

Che non fa

Giovanni Legrenzi

5

Che non fa, che non può, Don- na ch'è bel- la, Don- na ch'è bel- la. La gra- tia nel vi- so il

The first system of the musical score is in 6/8 time. It features a vocal line in the treble clef and a bass line in the bass clef. The lyrics are: "Che non fa, che non può, Don- na ch'è bel- la, Don- na ch'è bel- la. La gra- tia nel vi- so il". Below the vocal line, there are three staves of figured bass notation. The first staff contains rhythmic figures (vertical lines) and some letters (r, a, a, e, a). The second staff contains letters (r, a, a, e, a, e, a, e, a, a, r, r). The third staff contains letters (r, a, a, r, a, r, a, r, a, r, b, r, b). There are also some numerical figures like '5' and 'a' with a bar over it.

10

Ciel gli stil- lò, il Ciel gli stil- lò; A- mor gli do- nò i dar- di ne guar- di, le re- ti nel vol- to. Ha_ il

The second system continues the musical score. The lyrics are: "Ciel gli stil- lò, il Ciel gli stil- lò; A- mor gli do- nò i dar- di ne guar- di, le re- ti nel vol- to. Ha_ il". The notation includes a vocal line, a bass line, and three staves of figured bass notation with various rhythmic and letter-based figures.

15

bel tut- to_ ac- col- to Se ta- ce_ ò fa- vel- la. Ha_ i bel tut- to_ ac- col- to Se ta- ce_ ò fa- vel- la.

The third system concludes the musical score. The lyrics are: "bel tut- to_ ac- col- to Se ta- ce_ ò fa- vel- la. Ha_ i bel tut- to_ ac- col- to Se ta- ce_ ò fa- vel- la.". The notation includes a vocal line, a bass line, and three staves of figured bass notation with various rhythmic and letter-based figures.

Che non fa, che non può, Don- na ch'è bel- la, Don- na ch'è bel- la, Don- na ch'è bel- la,

Figured bass notation for measures 20-24:
 Measure 20: a a r, a a r, a a r, a a r, a a r
 Measure 21: e r e a, e r e a, e r e a, e r e a, e r e a
 Measure 22: a b e, a b e, a b e, a b e, a b e
 Measure 23: e e a, e e a, e e a, e e a, e e a
 Measure 24: a a r, a a r, a a r, a a r, a a r

Don- na ch'è bel- la. Che non fa, che non può, Va- go sem-
 Seconda
 Seconda
 Seconda

Figured bass notation for measures 25-29:
 Measure 25: a a r, a a r, a a r, a a r, a a r
 Measure 26: e r e a, e r e a, e r e a, e r e a, e r e a
 Measure 27: a b e, a b e, a b e, a b e, a b e
 Measure 28: e e a, e e a, e e a, e e a, e e a
 Measure 29: a a r, a a r, a a r, a a r, a a r

bian- te, va- go sem-bian- te Col ar- co d'un cig- no Sa- et- ta_og- ni cor; Sa- et- ta_og- ni cor; E

Figured bass notation for measures 30-34:
 Measure 30: a a r, a a r, a a r, a a r, a a r
 Measure 31: e r e a, e r e a, e r e a, e r e a, e r e a
 Measure 32: a b e, a b e, a b e, a b e, a b e
 Measure 33: e e a, e e a, e e a, e e a, e e a
 Measure 34: a a r, a a r, a a r, a a r, a a r

35

tan-to l'ar-dord'unguar-dochesplen-de, Ch'ar'eden-do fla-gel-la Confa-ce si bel-la Un pet-to co-stan-te.

40

Confa-ce si bel-la Un pet-to co-stan-te. Chenon fa, chenon può, Va-gosem-bian-te, va-gosem-

45

50

bian- te, Va- go sem- bian- te, Va- go sem- bian- te.

Recit. 55

O Ciel, chivid-dema-i bel-tàpiùpe-re-gri-nadelmioso-le a-do-ra-to, Sel'a-spet-togen-ti-le

Recit.

Recit.

60

sfio-rò diro-se il piùvez-zo-so A-pri-le; Mi-ra-te-la, Mi-ra-te-lareg-nan-te, tem-pe-sta-ta di

rag-gi inTro-noal-te-ro, Do-ve il briolu-sin-ghie-rod-di-lu-vian-dosplendo-ri Confa-cel-le si

65

70

bel-Ie, Con fa-cel-le si bel-le ac-cen-de i co-ri. Si, si, ch'è for-za lan-gui-re, Si, si, ch'è

The score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment, featuring chords and rhythmic patterns. The lyrics are: "bel-Ie, Con fa-cel-le si bel-le ac-cen-de i co-ri. Si, si, ch'è for-za lan-gui-re, Si, si, ch'è".

for-za lan-gui-re, ch'è for-za lan-gui-re per va-ga bel-tà, ch'è for-za lan-gui-re per

The score continues with three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment. The lyrics are: "for-za lan-gui-re, ch'è for-za lan-gui-re per va-ga bel-tà, ch'è for-za lan-gui-re per".

va-ga bel-tà. Ha boc-ca che ri-de, Ha un oc-chio ch'ucei-de, Re-si-sta chi sa, re-si-sta chi

The score continues with three staves. The top staff is the vocal line with lyrics. The middle staff is the bass line. The bottom staff is the piano accompaniment, including a double bar line with a 12/8 time signature change. The lyrics are: "va-ga bel-tà. Ha boc-ca che ri-de, Ha un oc-chio ch'ucei-de, Re-si-sta chi sa, re-si-sta chi".

80



sa. Ha boc-ca che ri-de, Ha un occhio ch'uc-ci-de, Re-si-sta chi sa, re-si-sta chi sa.

85



Si, si, ch'è for-za lan-gui-re, Si, si, ch'è for-za lan-gui-re, ch'è for-za lan-gui-re per

90



va-ga bel-tà, Ch'è for-za lan-gui-re per va-ga bel-tà.

Seconda

95

No, no, ch'il col-po_a-mo-ro-so, No, no, ch'il col-po_a-mo-ro-so, ch'il col-po_a-mo-ro-so fug-

Seconda

Seconda

100

gir non si può, ch'il col- po_a- mo- ro- so fug- gir non si può.

Seconda

105

Aldar-do fa-ta-le D'uncie-coch'ha'a-le Re-si-ster non so, re-si-ster non so. Aldar-do fa-

Seconda

ta-le, D'uncie-coch'hal'a-le Re-si-sternon so, re-si-sternon so. No, no, ch'il

110 col-po_a-mo-ro-so, No, no, ch'ilcol-po_a-mo-ro-so, ch'ilcol-po_a-mo-ro-so fug-gir non si può,

115 ch'il col-po_a-mo-ro-so fug-gir non si può.

My attempt at translation:

A beautiful woman -- what can she do, what is possible for her?
Heaven has given her a beautiful face;
Love has given her darts for glances, her face is a snare.
Whether silent or speaking, she contains all beauty.
A beautiful woman -- what can she do, what is possible for her?
A graceful appearance, with the curve of swan,
Shoots arrows into every heart.
And such warmth in a shining glance,
Her lovely face a burning torment to a constant breast.
Oh heavens! Who has ever seen a more rare beauty than my adored sun,
If her graceful appearance is like the most beautiful April roses;
See her reigning, spangled with rays, on a proud throne,
Where her splendid beauty ignites hearts.
Yes, yes, her graceful beauty forces one to languish.
She has a laughing mouth, an eye that kills -- resist if you can!
No, no, you can't escape that amorous blow!
I cannot resist the fatal darts of a blind one with wings.