

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 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.

Canzon VIII

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnnyder

♩ = 80

p

8

mp

♩ = 120

♩ = 80

13

p

♩ = 120

21

p

♩ = 80

28

mf

33

mf

39

p

♩ = 120

45

p

Canzon VIII

♩ = 80

53

mp mf

Musical staff 53-59: Bass clef, key signature of two flats (B-flat, E-flat). Measure 53 starts with a fermata over a half note. Measures 54-55 are whole rests. Measures 56-59 contain eighth notes and quarter notes. Dynamics: *mp* at measure 56, *mf* at measure 58.

60

mp

Musical staff 60-64: Bass clef, key signature of two flats. Measure 60 starts with a fermata over a half note. Measures 61-64 contain eighth notes and quarter notes. Dynamics: *mp* at measure 64.

65

mp

Musical staff 65-69: Bass clef, key signature of two flats. Measures 65-66 are in 4/4 time with a fermata over a half note. Measures 67-68 are in 2/4 time with whole rests. Measure 69 is in 4/4 time with eighth notes. Dynamics: *mp* at measure 69.

70

mf

Musical staff 70-74: Bass clef, key signature of two flats. Measures 70-71 are in 2/4 time with a fermata over a half note. Measures 72-74 contain eighth notes and quarter notes. Dynamics: *mf* at measure 72.

75

mf p

Musical staff 75-79: Bass clef, key signature of two flats. Measures 75-76 are in 2/4 time with a fermata over a half note. Measures 77-78 are in 4/4 time with whole rests. Measure 79 is in 2/4 time with eighth notes. Dynamics: *mf* at measure 79, *p* at measure 79.

80

mp mf

Musical staff 80-84: Bass clef, key signature of two flats. Measures 80-84 contain eighth notes and quarter notes. Dynamics: *mp* at measure 82, *mf* at measure 84.

85

mp p mp mf mp

Musical staff 85-89: Bass clef, key signature of two flats. Measures 85-89 contain eighth notes and quarter notes. Dynamics: *mp* at measure 86, *p* at measure 87, *mp* at measure 88, *mf* at measure 89, *mp* at measure 89.

90

p

Musical staff 90-94: Bass clef, key signature of two flats. Measures 90-94 contain eighth notes and quarter notes. Dynamics: *p* at measure 92.

♩ = 120

♩ = 80

95

mp mf

Musical staff 95-99: Bass clef, key signature of two flats. Measures 95-96 are in 3/4 time with quarter notes. Measures 97-99 are in 4/4 time with quarter notes. Dynamics: *mp* at measure 95, *mf* at measure 97.

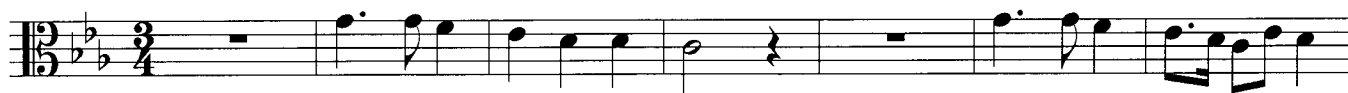
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Canzon IX

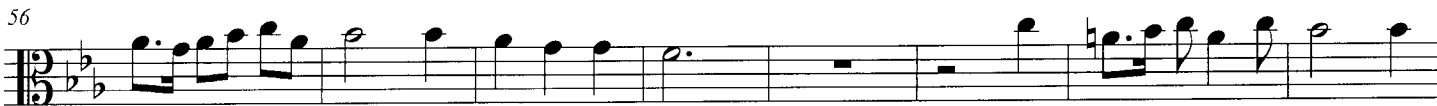
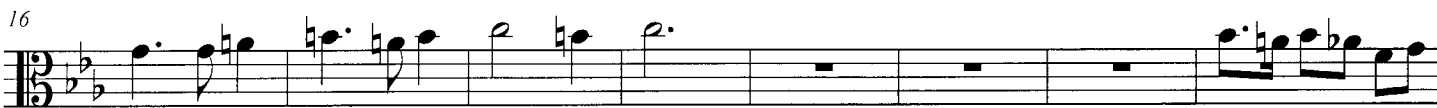
from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder



sempre piano



64

72

80

88

96

101

109

114

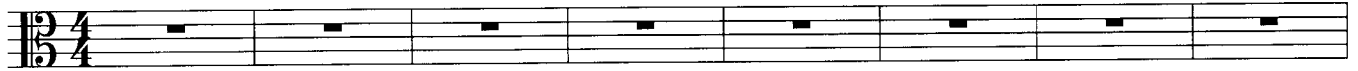
Canzon X

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩ = 65



9



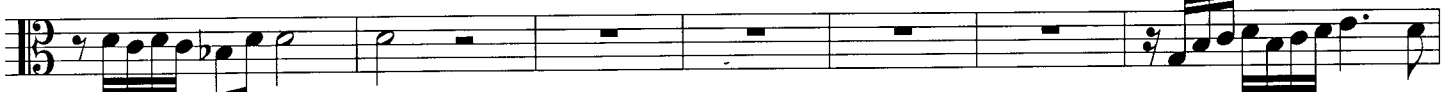
p

16



mf

21



mp

28



32



mf

mp

38



mp

mf

♩ = 100

♩ = 65

43



mp

p

49



54



58



61



64



68



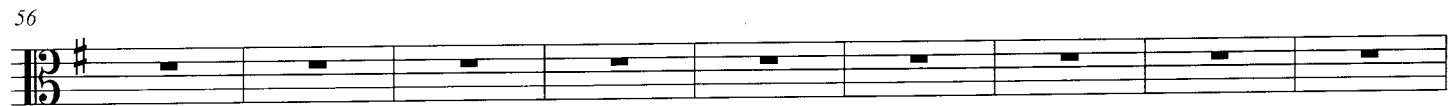
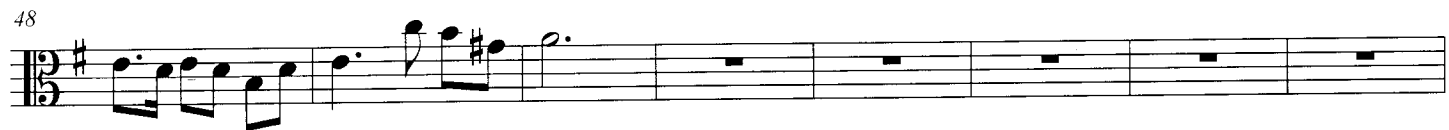
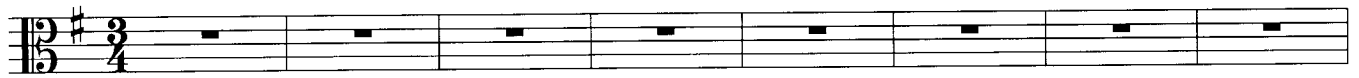
Canzon 11

from "Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnnyder

♩=120



65

mf *mp*

74

p

81

mf *mp*

90

99

108

mf *p*

116

122

♩=80

129

mf

Canzon 11

♩=120

137

Musical notation for measures 137-142. The piece is in G major (one sharp) and 4/4 time. Measure 137 starts with a mezzo-piano (*mp*) dynamic. Measure 138 is mezzo-forte (*mf*). Measure 139 is mezzo-piano (*mp*). The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 142.

♩=80

143

Musical notation for measures 143-148. The piece is in G major (one sharp) and 4/4 time. Measure 143 starts with a mezzo-forte (*mf*) dynamic. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of measure 148.

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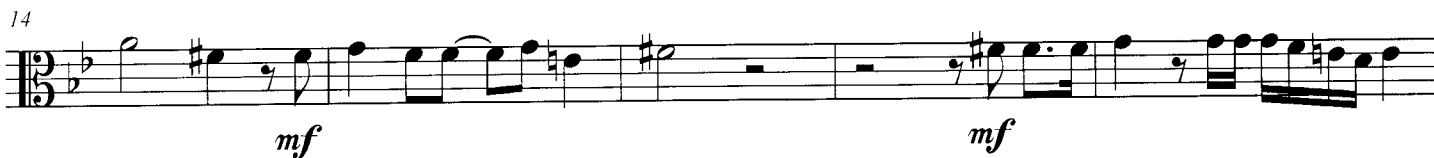
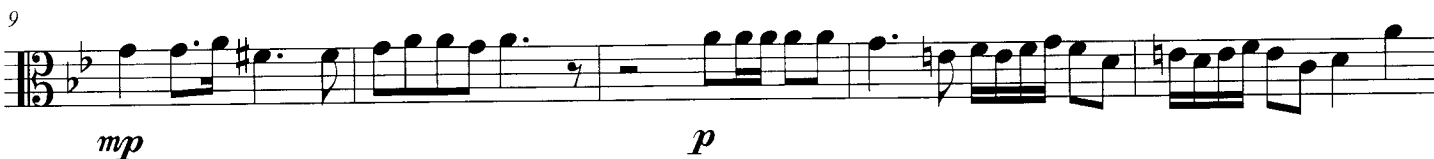
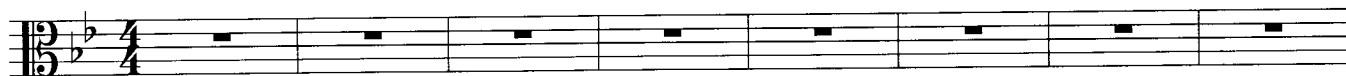
Canzon XII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩ = 80



♩ = 120



♩ = 80



42

f

46

♩=100

51

f

58

f