

JOHN COPRARIO ca. 1575 - 1626

16 Villanellen für drei Violon da Gamba TTB

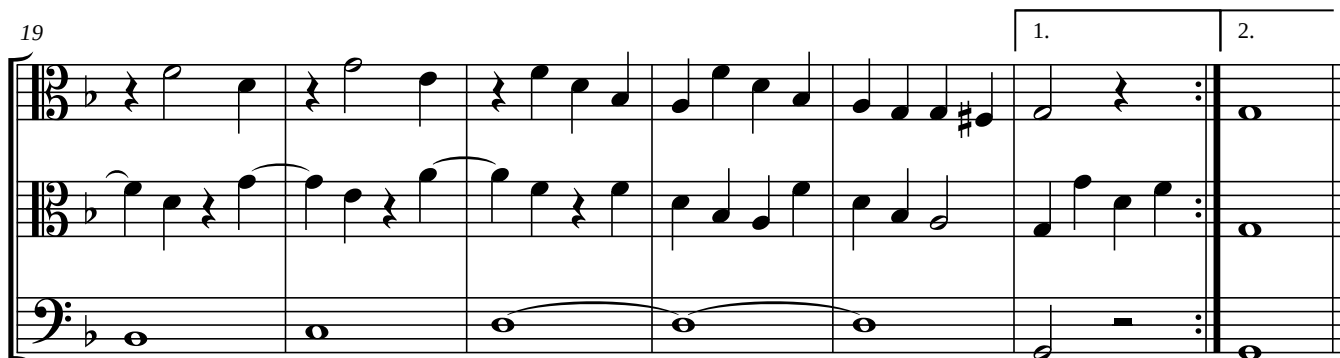
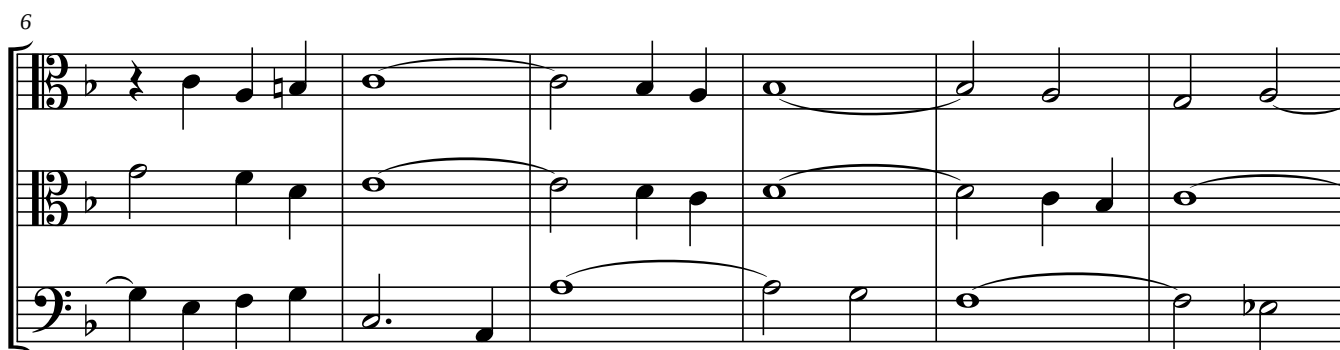
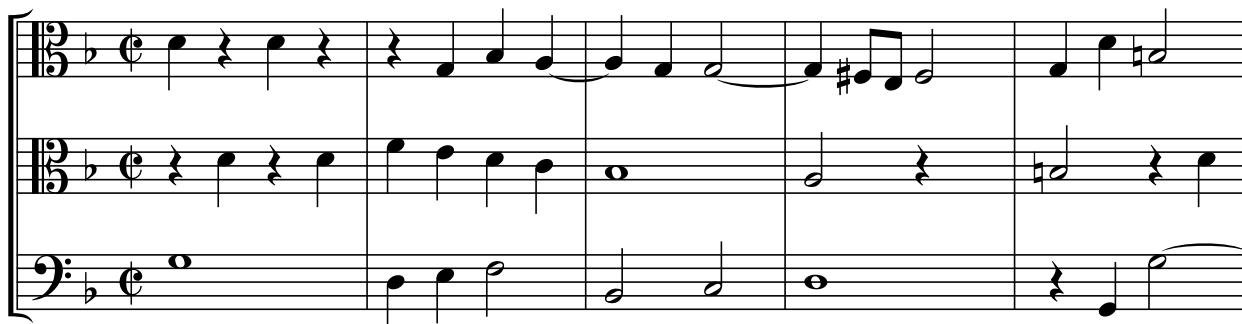
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Coprarios Villanellen sind uns nur handschriftlich überliefert, der Zeitpunkt ihrer Aufzeichnung lässt sich auf das zweite Jahrzehnt des siebzehnten Jahrhunderts eingrenzen. Ursprünglich für drei Singstimmen gedacht, lassen sich diese Villanellen nach dem verbreiteten Usus ihrer Entstehungszeit auch mit drei Violon da Gamba ausführen.

