

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Canzonette a quattro voci (1620)**



- 01 O com'è grand martire**
- 02 Dolce spirto d'amore**
- 03 Il mio martir - 2<sup>a</sup> I miei sospiri - 3<sup>a</sup> Donna crudel**
- 04 Ohimé ! partito è il mio bel sol**
- 05 Gli ardenti miei desiri**
- 06 Mungi da voi**
- 07 Vivrò io mai - 2<sup>a</sup> E se pur esser**
- 08 Ite amari sospiri**
- 09 Occhi ladri d'amor**
- 10 Poiché mesto e dolente**
- 11 Donna, se'l cor legasti**
- 12 Tutta gentile e bella**
- 13 La vase e bell' Aurora**
- 14 Donna gentile**
- 15 E se ben notte e giorno - 2<sup>a</sup> Deh ! luce del mio cor**
- 16 Ardor felice e caro**
- 17 Ardenti miei sospiri**
- 18 Mirando la mia Dea**
- 19 Rosa d'amor**
- 20 Lagrime dolci e care**

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POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**O com'è gran martire**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

O com'è gran martire  
A celar suo desire,  
Quando con pura fede  
S'ama chi non sel crede.

Guarini

*Canto I*

O com' è gran mar - ti - re A ce - lar suo de - si - -

*Canto II*

O com' è gran mar - ti - re A ce-lar, a ce-lar \_\_\_\_\_ suo de-si -

*Alto*

O com' è gran mar - ti - re A ce - lar, a ce-lar \_\_\_\_\_ suo de-si -

*Basso*

O com' è gran mar - ti - re A ce - lar, suo de - si - -

*Basso continuo*

O com' è gran mar - ti - re A ce - lar, suo de - si - -

A musical score for voice and piano. The vocal line begins on page 4 with a melodic line in G major, 2/4 time. The lyrics are:

re, a ce - lar suo de - si - - re, O com' è gran mar - ti -  
re, a celar, a celar suo de-si - re, O com' è gran mar - ti -  
re, a celar, a celar suo de-si - - - re, O com' è gran mar - ti -  
re, a ce - lar suo de - si - - - re, O com' è gran mar - ti -

The piano accompaniment consists of harmonic chords and rhythmic patterns that provide harmonic support to the vocal line.

14

A musical score for voice and piano. The vocal line consists of five staves of music. The lyrics are: "re A ce - lar suo de - si - - re, a ce - lar suo de - si - re A celar, a ce-lar suo de-si - re, a celar, a ce-lar suo de-si - re A ce - lar, a ce-lar suo de - si - re, a ce - lar suo de - si - re A ce - lar, suo de - si - - re, a ce - lar suo de - si -". The piano accompaniment is present in the left hand of the piano staff, providing harmonic support.

20

A musical score for voice and piano. The vocal part consists of five staves of music. The first four staves are in common time and G major, while the fifth staff begins in common time and G major, then changes to common time and F major at the end. The lyrics are written below the vocal parts. The piano part is represented by a single staff with a treble clef, which is mostly silent except for harmonic notes.

re, Quan - do con pu - ra fe - de S'a - ma chi non sel cre - - de,  
re, Quan - do con pu - ra fe - de S'a - ma chi non sel cre - - de,  
re, Quan - do con pu - ra fe - de S'a - ma chi non sel cre - - de,  
re, Quan - do con pu - ra fe - de,

27

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of five staves of musical notation. The lyrics are written below the vocal line. Measure 27 starts with a piano dynamic. The vocal line has a melodic line with eighth and sixteenth notes. The lyrics are: "quando con pu-ra fe - de s'a-ma chi non sel cre - de, s'a-ma chi non sel cre -". Measures 28-30 continue this pattern. Measure 31 begins with a piano dynamic. The vocal line continues with eighth and sixteenth notes. The lyrics are: "quando con pu-ra fe - de s'a-ma chi non sel cre - de, s'a - ma chi non sel cre -". Measures 32-34 continue. Measure 35 begins with a piano dynamic. The vocal line continues with eighth and sixteenth notes. The lyrics are: "quando con pu-ra fe - de S'a-ma chi non sel cred-de, chi non sel cre -". Measures 36-37 continue.

quando con pu-ra fe - de s'a-ma chi non sel cre - de, s'a-ma chi non sel cre -

quando con pu-ra fe - de s'a-ma chi non sel cre - de, s'a-ma chi non sel cre -

quando con pu-ra fe - de s'a-ma chi non sel cre - de, s'a - ma chi non sel cre -

quando con pu-ra fe - de S'a-ma chi non sel cred-de, chi non sel cre -

34

de. Quan-do con pu-ra fe - de S'a-ma chi non sel cre - de, quando con pu-ra  
de. Quan-do con pu-ra fe - de S'a - ma chi non sel cre - de, quando con pu-ra  
de. Quan - do con pu-ra fe - de S'a-ma chi non sel cre - de, quando con pu-ra  
de. Quan-do con pu-ra fe - de, quando con pu-ra

42

fe - de s'a-ma chi non sel cre - de, s'a - ma chi non sel cre - de.

fe - de s'a-ma chi non sel cre - de, s'a - ma chi non sel cre - de.

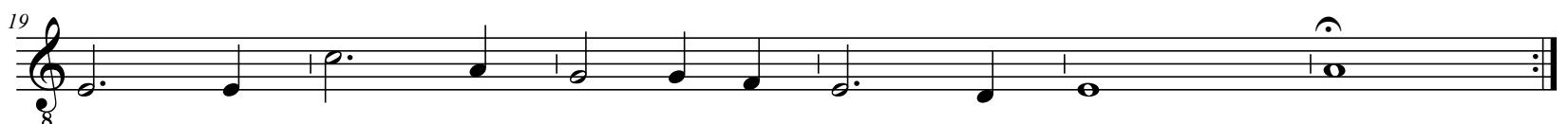
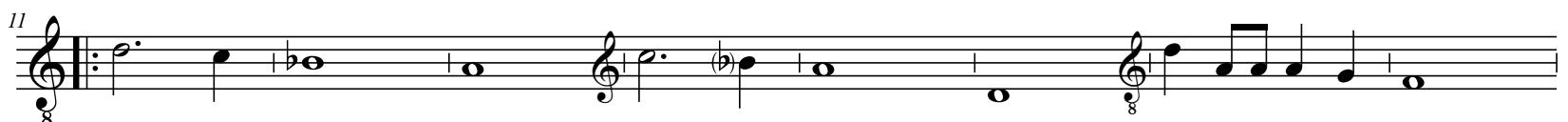
fe - de s'a-ma chi non sel cre - de, s'a - ma chi non sel cre - de.

fe - de S'a - ma chi non sel cred - de, chi non sel cre - de.

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**Richard Dering (c.1580-1630)**  
**O com'è gran martire**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Dolce spirto d'amore**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Dolce spirto d'amore  
In un sospir accolto,  
Mentre io miro il bel volto,  
Spira vita al mio core.

*Canto I*

Dol - ce spir - to d'a - mo - re In un sos - pir ac - col - to,

*Canto II*

Dol - ce spir - to d'a - mo - re In un sos - pir ac - col - to, in un sos-

*Alto*

Dol - ce spir - to d'a - mo - re In un sos - pir ac - col - to, in un sos-pir,

*Bassoon*

Dol - ce spir - to d'a - mo - re In un sos - pir ac - col - to, in un sos-

*Basso continuo*

8

#

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music. The first four staves are in common time (indicated by '7') and the fifth staff is in common time with a key signature of one sharp (indicated by '8'). The lyrics are written below the vocal line. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte), and various rests and note heads.

in un sospir, in un sos-pir ac-col - to, Men-tre io mi - ro il bel vol -  
pir, in un sos - pir ac-col - - - to, Men-tre io mi - ro il bel vol -  
in un sospir, in un sos - pir ac - col - - to, Men-tre io mi - ro il bel vol -  
pir ac - col - - - to, Men-tre io mi - ro il bel vol -

13

A musical score for voice and piano. The vocal line begins with a whole note followed by a series of eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics "Spira vita al mio cor, vita al mio cor," are repeated three times. The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the third iteration of the phrase.

to, Spir-a vi-ta al mio co - re, vi-ta al mio co - re,

to, Spir-a vi-ta al mio co - - - re, spir-a vi-ta al mio co - re, spir-a vi - ta al mio co -

to, Spir-a vi-ta al mio co - re, spir-a vi - ta al mio co - - -

to, Spir-a vi-ta al mio co - re, spir-a vi - ta al mio co - - -

19

A musical score for voice and piano. The vocal line consists of four staves of music, each with lyrics in Italian. The lyrics are repeated three times: "spira vi - ta al mio co - re," "spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re," and "re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re." The piano accompaniment is present in the background, providing harmonic support. Measure 19 concludes with a fermata over the vocal line.

spira vi - ta al mio co - re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re.

re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re.

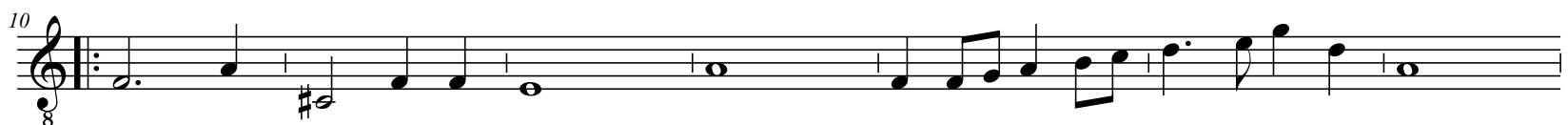
re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re.

re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re, spi - ra vi - ta al mio co - re.

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**Dolce spirto d'amore**

à quatre voix & continuo



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**Il mio martir**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

*Prima parte*

Il mio martir tengo celato al core ;  
Se lo dimostro ohimé poco mi giova :  
Nessun crede il mio mal se non chi'l prova.

*Seconda parte*

I miei sospiri al vento indarno spargo ;  
Piangere o lacrimar pietà non trova,  
Nessun crede il mio mal se non chi'l prova.

*Terza parte*

Donna crudel più non ti chieggio aita,  
Ma prova o credi almen il mio martire,  
Che forse alor non mi farai morire.

Prima parte

*Canto I*

*Canto II*

*Alto*

*Bassoon*

*Basso continuo*

Il \_\_\_\_\_ mio mar - tir ten - go ce - la - to al co - re, ten - go ce -

Il \_\_\_\_\_ mio mar - tir ten - go ce - la - to al co - re,

Il \_\_\_\_\_ mio mar - tir ten - go ce - la - to al co - re, ten - go ce -

Il \_\_\_\_\_ mio mar - tir ten - go ce - la - to al co - re,

Il \_\_\_\_\_ mio mar - tir ten - go ce - la - to al co - re,

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music is in common time. The vocal line consists of five staves of lyrics, each ending with a colon and a repeat sign, indicating a verse. The piano accompaniment provides harmonic support with eighth-note chords.

6

la - to, ten - go ce-la - - - to al co - re; Se lo di-mos-tro ohi - mé po - co mi

ten - go ce - la - to al co - re, ten - go ce - la - to al co - re; Se lo di-mos-tro ohi - mé po - co mi

la - to al co - re, ce - la - - to al co - - - re; Se lo di-mos-tro ahi - mé po - co mi

8 — ten - go ce - la - - to al co - - - re; Se lo di-mos-tro ohi - mé po - co mi

12

A musical score for voice and piano. The vocal line consists of five staves of music. The lyrics are written below the vocal parts. Measure 12 begins with a piano dynamic. The vocal parts sing "gio - - - va, po - co mi gio - - - va:" followed by a piano dynamic. The lyrics continue with "Nes - sun cre-de il mio mal," repeated three more times. The piano part has a sustained note at the end of the measure.

gio - - - va, po - co mi gio - - - va: Nes - sun cre-de il mio  
gio - - - va, po - - - co mi gio - - - va: Nes - sun cre-de il mio mal,  
gio - - - va, po - co mi gio - - - - va: Nes - sun cre-de il mio  
gio - - - va, po - co mi gio - - - - va: Nes - sun cre-de il mio mal,  
8

17

A musical score for voice and piano. The vocal part is in soprano C-clef, and the piano part is in treble C-clef. The key signature changes from A major (no sharps or flats) to E major (one sharp). The time signature is common time. The vocal line consists of three staves of lyrics: "mal, nes - sun cre-de il mio mal se non chi'l pro - va.", "nes - sun cre-de il mio mal se non chi'l pro-va, se non chi'l pro - va.", "mal, nes - sun cre-de il mio mal se non chi'l pro - va.", and "nes - sun cre-de il mio mal se non chi'l pro - - - - - va.". The piano accompaniment features eighth-note patterns and sustained notes. Measure 17 concludes with a fermata over the vocal line.

mal, nes - sun cre-de il mio mal se non chi'l pro - va.

nes - sun cre-de il mio mal se non chi'l pro-va, se non chi'l pro - va.

mal, nes - sun cre-de il mio mal se non chi'l pro - va.

nes - sun cre-de il mio mal se non chi'l pro - - - - - va.

## Seconda parte

Musical score for voice and piano, page 7, Seconda parte. The score consists of five staves. The top four staves are for the voice, and the bottom staff is for the piano. The vocal parts are in common time, treble clef, and mostly C major. The piano part is in common time, bass clef, and mostly G major. The lyrics are in Italian: "I miei sospi - ri al ven-to in-dar-no spar - go, i". The piano part includes eighth-note chords and a sustained note on the eighth staff.

