

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

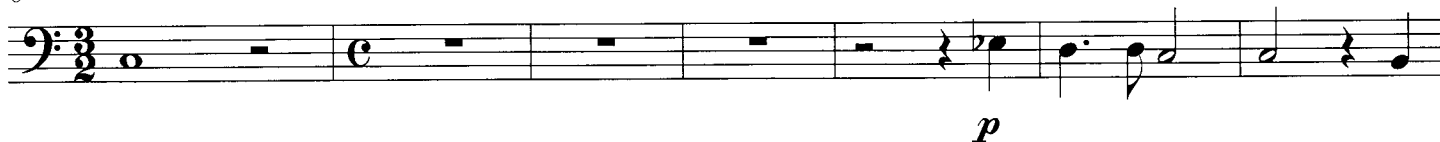
Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



8



15



22



29



"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

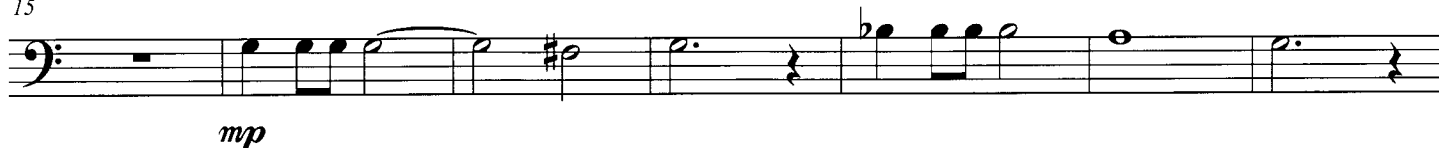
Bob Reifsnyder

 $\text{♩} = 70$ 

8



15



22



30



37



44



51



57



64



70



76



82



89



96



104



"Dove, dove e la fede" SV 107d

Monteverdi
Bob Reifsnyder

The first staff of music is written in bass clef with a common time signature (C). The melody begins with a half rest, followed by an eighth note G2, an eighth note F2, a half rest, and a quarter note E2. A slur covers the next two notes: a quarter note D2 and a quarter note C2. This is followed by a dotted quarter note B1, an eighth note A1, a quarter note G1, a quarter note F1, a quarter note E1, and a half note D1.

7

mp

p

This musical notation represents the bass line of the song 'The Rose Tree'. It is written on a single staff in bass clef. The piece begins with a key signature of one flat (B-flat) and a common time signature (C). The melody starts with a quarter rest, followed by a quarter note G2, a half note F2, and a quarter note E2. This is followed by a quarter rest, a quarter note D2, a dotted quarter note C2, and an eighth note B1. The next measure contains a dotted quarter note A1, an eighth note G1, and a quarter note F1. This is followed by a quarter rest, a quarter note E1, a half note D1, and a quarter note C1. The piece then changes to a 3/2 time signature, indicated by a double bar line and a '3' over a '2'. It begins with a half note B1, followed by a quarter rest, a quarter note A1, and a quarter note G1. The piece concludes with a common time signature (C) and a half note F1. The dynamic markings 'mp' (mezzo-piano) and 'p' (piano) are placed below the staff at the beginning and end of the piece, respectively.

[illegible]

20

mp

This musical notation represents the bass line of the song 'The Rose Tree'. It is written on a single staff in bass clef. The key signature has one flat (B-flat). The melody begins with a whole rest, followed by a quarter rest, then a series of eighth and quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. There are several ties and slurs indicating phrasing. The piece concludes with a whole rest. The dynamic marking *mp* (mezzo-piano) is placed below the staff.

27

mf *p*

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 treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, followed by a section in 3/2 time signature with a half note and a quarter note, and then a section in common time (C) with a half note and a quarter note. The notation is in a single system.

