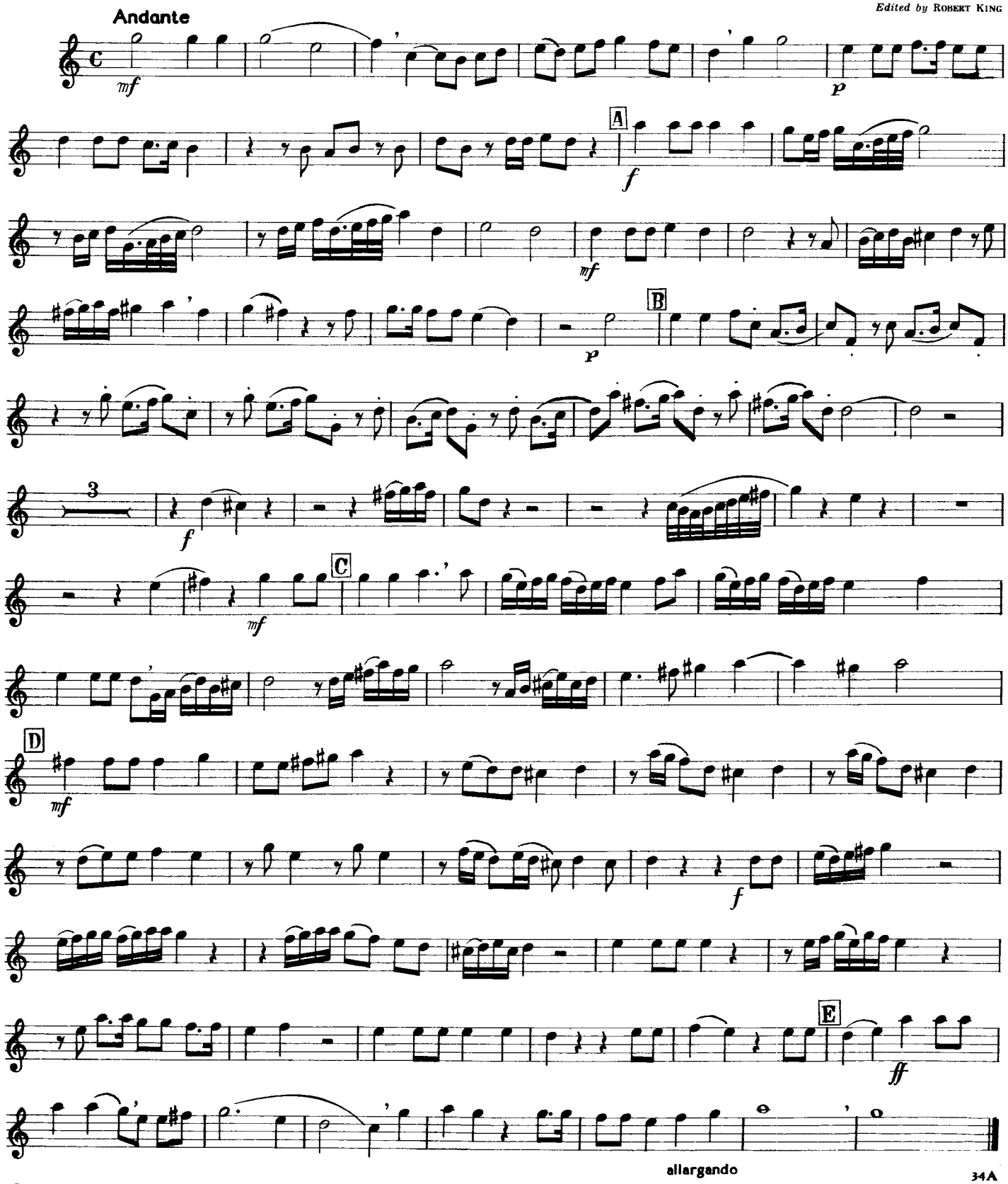
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I

B♭ TRUMPET I

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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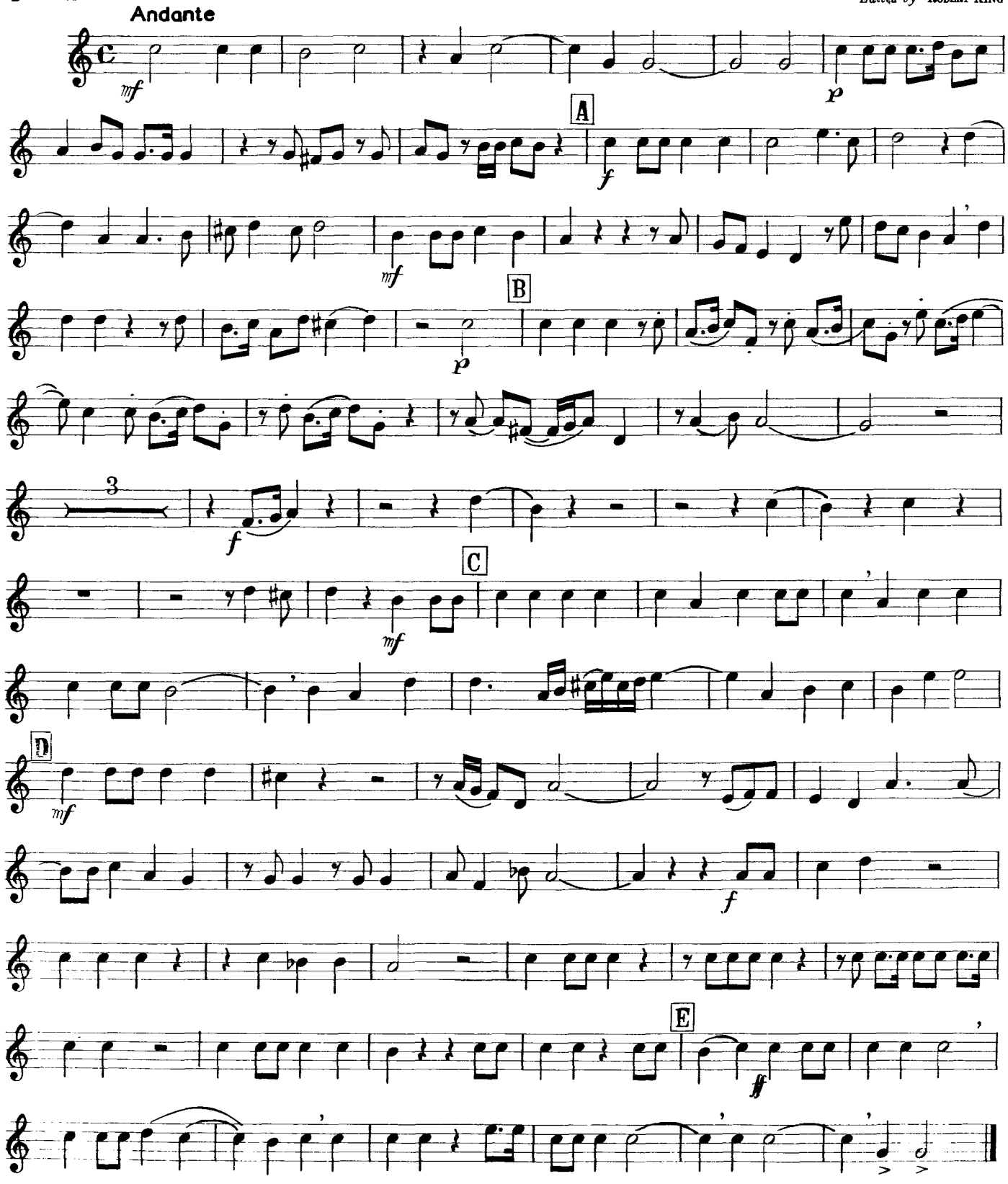
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING

B♭ TRUMPET II



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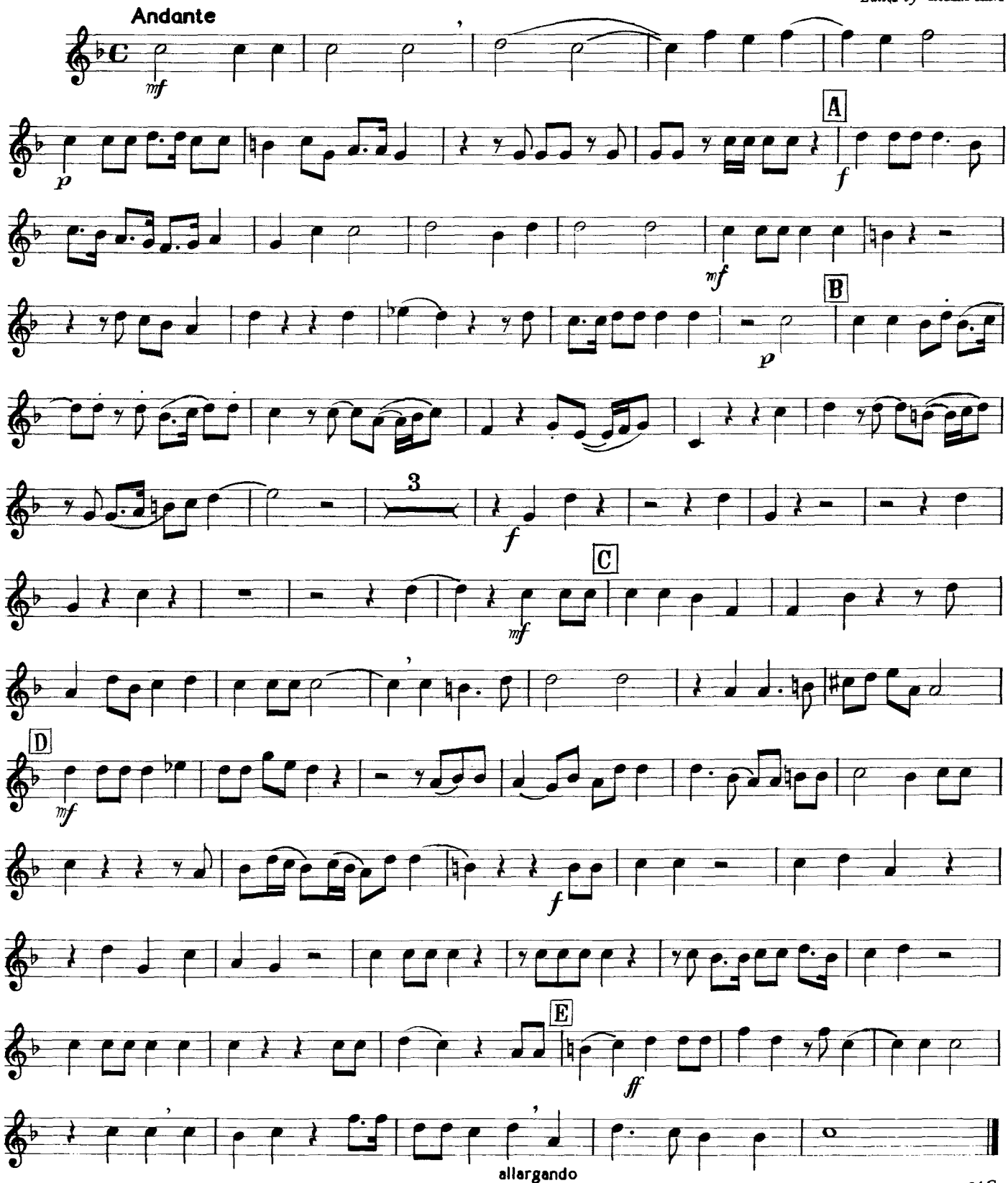
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I
F HORN

