SELECTIONS

From the

Fifth 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 SIX

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 Renaisance 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.

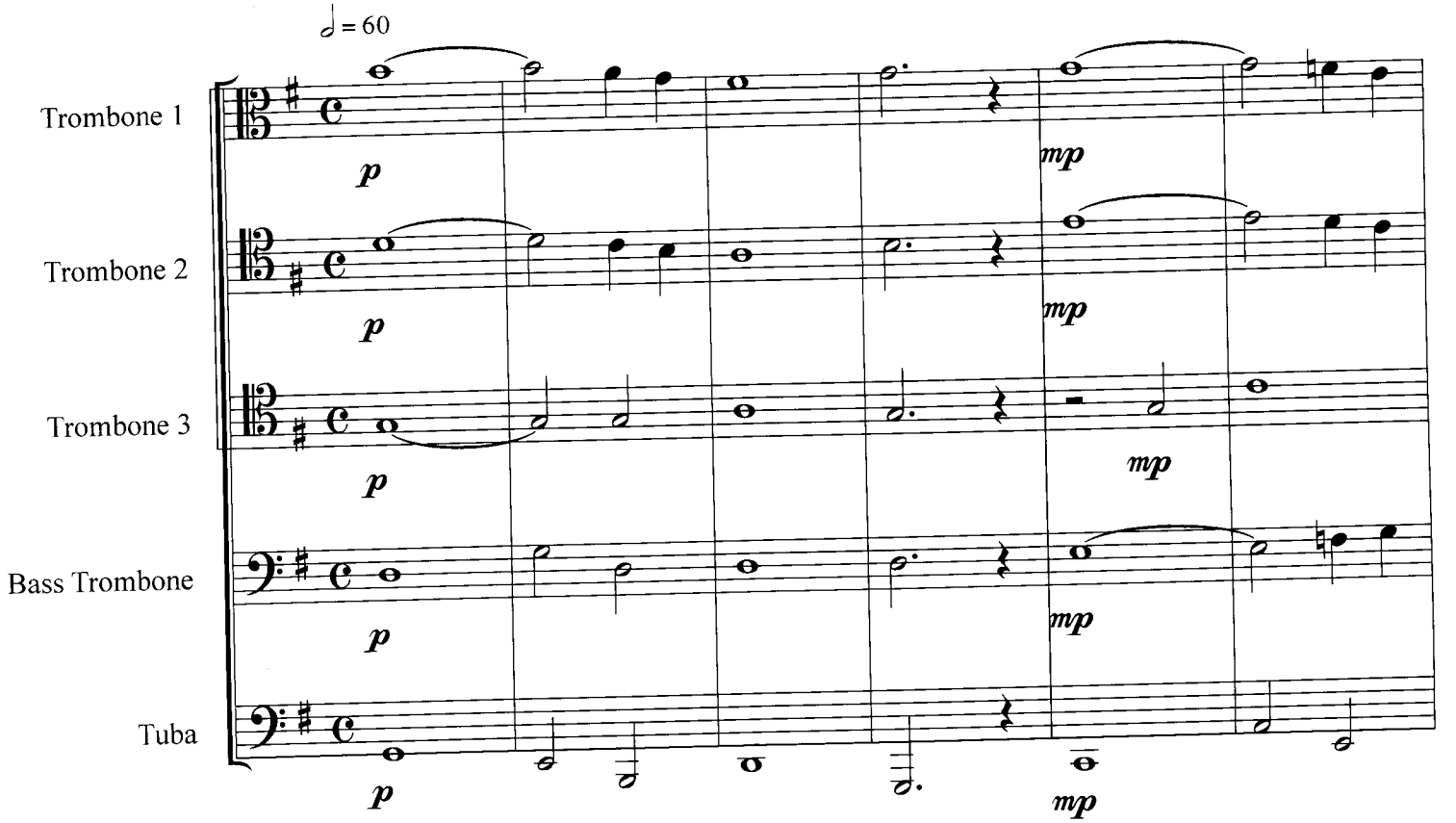
Score

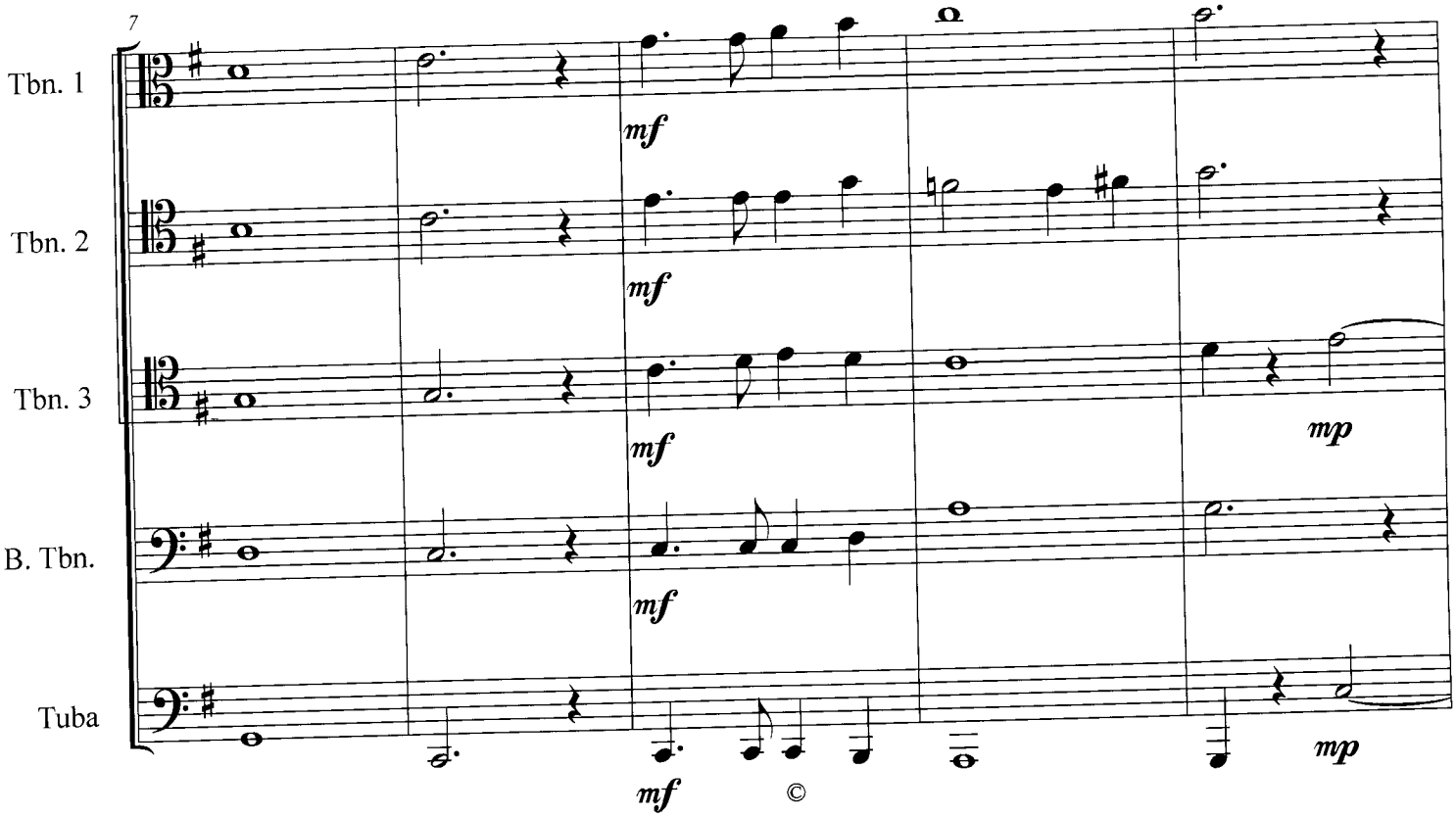
"Cruda Amarilli" SV94

from Book five

Monteverdi

Bob Reifsnyder





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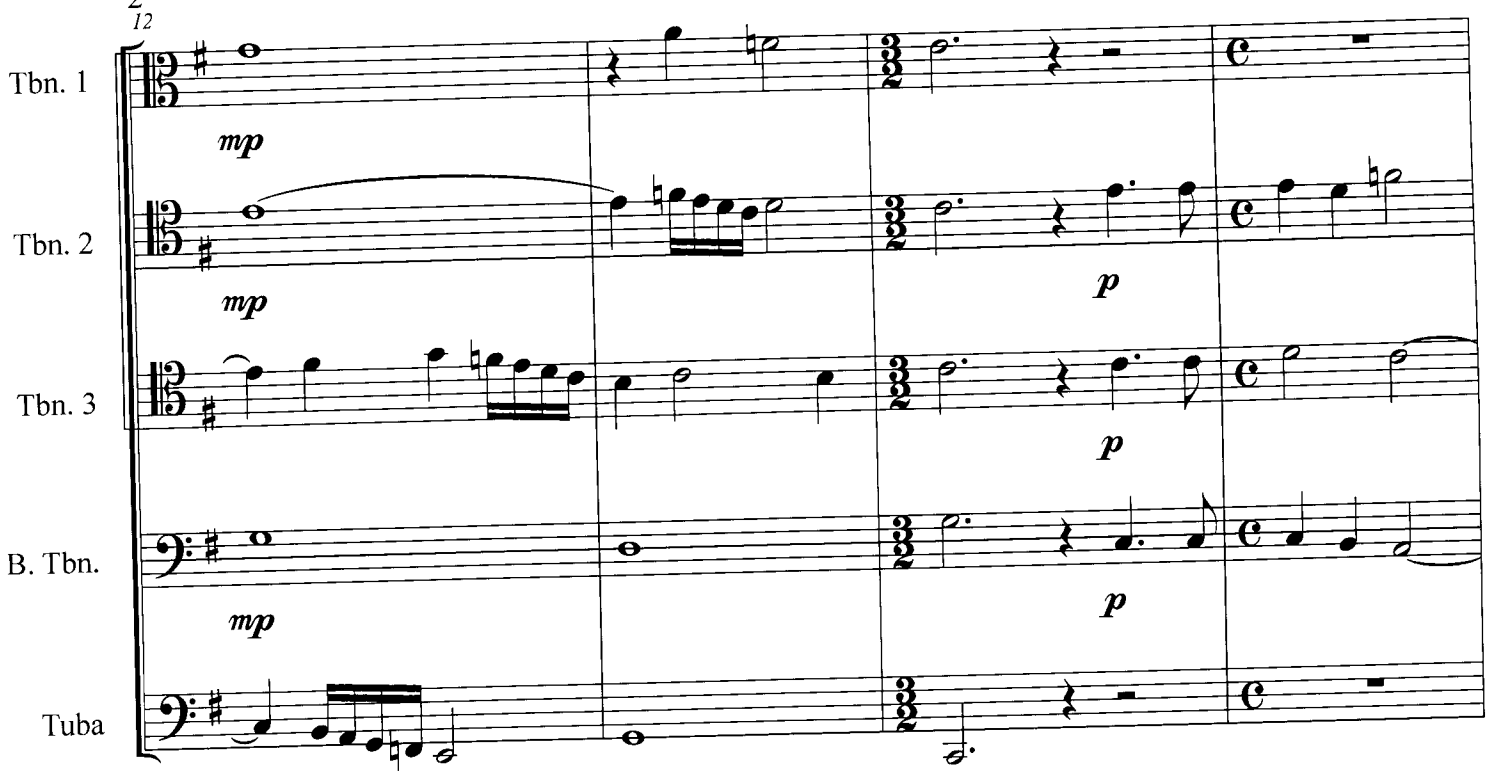
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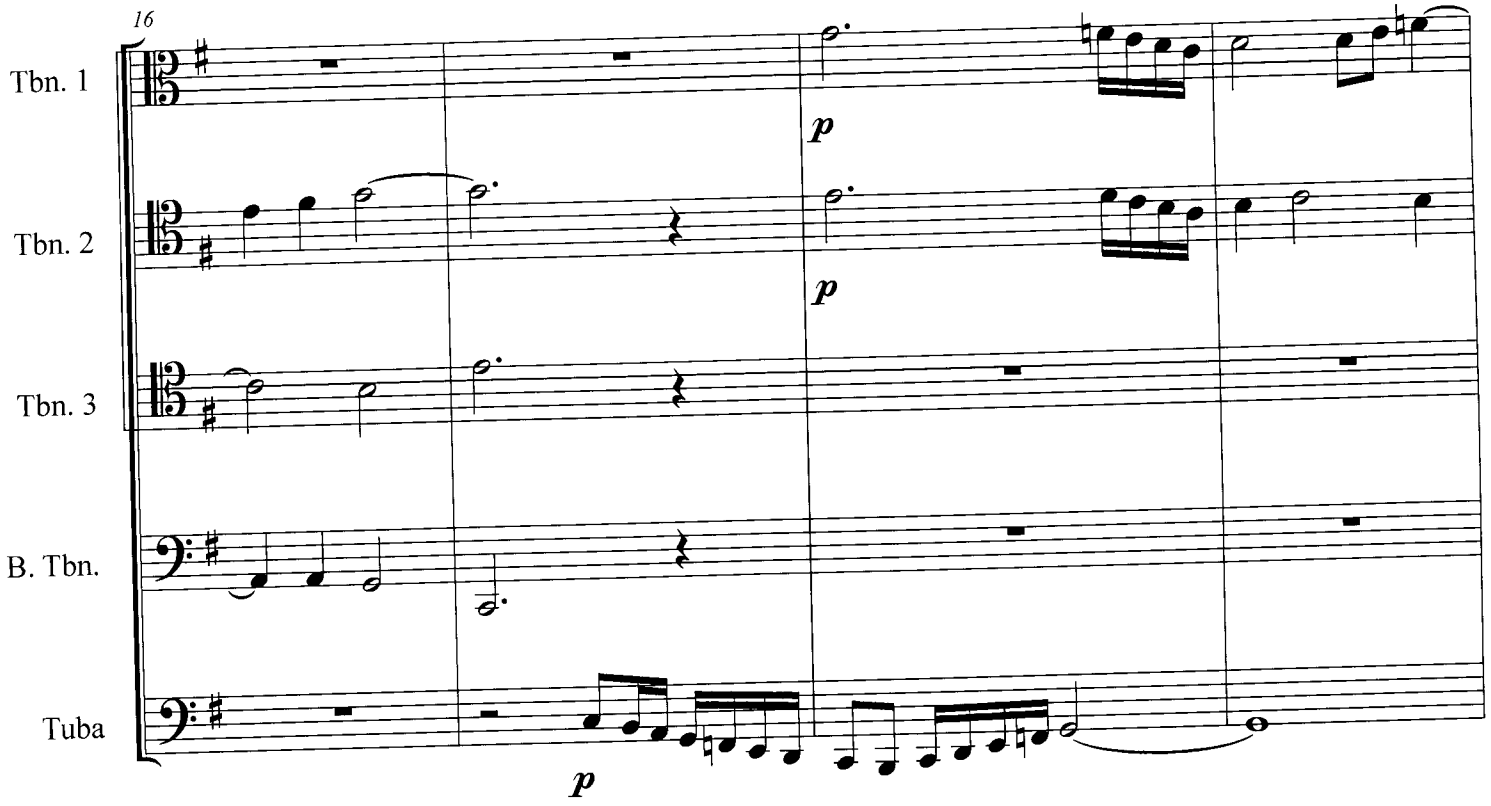
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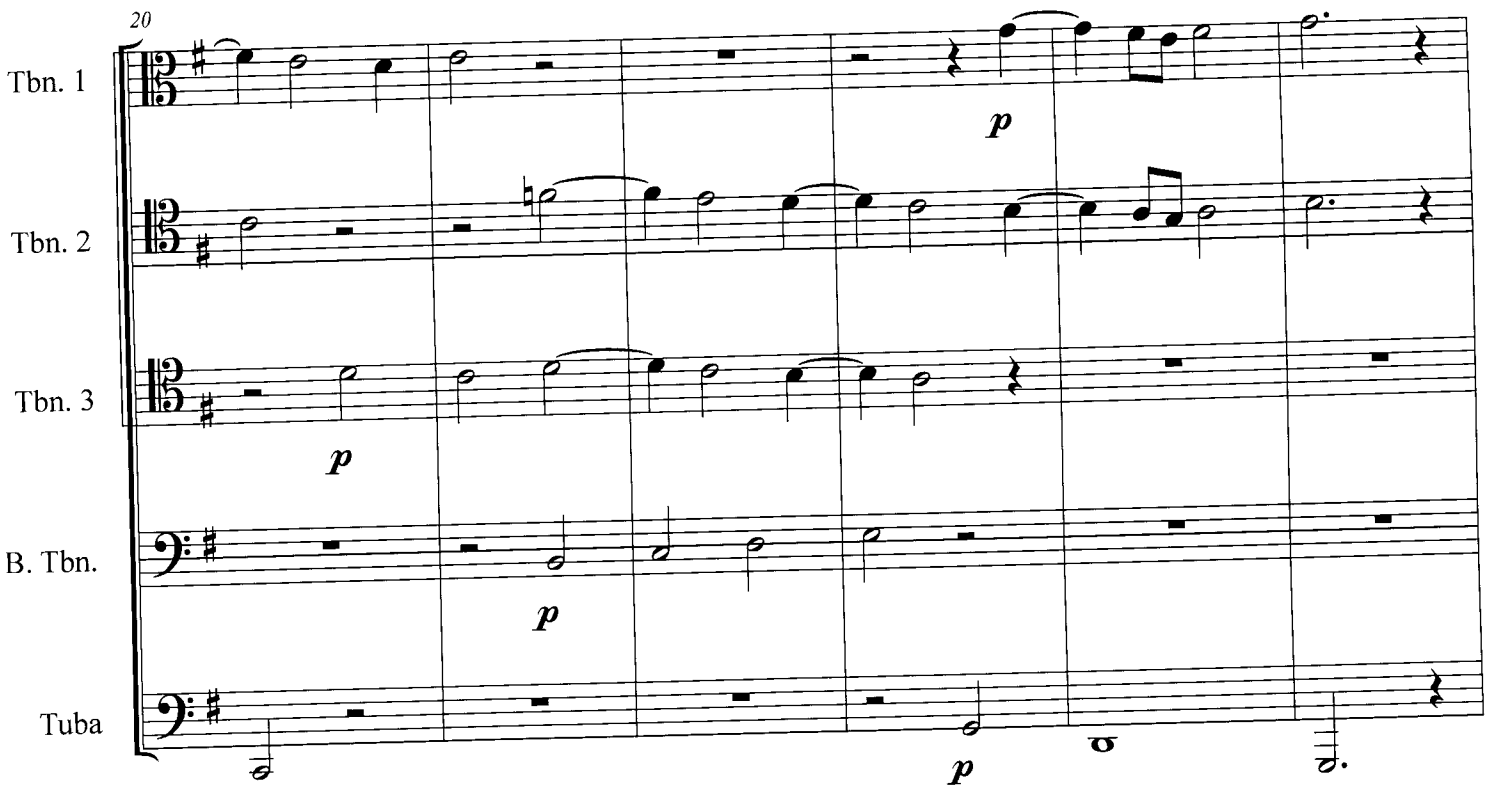
p
p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Tuba
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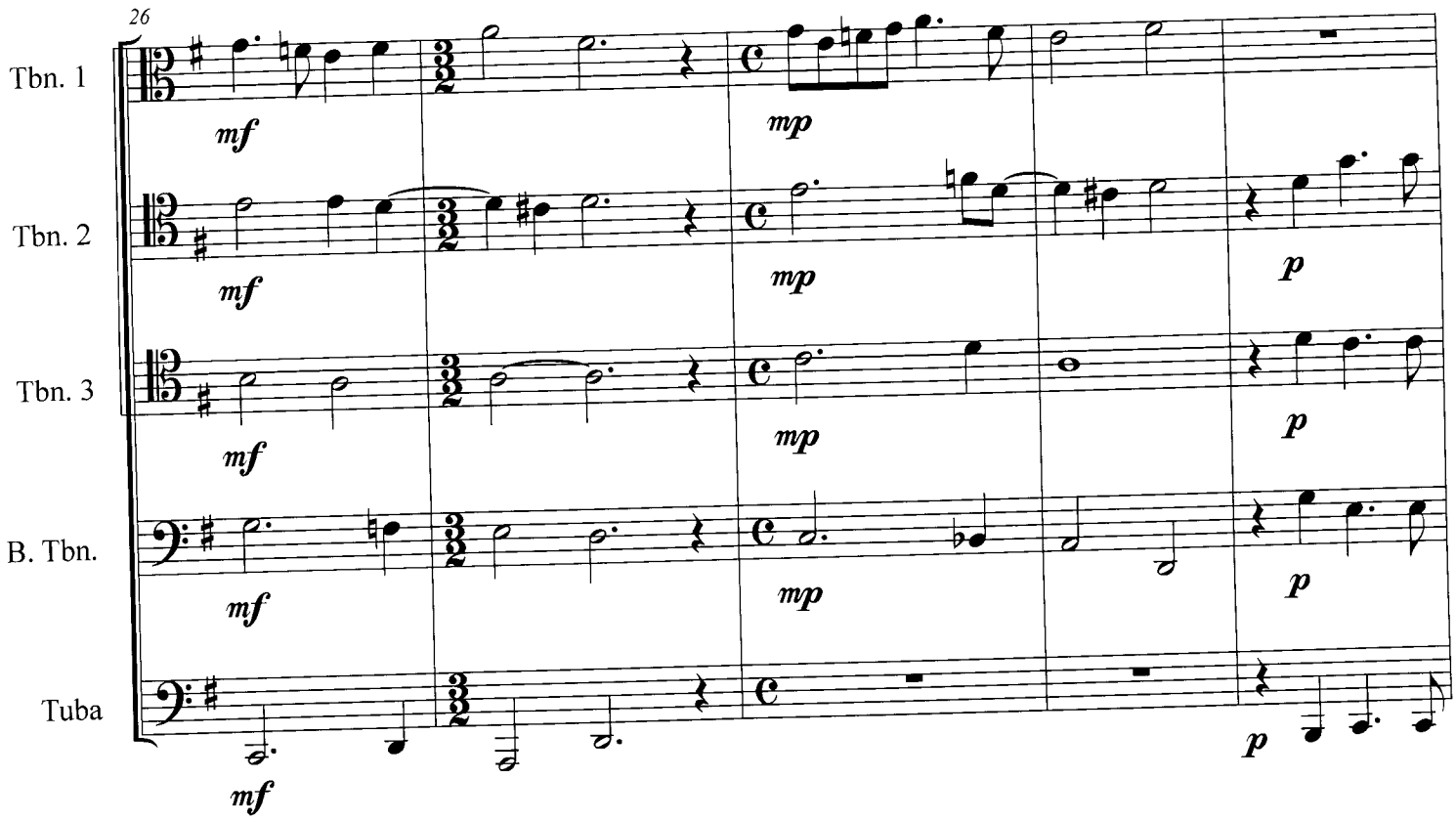
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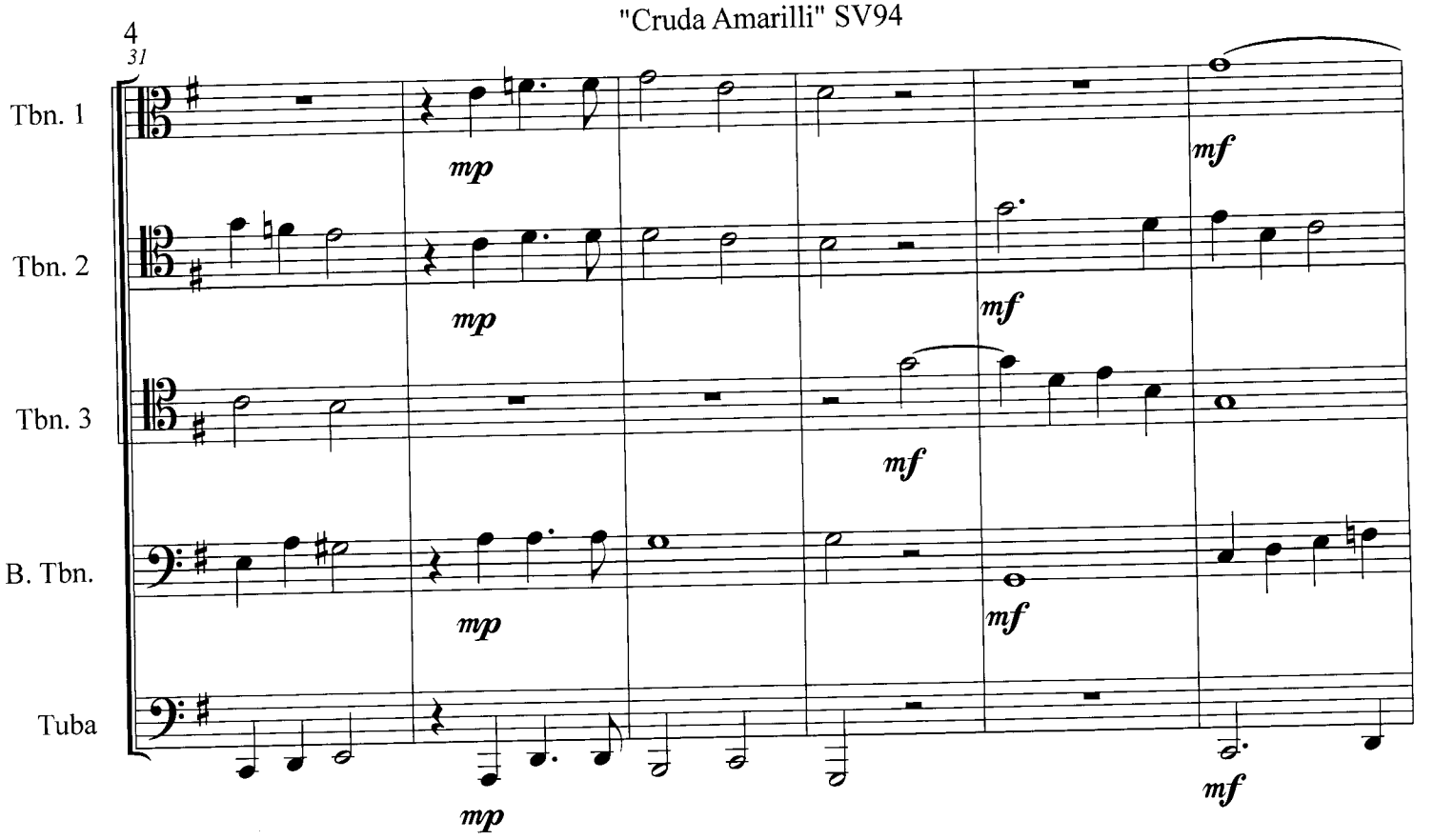
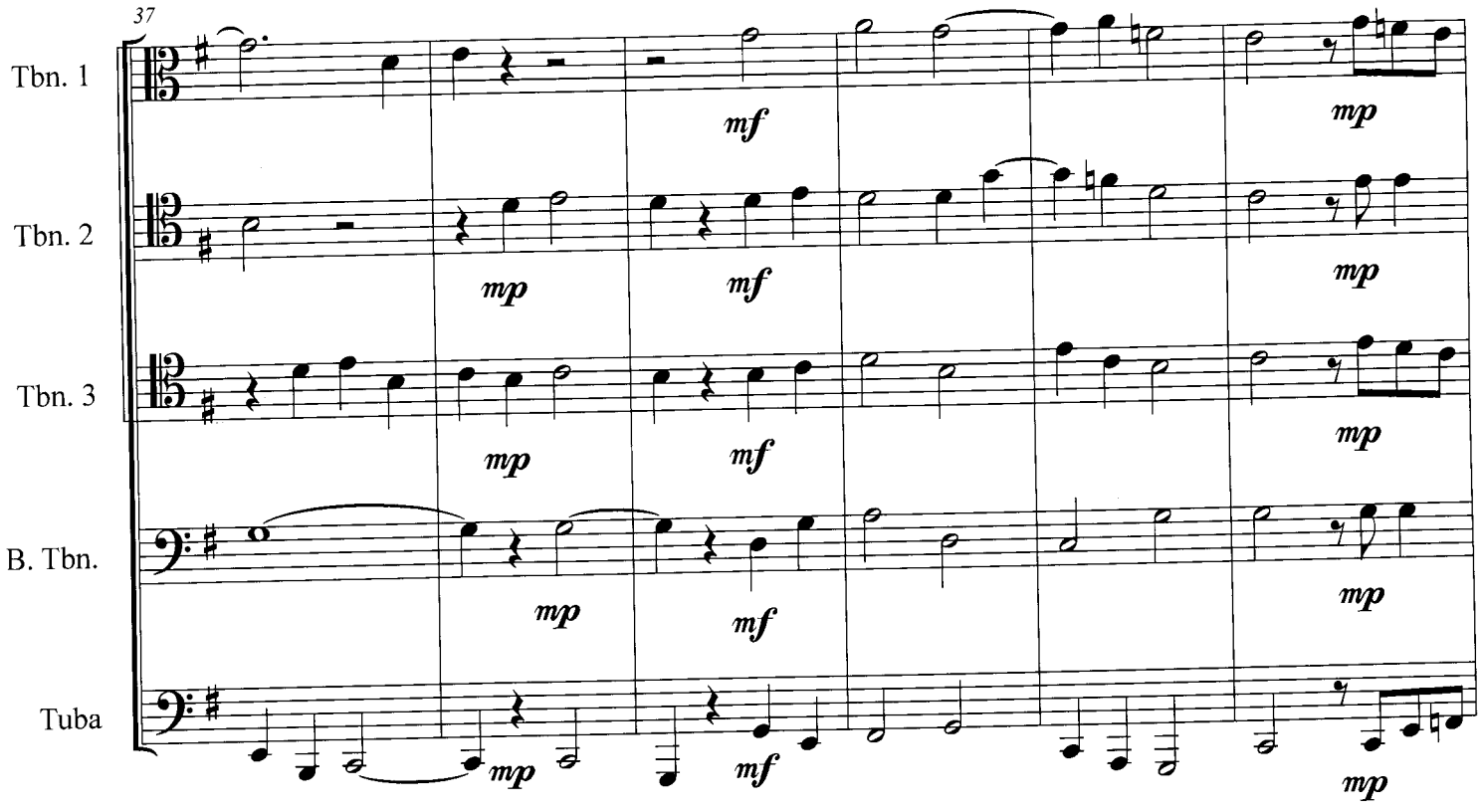
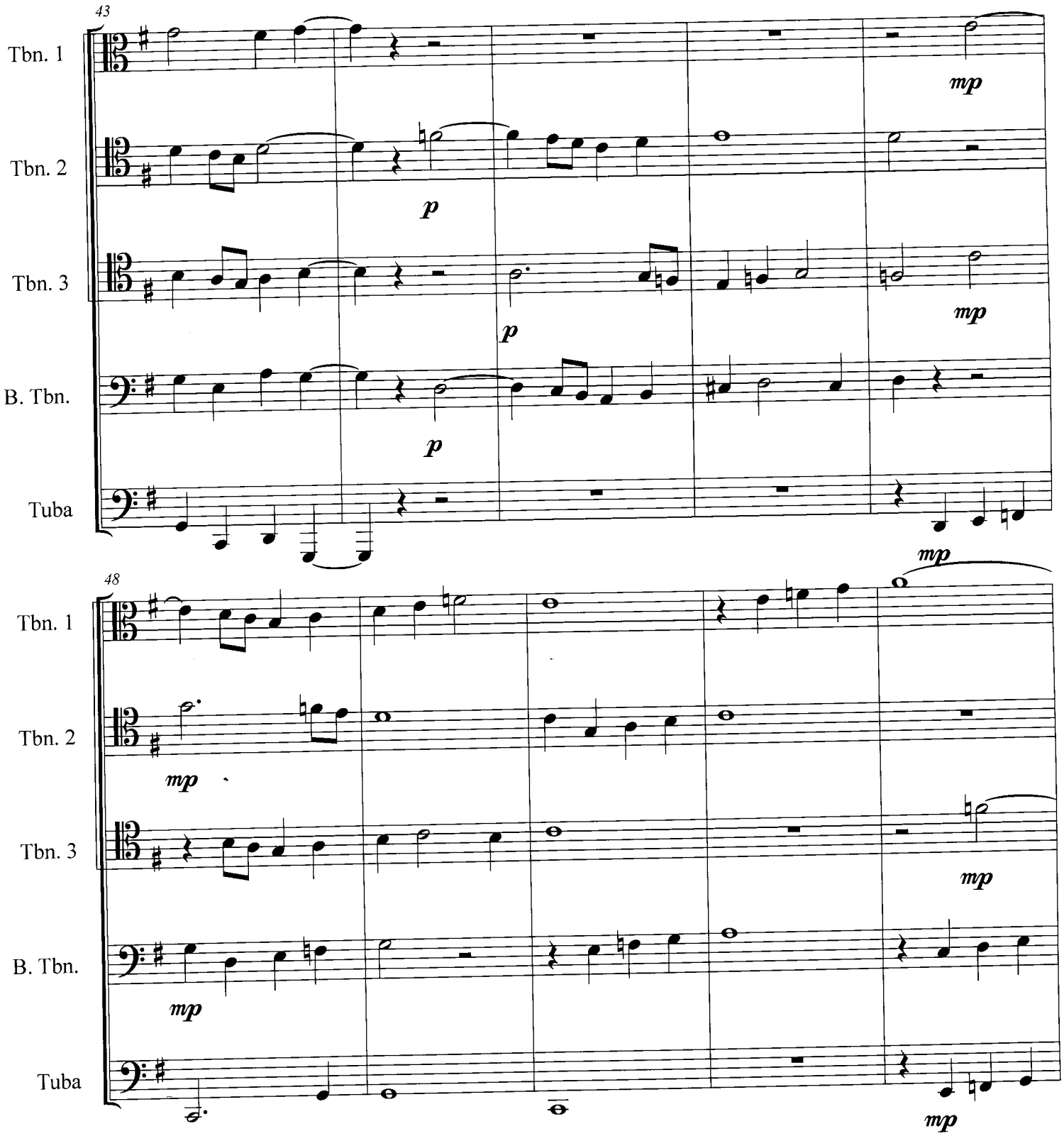
B. Tbn.
Tuba
mf
mp
p

"Cruda Amarilli" SV94



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Tuba
mp
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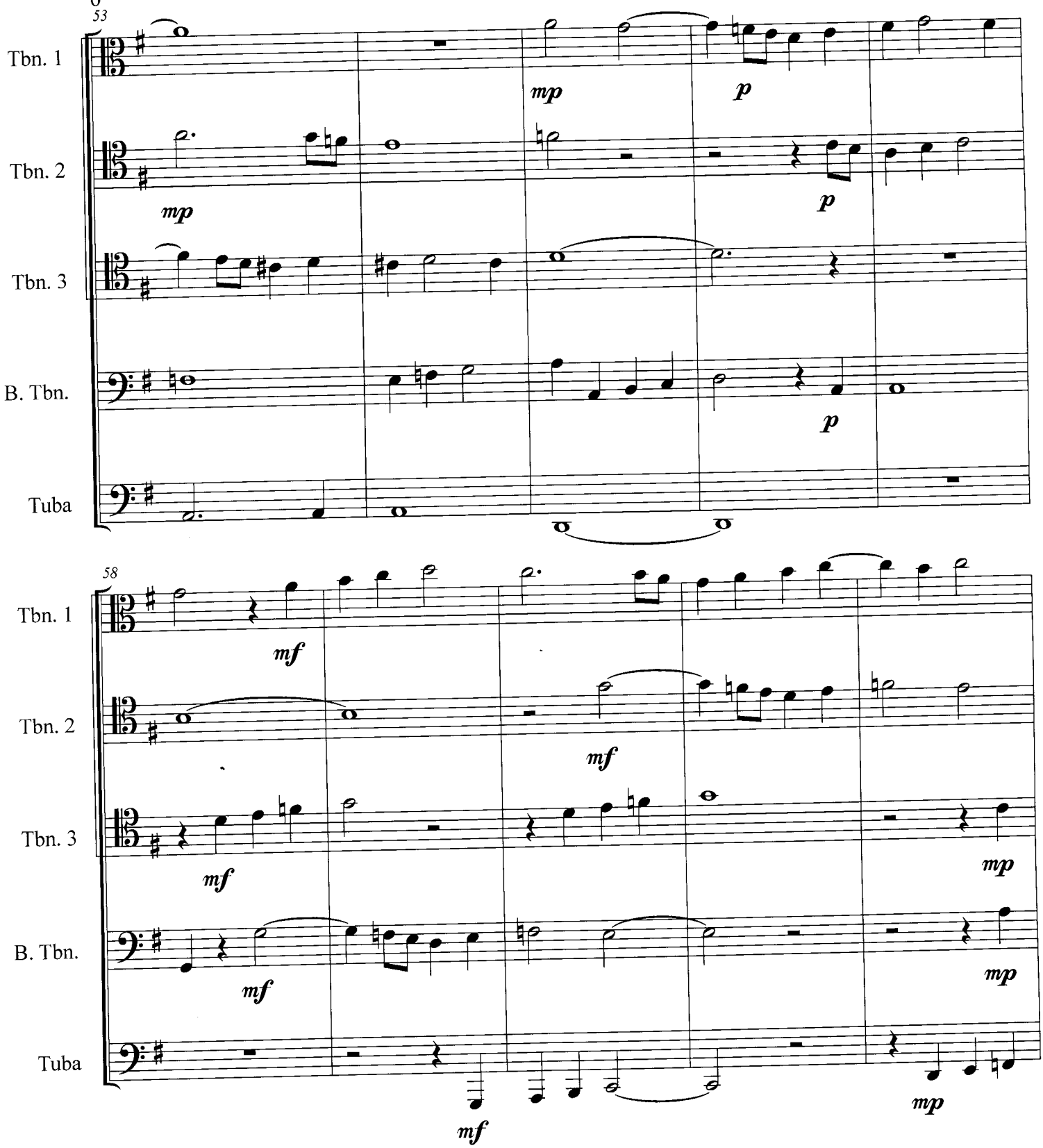
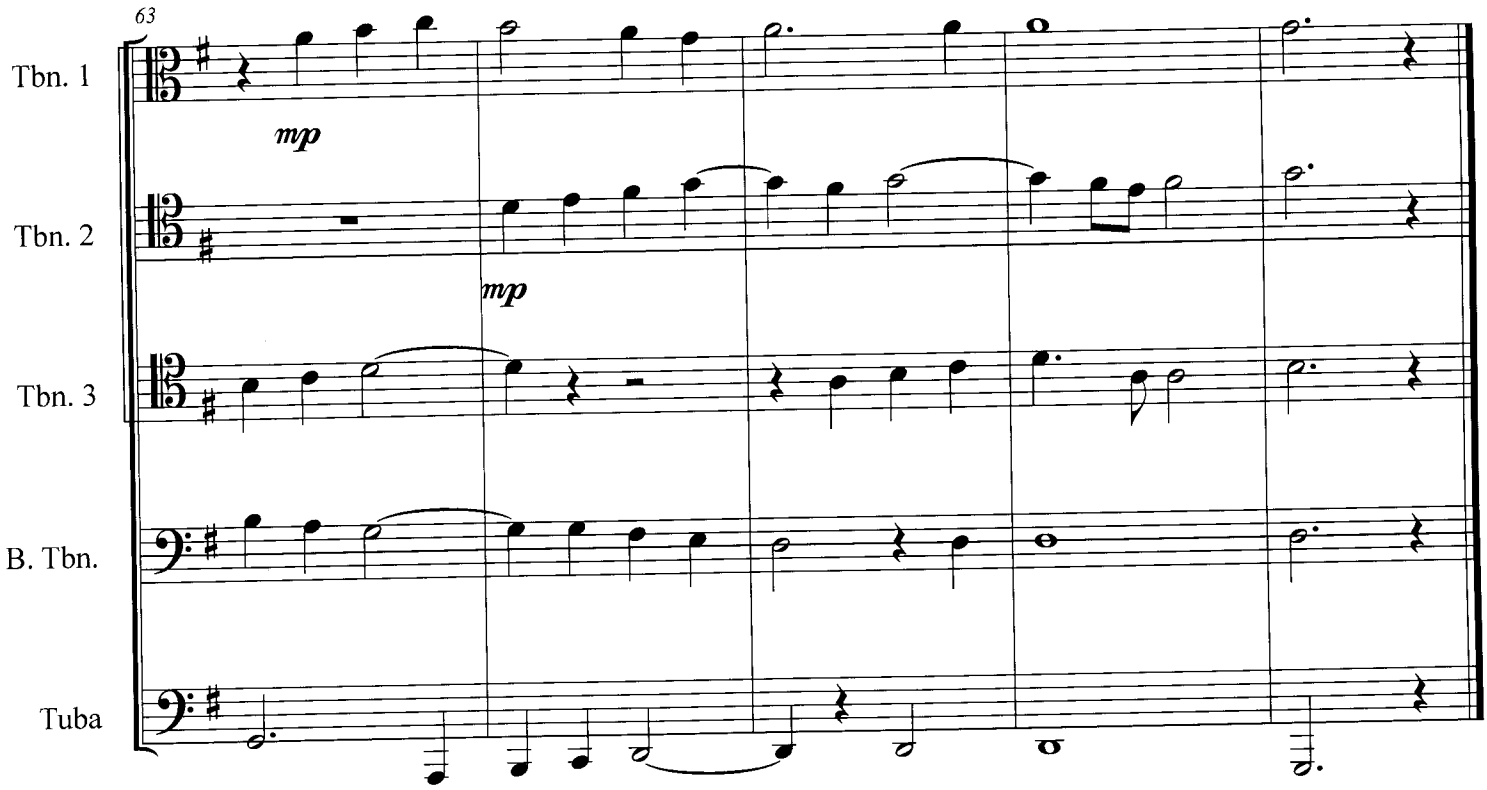
mp

"Cruda Amarilli" SV94

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Tbn. 1
mp
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Tbn. 3
B. Tbn.
Tuba

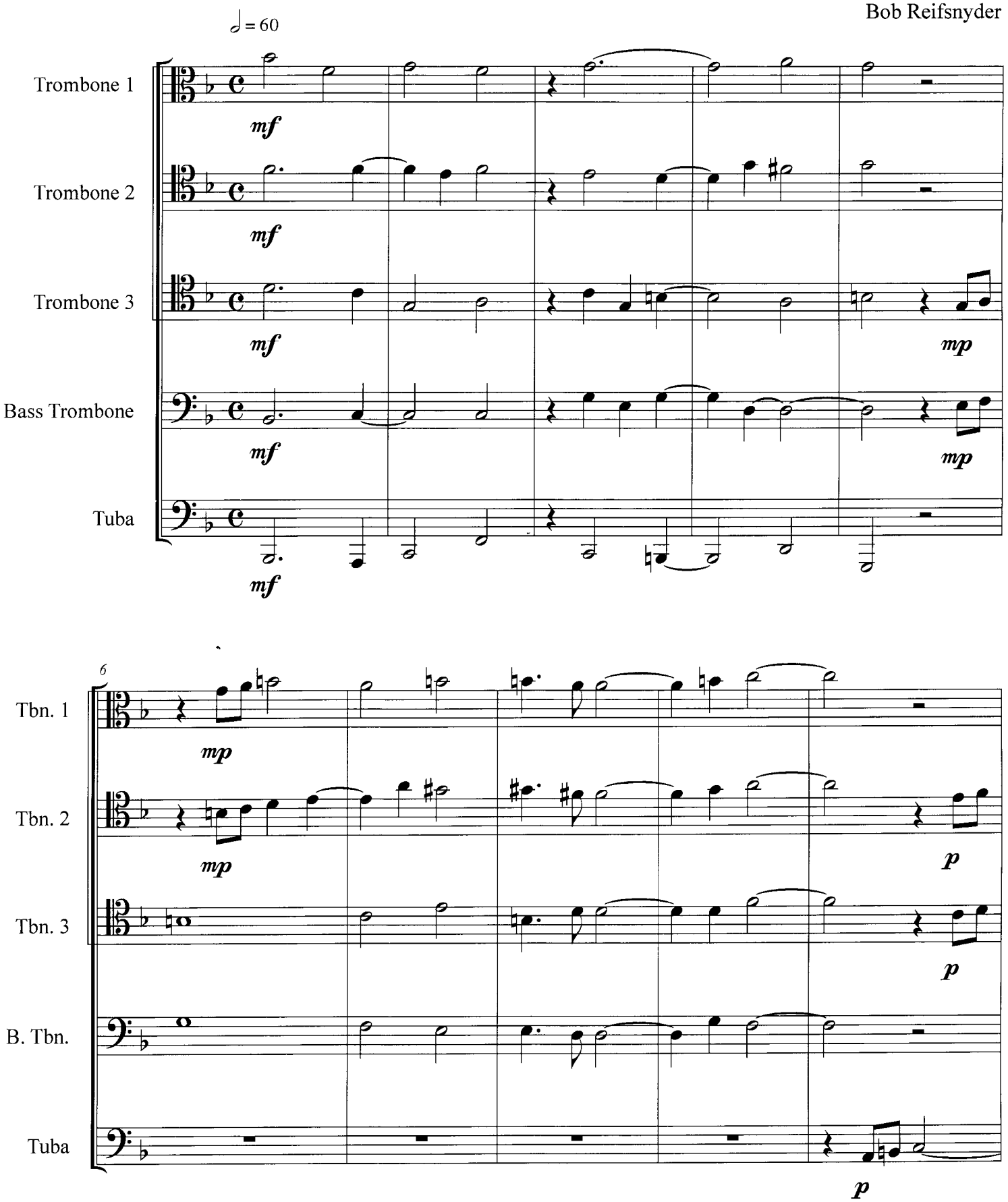
Score

"O Mirtillo anima mia" SV95

from Book five

Monteverdi

Bob Reifsnyder



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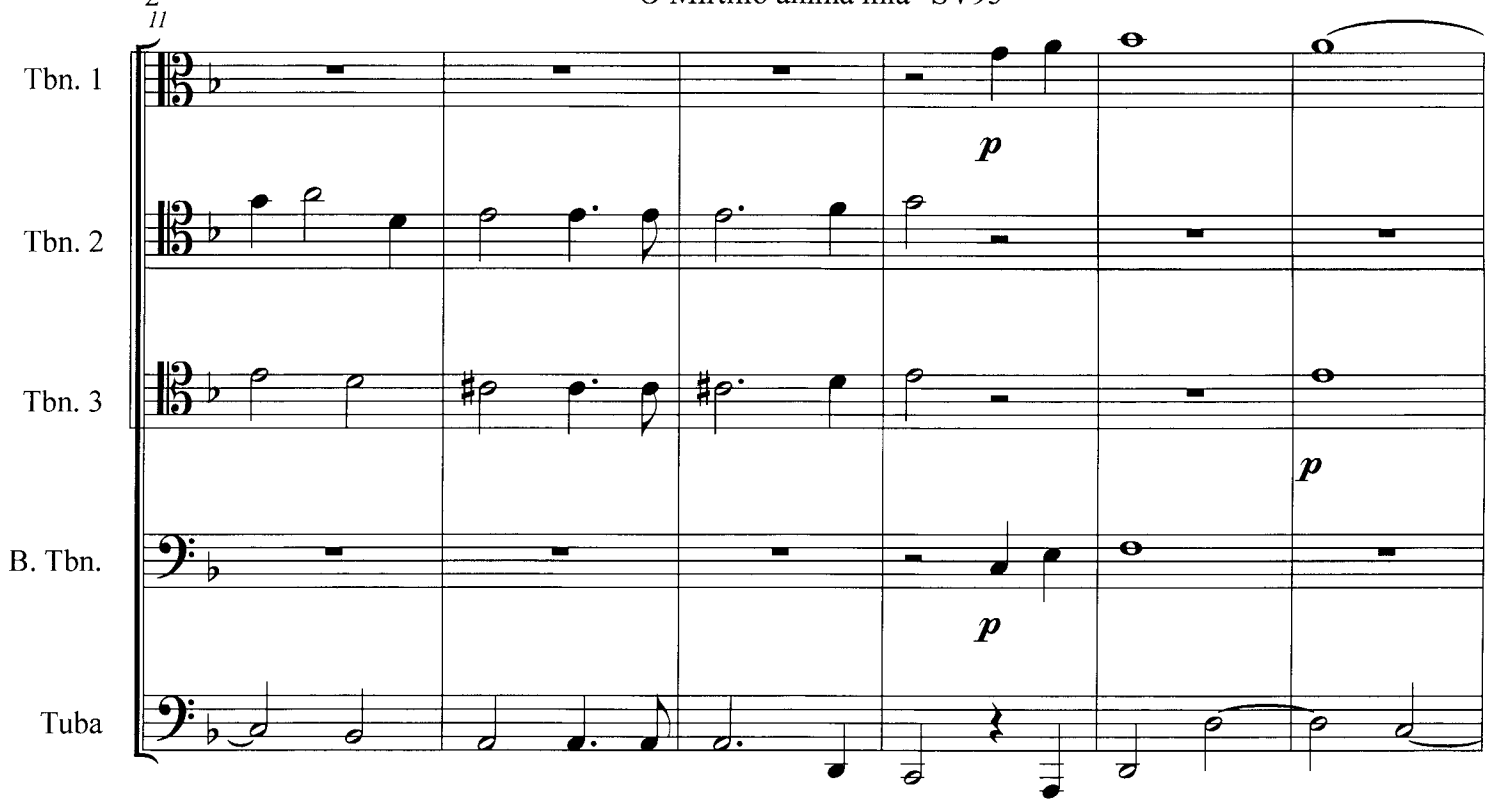
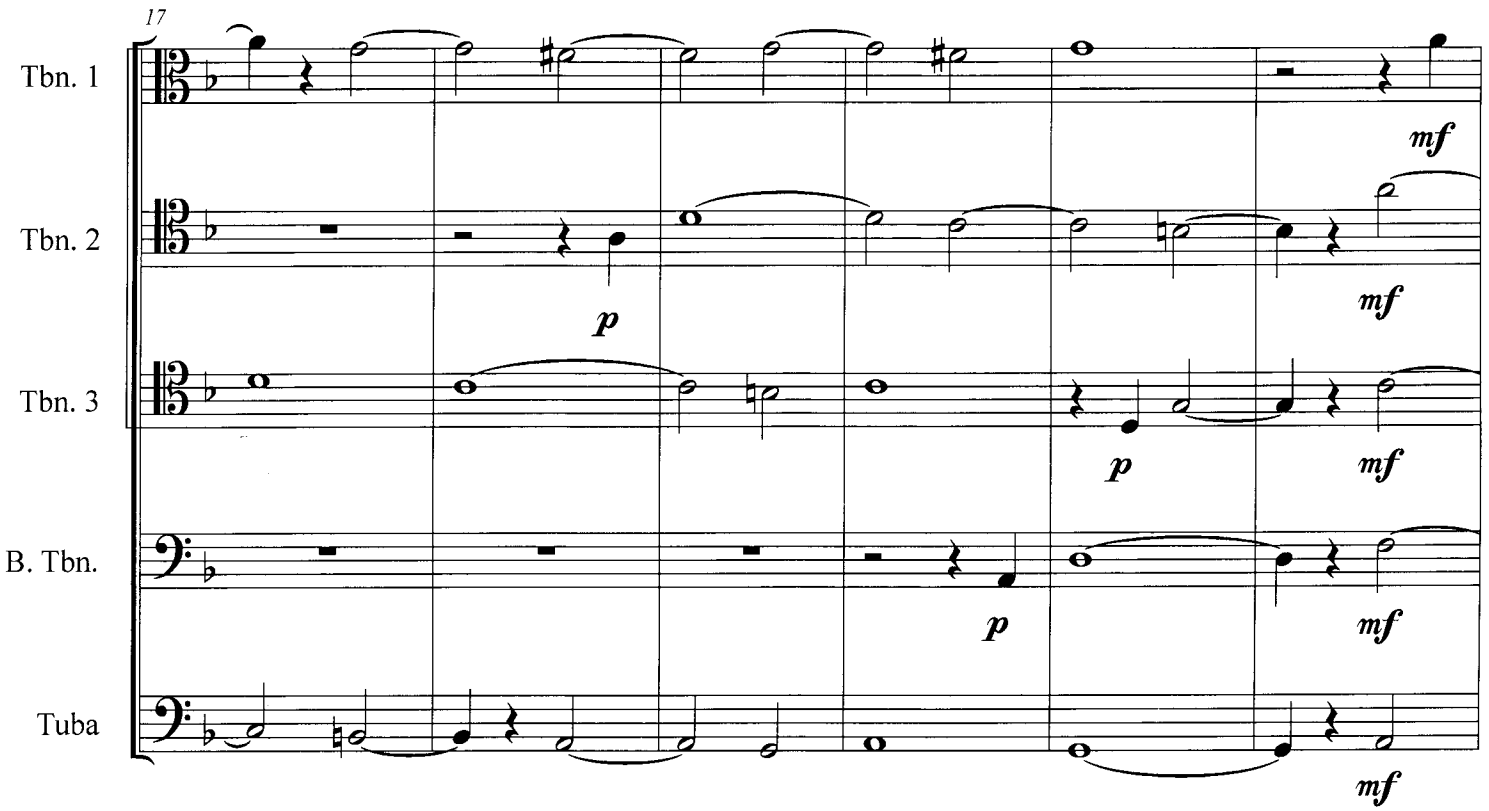
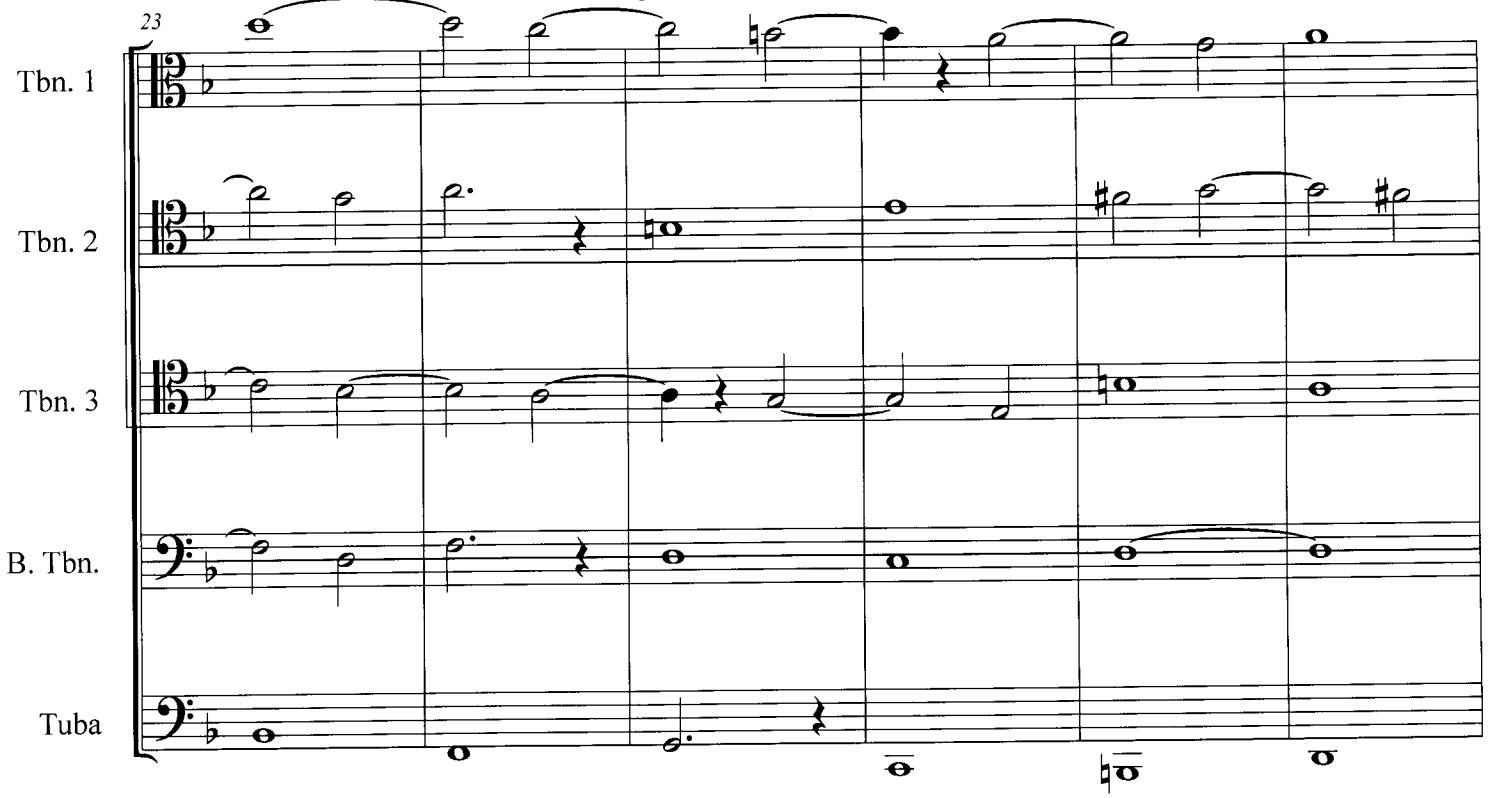
"O Mirtillo anima mia" SV95



