

SELECTIONS

From the

Fifth Book of Madrigals By Claudio Monteverdi

For

Alto, Two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME SIX

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 vocal quintets sometimes have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements sound totally complete when the continuo part is omitted. As a result, these arrangements 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 three 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. Vocal parts have also been altered to resemble instrumental parts without words.
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 part. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second and third 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.
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.

"Cruda Amarilli" SV94

from Book five

Monteverdi
Bob Reifsnyder $\text{♩} = 60$

8

14

20

27

33

40

46

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

54

p

mf

61

mp

67

"O Mirtillo anima mia" SV95

from Book five

Monteverdi

Bob Reifsnnyder

 $\text{♩} = 60$

mf *mp*

7 *p*

13 *p*

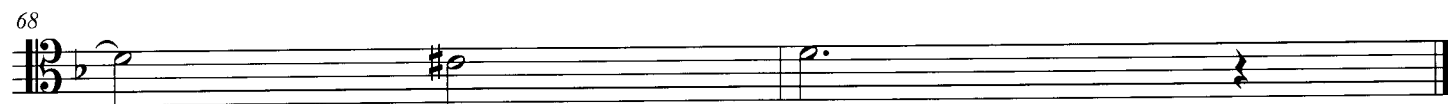
21 *mf*

28 *p*

35 *mp*

41 *p*

48 *mf*

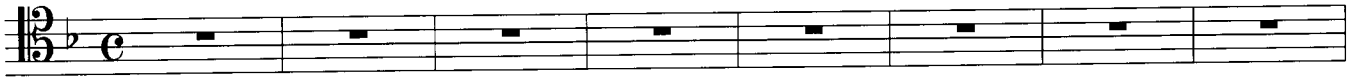


"Era l'anima mia" SV96

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 



"Ecco Silvio" SV97A

from Book five

Monteverdi
Bob Reifsnyder $\text{♩} = 70$

p *mp*

7 *mf*

14 *mf* *mp*

21 *p*

27 *mf* *mp*

34 *p* *mf*

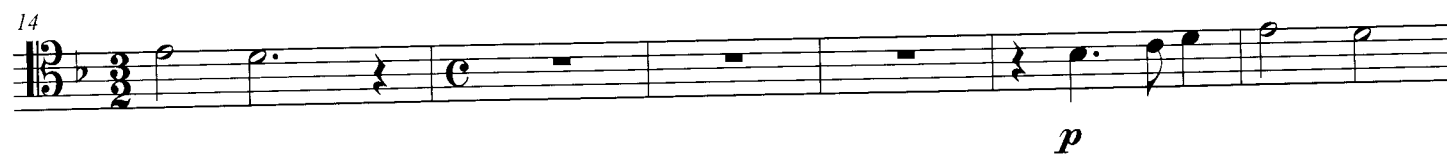
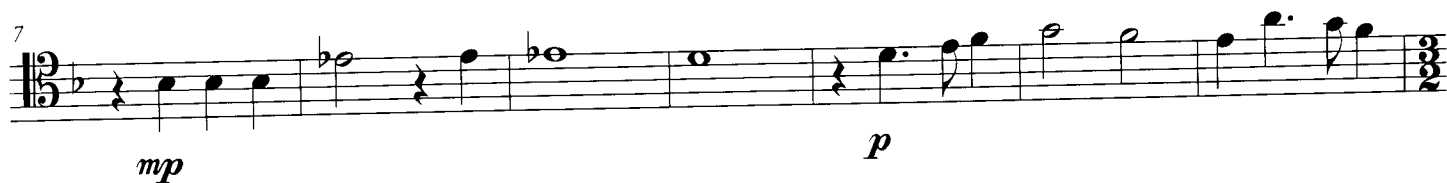
42 *p*

49 *mf*



"Ma se con la pieta" SV 97B

from Book five

Monteverdi
Bob Reifsnyder $\text{♩} = 60$ 

59 

"Dorinda, ah diro" SV97c

from Book five

Monteverdi
Bob Reifsnyder $\text{♩} = 80$

Musical score for Trombone 2, showing measures 1 through 47. The score is written in 12/8 time, key of B-flat major (two flats), and common time signature. The tempo is marked as $\text{♩} = 80$. The score is divided into systems of five measures each, with measure numbers 7, 13, 20, 27, 34, 41, and 47 indicated at the start of their respective systems. Dynamic markings are placed below the staff: *mf* (measures 1-6), *mp* (measures 7-12), *p* (measures 13-19), *mf* (measures 20-26), *mp* (measures 27-33), *p* (measures 34-40), *mf* (measures 41-46), and *p* (measures 47-52). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together.

