ANCIENT GROOVE MUSIC

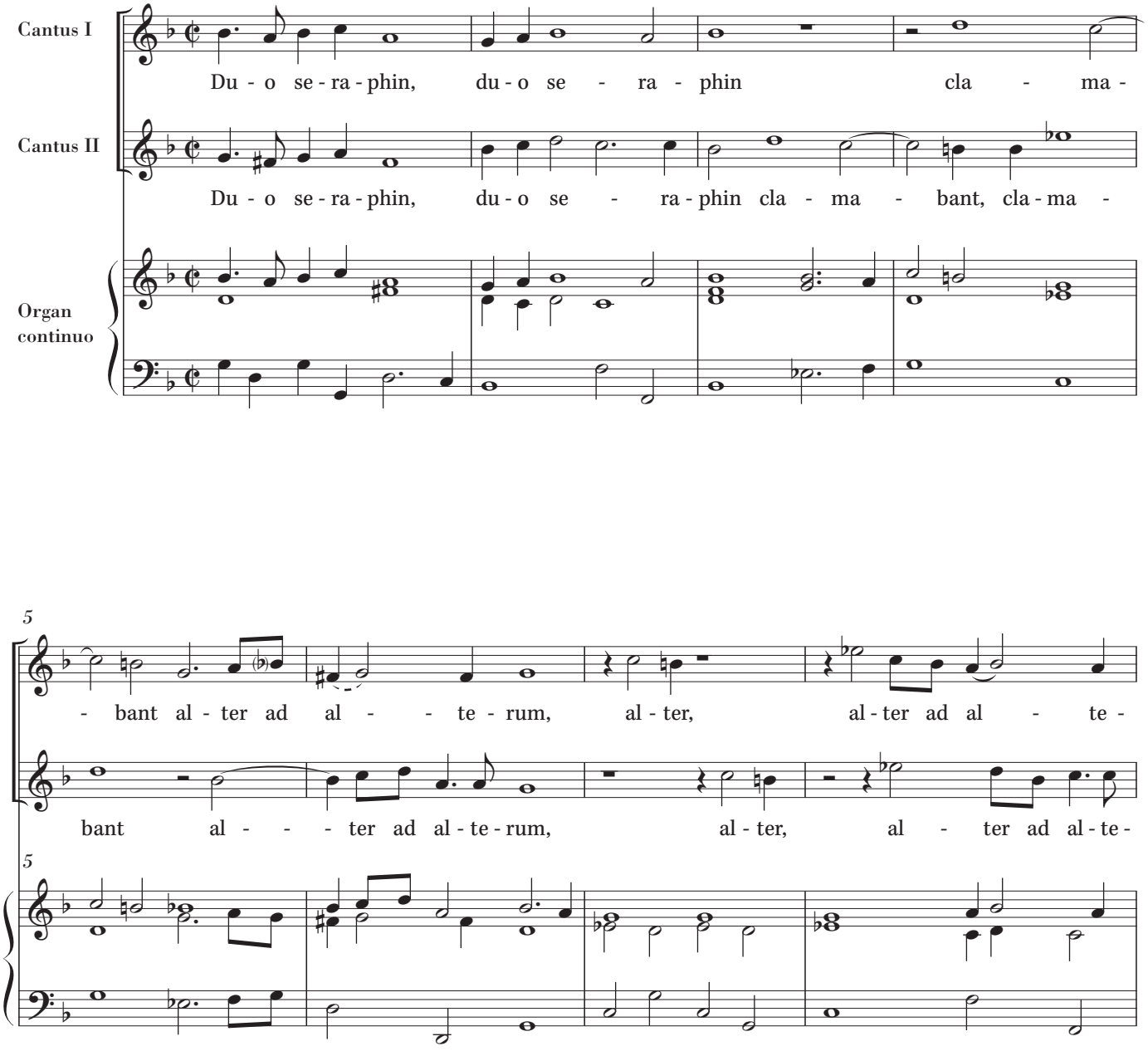
# Duo seraphin

*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.

