

SELECTIONS

From the

Sixth 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 SEVEN

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.

"Lasciatemi morire" SV107B

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 3, measures 1-28. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The tempo is marked as quarter note = 60. The dynamics are marked as *mf* (measures 1-7), *mp* (measures 8-14), *mf* (measures 15-20), *mp* (measures 21-27), and *p* (measure 28). The score consists of five staves of music.

Measure 1: *mf*

Measure 8: *mp*

Measure 15: *mp* *mf*

Measure 21: *mp* *p*

Measure 28: *p*

"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

Bob Reifsnnyder

 $\text{♩} = 70$

mp p

8 mf

14 mp mp

21 p

30 p mp

37 p mp

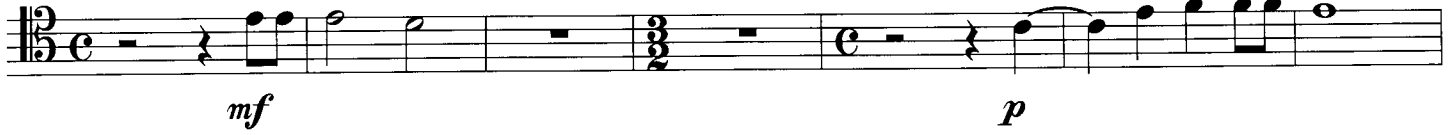
44 mp

51 mf mp

56



63



70



77



83



90



97



104



"Dove, dove e la fede" SV 107d

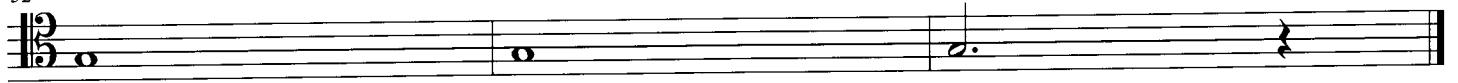
from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

52

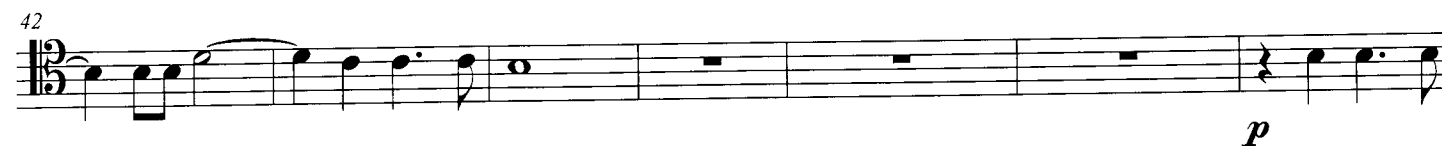
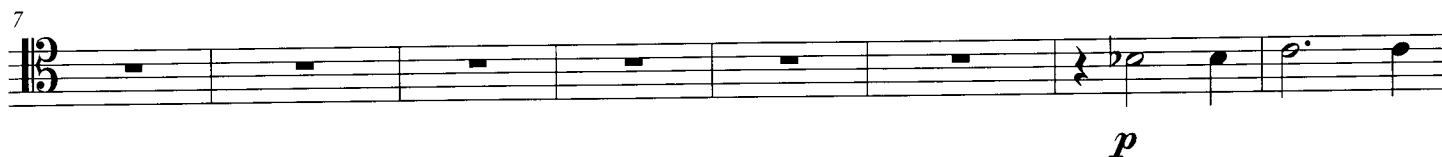


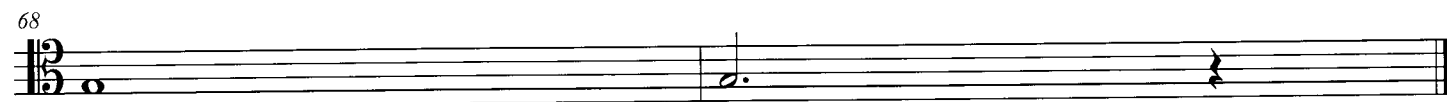
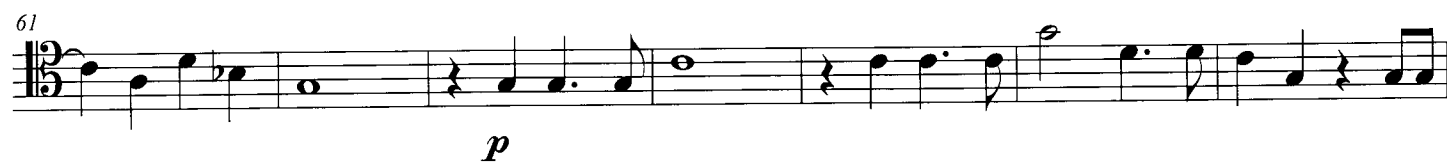
"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 



