

# 13. Madonna, per voi ardo

Anonymous

Verdelot

$\text{♩} = 80$

Cantus

Altus

Tenor

Bassus

8

C.

A.

T.

B.

13

C.

A.

T.

B.

20

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, measures 20-26. The Soprano (C.) part features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 21. The Alto (A.) part provides a harmonic accompaniment with half and quarter notes. The Tenor (T.) and Bass (B.) parts follow a similar harmonic pattern, with the Bass part featuring a triplet of eighth notes in measure 21. The system concludes with a double bar line in measure 26.

27

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, measures 27-33. The Soprano (C.) part has a more active melodic line with eighth and quarter notes. The Alto (A.) part continues the harmonic accompaniment. The Tenor (T.) and Bass (B.) parts provide a steady harmonic support. The system concludes with a double bar line in measure 33.

34

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, measures 34-39. The Soprano (C.) part features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 35. The Alto (A.) part provides a harmonic accompaniment. The Tenor (T.) and Bass (B.) parts follow a similar harmonic pattern. The system concludes with a double bar line in measure 39.

40

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, measures 40-46. The Soprano (C.) part features a melodic line with eighth and quarter notes, including a triplet of eighth notes in measure 41. The Alto (A.) part provides a harmonic accompaniment. The Tenor (T.) and Bass (B.) parts follow a similar harmonic pattern. The system concludes with a double bar line in measure 46.