

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 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 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

♩=120

49

p

♩=80

57

mp *mf*

63

mp

68

mf

73

mp *mf*

79

mp *mf*

85

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

90

p

♩=120

♩=80

95

mp *mf*

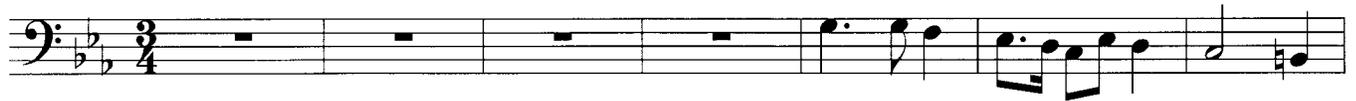
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Canzon IX

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder



sempre piano



♩ = 65

47

Musical staff 1: Bass clef, 4/4 time signature. Measures 47-52. Dynamics: *p*

53

Musical staff 2: Bass clef. Measures 53-57. Dynamics: *mp*

58

Musical staff 3: Bass clef. Measures 58-62. Dynamics: *p*

63

Musical staff 4: Bass clef. Measures 63-68. Dynamics: *mf*

69

Musical staff 5: Bass clef. Measures 69-74. Dynamics: *mp*, *mf*

Canzon 11

from "Canzone e Sonate (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩=120

68

Musical staff 68-77. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including dotted half notes and quarter notes. A dynamic marking of *p* (piano) is placed below the staff.

78

Musical staff 78-86. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including quarter notes and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

87

Musical staff 87-96. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including dotted half notes and quarter notes. A dynamic marking of *p* (piano) is placed below the staff.

97

Musical staff 97-106. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including dotted half notes and quarter notes.

107

Musical staff 107-115. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including dotted half notes and quarter notes. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are placed below the staff.

116

Musical staff 116-124. Bass clef, key signature of one sharp (F#). The staff contains a sequence of whole rests.

125

Musical staff 125-133. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including quarter notes and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. Tempo markings of ♩=80 and ♩=120 are placed below the staff.

134

Musical staff 134-140. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including quarter notes and eighth notes. Dynamic markings of *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are placed below the staff. A tempo marking of ♩=80 is placed below the staff.

141

Musical staff 141-149. Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests, including quarter notes and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

Canzon XII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, 4/4 time signature. The staff begins with a whole rest, followed by a melodic line starting on G2. Dynamics: *p*

Musical staff 2: Continuation of the melodic line from staff 1. Dynamics: *p*

Musical staff 3: Continuation of the melodic line with some rests. Dynamics: *mf*

Musical staff 4: Continuation of the melodic line with eighth notes. Dynamics: *mp*

Musical staff 5: Continuation of the melodic line with eighth notes and rests. Dynamics: *mf* and *p*

Musical staff 6: Continuation of the melodic line with eighth notes and rests. Dynamics: *mf*

Musical staff 7: Continuation of the melodic line with eighth notes and rests. Dynamics: *mp* and *p*

♩ = 120

Musical staff 8: Continuation of the melodic line, ending with a 3/4 time signature change. Dynamics: *mp*

2

Canzon XII

♩ = 80

46

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time signature. Measures 46-52. Dynamics: *p*.

♩ = 120

53

Musical staff 2: Bass clef, B-flat major key signature, 3/4 time signature. Measures 53-59. Dynamics: *p*, *mp*, *mf*, *mp*.

60

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time signature. Measures 60-67. Dynamics: *p*.

68

Musical staff 4: Bass clef, B-flat major key signature, 4/4 time signature. Measures 68-74.

♩ = 80

75

Musical staff 5: Bass clef, B-flat major key signature, 4/4 time signature. Measures 75-81. Dynamics: *mf*.

Sonata XIII

from "Canzone e Sonate" (1615)

Giovanni Gabrieli
Bob Reifsnyder

♩=100

♩=50

5

9

14

18

23

28

32

37

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 37-42. Measure 42 has a dynamic marking of *f*.

43

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. Measures 43-46.

$\text{♩} = 100$

47

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. Measures 47-51. Measure 51 has a time signature change to 4/4.

52

Musical staff 4: Bass clef, 4/4 time signature, key signature of one flat. Measures 52-58. Measure 58 has a dynamic marking of *p*.

59

Musical staff 5: Bass clef, 4/4 time signature, key signature of one flat. Measures 59-64. Measure 64 has a dynamic marking of *f*.