

Quartet #24

“Fiesta Madrigal”

Costanzo Festa

Arranged by Dr. Gary Garner

Professor Emeritus, West Texas A&M University

Thank you to Dr. Garner for allowing us to share these at no charge!

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Quartet #24

"Fiesta Madrigal"

Costanzo Festa
(1495-1545)

1 2 3 4 5 6

7 8 9 10 11 12

Measures 13-18 of the musical score. The music is written for four staves in a single system. The key signature has one flat (B-flat). Measure 13 starts with a treble clef and a B-flat. Measures 14-18 show various melodic lines with eighth and quarter notes, some with slurs. Measure 18 ends with a quarter note and a dot.

Measures 19-24 of the musical score. The music continues on four staves. Measure 19 starts with a treble clef and a B-flat. Measures 20-24 show various melodic lines with eighth and quarter notes, some with slurs. Measure 24 ends with a quarter note and a dot.

Measures 25-30 of the musical score. The music continues on four staves. Measure 25 starts with a treble clef and a B-flat. Measures 26-30 show various melodic lines with eighth and quarter notes, some with slurs. Measure 30 ends with a quarter note and a dot.

Quartet #24

3

Measures 31-36 of Quartet #24. The music is in G major (one sharp). Measures 31-36 show a rhythmic pattern of quarter and eighth notes with various rests and accidentals.

Measures 37-42 of Quartet #24. The music continues with a rhythmic pattern of quarter and eighth notes, including some melodic variation and ties.

Measures 43-44 of Quartet #24. The music concludes with a final melodic phrase, featuring a long tie across the two measures.

Quartet #24

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(1495-1545)

1 2 3 4 5 6

7 8 9 10 11 12

Measures 13-18 of the musical score. The music is written for four staves in treble clef with a key signature of one sharp (F#). Measures 13-18 show a melodic line in the upper staves and a supporting bass line in the lower staves. Measure 13 starts with a half note G4. Measures 14-18 continue the melodic progression with various note values and rests.

Measures 19-24 of the musical score. The music continues in the same key and clef. Measures 19-24 show a continuation of the melodic and harmonic material, with some measures featuring rests in the upper staves. Measure 19 starts with a half note G4. Measures 20-24 continue the melodic progression with various note values and rests.

Measures 25-30 of the musical score. The music continues in the same key and clef. Measures 25-30 show a continuation of the melodic and harmonic material, with some measures featuring rests in the upper staves. Measure 25 starts with a half note G4. Measures 26-30 continue the melodic progression with various note values and rests.

Quartet #24

3

Measures 31-36 of Quartet #24. The score consists of four staves in treble clef with a key signature of one sharp (F#). Measures 31-36 show a rhythmic pattern of eighth and quarter notes with various rests and accidentals.

Measures 37-42 of Quartet #24. The score continues with four staves in treble clef. Measures 37-42 show a continuation of the rhythmic pattern with some melodic movement and ties.

Measures 43-44 of Quartet #24. The score concludes with four staves in treble clef. Measures 43-44 show a final melodic phrase with a long tie across the two measures.

Quartet #24

"Fiesta Madrigal"

Costanzo Festa
(1495-1545)

1 2 3 4 5 6

7 8 9 10 11 12

This musical score is for a quartet in D major, consisting of four staves. The key signature has two sharps (F# and C#). The score is divided into three systems of six measures each. Measures 13-18: The first staff has a half note G4, a half note A4, and a half note B4. The second staff has a half note G4, a half note A4, and a half note B4. The third staff has a half note G4, a half note A4, and a half note B4. The fourth staff has a half note G4, a half note A4, and a half note B4. Measures 19-24: The first staff has a half note G4, a half note A4, a half note B4, and a half note C5. The second staff has a half note G4, a half note A4, a half note B4, and a half note C5. The third staff has a half note G4, a half note A4, a half note B4, and a half note C5. The fourth staff has a half note G4, a half note A4, a half note B4, and a half note C5. Measures 25-30: The first staff has a half note G4, a half note A4, a half note B4, and a half note C5. The second staff has a half note G4, a half note A4, a half note B4, and a half note C5. The third staff has a half note G4, a half note A4, a half note B4, and a half note C5. The fourth staff has a half note G4, a half note A4, a half note B4, and a half note C5.

