

SELECTIONS

from the

1597 and 1615 Collections of of Giovanni Gabrieli

for two choirs of

Alto, two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

BAROQUE BONE BRIGADE COLLECTION

VOLUME ONE

About the Composers

Giovanni Gabrieli (1556?-1612) and Johann Sebastian Bach (1685-1750) are the two bookends of the Baroque era (1600-1750), the period that shaped what we now refer to as the Western classical tradition. In looking at their careers, one can't help but notice some particular curiosities.

First of all, the two forms for which both were most famous (Gabrieli's Canzonas and Bach's Cantatas) essentially disappeared after their deaths, owing to the change of musical tastes as well as the formidable task of developing something further after near perfection had been obtained. Secondly, Opera dominated the Baroque era, yet neither composer ever was tempted to write one. Gabrieli was no doubt too old and too steeped in the church music tradition to bother with what he might have considered to be a passing fad, while Bach never worked in a cultural center that had any interest in the medium (his two Passions do, however, sometimes receive "operatic" renditions).

Most importantly, Gabrieli is almost never included on anyone's list of the greatest classical composers, yet he was tremendously influential in the development of Lutheran church music. Heinrich Schutz (1585-1672), his most ardent disciple, is considered to be the greatest German composer of the seventeenth century, and his influence filtered down all the way to Bach. Johann, in stark contrast, is at the top of virtually everyone's list as the greatest of all composers of western music, yet after he died there was almost no influence felt by the next generation of composers. Even his youngest sons rejected his musical style. Were it not for Mendelssohn 75 years later, it is entirely possible that his music may have never been rediscovered.

Gabrieli brought to the seventeenth century an entirely new approach to music composition, an approach championed by Schutz, imitated by the next generation of German composers, and brought to perfection by Bach the master. 250 years later, Wagner did essentially the same thing with Romantic music, an approach championed by Mahler and imitated by Shostokovich. Unfortunately, no master appeared in the next generation to provide the culmination.

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

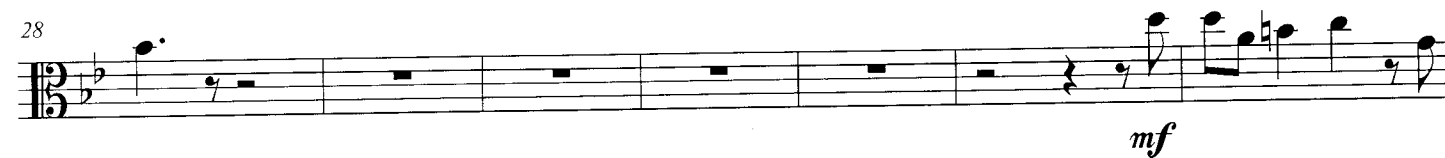
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top four parts. It is unfortunate that clef reading skills don't seem to be 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 fifth parts. Ideally, the second and third parts in each choir should be performed on .525 bore and .547 bore instruments respectively, to provide as much contrast in color as possible.
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.
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 primi toni a 10

from "Sacrae Symphoniae" (1597)

Giovanni Gabrieli
Bob Reifsnnyder

♩ = 90



♩ = 45



50

mp

58

mf

65

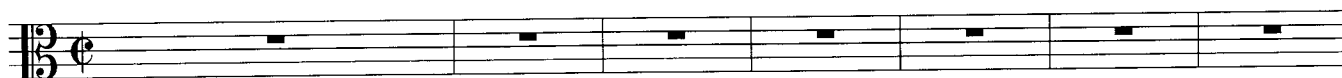


Canzon Duodecimi Toni a 10 (No. 1)

from Sacrae Symphoniae (1597)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 90$ 

8

*mp*

17



mf

[illegible]

80

mp

87

mf

95

Measures 95-100 of the musical score. Measure 95: Bass clef, key signature of one flat (B-flat), 4/4 time. The vocal line begins with a whole note B-flat (B2) and a half note G (G2). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2). Measure 96: The vocal line continues with a half note F (F2) and a whole note E (E2). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2). Measure 97: The vocal line continues with a half note D (D2) and a whole note C (C2). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2). Measure 98: The vocal line continues with a half note B (B1) and a whole note A (A1). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2). Measure 99: The vocal line continues with a half note G (G2) and a whole note F (F2). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2). Measure 100: The vocal line continues with a half note E (E2) and a whole note D (D2). The piano accompaniment consists of a whole note B-flat (B2) and a half note G (G2).

