

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 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 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.

Bass Trombone

"O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 70$

The musical score is written for Bass Trombone in a single system with eight staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = 70. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and dynamic markings. The dynamics are *mf* (mezzo-forte) at measures 1, 9, 13, and 33; *mp* (mezzo-piano) at measures 5, 17, 22, 28, and 30; and *p* (piano) at measure 17. The piece concludes with a sharp sign on the final note of the eighth staff.

mf

5 *mp*

9 *mf*

13 *mp*

17 *p*

22 *mp*

28 *mp* *mf* *mp*

33 *mf*



"O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩=70



"Selve beate"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

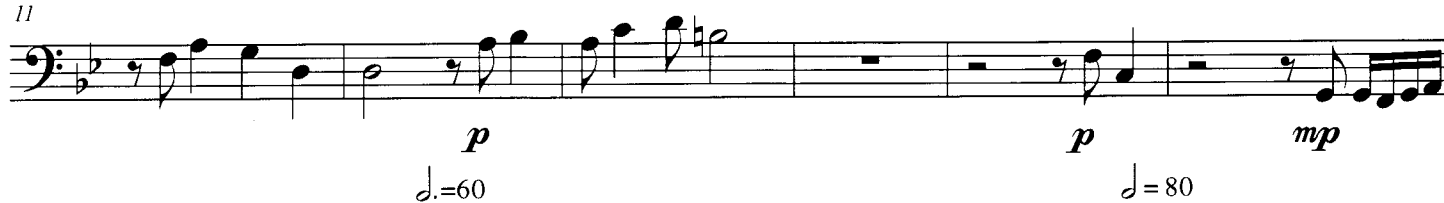
Bob Reifsnnyder

 $\text{♩} = 80$ 

6



11



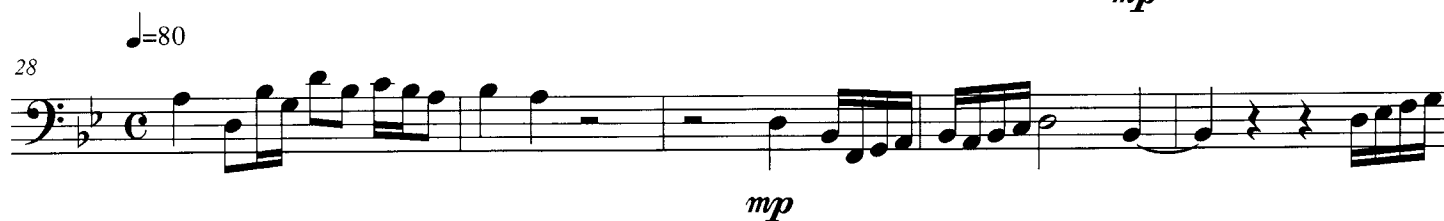
17



23



28



33



37



41



45



Bass Trombone

"Alma afflitta che fai"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$

p

4

8

11

14

mf

18

21

25

mp

Detailed description: This is a musical score for Bass Trombone, consisting of seven staves of music. The first staff begins with a tempo marking of quarter note = 60. The music is written in bass clef with a key signature of one sharp (F#). The first staff contains measures 1-3, marked with a piano (*p*) dynamic. The second staff (measures 4-7) and third staff (measures 8-10) continue the melodic line. The fourth staff (measures 11-13) features a melodic phrase with a slur. The fifth staff (measures 14-17) includes a mezzo-forte (*mf*) dynamic marking. The sixth staff (measures 18-20) continues the melodic development. The seventh staff (measures 21-25) includes a mezzo-piano (*mp*) dynamic marking and ends with a sixteenth-note flourish.

28



30



33



37



Bass Trombone

"Così morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 60$

The musical score is written for Bass Trombone in 4/2 time. It consists of eight staves of music. The first staff begins with a dynamic of *p* (piano) and a tempo marking of $\text{♩} = 60$. The second staff starts at measure 5 and ends with a dynamic of *p*. The third staff starts at measure 8. The fourth staff starts at measure 11 with a dynamic of *mp* (mezzo-piano). The fifth staff starts at measure 14. The sixth staff starts at measure 18 with a dynamic of *mf* (mezzo-forte). The seventh staff starts at measure 22. The eighth staff starts at measure 26 and ends with a dynamic of *p*. The score includes various musical notations such as notes, rests, and slurs.

