

22. Ballo delle Ingrate  
In genere rapresentativo  
from Madrigal Book VIII

Claudio Monteverdi  
1567-1643

A      De l'im-pla-ca - bil Di - o Ec - co -ne giun-t'al Re - gno se - con - do o

V      Non ta - ce - rà mia

A      bel - la Ma - dre il pre - gar mi - o.

V      vo - ce dol - ci lu - sin-ghe e prie - ghi fin che l' alma fe - ro - ce del Re se - ve - ro al tuo vo -

V      ler non pie - - ghi

A      Fer - ma fer - ma Ma - dre il bel piè non por le pian - te nel te - ne -

A      bro - so im - pe - ro che l' a - er tut - to ne - ro non mac - chiass' il can dor del bel sem - bian -

A

te io sol n'andrò nel-la mag-gion o-scu-ra e pre-gan - - d' i&igrand; Re tra rot-ti a

V

Va pur co-me t' a-gra - da Io qui t' a-spet - to di -

A

van - te

V

scre - to par - go - let - to

The score consists of four staves of music in common time, with a key signature of one flat. The top two staves are in treble clef, and the bottom two are in bass clef. The music features various note values including eighth and sixteenth notes, and rests. The basso part includes dynamic markings such as  $p$  (piano) and  $f$  (forte).

**V**      U - di - te      Don - ne      u - di - te i sag - gi det - ti di ce - le - ste par -
  
  
**V**      lar nel      cor ser - ba - te.      Chi ne - mi - ca d'a - mor ne'      cru - di af -
  
  
**V**      fet - ti.      ar-me-rà il cor      nel-la fio - ri - ta e - ta - de.

Treble, Alto, Bass staves (Systems 1-4):
   
 V: Sen - ti - rà co - me po - scia ar - - - - -
   
 V: de a sa et - ta quan-do più non ha vra gra - tia e bel - ta -
   
 V: te e in - van ri-so-ne-rà tar - di pen - ti - - ta
   
 V: di li - scie e d' ae - que al - la fa - la - ce al - la fa - la - ce a i - ta.

Bass staff (System 6):
   
 P: Bel - la ma - dre d' a - mor che col bel ci - glio splen - der l' i - fer - no fai se - re - - - -

P

-no e pu - ro. Qual de-stin qual con - si-glio del ciel t'ha scor - to in que-st'a - bis-so o-scu - ro

V

Oh de la mor - te in-nu-me-ra - bil gen - te tre-men-do Re dal lu - mi-no - so

V

cie-lo trag-ge-mi a que-st'or-ror ma - ter-no ze - lo. Sap-pi ch'a ma-no a ma-no l'u-ni-co fi - glio

V

mio di stra-li e d'ar - co ar - ma sprez - za - to ar-cier gli o - - mer e l'a - li

P

Chi spo-gliò di va-lor l' auree sa - et - te che tan - te vol-te e tan - te gion-se-ro al

V

Don - ne che di bel ta-te e di va-lo - re

P

cor de l' immortal To - nan - te

V

tol - go-no al-le più de-gne il no-me al - te - ro là      nel Ger-ma-no Im - pe - ro

V

di co-tan - to ri - gor sen van ar - ma - te che di qua - drel - l' aura - te e di sua

V

fa - ce il fo - co re - can - si a scher - - - zo e gio - co.

P

Mal si sprezz-a d' amor la fa-ce el te - lo fal-lo la ter - ra el mar l' in -

V

No no non de' più fi - di A-man - ti

P

fer - no el Cie - - lo.

V

o - don le vo-ci e i pian - - - ti A - mor co - stan-za e Fe - de non pur om-bra tro-var

V

V

V

V

V

V

V

V

V

e per sua glo - ria e per al-trui ven - det - ta ri - tro - - va in sua fa-re - tra A -

V

mor sa - et - ta.