I miei sos - pi - ri al ven-to in-dar-no spar - go, i

I miei sos - pi - ri al ven-to in-dar-no spar - - - - go, i

I miei sos - pi - ri al ven-to in-dar-no spar - go, i

I miei sos - pi - ri

9

A musical score for voice and piano. The vocal line consists of five staves of music, each with lyrics in Italian. The piano accompaniment is present in the first four staves. The vocal part starts with a melodic line in staff 9, followed by a piano part in staff 10, and continues through staff 13. The lyrics describe a longing for release from a situation.

miei sos - pi - - ri al ven-to in-dar-no spar - go, in - dar - no spar - go;

miei sos - pi - ri, sos-pi - ri al ven-to in-dar-no spar - go, in - dar - no spar - go;

miei sos - pi - ri, sos-pi - ri al ven-to in-dar-no spar - go, in - dar - no spar - go;

miei sos - spi - - ri al ven-to in-dar-no spar - - - - - go;

15

Pian - ge - re o la - cri - mar pie - tà non tro - - - va, Nes -

Pian - ge - re o la - cri - mar pie - tà non tro - - - va, Nes - sun cre-de il mio

Pian - ge - re o la - cri - mar pie - tà non tro - - - va,

Pian - ge - re o la - cri - mar pie - tà non tro - - - va,

Pian - ge - re o la - cri - mar pie - tà non tro - - - va,

22

A musical score for voice and piano. The vocal line consists of five staves of music. The lyrics are written below the vocal parts. The piano accompaniment is shown in the bottom staff, which includes a bass line and harmonic chords.

sun cre - de il mio mal,  
nes - sun cre - de il mio mal se non chi'l pro -  
mal, nes - sun cre - de il mio mal se non chi'l pro -  
Nes - sun cre - de il mio mal se non chi'l pro -  
Nes - sun cre - de il mio mal se non chi'l pro -

26

va, non chi'l pro - - - va, nes - sun cre-de il mio mal se non chi'l pro - - va.

va, nes - sun cre-de il mio mal, cre-de il mio mal se non \_\_\_\_\_ chi'l pro - - - va.

va, nes - sun cre-de il mio mal se non chi'l pro - - - va.

va, nes - sun cre-de il mio mal, nes - sun cre-de il mio mal se non chi'l pro - - - va.

## Terza parte

Don - - - na cru - del più non ti chieg-gio a - i - ta, più non ti chieg - gio a-i -

Don - - - na cru - del più non ti chieg-gio a - i - ta, più non ti chieg-gio a-i -

Don - - - na cru - del più non ti chieg - gio a - i - - -

Don - - - na cru - del

A musical score for voice and piano. The vocal line is in Italian, with lyrics appearing below the notes. The piano accompaniment consists of two staves of music. Measure 7 starts with a piano dynamic, followed by the vocal line: "ta, più non ti chieg - gio, più non ti chieg-gio a-i - ta, Ma pro - va". The piano accompaniment features eighth-note chords. Measure 8 continues with "ta, più non ti chieg - gio a - i - ta, più non ti chieg-gio a-i - ta, Ma pro - va". The piano accompaniment changes to a sustained note and eighth-note chords. Measure 9 begins with "più non ti chieg - gio a - i - ta, Maa pro - va o cre-di al-", followed by a piano dynamic. The vocal line ends with a fermata over the piano's sustained note.

7  
ta, più non ti chieg - gio, più non ti chieg-gio a-i - ta, Ma pro - va  
ta, più non ti chieg - gio a - i - ta, Ma pro - va  
ta, più non ti chieg - gio a - i - ta, più non ti chieg-gio a-i - ta, Ma pro - va  
più non ti chieg - gio a - i - ta, Maa pro - va o cre-di al-

13

A musical score for voice and piano. The vocal line consists of three staves of music. The lyrics are written below the vocal parts. The piano accompaniment is shown in the bottom staff.

o cre-di al - men il mio mar - ti - re,  
Che for-se lor non mi fa - rai mo-

o cre-di al - men il mio mar - ti - re, Che for-se al - lor non mi fa - rai, che for-se al - lor non mi fa - rai mo-

o cre-di al - men il mio mar - ti - - re, Che for-se al - lor non mi fa - rai mo-

men - il mio mar - ti - re,

19

A musical score for voice and piano. The vocal line consists of five staves of music. The lyrics are written below the vocal parts. The piano accompaniment is present in the first four staves, indicated by a treble clef and a bass clef. The fifth staff shows only the vocal line.

ri - re, che for-se al-lor non mi fa - rai mo - - - ri - re, mo - ri - re.  
ri - re, che for-se al-lor non mi fa - rai mo - ri - re.  
ri - re, che for-se al-lor non mi fa - rai mo - ri - - - re.  
Che for-se al-lor non mi fa - rai mo - - - ri - re, mo - ri - re.

**Richard Dering (c.1580-1630)**  
**Il mio martir**

à quatre voix & continuo

Basso continuo      Prima parte

Seconda parte

Terza parte

7

18

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Richard Dering (c.1580-1630)

# **Ohimé! partito è il mio bel sol**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Ohimé ! partito è il mio bel sol lucente,  
Io son rimasa sconsolata e sola,  
Che mi dà vita ? ohimé ! chi mi consola ?

*Canto I*

Ohi - - - mé! par - ti - to è il mio bel sol lu - cen - te, ohi -

*Canto II*

ohi - - - mé! par - ti - to è il mio bel sol lu - cen - te, ohi -

*Alto*

Ohi - - - mé! par - ti - to è il mio bel sol lu - cen - te, ohi - mé! par-

*Basso*

ohi - - - mé! par - ti - to è il mio bel - sol lu - cen - te, ohi - - - mé! par-

*Basso continuo*

ohi - - - mé! par - ti - to è il mio bel - sol lu - cen - te, ohi - - - mé! par-

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves of music. The lyrics are written below the vocal line. The vocal line starts on staff 6 and continues through staff 8.

6  
m  par - ti - to   il mio bel sol lu - cen - te,  
Ohi - m  par - ti - to   il  
m  par - ti - to   il mio bel sol lu - cen - te,  
ohi - m  par - ti - to   il  
ti - to   il mio bel sol lu - cen - te,  
Ohi - m  par - ti - to   il  
ti - - - to   il mio bel sol lu - cen - te,  
ohi - m  par - ti - to   il

12

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 A major (no sharps or flats). The time signature changes from common time to 8/8 at the beginning of measure 8. The lyrics are in Italian, repeated three times. The piano accompaniment consists of eighth-note chords.

mio bel sol lu - cen - te, ohi - mé! par - ti-to è il mio bel sol lu - cen - te, Io -  
mio bel sol lu - cen - te, ohi - mé! par - ti-to è il mio bel sol lu - cen - te,  
mio bel sol lu - cen - te, ohi - mé! par - ti-to è il mio bel sol lu - cen - te, Io -  
mio bel - sol lu - cen - te, ohi - mè! par - ti - to è il mio bel sol lu - cen - te,

19

A musical score for voice and piano. The vocal line consists of four staves of music. The lyrics are written below the first three staves. The piano accompaniment is shown in the fourth staff, which begins with a measure of rests.

— son ri - ma-sa scon-so - la - ta e so - la,      so - la,      Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con -  
Io      son ri - ma-sa scon-so-la - ta e so - la,      Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con -  
— son ri - ma-sa scon-so - la - ta e so - la,      so - la,      Che mi dà vi-ta? ohi - mé!      ohi-mé! chi  
Che mi dà vi-ta? ohi - mé!      ohi-mé! chi

24

so - - - la, ohi-mé! chi mi  
ohi-mé! chi mi con - so - - - la,  
con - so -  
so - - - la,  
ohi-mé! chi mi con - so - - - la,  
ohi-mé! chi  
mi con-so - la, ohi-mé! chi mi  
con - so - - la, chi mi con-so - la,  
mi con-so - la,  
ohi-mé! chi mi, chi mi con - so - - - la, ohi-mé! chi mi con -

29

A musical score for voice and piano. The vocal line consists of four staves of music, each with lyrics in French. The piano accompaniment is provided by two staves below the vocal parts. The key signature is A major (two sharps), and the time signature is common time. The vocal parts are in soprano range, and the piano parts are in middle C range. Measure 29 begins with the vocal line: "la, ohi-mé! chi mi con - so - - la? Io \_\_\_\_\_ son ri - ma - sa scon-so - la - ta e so - la," followed by "mi, ohi-mé! chi mi con - so - - la? Io son ri - ma - sa scon-so - la - ta e" and "ohi-mé! chi mi con - so - - la? Io \_\_\_\_\_ son ri - ma - sa scon-so - la - ta e so - la," ending with "so - - - - - - la?" The piano accompaniment provides harmonic support throughout the measure.

34

so - la, Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con - so - - - la, ohi-mé! chi mi  
so - la, Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con - so - - - la,  
so - la, Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con-so - la, ohi-mé! chi mi con -  
Che mi dà vi-ta? ohi - mé! ohi-mé! chi mi con-so - la, ohi-mé! chi

39

A musical score for voice and piano. The vocal line consists of five staves of music, each with lyrics in French. The piano accompaniment is provided by two staves below the vocal parts. The key signature changes from G major to A major at the beginning of the measure. The lyrics are:

ohi-mé! chi mi con - so - - la,  
con - so - - la, ohi-mé! chi mi con - so - - la?  
ohi-mé! chi mi con - so - - la,  
ohi-mé! chi mi, ohi-mé! chi mi con - so - - la?  
so - - la, chi mi conso - - la,  
ohi-mé! chi mi con - so - - la?  
mi, chi mi con - so - - la, ohi-mé! chi mi con - so - - - - - la?

Richard Dering (c.1580-1630)  
**Ohimé! partito è il mio bel sol**

à quatre voix & continuo

Basso continuo

8

9

19

28

37

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Gli ardenti miei desiri**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Gli ardenti miei desiri  
Che traggon dal mio cor fiamme e sospiri  
Senti, Vergin dal Ciel cortese e pia,  
Dolce speranza mia.

*Canto I*

Gli ar-den - ti miei de-si - ri Che trag-gon dal mio cor fiam -

*Canto II*

Gli ar-den - ti miei de - si - ri Che trag-gon dal mio cor fiam -

*Alto*

Gli ar-den - ti miei de - si - ri Che trag-gon dal mio

*Basso*

Gli ar - den - ti miei de - si - ri

*Basso continuo*

8

5

A musical score for voice and piano. The vocal line consists of four staves of music, each with lyrics in Italian. The piano accompaniment is shown in the right-hand section of the score. The lyrics are as follows:

me e sos-pi - - - ri, sos - pi - ri, che trag-gon dal mio cor fiam - me e sos-  
- me e sos-pi - - - ri, che trag-gon dal mio cor fiam -  
cor fiam - me e so - pi - - ri, che trag-gon dal mio cor fiam - me e sos - pi - ri, fiam -  
Che trag-gon dal mio cor fiam - me e sos - pi - ri, fiam-me e sos-

10

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 A major (no sharps or flats). The time signature changes from common time to 8/8 at the beginning of measure 14. The lyrics are in Italian, with some words repeated across measures. The piano part includes dynamic markings like forte and piano.

pi - - - ri Gli ar-den - ti miei de-si - ri Che trag-gon dal mio cor fiam -  
- me e sos - pi - ri Gli ar-den - ti miei de - si - ri Che trag-gon dal mio cor fiam -  
- me e sos - pi - ri Gli ar-den - ti miei de - si - ri Che trag-gon dal mio  
pi - - - ri Gli ar - den - ti miei de - si - ri

Musical score for voice and piano, page 6, measure 16. The score consists of five staves. The top three 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 changes from common time to 8/8 at the beginning of the fourth staff. The vocal line continues the lyrics "me e sos-pi - - - ri, sos - pi - ri, che trag-gon dal mio cor fiam - me e sos-", followed by "me e sos-pi - - - ri, che trag-gon dal mio cor fiam -". The piano accompaniment provides harmonic support with eighth-note chords.

me e sos-pi - - - ri, sos - pi - ri, che trag-gon dal mio cor fiam - me e sos-  
- me e sos-pi - - - ri, che trag-gon dal mio cor fiam -  
cor fiam - me e sos - pi - ri, che trag-gon dal mio cor fiam - me e sos - pi - ri, fiam -  
Che trag-gon dal mio cor fiam - me e sos - pi - ri, fiam - me e sos-

