

22 Trios

Trumpet or Cornet (B^b), F Horn & Trombone (B¹)

Arr.: Leonard Cecil

EMR 54379

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22 Trios

1. *Qué dolor màs me doliera*

Francisco de Peñalosa

(ca. 1470 - 1528)

Arr.: Leonard Cecli

Allegro

1. B \flat Trumpet
or Cornet

2. F Horn

3. Trombone
or Euphonium in C



f *p*

7



f *f* *f*

13



p *p* *p*

20



f *f* *f*

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2. Ojos morenicos

Pedro de Escobar

(died 1514)

Arr.: Leonard Ceeli

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one sharp (F#). The music is written for three staves: Treble, Middle, and Bass. The dynamic marking *f* (forte) is present at the beginning of each staff.

Musical score for measures 6-12. The music continues on the three staves. Measure 6 is marked with a '6' above the treble staff.

Musical score for measures 13-18. The music continues on the three staves. Measure 13 is marked with a '13' above the treble staff. Dynamic markings *p* (piano) and *f* (forte) are used throughout the system.

Musical score for measures 19-24. The music continues on the three staves. Measure 19 is marked with a '19' above the treble staff.

Musical score for measures 25-30. The music continues on the three staves. Measure 25 is marked with a '25' above the treble staff.

3. Paséisme aor' allá, serrana

5

Pedro de Escobar

(died 1514)

Arr.: Leonard Cecli

Musical score for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first system consists of three staves: Treble, Treble, and Bass. The first two staves are marked with a forte (*f*) dynamic. The music features a mix of quarter and eighth notes, with some rests and a fermata over the final note of the first staff.

Musical score for measures 5-8. The second system continues with three staves. The melody in the first staff is marked with a slur. The bass line in the third staff features a descending eighth-note pattern.

Musical score for measures 9-14. The third system continues with three staves. The first two staves are marked with a piano (*p*) dynamic. The music includes a variety of note values and rests.

Musical score for measures 15-19. The fourth system continues with three staves. The first two staves are marked with a forte (*f*) dynamic. The music features a mix of note values and rests.

Musical score for measures 20-23. The fifth system continues with three staves. The first staff has a slur over the final two notes. The piece concludes with a final cadence in the bass line.

4. Lo que queda es lo seguro

Pedro de Escobar

(died 1514)

Arr.: Leonard Cecli

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The first system consists of three staves: Treble, Treble, and Bass. All three staves begin with a forte (*f*) dynamic. The melody in the top two staves is primarily composed of quarter and eighth notes, while the bass line features a steady eighth-note accompaniment.

Musical score for measures 5-8. The second system continues the piece. Measures 5-6 are marked with piano (*p*) dynamics, while measures 7-8 return to forte (*f*). The musical texture remains consistent with the first system.

Musical score for measures 9-12. The third system shows a shift in dynamics, with measures 9-10 marked piano (*p*) and measures 11-12 marked forte (*f*). The melodic and harmonic structure continues to develop.

Musical score for measures 13-16. The fourth system features a return to forte (*f*) dynamics for all three staves in measures 13-16. The piece builds towards its conclusion.

