

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 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 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.

Trombone 3

Canzon Septimi et Octavi Toni a 12 (1597)

Canzon No. 13

Giovanni Gabrieli

Bob Reifsnyder

$\text{♩} = 80$

mf

4

mp

8

12

p mp

15

p mf

18

21

26

p

30 *mp* $\text{♩} = 120$



35 *mp*



39 *mp* $\text{♩} = 80$



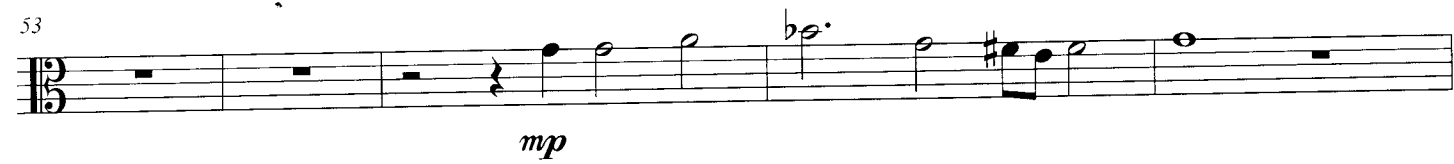
45 *mf*



49



53 *mp*



58 *mf*



Canzon noni toni (1597)

Canzon No. 14

Giovanni Gabrieli

Bob Reifsnyder

♩ = 80

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music begins with a rest in measure 1, followed by eighth-note patterns in measures 2 and 3, and quarter-note patterns in measures 4 and 5. Dynamic markings *p* and *mp* are placed below the staff.

Musical staff 2, measures 6-12. The staff continues with quarter-note and eighth-note patterns. Measure 6 starts with a rest, followed by quarter notes in measure 7, eighth notes in measure 8, and quarter notes in measure 9. Measures 10-12 continue with quarter-note patterns.

Musical staff 3, measures 13-19. Measures 13-15 contain rests. Measure 16 begins with a quarter note, followed by eighth-note patterns in measures 17 and 18, and a quarter note in measure 19. Dynamic markings *mf* and *p* are placed below the staff.

Musical staff 4, measures 20-24. Measures 20-21 feature quarter notes, while measures 22-24 consist of eighth-note patterns.

Musical staff 5, measures 25-30. Measures 25-26 have quarter notes, measure 27 has eighth notes, and measures 28-30 feature sixteenth-note patterns.

Musical staff 6, measures 31-38. Measures 31-33 contain rests. Measure 34 begins with a quarter note, followed by quarter notes in measure 35, and rests in measures 36-38. Dynamic marking *p* is placed below the staff.

Musical staff 7, measures 39-44. Measures 39-40 have quarter notes, measure 41 has eighth notes, and measures 42-44 consist of eighth-note patterns. Dynamic marking *mp* is placed below the staff.

Musical staff 8, measures 45-50. Measures 45-46 have quarter notes, measure 47 has eighth notes, and measures 48-50 consist of eighth-note patterns. Dynamic marking *p* is placed below the staff.

51



56



p

64

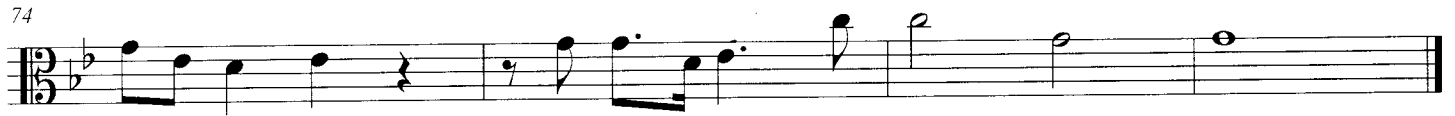


mf

69



74



59

Musical staff 59-64. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mf* is placed below the staff.

65

Musical staff 65-70. The staff continues in bass clef with a key signature of one flat. It begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mf* is placed below the staff.

71

Musical staff 71-76. The staff consists of eight measures, each containing a whole rest. The piece is in bass clef with a key signature of one flat.

80

Musical staff 80-86. The staff begins with a whole rest, followed by a half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mf* is placed below the first measure, and *mp* is placed below the eighth measure.

87

Musical staff 87-92. The staff begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mf* is placed below the staff.

93

Musical staff 93-98. The staff begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mf* is placed below the staff.

99

Musical staff 99-106. The staff begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mp* is placed below the staff.

107

Musical staff 107-114. The staff begins with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. This is followed by a dotted half note B-flat, a quarter rest, and a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a half note B-flat. The dynamic marking *mp* is placed below the first measure, and *mp* is placed below the eighth measure.

115

Musical staff 115-122. The staff consists of eight measures, each containing a whole rest. The piece is in bass clef with a key signature of one flat.

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Canzon XVII a 12 (1615)

Giovanni Gabrieli

Bob Reifsnyder

$\text{♩} = 60$



$\text{♩} = 90$

$\text{♩} = 60$

9



mf

15



p

$\text{♩} = 90$

23



mf

$\text{♩} = 90$

29



p

mf

34



p

40



mf

$\text{♩} = 60$

$\text{♩} = 90$

47



mp

Canzon XVII a 12 (1615)

♩. = 60

53

mp

60

♩. = 90

mp

67

♩. = 90 ♩. = 90 ♩. = 60

mf *mp*

73

♩. = 90 ♩. = 60

mp

80

♩. = 90

mf