

Capricci in Musica a tre Voci
with Madrigals used for tunes

Vincenzo Ruffo
Edited by Laura Conrad

1564
this edition June 16, 2015



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Copying

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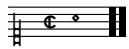
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Printing History

First Printing March 13, 2013



La Sol Fa Re Mi

Canto

Vincenzo Ruffo

11

19

27

36

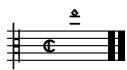
45

54

62

70

79



La Sol Fa Re Mi

Tenore

Vincenzo Ruffo

The musical score for 'La Sol Fa Re Mi' by Vincenzo Ruffo is presented in ten staves. The key signature starts at C major with one sharp. Measures 8 through 43 are in C major. Measure 44 begins a section in F major, indicated by a key signature of two sharps. Measures 45 through 79 return to C major. The music is written for Tenore voice, featuring a mix of eighth and sixteenth-note patterns, rests, and dynamic markings such as accents and slurs. The score is set against a background of vertical bar lines.



La Sol Fa Re Mi

Basso

Vincenzo Ruffo

10
18
26
34
43
53
62
70
78



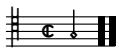
Quand'io penso al martire

Canto

Vincenzo Ruffo

Quand' - io pen-so al mar - ti - re, Quand' - io pen -
10 so al mar - ti - re, a - mor, Che tu mi
19 dai gra - vo - s'e for - te, Cor - ro per gir'a mor-te, Cor -
27 ro per gir'a mor - - - te Co - sì spe - ran -
35 do i miei dan - ni fi - ni - re. Ma poi ch'io giung'al
44 pas - so, Ma poi ch'io giung'al pas - so Che
53 port'in ques-to mar pien di tor - men-to Tan - to piacer ne
61 sen - to, Tan - to piacer ne sen - - - to che
69 l'al - ma si rin - for - za Ond' - io no'l pas -

78 so. Co - si'l vi - ver m'an - ci - de, co -
 G
 87 sì la mor - te mi ri - torn'in vi - ta O mi -
 H
 96 se - ria in - fi - ni - ta, O mi - se - ria in - fi -
 I
 106 ni - ta Che l'un ap - port' - e l'al - tra non re - ci -
 J
 115 de, Che l'un ap - port' - e l'al - tra non re - ci - de.



Quand'io penso al martire

Tenore

Vincenzo Ruffo

The musical score for the Tenore voice by Vincenzo Ruffo consists of eight staves of music. The key signature is one sharp (G major). Measure numbers are indicated on the left side of each staff. The score is divided into sections A, B, C, D, E, and F, which are labeled above the corresponding staves.

- A:** Measures 7-14
- B:** Measures 20-26
- C:** Measures 33-39
- D:** Measures 45-51
- E:** Measures 58-66
- F:** Measures 66-73

73

79 G

85

91 H

98 # b

105 I # b

111 J

117



Quand'io penso al martire

Basso

Vincenzo Ruffo

The musical score consists of 15 staves of basso music. The parts are labeled as follows:

- 7: A
- 13: B
- 26: C
- 39: b
- 46: D
- 53: E
- 66: F
- 73: G

A musical score for bassoon, featuring five staves of music. The score includes measure numbers 87, 94, 101, 108, and 115. Measure 87 starts with a bass clef and a key signature of one flat. Measures 94 and 101 show changes in key signature, with measure 94 having two flats and measure 101 having one flat. Measure 108 begins with a bass clef and a key signature of one sharp. Measure 115 concludes with a bass clef and a key signature of one sharp. Various performance markings such as grace notes, slurs, and dynamic marks are present throughout the score. Measure 101 contains a Roman numeral 'I' above the staff. Measure 115 ends with a double bar line and repeat dots.

Quand'io penso al martir

Cardinal Pietro Bembo

Superius

Jaques Arcadelt

The musical score consists of four systems of staves. The top system features three voices: Superius (soprano), Cardinal Pietro Bembo (tenor), and Jaques Arcadelt (bass). The middle system features two voices: Superius and Cardinal Pietro Bembo. The bottom system features two voices: Superius and Jaques Arcadelt. The fourth system features a basso continuo part and a harpsichord part.

Superius (Soprano):

- Measures 1-10: Quand' - io pen-so al mar - ti - re, Quand' - io pen-so al mar-
- Measure 11: A
- Measures 12-20: ti - re, a - mor, Che tu mi dai gra - vo-s'e for-te,
- Measure 21: Cor - ro per gir'a mor-te, Cor - ro per gir'a mor -
- Measure 31: B
- Measures 32-40: te Co - sì spe - ran - do i miei dan - ni fi - ni - re.
- Measure 41: Ma poi ch'io giung'al pas-so, Ma poi ch'io giung'al pas -
- Measures 42-50: so Che port'in ques-to mar pien di tor - men-to
- Measure 51: C
- Measures 52-60: Tan - to piacer ne sen-to, Tan - to piacer ne sen -
- Measure 61: Ond'
- Measures 62-70: i - o no'l D
- Measures 71-79: pas - so. Co - sì'l vi - ver m'an - ci - de, co -
- Measures 80-88: la mor - te mi ri - torn'in vi - ta O mi -

96

se - ria in - fi - ni - ta,

O mi - se - ria in - fi -

106

ni - ta Che l'un ap - port' - e l'al - tra non re - ci -

115

de, Che l'un ap - port' - e l'al - tra non re - ci - de.

Quand'io penso al martir

Cardinal Pietro Bembo

Altus

Jaques Arcadelt

The musical score consists of four staves of music in G major, indicated by a treble clef and a key signature of one sharp. The music is written in common time.

Staff 1 (Cardinal Pietro Bembo):

- Measure 1: Quand' - io pen-so al mar - ti - re, Quand'
- Measure 9: io pen-so al mar - ti - re, a - mor, Che tu mi
- Measure 19: dai gra - vo - s'e for - te, Cor-ro per gir' a mor - te, Corro per
- Measure 27: gir' a mor - te, per gir' a mor - te Co - sì spe - ran -
- Measure 36: do i mi - si dan-ni fi - ni re. Ma poi ch'io giung'al
- Measure 44: pas - so, Ma poi ch'io giung'al pas - so Che
- Measure 53: port'in ques-to mar pien di tor - men - to Tan-to pia-cer ne sen -
- Measure 62: to, Tanto pia-cer ne sen - to, pia - cer ne sen - to, che l'al-ma
- Measure 70: si rin - for - za Ond' - i - o no'l pas - so.
- Measure 80: Co - sì'l vi - ver m'an - ci - de, co - sì la mor -

Staff 2 (Altus):

- Measure 1: Quand' - io pen-so al mar - ti - re, Quand'
- Measure 9: io pen-so al mar - ti - re, a - mor, Che tu mi
- Measure 19: dai gra - vo - s'e for - te, Cor-ro per gir' a mor - te, Corro per
- Measure 27: gir' a mor - te, per gir' a mor - te Co - sì spe - ran -
- Measure 36: do i mi - si dan-ni fi - ni re. Ma poi ch'io giung'al
- Measure 44: pas - so, Ma poi ch'io giung'al pas - so Che
- Measure 53: port'in ques-to mar pien di tor - men - to Tan-to pia-cer ne sen -
- Measure 62: to, Tanto pia-cer ne sen - to, pia - cer ne sen - to, che l'al-ma
- Measure 70: si rin - for - za Ond' - i - o no'l pas - so.
- Measure 80: Co - sì'l vi - ver m'an - ci - de, co - sì la mor -

Staff 3 (Jaques Arcadelt):

- Measure 1: Quand' - io pen-so al mar - ti - re, Quand'
- Measure 9: io pen-so al mar - ti - re, a - mor, Che tu mi
- Measure 19: dai gra - vo - s'e for - te, Cor-ro per gir' a mor - te, Corro per
- Measure 27: gir' a mor - te, per gir' a mor - te Co - sì spe - ran -
- Measure 36: do i mi - si dan-ni fi - ni re. Ma poi ch'io giung'al
- Measure 44: pas - so, Ma poi ch'io giung'al pas - so Che
- Measure 53: port'in ques-to mar pien di tor - men - to Tan-to pia-cer ne sen -
- Measure 62: to, Tanto pia-cer ne sen - to, pia - cer ne sen - to, che l'al-ma
- Measure 70: si rin - for - za Ond' - i - o no'l pas - so.
- Measure 80: Co - sì'l vi - ver m'an - ci - de, co - sì la mor -

Labels:

- A:**出现在第9小节的“re”之后。
- B:**出现在第27小节的“B”之前。
- C:**出现在第53小节的“C”之前。
- D:**出现在第80小节的“D”之前。

89

te mi ri-torn'-in vi - ta O mi - se - ria

98

in - fi - ni - ta, O mi - se - ria in - fi - ni -

107

ta Che l'un ap - port' - e l'al - tra non re-ci de,

116

Che l'un ap - port' - e l'al - tra non re-ci - de.

