Cipriano
de Rore
(1515-1565)

Tutti i Madrigali a Quattro Voci

spartiti et accommodati per sonar
d'ogni sorte d'Istrumento perfetto,
& per Qualunque Studioso
di Contrapunti

Venezia 1577

Clefs:

VM
Musica

ViMa 4 g – Version 1.0 – August 2011.
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Typeset with MuseScore (http://musescore.org). Texts set in Linux Libertine and Linux Biolinum (http://www.linuxlibertine.org/).
Ornaments based on IM Fell Flowers fonts by Igino Marini from Robert Granjon original cuts (http://iginomarini.com/fell/the-revival-fonts/).

Tavola delli Madrigali
di Cipriano a Quattro Voci

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Preface

This edition follows as faithfully as possible the 1577 edition by Angelo Gardano (Venice), a movable-type printing originally in score format, without literary text. The source used for the edition is the copy in the Library of the *Museo internazionale e biblioteca della musica* in Bologna, Italy; it is indicated as 'O' in the critical notes below.

The text has been collated with the following other sources:

Libro I, Cantus and Altus: *Di Cipriano de Rore il primo libro de madrigali a quattro voci*, Venezia, Angelo Gardano, 1575 ('A' in the critical notes)

Libro I, Tenor and Bassus: *Di Cipriano de Rore il primo libro de madrigali a quattro voci*, Venezia, Giorgio Angelieri, 1573 ('B' in the critical notes)

Libro II: *Di Cipriano de Rore il secondo libro de madrigali a quattro voci*, Venezia, Claudio Merulo, 1569 ('C' in the critical notes).

Two versions are available: one with treble, alto and bass clefs ('viol clefs') and one with treble, treble *8ª bassa* and bass clefs ('recorder clefs'); they are identical under any other account.

Remarks:

- Editorial additions are marked by parentheses or dotted lines. Corrections or special issues are marked by note numbers referring to the critical notes below.
- Original time signatures and note values have been retained.
- All marked accidentals have been retained, even when superfluous according to modern conventions; however, they have been silently 'modernized' when current conventions dictate a different sign (i.e.: a sharp used to raise a flattened note has been converted to a natural sign).
- Bar lines are original.
- Accidentals above the stave are editorial suggestions.
- *Ligaturae* are indicated by square slurs (⌜¬⌝).
- Coloration is indicated by angle brackets (⌜ ⌝).
- Triplets generated by coloration has been indicated (by a '3' above or below the stave) only when explicitly marked in the original (by a '3' prefixed); otherwise triplet indications are implied by coloration brackets.

Critical notes:

1) O: F F 𝅘𝅥𝅯𝅘𝅥𝅯
2) A: ♯ added by hand.
3) *sic* A; O has 𝅗𝅥𝅝𝅗𝅥. .
4) B: 𝄡 .
5) A: *punctum divisionis* after the note.
6) *sic* O; A has F.
7) *sic* O; A has E.
8) B: no ♭ .
9) A: 𝅝 .
10) *sic* O; A has ♮ 𝅗𝅥𝅗𝅥𝅗𝅥𝅗𝅥 with coloration.
11) O: 𝅗𝅥. .
12) B: C erased.
13) A has ♯ .
14) B: ECD in *ligatura*.
15) A: 𝅗𝅥𝅝 .
16) O: 𝅗𝅥 .
17) *sic* B; O has D.
18) *sic* B; O has ♭ on C.
19) B has ♭ .
20) A: ♮ only.
21) B: ♮ only.
22) A: C.

23) A has ♯ on first G.
24) A: 𝅘𝅥 only.
25) *sic* B; O has 𝅗𝅥𝅗𝅥 .
26) A has ♩.♪♩ .
27) B has ♯ .
28) *sic* B; O lacks ♯ .
29) A has ♭ .
30) *sic* O; A has G
31) *sic* O; A has ♩𝄽 .
32) *sic* A; O has ♩♩.♪ .
33) B: *ligatura.*
34) O has a ♯ erased, present also in C.
35) C: *ligatura.*
36) *sic* C; O has 𝅝𝄼 .
37) No slur (or *ligatura*) in C.
38) *sic* C; O has 𝅗𝅥𝄽 .
39) *sic* C; O has E.
40) O: ♯ added by hand. C has ♯ in print.
41) *sic* C; O lacks ♯ .
42) O: 𝅗𝅥𝅗𝅥. .
43) *sic* O; C has F.
44) *sic* O; C has 𝅗𝅥𝅝𝅗𝅥 .
45) C: *ligatura* D C.
46) O: measure is empty.
47) C has ♯ .
48) C has ♯ on second F.
49) C: time signature 𝄵 𝄡 .
50) *sic* C; O lacks ♭ .
51) C: B♭ and E♭ in key.
52) C: E♭ implicit, because of key signature.
53) C: ♭ repeated.
54) C has ♯ because of key signature; ♯ is needlessly copied in O.
55) C has ♯ because of key signature.
56) O: ♯ .
57) O: ♩ .

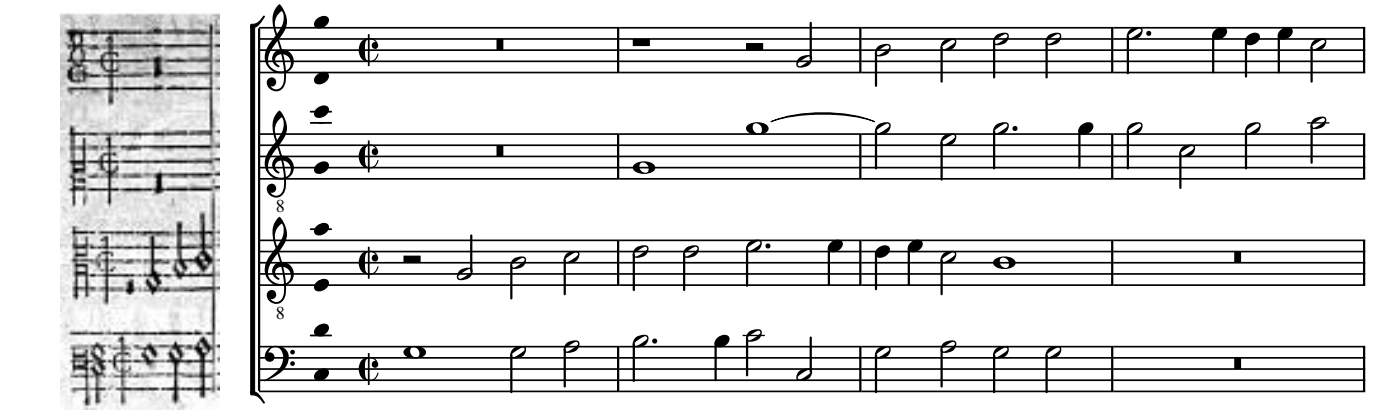
Madrigali

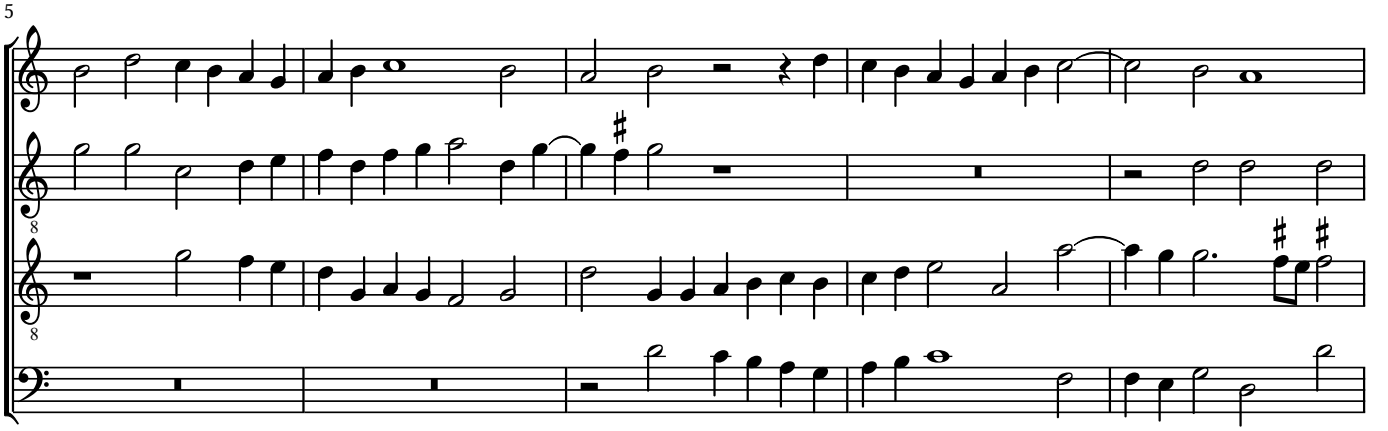
a quattro voci

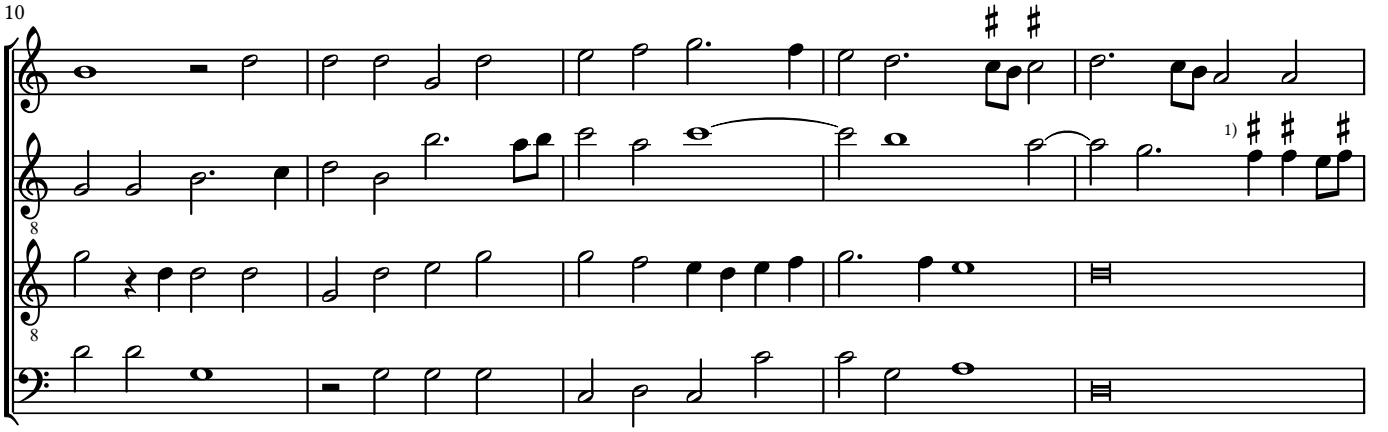
(1) Canzone
Alla dolc' ombra

Cipriano de Rore (1515-1565)

Alla dolc' ombra. **Prima stanza.**







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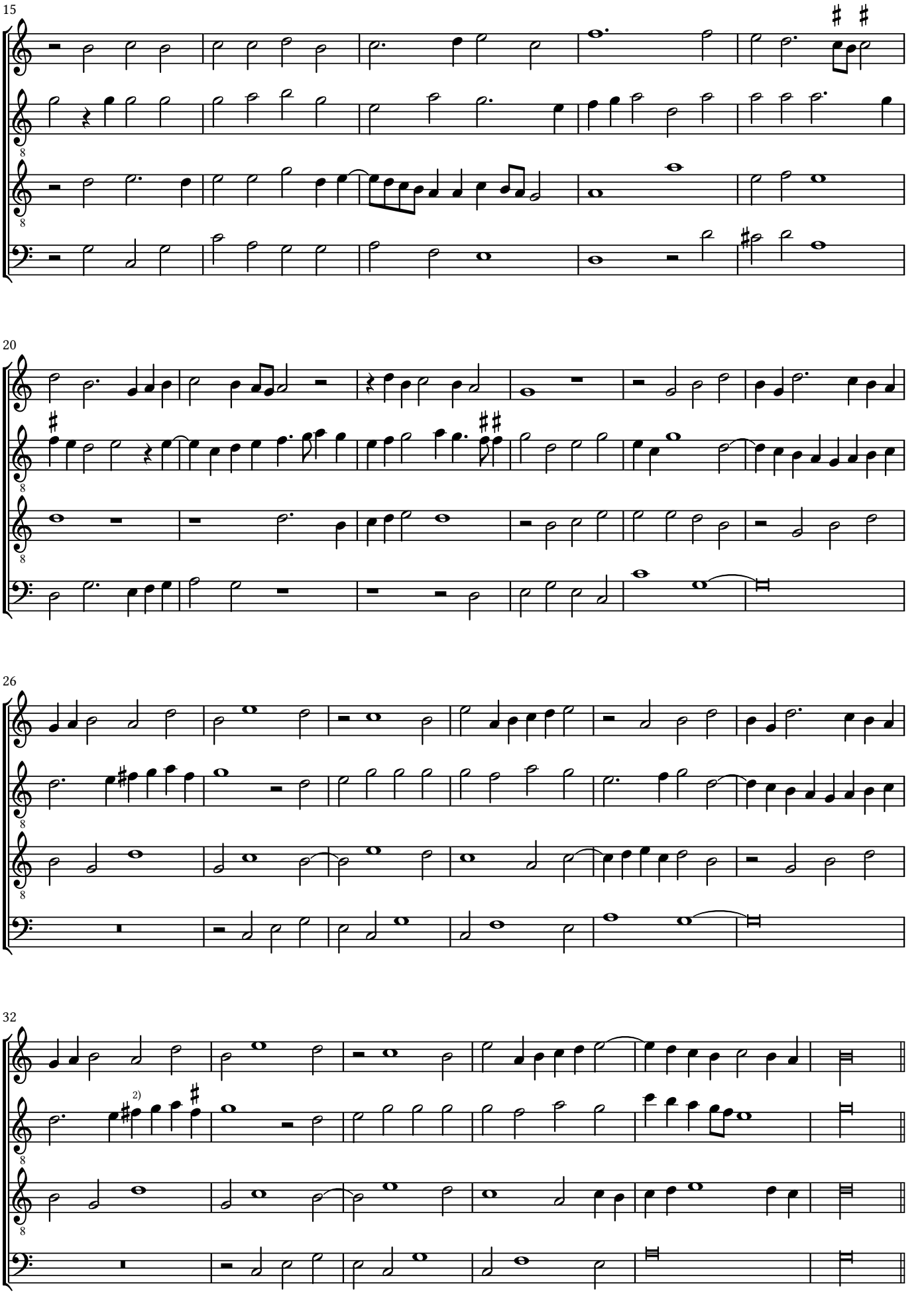

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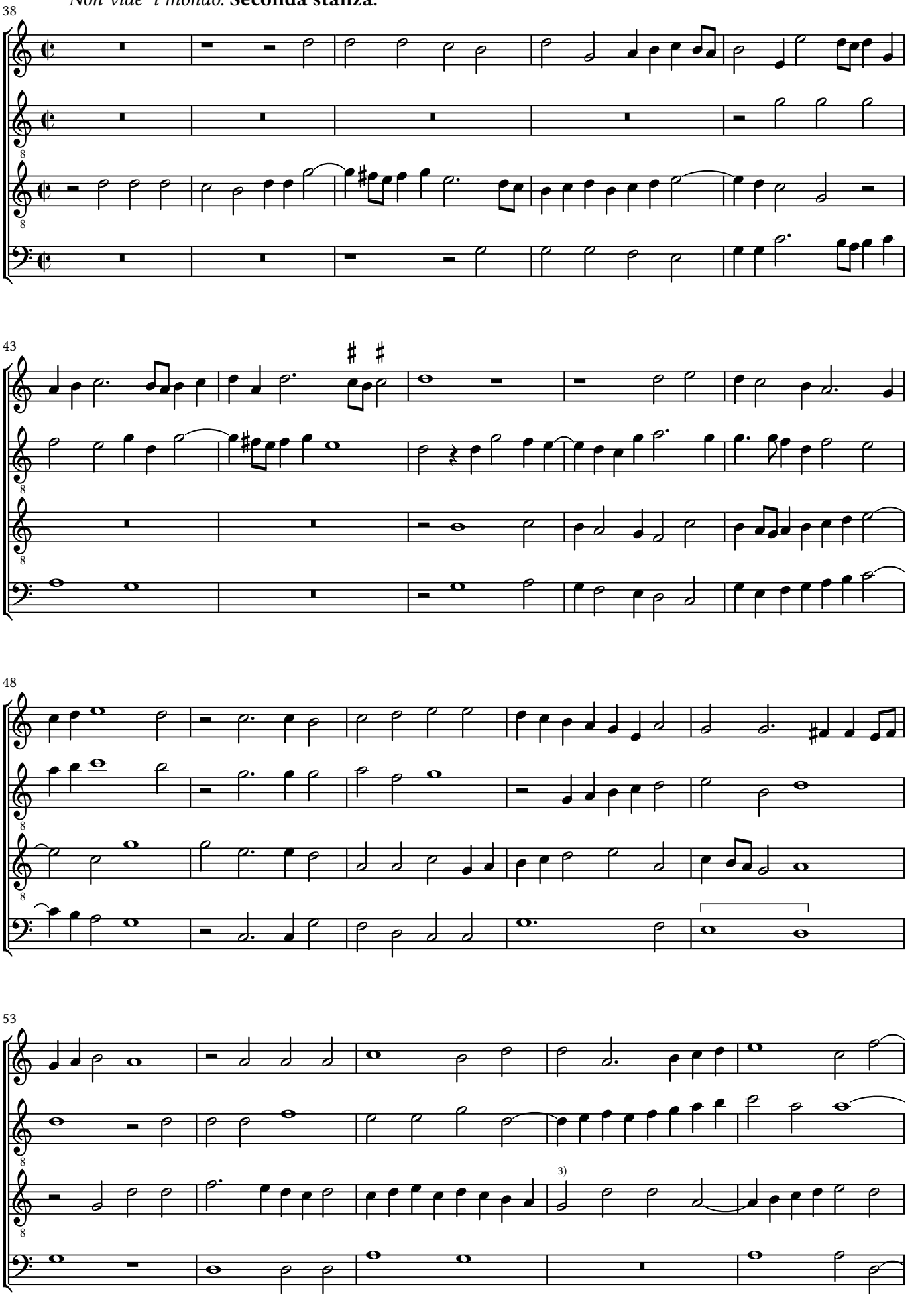
Non vide 'l mondo. **Seconda stanza.**



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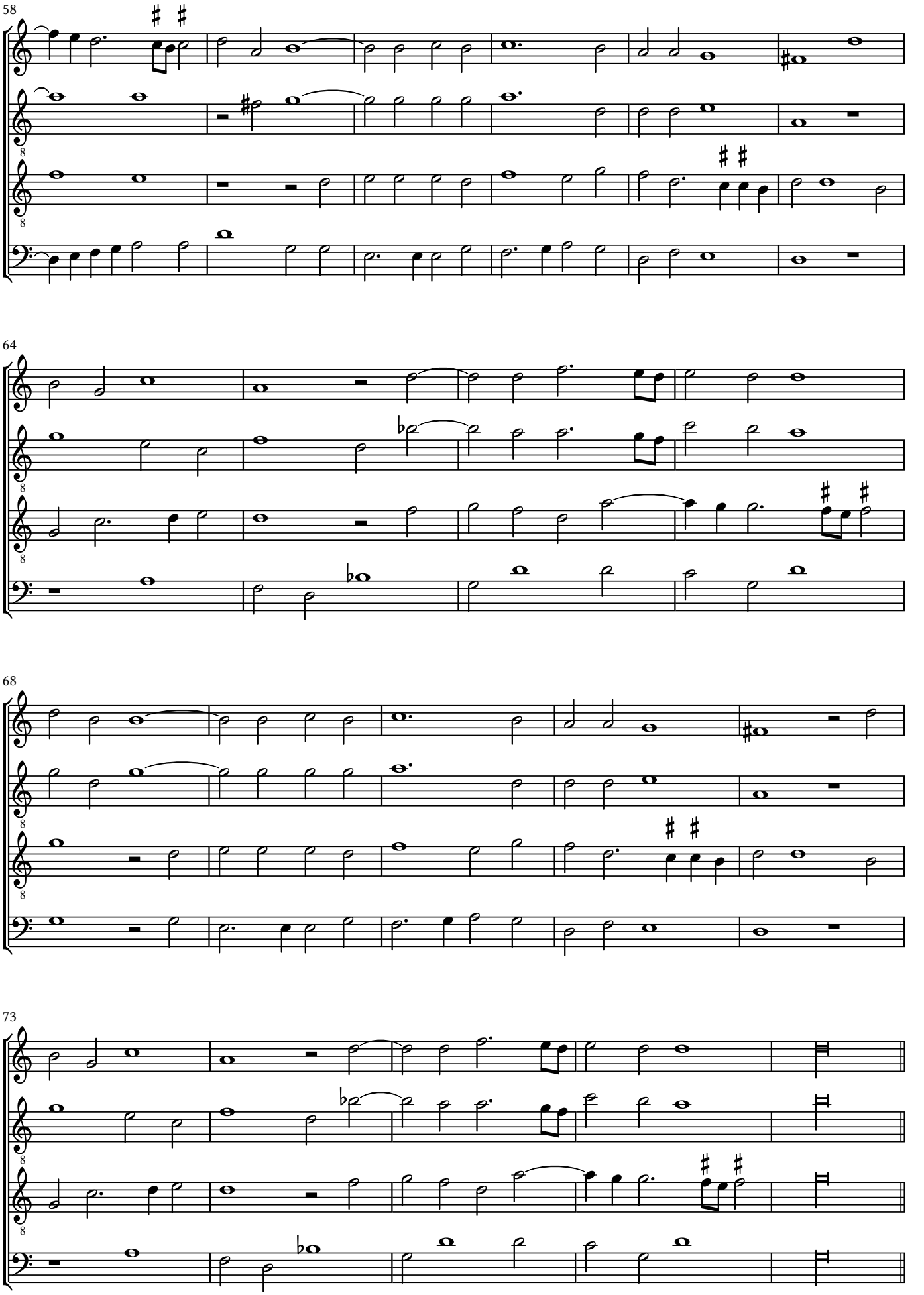

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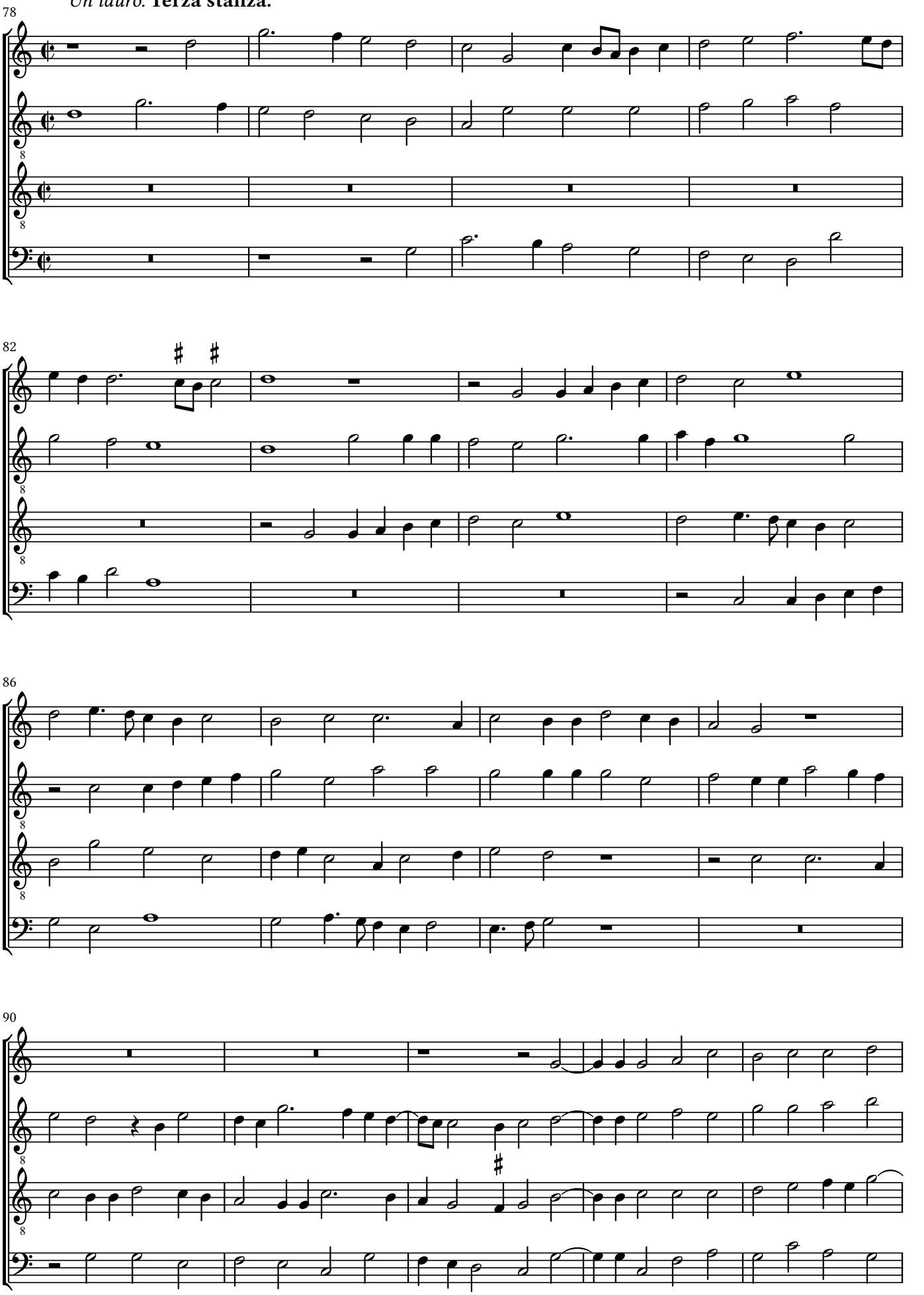
Un lauro. **Terza stanza.**



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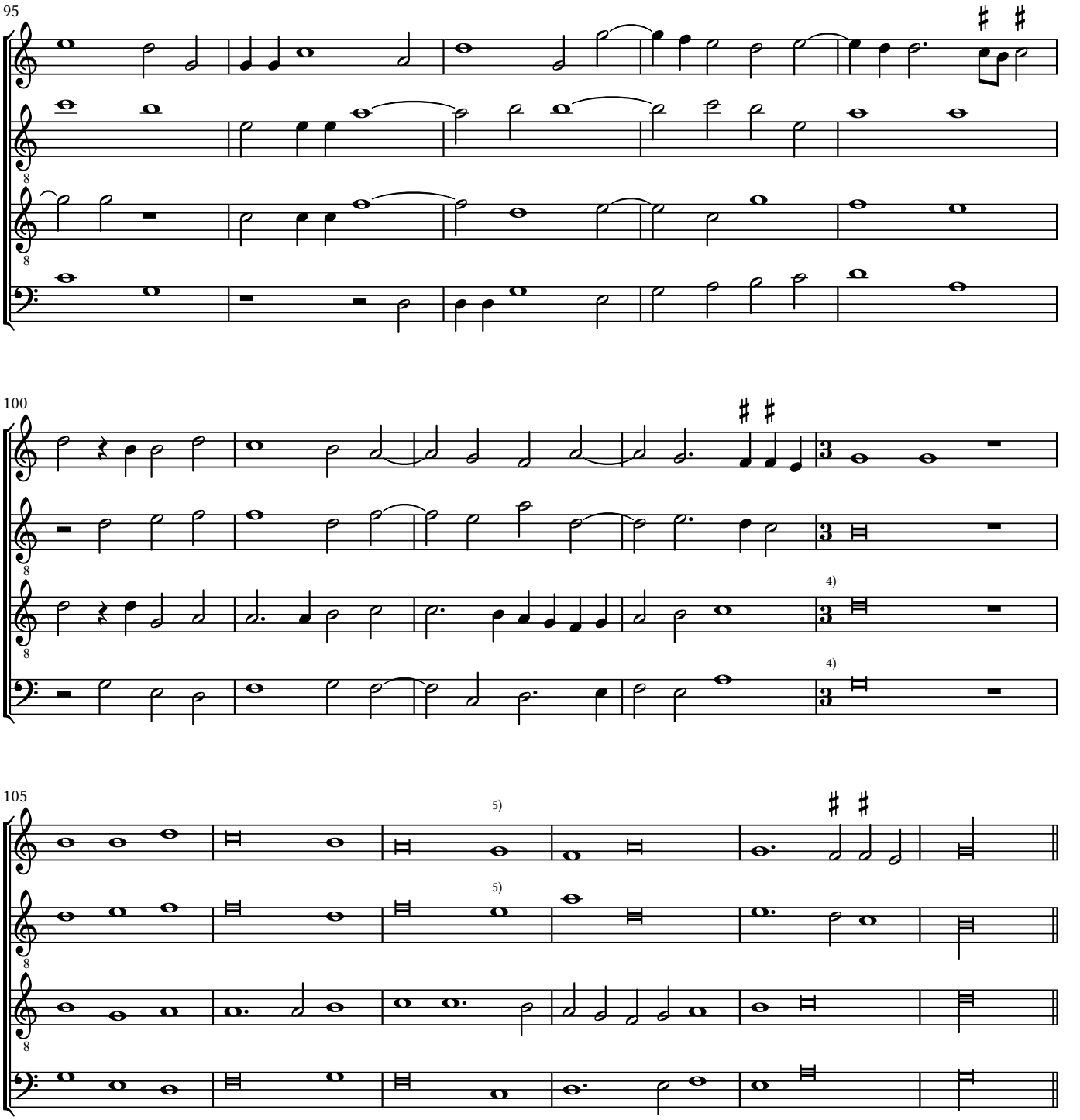

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Però **Quarta stanza.**

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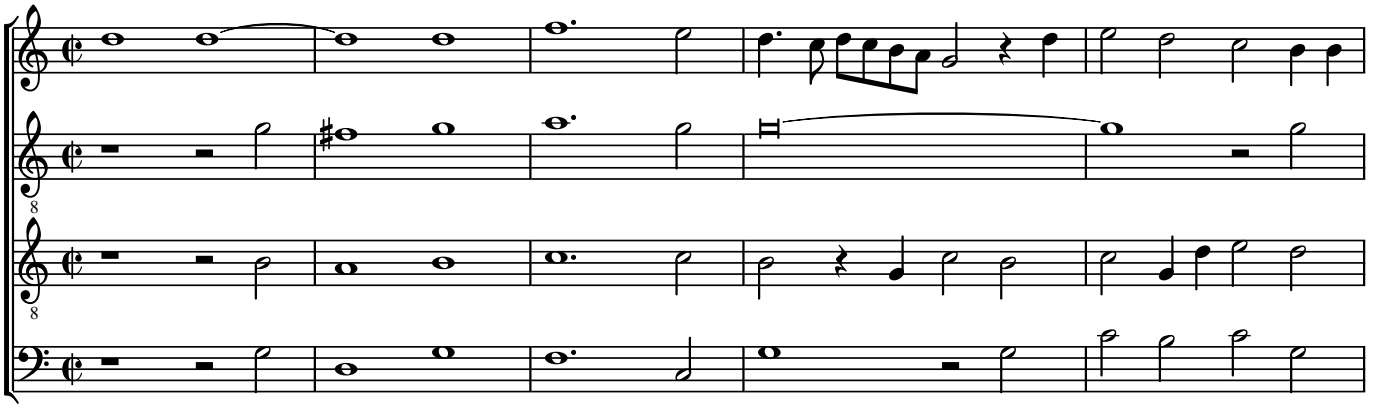

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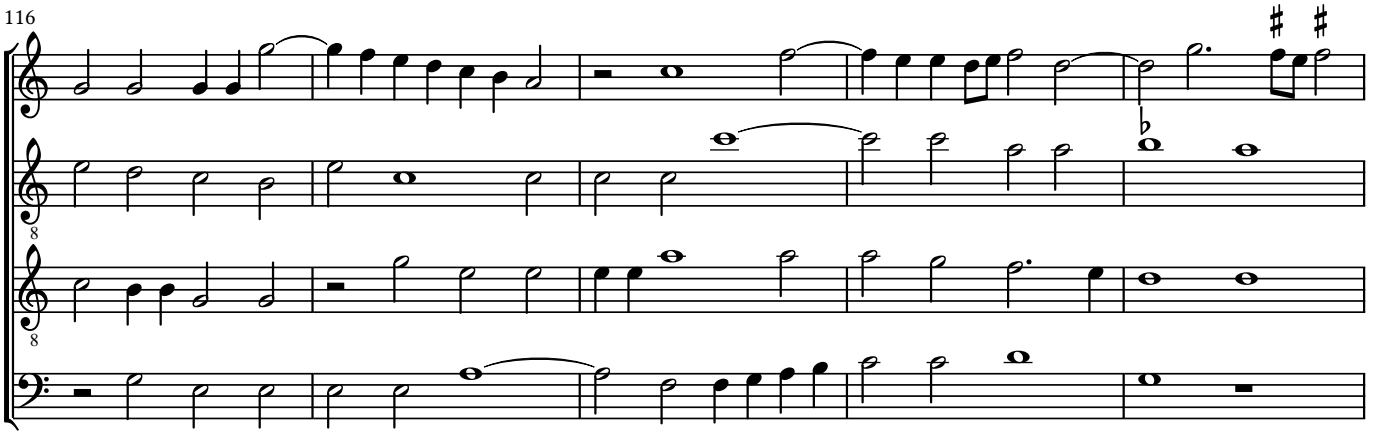

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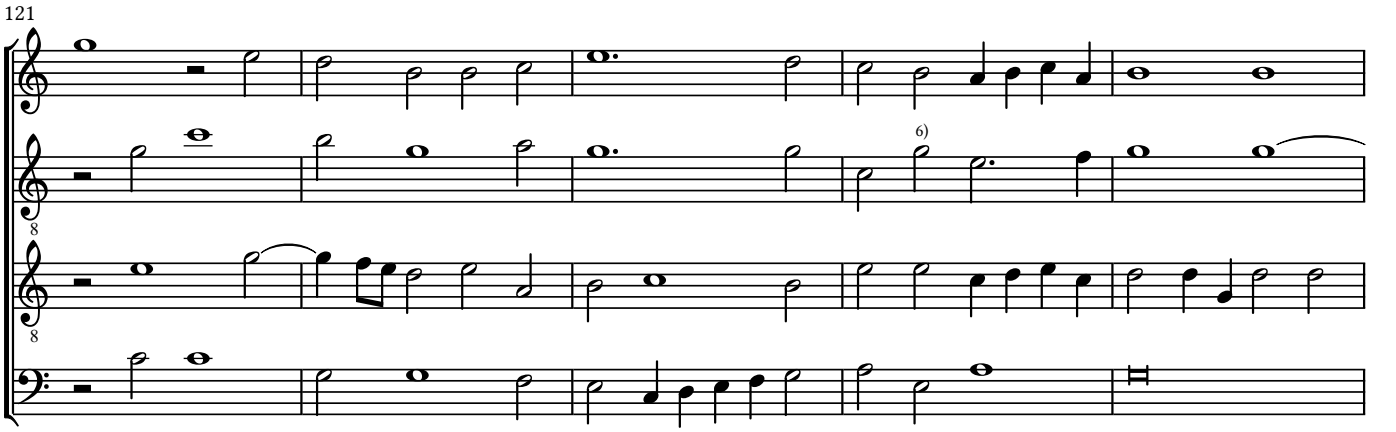

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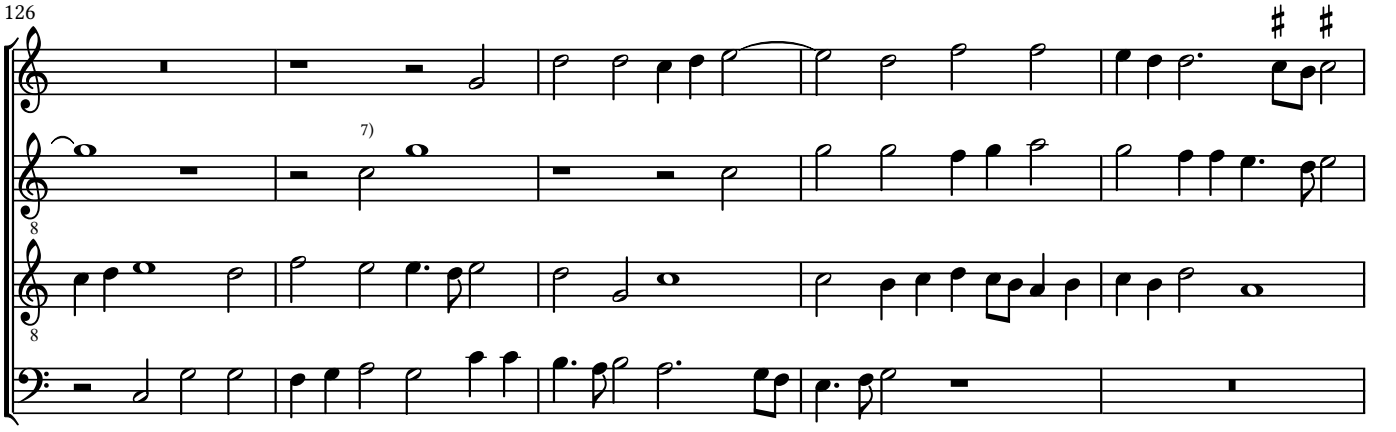

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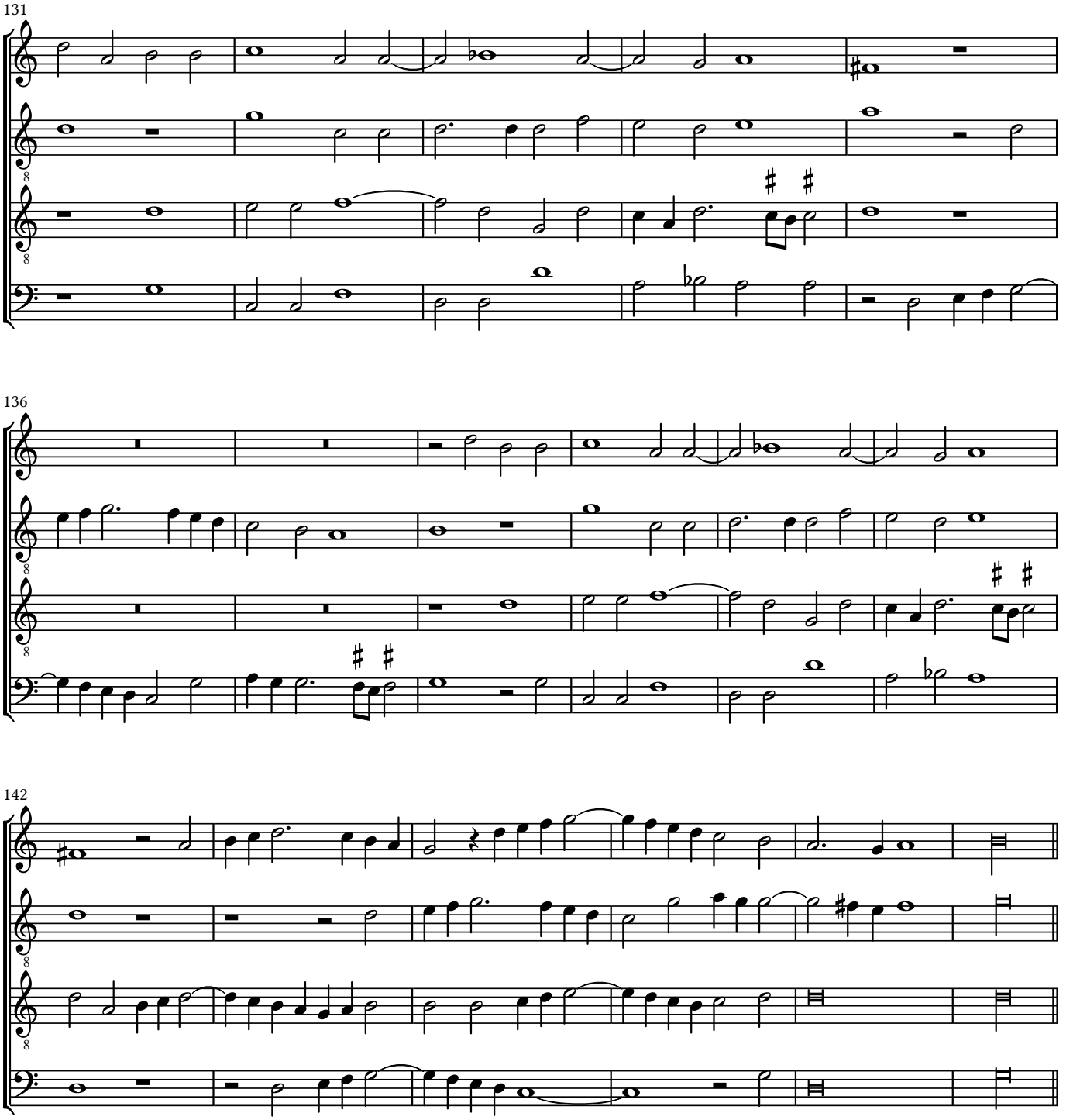

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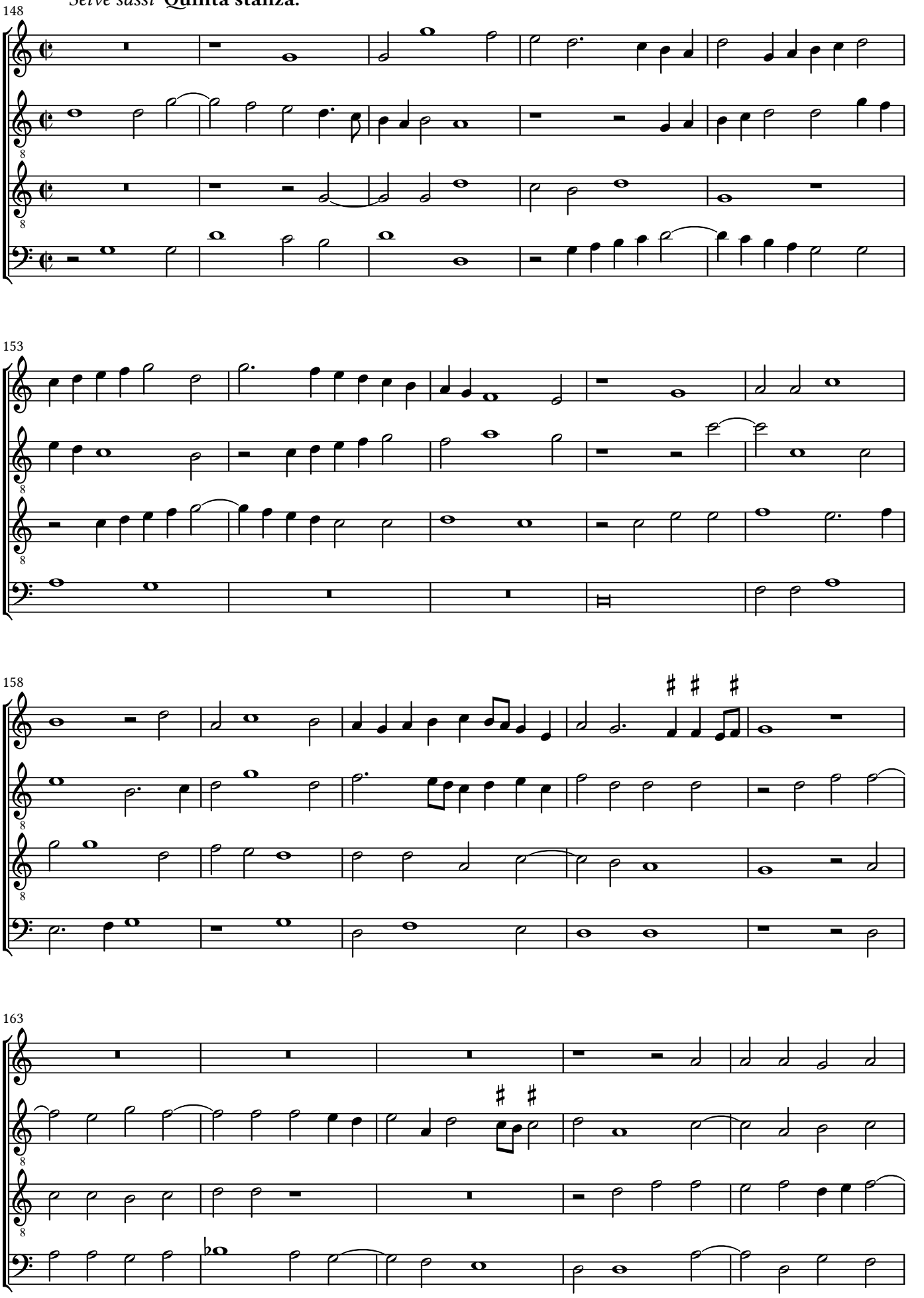
Selve sassi **Quinta stanza.**



