60917

GIOVANNI GABRIELI

(1557-1612)

Werke für Tasteninstrumente

The keyboard works

HERAUSGEGEBEN VON / EDITED BY

G.S. BEDBROOK

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VORWORT / PREFACE

Es scheint, daß Giovanni Gabrieli den größten Teil seines Lebens in seiner Heimatstadt Venedig verbracht hat. Er lernte bei seinem Onkel Andrea Gabrieli, der damals Erster Organist an St. Markus war, und stammte wohl aus einer Musikerfamilie. Er verbrachte einige Zeit am Münchener Hof, wo Lasso diente; dort mag er manches von den großen instrumentalen Ensembles gelernt haben. Im Jahre 1585 wurde er als Nachfolger des berühmten Merulo zum Ersten Organisten von St. Markus ernannt; aber sein Ruhm verbreitete sich nicht so sehr durch seine Tätigkeit als Interpret, sondern weit mehr als Dirigent und Komponist.

Gabrieli schrieb viele Motetten und Madrigale, doch seine größte Bedeutung erlangte er als Komponist von Instrumentalstücken und von vokal-instrumentalen Werken. Diese antiphonal und polyphon gehaltenen Werke waren an sich nichts Neues, aber es mag sein, daß er ihnen mehr Farbe und Glanz verlieh, als das vor seiner Zeit üblich gewesen war. Er hat nicht viele Werke für Tasteninstrumente geschrieben, und doch zeigen gerade sie jene Klarheit des Tonsatzes und Frische der Melodieführung, die so bezeichnend für seinen Stil sind. Gabrieli muß zu seiner Zeit modern gewirkt haben mit seinem ausgeprägten Sinn für Formprinzipien und seinem sicheren harmonischen Gefühl. Wegen des Stils seiner Instrumentalwerke wird er oft als Vertreter des Barock angesehen, obwohl man in ihm, seiner Tradition und Methode nach, ebenso den Erben seiner Väter erblicken kann.

Das Ricercare war ursprünglich ein Schulstück, das, an die geistliche Motette anknüpfend, zwei oder mehrere Themen polyphon eng miteinander verflocht. Die Form der Fantasia scheint nicht so streng vorgeschrieben gewesen zu sein;

Giovanni Gabrieli seems to have spent most of his life in his native city, Venice. He studied under his uncle Andrea Gabrieli, who was then 1st organist at St. Marks there, and appears to have come from a family of musicians. He made some stay at the court of Munich, where Lasso was serving, and where he may have learnt something from the large instrumental ensembles there. In 1585 he was officially appointed as 1st organist of St. Marks to take the place of the famous Merulo, but it is not so much as a performer, as a director and composer of the music there that he achieved so wide a reputation.

He wrote many Motets and Madrigals, but it is chiefly as a composer of instrumental or instrumentally and vocally combined pieces upon which his fame lies. These antiphonal and polyphonal choruses were not new, but he imbued them, perhaps, with more colour and brilliance than had hitherto been given them. His keyboard repertoire is small, but it displays, at its best, that clarity of phrase and freshness of melodic outline which made his style so distinctive. In his time he must have been modern, with his far reaching vision for formal principles and harmonic feeling. By the style of his instrumental compositions he is often classed as a man of the Baroque, though by tradition and method he can equally be looked upon as an outcome of his predecessors.

The Ricercar(e) was originally a learned work based on the Church Motet, where two or more themes were woven in close polyphony. The Fantasia appears to have been less strict; but terms changed toward the end of the century, the Ricercar being freer, and usually with one main theme, as in the Gabrieli type,

die Vorschriften änderten sich jedoch gegen Ende des Jahrhunderts, das Ricercare wurde freier gestaltet und hatte meist ein Hauptthema, wie bei Gabrieli, ihm entsprach die Fantasia in Nordeuropa. Die Toccata war ein Vorspiel, gekennzeichnet durch Improvisationen mit eingestreuten kontrapunktischen Zwischenspielen.

Als allgemeiner Leitfaden für das Spielen der Musik auf Tasteninstrumenten der Zeit Gabrielis mögen folgende Angaben gelten:

a) Im allgemeinen sollte eine Andante-Tempo eingehalten werden, das zu einem sachten Moderato beschleunigt werden kann, wenn die Aufführung es verlangt.

b) Die Passagen in Toccaten und ähnlichen Stücken sollten gut phrasiert werden, denn sie enthalten die wesentlichsten Teile der Melodie.

c) Die Töne in einem Takt dürfen nicht überbetont werden. Der Taktstrich des 16. Jahrhunderts dient mehr der Übersichtlichkeit als der rhythmischen Abgrenzung. Der Rhythmus sollte frei und fließend sein, jedoch auf keinen Fall ungegliedert.

d) Man kann ohne Bedenken in ausdrucksvollen Passagen ein rubato anwenden.

e) Es wird oft erforderlich sein, am Ende eines Stücks, ungefähr sechs Takte vor dem Schluß, das Tempo zu einem „poco a poco rall." zu verlangsamen und im letzten Takt ein abschließendes „rit." zu beachten. Das ist vor allem der Fall bei den Toccaten, nicht so sehr bei den strenger fugierten Ricercari. Ein stilvolles „rit." ist oft am Ende eines Abschnittes oder eines abschließenden Satzes angebracht.

Folgende Kompositionen stammen von Gabrielis Onkel: RICERCARI . . . LIB. II, 1595 (Ricercari im 8. und 10. Ton) und seine INTONAZIONI D'ORGANO, Lib. 1953 (12 Intonationen); Mus. Ms. 1581, Bayerische Staatsbibliothek (Ricercar im 2., Fuge im 8. Ton); Mus. Ms. 7379 : 86, Konservatorium Brüssel (Fantasia im 4. Ton); LY. A. 1. Ms. 331, Bibliothek des Grafen zu Lynar, jetzt Spreewald-Museum zu Lübbenau (Ricercar im 9., Fantasia im 6., Fuge im 9. und Toccata im 11. Ton); und Diruta's IL TRANSILVANO. 1597, Brit. Mus. (Toccata im 2. Ton).

the Fantasia being its North European equivalent. The Toccata was a formal prelude based upon an improvised keyboard style, contrasted with contrapunctal interludes.

As a general guide to the keyboard music of the period:

a) aim, on the average, at an Andante tempo, raising to a gentle Moderato as the perfomance demands;

b) the passage-work of a Toccata and similar pieces should be well phrased, as it contains most of the melody;

c) do not over accent the beats in a bar. The bar of the 16th century is more a unit value than a rhythmic division. Rhythm should be free and flowing, though by no means unbroken;

d) do not be afraid to use rubato in expressive passages;

e) it is often necessary to draw out the tempo at the end of a piece in a 'poco a poco rall', half a dozen or more bars from the end, as well as a final 'rit' at the last bar. This is particularly the case with the Toccata styles, though not so with the stricter fugal Ricercar. A tasteful 'rit' is often suitable at the end of a final phrase or section.

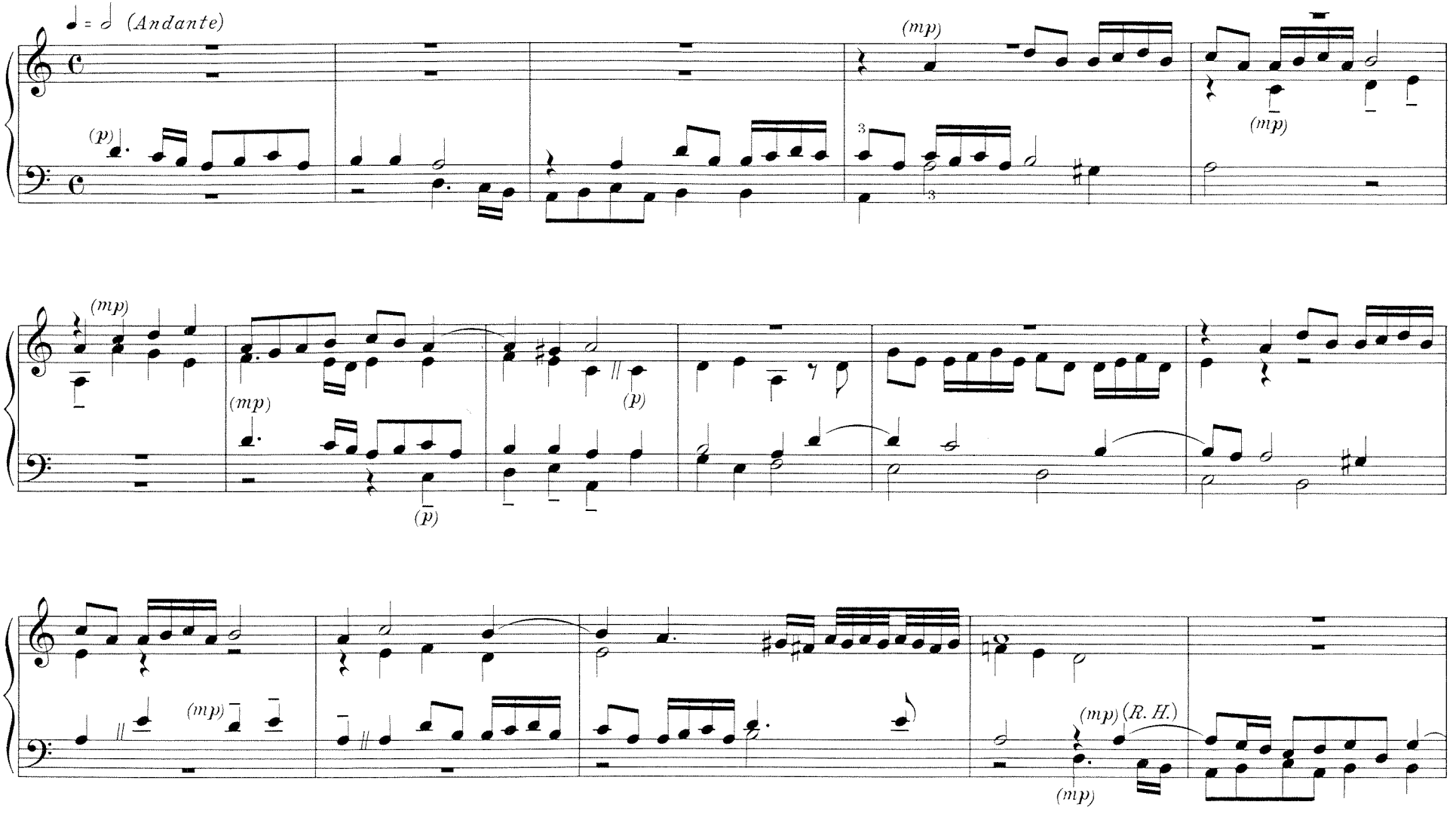
The following compositions have been taken from his Uncle's, RICERCARI . . . LIB II. 1595. *(Ricercari on the VIIIth & Xth Tones) and his* INTONAZIONI D'ORGANO. *Lib. 1593., (12 Intonations);* Mus. Ms. 1581. *Bayern State Library. (Ricercar on the IInd Tone, Fuga on the VIIIth);* Mus. Ms. 7379 : 86. *Conservatoire de Bruxelles. (Fantasia on the IVth Tone);* LY. A. 1. Ms. 331. *Bibl. des Grafen zu Lynar, now the Spreewald Museum, Lubbenau. (Ricercar on the IXth, Fantasia on the VIth, Fuga on the IXth & Toccata on the XIth Tones); and Diruta's* IL TRANSILVANO. 1597. *Brit. Mus., (Toccata on the IInd Tone).*

London, 1957.

G. S. Bedbrook.

Ricercar on the VIIIth Tone (1595)

"for all kinds of keyboard instruments"



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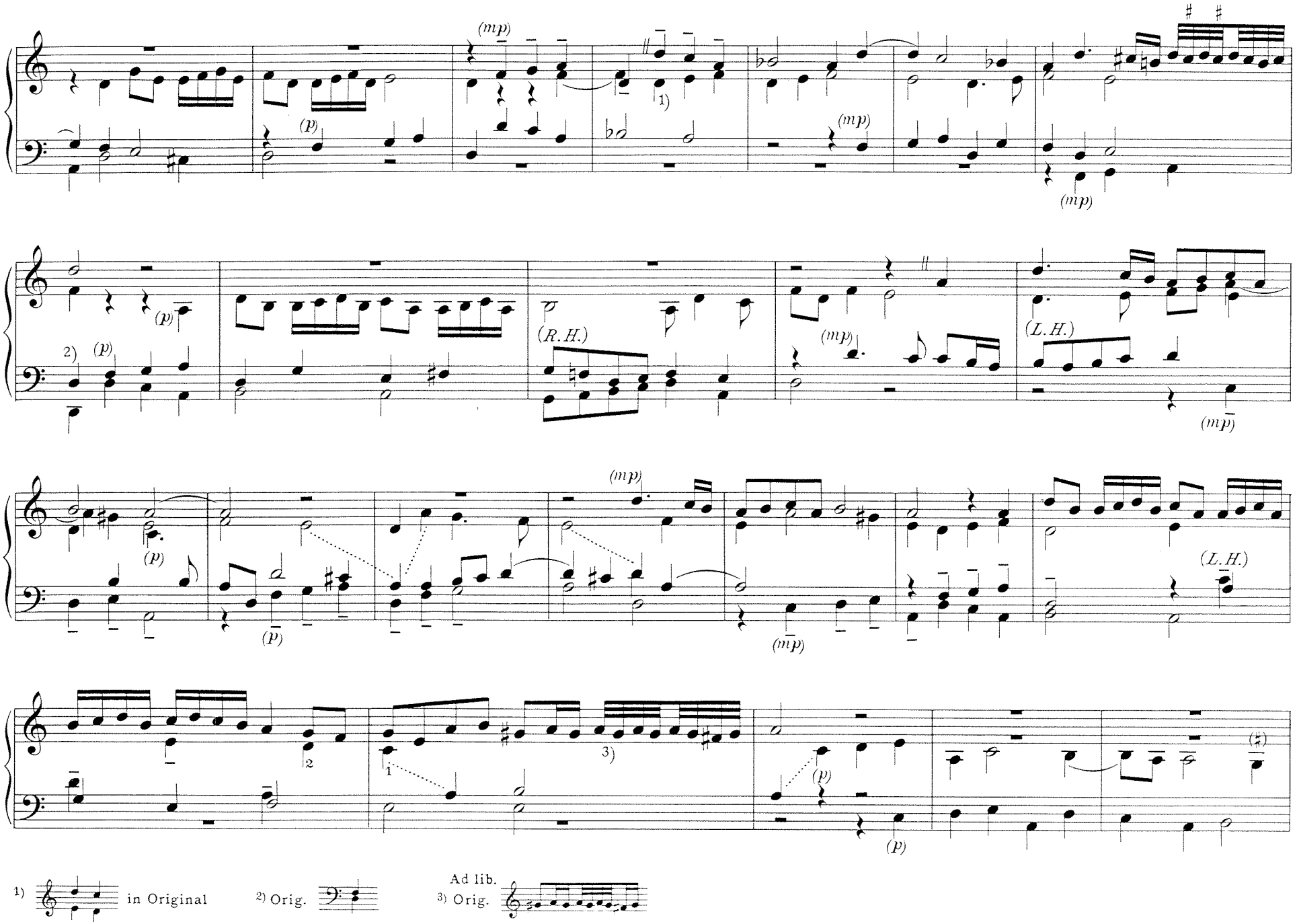
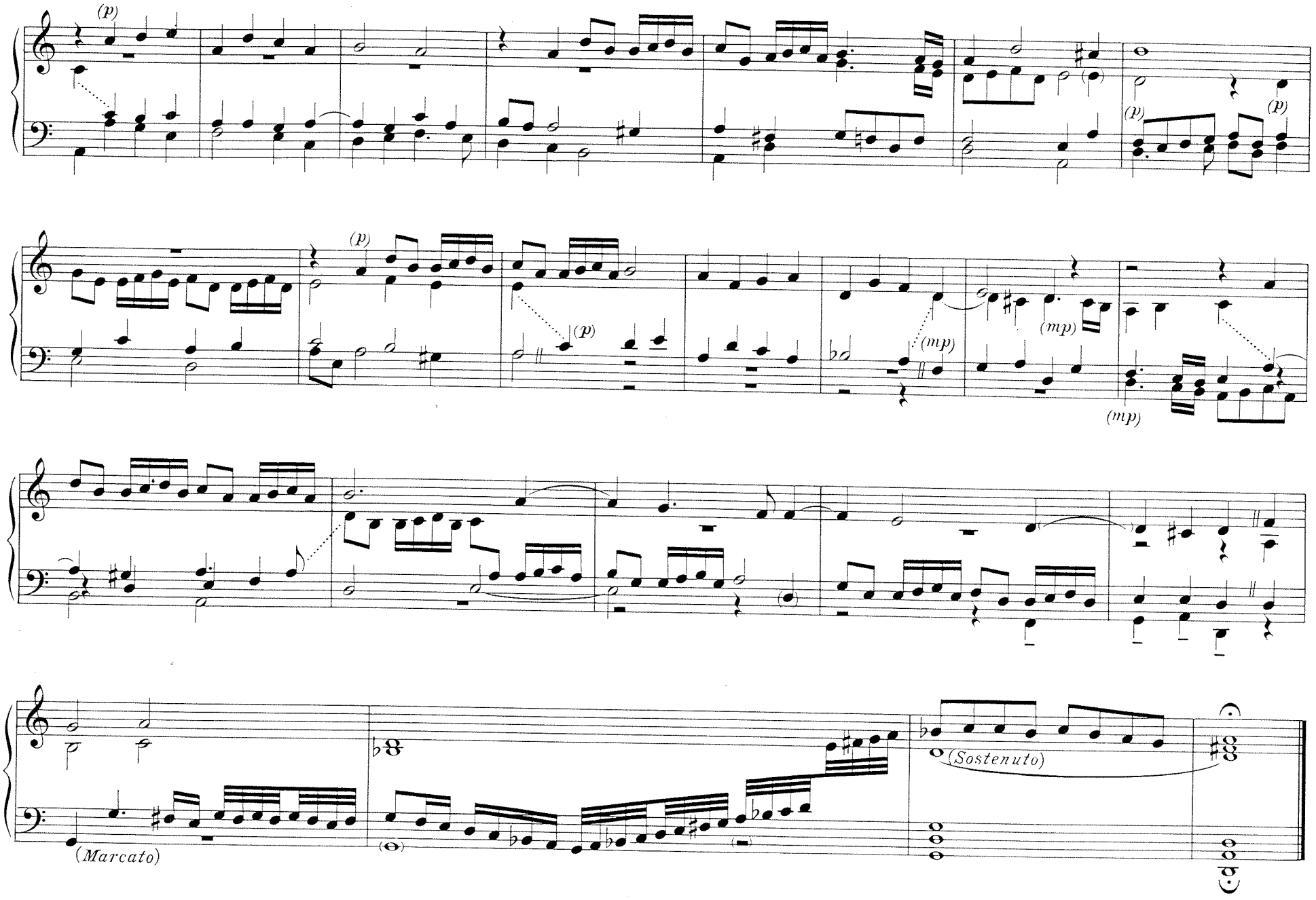
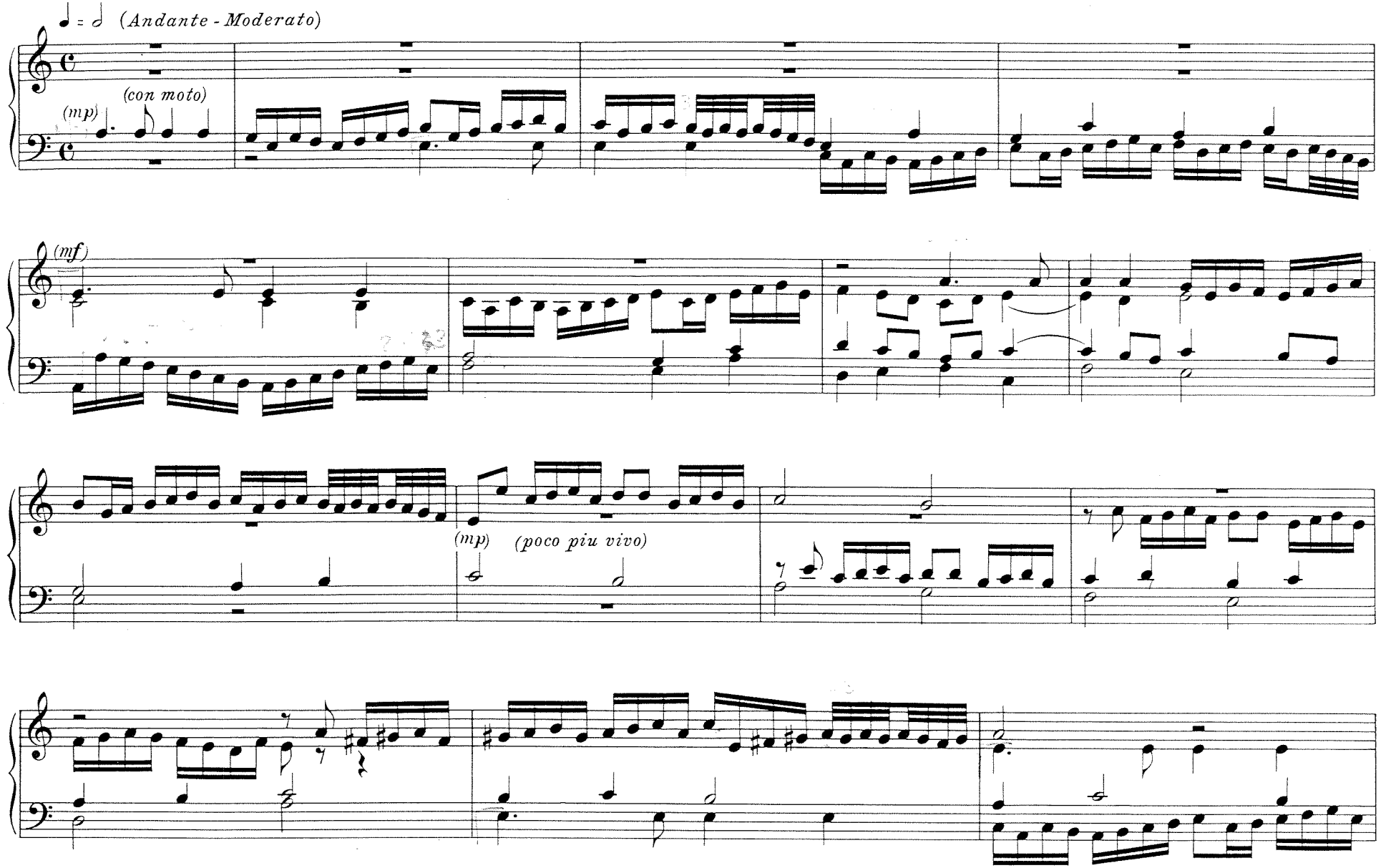
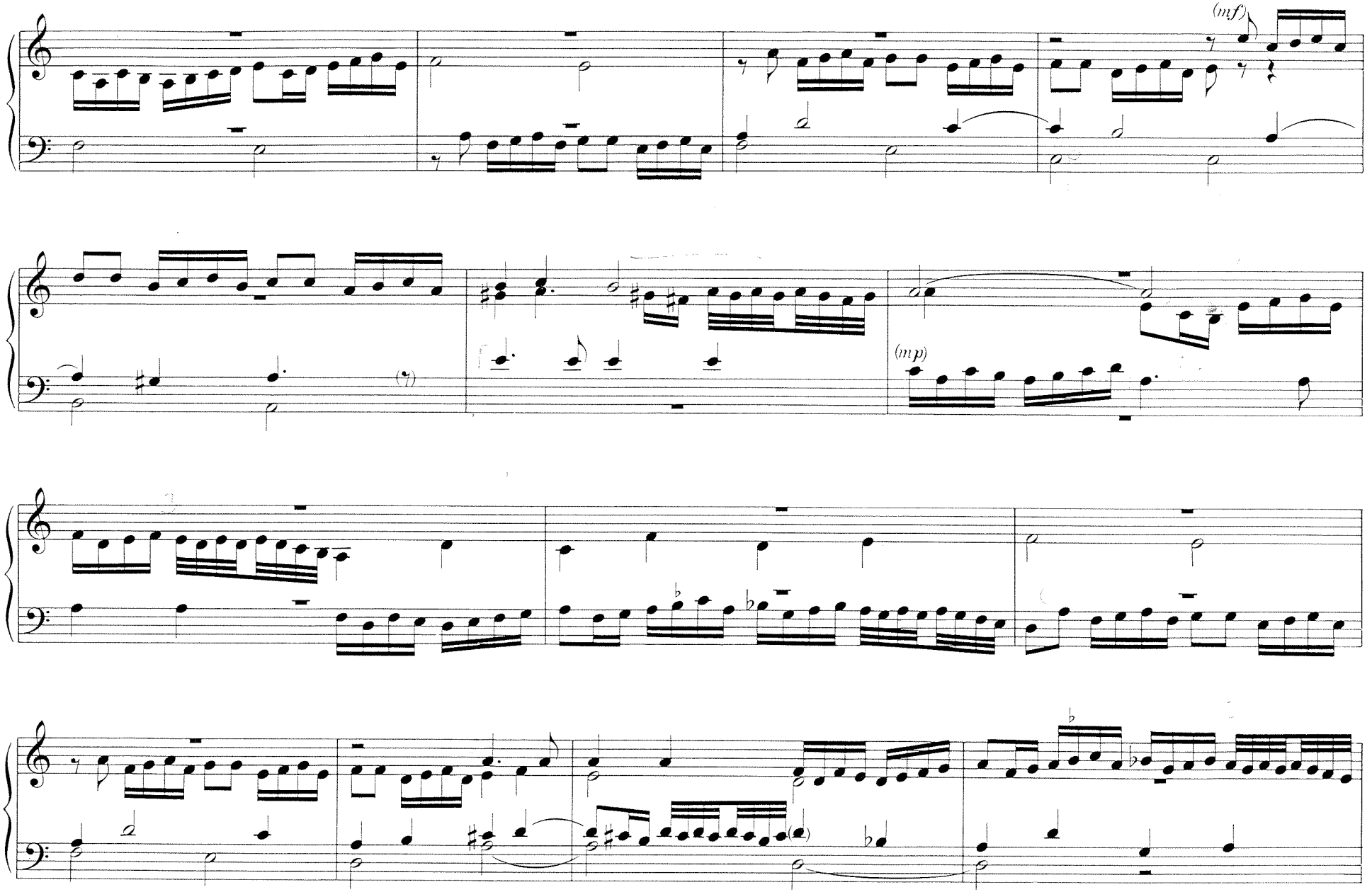

