

BICINIA

25 Renaissance Canons and Duets



2 Trumpets

compiled and edited by
Raymond Mase

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Raymond Mase

Français:

Le trompettiste Raymond Mase, né en 1951, réalise une carrière multiple comme soliste, chambriste, musicien d'orchestre et pédagogue. En tant que membre de l'American Brass Quintet de 1973 à 2013, il a joué dans le monde entier, créant plus d'une centaine d'oeuvres nouvelles pour cuivres. Ses propres éditions d'oeuvres des XVI^e, XVII^e et XIX^e siècles ont largement enrichi le répertoire de l'American Brass Quintet et se retrouvent dans les nombreux disques unanimement acclamés de cet ensemble. Il a joué en soliste avec les American Composers Orchestra, Boston Pops, Moscow Soloists, New York Virtuosi, Orpheus Chamber Orchestra, Summit Brass, ainsi qu'aux festivals Bethlehem Bach et Aspen Music. En récital avec le duo trompette et orgue Toccatas & Flourishes.

Raymond Mase est trompette principal du New York City Ballet Orchestra et titulaire de la chaire du département des cuivres de la Juilliard School. Il était membre du conseil de direction de l'organisation Chamber Music America et oeuvre depuis 1973 comme artiste et enseignant à la faculté de l'Aspen Music Festival and School. Il figure dans plus d'une centaine d'enregistrements et joue en soliste pour les labels Albany, Deutsche Grammophon, Summit, Koch, Troy, Cambria, MHS, and Furious Artisans.

English:

Trumpeter Raymond Mase, born in 1951, enjoys a diverse career as soloist, chamber artist, orchestral player, and pedagogue. As a member of the American Brass Quintet from 1973-2013 he performed worldwide, premiered over one hundred new brass works, and contributed many of his own editions of sixteenth, seventeenth, and nineteenth-century brass music to the ABQ library and their highly acclaimed recordings. He has appeared as soloist with the American Composers Orchestra, Boston Pops, Moscow Soloists, New York Virtuosi, Orpheus Chamber Orchestra, Summit Brass, at the Bethlehem Bach and Aspen Music Festivals, and in recitals with the popular trumpet and organ duo Toccatas & Flourishes.

Mr. Mase serves as principal trumpeter of the New York City Ballet Orchestra and Chair of the Brass Department at The Juilliard School. He has served on the board of directors of Chamber Music America and has been an Aspen Music Festival and School artist/faculty member since 1973. He can be heard on more than one hundred recordings and as soloist on the Albany, Deutsche Grammophon, Summit, Koch, Troy, Cambria, MHS, and Furious Artisans labels.

Deutsch:

Der Trompeter Raymond Mase, geboren 1951, führt eine vielseitige Karriere als Solist, Kammer-, Orchestermusiker und Pädagoge. Von 1973 bis 2013 spielte er als Mitglied des American Brass Quintets in aller Welt und hat über hundert neue Werke uraufgeführt und das Repertoire des Ensembles mit eigenen Publikationen von Werken aus den 16., 17. und 19. Jahrhunderten bereichert. Diese sind auf den zahlreichen und vielgepriesenen Aufnahmen des Ensembles zu hören.

Als Solist trat er mit dem American Composers Orchestra, dem Boston Pops, Moscow Soloists, den New York Virtuosi, dem Orpheus Chamber Orchestra und dem Summit Brass, im Rahmen der Bethlehem Bach und Aspen Music Festspielen auf, im Rezital mit dem Trompete und Orgel-Duo Toccatas & Flourishes. Raymond Mase ist Stimmführer der Trompeter des New York City Ballet Orchestra und Inhaber des Lehrstuhls für Blechblasinstrumente an der Juilliard School. Er war Mitglied des Direktionsrates der Förderungsorganisation Chamber Music America und ist seit 1973 als Künstler und Lehrer am Aspen Music Festival and School tätig. Sein Name ist auf über hundert Aufnahmen erwähnt; als Solist auf den Labels Albany, Deutsche Grammophon, Summit, Koch, Troy, Cambria, MHS, and Furious Artisans.

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Bicinia, two-part music of the Renaissance and early Baroque, were pieces frequently used for teaching of counterpoint and style. For modern trumpeters, they are challenging and valuable resources in the training of rhythmic flexibility, imitation, and musical expression.

These editions include the addition of dynamics, articulations, and suggested tempi and style:

— longer, emphasized, weightier

! phrase mark

[] rhythmic configuration independent of the indicated meter

Les *Bicinia*, pièces à deux voix de la Renaissance et du début du Baroque, étaient pièces fréquemment utilisées pour l'enseignement du contrepoint et du style. Pour les trompettistes modernes, elles sont des ressources stimulantes et précieuses dans l'apprentissage de la souplesse rythmique, de l'imitation et de l'expression musicale.