Quand'io penso al martir

Cardinal Pietro Bembo

Tenor

Jaques Arcadelt

Quand' - io pen-so al mar - ti - re, Quand' - io pen -
 so al mar - - - ti - re, a - mor, Che
 tu mi dai gra - vo - s'e for - te, Cor - ro per
 gir' a mor - te, Cor - ro per gir' a mor - te Co - sì spe - ran - do
 i miei dan - ni fi - ni -- re. Ma poi ch'io giug' al
 pas - so, Ma poi ch'io giug' al pas - - so Che
 port'in ques-to mar pien di tor - men - to Tan - to pia -
 cer ne sen - to, Tan - to pia - cer ne sen - to che l'al - ma
 si rin - for - za On - d'i - - o no'l
 pas - so. Co - sì'l vi - ver m'an - ci - de, co -

87

sì la mor-te mi ri-torn'-in vi - ta O mi -

96

se - ria in - fi - ni - ta, O mi - se - ria in - fi -

106

ni - ta Che l'un ap - port' - e l'al - tra non re - ci -

115

de, Che l'un ap - port' - e l'al - tra non re - ci - de.

Quand'io penso al martir

Cardinal Pietro Bembo

Bassus

Jaques Arcadelt

Quand'io penso al martir
 Cardinal Pietro Bembo Bassus Jaques Arcadelt

11 Quand'io pen-so al mar - ti - re, pen-
 so al mar - ti - re, a - mor, Che tu mi dai gra -

21 vo - s'e for - te, Cor - ro per gir'a morte, Cor-ro per gir'a
 mor - te Co - sì spe - ran - do i miei dan -

39 ni fi - ni - re. Ma poi ch'io giu-g'al pas - so, ch'io
 giug'al pas - so Che port'in ques-to mar pien di tor -

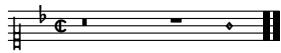
58 men - to Tan - to piacer ne sen-to, Tan-to piacer ne sen -

66 to che l'al-ma si rin - for - za On - d'i - o
 no'l pas - so. co - sì la

76 mor - te mi ri-torn'in vi - ta O mi - se - ria

98

in - fi - ni - ta, O mi - se - ria in - fi - ni -
ta Che l'un ap - port' - e l'al - tra non re - ci - de,
Che l'un ap - port' - e l'al - tra non re - ci - de.



El Chiocho

Canto

Vincenzo Ruffo

The musical score for 'El Chiocho' Canto by Vincenzo Ruffo is presented on ten staves. The key signature varies across the piece, with sharps and flats appearing at different times. Measure numbers are marked on the left side of each staff. The score is organized into sections labeled A through G, each defined by a specific melodic pattern.

- A:** Measures 10–17. Key signature: one sharp (F#).
- B:** Measures 18–25. Key signature: one flat (B-flat).
- C:** Measures 26–33. Key signature: two sharps (C# and D#).
- D:** Measures 34–41. Key signature: two sharps (C# and D#).
- E:** Measures 42–49. Key signature: one sharp (F#).
- F:** Measures 50–57. Key signature: one sharp (F#).
- G:** Measures 58–65. Key signature: one sharp (F#).
- H:** Measures 66–73. Key signature: one sharp (F#).
- I:** Measures 74–81. Key signature: one sharp (F#).
- J:** Measures 82–89. Key signature: one sharp (F#).

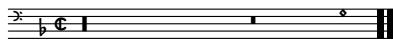


El Chiocho

Tenore

Vincenzo Ruffo

The musical score consists of ten staves of music for Tenore. The key signature is one sharp (F#) and common time. The vocal line begins with a series of eighth notes and sixteenth-note patterns. The score is annotated with labels A through G above specific measures: A at measure 9, B at measure 16, C at measure 25, D at measure 42, E at measure 50, F at measure 65, and G at measure 80. Measure 88 concludes with a fermata over the final note.



El Chiocho

Basso

Vincenzo Ruffo
A

The musical score consists of ten staves of basso music. The first staff begins with a bass clef, a key signature of one flat, and a common time signature. The subsequent staves are numbered 13, 25, 37, 49, 61, 73, and 85. Various note heads are labeled with letters: 'A' at the top right of the first staff, 'B' at staff 13, 'C' at staff 25, 'D' at staff 37, 'E' at staff 49, 'F' at staff 61, and 'G' at staff 73. The music includes a variety of note heads, some with stems and some without, indicating different pitch levels and rhythmic values.



La Brava

Canto

Vincenzo Ruffo

1
9
19
26
35
43
50
60
70
78
85

A
B
C
D
E
F

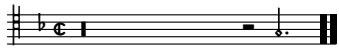


La Brava

Tenore

Vincenzo Ruffo

The musical score consists of six staves of music for Tenore. The key signature is one sharp (F#) and one flat (B-flat). The time signature is common time. The score includes measure numbers 8, 9, 18, 26, 35, 43, 52, 61, 70, 78, and 86. Specific sections are labeled A, B, C, D, E, and F. The music features various performance markings such as accents and slurs.



La Brava

Basso

Vincenzo Ruffo

10 A

19 b

27 B

36 C

44

51 D

60

69 E

77 F

85



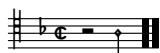
La Gamba in Tenor

Canto

Vincenzo Ruffo

8
14
21
27
33
40
47

A
B
C



La Gamba in Tenor

Tenore

Vincenzo Ruffo

8
9

A

La Gamba in Tenor

Basso

Vincenzo Ruffo



Ut re mi fa sol la

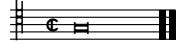
Canto

Vincenzo Ruffo

The musical score for "Ut re mi fa sol la" by Vincenzo Ruffo is presented in eight staves of music for voice (Canto). The key signature changes throughout the piece, indicated by sharps and flats. Measure numbers are listed on the left side of each staff. The vocal line includes various note values such as eighth and sixteenth notes, and rests. The piece is divided into sections labeled A through H.

Measure numbers: 7, 14, 21, 27, 34, 40, 47, 54, 61, 68, 74, 81.

Section labels: A, B, C, D, E, F, G, H.

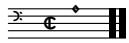


Ut re mi fa sol la

Tenore

Vincenzo Ruffo

A single staff in G clef, starting with a key signature of one sharp. The staff is divided into nine sections labeled A through I. Each section contains a series of vertical stems and horizontal dashes. The staff ends with a double bar line.



Ut re mi fa sol la

Basso

Vincenzo Ruffo

The musical score for Basso by Vincenzo Ruffo consists of ten staves of music. The music is in common time and uses a bass clef. The score is divided into sections labeled A through I. Measure numbers are indicated on the left side of each staff.

- Staff 1 (Measure 1-8): Section A
- Staff 2 (Measure 9-16): Section A
- Staff 3 (Measure 17-24): Section B
- Staff 4 (Measure 25-32): Section C
- Staff 5 (Measure 33-40): Section D
- Staff 6 (Measure 41-48): Section E
- Staff 7 (Measure 49-56): Section F
- Staff 8 (Measure 57-64): Section G
- Staff 9 (Measure 65-72): Section H
- Staff 10 (Measure 73-80): Section H
- Staff 11 (Measure 81-88): Section I
- Staff 12 (Measure 89-96): Section I
- Staff 13 (Measure 97-104): Section I



Il Capriccioso

Tenore

Vincenzo Ruffo

The musical score consists of ten staves of music for Tenore. The key signature is one sharp (F#) and one flat (B-flat). The time signature is common time (indicated by '8'). The score includes measure numbers 13, 28, 43, 58, 71, 83, 95, 106, 116, and 125. The music features various rests and note heads, with specific sections labeled A through J:

- Measure 13: Rest (double bar line), rest, rest, rest.
- Measure 13 (labeled A): Rest, rest, rest, rest.
- Measure 28 (labeled B): Rest, rest, rest, rest.
- Measure 43 (labeled C): Rest, rest, rest, rest.
- Measure 43 (labeled D): Rest, rest, rest, rest.
- Measure 58 (labeled E): Rest, rest, rest, rest.
- Measure 71 (labeled F): Rest, rest, rest, rest.
- Measure 83 (labeled G): Rest, rest, rest, rest.
- Measure 95 (labeled H): Rest, rest, rest, rest.
- Measure 106 (labeled I): Rest, rest, rest, rest.
- Measure 116 (labeled J): Rest, rest, rest, rest.
- Measure 125: Rest, rest, rest, rest.



Il Capriccioso

Canto

Vincenzo Ruffo

8

9

17

24

31

38

46

54

62

70

79

88

A.

B

C

D

E

F

G

A musical score consisting of four staves of music for a single melodic line. The music is in common time (indicated by 'C' at the beginning of each staff) and uses a treble clef. The key signature changes from G major (one sharp) to F major (no sharps or flats) at measure 115. Measure numbers 97, 106, 115, and 125 are indicated above the staves. Measure 97 starts with a half note followed by eighth notes. Measure 106 starts with a whole note followed by eighth notes. Measure 115 starts with a half note followed by eighth notes. Measure 125 starts with a whole note followed by eighth notes. Measures 115 and 125 are labeled with Roman numerals I and J respectively. Measures 115 and 125 end with a double bar line and repeat dots.



Il Capriccioso

Basso

Vincenzo Ruffo

82

G

89

H

I

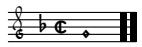
104

J

112

121

127



O Felici Occhi Mei

Canto

Vincenzo Ruffo

The musical score for 'O Felici Occhi Mei' features a single vocal line (Canto) in common time with a key signature of one flat. The vocal range spans from approximately middle C to high G. The score is divided into measures by vertical bar lines, with measure numbers 7, 12, 18, 23, 29, 34, 41, 47, 53, 59, and 65 marked on the left side. The vocal line begins with a series of eighth and sixteenth notes. At measure 7, a melodic pattern labeled 'A' begins. Measures 12 and 18 introduce melodic patterns labeled 'B' and 'C' respectively. Measures 23 through 47 continue with various patterns, some involving grace notes and slurs. Measures 53 and 59 feature melodic patterns labeled 'E' and 'F'. The score concludes at measure 65 with a final melodic phrase followed by a double bar line.



