

Giovanni de Macque

Selected Keyboard

Works

Arranged for viol quartet

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August 2026

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1. Consonanze Stravanganti

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

This system contains the first eight measures of the piece. It features four staves: Treble 1 (soprano), Treble 2 (alto), Tenor (tenor), and Bass (bass). The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and accidentals (sharps and naturals).

10

This system contains measures 9 through 16. It continues the four-part setting with the same staves and notation as the first system.

18

This system contains measures 17 through 24. It concludes the piece with the same four-part setting.

Consonanze Stravanganti

25

This system contains measures 25 through 32. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is characterized by complex, overlapping melodic lines with many accidentals (sharps, flats, and naturals). There are several long horizontal lines, possibly indicating rests or tied notes. The notation is dense and intricate.

33

This system contains measures 33 through 40. It continues the four-staff format (two treble, two bass). The key signature remains one sharp. The musical notation is highly complex, with many accidentals and overlapping lines. The system concludes with a double bar line.

2. Canzona alla Francesca I

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score consists of four staves. The top staff, labeled 'treble 1', contains a series of whole rests. The second staff, labeled 'treble 2', also contains whole rests for the first four measures, followed by a melodic line in the last four measures. The third staff, labeled 'tenor', and the bottom staff, labeled 'bass', both contain a continuous melodic line throughout the eight measures. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

8

The second system of the musical score, starting at measure 8, continues the four-staff arrangement. The 'treble 1' staff has a melodic line. The 'treble 2' staff has a melodic line with some chromaticism. The 'tenor' staff continues its melodic line. The 'bass' staff has a melodic line with some chromaticism. The system concludes at measure 15.

16

The third system of the musical score, starting at measure 16, continues the four-staff arrangement. The 'treble 1' staff has a melodic line. The 'treble 2' staff has a melodic line. The 'tenor' staff has a melodic line. The 'bass' staff has a melodic line. The system concludes at measure 23.

Canzona alla Francesca I

23

Measures 23-31 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature is B-flat major (two flats). The music features a variety of note values including eighth, quarter, and half notes, with some measures containing rests. A sharp sign (#) appears above a note in measure 26.

32

Measures 32-40 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature is B-flat major (two flats). The music continues with various note values and rests, maintaining the melodic and harmonic structure of the piece.

41

Measures 41-49 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature is B-flat major (two flats). The music concludes this section with various note values and rests, ending on a final chord.

Canzona alla Francesca I

48

Measures 48-52 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The texture is polyphonic, with each staff contributing to the overall harmonic and melodic development.

53

Measures 53-57 of the musical score. The system continues with four staves. The musical language remains consistent with the previous section, featuring intricate rhythmic patterns and harmonic interplay between the voices. The notation includes many beamed notes and rests, creating a sense of forward motion.

58

Measures 58-62 of the musical score. The system concludes with four staves. The final measures show a resolution of the musical ideas, with some staves featuring long, sustained notes (half notes or whole notes) that provide a sense of closure. The piece ends with a double bar line.

3. Canzona alla Francesca II

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The music is in a common time signature (C) and a key signature of one sharp (F#). The first staff (treble 1) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth. The second staff (treble 2) has a half note in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth. The third staff (tenor) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth. The fourth staff (bass) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth.

7

The second system of the musical score consists of four staves. The music continues from the first system. The first staff (treble 1) has a half note in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth. The second staff (treble 2) has a half note in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth. The third staff (tenor) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth. The fourth staff (bass) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth.

13

The third system of the musical score consists of four staves. The music continues from the second system. The first staff (treble 1) has a half note in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth. The second staff (treble 2) has a half note in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth. The third staff (tenor) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth. The fourth staff (bass) has a whole rest in the first measure, followed by eighth notes in the second and third measures, and a whole note in the fourth.

Canzona alla Francesca II

20

Measures 20-26 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The melody is primarily in the upper staves, with harmonic support in the lower staves.

27

Measures 27-32 of the musical score. This system continues the piece, featuring similar rhythmic patterns and melodic lines. The notation includes slurs and ties across measures, indicating a continuous melodic flow. The key signature and time signature remain consistent with the previous system.

33

Measures 33-39 of the musical score. This system concludes the piece with a double bar line and repeat signs. The notation includes a variety of note values and rests, maintaining the established musical style. The final measure ends with a double bar line and repeat signs, indicating the end of the section.

