

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I

B^b TRUMPET I

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

Andante

mf p

A f

B p

C mf

D mf

E ff

allargando

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

CHOIR I

B[♭] TRUMPET II

Andante

The musical score is written for a B[♭] Trumpet II in the key of C major, 3/4 time, and marked Andante. It consists of 12 staves of music. The score begins with a dynamic marking of *mf* and a tempo marking of Andante. The music features various dynamics including *mf*, *p*, and *f*. There are five marked sections labeled A, B, C, D, and E. Section A is marked *f*, B is marked *p*, C is marked *mf*, D is marked *mf*, and E is marked *f*. The score concludes with a dynamic marking of *f* and a tempo marking of allargando.

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

CHOIR I
F HORN

Andante

mf

p

f

mf

p

f

mf

mf

f

mf

ff

allargando

Canzon duodecimi toni

CHOIR I

TROMBONE I

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

mf

mf

f

mf

f

mf

ff

allergando

Canzon duodecimi toni

CHOIR I
TROMBONE II
Baritone

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

Andante

mf

p **A** *f*

mf

p **B**

f

C *mf*

mf **D**

f

E *f*

allargando

Substitute Part

Canzon duodecimi toni

CHOIR I
F HORN

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

Substitute for Trombone 1

Andante

mf

p

f

mf

p

f

mf

f

mf

f

mf

f

ff

allargando

Substitute Part

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING

CHOIR I
B^b TRUMPET
Substitute for Horn

Andante

allargando

Canzon duodecimi toni

CHOIR II

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

B^b TRUMPET I

Andante

The musical score for B^b Trumpet I is written in treble clef with a common time signature (C). The tempo is marked 'Andante'. The score consists of 14 staves of music. Dynamics include *mf*, *p*, *f*, and *ff*. There are several articulations, including slurs and accents. Rehearsal marks A, B, C, D, and E are placed at various points in the score. A first ending bracket with the number '4' is present on the third staff. A second ending bracket with the number '8' is present on the tenth staff. The piece concludes with the tempo marking 'allargando'.

allargando

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

B^b TRUMPET II

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

Andante

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a mezzo-forte (*mf*) dynamic. The tempo is marked 'Andante'. The score includes several dynamic markings: *mf*, *p*, *f*, *mf*, *p*, *f*, *mf*, *p*, *f*, and *ff*. There are also performance markings: a first ending bracket labeled 'A' on the second staff, a second ending bracket labeled 'B' on the fourth staff, a third ending bracket labeled 'C' on the sixth staff, and a fourth ending bracket labeled 'D' on the eighth staff. A measure rest of 8 measures is indicated on the eighth staff. The piece concludes with the tempo marking 'allargando'.

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
TROMBONE

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

mf

f

mf

f

p

f

ff

allargando

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

BARITONE

Trombone

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

mf

p

f

ff

allargando

Canzon duodecimi toni

CHOIR II
F HORN

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

p

f

C

D

8

p

f

E

ff

allargando

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

TUBA

GIOVANNI GABRIELI
(1557-1612)

Edited by ROBERT KING

Andante

mf

f

p

f

mf

ff

allargando

Substitute Part

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
B^b TRUMPET
Substitute for Horn

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

mf

mf

f

mf

p

f

ff

mf

allargando

Substitute Part

Canzon duodecimi toni

CHOIR II

F HORN

Substitute for Trombone

Sacrae Symphoniae - Venice, 1597

GIOVANNI GABRIELI

(1557-1612)

Edited by ROBERT KING

Andante

mf

p

f

mf

p

f

mf

mf

p

f

ff

allargando

MUSIC FOR BRASS No. 34

GIOVANNI
GABRIELI

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

for

Ten-Part Brass Choir

CHOIR I

Trumpet I
Trumpet II
Horn (Trumpet)
Trombone I (Horn)
Trombone II or Baritone

CHOIR II

Trumpet I
Trumpet II
Horn (Trumpet)
Trombone (Horn)
Baritone or Trombone, [Tuba]