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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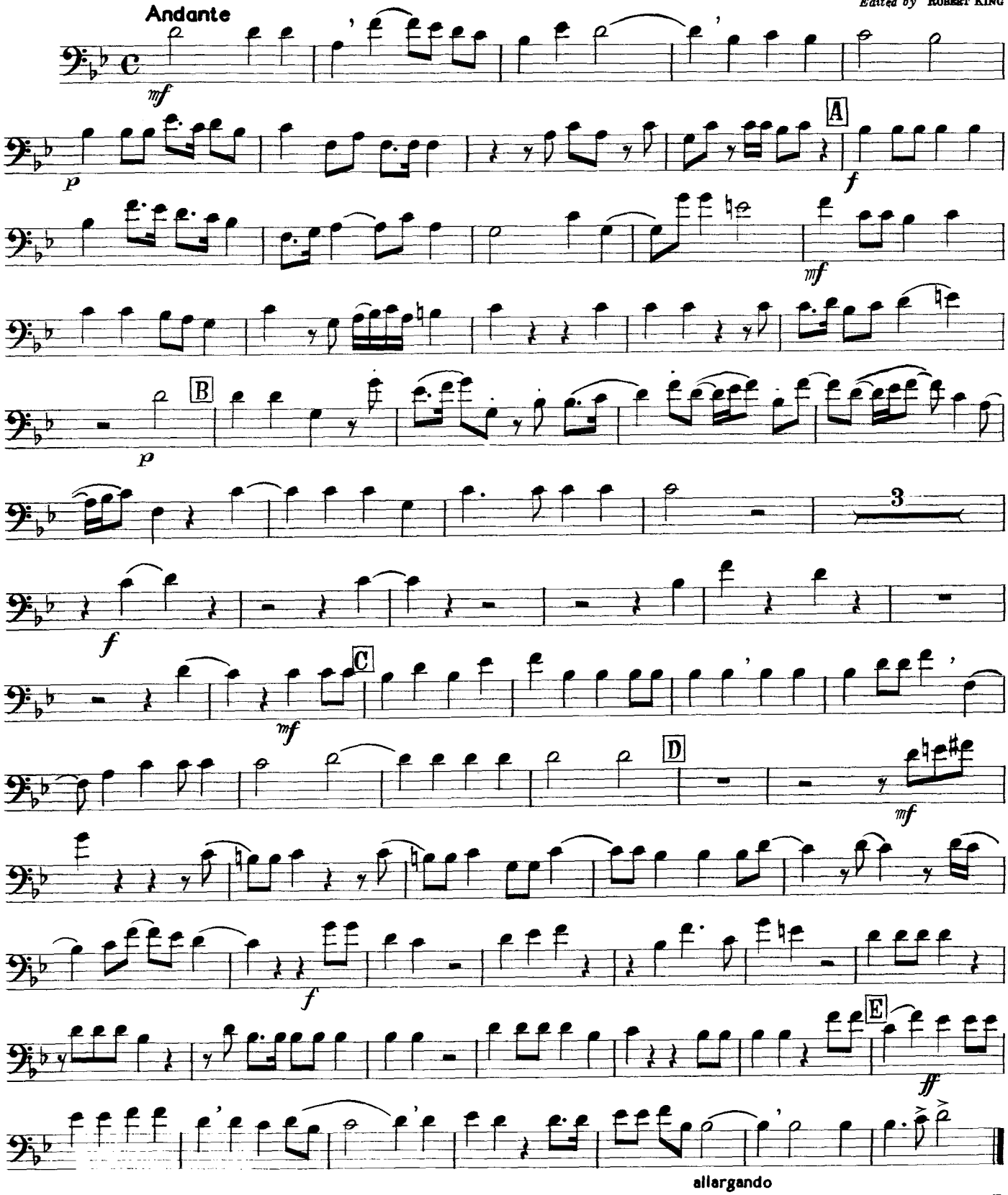
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I

TROMBONE I

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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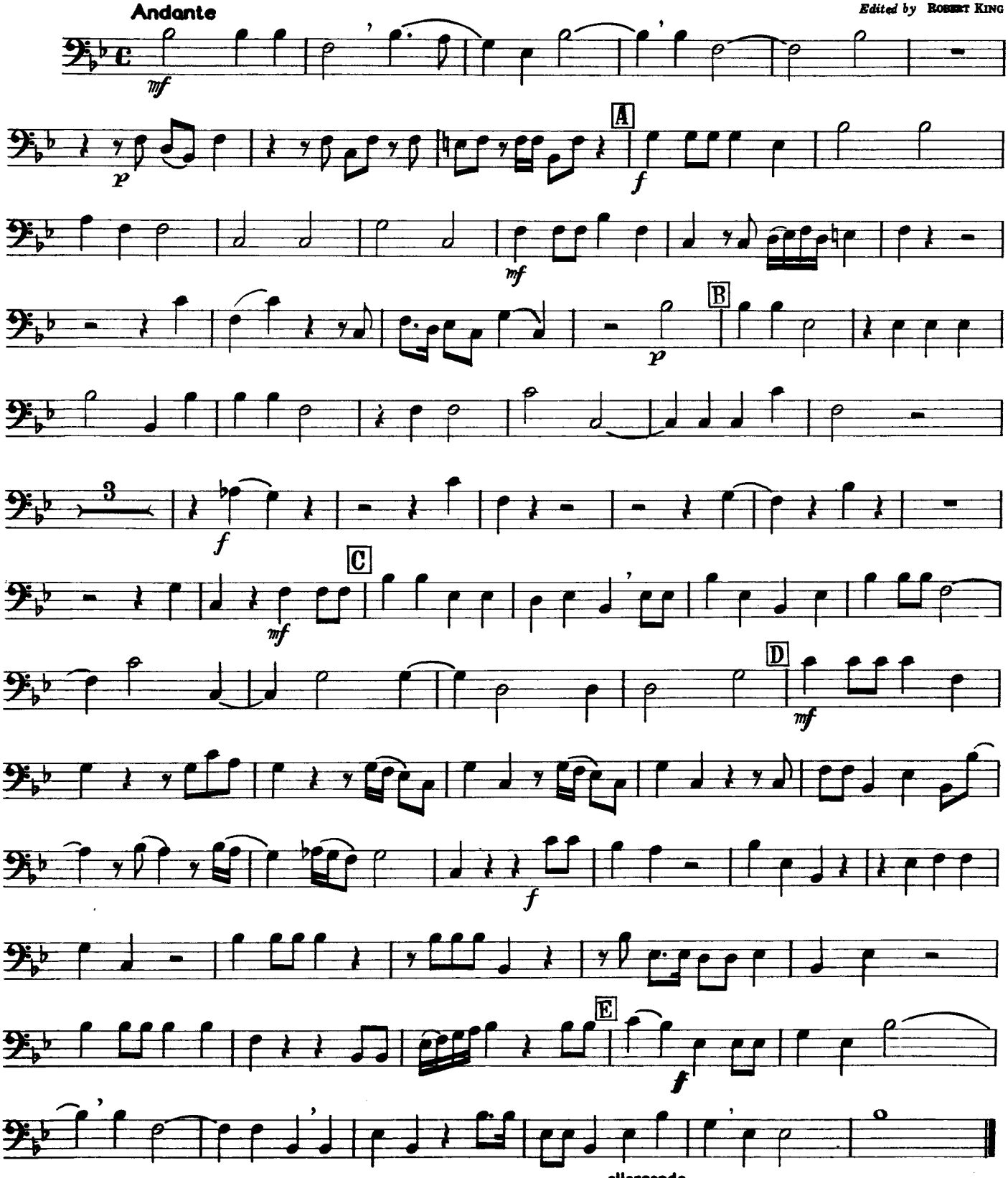
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR I
TROMBONE II
Baritone

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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Substitute Part

Canzon duodecimi toni

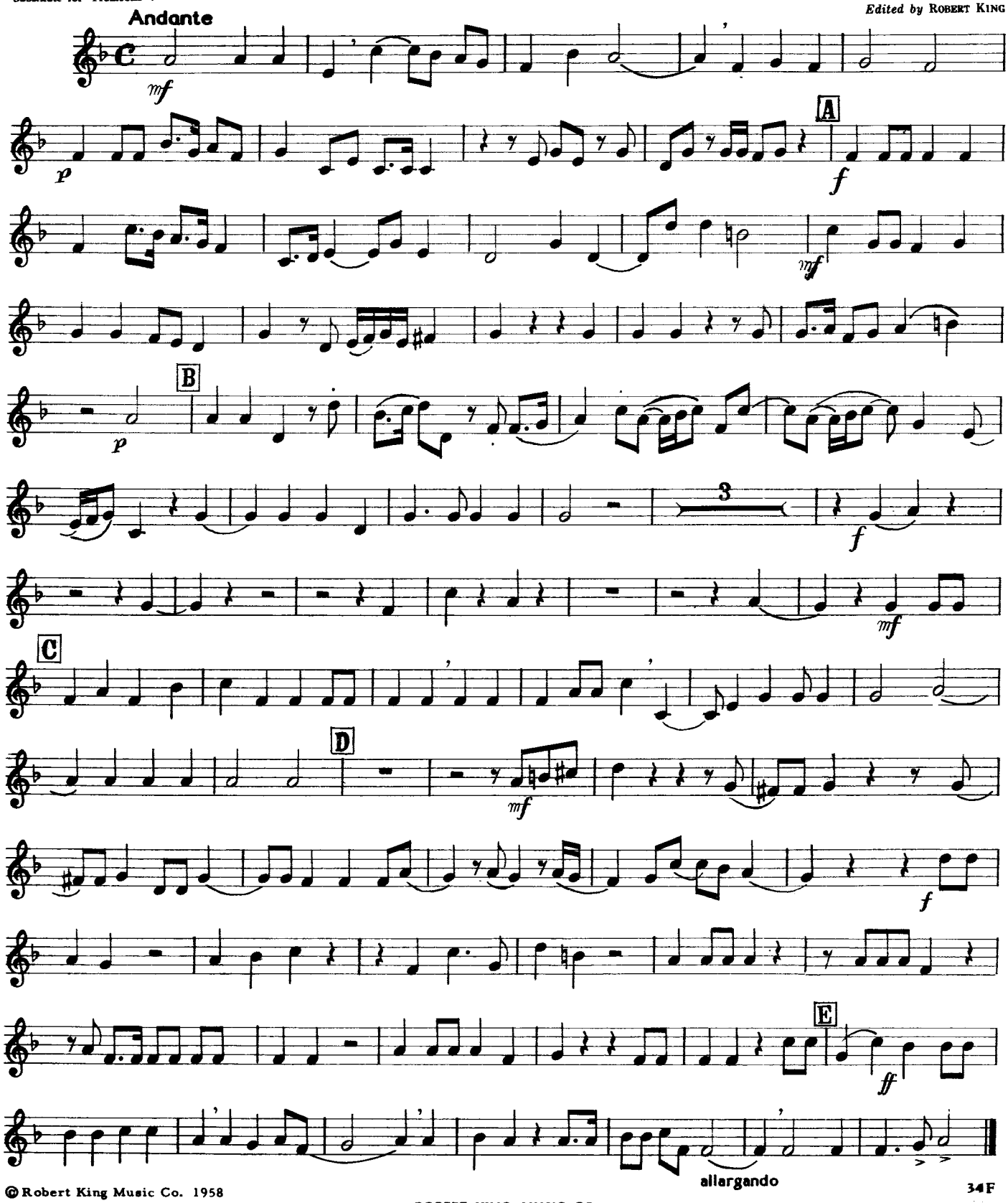
Sacrae Symphoniae - Venice, 1597

CHOIR I

F HORN

Substitute for Trombone 1

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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Substitute Part