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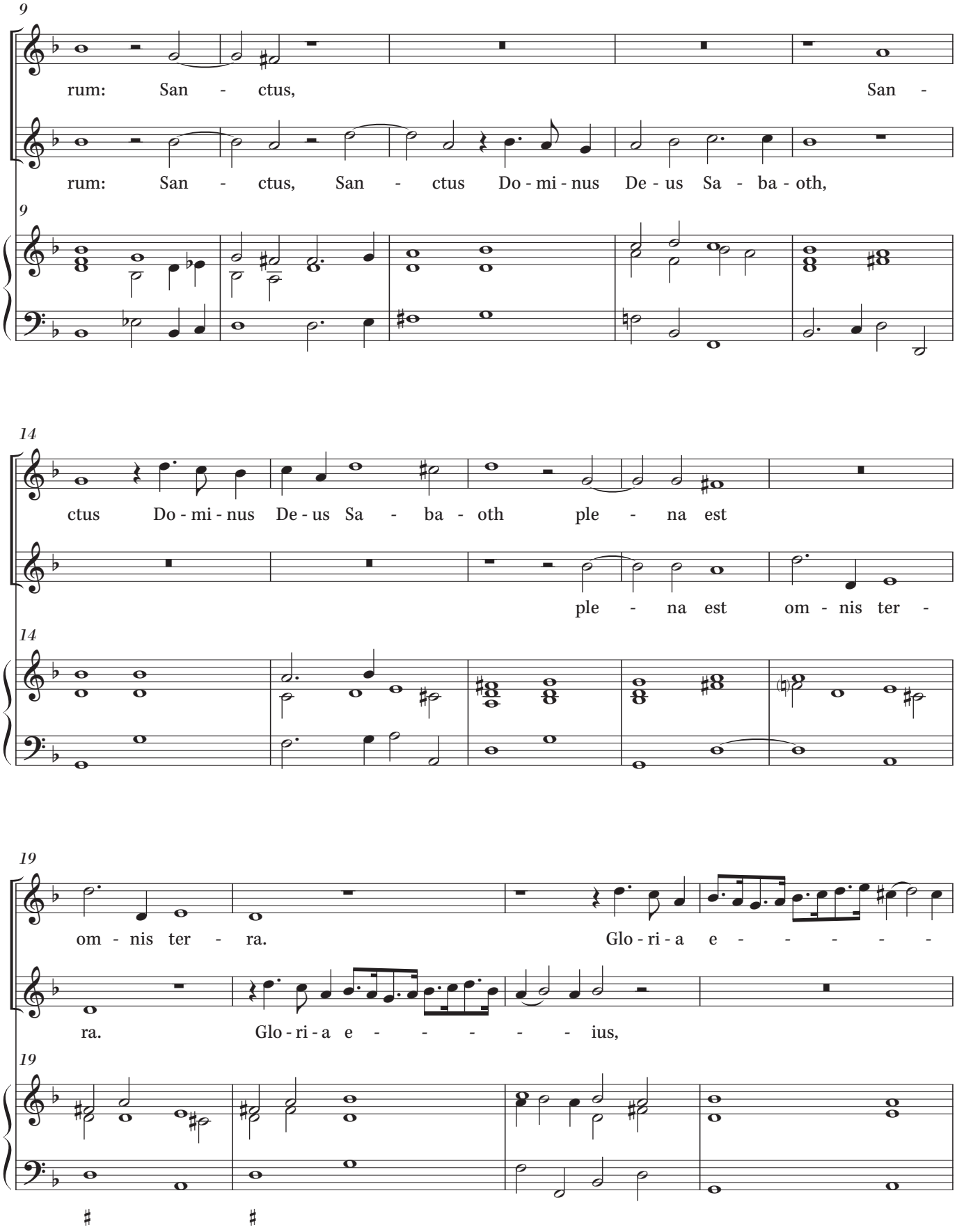


