

04. Amor, io sento l'alma

Machiavelli

Verdelot

$\text{♩} = 80$

Cantus

Altus

Tenor

Bassus

8

C.

A.

T.

B.

15

C.

A.

T.

B.

21

C.

A.

T.

B.

Four-part vocal setting (C, A, T, B) for measures 21-26. The music is in 4/4 time. Measures 21-22 feature a whole note chord in each part. Measures 23-24 have a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measures 25-26 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. The key signature has one flat (B-flat).

27

C.

A.

T.

B.

Four-part vocal setting (C, A, T, B) for measures 27-33. The music is in 4/4 time. Measures 27-28 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measures 29-30 have a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measures 31-32 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measure 33 features a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. The key signature has one flat (B-flat).

34

C.

A.

T.

B.

Four-part vocal setting (C, A, T, B) for measures 34-40. The music is in 4/4 time. Measures 34-35 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measures 36-37 have a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measures 38-39 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. Measure 40 features a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. The key signature has one flat (B-flat).

41

C.

A.

T.

B.

Four-part vocal setting (C, A, T, B) for measures 41-42. The music is in 4/4 time. Measures 41-42 feature a half note in the Soprano and Alto parts, and a quarter note in the Tenor and Bass parts. The key signature has one flat (B-flat).