Canzon duodecimi toni

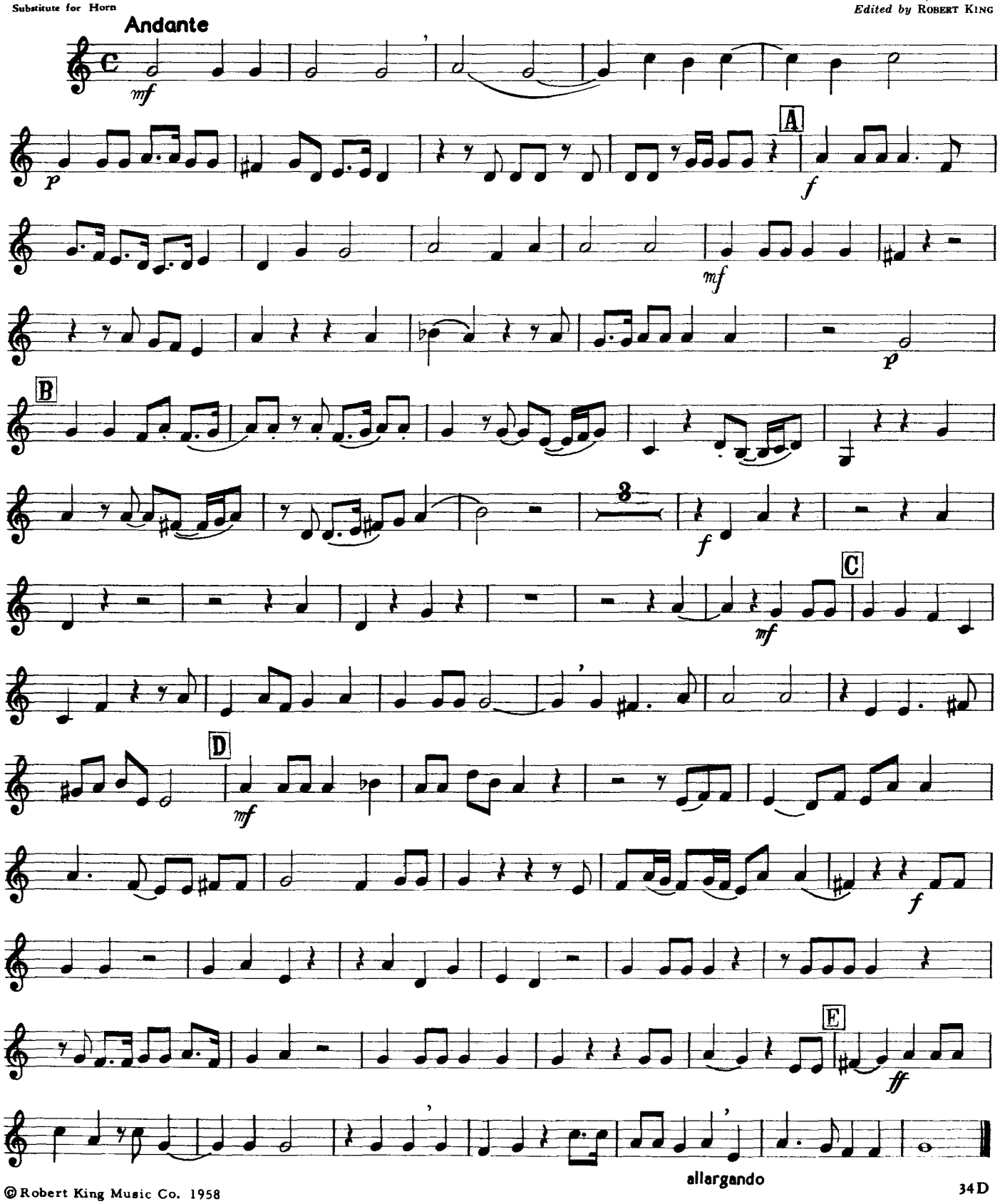
Sacrae Symphoniae - Venice, 1597

CHOIR I

B♭ TRUMPET

Substitute for Horn

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

B♭ TRUMPET I

GIOVANNI GABRIELI
(1557-1612)
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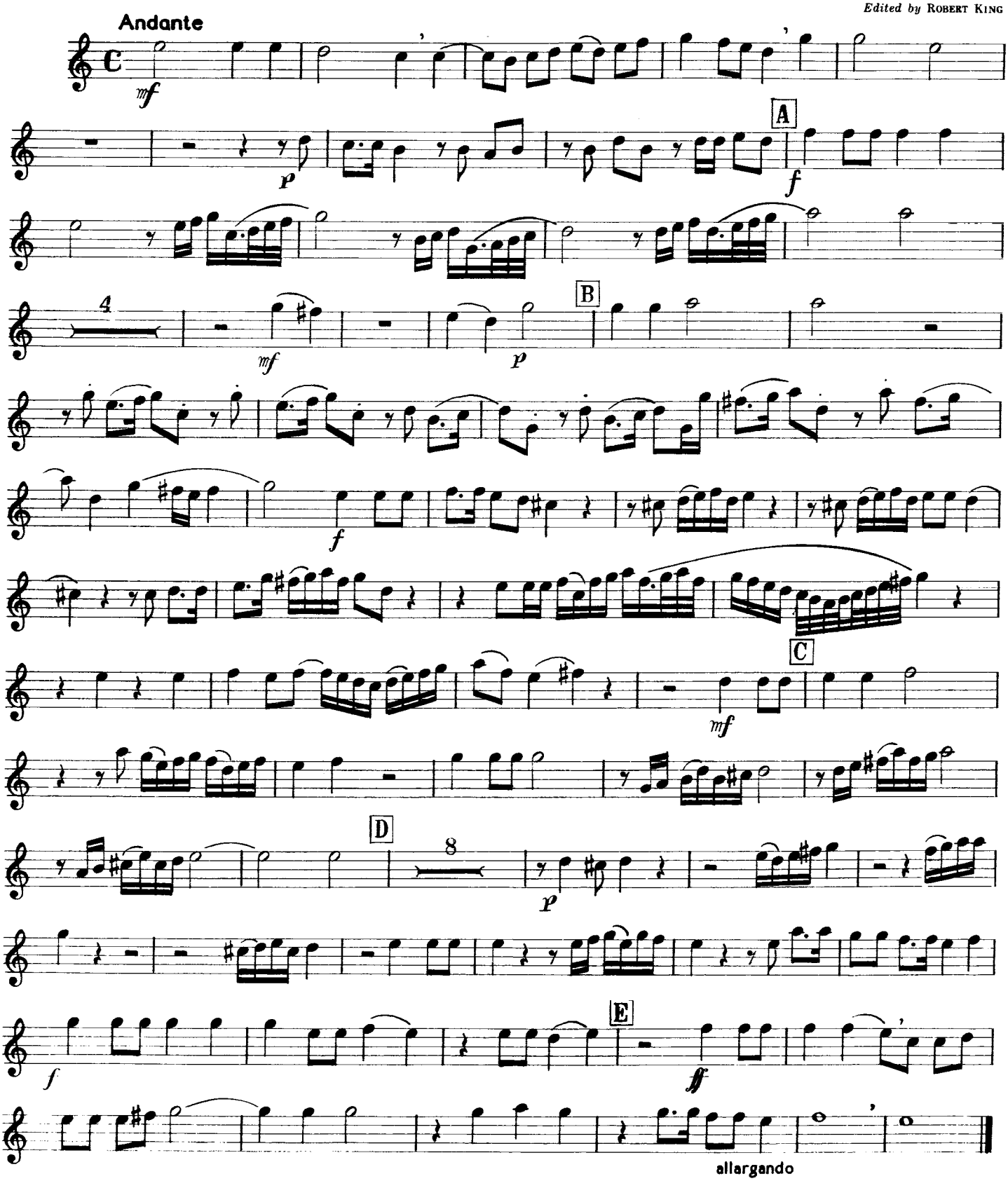

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Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

B♭ TRUMPET II

GIOVANNI GABRIELI
(1557-1612)
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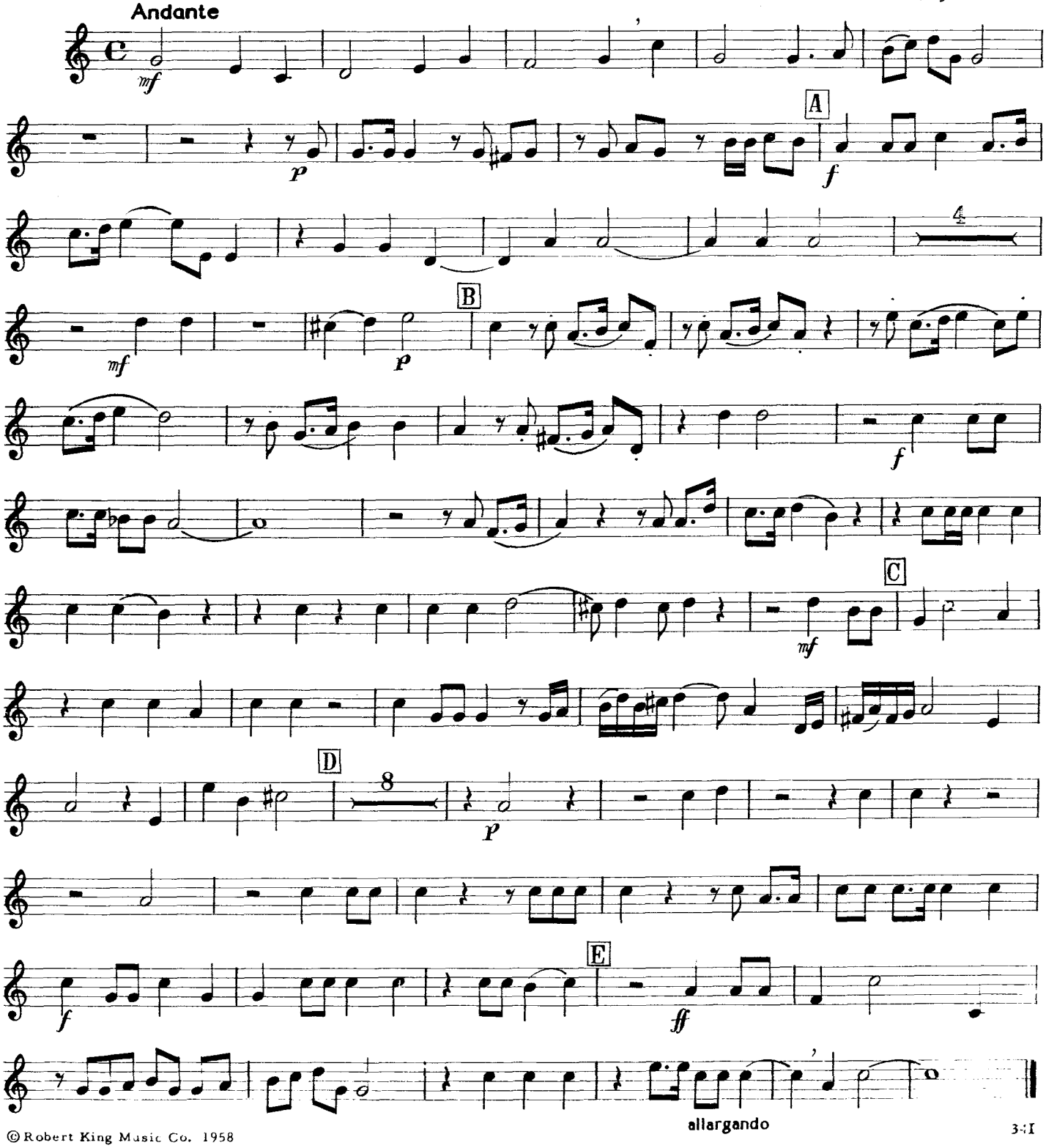

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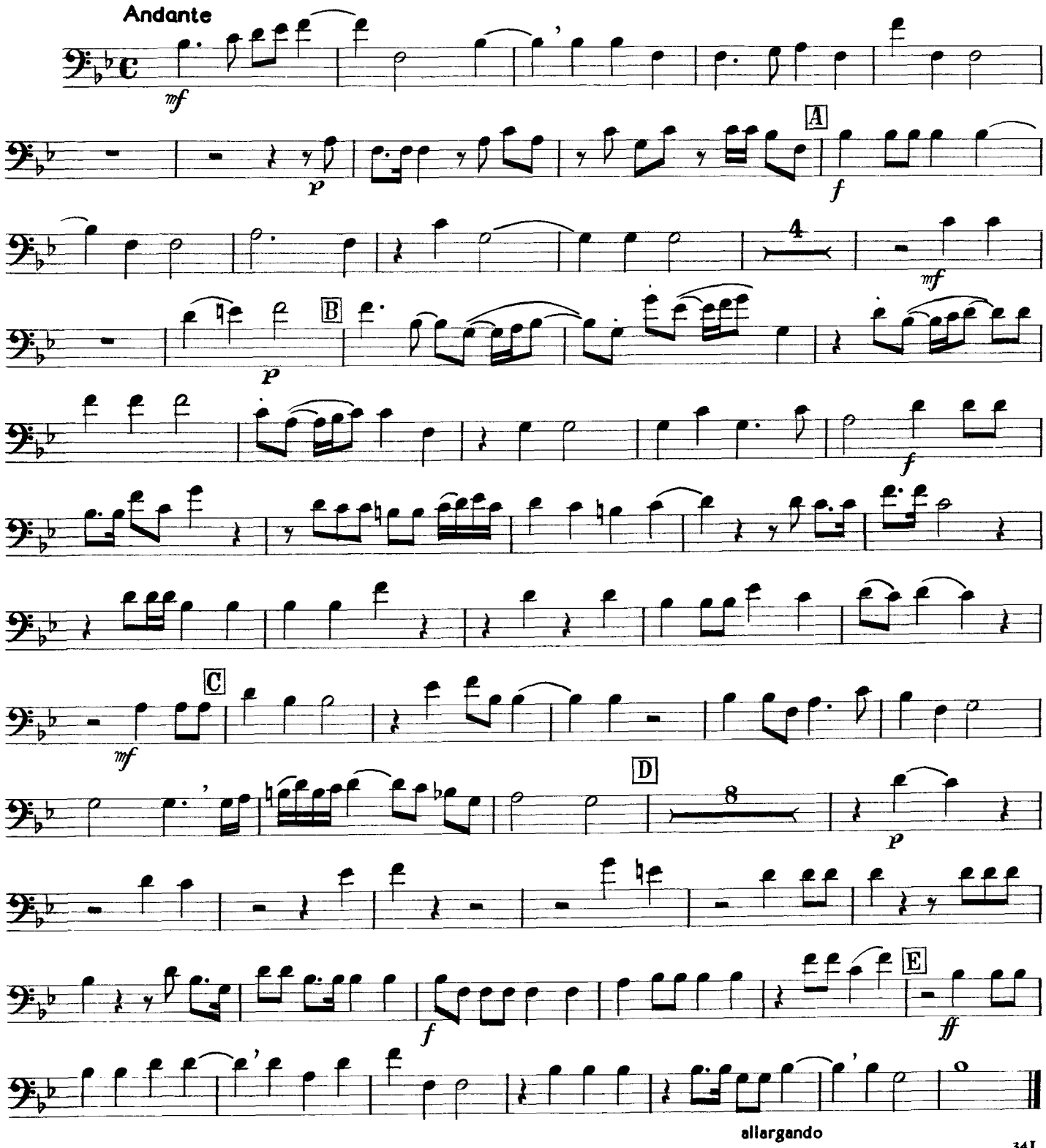
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
TROMBONE

