

SELECTIONS

from the

“Canzone e Sonate”(1615) of Giovanni Gabrieli

for two choirs of

Alto, Tenor, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME 12

About the Composers

Two of the great innovators of the 17th 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 Reifsnyder, 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 fourth and eighth parts. These arrangements are also quite suitable for performance by two violas, two trombones, two cellos 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 13" 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.

Score

Canzon VIII

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone 1

Tuba 1

Trombone 3

Trombone 4

Bass Trombone 2

Tuba 2

Canzon VIII

Musical score for Canzon VIII, page 2, featuring eight staves for brass instruments. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score consists of three measures. Measure 1: Tbn. 1 plays eighth-note pairs. Measure 2: Tbn. 2 and 3. Tbn. 1 play eighth-note pairs. Measure 3: Tuba 1 and Tbn. 4 play eighth-note pairs. Measure 4: Tbn. 3 and Tbn. 4 remain silent. Measure 5: 3. Tbn. 2 and Tuba 2 play eighth-note pairs. Measure 6: Tuba 2 plays eighth-note pairs.

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

4

mp

mp

mp

mp

p

p

p

7

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

 $\text{♩}=120$

10

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

5

 $\text{♩} = 80$

15

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

19

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

7

22

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

 $\text{♩}=120$ $\text{♩}=80$

26

Musical score for Canzon VIII, page 8, measures 26-27. The score consists of eight staves, each with a bass clef, a key signature of three flats, and a common time signature. The instrumentation includes Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. Measure 26 starts with a dynamic of $\text{♩}=120$. The first four staves (Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1) play eighth-note patterns. The next four staves (Tbn. 3, Tbn. 4, 3. Tbn. 2, Tuba 2) play sixteenth-note patterns. Measure 27 starts with a dynamic of $\text{♩}=80$. The first four staves continue their eighth-note patterns. The next four staves begin their sixteenth-note patterns. Measures 26-27 are separated by a vertical bar line.

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

9

30

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

32

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mf

mf

mf

mf

35

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

39

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

mp

mp

mp

p

mp

mp

p

mp

43

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

46

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

15

 $\text{♩}=120$

48

A musical score for brass instruments. The score consists of eight staves, each representing a different instrument: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The key signature is one flat throughout. Measure 48 begins with a treble clef and a common time signature. The instrumentation changes to 3/4 time at the start of measure 49. The parts are as follows:

- Tbn. 1:** Playing eighth-note patterns.
- Tbn. 2:** Playing eighth-note patterns.
- 3. Tbn. 1:** Playing a single note followed by a rest.
- Tuba 1:** Playing quarter notes and sixteenth-note patterns.
- Tbn. 3:** Playing rests.
- Tbn. 4:** Playing rests.
- 3. Tbn. 2:** Playing rests.
- Tuba 2:** Playing eighth-note patterns.

Dynamic markings include p (piano) placed under the first two measures of Tuba 1 and at the end of the section under Tuba 2. Measure numbers 48 and 49 are indicated above the staff.

Canzon VIII

51

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

p

p

p

p

f

p

p

mp

mp

mp

mp

Canzon VIII

$$d = 80$$

57

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

61

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

65

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

68

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

72

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

76

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

80

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

This musical score page shows measures 80 and 81 for brass instruments. The instrumentation includes Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. Measure 80 starts with a rest followed by eighth-note patterns. Measure 81 begins with eighth-note patterns, followed by sustained notes and sixteenth-note patterns.

Canzon VIII

83

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

86

Tbn. 1

p *mp* *mf*

Tbn. 2

p *mp* *mf*

3. Tbn. 1

p *mp* *mf*

Tuba 1

p *mp* *mf*

Tbn. 3

p *mp* *mf*

Tbn. 4

p *mp* *mf*

3. Tbn. 2

p *mp* *mf*

Tuba 2

p *mp* *mf*

Canzon VIII

89

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

 $\text{♩} = 80$

98

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

102

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon VIII

107

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Score

Canzon IX

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

Musical score for Canzon IX, featuring eight staves for Trombone 1, Trombone 2, Bass Trombone 1, Tuba 1, Trombone 3, Trombone 4, Bass Trombone 2, and Tuba 2. The music is in 3/4 time, F major (one flat). The score includes dynamic markings *sempre piano*.

