

# Venite donne belle

Ruffino

Cantus

Altus

Tenor

Bassus

This system contains the first four staves of the musical score. The Cantus staff is in treble clef, and the Bassus staff is in bass clef. All staves are in 3/4 time. The music begins with a whole rest in the first measure, followed by a half note in the second measure, and then a series of quarter and eighth notes in the subsequent measures. The Altus and Tenor staves have an '8' below them, indicating an octave shift.

6

C.

A.

T.

B.

This system contains staves 5 through 8. The Cantus staff (C.) is in treble clef, and the Bassus staff (B.) is in bass clef. The music continues with a series of quarter and eighth notes. The Alto (A.) and Tenor (T.) staves have an '8' below them, indicating an octave shift.

10

C.

A.

T.

B.

This system contains staves 9 through 12. The Cantus staff (C.) is in treble clef, and the Bassus staff (B.) is in bass clef. The music continues with a series of quarter and eighth notes. The Alto (A.) and Tenor (T.) staves have an '8' below them, indicating an octave shift.

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 all parts. At measure 20, the Soprano and Alto parts change to a new key signature, indicated by two flats. The Tenor and Bass parts continue in the original key. 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 are in the original key. At measure 26, the Soprano and Alto parts change to a new key signature, indicated by one flat. The Tenor and Bass parts continue in the original key. 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 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 30 with half notes and whole notes, respectively. The system concludes at measure 32.

33

C.

A.

T.

B.

Four-part vocal harmony for measures 33-36. The Soprano (C.) part features a melodic line with eighth and sixteenth notes, including a slur over measures 34 and 35. The Alto (A.) part provides harmonic support with half and quarter notes. The Tenor (T.) part has a steady quarter-note accompaniment. The Bass (B.) part features a simple half-note bass line. All parts are in 8/8 time.

37

C.

A.

T.

B.

Four-part vocal harmony for measures 37-40. Measures 37 and 38 feature rests for the Soprano and Alto parts. In measure 39, the Soprano and Alto parts enter with a new melodic line. The Tenor and Bass parts continue their accompaniment. The Soprano part has a long note in measure 40.

41

C.

A.

T.

B.

Four-part vocal harmony for measures 41-44. The Soprano part has a melodic line with some rests. The Alto part has a steady quarter-note accompaniment. The Tenor part has a steady quarter-note accompaniment. The Bass part has a steady quarter-note accompaniment. All parts are in 8/8 time.

45

C.

A.

T.

B.

Four-part vocal harmony for measures 45-48. The Soprano part has a melodic line with some rests. The Alto part has a melodic line with a slur over measures 46 and 47. The Tenor part has a steady quarter-note accompaniment. The Bass part has a steady quarter-note accompaniment. All parts are in 8/8 time.

49

C.

A.

T.

B.

[illegible]