

Giacomo Carissimi, *Ferma, lascia ch'io parli (Lamento di Maria Stuarda)*
 (London, The British Library, Harley MS 1265, fol. 1-12v)

[soprano]

Fer - ma, la - scia ch'io par - li, sa - cri - le - go, sa - cri - le - go, mi -

- nis - tro. Se ben fa - to in - cle - men - te a mor - te in - de - gna co - me rea mi des -

- ti - na. Vis - si e mo - ro in - no - cen - te. Son del san - gue Stu - ar - do, e

son, e son _____ re - gi - na. Per - chè ben - dar - mi i lu - mi?

S'io mi - rai tan - ti - gio - ni, ho pet - to an - co - ra da mi - rar l'ultim'ho - ra. E s'io gl'a - per - si al'

Carissimi, *Ferma, lascia ch'io parli*, p. 2

15

cie - lo, sa-prò ben sen - za ve - lo al - la vi - ta se - rar - li, _____ Fer-ma, fer - ma,

4 3 #

Detailed description: This system contains measures 15 through 19. The vocal line starts with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a fermata over the final note of measure 19. The bass line is in a bass clef and provides a simple harmonic accompaniment with whole and half notes. Fingering numbers 4 and 3 are shown under the bass line in measure 19, along with a sharp sign.

20

la-scia, la - scia, ch'io par - li. Ma, ma che di - rò? Pur trop - po og - gi fa -

6 4 3 b b

Detailed description: This system contains measures 20 through 24. The vocal line continues with a similar melodic pattern, including a fermata over the final note of measure 24. The bass line continues with whole and half notes. Fingering numbers 6, 4, 3, b, and b are shown under the bass line in measure 24.

- vel - la a mio pro l'in - no - cen - za e di si rea sen - ten - za a Dio s'ap - pel -

6 4 3

Detailed description: This system contains measures 25 through 29. The vocal line includes a fermata over the final note of measure 29. The bass line continues with whole and half notes. Fingering numbers 6, 4, and 3 are shown under the bass line in measure 29.

25

- la vi - li - pe - sa vi - li - pe - sa in - no - cen - za. _____

6 b 6 4 3

Detailed description: This system contains measures 30 through 34. The vocal line includes a fermata over the final note of measure 34. The bass line continues with whole and half notes. Fingering numbers 6, b, 6, 4, and 3 are shown under the bass line in measure 34.

S'u - na re - gi - na a te sal - var non li - ce cui l'in - vi - dia fa guer - ra, a

7 6 #

Detailed description: This system contains measures 35 through 39. The vocal line includes a fermata over the final note of measure 39. The bass line continues with whole and half notes. Fingering numbers 7, 6, and a sharp sign are shown under the bass line in measure 39.

Carissimi, *Ferma, lascia ch'io parli*, p. 3

30

chi re - cor - rer de - ve in In - ghil - ter - ra un men - di - co, un vas - sal - lo, un in - fe - li - ce,

6 #

35

vi - li - pe - sa, vi - li pe - sa in - no - cen - za, _____ vi - li -

6 b 4 3 4

- pe - sa, vi - li - pe - sa in - no - cen - za, _____ Va - ta - ne, va - ta - ne pur da

6 b 4 3

40

me, tor - na, tor - na al - le ste - le ch'io con a - ni - ma in tre - pi - da e se -

#4 2 6

- re - na sa - rò, fra tan - te squa - dre a Dio ru - bel - le, di mi tra -

7 6 6

Carissimi, *Ferma, lascia ch'io parli*, p. 4

45

- ge - dia e spet - ta - tri - ce e _____ sce - na. —

b 6 4 3

3 40

A - mo - ri - re, a - mo - ri - re, a - mo - ri - re

4 3 6

45

- ri - re. 1. Per ser - bar _____ guis - ti - tia e

4 3 4 3

50

fe - de più non va - - - - - glion le co - ro - ne che di

b b 7 6 #6

55

sta - to la ra - gio - ne an - co la ve - ri - tat sa far men -

6

60

- ti - re. che di sta - to la ra - gio - ne

4 3 7 6

65 70

an - co la ve - ri - tat sa farmen - ti - re. A - mo - ri - re, a - mo - ri - re, a - mo - ri - re

4 3

75

- ri - re. 2. Ver - se - rò dal co - lo il

4 3 4 3 6 6

80

san - gue ma no gia dai lu - mi il pian - - to, chè se

b 4 7 6 #6

85

be - ne io res - to e - san - gue, La co - stan - za al mio duol mes - ce e - li -

90

- si - re. chè se be - ne io res to e - san - gue, La co -

4 3 7 6

95

- stan - za al mio duol mes - ce e - li - si - re. A - mo - ri - re, a - mo - ri - re, a - mo -

4 3

100

- ri - re. Voi, mie ca - re don -

4 3 4 3

105

zel - le, che m'in - chi - as - te al so - glio, et hor pian - gen - ti mi se - gui - te ai tor -

