

Anonymous: Di pensier in pensier  
from  
**CANZONI NOVE**  
CON ALCUNE SCELTE DE VARII LIBRI DI CANTI



Sculpito in Roma per Andrea Antico de Montona... 1510

*Edited by Andreas Stenberg, 2020*

Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510.

Edited by Andreas Stenberg 2021

## Di pensier in pensier

**Andrea Antico: Canzoni nove con alcune scelte ..., Roma 1510**

Diplomatic edition

Francesco Petrarca

Anonymous

Canzoniere 129 (first 2 stanzas of 6)

Edited by Andreas Stenberg

[Cantus] C Di pen - sier in pen - sier, di monte in mon - te

Altus C Di pen - sier in pensier

Tenor C Di pen - sier in pensier

Bassus C Di pen - sier in pen - sier

13 Mi gui - da a - - mor che og - ni seg - na - to cal - le Pro - vo con -

Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510.

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26

Musical score for page 26. The score consists of two staves of music. The top staff begins with a fermata over three measures, followed by the lyrics "tra-to a la". The bottom staff begins with a fermata over three measures, followed by the lyrics "tran-quil - la vi - a". Both staves continue with a series of notes and rests, ending with a fermata over three measures. The music is written in common time with a soprano vocal range.

38

Musical score for page 38. The score consists of two staves of music. The top staff begins with a fermata over three measures, followed by the lyrics "ri - a". The bottom staff begins with a fermata over three measures, followed by the lyrics "piag - gia ri - vo o fon-te". Both staves continue with a series of notes and rests, ending with a fermata over three measures. The music is written in common time with a soprano vocal range.

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52

bro - sa val - le Sui sac que - ta l'al - ma s'bi - got - ti - ta Et

65

co - me amor en vi - ta hor ri - de, hor pian - gue hor te - me, hor sas - se - cu - ra El vol - to che lei

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80

Musical score for page 5, system 1 (measures 80-89). The score consists of four staves of music. The lyrics are:

se - gue quel - la il me - na tur - ba et ras-se - re - na Et in un es-ser pie -

The music features diamond-shaped note heads on a staff with five horizontal lines. Measure 80 starts with a short note followed by a longer note. Measures 81-83 show a more complex pattern of notes. Measure 84 begins with a short note, followed by a series of eighth-note-like patterns. Measures 85-87 continue with similar patterns. Measure 88 ends with a short note, followed by a series of eighth-note-like patterns. Measure 89 concludes with a short note followed by a long note.

95

Musical score for page 5, system 2 (measures 95-104). The score consists of four staves of music. The lyrics are:

ciol tem - po du - ra On - - de a - la vis - ta huom di tal vi-ta ex - per -

The music features diamond-shaped note heads on a staff with five horizontal lines. Measure 95 starts with a short note followed by a longer note. Measures 96-98 show a more complex pattern of notes. Measure 99 begins with a short note, followed by a series of eighth-note-like patterns. Measures 100-103 continue with similar patterns. Measure 104 concludes with a short note followed by a long note.

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112

A musical score for four voices, numbered 112. The music is written in four-line staff notation. The top voice has lyrics: "to Di - ria ques-to arde et di suo sta - to e in - cer - to". The other three voices provide harmonic support. The notation uses diamond-shaped note heads and vertical bar lines to indicate measures. The score consists of four staves, each with a different vocal line.

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Per alti monti et per selve aspre trovo  
Qualche riposo ogni habitato loco  
Enemico mortal de gliocchi miei  
A ciascun passo nasce un penser novo  
De la mia donna che sovente in gioco

Giral tormento chi porto per lei  
Et a piena vorrei  
Ciangar questo mio viver dolce amaro  
Chi dico forte anchor ti serva amore  
Ad un tempo migliore

Forte ate stesso vile altrui se caro  
Et in questa trapasso sospirando  
Hor potrebbesser vero hor come hor quando

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Practical edition

Francesco Petrarca

Anonymous

Canzoniere 129 (first 2 stanzas of 6)

Edited by Andreas Stenberg

The musical score consists of three staves of music. The top staff is in treble clef, the middle staff is also in treble clef, and the bottom staff is in bass clef. The music is set in common time, with various measures in 2/4 and 3/4 time indicated. The lyrics are written below the notes, corresponding to the musical phrases. The first stanza is in common time, the second in 3/4 time, and the third in common time again. The lyrics are:

Di pen - sier in pen - sier, di monte in mon - te mi gui - da  
 Di pen - sier in pen - sier  
 Di pen-sier in pen-sier

Di pen - sier in pen - sier

Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510.

