

SELECTIONS

From the

Seventh and Eighth Madrigal Books Of Claudio Monteverdi

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME THREE

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.

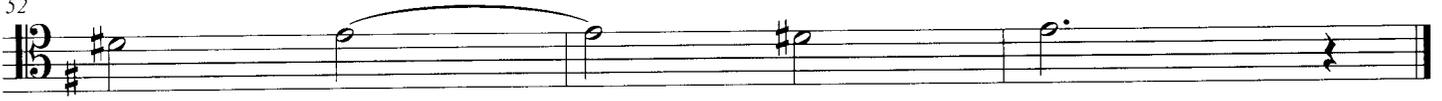
About the arranger

Bob Reifsnnyder, 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-** Unlike Volume one in this collection, these arrangements are trios, with the bass trombone part just as interesting as the alto and tenor. However, since these madrigals do have a basso continuo part, the arrangements are not wholly indicative of the original music. As a result, these are better utilized in the practice room instead of public performance.
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 B, to keep the bass trombone out of the pedal register. These arrangements are also quite suitable for performance by a viola, trombone and cello. This offers wonderful chamber music practice for the trombonist; perhaps even as a warmup before a rehearsal of the Persichetti, Serenade.
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.

52



"Vaga su spina ascosa" SV134

from Book seven

Monteverdi

Bob Reifsnyder

♩ = 90

mf

6

mp

11

p

16

mf

20

mf

25

mp

mf

31

p

37

mp

mf

"Vaga su spina ascosa" SV134

42



48



mp

53



p

59



"Eccomi pronta ni baci" SV135

from Book seven

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

p *mf*

mp

mp

p

mp

mf

mp

mp

"Parlo miser o taccio" SV136

from Book seven

Monteverdi

Bob Reifsnyder

♩ = 90

Musical staff 1, measures 1-6. The staff is in 3/2 time with a key signature of one flat. It begins with a half rest, followed by a half note G4, a dotted half note A4, and a half note B4. After a whole rest, there is a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. Dynamics: *p* at the beginning, *mp* at the end.

Musical staff 2, measures 7-11. Measures 7-8 contain a sixteenth-note triplet (G4, A4, B4) followed by a quarter note C5. Measure 9 has a dotted half note D5. Measure 10 has a half note E5. Measure 11 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Dynamics: *mf*.

Musical staff 3, measures 12-17. Measure 12 has a half note G4. Measure 13 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 14 has a dotted half note D5. Measure 15 has a half note E5. Measure 16 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 17 has a half note C6. Dynamics: *p*.

Musical staff 4, measures 18-22. Measure 18 has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Measure 19 has a dotted half note D5. Measure 20 has a half note E5. Measure 21 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 22 has a half note C6. Dynamics: *mp*.

Musical staff 5, measures 23-28. Measure 23 has a half note G4. Measure 24 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 25 has a dotted half note D5. Measure 26 has a half note E5. Measure 27 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 28 has a half note C6. Dynamics: *mf*.

Musical staff 6, measures 29-34. Measure 29 has a half note G4. Measure 30 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 31 has a dotted half note D5. Measure 32 has a half note E5. Measure 33 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Measure 34 has a half note C6. Dynamics: *p* at the beginning, *mp* at the end.

Musical staff 7, measures 35-39. Measure 35 has a half note G4. Measure 36 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 37 has a dotted half note D5. Measure 38 has a half note E5. Measure 39 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Dynamics: *mf*.

Musical staff 8, measures 40-44. Measure 40 has a half note G4. Measure 41 has a quarter note A4, a quarter note B4, and a quarter note C5. Measure 42 has a dotted half note D5. Measure 43 has a half note E5. Measure 44 has a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. Dynamics: *mp*.

46

p

52

mp

58

mf

64

mp

70

p

76

p

"Core mio" SV148f

from Book eight

Monteverdi
Bob Reifsnyder

$\text{♩} = 60$

7

p

7

mp

13

p

20

mp

26

p *mf*

33

33

"Dell'usate mie corde" SV160c

from Book eight

Monteverdi
Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Measures 1-7. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*.

