

Anonymous

Madonna, per voi ardo

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, 4/4 time. Measures 20-26. The Soprano (C.) part features a melodic line with eighth and quarter notes. The Alto (A.) part provides harmonic support with half and quarter notes. The Tenor (T.) and Bass (B.) parts follow a similar pattern, with the Bass part including a final whole note in measure 26.

27

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, 4/4 time. Measures 27-33. The Soprano (C.) part has a more active melodic line with eighth notes. The Alto (A.) part continues with harmonic support. The Tenor (T.) and Bass (B.) parts provide a steady accompaniment with half and quarter notes.

34

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, 4/4 time. Measures 34-39. The Soprano (C.) part features a melodic line with eighth and quarter notes. The Alto (A.) part provides harmonic support with half and quarter notes. The Tenor (T.) and Bass (B.) parts follow a similar pattern, with the Bass part including a final whole note in measure 39.

40

C.

A.

T.

B.

Four-part vocal harmony in B-flat major, 4/4 time. Measures 40-46. The Soprano (C.) part features a melodic line with eighth and quarter notes. The Alto (A.) part provides harmonic support with half and quarter notes. The Tenor (T.) and Bass (B.) parts follow a similar pattern, with the Bass part including a final whole note in measure 46.