

FULL CONDUCTOR SCORE  
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BARNHOUSE CONCERT BAND SERIES

# Canzoni D'Amore

(Songs of Love)

Arranged by

Robert Longfield



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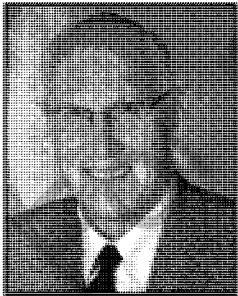
# Canzoni D' Amore (Songs of Love)

Arranged by  
**Robert Longfield**

## INSTRUMENTATION

Conductor Score.....	1
Piccolo .....	1
1st Flute .....	5
2nd Flute .....	5
Oboe .....	2
1st B $\flat$ Clarinet.....	4
2nd B $\flat$ Clarinet .....	4
3rd B $\flat$ Clarinet .....	4
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
1st E $\flat$ Alto Saxophone .....	3
2nd E $\flat$ Alto Saxophone.....	3
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
1st B $\flat$ Trumpet .....	3
2nd B $\flat$ Trumpet.....	3
3rd B $\flat$ Trumpet .....	3
1st F Horn .....	2
2nd F Horn .....	2
1st Trombone .....	2
2nd Trombone.....	2
3rd Trombone .....	2
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba .....	4
Bells .....	2
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Suspended Cymbal, Tambourine.....	2

## ABOUT THE ARRANGER



Robert Longfield is an award-winning composer, arranger, and educator. Born and raised in Grand Rapids, Michigan, he graduated with honors from the University of Michigan where he studied with Jerry Bilik and Paul Boylan and was a member of the band under William Revelli and George Cavender. He also earned a degree from the University of Miami where he was a student of Alfred Reed.

For fifteen years Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. Since

1987 he has held a similar position at Miami Palmetto Senior High School, Miami, Florida. Mr. Longfield was the recipient of the "Teacher of the Year" award by the Michigan School Band and Orchestra Association. In 1996 he received the "Mr. Holland Award" from the National Academy of Recording Arts and Sciences for outstanding contributions to music education.

A member of ASCAP, Mr. Longfield has received several commissions and his compositions and arrangements have been played and recorded by bands throughout the United States as well as in Europe and Japan.

## PROGRAM NOTES

**Canzoni d'Amore (Songs of Love)** is a medley of three classic Italian love songs.

The first is "Serenata" by Enrico Toselli (1883-1926). Toselli, who was born in Florence, was a brilliant concert pianist whose growing fame was eclipsed by a scandalous affair, marriage, and divorce to the Archduchess Louise of Austria-Tuscany. "Serenata," his most famous composition, is a sentimental song about regret over lost love.

"Caro Mio Ben" is an 18th century Italian art song. Authorship is generally credited to Guiseppe Giordani (1744-1798) although there is speculation that the song may have been penned by his older brother Tommaso. Both brothers were born in Naples to a musical family. "Caro Mio Ben" is an aria which doesn't seem to have been written for any specific opera. Its subject matter, like that of "Serenata," is longing for lost love.

The final song in the medley, "Torna a Surriento," was composed in 1902 by Ernesto de Curtis (1875-1937). One of the best examples of Neapolitan song, "Torna a Surriento," has been recorded by multiple artists as diverse as Frank Sinatra, Elvis Presley, and Luciano Pavarotti. A version with English lyrics is titled "Come Back To Sorrento".

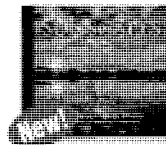
## Rehearsal Suggestions

In an instrumental performance of these vocal pieces emphasis should rightly be placed on playing with a smooth, legato, song-like style. The melodies should always be prominent and need not be performed in strict tempo. The many ritardandi and fermati are meant to emulate the vocalist's frequent use of rubato. The director should feel free to use his/her own interpretation, always in the service of adding an espressivo quality to these beautiful melodies.

I hope you enjoy **Canzoni d' Amore**.