Trombone 3

"Zefiro torna e' bel tempo rimena" SV108

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

$\text{♩} = 90$ $\text{♩} = 60$ *p*

mp

mf

mp *p*

mf

$\text{♩} = 90$ $\text{♩} = 60$ *p*

mp *mf*

p

68



68-75: Musical staff in 3/8 time, key of B-flat major. Measures 68-75. Dynamics: *mp* (measures 69-70), *mf* (measures 71-75). Tempo: $\text{♩} = 90$.

76



76-83: Musical staff in 3/8 time, key of B-flat major. Measures 76-83. Dynamics: *p* (measures 76-83). Time signature change to 4/4 at measure 80.

84



84-90: Musical staff in 3/8 time, key of B-flat major. Measures 84-90. Dynamics: *mf* (measures 84-90).

91



91-95: Musical staff in 3/8 time, key of B-flat major. Measures 91-95. Dynamics: *mp* (measures 91-95).

96



96-102: Musical staff in 3/8 time, key of B-flat major. Measures 96-102. Dynamics: *p* (measures 96-102). Tempo: $\text{♩} = 60$.

103



103-111: Musical staff in 3/8 time, key of B-flat major. Measures 103-111. Dynamics: *mp* (measures 103-111).

112



112-118: Musical staff in 3/8 time, key of B-flat major. Measures 112-118. Dynamics: *mf* (measures 112-113), *mp* (measures 114-118). Tempo: $\text{♩} = 90$.

119



119-125: Musical staff in 3/8 time, key of B-flat major. Measures 119-125. Dynamics: *p* (measures 119-125).

126



126-132: Musical staff in 3/8 time, key of B-flat major. Measures 126-132. Dynamics: *p* (measures 126-132).

"Una Donna fra l'altre" SV109

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

Musical score for Trombone 3, measures 1-40. The score is written in 13/8 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 70. The dynamics are indicated by *p*, *mf*, *mp*, and *mf*.

Measures 1-6: *p*

Measures 7-13: *mf*

Measures 14-19: *mf*, *mp*, *mf*

Measures 20-25: *mp*

Measures 26-32: *mp*

Measures 33-38: *mf*, *mf*

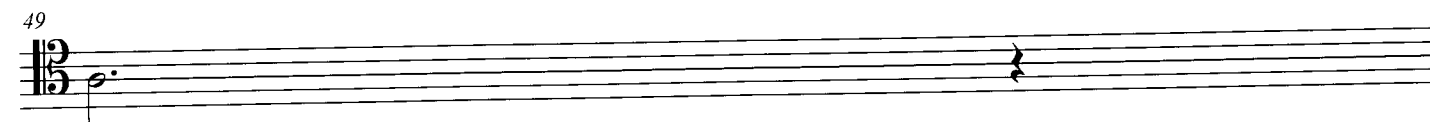
Measures 39-40: *mf*

"Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

"Ditelo voi" SV111C

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$ 

7



14



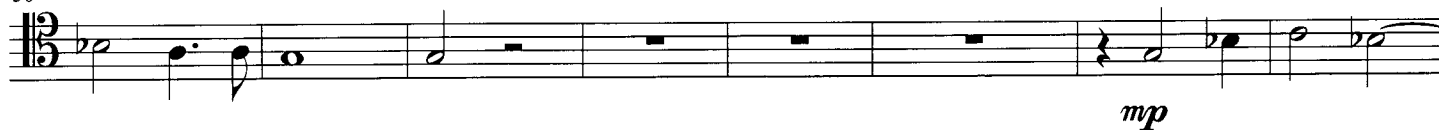
22



29



36



44



"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 3, measures 1-51. The score is written in 12/8 time, indicated by the 12/8 time signature and the tempo marking $\text{♩} = 60$. The key signature has one flat (B-flat). The score is divided into measures 1-6, 7-13, 14-20, 21-28, 29-35, 36-43, 44-50, and 51. Dynamics include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano).

