

# SELECTIONS

from the

## “Sacrae Symphonaie (1597) of Giovanni Gabrieli

for two choirs of

Alto, Tenor, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

### VENETIAN CONNECTION COLLECTION

VOLUME 11

## About the Composers

Two of the great innovators of the 17<sup>th</sup> century, Giovanni Gabrieli (1556?-1612) and Claudio Monteverdi (1567-1643), spent the greater part of their careers employed at the Cathedral of San Marco in Venice. Heinrich Schutz (1585-1672), the greatest German composer of the seventeenth century, studied with both of them, making Venice the most important musical center of the early Baroque.

Gabrieli is revered by all brass players for his 42 extant compositions in 4-22 parts of predominantly antiphonal brass music, intended to take advantage of the three balconies located in the sanctuary of San Marco. In his music, we see the finest early examples of "concertato style", where every imaginable musical contrast was utilized (voice-instrument, fast-slow, duple-triple meter, high-low, loud-soft, strings-brass, etc.) This collection includes several of those 42 works.

Monteverdi also used the "concertato style" frequently in his sacred music, but he is much more famous for the development of the "monadic style" in his operas, which first introduced the "recitative" to contemporary audiences and later firmly established the "recitative-aria" approach that dominated operatic composition right up to Wagner. In this collection, though, the music is drawn from his secular madrigals, the most important historical collection illustrating the transition from Renaissance polyphony to Baroque Homophony.

Schutz first studied with Gabrieli and embraced the antiphonal "concertato" style in his early music. However, the ravages of a major plague and the Thirty Years War severely depleted his musical resources, making that form of expression impossible. He returned to Venice at the age of 44 to learn the monadic techniques of Monteverdi and incorporated this new approach into his compositions (the arrangements used in this collection come from that period). Late in his career, he returned once again to the antiphonal "concertato" style and wrote perhaps his most glorious compositions, influencing all who followed.

## About the arranger

Bob Reifsnnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

## Notes for this arrangement

1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top four parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate the use of a C tuba for the fifth part. These arrangements are also quite suitable for performance by two violas, two trombones, two celli and two string basses. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second parts.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
  - A. triple tempi are faster than duple tempi
  - B. music with quarter and half notes as the fastest value have faster tempi
  - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead. In this collection, however, the original dynamic markings for "Sonata pian e forte" were kept intact.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

# Canzon primi toni

from Sacrae Symphoniae (1597)

Giovanni Gabrieli  
Bob Reifsnnyder

♩ = 75

*mp*

6

*mf* *mp*

13

*mp*

19

*mf* *mp*

25

*mp*

29

*mf*

34

*p*

39

*mf*

Canzon primi toni

2

$\text{♩} = 50$

44

*mp*

$\text{♩} = 75$

51

*mf*

56

$\text{♩} = 50$

61

*p*

$\text{♩} = 75$

68

*mp*

72

*mf*

Trombone 1

# "Canzona Septimi Toni No. 1"

from Sacrae Symphoniae (1597)

Giovanni Gabrieli

Bob Reifsnnyder

$\text{♩} = 80$

*p*

7

13

*mp*

19

27

$\text{♩} = 40$

35

*mp*

$\text{♩} = 80$

43

*mf*

50

*mp*

"Canzona Septimi Toni No. 1"

56

*p* *mp*

Musical staff 56-60: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 56-60 contain a melodic line with various note values and rests. Dynamics *p* and *mp* are indicated.

61

Musical staff 61-68: Bass clef, key signature of one sharp (F#), common time signature. Measures 61-68 contain a melodic line with various note values and rests.

69

Musical staff 69-77: Bass clef, key signature of one sharp (F#), common time signature. Measures 69-77 contain a melodic line with various note values and rests.

78

$\text{♩} = 40$

*mp*

Musical staff 78-85: Bass clef, key signature of one sharp (F#), 3/4 time signature. Measures 78-85 contain a melodic line with various note values and rests. A tempo marking  $\text{♩} = 40$  is present. Dynamic *mp* is indicated.

86

$\text{♩} = 80$

*mf*

Musical staff 86-92: Bass clef, key signature of one sharp (F#), common time signature. Measures 86-92 contain a melodic line with various note values and rests. A tempo marking  $\text{♩} = 80$  is present. Dynamic *mf* is indicated.

93

Musical staff 93-100: Bass clef, key signature of one sharp (F#), common time signature. Measures 93-100 contain a melodic line with various note values and rests.

101

*p*

Musical staff 101-106: Bass clef, key signature of one sharp (F#), common time signature. Measures 101-106 contain a melodic line with various note values and rests. Dynamic *p* is indicated.

107

*p* *mf*

Musical staff 107-112: Bass clef, key signature of one sharp (F#), common time signature. Measures 107-112 contain a melodic line with various note values and rests. Dynamics *p* and *mf* are indicated.

113

Musical staff 113-118: Bass clef, key signature of one sharp (F#), common time signature. Measures 113-118 contain a melodic line with various note values and rests.

"Canzona Septimi Toni No. 1"

$\text{♩} = 40$

118

*mp*

Musical staff 118-123: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line and a repeat sign.

124

Musical staff 124-131: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, ending with a double bar line.

