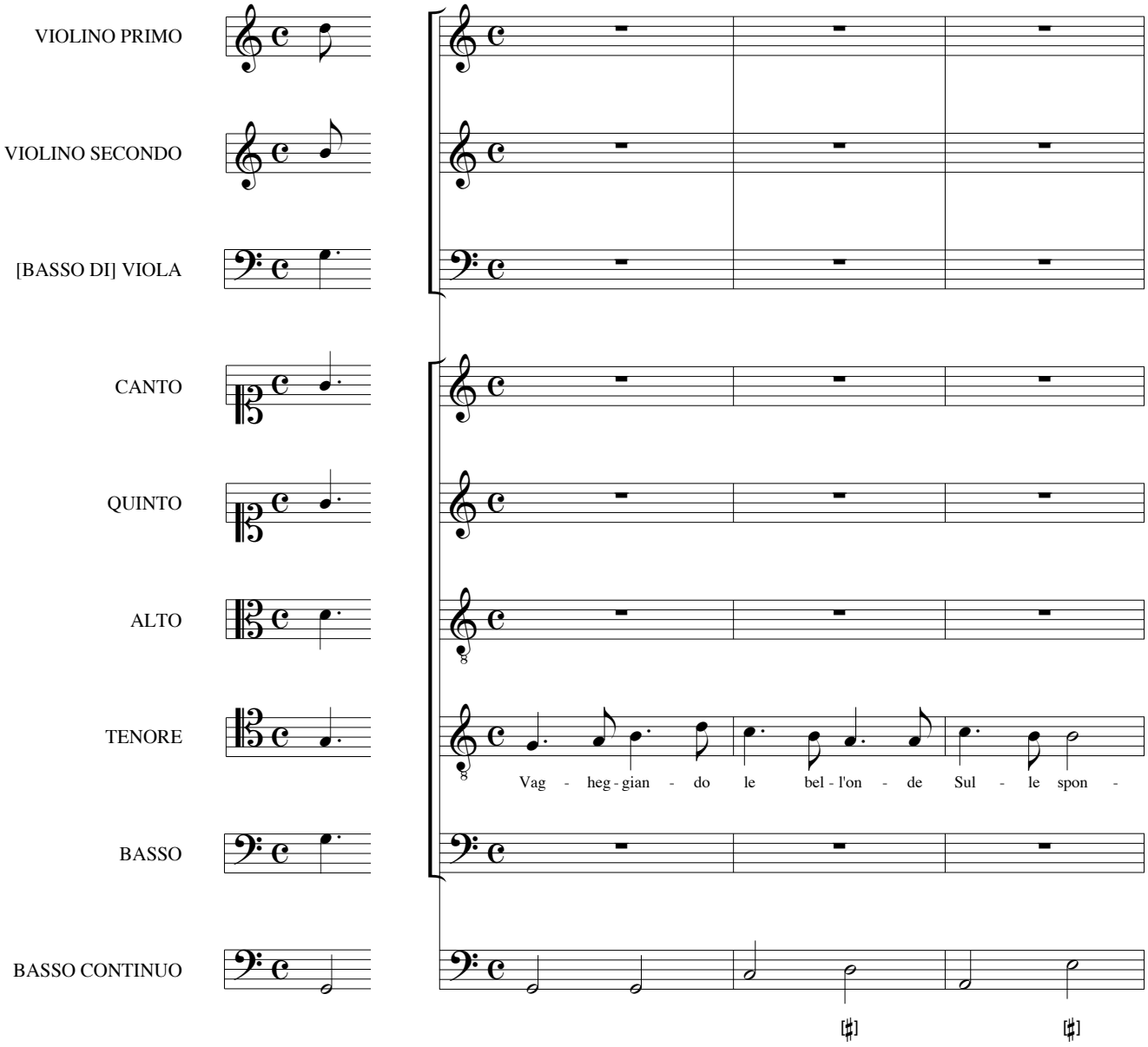
15. VAGHEGGIANDO LE BELL'ONDE
(Gabriello Chiabrera)

GIOVANNI VALENTINI
Secondo libro de Madrigali...concertati 1616
ed. Pyrros Bamichas