The score consists of eight staves, each representing a different brass instrument. The instruments are: Trombone 1, Trombone 2, Bass Trombone 1, Tuba 1, Trombone 3, Trombone 4, Bass Trombone 2, and Tuba 2. The music is in 3/4 time, F major (one flat). The score includes dynamic markings *sempre piano*.

Canzon IX

6

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

3

12

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

17

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

23

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

29

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

7

35

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

41

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

47

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

53

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

59

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

64

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

69

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

75

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

81

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

88

Musical score for Canzon IX, page 16, measures 88. The score consists of eight staves for Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The key signature is B-flat major (two flats). Measure 88 starts with a dotted half note for Tbn. 1 followed by a rest. The other instruments enter with various patterns of eighth and sixteenth notes.

Canzon IX

17

♩=80

95

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon IX

 $\text{♩}=120$

99

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

mp

mp

mp

p

p

p

p

Canzon IX

19

 $\bullet=80$

105

Musical score for Canzon IX, page 19, measures 105-106. The score consists of eight staves for Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. Measure 105 starts with a rest followed by eighth-note patterns. Measure 106 begins with dynamic **p** and continues with **mf**. Measures are separated by vertical bar lines.

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

III

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

114

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Score

Canzon X

from Canzone e Sonate (1615)

Giovanni Gabrieli
Bob Reifsnyder

$\text{♩} = 65$

Musical score for Canzon X, featuring eight staves:

- Trombone 1
- Trombone 2
- Bass Trombone 1
- Tuba 1
- Trombone 3
- Trombone 4
- Bass Trombone 2
- Tuba 2

The score is in common time (indicated by a 'C'). The music consists of four measures. Measures 1 and 2 show mostly rests or short notes. Measure 3 features more sustained notes and some dynamics (p). Measure 4 shows eighth-note patterns.

Canzon X

2

5

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

3

Musical score for Canzon X, page 3, featuring eight staves for brass instruments:

- Tbn. 1 (Bass clef, 2/4 time): Starts with a rest, followed by a sixteenth-note pattern.
- Tbn. 2 (Bass clef, 2/4 time): Features a continuous eighth-note pattern.
- 3. Tbn. 1 (Clef changes between bass and tenor, 2/4 time): Shows a mix of eighth and sixteenth notes.
- Tuba 1 (Bass clef, 2/4 time): Contains a rhythmic pattern of eighth and sixteenth notes.
- Tbn. 3 (Bass clef, 2/4 time): Primarily rests throughout the measure.
- Tbn. 4 (Bass clef, 2/4 time): Primarily rests throughout the measure.
- 3. Tbn. 2 (Clef changes between bass and tenor, 2/4 time): Primarily rests throughout the measure.
- Tuba 2 (Bass clef, 2/4 time): Primarily rests throughout the measure.

The score is divided into measures by vertical bar lines. Measure numbers are indicated at the top left of each staff.

Canzon X

12

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

5

16

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

19

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

7

21

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

24

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

9

27

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

29

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

This musical score page contains eight staves, each representing a different brass instrument. The instruments are: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), 3. Tbn. 1 (Bassoon), Tuba 1 (Tuba), Tbn. 3 (Bassoon), Tbn. 4 (Bassoon), 3. Tbn. 2 (Bassoon), and Tuba 2 (Tuba). The key signature is B-flat major (two flats). The music is divided into measures by vertical bar lines. Measures 1-4 show mostly rests or short notes. Measures 5-8 feature rhythmic patterns of eighth and sixteenth notes. Measures 9-12 show sustained notes or sustained rhythmic patterns. Measures 13-16 show eighth-note patterns. Measures 17-20 show sustained notes or sustained rhythmic patterns. Measures 21-24 show eighth-note patterns. Measures 25-28 show sustained notes or sustained rhythmic patterns. Measure 29 begins with a single note on each staff, followed by a rest.