O Felici Occhi Mei

Tenore

Vincenzo Ruffo

The musical score consists of six staves of music for Tenore voice. The key signature is one sharp. The music is in common time. The vocal line begins with a sustained note followed by a series of eighth-note patterns. The score is divided into six sections labeled A, B, C, D, E, and F, each featuring a unique melodic line. The vocal line concludes with a final sustained note.

8

14

20

26

33

40

47

53

58

64

A

B

C

D

E

F

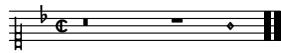
O Felici Occhi Mei

Basso

Vincenzo Ruffo

11
21
31
42
52
61

A B C D E F

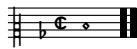


O Felici Occhi Miei

Superius

Jaques Arcadelt

O fe - lic' oc - chi miei, fe - li - ci voi,
O fe - lic' oc - chi miei, fe - li - ci
voi, che se - te car'
al mio sol per - che sem-bianz' ha - ve - te de glioc-chi che gli
fu si dol - c'e re - i. voi ben voi se - te
voi, voi ben voi se - te voi, voi fe - li - ci et io, fe - li - ci et
io, io no, che per que - tar vo - stro de-si -
o, corr' a-mirar l'on-de mi strug-go po - i. corr' a-mirar l'on-
de mi strug-go po - i. mi strug - go po - i.



O Felici Occhi Miei

Altus

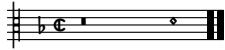
Jaques Arcadelt

O fe - lic' oc - chi miei, fe - li - ci voi,
fe - li - ci voi, fe - li - ci voi, fe - li - ci ~

21 **A**
voi che se - te car' al mio sol che se - te car' al mio sol per - che sem -
bianz' ha - ve - te de gliocchi che gli fu si dol-c'e re -

41 **B**
i. voi ben voi se - te voi, fe - lici et i -
o, et io i - o, io no, che per que - tar vo - stro de - si -

62 **C**
- o, corr' a-mirar l'on-de mi struggo po - i. corr' a-mirar l'on -
de mi strug-go po - i. mi strug-go po - - - i.

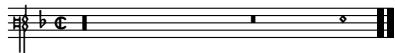


O Felici Occhi Miei

Tenor

Jaques Arcadelt

8 O fe - lic' oc - chi miei, fe - li - ci voi, O
11 fe - lic' oc - chi miei, fe - li - ci voi, fe - li - ci vo -
21 **A** i che se - te car' al mio sol che se - te car' al mio sol per - che sem -
31 bianz' ha - ve - te de gliocchi che gli fu si dol-c'e re -
41 **B** i. voi ben voi se - te voi, voi ben voi se - te voi, voi, voi fe -
50 li - ci et i - o, et io i - o no, che per que - tar vo - stro
60 **C** de - si - o, corr' a-mirar l'on-de mi struggo po - i.
70 corr' a-mirar l'on-de mi struggo po i. mi struggo poi.



O Felici Occhi Miei

Bassus

Jaques Arcadelt

O felic' oc - chi miei, fe - li - ci voi,
O fe - lic' oc - chi miei, fe - li - ci voi, che se -
te car' al mio sol per - che sembianz' ha - ve
te de gliocchi che gli fu si dol - c'e re - i. voi
ben voi se - te voi, et i - o, io
no, che per que - tar vo - stro de - si - o,
corr' a-mirar l'on-de mi strug-go po - i. corr' a-mirar l'on-
de mi strug - go po - i.



La Disperata

Canto

Vincenzo Ruffo

The musical score for "La Disperata" Canto by Vincenzo Ruffo is presented in twelve staves. The key signature is mostly G minor (one flat), with occasional sharps and flats. The vocal line is supported by a harmonic accompaniment. The score is organized into six sections, labeled A through F, spanning from measure 7 to 72.

- A:** Measures 7–13
- B:** Measures 19–25
- C:** Measures 31–38
- D:** Measures 44–51
- E:** Measures 58–65
- F:** Measures 65–72



La Disperata

Tenore

Vincenzo Ruffo

The musical score consists of six staves of music for Tenore. The key signature is one flat, and the time signature is common time. Measure numbers are indicated on the left side of each staff. The music is divided into sections labeled A, B, C, D, E, and F, which are positioned above the corresponding staves. The score concludes with a final double bar line.

8

9

15

21

27

34

41

47

53

59

65

73

A

B

C

D

E

F



La Disperata

Basso

Vincenzo Ruffo

1

8

14

20

26

33

40

46

52

58

64

71

A

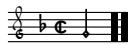
B

C

D

E

F



Martin Minoit son Portiau au Marché

Canto

Vincenzo Ruffo

Mar-tin me-nait son pour-ceau au mar - ché, Mar - tin me-nait
son pour-ceau, Mar-tin me-nait son pour-ceau au mar-ché, a - vec
A - lix, qui en la plai-ne gran - - - de, Pri -
a Mar - tin, Pri - a Martin, de fai-re le pé - ché, De l'un sur
l'autre, De l'un sur l'au - tre, De l'un sur l'autre, et Martin lui de - man -
de: Et qui tiendra notre porceau fri-an - de? 'Qui,'
'qui,' dit A - lix, 'bon re-mè-de il y a.' Lors le pour -
ceau à sa jam - be li - a, Et Martin ju -
che qui lourde-ment engai - ne; Et Martin ju - che qui lourde -

71 F
 ment engai - ne; Le porc eut peur, et A - lix s'è - cri -
 79 a: `Sere, Martin, Ser-re, Martin, Serre, Martin, notre pourceau m'en -
 85 G
 traî - ne,' Le porc eut peur, et A - lix
 94 H
 s'è - cri - a: `Sere, Martin, Ser-re, Martin, Serre, Martin, notre pour -
 100 ceau m'entraîne, Ser-re, Martin, no - tre pourceau m'en - traî - ne.'



Martin Minoit son Portiau au Marché

Tenore

Vincenzo Ruffo

The musical score for the Tenore part of "Martin Minoit son Portiau au Marché" by Vincenzo Ruffo is presented in twelve staves. The key signature starts with one sharp (G major) and changes to one flat (F# minor) at staff 26. The vocal line features several melodic segments labeled A, B, C, and D. The score begins at measure 8 and continues through measure 54.

Measure 8: The vocal line begins with a sustained note followed by eighth-note patterns.

Measure 11: The vocal line includes a melodic segment labeled 'A'.

Measure 21: The vocal line includes a melodic segment labeled 'B'.

Measure 37: The vocal line includes a melodic segment labeled 'C'.

Measure 48: The vocal line includes a melodic segment labeled 'D'.

Measure 54: The vocal line concludes with a final eighth-note pattern.

59

65 E

70 F

76

81

86 G

91

97 H

103



Martin Minoit son Portiau au Marché

Basso

Vincenzo Ruffo

8

13 A

19

25 B

31

37 C

44 D

51

57

63 E

69 F

75

A musical score for a bassoon part, featuring five staves of music. The score is numbered 81 at the top left. Measure 81 starts with a bass clef, a key signature of one flat, and a tempo marking of $\text{♩} = 120$. Measures 82 through 85 continue in this key. Measure 86 begins with a key change indicated by a 'G' above the staff, followed by a bass clef and a tempo marking of $\text{♩} = 108$. Measures 87 through 90 continue in this new key. Measure 91 begins with a key change indicated by an 'H' above the staff, followed by a bass clef and a tempo marking of $\text{♩} = 108$. Measures 92 through 95 continue in this new key. Measure 96 begins with a bass clef and a tempo marking of $\text{♩} = 120$. Measures 97 through 100 continue in this key. Measure 101 begins with a bass clef and a tempo marking of $\text{♩} = 108$. Measures 102 and 103 continue in this key.

Martin menait son pourceau au marché

C. Marot

Cantus

Clement Jannequin (c. 1475 – 1558)

Musical score for 'Martin menait son pourceau au marché' featuring three staves of music with lyrics in French. The music is in common time, with a key signature of one flat. The lyrics are as follows:

Martin me-nait son pourceau au mar - ché, Mar - tin menait
son pourceau, Martin menait son pourceau au mar-ché, a - vec
A - lix, qui en la plai-ne gran -
de, Pri - a Mar - tin, Pri - a Mar-tin, de fai - re
le pé - ché, De l'un sur l'au-tre, De l'un sur l'au - tre, De l'un sur
l'autre, et Martin lui de - man - de: Et
qui tiendra notre porceau fri-an - de? 'Qui,' 'qui,' dit A -
lix, 'bon re - mè - de il y a.' Lors le pour-ceau à
sa jam - be li - a, Et
Martin ju - che qui lour-de-ment en-gai - ne; Et

75 D

 81

 88

 95 E

 102

 107

Martin menait son pourceau au marché

C. Marot

Altus

Clement Jannequin (c. 1475 – 1558)

The musical score consists of three staves of music in common time, key signature of one flat. The top staff is the Altus part, the middle staff is the tenor part, and the bottom staff is the bass part. The lyrics are written below the notes, corresponding to the music. The score is divided into sections labeled A, B, and C.