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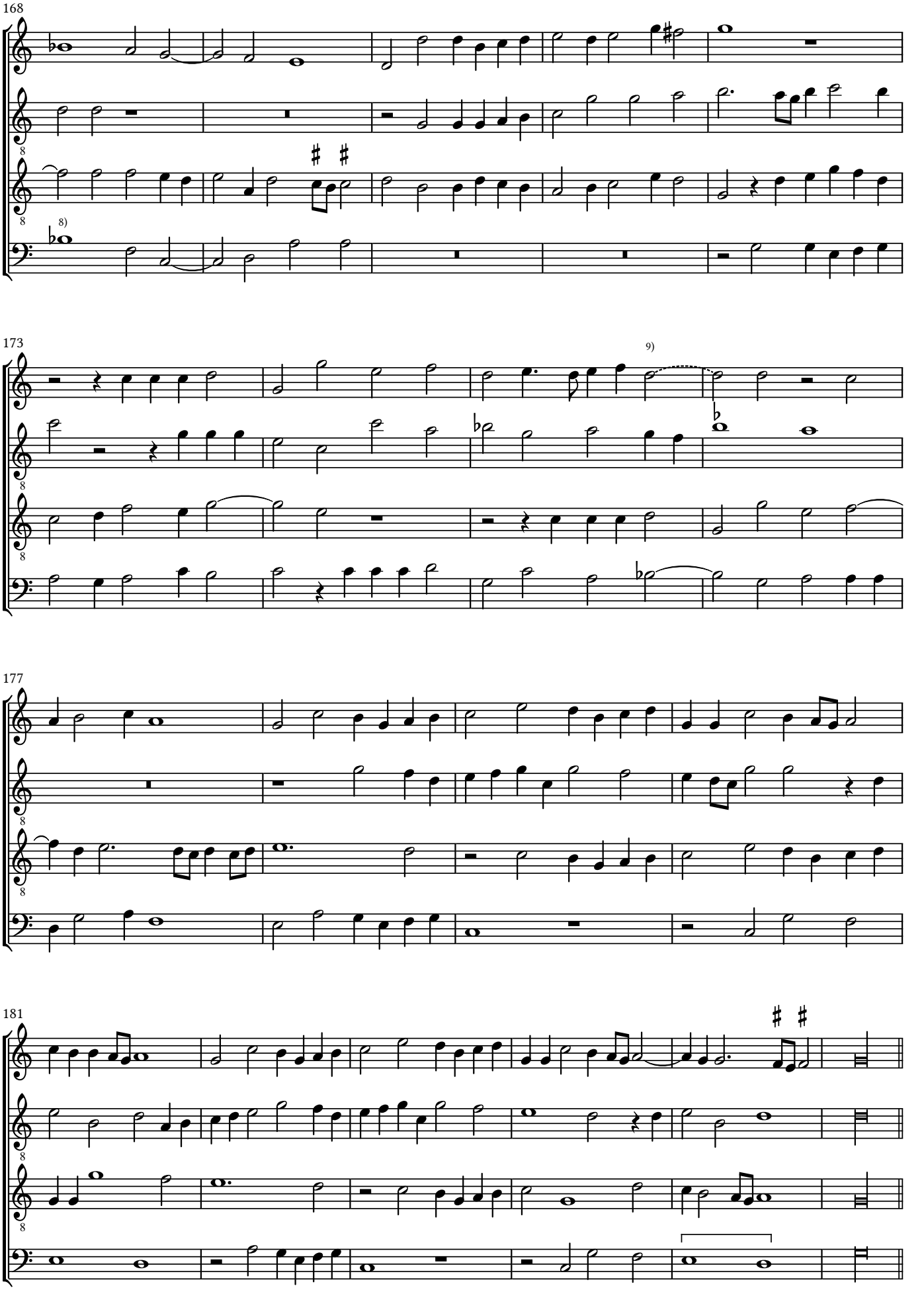

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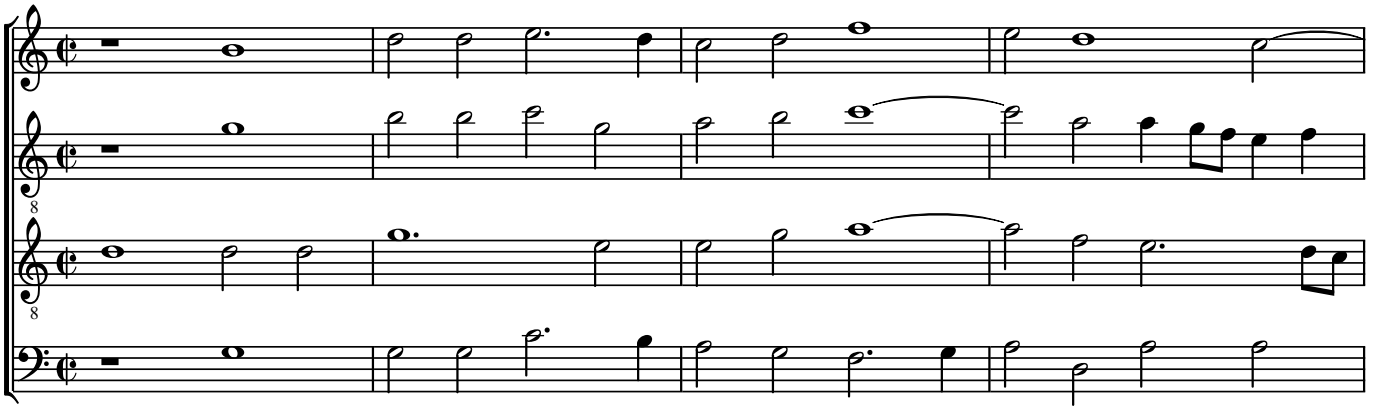
Tanto mi piacque **Sesta stanza.**

187



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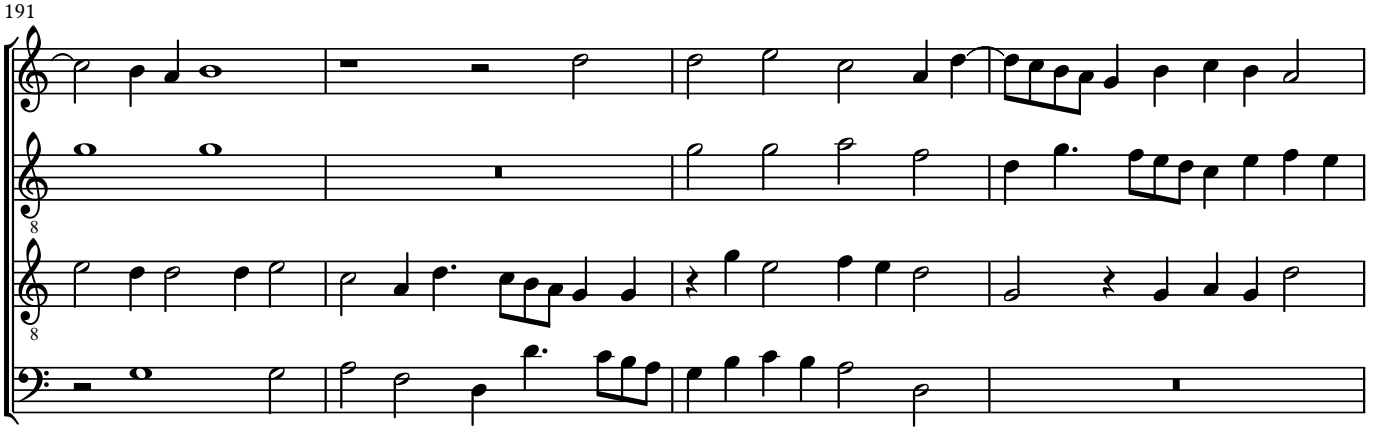

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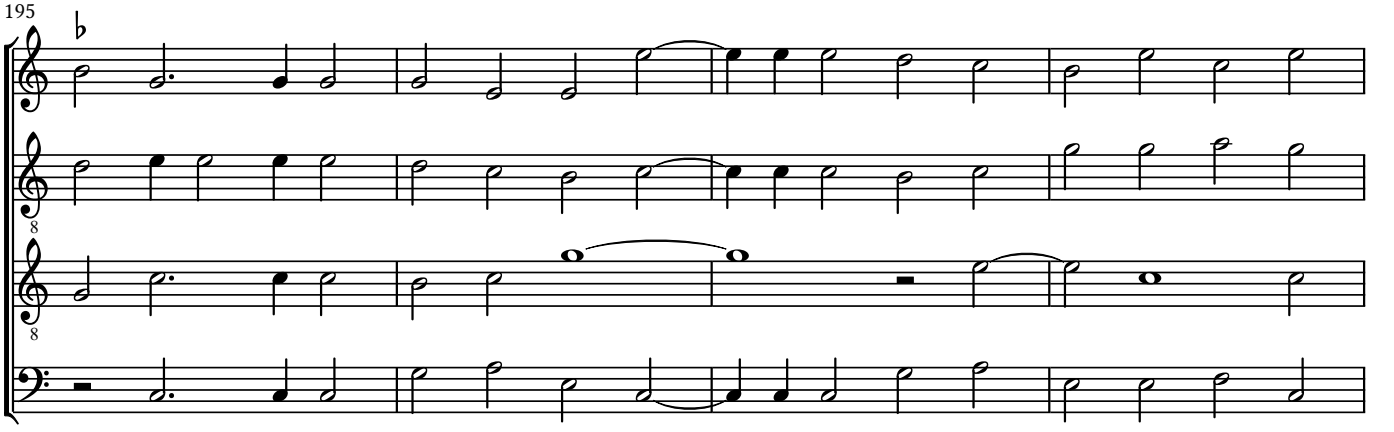

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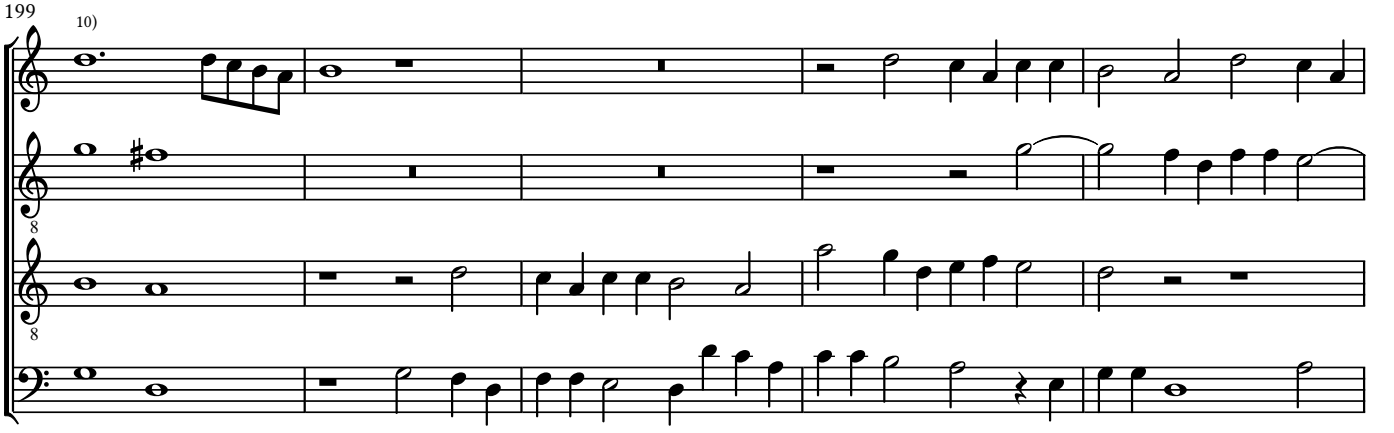

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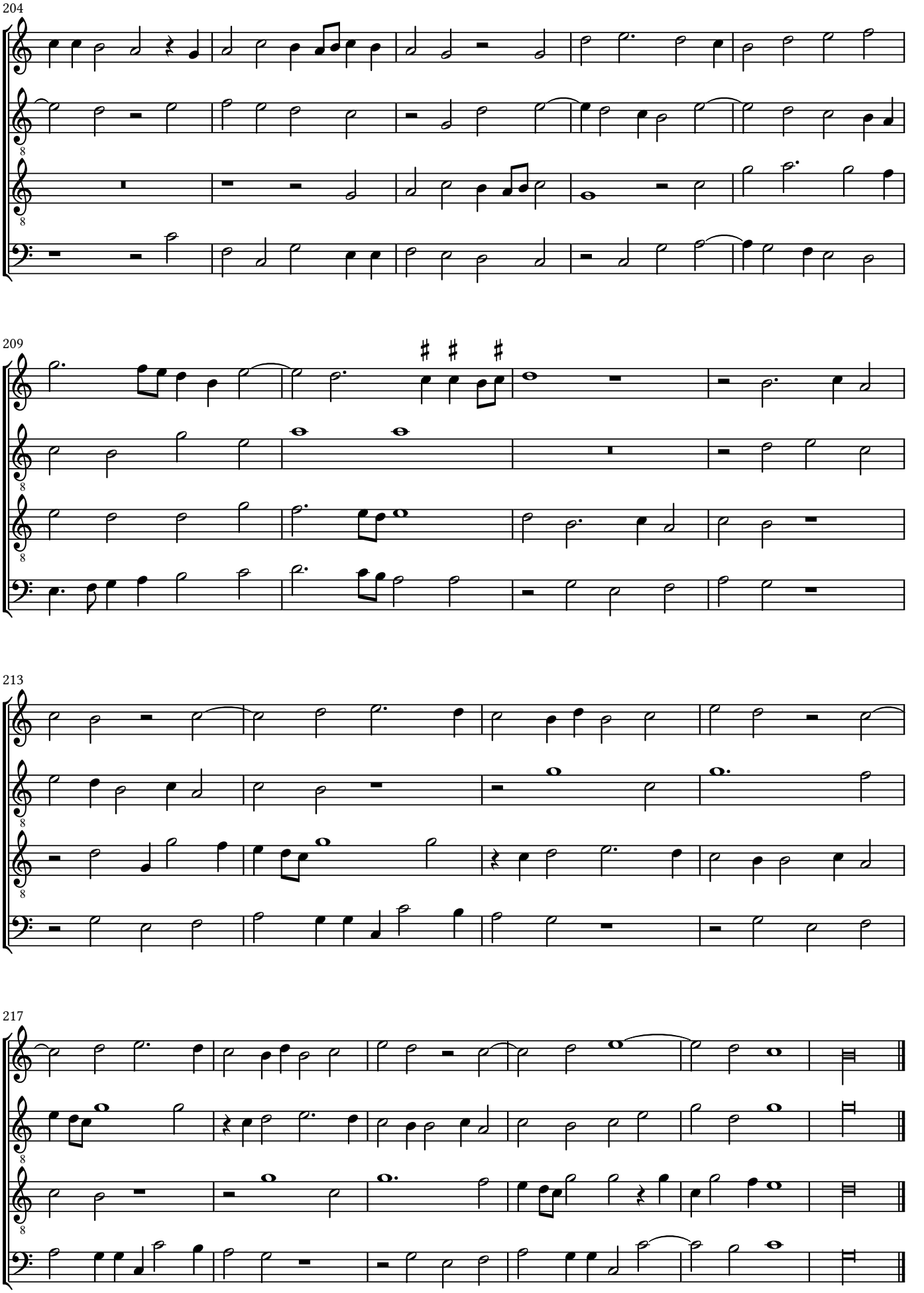

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(2) *Signor mio caro*

Cipriano de Rore (1515-1565)

6

12

11)

18

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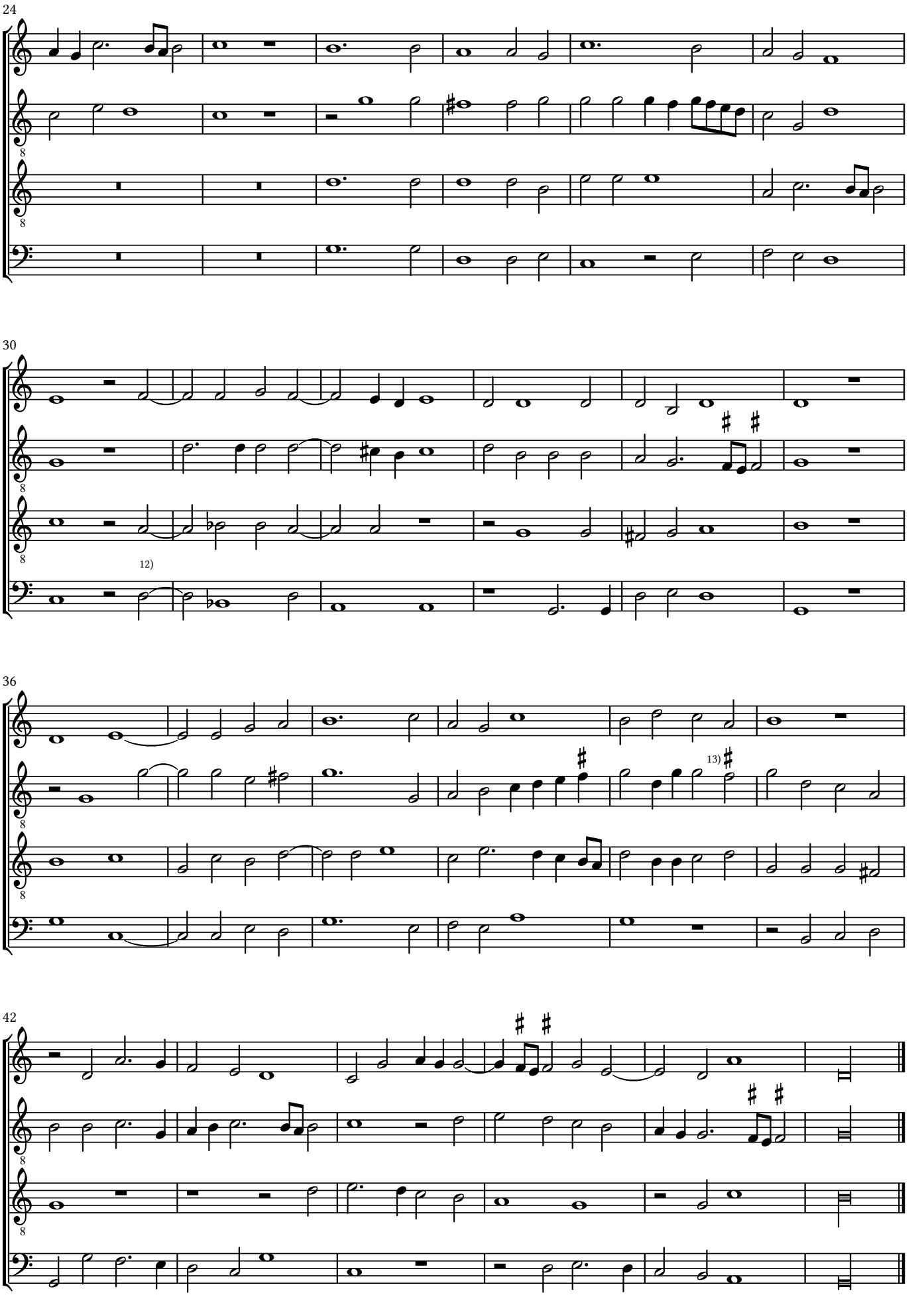

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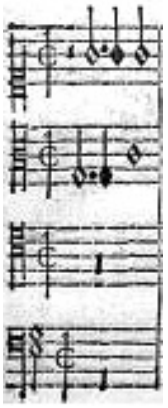
(3) *Carità di Signore*

Cipriano de Rore (1515-1565)



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14)

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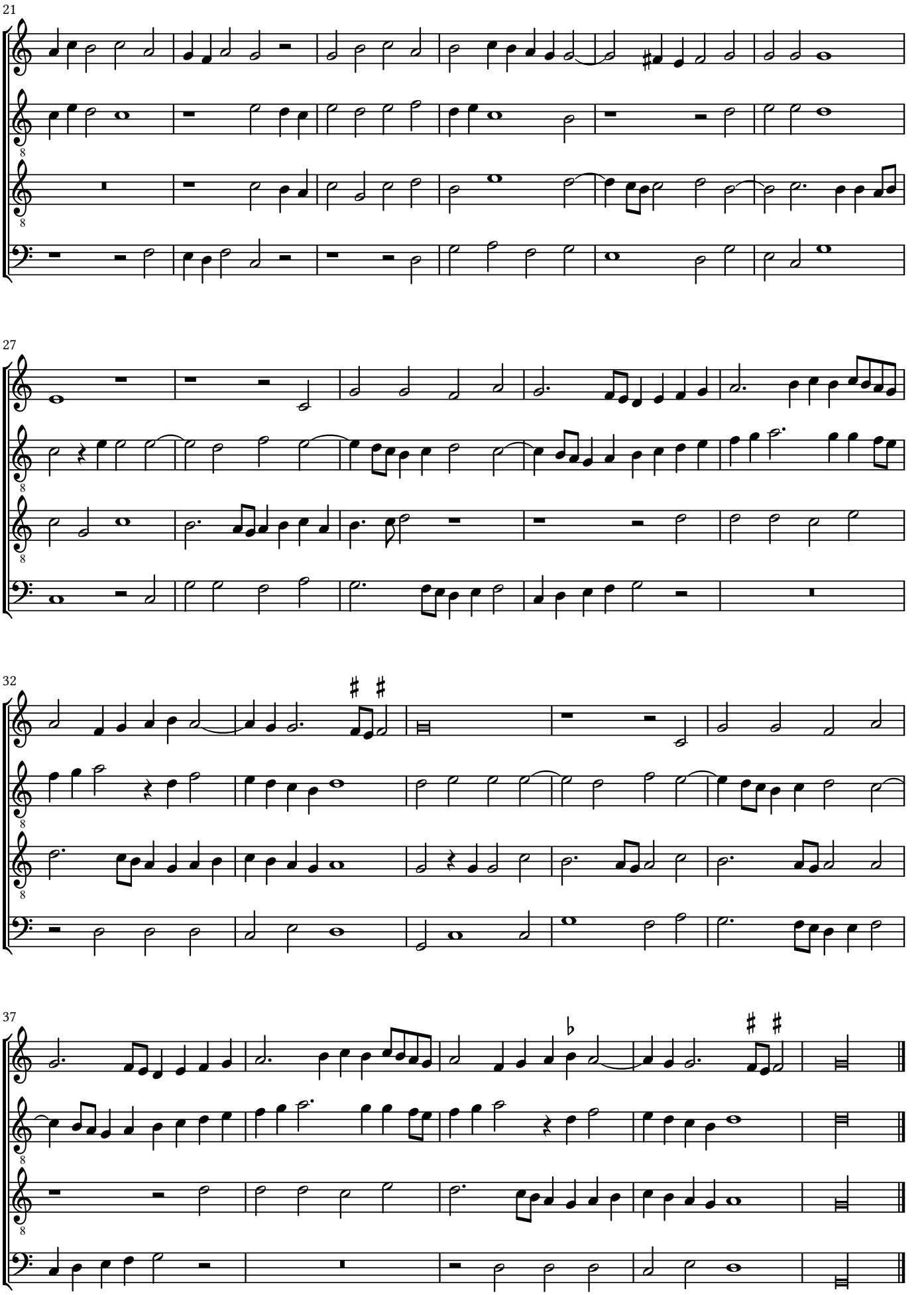

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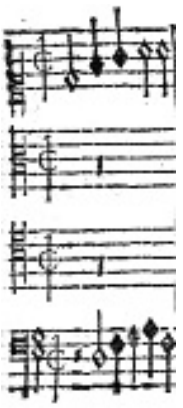
(4) *Io canterei d'amor*

Cipriano de Rore (1515-1565)



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15)

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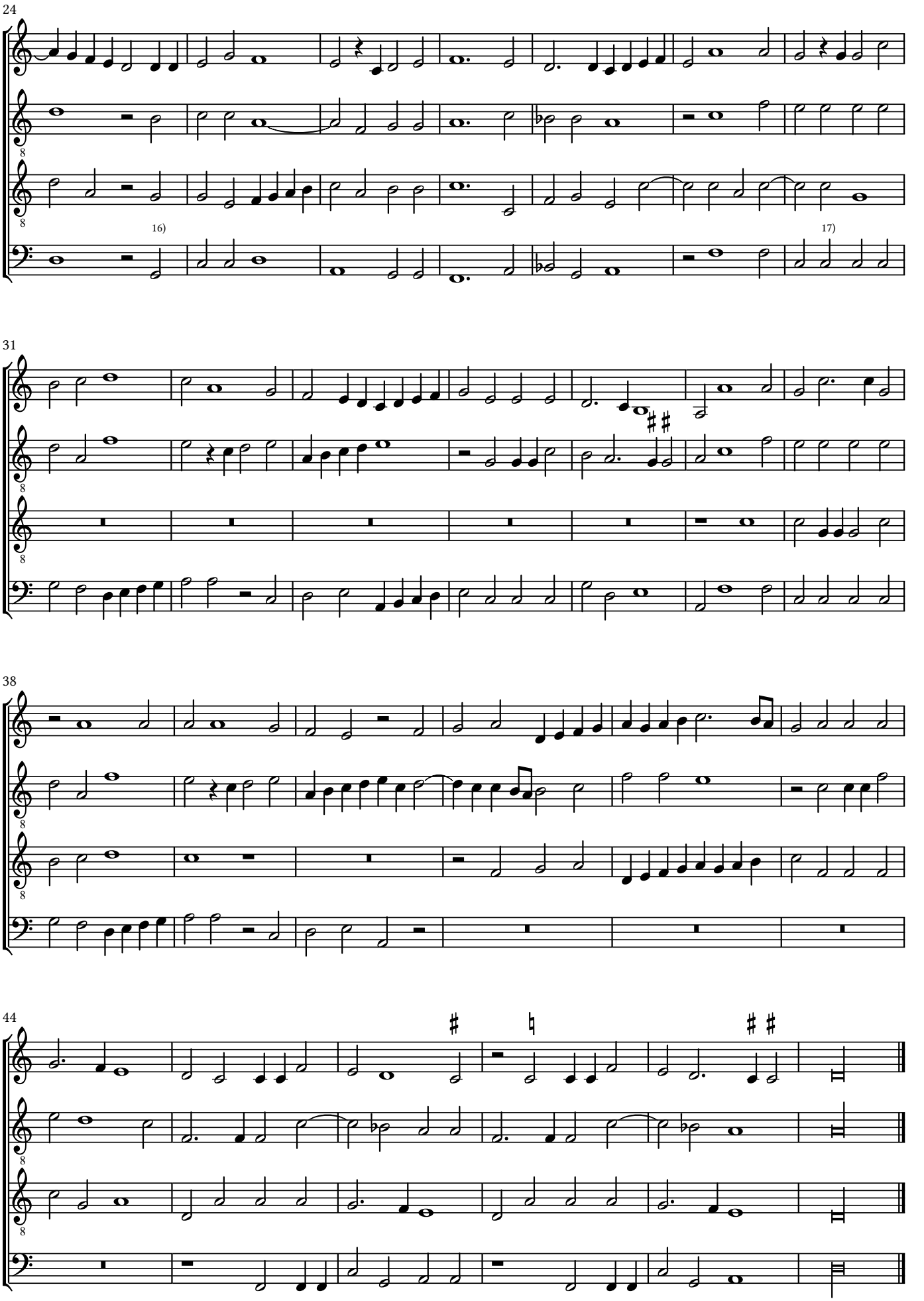

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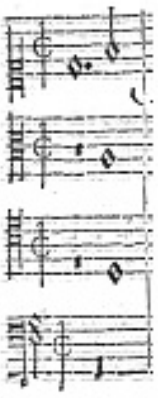
(5) *Non è ch'il duol mi scema* Cipriano de Rore (1515-1565)



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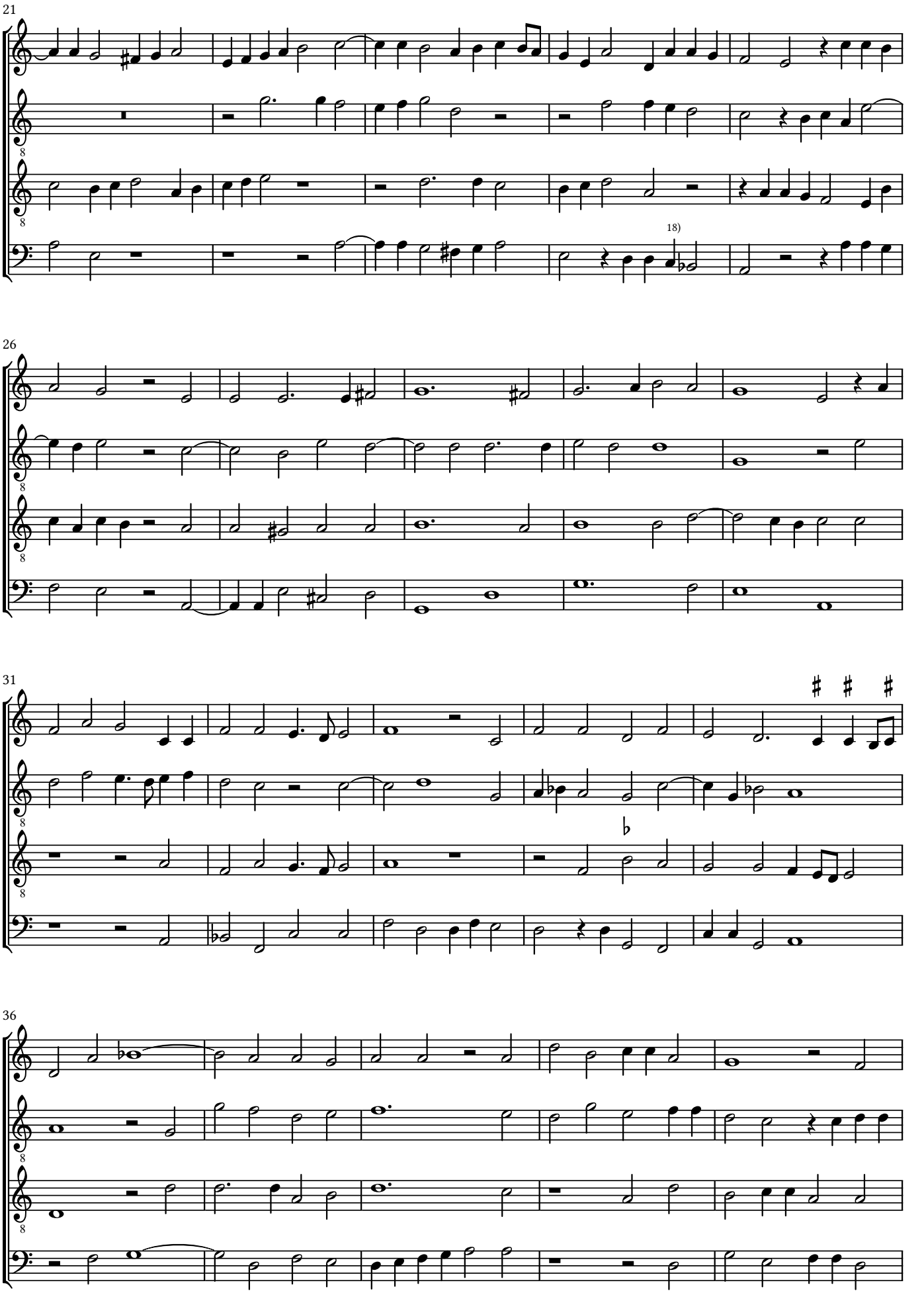

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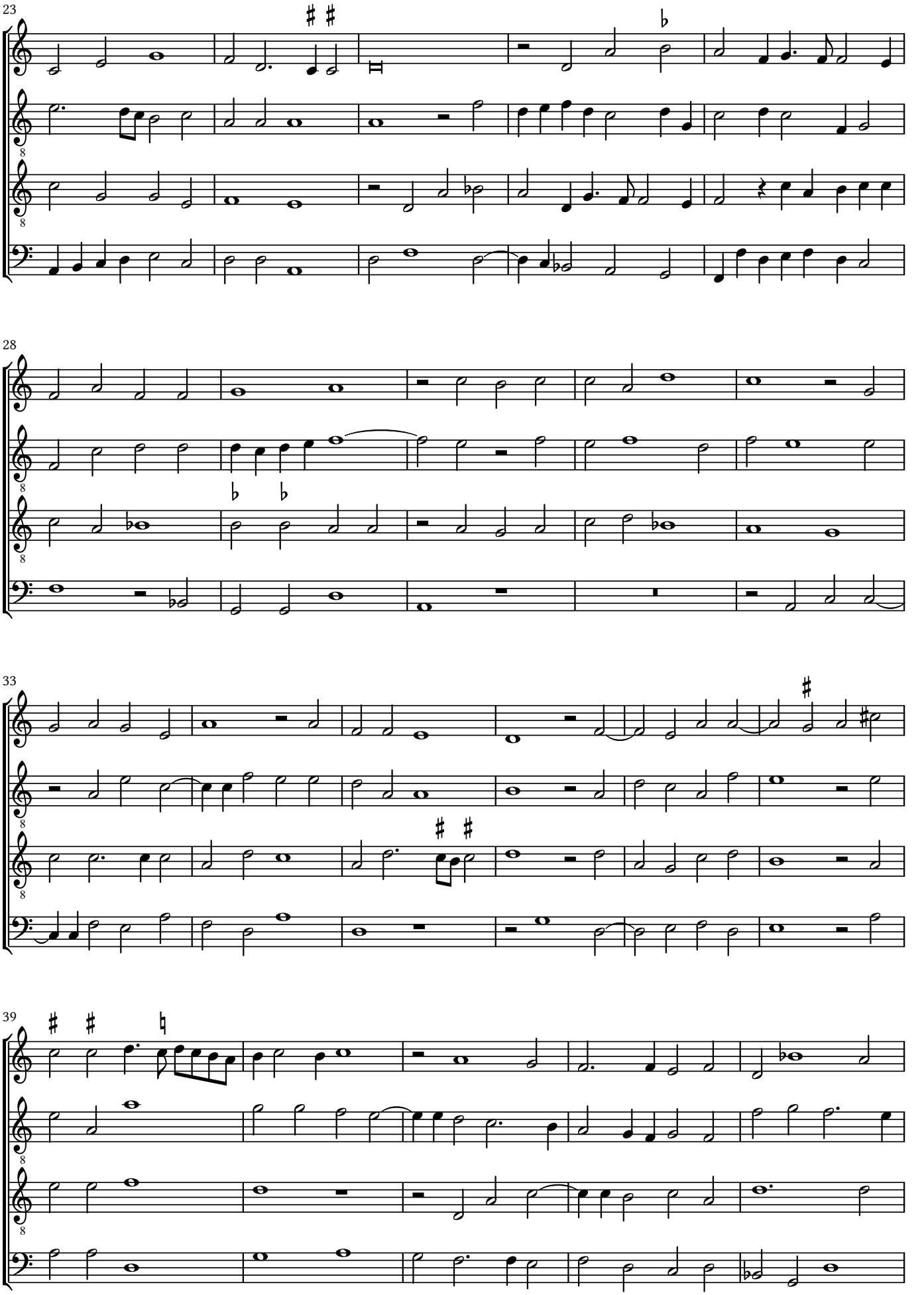

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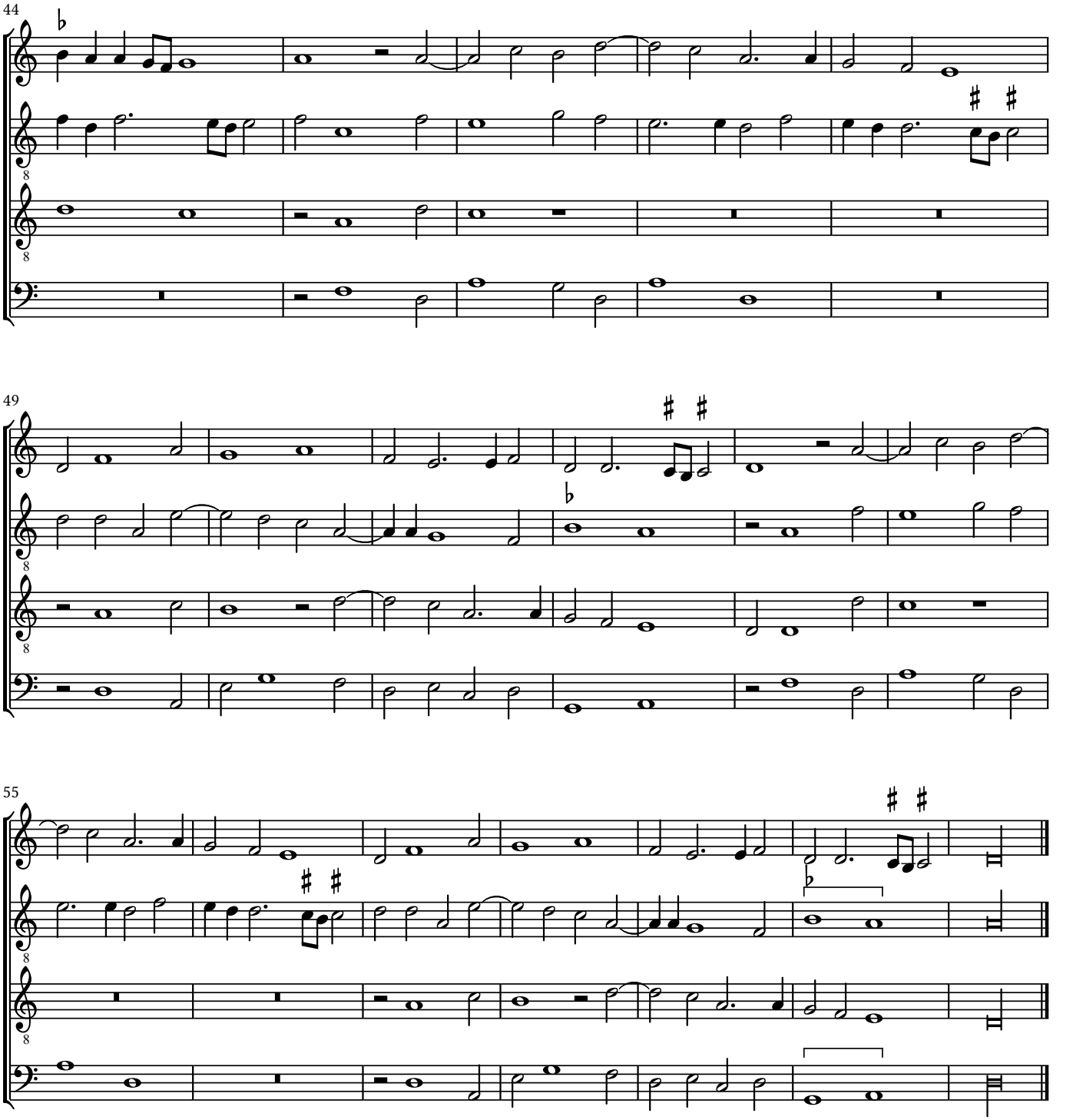

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(7) *La giustitia immortale*

Cipriano de Rore (1515-1565)

7

14

19)

22

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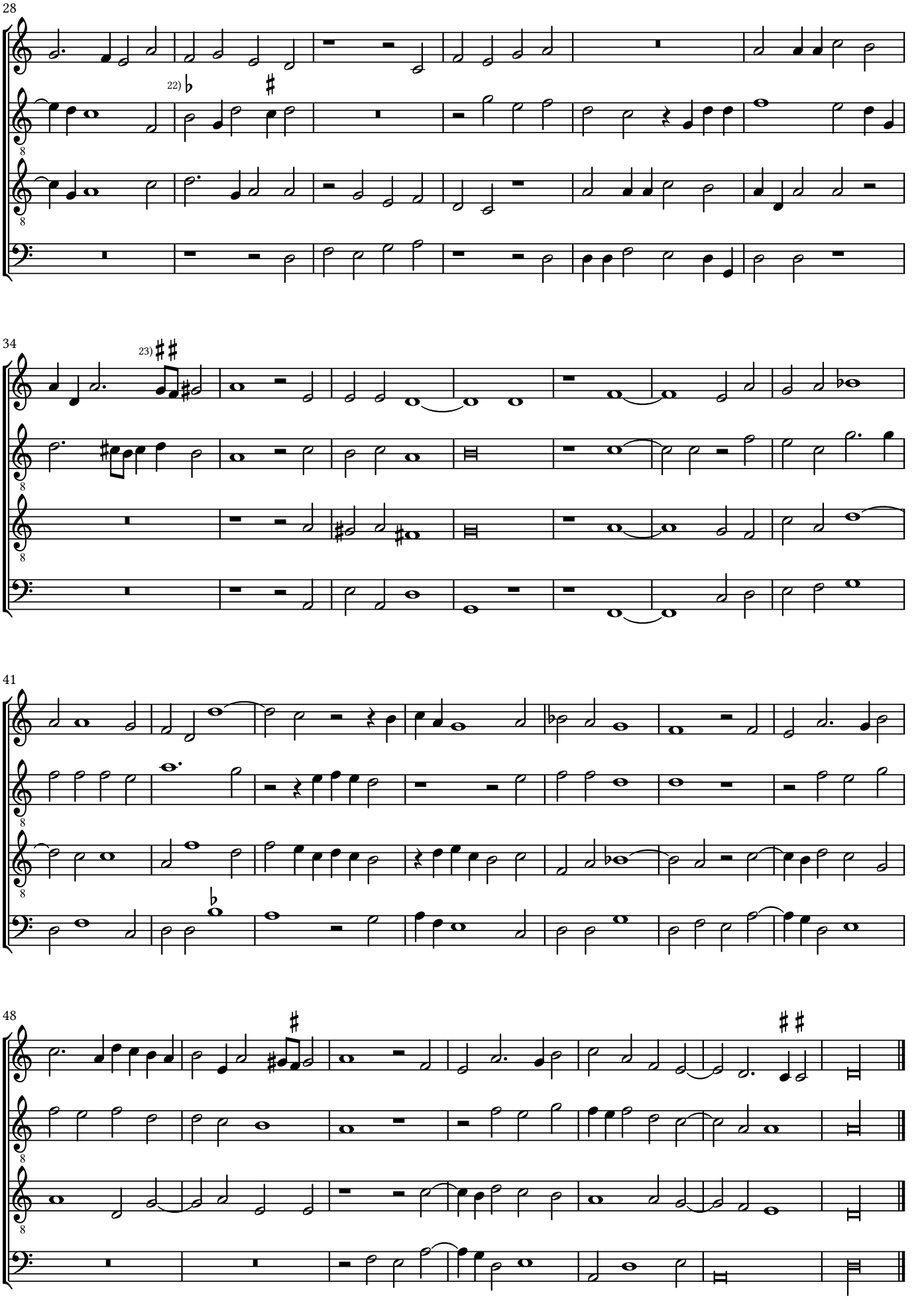

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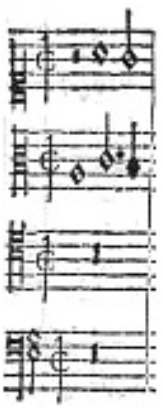
(8) *Anchor che co'l partire*

Cipriano de Rore (1515-1565)



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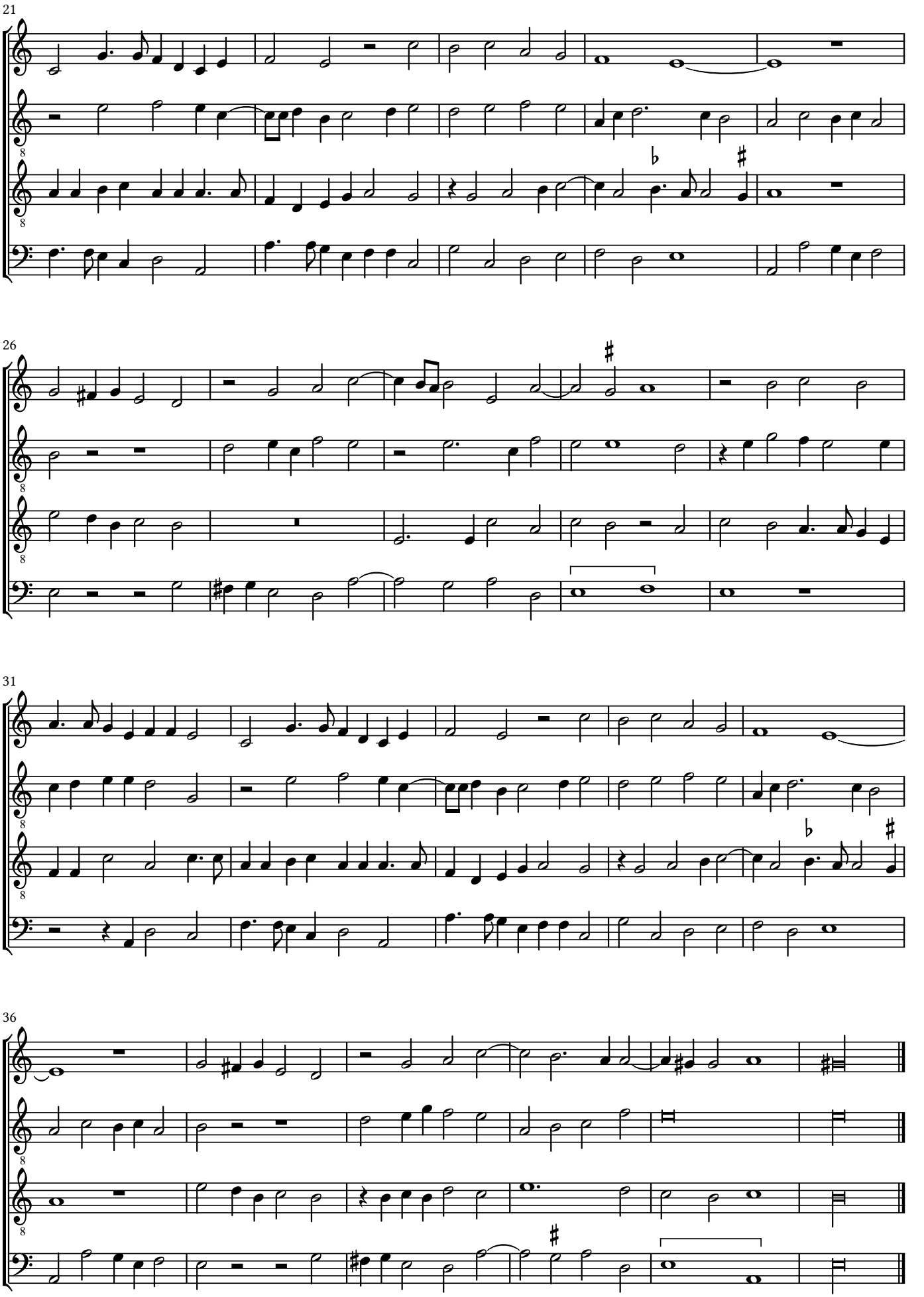