21

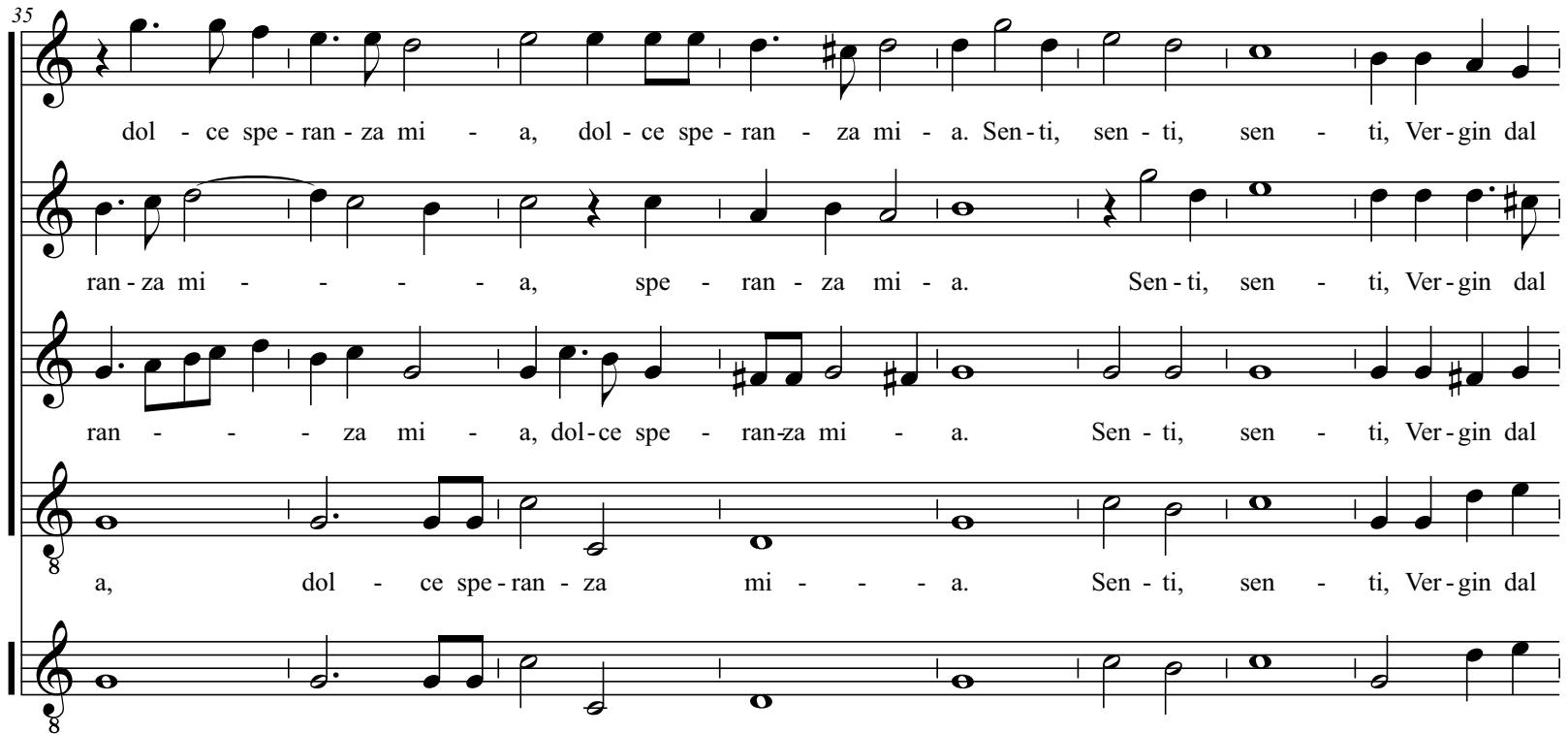
A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano accompaniment consists of four staves, each with a treble clef and a key signature of one sharp (F#). The vocal line begins with "pi - - - ri Sen - ti, sen - ti, sen - ti, Ver-gin dal Ciel cor-te-se e pi - - - a," followed by a repeat sign and "me e sos - pi - ri Sen - ti, sen - ti, Ver-gin dal Ciel cor-te-se e pi - -". The piano accompaniment features eighth-note patterns. The vocal line continues with "me e sos - pi - ri Sen - ti, sen - ti, Ver-gin dal Ciel cor-te-se e pi - -" and concludes with "pi - - - ri Sen - ti, sen - ti, Ver-gin dal Ciel cor-te-se e". The piano accompaniment ends with a final eighth-note pattern.

29

A musical score for voice and piano. The vocal line consists of five staves of music, each with lyrics in Italian. The piano accompaniment is provided by a single staff below the vocal parts. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature changes between measures, indicated by sharp and double sharp symbols. The lyrics are as follows:

cor - te - se e pi - a, Dol - ce spe - ran - za mi - - - a,  
a, e pi - a, Dol - ce spe - ran - za mi - a, dol - ce spe -  
a, e pi - a, Dol - ce spe - ran - za mi - a, dol - ce spe -  
pi - a, Dol - ce spe - ran - za mi -  
8

35



dol - ce spe - ran - za mi - a, dol - ce spe - ran - za mi - a. Sen - ti, sen - ti, sen - ti, Ver - gin dal  
ran - za mi - a, spe - ran - za mi - a. Sen - ti, sen - ti, Ver - gin dal  
ran - za mi - a, dol-ce spe - ran-za mi - a. Sen - ti, sen - ti, Ver - gin dal  
a, dol - ce spe - ran - za mi - a. Sen - ti, sen - ti, Ver - gin dal

43

Ciel cor - te - se e pi - - a, cor - te - se e pi - - a, Dol - ce spe -

Ciel cor - te - se e pi - - a, e pi - - a, Dol - ce spe - ran - za mi -

Ciel cor - te - se e pi - - a, e pi - - a, Dol - ce spe -

Ciel cor - te - se e pi - - a, - - - - a,

8

50

ran - za mi - - - a, dol - ce spe - ran - za mi - a, dol - ce spe - ran - za mi - a.

a, dol - ce spe - ran - za mi - - - a, spe - ran - za mi - a.

ran - za mi - a, dol - ce spe - ran - - - za mi - a, dol - ce spe - ran - za mi - a.

Dol - ce spe - ran - za mi - a, dol - ce spe - ran - za mi - - - a.

**Richard Dering (c.1580-1630)**  
**Gli ardenti miei desiri**

à quatre voix & continuo

*Basso continuo*

8

17

27

37

48

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Lungi da voi**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Lungi da voi, ben mio,  
Non ho vita né core, e non son io,  
Non son ohimé ! quel ch'altra volta fui.

*Canto I*

*Canto II*

*Alto*

*Basso*

*Basso continuo*

Lun-gi da voi, ben mi - o, Non ho vi - ta né

Lun-gi da voi, ben mi - o, lun-gi da voi, ben mi - o, Non ho vi - ta né

Lun-gi da voi, ben mi - o, Non ho vi - ta né

Lun-gi da voi, ben mi - o, Non ho vi - ta né

Lun-gi da voi, ben mi - o, Non ho vi - ta né

7

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of two staves separated by a vertical bar line. The vocal line features eighth-note patterns and rests, with lyrics in French and English. The piano line provides harmonic support with sustained notes and chords. Measure 7 concludes with a double bar line, and measure 8 begins with a repeat sign.

co - re, non ho vi - ta né co - - - re, e non son i - o, Non son ohi -  
co - re, non ho vi - ta né co - - - re, e non son i - o, Non son ohi -  
co - re, non ho vi - ta né co - - - re, e non son i - o, Non son ohi -  
co - re, non ho vi - ta né co - - - re, Non son ohi -  
8  
8 7 8

15

A musical score for voice and piano. The vocal part consists of five staves of music. The piano part is represented by a single staff below the vocal staves. The vocal parts are in common time, with a key signature of one sharp (F#). The lyrics are in French, with some words written in a stylized or possibly misspelled manner. The piano part includes dynamic markings such as forte (f), piano (p), and accents.

mé! quel ch'al - tra vol - ta fu - ri, quel ch'al - tra vol - ta fu -

mé! quel ch'al - tra vol - ta fu - i, quel ch'al - tra vol - ta fu - -

mé! quel ch'al - tra vol - ta fu - - - i, quel ch'al - tra vol - ta fu - -

mé! quel ch'al - tra vol - ta fu - - - i,

8 5

20

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of five staves of music. The lyrics are: "i, quel ch'al-tra vol - ta fu - i, quel ch'al-tra vol - ta, al - tra vol - ta fu - i." The piano part has a dynamic marking of 8 at the beginning of the fifth staff.

i, quel ch'al-tra vol - ta fu - i, quel ch'al-tra vol - ta, al - tra vol - ta fu - i.

i, quel ch'al-tra vol - ta fu - - - i, quel ch'al-tra vol - ta fu - i.

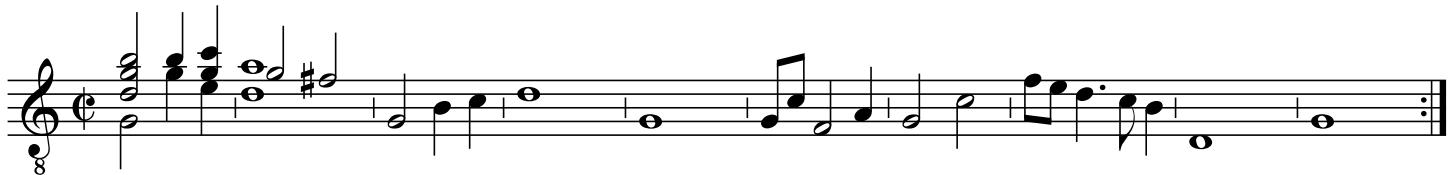
i, quel ch'al-tra vol-ta fu - i, quel ch'al-tra vol-ta fu - i, quel ch'al-tra vol-ta fu - i.

8 quel ch'al-tra vol - ta fu - - - i, quel ch'al-tra vol - ta fu - i.

**Richard Dering (c.1580-1630)**  
**Lungi da voi**

à quatre voix & continuo

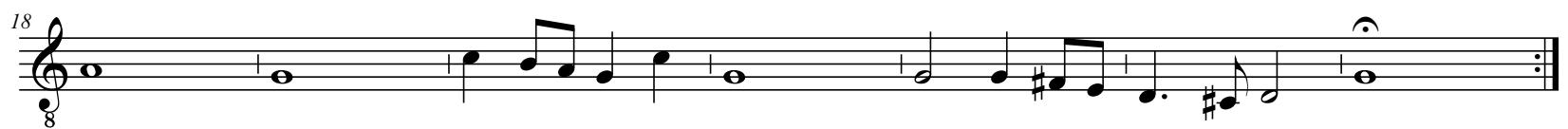
*Basso continuo*



*I*



*I*



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Vivrò io mai**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

*Prima parte*

Vivrò io mai per altr' amot contento  
Che per quel sol, cui lo mio cor donai ?  
Né potendo il vorrei,  
Né volento il potrei.

*Seconda parte*

E se pur esser de' che questo mai  
O voglia il mio volere,  
Prego il ciel e amor che toto pria  
Ogni voler, ogni poter mi sia.

Prima parte

*Canto I*

*Canto II*

*Alto*

*Basso*

*Basso continuo*

Vi - - - vrò io mai per altr' a - mor con - ten - - to, vi -

Vi - - - vrò io mai per altr' a - mor con - ten - - to,

Vi - vrò io mai per altr' a - mor con - ten - - to, vi - vrò io

Vi - vrò io mai per altr' a - mor con - ten - - to, vi -

A musical score for voice and piano. The vocal line is in Italian, with lyrics appearing under each staff. The piano accompaniment consists of harmonic chords and bass notes. The score is in common time, with a key signature of one sharp (F#). The vocal range spans from middle C to high G.

6

vrò io mai, vi - - - vro io mai per altr' a - mor, per altr' a - mor con-ten - to

vi - vro io mai per altr' a-mor con - ten - to, per altr' a - mor con-ten - to

mai, vi - vrò io mai, vi - vro io mai per altr' a - mor con - ten - - - to

vro io mai per altr' a - mor, per altr' a-mor con - ten - - - - - to

8

II

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in Italian. The piano part is in treble clef, common time, with some bass notes. The score consists of five staves of music. The lyrics are as follows:

Che per quel sol, che per quel sol cui lo mio cor dona - i? Né po-ten-do il vor-

Che per quel sol, che per quel sol cui lo mio cor do-na - i? Né po-ten-do il vor-

Che per quel sol che per quel sol cui lo mio cor dona - i? Né po-ten-do il vor-

Che per quel sol, che per quel sol Né po-ten-do il vor-

The score includes measure numbers 11, 8, and 8 at the beginning of the last staff.

17

A musical score for voice and piano. The vocal part consists of four staves of music. The piano accompaniment is present in the first three staves, indicated by a vertical line and a treble clef. The fourth staff shows the piano's bass line. The vocal parts are as follows:

- Staff 1: *re - i, Né vo-len - do il po - tre - i, né vo-len-do il po - tre - - - i.*
- Staff 2: *re - i, Né vo-len - do il po-tre - i, né vo-len-do il po - tre - - - i.*
- Staff 3: *re - i, Né vo-len - do il po - tre - i, né vo-len-do il po - tre - i, vo - len-do il po-tre - i.*
- Staff 4: *re - i, Né vo-len-do il po - tre - - - - - i.*

The score is in common time, with a key signature of one sharp. Measure 17 concludes with a fermata over the final note of the fourth staff.

## Seconda parte

Musical score for voice and piano, Seconda parte. The score consists of five staves. The top four staves are for the voice, and the bottom staff is for the piano. The vocal parts are in common time, treble clef, and the piano part is also in common time, treble clef. The vocal parts are identical, with lyrics in Italian: "E se pur es - ser de' che ques - to mai O vo - glia il mio vo-le -". The piano part has a bass clef and includes harmonic markings: 7, 6, and 5 6.

E se pur es - ser de' che ques - to mai O vo - glia il mio vo-le -  
E se pur es - ser de' che ques - to mai O vo - glia il mio vo-le -  
E se pur es - ser de' che ques - to mai O Vo - glia il mio vo-le -  
E se pur es - ser de' che ques - to mai  
7 6 5 6

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of five staves of music with lyrics in Italian. The lyrics are: "re, o voglia il mio, o voglia il mio vo - le - re o possa il mio po - re, o voglia il mio vo - le - re, o voglia il mio vo - le - re o possa il mio po - re, o voglia il mio vo - le - re o possa il mio po - re, o voglia il mio vo - le - re o possa il mio po -". The piano part includes harmonic changes indicated by Roman numerals at the bottom right: 6, 7, 6.

8

re, o voglia il mio, o voglia il mio vo - le - re o possa il mio po -  
re, o voglia il mio vo - le - re, o voglia il mio vo - le - re o possa il mio po -  
re, o voglia il mio vo - le - re, o voglia il mio vo - le - re o possa il mio po -  
re, o voglia il mio vo - le - re o possa il mio po -

6 7 6

13

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The key signature is A major (no sharps or flats). The time signature changes from common time to 8/8 at the beginning of the fourth system. The lyrics are in Spanish, repeated in each system: "te - - - re," "Pre-go il ciel \_\_\_\_\_ e a-mor che tol - to pri -", "mio po-te - re," "Pre-go il ciel e a - mor che tol - to pri -", "te - - - re," "Pre-go il ciel \_\_\_\_\_ e a - mor che tol - to pri -", "te - - - re," "Pre-go il ciel e a - mor". The piano part includes dynamic markings like forte (f), piano (p), and accents.

