

# Deh torna a me mio sol

Ludovico Ariosto, *Orlando furioso* Canto XLV ottava 39

Cantus (part 1 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

The musical score consists of five staves of music for voices. The lyrics are in Italian and are repeated multiple times across the staves. The music is in common time and uses a treble clef. There are several musical markings, including fermatas over specific notes and dynamic changes indicated by numbers (e.g., 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55) and sharps.

5  
Deh tor-n'a me mio sol, deh tor-n'a me mio sol, tor - n'e ri-me -  
na, tor-n'e ri-me - na La de-si - a - t'e dol - ce pri - ma-ve - ra, La de-si - a -  
ta e dol - ce pri - ma - ve - ra! Sgom-bra i ghiac-cie le ne - vi, e le ne -  
vi, e ras - se-re - na, e ras - se - re - na La men-te mia sì nu - bi - lo - sa e ne-ra.  
20  
Qual Pro-gne si la - men - ta o Fi-lo-me - na, o Fi-lo-me - na, o Fi - lo -  
me - na Ch'a cer - car, ch'a\_ cer-car e - sca  
30  
ai fi - glio-li-ni i-ta e - ra, E tro-va il ni - do vo - to, il ni-do vo - to;  
35  
40  
45  
50  
55

ch'ha per - du - to la com - pa - gna, tur - tu-re ch'ha per - du - to la com - pa - gna, tur -  
tu-re ch'ha per - du - to la com - pa - gna.

# Deh torna a me mio sol

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Altus (part 2 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

5  
Deh torna a me mio sol, deh torna a me mio sol, tor-n'e ri-me-na, tor-n'e ri-  
me-na, tor-n'e ri-me-na  
10 La de-si-a-t'e dol-ce pri-ma-ve-ra, e dol-ce  
pri-ma-ve-ra!  
15 Sgom-bragiaccie le ne-vi, e le ne-vi, e ras-se-re-na,  
e ras-se-re-na, e ras-se-re-na  
20 La men-te mia sì nu-bi-lo-sa e ne-ra. sì nu-bi-  
lo-sa e ne-ra.  
25 Qual Pro-gne si la-men-ta o Fi-lo-me-na, o  
Fi-lo-me-na  
30 Ch'a cer-car e-sca, ch'a cer-car e-sca ai fi-glio-li-  
-ni i-ta-e-ra, ai fi-glio-li-ni i-ta-e-ra, E trova il ni-do vo-  
40 to, vo-to; o qual si la-gna, o qual si la-gna  
45 Tur-tu-re ch'ha per-du-to la com-pa-gna, tur-tu-re ch'ha per-du-to la com-pa-gna,  
pa-gna, tur-tu-re ch'ha per-du-to la com-pa-gna.  
50  
55

# Deh torna a me mio sol

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Altus (part 2 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

5  
Deh tor - n'a me mio sol, deh tor - n'a me mio sol, tor - n'e ri-me - na, tor-n'e ri-

10  
me-na, tor-n'e ri-me - na La de - si - a - t'e dol - ce pri-ma-ve - ra, e dol-ce

15  
pri - ma-ve - ra! Sgom-brā i ghiac-ci e le ne - vi, e le ne - vi, e ras-se-re - na,

20  
e ras-se-re - na, e ras - se - re - na La men - te mia sì nu-bi-lo - sa e ne - ra. sì nu-bi -

25  
lo - sa e ne - ra. Qual Pro - gne si la - men - ta o Fi - lo - me - na, o

30  
Fi - lo - me - na Ch'a cer - car e - sca, ch'a cer - car e - sca ai fi-glio-li -

35  
- ni i-ta e - ra, ai fi-glio-li - ni i-ta e - ra, E tro - va il ni - do vo -

40  
- to, vo - to; o qual si la - gna, o qual si la - gna

45  
Tur - tu-re ch'ha per-du - to la com-pa-gna, tur - tu-re ch'ha per - du - to la com -

50  
pa - - - - - gna, tur - tu-re ch'ha per - du - to la com -

55  
pa - - - - - gna.

# Deh torna a me mio sol

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Tenor (part 3 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

The musical score consists of ten staves of music for tenor voice. The key signature is common time (indicated by a 'C'). The vocal line begins with a dotted half note followed by eighth notes. The lyrics are written below the staff, corresponding to the musical phrases. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are marked above the staff at regular intervals.

