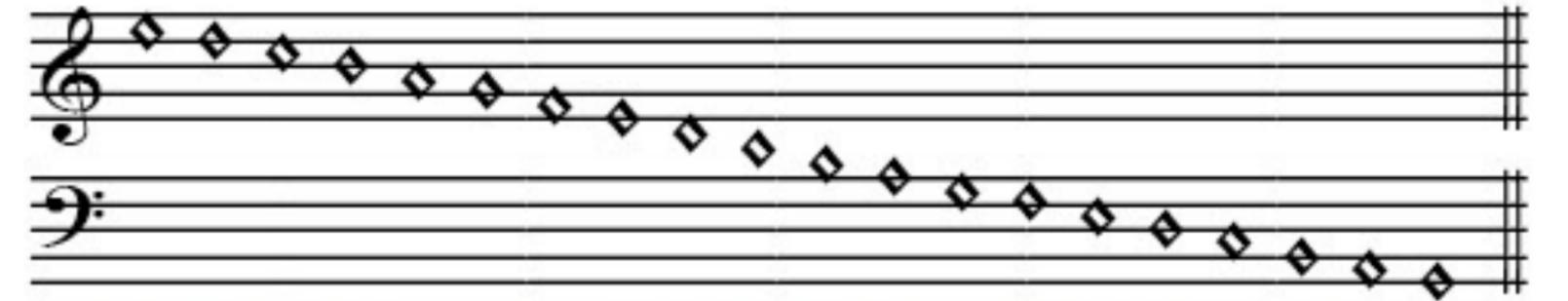


**hard & natural hexachords**



*ut re mi fa re mi fa sol re mi fa re mi fa sol re mi fa re mi*



*la sol fa mi la sol fa la sol fa mi la sol fa la sol fa mi re ut*

**soft & natural hexachords**



*ut re mi fa sol re mi fa re mi fa sol re mi fa re mi fa sol la*



*la sol fa la sol fa mi la sol fa la sol fa mi la sol fa mi re ut*



Anchor che col partire io mi senta morire partir uorrei ogn'hor ogni momento tan-

t'e il piacer ch'io sento ij de la uita ch'acquisto nel ritorno eg' così

mille e mille uolt' il giorno mille e mille uolt' il giorno partir da uoi uorrei tanto son dolci gli ritor-

ni miei eg' così mille e mille uolt' il giorno mille e mille uolt' il giorno partir da uoi uorrei tanto son

dolci gli ritorni miet.

# Anchor che col partire

Cypriano de Rore  
*Musica Divina* (1583)

A musical score for 'Anchor che col partire' by Cypriano de Rore, featuring eight staves of music with lyrics in Italian. The music is in common time, treble clef, and includes various note values and rests. The lyrics are placed below each staff, corresponding to the notes. The score consists of eight staves of music with lyrics in Italian. The music is in common time, treble clef, and includes various note values and rests. The lyrics are placed below each staff, corresponding to the notes.

1 An - chor \_\_\_\_\_ che col par - ti - re,

7 io mi sen - to mo - ri - re,

13 par - tir vor - rei og - n'hor og - ni \_\_\_\_\_ mo - men -

19 to, tan - t'il pia - cer ch'io sen - to, tan - t'il pia - cer ch'io

25 sen - to, de la vi - - - ta ch'ac -

31 quis - to \_\_\_\_\_ nel ri - tor - - - no \_\_\_\_\_

37 e co - si mil - l'e mil - le vol - t'il gior - no, mil - l'e mil - le vol - t'il

43 gior - no, par - tir da voi vor - re - i:

49

tan - to son dol - ci gli ri - tor -

55

ni mie - i e col - li

61 2.

gli ri - tor - - - ni

# Anchor che col partire

Cypriano de Rore  
*Musica Divina* (1583)

A musical score for 'Anchor che col partire' by Cypriano de Rore, featuring ten staves of music in common time with a treble clef. The vocal parts are labeled with solfège names: la, sol, mi, fa, re, fa, mi, re, la, fa, etc. The lyrics are written below each staff, corresponding to the notes. The score includes measure numbers 13, 19, 25, 31, and 37. The music consists of six voices, with some voices having multiple entries or sustained notes.

