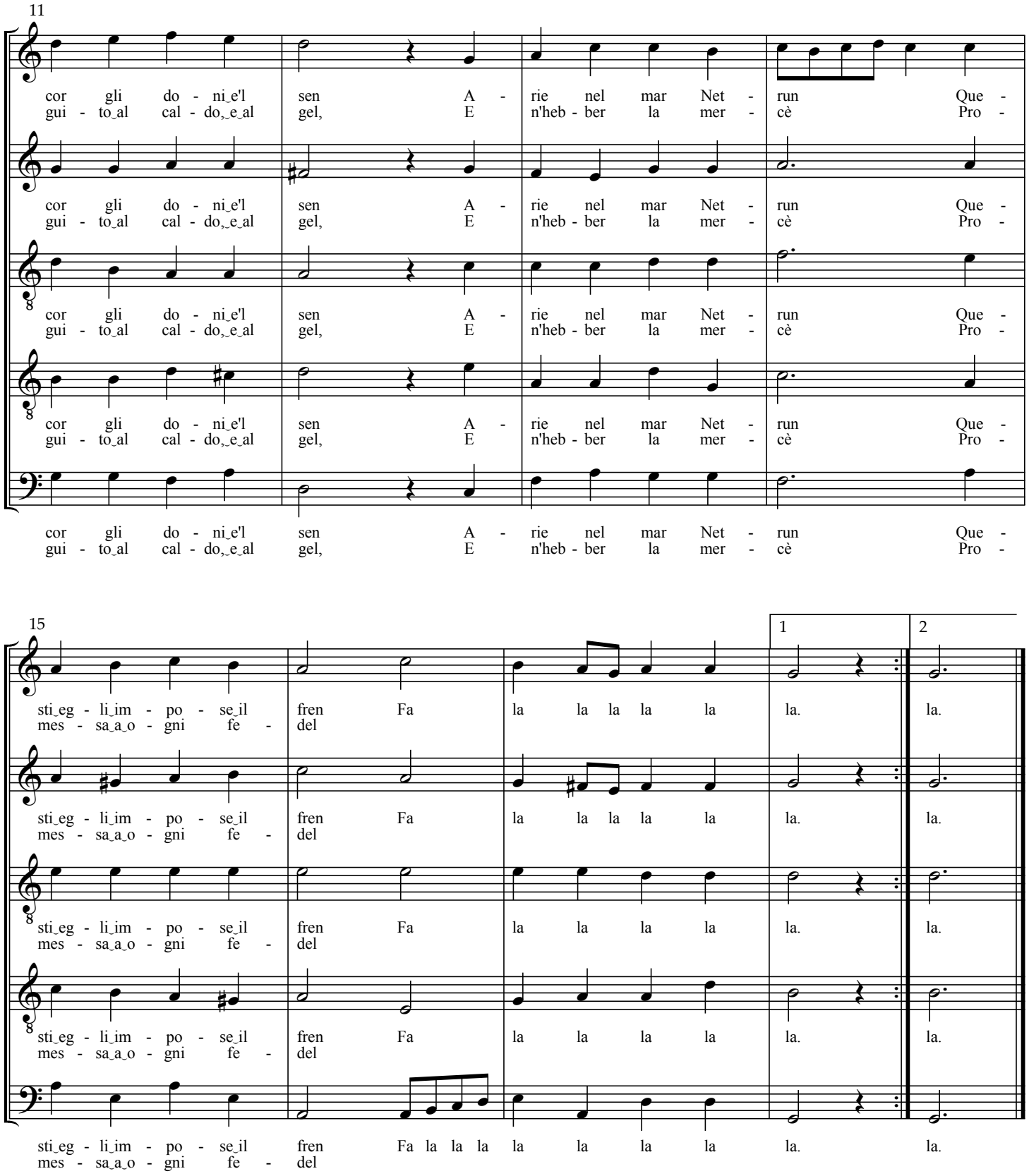
Il Contento

The Contented One

verses 3 and 4

Balletti a cinque voci, 1591 — Giovanni Giacomo Gastoldi (c.1554-1609)




11
cor gli do - ni_e'l sen A - rie nel mar Net - run Que -
gui - to_al cal - do,_e_al gel, E n'heb - ber la mer - cè Pro -
15
1
2
sti_eg - li_im - po - se_il fren Fa la la la la la. la.
mes - sa_a_o - gni fe - del

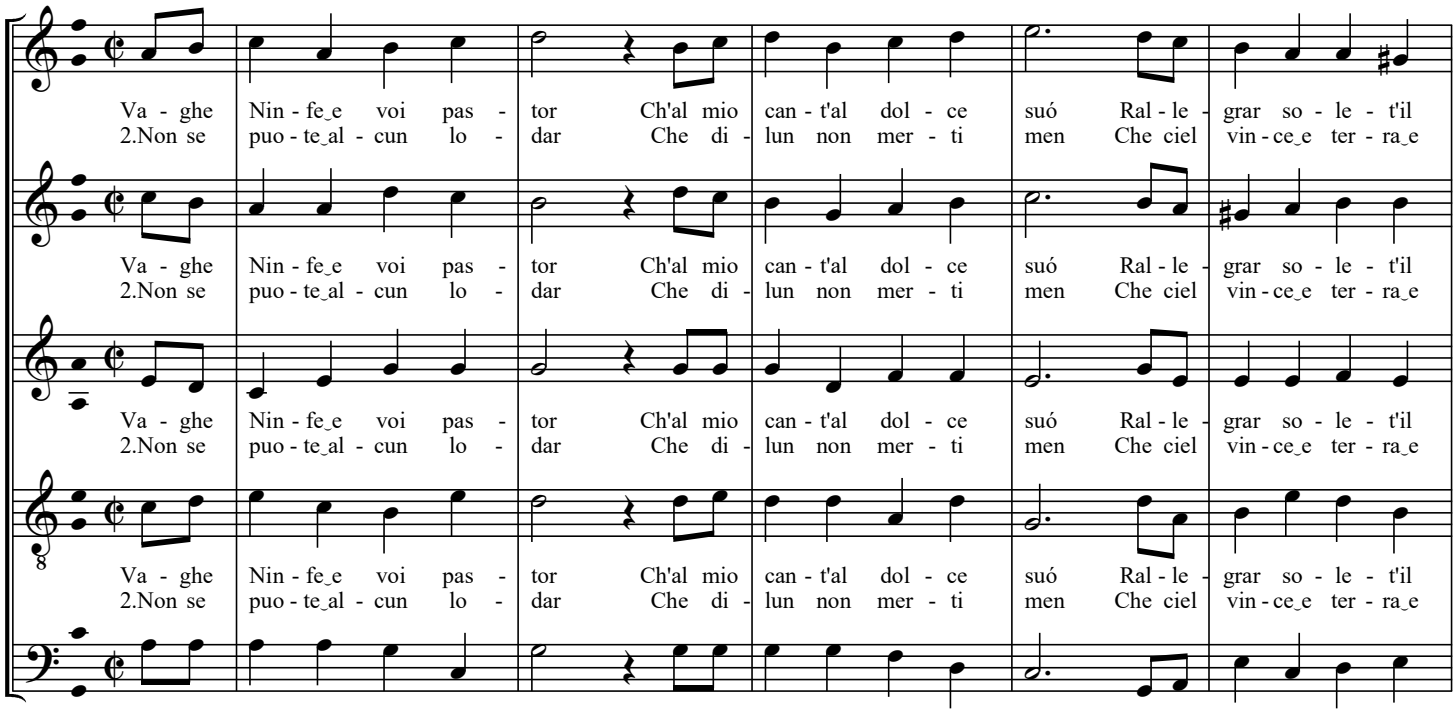
Gloria d'Amore

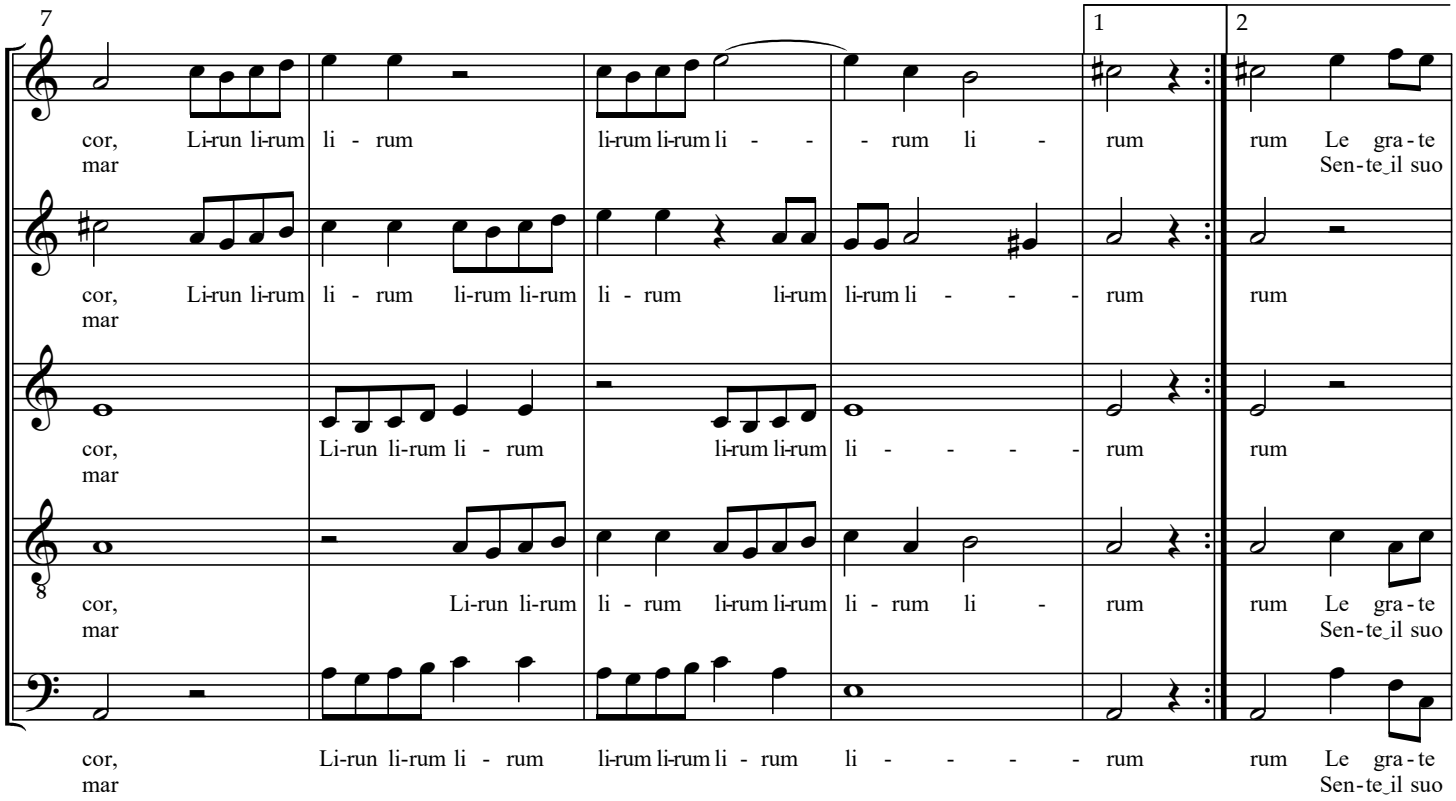
The Glory of Love

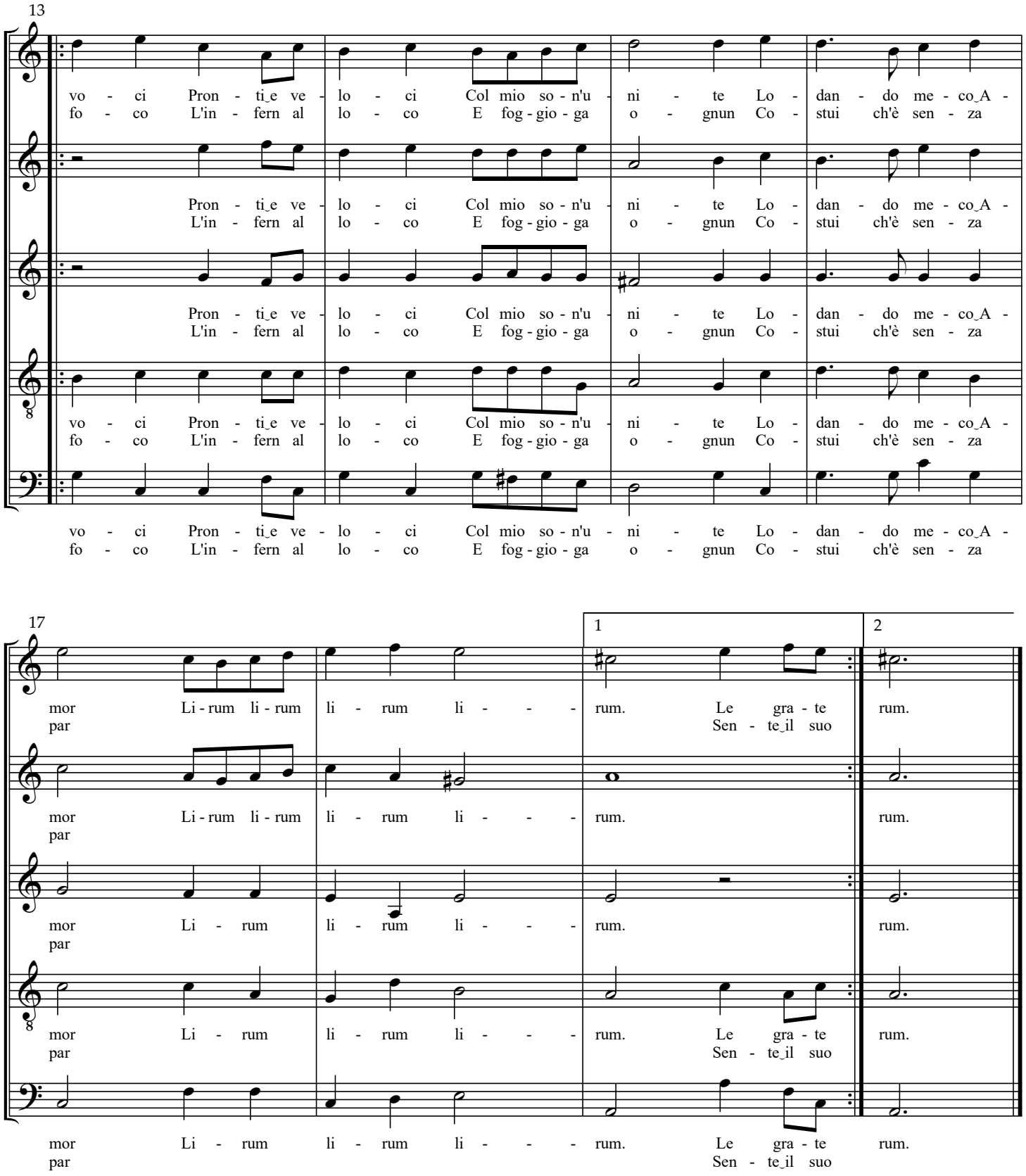
verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)







verse 3 on following page

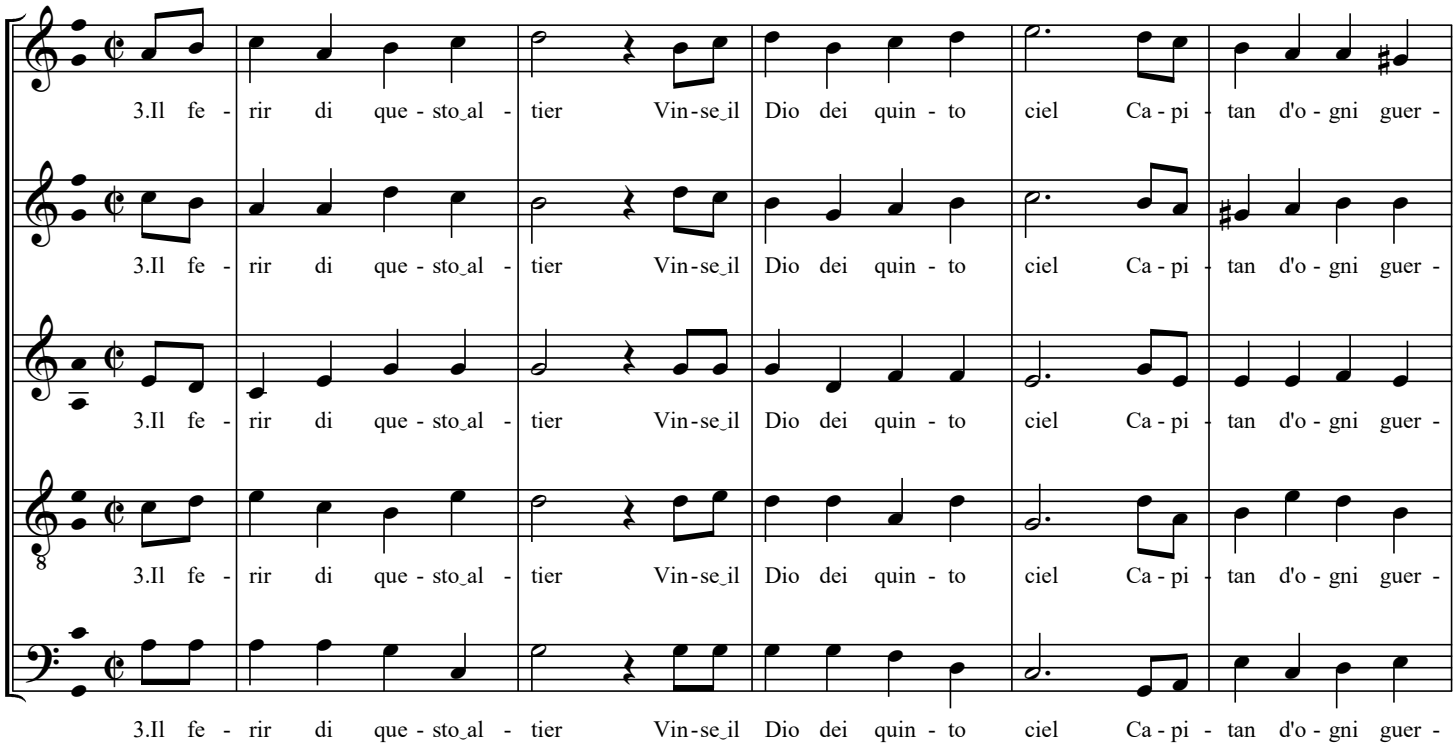
Gloria d'Amore

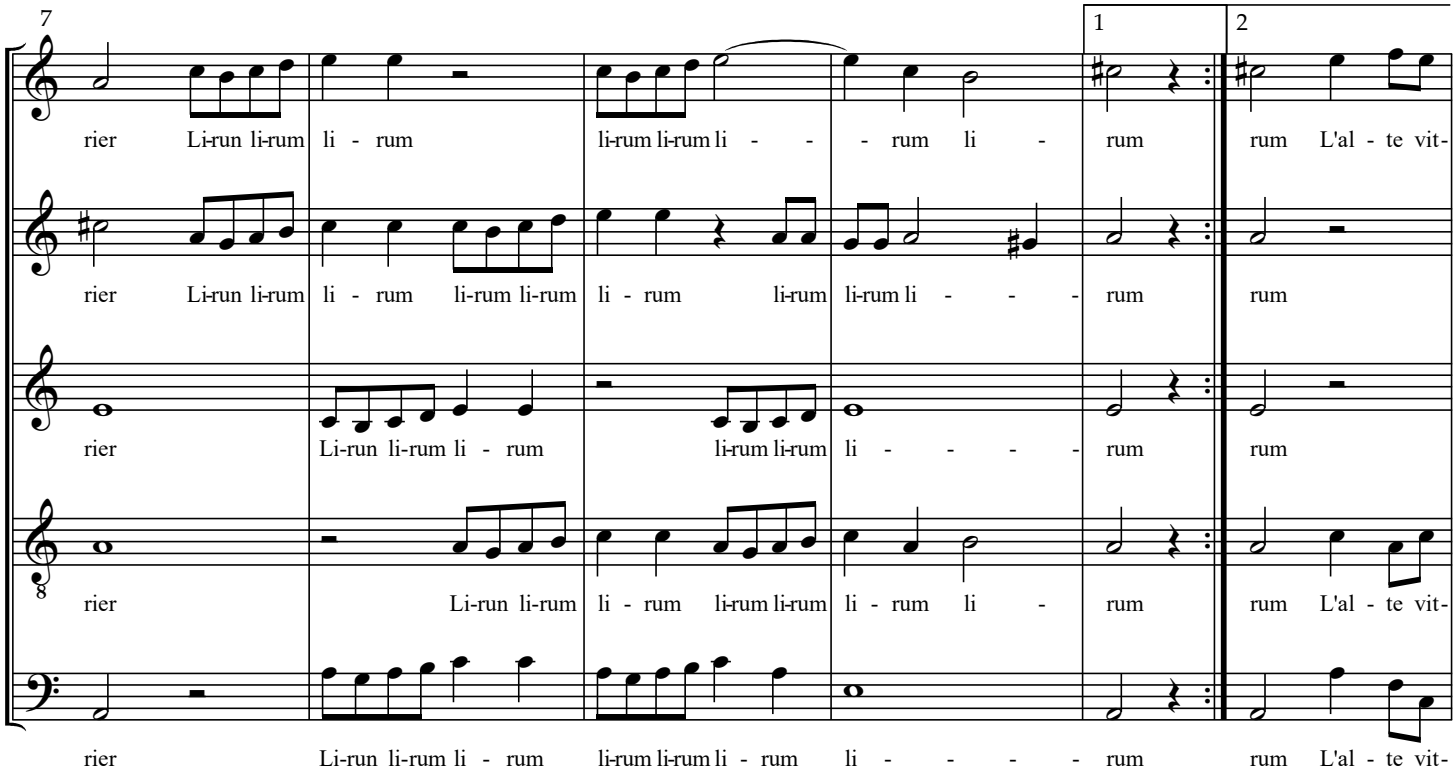
The Glory of Love

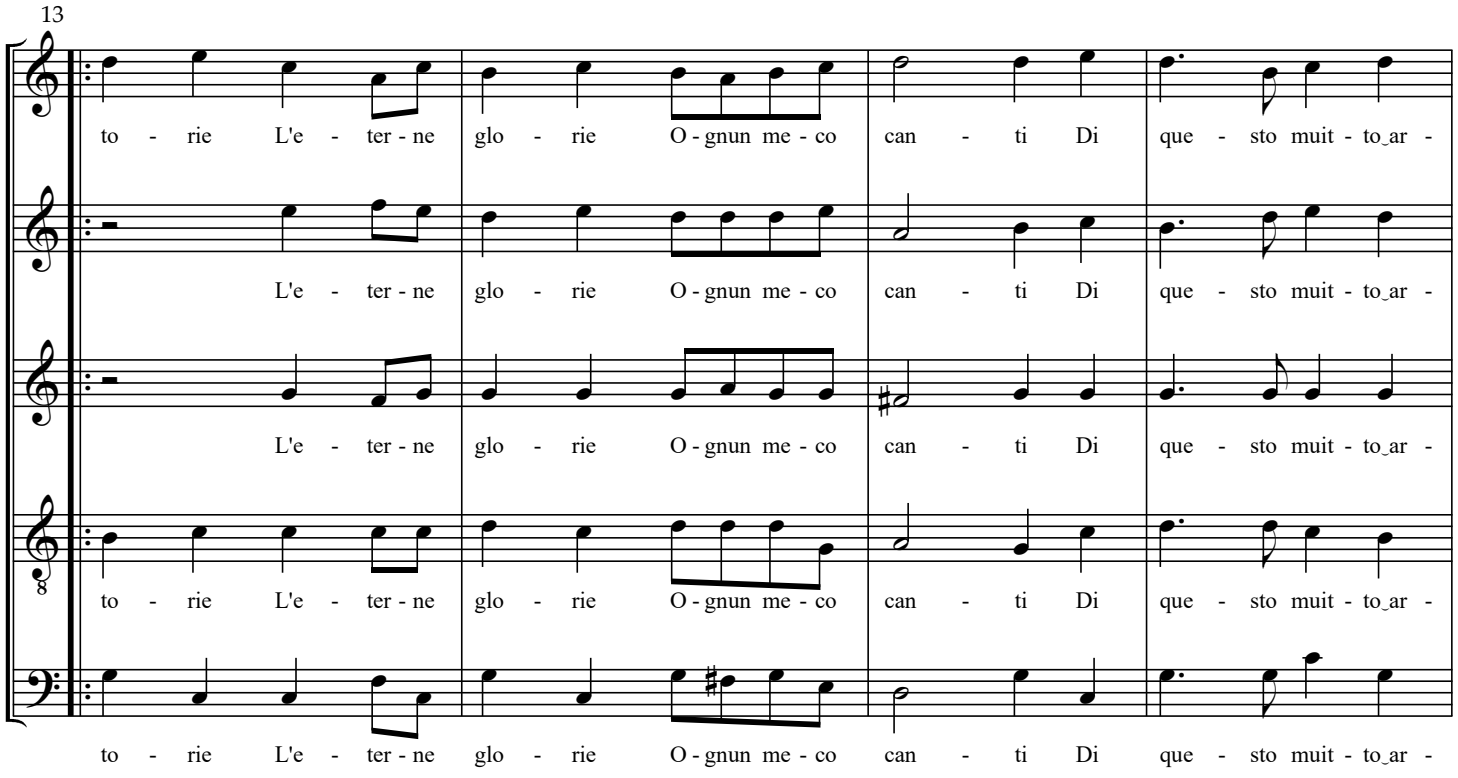
verse 3

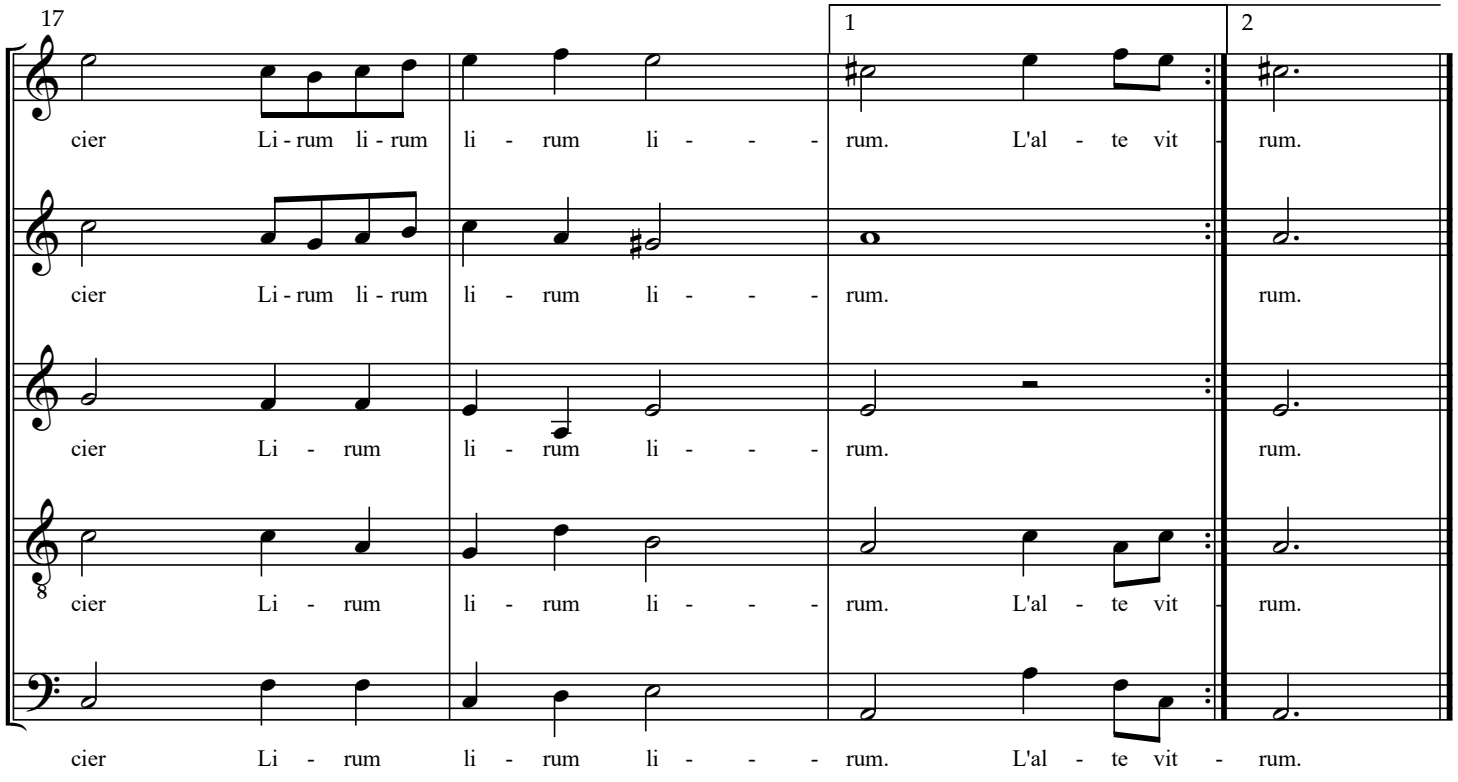
Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






13
to - rie L'e - ter - ne glo - rie O - gnun me - co can - ti Di que - sto muit - to_ar -
L'e - ter - ne glo - rie O - gnun me - co can - ti Di que - sto muit - to_ar -
L'e - ter - ne glo - rie O - gnun me - co can - ti Di que - sto muit - to_ar -
to - rie L'e - ter - ne glo - rie O - gnun me - co can - ti Di que - sto muit - to_ar -
to - rie L'e - ter - ne glo - rie O - gnun me - co can - ti Di que - sto muit - to_ar -


17
1
2
cier Li - rum li - rum li - rum li - - - rum. L'al - te vit - rum.
cier Li - rum li - rum li - rum li - - - rum. rum.
cier Li - rum li - rum li - rum li - - - rum. rum.
cier Li - rum li - rum li - rum li - - - rum. L'al - te vit - rum.
cier Li - rum li - rum li - rum li - - - rum. L'al - te vit - rum.