-Robert Longfield

## CD Recording Available



WFR391

**SUNSCAPES**

*The Washington Winds,*  
*Edward Petersen - Conductor*

*Sunscapes (Chandler Wilson), The Ocean Of Fire (Jeremy Bell) Lights Out March (Earl E. McCoy /arr. Andrew Glover) A Tom Sawyer Portrait (Rebecca Jarvis) Un Petite Caf     Paris: A Small Caf   In Paris (Jeremy Bell) Poseidon: God Of The Seas (Jonathan McBride) Canzoni D'Amore: (Songs Of Love) (arr. Robert Longfield) Invictus March (Karl L. King /arr. Andrew Glover) Red River Station (Jeremy Bell) Takeda Lullaby: A Japanese Folk Song Setting For Wind Band (arr. Benjamin Yeo) Hungarian Rondo (Carl Maria von Weber /arr. Andrew Glover) Honor Guard March (Claude T. Smith), Humoresque (Antonin Dvorak /arr. Andrew Glover) Captive (Matt Conaway)*

Dedicated to Col. Arnald D. Gabriel,  
a great friend of the Greater Miami Symphonic Band

# CANZONI D'AMORE

(Songs of Love)

Arranged by Robert Longfield

Conductor Score  
012-4515-00

**Largo**  $\text{♩} = 60$  *rit.* **4** **Moderato con espressione**  $\text{♩} = 72$

The score is for a conductor and includes parts for the following instruments:

- Piccolo
- 1st, 2nd Flute
- Oboe
- 1st B $\flat$  Clarinet
- 2nd, 3rd B $\flat$  Clarinet
- B $\flat$  Bass Clarinet
- Bassoon
- 1st, 2nd E $\flat$  Alto Saxophone
- B $\flat$  Tenor Saxophone
- E $\flat$  Baritone Saxophone
- 1st B $\flat$  Trumpet
- 2nd, 3rd B $\flat$  Trumpet
- 1st, 2nd F Horn
- 1st, 2nd Trombone
- 3rd Trombone
- Euphonium (Baritone)
- Tuba
- Bells
- Timpani
- Percussion 1: Snare Drum, Bass Drum
- Percussion 2: Suspended Cymbal, Tambourine

The score is in 3/4 time with a key signature of two flats (B $\flat$ , E $\flat$ ). It features dynamic markings such as *mf*, *f*, and *mp*, and includes performance instructions like *rit.* and *Moderato con espressione*. A large watermark "FOR PRACTICE ONLY" is visible across the page.

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"Serenata" by Enrico Toselli

*rit.*

*a tempo*

Picc.

1st, 2nd Fl.

Ob.

1st Cl. *p*

2nd, 3rd Cl. *p*

Bs. Cl. *p*

Bsn. *p*

1st, 2nd A. Sx.

T. Sx.

B. Sx.

"Serenata" by Enrico Toselli

*rit.*

*a tempo*

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn. *Soli - a2*  
*mp cantabile*

1st, 2nd Trb.

3rd Trb. *Soli*

Euph. (Bar.) *mp cantabile*

Tuba *p*

Bells

Timp. *p*

Perc. 1

Perc. 2

6

7

8

9

10

11

12

15

Picc. *mp cantabile*

1st, 2nd Fl. *mp cantabile*

Ob. *mp cantabile*

1st Cl. *mp cantabile*

2nd, 3rd Cl. *mp cantabile*

Bs. Cl. *mp*

Bsn. *mp*

1st, 2nd A. Sx. *mp cantabile*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *mp*

2nd, 3rd Trp. *mp*

1st, 2nd Hn. *mp*

1st, 2nd Trb. *mp*

3rd Trb. *mp*

Euph. (Bär.) *mp*

Tuba *mp*

Bells

Timp. *p* *mp*

Perc. 1 *p* lightly Tambourine

Perc. 2 *mp* lightly

*rit.*

13 14 15 16 17 18 19

*a tempo* 24

Picc. *mf*

1st, 2nd Fl. *a2* *mf*

Ob. *mf*

1st Cl. *mf*

2nd, 3rd Cl. *Soli* *mf* *a2*

Bs. Cl. *mf*

Bsn. *mf*

1st, 2nd A. Sx. *a2 - Soli* *mf*

T. Sx. *Soli* *mf*

B. Sx. *mf*

*a tempo* 24

1st Trp. *mf*

2nd, 3rd Trp. *mf*

1st, 2nd Hn. *Soli* *mf*

1st, 2nd Trb. *mf*

3rd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Bells *mf*

Timp. *mp*

Perc. 1

Perc. 2

Picc.