20

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of five staves of music. The lyrics are in Italian and are repeated three times. The lyrics are: "Ogni voler, ognì poter mi si - a, o - gni vo - ler, o - gni po -". The piano part has a bass clef and includes harmonic changes indicated by sharps and flats.

a O - gni vo - ler, o - gni po - ter, mi si - a, o - gni vo - ler, o - gni po -

a O - gni vo - ler, o - gni po - ter, mi si - a, o - gni vo - ler, o - gni po -

a O - gni vo - ler, o - gni po - ter, mi si - a, o - gni vo - ler, o - gni po -

O - gni vo - ler, o - gni po - ter, mi si - a,

26

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of five staves of musical notation. The lyrics are written below the vocal line. The piano part includes several dynamic markings such as forte, piano, and sforzando.

ter mi si - a, o - gni vo - ler, o - gni po - ter, o - gni po - ter mi si - a.  
ter mi si - a, o - gni vo - ler, o - gni po - ter mi si - a.  
ter mi si - a, o - gni vo - ler, o-gni, p - gni po - ter mi si - a, o - gni po - ter mi si - a.  
o - gni vo - ler, o - gni po - ter mi si - a.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Vivrò io mai**

à quatre voix & continuo

Basso continuo      Prima parte

7

16

8

15

24

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Ite amari sospiri**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Ite amari sospiri  
Alla bella cagion del morir mio,  
E dite : Ah troppo di pietade ignuda,  
Rallentate il desio  
Di lungamente conservarvi cruda,.

*Canto II*

I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

*Canto I*

I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

*Alto*

I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

*Basso*

I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

*Basso continuo*

I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

8

A musical score for three voices (two sopranos and one basso continuo) and piano. The score consists of six staves. The top two staves are soprano voices, the third is a basso continuo staff with a cello-like line and a bassoon-like line below it, and the bottom two staves are for a piano. The music is in common time. The vocal parts sing in unison. The lyrics are in Spanish and are repeated three times. The piano part provides harmonic support with sustained notes and chords.

o, I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

o, I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

o, I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

o, I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

o, I - te a-ma - ri sos - pi - ri Al-la bel - la ca - gion del mo - rir mi -

16

A musical score for voice and piano. The vocal part consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The piano part is represented by a bass staff at the bottom. The vocal parts sing in Italian, with lyrics appearing below the notes. The piano part provides harmonic support with eighth-note chords.

o, E di - te: Ah trop-po di pie-ta de i - gnu - da, Ral-len - ta -

o, E di - te: Ah trop-po di pie - ta de - i - gnu - da, Ral-len - ta -

o, E di-te: Ah trop - po, e di - te: Ah trop-po di pie - ta-de i-gnu - da, Ra-len - ta - te il de -

o, E di - te; Ah trop-po di pie - ta - - - de i - gnu - da, Ral-len - ta - te il de -

22

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five staves. The top three staves are for voices, each with a treble clef and a key signature of one sharp. The bottom two staves are for the basso continuo, each with a bass clef. The vocal parts sing in homophony. The basso continuo parts provide harmonic support, with the bottom staff showing a bass line and the top staff showing a realization of a harmonic progression. The vocal parts begin with a melodic line, followed by a sustained note, and then continue with another melodic line. The basso continuo parts show a steady bass line and harmonic changes indicated by Roman numerals (VII, VI, V) below the staff.

te il de - si - o Di lun-ga-men-te con-ser-var-vi cru - da,  
te il de - si - o Di lun-ga-men-te con-ser-var-vi cru - da, cru - da, di  
si - - o Di lun-ga-men-te con-ser-var-vi cru - da, con-ser-var-vi cru - da, cru -  
si - - o Di lun-ga-men-te con-ser-var - vi cru - - - - da,

7 6 5

27

cru - da,  
di lun-ga-men-te con-ser-var-vi cru - da.  
E di - te: Ah  
lun-ga-men-te cin-ser-var-vi cru - da, con-ser - var-vi cru - da. E di-te: Ah trop-po di pie-

8

da,  
di lun-ga-men-te con-ser-var-vi, con-ser-var-vi cru - da. E di-te Ah trop - po, e  
di lun-ga-men-te con-ser-var-vi cru - da, cru - - - da. E di-te; Ah trop-po di pie-

32

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves. The first three staves are for the voice, and the last two are for the piano. The vocal line continues from the previous page, with lyrics in Spanish. The piano accompaniment features eighth-note patterns. Measure 32 starts with a piano dynamic. Measures 33-35 continue the vocal line. Measure 36 begins with a piano dynamic. Measures 37-39 continue the vocal line. Measure 40 begins with a piano dynamic. Measures 41-43 continue the vocal line. Measure 44 begins with a piano dynamic. Measures 45-47 continue the vocal line. Measure 48 begins with a piano dynamic. Measures 49-51 continue the vocal line. Measure 52 begins with a piano dynamic. Measures 53-55 continue the vocal line. Measure 56 begins with a piano dynamic. Measures 57-59 continue the vocal line. Measure 60 begins with a piano dynamic. Measures 61-63 continue the vocal line. Measure 64 begins with a piano dynamic. Measures 65-67 continue the vocal line. Measure 68 begins with a piano dynamic. Measures 69-71 continue the vocal line. Measure 72 begins with a piano dynamic.

trop - po di pie - ta de i - gnu - - - da, Ral - len - ta - te il de - si -

ta de - i - gnu - - - da, Ral - len - ta - te il de - si -

di - te: Ah trop - po di pie - ta - de i - gnu - - da, Ra - len - ta - te il de - si - - -

ta - - - de i - gnu - - - da, Ral - len - ta - te il de - si - - -

37

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, key signature of one sharp. The vocal parts sing in homophony, while the basso continuo provides harmonic support. The vocal parts enter at measure 37, singing the lyrics "Di lun - ga-men-te con-ser-var - vi cru - da," repeated in various forms throughout the section.

o Di lun - ga-men-te con - ser - var - vi cru - da,

o Di lun - ga-men - te con - ser - var - vi cru - - - da, cru - da, di

8 o Di lun - ga-men - te con - ser - var - vi cru - da, con - ser - va - vi cru - - - da, cru -

o Di lun - ga - men - te con - ser - var - vi cru - - - - da,

41

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of three staves of music. The lyrics are: "cru - - - da, di lun - ga - men - te con-ser - var - vi cru - - da.", "lun - ga - men - te cin - ser - var - vi cru - - - da, con - ser - - var - vi cru - - - da.", "da, di lun - ga - men - te con - ser - var - vi, con - ser - var - vi cru - - da.", "di lun - ga - men - te con - ser - var - vi cru - - da, cru - - - - da.", "da". Measure 41 concludes with a fermata over the final note of the third staff.

**Richard Dering (c.1580-1630)**  
**Ite amari sospiri**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Occhi ladri d'amor**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Occhi ladri d'amor, occhi miei belli,  
Occhi ch'al sol togliete il suo splendore,  
Occhi che mi rubate l'alma e il core.

*Canto II*

Oc - chi la - dri d'a - mor, oc - chi miei bel - - - li, Oc - chi la - dri d'a-

*Canto I*

Oc - chi la - dri d'a - mor, oc - chi miei bel - - - li, Oc - chi la - dri d'a-

*Alto*

Oc - chi la - dri d'a - mor, oc - - - chi miei bel - - li, Oc - chi la - dri d'a-

*Basso*

Oc - chi la - dri d'a - mor, oc - chi miei bel - - - li, Oc - chi la - dri d'a-

*Basso continuo*

Oc - chi la - dri d'a - mor, oc - chi miei bel - - - li, Oc - chi la - dri d'a-

Musical score for voice and basso continuo, page 4. The score consists of two staves. The top staff is for the voice, starting at measure 6. The lyrics are:

mor, oc - chi miei bel - - - li, Oc - chi ch'al sol to - glie - te il suo splen -  
mor, oc - chi miei bel - - - li, Oc-chi ch'al sol to - glie - te il suo -  
mor, oc - - - chi miei bel - li, Oc - chi ch'al sol to - glie - te'il suo splen -  
mor, oc - chi miei bel - - - li, Oc - chi ch'al sol to - glie - te il suo splen -

The bottom staff is for the basso continuo, indicated by a bass clef and a bass staff line. It provides harmonic support with sustained notes and bassoon entries.

11

A musical score for voice and piano. The vocal part consists of four staves of music. The top staff uses a treble clef, the second staff a soprano C-clef, the third staff a soprano C-clef with a key signature of one sharp, and the bottom staff a bass clef. The piano part is represented by a single staff at the bottom, also with a bass clef. The lyrics are written below the vocal staves, corresponding to the vocal parts. The vocal parts sing "do - re, Oc - chi che mi ru - ba - - te, oc - chi che mi ru - ba -" on the first line, "— splen-do - re, Oc - chi chee mi ru-ba - te, oc - chi che mi ru - ba -" on the second line, "do - re, Oc - chi che mi ru - ba - te, oc - chi che mi ru - ba -" on the third line, and "do - re, Oc - chi che mi ru - ba -" on the fourth line.

do - re, Oc - chi che mi ru - ba - - te, oc - chi che mi ru - ba -

— splen-do - re, Oc - chi chee mi ru-ba - te, oc - chi che mi ru - ba -

do - re, Oc - chi che mi ru - ba - te, oc - chi che mi ru - ba -

do - re, Oc - chi che mi ru - ba -

18

te l'al - ma e il co - sol to - glie - te il suo splen -  
te l'al - ma e il co - re, e il co - Oc-chi ch'al sol to - glie - te il suo \_\_

8

te l'al - ma e il co - ch'al sol to - glie - te il suo splen -  
te l'al - ma e il co - - - ch'al sol to - glie - te il suo splen -

24

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 score consists of five staves. The first three staves are for the voice, and the last two are for the piano. The vocal part begins with a dotted half note followed by eighth notes. The lyrics are: "do - - - re, Oc - chi che mi ru - ba - - - te, oc -". The piano part has eighth-note chords. The second vocal staff continues with "— splen - do - - re, Oc - chi chee mi ru - ba - - te, oc - chi che". The third vocal staff begins with "do - - - re, Oc - chi che mi ru - ba - - te, oc - chi che". The piano part has eighth-note chords. The fourth vocal staff begins with "do - - - re, Oc - chi che". The piano part has eighth-note chords.

do - - - re, Oc - chi che mi ru - ba - - - te, oc -

— splen - do - - re, Oc - chi chee mi ru - ba - - te, oc - chi che

do - - - re, Oc - chi che mi ru - ba - - te, oc - chi che

do - - - re, Oc - chi che

29

A musical score for voice and piano. The vocal part consists of four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The time signature is common time. The lyrics are written below the notes. Measure 29 begins with a piano dynamic. The vocal line starts with "chi che mi" on the first staff, followed by "ru - ba - te" on the second staff, "l'al" on the third staff, and "ma e il" on the fourth staff. The piano accompaniment continues throughout the measure.

chi che mi \_\_\_\_\_ ru - ba - te l'al - ma e il co - - - re.  
mi ru - ba - - - te l'al - ma e il co - re, e il co - - - re.  
mi ru - ba - - - te l'al - ma e il co - - - re.  
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)**  
**Occhi ladri d'amor**

à quatre voix & continuo

*Basso continuo*

17

27

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Poiché mesto e dolente**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Poiché mesto e dolente  
Io dimoro lontan dal mio bel sole  
Va, rosignuol, e con tuoi dolci accenti  
Dille li miei lamenti.

*Canto II*

Poi-ché mes - to do-len - te Io di - mo - ro lon-tan dal mio, dal mio bel so -

*Canto I*

Poi-ché mes - to e do-len - te Io di - mo - ro lon-tan dal mio, dal mio bel so -

*Alto*

Poi-ché mes - o e do-len - te Io di - mo - ro lon-tan dal mio bel so -

*Bassoon*

Poi - ché mes - to e do-len - te Io di - mo - ro lon-tan, lon - tan dal mio bel so -

*Basso continuo*

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 music consists of two systems of four measures each. The first system starts with a treble clef, a key signature of one flat, and common time. The lyrics are: "le, dal mio, dal mio bel so - le, Va, ro - si-gnuol, e con tuoi dol - ci ac -". The second system starts with a bass clef, a key signature of one sharp, and common time. The lyrics are: "le, dal mio bel so - le, Va, ro - si-gnuol, e con tuoi dol - ci ac -". The vocal part continues with the lyrics: "le, dal mio, dal mio bel so - le, Va, ro - si-gnuol, e con tuoi dol - ci ac -". The piano part continues with the lyrics: "le, dal mio bel so - le, Va, ro - si-gnuol, e con tuoi". The score includes vertical bar lines and double bar lines with repeat dots.

12

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 (two flats) to A major (no sharps or flats). The time signature is common time. The lyrics are in Italian. The vocal line consists of two staves of music, each with four measures. The piano accompaniment is in one staff, providing harmonic support. Measure 12 starts with a piano dynamic. The vocal line begins with "cen - - - ti" followed by a melodic line with eighth and sixteenth notes. The piano accompaniment has eighth-note chords. The vocal line continues with "Dil - le li miei la-men - ti," followed by a piano cadence. The vocal line then repeats the phrase. Measure 13 begins with a piano dynamic. The vocal line continues with "dol - ci ac-cen - ti" followed by a piano cadence. The vocal line then repeats the phrase.

cen - - - ti Dil - le li miei la-men - ti,  
cen - - - ti Dil - le li miei la-men - ti, dil - le, dil - le li miei la - men - ti.  
cen - - - ti Dil - le li miei la-men - ti, dil - le li miei la - men - ti.  
cen - - - ti Dil - le li miei la-men - ti, dil - le li miei la - men - ti.  
dol - ci ac-cen - ti Dil - le li miei la - men - ti.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Poiché mesto e dolente**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Donna, se'l cor legasti**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Donna, se'l cor legasti  
Col tuo bel crin aurato,  
Per qual cagion più stringi un ch'è legato ?  
Ahi duro stato !

*Canto II*

*Canto I*

*Alto*

*Basso*

*Basso continuo*

8

7    6    5

Musical score for voice and basso continuo, page 4. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The bottom staff is for the basso continuo, starting with a bass clef and a common time signature. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The lyrics are written below the vocal line. The basso continuo part provides harmonic support with sustained notes and bassline patterns. The score is divided into measures by vertical bar lines and sections by double bar lines with repeat dots.

