

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Italian Madrigals (2)

à trois voix & continuo



- 1 T'amo mia vita**
- 2 Crudelissima doglia**
- 3 Alme d'amor rubelle**
- 4 Ho visto al mio dolore**
- 5 Felice chi vi mira**
- 6 Che veggio ? ohimé !**
- 7 Al fonte, al prato**
- 8 Paroletta è colei**
- 9 Lungi dal vostro lume**
- 10 Lasso, ch'io moro !**
- 11 O dolce mio martire**

Source : *St. Michael's College Tenbury Wells* -MS 1016, early seventeenth century.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
T'amo mia vita

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

‘T’amo mia vita’, la mia cara vita Mi dice,
 e’ in questa sola Dolcissima parola
 Par che trasformi, lietamente il core.
 O voce di dolcezza e di diletto,
 Prendila tosto amore,
 Stampala nel mio core,
 Spira solo per te l’anima mia.
 ‘Tamo mia vita’, la mia vita sia.

GUARINI

Source :

*St. Michael’s College Tenbury Wells -
 MS 1016, early seventeenth century.*

Tenor I

8 'T'a - mo mia vi - ta', la mia ca - ra vi - ta Mi di - ce, e in ques-ta

Tenor II

8 'T'a - mo mia vi - ta', la mia ca - ra vi - ta Mi di - ce,

Basso

'T'a - mo mia vi - ta', la mia ca - ra vi - ta Mi di - ce,

Basso continuo

A musical score for voice and piano. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is one sharp, and the time signature is common time. The vocal line consists of eighth and sixteenth notes, with lyrics in Italian. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

7
so - la Dol - cis-si-ma pa-ro - la,
8
e in ques-ta so - la Dol - cis-si-ma pa-ro -
e in ques-ta so - la Dol - cis-si-ma pa-ro - la,
[6]

15

e in ques-ta so - la dol-cis-si-ma, dol - cis-si-ma pa - ro - la Par — che tras -
la, e in ques-ta so - la dol-cis-si-ma, dol - cis-si-ma pa - ro - la
e in ques-ta so - la dol-cis-si-ma, dol - cis-si-ma pa - ro - la

22

for - mi, par _____ che tras - for - mi, lie-ta-men-te, lie-ta-men-te il co - - - -

30

A musical score for voice and piano. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the voice, also in treble clef, common time, and includes lyrics in Italian. The bottom staff is for the piano, shown in bass clef. The vocal line begins with a rest followed by a melodic line with eighth and sixteenth notes. The lyrics start with "Par ____ che tras - for - mi, par ____ che tras - for - mi lie-ta-men-te, lie-ta-men-te il co -". The piano accompaniment consists of eighth-note patterns.

re.

Par ____ che tras - for - mi, par ____ che tras - for - mi lie-ta-men-te, lie-ta-men-te il co -

σ

38

Soprano: O vo-ce di dol-cez-za e di di - let - to,
Alto: O vo-ce di dol-cez-za e di di - let -
Bass: re.
Soprano: O vo-ce di dol-cez-za e di di - let - to,
Alto: O vo-ce di dol-cez-za e di di - let -
Bass: O vo-ce di dol-cez-za e di di - let - to,
Soprano: O vo-ce di dol-cez-za e di di - let -
Alto: O vo-ce di dol-cez-za e di di - let -

47

Soprano (G major):
to, Pren-di-la tos-to a-mo - re, pren - di-la tos-to a-mo - re, pren-di-la

Alto (G major):
to, Pren-di-la tos-to a-mo - re, pren-di-la tos-to a-mo - re, pren - di-la

Bass (F major):
to, Pren - di - la tos-to a - mo - re, pren - di-la tos-to a-mo -

52

A musical score for voice and piano. The vocal line consists of two staves: soprano (treble clef) and bass (bass clef). The piano accompaniment is represented by two staves below the vocal parts. The music is in common time (indicated by '8'). The vocal part begins with eighth-note pairs followed by quarter notes. The lyrics are: "tos-to a-mo - re, pren-di-la tos - to a-mo - re," followed by a repeat of the first line. The bass line continues with eighth-note pairs and quarter notes, eventually leading to a sustained note over a fermata. The piano accompaniment provides harmonic support with eighth-note chords.

tos - to a - mo - re, pren - di - la tos - to a - mo - re,

tos - to a - mo - re, pren - di - la tos - to a - mo - re,

re, pren - di - la tos - to a - mo - re, a - mo - re, Stam - pa - la nel mio co - re, stam - pa - la

Musical score for piano and voice, page 11. The score consists of four staves. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef, both in common time (indicated by '8'). The vocal line begins at measure 60 with lyrics 'Spi - ra so - lo per te l'a -'. The piano accompaniment features eighth-note patterns. The vocal line continues in the next measure with 'Spi - ra so - lo per te'. The piano accompaniment changes to a sixteenth-note pattern. The vocal line continues with 'nel mio co - - - - re, Spi - ra so - lo per'.

67

ni-ma mi - a, l'a - ni-ma mi - a. 'T'a - mo mia vi - ta',
l'a - ni-ma mi - - - a. 'T'a - mo mia vi - ta', la mia vi -
te l'a - ni-ma mi - a. 'T'a - mo mia vi - ta', la mia
6 5

75

8
la mia vi - ta si - - - a, la mia vi - ta, la mia vi - ta si - a.

8
ta, la mia vi - ta si - a, la mia vi - ta, la mia vi - ta si - - - a.

vi - ta si - a, la mia vi - ta, la mia vi - - - ta si - a.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Crudelissima doglia

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Crudelissima doglia,
Allor, che più gioisco,
A la grimar m'invoglia.
Mentre miro il mio amore
Godo in mirar in desiar languisco.
Ahi ! ché bellezza è un fiore
Lieto alla vista, doloroso al core.

Source :

*St. Michael's College Tenbury Wells -
MS 1016, early seventeenth century.*

Tenor I

Tenor II

Basso

Basso
continuo

Cru - - de - lis - si - ma _____ do - glia, cru -

Cru - - de - lis - si - ma do - glia,

Cru - - de - lis - si - ma _____ do - glia,

Cru - - de - lis - si - ma _____ do - glia,

9
8 de - lis - si - ma _____ do - glia, do - - - glia, Al-lor, al-lor,
8 cru - de - lis - si - ma do - - - glia, cru-de-lis-si-ma do - glia, Al-lor, al-lor,
cru - de - lis - si - ma do - glia, do - - - glia, Al-lor, al-lor,

19

8
che più gio - is - co, A la - gri - mar m'in-vo - - - glia,

8
che più gio - is - co, A la - gri - mar m'in-vo -

che più gio - is - co, A la - gri -

28

a la - gri - mar m'in - vo - glia. Men - tre mi - ro il mio a-

- - glia, a la - gri-mar m'in - vo - glia. Men - tre mi - ro il mio a-

mar m'in - vo - glia, a la - gri-mar m'in - vo - glia. Men - tre mi - ro il mio a-

37

8
mo - re, men-tre mi-ro il mio a - mo - re Go-do in mi - rar, in de - si - ar

8
mo - re, men-tre mi - ro il mio a - mo - re Go - do in mi-rar,

mo - re, men-tre mi - ro il mio a - mo - re Go - do in mi-rar,

mo - re, men-tre mi - ro il mio a - mo - re Go - do in mi-rar,

46

A musical score for voice and piano. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line consists of three lines of lyrics: 'lan-guis - co,' 'in de - si - ar,' and 'lan-guis - co.' The piano accompaniment features eighth-note patterns in the treble and bass staves. Measure 46 concludes with a key change to E-flat major (6-flat), indicated by a circled '6b' at the end of the staff.

lan-guis - co, in de - si - ar lan-guis - co.

in de - si - ar lan-guis - co,

6b

55

8
in de - si - ar lan-guis - co.

