

25 Renaissance Canons and Duets for 2 Trumpets

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Briccia, 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

Les *Briccia*, 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

— phrase

Briccia, zweistimmige Musik aus der Renaissance und dem frühen Barock, wurden oft im Unterricht in Kontrapunkt und Stil eingesetzt. Für die modernen Trompeter sind sie fördernd und bieten wertvolles Material zum Trainieren von Rhythmusflexibilität, Imitation und dem musikalischen Ausdruck.

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

— länger, betont, hervorgehoben

— phrasieren

Editions Bim

Rte des Echelettes 51, CH-1674 Vuarmarens, Switzerland
editions-bim.com

Tibi laudes decantabo

Anonymous (c. 1550)
Edited by Raymond Maze

Con spirito $\dot{d} = 100$

The musical score consists of four staves of music for two voices and piano. The top staff shows the vocal line with dynamic markings *f* and *p*. The second staff shows the piano accompaniment. The third staff continues the vocal line. The bottom staff continues the piano accompaniment. Large, semi-transparent text overlays are placed across the music: 'SAMPLE' in a bold, sans-serif font centered over the first two staves, and 'EXTRAIT' and 'AUSZUG' stacked vertically in a bold, sans-serif font centered over the last two staves.

In carne vale

Anonymous (c. 1550)
Edited by Raymond Mase

Andante $\text{♩} = 84$



Editions Bim

Rte des Echelettes 51, CH-1674 Vuarmarens, Switzerland
editions-bim.com

Ich seg Adieu

Anonymous (c. 1550)
Edited by Raymond Muse

Moderato $\text{d} = 94$

The musical score consists of two staves for piano. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 1 starts with a quarter note in the treble clef followed by eighth-note patterns. Measure 2 begins with a half note in the bass clef. Measures 3-4 show eighth-note patterns in both treble and bass staves. Measures 5-6 continue the eighth-note patterns. Measures 7-8 feature eighth-note chords in the bass staff. Measures 9-10 show eighth-note patterns in the treble staff. Measures 11-12 feature eighth-note chords in the bass staff. Measures 13-14 show eighth-note patterns in the treble staff. Measures 15-16 feature eighth-note chords in the bass staff.

Agnus Dei

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

d = 80