la sol mi fa sol la sol  
An - chor — che col par - ti - re,  
7 sol mi fa re fa mi re  
io mi sen - to mo - ri - re,  
13 sol la sol fa sol mi la sol la fa  
par - tir vor - rei og - n'hor og - ni — mo - men -  
19 mi fa mi ut re mi fa mi fa mi ut re mi  
to, tan - t'il pia - cer ch'io sen - to, tan - t'il pia - cer ch'io  
25 fa mi la re la sol fa sol la fa  
sen - to, de la vi - ta ch'ac -  
31 mi sol la la sol fa mi fa mi sol  
quis - to — nel ri - tor - - no —  
37 mi fa mi la la sol mi fa fa mi ut sol sol fa re ut mi  
e co - si mil - l'e mil - le vol - t'il gior - no, mil - l'e mil - le vol - t'il  
43 fa mi fa mi fa la sol fa mi  
gior - no, par - tir da voi vor - re - i:

49

sol fa sol mi re sol re fa

tan - to son dol - ci gli ri - tor -

55 mi re mi mi la sol la mi fa mi

- - ni mie - i e col - li

61 2. ut re fa mi re re ut ut

gli ri - tor - - - - ni

This musical score page contains three staves of music for voice and piano. The top staff begins at measure 49 with lyrics 'sol fa sol mi re sol re fa' and 'tan - to son dol - ci gli ri - tor -'. The middle staff begins at measure 55 with lyrics 'mi re mi mi la sol la mi fa mi' and 'ni mie - i e col - li'. The bottom staff begins at measure 61 with lyrics 'ut re fa mi re re ut ut' and 'gli ri - tor - - - - ni'. Measure numbers 49, 55, and 61 are indicated at the start of each staff. A rehearsal mark '2.' is positioned above the middle staff.

Chorus

Verse 1



Refrain



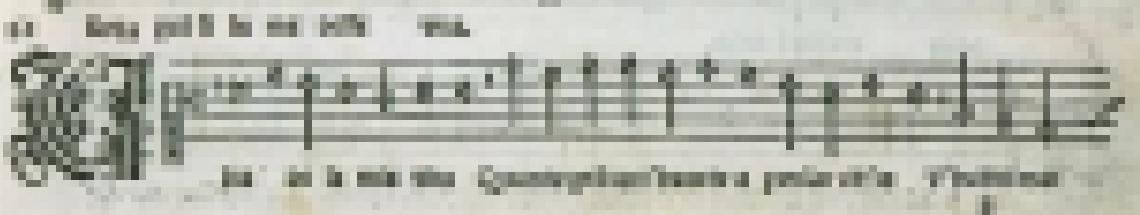
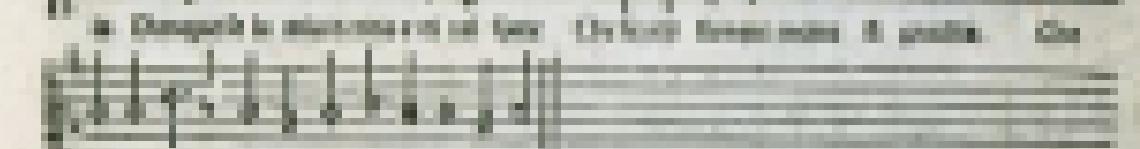
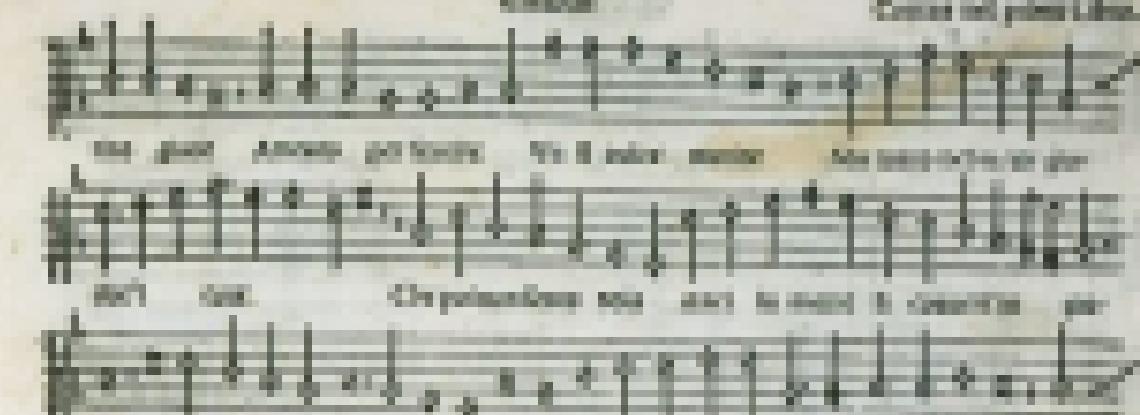
He loves us still now. He leads us still now. Oh



