

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

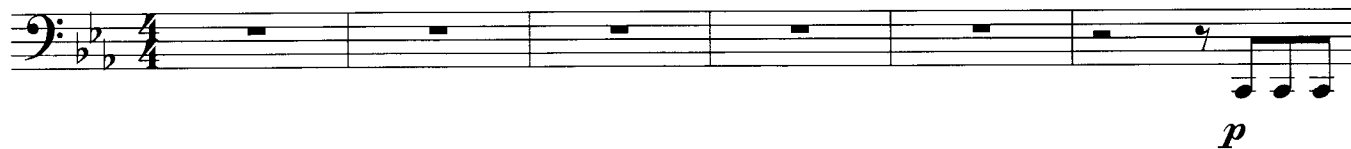
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top four parts. It is unfortunate that clef reading skills don't seem to be 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



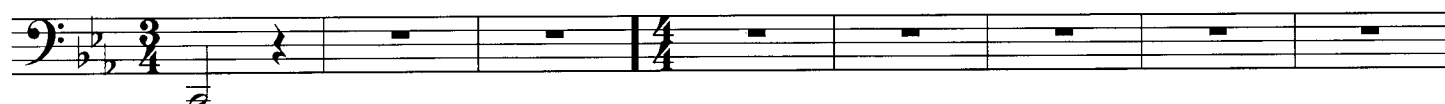
7



♩ = 120

♩ = 80

13



♩ = 120

21



♩ = 80

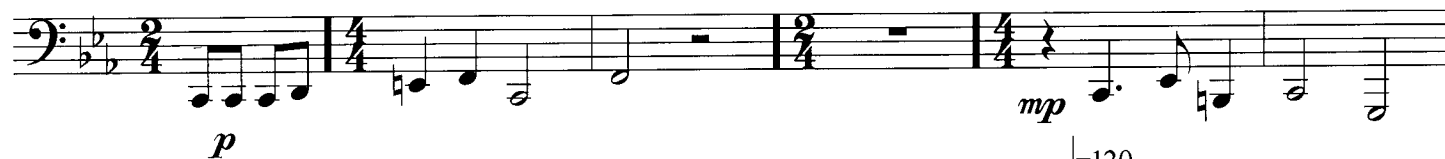
28



32

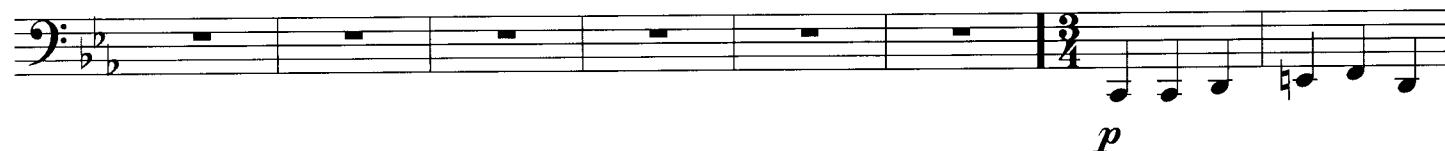


38



♩ = 120

44



52

[illegible]

59

64

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a 5/4 time signature, followed by a key signature of two flats (B-flat and E-flat). The melody starts with a half note G2, followed by a quarter rest, then a quarter note F2, and a quarter note E2. The time signature changes to 4/4, with a half note D2 and a half note C2. This is followed by a 2/4 measure with a whole rest, then another 2/4 measure with a whole rest. The time signature changes to 4/4, with a quarter note B1, an eighth note A1, and an eighth note G1. The final measure is in 2/4 time with a quarter note F1. The piece is marked with a mezzo-piano (*mp*) dynamic.

69

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 2/4 time signature, followed by a repeat sign and a 5/4 time signature. The melody starts on a whole note G2, followed by a half note F2, and then a quarter note E2. A dynamic marking of *mf* (mezzo-forte) is placed below the first measure of the 5/4 section. The melody continues with a quarter note D2, a quarter note C2, and a quarter note B1. The time signature changes to 4/4, with a whole note G1. The melody then proceeds with a quarter note F1, a quarter note E1, and a quarter note D1. The system ends with a quarter note C1, a quarter note B1, and a quarter note A1.

74

[illegible]

79

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody starts with a half note G2, followed by a quarter note F2, and then a quarter note E2. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1. The melody continues with a quarter note A1, a quarter note G1, and a quarter note F1. The piece concludes with a quarter note E1, a quarter note D1, and a quarter note C1. The dynamic marking *p* (piano) is placed below the first measure, and *mp* (mezzo-piano) is placed below the final measure.

84

[illegible]

89

The musical score for the bass line of 'The Girl on the Train' is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat). The piece is divided into four measures with changing time signatures: 5/4, 12/4, 15/4, and 4/4. The first measure (5/4) contains a whole note G2, a half note F2, and a quarter note E2, marked *mp*. The second measure (12/4) contains a whole note G2 and a half note F2. The third measure (15/4) contains a whole note G2, a half note F2, and a quarter note E2, marked *p*. The fourth measure (4/4) contains a whole note G2 and a half note F2. The tempo is indicated as $\text{♩} = 120$ and the time signature is 4/4.

