

Dolcemente s'adira la donna mia  
Madrigali d'Archadelt a 4 Voci, Libro 4

J. Arcadelt 1500-1568  
edited by R H White

Cantus  
Dol- ce- men- te s'a- di- ra la don- na mi- a,

Altus  
Dol- ce- men- te s'a- di- ra la don- na mi- a, la

Tenor  
Dol- ce- men- te s'a- di- ra la don- na mi- a, la don- -

Bassus  
Dol- ce- men- te s'a- di- ra la don- na mi- a, la

The first system of the musical score is for four voices: Cantus, Altus, Tenor, and Bassus. Each voice part is written on a five-line staff with a treble clef (except for Bassus which has a bass clef). The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are: Cantus: Dol- ce- men- te s'a- di- ra la don- na mi- a,; Altus: Dol- ce- men- te s'a- di- ra la don- na mi- a, la; Tenor: Dol- ce- men- te s'a- di- ra la don- na mi- a, la don- -; Bassus: Dol- ce- men- te s'a- di- ra la don- na mi- a, la.

7  
la don- na mi- a ma vie piu - - - dol- ce- men- - te, del- la sua cru- del-  
don- na mi- a, ma vie piu dol- ce- men- - te del- la sua cru- del-  
na mi- a, ma vie piu dol- ce- man- te del- la sua cru- del-  
don- na mi- a, ma vie piu dol- - ce - men- te,

The second system of the musical score continues the four-voice setting. It begins with a measure rest marked with a '7'. The lyrics are: Cantus: la don- na mi- a ma vie piu - - - dol- ce- men- - te, del- la sua cru- del-; Altus: don- na mi- a, ma vie piu dol- ce- men- - te del- la sua cru- del-; Tenor: na mi- a, ma vie piu dol- ce- man- te del- la sua cru- del-; Bassus: don- na mi- a, ma vie piu dol- - ce - men- te,.

13  
ta - - - me- co si pen- te. ond'  
ta me- - - - co si pen- - te, me- co si pen- - te. ond' io  
ta me- co si pen- te, me- co- si pen- te. ond'  
del- la sua cru- del- ta me- - - co - si pen- - - te. ond'

The third system of the musical score continues the four-voice setting. It begins with a measure rest marked with a '13'. The lyrics are: Cantus: ta - - - me- co si pen- te. ond'; Altus: ta me- - - - co si pen- - te, me- co si pen- - te. ond' io; Tenor: ta me- co si pen- te, me- co- si pen- te. ond'; Bassus: del- la sua cru- del- ta me- - - co - si pen- - - te. ond'.

20

io rin-gra-tio lei, ch'en gran mar-ti-ri, ch'en gran mar-ti-ri, dol-

- - rin-gra- - tio - lei - che en gran mar-ti-ri, dol-

io rin-gra-tio lei -, ch'en gran mar- - ti- - ri dol-

io rin-gra tio lei -, ch'en gran mar-ti- re, dol-

25

ri dol-ce-men-te mi po-ne, et dol-ce-men-te mi ri-torn'in - - gio- - -

ce-ment' mi po-ne et dol-ce-men-te mi ri-torn'in gio- - - ia,

ce-men-te mi po-ne, et dol-ce-men-te mi ri- - - torn' in -gio-

ce-men-te mi po-ne et dol-ce-men-te mi ri-torn'in gio-ia,

31

ia, et ved' en-ten-de che men' e ca-gio-ne, co-me

et ved' en-ten-de che men' e ca-gio-ne, che men' e ca-gio- - ne, co

ia, et ved' en-ten-de che men' e ca-gio-ne, che men' e ra-gio-ne, co

et ved' en-ten-de che men' e ca-gio-ne, co-

37

dol-ce sos-pi-ri et poi dol-ce dis-cac-ci, o-gn'as-pra no-ia, co-  
 me dol-ce sos-pi-re, et poi dol-ce dis-cac-ci o-gn'as-pra no-ia co-  
 me dol-ce sos-pi-ri, et poi dol-ce dis-cac-ci ogn'as-pra no-ia, co-  
 me dol-ce sos-pi-re, et poi dol-ce dis-cac-ci ogn'as-pra no-ia, co-

44

si vor-ra ch'io mu-o-ia a-mor ma-donn'il ciel, che mi con-sen-te,  
 si vor-ra ch'io mu-o-ia, a-mor ma-donn'il ciel che mi con-sen-te,  
 si vor-ra ch'io mu-o-ia, a-mor ma-donn'il ciel che mi con-sen-te,  
 si vor-ra ch'io mu-o-ia, a-mor ma-donn'il ciel che mi con-sen-

50

ch'hor dol-ce spe-ri-et hor dol-ce pa-ven-te, ch'hor dol-ce  
 ch'hor dol-ce spe-ri et hor dol-ce pa-ven-te, ch'hor dol-ce  
 ch'hor dol-ce spe-ti-et - ho dol-ce pa-ven-  
 te, ch'hor dol-ce spe-ri-et hor dol-ce pa-ven-

55

spe-ri-et hor dol-ce pa-ven-te.  
 spe-ri-et hor dol-ce pa-ven-te, et hor dol-ce pa-ven-te.  
 te, ch'hor dol-ce spe-ti-et hor dol-ce pa-ven-te.  
 te, ch'hor dol-ce spe-ri-et hor dol-ce pa-ven-te.