

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

 $\text{♩} = 60$ 

7



14



20



27

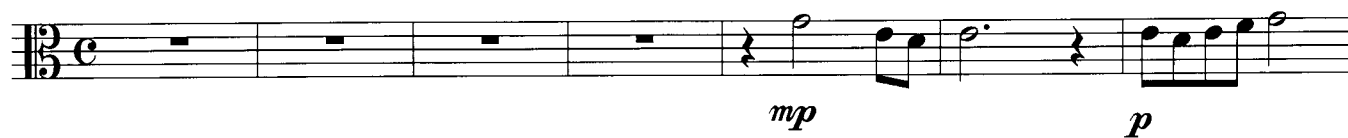


"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

56



63



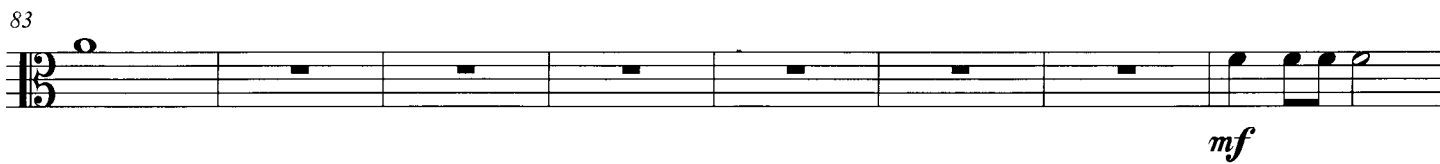
69



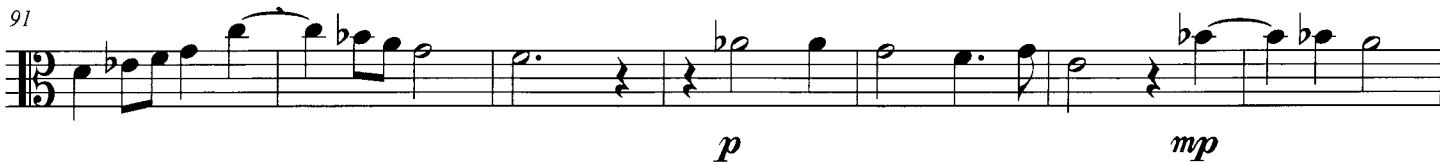
77



83



91



98



105



"Dove, dove e la fede" SV 107d

from Book Six

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

7



13



18



25



31



38



45



51



"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 1, measures 1-48. The score is written in bass clef with a common time signature (C). The key signature has one flat (B-flat). The tempo is marked as $\text{♩} = 60$. The dynamics are indicated by *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte).

Measures 1-7: *mp*

Measures 8-13: *p*

Measures 14-19: *mp*

Measures 20-26: *mf*

Measures 27-33: *p*

Measures 34-40: *p*

Measures 41-47: *mp*

Measures 48-54: *mf*

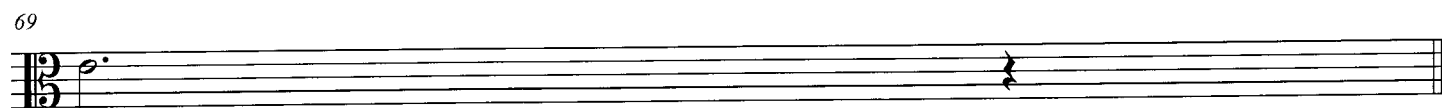
56



62



69



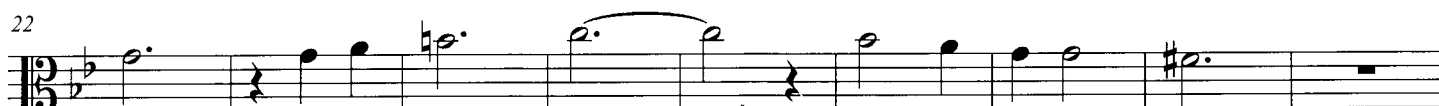
Trombone 1

"Zefiro torna e' bel tempo rimena" SV108

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ *p* $\text{♩} = 90$ $\text{♩} = 60$ *mp**mf**mp**p**mf**p* $\text{♩} = 90$  $\text{♩} = 60$ *mp**mf*