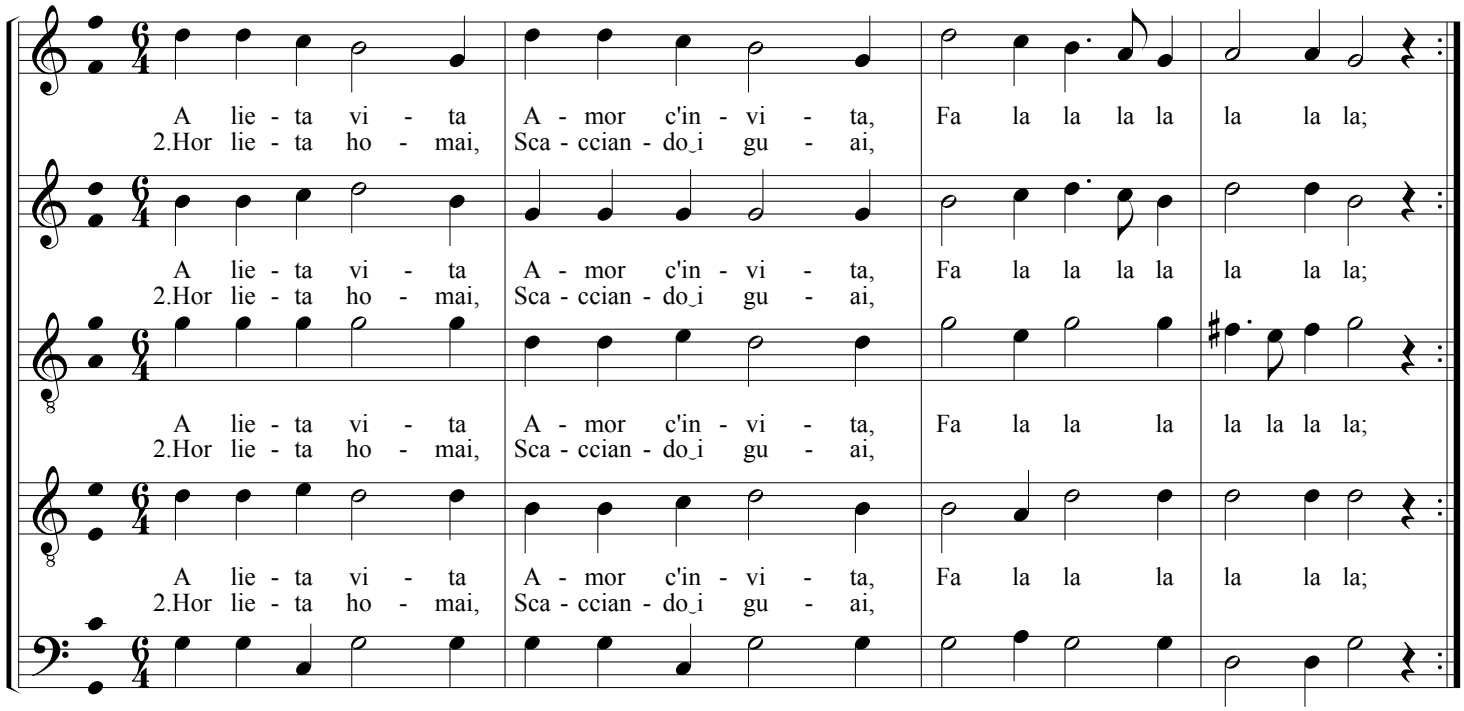
L'Innamorato

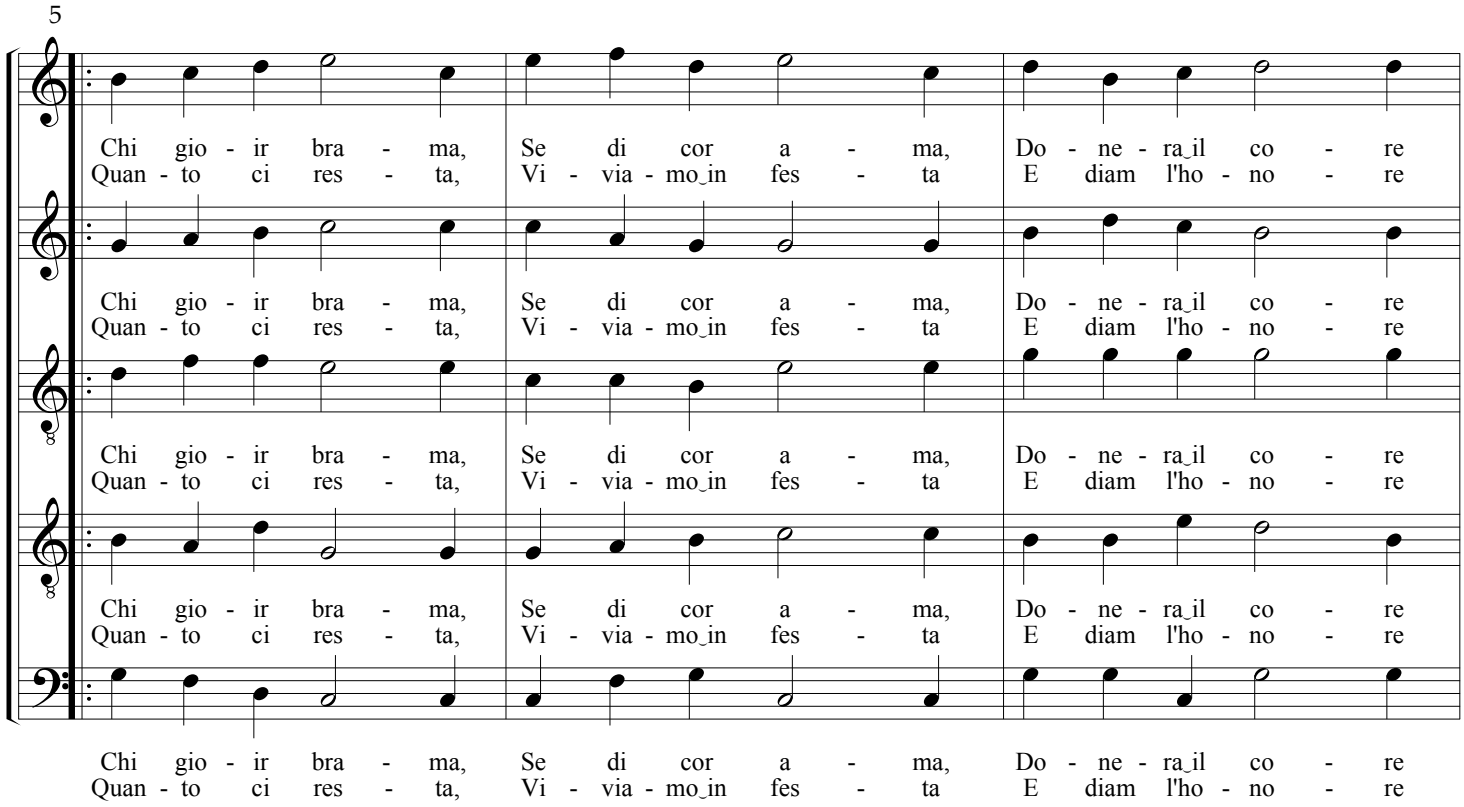
The Enamored One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





8

A un tal Si - gno - re, Fa la la la la la la la la la.
A un tal Si - gno - re,

A un tal Si - gno - re, Fa la la la la la la la la la.
A un tal Si - gno - re,

A un tal Si - gno - re, Fa la la la la la la la la
A un tal Si - gno - re,

A un tal Si - gno - re, Fa la la la la la la la la la.
A un tal Si - gno - re,

A un tal Si - gno - re, Fa la la la la la la la la la.
A un tal Si - gno - re,

verses 3 and 4 on following pages

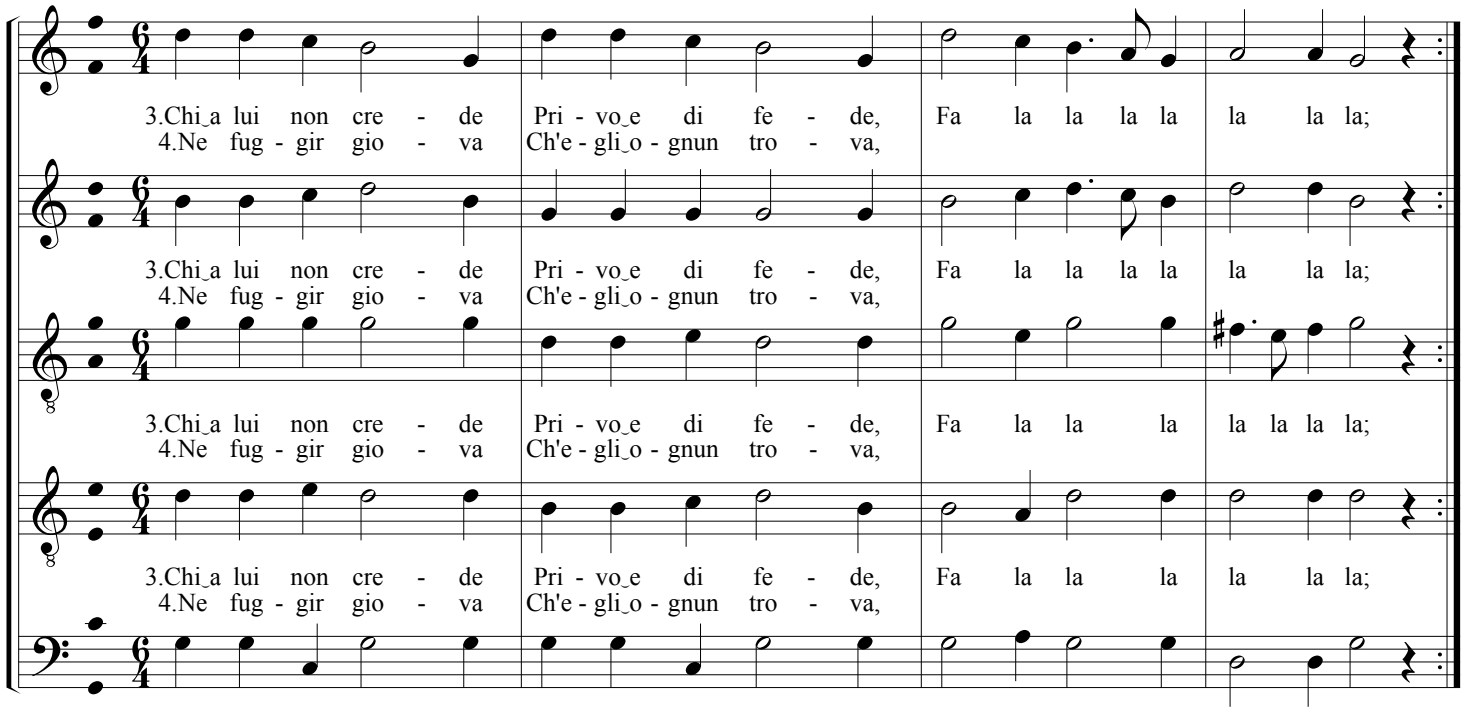
L'Innamorato

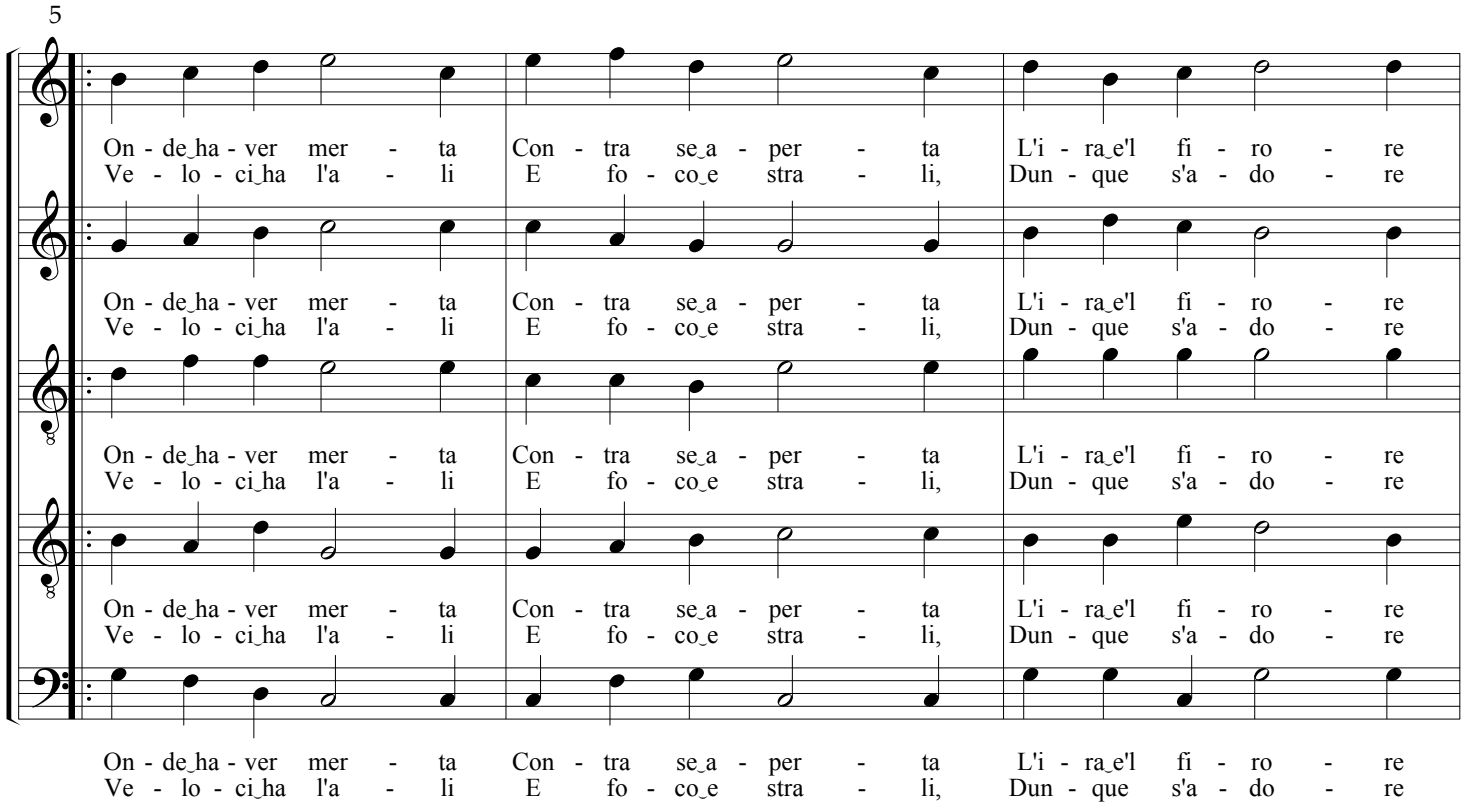
The Enamored One

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





8

D'un tal Si - gno - re, Fa la la la la la la la la la.
Un tal Si - gno - re,

D'un tal Si - gno - re, Fa la la la la la la la la la.
Un tal Si - gno - re,

D'un tal Si - gno - re, Fa la la la la la la la la
Un tal Si - gno - re,

D'un tal Si - gno - re, Fa la la la la la la la la la.
Un tal Si - gno - re,

D'un tal Si - gno - re, Fa la la la la la la la la la.
Un tal Si - gno - re,

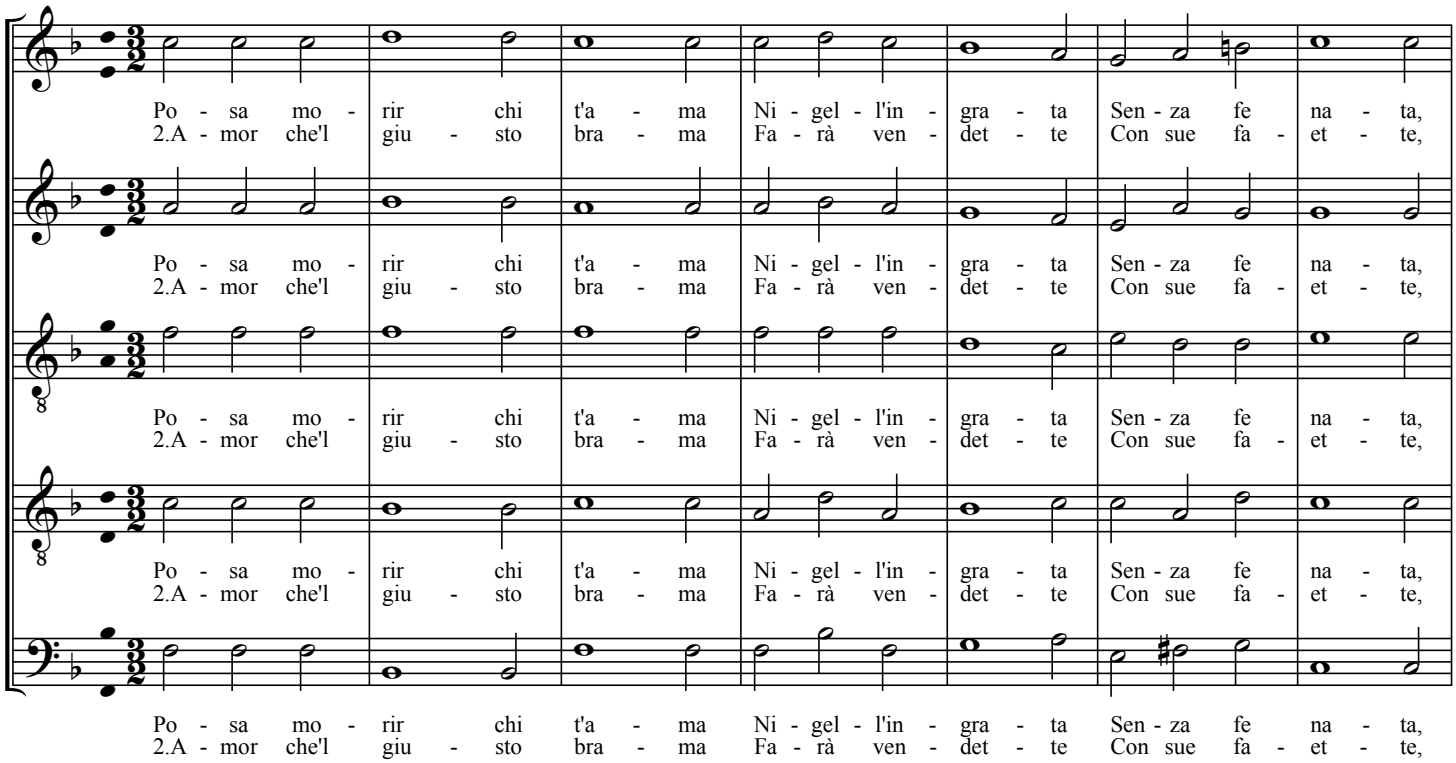
Il Martellato

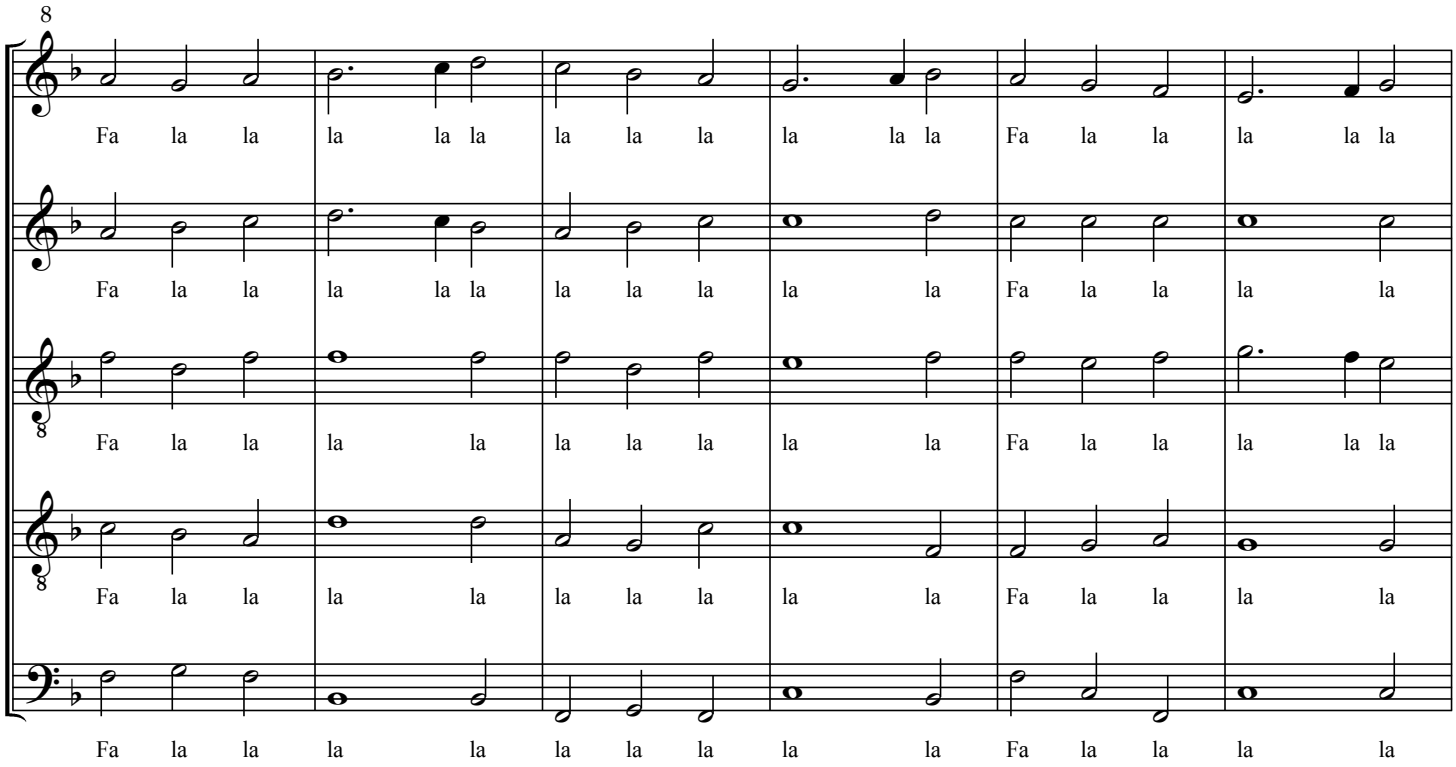
The Rejected One

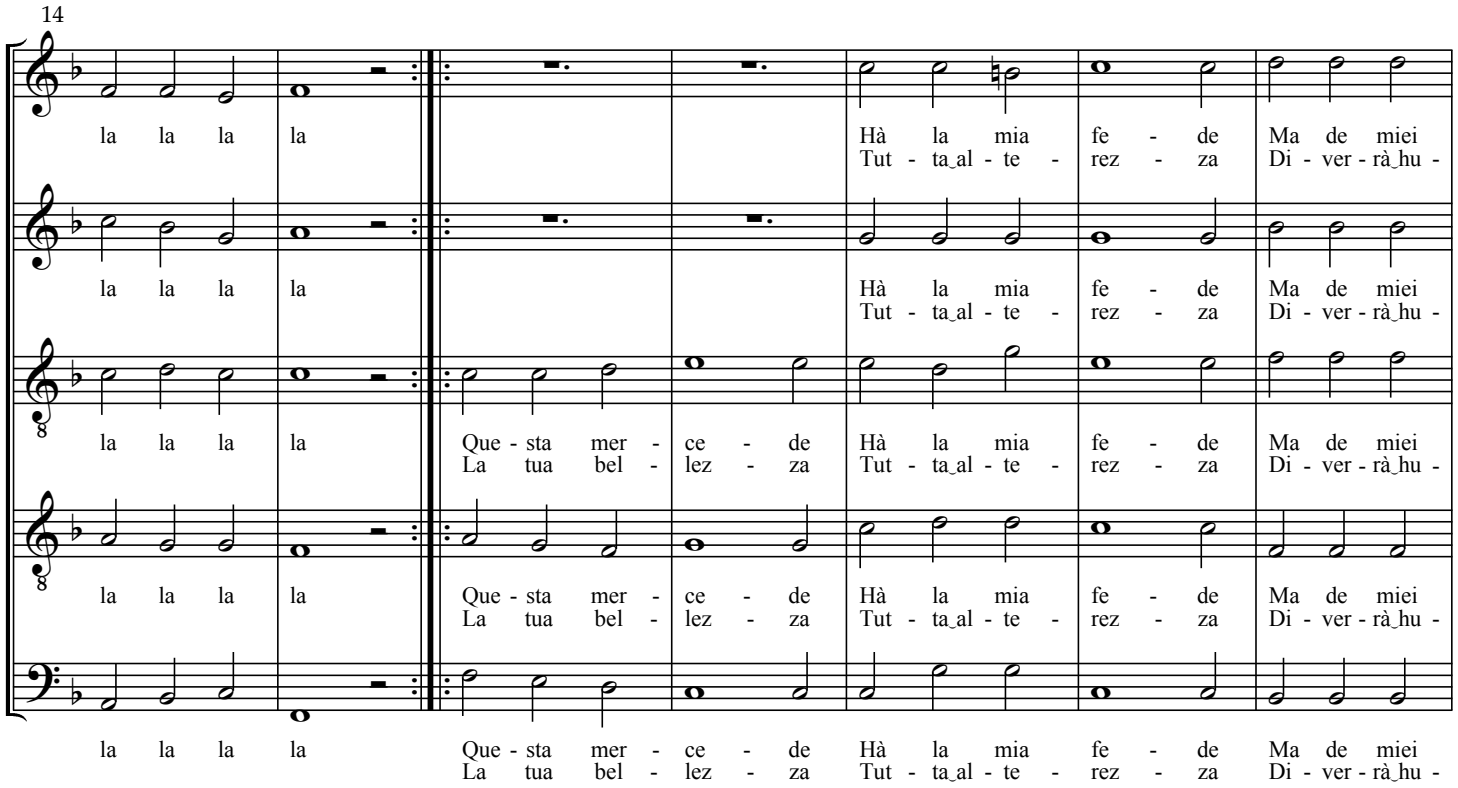
verses 1 and 2

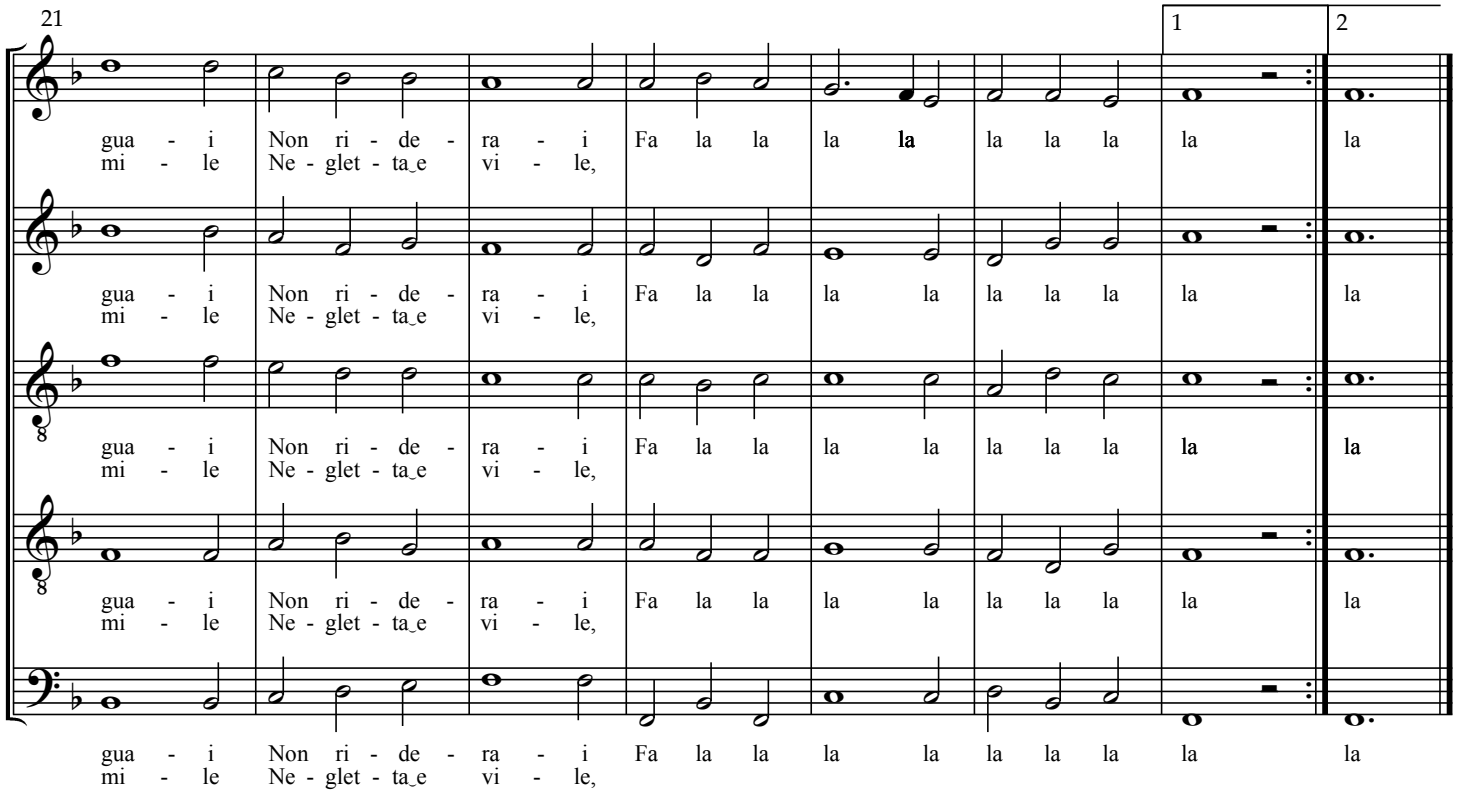
Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)









