

ITALIAN DANCES & BALLETTI

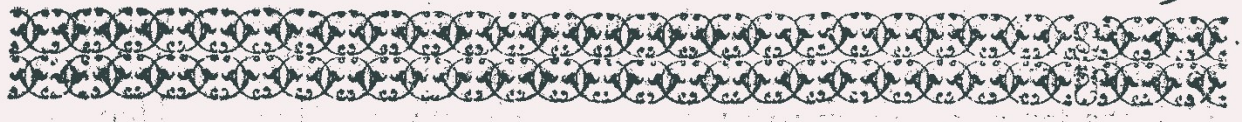
of the Renaissance

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*



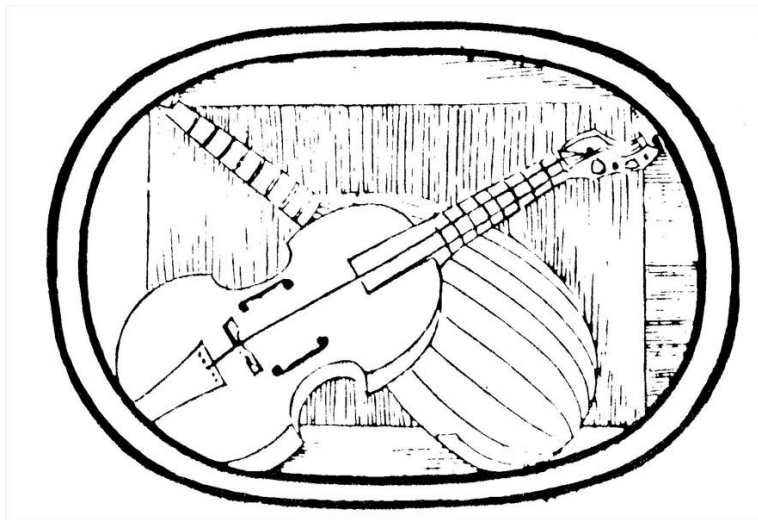
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Italian Dances & Balletti of the Renaissance

Transcribed & edited by

Steven Hendricks



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.







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Dances and Balletti
for
3 Musicians



Amor Costante

Constant Love

Il Ballarino, 1581

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

Musical score for measures 1-7. The score is in 6/8 time and B-flat major. It consists of three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two. The music features a mix of eighth and quarter notes, with some triplet patterns.

Musical score for measures 8-14. This system includes a repeat sign at the beginning of measure 8. The notation continues with the same three-staff format. The melody in measure 14 ends with a double bar line and repeat dots, indicating the end of a phrase.

Musical score for measures 15-20. This system features a first ending bracket over measures 15-19, labeled '1', and a second ending bracket over measures 20-21, labeled '2'. The second ending leads to a change in time signature to 6/4. The notation includes repeat signs and first/second ending markings.

Musical score for measures 21-24. This system begins with a repeat sign at measure 21. The notation continues with the three-staff format. The piece concludes with a final double bar line and repeat dots at the end of measure 24.

26 Sciolta

Musical score for measures 26-30. The score is written for three staves: Treble, Middle (8), and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with some rests. Measure 26 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

31

Musical score for measures 31-34. The score is written for three staves: Treble, Middle (8), and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with some rests. Measure 31 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

35

Musical score for measures 35-38. The score is written for three staves: Treble, Middle (8), and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with some rests. Measure 35 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

39

Musical score for measures 39-42. The score is written for three staves: Treble, Middle (8), and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with some rests. Measure 39 starts with a repeat sign. The piece concludes with a double bar line and repeat dots.

Amoroso

Lovingly

De arte saltandi e choreas ducendii, c.1420

Domenico da Piacenza (d. c.1470)

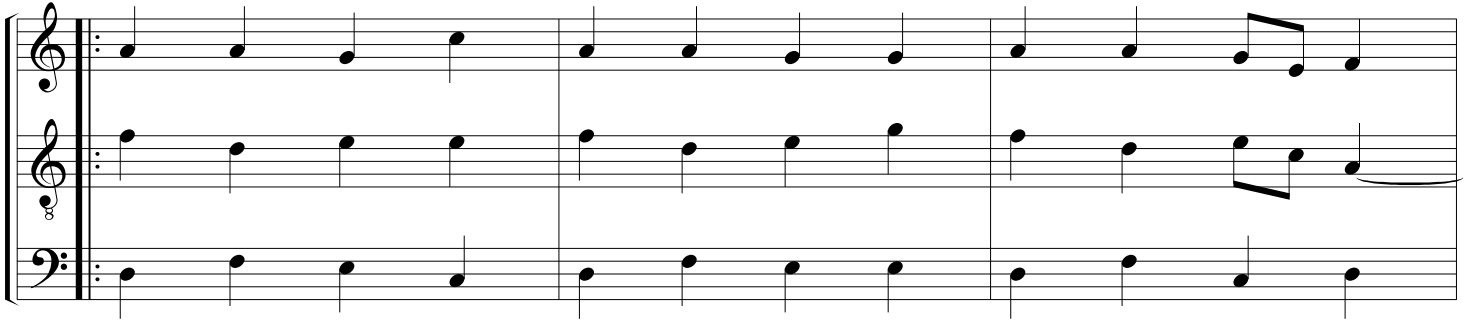
First system of musical notation, measures 1-4. It consists of three staves: Treble, Middle (8), and Bass. The music is in 6/8 time and features a melodic line in the Treble staff and a harmonic accompaniment in the Middle and Bass staves.

Second system of musical notation, measures 5-8. It consists of three staves: Treble, Middle (8), and Bass. The music continues from the first system, showing a continuation of the melodic and harmonic patterns.

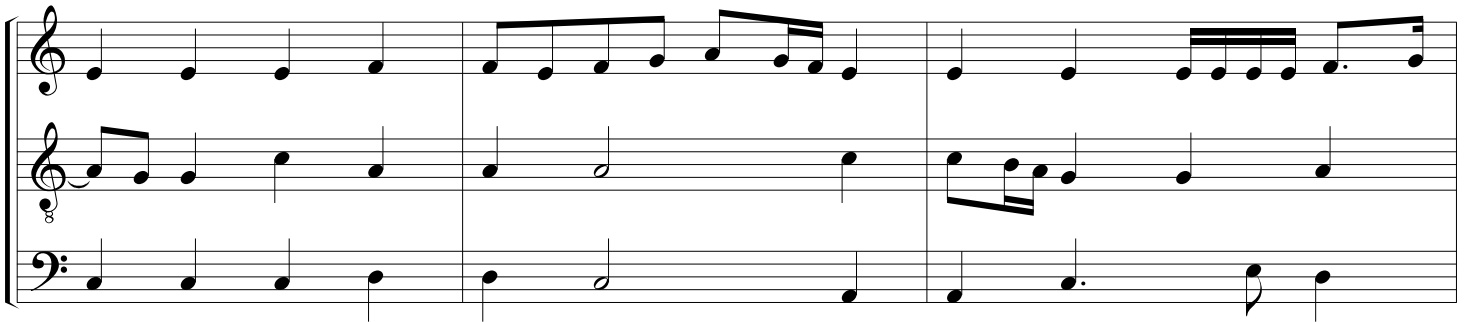
Third system of musical notation, measures 9-12. It consists of three staves: Treble, Middle (8), and Bass. The music continues, with the Treble staff showing more complex rhythmic patterns.

Fourth system of musical notation, measures 13-16. It consists of three staves: Treble, Middle (8), and Bass. The music concludes with a final cadence in the Treble staff.

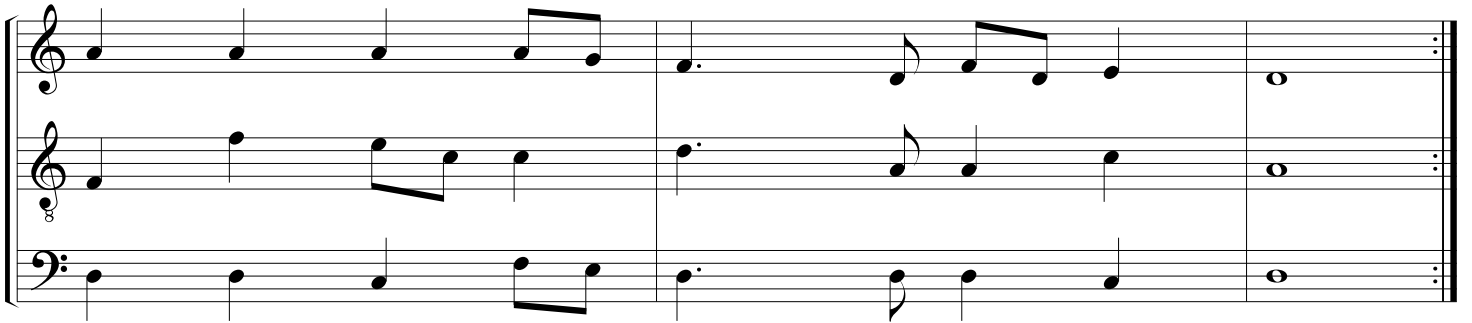
17



20



23



Il Ballerino

The Dancer

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

So - na - te - mi_un bal - let - to Col mio_a - mor vo - glio dan - zar
2.Già pron - ta_è la mia Nin - fa Per vo - ler me - co bal - lar

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver
E per far - mi fa - vor La man mi strin - ge_an - cor

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver
E per far - mi fa - vor La man mi strin - ge_an - cor

Ch'io pren - do gran pia - cer Nel bal - lo_a dir - vi_il ver Hor
E per far - mi fa - vor La man mi strin - ge_an - cor

Hor via che sta-te_a far Co-min-cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

Hor via che sta-te_a far Co-min-cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

via che sta-te_a far? Co-min - cia-te_a so - nar. Hor via che sta-te_a far Co - min - cia - te_a so - nar.

Il Curioso

The Curious One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Dim-mi ch'è del mio co-re Ch'è del mio cor, Nin-fa gen-til Deh, ha_in te lo-co_a-
 2.O-ve si_in fret-ta_il pie-de Si_in fret-ta_il piè mo-vi_o mio ben? Se_in te bel-tà si'

6

mo-re S'io non ti son a vil: Lo strug-gi, l'ac-cen-di, l'im-mi-
 ve-de, Pie-ta-de_ac-co-gli_in sen; Se m'a-mi, se vi-vo mi-
 Lo strug-gi, l'ac-cen-di,
 Se m'a-mi, se vi-vo mi-

11

pie-ghi, O pur di lui e del mio_a-mor t'ap-pa-ghi. Lo ghi.
 i vuoi, Tre-gua_ab-bian me-co_or-mai gli sde-gni tuo-ghi. Se i.
 l'im-pie-ghi, O pur di lui e del mio_a-mor t'ap-pa-ghi. ghi.
 mi i vuoi, Tre-gua_ab-bian me-co_or-mai gli sde-gni tuo-ghi. i.
 pie-ghi, O pur di lui e del mio_a-mor t'ap-pa-ghi. Lo ghi.
 i vuoi, Tre-gua_ab-bian me-co_or-mai gli sde-gni tuo-ghi. Se i.

Ballo del Fiore

Dance of the Flower

Il Ballarino, 1581

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

The first system of music consists of three staves: a treble clef staff, a middle treble clef staff (marked with an 8), and a bass clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The music begins with a whole note chord in the treble and bass staves, followed by a series of eighth and quarter notes in the middle staff.

The second system of music consists of three staves. It begins with a measure number '5' above the first staff. The notation continues with eighth and quarter notes in the treble and middle staves, and whole notes in the bass staff.

The third system of music consists of three staves. It begins with a measure number '9' and the text 'A variation' above the first staff. The notation continues with eighth and quarter notes in the treble and middle staves, and whole notes in the bass staff.

The fourth system of music consists of three staves. It begins with a measure number '13' above the first staff. The notation continues with eighth and quarter notes in the treble and middle staves, and whole notes in the bass staff.

Il Costante

The Constant One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Fin c'ha - vro vi - ta vò se - guir A - mor Se - gua che vuol, ché sem -
 2.O s'av - vien mai che mi - o sia il bel sol Tan - to fe - li - ce so -
 3.Fos-se_og - gi pur quel for - tu - na - to di che la mia don - na m'ac -

Fin c'ha - vro vi - ta vò se - guir A - mor Se - gua che vuol, ché sem -
 2.O s'av - vien mai che mi - o sia il bel sol Tan - to fe - li - ce so -
 3.Fos-se_og - gi pur quel for - tu - na - to di che la mia don - na m'ac -

Fin c'ha - vro vi - ta vò se - guir A - mor Se - gua che vuol, ché sem -
 2.O s'av - vien mai che mi - o sia il bel sol Tan - to fe - li - ce so -
 3.Fos-se_og - gi pur quel for - tu - na - to di che la mia don - na m'ac -

7

pre il vò fer - vir C'ho spe - me_un gior - no_an - cor per lui gio - ir. ir.
 pra_o - gnum sa - rò. Che_ad al - tro_a - man - te_in - vi - dia non a - vrò. vrò.
 co - glies - se_in sen Gior - no lie - to per me sem - pre_e se - ren. ren.

pre il vò fer - vir C'ho spe - me_un gior - no_an - cor per lui gio - ir. ir.
 pra_o - gnum sa - rò. Che_ad al - tro_a - man - te_in - vi - dia non a - vrò. vrò.
 co - glies - se_in sen Gior - no lie - to per me sem - pre_e se - ren. ren.

pre il vò fer - vir C'ho spe - me_un gior - no_an - cor per lui gio - ir. ir.
 pra_o - gnum sa - rò. Che_ad al - tro_a - man - te_in - vi - dia non a - vrò. vrò.
 co - glies - se_in sen Gior - no lie - to per me sem - pre_e se - ren. ren.

La Cortigiana

The Lady Courtier

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

La mia_a - mo - ro - sa bel - - - la nel bal - lar
 2.La mia gen - til Si - gno - - - ra nel dan - zar
 3.S'el - la tal - hor và_in - tor - - - no, nel gi - rar

La mia_a - mo - ro - sa bel - - - la nel bal - lar
 2.La mia gen - til Si - gno - - - ra nel dan - zar
 3.S'el - la tal - hor và_in - tor - - - no, nel gi - rar

Da spas - so_è gran pia - cer A chi la sta_a ve - der der
 Fà cias - che - dun stu - pir et o - gni cor gio - ir ir
 Dar gran tras - tul - lo suol Senz al - trui no - ia_ò duol duol

Da spas - so_è gran pia - cer A chi la sta_a ve - der der
 Fà cias - che - dun stu - pir et o - gni cor gio - ir ir
 Dar gran tras - tul - lo suol Senz al - trui no - ia_ò duol duol

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 -

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.

Il Felice

The Happy One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Per vo - ler d'A - mo - re Go - do_a tut - te l'o - re Del mio ca - ro
 2.Per mia bo - na sor - te Di due lu - ci_ac - cor - te. Vuol ch'io go - da_A -

Per vo - ler d'A - mo - re Go - do_a tut - te l'o - re Del mio ca - ro
 2.Per mia bo - na sor - te Di due lu - ci_ac - cor - te. Vuol ch'io go - da_A -

Per vo - ler d'A - mo - re Go - do_a tut - te l'o - re Del mio ca - ro
 2.Per mia bo - na sor - te Di due lu - ci_ac - cor - te. Vuol ch'io go - da_A -

6
 ben mor Che La per mio_a - mor viè lu - ce_e lo splen - dor; men dor; men Ben pos - so be - ne - dir Il dì ch'A - O be - ne - det-to_Ar - cier Per te pur

1 2

ben mor Che La per mio_a - mor viè lu - ce_e lo splen - dor; men dor; men Ben pos - so be - ne - dir Il dì ch'A - O be - ne - det-to_Ar - cier Per te pur

ben mor Che La per mio_a - mor viè lu - ce_e lo splen - dor; men dor; men Ben pos - so be - ne - dir Il dì ch'A - O be - ne - det-to_Ar - cier Per te pur

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.

18

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.

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)

1 2

Vo lo - dar mai sem - pre_A - mor Che di gio - ia m'em - pie_il cor cor
 2.Vo mai sem - pre_al - le - gro star E por me - ta_al so - spi - rar. rar.

Vo lo - dar mai sem - pre_A - mor Che di gio - ia m'em - pie_il cor cor
 2.Vo mai sem - pre_al - le - gro star E por me - ta_al so - spi - rar. rar.

Vo lo - dar mai sem - pre_A - mor Che di gio - ia m'em - pie_il cor cor
 2.Vo mai sem - pre_al - le - gro star E por me - ta_al so - spi - rar. rar.

7

Tut - te le pe - ne, Fiam - me_e ca - te - ne, Dar - di_e sos - pir Vo be - ne -
 Tut - ti_i miei gior - ni Di gio - ia_a - dor - ni Gode - rà_il mio cor Mer - cé d'A -

Tut - te le pe - ne, Fiam - me_e ca - te - ne, Dar - di_e sos - pir Vo be - ne -
 Tut - ti_i miei gior - ni Di gio - ia_a - dor - ni Gode - rà_il mio cor Mer - cé d'A -

Tut - te le pe - ne, Fiam - me_e ca - te - ne, Dar - di_e sos - pir Vo be - ne -
 Tut - ti_i miei gior - ni Di gio - ia_a - dor - ni Gode - rà_il mio cor Mer - cé d'A -

14

1 2

dir, Poi chè_al - fin m'han col - no_il sen D'o - gni gio - ia_e d'o - gni ben. ben.
 mor; O che gau - dio_ò che pia - cer Per te go - do_ò cie - co_Ar - cier. cier.

dir, Poi chè_al - fin m'han col - no_il sen D'o - gni gio - ia_e d'o - gni ben. ben.
 mor; O che gau - dio_ò che pia - cer Per te go - do_ò cie - co_Ar - cier. cier.

dir, Poi chè_al - fin m'han col - no_il sen D'o - gni gio - ia_e d'o - gni ben. ben.
 mor; O che gau - dio_ò che pia - cer Per te go - do_ò cie - co_Ar - cier. cier.

L'Humorista

The Joker

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Se mi fai sal - tar l'hu - mor Per mia fe ti fa - rò pen - tir.
2.Non ti far mo più pre - gar T'è pur no - to_il mio fi - do_a - mor,

Se mi fai sal - tar l'hu - mor Per mia fe ti fa - rò pen - tir.
2.Non ti far mo più pre - gar T'è pur no - to_il mio fi - do_a - mor,

Se mi fai sal - tar l'hu - mor Per mia fe ti fa - rò pen - tir.
2.Non ti far mo più pre - gar T'è pur no - to_il mio fi - do_a - mor,

Quant' è me - glio per tuo_ho - nor Che con - ten - ti_il mio de - sir Ga - vi -
Qual - che pre - mio non vuoi dar A chi t'hà do - na - to_il cor? Cru - del -

Quant' è me - glio per tuo_ho - nor Che con - ten - ti_il mio de - sir Ga - vi - nel - la
Qual - che pre - mio non vuoi dar A chi t'hà do - na - to_il cor? Cru - del - li - na,

Quant' è me - glio per tuo_ho - nor Che con - ten - ti_il mio de - sir Ga - vi -
Qual - che pre - mio non vuoi dar A chi t'hà do - na - to_il cor? Cru - del -

nel - la di - spet - to - sa Vo che sij la mia_a - mo - ro - sa.
li - na, dis - de - gno - sa Vo che sij la mia_a - mo - ro - sa.

di - spet - to - sa Vo che sij la mi - a a - mo - ro - sa.
dis - de - gno - sa Vo che sij la mi - a a - mo - ro - sa.

nel - la di - spet - to - sa Vo che sij la mia_a - mo - ro - sa.
li - na, dis - de - gno - sa Vo che sij la mia_a - mo - ro - sa.

L'Invaghito

The Infatuated One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

O che dil - let - to M'in - gom - bra_il pet - to
2.O che con - ten - to Nel cor mi sen - to,

O che dil - let - to M'in - gom - bra_il pet - to
2.O che con - ten - to Nel cor mi sen - to,

O che dil - let - to M'in - gom - bra_il pet - to
2.O che con - ten - to Nel cor mi sen - to,

5

mentr' io ti vag - gheg - gio, mentr' io ti vag - gheg - - - - gio.
quand' io ti ri - mi - ro, quand' io ti ri - mi - - - - ro.

mentr' io ti vag - gheg - gio, mentr' io ti vag - gheg - - - - gio.
quand' io ti ri - mi - ro, quand' io ti ri - mi - - - - ro.

mentr' io ti vag - - - - gheg - - - - gio.
quand' io ti ri - - - - mi - - - - ro.

9

gio. Vor - rei cent' oc - chi_ha - ver Quand' io ti sto_a ve - der
ro. Per - chè mai sem - pre te Ve - der non pos - so_ohi - mè:

gio. Vor - rei cent' oc - chi_ha - ver Quand' io ti sto_a ve - der
ro. Per - chè mai sem - pre te Ve - der non pos - so_ohi - mè:

gio. Vor - rei cent' oc - chi_ha - ver Quand' io ti sto_a ve - der
ro. Per - chè mai sem - pre te Ve - der non pos - so_ohi - mè:

13

Quel di ch'io non ti veg pi - gio Per gran do -
Da te lon - tan sos - - pi - ro, E tal mar -

Quel di ch'io non ti veg pi - gio Per gran do -
Da te lon - tan sos - - pi - ro, E tal mar -

Quel di ch'io non ti veg pi - gio Per gran do -
Da te lon - tan sos - - pi - ro, E tal mar -

17

lor tir Mi man - ca il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi

lor tir Mi man - ca il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi

lor tir Mi man - ca il cor. S'hor non vuoi dar - mi
tir Mi fa mo - rir; S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi
S'hor non vuoi dar - mi

22

duol Fa ch'io ti veg - ga_o mio bel sol. 1 2
tu, Da me non star lon - ta - na più. più. più. più.

duol Fa ch'io ti veg - ga_o mio bel sol. sol.
tu, Da me non star lon - ta - na più. più. più. più.

duol tu, Fa Da ch'io me non star lon - ta - na sol. sol.
più. più. più. più.

Laura Suave

Sweet Laura

Nobiltà di Dame, 1600

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

Musical notation for measures 1-9. The piece is in 3/4 time and B-flat major. It features a first ending (marked '1') and a second ending (marked '2'). The notation is presented in a grand staff with treble, middle, and bass clefs.

Musical notation for measures 10-17. The notation continues in the grand staff, showing the development of the melody and accompaniment.

Musical notation for measures 18-25. At measure 18, the tempo and mood change to *D.C. al Fine Gagliarda*. The time signature changes to 6/8. The notation continues in the grand staff.

Musical notation for measures 26-32. This section includes a first ending (marked '1') and a second ending (marked '2'). The notation is presented in the grand staff.

Musical notation for measures 33-38. The notation continues in the grand staff, leading towards the end of the piece.

Musical notation for measures 39-44. At measure 39, the key signature changes to C major. The notation concludes in the grand staff with a final double bar line and repeat sign.

44 Saltarello

Musical score for Saltarello, measures 44-51. The piece is in 3/4 time and B-flat major. It features a melody in the treble clef and accompaniment in the bass clef. The melody consists of eighth and quarter notes, while the accompaniment uses a mix of quarter and eighth notes.

52

Musical score for Saltarello, measures 52-59. The melody continues with eighth and quarter notes. The accompaniment features a prominent eighth-note bass line. A sharp sign is visible above the second staff in measure 55.

60

Musical score for Saltarello, measures 60-67. The melody includes a trill-like figure in measure 66. The accompaniment maintains a steady eighth-note pattern. A sharp sign is visible above the second staff in measure 66.

68

Musical score for Saltarello, measures 68-76. This section includes a first ending (marked '1') and a second ending (marked '2'). The melody concludes with a quarter note in the first ending and a half note in the second ending.

77

Musical score for Saltarello, measures 77-85. The melody features a series of eighth-note runs. The accompaniment continues with eighth notes and quarter notes.

86 Canario

Musical score for Canario, measures 86-93. The melody is characterized by eighth-note patterns. The piece concludes with a double bar line and repeat dots. The word "Fine" is written at the end of the score.

Il Luchesino

The Man from Lucca

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Vi - ta mia per - chè mi fug - gi E fug - gen - do il cor mi strug - gi
 2. Be - ne mio per - chè mi da - i Tan - te pe - ne e tan - ti gua - i
 3. Ben co - nos - co il tuo de - si - re Mi vuoi far cru - del mo - ri - re
 4. Tram - mi ho - mai il cor del pet - to Che la vi - ta ho già in dis - pet - to;
 5. Poi che vi - vo non mi vuoi tu Ed io vi - ta non vog - lio piu.

6
 Tu fai tor - to a la tua bel - tà Me - co - u - san - do tal cru - del - tà. 1 2
 Tu fai tor - to a la tua bel - tà Me - co - u - san - do tal cru - del - tà. tà. tà.
 Tu fai tor - to a la tua bel - tà Me - co - u - san - do tal cru - del - tà. tà.

Nuova Regina

The New Queen

Nobiltà di Dame, 1600

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

Musical score for measures 1-7. The score is in 3/4 time, B-flat major, and consists of three staves: Treble, Alto, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other two.

Musical score for measures 8-14. Measure 8 is marked with a '8' above the staff. The score continues with three staves. A repeat sign is present at the beginning of measure 9.

Musical score for measures 15-20. Measure 15 is marked with a '15' above the staff. The score continues with three staves.

Musical score for measures 21-26. Measure 21 is marked with a '21' above the staff. The score continues with three staves, ending with a double bar line and repeat dots.

Piva (ala Ferrarese)

Intabulatura de Lauto, Libro Quarto, 1508

Joanambrosio Dalza (fl.1508)

Measures 1-7 of the piece. The score is in G major (one sharp) and 6/4 time. It features three staves: a treble staff with a soprano clef, a middle treble staff with an alto clef (C4), and a bass staff with a bass clef. The music consists of a steady bass line of half notes and a treble line with quarter and eighth notes.

Measures 8-13. The notation continues with the same three-staff structure. The treble line shows some melodic variation with eighth notes and quarter notes, while the bass line remains a simple half-note accompaniment.

Measures 14-19. The piece continues with the established three-staff format. The treble line features a series of eighth-note patterns, and the bass line maintains its consistent half-note accompaniment.

Measures 20-25. The notation continues with the same three-staff structure. The treble line shows a mix of quarter and eighth notes, and the bass line remains a steady half-note accompaniment.

Measures 26-31. The piece concludes with the same three-staff format. The treble line features a series of quarter notes, and the bass line remains a steady half-note accompaniment.

32

Musical score for measures 32-37. Treble clef, key signature of two sharps (F# and C#). The right hand plays a sequence of eighth notes, while the left hand plays a steady bass line of half notes.

38

Musical score for measures 38-43. Treble clef, key signature of two sharps. The right hand features a more active melody with eighth and sixteenth notes, while the left hand continues with half notes.

44

Musical score for measures 44-48. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes, and the left hand plays half notes.

49

Musical score for measures 49-53. Treble clef, key signature of two sharps. The right hand plays a sequence of eighth notes, and the left hand plays half notes.

54

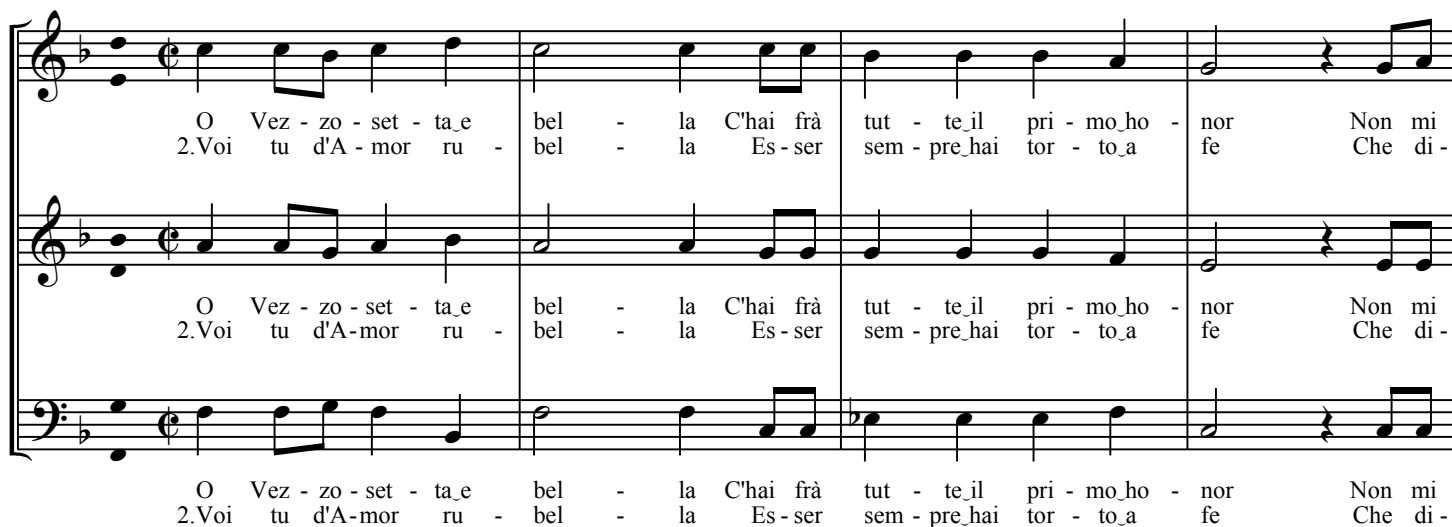
Musical score for measures 54-58. Treble clef, key signature of two sharps. The right hand has a melodic line with eighth notes, and the left hand plays half notes.