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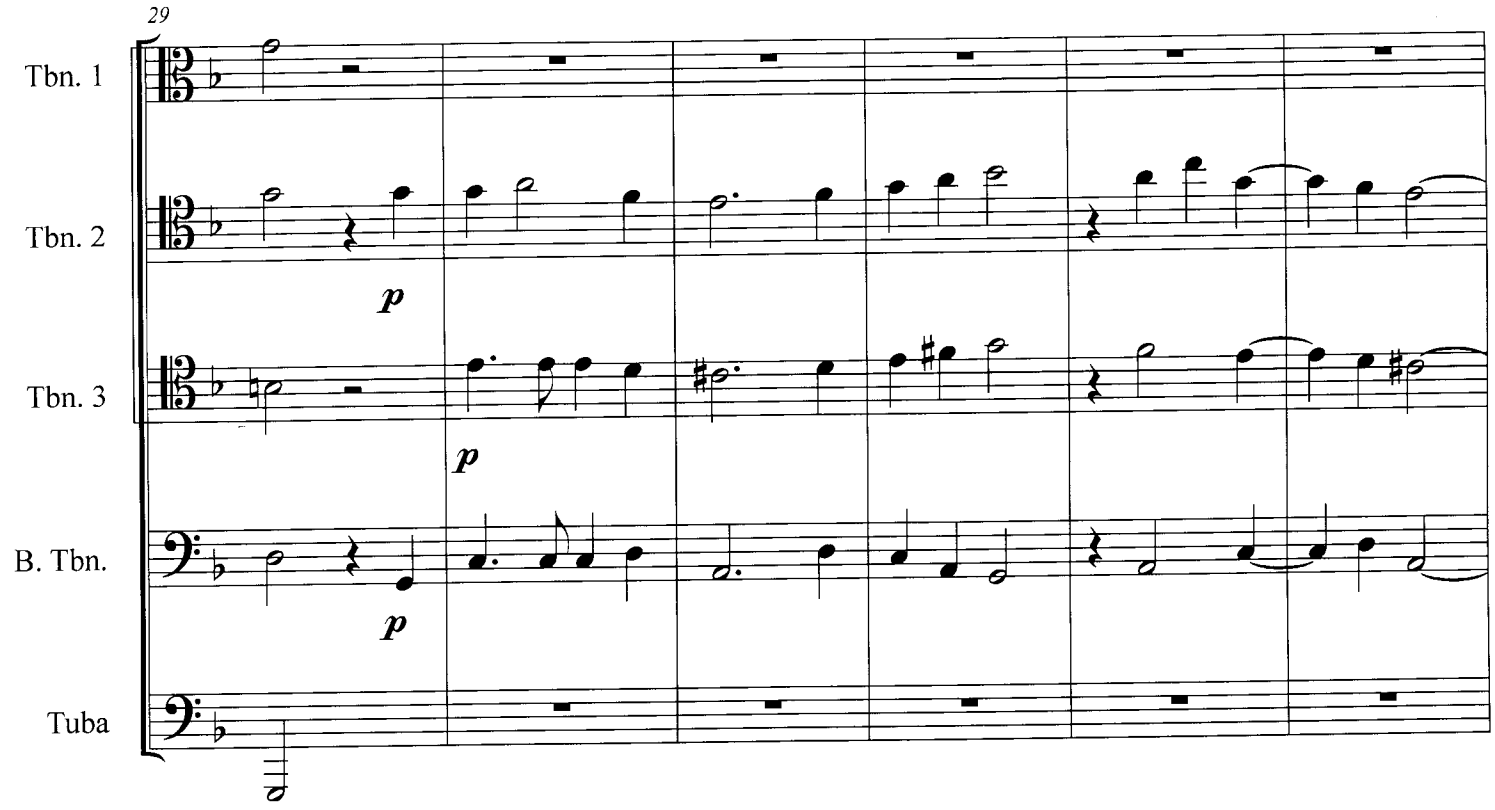
Tuba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Tuba
p
p
p

"O Mirtillo anima mia" SV95

35

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Tbn. 2

Tbn. 3

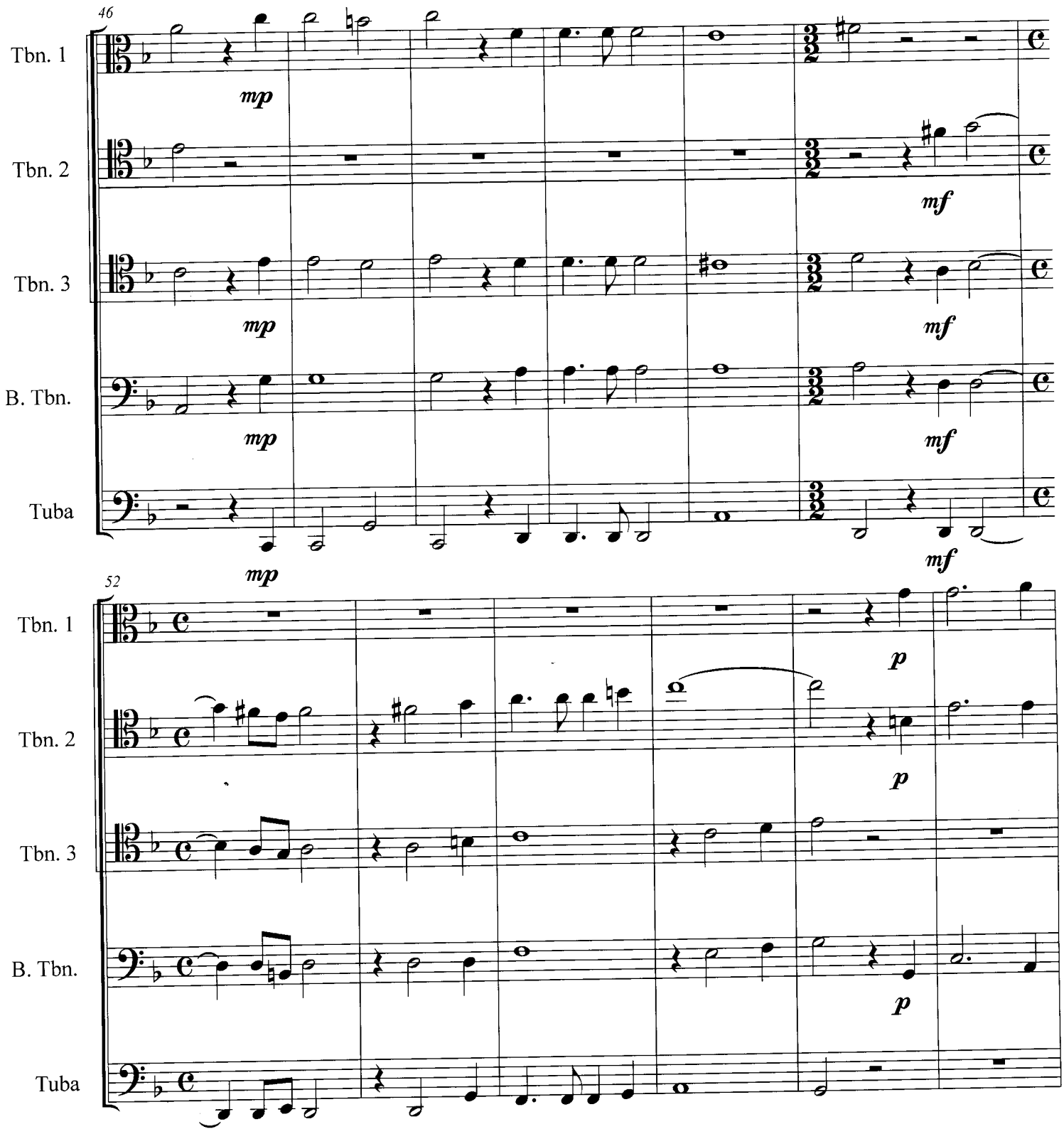
B. Tbn.

Tuba

mp

40

p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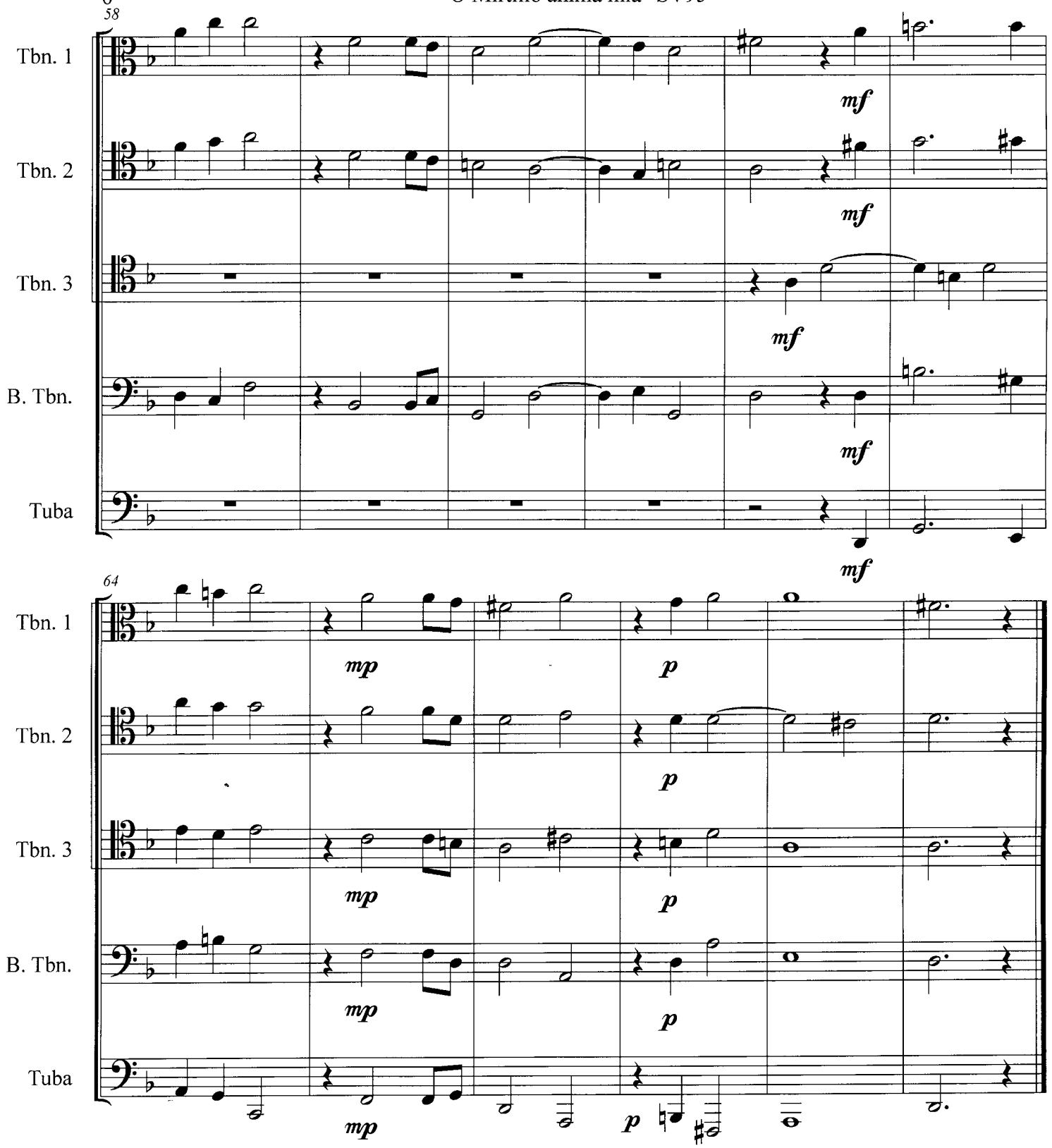
"O Mirtillo anima mia" SV95



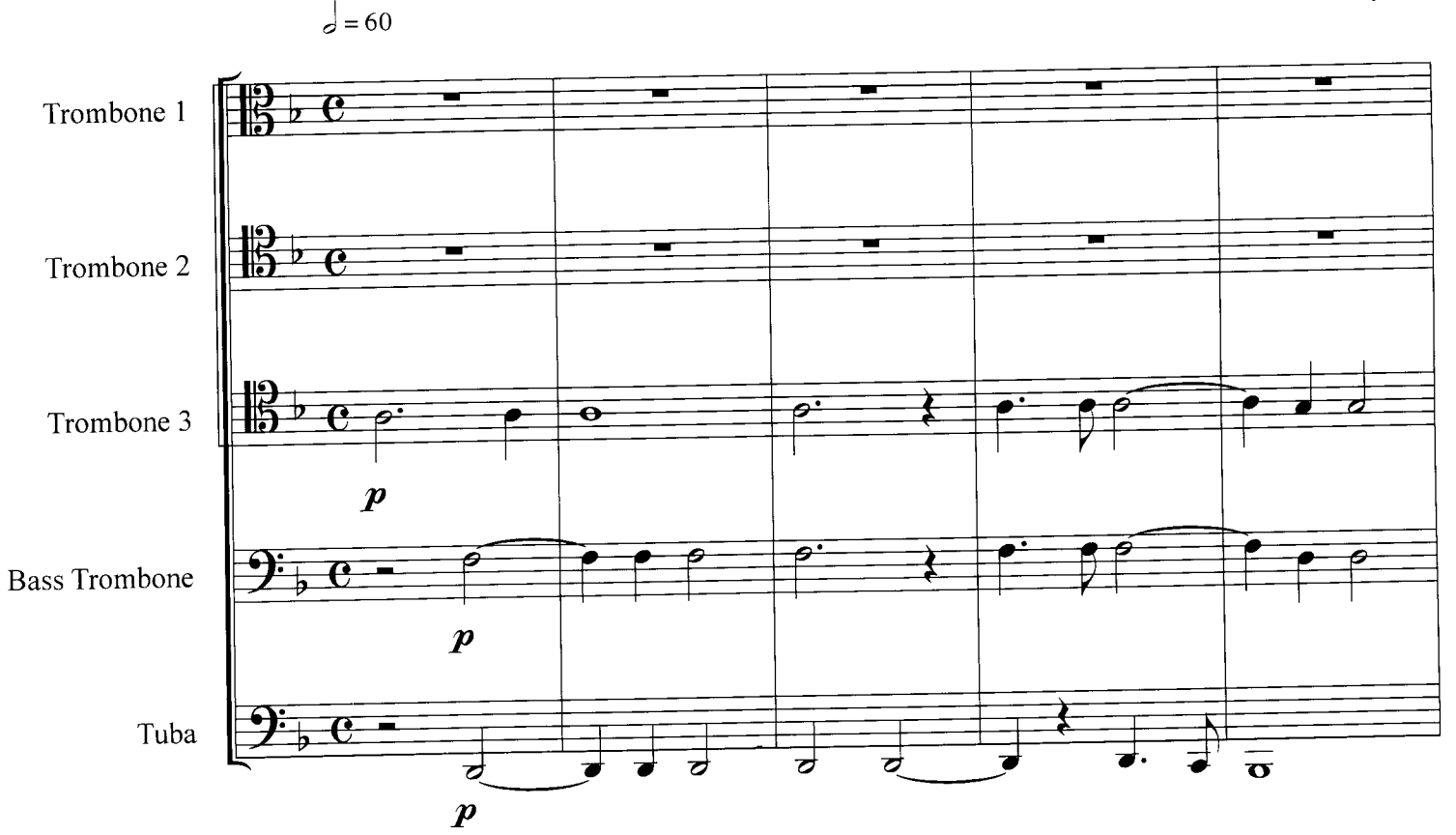
Score

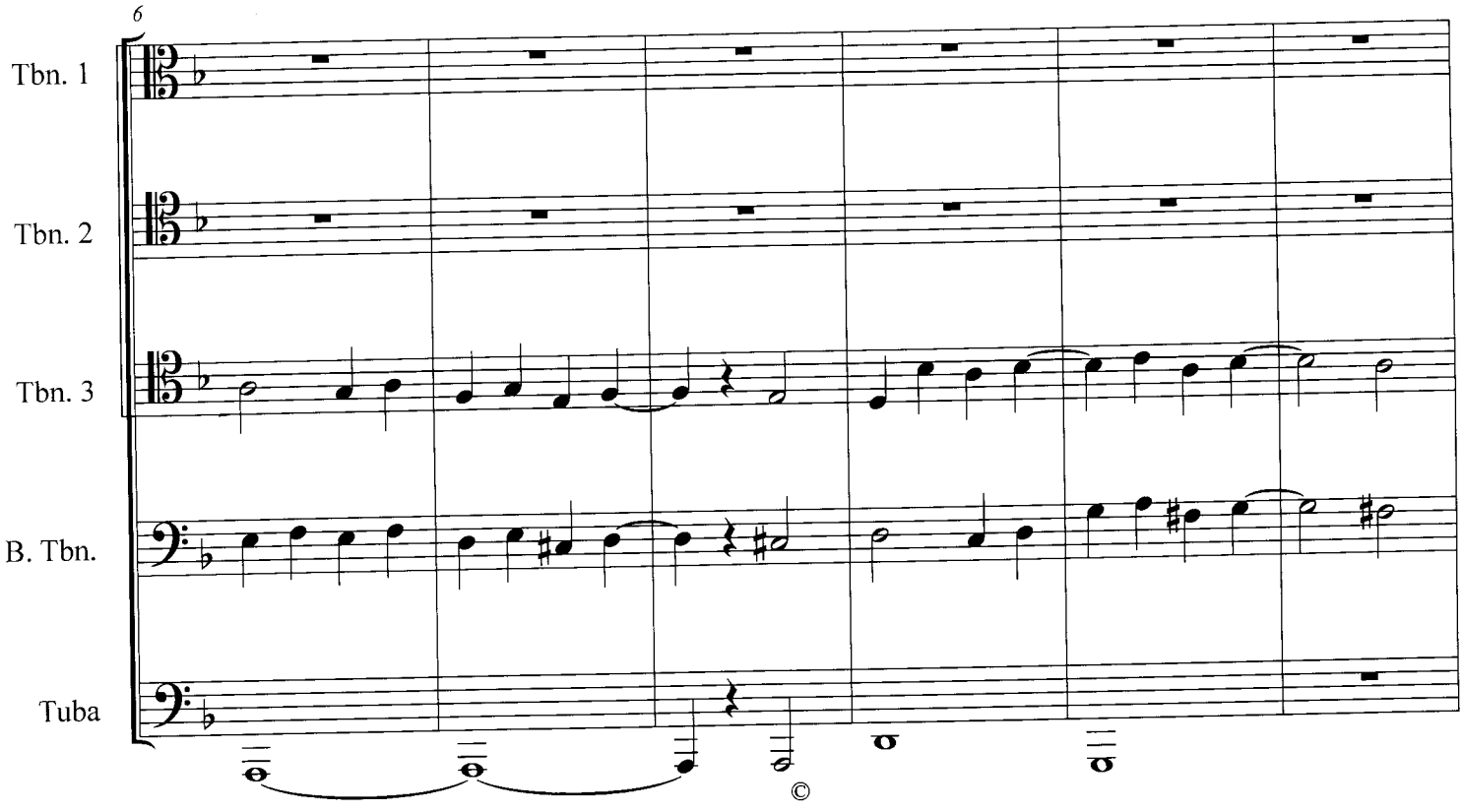
"Era l'anima mia" SV96

from Book five

Monteverdi

Bob Reifsnyder





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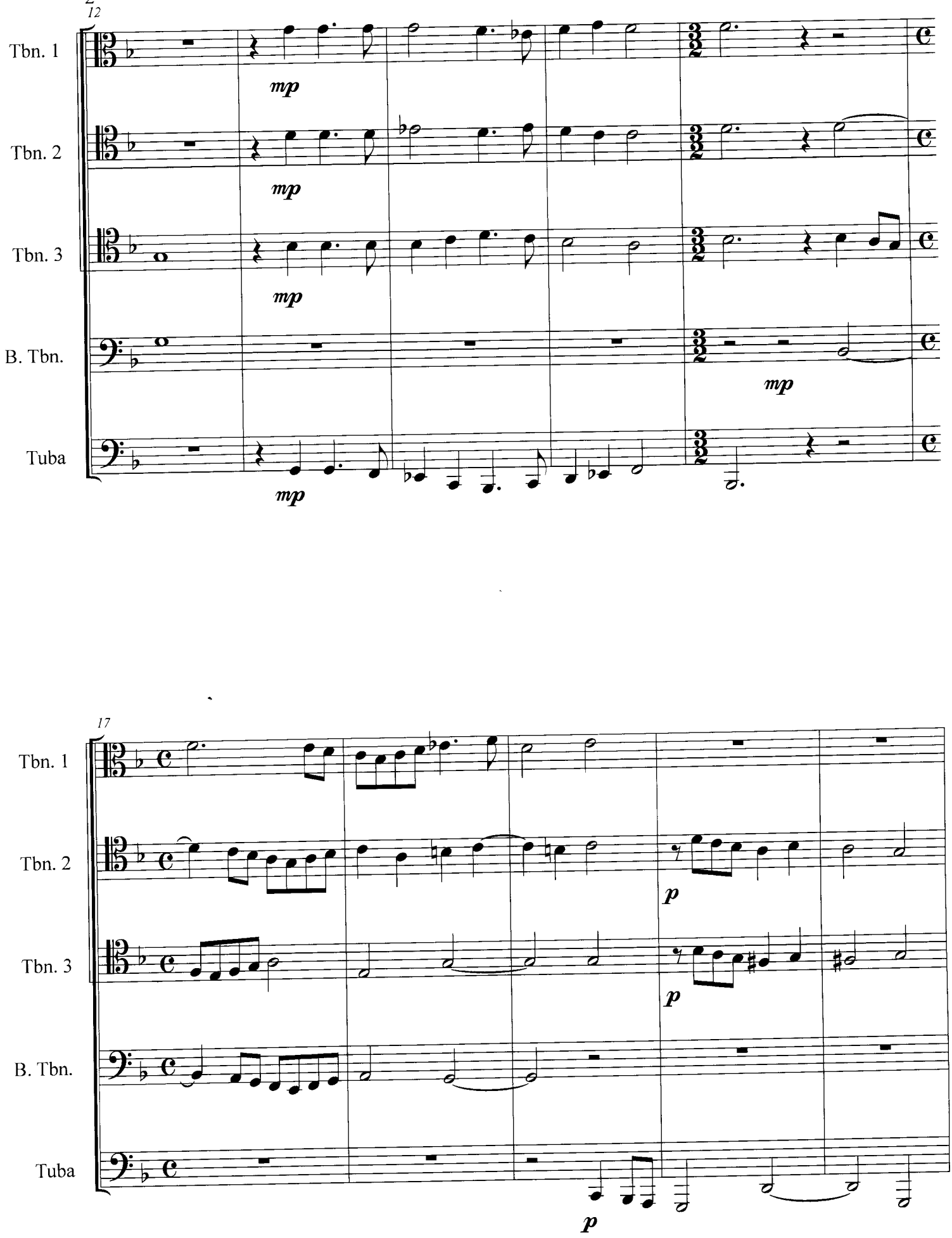
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p
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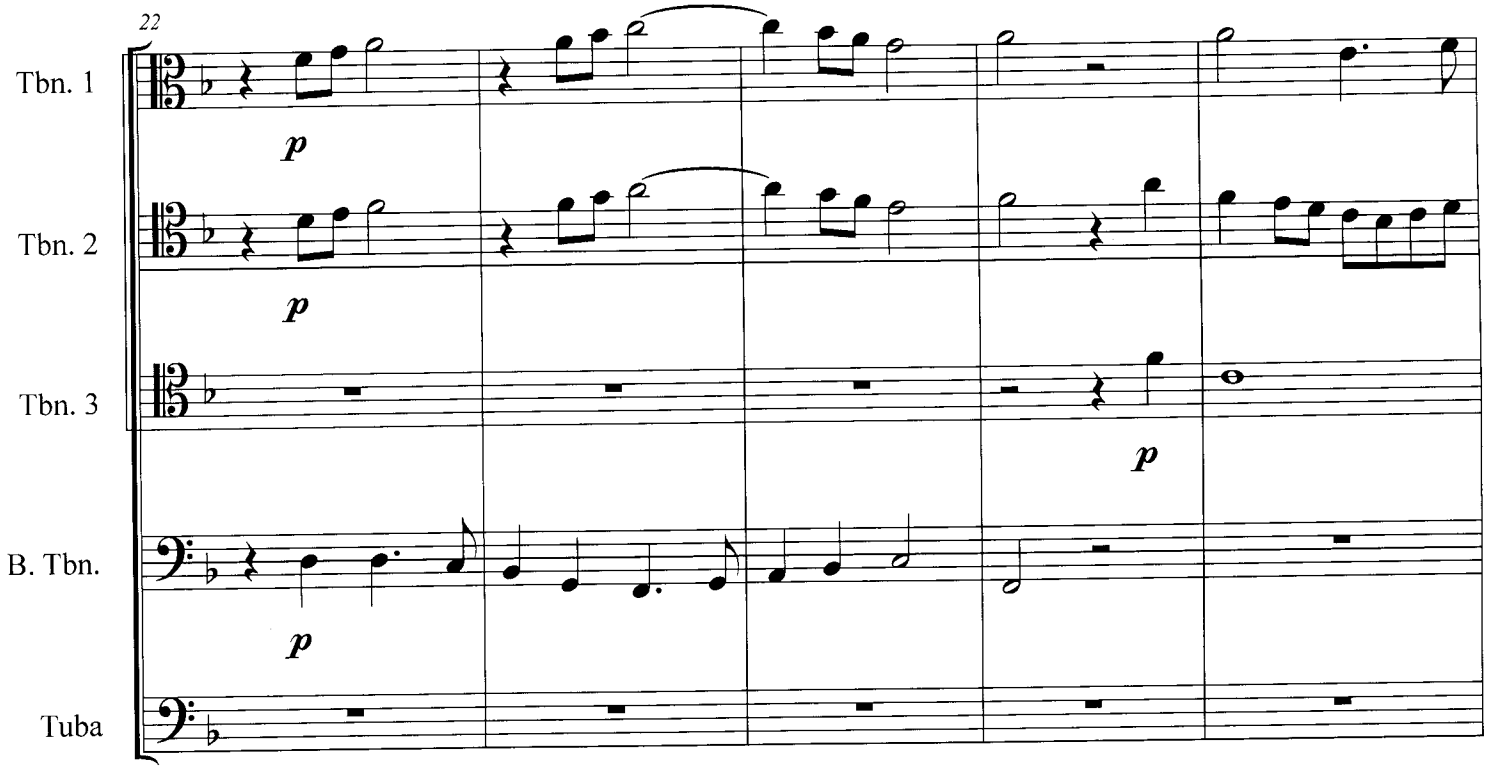
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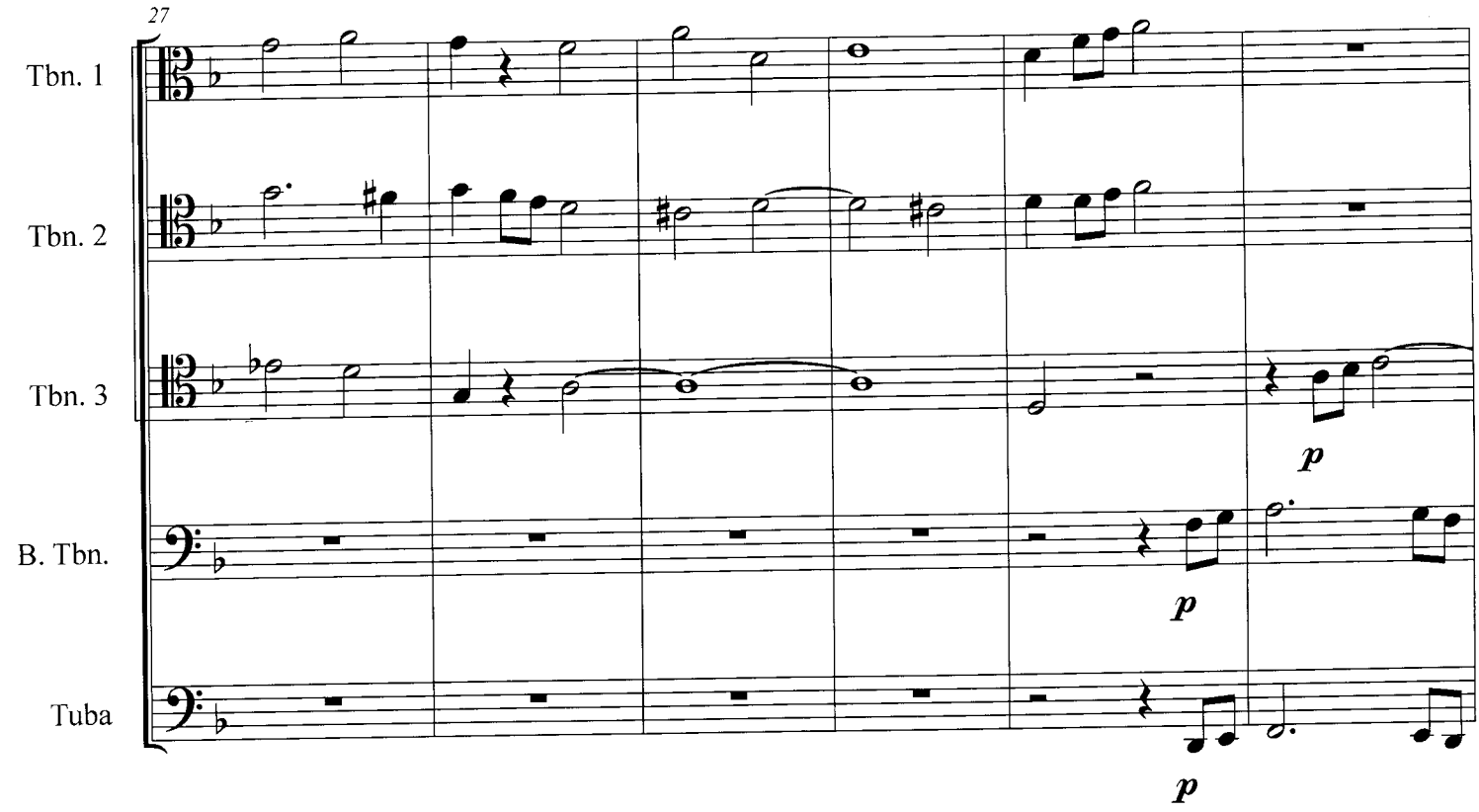
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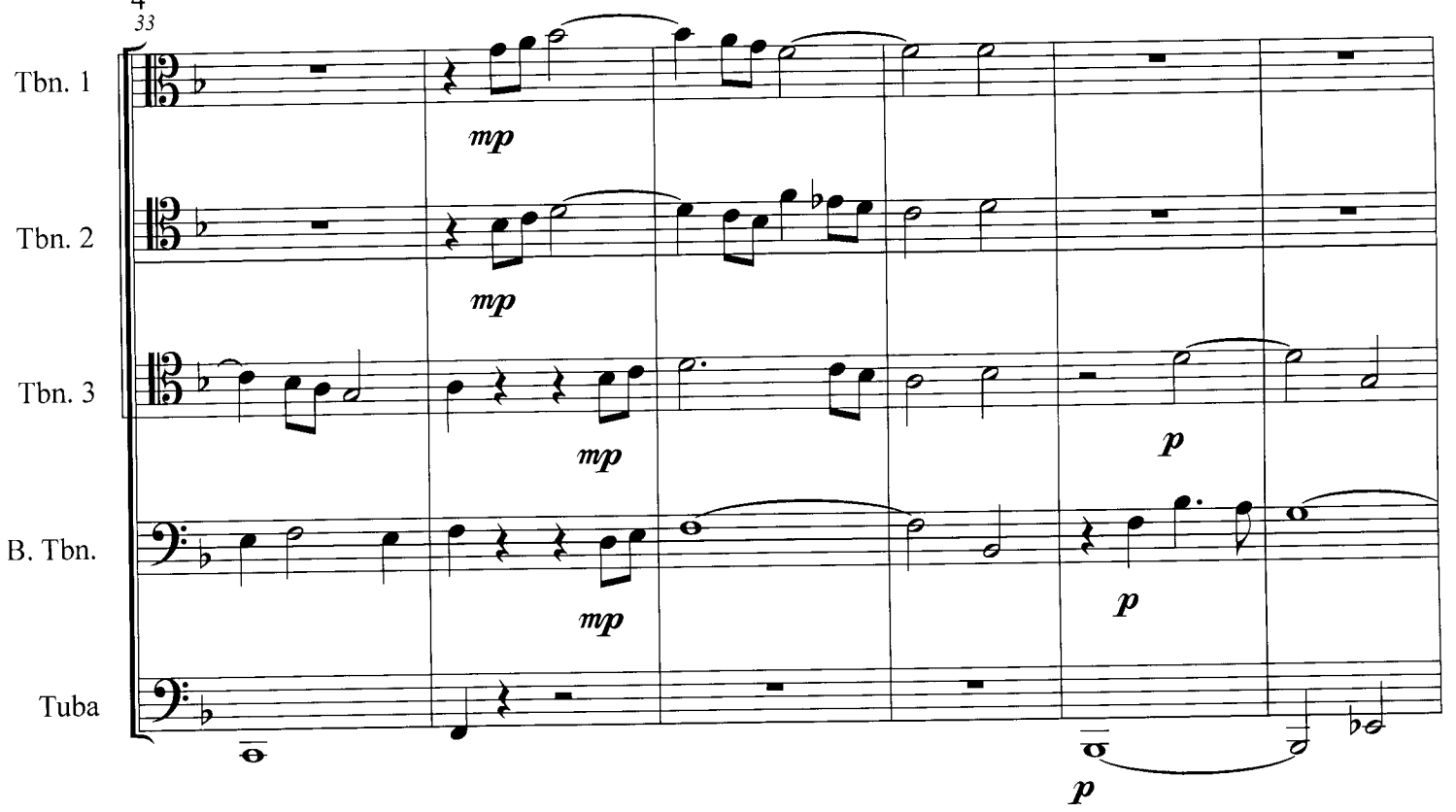
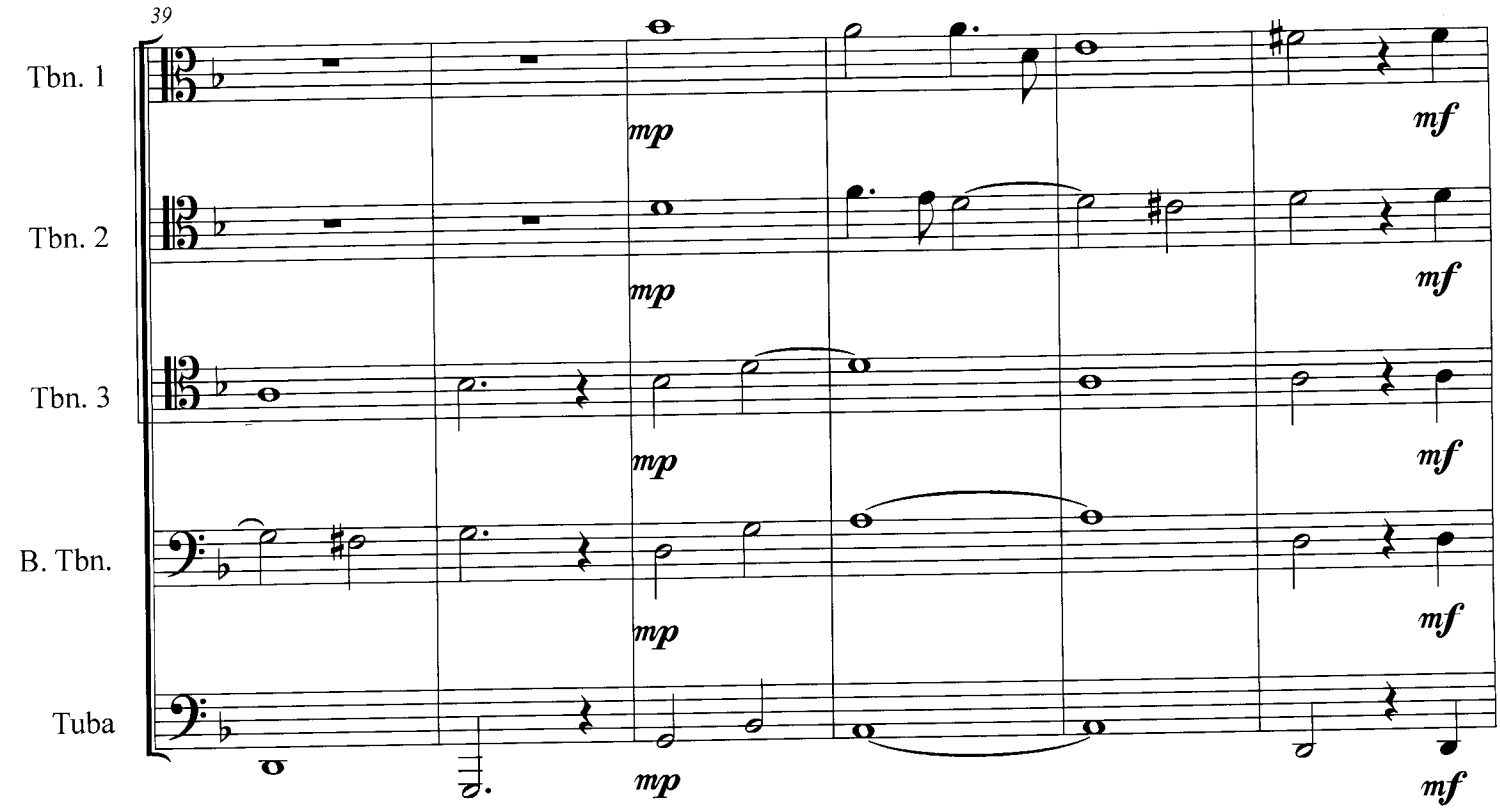
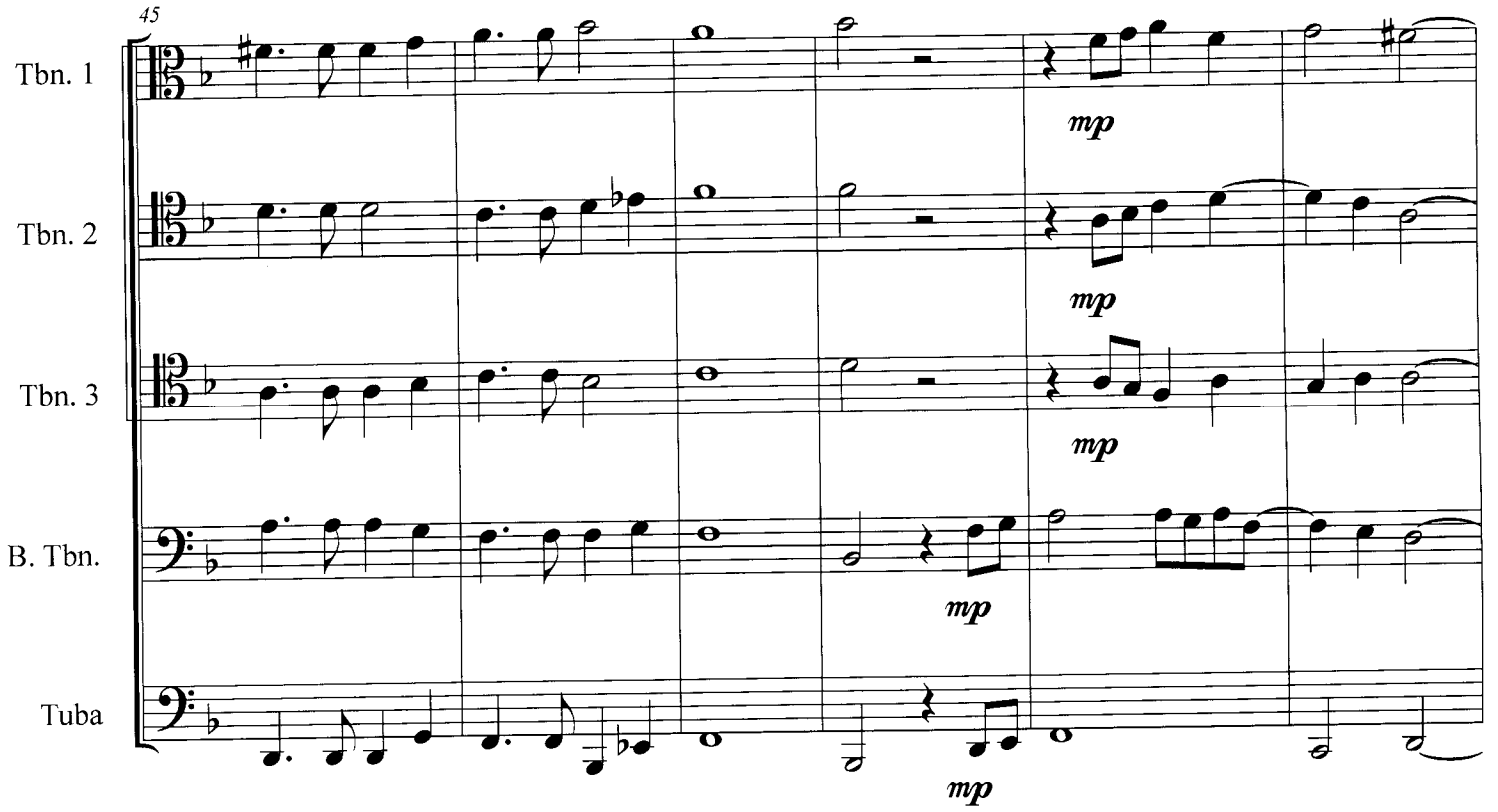
p

"Era l'anima mia" SV96



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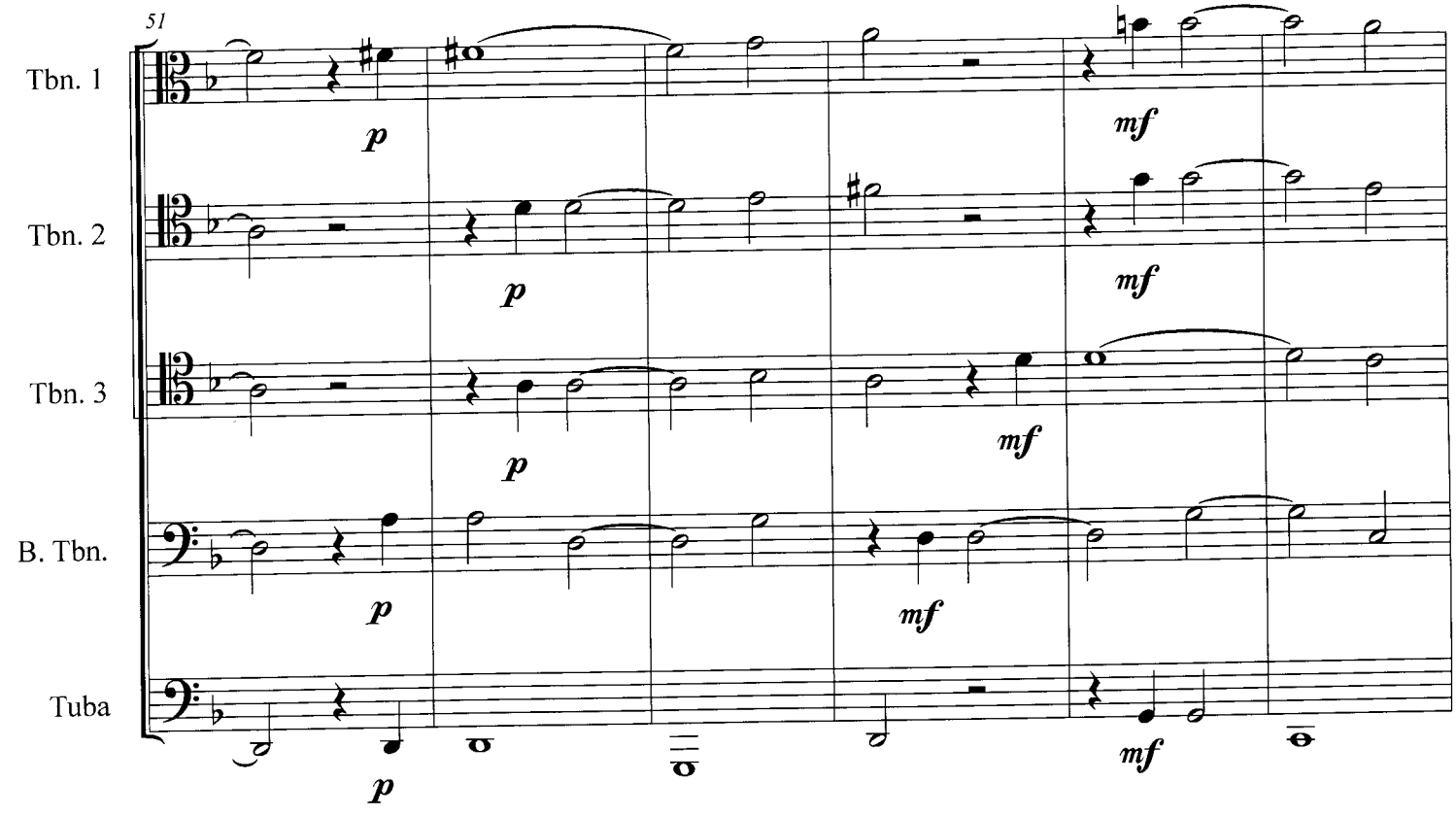
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Tuba
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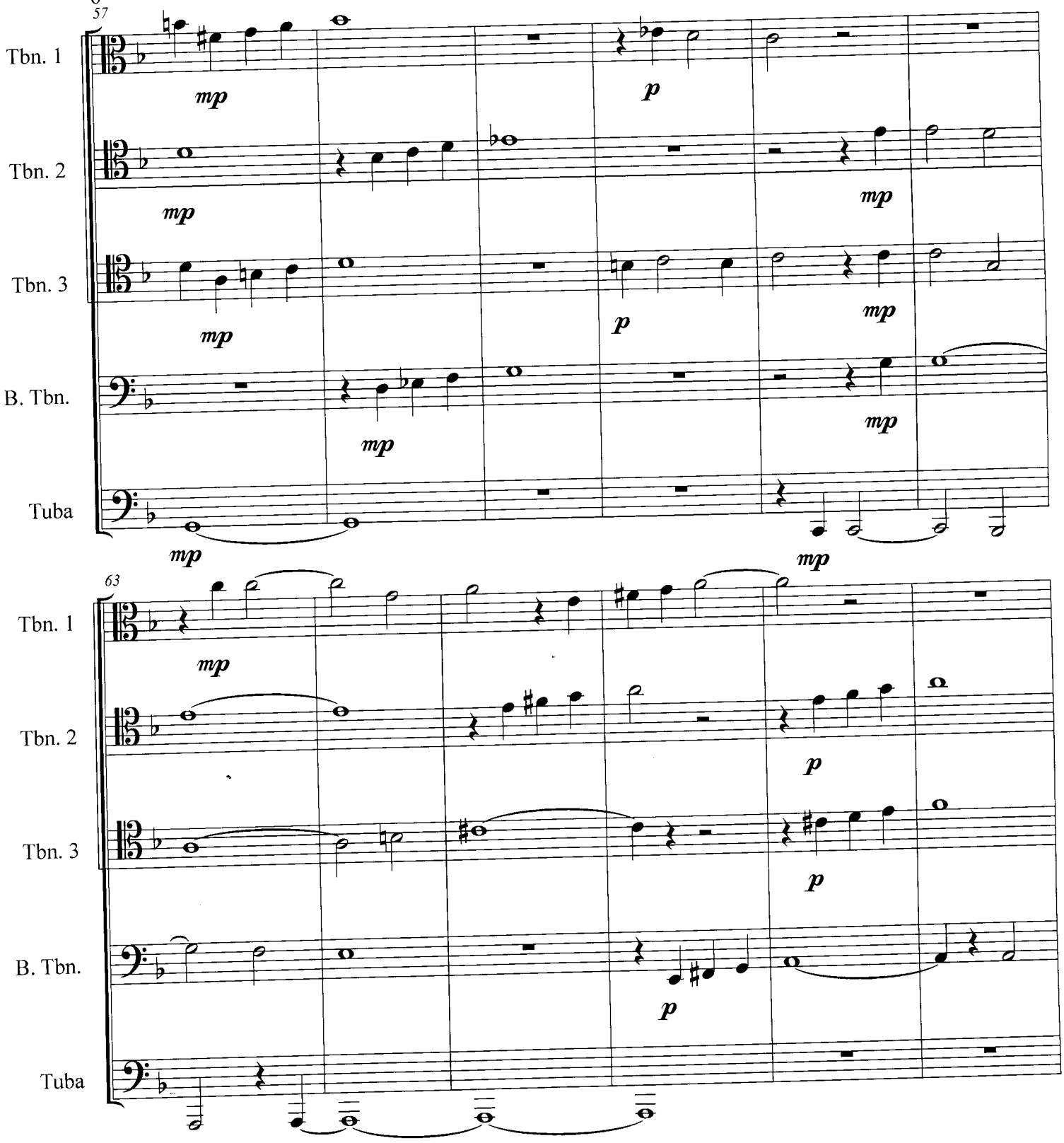
mf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Tuba
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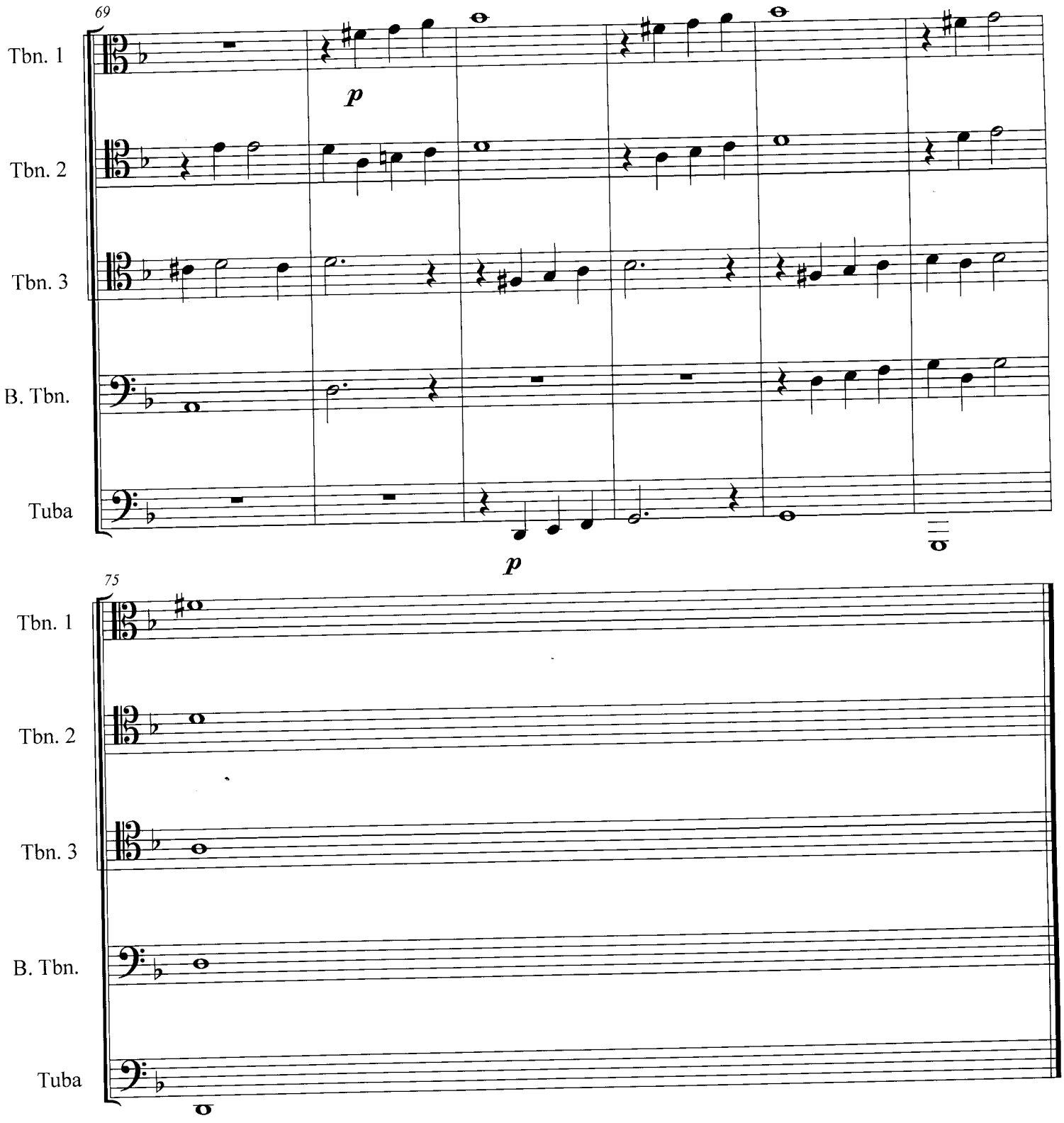
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B. Tbn.
Tuba
p
p
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Tbn. 3
B. Tbn.
Tuba

