

Perfidissimo volto

transposé un ton ↓

Extrait de «Le nuove musiche» de Giulio Caccini (1551-1618) sur un poème de Giovanni-Battista Guarini.
Publié à Florence en 1601.

8

Per - fi - dis - si - mo vol _____ to, Ben l'u - sa - ta bel - lez - za in te si ve -

7 6 11 10

Detailed description: This system shows the first two staves of the musical score. The upper staff is in treble clef with a soprano clef (8) and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The lyrics are written below the notes. The first staff ends with a long horizontal line indicating a breath mark. The second staff has a fermata over the final note, with the numbers 7, 6, 11, and 10 written below it.

5

8

- de Ma non l'u - sa - ta fe de

11 #10

Detailed description: This system shows the second two staves. The upper staff is in treble clef with a soprano clef (8). The lower staff is in bass clef. The lyrics are written below the notes. The first staff has a fermata over the final note, with the number 5 written above it. The second staff has a fermata over the final note, with the numbers 11 and #10 written below it.

8

Gia mi pa - re vi dir: «Ques - t'a - mo - ro - se Lu - ci che dol - ce - men _____ te Ri -

6

Detailed description: This system shows the third two staves. The upper staff is in treble clef with a soprano clef (8). The lower staff is in bass clef. The lyrics are written below the notes. The first staff has a fermata over the final note, with the number 8 written above it. The second staff has a fermata over the final note, with the number 6 written below it.

10

8

- vol - go à te, si bel - l'e si pie - to - se

6 11 #10 6 #10 11 11 #10

Detailed description: This system shows the fourth two staves. The upper staff is in treble clef with a soprano clef (8). The lower staff is in bass clef. The lyrics are written below the notes. The first staff has a fermata over the final note, with the number 10 written above it. The second staff has a fermata over the final note, with the numbers 6, 11, #10, 6, #10, 11, 11, and #10 written below it.

15

Pri - ma ve - drai tu spen - te, Chesia spen - to il de - sio ch'à te — le — gi —

6 11 #10

ra» Ahi, ahi, che spen - to è'l de - si - o

6 11 #10

20

Ma non — e — spen - to quel per cui sos — spi - ra L'ab -

11 #10 b

- ban - do - na — to — co - re O — vol - to trop po va - go, e trop -

11 11 #10

25

- po ri - o, Per - che se per - di a - mo - re Non per - di an - cor va - ghez - za Ò non hai

#10 11 11 #10 # 6 11 #

30

pa - ri ò non — hai — pa - ri a la bel · tà fer — mez - za ? O —

6 7 #6 #10 11

— vol - to trop - po va - go, e trop - po ri - o, Per che se per - di a - mo - re Non per - di an - cor vag -

6 #10 11 11 #10 6

35

- hez - za Ò non hai pa - ri, ò non — hai — pa - ri a la bel ·

11 #10 6

- tà fer - mez — za ?

11 #10 14

Perfidissimo volto,
Ben l'usata bellezza in te si vede
Ma non l'usata fede.
Già mi parevi dir: «Quest'amorose
Luci che dolcemente
Rivolgo a te, sì bell'e sì pietose
Prima vedrai tu spente,
Che sia spento il desio ch'a te le gira.»
Ahi, che spento è'l desio,
Ma non è spento quel per cui sospira
L'abbandonato core!
O volto troppo vago e troppo rio,
Perchè se perdi amore
Non perdi ancor' vaghezza
O non hai pari alla beltà fermezza ?

Visage perfide,
On voit bien en toi ta beauté habituelle,
Mais non l'habituelle foi.
Jadis, tu semblais me dire: «Ces yeux amoureux
Que doucement
Je tourne vers toi, si beaux, si complaisants,
Tu les verras plutôt éteints
Que ne s'éteigne le désir qui les tourne vers toi.»
Hélas ! il est éteint, le désir,
Mais il n'est pas éteint, celui pour qui soupire
Mon cœur abandonné.
Ô visage trop beau et trop cruel,
Pourquoi, si tu perds ton amour,
Ne perds-tu pas aussi ton charme,
Ou n'as-tu pas une constance égale à ta beauté ?

