



by Carl Fischer Music

CANZONA

Peter Mennin



CARL FISCHER®



by Carl Fischer Music

CANZONA

Peter Mennin

J542 INSTRUMENTATION

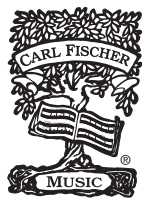
Full Score.....1	Cornet 1 in B \flat3
Piccolo.....1	Cornet 2 in B \flat3
Flute.....5	Cornet 3 in B \flat3
Oboe 1.....2	Trumpet 1 in B \flat1
Oboe 2.....2	Trumpet 2 in B \flat1
Clarinet in E \flat1	Horn 1 in F.....1
Clarinet 1 in B \flat4	Horn 2 in F.....1
Clarinet 2 in B \flat4	Horn 3 in F.....1
Clarinet 3 in B \flat4	Horn 4 in F.....1
Alto Clarinet in E \flat2	Trombone 1.....2
Bass Clarinet in B \flat2	Trombone 2.....2
Bassoon 1.....1	Trombone 3.....2
Bassoon 2.....1	Euphonium.....3
Alto Saxophone 1 in E \flat2	Euphonium T.C. in B \flat2
Alto Saxophone 2 in E \flat2	Tuba.....5
Tenor Saxophone in B \flat2	String Bass.....1
Baritone Saxophone in E \flat1	Timpani.....1
	Percussion 1.....2
	Snare Drum, Bass Drum
	Percussion 2.....2
	Suspended Cymbal, Crash Cymbals

Cover: hand-rendered depiction of the Goldman Band with conductor Edwin Franko Goldman performing in the Naumburg band shell, Central Park, NYC.

ISBN 978-0-8258-3925-2



9 780825 839252 >



CARL FISCHER®
www.carlfischer.com

J542	—	Set
J542F	—	Full Score
J542P	—	Parts

UPC



7 98408 03925 7

Program Notes

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by

powerful rhythmic figurations. This is followed by a *cantabile* section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

About the Composer

Born on May 17, 1923 in Erie, Pennsylvania, Peter Mennin began his formal musical studies at the age of seven. He was drawn to composition immediately, and by the age of eleven was already experimenting with symphonic forms.

In 1939, he entered the Oberlin Conservatory, studying composition with Norman Lockwood. He then studied at the Eastman School of Music, receiving his Bachelor's and Master's degrees in 1945, and his Ph.D. degree in 1947. He studied composition with Howard Hanson and Bernard Rogers.

In 1947, Mennin was appointed to the composition faculty of the Juilliard School, a position he retained for ten years. In 1958, he became Director of the Peabody Conservatory of Music in Baltimore, Maryland. He held the post for four years, introducing many new ideas into the disciplines of conducting, opera production, concert structure and administration.

In 1962, Mennin returned to the Juilliard School as its President, a position he held for twenty-one years, until his untimely death. His tenure was the longest in Juilliard's history. He presided over an unprecedented growth for that celebrated school, guiding its move to Lincoln Center and expanding its international influence.

Editorial Notes

Peter Mennin's *Canzona* has endured as a cornerstone in the concert-band literature since its composition in 1951. Unfortunately, the original edition of this work, and its subsequent re-release in 2000, left much to be desired in terms of the quality and reliability of the materials. The original score, based off a hand-copied manuscript (M.S.), is difficult to read and has numerous "quirks" of Mennin's notation given his lack of familiarity with writing for band. (*Canzona* was his only work written for band.) Given his orchestral experience, some orchestral conventions were carried over to this manuscript and are confusing and contrary to the typical practices of modern band notation. This edition strives to correct those challenges.

The entire score and parts have been re-engraved from the M.S., and numerous corrections have been applied. In general, articulations and dynamics were made more consistent, rehearsal marks were converted to bar numbers rather than letters, and the score order was standardized, specifically the trombones and cornets. The percussion parts were completely overhauled given their poor execution in the original edition, and have been redistributed into two distinct parts: Snare and Bass Drums in Percussion 1 and Cymbals in Percussion 2. More specific editorial remarks are outlined below.

I hope this edition will allow you the best experience possible in performance, and allow this work to continue to inspire band musicians for decades to come.

— Justin Tokke, 2018

Beaming of Melody Lines

Several instances of the main "A" theme have an unusual beaming where three consecutive eighth notes are broken from the eighth note on beat 1, presumably to emphasize the phrasing and unusual placement of these notes. However, given the already extant slurs, the phrasing is clear enough to prefer the modern convention of beaming precisely to the meter, and this unusual notation has been removed. These cases can be found in mm. 15, 23, 108, 111, and 139.

