

'La Scotta'

Canzoni a 4 & 8 Voci, libro primo)

Agostino Soderino
(1608)

Intavolierung - Anton Höger

[illegible]

8

The image shows a musical score for a song titled "The Rose Tree". The score is written on a grand staff with a treble and bass clef. It consists of three systems of music. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system continues the melody. The third system concludes the piece with a final cadence. The score is presented in a clean, black-and-white format with a large margin on the left.

[illegible]

32

The musical score is written on a grand staff with five systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom staff). The vocal line uses a simplified notation with letters 'a', 'c', 'd', 'e', 'b' for notes and vertical stems for rests. The piano accompaniment uses a similar notation with letters 'c', 'e', 'a', 'b' for notes and vertical stems for rests. The score is divided into five measures, each with a 4-measure piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is a simple, catchy tune, and the piano accompaniment provides a steady harmonic support.

The Rose Tree

32

a c a d c c

a d c a a

c d c a d d

a c a d c

d d c

a a c d c a

d d a c a d

b b d a d b

a a c d

c d c a c c

a b

c e

e e

a d a

c c a c a c

a a c

e a

c e

a a

37

44

50

55

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on a grand staff with treble and bass clefs. It consists of three systems of music. The first system has 6 measures, the second has 6 measures, and the third has 6 measures. The melody is written in the treble clef, and the bass line is written in the bass clef. The key signature has one sharp (F#). The time signature is 2/4. The melody includes various note values (quarter, eighth, and sixteenth notes) and rests. The bass line provides a simple harmonic accompaniment. The score ends with a double bar line in the final measure.

61

1		.	┐	┐	┐	┐	┐
			a	a c a	δ c c	δ a	δ c a a
3	δ	C					
		1	┐	┐	┐	┐	
			c	δ a	δ c	a a	c δ c a
3	a δ	C					
	┐	┐	┐	┐	┐	┐	
	a a c a	δ c c	δ a	δ c a a	c δ c a	c c	a b
3		C					
	.	┐	┐	┐	┐	┐	
	δ δ a	δ c	a a	c δ c a	c c	a c a	c a a c
3	a	C					

65

┐	┐	┐		┐	┐	┐	┐.┐.┐.┐	┐	┐
c δ c a	δ δ	a c a	δ c	δ δ c	δ c c c c c	a c	δ a	c c c c c c	
┐	┐	┐	┐	┐┐		┐	┐	┐.┐.┐.┐	┐
δ δ	a c a	δ	b b	δ a	δ b	a a c δ	δ δ δ δ δ δ	c c a a	δ δ δ δ δ δ
	┐	┐	┐		┐	┐	┐.┐.┐.┐	┐	┐
	c c δ	a δ	a	c c c c c c	a a	δ δ	c a a a a a		
c	e	e e							
	┐	┐		┐.┐.┐.┐	┐	┐			
	δ δ δ δ δ δ	δ a b	c	a δ δ δ δ δ					
e	a	c	e	a a	a				

71

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
a c a	a a a a a	d d c c	a c d a	a a d a c d	a c a	c a c c c c

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
c c a a	d d d d d	d a c d	a d a	c d	c d c	d d d d d d

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
a a d d	c c c c c c	c c a a	e a e	a a d c	a c d a	a c d d d d

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
c a c	e a a a a a	a c e a	c e c	c a	c	d d a a a a

78

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
c c a	a	d c d	d c a c

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
a a d	d	d d d	d

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
c c c d a c	c a d a c d	a	a

♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩	♩. ♩. ♩. ♩. ♩. ♩
a a e	e	a d a	d