verses 3 and 4 on following pages

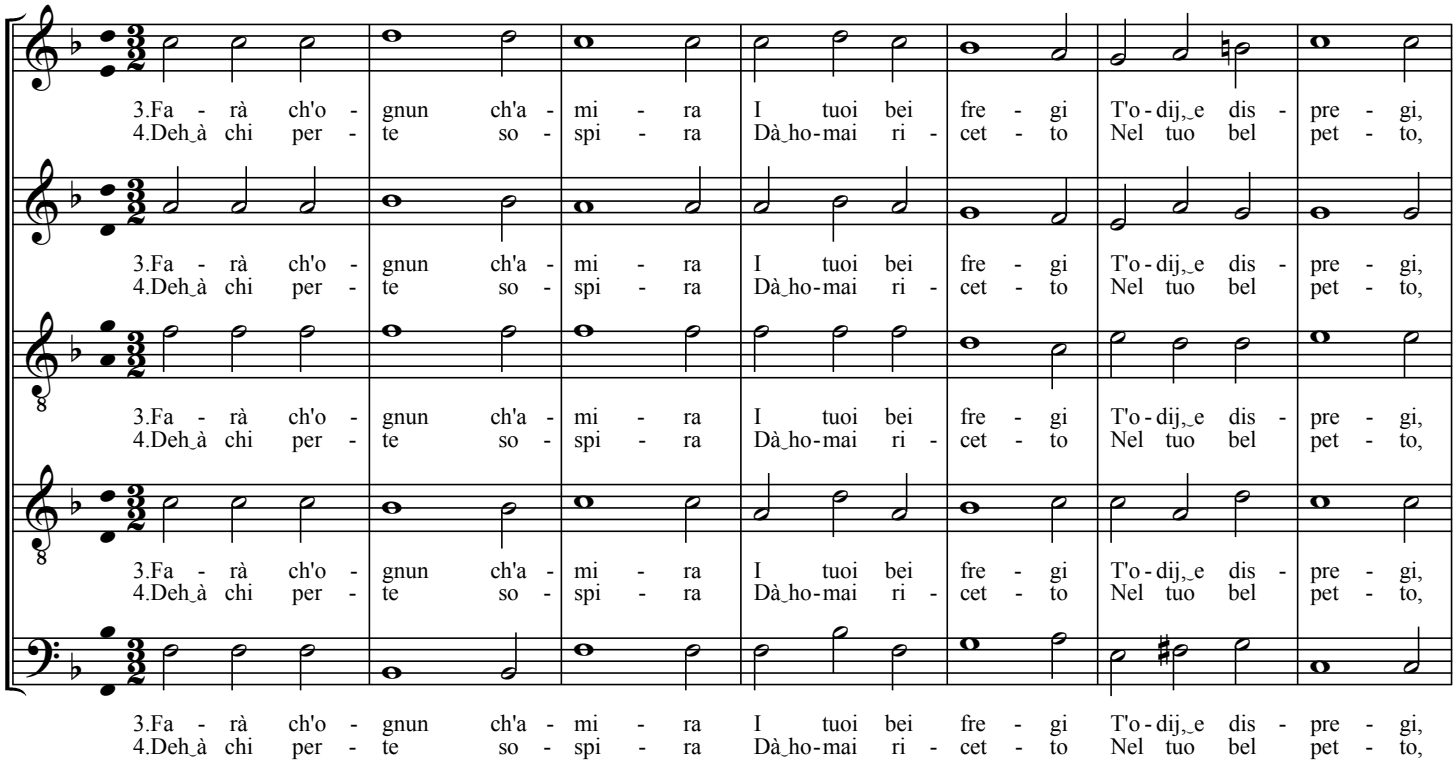
Il Martellato

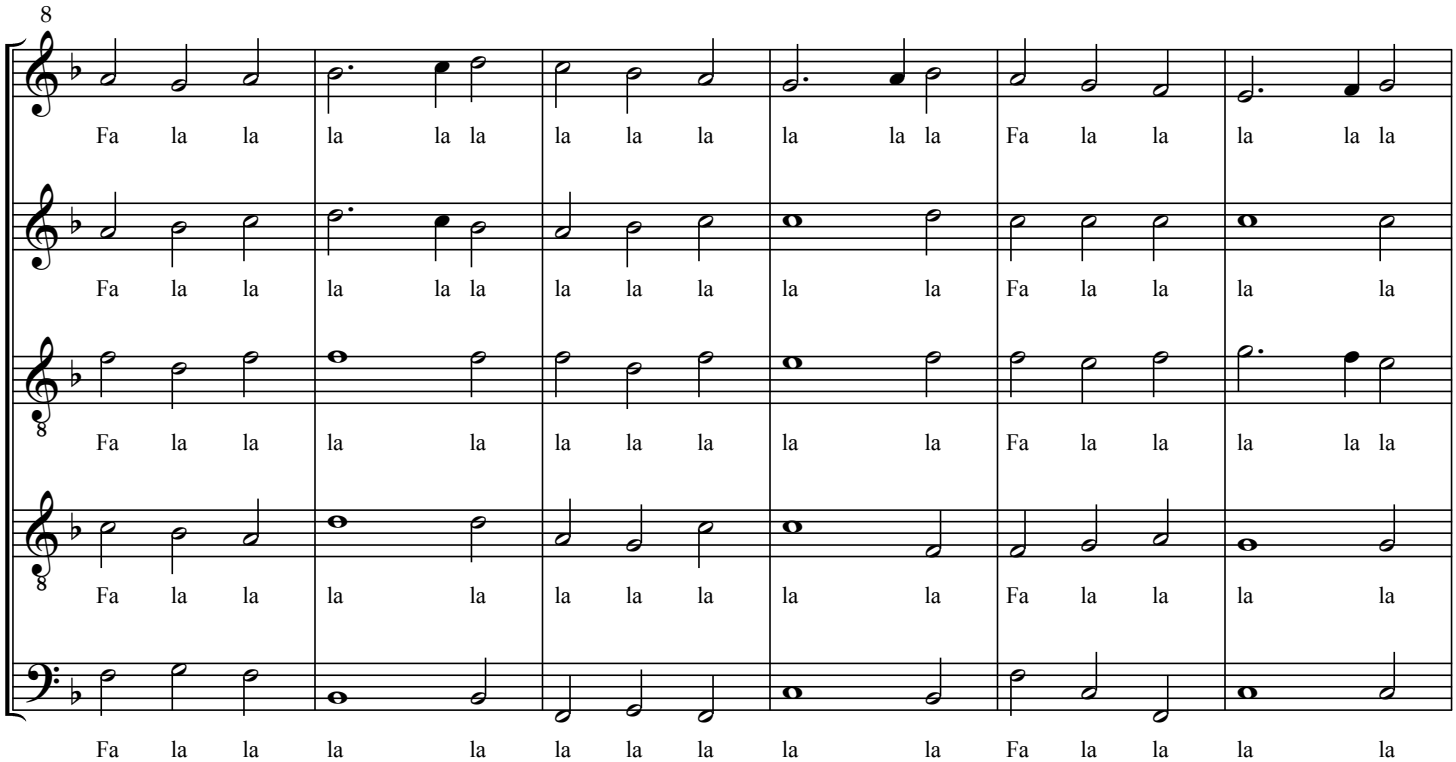
The Rejected One

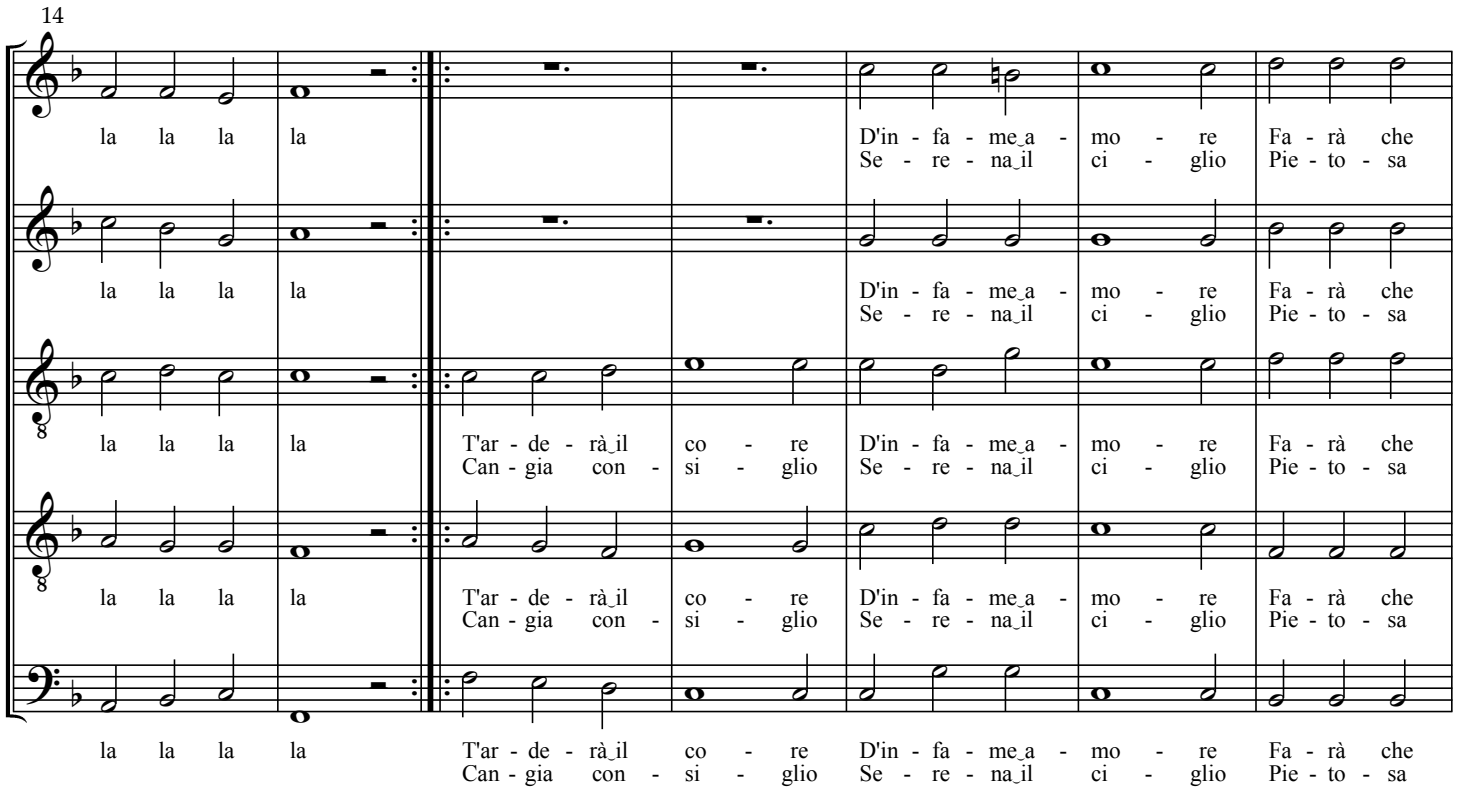
verses 3 and 4

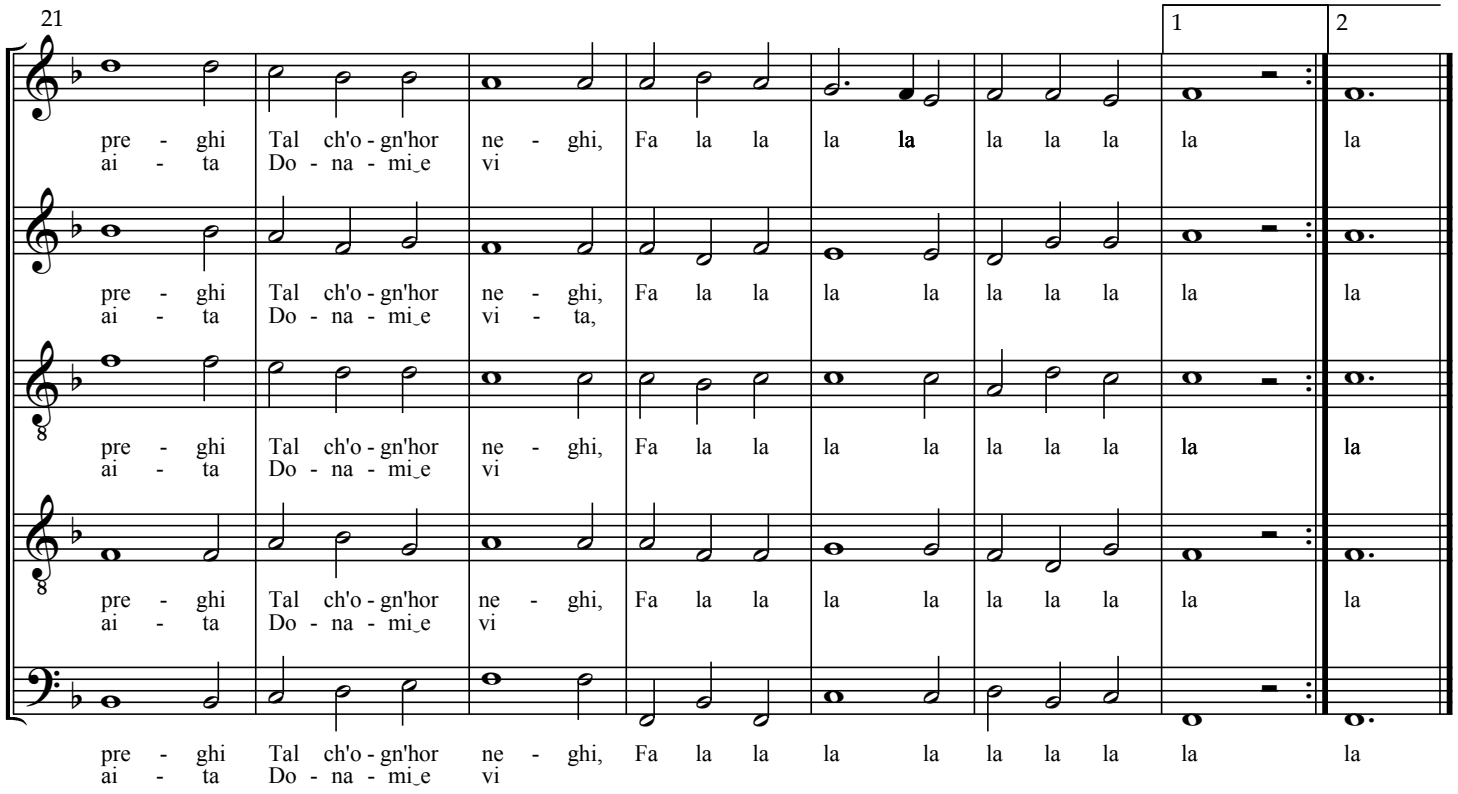
Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)






14
la la la la
la la la la
la la la la
la la la la
la la la la
T'ar - de - rà il co - re
Can - gia con - si - glio
D'in - fa - me a - mo - re
Se - re - na il ci - glio
Fa - rà che
Pie - to - sa


21
1
2
pre - ghi Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la la
ai - ta Do - na - mi e vi
pre - ghi Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la la
ai - ta Do - na - mi e vi - ta,
pre - ghi Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la la
ai - ta Do - na - mi e vi
pre - ghi Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la la
ai - ta Do - na - mi e vi
pre - ghi Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la la
ai - ta Do - na - mi e vi

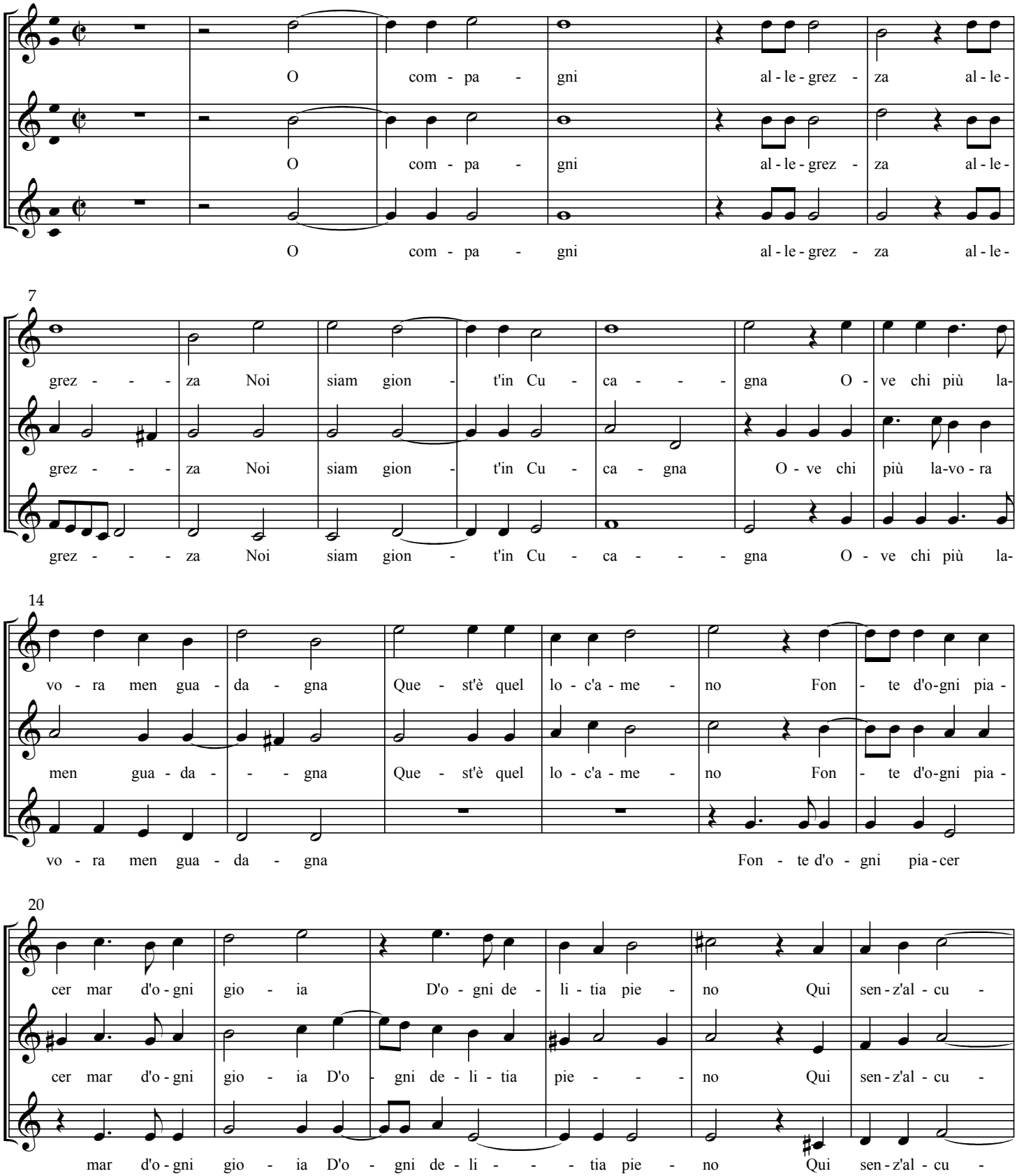
O Compagni Allegrezza

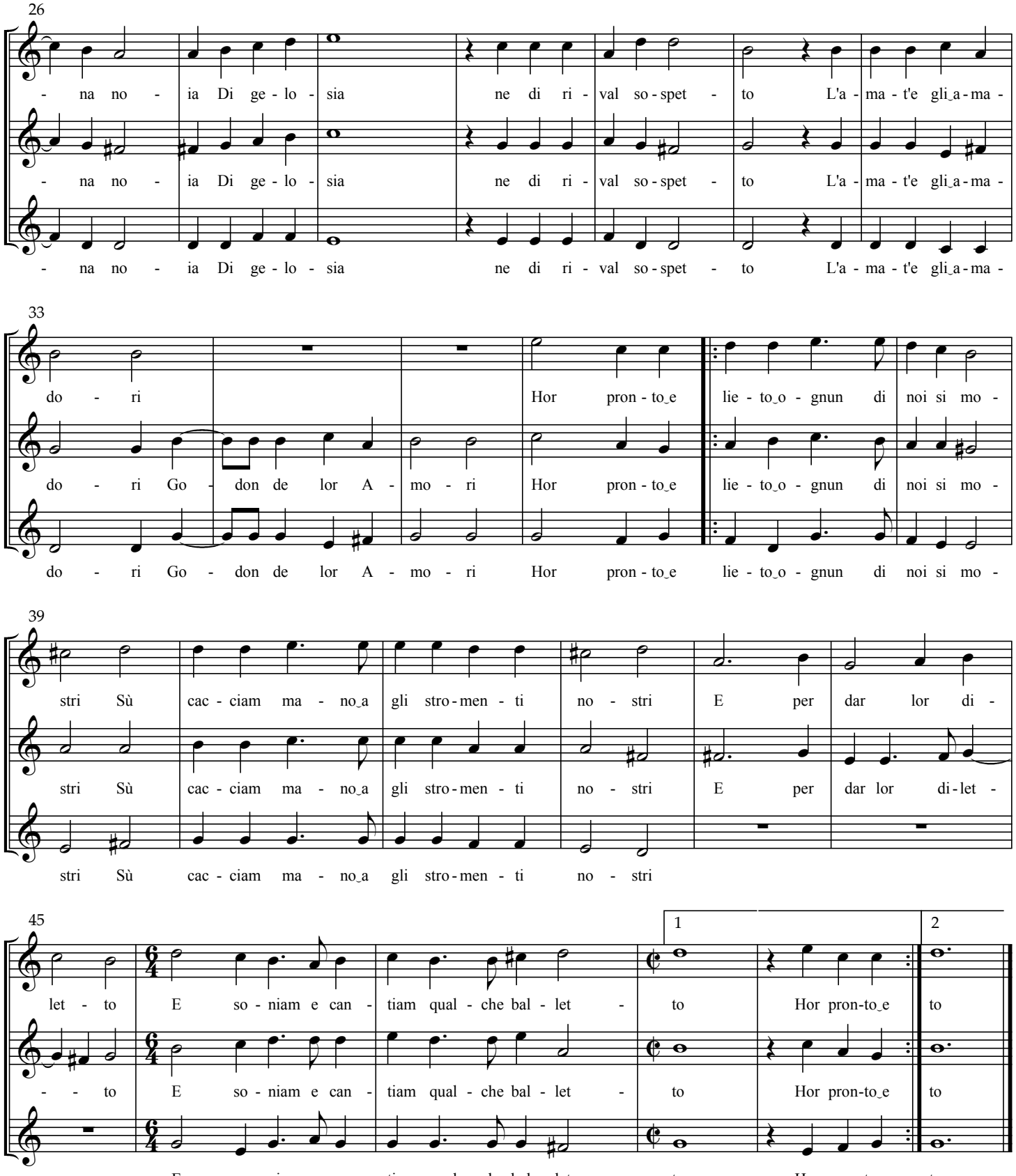
O Friends, Happiness

upper 3 of 5 voices

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





lower voices on following pages

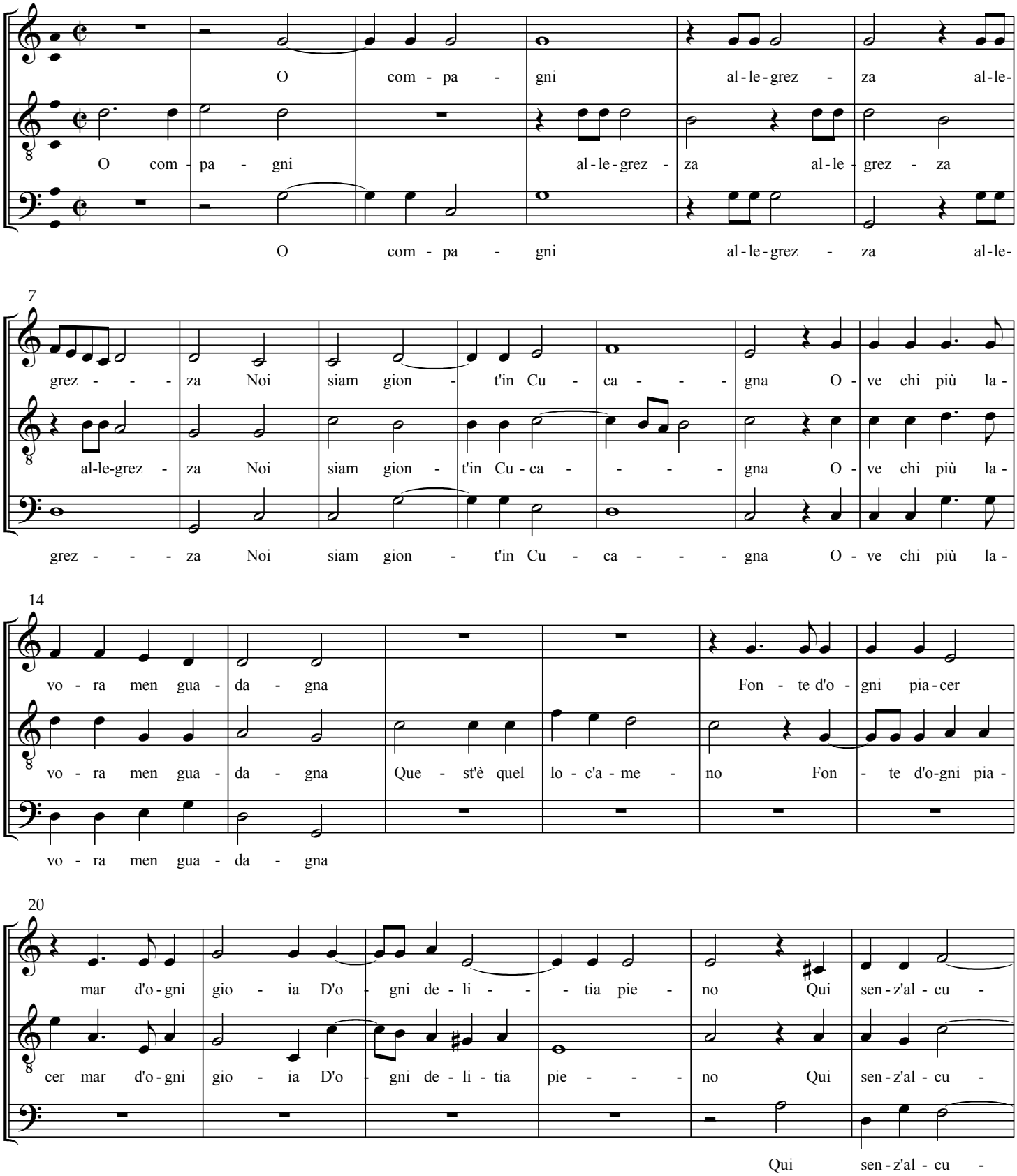
O Compagni Allegrezza

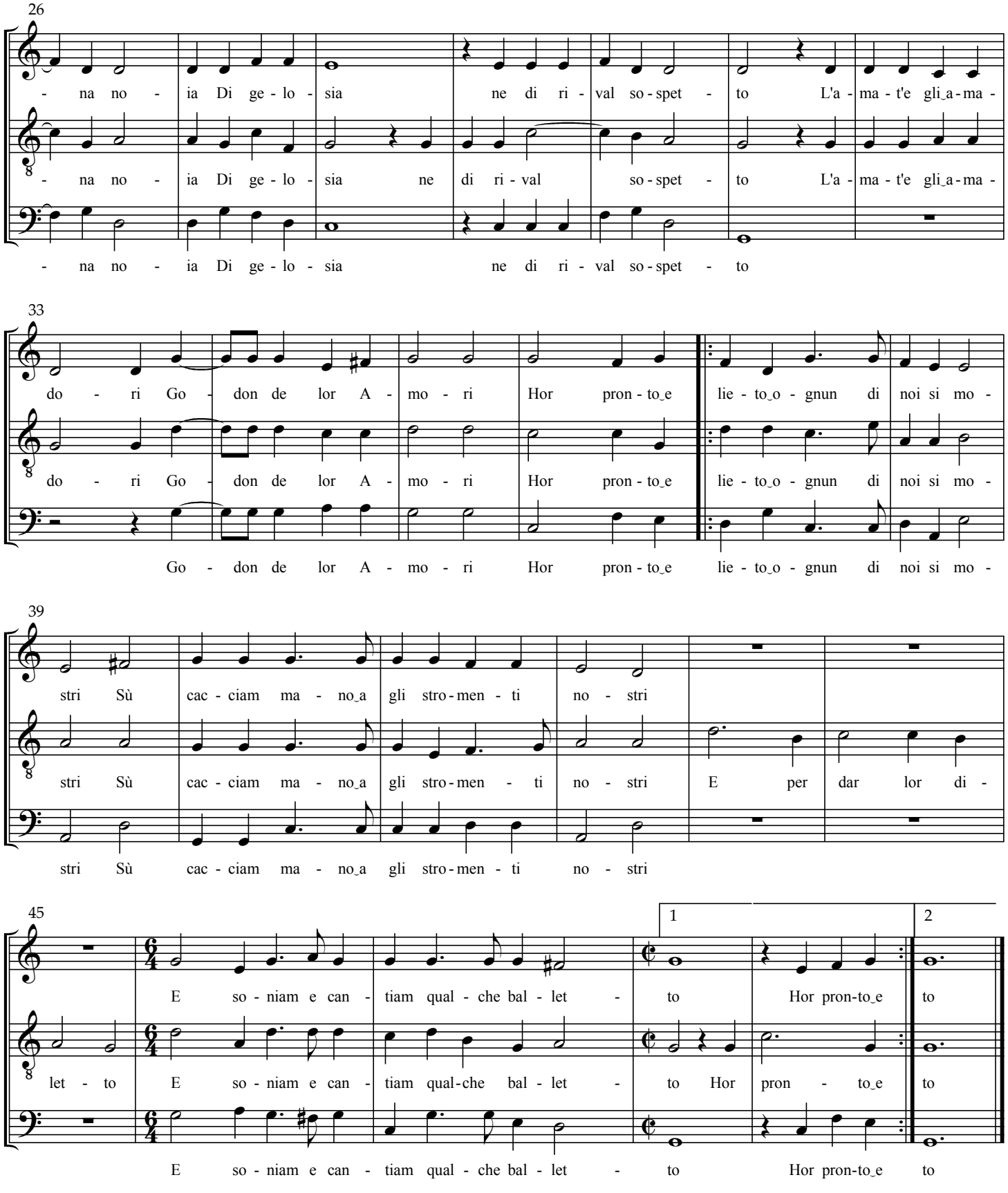
O Friends, Happiness

lower 3 of 5 voices

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)




26
- na no - ia Di ge - lo - sia ne di ri - val so - spet - to L'a - ma - t'e gli_a - ma -
- na no - ia Di ge - lo - sia ne di ri - val so - spet - to L'a - ma - t'e gli_a - ma -
- na no - ia Di ge - lo - sia ne di ri - val so - spet - to
33
do - ri Go - don de lor A - mo - ri Hor pron - to_e lie - to_o - gnun di noi si mo -
do - ri Go - don de lor A - mo - ri Hor pron - to_e lie - to_o - gnun di noi si mo -
Go - don de lor A - mo - ri Hor pron - to_e lie - to_o - gnun di noi si mo -
39
stri Sù cac - ciam ma - no_a gli stro - men - ti no - stri
stri Sù cac - ciam ma - no_a gli stro - men - ti no - stri E per dar lor di -
stri Sù cac - ciam ma - no_a gli stro - men - ti no - stri
45
1
2
E so - niam e can - tiam qual - che bal - let - to Hor pron - to_e to
let - to E so - niam e can - tiam qual - che bal - let - to Hor pron - to_e to
E so - niam e can - tiam qual - che bal - let - to Hor pron - to_e to