Canzona alla Francesca II

42

This system contains measures 42 through 49. The music is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The melody in the first treble staff features a series of eighth-note runs in measures 45-47, followed by a half-note rest in measure 48 and a half-note in measure 49. The bass staff provides a steady accompaniment with eighth-note patterns.

50

This system contains measures 50 through 55. The musical texture continues with the four-staff arrangement. Measures 50-51 show a more active melody in the first treble staff. Measures 52-55 feature a prominent eighth-note run in the first treble staff, which is mirrored in the second treble staff. The bass staff continues its accompaniment with eighth-note figures.

56

This system contains measures 56 through 62, which concludes the piece. Measures 56-57 show a melodic phrase in the first treble staff. Measures 58-61 feature a sustained melody in the first treble staff with a half-note rest in measure 60. The piece ends in measure 62 with a final cadence across all staves, marked by a double bar line and repeat dots.

4. Canzona alla Francesca III

treble 1

treble 2

tenor

bass

7

Treble 1: C4 (half), rest, G4-A4-B4 (quarter), A4-G4-F#4 (quarter), F#4-E4 (quarter), E4-D4 (quarter), D4-C4 (quarter), C4-B3 (quarter), B3-A3 (quarter), A3-G3 (quarter), G3-F#3 (quarter), F#3-E3 (quarter), E3-D3 (quarter), D3-C3 (quarter), C3-B2 (quarter), B2-A2 (quarter), A2-G2 (quarter), G2-F#2 (quarter), F#2-E2 (quarter), E2-D2 (quarter), D2-C2 (quarter), C2-B1 (quarter), B1-A1 (quarter), A1-G1 (quarter), G1-F#1 (quarter), F#1-E1 (quarter), E1-D1 (quarter), D1-C1 (quarter), C1-B0 (quarter), B0-A0 (quarter), A0-G0 (quarter), G0-F#0 (quarter), F#0-E0 (quarter), E0-D0 (quarter), D0-C0 (quarter), C0-B-1 (quarter), B-1-A-1 (quarter), A-1-G-1 (quarter), G-1-F#-1 (quarter), F#-1-E-1 (quarter), E-1-D-1 (quarter), D-1-C-1 (quarter), C-1-B-2 (quarter), B-2-A-2 (quarter), A-2-G-2 (quarter), G-2-F#-2 (quarter), F#-2-E-2 (quarter), E-2-D-2 (quarter), D-2-C-2 (quarter), C-2-B-3 (quarter), B-3-A-3 (quarter), A-3-G-3 (quarter), G-3-F#-3 (quarter), F#-3-E-3 (quarter), E-3-D-3 (quarter), D-3-C-3 (quarter), C-3-B-4 (quarter), B-4-A-4 (quarter), A-4-G-4 (quarter), G-4-F#-4 (quarter), F#-4-E-4 (quarter), E-4-D-4 (quarter), D-4-C-4 (quarter), C-4-B-5 (quarter), B-5-A-5 (quarter), A-5-G-5 (quarter), G-5-F#-5 (quarter), F#-5-E-5 (quarter), E-5-D-5 (quarter), D-5-C-5 (quarter), C-5-B-6 (quarter), B-6-A-6 (quarter), A-6-G-6 (quarter), G-6-F#-6 (quarter), F#-6-E-6 (quarter), E-6-D-6 (quarter), D-6-C-6 (quarter), C-6-B-7 (quarter), B-7-A-7 (quarter), A-7-G-7 (quarter), G-7-F#-7 (quarter), F#-7-E-7 (quarter), E-7-D-7 (quarter), D-7-C-7 (quarter), C-7-B-8 (quarter), B-8-A-8 (quarter), A-8-G-8 (quarter), G-8-F#-8 (quarter), F#-8-E-8 (quarter), E-8-D-8 (quarter), D-8-C-8 (quarter), C-8-B-9 (quarter), B-9-A-9 (quarter), A-9-G-9 (quarter), G-9-F#-9 (quarter), F#-9-E-9 (quarter), E-9-D-9 (quarter), D-9-C-9 (quarter), C-9-B-10 (quarter), B-10-A-10 (quarter), A-10-G-10 (quarter), G-10-F#-10 (quarter), F#-10-E-10 (quarter), E-10-D-10 (quarter), D-10-C-10 (quarter), C-10-B-11 (quarter), B-11-A-11 (quarter), A-11-G-11 (quarter), G-11-F#-11 (quarter), F#-11-E-11 (quarter), E-11-D-11 (quarter), D-11-C-11 (quarter), C-11-B-12 (quarter), B-12-A-12 (quarter), A-12-G-12 (quarter), G-12-F#-12 (quarter), F#-12-E-12 (quarter), E-12-D-12 (quarter), D-12-C-12 (quarter), C-12-B-13 (quarter), B-13-A-13 (quarter), A-13-G-13 (quarter), G-13-F#-13 (quarter), F#-13-E-13 (quarter), E-13-D-13 (quarter), D-13-C-13 (quarter), C-13-B-14 (quarter), B-14-A-14 (quarter), A-14-G-14 (quarter), G-14-F#-14 (quarter), F#-14-E-14 (quarter), E-14-D-14 (quarter), D-14-C-14 (quarter), C-14-B-15 (quarter), B-15-A-15 (quarter), A-15-G-15 (quarter), G-15-F#-15 (quarter), F#-15-E-15 (quarter), E-15-D-15 (quarter), D-15-C-15 (quarter), C-15-B-16 (quarter), B-16-A-16 (quarter), A-16-G-16 (quarter), G-16-F#-16 (quarter), F#-16-E-16 (quarter), E-16-D-16 (quarter), D-16-C-16 (quarter), C-16-B-17 (quarter), B-17-A-17 (quarter), A-17-G-17 (quarter), G-17-F#-17 (quarter), F#-17-E-17 (quarter), E-17-D-17 (quarter), D-17-C-17 (quarter), C-17-B-18 (quarter), B-18-A-18 (quarter), A-18-G-18 (quarter), G-18-F#-18 (quarter), F#-18-E-18 (quarter), E-18-D-18 (quarter), D-18-C-18 (quarter), C-18-B-19 (quarter), B-19-A-19 (quarter), A-19-G-19 (quarter), G-19-F#-19 (quarter), F#-19-E-19 (quarter), E-19-D-19 (quarter), D-19-C-19 (quarter), C-19-B-20 (quarter), B-20-A-20 (quarter), A-20-G-20 (quarter), G-20-F#-20 (quarter), F#-20-E-20 (quarter), E-20-D-20 (quarter), D-20-C-20 (quarter), C-20-B-21 (quarter), B-21-A-21 (quarter), A-21-G-21 (quarter), G-21-F#-21 (quarter), F#-21-E-21 (quarter), E-21-D-21 (quarter), D-21-C-21 (quarter), C-21-B-22 (quarter), B-22-A-22 (quarter), A-22-G-22 (quarter), G-22-F#-22 (quarter), F#-22-E-22 (quarter), E-22-D-22 (quarter), D-22-C-22 (quarter), C-22-B-23 (quarter), B-23-A-23 (quarter), A-23-G-23 (quarter), G-23-F#-23 (quarter), F#-23-E-23 (quarter), E-23-D-23 (quarter), D-23-C-23 (quarter), C-23-B-24 (quarter), B-24-A-24 (quarter), A-24-G-24 (quarter), G-24-F#-24 (quarter), F#-24-E-24 (quarter), E-24-D-24 (quarter), D-24-C-24 (quarter), C-24-B-25 (quarter), B-25-A-25 (quarter), A-25-G-25 (quarter), G-25-F#-25 (quarter), F#-25-E-25 (quarter), E-25-D-25 (quarter), D-25-C-25 (quarter), C-25-B-26 (quarter), B-26-A-26 (quarter), A-26-G-26 (quarter), G-26-F#-26 (quarter), F#-26-E-26 (quarter), E-26-D-26 (quarter), D-26-C-26 (quarter), C-26-B-27 (quarter), B-27-A-27 (quarter), A-27-G-27 (quarter), G-27-F#-27 (quarter), F#-27-E-27 (quarter), E-27-D-27 (quarter), D-27-C-27 (quarter), C-27-B-28 (quarter), B-28-A-28 (quarter), A-28-G-28 (quarter), G-28-F#-28 (quarter), F#-28-E-28 (quarter), E-28-D-28 (quarter), D-28-C-28 (quarter), C-28-B-29 (quarter), B-29-A-29 (quarter), A-29-G-29 (quarter), G-29-F#-29 (quarter), F#-29-E-29 (quarter), E-29-D-29 (quarter), D-29-C-29 (quarter), C-29-B-30 (quarter), B-30-A-30 (quarter), A-30-G-30 (quarter), G-30-F#-30 (quarter), F#-30-E-30 (quarter), E-30-D-30 (quarter), D-30-C-30 (quarter), C-30-B-31 (quarter), B-31-A-31 (quarter), A-31-G-31 (quarter), G-31-F#-31 (quarter), F#-31-E-31 (quarter), E-31-D-31 (quarter), D-31-C-31 (quarter), C-31-B-32 (quarter), B-32-A-32 (quarter), A-32-G-32 (quarter), G-32-F#-32 (quarter), F#-32-E-32 (quarter), E-32-D-32 (quarter), D-32-C-32 (quarter), C-32-B-33 (quarter), B-33-A-33 (quarter), A-33-G-33 (quarter), G-33-F#-33 (quarter), F#-33-E-33 (quarter), E-33-D-33 (quarter), D-33-C-33 (quarter), C-33-B-34 (quarter), B-34-A-34 (quarter), A-34-G-34 (quarter), G-34-F#-34 (quarter), F#-34-E-34 (quarter), E-34-D-34 (quarter), D-34-C-34 (quarter), C-34-B-35 (quarter), B-35-A-35 (quarter), A-35-G-35 (quarter), G-35-F#-35 (quarter), F#-35-E-35 (quarter), E-35-D-35 (quarter), D-35-C-35 (quarter), C-35-B-36 (quarter), B-36-A-36 (quarter), A-36-G-36 (quarter), G-36-F#-36 (quarter), F#-36-E-36 (quarter), E-36-D-36 (quarter), D-36-C-36 (quarter), C-36-B-37 (quarter), B-37-A-37 (quarter), A-37-G-37 (quarter), G-37-F#-37 (quarter), F#-37-E-37 (quarter), E-37-D-37 (quarter), D-37-C-37 (quarter), C-37-B-38 (quarter), B-38-A-38 (quarter), A-38-G-38 (quarter), G-38-F#-38 (quarter), F#-38-E-38 (quarter), E-38-D-38 (quarter), D-38-C-38 (quarter), C-38-B-39 (quarter), B-39-A-39 (quarter), A-39-G-39 (quarter), G-39-F#-39 (quarter), F#-39-E-39 (quarter), E-39-D-39 (quarter), D-39-C-39 (quarter), C-39-B-40 (quarter), B-40-A-40 (quarter), A-40-G-40 (quarter), G-40-F#-40 (quarter), F#-40-E-40 (quarter), E-40-D-40 (quarter), D-40-C-40 (quarter), C-40-B-41 (quarter), B-41-A-41 (quarter), A-41-G-41 (quarter), G-41-F#-41 (quarter), F#-41-E-41 (quarter), E-41-D-41 (quarter), D-41-C-41 (quarter), C-41-B-42 (quarter), B-42-A-42 (quarter), A-42-G-42 (quarter), G-42-F#-42 (quarter), F#-42-E-42 (quarter), E-42-D-42 (quarter), D-42-C-42 (quarter), C-42-B-43 (quarter), B-43-A-43 (quarter), A-43-G-43 (quarter), G-43-F#-43 (quarter), F#-43-E-43 (quarter), E-43-D-43 (quarter), D-43-C-43 (quarter), C-43-B-44 (quarter), B-44-A-44 (quarter), A-44-G-44 (quarter), G-44-F#-44 (quarter), F#-44-E-44 (quarter), E-44-D-44 (quarter), D-44-C-44 (quarter), C-44-B-45 (quarter), B-45-A-45 (quarter), A-45-G-45 (quarter), G-45-F#-45 (quarter), F#-45-E-45 (quarter), E-45-D-45 (quarter), D-45-C-45 (quarter), C-45-B-46 (quarter), B-46-A-46 (quarter), A-46-G-46 (quarter), G-46-F#-46 (quarter), F#-46-E-46 (quarter), E-46-D-46 (quarter), D-46-C-46 (quarter), C-46-B-47 (quarter), B-47-A-47 (quarter), A-47-G-47 (quarter), G-47-F#-47 (quarter), F#-47-E-47 (quarter), E-47-D-47 (quarter), D-47-C-47 (quarter), C-47-B-48 (quarter), B-48-A-48 (quarter), A-48-G-48 (quarter), G-48-F#-48 (quarter), F#-48-E-48 (quarter), E-48-D-48 (quarter), D-48-C-48 (quarter), C-48-B-49 (quarter), B-49-A-49 (quarter), A-49-G-49 (quarter), G-49-F#-49 (quarter), F#-49-E-49 (quarter), E-49-D-49 (quarter), D-49-C-49 (quarter), C-49-B-50 (quarter), B-50-A-50 (quarter), A-50-G-50 (quarter), G-50-F#-50 (quarter), F#-50-E-50 (quarter), E-50-D-50 (quarter), D-5