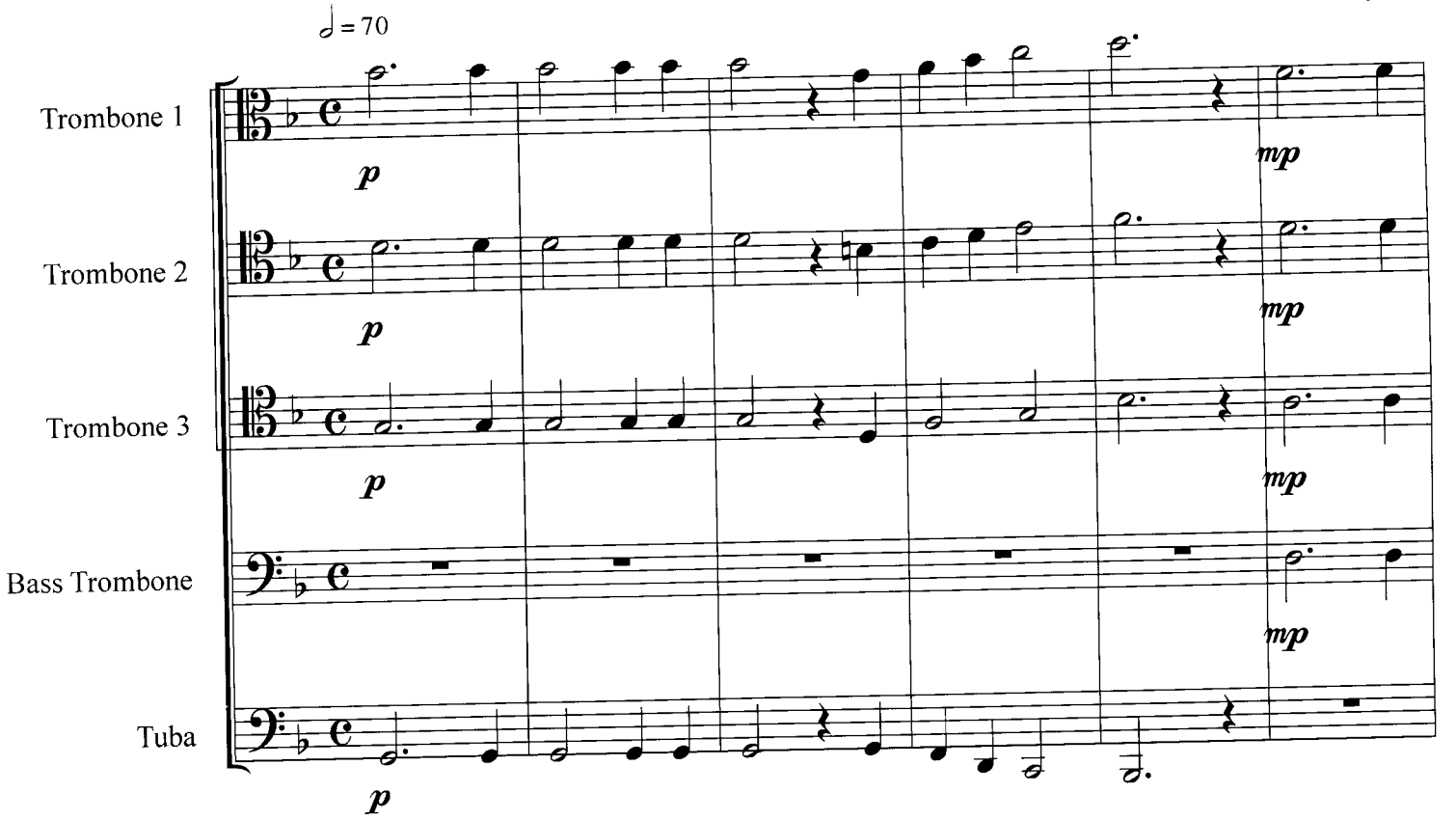
Score

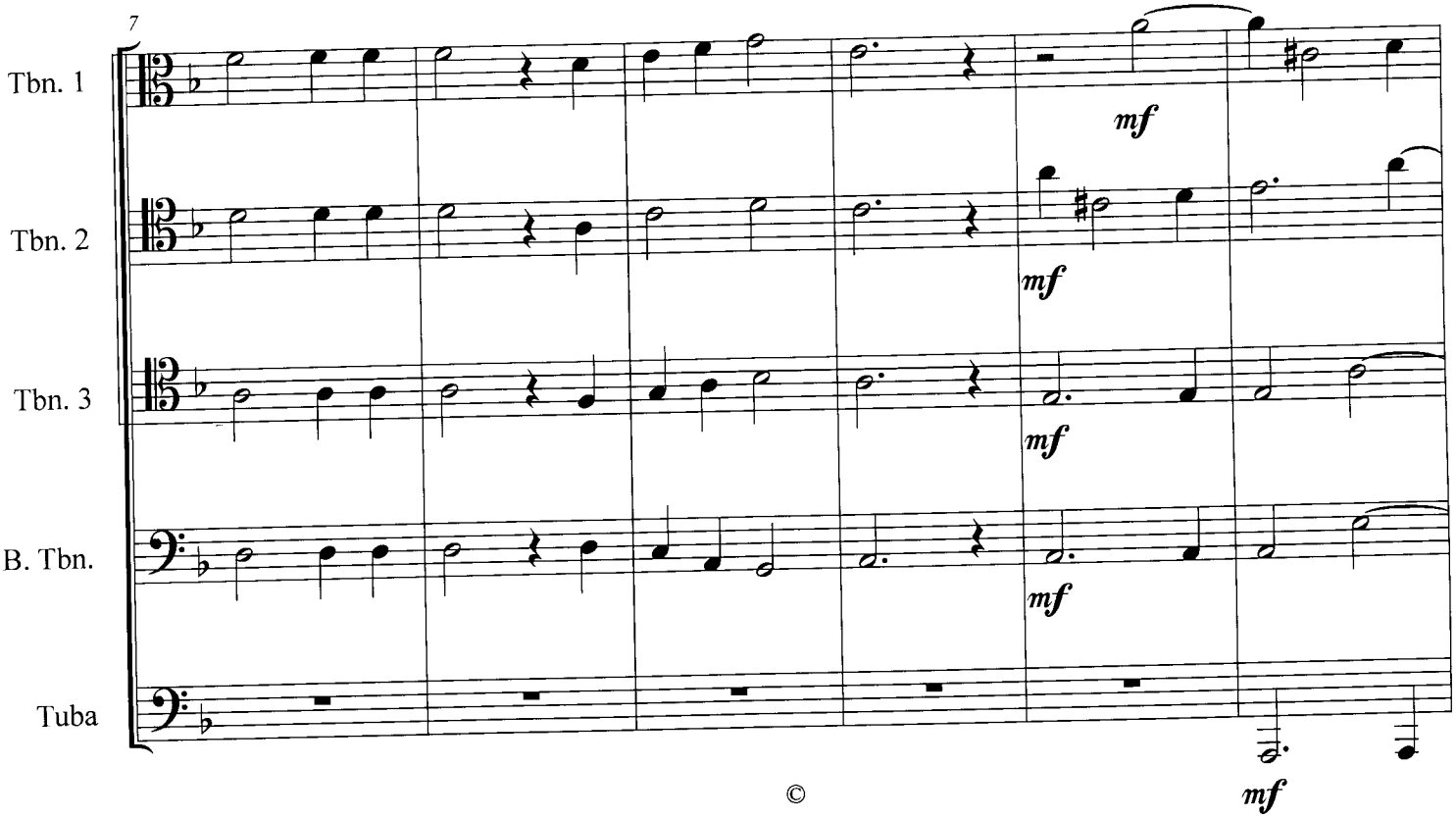
"Ecco Silvio" SV97A

from Book five

Monteverdi

Bob Reifsnyder





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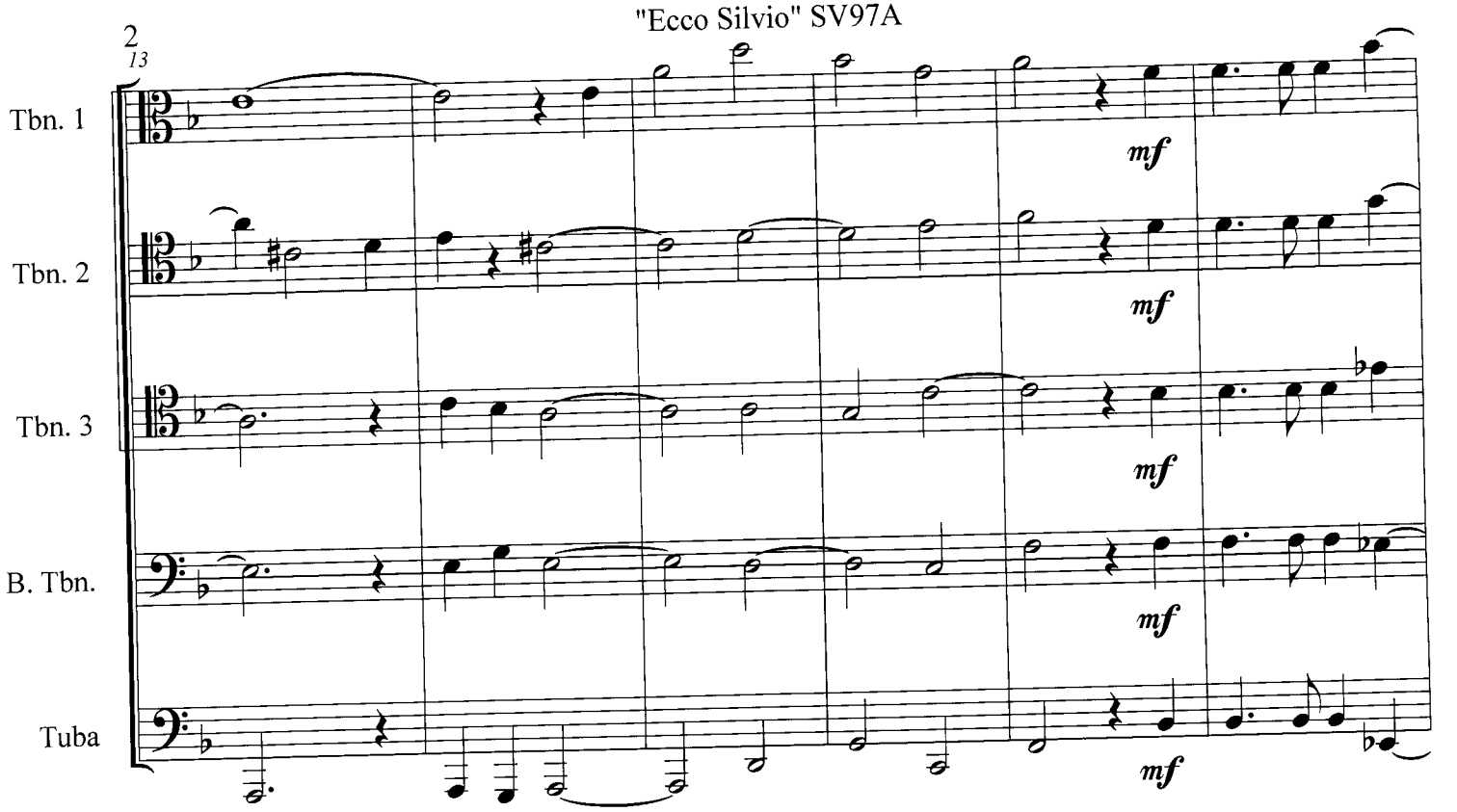
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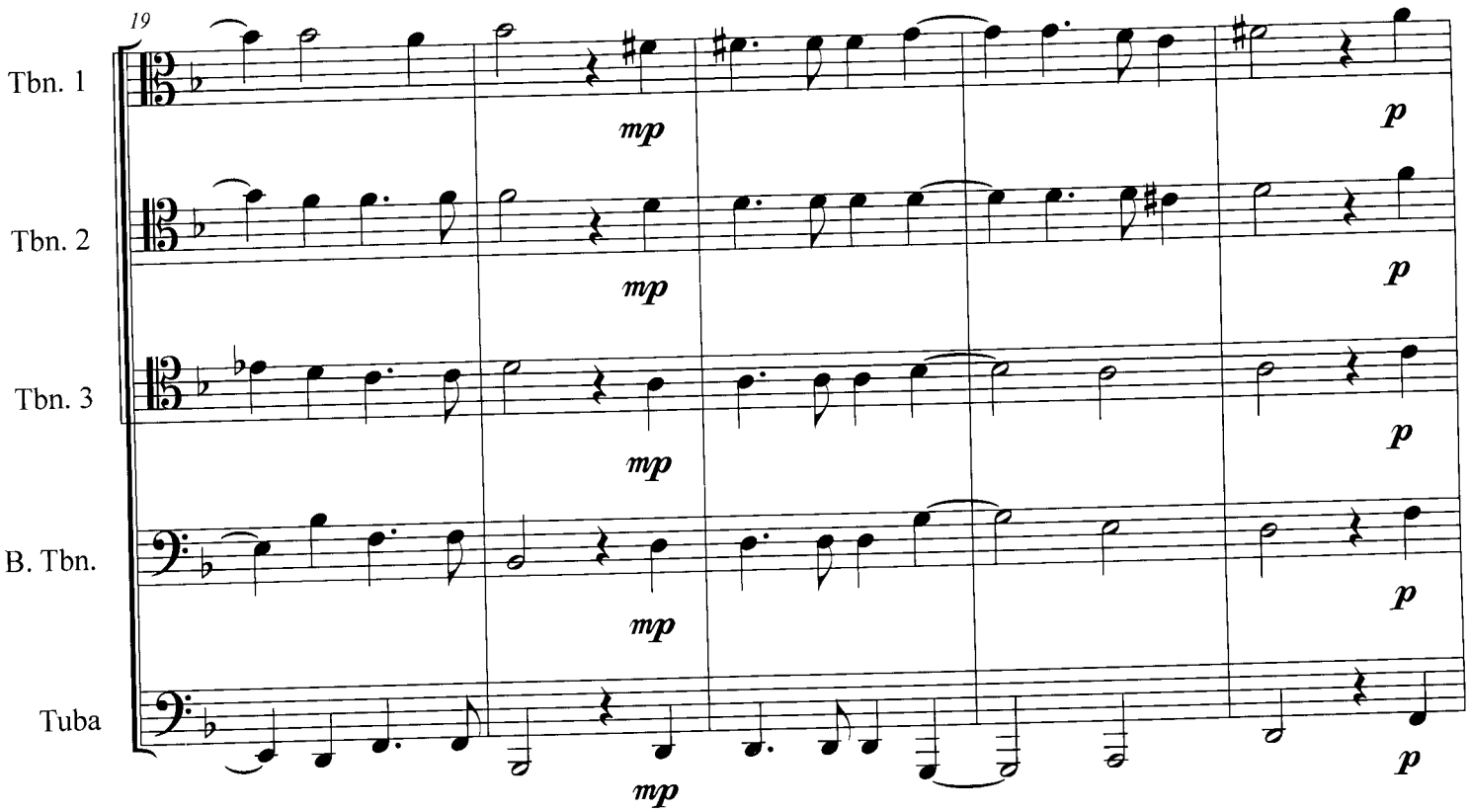
B. Tbn.
Tuba
mf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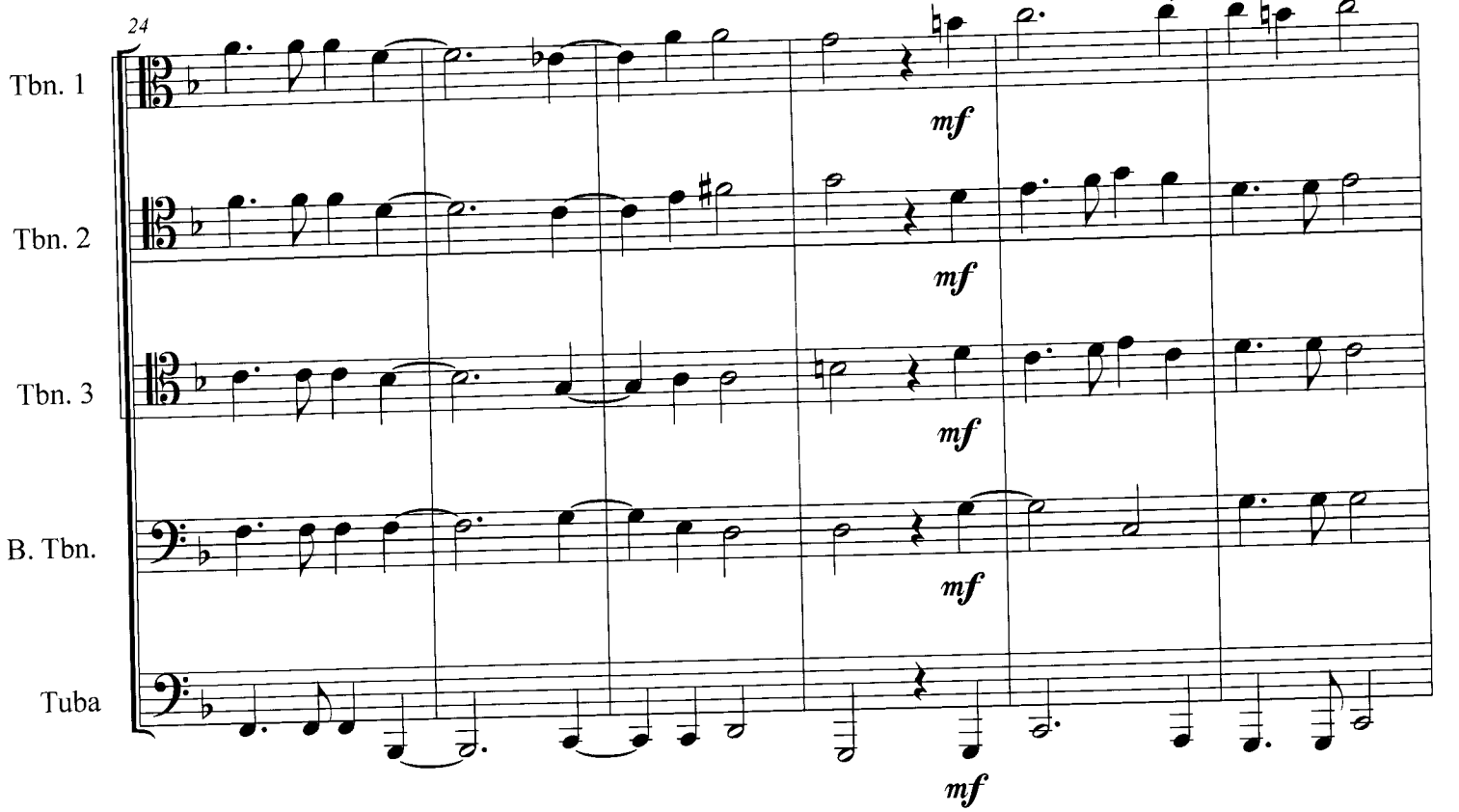
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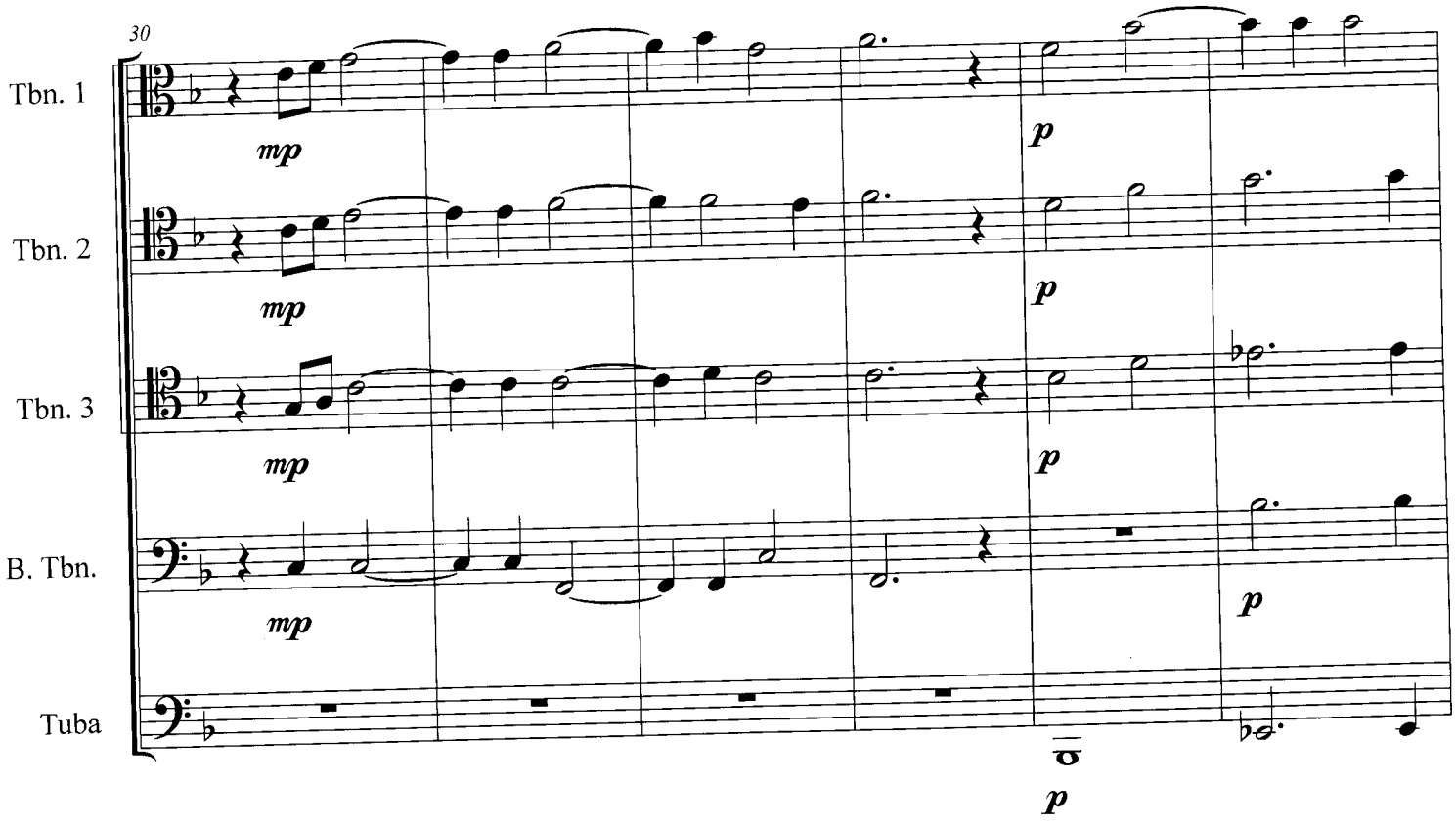
Tuba
mf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Tuba
mp
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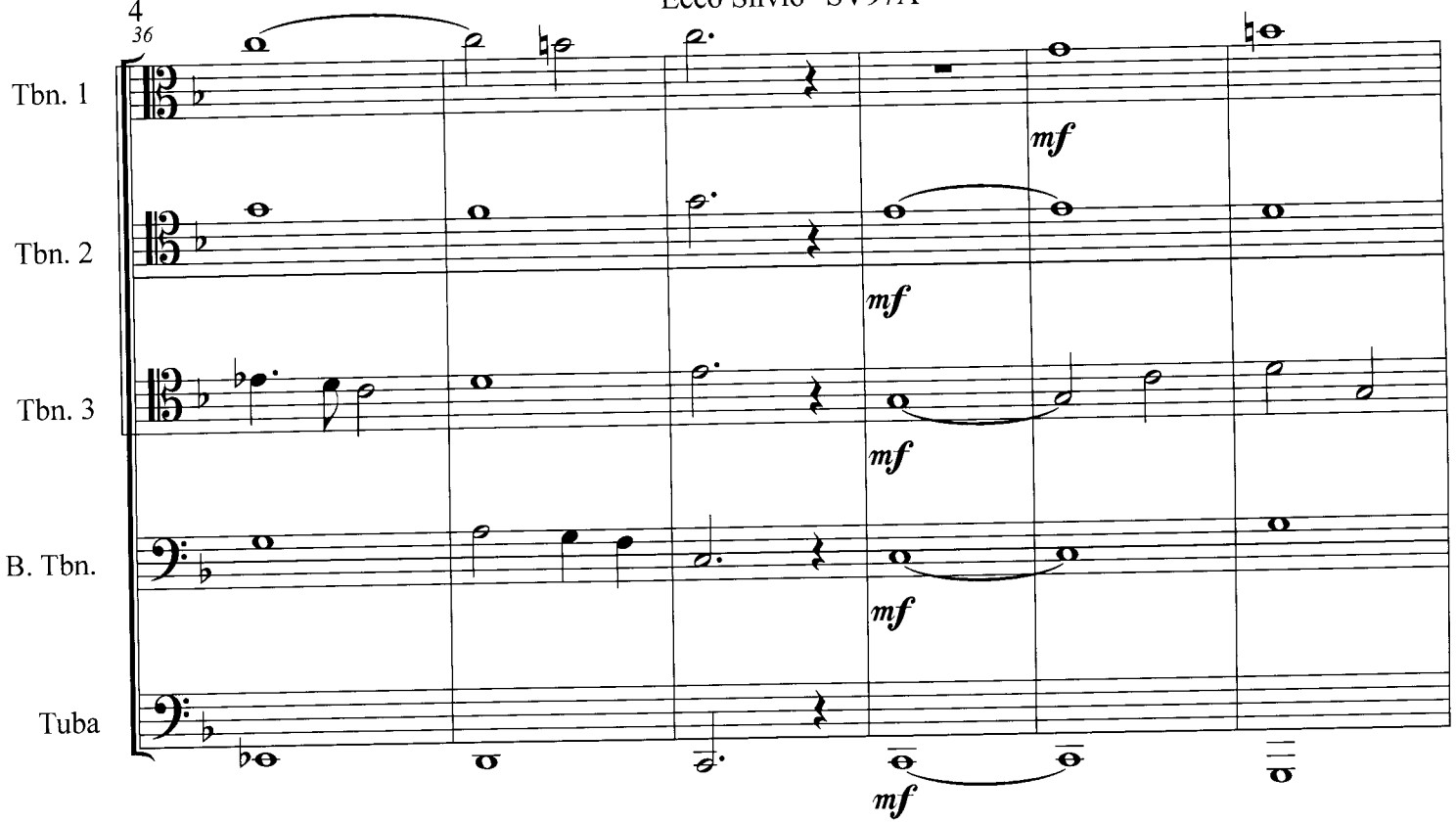
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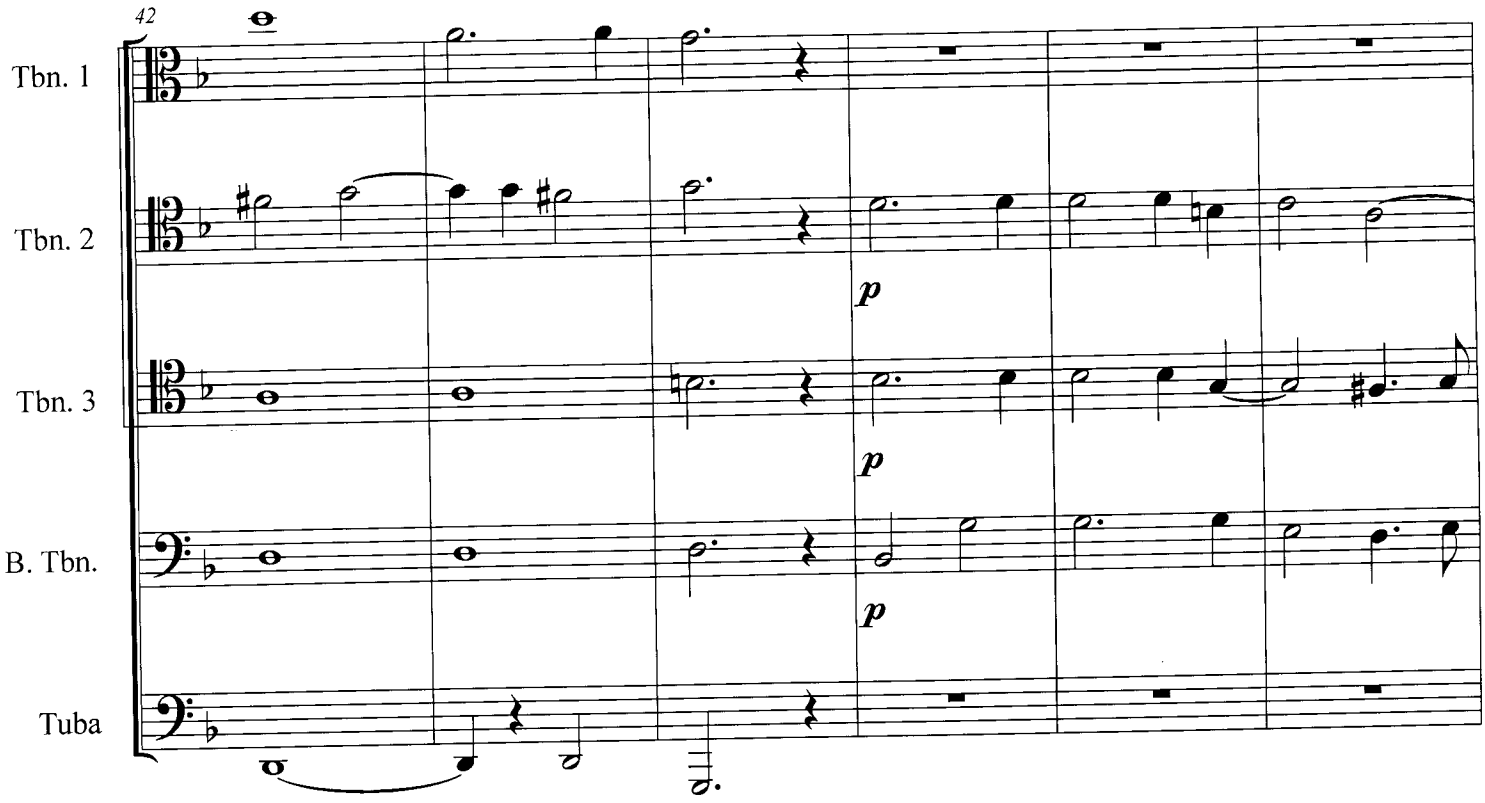
Tbn. 3
B. Tbn.
Tuba
mf
mf
mf
mf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Tuba
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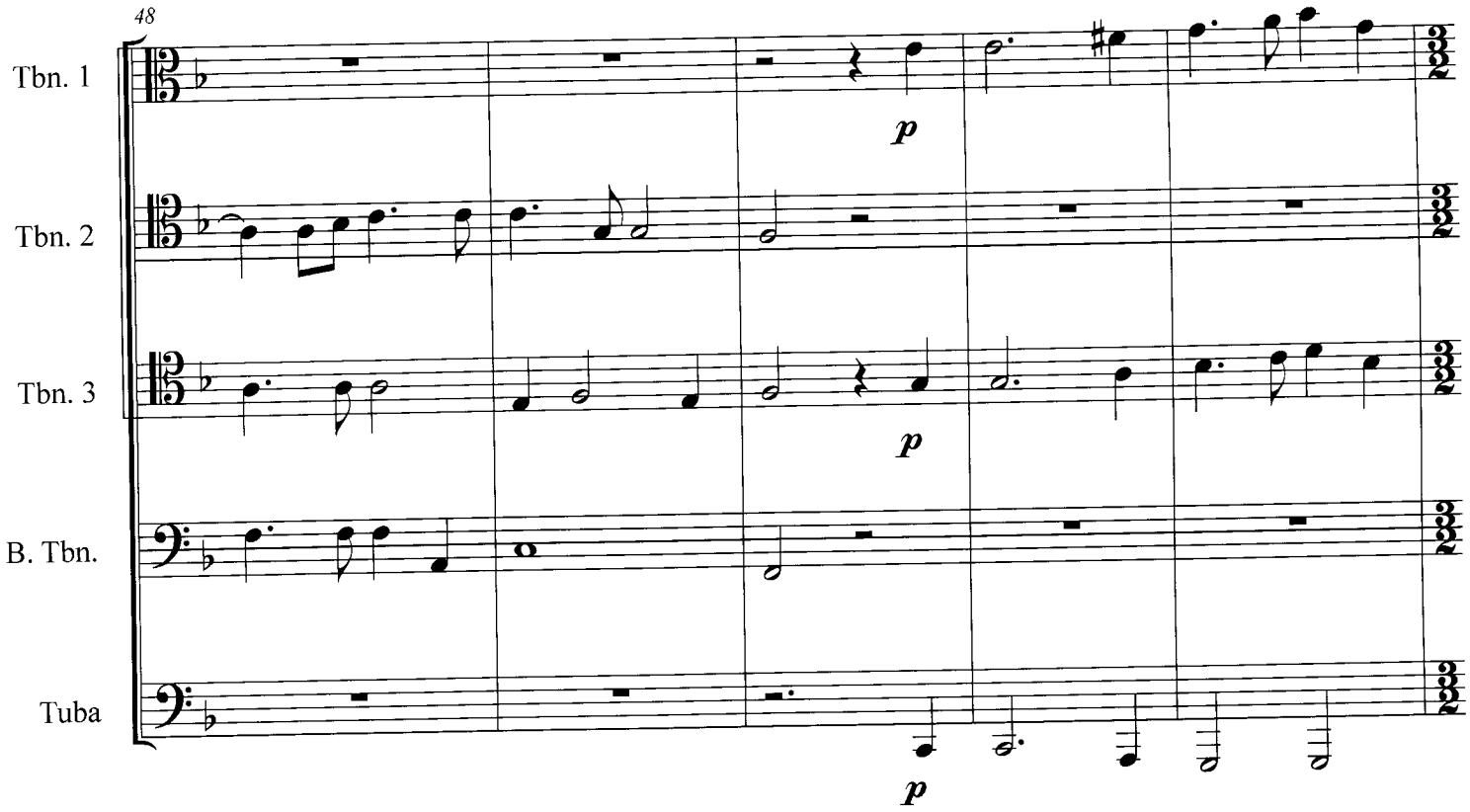
p
p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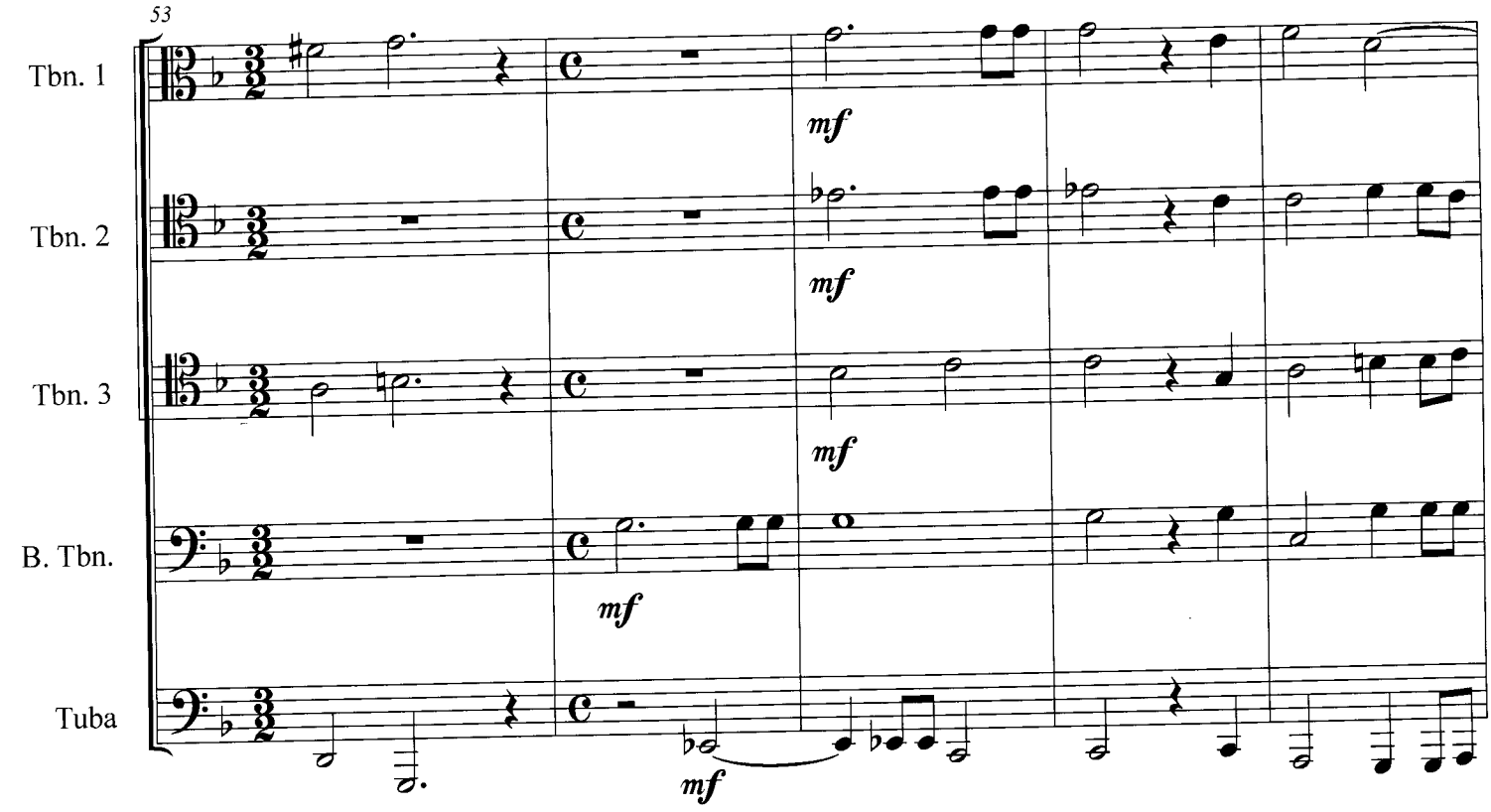
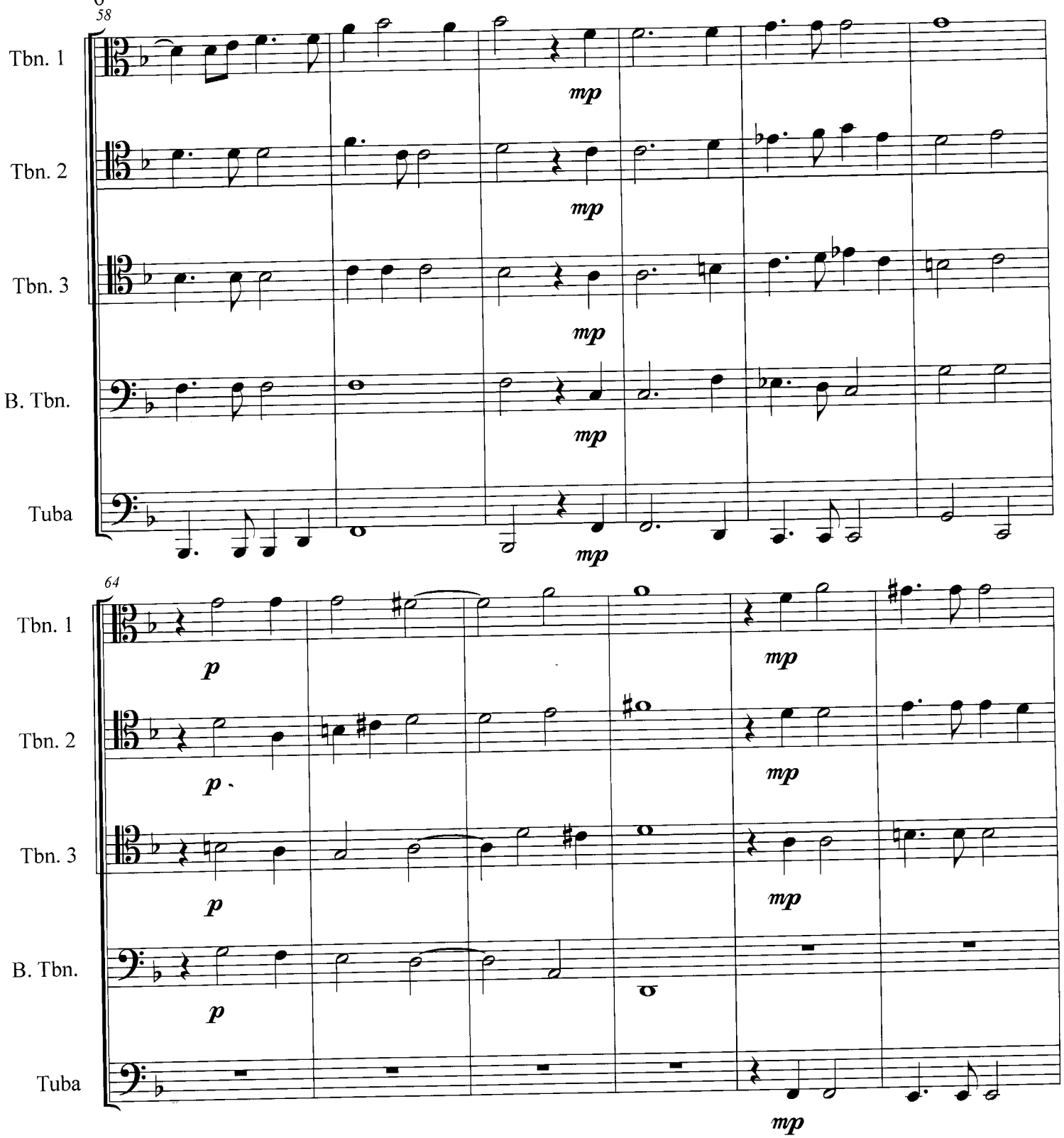
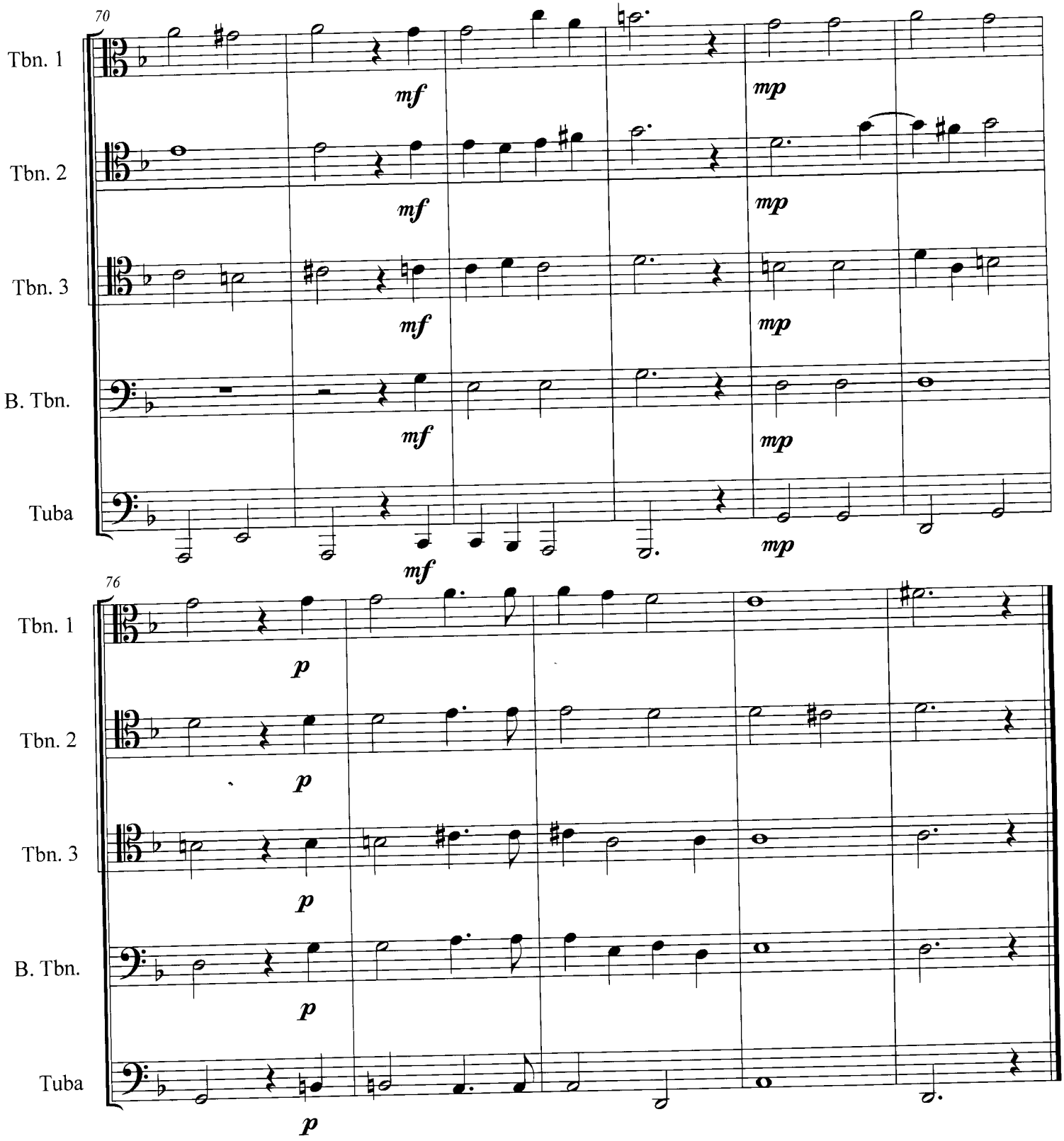
Tuba
p
p
p