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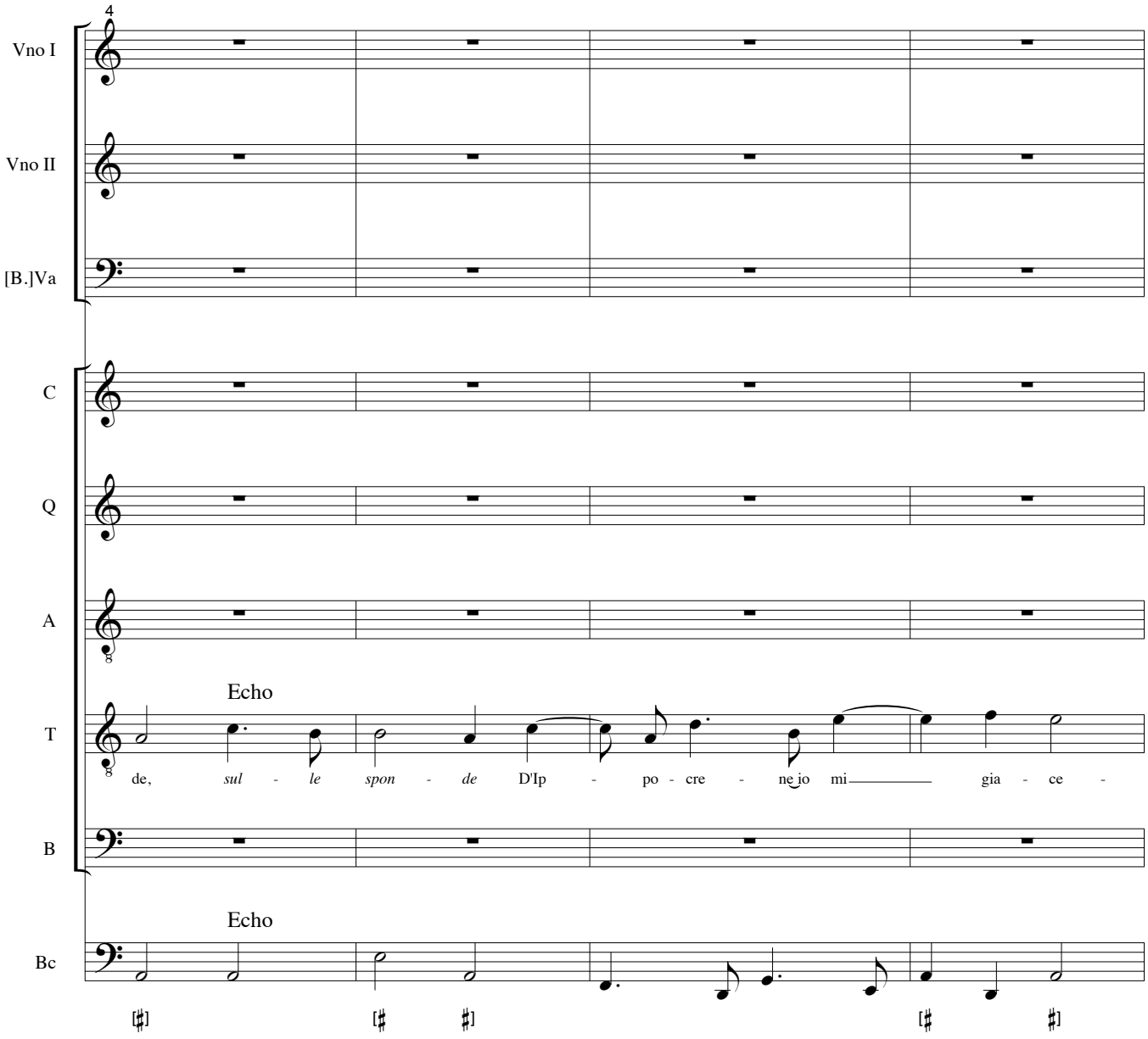
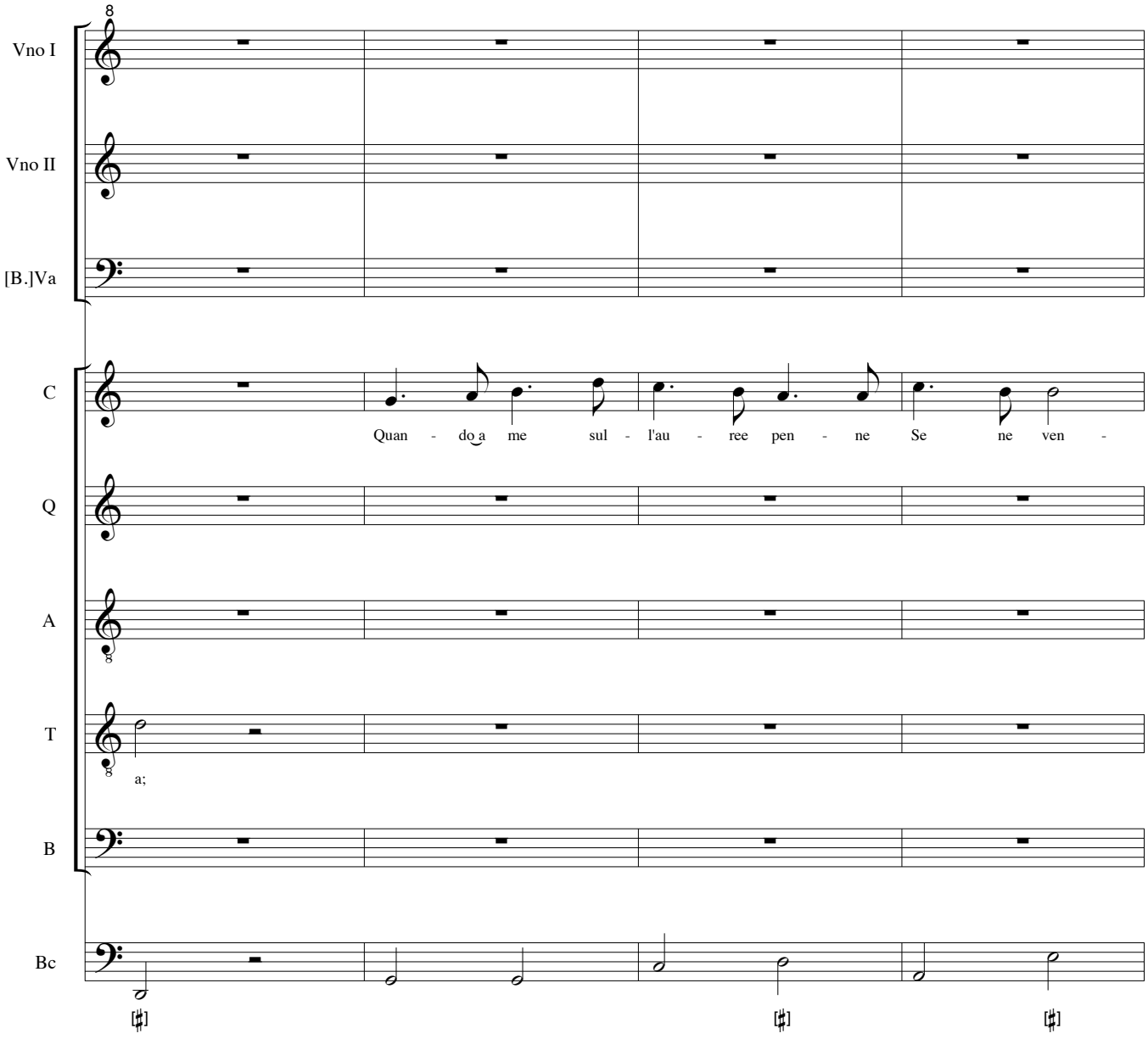
