

# Canzona in G

Adapted for recorders

Claudio Merulo (1533-1604)

Arr. Michel Rondeau

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 4/4 time. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto, Tenor, and Bass parts begin with a treble clef, a key signature of one sharp, and a time signature of 4/4. The Soprano part has a melodic line with eighth and sixteenth notes. The Alto part has a rhythmic accompaniment with eighth and sixteenth notes. The Tenor part has a melodic line with eighth and sixteenth notes. The Bass part has a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts begin with a treble clef, a key signature of one sharp, and a time signature of 4/4. The Soprano part has a melodic line with eighth and sixteenth notes. The Alto part has a rhythmic accompaniment with eighth and sixteenth notes. The Tenor part has a melodic line with eighth and sixteenth notes. The Bass part has a rhythmic accompaniment with eighth and sixteenth notes.

Musical score for Soprano, Alto, Tenor, and Bass, measures 9-12. The Soprano part begins with a treble clef and a key signature of one sharp. The Alto, Tenor, and Bass parts begin with a treble clef, a key signature of one sharp, and a time signature of 4/4. The Soprano part has a melodic line with eighth and sixteenth notes. The Alto part has a rhythmic accompaniment with eighth and sixteenth notes. The Tenor part has a melodic line with eighth and sixteenth notes. The Bass part has a rhythmic accompaniment with eighth and sixteenth notes.

13

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 13-17. The Soprano part begins with a fermata over the first measure. The Alto part has a fermata over the final measure. The Tenor and Bass parts provide harmonic support with various rhythmic patterns.

18

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 18-21. The Soprano part features a melodic line with a fermata at the end. The Alto part has a fermata over the final measure. The Tenor and Bass parts continue the harmonic accompaniment.

22

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 22-25. The Soprano part has a fermata over the final measure. The Alto part has a fermata over the final measure. The Tenor and Bass parts provide the harmonic foundation for the final measures.

27

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 27-30. The Soprano part begins with a fermata and a sharp sign above the staff. The Alto part has a sharp sign above the staff in measure 28. The Tenor and Bass parts provide harmonic support with various rhythmic patterns.

31

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 31-34. The Soprano part has a long rest in measures 32 and 33. The Alto part has a sharp sign above the staff in measure 33. The Tenor and Bass parts continue with their respective melodic and harmonic lines.

35

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal parts for measures 35-38. The Soprano part has a sharp sign above the staff in measure 37. The Alto part has a sharp sign above the staff in measure 35. The Tenor and Bass parts conclude the section with sustained notes in measure 38.