Measures 1-6: *p* (piano) to *mp* (mezzo-piano).

Measures 7-13: *mf* (mezzo-forte) to *mp* (mezzo-piano).

Measures 14-20: *p* (piano) to *mp* (mezzo-piano).

Measures 21-28: *mp* (mezzo-piano).

Measures 29-35: *mf* (mezzo-forte).

Measures 36-43: *mp* (mezzo-piano) to *p* (piano).

Measures 44-50: *mp* (mezzo-piano).

Measure 51: *mf* (mezzo-forte).

"Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

1
p *mp* *mf*

6
mp

13
p *mp*

20
mf *mp*

26
p

33
mp *mf*

40
mp *p* *mp*

46
p *mp*

Detailed description: This is a musical score for Trombone 3, measures 1 through 48. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 70. The score is divided into eight systems, each starting with a measure number. Dynamic markings are placed below the staff at various points: *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The notation includes various note values, rests, and articulation marks.

52



58



"O chiome d'Or" SV111f

Monteverdi
Bob Reifsnyder

The first staff of music is in 13/8 time. It begins with a whole rest, followed by a half note G4, a quarter note A4, a dotted quarter note B4, a quarter note C5, an eighth note B4, an eighth note A4, a quarter note G4, and a quarter note F#4. The staff concludes with a whole rest, followed by a half note E4, a quarter note D4, and a dotted half note C4. The dynamic marking *p* is placed below the first measure, and *mp* is placed below the final measure.

13/8

p *mp*



"Dunque amate relique" SV111g

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

Musical score for Trombone 3, measures 1-48. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 70$. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

Measures 1-6: *p* (piano) to *mp* (mezzo-piano).

Measures 7-13: *p* (piano).

Measures 14-20: *mp* (mezzo-piano) to *mf* (mezzo-forte).

Measures 21-27: *mp* (mezzo-piano).

Measures 28-33: *p* (piano).

Measures 34-40: *p* (piano) to *mp* (mezzo-piano) to *mp* (mezzo-piano).

Measures 41-47: *p* (piano) to *mf* (mezzo-forte).

Measures 48-54: *p* (piano).

55



55 56 57 58 59 60 61

mp *mf*

This musical staff contains measures 55 through 61. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody starts on a half note B-flat, followed by a quarter note A, an eighth note G, and a quarter note F. This is followed by a half note E, a quarter note D, and a half note C. A whole rest follows, with a fermata above it. The staff then continues with a half note B, a quarter note A, and a half note G. The dynamic *mp* is marked below the staff. The staff concludes with a half note F, a quarter note E, and a half note D, with a fermata above the final note. The dynamic *mf* is marked below the staff.

62

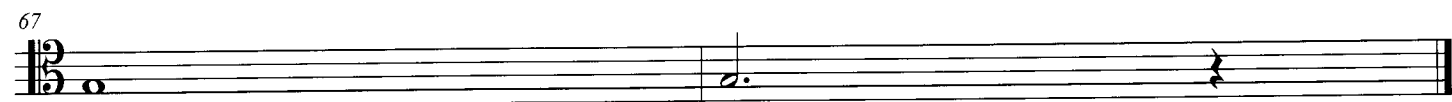


62 63 64 65 66

mp *p*

This musical staff contains measures 62 through 66. It begins with a treble clef and a key signature of one flat. The time signature is 3/4. The melody starts with a half note B-flat, followed by a quarter note A, an eighth note G, and a quarter note F. This is followed by a half note E, a quarter note D, and a half note C. A whole rest follows, with a fermata above it. The staff then continues with a half note B, a quarter note A, and a half note G. The dynamic *mp* is marked below the staff. The staff concludes with a half note F, a quarter note E, and a half note D, with a fermata above the final note. The dynamic *p* is marked below the staff.