He loves us still now. He leads us still now. Oh

Refrain

Chorus and Refrain



14. *Alma**Tenor.*

*Sicut erat* *deinde regis regis etiam regis*

*deinde regis regis etiam regis* *et deinde regis*

*deinde regis regis etiam regis*

*deinde regis regis*

*et deinde regis regis etiam regis*

*Tenor.**Alma per patrem tuum.*

*deinde regis regis*

*deinde regis*

*deinde regis regis*

*deinde regis regis etiam regis* *deinde regis regis*

*deinde regis regis* *deinde regis regis* *deinde regis regis*

*deinde regis regis etiam regis* *deinde regis regis*

*et deinde regis regis etiam regis* *deinde regis regis*

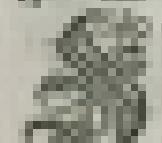


Missa

miserere. Quia domini precium et misericordia.

Presto pietatis vestre vestra est dilectionis deus quod pietas.

Miserere mei ut si perfidus faciens dixit mihi. Quia in mea misericordia.



dixi. In gratia mea. Dilectio tua misericordia misericordia.

Missa

miserere vestre deus. Et

Missa

miserere vestre deus. Et

miserere vestre deus. Et misericordia vestra. Et misericordia vestra.

et misericordia vestra. Et misericordia vestra. Et misericordia vestra.

et misericordia vestra. Et misericordia vestra. Et misericordia vestra.

et misericordia vestra. Et misericordia vestra. Et misericordia vestra.

Basso

Tenor

Crescendo forte fortissimo



Si invoca suon Di pietra feste mala e sordida Credendosi

molto in piano

Pochi legati nella mano Vaghezze di

significato per l'altro per interpretare il resto d'una vita di magia

non con spirito gioco animo per finta Ma di spirto santo

voce forte

Ritmo espressivo

ad un po' di son Di pietra feste mala e sordida Credendosi

Si invoca suon Di pietra feste mala e sordida Credendosi

poco in mezzo piano

Si invoca suon Di pietra feste mala e sordida Credendosi

poco in piano

Quando credendo interpretare l'altro per spirto

# Si lieta e grata morte

Philippe Verdelot  
*Il Primo libro de Madrigali* (1533)

The musical score consists of four staves, each representing a voice part. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in common time (indicated by a '4' in the top right corner of each staff) and features a key signature of one flat (B-flat). The lyrics are written below the notes, corresponding to the vocal parts. The first staff begins with a whole rest followed by a dotted half note. The second staff begins with a half note. The third staff begins with a half note. The fourth staff begins with a half note.

Si lie - ta e gra - ta mor - te Da gli oc - chi di ma

Si lie - ta e gra - ta mor - te Da gli oc - chi di ma

Si lie - ta e gra - ta mor - te Da gli oc - chi di ma

Si lie - ta e gra - ta mor - te Da gli oc - chi di ma

El Canto Vuoto.

21



1 lieta e grata mor te, Da gli occhi di madōna al cormi uiene

A musical score for a six-stringed instrument, likely a guitar or lute. The top staff shows a melody with various note heads and stems. The bottom staff is a tablature showing fingerings (e.g., 1, 2, 3, 4) and string numbers (e.g., 6, 5, 4, 3, 2, 1). The key signature is A major (no sharps or flats).

A continuation of the musical score for the six-stringed instrument. The top staff shows a melody with note heads and stems. The bottom staff is a tablature showing fingerings and string numbers. The key signature changes to B major (one sharp).

che dolcem'il morir,

II

Dolce le pe ne,

A continuation of the musical score for the six-stringed instrument. The top staff shows a melody with note heads and stems. The bottom staff is a tablature showing fingerings and string numbers. The key signature changes to C major (no sharps or flats).

F

5

Cantus

Musical score for the Cantus part. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The vocal line begins with a half note, followed by a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics are: Si lie-ta-e gra-ta mor-te Da glioc-chi di ma-. The note 'lie' has a red sharp sign above it, and the note 'te' has a red sharp sign below it.

Altus

Musical score for the Altus part. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The vocal line begins with a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics are: Si lie-ta-e gra-ta mor-te Da glioc-chi di ma-. The note 'lie' has a red sharp sign above it, and the note 'te' has a red sharp sign below it.