Quartet #24

3

Measures 31-36 of the musical score. The key signature is two sharps (F# and C#). The notation consists of four staves, each with a treble clef. The music features a rhythmic pattern of eighth and quarter notes, with various rests interspersed throughout the measures.

Measures 37-42 of the musical score. The key signature remains two sharps (F# and C#). The notation continues with four staves, maintaining the rhythmic pattern of eighth and quarter notes, with some measures featuring longer note values and rests.

Measures 43-44 of the musical score. The key signature is two sharps (F# and C#). The notation shows a final cadence with long note values and rests across the four staves.

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Trumpet/Tenor Sax

Quartet #24

"Fiesta Madrigal"

Costanzo Festa
(1495-1545)

The musical score is presented in two systems, each containing six measures. The first system is numbered 1 through 6, and the second system is numbered 7 through 12. The notation is written on four staves, with the first three staves using a treble clef and a key signature of one sharp (F#), and the fourth staff using a bass clef and a key signature of one flat (Bb). The time signature is common time (C). The score includes various note values, rests, and phrasing slurs.

This musical score is for a quartet, consisting of four staves. The first three staves are in treble clef with a key signature of one sharp (F#), and the fourth staff is in bass clef with a key signature of one flat (Bb). The score is divided into three systems, each containing six measures. The measures are numbered 13 through 30. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties. The music features a mix of melodic lines and harmonic support across the four parts.

Quartet #24

3

Measures 31-36 of Quartet #24. The music is written for four staves (treble and bass clefs). The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings. Measure numbers 31, 32, 33, 34, 35, and 36 are indicated above the first staff.

Measures 37-42 of Quartet #24. The music continues on four staves. Measure numbers 37, 38, 39, 40, 41, and 42 are indicated above the first staff. The notation includes various note values, rests, and dynamic markings.

Measures 43-44 of Quartet #24. The music concludes on four staves. Measure numbers 43 and 44 are indicated above the first staff. The notation includes various note values, rests, and dynamic markings.

Horn

Quartet #24

"Fiesta Madrigal"

Costanzo Festa
(1495-1545)

1 2 3 4 5 6

7 8 9 10 11 12

Measures 13-18 of the musical score. The score is written for four staves. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The melody in the first staff consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The other three staves provide harmonic support with various note values and rests. Measures 14-18 continue the piece with similar melodic and harmonic patterns, including some tied notes and rests.

Measures 19-24 of the musical score. The score continues on four staves. Measure 19 introduces a new melodic line in the first staff with a sharp sign (F#) and a quarter rest. The other staves continue with their respective parts. Measures 20-24 show further development of the musical themes, with various note values and rests across all four staves.

Measures 25-30 of the musical score. The score concludes on four staves. Measure 25 starts with a sharp sign (F#) in the first staff. The melody in the first staff includes eighth notes and quarter notes. Measures 26-30 show the final progression of the piece, with various note values and rests across all four staves.

Quartet #24

3

Measures 31-36 of Quartet #24. The music is written for four staves in treble clef. Measure 31 starts with a treble clef and a key signature of one sharp (F#). Measures 32-36 continue the melody with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes a variety of note values and rests, with some measures featuring a whole note and others featuring eighth or sixteenth notes.

Measures 37-42 of Quartet #24. The music continues on four staves. Measure 37 begins with a treble clef and a key signature of one sharp (F#). Measures 38-42 show a continuation of the melodic and rhythmic themes, with some measures featuring a whole note and others featuring eighth or sixteenth notes. The notation includes a variety of note values and rests, with some measures featuring a whole note and others featuring eighth or sixteenth notes.

