

Do not tremble

Orazio Vecchi ('Horacio Vecchi') (1550-1605)

Source: Madrigals to five voices, selected out of the best approved

Italian authors by Thomas Morley, pub. Thomas East, 1598

Ed. Mick Swithinbank, transposed down a fourth

Cantus (G2)

Quintus (G2)

Altus (C1)

Tenor (C3)

Bassus (C4)

Do not trem - - - - ble but stand

Do not trem - - - - - - - - - - ble but stand

Do not trem - - - - - - - - - - ble but stand

Do not trem - - - - - - - - - - ble but stand fast,

Do not trem - - - - - - - - - - ble but stand

Detailed description: This block contains the first system of a five-voice madrigal score. It features five staves: Cantus (G2), Quintus (G2), Altus (C1), Tenor (C3), and Bassus (C4). The music is in G major and common time. The lyrics are: 'Do not trem - - - - ble but stand'. The Cantus and Quintus parts have a melodic line with eighth notes, while the Altus part has a similar line. The Tenor part has a simple line with quarter notes, and the Bassus part is mostly rests.

7

C.

Q.

A.

T.

B.

fast, dear heart, and faint not. Hope well, have well, my sweet - ing,

fast, dear heart, and faint not. Hope well, have well, my sweet - ing, my

fast, dear heart, and faint not. Hope well, have well, my sweet - ing,

dear heart, and faint not. Hope well, have well, my sweet - ing,

Dear heart, and faint not. Hope well, have well, my sweet - ing,

Detailed description: This block contains the second system of the madrigal score, starting at measure 7. It features five staves: C. (Cantus), Q. (Quintus), A. (Altus), T. (Tenor), and B. (Bassus). The lyrics are: 'fast, dear heart, and faint not. Hope well, have well, my sweet - ing, my'. The Cantus and Quintus parts have a melodic line with eighth notes, while the Altus part has a simple line with quarter notes. The Tenor part has a simple line with quarter notes, and the Bassus part has a simple line with quarter notes.

15

C.

Q.

A.

T.

B.

my sweet - ing. Lo where I come to thee with friend-ly greet - ing, lo where I

sweet - ing. Lo where I come to thee with friend - ly greet - ing,

my sweet - ing. Lo where I come to

my sweet - ing. Lo where I come to thee with friend-ly greet - ing,

my sweet - ing. Lo where I

Detailed description: This block contains the third system of the madrigal score, starting at measure 15. It features five staves: C. (Cantus), Q. (Quintus), A. (Altus), T. (Tenor), and B. (Bassus). The lyrics are: 'my sweet - ing. Lo where I come to thee with friend-ly greet - ing, lo where I'. The Cantus and Quintus parts have a melodic line with eighth notes, while the Altus part has a simple line with quarter notes. The Tenor part has a simple line with quarter notes, and the Bassus part has a simple line with quarter notes.

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C. — come to thee with friend-ly greet - ing. Now join with me, thy hand fast, now

Q. to thee with friend-ly greet - ing. Now join with me, thy hand

A. thee with friend - ly greet - ing. Now join with me, thy hand

T. Now join with me, thy hand fast, now

B. — come to thee with friend-ly greet - ing.

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C. join with me, thy hand fast. Lo thy true love, lo thy

Q. fast, now join with me, thy hand fast. Lo thy true love, lo thy

A. fast, now join with me, thy hand fast. Lo thy

T. join with me, thy hand fast, now join with me, thy hand fast. Lo thy true

B. Now join with me, thy hand fast,

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C. true love sa - lutes thee, lo thy true love, lo thy true love sa - lutes

Q. true love sa - lutes thee, lo thy true love, lo thy true love, lo thy true love

A. true love sa - lutes thee, lo thy true love, lo thy true love

T. love sa - lutes thee, lo thy true love sa -

B. lo thy true love, lo thy true love sa -

37

C. thee, whose Ieme thou art, and so he still re - putes thee,

Q. sa - lutes thee, whose Ieme thou art, and so he still re - putes thee, re - putes

A. sa - lutes thee, whose Ieme thou art, and so he still re - putes

T. lutes thee, whose Ieme thou art, and so he still re - putes

B. lutes thee, whose

43

C. and so he still re - putes thee, *he re - putes thee*, whose Ieme thou

Q. thee, whose Ieme thou art

A. thee, whose Ieme thou art, and so he still re - putes thee, whose Ieme thou

T. thee, whose Ieme thou art, and still re - putes thee,

B. Ieme thou art, and so he still, and so he still re - putes thee,

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C. art, and so he still re - putes thee,

Q. and so he still re - putes thee, he still re - putes thee, and

A. art, and so he still re - putes thee, he still re - putes thee,

T. and so he still re - putes thee, he still re -

B. and so he still re - putes thee,

C. and so he still re-putes thee, and so he still re-putes thee.

Q. so he still re-putes thee, and so he still re-putes thee.

A. and so he still re-putes thee, and so he still re-putes thee.

T. puts thee, and so he still re-putes thee.

B. and so he still re-putes thee.