

Madonna, s'io v'amai

Adrian Willaert (c.1490-1562)

Canto (part 1 of 5)

Il secondo libro de le muse da diversi musici (Gardano press, Venice, 1559)

Ma - don - na, s'io v'a - ma - i, ma -
don - na, s'io v'a - ma - i, Fu con pen - sier di non la - sciar - vi ma - i,
fu con pen - sier di non la - sciar - vi ma - i,
E di tan - ta mia fe - de Spe - ra - va pur da voi de -
gna mer - ce de, spe - ra - va pur da voi de - gna mer - ce -
de; Ma poi che'l vo - stro co - re, ma poi che'l vo - stro co - re Ha
can - gia - to lo mio per al - tro a - mo - re, per al - tro a - mo -
re, per al - tro a - mo - re, Io ne son ben con - ten - to, Ché non
di fiam ma non, an - zi di ven - to, an -
zi di ven - to So - n'i vo - stri de - sir e vo - stra fe' -

de: In - fi - ni - ta mi - se - ria a chi vi cre - de,

a chi vi cre - de, In - fi - ni - ta mi - se - ria a chi vi cre - de.

The musical score consists of two staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains measures 68 through 75. Above the staff, the number '2' is placed above measure 68, '70' above measure 70, and '1' above measure 71. The lyrics 'de: In - fi - ni - ta mi - se - ria a chi vi cre - de,' are written below the staff, with 'a' under measure 71 and 'de,' under measure 75. The second staff continues from measure 75 through measure 82. Above the staff, the number '80' is placed above measure 80. The lyrics 'a chi vi cre - de, In - fi - ni - ta mi - se - ria a chi vi cre - de.' are written below the staff, with 'a' under measure 80 and 'de.' under measure 82. The piece concludes with a double bar line and a sharp sign on the final note.