





# 24 Quartets

Brass Quartet

Arr.: Leonard Cecil

EMR 54823

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

1. Stimme / Voix / Part B<sup>b</sup> + C
2. Stimme / Voix / Part B<sup>b</sup> + C + F + E<sup>b</sup>
3. Stimme / Voix / Part F + E<sup>b</sup> +  + 
4. Stimme / Voix / Part E<sup>b</sup> +  + 

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# 24 Quartets

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

## 1. Cortesa Padoana

1. B♭ Trumpet  
2. B♭ Trumpet or Horn  
3. Trombone or Horn or Euphonium  
Tuba or Bass Trombone  
Euphonium or B♭ Bass or E♭ Bass

Musical score for the first system of 'Cortesa Padoana'. It consists of four staves. The top two staves are for the B♭ Trumpet parts, and the bottom two are for the Trombone/Horn/Euphonium parts. The music is in 4/4 time and begins with a forte (f) dynamic. The key signature has two flats (B♭ and E♭).

5

Musical score for the second system of 'Cortesa Padoana', starting at measure 5. It continues with the same four staves as the first system. The music concludes with a double bar line and a final chord.

## 2. Chi non ha martello

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for the first system of 'Chi non ha martello'. It consists of four staves. The top two staves are for the B♭ Trumpet parts, and the bottom two are for the Trombone/Horn/Euphonium parts. The music is in 4/4 time and begins with a forte (f) dynamic. The key signature has two flats (B♭ and E♭).

9

Musical score for the second system of 'Chi non ha martello', starting at measure 9. It continues with the same four staves as the first system. The music concludes with a double bar line and a final chord.

EMR 54823

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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 features four staves. Dynamics include *p* (piano) and *f* (forte).

12

Musical score for measures 12-23. The score is in 3/2 time and features four staves. Dynamics include *f* (forte).

24

Musical score for measures 24-36. The score is in 3/2 time and features four staves. Dynamics include *p* (piano).

37

Musical score for measures 37-48. The score is in 3/2 time and features four staves. Dynamics include *f* (forte) and *p* (piano).

# 4. Gentil Madonna

5

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil

Musical score for measures 1-7. The score is in 6/8 time and consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one sharp (F#). The music begins with a forte (*f*) dynamic. The melody is primarily in the upper staves, with a supporting bass line in the lower staves.

Musical score for measures 8-15. The score continues from the previous system. Measures 8-11 continue with the forte (*f*) dynamic. At measure 12, the dynamic changes to piano (*p*). The melody in the upper staves becomes more active, while the bass line remains steady. The piece concludes with a final cadence in measure 15.

Musical score for measures 16-23. The score continues with a return to the forte (*f*) dynamic. The melody in the upper staves features more rhythmic activity, including eighth and sixteenth notes. The bass line provides a solid harmonic foundation. The piece ends with a final cadence in measure 23.

Musical score for measures 24-31. The score continues with a return to the forte (*f*) dynamic. The melody in the upper staves includes a triplet of eighth notes in measure 29. The bass line continues to support the melody. The piece concludes with a final cadence in measure 31.

# 5. Chi passa per sta strada

Filippo Azzaiolo

(ca. 1530 - 1569)

Arr.: Leonard Cecil

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a forte (f) dynamic marking. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs.

The second system of the musical score consists of four staves, continuing from the first system. It maintains the same key signature and time signature. The music continues with various rhythmic patterns and melodic lines across the staves.

The third system of the musical score consists of four staves, continuing from the second system. It maintains the same key signature and time signature. The music continues with various rhythmic patterns and melodic lines across the staves.

The fourth system of the musical score consists of four staves, continuing from the third system. It maintains the same key signature and time signature. The music continues with various rhythmic patterns and melodic lines across the staves.

# 6. Incognita

7

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-6. The score is in 4/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The first staff has a dynamic marking of *f* at the beginning and *p* at the end. The second staff has *f* and *p*. The third and fourth staves have *f* and *p*. The music consists of a melodic line in the first staff and a rhythmic accompaniment in the other three staves.

Musical score for measures 7-12. The score continues from the previous system. The first staff has a dynamic marking of *f* at the end. The second staff has *f*. The third staff has *f*. The fourth staff has *f*. The music continues with the same melodic and accompanimental parts.

Musical score for measures 13-18. The score continues from the previous system. The first staff has *f* and *p*. The second staff has *f* and *p*. The third staff has *f* and *p*. The fourth staff has *f* and *p*. The music continues with the same melodic and accompanimental parts.

Musical score for measures 19-24. The score continues from the previous system. The first staff has *f*. The second staff has *f*. The third staff has *f*. The fourth staff has *f*. The music concludes with a final cadence in the first staff.

## 7. Moschetta

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score consists of four staves: two treble clefs and two bass clefs. The first three staves are marked with a forte (*f*) dynamic. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

Musical score for measures 8-15. The score continues with four staves. The first three staves are marked with a piano (*p*) dynamic. The music maintains the 3/4 time signature and two-flat key signature, featuring similar rhythmic patterns to the previous section.

Musical score for measures 16-23. The score continues with four staves. Measures 16-19 are marked with a forte (*f*) dynamic, while measures 20-23 are marked with a piano (*p*) dynamic. The musical notation includes various note values and rests.