7

Col tuo bel crin au - ra - to, au - ra - to, Per qual ca-gion più strin - gi'un ch'è le -

ra - - - to, col tuo bel crin au - ra - to, Per qual ca-gion più strin - gi'un ch'è le -

8

Col tuo bel crin au - ra - to, au - - - - ra - to, Per qual ca-gion più strin-gi'gi un ch'è le -

ra - - - - to, col tuo bel crin au - ra - to, Per qual ca-gion più strin - gi'un ch'è le -

13

A musical score for voice and piano. The vocal part consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature changes between measures. The lyrics are written below the notes. Measure 13 starts with a piano dynamic. The lyrics are: "ga - to? Ahi! \_\_\_\_\_ du-ro sta - to, ahi, du-ro sta - - - to!". Measures 14 and 15 continue the vocal line with the same lyrics. Measure 16 begins with a piano dynamic. The lyrics are: "ga - to? Ahi! \_\_\_\_\_ du-ro sta - to, Ahi! du-ro sta - to, du-ro sta - - - to!". Measures 17 and 18 continue the vocal line with the same lyrics. The piano part is mostly silent throughout these measures.

ga - to? Ahi! \_\_\_\_\_ du-ro sta - to, ahi, du-ro sta - - - to!

ga - to? Ahi! \_\_\_\_\_ du-ro sta - to, Ahi! du-ro sta - to, du-ro sta - - - to!

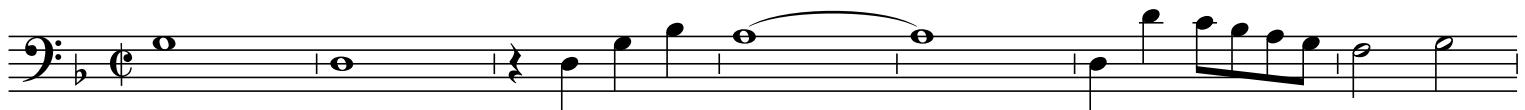
ga - to? Ahi! du-ro sta - - - to, Ahi! du-ro sta - to, Ahi! \_\_\_\_\_ du-ro sta - to!

ga - to? Ahi! \_\_\_\_\_ du-ro sta - - - to!

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Donna, se'l cor legasti**

à quatre voix & continuo



A continuation of the musical score. The vocal parts continue their rhythmic patterns. Measure 8 begins with a basso note, followed by a soprano note, then an alto note, and finally a tenor note. Measures 9 through 13 show further developments in the harmonic structure and melodic lines.

A continuation of the musical score. The vocal parts continue their rhythmic patterns. Measure 14 begins with a basso note, followed by a soprano note, then an alto note, and finally a tenor note. Measures 15 through 19 show further developments in the harmonic structure and melodic lines.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

Richard Dering (c.1580-1630)  
**Tutta gentile e bella**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Tutta gentile e bella  
A tesser ghirlandette  
Clori sen stava un giorno  
In un bel prato di fioretti adorno.

*Canto II*

Tut - ta gen - ti - le e bel - la A tes - ser ghir - lan - det -

*Canto I*

Tut - ta gen - ti - le e bel - la A tes - ser ghir - lan - det -

*Alto*

Tut - ta gen - ti - le e bel - la A tes - ser ghir - lan - det -

*Bassoon*

Rut - ta gen - ti - le e bel - la A tes - ser ghir - lan - det -

*Basso continuo*

5

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 music consists of five staves. The first three staves are for the voice, and the last two are for the piano. The vocal line follows a melodic line with lyrics: "te, a tes - ser ghir - lan - det - te Clo - ri sen sta - va un". The piano accompaniment provides harmonic support with sustained notes and chords. Measure 5 concludes with a double bar line and repeat dots.

te, a tes - ser ghir - lan - det - te Clo - ri sen sta - va un  
te, a tes - ser ghir - lan - det - - - te Clo - ri sen sta - va un  
te, a tes - ser ghir - lan - det - - te Clo - ri sen sta - va un  
te, a tes - ser ghir - lan - det - - te Clo - ri sen sta - va un  
te, a tes - ser ghir - lan - det - - te Clo - ri sen sta - va un

Musical score for voice and piano, page 5, system 9. The score consists of five staves. The top three staves are for the voice, and the bottom two are for the piano. The vocal parts are in common time, with a key signature of one flat. The piano parts are in common time, with a key signature of one flat. The vocal parts sing the same melody, while the piano parts provide harmonic support. The lyrics are written below the vocal staves.

9

gior - no, Clo - ri sen sta - va un gior - no In un bel pra - to di fio - ret -  
gior - no, Clo - ri sen sta - va un gior - no In un bel pra - to di fio - ret -  
gior - no, Cio - ri sen sta - va un gior - no In un bel pra - to di fio - ret -  
gior - no, Clo - ri sen sta - va un gior - no

14

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of five staves. The first four staves are for the voice, and the fifth staff is for the piano. The lyrics are written below the vocal staves. The piano part features eighth-note chords and sustained notes. The vocal part has a mix of eighth and sixteenth-note patterns.

ti, in un bel pra - to di fio - ret - ti a - dor - no.  
ti, in un bel pra - to di fio - ret - ti a - dor - no, a - dor - no.  
ti, fio - ret - ti, in un bel pra - to di fio - ret - ti a - dor - - - no.  
In un bel pra - to di fio - ret - ti a - dor - - - - no.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Tutta gentile e bella**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**La vaga e bell' Aurora**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

La vaga e bell'Aurora  
Coi raggi suoi dorati  
Scaccia dal letto fuora ;  
Dolci abbracciati stanno,  
E baci tal si danno  
Con dolcezza infinita  
Che fanno ohimé sentir gioia compita.

*Canto I*

*Canto II*

*Alto*

*Basso*

*Basso continuo*

La - va - ga e bell' Au - ro - ra, la - va - ga e bell' Au - ro -

La - va - ga e bell' Au - - - - ra, bell' Au - ro -

Laa - va - ga e bell' Au - ro - - - - ra, bell' Au - ro -

8

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The key signature is A major (two sharps). The music consists of five staves of music, with lyrics written below the vocal line. The lyrics are: "ra, la va-ga e bell' Au-ro - - - re", "ro - - ra, la va-ga e bell' Au - ro - ra, bell' Au - ro - re, Au - ro - ra", "ra, la va - ga e bell' Au - ro - - - ra, bell' Au - ro - ra", "La va - ga e bell' Au - ro - - - ra, bell' Au - ro - ra". The piano part includes several rests and eighth-note patterns.

14

A musical score for voice and piano. The vocal line begins with a melodic line in G major, followed by a piano accompaniment. The vocal part continues with a melodic line, and the piano part provides harmonic support. The vocal line consists of several lines of lyrics in Italian, which are repeated in different voices (Soprano, Alto, Tenor, Bass) throughout the section.

Coi rag - gi suoi do-ra - ti, coi rag - gi suoi do - ra - ti Scac - cia dal let - to fuo - ra, scac -

Coi rag - gi suoi do - ra - ti, Scac - cia dal let - to fuo - ra, scac - cia dal

Coi rag - gi suoi do - ra - - ti Scac - cia dal let - to fuo - ra,

Coi rag - gi suoi do - ra - - ti Scac - cia dal

21

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The key signature changes from G major (no sharps or flats) to A major (one sharp). The vocal line consists of three staves of lyrics, each ending with a fermata over the final note. The piano accompaniment provides harmonic support with eighth-note patterns.

cia dal let - to fuo - ra; Dol - ci ab - brac - ci-a - ti stan - no, E

let - ti fuo-ra, dal let - to fuo - ra; Dol - ci ab - brac - ci-a - ti stan - no, E

scac - cia dal let - to fuo - ra; Dol - ci ab - brac - ci-a - ti stan - no, E

let - to fuo - - - - ra; E

29

A musical score for voice and piano. The vocal part consists of five staves of music, each with lyrics in Italian. The piano part is represented by a single staff at the bottom. The vocal parts are in common time, while the piano part is in 6/8 time. The vocal parts are in G major, and the piano part is in A major. The lyrics describe a scene of infatuation and desire.

ba - ci tal si dan - no Con dol-cez - za in-fi - ni - ta, con dol-cez - za in-fi - ni - ta Che fan - no ohi-

ba - ci tal si dan - no Con dol-cez - za in-fi - ni - ta, con dol-cez - za in-fi - ni - ta Che fan - no ohi-

ba - ci tal si dan - no Con dol-cez - za in-fi - ni - ta, con dol-cez - za in-fi - ni - ta Che fan - no ohi-

ba - ci tal si dan - no Con dol-cez - za in-fi - ni - ta, con dol-cez - za in-fi - ni - ta Che fan - no ohi-

ba - ci tal si dan - no Con dol-cez - za in-fi - ni - ta, con dol-cez - za in-fi - ni - ta Che fan - no ohi-

8

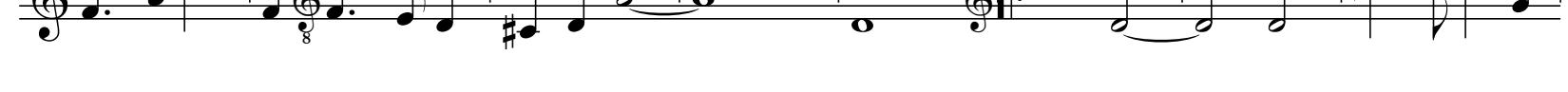
36

A musical score for voice and piano. The vocal part consists of five staves of music, each with lyrics in Spanish. The piano part is represented by a single staff below the vocal staves. The music is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano range, and the piano part is in basso continuo range. The lyrics are as follows:

mé, ohi - mé sen - tir      gio - ia com - pi - ta, gio - ia com - pi - - - ta.  
mé, ohi - mé sen - tir      gio - ia com - pi - ta, gio - ia com - pi - ta, gio - ia com - pi - ta.  
mé, ohi - mé sen - tir      gio - ia com - pi - ta, gio - ia com - pi - ta, gio - ia com - pi - ta.  
mé, ohi - me sen - tir      gio - ia com - pi - ta, gio - ia com - pi - - - ta.  
mé, ohi - me sen - tir      gio - ia com - pi - ta, gio - ia com - pi - - - ta.

**Richard Dering (c.1580-1630)**  
**La vaga e bell' Aurora**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Donna gentile**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Donna gentil', voi sete il mio bel sole,  
Io son quell' erba detta girasole,  
Che senza il raggio del celeste ardore  
Languendo more.

*Canto II*

Don - na gen - til', voi se - te il mio bel so - - le, Io son quell' er - ba

*Canto I*

Don - na gen - til', voi se - te il mio bel so - - le, Io

*Alto*

8 Don - na gen - til', voi se - te il mio bel so - - le, Io

*Basso*

Don - na gen - til', voi se - te il mio bel so - - le,

*Basso continuo*

Don - na gen - til', voi se - te il mio bel so - - le,

6

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of three staves of music. The lyrics are written below the vocal parts. The piano part has two staves, with the right hand playing the melody and the left hand providing harmonic support.

det - - - ta, quell' er - ba det-ta gi-ra-so - le, io son quell' er - ba det - ta, io son quell' er - ba  
son quell' er - ba det - ta gi - ra - so - - - le, son quell' er - ba det - ta gi - ra-,  
son quell' er - ba det - ta gi - ra so - - - le, son quell' er - ba det - ta  
Io son quell' er - ba det - ta gi - ra - so - - -

A musical score for four voices (three upper parts and one basso continuo) and basso continuo. The score consists of five systems of music, each starting with a treble clef. The vocal parts are in common time, while the basso continuo part is in 8/8 time.

**System 1:**

- Tenor:** det ta gi-ra - so - le,
- Soprano:** Don - na gen-til', voi se - te il mio bel so - le, Io son quell' er - ba
- Bass:** gi - ra - so - le,
- Basso continuo:** Don - na gen-til', voi se - te il mio bel so - le, Io

**System 2:**

- Tenor:** gi - ra - so - le, - so - le,
- Soprano:** Don - na gen-til', voi se - te il mio bel so - le,
- Bass:** - - - - le,
- Basso continuo:** Don - na gen-til', voi se - te il mio bel so - le,

**System 3:**

- Tenor:** - - - - le,
- Soprano:** -
- Bass:** -
- Basso continuo:** -

17

A musical score for voice and piano. The vocal line begins with a melodic line in G major, quarter notes, followed by eighth-note patterns. The lyrics are in Italian, repeated twice. The piano accompaniment consists of two staves: one in G major and one in F major (Bass). The vocal line continues with eighth-note patterns and a melodic line. The lyrics are repeated again. The piano accompaniment ends with a melodic line.

det - - - ta, quell' er - ba det-ta gi-ra-so - le, io son quell'er - ba det - ta, io son quell' er - ba det-ta gi-ra - so -  
son quell' er - ba det - ta gi - ra - so - - - le, son quell' er - ba det-ta gi - ra-, gi - ra - so -  
son quell' er - ba det - ta gi - ra so - - - le, son quell' er - ba det-ta gi - ra - so - - -  
Io son quell'er - ba det-ta gi - ra - so - - -

22

A musical score for voice and basso continuo. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the basso continuo. The music is in common time. Measure 22 starts with a treble clef, a key signature of one sharp, and a basso continuo bass clef. The vocal line begins with "le, Che sen-za il rag-gio del ce - les - - - te ar-do - re, che sen-za il rag-gio del ce - les -". The basso continuo staff shows a bass line with sustained notes and some harmonic bass notes. Measure 23 continues with "le, Che \_\_\_\_\_ sen-za il rag-gio del ce - les-te ar-do - re, che \_\_\_\_\_ sen-za il rag-gio del ce-". Measure 24 continues with "le, Che \_\_\_\_\_ sen-za il rag-gio del ce - les - te ar-do - re, che sen-za il rag-gio del ce - les -". Measure 25 begins with a bass clef, a key signature of one flat, and a basso continuo bass clef. The vocal line begins with "del Che \_\_\_\_\_ sen-za il rag-gio del ce-". The basso continuo staff shows a bass line with sustained notes and some harmonic bass notes.

