

# SELECTIONS

from the

## 1597 and 1615 Collections of Giovanni Gabrieli

for three choirs of

Alto, Tenor, Bass Trombone and Tuba  
(or 12 trombones)

arranged by

Bob Reifsnyder

MUSIC from the

BAROQUE BONE BRIGADE COLLECTION

VOLUME THREE

## 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. If twelve trombones are used instead of tuba, the ideal mix would be to have a .525 bore on the second part and a .547 bore on the third part of each choir, with a bass trombone playing the fourth part.
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.

Tuba 1

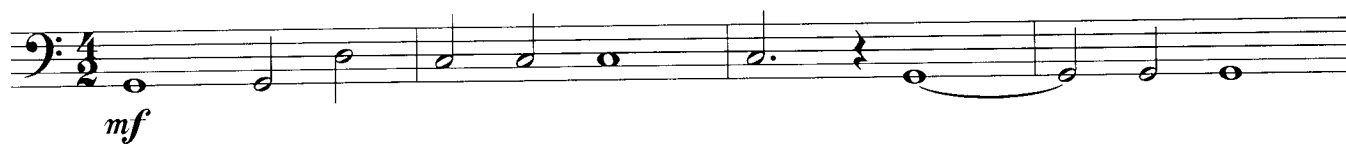
# Canzon Septimi et Octavi Toni a 12 (1597)