Deh torn'a me mio sol, deh torn'a me mio sol, tor - n'e ri-me -  
 na, tor-n'e ri-me-na La de - si - a - t'e dol - ce pri-ma-ve - ra,  
 dol - ce pri - ma-ve - ra! Sgom - bra i ghiac - ci e le ne - vi, e le  
 ne - vi, e ras - se - re - na La men-te mi - a,  
 la men-te mi - a sì nu-bi-lo - sa e ne - ra. Qual Pro-gne si la-men-ta o  
 Fi - lo - me - na, o Fi - lo - me - na, o Fi - lo - me - na Ch'a cer-car e - sca  
 ai fi - glio - li - ni i - ta e - ra, E tro - va il ni - do vo - to, e tro - va il ni - do vo - to,  
 o qual si la - gna, o qual si la - gna Tur - tu - re ch'ha  
 per - du - to la com - pa - gna, tur - tu - re ch'ha per - du - to la com - pa -

Deh torna a me mio sol: (tenor)

Musical score for 'Gna Gna' featuring a treble clef staff. The melody consists of eighth and sixteenth notes. A bracket covers measures 1-10. Measure 11 starts with a dotted half note followed by a sixteenth-note rest. Measures 12-13 show a descending eighth-note pattern. Measure 14 begins with a dotted half note followed by a sixteenth-note rest. Measures 15-16 show a descending eighth-note pattern. Measure 17 starts with a dotted half note followed by a sixteenth-note rest. Measures 18-19 show a descending eighth-note pattern. Measure 20 starts with a dotted half note followed by a sixteenth-note rest. Measures 21-22 show a descending eighth-note pattern. Measure 23 starts with a dotted half note followed by a sixteenth-note rest. Measures 24-25 show a descending eighth-note pattern. Measure 26 starts with a dotted half note followed by a sixteenth-note rest. Measures 27-28 show a descending eighth-note pattern. Measure 29 starts with a dotted half note followed by a sixteenth-note rest. Measures 30-31 show a descending eighth-note pattern. Measure 32 starts with a dotted half note followed by a sixteenth-note rest. Measures 33-34 show a descending eighth-note pattern. Measure 35 starts with a dotted half note followed by a sixteenth-note rest. Measures 36-37 show a descending eighth-note pattern. Measure 38 starts with a dotted half note followed by a sixteenth-note rest. Measures 39-40 show a descending eighth-note pattern. Measure 41 starts with a dotted half note followed by a sixteenth-note rest. Measures 42-43 show a descending eighth-note pattern. Measure 44 starts with a dotted half note followed by a sixteenth-note rest. Measures 45-46 show a descending eighth-note pattern. Measure 47 starts with a dotted half note followed by a sixteenth-note rest. Measures 48-49 show a descending eighth-note pattern. Measure 50 starts with a dotted half note followed by a sixteenth-note rest. Measures 51-52 show a descending eighth-note pattern. Measure 53 starts with a dotted half note followed by a sixteenth-note rest. Measures 54-55 show a descending eighth-note pattern. Measure 56 starts with a dotted half note followed by a sixteenth-note rest. Measures 57-58 show a descending eighth-note pattern. Measure 59 starts with a dotted half note followed by a sixteenth-note rest. Measures 60-61 show a descending eighth-note pattern. Measure 62 starts with a dotted half note followed by a sixteenth-note rest. Measures 63-64 show a descending eighth-note pattern. Measure 65 starts with a dotted half note followed by a sixteenth-note rest. Measures 66-67 show a descending eighth-note pattern. Measure 68 starts with a dotted half note followed by a sixteenth-note rest. Measures 69-70 show a descending eighth-note pattern. Measure 71 starts with a dotted half note followed by a sixteenth-note rest. Measures 72-73 show a descending eighth-note pattern. Measure 74 starts with a dotted half note followed by a sixteenth-note rest. Measures 75-76 show a descending eighth-note pattern. Measure 77 starts with a dotted half note followed by a sixteenth-note rest. Measures 78-79 show a descending eighth-note pattern. Measure 80 starts with a dotted half note followed by a sixteenth-note rest. Measures 81-82 show a descending eighth-note pattern. Measure 83 starts with a dotted half note followed by a sixteenth-note rest. Measures 84-85 show a descending eighth-note pattern. Measure 86 starts with a dotted half note followed by a sixteenth-note rest. Measures 87-88 show a descending eighth-note pattern. Measure 89 starts with a dotted half note followed by a sixteenth-note rest. Measures 90-91 show a descending eighth-note pattern. Measure 92 starts with a dotted half note followed by a sixteenth-note rest. Measures 93-94 show a descending eighth-note pattern. Measure 95 starts with a dotted half note followed by a sixteenth-note rest. Measures 96-97 show a descending eighth-note pattern. Measure 98 starts with a dotted half note followed by a sixteenth-note rest. Measures 99-100 show a descending eighth-note pattern.

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Tenor (part 3 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

The musical score is for Tenor (part 3 of 5) and consists of ten staves of music in 3/2 time, bass clef. The lyrics are in Italian and are repeated below each staff.