103

The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole rest. The second measure starts with a fermata over a quarter rest, followed by a quarter note G4. The third measure contains a quarter note A4. The fourth measure contains a quarter note Bb4. The fifth measure contains a quarter note C5. The sixth measure contains a quarter note Bb4. The seventh measure contains a quarter note A4. The eighth measure contains a quarter note G4. The ninth measure contains a quarter note F4. The tenth measure contains a quarter note E4. The eleventh measure contains a quarter note D4. The twelfth measure contains a quarter note C4. The thirteenth measure contains a quarter note Bb3. The fourteenth measure contains a quarter note A3. The fifteenth measure contains a quarter note G3. The sixteenth measure contains a quarter note F3. The seventeenth measure contains a quarter note E3. The eighteenth measure contains a quarter note D3. The nineteenth measure contains a quarter note C3. The twentieth measure contains a quarter note Bb2. The system ends with a double bar line. A dynamic marking of *p* (piano) is placed below the staff at the beginning of the second measure.

110

mp

117

Musical notation for measure 117 in bass clef. The measure contains a half note G2, a quarter note F2, a quarter note E2, a half note D2, a quarter rest, a quarter note C2, a quarter note B1, a quarter note A1, a half note G1, a quarter note F1, a quarter note E1, a half note D1, a quarter note C1, a quarter note B0, a quarter note A0, and a half note G0.

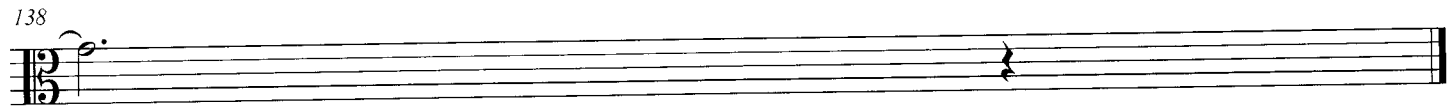
124



131



138



Canzon Duodecimi Toni a 10 (No. 2)

from Sacrae Symphoniae (1597)

