

Saturday, October 12, 2024, 8pm
Zellerbach Hall

Hespèrion XXI 50th Anniversary Season

**Jordi Savall, La Capella Reial de Catalunya,
and Hespèrion XXI**

The Tears and the Fire of the Muses

CLAUDIO MONTEVERDI
REVOLUTION

John Dowland, Anthony Holborne, Samuel Scheidt,
Jacomino de Gorzanis

Soloists of
LA CAPELLA REIAL DE CATALUNYA

Anna Piroli, *soprano*
Maria Chiara Gallo, *mezzo-soprano*
Ferran Mitjans, *tenor*
Mauro Borgioni, *baritone*
Salvo Vitale, *bass*

HESPÈRION XXI
Jordi Savall, *treble viol*
Philippe Pierlot, *alto viol*
Anna Lachegyi, *tenor viol*
Juan Manuel Quintana, *bass viol*
Xavier Puertas, *violone*
Enrike Solinís, *theorbo and guitar*

Direction
Jordi Savall

Major support for this performance is provided by The Bernard Osher Foundation.

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PROGRAM

Samuel SCHEIDT (1587–1654)

Paduan & Courant *dolorosa*, Cantus V–IX

Claudio MONTEVERDI (1567–1643)

Madrigal: *Il Lamento d'Arianna*, a 5

Il sesto libro de madrigali a cinque voci, No. 1, SV 107 (Venice, 1614)

Text: Ottavio Rinuccini (1562–1621)

Lasciatemi morire

O Teseo, Teseo mio

Dove, dove è la fede

Ahi, che non pur risponde

Anthony HOLBORNE (1545–1602)

[Pavan:] *Lacrimæ antiquæ*

[Galliard 2:] *The teares of the Muses*

MONTEVERDI

Madrigal: *Sestina: Lagrime d'amante al sepolcro dell'amata*, a 5

Il sesto libro de madrigali a cinque voci, No. 5, SV 111 (Venice, 1614)

Text: Scipione Agnelli (1586–1653)

Incenerite spoglie, avara tomba

Ditelo, o fiumi, e voi ch'udiste Glauco

Darà la notte il sol lume alla terra

Ma te raccoglie, o ninfa, in grembo il cielo

O chiome d'or, neve gentil del seno

Dunque, amate reliquie, un mar di pianto

John DOWLAND (1563–1626)

[Pavan:] *Lachrimæ gementes*

The Earle of Essex Galiard

MONTEVERDI

Madrigal concertato: *Qui rise, o Tirsi*, a 5

Il sesto libro de madrigali a cinque voci, No. 7, SV 113 (Venice, 1614)

Text: Giambattista Marino (1569–1625)

DOWLAND

Semper Dowland semper dolens

Jacomo de GORZANIS (ca. 1520–1575/1579)

[Gallarda:] *La Barcha d'amore*

MONTEVERDI

Ballo concertato con voci e strumenti: *Tirsi e Clori*, a 5

Concerto: settimo libro de madrigali, No. 29, SV 145 (Venice, 1619)

Text: Alessandro Striggio (ca. 1573–1630)

*This concert will last approximately 75 minutes
and be performed without an intermission.*

*With the support of the Departament de Cultura of the Generalitat de Catalunya
and the consortium Institut Ramon Llull*

*The Tears and the Fire of the Muses***CLAUDIO MONTEVERDI
REVOLUTION**

Arianna awakens to find that Teseo has abandoned her on the island of Naxos, and in her despair, she cries out, “Lasciatemi morire, lasciatemi morire!” (“Let me die, let me die!”). The opening of *Il Lamento di Arianna* is constructed from melodic tensions that draw the audience downwards (like falling tears), full of sorrow, and upwards, as if ascending to the heavens—reflecting an inner and solitary turmoil. This dramatic intensity, challenging to perform yet deeply palpable, captivated audiences from its premiere in Mantua in 1608, and its popularity swiftly spread throughout Europe.

This collection of four madrigals is the only surviving fragment of the opera *Arianna*, composed by Claudio Monteverdi with a libretto by Ottavio Rinuccini, based on the mythological tale of the Cretan princess. *Arianna* is Monteverdi’s second opera, a work that not only marked a significant turning point in his career but also profoundly influenced the creative landscape of the late 16th century. *Arianna* became a symbol of the betrayed heroine and the archetype of the wounded lover: Teseo, despite rescuing her from the Minotaur’s labyrinth, left her to her fate, and she remained in love with him until her death.