8
in de - si - ar lan-guis - co, in de - si - ar

in de - si - ar lan-guis - co.

64

Ahi! _____ ché bel-lez-za è un fio - re Lie - to al-la vis - ta, do - lo -
Ahi! ché bel - lez - za è un fio - re Lie - to al-la vis - ta,
lan-guis - co. Ahi! ché bel - lez - za è un fio - re Lie - to al-la vis - ta,

72

A musical score for voice and piano. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The vocal line consists of sustained notes and rests, with lyrics written below the notes. The piano accompaniment features eighth-note patterns. The lyrics are: "ro - so al co - re," followed by a repeat of the first line, and then "do - lo - ro - so al co - re," followed by another repeat of the first line.

ro - so al co - re,

do - lo - ro - so al co - re,

do - lo - ro - so al co -

82

Ahi! _____ ché bel -lez -za è un fio - re, Lie - to al -la vis - ta do - lo -

Ahi! ché bel - lez - za è un fio - re, Lie - to al -la vis - ta, do - lo - ro - so al

re, Ahi! ché bel - lez - za è un fio - re, Lie - to al -la vis - ta, do - lo -

5 6 6 7 6

Musical score for voice and piano, page 13, measure 90. The score consists of four staves. The top two staves are for the voice (soprano) and the bottom two are for the piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line follows a melodic line with lyrics in Spanish. The piano accompaniment provides harmonic support with sustained notes and chords.

90

8

ro - so al co - - - re, do - lo - ro - so al co - re, do - lo - ro - so al co - re.

8

co - re, al - co - re, do - lo-ro - so al co - re, do - lo-ro - so al co - re.

ro - so al-co - re, do - lo - ro - so al co - re, do - lo - ro - so al co - re.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Alme d'amor rubelle

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Alme d'amor rubelle
Che con leggiadri suoni e dolci accenti
Frenar potete i venti,
E invaghite di voi l'ardenti stelle,
Beato chi v'ascolta e chi vi mira,
Beato chi per voi langue e sospira.

Source :

*St. Michael's College Tenbury Wells -
MS 1016, early seventeenth century.*

Tenor I

Tenor II

Basso

Basso continuo

Al-me d'a-mor ru - bel - le Che con leg-gia-dri suo - ni e dol-ci ac - cen - ti Fre -

Al - me d'a-mor ru-bel - le Che con leg - gia - dri suo - ni e dol-ci ac-cen -

Al - me d'a-mor ru - bel - le Che con leg - gia - dri suo - ni e dol - ci ac-cen -

Al - me d'a-mor ru - bel - le Che con leg - gia - dri suo - ni e dol - ci ac-cen -

6
8 nar po-te-te i ven-ti, fre-nar po - te-te i ven-ti, fre-nar po - te-te i ven-ti, fre - nar _____ po-te-te i ven - ti,
8 ti Fre - nar po-te-te i ven - ti, fre-nar po - te-te i ven-ti, fre - nar _____ po-te-te i ven - ti,
ti Fre-nar po - te-te i ven - ti, fre - nar po-te-te i ven - - - - - ti,

12

8 Al-me d'a-mor ru-bel - le, Che con leg-gia-dri suo - ni e dol-ci ac - cen - ti Fre - nar po-te-te i ven-ti,

8 Al-me d'a-mor ru - bel - le, Che con leg-gia-dri suo - ni e dol-ci ac-cen - ti Fre -

Al-me d'a-mor ru - bel - le, Che con leg-gia-dri suo - ni e dol - ci ac-cen - ti

18

8
fre - nar po - te - te i ven - ti, fre - nar po - te - te i ven - ti, fre - nar _____ po - te - te i ven - ti E in - va - ghi - te di
8
nar po - te - te i ven - - ti, fre - nar po - te - te i ven - ti, fre - nar _____ po - te - te i ven - - ti
Fre - nar po - te - te i ven - - ti, fre - - nar po - te - te i ven - - - - - ti

23

8
voi 'ar-den - ti stel - le,
e in - va - ghi - te di voi l'ar-den - ti

8
E in - va - ghi - te di voi l'ar-den - ti stel - le,

E in - va - ghi - te di voi l'ar-den - ti stel - le,
e'in - va -

27

stel - - - - le, e in - va - ghi - te di voi l'ar-den - ti stel - - le, Be - a -

e in - va - ghi - te di voi l'ar-den - ti stel - - le, l'ar - den - ti stel - - - le,

ghi - te di voi l'ar-den - ti stel - - le, l'ar - den - ti stel - - le,

32

to, be - a - to chi v'as - col - ta e chi vi mi - ra,
Be - a - to, be - a - to chi v'as -

4 3

39

A musical score for voice and piano. The top two staves are for the piano, showing mostly rests and one eighth note. The vocal line begins with "Be -" followed by lyrics in Italian: "col-ta e chi vi mi - ra," "Be -", "Be - a - to, be - a - to chi v'as - col-ta e chi vi mi - ra, Be -". The bassoon part starts at the beginning of the vocal line. Measure numbers 5 and 6 are indicated at the bottom left.

Be -

col-ta e chi vi mi - ra, Be -

Be - a - to, be - a - to chi v'as - col-ta e chi vi mi - ra, Be -

5 6

47

8
a - to, be - a - to chi per voi lan - gue e sos - pi - ra, sos - pi - ra
8
a - to, be - a - to chi per voi lan - gue e sos - pi - - - ra, lan -
a - to, be - a - to chi per voi lan - - gue e sos - pi -
a - to, be - a - to chi per voi

55

lan - gue e, lan - gue e, sos - pi - ra, sos - pi - ra, sos - pi - ra.
- gue e, lan - gu e, lan - gue en, sos - pi - ra, sos - pi - ra.
ra, lan - gue e, sos - pi - - - ra, sos - pi - - ra.

5 6 3

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Ho visto al mio dolore

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Ho visto al mio dolore
 Sparger a mille
 Da suoi vezzosi rai
 Silvia gentil le rugiado stille,
 Quai non versò già mai,
 Punta per doglia al core,
 Sovra l'estinto Adon la Dea d'Amore.
 Ma che pro, lasso me ! se forza prende
 Da tal acqua al mio foco e più s'accende ?

Source :

*St. Michael's College Tenbury Wells -
 MS 1016, early seventeenth century.*

Tenor I

Tenor II

Basso

Basso continuo

8 Ho vis - to al mio do - lo - re Spar - ger a mil-le a mil-le a mil - le, spar - ger a

8 Ho vis - to al mio do - lo - re Spar - ger a mil-le a mil-le a mil - le, spar -

Ho vis - to al mio do - lo - re Spar - ger a mil-le a mil-le a mil - le, spar -

Ho vis - to al mio do - lo - re Spar - ger a mil-le a mil-le a mil - le, spar -

A musical score for voice and piano. The vocal line is in soprano C-clef, the piano accompaniment is in treble G-clef, and the bass line is in bass F-clef. The key signature changes between G major (three sharps) and A major (two sharps). The time signature is mostly common time (indicated by '6'). The lyrics are in Italian, with some words repeated. The vocal part includes slurs and grace notes.

