

SELECTIONS

from the

Italian Madrigals of  
Heinrich Schutz

for

Alto, Two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME EIGHT

## About the Composers

Two of the great innovators of the 17<sup>th</sup> 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 do not have a basso continuo part, so these arrangements are totally complete musically. 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.

# "O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz

Bob Reifsnyder

♩=70

Musical score for Trombone 2, showing measures 1 through 32. The score is written in 3/4 time, key of B-flat major (two flats), and common time (C). The tempo is marked as ♩=70. The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score is divided into systems of five lines each, with measure numbers 5, 9, 13, 16, 20, 26, and 32 marking the beginning of new systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Measures 1-4: *mf*

Measures 5-8: *mp*

Measures 9-12: *mf*

Measures 13-15: *mp*

Measures 16-19: *p*

Measures 20-25: *mp*

Measures 26-31: *mf*

Measures 32-35: *mp*

## "O Primavera"



# "O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩=70

*p*

7 *mp* *p*

13 *mp* *mf*

18 *mp*

23 *p*

28 *mp*

32

# "Selve beate"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩=80

*p*

6

*mp*

12

*p* *mp*

♩=60

♩=80

17

*mf*

♩=80

♩=60

♩=80

♩=80

23

*mp*

29

*mp*

34

37

*mf*



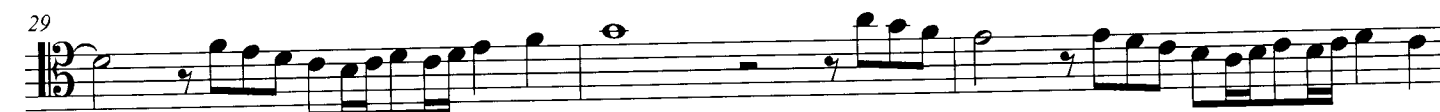
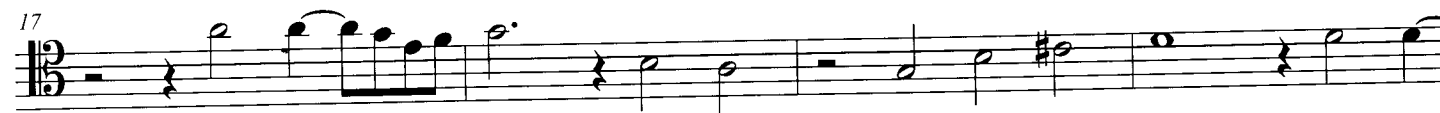
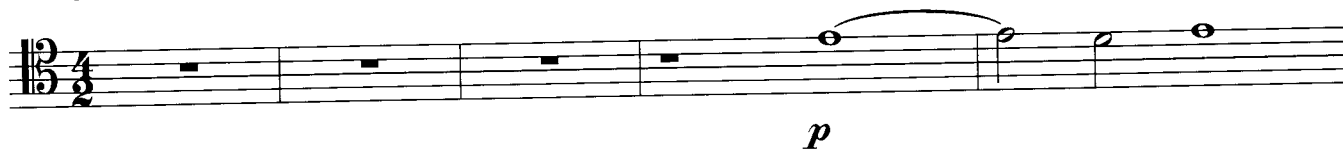


# "Alma afflitta che fai"

from the "Italian Madrigals", Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 60$





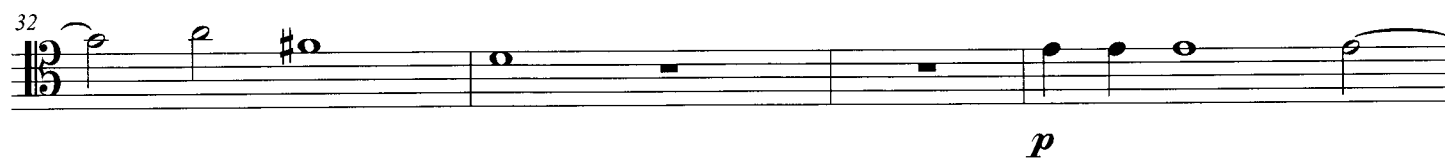
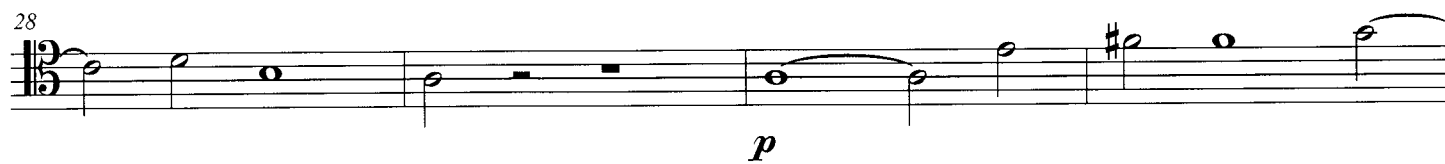
# "Così morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ 



# "D'orida selce alpina"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

$\text{♩} = 70$

The musical score is written for Trombone 2 in 12/8 time. It consists of eight staves of music. The key signature has one sharp (F#). The dynamics are marked as follows: *p* (piano) at the beginning, *mp* (mezzo-piano) at measure 18, *mf* (mezzo-forte) at measure 31, *mp* at measure 38, and *p* at the end. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, with some notes beamed together. The piece concludes with a final half note on the eighth staff.