1st, 2nd Fl.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

*f*

*mf*

*p*

*Solo*

*a2*

28 29 30 31 32 33 34 35

**36**

*rit.*      *a tempo*      *rit.*

Picc. *mf* *f*

1st, 2nd Fl. *mp cantabile* *mf* *f*

Ob. *mp cantabile* *All* *mf* *f*

1st Cl. *p* *f*

2nd, 3rd Cl. *p* *f*

Bs. Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

1st, 2nd A. Sx. *p* *mf* *f*

T. Sx. *p* *mf* *f*

B. Sx. *p* *mf* *f*

**36**

*rit.*      *a tempo*      *rit.*

1st Trp. *p* *mf* *f*

2nd, 3rd Trp. *p* *f*

1st, 2nd Hn. *f*

1st, 2nd Trb. *f*

3rd Trb. *f*

Euph. (Bär.) *p* *Solo* *mp cantabile* *All* *mf* *f*

Tuba *p* *f*

Bells *f*

Timp. *p* *mf*

Perc. 1

Perc. 2

36 37 38 39 40 41 42



*a tempo* *rit.*

Picc. *dim. poco a poco* *pp*

1st, 2nd Fl. *dim. poco a poco* *pp*

Ob. *dim. poco a poco* *pp* *Solo* *p* *mp*

1st Cl. *mf dim. poco a poco* *pp*

2nd, 3rd Cl. *mf dim. poco a poco* *pp*

Bs. Cl. *dim. poco a poco* *pp*

Bsn. *dim. poco a poco* *pp*

1st, 2nd A. Sx. *mf dim. poco a poco* *pp* Ob. Solo cue

T. Sx. *mf dim. poco a poco* *pp*

B. Sx. *dim. poco a poco*

1st Trp. *a tempo* *rit.* *dim. poco a poco* *pp*

2nd, 3rd Trp.

1st, 2nd Hn. *mf dim. poco a poco* *pp* *mp* Hn. 1 cue *mp*

1st, 2nd Trb. *mp* Hn. 2 cue *mp*

3rd Trb.

Euph. (Bar.) *dim. poco a poco* *pp* *mp*

Tuba *dim. poco a poco* *pp*

Bells *pp*

Timp. *dim. poco a poco* *pp* *pp*

Perc. 1 *mp dim. poco a poco*

Perc. 2 *mp dim. poco a poco* *pp*

43 44 45 46 47 48 49

50 "Caro Mio Ben" by Giuseppe Giordani

55 Larghetto ♩ = 66

Rubato

Musical score for woodwinds and strings. The score includes parts for Piccolo (Picc.), 1st and 2nd Flutes (Fl.), Oboe (Ob.), 1st Clarinet (Cl.), 2nd and 3rd Clarinets (Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), 1st and 2nd Alto Saxophones (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The music is in 4/4 time with a key signature of one flat (B-flat). Dynamics range from piano (p) to mezzo-forte (mf), with markings for 'Solo' and 'dolce'.

50 "Caro Mio Ben" by Giuseppe Giordani

55 Larghetto ♩ = 66

Rubato

Musical score for brass and percussion. The score includes parts for 1st and 2nd Trumpets (Trp.), 2nd and 3rd Trumpets (Trp.), 1st and 2nd Horns (Hn.), 1st and 2nd Trombones (Trb.), 3rd Trombone (Trb.), Euphonium (Euph. (Bar.)), Tuba, Bells, Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The music is in 4/4 time with a key signature of one flat (B-flat). Dynamics range from piano (p) to mezzo-forte (mf), with markings for 'Solo' and 'dolce'.



*rit.* *a tempo* 66

Picc.

1st, 2nd Fl. *mf* *mp* *p* *a2* *mp*

Ob. *mf* *mp* *mp*

1st Cl. *mf* *mp* *p* *pp* *mp*

2nd, 3rd Cl. *mf* *mp* *p* *pp* *mp*

Bs. Cl. *mf* *mp* *p* *pp* *mp*

Bsn. *mf* *mp* *p* *pp* *mp*

1st, 2nd A. Sx. *mf* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

*rit.* *a tempo* 66

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn. *mf* *mp* *mp* *l.* *mp*

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.) *mf* *mp* *mp*

Tuba *mf* *mp* *p* *pp* *mp*

Bells *mf* *mp* *p*

Timp.

