

# L'amor' e come male destinato

Giovanni Thomaso Cimello (c.1510-1579)

Cantus (part 1 of 3)

*Canzone villanesche al modo Napolitano* (Gardano press, Venice, 1545)

The musical score is written in a single system with four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, rhythmic style. The lyrics are printed below the notes, with some words underlined to indicate syllable boundaries. The score includes measure numbers 5 and 10. The piece concludes with a double bar line at the end of the fourth staff.

L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo  
scu - to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

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The musical score is written in a single system with four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in a simple, rhythmic style. The lyrics are written below the notes. The second, third, and fourth staves are accompaniment staves, each starting with a bass clef and a key signature of one flat. They provide a harmonic and rhythmic foundation for the vocal line. The lyrics are written below the accompaniment staves. The score includes various musical notations such as notes, rests, and bar lines. There are also some performance markings like '5' and '10' above the notes.

L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo  
scu - to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

# L'amor' e come male destinato

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Tenor (part 2 of 3)

*Canzone villanesche al modo Napolitano* (Gardano press, Venice, 1545)

L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo scu -  
to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

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L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo scu -  
to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

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Bassus (part 3 of 3)

*Canzone villanesche al modo Napolitano* (Gardano press, Venice, 1545)

L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo scu -  
to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

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Bassus (part 3 of 3)

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L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo scu -  
to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.

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Bassus (part 3 of 3)

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L'a - mo - r'e co - me ma - le de - sti - na - to, l'a - mo - r'e co - me ma - le de - sti - na -  
5  
to, e mor - bo che, e mor - bo che se iet - ta a chi s'ap - pres - sa. Ma s'a - ma per lo scu - to mo vec - chio e  
10  
mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to, Ma s'a - ma per lo scu -  
to mo vec - chio e mo stor - cia - to e mo pa - pu - to, mo stor - cia - to e mo pa - pu - to.