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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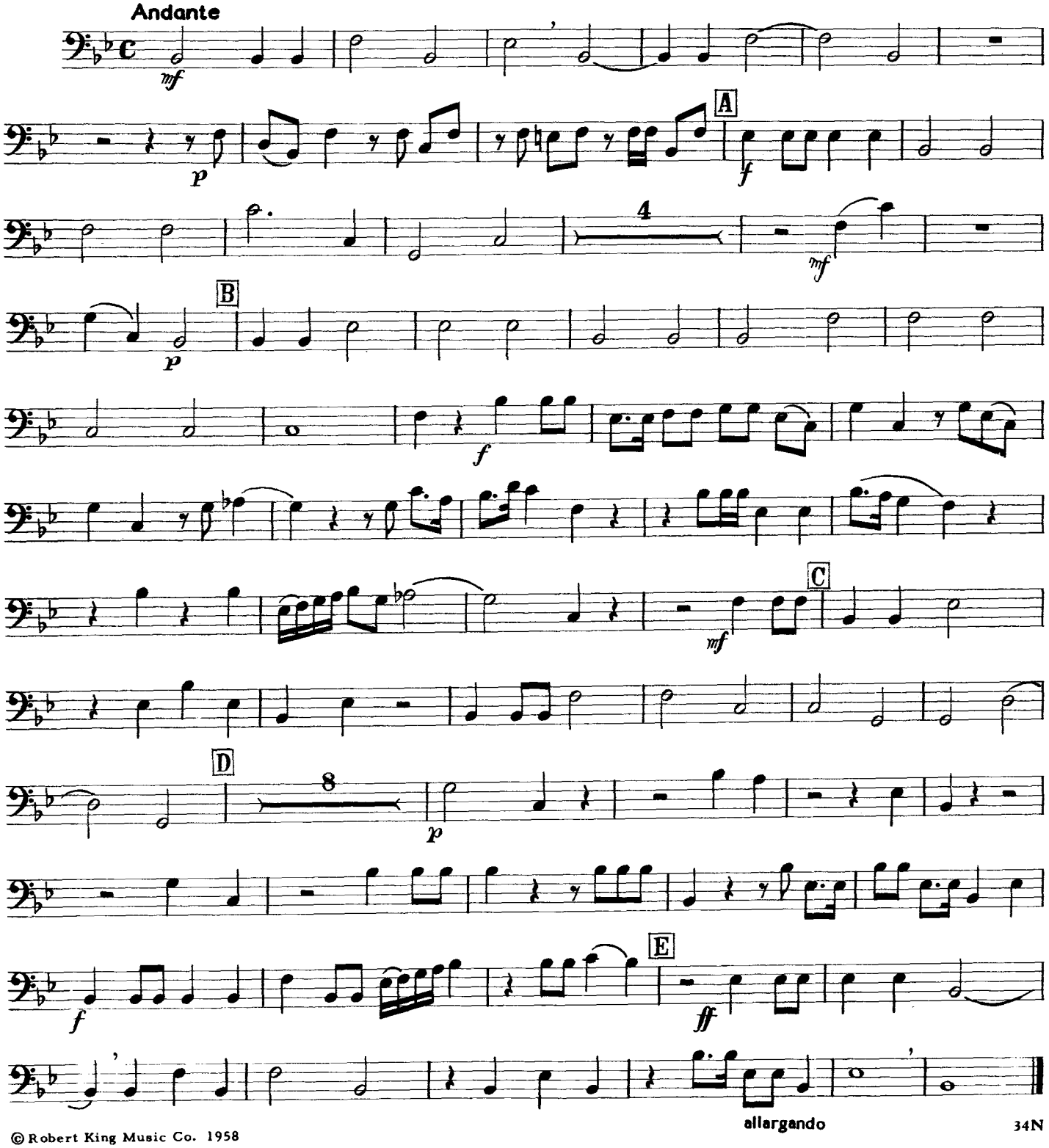
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
BARITONE
Trombone

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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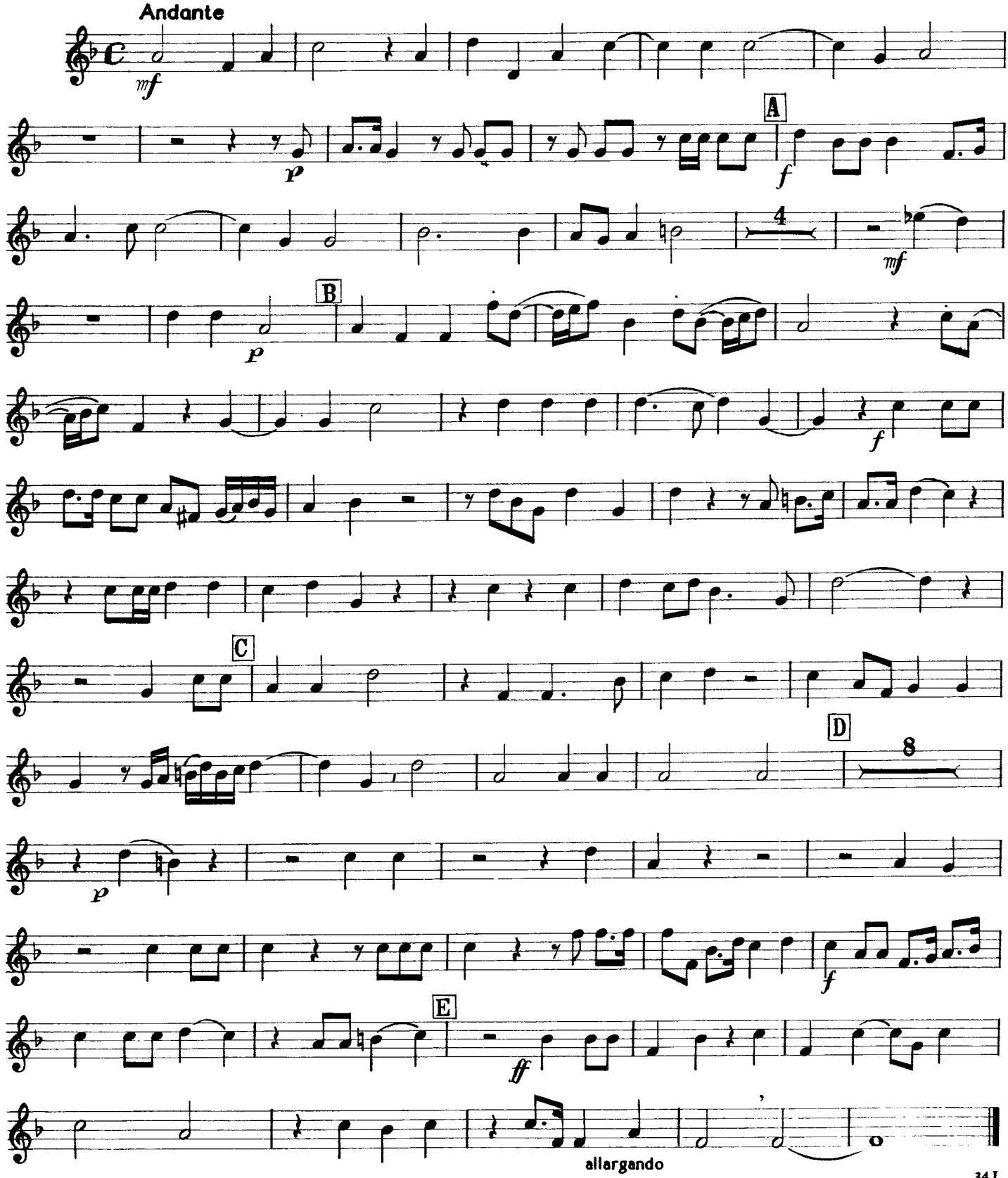
Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
F HORN

GIOVANNI GABRIELI
(1557-1612)
Edited by ROBERT KING



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Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

TUBA

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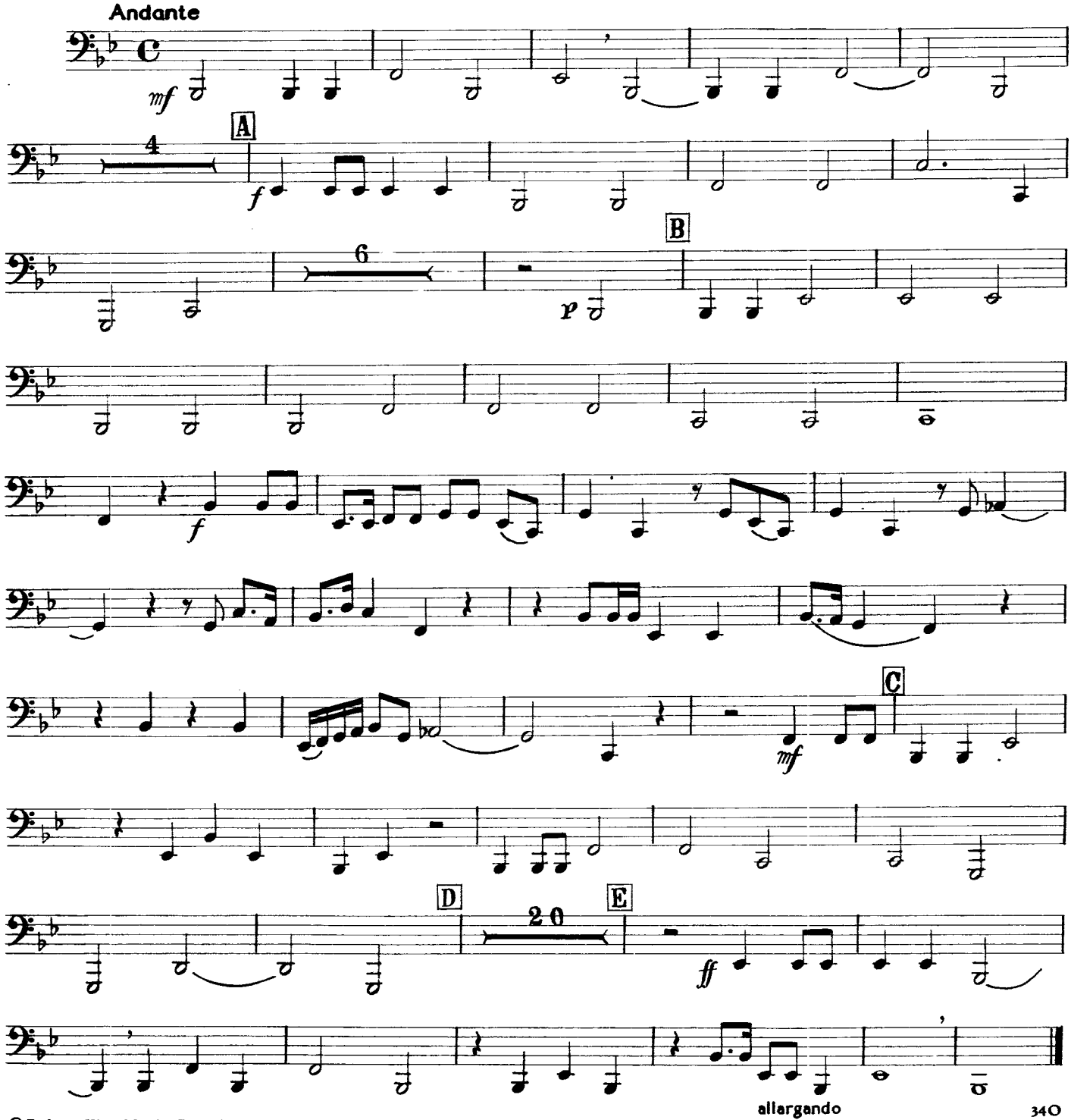

