

5. Quando la voce

(André Pevernage)

Joachim van den Hove

The musical score consists of four systems of music, each with two staves: Canto (soprano) and Lute (bass). The music is in common time.

System 1 (Measures 1-5):

- Canto:** Treble clef, key signature of one sharp (F#). The vocal line begins with a dotted half note followed by eighth notes.
- Lute:** Bass clef, key signature of one sharp (F#). The lute part features rhythmic patterns with vertical stems and horizontal strokes.
- Text:** Quan- do la vo- ce'al dol- ce can-

System 2 (Measures 6-10):

- Canto:** Treble clef, key signature of one sharp (F#).
- Lute:** Bass clef, key signature of one sharp (F#).
- Text:** to muo- ve Ho- mo dei, Ho- mo dei, con tal gra- ti- a'e leg-

System 3 (Measures 11-15):

- Canto:** Treble clef, key signature of one sharp (F#).
- Lute:** Bass clef, key signature of one sharp (F#).
- Text:** gia- dria, con tal gra- ti- a'e leg- gia- dria, o- gni

System 4 (Measures 16-20):

- Canto:** Treble clef, key signature of one sharp (F#).
- Lute:** Bass clef, key signature of one sharp (F#).
- Text:** spir- to gen- til, o- gni spir- to gen-

1) Dot placed on next note by mistake.

2) Rhythm flag missing in orig.

3) c in orig.

4) c on 4th course in orig. Same in bar 33.

5) e in orig.

6) 3 notes elevated by a $\frac{1}{2}$ tone to fit vocal part.

25

til, vo- lan-

do vi- a, se ne

1)

30

va, se ne va col

2)

The musical score consists of two staves. The top staff is for soprano voice, featuring a treble clef and a key signature of one sharp. The lyrics are: "suo suon' [in] grem- bo'a gio ve, in grem-". The bottom staff is for basso continuo, showing a bass clef and a key signature of one sharp. The continuo part includes a basso part with note heads and a soprano part with tablature-like symbols. Measure 11 ends with a fermata over the continuo's eighth-note pattern. Measure 12 begins with a bass note followed by a sixteenth-note pattern.

35

bo'a gio- ve, fe-li-ce spir-to che si al-te

4)

1) Notes added by editor.

2) Rhythm flag dotted in orig.

3) note one whole tone higher in orig. Changed to fit lute part.

4) 4 rhythm flags $\frac{1}{2}$ value in orig.

[40] (♯)

pro- ve, fe- li- ce spir- to che si al- te pro- ve

pianist's notation below staff:

a r d a e r a r
e f f f d g e g B e B g g g
a r r r r e e e e e e e e
g f e f B f f f f f f f f
a r

[45] (♯)

mo- stri, e quan- to

pianist's notation below staff:

a r d d e e r e a
a r a r a r a r a r a r
r r r r r r r r
e a [e] r f a d
g f a a

1) 2)

[50]

cor- te- se'il ciel te si- a, e quan- to cor- te-

pianist's notation below staff:

a r e f f B
e r a r B B
r r r r r r r r
B r r r r r r r
r r r r r r r r
e e e e e e e e
e e e a r

(♯)

[55]

se'il ciel, il ciel te si- a.

pianist's notation below staff:

d a r a g B g B g e g
a r g
r r e
r r r r r r r r
d r a r d a r d
e e e e e e e e
r r r r r r r r
d e d a d a d b d
e e e e e e e e
r r r r r r r r

3)

1) Notes b in orig.

2) d in orig.

3) Rhythm flag missing in orig.

Part 2. Con humil atto

Con hu- mil at- to sta fat- ti- ca

This section consists of four measures. The soprano part starts with a single note 'o' followed by two notes. The lyrics 'Con hu- mil' are sung over a sustained note. The basso continuo part has a bass clef, common time, and includes a C-clef instruction. Measures 3 and 4 show more complex vocal entries with multiple notes per beat.

5 mi- a, con hu- mil at- to

This section continues with four measures. The soprano part includes a melodic line with eighth-note patterns. The basso continuo part features a bass clef and a C-clef instruction. Measure 7 contains a fermata over a note. Measure 8 includes a dynamic instruction '1)' below the staff.

10 sta fat- ti- ca mi- a, a te pre- sen- to, a te pre- sen-

This section concludes with four measures. The soprano part continues its melodic line. The basso continuo part maintains its bass clef and C-clef instruction. The lyrics 'sta fat- ti- ca' are repeated in measure 10.

1) Note one course lower in orig.

15

to, e con di- vo- to cuo- re, e con di- vo- to, e
f a r a g e f a r a g e f r d a a a r a g d a r e
r e f r e r e r e r e a r e

20

1)
con di- vo- to cuo- re, il no-
e a f f a f d d f a r d a f d a r a r
r r a r e r

2)

25

me tuo spe- ro con gran- de'ho- no-
g r d a g a r d f a d f f a g f a r d
e e a

1) 2 notes a quaver in orig.
2) b in orig.

[30]

re, far o- gn'hor ri- suo- nar, far o- gn'hor ri-

[35]

so-nar.

dal gan-

ge'al Ti-

le. e con le

mu- se'i- vi

[40]

ra-gio-na-na-re, e con le mu-se'i-vi

*a a **f f*** *g g d d* *g g **f f*** *a a **f f*** *g g d d*

*b b **r r*** *a a e e* *a e **r r*** *b b **r r*** *a a e e*

r r a *a e e* *a a* *r r a* *a a r d a*

a

44

lra-gio-na re, che tu le'a- mi'al mon- do, sen- za

a d f a r d r a r a d g e b d f a r d d f d a r a

45

pa- re, che tu le'a- mi'al mon- do, sen- za

e f e f e r e a r d a r d a f f e r a d a r e a a r

50

do, sen- za pa- ree pa- ree pa- ree

f f e r a r a e e r e a f e f e r a e r a e r e a r e f f e r

1) re.

1) Chord c/x/a/x/x/c in orig.