P

S'in- van su l'ar-co ten - di i po-de-ro - si

P

stra - li A - mor che spe - ri e che soc - cor - so at - ten - di?

A

Fuor de l'a- tia ca - ver - na o - ve pian - - go-no in - van di spe-me i - gnu-de scor - gi Si -

A

gnor quel - empie e cru - de veg - ga veg - ga su l'I - stro o - gni a - - ni-ma su-per - ba a

A

qual mar-tir cru - - da bel - tà si ser - ba.

P

Deh chi ri-cer-chi A -

P

mo - re A - mor non sa - i che dal car - cer pro - fon - do cal - le non è che ne ri -

A

So che dal bas-s' In-fer-no per far ri-tor-no al ciel se-ra-to è il

P

me - ni al mon - do.

A

var - co ma chi con - tra - sta col tuo po - ter e - ter - no

P

Sag - gio si - gnor se di sua pos - sa è par - co.

V

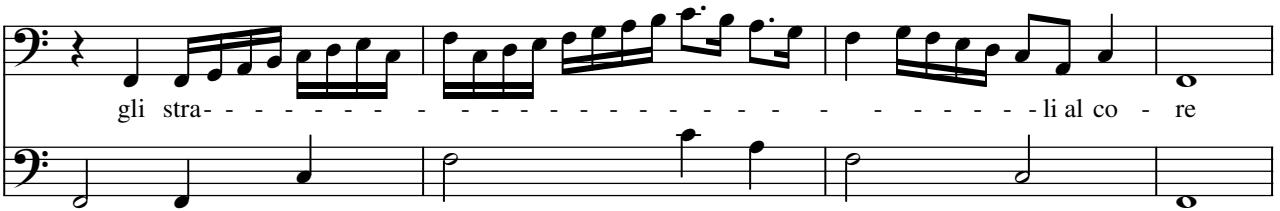
Dun - que non ti ram - men - ti che Pro - ser - pi - na bel - la a co - glier fio - ri gui -

V

dai sul mon - te de-gli e-ter-ni ar - do - ri Deh per que gli al-mi con-ten - ti

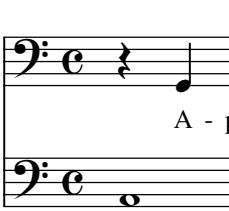
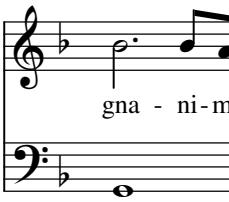
V 

P 

P 

P 

P 

O  Che vuoi? che vuoi ch'im-pe-ri? ch'im-pe-ri? che vuoi? ch'im - pe-ri?  
 O  Che vuoi? ch'im-pe-ri? che vuoi? ch'im - pe-ri?  
 O  8 Che vuoi? ch'impe - ri che vuoi? ch'impe - ri?  
 O  Che vuoi? ch'im - pe-ri? che vuoi? ch'im - pe-ri?  
 P  A - pri - te a - pri - te a - pri - te le te-ne-bro - se por - te de la pri-gion  
 P  Ca - li - gi - no - sa e ne - ra e de l'A - ni-me in - gra - te tra - he - te qui  
 V  Non sen - z'al-trò di - let - to di ma -  
 P  la con-dan-na - - ta schie - ra.  
 V  gna - ni-mi Re - gi il piè por - rai nel l' ami - ra - bil tet - to

V

i - vi di fa - bri e greg - gi in - cre - di - bil la - vo - ro O quan - ti am - mi - re -

V

rai mar - mō - rii fre - gi d'o - stron lu - cen - t'e d'o - ro splen - don pom - po - se le su - per -

V

- - - - - be mu - ra e per De - da - lea

V

cu - ra sor - ger po - tri tra l'in - do - ra - te tra - vi pal - me e tri on - fi d'in - nu - me ra - bil

V

A - vi ne mi nor me - ra - vi - glia ti gra - ve rà le ci - glia, fol - ti The - a - tri ri - mi -

V

ran - do e sce - ne scor - no del Te - bro e de la dot - ta A - te - ne.