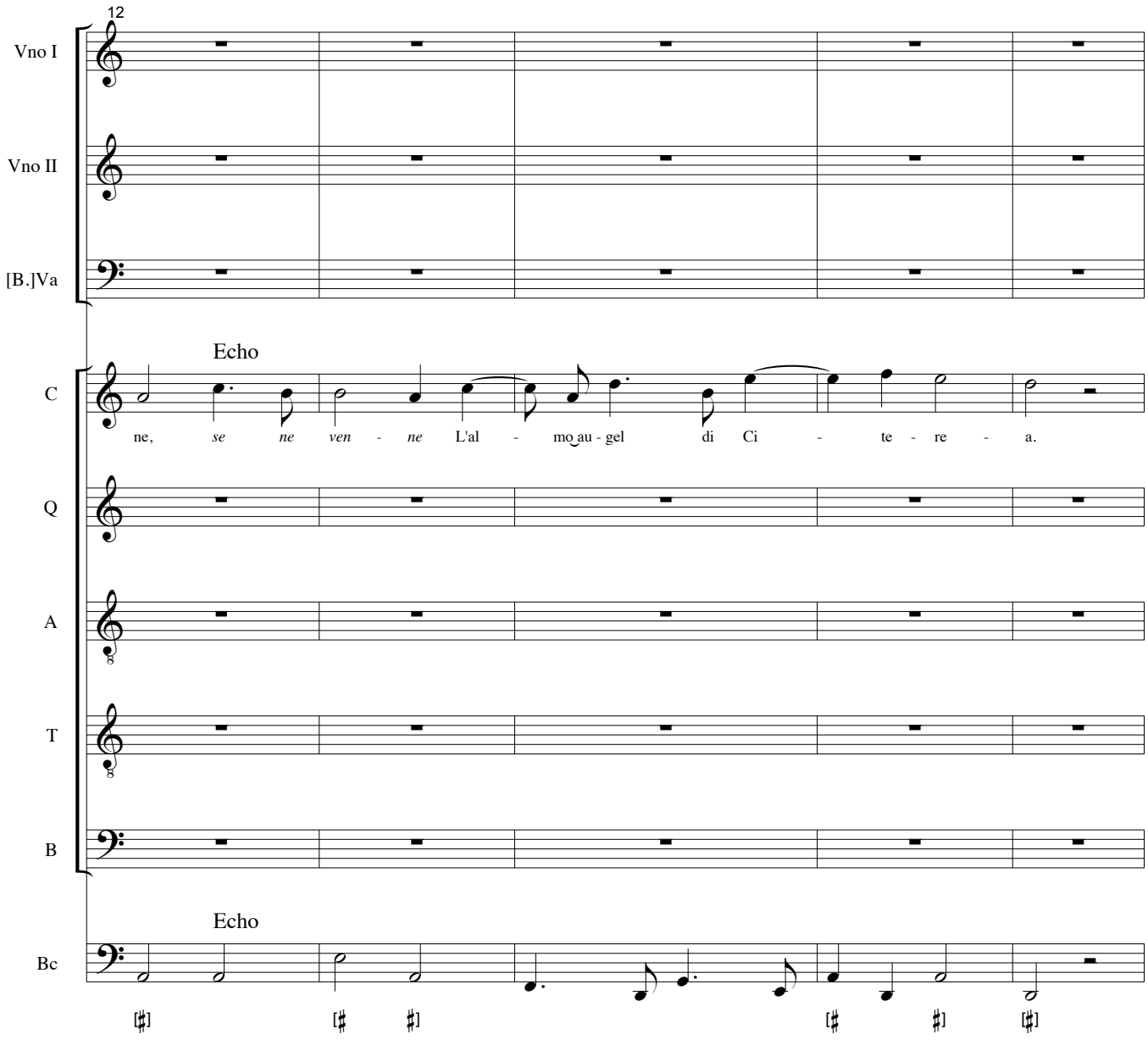
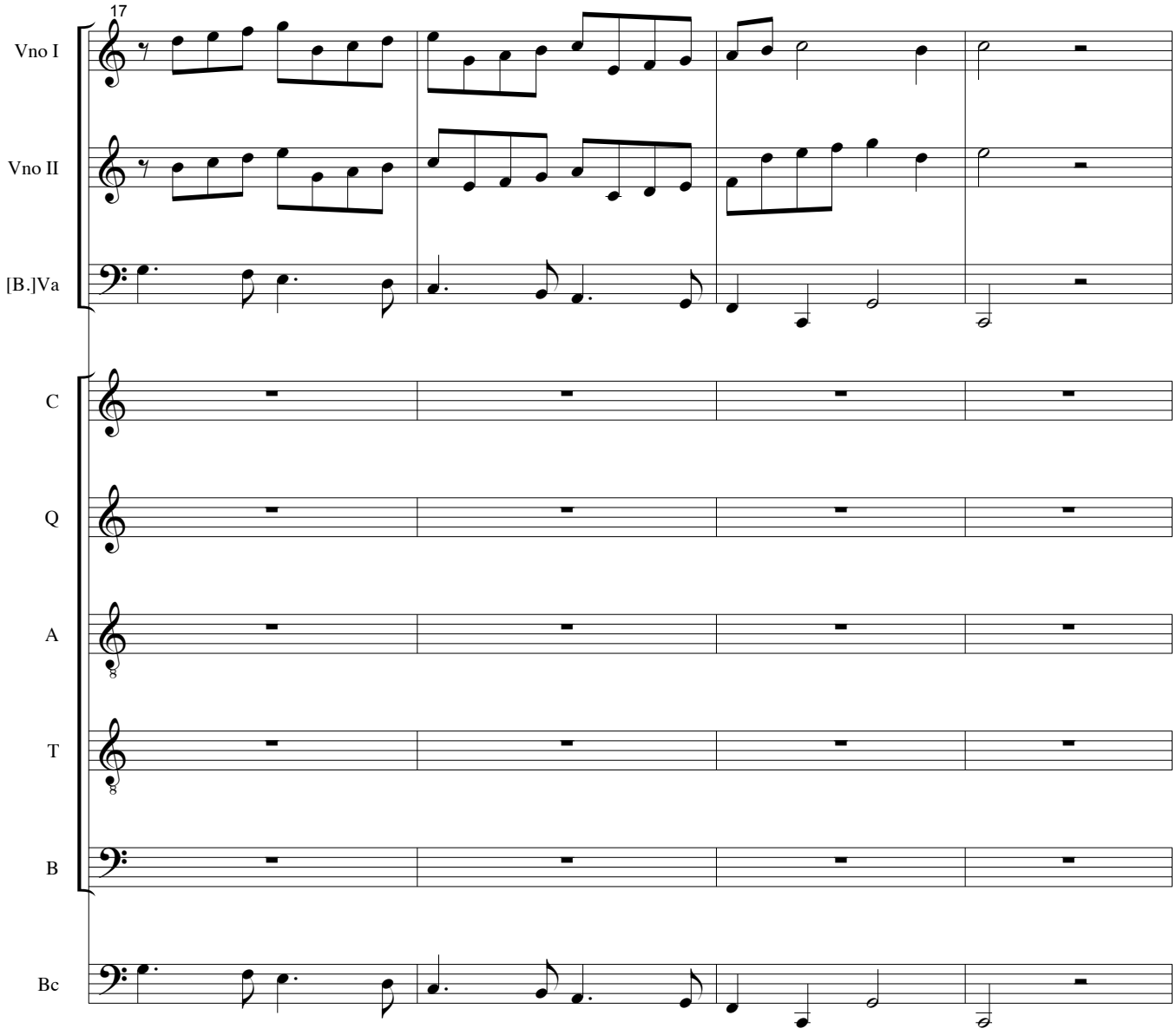
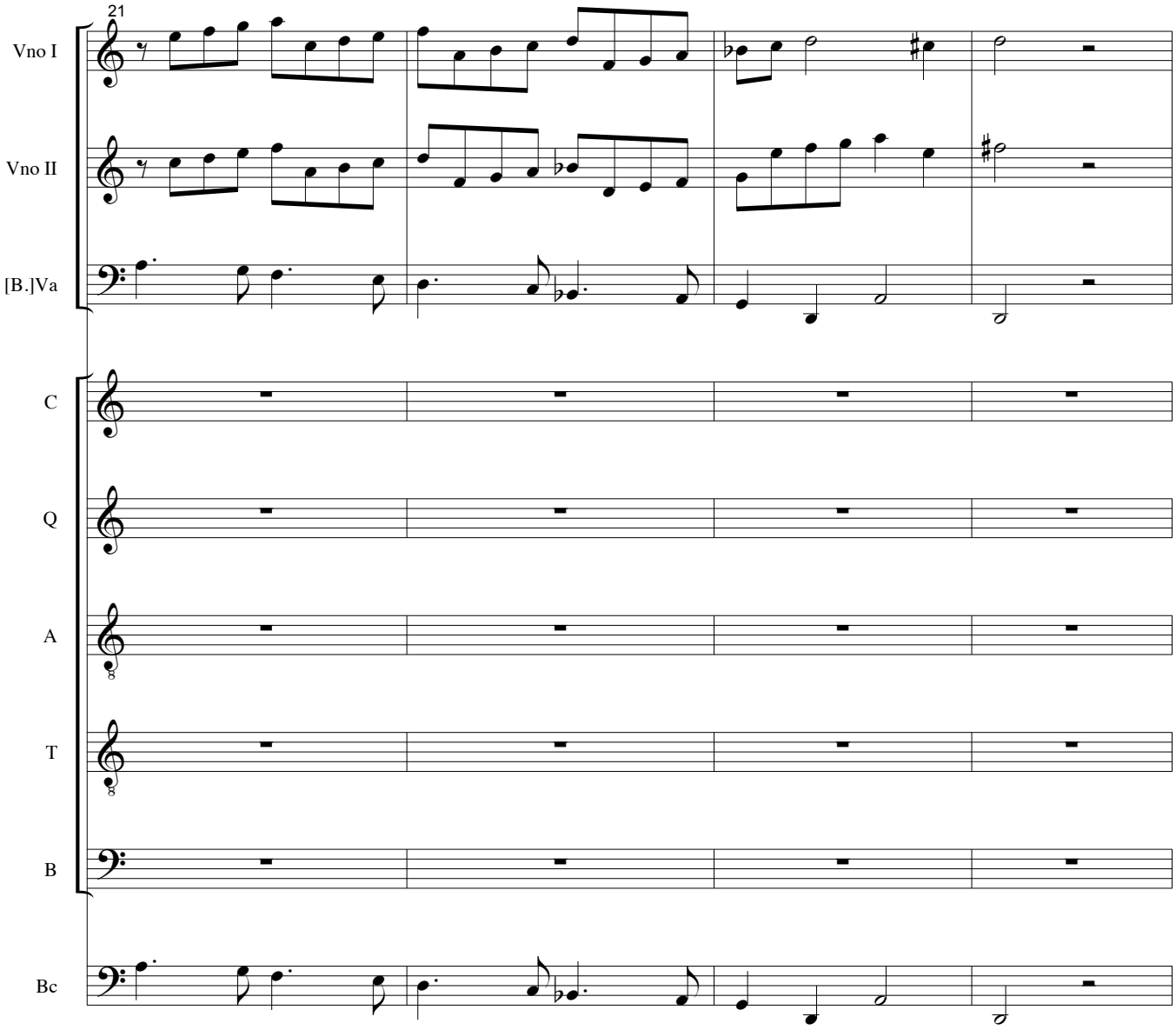
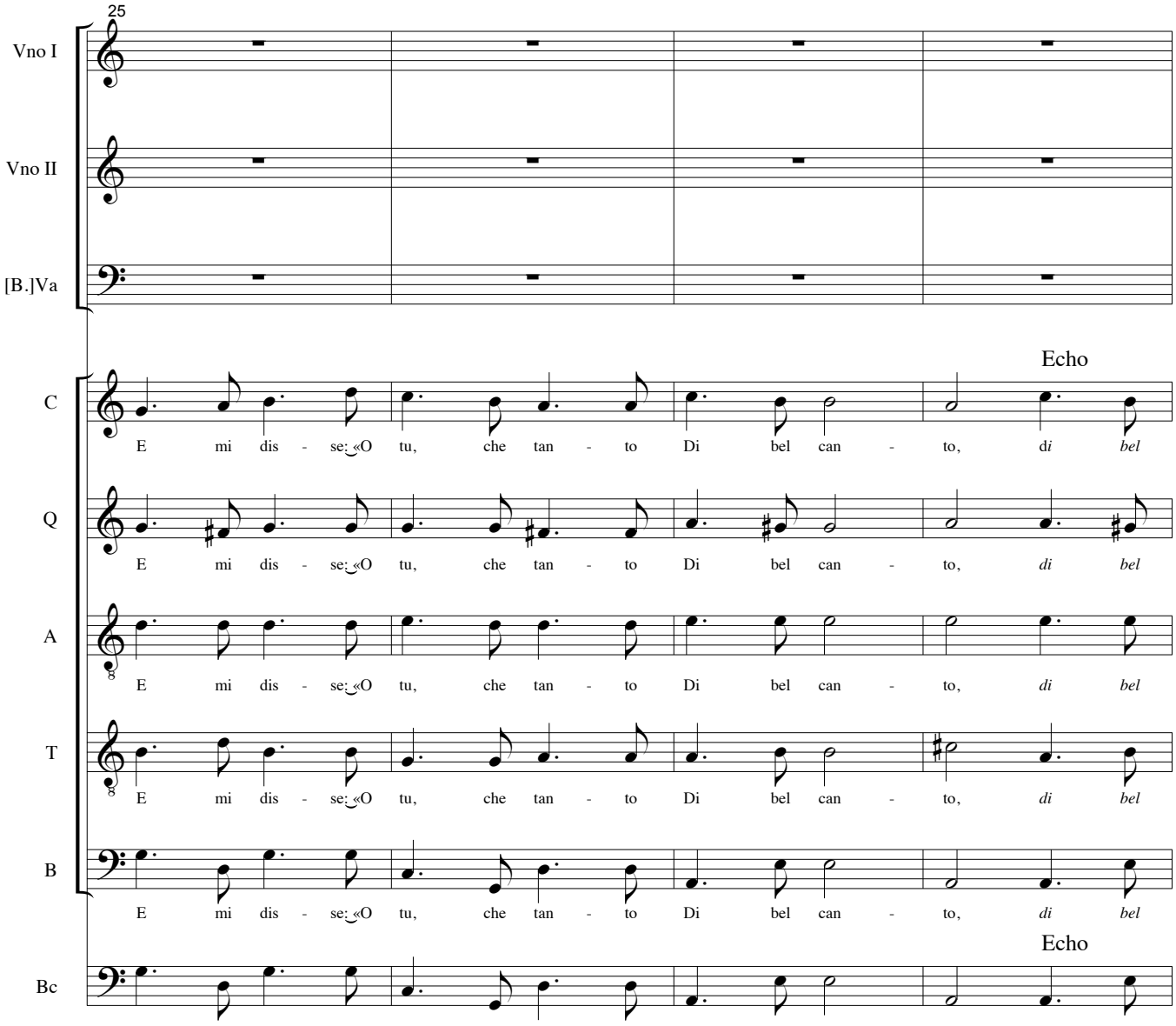

