

Capriccio sopra La sol fa re mi

Vincenzo Ruffo (c.1508-1587)

Canto (part 1 of 3)

Capricci in Musica a 3 voci (Francesco Moscheni press, Milan, 1564)

2 5 10 15 20 25 30 35 40

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Tenore (part 2 of 3)

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1 5 10 15 20 25 30 35 40

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Tenore (part 2 of 3)

Capricci in Musica a 3 voci (Francesco Moscheni press, Milan, 1564)

The image displays a musical score for the Tenore part of a capriccio. The score is written on a single staff in treble clef with a 4/4 time signature. The key signature is one flat (B-flat). The piece is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 40 marked at the beginning of their respective lines. The music consists of a series of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped together. There are several rests throughout the piece. The score concludes with a double bar line at measure 40.

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Tenore (part 2 of 3)

Capricci in Musica a 3 voci (Francesco Moscheni press, Milan, 1564)

The image displays a musical score for the Tenore part of a capriccio. The score is written on a single staff with a treble clef and a 4/2 time signature. The key signature is one flat (B-flat). The piece is divided into measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 40 marked at the beginning of their respective lines. The music features a variety of note values, including minims, crotchets, and quavers, along with rests and phrasing slurs. The score concludes with a double bar line at the end of the 40th measure.

Capriccio sopra La sol fa re mi

Vincenzo Ruffo (c.1508-1587)

Basso (part 3 of 3)

Capricci in Musica a 3 voci (Francesco Moscheni press, Milan, 1564)

The image displays a musical score for the Bass part (part 3 of 3) of the Capriccio sopra La sol fa re mi by Vincenzo Ruffo. The score is written in bass clef with a 4/2 time signature. It consists of eight staves of music, each beginning with a measure number: 5, 10, 15, 20, 25, 30, 35, and 40. The music features a variety of rhythmic values, including quarter, eighth, and sixteenth notes, as well as rests. The key signature is one flat (B-flat). The piece concludes with a double bar line at the end of the eighth staff.