Musical score for measures 24-27. The score continues with four staves. Measures 24-26 are marked with a piano (*p*) dynamic, and measure 27 is marked with a forte (*f*) dynamic. The piece concludes with a final cadence.

# 8. Pietoso

9

Francesco Bendusi

(16 th. Century)

Arr.: Leonard Cecil

Musical score for '8. Pietoso' measures 1-11. The score is in 3/2 time and B-flat major. It features four staves: two treble clefs and two bass clefs. Dynamics are marked as *f* (forte) and *p* (piano) in alternating measures.

Musical score for '8. Pietoso' measures 12-21. The score continues with four staves and alternating *f* and *p* dynamics.

# 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 2/4 time and D major. It features four staves with alternating *f* and *p* dynamics.

Musical score for '9. Danket dem Herren' measures 11-20. The score continues with four staves and alternating *f* and *p* dynamics.



**2 TRUMPETS, HORN, TROMBONE & ORGAN**

EMR 5758	ARMITAGE, Dennis	Ballad (4)
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EMR 5760	ARMITAGE, Dennis	Bossa Nova (4)
EMR 5754	ARMITAGE, Dennis	Dixieland (4)
EMR 5753	ARMITAGE, Dennis	Ragtime (4)
EMR 5755	ARMITAGE, Dennis	Swing (4)
EMR 588	ARMITAGE, D. (Arr.)	Nobody Knows (Armitage)
EMR 519	ARMITAGE, D. (Arr.)	Swing Low, Sweet Chariot
EMR 558	BACH / GOUNOD	Ave Maria (Armitage)
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EMR 5205	GABRIELI, G.	Sonata pian e forte
EMR 558	GERSHWIN, George	Summertime (Armitage)
EMR 5334	HÄNDEL, Georg Fr.	Hallelujah (Oliver)
EMR 558	HÄNDEL, Georg Fr.	March Scipio (Armitage)
EMR 5177	HÄNDEL, Georg Fr.	Two Sarabands
EMR 5005	LAPPI, Pietro	Canzon: La Negrone (Michel)
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EMR 5343	SARTORI, Francesco	Time To Say Goodbye
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EMR 5179	VANGELIS	1492 "The Conquest of Paradise"
EMR 5008	VIADANA, Lodovico	La Fiorentina (Michel)
EMR 5009	VIADANA, Lodovico	Sinfonie Musicali: La Mantouana
EMR 519	WAGNER, Richard	Brautchor aus Lohengrin (Armitage)

**2 TRUMPETS, HORN, TROMBONE & SOLO VOICE**

EMR 5287	KOETSIER, Jan	Der schlesische Schwan
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EMR 6398	PARSON, Ted (Arr.)	A Merry Christmas
EMR 6392	PARSON, Ted (Arr.)	Christmas Glory
EMR 6388	PARSON, Ted (Arr.)	Christmas Swing
EMR 6393	PARSON, Ted (Arr.)	Go Tell It On The Mountain
EMR 6330	PARSON, Ted (Arr.)	Holy Night
EMR 6394	PARSON, Ted (Arr.)	Joyful Christmas
EMR 6395	PARSON, Ted (Arr.)	Kling Glöckchen
EMR 6396	PARSON, Ted (Arr.)	O Christmas Tree
EMR 6400	PARSON, Ted (Arr.)	Swingle Bells
EMR 6399	PARSON, Ted (Arr.)	What Child Is This?
EMR 6391	SAURER, Marcel (Arr.)	Adeste Fideles
EMR 6390	SAURER, Marcel (Arr.)	King's Blues March
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EMR 5754	ARMITAGE, Dennis	Dixieland (4)
EMR 5542	ARMITAGE, Dennis	Everybody Clap Your Hands

**2 Trumpets, Horn & Bass Trombone (Fortsetzung - Continued - Suite)**

EMR 5537	ARMITAGE, Dennis	High Times
EMR 5753	ARMITAGE, Dennis	Ragtime (4)
EMR 5755	ARMITAGE, Dennis	Swing (4)
EMR 5534	ARMITAGE, Dennis	Teeny Weeny Waltz
EMR 5855	ARMITAGE, Dennis	Waltz For Daisy
EMR 5216	BACH, Johann S.	Fuga N° 02
EMR 5218	BACH, Johann S.	Fuga N° 14
EMR 5220	BACH, Johann S.	Fuga N° 18
EMR 5221	BACH, Johann S.	Fuga N° 20
EMR 5222	BACH, Johann S.	Fuga N° 4
EMR 5223	BACH, Johann S.	Praeludium N° 7
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EMR 796	DAETWYLER, Jean	Villanelle & Serenade (Alphorn Gb)
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EMR 5871	FOSTER, Stephen	My Old Kentucky Home
EMR 5875	GERSHWIN, George	Bess, You is My Woman Now
EMR 5876	GERSHWIN, George	I Got Plenty O' Nuttin'
EMR 5850	GERSHWIN, George	Strike! Be Coming Round The Mountain
EMR 5853	GERSHWIN, George	Shelli Up The Band
EMR 5854	GERSHWIN, George	Summertime
EMR 5600	HÄNDEL, Georg Fr.	Hallelujah
EMR 5163	HÄNDEL, Georg Fr.	Larghetto (4)
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EMR 5539	NAULAIS, Jérôme	Keep Cool
EMR 5550	NAULAIS, Jérôme	La Paloma
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EMR 5552	NAULAIS, Jérôme	Memories of Russia
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