94

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a 3/4 time signature and a mezzo-forte (*mp*) dynamic marking. The melody consists of eighth and quarter notes. After two measures, the time signature changes to 4/4, and the dynamic marking changes to *mf* (mezzo-forte). The melody continues with a mix of eighth and quarter notes, including a half note in the final measure of the system.

100



106

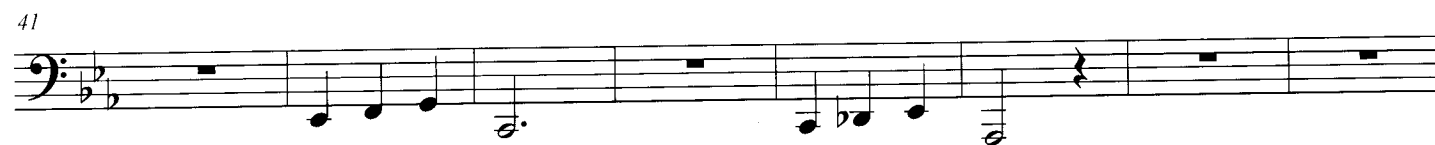


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Canzon IX

from "Canzone e Sonate" (1615)

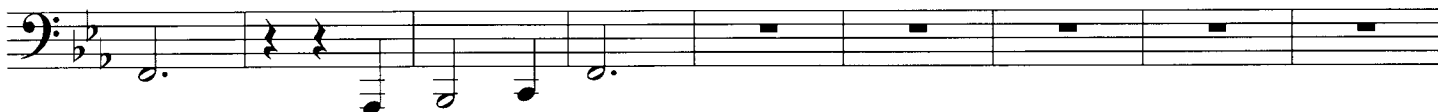
Giovanni Gabrieli
Bob Reifsnyder



65



73



82



♩=80

90



♩=120

mf

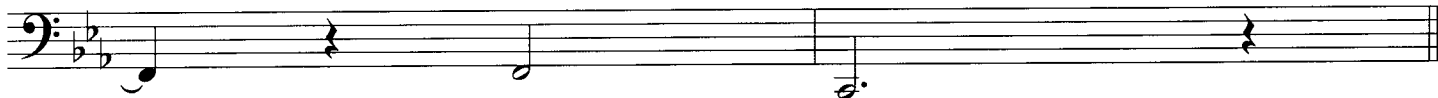
98

*mf**p*

106

*mf*

114

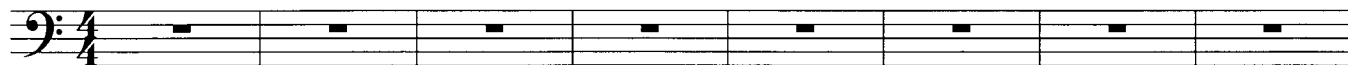


Canzon X

from Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 65$ 

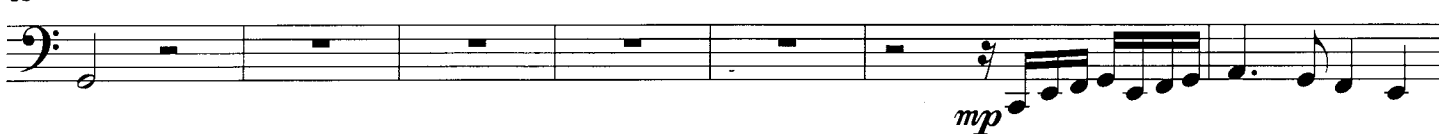
9



16



22



29



36

 $\text{♩} = 100$

41

 $\text{♩} = 65$

47



[illegible][illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of two measures. The first measure contains a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a quarter note G3. The second measure contains a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, followed by a quarter note G3. The key signature has one flat (Bb), and the time signature is 4/4. The tempo marking 'p' (piano) is written below the staff.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. This is followed by a quarter rest, then a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The melody continues with a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. This is followed by a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The melody ends with a quarter note G2, an eighth note A2, a quarter note B2, and a quarter note C3. The dynamics are marked *p* (piano) and *mf* (mezzo-forte).

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a mezzo-piano (*mp*) dynamic, featuring a series of eighth and sixteenth notes. After a brief rest, the dynamics shift to mezzo-forte (*mf*) for the final measures, which include a dotted half note and a final half note.