[illegible]

47

mp

54

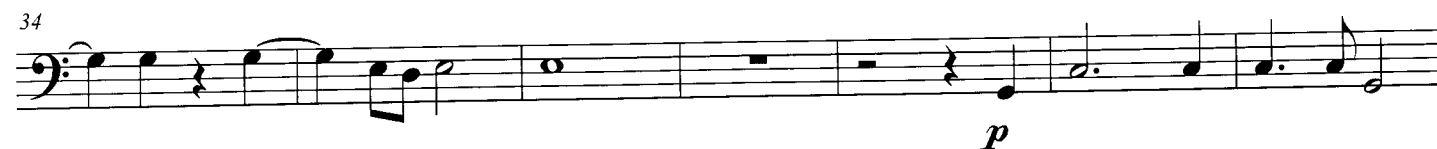
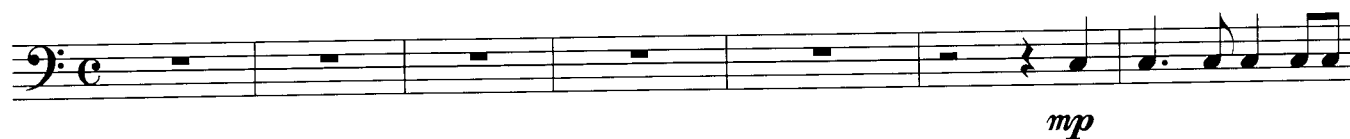


"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

55



Bass Trombone

"Zefiro torna e' bel tempo rimena" SV108

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



$\text{♩} = 90$

$\text{♩} = 60$
p

8



16



25



34



43



$\text{♩} = 90$

$\text{♩} = 60$
p

51



59



68

mp *mf*

$\text{♩} = 90$

77

p

85

mf *mp*

$\text{♩} = 60$

92

99

p *mp*

$\text{♩} = 90$

107

mf

115

mp

122

p

129

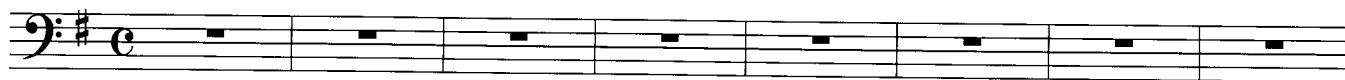
Detailed description of the musical score: The score consists of nine staves of music. The first staff (measures 68-76) starts with a mezzo-piano (*mp*) dynamic and a tempo marking of quarter note = 90. It features a series of eighth and sixteenth notes. The second staff (measures 77-84) begins with a piano (*p*) dynamic. The third staff (measures 85-91) has a mezzo-forte (*mf*) dynamic and a tempo change to quarter note = 60. The fourth staff (measures 92-98) continues with the same tempo. The fifth staff (measures 99-106) returns to a piano (*p*) dynamic. The sixth staff (measures 107-114) features a mezzo-forte (*mf*) dynamic. The seventh staff (measures 115-121) is marked mezzo-piano (*mp*). The eighth staff (measures 122-128) is marked piano (*p*). The final staff (measures 129-130) concludes the piece with a long, sweeping melodic line.