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(9) *Amor ben mi credevo*

Cipriano de Rore (1515-1565)

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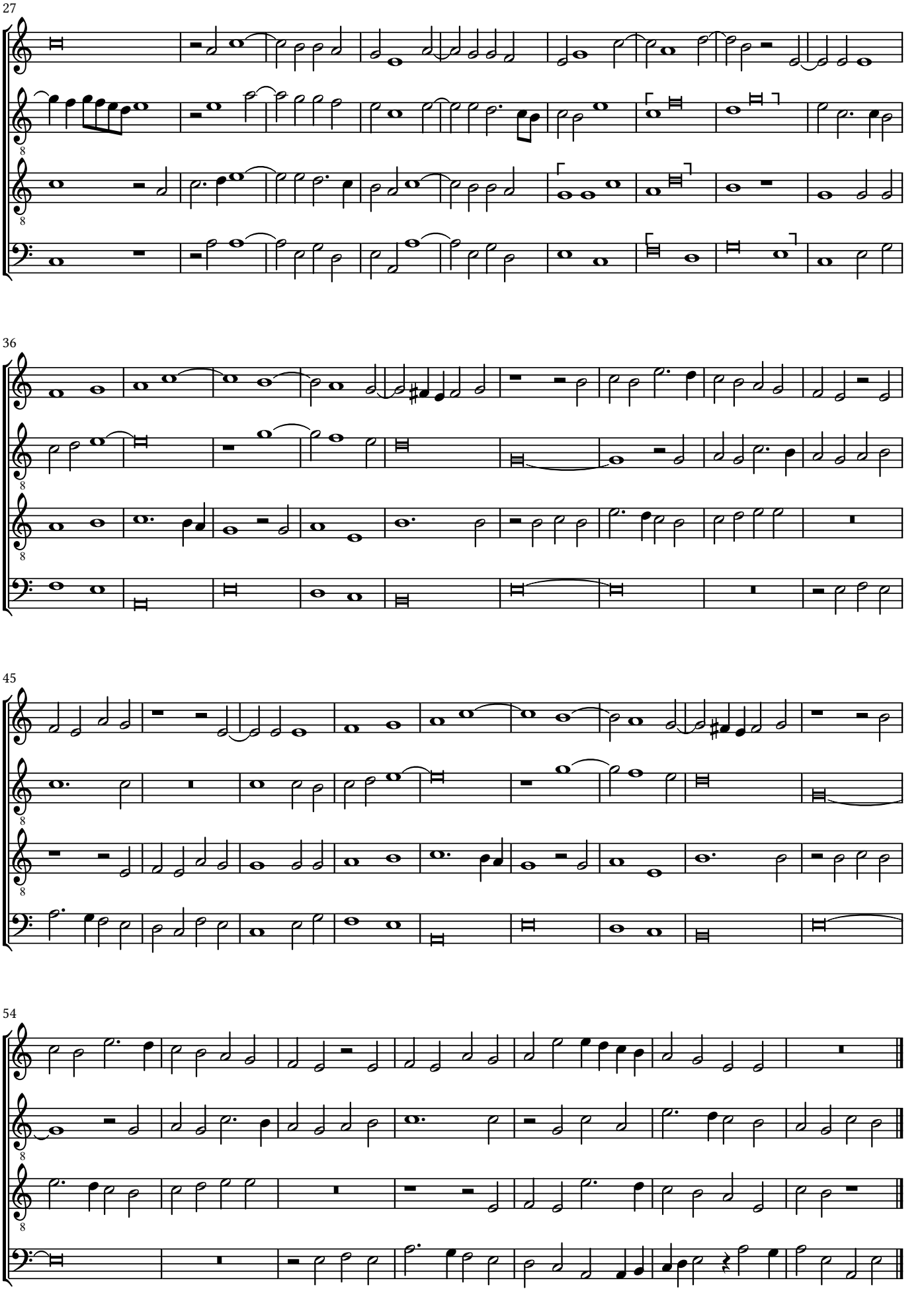

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(10) *Come havran fin*

Cipriano de Rore (1515-1565)

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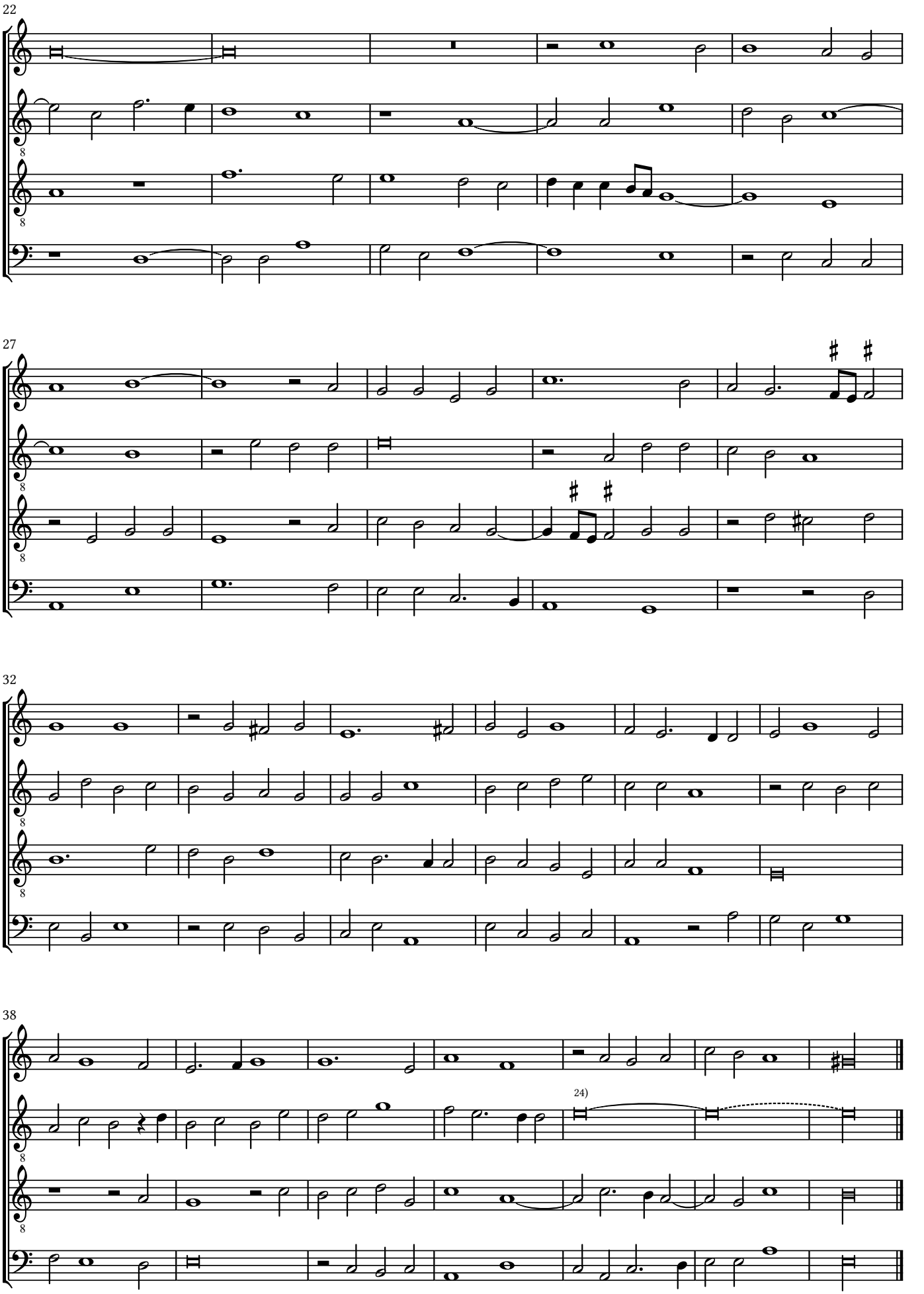

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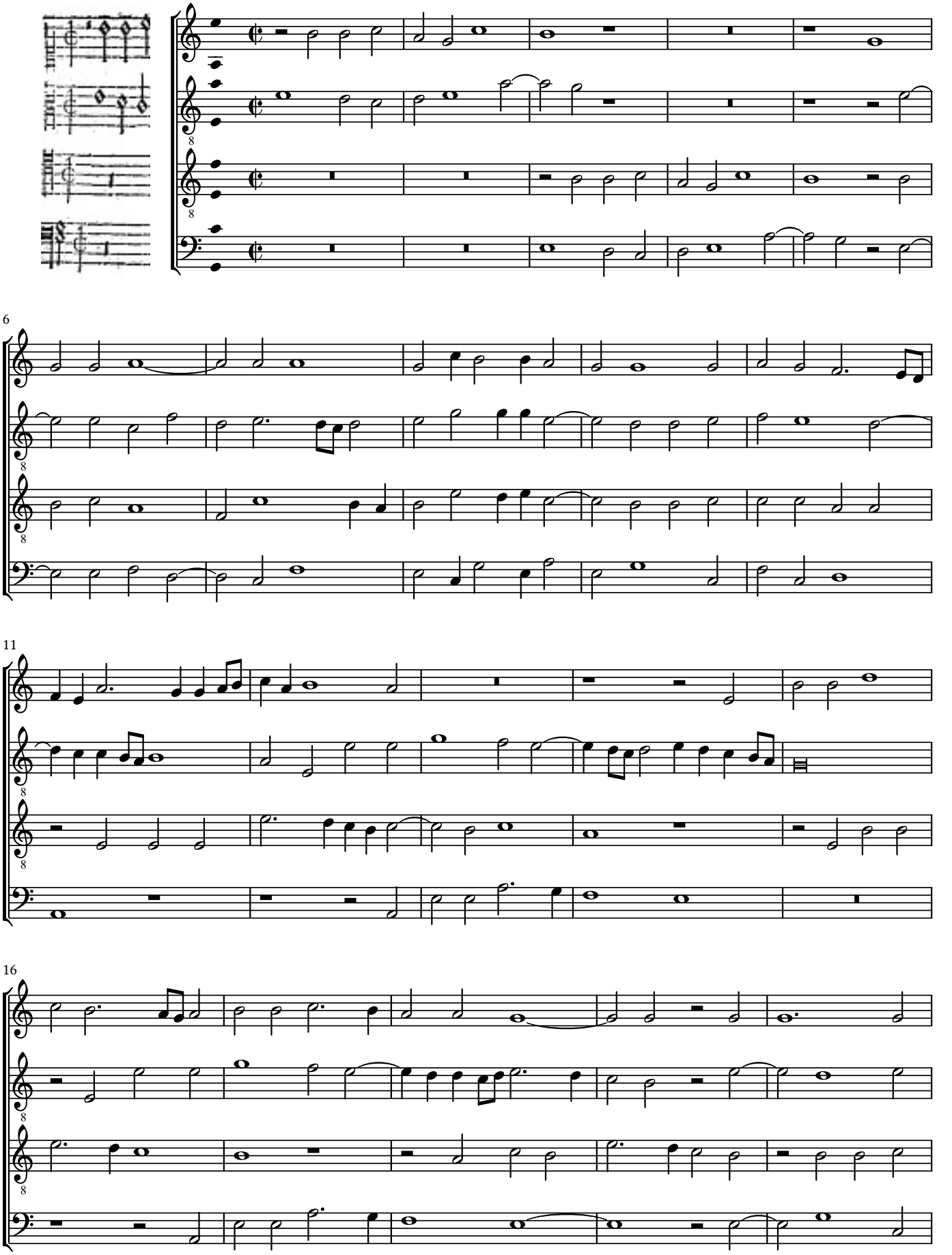
(11) *Io credea che' l morir*

Cipriano de Rore (1515-1565)



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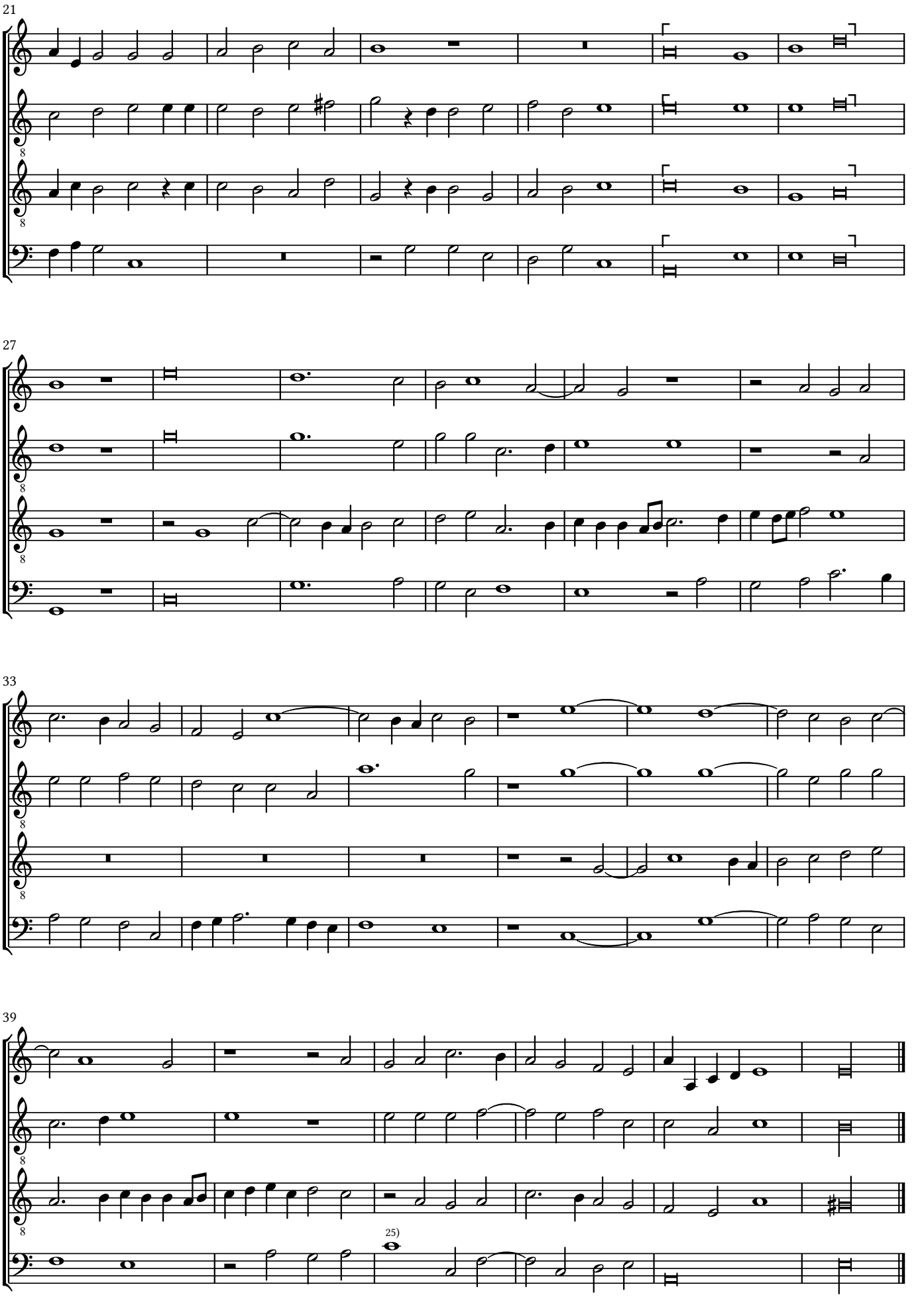

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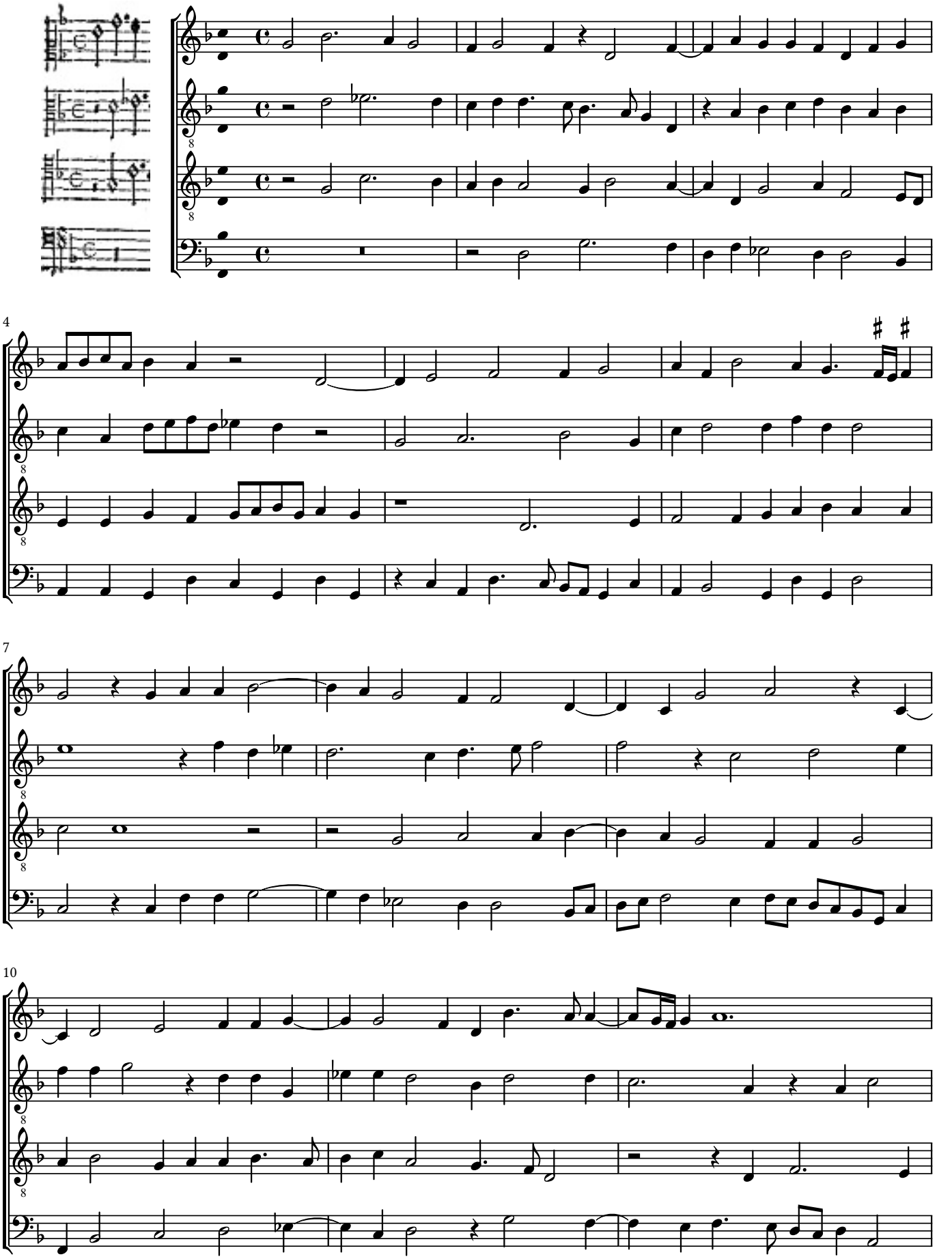
(12) *Quel foco*

Cipriano de Rore (1515-1565)



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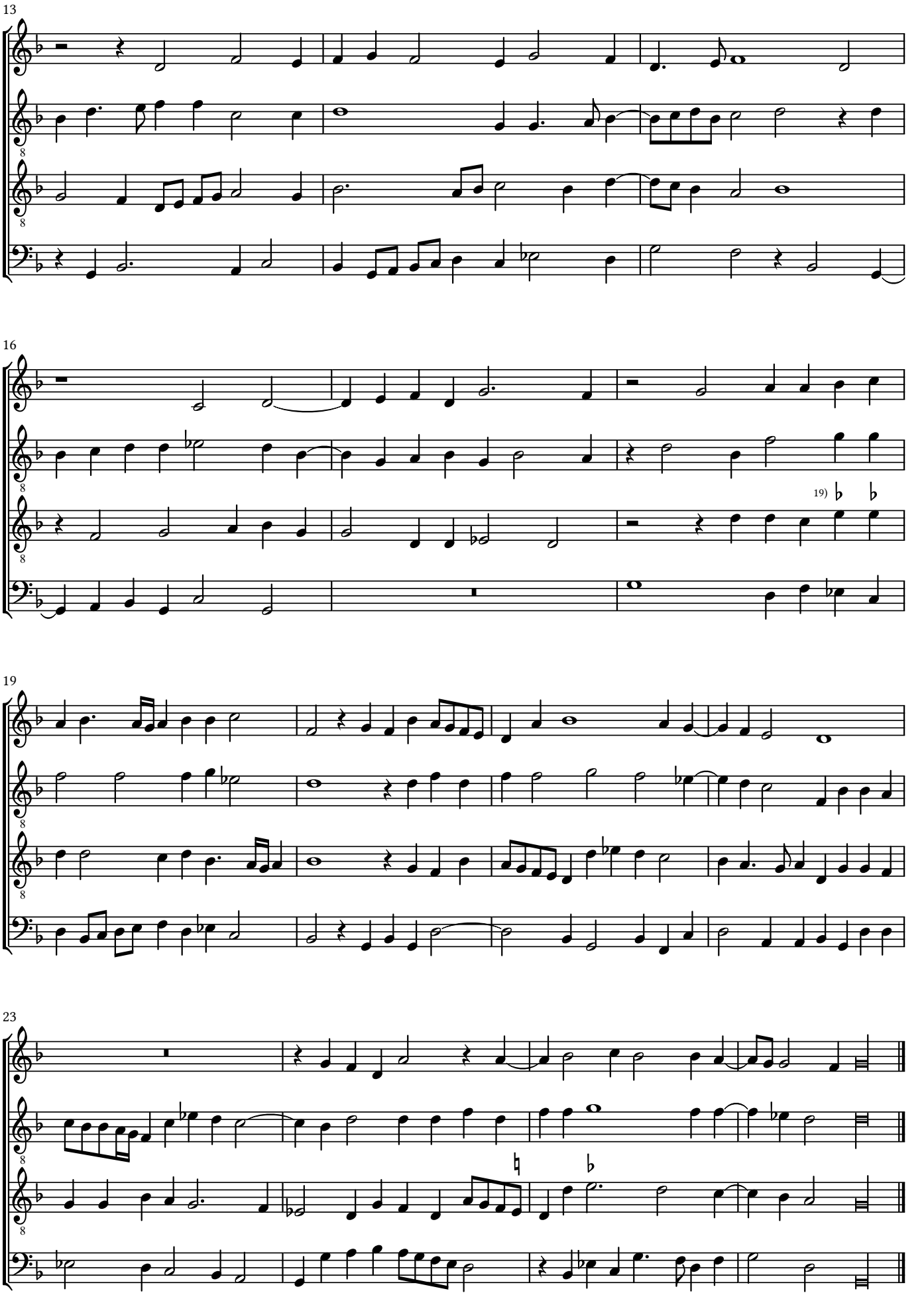

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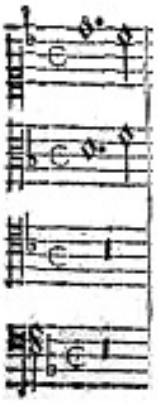
(13) *La inconstantia*

Cipriano de Rore (1515-1565)



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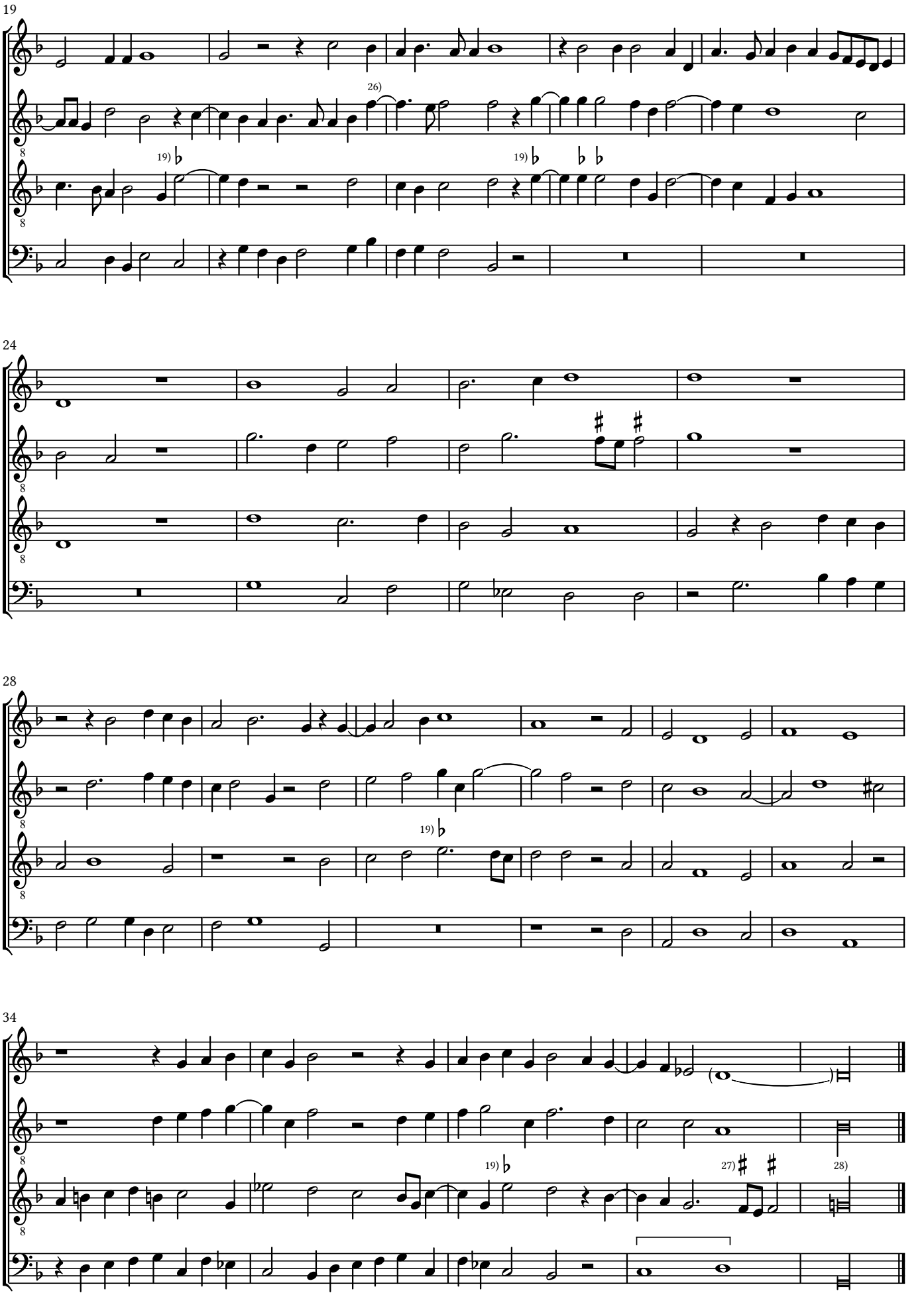

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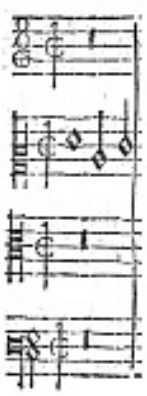
(14) *Donna ch'ornata sete*

Cipriano de Rore (1515-1565)



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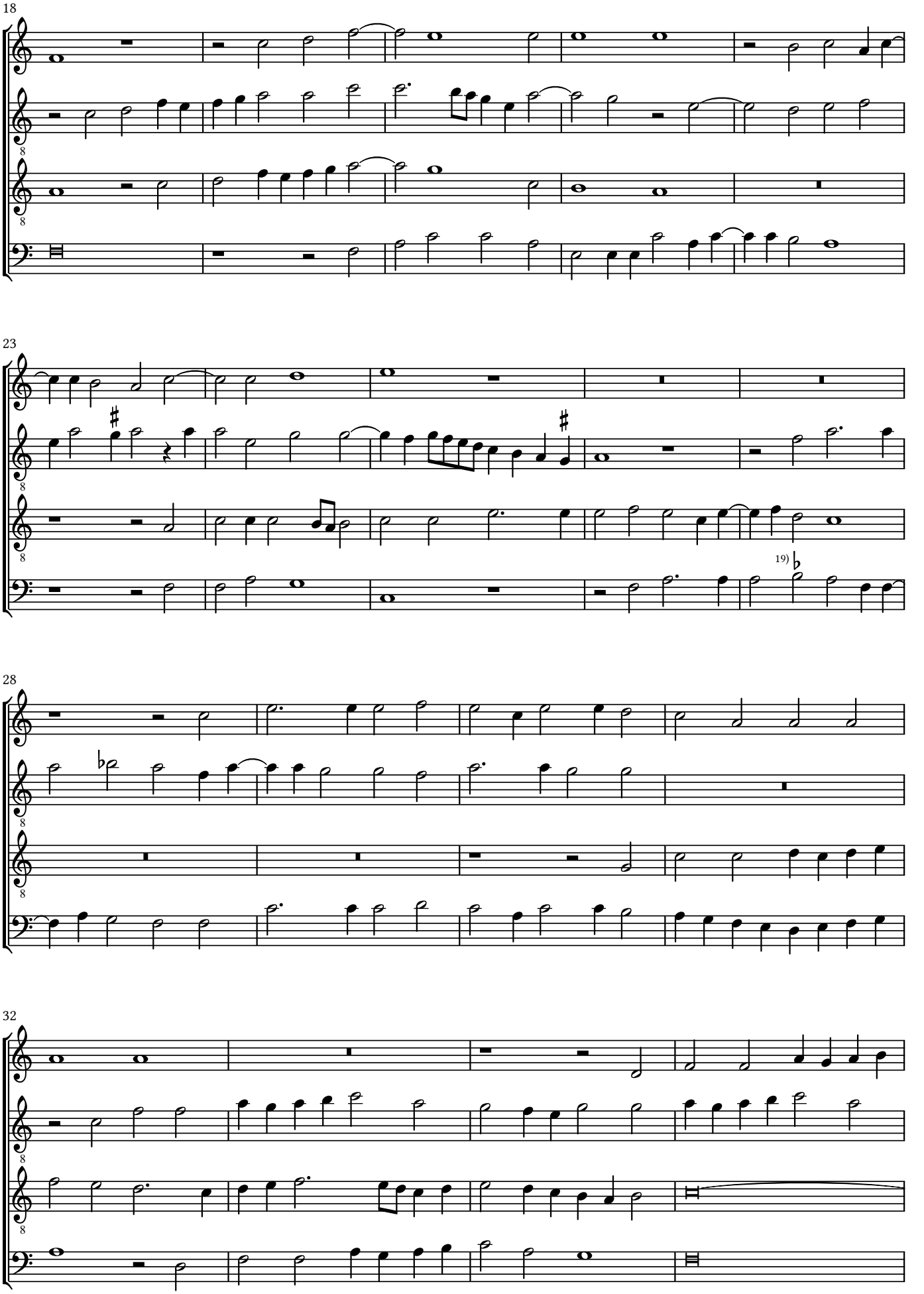

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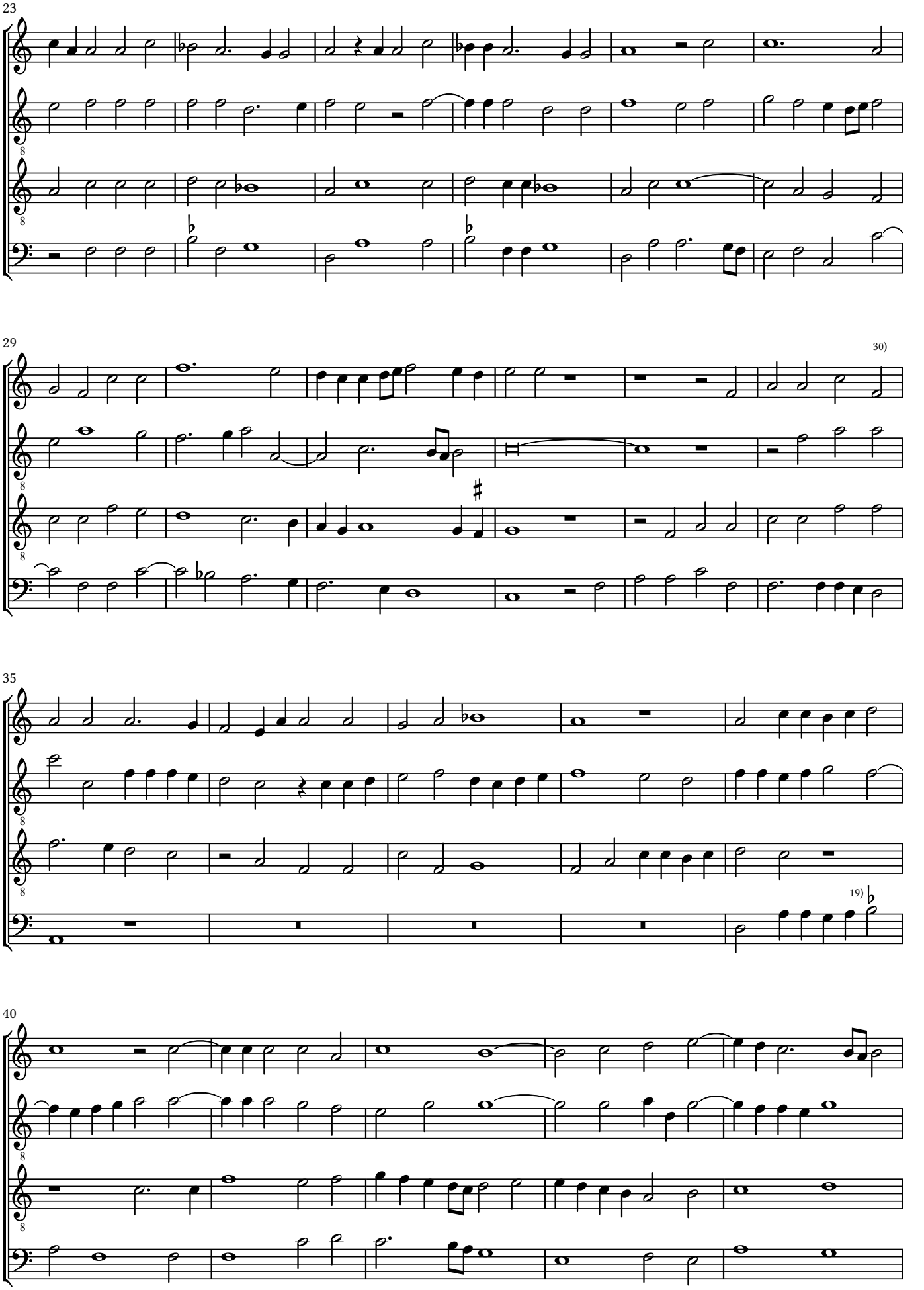

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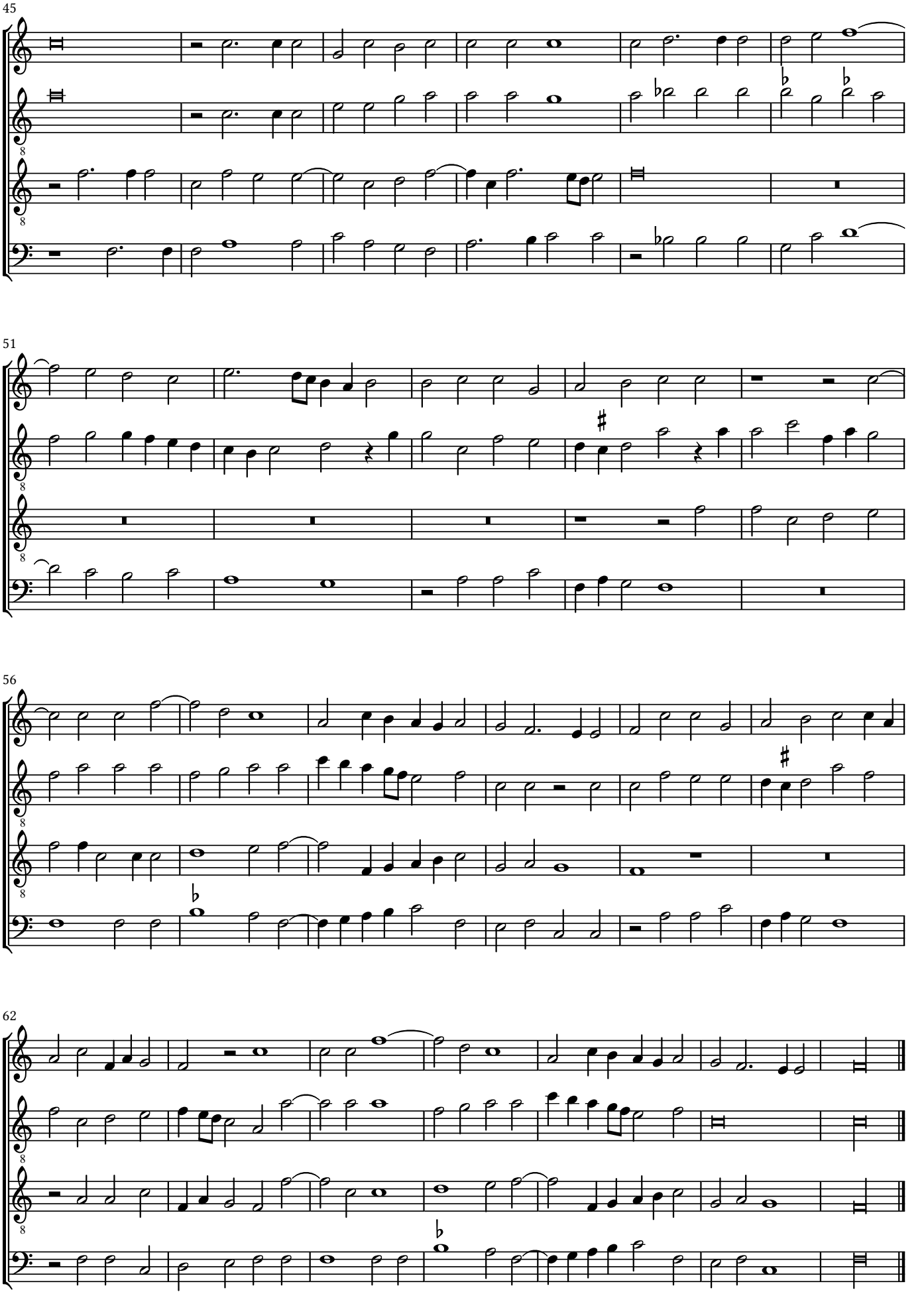

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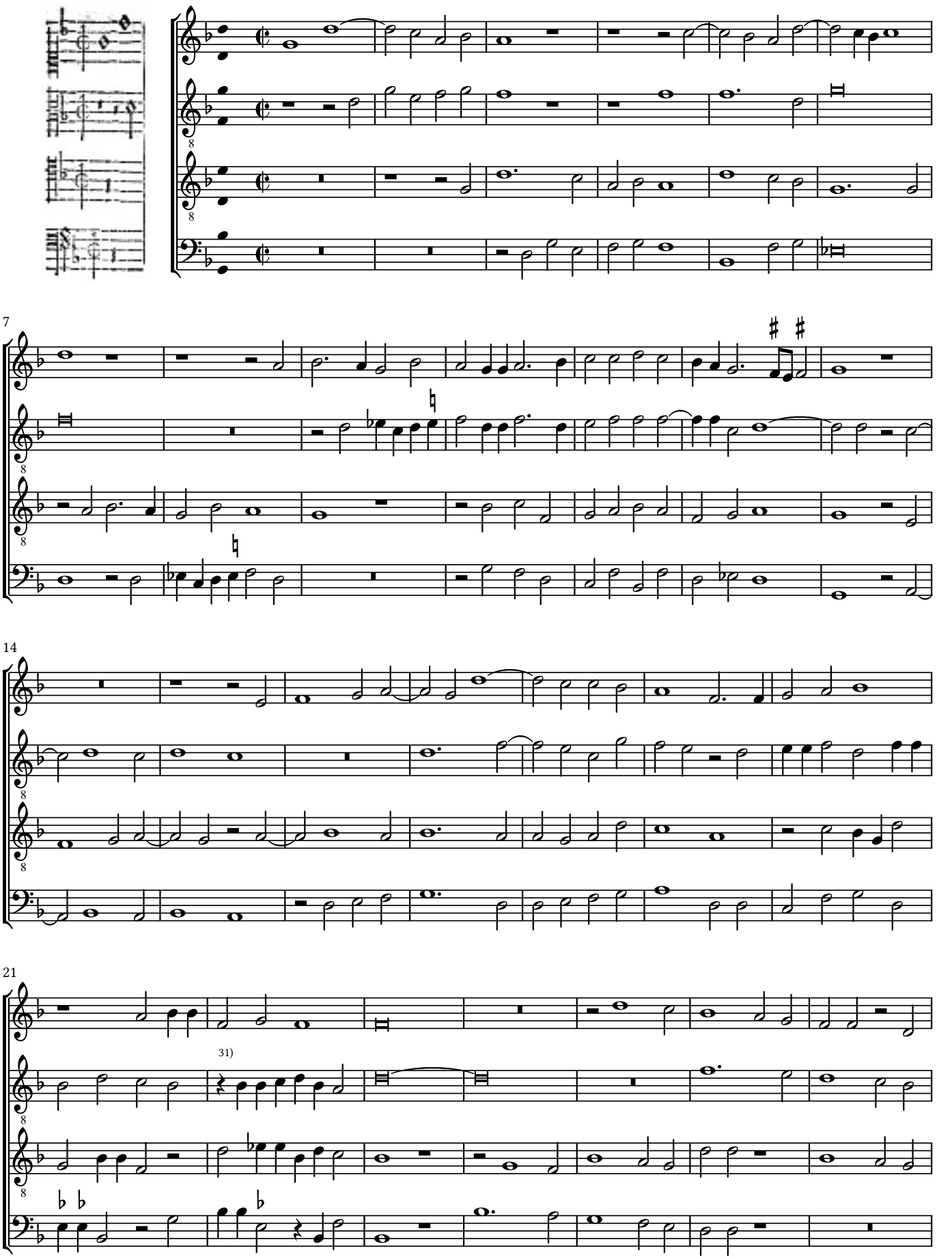
(16) *Se' l mio sempre*

Cipriano de Rore (1515-1565)



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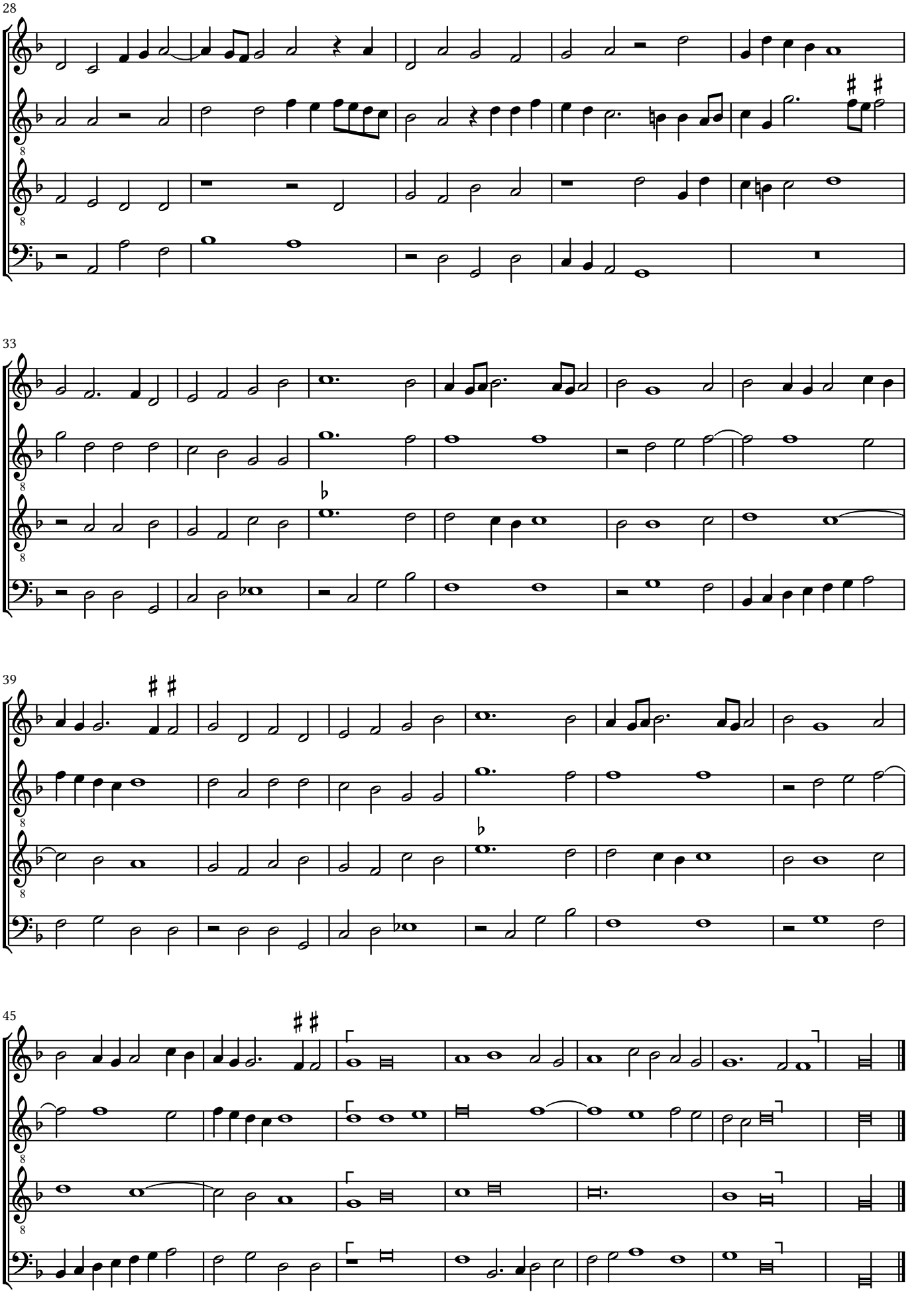

