

Giovanni Pierluigi da Palestrina

# THE HILLS ADORNED



FOR BASSOON AND HARPSICHORD

# The Hills Adorned

<b>MUSIC</b>	<b>Giovanni Pierluigi da Palestrina</b>
<b>ARRANGEMENT</b>	<b>Bartolomeo de Selma y Salaverde</b>
<b>GENRE</b>	<b>Classical, Baroque Era, Renaissance</b>
<b>INSTRUMENTATION</b>	<b>Bassoon and harpsichord</b>

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# The Hills Adorned

Music: Giovanni Pierluigi da Palestrina

Bassoon

Harpisichord

The first system of the score shows measures 1 through 5. The Bassoon part is in the bass clef with a key signature of one flat and a common time signature. It consists of five measures of whole rests. The Harpsichord part is in a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a whole rest in measure 1, followed by chords in measures 2 and 3, and a melodic line in measure 4. Measure 5 contains a final chord.

6

The second system of the score shows measures 6 through 10. The Bassoon part begins in measure 6 with a whole rest, followed by a melodic line in measure 7, and then rests in measures 8 and 9. Measure 10 contains a final note. The Harpsichord part continues with chords in measures 6 and 7, followed by a melodic line in measure 8, and then rests in measures 9 and 10.

# PREVIEW

15

Musical notation for measures 15-18. The system includes a bass clef staff with a melodic line, a grand staff (treble and bass clefs) with chordal accompaniment, and a separate bass clef staff with a bass line. The key signature has one flat (B-flat).

19

Musical notation for measures 19-21. The system includes a bass clef staff with a melodic line, a grand staff (treble and bass clefs) with chordal accompaniment, and a separate bass clef staff with a bass line. The key signature has one flat (B-flat).

22

Musical notation for measures 22-25. The system includes a bass clef staff with a melodic line, a grand staff (treble and bass clefs) with chordal accompaniment, and a separate bass clef staff with a bass line. The key signature has one flat (B-flat).

# PREVIEW