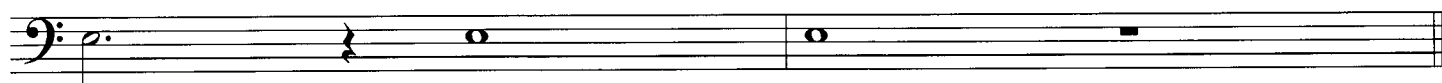
30



34



38



Bass Trombone

"Ride la Primavera"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 75

p

5

mp

10

mf
♩ = 50

15

mp

♩ = 75

23

p

29

mp *mf*

35

mp

41

p

46



52



Bass Trombone

"Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 80$



5



10



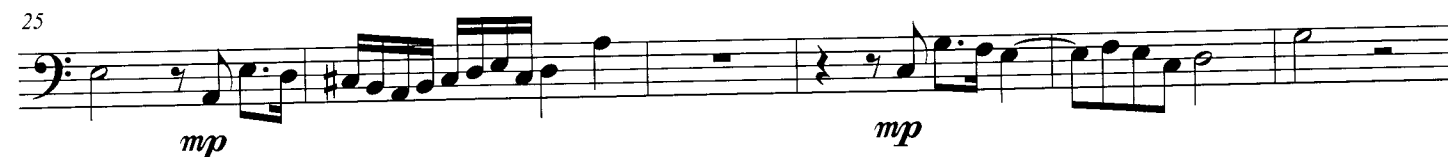
15



20



25



31



36



41



"Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 70$

6

12

17

22

28

33

37

mp

mf

mp

mf

mp

p

mf

mp

42



47



Bass Trombone

"Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$

The musical score is written for Bass Trombone in 4/4 time. It consists of eight staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 4. The third staff starts at measure 7. The fourth staff starts at measure 10 and includes a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 13 and includes a mezzo-piano (*mp*) dynamic. The sixth staff starts at measure 16. The seventh staff starts at measure 19 and includes a mezzo-forte (*mf*) dynamic. The eighth staff starts at measure 23 and includes a mezzo-piano (*mp*) dynamic. The score features various musical notations including eighth, quarter, and half notes, rests, and slurs. There are also key signature changes from one sharp (F#) to two sharps (F# and C#) and back to one sharp.

26


Musical notation for measure 26. The staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/2. The melody consists of eighth notes and quarter notes, starting on G2, moving up stepwise to D3, then F#3, A3, C4, E4, G4, and finally B4.

[illegible]

32

Measures 32-33 of the piece. Measure 32 is in 3/4 time and contains a half note G2, a quarter note A2, and a dotted quarter note B2. Measure 33 is in 4/4 time and contains a half note G2, a quarter note A2, a half note B2, and a quarter rest. The piece concludes with a double bar line.

35



"Quella damma son io"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70



"Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 75$

4

9

12

15

18

21

25

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

Detailed description: This is a musical score for Bass Trombone, consisting of eight staves of music. The key signature has one sharp (F#), and the time signature is 4/2. The tempo is marked as quarter note = 75. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The staves are numbered 4, 9, 12, 15, 18, 21, and 25, indicating the starting measure for each line.