4
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc
Echo
de, sul - le spon - de D'Ip - po - cre - ne jo mi gia - ce -
Echo

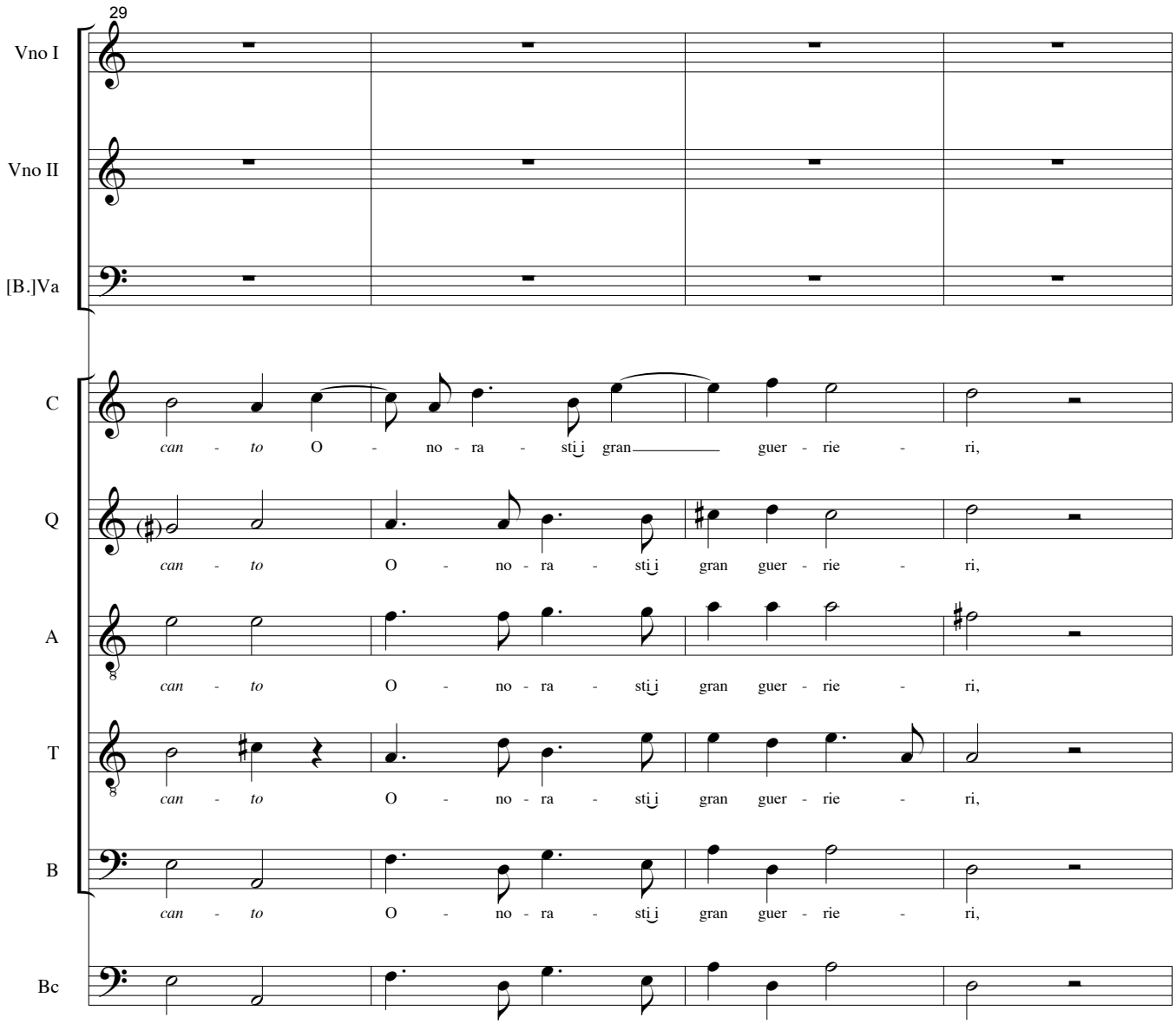

8
Vno I
Vno II
[B.]Va
C
Quan - do a me sul - l'au - ree pen - ne Se ne ven -
Q
A
8
T
8
a;
B
Bc

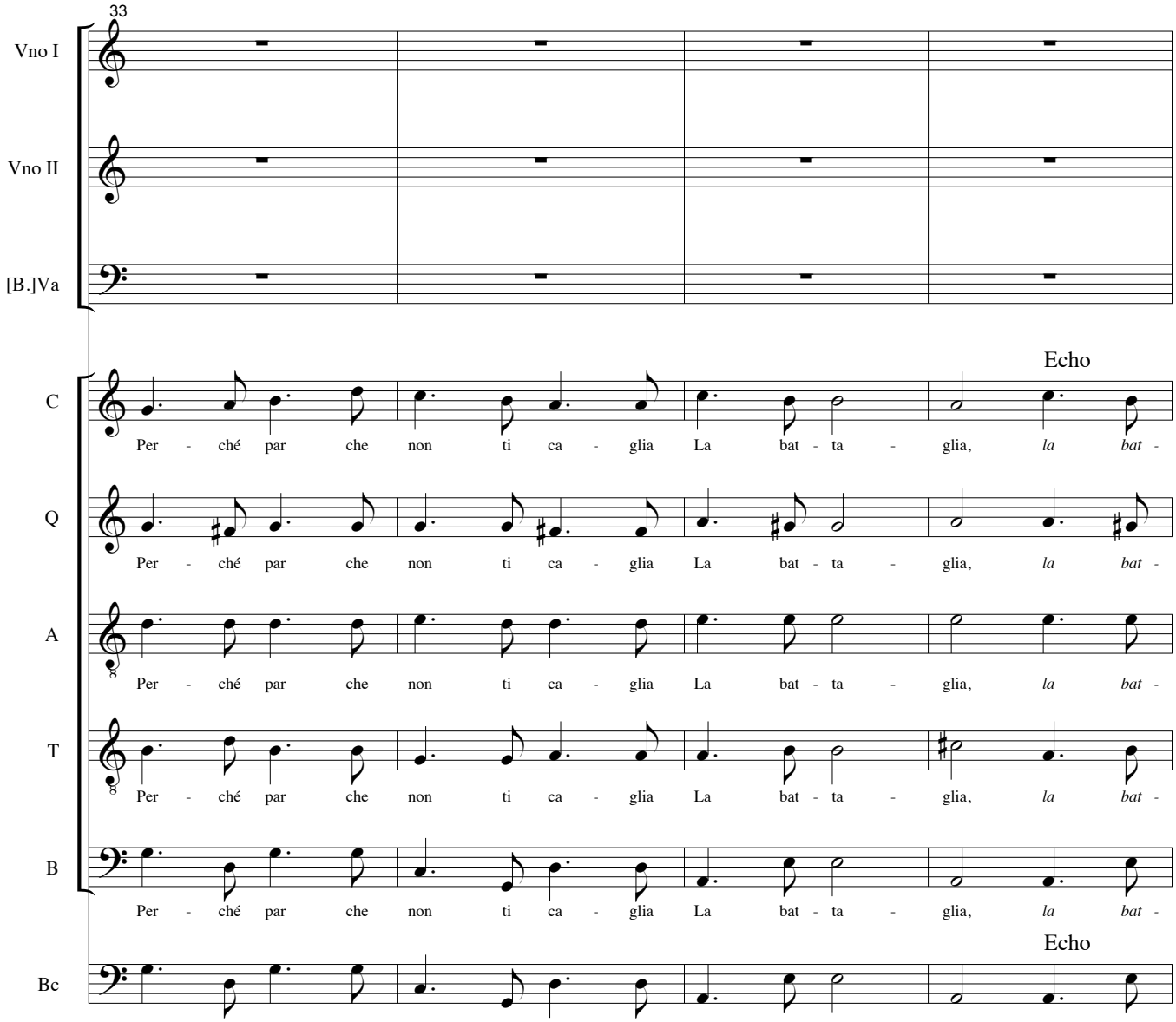

12
Vno I
Vno II
[B.]Va
Echo
C
ne, se ne ven - ne L'al - mo au - gel di Ci - te - re - a.
Q
A
T
B
Echo
Bc

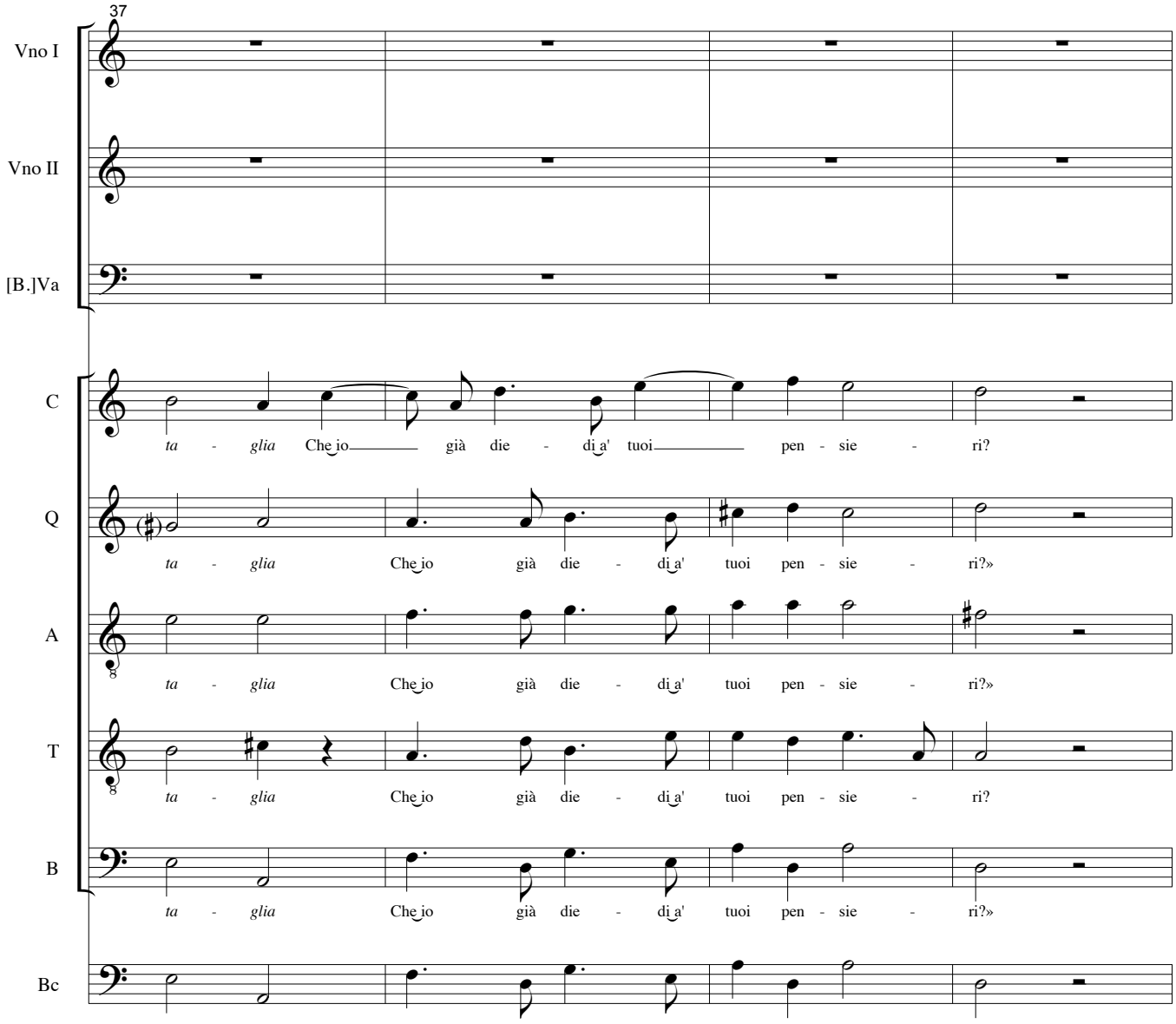

17
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc

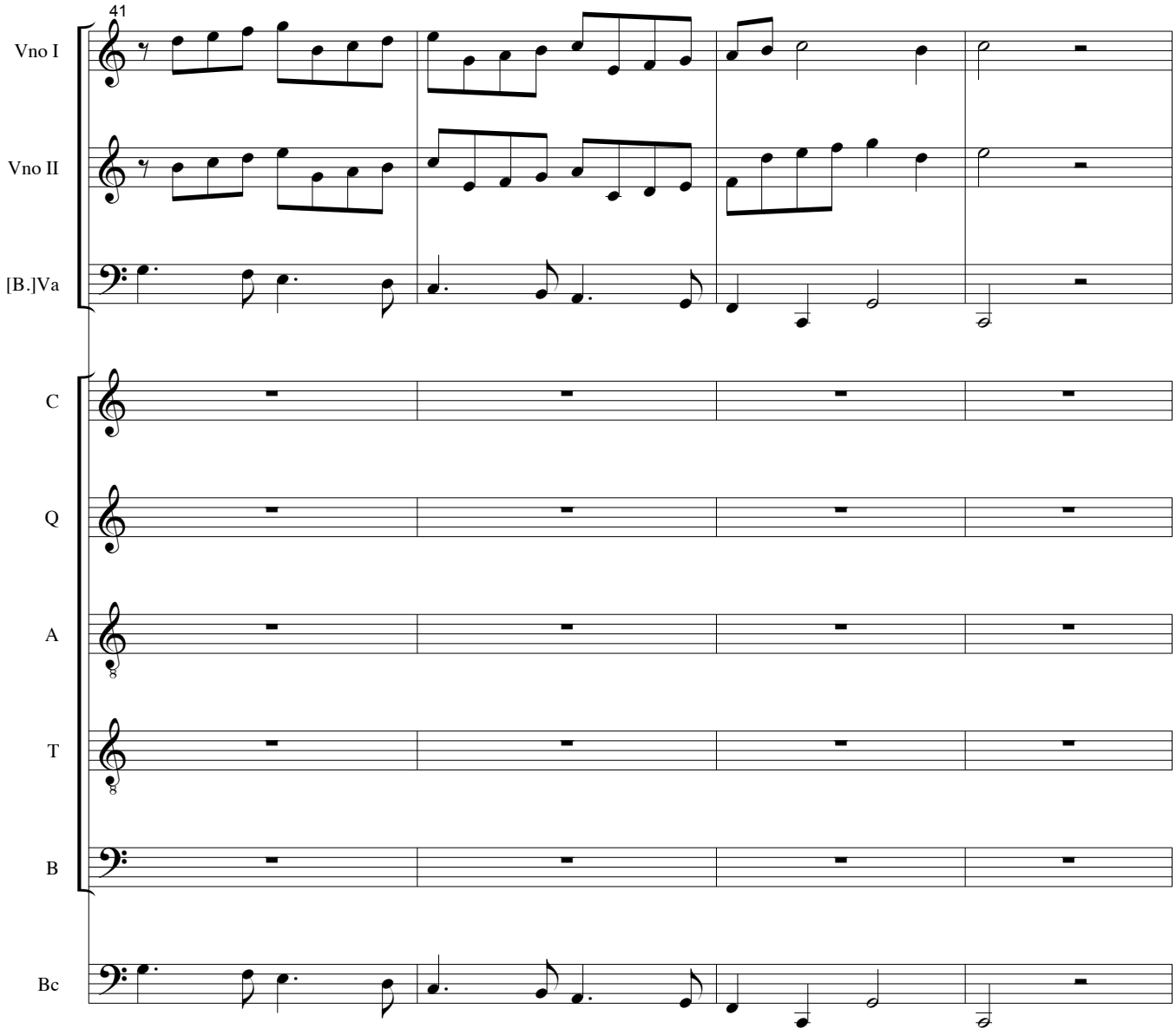

21
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc

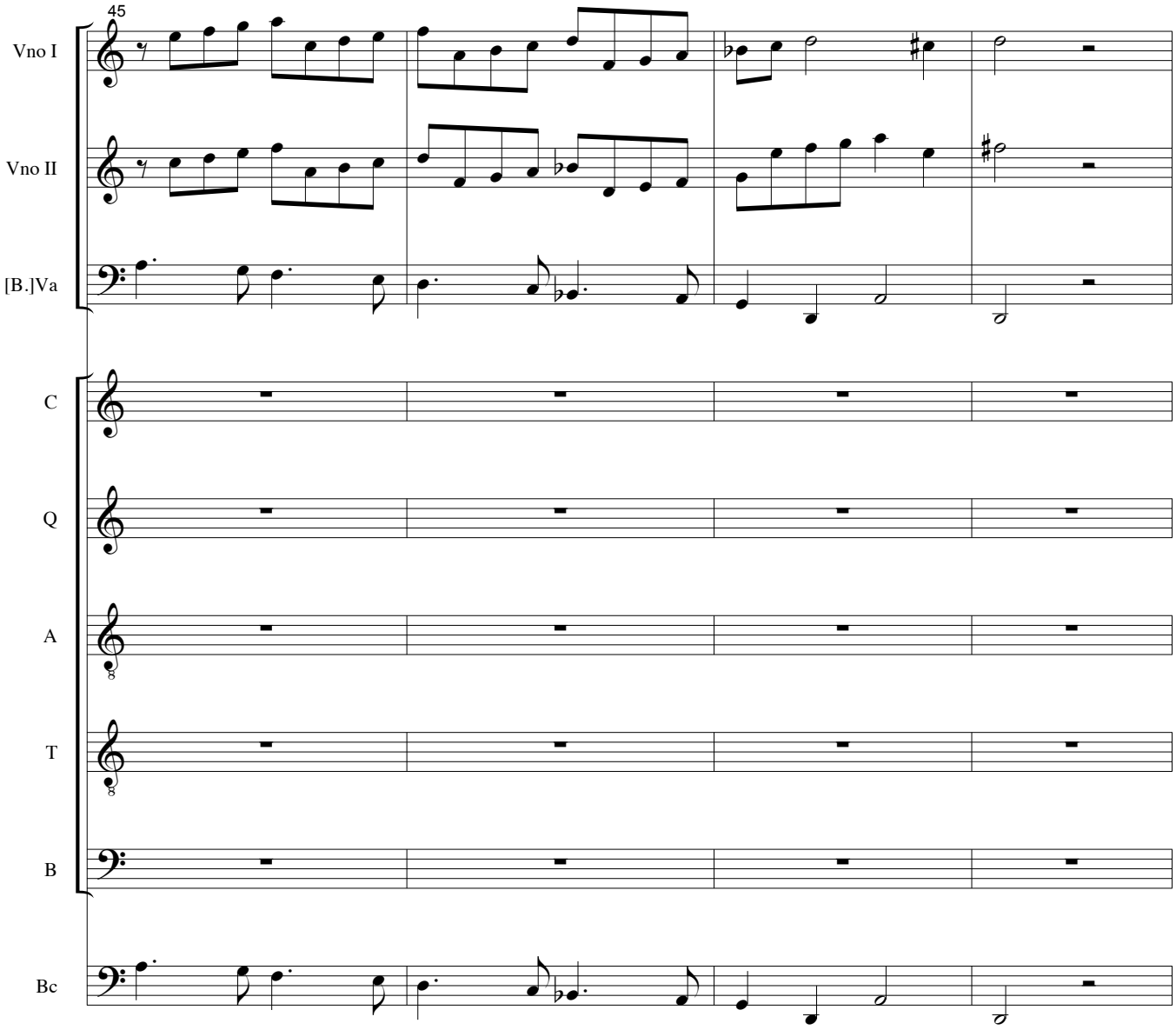

25
Vno I
Vno II
[B.]Va
Echo
C
E mi dis - se: «O tu, che tan - to Di bel can - to, di bel
Q
E mi dis - se: «O tu, che tan - to Di bel can - to, di bel
A
E mi dis - se: «O tu, che tan - to Di bel can - to, di bel
T
E mi dis - se: «O tu, che tan - to Di bel can - to, di bel
B
E mi dis - se: «O tu, che tan - to Di bel can - to, di bel
Echo
Bc