(mp)
(p)
1)
(mp)
(mp)
(p)
2)
(p)
(R.H.)
(mp)
(L.H.)
(mp)
(mp)
(p)
(p)
(mp)
(L.H.)
2
1
3)
(p)
(p)
1) in Original
2) Orig.
Ad lib.
3) Orig.

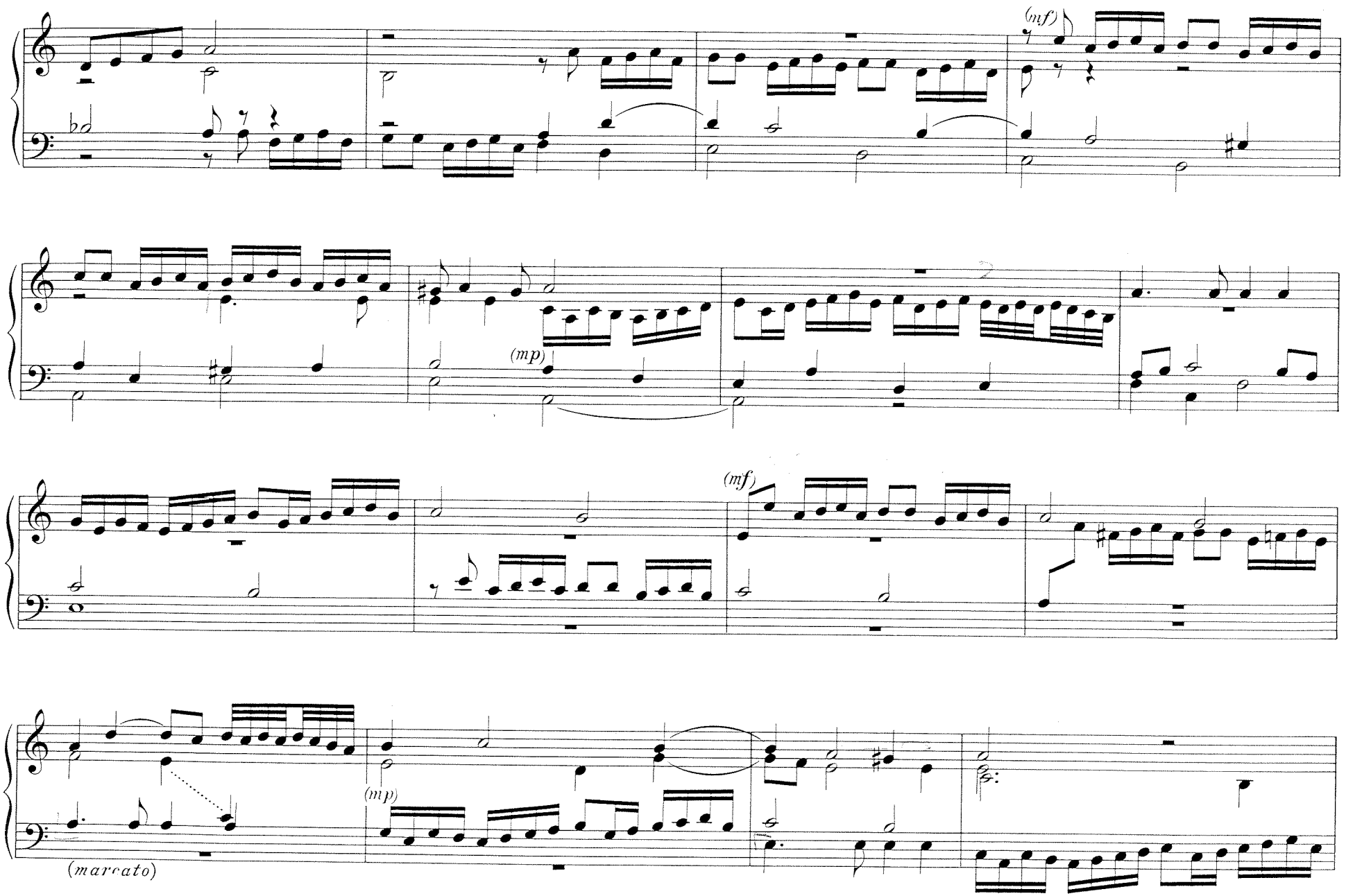

(p)
(p)
(p)
(p)
(p)
(mp)
(mp)
(mp)
(Marcato)
(Sostenuto)

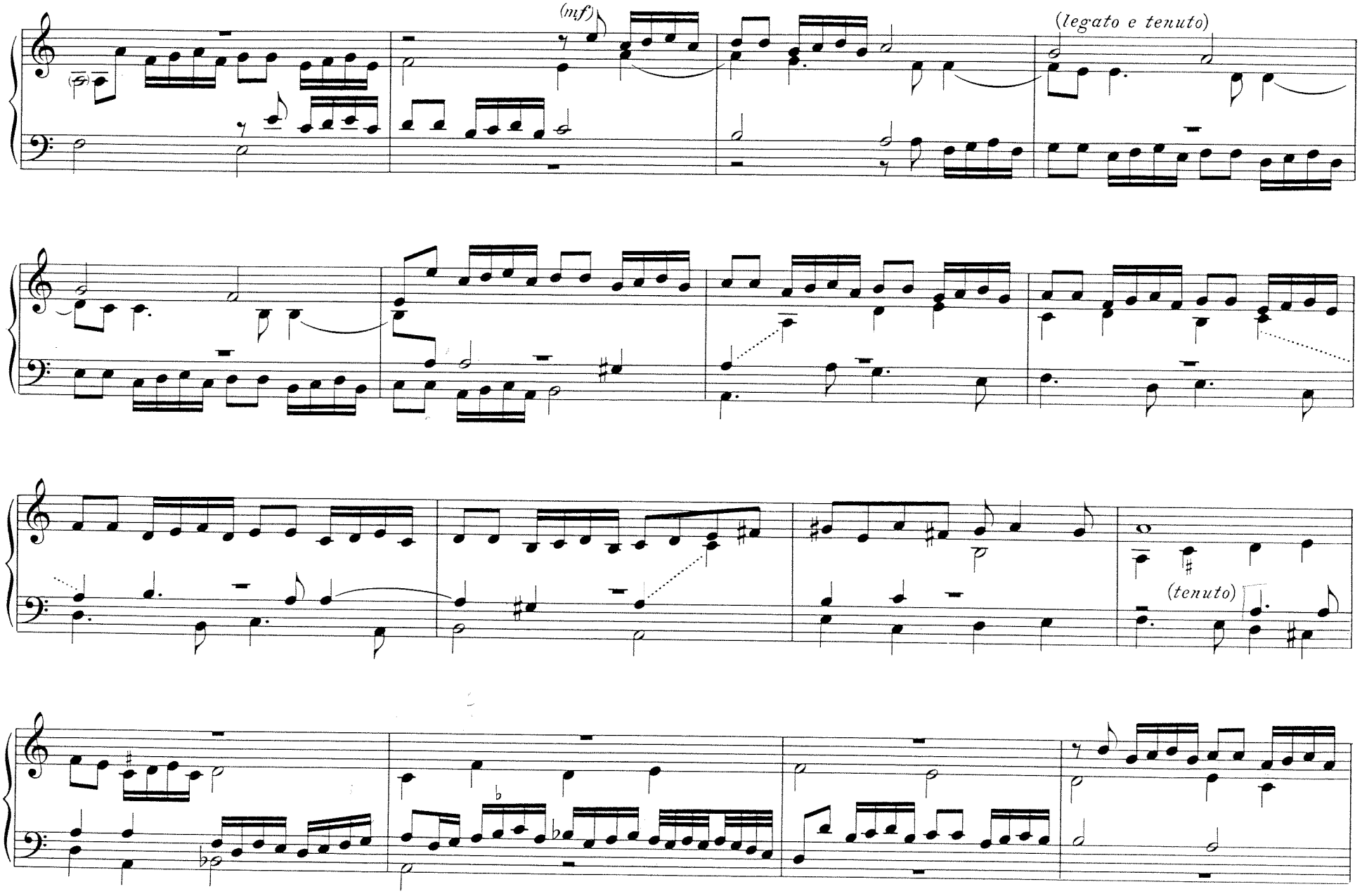
Ricercar on the Xth Tone (1595)

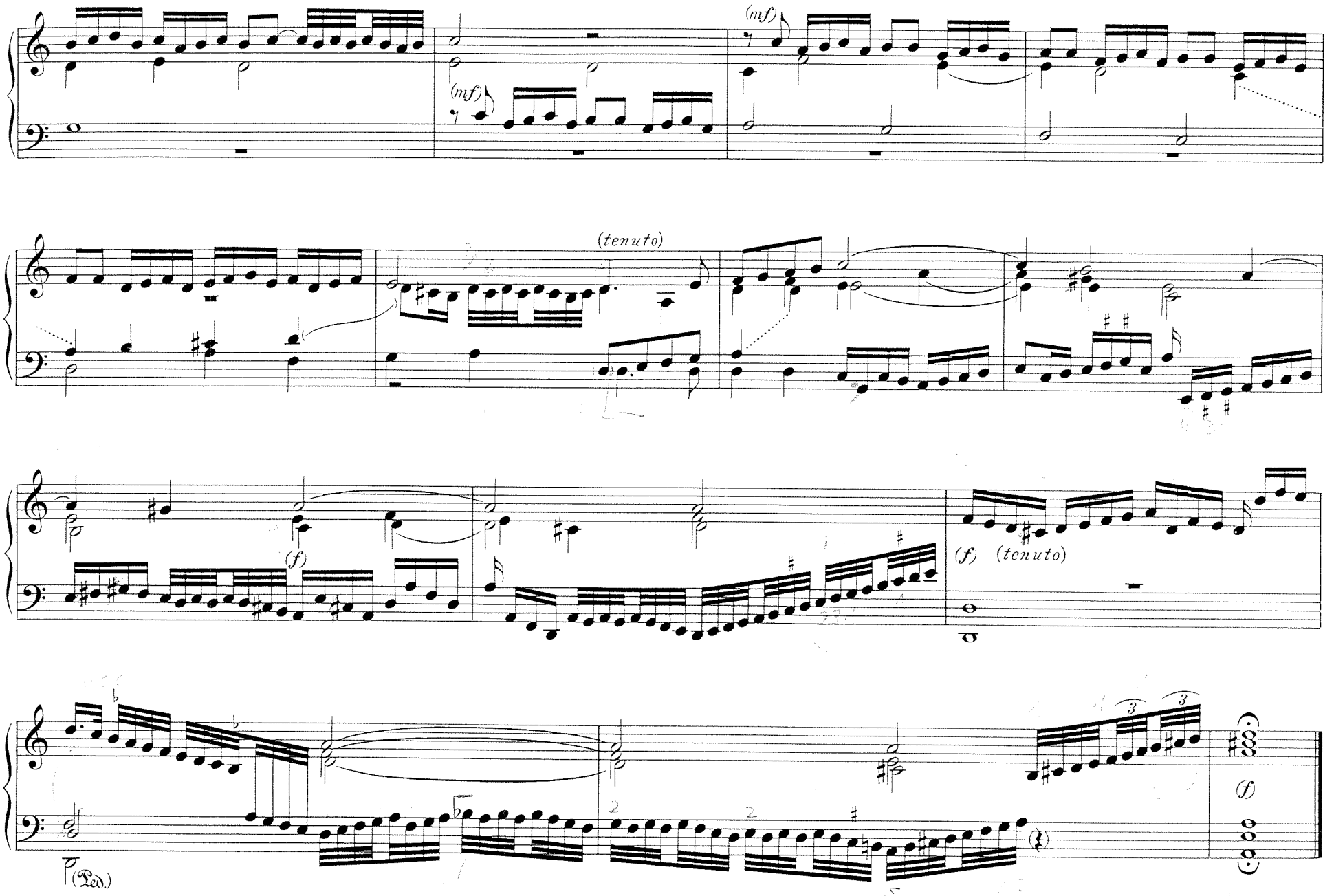
"for all kinds of keyboard instruments"



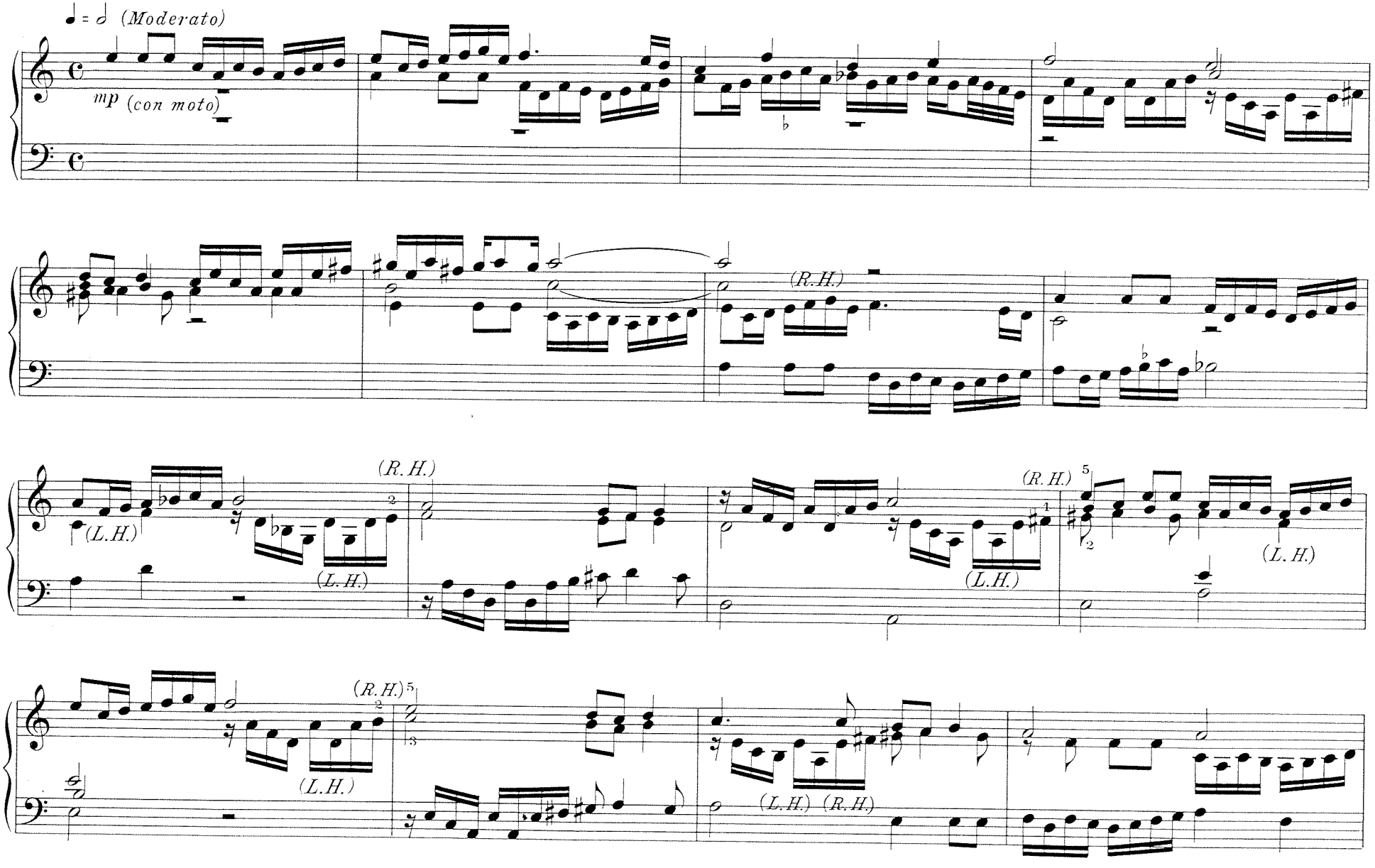

(mf)
(mp)