14

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one sharp (F#). The melody is primarily in the Treble 1 staff, with accompaniment in the other staves. The piece consists of 14 measures.

Canzona alla Francesca III

21

Measures 21-28 of the musical score. The system consists of four staves: two treble staves and two bass staves. The key signature has one sharp (F#). The time signature is 3/4. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. The first two staves have a treble clef, and the last two have a bass clef.

29

Measures 29-33 of the musical score. The system consists of four staves: two treble staves and two bass staves. The key signature changes to one flat (Bb). The time signature is 3/4. The music continues with eighth, quarter, and half notes, and rests. The first two staves have a treble clef, and the last two have a bass clef.

34

Measures 34-39 of the musical score. The system consists of four staves: two treble staves and two bass staves. The key signature changes to two flats (Bb, Eb). The time signature is 3/4. The music continues with eighth, quarter, and half notes, and rests. The first two staves have a treble clef, and the last two have a bass clef.

Canzona alla Francesca III

40

This system contains measures 40 through 46. It features four staves: two treble staves and two bass staves. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various note values such as eighth, quarter, and half notes, as well as rests. A large brace on the left side groups the four staves together.

47

This system contains measures 47 through 53. It continues the four-staff arrangement (two treble, two bass). The musical notation shows a continuation of the piece, with measures 47 and 48 starting with a whole rest in the first treble staff. The system concludes with measure 53.

54

This system contains measures 54 through 60. It maintains the four-staff structure. Measures 54 and 55 begin with a whole rest in the first treble staff. The system ends with measure 60.

Canzona alla Francesca III

61

This system contains measures 61 through 64. The notation is for a four-part setting with two staves per part. The top part (treble clef) begins with a whole rest in measure 61, followed by a half note G4, a quarter note A4, and a half note B4 in measure 62. The second part (treble clef) has a half note G4, a quarter note A4, and a half note B4 in measure 61. The third part (alto clef) has a whole rest in measure 61, followed by a half note G4, a quarter note A4, and a half note B4 in measure 62. The bottom part (bass clef) has a half note G4, a quarter note A4, and a half note B4 in measure 61. The system concludes with a double bar line in measure 64.

65

This system contains measures 65 through 69. The notation is for a four-part setting with two staves per part. The top part (treble clef) has a half note G4, a quarter note A4, and a half note B4 in measure 65. The second part (treble clef) has a half note G4, a quarter note A4, and a half note B4 in measure 65. The third part (alto clef) has a half note G4, a quarter note A4, and a half note B4 in measure 65. The bottom part (bass clef) has a half note G4, a quarter note A4, and a half note B4 in measure 65. The system concludes with a double bar line in measure 69.

5. Canzona alla Francesca IV

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The key signature has one flat (B-flat) and the time signature is common time (C). The first staff (treble 1) contains a melody of eighth and sixteenth notes. The second staff (treble 2) has rests in the first two measures, followed by a melody. The third staff (tenor) has rests in the first four measures, followed by a melody. The fourth staff (bass) has rests throughout the first six measures.

7

The second system of the musical score consists of four staves. The first staff (treble 1) continues the melody from the first system. The second staff (treble 2) continues its melody. The third staff (tenor) continues its melody. The fourth staff (bass) continues its melody. The system is marked with a '7' at the beginning.

13

The third system of the musical score consists of four staves. The first staff (treble 1) continues the melody. The second staff (treble 2) continues its melody. The third staff (tenor) continues its melody. The fourth staff (bass) continues its melody. The system is marked with a '13' at the beginning.

Canzona alla Francesca IV

18

This system contains measures 18 through 25. It features four staves: two treble staves and two bass staves. The key signature has one flat (B-flat). The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and some measures contain rests. The texture is dense, with multiple voices or instruments playing simultaneously.