"Una Donna fra l'altre" SV109

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

9



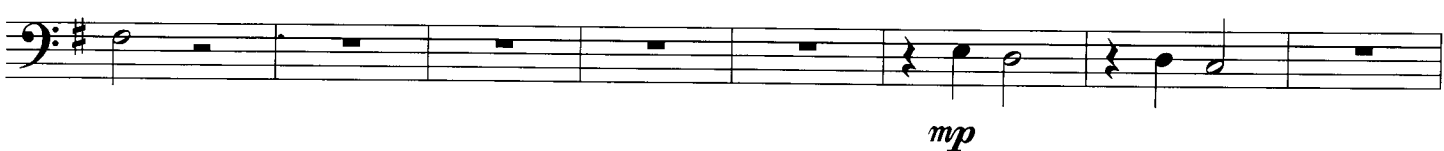
15



22



28



36



"Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

8



16



24



32



39



46



"Ditelo voi" SV111C

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 80$



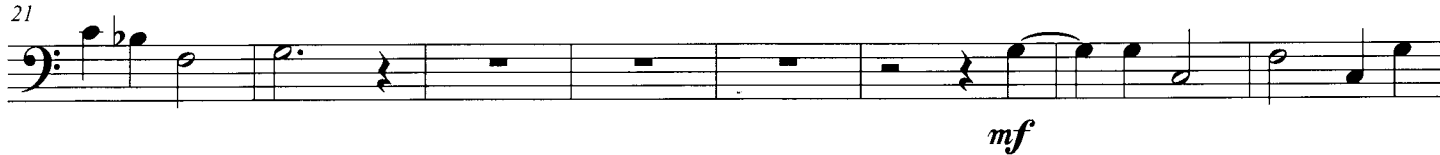
7



14



21



29



36



44

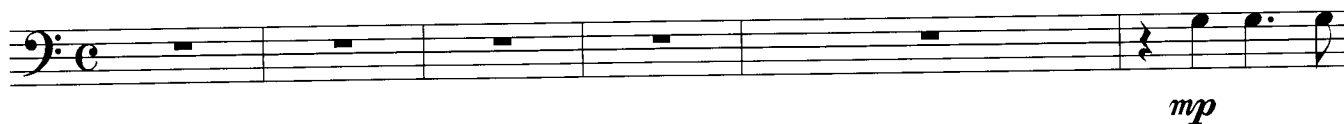


"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

"Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$

7

14

22

28

36

43

50

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

57



"O chiome d'Or" SV111f

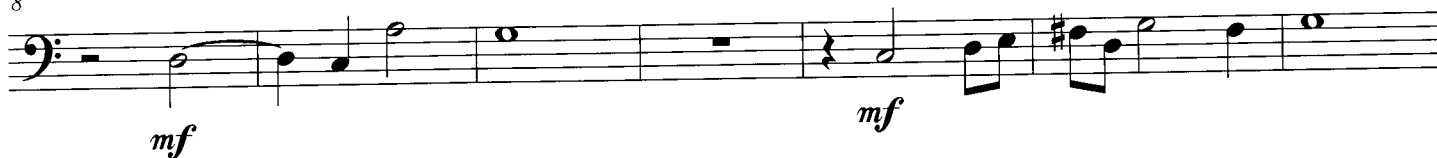
from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

8



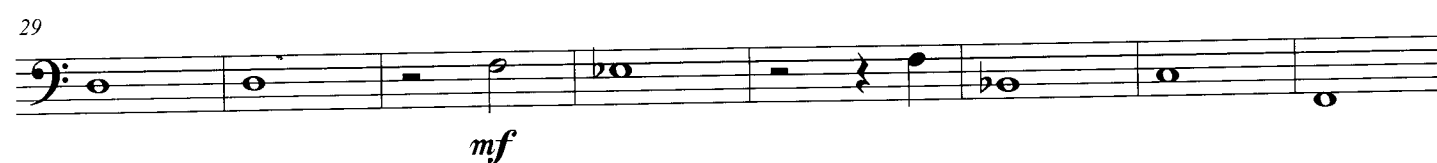
15



22



29



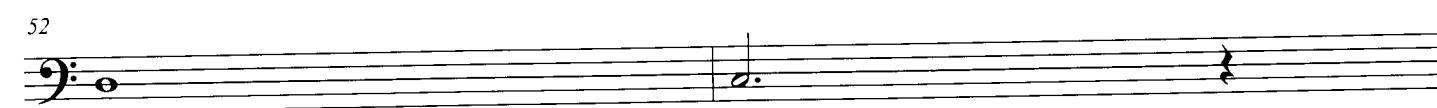
37



44



52



"Dunque amate relique" SV111g

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

7



14



22



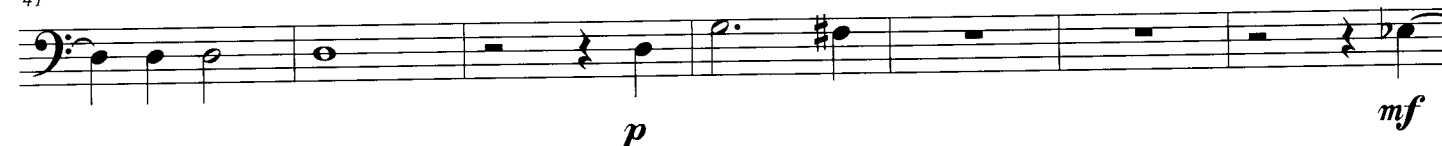
29



35



41



48



56

56 57 58 59 60 61 62

mp *mf*

This musical staff contains measures 56 through 62. Measures 56-58 are whole rests. Measure 59 begins with a mezzo-piano (*mp*) dynamic and features a half note G2, a dotted half note F2, and a half note E2. Measure 60 continues with a mezzo-forte (*mf*) dynamic, showing a half note D2, a half note C2, and a half note B1. Measures 61 and 62 continue the melody with a half note A1, a half note G1, and a half note F1, ending with a repeat sign.