Though the musical form known as the madrigal first appeared around 1510, Monteverdi refined and evolved it, ultimately publishing nine books (this concert features works from the sixth and seventh). His legacy profoundly impacted Europe, particularly in the north; he placed music at the service of the text, captivating listeners with a poignant poetic force, and was particularly innovative in expressing human suffering and pain. Monteverdi did not aim to create beautiful melodies or pleasing harmonies but to convey a message, to communicate through emotional expression, and to leave no one unmoved.

In this program, Jordi Savall demonstrates Monteverdi’s influence on composers from England and Germany. We will hear works by Samuel Scheidt, one of the most fascinating Lutheran composers of the early 17th century, who embraced the expressive techniques of the Italian madrigal. Additionally, we will explore the music of John Dowland and Anthony Holborne, who often employed melancholy and lament in their efforts to forge a closer union between text and music, emphasizing the words through specifically musical means. Thus, this concert presents the tears—the lament, the sorrow—and the fire—the anger, the helplessness—of the muses.

—Alba Nogueras

ABOUT THE ARTISTS

La Capella Reial de Catalunya

Following the model of the famous Medieval “royal chapels” for which the great masterpieces of both religious and secular music were composed on the Iberian Peninsula, in 1987 Montserrat Figueras and Jordi Savall founded La Capella Reial, one of the first vocal groups devoted to the performance of Golden Age music based on historical principles and consisting exclusively of Hispanic

and Latin voices. In 1990, when the ensemble received the regular patronage of the Generalitat of Catalonia, it changed its name to La Capella Reial de Catalunya.

The ensemble specializes in the recovery and performance based on historical principles of the polyphonic and vocal music of Spain and Europe from the Middle Ages and Golden Age up to the 19th century. La Capella Reial de Catalunya shares with

Hespèrion XXI the same artistic outlook and goals, rooted in respect for the profoundly spiritual and artistic dimension of each work, combining quality and authenticity regarding the style of the period with a careful attention to the declamation and expressive projection of the poetic text.

The ensemble's extensive repertory ranges from the Medieval music of the various cultures of the Mediterranean to the great masters of the Renaissance and the Baroque. Some of their most celebrated concert programs are the *Missa de Batalla* by Joan Cereols, *Vespro della Beata Vergine* by Claudio Monteverdi, the *Cantigas* of Alfonso X (the Wise), *El Llibre Vermell* of Montserrat, Sephardic songs, the music of *The Elche Mystery Play*, the ballads from Miguel de Cervantes' *Don Quijote*, the *Cancioneros del Siglo de Oro* (the *Songbooks of the Golden Age*) and Mozart's *Requiem*. Recently, the group has also performed and recorded J. S. Bach's *Saint Mark's Passion*, Handel's *Messiah*, Vivaldi's oratorio *Juditha Triumphans*, J.S. Bach's *Christmas Oratorio* and Joseph Haydn's *The Creation*, which has won international critical acclaim.

The group has distinguished itself in various Baroque and Classical opera repertoires, as well as in contemporary works by Arvo Pärt. The Capella Reial de Catalunya performed on de Jacques Rivette's soundtrack of the film *Jeanne La Pucelle* (1993), which was based on the life of Joan of Arc.

In 1992, La Capella Reial de Catalunya made its opera debut accompanying all the performances of Le Concert des Nations. The group has received various awards and distinctions in recognition of its more than 40 CDs, notably the Midem Classical Award and the Grammy Award. Under the direction of Jordi Savall, La Capella Reial de Catalunya pursues an intense program of concerts and recordings all over the world, and since its creation has regularly performed at the major international early music festivals.

HESPÈRION XXI

Ancient music's most important value stems from its ability as a universal artistic language to transmit feelings, emotions, and ancestral ideas that even today can enthral the contemporary listener. With a repertoire that encompasses the period between the 10th and 18th centuries, Hespèrion XXI searches continuously for new points of union between the East and West, with a clear desire for integration and for the recovery of international musical heritage, especially that of the Mediterranean basin and with links to the New World.