A

Ec - co ec - co ver noi l' ado - lo - ra - te qua - dre O mi - se - rel - le

V

A

mi - se - rel - le o mi - se -  
l'ado-lo-ra - te squa-dre di quell'al - me in-fe - li - ci mi - se -

V

A

rel - le Ahi vi - sta vi - sta vi - sta trop - po scu - ra

V

A

vi - - sta trop - po o - scu - ra Ahi vi - - sta trop - po o - scu - ra o mi - se - rel - -  
Ahi vi - sta ahi vi - - sta trop - po o - scu - ra o mi - se - rel -

V

A

le fe - li - ci voi se vi ve de - va il fa - to men cru - de e fe - re o men leg - gia -  
le fe - li - ci voi se vi ve de - va il fa - to men cru - de e fe - re o men leg -

V

dre e bel - - le  
o  
mi - se - rel - - le

A

gia-dre e bel - - le o  
mi-se - rel - - le o  
mi-se-rel - - le.

P

Tor - na-te al bel se - ren ce - le - sti Nu - mi.  
Mo - ve - te me - co

P

voi d'A - mor ri - - bel - - le

The piano score consists of four staves, each in common time (indicated by 'c'). The top two staves are in treble clef (G-clef), and the bottom two are in bass clef (F-clef). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#).

Musical score consisting of three staves of music in G major (one sharp) and 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features eighth-note patterns and rests, separated by vertical bar lines. A double bar line with repeat dots appears in the middle section of each staff.

A musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four systems of music. Each system begins with a treble clef, followed by a bass clef, then an alto clef. The first system ends with a double bar line and a repeat sign, indicating a repeat of the previous section. The second system begins with a bass clef, followed by a treble clef, then an alto clef. The third system begins with an alto clef, followed by a bass clef, then a treble clef. The fourth system begins with a treble clef, followed by an alto clef, then a bass clef. The music features various note heads (circles, squares, diamonds) and rests, with some notes having stems and others not. The bass clef in the first system is positioned below the staff, while in the other systems it is positioned above the staff.

A musical score consisting of four staves, each with a key signature of one sharp (F#). The score is divided into three systems by vertical bar lines.

**System 1:**

- Treble Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Bass Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Alto Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Tenor Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.

**System 2:**

- Treble Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note. A key signature change to  $\frac{6}{4}$  occurs at the beginning of the second measure.
- Bass Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note. A key signature change to  $\frac{6}{4}$  occurs at the beginning of the second measure.
- Alto Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note. A key signature change to  $\frac{6}{4}\#$  occurs at the beginning of the second measure.
- Tenor Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note. A key signature change to  $\frac{6}{4}\#$  occurs at the beginning of the second measure.

**System 3:**

- Treble Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Bass Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Alto Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.
- Tenor Staff:** Contains eighth-note patterns. The first measure starts with a dotted half note followed by a quarter note.

1. 2.

The musical score consists of four systems of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The notation uses a treble clef for Soprano and Alto, and a bass clef for Bass. The key signature changes throughout the piece, indicated by sharps (#) and flats (b). Measure numbers 1 and 2 are placed above the first system. The music features a variety of note heads (solid, hollow, with stems), rests, and accidentals (sharps, flats). The bass line includes several grace notes and slurs.