(mf)
(mp)
(mf)
(mp)
(marcato)

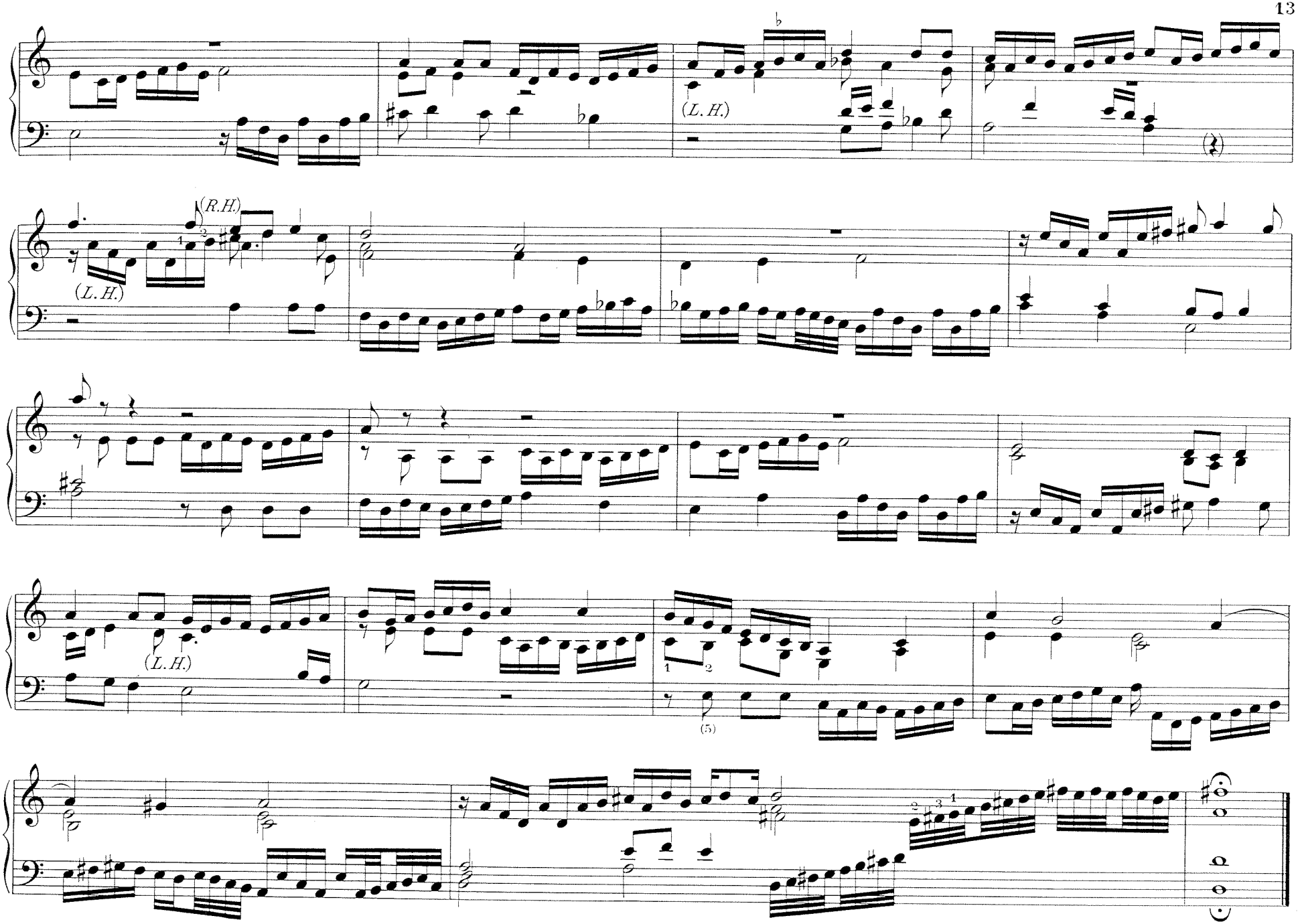

(mf)
(legato e tenuto)
(tenuto)


(mf)
(mf)
(tenuto)
(f)
(f)
(tenuto)
(f)
(Ped.)

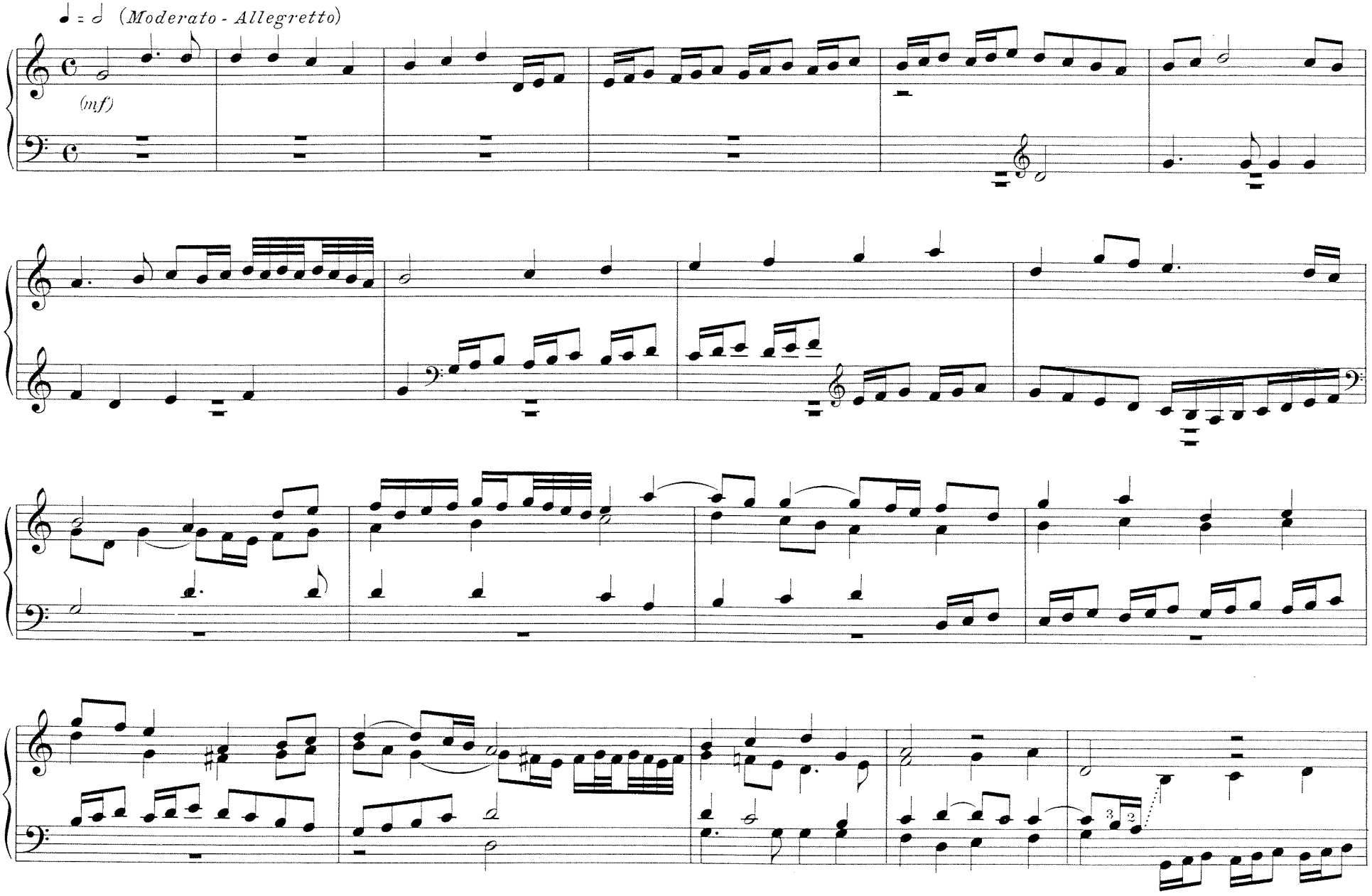
Ricercar (IXth Tone)[1)]

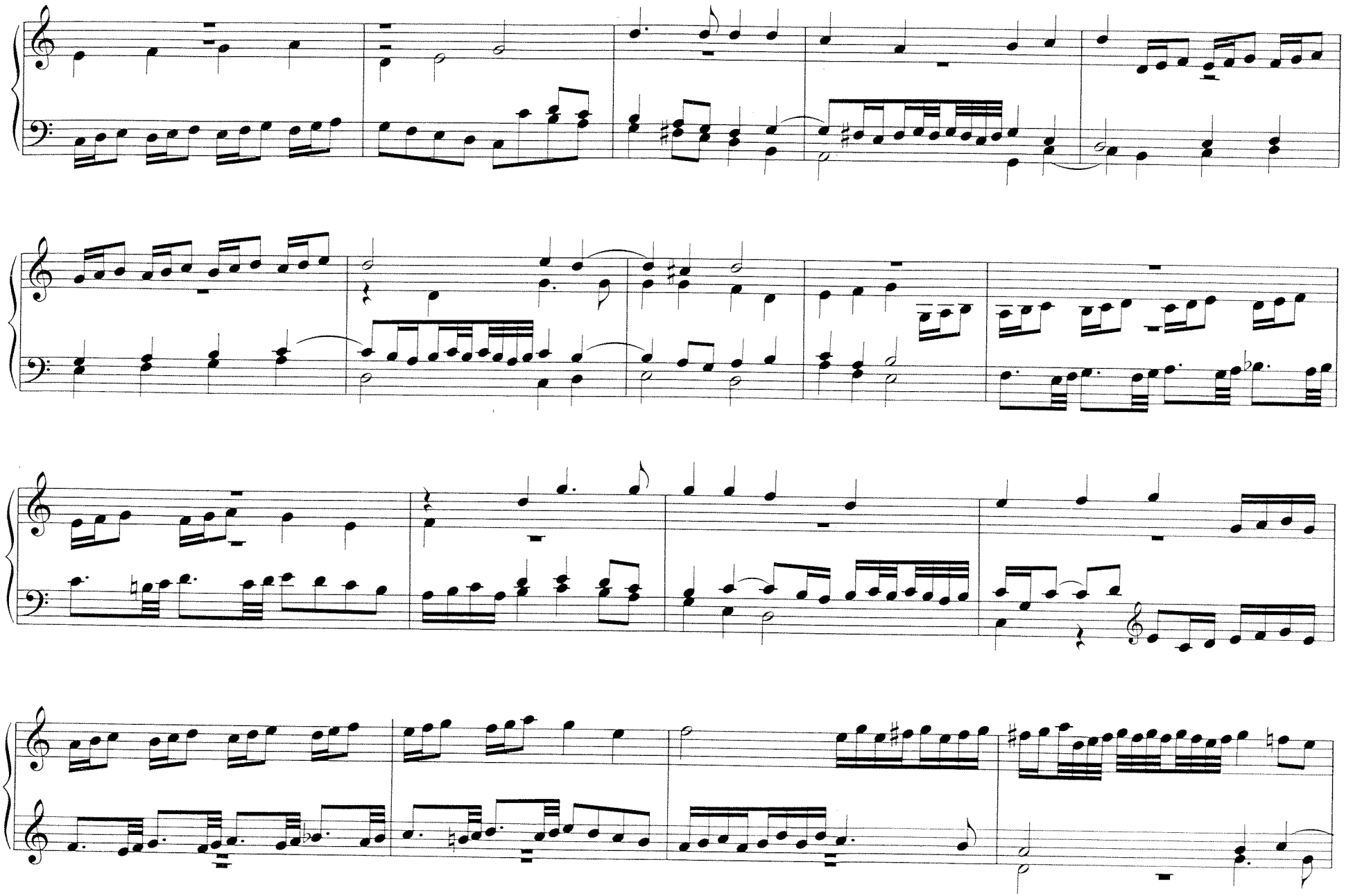


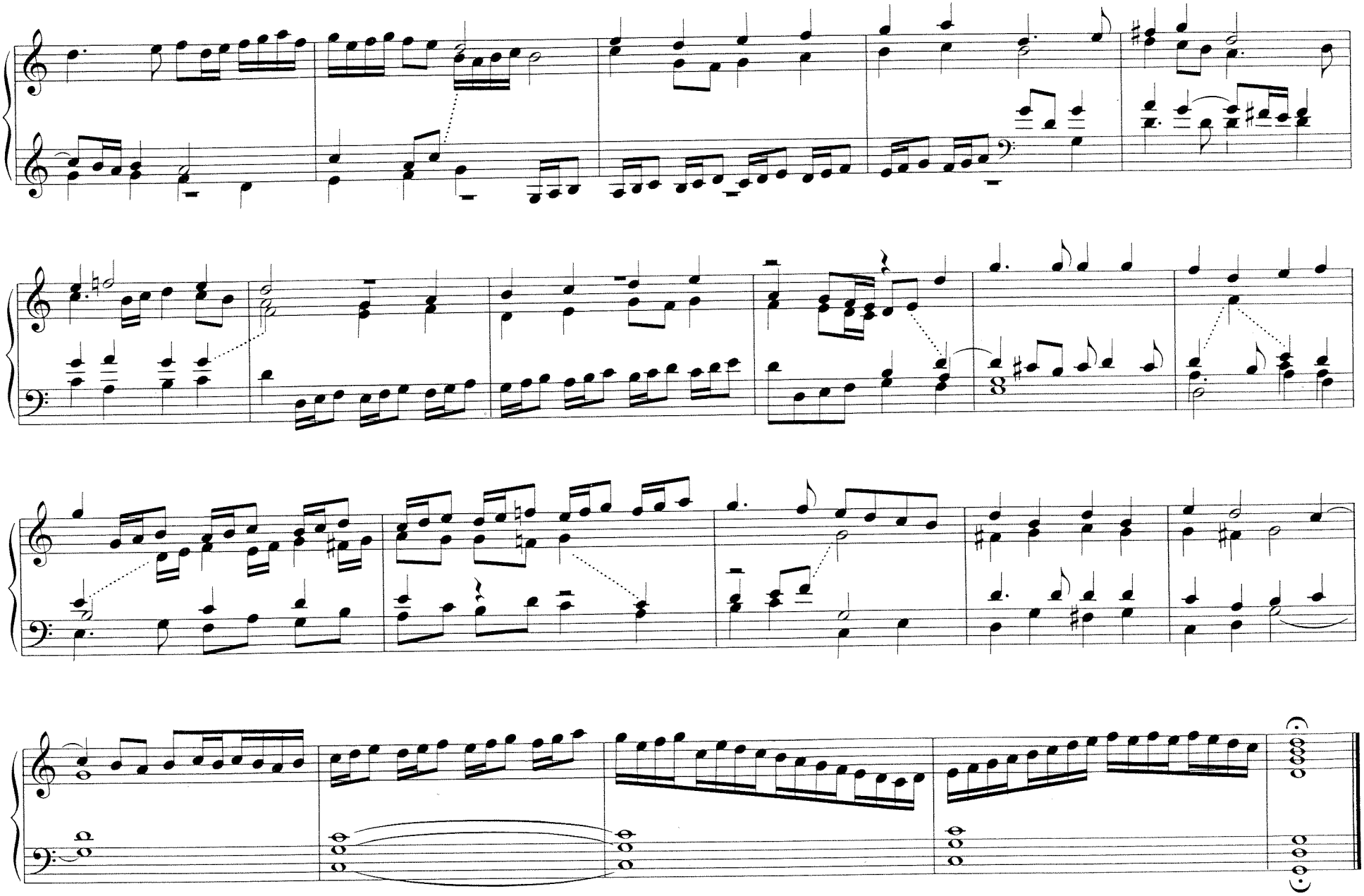
[1)] This Ricercar seems to have been modelled on the previous one with regards to its theme and modulations etc., differing only in its second subject.
Dieses Ricercar scheint in Bezug auf Thema und Modulation usw. nach dem Muster des vorhergehenden geschrieben zu sein; es unterscheidet sich lediglich in seinem zweiten Thema


(L.H.)
(L.H.)
(R.H.)
(L.H.)
(5)

