

24 Quartets

Woodwind Quartet

Arr.: Leonard Cecil

EMR 54819

**Dieser Titel enthält alle transponierten Stimmen
Ce titre contient toutes les voix transposées
This title contains all the transposed parts**

- | | |
|--------------------------------|-------------------------------------|
| 1. Stimme / Voix / Part | Flute
Oboe
B \flat Clarinet |
| 2. Stimme / Voix / Part | Flute
Oboe
B \flat Clarinet |
| 3. Stimme / Voix / Part | Flute
Oboe
B \flat Clarinet |
| 4. Stimme / Voix / Part | Bassoon
Bass Clarinet |

Partitur / Direction / Score



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24 Quartets

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

1. Cortesa Padoana

1. Flute
or Oboe
or B♭ Clarinet

2. Flute
or Oboe
or B♭ Clarinet

3. B♭ Clarinet
or Flute
or Oboe
or Horn

4. Bassoon
or B♭ Bass Clarinet

f

f

f

f

5

5

2. Chi non ha martello

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

f

f

f

f

9

9

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3. *Allegria, Allegria*

Juan Ponce

(15 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-11. The score is in 3/2 time and consists of four staves. The key signature has one sharp (F#). The dynamics are marked as *p* (piano) and *f* (forte). The first staff starts with *p*, then *f*, then *p*. The second staff starts with *p*, then *f*, then *p*. The third staff starts with *f*, then *p*. The fourth staff starts with *f*, then *p*.

12

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

24

Musical score for measures 24-36. The score is in 3/2 time and consists of four staves. The key signature has one sharp (F#). The dynamics are marked as *p* (piano). The first staff has *p* at measure 25. The second staff has *p* at measure 26.

37

Musical score for measures 37-48. The score is in 3/2 time and consists of four staves. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *p* (piano). The first staff has *f* at measure 37, *p* at measure 38, and *f* at measure 39. The second staff has *f* at measure 37, *p* at measure 38, and *f* at measure 39. The third staff has *f* at measure 37, *p* at measure 38, and *f* at measure 39. The fourth staff has *f* at measure 37, *p* at measure 38, and *f* at measure 39.

4. Gentil Madonna

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil

Musical score for measures 1-7. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one sharp (F#) and the time signature is 6/8. The piece begins with a forte (*f*) dynamic. The melody in the upper staves features a mix of eighth and quarter notes, with some phrasing slurs. The bass line provides a steady accompaniment.

Musical score for measures 8-15. The score continues with the same instrumentation and key signature. The dynamics shift to piano (*p*) starting at measure 8. The melody in the upper staves continues with similar rhythmic patterns, while the bass line maintains its accompaniment. There are some rests in the upper staves during measures 10-11.

Musical score for measures 16-23. The score continues with the same instrumentation and key signature. The dynamics return to forte (*f*) starting at measure 16. The melody in the upper staves becomes more active, with more frequent eighth notes. The bass line continues with its accompaniment.

Musical score for measures 24-31. The score continues with the same instrumentation and key signature. The dynamics are piano (*p*). The melody in the upper staves concludes with a triplet of eighth notes in measure 31. The bass line continues with its accompaniment.

5. Chi passa per sta strada

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil



First system of music, measures 1-5. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music is marked with a forte 'f' dynamic. The melody is primarily in the Treble staff, with accompaniment in the other three staves.



Second system of music, measures 6-10. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music continues from the previous system.



Third system of music, measures 11-15. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music continues from the previous system.



Fourth system of music, measures 16-20. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The music continues from the previous system.

6. Incognita

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil



Musical score system 1, measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Treble 1, Treble 2, Treble 3, and Bass. Dynamics are marked *f* (forte) at the beginning of each staff and *p* (piano) at the end of each staff.



Musical score system 2, measures 7-12. The score continues with four staves. Dynamics are marked *f* (forte) at the end of each staff.



Musical score system 3, measures 13-18. The score continues with four staves. Dynamics are marked *f* (forte) and *p* (piano) at various points within the system.



Musical score system 4, measures 19-24. The score continues with four staves. Dynamics are marked *f* (forte) at various points within the system.

7. Moschetta

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-7. The piece is in 3/2 time and B-flat major. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. All staves begin with a dynamic marking of *f* (forte). The music features a mix of eighth and sixteenth notes in the upper staves, and a steady bass line in the lower staves.

Musical score for measures 8-15. The piece is in 3/2 time and B-flat major. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. All staves begin with a dynamic marking of *p* (piano). The music continues with similar rhythmic patterns as the first system.

Musical score for measures 16-23. The piece is in 3/2 time and B-flat major. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. Measures 16-19 are marked with *f* (forte), and measures 20-23 are marked with *p* (piano). The dynamics change at the start of measure 20.

Musical score for measures 24-27. The piece is in 3/2 time and B-flat major. The score consists of four staves: Treble 1, Treble 2, Treble 3, and Bass. All staves begin with a dynamic marking of *f* (forte). The music concludes with a final cadence in measure 27.

8. Pietoso

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for '8. Pietoso' measures 1-11. The score is in 3/2 time and consists of four staves. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *p* (piano) in alternating measures across all staves.

12

Musical score for '8. Pietoso' measures 12-21. The score continues with four staves, maintaining the 3/2 time signature and key signature. Dynamics of *f* and *p* are used throughout.

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 in 3/4 time and consists of four staves. The key signature has two flats (Bb, Eb). Dynamics of *f* and *p* are used throughout.

11

Musical score for '9. Danket dem Herren' measures 11-20. The score continues with four staves, maintaining the 3/4 time signature and key signature. Dynamics of *f* and *p* are used throughout.

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