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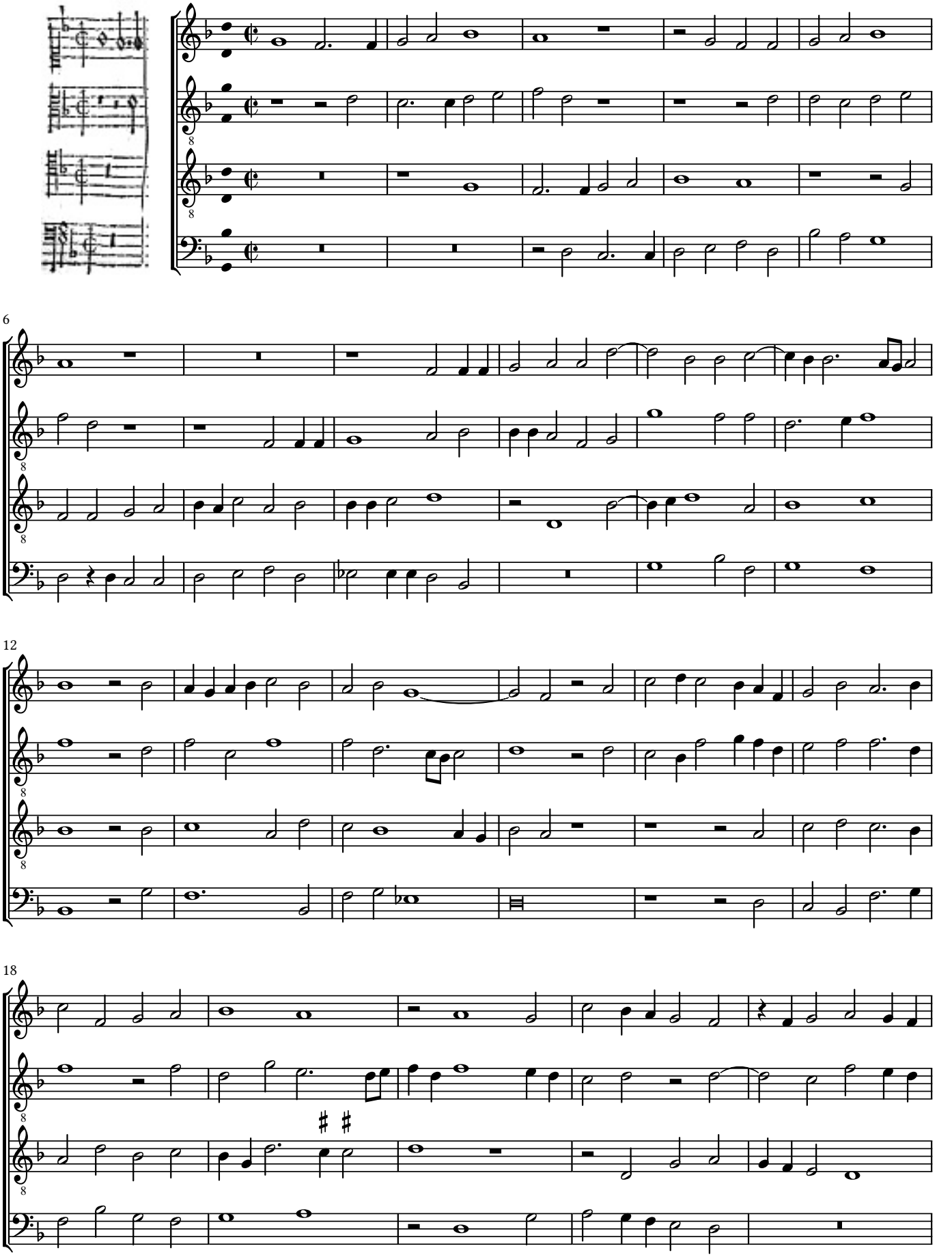
(17) *Non gemme non fin oro* Cipriano de Rore (1515-1565)



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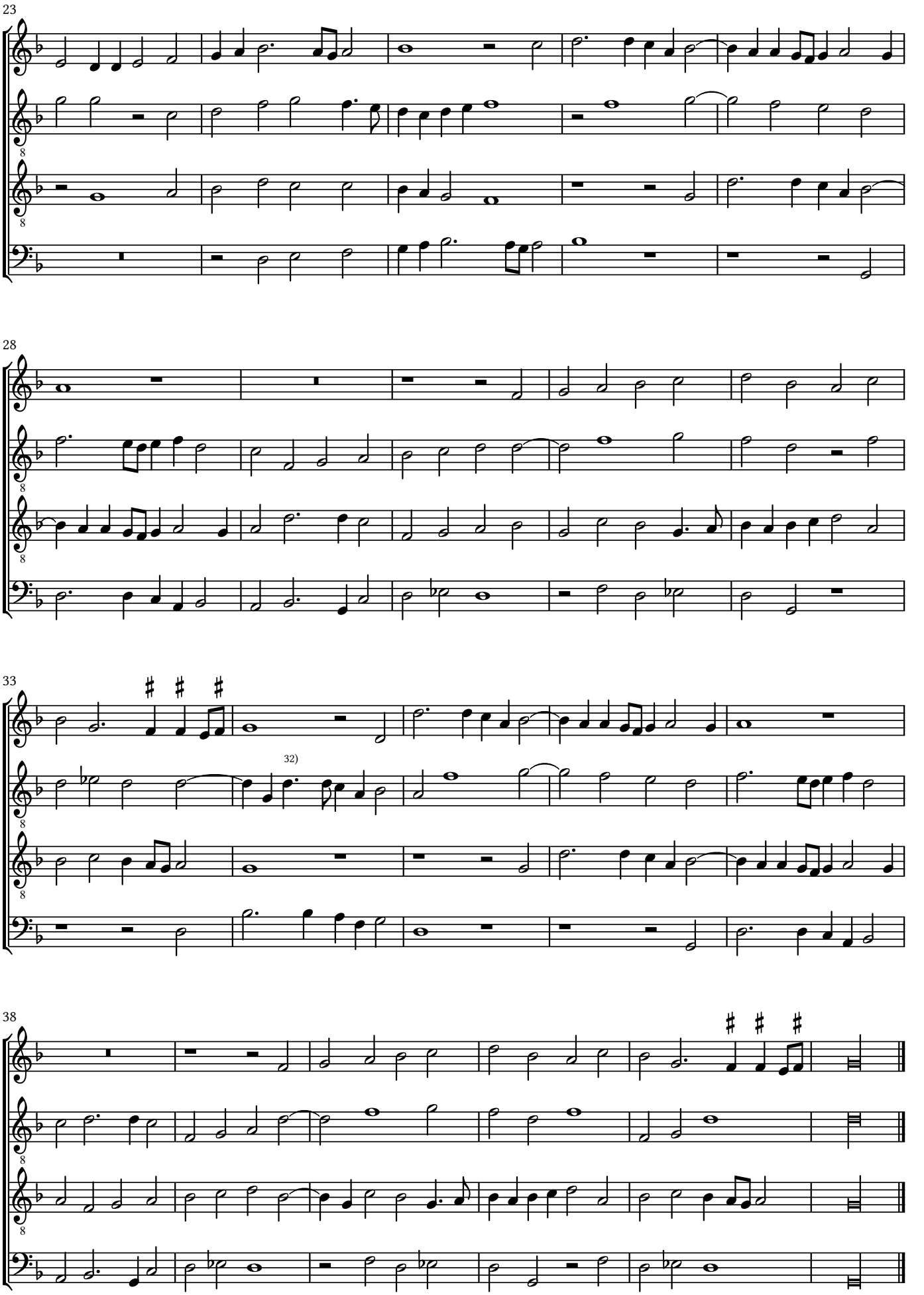

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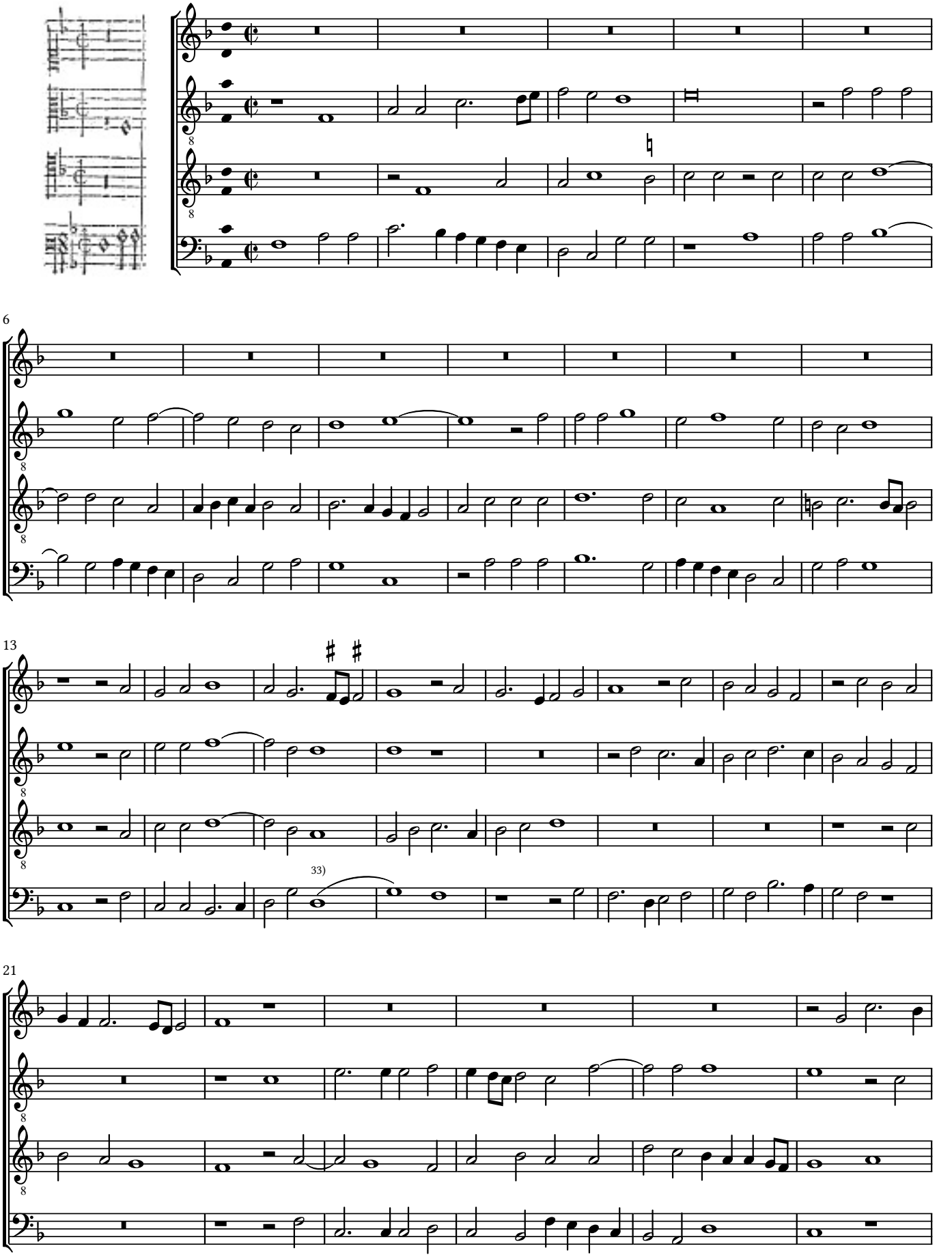
(18) *Qual e piu grand' ò amore* Cipriano de Rore (1515-1565)



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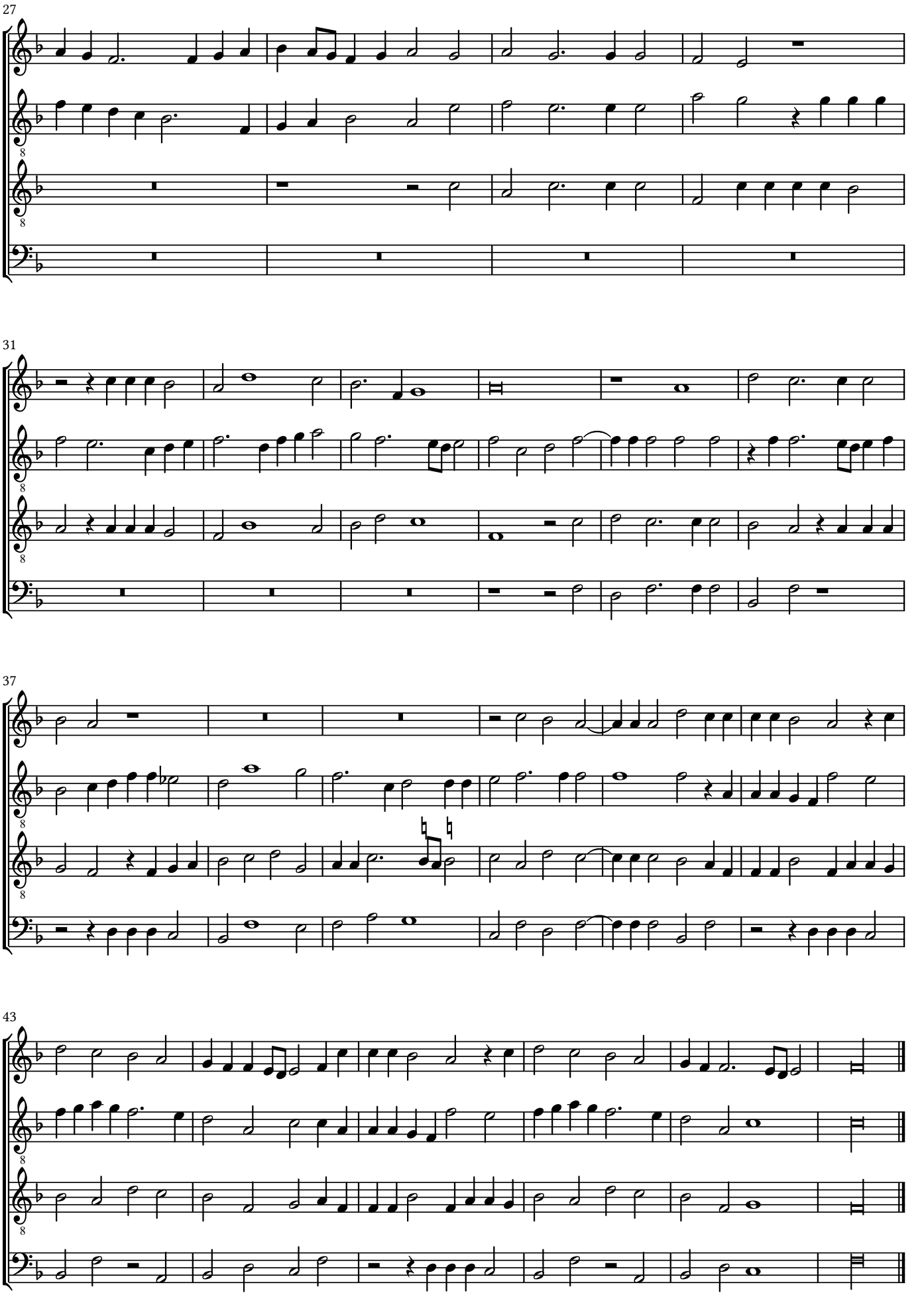

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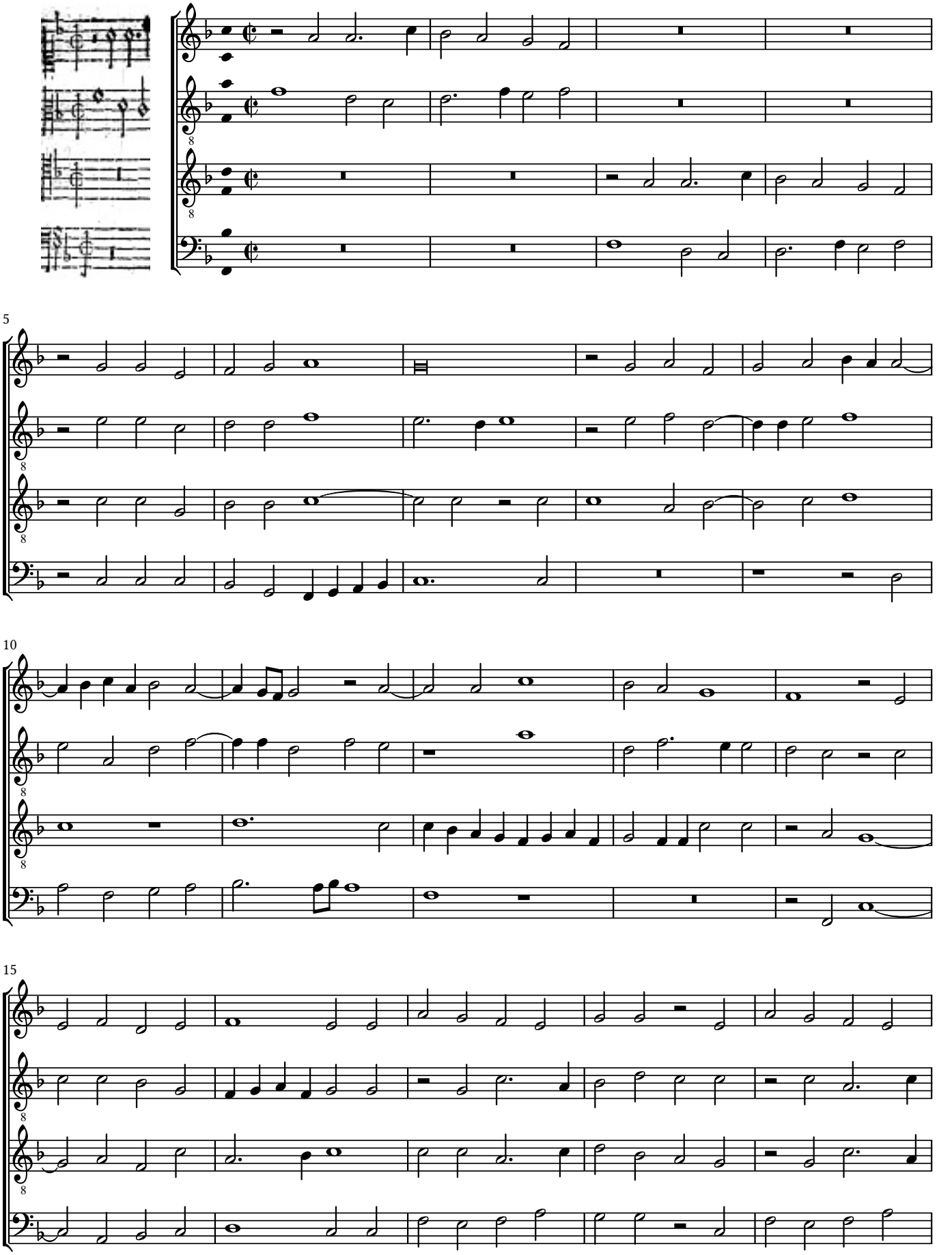
(19) *Chi con eterna legge*

Cipriano de Rore (1515-1565)



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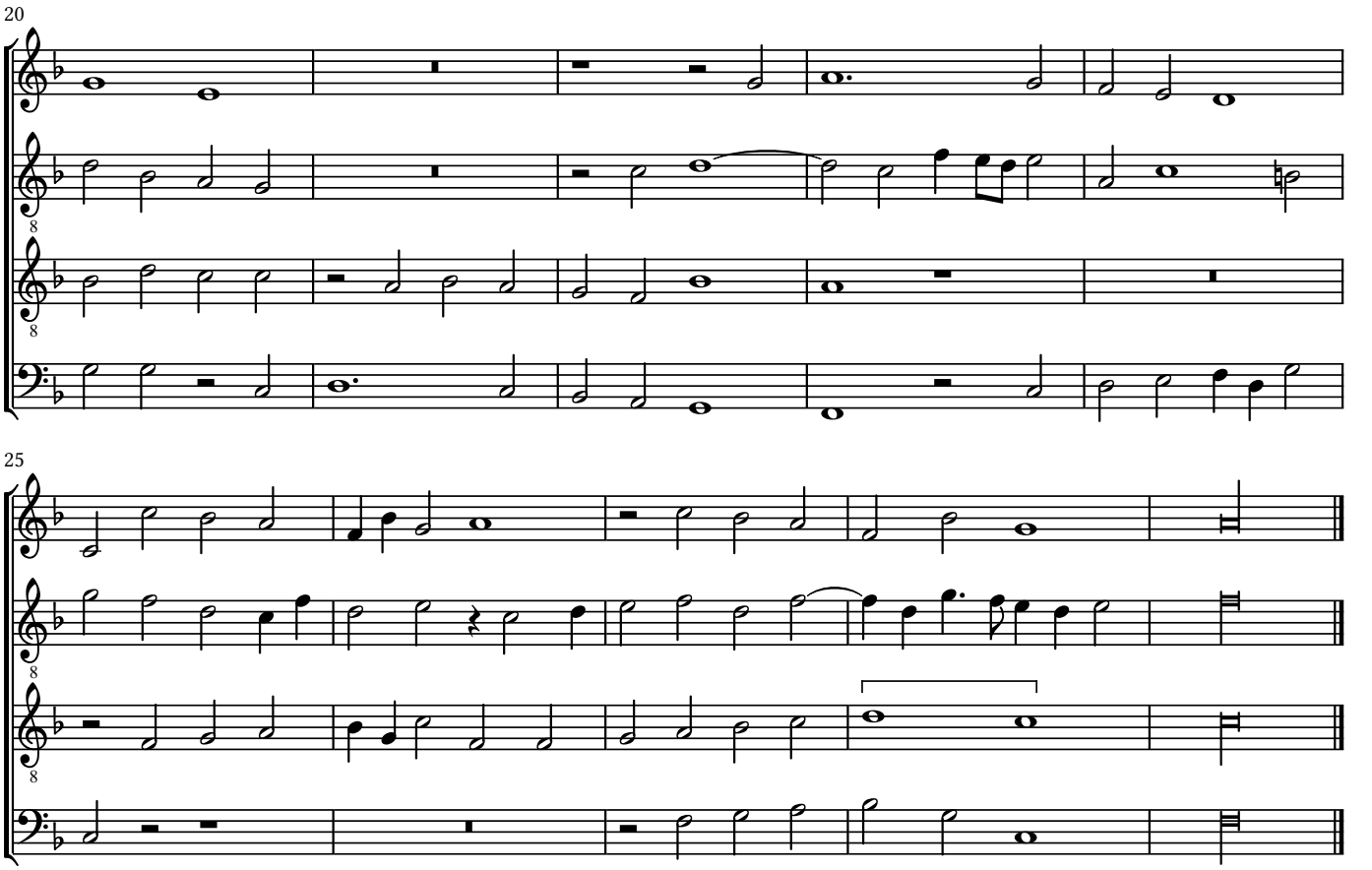

Qui finisse il Primo Libro de Madrigali di Cipriano A 4 Voci Et seguita il Secondo.

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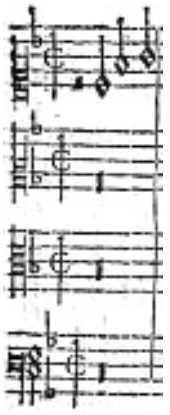
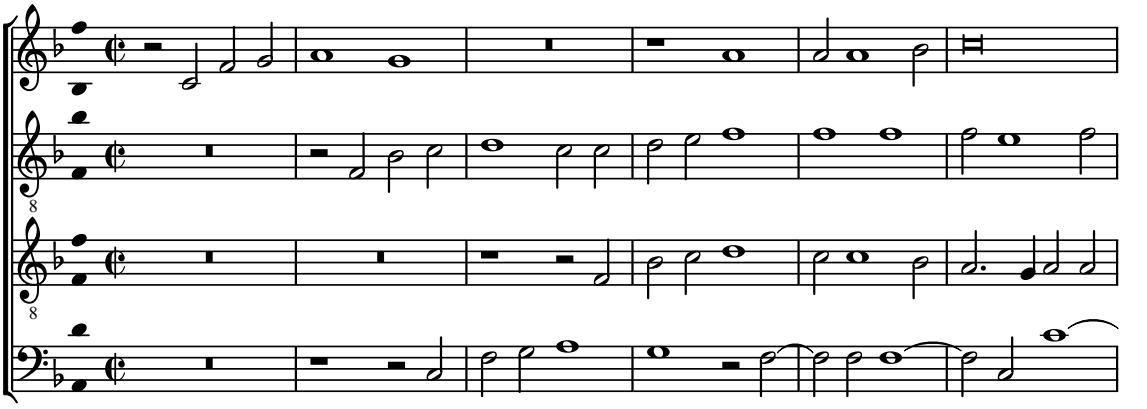
(20) *Un'altra volta*

Cipriano de Rore (1515-1565)





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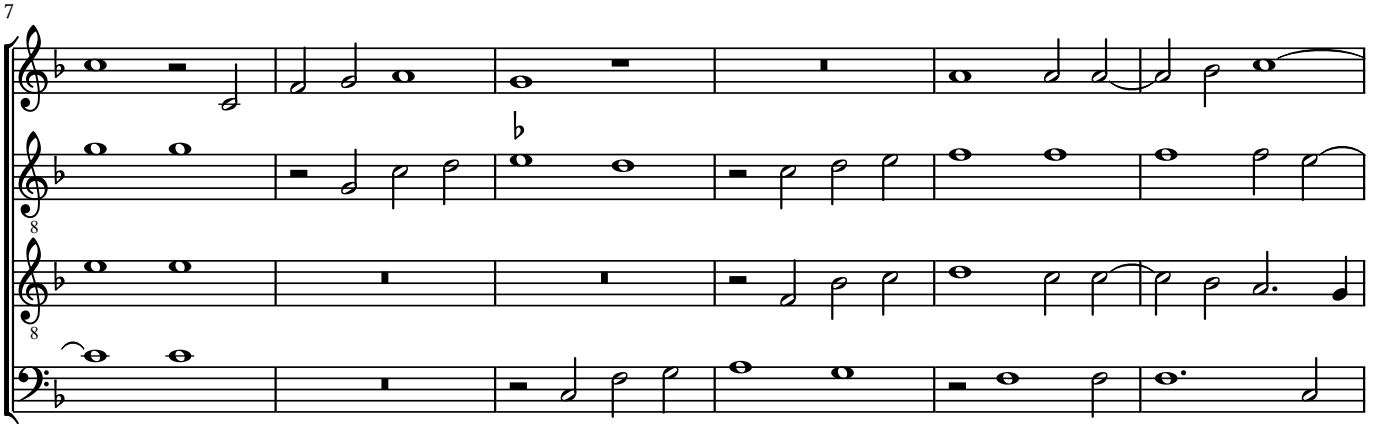

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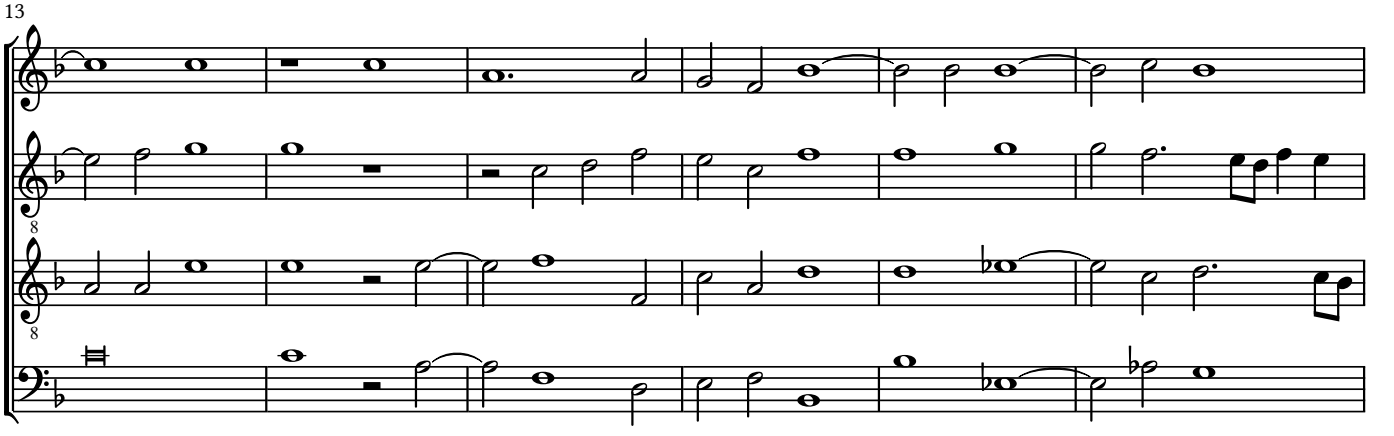

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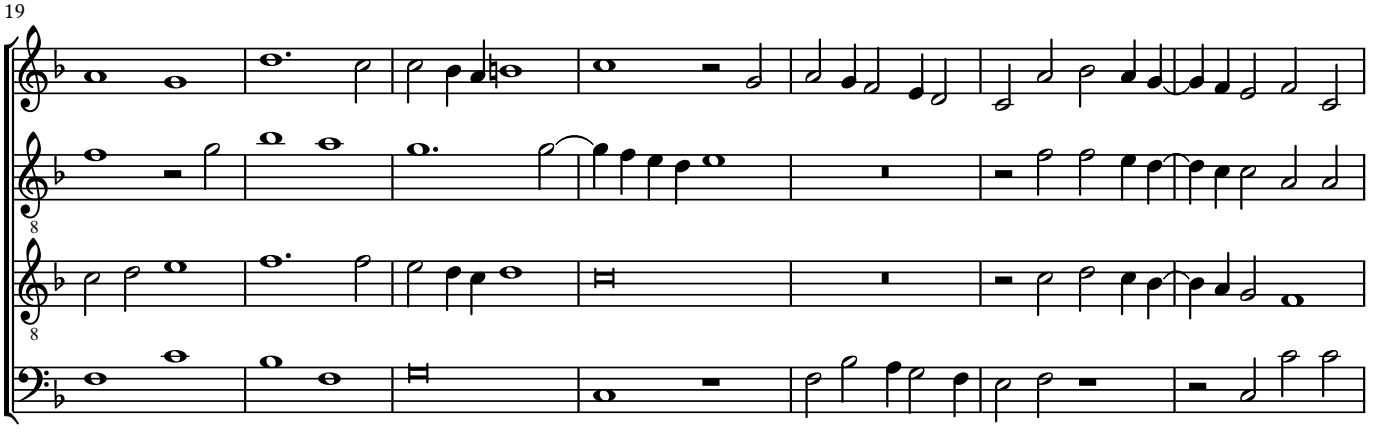

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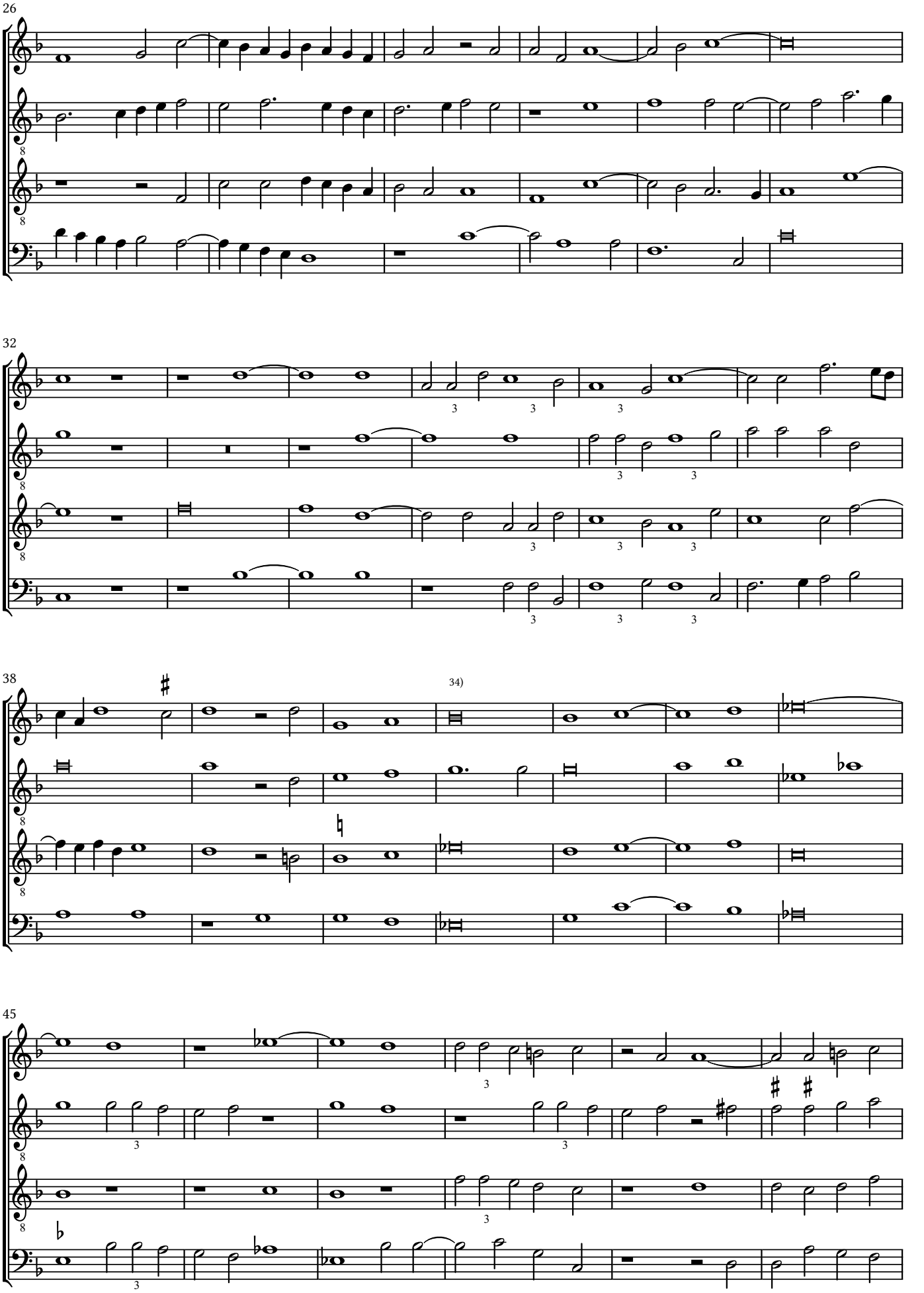

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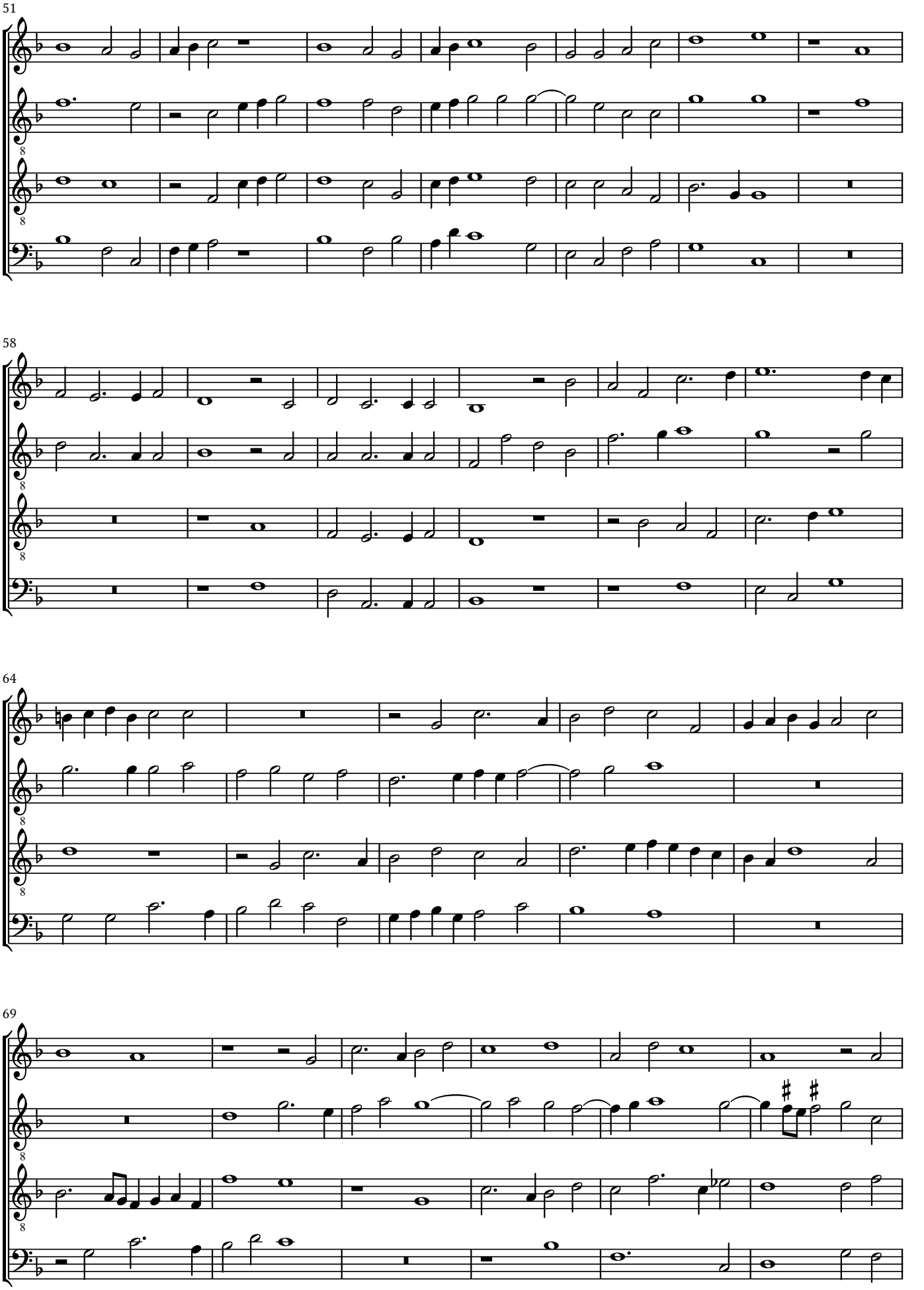

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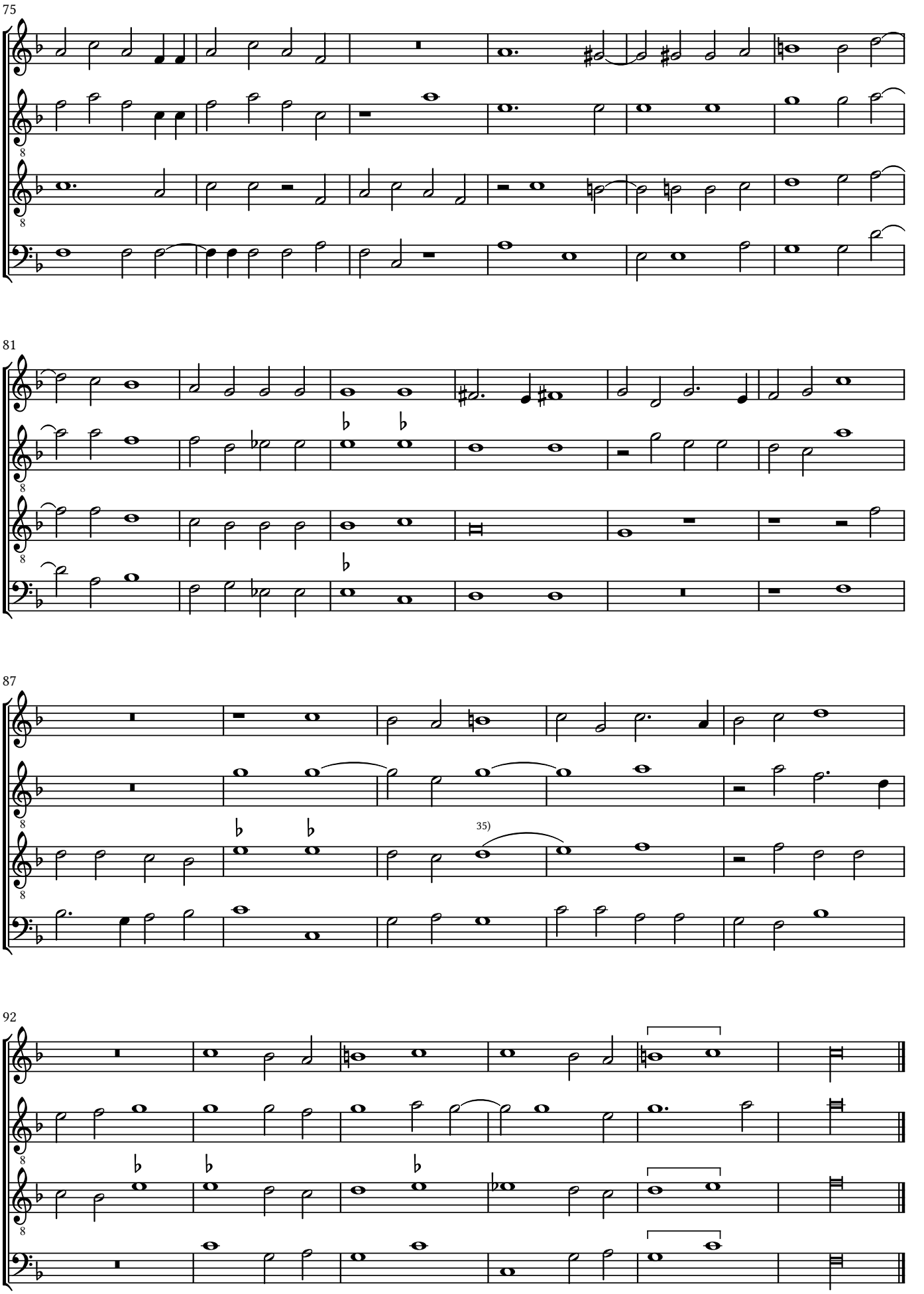

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(21) *Chi non sa*

Cipriano de Rore (1515-1565)

6

12

36)

18

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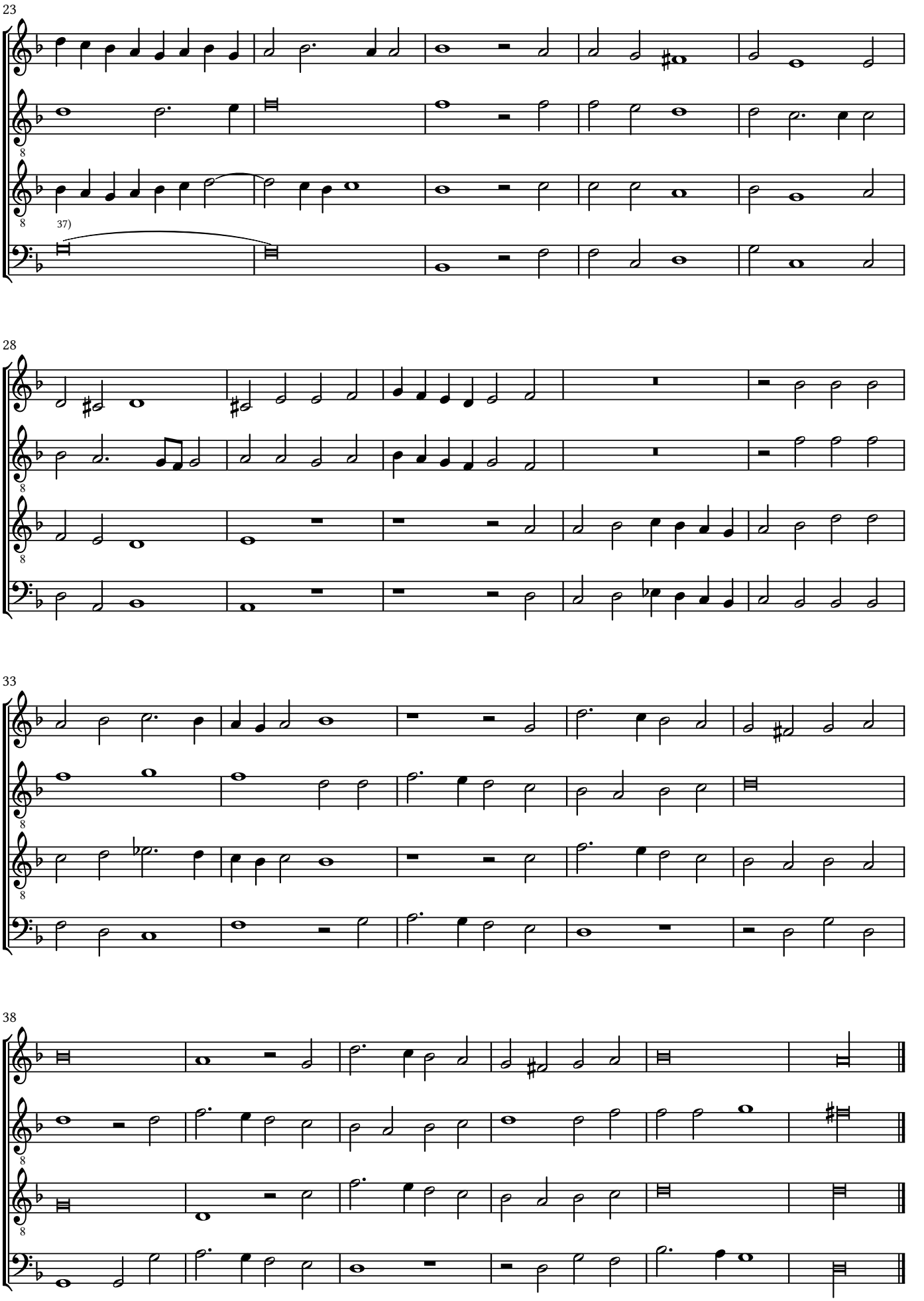