26

This system contains measures 26 through 31. The notation continues with similar rhythmic patterns of eighth and sixteenth notes. There are several measures with rests, particularly in the upper staves, creating a sense of phrasing. The bass line remains active throughout the system.

32

This system contains measures 32 through 36, the final measures of the piece. The music concludes with a series of sixteenth-note runs and rests. The overall structure is balanced, with a clear beginning, middle, and end.

Canzona alla Francesca IV

37

This system contains measures 37 through 42. The music is in 3/4 time with a key signature of one flat (B-flat). The melody in the upper right staff begins with a quarter rest, followed by eighth and quarter notes. The lower right staff features a descending eighth-note scale. The left-hand parts consist of chords and moving lines in both the upper and lower staves.

43

This system contains measures 43 through 47. The melody continues with eighth and quarter notes, ending with a sixteenth-note flourish. The left-hand parts maintain a rhythmic accompaniment with chords and moving lines.

48

This system contains measures 48 through 52, which conclude the piece. The melody features a long, sweeping phrase with a slur over measures 48 and 49, and a final half-note cadence. The left-hand parts provide harmonic support with sustained chords and moving lines.

6. Durezza e Ligature

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The key signature has one flat (B-flat) and the time signature is 7/8. The music features a variety of note values, including minims, crotchets, and quavers, with many notes beamed together in groups. There are several slurs and ties throughout the system, indicating complex rhythmic patterns and phrasing.

6

The second system of the musical score continues from the first. It also consists of four staves. The notation is dense, with many beamed notes and slurs. The key signature remains one flat. The system ends with a double bar line.

10

The third system of the musical score continues from the second. It also consists of four staves. The notation is dense, with many beamed notes and slurs. The key signature remains one flat. The system ends with a double bar line.

Durezze e Ligature

14

Measures 14-18 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are several slurs and ties across measures, indicating phrasing and continuity. The notation includes sharp and flat accidentals for various notes.

19

Measures 19-23 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music continues with various note values and includes slurs and ties. The notation includes sharp and flat accidentals. The final measure (23) ends with a double bar line.

24

Measures 24-28 of a musical score. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). The music continues with various note values and includes slurs and ties. The notation includes sharp and flat accidentals. The final measure (28) ends with a double bar line.

Durezze e Ligature

28

The musical score is written for four staves in a grand staff format. The key signature has one flat (B-flat). The notation includes various note values, rests, and ligatures across five measures. The first measure starts with a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The score ends with a double bar line.

7. Capriccietto

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

6

13

Capriccietto

18

Measures 18-22 of the musical score. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 18 starts with a treble rest and a bass eighth-note pattern. Measure 19 features a treble trill (tr) and a bass half-note. Measure 20 has a treble half-note and a bass half-note. Measure 21 shows a treble eighth-note pattern and a bass half-note. Measure 22 concludes with a treble trill (tr) and a bass half-note.

23

Measures 23-27 of the musical score. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 23 has a treble half-note and a bass half-note. Measure 24 features a treble half-note and a bass half-note. Measure 25 includes a treble trill (tr) and a bass half-note. Measure 26 shows a treble eighth-note pattern and a bass half-note. Measure 27 concludes with a treble trill (tr) and a bass half-note.

28

Measures 28-32 of the musical score. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 28 has a treble half-note and a bass half-note. Measure 29 features a treble trill (tr) and a bass half-note. Measure 30 includes a treble half-note and a bass half-note. Measure 31 shows a treble eighth-note pattern and a bass half-note. Measure 32 concludes with a treble trill (tr) and a bass half-note.

Capriccietto

33

Musical score for measures 33-36. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. Measure 33 features a sixteenth-note melody in Treble 1 and Treble 2, with a quarter rest in Alto and Bass. Measure 34 continues the melody in Treble 1 and Treble 2, with a quarter rest in Alto and Bass. Measure 35 features a sixteenth-note melody in Treble 1 and Treble 2, with a quarter rest in Alto and Bass. Measure 36 features a sixteenth-note melody in Treble 1 and Treble 2, with a quarter rest in Alto and Bass.

37

Musical score for measures 37-38. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. Measure 37 features a half rest in Treble 1 and Treble 2, and a half note in Alto and Bass. Measure 38 features a sixteenth-note melody in Treble 1 and Treble 2, with a half note in Alto and Bass. A trill (tr) is marked above the final note of the Bass line in measure 38.