67



67 68

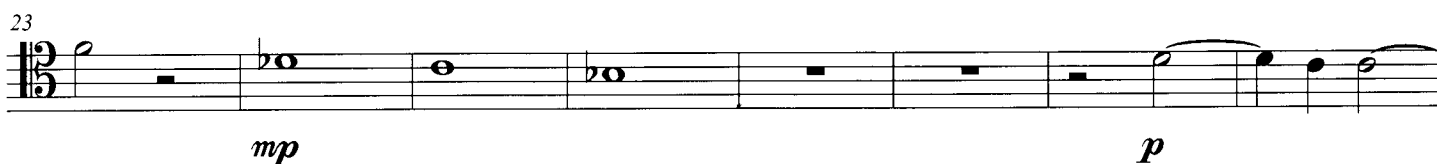
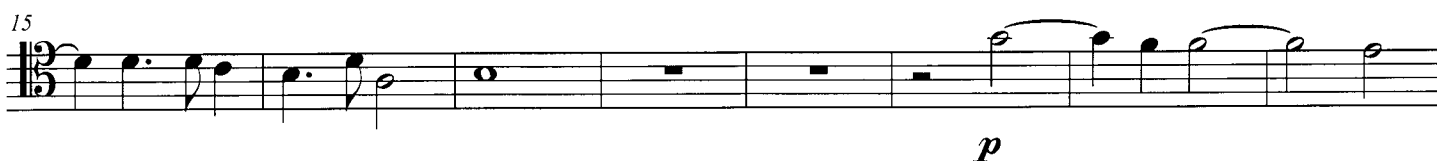
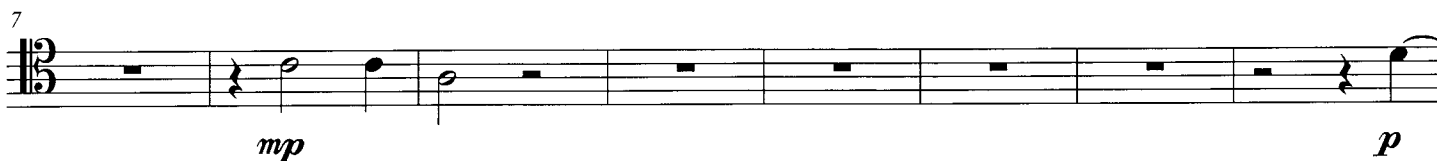
This musical staff contains measures 67 and 68. It begins with a treble clef and a key signature of one flat. The time signature is 3/4. The melody starts with a half note B-flat, followed by a quarter note A, and a half note G. The staff concludes with a half note F, a quarter note E, and a half note D, with a fermata above the final note.

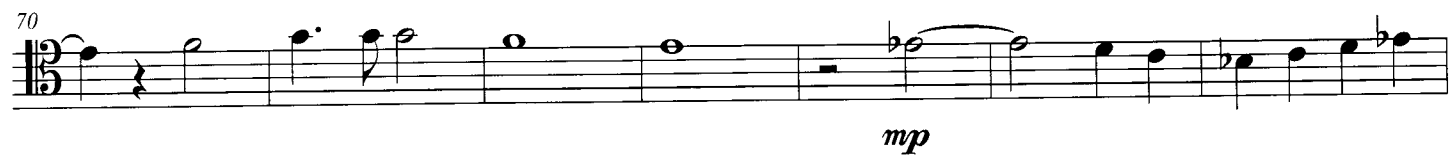
"Ohime il bel Viso" SV112

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 



"Batto qui pianse" SV113

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

mp *mf*

8 *mp*

14 *mp*

20 *mf*

26 *p*

33 *mp* *mf*

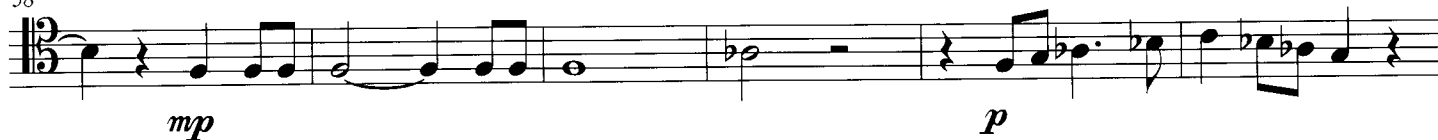
39 *mp*

46 *p*

52



58



64



"Misero Alceo" SV114

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

mp

8 *p* *mp*

16 *mf*

23 *mp*

30 *p*

36 *mp* *p*

42 *mf*

48 *p* *mp*

54

p

61

p