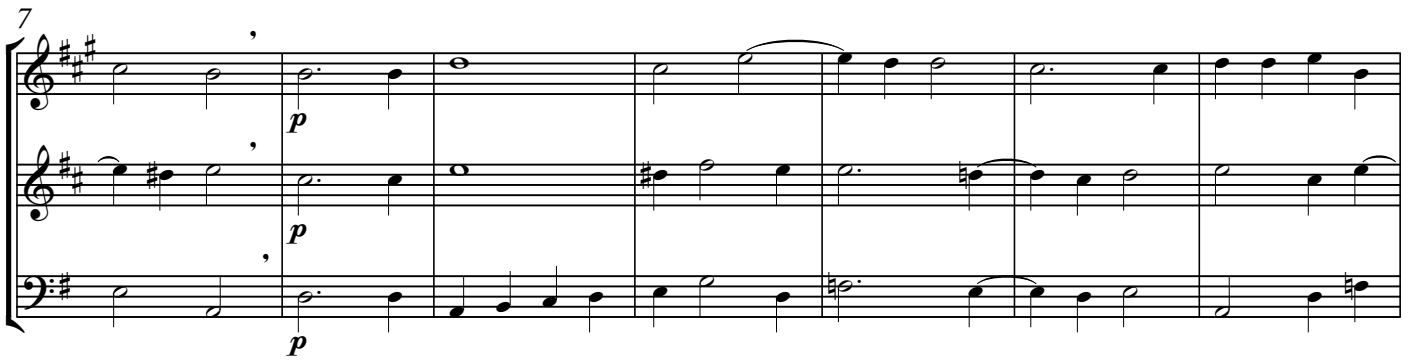
Musical score for measures 17-20. The fifth system concludes the piece. Measures 17-18 are marked piano (*p*), and the final two measures (19-20) end with a forte (*f*) dynamic. The piece concludes with a final cadence.

5. Vita mia, com'e spento quell' Amore

7
Giovanni Domenico da Nola
(ca. 1510 - 1592)
Arr.: Leonard Cecli



Musical score system 1, measures 1-6. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is common time (C). The dynamics are marked *f* (forte) in all three staves.



Musical score system 2, measures 7-13. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is common time (C). The dynamics are marked *p* (piano) in all three staves.



Musical score system 3, measures 14-18. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is common time (C). The dynamics are marked *f* (forte) in all three staves. A time signature change to 3/2 occurs at the end of measure 18.



Musical score system 4, measures 19-23. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is common time (C). The dynamics are marked *p* (piano) in all three staves.



Musical score system 5, measures 24-28. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is common time (C). The dynamics are marked *f* (forte) in all three staves.

6. Ahi, dolce sono

Giovanni Domenico da Nola

(ca. 1510 - 1592)

Arr.: Leonard Cecli

First system of the musical score, measures 1-7. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff also begins with *f* and ends with *p*. The third staff begins with *f* and ends with *p*.

Second system of the musical score, measures 8-15. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats, and the time signature is common time. The first staff begins with a forte (*f*) dynamic. The second staff begins with *f*. The third staff begins with *f*.

Third system of the musical score, measures 16-21. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats, and the time signature changes to 3/2. The first staff begins with a forte (*f*) dynamic. The second staff begins with *f*. The third staff begins with *f*.

Fourth system of the musical score, measures 22-27. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats, and the time signature is 3/2. The first staff begins with a piano (*p*) dynamic. The second staff begins with *p*. The third staff begins with *p*.

Fifth system of the musical score, measures 28-33. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats, and the time signature is 3/2. The first staff begins with a piano (*p*) dynamic. The second staff begins with *p*. The third staff begins with *p*.

7. Or suis je bien au pire

9
Adrian Willaert
(ca. 1490 - 1562)
Arr.: Leonard Cecli

Musical score for measures 1-7. The piece is in G minor (one flat) and common time. It features three staves: Treble, Alto, and Bass. The first staff has a dynamic marking of *p* (piano) at measure 2. The second staff also has a *p* marking at measure 2. The third staff has a *p* marking at measure 1.

Musical score for measures 8-14. The piece continues in G minor and common time. The first staff has a dynamic marking of *f* (forte) at measure 10. The second staff has a *f* marking at measure 10. The third staff has a *f* marking at measure 10.

Musical score for measures 15-21. The piece changes to 3/2 time at measure 15. The first staff has a dynamic marking of *p* at measure 19. The second staff has a *p* marking at measure 19. The third staff has a *p* marking at measure 19.

Musical score for measures 22-29. The piece continues in 3/2 time. The first staff has a dynamic marking of *p* at measure 25. The second staff has a *p* marking at measure 25. The third staff has a *p* marking at measure 25.

Musical score for measures 30-36. The piece continues in 3/2 time. The first staff has a dynamic marking of *p* at measure 33. The second staff has a *p* marking at measure 33. The third staff has a *p* marking at measure 33.