Giovanni Gabrieli

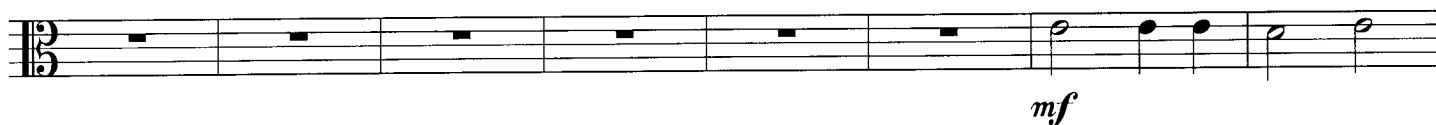
Bob Reifsnnyder

 $\text{♩} = 60$ 

7



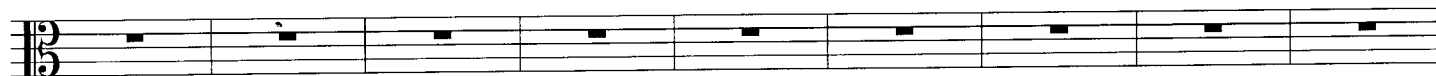
16



24



31



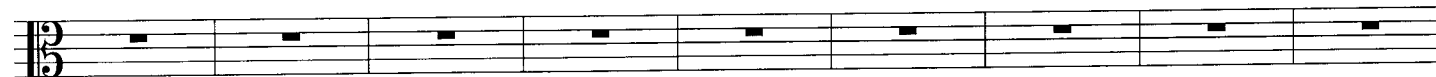
40



48



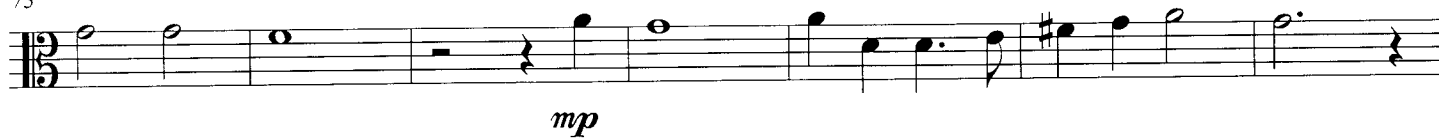
56



65



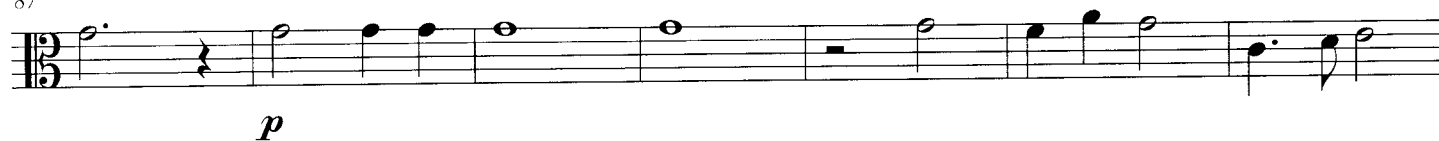
73



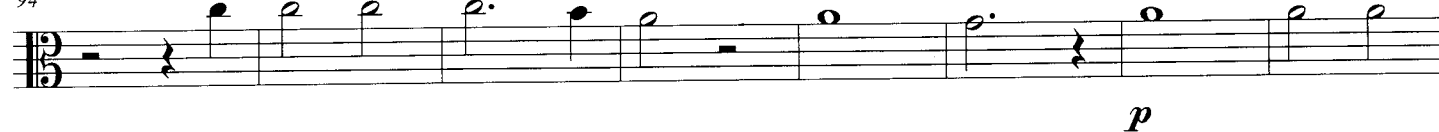
80



87



94



102



109



116



124



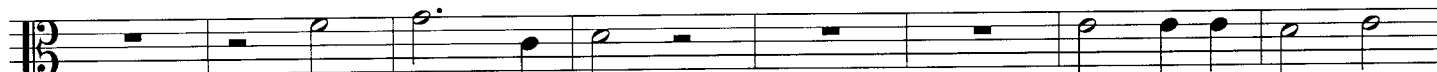
133



142

*mp*

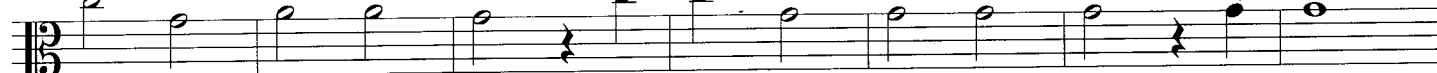
151

*mp**mf*

159



166



173

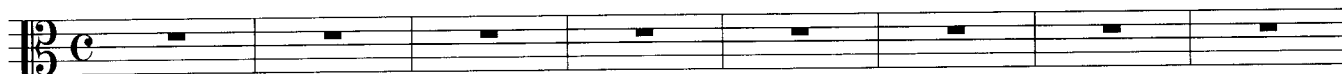


Canzon Duodecimi Toni a 10 (No. 3)

from Sacrae Symphoniae (1597)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 100$ 

