

# 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 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 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 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 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.

Tuba 1

# Canzon VIII

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩ = 80

1

*p*

*mp*

♩ = 120

6

*p*

♩ = 80

14

*p*

20

*p*

♩ = 120

♩ = 80

24

*mp*

31

*mf*

35

*mp*

42

*p*

Canzon VIII

♩=120

48

*p* *p*

55

*mp* *mf* ♩=80

61

*mp*

67

*mf*

71

*mf*

76

*mp* *mf*

82

*mp* *mf* *mp* *p* *mp*

87

*mf* *mp* *p* ♩=120

92

*mp*

Canzon VIII

♩ = 80

98

Musical staff 1: Bass clef, 4/4 time signature. Measures 98-103. Dynamics: *mf*. The melody consists of eighth and quarter notes with some rests.

104

Musical staff 2: Bass clef, 4/4 time signature. Measures 104-109. Dynamics: *mp* and *p*. The melody continues with quarter and eighth notes, ending with a double bar line.

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# Canzon IX

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder



*sempre piano*

8



15



23



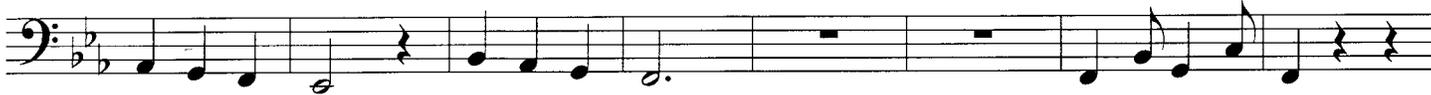
31



39



46



54





# Canzon X

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩ = 65

Musical staff 1: Bass clef, 4/4 time signature. The piece begins with a piano (*p*) dynamic marking. The melody consists of eighth and quarter notes.

6

Musical staff 2: Continuation of the melody from staff 1, starting at measure 6.

12

Musical staff 3: Continuation of the melody from staff 2, starting at measure 12. A mezzo-piano (*mp*) dynamic marking is present.

18

Musical staff 4: Continuation of the melody from staff 3, starting at measure 18. It features mezzo-forte (*mf*) and piano (*p*) dynamic markings.

24

Musical staff 5: Continuation of the melody from staff 4, starting at measure 24.

32

Musical staff 6: Continuation of the melody from staff 5, starting at measure 32. It features mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamic markings.

♩ = 100

39

Musical staff 7: Continuation of the melody from staff 6, starting at measure 39. It features mezzo-forte (*mf*) and mezzo-piano (*mp*) dynamic markings. The time signature changes to 2/4 and then 3/4.

♩ = 65

46

Musical staff 8: Continuation of the melody from staff 7, starting at measure 46. It features a piano (*p*) dynamic marking.

52

*mp*

56

59

*p*

64

*mf*

69

*mp* *mf*

Tuba 1

# Canzon 11

from "Canzone e Sonate (1615)

Giovanni Gabrieli  
Bob Reifsnyder

♩=120

*p*

8

*mf*

15

23

32

41

50

*mp*

58

*mf*

66

Musical staff 66-74. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *p* is placed below the staff between measures 70 and 74.

75

Musical staff 75-83. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *mf* is placed below the staff at the end of the line.

84

Musical staff 84-92. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *p* is placed below the staff between measures 88 and 92.

93

Musical staff 93-102. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests.

103

Musical staff 103-111. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *mf* is placed below the staff at the end of the line.

112

Musical staff 112-120. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *mp* is placed below the staff between measures 114 and 118.

121

Musical staff 121-129. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests.

$\text{♩} = 80$

130

Musical staff 130-136. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *mf* is placed below the staff between measures 132 and 134. A tempo marking  $\text{♩} = 120$  is placed below the staff between measures 134 and 136. A dynamic marking *p* is placed below the staff between measures 136 and 138. A tempo marking  $\text{♩} = 80$  is placed below the staff between measures 138 and 140.

137

Musical staff 137-145. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. A dynamic marking *mf* is placed below the staff between measures 139 and 141. A dynamic marking *mp* is placed below the staff between measures 141 and 143.

144

A musical staff in bass clef with a key signature of one sharp (F#). The staff contains a single note on the second line (G2) with a dynamic marking of *mf* (mezzo-forte) below it. A bar line is present after the first measure, and the staff ends with a double bar line.

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2

# Canzon XII

♩ = 80

46

Musical staff 1: Bass clef, 4/4 time signature. The staff contains a sequence of eighth and quarter notes. A piano (*p*) dynamic marking is placed below the staff. The staff ends with a double bar line.

♩ = 120

53

Musical staff 2: Bass clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes with rests. Dynamics markings *p*, *mp*, *mf*, and *mp* are placed below the staff. The staff ends with a double bar line.

59

Musical staff 3: Bass clef, 4/4 time signature. The staff contains a sequence of quarter and eighth notes with rests. The staff ends with a double bar line.

67

Musical staff 4: Bass clef, 4/4 time signature. The staff contains a sequence of quarter and eighth notes with rests. A piano (*p*) dynamic marking is placed below the staff. The staff ends with a double bar line.

♩ = 80

75

Musical staff 5: Bass clef, 4/4 time signature. The staff contains a sequence of quarter and eighth notes with rests. A mezzo-forte (*mf*) dynamic marking is placed below the staff. The staff ends with a double bar line.

Tuba 1

# Sonata XIII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnnyder

♩=100

♩.=50

6

10

15

19

24

28

32

©

37

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 37-41. Measure 41 contains a repeat sign and a 6/4 time signature change.

42

Musical staff 2: Bass clef, 6/4 time signature, key signature of one flat. Measures 42-45. Includes a forte (*f*) dynamic marking and a tempo marking of quarter note = 100.

46

Musical staff 3: Bass clef, 6/4 time signature, key signature of one flat. Measures 46-50. Measure 50 contains a repeat sign and a 4/4 time signature change.

51

Musical staff 4: Bass clef, 4/4 time signature, key signature of one flat. Measures 51-57.

58

Musical staff 5: Bass clef, 4/4 time signature, key signature of one flat. Measures 58-61. Includes a forte (*f*) dynamic marking.