Il Prigioniero

The Prisoner

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c. 1554-1609)



O Vez - zo - set - ta_e bel - la C'hai frà tut - te_il pri - mo_ho - nor Non mi
2.Voi tu d'A - mor ru - bel - la Es - ser sem - pre_hai tor - to_a fe Che di -

5



far mo - rir d'a - mor Non mi far Non mi far mo - rir d'a - mor.
rà cias - cun di te Che di - rà Che di - rà cias - cun di te?
far mo - rir d'a - mor Non mi far mo - rir d'a - mor.
rà cias - cun di te Che di - rà cias - cun di te?

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

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)

Che pen - si tu di far fug - gen - do mè Man - ca - tri - ce di fe
2. In dan - no in con - tra me t'a - do - pri tù Ch'io non ti sti - mo più;

Che pen - si tu di far fug - gen - do mè Man - ca - tri - ce di fe
2. In dan - no in con - tra me t'a - do - pri tù Ch'io non ti sti - mo più;

Che pen - si tu di far fug - gen - do mè Man - ca - tri - ce di fe
2. In dan - no in con - tra me t'a - do - pri tù Ch'io non ti sti - mo più;

7

Già più non t'a - mo, non cu - ro, non prez - zo Ma
Per te non tre - mo, non ge - lo, non ar - do Ad

Già più non t'a - mo, non cu - ro, non prez - zo Ma
Per te non tre - mo, non ge - lo, non ar - do Ad

Già più non t'a - mo, non cu - ro, non prez - zo Ma
Per te non tre - mo, non ge - lo, non ar - do Ad

11

t'o - dio_e di - sprezz - - - - - zo.
un tuo sol guar - - - - - do.

t'o - dio_e di - sprezz - - - - - zo.
un tuo sol guar - - - - - do.

t'o - dio_e di - sprezz - - - - - zo.
un tuo sol guar - - - - - do.

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 - no mo più la - ce_ò quad - rel.

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

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



Lo Sdegnato

The Censored One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c. 1554-1609)

Non mo - ri - rò Cru del nò nò Che più'l mio cor Non sen - te_ar dor
 2.Hor pian - gi - mò Ch'io ri - de - rò Poi che son fuor D'o - gni mar - tor;

Non mo - ri - rò Cru - del nò nò Che più'l mio cor Non sen - te_ar - dor
 2.Hor pian - gi - mò Ch'io ri - de - rò Poi che son fuor D'o - gni mar - tor;

10

Mi ri - do_a fe Anch' io di te Hor da mar - tel A_un tuo fe - del
 Ben go - do più Di quel che tù. So - le - vi far Del mio pen - ar

Mi ri - do_a fe Anch' io di te Hor da mar - tel A_un tuo fe - del
 Ben go - do più Di quel che tù. So - le - vi far Del mio pen - ar

19

Io son si - cur Ch'A - mor vor - rà Ch'a-mi_un cor dur Che t'o - die - rà. rà.
 Fu'l tuo cor dur Al mio pa - tir Hor god' io pur Del tuo mo - rir. rir.

Io son si - cur Ch'A - mor vor - rà Ch'a-mi_un cor dur Che t'o - die - rà. rà.
 Fu'l tuo cor dur Al mio pa - tir Hor god' io pur Del tuo mo - rir. rir.

1 2

Lo Spensierato

The Thoughtless One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Poi che'l mio fo - co_è spen - to Viv - rò lie - to_e con - ten - to
 2.Poi che quel lac - cio_è sciol - to Ond heb - bi_il co - re_in - vol - to;
 3.Poi che d'a - mor son pri - vo Vi - ta fe - li - ce_io vi - vo,

Poi che'l mio fo - co_è spen - to Viv - rò lie - to_e con - ten - to
 2.Poi che quel lac - cio_è sciol - to Ond heb - bi_il co - re_in - vol - to;
 3.Poi che d'a - mor son pri - vo Vi - ta fe - li - ce_io vi - vo,

Poi che'l mio fo - co_è spen - to Viv - rò lie - to_e con - ten - to
 2.Poi che quel lac - cio_è sciol - to Ond heb - bi_il co - re_in - vol - to;
 3.Poi che d'a - mor son pri - vo Vi - ta fe - li - ce_io vi - vo,

6

E ri - den - do_e so - nan - do_e bal lan - do God - rò can - tan - - - do.
 Vi - vrò lie - to con giu - bi - lo_e gio - ia Pri - vo di no - - - ia.
 Et al - le - gro mi go - do del mon - do Col cor gio - con - - - do.

E ri - den - do_e so - nan - do_e bal lan - do God - rò can - tan - - - do.
 Vi - vrò lie - to con giu - bi - lo_e gio - ia Pri - vo di no - - - ia.
 Et al - le - gro mi go - do del mon - do Col cor gio - con - - - do.

E ri - den - do_e so - nan - do_e bal lan - do God - rò can - tan - - - do.
 Vi - vrò lie - to con giu - bi - lo_e gio - ia Pri - vo di no - - - ia.
 Et al - le - gro mi go - do del mon - do Col cor gio - con - - - do.

Il Tedesco

The German

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Vi - va vi - va Bac - co_ogn' hor Col suo dol - ce_e buon li - cor.
2.Vi - va vi - va l'in - ven - tor Di sí dol - ce_e buon li - cor.

Vi - va vi - va Bac - co_ogn' hor Col suo dol - ce_e buon li - cor.
2.Vi - va vi - va l'in - ven - tor Di sí dol - ce_e buon li - cor.

Vi - va vi - va Bac - co_ogn' hor Col suo dol - ce_e buon li - cor.
2.Vi - va vi - va l'in - ven - tor Di sí dol - ce_e buon li - cor.

6

Be - viam tut - ti che nel ber Si ral - le - gra_il cor dav - ver.
Che non be - ve_a ga - ra_ogn - un? Be - va lie - to_hor - mai cias - cun

Be - viam tut - ti che nel ber Si ral - le - gra_il cor dav - ver.
Che non be - ve_a ga - ra_ogn - un? Be - va lie - to_hor - mai cias - cun

Be - viam tut - ti che nel ber Si ral - le - gra_il cor dav - ver.
Che non be - ve_a ga - ra_ogn - un? Be - va lie - to_hor - mai cias - cun

11

Che tar - dia - mo_a be - ver - mò Brin - des brin - des io io io.
Pri - ma - men - te_io be - ve - rò, Brin - des brin - des io io io.

Che tar - dia - mo_a be - ver - mò Brin - des brin - des io io io.
Pri - ma - men - te_io be - ve - rò, Brin - des brin - des io io io.

Che tar - dia - mo_a be - ver - mò Brin - des brin - des io io io.
Pri - ma - men - te_io be - ve - rò, Brin - des brin - des io io io.

Il Tormentato

The Tormented One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

Non mi dar tan - to mar - tir Ch'io no'l pos - so più soff - rir del; Den - tro_e
 2.Non mi dar tan - to mar - tel Che no'l mer-ta_un cor fe - del; Pren-di_hor -

Non mi dar tan - to mar - tir Ch'io no'l pos - so più soff - rir del; Den - tro_e
 2.Non mi dar tan - to mar - tel Che no'l mer-ta_un cor fe - del; Pren-di_hor -

7

fuor in o - gni lo - co Tut - to_hor - mai son fiam-me_e fo - co E di me pie - tà non
 mai di me pie - ta - de Non mi_u - sar più cru - del - ta - de, Ma tu sor - da_a miei la -

fuor in o - gni lo - co Tut - to_hor - mai son fiam-me_e fo - co E di me pie - tà non
 mai di me pie - ta - de Non mi_u - sar più cru - del - ta - de, Ma tu sor - da_a miei la -

fuor in o - gni lo - co Tut - to_hor - mai son fiam-me_e fo - co E di me pie - tà non
 mai di me pie - ta - de Non mi_u - sar più cru - del - ta - de, Ma tu sor - da_a miei la -

13

sen - ti Ma mi dai no - vi tor - men - - - - ti.
 men - ti Pur ma dai no - vi tor - men - - - - ti.

sen - ti Ma mi dai no - vi tor - men - - - - ti.
 men - ti Pur ma dai no - vi tor - men - - - - ti.

sen - ti Ma mi dai no - - - - vi tor - men - - - - ti.
 men - ti Pur ma dai no - - - - vi tor men - - - - ti.

Il Passionaio

The Passionate One

Balletti a tre voci, 1594

Giovanni Giacomo Gastoldi (c.1554-1609)

E' vi - vo_a mio des - pet - to Per tan - to_ar - dor Ch'o den - tr'al cuor Ne
2.Son ben nas - suo_in mal pun - to Per to ca - son. A tal che son Dal'

8

so che far Per no bru - sar. Pie - tà vi - se - to dol - ze_in - zu - che-ra - o
gran mar tir, Zon - to_a mo - rir; Po - ve - ro Pan - ta - lon i - na - mo-ra - o,

17

D'un pe - to brus - to - la na na na na na na na na na na na - o.
E muo - ro des - pe - ra na na na na na na na na na na na - o.



Dances and Balletti
for
4 Musicians





Allegrezza d'Amore

The Joy of Love

Nobiltà di Dame, 1600

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

Musical score for measures 1-5. The piece is in 6/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the first Treble staff, with accompaniment in the other three. The music consists of eighth and quarter notes, with some rests.

6

Musical score for measures 6-9. This section begins with a repeat sign. The melody continues in the first Treble staff, with accompaniment in the other three. The music consists of eighth and quarter notes, with some rests.

10

Musical score for measures 10-13. The melody continues in the first Treble staff, with accompaniment in the other three. The music consists of eighth and quarter notes, with some rests.

14

Musical score for measures 14-17. The melody continues in the first Treble staff, with accompaniment in the other three. The music consists of eighth and quarter notes, with some rests.

Alta Carretta

High Carriage

Libro di Gagliarda, Tordiglione ..., 1607

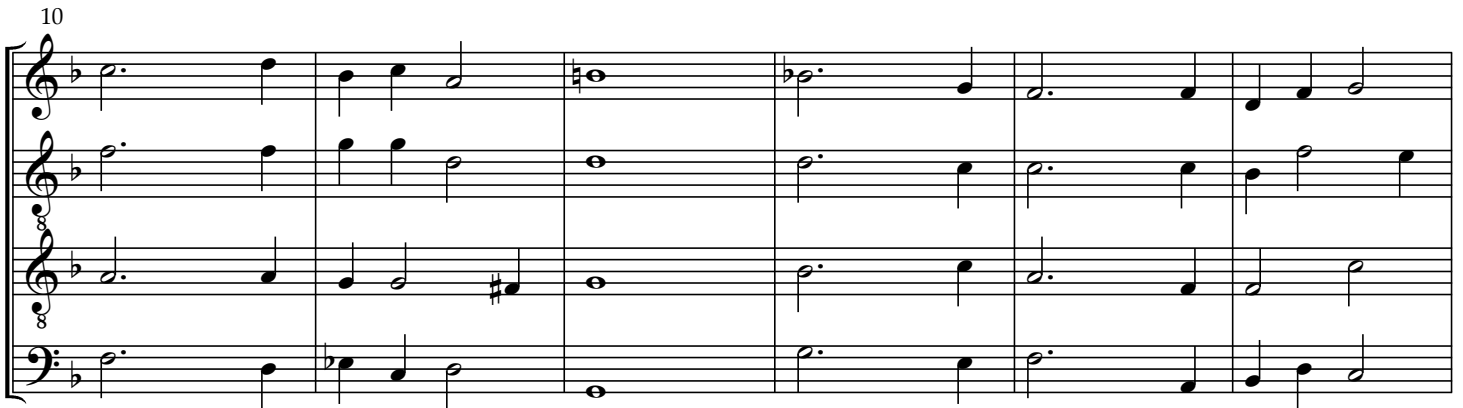
Livio Lupi da Caravaggio (d.1607)



System 1: Four staves (treble, alto, tenor, bass) in common time (C). The music begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a melodic line with eighth and quarter notes. The second and third staves provide harmonic support with chords and moving lines. The fourth staff is the bass line. The system concludes with a double bar line and repeat dots.



System 2: Continuation of the four-staff score. It begins with a measure rest labeled '5'. The melodic line continues with eighth and quarter notes. The harmonic accompaniment remains consistent with the previous system. The system ends with a double bar line and repeat dots.



System 3: Continuation of the four-staff score. It begins with a measure rest labeled '10'. The melodic line features a chromatic descent. The harmonic accompaniment includes a sharp sign (#) in the tenor staff. The system ends with a double bar line and repeat dots.



System 4: Continuation of the four-staff score. It begins with a measure rest labeled '16'. The system is divided into two measures by a vertical bar line. The first measure is marked '1' and the second '2'. The time signature changes to 3/4. The melodic line continues with quarter and eighth notes. The system ends with a double bar line and repeat dots.

22 La sciolta della Sonata

Musical score for measures 22-25. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Right Hand, Left Hand, and Bass. The music features a melodic line in the Treble staff and a supporting accompaniment in the other three staves. The key signature has one flat (B-flat) and the time signature is 3/4. The piece is titled 'La sciolta della Sonata'.

Musical score for measures 26-30. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Right Hand, Left Hand, and Bass. The music continues the melodic and accompanimental themes from the previous system. The key signature has one flat (B-flat) and the time signature is 3/4.

Musical score for measures 31-36. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Right Hand, Left Hand, and Bass. The music continues the melodic and accompanimental themes from the previous system. The key signature has one flat (B-flat) and the time signature is 3/4.

Musical score for measures 37-42. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Right Hand, Left Hand, and Bass. The music continues the melodic and accompanimental themes from the previous system. The key signature has one flat (B-flat) and the time signature is 3/4. The system includes first and second endings, indicated by the numbers 1 and 2 above the Treble staff.

Alta Mendoza

Le Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second and third staves are in alto clef (C4) with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a style characteristic of the early Baroque period, featuring a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second and third staves are in alto clef (C4) with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns and melodic lines. A measure rest of 5 measures is indicated at the beginning of the system.

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/4 time signature. The second and third staves are in alto clef (C4) with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music concludes with a double bar line and the word "Fine" written above the staff.

11

Musical score for measures 11-14. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music consists of a series of eighth and quarter notes, with some rests and a repeat sign at the end of each measure.

15

Musical score for measures 15-17. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music continues with eighth and quarter notes, including a sharp sign in measure 16 and a repeat sign at the end of each measure.

18

D.C. al Fine

Musical score for measures 18-20. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is two sharps (F# and C#). The music concludes with eighth and quarter notes, ending with a repeat sign at the end of each measure.

Anello

Ring

De arte saltandi e choreas ducendii, c.1420

Domenico da Piacenza (d. c.1470)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second and third staves are in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is written in a mensural style with various note values and rests.

The second system of the musical score starts at measure 5, indicated by a '5' above the first staff. It continues with four staves in the same clefs and key signature as the first system. The notation includes various rhythmic patterns and rests.

The third system of the musical score starts at measure 9, indicated by a '9' above the first staff. It continues with four staves in the same clefs and key signature. The system concludes with a double bar line and repeat dots (double bar line with two dots on each side) at the end of each staff.

12

Musical score for measures 12-15. The score is written for four staves: Treble (top), Treble (second), Treble (third), and Bass (bottom). The key signature is two sharps (F# and C#). The music consists of quarter and eighth notes, with some beamed eighth notes in the top staff.

16

Musical score for measures 16-19. The score is written for four staves: Treble (top), Treble (second), Treble (third), and Bass (bottom). The key signature is two sharps (F# and C#). The music features a mix of quarter, eighth, and sixteenth notes, with some beamed sixteenth notes in the top staff.

20

Musical score for measures 20-23. The score is written for four staves: Treble (top), Treble (second), Treble (third), and Bass (bottom). The key signature is two sharps (F# and C#). The music includes eighth-note patterns with accents in the top staff, and quarter notes in the other staves.

L'Arboscello Ballo Furlano

The Sapling

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Musical score for measures 1-6. The score is written for four staves: Treble Clef 1, Treble Clef 2 (with an 8), Treble Clef 3 (with an 8), and Bass Clef. The music is in a common time signature (C) and features a mix of quarter, eighth, and sixteenth notes, with some beamed sixteenth notes in measures 4 and 6.

7

Musical score for measures 7-12. The score is written for four staves: Treble Clef 1, Treble Clef 2 (with an 8), Treble Clef 3 (with an 8), and Bass Clef. The music continues with a similar rhythmic pattern, featuring quarter and eighth notes.

13

Musical score for measures 13-18. The score is written for four staves: Treble Clef 1, Treble Clef 2 (with an 8), Treble Clef 3 (with an 8), and Bass Clef. The music concludes with a final flourish of beamed sixteenth notes in measure 18.

18

Musical score for measures 18-22. The score is written for four staves: Treble, Alto, Tenor, and Bass. The music consists of eighth and sixteenth notes, with some beamed sixteenth notes in the upper staves. The bass line is primarily composed of quarter notes.

23

Musical score for measures 23-27. The score is written for four staves: Treble, Alto, Tenor, and Bass. The music continues with eighth and sixteenth notes, featuring some beamed sixteenth notes in the upper staves. The bass line remains mostly quarter notes.

28

Musical score for measures 28-32. The score is written for four staves: Treble, Alto, Tenor, and Bass. The music concludes with a double bar line and repeat dots. The notation includes eighth and sixteenth notes, with beamed sixteenth notes in the upper staves. The bass line consists of quarter notes.

Aria Prima

First Air

Delizie di Posilipo Boscarecce e Maritime, 1620

Andrea Ansalone (d.1656)

Musical score for measures 1-5. The score is written for four staves: two treble clefs and two bass clefs. The music is in a 2/4 time signature. The melody is primarily in the upper staves, with a supporting bass line in the lower staves. The notes are mostly quarter and eighth notes, with some rests.

6

Musical score for measures 6-10. The score continues from measure 6. The melody in the upper staves features a sequence of eighth notes in measure 6, followed by quarter notes. The bass line provides a steady accompaniment. The piece concludes with a double bar line and repeat dots in measure 10.

11

Musical score for measures 11-15. The score continues from measure 11. The melody in the upper staves includes a sharp sign (#) in measure 15. The bass line continues with quarter notes. The piece concludes with a double bar line and repeat dots in measure 15.

16

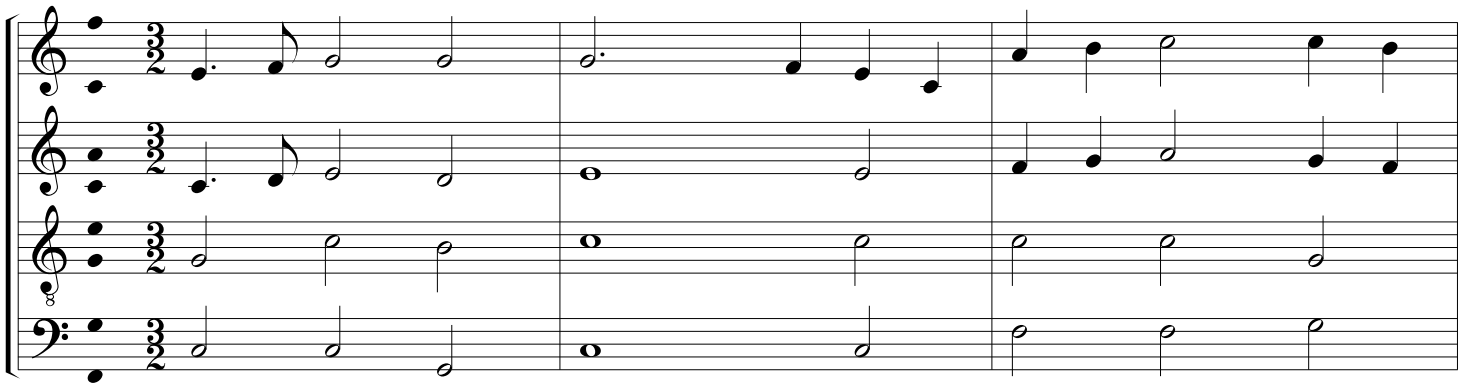
Musical score for measures 16-20. The score continues from measure 16. The melody in the upper staves includes a sharp sign (#) in measure 16. The bass line continues with quarter notes. The piece concludes with a double bar line and repeat dots in measure 20.

Aria Seconda

Second Air

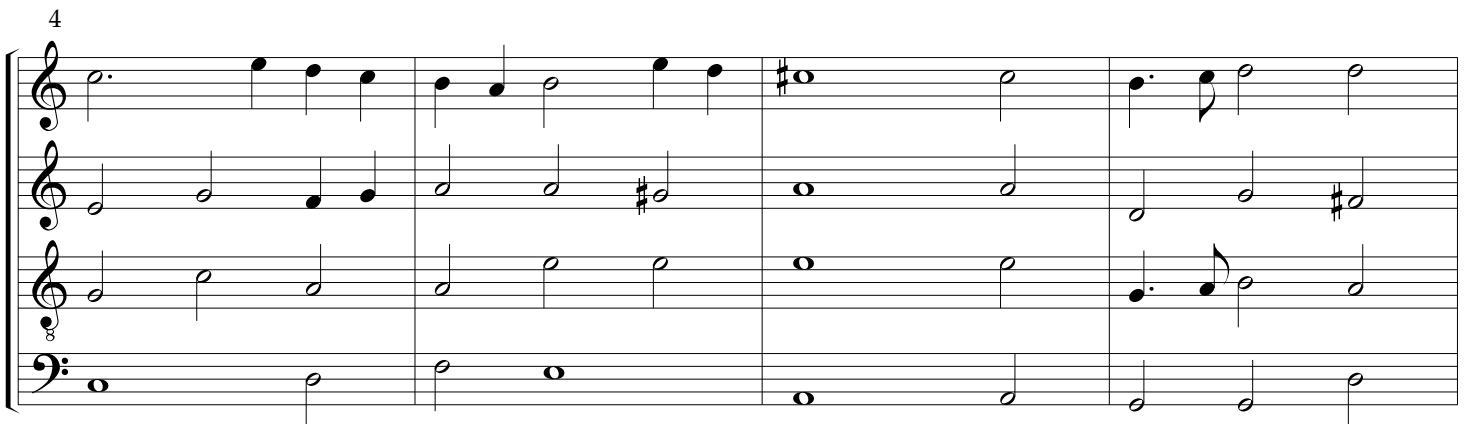
Delizie di Posilipo Boscarecce e Maritime, 1620

Andrea Ansalone (d.1656)



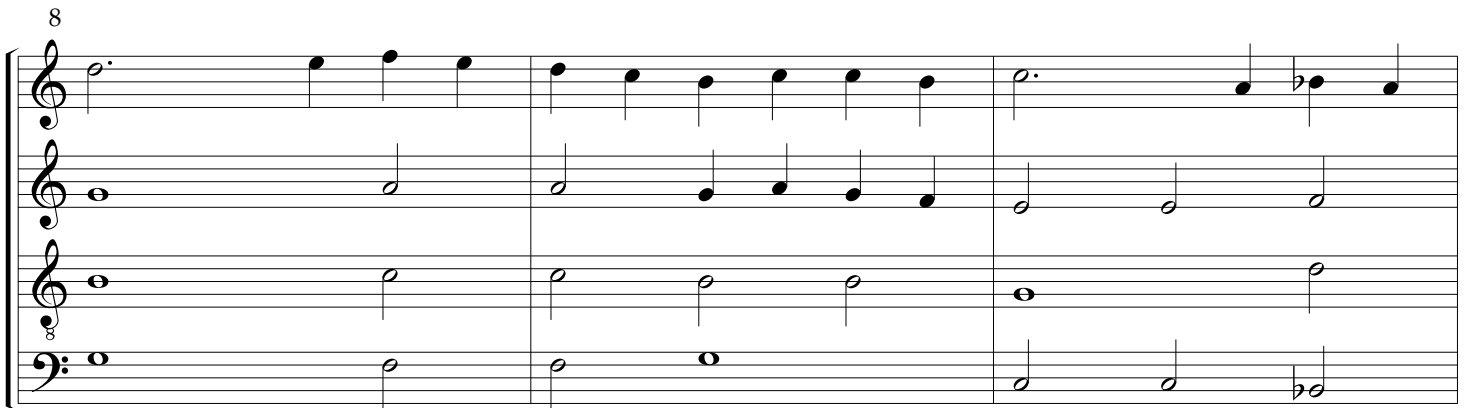
System 1: Four staves (treble and bass clefs) showing the first four measures of the piece. The music is in a 3/4 time signature. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have treble clefs, and the fourth staff has a bass clef. The notation includes quarter notes, eighth notes, and half notes.

4



System 2: Four staves showing measures 5 through 8. Measure 7 contains a key signature change to one sharp (F#). The notation continues with quarter and eighth notes.

8



System 3: Four staves showing measures 9 through 12. The key signature remains one sharp (F#). The notation includes quarter notes and half notes.

11



System 4: Four staves showing measures 13 through 16. The key signature remains one sharp (F#). The notation includes quarter notes and half notes, ending with a double bar line.

Ballo Anglese

English Dance

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The music is in 3/4 time. Measures 1-4 show a melodic line in the top staff and a supporting bass line in the bottom staff.

The second system of musical notation consists of four staves. It begins with a measure rest labeled '5'. The music continues with a melodic line in the top staff and a supporting bass line in the bottom staff. A first ending bracket labeled '1' spans measures 7-8, followed by a second ending bracket labeled '2'.

The third system of musical notation consists of four staves. It begins with a measure rest labeled '10'. The music continues with a melodic line in the top staff and a supporting bass line in the bottom staff. The system concludes with a double bar line.

The fourth system of musical notation consists of four staves. It begins with a measure rest labeled '14'. The music continues with a melodic line in the top staff and a supporting bass line in the bottom staff. A first ending bracket labeled '1' spans measures 16-17, followed by a second ending bracket labeled '2'.

Saltarello

Measures 1-4 of the Saltarello. The music is in 4/4 time and consists of four staves (treble and bass clefs). The melody is simple and rhythmic, primarily using quarter and eighth notes.

Measures 5-8 of the Saltarello. Measure 5 is marked with a '5'. Measures 7 and 8 are marked with '1' and '2' respectively, indicating first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes the section.

Measures 9-13 of the Saltarello. Measure 9 is marked with a '10'. This section features a more complex rhythmic pattern with eighth and sixteenth notes, and includes repeat signs at the beginning and end of the phrase.

Measures 14-17 of the Saltarello. Measure 14 is marked with a '14'. Measures 16 and 17 are marked with '1' and '2' respectively, indicating first and second endings. The first ending leads back to the beginning of the piece, while the second ending concludes the section.

Ballo de Cigni

Dance of the Swans

Delizie di Posilipo Boscarecce e Maritime, 1620

Giacomo Spiardo (fl.1620)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. All staves are in the key of D major (one sharp) and common time. The music features a mix of eighth and sixteenth notes, with some beamed sixteenth notes in the upper staves. The system concludes with a double bar line and repeat dots.

5

The second system of the musical score consists of four staves, continuing from the first system. It begins with a measure rest for five measures, indicated by the number '5' above the first staff. The notation continues with eighth and sixteenth notes across all staves. The system concludes with a double bar line and repeat dots.

9

The third system of the musical score consists of four staves, continuing from the second system. It begins with a measure rest for nine measures, indicated by the number '9' above the first staff. The notation continues with eighth and sixteenth notes across all staves. The system concludes with a double bar line and repeat dots.

Il Ballo de Colla

The Dance from La Colla

Gasparo Zanetti (fl.1626-1645)

Il Scolaro, 1645

First system of musical notation, measures 1-4. It consists of four staves: two treble clefs (violin and flute) and two bass clefs (viola and cello/bass). The key signature is one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes in the upper parts, with a steady bass line.