6
8 mil - le, spar - ger a mil - - - le Da suoi vez-zo - si, da suoi ver-zo - si ra - i
8 - ger a mil-le a mil - - - le Da suoi vez - zo - si da suoi vez - zo - si ra - - - i
- ger a mil - le a mil - - - - le Da suoi ver - zo - si ra - i

II

Sil - via gen - til, Sil - via gen - til le ru-gia - do-se stil - le, Quai _____ non ver-sò____

Sil - via gen - til, Sil - via gen - til le ru-gia - do - se stil - le, Quai non ver - sò già

Sil - via gen - til, Sil - via gen - til le ru-gia - do - - - se stil - le, Quai non ver - sò già

[45]

18

già ma - i, Pun - ta per-do - glia al co - re, pun-ta per do - glia al-co - re, So - vra l'es-
ma - i, Pun - ta per do - glia al co - re, pun - ta per - do - glia al co - re, So - vra l'es-
ma - i, Pun - ta per do - glia al co - re, pun - ta per - do - glia al co - re, So - vra l'es-

24

8
tin - to A - don la Dea _____ d'A - mo - re, la Dea _____ d'A - mo - re. Ma _____.
8
tin - to A - don la Dea d'A - mo - re, la Dea d'A - mo - re. Ma che
tin - to A - don la Dea d'A - mo - re, la Dea d'A - mo - re. Ma che
tin - to A - don la Dea d'A - mo - re, la Dea d'A - mo - re. Ma che

5 6

31

A musical score for voice and piano. The vocal part consists of four staves of music. The top two staves are in common time (indicated by '8') and the bottom two are in 6/8 time (indicated by '8'). The key signature changes between the staves. The lyrics are written below the notes. The piano part is represented by a vertical bar line on the left.

che pro, las - so me! se for-za pren - de Da tal ac - qua al mio
pro, las - so me! se for-za pren - de Da tal ac - qua al mio
pro, las - so me! se for-za pren - de
pro, las - so me!

36

fo - co,
da tal ac - qua al mio fo - - - co e più s'ac - cen - - -

fo - co,
da tal ac - qua al mio fo - - - co e più s'ac - cen -

da tal ac-quaa al mio fo - co, da tal ac - qua al mio fo - co e più s'ac - cen - - -

6 5 5 3

A musical score for voice and piano. The score consists of four staves. The top two staves are for the voice, each with a treble clef and an 8th note time signature. The bottom two staves are for the piano, each with a bass clef. The music is in common time. The lyrics are written below the vocal parts. Measure 42 begins with a piano dynamic. The vocal parts sing "de, e più s'ac - cen - de, e più s'ac - cen - - - - de?" followed by a fermata. The piano part continues with eighth-note chords. The vocal parts repeat the phrase "de, e più s'ac - cen - - - - de, e più s'ac - cen - - - - de?" The piano part ends with a forte dynamic. The vocal parts continue with "de, e più s'ac - cen - de, e più s'ac - cen - - de?" The piano part begins again with eighth-note chords.

42

8
de, e più s'ac - cen - de, e più s'ac - cen - - - - de?

8
de, e più s'ac - cen - - - - de, e più s'ac - cen - - - - de?

de, e più s'ac - cen - de, e più s'ac - cen - - de?

de, e più s'ac - cen - de, e più s'ac - cen - - de?

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Felice chi vi mira

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Felice chi vi mira,
 Ma più felice chi voi sospira !
 Felicissimo poi
 Chi sospirando fa sospirar voi !
 Ben ebbe amica stella
 Chi per donna sì bella
 Può far contento in un, l'acchio e'l desio,
 E sicuro può dir "Quel cor è mio."

GUARINI

Source :

*St. Michael's College Tenbury Wells -
 MS 1016, early seventeenth century.*

Musical score for four voices: Tenor I, Tenor II, Basso, and Basso continuo.

Tenor I: Treble clef, common time (indicated by '8'). The vocal line consists of eighth-note patterns. The lyrics are: Fe - li - ce, fe - li - ce chi vi mi - ra, Ma più fe - li - ce chi per voi sos - pi -

Tenor II: Treble clef, common time (indicated by '8'). The vocal line consists of eighth-note patterns. The lyrics are: Fe - li - ce, fe - li - ce chi vi mi - ra,

Basso: Bass clef, common time (indicated by '8'). The vocal line consists of quarter note rests.

Basso continuo: Bass clef, common time (indicated by '8'). The continuo part is indicated by a basso continuo symbol (a circle with a vertical line) and consists of eighth-note patterns.

A musical score for voice and piano. The vocal line is in soprano C-clef, the piano accompaniment is in treble G-clef, and the bass line is in bass F-clef. The key signature changes from A major (no sharps or flats) to B major (one sharp). The time signature is common time (indicated by '6'). The lyrics are in Italian, with some words repeated. The vocal part includes several rests and dynamic markings like 'p' (piano).

ra!
ma più fe - li - ce chi per voi sos - pi - ra!

Ma più fe - li - ce chi per voi sos - pi - ra, ma più fe - li - ce chi per voi sos - pi - ra!

Fe-li - cis - si-mo

12

Fe-li-cis - si-mo poi, fe-li-

Fe-li-cis - si-mo poi, fe-ci-

poi, fe-li-cis - si-mo po - i Chi sos-pi - ran - do fa sos-pi - rar voi! fe-li-cis - si-mo po - i, fe-li-

Musical score for voice and piano, page 6, measure 20. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The key signature changes from A major (no sharps or flats) to B major (one sharp). The vocal line continues the lyrics "cis - si-mo poi ____ chi sos-pi - ran - do, chi sos-pi - ran - do, chi sos-pi - ran-do fa ____". The piano accompaniment provides harmonic support with eighth-note patterns.

20

8 cis - si-mo poi ____ chi sos-pi - ran - do, chi sos-pi - ran - do, chi sos-pi - ran-do fa ____

8 cis - si-mo poi ____ chi sos-pi - ran - do, chi sos-pi - ran - do, chi sos-pi - ran-do fa ____

cis - si-mo po - i chi sos-pi-ran - do, chi sos-pi - ran - do, chi sos-pi-ran - do, fa sos-pi-rar ____

25

Soprano (8th note): — sos - pi - rar voi! Ben eb - be a - mi - ca stel - la Chi per don - na, chi per don - na sì bel -

Alto (8th note): sos - pi - rar voi! Ben eb - be a - mi - ca stel - la Chi per don - na, chi per don - na sì bel -

Bass (8th note): — voi! Ben eb - be a - mi - ca stel - la Chi per don - na, chi per don - na sì nel -

32

A musical score for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The vocal line begins with 'la' followed by a melodic line consisting of eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. The lyrics 'Può far con - ten - to in un, l'oc - chio e'l de - si - o,' are written below the vocal line. The middle staff shows another treble clef and common time, with 'la' and piano chords. The bottom staff shows a bass clef and common time, with 'la' and piano chords.

la Può far con - ten - to in un, l'oc - chio e'l de - si - o,

la Può far con - ten - to in un, l'oc - chio e'l de -

la

38

8

8

8

8

può far con -

si - - - o, può far con -

Può far con - ten - to in un, l'oc - chio e'l de - si - - - o, può far con -

43

8
ten - to in un, l'oc - chio e'l de - si - o,
E se - cu - ro può dir "Quel cor è
ten - to in un, l'oc - chio e'l de - si - o,
E se -
ten - to in un, l'oc - chio e'l de - si - o, E se - cu - ro può dir "Quel cor è mi - o",
ten - to in un, l'oc - chio e'l de - si - o,

48

8
mi - o”, e se - cu - ro può dir, e se - cu - ro può dir “Quel cor è mi -
8
cu - ro può dir “Quel cor è mi - o”, e se - cu - ro può dir “Quel cor è mi -
e se - cu - ro può dir, e se - cu - ro può dir “Quel cor è mi -
e se - cu - ro può dir,

52

8
o", e se - cu - ro può dir, e se - cu - - ro può dir "Quel cor è mi - - o."
8
o," e se - cu - - ro può dir "Quel cor è mi - - - - - o."
o" e se - cu - - lo può dir _____ "Quel cor è mi - - - - - o"

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Che veggio? ohimé!

à trois voix & continuo



Nomenclature :

*Canto**Tenor**Basso**Basso continuo*

Source :

*St. Michael's College Tenbury Wells -
MS 1016, early seventeenth century.*

Che veggio ? ohimé ! che sento ?
 L'idolo mio sen va.
 Mirabil ardimento !
 O cor senza pietà !
 E puote'l piede
 Muover da me ?
 Può la sua fede tradir mia fè ?
 E io bellissima
 Non fo contro'l crudel vendetta asprissima ?