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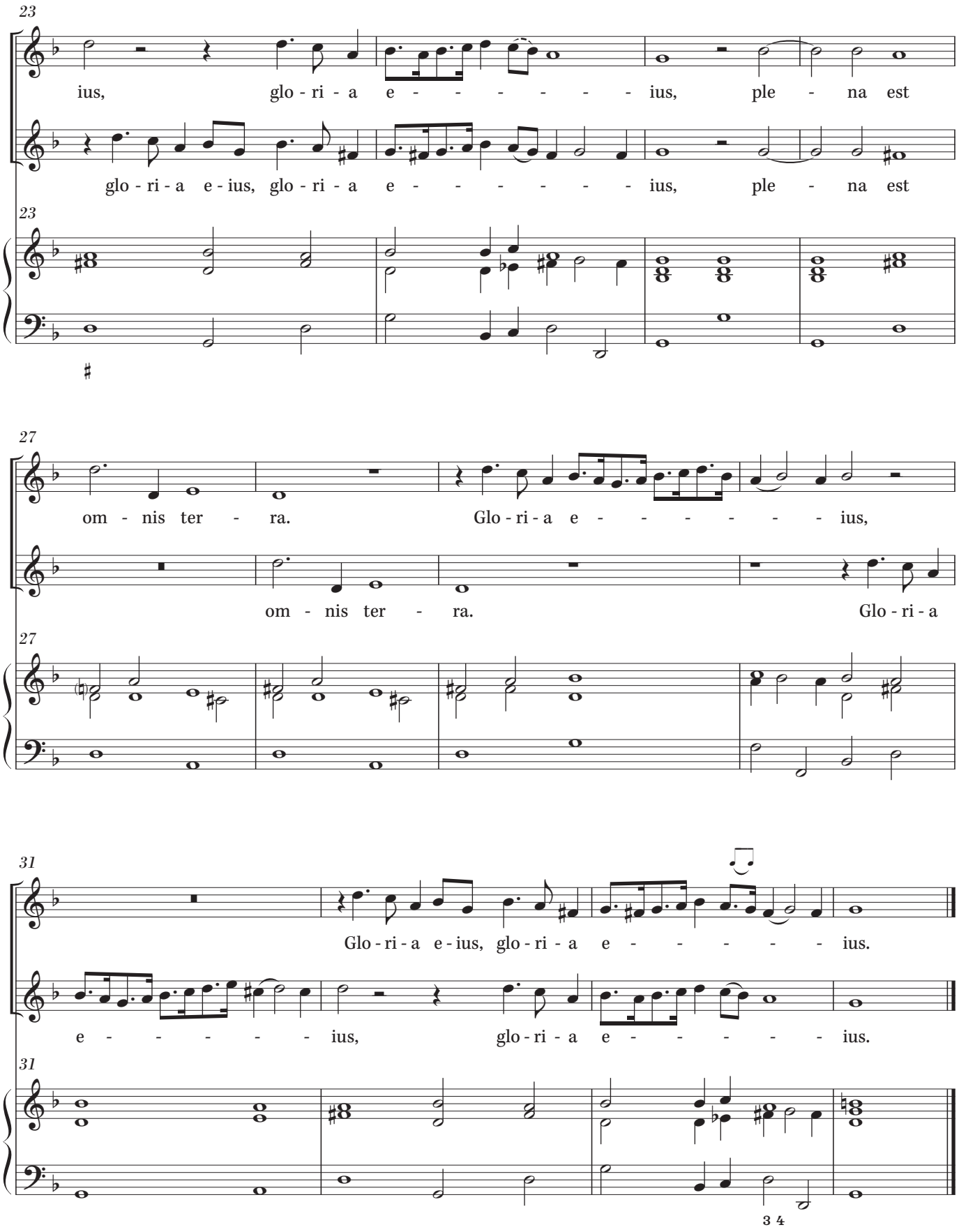


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## Richard Dering
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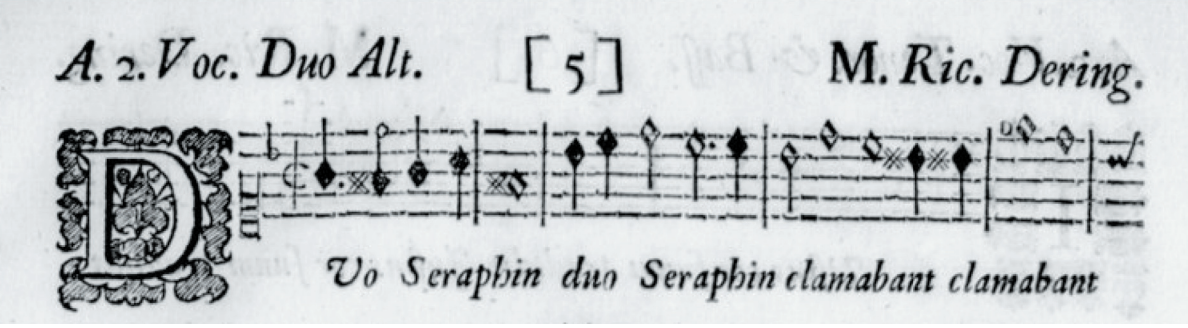
This edition varies from others in two significant ways: most notably in the provision of a flat against the E in bar 4 of the Cantus II part. The 1662 publication clearly shows *something* next to the notehead, and on closer inspection, it appears to be the counter of a flat symbol. The stem seems to 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 hypenation 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*'.




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
London, 2016