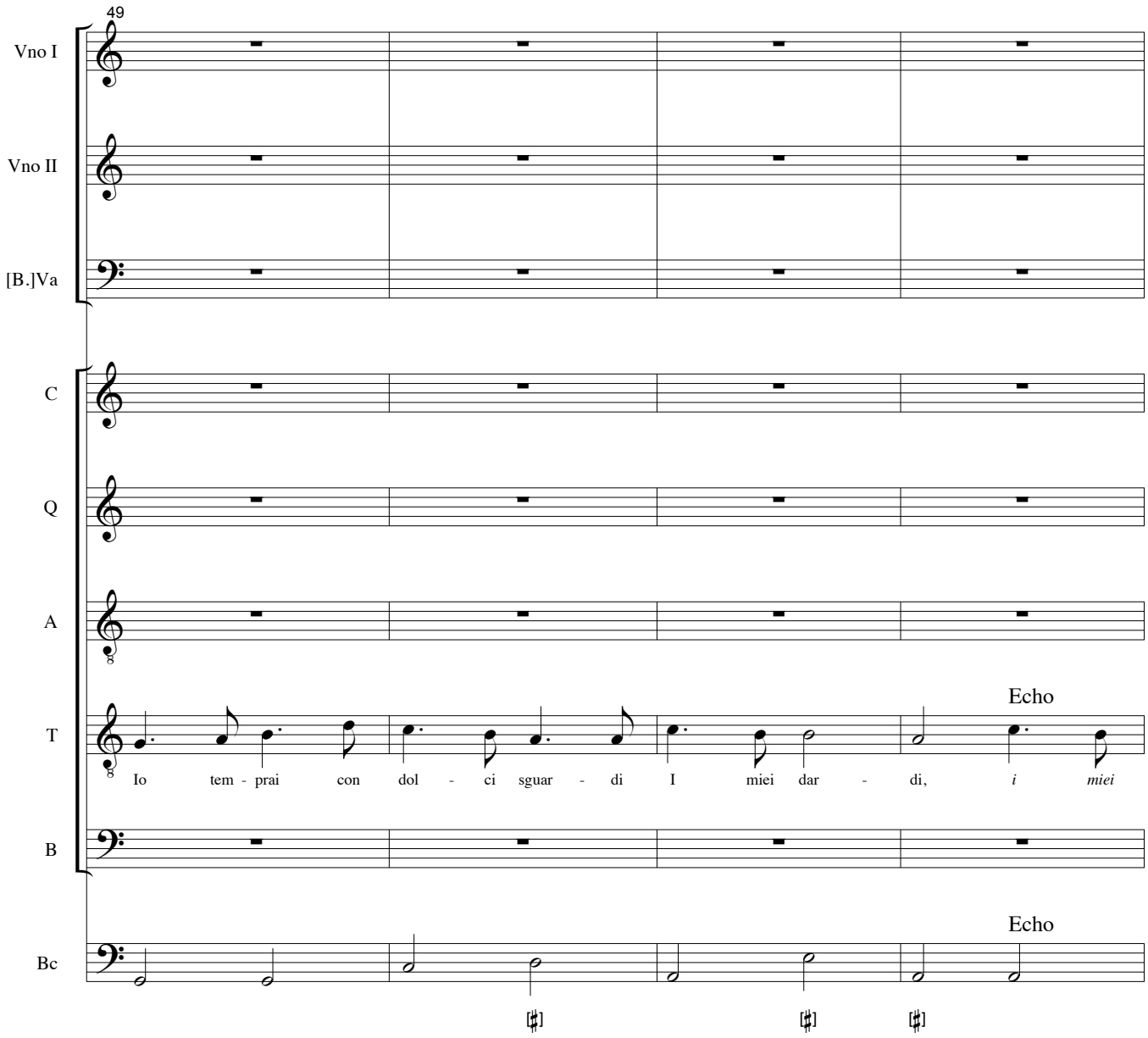

29
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc
can - to O - no - ra - sti i gran guer - rie - ri,
can - to O - no - ra - sti i gran guer - rie - ri,
can - to O - no - ra - sti i gran guer - rie - ri,
can - to O - no - ra - sti i gran guer - rie - ri,
can - to O - no - ra - sti i gran guer - rie - ri,

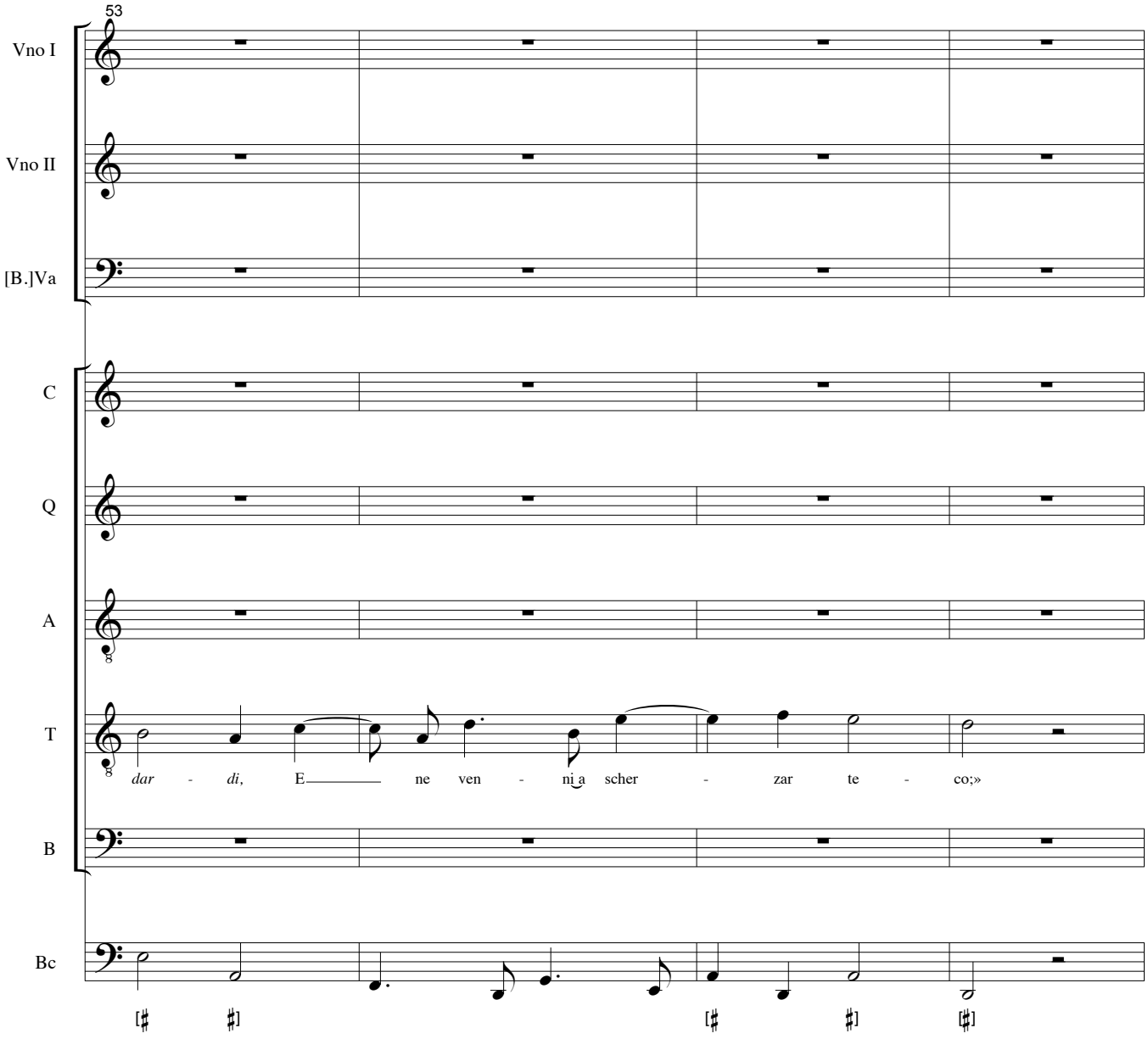

33
Vno I
Vno II
[B.]Va
Echo
C
Per - ché par che non ti ca - glia La bat - ta - glia, la bat -
Q
Per - ché par che non ti ca - glia La bat - ta - glia, la bat -
A
Per - ché par che non ti ca - glia La bat - ta - glia, la bat -
T
Per - ché par che non ti ca - glia La bat - ta - glia, la bat -
B
Per - ché par che non ti ca - glia La bat - ta - glia, la bat -
Echo
Bc

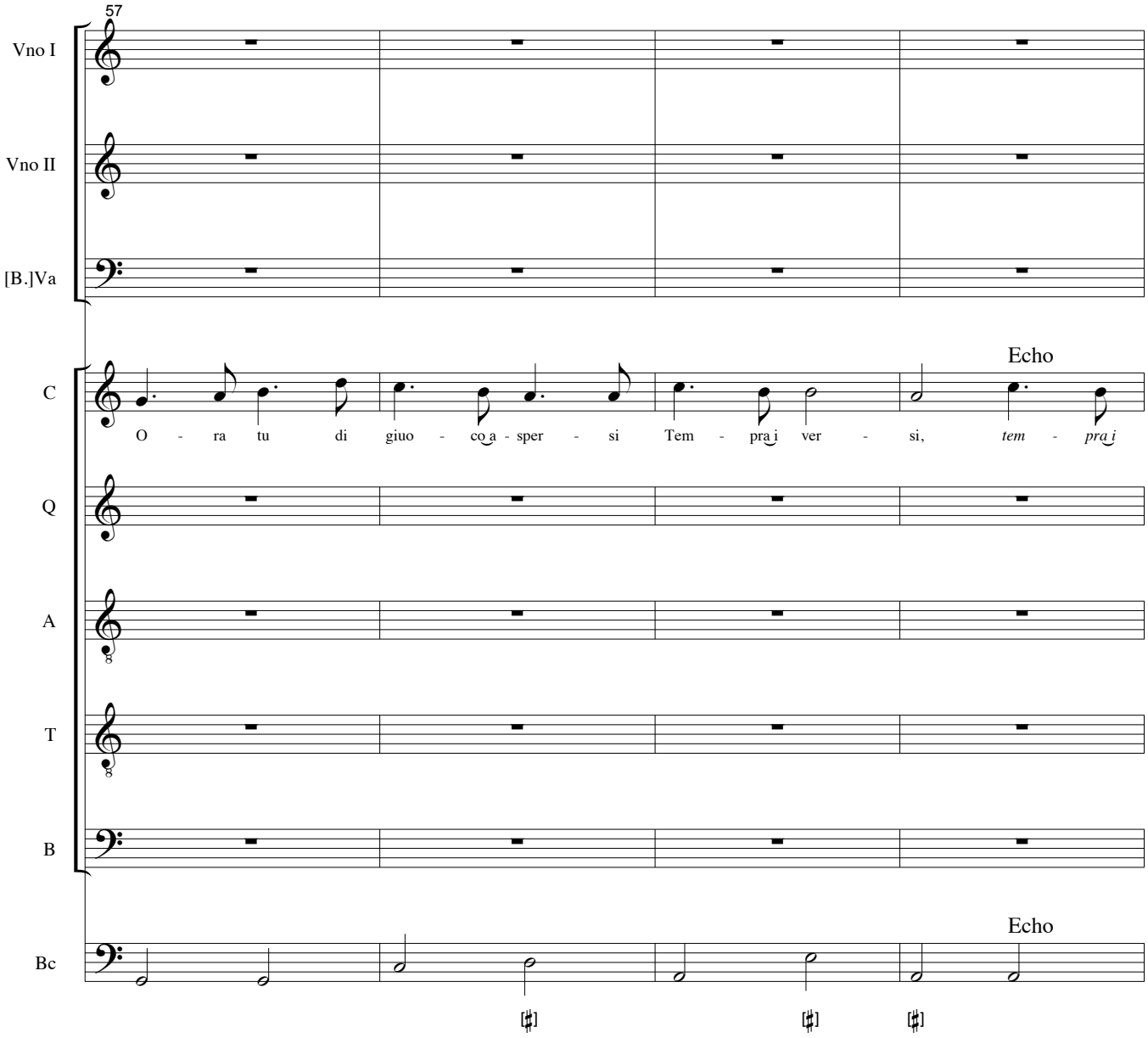

37
Vno I
Vno II
[B.]Va
C
ta - glia Che io già die - di a' tuoi pen - sie - ri?
Q
ta - glia Che io già die - di a' tuoi pen - sie - ri?»
A
ta - glia Che io già die - di a' tuoi pen - sie - ri?»
T
ta - glia Che io già die - di a' tuoi pen - sie - ri?
B
ta - glia Che io già die - di a' tuoi pen - sie - ri?»
Bc