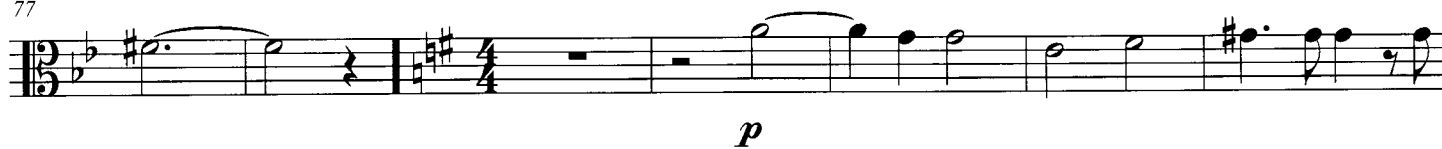
60



69

 $\text{♩} = 90$

77



84

 $\text{♩} = 60$

91



98

 $\text{♩} = 90$

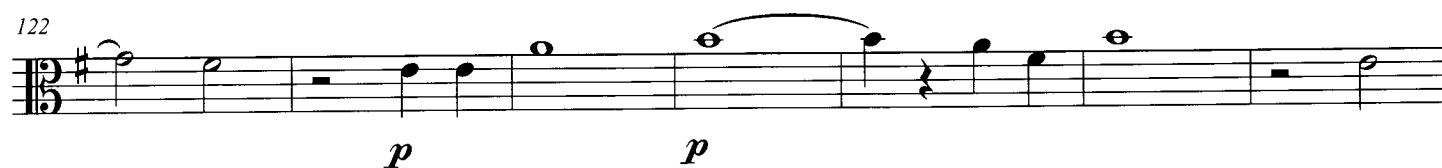
107



115



122



129

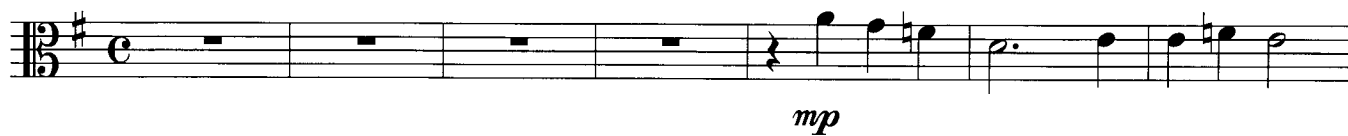


"Una Donna fra l'altre" SV109

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

8



15



21



27



33



40



"Incenerite spoglie" SV111B

Monteverdi

$\text{♩} = 60$

©

"Ditelo voi" SV111C

from Book Six

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

7 *mf*

14 *mf*

21 *p* *mf*

28 *mp*

36 *mp*

44

"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 1, measures 1-52. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as $\text{♩} = 60$. The dynamics are indicated by *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

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

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

Measures 14-21: *mp* (mezzo-piano).

Measures 22-29: *mp* (mezzo-piano).

Measures 30-36: *mf* (mezzo-forte) to *mp* (mezzo-piano).

Measures 37-44: *mp* (mezzo-piano).

Measures 45-51: *p* (piano) to *mf* (mezzo-forte).

Measures 52: *mf* (mezzo-forte).

"Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

7 *p* *mp* *mf*

14 *p* *mp*

21 *mf* *mp*

27 *p*

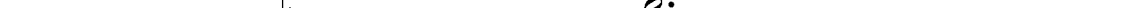
35 *mf* *mp*

42 *mp* *p*

49 *mp*

[illegible]

61



Trombone 1

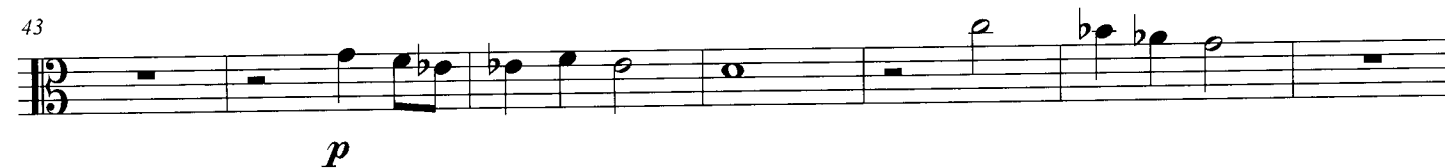
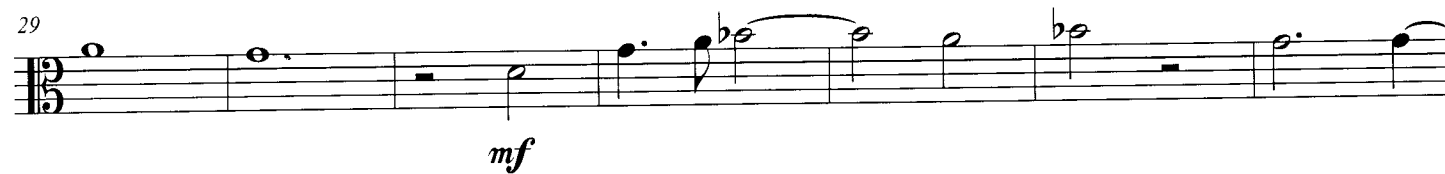
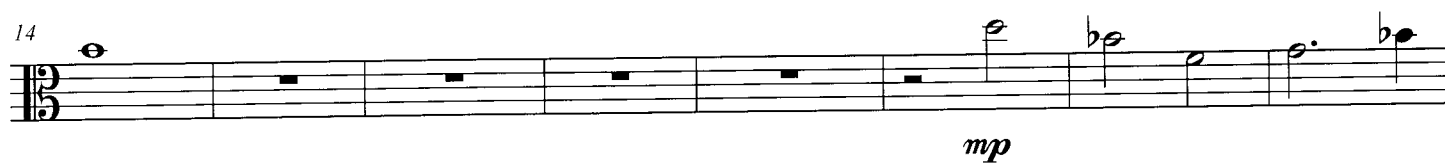
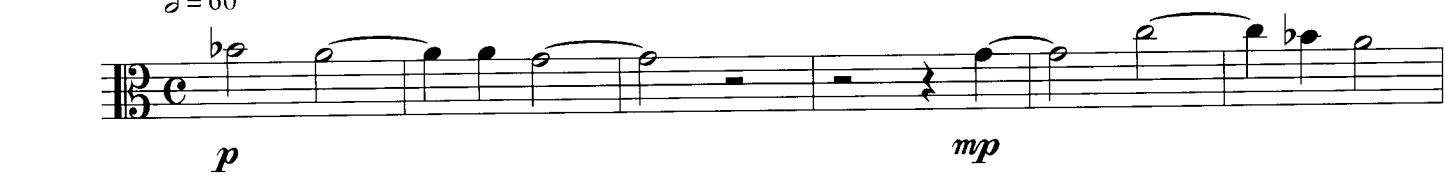
"O chiome d'Or" SV111f

