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# *Eighth Note Publications*

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## The 1500's in Brass

Various

*Arranged by Donald Coakley*

The Fifteenth Century was a transition in the history of music; while the medieval idea of ever greater skill and craftsmanship was brought to its climax, new trends appeared. Up to this time, vocal music had held the primary role with instruments merely playing an accompanying function. Now, composers began to write for instruments only and the result was the appearance of new forms such as the Canzone, the Fantasia, the Ricercare, etc. Organs, viols, sackbuts (ancestor of the trombone), cornetti (early form of the trumpet) and the natural horn (precursor of the modern horn) replaced the human voice.

The six compositions in this collection are good examples of this new trend. The accessibility of this collection allows it to be used not only in performance but also as a teaching tool to introduce students to the various forms and styles of the period.

The arrangements, though employing the most comfortable range for each instrument, are so designed as to provide the full sonority of the brass ensemble.

**PARTS:**

Bb Trumpet 1

Bb Trumpet 2

F Horn

Trombone

ALTERNATE PARTS: F Horn (for Trumpet 2)

Trombone (for F Horn)

Tuba (for Trombone)

PREVIEW ONLY

# THE 1500's IN BRASS

RICERCARE (G. P. Palestrina)

Arranged by Donald Coakley

Adagio  $\bullet = 72$

Bb Trumpet 1

Bb Trumpet 2 (opt. Horn)

F Horn (opt. Trombone)

Trombone (opt. Tuba)

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

*poco rit.* a Tempo

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

*mf*

*mf*

*mf*

*mf*

*poco rit.*

*a Tempo*

**PREVIEW ONLY**

41 42 43 44 45

46 47 *rall.* 48 49

CANZONE (L. LUZZASCHI)

Allegretto  $\text{♩} = 8$

6 7 8 9 10

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

PREVIEW ONLY

46 47 48 49 50

*rall.*

# PAVANA (W. BYRD)

Adagio ♩ = 67

2

3

4

5

6

7 *poco rit.*

1.

2.

10

14

15

*poco rit.*

16

1.

2.

# RICERCARE (G. DIRUTA)

Moderato giusto

$\text{♩} = 92$

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24



25 26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44

*ff* *ff* *ff*

*risoluto* *rall. (2nd time only)*

*f* *f* *f* *f*

*Sprito* *18* *(=)*

**PREVIEW ONLY**

# DIALOGO (A. BANCHIERI)

Moderato  $\text{♩} = 72$

2

3

4

5

Measures 1-5 of the musical score. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato with a quarter note equal to 72 beats. The dynamics range from *mp* (measures 1-3) to *f* (measures 4-5). The notation includes various note values, rests, and articulation marks.

6

7

8

9

10

Measures 6-10 of the musical score. The dynamics range from *mp* to *f*. The notation includes various note values, rests, and articulation marks.

*f*

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12

13

14

15

Measures 11-15 of the musical score. The dynamics range from *mp* to *f*. The notation includes various note values, rests, and articulation marks.

dynamic changes on 2nd sixteenth note

17

18

rall.

19

Measures 16-19 of the musical score. The dynamics range from *mp* to *ff*. The notation includes various note values, rests, and articulation marks.

Allegro  $\text{♩} = 120$

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