Ricercar on the VIIth & VIII Tones

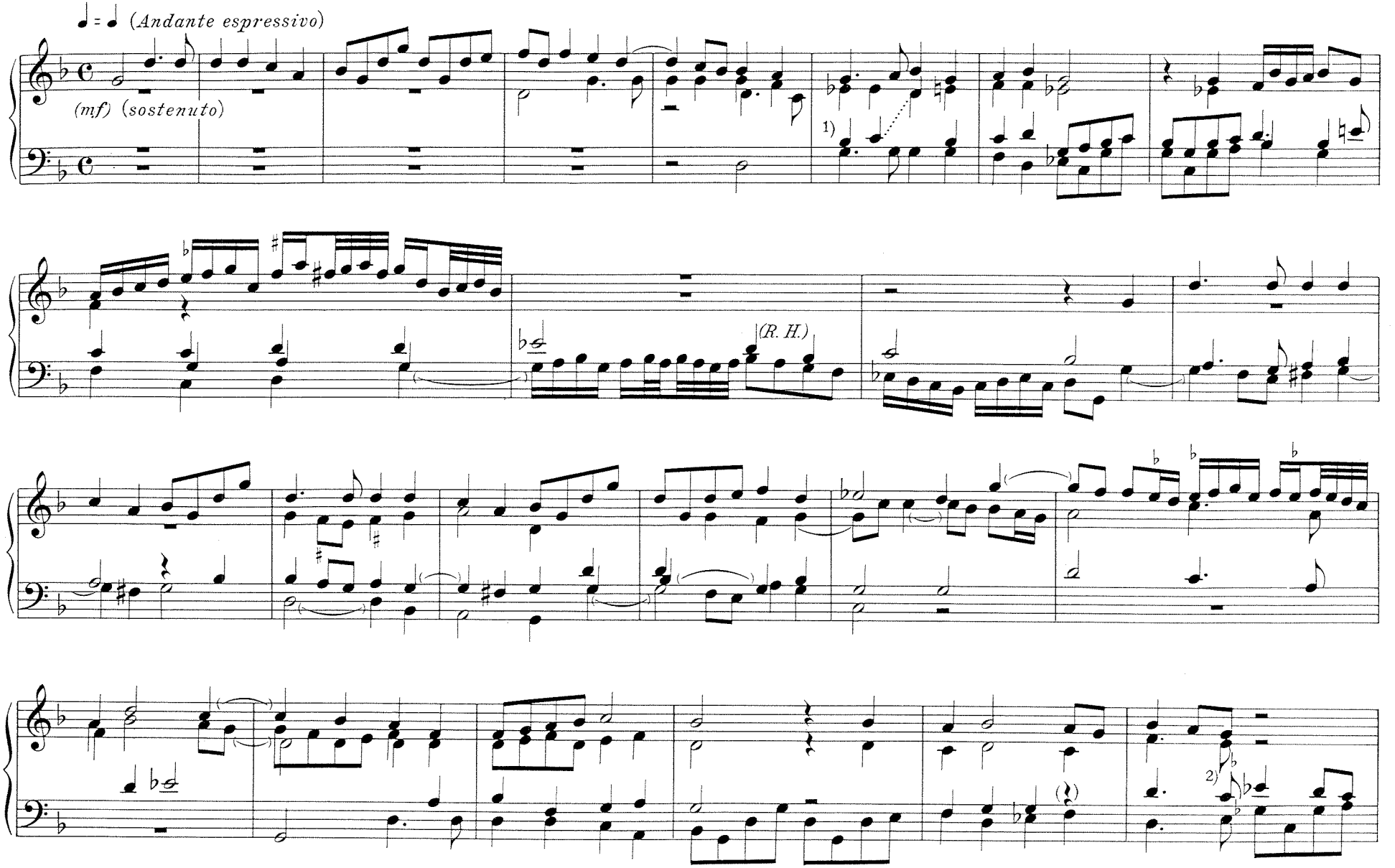






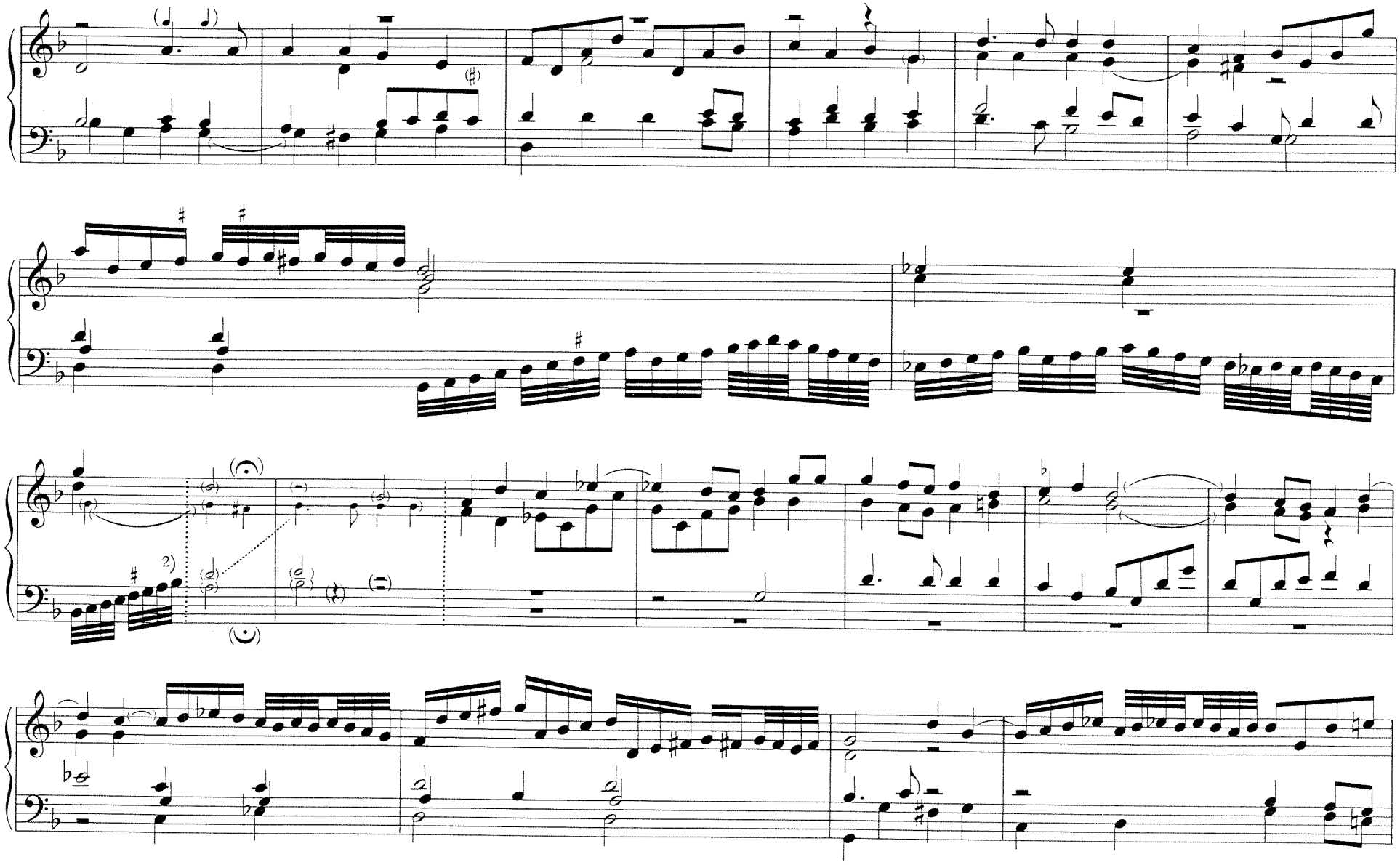
Ricercar (IIrd Tone)

(for Organ?)



1) Original B♮

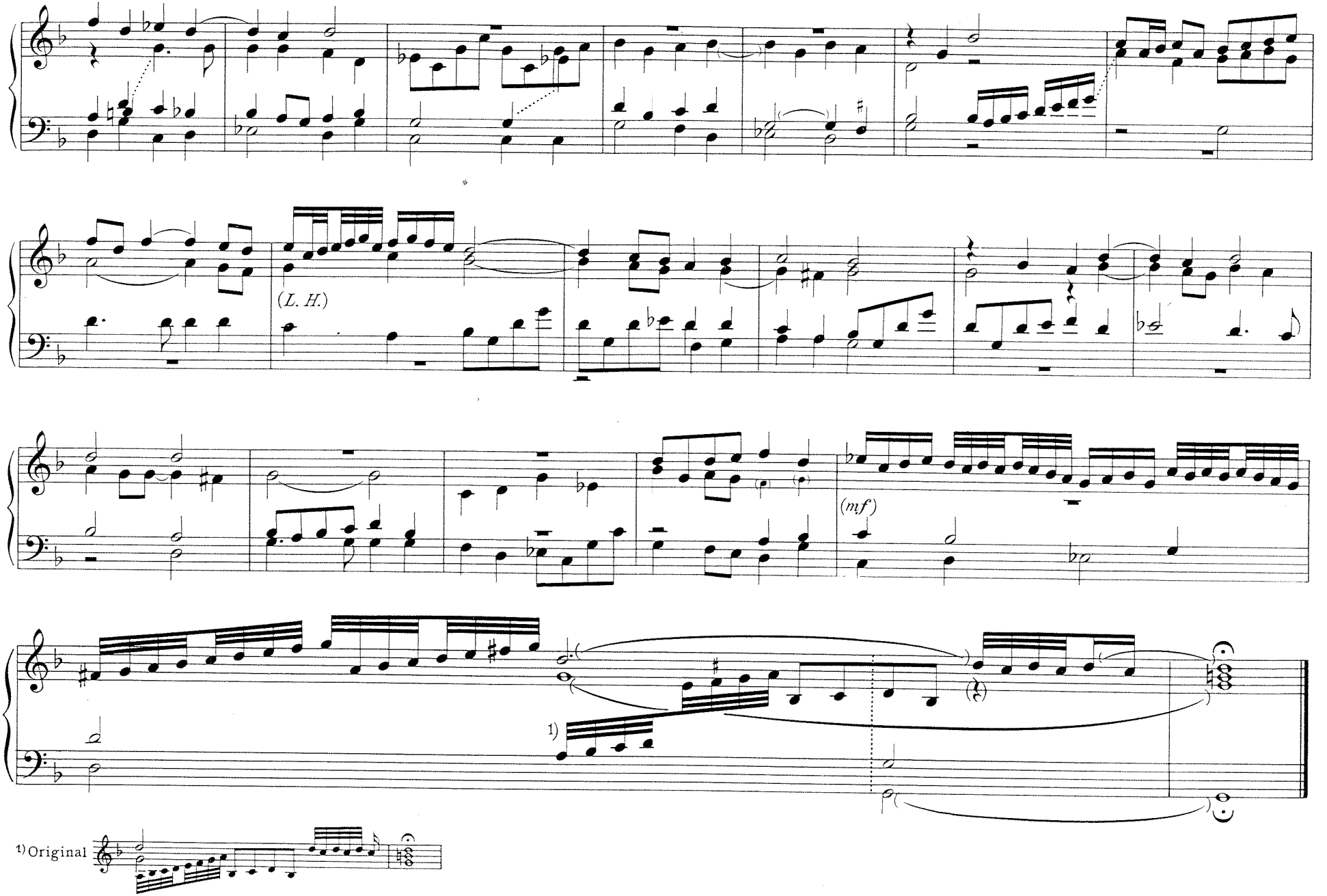
2) D in Original



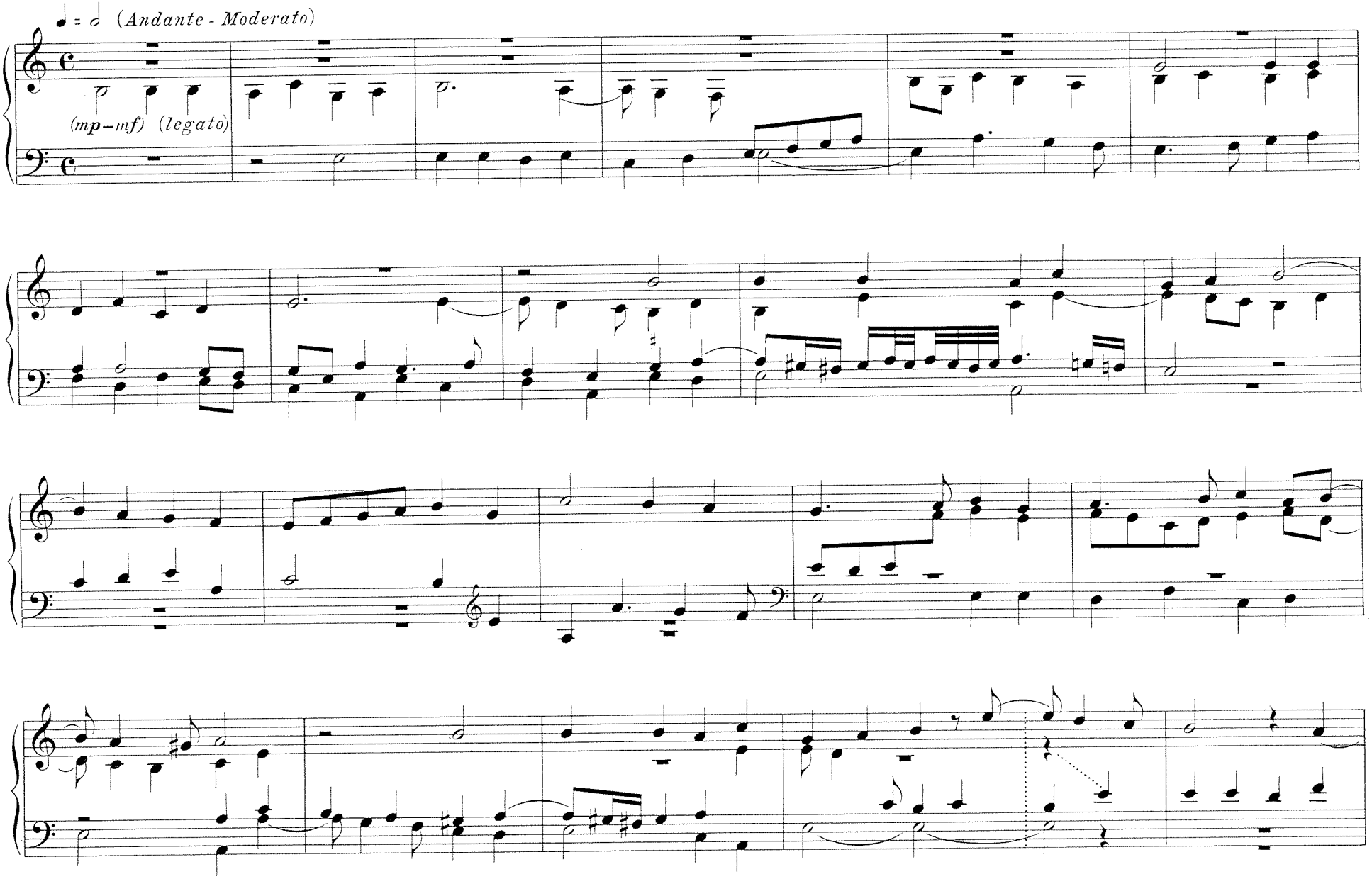
[1] C in Original

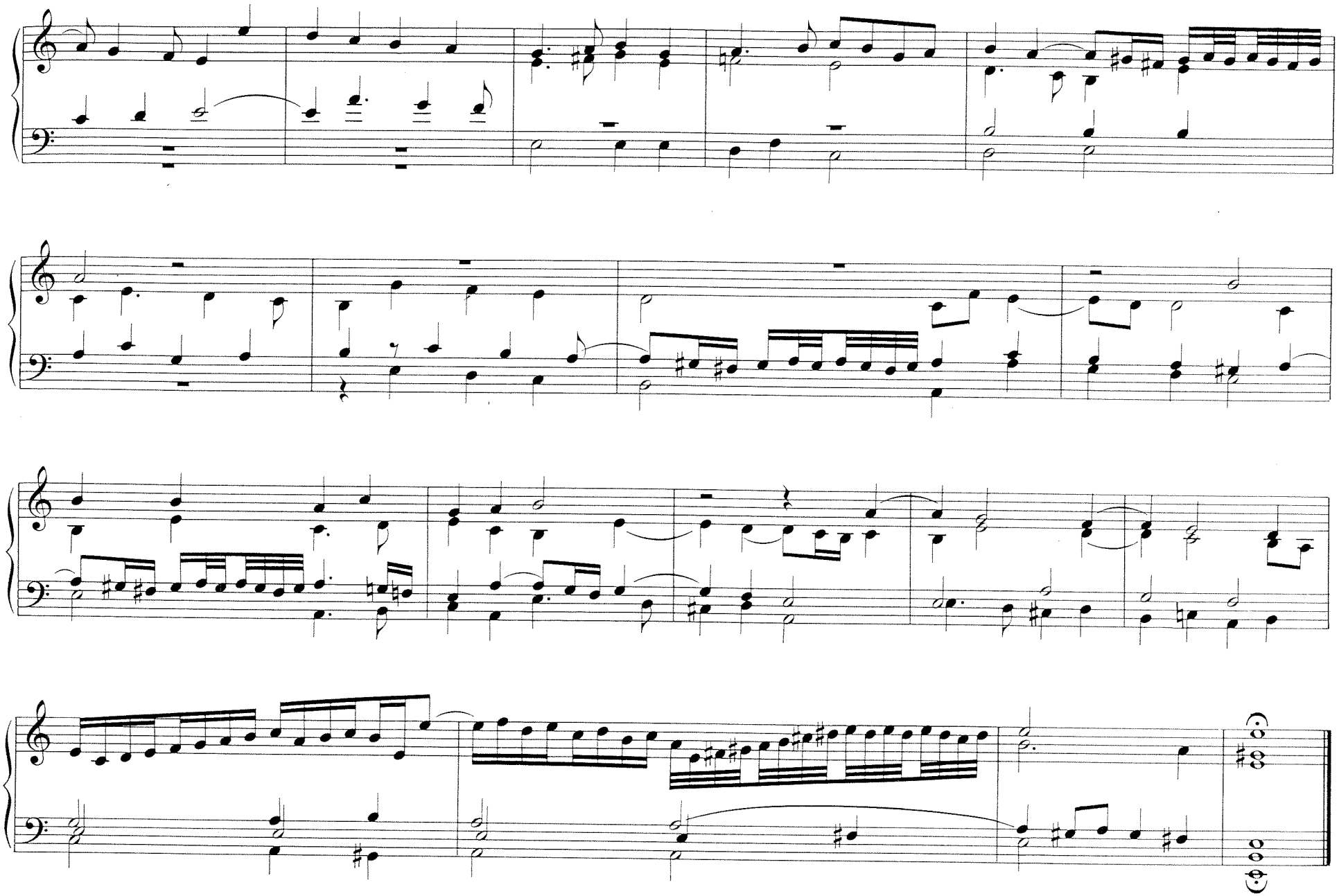
[2] In turning to another page, the copyist may have missed a bar (or two), unless an ornamental cadence was needed, before taking up the alto theme again. The small notes have been added.

Beim Umwenden auf eine andere Seite scheint der Copist einen oder zwei Takte vergessen zu haben, da eine ornamentals Kadenz nötig ist, ehe das Thema wieder aufgenommen wird. Die kleinen Noten wurden zugefügt.