Second system of musical notation, measures 5-8. It continues the four-staff arrangement. Measure 5 is marked with a '5' above the first staff. The melody in the upper staves becomes more active with sixteenth-note runs.

Third system of musical notation, measures 9-12. It continues the four-staff arrangement. Measure 9 is marked with a '9' above the first staff. The piece maintains its rhythmic character with consistent accompaniment.

Fourth system of musical notation, measures 13-16. It continues the four-staff arrangement. Measure 13 is marked with a '13' above the first staff. The piece concludes with a final cadence in the last measure.

originally a fifth higher

Ballo de'Selvaggi, e delle Simie

Dance of the Apes and Satyrs

Delizie di Posilipo Boscarecce e Maritime, 1620

Giacomo Spiaro (fl.1620)

Musical score for measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests and slurs.

Musical score for measures 7-12. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature is one sharp (F#). The time signature changes from common time to 3/4 at measure 10. The music continues with eighth and sixteenth notes, including some slurs and rests.

Musical score for measures 13-17. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The music concludes with a final cadence in common time.

Ballo Milanese

Dance from Milan

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in alto clef (C-clef on the third line). The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The first four measures show a melodic line in the treble and a bass line in the bass, with the two middle staves providing harmonic support. The melody features eighth and sixteenth notes.

The second system of the musical score consists of four staves. It begins with a measure number '6' above the first staff. The notation continues with the same four-staff structure as the first system. A double bar line with repeat dots appears after the third measure of the first staff, indicating a first ending. The music concludes with a final cadence in the fourth measure of the first staff.

The third system of the musical score consists of four staves. It begins with a measure number '11' above the first staff. The notation continues with the same four-staff structure. A double bar line with repeat dots appears after the fifth measure of the first staff, indicating a second ending. The music concludes with a final cadence in the sixth measure of the first staff.

Ballo Francese

French Dance

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The music is in common time (C) and D major. It begins with a treble clef and a common time signature. The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third and fourth staves provide harmonic support with quarter and eighth notes. The system concludes with a double bar line and repeat dots.

The second system of the musical score consists of four staves. It begins with a measure rest labeled '5' above the first staff. The notation continues with the same four-staff structure as the first system, featuring a melodic line in the top staff and harmonic accompaniment in the lower staves. The system ends with a double bar line and repeat dots.

The third system of the musical score consists of four staves. It begins with a measure rest labeled '9' above the first staff. The notation continues with the same four-staff structure. The system concludes with a double bar line and repeat dots, followed by two first endings. The first ending is labeled '1' and the second ending is labeled '2'. Both endings consist of two measures of music.

Salterello

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The time signature is 4/4. The music is written in a key with one sharp (F#). The first system contains four measures of music, ending with a double bar line and repeat dots.

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The time signature is 4/4. The music is written in a key with one sharp (F#). The second system contains four measures of music, starting with a measure rest marked with a '5' above the staff, and ending with a double bar line and repeat dots.

The third system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The time signature is 4/4. The music is written in a key with one sharp (F#). The third system contains four measures of music, starting with a measure rest marked with a '9' above the staff. The first two measures are grouped under a first ending bracket labeled '1', and the last two measures are grouped under a second ending bracket labeled '2'. The system ends with a double bar line and repeat dots.

Bassa Gioiosa

Joyful Basse-dance

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

Measures 1-4 of the musical score. The piece is in G major (one sharp) and 3/4 time. The notation is for a four-part setting (Soprano, Alto, Tenor, Bass) with a basso continuo line. The melody is characterized by a rhythmic pattern of quarter and eighth notes.

Measures 5-8 of the musical score. Measure 5 is marked with a '5'. Measures 7 and 8 contain first and second endings, indicated by '1' and '2' above the staff. The first ending leads back to the beginning of the piece, while the second ending concludes the section.

Measures 9-13 of the musical score. Measure 9 is marked with a '10' and a repeat sign. The music continues with the same rhythmic and melodic patterns as the previous section.

Measures 14-17 of the musical score. Measure 14 is marked with a '14'. Measures 16 and 17 contain first and second endings, indicated by '1' and '2' above the staff. The first ending leads back to the beginning of the piece, while the second ending concludes the section.

19 Galiarda

Musical score for measures 19-22. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music consists of quarter and eighth notes, with some rests. A repeat sign is present at the beginning of the system.

23

Musical score for measures 23-26. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues with quarter and eighth notes. A repeat sign is present at the end of the system.

27

Musical score for measures 27-30. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues with quarter and eighth notes. A repeat sign is present at the beginning of the system.

31

Musical score for measures 31-34. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#). The time signature is 2/4. The music continues with quarter and eighth notes. A repeat sign is present at the end of the system.

Basso delle Nimfe

Basse-dance of the Nymphs

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

Musical score for measures 1-8. The piece is in 2/4 time. The notation consists of four staves: two treble clefs (top and third) and two bass clefs (second and bottom). The key signature has one flat (B-flat). The melody in the top staff features eighth-note patterns and quarter notes. The bass line in the bottom staff provides a steady accompaniment with quarter and eighth notes.

Musical score for measures 9-16. The notation continues with four staves. Measure 9 is marked with a '9' above the first staff. The melody in the top staff continues with eighth-note and quarter-note figures. The bass line maintains the accompaniment pattern.

Musical score for measures 17-24. The notation continues with four staves. Measure 17 is marked with a '17' above the first staff. The piece concludes with a double bar line at the end of measure 24.

Bella Gioiosa

Joyous Beauty

Il Ballarino, 1581

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

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 3/8. The music begins with a treble clef and a common time signature (C) for the first two staves, which then change to 3/8. The melody in the top staff is a series of eighth and sixteenth notes, while the other staves provide harmonic support with chords and single notes.

The second system of the musical score consists of four staves, starting at measure 6. The notation continues from the first system, maintaining the same clefs and key signature. The melody in the top staff continues with eighth and sixteenth notes, and the accompaniment in the other staves follows the same harmonic structure.

The third system of the musical score consists of four staves, starting at measure 10. This system includes repeat signs (double bar lines with dots) at the beginning and end of the system, indicating a repeat of the musical phrase. The notation continues with the same clefs and key signature as the previous systems.

Il Scolaro, 1645

La Bergamasca

Gasparo Zanetti (fl.1626-1645)

First system of musical notation for 'La Bergamasca'. It consists of four staves (treble, alto, tenor, and bass clefs) in G major and 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes. A first ending bracket labeled '1' covers measures 5 and 6, which end with a repeat sign. A second ending bracket labeled '2' covers measures 7 and 8, which end with a final double bar line.

Second system of musical notation for 'La Bergamasca', starting at measure 7. It continues with the same four-staff arrangement. The melody in the treble clef has a more active eighth-note pattern. The system concludes with a final double bar line.

Moresca Quarta detta la Bergamasca

Intavolatura de liuto, 1585

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

First system of musical notation for 'Moresca Quarta detta la Bergamasca'. It consists of four staves (treble, alto, tenor, and bass clefs) in G major and 3/4 time. The melody in the treble clef is characterized by a series of eighth-note runs. The system ends with a final double bar line.

Second system of musical notation for 'Moresca Quarta detta la Bergamasca', starting at measure 7. It continues with the same four-staff arrangement. The melody in the treble clef features a mix of eighth and sixteenth notes. The system concludes with a final double bar line.

13

Musical score for measures 13-18. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and quarter notes in the upper staves and quarter and eighth notes in the lower staves.

19

Musical score for measures 19-22. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of eighth and quarter notes in the upper staves and quarter and eighth notes in the lower staves. The system ends with repeat signs.

23

Musical score for measures 23-26. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of quarter and eighth notes in the upper staves and quarter and eighth notes in the lower staves.

27

Musical score for measures 27-30. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has two sharps (F# and C#). The time signature is 4/4. The music consists of quarter and eighth notes in the upper staves and quarter and eighth notes in the lower staves. The system ends with repeat signs.

La Billiarda

The Billiard

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Musical score for measures 1-5. The score is in 3/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music consists of a series of chords and simple melodic lines.

Musical score for measures 6-10. The score continues with four staves. Measure 6 is marked with a '6' above the first staff. The notation includes some eighth notes and rests.

Musical score for measures 11-15. The score continues with four staves. Measure 11 is marked with an '11' above the first staff. The music shows some rhythmic variation with eighth notes.

Musical score for measures 16-20. The score continues with four staves. Measure 16 is marked with a '16' above the first staff. The final measure (20) includes a 3/4 time signature change.

21

Musical score for measures 21-30. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The music consists of a series of chords and single notes, with some eighth-note patterns in the bass line.

31

Musical score for measures 31-40. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with a similar harmonic structure to the previous system.

41

Musical score for measures 41-50. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with a similar harmonic structure to the previous system.

51

Musical score for measures 51-60. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 3/4. The music continues with a similar harmonic structure to the previous system.

Bizzarria d'Amore

The Oddity of Love

Nuovi inventioni di balli, 1602/4

Cesare Negri (c.1535-after 1604)

The first system of musical notation consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The music is in 3/4 time and begins with a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests and a repeat sign at the end of the system.

The second system of musical notation starts at measure 8, indicated by a '8' above the first staff. It features a repeat sign at the beginning of the system. The notation continues with four staves in the same clef arrangement as the first system, showing a continuation of the dance's melody and accompaniment.

The third system of musical notation starts at measure 15, indicated by a '15' above the first staff. It also begins with a repeat sign. The notation continues with four staves, showing the final part of the dance's melody and accompaniment.

l'Istoria del Gobetto

The History of Gobetto

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a common time signature (C) and features a mix of eighth and sixteenth notes, with some rests. The piece begins with a treble clef and a common time signature.

The second system of the musical score consists of four staves. It begins with a measure rest of 8 measures. The music continues with various note values and rests. There are repeat signs (double bar lines with dots) and first/second endings (marked '1' and '2') in the final measures of the system.

The third system of the musical score consists of four staves. It begins with a measure rest of 16 measures. The music continues with various note values and rests. There are repeat signs (double bar lines with dots) and first/second endings (marked '1' and '2') in the final measures of the system.

originally a step higher

La Canarie (XXXI)

The Canary

Terpsichore, 1612

Michael Praetorius (c.1571-1621)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one sharp (F#) and the time signature is 6/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A double bar line with repeat dots is placed after the second measure of each staff.

The second system of the musical score continues from the first system, starting at measure 5. It consists of four staves in the same clefs and key signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. The system concludes with a double bar line.

The third system of the musical score continues from the second system, starting at measure 9. It consists of four staves in the same clefs and key signature. The notation includes eighth and sixteenth notes, often beamed together, and rests. The system concludes with a double bar line.

Il Canario

The Canary

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

The first system of the musical score consists of four staves. From top to bottom: a treble clef staff with a key signature of one sharp (F#) and a common time signature (C); an alto clef staff with a key signature of one sharp (F#) and a common time signature (C); a treble clef staff with a key signature of one sharp (F#) and a common time signature (C); and a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is written in a style characteristic of 17th-century Italian dance music.

The second system of the musical score consists of four staves, identical in layout and notation to the first system. It begins with a measure rest marked with the number '5' above the staff, indicating a five-measure rest. The rest of the system follows the same musical notation as the first system.

originally a fifth higher

IL CANARIO DELL'AVTTORE CON le sue mutanze.

*In gratia dell' Illustriss. Signora la Signora Marchesa Giulia
de' Vecchi, è Cusara.*



EL principiare questo ballo, il caualiero pigliarà la mano della dama, come si vede nella figura, & insieme faranno la .g. graue con due .g. alla sinistra, & alla destra, poi faranno dodeci fioretti .SP. schisciate quattro, andando innanzi sino à mezo il ballo; pigliaranno poi'l braccio destro, & se ne faranno altri quattro attorno alla destra con vna meza .g. si lasceranno, & faranno gl'altri quattro .SP. intorno alla sinistra, il caualiero vā à piè del ballo, & la dama ritorna à capo, voltandosi à faccia, & fanno insieme la .g. 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 passeggiò che faranno insieme amendue & poi si farà ancora innanzi, che si facciano le mutanze, auuertendo che come si faranno questi .P. si fa'l medesimo passeggiò, come di sopra, voltandosi nel far le mutanze, & laltre attioni sempre all'incontro à dritta linea.

Caro Ortolano

Dear Greengrocer

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are in treble clef with a key signature of one flat and a common time signature, and they are marked with an 8va symbol. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music is written in a simple, rhythmic style characteristic of the 16th-century Italian dance repertoire.

The second system of the musical score consists of four staves, starting at measure 5. The notation is identical to the first system, with a treble clef, one flat key signature, and common time signature. The melody in the top staff continues with a similar rhythmic pattern.

The third system of the musical score consists of four staves, starting at measure 9. The notation is identical to the previous systems, with a treble clef, one flat key signature, and common time signature. The melody in the top staff continues with a similar rhythmic pattern.

13

Musical score for measures 13-16. The score is in 3/4 time and B-flat major. It features four staves: Treble, Treble 8va, Treble 8va, and Bass. The melody in the top staff consists of eighth and quarter notes. The accompaniment in the other three staves is primarily quarter and eighth notes.

17

Musical score for measures 17-20. The score is in 3/4 time and B-flat major. It features four staves: Treble, Treble 8va, Treble 8va, and Bass. The melody in the top staff includes a sharp sign (F#) in measures 17 and 19. The accompaniment continues with quarter and eighth notes.

21

Musical score for measures 21-24. The score is in 3/4 time and B-flat major. It features four staves: Treble, Treble 8va, Treble 8va, and Bass. The melody in the top staff includes a sharp sign (F#) in measures 21 and 23. The accompaniment continues with quarter and eighth notes. The system concludes with repeat signs (double dots) at the end of each staff.

Saltarello

The first system of the musical score for 'Saltarello' consists of four staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melody of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The third staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The fourth staff is in bass clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3.

The second system of the musical score for 'Saltarello' consists of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a melody of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The third staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The fourth staff is in bass clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3.

The third system of the musical score for 'Saltarello' consists of four staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a melody of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The second staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The third staff is in treble clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3. The fourth staff is in bass clef with a key signature of one flat and a 4/4 time signature, containing a bass line of quarter notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3.

13

8

8

This system contains measures 13 through 16. It features a four-staff arrangement with a treble clef on the top staff and bass clefs on the bottom three staves. The key signature has one flat. The music consists of quarter and eighth notes, with some beamed eighth notes in the upper staves.

17

8

8

This system contains measures 17 through 20. It features a four-staff arrangement with a treble clef on the top staff and bass clefs on the bottom three staves. The key signature has one flat. The music consists of quarter and eighth notes, with some beamed eighth notes in the upper staves.

21

8

8

This system contains measures 21 through 24. It features a four-staff arrangement with a treble clef on the top staff and bass clefs on the bottom three staves. The key signature has one flat. The music consists of quarter and eighth notes, with some beamed eighth notes in the upper staves. The system concludes with double bar lines and repeat dots.

La Catena d'Amore

Le Gratie d'Amore, 1602

The Chain of Love

Cesare Negri (c.1535 - after 1604)

Measures 1-4 of the musical score. The piece is in 3/4 time and D major. The notation includes a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part consists of a simple harmonic accompaniment. The melody in the treble clef features eighth and quarter notes, with some slurs and accidentals.

Measures 5-9 of the musical score. The notation continues from the previous system, showing the progression of the melody and accompaniment. The treble clef part includes various rhythmic values and slurs, while the bass clef part provides a steady harmonic foundation.

Measures 10-15 of the musical score. This system includes a repeat sign (double bar line with two dots) in measure 11, indicating a first ending. The notation shows the continuation of the piece's melodic and harmonic lines.

Measures 16-20 of the musical score. This system concludes with a first ending bracket labeled '1' in measure 17, leading to a final double bar line. The notation includes various rhythmic patterns and accidentals throughout the measures.

21 2

Musical score for measures 21-24. Measure 21 has a first ending bracket over measures 21-22 and a second ending bracket over measures 23-24. The score is in treble and bass clefs with a key signature of one sharp (F#).

25

Musical score for measures 25-28. The score is in treble and bass clefs with a key signature of one sharp (F#).

29

Musical score for measures 29-32. The score is in treble and bass clefs with a key signature of one sharp (F#).

33

1 2

Musical score for measures 33-36. Measure 33 has a first ending bracket over measures 33-34 and a second ending bracket over measures 35-36. The score is in treble and bass clefs with a key signature of one sharp (F#).

Il Ceserino

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

First system of musical notation for 'Il Ceserino', measures 1-6. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The notation includes various note values such as quarter, eighth, and half notes, along with rests and bar lines.

Second system of musical notation for 'Il Ceserino', measures 7-12. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same 3/4 time signature and key signature. A measure rest is present at the beginning of the system. The notation includes various note values and rests.

Third system of musical notation for 'Il Ceserino', measures 13-18. It consists of four staves: two treble clefs and two bass clefs. The music continues in the same 3/4 time signature and key signature. The notation includes various note values and rests.

dance: Cesarino, Negri, 1602
originally a fifth higher

La Fiamenga

The Flamenco

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



System 1: Musical score for the first system, measures 1-7. It consists of four staves: Treble, Alto, Tenor, and Bass. The music is in 4/4 time and features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.



System 2: Musical score for the second system, measures 8-13. It consists of four staves: Treble, Alto, Tenor, and Bass. The music continues with similar rhythmic patterns and melodic lines.



System 3: Musical score for the third system, measures 14-18. It consists of four staves: Treble, Alto, Tenor, and Bass. This system includes repeat signs at the beginning and end of the system.



System 4: Musical score for the fourth system, measures 19-22. It consists of four staves: Treble, Alto, Tenor, and Bass. This system includes a first ending (marked '1') and a second ending (marked '2') at the end of the system.

Colonese
Dance from Cologne

De pratica seu arte tripudii vulgari opusculum, 1463

Guglielmo Ebreo de Pesaso (c.1420-after 1484)

Measures 1-4 of the dance. The score is in 6/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests and ties. The first measure starts with a treble clef, a key signature of one flat, and a 6/4 time signature. The piece concludes with repeat signs in all four staves.

5

Measures 5-8 of the dance. The notation continues from the previous system. It maintains the same 6/4 time signature and key signature. The rhythmic patterns are consistent with the first system. The piece concludes with repeat signs in all four staves.

9

Measures 9-12 of the dance. The notation continues from the previous system. At the end of each staff in this system, the time signature changes from 6/4 to 4/4. The rhythmic patterns continue in the new time signature. The piece concludes with repeat signs in all four staves.

14

Musical score for measures 14-18. The score is in 6/4 time and features four staves: Treble, Treble, Treble (with an 8va marking), and Bass. The music is in a key with one flat (B-flat). Measure 14 begins with a half note G4, followed by a dotted half note G4. Measure 15 contains a sixteenth-note triplet (A4, B4, C5) followed by a dotted half note G4. Measures 16-18 consist of eighth-note patterns in the upper staves and quarter-note patterns in the lower staves.

19

Musical score for measures 19-23. The score is in 6/4 time and features four staves: Treble, Treble, Treble (with an 8va marking), and Bass. The music is in a key with one flat (B-flat). Measure 19 begins with a half note G4, followed by a dotted half note G4. Measure 20 contains a sixteenth-note triplet (A4, B4, C5) followed by a dotted half note G4. Measures 21-23 consist of eighth-note patterns in the upper staves and quarter-note patterns in the lower staves. The system concludes with a double bar line and repeat signs.

24

Musical score for measures 24-28. The score is in 2/4 time and features four staves: Treble, Treble, Treble (with an 8va marking), and Bass. The music is in a key with one flat (B-flat). Measure 24 begins with a half note G4, followed by a dotted half note G4. Measure 25 contains a sixteenth-note triplet (A4, B4, C5) followed by a dotted half note G4. Measures 26-28 consist of eighth-note patterns in the upper staves and quarter-note patterns in the lower staves. The system concludes with a double bar line and repeat signs.

Contentezza d'Amore

The Happiness of Love

Il Ballarino, 1581

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

Musical notation for measures 1-6. The score is in 4/4 time and consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with a steady accompaniment in the lower staves.

Musical notation for measures 7-12. The score continues with four staves. Measure 7 is marked with a '7' above the first staff. The musical texture remains consistent with the previous system.

Musical notation for measures 13-18. The score continues with four staves. Measure 13 is marked with a '13' above the first staff. The melody in the upper staves becomes more active with sixteenth-note passages.

Musical notation for measures 19-24. The score continues with four staves. Measure 19 is marked with a '19' above the first staff. The piece concludes with a double bar line and repeat dots at the end of the fourth staff.

Sciolta

25

Musical score for measures 25-30. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The music features a mix of quarter and eighth notes, with some rests and accidentals (sharps) in the treble parts.

31

Musical score for measures 31-36. The score continues with four staves. The melody in the first treble staff includes a sharp sign on the second measure. The bass line remains relatively simple with quarter notes.

37

Musical score for measures 37-42. This system includes a double bar line with repeat dots (first ending) at the end of measure 42. The music continues with four staves, showing some chromatic movement in the treble parts.

43

Musical score for measures 43-48. The score concludes with four staves. The final measure (48) ends with a double bar line and repeat dots. The overall texture is consistent with the previous systems.

La Cornetta

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

Anon.

Musical score for the first system, measures 1-4. The score is written for four staves: three treble clefs and one bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of a series of notes and rests, with some accidentals (sharps) appearing in the first and fourth measures.

Musical score for the second system, measures 5-8. The score is written for four staves: three treble clefs and one bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with various note values and rests. A measure rest (5) is indicated at the beginning of the system. The system concludes with repeat signs (double dots) at the end of each staff.

Musical score for the third system, measures 9-12. The score is written for four staves: three treble clefs and one bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with various note values and rests. A measure rest (9) is indicated at the beginning of the system. The system concludes with repeat signs (double dots) at the end of each staff.

13

Musical score for measures 13-16. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). The music consists of quarter and eighth notes, with some rests and a fermata in the final measure of the system.

17

Musical score for measures 17-20. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and a fermata in the final measure of the system.

21

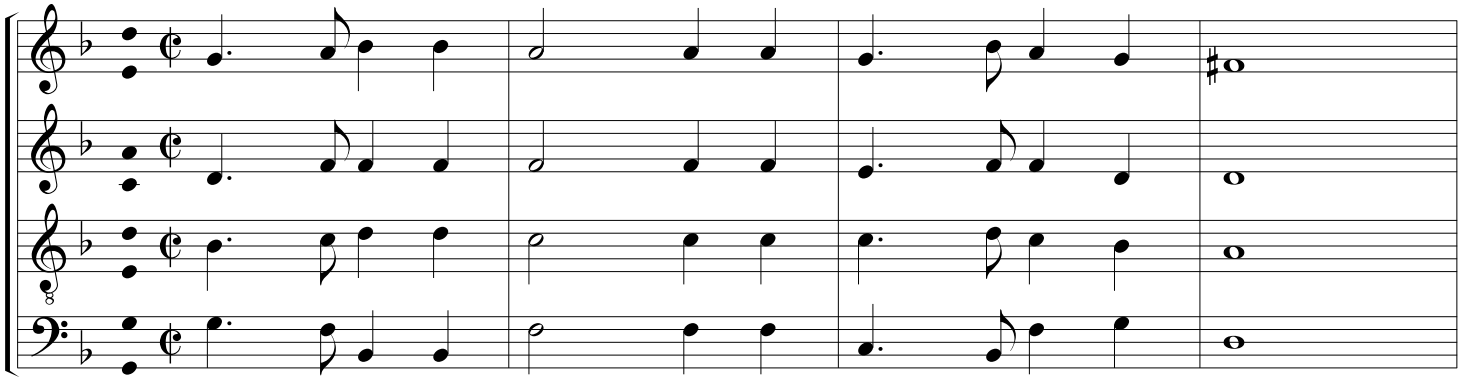
Musical score for measures 21-24. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#). The music continues with quarter and eighth notes, including a fermata in the final measure of the system.

Le Forze d'Hercole

The Strength of Hercules

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

Anon.



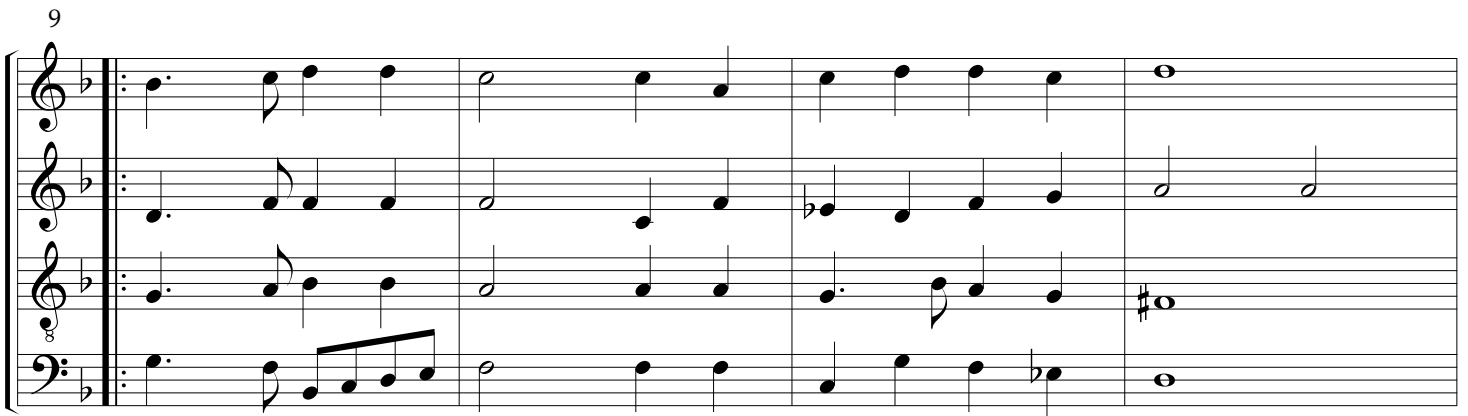
Musical score system 1, measures 1-4. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of a series of notes and rests, with a sharp sign appearing in the first treble staff at the end of the fourth measure.

5



Musical score system 2, measures 5-8. The score continues with four staves. A sharp sign appears in the first treble staff at the beginning of the eighth measure. The system ends with repeat signs in all four staves.

9



Musical score system 3, measures 9-12. The score continues with four staves. A double bar line is present at the beginning of the first measure. A sharp sign appears in the first treble staff at the end of the twelfth measure. The system ends with repeat signs in all four staves.

13

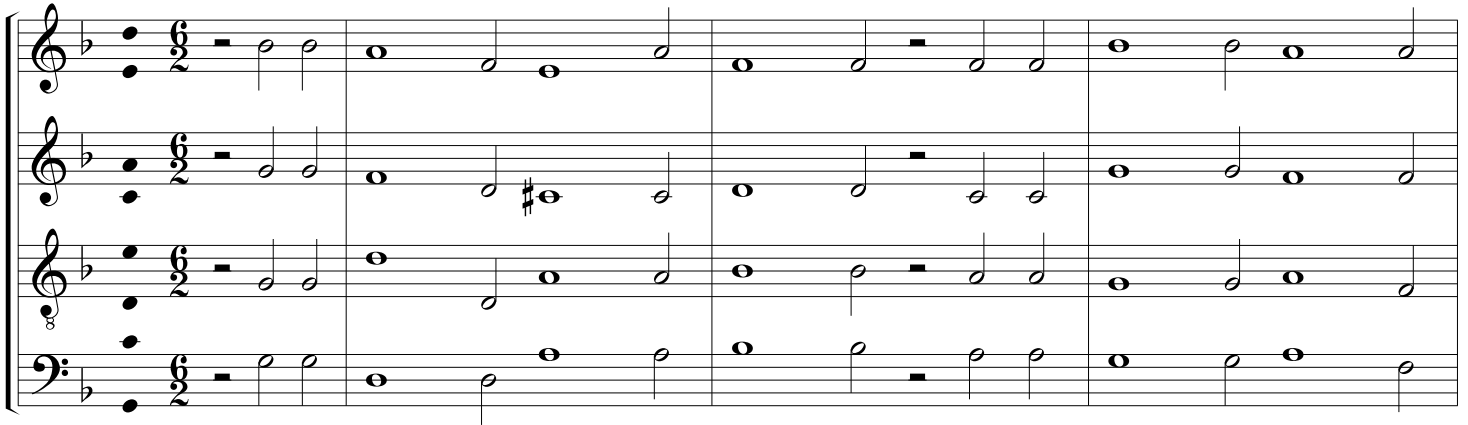


Musical score system 4, measures 13-16. The score continues with four staves. A sharp sign appears in the first treble staff at the end of the sixteenth measure. The system ends with repeat signs in all four staves.