Musical staff 2: Measures 8-16. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p*.

Musical staff 3: Measures 17-24. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*.

$\text{♩} = 60$

Musical staff 4: Measures 25-30. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p*.

Musical staff 5: Measures 31-36. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp*.

$\text{♩} = 60$

Musical staff 6: Measures 37-43. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mf*.

Musical staff 7: Measures 44-52. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *p*.

Musical staff 8: Measures 53-60. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *mp* and *mf*.

"Dell'usate mie corde" SV160c

62

Musical staff 1: Bass clef, key signature of one flat (B-flat), starting at measure 62. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note with a fermata.

71

$\text{♩} = 60$

Musical staff 2: Bass clef, key signature of one flat (B-flat), starting at measure 71. The staff contains a series of notes and rests, including a half note, a quarter note, and a quarter note with a fermata. A tempo marking "♩ = 60" is present above the staff. A dynamic marking "mp" is present below the staff.

78

Musical staff 3: Bass clef, key signature of one flat (B-flat), starting at measure 78. The staff contains a series of notes and rests, including a quarter note, a half note, and a quarter note with a fermata.

Trombone 2

"Si tra sdegnosi" SV163d

from Book eight

Monteverdi
Bob Reifsnyder

$\text{♩} = 50$

Musical notation for Trombone 2, measures 1-7. The piece is in 3/2 time. The first measure starts with a mezzo-piano (*mp*) dynamic. The second measure is mezzo-forte (*mf*). The third measure is mezzo-piano (*mp*). The fourth measure is mezzo-forte (*mf*). The fifth measure is mezzo-piano (*mp*). The sixth measure is mezzo-forte (*mf*). The seventh measure is mezzo-piano (*mp*).

Musical notation for Trombone 2, measures 8-14. The eighth measure starts with a piano (*p*) dynamic. The ninth measure is piano (*p*). The tenth measure is piano (*p*). The eleventh measure is piano (*p*). The twelfth measure is piano (*p*). The thirteenth measure is piano (*p*). The fourteenth measure is piano (*p*).

"Perche t'en fuggi o Fillide" SV164

from Book eight

Monteverdi
Bob Reifsnnyder

$\text{♩} = 60$

Measures 1-8. Dynamics: *p*

Measures 9-16. Dynamics: *mp*, *p*
 $\text{♩} = 60$

Measures 17-23. Dynamics: *mf*, *mp*

Measures 24-30. Dynamics: *mf*
 $\text{♩} = 120$

Measures 31-36. Dynamics: *mp*
 $\text{♩} = 60$

Measures 37-43. Dynamics: *p*

Measures 44-49. Dynamics: *mp*

Measures 50-56. Dynamics: *mp*, *p*

56 *mf* $\text{♩} = 60$

63 *mp* *mf* $\text{♩} = 60$

70 *mp*

77 *mp*

84 *p* $\text{♩} = 60$

91 *mp* *mf* $\text{♩} = 60$

98

"Su su Pastorelli vezzosi" SV166

from Book eight

Monteverdi
Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1, measures 1-7. The staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a quarter rest, followed by a series of eighth and quarter notes. The dynamic marking *mf* is centered below the staff.

Musical staff 2, measures 8-15. The staff continues the melody from the previous staff. The dynamic marking *mp* is centered below the staff.

Musical staff 3, measures 16-24. The staff continues the melody. The dynamic marking *p* is centered below the staff.

Musical staff 4, measures 25-32. The staff continues the melody. The dynamic marking *mp* is centered below the staff.

Musical staff 5, measures 33-40. The staff continues the melody. The dynamic marking *mf* is centered below the staff, and *mp* is centered below the staff at the end of the line.

Musical staff 6, measures 41-48. The staff continues the melody. The dynamic marking *p* is centered below the staff.