In 1974, Jordi Savall and Montserrat Figueras, together with Lorenzo Alpert and Hopkinson Smith, founded the ancient music ensemble Hespèrion XX in Basel as a way of recovering and disseminating the rich and fascinating musical repertoire prior to the 19th century, based on the use of historical criteria and original instruments. The name "Hespèrion" means "an inhabitant of Hesperia," which in ancient Greek referred to the two most westerly peninsulas in Europe: the Iberian and the Italian. It was also the name given to the planet Venus as it appeared in the west. At the turn of the 21st century Hespèrion XX became known as Hespèrion XXI.

Today, Hespèrion XXI is central to the understanding of the music of the period between the Middle Ages and the Baroque. The ensemble's labors to recover works, scores, instruments, and unpublished documents have a double and incalculable value. On one hand, the musicians' rigorous research provides new information and understanding about the historical knowledge of the period, and on the other hand, their exquisite performances enable people to freely enjoy the aesthetic and spiritual delicacy of the music of this period.

Right from the beginning, Hespèrion XXI set out on a clearly innovative and artistic course that would lead to the establishment of a school in the field of ancient



Above: La Capella Reial de Catalunya and Hespèrion XXI. Photo by Toni Peñaroya.

Below: Jordi Savall. Photo by Hervé Pouyfourcat.



music, because they conceived, and continue to conceive, ancient music as an experimental musical tool and with it they seek the maximum beauty and expressiveness in their performances. Any musician in the field of ancient music will display a deep commitment to the original spirit of each work and must learn to connect with that spirit by studying the composer, the instruments of the period, the work itself, and the circumstances surrounding it. But as craftsmen in the art of music, they are also obliged to make decisions about the piece being played: musicians' capacity to connect the past with the present and to connect culture with its dissemination, depends on their skill, creativity and capacity to transmit emotions.

Hespèrion XXI's repertoire includes the music of the Sephardi Jews, Castilian romances, and pieces from the Spanish Golden Age. Some of the group's most celebrated concert programs are *Les Cantiques de Santa Maria d'Alfons X El Savi*; *La Diàspora Sefardí*; the music of Jerusalem, Istanbul, Armenia; and the *Folías Criollas*. Thanks to the outstanding work of the numerous musicians and collaborators who have worked with the ensemble over all these years, Hespèrion XXI continues to play a key role in the recovery and re-appraisal of our musical heritage, and one that has great resonance throughout the world. The group has published more than 60 CDs and performs concerts throughout the world, appearing regularly at the great international festivals of ancient music.

JORDI SAVALL

Jordi Savall is one of the most versatile musical personalities of his generation. For more than 50 years, he has worked diligently to rescue musical gems from the obscurity of neglect and oblivion and given them back for all to enjoy. A tireless researcher into early music, he interprets and performs the repertory both as a gambist

and a conductor. Savall's activities as a concert performer, teacher, researcher, and creator of new musical and cultural projects have made him a leading figure in the re-appraisal of historical music. Together with Montserrat Figueras, he founded the ensembles Hespèrion XXI (1974), La Capella Reial de Catalunya (1987), and Le Concert des Nations (1989), with whom he explores and creates a world of emotion and beauty shared with millions of early-music enthusiasts around the world.

With his key participation in Alain Corneau's film *Tous les Matins du Monde* (awarded France's César Cinema Prize for the best film soundtrack), Savall's intense concert activity (about 140 concerts per year), his record releases (six recordings per year), and the creation in 1998, together with Montserrat Figueras, of his own record label, Alia Vox, Savall has shown that early music does not have to be elitist, but rather that it appeals to an increasingly wide and diverse audience of all age groups.

Savall has recorded and released more than 230 discs covering the Medieval, Renaissance, Baroque, and Classical music repertoires, with a special focus on the Hispanic and Mediterranean musical heritage, receiving many awards and distinctions including the Midem Classical Award, the International Classical Music Award, and the Grammy Award. His concert programs have made music an instrument of mediation to achieve understanding and peace between different and sometimes warring peoples and cultures. Accordingly, guest artists appearing with his ensembles include Arab, Israeli, Turkish, Greek, Armenian, Afghan, Mexican, and North American musicians. In 2008, Savall was appointed European Union Ambassador for intercultural dialogue and, together with Montserrat Figueras, was named an "Artist for Peace" under the UNESCO Good Will Ambassadors program.