31

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

35

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

38

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

mp

Canzon X

•=100

Canzon X

15

 $\text{♩} = 65$

46

p

p

p

Canzon X

49

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

51

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

53

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

54

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

55

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

56

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

mp

mp

Canzon X

57

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

23

58

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

60

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

62

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

63

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

64

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon X

66

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

69

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Score

Canzon 11

from "Canzone e Sonate (1615)

Giovanni Gabrieli
Bob Reifsnyder

$\text{♩}=120$

Trombone 1

Trombone 2

Bass Trombone 1

Tuba 1

Trombone 3

Trombone 4

Bass Trombone 2

Tuba 2

p

p

p

p

Canzon 11

2

Musical score for Canzon 11, page 2, featuring eight staves:

- Tbn. 1 (Bass clef, 5 sharps)
- Tbn. 2 (Bass clef, 2 sharps)
- 3. Tbn. 1 (Clef, 2 sharps)
- Tuba 1 (Clef, 2 sharps)
- Tbn. 3 (Bass clef, 2 sharps)
- Tbn. 4 (Bass clef, 2 sharps)
- 3. Tbn. 2 (Clef, 2 sharps)
- Tuba 2 (Clef, 2 sharps)

The score consists of eight staves, each representing a different instrument. The instruments are: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The music is in common time. The key signatures are indicated by sharps: Tbn. 1 has 5 sharps, Tbn. 2 has 2 sharps, 3. Tbn. 1 has 2 sharps, Tuba 1 has 2 sharps, Tbn. 3 has 2 sharps, Tbn. 4 has 2 sharps, 3. Tbn. 2 has 2 sharps, and Tuba 2 has 2 sharps. The music includes various note heads, stems, and rests.

Canzon 11

Musical score for Canzon 11, page 2, featuring eight staves:

- Tbn. 1: Treble clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- Tbn. 2: Treble clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- 3. Tbn. 1: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- Tuba 1: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing sixteenth-note patterns.
- Tbn. 3: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- Tbn. 4: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- 3. Tbn. 2: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.
- Tuba 2: Bass clef, key signature of one sharp (F#), time signature 6/8. Playing eighth-note patterns.

II

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mf

mf

mf

mf.

mf

mf

mf

mf

Canzon 11

18

Musical score for Canzon 11, page 4, measure 18. The score consists of eight staves for Tbn. 1 through Tuba 2. The key signature is one sharp. The music features various note heads (circles, diamonds, squares) and rests. Measures 18-21 are shown.

Instrumentation: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, Tuba 2.

Key Signature: One sharp.

Measure 18:

- Tbn. 1: Circles, diamonds, squares, rests.
- Tbn. 2: Circles, diamonds, squares, rests.
- 3. Tbn. 1: Circles, diamonds, squares, rests.
- Tuba 1: Circles, diamonds, squares, rests.
- Tbn. 3: Circles, diamonds, squares, rests.
- Tbn. 4: Circles, diamonds, squares, rests.
- 3. Tbn. 2: Circles, diamonds, squares, rests.
- Tuba 2: Circles, diamonds, squares, rests.

Measure 19:

- Tbn. 1: Circles, diamonds, squares, rests.
- Tbn. 2: Circles, diamonds, squares, rests.
- 3. Tbn. 1: Circles, diamonds, squares, rests.
- Tuba 1: Circles, diamonds, squares, rests.
- Tbn. 3: Circles, diamonds, squares, rests.
- Tbn. 4: Circles, diamonds, squares, rests.
- 3. Tbn. 2: Circles, diamonds, squares, rests.
- Tuba 2: Circles, diamonds, squares, rests.

