

A Kalmus Classic Edition

Andrea

GABRIELI

INTONATIONEN

VOLUME III

FOR ORGAN

K 03461



PREFACE

A fine edition of the organ works of Andrea Gabrieli, the famous organist of San Marco, was published in Venice between 1593 and 1605, edited by Giovanni Gabrieli, who here and there added his own compositions to his uncle's works. This edition comprises six volumes.

The first part of this new print contains shorter Intonations and the four Toccatas of Volume I, which bear the name of Andrea, and also three pieces from Volume III, namely the "Canzon Ariôsa", the madrigal "Io mi son giovinetta" and the Variations on "Pass'e mezo Antico".

The second and third parts contain all the Ricercari and the Intavolatura of vocal pieces, which make up the contents of Volumes II and III of the original edition. A fourth part contains the "Canzoni and Ricercari Ariosi" of Volume V of the original edition, a fifth the "Canzoni alle francese" of Volume VI. Thus the Volumes I—III, V and VI of the Gardano Collection (Venice 1595—1605) are reprinted in their entirety. Only of Volume IV is there no trace today.

The original edition is not faultless. In spite of this the editor considered a critical commentary unnecessary in this practical edition. Where a correction might appear doubtful, the original is quoted. All additions are indicated by brackets. Transposing signs, where they appeared necessary, are added outside the stave or between brackets. Rest signs and lines indicating the movement of parts have been added, particularly in order to clarify the polyphony in the Ricercari.

Andrea Gabrieli's organ works are printed throughout on two staves and, without exception, are playable on manuals only. In this edition a division of the parts on three staves was deliberately omitted, as well as an indication of the sections playable with pedal. In the 16th century in Italy the pedal was only very seldom used "obligato", only long-sustained notes or passages resembling Cantus firmus were played in all probability on the pedal, where the compass of the pedal board and the specification permitted. These pieces, however, were very often played on manuals only, equally on church or house organs — and also on the then already very popular cembalo.

The modern player who has an organ with predominant diapason tone, should find no particular difficulties in registration. The pedal should be used with 16' stops for the cadenzas, for long bass notes and in 8' or 4' register to bring out a theme in its expansion, as occurs frequently in the Ricercari. There can scarcely be serious objection to performance with pedal (even with 16' stops) of longer phrases in the bass position, e. g. a complete thematic entry. The registration, however, should be kept to the same tone-colour.

INTONATIONEN

1. Primo Tono

The musical score for "1. Primo Tono" by Andrea Gabrieli is presented in four systems, each consisting of a treble and a bass staff. The music is written in a style characteristic of the Venetian School, featuring complex polyphonic textures and frequent use of accidentals (sharps and naturals) to indicate specific intonations. The first system begins with a treble staff containing a series of eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines. The second system continues this texture, with the treble staff showing more intricate melodic patterns and the bass staff maintaining a steady accompaniment. The third system introduces a key signature change to one sharp (F#) in the treble staff, and the fourth system concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The notation includes various note values, rests, and accidentals, all carefully placed to achieve the intended intonation.