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Substitute Part

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II

B♭ TRUMPET

Substitute for Horn

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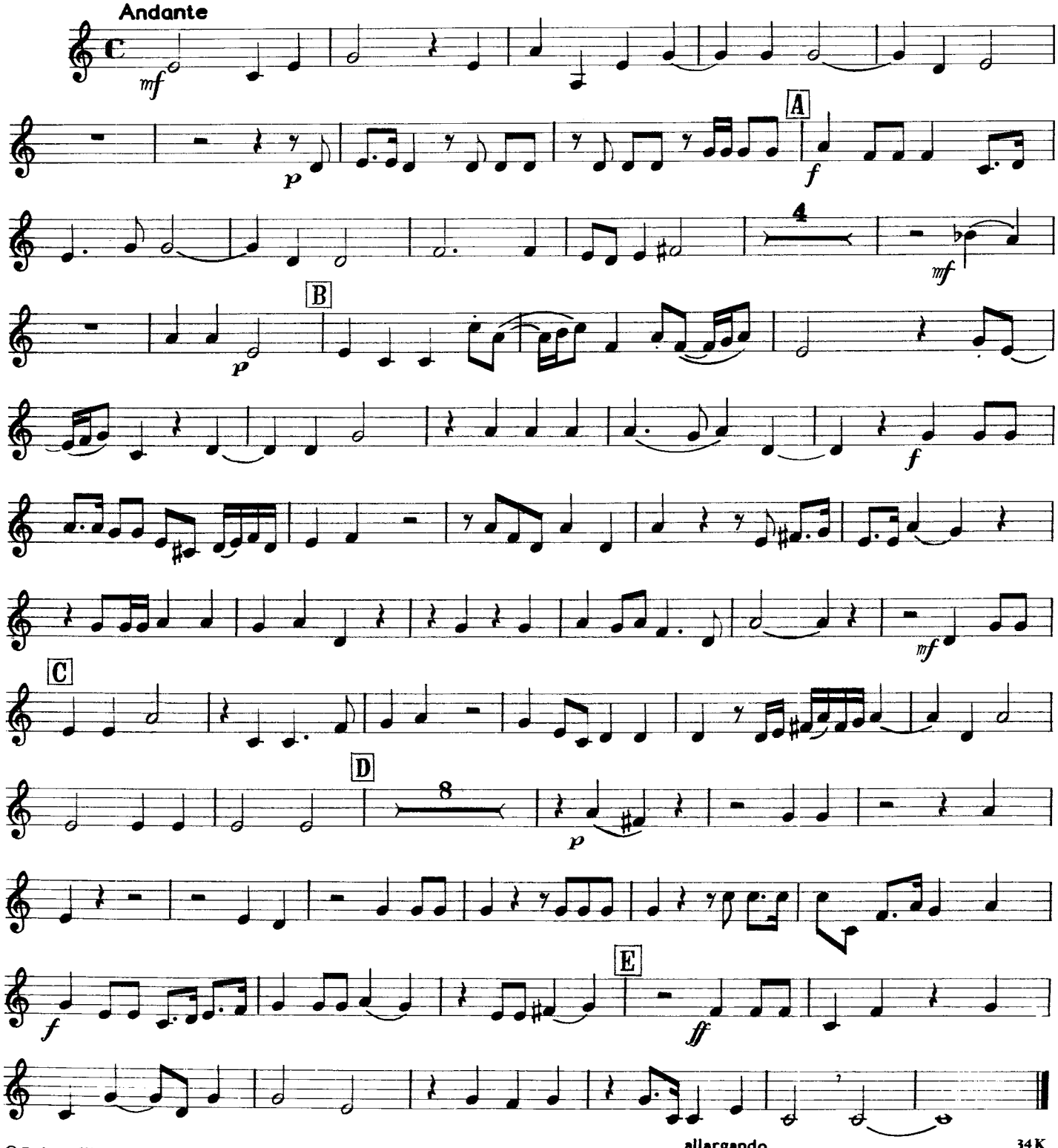
(1557-1612)
Edited by ROBERT KING



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Substitute Part

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

CHOIR II
F HORN
Substitute for Trombone

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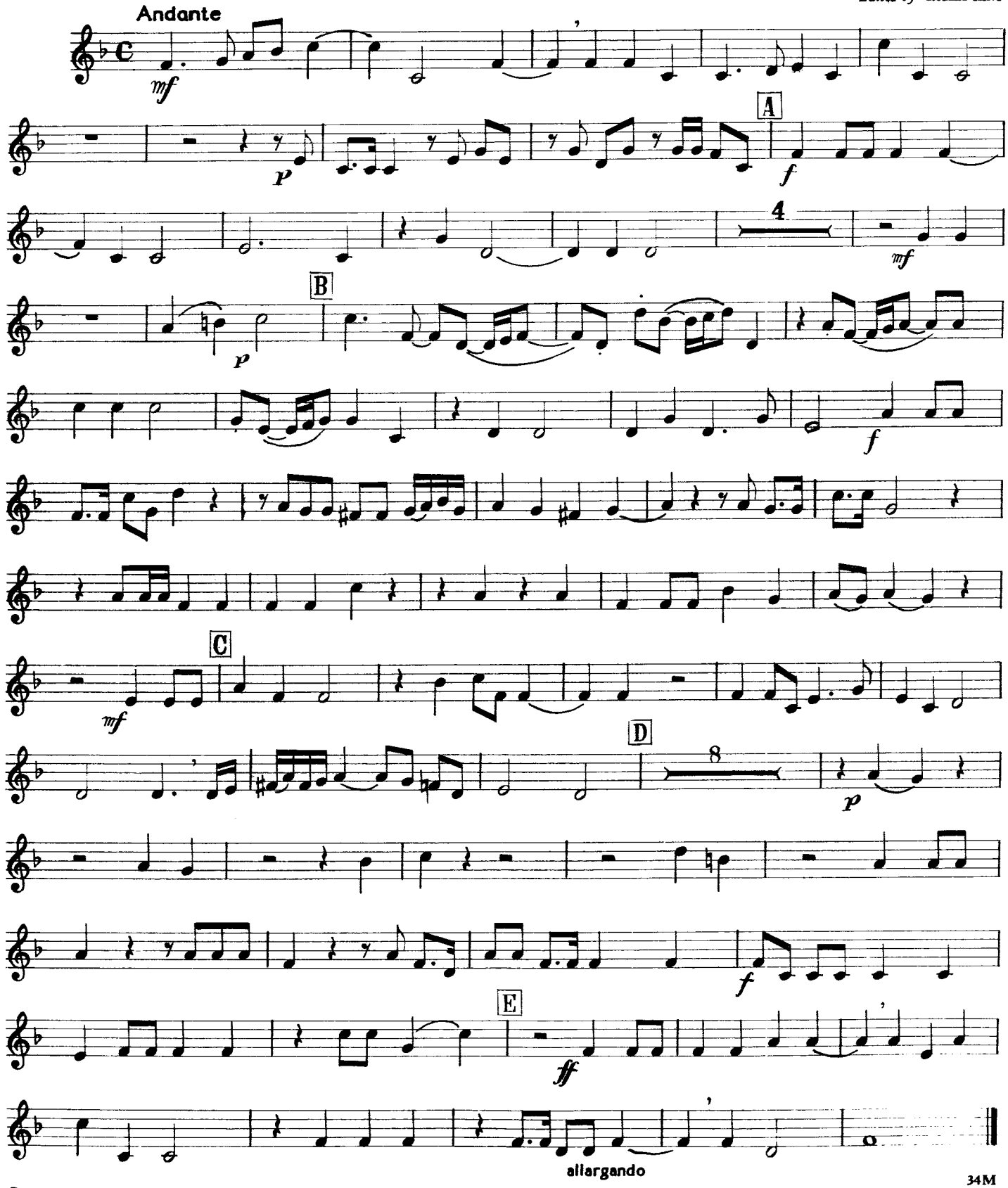
(1557-1612)
Edited by ROBERT KING



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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]

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Score: $2.00
Each part: .25

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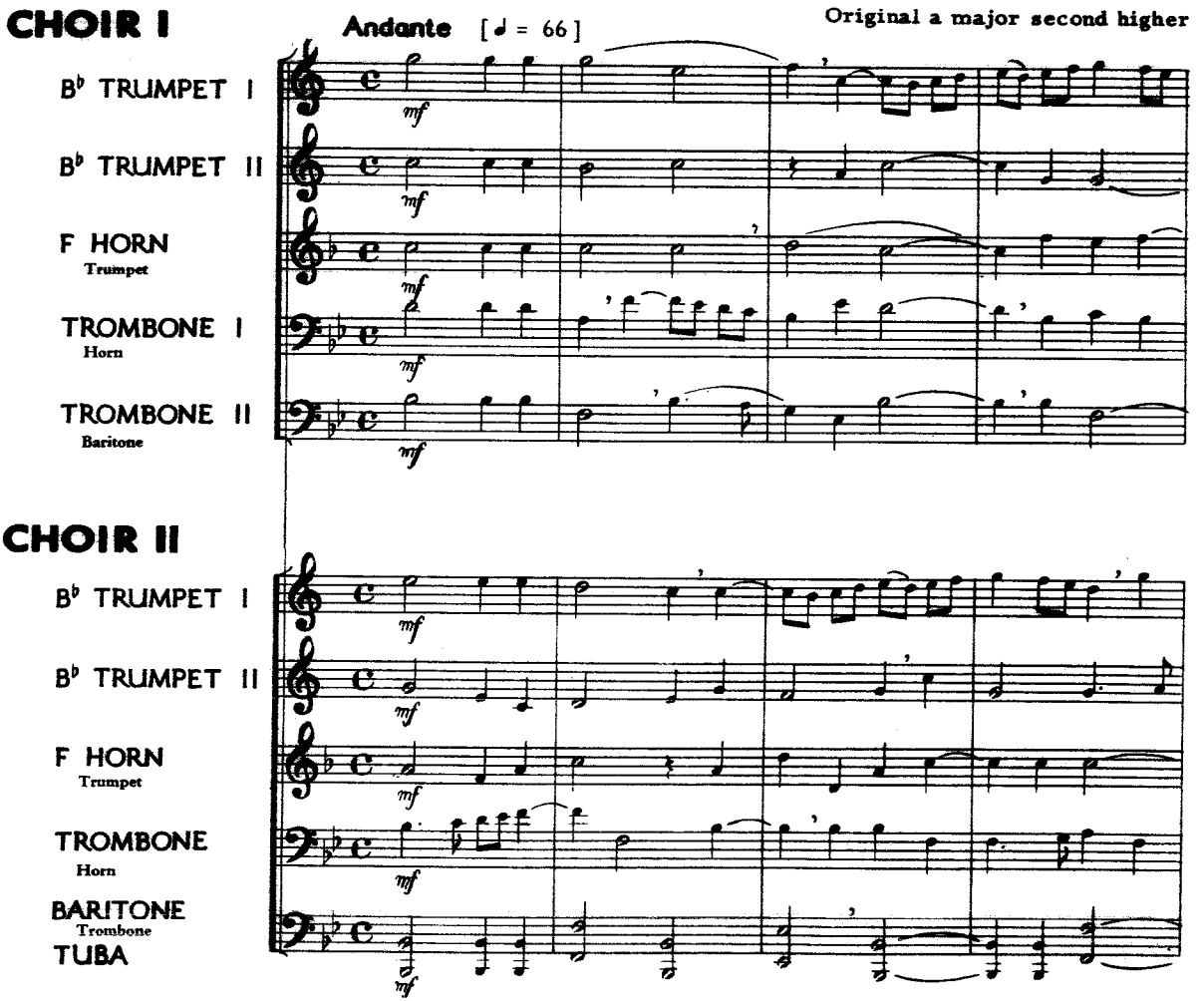
MUSIC FOR BRASS No. 34