Gagliarda

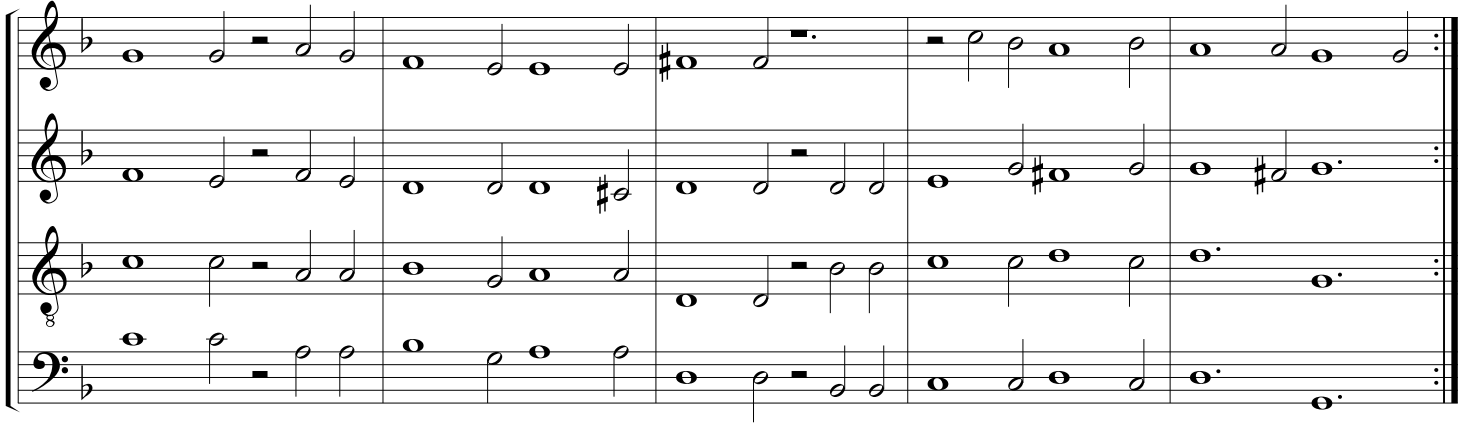
Delizie di Posilipo Boscarecce e Maritime, 1620

(?) Giovanni Leonardo dell'Arpa (1525-1602)



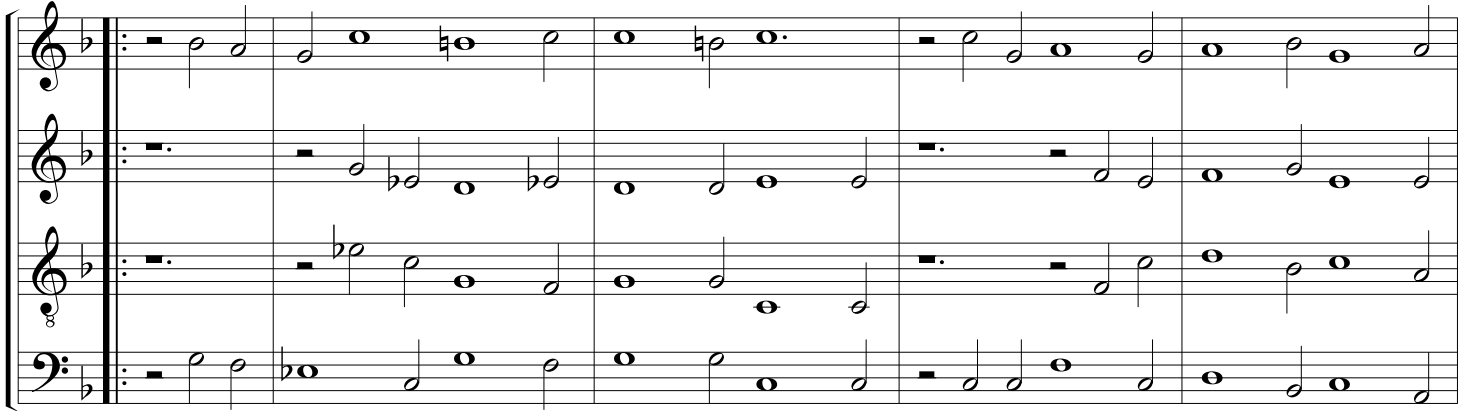
System 1: Four staves (treble and bass clefs) of music. The first staff has a treble clef and a key signature of one flat. The second and third staves have a soprano clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music consists of quarter and eighth notes.

5



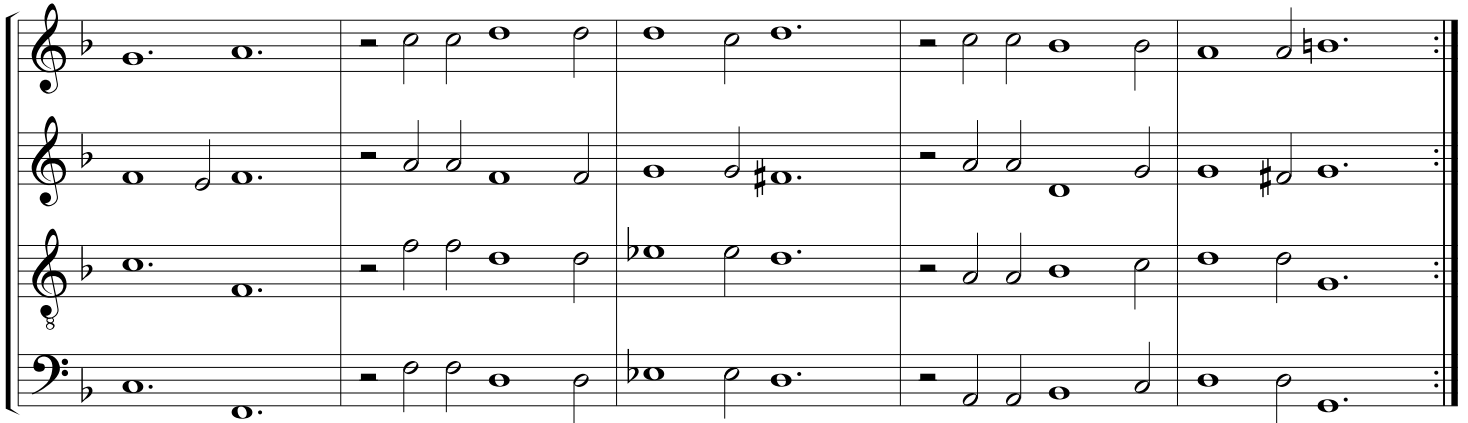
System 2: Four staves of music, continuing from system 1. It includes a repeat sign at the end of the system.

10



System 3: Four staves of music, continuing from system 2. It includes a repeat sign at the beginning of the system.

15



System 4: Four staves of music, continuing from system 3. It includes a repeat sign at the end of the system.

Fuggi, Fuggi, Fuggi da Questo Cielo

Flee, Flee, Flee from This Sky

MS Barbera, Conserv. L. Cherubini, Florence, 1600

Giuseppe Cenci (d. 1616)

Dm Gm Dm Gm Dm G A D

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
 Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
 Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
 Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Fug-gi fug-gi fug - gi da que - sto cie - lo Aspr' e du - ro spie - ta - to_e gie - lo.
 Vie-ni vie-ni can - di-da vien ver-mi - glia Tu del mon - do sei ma - ra - vi - glia
 Vie-ni vie-ni vie - ni leg - gia - dra_e va - ga Pri - ma - ve - ra d'a - mor pre - sa - ga

Dm Am E Am F B \flat

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

Tu ch'il tut - to_i pri - gio - ni_e le - ghi Ne per pian - to si
 Tu ne - mi - ca d'a - ma - re no - ie Da_ad a - ni - ma
 O - di Ze - fi - ro che t'in - vi - ta e la ter - ra che_il

8 C F F C C Dm

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

fran - gi_o pie - ghi
del - le gio - ie
ciel ma - ri - ta

Fier ti - ran - no
Mes - sag - gie - ra
al suo rag - gio

Giel dell' an - no
Per pri - ma - ve - ra
ven - ga Mag - gio

11 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.

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.

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.

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)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The music begins with a sharp sign on the first staff, indicating a key change to D minor. The first staff contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff provides harmonic support with chords and moving lines. The fourth staff is a simple bass line.

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat and the time signature is 6/4. The music continues with a melodic line in the first staff, a similar line in the second, and harmonic support in the third and fourth staves.

The third system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat and the time signature is 6/4. The music continues with a melodic line in the first staff, a similar line in the second, and harmonic support in the third and fourth staves.

11

Musical score for measures 11-14. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). Measure 11 features a melodic line in Treble 1 with eighth and sixteenth notes, and a bass line with quarter notes. Measure 12 continues the melodic development in Treble 1. Measure 13 shows a change in the bass line with a half note. Measure 14 concludes the system with a final chord in Treble 1 and a half note in the bass.

15

Musical score for measures 15-18. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). Measure 15 features a melodic line in Treble 1 with quarter notes and a sharp sign. Measure 16 continues the melodic line in Treble 1. Measure 17 shows a change in the bass line with a half note. Measure 18 concludes the system with a final chord in Treble 1 and a half note in the bass.

19

Musical score for measures 19-22. The score is written for four staves: Treble 1, Treble 2, Treble 3 (marked with an 8), and Bass. The key signature has one flat (B-flat). Measure 19 features a melodic line in Treble 1 with quarter notes and a sharp sign. Measure 20 continues the melodic line in Treble 1. Measure 21 shows a change in the bass line with a half note. Measure 22 concludes the system with a final chord in Treble 1 and a half note in the bass.

Gagliarda Prima

Delizie di Posilipo Boscarecce e Maritime, 1620

Anon.

Musical score for measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with repeat signs at the end of each measure.

7

Musical score for measures 7-12. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with repeat signs at the end of each measure.

13

Musical score for measures 13-19. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with repeat signs at the end of each measure.

20

Musical score for measures 20-25. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). The time signature is 3/4. The music consists of quarter and eighth notes, with repeat signs at the end of each measure.

Gentilezza d'Amore

The Kindness of Love

Il Ballarino, 1581

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

Musical score for measures 1-5. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. The notes are: 1. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4. 2. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 3. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4. 4. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 5. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4.

Musical score for measures 6-11. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. The notes are: 6. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 7. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4. 8. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 9. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4. 10. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 11. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4.

Musical score for measures 12-15. The score is in 3/4 time and B-flat major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. The notes are: 12. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 13. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4. 14. Treble: A4, Bb4, A4, G4, F4; Alto: A4, Bb4, A4, G4, F4; Tenor: A4, Bb4, A4, G4, F4; Bass: A4, Bb4, A4, G4, F4. 15. Treble: G4, A4, Bb4, A4, G4; Alto: G4, A4, Bb4, A4, G4; Tenor: G4, A4, Bb4, A4, G4; Bass: G4, A4, Bb4, A4, G4.

Galleria d'Amor

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in treble clef. The music is in a 2/4 time signature and a key signature of one flat (B-flat). The system concludes with two first endings, labeled '1' and '2', which are separated by a double bar line.

The second system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in treble clef. The music is in a 2/4 time signature and a key signature of one flat. The system begins with a measure number '6' and ends with a double bar line and repeat signs.

The third system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The middle two staves are in treble clef. The music is in a 3/2 time signature and a key signature of one flat. The system begins with a measure number '11' and the title 'Gagliarda'. The system concludes with two first endings, labeled '1' and '2', which are separated by a double bar line.

16

1 2

21 Canario

26

Gelosia

Jealousy

De practica seu arte tripudii, 1463

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

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex melodic line with eighth and sixteenth notes. The second staff is in treble clef with a 6/8 time signature and contains a simple harmonic accompaniment of half notes. The third staff is in treble clef with a 6/8 time signature and contains a simple harmonic accompaniment of quarter notes. The bottom staff is in bass clef with a 6/8 time signature and contains a simple harmonic accompaniment of quarter notes. A double bar line with repeat dots is placed after the second measure of each staff.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It continues the melodic line from the first system. The second staff is in treble clef with a 6/8 time signature. The third staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. A double bar line with repeat dots is placed after the second measure of each staff.

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It continues the melodic line. The second staff is in treble clef with a 6/8 time signature. The third staff is in treble clef with a 6/8 time signature. The bottom staff is in bass clef with a 6/8 time signature. The system concludes with a final cadence in the top staff.

15

Musical score for measures 15-18. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature is one flat (B-flat). Measure 15 starts with a treble clef and a B-flat. The melody in the treble staff consists of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

19

Musical score for measures 19-22. The score continues with the same four-staff format. Measures 19 and 20 feature more complex rhythmic patterns in the treble staff, including sixteenth notes. The bass staff continues with a steady accompaniment.

23

Musical score for measures 23-26. This section is enclosed in a double bar line, indicating a repeat or a new section. The notation includes repeat signs (double dots) at the beginning and end of the first two measures. The treble staff has a more active melody with eighth notes. The bass staff continues with a consistent accompaniment.

Giorgio

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

Anon.

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The music begins with a whole note chord in the first measure, followed by a series of quarter notes in the second measure. The third measure contains a half note chord, and the fourth measure features a sixteenth-note melodic line in the upper voice.

The second system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The system begins with a measure number '5' above the first staff. The music continues with a mix of whole and half notes across all staves.

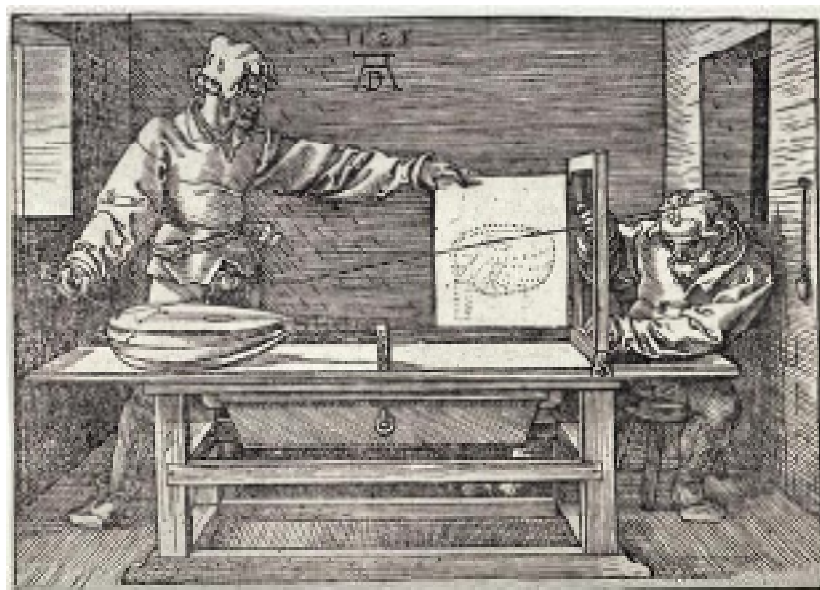
The third system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in treble clef with an 8va marking, and the bottom is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The system begins with a measure number '8' above the first staff. The music continues with a mix of whole and half notes across all staves.

11

Musical score for measures 11-14. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music consists of quarter and eighth notes, with some accidentals (sharps and naturals) appearing in measures 12 and 13.

15

Musical score for measures 15-18. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). Measures 15-17 are followed by a first ending (marked '1') and a second ending (marked '2'). The first ending consists of three eighth notes, and the second ending consists of two quarter notes. The piece concludes with a double bar line.



Gracca Amorosa

Il Ballarino, 1581

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

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature has one flat (B-flat), and the time signature is 6/4. The music features a mix of quarter and eighth notes, with some rests.

The second system of the musical score consists of four staves, continuing from the first system. It begins with a measure number '7' above the first staff. The notation continues with similar rhythmic patterns and note values.

The third system of the musical score consists of four staves, continuing from the second system. It begins with a measure number '13' above the first staff. The system concludes with a double bar line and two first endings, labeled '1' and '2', which lead to the final notes of the piece.

Il Gratoso

The Graceful

Le Gratie d'Amore, 1602

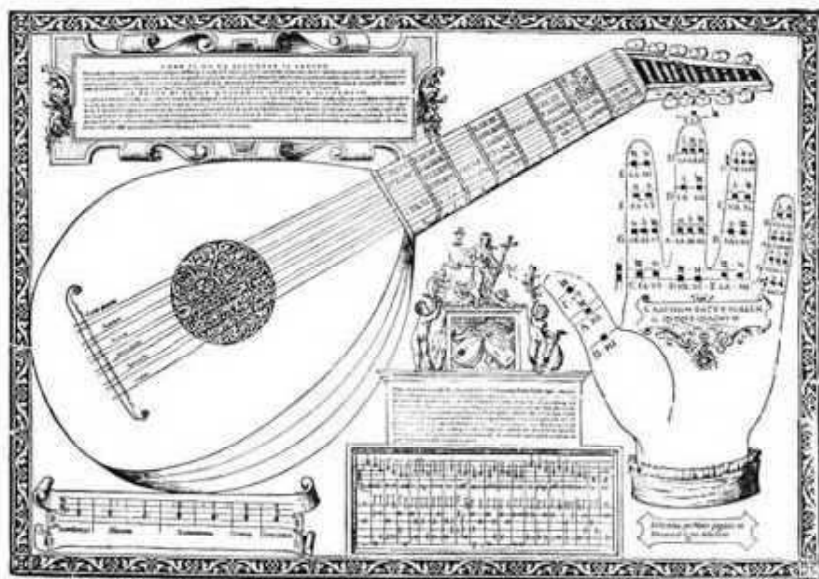
Cesare Negri (c.1535- after 1604)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The key signature has one flat (B-flat) and the time signature is 6/4. The music is written in a simple, rhythmic style with quarter and eighth notes.

The second system of the musical score continues from the first, also consisting of four staves in the same clefs and key signature. A measure rest of 5 measures is indicated at the beginning of the first staff. The notation continues with similar rhythmic patterns.

adapted by Steve Hendricks, rev. 2012

dance form: 3x



Laura Gentile

Gentle Laura

Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)

Musical score for the first system, measures 1-6. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with a bass line in the lower staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests.

Musical score for the second system, measures 7-11. Measure 7 is marked with a '7' above the staff. The score continues with four staves. A double bar line with repeat dots appears after measure 8. The melody continues with various rhythmic patterns, including eighth and sixteenth notes.

Musical score for the third system, measures 12-15. Measure 12 is marked with a '12' above the staff. The score concludes with four staves. A double bar line with repeat dots is at the end of measure 15. The final measure features a cadence with a repeat sign.

17

Musical score for measures 17-19. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). Measure 17 begins with a double bar line and repeat signs. The music consists of quarter and eighth notes in the upper staves and quarter notes in the bass staff.

20

Musical score for measures 20-23. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). Measure 20 begins with a double bar line and repeat signs. A repeat sign is also present at the end of measure 22. The music features quarter and eighth notes with some accidentals (sharps) in the upper staves.

24

Musical score for measures 24-26. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat). Measure 24 begins with a double bar line and repeat signs. The music continues with quarter and eighth notes, ending with a double bar line and repeat signs at the end of measure 26.

La Lavandara
The Washer-woman

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef (C-clef), and the bottom is in bass clef. The time signature is 4/4. The music features a melody in the top staff with various rhythmic values including quarter, eighth, and sixteenth notes, and rests. A first ending bracket labeled '1' spans the final two measures of the system, which then leads to a second ending bracket labeled '2'.

The second system of the musical score consists of four staves, continuing from the first system. It maintains the same four-staff structure and 4/4 time signature. The melody in the top staff continues with similar rhythmic patterns. The system concludes with a final measure in the top staff.

The third system of the musical score consists of four staves, continuing from the second system. It maintains the same four-staff structure and 4/4 time signature. The melody in the top staff continues with similar rhythmic patterns. The system concludes with a final measure in the top staff.

15

Musical score for measures 15-19. The score is written for four staves: Treble (top), Treble (second), Treble with an 8 (third), and Bass (bottom). The music consists of eighth and sixteenth notes, with some rests and a sharp sign in the second staff at measure 17. A double bar line is present at the end of measure 19.

20

Musical score for measures 20-24. The score is written for four staves: Treble (top), Treble (second), Treble with an 8 (third), and Bass (bottom). The music consists of eighth and sixteenth notes, with some rests and a sharp sign in the second staff at measure 22.

25

Musical score for measures 25-29. The score is written for four staves: Treble (top), Treble (second), Treble with an 8 (third), and Bass (bottom). The music consists of eighth and sixteenth notes, with some rests and a sharp sign in the second staff at measure 27. A double bar line is present at the end of measure 29.

Leggiadria d'Amore

Loveliness of Love

Il Ballarino, 1581

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

The first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes in the upper staves, and mostly quarter and eighth notes in the lower staves.

The second system of musical notation starts at measure 5, indicated by a '5' above the first staff. It continues with four staves in the same clefs and key signature as the first system. The melodic lines in the upper staves show more rhythmic complexity with sixteenth notes.

The third system of musical notation starts at measure 9, indicated by a '9' above the first staff. It concludes the piece with four staves in the same clefs and key signature. The final measures show a clear cadence.

Ninfa Leggiadra

The Graceful Nymph

Nobiltà di Dame, 1600

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

Musical score for the first system, measures 1-10. The score is in 3/4 time and B-flat major. It features four staves: Treble 1, Treble 2, Treble 3, and Bass. The melody is primarily in the Treble 1 staff. A first ending bracket labeled '1' covers measures 9 and 10, and a second ending bracket labeled '2' covers measures 10 and 11.

Musical score for the second system, measures 11-18. The score continues with four staves. The melody in the Treble 1 staff includes a sequence of eighth notes and quarter notes. The accompaniment in the other staves consists of quarter and half notes.

Musical score for the third system, measures 19-26. The score continues with four staves. The melody in the Treble 1 staff features a sequence of eighth notes and quarter notes. The accompaniment in the other staves consists of quarter and half notes.

Leoncello Vecchio

De arte saltandi e choreas ducendii, c.1420

Domenico da Piacenza (d.c.1470)

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are in alto clef (C-clef on the second line) with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is divided into two measures by a double bar line. The first measure contains a melodic line in the top staff and accompaniment in the other three. The second measure is a repeat of the first, indicated by repeat signs at the beginning and end.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is divided into four measures. The first two measures feature a more active melodic line in the top staff. The last two measures show a change in the accompaniment pattern.

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat. The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music is divided into four measures. The first two measures are a repeat of the first two measures of the second system. The last two measures are a repeat of the last two measures of the second system. The system concludes with a double bar line and a 6/4 time signature.

14

Musical score for measures 14-18. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The music consists of a steady pattern of dotted half notes in each staff, with the bass line alternating between the lower and upper staves of the bass clef.

19

Musical score for measures 19-23. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. The music continues with a steady pattern of dotted half notes in each staff, similar to the previous section.

24

Musical score for measures 24-28. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat) and the time signature is 4/4. Measures 24-26 continue with the steady pattern of dotted half notes. At measure 27, the Treble 1 staff changes to a common time signature (C) and contains a melodic phrase of eighth notes. The other staves continue with dotted half notes.

Marchexana

De arte saltandi e choreas ducendii, c.1420

Domenico da Piacenza (d.c.1470)

Quadernaria

Musical score for the first system, measures 1-4. It consists of four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The music is in a common time signature (C) and a key signature of one flat (Bb). The first two measures are followed by a repeat sign, and the last two measures are also followed by a repeat sign.

Musical score for the second system, measures 5-8. It consists of four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The music is in a common time signature (C) and a key signature of one flat (Bb). The first two measures are followed by a repeat sign, and the last two measures are also followed by a repeat sign. The final measure of each staff has a 6/4 time signature change.

Musical score for the third system, measures 9-12. It consists of four staves: Treble 1, Treble 2, Treble 3 (with an 8), and Bass. The music is in a 6/4 time signature and a key signature of one flat (Bb). The first measure is followed by a repeat sign, and the last measure is also followed by a repeat sign.

13

Musical score for measures 13-16. The score is in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music consists of a series of chords and melodic lines. The first two staves are primarily chordal, while the third and fourth staves provide a more active bass line with some melodic movement.

17

Musical score for measures 17-21. The score continues with four staves in the same key signature and time signature. The melody in the first staff is more active, featuring eighth and sixteenth notes. The bass line remains mostly chordal but includes some rhythmic patterns.

22 Quadernaria

Musical score for measures 22-25, titled "Quadernaria". The score is in 4/4 time and features four staves. It begins with a double bar line and repeat signs. The music is characterized by a strong rhythmic pattern of quarter notes and rests, with some melodic fragments in the upper staves.

Il Matacino

The Buffoon

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

Measures 1-5 of the musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests.

Measures 6-10 of the musical score. The score continues with the same instrumentation and key signature. Measure 6 is marked with a '6' above the first staff. The musical notation includes various rhythmic values and rests.

Measures 11-15 of the musical score. Measure 11 is marked with an '11' above the first staff. The score concludes with a final cadence in the fifth measure of this system.

originally a step higher

16

Musical score for measures 16-20. The score is written for four staves: Treble Clef (top), Treble Clef (second), Treble Clef with an 8 (third), and Bass Clef (bottom). The music is in a key with one flat (B-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and a fermata over the final measure.

21

Musical score for measures 21-25. The score is written for four staves: Treble Clef (top), Treble Clef (second), Treble Clef with an 8 (third), and Bass Clef (bottom). The music is in a key with one flat (B-flat) and a common time signature. The notation includes eighth and sixteenth notes, rests, and a fermata over the final measure.



La Morte de la Ragione

The Death of Reason

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

Anon.

Musical score for measures 1-4. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the final measure of the first system.

5

Musical score for measures 5-8. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the first measure of the second system.

9

Musical score for measures 9-12. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the first measure of the second system.

13

Musical score for measures 13-16. The score is in G minor (one flat) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests and a sharp sign in the first measure of the second system.

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

17

Musical score for measures 17-20. The score is written for four staves: Treble, Bass, Treble, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music consists of quarter and eighth notes, with some accidentals (sharps and flats) appearing in the upper staves.

21

Musical score for measures 21-24. The score is written for four staves: Treble, Bass, Treble, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melodic line in the upper Treble staff with eighth notes and a bass line in the lower Bass staff with quarter notes.

25

Musical score for measures 25-28. The score is written for four staves: Treble, Bass, Treble, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The music continues with a melodic line in the upper Treble staff and a bass line in the lower Bass staff, featuring various note values and accidentals.



La Nizzarda

Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)



System 1: Measures 1-7. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. The piece concludes with a double bar line and repeat dots.



System 2: Measures 8-12. The score continues with the same instrumentation. The melody in the Treble staff includes a more active eighth-note passage. The system ends with a double bar line and repeat dots.



System 3: Measures 13-18. The score continues with the same instrumentation. The melody in the Treble staff features a mix of eighth and sixteenth notes. The system ends with a double bar line and repeat dots.



System 4: Measures 19-24. The score concludes with the same instrumentation. The melody in the Treble staff has a final flourish. The piece ends with a double bar line and repeat dots.

La Parma

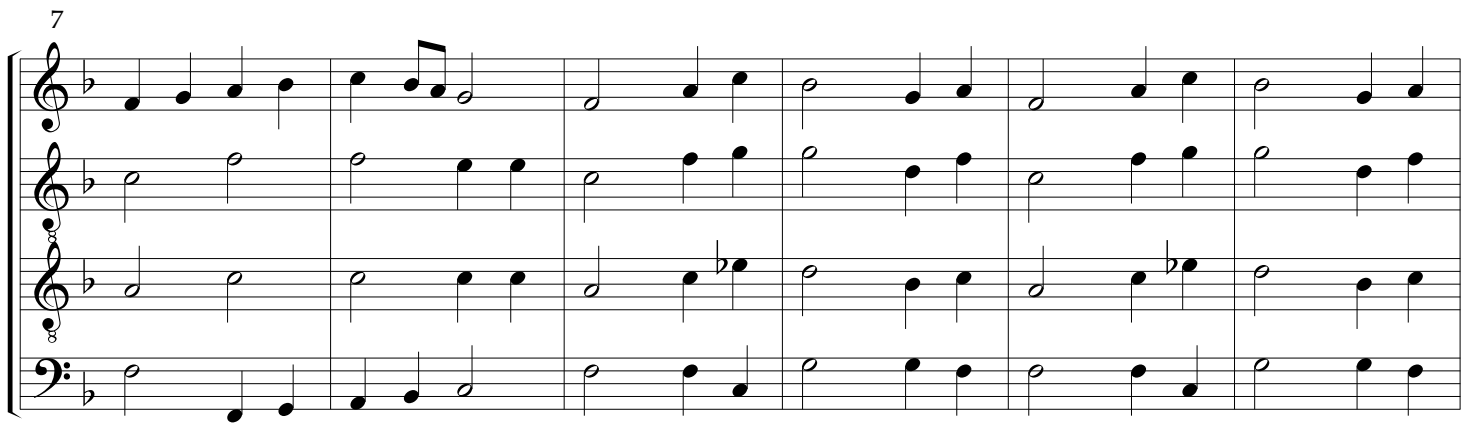
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



System 1: Measures 1-6. The score consists of four staves: Treble, Alto, Tenor, and Bass. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The melody is primarily in the Treble staff, featuring eighth and quarter notes. The accompaniment is spread across the other three staves, using a variety of note values including half notes and quarter notes.