39

Musical score for measures 39-42. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. Measure 39 features a half rest in Treble 1 and Treble 2, and a half note in Alto and Bass. Measure 40 features a sixteenth-note melody in Treble 1 and Treble 2, with a half note in Alto and Bass. Measure 41 features a sixteenth-note melody in Treble 1 and Treble 2, with a half note in Alto and Bass. Measure 42 features a sixteenth-note melody in Treble 1 and Treble 2, with a half note in Alto and Bass.

Capriccietto

43

Measures 43-45 of the musical score. The key signature is two sharps (F# and C#). The score is written for four staves: two treble clefs and two bass clefs. Measures 43 and 44 feature rests in the upper staves and active eighth-note patterns in the lower staves. Measure 45 shows a continuation of these patterns, with the right-hand treble staff entering with a quarter-note triplet.

46

Measures 46-48 of the musical score. Measure 46 continues the eighth-note patterns. Measure 47 introduces a melodic line in the right-hand treble staff with eighth-note runs, while the left-hand staves provide harmonic support with sustained notes and moving bass lines. Measure 48 concludes the section with a final melodic flourish in the right-hand treble staff.

50

Measures 50-53 of the musical score. Measure 50 features a more complex rhythmic texture with eighth-note patterns across multiple staves. Measure 51 shows a continuation of these patterns. Measure 52 has a rest in the right-hand treble staff. Measure 53 concludes with a final melodic phrase in the right-hand treble staff, marked with a fermata.

Capriccietto

54

Measures 54-57 of the musical score. The key signature is two sharps (F# and C#). The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 54 features a half note in Treble 1 and a half note in Bass 1. Measures 55-57 show various rhythmic patterns, including eighth and sixteenth notes, with rests in other staves.

58

Measures 58-59 of the musical score. Measure 58 contains eighth and sixteenth note patterns in Treble 1 and Bass 2. Measure 59 continues these patterns, with Treble 2 and Bass 1 also featuring rhythmic activity.

60

Measures 60-63 of the musical score. Measure 60 shows a melodic line in Treble 1 and Bass 2. Measure 61 continues the melodic development. Measure 62 features a trill (tr) in Treble 2. Measure 63 concludes the section with sustained notes in Treble 1, Treble 2, and Bass 2.

8. Prima Gagliarda

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

5

10

Prima Gagliarda

15

This system contains measures 15, 16, and 17. Measure 15 features a whole rest in the first staff and a half note in the second staff. Measure 16 contains eighth notes in the first and third staves, and a half note in the second staff. Measure 17 includes a half note in the first staff, eighth notes in the second and third staves, and a half note in the fourth staff.

18

This system contains measures 18, 19, 20, and 21. Measure 18 has eighth notes in the first and third staves, and a half note in the second staff. Measure 19 features a half note in the first staff, eighth notes in the second and third staves, and a half note in the fourth staff. Measure 20 includes a half note in the first staff, eighth notes in the second and third staves, and a half note in the fourth staff. Measure 21 concludes with a half note in the first staff, eighth notes in the second and third staves, and a half note in the fourth staff, followed by repeat signs.

9. Secunda Gagliarda

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign.

6

The second system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign.

12

The third system of the musical score consists of four staves. The top two staves are labeled 'treble 1' and 'treble 2', and the bottom two are labeled 'tenor' and 'bass'. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign. The music is written in a style typical of the late Renaissance or early Baroque. The first staff (treble 1) begins with a treble clef and a sharp sign. The second staff (treble 2) also begins with a treble clef and a sharp sign. The third staff (tenor) begins with an alto clef and a sharp sign. The fourth staff (bass) begins with a bass clef and a sharp sign.

Secunda Gagliarda

16

This system contains measures 16 through 20. It features four staves: two treble staves and two bass staves. The key signature is one sharp (F#). Measure 16 shows a melodic line in the first treble staff and a bass line in the first bass staff. Measures 17-19 contain various rests and chords, with some accidentals (sharps and naturals) appearing. Measure 20 begins a new melodic phrase in the first treble staff.

21

This system contains measures 21 through 24. The musical texture continues with the four-staff format. Measures 21-22 show a continuation of the melodic and bass lines. Measures 23-24 feature more complex rhythmic patterns and accidentals, particularly in the treble staves.