8. *J'ayme par amours*

Adrian Willaert

(ca. 1490 - 1562)

Arr.: Leonard Ceeli

Measures 1-4 of the piece. The score is in 3/4 time and B-flat major. The first system shows the beginning of the piece with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes, with some rests. There are two fermatas in the first system, one in the second measure of the upper staff and one in the fourth measure of the lower staff.

Measures 5-8 of the piece. The score continues with a forte (*f*) dynamic. The music features a mix of eighth and quarter notes, with some rests. There is a fermata in the second measure of the upper staff.

Measures 9-12 of the piece. The score continues with a piano (*p*) dynamic. The music features a mix of eighth and quarter notes, with some rests. There are two fermatas in the second and fourth measures of the upper staff.

Measures 13-16 of the piece. The score continues with a piano (*p*) dynamic. The music features a mix of eighth and quarter notes, with some rests. There are two fermatas in the second and fourth measures of the upper staff.

Measures 17-20 of the piece. The score continues with a piano (*p*) dynamic. The music features a mix of eighth and quarter notes, with some rests. There are two fermatas in the second and fourth measures of the upper staff.

9. Perot, viendras tu aux nopces

Adrian Willaert

(ca. 1490 - 1562)

Arr.: Leonard Cecli

Musical score for measures 1-6. The piece is in G major (one sharp) and common time. It begins with a forte (*f*) dynamic. The score consists of three staves: Treble, Middle, and Bass clefs.

Musical score for measures 7-12. The piece continues in G major and common time. The score consists of three staves: Treble, Middle, and Bass clefs.

Musical score for measures 13-17. The piece continues in G major and common time. The score consists of three staves: Treble, Middle, and Bass clefs.

Musical score for measures 18-22. The piece continues in G major and common time. The score consists of three staves: Treble, Middle, and Bass clefs. A piano (*p*) dynamic marking appears at the end of measure 22.

Musical score for measures 23-27. The piece continues in G major and common time. The score consists of three staves: Treble, Middle, and Bass clefs. A piano (*p*) dynamic marking is present at the beginning of measure 23.

10. Qui la dira

Adrian Willaert

(ca. 1490 - 1562)

Arr.: Leonard Cecli

Musical score for measures 1-5. The piece is in G major (one sharp) and common time. The first system consists of three staves: Treble, Middle, and Bass. The Treble staff begins with a piano (*p*) dynamic. The Bass staff also begins with a piano (*p*) dynamic. The music features a mix of quarter and eighth notes with rests.

Musical score for measures 6-10. The second system continues the piece. The Treble staff has a melodic line with eighth notes. The Bass staff has a rhythmic accompaniment with eighth notes.

Musical score for measures 11-15. The third system continues the piece. The Treble staff has a melodic line with eighth notes and a sharp sign above the staff. The Bass staff has a rhythmic accompaniment with eighth notes.

Musical score for measures 16-19. The fourth system continues the piece. The Treble staff has a melodic line with eighth notes. The Bass staff has a rhythmic accompaniment with eighth notes.

Musical score for measures 20-24. The fifth system continues the piece. The Treble staff has a melodic line with eighth notes and a sharp sign above the staff. The Bass staff has a rhythmic accompaniment with eighth notes. The piece ends with a forte (*f*) dynamic.

11. Vous marchez du bout du pié

Adrian Willaert

(ca. 1490 - 1562)

Arr.: Leonard Cecli

First system of the musical score, measures 1-7. The piece is in G major (one sharp) and common time. The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (treble clef) begins with a forte (*f*) dynamic. The third staff (bass clef) begins with a forte (*f*) dynamic.

Second system of the musical score, measures 8-13. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the accompaniment. The third staff (bass clef) continues the accompaniment.

Third system of the musical score, measures 14-20. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the accompaniment. The third staff (bass clef) continues the accompaniment.

Fourth system of the musical score, measures 21-26. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the accompaniment. The third staff (bass clef) continues the accompaniment.

Fifth system of the musical score, measures 27-32. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the accompaniment. The third staff (bass clef) continues the accompaniment. The piece concludes with a piano (*p*) dynamic.

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