(L. H.)
(mf)
1)
1) Original

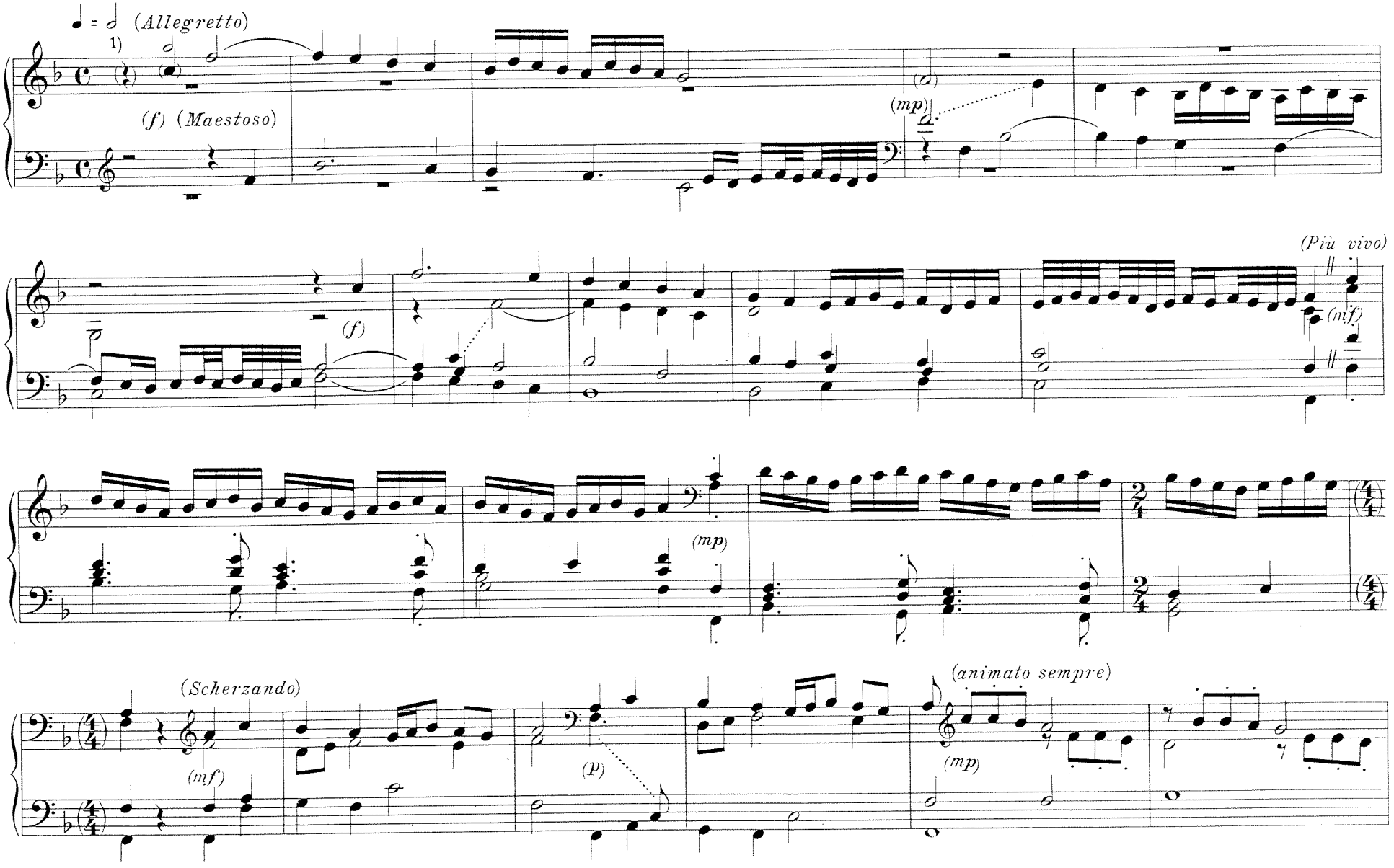
Fantasia on the IVth Tone





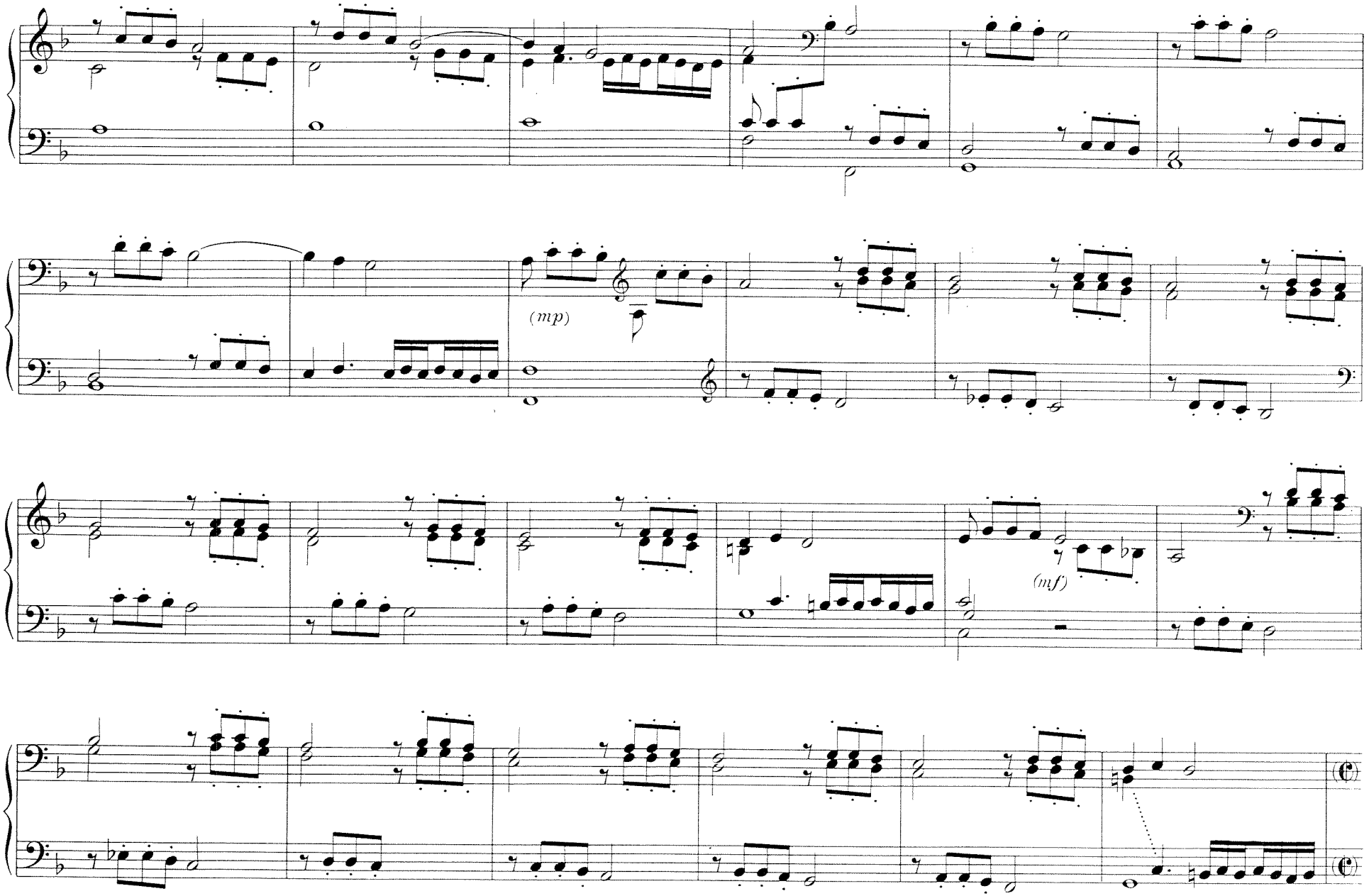
Fantasia on the VIth Tone

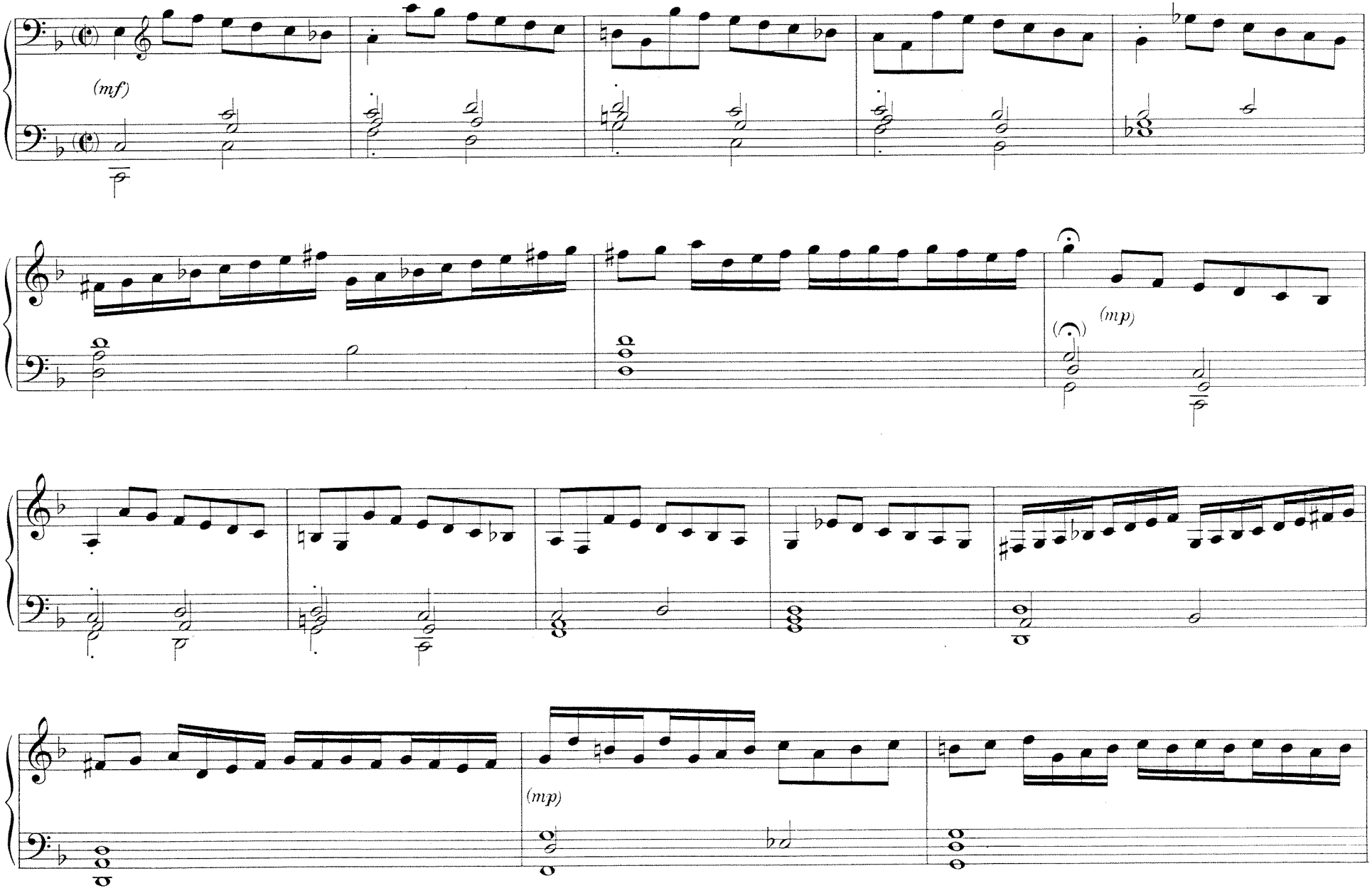
(Harpsichord or Organ?)

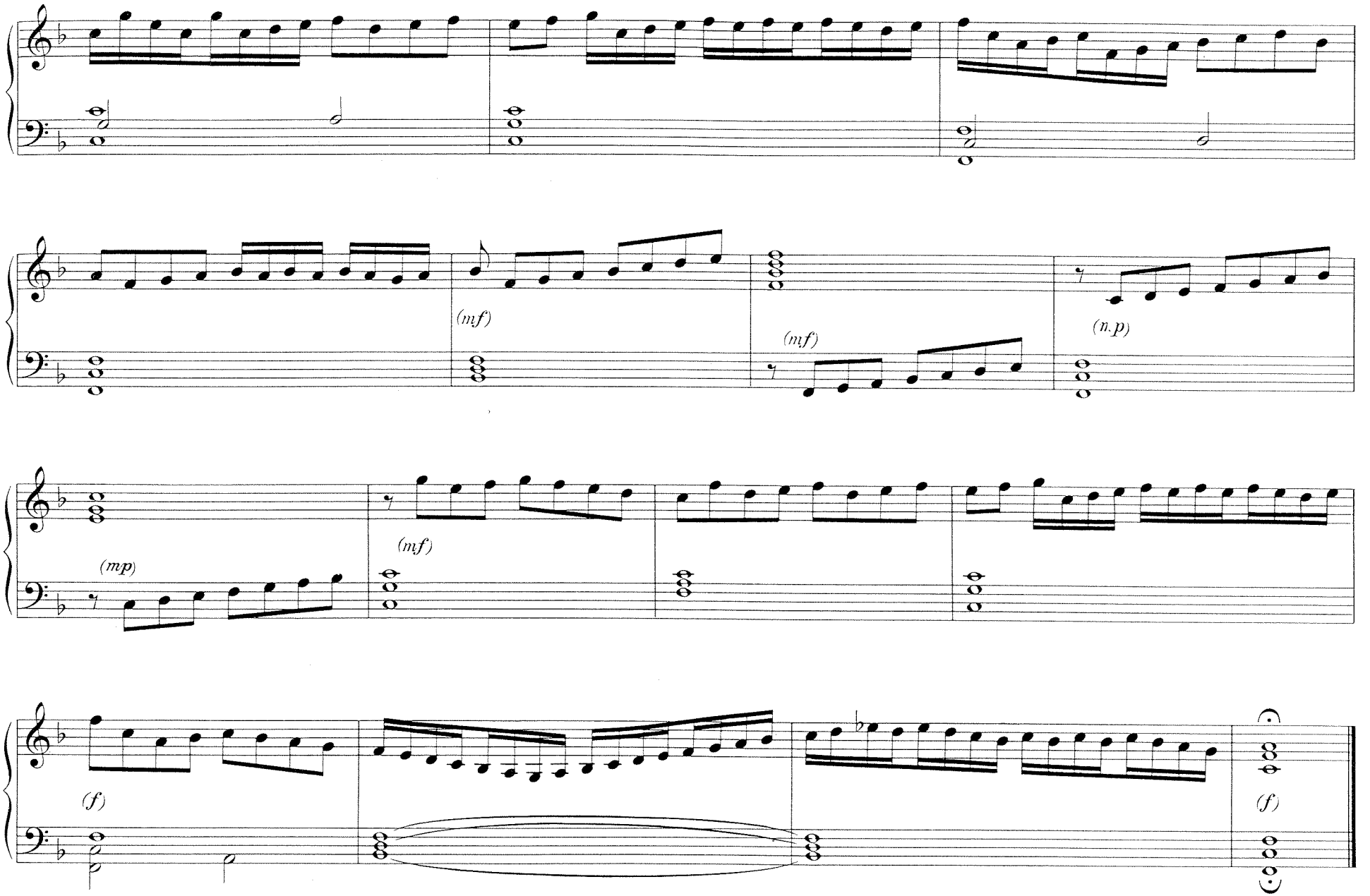


1) The note values of the first 14 bars have been halved to fit in with modern notation and rhythm.

Die Notenwerte der ersten 14 Takte sind um die Hälfte verkürzt worden, um sie der modernen Schreibweise und dem modernen Rhythmus anzupassen.

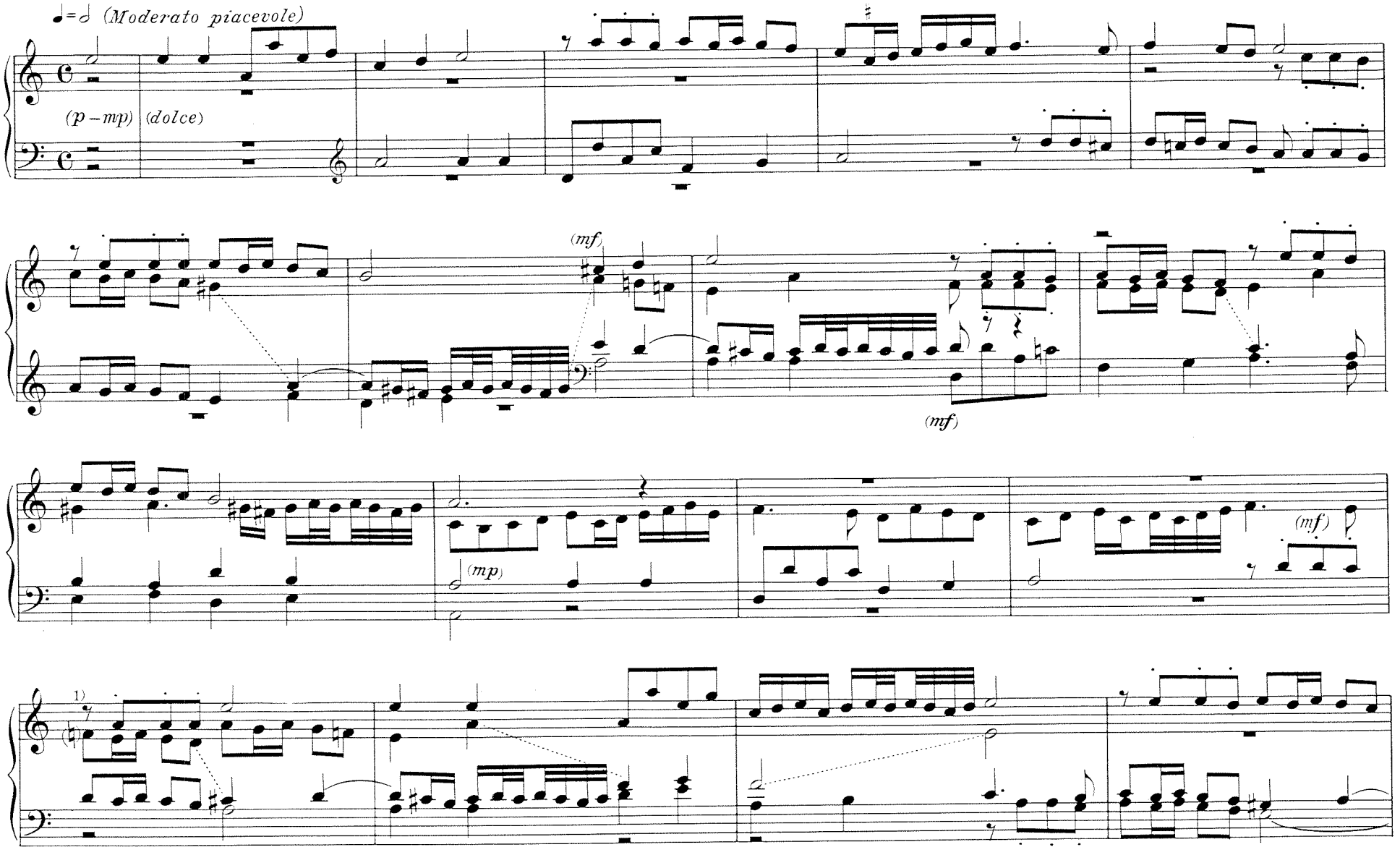

(mp)
(mf)


(mf)
(mp)
(mp)

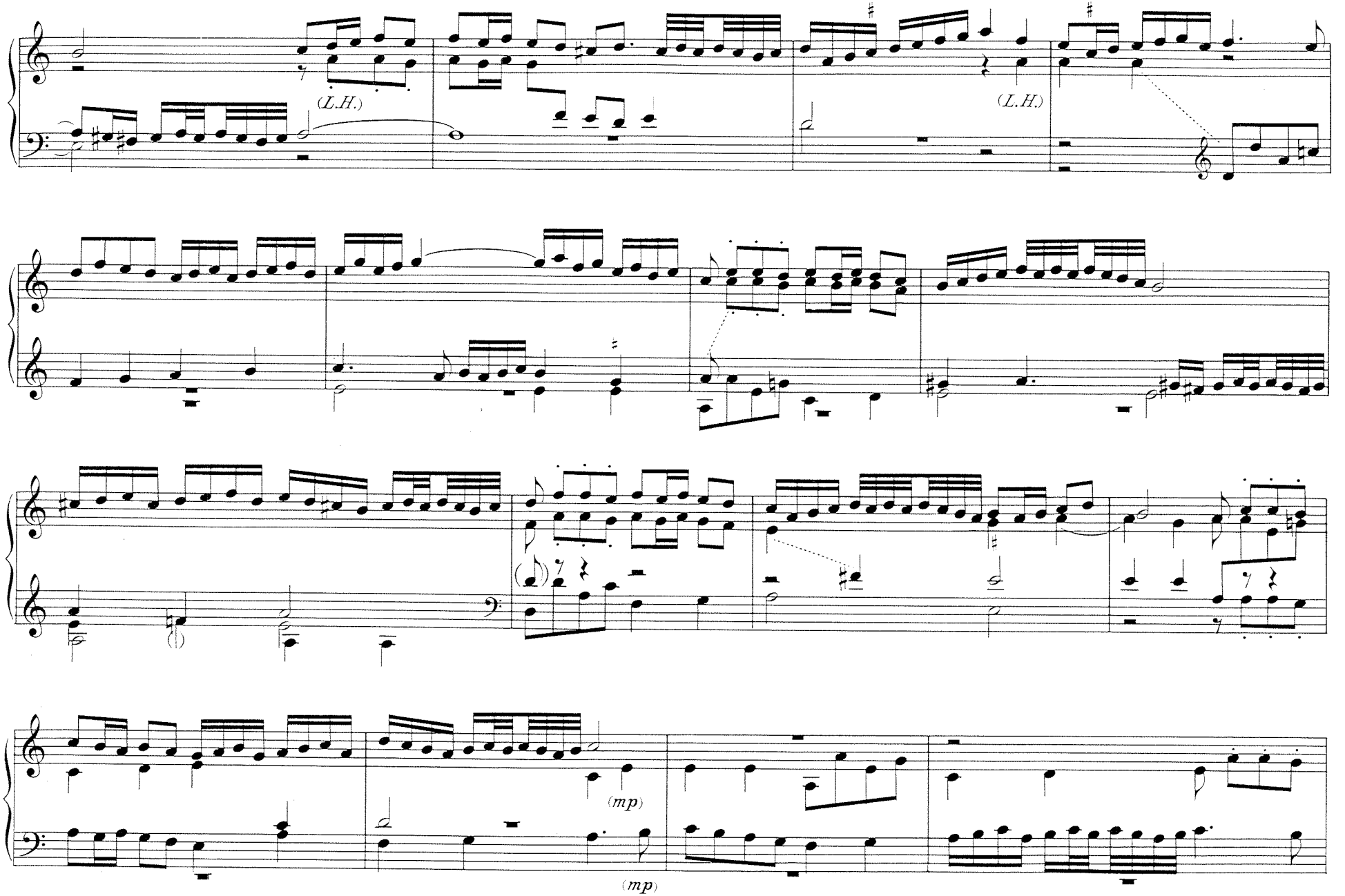

(mf)
(mf)
(n.p)
(mp)
(mf)
(f)
(f)

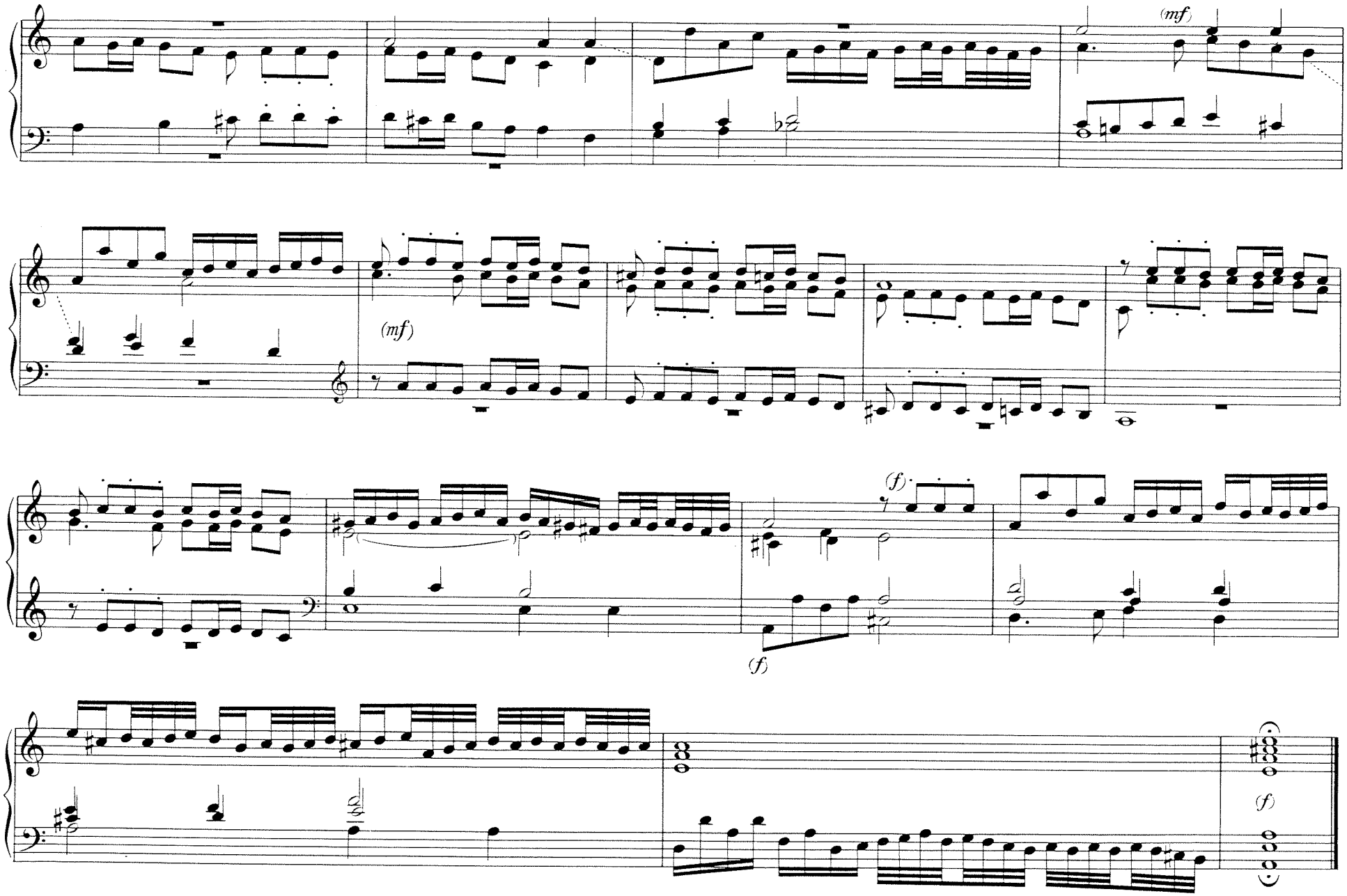
Fuga on the IXth Tone

(Organ or Harpsichord?)