Between 2020 and 2021, to mark the 250th anniversary of Ludwig van Beethoven's birth, Savall conducted the composer's complete symphonies with Le Concert des Nations and recorded them on two CDs entitled *Beethoven Révolution*. The impact these recordings have had in the record market worldwide has been defined as "a miracle" (*Fanfare*), with Volume II receiving the German Schallplattenkritik Prize for the Best Orchestral Recording.

Jordi Savall's prolific musical career has brought him the highest national and international distinctions, including honorary doctorates from the universities of Evora (Portugal), Barcelona (Catalonia), Louvain (Belgium) and Basel (Switzerland); the order of Chevalier de la Légion

d'Honneur (France); the Praetorius Music Prize awarded by the Ministry of Culture and Science of Lower Saxony; the Gold Medal of the Generalitat of Catalonia; the Helena Vaz da Silva Award; and the prestigious Léonie Sonning Prize, which is considered the Nobel Prize of the music world. He has recently been elected Honorary Member by the Royal Philharmonic Society, the Royal Swedish Academy of Music, and the Accademia Nazionale di Santa Cecilia.

Since its formation in 1998, Savall's recording company Alia Vox has become established as one of the foremost labels specializing in high-quality recordings of early music. It is the exclusive producer of new recordings by Jordi Savall and his groups.

LAMENTO D'ARIANNA

Claudio Monteverdi (1567–1643)

Il sesto libro de madrigali a cinque voci,

n. 1, SV 107 (Venezia, 1614)

Text: Ottavio Rinuccini (1562–1621)

Lasciatemi morire

Lasciatemi morire,
e chi volete voi che mi conforte
in così dura sorte,
in così gran martire?
Lasciatemi morire.

O Teseo, o Teseo mio

O Teseo, o Teseo mio
si, che mio ti vo' dir che mio pur sei
benchè t'involi, ahi crudo! a gli occhi miei.
Volgiti, Teseo mio, volgiti, Teseo, O Dio!
volgiti indietro a rimirar colei

che lasciato ha per te la Patria e il regno
e in questa arene ancora
cibo di fere dispietate e crude,
lascierà l'ossa ignude.
O Teseo, o Teseo mio,
se tu sapessi, o Dio!
se tu sapessi, ohimè!
come s'affanna
la povera Arianna,
forse, forse pentito
rivolgeresti ancor la prora al lito.
Ma con l'aure serene
tu te ne vai felice
ed io qui piango:
A te prepara Attene
liete pompe superbe,
ed io rimango
cibo di fere in solitarie arene.
Tu l'uno e l'altro tuo vecchio parente
stringerai lieto ed io
più non vedrovi o madre o padre mio.

Let me die

Let me die.
And who would you have console me
in such harsh fortune,
such dreadful pain?
Let me die.

O Theseus, o my Theseus

O Theseus, o my Theseus!
Yes, I will call you mine, for mine are
you still,
even though, cruel man, you have fled
my sight.
Turn back, my Theseus, turn back,
Theseus, o God!
Turn back and gaze once more on
the woman
who for you has forsaken home and realm,
and who, on this strand,
prey to fierce and merciless beasts,
will leave her bare bones.
O Theseus, o my Theseus,
if you but knew, o God,
if you but knew, alas, how
poor Ariadne is suffering,

perhaps, perhaps, repentant
would you turn your prow again to shore.
Yet happily do you sail away
on the gentle breeze while here I weep.

Athens is preparing splendid
celebrations for you, and I lie here,

prey to wild beasts on this solitary strand.
Your aged parents
will both embrace you joyfully while I
shall never see you again, o mother,
o my father.

Dove, dove è la fede

Dove, dove è la fede
 che tanto mi giuravi?
 Così ne l'alta sede
 tu mi ripon de gl'avi?
 Son queste le corone
 onde m'adorni il crine?
 Questi gli scettri sono?
 Queste le gemme e gl'ori?
 Lasciarmi in abbandono
 a fera che mi stracci e mi divori?

