
Eighth Note Publications

Three Renaissance Pieces

Various

Arranged by Don Sweete

Josquin Des Pres (1450-1521) was a Flemish composer who, although his career was somewhat erratic, was revered by his peers as the pre-eminent composer of his time. His work stands out as having not only contrapuntal ingenuity but also expressive power.

Pierre De La Rue (d. 1518) had a reputation among his peers which was second only to that of Josquin's. He spent most of his working life in Austria and the Netherlands, although records place him in Spain, as well as the Burgundian court. Although he was comfortable writing secular music, it was his sacred works that secured his reputation; his output included at least thirty six masses and thirty-eight motets.

Heinrich Isaac (1450-1517), was a prolific and versatile musician who left a large amount of music, in all forms both sacred and secular, which were common to this period. He was Flemish by birth but spent most of his working life in Italy, where he was composer to the court of the de Medici family in Florence.

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Brass Quartet

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THREE RENAISSANCE PIECES

Josquin Des Pres
(1450-1521)

1. BELLE POUR L'AMOUR DE VOUS

Arranged by Don Sweete

Brightly $\text{♩} = 104$

Bb Trumpet 1 *f*

Bb Trumpet 2 *f*

F Horn *f*

Trombone

A

p *mp*

B

f *p* *mf*

C

p *mf* *sub. p*

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32 *rit.* *f* *pp*

2. CE N'EST PAS JEU

Pierre de la Rue
(d. 1518)

Arranged by Don Sweete

39 Smoothly $\text{♩} = 52$ *mf* *f*

46 *f* *pp* *pp* *pp*

52 *mp* *mf* *mp* *mf*

58 **B**

f *mf*

65 **C**

mf *f* *mf* *f* *mf*

74 **D**

mp *mf* *mp* *mf* *mf* *mf* *mp* *mf*

82

mf *f* *f* *f* *f* *f* *f*

3. MON PERE M'A DONNE MARI

Heinrich Issac
(1450-1517)

Arranged by Don Sweete

91 *Lively* $\text{♩} = 126$ *f*

95 *f* **A**

100 *f*

105 *f* **B** *f* **C** *f*

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110

Musical score for measures 110-111. The score is written for four staves (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). Measure 110 shows a melodic line in the upper staves and a bass line. Measure 111 begins with a whole rest in the upper staves, followed by a complex rhythmic pattern in the lower staves.

111

Musical score for measures 112-116. The score is written for four staves. The key signature remains three flats. Measure 112 starts with a whole rest in the upper staves. Measures 113-115 feature complex rhythmic patterns with time signature changes to 3/4, 2/4, and 4/4. Measure 116 concludes with a whole note chord in the upper staves.

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