Score and parts: \$5.00
Score: \$2.00
Each part: .25

ROBERT KING MUSIC COMPANY NORTH EASTON, MASSACHUSETTS

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

Duration: 4 — 30

GIOVANNI GABRIELI
(1557-1612)
Edited by **ROBERT KING**

CHOIR I

Andante [♩ = 66]

Original a major second higher

B^b TRUMPET I
B^b TRUMPET II
F HORN
Trumpet
TROMBONE I
Horn
TROMBONE II
Baritone

CHOIR II

B^b TRUMPET I
B^b TRUMPET II
F HORN
Trumpet
TROMBONE
Horn
BARITONE
Trombone
TUBA

Musical score system 1, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *p* (piano) is present in the second measure of each staff.

Musical score system 2, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music continues with the same complex rhythmic pattern. The dynamic marking *p* (piano) is present in the second measure of each staff.

Musical score system 3, consisting of four staves. The first staff begins with a section marker **A**. The music features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *f* (forte) is present in the first measure of each staff.

Musical score system 4, consisting of four staves. The music continues with the same complex rhythmic pattern. The dynamic marking *f* (forte) is present in the first measure of each staff.

mf

mf

mf

mf

p

B

p

p

p₂

p

p

mf

mf

mf

mf

p

p

p

p

First system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The key signature has one sharp (F#).

Second system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. The key signature has one sharp (F#).

Third system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. The key signature has one sharp (F#).

Fourth system of a musical score, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with complex rhythmic patterns. The key signature has one sharp (F#). The word *f* (forte) is written above the first staff in the second measure of this system.

First system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second and third staves are a grand staff (treble and bass clefs) with piano accompaniment. The bottom staff is a bass clef with a bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte). The system concludes with a double bar line and a repeat sign.

Second system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The bottom staff is a bass clef with a bass line. Dynamics include *f* and *mf*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, consisting of four staves. A section marker 'C' is located above the top staff. The top staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The bottom staff is a bass clef with a bass line. Dynamics include *mf*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, consisting of four staves. The top staff is a treble clef with a melodic line. The second and third staves are a grand staff with piano accompaniment. The bottom staff is a bass clef with a bass line. Dynamics include *mf*. The system concludes with a double bar line and a repeat sign.

System 1: Four staves of music. The top staff is a treble clef with a complex melodic line. The second and third staves are treble clefs with simpler melodic lines. The bottom staff is a bass clef with a bass line. The music is in a key with one sharp (F#) and a common time signature.

System 2: Four staves of music. The top staff continues the complex melodic line. The second and third staves continue their respective melodic lines. The bottom staff continues the bass line. The music is in a key with one sharp (F#) and a common time signature.

System 3: Four staves of music. A dynamic marking *mf* is present. A box containing the letter 'D' is placed above the first staff. The music continues with various melodic and harmonic developments. The key signature remains one sharp (F#) and common time.

System 4: Four staves of music. The top staff has a melodic line with some rests. The second and third staves have simpler melodic lines. The bottom staff has a bass line. The music concludes with some final chords and rests. The key signature remains one sharp (F#) and common time.

Musical score system 1, featuring four staves with active notation. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

Musical score system 2, featuring four staves that are mostly empty, indicating a section of rest or silence for the instruments.

Musical score system 3, featuring four staves with active notation. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). Dynamic markings *f* (forte) are present in the first three staves.

Musical score system 4, featuring four staves with active notation. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). Dynamic markings *p* (piano) are present in the first three staves.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. The notation includes various accidentals and dynamic markings.

The second system of the musical score consists of four staves. It continues the complex rhythmic pattern from the first system. A dynamic marking of *f* (forte) is present in the second measure of the top staff. The notation includes various accidentals and dynamic markings.

The third system of the musical score consists of four staves. It begins with a boxed letter **E** above the first staff, indicating a key signature change to E major. The music continues with a complex rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the second measure of the top staff. The notation includes various accidentals and dynamic markings.