53
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mf
mf
mf
mf

"Ecco Silvio" SV97A




70
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp
76
p

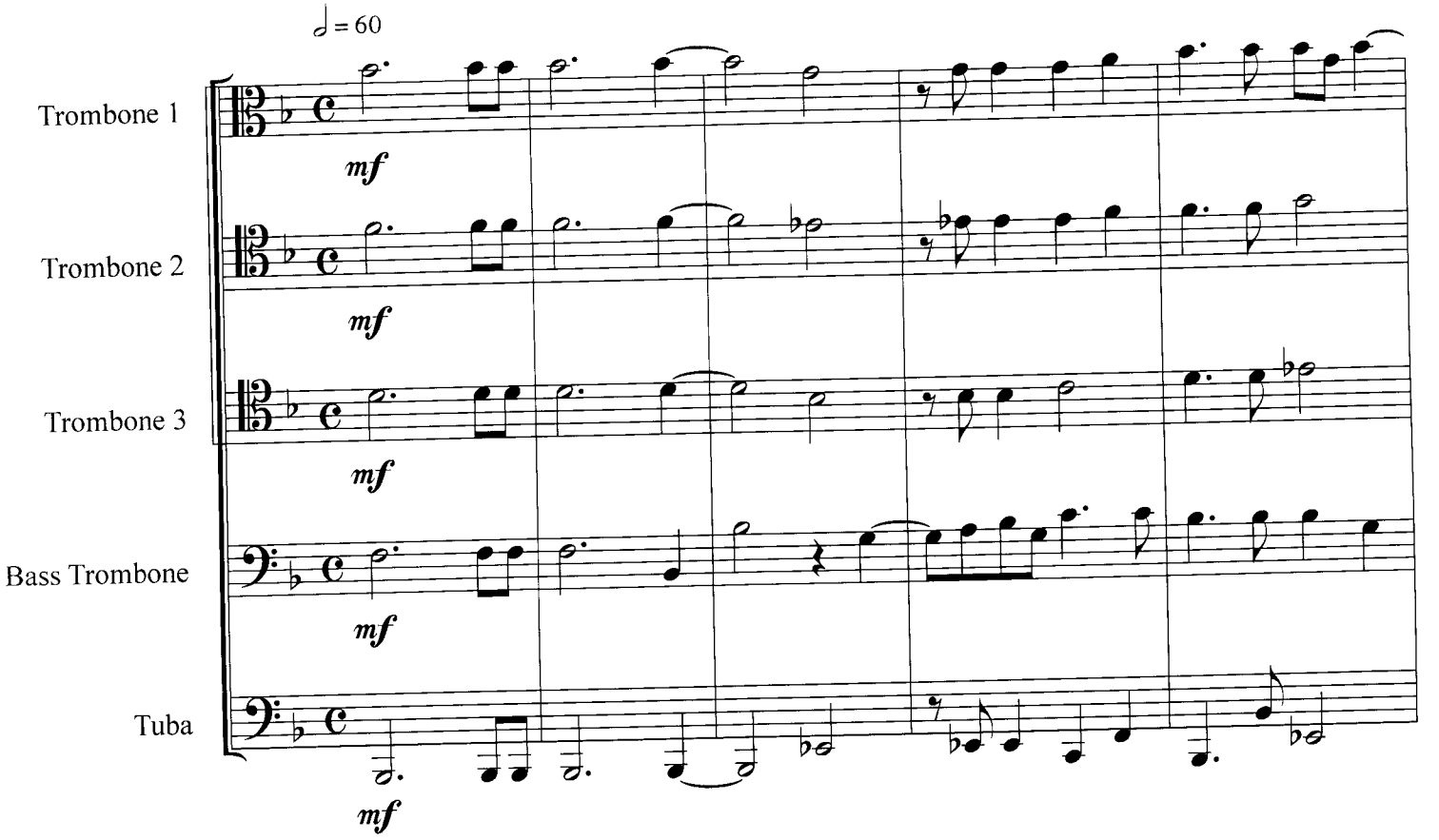
Score

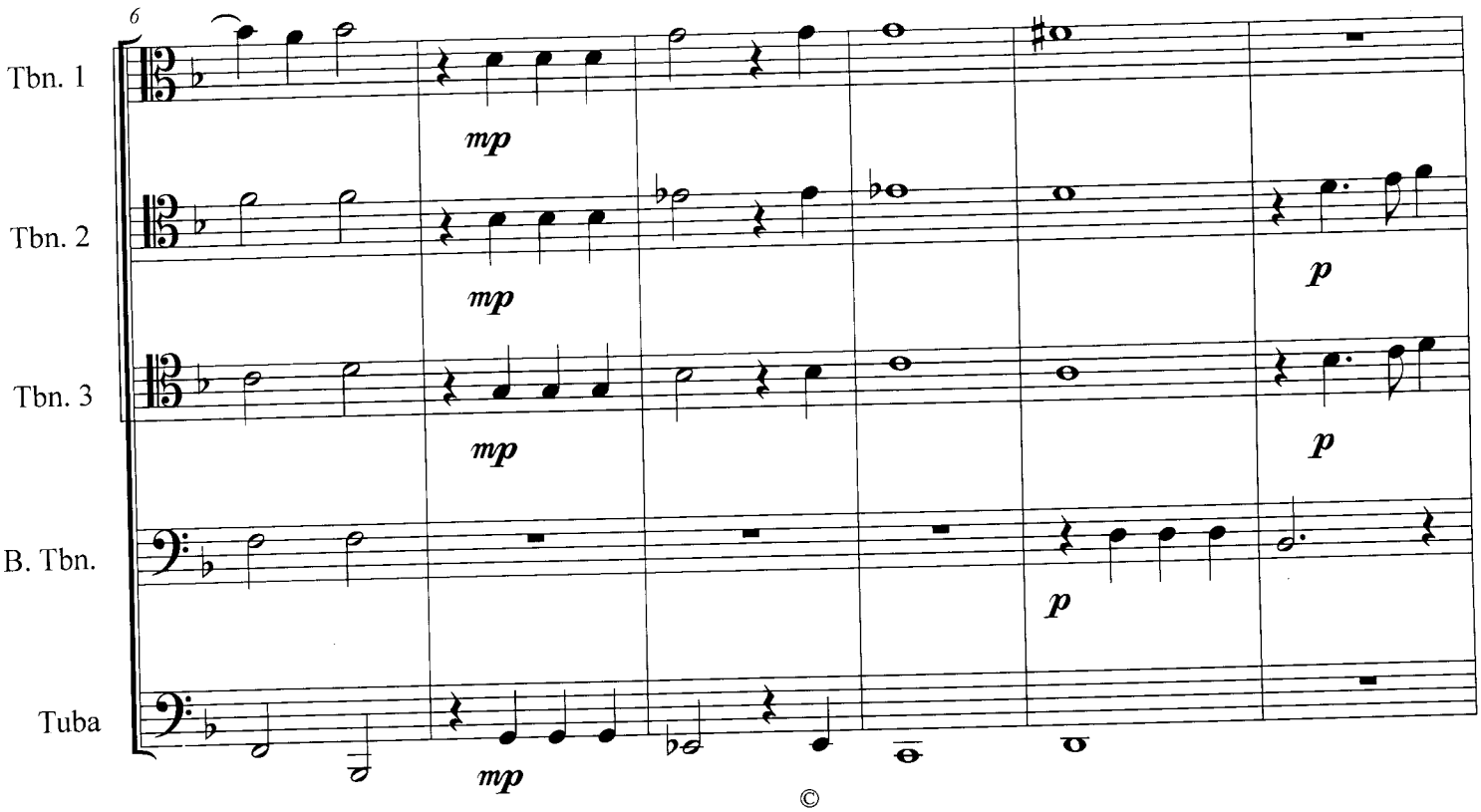
"Ma se con la pieta" SV 97B

from Book five

Monteverdi

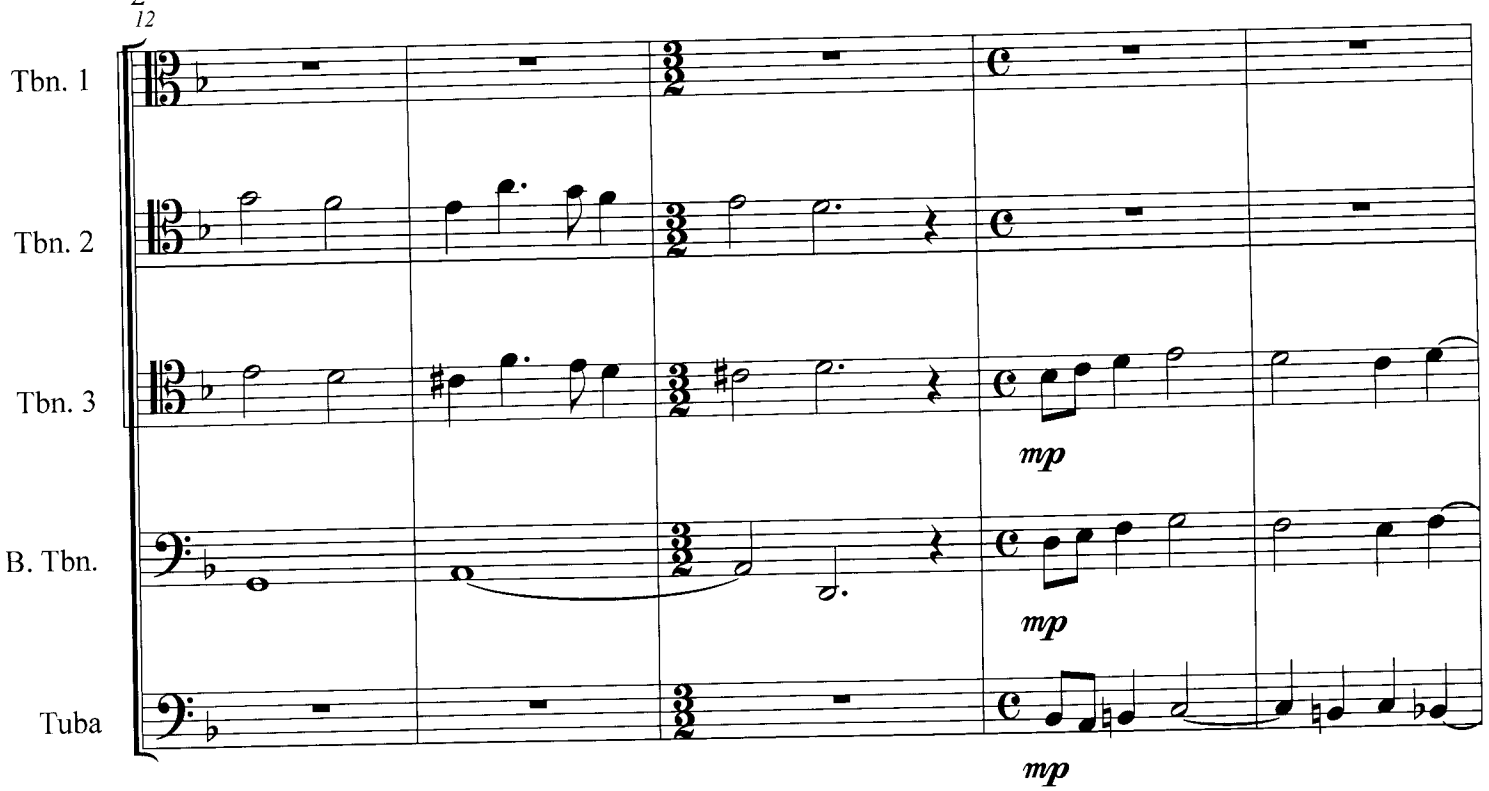
Bob Reifsnyder

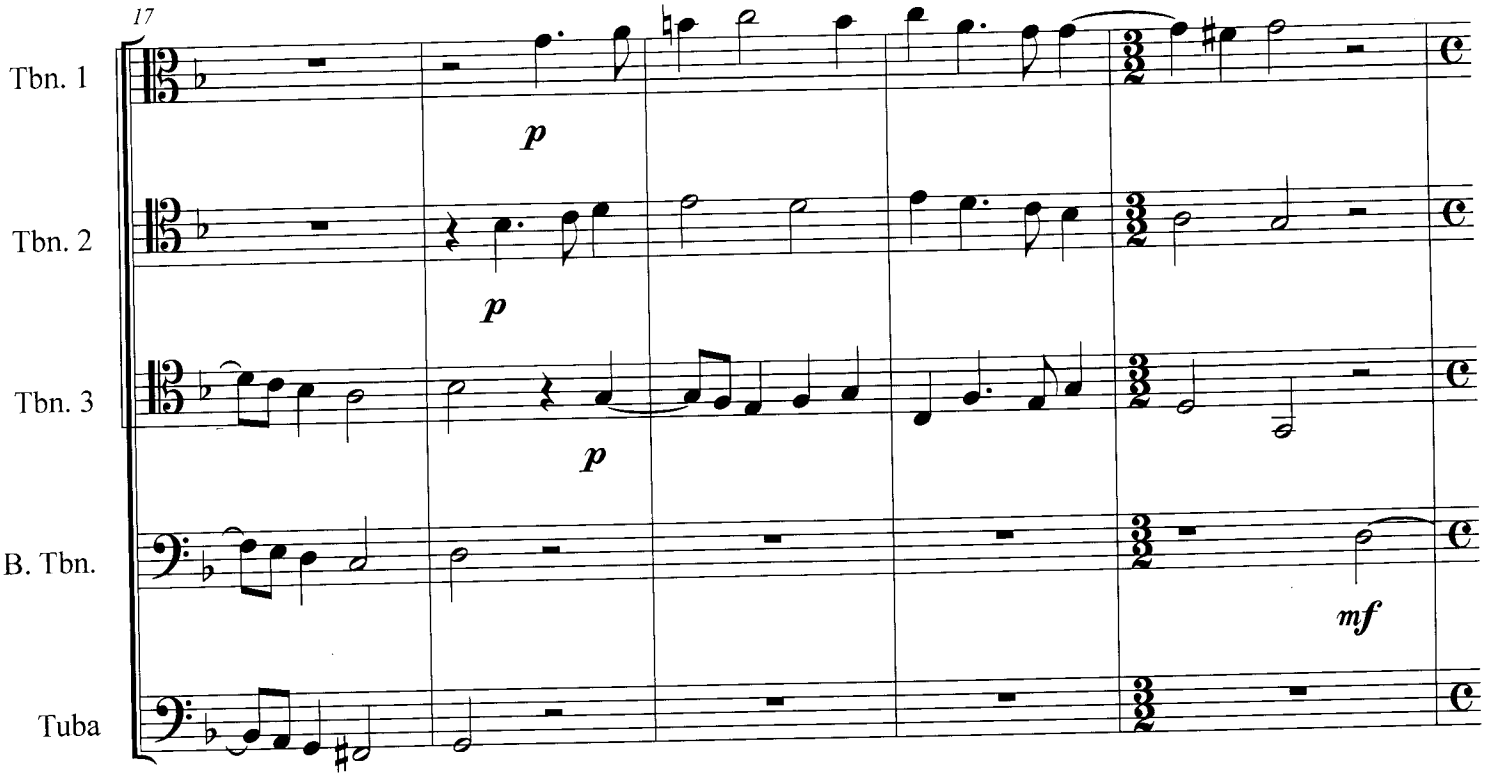


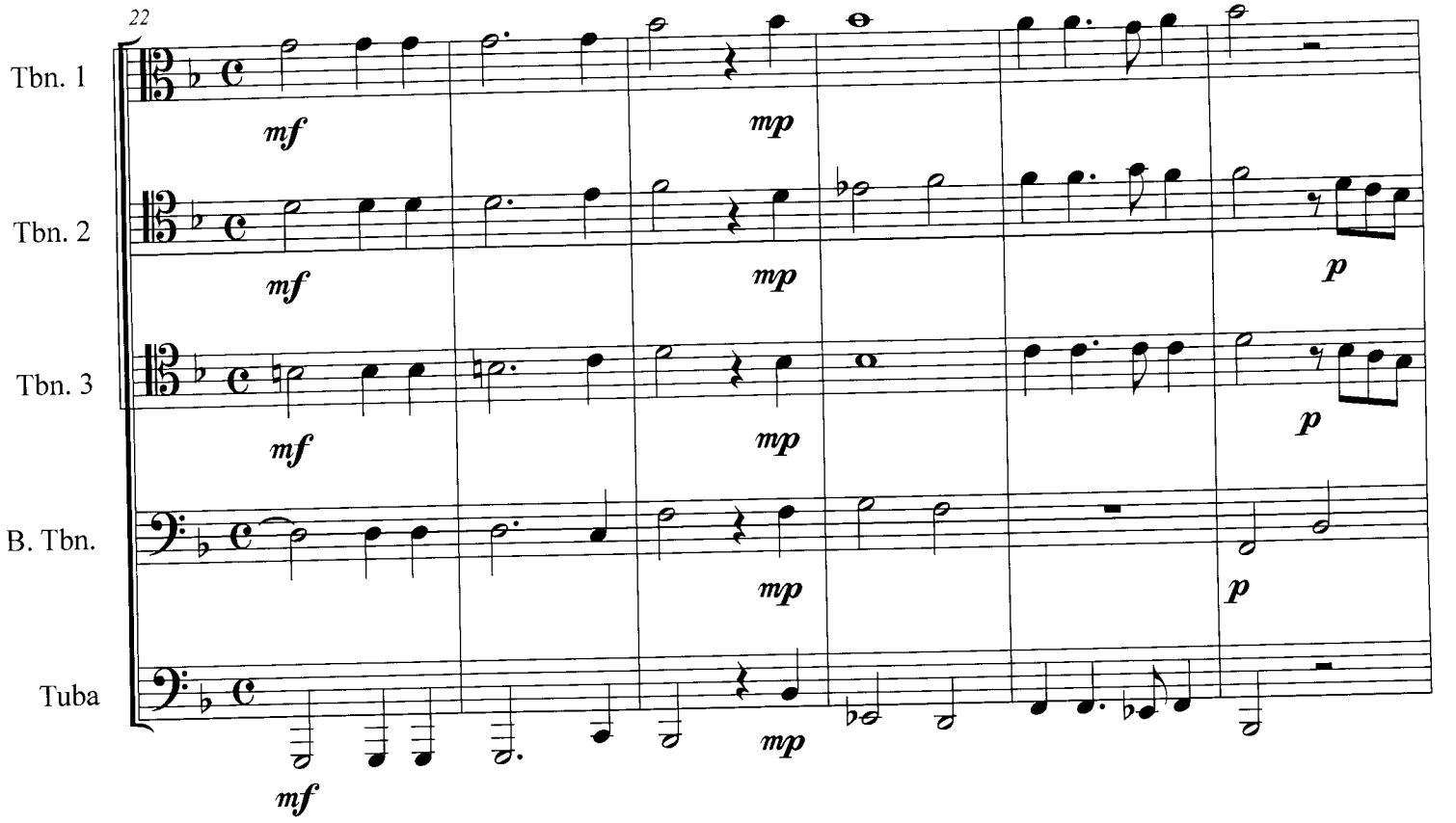


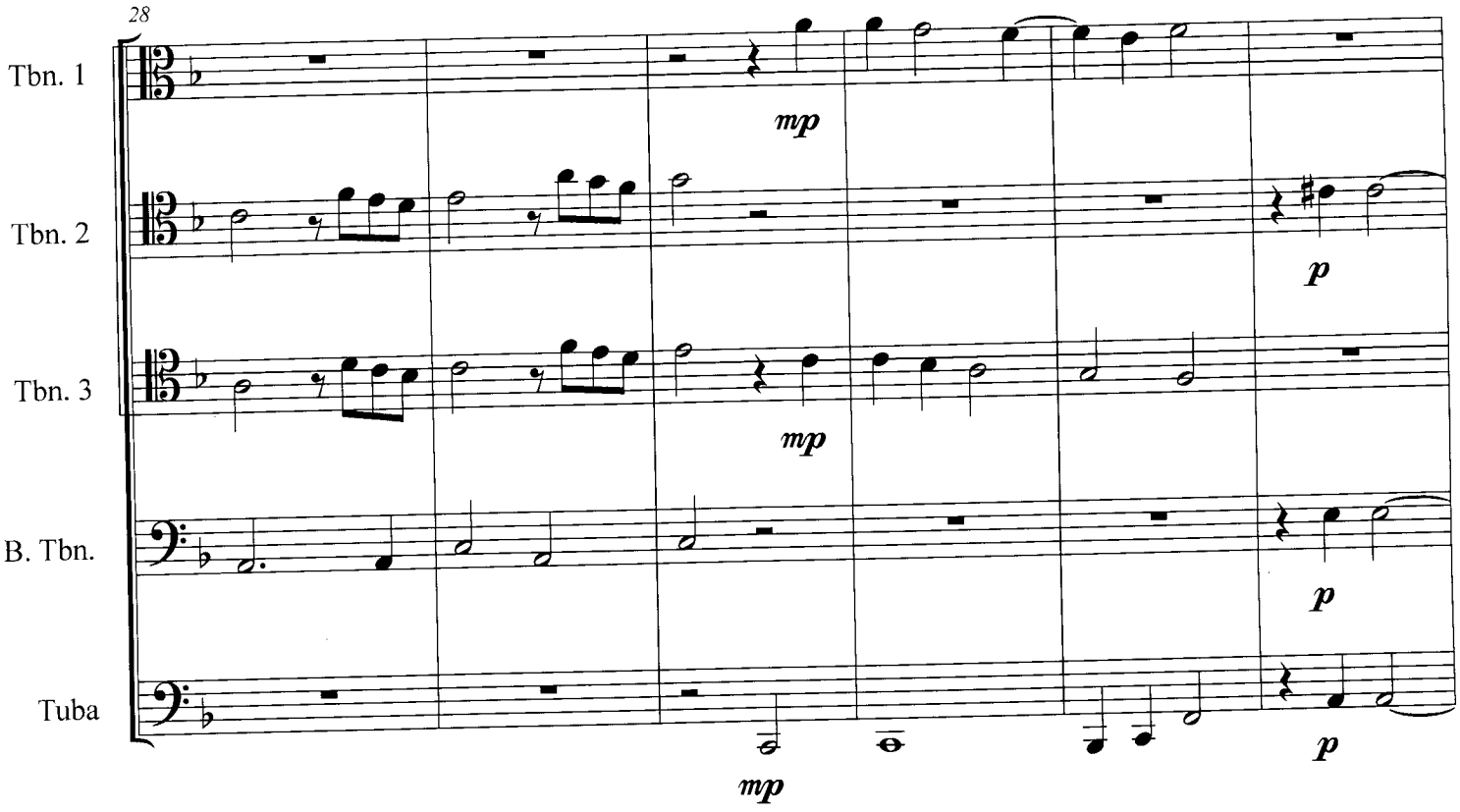
©

"Ma se con la pieta" SV 97B

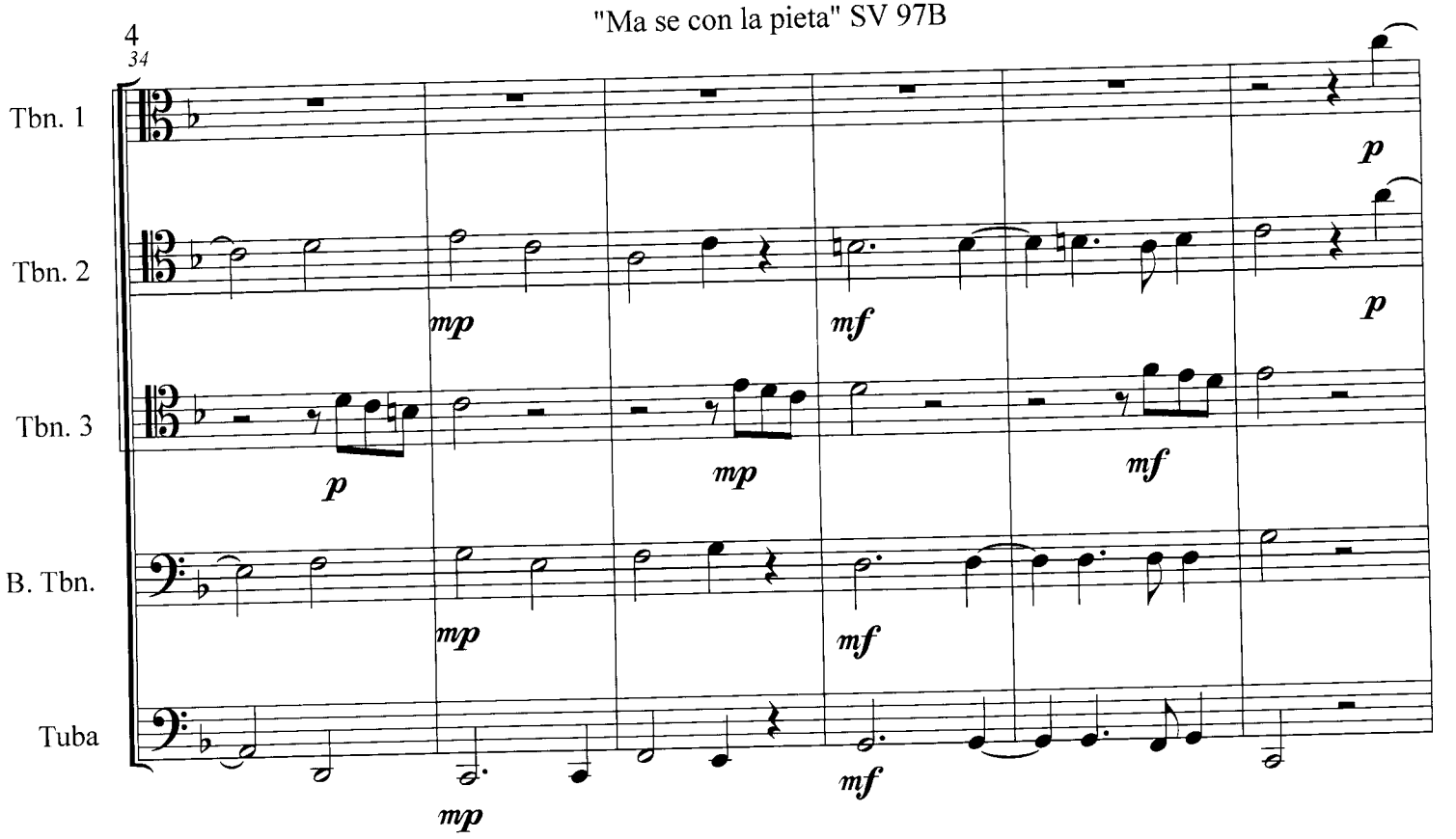


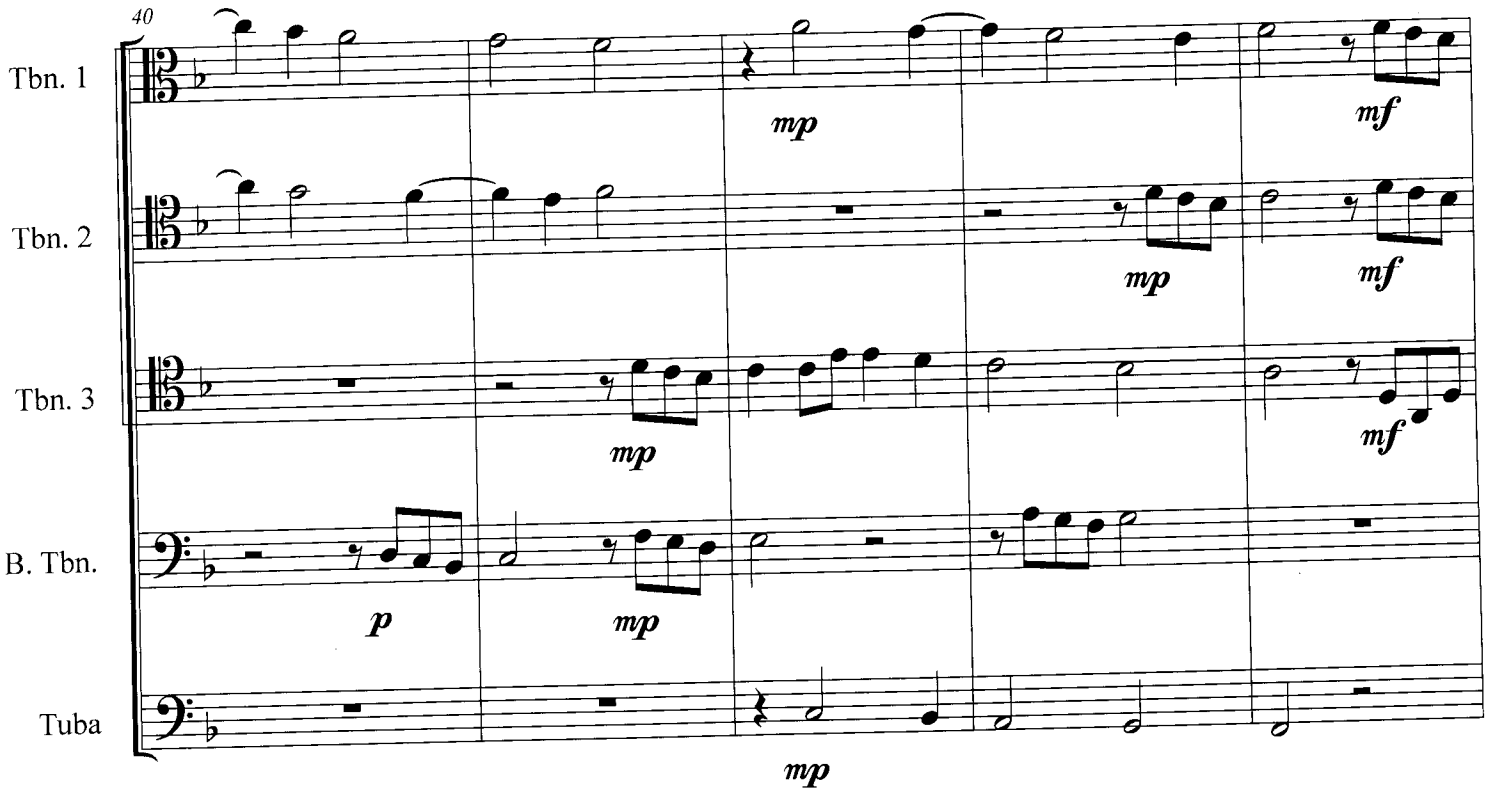


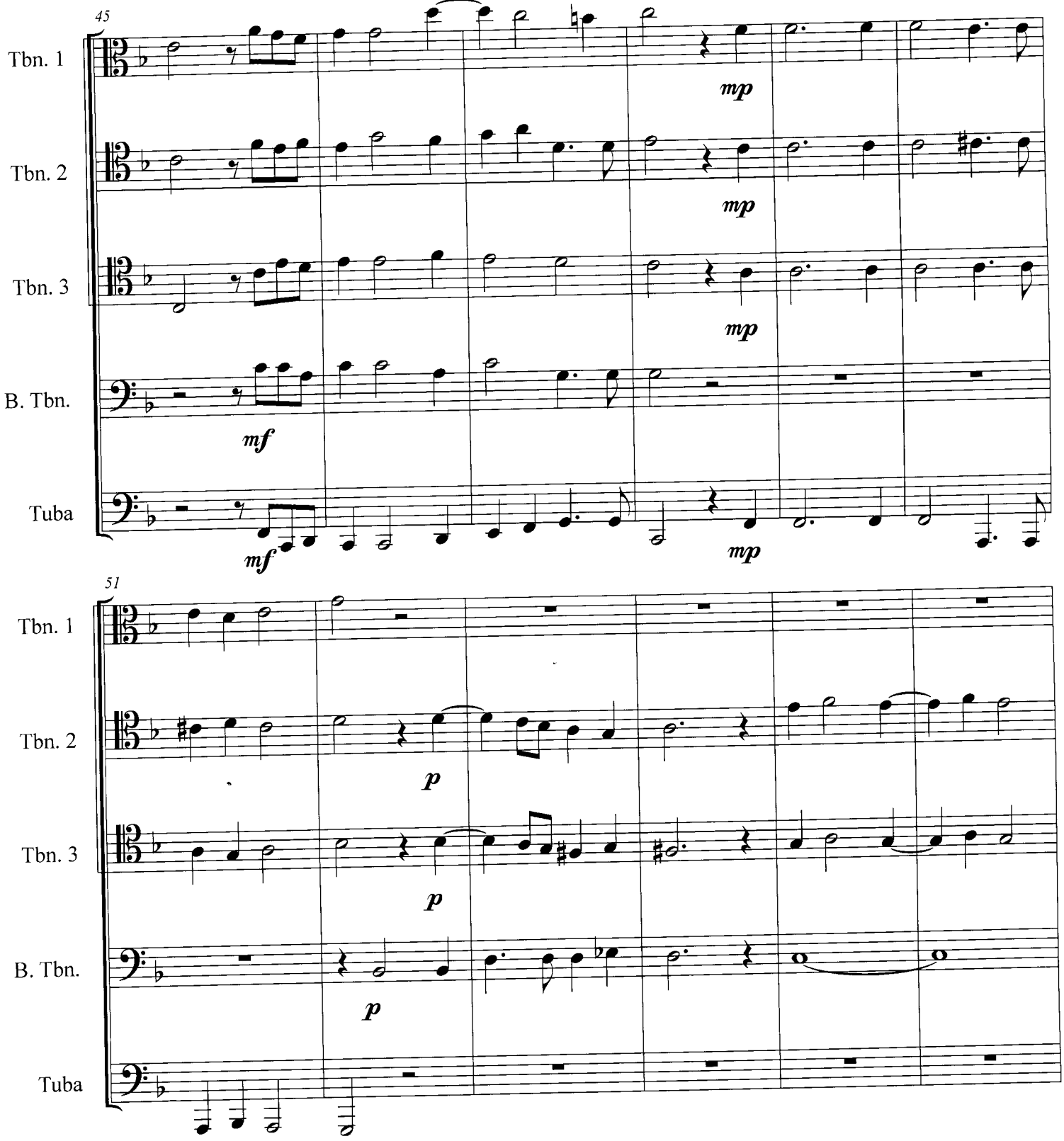

22
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp
p

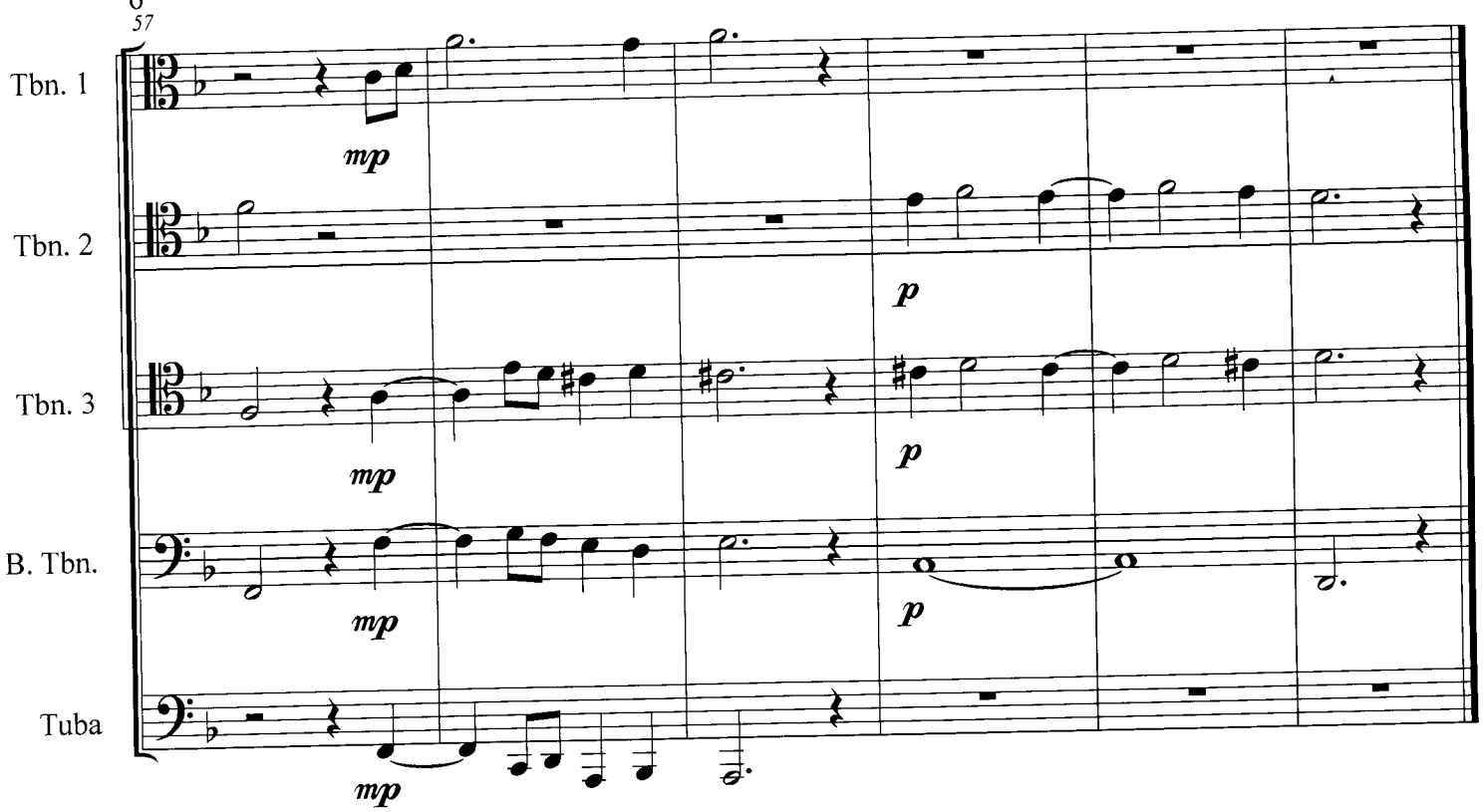

28
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p

"Ma se con la pieta" SV 97B






45
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp
mp
mf
mf
mp
51
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p