7



System 2: Measures 7-12. This system continues the piece, with the Treble staff showing more melodic activity, including some eighth-note patterns. The bass line remains steady with quarter and half notes.

13



System 3: Measures 13-18. The piece progresses through these measures, maintaining its rhythmic and melodic structure. The Treble staff continues to carry the main melody, while the other staves provide harmonic support.

19



System 4: Measures 19-24. This is the final system on the page, ending with a double bar line and repeat dots. The melody concludes with a final cadence in the Treble staff, and the accompaniment also ends with a final chord.

Pas e Mezzo

a la Ciave Maestra per B. Quader per il Violino

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)



System 1: Measures 1-5. The score is in 3/4 time. The first staff (Violin) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Right Hand) starts with a half note G4, a quarter note A4, and a half note B4. The third staff (Left Hand) starts with a half note G3, a quarter note A3, and a half note B3. The fourth staff (Bass) starts with a half note G2, a quarter note A2, and a half note B2.



System 2: Measures 6-9. Measure 6 continues the previous system. Measure 7 has a sharp sign above the first staff. Measure 8 has a sharp sign above the second staff. Measure 9 has a sharp sign above the second staff.



System 3: Measures 10-13. Measure 10 continues the previous system. Measure 11 has a sharp sign above the first staff. Measure 12 has a sharp sign above the second staff. Measure 13 has a sharp sign above the second staff.



System 4: Measures 14-17. Measure 14 continues the previous system. Measure 15 has a sharp sign above the first staff. Measure 16 has a sharp sign above the second staff. Measure 17 has a sharp sign above the second staff.

Saltarello del Pas e Mezzo



System 1: Four staves (treble, two alto, and bass clefs) in 3/4 time. The first measure is a whole rest. The second measure is a repeat sign. The music consists of eighth and quarter notes.



System 2: Four staves. Measure 6 is marked. The music continues with eighth and quarter notes, including a sharp sign in the first staff.



System 3: Four staves. Measure 11 is marked. The music continues with eighth and quarter notes.



System 4: Four staves. Measure 15 is marked. The system includes first and second endings, indicated by '1' and '2' above the staves. The first ending leads to the second ending.

Pass'e Mezzo Antico

first of 4 instrumental lines

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Primo modo

The first two staves of the 'Primo modo' section. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a dotted quarter note followed by an eighth note, then continues with a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns.

Secondo modo

The next two staves of the 'Secondo modo' section. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody features a mix of eighth and quarter notes, with some chromatic movement. The second staff continues the piece with similar rhythmic patterns.

Terzo modo

The next two staves of the 'Terzo modo' section. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is characterized by a steady eighth-note rhythm. The second staff continues the piece with similar rhythmic patterns.

Quarto modo

The next two staves of the 'Quarto modo' section. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody features a mix of eighth and quarter notes, with some chromatic movement. The second staff continues the piece with similar rhythmic patterns.

Quinto modo

The final two staves of the 'Quinto modo' section. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody features a mix of eighth and quarter notes, with some chromatic movement. The second staff concludes the piece with similar rhythmic patterns.

75

80 Represa - Primo modo

86 Secondo modo

92 Terzo modo

98

Detailed description: This section contains five staves of musical notation. The first staff starts at measure 75. The second staff is labeled '80 Represa - Primo modo'. The third staff is labeled '86 Secondo modo'. The fourth staff is labeled '92 Terzo modo'. The fifth staff starts at measure 98. The music is written in a single treble clef with a key signature of one flat (B-flat).

Saltarello

Primo modo

6 Secondo modo

11

16 Terzo modo

21 Quarto modo

26

30 Represa

35

Detailed description: This section contains nine staves of musical notation for the 'Saltarello' piece. The first staff is labeled 'Primo modo'. The second staff is labeled '6 Secondo modo'. The third staff is labeled '11'. The fourth staff is labeled '16 Terzo modo'. The fifth staff is labeled '21 Quarto modo'. The sixth staff is labeled '26'. The seventh staff is labeled '30 Represa'. The eighth staff is labeled '35'. The music is written in a single treble clef with a key signature of one flat (B-flat) and a 6/8 time signature.

Pass'e Mezzo Antico

second of 4 instrumental lines

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Primo modo

7

Secondo modo

14

21

Terzo modo

28

34

Quarto modo

40

45

50

Quinto modo

55

60

64

70

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)

Primo modo

Musical notation for the first mode, measures 7-13. The notation is on a single staff in treble clef with a key signature of one flat (B-flat). The rhythm consists of eighth and quarter notes.

Secondo modo

Musical notation for the second mode, measures 14-27. The notation is on a single staff in treble clef with a key signature of one flat. The rhythm consists of eighth and quarter notes.

Terzo modo

Musical notation for the third mode, measures 28-39. The notation is on a single staff in treble clef with a key signature of one flat. The rhythm consists of eighth and quarter notes.

Quarto modo

Musical notation for the fourth mode, measures 40-54. The notation is on a single staff in treble clef with a key signature of one flat. The rhythm consists of eighth and quarter notes.

Quinto modo

Musical notation for the fifth mode, measures 64-71. The notation is on a single staff in treble clef with a key signature of one flat. The rhythm consists of eighth and quarter notes.

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



7

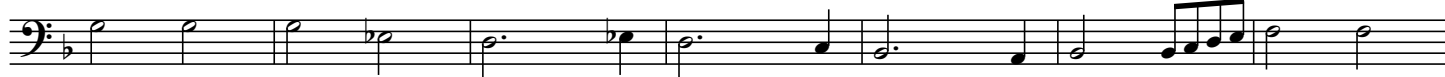


14

Secondo modo



21



28

Terzo modo



34



40



45

Quarto modo



50



55

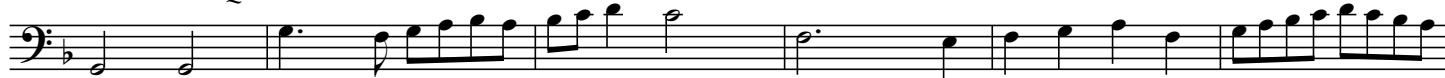


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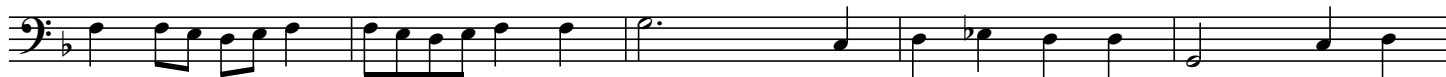
64

Quinto modo



70





80 Represa - Primo modo



86 Secondo modo



92 Terzo modo



98



Saltarello

Primo modo



6 Secondo modo



11



16 Terzo modo



21

Quarto modo

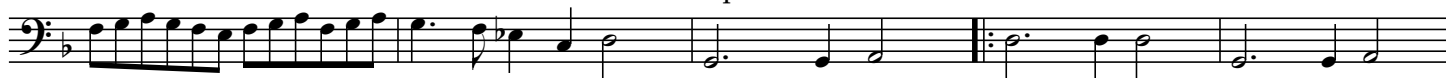


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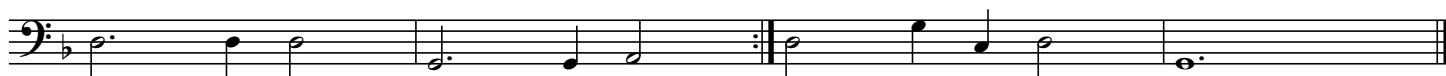


30

Represa



35



Pass'e Mezzo della Paganina

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Musical notation for measures 1-6. The score is in 3/4 time, key of B-flat major. It features four staves: two treble clefs (top two) and two bass clefs (bottom two). The music consists of rhythmic patterns with eighth and sixteenth notes, and rests.

Musical notation for measures 7-12. The score continues with four staves. Measure 7 is marked with a '7' above the first staff. The notation includes various rhythmic values and rests.

Musical notation for measures 13-19. The score continues with four staves. Measure 13 is marked with a '13' above the first staff. The notation includes various rhythmic values and rests.

Musical notation for measures 20-24. The score continues with four staves. Measure 20 is marked with a '20' above the first staff. The notation includes various rhythmic values and rests, ending with repeat signs in the final measures.

Saltarello

Measures 1-7 of the Saltarello. The score is in 6/4 time and B-flat major. It features a four-staff arrangement with a treble clef on the top two staves and a bass clef on the bottom two staves. The melody is primarily in the upper staves, with a supporting bass line in the lower staves. The music consists of eighth and quarter notes, with some rests.

Measures 8-13 of the Saltarello. The score continues with the same four-staff arrangement. The melody in the upper staves includes a sharp sign (F#) in measure 9. The bass line continues with a steady eighth-note pattern.

Measures 14-19 of the Saltarello. The score continues with the same four-staff arrangement. The melody in the upper staves shows more rhythmic activity with eighth notes. The bass line remains consistent with eighth notes.

Measures 20-24 of the Saltarello. The score concludes with the same four-staff arrangement. The melody in the upper staves features a sharp sign (F#) in measure 20 and ends with a double bar line and repeat dots. The bass line concludes with a final eighth-note pattern.

Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578

first of 4 instrumental lines

Giorgio Mainerio (c.1535-1582)

Primo modo



7



13

Secondo modo



19



25



31

Terso modo



37



44

Quarto modo



51



57



63

Quinto modo



69



75



Represa - Primo modo

80

Musical notation for the first mode of the Represa section, measures 80-86. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Secondo modo

87

Musical notation for the second mode of the Represa section, measures 87-92. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Terzo modo

93

Musical notation for the third mode of the Represa section, measures 93-98. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Quarto modo

99

Musical notation for the fourth mode of the Represa section, measures 99-105. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

106

Musical notation for the end of the Represa section, measures 106-111. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line, ending with a double bar line.

Saltarello

Primo modo

Musical notation for the first mode of the Saltarello section, measures 1-5. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Secondo modo

6

Musical notation for the second mode of the Saltarello section, measures 6-10. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

11

Musical notation for the second mode of the Saltarello section, measures 11-15. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Terzo modo

16

Musical notation for the third mode of the Saltarello section, measures 16-20. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

Represa

21

Musical notation for the Represa section of the Saltarello, measures 21-25. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line.

26

Musical notation for the Represa section of the Saltarello, measures 26-29. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line, ending with a double bar line.

30

Musical notation for the Represa section of the Saltarello, measures 30-34. The staff shows a sequence of notes including quarter, eighth, and sixteenth notes, with a sharp sign on the second line, ending with a double bar line.

Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578

second of 4 instrumental lines

Giorgio Mainerio (c.1535-1582)

Primo modo

7

13 Secondo modo

19

25

31 Terso modo

37

44 Quarto modo

51

57

63 Quinto modo

69

75

Represa - Primo modo

Musical staff for measures 80-86. The staff begins with a treble clef and a common time signature. The melody consists of eighth and quarter notes, with a fermata over the final note of the first measure.

Secondo modo

Musical staff for measures 87-92. The melody continues with eighth and quarter notes, featuring a fermata over the final note of the first measure.

Terzo modo

Musical staff for measures 93-98. The melody continues with eighth and quarter notes, featuring a fermata over the final note of the first measure.

Quarto modo

Musical staff for measures 99-105. The melody continues with eighth and quarter notes, featuring a fermata over the final note of the first measure.

Musical staff for measures 106-112. The melody continues with eighth and quarter notes, featuring a fermata over the final note of the first measure.

Saltarello

Primo modo

Musical staff for measures 1-5. The staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes.

Secondo modo

Musical staff for measures 6-10. The melody continues with quarter notes.

Musical staff for measures 11-15. The melody continues with quarter notes.

Terzo modo

Musical staff for measures 16-20. The melody continues with quarter notes.

Represa

Musical staff for measures 21-25. The melody continues with quarter notes.

Musical staff for measures 26-29. The melody continues with quarter notes.

Musical staff for measures 30-34. The melody continues with quarter notes.

Pass'e Mezzo Moderno

Il Primo Libro di Balli, 1578

third of 4 instrumental lines

Giorgio Mainerio (c.1535-1582)

Primo modo



7



13

Secondo modo



19



25



31

Terso modo



37



44

Quarto modo



51



57



63

Quinto modo



69



75



Represa - Primo modo

80

Secondo modo

87

Terzo modo

93

Quarto modo

99

106

Saltarello

Primo modo

8

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)

Primo modo

7

13

Secondo modo

19

25

31

Terso modo

37

44

Quarto modo

51

57

63

Quinto modo

69

75

80 Represa - Primo modo



87 Secondo modo



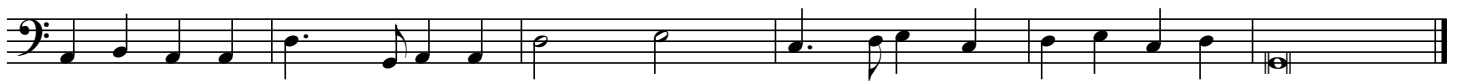
93 Terzo modo



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)

Measures 1-4 of the Pavaniglia. The score is in G major (one sharp) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The music is a simple, rhythmic dance tune.

Measures 5-8 of the Pavaniglia. The score continues with four staves. Measure 5 is marked with a '5' above the first staff. The melody in the first treble staff features a sequence of eighth notes.

Measures 9-12 of the Pavaniglia. The score continues with four staves. Measure 9 is marked with a '9' above the first staff. The music maintains its simple, rhythmic character.

Measures 13-16 of the Pavaniglia. The score continues with four staves. Measure 13 is marked with a '13' above the first staff. The piece concludes with a final cadence in measure 16.

dance: Pavaniglia alla Romana, Negri, 1604
originally a fifth higher

La Pigiotta

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

The first system of the musical score consists of four staves. The top staff is the vocal line, written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The accompaniment is provided by three staves: two treble clefs (likely for lute or guitar) and one bass clef. The music is in a simple, homophonic style with a clear harmonic structure.

The second system of the musical score begins at measure 6, as indicated by the number '6' above the first staff. It continues with the same four-staff structure as the first system. The vocal line shows some chromatic movement, including a sharp sign (#) above a note in the third measure. The accompaniment remains consistent in style and instrumentation.

The third system of the musical score begins at measure 10, as indicated by the number '10' above the first staff. It concludes the piece with a double bar line at the end of the fourth measure. The notation and instrumentation are consistent with the previous systems.

originally a fifth higher

Putta Nera Ballo Furlano

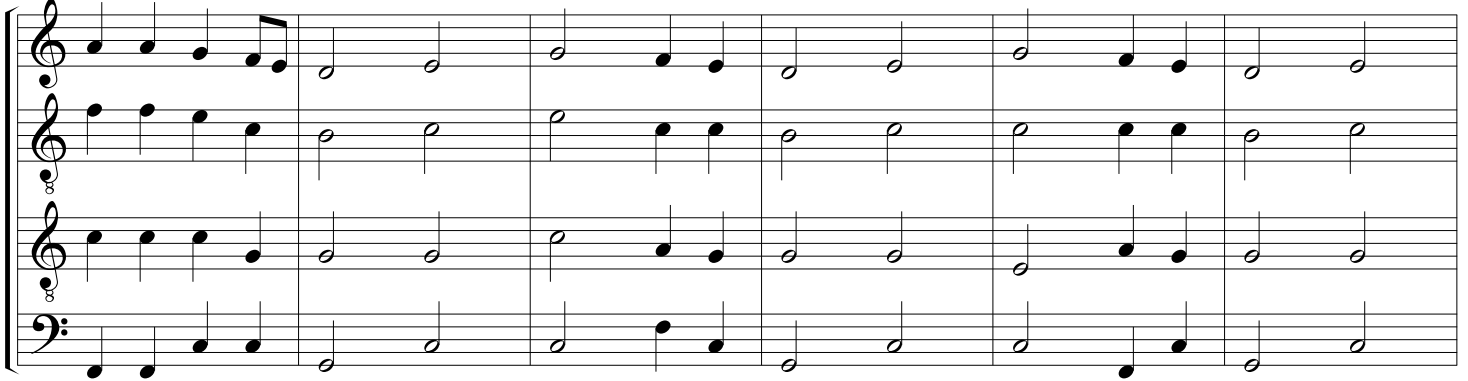
Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



System 1: Measures 1-6. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in 3/4 time. The melody is primarily in the upper staves, with accompaniment in the lower staves.

7



System 2: Measures 7-12. Continuation of the piece. The melody continues in the upper staves, with a notable eighth-note pattern in measure 10.

13



System 3: Measures 13-18. Continuation of the piece. The melody continues in the upper staves, with a notable eighth-note pattern in measure 15.

19



System 4: Measures 19-24. Continuation of the piece. The melody continues in the upper staves, with a notable eighth-note pattern in measure 21. The system ends with a double bar line and repeat dots.

La Rocha el fuso

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

Anon.

Musical score for measures 1-8. The score is in 3/4 time and D major. It consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and repeat signs.

Musical score for measures 9-16. The score continues from the previous system. It features similar rhythmic patterns and melodic lines across the four staves. Measure 16 ends with a repeat sign.

Musical score for measures 17-25. This system includes a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the piece, while the second ending concludes the section. The notation includes repeat signs and first/second ending brackets.

Musical score for measures 26-34. This system also includes a first ending (marked '1') and a second ending (marked '2'). The music continues with similar rhythmic and melodic motifs. The first ending leads to a final cadence, and the second ending provides an alternative conclusion.

Rostiboli Gioioso

De pratica seu arte tripudii vulgari opusculum, 1463

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

Bassadanza

Measures 1-5 of the Bassadanza. The score is in 4/4 time with a key signature of one sharp (F#). The melody in the upper voice consists of eighth and quarter notes. The accompaniment in the lower voices features a steady bass line with quarter and eighth notes.

Measures 6-10 of the Bassadanza. The melody continues with eighth and quarter notes. The accompaniment maintains the same rhythmic pattern. A repeat sign is present at the end of measure 10.

Measures 11-14 of the Bassadanza. The melody continues with eighth and quarter notes. The accompaniment maintains the same rhythmic pattern. A repeat sign is present at the beginning of measure 11.

Measures 15-18 of the Bassadanza. The melody continues with eighth and quarter notes. The accompaniment maintains the same rhythmic pattern. A repeat sign is present at the end of measure 18.

19 Saltarello

Musical score for the piece "Saltarello", measures 19-22. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Alto Clef (Right Hand), and Bass Clef (Left Hand). The music consists of quarter notes and half notes, with a repeat sign at the end of measure 22.

23

Musical score for the piece "Saltarello", measures 23-26. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Alto Clef (Right Hand), and Bass Clef (Left Hand). The music consists of quarter notes and half notes, with a repeat sign at the end of measure 26.

27 Piva

Musical score for the piece "Piva", measures 27-30. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Alto Clef (Right Hand), and Bass Clef (Left Hand). The music features eighth notes and quarter notes, with a repeat sign at the end of measure 30.

31

Musical score for the piece "Piva", measures 31-34. The score is written for four staves: Treble Clef (Right Hand), Treble Clef (Left Hand), Alto Clef (Right Hand), and Bass Clef (Left Hand). The music features eighth notes and quarter notes, with a repeat sign at the end of measure 34.

La Saporita Padoana

upper 2 lines of 4

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Measures 1-5 of the piece. The music is in 4/4 time. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 1 starts with a quarter rest in the upper staff and a quarter note in the lower staff. Measure 2 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 3 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 4 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 5 has a quarter note in the upper staff and a quarter note in the lower staff.

6

Measures 6-10 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 6 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 7 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 8 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 9 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 10 has a quarter note in the upper staff and a quarter note in the lower staff.

11

Measures 11-15 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 11 has a quarter rest in the upper staff and a quarter note in the lower staff. Measure 12 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 13 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 14 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 15 has a quarter note in the upper staff and a quarter note in the lower staff.

16

Measures 16-20 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 16 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 17 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 18 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 19 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 20 has a quarter note in the upper staff and a quarter note in the lower staff.

21

Measures 21-25 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 21 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 22 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 23 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 24 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 25 has a quarter note in the upper staff and a quarter note in the lower staff.

26

Measures 26-30 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 26 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 27 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 28 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 29 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 30 has a quarter note in the upper staff and a quarter note in the lower staff.

31

Measures 31-35 of the piece. The upper staff (treble clef) contains the melody, and the lower staff (bass clef) contains the accompaniment. Measure 31 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 32 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 33 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 34 has a quarter note in the upper staff and a quarter note in the lower staff. Measure 35 has a quarter note in the upper staff and a quarter note in the lower staff.

36

Musical notation for measures 36-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some accidentals (sharps) in the upper staff.

41

Musical notation for measures 41-45. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and quarter notes, including a whole rest in the upper staff at measure 43.

46

Musical notation for measures 46-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features eighth and quarter notes, with some accidentals (sharps) in the upper staff.

51

Musical notation for measures 51-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and quarter notes, including some beamed eighth notes in the upper staff.

56

Musical notation for measures 56-60. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features eighth and quarter notes, with some accidentals (sharps) in the upper staff.

61

Musical notation for measures 61-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features eighth and quarter notes, with some accidentals (sharps) in the upper staff. The system concludes with a double bar line and repeat dots.

La Saporita Padoana

lower 2 lines of 4

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Musical notation for measures 1-5. The piece is in 4/4 time. The upper staff (treble clef) begins with a treble clef and a 'C' time signature. The lower staff (bass clef) begins with a bass clef and a 'C' time signature. Both staves have an '8' below the first measure, indicating an octave transposition. The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff consists of quarter notes.

Musical notation for measures 6-10. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

Musical notation for measures 11-15. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

Musical notation for measures 16-20. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

Musical notation for measures 21-25. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

Musical notation for measures 26-30. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

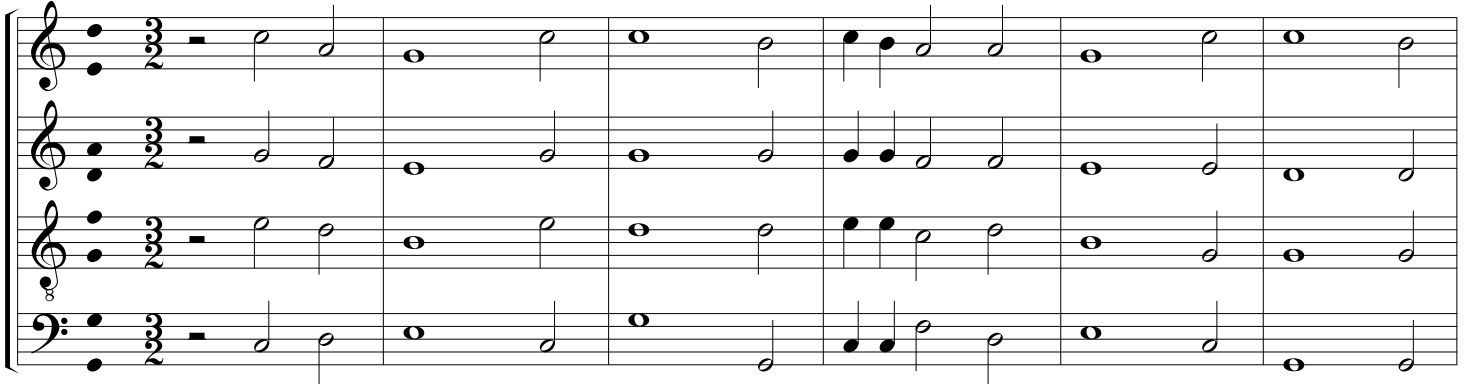
Musical notation for measures 31-35. The notation continues from the previous system. The upper staff features a sequence of quarter notes, and the lower staff continues with quarter notes.

La scesa de'Pastori dal Monte

Descent of the Shepherds from the Hill

Delizie di Posilipo Boscarecce e Maritime, 1620

Andrea Ansalone (d.1656)



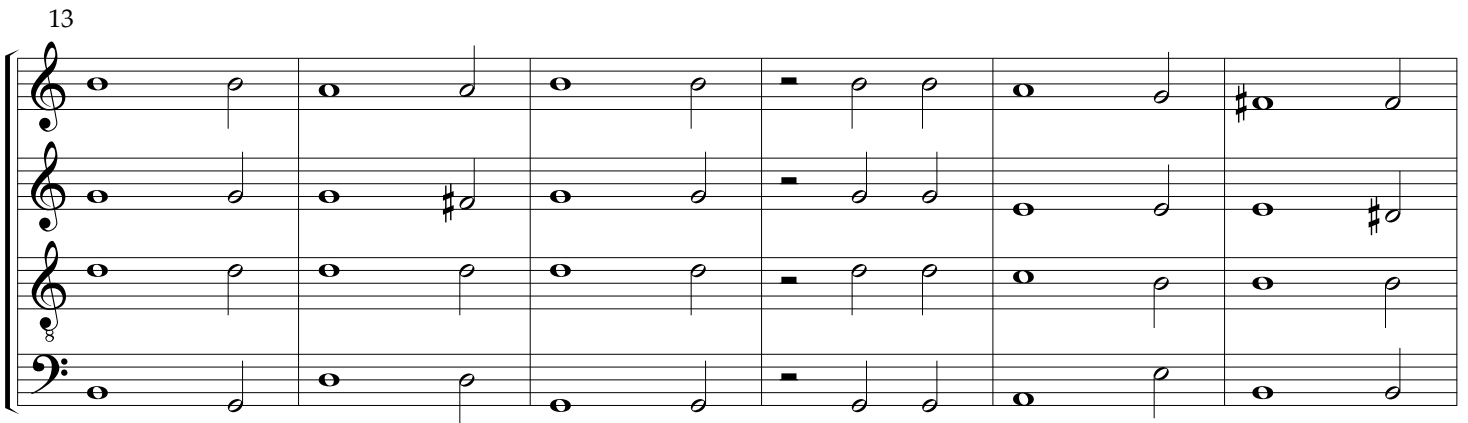
System 1: Four staves (treble and bass clefs) showing the first six measures of the piece. The music is in a simple, homophonic style with a common time signature.

7



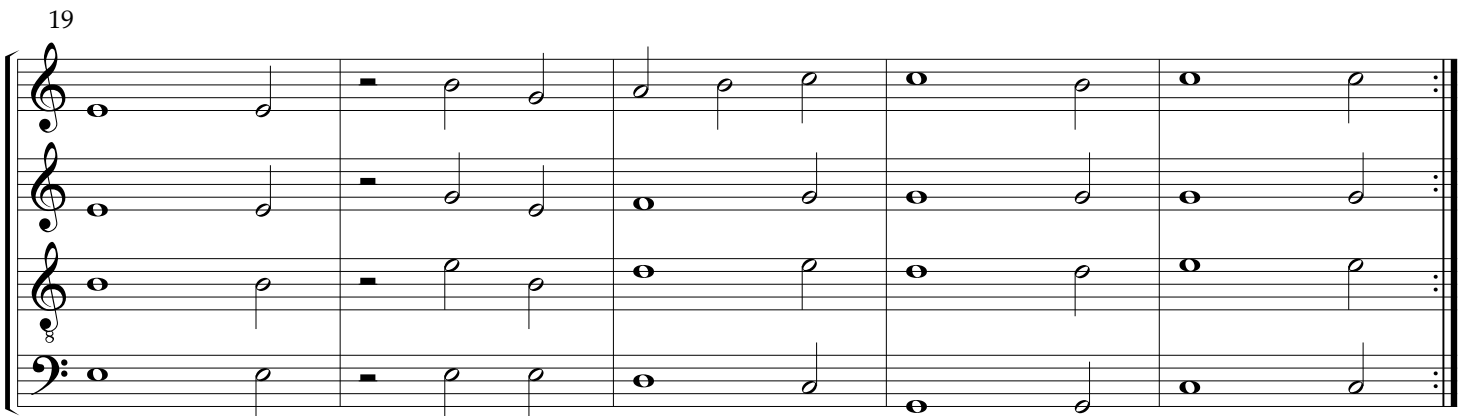
System 2: Four staves showing measures 7 through 12. A double bar line with repeat dots is placed at the beginning of measure 7. The music continues with a similar homophonic texture.

