

Canzona detta la Pelegrina

Vincenzo Pellegrini (c.1562-1630)

Canto (part 1 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

The musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a time signature of 4/2. The piece consists of 44 measures, with measure numbers 1, 5, 10, 15, 20, 25, 30, 35, and 40 indicated at the start of their respective lines. The notation includes various note values (half, quarter, eighth, and sixteenth notes), rests, and repeat signs. A repeat sign with a first ending bracket appears at measure 30. The score concludes with a double bar line and repeat dots at the final measure (44).

Canzona detta la Pelegrina

Vincenzo Pellegrini (c.1562-1630)

Alto (part 2 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

The musical score is written for Alto (part 2 of 4) in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The score consists of 40 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 marked at the beginning of their respective lines. The melody is primarily composed of eighth and sixteenth notes, with some rests and a few accidentals (sharps and naturals). The score concludes with a double bar line and repeat signs. The notation is clear and legible, with a focus on the melodic line.

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Alto (part 2 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

5

10

15

20

25

30

35

40

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Tenore (part 3 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

2

5

10

15

1 20

25

30

35

40

Canzona detta la Pelegrina

Vincenzo Pellegrini (c.1562-1630)

Tenore (part 3 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

2 5 10 15 20 25 30 35 40

Canzona detta la Pelegrina

Vincenzo Pellegrini (c.1562-1630)

Basso (part 4 of 4)

Seconda aggiunta alli concerti (Lomaazo press, 1617)

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The piece consists of 40 measures, divided into eight staves of five measures each. The notation includes various rhythmic values (half notes, quarter notes, eighth notes, sixteenth notes, and rests) and accidentals (sharps and flats). Measure numbers 4, 5, 10, 15, 20, 25, 30, 35, and 40 are indicated at the beginning of their respective staves. A repeat sign with first and second endings is present at the end of the piece, starting at measure 35 and ending at measure 40.