Tenor

Musical score for the Tenor part. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The vocal line begins with a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics are: Si lie-ta-e gra-ta mor-te Da glioc-chi di ma-. The note 'lie' has a red sharp sign above it, and the note 'te' has a red sharp sign below it.

Bassus

Musical score for the Bassus part. The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The vocal line begins with a dotted half note, a quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics are: Si lie-ta-e gra-ta mor-te Da glioc-chi di ma-. The note 'lie' has a red sharp sign above it, and the note 'te' has a red sharp sign below it.

## ΕΠΙΠΛΕΟΝ ΚΑΝΟΝΕΣ

- 1) Όταν εμφανίζονται μελωδικά πηδήματα στις πηγές, δίνεται η οδηγία να τα αντιμετωπίζουμε σαν να ήταν γεμάτα με βήματα.
- 2) Όταν χρησιμοποιείται η *musica ficta*, οι διέσεις εκτελούνται ως τέτοιες αλλά τα ονόματα των οξυμένων φθόγγων στο εξάχορδο παραμένουν ως έχουν. Αντιθέτως, οι βεβαρημένοι φθόγγοι (δηλ. αυτοί που φέρουν ύφεση) μετατρέπονται αυτομάτως σε 'fa'. Δηλαδή, αποτελούν το 'fa' του μαλακού εξαχόρδου.
- 3) Ο ανθρωπιστής Martin Agricola στο έργο του *Musica Choralis* (1533) σχετικά με τις βαθμίδες του εξαχόρδου υποστηρίζει ότι:

ut-fa (γλυκιές και απαλές)  
re-sol (ουδέτερες)  
mi-la (σκληρές και άγριες)

### Σχετικά με τη διαφορά μεταξύ των φωνών

“Από τις έξι προαναφερθείσες φωνές (νότες του εξαχόρδου ή *voces musicales*), δύο ονομάζονται *b moles*, δηλαδή ut και fa, γιατί τραγουδούνται εξαιρετικά ήπια, απαλά, γλυκά και απαλά. Είναι μοναδικής φύσης και χαρακτήρα. Επομένως, όπου το ένα μπορεί να τραγουδηθεί, το ίδιο μπορεί να τραγουδήσει και το άλλο.

Οι Re και Sol ονομάζονται μεσαίες ή φυσικές φωνές επειδή εκπέμπουν έναν μέσο ήχο, όχι πολύ ήπια ή πολύ καθαρή.

Οι Mi και la ονομάζονται *durales*, δηλαδή σαφείς και σκληρές συλλαβές. Γιατί πρέπει και πρέπει να τραγουδούν με πιο ανδρικό και δυνατότερο τρόπο από τα *b moles* και *naturales*.

Αυτή η διαφορά, όταν παρατηρείται καλά και παρατηρείται πραγματικά στο τραγούδι, κάνει όλες τις μελωδίες γλυκές και ευχάριστες. Επομένως, πρέπει να είναι το πρωταρχικό ζήτημα που πρέπει πρώτα να μπει στα κεφάλια των αγοριών και μετά να τα συνηθίσει, έτσι ώστε να είναι πολύ σίγουροι για αυτή τη διαφορά.”

Ο Herman Finck στην *Practica Musica* (1556) το απορρίπτει.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in G major, 2/4 time. The lyrics are in French, with some words repeated across voices.

The score consists of five staves. The top three staves are in G major, indicated by a key signature of one sharp. The bottom two staves are in F major, indicated by a key signature of one flat. The vocal parts are:

- Soprano (Treble clef): lis; qui - a a - mo - - re lan - gue - o, a - mo - re lan - gue - o.
- Alto (Clefless): lis; qui - a, qui - - - a a - mo - re lan - gue - o.
- Tenor (Bass clef): ma - lis; qui - a a - mo - re a - mo - re lan - gue - o.
- Bass (Bass clef): ma - lis; qui - a a - mo - - - re lan - gue - o, lan - - - gue - o.

Annotations:

- Red circles highlight specific notes in the soprano and alto parts:
  - Staff 1: Note on 're' in the first measure.
  - Staff 2: Note on 're' in the first measure.
  - Staff 3: Note on 're' in the first measure.
  - Staff 4: Note on 're' in the first measure.
  - Staff 5: Note on 're' in the second measure.
  - Staff 5: Note on 'lan' in the third measure.
  - Staff 5: Note on 'gue' in the third measure.
- A blue circle highlights the note 're' in the soprano part of Staff 5.