Ces éditions comprennent l'ajout de nuances, d'articulations et de suggestions de tempo et de style:

— plus long, plus appuyé

! phrasé

[] configuration rythmique indépendante de l'indication de mesure

Bicinia, zweistimmige Musik aus der Renaissance und dem frühen Barock, wurden oft im Unterricht in Kontrapunkt und Stil eingesetzt. Für die modernen Trompeter sind siefordernd und bieten wertvolles Material zum Trainieren von Rhythmus-Flexibilität, Imitation und dem musikalischen Ausdruck.

Die Stücke wurden mit Dynamik-, Artikulations-, Tempo- und Stil-Vorschlägen versehen:

— länger, betont, hervorgehoben

! phrasiert

[] rhythmische Struktur unabhängig des vorgegebenen Metrum

Tibi laudes decantabo

Anonymous (c. 1550)
Edited by Raymond Mase

Con spirito $\text{d} = 100$

The musical score consists of five staves of music, each with a treble clef and a common time signature. The first staff begins with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *f*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *f*. The score is divided into measures by vertical bar lines. Measure numbers 6, 10, 14, and 18 are visible above the staves. Measure 18 includes a dynamic marking *rit.* (ritardando).

In carne vale

Anonymous (c. 1550)
Edited by Raymond Mase

Andante $\text{d} = 84$

The musical score consists of five systems of music for two voices (treble and bass). The key signature is common time (indicated by a 'C'). The tempo is Andante ($\text{d} = 84$). The dynamics are marked as *mp* (mezzo-piano). Measure numbers 6, 11, 16, and 20 are indicated at the beginning of each system. Slurs are used to group notes together, and vertical bar lines divide measures. The vocal parts are written on separate staves, with the treble voice above the bass voice.

Ich seg Adieu

Anonymous (c. 1550)
Edited by Raymond Mase

Moderato $\text{d} = 94$

The musical score consists of six staves of music. Staff 1 (top) and Staff 2 (bottom) begin with a dynamic of *mf*. Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a treble clef and a key signature of one flat. Measures 1-4 show eighth-note patterns. Measure 5 begins with a dotted half note followed by eighth-note patterns. Measure 6 shows eighth-note patterns. Measure 7 begins with a dotted half note followed by eighth-note patterns. Measure 8 shows eighth-note patterns. Measure 9 begins with a dotted half note followed by eighth-note patterns. Measure 10 shows eighth-note patterns. Measure 11 begins with a dotted half note followed by eighth-note patterns. Measure 12 shows eighth-note patterns. Measure 13 begins with a dotted half note followed by eighth-note patterns. Measure 14 shows eighth-note patterns. Measure 15 begins with a dotted half note followed by eighth-note patterns. Measure 16 shows eighth-note patterns. Measure 17 begins with a dotted half note followed by eighth-note patterns. Measure 18 shows eighth-note patterns.

Agnus Dei

Josquin des Prés (1440-1521)
Edited by Raymond Mase

d = 80

1

7

13

19

25

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Pleni sunt Caeli

Josquin des Prés (1440-1521)
Edited by Raymond Mase

Cantabile $\text{d} = 96$

1

mp

5

mf

9

mf

13

mf

17

ff

Agnus Dei

Josquin des Prés (1440-1521)
Edited by Raymond Mase

$\text{♩} = 92$

The musical score for "Agnus Dei" features five staves of music for two voices. The top two staves begin with a dynamic marking of *mp*. The subsequent staves (8, 14, 20, 26) show various melodic lines and dynamics. A sharp sign is present in staff 8. A fermata is indicated over the second note in staff 26.

Canon

Josquin des Prés (1440-1521)
Edited by Raymond Mase

Deciso $\text{d} = 110$

Musical score for Canon by Josquin des Prés, edited by Raymond Mase. The score consists of two staves for brass instruments, primarily tubas or basses, in 2/4 time and common time. The key signature is one flat. The music is divided into measures 1 through 16, with dynamics like forte (f), piano (p), mezzo-forte (mf), and mezzo-piano (mp). Measure 16 concludes with a ritardando (rit.).