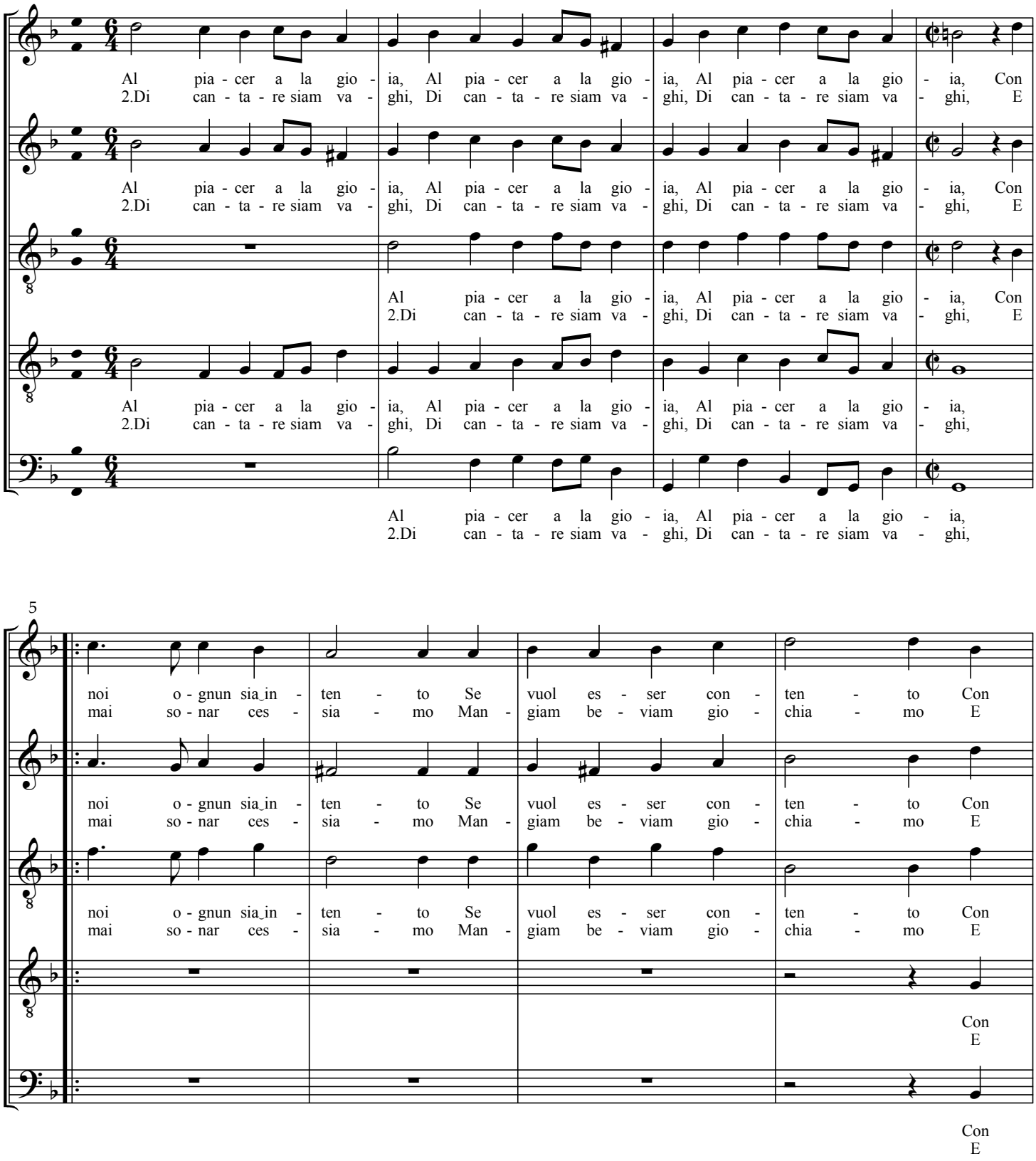
Il Piacere

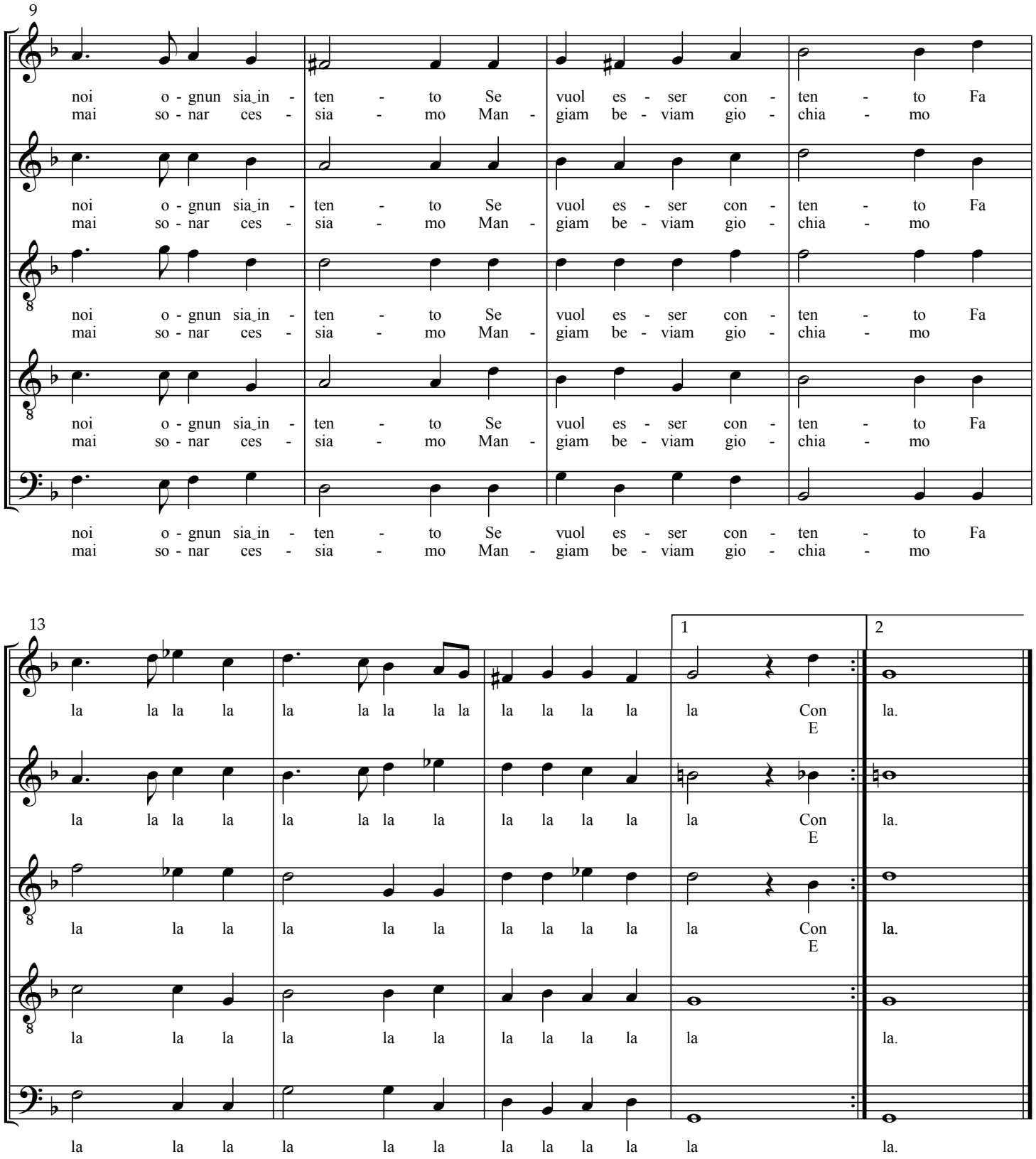
The Pleasure

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





verse 3 on following pages

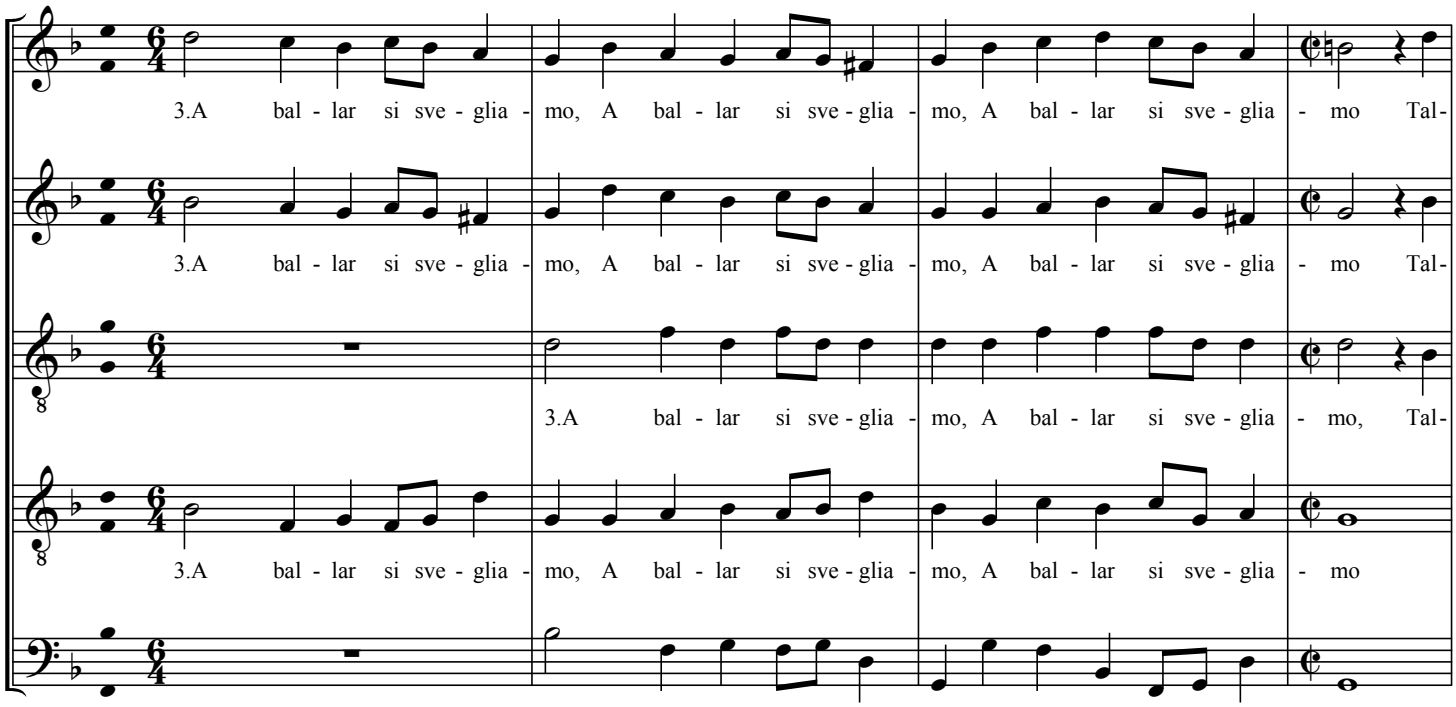
Il Piacere

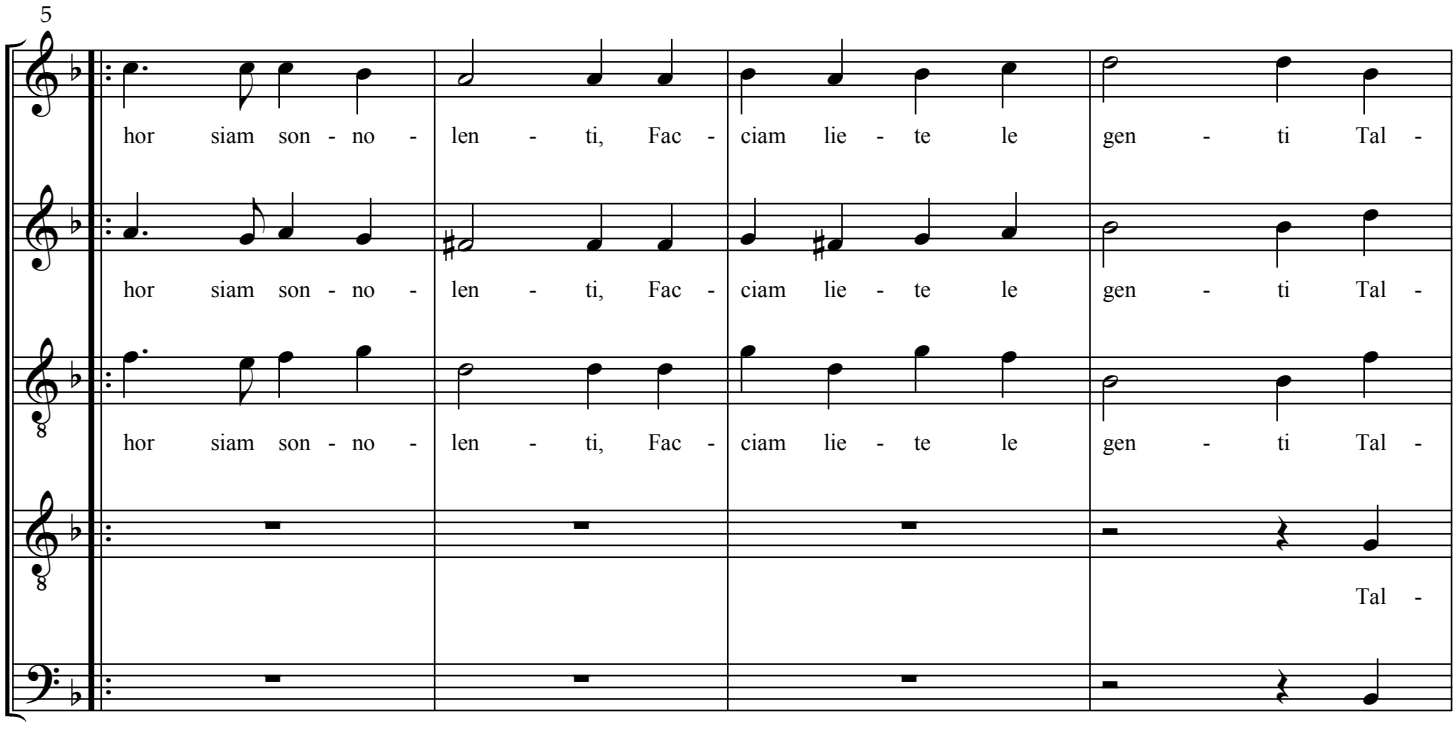
The Pleasure

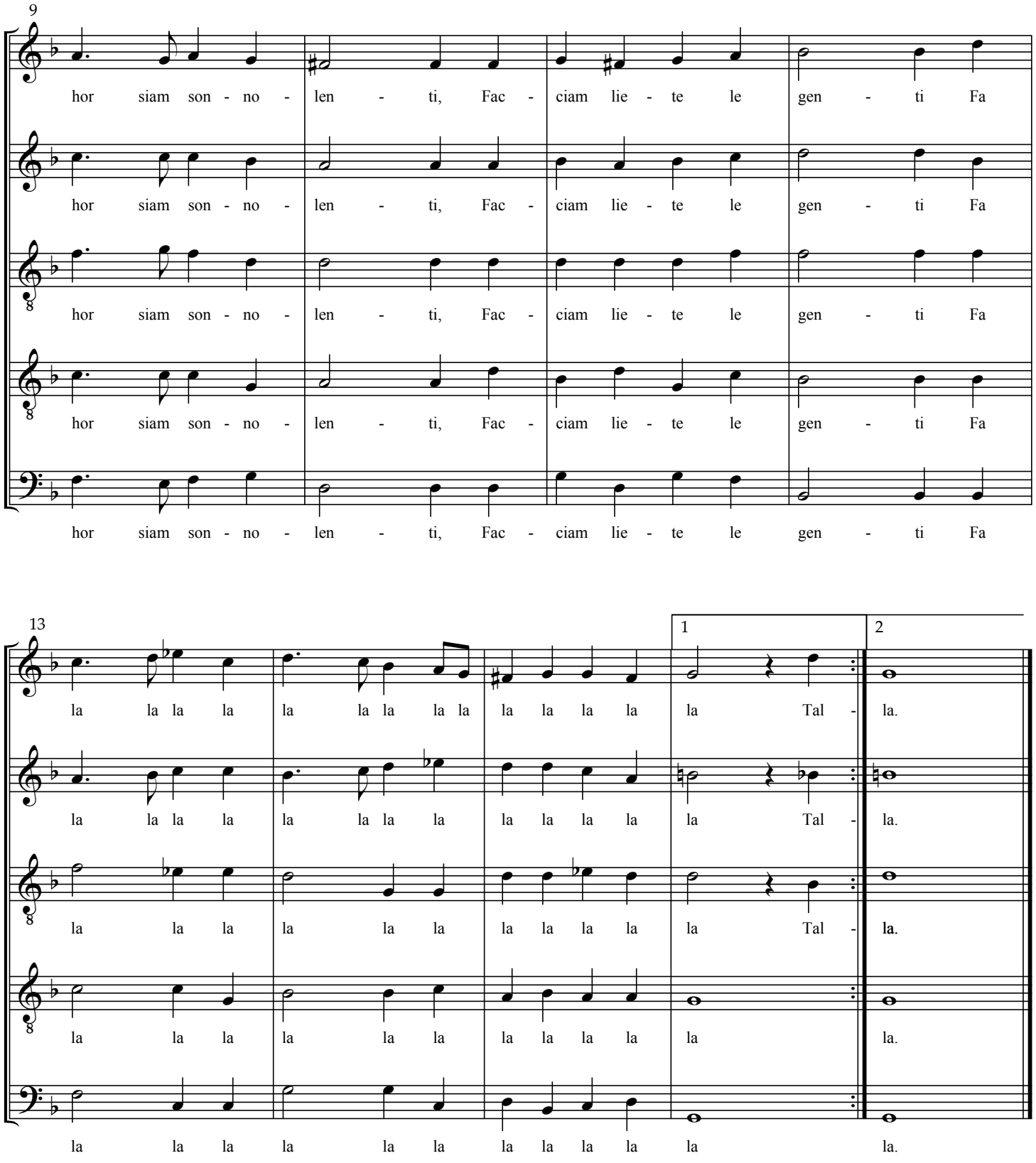
verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





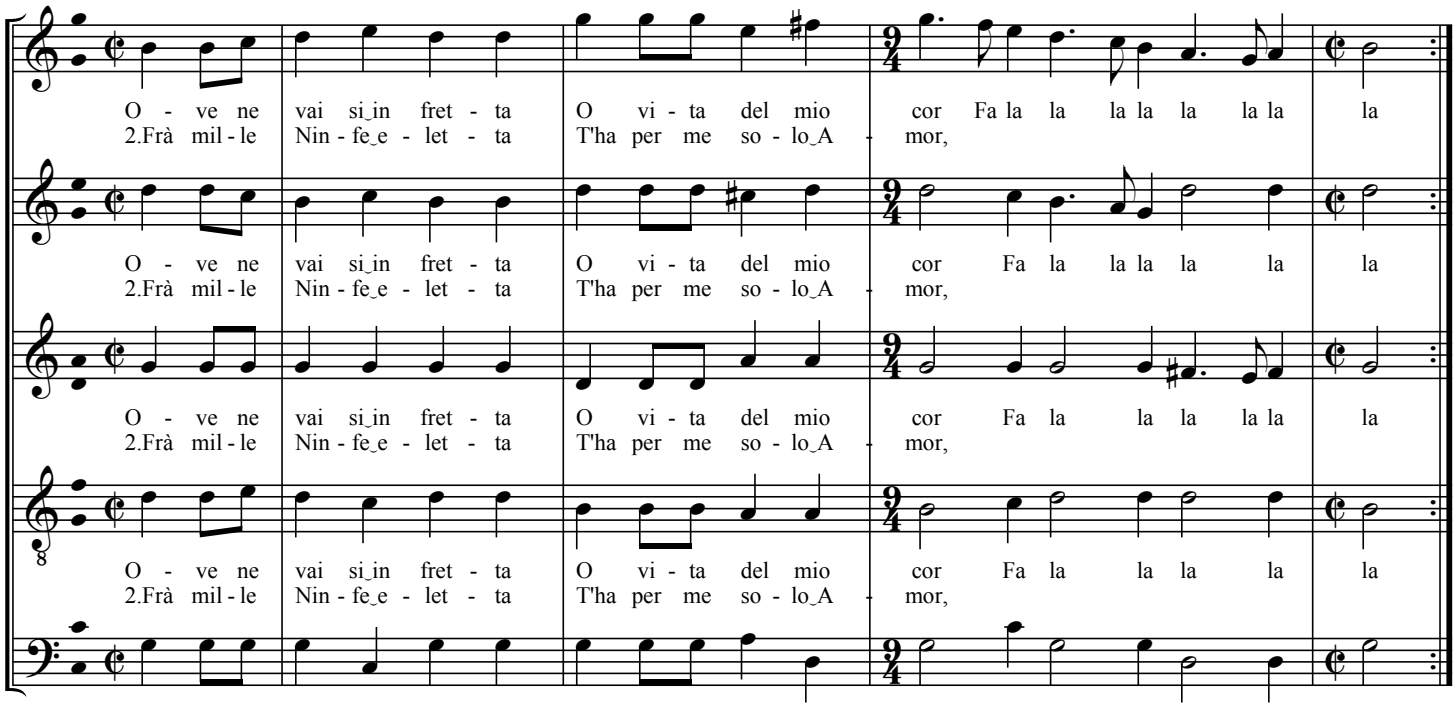

9
hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa
hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa
hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa
hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa
hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa
13
1
2
la la la la la la la la la la la la la Tal - la.
la la la la la la la la la la la la la Tal - la.
la la la la la la la la la la la la la Tal - la.
la la la la la la la la la la la la la.
la la la la la la la la la la la la la.

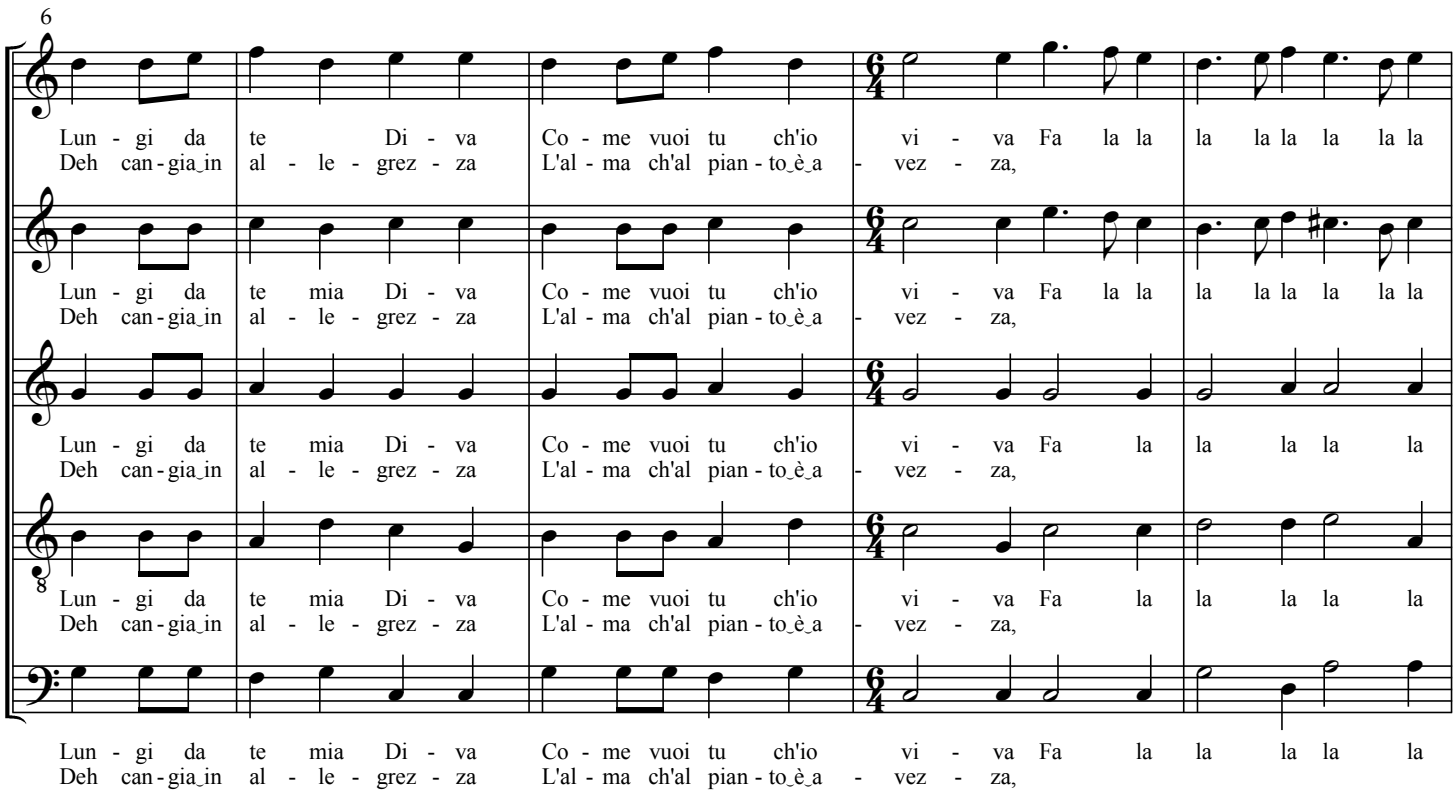
Il Premiato

The Rewarded One

verses 1 and 2

Balletti a cinque voci, 1591 — Giovanni Giacomo Gastoldi (c. 1554-1609)





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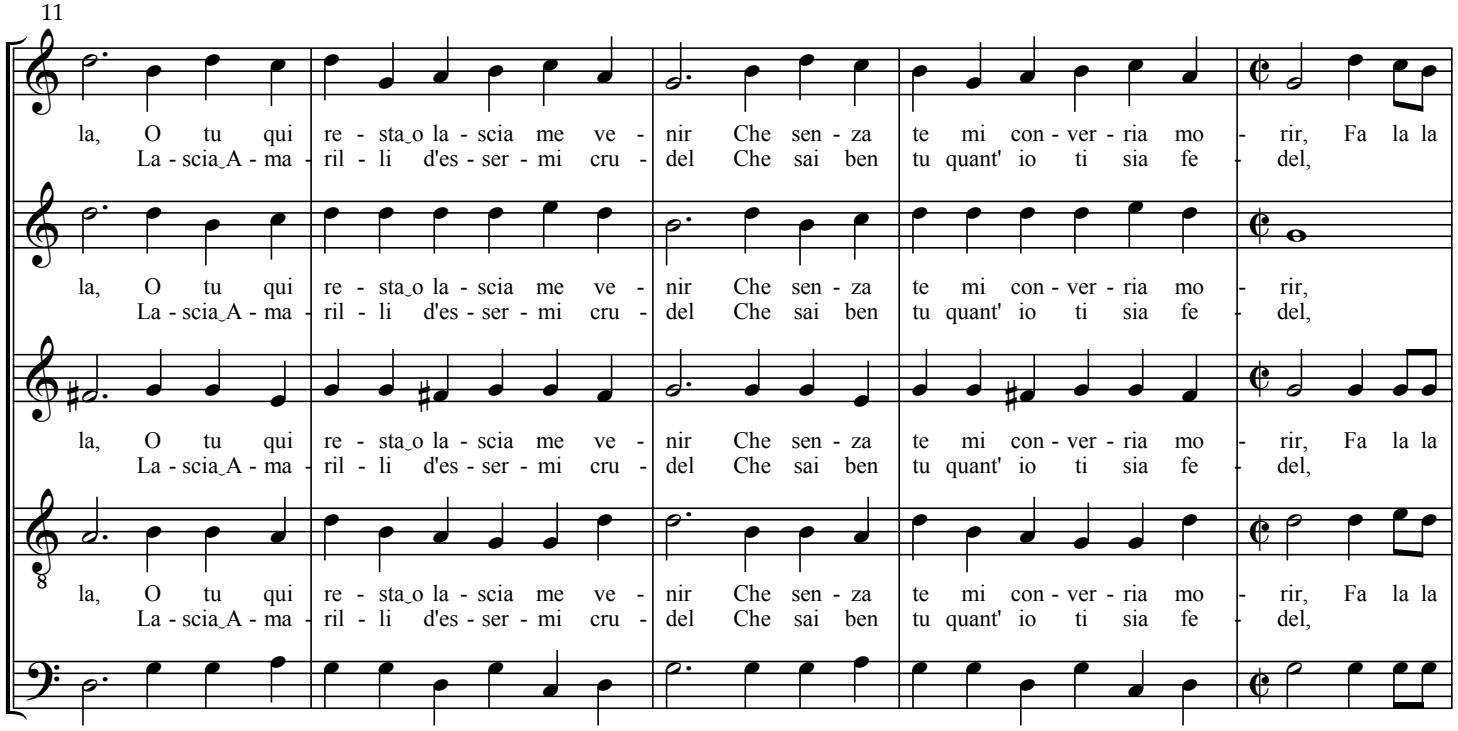

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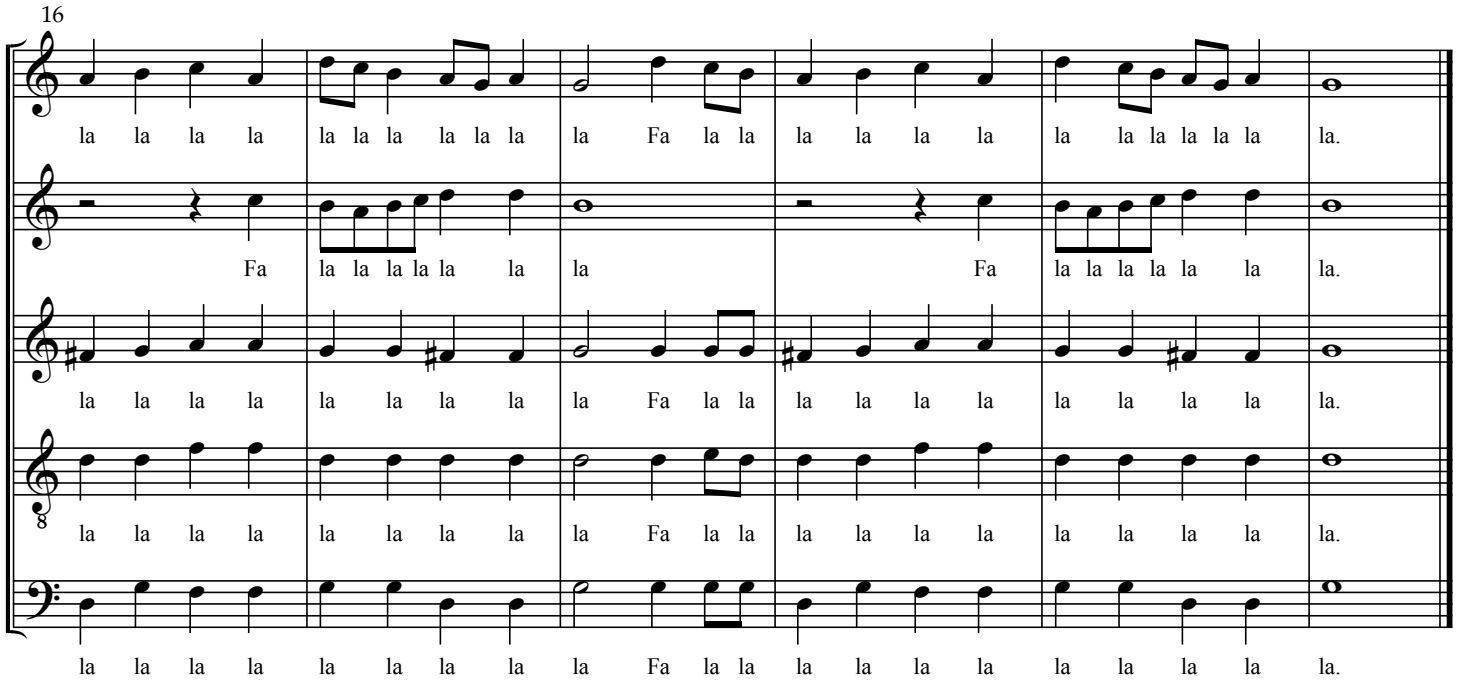


