

Addio Lidia mia bella

Seconda parte

Alessandro Spinola (fl.1579) [seconda parte only]

Tiburzio Massaino (c.1550-c.1609)

Canto (part 1 of 5)

Il terzo libro de' madrigali a 5 voci (Angelo Gardano press, Venice, 1587)

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Quinto (part 2 of 5)

Il terzo libro de' madrigali a 5 voci (Angelo Gardano press, Venice, 1587)

1
Ti - ti-ro ca-ro ad-dio poi-ché'l ciel vuo - le,

5
Di-cean so-vr'A-rno al-l'ap-pa - rir del so - le: 1 10
Pa - stor af - flit -

15 1
to, af-flit - ta pa - sto-rel - la. Pian-ge - va ei, Pian-

20
- gea con es - si A-mo - re: E quin-ci e quin-di, si di - vi - se, E

25
quin-ci e quin-di, si di-vi-se il co-re, E quin-ci e quin-di, si di-vi-se il co - re.

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Tiburzio Massaino (c.1550-c.1609)

Alto (part 3 of 5)

Il terzo libro de' madrigali a 5 voci (Angelo Gardano press, Venice, 1587)

1
Ti - ti-ro ca-ro ad-dio poi-ché'l ciel vuo - le, Di - cean so -

5
vr'A-rno al-l'ap-pa-rir del so - le: Pa - stor af - flit - to, Pa-stor af - flit - to, 10

2
Pian-ge - va ei, 15 Pian-gea con es-si A - mo - re: 20

E quin-ci e quin-di, si di-vi-se il co - re, E quin-ci e quin-di, si di-vi-se il co-re,

25
si di-vi-se il co - re, E quin-ci e quin-di, si di-vi-se il co-re, il co - re.

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Seconda parte

Alessandro Spinola (fl.1579) [seconda parte only]

Tiburzio Massaino (c.1550-c.1609)

Tenore (part 4 of 5)

Il terzo libro de' madrigali a 5 voci (Angelo Gardano press, Venice, 1587)

Ad - dio Li - dia mia bel - la. Di-cean so-vr'A-rno al-l'ap-pa -

rir del so - le: Pa-stor af - flit - to, Pa-stor af - flit - to, af - flit - ta pa -

- sto - rel - la. pian - ge - va el - la. Pian - gea con es - si A - mo - re,

- A - mo - re: E quin-ci e quin-di, si di - vi-se il co - re,

si di-vi-se il co-re, E quin-ci e quin-di, si di - vi-se il co-re, quindi si di-vi-se il co-re,

The musical score is written for a Tenor voice part. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/2. The melody starts with a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, and a half note F. The lyrics 'Ad - dio Li - dia mia bel - la.' are written below the first staff. The second staff continues the melody with a half note E, a quarter note D, a quarter note C, and a half note B. The lyrics 'Di-cean so-vr'A-rno al-l'ap-pa -' are written below. The third staff begins with a half note A, a quarter note G, a quarter note F, and a half note E. The lyrics 'rir del so - le: Pa-stor af - flit - to, Pa-stor af - flit - to, af - flit - ta pa -' are written below. The fourth staff continues with a half note D, a quarter note C, a quarter note B, and a half note A. The lyrics '- sto - rel - la. pian - ge - va el - la. Pian - gea con es - si A - mo - re,' are written below. The fifth staff begins with a half note G, a quarter note F, a quarter note E, and a half note D. The lyrics '- A - mo - re: E quin-ci e quin-di, si di - vi-se il co - re,' are written below. The sixth staff continues with a half note C, a quarter note B, a quarter note A, and a half note G. The lyrics 'si di-vi-se il co-re, E quin-ci e quin-di, si di - vi-se il co-re, quindi si di-vi-se il co-re,' are written below. The score includes various musical notations such as rests, notes, and bar lines. There are also some markings above the staves, including '2' and '5' above the first staff, and '10' above the second staff.

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Seconda parte

Alessandro Spinola (fl.1579) [seconda parte only]

Tiburzio Massaino (c.1550-c.1609)

Basso (part 5 of 5)

Il terzo libro de' madrigali a 5 voci (Angelo Gardano press, Venice, 1587)

Ad-dio Li-dia mia bel - la. Di-cean so-vr'A-rno al-l'ap-pa - rir del so -

- - le: Pa - stor af - flit - to, _____ pian-ge - va el-

15 - la. Pian-gea con es - si A - mo - re: E quin-ci e quin-di, si di-vi-se il co-re,

25 E quin-ci e quin-di, si di - vi-se il co-re, E quin-ci e quin-di, si di - vi-se il co - re.

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. It consists of four staves of music. The first staff begins with a treble clef and a key signature change to one flat. The second staff has a key signature change to two flats (B-flat and E-flat). The third and fourth staves continue in two flats. The lyrics are written below the notes, with some words split across lines. Measure numbers 1, 5, 10, 15, 20, and 25 are indicated above the staves. The score ends with a double bar line.