Mar-tin me-nait son pour-ceau au mar - ché, Mar -
tin me-nait son pour-ceau, Mar-tin me-nait son pour-ceau au mar -
ché, a - vec A - lix, qui en la plai-ne gran - de, Pri -
a Mar - tin, de fai - re le pé - ché, de fai - re
le pé - ché, De l'un sur l'au - tre, De l'un sur l'autre, De l'un sur l'autre, et
Martin lui de - man - de: 'Et qui tien - dra, Et qui tiendra,
Et qui tien - dra, no - tre por-ceau fri - an - de?' 'Qui,' 'qui,'
dit A - lix, 'bon re - mè - de il y a.' Lors le pour -
ceau à sa jam - be li - a, Et

66
 Martin ju - che qui lourdement engai - ne; Et Martin
 74 ju - che qui lourdement engai - ne; Le porc eut peur,
 82 et A - lix s'ècri - a: `Se-re, Martin, Serre, Martin, Ser-
 89 E
 re, Martin, no - tre pourceau m'en - traî - ne,' Le porc eut
 97 peur, et A - lix s'ècri - a: `Se-re, Martin, Serre, Mar-
 104 tin, Ser-re, Mar-tin, no - tre pour-ceau m'en - traî - ne, Ser-re, Mar-
 109 tin, Ser-re, Mar-tin, no - tre pour-ceau m'en - traî - ne.'

Martin menait son pourceau au marché

C. Marot

Tenor

Clement Jannequin (c. 1475 – 1558)

The musical score consists of three staves of music in common time, key signature of one flat. The first staff (C. Marot) starts with a dotted half note followed by eighth notes. The second staff (Tenor) starts with a quarter note followed by eighth notes. The third staff (Clement Jannequin) starts with a quarter note followed by eighth notes. The lyrics are as follows:

Martin me-nait son pourceau au mar-ché, Martin me-
nait son pour-ceau au mar - ché, a - vec A -
A lix, qui en la plai-ne gran - de, Pri - a Mar -
tin, de fai - re le pé - ché, De l'un sur
l'autre, De l'un, De l'un sur l'autre, et Mart-in lui de - man -
de: 'Et qui tien-dra, no-tre por-ceau fri - an-de?'
'Qui,' 'qui,' dit A - lix, 'bon re - mè - de il y
a.' Lors le pour-ceau à sa jam - be li -
a, Et Martin ju - che qui lour-de-ment en gai - ne;
Et Martin ju - che qui lour-de-ment en-gai - ne; qui

78

D

lourdem - en - gai - ne; Le porc eut peur, et A - lix s'è - cri - a: 'Se-

85

re, Martin, Ser-re, Martin, Ser-re, Martin, Ser-re, Martin, no-

90

E

tre pourceau m'en - traî - ne,' Le porc eut peur, et A - lix

99

s'è - cri - a: 'Se-re, Martin, Ser-re, Martin, Serre, Martin, Ser-

105

re, Martin, no - tre pourceau m'en - traî - ne.'

Martin menait son pourceau au marché

C. Marot

Bassus

Clement Jannequin (c. 1475 – 1558)

The musical score consists of three staves of basso continuo music in common time, bass clef, and a key signature of one flat. The lyrics are in French and are divided into three sections labeled A, B, and C.

Section A: Martin menait son pourceau au mar - ché,
Martin menait son pourceau au mar - ché, a - vec A - lix, qui en la
plaine gran-de, a - vec A - lix, qui en la plai-ne gran - de,

Section B: Pri - a Martin, de fai - re le pé - ché, De l'un sur l'au -
tre, De l'un sur l'autre, et Martin lui de - man - de: `Et qui tien -

Section C: dra, no-tre porceau fri-an-de?` Qui,' `qui,'
dit A - lix, `bon re-mè-de il y a.' Lors le pour -
ceau, Lors le pour-ceau à sa jam - be li - a, Et Martin ju -
che qui lourdement en-gai-ne; Et Martin ju - che qui
lourde ment en-gai-ne; qui lourde ment en-gai-ne; Le

80 D

88

re, Martin, Ser-re, Martin, notre pourceau m'en - traî - ne,'

95 E

103

tin, Ser - re, Mar-tin, Ser - re, Mar-tin, no-tre pour-ceau m'en-traî -

108

ne,' Ser-re, Martin, no-tre pour-ceau m'en - traî - - ne.'



Dormendo un Giorno

Canto

Vincenzo Ruffo

6

11 A

16

21 B

26

31

37 C

43 D

49

54 b

59 E b b b

64

F

G

H

98



Dormendo un Giorno

Tenore

Vincenzo Ruffo

The musical score consists of ten staves of music for Tenore voice. The music begins in common time with a key signature of one sharp. The vocal line features a variety of rhythms, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as forte (f), piano (p), and sforzando (sf). The score includes five sections labeled A, B, C, D, and E, which likely correspond to different parts of the original composition. The vocal range spans from approximately middle C to high G.

1
6
11 A
16
21 B
27
33 C
38
44 D
49
54 E

60

66

72

77

83

90

H

97



Dormendo un Giorno

Basso

Vincenzo Ruffo

Dor-mend' un giorn'a Baia all' om - br'a - mo - re, Dor -

11 mend' un giorn'a Baia all' om - br'a - mo - re, Do - ve'l mur -

20 mur de fon - ti più li pia - cque, Cor - ser le Nymph'a

31 ven-di - car l'ar - do - re Cor - ser le Nymph'a ven-di -

41 car l'ar - do - re E la fa - ce gl'a - sco -

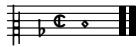
50 sen sot - to l'a - cque, Ch'il cre - de-reb-be dentr'a quel li -

61 quo - re Su - bi - ta ment'e - ter - no fo - co na -

71 cque, Ond' a quei ba - gni sempr' il cal - do du - ra

83 Che la fiam - ma d'a - mor a - cqua non cu - ra, Che

94 la fiam - ma d'a - mor a - cqua non cu - ra, a - cqua non cu - ra.



Dormend'un giorno,

Canto

Philippe Verdelot (c. 1480 – c. 1530)

① 2 3 4 5

Musical score for 'Dormend'un giorno,' Canto part. The score consists of ten staves of music in common time, treble clef, and one sharp (F#) key signature. The vocal line is continuous, with lyrics appearing below the staff. Measure numbers 1 through 109 are indicated on the left side of each staff. The lyrics are as follows:

Dor-mend'un giorn'a Ba - ia all' om-
- br'a - mo-re, Do - ve'l mur-mur de fon - ti più gli pia-
- cque, Cor - ser le
Nimph'a ven - di - car l'ar - do - re E la fa - ce gl'a - sco -
sen sot - to l'a - cque, Ch'il cre - de - reb - be
dent' a quel li - quo - re Su - bi - ta ment'e - ter A
- no fo - co na - cque, Su - bi - ta ment'e - ter - no fo - co na -
- cque, Ond' a quei ba - gni sempr' il cal - do
B du - ra Che la fiam-ma d'a - mor a - equa non
cu - ra, Che la fiam-ma d'a - mor a - equa
non cu - ra.



Dormend'un giorno,

Alto

Philippe Verdelot (c. 1480 – c. 1530)

1 ② 3 4 5

The musical score consists of eleven staves of music for the Alto voice. The key signature is one sharp (G major). The time signature is common time (indicated by 'C'). The vocal range is indicated by a bracket below the staff, spanning from approximately middle C to the top of the fourth octave. The lyrics are written in Italian and are placed directly under the corresponding notes. The score includes several fermatas and a repeat sign with 'A' above it. The lyrics describe a dreamlike scene of a nymph's sleep and the awakening of a faerie.

Dormend'un giorn'a Baia all' om -
- br'a - mo - re, Do - ve'l mur-mur de fon - ti più gli pia - cque,
più gli pia - - - - cque,
Cor - ser le Nymph'a ven-di - car a ven-di - car l'ar -
do - re E la fa - ce gl'asco-sen sot - to l'a - cque, sot - to
l'a - - - cque, Ch'il cre - de - reb-be dent' a quel li -
quo - re Su - bi - ta ment' e - ter - no fo - co na - cque, Su - bi - ta
ment' e - ter - no fo - co na - - cque, Ond' a quei ba -
gni sempr' il cal - do du - ra Che la fiam -
ma d'a - mor a - cqua non cu - ra, Che la fiam - ma d'a -
mor a - cqua non cu - ra, a - cqua non cu - - - ra.



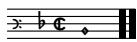
Dormend'un giorno,

Quinto

Philippe Verdelot (c. 1480 – c. 1530)

1 2 3 ④ 5

Dor - mend' un giorn'a Ba - ia all' om - br'a - mo - re,
all' om-br'a - mo - re, Do - ve'l murmur de fon - ti più gli
pia - - cque, Cor - ser le Nymph'a ven -
di - car l'ar - do - - - re a ven-di - car l'ar - do -
re E la fa - ce gl'a - sco-sen sot - to l'a - - -
cque, Ch'il cre - de-reb-be, Ch'il cre-de - reb-be dent' a quel li -
quo - re Su - bi - ta ment'e - ter - no fo - co nacque, Su -
bi - ta ment'e - ter - no fo - co na - cque, Ond' a quei ba -
gni sempr' il cal - do du - ra Che la fiam-ma d'a -
mor a - cqua non cu - ra, Che la fiam-ma d'a - mor
a - cqua non cu - ra, a - cqua non cu - ra.



