

Basti fin qui le pene

Jacopo Sannazaro (1458-1530)

Luca Marenzio (c.1553-1599)

Tenore I(b) (Choir 1, part 4 of 5)

Madrigali à 4, 5, e 6 voci (Giacomo Vincenti, Italy, 1588)

8 Ba - sti fin qui le _____ pe - n'e i du - -
8 - ri af - fan - - ni In tan - te car - te, in
8 tan - te car - te e _____ le _____ mie gra - vi so -
8 - me e co-me, e co - me, e co-me
8 Or mi vor-rei le-var, or mi vor-rei le-var, or mi vor-rei le-var con al-tri van-ni,
8 or mi vor-rei le-var con al-tri van-ni, _____ or mi vor-rei le-var con al-tri van-ni,
45 8 1 Per po - ter-mi di lau - ro or-nar le chio-me: La -
8 55 sciar, la-sciar di noi qua giù, la-sciar di noi, la-sciar di noi qua giù, la-sciar di noi qua
8 60 giù, la-sciar di noi qua giù me - mo - - ria e - ter - - na,
8 65 E con più sal - do no - me la - sciar, la-sciar di noi qua giù, la-sciar di noi,
8 70 la-sciar, la-sciar di noi qua giù, la-sciar di noi qua giù, me - mo - ria e - ter -

Basti fin qui le pene: (Tenore I(b))

75

na, me - mo - ria e - ter - na,

Detailed description: This is a musical score for a Tenore I(b) part. It features a single staff in G major (one sharp) and 3/4 time. The music begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. A fermata is placed over the C5 note. The melody then continues with quarter notes D5, E5, F#5, and G5. A fermata is placed over the G5 note. The melody then descends with quarter notes F#5, E5, D5, and C5. A fermata is placed over the C5 note. The melody then continues with quarter notes B4, A4, G4, and F#4. A fermata is placed over the F#4 note. The melody then continues with quarter notes E4, D4, and C4. The piece ends with a double bar line.