Measures 43-44 of Quartet #24. The music is written for four staves in treble clef. Measure 43 starts with a treble clef and a key signature of one sharp (F#). Measures 43-44 show a continuation of the melodic and rhythmic themes, with some measures featuring a whole note and others featuring eighth or sixteenth notes. The notation includes a variety of note values and rests, with some measures featuring a whole note and others featuring eighth or sixteenth notes.

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1 2 3 4 5 6

7 8 9 10 11 12

Quartet #24

13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

The musical score is written for four staves, each in bass clef with a key signature of one flat (B-flat). The music is organized into three systems of six measures each. The first system (measures 13-18) features a melodic line in the top staff with eighth and quarter notes, and a bass line in the bottom staff with quarter and eighth notes. The second system (measures 19-24) continues the melodic development with some rests and sharp accidentals. The third system (measures 25-30) concludes the quartet with a final melodic phrase and a whole-note bass line.

Quartet #24

3

31 32 33 34 35 36

37 38 39 40 41 42

43 44

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1 2 3 4 5 6

7 8 9 10 11 12

Quartet #24

This musical score is for a quartet, consisting of four staves. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into three systems, each containing six measures. The measures are numbered 13 through 30. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and ties. The bottom staff features a continuous bass line with many beamed eighth notes. The first system (measures 13-18) shows a melodic line in the top staff that moves stepwise. The second system (measures 19-24) includes some measures with rests in the top staff. The third system (measures 25-30) continues the melodic and harmonic development.

Quartet #24

3

31 32 33 34 35 36

37 38 39 40 41 42

43 44

WTAMU Band Directors Workshop

Band Directors' Workshop is a band director clinic held every summer at West Texas A&M University in Canyon, TX. It takes place during the middle of July in conjunction with one of the largest student band camps in the country. This camp hosts approximately 800 students in 9 bands learning from the best band directors in the state of Texas. While the students are attending their classes, band directors attend their own classes, known as Band Directors Workshop.



A sample schedule for band directors includes:

9:00 - 11:00 - Rehearsal Observations

11:10 - 12:15 - Instrumental Classes Instrument-specific masterclasses are taught by the leading instrumental teachers on campus, often the university professors, and focus on how to best teach each individual instrument

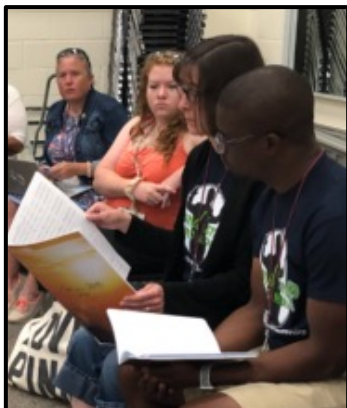
12:15 - 1:30 - Lunch on your own or with other directors

1:30 - 3:20 - "Talk Shop Clinics" Clinics and small group chats with experienced directors on a variety of topics

3:30 - Director's Band Under the direction of Dr. Gary Garner, this band consists of the faculty, staff and visiting directors (like yourself!) at the camp. All Band Directors' Workshop participants are invited to play on their primary instrument. This band gives a concert for all band camp students at the end of camp.

4:30 - Band Director Workshops Daily clinics that cover a wide variety of pedagogical topics are presented by band camp faculty and staff. Presenters are distinguished clinicians and artists who have often presented at state conventions and are experts in the area they are presenting. A wealth of knowledge is shared during these workshops.

To receive information about future workshops,
visit <http://bit.ly/WTBandDirectorsWorkshopInterest>



Band Directors' Workshop



30+ Professional Development Hours!



Evening & weekend activities may include:

- Access to the WTAMU Activity Center (basketball, swimming and workout center)
- Band Director Italian dinner or Fajita dinner
- Band Concerts
- Some evenings have band rehearsals observations
- Games and social time with other directors who attend
- Canyon is located 12 miles from Palo Duro Canyon State Park, the 2nd largest canyon in the US, and 20 miles from Amarillo, TX.

