

Bartolomeo Tromboncino: Son disposto in tutto hormai  
from  
**CANZONI NOVE**  
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Sculpito in Roma per Andrea Antico de Montona... 1510

*Edited by Andreas Stenberg, 2020*

# Son disposto in tutto hormai

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

Diplomatic edition

B[artolomeo].T[romboncino].

Edited by Andreas Stenberg

[Cantus] 1

Altus

Tenor

Bassus

Son dis - pos-to in tut - to hor - mai

Son dis - posto in tut - to hormai

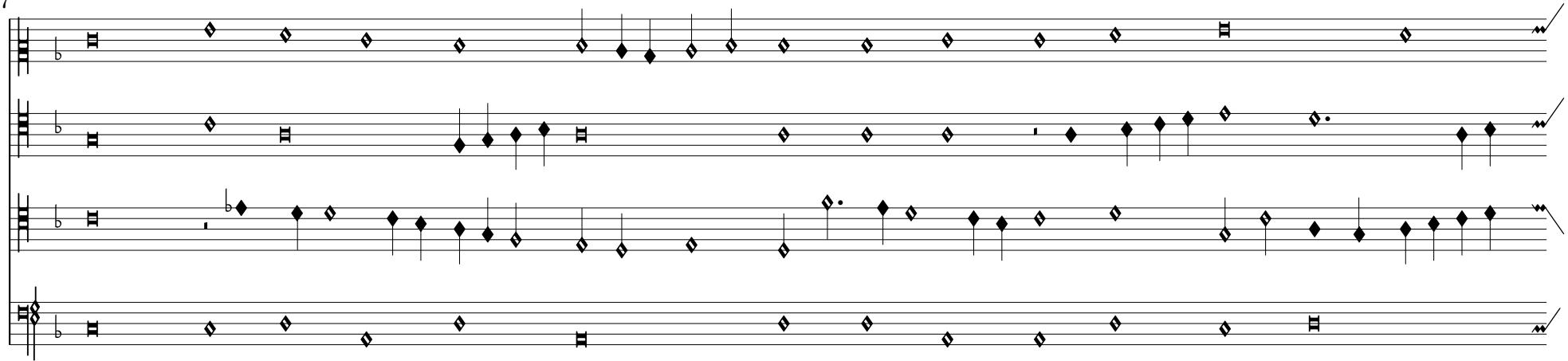
Son dis - pos-to in tut - to hor - mai

Son dis - pos-to in tut - to hor - mai

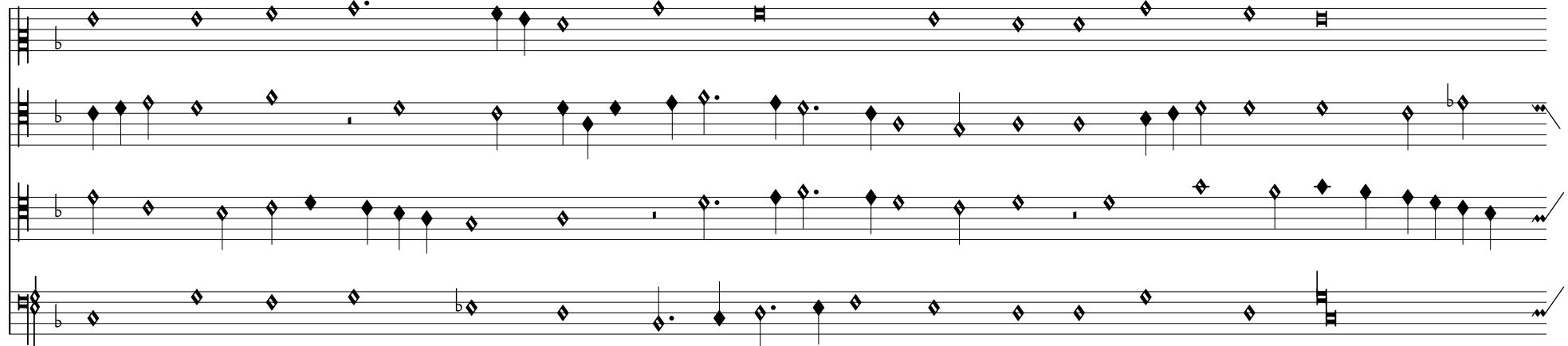
12

<sup>1</sup>The orig. print does not give any lyrics but the first line.

