

ANCIENT GROOVE MUSIC

Duo seraphin

Ad Duas Voc. Duo Alt.

Edited by
Ben Byram-Wigfield

RICHARD DERING
(c.1580 - 1630)

Source: *Cantica Sacra*, London 1662. The music is presented with original pitch, note values, and time signature, though the barring has been regularized. Original clefs are C1, C1, F4. Accidentals in brackets and the right hand of the continuo are editorial. Dashed slurs are editorial; all other slurs are original.

Musical score for Cantus I, Cantus II, and Organ continuo. The score is in G minor (one flat) and common time. Cantus I and Cantus II are in soprano and alto clefs respectively. The Organ continuo is in G4 and F4 clefs. The lyrics are: Cantus I: Du - o se - ra - phin, du - o se - ra - phin cla - ma - ; Cantus II: Du - o se - ra - phin, du - o se - ra - phin cla - ma - bant, cla - ma - .

Musical score for Cantus I, Cantus II, and Organ continuo, starting at measure 5. The score is in G minor and common time. Cantus I and Cantus II are in soprano and alto clefs respectively. The Organ continuo is in G4 and F4 clefs. The lyrics are: Cantus I: - bant al - ter ad al - - te - rum, al - ter, al - ter ad al - te - ; Cantus II: bant al - - - ter ad al - te - rum, al - ter, al - ter ad al - te - .

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9

rum: San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us Sa - ba - oth,

14

ctus Do - mi - nus De - us Sa - ba - oth ple - na est om - nis ter - ra. ple - na est om - nis ter - ra. Glo - ri - a e - - - -

19

om - nis ter - ra. Glo - ri - a e - - - - ius, ra. Glo - ri - a e - - - - ius,

23

ius, glo - ri - a e - - - - - ius, ple - na est
glo - ri - a e - ius, glo - ri - a e - - - - - ius, ple - na est

23

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Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics in Latin. The piano accompaniment is in a grand staff with treble and bass clefs. The key signature has one sharp (F#) and the time signature is 8/8. The piano part features chords and moving lines in both hands.

27

om - nis ter - ra. Glo - ri - a e - - - - - ius,
om - nis ter - ra. Glo - ri - a

27

Detailed description: This system continues the musical score with two vocal staves and piano accompaniment. The lyrics are in Latin. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp and the time signature is 8/8.

31

Glo - ri - a e - ius, glo - ri - a e - - - - - ius.
e - - - - - ius, glo - ri - a e - - - - - ius.

31

3 4

Detailed description: This system concludes the musical score with two vocal staves and piano accompaniment. The lyrics are in Latin. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp and the time signature is 8/8. The system ends with a double bar line and the page number 34.

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This edition varies from others in two significant ways: most notably in the provision of a flat against the E in bar 4 of the Cantus II part. The 1662 publication clearly shows something next to the notehead, and on closer inspection, it appears to be the counter of a flat symbol. The stem seems to have been masked off by some aspect of the printing process, and so does not make an impression. An E natural, seen in other editions, is not only 'out of key' but spoils the deliciousness of the discord.

The second difference from other editions is in assigning the underlay in bars 2 and 3, again in Cantus II. The original partbook is ambiguous, as the notes are not aligned to the syllables, and no attempt at hyphenation is made. Previous editions fill every note in bar 2 with a syllable, thus bumping 'phin' on a weak crotchet before starting 'clama' on the first two notes of bar 3.

This edition assumes a melisma on 'se', allowing 'phin' to be placed at the same time as Cantus I, and creating a more perfect point of imitation for 'clamabant'.

A. 2. Voc. Duo Alt. [5] M. Ric. Dering.

D Vo Seraphin duo Seraphin clamabant clamabant

Other editions frequently contain an editorial organ introduction, which has not been entertained here.

Richard Dering is thought to have been in Venice in 1611 (a letter by Sir Dudley Carleton of 1612 states that a 'Mr Dearing' had been in Venice and was now in Rome). Given this, the parallels between Dering's setting of this text and Monteverdi's, from his famous publication of 1610, cannot be mere coincidence.

Ben Byram-Wigfield
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