63

63 64 65 66 67

mp *p*

This musical staff contains measures 63 through 67. Measure 63 starts with a mezzo-piano (*mp*) dynamic and a 3/2 time signature, featuring a half note B1, a half note A1, and a half note G1. Measure 64 changes to a 4/4 time signature with a half note F1, a half note E1, and a half note D1. Measure 65 returns to a 3/2 time signature with a half note C1, a half note B1, and a half note A1. Measure 66 changes to a 4/4 time signature with a half note G1, a half note F1, and a half note E1. Measure 67 continues with a piano (*p*) dynamic, showing a half note D1, a half note C1, and a half note B1, ending with a repeat sign.

68

68

This musical staff contains measure 68, which begins with a half note G1 and ends with a repeat sign.

"Ohime il bel Viso" SV112

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

8



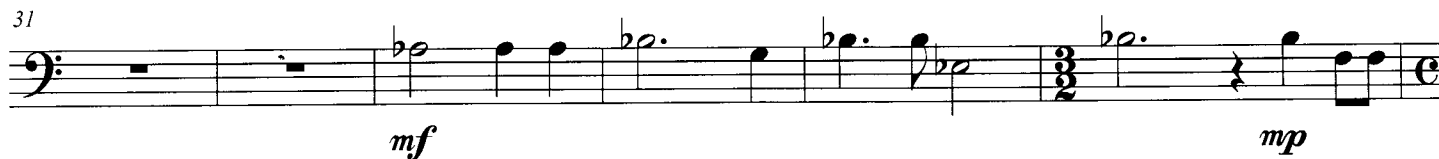
15



23



31



37



44



52



59



66



73



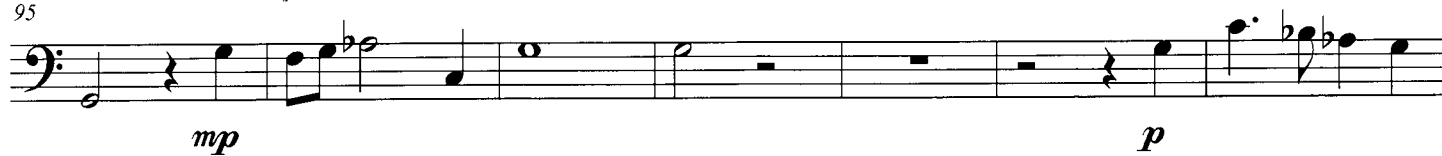
81



88



95



102



"Batto qui pianse" SV113

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$

8 *mp* *mf*

14 *mp*

19 *mf*

25 *p*

32 *mp* *mf*

39 *mp*

45 *mp*

52



58



65



"Misero Alceo" SV114

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

8



16



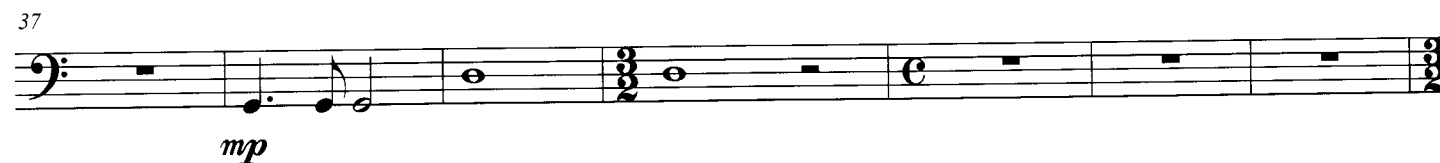
23



30



37



44



51



The first staff of music is in bass clef and 4/4 time. It begins with a piano (*p*) dynamic marking. The melody consists of a series of eighth and quarter notes, starting on G2, moving up stepwise to D3, then a quarter rest, followed by a half note G2, and ending with a quarter rest.