Perché consenti ?
 Perché comporti, o Ciel,
 Che in vita or si sostenti
 D'amor nostro infedel ?
 Ch'ha il piè fugace
 Non men che il cor trito e fallace
 Privo d'amor ?
 Ed io bellissima
 Non fo contro'l crudel vendetta asprissima ?
 Misera giovinetta
 Per chi ti stacci'l crin ?
 Per un che ti saetta,
 Che vuol veder tuo fin?
 Che se loprezzi
 Ha in bocca il mel,
 Se l'accarezzi
 Ha tosco e fel ?
 Ed io bellissima
 Non fo contro'l crudel vendetta asprissima ?
 Per te languisco e pero,
 Per te mi struggo amor,
 Diceva il lusinghiero
 Perfido mentitor.
 Ma mentre fugge
 Io me lo so
 Ch'ei non si strugge
 Ma strugger può.
 Ed io bellissima
 Non fo contro'l crudel vendetta asprissima ?

[64]

Solo

Tenor I

Tenor II

Basso

Basso
continuo

The musical score consists of four staves. The top staff, labeled 'Tenor I', has a treble clef and contains a melodic line with various note values and sharp signs. The second staff, labeled 'Tenor II', has a treble clef and an 8th note below it, with all other measures consisting of vertical dashes. The third staff, labeled 'Basso', has a bass clef and also consists of vertical dashes. The bottom staff, labeled 'Basso continuo', has a bass clef and shows a harmonic bass line with open circles and a continuous bass line. The vocal line for Tenor I includes lyrics: 'Che veg-gio? ohi - mé! che sen - to? L'i-do - lo mio sen va. Mi-ra-bil ar-di - men - to! O cor'.

A musical score for voice and piano. The top staff shows a soprano vocal line with lyrics in Italian: "sen - za pie - tà! E puo - te'l pie - de Muo - ver da me? Può la sua fe - de, può la sua fe -". The piano accompaniment is shown in three staves below. Staff 7 starts with a treble clef, a key signature of one sharp, and common time. Staff 8 starts with a treble clef, a key signature of one sharp, and common time. Staff 9 starts with a bass clef, a key signature of one sharp, and common time.

14

- de tra-dir mia fè?
Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con - tro'l cru - del ven -

8

[67]

22

A musical score for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The vocal line begins with eighth-note pairs followed by quarter notes. The piano accompaniment consists of eighth-note chords. The lyrics "det ta as-pri - si - ma? _____" are written below the vocal line. The second staff shows a treble clef, a key signature of one sharp, and a common time signature. The piano accompaniment continues with eighth-note chords. The third staff shows a bass clef, a key signature of one sharp, and a common time signature. The piano accompaniment continues with eighth-note chords. The vocal line resumes in the fourth staff, which has a bass clef, a key signature of one sharp, and a common time signature. The vocal part is labeled "Solo". The lyrics "Per - ché, per-ché con - sen - ti? Per-ché com-por-ti, o Ciel," are written below the vocal line. The piano accompaniment continues with eighth-note chords.

det ta as-pri - si - ma? _____

8

Solo

Per - ché, per-ché con - sen - ti? Per-ché com-por-ti, o Ciel,

30

The musical score consists of four staves. The top two staves are for voices, each with a treble clef. The bottom two staves are for the basso continuo, each with a bass clef. The basso continuo staff on the left has a '8' written above it. The vocal parts are mostly silent (rests), while the basso continuo provides harmonic support with sustained notes and rhythmic patterns.

Che in vi - ta or si sos - ten - ti D'a-mor nos-tro in-fe - del?
Ch'ha il piè fu - ga - ce Non men che il

37

A musical score for three voices. The top two voices are soprano, indicated by a treble clef, and the bottom voice is basso continuo, indicated by a bass clef. The basso continuo part consists of a single staff with a thick vertical bar line on the left and a horizontal bar line across the middle. The vocal parts have lyrics written below them. The music is in common time.

cor tri -to e fal - la ce Pri - vo d'a - mor? Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con-tr'o'l cru-

45

Solo

Mi - se-ra gio-vi - net - ta Per chi ti strac - ci'l crin?
Mi - se-ra gio-vi - net - ta Per chi ti strac - ci'l crin?

del ven - det-ta as-pris - si - ma? _____

[71]

53

A musical score for voice and basso continuo. The top staff is treble clef, the bottom staff is bass clef. The vocal line begins with a rest followed by eighth notes. The basso continuo line consists of sustained notes with occasional grace notes and slurs. The lyrics are written below the vocal line.

8 Per un che ti sa - et - ta, che vuol ve - der tuo fin? Che se los - prez - zi Ha in boc - ca il mel,

60

A musical score for voice and piano. The top staff is treble clef, the bottom staff is bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp). The vocal line begins with a rest followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are as follows:

Se l'ac-ea-rez - zi Ha tos-co e fel?
Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con-tro'l cru - del ven-

68 CHORUS A 3

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 68 starts with a rest followed by a melodic line. Measure 69 begins with a melodic line. Measure 70 continues the melody. Measure 71 starts with a rest. Measure 72 begins with a melodic line. Measure 73 continues the melody. Measure 74 starts with a rest. Measure 75 begins with a melodic line. Measure 76 continues the melody. Measure 77 starts with a rest. Measure 78 begins with a melodic line. Measure 79 continues the melody. Measure 80 starts with a rest. Measure 81 begins with a melodic line. Measure 82 continues the melody. Measure 83 starts with a rest. Measure 84 begins with a melodic line. Measure 85 continues the melody. Measure 86 starts with a rest. Measure 87 begins with a melodic line. Measure 88 continues the melody.

Per te lan-guis - co e pe - ro, Per te, per te mi
det-ta'as-pris - si - ma? _____
Per le lan-guis - co e pe - ro, Per te, per te mi
Per te lan-guis - co e pe - ro, Per te, per te mi
Per te lan-guis - co e pe - ro, Per te, per te mi

75

strug - go a - mor, Di - ce - va il lu - sin - ghi e - ro Per _____ fi - do men -

strug - go a - mor, Di - ce - ca il lu - sin-ghi e - ro Per - fi - do, per - fi - do men - ti -

strug - go a - mor, Di - ce - va il lu - sin - ghi e - ro Per - fi - do men -

A musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The music consists of four staves. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment has eighth-note patterns in the right hand and sustained notes in the left hand. The lyrics are: "ti - tor, per - fi-do men-ti - tor. Ma men-tre fug - ge Io me lo so Ch'ei non si strug - tor, per - fi-do men-ti - tor. Ma men-tre fug - ge Io me lo so Ch'ei non si strug - ti - tor, per - fi-do men - ti - tor. Ma men-tre fug - ge Io me lo so Ch'ei non si strug -". The piano part continues with eighth-note patterns in the right hand and sustained notes in the left hand.

87

ge Ma strug - ger può. Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con - tro'l cru -
ge Ma strug - ger può. Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con - tro'l cru -
ge Ma strug - ger può. Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con - tro'l cru -
ge Ma strug - ger può. Ed io bel - lis - si-ma, bel-lis - si-ma Non fo con - tro'l cru -

93

del ven - det - ta as - pris - si - ma, ven - det - ta as - pris - si - ma?

8

del ven - det - ta as - pris - si - ma, ven - det - ta as - pris - si - ma?

del ven - det - ta as - pris - si - ma, ven - det - ta as - pris - si - ma?

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Al fonte, al prato

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Source :

St. Michael's College Tenbury Wells - MS 1016, early seventeenth century.

Al fonte, al prato,
Al bosco, all' ombra;
Al fresco fiato
Che il caldo sgombra,
Pastor correte !
Ciascun ch'ha sete,
Ciascun ch'è stanco
Riposi il fianco.