Measure 20:

- Tbn. 1: Circles, diamonds, squares, rests.
- Tbn. 2: Circles, diamonds, squares, rests.
- 3. Tbn. 1: Circles, diamonds, squares, rests.
- Tuba 1: Circles, diamonds, squares, rests.
- Tbn. 3: Circles, diamonds, squares, rests.
- Tbn. 4: Circles, diamonds, squares, rests.
- 3. Tbn. 2: Circles, diamonds, squares, rests.
- Tuba 2: Circles, diamonds, squares, rests.

Measure 21:

- Tbn. 1: Circles, diamonds, squares, rests.
- Tbn. 2: Circles, diamonds, squares, rests.
- 3. Tbn. 1: Circles, diamonds, squares, rests.
- Tuba 1: Circles, diamonds, squares, rests.
- Tbn. 3: Circles, diamonds, squares, rests.
- Tbn. 4: Circles, diamonds, squares, rests.
- 3. Tbn. 2: Circles, diamonds, squares, rests.
- Tuba 2: Circles, diamonds, squares, rests.

Canzon 11

5

25

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

mp

mp

Canzon 11

32

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

7

37

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

43

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

48

A musical score for brass instruments, numbered 48. The score consists of eight staves, each representing a different instrument: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The key signature is G major (one sharp). The time signature is 4/4. The music is divided into measures by vertical bar lines. Dynamics are indicated by 'mp' (mezzo-forte) markings. Measure 1: Tbn. 1 and Tbn. 2 play eighth-note patterns. Measure 2: 3. Tbn. 1 plays eighth-note patterns. Measure 3: Tuba 1 and Tbn. 3 play eighth-note patterns. Measure 4: Tbn. 4 and 3. Tbn. 2 play eighth-note patterns. Measure 5: Tuba 2 plays eighth-note patterns.

Canzon 11

54

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

59

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

65

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

71

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

77

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

83

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

89

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

95

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

101

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

106

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

This musical score page contains two systems of music for brass instruments. The first system (measures 106-107) includes parts for Tuba 1, Tbn. 1, Tbn. 2, 3. Tbn. 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The second system (measures 107-108) includes parts for Tuba 1, Tbn. 1, Tbn. 2, 3. Tbn. 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. Measure 106 starts with eighth-note patterns in measures 106-107, followed by sustained notes in measure 107. Measure 107 concludes with eighth-note patterns. Measure 107 begins with sustained notes in measures 107-108, followed by eighth-note patterns.

Canzon 11

112

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

117

The musical score consists of eight staves, each representing a different instrument or section. The instruments are: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The score is in common time and key signature of two sharps. Measures 1 through 6 show sustained notes (Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1) and eighth-note patterns (Tbn. 3, Tbn. 4). Measures 7 through 12 show eighth-note patterns for all instruments. Measure 13 shows sustained notes again.

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon 11

122

The musical score consists of eight staves, each representing a different brass instrument. The instruments are: Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The key signature is F major (one sharp). The tempo is 122 BPM. The score shows a sequence of measures where most instruments play sustained notes or short dashes, while Tbn. 3, Tbn. 4, and 3. Tbn. 2 play more complex rhythmic patterns involving eighth and sixteenth notes.

127

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

This musical score page shows the 127th measure for a section of brass instruments. The instrumentation includes Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, 3. Tbn. 2, and Tuba 2. The key signature is one sharp. Measure 127 begins with rests for most instruments. At the end of the measure, dynamic markings 'mf' appear above the staves of Tbn. 1, Tbn. 2, 3. Tbn. 1, Tuba 1, Tbn. 3, Tbn. 4, and 3. Tbn. 2. The Tuba 2 staff starts with a note in the first measure, followed by rests.

Canzon 11

 $\text{♩}=80$

134

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

p

mf

p

mf

p

mf

p

mf

mp

mf

mp

mf

mp

mf

mp

mf

$\text{♩}=80$

143

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

145

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Score

Canzon XII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli
Bob Reifsnyder

$\text{♩} = 80$

Musical score for Canzon XII, featuring eight staves for Trombones 1, 2, Bass Trombone 1, Tuba 1, Trombone 3, Trombone 4, Bass Trombone 2, and Tuba 2. The score is in common time, key signature of B-flat major (two flats), and dynamic level p (pianissimo). The music consists of four measures of notes and rests.

