

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

15

22

29

36

43

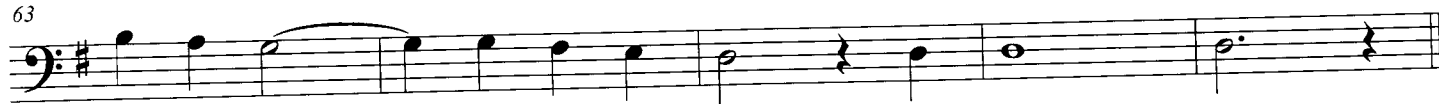
49

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

56



63



"O Mirtillo anima mia" SV95

from Book five

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

7



14



22



30



37



44



51



57



64



"Era l'anima mia" SV96

Monteverdi

$$\mathcal{D} = 60$$

48

mp *p*

54

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a half note G2, followed by a quarter note F2, and then a half note E2. A slur covers the next two measures, which contain a half note D2 and a half note C2. This is followed by a quarter rest, then a half note B1, a quarter note A1, and a half note G1. The piece concludes with a final quarter rest. The dynamic markings *mf* and *mp* are placed below the staff at the beginning and end of the piece, respectively.

61

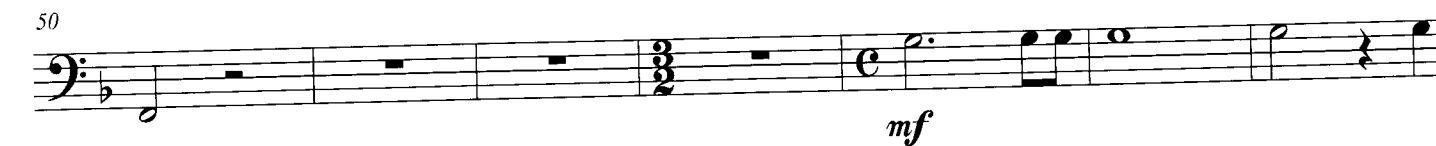
The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a whole rest, followed by a quarter note G2, a half note F2, and a quarter note E2. This is followed by a whole note D2, a whole note C2, and a whole note B1. After a whole rest, the melody continues with a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. The piece concludes with a half note C1 and a whole note B1. The dynamic markings *mp* and *p* are placed below the staff at the beginning and end of the piece, respectively.

69

[illegible]

"Ecco Silvio" SV97A

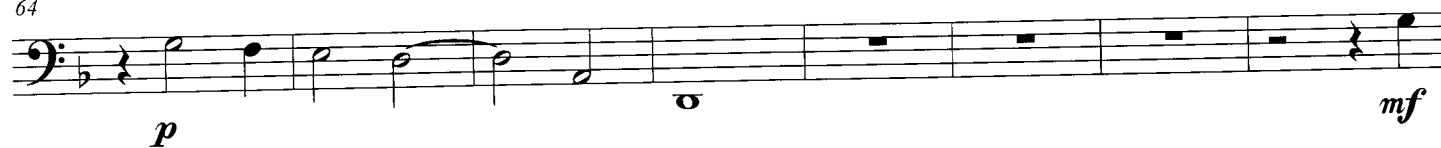
from Book five

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

57



64



72



79



"Ma se con la pieta" SV 97B

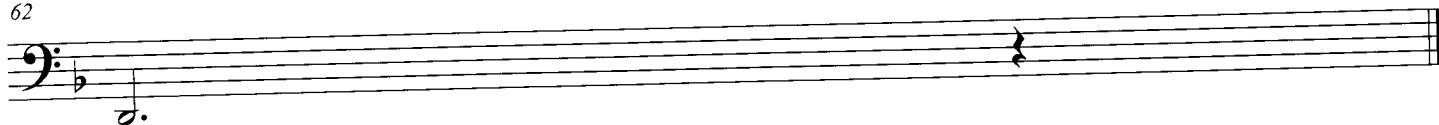
from Book five

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

54



62



"Dorinda, ah diro" SV97c

from Book five

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

Musical score for Bass Trombone, showing measures 1 through 53. The score is written in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked $\text{♩} = 80$. The score includes dynamic markings: *mf*, *mp*, *p*, and *mf*. The score is divided into systems, with measure numbers 8, 15, 22, 30, 38, 46, and 53 indicated at the beginning of their respective lines.

Measure 1: *mf*

Measure 8: *mp*

Measure 15: *mf*

Measure 22: *p*

Measure 30: *mp*

Measure 38: *mf*

Measure 46: *mp*

Measure 53: *p*

"Ecco piegando" SV97d
from Book five

$$d = 70$$

mp mf mp

The first staff of music is written in bass clef with a key signature of one flat (B-flat). It begins with a whole note chord consisting of B-flat, D, and F. This is followed by a half note B-flat, a quarter rest, a half note D, and a quarter note F. The staff concludes with a half note B-flat, a quarter note D, and a quarter note F. A dynamic marking of *p* (piano) is placed below the staff.

"Ferir quel petto" SV97e

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$

p *mp* *mf*

7 *mp*

15 *mf*

22 *mp* *p*

29 *p* *mp* *mf*

35 *mf* *mp*

42 *mf*

49 *mp* *mf*

55



60



66



74



80



85



91



Bass Trombone

"Ch'io t'ami" SV98A

from Book five

Monteverdi

Bob Reifsnyder

$$d = 70$$


7



14



20



27



33



40



"Den bella e cara" SV 98B

Monteverdi
Bob Reifsnyder

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The melody starts with a half note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. This is followed by a quarter rest, then a quarter note D2, a quarter note E2, and a quarter note F2. The piece concludes with a half note G2. The dynamic markings *mf* and *mp* are indicated below the staff.