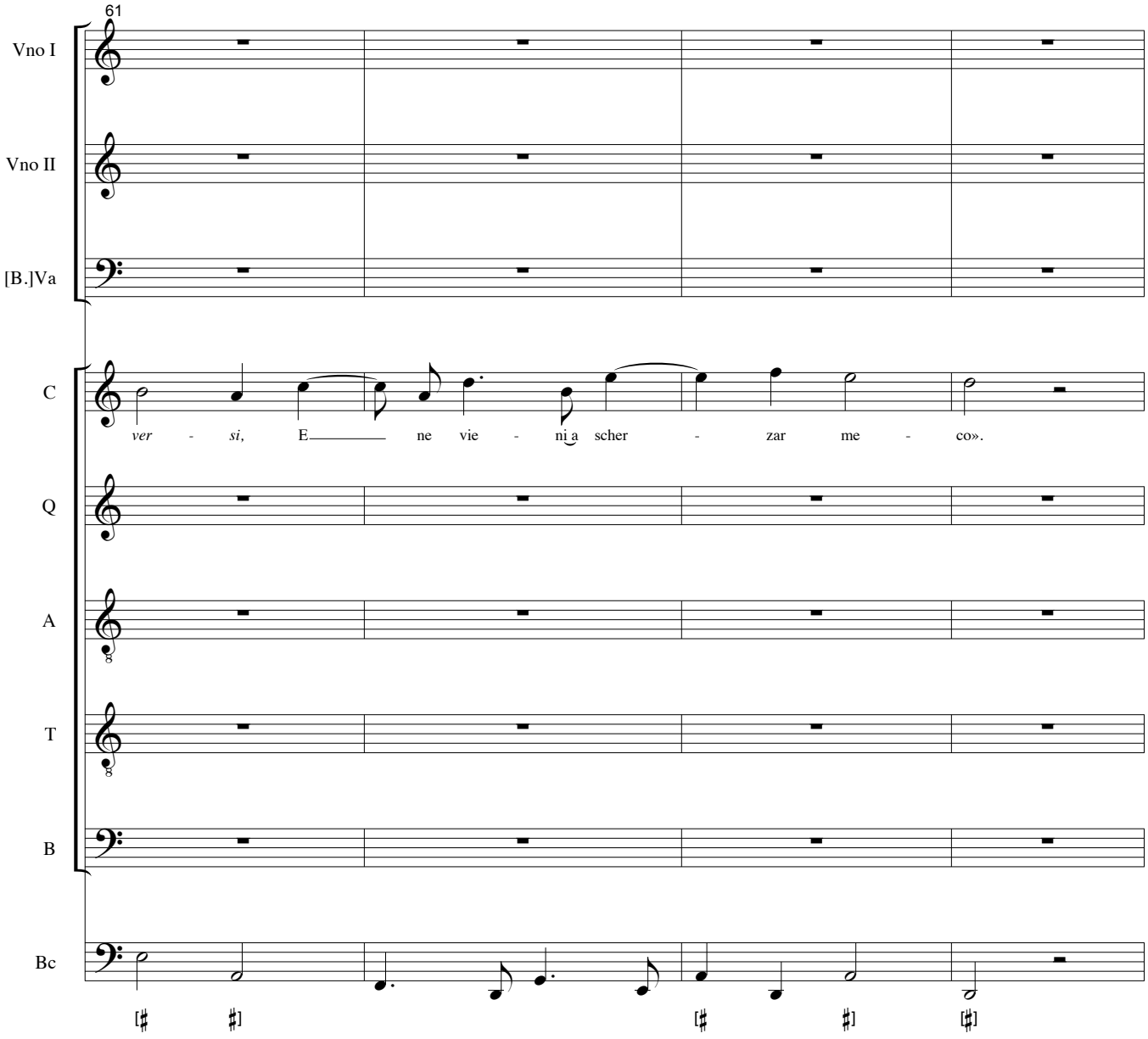

41
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc

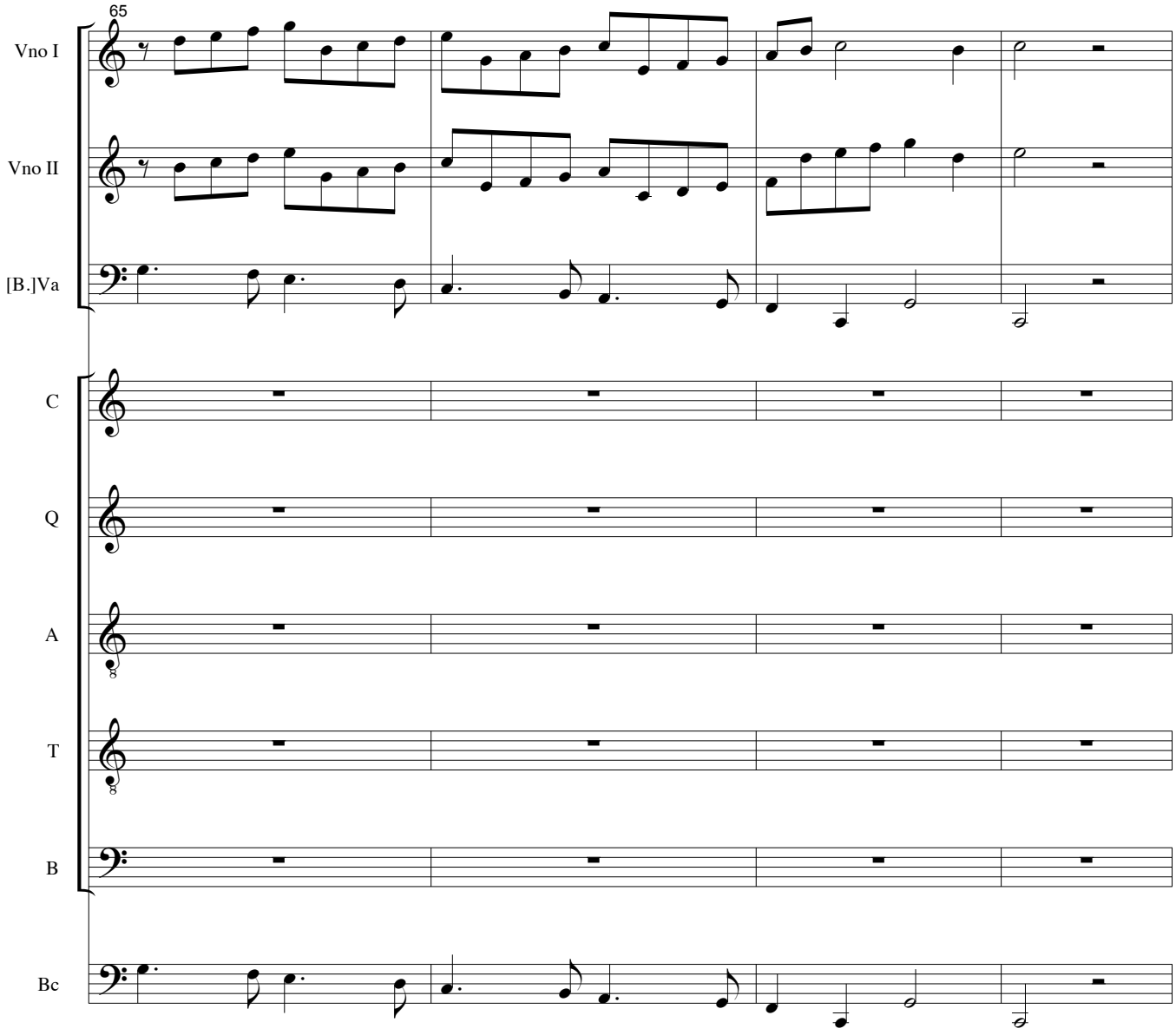

45
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc

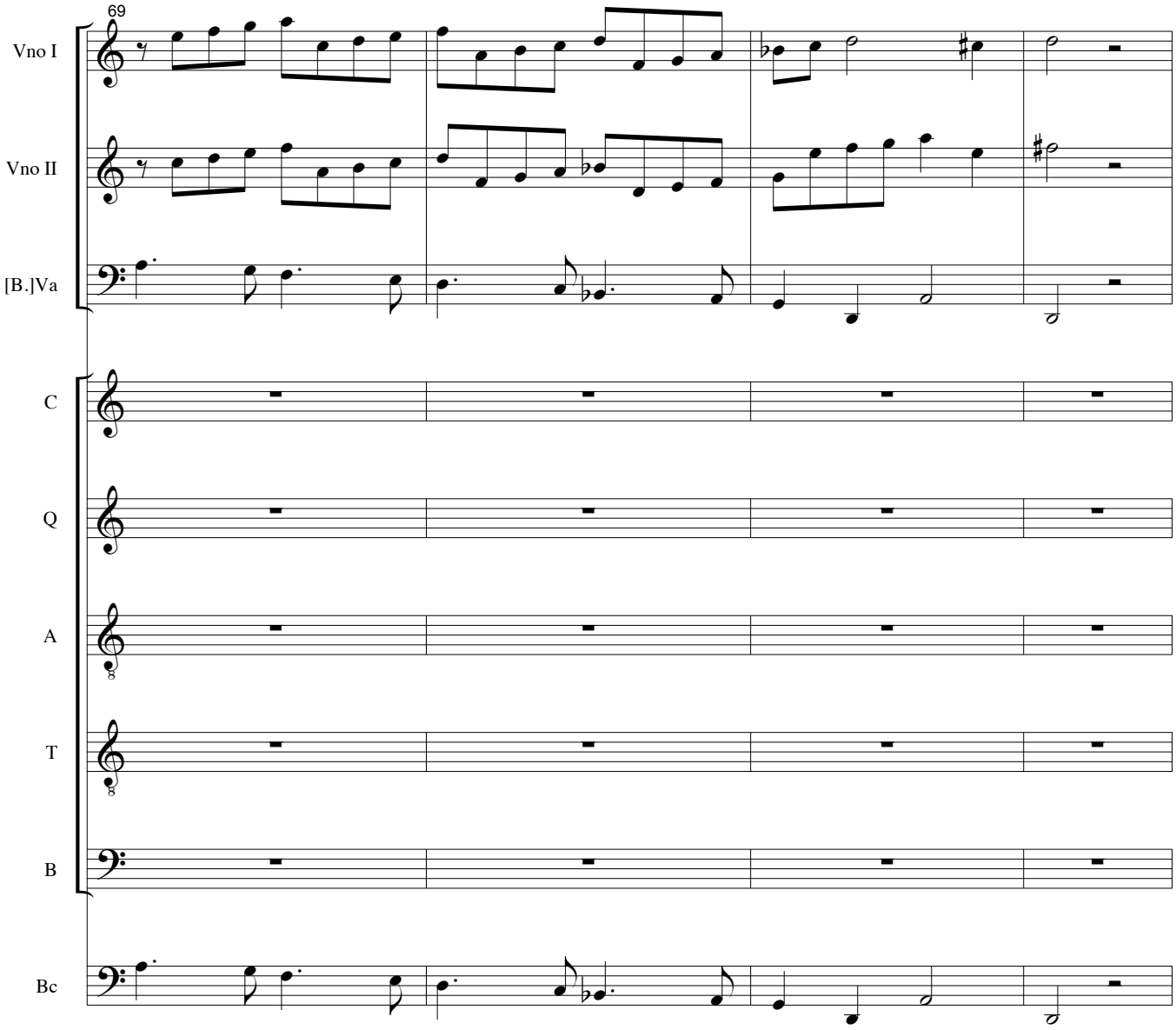

49
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc
Io tem - prai con dol - ci sguar - di I miei dar - di, i miei
Echo
Echo