27

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, treble clef for the voices, and bass clef for the continuo. The vocal parts sing in homophony. The basso continuo part consists of a single line with a bassoon-like sound. The lyrics are in Spanish, repeated in two stanzas. Measure 27 starts with a soprano melodic line. Measures 28-29 show a change in harmonic rhythm. Measure 30 begins a new section with a different melodic line.

- te ar - do - re Lan - guen - do mo - - - - re, lan - guen - do mo -  
les-te ar-do - - re Lan - guen - - do mo - re, lan - guen-do, lan - guen-do mo -  
- - te ar - do - re Lan - guen - do mo - re, lan - guen - do, lan - guen-do mo -  
les - te ardo - - re Lan - guen - - do mo - re, lan - guen - - do mo -

36

A musical score for voice and basso continuo. The top two staves are for the voice, and the bottom two staves are for the basso continuo. The vocal parts sing in a three-part setting. The basso continuo part includes a bassoon line and a harpsichord/basso continuo line. The vocal parts sing in Italian, with lyrics including "re. Che sen-za il rag-gio del Che sen - - - te ar-do - re, che sen-za il rag-gio del ce - les - - -" and "re. Che \_\_\_\_\_ za il-rag - gio del ce - ce - les-te ar-do - re, che \_\_\_\_\_ sen-za il rag-gio del ce -". The basso continuo part begins with a bassoon line and then switches to a harpsichord/basso continuo line.

re. Che sen-za il rag-gio del Che sen - - - te ar-do - re, che sen-za il rag-gio del ce - les - - -  
re. Che \_\_\_\_\_ za il-rag - gio del ce - ce - les-te ar-do - re, che \_\_\_\_\_ sen-za il rag-gio del ce -  
re. Che \_\_\_\_\_ sen-za il rag-gio del ce - les - - te ar-do - re, che sen-za il rag-gio del ce - les - - -  
re. Che \_\_\_\_\_ sen-za il rag-gio del ce -

41

A musical score for voice and piano. The vocal line consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below the notes. Measure 41 begins with a piano dynamic. The lyrics are: " - te ar - do - re Lan - guen - do mo - - - re, lan - guen - do mo - re." The piano part continues with eighth-note chords. The lyrics repeat: "les-te ar-do - re Lan - guen - do mo - re, lan - guendo, lan - guen-do mo - re." The piano part then has a melodic line with eighth-note chords. The lyrics continue: " - - te ar - do - re Lan - guen - do mo - re, lan - guen - do, lan - guen-do mo - re." The piano part concludes with a final melodic line. The lyrics end with: "les - te ardo - re Lan - guen - do mo - re, lan - guen - do mo - re."

- te ar - do - re Lan - guen - do mo - - - re, lan - guen - do mo - re.

les-te ar-do - re Lan - guen - do mo - re, lan - guendo, lan - guen-do mo - re.

- - te ar - do - re Lan - guen - do mo - re, lan - guen - do, lan - guen-do mo - re.

les - te ardo - re Lan - guen - do mo - re, lan - guen - do mo - re.

**Richard Dering (c.1580-1630)**  
**Donna gentile**

à quatre voix & continuo

*Basso continuo*

The musical score consists of five staves of music. The top staff is for the basso continuo, indicated by a bass clef and a cello-like bow icon. The other four staves represent the four voices: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The music is in common time. Measure numbers 1, 8, 17, 25, 34, and 41 are marked. The score shows various musical elements such as quarter notes, eighth notes, sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). The vocal parts often feature rhythmic patterns like eighth-note pairs or sixteenth-note figures.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**E se ben notte e giorno**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

*Prima parte*

E se ben notte e giorno ohimé ! sospiro,  
Sempre verso il mio sol mi volgo e giro,  
E mirando la luce sua gradita,  
Mi tengo in vita.

*Seconda parte*

Deh ! luce del mio cor, caro conforto,  
Non t'ascondar da me, ch'io resto morto,  
Né san questi occhi miei a mille prove  
Volgersi altrove.

Prima parte

*Canto II*

E se ben not - te e gior - no                      ohi                      mé!                      sos - pi - -

*Canto I*

*Alto*

*Basso*

*Basso continuo*

E se ben not - te e gior - -

E se ben

7        6

7

ro, ohi - mé! sos - pi - ro, ohi - mé! sos - pi - ro, Sem-pre

no ohi - mé! sos - pi - ro, ohi - mé! sos - pi - - - ro, Sem-pre ver -

ohi - mé! sos - pi - - - ron ohi - mé! sos - pi - ro, Sem-pre ver -

enot-te e gior - no ohi - mé! sos - pi - ro, sos - pi - ro,

15

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of two systems of music. The first system starts at measure 15 with a treble clef, common time, and a key signature of one sharp. The lyrics are: "ver-so il mio sol mi vol-go e gi-ro, sem-pre ver-so il mio". The second system begins at measure 16 with a bass clef, common time, and a key signature of one sharp. The lyrics continue: "so il mio sol mi vol-go e gi-ro, sem-pre ver-so il mio sol, sem-pre ver-so il mio". The vocal line ends with a fermata over the word "sol". The piano accompaniment continues throughout both systems.

ver-so il mio sol mi vol-go e gi - ro, sem-pre ver-so il mio  
- - so il mio sol mi vol-go e gi - ro, sem-pre ver-so il mio sol, sem-pre ver-so il mio  
- - so il mio sol mi vol-go e gi - ro, sem - pre ver-so il mio sol, ver - so il mio  
Sem-pre ver-so il mio sol -

22

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of five staves. The top two staves are for the Soprano voice, the middle staff is for the Alto voice, and the bottom two staves are for the Bass voice. The piano part is represented by the first two staves. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are in Italian and include "sol mi vol-go e gi - ro," "E mi - ran - do," and "e mi-ran-do, mi - ran -". The piano part features eighth-note patterns. Measure 22 begins with a piano dynamic of forte (f).

sol mi vol-go e gi - ro, E mi - ran - do, e mi-ran-do, mi - ran -

sol mi vol-go e gi - ro, E mi - ran - do, e mi-ran-do, mi - ran -

sol mi vol-go e gi - ro, E mi - ra - - - do, e mi-ran-do, mi - ran -

— mi vol-go e gi - ro, E mi - ran - do, e mi-ran-do, mi - ran -

30

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of five staves. The top three staves represent the vocal parts, each with a treble clef. The bottom two staves represent the basso continuo, each with a bass clef. The music is in common time. Measure 30 begins with the soprano and alto singing eighth-note patterns. The tenor joins in on the third beat of the measure. Measures 31 and 32 continue with similar patterns, with the basso continuo providing harmonic support throughout.

do, e mi - ran - do la lu-ce sua gra - di - ta, e mi - ran - do la lu-ce sua gra-

- do, e mi - ran - do la lu-ce sua gra-di - ta, e mi - ran - do la

8 do, e mi - ran - do la lu-ce sua gra-di - ta, e mi - ran - do la

do, e mi - ran - do la lu-ce sua gra-

6 5

36

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time. The vocal parts are in treble clef, and the basso continuo part is in bass clef. The vocal parts sing in homophony, while the basso continuo provides harmonic support. The lyrics are in Italian, with some words underlined to indicate stress or specific pronunciation.

di - - - ta Mi . ten - go in vi - ta. E mi -

lu-ce sua gra - di - ta Mi - ten - go in vi - ta. E mi - ran -

lu-ce sua gra - di - ta Mi ten - go in vi - - - ta. E mi - ra -

di - - - - ta Mi ten - go in vi - - - ta. E mi - ran -

44

ran - do, e mi-ran-do, mi - ran-do, mi-ran - do, e mi-ran - do la lu-ce sua gra - di - - - ta,  
do, e mi-ran-do, mi - ran - - - do, e mi - ran - - do la lu-ce sua gra-di -  
do, e mi-ran-do, mi - ran - do, e mi - ran - do la lu-ce sua gra-di -  
do, e mi-ran-do, mi - ran - do,

51

A musical score for voice and piano. The vocal line begins with a melodic line in G major, followed by a piano accompaniment. The vocal part continues with a melodic line, and the piano part provides harmonic support. The vocal line consists of three staves of music, each with lyrics in Italian and German. The lyrics describe a scene where a figure is gazing at another's beauty.

e mi - ran - do la lu-ce sua gra - di - - ta Mi \_\_\_\_\_ ten-go in vi - - ta.  
ta, e mi - ran - do la lu<sup>ee</sup> sua gra - di - - ta Mi - ten-go in vi - - ta.  
ta, e mi - ran - do la lu<sup>ee</sup> sua gra - di - - ta Mi ten-go in vi - - - - ta.  
e mi - ran - do la lu-ce sua gra - di - - - - ta Mi ten-go in vi - - - - - ta.

## Seconda parte

A musical score for four voices (SATB) in common time. The key signature changes between G major (three sharps), F major (one sharp), D major (two sharps), and C major (no sharps). The vocal parts are:

- Soprano (S):** Starts with a rest, then enters with "Deh!" followed by "lu - ce del mio cor," which is repeated with a melodic line. The section ends with "deh! lu - ce del mio".
- Alto (A):** Enters with "Deh!" followed by "lu - ce del mio cor," which is repeated with a melodic line. The section ends with "oh! lu - ce del mio".
- Tenor (T):** Starts with a rest, then enters with "Deh!" followed by "lu - ce del mio cor," which is repeated with a melodic line.
- Bass (B):** Starts with a rest, then enters with "Deh!" followed by "lu - ce del mio cor," which is repeated with a melodic line.

The lyrics are: Deh! lu - ce del mio cor, deh! lu - ce del mio  
Deh! lu - ce del mio cor, \_\_\_\_\_ oh! lu - ce del mio  
Deh! lu - ce del mio cor, deh! lu - ce del mio  
Deh! lu - ce del mio cor, deh! lu - ce del mio

Musical score for voice and piano, page 12. The score consists of five staves. The top two staves are for the voice (soprano) and the bottom three are for the piano. The key signature is one sharp (F#). The time signature changes from common time (indicated by '7') to 8/8. The vocal line includes lyrics in Italian: "cor, ca - ro con - for - to, Non t'as-con-dar da me, ch'io res - to". The piano part features harmonic patterns and bass lines.

7

cor, ca - ro con - for - to, Non t'as-con-dar da me, ch'io res - to

cor, ca - ro, ca - ro con-for - to, Non t'as-con-dar da me, ch'io res - to mor -

cor, ca - ro con - for - - - to, Non t'as-con-dar da me, ch'io res - to mor -

ca - ro con-for - - - - to, Non t'as-con-dar da me, ch'io res - to mor -

15

mor - to, Né san ques - ti oc - chi miei a mil - le, a mil - - -  
- - to, Né san ques - ti oc - chi miei a mil - le, a mil - le pro - - -  
- - to, Né san ques - ti oc - chi miei a mil - le, a mil - le, a mil - le pro - - -  
- - to, Né san ques - ti oc - chi miei a mil - le, a mil - le pro - ve, a mil - le, a

20

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of three staves of lyrics: "le, né san ques - ti oc - chi miei a mil-le, a mil - le pro - ve", "ve, né san ques - ti oc - chi miei a mil-le, a mil - le pro - ve Vol -", and "ve, né san ques - ti oc - chi miei a mil - le pro - ve". The piano part provides harmonic support with eighth-note chords. Measure 20 concludes with a piano dynamic instruction "Vol -".

le, né san ques - ti oc - chi miei a mil-le, a mil - le pro - ve

ve, né san ques - ti oc - chi miei a mil-le, a mil - le pro - ve Vol -

8  
ve, né san ques - ti oc - chi miei a mil - le, a mil - le pro - ve

mil - le, né san ques - ti oc - chi miei a mil - le, a mil - le pro - ve Vol -

25

A musical score for voice and piano. The score consists of six staves. The top two staves are for the voice, starting with a treble clef and a key signature of one sharp. The third staff is for the piano right hand, and the fourth staff is for the piano left hand, both starting with a treble clef and a key signature of one sharp. The bottom two staves are for the piano right hand, starting with a bass clef and a key signature of one sharp. The vocal line begins with a rest followed by a series of eighth notes. The lyrics are: "Vol - ger - si al - tro - ve, al - tro - - - ve." The piano parts provide harmonic support, with the right hand playing eighth-note chords and the left hand providing bass and harmonic support. Measure numbers 25 and 8 are visible on the left side of the page.

Vol - ger - si al - tro - ve, al - tro - - - ve.

ger - si al - tro - - - ve, vol - ger - si al - tro - - - ve.

Vol - ger - si al - - - tro - - - ve.

ger - si al - tro - - - - - ve.

**Richard Dering (c.1580-1630)**  
**E se ben notte e giorno**

à quatre voix & continuo

Basso continuo Prima parte

10

20

30

39

49

Seconda parte

11

20

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Ardor felice e caro**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Ardor felice e caro  
Or sì ch'io provo e sento  
Nobil fiamma d'amor  
Dolce tormento ;  
Godo sol di languire,  
Vorrei sempre morire.

*Canto II*

*Canto I*

*Alto*

*Basso*

*Basso continuo*

Ar - dor fe - li - ce e ca - ro,  
Ar - dor fe - li - ce e ca - ro, Or sì ch'io pro - vo e sen -  
Ar - dor fe - li - ce e ca - ro, Or sì ch'io pro - vo e sen - to, sen -  
Ar - dor fe - lei - ce e ca - ro, Or sì ch'io pro - vo e sen -

7

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in treble clef. The music consists of two staves. The vocal line begins with eighth-note chords, followed by a melodic line with sixteenth-note patterns. The lyrics are written below the vocal line. The piano accompaniment provides harmonic support with eighth-note chords. Measure 7 ends with a forte dynamic. Measure 8 begins with a piano dynamic. The vocal line continues with eighth-note chords.

