

26. Canzon vigesimasesta

La negrona

Pietro Lappi (c.1575-c.1630)

Canto I (choir 1, part 1 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

5

10 3 15 2

20 25

30 1

35 2 1

40 2 45

50 2 55 2

60 1 1

65 1 2

70 1 1 2

75 6 2

26. Canzon vigesimasesta

La negrona

Pietro Lappi (c.1575-c.1630)

Alto I (choir 1, part 2 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

Musical score for Alto I (choir 1, part 2 of 4). The score is written in treble clef with a key signature of one flat (Bb) and a time signature of 4/2. The piece consists of 80 measures, divided into 10 systems of 8 measures each. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Fingerings are indicated by numbers 1-3 above notes. Ornaments are shown as small circles above notes in measures 42, 44, 52, and 54. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 are placed above the staff lines. The piece concludes with a double bar line at the end of the 80th measure.

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Tenore I (choir 1, part 3 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

5
10
3 15 2 20
25 1
30
1 35 2 40 2 o = o.
45 50
2 55 2 o = o 60 1
65
70 1
75 6
2

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3 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75

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Basso I (choir 1, part 4 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75

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Basso I (choir 1, part 4 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

5
10
3 15 2 20
25 1
30
1 35 2 40 2 $\circ = \circ$
45 50
2 55 2 $\circ = \circ$ 60 1
65
70 1
75 $\frac{6}{2}$

26. Canzon vigesimasesta

La negrona

Pietro Lappi (c.1575-c.1630)

Canto II (choir 2, part 1 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

The musical score is written on a single treble clef staff in a 4/2 time signature. It begins with a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 4, 5, 5, 10, 1, 15, 1, 25, 30, 2, 35, 40, 1, 45, 2, 50, 1, 55, 1, 60, 65, 3, 70, and 75 marked above the staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are some unusual markings, such as a double bar line with a vertical line through it at measure 10 and measure 25, and a measure with a 3/2 time signature at measure 55. The piece concludes with a double bar line at measure 75.

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Alto II (choir 2, part 2 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

4 5 5 10 1

15 1 20 1

1 25

30 2

35

40 3

45 1 2 50 1

55 1

60 65 3

70

75 6 2

26. Canzon vigesimasesta

La negrona

Pietro Lappi (c.1575-c.1630)

Alto II (choir 2, part 2 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

4 5 5 10 1

15 1 20 1

1 25

30 2

35

40 3

1 45 2 50 1

55 1

60 65 3

70

75 6

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La negrona

Pietro Lappi (c.1575-c.1630)

Tenore II (choir 2, part 3 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

4 5 5 10 1

15 1

20 1 25

30 2

35

40

45 2 50 1

55 1

60 65

3 70

75 80

26. Canzon vigesimasesta

La negrona

Pietro Lappi (c.1575-c.1630)

Basso II (choir 2, part 4 of 4)

Canzoni per Sonare (Raverii press, Venice, 1608)

4 5 5 10 1

15

1 20 1 1

25

30 2 35

40

45 2 50 1

55 1

60

65 3 70

75 6/2