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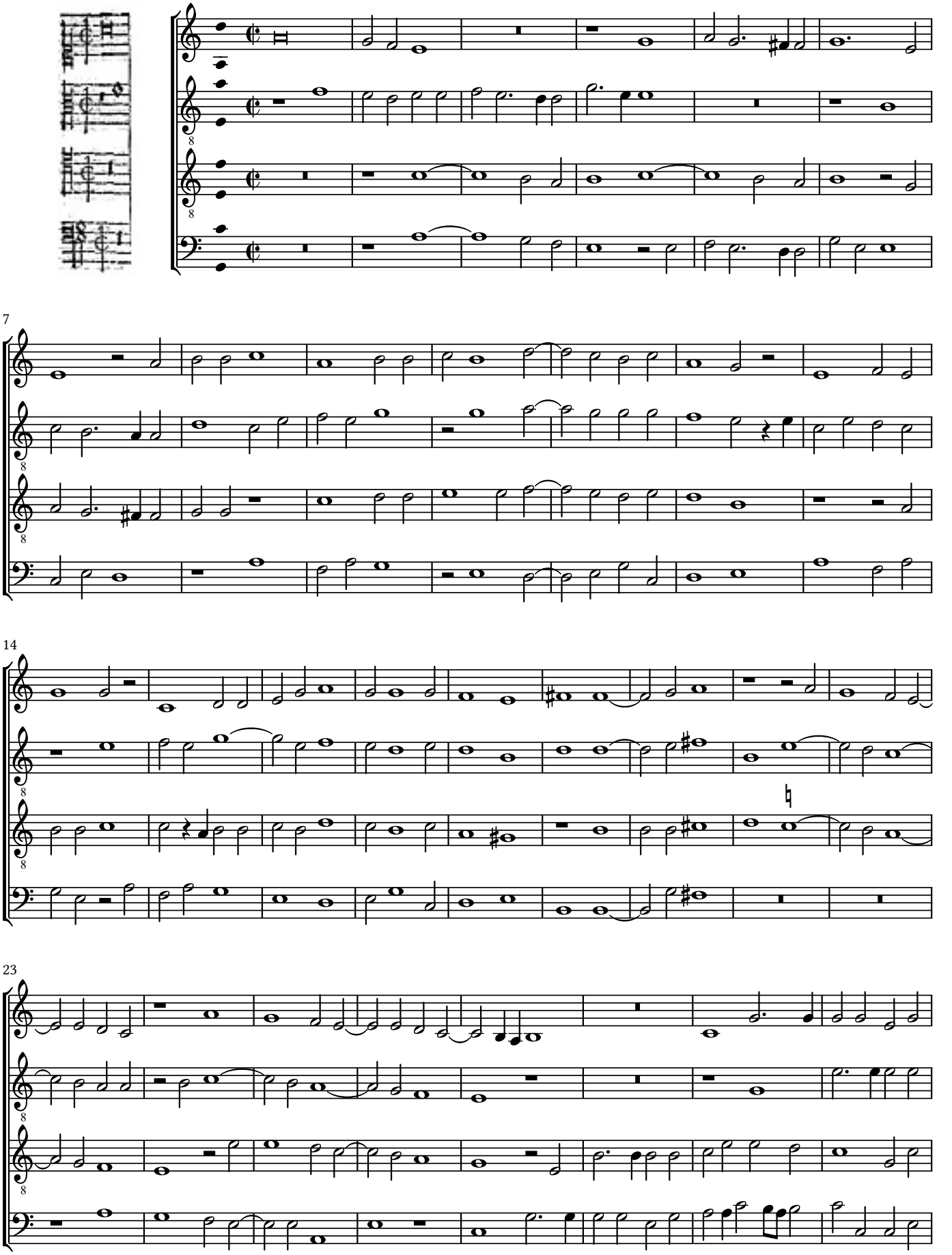
(22) *Schiett' arbuscel*

Cipriano de Rore (1515-1565)



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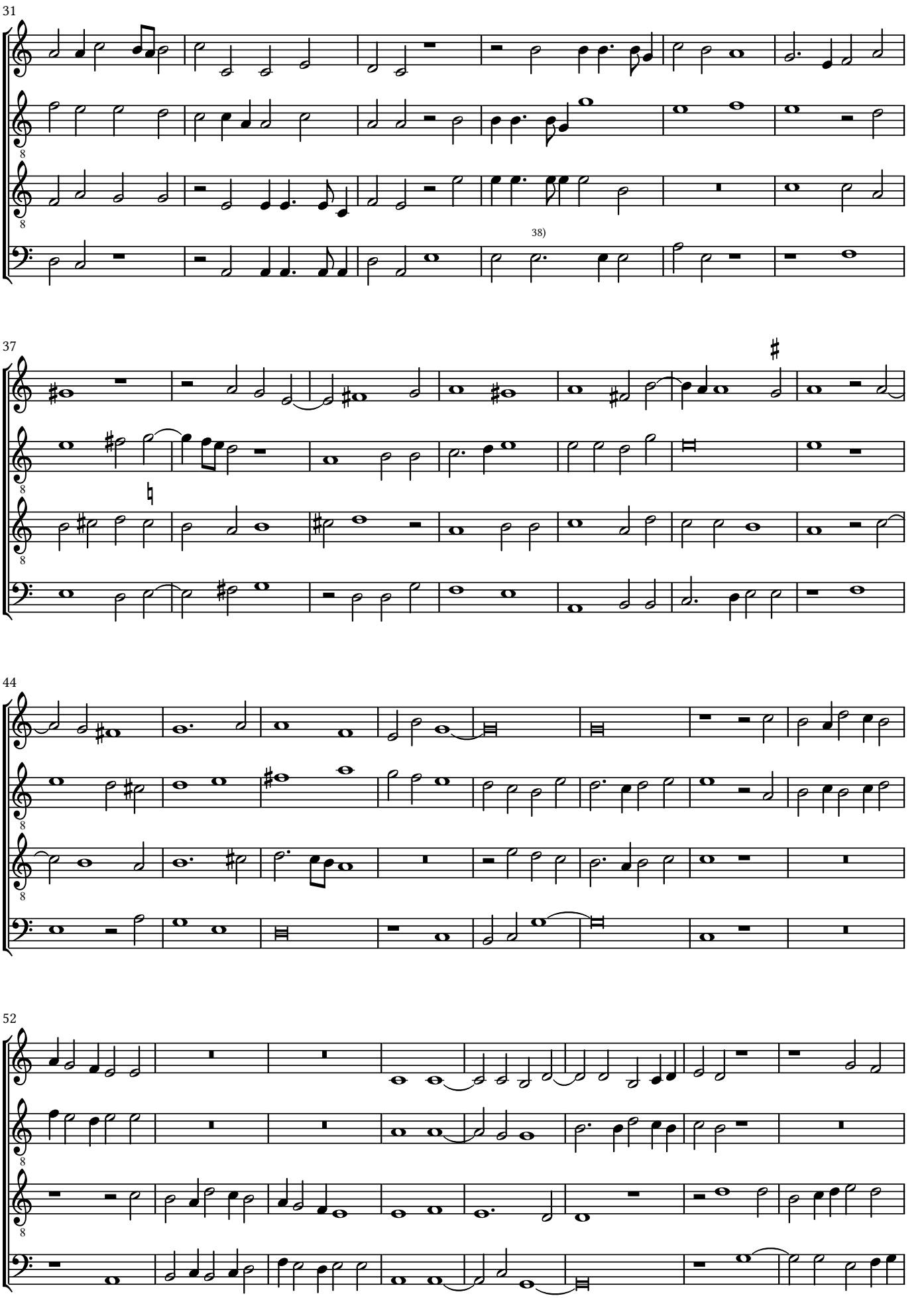

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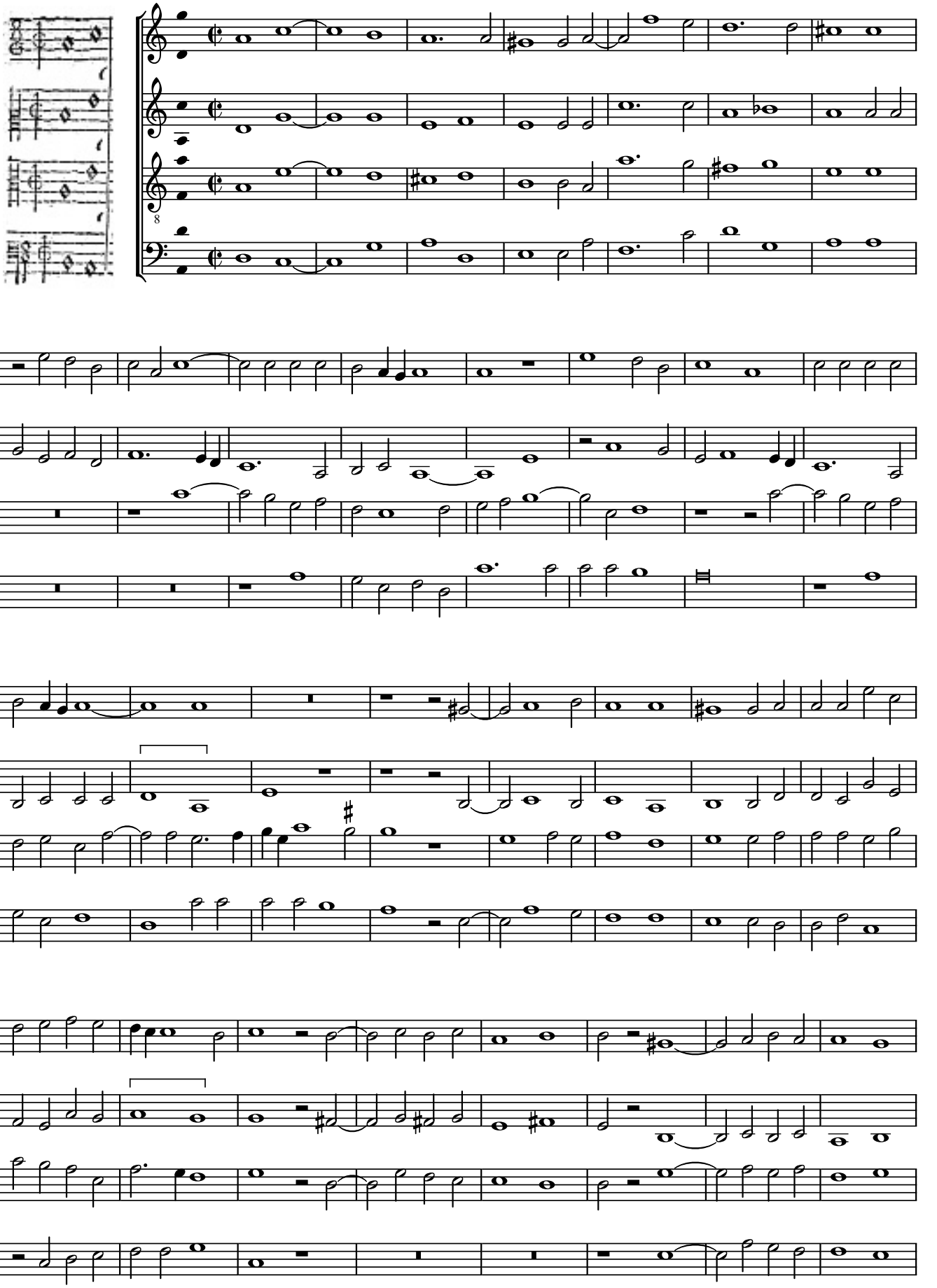
(23) *Beato me direi*

Cipriano de Rore (1515-1565)



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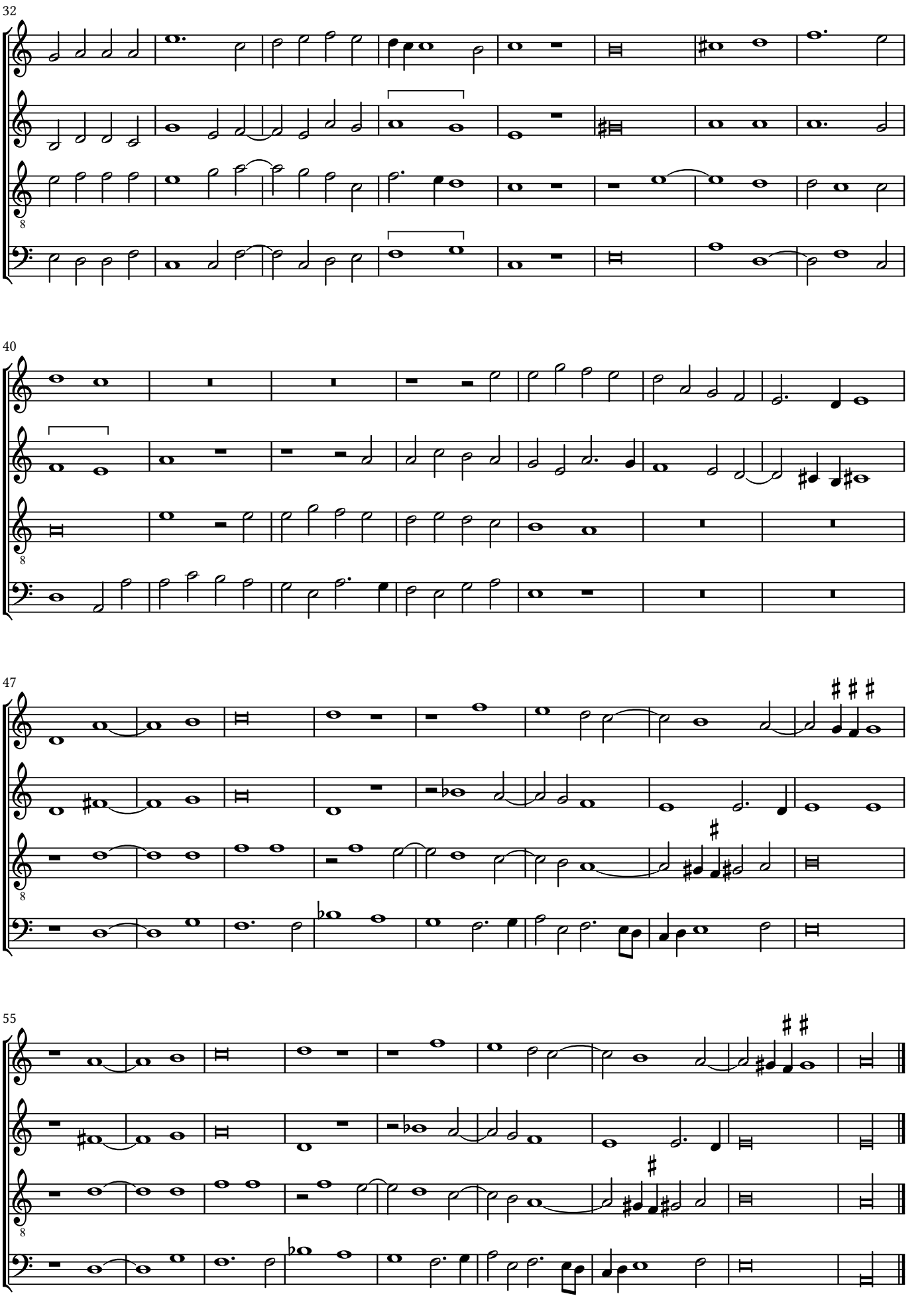

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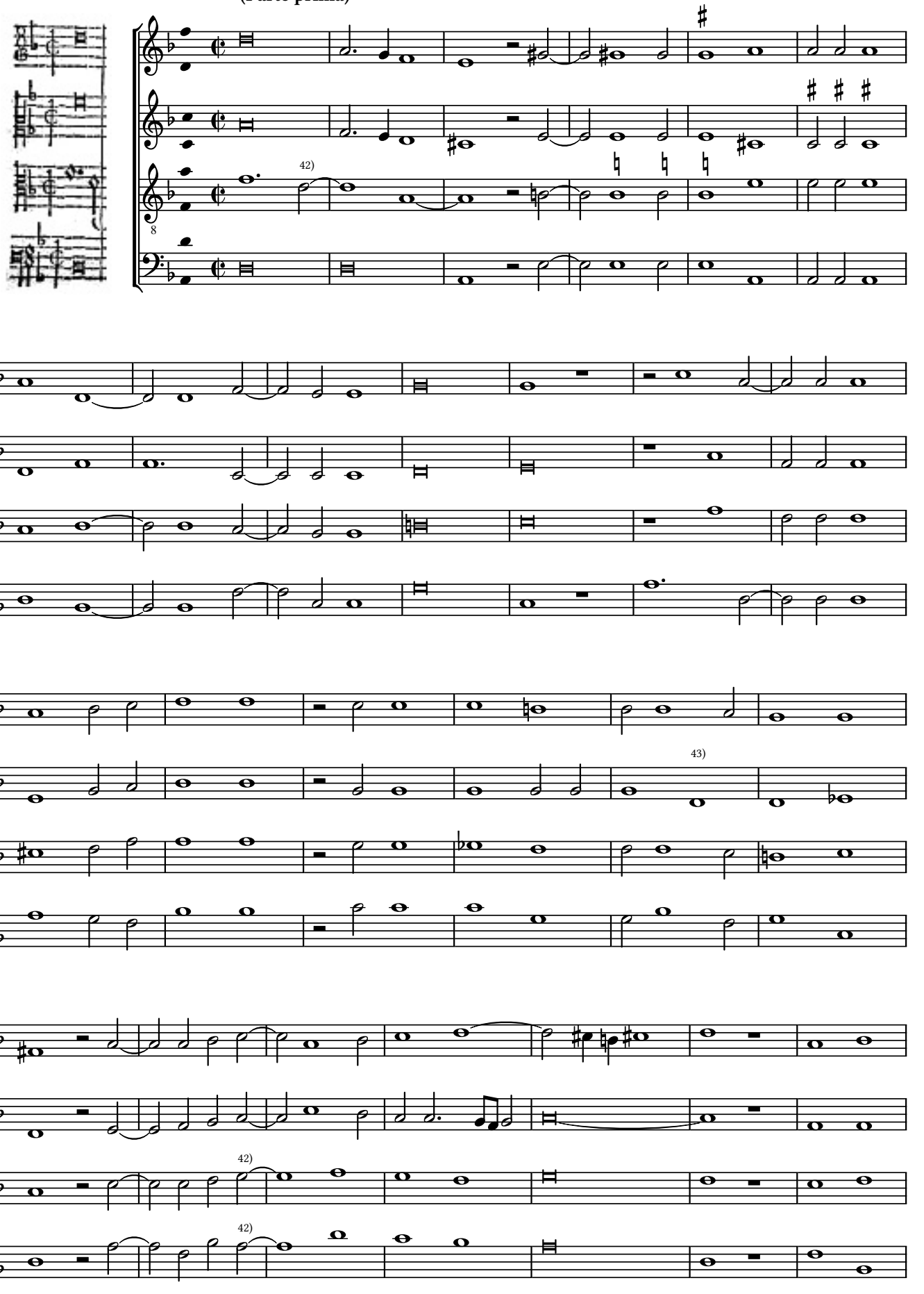
(24) *O sonno*

Cipriano de Rore (1515-1565)

(Parte prima)



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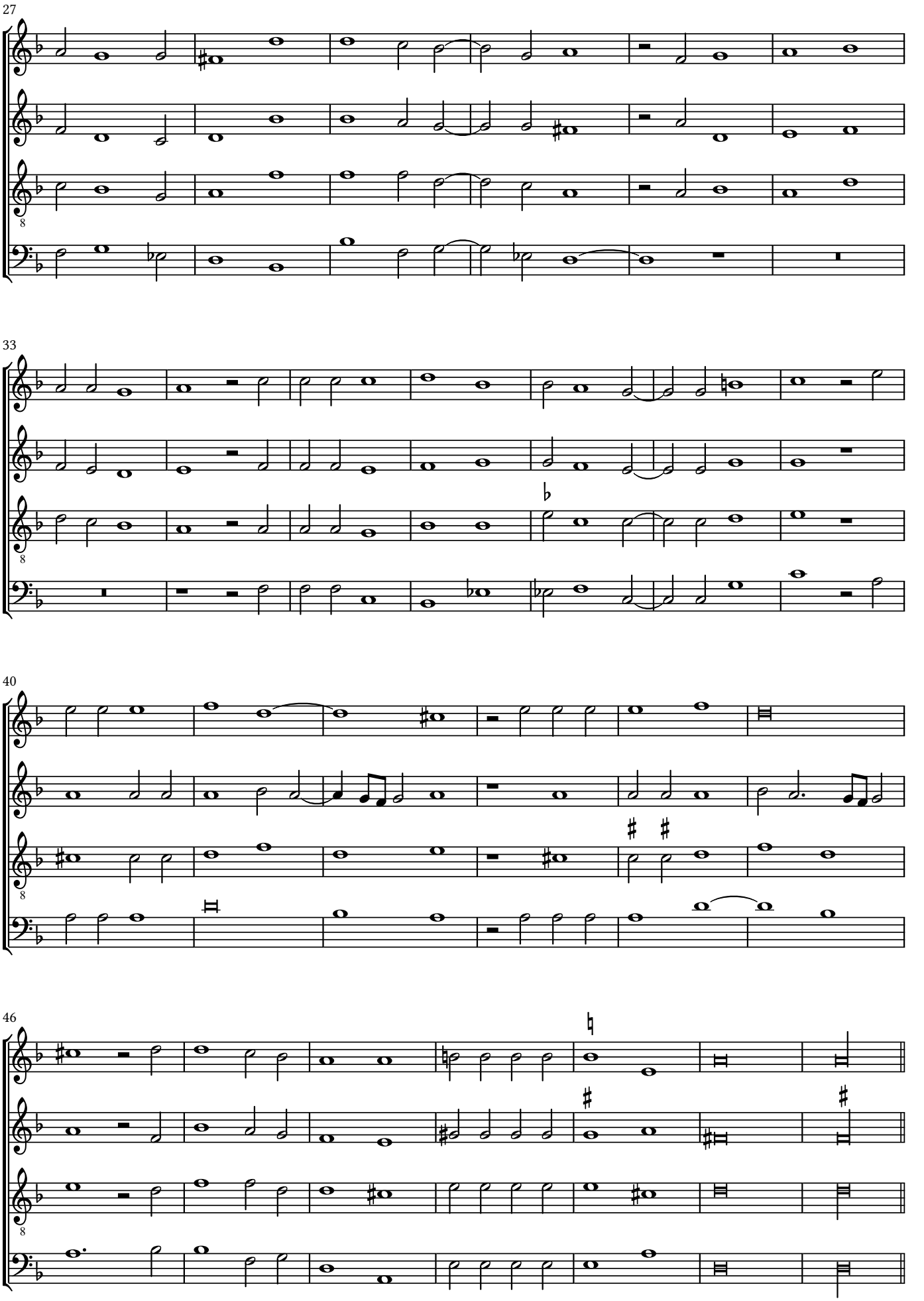

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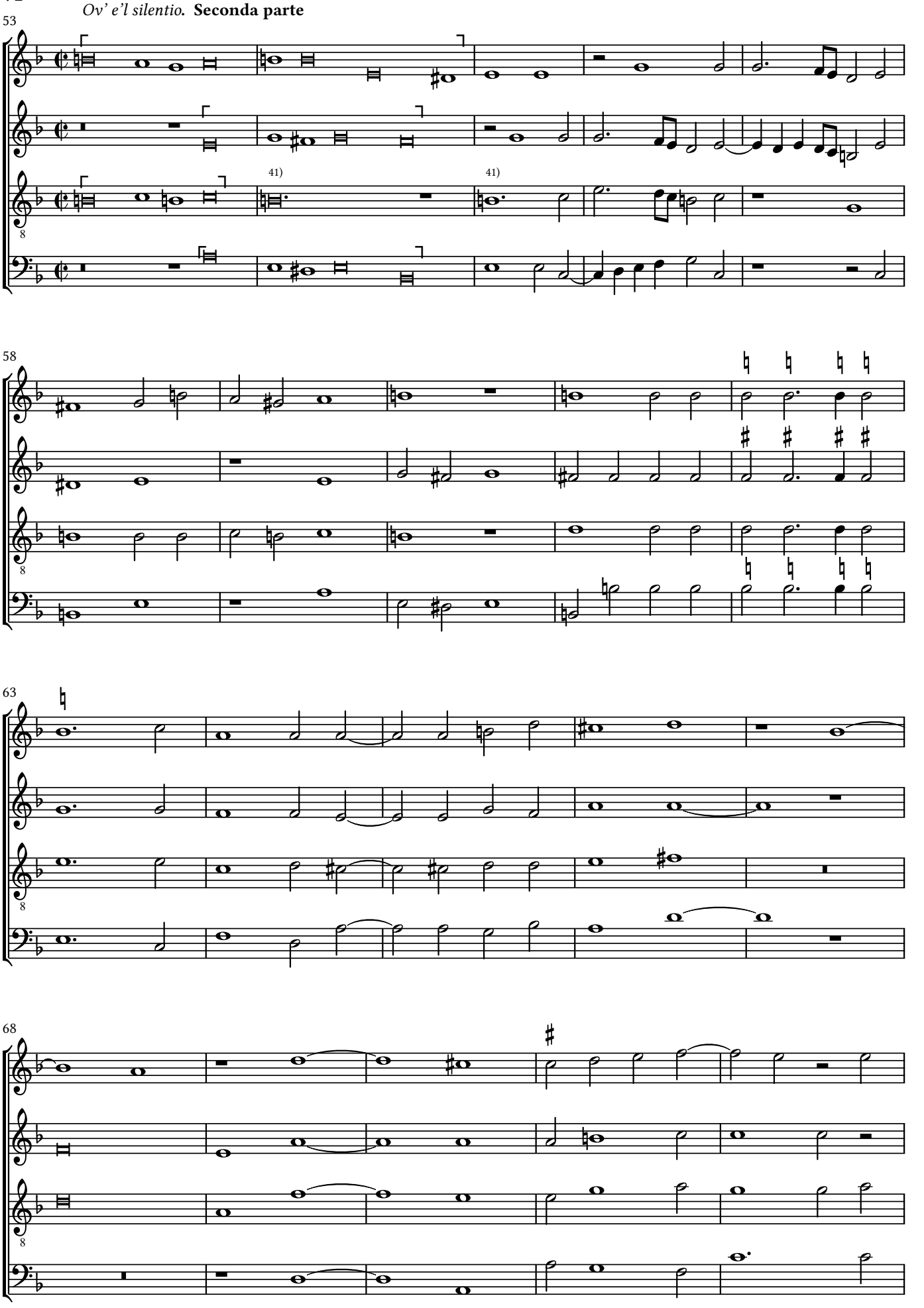
Ov' e'l silentio. **Seconda parte**



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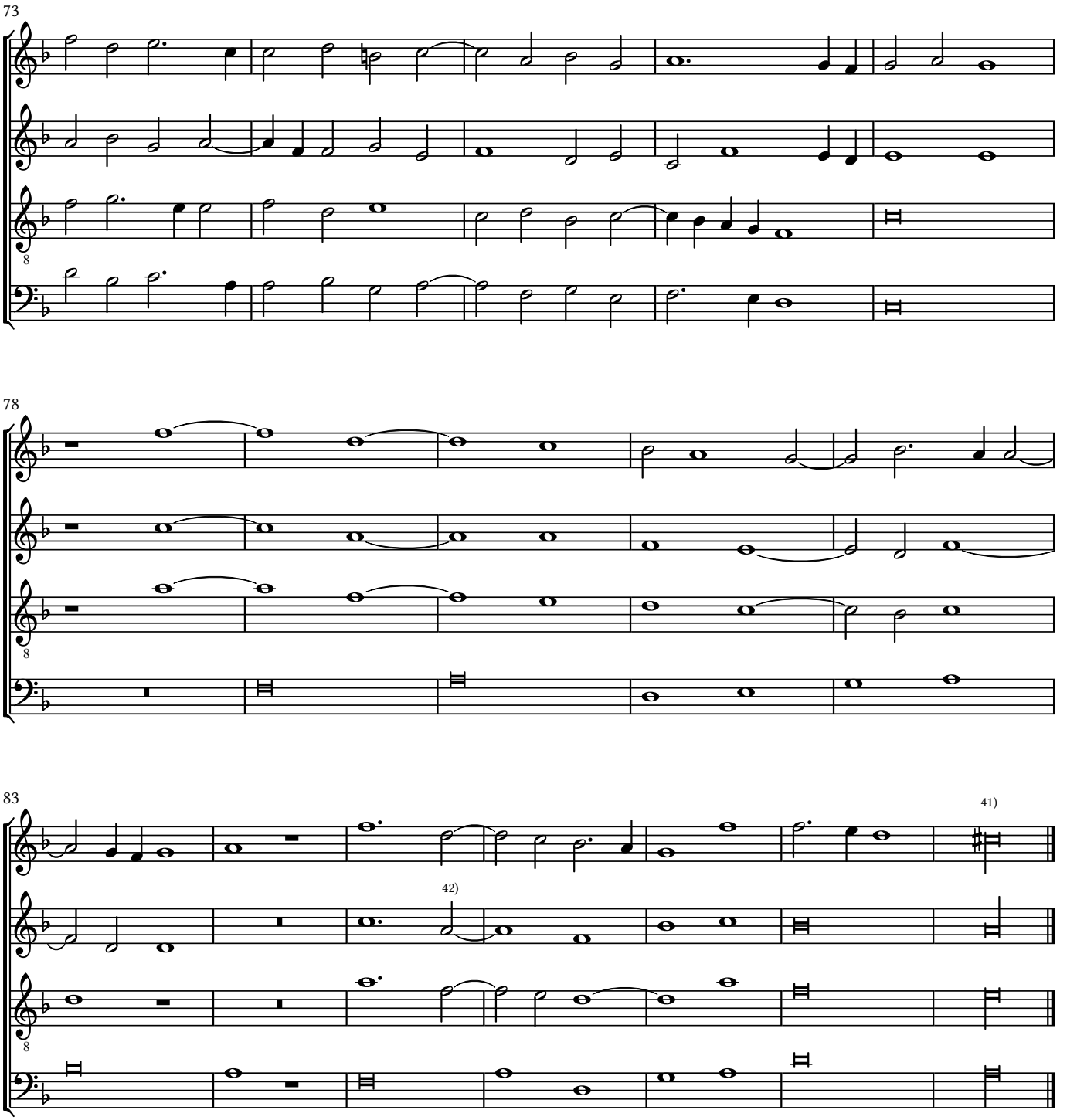

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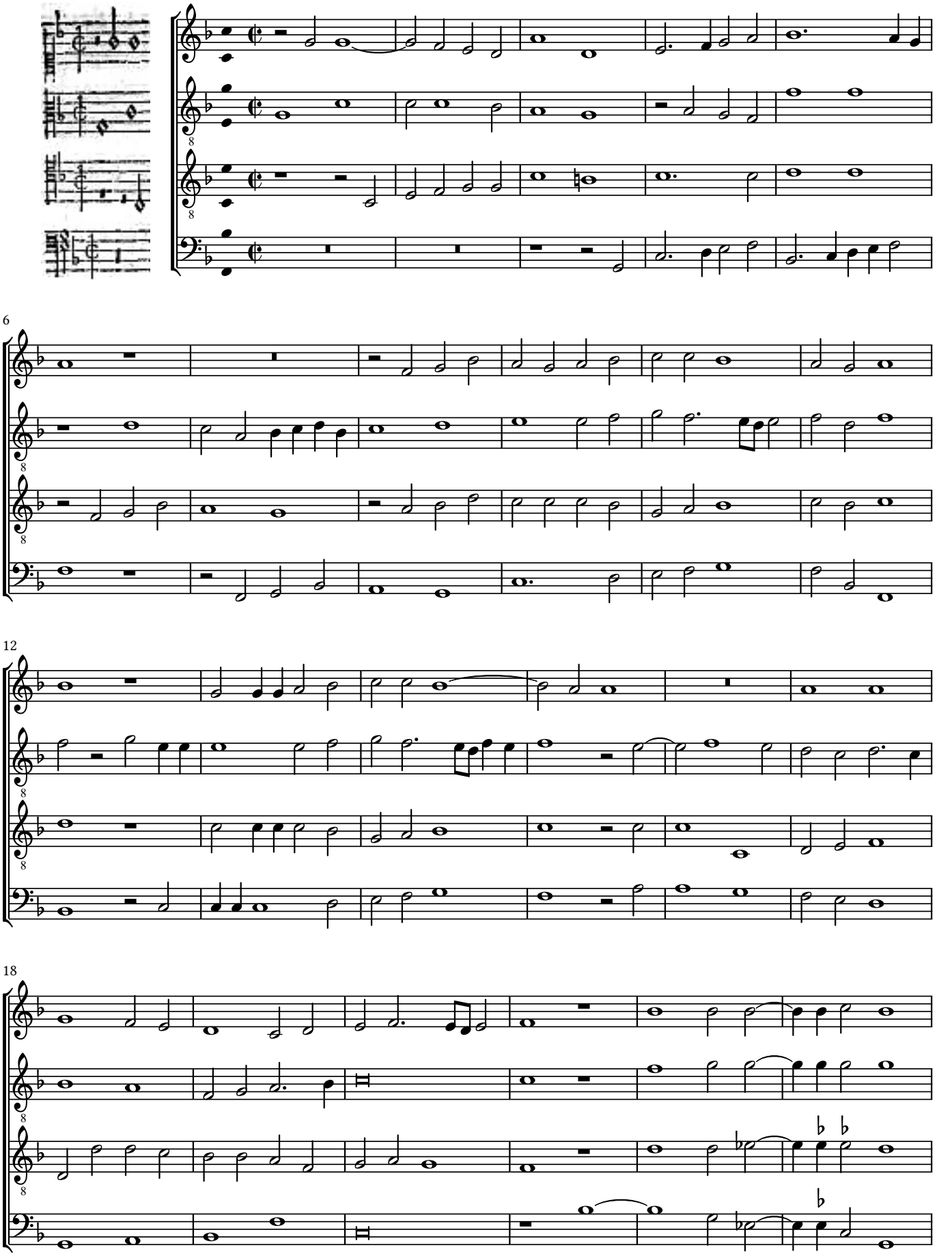
(25) *Fontana di dolore*

Cipriano de Rore (1515-1565)



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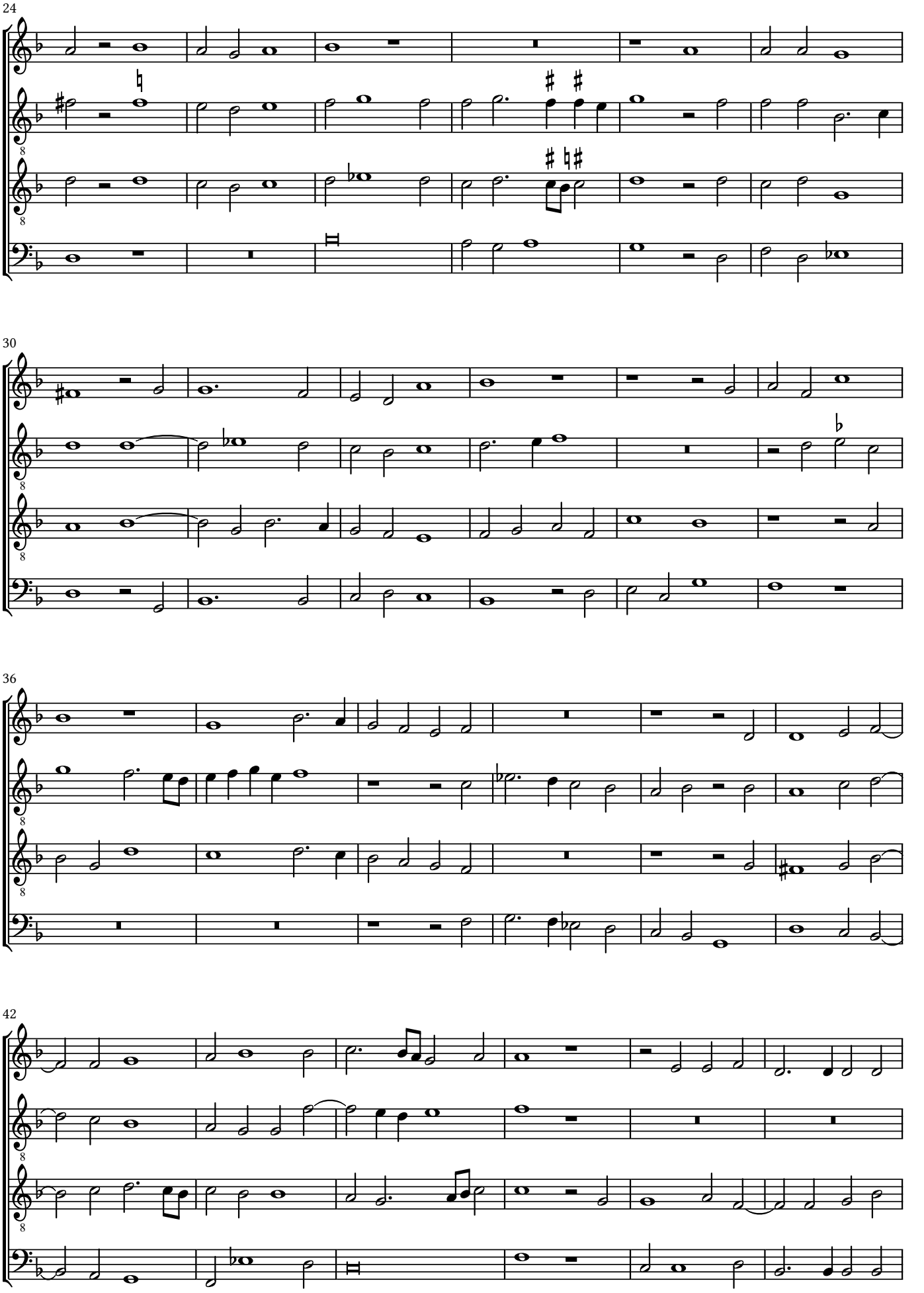

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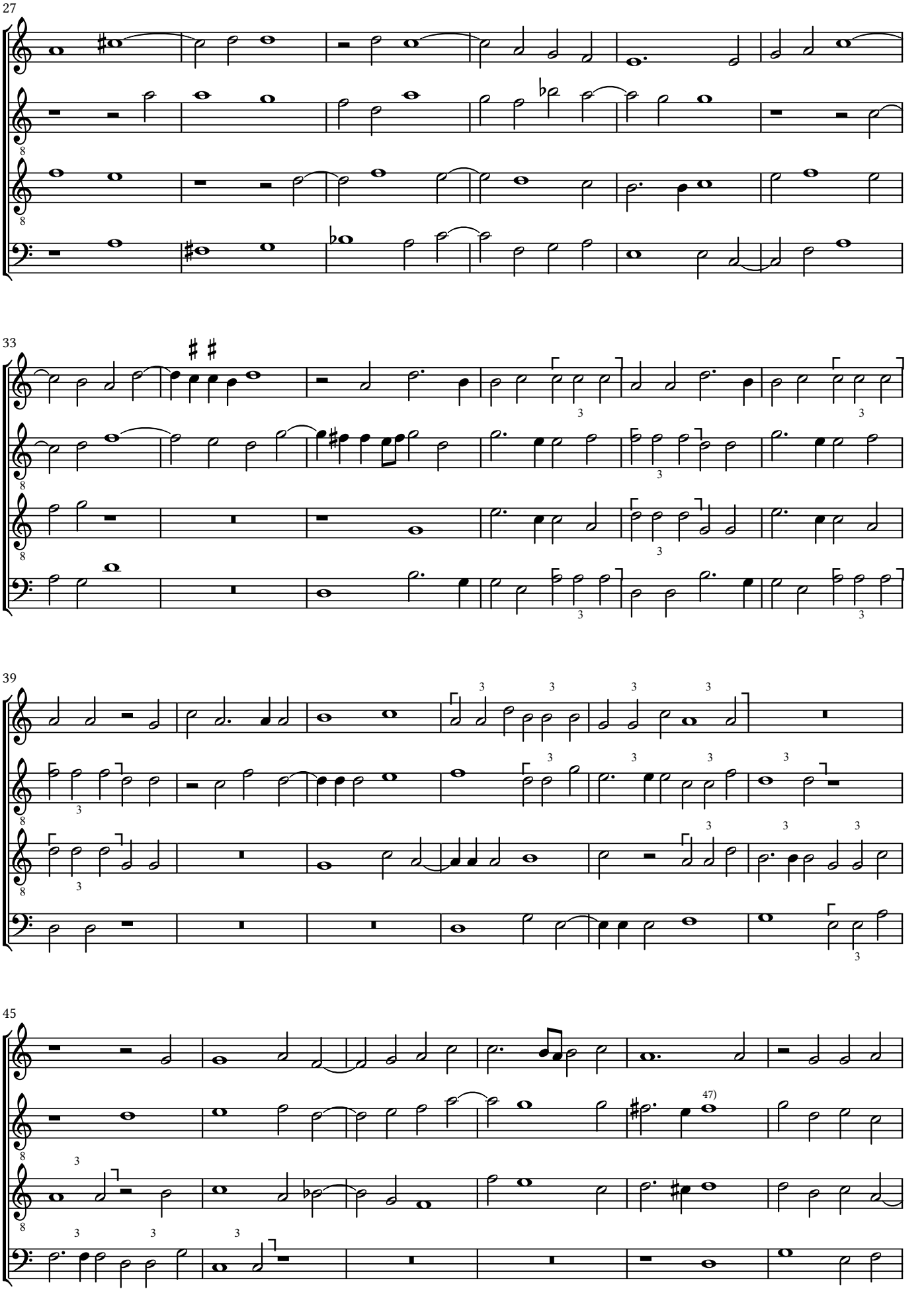

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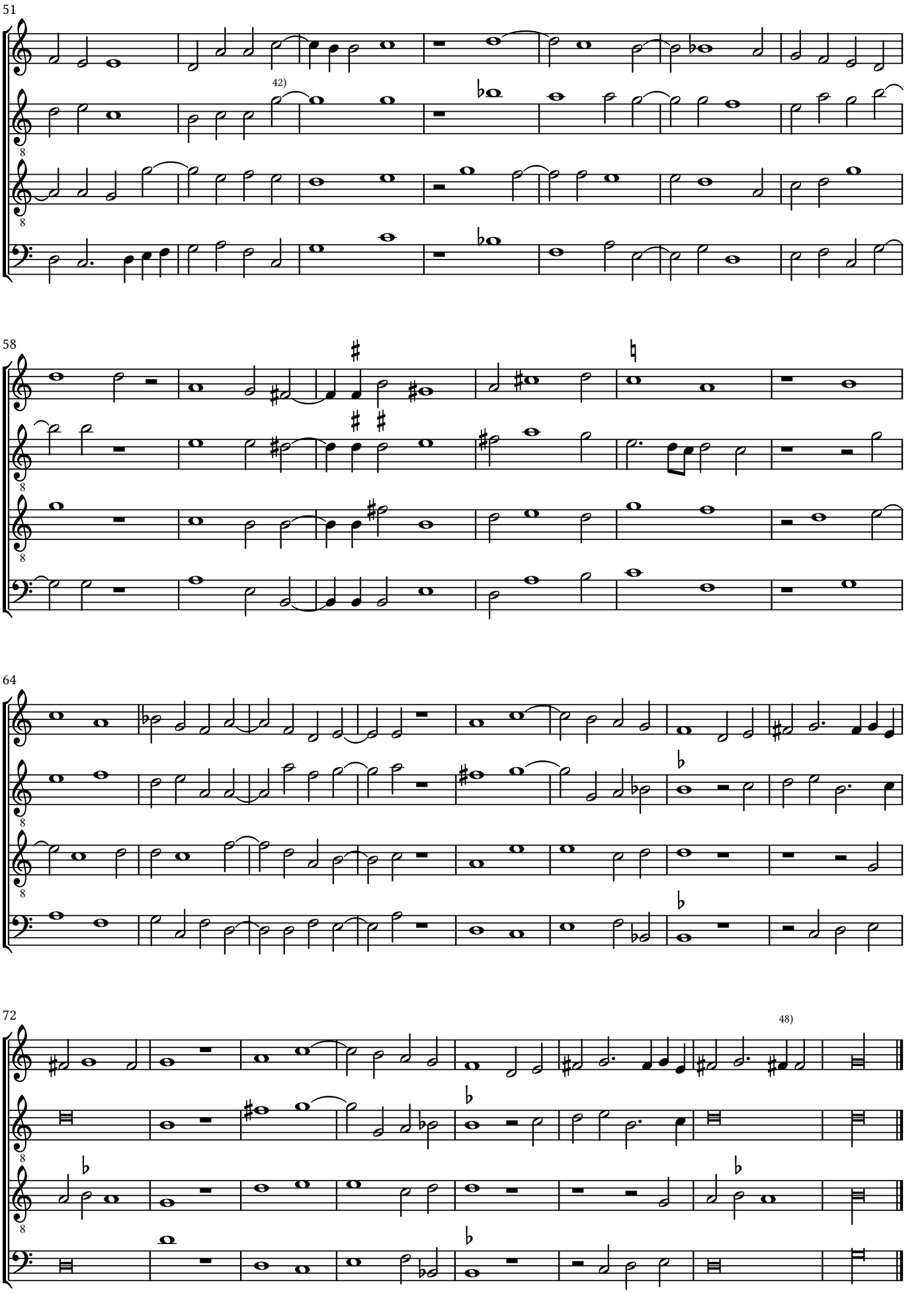