Ah Teseo, ah Teseo mio,
 lascerai tu morire in van piangendo,
 in van gridando aita la misera Arianna
 ch'è te fidossi e ti die' gloria e vita?

Ahi, che non pur risponde

Ahi, che non pur risponde!
 Ahi, che più d'aspe sordo a'miei lamenti!

O nemi, o turbi, o venti
 sommergetelo voi dentro a quell' onde!
 Correte, orchi e balene,
 e de le membra immonde
 empiete le voragini profonde!
 Che parlo, ahi, che vaneggio?
 Misera, ohimè! che chieggi?
 O Teseo, o Teseo mio,
 non son quell'io
 che i ferì detti sciolsi,
 parlò l'affanno mio, parlò il dolore,
 parlò la lingua sì, ma non già il core.

Where, where is the fidelity

Where, where is the fidelity
 you swore so fervently to me?
 Is it thus that you place me
 on the high throne of my ancestors?
 Are these the crowns
 with which you adorn my brow?
 Are these the scepters?
 These the gems and the gold?
 Have you thus abandoned me
 to beasts to tear me to shreds and
 and devour me?

Ah Theseus, ah Theseus mine!
 Will you leave the wretched Ariadne to die,
 weeping and calling out for help in vain,
 she who trusted you and gave you life
 and glory?

Alas, he answers me not

Alas, he answers me not!
 Alas, deafer than a serpent is he to
 my lament!

O clouds, o water, o winds,
 submerge him beneath the waves!
 Hurry, beasts of the ocean,
 and sate yourselves fully
 on his wretched limbs.
 What am I saying, ah! am I mad?
 Wretched woman, alas! what am I asking?
 O Theseus, o my Theseus,
 'twas not I, no not I,
 'twas not I who uttered such cruel words:
 'twas my suffering, my pain talking;
 'twas my tongue, yes, but not my heart.

**SESTINA: LAGRIME D'AMANTE
AL SEPOLCRO DELL'AMATA**

Claudio Monteverdi

Il sesto libro de madrigali a cinque voci,

n. 5, SV 111 (Venezia, 1614)

Text: Scipione Agnelli (1586–1653)

Incenerite spoglie, avara tomba

Incenerite spoglie, avara tomba,
fatta del mio bel Sol, terreno cielo.
Ahi, lasso! I' vegno ad inchinarvi in terra!
Con voi chiusè il mio cor' a marmi in
seno,
e notte e giorno vive in piant'in foco,
in duolo, in ira, il tormentato Glauco.

Ditelo, o fiumi, e voi ch'udiste Glauco
Ditelo, o fiumi, e voi ch'udiste Glauco,
l'aria ferir di grida in su la tomba,
Erme campagne, e'l san le Ninfe e'l Cielo:

A me fu cibo il duol, bevanda il pianto,
letto, o sasso felice, il tuo bel seno,
poi ch'il mio ben copri gelida terra.

Darà la notte il sol lume alla terra
Darà la notte il sol lume alla terra,
splenderà Cintia il dì, prima che Glauco
di baciàr, d'honorar lasci quel seno
che nido fu d'amor, che dura tomba preme.
Né sol d'alti sospir, di pianto,

prodighe a lui saran le fere e'l Cielo.

Ma te raccoglie, o ninfa, in grembo'l cielo

Ma te raccoglie, o Ninfa, in grembo'l cielo.

Io per te miro vedova la terra
deserti i boschi e correr fiumi il pianto;

e Driade e Napee del mesto Glauco
ridicono i lamenti, e su la tomba

cantano i pregi de l'amato seno.

**Remains turned to ashes, at the
miserly tomb**

Remains turned to ashes, at the miserly tomb
made earthly paradise by my fair sun,
alas and alack, I come to lay you in earth.
With you is my heart buried deep in
a marble vault,
and night and day the tormented Glaucus
lives in flames, in sorrow and in anger.

Say it, o rivers, and you, lonely fields
Say it, o rivers, and you, lonely fields
who hear Glaucus rend the air with cries over
her tomb, that the Nymphs and heaven
may know:

grief has become my food, tears my drink,
your fair breast, o happy rock, my bed,
since my beloved was laid in frozen earth.