Ahi dura sorte

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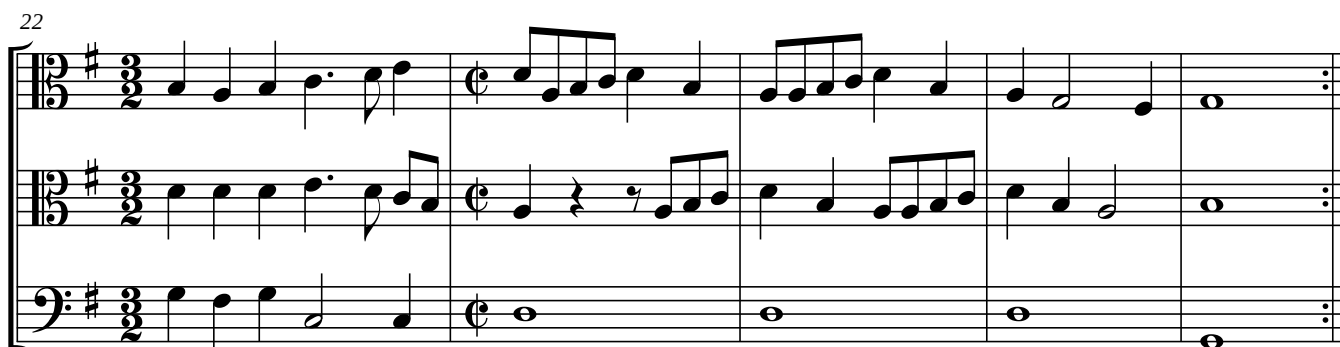


Ahime donna mia

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Original in F

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Amor falla sapere

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Original in F

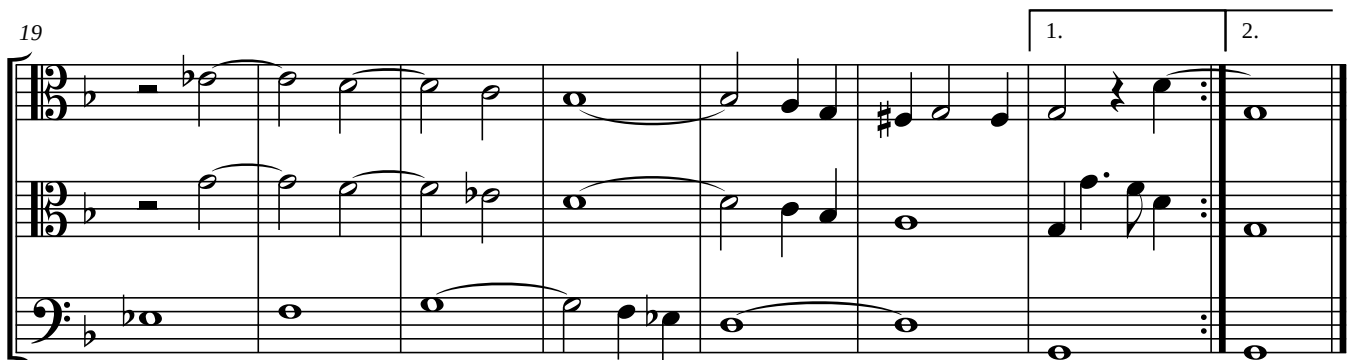
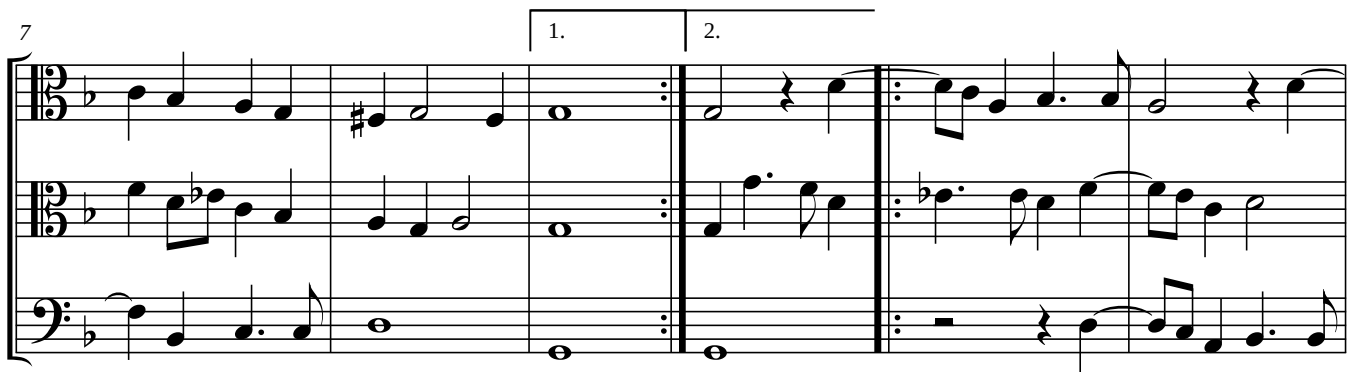
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Chiara piu