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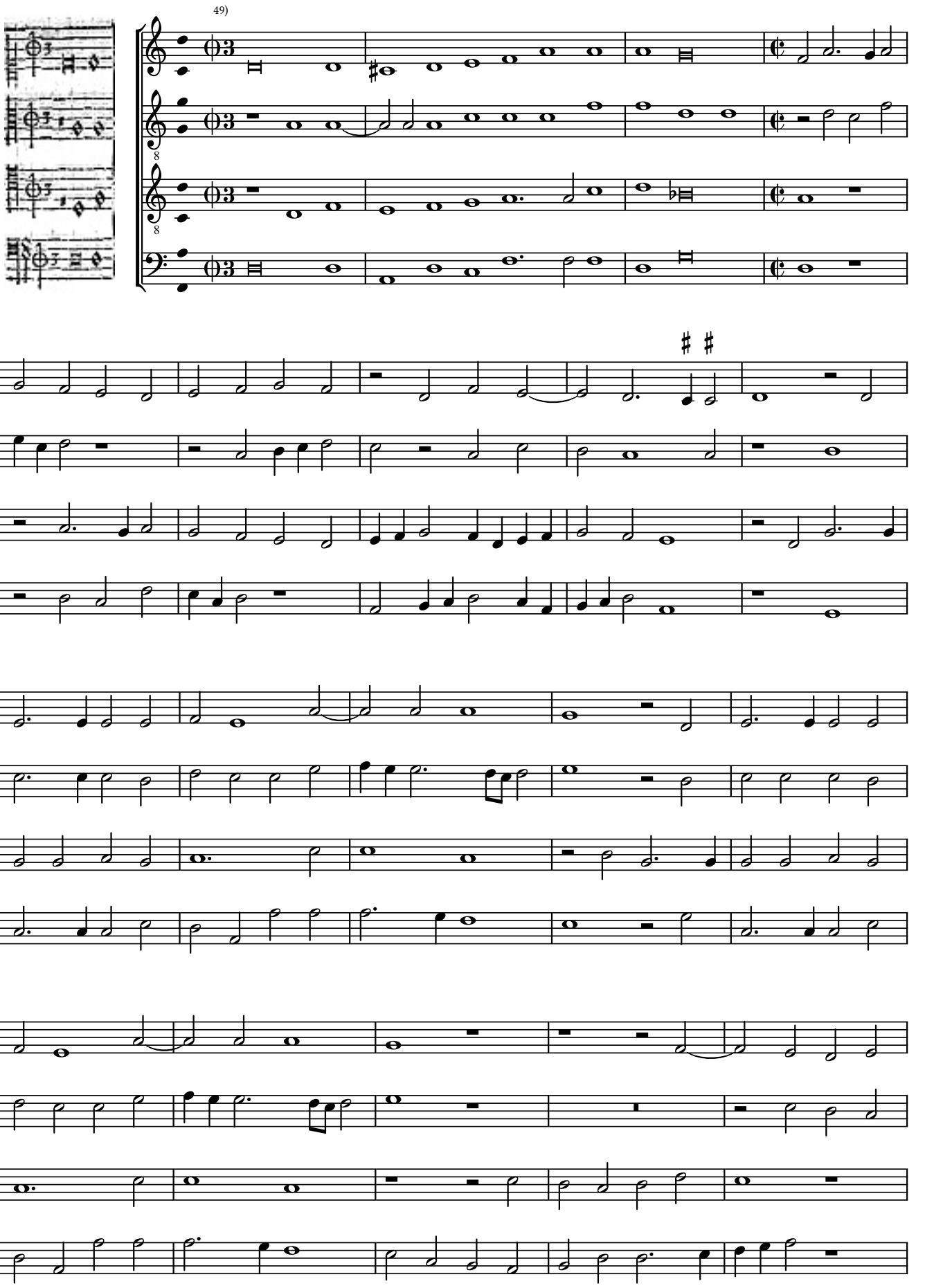
(27) *Mentre la prima mia*

Cipriano de Rore (1515-1565)



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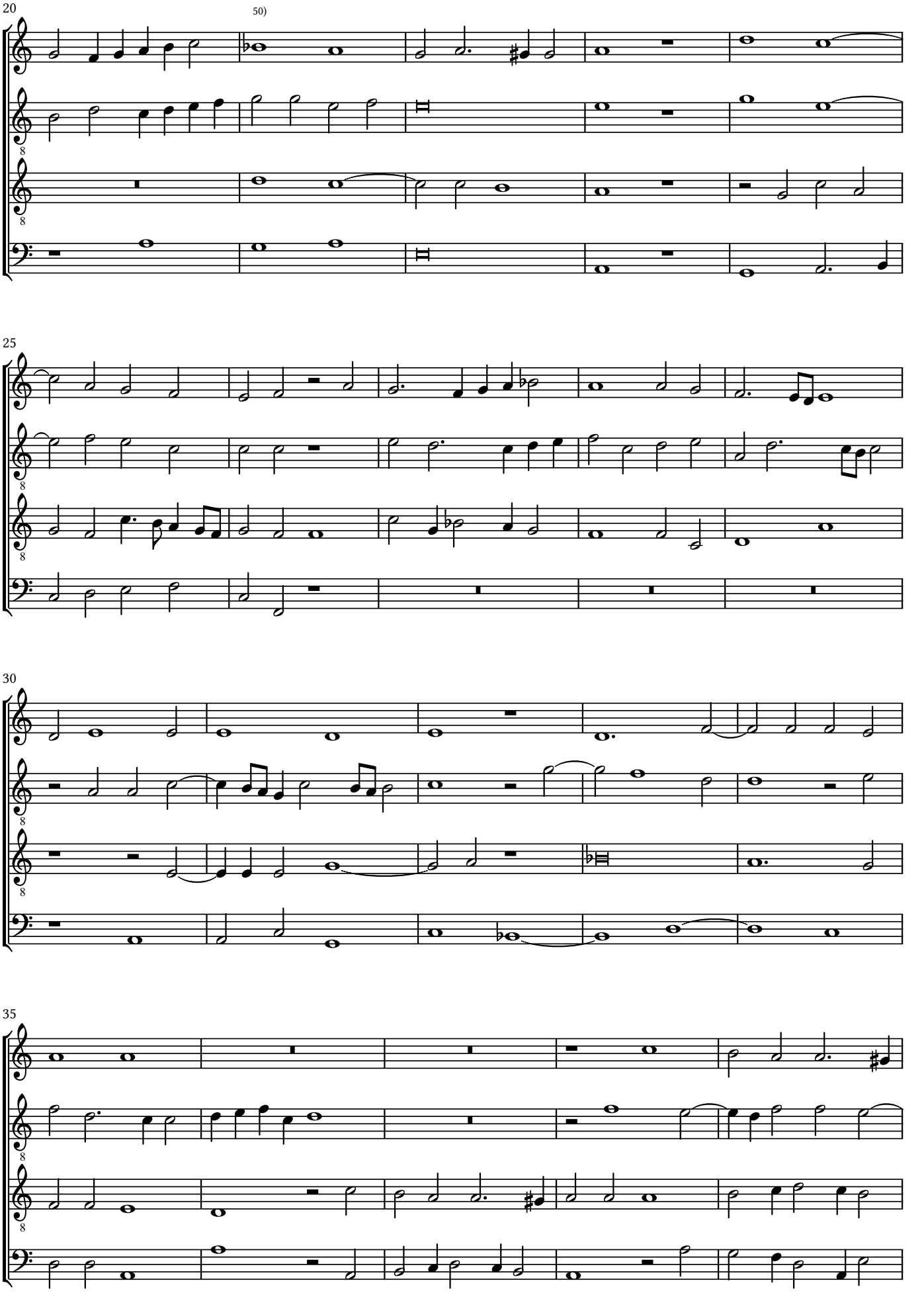

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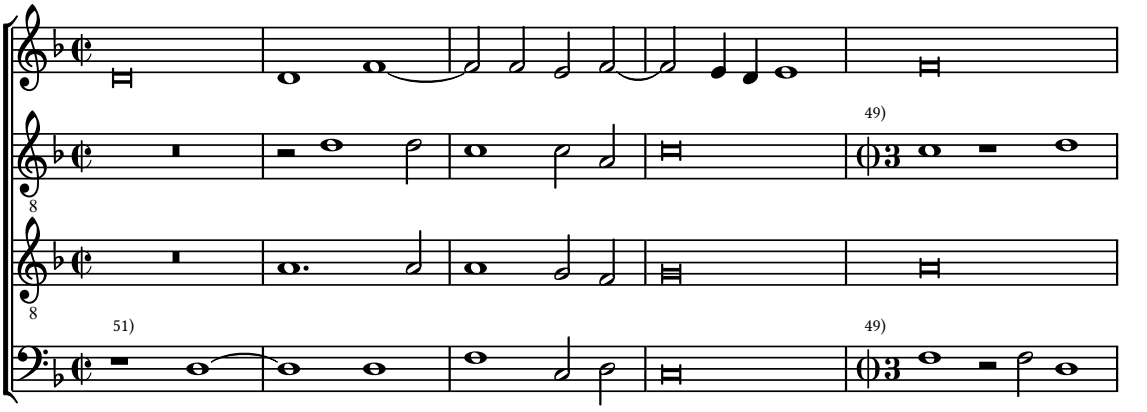
(28) *Mia benigna fortuna*

Cipriano de Rore (1515-1565)



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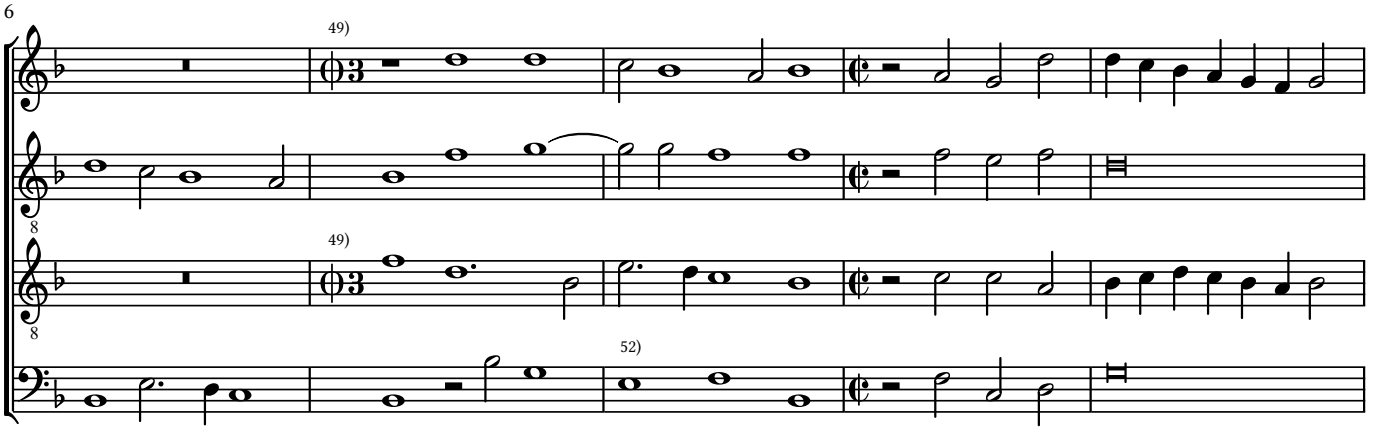

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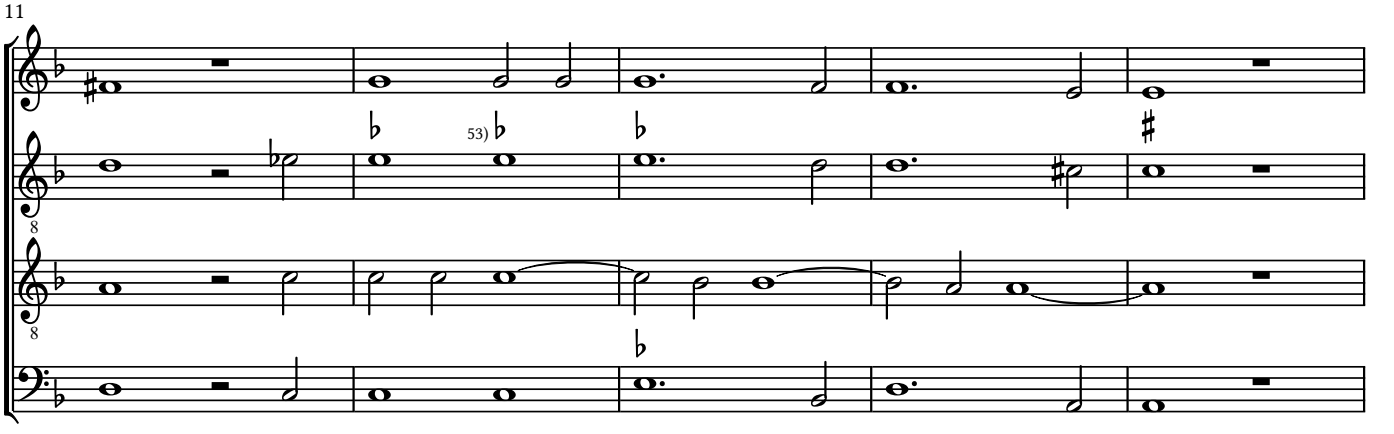

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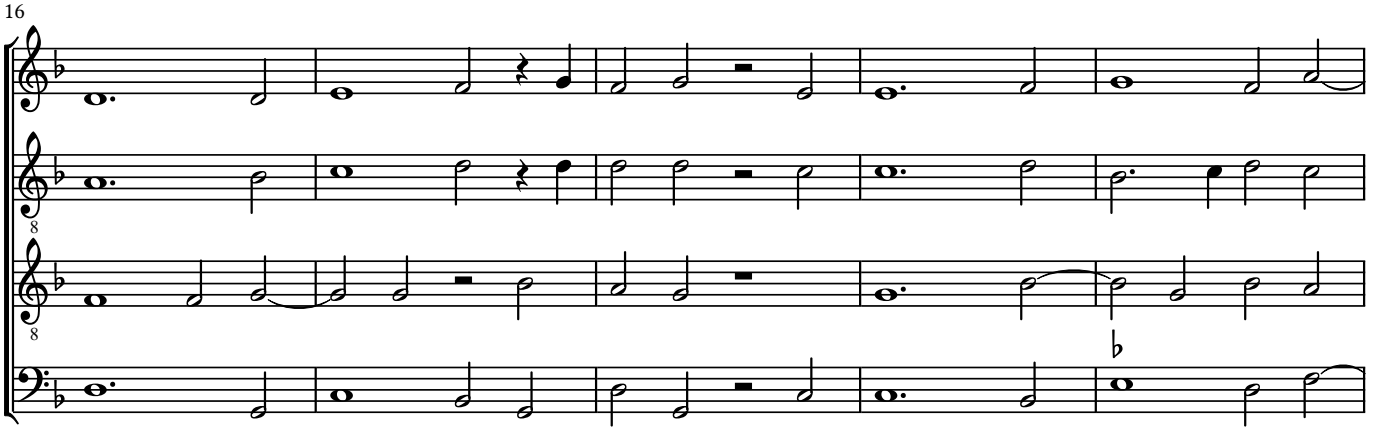

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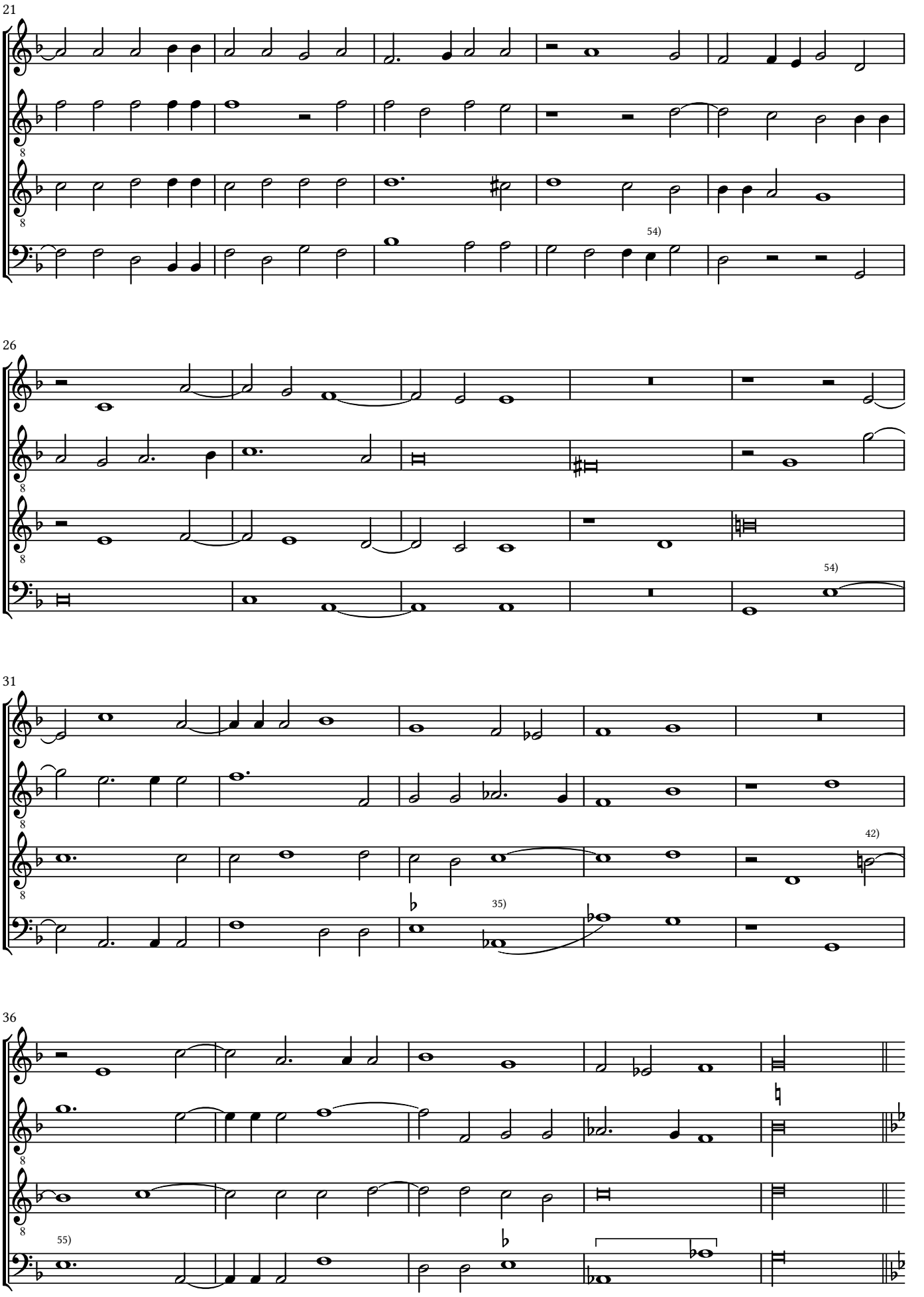

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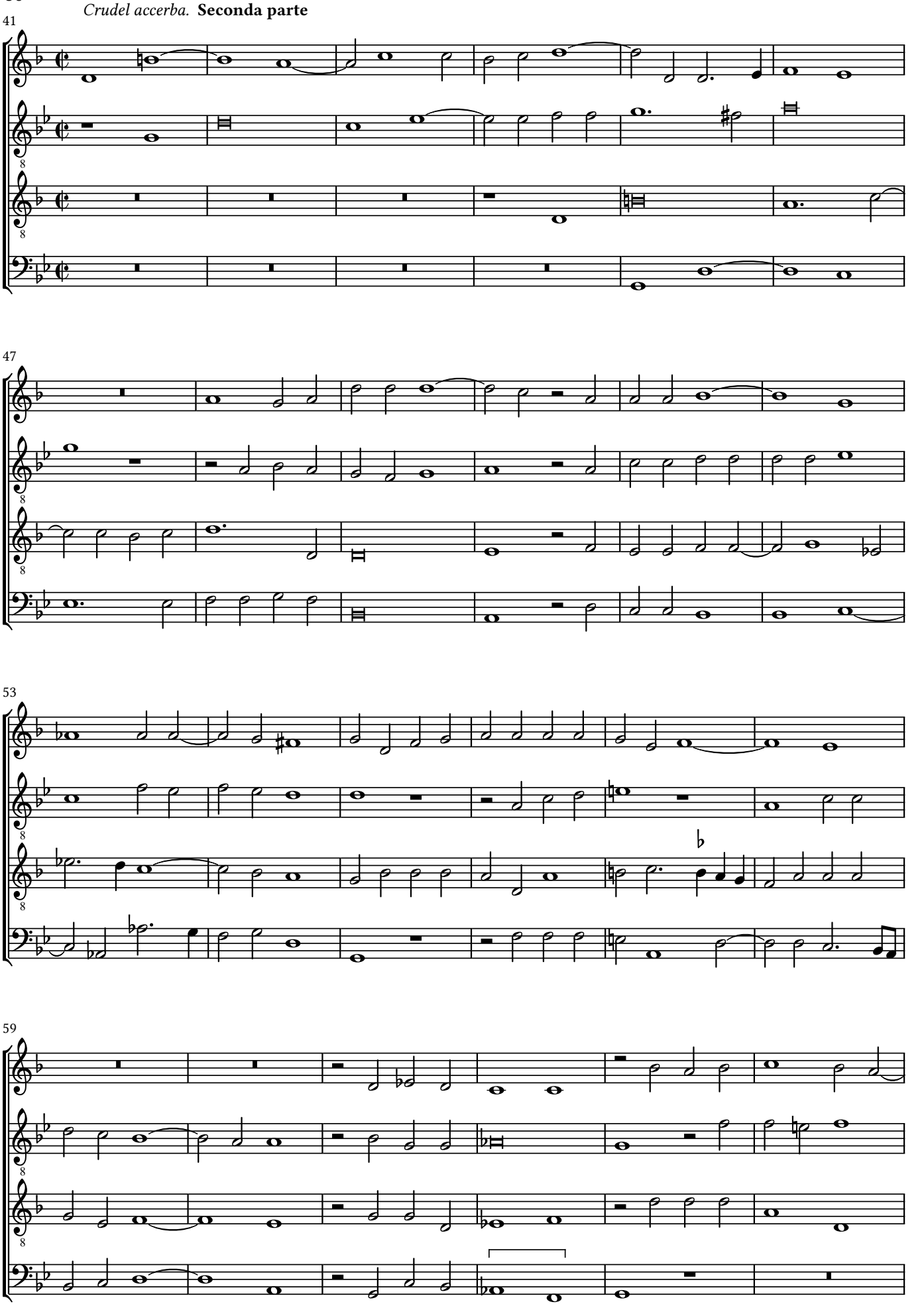
Crudel accerba. **Seconda parte**



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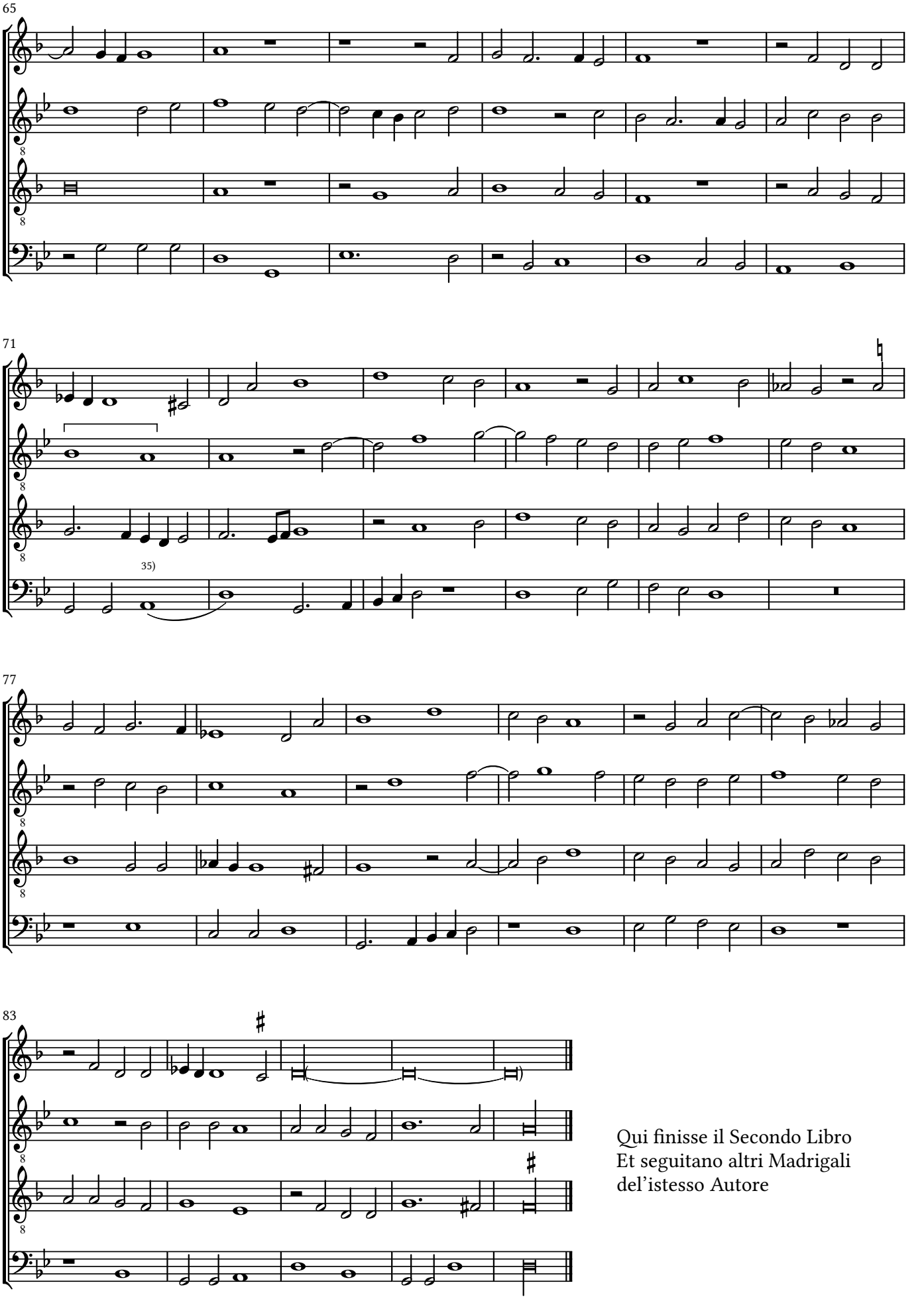

Qui finisse il Secondo Libro
Et seguitano altri Madrigali
del'istesso Autore

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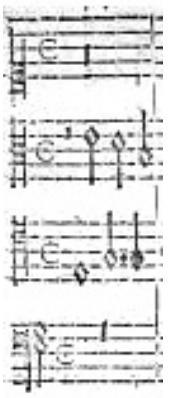
(29) *Ben qui si mostra'l Ciel* Cipriano de Rore (1515-1565)



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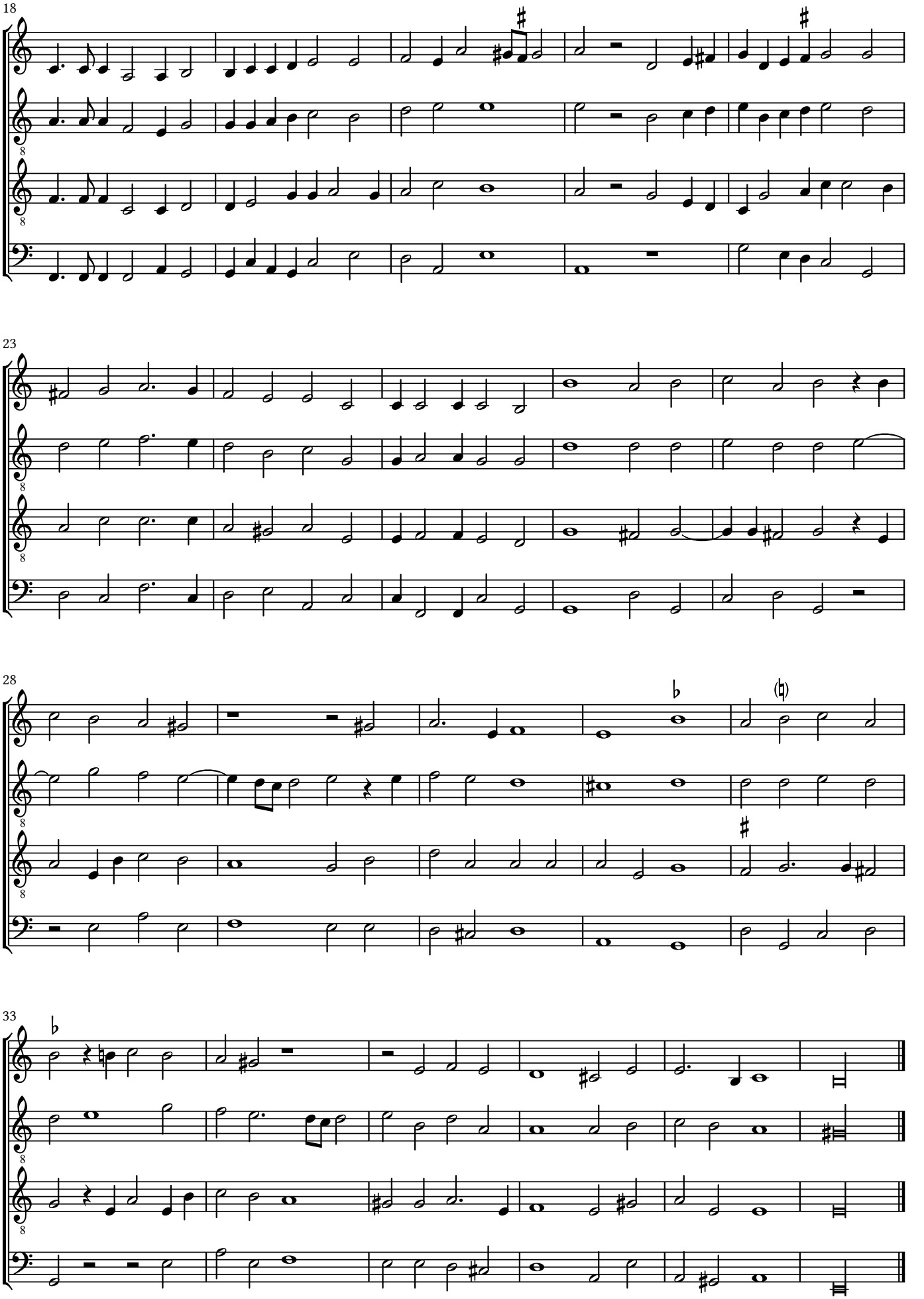

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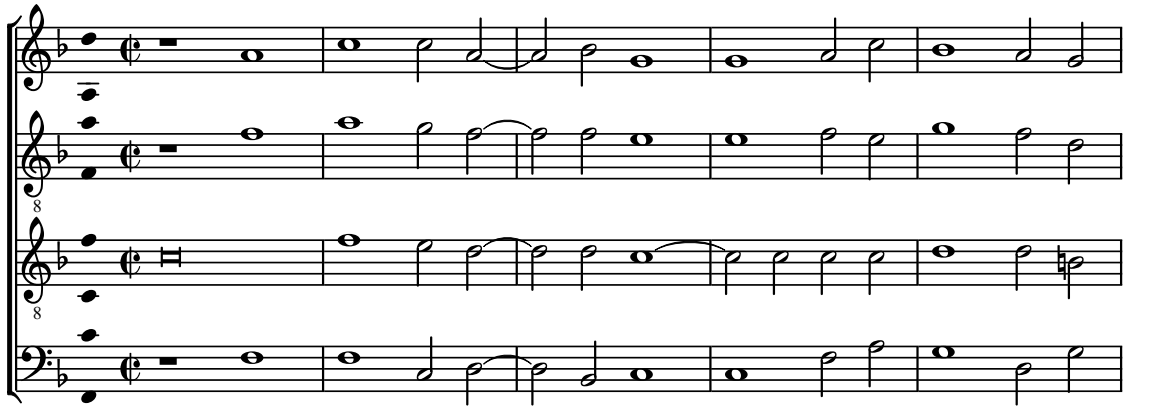
(30) *Ne l'aria in questi di*

Cipriano de Rore (1515-1565)



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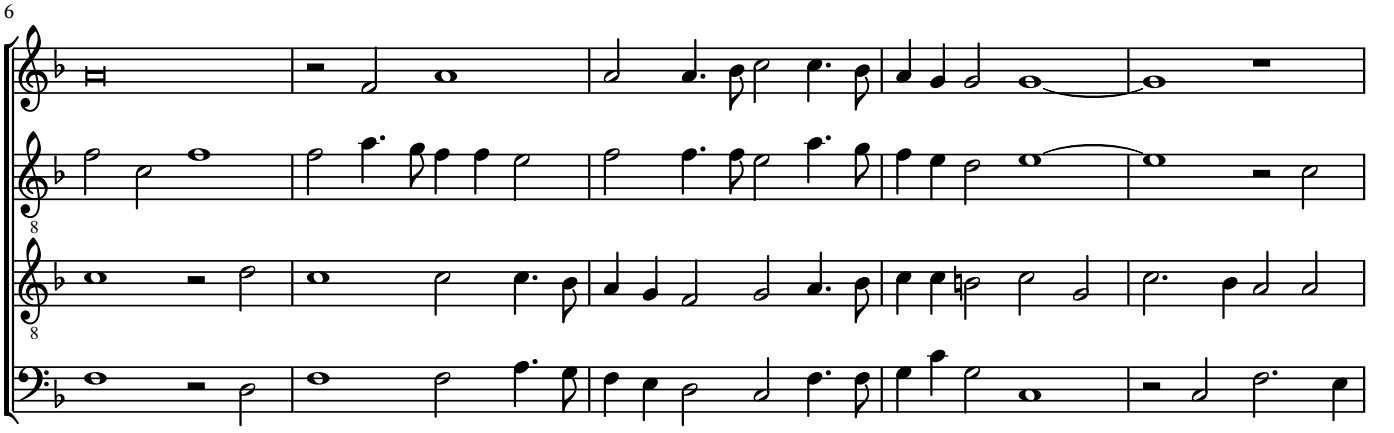

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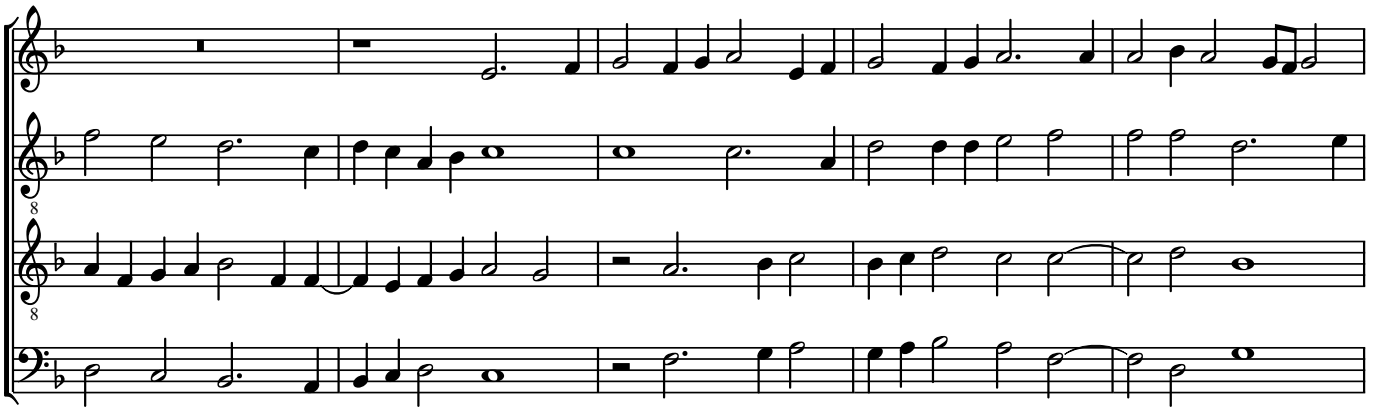

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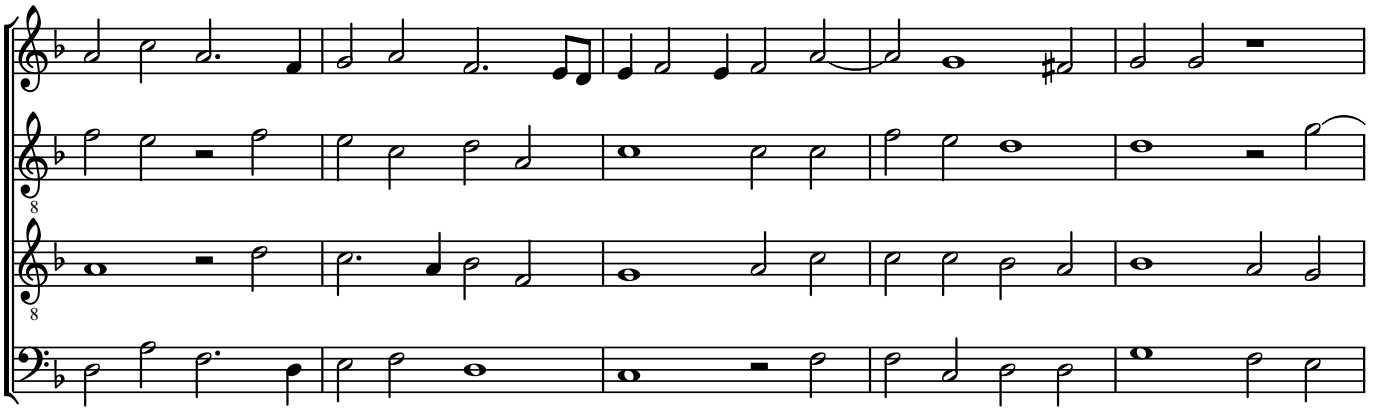

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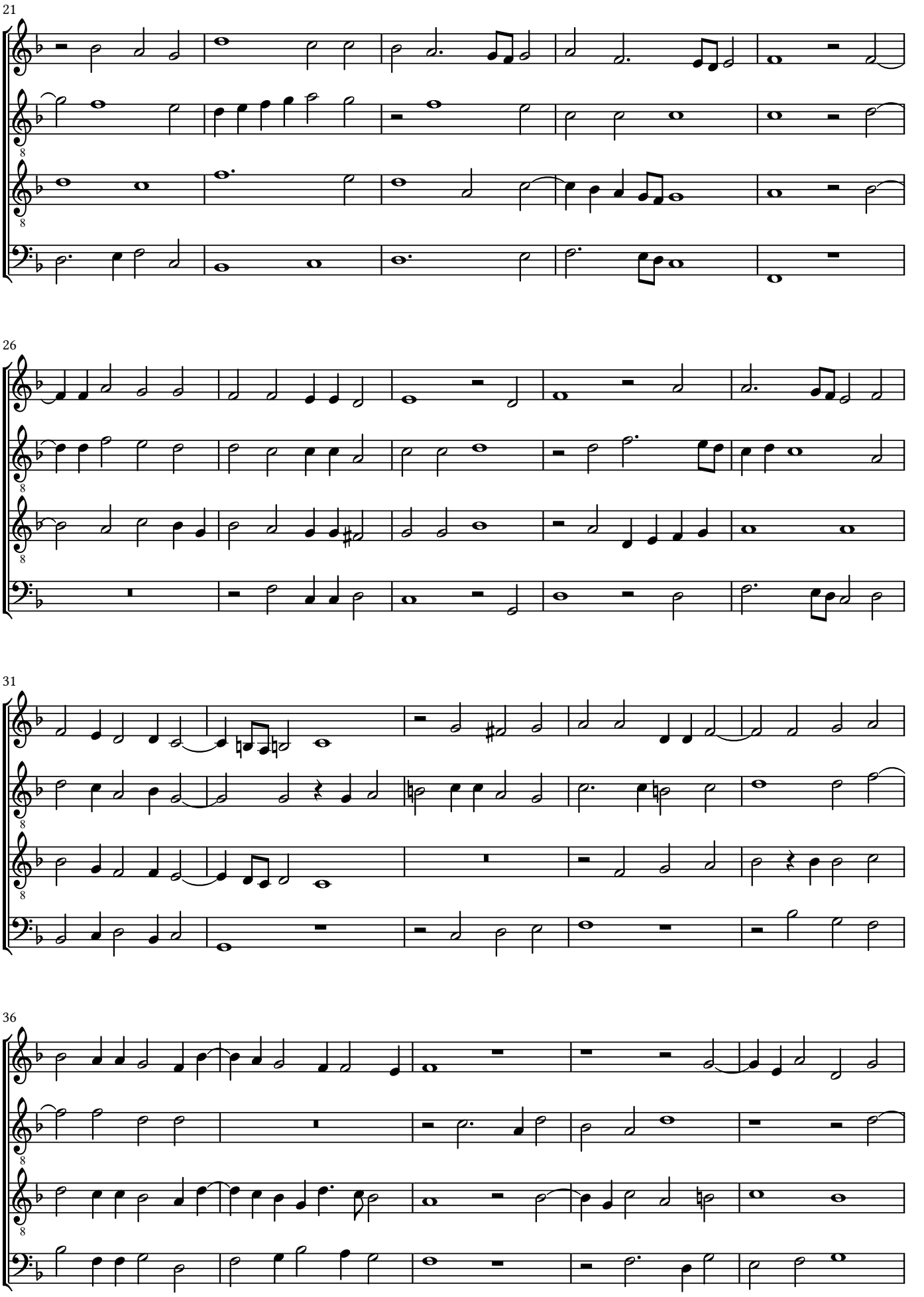

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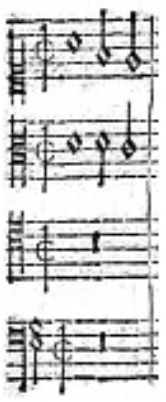
(31) *Era il bel viso suo*

Cipriano de Rore (1515-1565)

Prima parte



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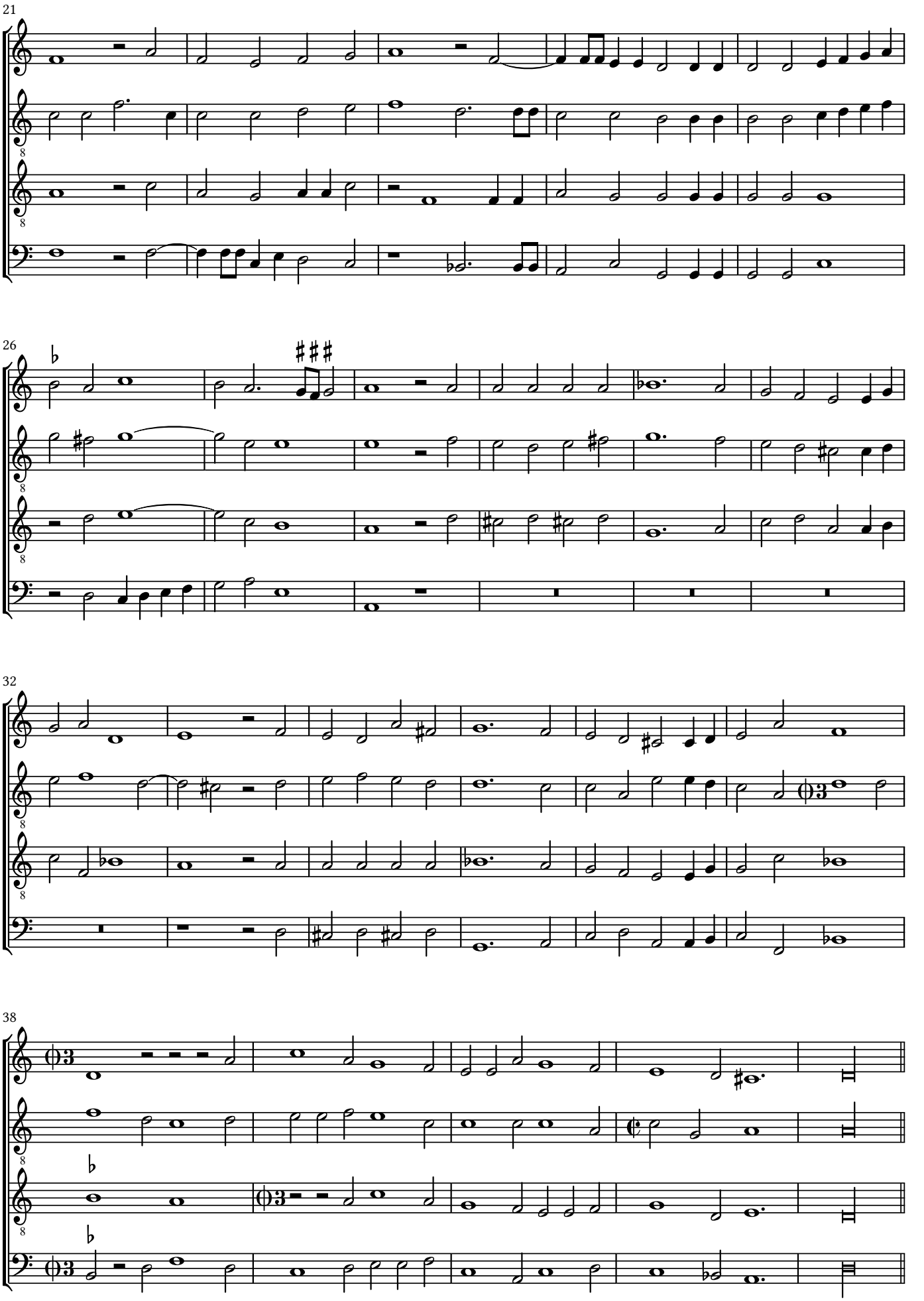