$\text{♩} = 80$

132

*mf*

Musical staff 132-138: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes, including a sharp sign (F#) above a note, ending with a double bar line.

139

*mp*

Musical staff 139-143: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes, including a fermata over a note, ending with a double bar line.

144

*mf*

Musical staff 144-149: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, ending with a double bar line.

150

Musical staff 150-155: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, ending with a double bar line.



Canzon Septimi Toni (No. 2)

57 *mp*

63 *mp*

69 *mf*

77 *p*

84 *mp*

90 *mp* *mp*  $\text{♩} = 50$

96 *mf* *mp*  $\text{♩} = 100$

103 *mf* *mp*

111 *mf* *mp*



Trombone 1

# Canzon Noni Toni

from Sacrae Symphoniae (1597)

Giovanni Gabrieli

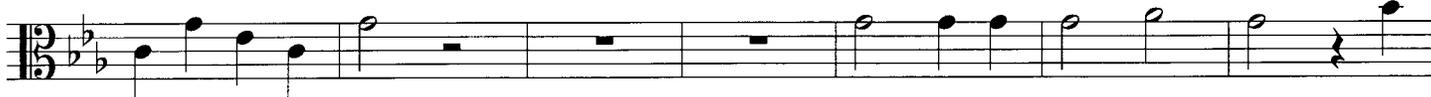
Bob Reifsnnyder

$\text{♩} = 100$



*mp*

7



14



22



$\text{♩} = 50$

28



*mp*

35



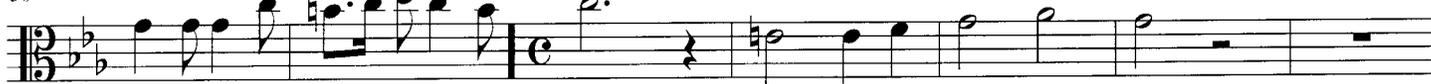
*mf*

42



$\text{♩} = 100$

50



*mp*

57

Musical staff 57-62. The staff is in bass clef with a key signature of two flats. It begins with a *mp* dynamic marking and a *p* dynamic marking later in the staff.

63

Musical staff 63-68. The staff is in bass clef with a key signature of two flats. It begins with a *p* dynamic marking. A tempo marking  $\text{♩} = 50$  is placed below the staff.

69

Musical staff 69-75. The staff is in bass clef with a key signature of two flats. It features a time signature change to 3/4. It begins with a *p* dynamic marking.

76

Musical staff 76-82. The staff is in bass clef with a key signature of two flats. It begins with a *mf* dynamic marking.

83

Musical staff 83-89. The staff is in bass clef with a key signature of two flats.

90

Musical staff 90-96. The staff is in bass clef with a key signature of two flats. It features a time signature change to common time (C). A tempo marking  $\text{♩} = 100$  is placed above the staff.

97

Musical staff 97-102. The staff is in bass clef with a key signature of two flats. It begins with a *p* dynamic marking and ends with a *mf* dynamic marking.

103

Musical staff 103-109. The staff is in bass clef with a key signature of two flats. It features a time signature change to 3/4. It begins with a *p* dynamic marking. A tempo marking  $\text{♩} = 50$  is placed below the staff.

110

Musical staff 110-115. The staff is in bass clef with a key signature of two flats. It features a time signature change to common time (C). It begins with a *p* dynamic marking and ends with a *mf* dynamic marking. A tempo marking  $\text{♩} = 100$  is placed above the staff.



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Trombone 1

# Canzon duodecimi toni

from Sacrae Symphoniae (1597)

Giovanni Gabrieli  
Bob Reifsnnyder

♩ = 100

*mp*

♩ = 50

6

*p*

♩ = 100

13

*mf*

20

*p*

27

*p*

32

*mf*

38

*mp*

44

*mp*

50

Musical staff 50-54. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *mp* at the beginning and *mf* later in the staff.

55

Musical staff 55-60. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *mp*. A tempo marking  $\text{♩} = 50$  is present below the staff.

61

Musical staff 61-68. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *p*. A tempo marking  $\text{♩} = 100$  is present below the staff.

69

Musical staff 69-75. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *mf*.

76

Musical staff 76-80. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *mp*.

81

Musical staff 81-86. Bass clef, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics are marked *mf*.

# Sonata pian e forte

from Symphoniae Sacrae (1597)

Giovanni Gabrieli  
Bob Reifsnnyder

♩ = 90

52

Musical staff 1: Bass clef, key signature of two flats, starting at measure 52. The staff contains a sequence of notes with dynamic markings *f* and *p*.

58

Musical staff 2: Bass clef, key signature of two flats, starting at measure 58. The staff contains a sequence of notes with dynamic markings *f*, *p*, and *f*.

64

Musical staff 3: Bass clef, key signature of two flats, starting at measure 64. The staff contains a sequence of notes with dynamic markings *p* and *f*.

69

Musical staff 4: Bass clef, key signature of two flats, starting at measure 69. The staff contains a sequence of notes with dynamic markings *p* and *f*.

74

Musical staff 5: Bass clef, key signature of two flats, starting at measure 74. The staff contains a sequence of notes.

80

Musical staff 6: Bass clef, key signature of two flats, starting at measure 80. The staff contains two whole notes.