The fourth system of the musical score consists of four staves. It continues the complex rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the second measure of the top staff. The notation includes various accidentals and dynamic markings.

allargando

MUSIC FOR BRASS No. 25

TOCCATA

"ATHALANTA"

Duration: 3 -

AURELIO BONELLI
(c. 1600)
Edited by ROBERT KING

CHOIR I

Moderato [♩ = 76]

B[♭] CORNET

F HORN
Cornet

TROMBONE
Horn

BARITONE
Trombone
TUBA

CHOIR II

B[♭] CORNET

F HORN
Cornet

TROMBONE
Horn

BARITONE
Trombone
TUBA

Historical Notes

MARY RASMUSSEN

From its humble beginnings in the fifth century as a marshy refuge for persons fleeing the barbarian invaders, Venice grew to become one of the wealthiest and most powerful states in Europe. Favorably situated for trade between East and West, owning a monopoly on salt and salted fish, and commanding the route to the Holy Lands during the Crusades, Venice grew and prospered for a thousand years. But in 1453 Constantinople fell to the Turks and Venice lost her profitable trade with the Near East. In 1486 Bartholomew Diaz discovered the Cape route to India, in 1492 Christopher Columbus discovered the New World, and trade shifted to Spain and other western nations. In 1508 the League of Cambrai was formed by Venice's jealous and apprehensive rivals - France, Aragon, Ferrara, Mantua and others - to curb her territorial expansion and, preferably, to dismember her and reduce her to the status of an inferior power. They very nearly succeeded. The League decisively defeated Venice at Agnadello in 1509, and she thereby lost her mainland territories. Between them all - the Turks, the explorers and the League of Cambrai - Venice was dealt blows from which she never recovered, and thereafter her history is that of a declining power. But Venice was glorious in defeat, even more glorious, perhaps, than she was in victory. For it was not until the period of her decline that she began to make her great contribution to art and music. Bellini, Titian, Tintoretto, Veronese, Willaert and the Gabriellis all lived and worked after the disastrous wars with the League of Cambrai.

If Venice is the "jewel of the Adriatic," the Cathedral of St. Mark's is the jewel of Venice. The church is the third to occupy the site. The first was built about 828 to receive the relics of Saint Mark which had been brought from Alexandria when Moslems destroyed the church in which he was buried. This church was burned in 976. The present church is the result of extensive rebuilding of the second, and was begun about 1063. St. Mark's is a unique blend of eastern and western styles, decorated with the spoils of countless other buildings from both East and West. A law of the Republic required that every merchant trading to the East bring back something for the church, so that St. Mark's became in time unique among the buildings of the world with respect to its unparalleled richness of decoration. Between the spoils of trade and war and the lavish attention of the Doges, whose private chapel it originally was, St. Mark's came to resemble a combined treasure trove, art gallery and museum, with its sculpture, mosaics, bronzes, marble and alabaster paneling, and gold and precious jewels. The retable of the high altar alone contains 1300 great pearls, 400 garnets, 90 amethysts, 300 sapphires, 30 emeralds, 15 rubies, 75 balas rubies, 4 topazes and 2 cameos.

In addition to its importance as a treasure house of art, St. Mark's was destined to play an important role in the history of music. Pomp and ceremony were indispensable parts of Venetian life. There was little distinction between civic pride and religious fervor, and a mixture of sacred and secular pervaded all Venetian life. Thus St. Mark's was the center for all public musical life in Venice in the sixteenth century. The very splendor and richness of the church seems to have demanded elaborate music, while its architecture made possible a spatial orientation of music which resulted in the creation of antiphonal music of a magnificence which has never been equalled.