110

- men - ti, com - pa - ti - te com - pa - ti - te i miei ca - si

6 6 # 6 4 3

Carissimi, *Ferma, lascia ch'io parli*, p. 7

E s'io las - sa ri - ma - si spo - glia - ta d'og - ni ben, d'og - ni for -

6 6 7
4
2

115
- tu - na non per que - sto mo - ren - do gl'ob - li - ghi miei tra - la -

4 3

- scio: par - ti - te - vi l'a - mor con cui vi la - scio, _____ par -

6 6 6 5
4 3

120
- ti - te - vi l'a - mor con cui vi la - scio. _____

6 5
4 3

Sof - fri - te co - stan - ti la du - ra mia sor - te e s'in - vi - da mor - te stil - lan - do - vi in

6 5 9 8 7
4 3 4 3

125

pian - ti a voi mi to - glie, o fi - de an - cel - le, in ter - ra, con sem - pi - ter - no

9 8 6 4 3 6

4 3

Detailed description: This system contains measures 125 to 128. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are: "pian - ti a voi mi to - glie, o fi - de an - cel - le, in ter - ra, con sem - pi - ter - no". The bass line starts with a bass clef and a key signature of one flat. Fingering numbers are provided below the bass line: 9, 8, 6, 4, 3, 6 for measures 125-128, and 4, 3 for measure 128.

ri - so v'ab-brac-cio - rò com - pa - gne, v'ab-brac-cio - rò com - pa - gne in pa - ra - di

6 4 3

t

Detailed description: This system contains measures 129 to 132. The vocal line continues with the lyrics: "ri - so v'ab-brac-cio - rò com - pa - gne, v'ab-brac-cio - rò com - pa - gne in pa - ra - di". The bass line continues with the lyrics. A dynamic marking *t* (forte) is placed above the vocal line in measure 132. Fingering numbers are provided below the bass line: 6, 4, 3 for measures 129-132.

130

- so con sem - pi - ter - no ri - so v'ab-brac-cio - rò com - pa - gne, v'ab-brac-cio - rò com - pa - gne in pa - ra -

6

Detailed description: This system contains measures 130 to 133. The vocal line continues with the lyrics: "- so con sem - pi - ter - no ri - so v'ab-brac-cio - rò com - pa - gne, v'ab-brac-cio - rò com - pa - gne in pa - ra -". The bass line continues with the lyrics. A measure rest is present in measure 131. Fingering number 6 is provided below the bass line for measure 133.

t

- di - so. Mi - ra,

4 3

Detailed description: This system contains measures 134 to 137. The vocal line continues with the lyrics: "- di - so. Mi - ra,". The bass line continues with the lyrics. A dynamic marking *t* (forte) is placed above the vocal line in measure 134. Fingering numbers 4 and 3 are provided below the bass line for measures 134-137.

135

Lon - dra, et im - pa - ra le vi - cen - de mon - da - ne, e tu,

6 5 4 3

4 4 3

Detailed description: This system contains measures 135 to 138. The vocal line continues with the lyrics: "Lon - dra, et im - pa - ra le vi - cen - de mon - da - ne, e tu,". The bass line continues with the lyrics. Fingering numbers are provided below the bass line: 6, 5, 4, 3 for measures 135-138, and 4, 4, 3 for measure 138.

140

ch'all' an - gli - ca - ne schie - re dai leg - ge o Je - za - bel - le al - te -

7 6

- ra, di guis - ti - tia se - ve - ra as - pet - ta i col - pi, e se per far - ti in

4 3

bra - ni man - che - ran - no al - le bel - ve ar - ti gli e mor - si, ser - vi - ran - no di ca - ni i tuoi ri -

145

- mor - si. Si, si, sfo - - ga - ti, as - sa - - li,

4 3

sca - - ri - ca sul mio ca - po a cen - to, a mil - le del tuo fu -

150

-ror — gli stra - li. Vi - - bra sen - za pie -

4 3

Detailed description: This system contains two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth-note patterns and rests. The lower staff is in bass clef with a key signature of one flat, providing harmonic support with a few notes and rests. The lyrics are positioned below the upper staff.

- tà su ques-to pet - to e - san - gue stra - zi, scem - pi, fla - gel - li, a - tro - ci -

4 3

Detailed description: This system contains two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the harmonic support. The lyrics are positioned below the upper staff.

155

- tà. La - - scia ch'un mar di san - gue m'i - nos-tri il ne - ro

#

Detailed description: This system contains two staves. The upper staff has a melodic line with a sharp sign (#) above a note. The lower staff has a long, sustained note with a sharp sign (#) below it. The lyrics are positioned below the upper staff.

man - to. Ful - mi - na pur, chè tan - to stra - tiar-mi non sa-prai, quan-t'io sof-fri -

4 3

Detailed description: This system contains two staves. The upper staff has a melodic line with a sharp sign (#) above a note. The lower staff has a long, sustained note. The lyrics are positioned below the upper staff.

160

- re. A mo-ri - re, a mo-ri - re, a mo-ri - re. Qui tac - que, e

4 3 4 b

Detailed description: This system contains two staves. The upper staff has a melodic line with a sharp sign (#) above a note. The lower staff has a long, sustained note with a flat sign (b) below it. The lyrics are positioned below the upper staff.

for - te e in - vit - ta al suo des - tin s'ar - re - se la re - gi - na scoz - ze - se, —

165

nè gua - ri an - dò ch'un col - po in - de - gno e ri - o di - vi - se il

cor - po et u - ni l'al - ma a Di - o.