6
57
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p

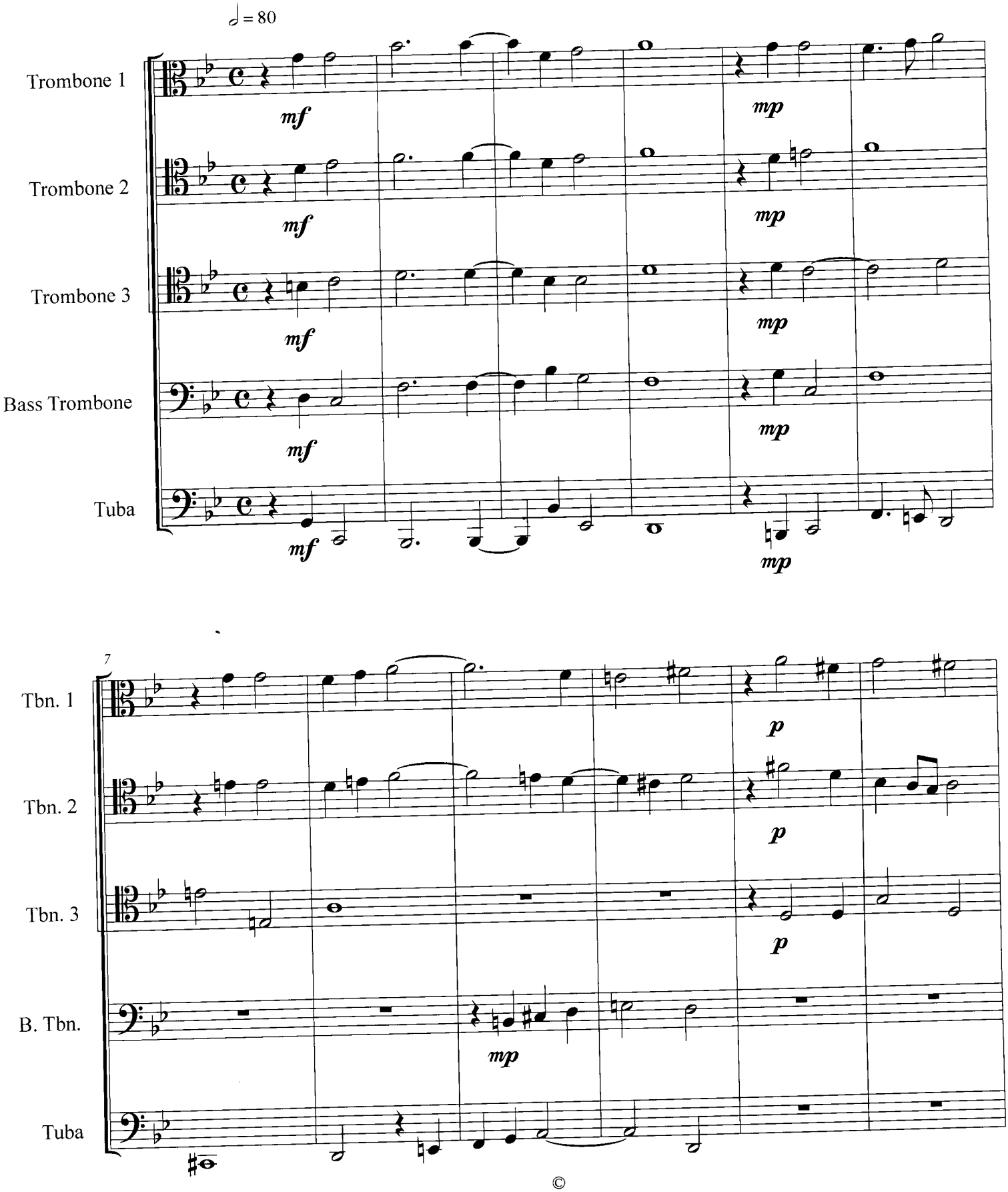
Score

"Dorinda, ah diro" SV97c

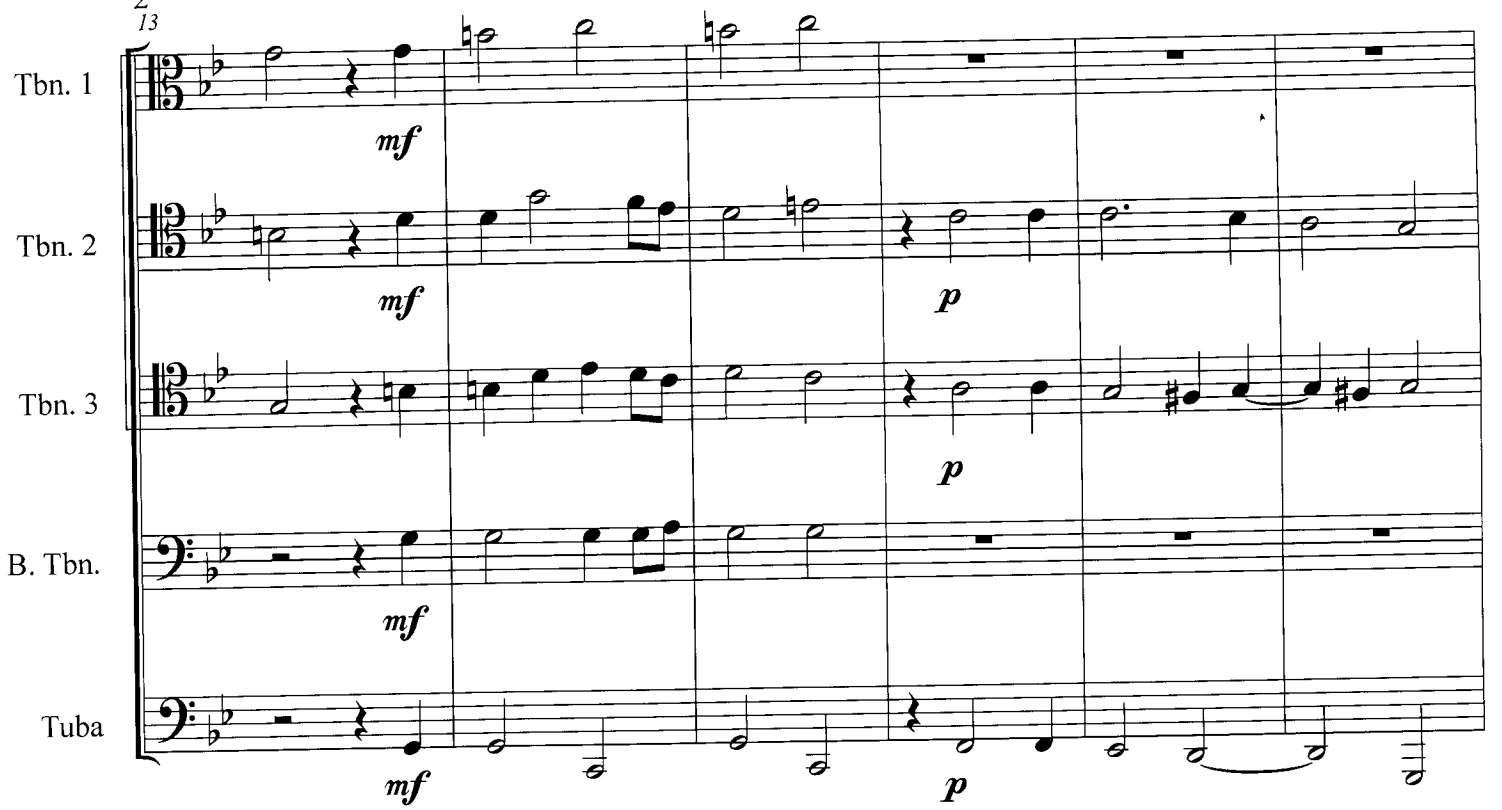
from Book five

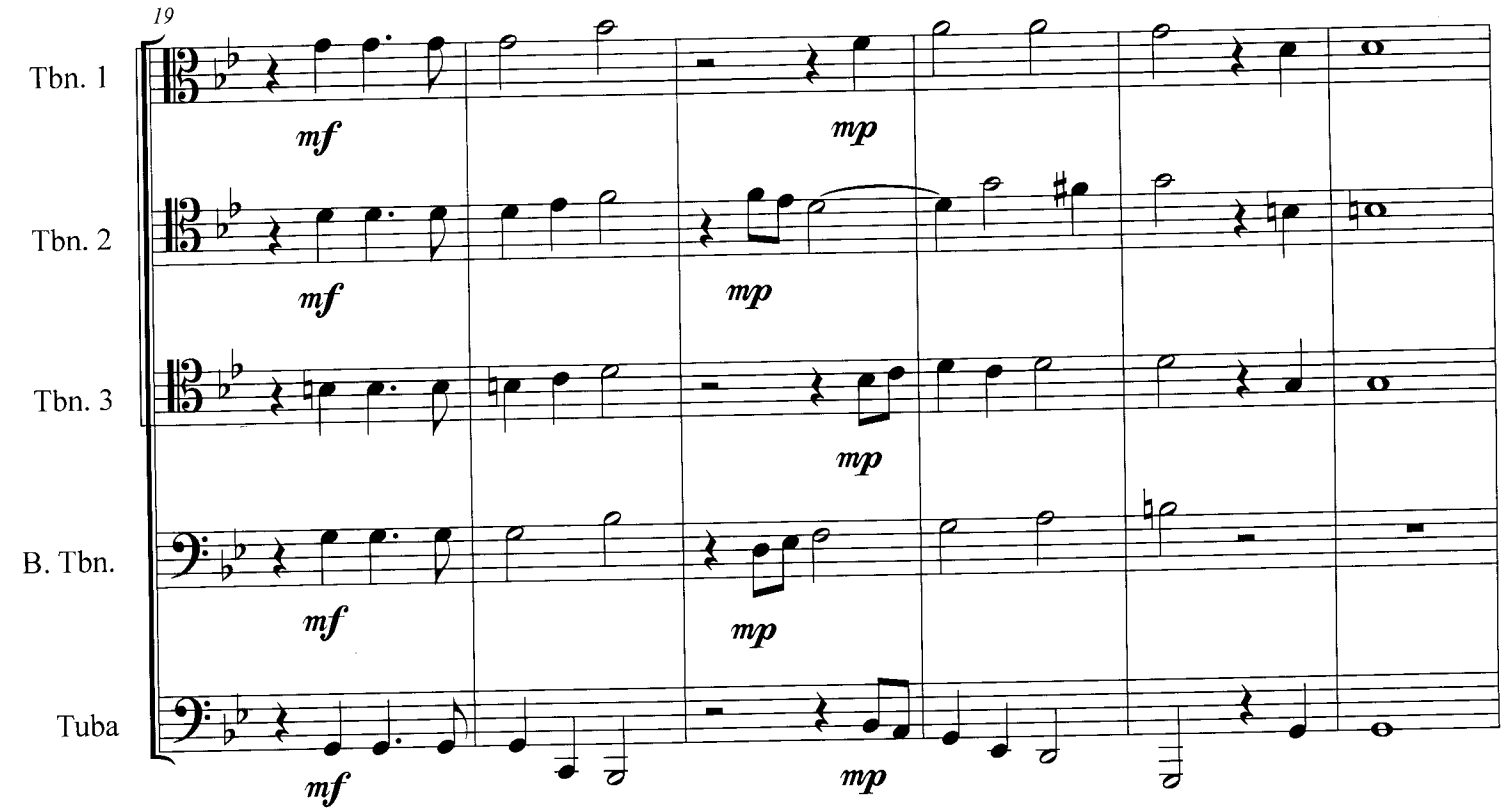
Monteverdi

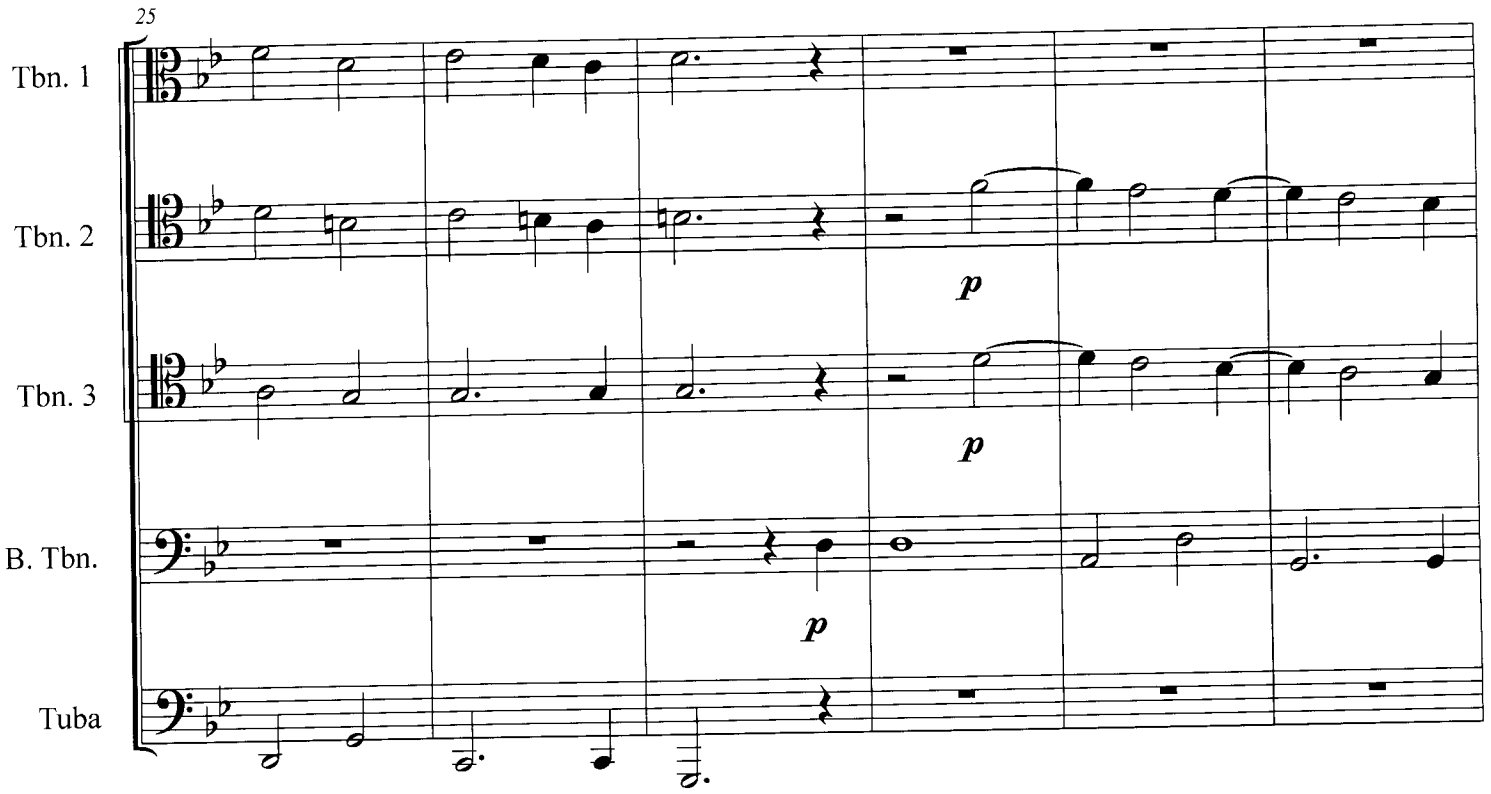
Bob Reifsnyder

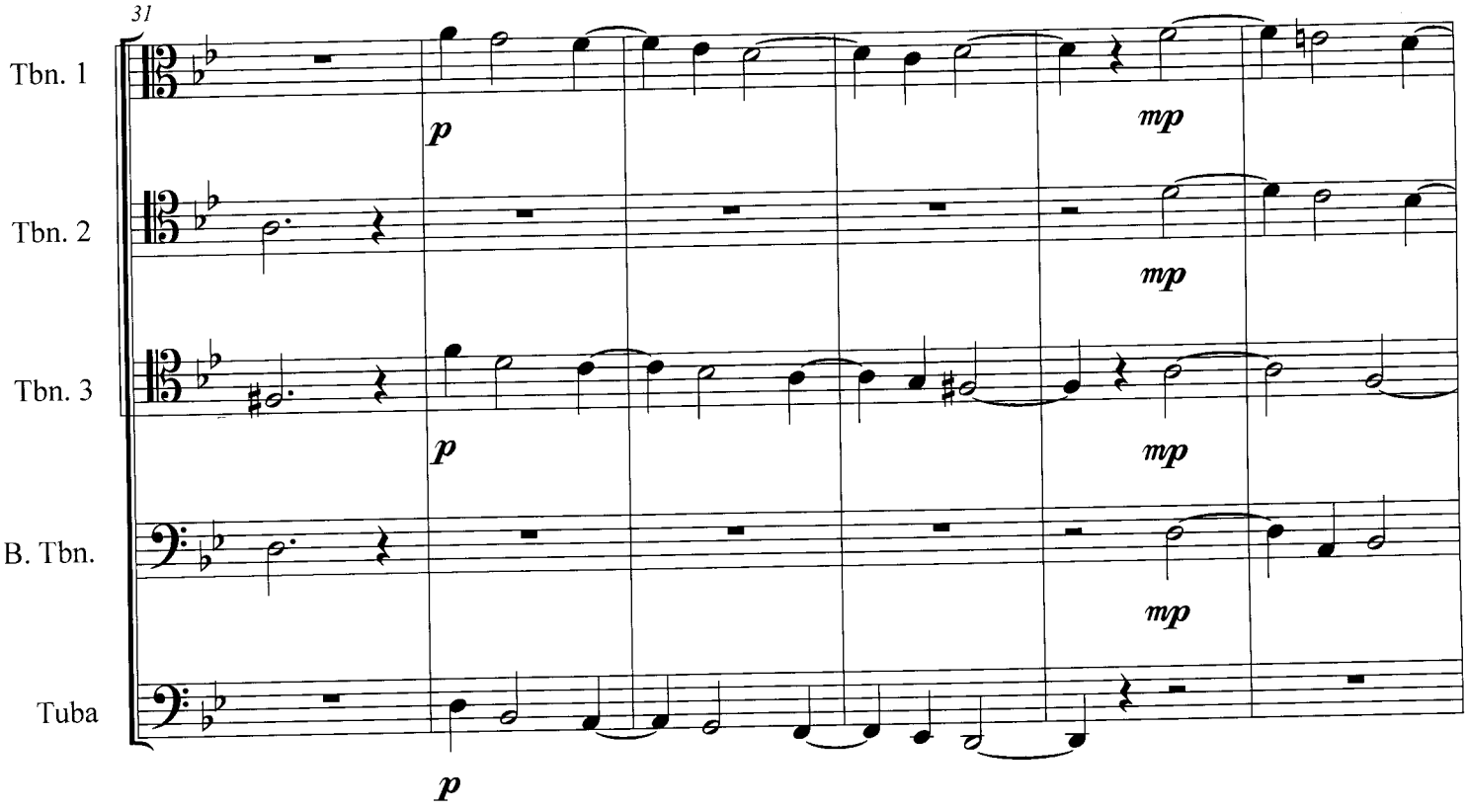


©

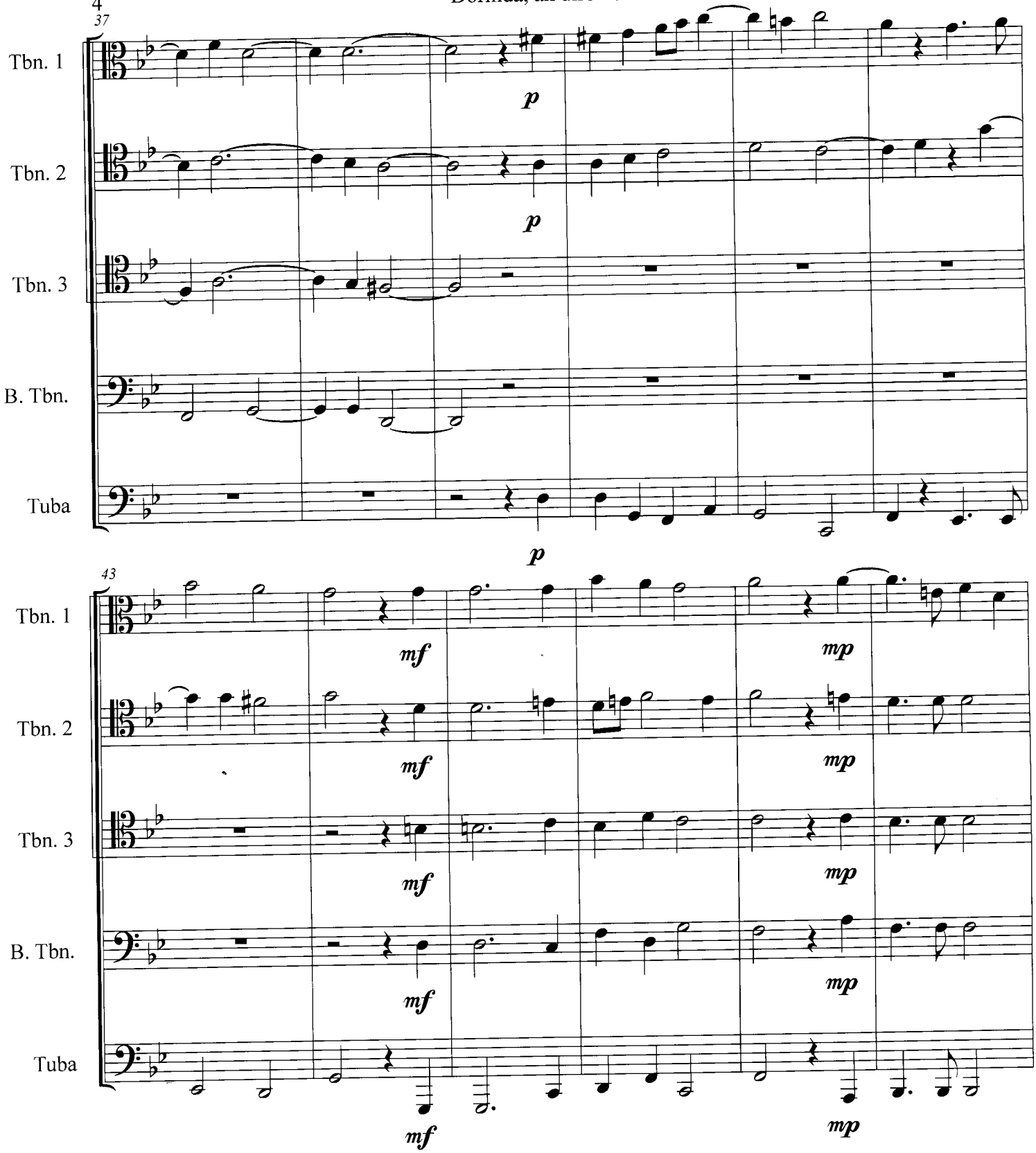

13
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
p

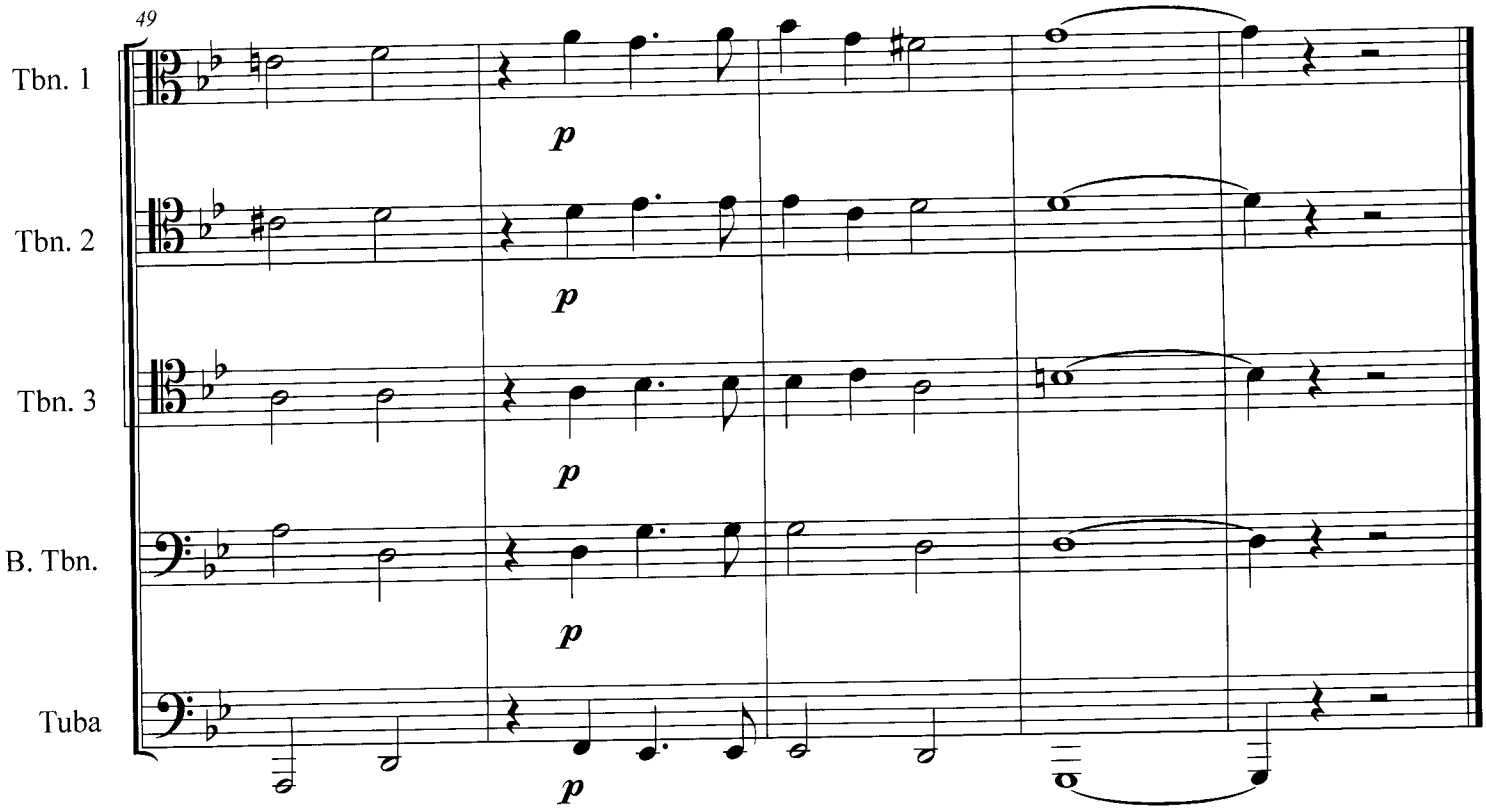

19
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp


25
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
p


31
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp
mp
p
mp
p
mp
p

"Dorinda, ah diro" SV97c




49
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
p
p

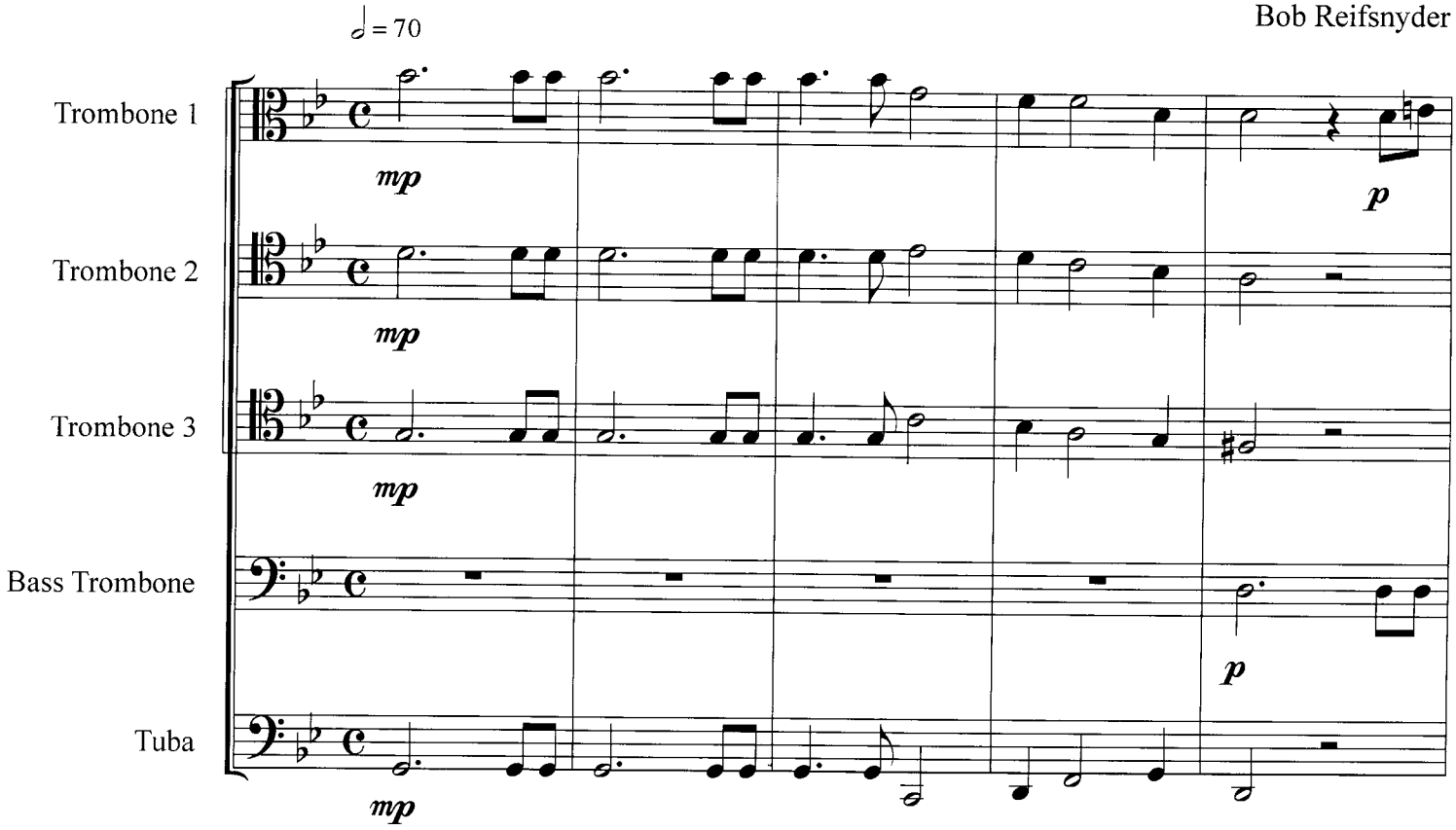
Score

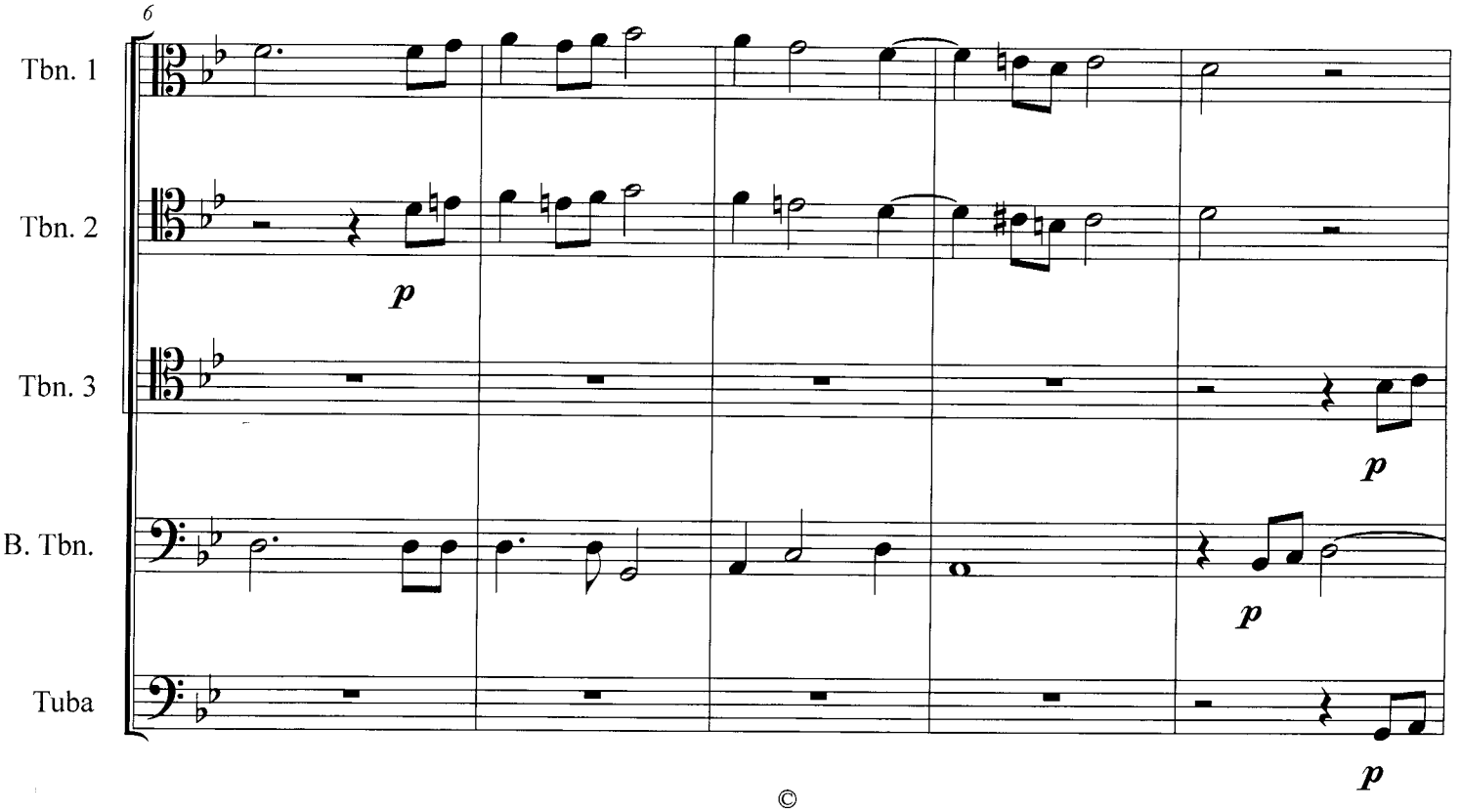
"Ecco piegando" SV97d

from Book five

Monteverdi

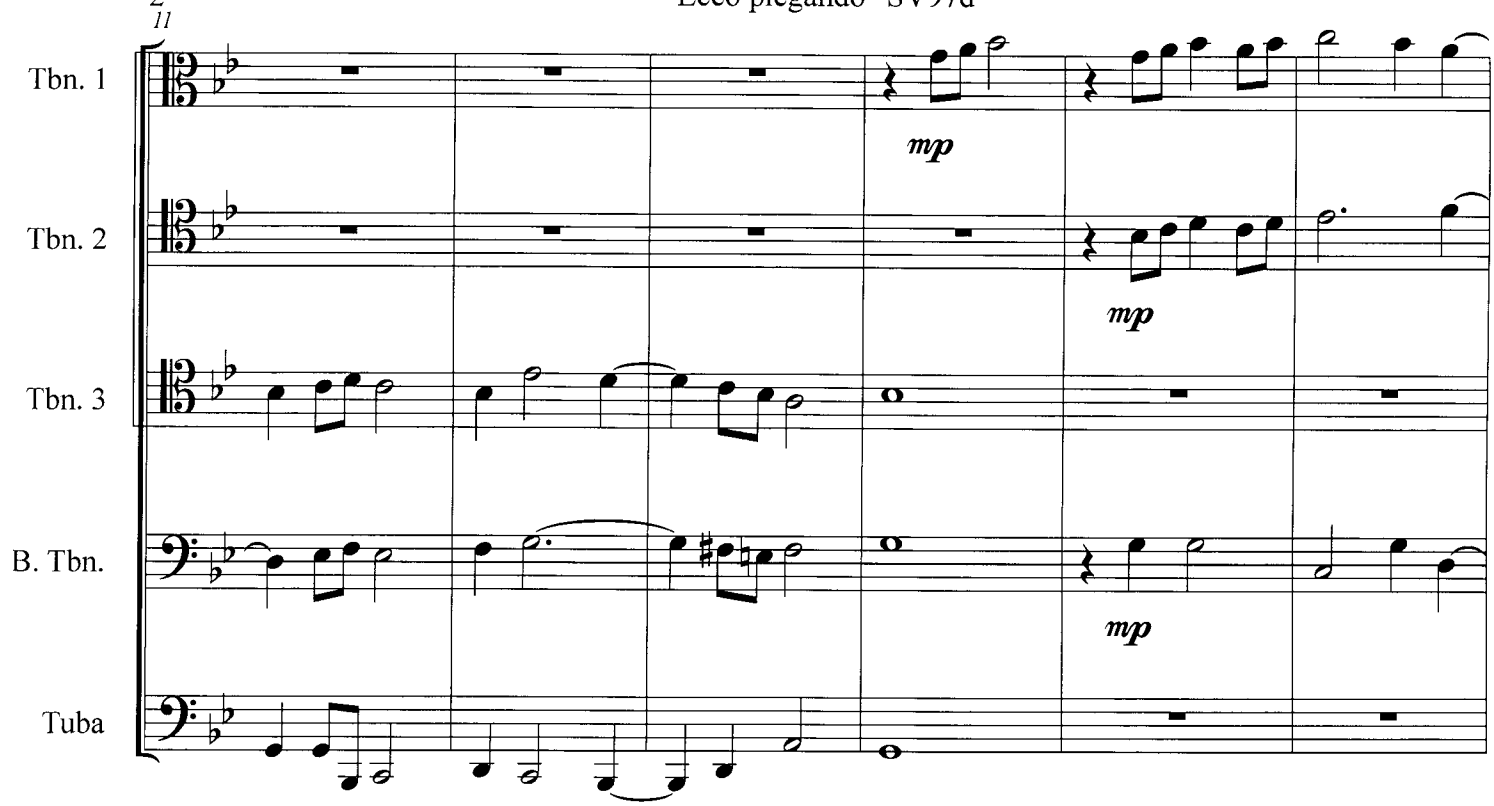
Bob Reifsnyder

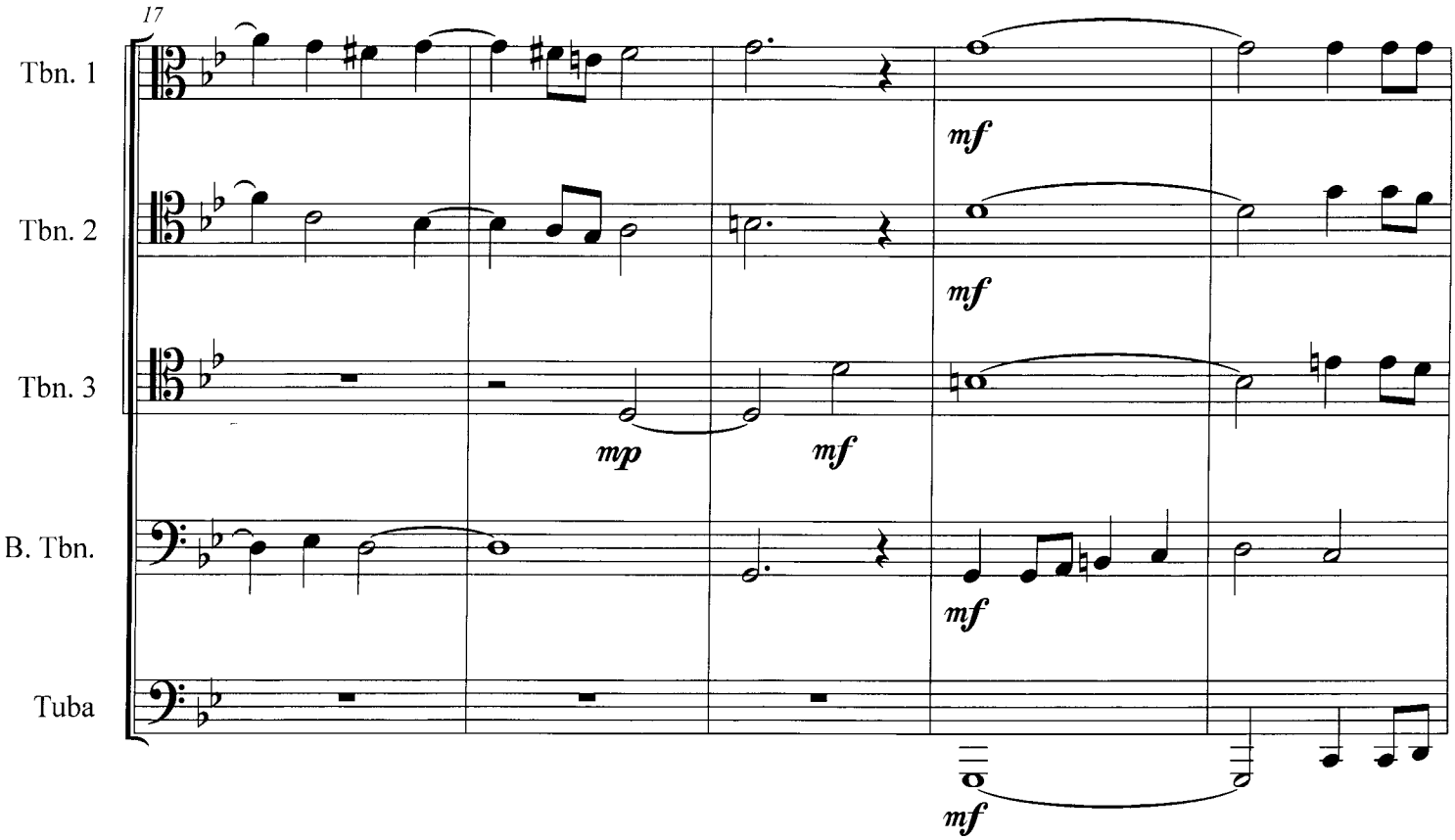


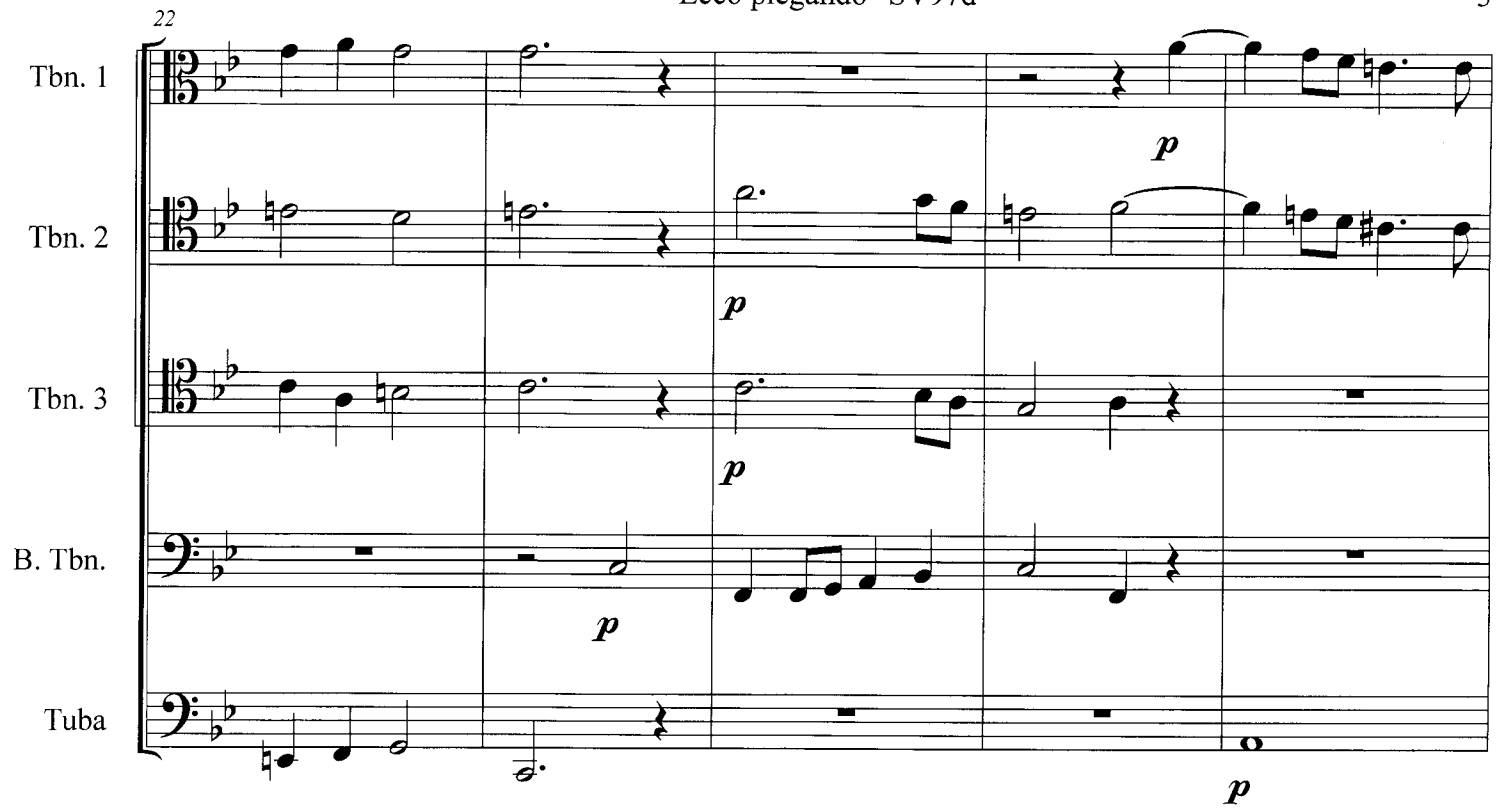


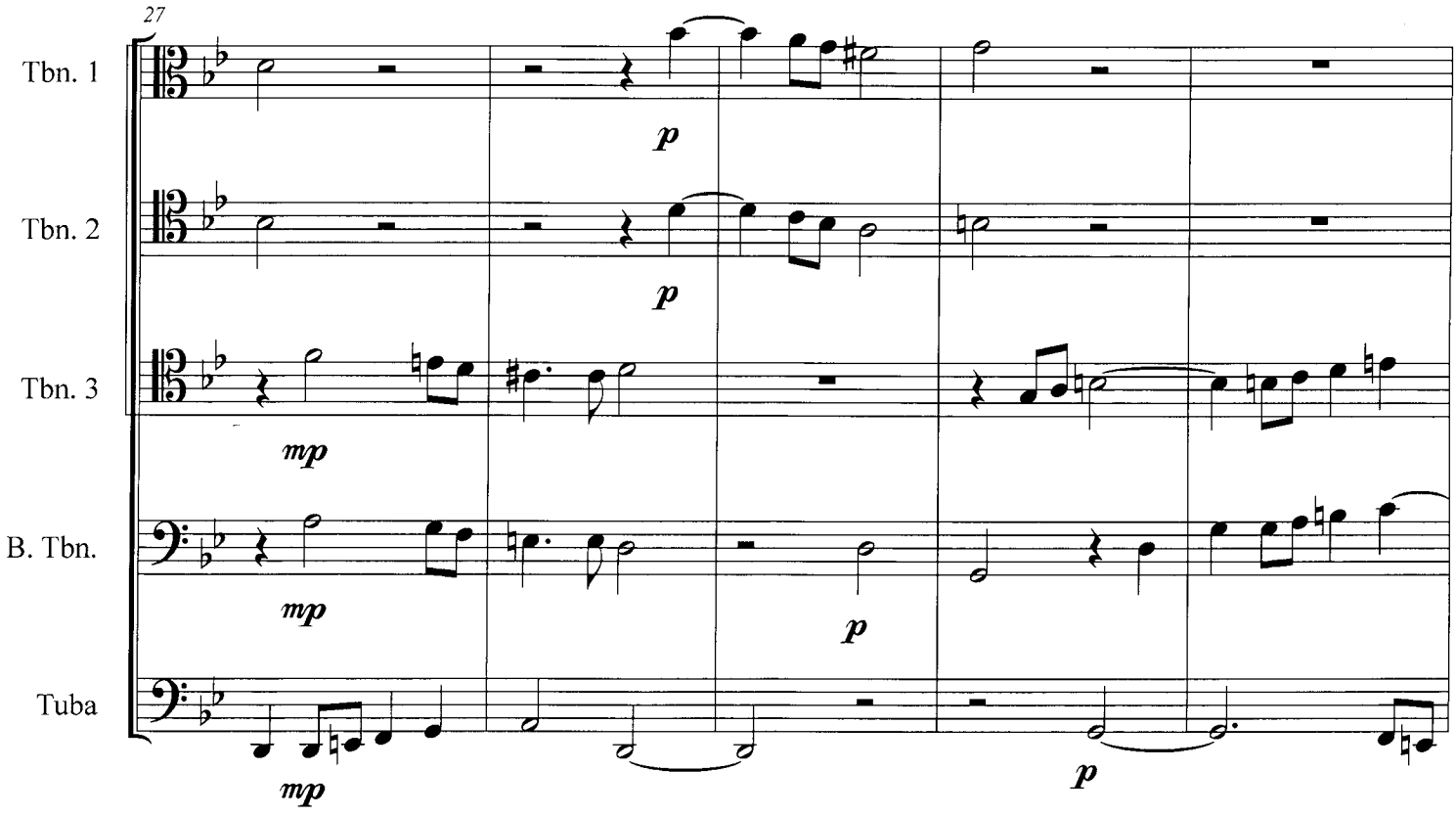
©

"Ecco piegando" SV97d

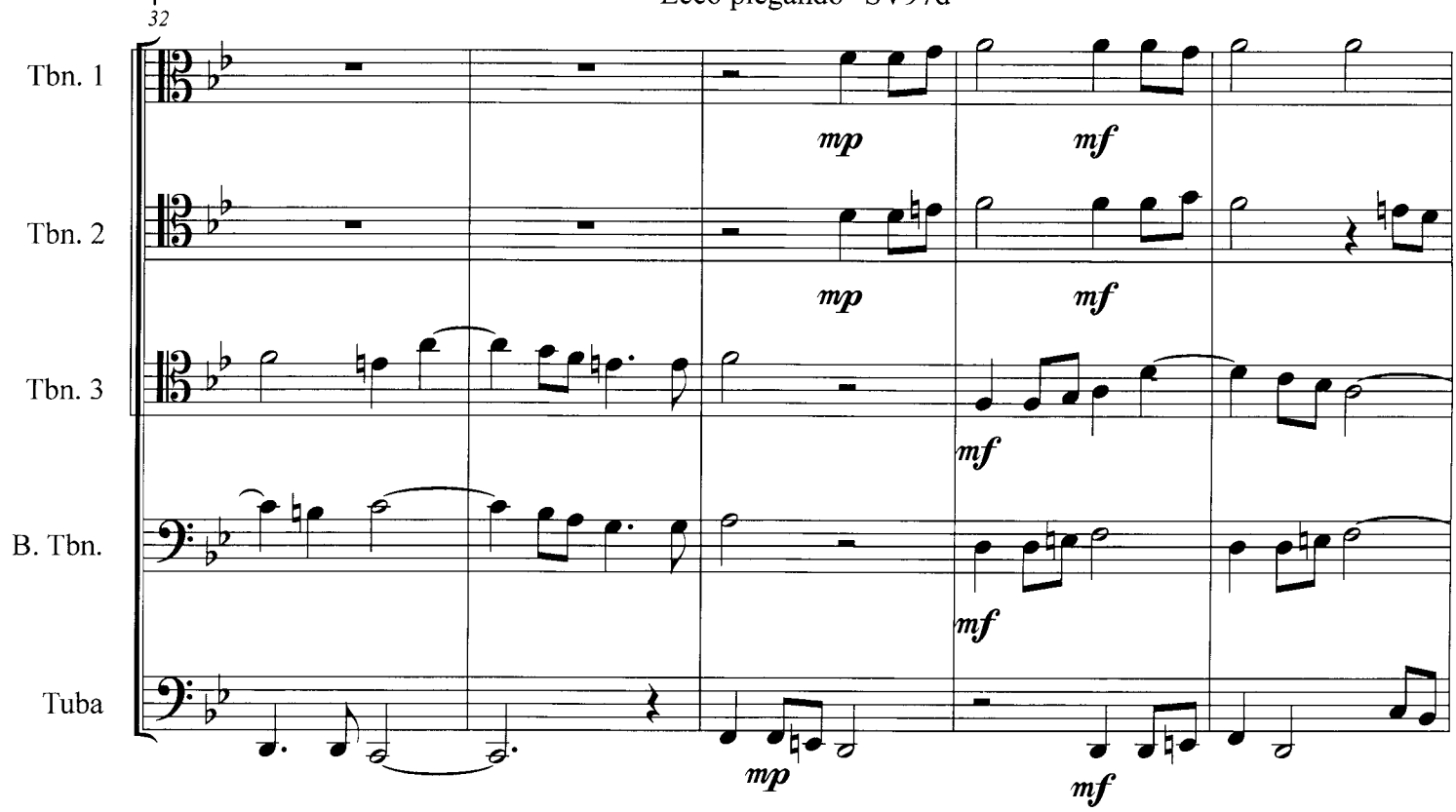


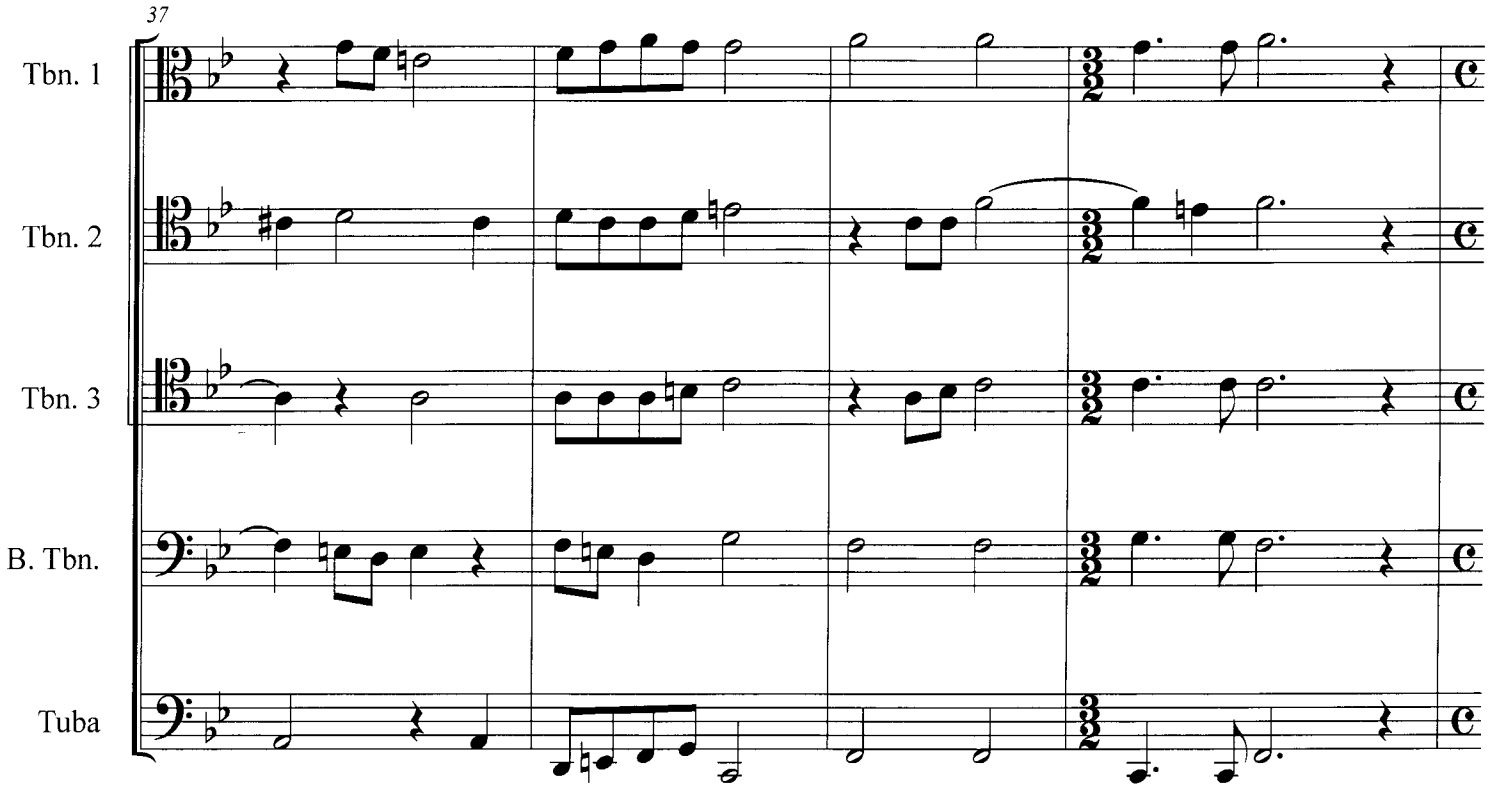


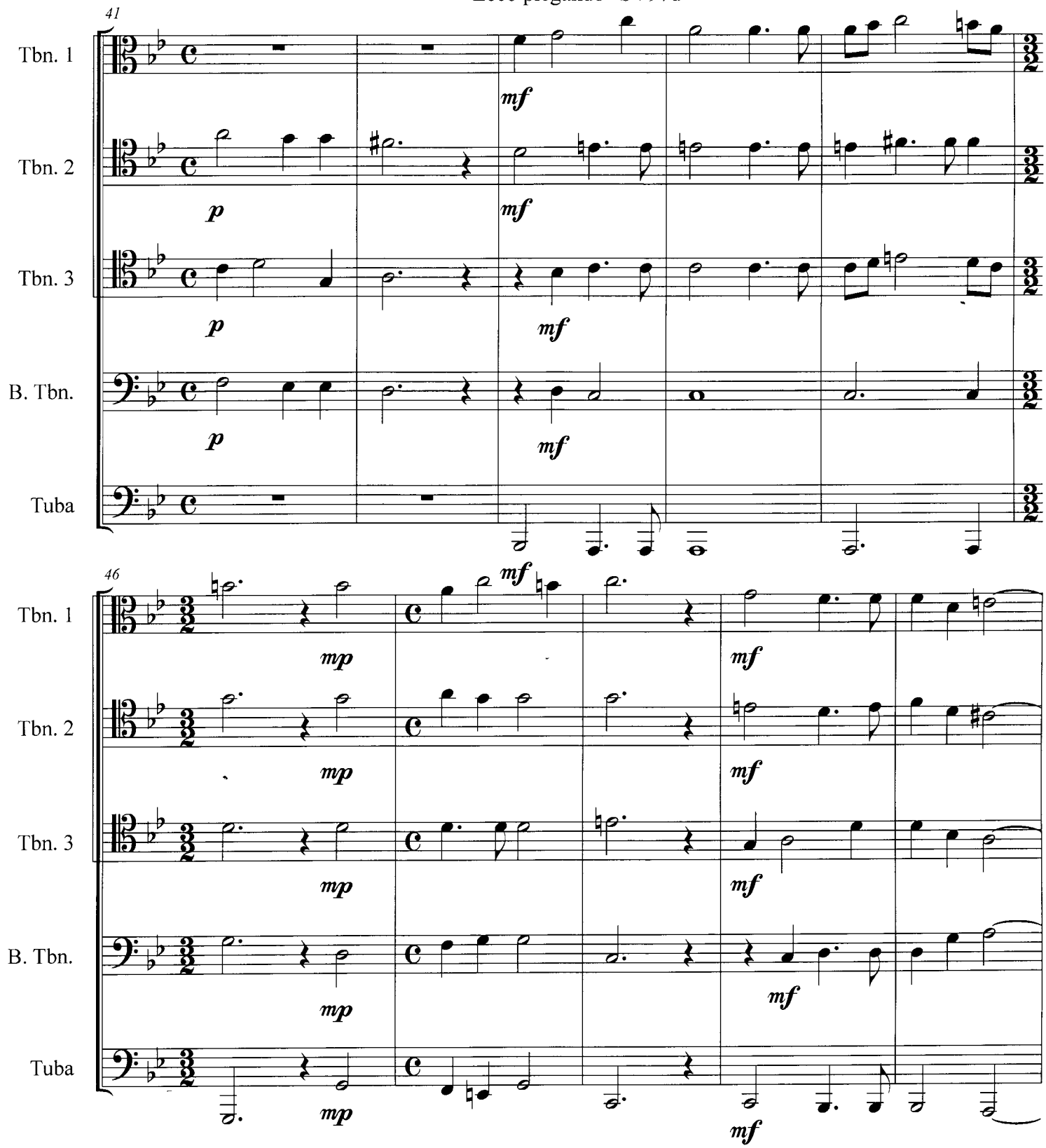

22
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p


27