9

*p*

17



25

*p*

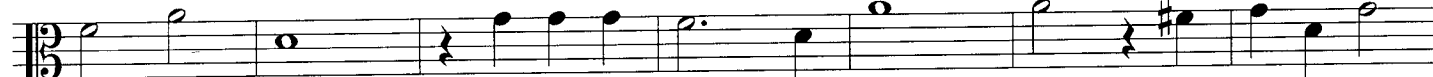
33

*mp*

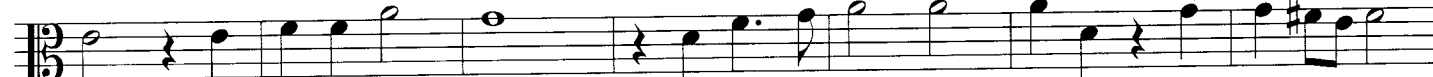
40

*mp**mf*

47

*p*

54



61



69



77



$\text{♩} = 50$

85

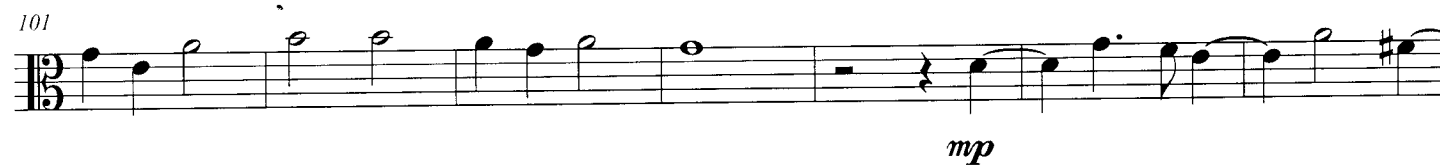


$\text{♩} = 100$

93



101



108

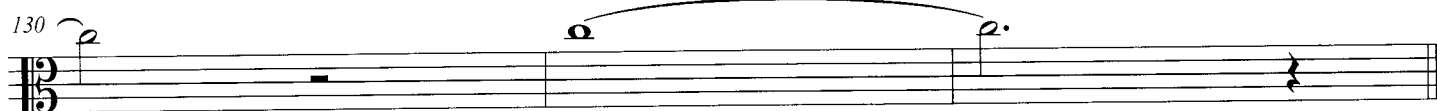


115



122





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"Canzon 14"

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 50$  $\text{♩} = 50$

8

*mp* $\text{♩} = 50$

16

*p*

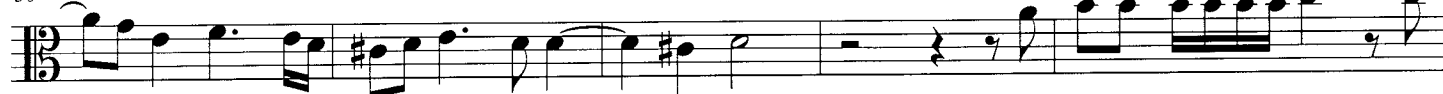
23

*p*

31

*mp*

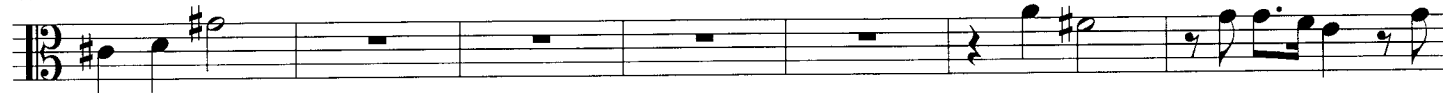
36

*mf*

41

*p*

47

*mp*

54



59



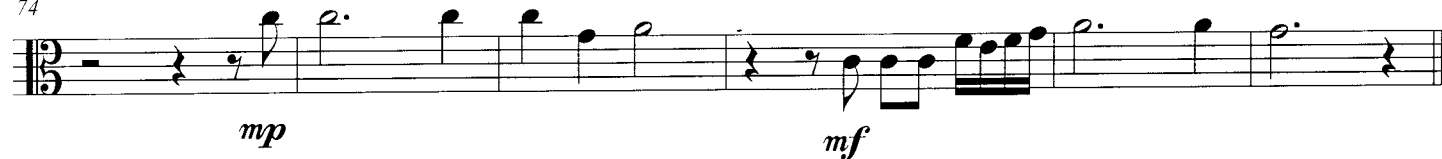
64



69



74



Canzon 15

from "Canzone e Sonate" (1615)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 80$ 