The instrumentation includes:

- Trombone 1
- Trombone 2
- Bass Trombone 1
- Tuba 1
- Trombone 3
- Trombone 4
- Bass Trombone 2
- Tuba 2

The score is as follows:

Measure	Trombone 1	Trombone 2	Bass Trombone 1	Tuba 1	Trombone 3	Trombone 4	Bass Trombone 2	Tuba 2
1	$\text{C}\text{D}\text{E}\text{F}\text{G}\text{A}$	-	-	-	-	-	-	-
2	-	$\text{C}\text{D}\text{E}\text{F}\text{G}\text{A}$	-	-	-	-	-	-
3	-	-	$\text{C}\text{D}\text{E}\text{F}\text{G}\text{A}$	$\text{C}\text{D}\text{E}\text{F}\text{G}\text{A}$	-	-	-	-
4	-	-	-	-	-	-	-	-

Canzon XII

5

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

9

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

13

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

5

16

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

19

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

7

21

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

24

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

9

27

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

31

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mf

mf

mf

mf

mf

mf

mf

mf

34

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

mp

p

mp

p

mp

mp

-

-

-

-

-

-

-

-

43

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

$\text{♩} = 80$

49

53

Tbn. 1

Tbn. 2

p

B. Tbn. 1

p

Tuba 1

p

Tbn. 3

mp

Tbn. 4

mp

3. Tbn. 2

mp

Tuba 2

mp

Canzon XII

 $\bullet=120$

56

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

17

61

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

67

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

19

 $\text{♩} = 80$

73

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Canzon XII

77

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Score

Sonata XIII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

$\text{♩}=100$

$\text{♩}=50$

Trombone 1

Trombone 2

Bass Trombone 1

Tuba 1

Trombone 3

Trombone 4

Bass Trombone 2

Tuba 2

Sonata XIII

A musical score for 'Sonata XIII' on page 2. The score consists of eight staves, each representing a different instrument or section. The instruments are: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), 3. Tbn. 1 (Bassoon), Tuba 1 (Tuba), Tbn. 3 (Bassoon), Tbn. 4 (Bassoon), 3. Tbn. 2 (Bassoon), and Tuba 2 (Tuba). The music is divided into measures by vertical bar lines. The key signature is one sharp (F# major). The dynamic marking 'p' (piano) appears at the end of the fourth measure in all staves except Tuba 1, where it appears at the end of the fifth measure. The bassoon parts (Tbn. 1, Tbn. 2, 3. Tbn. 1, Tbn. 3, Tbn. 4, 3. Tbn. 2) play eighth-note patterns, while the tuba parts (Tuba 1, Tuba 2) play quarter-note patterns.

Sonata XIII

3

8

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

II

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

5

15

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

19

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

7

23

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

27

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

31

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

35

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

39

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

The musical score for Sonata XIII, page 11, system 39, shows the following instrumentation and dynamics:

- Tbn. 1:** Bassoon 1, playing eighth-note pairs.
- Tbn. 2:** Bassoon 2, playing eighth-note pairs.
- 3. Tbn. 1:** Bassoon 3, playing eighth-note pairs.
- Tuba 1:** Tuba, playing eighth-note pairs.
- Tbn. 3:** Bassoon 4, playing eighth-note pairs.
- Tbn. 4:** Bassoon 1, playing eighth-note pairs.
- 3. Tbn. 2:** Bassoon 2, playing eighth-note pairs.
- Tuba 2:** Tuba, playing eighth-note pairs.

Dynamics: The score features a prominent forte dynamic (f) at the beginning of the measure, followed by sustained notes and rhythmic patterns throughout the system.

Sonata XIII

43

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

13

= 100

47

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

51

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

p

p

p

55

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

Sonata XIII

58

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2

61

Tbn. 1

Tbn. 2

3. Tbn. 1

Tuba 1

Tbn. 3

Tbn. 4

3. Tbn. 2

Tuba 2