

Quanto piu di lasciar donna
Madrigali d'Archadelt a 4 Voci, Libro 4

J. Arcadelt 1500-1568
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Cantus
Altus
Tenor
Bassus

Quan- to piu di las- ciar - - don- na m'in- ge- - gno,
Quan- to piu di las- ciar don- na m'in- ge- gno,
Quan- to piu di las- ciar don- na m'in- ge- - - gno, el
Quan- to piu di las- ciar don- na m'in- ge- gno, el

Detailed description: This is the first system of a four-part vocal setting. It features four staves: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in a minor key (one flat) and common time. The lyrics are: "Quan- to piu di las- ciar - - don- na m'in- ge- - gno,". The Cantus part has a sharp sign above the final measure. The Altus and Tenor parts have an '8' below the first measure. The Bassus part has an '8' below the first measure.

6

el bel dol- ce sem- bian- te vos- tro, hu- mano tan- to piu m'as- si- ti-
el bel dol- ce- sem- bian- te vos- tro, hu- ma- no tan- to piu m'as-
bel dol- ce sem- bian- te vos- tro, hu- ma- no tan- to piu m'as-
bel dol- ce sem- bian- te vos- tro, hu- ma- no tan- to piu m'as-

Detailed description: This is the second system of the vocal setting. It features four staves. The lyrics are: "el bel dol- ce sem- bian- te vos- tro, hu- mano tan- to piu m'as- si- ti-". The Cantus part has a sharp sign above the final measure. The Altus and Tenor parts have an '8' below the first measure. The Bassus part has an '8' below the first measure.

11

co, et cerch' in va- no an- zi se- guir- - - la, et
si- ti- co, et cerch' in va- no an- zi se- guir- - la, et piu bra- mo- so
si- ti- co, et cerch' in va- no an- zi se- guir- la, et piu bra- mo- so
si- ti- co, et cerch' in va- no an- zi se- guir- - - la,

Detailed description: This is the third system of the vocal setting. It features four staves. The lyrics are: "co, et cerch' in va- no an- zi se- guir- - - la, et". The Cantus part has a sharp sign above the final measure. The Altus and Tenor parts have an '8' below the first measure. The Bassus part has an '8' below the first measure.

18

piu bra- mo- so ve- gno dun- que che po- ss'io - fa- - - - re -,
 ve- gno dun- que che po ss'io - fa- re, dun- que che po ss'io fa- re,
 ve- gno dun- que che po- ss'io - fa- re, dun- que che po ss'io fa- re,
 et piu bra- mo- so ve- gno dun- - que che po- ss'io fa- re,

23

s'io tro- vo va- no per mag- gior mio do- lo- re, do-
 s'io tro- vo va- no per mag- gior mio do- lo- - re, o-
 s'io tro- vo va- no per mag- gior mio do- lo- - re,
 s'io tro- vo va- no per mag- gior mio do- lo- - re, do-

29

lor cio ch'io di- se- gno ne mi val forz' in- ge- gno, art' o pa- ro- le,
 lor cio ch'io di- se- gno ne mi val forz' in- ge- gno, art'
 do- lor cio ch'io di- se- gno ne mi val forz' in- ge- gno, art'
 lor cio ch'io di- se- gno ne mi val forz' in- ge- gno, art'

35

che mal si - puo schi- var ma- donn' il so- -
 in- ge- gno art' o pa- ro- le, che mal si puo schi- var,
 o pa- ro- le, che mal si puo schi- var ma- don- na il so-
 o pa- ro- le, che mal si puo schi var ma- don- na

40

le, che mal si - - - puo schi- var -, ma- don- na
 schi- var ma- don- na- il so- le, schi- var
 - - le, schi- var ma- don- na- il so- le, schi-
 il so- - le, schi- var ma- don- na- il so- le,

45

- - - il so- - le.
 ma- don- - na il so- le, schi- var ma- don- na- il so- le,
 var ma- don- na il so- le, schi- var ma- don- na- il so- le.
 schi- var ma- don- na- il so- le.