

La Gamba in Basso & Soprano

Vincenzo Ruffo

Intavolierung - Anton Höger

1-d-lute

2-g-lute

3-D-lute

9

17

17

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25

This section consists of four staves of musical notation. The top two staves are soprano voices, and the bottom two are basso voices. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure 25 starts with a series of eighth-note pairs (e-e, e-e, a-a, etc.) followed by sixteenth-note patterns (c-h, e-c, a-h, g). Measures 26-27 continue with similar patterns, including a dotted quarter note (d-a) and various sixteenth-note groups. Measure 28 concludes with a final set of sixteenth-note patterns.

33

This section consists of four staves of musical notation. The top two staves are soprano voices, and the bottom two are basso voices. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure 33 begins with eighth-note pairs (e-e, e-e, a-a, c-c). Measures 34-35 feature sixteenth-note patterns, including a prominent eighth-note (d-a) in measure 35. Measure 36 concludes with a final set of sixteenth-note patterns.

41

This section consists of four staves of musical notation. The top two staves are soprano voices, and the bottom two are basso voices. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure 41 begins with eighth-note pairs (e-e, e-e, a-a, c-c). Measures 42-43 feature sixteenth-note patterns, including a prominent eighth-note (d-a) in measure 43. Measure 44 concludes with a final set of sixteenth-note patterns.

49

49

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

c b e c e e b c a c b c c e c b e e. b c c e c b e

57

57

a a c a a c a a c a a c a a c a a c a a c e g h a c e g h k

c e c a c e b c e e c e a c e e c c b e c e a c e e c e e e

66

66

m e a c e g e c a e c a h g e e c a e c a e a a. a c a a b a e b a.

c. a e c e d c a e a d a d c a e a a c a e c c a b c b.

c c c c e e c c e e c e c e a c e c. e a c