P

Dal te - ne - bro - - so or - ror del mio gran Re - gno fug - ga Don - na il ti -

P

mor dal mol - le se - no Ar - so di no - va fiam - ma al ciel se -

P

re - - no Don - na o Don - zel - la per ra - pir non ve -

P

gn

P

E quan-do pur da vo-stri rai nel pet - to lan - gui-sce im-mor-tal - men-te il

P

cor fe - ri - to non fo - ra di - stur-bar Plu - to-ne ar-di - to di co -

P

tan - ta Re - gi - na il lie - - - - - - - - -

P

- to a - spet - to. Don - na al cui no - bil crin non bas - si

P

fre - gi sol pon del Ciel - lo or - dir gli e - ter - ni lu -



P

P     

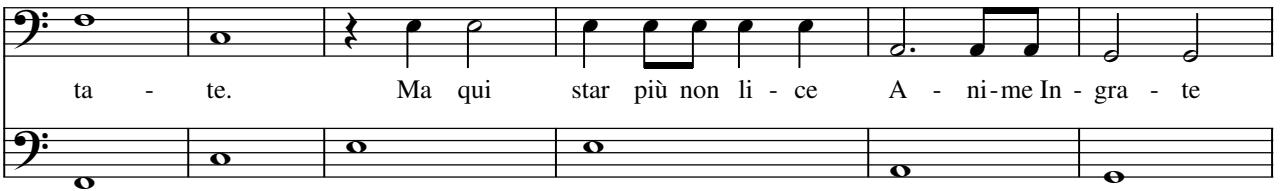
P     

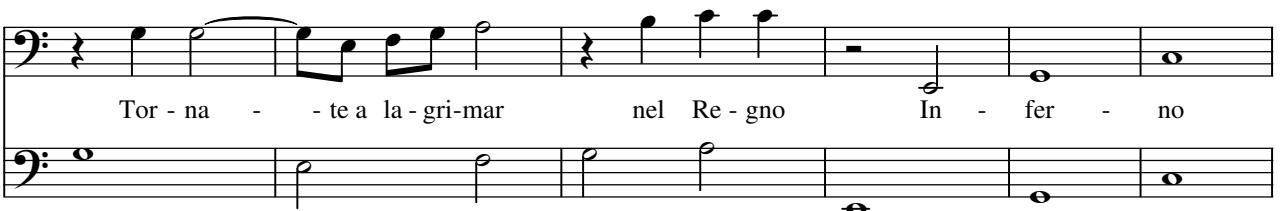
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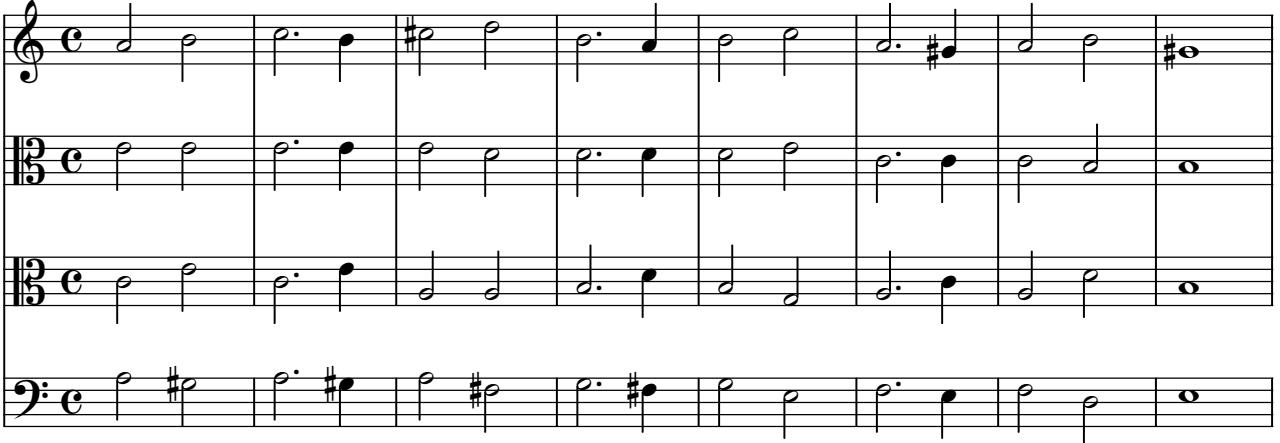
P     

P     

P

P 

P 







The image displays a musical score for three voices: Soprano (top), Alto (middle), and Bass (bottom). The score is divided into four systems by vertical bar lines. Each system begins with a measure number. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. Some notes have vertical stems pointing upwards, while others have horizontal stems pointing to the right. The bass clef is used for all voices. Measure numbers are placed at the start of each system: System 1 starts at measure 1, System 2 at measure 10, System 3 at measure 19, and System 4 at measure 29.