The music of St. Mark's culminated in the polychoral works of Giovanni Gabrieli. Like Bach, he wrote the magnificent finish to a remarkable period of music. It must be remembered that although polychoral music reached its greatest heights in Venice, it was not an invention of the Venetian school, nor was it practiced exclusively there. The principle of the alternation of two groups of performers is probably almost as old as the history of music itself, and this principle was consciously developed early in the history of Christian church liturgy. As new tonal and technical resources were developed, they found their way into antiphonal music, which grew as other music grew. But despite its long history, the polychoral style was a dominant element in music for only one brief period of fifty years, from about 1580 to 1630. At the very apex of its popularity, from 1600 to 1620, over ninety percent of the published motets were written in polychoral style. Whereas the usual polychoral composition of the time was in eight parts for two choirs, Gabrieli expanded this at will, both with regard to the number of parts and the number of choirs. Gabrieli's works were based on the fusion of the old chanson style with the polychoral idiom. Although many of his melodies retain the characteristics of the chanson melodies, he soon abandoned much of the chanson form in his preoccupation with tonal color. His works are dominated by contrast - contrast of space, of high and low voices, of forte and piano, of tutti and separate choirs - and by a love of sound for the sake of sheer sound. His rhythm is simple, strong and unmistakable, as it had to be if the performers were to stay together. One of his favorite devices is the building of a climax within a work by gradually increasing the rhythmic complexity. His harmonic treatment is also simple, with a modern diatonic feeling and a regularity of harmonic change unknown to sixteenth century music outside of dances. Taken as a whole, it is an idiom suited to its purpose and surroundings - simple yet splendid, proud yet devout.

The Canzon duodecimi toni is in a free, sectional form ABCDEFGH - one of the so-called "chain canzonas." The original indicates that a version with organ was envisioned by the composer, although no organ part is provided. The original printed edition was scored for eight cornetts and two trombones. Although this is an early instance of a composer's indicating a precise instrumentation for his work, it is quite possible that this instrumentation was not always taken seriously. The cornetts may have been replaced by violini, and the trombones by viols or bassoons. The original contains no dynamic or phrase markings and is a major second higher than the present edition.

BIBLIOGRAPHY

- Arnold, Denis. "Ceremonial music in Venice at the time of the Gabrielis." Proceedings of the Royal Musical Association, 82 (1955-56), 47-59.
- Cesari, Gaetano. "Canzoni e sonate a piu strumenti di Giovanni Gabrieli contenute nelle 'Sacrae Symphoniae' del 1597." In: Instituzioni e Monumenti dell Arte musicale italiana. Tomo II. Milan, Ricordi, 1932.
- Crocker, E. C. An introductory study of the Italian canzona for instrumental ensembles and its influence upon the Baroque sonata. Diss. PhD. Radcliffe College. 1943.
- Kimmel, William B. Polychoral music and the Venetian school. Diss. PhD. Eastman School of Music. 1942.
- Rasmussen, Mary. "On the modern performance of parts originally written for the cornett." Brass Quarterly, I (1957-58), 20-28.
- Woodworth, G. Wallace. "Texture versus mass in the music of Giovanni Gabrieli." In: Essays on music in honor of Archibald Thompson Davison. Cambridge, Mass., Department of Music, Harvard University, 1957.

PSALM 150

HEINRICH SCHÜTZ (1585-1672)

Edited by Theodore Marier

BRASS CHOIR I

B^b TRUMPET I

B^b TRUMPET III

TROMBONE

BRASS CHOIR II

B^b TRUMPET I

B^b TRUMPET II

Trombone, Horn

TROMBONE

BASS TROMBONE

CHORUS I

SOPRANO

ALTO

TENOR

BASS

CHORUS II

SOPRANO

ALTO

TENOR

BASS

ORGAN

CONTINUO

Musical notation for Brass Choir I, including B^b Trumpet I, B^b Trumpet III, and Trombone parts. The notation is in G major and 3/4 time, with dynamics like *ff* and *f*.

Musical notation for Brass Choir II, including B^b Trumpet I, B^b Trumpet II, Trombone, and Bass Trombone parts. The notation is in G major and 3/4 time, with dynamics like *ff*.

Musical notation for Chorus I, including Soprano, Alto, Tenor, and Bass vocal parts with lyrics: "Al - le - lú - ia, al - le - lú - ia, al - le -".