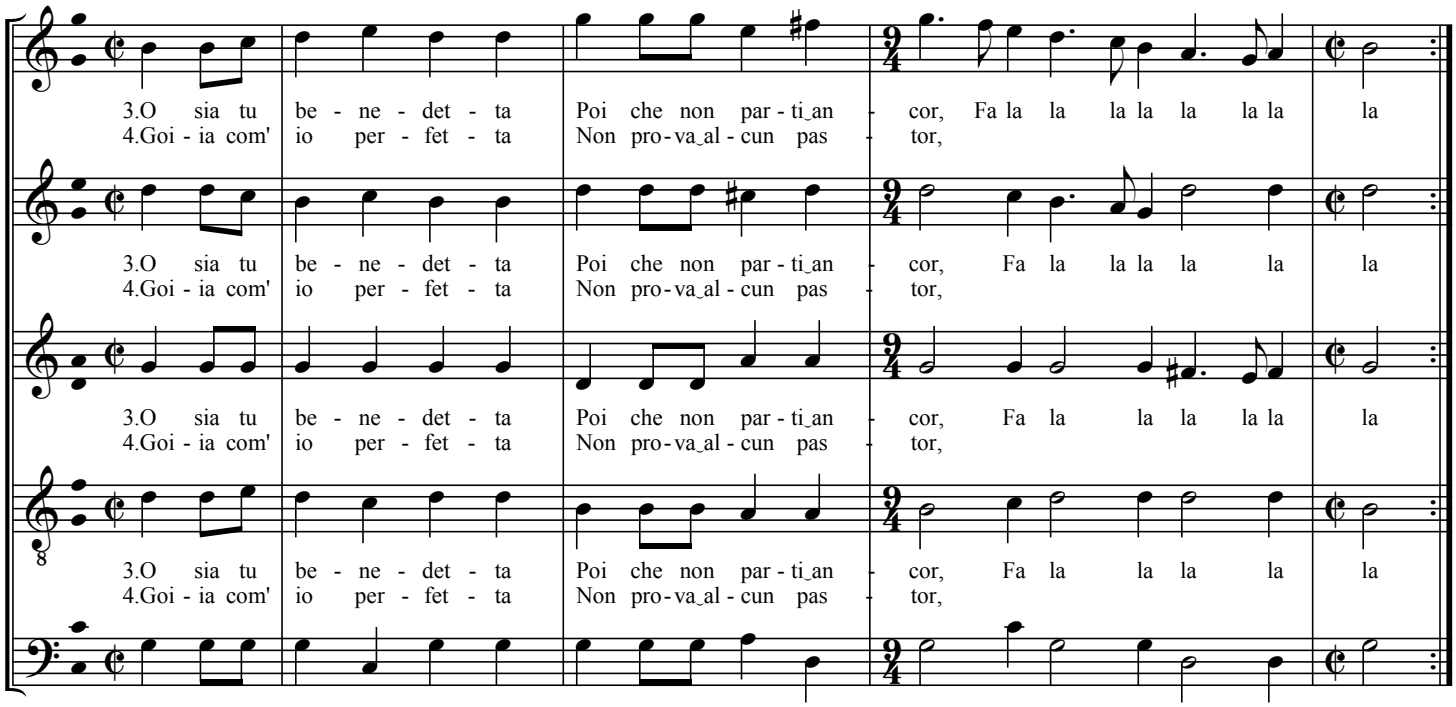
verses 3 and 4 on following pages

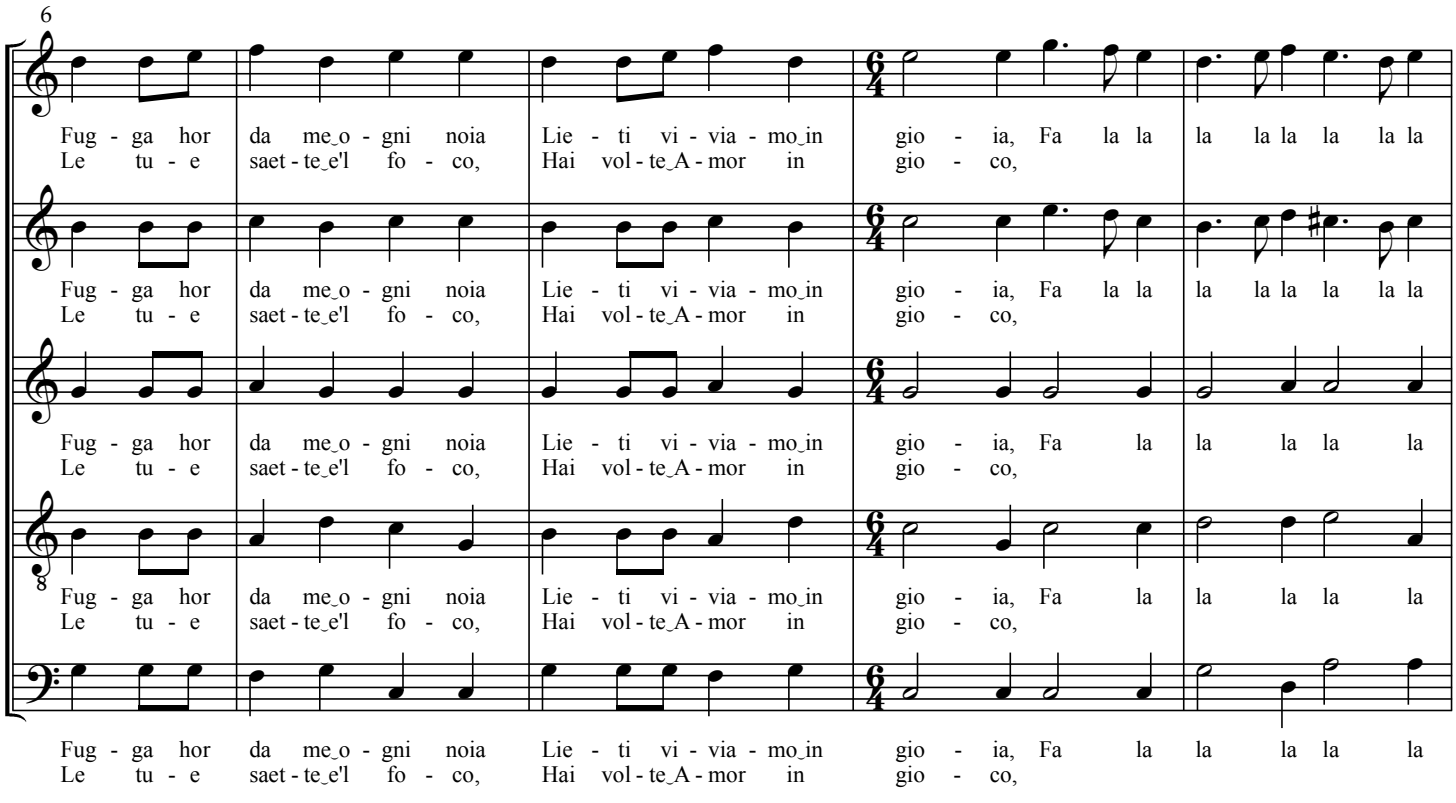
Il Premiato

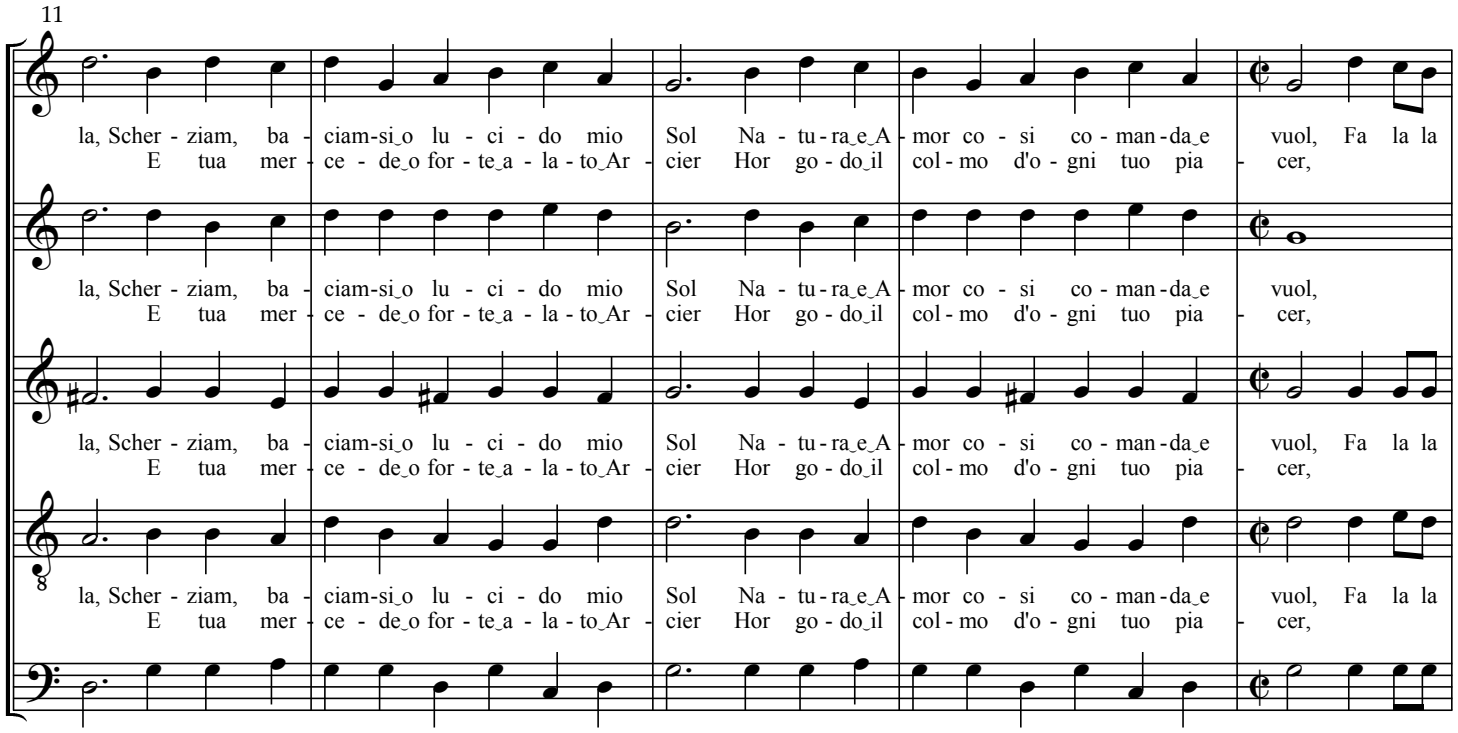
The Rewarded One

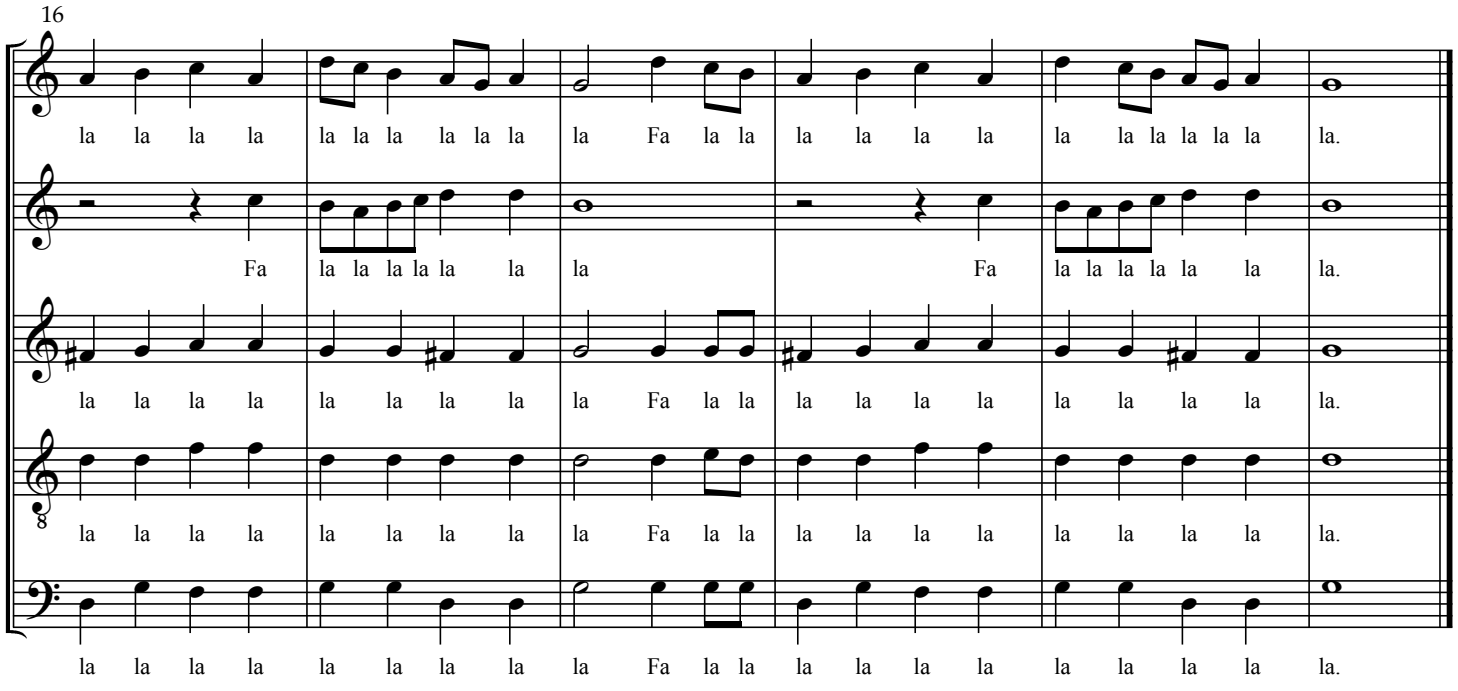
verses 3 and 4

Balletti a cinque voci, 1591 — Giovanni Giacomo Gastoldi (c. 1554-1609)





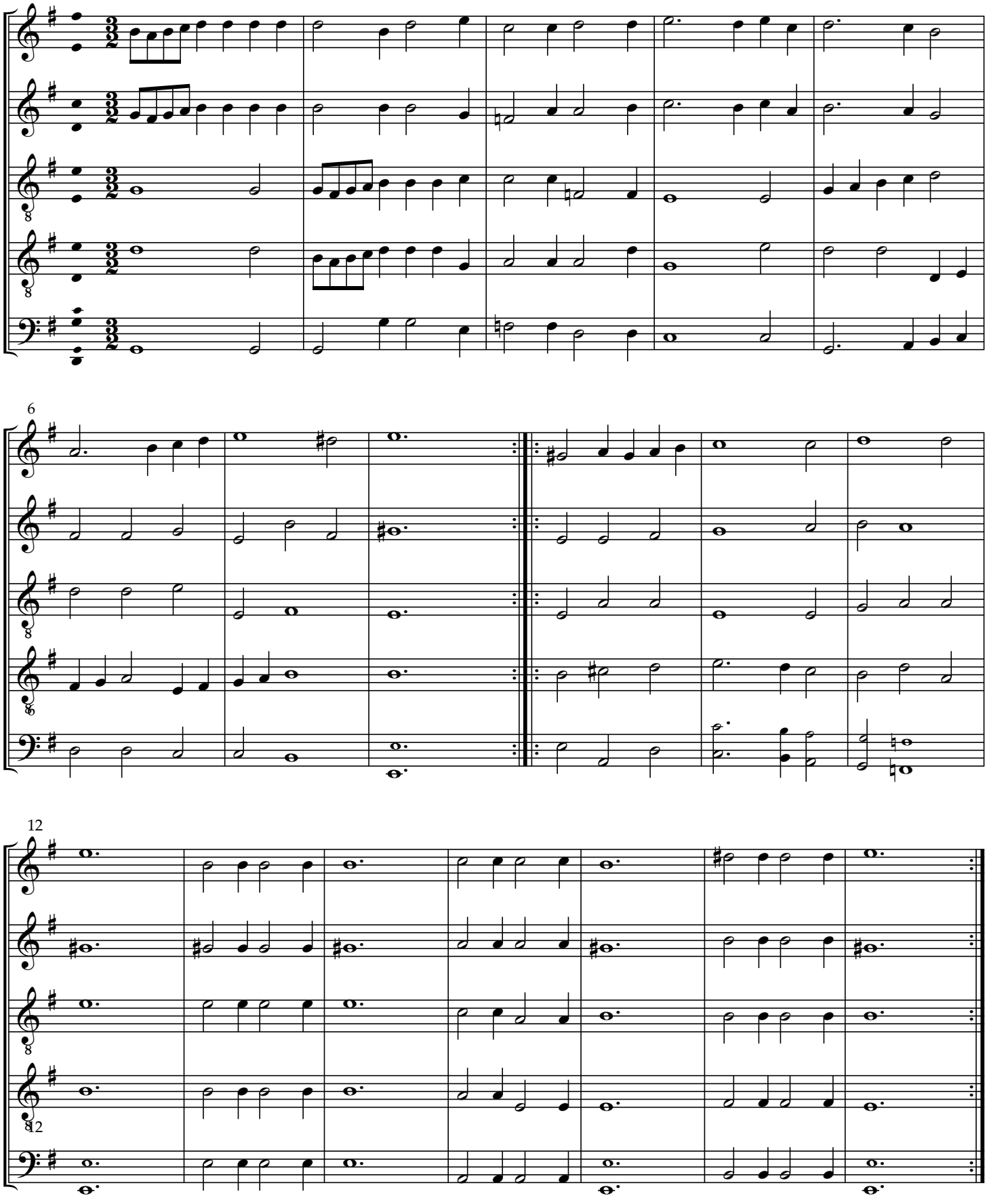

11
la, Scher - ziam, ba - ciam-si_o lu - ci - do mio Sol Na - tu - ra_e_A - mor co - si co - man - da_e vuol, Fa la la
E tua mer - ce - de_o for - te_a - la - to_Ar - cier Hor go - do_il col - mo d'o - gni tuo pia - cer,
la, Scher - ziam, ba - ciam-si_o lu - ci - do mio Sol Na - tu - ra_e_A - mor co - si co - man - da_e vuol,
E tua mer - ce - de_o for - te_a - la - to_Ar - cier Hor go - do_il col - mo d'o - gni tuo pia - cer,
la, Scher - ziam, ba - ciam-si_o lu - ci - do mio Sol Na - tu - ra_e_A - mor co - si co - man - da_e vuol, Fa la la
E tua mer - ce - de_o for - te_a - la - to_Ar - cier Hor go - do_il col - mo d'o - gni tuo pia - cer,
la, Scher - ziam, ba - ciam-si_o lu - ci - do mio Sol Na - tu - ra_e_A - mor co - si co - man - da_e vuol, Fa la la
E tua mer - ce - de_o for - te_a - la - to_Ar - cier Hor go - do_il col - mo d'o - gni tuo pia - cer,
la, Scher - ziam, ba - ciam-si_o lu - ci - do mio Sol Na - tu - ra_e_A - mor co - si co - man - da_e vuol, Fa la la
E tua mer - ce - de_o for - te_a - la - to_Ar - cier Hor go - do_il col - mo d'o - gni tuo pia - cer,


16
la la la la la la la la la la la Fa la la la la la la la la la la la la.
Fa la la la la la la la Fa la la la la la la la.
la la la la la la la la la Fa la la la la la la la la la la la la.
la la la la la la la la la Fa la la la la la la la la la la la la.
la la la la la la la la la Fa la la la la la la la la la la la la.

Saltarello detta Trivella

Selva di Varie Recreatione, 1590

Orazio Vecchi (1550-1605)



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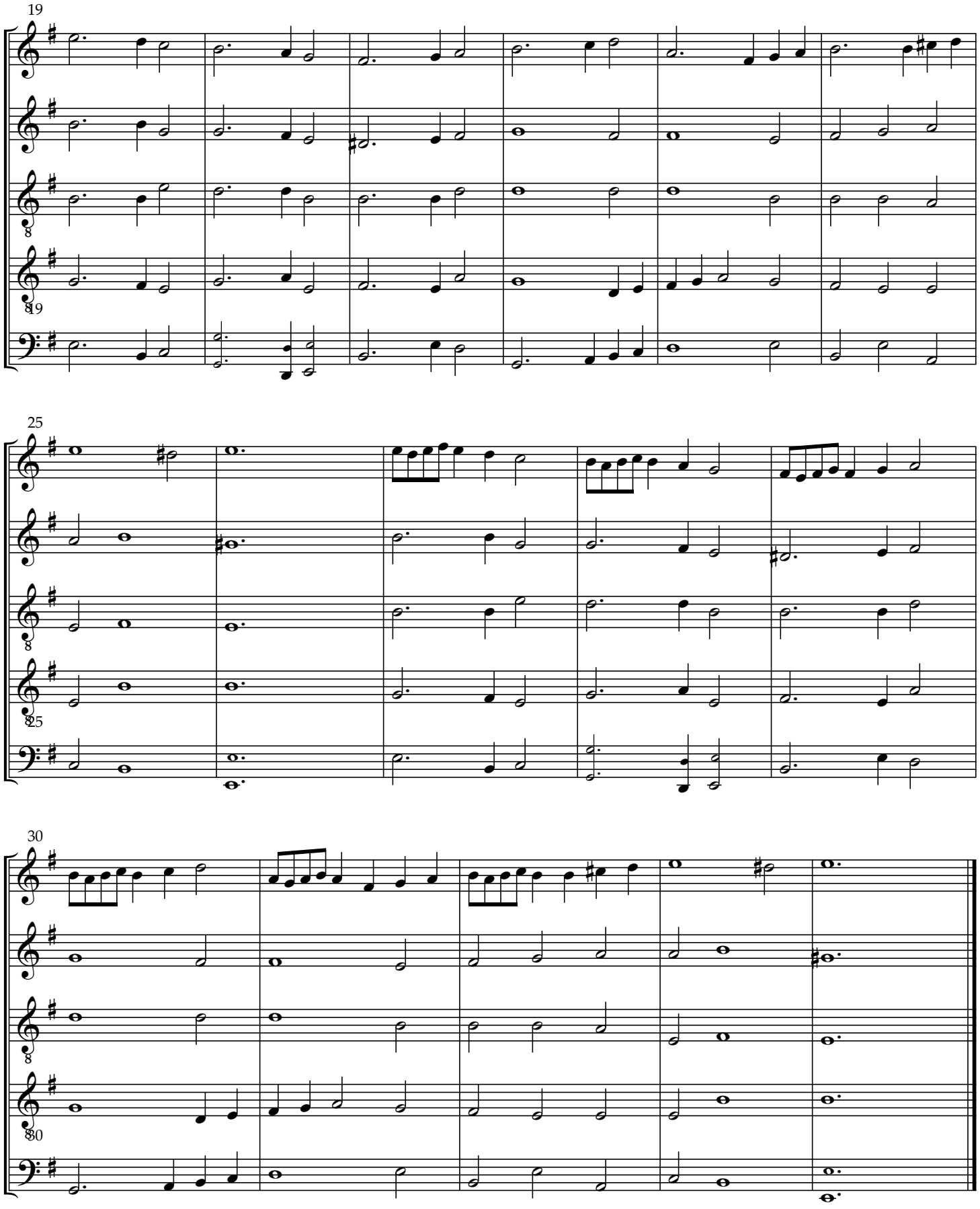

19
25
30

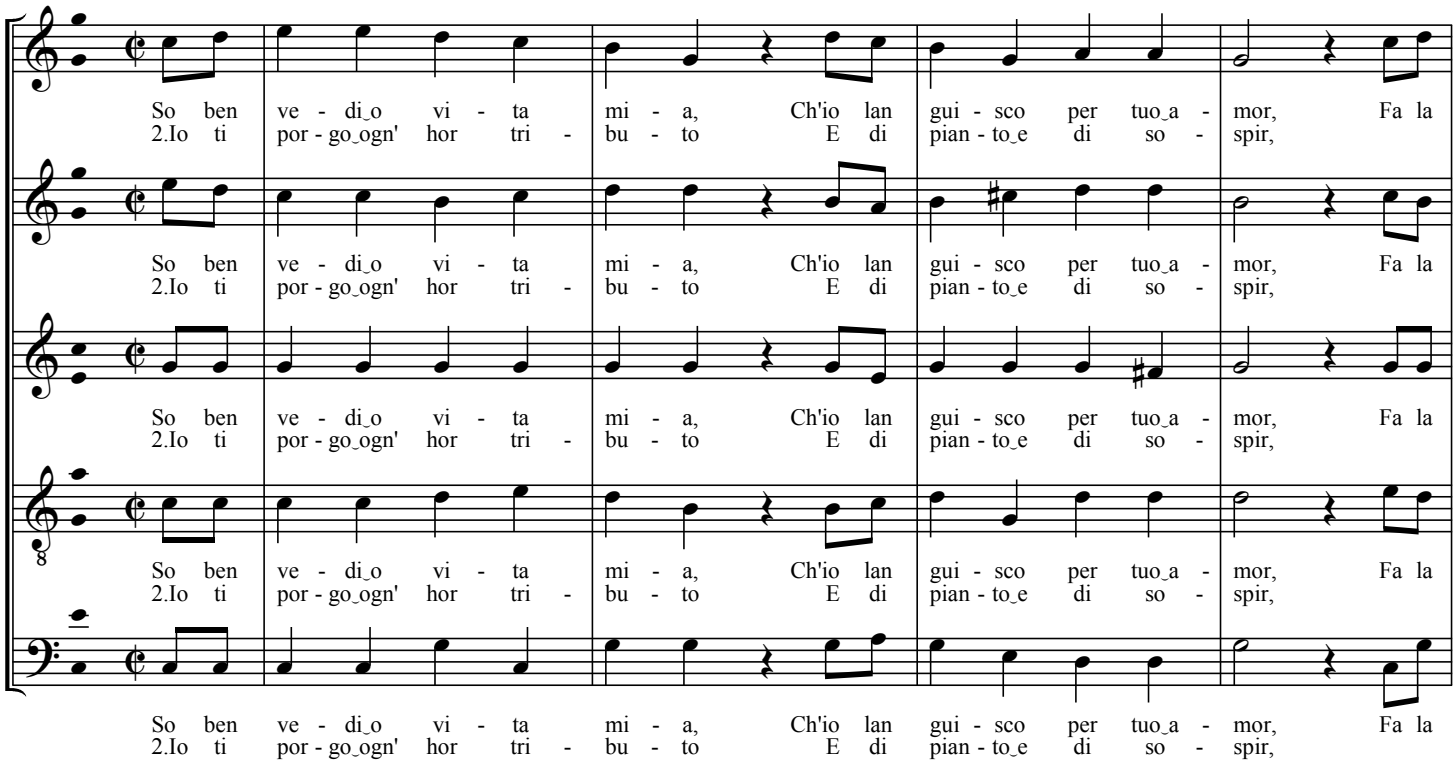
Lo Schernito

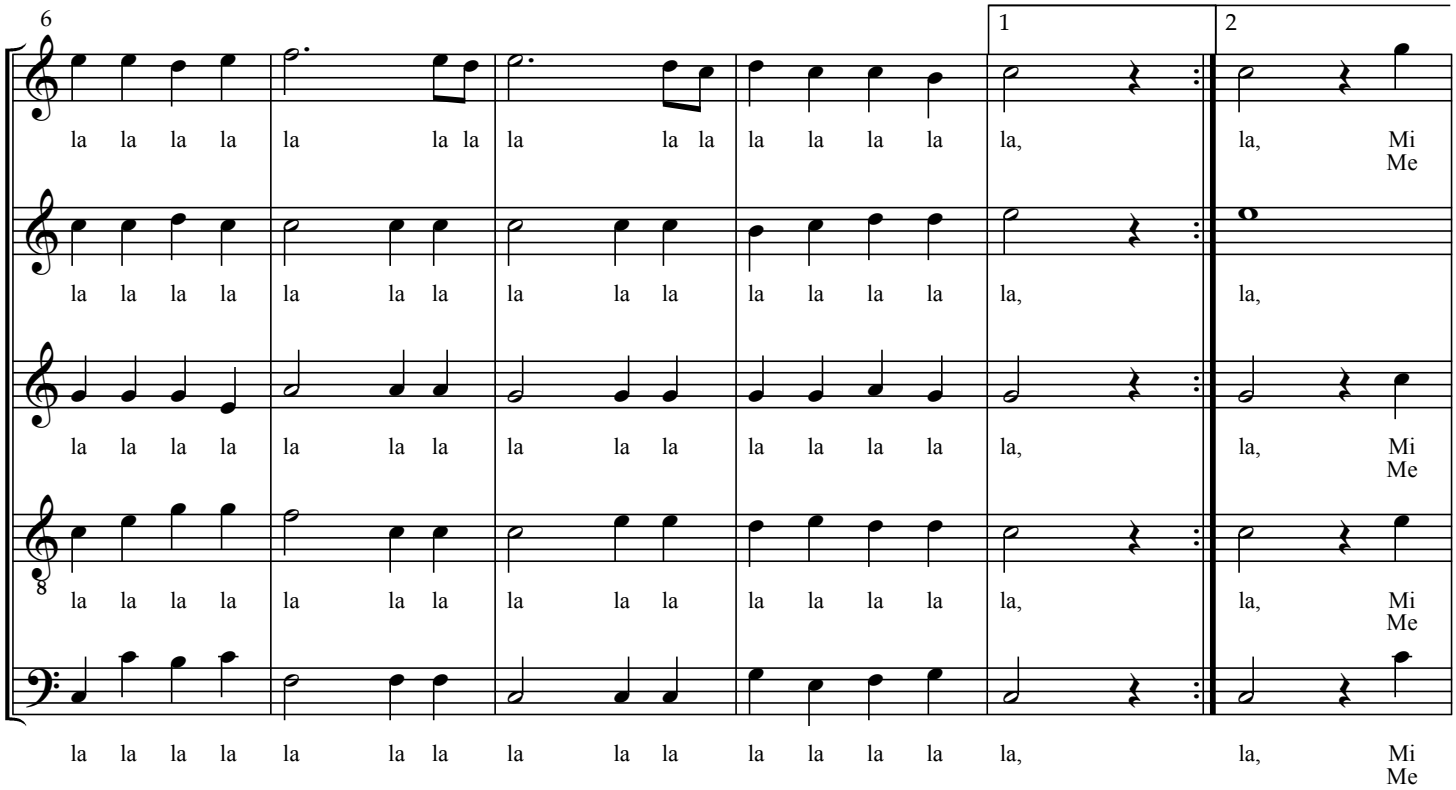
The Scorned One

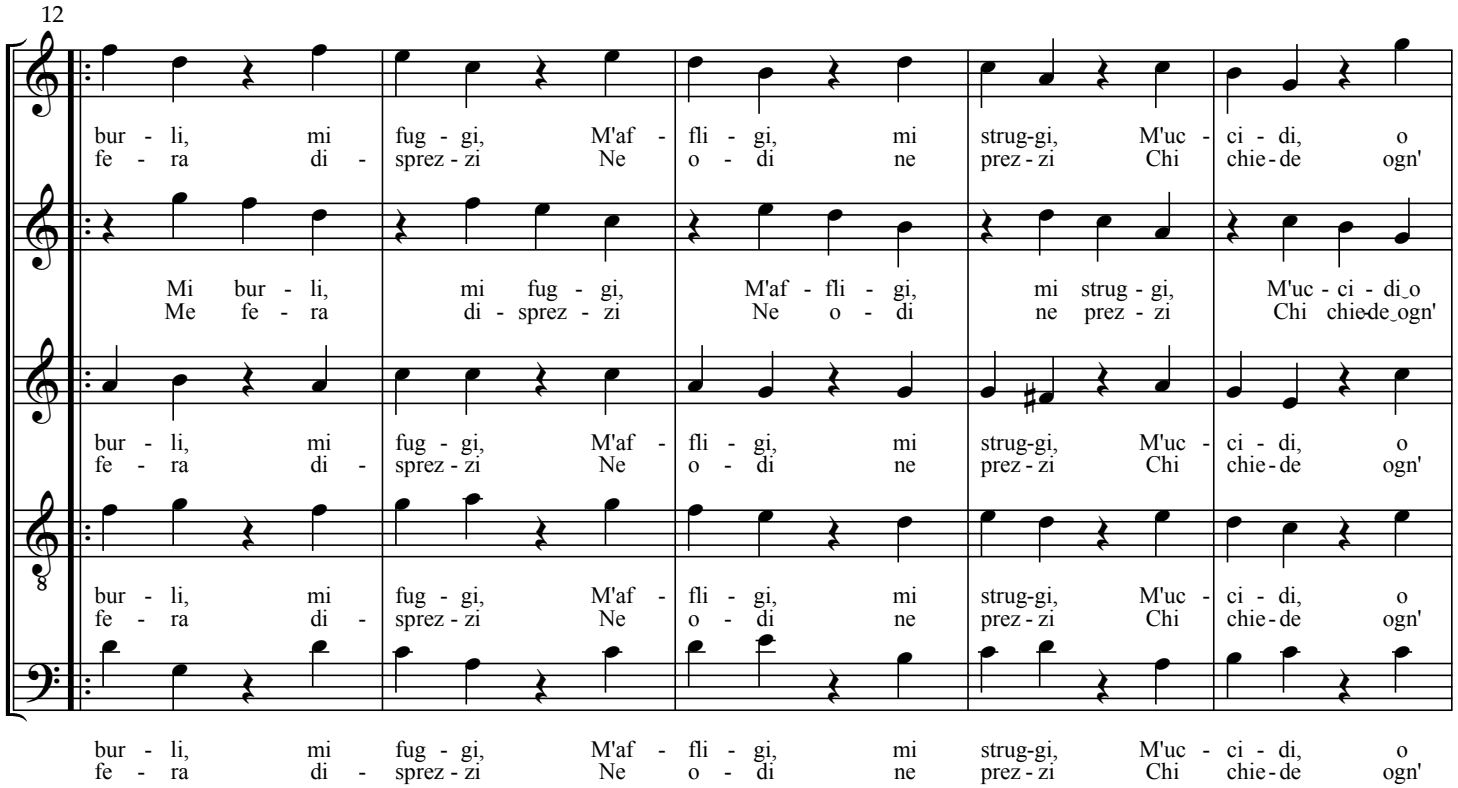
verses 1 and 2

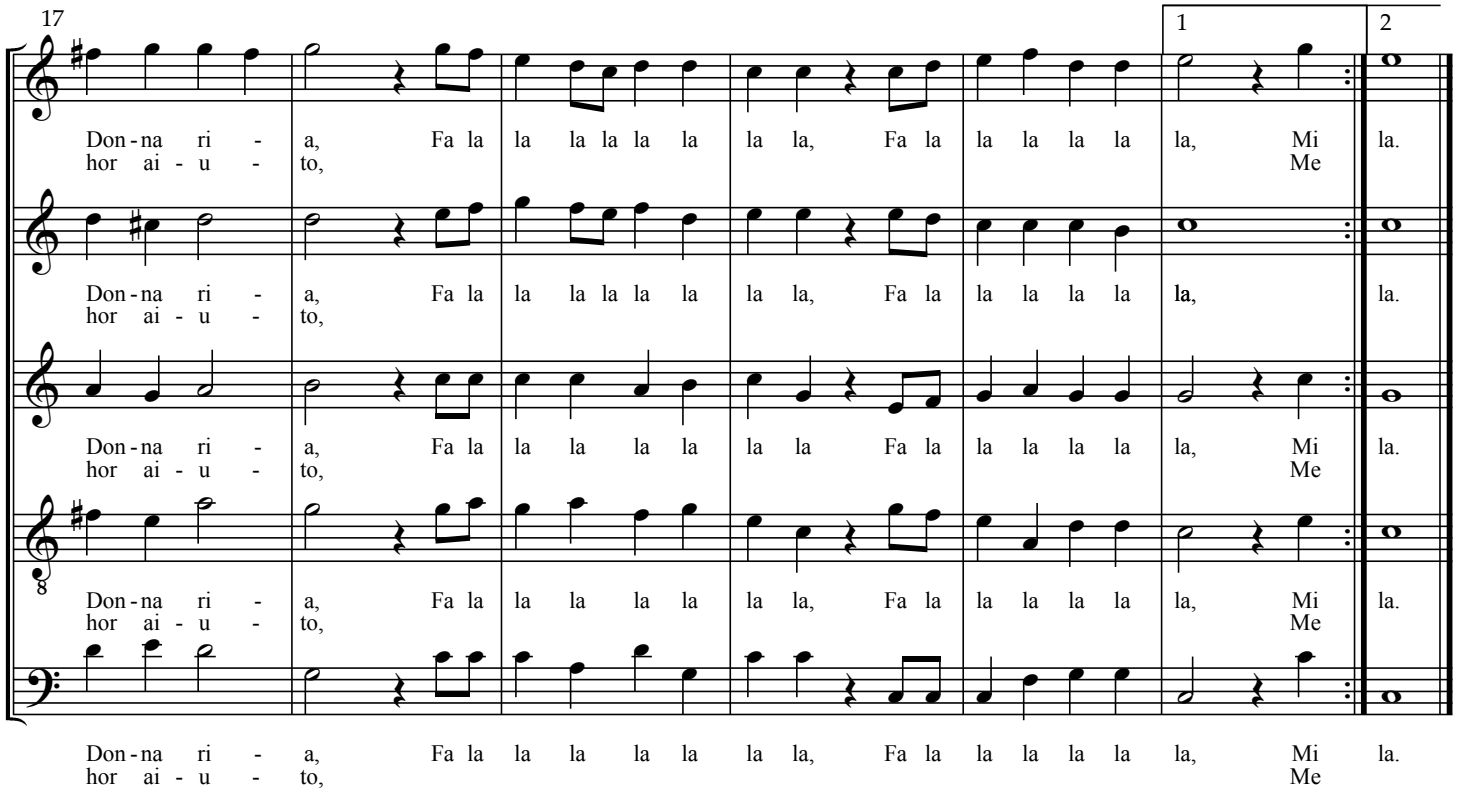
Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)