A musical score consisting of four staves, each with a different clef (Treble, Bass, Alto, and Tenor) and a key signature of one sharp. The score is divided into three systems by vertical bar lines.

**System 1:**

- Treble Staff:** Contains eighth-note pairs (e.g., E-G, A-C, D-F).
- Bass Staff:** Contains quarter notes (e.g., B, F#).
- Alto Staff:** Contains eighth-note pairs (e.g., G-B, C-E, F-A).
- Tenor Staff:** Contains eighth-note pairs (e.g., D-F, G-B, C-E).

**System 2:**

- Treble Staff:** Contains eighth-note pairs (e.g., E-G, A-C, D-F).
- Bass Staff:** Contains quarter notes (e.g., B, F#).
- Alto Staff:** Contains eighth-note pairs (e.g., G-B, C-E, F-A).
- Tenor Staff:** Contains eighth-note pairs (e.g., D-F, G-B, C-E).

**System 3:**

- Treble Staff:** Contains eighth-note pairs (e.g., E-G, A-C, D-F).
- Bass Staff:** Contains quarter notes (e.g., B, F#).
- Alto Staff:** Contains eighth-note pairs (e.g., G-B, C-E, F-A).
- Tenor Staff:** Contains eighth-note pairs (e.g., D-F, G-B, C-E).

The music concludes with a final measure ending on a sharp sign, indicating the end of the piece.

P      Tor-na-te al ne-gro chio-stro A - ni-me sven-tu-ra - te      Tor-na-te o-ve vi

P      sfor - za il fal - lir vo - stro.

I

Ahi trop - - po Ahi trop - po è du - ro cru - del sen-ten - za

I

e vie più cru - da pe - na. Tor - nar a la - gri - mar Tor - nar a la - gri -

I

mar Tor - nar a la - gri - mar ne l' antro o-scu - ro. A - er

I

se - re - no e pu - ro Ad - dio per sem - pre Ad - di - o ad -

I

dio per sem-pre ad di - o O cie - lo O so - le ad-dio lu - ci - de stel - le

I

ap-pren-de-te pie-tà ap-pren-de-te pie-tà Don-ne e Don-zel-

I

le. Ap-pren-de-te pie-tà Ap-pren-de-te pie-tà Don-ne e Don-zel-le.

8 Ap-pren-de-te pie-tà Ap-pren-de-te pie-tà Don-ne e Don-zel-le.

I

Al fu-mo a-gri-di a pian-ti a sem-pi-ter-no af-fan-no Ahi

I

do-ve son le pom-pe O-ve gli a man-ti do - ve do-ve sen

I

van-no Don-ne che si pre-gia-te al mon-do fu-ro A-er se-re-no e

I

pu - ro Ad - dio per sem - pre ad - di - o Ad - dio per sem-pre ad -

di - o O cie - lo O So - le Ad-dio lu - ci-de stel - le Ap-ren -

de - te pie - tà ap-pren - de - te pie - tà Don - - ne e Don-zel -

le. Ap-pren - de - te pie - tà Ap-pren - de - te pie - tà Don - - ne e Don-zel - - le.

Ap-pren - de - te pie - tà Ap-pren - de - te pie - tà Don - - ne e Don-zel - - le.

Ap-pren - de - te pie - tà Ap-pren - de - te pie - tà Don - - ne e Don-zel - - le.

Ap-pren - de - te pie - tà Ap-pren - de - te pie - tà Don - - ne e Don - - zel - - le.

8