Dormend'un giorno,

Tenore

Philippe Verdelot (c. 1480 – c. 1530)

1 2 ③ 4 5

Dor - mend' un giorn'a Ba - ia all' om - br'a - mo - re,
Dor - mend' un giorn'a Ba - ia all' om - br'a - mo - re, Do -
ve'l mur-mur de fon - ti più gli pia - cque, Cor - ser le Nymph' a
ven - di - car l'ar - do - re,
Cor - ser le Nymph' a ven - di - car l'ar - do - re E la fa - ce gl'a -
sco - sen sot-to l'a - cque, Ch'il cre - de-reb-be, Ch'il cre-de -
reb-be dent'a quel li - quo - re Su -
- bi - ta ment' e - ter-no fo - co na - cque, Ond' a quei ba -
gni sempr' il cal - do du - ra Che la fiam-ma d'a -
mor, Che la fiam-ma d'a-mor a - cqua non cu - ra, Che la fiam-ma d'a -



Dormend'un giorno,

Basso

Philippe Verdelot (c. 1480 – c. 1530)

1 2 3 4 (5)

Dor - mend' un giorn'a Baia all' om - br'a - mo - re,
Dor - mend' un giorn'a Baia all' om - br'a - mo - re, Do -
ve'l mur - mur de fon - ti più gli pia - que, Cor -
ser le Nymph' a ven - di - car l'ar - do - re, Cor -
ser le Nymph' a ven - di - car l'ar - do - re E la fa -
ce gl'a - sco - sen sot - to l'a - que, Ch'il cre - de -
reb-be dent' a quel li - quo - re Su -
bi - ta ment' e - ter - no fo - co na - que, Ond' a quei
ba - gni sempr' il cal - do du - ra Che
la fiam - ma d'a - mor a - cqua non cu - ra, Che la fiam -

109

ma d'a-mor a - cqua non cu - ra,
a - cqua non cu - ra.

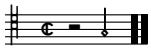


El Travagliato

Canto

Vincenzo Ruffo

A musical score for 'El Travagliato' Canto by Vincenzo Ruffo. The score consists of ten staves of music, each starting with a treble clef and a common time signature. The music is divided into sections labeled A through G, corresponding to measures 8, 16, 25, 33, 40, 49, 55, 59, 66, 73, 79, and 84 respectively. The score includes various note values such as eighth and sixteenth notes, and rests. Measure 8 begins with a dotted half note followed by eighth notes. Measure 16 begins with eighth notes. Measure 25 begins with eighth notes. Measure 33 begins with eighth notes. Measure 40 begins with eighth notes. Measure 49 begins with eighth notes. Measure 55 begins with eighth notes. Measure 59 begins with eighth notes. Measure 66 begins with eighth notes. Measure 73 begins with eighth notes. Measure 79 begins with eighth notes. Measure 84 concludes with a final cadence. The score is set on a five-line staff system with a key signature of one sharp (F#).



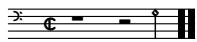
El Travagliato

Tenore

Vincenzo Ruffo

The musical score for the Tenore part of "El Travagliato" by Vincenzo Ruffo is presented on ten staves. The key signature is one sharp. The time signature is common time. The vocal parts are labeled A through G. Measure numbers are indicated at the beginning of each staff.

- Staff 1 (Measures 8-10): The vocal line begins with a sustained note followed by eighth notes.
- Staff 2 (Measures 10-19): Labeled 'A'. The vocal line consists of eighth notes and sixteenth-note patterns.
- Staff 3 (Measures 19-27): Labeled 'B'. The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 4 (Measures 27-36): Labeled 'C'. The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 5 (Measures 36-44): Labeled 'D'. The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 6 (Measures 44-52): The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 7 (Measures 52-61): Labeled 'E'. The vocal line consists of eighth notes and sixteenth-note patterns.
- Staff 8 (Measures 61-68): The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 9 (Measures 68-73): Labeled 'F'. The vocal line consists of eighth notes and sixteenth-note patterns.
- Staff 10 (Measures 73-79): The vocal line continues with eighth notes and sixteenth-note patterns.
- Staff 11 (Measures 79-84): Labeled 'G'. The vocal line concludes with eighth notes and sixteenth-note patterns.



El Travagliato

Basso

Vincenzo Ruffo

The musical score for the Basso part of "El Travagliato" by Vincenzo Ruffo is presented on ten staves. The key signature is one sharp (F#), and the time signature is common time. The bass clef is used throughout. Measure numbers are placed to the left of the staves. The music includes various rhythmic patterns, such as eighth-note pairs and sixteenth-note figures, along with dynamic markings like accents and slurs. Seven specific sections are labeled with capital letters: A, B, C, D, E, F, and G, positioned above their respective staves.

8
16
24
33
41
49
56
62
67
74
79
84

A
B
C
D
E
F
G



La Gamba in Basso & Soprano

Canto

Vincenzo Ruffo

The musical score consists of ten staves of music for the Canto part. The key signature is one sharp. Measure numbers are indicated on the left side of each staff. The music is divided into sections labeled A through H, which are repeated throughout the piece.

- A:** Measures 6-12.
- B:** Measures 12-17.
- C:** Measures 23-29.
- D:** Measures 34-41.
- E:** Measures 41-48.
- F:** Measures 56-63.
- G:** Measures 63-68.
- H:** Measures 68 to the end.



La Gamba in Basso & Soprano

Tenore

Vincenzo Ruffo

The musical score for the Tenore part of "La Gamba in Basso & Soprano" by Vincenzo Ruffo consists of 14 staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is in common time. The score is divided into sections labeled A through G. Measure numbers are indicated on the left side of each staff.

- Staff 1 (Measure 1-6): The first section, starting with a treble clef and a key signature of one sharp (F#).
- Staff 2 (Measure 7): Section A begins.
- Staff 3 (Measure 14): Section B begins.
- Staff 4 (Measure 21): Section C begins.
- Staff 5 (Measure 27): The section continues.
- Staff 6 (Measure 33): Section D begins.
- Staff 7 (Measure 38): The section continues.
- Staff 8 (Measure 44): Section E begins.
- Staff 9 (Measure 50): Section F begins.
- Staff 10 (Measure 57): The section continues.
- Staff 11 (Measure 63): Section G begins.
- Staff 12 (Measure 69): The section continues.
- Staff 13 (Measure 75): The section concludes.
- Staff 14 (Measure 78): The section concludes.



La Gamba in Basso & Soprano

Basso

Vincenzo Ruffo



Hor che'l Cielo e la Terra

Canto

Vincenzo Ruffo

The musical score for "Hor che'l Cielo e la Terra" by Vincenzo Ruffo is presented on ten staves. The key signature is one flat. Measure numbers are marked on the left side of each staff. The score is divided into five sections labeled A, B, C, D, and E.

- A:** Measures 7-13
- B:** Measures 18-24
- C:** Measures 30-37
- D:** Measures 49-54
- E:** Measures 54-61



Hor che'l Cielo e la Terra

Tenore

Vincenzo Ruffo

The musical score consists of eight staves of music for Tenore. The key signature changes from one sharp to none. Measure numbers are indicated at the start of each staff: 8, 15, 22, 29, 37, 44, 52, and 60. The score includes lyrics labeled A, B, C, D, and E above specific measures. The music concludes with a final measure ending with a double bar line and repeat dots.

Hor che'l Cielo e la Terra

Basso

Vincenzo Ruffo

Hor che'l ciel e la ter- ra e'l ven - to ta - ce. E le
fe - re e gli au-gel - l'il so - no affre - na, il so-no affre - na.
Not-te'l car-ro stella - to in gi - ro me-na, Notte'l car - ro stel - la-to in
gi - ro me - na, E nel suo letto il mar senz' - on - da
giace. E nel suo let-to il mar senz' - onda gia - ce. Veg - gio, pen-so,
ar - do, pian - go e chi mi sfa - ce, e chi mi
sfa - ce Sem-pre m'e inan - zi permia dol - ce pe-na. Guerra e'l mio
sta-to d'i-ra e di duol pie-na, E sol di lei pensando ho qual - che pa -
ce. E sol di lei pensando ho qual - che pa - ce.



Hor che'l ciel e la terra

Petrarch

Canto

Cipriano da Rore



Hor che'l ciel e la terra

Petrarch

Alto

Cipriano da Rore

Hor che'l ciel e la ter-ra_e'l ven - to ta - ce. E le fe -
re e gli augel - l'il sono affre - na, il sono affre - na. E le fe -
re e gli au-gel - l'il so-no af-fre-na. Not-te'l car - ro stel-la-to in gi - ro me -
na, in gi - ro me-na, Not - te'l car - ro stella-to in gi-ro me -
na, E nel suo let - to il mar senz'on-da gia - ce. E nel suo let - to il mar
senz'on - da gia - ce. Veg - gio, pen - so, ar - do, pian - go,
pian - go, e chi mi sfa - ce Sem - pre m'e in-an - zi per mia dol-ce
pe-na. Guerra e'l mio sta - to d'i-rae di duol pie - na, Guer-ra e'l mio sta -
to d'i-rae di duol pie - na, E sol di lei pensan-do ho qualche pa - ce, E
sol di lei pensan - do ho qual - che pa - ce, ho qualche pa - ce.



Hor che'l ciel e la terra

Petrarch

Quintus

Cipriano da Rore

Hor che'l ciel e la terra e'l ven - to ta - ce.