29



33



37



40



"Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 70$

p *mp*

6 *mf* *mp*

12 *mf* *p*

18 *mf*

23 *mp* *p*

29 *mf*

33 *mp*

37 *p*

Bass Trombone

"Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

4

4

The musical notation shows a single staff with a bass clef and one flat (B-flat). The melody begins with a triplet of eighth notes (G4, A4, B4), followed by a quarter note (C5), an eighth rest, and another eighth note (B4). This is followed by a series of eighth notes: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109,

9

15

15

The first system of the musical score is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of 15 measures. The first measure contains a whole note B-flat. The second measure is a whole rest. The third measure is a whole rest. The fourth measure contains a dotted half note B-flat. The fifth measure contains a quarter note A-flat, an eighth note G, and a quarter note F. The sixth measure contains a quarter note E, an eighth note D, and a quarter note C. The seventh measure contains a quarter note B-flat, an eighth note A-flat, and a quarter note G. The eighth measure contains a quarter note F, an eighth note E, and a quarter note D. The ninth measure contains a quarter note C, an eighth note B-flat, and a quarter note A-flat. The tenth measure contains a quarter note G, an eighth note F, and a quarter note E. The eleventh measure contains a quarter note D, an eighth note C, and a quarter note B-flat. The twelfth measure contains a quarter note A-flat, an eighth note G, and a quarter note F. The thirteenth measure contains a quarter note E, an eighth note D, and a quarter note C. The fourteenth measure contains a quarter note B-flat, an eighth note A-flat, and a quarter note G. The fifteenth measure contains a quarter note F, an eighth note E, and a quarter note D. The dynamic marking *mp* is placed below the staff between the fourth and fifth measures.

21

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody is written on a single staff. It begins with a half note G2, followed by a quarter rest, then a half note F2, and a quarter note E2. The melody continues with eighth and sixteenth notes, including triplets. The dynamic marking *mf* is present below the staff.

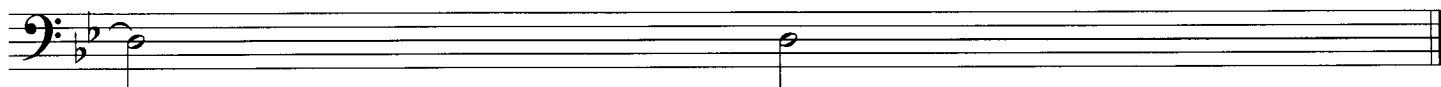
25

30

35

[illegible]

41



"Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 80$

6

11

16

22

27

32

37

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

"Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

The musical score is written for Bass Trombone in bass clef. It begins with a common time signature (C) and a tempo marking of quarter note = 70. The piece features several time signature changes: from common time to 5/4 at measure 10, back to common time at measure 16, to 2/4 at measure 20, and back to common time at measure 24. The score is divided into six systems, each starting with a measure number (1, 5, 11, 17, 22, 26). Dynamic markings include *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano) again at the end. The notation includes various note values, rests, and articulation marks.

1 *p* *mp*

5 *mf* *mp*

11 *mf*

17 *mp*

22 *p*

26

Bass Trombone

"Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

7

Musical notation for Example 7-10, showing a single staff with a bass clef and various musical notes.

14

14

mp

20

20

mf

26

26

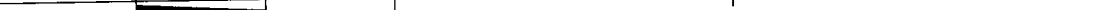
Measure 26 (Bass Clef): The measure begins with a half note G2, followed by a quarter note F2, and a quarter note E2. This is followed by a quarter rest, then an eighth note G2, an eighth note F2, and an eighth note E2. Next is a quarter note D2, followed by a quarter note C2. This is followed by a quarter rest, then an eighth note D2, an eighth note C2, and an eighth note B1. Next is a quarter note A1, followed by a quarter note G1. This is followed by a quarter rest, then an eighth note A1, an eighth note G1, and an eighth note F1. The measure ends with a quarter note E1.

31

31

36

36



36

"Giunto e pur"

Heinrich Schutz
Bob Reifsnyder

7

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody starts on a whole note G2, followed by a half note A2, and a quarter note B2. There is a whole rest, then a quarter note G2, a quarter note F#2, and a quarter note E2. This is followed by a whole rest, then a quarter note D2, a quarter note C2, and a quarter note B1. The melody continues with a quarter note A1, a quarter note G1, and a quarter note F#1. The final notes are a quarter note E1, a quarter note D1, and a quarter note C1.

12 

17

mp

24

mf

[illegible]

34

Musical notation for measure 34. The staff contains a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth notes and quarter notes, ending with a double bar line.