Canzon No. 13

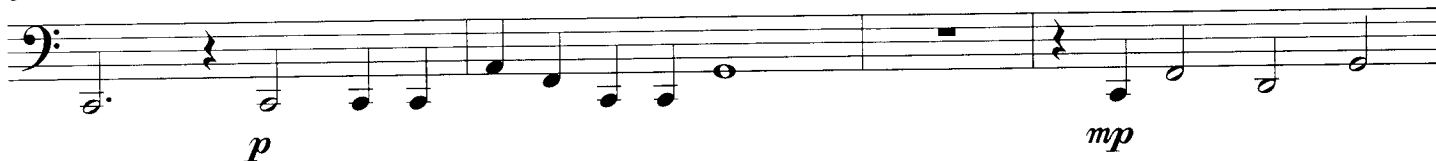
Giovanni Gabrieli

Bob Reifsnyder

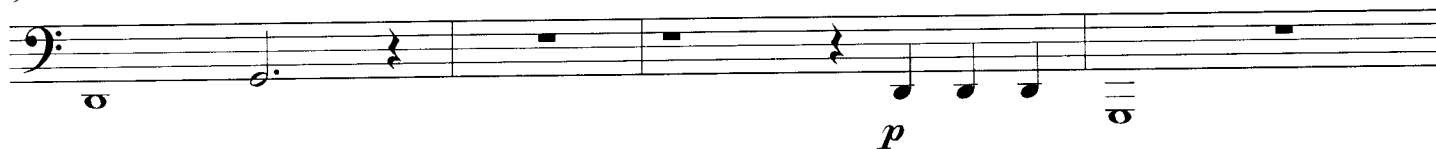
$\text{♩} = 80$



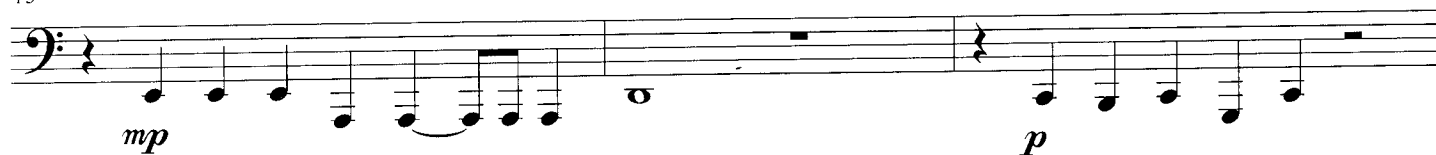
5



9



13



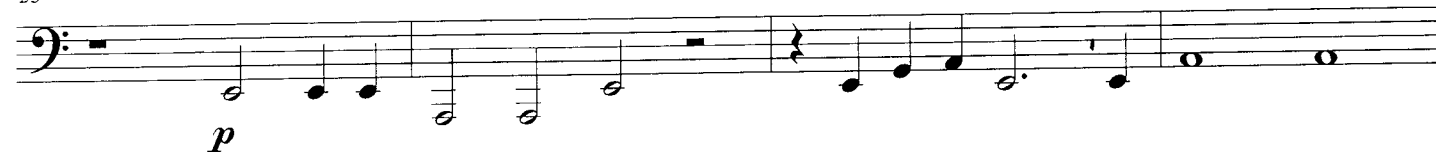
16



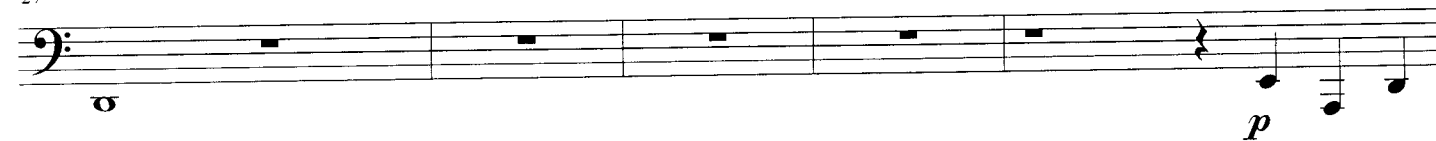
20



23



27



32



37



43



49



53



57



## Canzon noni toni (1597)

## Canzon No. 14

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 80$ 

*p* *mp*

6 *p*

11

16 *mf*

22 *p* *mf*

29 *p*

34

42 *mp*

48



55



62



67



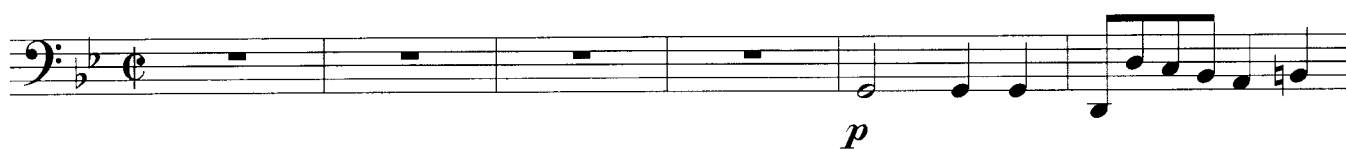
73



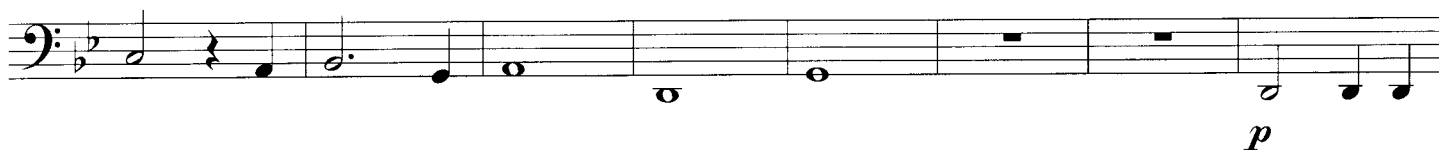
## Canzon a 12 (1615)

Giovanni Gabrieli

Bob Reifsnyder

 $\text{♩} = 80$ 

7



15

 $\text{♩} = 120$ 

22



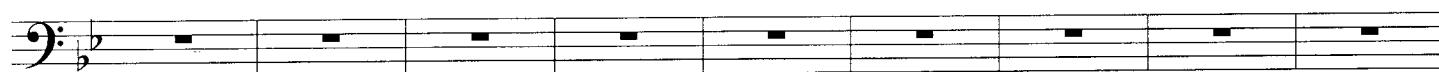
30

 $\text{♩} = 80$ 

39



47



56





63



133



139



145



152



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## Canzon XVII a 12 (1615)

Bob Reifsnyder

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#) and the time signature is 3/4. The melody begins with two measures of rest, followed by a series of eighth and quarter notes. The notation includes a dynamic marking 'p' (piano) and a tempo marking '♩=90'.

The musical score is written for a single melodic line in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The piece begins with a treble clef and a key signature of one sharp, then changes to a bass clef. The melody consists of a series of eighth and quarter notes, with some rests. The piece ends with a double bar line and a repeat sign. The dynamic marking *mf* is present.

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has one sharp (F#). The tempo is marked as quarter note = 90. The piece begins with a 3/4 time signature and a repeat sign. After the first measure of the repeat, the time signature changes to 4/4. The melody consists of eighth and quarter notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning of the 4/4 section.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The tempo is marked as quarter note = 60. The dynamics are marked as *mf* (mezzo-forte). The notation shows a sequence of notes and rests across several measures.

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 90. The melody starts with a half note G2, followed by quarter notes A2 and B2, then a half note C3. After a quarter rest, there are four measures of whole rests. The system concludes with a double bar line, a 3/4 time signature change, and a mezzo-piano (*mp*) dynamic marking. The melody resumes with a half note G2, followed by quarter notes A2 and B2, then a half note C3, and ends with a quarter rest.

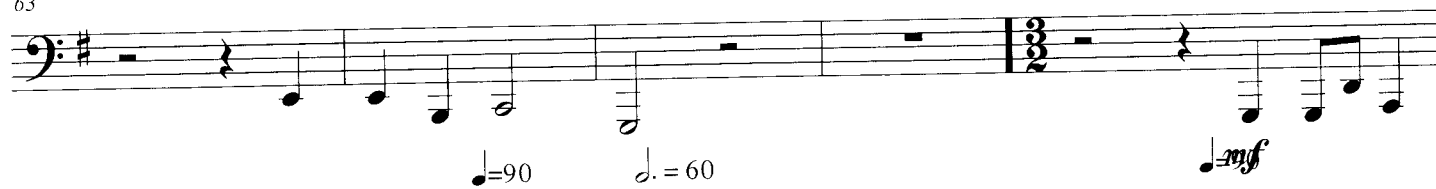
The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a whole rest, followed by a 4-measure phrase: G4 (quarter), F#4 (quarter), E4 (half). This is followed by another 4-measure phrase: D4 (quarter), C4 (quarter), B3 (half). The piece concludes with a 3-measure phrase: A3 (quarter), G3 (quarter), F#3 (half), ending with a double bar line.

$\text{♩} = 60$  $\text{♩} = 90$ 

56



63



68



74



81