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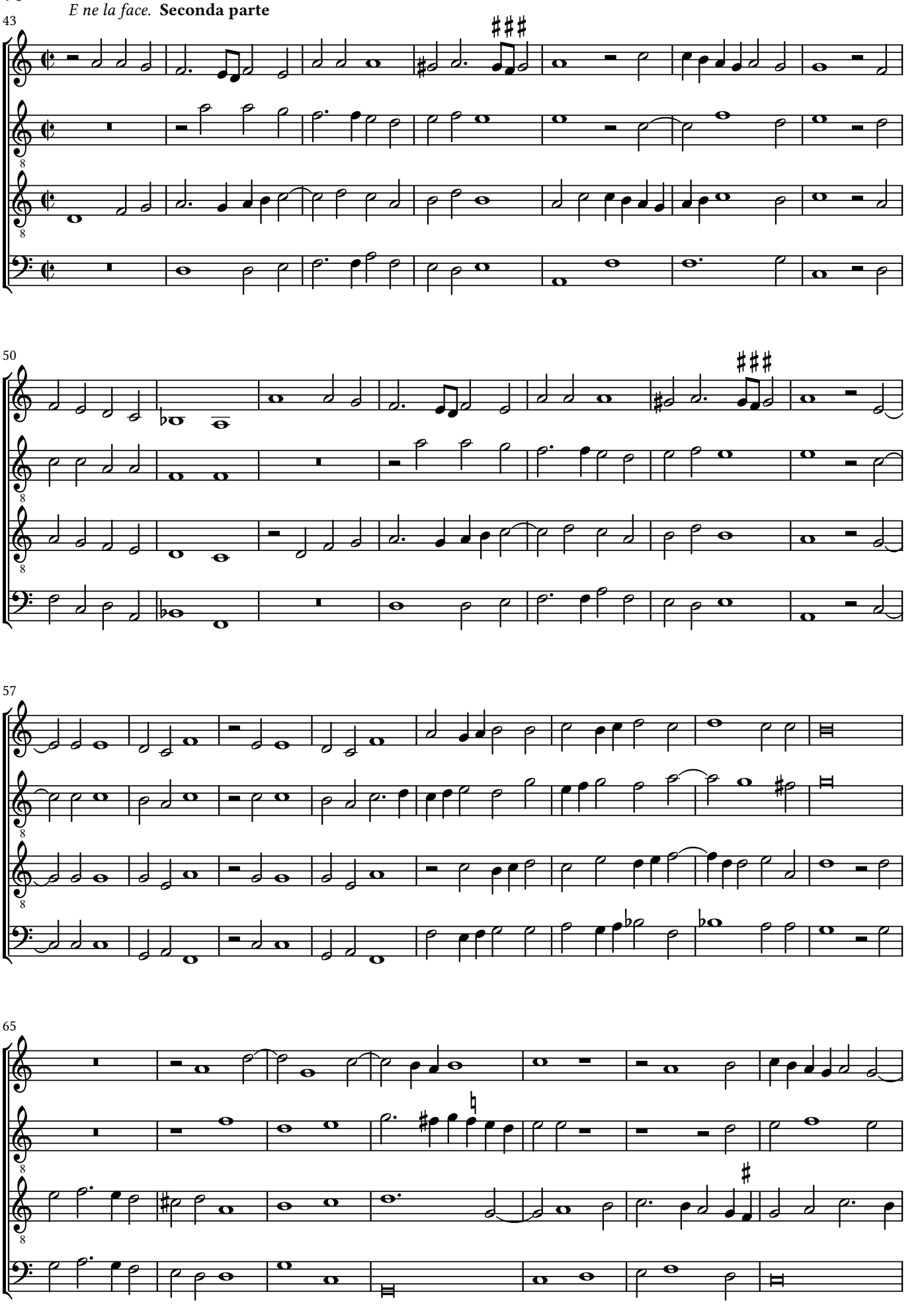

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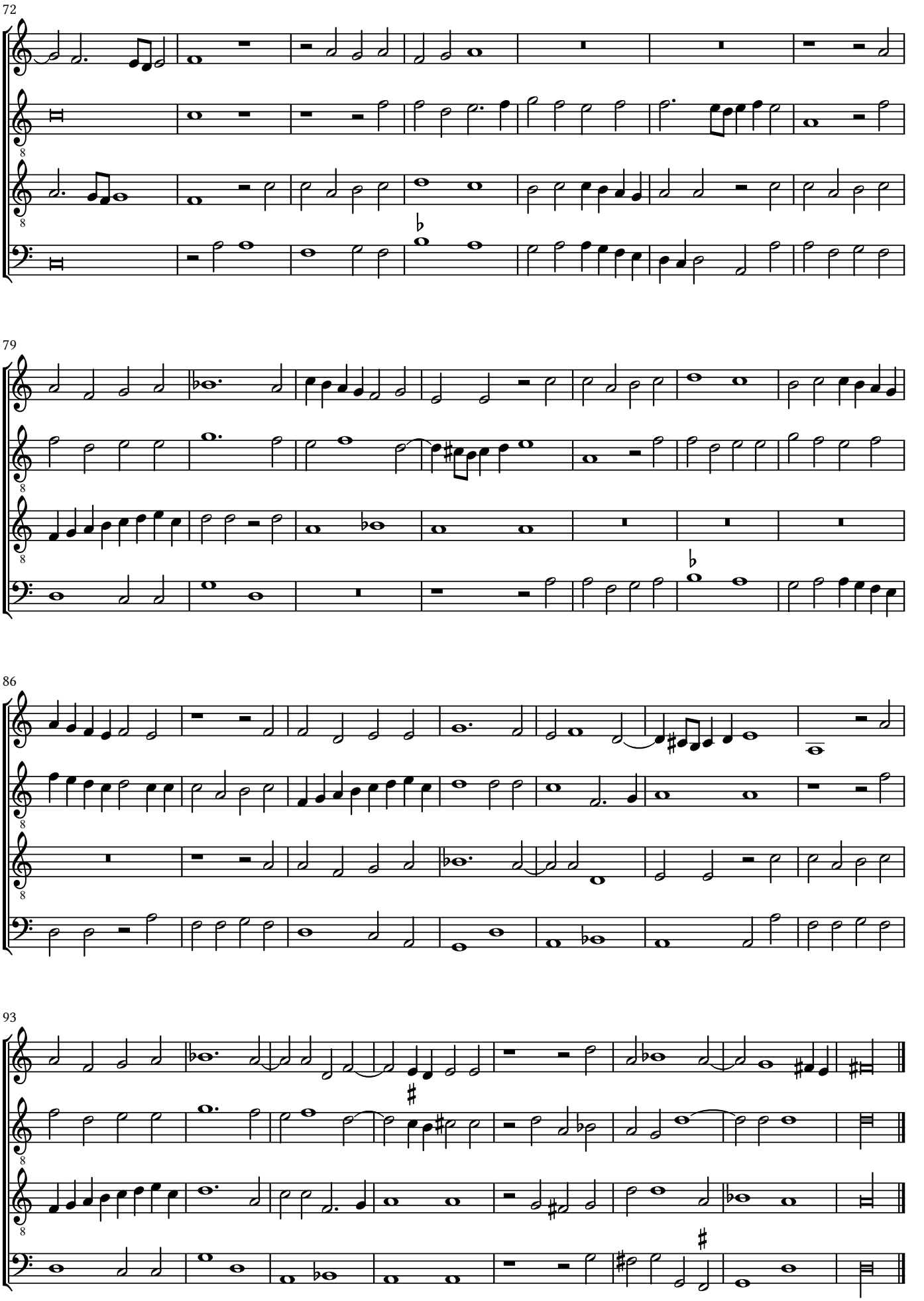

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(32) *Chi vuol veder*

Cipriano de Rore (1515-1565)

Prima parte

7

Vedrà i biondi capei. **Seconda parte**

14

20

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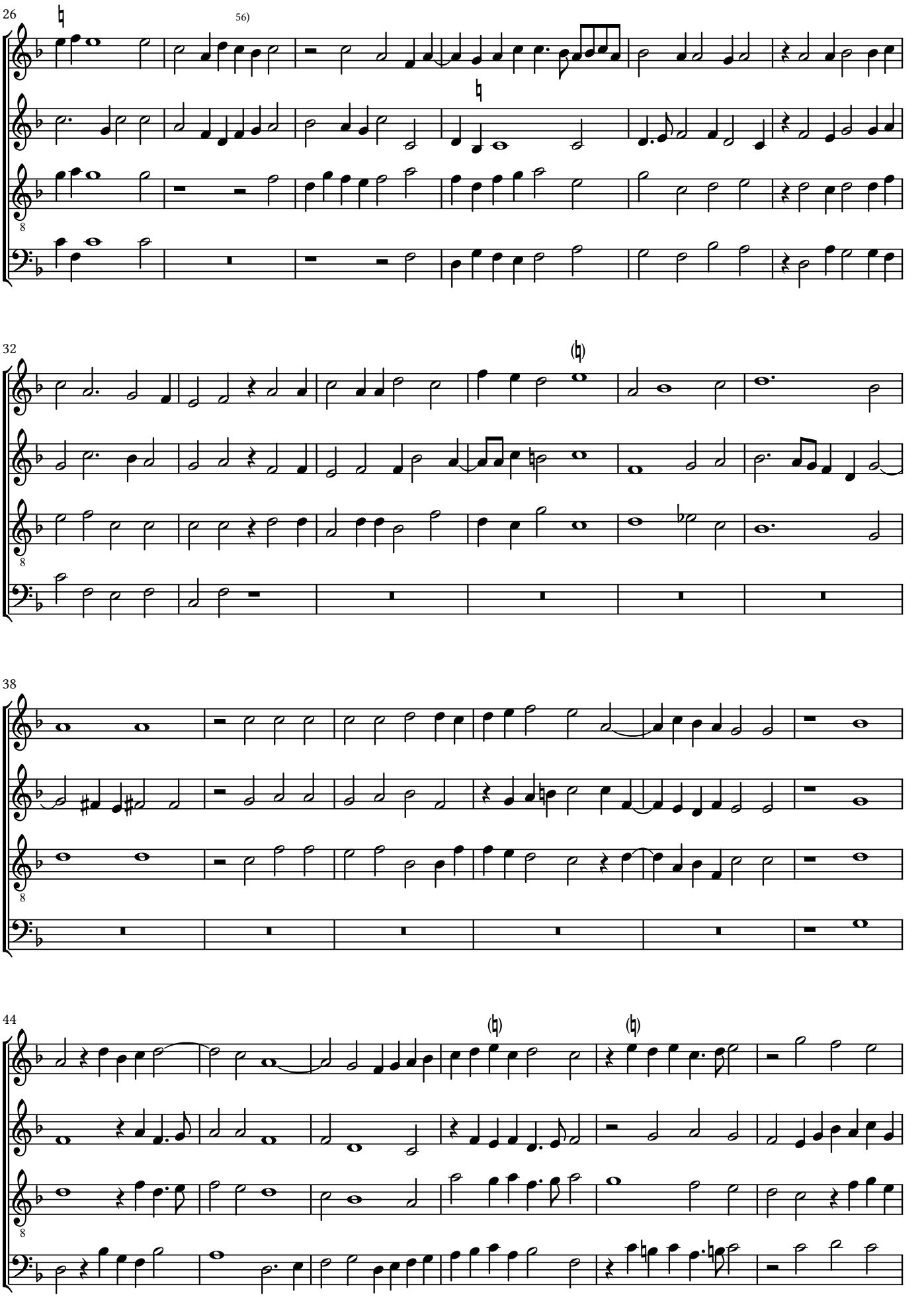

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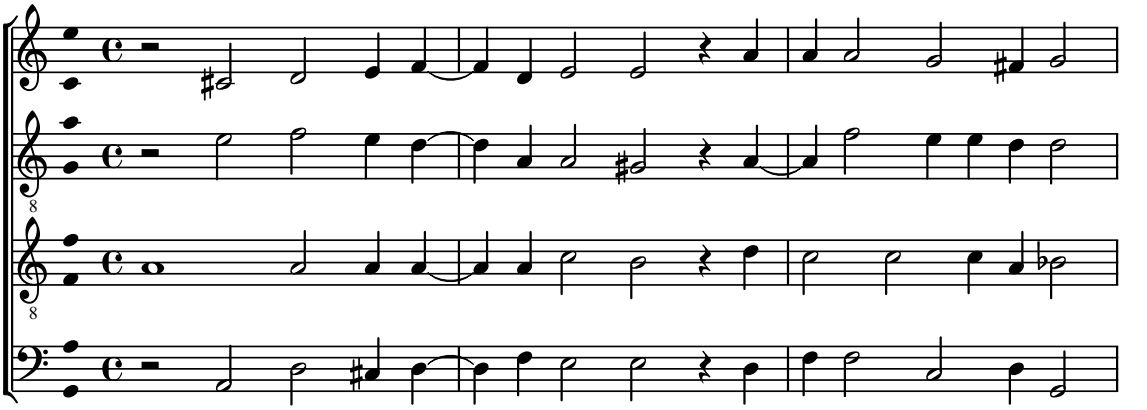
(33) *Se qual e'l mio dolore*

Cipriano de Rore (1515-1565)



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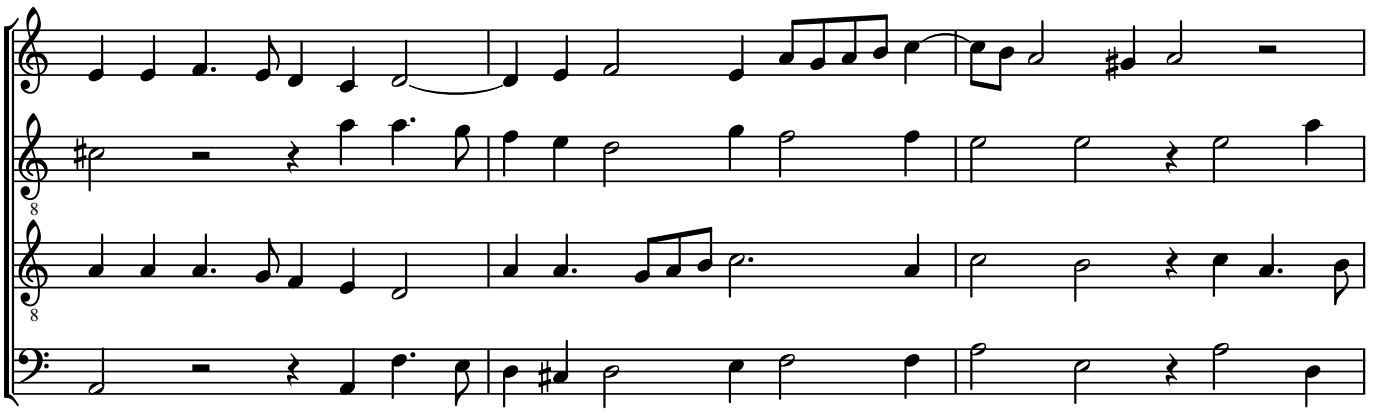

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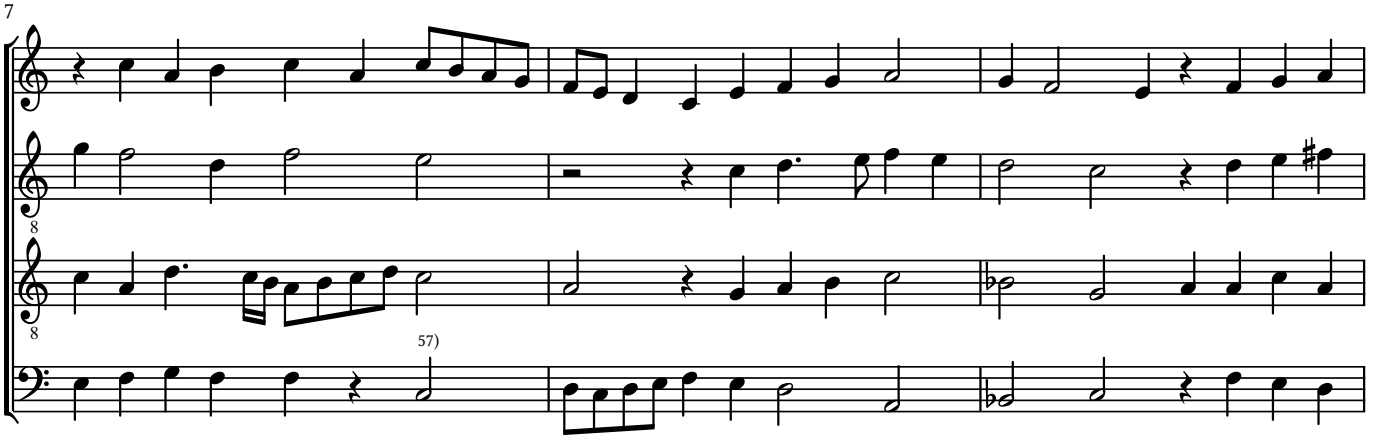

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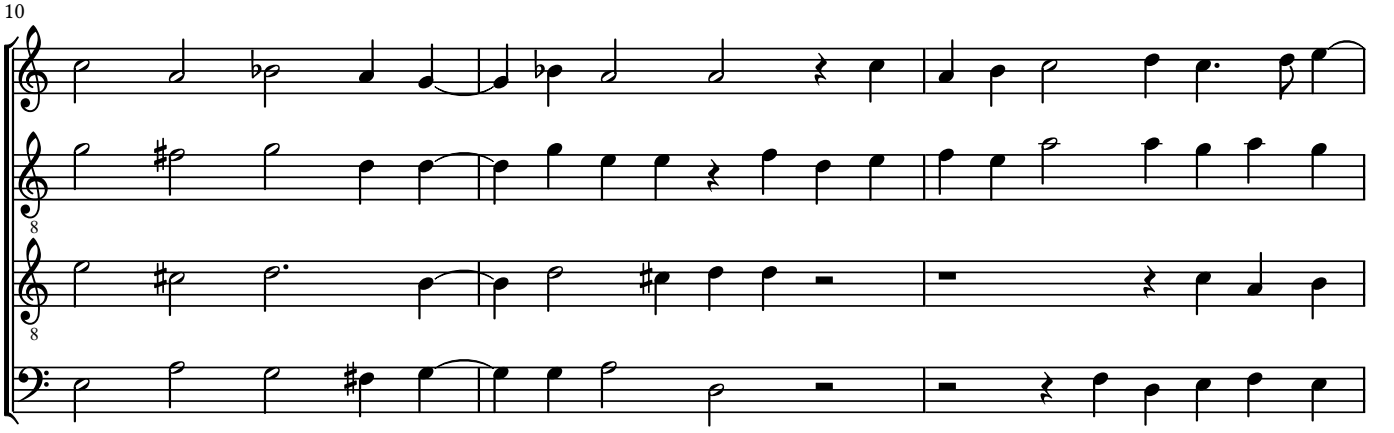

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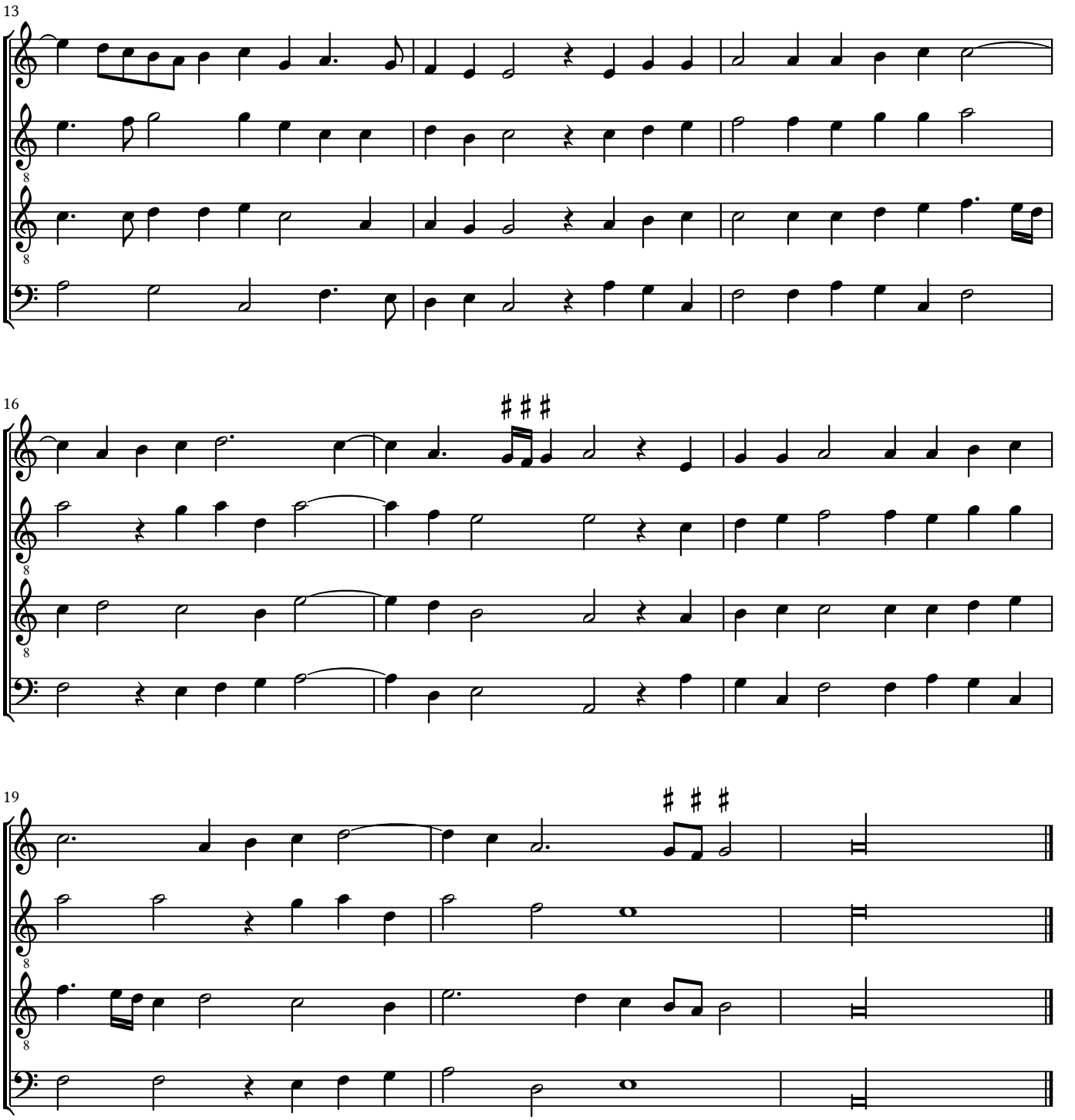

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(34) *Felice sei Trivigi*

Cipriano de Rore (1515-1565)

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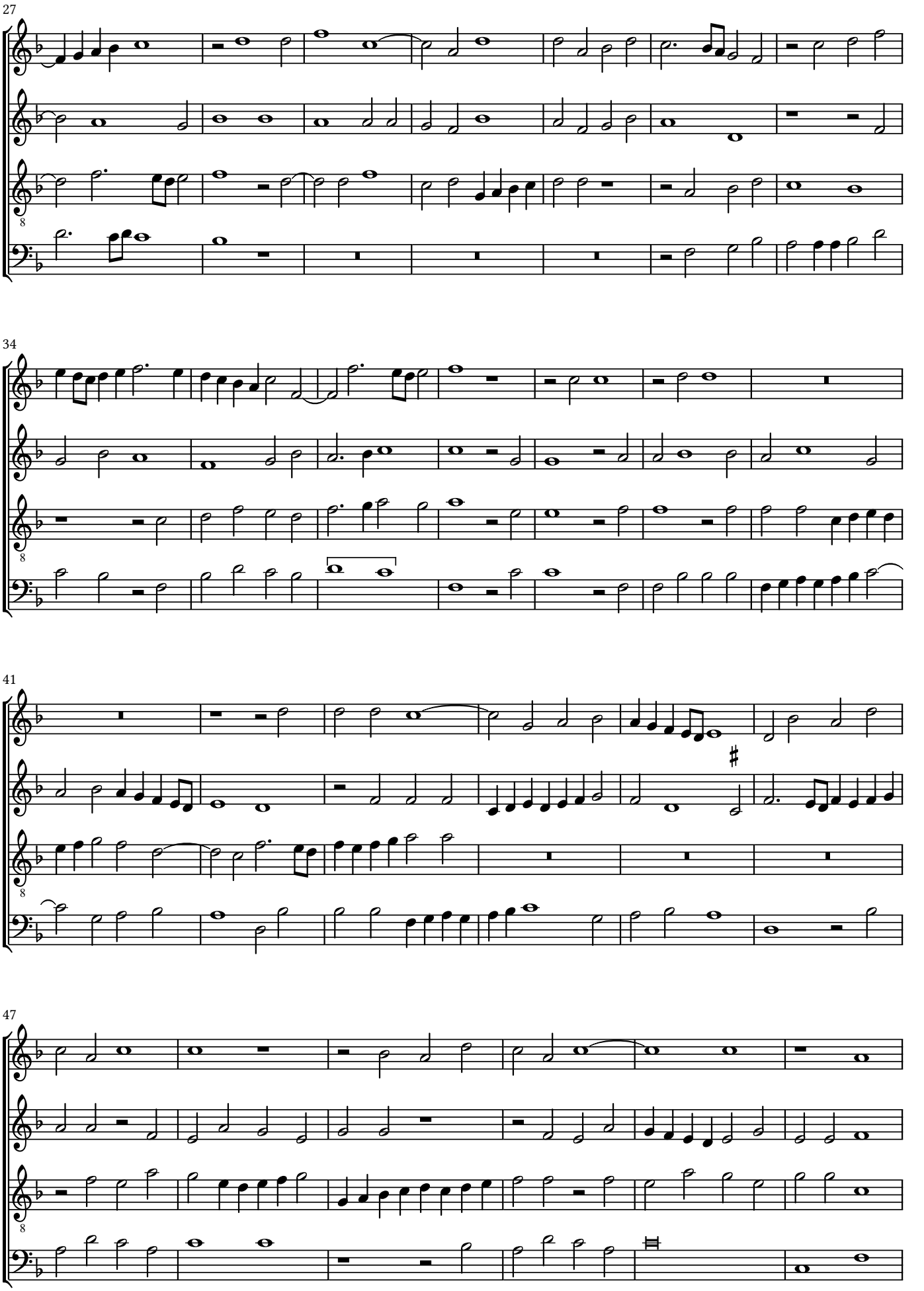

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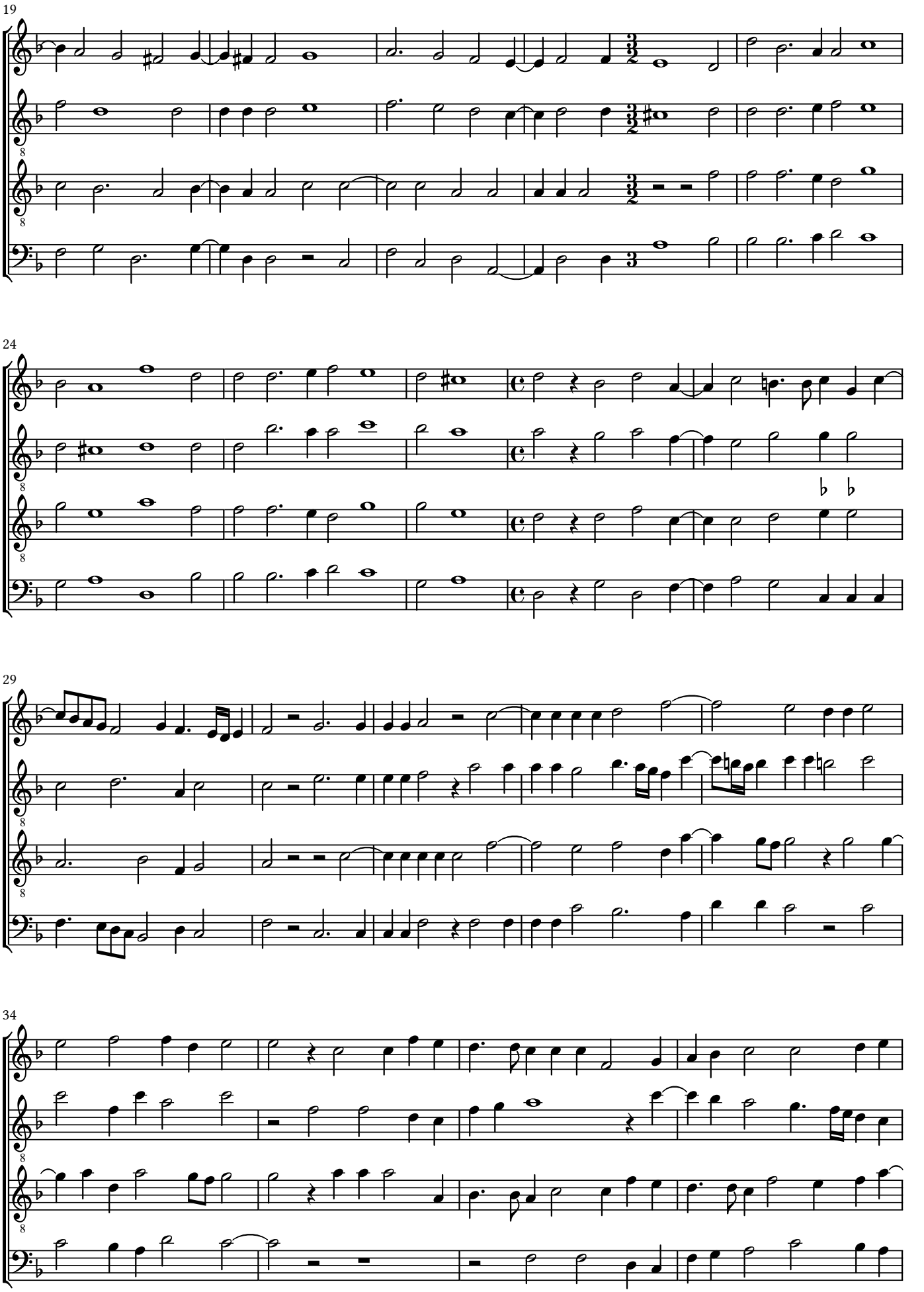

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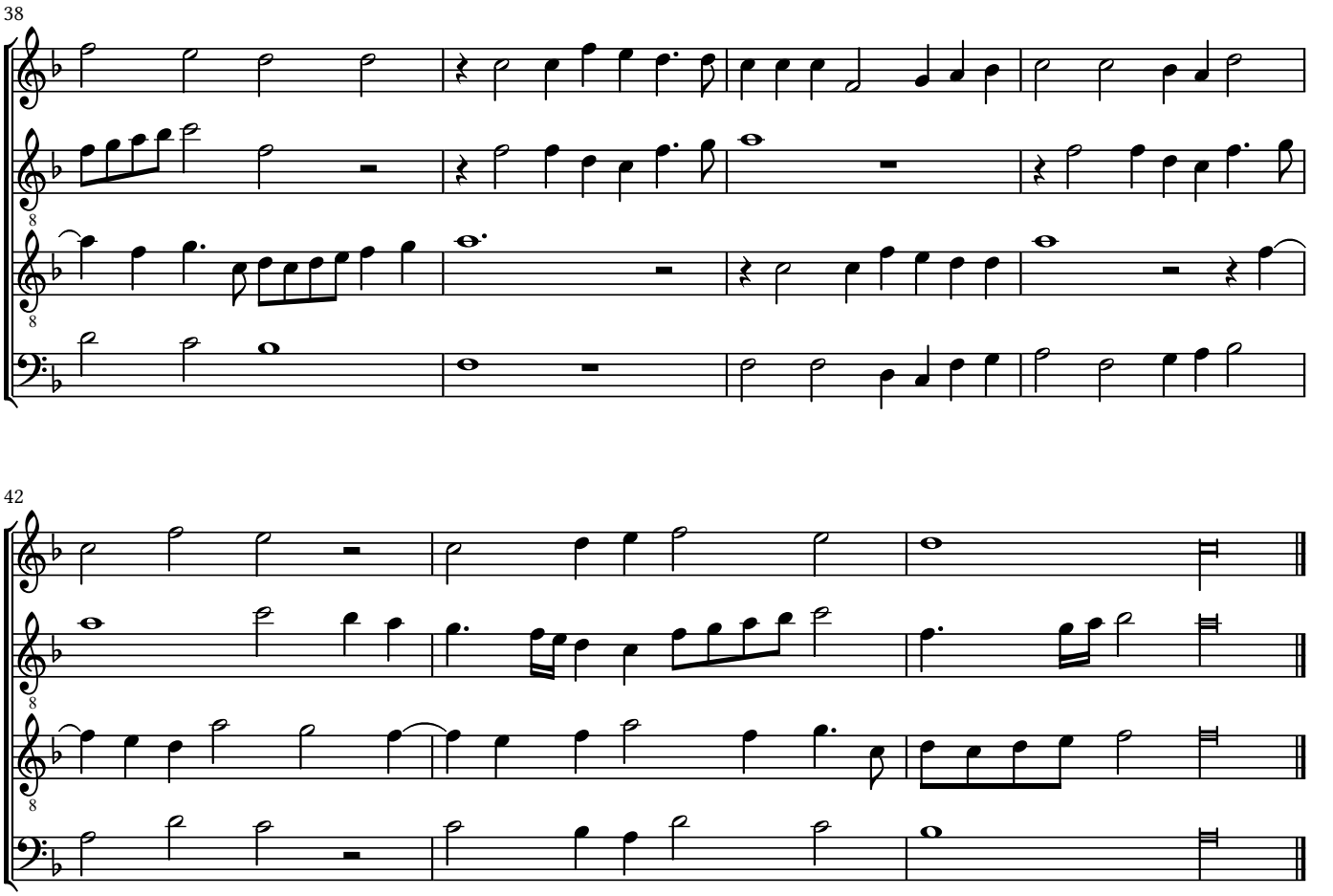

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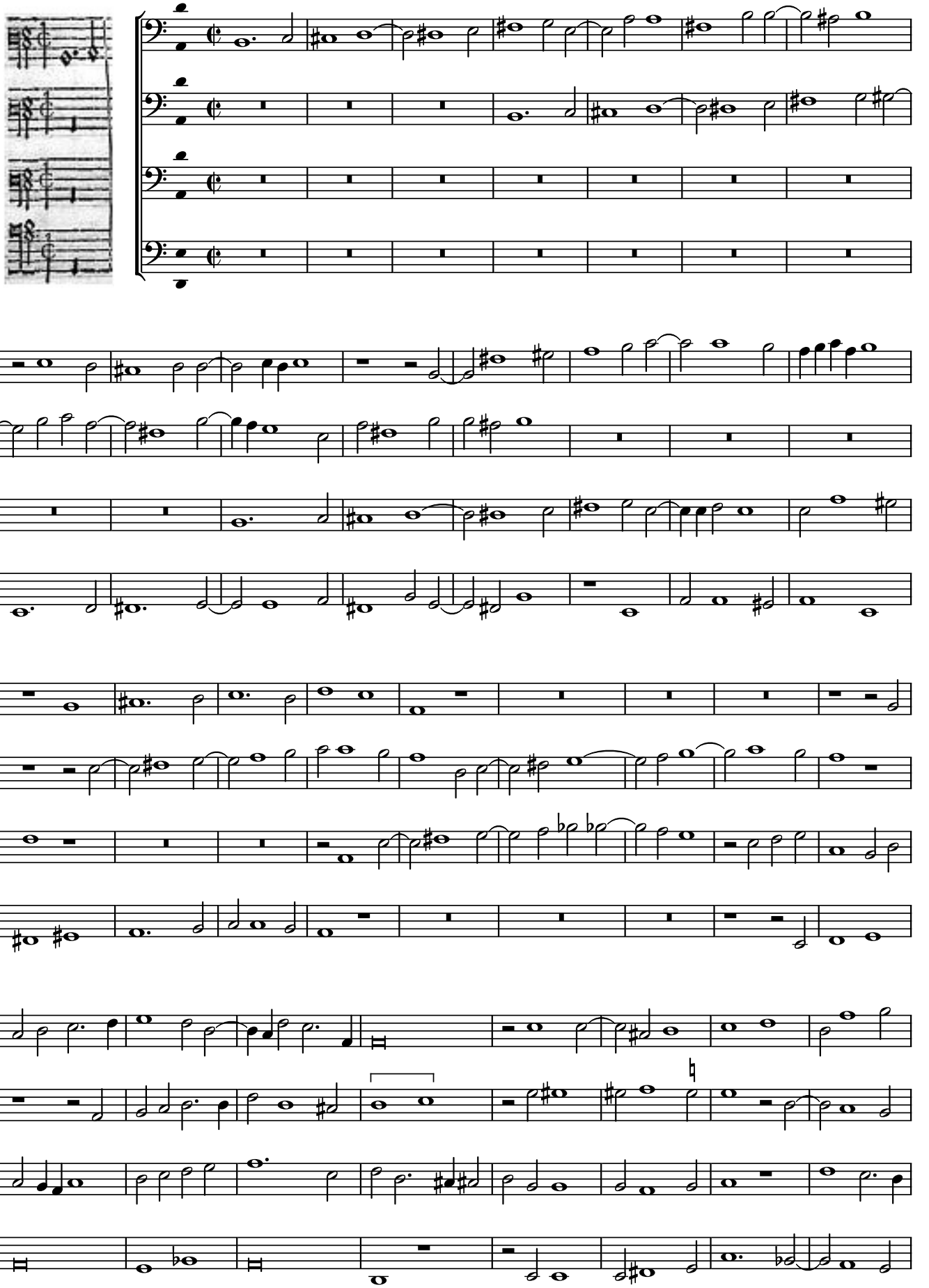
(36) *Calami sonum ferentes* Cipriano de Rore (1515-1565)



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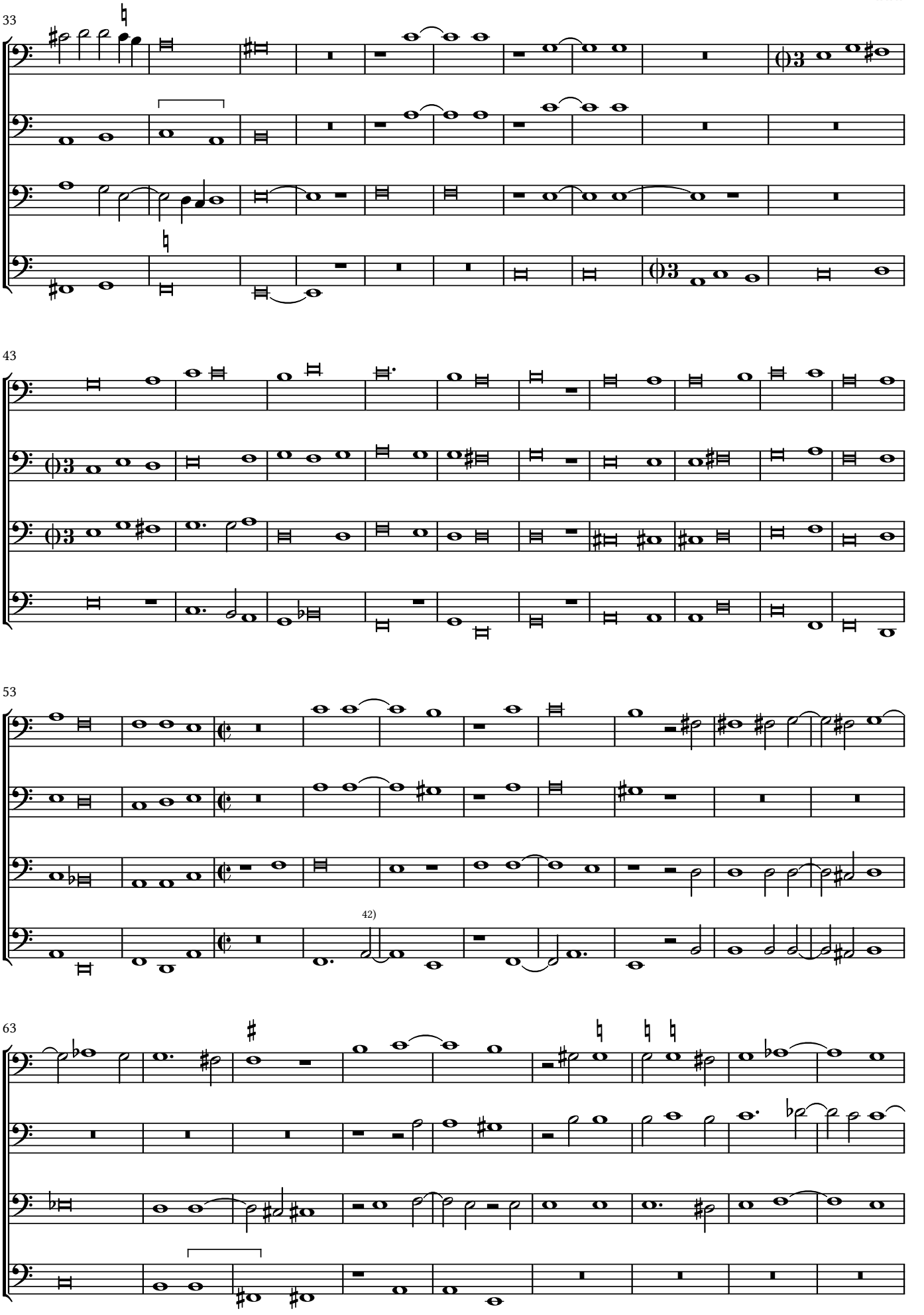

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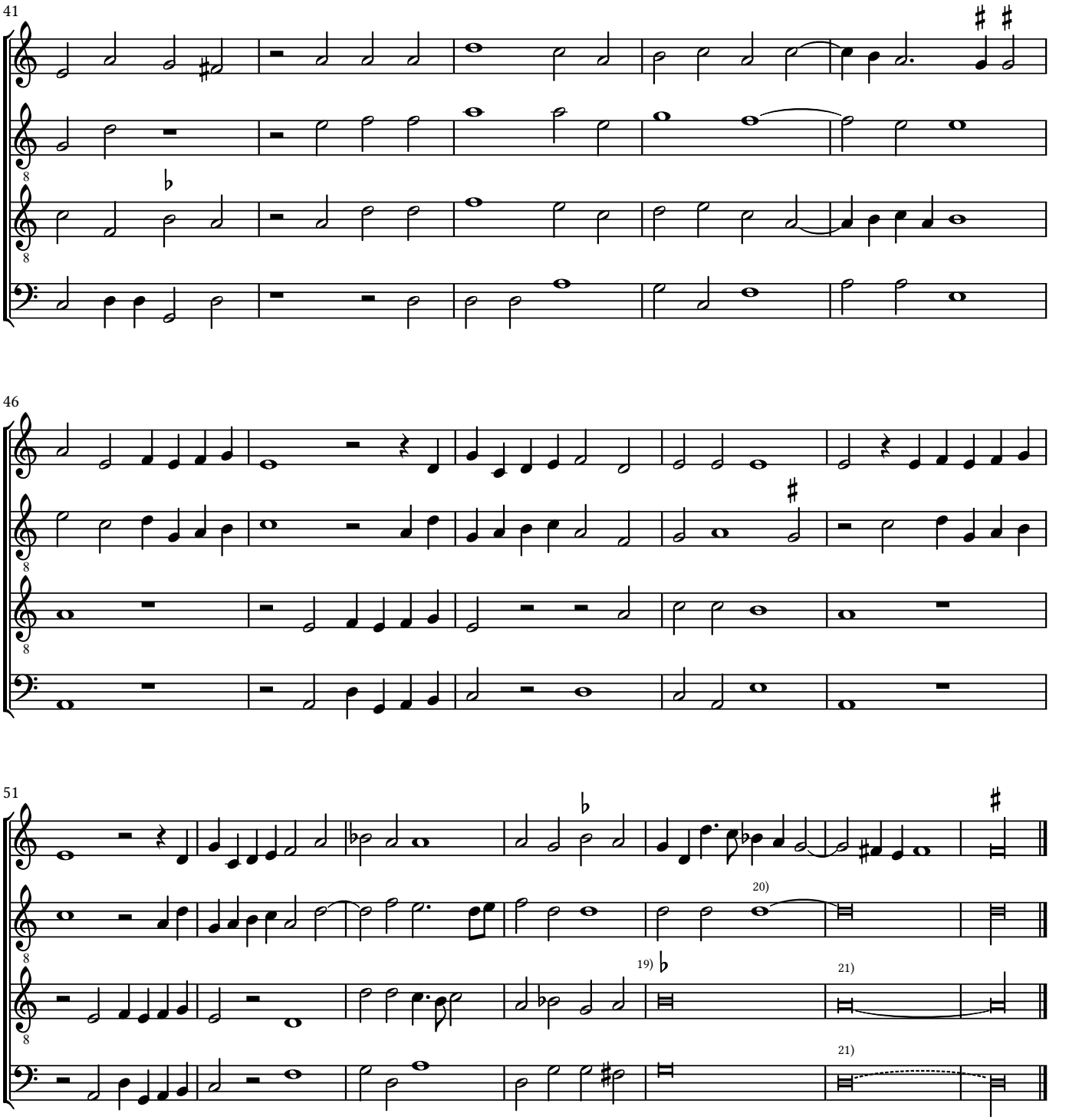