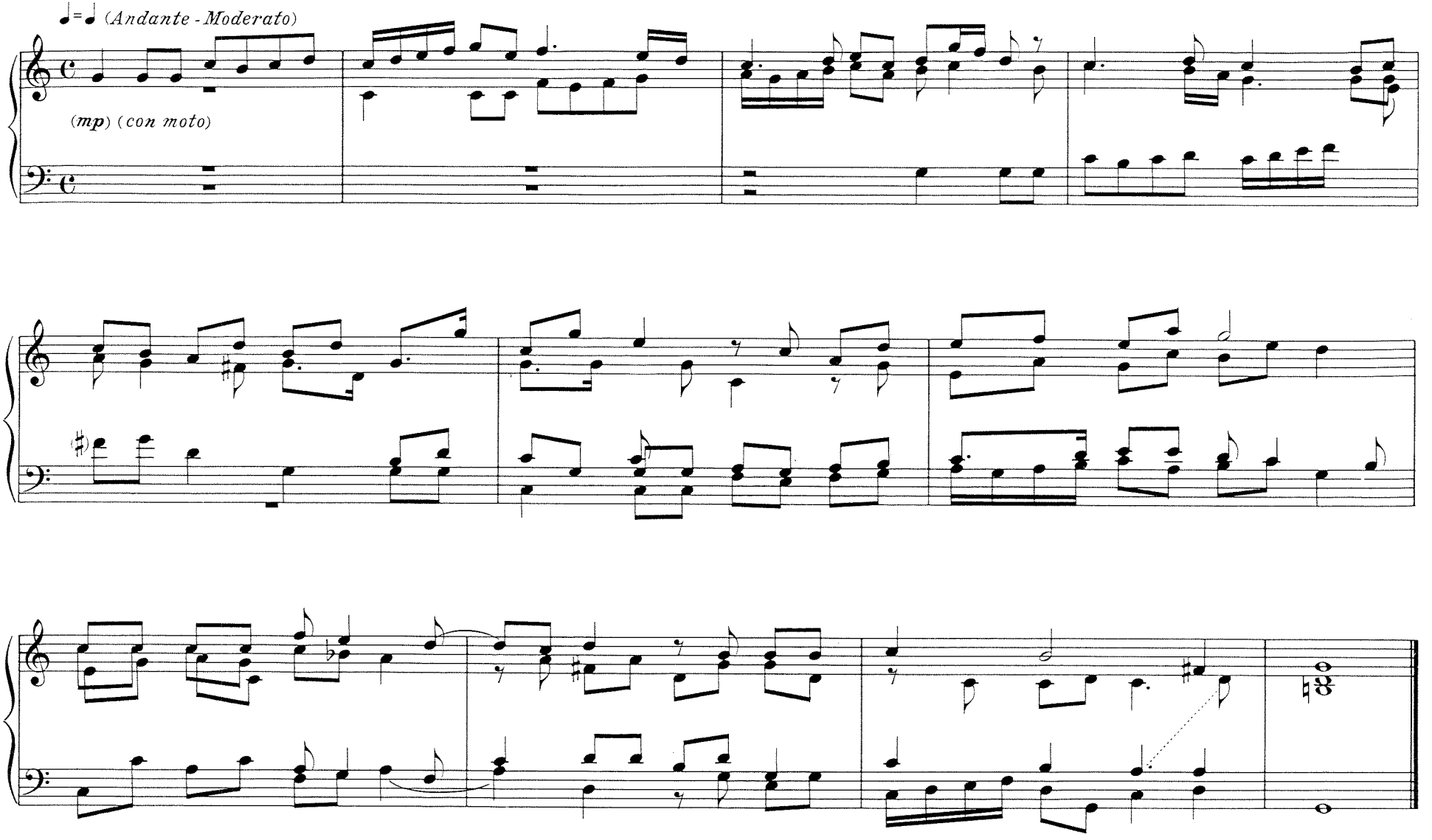


1) F♯ in Original


(L.H.)
(L.H.)
(mp)
(mp)


(mf)
(mf)
(f)
(f)
(f)

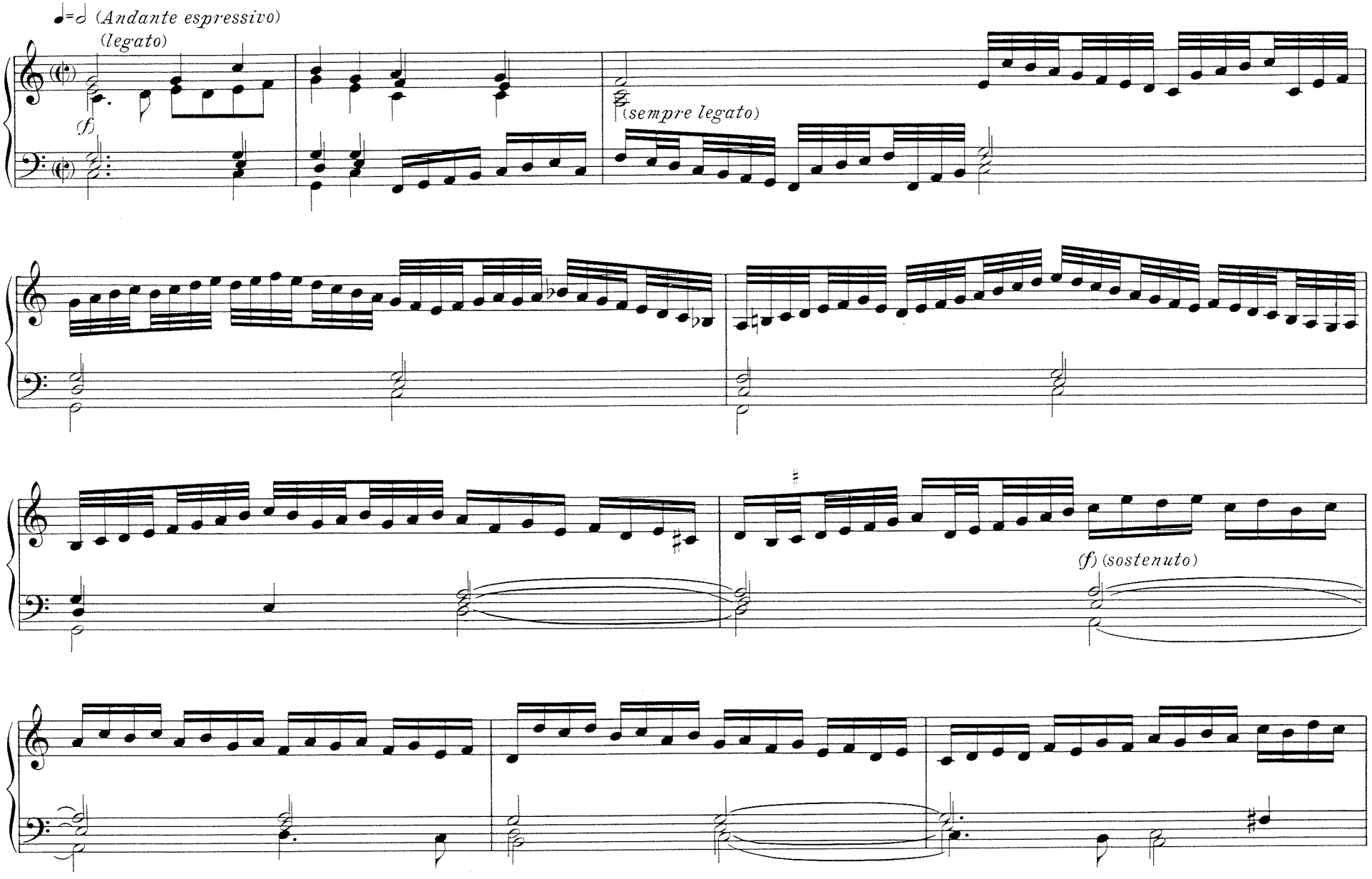
Fuga on the VIIIth Tone[1)]

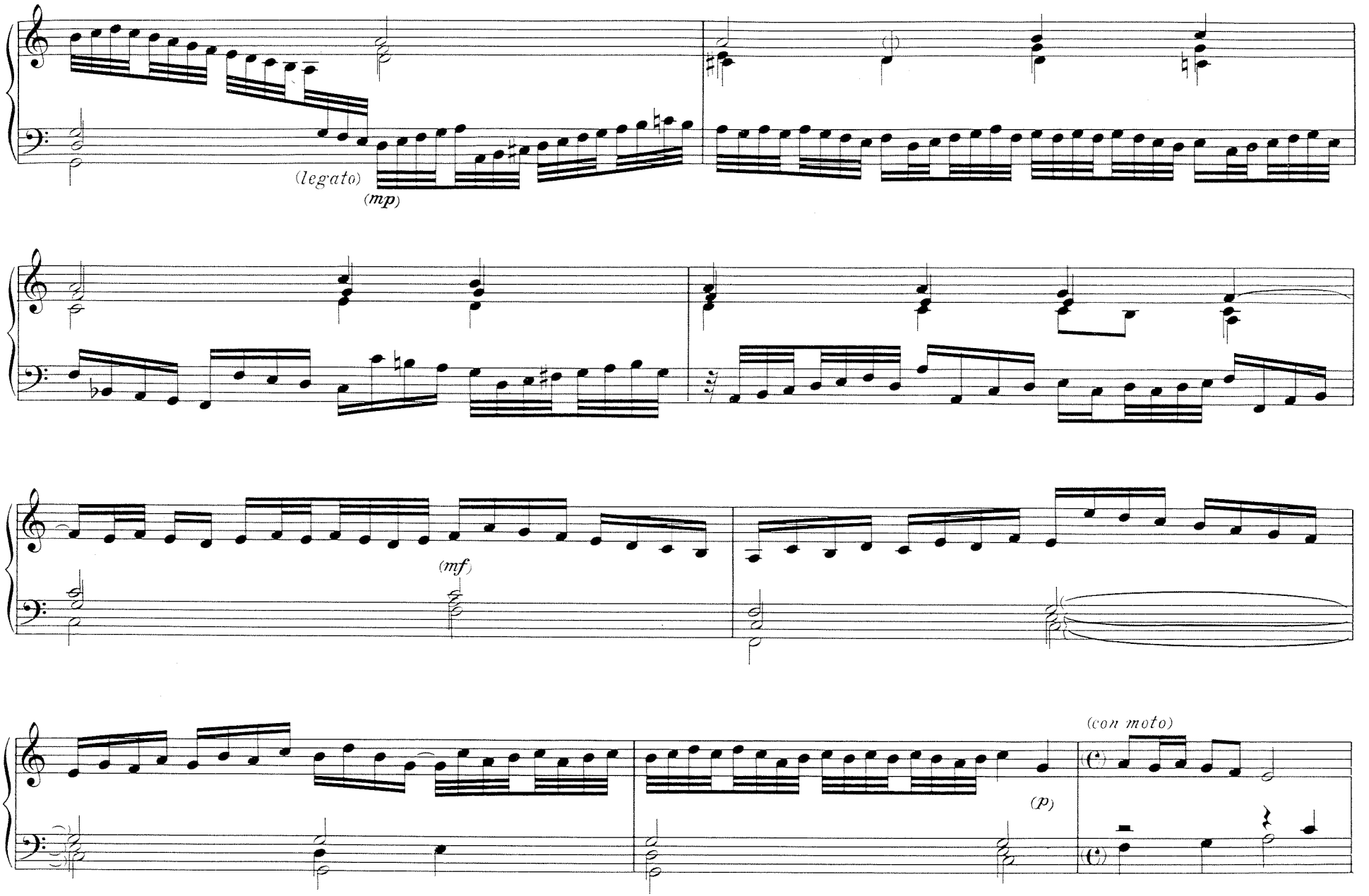


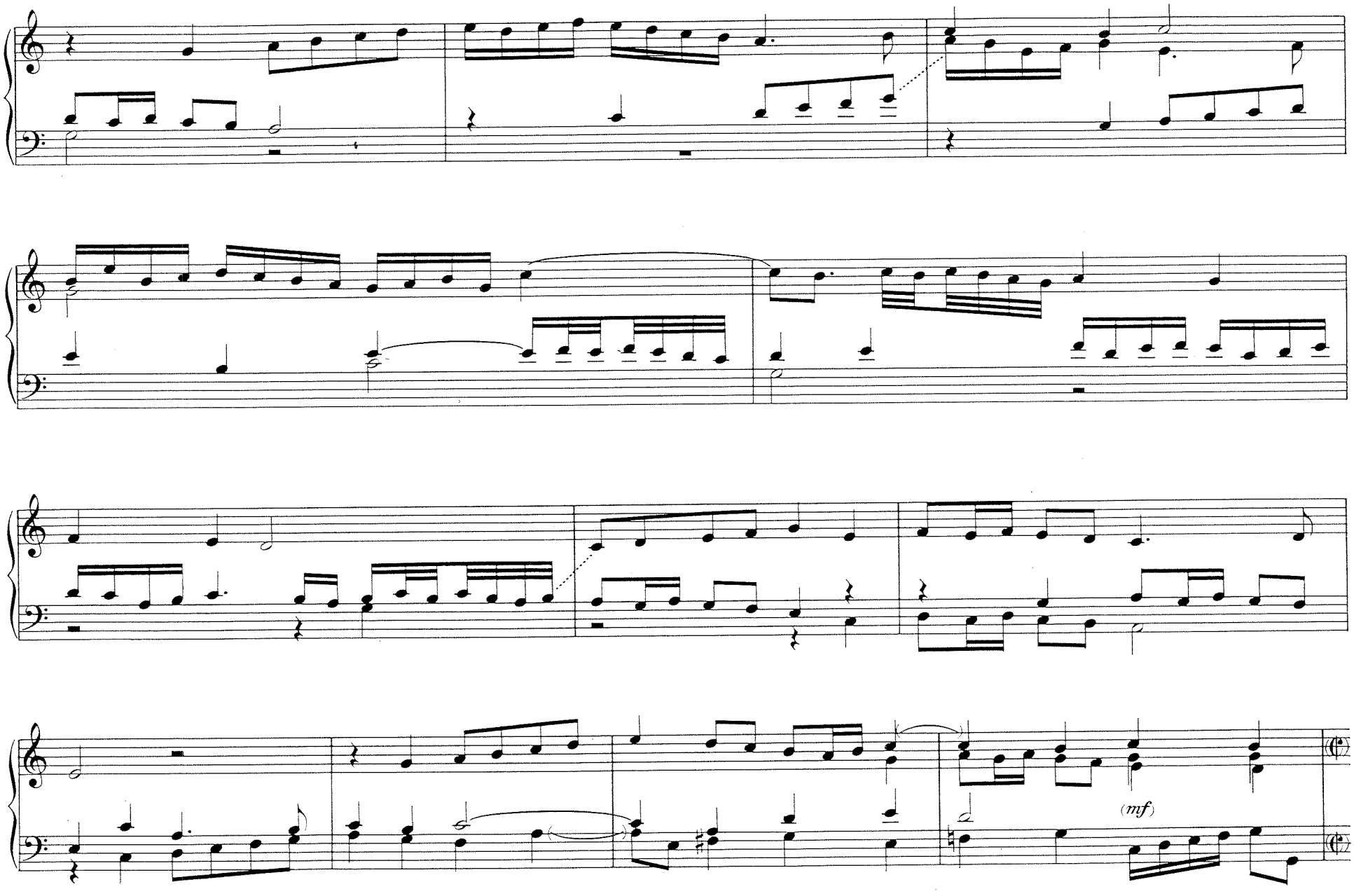
1.) Probably a short canzonetta in free canonic style, transcribed for keyboard.
Vielleicht eine kurze Canzonetta, die im kanonischen Stil für Tasteninstrumente umgeschrieben wurde.

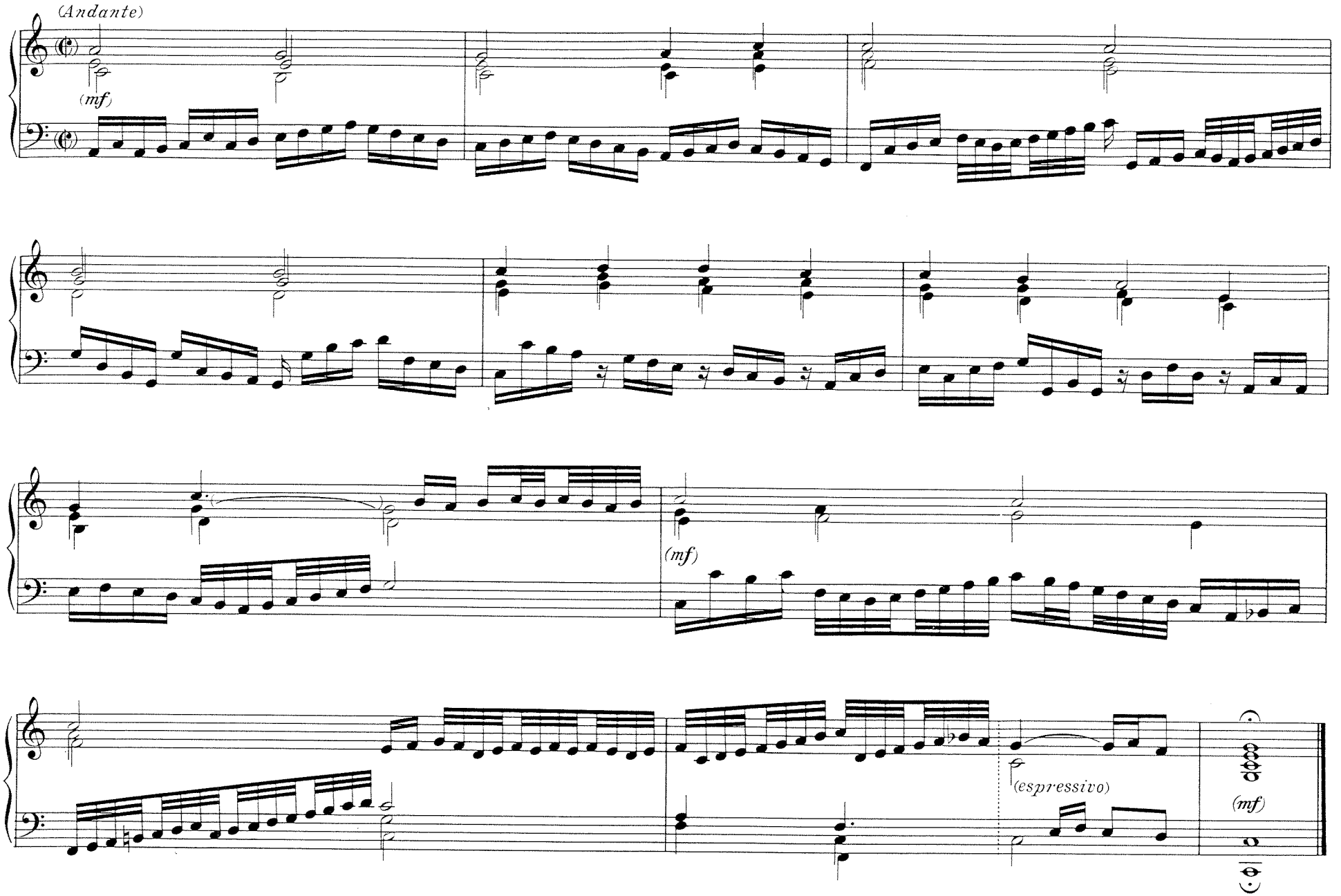
Toccata on the XIth Tone

(Organ?)