Musical notation for Chorus II, including Soprano, Alto, Tenor, and Bass vocal parts with lyrics: "Al - le - lú - ia, al - le - lú - ia, al - le -".

Musical notation for Organ and Continuo parts. The Organ part includes *Mw.* and *f* dynamics, and the Continuo part includes *Ped.* and *f* dynamics.

MUSIC FOR BRASS SERIES

BRASS CHOIR MUSIC

THREE-PART	
ANONYMOUS	
Two Medieval Motets	\$2.00
FOUR-PART	
BACH	
Sarabande and Minuet	2.00
16 Chorales for Trombones40
22 Chorales for Brass Choir50
Vom Himmel hoch	2.00
BEETHOVEN	
Three Equals for Trombones	3.00
same for Brass Choir	3.00
COUPERIN, F.	
Fugue	2.00
Two Pieces	2.00
COUPERIN, L.	
Sarabande and Carillon	2.00
DES PRES	
Motet and Royal Fanfare	3.00
GABRIELI, G.	
Canzoni per sonare Nos. 1, 2, 3, 4	2.00
GLAZOUNOV	
In modo religioso	2.00
HÄNDEL	
Bourree and Minuet	2.00
March and Gavotte	2.00
HOVHANNES	
Sharagan and Fugue	5.00
LAW - HEWITT - BILLINGS	
Three New England Hymns	2.00
MOZART	
Fugue	3.00
Two Themes	2.00
PACHELBEL	
Two Magnificats	2.00
PURCELL	
Allegro and Air from King Arthur	2.00
Music for Queen Mary II	2.00
Two Trumpet Tunes and Ayre	3.00
REICHER	
Sonatas Nos. 1, 7, 18, 19, 24	ea. 2.00
16th and 17th CENTURIES	
Reformation Chorales50
24 Chorales for Trombones50
SCHEIDT	
Da Jesus an dem Kreuze standt	2.00
SUSATO	
Three Dances	2.00
FIVE-PART	
ADSON	
Two Ayres for Cornets and Sagbuts	2.00
ANONYMOUS	
Sonata from Baenkelsaengerlieder	2.00
BACH	
Contrapunctus No. 1 (Art of Fugue)	2.00
Contrapunctus No. 3 (Art of Fugue)	2.00
BRÄDE	
Two Pieces	2.00
BRÄHMS	
Es ist ein Ros' entsprungen	2.00
FRANCK, M.	
Two Pavans	2.00
GRÉP	
Paduana	2.00
HÄNDEL	
Overture to Berenice	4.00
HOLBORNE	
Two Pieces	2.00
KESSEL	
Sonata mit blasenden Instrumenten	2.00
PEZEL	
Sonatas Nos. 1, 2, 3, 22	ea. 2.00
Six Pieces	4.00
Three Pieces	2.00
PURCELL	
Trumpet Voluntary	2.00
SCHEIN	
Two Pieces	2.00
SOMMER - HARDING	
Two Dances	2.00
SIX-PART	
CORELLI	
Pastorale	3.00
EWÄLD	
Symphony for Brass Choir	8.00
HÄNDEL	
Three Pieces from The Water Music	4.00
HANNA	
Song of the Redwood Tree	5.00

