

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 the first system of "Duo seraphin". It features three staves: Cantus I, Cantus II, and Organ continuo. The music is in a minor key with a common time signature. The lyrics are: "Du - o se - ra - phin, du - o se - ra - phin cla - ma -" for Cantus I and "Du - o se - ra - phin, du - o se - ra - phin cla - ma - bant, cla - ma -" for Cantus II. The organ continuo part provides a harmonic accompaniment.

Musical score for the second system of "Duo seraphin", starting at measure 5. It features three staves: Cantus I, Cantus II, and Organ continuo. The lyrics continue: "- bant al - ter ad al - - te - rum, al - ter, al - ter ad al - te -" for Cantus I and "bant al - - - ter ad al - te - rum, al - ter, al - ter ad al - te -" for Cantus II. The organ continuo part continues with a similar accompaniment.

Duo seraphin

9

rum: San - ctus, San -

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

14

ctus Do - mi - nus De - us Sa - ba - oth ple - na est

ple - na est om - nis ter -

19

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

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. The piano accompaniment is in a grand staff. The key signature has one flat (B-flat). The piano part features a prominent eighth-note accompaniment in the right hand and a more rhythmic bass line in the left hand. The lyrics are split across the two vocal parts.

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 piano accompaniment continues with the same eighth-note accompaniment in the right hand. The lyrics are split across the two vocal parts.

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 piano accompaniment features a final chord in the right hand. The lyrics are split across the two vocal parts. The page number '3 4' is located at the bottom right of the system.

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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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