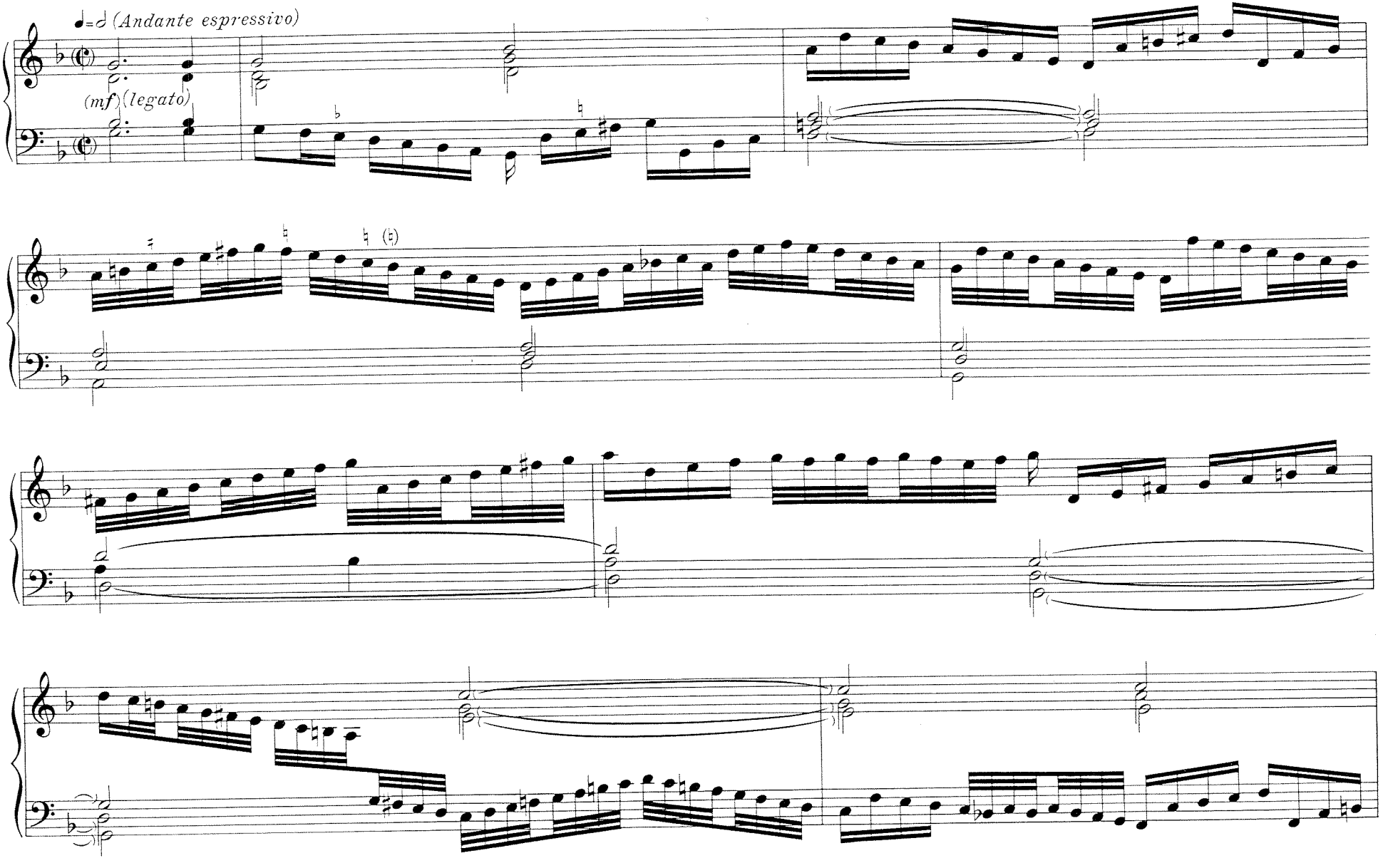

(legato)
(mp)
(mf)
(con moto)
(p)

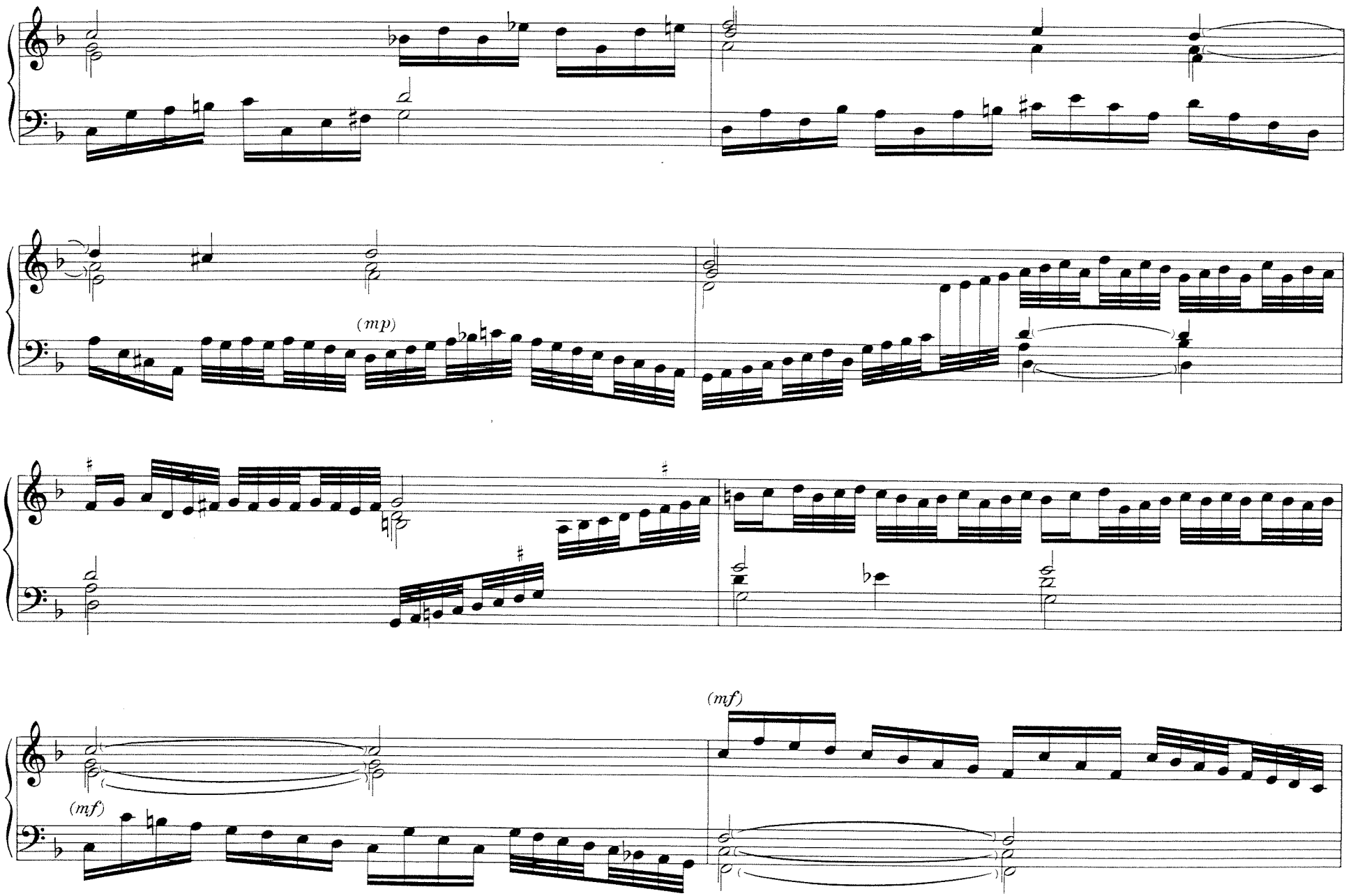

(mf)

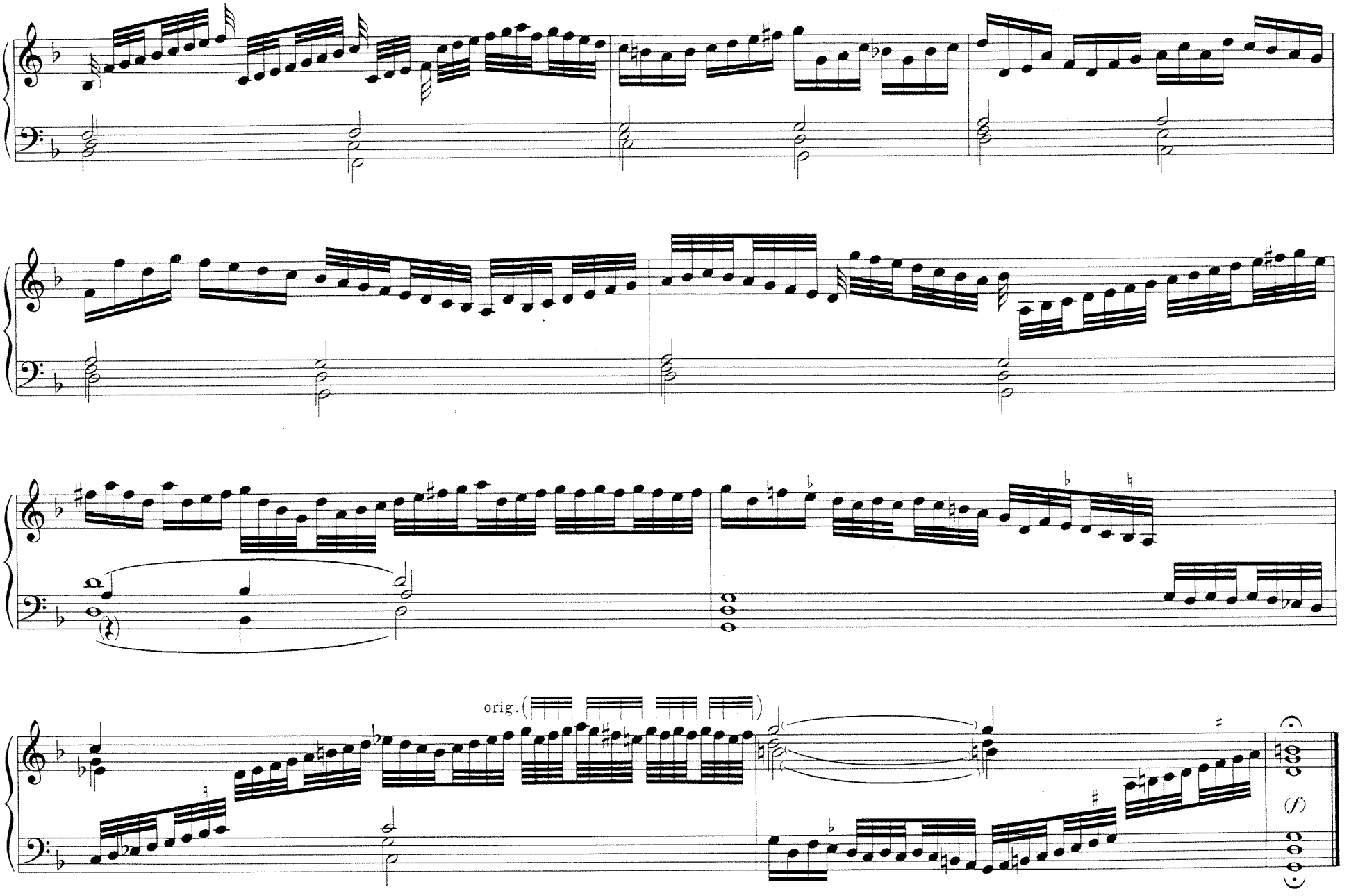

(Andante)
(mf)
(mf)
(espressivo)
(mf)

Toccata on the IInd Tone (1597)

"for organ & other keyed instruments"



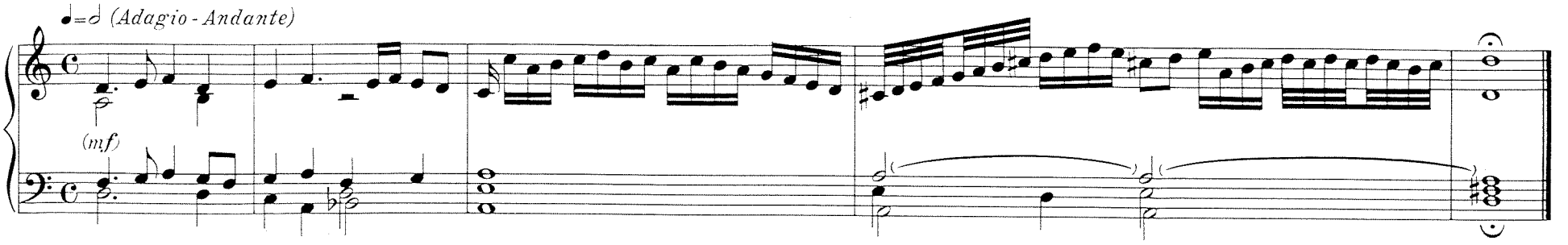

(mp)
(mf)
(mf)


orig.
(f)

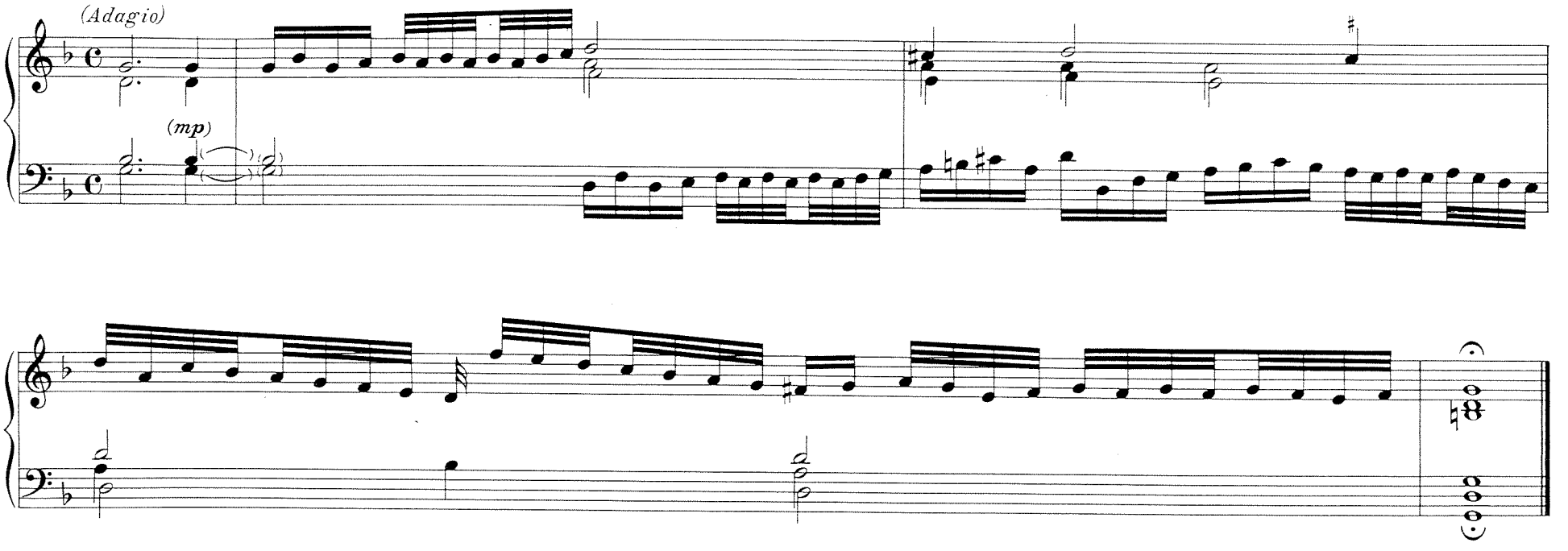
Intonations on the 12 Tones (1593)

(for Organ)

Tone I.



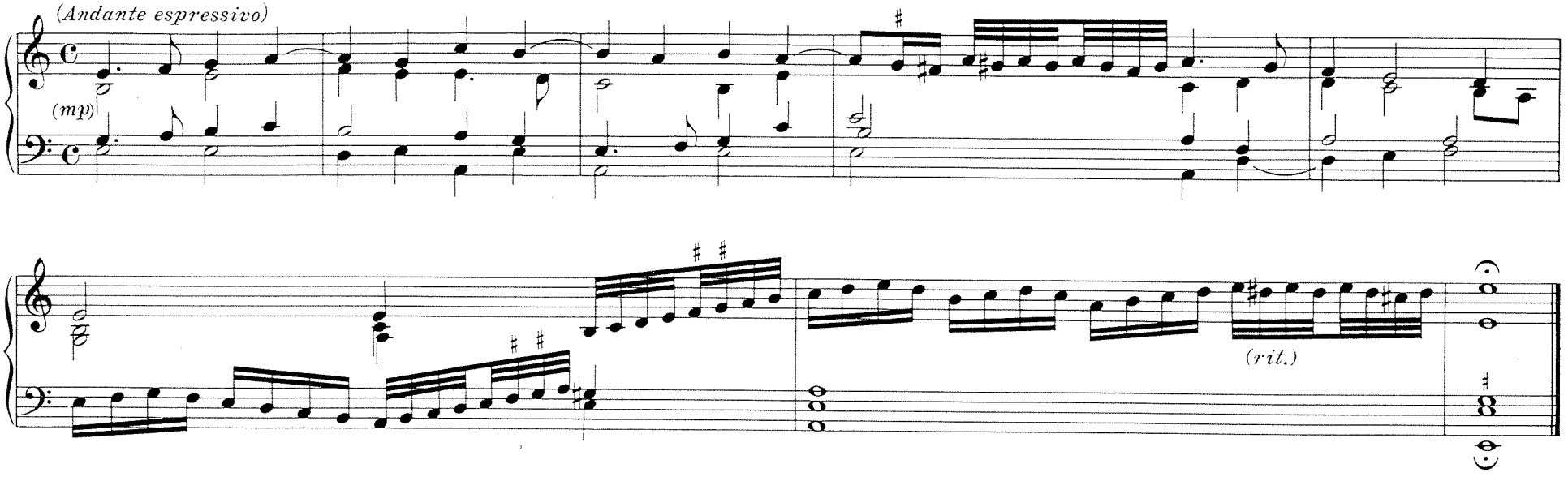
Tone II. (Transposed a 4th)[1]



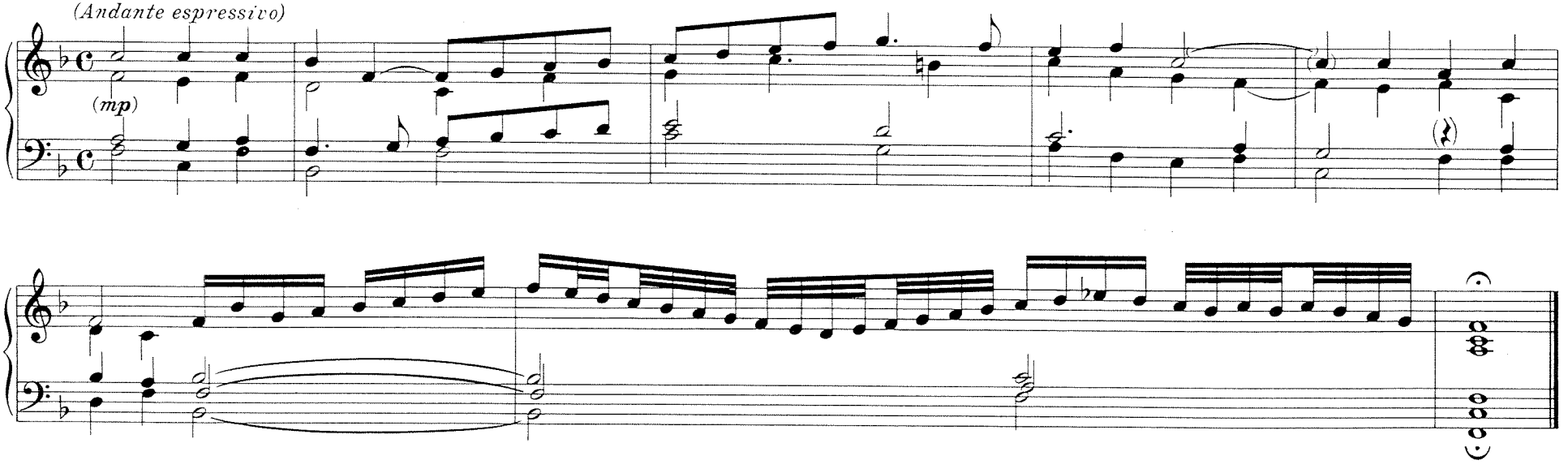
[1] Transposed for convenience

Nach Belieben transponiert.