Or si ch'io pro - vo e sen - to No - bil fiam - ma d'a - mor; dol - ce tor - men -  
to, or sì ch'io pro - vo e sen - to No - bil fiam - ma d'a - mor, dol - ce tor - men -  
to, ch'io pro - vo e sen - to No - bil fiam - ma d'a - mor, dol - ce tor - men -  
to, or sì ch'io pro - vo e sen - to

8

Musical score for voice and piano, page 5, measures 12-8.

The score consists of five staves. The top three staves are for the voice, and the bottom two are for the piano. The vocal parts are in common time, while the piano parts are in 6/8 time.

**Measure 12:**

- Top staff: *to, nobil fiam-ma d'a - mor,* *dol - ce tor-men - to, nobil fiam - ma d'a - mor,* *dol - ce tor - men -*
- Second staff: *to, nobil fiam - ma d'a - mor,* *no-bil fiam-ma d'a - mor,* *dol - ce tor - men -*
- Third staff: *to,* *dol - ce tor - men -* (repeated), *to,* *dol - ce tor - men -*
- Bottom staves (piano): *No-bil fiam-ma d'a - mor,* *dol - ce tor - men -* (repeated), *to, nobil fiam-ma d'a - mor,* *dol - ce tor - men -*

**Measure 8:**

Bottom staves (piano): *No-bil fiam-ma d'a - mor,* *dol - ce tor - men -* (repeated), *to, nobil fiam-ma d'a - mor,* *dol - ce tor - men -*

18

o; Go-di, go - do sol di lan - gui - - - re, Vor -  
to; Go-do, go - do, go-do, go - do sol di lan - gui - - - re,  
to; Go-do, go - do, go-do, go - do sol di lan - gui - - - re,  
to; Go-do, go - do sol di lan - gui - - - re,

25

A musical score for voice and piano. The vocal line begins with "rei sem - pre mo - ri -" followed by a fermata over the piano part. The piano accompaniment consists of eighth-note chords. The vocal line continues with "- re, vor-rei," followed by another fermata. The piano part then continues with eighth-note chords. The vocal line repeats the pattern: "Vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - re, vor - rei," followed by a fermata. The piano part continues with eighth-note chords. The vocal line then continues with "Vor - rei sem - pre mo - ri - re, vor - rei," followed by a fermata. The piano part then continues with eighth-note chords. The vocal line concludes with "Vor - rei sem - pre mo - ri - re, vor - rei," followed by a fermata.

rei sem - pre mo - ri - - - re, vor-rei,  
vor -  
Vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - - - re, vor-rei,  
Vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - re, vor - rei  
Vor - rei sem - pre mo - ri - re, vor - rei  
Vor - rei sem - pre mo - ri - re, vor - rei

31

A musical score for voice and piano. The vocal line consists of three staves of music. The piano accompaniment is in the right hand of the piano staff. The lyrics are written below the vocal parts. The key signature changes from G major (three sharps) to F# major (one sharp). The time signature is common time.

rei sem - pre mo - ri - - - re,  
vor - rei sem - pre mo - ri -  
vor-rei sem - pre mo-ri - re, vor - rei sem - pre  
sem - pre mo - ri - - - re, vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri -  
rei sem - pre mo - ri - - - re, vor - rei sem - pre mo - ri - - - - - - - -

37

A musical score for voice and piano. The vocal line consists of five staves of music, each with lyrics. The piano accompaniment is shown below the vocal staves. The key signature changes between staves, and the time signature is common time throughout.

re. Vor - rei sem - pre mo - ri - - - re, vor-rei, vor -

re. Vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - - - re, vor-rei,

re. Vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - re, vor-rei

re. Vor - rei sem - pre mo - ri - re, Vor - rei sem - pre mo - ri - - - re, vor -

re. Vor - rei sem - pre mo - ri - re, Vor - rei sem - pre mo - ri - - - re, vor -

44

rei sem - pre mo - ri - - - re,  
vor - rei sem - pre mo - ri - - re.

vorrei sem - pre mo - ri - re, vor - rei sem - pre  
vor - rei sem - pre mo - ri - re.

sem - pre mo - ri - - - re, vor - rei sem - pre mo - ri - re, vor - rei sem - pre mo - ri - re.

rei sem - pre mo - ri - - - re, vor - rei sem - pre mo - ri - - - re.

**Richard Dering (c.1580-1630)**  
**Ardor felice e caro**

à quatre voix & continuo

*Basso continuo*

10

19

29

40

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Ardenti miei sospiri**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Ardenti miei sospiri e dolorosi  
Andate presto a ritornar colei  
Per cui più sento ognor gli affanni miei.

A musical score for five voices and basso continuo. The voices are labeled on the left: Canto II, Canto I, Alto, Basso, and Basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in homophony, with lyrics in Italian. The basso continuo part is provided with a basso line and a harmonic progression indicated by Roman numerals above the staff.

Canto II: Ar - den - ti miei sos - pi - ri e do - lo - ro - si An-da-te pres - to, an-da-te

Canto I: Ar - den - ti miei sos - pi - ri e do - lo - ro - si An-da-te pres - to,

Alto: Ar - den - ti miei sos - pi - ri e do - lo - ro si An-da-te pres - to,

Basso: Ar - den - ti miei sos - pi - ri e do - lo - ro - si An-da-te pres - to, an-da-te

Basso continuo: I (F#) II (D) III (C) IV (B) V (A) VI (G#) VII (F#) VIII (E)

6

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The music consists of four staves. The first three staves are in common time, while the fourth staff begins in common time and ends in 2/4 time. The lyrics are written below the vocal line. Measure 6 starts with a piano dynamic. Measures 7 and 8 show a piano-vocal duet. The vocal line continues with the lyrics: pres - to, an-dan - te pres - to a ri - tor - nar co - le - i Ar-den - ti miei sos - pi - ri e. The piano accompaniment features eighth-note patterns and sustained notes.

pres - to, an-dan - te pres - to a ri - tor - nar co - le - i Ar-den - ti miei sos - pi - ri e

an-da-te pres - to, an-da-te pres-to a ri-tor - nar co - le - i Ar-den - ti miei sos - pi - ri e

an-da-te pres - to, an-da-te pres-to a ri-tor - nar co-le - i Ar-den - ti miei sos - pi - ri e

pres - to, an - da - te pres - to a ri - tor - nar co - le - i Ar - den - ti miei sos - pi - ri e

12

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves. The first three staves are in common time (indicated by 'C'), while the last two staves are in 8/8 time (indicated by '8'). The vocal line follows a melodic line with lyrics: 'do - lo - ro - si' followed by 'An-da-te pres - to,' repeated twice, then 'an-dan - te pres - to a ri - tor -'. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

do - lo - ro - si An-da-te pres - to, an-da-te pres - to, an-dan - te pres - to a ri - tor -

do - lo - ro - si An-da-te pres - to, an-da-te pres - to, an-da-te pres-to a ri-tor-

8 do - lo - ro si An-da-te pres - to, an-da-te pres - to, an-da-te pres-to a ri-tor-

do - lo - ro - si An-da-te pres - to, an-da-te pres - to, an - da - te pres - to a ri - tor -

17

A musical score for voice and basso continuo. The score consists of five staves. The top three staves are for the voice, and the bottom two are for the basso continuo. The vocal parts are in treble clef, and the basso continuo parts are in bass clef. The music is in common time. The lyrics are in Italian, with some words underlined. Measure 17 starts with the voice singing "nar co - le - i" and "Per cui più sen - to o-gnor," followed by a fermata. The basso continuo provides harmonic support with sustained notes. Measures 18 and 19 continue with similar patterns. Measure 20 begins with a change in key signature, indicated by a sharp sign, and the basso continuo has a more active bass line. Measures 21 and 22 conclude the section.

nar co - le - i Per cui più sen - to o-gnor, per cui più sen - to o - gnor,

nar co - le - i Per cui più sen - to o-gnor, per cui più sen - to o - gnor, per cui più

8 nar co - le - - i Per cui più sen - to o-gnor, per cui più sen - to o -

nar co - le - i Per cui più sen - to o-gnor, per cui più sen - to o -

21

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of three staves of lyrics: "o - gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -" (measures 21-24), "sen - to o-gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -" (measures 25-28), and "gnor, o - gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -" (measures 29-32). The piano accompaniment features eighth-note patterns in the bass line and sixteenth-note patterns in the treble line.

— o - gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -

sen - to o-gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -

gnor, o - gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -

gnor, o - gnor gli af - fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie -

26

The musical score consists of five staves. The top three staves represent vocal parts: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom two staves represent the piano: Treble (G clef) and Bass (F clef). The music is in common time. Measure 26 starts with the Soprano and Alto singing eighth-note patterns. The Bass piano provides harmonic support. Measures 27 and 28 continue this pattern. Measure 29 introduces a melodic line in the Alto. Measure 30 adds the Bass line. Measure 31 adds the Soprano line. Measure 32 adds the Alto line. Measure 33 adds the Bass line. Measure 34 adds the Soprano line. Measure 35 adds the Alto line. Measure 36 adds the Bass line. Measure 37 adds the Soprano line. Measure 38 adds the Alto line. Measure 39 adds the Bass line. Measure 40 adds the Soprano line. Measure 41 adds the Alto line. Measure 42 adds the Bass line. Measure 43 adds the Soprano line. Measure 44 adds the Alto line. Measure 45 adds the Bass line. Measure 46 adds the Soprano line. Measure 47 adds the Alto line. Measure 48 adds the Bass line. Measure 49 adds the Soprano line. Measure 50 adds the Alto line. Measure 51 adds the Bass line. Measure 52 adds the Soprano line. Measure 53 adds the Alto line. Measure 54 adds the Bass line. Measure 55 adds the Soprano line. Measure 56 adds the Alto line. Measure 57 adds the Bass line. Measure 58 adds the Soprano line. Measure 59 adds the Alto line. Measure 60 adds the Bass line. Measure 61 adds the Soprano line. Measure 62 adds the Alto line. Measure 63 adds the Bass line. Measure 64 adds the Soprano line. Measure 65 adds the Alto line. Measure 66 adds the Bass line. Measure 67 adds the Soprano line. Measure 68 adds the Alto line. Measure 69 adds the Bass line. Measure 70 adds the Soprano line. Measure 71 adds the Alto line. Measure 72 adds the Bass line. Measure 73 adds the Soprano line. Measure 74 adds the Alto line. Measure 75 adds the Bass line. Measure 76 adds the Soprano line. Measure 77 adds the Alto line. Measure 78 adds the Bass line. Measure 79 adds the Soprano line. Measure 80 adds the Alto line. Measure 81 adds the Bass line.

i. Per cui più sen - to o-gnor, per cui più sen - to o - gnor, \_\_\_\_\_ o - gnor gli af -

i. Per cui più sen - to o-gnor, per cui più sen - to o-gnor, per cui più sen - to o-gnor gli af -

i. Per cui più sen - to o-gnor, per cui più sen - to o - gnor, o - gnor gli af -

i. Per cui più sen - to o-gnor, per cui più sen - to o - gnor, o - gnor

30

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves. The first three staves are for the voice, and the last two are for the piano. The vocal line follows a repeating pattern of lyrics: "fan - ni mie - i, gli af - fan - ni mie - i". The piano accompaniment features eighth-note patterns and harmonic changes indicated by key signatures (G major, A major, and D major). Measure numbers 30, 8, and 8 are visible above the staves.

fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie - i.  
fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie - i.  
fan - ni mie - i, gli af - fan - ni mie - i, gli af - fan - ni mie - i.  
gli af - fan - ni mie - i, gli af - fan - ni mie - i.

**Richard Dering (c.1580-1630)**  
**Ardenti miei sospiri**

à quatre voix & continuo

Basso continuo

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Mirando la mia Dea**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Mirando la mia Dea  
Qual aquila al bel lume io mi godea ;  
Ma la mia fiera sorte  
Privandomi lei m'ha dato morte.

*Canto II*

Mi-ran-do la mia De - a, mi-ran-do la mia De - a Qual a - qui - la al bel lu-me io

*Canto I*

Mi-ran-do la mia De - a, mi-ran-do la mia De - a Qual a - qui - la al bel lu-me io

*Alto*

Mi-ran-do la mia De - a, mi-ran-do la mia De - a Qual a - qui - la al bel lu-me io

*Basso*

Mi - ran-do la mia De - a, mi-ran-do la mia De - a Qual a - qui - la al bel lu-me io

*Basso continuo*

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 music consists of five staves of music, divided by double bar lines. The lyrics are written below the vocal line. The piano part includes dynamic markings such as forte (f), piano (p), and sforzando (sf).

6

mi go - de - - a; Ma la mia fie - ra sor - te, ma la mia fie - ra

mi go - de - - a; Ma la mia fie - ra sor - - te, ma la mia fie - ra sor -

8 mi go - de - - a; Ma la mia fie - ra sor - te, ma la mia fie - ra

mi go - de - - a; Ma la mia fie - ra

11

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 A major (no sharps or flats). The time signature is common time. The vocal line consists of three staves of lyrics: "sor - te Pri - van - do - mi di lei m'ha da - to mor - - te.", "te Pri - van - do - mi di lei m'ha da - to mor - - te.", and "sor - te Pri - van - do - mi di lei m'ha da - to \_\_\_\_ mor - - te.". The piano accompaniment provides harmonic support with eighth-note patterns. Measure 11 ends with a fermata over the vocal line. Measure 12 begins with a piano dynamic change. Measure 13 concludes with a piano dynamic and a fermata over the vocal line.

sor - te Pri - van - do - mi di lei m'ha da - to mor - - te.  
- - te Pri - van - do - mi di lei m'ha da - to mor - - te.  
sor - te Pri - van - do - mi di lei m'ha da - to \_\_\_\_ mor - - te.  
sor - te Pri - van - do - mi di lei m'ha da - lo mor - - te.

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Mirando la mia Dea**

à quatre voix & continuo



COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Rosa d'amor**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Rosa d'amor, per voi l'anima spira.  
L'alma che può l'incendio mio,  
Però con un sospir a voi l'invio.