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



"Dunque amate relique" SV111g

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

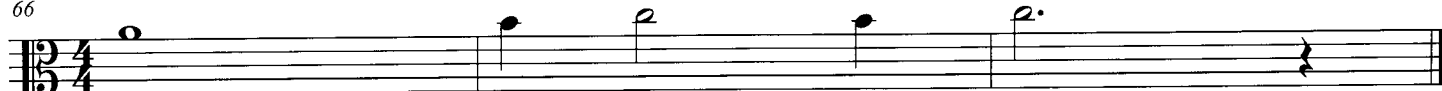
54



61



66



"Ohime il bel Viso" SV112

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

Musical score for Trombone 1, showing measures 1 through 50. The score is written in bass clef with a common time signature (C). The tempo is marked as $\text{♩} = 70$. The key signature has one flat (B-flat). The score is divided into systems, with measure numbers 7, 14, 22, 31, 37, 43, and 49 indicated at the beginning of their respective lines. Dynamics include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte).

Measure 1: *mp* (mezzo-piano)

Measure 7: *mp* (mezzo-piano)

Measure 14: *p* (piano)

Measure 22: *p* (piano)

Measure 31: *mf* (mezzo-forte)

Measure 37: *p* (piano)

Measure 43: *mp* (mezzo-piano)

Measure 49: *mf* (mezzo-forte)

55

mp

mf

Musical staff 55-61: Bass clef, 3/4 time. Measures 55-61. Dynamics: *mp* (measures 55-60), *mf* (measure 61). Notes: 55: quarter, half; 56: quarter, half; 57: quarter, half; 58: quarter, half; 59: quarter, half; 60: quarter, half; 61: quarter, half.

62

mp

Musical staff 62-67: Bass clef, 3/4 time. Measures 62-67. Dynamics: *mp*. Notes: 62: quarter, half; 63: quarter, half; 64: quarter, half; 65: quarter, half; 66: quarter, half; 67: quarter, half.

68

Musical staff 68-76: Bass clef, 3/4 time. Measures 68-76. Notes: 68: quarter, half; 69: quarter, half; 70: quarter, half; 71: quarter, half; 72: quarter, half; 73: quarter, half; 74: quarter, half; 75: quarter, half; 76: quarter, half.

77

mf

mp

Musical staff 77-83: Bass clef, 3/4 time. Measures 77-83. Dynamics: *mf* (measures 77-82), *mp* (measure 83). Notes: 77: quarter, half; 78: quarter, half; 79: quarter, half; 80: quarter, half; 81: quarter, half; 82: quarter, half; 83: quarter, half.

84

mf

Musical staff 84-90: Bass clef, 3/4 time. Measures 84-90. Dynamics: *mf*. Notes: 84: quarter, half; 85: quarter, half; 86: quarter, half; 87: quarter, half; 88: quarter, half; 89: quarter, half; 90: quarter, half.

91

mp

Musical staff 91-97: Bass clef, 3/4 time. Measures 91-97. Dynamics: *mp*. Notes: 91: quarter, half; 92: quarter, half; 93: quarter, half; 94: quarter, half; 95: quarter, half; 96: quarter, half; 97: quarter, half.

98

p

Musical staff 98-104: Bass clef, 3/4 time. Measures 98-104. Dynamics: *p*. Notes: 98: quarter, half; 99: quarter, half; 100: quarter, half; 101: quarter, half; 102: quarter, half; 103: quarter, half; 104: quarter, half.

"Batto qui pianse" SV113

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 1, showing measures 1 through 45. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as $\text{♩} = 60$. The dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as notes, rests, and slurs.

Measures 1-7: *mp* (mezzo-piano) to *mf* (mezzo-forte).

Measures 8-13: *mp* (mezzo-piano).

Measures 14-18: *mf* (mezzo-forte).

Measures 19-24: *mf* (mezzo-forte).

Measures 25-31: *p* (piano).

Measures 32-37: *mp* (mezzo-piano) to *mf* (mezzo-forte).

Measures 38-44: *mp* (mezzo-piano).

Measure 45: *mp* (mezzo-piano).

52



58



65



"Misero Alceo" SV114
from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 60$

mp

8

p

15

mp

mf

22

mp

29

36

mp

44

mf

p

51

mp

58