*p*

6

12

18

*mp*

25

31

*mf*

38

*mp*

44

*p*

50



# "Ride la Primavera"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 75$

*p*

5 *mp* *mp*

9 *mf*

$\text{♩} = 50$

14 *mp*

$\text{♩} = 75$

22 *p*

28 *mp*

34 *mf* *mp*

41 *p*

"Ride la Primavera"





# "Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 80$ 

The musical score for Trombone 2 of "Fuggi, Fuggi" is written in 3/2 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 80. The score consists of eight staves of music, each beginning with a measure number. The dynamics are marked as follows: *mf* (mezzo-forte) at the beginning of the first staff, *mp* (mezzo-piano) at the beginning of the third staff, *p* (piano) at the beginning of the fifth staff, *mp* at the end of the sixth staff, and *mf* at the beginning of the eighth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

5

10

15

19

23

27

32

*mf*

*mp*

*p*

*mp*

*mf*

"Fuggi, Fuggi"

36



# "Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

*mp* *p*

5 *mf*

10 *mp* *mf*

14 *mp*

19 *p*

25 *p*

31 *mf*

35 *mp*



# "Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

$\text{♩} = 60$

mp

4

7

10

mf

13

mp

16

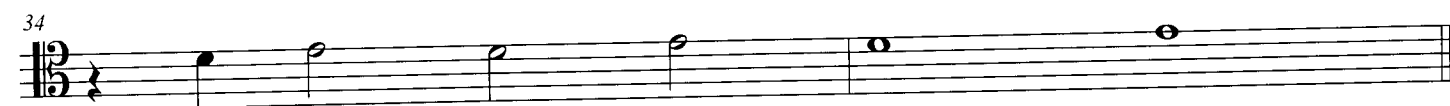
19

mp

22

mf

## "Fiamma ch'allaccia"



# "Quella damma son io"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩ = 70

The musical score for Trombone 2 consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked as ♩ = 70. The first staff has a dynamic marking of *p*. The second staff starts at measure 7 and has a dynamic marking of *mp*. The third staff starts at measure 13 and has a dynamic marking of *mf*. The fourth staff starts at measure 17 and has a dynamic marking of *mp*. The fifth staff starts at measure 22 and has a dynamic marking of *p*. The sixth staff starts at measure 28 and ends with a double bar line. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes from common time (C) to 5/4 time at measure 13 and remains in 5/4 time through the end of the piece.

# "Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 75$

1 *mf*

4 *mf*

7 *p* *mf*

10 *mp* *mf*

13 *p* *p* *mp*

16 *p* *mf* *p*

19 *mp*

22 *p*



26



30



34



37



40



# "Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

1  
*p* *mp*

6  
*mf* *mp*

12  
*mf*

17  
*p* *mf*

22  
*mp*

27  
*p*

31  
*mf*

35  
*mp*

38

*p*

# "Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩ = 70

*p*

4 *mp*

8 *p*

13 *mp*

18 *mf*

22 *mf* *mp*

27 *p*

32 *mp*



# "Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩=80

6

11

16

22

27

33

38

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

# "Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩ = 70

The musical score for Trombone 2 consists of seven staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a tempo marking of ♩ = 70. The first staff (measures 1-4) starts with a *p* dynamic and a *mp* dynamic. The second staff (measures 5-8) starts with a *mf* dynamic and a *mp* dynamic. The third staff (measures 9-13) continues the melody. The fourth staff (measures 14-19) starts with a *mf* dynamic. The fifth staff (measures 20-23) starts with a *mp* dynamic. The sixth staff (measures 24-27) starts with a *p* dynamic. The seventh staff (measures 28-31) concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

*p* *mp*

5 *mf* *mp*

9

14 *mf*

20 *mp*

24 *p*

28

# "Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$





# "Giunto e pur"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩ = 70

The musical score for Trombone 2 is written on a single staff in 12/8 time. The key signature has one sharp (F#). The score is divided into six systems, each starting with a measure number. The first system begins with a half note rest followed by a series of eighth and sixteenth notes, with a *p* dynamic marking. The second system starts at measure 7 and continues the melodic line. The third system starts at measure 13 and includes a *p* dynamic marking. The fourth system starts at measure 19 and includes a *mf* dynamic marking. The fifth system starts at measure 25 and continues the melodic line. The sixth system starts at measure 30 and concludes the piece with a final half note rest. The score is written in a clear, professional style with standard musical notation.

*p* *mp*

7

13 *p* *mp*

19 *mf*

25

30

35