Solo and Divisi Notation

When indicating solo instruments, Mennin took a very "orchestral" approach to the notation, but his system does not conform well to the realities of the band where multiple players will play a part. Mennin often would use a notation of "I°" or "II°" to indicate a single instrument on a part followed by an "a2" at the end, or sometimes the M.S. indicated "tutti." The confusion over all these notations has been untangled to the best of the editor's ability. After reviewing all the existing instances of these marks, they have been replaced with the more conventional "solo" and "tutti" markings used in band scores to indicate a single instrument playing a passage and all instruments respectively.

Mennin also split single parts into two without marking it as divisi. These are now marked with div. and unis. when the parts join together. Note that it is possible to have tutti and div. concurrently where, before the mark, a soloist was playing, and then afterward the whole section divides into two parts.

All of these instances are outlined below:

- m. 12 Euph., Tuba – I° to solo
- m. 21 Tuba – The Tuba part is likely missing a “tutti” marking here as is marked in the Euphonium. This assumption is strengthened by the fact that m. 26 again marks Tuba as a solo, so an intermediate tutti marking between m. 12 and m. 26 was missing somewhere, and this is the most likely position.
- m. 26 Tuba – I° to solo
- m. 31 Tuba – I°, II° to tutti, div. added
- m. 37 Tuba – I° to solo (same as m. 26)
- m. 42 Tuba – I°, II° to tutti, div. added (same as m. 31)
- m. 63 Euph., Tuba – I° to solo
- m. 64 Fl., Ob. – I° Solo to solo
- m. 64 Cls. – I°, II°, III° to solo
- m. 72 Euph., Tuba – tutti (as marked)
- m. 76 Picc., Ob., Euph., Tuba – I° to solo
- m. 81 Fl., Cl. 1 – I° to solo
- m. 89 Cl., Euph., Tuba – tutti (as marked)
- m. 89 Cl. 1 – div. added
- m. 97 Picc. Fl., Ob., Cl. 1 – tutti added
- m. 97 Tuba – div. added, a2 to unis.
- m. 113 Euph., Tuba - div. added
- m. 113 Tuba – I° to solo
- m. 118 Tuba – I°, II° to tutti, div. added (same as m. 31)
- m. 127 Euph. Tuba – div. added., 2 soli (as marked)
- m. 129 Cor., Tbn. – I°, II°, III° to solo
- m. 135 Cor., Tbn. – tutti (as marked)
- m. 135 Tuba – a2 to tutti, unis.
- m. 136 Euph. – a2 to tutti, unis.

m. 12 – Euph., Tuba

The M.S. has a contradictory marking of *leggiere* and *marcato* simultaneously. Given that the other wind parts do not have the *marcato* marking and that this combination does not occur elsewhere in the piece, the *marcato* has been removed for consistency.

mm. 12–25 – Alto Sax. 1, 2; Tenor Sax. 3

Originally marked as “staccato”, this accompaniment figure has been written to include the staccato articulation on all notes within the passage. It is clearly meant to work in conjunction with the horns as it follows their notes exactly, but does not follow the sixteenth-note rhythms in the horns, rather using single eighths, which avoids the saxophones needing to double tongue those notes. A strange artifact comes in m. 14, a quarter note on beat 2.5 split across the beat, as is standard practice. However, when also paired with staccato, this is a contradiction in instructions. (Generally staccato marks are avoided on tied notes.) Other instances of quarter notes in this passage, such as mm. 13 and 22, are clearly meant to be short. In m. 14, it is likely the copyist was attempting to correct the rhythmic spelling of the note due to its position without considering the staccato nature of it. Therefore, it has been rewritten as an eighth followed by an eighth rest.

m. 17 – Cor. 2, 3; Tpt. 1, 2; Tbn, 1, 2

The redundant *p* (*piano*) mark on beat 3 has been removed to mimic other instances of this motive, such as in m. 20.

mm. 94–96 – Cl. 1–3; Cor. 1–3; Tpt. 1, 2

Several notes were respelled here to allow for better voice-leading to avoid several augmented unisons in a row. The original B \flat was written as A \sharp and D \flat as C \sharp . This also mimics the trombones in the same passage which use B \natural in Trombone 1 and G \sharp in Trombone 2. While this causes the chord to look unusual vertically, it is a sounding G \sharp -minor chord alternating with F major.

mm. 11, 26, 55, 63, 120, 146 – Percussion

At several points in the original percussion parts the marking “2 soft sticks” was added on rolls for both bass drum and suspended cymbal. This has been retained in the first instance for each instrument but has been removed afterward for redundancy.