[illegible]

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a half note G2, followed by a quarter rest, then a quarter note F2. The next measure contains a quarter note E2, a quarter note D2, and a quarter note C2. This is followed by a quarter note B1, a quarter note A1, and a quarter note G1. The final measure consists of a quarter note F1, a quarter note E1, and a quarter note D1. The piece concludes with a final G1 note. The dynamic marking *mp* (mezzo-piano) is placed below the staff at the beginning and end of the line.

[illegible][illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody starts with a quarter rest, followed by a quarter note G2, a quarter note A2, a dotted quarter note B2, and an eighth note G2. This is followed by a half note F2, a quarter rest, a quarter note E2, a quarter note D2, a quarter note C2, and a half note B1. The next measure has a quarter rest, a quarter note A1, a quarter note G1, a quarter note F1, and a half note E1. The final measure has a quarter rest, a quarter note D1, a quarter note C1, a quarter note B1, and a dotted quarter note A1. The dynamic markings *mp* and *p* are placed below the staff.

56



"Ma tu piu che mai" SV98c

from Book five

Monteverdi

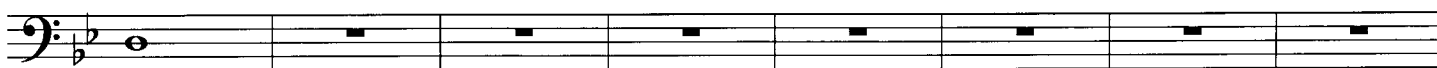
Bob Reifsnyder

 $\text{♩} = 80$ 

7



14



22



28



34



40



47



53 

59

mp

67

p *mp*

74

p

"Che dar piu vi poss'io" SV99

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

7

13

20

26

33

40

47

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

Detailed description: This is a musical score for Bass Trombone, transcribed by Bob Reifsnyder. The piece is "Che dar piu vi poss'io" (SV99) from Book five of Monteverdi's works. The tempo is marked as quarter note = 70. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music. The first staff begins with a measure of rest followed by a half note G2, a half note F2, a quarter note E2, a quarter note D2, a half note C2, and a half note B1. The second staff continues with a half note A1, a half note G1, a quarter note F1, a quarter note E1, a half note D1, and a half note C1. The third staff begins with a half note B1, a half note A1, a quarter note G1, a quarter note F1, a half note E1, and a half note D1. The fourth staff continues with a half note C1, a half note B1, a quarter note A1, a quarter note G1, a half note F1, and a half note E1. The fifth staff begins with a half note D1, a half note C1, a quarter note B1, a quarter note A1, a half note G1, and a half note F1. The sixth staff continues with a half note E1, a half note D1, a quarter note C1, a quarter note B1, a half note A1, and a half note G1. The seventh staff begins with a half note F1, a half note E1, a quarter note D1, a quarter note C1, a half note B1, and a half note A1. The eighth staff continues with a half note G1, a half note F1, a quarter note E1, a quarter note D1, a half note C1, and a half note B1. Dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte).

54



61



"M'e piu dolce il penar" SV100

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

8

15

22

29

34

42

48

p

p

p

mf

mp

p

mp

mp

p

mf

mp

p

mf

54



63



70

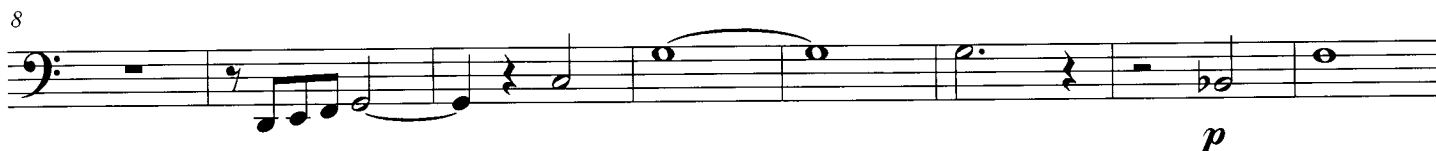


"Tropo ben puo" SV102

from Book Five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one flat (B-flat). The melody begins with two whole rests, followed by a series of eighth and sixteenth notes, including some beamed pairs. A mezzo-piano (*mp*) dynamic marking is placed below the staff.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole note G2, followed by a whole note F2, and then a whole note E2. After a measure rest, there is a half note D2, followed by a half note C2. This is followed by a half note B1, then a half note A1, and then a half note G1. The final measure contains a whole note G1. The dynamic marking *mf* is placed below the staff.

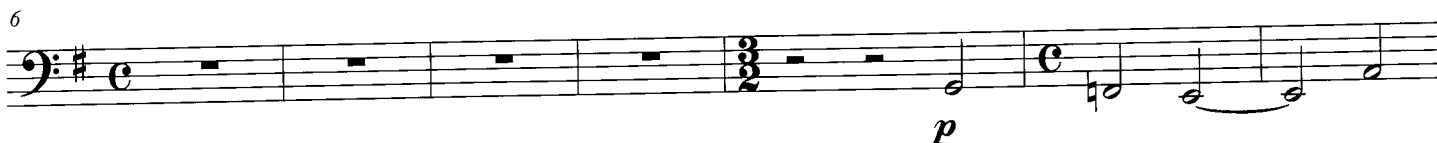
[illegible]

"Amor se guisto sei" SV103

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

55

mf