Tone III. & IV.

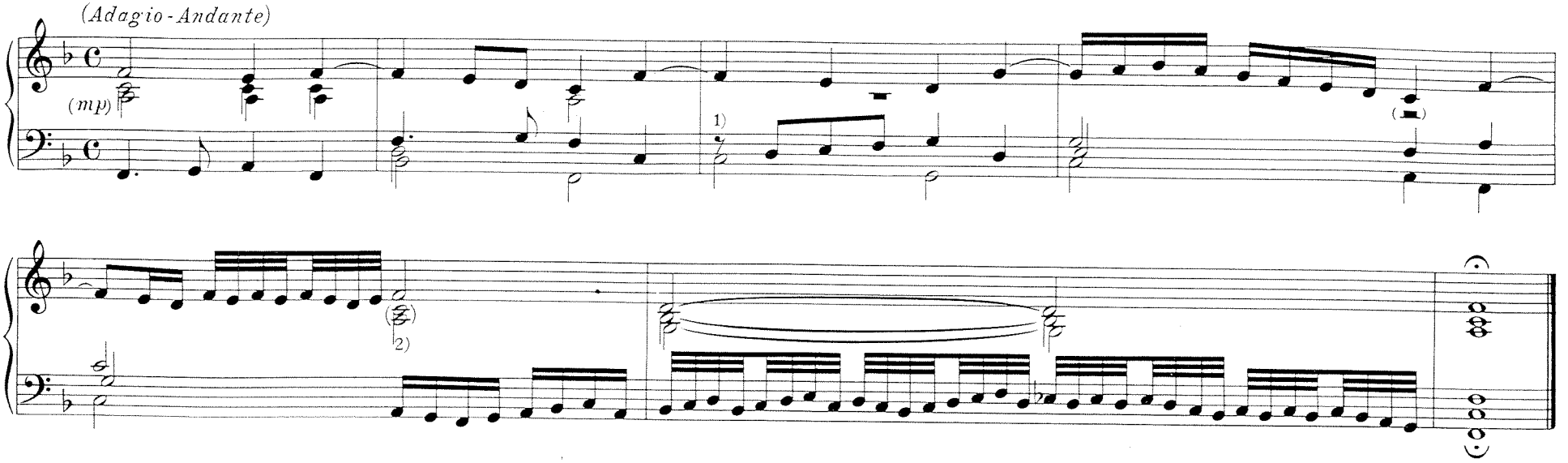


Tone V. (Transposeda 4th) 1)

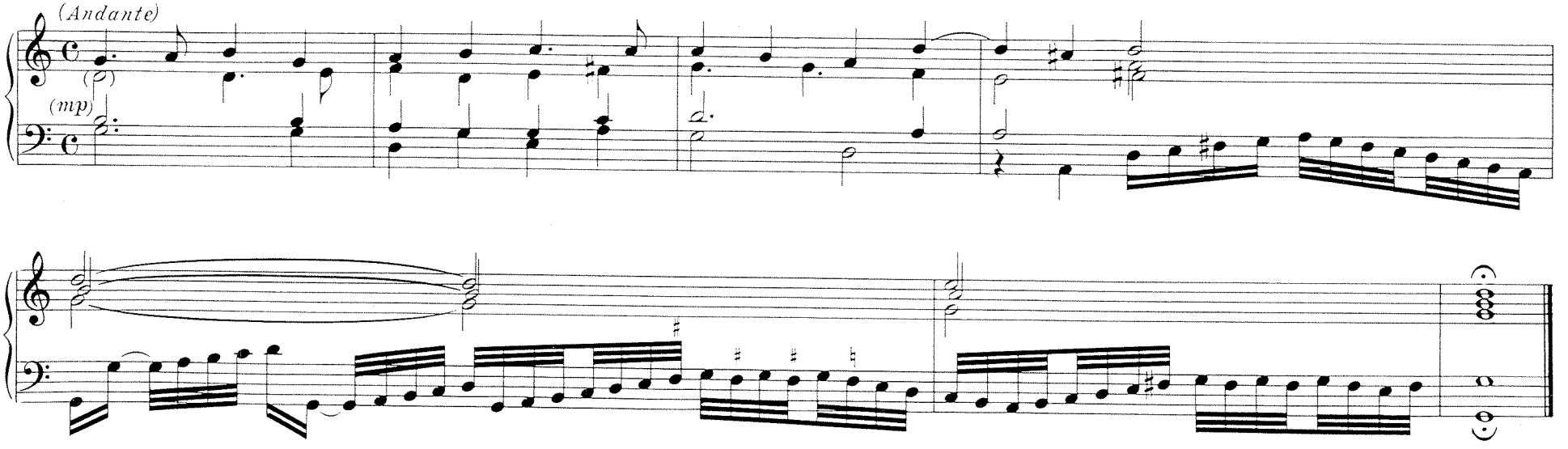


1) Here in proper pitsh
Hier in der originalen Tonhöhe

Tone VI.

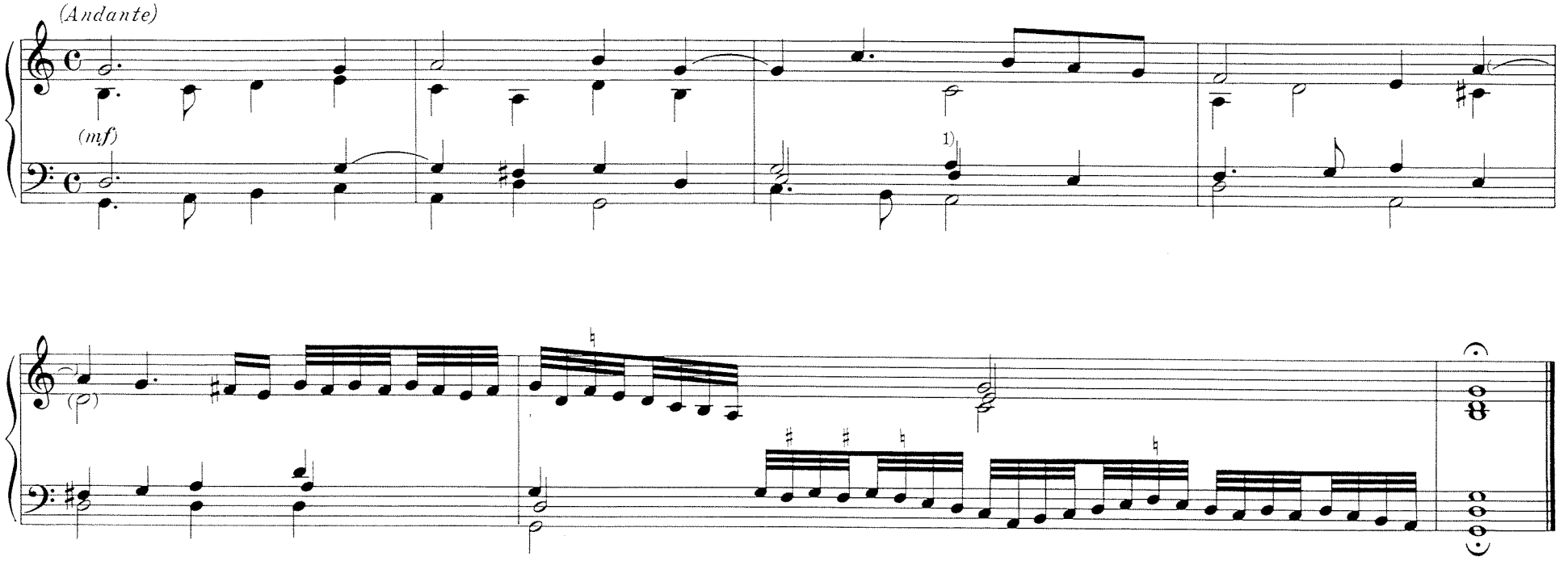


Tone VII.

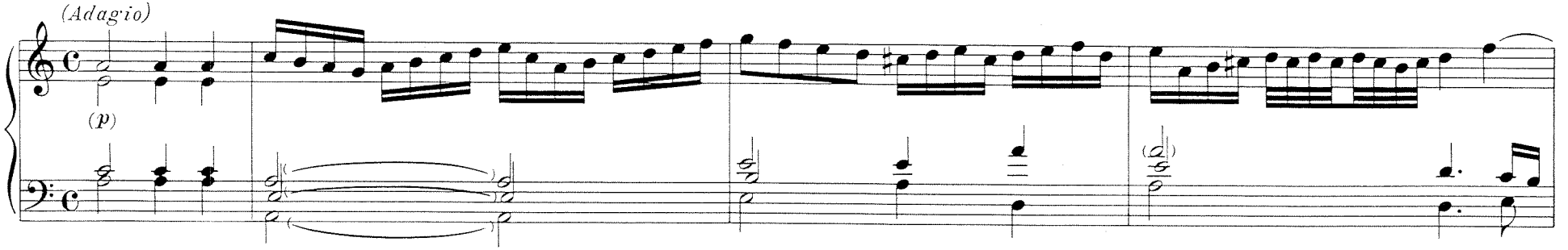


1) in one MS. 2) F in original

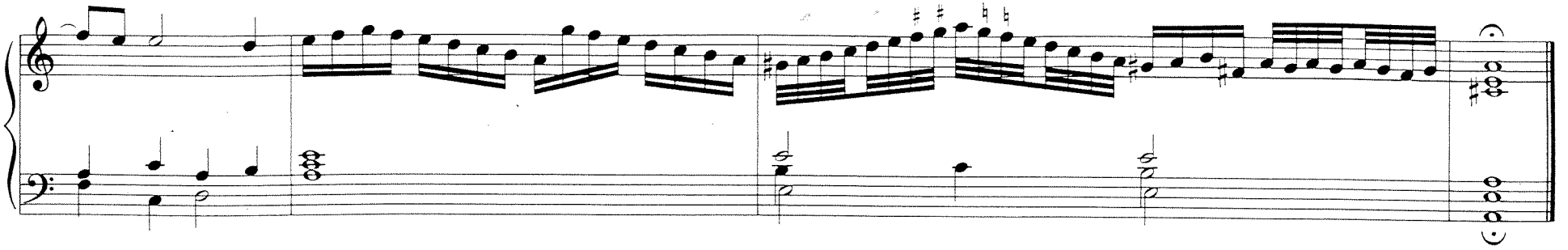
Tone VIII.



Tone IX.

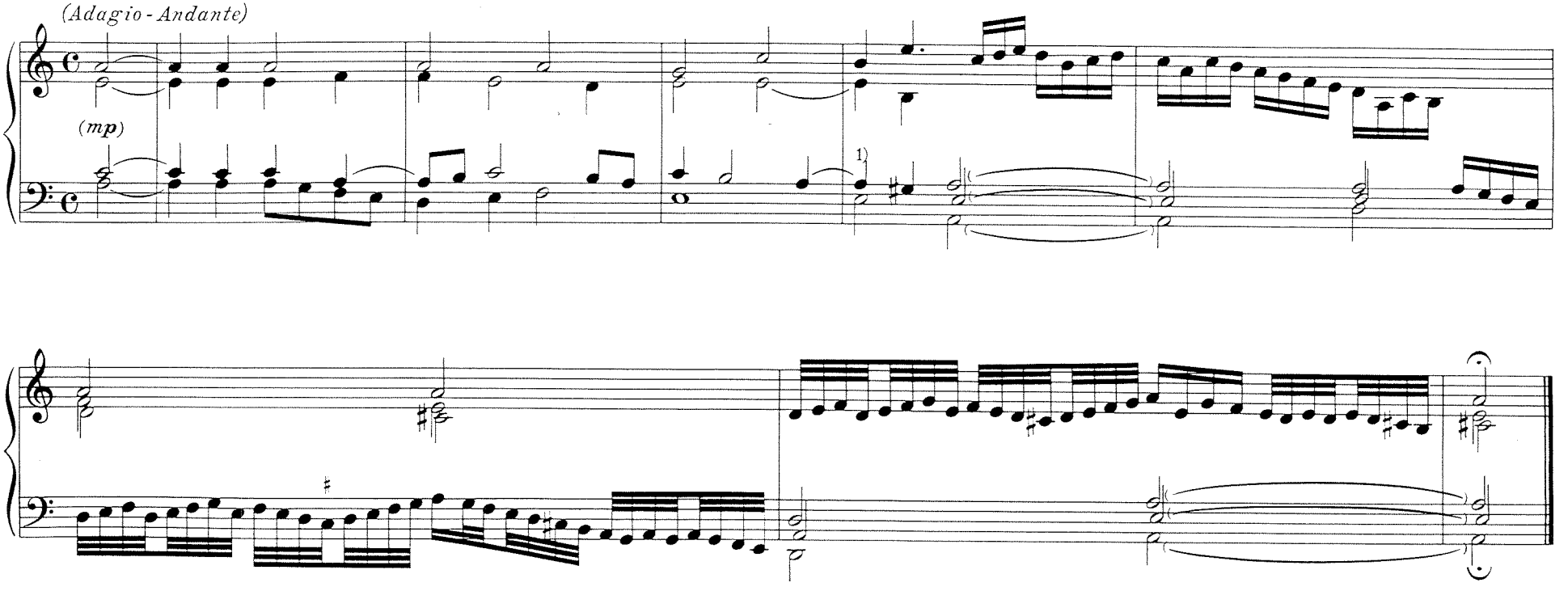


1) in one MS copy
in einer Manuskript Abschrift



Tone X.

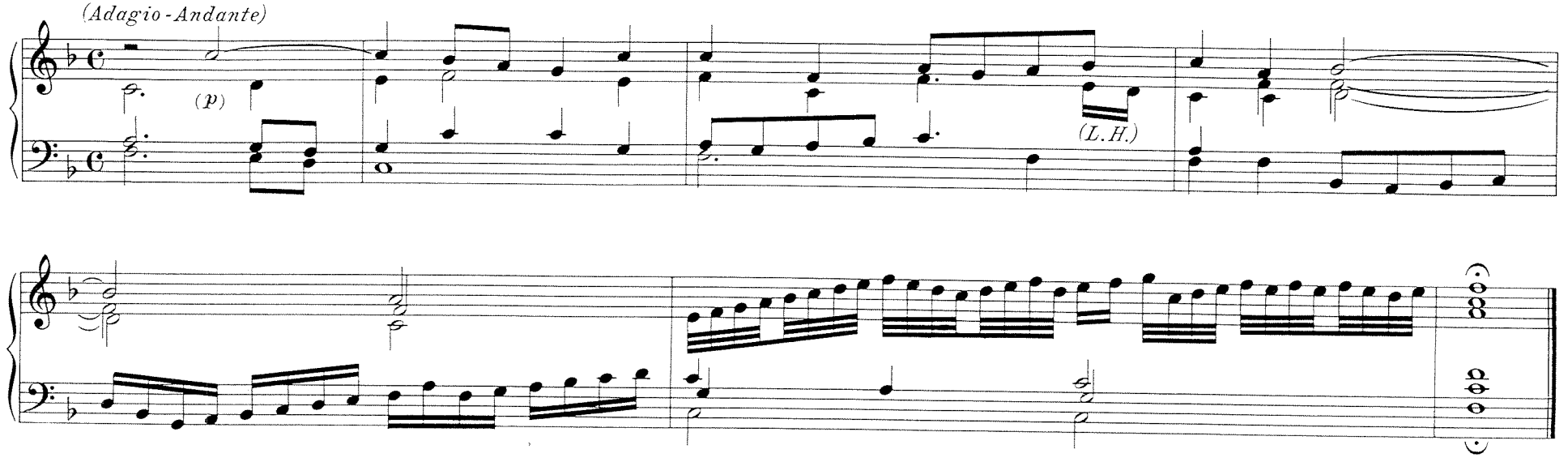
(Adagio - Andante)



1) in one MS copy

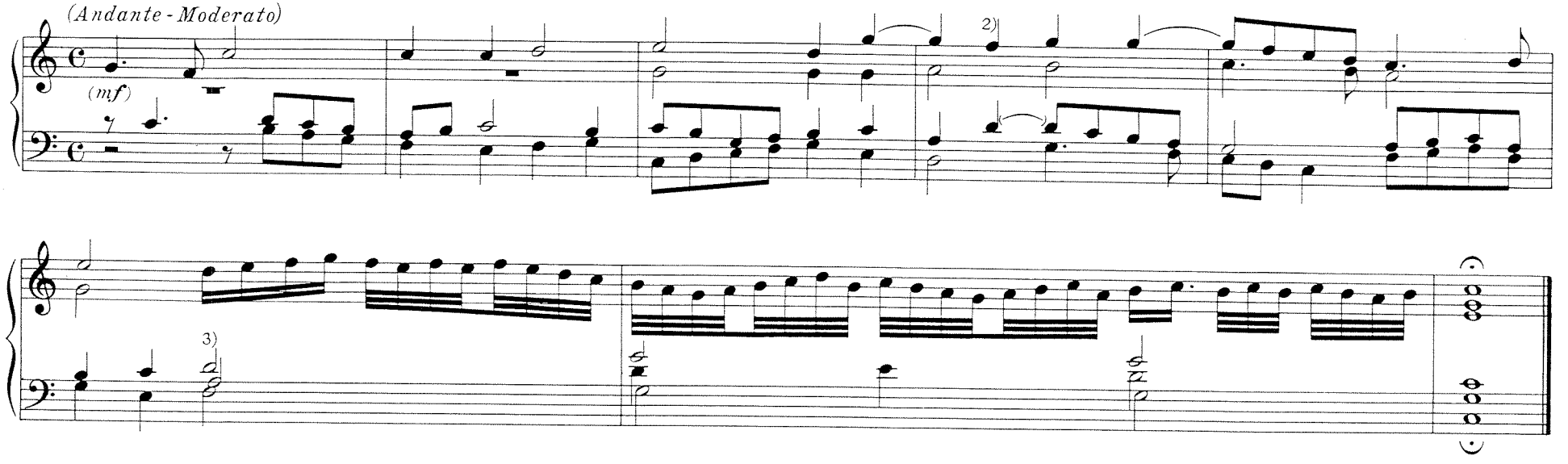
Tone XI. (Transposed a 4th) 1)

(Adagio - Andante)



Tone XII.

(Andante - Moderato)



1) for convenience 2) F♯ in one MS copy 3) F in original

INHALT / CONTENTS

Ricercar on the VIIIth Tone 4

Ricercar on the Xth Tone 7

Ricercar on the IXth Tone 12

Ricercare on the VIIth & VIIIth Tones 14

Ricercar on the IInd Tone 17

Fantasia on the IVth Tone 20

Fantasia on the VIth Tone 22

Fuga on the IXth Tone 26

Fuga on the VIIIth Tone 29

Toccata on the XIth Tone 30

Toccata on the IInd Tone 34

Intonations on the 12 Tones 37

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