LOCKE	
Music for King Charles II	\$2.00
LULLY	
Overture to Cadmus et Hermione	4.00
MOZART	
Eine kleine Nachtmusik: Allegro	4.00
OSBORNE	
Prelude for Brass Instruments	6.00
Two Ricercari for Brass Instruments	5.00
PURCELL	
Voluntary on the 100th Psalm Tune	2.00
SEVEN-PART	
ALTENBURG	
Concerto for Clarini and Timpani	4.00
BACH	
Ricercar from Musical Offering	5.00
BUONAMENTE	
Sonata	4.00
CORELLI	
Concerto grosso, Op. 6, No. XI	6.00
DE LASSUS	
Providebam Dominum	3.00
FRANCISQUE	
Suite from Le Tresor d'Orphee	6.00
KING	
Prelude and Fugue	3.00
EIGHT-PART	
ADLER	
Praeludium for Brass and Timpani	8.00
BONELLI	
Toccata	4.00
BUXTEHUDE	
Fanfare and Chorus	3.00
GABRIELI, G.	
Canzon noni toni	5.00
Canzon septimi toni No. 2	6.00
Sonata pian'e forte	3.00
WÄGNER	
Intro. Act 3 Die Meistersinger	2.00
NINE-PART	
MONTEVERDI	
Sonata sopra Sancta Maria	7.00
TEN-PART	
BACH	
O Jesu Christ, mein's Lebens Licht	6.00
BEETHOVEN	
Allegretto from Symphony No. 7	7.00
BEYER	
Suite for Brass Instruments	8.00
GABRIELI, G.	
Canzon duodecimi toni	9.00
KING	
Seven Conversation Pieces	13.00
SULLIVAN	
Overture to The Mikado	7.00
TCHAIKOVSKY	
Romance, Op. 5	4.00
WÄGNER	
Funeral March: Die Goetterdaemmerung	4.00
ELEVEN-PART	
ADLER	
Concert Piece	8.00
BEÄDELL	
Introduction and Allegro	8.00
HARTMEYER	
Negev, Tone Poem for Brass	6.00
HOGG	
Concerto for Brass	8.00
MARKS	
Introduction and Passacaglia	8.00
REYNOLDS	
Theme and Variations	8.00
ROY	
Tripartita	8.00
TWELVE-PART	
ADLER	
Divertimento	8.00
GABRIELI, G.	
Sonata octavi toni	5.00
JESSON	
Variations and Scherzo	9.00
MARKS	
Music for Brass and Timpani	3.00
ZINDARS	
The Brass Square	8.00
THIRTEEN-PART	
BECKHELM	
Tragic March	6.00

COBINE	
Vermont Suite	\$9.00
DE YOUNG	
Divertissement	9.00
SCOTT	
Rondo Giojoso	8.00
FOURTEEN-PART	
READ	
Sound Piece for Brass and Percussion	8.00
SHAHAN	
Spectrums	8.00
FIFTEEN-PART	
GABRIELI, G.	
Canzon quarti toni	7.00

BRASS CHAMBER MUSIC

DUO	
ADLER	
Sonata for Horn and Piano	4.00
KING	
French Suite for Cornet and Baritone	1.00
TRIO	
BIALOSKY	
Two Movements for Brass Trio	4.00
MOZART	
Divertimento No. 1	2.00
QUARTET	
BEETHOVEN	
4th Mov't from Quartet Op. 18, No. 2	4.00
FRACKENPOHL	
Quartet	6.00
HÄINES	
Toccata	2.00
HAYDN	
Menuett from Quartet Op. 76, No. 3	1.00
KELLER	
Quartet	6.00
RAMSOE	
Quartet No. 3	9.00
Quartet No. 4	6.00
Quartet No. 5	6.00
Menuetto from Quartet No. 2	6.00
SANDERS	
Suite for Brass Quartet	2.00

SEXTET	
PHILLIPS	
Piece for Six Trombones	4.00

BRASS MUSIC WITH ORGAN

THREE-PART	
DE LASSUS	
Providebam Dominum	2.00
FOUR-PART	
BACH	
Alleluia from Cantata No. 142	2.00
In dulci jubilo	2.00
Jesu, nun sei gepreiset	2.00
BEVERSDORF	
Cathedral Music	6.00
BONELLI	
Toccata	3.00
BRÄHMS	
O Welt, ich muss dich lassen	2.00
COUPERIN, L.	
Chaconne	2.00
GABRIELI, G.	
Canzon noni toni	3.00
Sonata pian'e forte	3.00
KING	
Prelude and Fugue	4.00
MARCELLO	
First Mov't from Psalm No. XIX	2.00
PEZEL	
Sonata No. 2	2.00
REICHER	
Sonata No. 7	2.00
TEN-PART	
GABRIELI, G.	
Canzon duodecimi toni	9.00

ROBERT KING MUSIC COMPANY