

24 Quartets

4 Trombones (♭ + ♮)

Arr.: Leonard Cecil

EMR 4026

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24 Quartets

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

1. Cortesa Padoana

1. Trombone

2. Trombone

3. Trombone

4. Trombone

5

2. Chi non ha martello

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

9

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3. Allegría, Allegría

Juan Ponce

(15 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-11. The score is written for four staves in bass clef with a common time signature (C). The key signature has one sharp (F#). The dynamics are marked as *p* (piano) and *f* (forte). The first staff has dynamics *p*, *f*, *p*. The second staff has dynamics *p*, *f*, *p*. The third staff has dynamics *f*, *p*. The fourth staff has dynamics *f*, *p*.

12

Musical score for measures 12-23. The score is written for four staves in bass clef with a 3/2 time signature. The key signature has one sharp (F#). The dynamics are marked as *f* (forte). All four staves have a dynamic marking of *f*.

24

Musical score for measures 24-36. The score is written for four staves in bass clef with a common time signature (C). The key signature has one sharp (F#). The dynamics are marked as *p* (piano). The first staff has a dynamic marking of *p*. The second staff has a dynamic marking of *p*.

37

Musical score for measures 37-42. The score is written for four staves in bass clef with a 3/2 time signature. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *p* (piano). The first staff has dynamics *f*, *p*, *f*. The second staff has dynamics *f*, *p*, *f*. The third staff has dynamics *f*, *p*, *f*. The fourth staff has dynamics *f*, *p*, *f*.

4. Gentil Madonna

5

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil

Musical score for measures 1-7. The score is written for four staves in bass clef with a 6/4 time signature. The key signature has one sharp (F#). The first three staves are marked with a forte *f* dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 8-15. The score continues from the previous system. Measures 8-11 are marked with a forte *f* dynamic. At measure 12, the dynamic changes to piano *p* for the second, third, and fourth staves. The fourth staff remains marked *f* throughout this system.

Musical score for measures 16-23. The score continues from the previous system. All four staves are marked with a forte *f* dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Musical score for measures 24-27. The score continues from the previous system. The first staff has a triplet of eighth notes in measure 27. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

5. Chi passa per sta strada

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil

First system of the musical score, measures 1-5. It consists of four staves of music in bass clef, 6/8 time signature, and a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and ties.

Second system of the musical score, measures 6-10. It continues the four-staff arrangement from the first system. The notation includes various rhythmic patterns and melodic lines across the staves.

Third system of the musical score, measures 11-15. The notation continues across the four staves, showing further development of the piece's melody and accompaniment.

Fourth system of the musical score, measures 16-20. This system concludes the piece with a final cadence, indicated by a double bar line and a repeat sign at the end of the first staff.

6. Incognita

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-6. The score is written for four staves in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff has a dynamic marking of *f* at the beginning and *p* at the end. The second and third staves also have *f* at the beginning and *p* at the end. The fourth staff has *f* at the beginning and *p* at the end.

Musical score for measures 7-12. The score is written for four staves in bass clef with a key signature of three flats and a common time signature. The first staff has a dynamic marking of *f* at the end. The second and third staves have *f* at the end. The fourth staff has *f* at the end.

Musical score for measures 13-18. The score is written for four staves in bass clef with a key signature of three flats and a common time signature. The first staff has *f* at the beginning and *p* at the end. The second staff has *f* at the beginning and *p* at the end. The third staff has *f* at the beginning and *p* at the end. The fourth staff has *f* at the beginning and *p* at the end.

Musical score for measures 19-24. The score is written for four staves in bass clef with a key signature of three flats and a common time signature. The first staff has *f* at the beginning. The second staff has *f* at the beginning. The third staff has *f* at the beginning. The fourth staff has *f* at the beginning.

7. Moschetta

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-7. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. It consists of four staves. The first staff has a dynamic marking of *f*. The second and third staves also have a dynamic marking of *f*. The fourth staff has a dynamic marking of *f*.

Musical score for measures 8-15. The score is in bass clef with a key signature of two flats and a 3/2 time signature. It consists of four staves. The first staff has a dynamic marking of *p*. The second and third staves also have a dynamic marking of *p*. The fourth staff has a dynamic marking of *p*.

Musical score for measures 16-23. The score is in bass clef with a key signature of two flats and a 3/2 time signature. It consists of four staves. The first staff has a dynamic marking of *f* in measure 16 and *p* in measure 20. The second staff has a dynamic marking of *f* in measure 16 and *p* in measure 20. The third staff has a dynamic marking of *f* in measure 16 and *p* in measure 20. The fourth staff has a dynamic marking of *f* in measure 16 and *p* in measure 20.

Musical score for measures 24-27. The score is in bass clef with a key signature of two flats and a 3/2 time signature. It consists of four staves. The first staff has a dynamic marking of *f* in measure 24. The second staff has a dynamic marking of *f* in measure 24. The third staff has a dynamic marking of *f* in measure 24. The fourth staff has a dynamic marking of *f* in measure 24.

8. Pietoso

9

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for '8. Pietoso' measures 1-11. The score is written for four staves in a 3/2 time signature with a key signature of two flats. Dynamics include *f* and *p*.

12

Musical score for '8. Pietoso' measures 12-21. The score continues with four staves in the same key and time signature. Dynamics include *f* and *p*.

9. Danket dem Herren

Leonhard Lechner

(ca. 1553 - 1606)

Arr.: Leonard Cecil

Musical score for '9. Danket dem Herren' measures 1-10. The score is written for four staves in a 3/4 time signature with a key signature of two flats. Dynamics include *f* and *p*.

11

Musical score for '9. Danket dem Herren' measures 11-20. The score continues with four staves in the same key and time signature. Dynamics include *f*.

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7 TROMBONES

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8 TROMBONES

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