

Tempro la cetra

Libro settimo de madrigali

Giambattista Marino (1569 – 1625)

Violini

Claudio Monteverdi (1567 – 1643)

Sinfonia

Violino I

Violino II

[10]

Tenore

-tro ch'a

18

18

Ritornello

mo - ri.

Tenore

egli impia ga i

17

17

Ritornello

co - ri.

Tenore

Ciel

13

13

Ritornello

ti de - gni.

This musical score consists of five systems of music. The first system, labeled 'Sinfonia', features two violins. The second system, labeled 'Ritornello', features a tenor part with lyrics 'mo - ri.', 'egli impia ga i', and 'Ciel'. The third system, also labeled 'Ritornello', features a tenor part with lyrics 'co - ri.'. The fourth system, another 'Ritornello', features a tenor part with lyrics 'ti de - gni.'. The fifth system, also a 'Ritornello', features a tenor part. Measure numbers 10, 18, 38, 46, 64, 72, 86, and 94 are indicated at the beginning of each system. The score is written in common time with various key signatures.

95

19 Tenore
dor - - - - ma al tuo can - to.

19

Sinfonia

19

120

130

137

141

145

149

Musical score for Violini, page 3, measure 149. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

153

Musical score for Violini, page 3, measure 153. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

157

Musical score for Violini, page 3, measure 157. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

161

Musical score for Violini, page 3, measure 161. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

165

Musical score for Violini, page 3, measure 165. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

174

Musical score for Violini, page 3, measure 174. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music features eighth-note patterns with various dynamics and articulations.

Tempro la cetra

Libro settimo de madrigali

Giambattista Marino (1569 – 1625)

Viola

Claudio Monteverdi (1567 – 1643)

Sinfonia

B. c.

10 18

37

Tenore

Ritornello

37 17

63

Tenore

Ritornello

63 17

72

13 Tenore

Ritornello

72 13

92

19 Tenore

Ritornello

92 19

117

Sinfonia

117

127

127

[136]



[139]



[144]



[148]



[152]



[156]



[160]



[165]



[174]



Tempro la cetra

Libro settimo de madrigali

Giambattista Marino (1569 – 1625)

Violoncello

Claudio Monteverdi (1567 – 1643)

Sinfonia

B. c.

Violoncello part: Bass clef, common time. Notes include open circles, solid circles, and stems with dots.

[10]

Violoncello part: Bass clef, common time. Measures 10-18 show a repeating pattern of eighth and sixteenth notes.

18

[37]

Tenore

Ritornello

Violoncello part: Bass clef, common time. Tenore part: Treble clef, common time. Ritornello part: Bass clef, common time. Text: -tro ch'a-mo - ri.

17

[63]

Tenore

Ritornello

Violoncello part: Bass clef, common time. Tenore part: Treble clef, common time. Ritornello part: Bass clef, common time. Text: egli impia-ga i co - ri.

[72]

13

Tenore

Ritornello

Violoncello part: Bass clef, common time. Tenore part: Treble clef, common time. Ritornello part: Bass clef, common time. Text: Ciel ti de - gni.

[92]

Violoncello part: Bass clef, common time. Tenore part: Treble clef, common time. Ritornello part: Bass clef, common time. Text: dor - - ma al tuo can - to.

[117]

Sinfonia

Violoncello part: Bass clef, common time. Notes include open circles, solid circles, and stems with dots.

[126]

Violoncello part: Bass clef, common time. Notes include open circles, solid circles, and stems with dots.

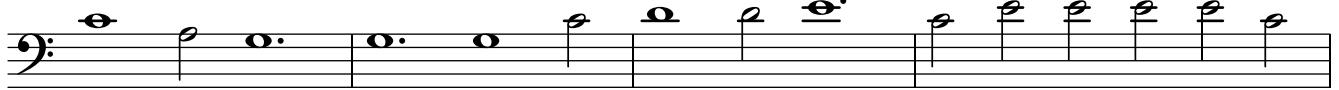
[135]



[139]



[143]



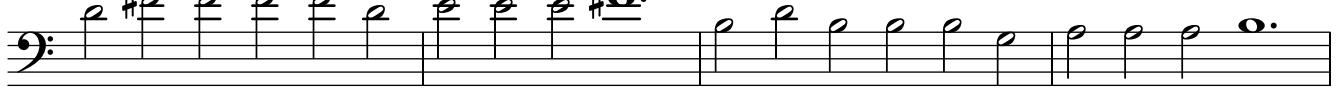
[147]



[151]



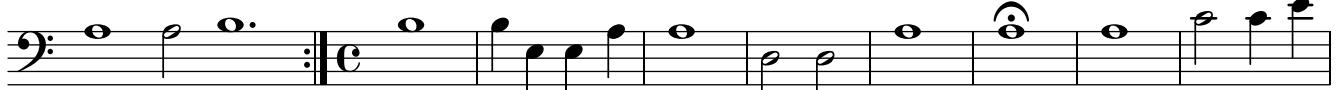
[156]



[160]



[165]



[174]



Tempro la cetra

Libro settimo de madrigali

Giambattista Marino (1569 – 1625)

Basso Continuo

Claudio Monteverdi (1567 – 1643)

Sinfonia

B. c.

This musical score shows the Basso Continuo part for the Sinfonia section. The key signature is common time (B. c.). The music consists of nine measures of basso continuo notation, primarily using quarter notes and half notes. Measure 1 starts with a half note, followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note. Measures 2 through 9 follow a similar pattern of half and quarter notes.

[10]

This is the first measure of the Sinfonia section, starting with a half note followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

[21]

This is the second measure of the Sinfonia section, continuing the pattern of half and quarter notes.

[32]

Ritornello

This is the first measure of the Ritornello section, starting with a half note followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

[42]

This is the second measure of the Ritornello section, continuing the pattern of half and quarter notes.

[53]

This is the third measure of the Ritornello section, continuing the pattern of half and quarter notes.

[63]

Ritornello

This is the fourth measure of the Ritornello section, starting with a half note followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

[74]

This is the fifth measure of the Ritornello section, continuing the pattern of half and quarter notes.

[85]

Ritornello

This is the sixth measure of the Ritornello section, starting with a half note followed by a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

[95]



[105]



[115]

Sinfonia



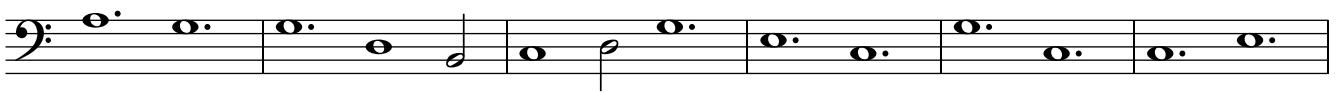
[125]



[135]



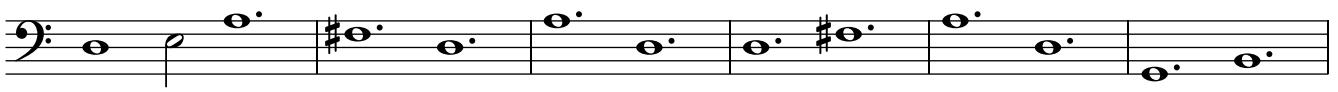
[141]



[147]



[153]



[159]



[165]



[174]