Canzon duodecimi toni

Sacrae Symphoniae - Venice, 1597

Duration: 4 — 30

GIOVANNI GABRIELI
(1557-1612)
Edited by Robert King



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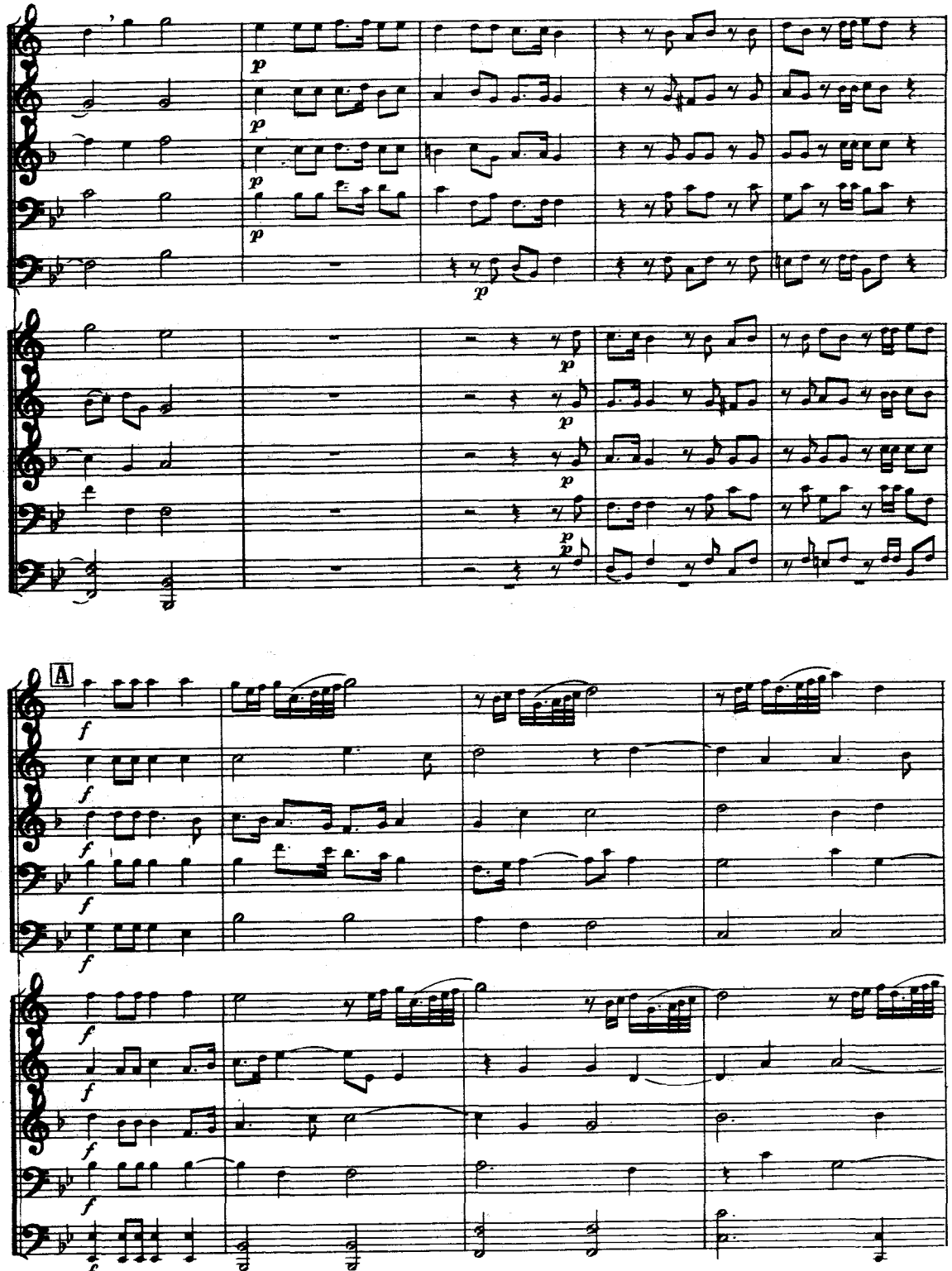
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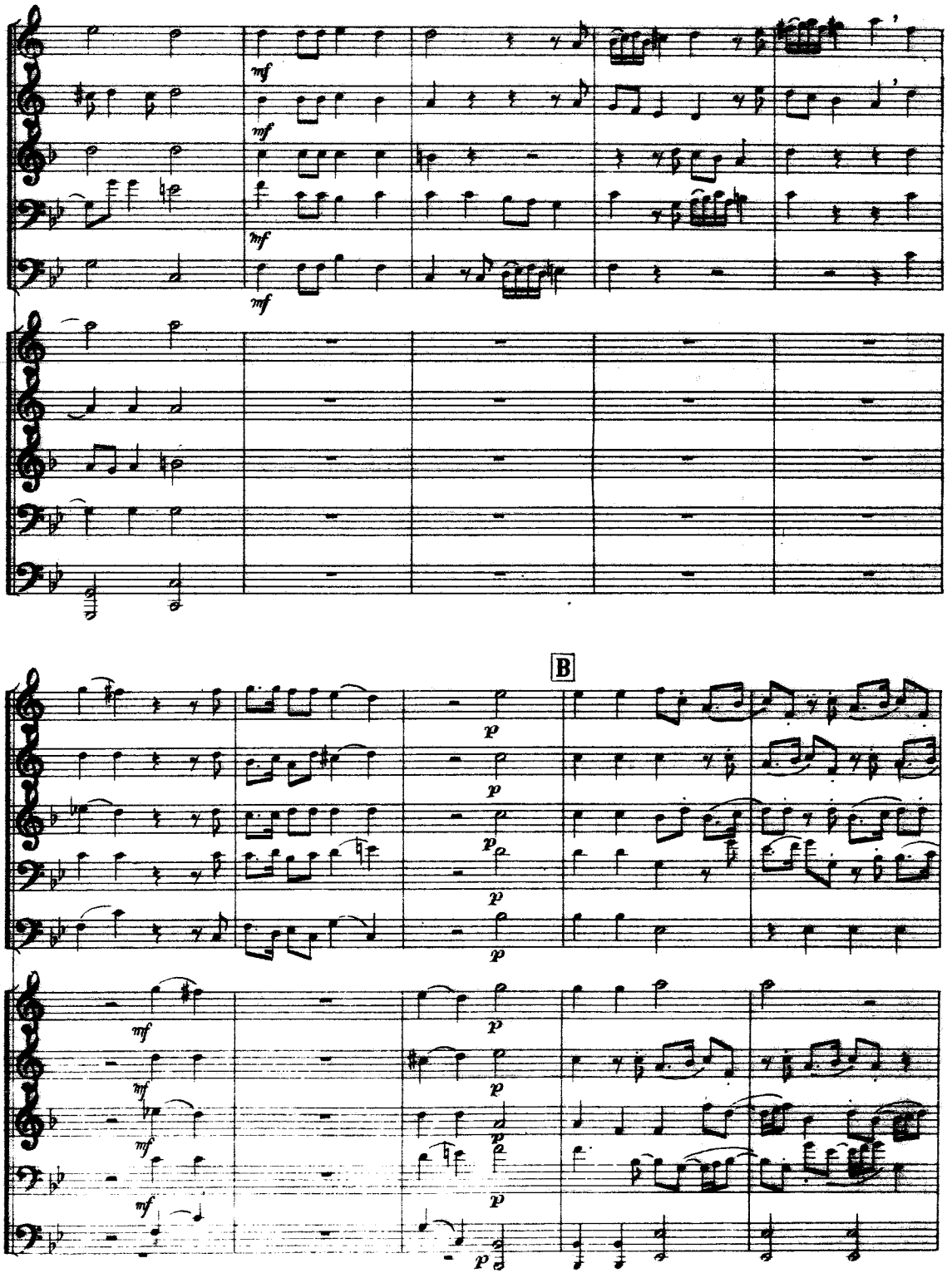
