6. ZEFIRO TORMA E DI SOAVI ACCENTI
(Ortavio Rinuccini)

CLAUDIO MONTEVERDI
Scherzi musicali ... a 1 et 2 voci (1632)
ed. Andrea Bornstein

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suon, Fa dan zar al bel suon, sul prato fiori. In ghir-lan-da-toj crin, Fil li de de Clo
ri, In ghir-lan-da-toj crin, Fil li de de Clo ri
più luci d'or
più pura argento
più luci d'or

Fregia di Te - ti il bel ceruleo man - to, Fregia di Te - ti, più
più pura argento Fregia di Te - ti il bel ceruleo man - to, Fregia di Te - ti il bel ceruleo man - to, Fregia di Te - ti il bel ceruleo man - to, il bel ceruleo man - to, il bel ceruleo man - to, il bel ceruleo man - to.

Sol i o per

Sel vea-ban-do-na-te e sel vea-ban-do-na-te e sole L'ar dor de due bel occhi e il mio tor -
6. ZEFIRO TORNA E DI SOAVI ACCENTI
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Zephyrus returns and with his gentle accents
Makes the air pleasant, and puts his naked foot in the
water,\(^1\)
and murmuring among the green leafy fronds
he makes the flowers in the meadow dance.

Their hair garlanded, Phyllis and Chloris
tune their dear and joyful notes of love,
and from the heights and from the valleys low and deep\(^2\)
the resounding caverns redouble their harmony.

The dawn rises more beautiful in the heavens, and the
sun
scatters more gleaming gold, purer silver,
adorns Thetis’s fine sky-blue mantle.

I alone, through desolate and abandoned forests,
of the burning [glances] of two beautiful eyes and of
my torment,
as my fate wills, now I weep, now I sing.

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1. For an alternative reading of the Italian text see the
   German translation.
2. On the meaning of this line, and on Monteverdi’s setting
   of the word ‘low’ with high notes in the tenor voice, see Tim
   Carter, ‘Two Monteverdi Problems and Why They Matter’,