

Venite donne belle

Ruffino

$\text{♩} = 80$

Cantus

Altus

Tenor

Bassus

This system contains the first five measures of the piece. It features four staves: Cantus (soprano), Altus (alto), Tenor, and Bassus (bass). The time signature is 3/4, and the tempo is marked as quarter note = 80. The music is written in a key with one flat (B-flat). The Cantus part begins with a half rest, followed by a half note G4, a quarter note A4, and a half note B4. The Altus part begins with a half rest, followed by a half note F4, a quarter note G4, and a half note A4. The Tenor part begins with a half rest, followed by a half note E4, a quarter note F4, and a half note G4. The Bassus part begins with a half rest, followed by a half note D4, a quarter note E4, and a half note F4.

6

C.

A.

T.

B.

This system contains measures 6 through 9. The Cantus part continues with a half note C5, a quarter note D5, and a half note E5. The Altus part continues with a half note G4, a quarter note A4, and a half note B4. The Tenor part continues with a half note F4, a quarter note G4, and a half note A4. The Bassus part continues with a half note E4, a quarter note F4, and a half note G4.

10

C.

A.

T.

B.

This system contains measures 10 through 13. The Cantus part continues with a half note F5, a quarter note G5, and a half note A5. The Altus part continues with a half note C5, a quarter note D5, and a half note E5. The Tenor part continues with a half note B4, a quarter note C5, and a half note D5. The Bassus part continues with a half note A4, a quarter note B4, and a half note C5.

14

C.

A.

T.

B.

Four-part vocal harmony for Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The system begins at measure 14. The Soprano part features a melodic line with eighth and quarter notes. The Alto part provides harmonic support with similar rhythmic values. The Tenor and Bass parts enter in measure 15 with half notes and whole notes, respectively. The system concludes at measure 17.

18

C.

A.

T.

B.

Four-part vocal harmony for Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The system begins at measure 18. Measures 18-19 feature rests for the Soprano and Alto parts, while the Tenor and Bass parts continue their lines. At measure 20, all four parts enter with a new melodic phrase. The system concludes at measure 23.

24

C.

A.

T.

B.

Four-part vocal harmony for Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The system begins at measure 24. Measures 24-25 show the Soprano and Alto parts with whole notes, while the Tenor and Bass parts have half notes. At measure 26, the Soprano and Alto parts have a whole rest, and the Tenor and Bass parts continue. The system concludes at measure 28.

29

C.

A.

T.

B.

Four-part vocal harmony for Soprano (C.), Alto (A.), Tenor (T.), and Bass (B.). The system begins at measure 29. The Soprano part has a whole rest in measure 29, followed by a melodic line. The Alto part enters in measure 30 with a half note, followed by a melodic line. The Tenor and Bass parts continue their lines throughout the system. The system concludes at measure 32.

33

C.

49

C.

A.

T.

B.

53

C.

A.

T.

B.