*Canto II*

*Canto I*

*Alto*

*Basso*

*Basso continuo*

Ro - sa d'a - mor, per voi l'a - ni - ma spi - - ra, l'a - ni - ma

Ro - sa d'a - mor, per voi l'a - ni - ma spi - - ra, l'a - ni -

Ro - sa d'a - mor, d'a - mor per voi l'a - ni - ma spi - - ra, l'a -

Ro - sa d'a - mor, d'a - mor per voi l'a - ni - ma spi - - ra, l'a - ni - ma

Musical score for voice and piano, page 4. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The vocal line continues from the previous page, with lyrics in Italian. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

7

spi - - - ra. L'al-ma che può sof-fri - re non può \_\_\_\_\_ l'in - cen-dio

ma spi - ra. L'al-ma che può sof - fri - re, sof-fri-re non può, non può l'in-ceen-dio

ni-ma spi - ra. L'al-ma che può sof - fri - re non può, non può \_\_\_\_\_ l'in - cen-dio

spi - - - ra. L'al-ma che può sof - fri - re non può, non può l'in-cen-dio

13

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 vocal line consists of three staves of lyrics: "mi - o, Ro - sa d'a - mor, per voi l'a - ni-ma spi - ra, l'a - ni-ma". The piano accompaniment consists of two staves of music, primarily in common time, featuring eighth-note patterns and some sixteenth-note figures. The key signature changes from G major (one sharp) to A major (two sharps) at the beginning of the third staff.

mi - o, Ro - sa d'a - mor, per voi l'a - ni-ma spi - ra, l'a - ni-ma  
mi - o, Ro - sa d'a - mor, per voi l'a - ni-ma spi - - - ra, l'a-ni-  
8 mi - o, Ro - sa d'a - mor, d'a - mor per voi l'a - ni-ma spi - ra, l'a -  
mi - o, Ro - sa d'a - mor, d'a - mor per voi l'a - ni-ma spi - ra, l'a - ni-ma

21

A musical score for voice and piano. The vocal line is in soprano C-clef, the piano accompaniment is in bass F-clef. The score consists of five staves. The first three staves are for the voice, and the last two are for the piano. The vocal part has lyrics in Italian. The piano part features harmonic patterns with various note values (eighth and sixteenth notes) and rests.

spi - - - ra. L'al-ma che può sof-fri - re non può \_\_\_\_\_ l'in - cen-dio  
ma spi - - ra. L'al-ma che può sof - fri - re, sof-fri-re non può, non può l'in-ceen-dio  
ni-ma spi - - ra. L'al-ma che può sof - fri - re non può, non può \_\_\_\_\_ l'in - cen-dio  
spi - - - ra. L'al-ma che può sof - fri - re non può, non può l'in-cen-dio

27

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five staves. The first three staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2/4'). The key signature changes between staves. The vocal line includes lyrics in Spanish: 'mi - o, Pe - rò con un, pe - rò con un sos - pir, sos - pir, pe - rò con'. The piano accompaniment provides harmonic support with various chords and rhythmic patterns. Measure 27 ends with a fermata over the vocal line. Measure 28 begins with a repeat sign and continues the vocal line.

mi - o, Pe - rò con un, pe - rò con un sos - pir, sos - pir, pe - rò con  
mi - o, Pe - rò con un, pe - rò con un sos - pir, sos - pir, pe - rò con  
mi - o, Pe - rò con un, pe - rò con un sos - pir, sos - pir, pe - rò con  
mi - o, Pe - rò con un, pe - rò con un sos - pir, sos - pir, pe - rò con  
mi - o, Pe - rò con un,

35

A musical score for voice and piano. The vocal line begins with a melodic line in G major, followed by a piano accompaniment in F# minor. The lyrics are in Italian, repeated in two stanzas. The vocal line ends with a piano postlude.

un, pe -rò con un sos-pur a voi l'in - vi - o, pe -rò con un sos-pir a  
un, pe -rò con un sos-pir a voi l'in - vi - o, pe -rò con un sos-pir a voi, sos-pir a voi l'in -  
8 un, pe -rò con un sos-pir a voi l'in - vi - o, pe -rò con un sos - pir, pe -rò con un sos-pir a  
un, ----- pe -rò con un sos-pir a voi ----- l'in -

42

A musical score for voice and piano. The vocal part consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The piano part is represented by a single staff below the vocal parts. The vocal parts sing in Italian, with lyrics appearing under each staff. The piano part includes dynamic markings like 'p' (piano) and 'f' (forte), and various rests and note heads. Measure 42 begins with the vocal parts singing 'voi l'in - vi - o.' and 'vi - o.' respectively, followed by piano accompaniment. The vocal parts continue with 'Pe - rò con un,' and the piano part provides harmonic support. The vocal parts then sing 'pe - rò con un' again, and the piano part continues with its harmonic function.

voi l'in - vi - o. Pe - rò con un, pe - rò con un sos - pir, sos -

vi - o. Pe - rò con un, pe - - - rò con un sos -

8 voi l'in - vi - o. Pe - rò con un, pe - - - rò con un sos - pir, sos -

vi - o. Pe - rò con un,

48

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The vocal line consists of three staves of lyrics: "pir, pe - rò con un, pe - rò con un sos-pur a voi l'in - vi - o," followed by a repeat of the first line, and then a third line: "pir, pe - rò con un, pe - rò con un sos-pir a voi l'in-vi - - o, pe - rò con." The piano part provides harmonic support with eighth-note patterns. Measure 48 concludes with a repeat sign and a bass note, followed by a piano dynamic instruction.

pir, pe - rò con un, pe - rò con un sos-pur a voi l'in - vi - o,  
pir, pe - rò con un, pe - rò con un sos-pir a voi l'in-vi - - o, pe - rò con  
pir, pe - rò con un, pe - rò con un sos-pir a voi l'in-vi - - o, pe - rò  
pe - rò con un, \_\_\_\_\_ pe - rò con

54

A musical score for voice and piano. The vocal line begins with a rest followed by a melodic line consisting of eighth and sixteenth notes. The lyrics are: "pe - rò con un sos - pir a voi l'in - vi - - o." The piano accompaniment consists of two staves. The upper staff uses treble clef and includes a dynamic marking "(b)" over a note. The lower staff uses bass clef. The piano part continues with eighth and sixteenth-note patterns. The lyrics continue: "un sos - pir a voi, sos - pir a voi l'in - - vi - - o." The vocal line then begins again with "con un sos - pir, pe - rò con un sos - pir a voi l'in - vi - - o." The piano accompaniment provides harmonic support with sustained notes and eighth-note chords. The vocal line concludes with "un sos - pir a voi \_\_\_\_\_ l'in - vi - - o." The piano accompaniment ends with a final eighth-note chord.

**Richard Dering (c.1580-1630)**  
**Rosa d'amor**

à quatre voix & continuo

Basso continuo

9

18

28

36

44

51

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
POLYPHONIES VOCALES DE LA RENAISSANCE

**Richard Dering (c.1580-1630)**  
**Lagrime dolci e care**

à quatre voix & continuo



Source :

*Canzonette a quattro voci* -  
Antwerp, Phalèse, 1620.

Lagrime dolci e care,  
Se voi sole scemate  
L'aspre mie doglie amare,  
Lagrime, ah ! ché tardate ?  
Venite a mille a mille,  
Fin ch'in lagrime il foco si distille.

*Canto I*

*Canto II*

*Alto*

*Basso*

*Basso continuo*

La - gri - me, la - - - gri - me dol - ci e ca -

La - gri - me, la - - - gri - me dol - ci e ca -

La - gri - me, la - - - gri - me dol - ci e ca -

La - gri - me, la - - - gri - me dol - ci e ca -

La - gri - me, la - - - gri - me dol - ci e ca -

6            5                      7    6

Musical score for voice and piano, page 4, measures 9-10. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one sharp (F#). The time signature changes to 7/6 at the end of measure 10.

The lyrics are:

re, Se voi so - le sce - ma - te L'as - pre mie do-glie a - ma - re, La - gri - me,  
re, Se voi so - le sce - ma - te L'as - pre mie do-glie a - ma - re, La - gri-me,  
re, Se voi so - le sce - ma-te L'as-pre mie do - - - - glie a-ma - re, La - gri-me,  
re, Se voi so - le sce - ma-te L'as-pre mie do - - glie a - ma - re, La - gri-

Measure 9 ends with a fermata over the piano's eighth note. Measure 10 begins with a piano eighth note followed by a vocal eighth note. The piano part continues with eighth notes, and the vocal part enters with eighth notes. The score concludes with a measure ending in 7/6 time.

17

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four staves. The top two staves are for the voice, and the bottom two are for the piano. The vocal parts begin with a melodic line, followed by lyrics in French. The piano parts provide harmonic support with various patterns of eighth and sixteenth notes. Measure 17 starts with a piano dynamic of  $p.$  The vocal line begins with "la - gri - me," followed by "ah! ché tar - da - te?" The piano accompaniment features eighth-note chords. Measure 18 continues with "la - gri-me, ah! ché tar - da - te? se voi so - le sce-ma-te l'as - - -". Measure 19 begins with "me," followed by "ah! ché tar - da - te? se voi so - le sce-ma-te". Measure 20 concludes with "so - le sce-ma-te". The piano accompaniment includes sustained notes and eighth-note chords throughout the vocal parts.

la - gri - me,                    ah! ché tar - da - te?  
la - gri-me, ah! ché tar - da - te? se voi so - le sce-ma-te l'as - - -  
la - gri-me, ah! ché tar - da - te? se voi so - le sce-ma-te l'as - - -  
me,                                ah! ché tar - da - te? se voi so - le sce-ma-te  
                                      so - le sce-ma-te

25

A musical score for voice and piano. The vocal line consists of three staves of music. The top staff uses soprano clef, the middle staff alto clef, and the bottom staff bass clef. The piano accompaniment is represented by two staves below the vocal parts. The vocal parts sing in Italian, with lyrics including "pre mie do-glie a - ma", "re, la - gri-me", "ah! ché", "tar - da", "pre mie do-glie a - ma", "re, la - gri-me", "ah! ché", "tar - de - te, ah!", "l'as", and "pre mie do-glie a - ma". The piano parts provide harmonic support with various chords and patterns. Measure 25 starts with a rest followed by eighth-note patterns. Measures 26-27 show melodic lines with sustained notes and grace notes. Measure 28 concludes with a final cadence.

pre mie do-glie a - ma re, la - gri-me, ah! ché tar - da -

8  
pre mie do-glie a - ma re, la - gri-me, ah! ché tar - de - te, ah!

l'as pre mie do-glie a - ma re, la - gri - me ah! ché tar -

31

A musical score for voice and piano. The vocal line consists of three staves. The top staff uses soprano C-clef, the middle staff alto F-clef, and the bottom staff bass G-clef. The piano accompaniment is shown in the bass clef staff below the vocal parts. The vocal parts sing in unison. The lyrics are: "la\_\_\_\_ gri - me, \_\_\_\_\_ ah! \_\_\_\_\_ ché tar - da - te, ah! ché tar - te, ah! ché tar da - te? la - gri - me, ah! \_\_\_\_\_ ché tar - da - ché tar - de - te? la - gri - me, ah! \_\_\_\_\_ ché tar - da - da - - - te? la - gri - me, ah! \_\_\_\_\_ ché tar - da -". Measure 31 ends with a fermata over the vocal line. Measure 32 begins with a piano dynamic instruction "p" (pianissimo) above the staff.

la\_\_\_\_ gri - me, \_\_\_\_\_ ah! \_\_\_\_\_ ché tar - da - te, ah! ché tar - te, ah! ché tar da - te?  
la - gri - me, ah! \_\_\_\_\_ ché tar - da -  
ché tar - de - te? la - gri - me, ah! \_\_\_\_\_ ché tar - da - te, ah! ché tar -  
da - - - te? la - gri - me, ah! \_\_\_\_\_ ché tar - da -

40

da - - - te? Ve-ni-te a mil-le a mil - le, ve-ni-te a mil-le a mil - le, Fin ch'in  
- - - te? Ve-ni-te a mil-le a mil - le, ve-ni-te a mil-le a mil - le, Fin ch'in la - gri-  
da - - - te? Ve-ni-te a mil-le a mil - le, ve-ni-te a mil-le a mil - le, Fin ch'in la - gri-  
- - - - te? Ve-ni-te a mil-le a mil - le, ve-ni-te a mil-le a mil - le,

A musical score for voice and piano. The vocal line begins at measure 47 with a melodic line consisting of eighth and sixteenth notes. The lyrics are: "la - gri-me il fo - co si dis-til - le, fin ch'in me il fo - co si dis - til - - le, fin ch'in la - gri-me il fo - co si dis-til - - le, fin ch'in la -". The piano accompaniment consists of harmonic chords and bass notes. Measure 8 continues the vocal line with: "me il fo - co si dis - til - - le, fin ch'in la - gri-me il fo - co si dis - til - - le, fin ch'in la - gri-me il fo - co si dis - til - - le," followed by a piano cadence.

54

A musical score for voice and piano. The vocal line consists of three staves of music. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time. The lyrics are written below the notes. Measure 54 starts with a piano dynamic. The vocal line begins with "la - gri-me il fo - co si dis-til - - - le, il fo - co si dis - til - - - le." The piano accompaniment continues with eighth-note patterns. The vocal line repeats the phrase "me il fo - co si dis-til - - le, dis - til-le, il fo - co si dis - til - - - le." The piano accompaniment changes to a more sustained harmonic pattern. The vocal line concludes with "fin ch'in la - gri - me il fo - co si dis - til - - - le, dis - - til - - - le." The piano accompaniment ends with a final chord.

la - gri-me il fo - co si dis-til - - - le, il fo - co si dis - til - - - le.

me il fo - co si dis-til - - le, dis - til-le, il fo - co si dis - til - - - le.

8 fin ch'in la - gri - me il fo - co si dis - til - - - le, dis - - til - - - le.

**Richard Dering (c.1580-1630)**  
**Lagrime dolci e care**

à quatre voix & continuo

Basso continuo

10

20

30

42