

Canzon Trigesimaquinta

for 4 Chorus of 4 Instruments (SATB), *Basso Generale* & Organ

Tiburtio Massaino (c.1550 - 1608)

First Chorus:

Canto I

Alto I

Tenore I

Basso I

Second Chorus:

Canto II

Alto II

Tenore II

Basso II

Third Chorus:

Canto III

Alto III

Tenore III

Basso III

Fourth Chorus:

Canto IV

Alto IV

Tenore IV

Basso IV

Basso Generale
& Organ;
Unrealized in Source]

This musical score is for a 12-part ensemble, organized into three systems of four staves each. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is as follows:

- System 1 (Measures 1-4):** The first staff (Soprano) begins with a melody of quarter and eighth notes. The second staff (Alto) enters in measure 2 with a similar melodic line. The third staff (Tenor) and fourth staff (Bass) provide harmonic support with sustained notes and moving lines.
- System 2 (Measures 5-8):** The melody continues to develop across the staves, with various rhythmic patterns including eighth and sixteenth notes. The harmonic structure remains consistent, supporting the melodic progression.
- System 3 (Measures 9-12):** The piece concludes with a final resolution. The melody returns to a simple, sustained note, and the harmony resolves to a final chord across all parts.

This musical score is for a 12-measure piece, with the page number 12 at the top left and the page number 3 at the top right. The score is written for a large ensemble, featuring 12 staves in total, arranged in four systems of three staves each. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals. The first system (measures 1-4) shows a gradual build-up of activity, with the first staff starting a melody in measure 4. The second system (measures 5-8) continues the development, with more instruments joining in. The third system (measures 9-12) features a more complex texture with multiple voices and a prominent melodic line in the first staff. The score concludes with a final chord in measure 12.

This musical score page contains measures 19 through 24. It is written for piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems of four staves each. The first system (measures 19-24) features a vocal line with various melodic phrases and rests, and a piano accompaniment with chords and moving lines. The second system (measures 25-30) continues the vocal and piano parts, with the piano part showing more complex chordal textures and moving bass lines. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and accidentals.

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The musical score is written in B-flat major (two flats) and 4/4 time. It consists of 24 measures, organized into four systems of four staves each. The first three systems are for the right hand, and the fourth system is for the left hand. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first system begins with a whole rest in the first staff, followed by a series of eighth and sixteenth notes. The second system continues with similar patterns, including a triplet of eighth notes in the third staff. The third system features a more complex rhythmic pattern with sixteenth notes and eighth notes. The fourth system, which is the left hand, begins with a whole note in the first staff, followed by a series of eighth and sixteenth notes. The piece concludes with a final chord in the first staff of the fourth system.

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This musical score is for a 12-part ensemble, consisting of six systems of two staves each (treble and bass clef). The music is written in a key with one flat (B-flat) and a common time signature. The score spans measures 37 to 42. Measures 37 and 38 show active melodic lines in all parts, with some parts featuring eighth and sixteenth note patterns. Measures 39 and 40 feature a significant reduction in activity, with many parts containing whole rests. Measures 41 and 42 show a return of melodic activity, with some parts having more complex rhythmic patterns. The bottom system, which appears to be a piano accompaniment, provides a steady bass line and harmonic support throughout the measures.

This musical score page contains 16 staves of music, organized into four systems of four staves each. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and beams. The first system (staves 1-4) shows a gradual entry of notes, with many measures containing rests. The second system (staves 5-8) continues this pattern, with more active melodic lines appearing. The third system (staves 9-12) features more complex rhythmic patterns, including sixteenth-note runs and beamed eighth notes. The fourth system (staves 13-16) concludes the page with sustained chords and active melodic fragments. The bottom two staves (15 and 16) are grand staves, each consisting of a treble and bass clef joined by a brace.

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This musical score is for a 12-part ensemble, likely a choir or instrumental group. It consists of 12 staves, arranged in six systems of two staves each. The first system (staves 1-2) is in G major, indicated by one sharp (F#). The subsequent systems (staves 3-4, 5-6, 7-8, 9-10, 11-12) are in D major, indicated by two sharps (F# and C#). The music is written in 4/4 time. The notation includes a variety of note values: quarter notes, eighth notes, and sixteenth notes, often beamed together. There are also rests, some of which are half-measure or full-measure. The melody is distributed across the parts, with some parts having more active lines than others. The overall texture is homophonic, with many parts moving in parallel motion. The score is presented on a white background with black ink.

This musical score page contains measures 54 through 57 of a composition. It is written for a piano and a voice ensemble. The piano part is represented by a grand staff (treble and bass clefs) at the bottom of the page. The voice part consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The music is in 4/4 time. Measures 54 and 55 feature complex vocal lines with many eighth and sixteenth notes, while the piano accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes. Measures 56 and 57 show the vocal lines simplifying into longer notes and rests, with the piano part continuing its rhythmic pattern. The piece concludes with a final chord in measure 57.