Fuga la noia, fuga il dolore,
Il riso è gioia!
Sol caro amore
Nosco soggiorni
Ne' lieti giorni,
Né s'odan mai
Querele o lai.
Ma dolce canto
Di vaghi ucelli
Per verde manto
Degli arboscelli
Assuoni sempre
Con nuove tempre,
Mentre ch'all' onde
Bosco risponde,
E mentre alletta
Quanto più puote
La cicaletta
Con roche note
Il sonno dolce
Che il caldo molce,
E noi pian piano
Con lei cantiamo :
Occhi ladri d'amor, occhi miei belli,
Occhi ch'al sol togliete il suo splendore,
Occhi che mi rubate l'alme e il core.

Musical score for three voices (Tenor I, Tenor II, Basso) and basso continuo. The score is in common time (indicated by a '3' over a '4').
Tenor I: The first tenor part is silent throughout the shown measures.
Tenor II: The second tenor part is silent until the end of the third measure, where it begins a rhythmic pattern of eighth notes. Above this pattern, the text "3 Voices" is written. The lyrics "Al fon te, al" are written below the staff.
Basso: The basso part is silent throughout the shown measures.
Basso continuo: The continuo part begins in the fourth measure with a rhythmic pattern of eighth notes. It continues this pattern until the end of the measure, where it ends with a forte dynamic. The text "3 Voices" is written above the continuo staff in the fourth measure.

A musical score for voice and basso continuo. The top staff is for the voice, starting with a treble clef, a '9' above the staff, and an '8' below it. The lyrics are: 'pra - to, Al bos-co, all' om - bra, Al fres - co fia - to __ Che il cal - do sgom - bra,'. The middle staff is for the basso continuo, indicated by a bass clef and an '8' below it. The bottom staff is also for the basso continuo, indicated by a bass clef.

17

A musical score for voice and piano. The top staff is treble clef, 8th note time signature, and consists of ten empty quarter notes. The middle staff is also treble clef, 8th note time signature, and contains a melody of eighth and sixteenth notes. The lyrics for this staff are: "Pas - tor cor - re - te! — Cias - cun ch'ha se - te, Cias-cun ch'è stan - co Ri - po - si il fian - co, cias-cun ch'è". The bottom staff is bass clef, 8th note time signature, and contains a harmonic bass line. The piano part is represented by the treble and bass staves above, which are mostly empty except for the vocal line.

Pas - tor cor - re - te! — Cias - cun ch'ha se - te, Cias-cun ch'è stan - co Ri - po - si il fian - co, cias-cun ch'è

34

gio - ia! __ Sol ca - ro a - mo - re Nos-co sog - gior - ni Ne' lie - ti gior - ni, Né s'o-dan ma - i

43

A musical score for three voices. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The time signature is 8/8. The vocal parts are: 1st Voice (Treble), 2nd Voice (Treble), and 3rd Voice (Bass). The lyrics are: Que-re - le o la - i, né s o-dan ma - i que-re - le o la - i. The 3rd Voice part continues with: Ma dol-ce can - to Di va-ghi u. The score includes vertical bar lines and repeat signs.

Que-re - le o la - i, né s o-dan ma - i que-re - le o la - i.

3 Voices

Ma dol-ce can - to Di va-ghi u.

52

A musical score for four voices and basso continuo. The top three staves are treble clef, with the first two in common time (indicated by '8') and the third in 2/4 time. The bottom staff is bass clef, also in 2/4 time. The vocal parts sing homophony, while the basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The lyrics are written below the basso continuo staff.

cel - li Per ver - de man - to De - gli ar-bos - cel - li As - suo - ni sem - pre Con nuo - ve

A musical score page featuring four staves. The top two staves are soprano voices, indicated by treble clefs and '8' time signatures. The bottom two staves are a basso continuo part, indicated by bass clefs and '8' time signatures. The music consists of a series of eighth-note patterns. The lyrics are written below the basso continuo staves.

60

tem - pre, Men - tre ch'all' on - de Bos-co ris - pon - de, men - tre ch'all' on - de bos-co ris - pon - de,

69 3 Voices

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The time signature is 8/8 throughout. The vocal parts are labeled "3 Voices". The lyrics are written below each staff, corresponding to the vocal parts. The music features eighth-note patterns and some sixteenth-note figures, particularly in the upper voices.

E men - tre al - let - ta Quan - to più puo - te La ci - ca - let - ta Con ro - che

E men - tre al - let - ta Quan - to più puo - te La ci - ca - let - ta Con ro - che

E men - tre al - let - ta Quan - to più puo - te La ci - ca - let - ta Con ro - che

E men - tre al - let - ta Quan - to più puo - te La ci - ca - let - ta Con ro - che

76

no - te Il son - no dol - ce__ Che il cal - do mol - ce, E noi pian pia - no Con lei can -

no - te Il son - no dol - ce__ Che il cal - do mol - ce, E noi pian pia - no Con lei can -

no - te Il son - no dol - ce__ Che il cal - do mol - ce, E noi pian pia - no Con lei can -

no - te Il son - no dol - ce__ Che il cal - do mol - ce, E noi pian pia - no Con lei can -

84

tia - mo, con lei can - tia - mo:

tia - mo, con lei can - tia - mo: Oc - chi la - dri d'a - mor, oc - chi miei bel - li,

tia - mo, con lei can - tia - mo:

91

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line consists of three staves of lyrics: "Oc - chi la - dri d'a - mor, oc - chi miei bel - li, Oc - chi ch'al sol to - glie - te il". The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

97

A musical score for voice and piano. The top staff shows a soprano vocal line with lyrics: "suo splen - do - re, Oc - chi che mi ru - ba - te l'al - ma e il co - re." The piano accompaniment consists of two staves: an upper staff in treble clef and a lower staff in bass clef. Both staves show eighth-note patterns. The vocal part begins with eighth-note pairs, followed by quarter notes, then eighth-note pairs again. The piano parts are mostly eighth-note chords.

A musical score for voice and piano. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The measure number is 104. The vocal line consists of three lines of lyrics: "Oc-chi ch'al sol to-glie-te il suo splen-do - re, Oc-chi che mi ru-ba - te l'al-ma e il co - re.", repeated twice. The piano accompaniment provides harmonic support with eighth-note patterns.

Oc-chi ch'al sol to-glie-te il suo splen-do - re, Oc-chi che mi ru-ba - te l'al-ma e il co - re.

Oc-chi ch'al sol to-glie-te il suo splen-do - re, Oc-chi che mi ru-ba - te l'al-ma e il co - re.

Oc-chi ch'al sol to-glie-te il suo splen-do - re, Oc-chi che mi ru-ba - te l'al-ma e il co - re.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Pargoletta è colei

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Tenor III



Basso continuo

Pargoletta è colei
 Ch'accende i pensier miei
 E pargoletto amore
 Che mi saetta il core,
 Ma nell' anima sento,
 E gran foco e gran piaga e gran tormento.

Source :

*St. Michael's College Tenbury Wells -
 MS 1016, early seventeenth century.*

Tenor I

Tenor II

Basso

Basso continuo

8 Par - go - let - ta è co - le - i,

8 Par - go - let - ta è co - le - i,

8 Par - go - let - ta è co -

A musical score for voice and piano. The score consists of four staves. The top three staves are for the voice, each with a treble clef and a '8' below it, indicating eighth-note time. The bottom staff is for the piano, with a bass clef and a '4' below it, indicating quarter-note time. The vocal parts begin with a rest followed by eighth notes. The lyrics are: "par - go - let - ta è co - le - i Ch'ac-cen - de i pen-sier mie -". The piano part has eighth-note chords. The vocal parts continue with: "par - go - let - ta è co - le - i Ch'ac-cen - de i pen-sier mie -". The piano part continues with eighth-note chords. The vocal parts end with: "le - i, par - go - let - ta è co - le - i Ch'ac-cen - de i pen - sier mie -". The piano part concludes with a sustained note.