verse 3 on following pages

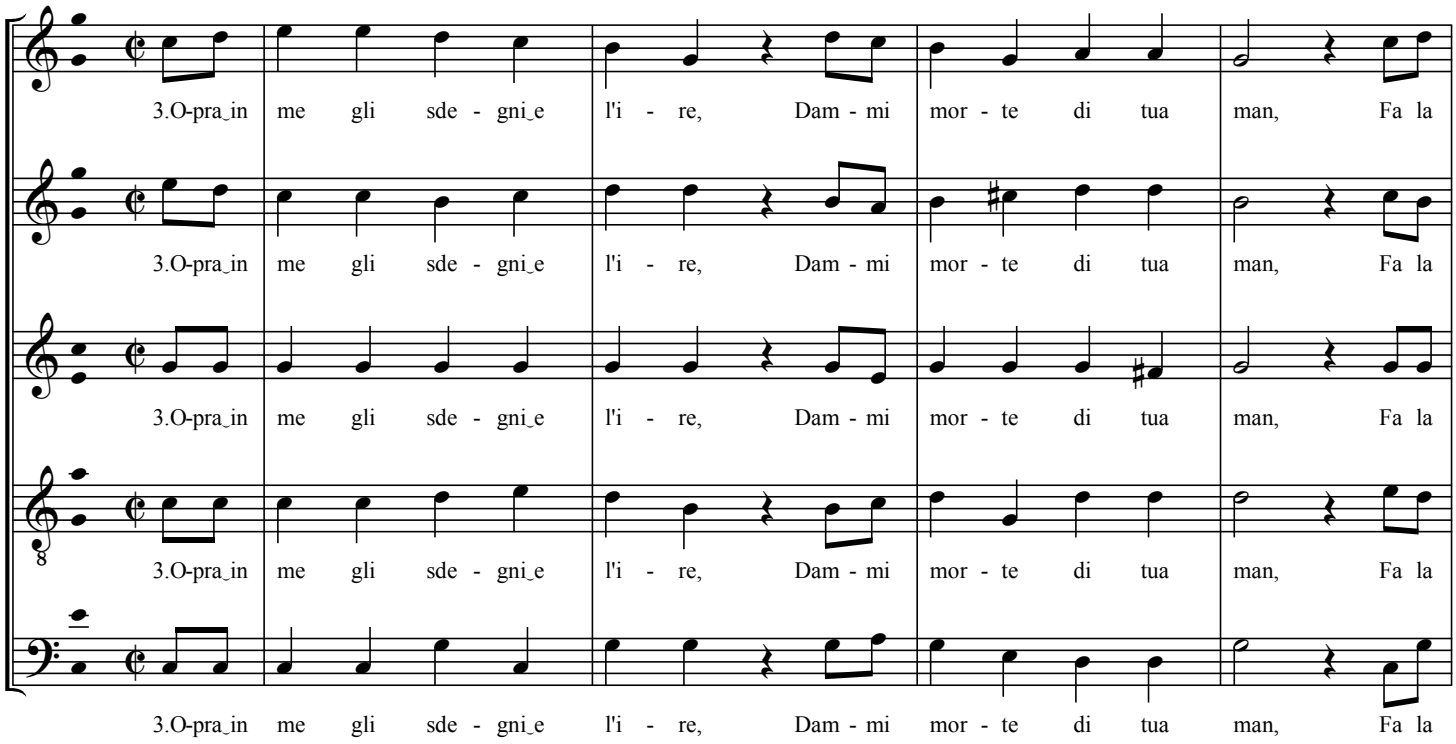
Lo Schernito

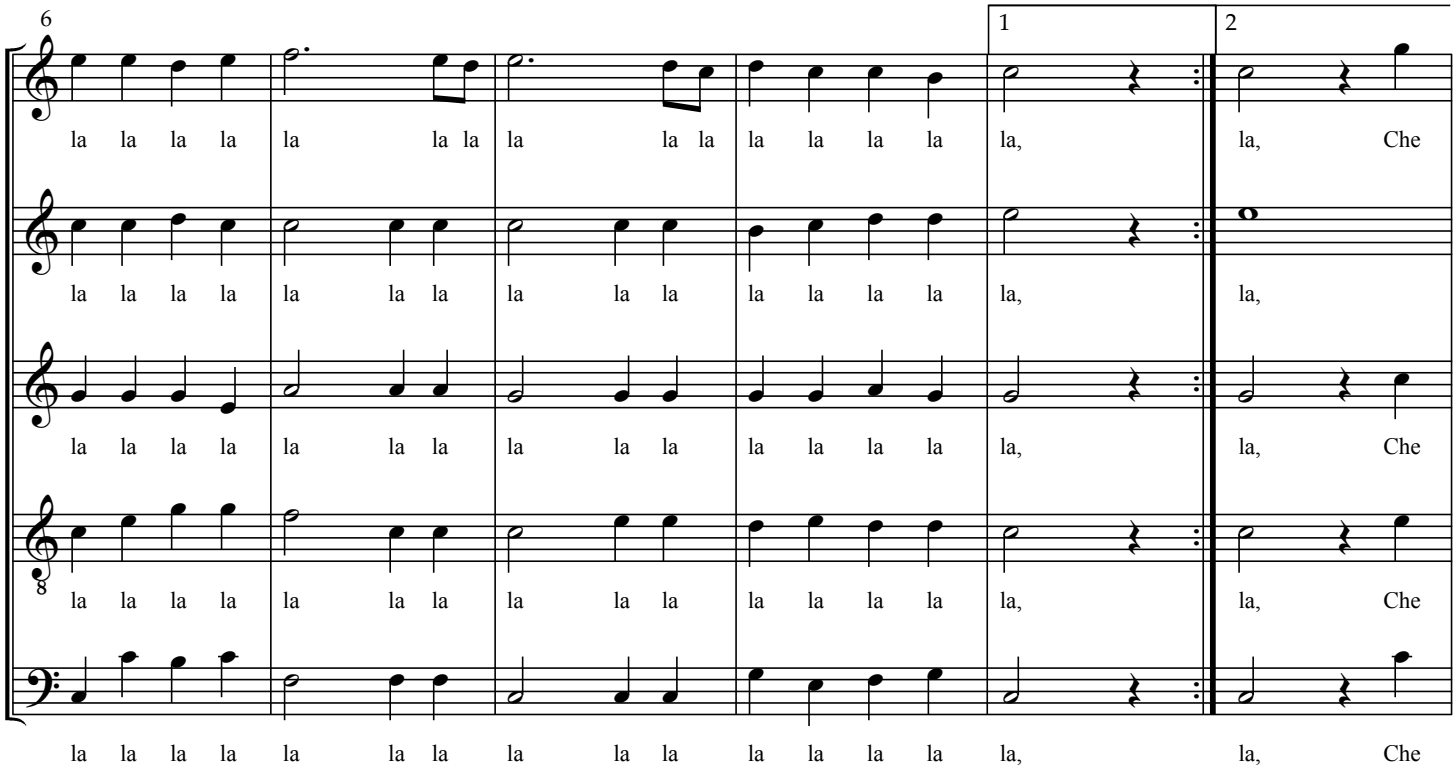
The Scorned One

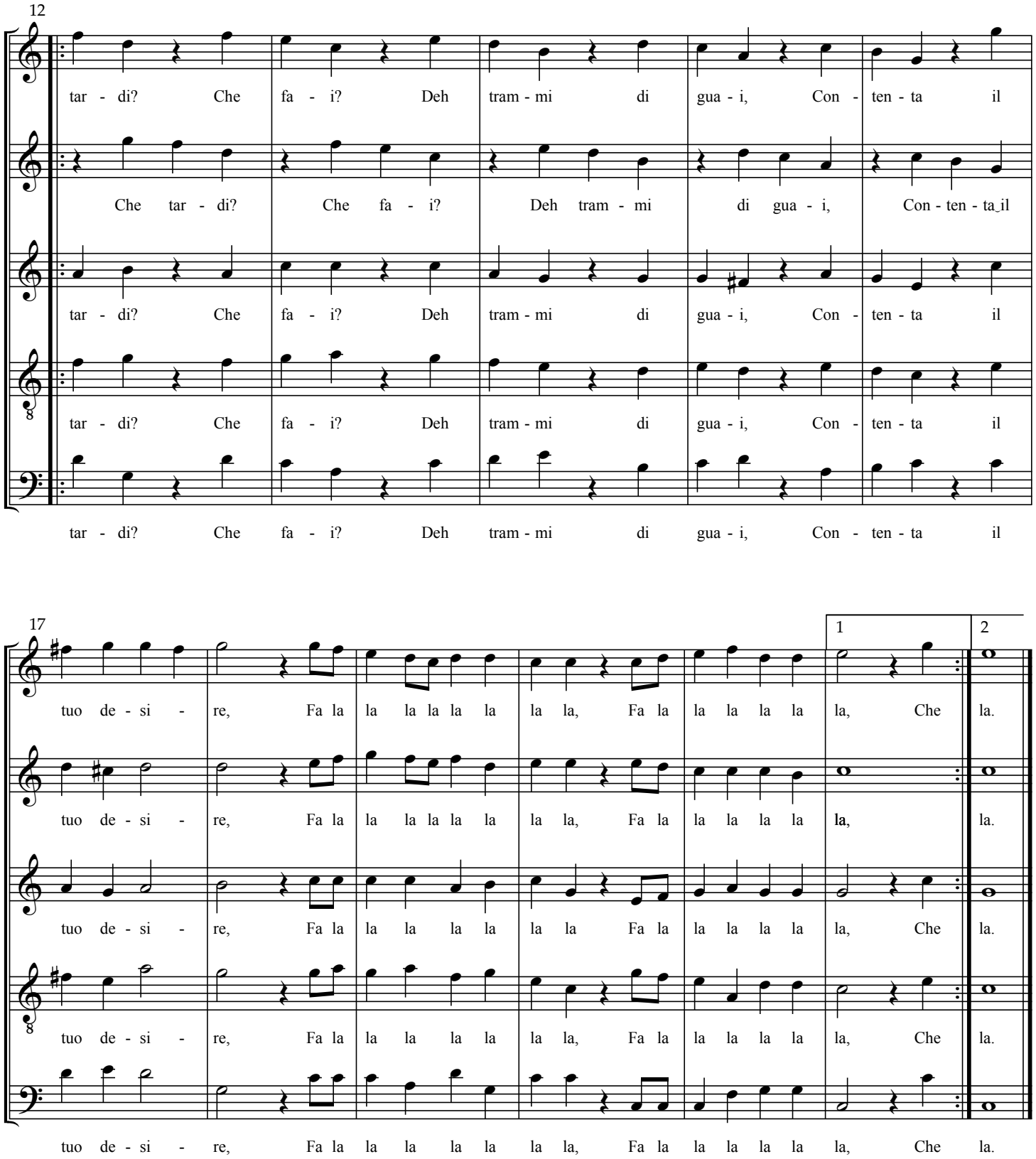
verses 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)





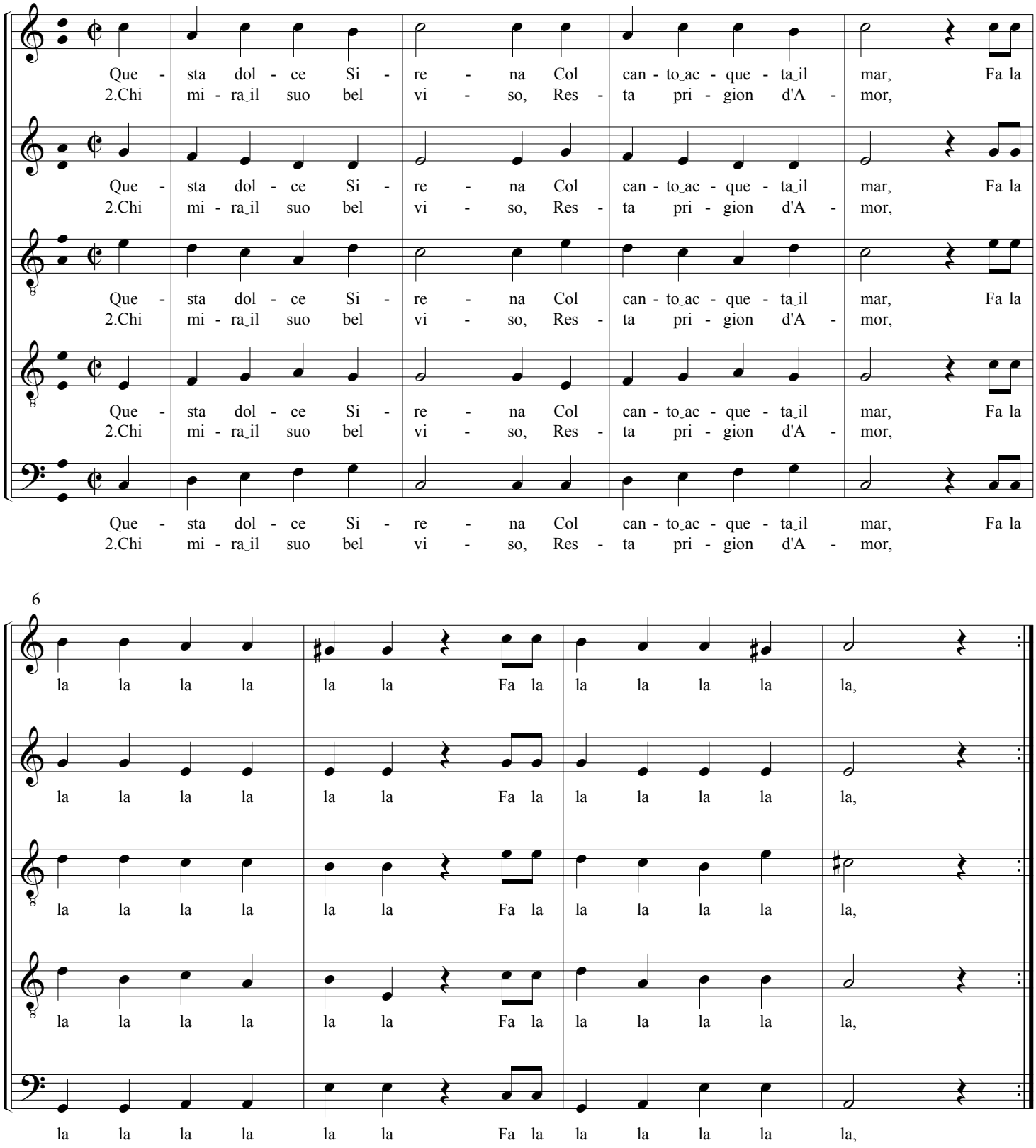

12
tar - di? Che fa - i? Deh tram - mi di gua - i, Con - ten - ta il
Che tar - di? Che fa - i? Deh tram - mi di gua - i, Con - ten - ta il
tar - di? Che fa - i? Deh tram - mi di gua - i, Con - ten - ta il
tar - di? Che fa - i? Deh tram - mi di gua - i, Con - ten - ta il
tar - di? Che fa - i? Deh tram - mi di gua - i, Con - ten - ta il
17
1
2
tuo de - si - re, Fa la la la la la la la, Fa la la la la la, Che la.
tuo de - si - re, Fa la la la la la la la, Fa la la la la la, la.
tuo de - si - re, Fa la la la la la la Fa la la la la la, Che la.
tuo de - si - re, Fa la la la la la la la, Fa la la la la la, Che la.
tuo de - si - re, Fa la la la la la la la, Fa la la la la la, Che la.

La Sirena

The Mermaid

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)



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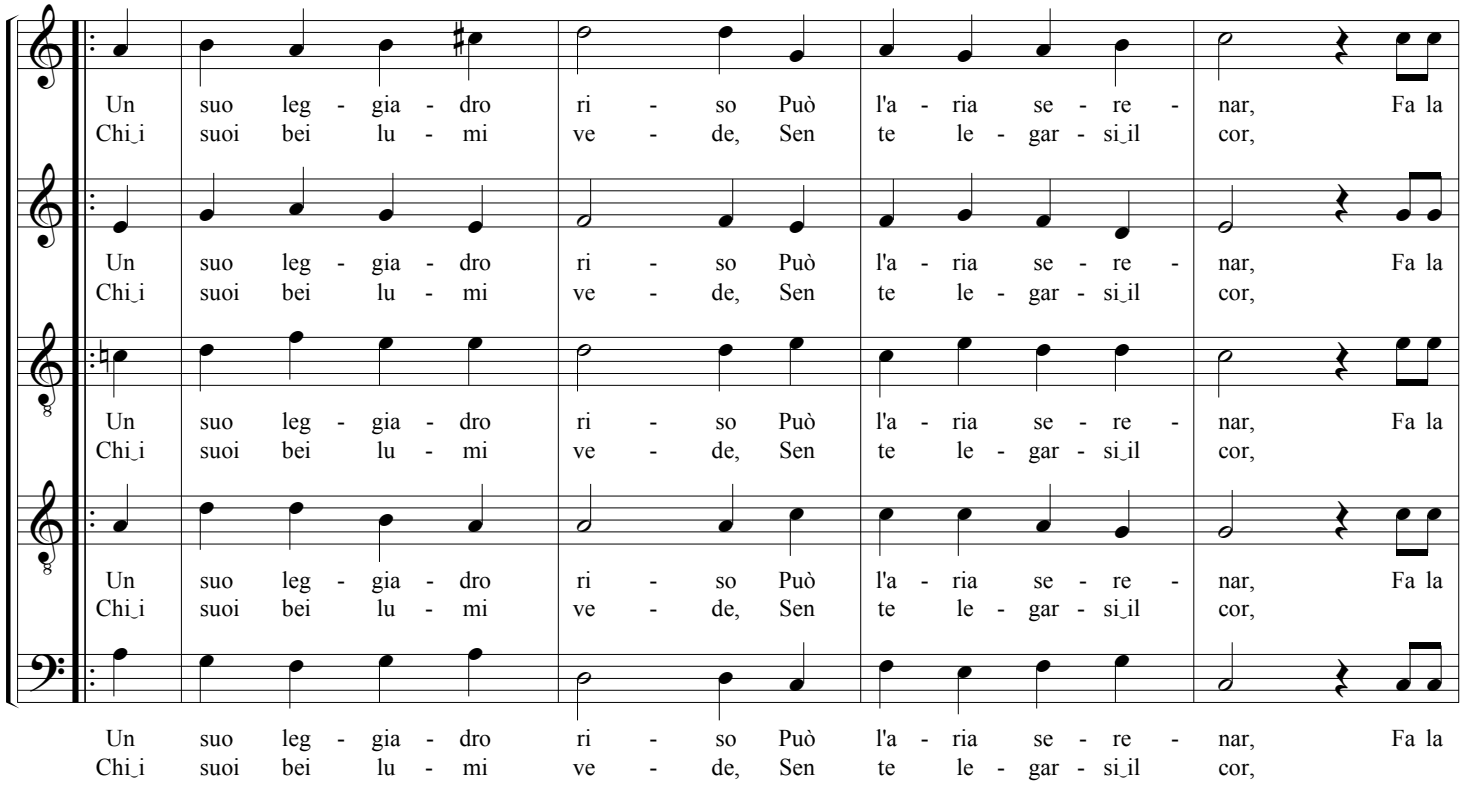
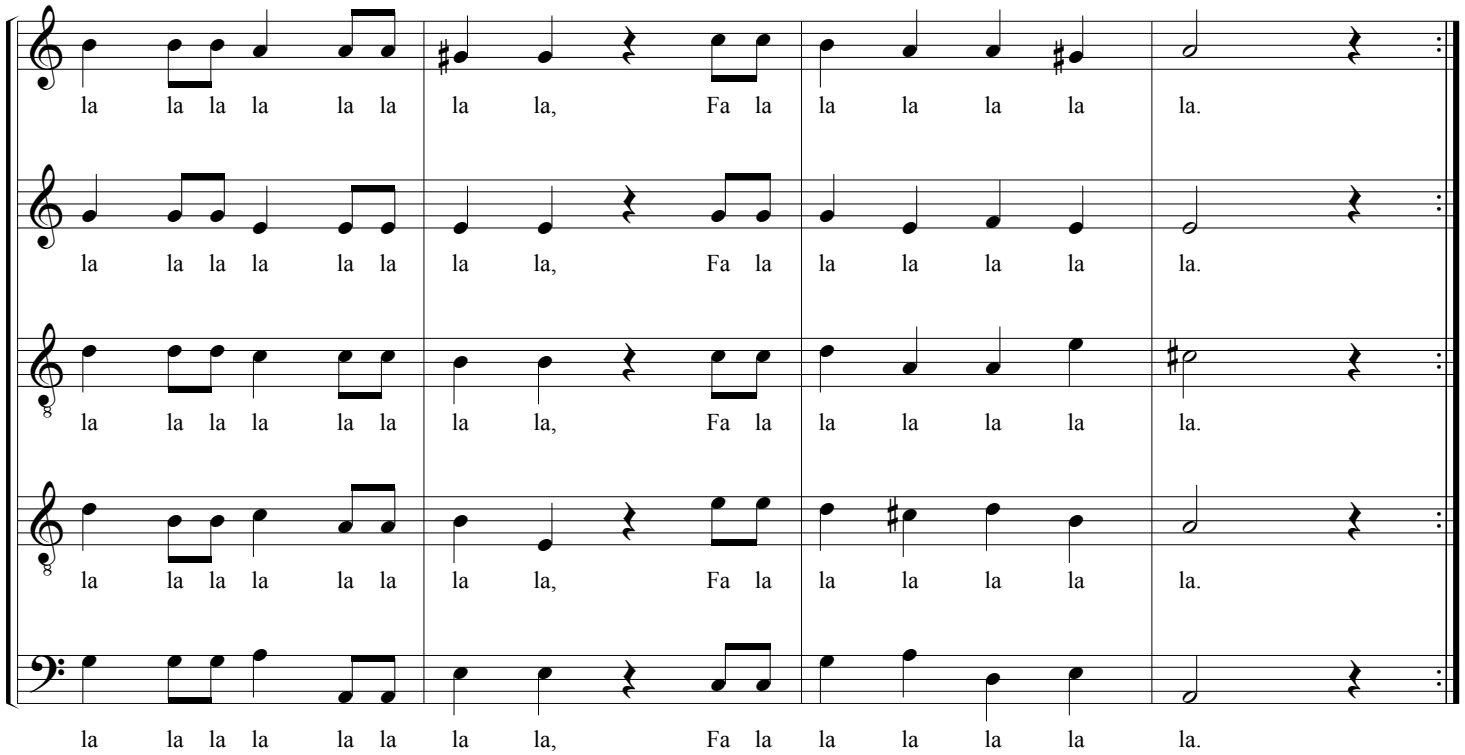

Un suo leg - gia - dro ri - so Può l'a - ria se - re - nar, Fa la
Chi_i suoi bei lu - mi ve - de, Sen te le - gar - si_il cor,

15


la la la la la la la la, Fa la la la la la.

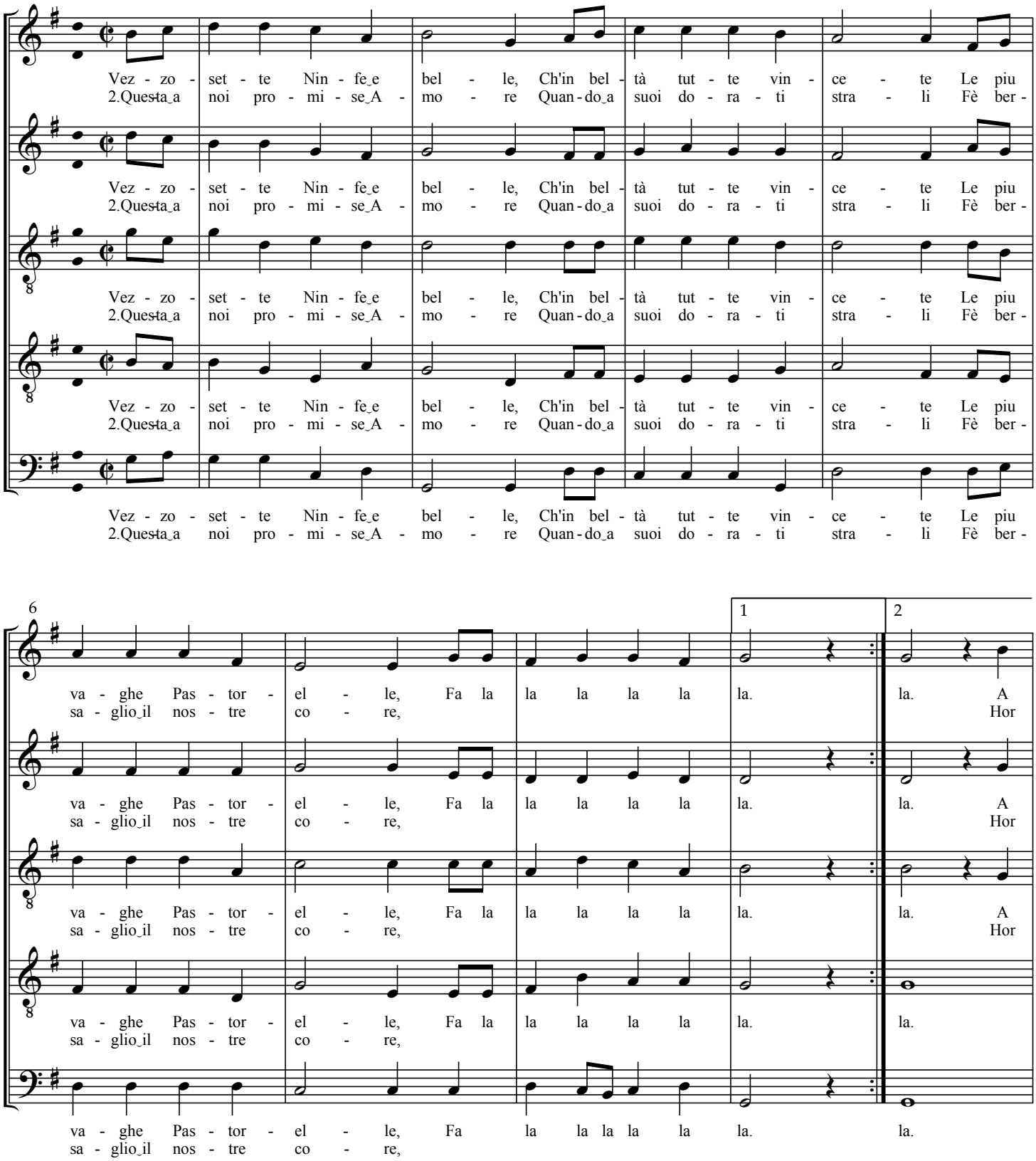
Speme Amorosa

Amorous Hope

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)