E le fe - re e gli au-gel - l'il so - no af-fre - na. E le fe -

- re e gli au-gel-l'il so-no af-fre-na, af - fre - na. Not-te'l car - ro stella-to in

gi-ro me - na, Not - te'l car - ro stella-to in gi-ro me - na, E nel suo

let-to il mar senz' - onda gia - ce. E nel suo let - to il mar senz'onda

gia - ce. Veg - gio, pen-so, ar - do, pian - go, pian - go,

e chi mi sfa - ce Sem-pre m'e in-an - zi

per mia dol-ce pe - na. Guer-ra e'l mio sta - to d'i-ra e

di duol pie-na, E sol di lei pen-san-do ho qual - che pa -

ce, E sol di lei pen-san-do ho qual-che pa - ce.



Hor che'l ciel e la terra

Petrarch

Tenore

Cipriano da Rore

Hor che'l ciel e la ter - ra e'l vento ta - ce. E le fe -
re e gli au - gel l'il so - no af - fre - na. E le fe - re e gli au - gel - l'il
so - no af - fre - na, il so - no af - fre - na. Not - te'l car - ro stella - to in gi -
- ro me - na, Not - te'l car - ro stella - to in gi - ro me - na, E nel suo
let - to il mar senz' onda gia - ce. E nel suo letto il mar senz' on -
- da gia - ce. Veg - gio, pen - so, ar - do, pian - go
e chi mi sfa - ce Sem - pre m'e in - an - zi per mia dol - ce pe - na,
per mia dol - ce pe - na. Guerra e'l mio sta - to d'i - ra e di duol
pie - na, E sol di lei pen - san - do ho qual - che pa - ce,
E sol di lei pen - san - do ho qual - che pa - ce.



Hor che'l ciel e la terra

Petrarch

Basso

Cipriano da Rore

Hor che'l ciel e la ter-ra e'l ven - to ta - ce.
E le fe-re e gli au-gel - l'il so - no affre-na, il so-no affre -
na. Not-te'l car-ro stella-to in gi - ro me-na, Notte'l car - ro stel - la-to in
gi - - - ro me-na, E nel suo letto il mar senz'on - da giace. E
nel suo let-to il mar senz'onda gia - ce. Veg - gio, pen-so, ar-do,
pian - go e chi mi sfa-ce, e chi mi sfa-ce Sempre m'e inan - zi per mia
dol - ce pe-na. Guerra e'l mio sta - to d'i - ra e di duol pie - na,
E sol di lei pen-san-do ho qual - che pa - ce. E
sol di lei pen-san-do ho qual - che pa - ce.



Così sol d'una chiara fonte viva

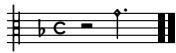
Seconda parte of 'Hor che'l ciel'e la terra'

Petrarch

Canto

Cipriano da Rore

Co - sì sol d'u-na chia-ra fon - te vi - va Mo-ve'l
 dolce l'ama - ro ond'io mi pa - - - sco; U -
 na man so - la mi ri-sa - na e pun - ge E Perchè'l mio
 martir non giun - ge a ri - va, Mille volt'il dì mo - ro
 e mille nas - - - co, Tanto da la sa-lu -
 te mia son lun - - - ge, Tanto da la sa-lu -
 te mia son lun - ge, Tan-to da la sa - lu-te mia son lun - ge.



Così sol d'una chiara fonte viva

Seconda parte of 'Hor che'l ciel'e la terra'

Petrarch

Alto

Cipriano da Rore

Co - sì sol d'u-na chia-ra fon - te vi - va, Co - sì sol d'u-

na chiara fon - te vi - va Mo - ve'l dol - ce l'a-ma - ro ond' - io
A

mi pa - sco U - na man so - la mi ri - sa - na e pun -
B

ge, mi ri - sa - na e pun - - ge E per chè'l mio mar -
C

tir non giun - ge a ri - va, Mil - le volt' - il dì mo - ro, Mil - le volt' - il dì
D

mo - ro, e mille nas - co, e mille nas - co, Tanto da la sa - lu - te mia
son lun - ge, Tan - to da la sa - lu - te mia son lun - ge, Tanto da la sa - lu - (1)

- te mia son lunge, Tan - to da la salu - te mia son lun - ge.



Così sol d'una chiara fonte viva

Seconda parte of 'Hor che'l ciel'e la terra'

Petrarch

Quintus

Cipriano da Rore

Co-sì sol d'u-na chia-ra fon-te vi-va, Co-sì sol d'u-na chiara fonte vi-va Move'l dol-ce l'ama-ro ond'io mi pa-sco;

Una man so-la mi ri-sa-na e pun-ge Una man so-la mi ri-sa-na e pun-ge;

E perchè'l mio martir non giun-ge a ri-va, Mil-le volt'il dì mo-ro, Mil-le volt'-il dì mo-ro, - va, Mil-le volt'il dì mo-ro, Mil-le volt'-il dì mo-ro, - co, Tan-to da la sa-lu-te mia son lun-ge, Tan-to da la sa-lu-te mia son lun-ge,

Tanto da la sa-lu-te mia son lun-ge.



Così sol d'una chiara fonte viva

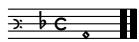
Seconda parte of 'Hor che'l ciel'e la terra'

Petrarch

Tenore

Cipriano da Rore

Co - sì sol d'u-na chia - ra fon - te vi - va, Co - sì sol d'u-na chia - ra fon -
- te vi - va Move'l dol - ce l'a - ma-ro ond'io mi pa - -
A
sco U - na man so - la mi ri - sa-na e pun - ge, U - na man so - la mi
B
ri-sana e pun - ge E perchè'l mio martir non giunge a ri - va,
C
Mil - le volt' il dì mo - ro, Mil - le volt' il dì mo - ro e mille nas -
D
co, e mille nas-co, Tan - to da la sa - lu - te mia son lun - ge,
Tan - to da la sa - lu - te mia son lun - ge, Tan - to da la sa -
lu - te mia son lun - ge, Tanto da la sa - lu - te mia son lun - ge.



Così sol d'una chiara fonte viva

Seconda parte of 'Hor che'l ciel'e la terra'

Petrarch

Basso

Cipriano da Rore

Co - sì sol d'una chia - ra fon - te vi - va
Move'l dol -
ce l'a - ma - ro ond'io mi pa - sco, ond'io mi pa - sco
A
U - na man so - la mi ri-sanae pun-ge, U - na man so - la mi ri - sa-nae pun - ge,
B
E per-chè'l mio martir non giun-gea ri - va, Mil-le volt'
C
il dì mo - ro, Mil - le volt'il dì mo - ro e mil-le nas-co,
D
Tanto da la sa-lu - te mia son lun-ge, Tan-to da la salu-te mia son
lun-ge, Tan-to da la sa-lu - te mia son lun-ge, Tan - to da la salu-te
mia son lun-ge, Tan - to da la sa - lu - te mia son lun - ge.



La Danza

Canto

Vincenzo Ruffo

The musical score for "La Danza" Canto by Vincenzo Ruffo is presented on twelve staves of music. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music is divided into three sections: A, B, and C, each starting with a letter above the staff. Measure numbers are marked on the left side of the staves: 5, 10, 15, 20, 24, 29, 34, 40, 46, and 52. The score begins with a series of eighth and sixteenth notes. Section A begins at measure 15 with a melodic line featuring eighth and sixteenth notes. Section B begins at measure 34 with a melodic line featuring eighth and sixteenth notes. Section C begins at measure 46 with a melodic line featuring eighth and sixteenth notes.

A single-line musical staff with seven measures. Measure 57 starts with a treble clef, a common time signature, and a key signature of one sharp. It ends with a double sharp sign above the staff and the letter 'D'. Measure 62 begins with a common time signature and a key signature of one sharp. Measure 67 starts with a common time signature and a key signature of one sharp. Measure 73 begins with a common time signature and a key signature of one sharp. It ends with a flat sign above the staff and the letter 'E'. Measure 78 begins with a common time signature and a key signature of one sharp. Measure 84 begins with a common time signature and a key signature of one sharp. It ends with three flats above the staff and the letter 'F'. Measure 89 begins with a common time signature and a key signature of one sharp. It ends with a fermata over the last note and a triple bar line.



La Danza

Tenore

Vincenzo Ruffo

The musical score consists of ten staves of music for Tenore voice. The key signature is one sharp, indicating G major. The time signature is common time (indicated by 'C'). Measure numbers are provided at the beginning of each staff: 5, 9, 14, 18, 23, 29, 35, 41, 47, and 52. The music features various note values including eighth and sixteenth notes, and rests. Some measures include dynamic markings like 'p' (piano) and 'f' (forte). Measure 14 contains a melodic line labeled 'A'. Measure 29 contains a melodic line labeled 'B'. Measure 47 contains a melodic line labeled 'C'.

57

D

62

67

E

79

F

90



La Danza

Basso

Vincenzo Ruffo

9

19

28

37

45

54

63

71

79

88

A

B

C

D

E

F



El Perfidioso

Canto

Vincenzo Ruffo

The musical score consists of eight staves of music for voice. The key signature changes from common time to A major at measure 9, B major at measure 17, C major at measure 25, D major at measure 33, E major at measure 41, F major at measure 50, G major at measure 58, and H major at measure 74. The vocal line includes various dynamics such as forte, piano, and sforzando, and features slurs, grace notes, and accidentals like flats and sharps. Measure numbers are indicated on the left side of each staff.

Measure numbers: 1, 9, 17, 25, 33, 41, 50, 58, 67, 74, 81.

Labels: A, B, C, D, E, F, G, H.



