

GAGLIARDA

from **ANCIENT AIRS AND DANCES, SUITE NO. 1**

OTTORINO RESPIGHI

Arranged by

Carrie Lane Gruselle

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Piano

Extra Conductor Score: \$5.00

Extra Parts: \$3.00

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T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson



The Arranger

Carrie Lane Gruselle is recently retired from teaching strings for the Appleton Area School District in Appleton, Wisconsin. Actively involved with the Wisconsin MEA Comprehensive Musicianship through Performance Project, she is also past president of the Wisconsin Chapter of the American String Teachers Association and former lead teacher for the Lawrence University String Project. She is string editor for The FJH Music Company, and co-author of the new FJH method series: Measures of Success® for Strings. The arrangements and compositions she has written for young string players are studied and performed regularly worldwide.

Ms. Gruselle holds a Bachelor of Music Education degree from UW-Eau Claire and a Masters of Music Education with Suzuki Emphasis from UW-Stevens Point.

About the Music

Intrigued by the music of the Renaissance and Baroque, Respighi constructed this suite to bring the music of those periods to modern times (to 1917 in this case), adding his unique signature to the arrangements.

The *Gagliarda* from Respighi's *Ancient Aires and Dances, Suite No. 1*, is rich with contrast melodically, harmonically, and texturally. The opening melody was composed by the 16th century Italian, Vincenzo Galilei, the father of the famous astronomer Galileo Galilei. The contour of the melody is jumpy and unpredictable creating a challenge to the musician. One might even describe it as athletic, as was the couple's dance, the Galliard, which was popular during the Renaissance.

By contrast, the second tune, an anonymous melody of the period, has a fluid melody, more stepwise and more predictable. It is set over a drone to create a much more static harmonic structure. The return to Galilei's melody completes the movement.

Through this piece students will focus on triple meter, irregular melodic patterns, dotted rhythms, independence of voices, contrasting textures and contrasting dynamics.

Carrie Lane Gruselle

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GAGLIARDA

from *Ancient Airs and Dances*, Suite No. 1

OTTORINO RESPIGHI
Arranged by
CARRIE LANE GRUSSELLE
(ASCAP)

Allegro marcato (♩=136)

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Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

11 12 13 14 15

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

17 (opt. solo) *f legato*

(opt. solo)

(opt. solo)

(opt. solo)

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16 18 19 20

21 22 23 24 (tutti)

Vln. 1

Vln. 2 L2

Vla.

Vcl.

D.B.

Piano

ff (tutti)

ff (tutti)

ff (tutti)

ff

ff legato

25

Preview Only

26 27 28 29 30

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

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A musical score page showing five staves of music for orchestra and piano. The staves are labeled from top to bottom: Vln. 1, Vln. 2, Vla., Vcl., and D.B. The piano staff is at the bottom, with its treble and bass staves grouped together by a brace. Measures 36 through 39 are shown. In measure 36, Vln. 1 has a sixteenth-note pattern. In measure 37, Vln. 2 has a sixteenth-note pattern. In measure 38, Vla. has a sixteenth-note pattern. In measure 39, Vcl. has a sixteenth-note pattern. The piano staff in measure 36 shows a series of chords. In measure 37, the piano has sustained notes. In measure 38, the piano has sustained notes. In measure 39, the piano has sustained notes. The page is marked with a large orange "Preview" watermark diagonally across it, and a larger orange "Reproduction Prohibited" watermark centered below the staff.

40

(tutti)

Vln. 1

f

(tutti)

Vln. 2

f

(tutti)

Vla.

f

(tutti)

Vcl.

f

(tutti) 4 2 -4 2 4

D.B.

f

Piano

f

41

42

43

44

45

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vcl.

mp

D.B.

fp

Piano

fp

pp

46

47

48

49

53

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

50 51 52 54

molto rall.

58

Fine A tempo

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

55 56 57 59

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Musical score for strings and piano. The score consists of five staves: Vln. 1, Vln. 2, Vla., Vcl., D.B., and Piano. The key signature is two sharps. Measure 60: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. are silent. Measure 61: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. are silent. Measure 62: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes. A dynamic marking **p dolce** is placed above the piano staff. Measure 63: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes. Measure 64: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes.

Musical score for strings and piano. The score consists of five staves: Vln. 1, Vln. 2, Vla., Vcl., D.B., and Piano. The key signature is two sharps. Measure 65: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. are silent. Measure 66: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes. A dynamic marking **p dolce** is placed above the piano staff. Measure 67: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes. Measure 68: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes. Measure 69: Vln. 1 and Vln. 2 play eighth-note pairs. Vla., Vcl., and D.B. play eighth notes.

70

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano



71 72 73

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano



74 75 76 77

78

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

This musical score page shows six staves for strings and piano. The key signature is two sharps. Measure 78 starts with sustained notes from Vln. 1 and Vln. 2. Measures 79-82 show various patterns of eighth and sixteenth notes across all instruments, with dynamic markings like *pp*, *p*, and *pp*. The piano part includes a instruction "non div. pizz." in measure 78.

79 80 81 82

This musical score page shows six staves for strings and piano. The key signature changes to one sharp. Measures 83-87 feature more complex rhythmic patterns. The piano part includes dynamics like *p*, *pp*, and *arco*. The strings play eighth-note patterns, while the piano provides harmonic support.

83 84 85 87

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

88 89 90 91

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Piano

D.C. al Fine

92 93 94 95

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