13



System 3: Four staves showing measures 13 through 18. The music continues with a similar homophonic texture, featuring some chromaticism in the upper voices.

19



System 4: Four staves showing measures 19 through 24. The music concludes with a final cadence, indicated by a double bar line and repeat dots at the end of the system.

Schiarazula Marazula

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

Musical score for measures 1-6. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The music consists of a series of eighth and sixteenth notes in the upper staves, and a bass line of mostly quarter notes in the bottom staff.

Musical score for measures 7-12. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The music continues with similar rhythmic patterns, featuring eighth and sixteenth notes in the upper staves and a bass line of quarter notes.

Musical score for measures 13-18. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is common time (C). The music concludes with a double bar line and repeat dots. A sharp sign (#) is visible in the first staff of this system, indicating a key change or a specific note.

Sinfonia Antica

Prima partita

Delizie di Posilipo Boscarecce e Maritime, 1620

Anon.

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is composed of quarter and eighth notes, with a repeat sign at the end of the system.

5

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music continues with quarter and eighth notes, including a sharp sign in the second staff of the system.

10

The third system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music continues with quarter and eighth notes, including sharp signs in the second and third staves of the system.

14

Musical score for measures 14-18. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), and Bass. The key signature has one sharp (F#). The time signature is common time (C). The music consists of quarter and half notes, with some notes beamed together. Measure 14 starts with a whole note in the first staff. Measure 15 has a half note in the first staff and a quarter note in the second. Measure 16 has a dotted half note in the first staff and quarter notes in the second and third. Measure 17 has a half note in the first staff and quarter notes in the second and third. Measure 18 ends with a whole note in the first staff.

19

Musical score for measures 19-22. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), and Bass. The key signature has one sharp (F#). The time signature is common time (C). The music consists of quarter and half notes. Measure 19 has a quarter note in the first staff and a half note in the second. Measure 20 has a half note in the first staff and quarter notes in the second and third. Measure 21 has a half note in the first staff and quarter notes in the second and third. Measure 22 ends with a whole note in the first staff.

23

Musical score for measures 23-26. The score is written for four staves: Treble 1, Treble 2, Treble 3 (with an 8va marking), and Bass. The key signature has one sharp (F#). The time signature is common time (C). The music consists of quarter and half notes. Measure 23 has a quarter note in the first staff and a half note in the second. Measure 24 has a half note in the first staff and quarter notes in the second and third. Measure 25 has a half note in the first staff and quarter notes in the second and third. Measure 26 ends with a whole note in the first staff.

So Ben Mi Ch'Ha Bon Tempo

I Know Well Who Has a Good Time

Selva di Varie Recreatione, 1590

verses 1 to 5

Orazio Vecchi (1550-1605)

Musical score for verses 1 to 5. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are repeated for each voice part. The music is in a 4/4 time signature and features a mix of treble and bass clefs. The lyrics are: So ben mi ch'ha bon tem - po, So ben mi ch'ha bon tem - po, Fa
So ben ch'e fa - vo - ri - to, So ben ch'e fa - vo - ri - to,
Oh! s'io po - tes - si_al - me - no! Oh! s'io po - tes - si_al - me - no!
La ti da - ra mar - tel - lo, La ti da - ra mar - tel - lo,
Sa - lu - ti_e ba - cia - man, Sa - lu - ti_e ba - cia - man,

Musical score for the 'la' section, starting at measure 6. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: 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,
la la la la la la la la la,

Al so, ma bas - ta mo, Al so, ma bas - ta mo, Fa la
 Ahi - me! no'l pos - so dir, Ahi - me! no'l pos - so dir,
 Chi var, shi sta, chi vien, Chi var, shi sta, chi vien,
 Per fa - tri dis - pe - rar, Per fa - tri dis - pe - rar,
 Son tut - ti_in - dar - no_af - fe, Son tut - ti_in - dar - no_af - fe,

Al so, ma bas - ta mo, Al so, ma bas - ta mo, Fa la la
 Ahi - me! no'l pos - so dir, Ahi - me! no'l pos - so dir,
 Chi var, shi sta, chi vien, Chi var, shi sta, chi vien,
 Per fa - tri dis - pe - rar, Per fa - tri dis - pe - rar,
 Son tut - ti_in - dar - no_af - fe, Son tut - ti_in - dar - no_af - fe,

Al so, ma bas - ta mo, Al so, ma bas - ta mo,
 Ahi - me! no'l pos - so dir, Ahi - me! no'l pos - so dir,
 Chi var, shi sta, chi vien, Chi var, shi sta, chi vien,
 Per fa - tri dis - pe - rar, Per fa - tri dis - pe - rar,
 Son tut - ti_in - dar - no_af - fe, Son tut - ti_in - dar - no_af - fe,

Al so, ma bas - ta mo, Al so, ma bas - ta mo, Fa la la la
 Ahi - me! no'l pos - so dir, Ahi - me! no'l pos - so dir,
 Chi var, shi sta, chi vien, Chi var, shi sta, chi vien,
 Per fa - tri dis - pe - rar, Per fa - tri dis - pe - rar,
 Son tut - ti_in - dar - no_af - fe, Son tut - ti_in - dar - no_af - fe,

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.
 Fa 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.

So Ben Mi Ch'Ha Bon Tempo

I Know Well Who Has a Good Time

Selva di Varie Recreatione, 1590

verses 6 to 10

Orazio Vecchi (1550-1605)

Non gio - va da - re_il Zan - ni, Non gio - va da - re_il Zan - ni, Fa
Al puo ben im - pic - car - si, Al puo ben im - pic - car - si,
Pas - seg - gia pur chi vuo - le, Pas - seg - gia pur chi vuo - le,
O par - li_o ri - di_o pian - gi, O par - li_o ri - di_o pian - gi,
Di - ce_il pro - ver - bio_an - ti - co, Di - ce_il pro - ver - bio_an - ti - co,

8 Non gio - va da - re_il Zan - ni, Non gio - va da - re_il Zan - ni, Fa
Al puo ben im - pic - car - si, Al puo ben im - pic - car - si,
Pas - seg - gia pur chi vuo - le, Pas - seg - gia pur chi vuo - le,
O par - li_o ri - di_o pian - gi, O par - li_o ri - di_o pian - gi,
Di - ce_il pro - ver - bio_an - ti - co, Di - ce_il pro - ver - bio_an - ti - co,

8 Non gio - va da - re_il Zan - ni, Non gio - va da - re_il Zan - ni, Fa
Al puo ben im - pic - car - si, Al puo ben im - pic - car - si,
Pas - seg - gia pur chi vuo - le, Pas - seg - gia pur chi vuo - le,
O par - li_o ri - di_o pian - gi, O par - li_o ri - di_o pian - gi,
Di - ce_il pro - ver - bio_an - ti - co, Di - ce_il pro - ver - bio_an - ti - co,

Non gio - va da - re_il Zan - ni, Non gio - va da - re_il Zan - ni, Fa
Al puo ben im - pic - car - si, Al puo ben im - pic - car - si,
Pas - seg - gia pur chi vuo - le, Pas - seg - gia pur chi vuo - le,
O par - li_o ri - di_o pian - gi, O par - li_o ri - di_o pian - gi,
Di - ce_il pro - ver - bio_an - ti - co, Di - ce_il pro - ver - bio_an - ti - co,

6

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,
la la la la la la la la la,

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,

la la la la la la la la la la. 1 2
 la la la la, Fa 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, Fa la la 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)

Musical score for measures 1-6. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). The melody is primarily eighth and quarter notes.

Musical score for measures 7-12. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). A repeat sign is present at the beginning of measure 7, and a double bar line with repeat dots is at the end of measure 12.

Musical score for measures 13-18. The score is written for four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is common time (C). A repeat sign is present at the beginning of measure 13, and a double bar line with repeat dots is at the end of measure 18.

19 Galliard

Musical score for Galliard, measures 19-22. The score is written for four staves: Treble 1, Treble 2 (marked with an 8), Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music consists of rhythmic patterns of eighth and sixteenth notes.

23

Musical score for Galliard, measures 23-26. The score continues on four staves: Treble 1, Treble 2 (marked with an 8), Treble 3 (marked with an 8), and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music continues with rhythmic patterns of eighth and sixteenth notes.



Lo Spagnoletto

Le Gratie d'Amore, 1602

Cesare Negri (c.1535-after 1604)

Measures 1-5 of the musical score. The score is in 4/4 time and B-flat major. It features four staves: two treble clefs (top and third) and two bass clefs (second and bottom). The melody is primarily in the top treble staff, with accompaniment in the other three staves.

Measures 6-10 of the musical score. Measure 6 is marked with a '6' above the first staff. The melody continues in the top treble staff, with a key signature change to one sharp (F#) in measure 7. The accompaniment in the other staves follows the harmonic structure.

Measures 11-15 of the musical score. Measure 11 is marked with an '11' above the first staff. The melody continues in the top treble staff, with a key signature change to two sharps (F# and C#) in measure 12. The accompaniment in the other staves follows the harmonic structure.

Il Spagnoletto

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

Measures 1-5 of the musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music consists of a series of chords and single notes, with repeat signs at the end of each measure.

Measures 6-10 of the musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music continues with chords and single notes, including some accidentals (sharps) in measures 7 and 8. Repeat signs are present at the end of each measure.

Measures 11-15 of the musical score. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one flat (B-flat), and the time signature is 3/8. The music continues with chords and single notes, including some accidentals (sharps) in measures 12 and 13. Repeat signs are present at the end of each measure.

originally a fifth higher

Tedesca

German Dance

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

The first system of the musical score consists of four staves. The top staff is the melody, starting with a treble clef and a common time signature. It features a sequence of eighth and quarter notes, with a first ending bracket over the final two measures. The second and third staves are for the right hand, and the fourth staff is for the left hand. The piece is in a simple harmonic style with a clear rhythmic pattern.

The second system of the musical score continues the piece from measure 5. It consists of four staves. The melody in the top staff includes some chromatic movement with sharps. The accompaniment in the lower staves provides a steady harmonic and rhythmic foundation.

The third system of the musical score begins at measure 9. It features a first ending bracket over the final two measures, similar to the first system. The notation continues with the same four-staff format, showing the progression of the dance's melody and accompaniment.

Saltarello

The first system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody, starting with a treble clef and a 6/4 time signature. It features a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second and third staves are accompaniment for the right hand, and the fourth staff is the bass line. The system is divided into two measures by a double bar line. The first measure is marked with a '1' above it, and the second measure is marked with a '2' above it. Both measures end with a repeat sign (:|).

The second system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody, starting with a treble clef and a 6/4 time signature. It features a sequence of notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The second and third staves are accompaniment for the right hand, and the fourth staff is the bass line. The system is divided into two measures by a double bar line. The first measure is marked with a '5' above it, and the second measure is marked with a '9' above it. Both measures end with a repeat sign (:|).

The third system of the musical score for 'Saltarello' consists of four staves. The top staff is the melody, starting with a treble clef and a 6/4 time signature. It features a sequence of notes: G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The second and third staves are accompaniment for the right hand, and the fourth staff is the bass line. The system is divided into two measures by a double bar line. The first measure is marked with a '1' above it, and the second measure is marked with a '2' above it. Both measures end with a repeat sign (:|).

Todescha

German Dance

Il Scolaro, 1645

Gasparo Zanetti (fl.1626-1645)

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music is in common time (C) and features a series of eighth and sixteenth notes, with a repeat sign at the end of the system.

The second system of the musical score starts at measure 8. It continues with four staves in the same clef arrangement as the first system. The melody in the top staff includes a sharp sign (F#) and a repeat sign.

The third system of the musical score starts at measure 14. It continues with four staves in the same clef arrangement. The music concludes with a final double bar line.

Torza

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

Anon.

Musical notation for measures 1-3. The score is in 6/4 time and B-flat major. The first staff (treble clef) features a melodic line with eighth and sixteenth notes. The second and third staves (alto and bass clefs) provide a harmonic accompaniment with quarter and eighth notes.

Musical notation for measures 4-7. Measure 4 is marked with a '4'. A repeat sign is placed at the end of measure 7. The notation continues with similar rhythmic patterns as the previous system.

Musical notation for measures 8-11. Measure 8 is marked with an '8'. The melodic line in the first staff continues with eighth and sixteenth notes, while the accompaniment remains consistent.

Musical notation for measures 12-15. Measure 12 is marked with a '12'. The system concludes with a 'D.C.' (Da Capo) instruction and a 'Fine' instruction, both indicated by repeat signs and a double bar line.

Ungarescha

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)

First system of the musical score for 'Ungarescha'. It consists of four staves: two treble clefs and two bass clefs. The music is in 3/4 time. The first staff has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff has a whole note G4. The third staff has a whole note G4. The fourth staff has a whole note G4. The system ends with a double bar line and repeat signs.

Second system of the musical score for 'Ungarescha', starting at measure 6. The first staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a whole note G4. The third staff has a whole note G4. The fourth staff has a whole note G4. The system ends with a double bar line and repeat signs.

Salterello

First system of the musical score for 'Salterello'. It consists of four staves: two treble clefs and two bass clefs. The music is in 6/4 time. The first staff has a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff has a whole note G4. The third staff has a whole note G4. The fourth staff has a whole note G4. The system ends with a double bar line and repeat signs, with a first ending bracket over measures 4 and 5.

Second system of the musical score for 'Salterello', starting at measure 6. The first staff continues the melody: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff has a whole note G4. The third staff has a whole note G4. The fourth staff has a whole note G4. The system ends with a double bar line and repeat signs.

La Villanella Balletto

Il Ballarino, 1581

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

Musical score for measures 1-6. The score is in 3/4 time and consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature has one sharp (F#). The melody in the Treble 1 staff features eighth and quarter notes, with some accidentals. The other staves provide harmonic support with various note values.

Musical score for measures 7-11. Measure 7 is marked with a '7'. The score continues with four staves. A double bar line with repeat dots appears at the end of measure 10. The musical notation includes various note values and rests.

Musical score for measures 12-15. Measure 12 is marked with a '12'. The score continues with four staves. The piece concludes with a final double bar line and repeat dots at the end of measure 15.

La Zanetta Padoana

Il Primo Libro di Balli, 1578

Giorgio Mainerio (c.1535-1582)



System 1: Measures 1-6. The system consists of four staves (treble, alto, tenor, and bass clefs). It begins with a repeat sign. The first ending (1) spans measures 5 and 6, and the second ending (2) also spans measures 5 and 6. The key signature has one flat (B-flat) and the time signature is 4/4.



System 2: Measures 7-11. The system consists of four staves. It begins with a repeat sign. The first ending (1) spans measures 10 and 11, and the second ending (2) also spans measures 10 and 11. The key signature has one flat (B-flat) and the time signature is 4/4.



System 3: Measures 12-17. The system consists of four staves. It begins with a repeat sign. The key signature has one flat (B-flat) and the time signature is 4/4.



System 4: Measures 18-23. The system consists of four staves. It begins with a repeat sign. The key signature has one flat (B-flat) and the time signature is 4/4.

24

Musical score for measures 24-28. The system consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some accidentals (sharps) appearing in measures 25 and 26. The bass line provides a steady accompaniment.

29

Musical score for measures 29-33. The system consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music continues with eighth and quarter notes, showing some melodic development in the upper staves.

34

Musical score for measures 34-38. The system consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some accidentals (sharps) appearing in measures 36 and 37.

39

Musical score for measures 39-43. The system consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some accidentals (sharps) appearing in measures 41 and 42. The system concludes with a double bar line.

Zoppa

Il Scolaro, 1645

su la Chiave Alta

Gasparo Zanetti (fl.1626-1645)

First system of the musical score, measures 1-4. The treble clef staff features a melodic line with eighth-note triplets in measures 1, 2, 3, and 4. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes.

Second system of the musical score, measures 5-8. The treble clef staff continues the melodic line with eighth-note triplets in measures 5, 6, 7, and 8. The bass clef staff continues the harmonic accompaniment.

Third system of the musical score, measures 9-12. The treble clef staff features eighth-note triplets in measures 9, 10, 11, and 12. The bass clef staff continues the harmonic accompaniment.

Fourth system of the musical score, measures 13-16. The treble clef staff features eighth-note triplets in measures 13 and 14. The system concludes with a double bar line in measure 16.

originally a step higher

Zorzi
Saltarello

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

Anon.

The first system of the musical score consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 6/4 time. The music begins with a half note D4 in the treble and a half note D3 in the bass. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and half notes.

The second system of the musical score begins with a measure number '4' above the first staff. It continues with the same four-staff structure. A double bar line with repeat dots appears after the second measure of the system. The melodic line in the treble staff shows some rhythmic complexity with eighth and sixteenth notes, and a sharp sign is visible above a note in the third measure.

The third system of the musical score begins with a measure number '8' above the first staff. It continues with the same four-staff structure. The piece concludes with a final double bar line and repeat dots at the end of the system. The melodic line in the treble staff features a prominent eighth-note pattern.



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

First system of lute tablature. It consists of six staves. Above the staves are rhythmic flags: a single flag, two flags, two flags, and two flags. The tablature uses numbers 0-3 on the strings to indicate fret positions. The strings are numbered 1 to 6 from top to bottom.

First system of musical notation. It features a treble clef, a common time signature (C), and a series of diamond-shaped notes (chords) on a five-line staff. The notes are grouped in measures, with some measures containing multiple notes.

Second system of lute tablature. It consists of six staves. Above the staves are rhythmic flags: a single flag, two flags, two flags, two flags, and two flags. The tablature uses numbers 0-3 on the strings to indicate fret positions.

Second system of musical notation. It features a treble clef, a common time signature (C), and a series of diamond-shaped notes (chords) on a five-line staff. The notes are grouped in measures, with some measures containing multiple notes.





Dances and Balletti
for
5 Musicians



L'Accesso

The Access

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score covers measures 1 through 6. The lyrics are:

Più d'ogn' al - tr'o Clo - ri Tu sei bel - l'e va - ga E'l tuo vis' ogn' alm' ap - pa - ga,
2.Se pen - sier non can - gi Mi ve - drai in bre - ve Di - le guar co - me al sol ne - ve,

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score covers measures 7 through 10. The lyrics are:

7
Fa la la la la la la la la la la la la la la la
Già per te den - tr'e fuo - ri A -
Tan - ta du - rez - za fran - gi Che

vam - po_o mio bel sol, E tu cru - d'a miei mar - tir Nie - ghi_in pre - mio_un guar - do
 ti cir - con - da_il cor Des - ti_al cun de miei sos - pir In te_ho - mai fiam - ma d'a -

vam - po_o mio bel sol, E tu cru - d'a miei mar - tir Nie - ghi_in pre - mio_un guar - do
 ti cir - con - da_il cor Des - ti_al cun de miei sos - pir In te_ho - mai fiam - ma d'a -

vam - po_o mio bel sol, E tu cru - d'a miei mar - tir Nie - ghi_in pre - mio_un guar - do
 ti cir - con - da_il cor Des - ti_al cun de miei sos - pir In te_ho - mai fiam - ma d'a -

vam - po_o mio bel sol, E tu cru - d'a miei mar - tir Nie - ghi_in pre - mio_un guar - do
 ti cir - con - da_il cor Des - ti_al cun de miei sos - pir In te_ho - mai fiam - ma d'a -

vam - po_o mio bel sol, E tu cru - d'a miei mar - tir Nie - ghi_in pre - mio_un guar - do
 ti cir - con - da_il cor Des - ti_al cun de miei sos - pir In te_ho - mai fiam - ma d'a -

sol, mor, Fa la la la la la la la Fa la la la la la la

sol, mor, Fa la la la la la la la Fa la la la la la la

sol, mor, Fa la la la la la la la Fa la la la la la la

sol, mor, Fa la la la la la la la Fa la la la la la la

sol, mor, Fa la la la la la la la Fa la la la la la la

sol, mor, Fa la la la la la la la Fa la la la la la la

L'Accesso

The Access

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.Vol - gi_in me se - re - no Che d'A - mor tut - t'ar - do De be - gli_oc-chi_il dol - ce sguar - do,

3.Vol - gi_in me se - re - no Che d'A - mor tut - t'ar - do De be - gli_oc-chi_il dol - ce sguar - do,

3.Vol - gi_in me se - re - no Che d'A - mor tut - t'ar - do De be - gli_oc-chi_il dol - ce sguar - do,

3.Vol - gi_in me se - re - no Che d'A - mor tut - t'ar - do De be - gli_oc-chi_il dol - ce sguar - do,

3.Vol - gi_in me se - re - no Che d'A - mor tut - t'ar - do De be - gli_oc-chi_il dol - ce sguar - do,

7

Fa la la la la la la la la la la Non far che ven - ga me - no It

Fa la la la la la la la la la la Non far che ven - ga me - no It

Fa la la la la la la la la la la Non far che ven - ga me - no It

Fa la la la la la la la la la la Non far che ven - ga me - no It

Fa la la la la la la la la la la Non far che ven - ga me - no It

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 -

del, Fa la la la la la la la Fa la la la la la la la

del, Fa la la la la la la la Fa la la la la la la la

del, Fa la la la la la la la Fa la la la la la la la

del, Fa la la la la la la la Fa la la la la la la la

del, Fa la la la la la la la Fa la 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)

Tut - ti ve - ni - te ar ma - ti O for - ti miei sol - da - ti, Fa la la la la la la, Fa
2.Sem - bra - no for - ti he ro - i Quei che son con - tra vo - i, Fa la la la la la la, Fa la la

Tut - ti ve - ni - te ar ma - ti O for - ti miei sol - da - ti, Fa la la la la la la, Fa la la
2.Sem - bra - no for - ti he ro - i Quei che son con - tra vo - i, Fa la la la la la la, Fa la la

Tut - ti ve - ni - te ar ma - ti O for - ti miei sol - da - ti, Fa la la la la la la, Fa la la
2.Sem - bra - no for - ti he ro - i Quei che son con - tra vo - i, Fa la la la la la la, Fa la la

Tut - ti ve - ni - te ar ma - ti O for - ti miei sol - da - ti, Fa la la la la la la, Fa la
2.Sem - bra - no for - ti he ro - i Quei che son con - tra vo - i, Fa la la la la la la, Fa la

7
la la la la la. Io son l'in-vitt' A - mo - re Giu - sto sa et - ta - to - re Non te - me - te
Ma da chi sa fe - ri - re Non si sa pran scher - mi - re, Non te - me - te

la la la la la. Io son l'in-vitt' A - mo - re Giu - sto sa et - ta - to - re Non te - me - te
Ma da chi sa fe - ri - re Non si sa pran scher - mi - re, Non te - me - te

la la la la la. Io son l'in-vitt' A - mo - re Giu - sto sa et - ta - to - re Non te - me - te
Ma da chi sa fe - ri - re Non si sa pran scher - mi - re, Non te - me - te

la la la la la la la la. Giu - sto sa et - ta - to - re Non te - me - te
Non si sa pran scher - mi - re, Non te - me - te

la la la la la. Io son l'in-vitt' A - mo - re Giu - sto sa et - ta - to - re Non te - me - te
Ma da chi sa fe - ri - re Non si sa pran scher - mi - re, Non te - me - te

pun - to, Ma_in bel - la schie-ra_u ni - ti Me se-gui-ta - te_ar - di - ti, Fa la la la la la
 pun - to, Ma cor-rag - gio - si_e for - ti Sia - t'a la pu - gna_ac - cor - ti, Fa la la la la la
 pun - to, Ma_in bel - la schie-ra_u ni - ti Me se-gui-ta - te_ar - di - ti, Fa la la la la la
 pun - to, Ma cor-rag - gio - si_e for - ti Sia - t'a la pu - gna_ac - cor - ti, Fa la la la la la
 pun - to, Ma_in bel - la schie-ra_u ni - ti Me se-gui-ta - te_ar - di - ti, Fa la la la la la
 pun - to, Ma cor-rag - gio - si_e for - ti Sia - t'a la pu - gna_ac - cor - ti, Fa la la la la la

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

Amor Vittorioso

Love Victorious

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.Lie - ti hor moue - te_il pie - de Che vo - stre sian le pre - de, Fa la la la la la la, Fa
4.Gia mor - to gia - ce_in ter - ra Chi ci_ha - vea mos - so guer - ra,

3.Lie - ti hor moue - te_il pie - de Che vo - stre sian le pre - de, Fa la la la la la la, Fa la la
4.Gia mor - to gia - ce_in ter - ra Chi ci_ha - vea mos - so guer - ra,

3.Lie - ti hor moue - te_il pie - de Che vo - stre sian le pre - de, Fa la la la la la la, Fa la la
4.Gia mor - to gia - ce_in ter - ra Chi ci_ha - vea mos - so guer - ra,

3.Lie - ti hor moue - te_il pie - de Che vo - stre sian le pre - de, Fa la la la la la la, Fa la la
4.Gia mor - to gia - ce_in ter - ra Chi ci_ha - vea mos - so guer - ra,

7

la la la la la. Hor via fe - riam lo sde - gno Ch'ei de la vi - ta_e_in - deg - no Non tem - me - te
Hor gli_al - tri suoi se - gua - ci Tut - ti_as - sa lia - mo_au - da - ci Non te - me - te

la la la la la. Hor via fe - riam lo sde - gno Ch'ei de la vi - ta_e_in - deg - no Non tem - me - te
Hor gli_al - tri suoi se - gua - ci Tut - ti_as - sa lia - mo_au - da - ci Non te - me - te

la la la la la. Hor via fe - riam lo sde - gno Ch'ei de la vi - ta_e_in - deg - no Non tem - me - te
Hor gli_al - tri suoi se - gua - ci Tut - ti_as - sa lia - mo_au - da - ci Non te - me - te

la la la la la la la la. Ch'ei de la vi - ta_e_in - deg - no Non tem - me - te
Tut - ti_as - sa lia - mo_au - da - ci Non te - me - te

la la la la la. Hor via fe - riam lo sde - gno Ch'ei de la vi - ta_e_in - deg - no Non tem - me - te
Hor gli_al - tri suoi se - gua - ci Tut - ti_as - sa - lia - mo_au - da - ci Non te - me - te

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.

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.

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.

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.

la, Fa la la la la la, Fa la la, Fa la la, Fa la la. la, Fa la la. 1 2 la, Fa la la.