El Perfidioso

Tenore

Vincenzo Ruffo

8

15

23

31

39

47

56

64

72

80

A

B

C

D

E

F

G

H



El Perfidioso

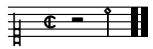
Basso

Vincenzo Ruffo

The musical score for the Basso part of "El Perfidioso" by Vincenzo Ruffo is presented in eight staves. Each staff begins with a measure number and a letter label identifying a section of the piece. The music is in common time and uses a treble clef. Measure numbers are indicated at the start of each staff: 8, 9, 18, 26, 35, 45, 55, 64, 72, and 80. The score concludes with a final measure symbol.

Letters labeling sections:

- A (Measure 9)
- B (Measure 18)
- C (Measure 26)
- D (Measure 35)
- E (Measure 45)
- F (Measure 55)
- G (Measure 64)
- H (Measure 72)



Da Bei Rami Scendea

Canto

Vincenzo Ruffo

8

14 A

20

26 B

32

38

43 C

49

55 D

63

70

76



Da Bei Rami Scendea

Tenore

Vincenzo Ruffo

The musical score for the Tenore part of "Da Bei Rami Scendea" by Vincenzo Ruffo is presented in 14 staves of music. Each staff begins with a treble clef and a 'G' time signature. Measure numbers are marked on the left side of each staff. The music is divided into four sections labeled A, B, C, and D. The score concludes with a final measure ending.

Measure numbers: 8, 14, 21, 28, 35, 42, 49, 56, 64, 71, 77.

Section labels: A, B, C, D.

Da Bei Rami Scendea

Basso

Vincenzo Ruffo

Da bei ra - mi scen - de - a Dol - ce nel - la me - mo-ria. U-

9 na piog - gia de fior so - vr'al suo grem - - - bo: Ed

16 el - la si se - de - a, U - mil' in tan-ta glo-ria. Co-perta già de

24 l'a-mo - ro-so nem - - - bo: Qual fior ca-dea sul lem -

31 bo. Qual su le traccie bion de, Qual su le traccie bion de, Ch'o-ro for -

39 bi-to e perle, E - ran quel dia ve - derle; Qual si po - sa-va`in ter -

47 ra, e qual su lon - de, e qual su lon - de, Qual con un va-go er-ro -

54 re, Qual con un va-go er - ro - re, Gi-ran-do pa-re-a dir Qui re -

63 gna a mor - - - re. gi - ran-do pa-re-a dir

73 Qui re - gna a - mo - re. Qui re - gna a - mo - re.

Da bei rami (C)

Petrarch

Superius

Jaques Arcadelt

Da bei ra - mi scende - a Dolce nel - la memoria. Una piogia de
 fior so - vr'al suo grembo: Ed el - la si se-de - a, U-mil'in
 tan-ta gloria. Coperta già de l'a-mo-ro - so nem-bo: Qual
 fior ca-dea sul lem - bo. Qual su le trac-cie bion de, Ch'o-ro for-
 bi-to e perle, E - ran quel di a ve - derle; Qual si po - sa-va`in ter -
 ra, e qual su lon - de, Qual con un va - go er-ro - re,
 Gi-ran-do pa-re-a dir Qui re - gna a mor - - - re.
 gi-rando parea dir Qui re - gna a mo - re.

Da bei rami (C)

Petrarch

Altus

Jaques Arcadelt

Da bei ra - mi scende - a Dolce nel - la memoria. U-na piogia de fior so -

vr'al suo grembo: sovr'al suo grem - bo: Ed el - la si se-de - a, U-mil'in

tan - ta glo - ria. Co-per-ta già de l'a - mo - ro - so nem -

bo: Qual fior cadea sul lem - bo. Qual fior cadea sul lembo. Qual su le tracce bion -

de, Qual su le tracce bion - de, Ch'oro for-bit o e perle, E-ran quel di a ve -

derle; Qual si po - sa - va`in ter - ra, e qual su lon - de, e qual su lon -

de, Qual con un va - go er - ro - re, Qual con un va - go er - ro -

re, Gi - ran - do pa - rea dir Qui re - gna a mor - - re.

gi - ran - do pa - rea dir Qui re - gna amo - - - re.

Da bei rami (C)

Petrarch

Tenor

Jaques Arcadelt

Petrarch

Tenor

Jaques Arcadelt

Da bei ra - mi scende - a Dol-ce nel - la memoria. U-na piogia de fior so-

vr'al suo grembo: sovr'al suo grem - bo: Ed el-la si se-de - a, Umil'in

tan-ta glo-ria. Co-perta già de l'a-mo - ro-so nem-bo: de l'a-mo - ro - so nem-

bo: Qual fior ca-dea sul lem-bo. Qual fior ca-dea sul lem - bo. Qual su le trac-cie

bion de, Qual su le traccie bion de, Ch'oro for-bi-to e perle, E-ran quel di a ve-

derle; Qual si po-sa - va in ter - ra, e qual su lon-de, e qual su lon -

de, Qual con un va-go_ero - re, Qual con un va-go_ero -

re, Gi-rando pa-re-a dir Qui re - gna a mor - - - re.

gi-rando parea dir Qui regna amo - re. Qui regna amo - re.

A

B

C

Da bei rami (C)

Petrarch

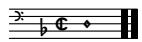
Bassus

Jaques Arcadelt

Bassus

Jaques Arcadelt

Da bei ra - mi scende - a Dol-ce nel - la memoria. U-na piogia de fior so -
 6 vr'al suo grem - - bo: Ed el - la si se - de -
 10 a, U-mil' in tan-ta glo-ria. Co-perta già de l'a-mo - ro-so nem -
 14 - - bo: Qual fior ca-dea sul lem - bo. Qual su le trac-cie bion
 18 de, Qual su le trac-cie bion de, Ch'o-ro for - bi-to e perle, E - ran quel di a ve -
 22 der-le; Qual si po - sa-va`in ter - ra, e qual su lon - de, e qual su lon -
 26 de, Qual con un va-go er-ro - re, Qual con un va-go er-ro - re, Giran-do
 30 pa-re-a dir Qui re - gna a mor - - re. gi-ran-do
 36 pa-re-a dir Qui re - gna a mo - re. Qui re - gna a mo - re.



El Pietoso

Basso

Vincenzo Ruffo

The musical score consists of ten staves of basso music. The key signature starts with one flat and changes to one sharp by measure 11. Measures 11 through 157 are numbered on the left. Measure numbers 11, 22, 34, 47, 59, 71, 85, 97, 109, 122, 135, 147, and 157 are explicitly labeled. Measure 11 begins with a bass note followed by a series of eighth notes. Measure 22 features a bass note followed by eighth notes with various dynamics like $\#$ and \flat . Measure 34 includes a bass note followed by eighth notes, with a label 'B' above the notes. Measure 47 shows a bass note followed by eighth notes. Measure 59 begins with a bass note followed by eighth notes, with a label 'C' above the notes. Measure 71 begins with a bass note followed by eighth notes, with a label 'D' above the notes. Measure 85 begins with a bass note followed by eighth notes, with a label 'E' above the notes. Measure 97 begins with a bass note followed by eighth notes, with a label 'F' above the notes. Measure 109 begins with a bass note followed by eighth notes, with a label 'G' above the notes. Measure 122 begins with a bass note followed by eighth notes. Measure 135 begins with a bass note followed by eighth notes. Measure 147 begins with a bass note followed by eighth notes, with a label 'H' above the notes. Measure 157 begins with a bass note followed by eighth notes, with a label 'I' above the notes. The score concludes with a final bass note.



El Pietoso

Canto

Vincenzo Ruffo

12 A

22 B

32

41

51

61 C

71 D

80 E

89

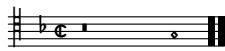
98 F

108

A musical score consisting of five staves of music for a single melodic line. The music is in common time and uses a treble clef. The key signature changes throughout the piece, indicated by various sharps and flats.

The score includes the following measures:

- Measure 118: Starts with a half note followed by a quarter note, then a series of eighth notes and sixteenth notes.
- Measure 128: Starts with a half note, followed by a G sharp, then a series of eighth notes and sixteenth notes.
- Measure 137: Starts with a half note, followed by a flat sign, then a series of eighth notes and sixteenth notes.
- Measure 147: Starts with a half note, followed by an H sharp, then a series of eighth notes and sixteenth notes.
- Measure 158: Starts with a half note, followed by an I sharp, then a series of eighth notes and sixteenth notes.



El Pietoso

Tenore

Vincenzo Ruffo

The musical score for 'El Pietoso' for Tenore consists of 12 staves of music. The key signature is one sharp (F#). The music is in common time. The score includes lyrics labeled A through F.

- Staff 1: Measure 1-12
- Staff 2: Measure 13-24
- Staff 3: Measure 25-35
- Staff 4: Measure 36-45
- Staff 5: Measure 46-55
- Staff 6: Measure 56-65
- Staff 7: Measure 66-74
- Staff 8: Measure 75-84
- Staff 9: Measure 85-94
- Staff 10: Measure 95-104
- Staff 11: Measure 105-114
- Staff 12: Measure 115-124

Lyrics:

- A: Aaaaaaa
- B: Baaaaaa
- C: Caaaaaa
- D: Daaaaaa
- E: Eaaaaaa
- F: Faaaaaa

A musical score consisting of four staves of music. The first staff begins at measure 125 with a key signature of one flat. The second staff begins at measure 136 with a key signature of one flat. The third staff begins at measure 147 with a key signature of one sharp. The fourth staff begins at measure 157 with a key signature of one sharp. Measures 125 through 157 are shown, ending with a double bar line.

