

Tempo la cetra

ton original

Madrigal sur un poème de Marino extrait du 7ème livre de Claudio Monteverdi (1567-1643), publié en 1619.

A musical score page featuring two staves. The top staff is in common time (c) and the bottom staff is in common time (c). The music consists of eighth and sixteenth note patterns. Measure 1 starts with a C major chord followed by a G major chord. Measure 2 starts with a G major chord followed by a D major chord. Measure 3 starts with a D major chord followed by an A major chord.

A continuation of the musical score from the previous page. The top staff is in common time (8) and the bottom staff is in common time (c). The music continues with eighth and sixteenth note patterns. Measure 4 starts with an A major chord followed by a D major chord. Measure 5 starts with a D major chord followed by an E major chord.

A continuation of the musical score. The top staff is in common time (8) and the bottom staff is in common time (c). The music continues with eighth and sixteenth note patterns. Measure 6 starts with an E major chord followed by a G major chord. Measure 7 starts with a G major chord followed by a C major chord.

[20]

A continuation of the musical score. The top staff shows a melodic line with various note values. The lyrics begin at measure 20: "Tem - pro la ce - tra e per can tar gli ho no ____ ri di Mar - te". The bottom staff provides harmonic support with sustained notes. Measure 21 starts with an F major chord followed by a C major chord. Measure 22 starts with a C major chord followed by a G major chord.

[25]

Al - zo tal hor ____ lo stil _____ e i car - mi Ma in van la

[30]

ten - to e im pos - si - bil par - mi ch'el - la giamai ri - so - ni al

[35]

tro ch'a - mo _____. re.

[40]

Co - si pur tra l'a - re - ne e pur tra

50

fio _____ ri _____ not t'a · mo · ro - se A

55

- mor tor · na'a det _____ tar - mi ne vol ch'io prend' an · cor _____ a can · tar

60

65

d'ar — mi _____ se non di quel le on - de gl'impia ga i co _____ ri

75

Musical score page 1. Treble and bass staves. Measure 75: vocal line with eighth-note patterns, piano accompaniment with sustained notes.

Hor l'hu - mil plet - tro e i rozzi accen - ti in de - gni mu - sa qual di an - ci an -

80

Musical score page 2. Treble and bass staves. Measure 80: vocal line with eighth-note patterns, piano accompaniment with sustained notes.

- cor _____ da in fin ch'al ____ can - to de la trom -

85

Musical score page 3. Treble and bass staves. Measure 85: vocal line with sixteenth-note patterns, piano accompaniment with sustained notes. A bracket indicates a repeat of 6 measures.

- ba su · bli - ma Il ciel _____ ti de - gni.

lira sublime (2ème source)

{6}

Musical score page 4. Treble and bass staves. Continuation of the piano accompaniment from the previous page.

95 Rie - de ai te - ne · ri scher - zi e dol - ce in tan - to lo Dio _____
 { 8 8 8 8 8 8 } {6}

100
 guer _____ rier tem - pran do i fe _____
 { 8 8 8 8 } {6}

105
 ri se - gni _____ in grem - bo a Ci - the rea dor -
 { 8 8 8 8 } {6}

110
 - m'al tuo can to, dor _____ m'al tuo can to _____
 { 8 8 8 8 } {6}

tr ~ 115 *tr* ~ *tr*
 {6}

Tempo la cetra, e per cantar gli onori di Marte
Alzo talor lo stil e i carmi.
Ma invan la tento e impossibil parmi
Ch'ella già mai risoni altro ch'amore.

Così pur tra l'arene e pur tra' fiori
Note amorose Amor torna a dettarmi,
Né vuol ch'io prend' ancora a cantar d'armi,
Se non di quelle, ond'egli impiaga i cori.

Or umil pletto a i rozzi accenti indegni,
Musa, qual dianzi, accorda, in fin ch'al canto
De la tromba sublime il Ciel ti degni.

Riedi a i teneri scherzi, e dolce intanto
Lo Dio guerrier, temprando i feri sdegni,
In grembo a Citera dorma al tuo canto.

J'accorde ma lyre, pour chanter l'honneur de Mars
Parfois, en vers et style de haute volée.
Mais c'est en vain que j'essaie
Tant il est vrai qu'elle ne peut résonner pour autre chose que
l'amour.

Ainsi, même sur les grèves et parmi les fleurs,
Amour revient me dicter les notes amoureuses,
Et re veut pas que je chante encore les armes,
Si ce n'est celles qu'il utilise pour blesser les coeurs.

L'humble plectre et les rudes accents indignes,
Muse, accorde les pour qu'enfin au chant
De la trompette sublime le ciel t'admette.

Reviens aux tendres légèretés et que, adouci,
Le Dieu guerrier, tempérant ses cruels courroux,
Dans le sein de Cythère s'endorme sous ton chant..