By the night the sun will light up the earth
By the night the sun will light up the earth,
the moon will shine by day, ere Glaucus
cease kissing and honoring that breast
wherein Love nested, and which now lies
crushed in a sad grave. The beasts and
heaven
will greatly pity his sighs and tears.

**Yet heaven gathers you, o Nymph,
to its breast.**

Yet heaven gathers you, o Nymph, to its
breast.

Without you is the earth widowed,
the woods are deserted, and tears flow in
rivers;

and Dryads and Wood Nymphs echo
the grieving Glaucus' lament, and over
your tomb
sing the praises of his beloved's heart.



O chiome d'or, neve gentil del seno
 O chiome d'or, neve gentil del seno
 o gli di de la man, ch'invido il cielo

ne rapi, quando chiuse in cieca tomba,
 chi vi nasconde? Ohimè! Povera terra!
 Il fior d'ogni bellezza, il sol di Glauco.
 Nasconde? Ah, muse! Qui sgorgate
 il pianto!

Dunque, amate reliquie, un mar di pianto
 Dunque, amate reliquie, un mar di pianto
 non daran questi lumi al nobil seno
 d'un freddo sasso? Ecco! L'afflitto Glauco

fa risonar Corinna: il mar e'l cielo!

Dicano i venti ogn'hor, dica la terra.
 Ahi, Corinna! Ahi, morte! Ahi, tomba!

Cedano al pianto
 i detti! Amato seno
 a te dia pace il ciel,
 pace a te, Glauco.
 Prega, honorata tomba
 e sacra terra.

O golden hair, o delicate snowy breast
 O golden hair, o delicate snowy breast,
 o lily-white hand that envious heaven has
 stolen,
 though locked in this blind tomb,
 who can hide thee? Ah me! Poor earth
 — will thou hide the flower of beauty,
 the sun of Glauco? Ah muses, shed
 your tears.

Therefore, beloved remains, will these eyes
 Therefore, beloved remains, will these eyes
 not shed a sea of tears over the noble breast
 of this cold stone? Hark, wretched

Glauco makes
 ocean and heaven resound with his cry,
 "Corinna";

may the earth and all the winds utter forth:
 "Ah, Corinna! Ah, Death! Ah, Grave!"

Let words yield to tears,
 beloved breast;
 may heaven give you peace;
 peace to you, Glauco,
 you who pray at this honored grave,
 this sacred ground.

QUI RISE, O TIRSI

Claudio Monteverdi

Il sesto libro de madrigali a cinque voci,

n. 7, SV 113 (Venezia, 1614)

Text: Giambattista Marino (1569–1625)

Qui rise, o Tirsi, e qui ver me rivolve
 le due stelle d'Amor la bella Clori;
 Qui per ornarmi il crin, de' più bei Fiori
 al suon dele mie canne un grembo colse.
 O memoria felice, o lieto giorno.

Qui l'angelica voce e le parole,
 ch'umiliario i più superbi Tori;
 Qui le gratie scherzar vidi, e gli amori
 quando le chiome d'or sparte raccolse.
 O memoria felice, o lieto giorno.

Qui con meco s'assise, e qui mi cinse
 del caro braccio il fianco, e dolce intorno
 stringendomi la man, l'alma mi strinse.
 Qui d'un bacio ferimmi, e 'l viso adorno
 di bel vermiglio vergognando tinse.
 O memoria felice, o lieto giorno.

TIRSI E CLORI

Ballo concertato con voci e istrumenti

Claudio Monteverdi

Concerto: settimo libro de madrigali,

n. 29, SV 145 (Venezia, 1619)

Text: Alessandro Striggio (ca. 1573–1630)

Tirsi solo

Per monti per valli,
 bellissima Clori,
 già coronato a'balli
 le Ninfe e i Pastori;
 già, lieta e festosa,
 ha tutto ingombrato
 la schiera amorosa
 il seno del prato.

Here laughed, o Thyrsis, and here gazed
 on me fair Chloris with her two loving stars.
 Here to crown my brow, she gathered
 the prettiest flowers in her lap as I piped.
 O happy memory, o joyous day.

Here her angelic voice and the words
 with which she tamed the proudest bulls;
 here I saw Graces and cupids playing
 as she gathered up her golden tresses.
 O happy memory, o joyous day.