Canzona

PETER MENNIN

Allegro deciso (♩ = 126)

The score is written for a full orchestra and includes the following parts:

- Piccolo
- Flute
- Oboe (1, 2)
- Clarinet in Eb (1)
- Clarinet in Bb (2, 3)
- Alto Clarinet in Eb
- Bass Clarinet in Bb
- Bassoon (1, 2)
- Alto Saxophone in Eb (1, 2)
- Tenor Saxophone in Bb
- Baritone Saxophone in Eb
- Cornet in Bb (1, 2, 3)
- Trumpet in Bb (1, 2)
- Horn in F (1, 2, 3, 4)
- Trombone (1, 2, 3)
- Euphonium
- Tuba
- String Bass
- Timpani (G, A, Bb, D)
- Percussion (Snare Drum, Bass Drum) (1)
- Percussion (Suspended Cymbal, Crash Cymbals) (2)

The score is in 4/4 time and begins with a dynamic marking of *ff*. The tempo is marked *Allegro deciso* with a metronome marking of ♩ = 126. The score spans 6 measures.

7

Picc. *ff*

Fl. *ff*

Ob. 1 2 *ff*

Cl. in Eb 1 *ff*

Cl. 2 3 *ff*

Alto Cl. *ff*

B. Cl. *ff*

Bsn. 1 2 *ff*

Alto Sax. 1 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Cor. 1 2 3 *ff*

Tpt. 1 2 *ff*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

S. Bass *ff*

Timp. *ff*

Perc. 1 Snare Drum *ff*

Perc. 2 Bass Drum *ff*

rim shots *p* *molto*

Suspended Cymbal (2 soft sticks) *p* *molto*

12

Picc. *mf cantabile*

Fl. *mf cantabile*

Ob. 1/2 *mf cantabile*

Cl. in Eb *mf cantabile*

Cl. 1 *mf cantabile*

Cl. 2/3 *mf cantabile*

Alto Cl. *fff* *p leggiero*

B. Cl. *fff* *p leggiero*

Bsn. 1/2 *fff* *p leggiero*

Alto Sax. 1/2 *fff* *p sub. leggiero accompagnando*

Ten. Sax. *fff* *p sub. leggiero accompagnando*

Bari. Sax. *fff*

12

Cor. 1 *mf cantabile*

Cor. 2/3

Tpt. 1/2 *p*

Hn. 1/2 *fff* *p sub. leggiero accompagnando*

Hn. 3/4 *fff* *p sub. leggiero accompagnando*

Tbn. 1/2 *fff* *p*

Tbn. 3

Euph. *fff* *solo* *p leggiero solo*

Tba. *fff* *p leggiero*

S. Bass *fff* *pizz.* *p leggiero*

Timp. *ff* *mf (non troppo)*

Perc. 1 *ff*

Perc. 2 *ff*

Picc.

Fl.

Ob. 1 2

Cl. in Eb

Cl. 1 2 3

Alto Cl.

B. Cl.

Bsn. 1 2

Alto Sax. 1 2

Ten. Sax.

Bari. Sax.

Cor. 1 2 3

Tpt. 1 2

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

S. Bass

Timp.

Perc. 1 2

Picc.

Fl.

Ob. 1/2

Cl. in Eb

Cl. 1/2/3

Alto Cl.

B. Cl.

Bsn. 1/2

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

Cor. 1/2/3

Tpt. 1/2

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

S. Bass

Timp.

Perc. 1/2

26

Picc. *ff*

Fl. *ff*

Ob. 1 2 *ff*

Cl. in Eb *ff*

Cl. 1 *mf*

Cl. 2 3 *mf*

Alto Cl. *ff plegg.*

B. Cl. *ff plegg.*

Bsn. 1 2 *ff plegg.*

Alto Sax. 1 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *ff pleggiero*

26

Cor. 1 2 3 *ff*

Tpt. 1 2 *ff*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff solo*

Tba. *ff plegg.*

S. Bass *ff plegg.*

Timp. *fz* 2 soft sticks *mf (non troppo)* *p*

Perc. 1 2 *mf* *pp*

31

Picc.

Fl.

Ob. 1/2

Cl. in Eb

Cl. 1/2/3

Alto Cl.

B. Cl.

Bsn. 1/2

Alto Sax. 1/2

Ten. Sax.

Bari. Sax.

31

Cor.

Tpt.

Hn.

Tbn.

Euph.

Tba.

S. Bass

Timp.

Perc. 1/2

37

Picc. *mf*

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. in Eb *mf*

Cl. 1 *mf* *div.*

Cl. 2 *mf*

Cl. 3 *mf*

Alto Cl. *plegg.*

B. Cl. *plegg.*

Bsn. 1 *plegg.*

Bsn. 2 *plegg.*

Alto Sax. 1 *mf*

Alto Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *f plegg.*

37

Cor. 1 *f*

Cor. 2 *f*

Cor. 3 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Hn. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph. *f*

Tba. *solo* *plegg.*

S. Bass *plegg.*

Timp. *p* *f* *mf (non troppo)*

Perc. 1 *mf* *pp*

Perc. 2