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CD: track 1  
tempo ♩ = 76

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# 1. *Amarilli, mia bella*

Giulio Caccini (1551–1618)



Caccini was born in Rome, but spent most of his life in Florence. He was famous as a tenor as well as a composer. He wrote the first published opera (*Euridice*, 1600), though it was not the first to be performed. His volume of madrigals and arias *Le nuove musiche*, published in 1602, continues with the “new music” style consisting simply of a melodic line and accompaniment, leaving behind the many-voiced counterpoint of composers like Lassus and Palestrina. In his introduction to *Le nuove musiche*, Caccini called for the use of rubato in order to bring out the meaning of the words. In this madrigal, “Amarilli, mia bella”, which was one of his most famous pieces and had already reached England by 1610, singers may therefore take liberties with the tempo; as Caccini put it, “as if speaking in music”. Singers should also feel at liberty to ornament the vocal line, but not too much – Caccini wrote out most of what he wanted.

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## Text (IPA/Italian/English)

ama'ril:li 'mia 'bel:la  
Amarilli, mia bella,  
*Amaryllis, my lovely,*

non 'kredi\_o del 'mio 'kor 'doltʃe de'zio  
Non credi, ò del mio cor dolce desio:  
*Not believe you, oh of my heart sweet desire :*

'des:ser tu la'mor 'mio  
D'esser tu l'amor mio?  
*Of to be you the love my?*

'kredilo pur e se ti'mor tas:'sale  
Credilo pur, e se timor t'assale,  
*Believe it even so, and if fear you besets,*

'prendi 'kwesto 'mio 'strale  
Prendi questo mio strale,  
*Take this my arrow,*

'aprimi\_il 'pet:to e ve'drai 'skrit:to\_il 'kore  
Aprimi il petto, e vedrai scritto il core:  
*Open to me the bosom, and see inscribed the heart:*

ama'ril:li\_əl 'mio\_a'more  
Amarilli è'l mio amore!  
*Amaryllis is the my love!*

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## Source

*Le nuove musiche*, Florence, 1602 (reproduced in facsimile by Reale Accademia d'Italia, Rome, 1934). For voice (in the G clef) and figured bass; in G minor with signature of one flat. The original bar-lines have been retained, but the time signature altered from ♪ to 4/2. By 1602 ♪ had come to mean ♩, but rather faster – that is in minims, but not too slow. In bar 7, although the composer uses the figuring #6 on the fourth crotchet of the bar, a C♯ has been used in preference to a C♮, so as to avoid ungainly part-writing when taken with the vocal line.

Text: Giovanni Battista Guarini

# 1. Amarilli, mia bella

CD intro.

Giulio Caccini (1551–1618)

A - ma - ril - li, mia bel - la, Non cre - di ò del mio cor dol - ce de - si -  
 A - ma - ryl - lis, my love - ly, Oh trust that my true heart sweet - ly de-sires

6 6 4 #3 6 4 #3

4  
 - o: D'es - ser tu l'a-mor mi - o? Cre - di-lo pur, e se ti -  
 you: Trust the one who ad-mires you. Doubt not my word; if you do

6 6 5 4 # 7 7 6 4 #

7  
 - mor t'as - sa - le, Pren - di ques-to mio stra - le, A - primi il pet - to, e ved-rai  
 not be-lieve me, Take this blade and un-sheathe it, O - pen my heart, see the words in -

7 6 5

10  
 scrit-to il co - re: A-ma - ril - li, A-ma - ril - li, A-ma -  
 - scribed be - fore you: A-ma - ryl - lis, A-ma - ryl - lis, A-ma -

4 #3 7

CD: track 8  
tempo ♩ = 72

## 8. *La vendetta* Barbara Strozzi (1619–1677)



The interspersed right-hand accompaniment passages (e.g. bars 3, 6, 9 and 12–13) are written for two violins. Pianists should attempt a violinistic sound, whether through articulation, sparing use of the pedal, or both. As in “Torna il sereno Zefiro” (page 21), the minim of the duple metre becomes the dotted minim of the triple.

### Text (IPA/Italian/English)

la ven'det:ta ε\_un doltʃe\_af:'fɛt:to  
La vendetta è un dolce affetto,  
(The) Vengeance is sweet sentiment,

il di'spet:to vvol di'spet:to  
Il dispetto vuol dispetto,  
(The) Scorn wishes for (looks for) scorn,

il ri'farsi ε\_un gran di'let:to  
Il rifarsi è un gran diletto.  
(The) Revenge is a great delight.

#### Verse 1

'vane son 'skuze\_e ra'dʒoni  
Vane son scuse e ragioni  
Vain are apologies and reasoning

per pla'kar 'dɔn:na oltrad:'dʒata  
Per placar donna oltraggiata,  
To placate (a) woman affronted

non pen'sar ke ti per'doni  
Non pensar che ti perdoni!  
Don't imagine that you she will forgive!

'dɔn:na 'mai non vendi'kata  
Donna mai non vendicata  
(A) Woman never not avenged

'patʃe 'ain 'bɔk:ka e 'gwer:ra in 'pet:to  
Pace hà in bocca e guerra in petto.  
Peace has in (her) mouth and war in (her) breast

la ven'det:ta ε\_un doltʃe\_af:'fɛt:to  
La vendetta è un dolce affetto,  
(The) Vengeance is sweet sentiment,

*etc.*

#### Verse 2

non per'dona in vendi'karsi  
Non perdona in vendicarsi  
She does not forgive in avenging herself

al:la'mante pju gra'dito  
All' amante più gradito  
On the lover more welcome

ke la'dora e vvol ri'farsi  
Che l'adora e vuol rifarsi!  
Who her adores and wants to be revenged

kwardil 'fjero insuper'bito  
Quand' il fiero insuperbito  
When the proud arrogant (man)

'verso lei perde 'perdil ri'spet:to  
Verso lei perde, perd' il rispetto.  
For he loses the respect

la ven'det:ta ε\_un doltʃe\_af:'fɛt:to  
La vendetta è un dolce affetto,  
(The) Vengeance is sweet sentiment,

*etc.*

### Source

*Cantate, Ariette e Duetti*, op. 2 (Venice, 1651). For voice (soprano clef) and unfigured bass; in G major with no key signature. Time signature: C. Original note values retained.  
Text: author unknown

## 8. La vendetta

Barbara Strozzi (1619–1677)

CD intro.

La \_ ven - det - ta è un dol - ce af - fet - to, Il \_ dis - pet - to  
 Oh, \_ re - venge is a sweet e - mo - tion, Scorn - will \_ set more

[2 Violins]

5 vuol \_ dis - pet - to, Il \_ ri - far - si è un gran di - let - to,  
 scorn - in \_ mo - tion, Ven - geance, what a \_ charm - ing \_ no - tion,

9 il \_ ri - far - si è un gran di - let - to. FINE  
 ven - geance, what a \_ charm - ing \_ no - tion!

14 [♩ = ♩.]  
 Va - ne son scu - se e ra - gio - ni Per pla - car  
 No ex - cuse, log - ic or rea - son Can pla - cate