25

This system contains measures 25 through 27. Measure 25 continues the melodic development. Measures 26-27 show a final melodic phrase in the first treble staff and a corresponding bass line, concluding the section.

Secunda Gagliarda

28

Measures 28-30 of the Secunda Gagliarda. The score is in G major (one sharp) and 3/4 time. Measures 28 and 29 are in 3/4 time, while measure 30 is in 6/8 time. The music features a melody in the upper voices and a bass line in the lower voices. The key signature is G major (one sharp).

31

Measures 31-34 of the Secunda Gagliarda. The score is in G major (one sharp) and 3/4 time. Measures 31 and 32 are in 3/4 time, while measures 33 and 34 are in 6/8 time. The music features a melody in the upper voices and a bass line in the lower voices. The key signature is G major (one sharp).

35

Measures 35-38 of the Secunda Gagliarda. The score is in G major (one sharp) and 3/4 time. Measures 35 and 36 are in 3/4 time, while measures 37 and 38 are in 6/8 time. The music features a melody in the upper voices and a bass line in the lower voices. The key signature is G major (one sharp).

10. Canzon: Chiamate le due Sorelle

Giovanni de Macque (1550-1614)

treble 1

treble 2

tenor

bass

The first system of the musical score is written for four staves: treble 1, treble 2, tenor, and bass. The key signature has one flat (B-flat) and the time signature is 3/4. Treble 1 starts with a whole rest followed by a half note G4 and a quarter note A4. Treble 2 begins with a half note G4, followed by a quarter note A4, then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, 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7

This system contains measures 7, 8, and 9. Measure 7 is in 3/4 time. Measure 8 changes to 3/2 time. Measure 9 changes to 2/4 time. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one flat (B-flat).

10

This system contains measures 10 and 11. Both measures are in 2/4 time. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one flat (B-flat).

12

This system contains measures 12 and 13. Both measures are in 2/4 time. The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature has one flat (B-flat).

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14

This system contains measures 14 and 15. Measure 14 features a treble staff with a continuous eighth-note melody, a middle staff with a whole rest followed by a half-note chord, and a bass staff with a half-note chord and an eighth-note melody. Measure 15 continues the treble melody, while the middle and bass staves play sustained chords.

16

This system contains measures 16, 17, and 18. Measure 16 has a treble staff with a half-note melody and a bass staff with a continuous eighth-note melody. Measure 17 continues the treble melody and the bass staff melody. Measure 18 is a double bar line measure with sustained chords in all three staves.

19

This system contains measures 19 and 20. Measure 19 is in 6/8 time and features a treble staff with a half-note melody, a middle staff with a half-note melody, and a bass staff with a half-note melody. Measure 20 continues the treble and middle staves, while the bass staff plays a continuous eighth-note melody.

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21

Measures 21-22 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). Measure 21 features a half rest in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 22 continues with a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff.

23

Measures 23-25 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). Measure 23 features a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 24 continues with a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 25 features a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff.

26

Measures 26-29 of the musical score. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats (B-flat and E-flat). Measure 26 features a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 27 continues with a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 28 features a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff. Measure 29 features a half note in the first treble staff, a half note in the second treble staff, a half note in the first bass staff, and a half note in the second bass staff.

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30

This system contains measures 30, 31, and 32. The music is in 3/4 time with a key signature of one flat (B-flat). The first staff (treble clef) features a rapid sixteenth-note melody in measure 30, followed by a more melodic line in measure 31, and a continuation of the sixteenth-note pattern in measure 32. The second staff (treble clef) provides harmonic support with half notes and a long slur spanning measures 30 and 31. The third staff (alto clef) and fourth staff (bass clef) play a steady accompaniment of half notes.

33

This system contains measures 33, 34, and 35. In measure 33, the first staff has a whole rest, while the second staff begins a new melodic line. Measures 34 and 35 continue this melodic development in the second staff. The third staff (alto clef) continues with half notes. The fourth staff (bass clef) features a more active accompaniment with eighth and sixteenth notes.

36

This system contains measures 36, 37, and 38. Measure 36 shows the first staff with a whole rest and the second staff with a half note. Measures 37 and 38 introduce a new melodic line in the first staff, characterized by sixteenth-note patterns. The second staff continues with half notes. The third staff (alto clef) plays half notes, and the fourth staff (bass clef) plays a steady accompaniment of eighth notes.

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38

38