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp

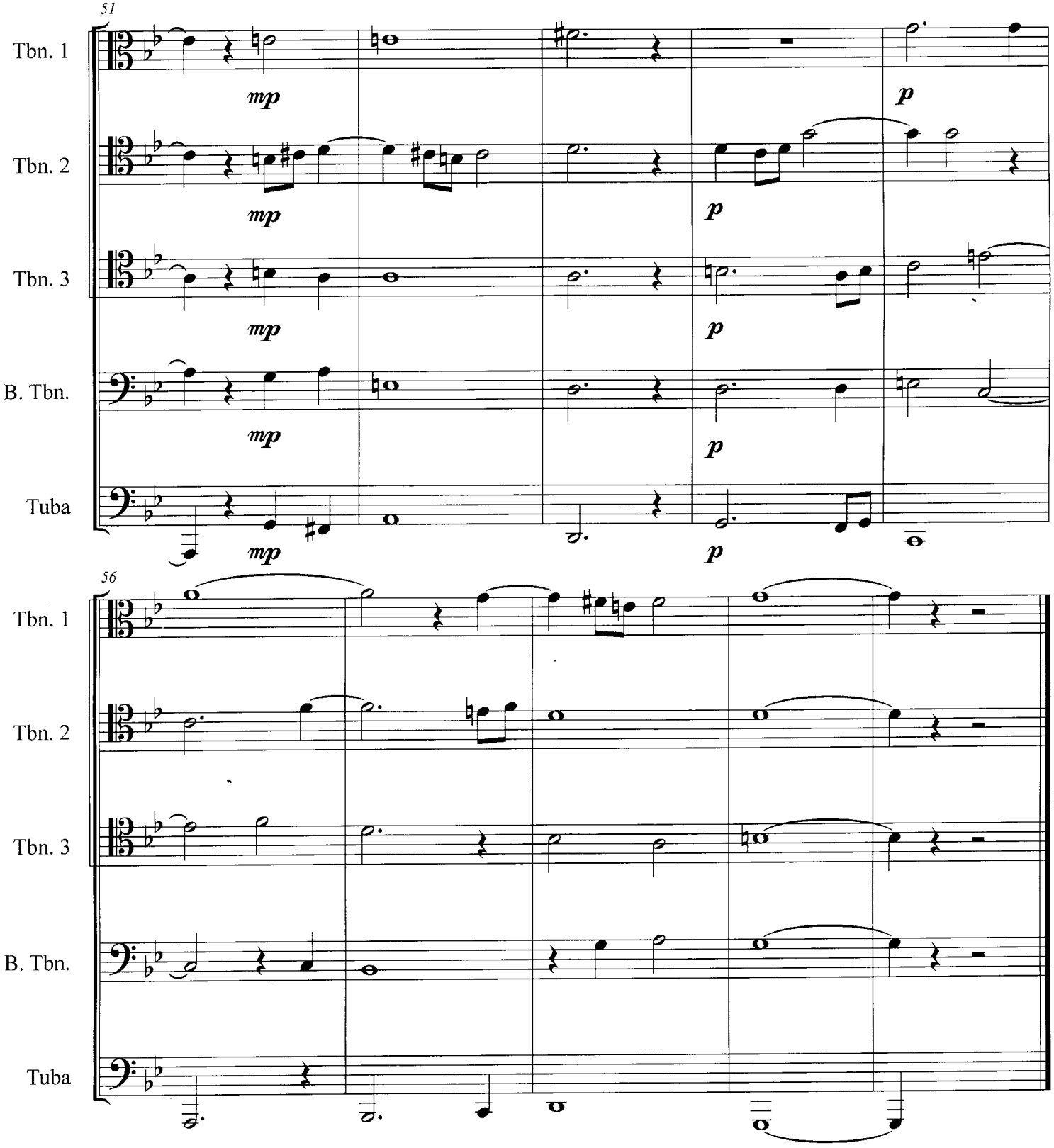
"Ecco piegando" SV97d






41
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mf
46
mp
mf

"Ecco piegando" SV97d



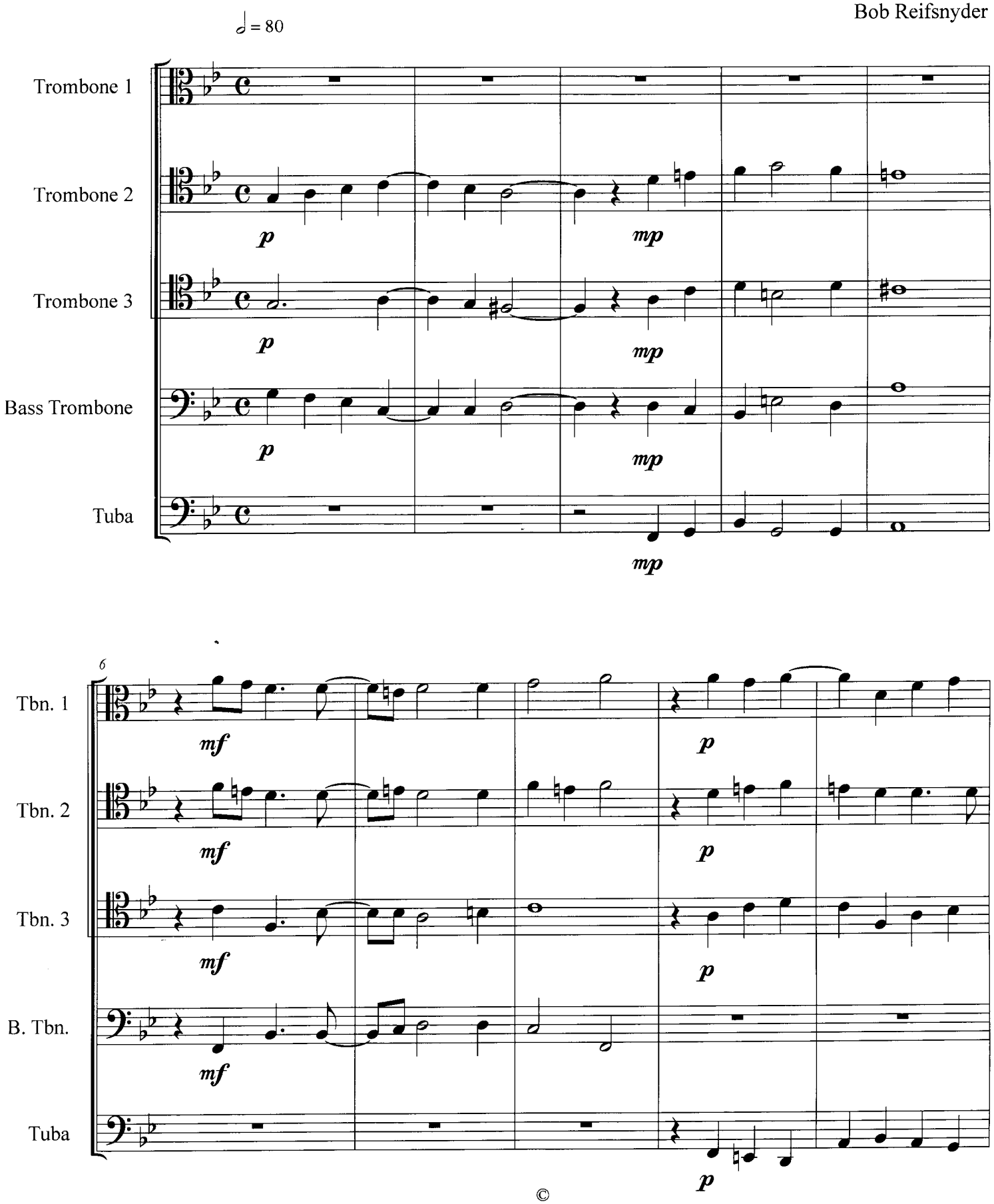
Score

"Ferir quel petto" SV97e

from Book five

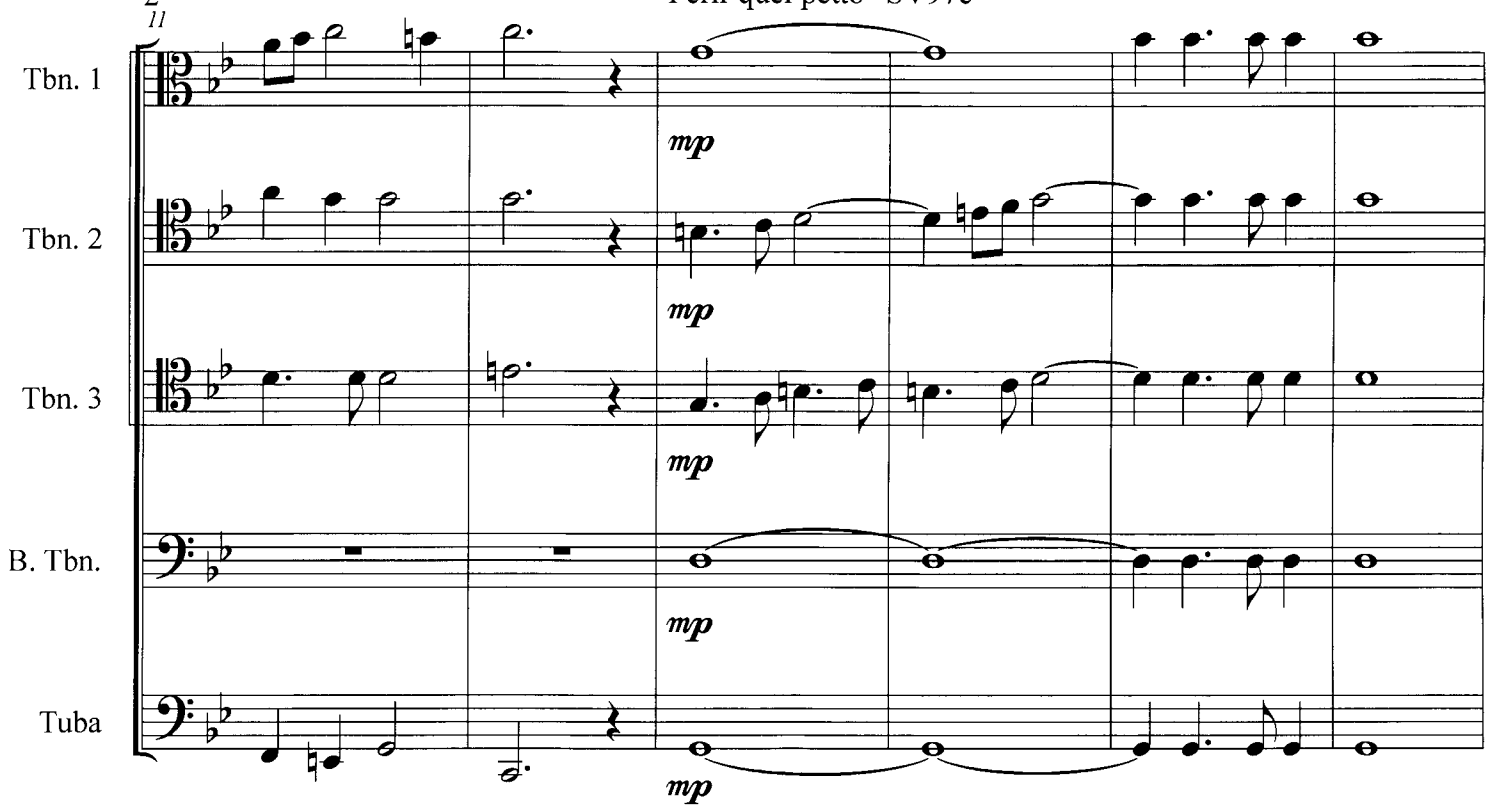
Monteverdi

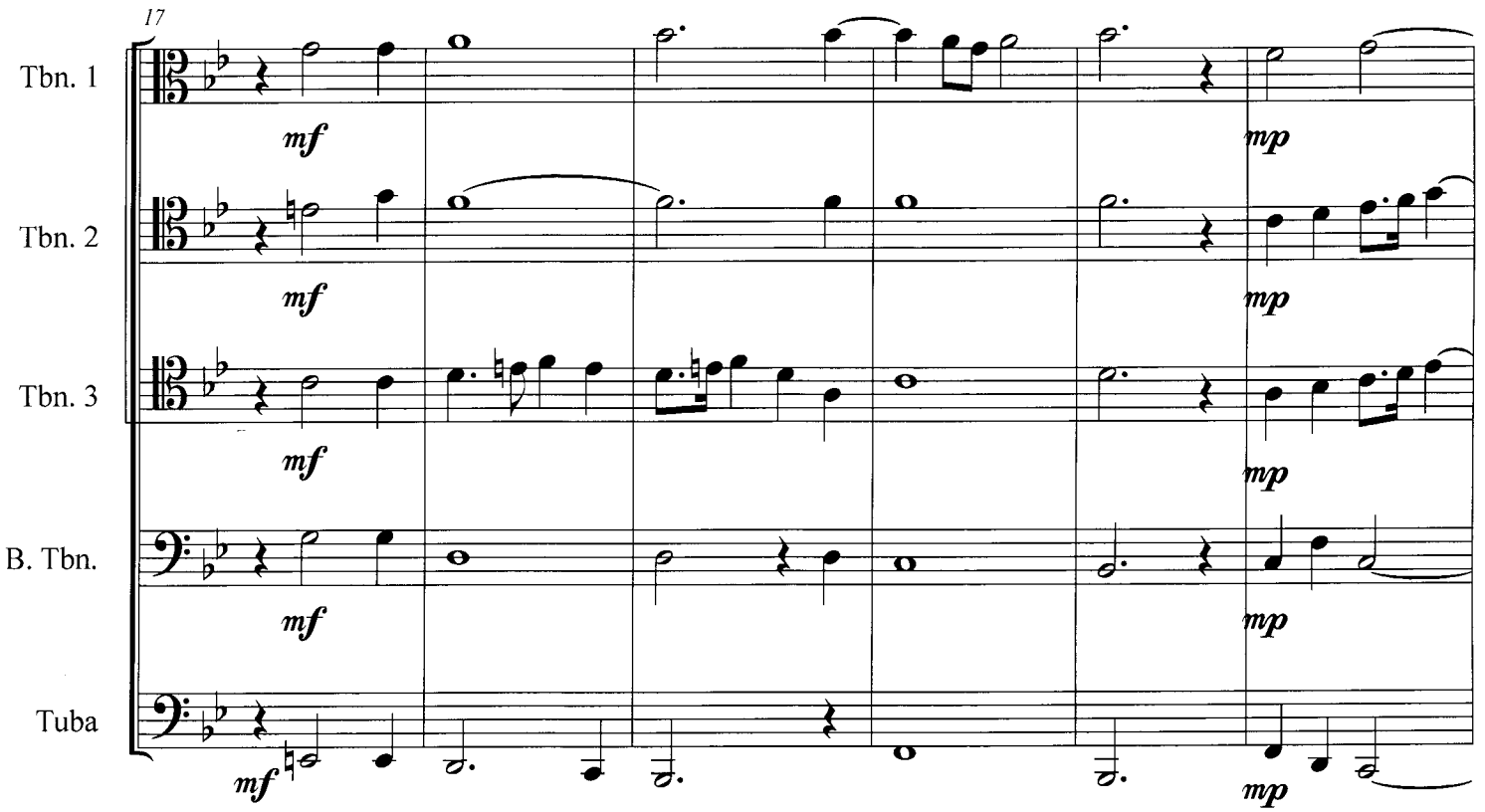
Bob Reifsnyder

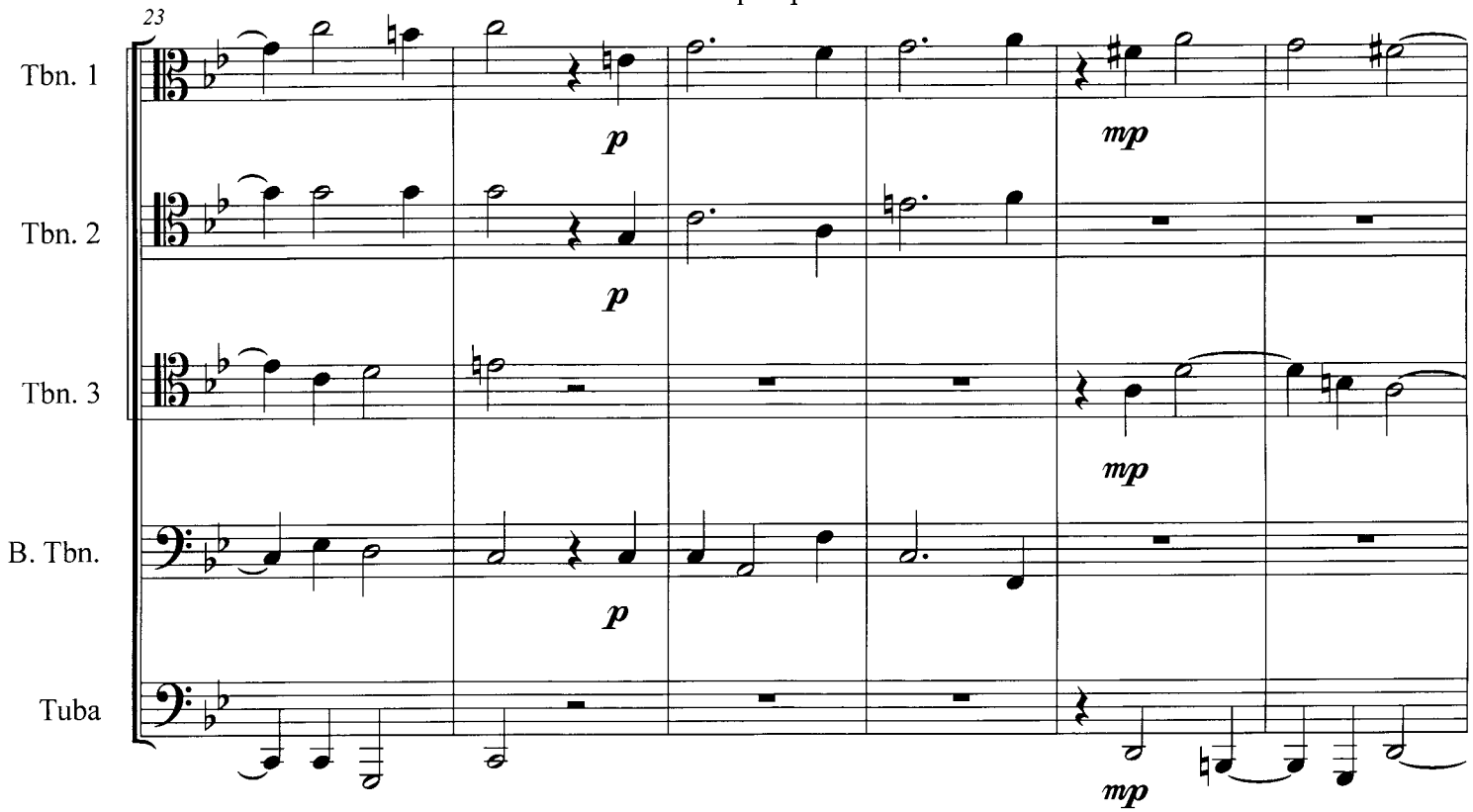


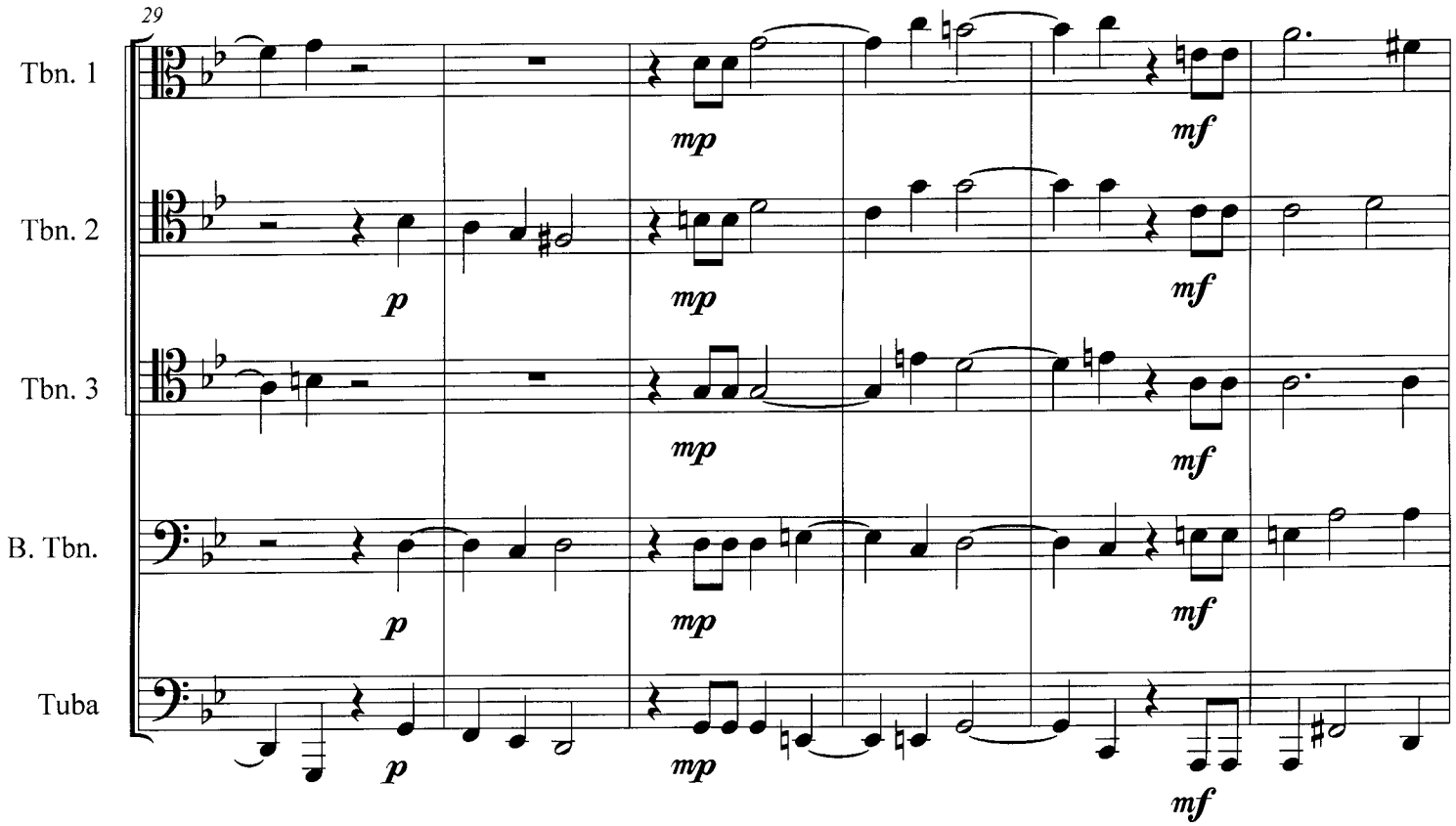
©

"Ferir quel petto" SV97e

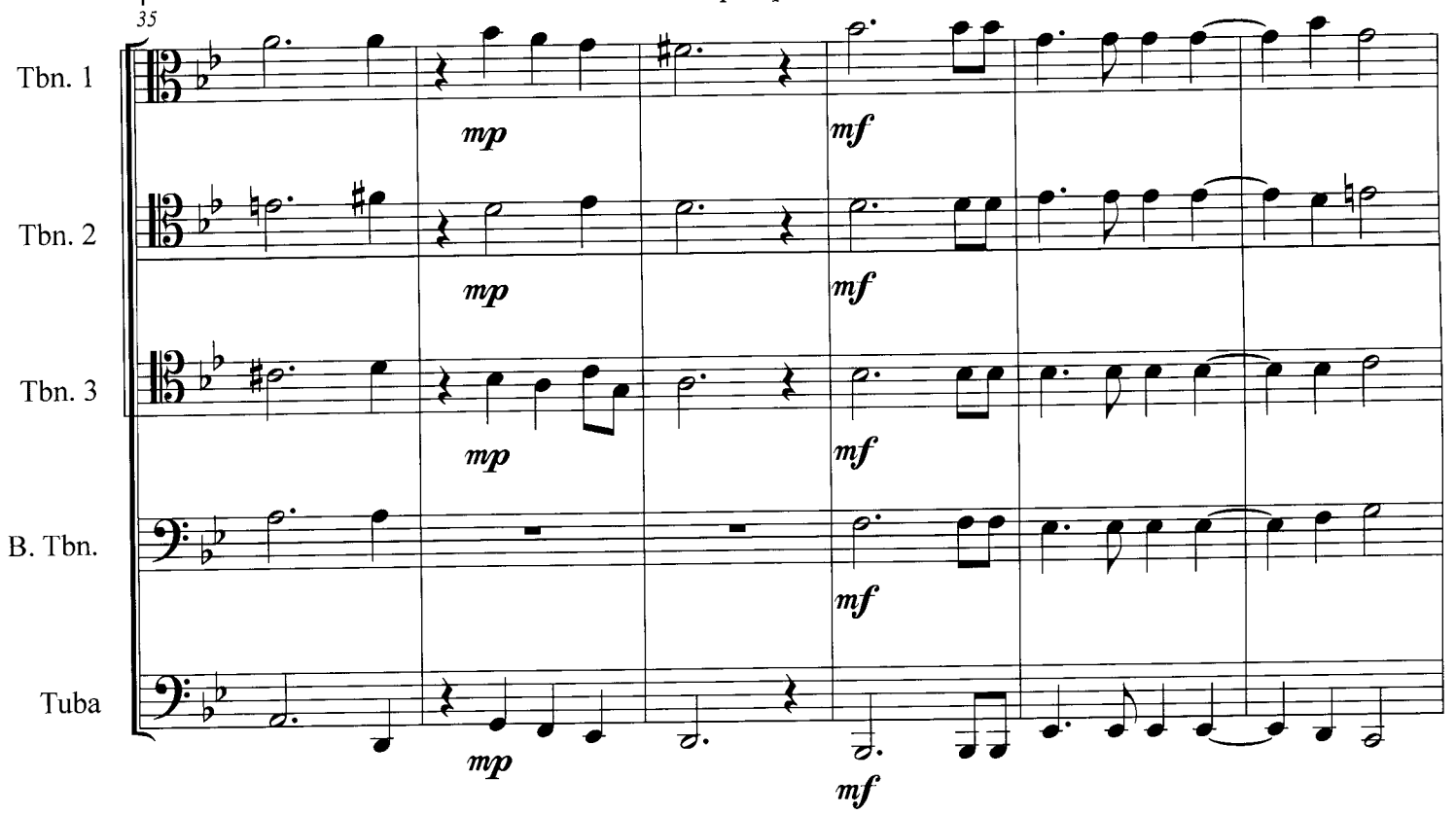


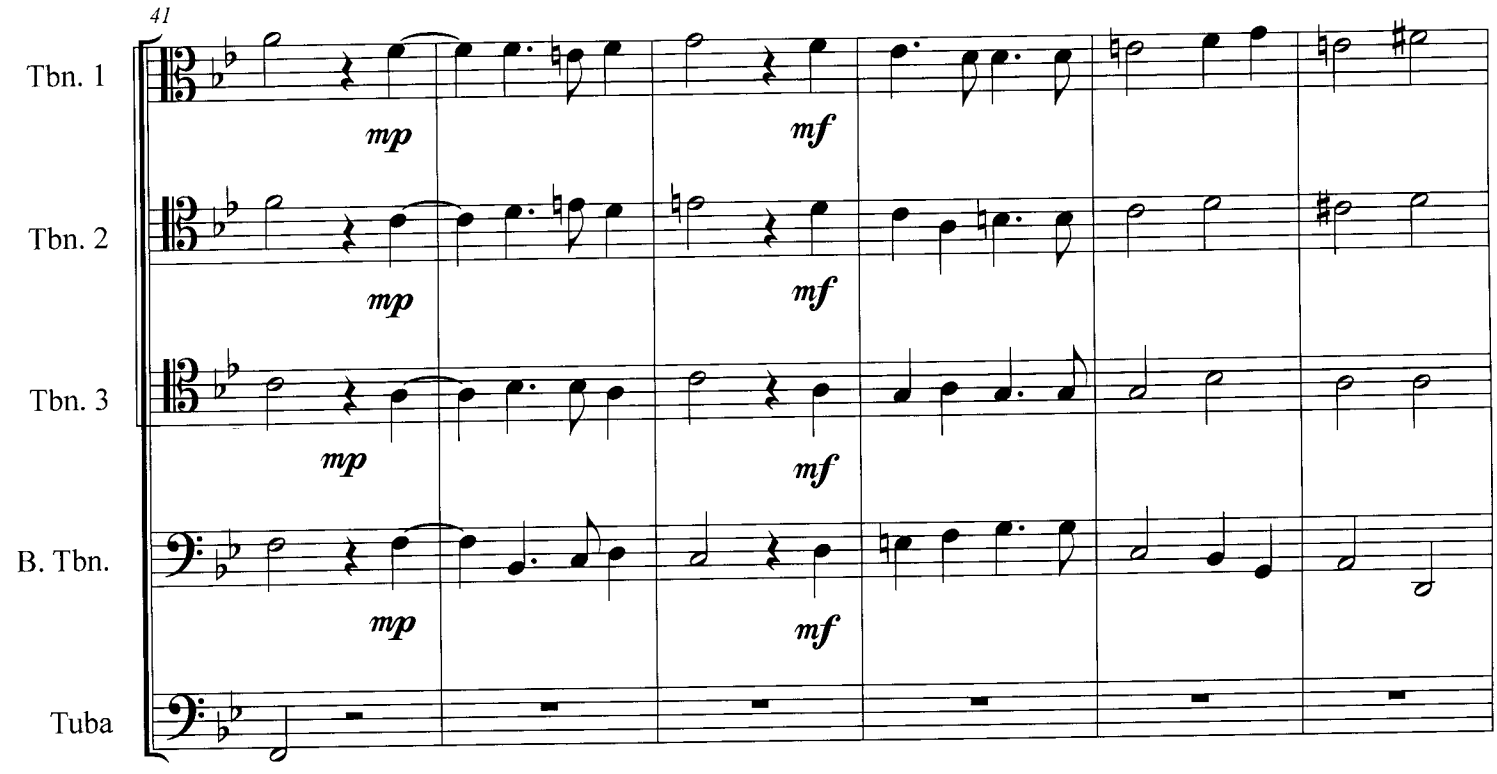


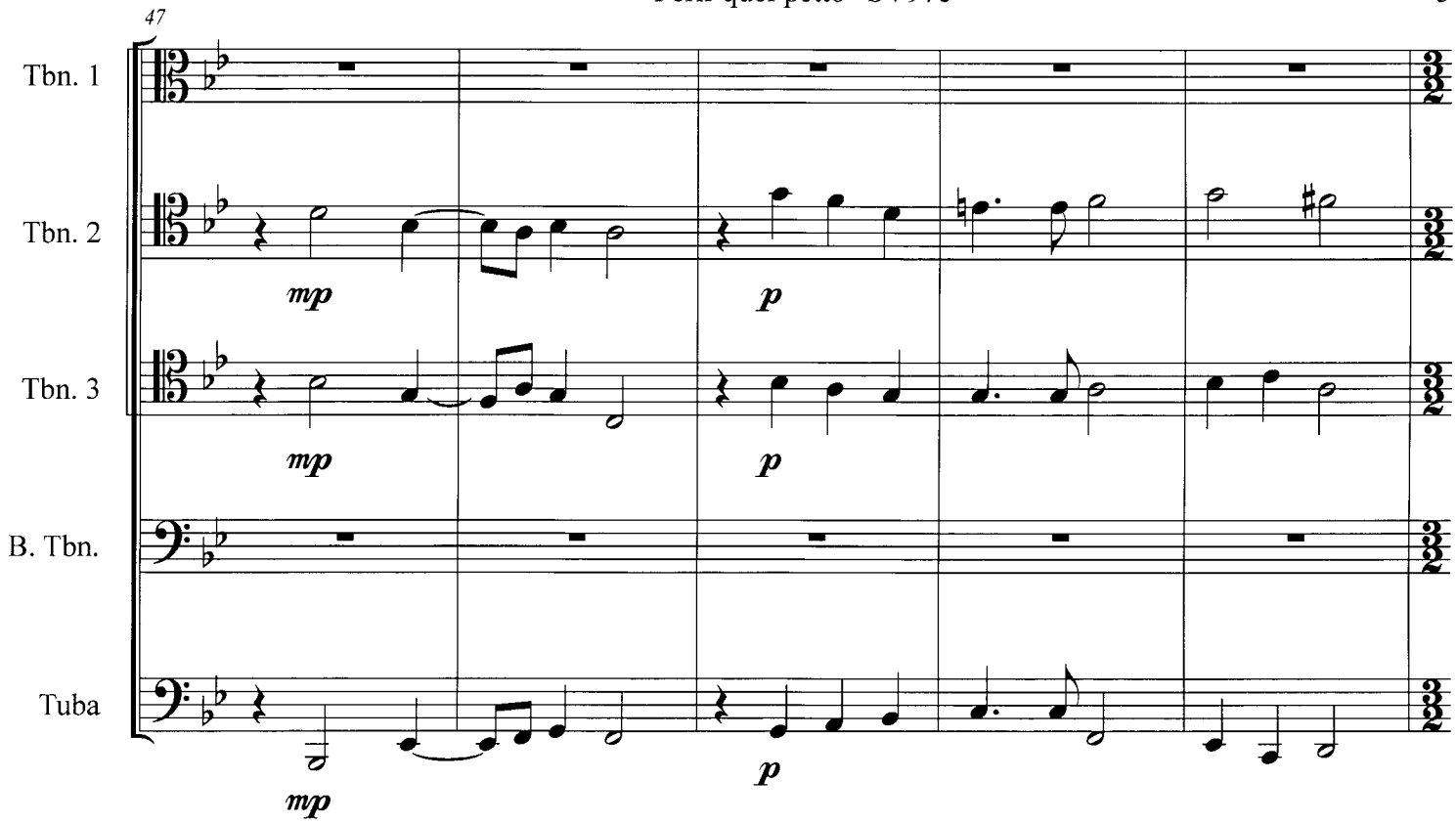

23
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp

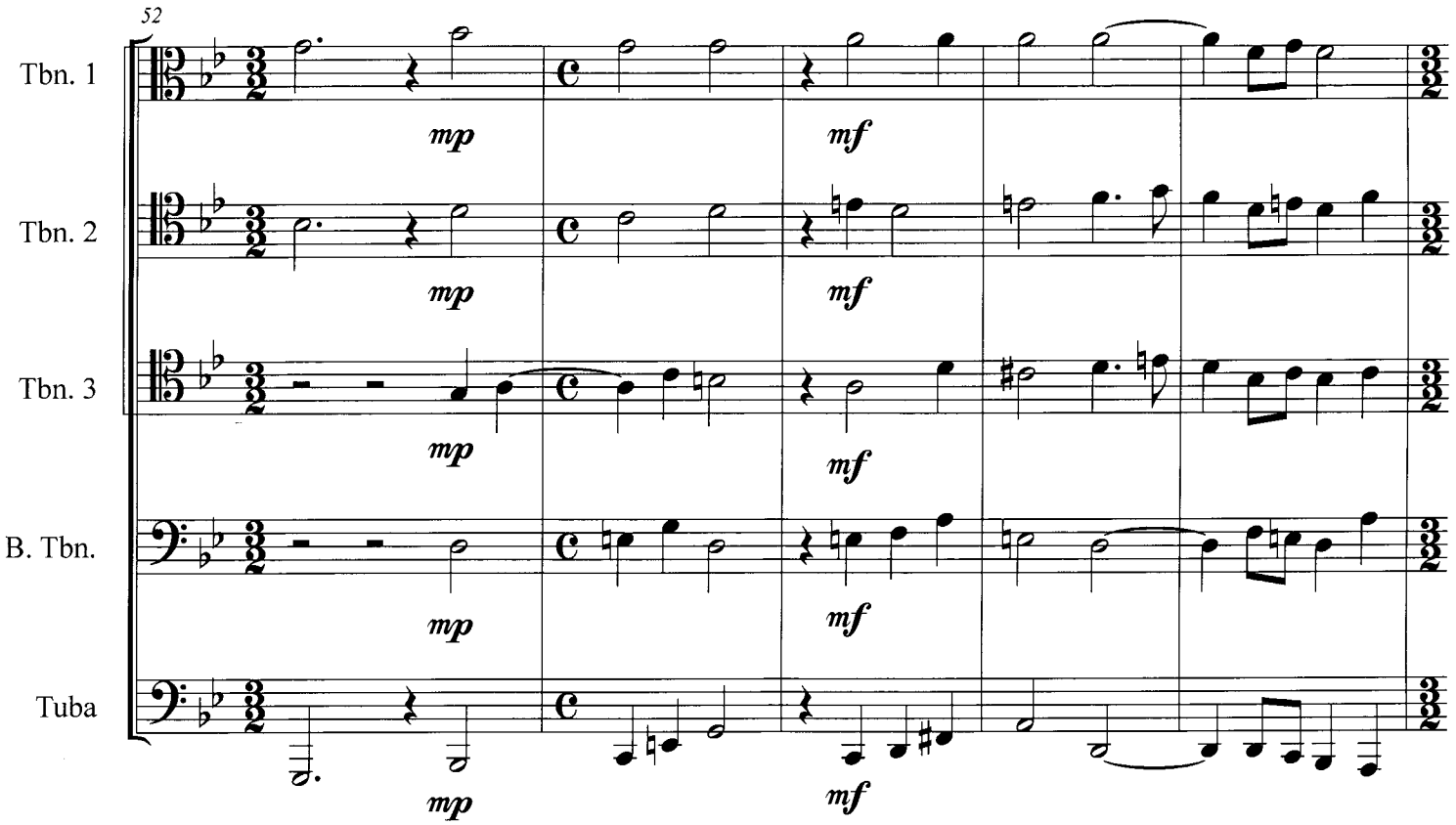

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp
mf

"Ferir quel petto" SV97e

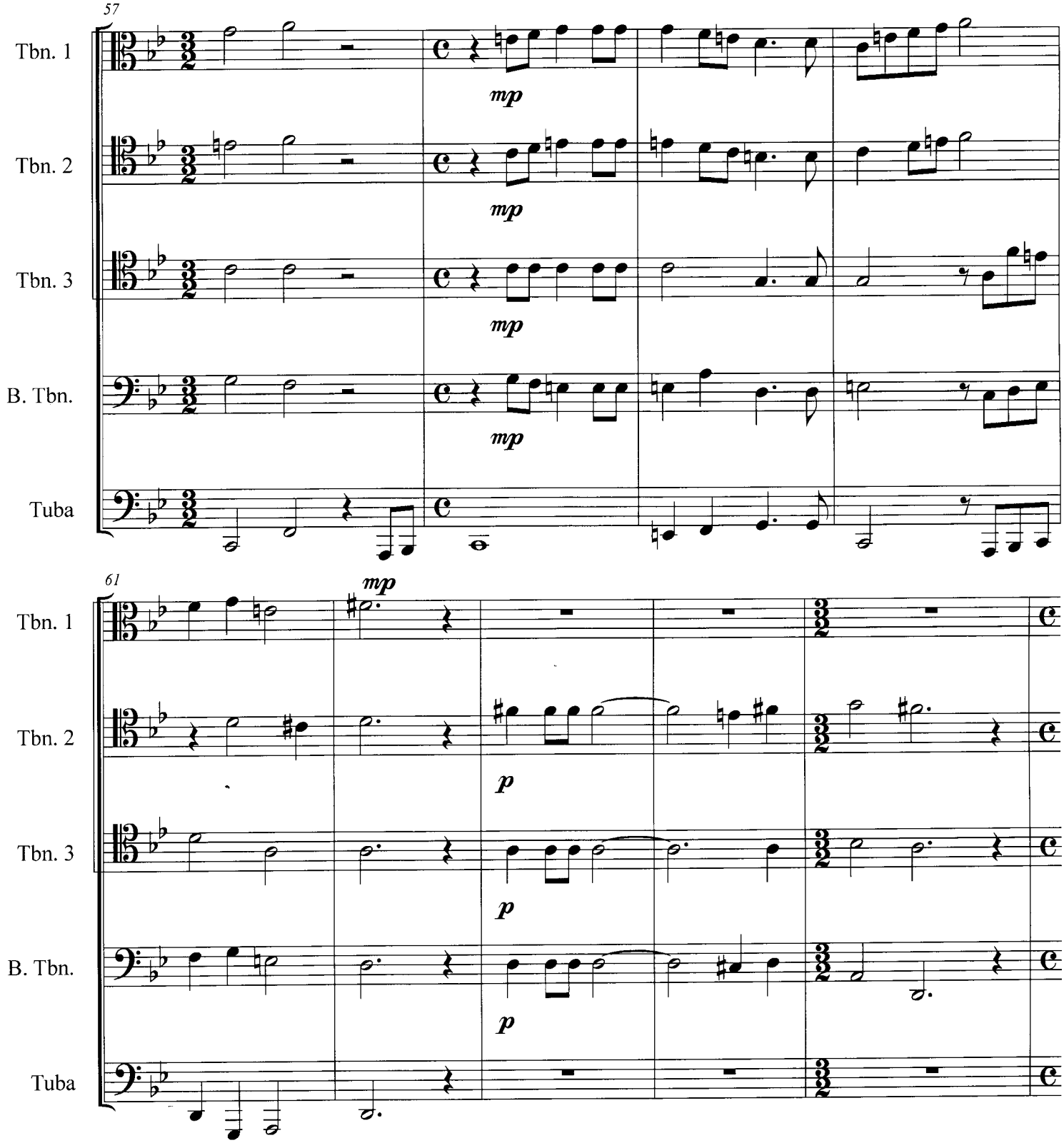


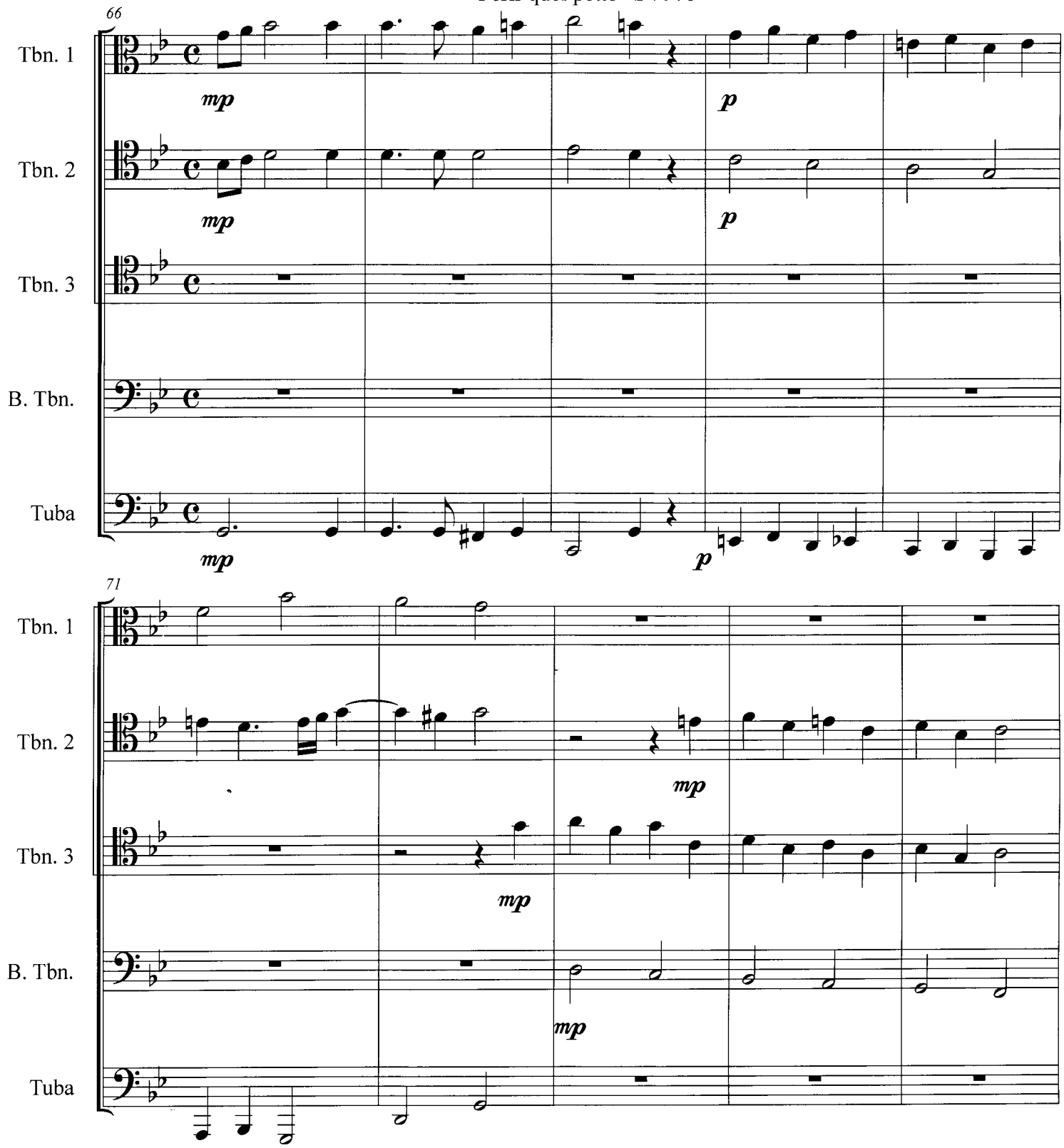



47
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p

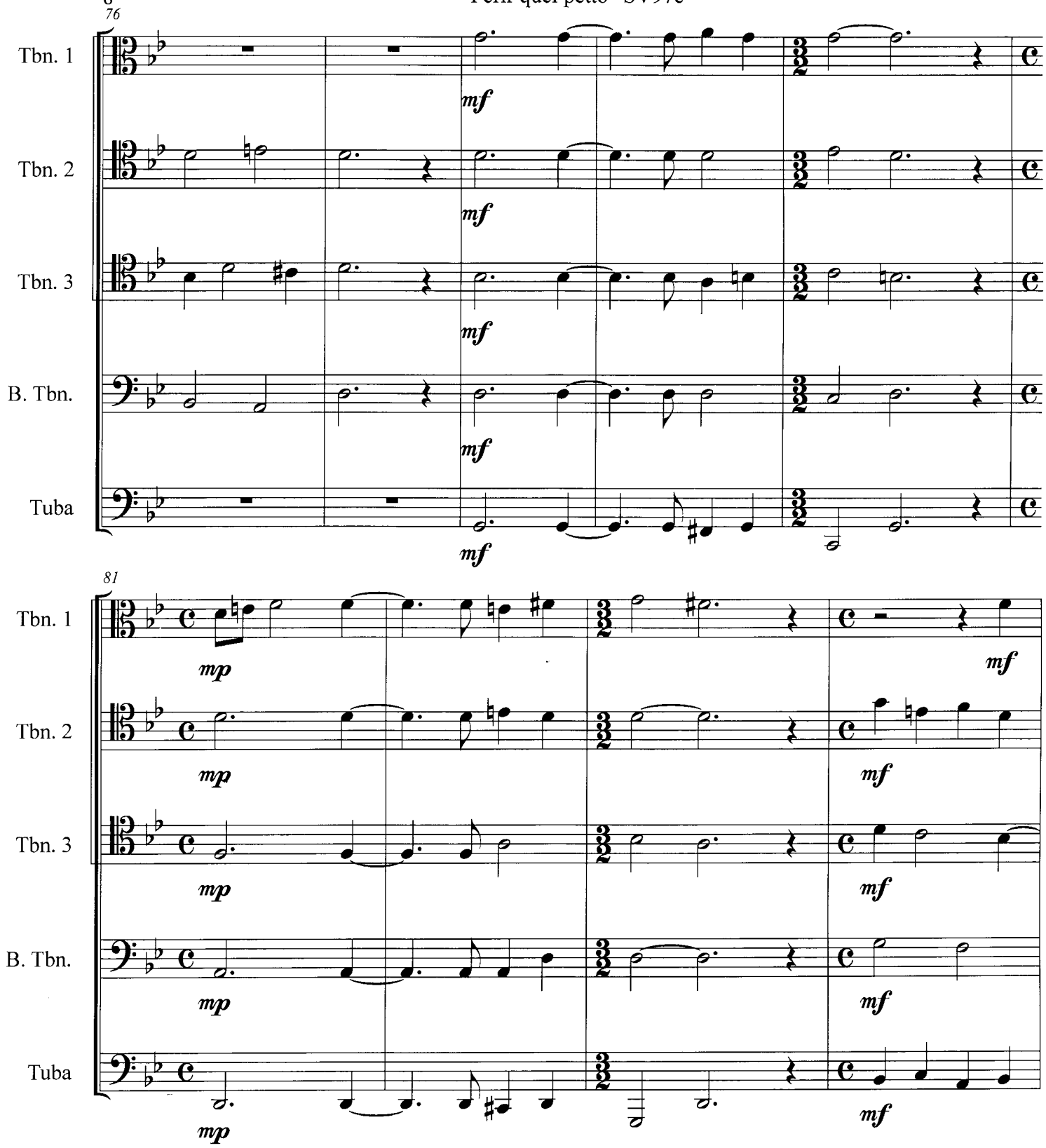

52
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mf

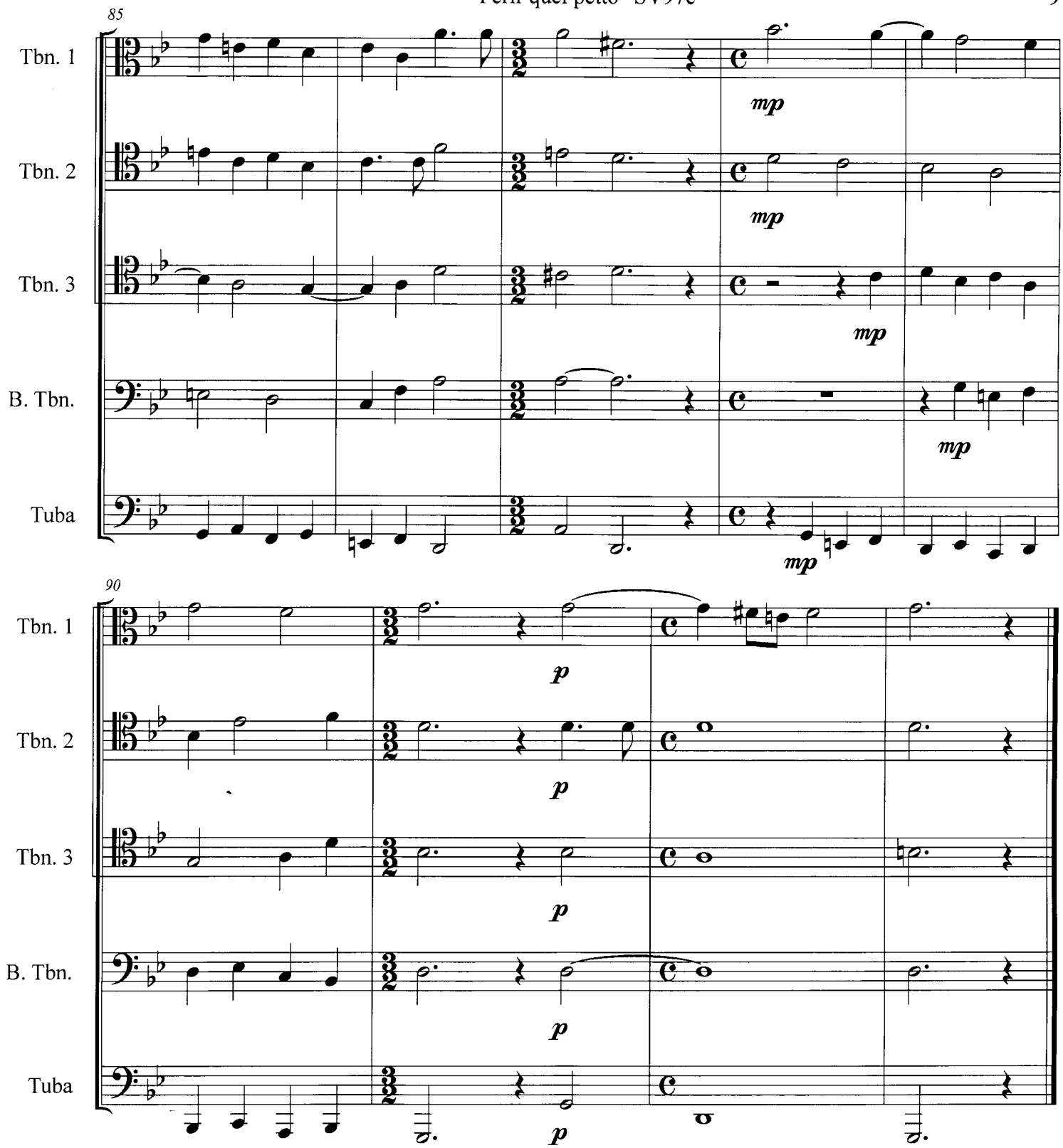
"Ferir quel petto" SV97e




66
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p
71

"Ferir quel petto" SV97e




85
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
90
p

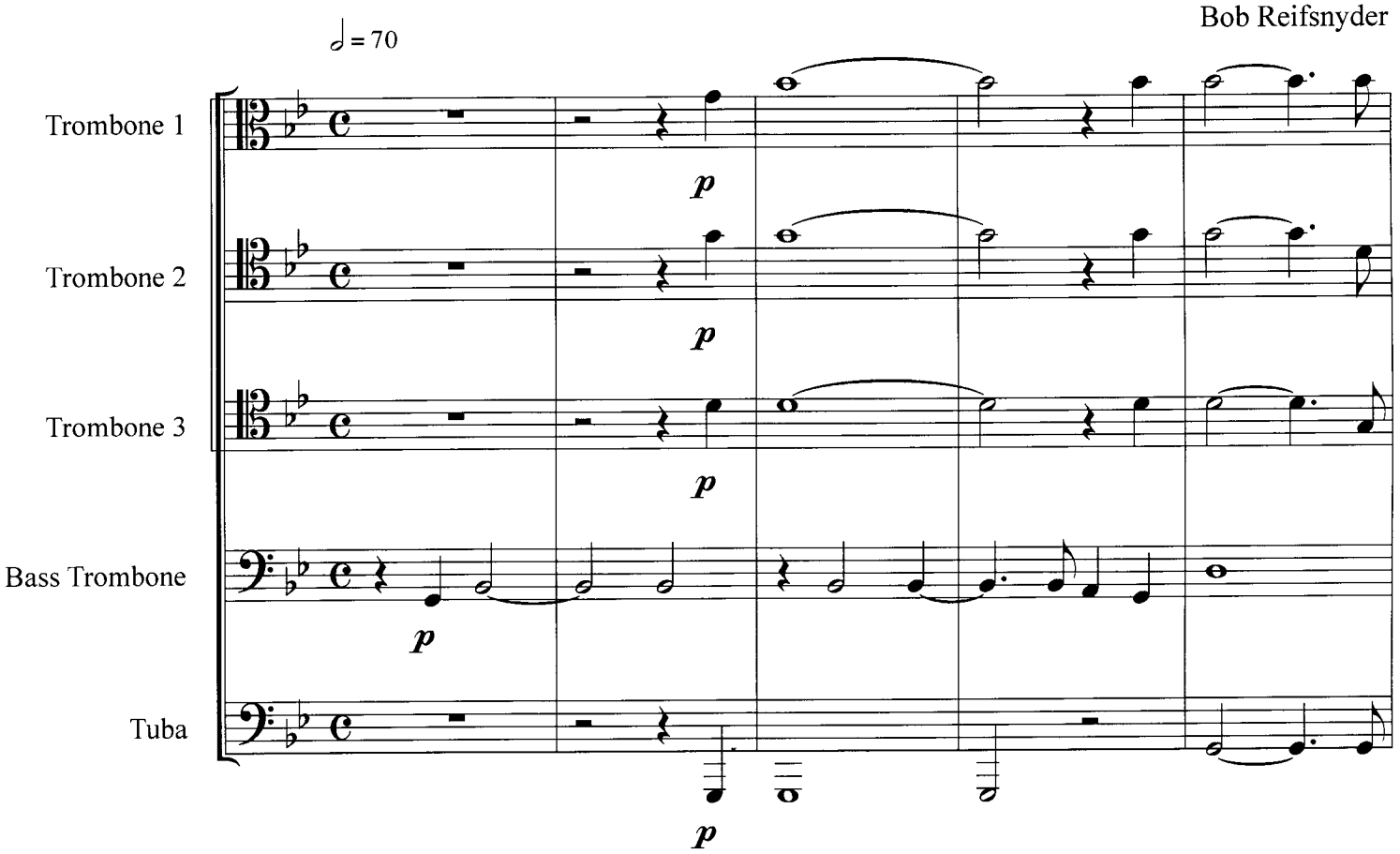
Score