17

i, ch'ac-cen-de i pen-sier mie - i E par-go-let-to a - mo - re,
i, ch'ac-cen-de i pen-sier mie - i E par-go-let-to a - mo - re,
i, ch'ac-cen-de i pen-sier mie - i E par-go-let-to a -

25

è par-go-let - to a - mo - re, è par-go - let - to a-mo - re Che mi sa -

è par-go-let - to a - mo - re, è par-go - let-to a-mo - - re

mo - re, è par-go - let - to a - mo - - - re Che mi sa - et - ta il

[Bass line continues below the staff]

30

A musical score for four voices (three soprano and one bass) and basso continuo. The music is in common time, with a key signature of one sharp. The vocal parts are written in soprano clef, and the basso continuo part is in bass clef. The vocal parts sing in a homophony style, with lyrics in Italian. The basso continuo part provides harmonic support with sustained notes and simple chords.

et - ta il co - re, che mi se - et - ta il co - re, che mi sa - et - ta il co -

Che mi se - et - ta il co - re, che mi se - et - ta il co - re, che mi sa - et - ta il

co - re, che mi sa - et - ta il co - re, che mi sa - et - ta il co - - - -

34

re, Ma nell' a - ni-ma sen - to, ma nell' a - ni - ma

co - re, Ma nell' a - ni-ma sen - to, ma nell' a - ni - ma

- - re, Ma nell' a - ni-ma sen - to, ma nell' a - ni - ma

Bass line: $\text{B} \text{--} \text{C} \text{--} \text{D} \text{--} \text{E} \text{--} \text{F} \text{--} \text{G} \text{--} \text{A} \text{--} \text{B}$

43

A musical score for four voices and basso continuo. The top voice (soprano) starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of (B, A, G, F#). The middle voice (alto) enters with a dotted half note followed by an eighth note. The bottom voice (bass) starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern of (D, C, B, A). The basso continuo part at the bottom consists of a single bass clef and a continuous series of eighth notes.

sen - to E gran for-co e gran pia-ga e gran tor - men - to,
sen - to E gran fo - co e gran pia-ga e gran tor-
sen - to

6 4
 3

50

A musical score for voice and piano. The top two staves are for the voice, and the bottom staff is for the piano. The key signature is A major (one sharp). The time signature is common time (indicated by '8'). The vocal part consists of three lines of lyrics: 'Ma nell' anima sen - to, ma men - to, Ma nell' anima sen - to, ma E gran fo-co e gran pia-ga e gran tor - men - to, Ma nell' anima sen - to, ma'. The piano part has a bass clef and includes a measure change at the bottom, indicated by a '5' over a '4' and a '3' under a horizontal line.

Ma nell' a - ni - ma sen - to, ma
men - to, Ma nell' a - ni - ma sen - to, ma
E gran fo-co e gran pia-ga e gran tor - men - to, Ma nell' a - ni - ma sen - to, ma

$\frac{5}{4} - \frac{3}{4}$

59

A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano accompaniment is in basso continuo style. The lyrics are in Spanish, repeated three times. The piano part features eighth-note patterns and sustained notes.

nell' a - ni-ma sen - to E gran fo - co, — e gran
nell' a - ni-ma sen - to E gran fo - co e gran pia-ga e gran tor-men - to, e gran
nell' a - ni-ma sen - to E gran fo - co e gran pia-ga e gran tor - men - to, e gran fo - co e gran

A musical score for voice and piano. The score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 8/8 throughout. The vocal line begins with "fo - co e gran pia - ga, e" followed by a piano accompaniment. The vocal line continues with "gran, e gran tor-men" and ends with a piano cadence. The vocal line then begins again with "fo - co e gran pia - ga e" followed by a piano accompaniment. The vocal line continues with "gran, e gran tor-men" and ends with a piano cadence. The vocal line then begins again with "pia - ga," followed by "e gran fo - co e gran tor - men" and ends with a piano cadence.

65

8
fo - co e gran pia - ga, e gran, e gran tor-men - to, e gran tor-men - - - - to.

8
fo - co e gran pia - ga e gran, e gran tor-men - to, e gran tor-men - - - - to.

8
pia - ga, e gran fo - co e gran tor - - - - men - to.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Lungi dal vostro lume

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Lungi dal vostro lume,
 Luci d'alba gentil, de' giorni miei
 Traggo le notti sull' odiose piume
 E nubilosì e rei
 Spargo de' miei sospiri all' aria i venti.
 O funesti contenti,
 O gioie fugacissime d' Amore,
 Fate al mio di partir pianto e dolore.

Source :

*St. Michael's College Tenbury Wells -
 MS 1016, early seventeenth century.*

Musical score for four voices: Tenor I, Tenor II, Basso, and Basso continuo. The score is in common time (indicated by '8'). The key signature changes from C major to G major at the end of the measure.

Tenor I

Lun - gi dal vos - tro lu - me, Lu - ci d'al - ba gen-til, de' gior - ni mie -

Tenor II

Basso

Basso continuo

Musical score for voice and basso continuo, page 4. The score consists of four staves. The top staff is soprano (G clef), the second is alto (F clef), the third is bass (C clef), and the bottom is basso continuo (C clef). The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal parts enter at measure 8. The lyrics are:

i
Lun - gi dal vos - tro lu - me, Lu - ci d'al - ba gen - til, de' gior - ni mie - i
Lun - gi dal vos - tro

The basso continuo part features sustained notes and some eighth-note patterns.

17

Tra-go le not - ti sull' o-di-o - se

Tra-go le not - ti sull' o-di-o - se

lu - me, Lu-ci d'al-ba gen-til, de' gior - ni mie - i Tra-go le not - ti sull' o-di-o - se

25

8
piu - me E nu-bi-lo-si e re - i, e nu-bi-lo-si e re - i Spar -

8
piu - me E nu-bi-lo-si e re - i, e nu-bi-lo-si e re - i

piu - me E nu-bi-lo-si e re - i, e nu-bi-lo-si e re - - - i

piu - me E nu-bi-lo-si e re - - - i

32

8
go de' miei sos - pi - ri all' a - ri - a i ven - - - ti.

8
Spar - go de' miei sos - pi - ri all' a-

39

A musical score for voice and piano. The top two staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line begins with a rest followed by eighth-note pairs. The lyrics 'ri - a i ven - - - ti.' are written below the vocal line. The piano accompaniment consists of eighth-note patterns in the treble and bass staves. The vocal line continues with eighth-note pairs, and the piano accompaniment maintains its eighth-note pattern. The lyrics 'Spar - go de' miei sos - pi - all' a - ri - a i ven - - - - ti.' are written below the vocal line.

47

O funes - ti con - ten - ti, O gioi-e fu-ga-cis-si-me d'A - mo - - -

O funes - ti con - ten - ti, O gioi-e fu - ga - me d'A - mo -

O funes - ti con - ten - ti, O gioi-e fu - ga - cis-si-me d'A - lo -

O funes - ti con - ten - ti, O gioi-e fu - - -

54

A musical score for voice and piano. The top staff shows a treble clef, a key signature of one sharp, and common time. The vocal line begins with "re," followed by a melodic line with eighth and sixteenth notes. The piano accompaniment consists of eighth-note chords. The lyrics continue with "O gioi - e fu - ga - cis-si-me d'A-mo - re," followed by a repeat sign and another line of lyrics: "re, O gioi-e fu-ga - cis - si - me d'A-mo - - - re, _____ Fa - - te al mio di-par - tir." The bottom staff shows a bass clef, a key signature of one sharp, and common time. It features sustained notes and eighth-note chords, corresponding to the vocal line.

re,
O gioi - e fu - ga - cis-si-me d'A-mo - re,

re, O gioi-e fu-ga - cis - si - me d'A-mo - - - re, _____ Fa - - te al mio di-par - tir

re,
O gioi - e fu - ga - cis - si - me d'A - mo - - - re,

Musical score for voice and piano, page 11, measure 60. The score consists of four staves. The top two staves are for the voice (soprano) and the bottom two are for the piano. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The vocal line begins with a rest followed by a melodic line: 'Fa - te al mio di-par - tir pian - - - to e do -'. The piano accompaniment provides harmonic support with sustained notes and chords. The bass staff shows a continuous harmonic progression. The tenor staff shows a melodic line: 'pian - to e do - lo - re,'.

