

THE TUDOR EDITION  
OF OLD MUSIC

TRANSCRIBED AND EDITED

BY

GERALD M. COOPER



SERIES B. No. 2.

TWO SONGS

FROM "A MUSICAL BANQUET" (1610)

BY

CACCINI.

J. & W. CHESTER LTD.

LONDON: 11, GREAT MARLBOROUGH STREET, W. 1.

PRICE 2/6

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TWO SONGS

(FROM ROBERT DOWLAND'S "MUSICAL BANQUET", 1610)

1. "DOVRÒ DUNQUE MORIRE?"
2. "AMARILLI MIA BELLA."

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## GENERAL PREFACE.

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THE Tudor Edition will contain a miscellaneous collection of instrumental music by English and Continental composers of the 16th, 17th, and 18th centuries. This will be issued in two series, A and B. Series A will consist of complete works such as Dowland's "Lachrimae" and Purcell's Fantasiae, Series B of short selections from the works contained in Series A, and from other sources. In both cases the edition will adhere strictly to the original text, but Series B will be more in the nature of a "popular" edition with additional marks of expression, bowing-marks, &c., which are however to be regarded only as suggestions for the guidance of those who are unfamiliar with the music of this period, and may be altered at will. Series A will contain nothing but the original text transcribed into modern notation.

Full details of the manner in which the transcription has been carried out, and an exact account of any additions made by the Editor, will be found in the special preface to each volume.

## PREFACE TO SERIES B.—NO. 2.

Robert Dowland's "*Musical Banquet*" (1610), from which these songs are taken, is a collection of English, French, Spanish and Italian airs taken from various sources, some of them with the composer's names, others anonymous. These two by Caccini are of particular interest, apart from their musical value, because in their original form in "*Le Nuove Musiche*" (1601) the accompaniment consists only of a figured bass, the filling up of which was left to the discretion of the player. In the "*Musical Banquet*" however the figured bass has been elaborated, evidently by Robert Dowland, and the accompaniment is written out in full for the lute and bass viol, thus providing a rare example of the manner in which this rather vague process was carried out. As Italian music and musicians were much in favour in England at this period, there can be little doubt that Robert Dowland's versions represent the composer's intentions adequately. The simplicity of the accompaniments may well prove a lesson to modern editors of early Italian music.

The text given here is that of the "*Musical Banquet*". Where it differs from Caccini's own version in "*Le Nuove Musiche*" the latter is given in a foot-note. In most cases the difference is more apparent than real on account of Caccini's system of tempo rubato.

In the transcription the same policy has been followed as in the first volume of this series. The songs have been barred regularly; the lute accompaniment has been translated literally from the original tablature into modern notation; redundant accidentals are given in parentheses, and accidentals not in the original but implied by the context are given over the notes to which they refer. Indications of tempo have been added as there are none in the originals, and the violoncello part has been bowed, but the Editor has not thought it necessary to insert any marks of expression as these are entirely a matter of personal taste and can be supplied by the performers. For the sake of completeness the violoncello (bass viol) part is printed separately; it must however on no account be treated in performance as an obbligato part, but only as a reinforcement to the accompaniment. If desired it may be omitted or incorporated into the piano part.

## 1. DOVRÒ DUNQUE MORIRE.

GIULIO CACCINI

[Moderately slow.]

Voice.

Do-vrò dun - que mo - ri - re, Pria che di nuo - vo lo

Piano.  
(Lute.)

Violoncello.  
(Bass-Viol.)

mi - ri Voi bra - ma - ta ca - gion dei miei mar - ti - ri? Mio per - du -

to te - so - ro, Non po - trò dir - vi pria ch'io mo - ra, "Io mo - ro, io

1.) Nuove Mus.: E.

mo - - - ro? o, o mi - se - ria in - au -

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'mo', followed by a series of notes for 'ro? o, o mi - se - ria in - au -'. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

di - - ta, Non po - ter dir a voi "Mo - - - ro, mia

The second system continues the musical score. The vocal line has a long note on 'di - - ta,' followed by 'Non po - ter dir a voi "Mo - - - ro, mia'. The piano accompaniment continues with complex chordal textures and melodic fragments.

vi - - ta?! o mi - se - ria in - au - di - -

The third system concludes the musical score. The vocal line features a long note on 'vi - - ta?!' followed by 'o mi - se - ria in - au - di - -'. The piano accompaniment provides a final harmonic setting for the phrase.

1.) Mus Banq.: C# 2.) Nuove Mus.: di - - -

1.)

ta, Non po - ter dir a voi "Mo - ro, mia vi - - ta"! Non

— po - ter dir a voi "Mo - - ro, mia vi - - ta, mo -

ro, — mia — vi - - ta?!

1.) Nove Mus.: voi, "Mo-ro mia

2.) Mus. Banq. No slurs.

# 2. AMARILLI, MIA BELLA.

GIULIO CACCINI.

[Slow.]

Voice.

Piano. (Lute.)

Violoncello. (Bass-Viol.)

A - ma - ril - li mia bel - la, Non cre - di, o del mio cor dol -

- ce de - si - o, D'es - ser tu — fa - mor mi - o? Cre - di - lo


pur; e se - ti - mor fas - sa - le, Pren - di que - sto mio stra - le,



A - pri-mi il pet - to, e ve-drai scrit-to il co - re: "A - ma - ril -

li, A - ma - ril - li, A - ma - ril - li e il mio a - mo - re?"

Cre - di - lo pur, e se ti - mor f'as - sa - le, Pren - di que - sto mio stra - le,

1) Nouve Mus. 

1.)



A - pri-mi il pet - to, e ve-drai scrit-to il co - re: "A - ma - ril -

2.)

li, A - ma - ril - - li, A - ma - ril - li e il mio a - mo - re, A - ma -

3.)

ril - - - li e il mio a - mo - - - re"

1.) Nuove Mus.  2.) Nuove Mus.  3.) Mus. Banq.: No slur.

## 1. DOVRÒ DUNQUE MORIRE.

[Moderately slow.]

GIULIO CACCINI.

Voice. Do-vrò dun - que mo - ri - re, Pria che di nuo-vo io mi-ri Voi bra - ma-ta cagion dei

Violoncello.  
(Bass-Viol.)

miei mar-ti - ri? Mio per-du - to te-so - ro, Non po-trò dir-vi pria ch'io mo - ra, "Io

mo - ro, io mo - ro"? O, o, mi - se - ri in-au - di - ta, Non

- poter dir a voi, "Mo - ro, mia vi - ta"! O mi - se - ri in-au - di

ta, Non poter dir a voi "Mo-ro, mia vi - ta"! Non poter dir a voi, "Mo - ro, mia

vi - ta, mo - ro, mia vi - ta!"

# 2. AMARILLI, MIA BELLA.

GIULIO CACCINI.

[Slow.]

Voice.  A - ma - ril - li mia bel - la, Non cre - di, o del mio cor dol - ce de - si - o, D'es - ser tu -

Violoncello. (Bass-Viol.) 

 l'amor mi - o? Cre - di - lo pur; e se ti - mor t'as - sa - le, Pren - di que - sto mio stra - le,



 A - primi il pet - to e ve - drai scrit - to il co - re: "A - ma - ril - li, A - ma - ril - li, A - ma -



 ril - lie il mio a - mo - re." Cre - di - lo pur; e se ti - mor t'as - sa - le, Pren - di que - sto mio stra - le,



 A - primi il pet - to, e ve - drai scrit - to il co - re: "A - ma - ril - li, A - ma - ril - li, A - ma -



 ril - lie il mio a - mo - re, A - ma - ril - li e il mio a - mo - re."