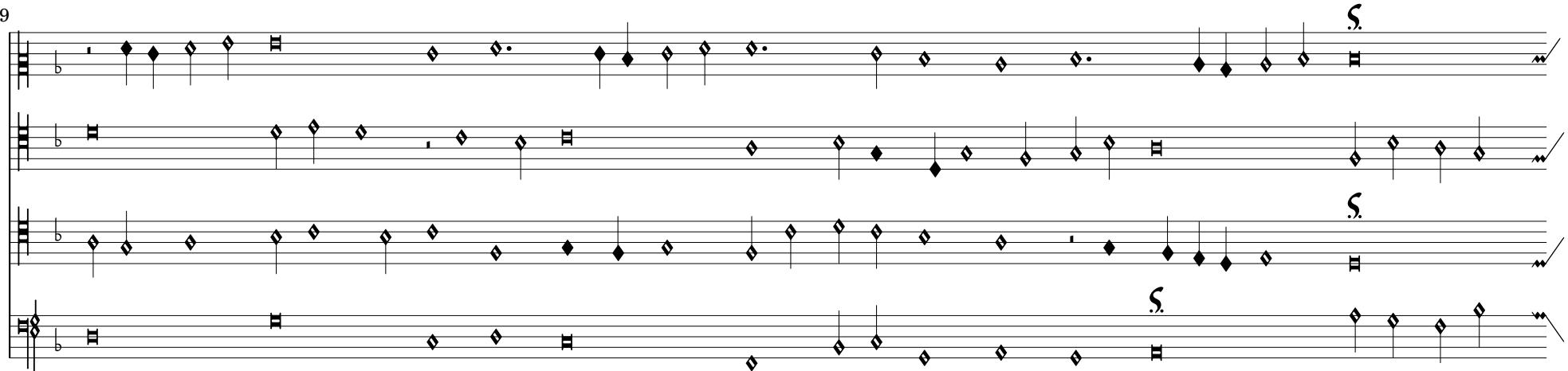
27



43



59



4  
76

This section of the musical score consists of four staves of music. The first staff begins with a note on the second line, followed by a rest on the first line, and then a note on the third line. The second staff starts with a note on the fourth line, followed by a rest on the third line, and then a note on the fifth line. The third staff begins with a note on the second line, followed by a rest on the first line, and then a note on the third line. The fourth staff starts with a note on the fourth line, followed by a rest on the third line, and then a note on the fifth line. Measures 77 and 78 continue this pattern. Measure 79 begins with a note on the second line, followed by a rest on the first line, and then a note on the third line. Measure 80 begins with a note on the fourth line, followed by a rest on the third line, and then a note on the fifth line.

92

This section of the musical score consists of four staves of music. The first staff begins with a note on the second line, followed by a rest on the first line, and then a note on the third line. The second staff starts with a note on the fourth line, followed by a rest on the third line, and then a note on the fifth line. The third staff begins with a note on the second line, followed by a rest on the first line, and then a note on the third line. The fourth staff starts with a note on the fourth line, followed by a rest on the third line, and then a note on the fifth line. A number '1' is placed above the first note of the third staff.

<sup>1</sup>This note-length could be a typo. Should it be a b-flat minim?

# Son disposto in tutto hormai

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

Practical edition

Galeotto Del Carretto (14.. - 1530)

B[artolomeo].T[romboncino].

Edited by Andreas Stenberg

[Cantus]

Altus

Tenor

Bassus

Son dis - pos - to in tut - to hor - mai

Son dis - pos - to in tut - to hor - mai

Son dis - pos - to in tut - to hor - mai

<sup>1</sup>Text from other sources.

*First time senza repeat.*

5

1. 2.

Non pe - rho fia che più t'a -  
[Re - sta in pa-ce o de - gna he - re -]  
fe - de:]

10

mi. Per ser - vir cum pe - ne et gua - i.] } [Son dis - pos - to in tut -  
de Di per - fi - da, che a - ma-to ha - i]

17

to hor - mai Di fug - gir tuo fal - si in - gan-ni. Non pe - rho

24

fia che più t'a - mi. Per ser - vir cum pe - ne et

8

30

This musical score consists of four staves. The top two staves are for voices, and the bottom two are for a basso continuo part. The music is in common time (indicated by a '4' with a vertical line) and has a key signature of one flat. The vocal parts sing the words 'gua i.] [Per ser - vir cum pe -'. The basso continuo part provides harmonic support.

34

This musical score continues from the previous section. The vocal parts sing 'ne et gua - - i.]'. The basso continuo part is present, providing harmonic support. Measure 34 concludes with a repeat sign and a double bar line, indicating a return to a previous section or section A.

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<sup>1</sup>This note is a semibreve in the original print which with the note-values halved would mean a half-note. The clashes that ensue when the original note-length ratio is preserved are resolved in the easiest way by treating it as a typological error where a semiminima has been printed instead of a minim.

## Text:<sup>1)</sup>

### Barzelletta

Son disposto in tutto hormai  
 Di fuggir tuoi falsi inganni.  
 Non perho fia che più t'ami.  
 Per servir cum pene et guai.

Tho servito longo tempo  
 Con speranza di mercede,  
 Hor che in quella più m'attempo  
 Tu non vuoi servarmi fede:  
 Resta in pace o degna herede  
 Di perfida, che amato hai  
 Son disposto in tutto hormai.

Cercharò mia orte altrove,  
 Forsi il ciel per l'avvenire  
 Non farà si scarse pruove  
 Perchè amando non posso ire  
 In si horribile martyre  
 Come hor tu crudel mi dai.  
 Son disposto in tutto hormai.

Segue adunque altro amatore,  
 Chio ti lasso donna in pace,  
 Poi chio son fuor del mio honore  
 Per servir a chi mi sface,  
 Gia iil pensier mio in pecto jace  
 De chi fa quel che non fai  
 Son disposto in tutto hormai.

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1) The probable lyrics to this Frottola according to Walter H. Rubsam: Literary sources of secular music in Italy (ca. 1500), Berkeley and Los Angeles, 1943, p.11. The edition of the lyrics is from: Giuseppe Manacorda: Galeotto Del Carretto Poeta lirico e drammatico Monferrino (14..-1530) in **Mem. d. R. Accadem. d. scienze di Torino, s. 2, XLIX (1898-1899), pp. 47-125**; p.124. The Lyrics were from a codex in a private collection in Torino.

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