68

lo - re, O fu -

O fu -

Fa - te al mio di-par - tir pian - to e do - lo - re, O fu -

77

Soprano: nes - ti con - ten - ti, O gioi - e fu - ga - cis - si - me d'A - mo - - - -

Alto: nes - ti con - ten - ti, O gioi - e fu - ga - cis - si - me d'A - mo -

Tenor: nes - ti con - ten - ti, O gioi - e fu - ga - cis - si - me d'A - mo -

Bass: nes - ti con - ten - ti, O gioi - e fu - ga - cis - si - me d'A - mo -

82

re, O gioi-e fu - ga - cis-si-me d'A-mo - re, pian - to e do - lo - re,

re, O gioi-e fu - ga - cis-si-me d'A-mo - - - - re, pian - to e do - lo - re,

re, O gioi-e fu - ga - cis-si-me d'A - mo - - - - re, pian - to e do - lo - re,

7 6

89

pian - - - ro e do - do - - re, pian - to e do - lo - - - re.

pian - to e do - lo - - - re, pian - - - to e do - lo - - re.

pian - to e do - lo - - re, pian - - - to e do - lo

6 6 6 5 4 #

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Lasso, ch'io moro!

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

Lasso, ch'io moro ! e voi
 Non vedete il mio mal, occhi leggiadri !
 Poi che lungi da voi morir conviene.
 Occhi cari ed amati,
 Cagion de le mie pene,
 Cagion del morir mio,
 Lagrimate pietosi !
 Io moro, O Dio.

Source :

St. Michael's College Tenbury Wells -
 MS 1016, early seventeenth century.

Tenor I

Tenor II

Basso

Basso continuo

8 Las - so, ch'io mo - ro! Las - so, ch'io mo -

8 Las - so, ch'io mo - ro! Las - so, ch'io mo -

Las - so, ch'io mo - ro! Las - so, ch'io mo -

7 6

A musical score for voice and piano. The vocal line is in Italian, with lyrics appearing under each measure. The piano accompaniment consists of two staves, one for the treble clef right hand and one for the bass clef left hand. The music is in common time, with a key signature of one flat. Measure 9 starts with a piano dynamic. Measures 10-11 show the vocal line continuing with eighth-note patterns. Measure 12 concludes the section.

9
8
ro! e voi Non ve - de-te il mio mal, e non ve - de-te il mio mal, oc - chi leg - gia - dri, Poi che

8
ro! e voi Non ve - de-te il mio mal, oc - - - chi leg - gia - - - - - dri,

ro! e voi Non ve - de-te il mio mal, oc - chi leg - gia - dri,

Musical score for voice and piano, page 5, measure 15. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The key signature is one flat, and the time signature is common time (indicated by '8'). The vocal line begins with a dotted half note followed by eighth notes, then continues with quarter notes and rests. The lyrics are: "lun - gi da voi mo - rir con - vie - ne." The piano accompaniment has sustained notes and rests. The bass staff shows sustained notes. The tenor staff has sustained notes. The lyrics continue in the second measure: "Poi che lun - gi da voi mo - rir con - vie - ne." The piano accompaniment continues with sustained notes. The bass staff shows sustained notes. The tenor staff shows sustained notes. The lyrics end with "Poi".

23

Oc - chi ca - ri ed a - ma - ti, oc - chi
Oc - chi ca - ri ed a - ma - ti, oc - chi
che lun - gi da voi mo - rir con - vie - ne. Oc - chi ca - ri ed a - ma - ti, oc - chi

31

A musical score for voice and piano. The top two staves are for the voice, and the bottom two staves are for the piano. The key signature is one flat, and the time signature is common time (indicated by '8'). The vocal parts sing 'ca - ri ed a - ma - ti,' and 'Ca - gion de le mie pe - ne,' followed by a repeat sign. The piano accompaniment consists of eighth-note chords and sustained notes.

ca - ri ed a - ma - ti, Ca - gion de le mie pe - ne,

ca - ri ed a - ma - ti,

ca - ri ed a - ma - ti, Ca - gion de le mie pe -

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature changes from B-flat major to A major at the beginning of the measure. The vocal line consists of three staves of lyrics: "Ca-gion del mo - rir mi - - -", "Ca - gion de le mie pe - ne," and "ne, Ca-gion del mo - rir mi - - - o, ca-gion del". The piano accompaniment provides harmonic support with eighth-note chords.

A musical score for voice and piano. The vocal line begins with eighth-note chords, followed by a melodic line with sixteenth-note patterns and sustained notes. The piano accompaniment consists of harmonic chords. The lyrics are in Spanish, repeated in two stanzas. The vocal part is in soprano range, and the piano part is in basso continuo range.

45
8 o, ca-gion del mo - rir mi - o, ca-gion del mo - rir mi - o, La - gri - ma - te pie-
8 mi - o, ca-gion del mo - rir mi - - - o, La - gri-ma - te pie-to -
mo - rir mi - o, ca-gion del mo - rir mi - o, La - gri - ma - te pie-
mo - rir mi - o, ca-gion del mo - rir mi - o, La - gri - ma - te pie-

51

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one flat. The music consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The lyrics are written below the vocal parts. Measure 51 starts with a piano dynamic. The vocal line begins with "to - si! Io mo - ro," followed by three repetitions of "O Di - o," and then "La - gri - ma - te pie -". The piano part provides harmonic support with eighth-note chords.

8
to - si! Io mo - ro, O Di - o, O Di - o, O Di - o! La - gri - ma - te pie -

8
- si! Io mo - ro, O Di - o, O Di - o! La - gri - ma -

to si Io mo - ro, O Di - o, O Di - o! La - gri - ma -

59

8
to - si! Io mo - ro, O Di - o, O Di - o, O Di-o, O Di - o.

8
- te pie - to - si! Io mo - - - ro, O Di - o, O Di - o, O Di - o.

8
- te pie - to - si Io mo - ro, O Di - o, O Di - o, O Di - o.

8
- te pie - to - si Io mo - ro, O Di - o, O Di - o, O Di - o.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
O dolce mio martire

à trois voix & continuo



Nomenclature :



Tenor I



Tenor II



Basso



Basso continuo

O dolce mio martire,
Cagion del mio gioire,
E sebben di te privo
Io più beato e più felice vivo,
Quest'è poter d'Amore,
Che rubandomi il core
Mi può beare in forme nuove e care.

Source :

*St. Michael's College Tenbury Wells -
MS 1016, early seventeenth century.*

Musical score for four voices: Tenor I, Tenor II, Basso, and Basso continuo. The score consists of four staves. The first three staves are in common time (indicated by '8') and the basso continuo staff is in 6/8 time (indicated by '6'). The vocal parts sing homophony, while the basso continuo provides harmonic support with sustained notes and bassoon entries.