Perc. 1

Perc. 2

62 63 64 65 66 67

Picc. *mf* *f* *rit.*  
 1st, 2nd Fl. *mf* *f*  
 Ob. *mf* *f*  
 1st Cl. *mf* *f* *Solo mp* *p*  
 2nd, 3rd Cl. *mf* *f* *Solo mp* *p*  
 Bs. Cl. *mf* *f* *Solo mp* *p*  
 Bsn. *mf* *f* *Solo mp* *p*  
 1st, 2nd A. Sx. *mf* *f*  
 T. Sx. *mf* *f*  
 B. Sx. *mf* *f*  
 1st Trp. *mp* *mf* *f* *rit.*  
 2nd, 3rd Trp. *mp* *mf* *f*  
 1st, 2nd Hn. *mf* *f*  
 1st, 2nd Trb. *mf* *f*  
 3rd Trb. *mp* *mf* *f*  
 Euph. (Bar.) *mf* *f*  
 Tuba *mf* *f* *mp* *p*  
 Bells *mp* *mf* *f*  
 Timp. *mp* *p*  
 Perc. 1  
 Perc. 2 *p* *f* *choke*

"Torna A Surriento" by Ernesto de Curtis

73 Andante espressivo ♩ = 88

Picc.

1st, 2nd Fl.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

73 "Torna A Surriento" by Ernesto de Curtis  
Andante espressivo ♩ = 88

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

1st, 2nd Trb.

3rd Trb.

Euph. (Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2







91

Picc. *mf* *cresc.* *f*

1st, 2nd Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

1st Cl. *mf* *cresc.* *f*

2nd, 3rd Cl. *mf* *cresc.* *f*

Bs. Cl. *mf* *cresc.* *f*

Bsn. *mf* *cresc.* *f*

1st, 2nd A. Sx. *mf* *cresc.* *f*

T. Sx. *mf* *cresc.* *f*

B. Sx. *mf* *cresc.* *f*

91

1st Trp. *mf* *cresc.* *f*

2nd, 3rd Trp. *mf* *cresc.* *f*

1st, 2nd Hn. *mf* *cresc.* *f*

1st, 2nd Trb. *mf* *cresc.* *f*

3rd Trb. *mf* *cresc.* *f*

Euph. (Bar.) *mf* *cresc.* *f*

Tuba *mf* *cresc.* *f*

Bells *mf* *cresc.* *f*

Timp. *mf* *cresc.* *f*

Perc. 1 *mp* *cresc.* *f*

Perc. 2 *mf* *cresc.* *f*

91

92

93

94

95

96

99 *Meno mosso* ♩ = 72

*rit.*

Picc. *mf* *p* *mp*

1st, 2nd Fl. *mf* *p* *mp*

Ob. *mf* *p* *mp*

1st Cl. *mf* *p* *mp*

2nd, 3rd Cl. *mf* *a2* *p* *mp*

Bs. Cl. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

1st, 2nd A. Sx. *mf* *p* *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *p* *mp*

99 *Meno mosso* ♩ = 72

*rit.*

1st Trp. *mf* *mp*

2nd, 3rd Trp. *mf* *mp*

1st, 2nd Hn. *mf*

1st, 2nd Trb. *mf*

3rd Trb. *mf* *mp*

Euph. (Bar.) *mf* *p* *mp*

Tuba *mf* *p* *mp*

Bells *mf*

Timp. *mf* *mp*

Perc. 1 *mf*

Perc. 2 *f*

97

98

99

100

101

102

103 Largo ♩ = 60

*rit.*

Picc.

1st, 2nd Fl.

Ob.

1st Cl.

2nd, 3rd Cl.

Bs. Cl.

Bsn.

1st, 2nd A. Sx.

T. Sx.

B. Sx.

103 Largo ♩ = 60

*rit.*

1st Trp.

2nd, 3rd Trp.

1st, 2nd Hn.

1st, 2nd Trb.

3rd Trb.

Euph.  
(Bar.)

Tuba

Bells

Timp.

Perc. 1

Perc. 2

103

104

105

106

107

108