Quam pulchra es

Georg Rhaw (1488-1548)
Edited by Raymond Mase

Dolce $\text{d} = 84$

The musical score consists of six staves of music. Staff 1 starts with a dynamic *p*. Staff 2 starts with a dynamic *p*. Measure 7 begins. Measure 12 begins. Measure 18 begins. Measure 24 begins. Measure 29 begins, with a dynamic *rit.*

Qui cum Patre

Jacob Obrecht (1450-1505)
Edited by Raymond Mase

Espressivo $\text{d} = 92$

The musical score consists of five staves of music for two voices. The top staff is soprano and the bottom staff is alto. The music is in common time, key signature is one flat. Measure 1 starts with a half note in the soprano and a quarter note in the alto. Measures 2-5 show a melodic line in the soprano with eighth-note patterns, while the alto provides harmonic support. Measure 6 begins a new section with eighth-note patterns in both voices. Measures 11 and 16 continue this pattern. Measure 21 concludes the piece.

Ach Gott, wem soll ich klagen

Jobst von Brandt (1517-1570)

Edited by Raymond Mase

Moderato $\text{d} = 92$

The musical score consists of two staves of music. The top staff is for the soprano voice and the bottom staff is for the basso continuo. The music is in common time, with a key signature of one flat. Various dynamics are indicated throughout the score, including *mf*, *mp*, and *f*. Measure numbers 12, 18, and 23 are marked above the staves. The vocal line features a mix of eighth and sixteenth-note patterns, while the continuo part provides harmonic support with sustained notes and rhythmic patterns.

Hypolydischer Kanon in der Quinte

Gregor Meyer (1510-1576)
Edited by Raymond Mase

Moderato $\text{d} = 90$

The musical score consists of two staves of music for two voices. The top staff begins with a measure of two eighth notes, followed by a measure of two quarter notes, and then a measure of two eighth notes. The bottom staff begins with a measure of two eighth notes, followed by a measure of two quarter notes, and then a measure of two eighth notes. The music continues with various measures, including a section starting at measure 14 where both voices play eighth-note patterns. Dynamics such as *mf*, *mp*, *f*, and *p* are indicated throughout the score. Measure numbers 14, 21, 28, and 35 are marked above the staves.

Si mon malheur

Jacques Pelletier (1517-1582)
Edited by Raymond Mase

Moderato

The musical score consists of six staves of music. Staff 1 starts with a treble clef, a key signature of one flat, and common time. It features eighth-note patterns with dynamic markings *mf*. Staff 2 continues the eighth-note patterns with dynamic *mf*. Staff 3 begins at measure 6, showing a mix of eighth and sixteenth notes with dynamic *f*. Staff 4 continues from measure 6, ending at measure 12 with dynamic *mf*. Staff 5 begins at measure 12, continuing the eighth-note patterns with dynamic *f*, followed by *p*, and then *p* again. Staff 6 begins at measure 18, continuing the eighth-note patterns with dynamic *f*. Staff 7 begins at measure 24, continuing the eighth-note patterns with dynamic *f*. Staff 8 begins at measure 30, continuing the eighth-note patterns.

MUSIC FOR TRUMPET ENSEMBLE

TRUMPET DUET

ANONYMOUS	Moravian Brass Duet Book Vol. 1 (<i>Tarr / Glover</i>) 2 trumpets
TP121	
TP122	Moravian Brass Duet Book Vol. 2 (18th cent.) 2 trumpets
BARATTO Paolo	Canti Natalizi (1984 - 6') 2 trumpets
TP73	
BIBER Heinrich I.F.	12 Trumpet Duets (24') (<i>Glover Stephen L.</i>) 2 trumpets
TP131	
COSMA Edgar	Duetti per Trombe 2 trumpets
TP25	
DIVERS	Bicinia 25 Renaissance Canons & Duets (XVI-XVIIc.) 2 trumpets (<i>Raymond Mase</i>)
TP283	
ESCHER Wolf	Talking Horn's 2 trumpets
TP35	
FRIEDMAN Stanley	Trumpets of Solomon (1996 - 9') 2 trumpets
TP94	
GIBBONS Orlando	6 Fantasias (XVII c. - 12'30) (<i>N. Norton / S. Hart</i>) 2 trumpets
TP356	
OSWALD / MESSING	Suites and Sonatinas (XVIIIe - 20') (<i>B. Proksch</i>) 2 (natural) trumpets
TP239	
ROY Eugène	15 Airs en Duos (1824) 2 trumpets
TP303	
SATIE Erik	Carillon (1921) 2 trumpets
TP4	
SNOW Valentine	14 Duets (ca. 1745 - 15') (<i>B. Proksch</i>) 2 (natural) trumpets
TP213	
STEVENS John	Tournament (1999 - 7') 2 trumpets
TP209	
THEURER Britton	Feste 2 trumpets
TP179	
ZINGG Walter	25 Easy Duets 2 trumpets

