

La Mortara

Antonio Mortaro (fl.1587-1619)

Canto (part 1 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

3 5 10 15 20 25 30 35 40 45 50 55

La Mortara

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Alto (part 2 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

The image displays a musical score for the Alto part (part 2 of 4) in 4/4 time. The score is written on ten staves, each containing a line of music. The key signature is one sharp (F#), and the time signature is 4/4. The music consists of a single melodic line. Measure numbers are indicated at the beginning of each line: 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The score ends with a double bar line at measure 55. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals).

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Alto (part 2 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

The image displays a musical score for the Alto part (part 2 of 4) in 4/2 time. The score is written on a single staff with a treble clef and a 4/2 time signature. The key signature is one sharp (F#). The score consists of 55 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked at the beginning of their respective lines. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and accents throughout the piece. The score ends with a double bar line at measure 55.

La Mortara

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Tenore (part 3 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

1 5 10 15 20 25 30 35 40 45 50 55

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Tenore (part 3 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

1 5 10 15 20 25 30 35 40 45 50 55

La Mortara

Antonio Mortaro (fl.1587-1619)

Basso (part 4 of 4)

Primo libro de canzoni à 4 (Amadino press, Venice, 1600)

The musical score is written in bass clef with a 4/2 time signature. It consists of nine staves of music. Fingerings are indicated by numbers 1, 2, 4, and 5 above the notes. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are placed above the staves to mark specific points in the piece. The piece concludes with a double bar line at the end of the ninth staff.