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Donna mia

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Original in F

7

13

1. 2.

19

26

1. 2.

Ducavi

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Era rosetta

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Io da'begli occhi

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Io ti son stato

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Original in F

The musical score is presented in three systems, each consisting of three staves. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various note values, rests, and repeat signs. The first system spans measures 1 to 5. The second system, starting at measure 6, includes a first ending (marked '1.') and a second ending (marked '2.') that concludes the piece. The third system, starting at measure 11, continues the melody and accompaniment. The fourth system, starting at measure 18, also includes a first ending and a second ending. The score is written in a clear, historical style with a focus on the melodic line in the upper staves and the harmonic support in the lower staves.

La belle fronte

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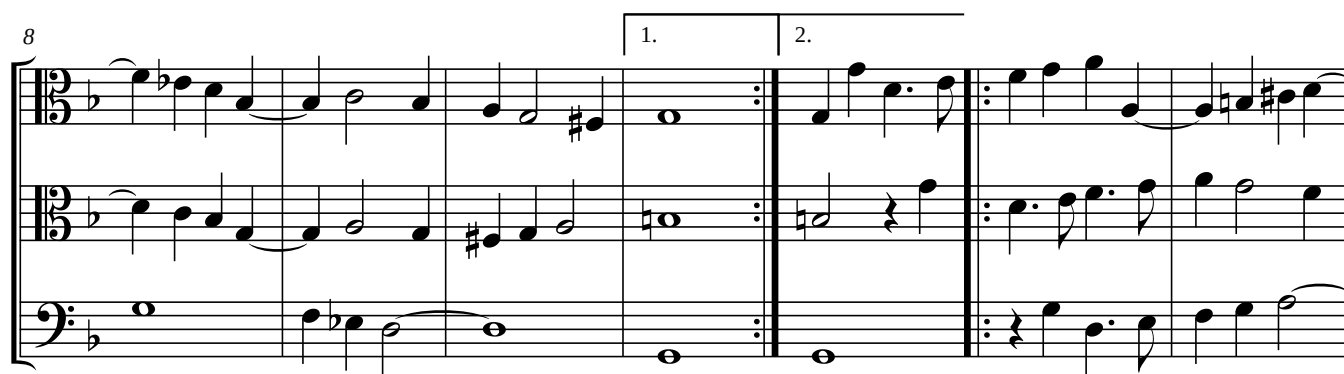
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Lasso del primo