"Ecco piegando" SV97d

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

51

mp p

57

Detailed description: This image shows a musical score for a piece titled "Ecco piegando" SV97d. The score is written for a single melodic line in a 9/8 time signature, indicated by the 9/8 time signature and the presence of a repeat sign at the beginning of the first system. The key signature has one flat (B-flat). The first system contains measures 51 through 56. Measure 51 starts with a half note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. Measure 52 is a half note G4. Measure 53 is a half note A4. Measure 54 is a half note B4. Measure 55 is a half note C5. Measure 56 is a half note B4. The second system contains measures 57 through 62. Measure 57 is a half note G4. Measure 58 is a half note A4. Measure 59 is a half note B4. Measure 60 is a half note C5. Measure 61 is a half note B4. Measure 62 is a half note A4. The score includes dynamic markings: *mp* (mezzo-piano) at the beginning of measure 51 and *p* (piano) at the beginning of measure 53. The piece concludes with a double bar line at the end of measure 62.

"Ferir quel petto" SV97e

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$

p *mp*

6 *mf* *p*

12 *mp* *mf*

19 *mp* *p*

26 *p* *mp*

33 *mf* *mp* *mf*

39 *mp* *mf*

45 *mp* *p*



"Ch'io t'ami" SV98A

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

p

7 *p*

14 *mp* *mf*

19 *mp* *mf*

26 *p* *mf*

32 *mp* *mf*

39 *mp*

45

"Den bella e cara" SV 98B

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

"Ma tu piu che mai" SV98c

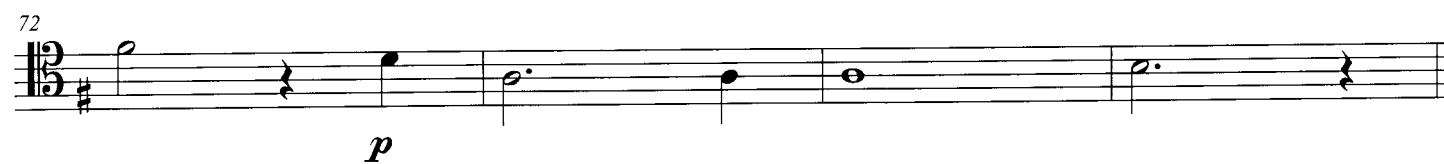
from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$

Musical score for Trombone 2, showing measures 1 through 46. The score is written in 12/8 time, with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 80$. The score includes dynamic markings: *mf* (measures 1-6), *mp* (measures 7-12), *p* (measures 13-20), *mp* (measures 21-27), *mf* (measures 28-33), *mp* (measures 34-38), *p* (measures 39-45), and *mf* (measures 46-52). The score is divided into systems of five staves each, with measure numbers 7, 13, 21, 28, 34, 39, and 46 indicated at the beginning of their respective systems.



"Che dar piu vi poss'io" SV99

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

7

13

19

25

32

38

45

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



"M'e piu dolce il penar" SV100

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

7

14

20

26

31

38

44

mp

p

mp

p

mf

mp

p

mp

mf

mp

50

50 51 52 53 54 55

p *mf* *mp*

Staff 50-55: This staff contains measures 50 through 55. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measure 50 starts with a whole rest, followed by a quarter note G4, a dotted quarter note A4, and an eighth note B4. Measures 51-52 contain a half note C5 and a half note D5, respectively, both with slurs. Measure 53 has a whole rest. Measure 54 has a half note E5 and a half note F#5, both with slurs. Measure 55 has a whole rest. Dynamic markings *p*, *mf*, and *mp* are placed below measures 50, 52, and 54, respectively.

56

56 57 58 59 60 61 62 63

Staff 56-63: This staff contains measures 56 through 63. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measure 56 has a whole rest. Measures 57-58 contain a half note G4 and a half note A4, respectively, both with slurs. Measure 59 has a whole rest. Measures 60-61 contain a half note B4 and a half note C5, respectively, both with slurs. Measure 62 has a whole rest. Measure 63 has a whole rest.

64

64 65 66 67 68 69 70

mp

Staff 64-70: This staff contains measures 64 through 70. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measure 64 has a whole rest. Measures 65-66 contain a half note G4 and a half note A4, respectively, both with slurs. Measure 67 has a whole rest. Measures 68-69 contain a half note B4 and a half note C5, respectively, both with slurs. Measure 70 has a whole rest. A dynamic marking *mp* is placed below measure 65.

71

71 72 73 74 75 76 77

mf

Staff 71-77: This staff contains measures 71 through 77. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measure 71 has a whole rest. Measures 72-73 contain a half note G4 and a half note A4, respectively, both with slurs. Measure 74 has a whole rest. Measures 75-76 contain a half note B4 and a half note C5, respectively, both with slurs. Measure 77 has a whole rest. A dynamic marking *mf* is placed below measure 72.

"Troppo ben puo" SV102

from Book Five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

musical score for Trombone 2, showing measures 1 through 45. The score is written in 12/8 time, with a key signature of one flat (B-flat). The tempo is marked $\text{♩} = 70$. The score is divided into systems, with measure numbers 7, 14, 21, 26, 31, 38, and 45 indicated at the beginning of their respective lines. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) again. The score features various musical notations, including eighth notes, quarter notes, and rests, with some measures containing slurs or ties.



"Amor se guisto sei" SV103

from Book five

Monteverdi

Bob Reifsnnyder

 $\text{♩} = 70$

6

11

17

24

31

38

45

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