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

Fa 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, Fa 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)

Chi guer-re-giar de-si-a, Pren-da l'ar-mi contr' A-mor, Fa la
2.Tut-ti gli_ol-trag-gi.e l'on-te Ven-di-car hor po-tra_o-gnun,

Chi guer-re-giar de-si-a, Pren-da l'ar-mi contr' A-mor, Fa la
2.Tut-ti gli_ol-trag-gi.e l'on-te Ven-di-car hor po-tra_o-gnun,

Chi guer-re-giar de-si-a, Pren-da l'ar-mi contr' A-mor, Fa la
2.Tut-ti gli_ol-trag-gi.e l'on-te Ven-di-car hor po-tra_o-gnun,

Chi guer-re-giar de-si-a, Pren-da l'ar-mi contr' A-mor, Fa la la la
2.Tut-ti gli_ol-trag-gi.e l'on-te Ven-di-car hor po-tra_o-gnun,

Chi guer-re-giar de-si-a, Pren-da l'ar-mi contr' A-mor, Fa la
2.Tut-ti gli_ol-trag-gi.e l'on-te Ven-di-car hor po-tra_o-gnun,

5

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 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 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 la la la la la la la la la la la la la la la

1 2

la O-gnun a quest'al-tier Cru-
Hor via sen-za tar-dar, An-

la O-gnun a quest'al-tier Cru-
Hor via sen-za tar-dar, An-

la O-gnun a quest'al-tier Cru-
Hor via sen-za tar-dar, An-

la O-gnun a quest'al-tier Cru-
Hor via sen-za tar-dar, An-

la O-gnun a quest'al-tier Cru-
Hor via sen-za tar-dar, An-

11

del spie - tat' Ar - cier, D'ar - dir ar - man - do il cor tun Di - mo - stri il suo va -
 da - te - vi ad ar - mar Con - tra que - sto im - por - Ch'of - fen - der vuol cias -

15

lor cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la
 cun, Fa la la la, fa la la la, fa la la la la la la O - la

L'Ardito

The Daring One

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.Hor con gue - rie - ra vo - ce Sfi - diam lui col - mi d'ar - dir, Fa la

3.Hor con gue - rie - ra vo - ce Sfi - diam lui col - mi d'ar - dir, Fa la

3.Hor con gue - rie - ra vo - ce Sfi - diam lui col - mi d'ar - dir, Fa la

3.Hor con gue - rie - ra vo - ce Sfi - diam lui col - mi d'ar - dir, Fa la la la

3.Hor con gue - rie - ra vo - ce Sfi - diam lui col - mi d'ar - dir, Fa la

5

1 2

la la la la la la la la la la la la Io'l fe - ro sde - gno son, For -

la la la la la la la la la la la la Io'l fe - ro sde - gno son, For -

la la la la la la la la la la la la Io'l fe - ro sde - gno son, For -

la la la la la la la la la la la la Io'l fe - ro sde - gno son,

la la la la la la la la la la la la Io'l fe - ro sde - gno son, For -

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

gir, Fa la la la, fa la la la, fa la la la la la la Io'l la
 gir, Fa la la la, fa la la la, fa la la la la la la Io'l la
 gir, Fa la la la, fa la la la, fa la la la la la la Io'l la
 gir, Fa la la la, fa la la la, fa la la la la la la Io'l la
 gir, Fa la la la, fa la la la, fa la la la la la la Io'l la

1 2

Il Bell'Humore

The Good Humor

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (1556-1622)

Vi - ver lie - to vo - glio Senz' al - cun cor do - glio, La la la la la la la la
2.Sen - za_al - cun pen sie - ro Go - do_un pia - cer ve - ro,

Vi - ver lie - to vo - glio Senz' al - cun cor do - glio, La la la la la la la la
2.Sen - za_al - cun pen sie - ro Go - do_un pia - cer ve - ro,

Vi - ver lie - to vo - glio Senz' al - cun cor do - glio, La la la la la la la la
2.Sen - za_al - cun pen sie - ro Go - do_un pia - cer ve - ro,

Vi - ver lie - to vo - glio Senz' al - cun cor do - glio, La la la la la la la la
2.Sen - za_al - cun pen sie - ro Go - do_un pia - cer ve - ro,

Vi - ver lie - to vo - glio Senz' al - cun cor do - glio, La la la la la la la la
2.Sen - za_al - cun pen sie - ro Go - do_un pia - cer ve - ro,

8

1 2

la la la la la Tu puoi re - star A - mor Di sa - et - tar mi _ il cor Spen - di _ i pun -
Ne puoi co' tuoi mar - tir Stur - bar il mio gio - ir Spe - gni pur

la la la la la Tu puoi re - star A - mor Spen - di _ i pun -
Ne puoi co' tuoi mar - tir Spe - gni pur

la la la la la Tu puoi re - star A - mor Di sa - et - tar mi _ il cor Spen - di _ i pun -
Ne puoi co' tuoi mar - tir Stur - bar il mio gio - ir Spe - gni pur

la la la la la Tu puoi re - star A - mor Di sa - et - tar mi _ il cor Spen - di _ i pun -
Ne puoi co' tuoi mar - tir Stur - bar il mio gio - ir Spe - gni pur

la la la la la Tu puoi re - star A - mor Di sa - et - tar mi _ il cor Spen - di _ i pun -
Ne puoi co' tuoi mar - tir Stur - bar il mio gio - ir Spe - gni pur

gen - ti stra - li, O - ve non pa - ian fra - li, Nul - la ti sti - mo_o po - co, E di te pren - do gio -
 la tua fa - ce Che me non ar - de_o sfa - ce Nul - la tem' io_ il tuo fo - co E di te pren - do gio -

gen - ti stra - li, O - ve non pa - ian fra - li, Nul - la ti sti - mo_o po - co, E di te pren - do gio -
 la tua fa - ce Che me non ar - de_o sfa - ce Nul - la tem' io_ il tuo fo - co E di te pren - do gio -

co, La la la la la la la la la la la la la la la Tu la
 co,
 co, 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 Tu la
 co, 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 Tu la

co, La la la la la la la la la la la la la la la Tu la
 co,

Il Bell'Humore

The Good Humor

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (1556-1622)

3. Bac - co co - nos - co_e_a - mo E'l li - quor suo bra - mo, La la la la la la la la la la

3. Bac - co co - nos - co_e_a - mo E'l li - quor suo bra - mo, La la la la la la la la la

3. Bac - co co - nos - co_e_a - mo E'l li - quor suo bra - mo, La la la la la la la la la

3. Bac - co co - nos - co_e_a - mo E'l li - quor suo bra - mo, La la la la la la la la la la

3. Bac - co co - nos - co_e_a - mo E'l li - quor suo bra - mo, La la la la la la la la la

8

1 2

la la la la la E_ji fam-mi_al-le - gro star E_ji m'e di-let - to car Con lu - i_e

la la la la la E_ji fam-mi_al-le - gro star Con lu - i_e

la la la la la E_ji fam-mi_al-le - gro star E_ji m'e di-let - to car Con lu - i_e

la la la la la E_ji fam-mi_al-le - gro star Con lu - i_e

la la la la la E_ji fam-mi_al-le - gro star E_ji m'e di-let - to car Con lu - i_e

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

co, La la la la la la la la la la la la la la la E_ji la

co, La la la la la la la la la la la la la la la E_ji la

co, La la la la la la la la la la la la la la la E_ji la

co, La la la la la la la la la la la la la la la E_ji la

co, La la la la la la la la la la la la la la la E_ji la

La Bellezza

The Beauty

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

1 2

Bel - lis - si - ma Mi - rel - la Tu di lu - ce_a - van - zi_il Sol Sol E
2.Co' tuo leg - gia - dri sguar - di Fai hor vi - ver, nor mo - rir, rir, Ne_al-

Bel - lis - si - ma Mi - rel - la Tu di lu - ce_a - van - zi_il Sol Sol E
2.Co' tuo leg - gia - dri sguar - di Fai hor vi - ver, nor mo - rir, rir, Ne_al-

Bel - lis - si - ma Mi - rel - la Tu di lu - ce_a - van - zi_il Sol Sol E
2.Co' tuo leg - gia - dri sguar - di Fai hor vi - ver, nor mo - rir, rir, Ne_al-

Bel - lis - si - ma Mi - rel - la Tu di lu - ce_a - van - zi_il Sol Sol E
2.Co' tuo leg - gia - dri sguar - di Fai hor vi - ver, nor mo - rir, rir, Ne_al -

Bel - lis - si - ma Mi - rel - la Tu di lu - ce_a - van - zi_il Sol Sol E
2.Co' tuo leg - gia - dri sguar - di Fai hor vi - ver, nor mo - rir, rir, Ne_al-

7

con un rag - gio sol Ac - cen - di mil - le cor Chi sem - pre mai
cun so può scher - mir Dal - gran - de tuo va - lor Chi vuol fug - gir

con un rag - gio sol Ac - cen - di mil - le cor Chi sem - pre mai
cun so può scher - mir Dal - gran - de tuo va - lor Chi vuol fug - gir

con un rag - gio sol Ac - cen - di mil - le cor Chi sem - pre mai
cun so può scher - mir Dal - gran - de tuo va - lor Chi vuol fug - gir

con un rag - gio sol Ac - cen - di mil - le cor Chi sem - pre mai
cun so può scher - mir Dal - gran - de tuo va - lor Chi vuol fug - gir

con un rag - gio sol Ac - cen - di mil - le cor Chi sem - pre mai
cun so può scher - mir Dal - gran - de tuo va - lor Chi vuol fug - gir

Del fò - co tuo sfa - vil - la Può vi - ver lie - t'o - gn'hor Fa la
hà sem - pre_i pa - sci tar - di E par - te tut - to_ar - dor,

Del fò - co tuo sfa - vil - la Può vi - ver lie - t'o - gn'hor Fa la
hà sem - pre_i pa - sci tar - di E par - te tut - to_ar - dor,

Del fò - co tuo sfa - vil - la Può vi - ver lie - t'o - gn'hor Fa la
hà sem - pre_i pa - sci tar - di E par - te tut - to_ar - dor,

Del fò - co tuo sfa - vil - la Può vi - ver lie - t'o - gn'hor Fa la la
hà sem - pre_i pa - sci tar - di E par - te tut - to_ar - dor,

Del fò - co tuo sfa - vil - la Può vi - ver lie - t'o - gn'hor Fa la
hà sem - pre_i pa - sci tar - di E par - te tut - to_ar - dor,

la la la la la Chi sem - pre fug - mai la.
Chi vuol pre fug - gir la.

la la la la la Chi sem - pre fug - mai la.
Chi vuol pre fug - gir la.

la la la la la Chi sem - pre fug - mai la.
Chi vuol pre fug - gir la.

la la la la la Chi sem - pre fug - mai la.
Chi vuol pre fug - gir la.

la la la la la Chi sem - pre fug - mai la.
Chi vuol pre fug - gir la.

La Bellezza

The Beauty

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

1 2

3. Bel - tà ce - les - te in ter - ra In te scor - ge oc - chio mor - tal tal tal Ne_o -
4. Se vin - to_a te s'in - chi - na Chi su sem - pre in - vit - to ar - cier cier cier Ben

3. Bel - tà ce - les - te in ter - ra In te scor - ge oc - chio mor - tal tal tal Ne_o -
4. Se vin - to_a te s'in - chi - na Chi su sem - pre in - vit - to ar - cier cier cier Ben

3. Bel - tà ce - les - te in ter - ra In te scor - ge oc - chio mor - tal tal tal Ne_o -
4. Se vin - to_a te s'in - chi - na Chi su sem - pre in - vit - to ar - cier cier cier Ben

3. Bel - tà ce - les - te in ter - ra In te scor - ge oc - chio mor - tal tal tal Ne_o -
4. Se vin - to_a te s'in - chi - na Chi su sem - pre in - vit - to ar - cier cier cier Ben

3. Bel - tà ce - les - te in ter - ra In te scor - ge oc - chio mor - tal tal tal Ne_o -
4. Se vin - to_a te s'in - chi - na Chi su sem - pre in - vit - to ar - cier cier cier Ben

7 8

dor spi - ra - no_e - gual Al tuo di Mag - gio_i fior In - nan - zi_a te
vuol o - gni do - ver Che_à te dian tut - ti_ho - nor E lo - di_o - gnun

dor spi - ra - no_e - gual Al tuo di Mag - gio_i fior In - nan - zi_a te
vuol o - gni do - ver Che_à te dian tut - ti_ho - nor E lo - di_o - gnun

dor spi - ra - no_e - gual Al tuo di Mag - gio_i fior In - nan - zi_a te
vuol o - gni do - ver Che_à te dian tut - ti_ho - nor E lo - di_o - gnun

dor spi - ra - no_e - gual Al tuo di Mag - gio_i fior In - nan - zi_a te
vuol o - gni do - ver Che_à te dian tut - ti_ho - nor E lo - di_o - gnun

dor spi - ra - no_e - gual Al tuo di Mag - gio_i fior In - nan - zi_a te
vuol o - gni do - ver Che_à te dian tut - ti_ho - nor E lo - di_o - gnun

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 - tà cui lan - gui - sce,_e muor,

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 - tà cui lan - gui - sce,_e muor,

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 - tà cui lan - gui - sce,_e muor,

hu - mil an - co s'at - ter - ra Pie - tà chie - den - do_A - mor. Fa la la
 quel - la bel - tà di - vi - na Per - tà cui lan - gui - sce,_e muor,

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 - tà 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	
la la la la	la In - nan - zi_a te	la.
	E lo - di_o - gnum	
la la la la	la In - nan - zi_a te	la.
	E lo - di_o - gnum	
la la la	la In - nan - zi_a te	la.
	E lo - di_o - gnum	
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)

1

Que - ste cor - ren - ti lin - fe, Fug - gi - te_o Nin - fe, Fug - gi - te_o Nin - fe, Fa la la la la la la la la la la
2.Por - ta di stra - li_ar ma - to In man - co la - to, In man - co la - to, la - to,

Que - ste cor - ren - ti lin - fe, Fug - gi - te_o Nin - fe, Fug - gi - te_o Nin - fe, Fa la la la la la la la
2.Por - ta di stra - li_ar ma - to In man - co la - to, In man - co la - to, la - to,

Que - ste cor - ren - ti lin - fe, Fug - gi - te_o Nin - fe, Fug - gi - te_o Nin - fe, Fa la la la la la la la
2.Por - ta di stra - li_ar ma - to In man - co la - to, In man - co la - to, la - to,

Que - ste cor - ren - ti lin - fe, Fug - gi - te_o Nin - fe, Fug - gi - te_o Nin - fe, Fa la la la la la la la
2.Por - ta di stra - li_ar ma - to In man - co la - to, In man - co la - to, la - to,

Que - ste cor - ren - ti lin - fe, Fug - gi - te_o Nin - fe, Fug - gi - te_o Nin - fe, Fa la la la la la la la
2.Por - ta di stra - li_ar ma - to In man - co la - to, In man - co la - to, la - to,

7 2

la, la la la la la, Se voi non fug - gi - te, Ve lo - ci, ve - lo - ci.e ar di - te, Se
E con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce,

la, la la, Se voi non fug - gi - te, Ve lo - ci, ve - lo - ci.e ar di - te, Se
E con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce: E

la, la la la la la la la, Se
E

la, la la la, Se voi non fug - gi - te, Ve lo - ci, ve - lo - ci.e ar di - te, Se
E con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce: E

la, la la la, Se
E

A - mor ch'a cac - cia_hor va, Fa la
Ve - de - te_il cru - do_Ar cier,

voi non fug - gi - te, Ve - lo - ci, ve - lo - ci_e ar di - te, A - mor ch'a cac - cia_hor va, Fa la la,
con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce, Ve - de - te_il cru - do_Ar cier,

voi non fug - gi - te, Ve - lo - ci, ve - lo - ci_e ar di - te, A - mor ch'a cac - cia_hor va, Fa la
con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce: Ve - de - te_il cru - do_Ar cier,

8 voi non fug - gi - te, Ve - lo - ci, ve - lo - ci_e ar di - te, A - mor ch'a cac - cia_hor va, Fa la
con la sua fa - ce Ogn' al - ma, ogn' al - ma dis fa - ce, Ve - de - te_il cru - do_Ar cier,

voi non fug - gi - te, Ve - lo - ci, ve - lo - ci_e ar - di - te, A - mor ch'a cac - cia_hor va,
con la sua fa - ce Ogn' al - ma, ogn' al - ma dis - fa - ce: Ve - de - te_il cru - do_Ar - cier,

la la la la la la, Il cor vi fe - ra - ra, Fa la la la la la la, Se la.
Co - me sen vien al - tier,

fa la la la la, Il cor vi fe - ra - ra, Fa la la la la la la, Se la.
Co - me sen vien al - tier,

la la la la la la, Il cor vi fe - ra - ra, Fa la la la la la la la la la, la.
Co - me sen vien al - tier,

8 la la la la la la, Il cor vi fe - ra - ra, Fa la la, la la, Se la.
Co - me sen vien al - tier, E

Il cor vi fe - ra - ra, Fa la la la la la la, la.
Co - me sen vien al - tier,

Caccia d'Amore

The Chase of Love

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

1

3.Ha già tri-in - fi_e pal-me Di co - ri_e d'al-me, Di co - ri_e d'al - me, Fa la la la la la la la la la la

3.Ha già tri-in - fi_e pal-me Di co - ri_e d'al-me, Di co - ri_e d'al - me, Fa la la la la la la la

3.Ha già tri-in - fi_e pal-me Di co - ri_e d'al-me, Di co - ri_e d'al - me, Fa la la la la la la la

3.Ha già tri-in - fi_e pal-me Di co - ri_e d'al-me, Di co - ri_e d'al - me, Fa la la la la la la

3.Ha già tri-in - fi_e pal-me Di co - ri_e d'al-me, Di co - ri_e d'al - me, Fa la la la la la la

7 2

la, la la la la la, Si cur è_al fe - ri - re, Me gio - va, me gio - va fug - gi - re,

la, la la, Si cur è_al fe - ri - re, Me gio - va, me gio - va fug - gi - re, Si -

la, la la la la la la la la, Si -

la, la la la la, Si - cur è_al fe - ri - re, Me gio - va, me gio - va fug - gi - re, Si -

la, la la la, Si -

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 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 la,

la la la la la la, Dar vo - lon - ta - ria il cor, Fa 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, 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, 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, la.

Il Contento

The Contented One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa
2.Chi dun - que lie - ta vi - ta Sem - pre mai de - sia go - der der

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa
2.Chi dun - que lie - ta vi - ta Sem - pre mai de - sia go - der der

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa
2.Chi dun - que lie - ta vi - ta Sem - pre mai de - sia go - der der

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa
2.Chi dun - que lie - ta vi - ta Sem - pre mai de - sia go - der der

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa
2.Chi dun - que lie - ta vi - ta Sem - pre mai de - sia go - der der

Pia - cer gio - ia_e di - let - to Sen - t'o - gnun che se - gu'a - mor Fa 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

la la la la la la

Hà tor - to chi vuol dir Ch'ei
Con - vien - gli se - gui - tar Que -

Hà tor - to chi vuol dir Ch'ei
Con - vien - gli se - gui - tar Que -

Hà tor - to chi vuol dir Ch'ei
Con - vien - gli se - gui - tar Que -

Hà tor - to chi vuol dir Ch'ei
Con - vien - gli se - gui - tar Que -

Hà tor - to chi vuol dir Ch'ei
Con - vien - gli se - gui - tar Que -

por - g'al - trui do - lor Per - ch'o - gnum fa gio - ir Pur
sto po - ten - te_Ar - cier Per - ch'e - gli sol può dar Con -

por - g'al - trui do - lor Per - ch'o - gnum fa gio - ir Pur
sto po - ten - te_Ar - cier Per - ch'e - gli sol può dar Con -

8 por - g'al - trui do - lor Per - ch'o - gnum fa gio - ir Pur
sto po - ten - te_Ar - cier Per - ch'e - gli sol può dar Con -

8 por - g'al - trui do - lor Per - ch'o - gnum fa gio - ir Pur
sto po - ten - te_Ar - cier Per - ch'e - gli sol può dar Con -

por - g'al - trui do - lor Per - ch'o - gnum fa gio - ir Pur
sto po - ten - te_Ar - cier Per - ch'e - gli sol può dar Con -

ch'a - mi di bon cor Fa 1 2
ten - to_e gran pia - cer la la la la la la. la.

ch'a - mi di bon cor Fa 1 2
ten - to_e gran pia - cer la la la la la la. la.

8 ch'a - mi di bon cor Fa 1 2
ten - to_e gran pia - cer la la la la la la. la.

8 ch'a - mi di bon cor Fa 1 2
ten - to_e gran pia - cer la la la la la la. la.

ch'a - mi di bon cor Fa la la la la la la la la. la.
ten - to_e gran pia - cer

Il Contento

The Contented One

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.Be - nè di se ne - mi - co Chi ri - sin - ta_un tan - to del ben Fa
4.Mer - cu - rio, Fe - bo_e Gio - ue Et o - gn'al - to Dio del ciel

3.Be - nè di se ne - mi - co Chi ri - sin - ta_un tan - to del ben Fa
4.Mer - cu - rio, Fe - bo_e Gio - ue Et o - gn'al - to Dio del ciel

3.Be - nè di se ne - mi - co Chi ri - sin - ta_un tan - to del ben Fa
4.Mer - cu - rio, Fe - bo_e Gio - ue Et o - gn'al - to Dio del ciel

3.Be - nè di se ne - mi - co Chi ri - sin - ta_un tan - to del ben Fa
4.Mer - cu - rio, Fe - bo_e Gio - ue Et o - gn'al - to Dio del ciel

3.Be - nè di se ne - mi - co Chi ri - sin - ta_un tan - to del ben Fa la la la
4.Mer - cu - rio, Fe - bo_e Gio - ue Et o - gn'al - to Dio del ciel

6
la la la la la la
Lui se - gua dun - que_o - gnun E'l
Lui con ve - lo - ci pio Se -

la la la la la la
Lui se - gua dun - que_o - gnun E'l
Lui con ve - lo - ci pio Se -

la la la la la la
Lui se - gua dun - que_o - gnun E'l
Lui con ve - lo - ci pio Se -

la la la la la la
Lui se - gua dun - que_o - gnun E'l
Lui con ve - lo - ci pio Se -

la la la la la la
Lui se - gua dun - que_o - gnun E'l
Lui con ve - lo - ci pio Se -

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 -

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 -

sti_eg - li_im - po - se_il fren Fa la la la la la la. 1 2
 mes - sa_a_o - gni fe - del la. la. la. la. la. la. la. la.

sti_eg - li_im - po - se_il fren Fa la la la la la la la la. la.
 mes - sa_a_o - gni fe - del la. la. la. la. la. la. la. la.

Gloria d'Amore

The Glory of Love

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

Va - ghe Nin - fe_e voi pas - tor Ch'al mio can - t'al dol - ce suó Ral - le - grar so - le - t'il
2.Non se puo - te_al - cun lo - dar Che di - lun non mer - ti men Che ciel vin - ce_e ter - ra_e

Va - ghe Nin - fe_e voi pas - tor Ch'al mio can - t'al dol - ce suó Ral - le - grar so - le - t'il
2.Non se puo - te_al - cun lo - dar Che di - lun non mer - ti men Che ciel vin - ce_e ter - ra_e

Va - ghe Nin - fe_e voi pas - tor Ch'al mio can - t'al dol - ce suó Ral - le - grar so - le - t'il
2.Non se puo - te_al - cun lo - dar Che di - lun non mer - ti men Che ciel vin - ce_e ter - ra_e

Va - ghe Nin - fe_e voi pas - tor Ch'al mio can - t'al dol - ce suó Ral - le - grar so - le - t'il
2.Non se puo - te_al - cun lo - dar Che di - lun non mer - ti men Che ciel vin - ce_e ter - ra_e

Va - ghe Nin - fe_e voi pas - tor Ch'al mio can - t'al dol - ce suó Ral - le - grar so - le - t'il
2.Non se puo - te_al - cun lo - dar Che di - lun non mer - ti men Che ciel vin - ce_e ter - ra_e

7
cor, mar Li-run li-rum li - rum li-rum li-rum li - rum li - rum rum Le gra-te
Sen-te il suo

cor, mar Li-run li-rum li - rum li-rum li-rum li - rum li - rum rum

cor, mar Li-run li-rum li - rum li-rum li-rum li - rum rum

8
cor, mar Li-run li-rum li - rum li-rum li-rum li - rum rum Le gra-te
Sen-te il suo

cor, mar Li-run li-rum li - rum li-rum li-rum li - rum rum Le gra-te
Sen-te il suo

vo - ci Pron - ti_e ve - lo - ci Col mio so - n'u ni - te Lo - dan - do me - co_A -
fo - co L'in - fern al lo - co E fog - gio - ga o - gnun Co - stui ch'è sen - za

Pron - ti_e ve - lo - ci Col mio so - n'u ni - te Lo - dan - do me - co_A -
L'in - fern al lo - co E fog - gio - ga o - gnun Co - stui ch'è sen - za

Pron - ti_e ve - lo - ci Col mio so - n'u ni - te Lo - dan - do me - co_A -
L'in - fern al lo - co E fog - gio - ga o - gnun Co - stui ch'è sen - za

vo - ci Pron - ti_e ve - lo - ci Col mio so - n'u ni - te Lo - dan - do me - co_A -
fo - co L'in - fern al lo - co E fog - gio - ga o - gnun Co - stui ch'è sen - za

vo - ci Pron - ti_e ve - lo - ci Col mio so - n'u - ni - te Lo - dan - do me - co_A -
fo - co L'in - fern al lo - co E fog - gio - ga o - gnun Co - stui ch'è sen - za

mor par Li - rum li - rum li - rum li - - - rum. Le gra - te rum. Sen - te_il suo

mor par Li - rum li - rum li - rum li - - - rum. rum.

mor par Li - rum li - rum li - - - rum. rum.

mor par Li - rum li - rum li - - - rum. Le gra - te rum. Sen - te_il suo

mor par Li - rum li - rum li - - - rum. Le gra - te rum. Sen - te_il suo

Gloria d'Amore

The Glory of Love

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3. Il fe - rir di que - sto al - tier Vin - se il Dio dei quin - to ciel Ca - pi - tan d'o - gni guer -

3. Il fe - rir di que - sto al - tier Vin - se il Dio dei quin - to ciel Ca - pi - tan d'o - gni guer -

3. Il fe - rir di que - sto al - tier Vin - se il Dio dei quin - to ciel Ca - pi - tan d'o - gni guer -

3. Il fe - rir di que - sto al - tier Vin - se il Dio dei quin - to ciel Ca - pi - tan d'o - gni guer -

3. Il fe - rir di que - sto al - tier Vin - se il Dio dei quin - to ciel Ca - pi - tan d'o - gni guer -

7

1 2

rier Li - run li - rum li - rum li - rum li - rum li - - - rum li - rum rum L'al - te vit -

rier Li - run li - rum li - rum li - rum li - rum li - rum li - - - rum rum

rier Li - run li - rum li - rum li - rum li - rum li - - - rum rum

8 rier Li - run li - rum li - rum li - rum li - rum li - rum rum L'al - te vit -

rier Li - run li - rum li - rum li - rum li - - - - rum rum L'al - te vit -

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 -

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. rum.

cier Li - rum li - rum li - - - rum. L'al - te vit rum.

cier 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)

A lie - ta vi - ta, A - mor c'in - vi - ta, Fa la la la la la la la;
 2.Hor lie - ta ho - mai, Sca - ccian - do_i gu - ai, Fa la la la la la la la;

A lie - ta vi - ta, A - mor c'in - vi - ta, Fa la la la la la la la;
 2.Hor lie - ta ho - mai, Sca - ccian - do_i gu - ai, Fa la la la la la la la;

A lie - ta vi - ta, A - mor c'in - vi - ta, Fa la la la la la la la;
 2.Hor lie - ta ho - mai, Sca - ccian - do_i gu - ai, Fa la la la la la la la;

A lie - ta vi - ta, A - mor c'in - vi - ta, Fa la la la la la la la;
 2.Hor lie - ta ho - mai, Sca - ccian - do_i gu - ai, Fa la la la la la la la;

5

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra_il co - re;
 Quan - to ci res - ta, Vi - via - mo_in fes - ta, E diam l'ho - no - re;

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra_il co - re;
 Quan - to ci res - ta, Vi - via - mo_in fes - ta, E diam l'ho - no - re;

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra_il co - re;
 Quan - to ci res - ta, Vi - via - mo_in fes - ta, E diam l'ho - no - re;

Chi gio - ir bra - ma, Se di cor a - ma, Do - ne - ra_il co - re;
 Quan - to ci res - ta, Vi - via - mo_in fes - ta, E diam l'ho - no - re;

A_un tal Si - gno - re, re, Fa la la la la la la la la la la.
 A_un tal Si - gno - re, re, Fa la la la la la la la la la la.

A_un tal Si - gno - re, re, Fa la la la la la la la la la la.
 A_un tal Si - gno - re, re, Fa la la la la la la la la la la.

A_un tal Si - gno - re, re, Fa la la la la la la la la la la.
 A_un tal Si - gno - re, re, Fa la la la la la la la la la la.

A_un tal Si - gno - re, re, Fa la la la la la la la la la la.
 A_un tal Si - gno - re, re, Fa la la la la la la la la la la.