Here she sat with me, and here she put
 her dear arm around me and, gently
 clasping my hand, captured my soul.
 Here she wounded me with a kiss, and
 tinged my face with a soft crimson blush.
 O happy memory, o joyous day.

Tirsi

Up mountains, down valleys,
 My beautiful Clori,
 The nymphs and the shepherds
 Now hast to the dancing.
 Now happy and festive
 The amorous lovers
 From all parts assembled
 Are thronging the field.

Clori sola

Dolcisimo Tirsi,
già vanno ad unirsi,
già tiene legata
l'amante l'amata;
già movon concorde
il suono alle corde:
noi soli negletti
qui stiamo soletti.

Tirsi

Su, Clori, mio core,
andianne a quel loco,
ch'invitano al gioco
le Grazie ed Amori;
già Tirsi distende
la mano e ti prende,
ché teco sol vuole
menar le carole.

Clori

Si Tirsi, mia vita,
ch'è te solo unita
vo'girne danzando,
vo'girne cantando.
Pastor, benché degno,
non faccia disegno
di mover le piante
con Clori sua amante.

Clori e Tirsi

Già, Clori gentile,
noi siam ne la schiera:
con dolce maniera
seguiamo il lor stile.
Balliamo, ed in tanto
spieghiamo col canto,
con dolci bei modi,
del ballo le lodi.

Clori

Now see, my sweet Tirsi,
They join one another,
They hold one another,
Each lover his lover.
Now the strings are in harmony
Sounding together.
Only we are forgotten
Who stay back alone.

Tirsi

Up, Clori, my dear one.
And now let us go where
The graces, the cupids
Invite us to frolic.
Now Tirsi extends you
His hand and he takes you,
For you and you only
He leads to the dance.

Clori

Yes, Tirsi, beloved,
With you, with you only
I wish to go dancing,
I wish to go singing.
May no other shepherd,
No matter how worthy,
Design to go dancing
With Clori his love.

Clori and Tirsi

And now, gentle Clori,
We join with the lovers.
In sweetness of manner
Let us follow their style.
Let us dance, and while dancing,
Let us render in song,
With sweet graceful measures
The praise of the dance.

*Ballo a 5 con strumenti e voce,
concertato e adagio*

Balliamo, che il gregge,
al suon de l'avena
che i passi cor regge,
al ballo ne mena:
e ballano e saltano snelli
e saltano capri e gli agnelli.

Balliam, che nel cielo
con lucido velo,
al suon de le sfere,
or lente or leggere
con lumi e facelle
su danzan le stelle.

Balliam, che d'intorno
nel torbido giorno,
al suono de'venti
le nubi correnti,
se ben fosche e adre,
pur danzan leggiadre.

Balliamo, che l'onde
il vento che spira
le move e l'aggira,
le spinge e confonde
sì come lor fiede
se movon il piede;
e ballan, le Linfe
quai garule Ninfe.

Balliam che i vezzosi
bei fior rugiadosi,
se l'aura li scuote
con urti e con ruote,
fan vaga sembianza
anchèssi di danza.

Balliamo e giriamo,
corriamo e saltiamo,
qual cosa è più degna
il ballo c'insegna
balliamo e giriamo
corriamo e saltiamo
qual cosa è più degna
il ballo n'insegna!

Nymphs and Shepherds

Let us dance, for the flocks
At the sound of the oaten
Pipe guiding their steps
Are leading a dance,
And so we leap nimbly
The lambs and the goats.

Let us dance in the heavens
With luminous veil,
To the sound of the spheres,
Now gravely, now lightly,
With lights and with torches
The stars above dance.

Let us dance, for around us
On days that are gloomy,
With winds that are whistling,
Somber and threatening
The clouds even run by
In light, graceful dance.

Let us dance, for when waves
By the blowing wind driven,
Which moves them and churns them,
Whirls them, confounds them,
In the manner that's theirs
Will foot it with spirit
Then dance the waters
Like chattering nymphs.

Let us dance, for the flowers
So graceful and dewy,
When fluttered by breezes
Quiver and rotate,
And make most delightful
Semblance of dance.

Let us dance, let us whirl,
Let us run, let us jump.
What can dance teach us
But that which is best?