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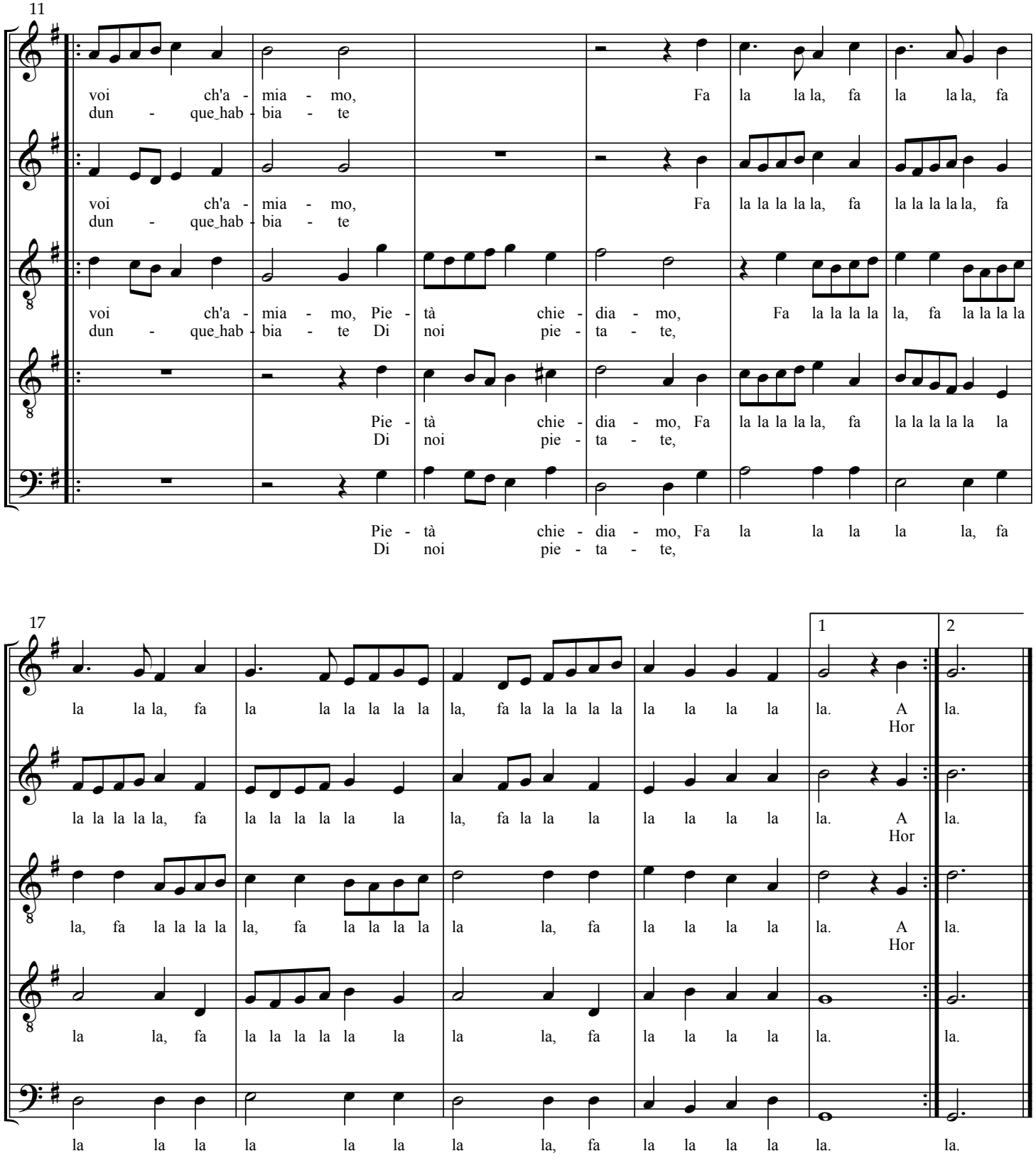


verses 3 and 4 on following pages

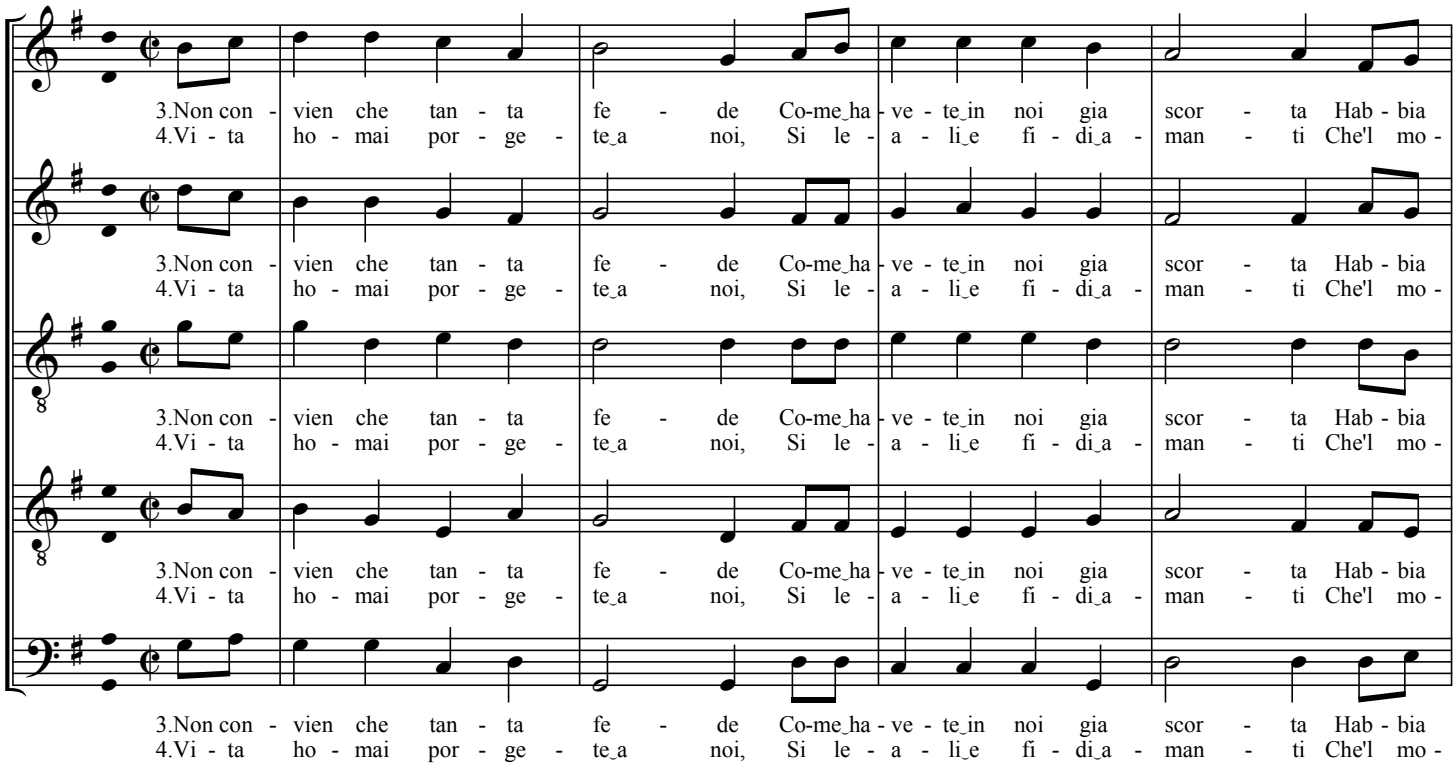
Speme Amorosa

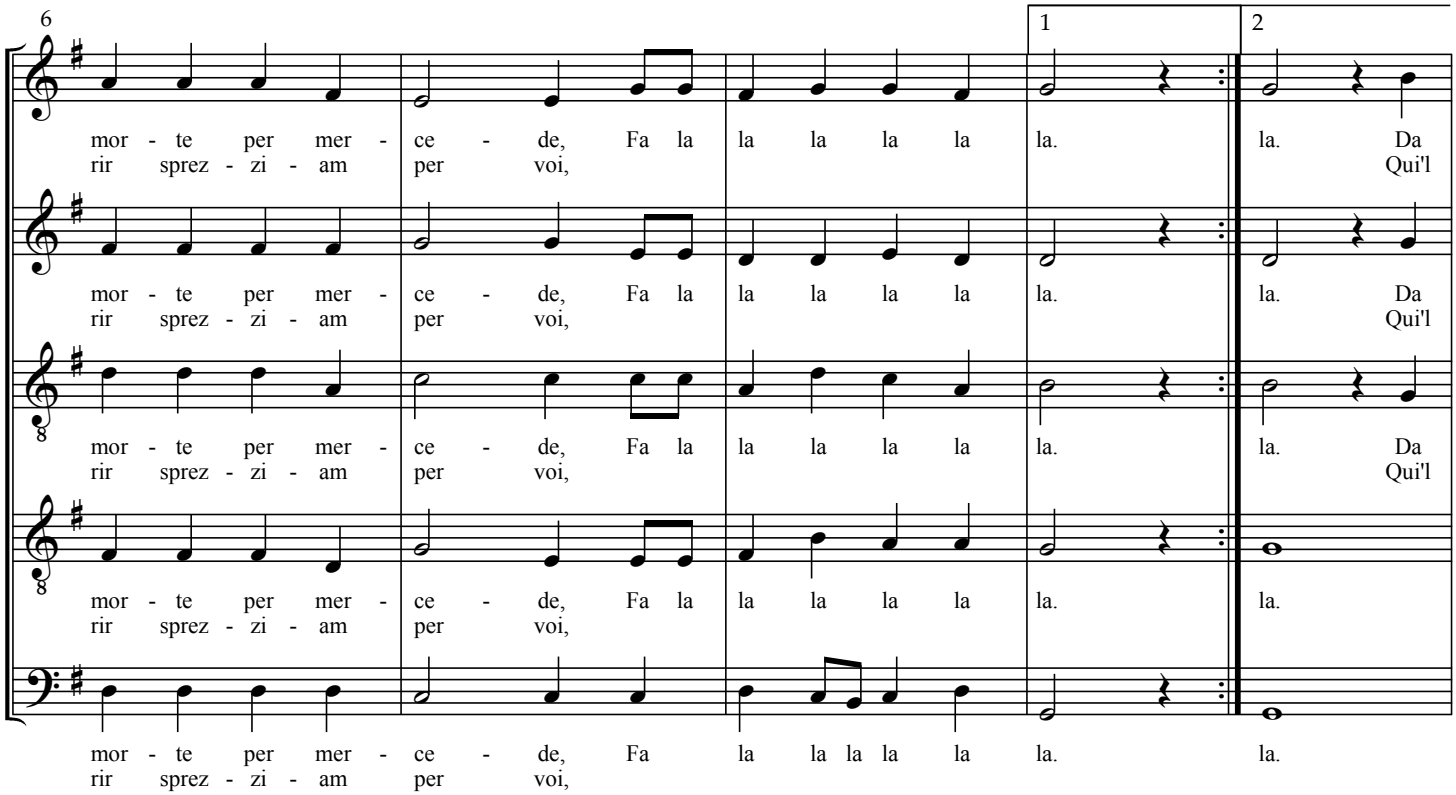
Amorous Hope

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)





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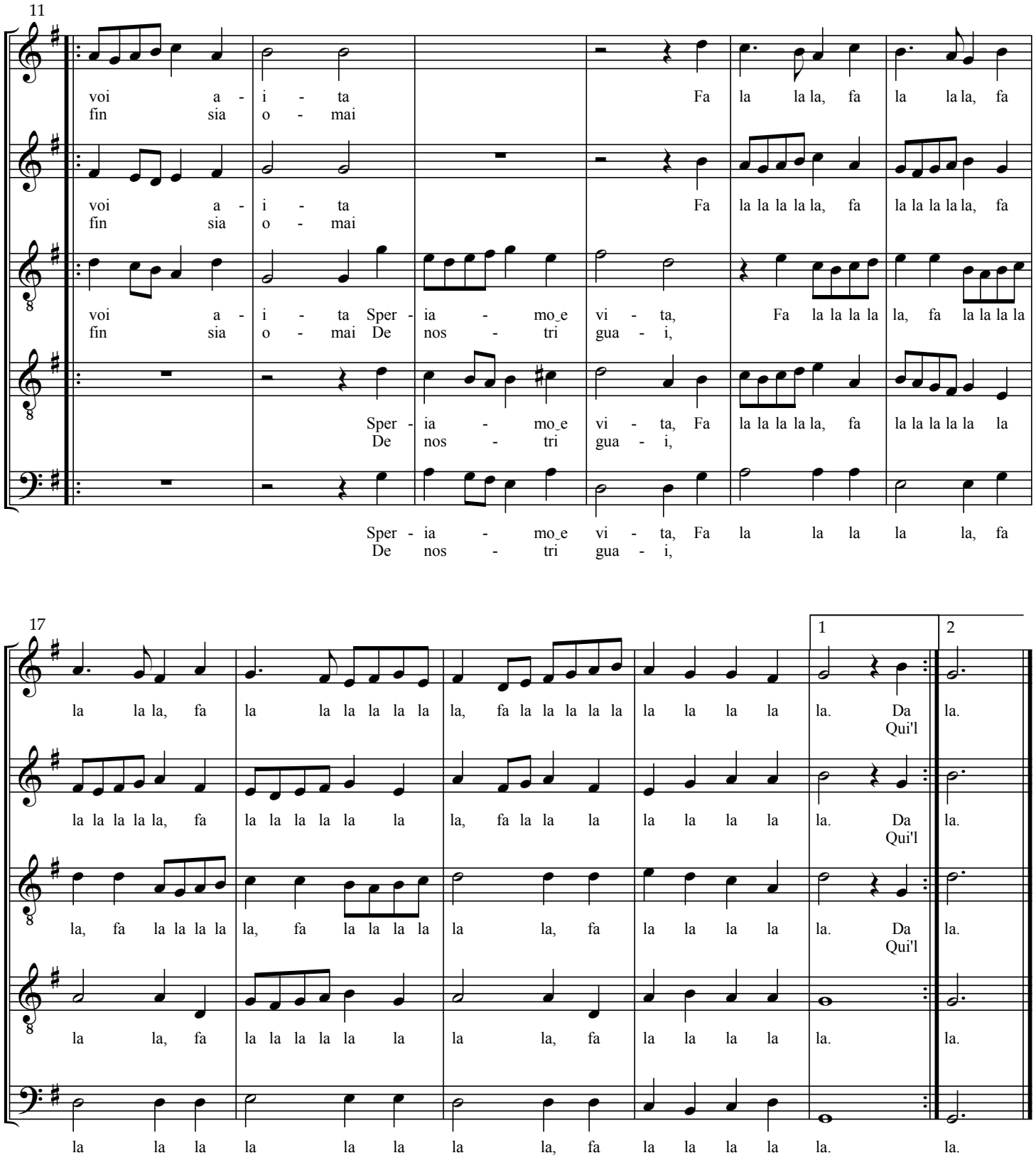
11
voi a - i - ta
fin sia o - mai
Fa la la la, fa la la la, fa
voi a - i - ta
fin sia o - mai
Fa la la la la la, fa la la la la la, fa
voi a - i - ta Sper - ia - mo_e vi - ta,
fin sia o - mai De nos - tri gua - i,
Fa la la la la la, fa la la la la
Sper - ia - mo_e vi - ta, Fa la la la la la, fa la la la la la la
De nos - tri gua - i,
Sper - ia - mo_e vi - ta, Fa la la la la la, fa
De nos - tri gua - i,
17
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la la la, fa la la la la la la, fa la la la la la la la la la. Da Qui'l la.
la la la la la, fa la la la la la la la, fa la la la la la la la la la. Da Qui'l la.
la, fa la la la la la, fa la la la la la la, fa la la la la la. Da Qui'l la.
la la, fa la la la la la la la la, fa la la la la la. la.
la la la la la la la la, fa la la la la la. la.

NUOVE INVENTIONI

DI

BALLI

Opera vaghiſſima

DI CESARE NEGRI MILANESE

detto il *Trombone*,

Famoſo et eccellente Profeſſore di Ballare.

Nella quale si danno i giuſti modi del ben portar la vita, e di accomodarsi con leggiadria di movimento alle creanze, e grazie d'Amore,

Convenevoli a tutti i Cavalieri e Dame perogni sorta di Balletto, e Brando d'Italia, di Spagna e di Francia.

Con figure in rame, Regola di Musica et Intavolatura di suono et di canto.

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1870
CITY OF WASHINGTON

IN MILANO appreſſo Girolamo Bordone MDCIV.

Con licentia de' Superiori.

Translations by Bibiana Gattozzi (in alphabetical order)

L'Accesso

Più d'ogn' altr'o Clori
Tu sei bell'e vaga
E'l tuo vis' ogn' alm' appaga, fa la…
Già per te dentr'e fuori
Avampo o mio bel sol,
E tu crud'a miei martir
Nieghi in premio un guardo sol, fa la…

Se pensier non cangi
Mi vedrai in breve
Dileguar come al sol neve, fa la…
Tanta durezza frangi
Che ti circonda il cor
Desti alcun de miei sospir
In te homai fiamma d'amor, fa la…

Volgi in me sereno
Che d'Amor tutt'ardo
De begli occhi il dolce sguardo,
fa la…
Non far che venga meno
It tuo amator fedel
O pur fammi hora morir
S'effer voui mi ogn' hor crudel,
fa la…

The Access

More than anyone else, O Clori,
You are lovely and graceful
And your face appeases all souls, fa la…
Already for you in and out,
I burn, o my beautiful sun,
And you, cruel to my martyrdom
Deny even one glance as prize, fa la…

If you do not change your thought
You will see me soon
Melt like snow in the sun, fa la…
With such hardness you break
That which surrounds the heart.
You heed none of my sighs.
For you I have the flame of love, fa la…

Serenely turn to me
Who, because of Love, am all aflame
Over the sweet glance of your beautiful
eyes , fa la…
Do not allow that
Your faithful lover should dissolve,
Or else let me now die
If you want to render my ever hour
cruel, fa la…

Amor vittorioso

Tutti venite armati
O forti miei soldati, fa la…
Io son l'invitt' Amore
Giusto saettatore
Non temete punto
Ma in bella schiera uniti
Me seguitate arditi, fa la…

Love Victorious

All of you, come armed,
O my strong soldiers, fa la…
I am the undefeated Love,
Just lightning-thrower.
Do not fear the arrow,
But in great host united
Follow me bravely, fa la…

Sembrano forti heroi
Quei che son contra voi, fa la…
Ma da chi sa ferire
Non si sapran schermire,
Non temete punto,
Ma corraggiosi e forti
Siat'a la pugna accorti, fa la…

Lieti hor mouete il piede
Che vostre sian le prede, fa la…
Hor via feriam lo sdegno
Ch'ei de la vita e indegno
Non temmete punto
Eterna fia la gloria
E certa e la vittoria, fa la…

Gia morto giace in terra
Chi ci havea mosso guerra, fa la…
Hor gli altri suoi seguaci
Tutti assaliamo audaci
Non temete punto
Ecco ch'i non estinti
Fuggon gia sparsi e vinti,
fa la…

They seem like strong heroes,
Those who are against you, fa la…
But from he who knows how to wound
They will not know how to defend.
Do not fear the arrow,
But bravely and strong
Be quick to the fight, fa la…

Happy now move your foot,
For the prey will be yours, fa la…
Now away! Let us wound disdain
For it is not worthy of life.
Do not fear the arrow.
May glory be eternal
And certain shall be the victory, fa la…

Already dead on the ground lies
He who waged war on us, fa la…
And now the other of his followers
We assault audaciously.
Do not fear the arrow.
Lo! Those who are not dead yet
Flee already dispersed and defeated,
fa la…

L'Ardito

Chi guerregiar desia,
Prenda l'armi contr' Amor, fa la…
Ognun a quest' altier
Crudel spietat' Arcier,
D'ardir Armando il cor
Dimostri il suo valor, fa la…

Tutti gli oltraggi e l'onte
Vendicar hor potra ognun, fa la…
Hor via senza tardar,
Andatevi ad armar
Contra questo importun
Ch'offender vuol ciascun, fa la…

The Daring One

He who desires to make war,
Let him take arms against Love, fa la…
Let each to this haughty,
Cruel, merciless Archer,
While arming with daring his heart,
Demonstrate his valor, fa la…

All the affronts and insults
Each can now vindicate, fa la…
Now go without tarrying,
Go arm yourselves
Against this importunate being
Who wishes to offend everyone, fa la…

Hor con gueriera voce
Sfidiam lui colmi d'ardir,
fa la…
Io'l fero sdegno son,
Fortissimo Campion,
Ch'al mio sol apparir
Tutti farò fuggir, fa la…

Now with warlike voice
Let us challenge him full of daring,
fa la…
I am the savage Disdain,
Strongest Champion,
Who with my mere appearance
Will make everyone flee, fa la…

Il Ballerino

The Dancer

Sonatemi un balletto
Col mio amor voglio danzar
Ch'io prendo gran piacer
Nel ballo a dirvi il ver
Hor via che state a far
Cominciate a sonar.

Play me a little dance tune.
I wish to dance with my love
For I take great pleasure
In dancing, to tell the truth.
Now go—why do you loiter?
Begin to play.

Già pronto è la mia Ninfa
Per voler meco ballar
E per farmi favor
La man mi stringe ancor
Hor via che state a far
Cominciate a sonar.

My Nymph is all ready
To wish to dance with me,
And to please me
She still clasps my hand.
Now go—why do you loiter?
Begin to play.

Il bell'humore

The Good Humor

Viver lieto voglio
Senz' alcun cordoglio, la la…
Tu puoi restar Amor
Di saettar mi il cor
Spendi i pungenti strali,
Ove non paian frali,
Nulla ti stimo o poco,
E di te prendo gioco, la la…

I wish to live happily
Without a single heartache, la la…
You can quit, Love
Piercing my heart.
Spend the piercing darts
Where they do not appear frail.
I esteem you not, or little,
And I make fun of you, la la…

Senza alcun pensiero
Godo un piacer vero, la la…
Ne puoico' tuoi martir
Sturbar il mio gioir
Spegni pur la tua face

Without a single thought
I enjoy true pleasure, la la…
Nor can your tortures
Disturb my rejoicing.
Go ahead and extinguish your torch

Che me non arde o sface
Nulla tem' io il tuo foco
E di te prendo gioco, la la…

Bacco conosco e amo
E'l liquor suo bramo, la la…
E i fammi allegro star
E i m'e diletto car
Con lui e notte e giorno
Io volontier soggiorno
Lui Sempre lieto invoco
E di te prendo gioco, la la…

For it does not burn or break me.
I fear not at all your fire
And I make fun of you, la la…

I know Bacchus and love him
And I yearn for his liquor, la la…
And he makes me remain happy
And he is dear delight to me.
With him both night and day
I willingly remain.
I always happily invoke him
And I make fun of you, la la…

La Bellezza

Bellissima Mirella
Tu di luce avanzi il Sol
E con un raggio sol
  Accendi mille cor
Chi sempre mai
Del foco tuo sfavilla
Può viver liet'ogn'hor, fa la…

Co' tuo leggiadri sguardi
Fai hor viver, nor morir,
Ne alcun so può schermir
Dal grande tuo valor
Chi vuol fuggir hà sempre i pasci
  tardi
E parte tutto ardor, fa la…

Beltà celeste in terra
In te scorge occhio mortal
Ne odor spirano egual
Al tuo di Maggio i fior
Innanzi a te humil anco s'atterra
Pietà chiedendo Amor, fa la…

The Beauty

Most beautiful Mirella,
You surpass the sun's light
And with one only ray
  you kindle a thousand hearts.
Whoever is dazzled
By your fire
Can live happily every hour, fa la…

With your graceful gazes
You make one live, not die.
Nor can anyone I know shield himself
From your great valor.
Whoever wishes to escape always feasts
  late
And leaves all aflame, fa la…

Heavenly beauty on earth
Mortal eyes see in you.
No scent emanates that is equal
To yours of May in bloom.
Before you one humbly bows down
Begging Mercy of Love, fa la…

Se vinto a te s'inchina
Chi su sempre invitto arcier
Ben vuol ogni dover
Che à te dian tutti honor
E lodi ognun quella beltà
divina
Per cui languisce, e muor,
E lodi ognum, fa la…

If, defeated, he bows to you,
For the undefeated archer,
He does well every duty.
May everyone give you honor
And let everyone praise that divine
beauty
For which everyone languishes and dies
And praises, fa la…

Caccia d'Amore

Queste correnti linfe,
Fuggite o Ninfe, fa la…
Se voi non fuggite,
Veloci e ardite,
Amor ch'a caccia hor va, fa la…
Il cor vi ferara, fa la…

Porta di strali armato
In manco lato, fa la…
E con la sua face
Ogn' alma disface:
Vedete il crudo Ar-cier, fa la…
Come sen vien altier, fa la…

Ha già triinfi e palme
Di cori e d'alme,
Sicur è al ferire,
Me giova fuggire,
Ond' è meglio ad Amor, fa la…
Dar volontaria il cor, fa la…

The Chase of Love

Flee these limpid currents
O Nymphs, fa la…
If you do not flee,
Quickly and boldly,
Love, who now hunts you, fa la…
Will wound your hearts, fa la…

He bears armed darts
In his quiver, fa la…
And with his countenance,
He unfastens every soul.
See the cruel Archer, fa la…
How he comes haughtily, fa la…

He already has spoils and palms
Of hearts and souls
He is sure in wounding.
It would be best for me to flee
For it is better to give to Love, fa la…
Voluntarily one's heart, fa la…

Il contento

Piacer gioia e diletto
Sent'ognun che segu'amor, fa la…
Hà torto chi vuol dir
Ch'ei porg'altrui dolor
Perch'ognun fa gioir
Pur ch'ami di bon cor,
fa la…

Chi dunque lieta vita
Sempre mai desia goder, fa la…
Conviengli seguitar
Questo potente Arcier
Perch'egli sol può dar
Contento e gran piacer,
fa la…

Benè di se nemico
Chi risinta un tanto ben, fa la…
Lui segua dunque ognun
E'l cor gli doni e'l sen
Arie nel mar Netrun
Questi egli impose il fren, fa la…

Mercurio, Febo, e Gioue
Et ogn'alto Dio del ciel,
fa la…
Lui con veloci pio
Seguito al caldo, e al gel,
E n'hebber la mercè
Promessa a ogni fedel, fa la…

The Contented One

Pleasure, joy, and delight
Feels everyone who follows love, fa la…
He is wrong who would say
That Love gives pain to others
For it makes everyone rejoice
As long as they love with good will,
fa la…

Therefore, he who wants a happy life
Forever to enjoy, fa la…
It would be best for him to follow
This powerful Archer,
For only he can give
Contentedness and great pleasure,
fa la…

He is truly an enemy of himself
Who resents such a great good, fa la…
Let therefore everyone follow him
And give his heart and bosom,
For on the winds of Neptune's sea
He imposed cessation, fa la…

Mercury, Phoebus, and Jove
And all other gods of the heavens,
fa la…
Follow him with swift foot
In both heat and frost
And receive the mercy
Promised to all faithful ones, fa la…

La Cortigiana

La mia amorosa bella nel ballar
Da spasso è gran piacer
A chi la sta a veder
Non è maggior diletto
Che a vederla menar il pezzoletto.

The Lady Courtier

My sweetheart, beautiful when dancing,
Gives delight and great pleasure
To whomever looks at her.
There is no greater delight
Than to see her wave the little kerchief.

La mia gentil Signora nel danzar
Fà ciaschedun stupir
et ogni cor gioir
Io pien di gioia ho'l petto.
In vederla menar il pezzoletto

S'ella talhor và intorno, nel girar
Dar gran trastullo suol
Senz altrui noia ò duol
O che gioir immenso
Nel vederla ballar gode ogni senso.

Il Costante

Fin c'havro vita vò seguir Amor
Segua che vuol che sempre il vò servir
C'ho speme un giorno ancor per lui gioir.

O s'avvien mai che mio sia'l mio bel sol
Tanto felice sopra ogn'un sarò
Che ad altro amante invidia non havrò.

Fosse hoggi pur quel fortunato dì
Che la mia Donna m'accogliesse in sen
Giorno lieto per me sempre e seren.

My gentle Lady, when dancing,
Makes everyone wonder
and every heart rejoice.
My bosom is full of joy
To see her wave the little kerchief.

If she sometimes goes around, in
turning won't bring much amusement,
She regularly gives great delight.
O what great rejoicing!
Seeing her dance, every sense relishes.

The Constant One

As long as I live, I wish to follow Love.
Come what may, I always want to serve him
For I have hope that one day I might still rejoice because of him.

O if it ever comes to pass that my love will be mine,
I will be so much happier than all others
That I will have no envy of other lovers.

Were today that fortunate day
That my Lady would hold me in her bosom
All days would be happy and serene for me.

Il Curioso

Dimmi ch'è del mio core
Ch'è del mio cor, Ninfa gentil
Deh, ha in te loco amore
S'io non ti son a vil:
Lo struggi, l'accendi, l'impieghi,
O pur di lui e del mio amor
t'appaghi.

Ove si in fretta il piede
Si in fretta il piè movi o mio
ben?
Se in te beltà si vede,
Pietade accogli in sen;
Se m'ami, se vivo mi vuoi,
Tregua abbian meco ormai gli sdegni
tuoi.

Il Felice

Per voler d'Amore
Godo a tutte l'ore
Del mio caro ben
Che per mio amor viè men
Ben posso benedir
Il dì ch'Amor tolsi a servir
Ne mai voglio restar
Di lui non seguitar
E vò cantar ogn'hor
Viva l'amor, viva l'amor.

Per mia bona sorte
Di due luci accorte.
Vuol ch'io goda Amor
La luce e lo splendor;
O benedetto Arcier
Per te pur godo ogni piecer,
E segua ciò che vuol
Con te vò viver sol.

The Curious One

Say, what has happened to my heart,
To my heart, gentle Nymph?
Lo, love resides in you
If I am not vile to you.
You destroy, inflame, use my heart,
Or else through it and my love, you
appease yourself.

Where in such haste your foot,
In such haste your foot you move, my
love?
If beauty is apparent in you,
You hold mercy in your heart.
If you love me, if you want me alive,
Let your disdain with me
Cease.

The Happy One

For desire of Love,
I enjoy all hours
With my dear one,
Who for love of me comes less.
Well can I bless
The day when Love I came to serve,
And never do I want to remain
Not following him,
And I wish to sing each hour
Long live Love, long live Love!

For my good fortune,
Aware of two lights,
Wants me to enjoy
The light and splendor of Love;
O blessed Archer,
For you I love each pleasure,
And come what may,
With you alone I wish to live.

E vò cantar ogn'hor
Viva l'amor, viva l'amor.

And I wish to sing each hour
Long live Love, long live Love!

Il Fortunado

Vo lodar mai sempre Amor
Che di gioia m'empie il cor
Tutte le pene,
Fiamme e catene,
Dardi e sospir
Vo benedir,
Poi che al fin m'han colon il sen
D'ogni gioia e d'ogni ben.

Vo mai sempre allegro star
E por meta al sospirar.
Tutti i miei giorni
Di gioia adorni
Goderà il mio cor
Mercé d'Amor;
O che gaudio ò che piacer
Per te godo ò cieco Arcier.

The Fortunate One

I wish to always praise Love
That fills my heart with joy.
All the pains,
Flames and chains,
Darts and sighs,
I wish to bless,
For in the end they have filled my bosom
With every joy and good.

I want to forever be happy
And put an end to sighing.
All my days
With joy adorned,
My heart will delight
Thanks to Love;
O what joy, o what pleasure.
Because of you I rejoice, o blind Archer.

Fuggi, fuggi, fuggi

Fuggi fuggi fuggi da questo cielo
Aspr' e duro spietato e gielo.
Tu ch'il tutto i prigioni e leghi
Ne per pianto si frangi o pieghi
Fier tiranno
Giel dell' anno
Fuggi fuggi fuggi la dove il verno
Su le brine ha seggio eterno

Flee, Flee, Flee

Flee, flee, flee from this sky,
Bitter and hard and pitiless and cold,
You who tie and incarcerate everything .
Nor because of weeping do you break or Bend,
Savage tyrant,
Frost of the year.
Flee, flee, flee, from where the winter
On the frosts holds an eternal court.

Vieni vieni candida vien vermiglia
Tu del mondo sei maraviglia
Tu nemica d'amare noie
Da ad anima delle gioie
Messaggiera
Per primavera
Tu sei del'anno la giovinezza
Tu del mondo sei la vaghezza.

Vieni vieni vieni leggiadra e vaga
Primavera d'amor presaga
Odi Zefiro che t'invita
e la terra che il ciel marita
al suo raggio
venga Maggio
Vien a il grembo di bei fioretti,
Vien su l'ale dei zefiretti.

Come, come, come, shining rosy one.
You are the marvel of the world.
You enemy of sourness
Give joy to the soul.
Messenger
For Spring,
You are the youth of the year,
You are the charm of the world.

Come, come, come, graceful and wandering one,
Messenger of the springtime of love.
Hear Zephyrus, who invites you,
And the Earth whom the sky weds,
At its ray,
Let May come.
Come on the lap of pretty little flowers,
Come on the wings of the little breezes.

Gloria d'Amore

Vaghe Ninfe e voi pastor
Ch'al mio cant'al dolce suó
Rallegrar solet'il cor,
Lirum lirum …
Le grate voci
Pronti e veloci
Col mio son'unite
Lodando meco Amor
Lirum lirum…

Non se puote alcun lodar
Che dilun non merti men
Che ciel vince e terra e mar
Lirum lirum…
Sente il suo foco
L'infern al loco
E foggioga ognun
Costui ch'è senza par
Lirum lirum…

The Glory of Love

Wandering Nymphs and shepherds,
Who to the sweet sounds of my song,
Have your hearts gladden,
Lirum lirum…
The grateful voices,
Prompt and swift,
Unite with my song
Praising Love with me,
Lirum lirum…

You cannot praise anyone else
Who merits less than him,
He who conquers earth and sea,
Lirum lirum…
To feel his fire
Is like feeling that of hell,
And everyone flees
Him who is without equal,
Lirum lirum…

Il ferir di questo altier
Vinse il Dio dei quinto ciel
Capitan d'ogni guerrier
Lirum lirum…
L'alte vittorie
L'eterne glorie
Ognun meco canti
Di questo muitto arcier
Lirum lirum…

The wounds of this proud one
Conquered the god of the fifth heaven,
Captain of all warriors,
Lirum lirum…
The high victories,
The eternal glories,
Let everyone sing with me
Of this fortified archer,
Lirum lirum…

L'Humorista

Se mi fai saltar l'humor
Per mia fe ti farò pentir.
Quant' è meglio per tuo honor
Che contenti il mio desir
Gavinella dispettosa
Vo che sij la mia amorosa.

Non ti far mo più pregar
T'è pur noto il mio fido amor,
Qualche premio non vuoi dar
A chi t'hà donato il cor?
Crudellina, disdegnosa
Vo che sij la mia amorosa.