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)

3. Chi a lui non cre - de
4. Ne fug - gir gio - va

Pri - vo_e di fe - de,
Ch'e - gli_o - gnun tro - va,

Fa la la la la la la la;

3. Chi a lui non cre - de
4. Ne fug - gir gio - va

Pri - vo_e di fe - de,
Ch'e - gli_o - gnun tro - va,

Fa la la la la la la la;

3. Chi a lui non cre - de
4. Ne fug - gir gio - va

Pri - vo_e di fe - de,
Ch'e - gli_o - gnun tro - va,

Fa la la la la la la la;

3. Chi a lui non cre - de
4. Ne fug - gir gio - va

Pri - vo_e di fe - de,
Ch'e - gli_o - gnun tro - va,

Fa la la la la la la la;

3. Chi a lui non cre - de Pri - vo_e di fe - de, Fa la la la la la la la;
4. Ne fug - gir gio - va Ch'e - gli_o - gnun tro - va,

5

On - de_ha - ver mer - ta Con - tra se_a - per - ta L'i - ra_e'l fi - ro - re
Ve - lo - ci_ha l'a - li E fo - co_e stra - li, Dun - que s'a - do - re

On - de_ha - ver mer - ta Con - tra se_a - per - ta L'i - ra_e'l fi - ro - re
Ve - lo - ci_ha l'a - li E fo - co_e stra - li, Dun - que s'a - do - re

On - de_ha - ver mer - ta Con - tra se_a - per - ta L'i - ra_e'l fi - ro - re
Ve - lo - ci_ha l'a - li E fo - co_e stra - li, Dun - que s'a - do - re

On - de_ha - ver mer - ta Con - tra se_a - per - ta L'i - ra_e'l fi - ro - re
Ve - lo - ci_ha l'a - li E fo - co_e stra - li, Dun - que s'a - do - re

On - de_ha - ver mer - ta Con - tra se_a - per - ta L'i - ra_e'l fi - ro - re
Ve - lo - ci_ha l'a - li E fo - co_e stra - li, Dun - que s'a - do - re

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

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

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

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



Il Martellato

The Rejected One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

Po - sa mo - rit - chi t'a - ma Ni - gel - l'in - gra - ta Sen - za fe - na - ta,
 2.A - mor che'l giu - sto bra - ma Fa - rà ven - det - te Con sue fa - et - te,

Po - sa mo - rit - chi t'a - ma Ni - gel - l'in - gra - ta Sen - za fe - na - ta,
 2.A - mor che'l giu - sto bra - ma Fa - rà ven - det - te Con sue fa - et - te,

Po - sa mo - rit - chi t'a - ma Ni - gel - l'in - gra - ta Sen - za fe - na - ta,
 2.A - mor che'l giu - sto bra - ma Fa - rà ven - det - te Con sue fa - et - te,

Po - sa mo - rit - chi t'a - ma Ni - gel - l'in - gra - ta Sen - za fe - na - ta,
 2.A - mor che'l giu - sto bra - ma Fa - rà ven - det - te Con sue fa - et - te,

Po - sa mo - rit - chi t'a - ma Ni - gel - l'in - gra - ta Sen - za fe - na - ta,
 2.A - mor che'l giu - sto bra - ma Fa - rà ven - det - te Con sue fa - et - te,

8

Fa la la la la la la la la la la la la la la la la

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Fa 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 la

la la la la

la la la la

Que - sta mer - ce - de
La tua bel - lez - za

Hà la mia fe - de
Tut - ta_al - te - rez - za

Ma de miei
Di - ver - rà_hu -

la la la la

Que - sta mer - ce - de
La tua bel - lez - za

Hà la mia fe - de
Tut - ta_al - te - rez - za

Ma de miei
Di - ver - rà_hu -

la la la la

Que - sta mer - ce - de
La tua bel - lez - za

Hà la mia fe - de
Tut - ta_al - te - rez - za

Ma de miei
Di - ver - rà_hu -

gua - i mi - le Non ri - de - ra - i Fa la la la la la la la la la

mi - le Ne - glet - ta_e vi - le,

1

2

gua - i mi - le Non ri - de - ra - i Fa la la la la la la la la la

mi - le Ne - glet - ta_e vi - le,

1

2

gua - i mi - le Non ri - de - ra - i Fa la la la la la la la la la

mi - le Ne - glet - ta_e vi - le,

1

2

gua - i mi - le Non ri - de - ra - i Fa la la la la la la la la la

mi - le Ne - glet - ta_e vi - le,

1

2

gua - i mi - le Non ri - de - ra - i Fa la la la la la la la la la

mi - le Ne - glet - ta_e vi - le,

1

2

Il Martellato

The Rejected One

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3. Fa - rà ch'o - gnun ch'a - mi - ra I tuoi bei fre - gi T'o - dij, e dis - pre - gi,
4. Deh_à chi per - te so - spi - ra Dà_ho-mai ri - cet - to Nel tuo bel pet - to,

3. Fa - rà ch'o - gnun ch'a - mi - ra I tuoi bei fre - gi T'o - dij, e dis - pre - gi,
4. Deh_à chi per - te so - spi - ra Dà_ho-mai ri - cet - to Nel tuo bel pet - to,

3. Fa - rà ch'o - gnun ch'a - mi - ra I tuoi bei fre - gi T'o - dij, e dis - pre - gi,
4. Deh_à chi per - te so - spi - ra Dà_ho-mai ri - cet - to Nel tuo bel pet - to,

3. Fa - rà ch'o - gnun ch'a - mi - ra I tuoi bei fre - gi T'o - dij, e dis - pre - gi,
4. Deh_à chi per - te so - spi - ra Dà_ho-mai ri - cet - to Nel tuo bel pet - to,

3. Fa - rà ch'o - gnun ch'a - mi - ra I tuoi bei fre - gi T'o - dij, e dis - pre - gi,
4. Deh_à chi per - te so - spi - ra Dà_ho-mai ri - cet - to Nel tuo bel pet - to,

8

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

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

Fa 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 la

la la la la

la la la la

D'in - fa - me_a - mo - re Fa - rà che
Se - re - na_il ci - glio Pie - to - sa

D'in - fa - me_a - mo - re Fa - rà che
Se - re - na_il ci - glio Pie - to - sa

T'ar - de - rà_il co - re D'in - fa - me_a - mo - re Fa - rà che
Can - gia con - si - glio Se - re - na_il ci - glio Pie - to - sa

T'ar - de - rà_il co - re D'in - fa - me_a - mo - re Fa - rà che
Can - gia con - si - glio Se - re - na_il ci - glio Pie - to - sa

la la la la T'ar - de - rà_il co - re D'in - fa - me_a - mo - re Fa - rà che
Can - gia con - si - glio Se - re - na_il ci - glio Pie - to - sa

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

Do - na - mi_e vi - ta, 1 2

Do - na - mi_e vi - ta, 1 2

Do - na - mi_e vi - ta, 1 2

Do - na - mi_e vi - ta, 1 2

Do - na - mi_e vi - ta, 1 2

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

pre - ghi ai - ta Tal ch'o - gn'hor ne - ghi, Fa la la la la la la la la

O Compagni Allegrezza

O Friends, Happiness

upper 3 of 5 voices

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

O com - pa - gni al - le - grez - za al - le -

7

grez - - - za Noi siam gion - t'in Cu - ca - - - gna O - ve chi più la -

14

vo - ra men gua - da - gna Que - st'è quel lo - c'a - me - no Fon - te d'o-gni pia -

20

cer mar d'o - gni gio - ia D'o - gni de - li - tia pie - no Qui sen - z'al - cu -

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 L'a - ma - t'e gli_a - ma -

33

do - 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 -

do - ri 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 E per dar lor di -

stri Sù cac - ciam ma - no_a gli stro - men - ti no - stri E per dar lor di - let -

stri Sù cac - ciam ma - no_a gli stro - men - ti no - stri

45

let - to E so - niam e can - tiam qual - che bal - let - to Hor pron - to_e to

- - 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

O Compagni Allegrezza

O Friends, Happiness

lower 3 of 5 voices

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

O com - pa - gni al - le - grez - za al - le - grez - za

O com - pa - gni al - le - grez - za al - le - grez - za

O com - pa - gni al - le - grez - za al - le - grez - za

7

grez - - - za Noi siam gion - t'in Cu - ca - - - gna O - ve chi più la -

al - le - grez - za Noi siam gion - t'in Cu - ca - - - gna O - ve chi più la -

grez - - - za Noi siam gion - t'in Cu - ca - - - gna O - ve chi più la -

14

vo - ra men gua - da - gna Fon - te d'o - gni pia - cer

vo - ra men gua - da - gna Que - st'è quel lo - c'a - me - no Fon - te d'o - gni pia -

vo - ra men gua - da - gna

20

mar d'o - gni gio - ia D'o - gni de - li - - - tia pie - no Qui sen - z'al - cu -

cer mar d'o - gni gio - ia D'o - gni de - li - tia pie - - - no Qui sen - z'al - cu -

Qui sen - z'al - cu -

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

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)

Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Con
2.Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, E

Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Con
2.Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, E

Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Con
2.Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, E

Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Al pia - cer a la gio - ia, Con
2.Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi, E

Al pia - cer a la gio - ia, Al pia - cer a la gio - ia,
2.Di can - ta - re siam va - ghi, Di can - ta - re siam va - ghi,

5

noi o - gnun sia in - ten - to Se vuol es - ser con - ten - to Con
mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo E

noi o - gnun sia in - ten - to Se vuol es - ser con - ten - to Con
mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo E

noi o - gnun sia in - ten - to Se vuol es - ser con - ten - to Con
mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo E

Con
E

Con
E

9

noi mai o - gnun sia_in - ten - to Se vuol es - ser con - ten - to Fa
 mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo

noi mai o - gnun sia_in - ten - to Se vuol es - ser con - ten - to Fa
 mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo

8 noi mai o - gnun sia_in - ten - to Se vuol es - ser con - ten - to Fa
 mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo

8 noi mai o - gnun sia_in - ten - to Se vuol es - ser con - ten - to Fa
 mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo

noi mai o - gnun sia_in - ten - to Se vuol es - ser con - ten - to Fa
 mai so - nar ces - sia - mo Man - giam be - viam gio - chia - mo

13

la la la la la la la la la la la Con E la.
 la la la la la la la la la la la Con E la.
 8 la la la la la la la la la la la Con E la.
 8 la la la la la la la la la la la la.
 la la la la la la la la la la la la.

1 2

Il Piacere

The Pleasure

verse 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo Tal -

3.A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo Tal -

3.A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo, Tal -

3.A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo

3.A bal - lar si sve - glia - mo, A bal - lar si sve - glia - mo,

5

hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Tal -

hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Tal -

hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Tal -

Tal -

Tal -

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

8 hor siam son - no - len - ti, Fac - ciam lie - te le gen - ti Fa

8 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

la 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 Tal - la.

8 la la la la la la la la la la la la la la la Tal - la.

8 la 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 Tal - la.

Il Premiato

The Rewarded One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)

O - ve ne vai si_in fret - ta O vi - ta del mio cor Fa la la la la la la la
 2.Frà mil - le Nin - fe_e - let - ta T'ha per me so - lo_A mor,

O - ve ne vai si_in fret - ta O vi - ta del mio cor Fa la la la la la la la
 2.Frà mil - le Nin - fe_e - let - ta T'ha per me so - lo_A mor,

O - ve ne vai si_in fret - ta O vi - ta del mio cor Fa la la la la la la la
 2.Frà mil - le Nin - fe_e - let - ta T'ha per me so - lo_A mor,

O - ve ne vai si_in fret - ta O vi - ta del mio cor Fa la la la la la la la
 2.Frà mil - le Nin - fe_e - let - ta T'ha per me so - lo_A mor,

O - ve ne vai si_in fret - ta O vi - ta del mio cor Fa la la la la la la la
 2.Frà mil - le Nin - fe_e - let - ta T'ha per me so - lo_A mor,

6

Lun - gi da te mia Di - va Co - me vuoi tu ch'io vi - va Fa la la la la la la la
 Deh can-gia_in al - le - grez - za L'al - ma ch'al pian - to_è_a vez - za,

Lun - gi da te mia Di - va Co - me vuoi tu ch'io vi - va Fa la la la la la la la
 Deh can-gia_in al - le - grez - za L'al - ma ch'al pian - to_è_a vez - za,

Lun - gi da te mia Di - va Co - me vuoi tu ch'io vi - va Fa la la la la la la la
 Deh can-gia_in al - le - grez - za L'al - ma ch'al pian - to_è_a vez - za,

Lun - gi da te mia Di - va Co - me vuoi tu ch'io vi - va Fa la la la la la la la
 Deh can-gia_in al - le - grez - za L'al - ma ch'al pian - to_è_a vez - za,

Lun - gi da te mia Di - va Co - me vuoi tu ch'io vi - va Fa la la la la la la la
 Deh can-gia_in al - le - grez - za L'al - ma ch'al pian - to_è_a vez - za,

la, O tu qui re - sta_o la - scia me ve - nir Che sen - za te mi con - ver - ria mo - rir, Fa la la
 La - scia_A - ma ril - li d'es - ser - mi cru - del Che sai ben tu quant' io ti sia fe del, del,

la, O tu qui re - sta_o la - scia me ve - nir Che sen - za te mi con - ver - ria mo - rir, del,
 La - scia_A - ma ril - li d'es - ser - mi cru - del Che sai ben tu quant' io ti sia fe del,

la, O tu qui re - sta_o la - scia me ve - nir Che sen - za te mi con - ver - ria mo - rir, Fa la la
 La - scia_A - ma ril - li d'es - ser - mi cru - del Che sai ben tu quant' io ti sia fe del,

la, O tu qui re - sta_o la - scia me ve - nir Che sen - za te mi con - ver - ria mo - rir, Fa la la
 La - scia_A - ma ril - li d'es - ser - mi cru - del Che sai ben tu quant' io ti sia fe del,

la, O tu qui re - sta_o la - scia me ve - nir Che sen - za te mi con - ver - ria mo - rir, Fa la la
 La - scia_A - ma ril - li d'es - ser - mi cru - del Che sai ben tu quant' io ti sia fe - del,

la la la la la la la la la la la Fa 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 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 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 la la la la la la la la la la Fa la la la la la la la la la la. la.

Il Premiato

The Rewarded One

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)

3.O sia tu be - ne - det - ta Poi che non par - ti_an cor, Fa la la la la la la la
4.Goi - ia com' io per - fet - ta Non pro - va_al - cun pas tor, tor, Fa la la la la la la la

3.O sia tu be - ne - det - ta Poi che non par - ti_an cor, Fa la la la la la la la
4.Goi - ia com' io per - fet - ta Non pro - va_al - cun pas tor, tor, Fa la la la la la la la

3.O sia tu be - ne - det - ta Poi che non par - ti_an cor, Fa la la la la la la la
4.Goi - ia com' io per - fet - ta Non pro - va_al - cun pas tor, tor, Fa la la la la la la la

3.O sia tu be - ne - det - ta Poi che non par - ti_an cor, Fa la la la la la la la
4.Goi - ia com' io per - fet - ta Non pro - va_al - cun pas tor, tor, Fa la la la la la la la

3.O sia tu be - ne - det - ta Poi che non par - ti_an - cor, Fa la la la la la la la
4.Goi - ia com' io per - fet - ta Non pro - va_al - cun pas - tor, tor, Fa la la la la la la la

6
Fug - ga hor da me_o - gni noia Lie - ti vi - via - mo_in gio - ia, Fa la la la la la la la
Le tu - e saet - te_e'l fo - co, Hai vol - te_A - mor in gio - co, gio - co, la la la la la la la

Fug - ga hor da me_o - gni noia Lie - ti vi - via - mo_in gio - ia, Fa la la la la la la la
Le tu - e saet - te_e'l fo - co, Hai vol - te_A - mor in gio - co, gio - co, la la la la la la la

Fug - ga hor da me_o - gni noia Lie - ti vi - via - mo_in gio - ia, Fa la la la la la la la
Le tu - e saet - te_e'l fo - co, Hai vol - te_A - mor in gio - co, gio - co, la la la la la la la

Fug - ga hor da me_o - gni noia Lie - ti vi - via - mo_in gio - ia, Fa la la la la la la la
Le tu - e saet - te_e'l fo - co, Hai vol - te_A - mor in gio - co, gio - co, la la la la la la la

Fug - ga hor da me_o - gni noia Lie - ti vi - via - mo_in gio - ia, Fa la la la la la la la
Le tu - e saet - te_e'l fo - co, Hai vol - te_A - mor in gio - co, gio - co, la la la la la la la

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 la la la la la la la la la la Fa la la la la la la la la 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 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 la la la la la la la la la Fa la la la la la la la la la la.

Saltarello detta Trivella

Selva di Varie Recreatione, 1590

Orazio Vecchi (1550-1605)

Measures 1-5 of the Saltarello detta Trivella. The score is in G major and 3/4 time. It features five staves: four treble clefs and one bass clef. The music is characterized by rhythmic patterns and melodic lines in each part.

Measures 6-11 of the Saltarello detta Trivella. Measure 6 is marked with a '6' above the first staff. The score continues with five staves, showing a repeat sign at the end of measure 11.

Measures 12-17 of the Saltarello detta Trivella. Measure 12 is marked with a '12' above the first staff. The score continues with five staves, ending with a double bar line and repeat dots at the end of measure 17.

originally a fourth higher

19

Musical score for measures 19-24. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a treble clef and a sharp sign. The fifth staff has a bass clef and a sharp sign. The music is in a common time signature.

25

Musical score for measures 25-29. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a treble clef and a sharp sign. The fifth staff has a bass clef and a sharp sign. The music is in a common time signature.

30

Musical score for measures 30-34. The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#). The music consists of a series of chords and melodic lines. The first staff has a treble clef and a sharp sign. The second staff has a treble clef and a sharp sign. The third staff has a treble clef and a sharp sign. The fourth staff has a treble clef and a sharp sign. The fifth staff has a bass clef and a sharp sign. The music is in a common time signature.

Lo Schernito

The Scorned One

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score consists of five measures. The lyrics are: So ben ve - di_o vi - ta mi - a, Ch'io lan gui - sco per tuo_a - mor, Fa la
2.Io ti por - go_ogn' hor tri - bu - to E di pian - to_e di so - spir,

Musical score for five voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) in G major, 4/4 time. The score consists of two measures, labeled 1 and 2. The lyrics are: la la la la la la la la la la la, la, Mi Me
la la la la la la la la la la la, la, Mi Me
la la la la la la la la la la la, la, Mi Me
la la la la la la la la la la la, la, Mi Me
la la la la la la la la la la la, la, Mi Me

12

bur - li, mi fug - gi, M'af - fli - gi, mi strug-gi, M'uc - ci - di, o
fe - ra di - sprez - zi Ne o - di ne prez - zi Chi chie - de ogn'

Mi bur - li, mi fug - gi, M'af - fli - gi, mi strug - gi, M'uc - ci - di_o
Me fe - ra di - sprez - zi Ne o - di ne prez - zi Chi chiede_ogn'

bur - li, mi fug - gi, M'af - fli - gi, mi strug-gi, M'uc - ci - di, o
fe - ra di - sprez - zi Ne o - di ne prez - zi Chi chie - de ogn'

bur - li, mi fug - gi, M'af - fli - gi, mi strug-gi, M'uc - ci - di, o
fe - ra di - sprez - zi Ne o - di ne prez - zi Chi chie - de ogn'

bur - li, mi fug - gi, M'af - fli - gi, mi strug-gi, M'uc - ci - di, o
fe - ra di - sprez - zi Ne o - di ne prez - zi Chi chie - de ogn'

17

Don - na ri - a, Fa la la la la la la la, Fa la la la la la, Mi la.
hor ai - u - to, to, la la la la la la la, Fa la la la la la la, Me la.

Don - na ri - a, Fa la la la la la la la, Fa la la la la la la, Mi la.
hor ai - u - to, to, la la la la la la la, Fa la la la la la la, Me la.

Don - na ri - a, Fa la la la la la la la, Fa la la la la la la, Mi la.
hor ai - u - to, to, la la la la la la la, Fa la la la la la la, Me la.

Don - na ri - a, Fa la la la la la la la, Fa la la la la la la, Mi la.
hor ai - u - to, to, la la la la la la la, Fa la la la la la la, Me la.

Don - na ri - a, Fa la la la la la la la, Fa la la la la la la, Mi la.
hor ai - u - to, to, la la la la la la la, Fa la la la la la la, Me la.

Lo Schernito

The Scorned One

verses 3

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)

3.O-pra_in me gli sde - gni_e l'i - re, Dam - mi mor - te di tua man, Fa la

3.O-pra_in me gli sde - gni_e l'i - re, Dam - mi mor - te di tua man, Fa la

3.O-pra_in me gli sde - gni_e l'i - re, Dam - mi mor - te di tua man, Fa la

3.O-pra_in me gli sde - gni_e l'i - re, Dam - mi mor - te di tua man, Fa la

3.O-pra_in me gli sde - gni_e l'i - re, Dam - mi mor - te di tua man, Fa la

6

1 2

la la la la la la la la la la la, la, Che

la la la la la la la la la la la, la,

la la la la la la la la la la la, la, Che

la la la la la la la la la la la, la, Che

la la la la la la la la la la la, la, Che

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

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 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.

1 2

La Sirena

The Mermaid

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c. 1554-1609)

Que - sta dol - ce Si - re - na Col can - to, ac - que - ta, il mar, Fa la
2.Chi mi - ra, il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to, ac - que - ta, il mar, Fa la
2.Chi mi - ra, il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to, ac - que - ta, il mar, Fa la
2.Chi mi - ra, il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to, ac - que - ta, il mar, Fa la
2.Chi mi - ra, il suo bel vi - so, Res - ta pri - gion d'A - mor,

Que - sta dol - ce Si - re - na Col can - to, ac - que - ta, il mar, Fa la
2.Chi mi - ra, il suo bel vi - so, Res - ta pri - gion d'A - mor,

6
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 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 la la la la la Fa la la la la la, la,

originally a fourth higher

10

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,

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,

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,

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,

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 la.

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.

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.

Speme Amoroza

Amorous Hope

verses 1 and 2

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

1. Vez - zo - set - te Nin - fe_e bel - le, Ch'in bel - tà tut - te vin - ce - te Le piu
2. Questa_a noi pro - mi - se_A - mo - re Quan-do_a suoi do - ra - ti stra - li Fè ber -

1. Vez - zo - set - te Nin - fe_e bel - le, Ch'in bel - tà tut - te vin - ce - te Le piu
2. Questa_a noi pro - mi - se_A - mo - re Quan-do_a suoi do - ra - ti stra - li Fè ber -

1. Vez - zo - set - te Nin - fe_e bel - le, Ch'in bel - tà tut - te vin - ce - te Le piu
2. Questa_a noi pro - mi - se_A - mo - re Quan-do_a suoi do - ra - ti stra - li Fè ber -

1. Vez - zo - set - te Nin - fe_e bel - le, Ch'in bel - tà tut - te vin - ce - te Le piu
2. Questa_a noi pro - mi - se_A - mo - re Quan-do_a suoi do - ra - ti stra - li Fè ber -

1. Vez - zo - set - te Nin - fe_e bel - le, Ch'in bel - tà tut - te vin - ce - te Le piu
2. Questa_a noi pro - mi - se_A - mo - re Quan-do_a suoi do - ra - ti stra - li Fè ber -

6

1 2

va - ghe Pas - tor - el - le, Fa la la la la la. la. la. A
sa - glio_il nos - tre co - re, re, la. Hor

va - ghe Pas - tor - el - le, Fa la la la la la. la. la. A
sa - glio_il nos - tre co - re, re, la. Hor

va - ghe Pas - tor - el - le, Fa la la la la la. la. la. A
sa - glio_il nos - tre co - re, re, la. Hor

va - ghe Pas - tor - el - le, Fa la la la la la. la. la. A
sa - glio_il nos - tre co - re, re, la. Hor

va - ghe Pas - tor - el - le, Fa la la la la la. la. la. A
sa - glio_il nos - tre co - re, re, la. Hor

originally a fourth higher

11

voi ch'a - mia - mo,
dun - que_hab bia - te

Fa la la la, fa la la la, fa

voi ch'a - mia - mo,
dun - que_hab bia - te

Fa la la la la la, fa la la la la la, fa

8 voi ch'a - mia - mo, Pie - tà noi chie - dia - mo,
dun - que_hab bia - te Di noi pie - ta - te, Fa la la la la la, fa la la la la

8 Pie - tà noi chie - dia - mo, Fa la la la la la, fa la la la la la
Di noi pie - ta - te,

Pie - tà noi chie - dia - mo, Fa la la la la la, fa la la la la la
Di noi pie - ta - te,

17

la la la, fa la la la la la la, fa la la la la la la la la la la la. A Hor 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. A Hor la.

8 la, fa la la la la la, fa la la la la la la la la la la la. A Hor la.

8 la la, fa la la 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.

Speme Amorsa

Amorous Hope

verses 3 and 4

Balletti a cinque voci, 1591

Giovanni Giacomo Gastoldi (c.1554-1609)

3.Non con - vien che tan - ta fe - de Co-me_ha - ve - te_in noi gia scor - ta Hab - bia
4.Vi - ta ho - mai por - ge - te_a noi, Si le - a - li_e fi - di_a - man - ti Che'l mo -

3.Non con - vien che tan - ta fe - de Co-me_ha - ve - te_in noi gia scor - ta Hab - bia
4.Vi - ta ho - mai por - ge - te_a noi, Si le - a - li_e fi - di_a - man - ti Che'l mo -

3.Non con - vien che tan - ta fe - de Co-me_ha - ve - te_in noi gia scor - ta Hab - bia
4.Vi - ta ho - mai por - ge - te_a noi, Si le - a - li_e fi - di_a - man - ti Che'l mo -

3.Non con - vien che tan - ta fe - de Co-me_ha - ve - te_in noi gia scor - ta Hab - bia
4.Vi - ta ho - mai por - ge - te_a noi, Si le - a - li_e fi - di_a - man - ti Che'l mo -

3.Non con - vien che tan - ta fe - de Co-me_ha - ve - te_in noi gia scor - ta Hab - bia
4.Vi - ta ho - mai por - ge - te_a noi, Si le - a - li_e fi - di_a - man - ti Che'l mo -

6

1 2

mor - te per mer - ce - de, Fa la la la la la. la. Da
rir spre - zi - am per voi, voi, la. Qui'l

mor - te per mer - ce - de, Fa la la la la la. la. Da
rir spre - zi - am per voi, voi, la. Qui'l

mor - te per mer - ce - de, Fa la la la la la. la. Da
rir spre - zi - am per voi, voi, la. Qui'l

mor - te per mer - ce - de, Fa la la la la la. la. Da
rir spre - zi - am per voi, voi, la. Qui'l

mor - te per mer - ce - de, Fa la la la la la. la. Da
rir spre - zi - am per voi, voi, la. Qui'l

originally a fourth higher

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 per ogni 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.



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'effe voui mi ogn' hor crudel,
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...

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...

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 coraggiosi 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...

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...

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...

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...

Il Ballerino

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.

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.

Il bell'humore

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...

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

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...

The Dancer

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.

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.

The Good Humor

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...

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...

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 equal
Al tuo di Maggio i fior
Innanzi a te humil anco s'atterra
Pietà chiedendo Amor, fa 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...

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 ognun, 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...

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...

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 Giove
Et ogn'alto Dio del ciel,
fa la...
Lui con veloci pio
Seguito al caldo, e al gel,
E n'hebbè la mercè
Promessa a ogni fedel, 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 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...

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 v`a 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 v`ò seguir Amor
Segua che vuol che sempre il v`ò
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.

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.

Fuggi, fuggi, fuggi

Fuggi fuggi fuggi da questo cielo
Aspr' e duro spietato e gielo.
Tu ch'il tutto i prigionì e legghi
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

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

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.

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.

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 mertì men
Che ciel vince e terra e mar
Lirum lirum...
Sente il suo foco
L'infern al loco
E foggìoga ognun
Costui ch'è senza par
Lirum lirum...

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.

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...

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.

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 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...

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.

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...

L'Invaghito

O che diletto
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,

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...

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 già in dispetto;
Tu fai...

Poi che vivo non mi vuoi tu
Ed io vita non voglio più.
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 ricetta
Nel tuo bel petto, fa la...
Cangia consiglio
Serena il ciglio
Pietosa aita
Donami e vita, 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
mostrì

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 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.

Il Passionao

E' vivo a mio despetto
Per tanto ardor
Ch'o dentr'al cuor
Ne so che far
Per no brusar.
Pietà viseto dolce 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 inamoraao,
E muoro despera nao.

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...

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

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.

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 Vezzasetta 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 prezzì
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.

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...

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 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.

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...

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 giù, fa la...

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

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

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

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

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

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

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

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

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

Speme Amorosa

Amorous Hope

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

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...

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

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

Lo Spensierata

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

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

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

Il Tedesco

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

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

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...

The Thoughtless One

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

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

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

The German

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.

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 torment.

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 torment.



Sources

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

Italian 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.

Cornazano'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. *Bassadanze* 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 is 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 imparare 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.

♯ ♯♯♯ ♯♯ ♯♯ ♯♯ ♯ ♯♯♯ ♯

The first system of lute tablature consists of six staves. Above the staves are rhythmic flags: ♯, ♯♯♯, ♯♯, ♯♯, ♯♯, ♯, ♯♯♯, ♯. The tablature uses numbers 0-5 on the strings to indicate fret positions. The first staff has a '3' above it, and the second staff has a '3' above it. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it.

♯ ♯♯ ♯ ♯♯ ♯

The second system of lute tablature consists of six staves. Above the staves are rhythmic flags: ♯, ♯♯, ♯, ♯♯, ♯. The tablature uses numbers 0-5 on the strings to indicate fret positions. The first staff has a '3' above it. The second staff has a '3' above it. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it.

♯♯ ♯ ♯

The third system of lute tablature consists of six staves. Above the staves are rhythmic flags: ♯♯, ♯, ♯. The tablature uses numbers 0-5 on the strings to indicate fret positions. The first staff has a '3' above it. The second staff has a '3' above it. The third staff has a '3' above it. The fourth staff has a '3' above it. The fifth staff has a '3' above it. The sixth staff has a '3' above it.





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