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7

A - - - mor, ch'ogni se-gna - to cal - le pro - vo contrario a la tran-quil - la

vi - ta. Se'n so - li - ta - ri - a piaggia, o ri - vo, o fon - te, se 'nfra duo

3

Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510.

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Musical score for two staves, featuring three voices (Treble, Alto, Bass) in common time. The music consists of two systems of four measures each. Measure 21 starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are:

pog - - gi sie-de om-bro - sa val - le, i - vi s'acque-ta l'al - ma sbi - got-

The bass staff begins with a bass clef and a common time signature. The alto staff begins with a treble clef and a common time signature. Measure 28 starts with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are:

ti-ta; et co - me Amor l'en - vi-ta, or ri-de, or pian-ge, or te - me, or s'as - se-cu-ra; e 'l vol-

The bass staff begins with a bass clef and a common time signature. The alto staff begins with a treble clef and a common time signature. Measure 21 concludes with a common time signature and a key signature of one sharp. Measure 28 concludes with a common time signature and a key signature of one sharp.

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Musical score for two staves, page 11, from Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510. The score consists of two systems of music. The first system starts at measure 36 and includes lyrics in Italian. The second system starts at measure 44 and also includes lyrics in Italian. The music is written in a treble clef, a bass clef, and a bass staff. Measures 36 through 43 are shown in the first system, followed by a repeat sign and measures 44 through 51 in the second system. The lyrics are as follows:

36  
to che lei se-gue ov'el-la il me - na si turba et ras-se - re - na, et in un es-ser pic -  
ciol tem - po du - ra; on - de a la vi - sta huom di tal vi - ta ex - per - to

44

Canzoni nove, con alcune scelte de varii libri di canti, Andrea Antico, 1510.

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53

di-ria: Que-sto arde, et di suo sta - to è in - cer - to.

The musical score consists of four staves. The top staff is in soprano clef, the second in alto clef, the third in tenor clef, and the bottom in bass clef. The key signature changes from G major to A major at the end of the measure. The lyrics "di-ria: Que-sto arde, et di suo sta - to è in - cer - to." are written below the top staff. The music features various note values including eighth and sixteenth notes, and rests. Measure 53 concludes with a double bar line and repeat dots.

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Per alti monti et per selve aspre trovo  
qualche riposo: ogni habitato loco  
è nemico mortal degli occhi miei.  
A ciascun passo nasce un penser novo  
de la mia donna, che sovente in gioco  
gira 'l tormento ch'i' porto per lei;  
et a pena vorrei  
cangiar questo mio viver dolce amaro,  
ch'i' dico: Forse anchor ti serva Amore  
ad un tempo migliore;  
forse, a te stesso vile, altrui se' caro.  
Et in questa trapasso sospirando:  
Or porrebbe esser vero? or come? or quando?

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**Translation by A.S.Kline:**

Love leads me on, from thought to thought,  
from mountain to mountain, since every path blazed  
proves opposed to the tranquil life.  
If there is a stream or a fountain on a solitary slope,  
if a shadowed valley lies between two hills,  
the distressed soul calms itself there:  
and, as Love invites it to,  
now smiles, or weeps, or fears, or feels secure:  
and my face that follows the soul where she leads  
is turbid and then clear,  
and remains only a short time in one mode:  
so that a man expert in such a life would say  
at the sight of me: 'He is on fire, and uncertain of his state.'

I find some repose in high mountains  
and in savage woods: each inhabited place  
is the mortal enemy of my eyes.  
At every step a new thought of my lady  
is born, which often turns the suffering  
I bear to joy, because of her:  
and, as often as I wish  
to alter my bitter and sweet life,  
I say: 'Perhaps Love is saving you  
for a better time:  
perhaps you are dear to another, hateful to yourself.'  
And with this, sighing, I continue:  
'Now can this be true? And how? And when?'

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## Table of Contents

<b>Diplomatical edition</b>	<b>2</b>
<b>Practical edition</b>	<b>8</b>