

El Fuego

Mateo Flecha (1481-1553)

arr.: Wilfried Wachter

Allegro (♩ = 100)

Violoncello I

Violoncello II

Violoncello III

Violoncello IV

This block contains the first five measures of the piece for the four cello parts. The key signature has one sharp (F#) and the time signature is 3/2. Violoncello I and II have active parts, while Violoncello III and IV are mostly silent, with some notes appearing in measure 5.

6

This block contains measures 6 through 11. Measure 6 starts with a repeat sign. Measures 7-11 show more active parts for all four cellos, with various rhythmic patterns and accidentals.

12

This block contains measures 12 through 16. Measures 12-15 feature sustained notes and rests, while measure 16 has more movement. The parts for Violoncello I and II are more active than those for III and IV.

17

This block contains measures 17 through 21. Measures 17-20 show a series of eighth and sixteenth notes across all parts, leading to a final measure (21) with sustained notes.

[illegible]

28

Four-part vocal setting of 'The Rose Tree' in G major, 4/4 time. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto, Tenor, and Bass parts begin with bass clefs. The music is in 4/4 time. The Soprano part features a melodic line with a key signature change to two sharps (D major) in the third measure. The Alto, Tenor, and Bass parts provide harmonic support with various chordal textures. The piece concludes with a final cadence in D major.

33

33

38

Four-part vocal setting of 'The Rose Tree' in G major, 2/4 time. The score is for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto, Tenor, and Bass parts begin with bass clefs. The music is in 2/4 time. The Soprano part has a melodic line with some grace notes. The Alto part has a more active line with many eighth and sixteenth notes. The Tenor and Bass parts provide harmonic support with a mix of quarter and eighth notes. The piece concludes with a double bar line.