Tenor I

Tenor II

Basso

Basso continuo

6 5

9
8
7

O dolce mio mar - ti - re, Ca - gion del

O _____ dolce mio _____ mar - ti - re, Ca - gion del

O dolce mio mar - ti - re, O dolce mio _____ mar - ti - re, Ca - gion del

O dolce mio mar - ti - re, O dolce mio _____ mar - ti - re, Ca - gion del

17

8
mio gio - i - re, E seb - ben di te pri - vo, e seb-ben di te

8
mio gio - i - re, E seb-ben di te pri - vo, ben di te pri -

mio gio - i - re, E seb-ben di te pri - vo, e seb - ben di te pri -

mio gio - i - re, E seb-ben di te pri - vo, e seb-ben di te

24

A musical score for voice and piano. The top two staves are for the piano, showing bass and treble clefs with various dynamics and note patterns. The bottom two staves are for the voice, with lyrics in Italian. The lyrics are:

pri - vo Io più be - a - to e più fe - li - ce vi - vo,
- - - vo Io più be - a - to e più fe - li-ce vi - vo,
- - - vo Io più be - a - to e più fe - li - ce vi - vo, Ques - t'è po - ter d'A - mo -

33

8
Ques - t'è po - ter d'A - mo - re, Che

8
Ques - t'è po - ter d'A - mo - re,

re, Che

Musical score for voice and piano, page 8, measure 42. The score consists of four staves. The top two staves are for the voice (soprano) and the bottom two are for the piano. The key signature is one flat, and the time signature is common time (indicated by '8'). The vocal line continues with lyrics: "ru - ban - do-mi il co - re Mi può be - a - - - re in for-me nuo - ve e ca -". The piano accompaniment provides harmonic support with eighth-note chords. Measure numbers 6 and 5 are indicated at the bottom of the page.

ru - ban - do-mi il co - re Mi può be - a - - - re in for-me nuo - ve e ca -

Che ru - ban - do-mi il co - re Mi _____ può be - a - - re

ru - ban - do-mi il co - re Mi può be - a - - - re

6 5

49

re,
in for-me nuo-ve e ca -
in for-me nuo-ve e ca -
in for-me nuo-ve e ca - re,
in for-me nuo-ve e ca -
in for-me nuo-ve e ca -

56

re, in for-me nuo - ve e ca-re, in for-me nuo - ve e ca - - - - re.

re, in for-me nuo - ve e ca-re, in for-me, in for-me nuo - ve e ca - - re.

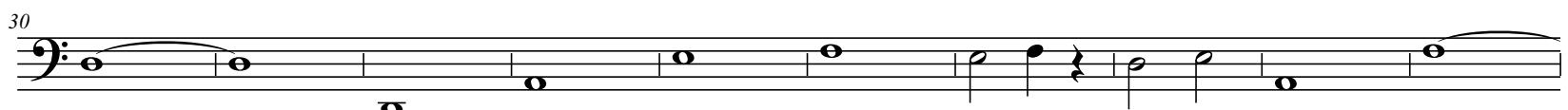
re, in for-me nuo - ve e ca - - - - - - re.

6 5

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
T'amo mia vita

à trois voix & continuo



Richard Dering (c.1580-1630)
Crudelissima doglia

à trois voix & continuo

The musical score consists of seven staves of music for three voices and continuo. The voices are represented by basso continuo staves, each with a bass clef and a common time signature. The continuo parts are indicated by the text "Basso continuo" at the beginning of each staff. The music is divided into measures numbered 11, 22, 33, 43, 53, 65, and 76. The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes throughout the piece, with sharps and flats appearing in different sections. Measure 11 starts with a basso continuo part in common time, followed by a treble clef and a sharp sign indicating a change in key. Measure 22 shows a more complex harmonic progression with multiple sharps. Measure 33 features a basso continuo part with a bass clef and a sharp sign. Measure 43 shows a basso continuo part with a bass clef and a sharp sign. Measure 53 shows a basso continuo part with a bass clef and a sharp sign. Measure 65 shows a basso continuo part with a bass clef and a sharp sign. Measure 76 shows a basso continuo part with a bass clef and a sharp sign.

Richard Dering (c.1580-1630)
Alme d'amor rubelle

à trois voix & continuo

Basso continuo

The musical score consists of six staves of music. The first staff is labeled "Basso continuo". The subsequent staves are numbered 9, 18, 27, 36, 45, and 54, representing measures of the composition. The music is written in common time, with various note values including eighth and sixteenth notes. The vocal parts are likely represented by the upper staves, while the basso continuo part is represented by the bottom staff.

Richard Dering (c.1580-1630)
Ho visto al mio dolore

à trois voix & continuo

Basso
continuo

10

20

30

38

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Felice chi vi mira

à trois voix & continuo

Basso
continuo

The musical score consists of five staves of music. The top staff is labeled "Basso continuo". The subsequent staves are numbered 10, 20, 29, 39, and 48, indicating the measure numbers. Each staff contains a bass clef, a common time signature, and a key signature of one sharp. The music is composed of various note values including eighth and sixteenth notes, with some grace notes and rests. The vocal parts are represented by soprano, alto, and tenor voices.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Che veggio? ohimé!

à trois voix & continuo

Basso
continuo

The musical score consists of ten staves of music. Staff 1 (Basso continuo) starts with a whole note followed by a half note. Staff 2 begins at measure 10 with a dotted half note, followed by a quarter note, a half note, another half note, a quarter note, and a half note. Staff 3 begins at measure 20 with a dotted half note, followed by a quarter note, a half note, another half note, a quarter note, and a half note. Staff 4 begins at measure 30 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 5 begins at measure 40 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 6 begins at measure 49 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 7 begins at measure 61 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 8 begins at measure 71 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 9 begins at measure 81 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note. Staff 10 begins at measure 90 with a whole note, followed by a half note, a quarter note, a half note, another half note, a quarter note, and a half note.

Richard Dering (c.1580-1630)
Al fonte, al prato

à trois voix & continuo

Basso
continuo

10

21

32

43

54

65

76

85

95

104

Richard Dering (c.1580-1630)
Pargoletta è colei

à trois voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Lungi dal vostro lume

à trois voix & continuo

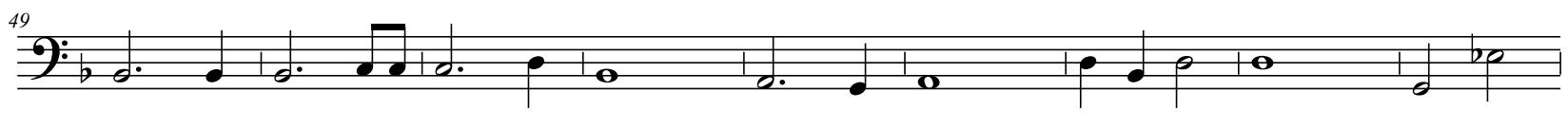
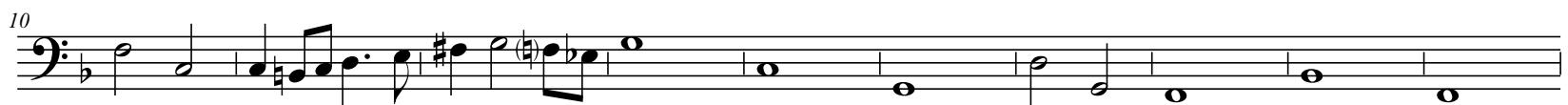
Basso continuo

The musical score consists of ten staves of music. Staff 1 (Basso continuo) starts with a sustained note. Staff 2 begins at measure 11. Staff 3 begins at measure 21. Staff 4 begins at measure 30. Staff 5 begins at measure 41. Staff 6 begins at measure 51. Staff 7 begins at measure 61. Staff 8 begins at measure 71. Staff 9 begins at measure 80. Staff 10 begins at measure 89. The music is written in common time, with various key signatures (C, G major, D major, A major, E major, B major, F# minor, C major, G major, D major). The vocal parts are indicated by ovals above the staff.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
Lasso, ch'io moro!

à trois voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)
O dolce mio martire

à trois voix & continuo

Basso continuo

10

20

30

41