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Lasso di tanta

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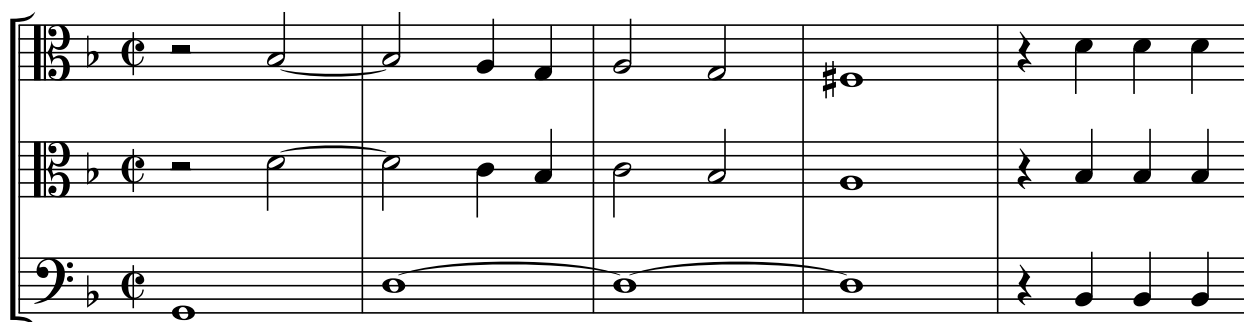
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Lasso la tua belta

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Pur a la fin

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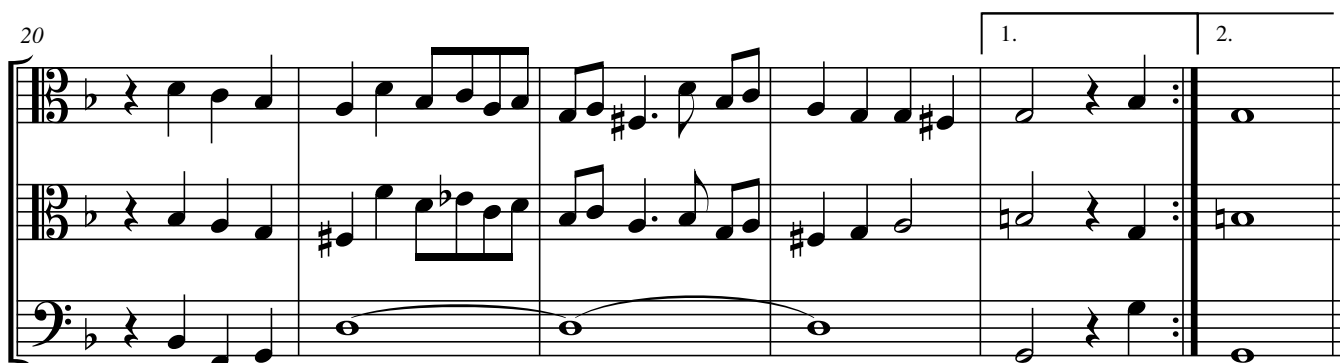
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The musical score is presented in three systems, each consisting of three staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second system starts at measure 6 and includes a first ending bracket over measures 12-13. The third system starts at measure 19 and includes a first ending bracket over measures 24-25. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line at the end of the third system.

Pur mort'ella

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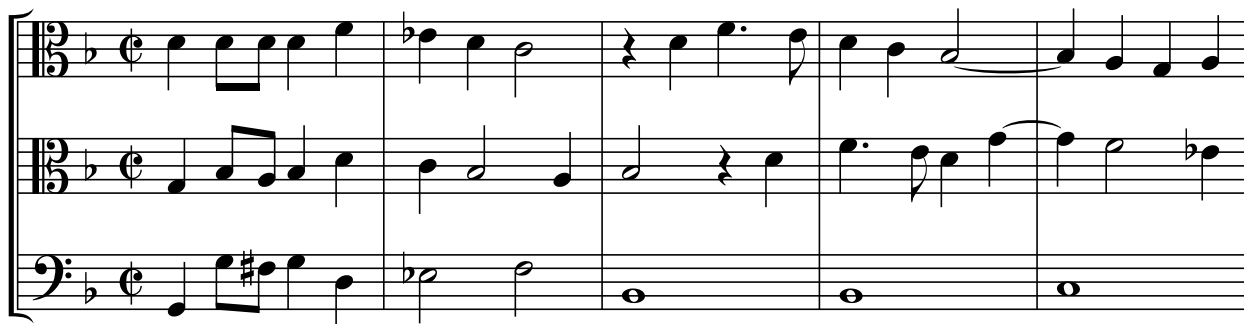
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Questi capelle

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zur Vermeidung von Wendestellen frei gelassen