5  
Deh tor-n'a me mio sol, deh tor-n'a me mio sol, tor - n'e ri-me -

10  
- na, tor-n'e ri-me-na La de - si - a - t'e dol - ce pri-ma-ve - ra, e

15  
dol - ce pri - ma-ve - ra! Sgom - bra i ghiac - ci e le ne - vi, e le -

20  
ne - vi, e ras - se - re - na La men-te mi - a,

25  
la men-te mi - a sì nu-bi-lo - sa e ne - ra. Qual Pro-gne si la-men-ta o

30  
Fi - lo - me-na, o Fi - lo - me - na, o Fi - lo - me-na Ch'a cer-car e - sca

35  
ai fi - glio - li - ni i - ta e - ra, E tro - va il ni - do vo - to, e tro - va il ni - do vo - to,

40  
o qual si la - gna, o qual si la - gna Tur - tu - re ch'ha

45  
per - du - to la com - pa - gna, tur - tu - re ch'ha per - du - to la com - pa -

50  
gna, tur - tu - re ch'ha per - du - to la com - pa -

55  
gna.

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Quintus (part 4 of 5)

## Vincenzo Ruffo (c.1508-1587)

## *Opera nuova di musica* (Gardano press, Venice, 1556)

1

Deh tor-n'a me mio sol, deh tor-n'a me mio sol, tor - n'e ri-me -

5

na, tor-n'e ri-me - na La de-si - a - t'e dol -

10

ce pri-ma-ve - ra, e dol-ce pri - ma-ve - ra! Sgom-br*a* i ghiac-ci *e* le ne - vi,

15

e ras - se - re - na, e ras - se - re - na La men-te mia, la

20

men-te mia sì nu-bi-lo - sa *e* ne - ra. Qual Pro-gne si la - men - ta o

25

Fi - lo - me - na, o Fi-lo - me - na Ch'a cer - car e - sca, ch'a cer-car e -

30

sca ai fi-glio-li - ni *i* - ta *e* - ra, E tro - va*il* ni - do vo -

35

to, e tro - va*il* ni - do vo - to, o qual si la - - - gna, o qual si la -

40

- gna Tur - tu - re ch'ha per - du - to la com - pa - gna, tur - tu-re ch'ha per-du -

45

- to la com - pa - gna, tur - tu-re ch'ha per - du - to la com - pa - gna.

50

55

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Quintus (part 4 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

1 Deh torna a me mio sol, deh torna a me mio sol, tor - n'e ri-me -

5 na, tor-n'e ri-me - - - na La de-si - a - t'e dol -

10 ce pri-ma-ve - ra, e dol-ce pri - ma-ve - ra! Sgom-brā i ghiac-ci e le ne - vi,

15 20 e ras - se - re - na, e ras - se - re - na La men-te mia, la men-te mia

25 sì nu-bi-lo - sa e ne - ra. Qual Pro-gne si la - men-ta o Fi - lo - me -

30 na, o Fi - lo - me - na Ch'a cer - car e - sca, ch'a cer-car e - sca

35 30 ai fi - glio - li - ni i - ta e - ra, E tro - va il ni - do vo - to, e tro - va il

40 ni - do vo - to, o qual si la - gna, o qual si la - gna Tur - tu -

45 re ch'ha per - du - to la com - pa - gna, tur - tu-re ch'ha per-du - to la com -

50 pa - gna, tur - tu-re ch'ha per - du - to la\_\_\_\_\_. com - pa - gna.

55

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Bassus (part 5 of 5)

Vincenzo Ruffo (c.1508-1587)

*Opera nuova di musica* (Gardano press, Venice, 1556)

Deh torna a me mio sol,  
deh torna a me mio sol, tor - n'e ri-me -  
na, tor-n'e ri-me - na La de-si - a-t'e dol - ce pri-ma-ve - ra,  
O dol - ce pri - ma - ve - ra! Sgom - bra i ghiac - ci e le ne - vi, sgom -  
- bra i ghiac - ci e le ne - vi, e ras - se - re - na, e ras - se - re - na La men-te mia,  
la men-te mia sì nu - bi - lo-sa e ne - ra. Qual Pro-gne si la - men-ta o Fi - lo -  
me - na, o Fi - lo - me - na Ch'a cer-car e - sca, ch'a cer-car e - sca  
ai fi - glio - li - ni i - ta e - ra, E tro - va il ni - do vo - to, e tro - va il  
ni - do vo - to, o qual si la - gna, o qual si la - gna  
Tur - tu-re ch'ha per - du - to la com - pa-gna, tur - tu-re ch'ha per - du - to la -  
- com - pa - gna, tur - tu-re ch'ha per - du - to la com - pa - gna.