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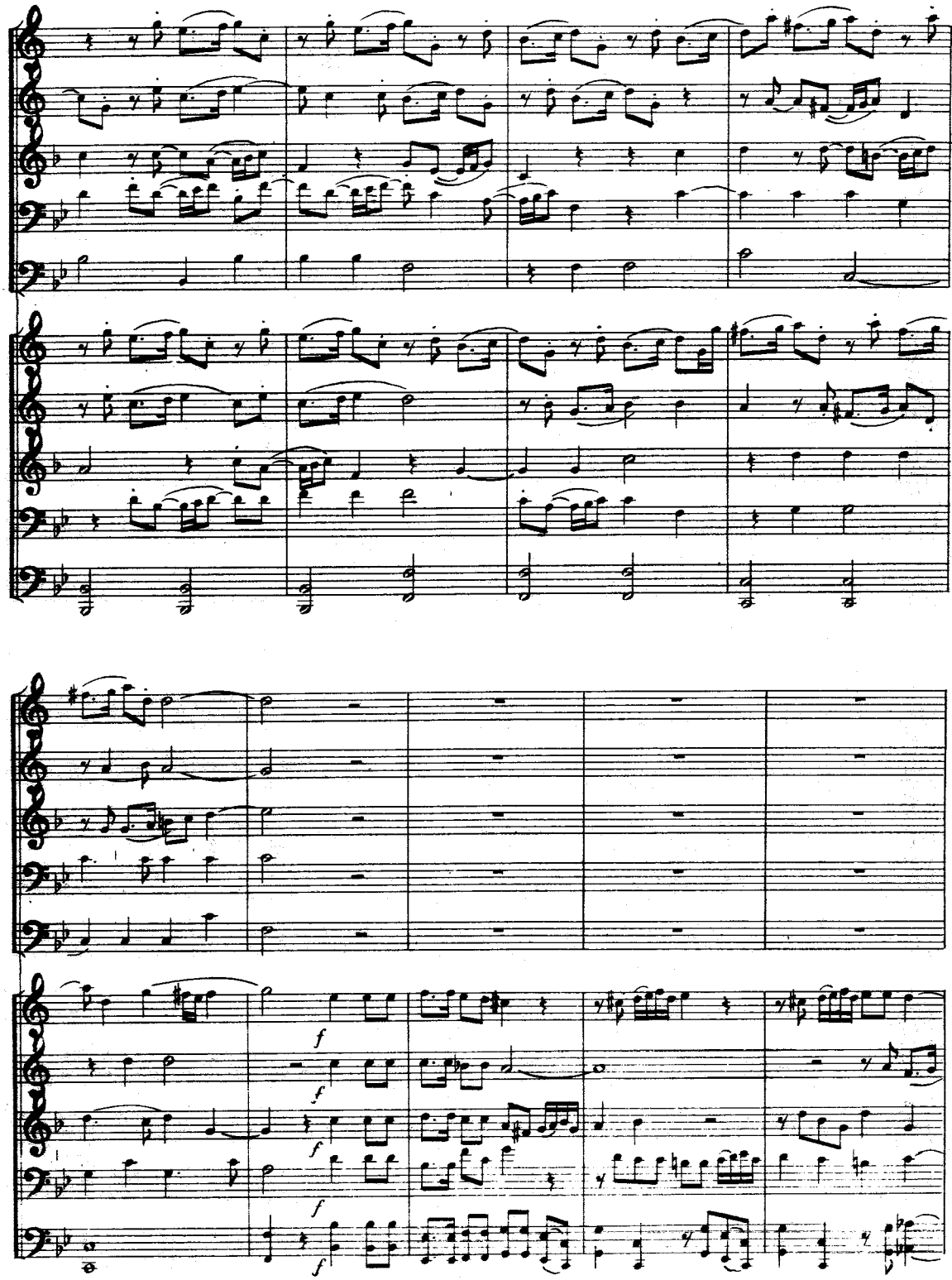
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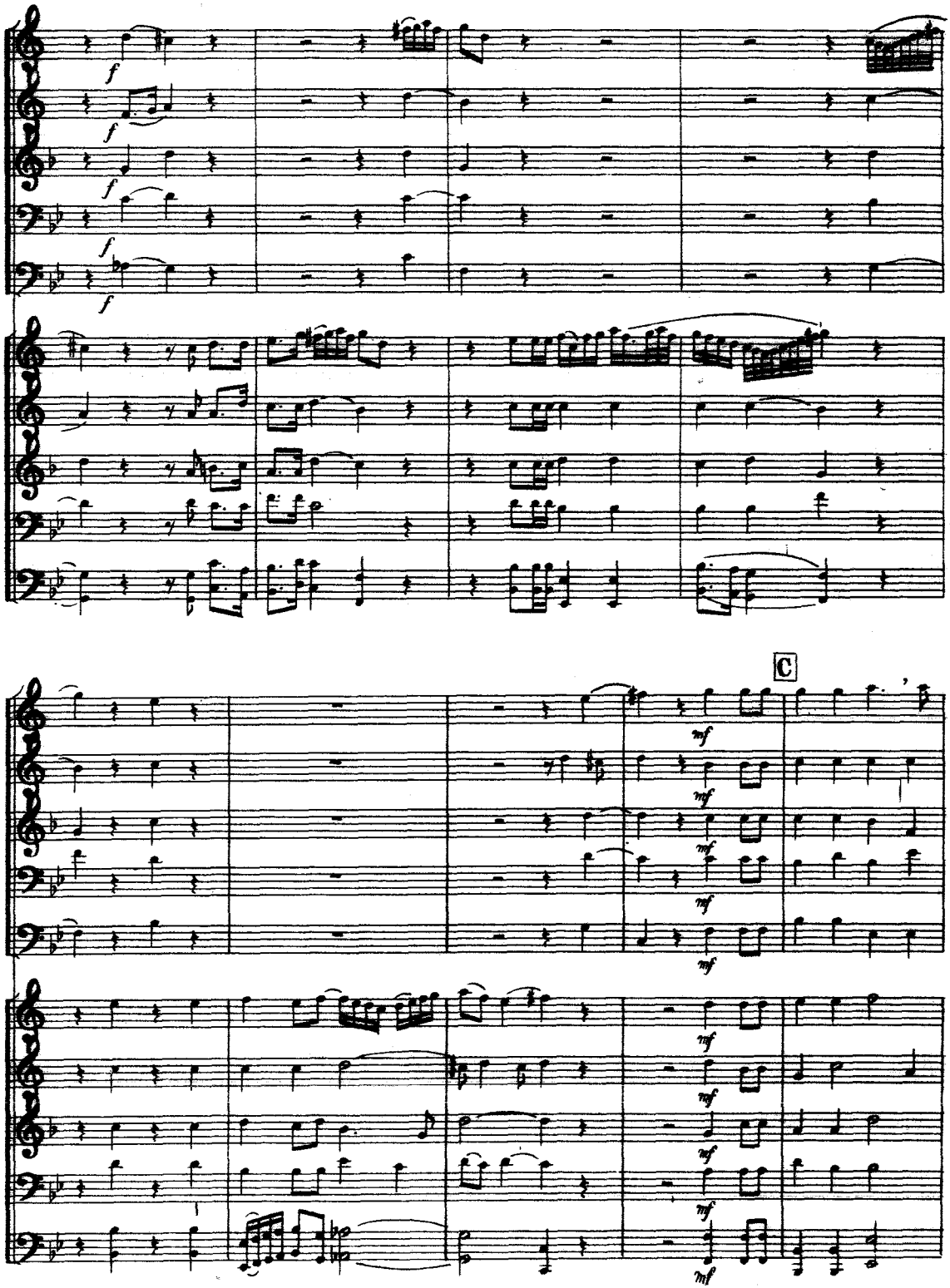
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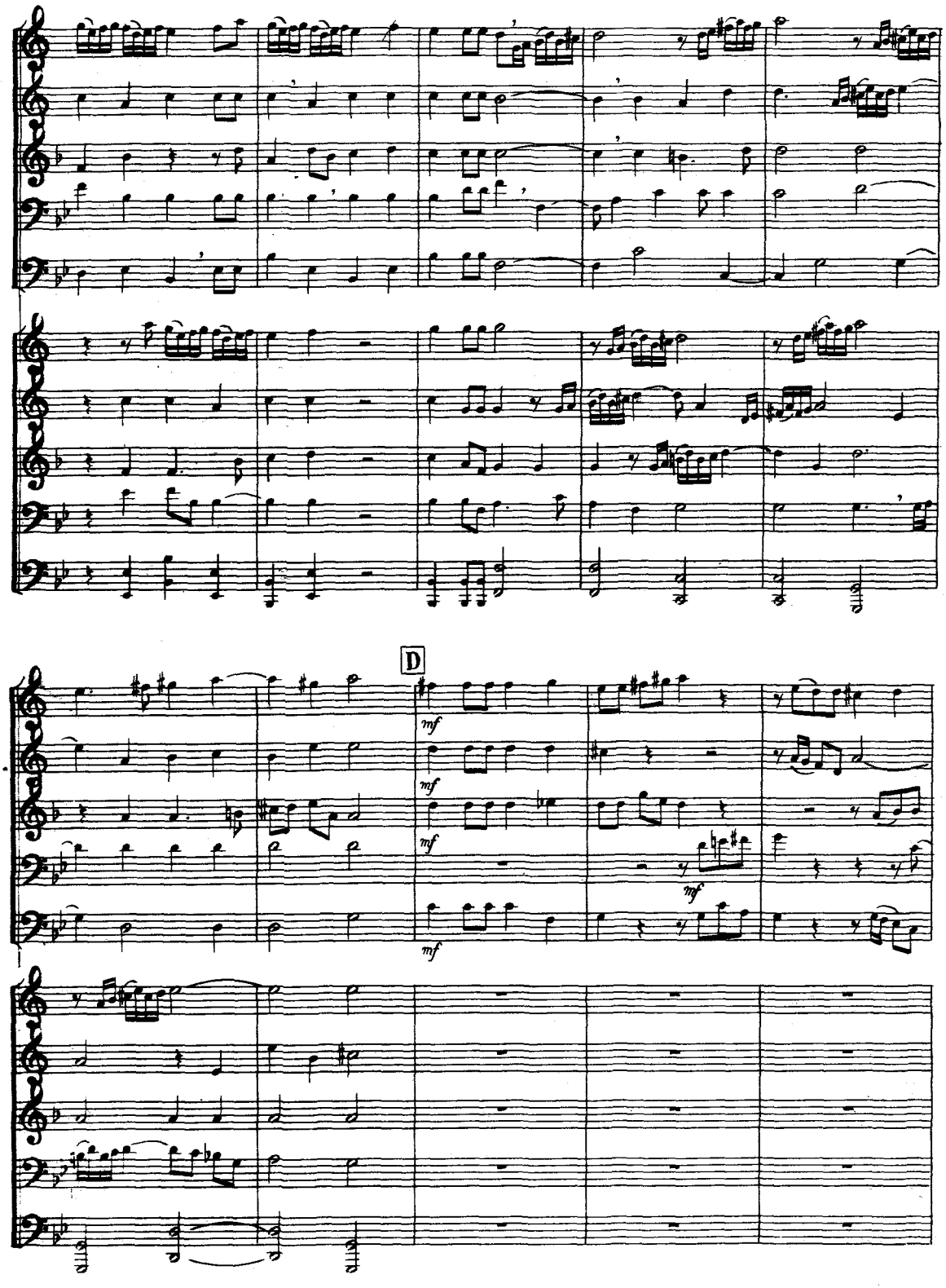
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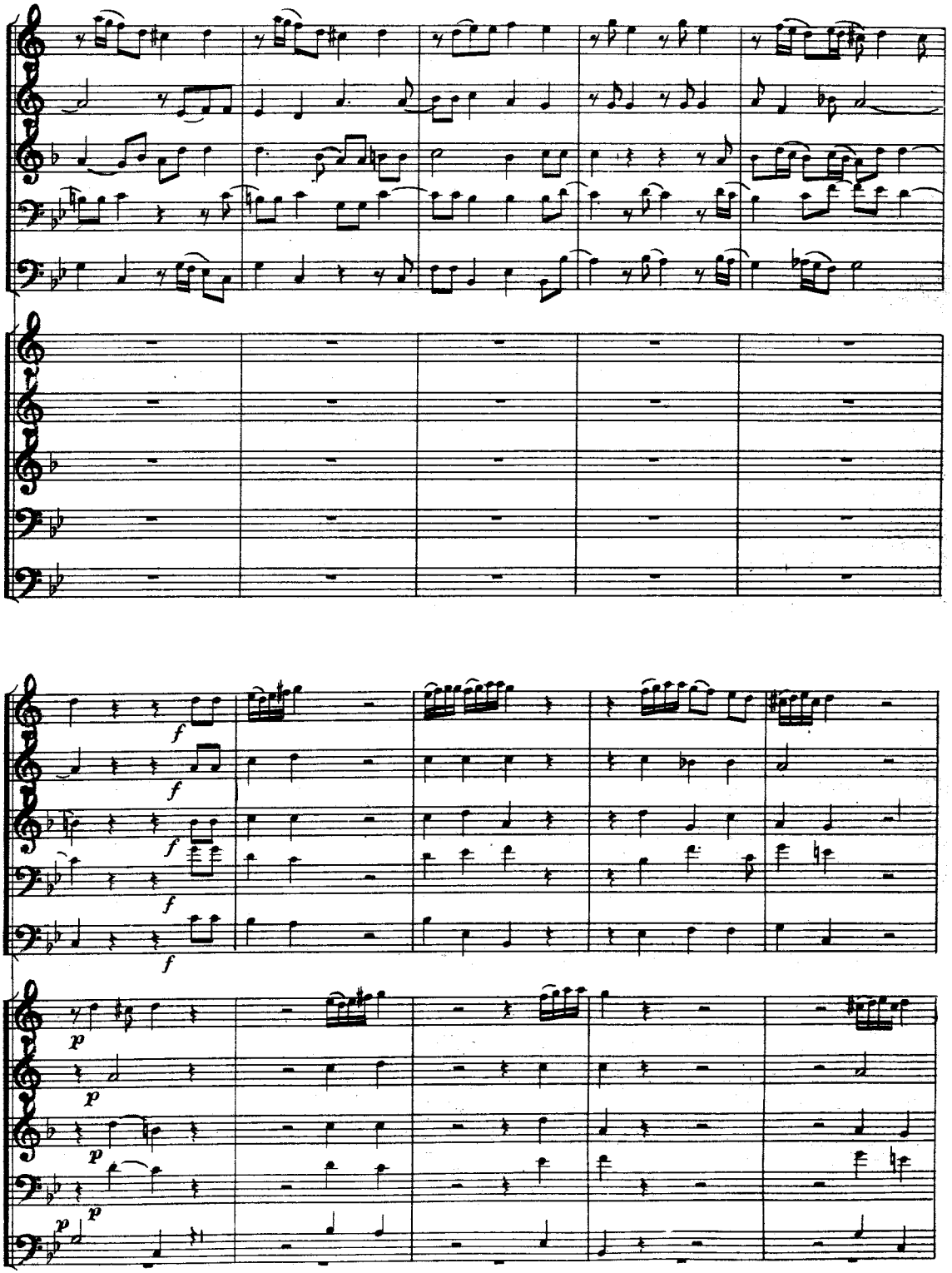

