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MARCO CARA (CA. 1465-1525)

Io non compro più speranza

Frottola

CA. 1500

CD 3|47, 50, 53

Cr S, A⁸

Cr A⁸

Cr B

48, 51

49, 52

Note values halved. Notes in the lute part with dots under them are played with an upward stroke. Bars through the lute staves are original. Those between the voice part and lute accompaniment are added by the present editors to show the implied metrical organization. This version was published by Franciscus Bossinensis in his *Tenori e contrabassi intabulati col sopran in canto figurato per cantar e somar col lauto, libro primo* (Venice, 1509); the original version in four parts was published by Ottaviano Petrucci in *Frottole I* (Venice, 1504). This edition from *Le Frottole per canto e liuto intabulate da Franciscus*

Io non compro più speranza
 Ché gli è falsa mercancia.
 A dar sol attendo via
 Quella poca che m'avanza.
 Io non compro più speranza
 Ché gli è falsa mercancia.

I'll buy no more hope,
 which is fake goods.
 I can't wait to give away
 the little that I have left,
 I'll buy no more hope,
 which is fake goods.

Cara un tempo la comprai,
 Hor la vendo a bon mercato
 E consiglio ben che mai
 Non ne compri un sventurato
 Ma più presto nel suo stato
 Se ne resti con costanza.
 Io non . . .

Once I bought it at a high price;
 now I sell it cheap;
 and I would advise that never
 should the wretched buy it;
 rather let them in their condition
 remain in constancy.
 I'll buy . . .

El sperare è come el sogno
 Che per più riesce in nulla,
 El sperar è proprio il bisogno
 De chi al vento si trastulla,
 El sperare sovente anulla
 Chi continua la sua danza.
 Io non . . .

To hope is like a dream
 that mostly results in nothing,
 and hoping is truly the need
 of him who plays with the wind.
 Hoping often annihilates
 the one who continues its dance.
 I'll buy . . .



Marco Cara spent most of his career at the ducal court in Mantua in northern Italy, working for the Gonzaga family from 1494 to 1525. *Io non compro più speranza*, one of many frottole that Cara composed for performance at the Mantuan court, was published in Ottaviano Petrucci's first book of frottole (Venice, 1504) in its original four-part version with the top part to be sung and the rest to be either sung or played by instruments. It was subsequently arranged for voice and lute and published in the form transcribed here by Franciscus Bossinensis in 1509.

The text wittily suggests that it is better to be without hope than to suffer disappointment when the person one loves does not return the affection. Although