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(6) *La bella netta ignuda*

Cipriano de Rore (1515-1565)

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13)

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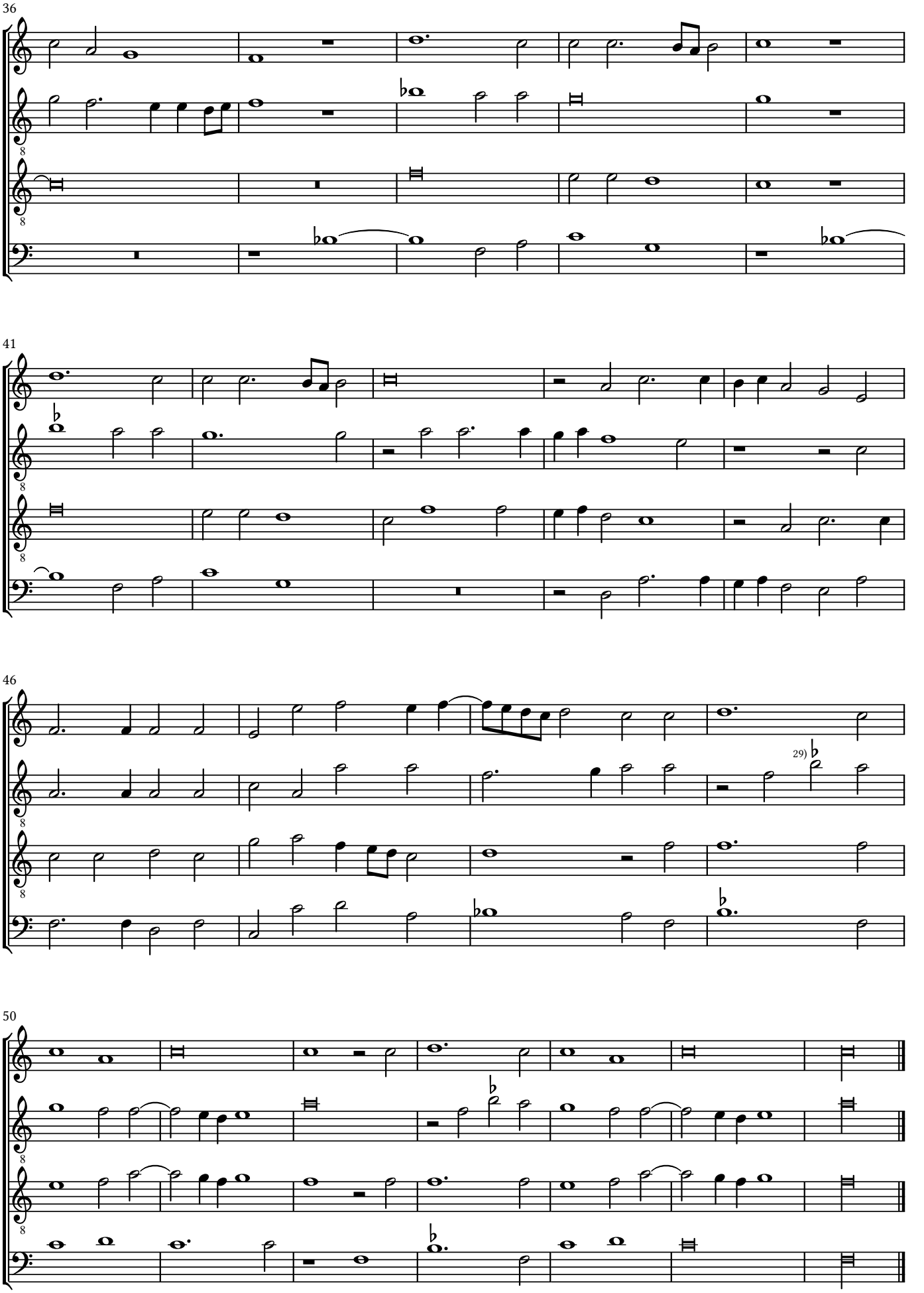

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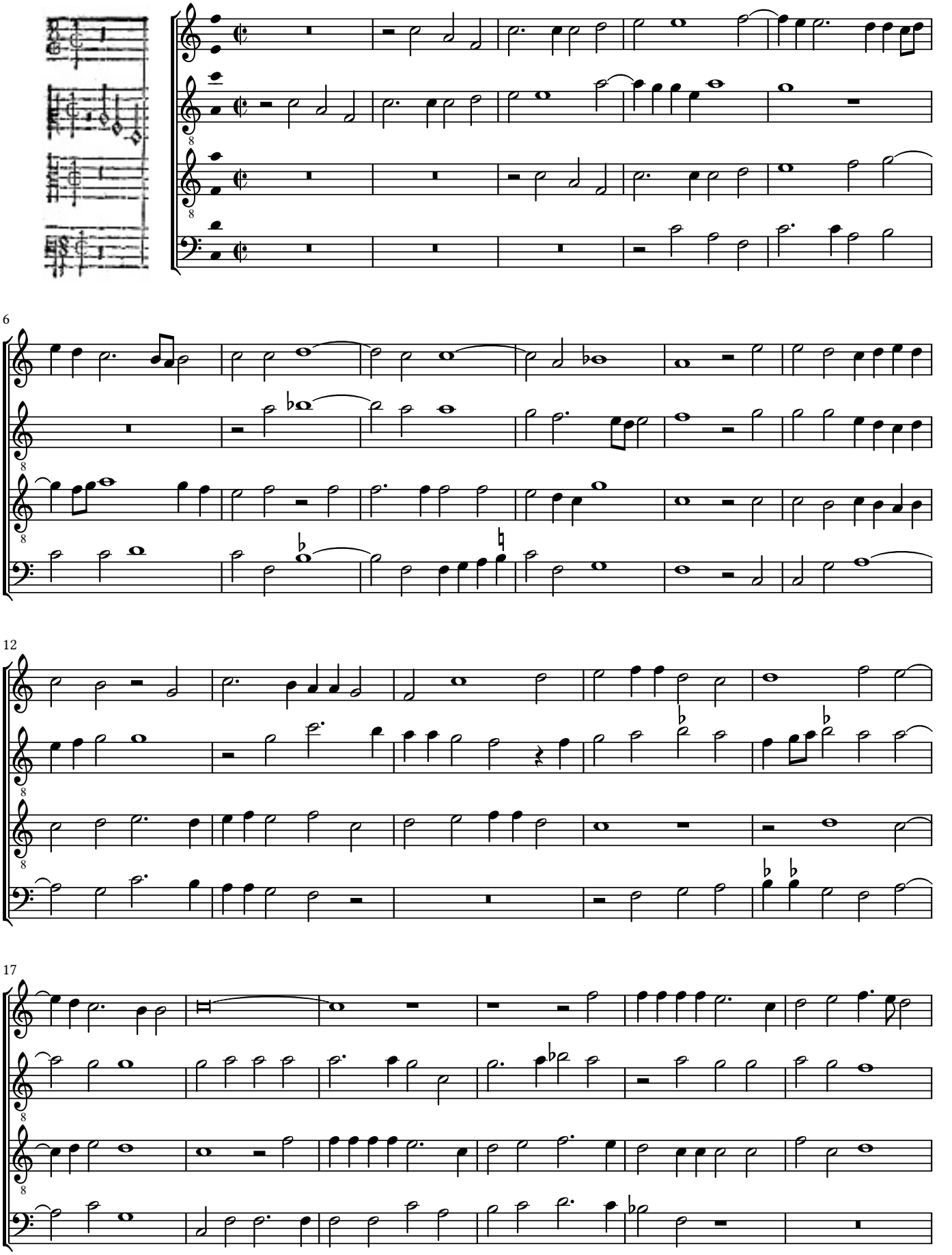
(15) *Di tempo in tempo*

Cipriano de Rore (1515-1565)



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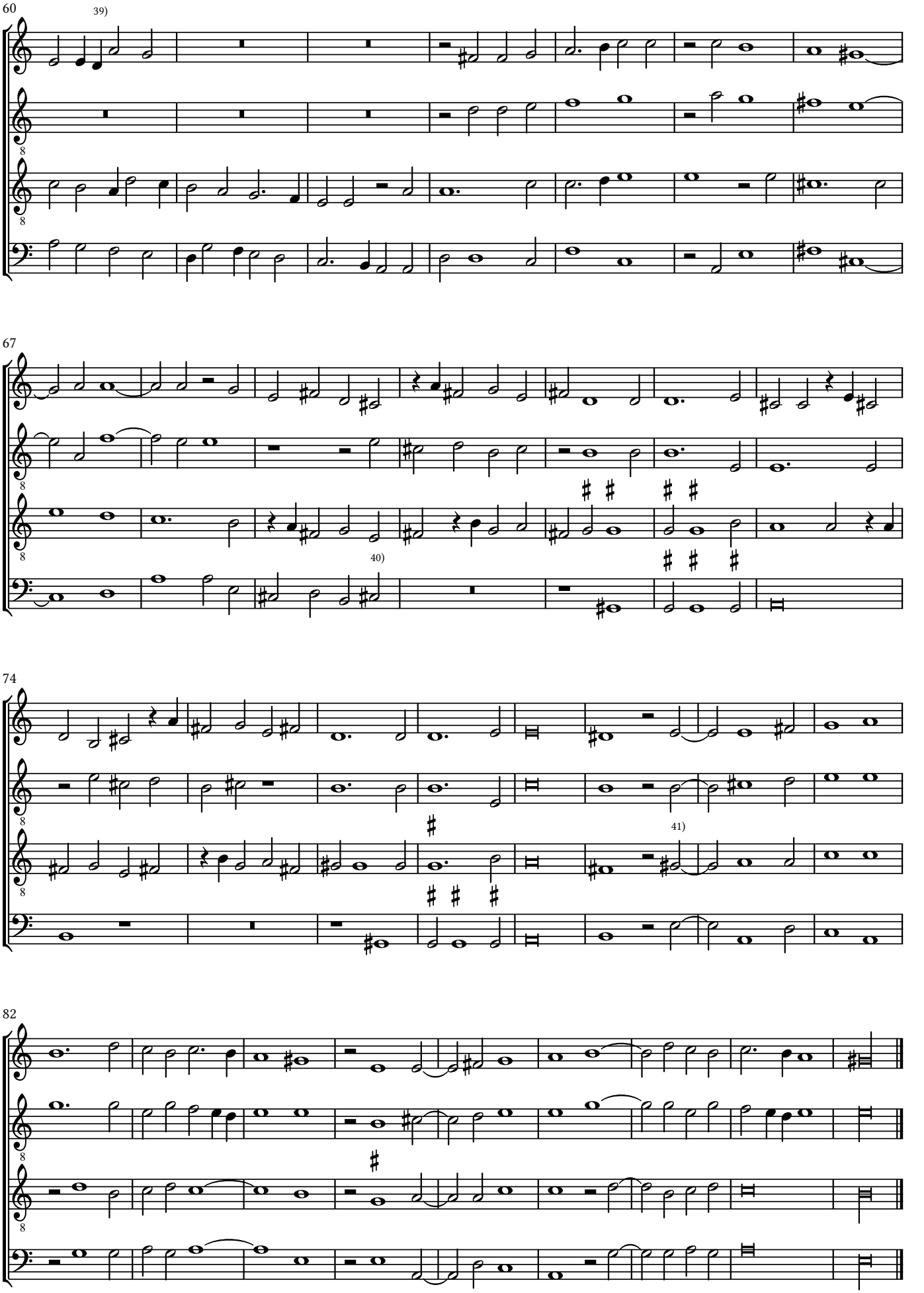

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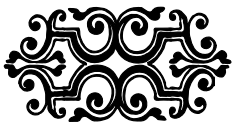

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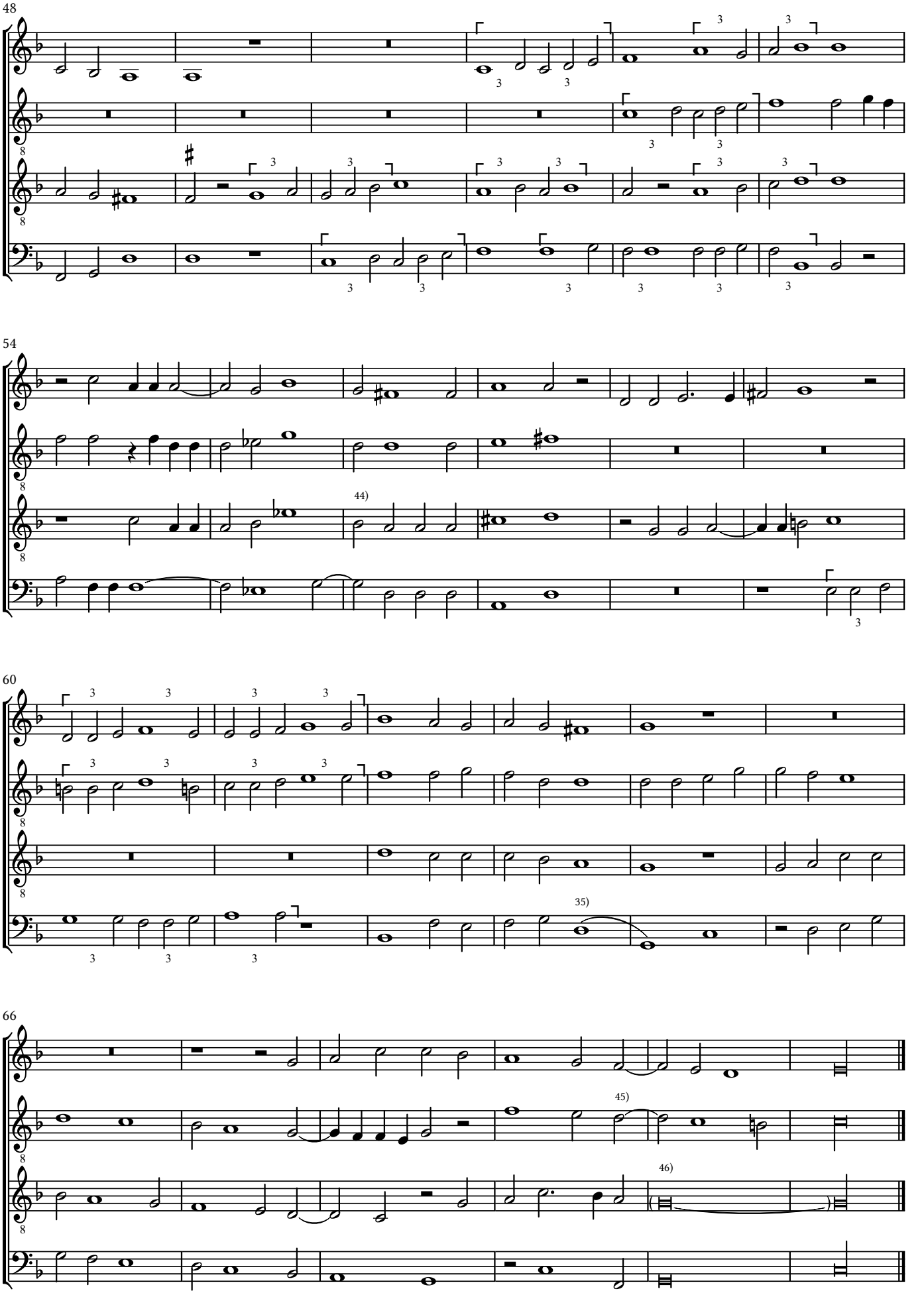

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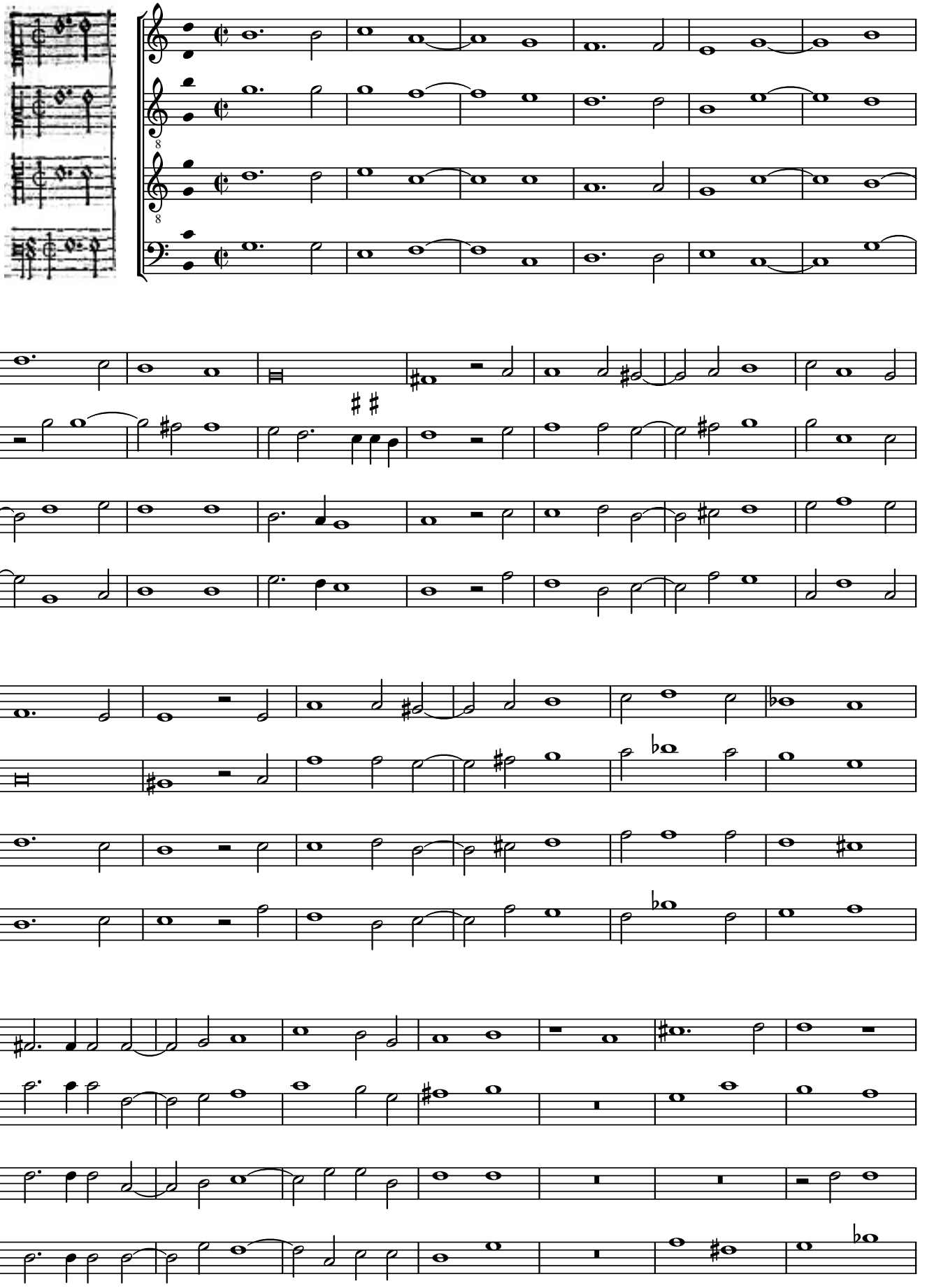
(26) *Datemi pace*

Cipriano de Rore (1515-1565)



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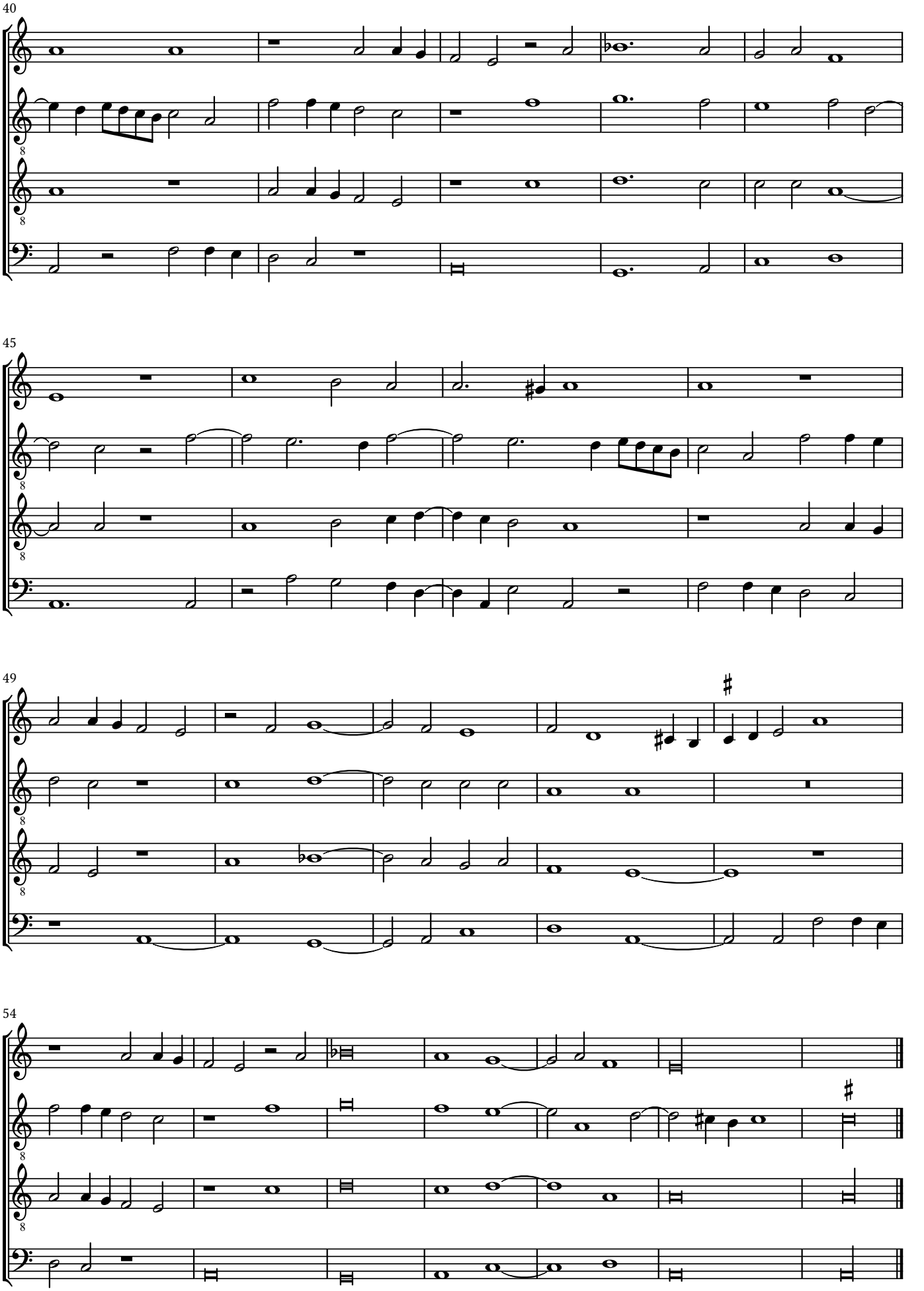

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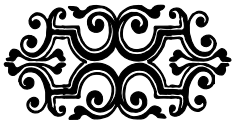

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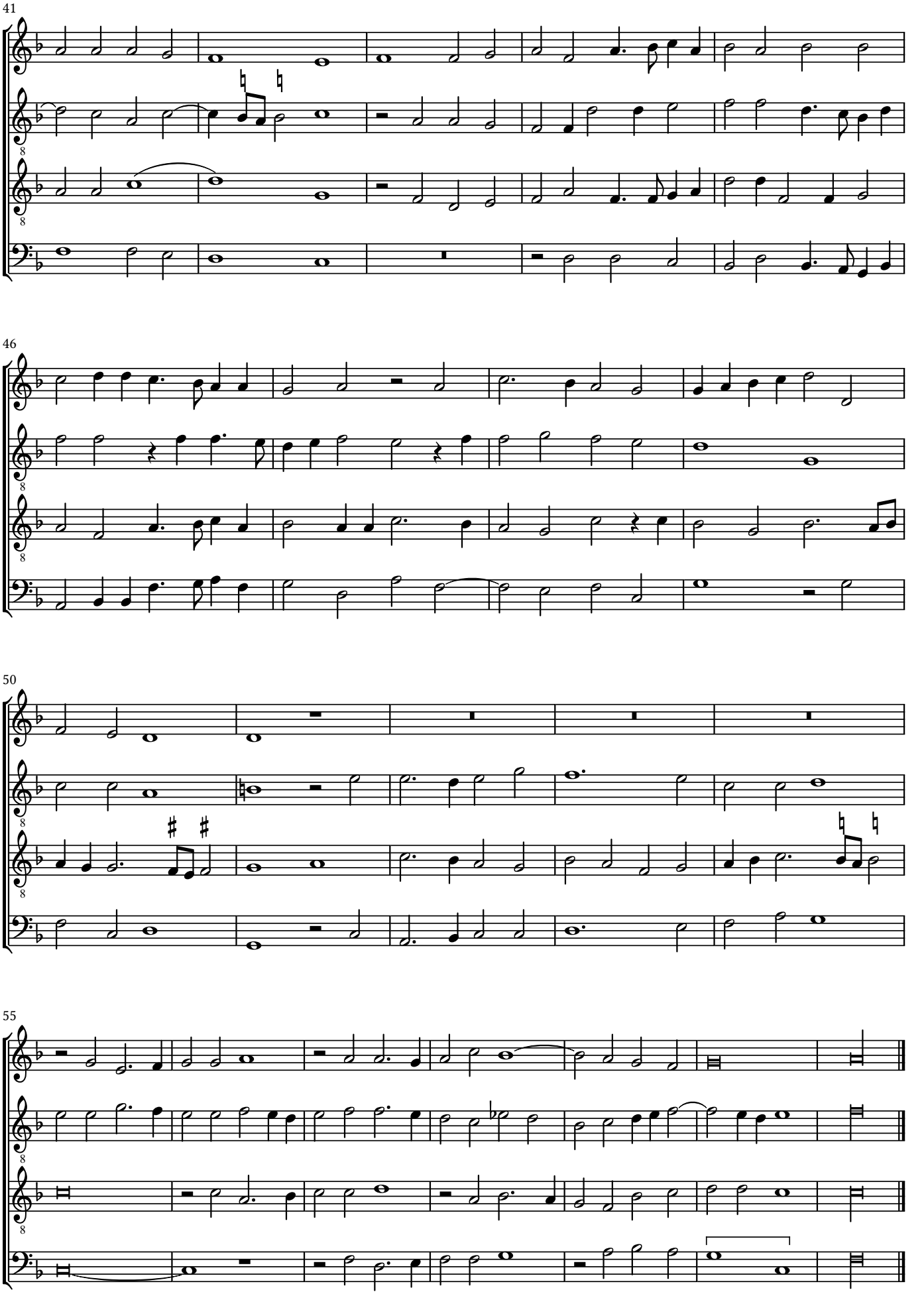

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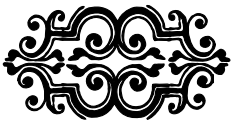

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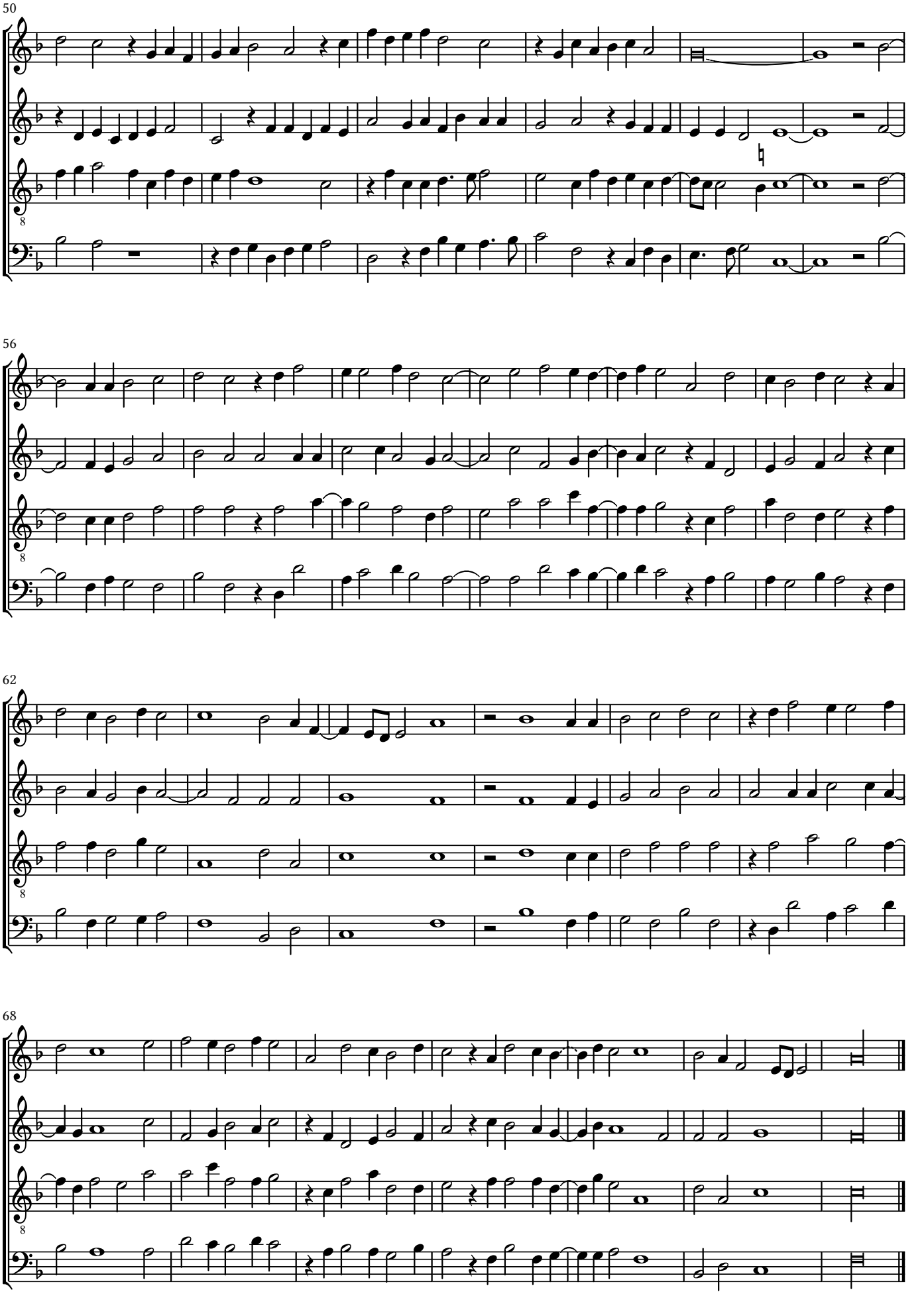

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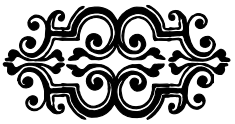

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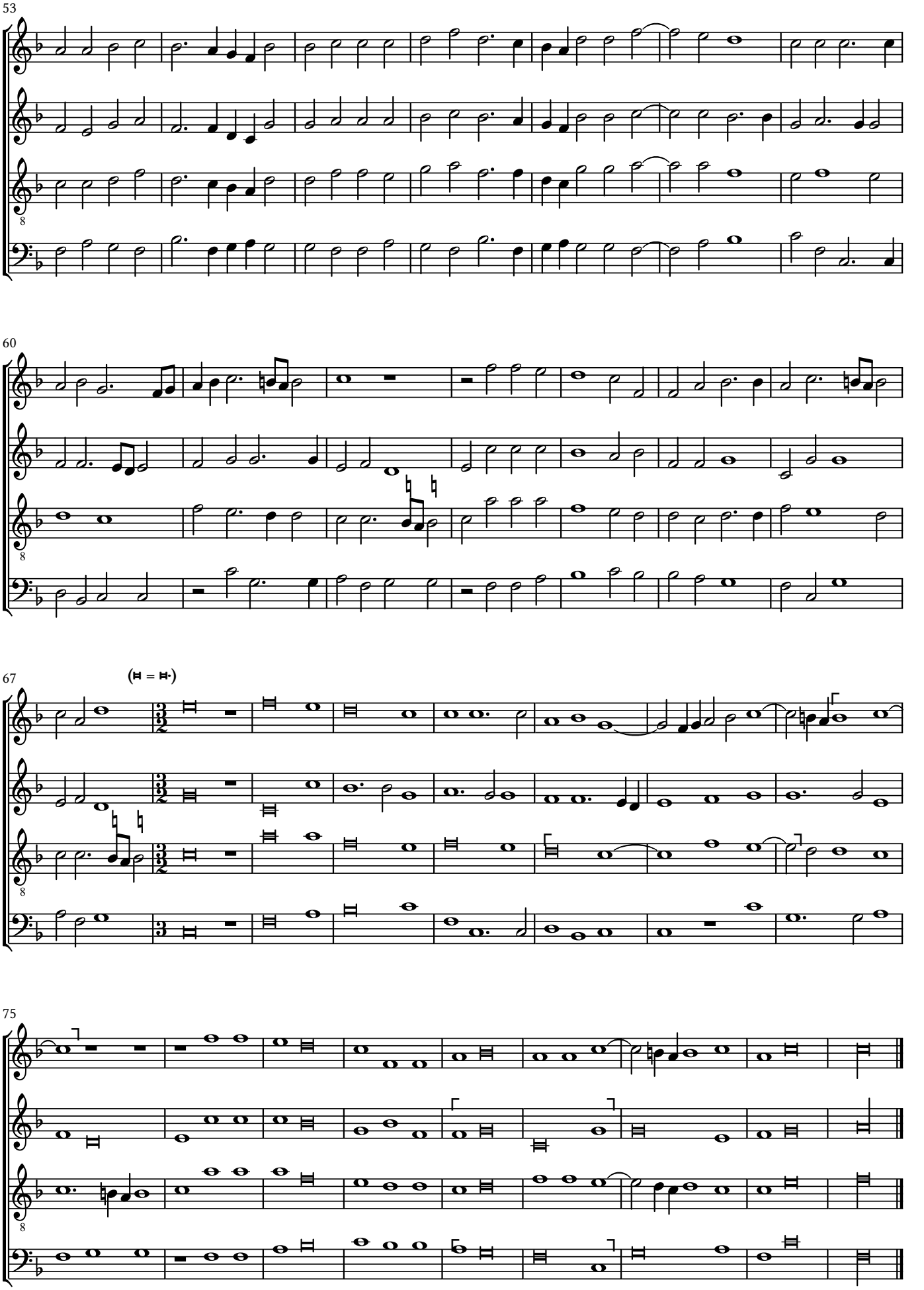

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(35) *Musica dulci sono*

Cipriano de Rore (1515-1565)

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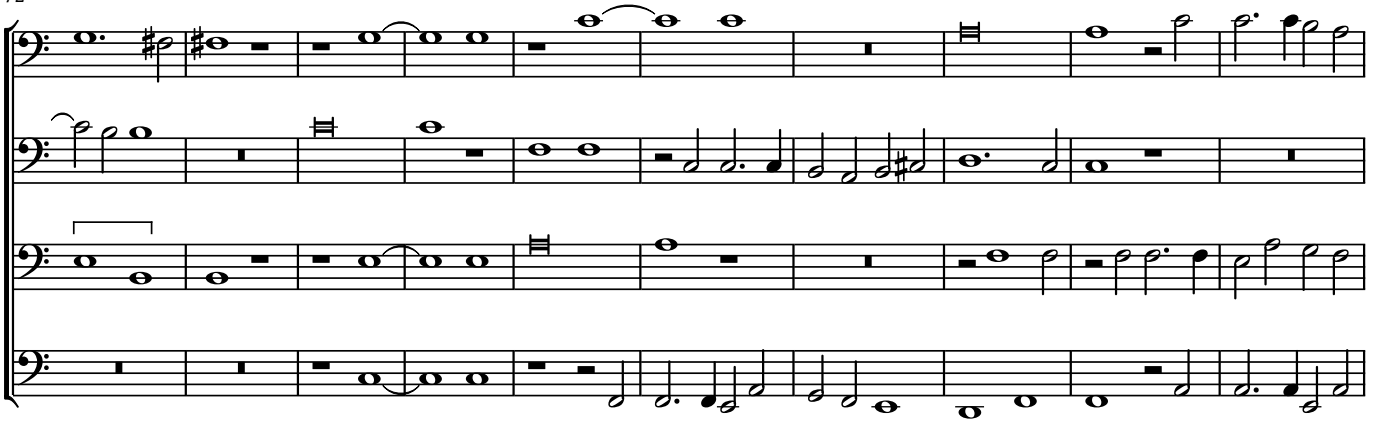

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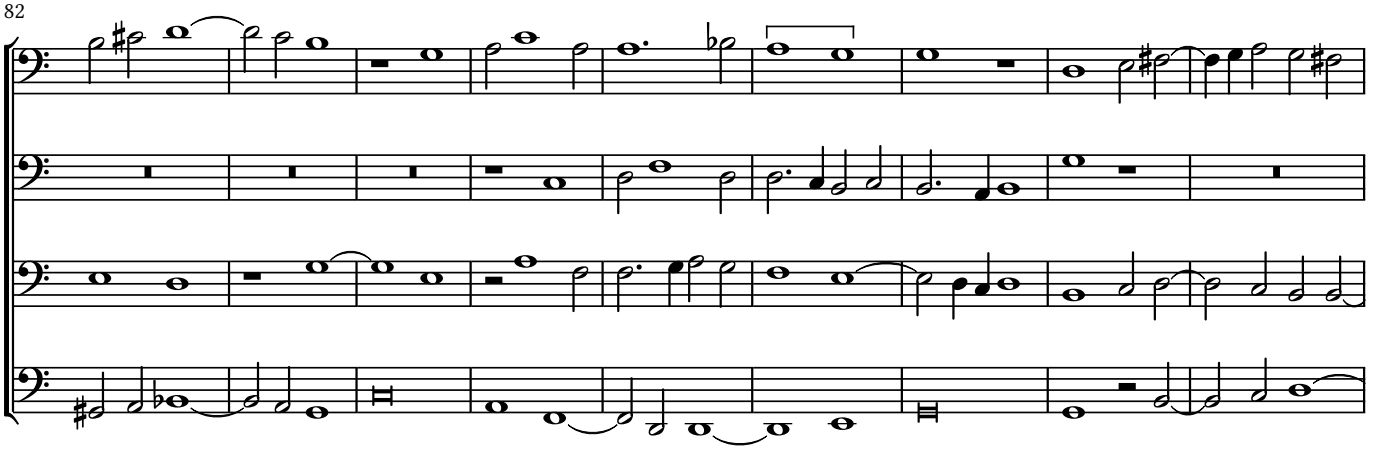

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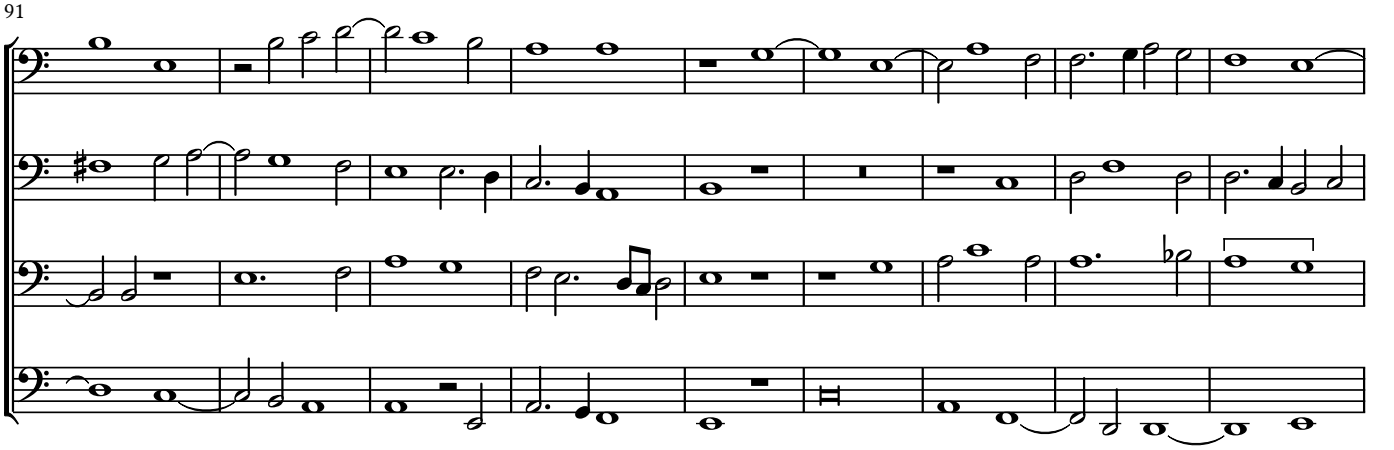

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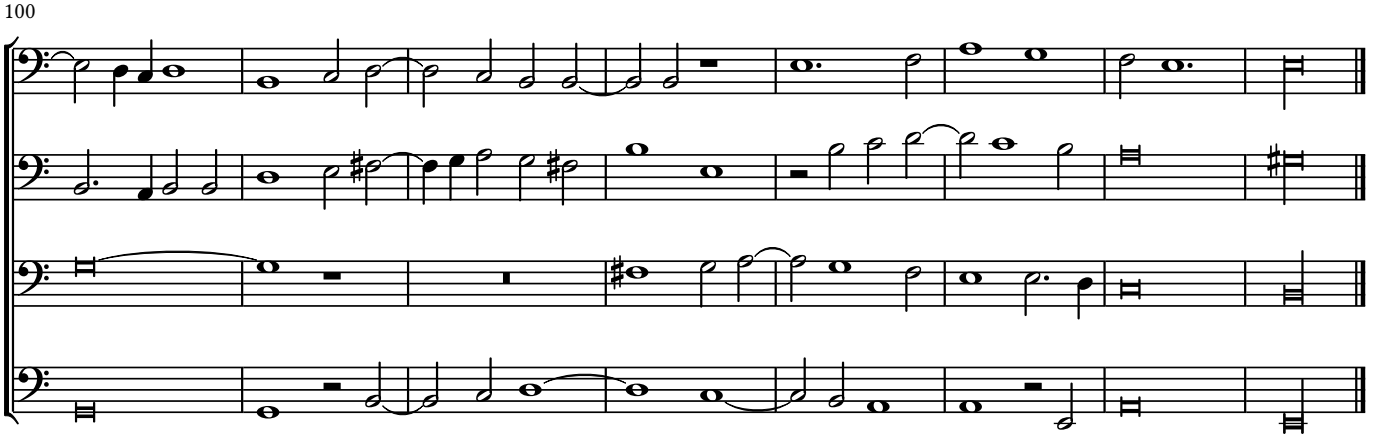

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A3 Printing Instructions

The A3 versions of the PDF file are designed to minimize page turning by the use of fold-outs, while allowing a booklet format (several double-size sections folded in the middle).

To print in booklet format on double-sized paper using Adobe Acrobat Reader™:

1. Load double-sized paper (typically A3) in your printer.
2. In Acrobar Reader™ print dialogue box, select "Page Scaling: Booklet Printing".
3. Print each of the page ranges listed below *(recto* and *verso),* except the last one.
4. Load single-sized paper (typically A4) in you printer.
5. In Acrobar Reader™ print dialogue box, select "Page Scaling: None".
6. Print the last page range *(*also *recto* and *verso).*

This generates some sections to fold in the middle (and bind together, if you like), and some additional loose pages to glue at their respective places as fold-outs (use page numbers to locate the place of each fold-out).

Hint: if your printer does not have double-side printing capability (*recto* and *verso* in a single run), print each range twice: once selecting "Front side only" and printing on one side, then selecting "Back side only", reloading the printed pages on the other side and printing the same range of pages again.

Page Ranges

Section	Paper size	Scaling	Page range
Section 1	A3	Booklet	1 –20
Section 2	A3	Booklet	21-40
Section 3	A3	Booklet	41-60
Section 4	A3	Booklet	61-80
Section 5	A3	Booklet	81-97
Fold-outs	A4	None	98-114