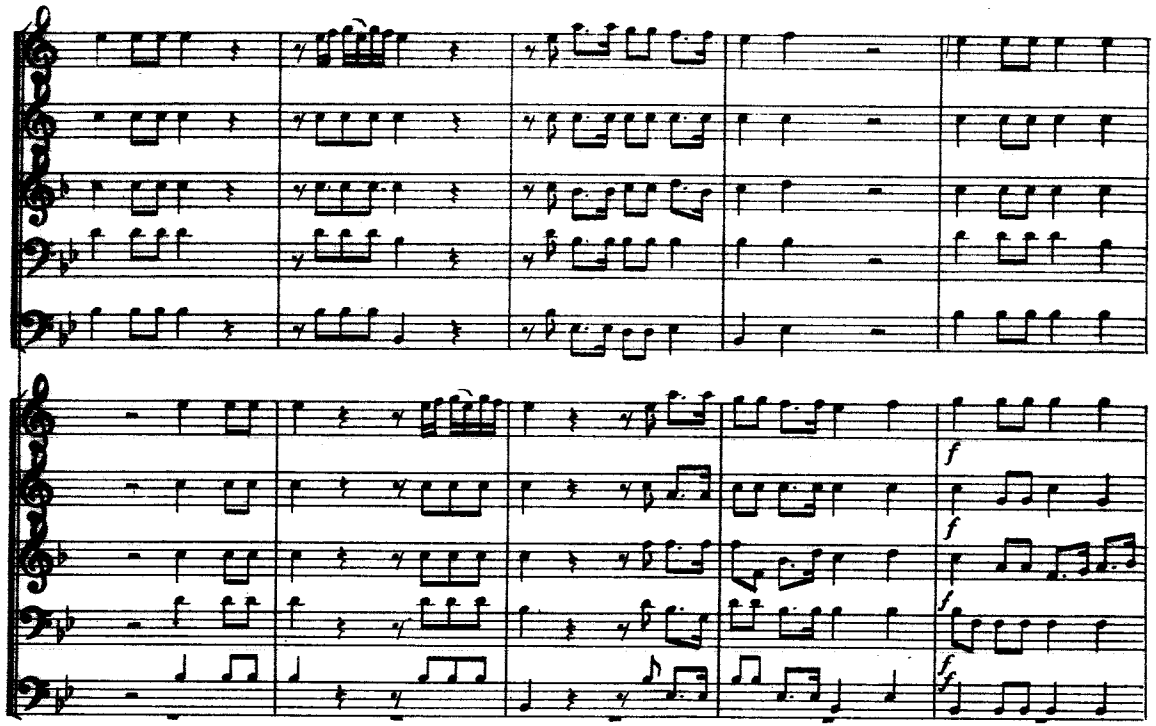

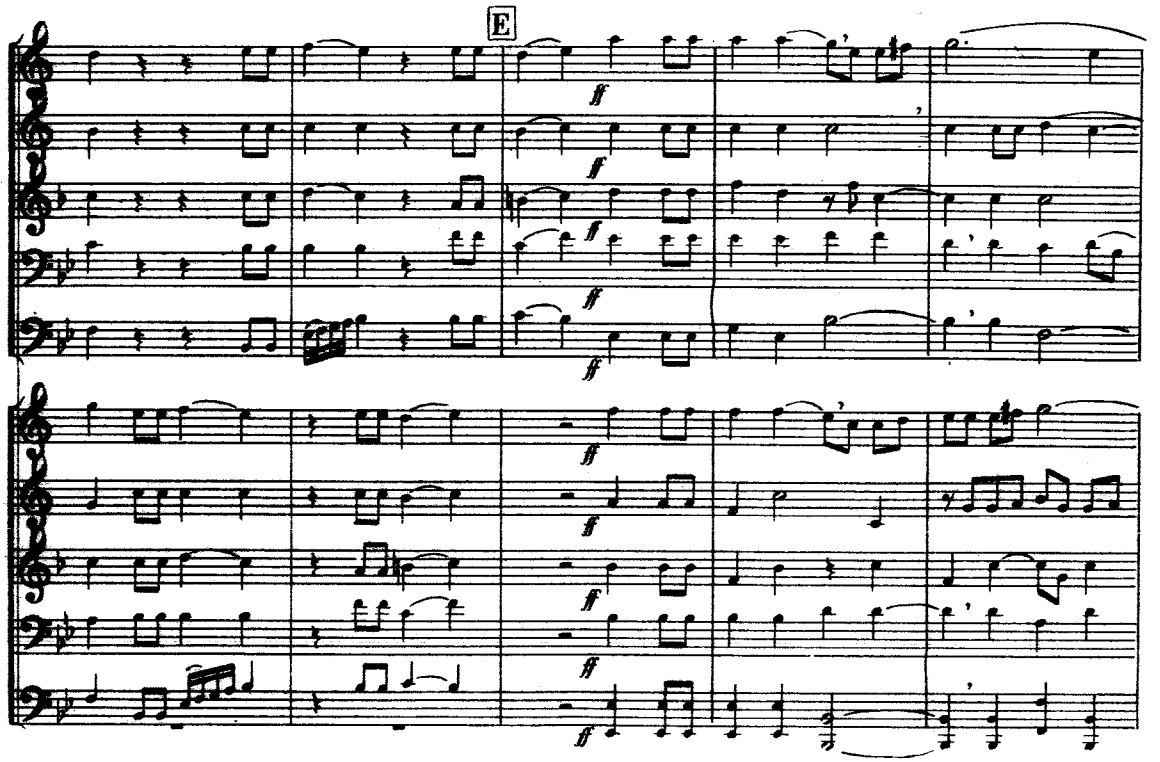
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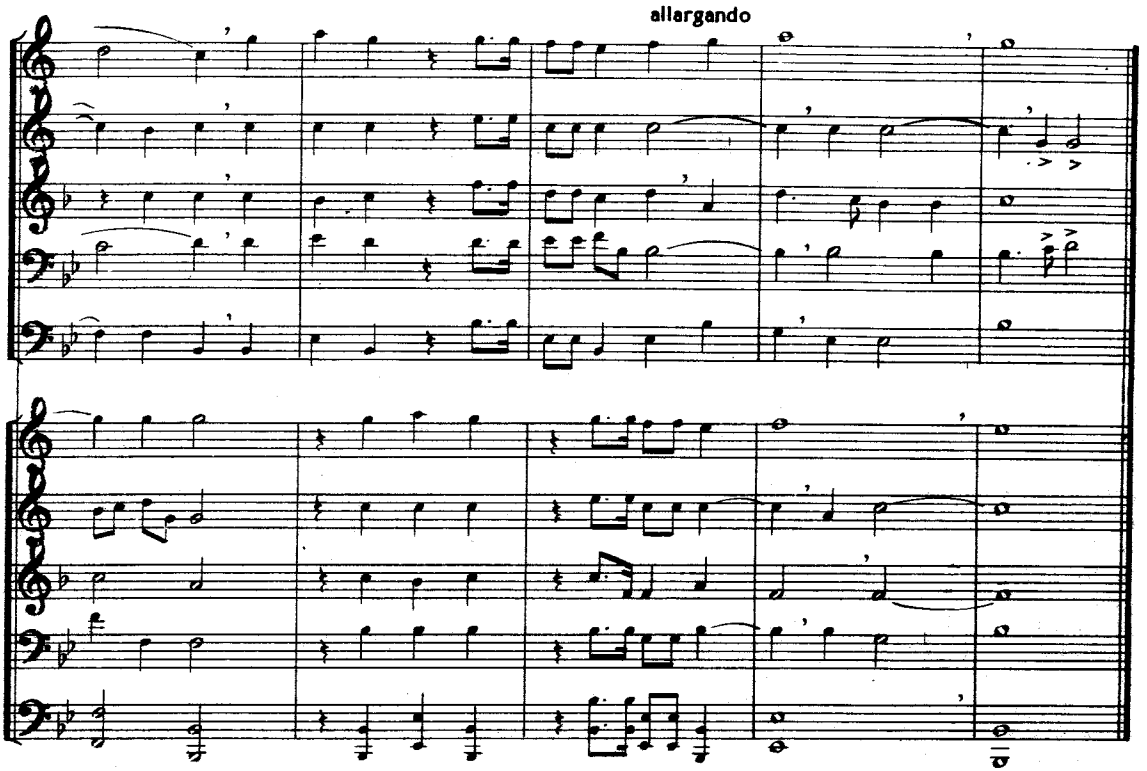


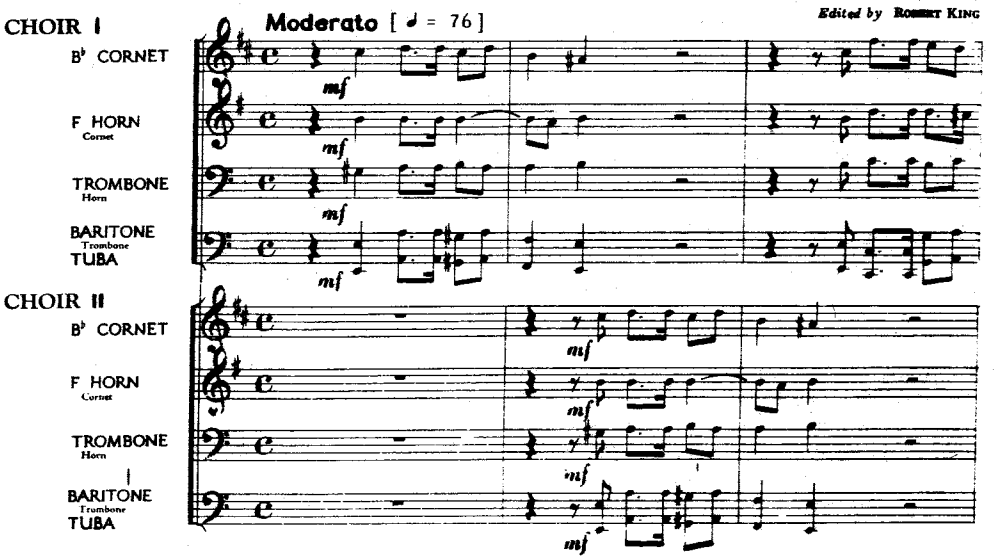
MUSIC FOR BRASS No. 25

TOCCATA

"ATHALANTA"

Duration: 3 –

AURELIO BONELLI
(c. 1600)
Edited by ROBERT KING



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 Gabrielis 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.

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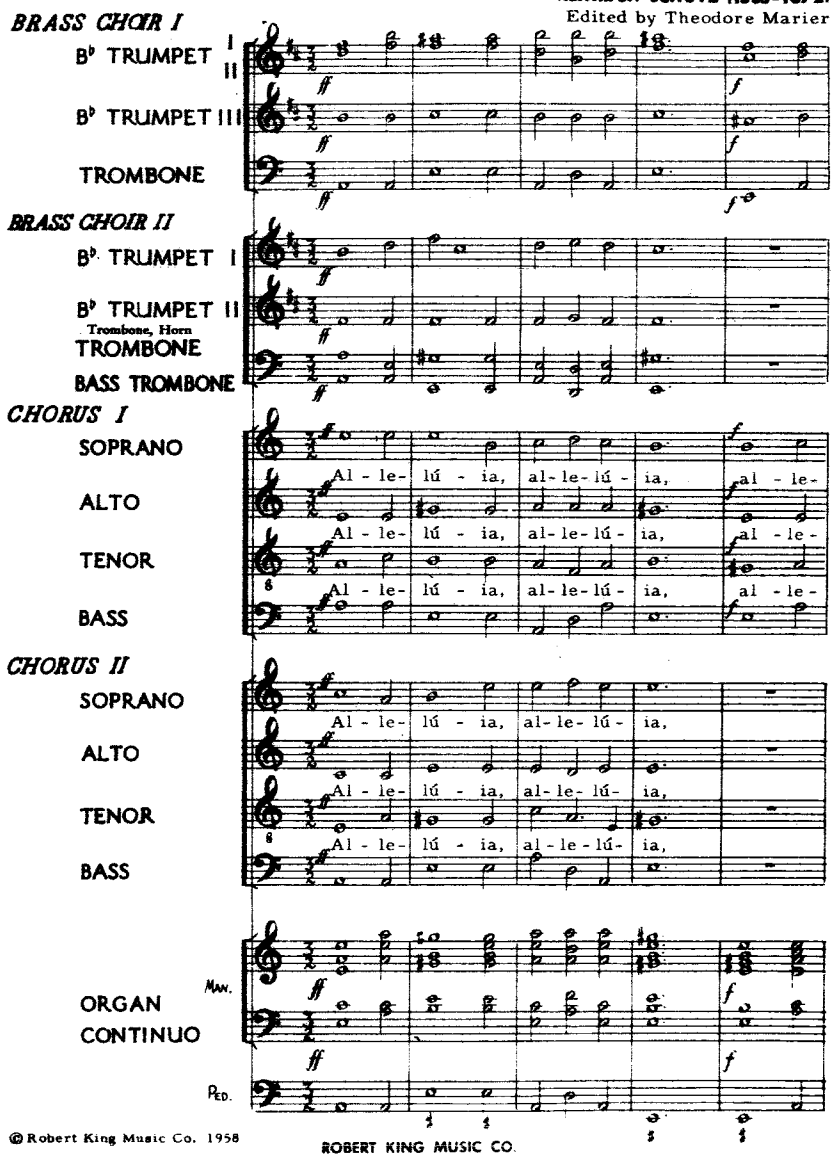
MUSIC FOR BRASS No. 601

PSALM 150

HEINRICH SCHÜTZ (1585-1672)

Edited by Theodore Marier



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