Canzon 11

from "Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnnyder

=120

9

*mf*

17



26

*mp*

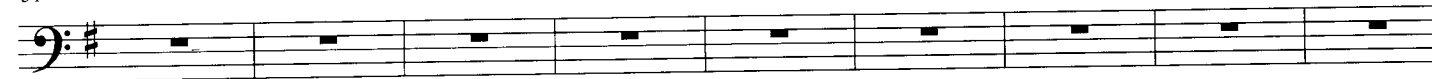
34

*p*

42



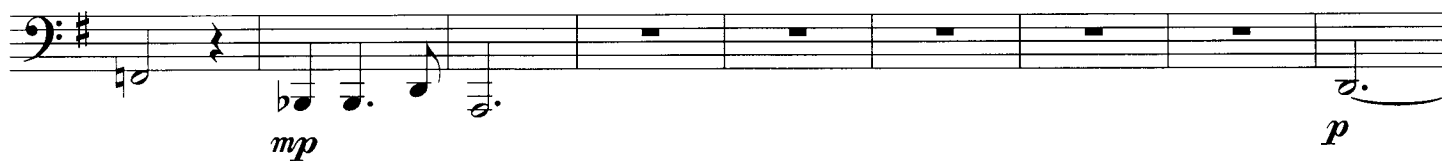
51



60

*mf*

68



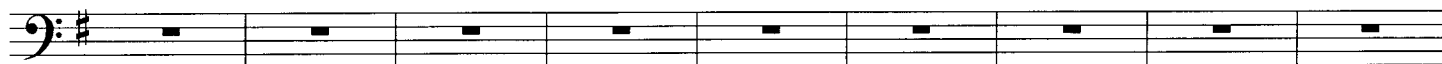
77



86



95



104



113



122



132



139

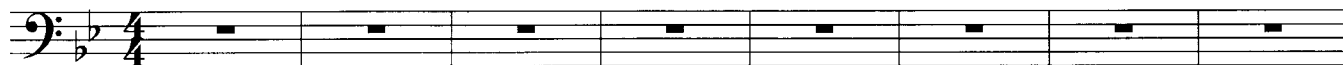


Canzon XII

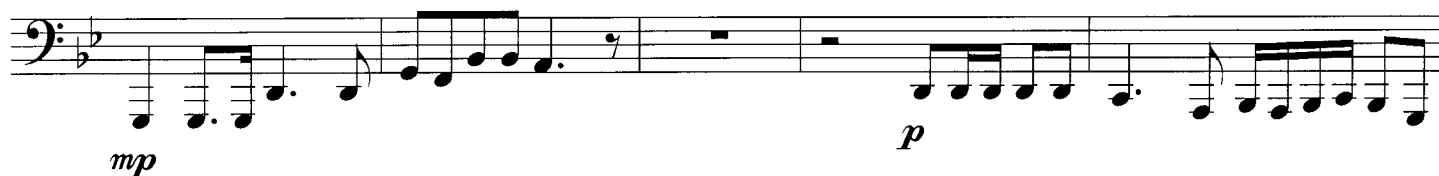
from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 80$ 

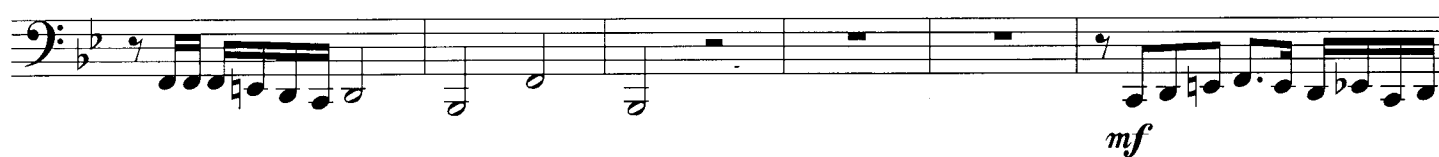
9



14



19



25



31



37



45



52



56



63



71



77



Tuba 2

Sonata XIII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

$\text{♩} = 100$

$$J = 50$$

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a 4/4 time signature, followed by two measures of whole rests. A repeat sign follows, with a 6/4 time signature indicated above the staff. The melody starts on a half note G2, followed by quarter notes F2, E2, and D2. This is followed by a dotted half note C2, then a half note B1, and finally a quarter note A1.

6

[illegible]

11

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure marked with a forte (*f*) dynamic.

16

10

Musical notation for the first staff of the exercise. It is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, followed by a half note and a whole note. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (half), and G3 (whole).

22

22

The second system of the musical score for 'The Little Boat' is written on a single five-line staff with a bass clef and a key signature of one flat (B-flat). The music begins with a half rest, followed by a half note G2 (one ledger line below the staff), then a quarter note F2 (two ledger lines below), a quarter note E2 (three ledger lines below), and a quarter note D2 (three ledger lines below). This is followed by a quarter rest, then a quarter note C2 (three ledger lines below), a quarter note B1 (three ledger lines below), a quarter note A1 (three ledger lines below), and a quarter note G1 (three ledger lines below). The system concludes with a double bar line. The first half of the system is marked with a piano (*p*) dynamic, and the second half is marked with a forte (*f*) dynamic.

26

20

33

35

p

38

36

Left hand musical notation for 'The Rose Tree'. The staff is in bass clef with a key signature of one flat (B-flat). The music begins with a quarter note G2, followed by an eighth note F2, and then a beamed eighth-note pair (E2, D2). This is followed by a quarter note C2, a quarter rest, and a double bar line. The time signature changes to 6/4. The piece continues with a quarter note G2, a half note F2, and a half note E2. This is followed by a quarter note D2, a quarter note C2, and a quarter note B1. The piece concludes with a half note G1 and a half note F1, marked with a forte (*f*) dynamic.

43



47



52



60