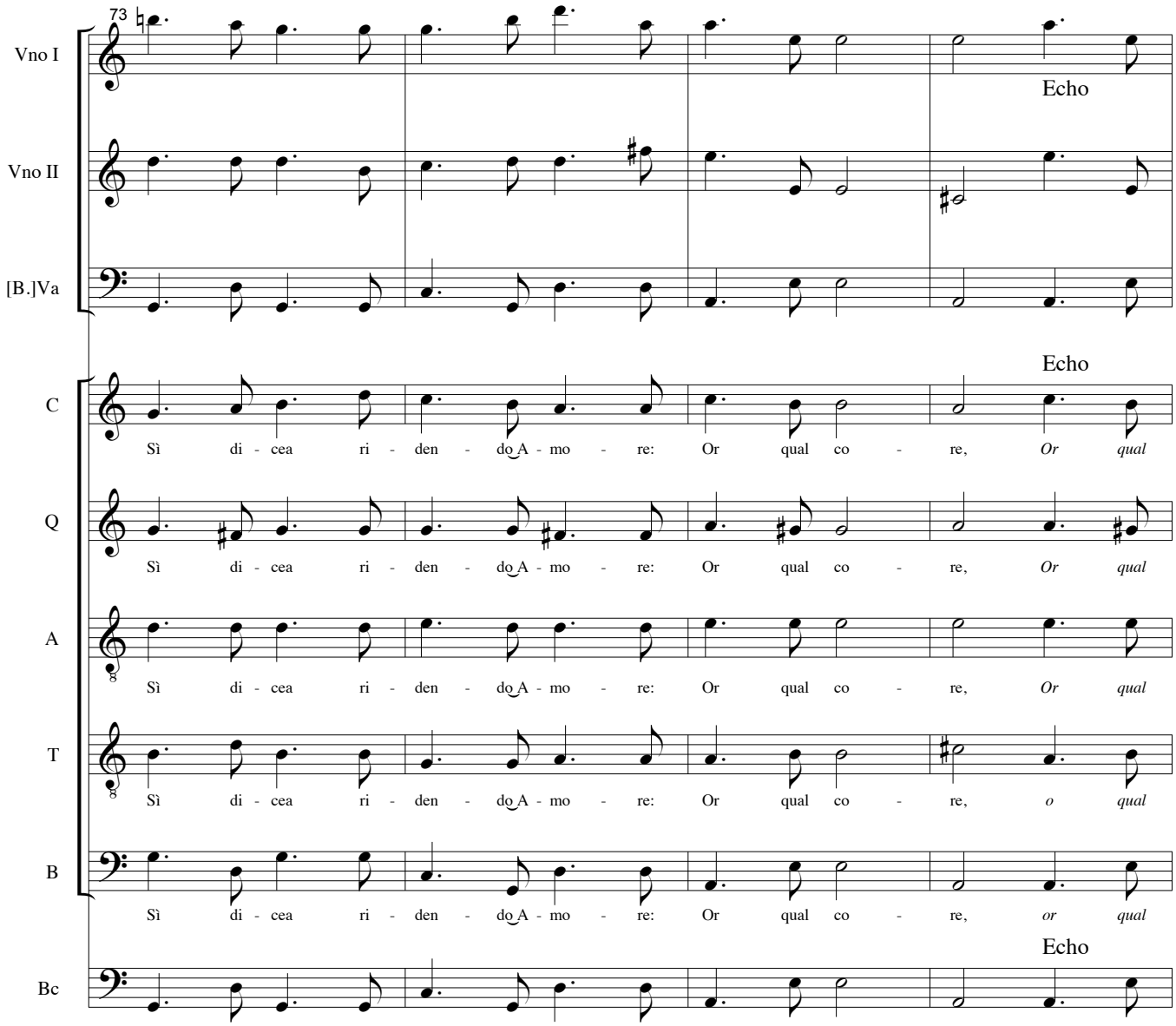

53
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc
dar - di, E ne ven - ni a scher - zar te - co;»

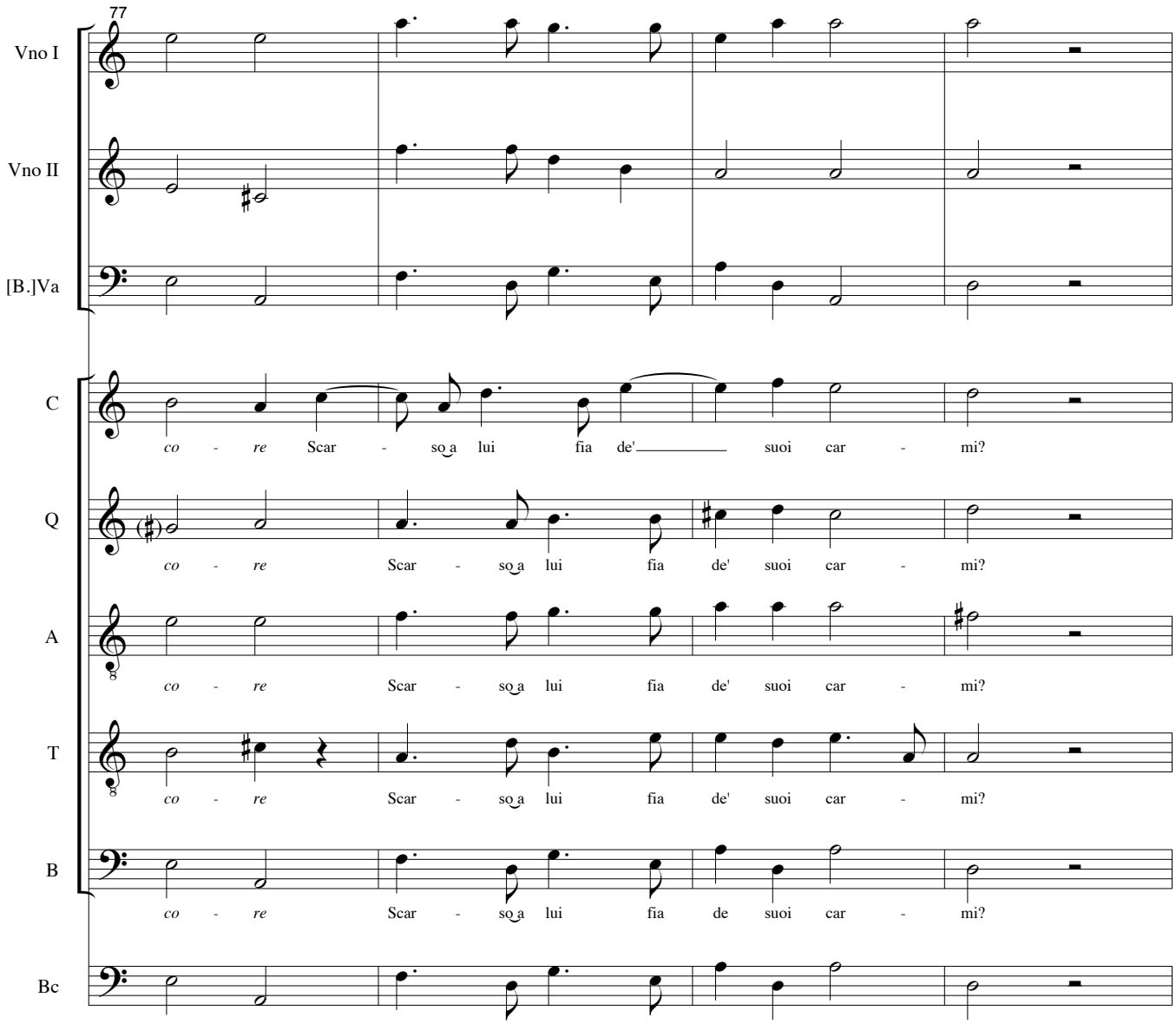

57
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc
Echo
O - ra tu di giuo - co a - sper - si Tem - pra i ver - si, tem - pra i
Echo