The Joker

If you make me laugh,
By my faith I will make you repent.
It would be better for your honor
For you to appease my desire.
Little prankster seagull,
I want you to be my sweetheart

I will not ask you again.
My faithful love is well known to you.
Wouldn't you want to give some prize
To one who has given you his heart?
Little cruel disdainful one,
I wish you to be my sweetheart.

L'Innamorato

A lieta vita
Amor c'invita, fa la…
Chi gioir brama,
Se di cor ama,
Donera il core
A un tal Signore, fa la…

The Enamored One

To a happy life
Love invites us, fa la…
He who craves to rejoice,
If he loves sincerely,
Will give his heart
To such a Lord, fa la…

Hor lieta homai,
Scacciando i guai, fa la…
Quanto ci resta,
Viviamo in festa
E diam l'honore
A un tal Signore, fa la…

Chi a lui non crede
Privo e di fede, fa la…
Onde haver merta
Contra se aperta
L'ira e'l firore
D'un tal Signore, fa la…

Ne fuggir giova
Ch'egli ognun trova, fa la…
Veloci ha l'ali
E foco e strali,
Dunque s'adore
Un tal Signore, fa la…

Now happy,
Throwing out troubles, fa la…
Whatever is left to us,
Let us live in festivity
And let us give honor
To such a Lord, fa la…

He who does not believe in him,
Lacking in faith, fa la…
Deserves to have
Against him unleashed
The wrath and furor
Of such a Lord, fa la…

Nor is it worth fleeing
For he finds everyone, fa la…
He has swift wings
And fire and darts.
Therefore we must adore
Such a Lord, fa la…

L'Invaghito

O che dilletto
M'ingombra il petto
mentr' io ti vaggheggio.
Vorrei cent' occhi haver
Quand' io ti sto a veder
Quel dì ch'io non ti veggio
Per gran dolor
Mi manca il cor.
S'hor non vuoi darmi duol
Fa ch'io ti vegga o mio bel sol.

O che contento
Nel cor mi sento,
quand' io ti rimiro.
Perchè mai sempre te
Veder non posso ohimè:
Da te lontan sospiro,

The Infatuated One

O what delight
burdens my chest
While I wander.
I wish I had a hundred eyes
When I gaze at you.
That day in which I do not see you,
Through great pain,
My heart is missing.
If now you do not wish to give me pain,
Let me see you, my beautiful sun.

O what happiness
I feel in my heart
When I look at you again.
Why can't I
Always see you, alas?
Far from you I sigh,

E tal martir
Mi fa morir;
S'hor vivo mi vuoi tù,
Da me non star lontana più.

Il Luchesino

Vita mia perchè mi fuggi
E fuggendo il cor mi struggi
Tu fai torto a la tua beltà
Meco usando tal crudeltà.

Bene mio perchè mi dai
Tante pene e tanti guai
Tu fai…

Ben conosco il tuo desire
Mi vuoi far crudel morire
Tu fai…

Trammi homai il cor del petto
Che la vita ho gia in dispetto;
Tu fai…

Poi che vivo non mi vuoi tu
Ed io vita non voglio piu.
Tu fai…

Il Martellato

Posa morir chi t'ama
Nigell'ingrata
Senza fe nata, fa la…
Questa mercede
Hà la mia fede
Ma de miei guai
Non riderai, fa la…

And such martyrdom
Makes me die.
If now I live
Do not stay far from me again.

The Man from Lucca

O my life, why do you flee from me
And, fleeing, destroy my heart?
You deny your beauty
When using such cruelty on me.

O my love, why do you give me
Such pains and such problems?
You deny...

I well know your desire,
You wish me to die cruelly.
You deny…

Drag now my heart from my chest
For I already despair of my life.
You deny…

Since you do not want me alive
I do not want to live.
You deny…

The Rejected One

He who loves you may die,
Ungrateful Nigella,
Born without faithfulness, fa la…
This mercy
Has my faith
But you will not laugh
About my troubles, fa la...

Amor che'l giusto brama
Farà vendette
Con sue faette, fa la…
La tua bellezza
Tutta alterezza
Diverrà humile
Negletta e vile, fa la…

Farà ch'ognun
ch'amira
I tuoi bei fregi
T'odij, e dispregi, fa la…
T'arderà il core
D'infame amore
Farà che preghi
Tal ch'ogn'hor neghi, fa la…

Deh à chi perte sospira
Dà homai ricetto
Nel tuo bel petto, fa la…
Cangia consiglio
Serena il ciglio
Pietosa aita
Donami e vita, fa la…

Love, who craves the just one,
Will give revenge
With his lightning bolts, fa la…
Your beauty,
All pridefulness,
Will become humble,
Neglected and vile, fa la…

He will make it so that anyone who
admires
Your beautiful adornments
Will hate you and despise you, fa la…
Your heart will burn
From abominable love.
He will make it so that you beg
For that which you now deny, fa la…

Lo, to whomever sighs,
Give now acceptance
In your lovely bosom, fa la…
Change your mind,
Make your brow serene.
Mercifully give me
Assistance and life, fa la…

O compagni allegrezza

O compagni allegrezza
Noi siam giont'in Cucagna
Ove chi più lavora men
guadagna
Quest'è quel loc'ameno
Fonte d'ogni piacer mar d'ogni gioia
D'ogni delitia pieno
Qui senz'alcuna noia
Di gelosia ne di rival sospetto
L'amat'e gli amadori
Godon de lor Amori
Hor pronto e lieto ognun di noi si
mostri

O Friends, Happiness!

O friends, happiness!
We have arrived in Utopia
Where whoever works the most earns
the least.
This is that pleasant place,
Fount of all pleasures and sea of all joys,
Full of all delights.
Here, without a single care
Of jealousy or of suspicious rivalry,
The beloved and the lovers
Enjoy their loves.
Now let us each appear ready and
Happy.

Sù cacciam mano a gli stromenti nostri
E per dar lor diletto
E soniam e cantiam qualche balletto.

Come on, let us prepare to play our instruments
And to give them delight.
Let us sing and dance some balletto.

Il Passionao

E' vivo a mio despetto
Per tanto ardor
Ch'o dentr'al cuor
Ne so che far
Per no brusar.
Pietà viseto dolze inzucherao
D'un peto brustola nao.

Son ben nassuo in mal punto
Per to cason.
A tal che son
Dal gran martir,
Zonto a morir;
Povero Pantalon inamorao,
E muoro despera nao.

The Passionate One

I live, despite myself,
For such ardor
I have in my heart
I do not know what to do
In order not to burn.
Have pity, sugar-sweet little face,
On a scorched heart.

I am reduced to such a state
Because of you,
To the point that I am,
Because of such martyrdom,
Ready to die.
Poor enamored Pantalon,
And I die in despair.

Il Piacere

Al piacer a la gioia,
Con noi ognun sia intento
Se vuol esser contento. Fa la…

Di cantare siam vaghi,
E mai sonar cessiamo
Mangiam beviam giochiamo.
Fa la…

A ballar si svegliamo,
Talhor siam sonnolenti,
Facciam liete le genti. Fa la…

The Pleasure

For pleasure, for joy,
Let everyone be occupied
If they wish to be happy, fa la…

We are happy to sing,
And we never cease to play.
We eat, we drink, we play games,
fa la…

We rise to dance,
Even though we might be tired.
We make all people happiness, fa la…

Il Premiato

Ove ne vai si in fretta
O vita del mio cor, fa la…
Lungi da te mia Diva
Come vuoi tu ch'io viva, fa la…
O tu qui resta o lascia me venir
Che senza te mi converria morir,
fa la…

Frà mille Ninfe eletta
T'ha per me solo Amor, fa la…
Deh cangia in allegrezza
L'alma ch'al pianto è avezza,
fa la…
Lascia Amarilli d'essermi crudel
Che sai ben tu quant' io ti sia fedel,
fa la…

O sia tu benedetta
Poi che non parti ancor,
fa la…
Fugga hor da me ogni noia
Lieti viviamo in gioia, fa la…
Scherziam, baciamsi o lucido mio
Sol
Natura e Amor cosi comanda e vuol,
fa la…

Goiia com' io perfetta
Non prova alcun pastor,
Le tue saette e'l foco,
Hai volte Amor in gioco,
E tua mercede o forte alato
Arcier
Hor godo il colmo d'ogni tuo piacer,
fa la…

The Rewarded One

Where do you go in such a hurry
O life of my heart, fa la…
Far from you, my goddess,
How can you imagine that I live, fa la…
Either stay here or let me come,
For without you, death will come to me,
fa la…

Love has exalted you for me
Among a thousand Nymphs, fa la..
Lo, change to happy
The soul that is accustomed to crying,
fa la…
Stop, Amarilli, being cruel to me,
For you know well how faithful I am to
you, fa la…

O may you be blessed
As long as you do not leave again,
fa la…
Let every care flee from me.
Let us live in happiness and joy, fa la…
Let us joke, let us kiss, o my sparkling
sun,
Nature and Love thus commands and
wills, fa la…

Perfect joy as mine
No other shepherd finds.
Your arrows and fire
You have wrapped, O Love, in jest,
And your bounty, o strong winged
Archer,
I now enjoy full of all your pleasures,
fa la…

Il Prigionero

O Vezzosetta e bella
C'hai frà tutte il primo
honor
Non mi far mo-rir d'a-mor.
So ben ch'indegno son
Che del tuo cor mi facci don.
Ma gradisci il mio servir
Che mi fai crudel morir.

Voi tu d'Amor rubella
Esser sempre hai torto a fe
Che dirà ciascun di te?
Ma veggio il tuo pensier
Di già mutate e forse ver?
Se mi vuoi d'affanni trar
Sempre Amor voglio lodar.

Il Risentito

Che pensi tu di far fuggendo
mè
Mancatrice di fe
Già più non t'amo,
non curo, non prezzo
Ma t'odio e disprezzo.
Fuggi pur ogn'hor
Non mi dai dolor Che sciolto
sono
Dà i lacci d'Amor.

In danno incontra me t'adopri tù
Ch'io non ti stimo più;
Per te non tremo, non gelo,
non ardo
Ad un tuo sol guardo.
Fa pur la crudel
Dammi pur martel,
D'Amor non temo più lace ò quadrel.

The Prisoner

O charming and beautiful one
That has amongst all others the highest
Honor,
I will not let myself die of love.
I know well that I am unworthy.
That I should make a gift of your heart,
But accept my service
For you, cruel one, make me die.

Do you wish to be a rebel to Love?
You will always truly be wrong.
What will people say of you?
But do I see your thought
Already changing, is it true?
If you want to relieve me of anxieties
I want to always praise Love.

The Bitter One

What do you think you're doing,
escaping me,
Faithless one?
Already I do not love you any more.
I do not care, I do not cherish,
But I hate and despise you.
Flee any time you want.
You do not cause me pain for I am
released
From the ties of Love.

Against me you act,
For I do not esteem you any more;
For you I do not tremble, I do not freeze,
I do not burn
At your mere glance.
Go ahead and act cruel.
Use a hammer against me,
I no more fear Love's bonds or measure.

Lo Schernito

So ben vedi o vita mia,
Ch'io lan guisco per tuo amor, fa la…
Mi burli, mi fuggi,
M'affligi, mi struggi,
M'uccidi, o Donna ria, fa la…

Io ti porgo ogn' hor tributo
E di pianto e di sospir, fa la…
Me fera disprezzi
Ne odi ne prezzi
Chi chiede ogn' hor aiuto, fa la…

Opra in me gli sdegni e l'ire,
Dammi morte di tua man, fa la…
Che tardi?
Che fai?
Deh trammi di guai,
Contenta il tuo desire, fa la…

Lo Sdegnato

Non morirò Crudel nò nò
Che più'l mio cor
Non sente ardor
Mi rido a fe
Anch' io di te
Hor da martel
A un tuo fedel
Io son sicur
Ch'Amor vorrà
Ch'ami un cor dur
Che t'odierà.

Hor piangimò
Ch'io riderò
Poi che son fuor
D'ogni martor;

The Scorned One

I know well, you see, my life,
That I languish for your love, fa la…
You mock me, you escape me,
You afflict me, you destroy me,
You kill me, O wicked woman, fa la…

I give you tribute every hour
With tears and sighs, fa la…
You savagely despise me,
Nor do you hear or treasure
He who begs help each hour, fa la…

Exercise on me the disdain and wrath.
Give me death from your hand, fa la…
What do you tarry?
What are you doing?
Oh, heap me with troubles,
Content your desire, fa la…

The Censored One

I will not die, Cruel one, no, no,
For my heart feels
No more ardor.
I laugh truly,
Even I, at you.
Now go ahead and break up with
Your faithful one.
I am sure
That Love will want
You to love a hard heart
That will hate you.

Now you will weep
While I will laugh
Since I am outside
All martyrdom.

Ben godo più
Di quel che tù.
Solevi far
Del mio penar
Fu'l tuo cor dur
Al mio patir
Hor god' io pur
Del tuo morir.

I enjoy even more
That which you
Used to do
At my distress.
It was your hard heartedness
At my suffering.
Now I enjoy even more
Your dying.

La Sirena

Questa dolce Sirena
Col canto acqueta il mar, fa la…
Un suo leggiadro riso
Può l'aria serenar, fa la…

Chi mira il suo bel viso,
Resta prigion d'Amor, fa la…
Chi i suoi bei lumi vede,
Sen te legarsi il cor,
fa la…

The Mermaid

This sweet mermaid
Calms the sea with song, fa la…
One of her charming laughs
Can make the air serene, fa la…

Whoever sees her beautiful face
Remains a prisoner of Love, fa la…
Whoever sees her lovely eyes,
Feels his heart become enchained,
fa la…

So ben mi ch'ha bon tempo

So ben mi ch'ha bon tempo, fa la…
Al so, ma basta mo, fa la…

So ben ch'e favorito, fa la…
Ahime! no'l posso dir, fa la…

Oh! s'io potessi almeno! fa la…
Chi var, shi sta, chi vien, fa la…

La ti dara martello, fa la…
Per fatri disperar, fa la…

Saluti e baciaman, fa la…
Son tutti indarno affe, fa la…

I Know Well Who Has a Good Time

I know well who has a good time, fa la..
I know, but have said enough, fa la…

I know well that I am favored, fa la…
Alas! I can't say it, fa la…

O! If I could at least! fa la…
Who goes, who stays, who comes, fa la..

I would break up with you, fa la…
To make you despair, fa la…

Good-byes and hand kisses, fa la…
Are all in vain, fa la…

Non giova dare il Zanni, fa la…
Andando su e giu, fa la…

Al puo ben impiccarsi, fa la…
Ch'al non fara nien, fa la…

Passeggia pur chi vuole, fa la…
Ch'el tempo perdera, fa la…

O parli o ridi o piangi, fa la…
Non trovera pieta, fa la…

Dice il proverbio antico, fa la…
Chi ha fatto suo buon pro, fa la…

It does no good to act zany
Going up and down, fa la…

You can well hang yourself, fa la…
But it will do you no good, fa la…

Let him who wants to amble, fa la…
He will waste time, fa la…

Whether you talk or laugh or cry, fa la…
You will not find pity, fa la…

The ancient proverb says, fa la…
Who did best in love, fa la…

Speme Amorosa

Vezzosette Ninfe e belle,
Ch'in beltà tutte vincete
Le piu vaghe Pastorelle,
fa la…
A voi ch'amiamo,
Pietà chiediamo, fa la…

Questa a noi promise Amore
Quando a suoi dorati strali
Fè bersaglio il nostre core, fa la…
Hor dunque habbiate
Di noi pietate, fa la…

Non convien che tanta fede
Come havete in noi
gia scorta
Habbia morte per mercede, fa la…
Da voi aita
Speriamo e vita, fa la…

Amorous Hope

Charming and lovely little Nymphs,
Who conquer everyone with beauty,
The most delightful shepherdesses,
fa la…
To you whom we love,
We ask for mercy, fa la…

Love promised these to us,
When to his golden darts
Our hearts were target, fa la…
Now therefore have
Pity on us, fa la...

It is not right that such faith
Such as that which you have lately
discovered in us
Die, for mercy's sake, fa la…
From you we hope for help
And life, fa la...

Vita homai porgete a noi,
Si leali e fidi amanti
Che'l morir sprezziam per voi,
fa la…
Qui'l fin sia omai
De nostri guai, fa la…

Extend life now to us,
Such loyal and faithful lovers
That we despise death for your sake,
fa la…
Let this be now the end
Of our troubles, fa la…

Lo Spensierata

The Thoughtless One

Poi che'l mio foco è spento
Vivrò lieto e contento
E ridendo e sonando e ballando
Godrò cantando.

Since my fire is extinct,
I will live happily and content
And laughing and playing and dancing
I will enjoy by singing.

Poi che quel laccio è sciolto
Ond hebbi il core involto;
Vivrò lieto con giubilo e
gioia
Privo di noia.

Since that tie is loosened
In which my heart was wrapped;
I will live happily with jubilation and
Joy,
Without bother.

Poi che d'amor son privo
Vita felice io vivo,
Et allegro mi godo del mondo
Col cor giocondo.

Since I am deprived of love
I live a happy life,
And happily I enjoy the world
With a jolly heart.

Il Tedesco

The German

Viva viva Bacco ogn' hor
Col suo dolce e buon licor.
Beviam tutti che nel ber
Si rallegra il cor davver.
Che tardiamo a bever mò
Brindes brindes io io io.

Long live, long live Baccus at all times
With his sweet and good liquor.
Let us all drink, since in drinking
The heart truly becomes happy.
Why do we tarry to drink now?
I toast, I toast, ho ho ho.

Viva viva l'inventor
Di sí dolce e buon licor;
Che non beve a gara ognun?
Beva lieto hormai ciascun
Primamente io beverò,
Brindes brindes io, io, io.

Long live, long live the inventor
Of such sweet and good liquor.
Why don’t all compete to drink?
Let everyone drink happily now.
First, I shall drink,
I toast, I toast, ho ho ho!

Il Tormentato

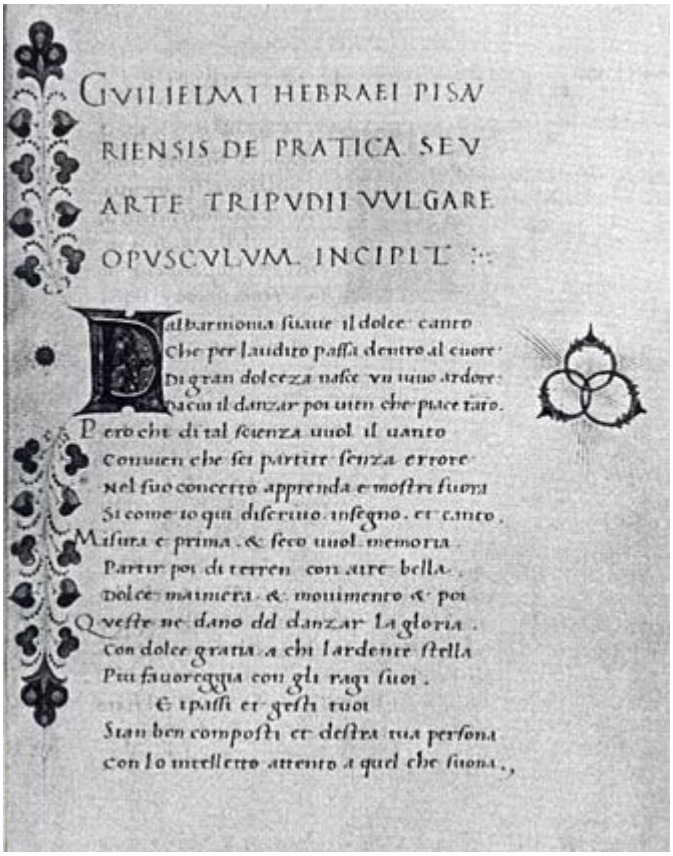
Non mi dar tanto martir
Ch'io no'l posso più soffrir
Dentro e fuor in ogni loco
Tutto hormai son fiamme e foco
E di me pietà non senti
Ma mi dai novi tormenti.

Non mi dar tanto martel
Che no'l merta un cor fedel;
Prendi hormai di me pietade
Non mi usar più crudeltade,
Ma tu sorda a miei lamenti
Pur ma dai novi tormenti.

The Tormented One

Do not give me such martyrdom,
For I can suffer it no longer.
In and out of all places,
Everything is now flames and fire,
And you feel no pity for me
But give me fresh torments.

Do not give me such beatings,
For a faithful heart does not deserve it;
Have pity on me now.
Do not use cruelty on me any longer,
But you, deaf to my laments
Give me always more torments.


GVILIELMI HEBRAEI PISA
RIENSIS DE PRATICA SEV
ARTE TRIPVDII VVLGARE
OPVSCVLVM. INCIPIT

Dalharmonia suaue il dolce canto
Che per laudito passa dentro al cuore
Di gran dolceza nasce vn tanto ardore
Pacon il danzar poi uien che piace tanto.
Però chi di tal scienza uuol il uanto
Conuien che sei partire senza errore
Nel suo concetto apprenda e mostri fuora
Si come io qui diserisco insegno. et canto.
Misura e prima. & seco uuol memoria
Partir poi di terren con aire bella.
Dolce maniera. & mouimento & poi
Queste ne dano dil danzar la gloria.
Con dolce gratia a chi lardente stella
Piu fauoreggia con gli ragi suoi.
E ipassi et gesti tuoi
Stan ben composti et destra tua persona
Con lo intelletto attento a quel che suona.,

Sources

The dances in this book range from the mid-15th century to the mid-17th century.

Italians dances of the 15th century are recorded in the works of three Italian dance masters; Domenico da Piacenza (1390-1464), Antonio Cornazano (1430-1484) and Guglielmo Ebreo da Pesaro (1420-1481).

Domenico was a choreographer and established the first Italian school of dance. Cornazano and Guglielmo were his students and may have numbered among the anonymous scribes who wrote Domenico's ***De arte saltandi et choreas ducendi*** of 1455. The melodies and steps for 23 dances are provided.

Cornazo's ***Libro dell'arte del danzare***, also of 1455, contains 11 of Domenico's dances. The only surviving copy is from a later printing of 1465.

Guglielmo, also known as Giovanni Ambrosio, was a dance master, choreographer, composer, and theorist. There are 7 surviving editions of his ***De practica seu arte tripudii***, as well as 3 fragments, from circa 1463 to 1510, that describe 31 dances and their music.

The music of the dances described by these dance masters is written in 4 tempi and time signatures that correspond to various steps. Known as *misura* or measures, they are:

- *Bassadanza*, a slow tempo in 6 beats per measure
- *Quadernaria*, a slow tempo in 4 beats per measure
- *Saltarello*, a fast tempo with 2 beats of triple time per measure (such as 6/8 or 6/4)
- *Piva*, the fastest measure of all 4, also with 2 beats of triple time per measure

The *bassadanze* (not to be confused with the *bassadanza misura*) is a term for 4 different kinds of dances. *Bassadanzes* utilized any of the four *misura*, although there is only one *misura* used in any given *bassadanze*.

The *ballo* is another dance type that typically includes sections of different *misura*.

Italian dances of the 16th and early 17th centuries are represented in several sources including works of dance masters **Fabritio Caroso (da Sermoneta)** (*b* 1527-1535; *d* after 1605) and **Cesare Negri** (*b* Milan, c1535; *d* ?Milan, after 1604) .

Fabritio Caroso was an Italian dancing master who published ***Il Ballarino*** in 1581 and a second edition with many changes, ***Nobiltà di Dame*** in 1600 and 1630. In them, he described over 100 Italian dances by himself and others, listing the dance steps along with lute tablature and sometimes mensural melodies for the music. Most of the dances are multi-partite and individually choreographed like the *balli* of the mid-15th century.

In 1602, Italian dancing master **Cesare Negri** published his dance manual ***Le gratie d'amore***, which was later reprinted as ***Nuove inventioni di balli***, *1602/4*. Negri's book provides details of his professional life and is the most comprehensive source of theatrical and social Italian dance of the time. Many of the 43 dances are taken from Caroso's ***Il Ballarino***. Music is provided in lute tablature as well as mensural notation for the melodies. In the descriptions of the dances, Negri implies that improvised variations were common in the dance performance as well as in the musical performance. The dance instructions often delineate a path through the music more complicated than in evident in the score alone.

Giovanni Giacomo Gastoldi (*b* Caravaggio, nr Cremona, c1554; *d* 4 Jan 1609) was an Italian composer who published 2 volumes of *balletti*. A *balletto* is a song specifically written for dancing as well as singing. One volume, ***Balletti a tre voci***, was for 3 voices, published in 1594. The other volume, ***Balletti a cinque voci***, for 5 voices was published in 1591, and reprinted some 30 times as late as 1657. No dance choreographies were printed with the music. All of the *balletti* from both volumes are presented in this volume.

Giorgio Mainerio (*b* Parma, c1535; *d* Aquileia, 3 or 4 May 1582) was an Italian composer and priest at Udine Cathedral and later at Aquileia Cathedral, where he taught the choirboys singing. In 1576 he was appointed *maestro di cappella*. Mainerio's ***Il primo libro de balli***, 1578, is an important source of ensemble dance music. *Ballo francese* is the earliest known example of a variation for instrumental ensemble. *Pass'e mezzo antico* and *Pass'e mezzo moderno* are the earliest extant suites for instrumental ensemble. All of the dances from ***Il primo libro de balli*** are presented in this volume.

Gasparo Zanetti (*fl* Milan, 1626–45) was an Italian music editor and violinist. His only published work is ***Il scolaro … per imparar a suonare di violino, et altri stromenti*** (Milan, 1645), a collection of dances in four parts presented as a violin tutor**.** Although

published in 1645, many of the tunes are from late 16th to early 17th centuries and the settings are in the style of the late 16th century. Ten of the dances have choreography given in Cesare Negri's ***Le Gratie d'Amore***.

The partbooks of British Library, Royal App. 59-62, are also known as the Arundel part books, or the Henry Fitzalan (Earl of Arundel) partbooks. They are primarily devoted to English church music of circa 1548. Before 1580, other instrumental pieces were copied at the back of each partbook. Eight Italian dances from these partbooks are presented in this volume.

Other dance sources include ***Delizie di Posilipo Boscarecce e Maritime***, 1620, (Naples Conservatory MS 4.6.3) and ***Selva di Varie Recreatione***, 1590, Orazio Vecchi **(b Modena, bap. 6 Dec 1550; d Modena, 19 Feb 1605).** Vecchi's balletto *So ben mi ch'ha bon tempo* also appeared in Negri's dance manual with an accompanying galliard. Both versions are presented here.

Several dances are transcribed from lute sources including ***Intabulatura de Lauto, Libro Quarto***, 1508, by Joanambrosio Dalza (fl.1508); ***Intavolatura de liuto***, 1585, by Giulio Cesare Barbetta (c.1540-c.1603); and **Libro di Gagliarda, Tordiglione Passo e Mezzo Canari e Passeggi, (Palermo,** 1607), by Livio Lupi da Caravaggio (d.1607).

Giuseppe Cenci, also known as Giuseppino, (*d* Rome, 21 June 1616) was an Italian composer and singer. He was credited in 1628 with the creation (or at least the refinement) of theatrical recitative style. In the last decade of the 16th century, he composed many scandalous canzonettas. His canzonetta *Fuggi, fuggi, fuggi da questo cielo* was also later known as the *Aria di Mantova*, as well as by many other names. It is presented here along with Zanetti's dance setting from **Il Scolaro** known as *La Mantovana.* If it sounds familiar to our modern ears, it is probably because its melody was later used by Smetana in *The Moldau*.

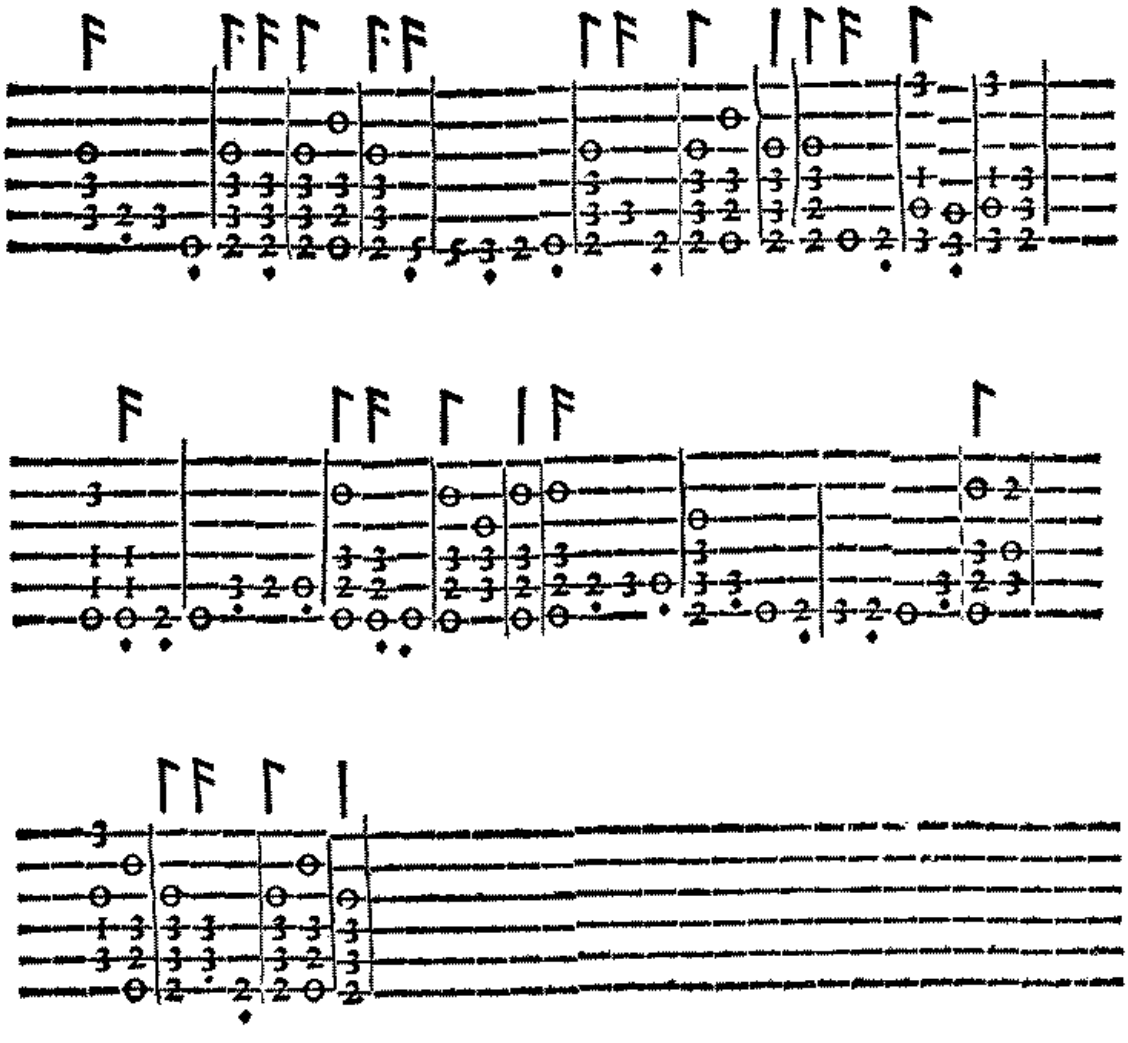
Musical Performance

Music for most Italian dances of this period is homophonic and dominated by 2 and 4 measure phrases. The simplicity and repetitive nature of the music suggest that improvisation and variation were essential to its performance.

According to contemporary reports and iconography, the dance music was performed by 2 or 3 shawms and a slide trumpet, or by harp, lute and flute, or pipe and tabor for more intimate settings.

The performance of many of these dances involves many repetitions and interesting roadmaps through the dance music. I have endeavored to indicate the performance formats for the dances of Caroso in case the dances are played for dancers. I would like to thank Rachelle Palnick Tsachor for her verification of those performance roadmaps. In a future edition I hope to add the performance formats for the dances of Negri.

Intauolatura di Liuto, del Balletto Leggiadria d'Amore.



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