TRUMPET TRIO

BORISHANSKY Elliot	3 Mosquitoes... (1967 - 4') 3 trumpets (+ slapstick)
TP133	
FRIEDMAN Stanley	Trio for Jimmie Stamp (1981 - 3'40") 3 trumpets
TP61	
KINCAID Rachel	Feverish Sleep (2005 - 4'20) 3 trumpets
TP263	
RESKIN Charles	Easy Ensemble Outings (2013) 3 or 4 trumpets
TP330	
TP321	Intermediate Ensemble Outings (2012) 3 or 4 trumpets
SAMPSON David	Flight (1'10") 3 trumpets
TP169	
STEVENS Thomas	Triangles I 3 trumpets
TP208	

TRUMPET QUARTET

ASHTON Graham	Fanfare for ANZAC Day (2005 - 1') 4 trumpets or brass quartet
ENS179	
BARATTO Paolo	Burleske (1972 - 3'40") 4 trumpets
TP64	
TP71	Die Echowand (1973 - 2'45") 4 trumpets
TP70	Trompetengalopp (1972 - 3') 4 trumpets
TP72	Uetlibergblues (1972 - 3') 4 trumpets
BRANDT Karl Wilhelm	Suite Ländliche Bilder 4 trumpets
TP33	
CERCLIER Jules	30 Marches (<i>Proksch Bryan</i>) 4 trumpets with timpani ad lib.
TP244	
GUENTZEL Gus	4 Horsemen 4 trumpets
TP148	
LUDEMA Eddie	4 Fanfares (2019 - 3'45) 4 trumpets
TP361	
PALESTRINA Giovanni	Congratulamenti Mihi (<i>Broiles Mel</i>) 4 trumpets
TP188	

PLOG Anthony

TP310	Fanfare FT1844 (2011 - 0'45) 4 trumpets
TP246	Hurry Up (1993 - 1') 4 trumpets
RESKIN Charles	Easy Ensemble Outings (2013) 3 or 4 trumpets
TP330	Intermediate Ensemble Outings (2012) 3 or 4 trumpets
TP321	5 Canon a 6 (2019 - 12') 4 trumpets
SAGLIETTI Corrado Maria	Canzona (1989 - 3'30") 4 trumpets
TP191	Trombola Suite 4 trumpets
SAMPSON David	Intrada 4 trumpets
TP191	Quartet for Trumpets (1983 - 8') 4 trumpets (4) 24.00

TRUMPET QUINTET AND MORE

ALTENBURG Johann Ernst	Concerto (6') (<i>Tarr Edward H.</i>) 7 trumpets and timpani
TP120	
BIBER Heinrich I.F.	Sonata Sancti Polycarpi (<i>Tarr Edward H.</i>) 8 trumpets, kettledrums and B.C.
TP186	
BLATTER Alfred	Fanfare (1977 - 5') 12 trumpets
TP132	
ESCHER Wolf	5 Steps to the Answer 5 trumpets
TP23	
GALLAGHER Jack	Stanfare (1996 - 5'30) 8 trumpets and timpani
TP193	
GEORGE Thom Ritter	Fanfare for Columbus (No. 5) (1979 - 1'45) 8 trumpets
TP145	
HOUBEN Kevin	Three Statements (2001 - 6') 6 trumpets
TP219	
KOETSIER Jan	Concertino piccolo 5 trumpets
TP34	
MICHEL Jean-François	Call (2014 - 5') 8 trumpets
TP347	
TP334	Choral et Toccata 5 trumpets and bass trumpet (or euphonium)
TP325	Kaleidoscopic Fanfares (2013 - 9') 16 trumpets (Bb), timpani, 3 percussions
PHILIDOR André Danican	Pieces de Trompettes et Timbales (<i>H. Parramon</i>) 1 to 5 trumpet(s)
TP22	
PLOG Anthony	Contrasts for Five Trumpets (2014 - 8'20) 5 trumpets
TP342	
TP82	Fanfare M.T. (1995 - 0'30") 9 trumpets
TP368	Memoriae Sal (2020 - 7') 3 trumpets and 3 flugelhorns
TP367	5 Miniatures (2020 - 6'45) 6 trumpets
TP45	Suite (1980 - 11') 6 trumpets
RICHARDSON Rex	Phrygian Phantasy (2020 - 7') 6 trumpets
TP359	
SAMPSON David	Fanfare for Canterbury Cathedral 10 trumpets
TP168	
STEVENS Thomas	8 Studies for 8 Trumpets (1976-1998 - 8') 8 trumpets
TP197	
TP307	Triangles II - Segnali (1988/2010) 9 trumpets of the same pitch
TP96	Triangles V, A big noise at Lake Placid (1996) 25 trumpets