

**Quintet of G-bugles:**  
3 G sopranos/altos  
and 2 G baritones

# Tra queste verdi fronde

Mogens Pedersøn (around 1585-1623)  
Edited by Klaus Bjerre 2012 after  
Christian Mondrup's 2000 vocal score

Music score for the first system, featuring five voices: Canto, Quinto, Alto, Tenore, and Basso. The key signature is one flat, and the tempo is  $\text{♩} = 80$ . The vocal parts are arranged in a five-line staff system. The music consists of a series of eighth-note patterns, with some sixteenth-note figures and grace notes. Measure 1 starts with a rest followed by eighth-note patterns from the basso and alto. Measures 2-3 show more complex patterns involving grace notes and sixteenth notes. Measures 4-5 continue with eighth-note patterns, with the alto and tenore having more prominent parts. Measures 6-7 conclude the section with eighth-note patterns.

Music score for the second system, starting at measure 9. The voices are labeled C, Q, A, T, and B. The key signature changes to no sharps or flats. The vocal parts are arranged in a five-line staff system. The music features eighth-note patterns with some sixteenth-note figures. Measures 9-10 show eighth-note patterns with grace notes. Measures 11-12 continue with eighth-note patterns, with the alto and tenore having more prominent parts. Measures 13-14 conclude the section with eighth-note patterns.

Music score for the third system, starting at measure 18. The voices are labeled C, Q, A, T, and B. The key signature changes to one sharp. The vocal parts are arranged in a five-line staff system. The music features eighth-note patterns with some sixteenth-note figures. Measures 18-19 show eighth-note patterns with grace notes. Measures 20-21 continue with eighth-note patterns, with the alto and tenore having more prominent parts. Measures 22-23 conclude the section with eighth-note patterns.

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27

This musical score page shows the vocal parts for measures 27 through 47. The vocal parts are labeled C, Q, A, T, and B from top to bottom. The music consists of five staves, each with a different clef (G-clef for C, Q, A, and T; F-clef for B). The vocal parts sing in unison, primarily using eighth and sixteenth note patterns. Measure 27 concludes with a fermata over the B part.

37

This musical score page shows the vocal parts for measures 27 through 47. The vocal parts are labeled C, Q, A, T, and B from top to bottom. The music continues with eighth and sixteenth note patterns. Measure 37 concludes with a fermata over the B part.

47

This musical score page shows the vocal parts for measures 27 through 47. The vocal parts are labeled C, Q, A, T, and B from top to bottom. The music concludes with a final fermata over the B part.

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57

C  
Q  
A  
T  
B

66

C  
Q  
A  
T  
B

75

C  
Q  
A  
T  
B