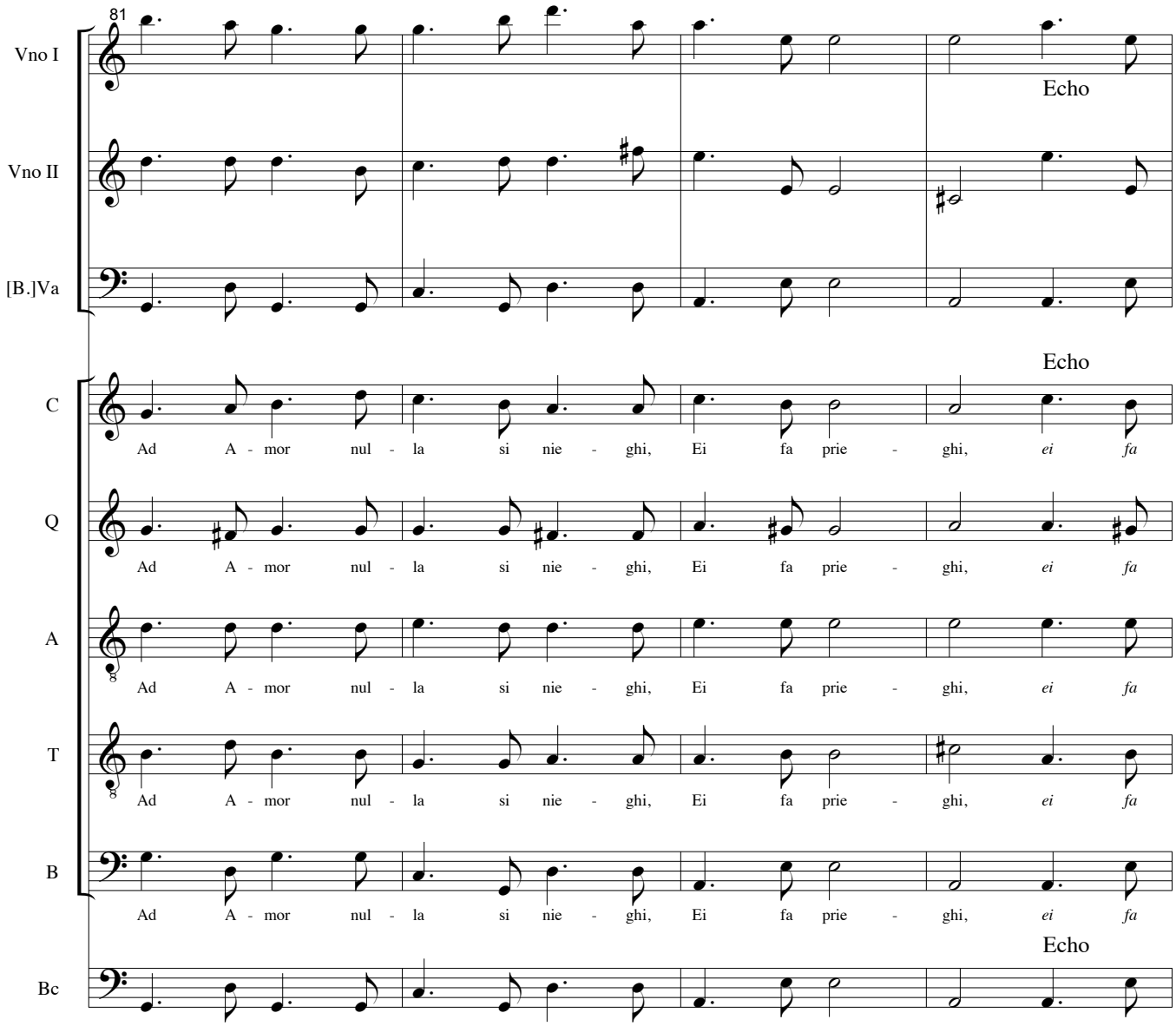

61
Vno I
Vno II
[B.]Va
C
ver - si, E ne vie - ni a scher - zar me - co».
Q
A
T
B
Bc

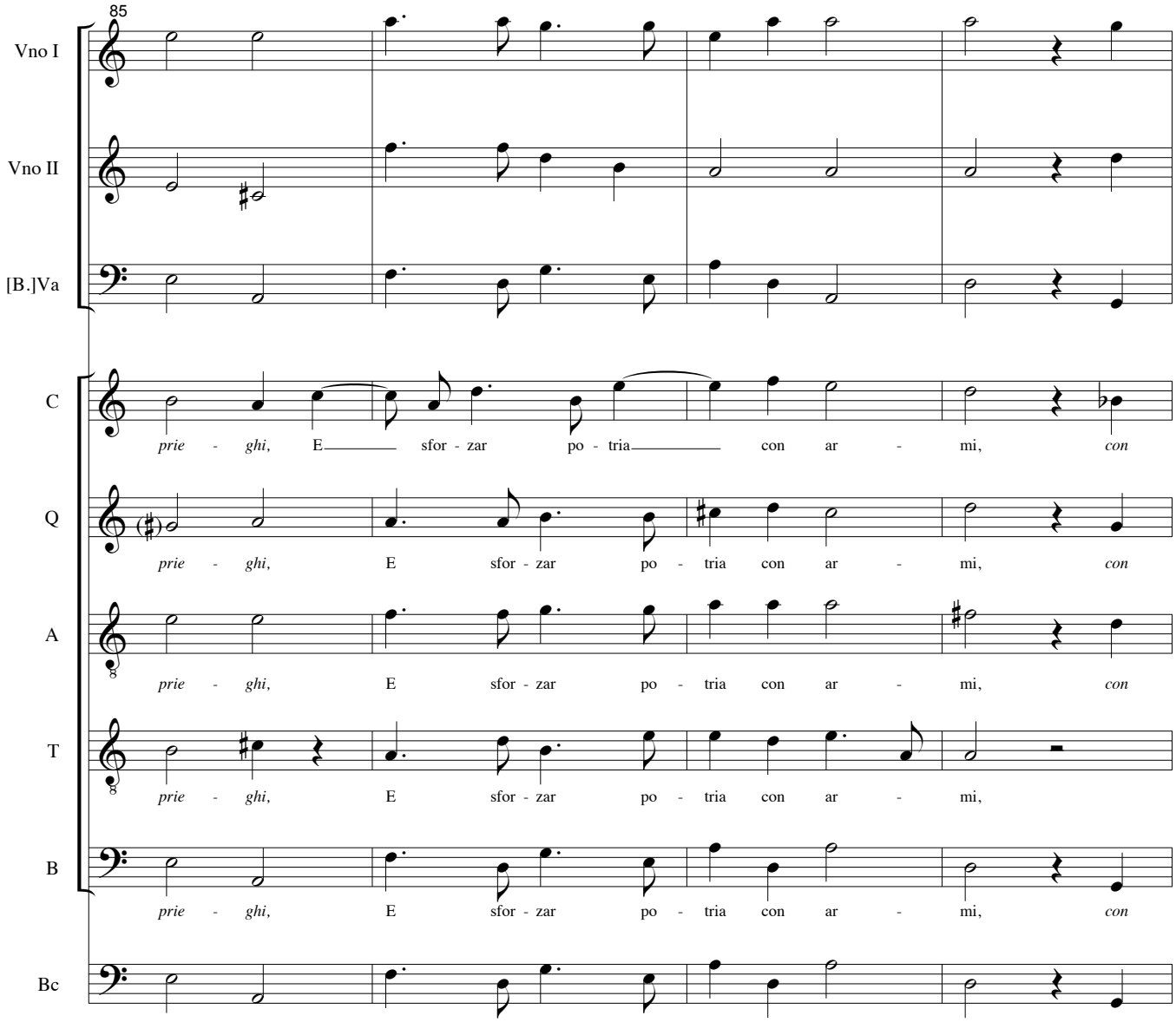

65
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc

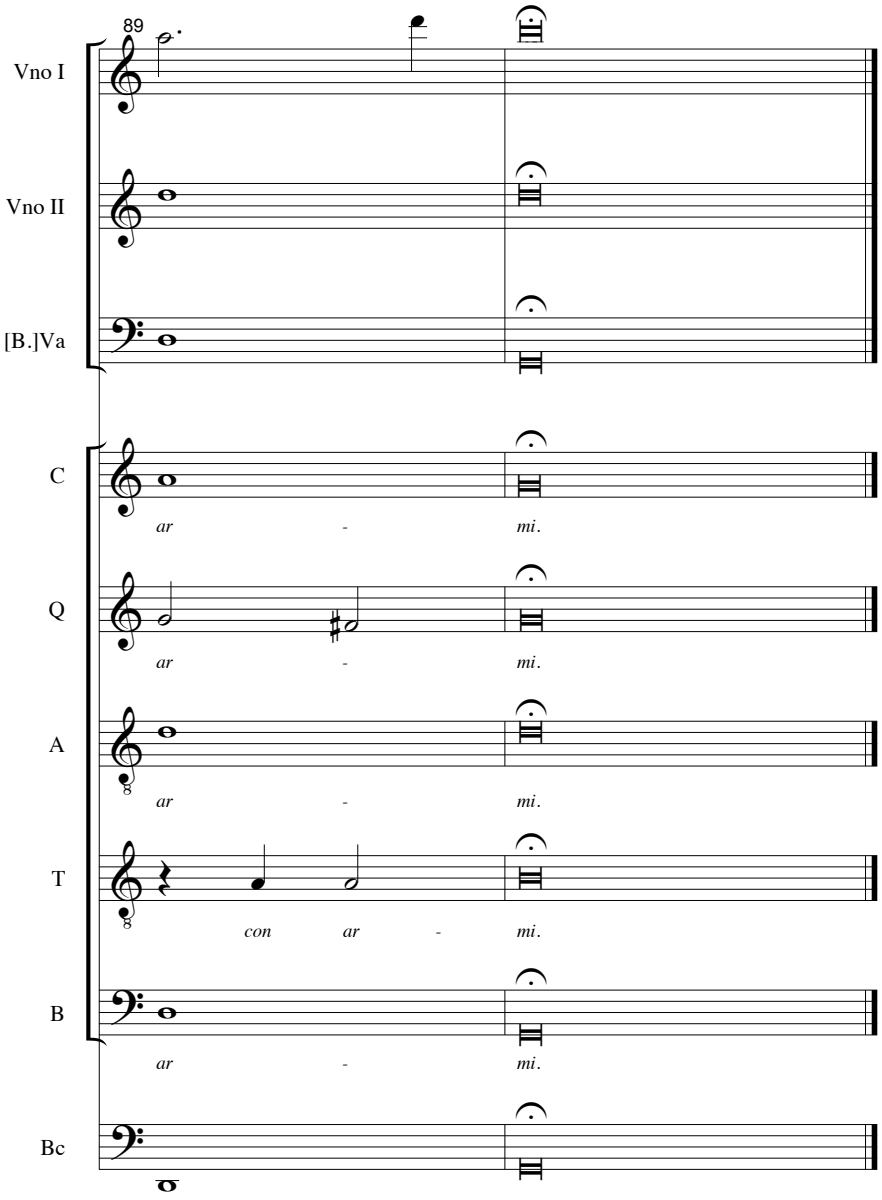

69
Vno I
Vno II
[B.]Va
C
Q
A
T
B
Bc


73
Vno I
Vno II
[B.]Va
Echo
C
Q
A
T
B
Bc
Sì di - cea ri - den - do A - mo - re: Or qual co - re, Or qual
Sì di - cea ri - den - do A - mo - re: Or qual co - re, Or qual
Sì di - cea ri - den - do A - mo - re: Or qual co - re, Or qual
Sì di - cea ri - den - do A - mo - re: Or qual co - re, o qual
Sì di - cea ri - den - do A - mo - re: Or qual co - re, or qual
Echo
Echo


77
Vno I
Vno II
[B.]Va
C
co - re Scar - so a lui fia de' suoi car - mi?
Q
co - re Scar - so a lui fia de' suoi car - mi?
A
co - re Scar - so a lui fia de' suoi car - mi?
T
co - re Scar - so a lui fia de' suoi car - mi?
B
co - re Scar - so a lui fia de suoi car - mi?
Bc


81
Vno I
Vno II
[B.]Va
Echo
C
Q
A
T
B
Bc
Ad A - mor nul - la si nie - ghi, Ei fa prie - ghi, ei fa
Echo


85
Vno I
Vno II
[B.]Va
C
prie - ghi, E sfor - zar po - tria con ar - mi, con
Q
prie - ghi, E sfor - zar po - tria con ar - mi, con
A
prie - ghi, E sfor - zar po - tria con ar - mi, con
T
prie - ghi, E sfor - zar po - tria con ar - mi,
B
prie - ghi, E sfor - zar po - tria con ar - mi, con
Bc


89
Vno I
Vno II
[B.]Va
C
ar - mi.
Q
ar - mi.
A
ar - mi.
T
con ar - mi.
B
ar - mi.
Bc

TEXT AND TRANSLATION

15. Vagheggiando le bell'onde
(Invito a cantar d'Amore)
8 4 8 8 4 8 / aabccb
Gabriello Chiabrera, *Rime*, LIX.

Gazing longingly at the beautiful waves
On the banks
Of Hippocrene[1] I lay down;
When to me on golden wings
There came
Citerea's noble bird.[3]

And said to me 'O you, who have so often
In fine singing
Honoured great warriors,
Why is it that you seem not to care
For the battle
That I fought with your thoughts?

I tempered my arrows
with sweet glances,

Vagheggiando le bell'onde
sulle sponde
d'Ippocrene io mi giacea;
quando a me sull'auree penne
se ne ven[n]e
l'almo augel di Citerea.

E mi disse: «O tu, che tanto
di bel canto
onorasti i gran guerrieri,
perché par che non ti caglia
la battaglia
che io già diedi a' tuoi pensieri?

Io temprai con dolci sguardi
i miei dardi,

Im Betrachten schöner Wellen
lag ich nieder
an den Ufern Hippocrenes[2],
als zu mir auf gold'nen Schwingen
kam geflogen
Aphrodites hoher Vogel[4].

Sprach zu mir: "Du, der so häufig
durch das Singen
große Krieger hast geehret,
Warum scheint's, dass Dich nicht kümmern
jene Schlachten,
die ich focht' mit Deinem Denken?

Hab in süßem Blick geschmiedet
meine Pfeile

[1] 'A fountain of Boetia, near Mount Helicon, sacred to the Muses' (*Lemprière's Classical Dictionary*).
[2] Quelle am Fuße des Helikon, Aufenthaltsort der Musen und Ort poetischer Inspiration.
[3] 'Citerea' referes to Aphrodite/Venus, and her 'noble bird' is a metaphor for Cupid.
[4] Citerea verweist auf Aphrodite, der „almo augello" steht für Amor.

and came to sport with you;
Now temper your verses
With playfulness,
And come to sport with me.’

So Cupid, laughing, spoke:
‘Which heart
Will be lacking in poems to him?’
To Cupid nothing can be denied,
He entreats,
But can force with weapons.

English translation ©2012 John Whenham

e ne venni a scherzar teco;
ora tu di giuoco aspersi
tempra i versi,
e ne vieni a scherzar meco».

Sì dicea ridendo Amore:
«Or qual core
scarso a lui fia de’ suoi carmi?»
Ad Amor nulla si nieghi,
ei fa prieghi,
e sforzar potria con armi.

Testo italiano edito da Andrea Bornstein. L’analisi dei testi poetici è stata eseguita da Joachim Steinheuer

und kam her, mit Dir zu scherzen.
Spielgetränkte Verse schmiedest
Du soeben
und kommst nicht, mit mir zu scherzen?

Also sprach mit Lächeln Amor:
“Sollt’ Dein Herz nun
ganz ermangeln aller Lieder?”
Amor soll man nichts verwehren,
er kann bitten,
könnt’s erzwingen auch mit Waffen.

Deutsche Übersetzungen ©2012 Joachim Steinheuer

CRITICAL COMMENTARY

Abbreviations
A Alto
A.Va [Alto di] Viola
B Basso
Bc Basso continuo
B.Va [Basso di] Viola
C Canto
Crto Cornettino
p a punctus additionis
p d punctus divisionis
T Tenore
T.Va [Tenore di] Viola
Sesto Sesto
Vno Violino
Vne Violone
References to pitch employ the Helmholtz system.

15. Vagheggiando le bell'onde
Vno I: Sesto part-book, headed 'A 8. Violino Secondo [Primo].' Tavola also has '*A Otto*'.
Vno II: Sesto part-book, headed 'A 4 [8]. Violino Primo [Secondo].' Tavola ibid.
[B.]va: Quinto part-book, headed 'Viola. A 8.' Tavola as for Q.
C: Canto part-book, headed 'A 8.' Tavola also has '*A Otto*'.
Q: Quinto part-book, headed 'A 8.' There is no Tavola.
A: Alto part-book, headed 'A 8.' Tavola also has '*A Otto*'.
T: Tenore part-book, headed 'A 8.' Tavola also has '*A Otto*'.
B: Basso part-book, headed 'A 8.' 'Tavola' also has '*A Otto*'.
Bc: Basso continuo part-book, headed 'A 8.' Tavola also has '*A Otto*'.

41-56: C: rests equal to eight bars.
86: Vno I: note 1: sound effect 'Echo'.