125

G

136

b

147

H

I

157



El Malenconico

Canto

Vincenzo Ruffo

10

20 A

29

38

48 B

58 #

68 C

78

87

97 D

107

117 E

127

136

145

154 F

163



El Malenconico

Tenore

Vincenzo Ruffo

The musical score consists of ten staves of music for Tenore voice. The key signature is one sharp, and the time signature is common time. Measure numbers are provided at the start of each staff: 8, 11, 21, 31, 42, 52, 62, 71, 81, 91, and 100. The music is divided into four sections labeled A, B, C, and D, which occur at measures 21, 52, 71, and 91 respectively. The vocal line features various note values including eighth and sixteenth notes, and rests. The score ends with a final measure at staff 100.

109

118

127

136

146

F

E

155

164



El Malenconico

Basso

Vincenzo Ruffo

10

21 A

33

46 B

58

70 C

81

94 D

105

116 E

127

138

149 F

161

Trinitas in Unitate

CANTVS

Vincenzo Ruffo

The musical score consists of 12 staves of music for a single voice (Cantus). The music is in common time and uses a treble clef. The notes are primarily eighth and sixteenth notes. Measure numbers are indicated on the left side of each staff.

Measure numbers: 10, 19, 27, 35, 43, 51, 59, 68, 77, 87, 97.

Trinitas in Unitate

TENOR.

Vincenzo Ruffo

The musical score for the Tenor part of "Trinitas in Unitate" by Vincenzo Ruffo is presented on twelve staves. The music is in common time, with a treble clef and a key signature of one sharp (C major). The notes are primarily eighth and sixteenth notes, with some sixteenth-note patterns and occasional rests. Measure numbers are indicated at the beginning of each staff: 8, 10, 19, 27, 36, 45, 53, 61, 70, 79, 88, and 97. The score concludes at measure 97 with a final cadence, marked with a fermata over the last note and a circled '(1)' above it, indicating the first ending.

¹Facsimile has a longa

Trinitas in Unitate

BASSVS.

Vincenzo Ruffo

A musical score for the Bassus part of the composition "Trinitas in Unitate" by Vincenzo Ruffo. The score consists of 14 staves of music, each starting with a treble clef and a 'C' key signature. Measure numbers are indicated on the left side of each staff. The music is in common time. The bassus part features a variety of rhythmic patterns, including eighth and sixteenth note figures, and rests. The score concludes with a final cadence at measure 97, followed by a double bar line and repeat dots.

8
10
19
28
36
45
53
61
70
79
88
97



El Trapolato

Canto

Vincenzo Ruffo

The musical score for "El Trapolato" features a single vocal line (Canto) in common time. The key signature changes throughout the piece, indicated by a clef and a key signature symbol at the beginning of each staff. The vocal line is marked with dots above the notes. The score is divided into sections labeled A through F, corresponding to specific lyrics.

Key Signatures:

- Staff 1: C major (3 sharps)
- Staff 2: C major (3 sharps)
- Staff 3: C major (3 sharps)
- Staff 4: C major (3 sharps)
- Staff 5: C major (3 sharps)
- Staff 6: C major (3 sharps)
- Staff 7: C major (3 sharps)
- Staff 8: G major (1 sharp)

Section Labels:

- A (Mejor que el sol)
- B (Viví en un bosque)
- C (Viví en un bosque)
- D (Viví en un bosque)
- E (Viví en un bosque)
- F (Viví en un bosque)

72 G

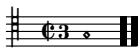
78 H

84

89 I

97 J

106



El Trapolato

Tenore

Vincenzo Ruffo

The musical score for the Tenore part of "El Trapolato" by Vincenzo Ruffo is presented in eight staves. Each staff begins with a treble clef and a key signature of one sharp (G major). Measure numbers are placed to the left of the staves. The score is organized into sections labeled A through G, with section A starting at measure 9 and section B starting at measure 18.

A: Measures 9-17

B: Measures 18-25

C: Measures 26-34

D: Measures 35-43

E: Measures 44-52

F: Measures 53-61

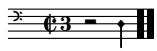
G: Measures 62-70

A musical score consisting of five staves of music, each starting with a treble clef and an 8th note time signature. The music is divided into measures by vertical bar lines. The score includes three sections labeled H, I, and J.

Section H: Measures 82-87. The melody consists of eighth notes and sixteenth notes. It includes a measure of rests followed by a measure of eighth notes.

Section I: Measures 88-93. The melody continues with eighth notes and sixteenth notes. It includes a measure of rests followed by a measure of eighth notes.

Section J: Measures 94-108. The melody includes a sharp sign (F#) in measure 94. It consists of eighth notes and sixteenth notes. It includes a measure of rests followed by a measure of eighth notes.



El Trapolato

Basso

Vincenzo Ruffo

The musical score for the Basso part of "El Trapolato" by Vincenzo Ruffo is presented in twelve staves. Each staff begins with a bass clef and a key signature of C major with one sharp. The music is in common time. The score is divided into sections labeled A through J, with measure numbers provided for reference.

- A:** Measures 7-13
- B:** Measures 20-28
- C:** Measures 30-39
- D:** Measures 39-46
- E:** Measures 46-53
- F:** Measures 53-60
- G:** Measures 60-67
- H:** Measures 67-74
- I:** Measures 74-84
- J:** Measures 84-100
- K:** Measures 100-107



El Cromato

Canto

Vincenzo Ruffo

The musical score consists of a single melodic line on a treble clef staff, spanning from measure 1 to 85. The key signature is one sharp. The music is divided into sections labeled A through H, corresponding to measures 7-14, 14-21, 21-27, 27-33, 33-40, 40-47, 47-56, 56-65, 65-72, 72-79, 79-85, and 85-92. Measure numbers are indicated on the left side of the staff.

A: Measures 7-14

B: Measures 14-21

C: Measures 21-27

D: Measures 27-33

E: Measures 33-40

F: Measures 40-47

G: Measures 47-56

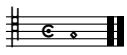
H: Measures 56-65

I: Measures 65-72

J: Measures 72-79

K: Measures 79-85

L: Measures 85-92



El Cromato

Tenore

Vincenzo Ruffo

The musical score for "El Cromato" by Vincenzo Ruffo, intended for Tenore, consists of ten staves of music. The key signature is one sharp, and the time signature is common time (indicated by a 'C'). The music is divided into five sections, labeled A, B, C, D, and E, positioned above specific staves. Measure numbers are present at the beginning of each staff.

- Staff 1:** Measures 1-5. Section A begins at measure 6.
- Staff 2:** Measures 6-10. Section A continues.
- Staff 3:** Measures 11-15. Section A continues.
- Staff 4:** Measures 16-20. Section B begins at measure 19.
- Staff 5:** Measures 21-25. Section B continues.
- Staff 6:** Measures 26-30. Section B continues.
- Staff 7:** Measures 31-35. Section C begins at measure 32.
- Staff 8:** Measures 36-40. Section C continues.
- Staff 9:** Measures 41-45. Section D begins at measure 45.
- Staff 10:** Measures 46-50. Section D continues.
- Staff 11:** Measures 51-55. Section D continues.
- Staff 12:** Measures 56-60. Section E begins at measure 56.
- Staff 13:** Measures 61-65. Section E continues.

A musical score consisting of four staves of music. The first three staves begin at measure 68 and end at measure 80. The fourth staff begins at measure 86. The key signature is common time (indicated by a 'C' with a '4'). The first three staves are identical, featuring a continuous sequence of eighth and sixteenth notes. The fourth staff begins with a dotted half note followed by a series of eighth and sixteenth notes. Measure 80 concludes with a fermata over the final note. Measures 81 through 86 show a continuation of the eighth and sixteenth note pattern. Measures 87 and 88 conclude with a fermata over the final note.

68

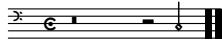
F

74

G

80

86



El Cromato

Basso

Vincenzo Ruffo

8

15

22

29

35

42

48

55

62

69

77

85

C3 ♫

La Piva

Canto

Vincenzo Ruffo

The musical score for 'La Piva' Canto by Vincenzo Ruffo is presented on eight staves. The key signature is G major (one sharp). The time signature is common time. The vocal line begins on C3. The score is divided into four sections: A, B, C, and D. The first section (A) starts at measure 1 and ends at measure 6. The second section (B) starts at measure 7 and ends at measure 12. The third section (C) starts at measure 13 and ends at measure 18. The fourth section (D) starts at measure 19 and ends at measure 24. The vocal line continues through measures 25 to 31, then resumes at measure 32. Measures 33 to 37 form section D, followed by a final measure ending on a fermata over a double bar line.

c3

La Piva

Tenore

Vincenzo Ruffo

1

7

13

19

25

31

A

B

C

D

C3

La Piva

Basso

Vincenzo Ruffo

The musical score consists of four staves of music for basso. Staff A starts at measure 8 and ends at measure 21. Staff B starts at measure 15 and ends at measure 21. Staff C starts at measure 21 and ends at measure 27. Staff D starts at measure 33 and ends at measure 40. The music is in common time (indicated by 'C3') and uses a bass clef. Measures 8-14 of staff A are mostly quarter notes. Measures 15-21 of staff B feature eighth-note patterns. Measures 21-27 of staff C show sixteenth-note patterns. Staff D concludes with a final cadence.

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