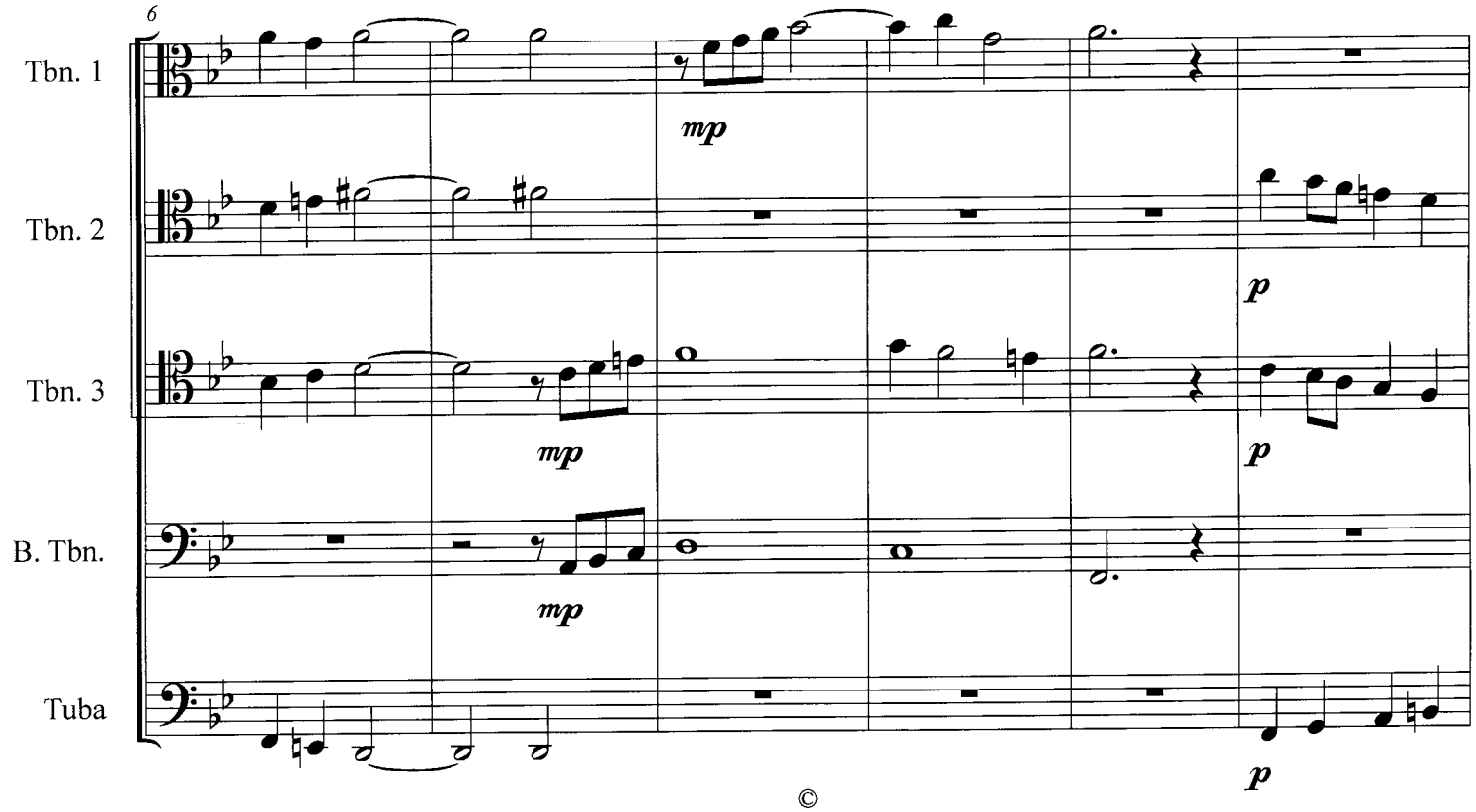
"Ch'io t'ami" SV98A

from Book five

Monteverdi

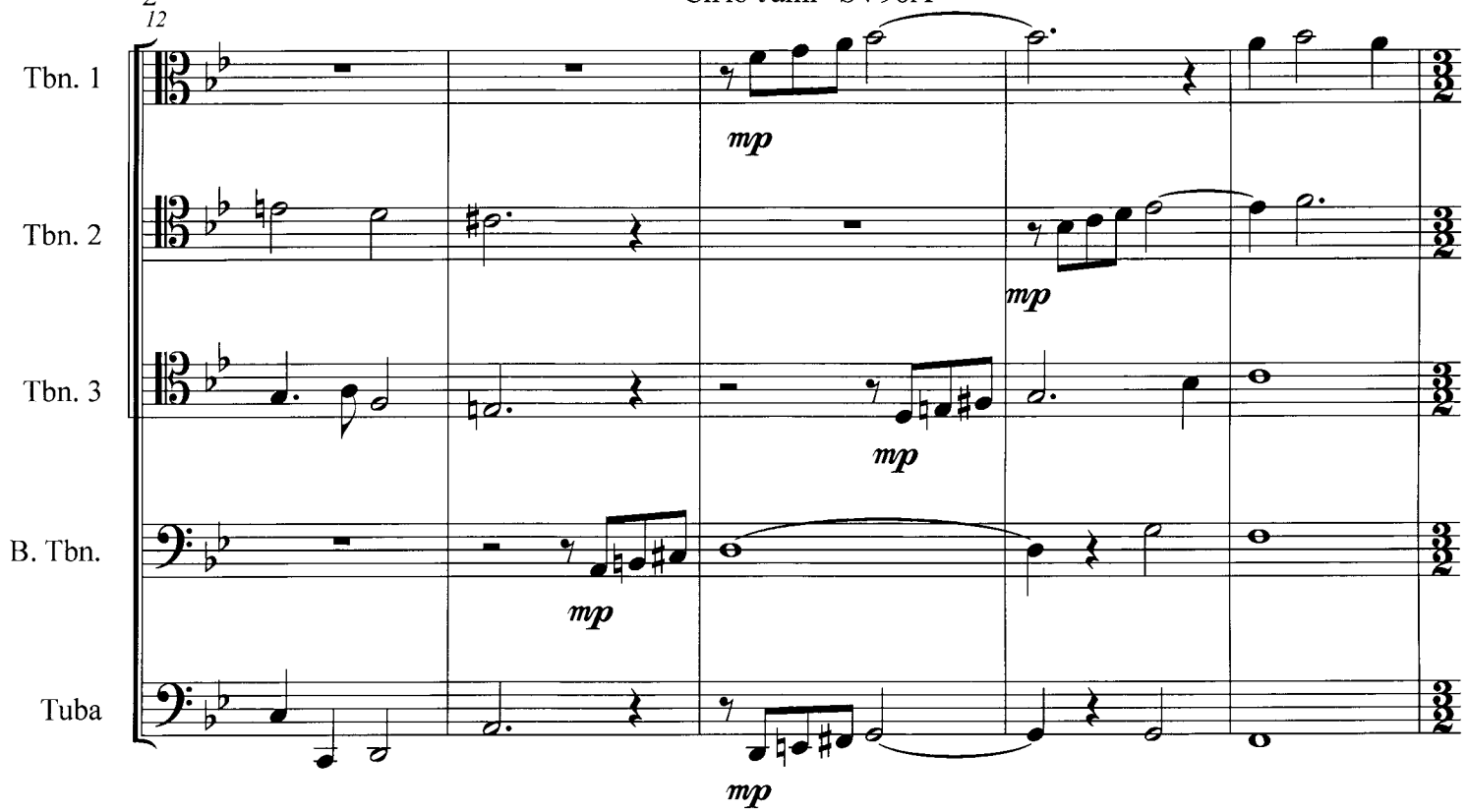
Bob Reifsnyder

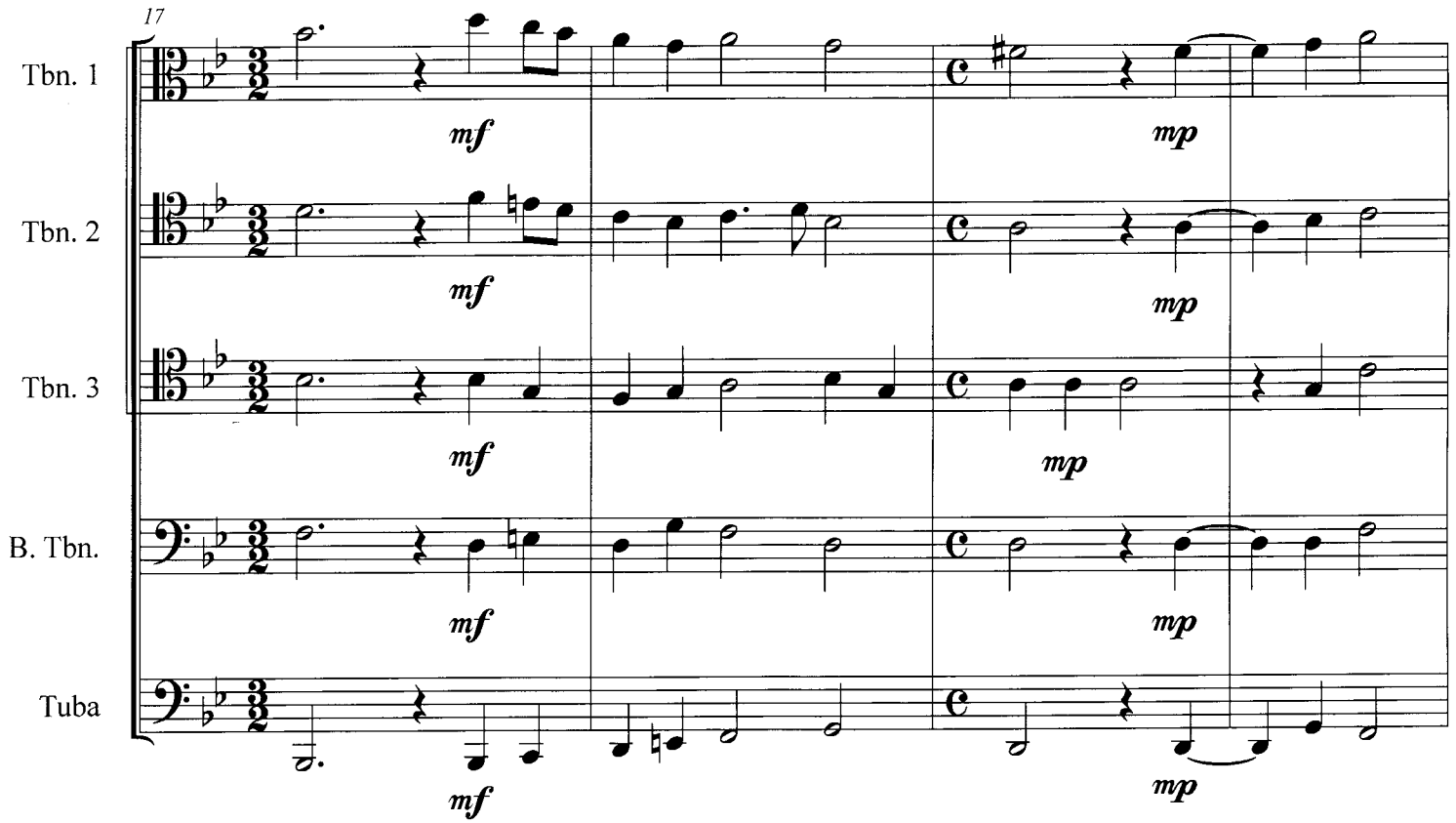


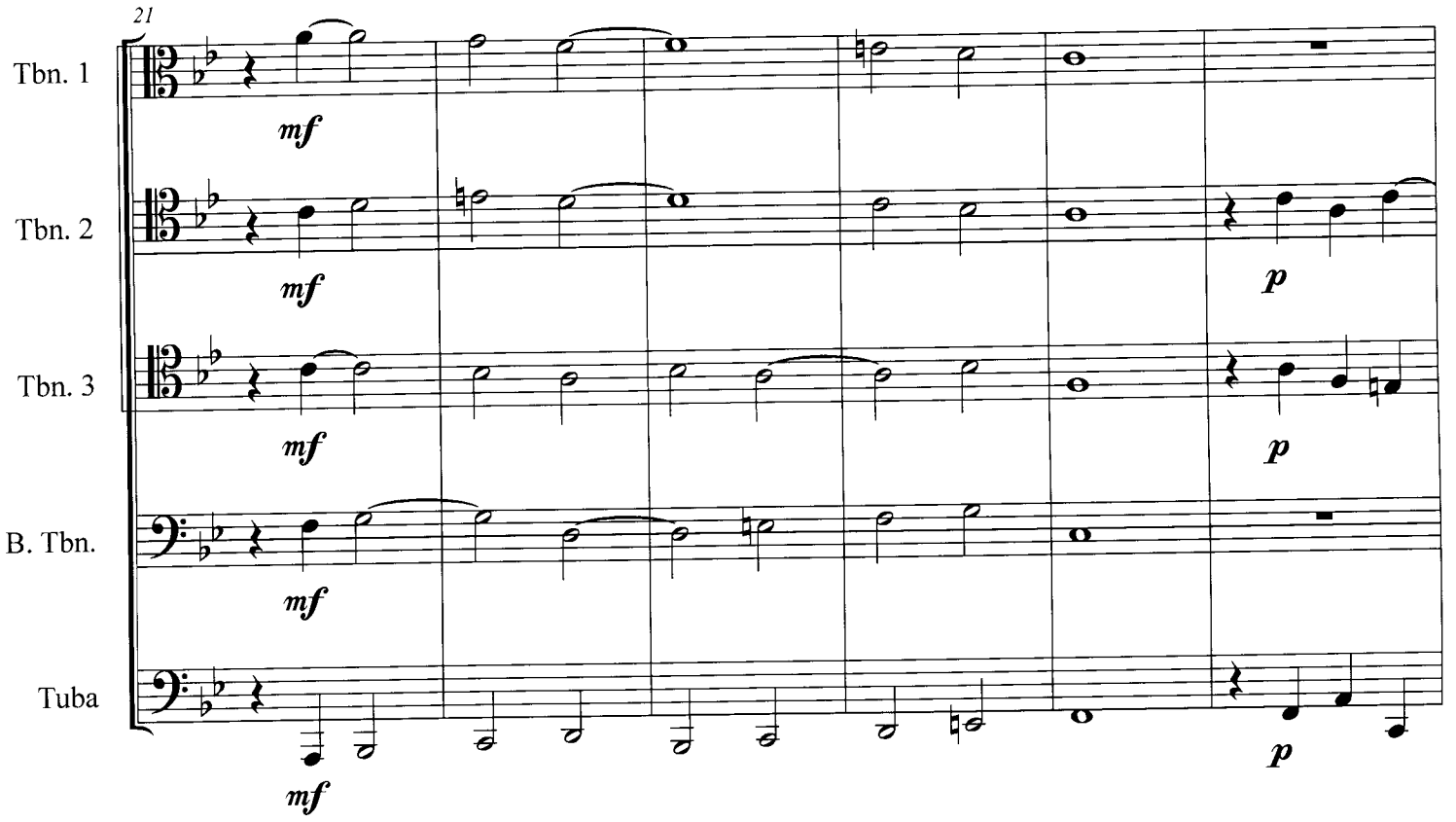


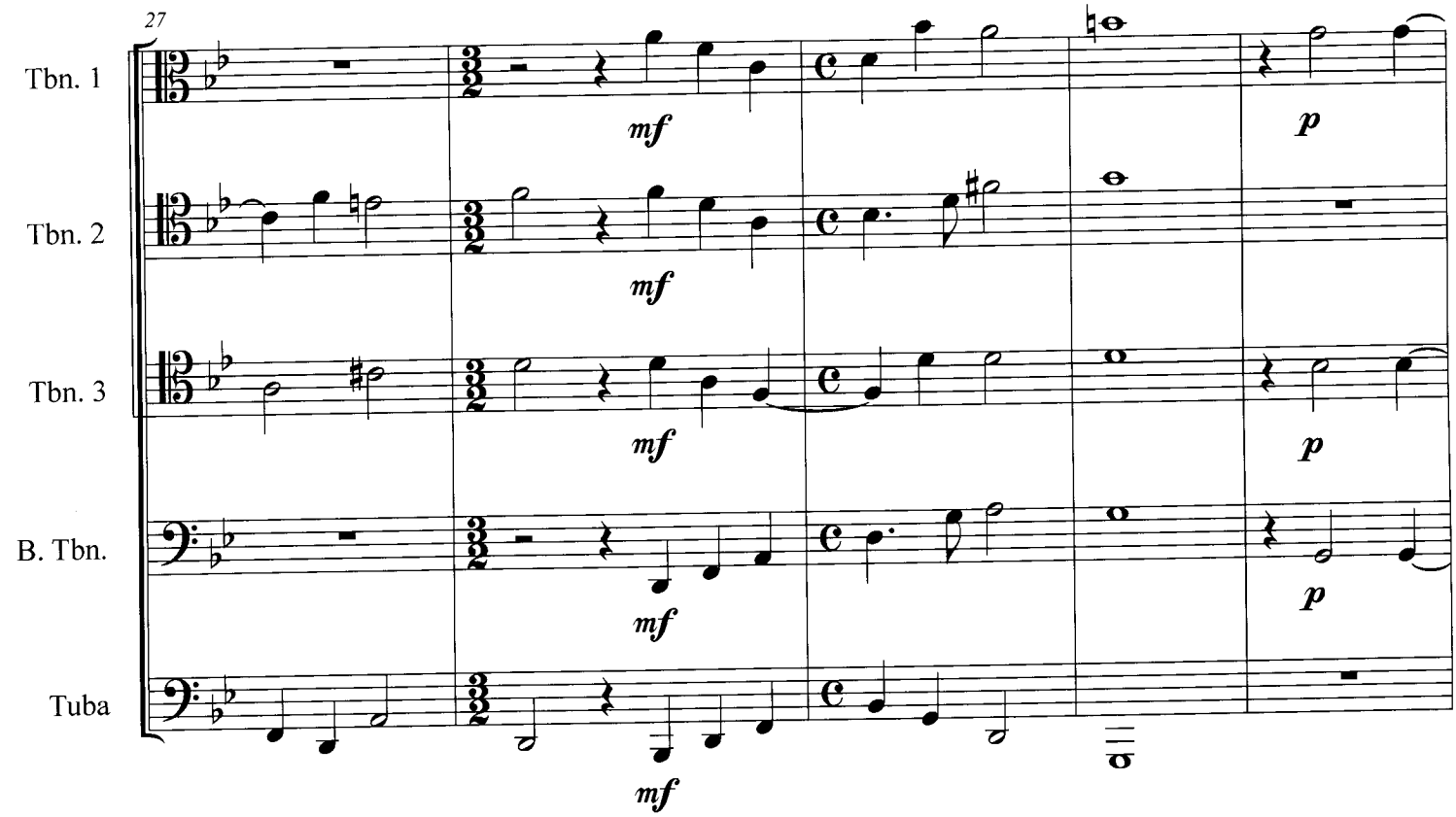
©

"Ch'io t'ami" SV98A

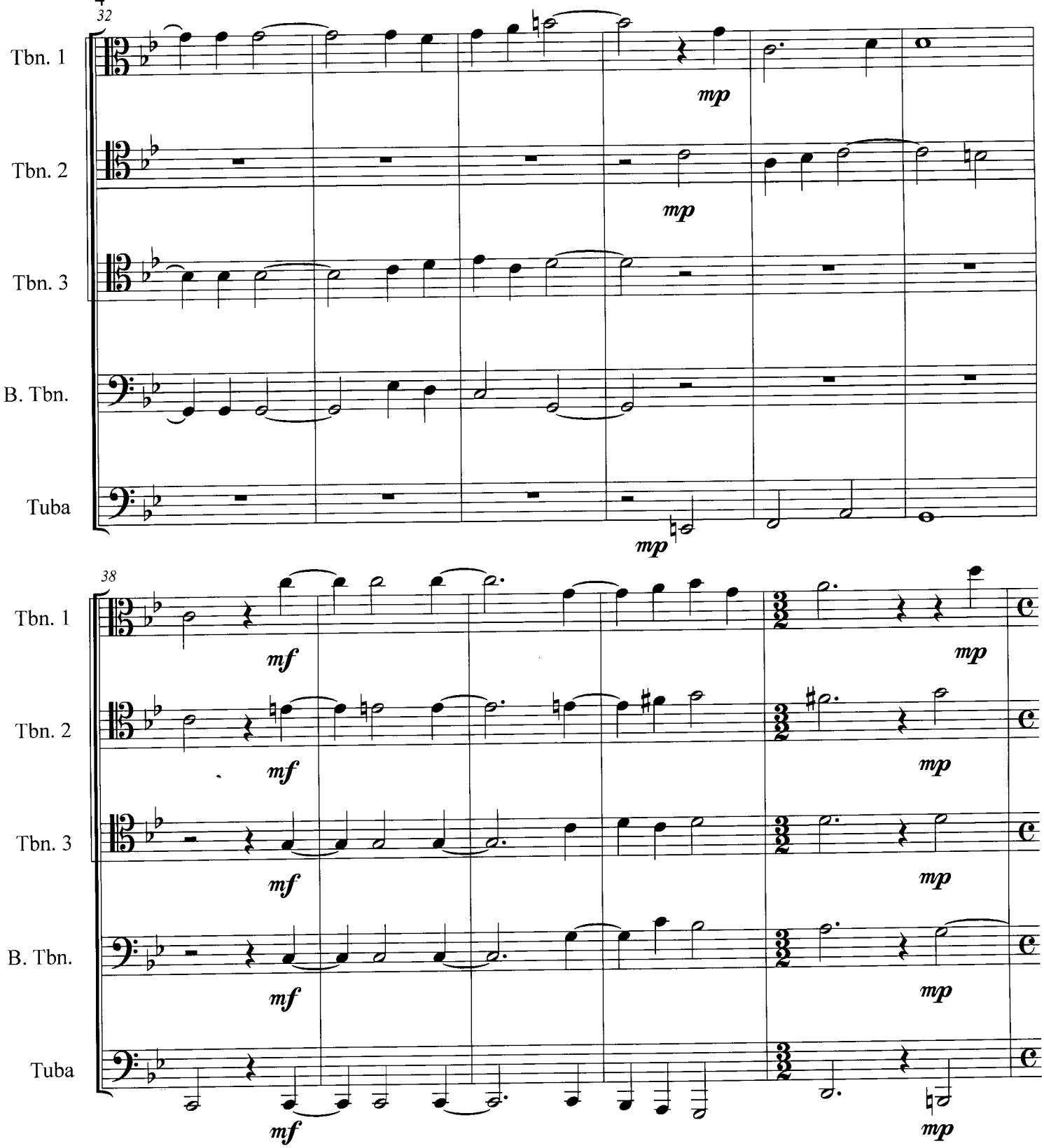


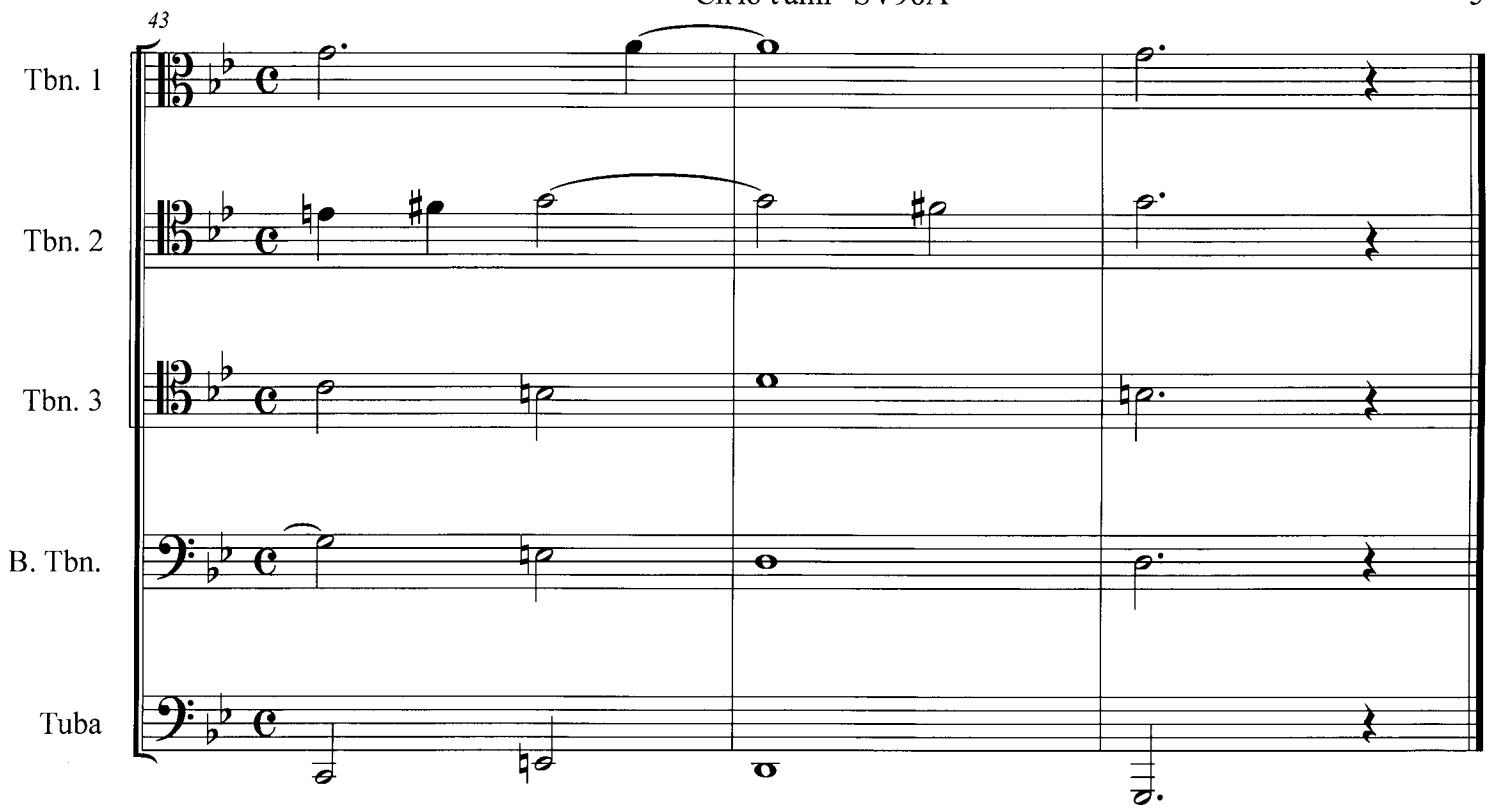



21
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
p


27
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
p

"Ch'io t'ami" SV98A




43
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

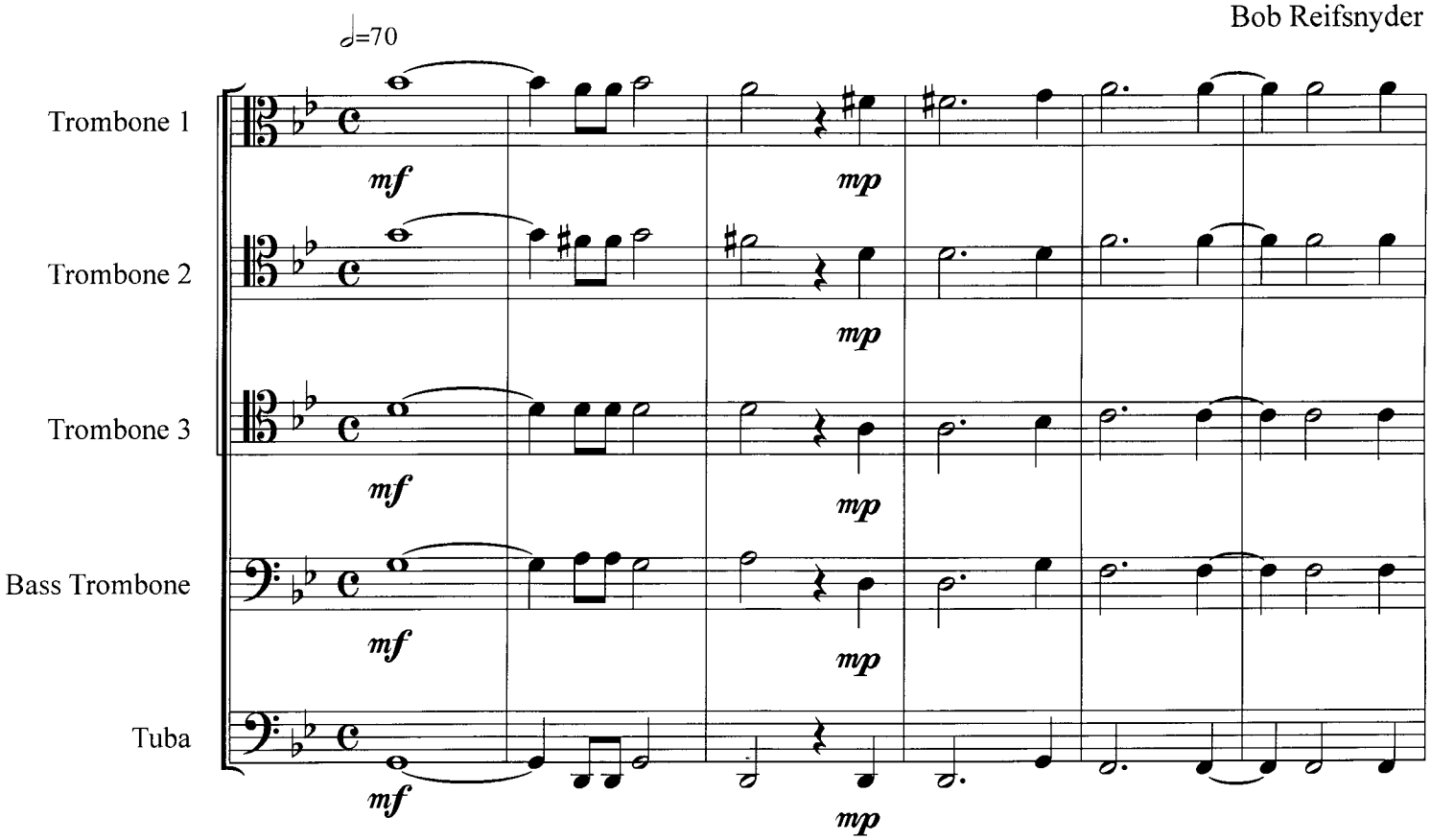
Score

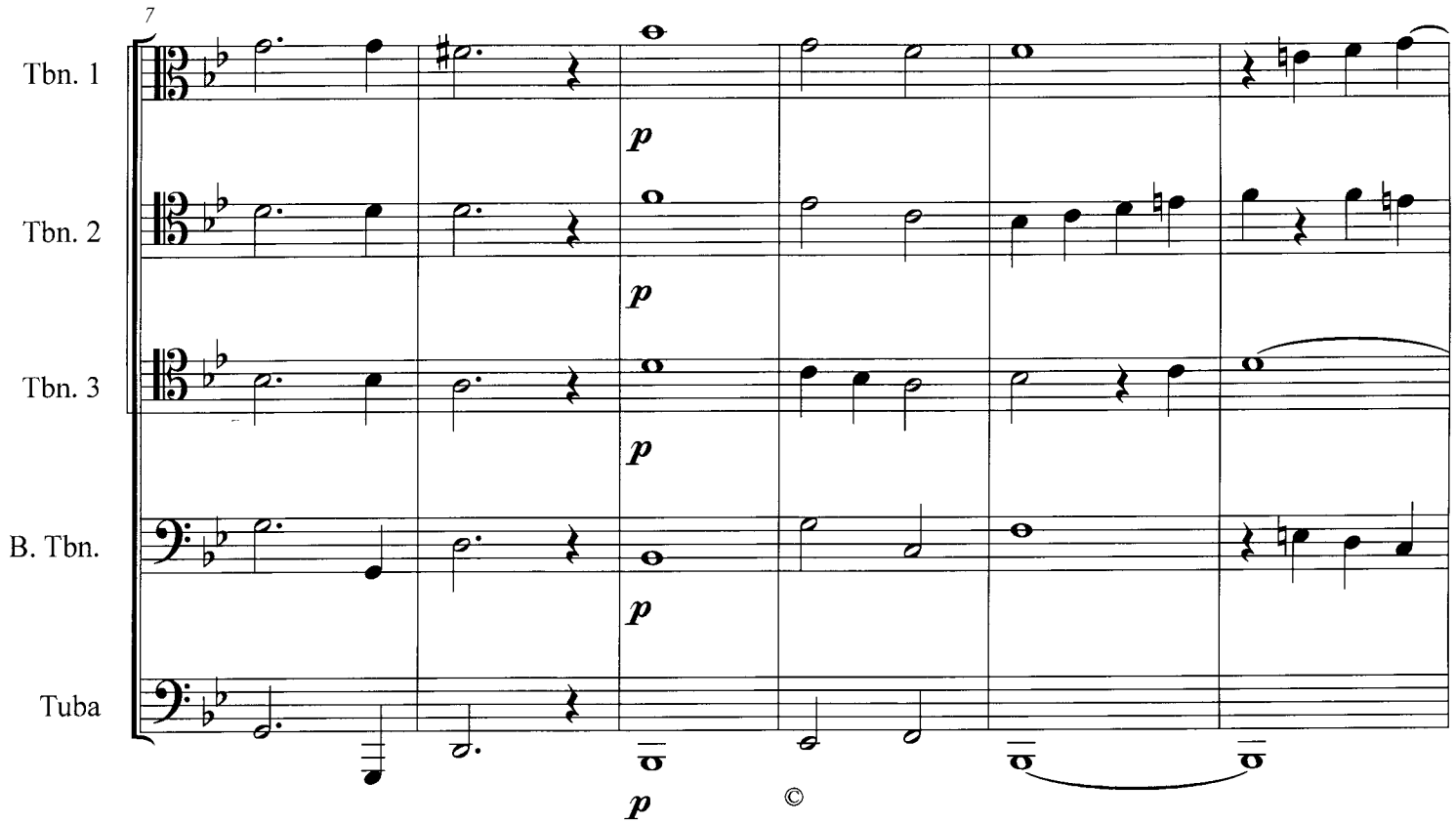
"Den bella e cara" SV 98B

from Book five

Monteverdi

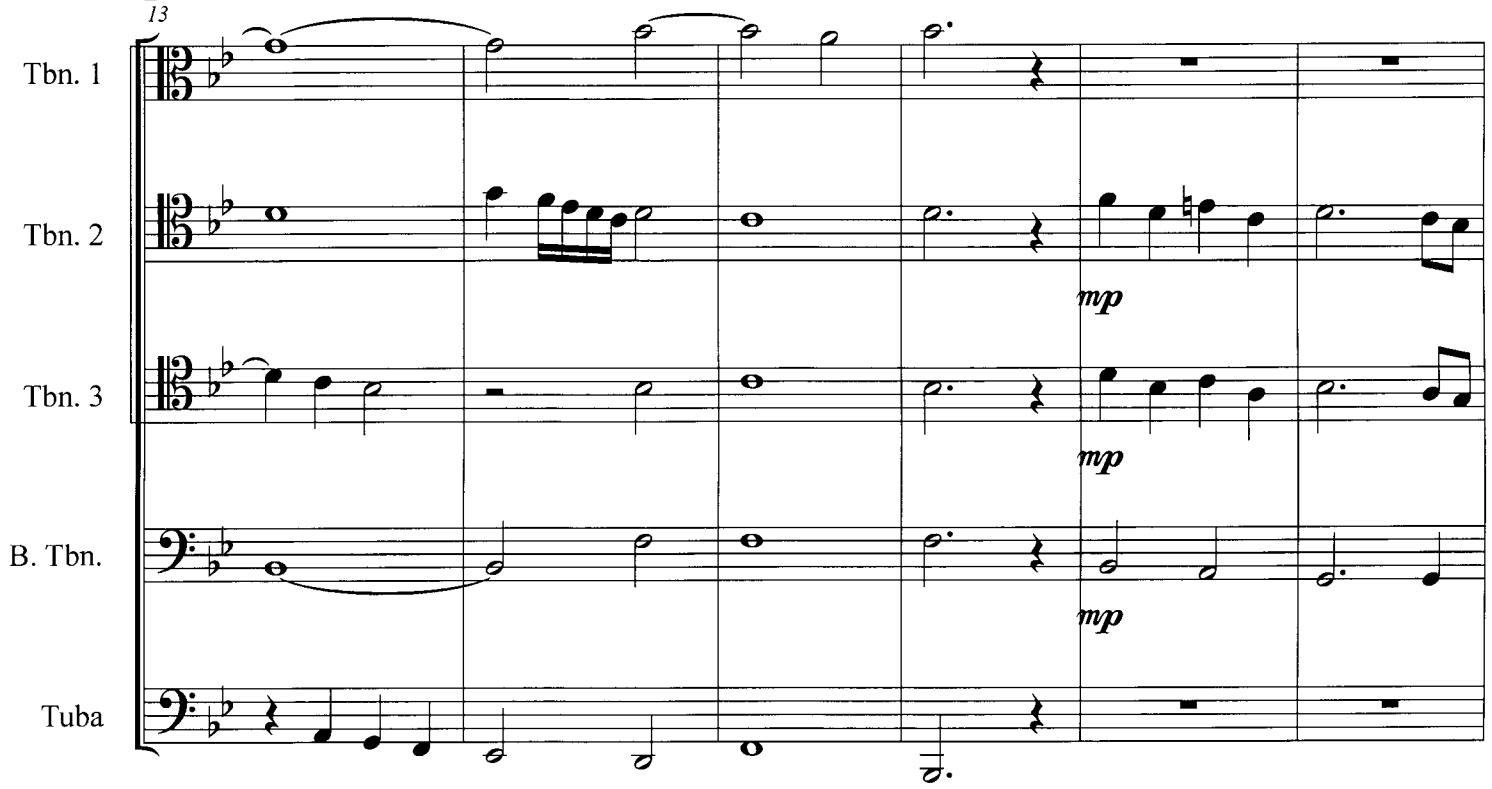
Bob Reifsnyder

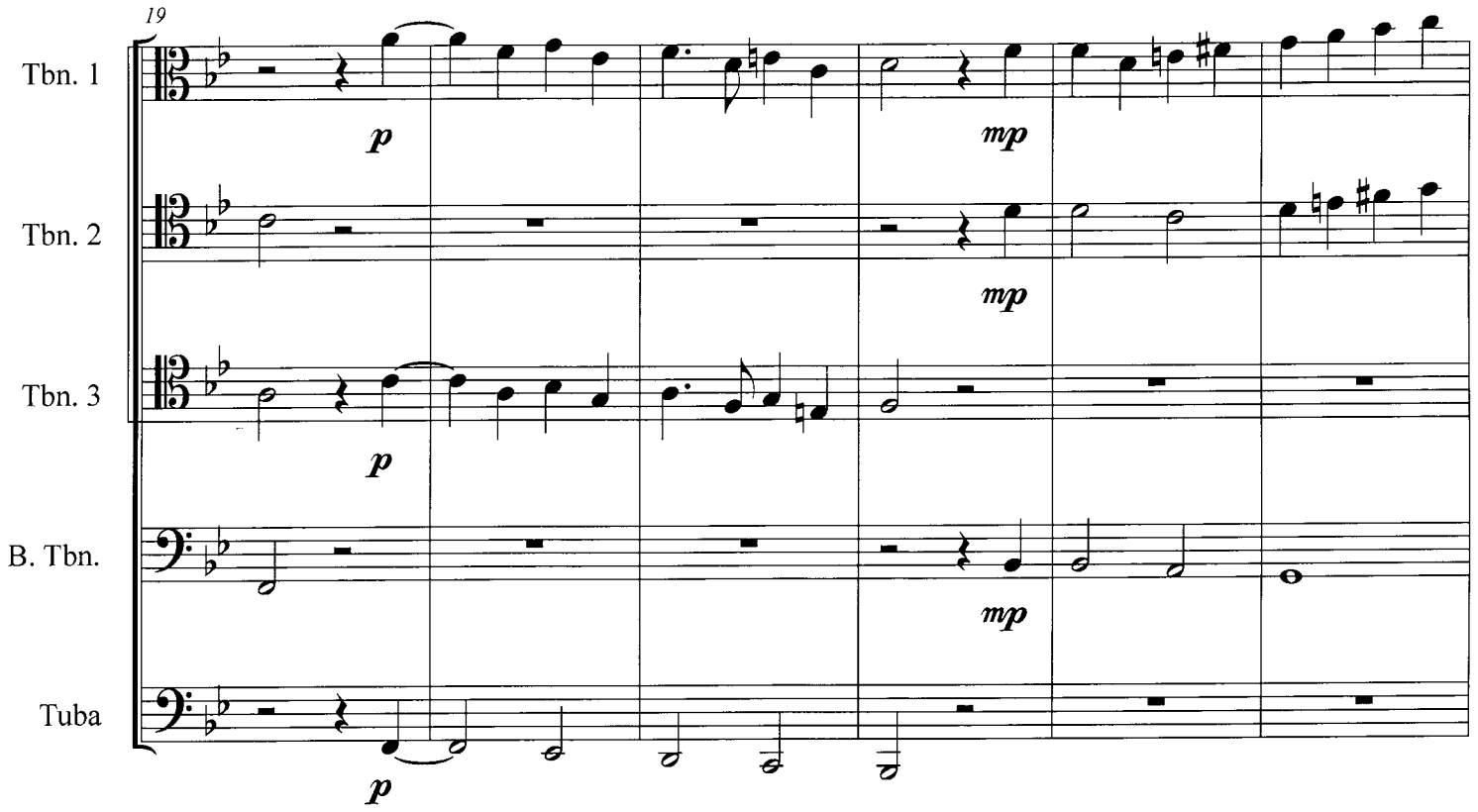


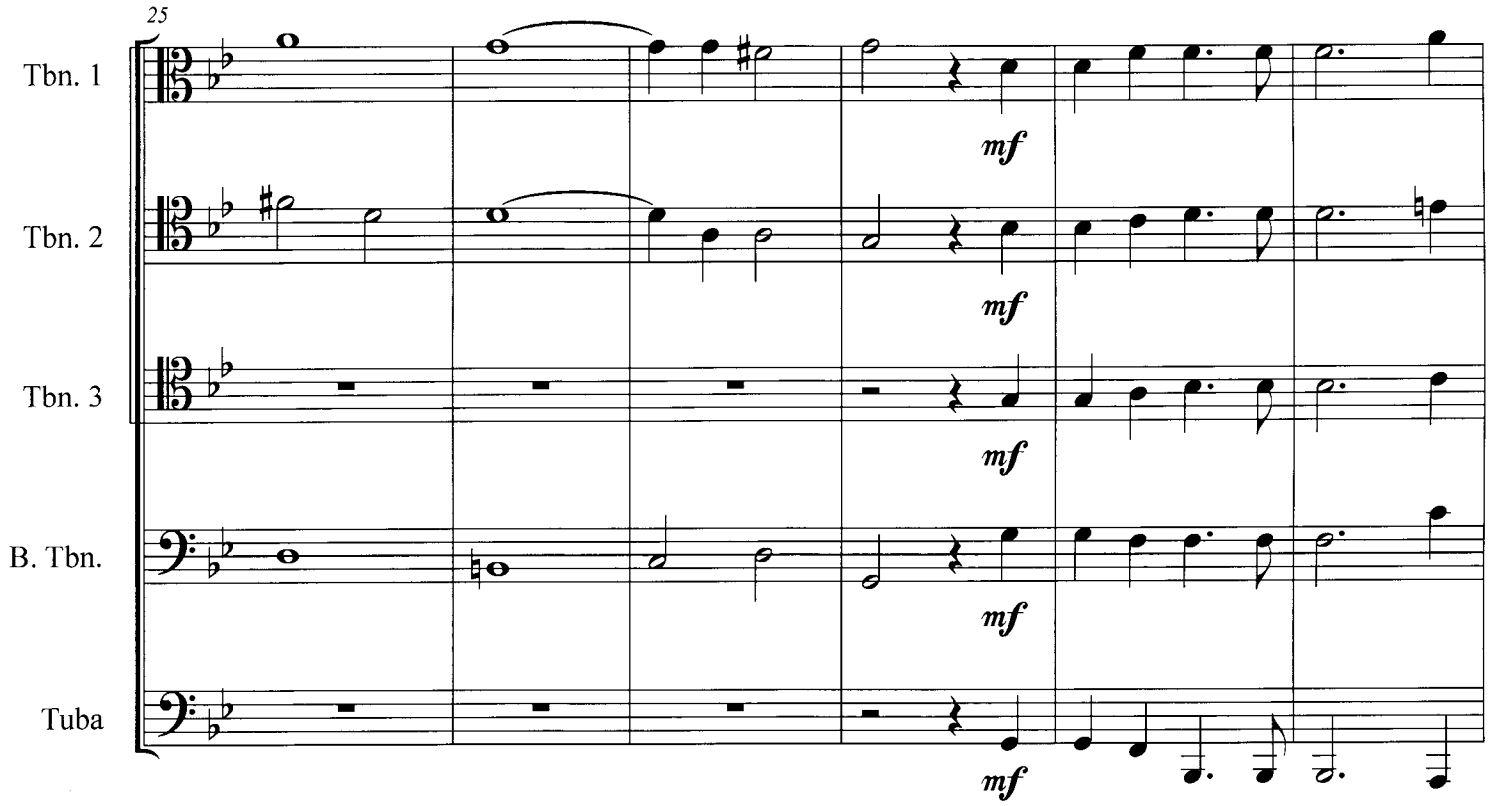


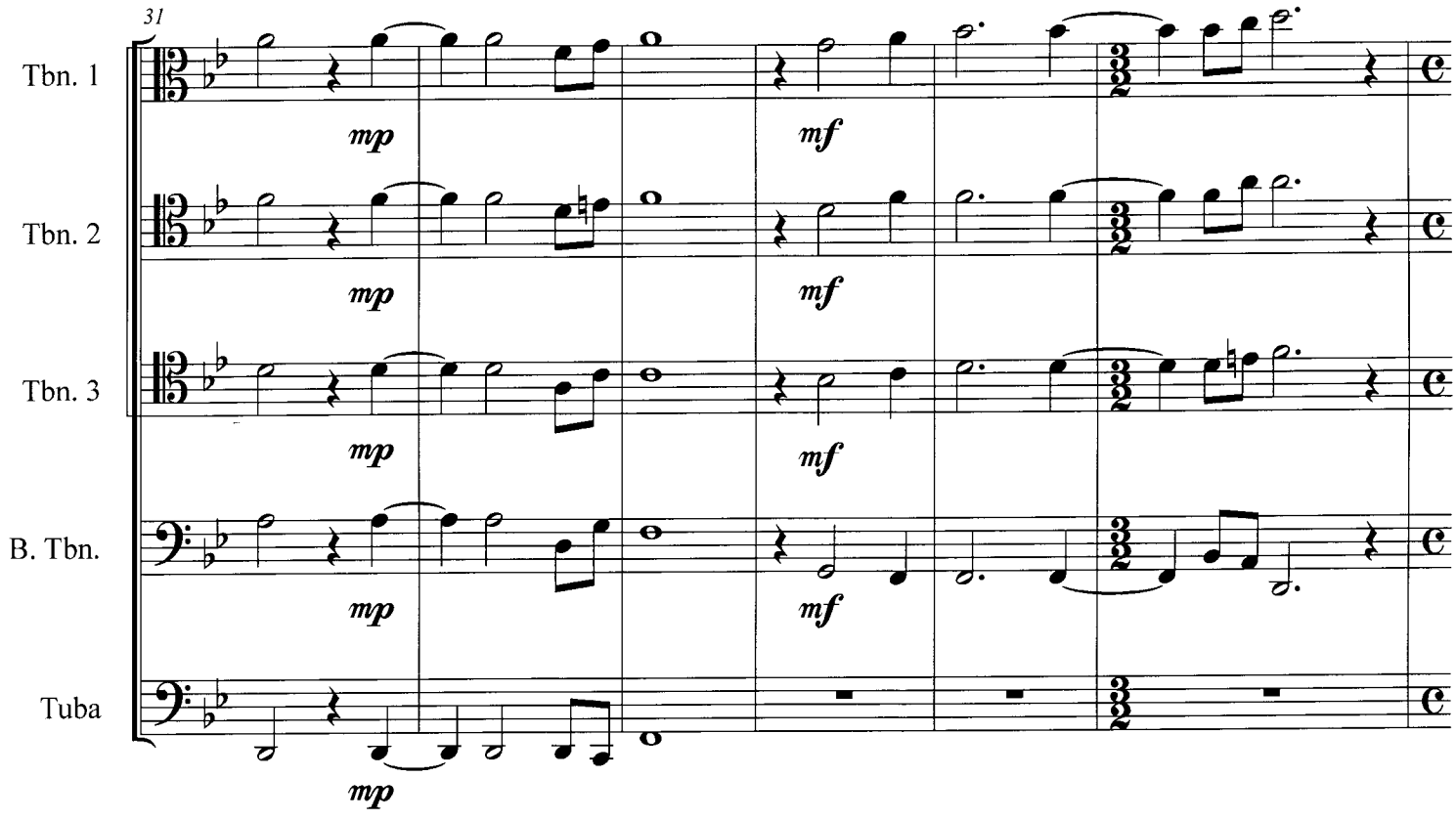
©

"Den bella e cara" SV 98B

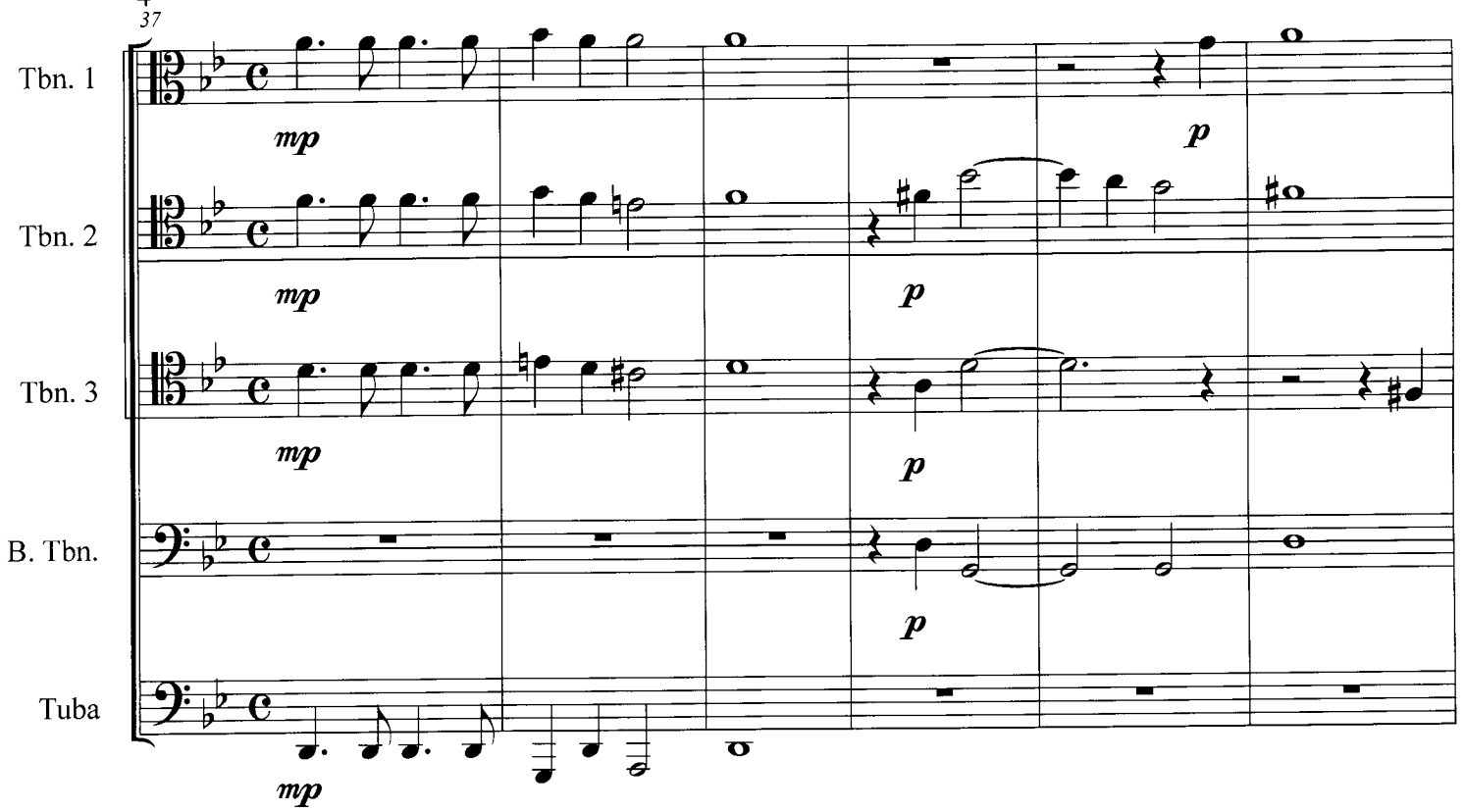


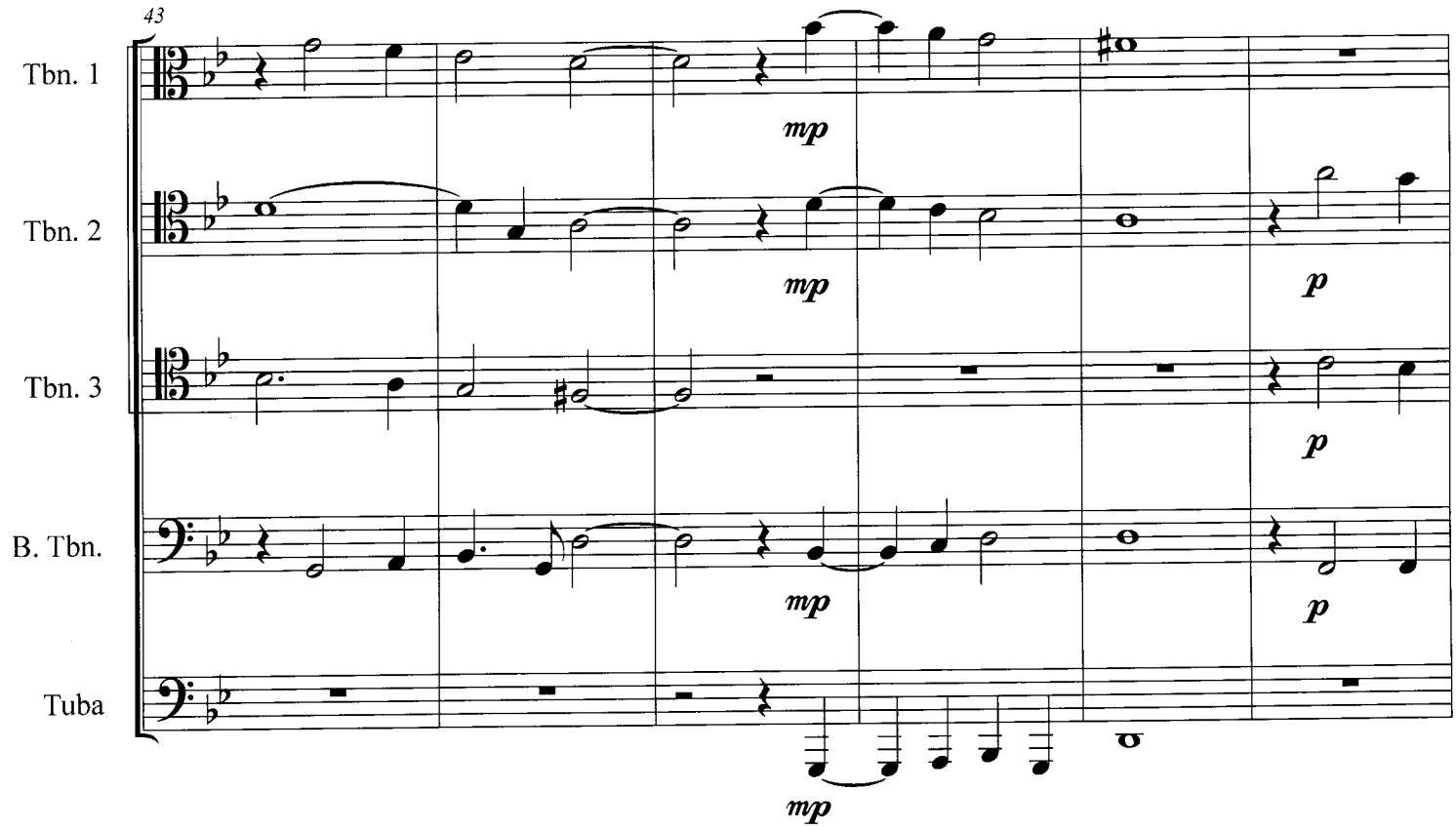


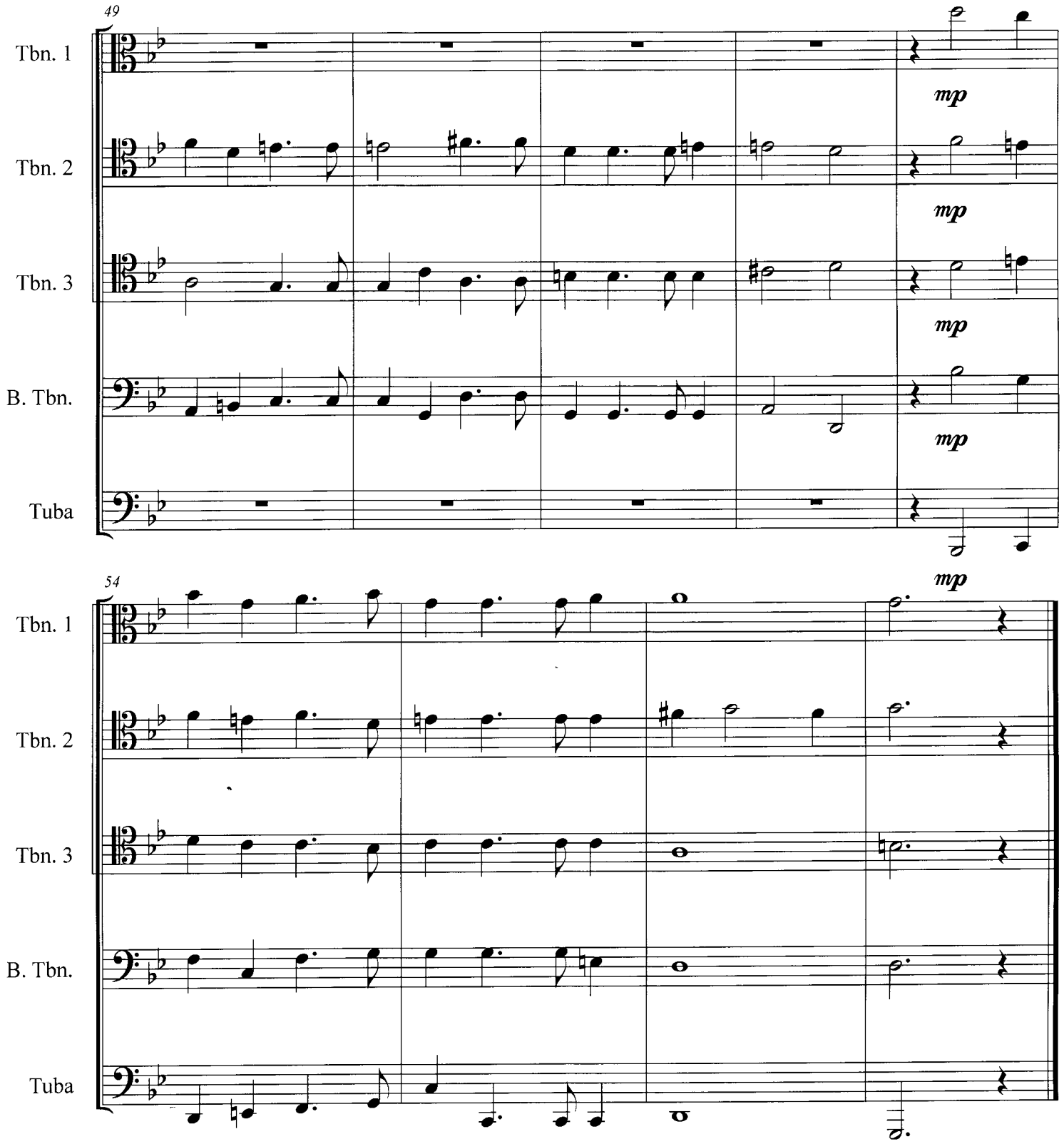

25
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf


31
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mf

"Den bella e cara" SV 98B






49
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp
mp
mp
54
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp

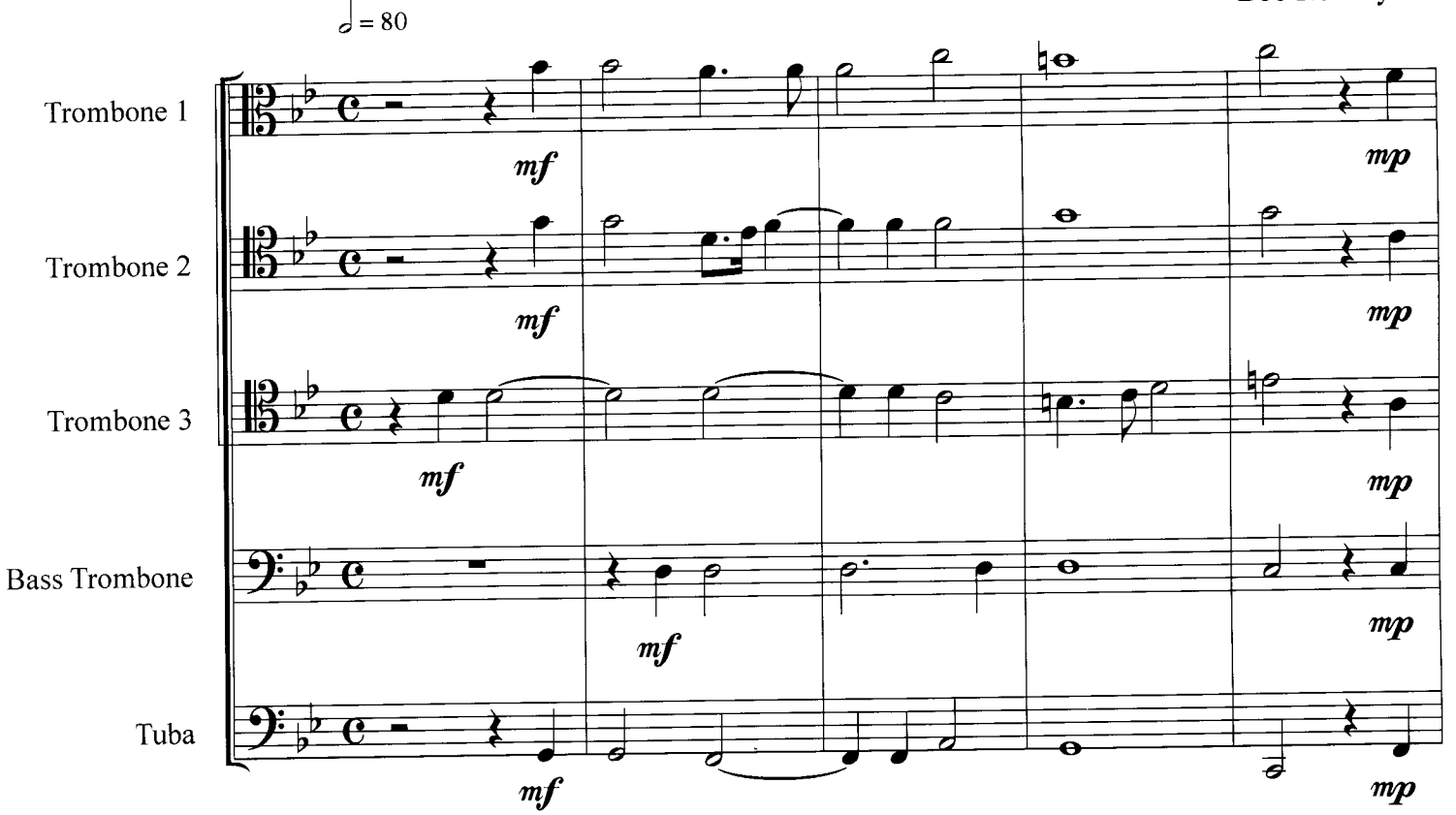
Score

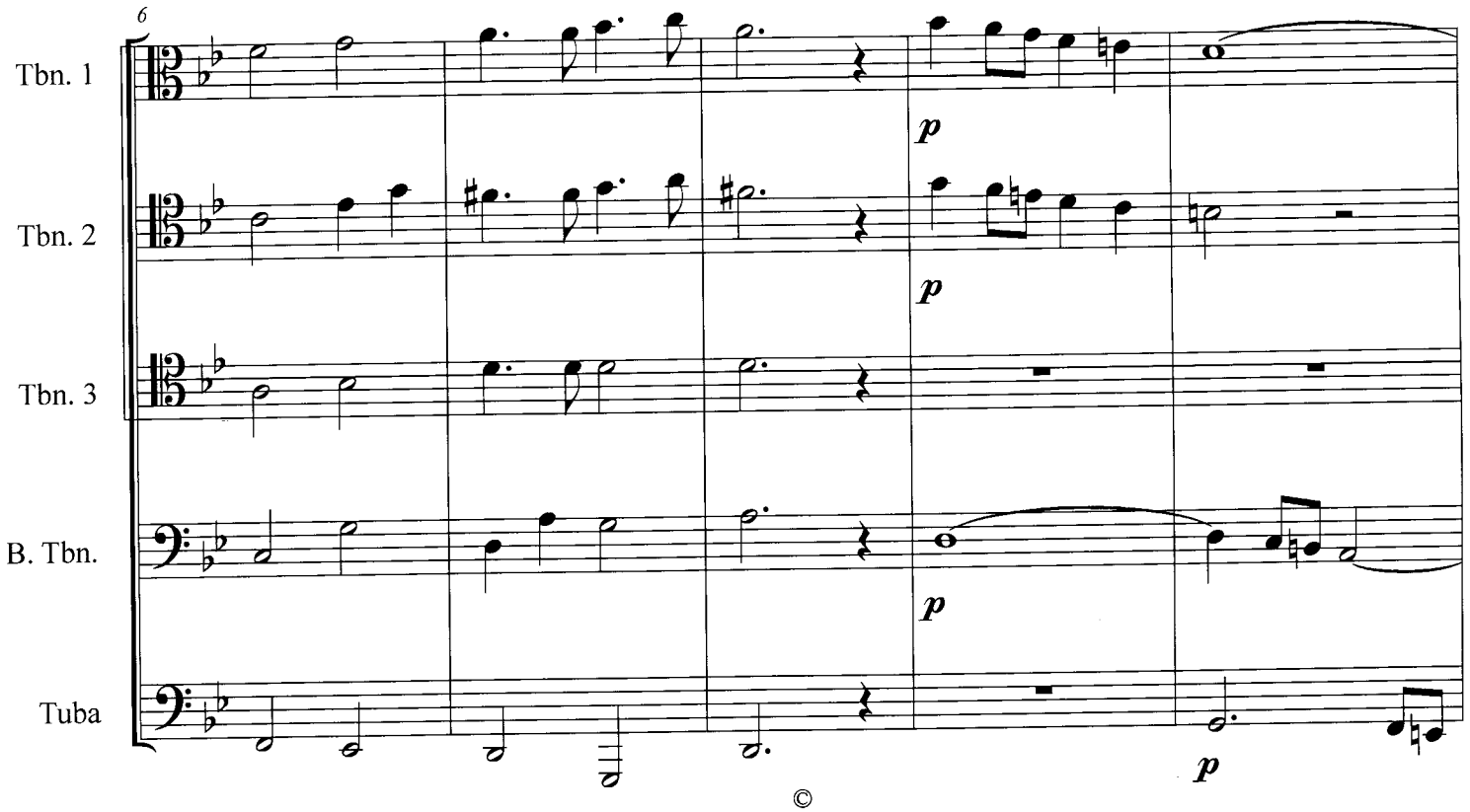
"Ma tu piu che mai" SV98c

from Book five

Monteverdi

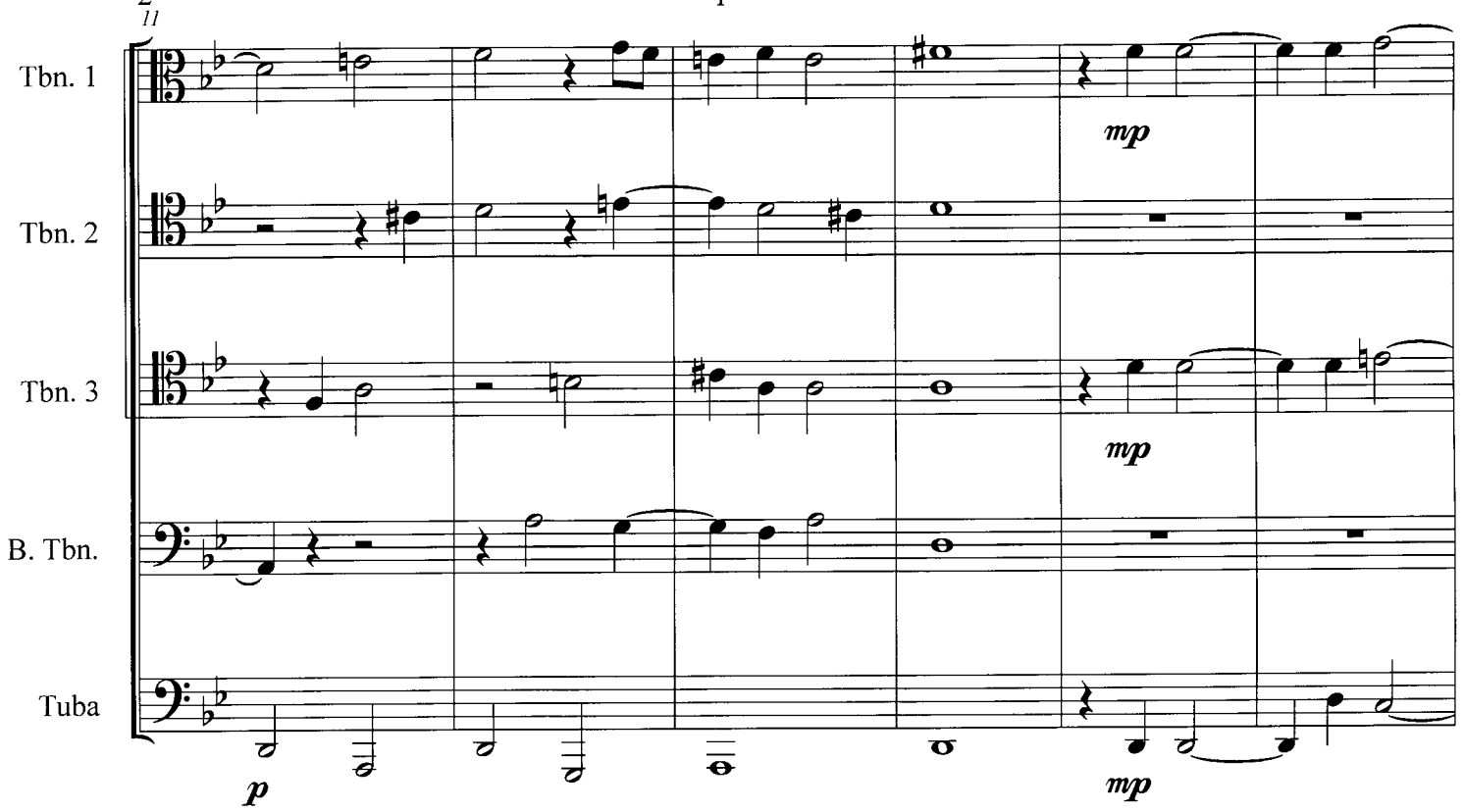
Bob Reifsnyder

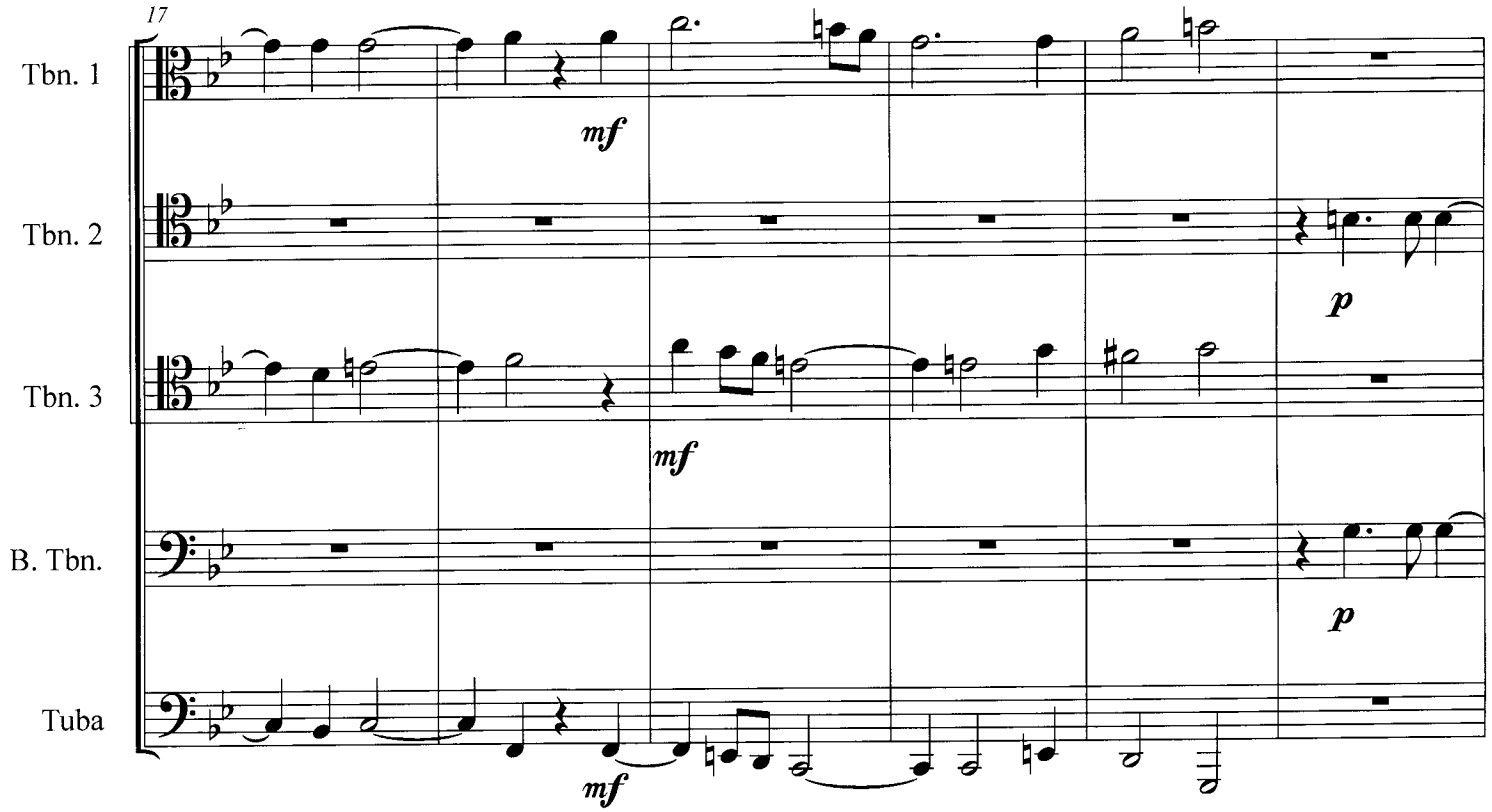


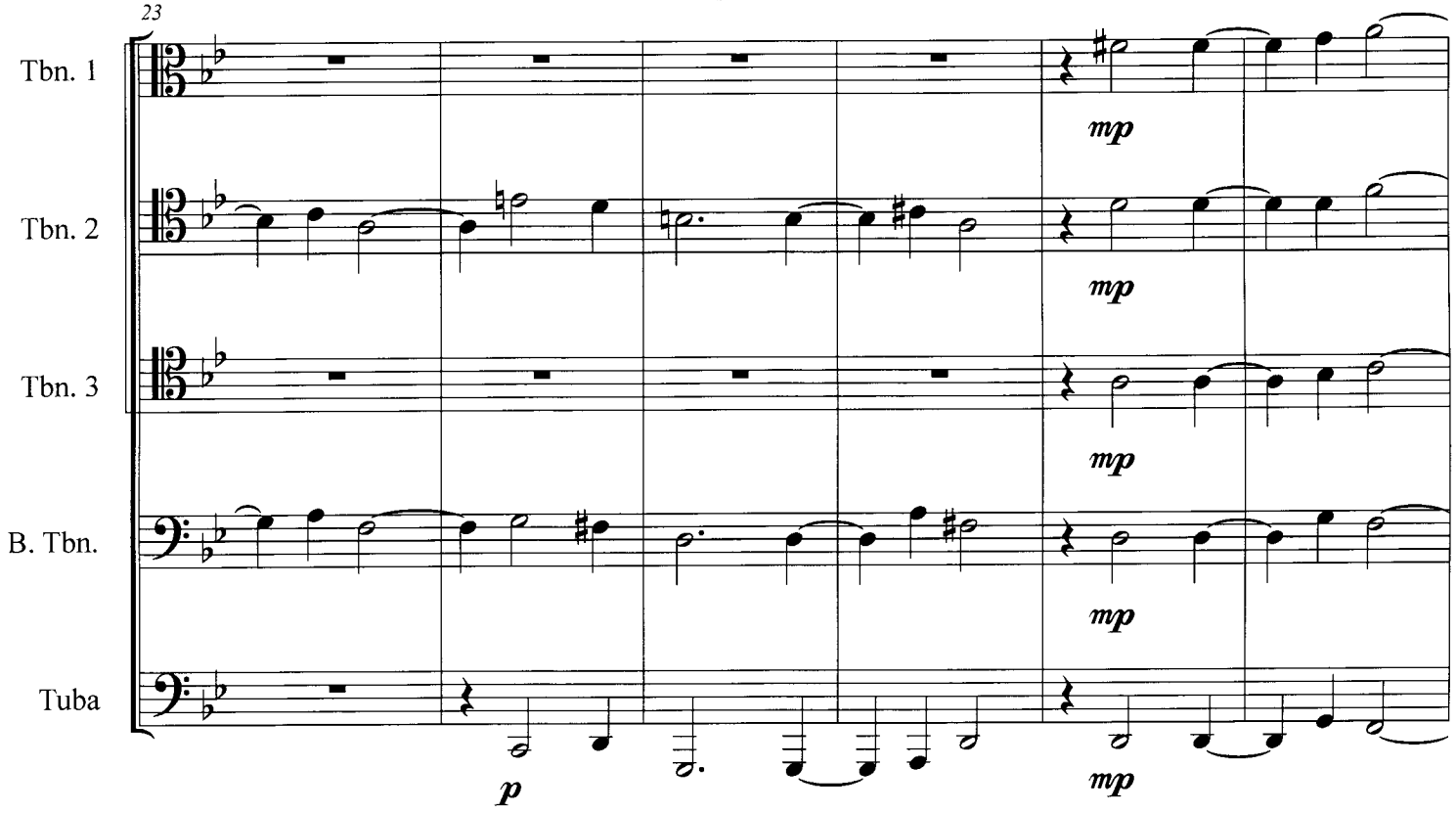


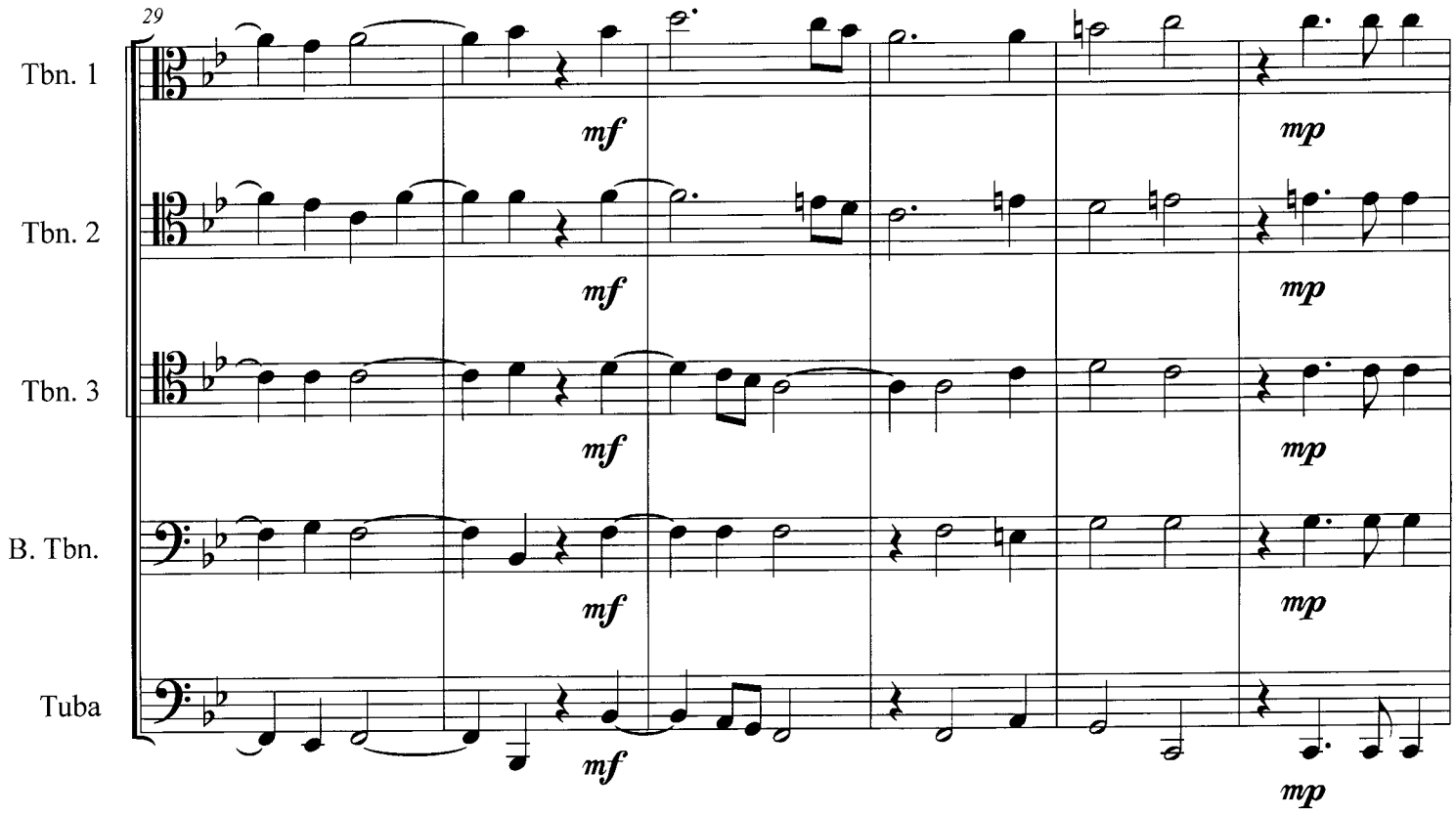
©

"Ma tu piu che mai" SV98c

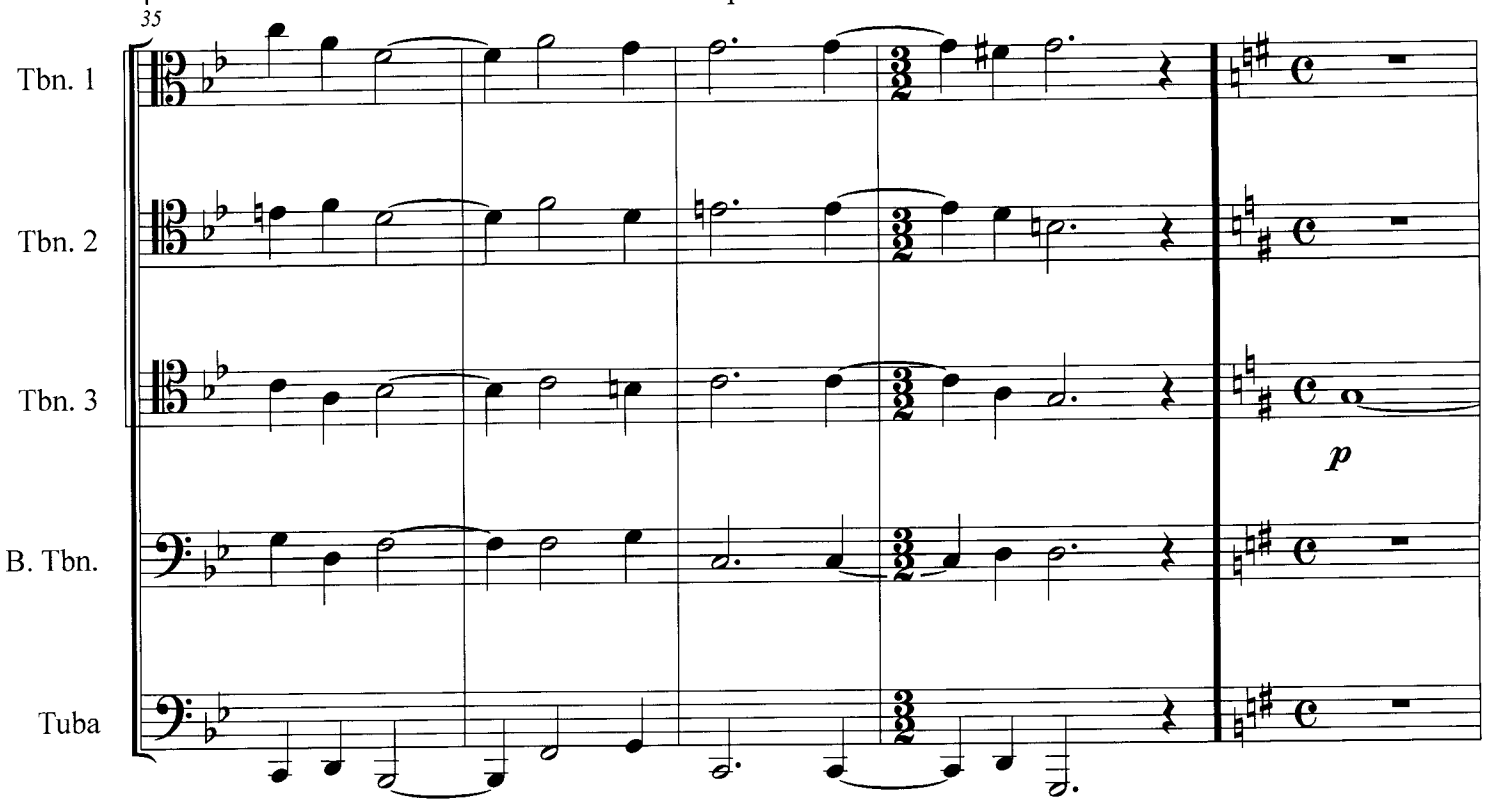


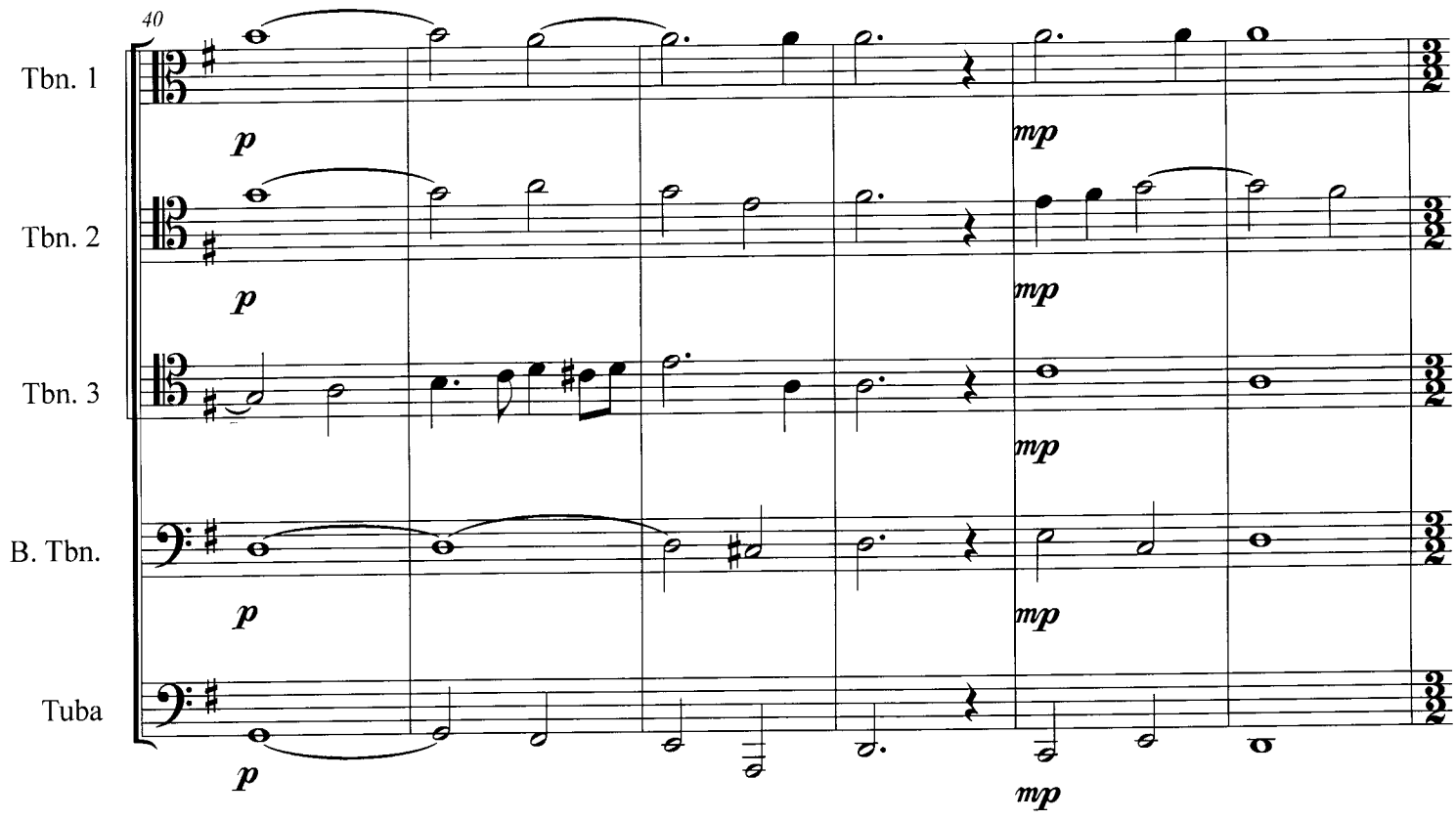


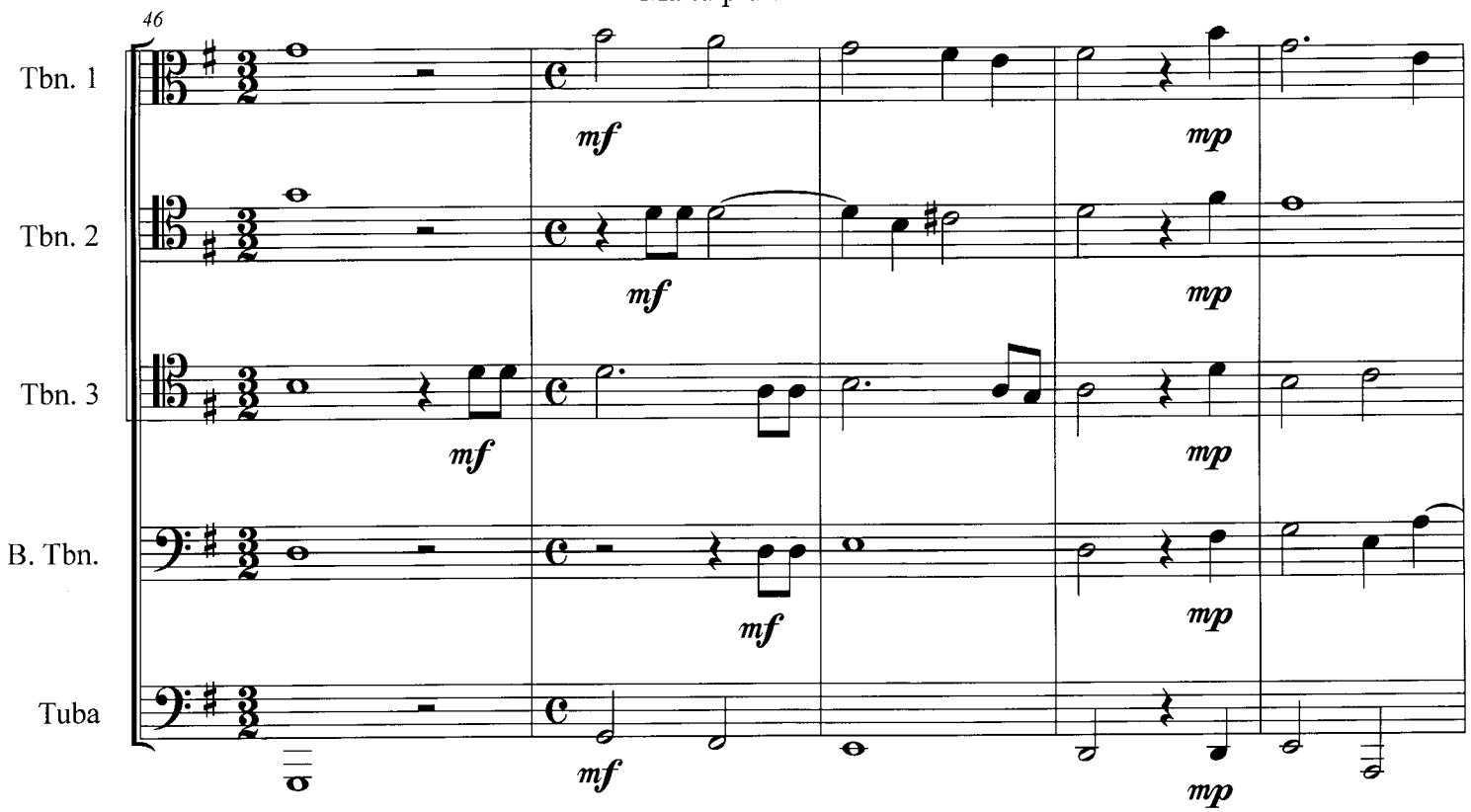

23
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p

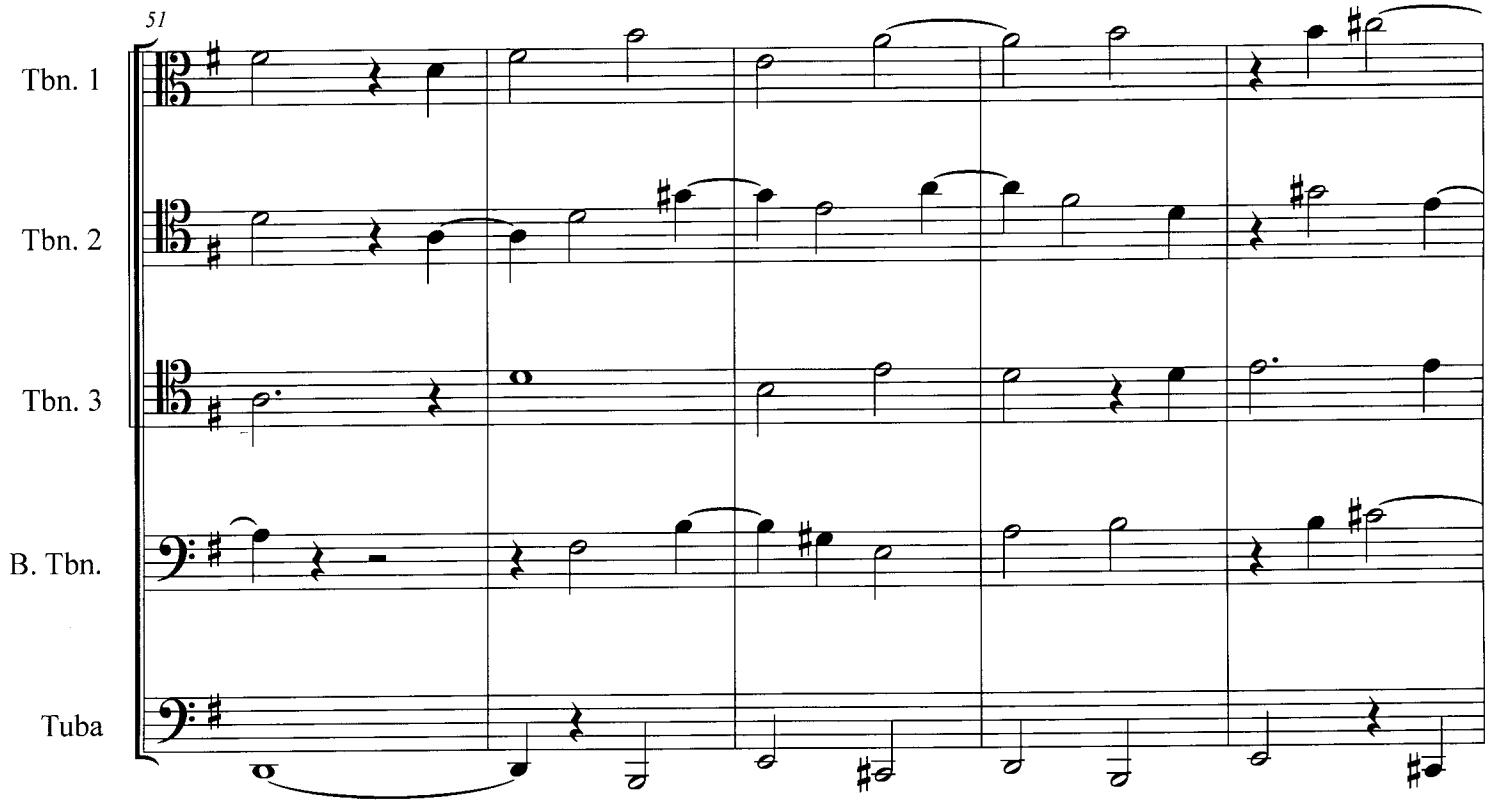

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp

"Ma tu piu che mai" SV98c

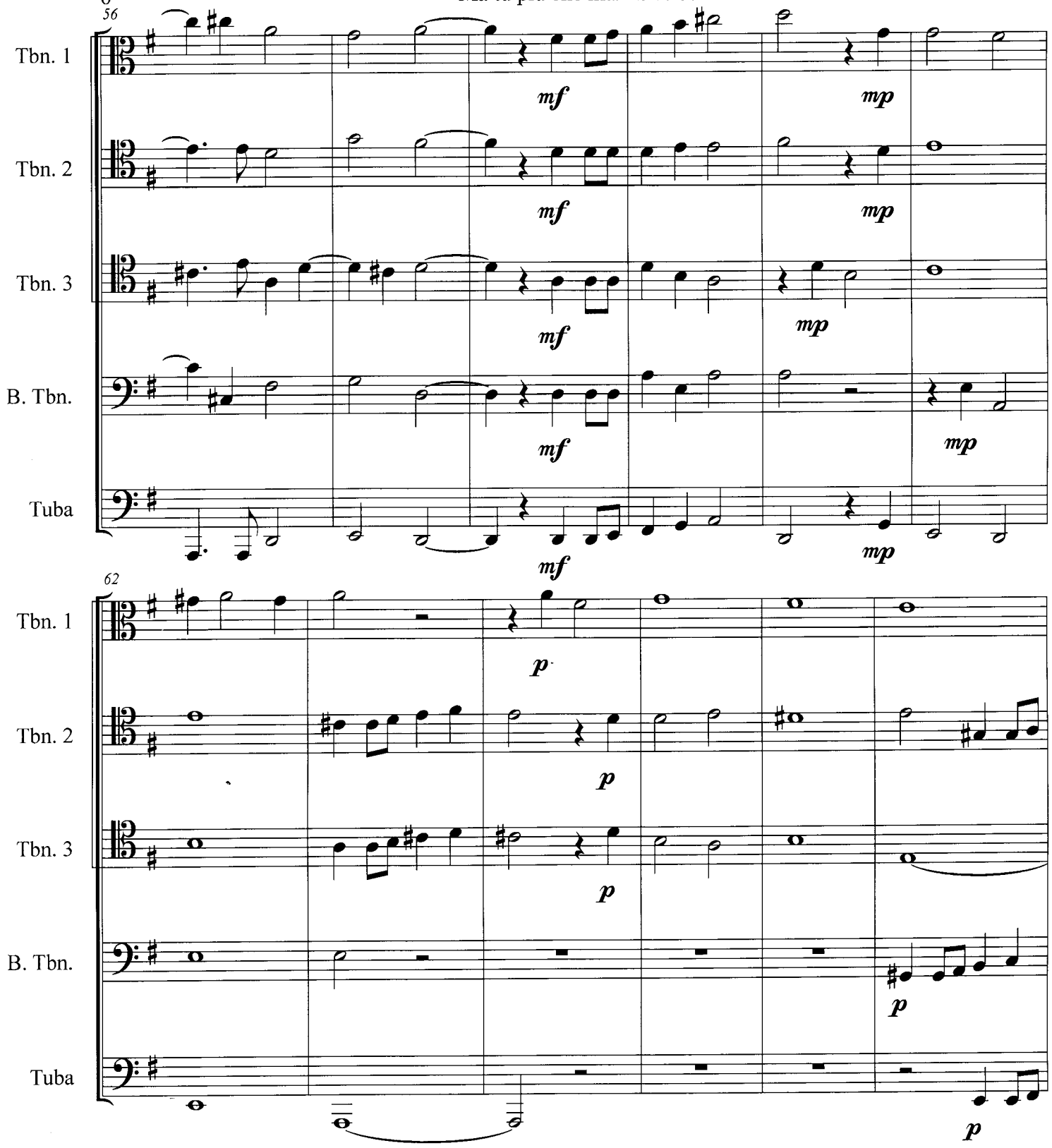


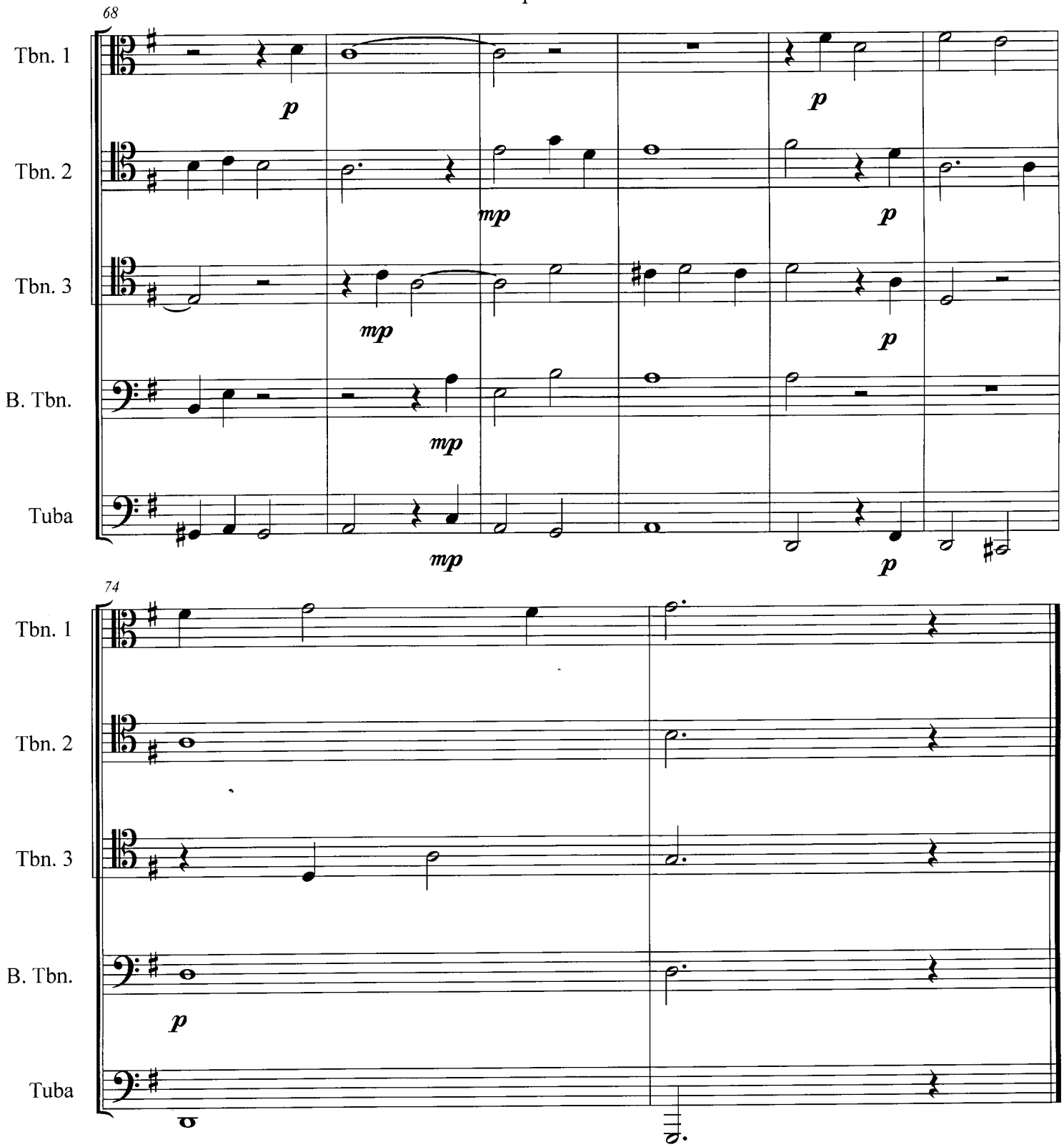



46
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp


51
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

"Ma tu piu che mai" SV98c




68
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp
74

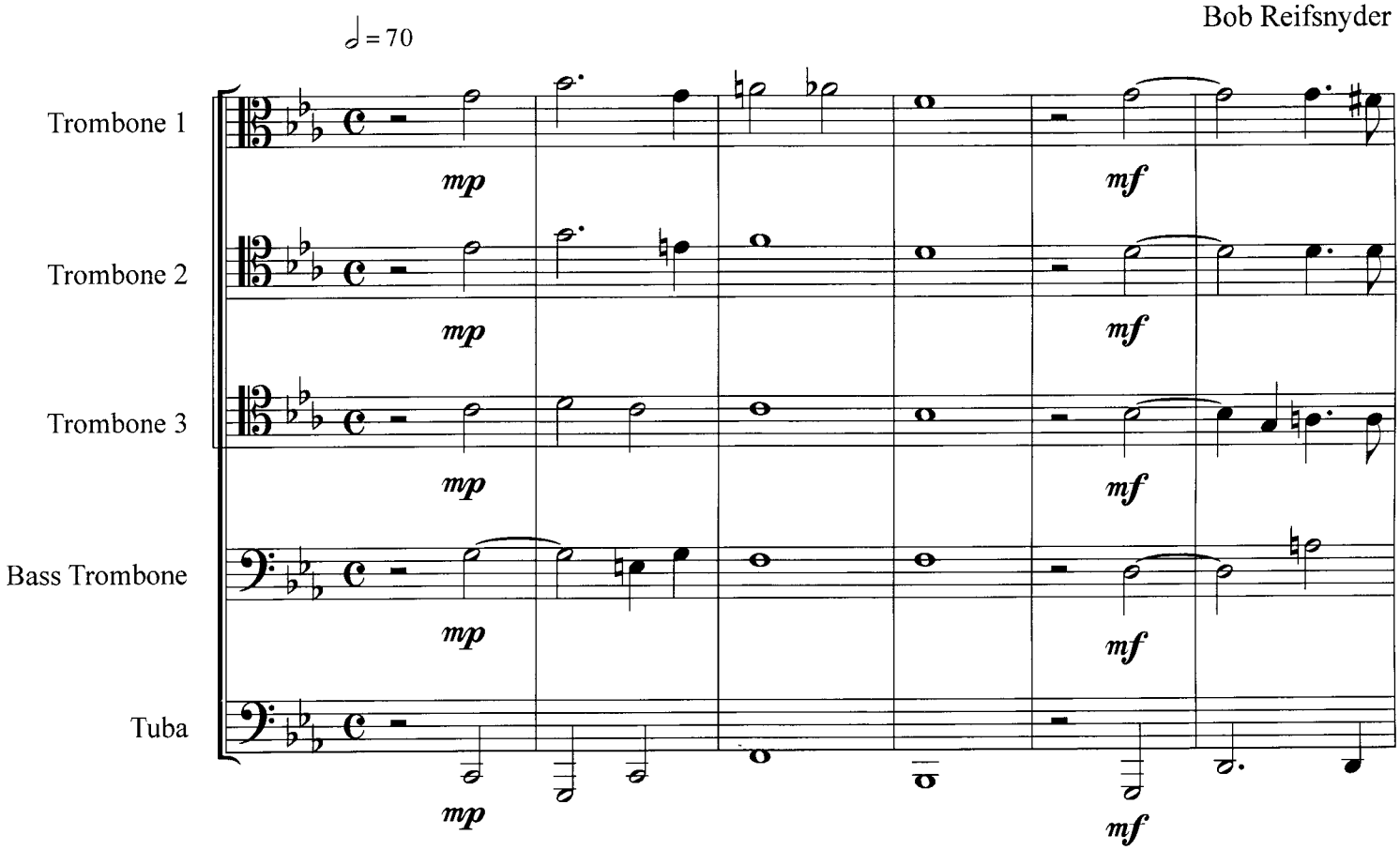
Score

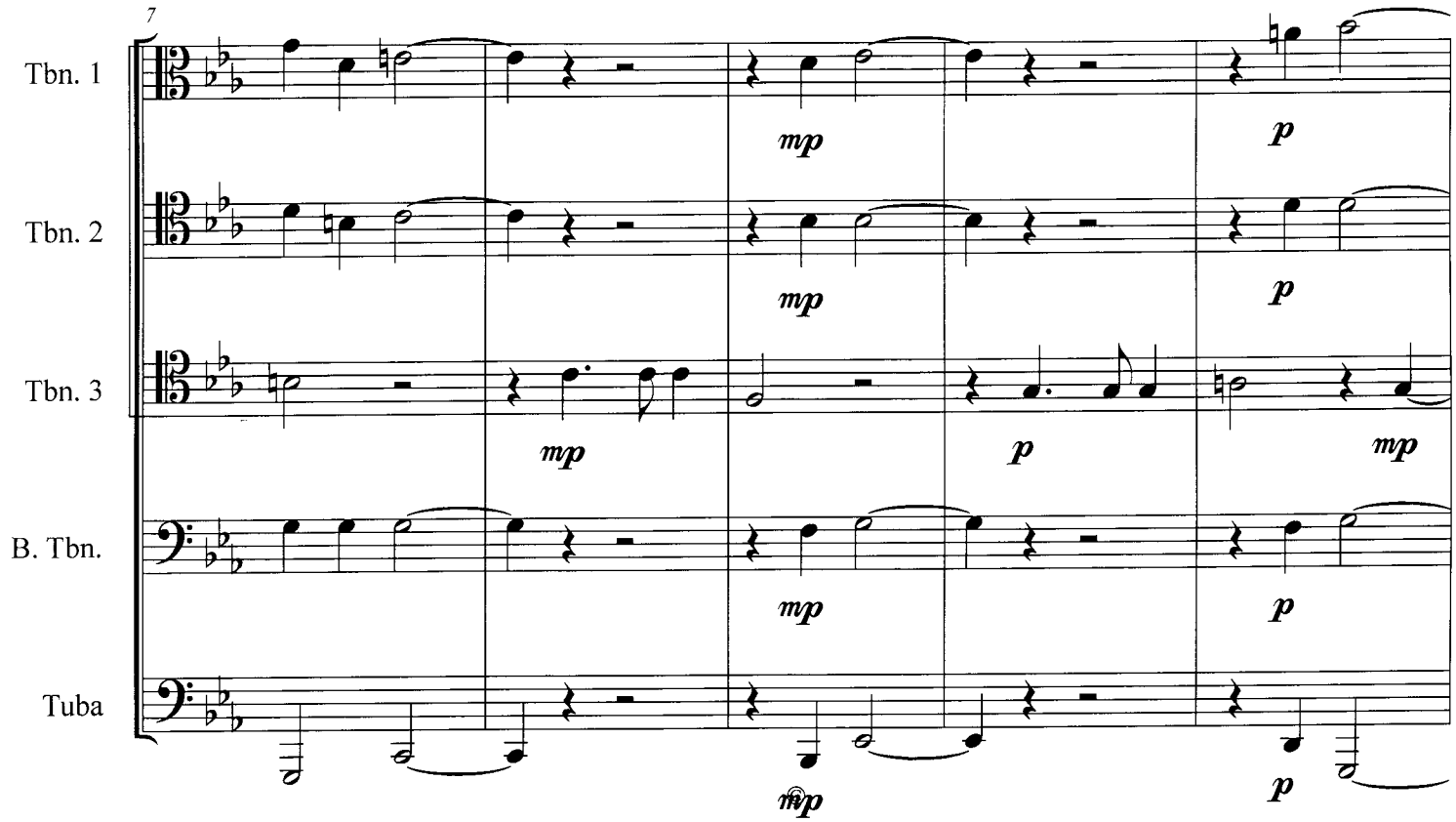
"Che dar piu vi poss'io" SV99

from Book five

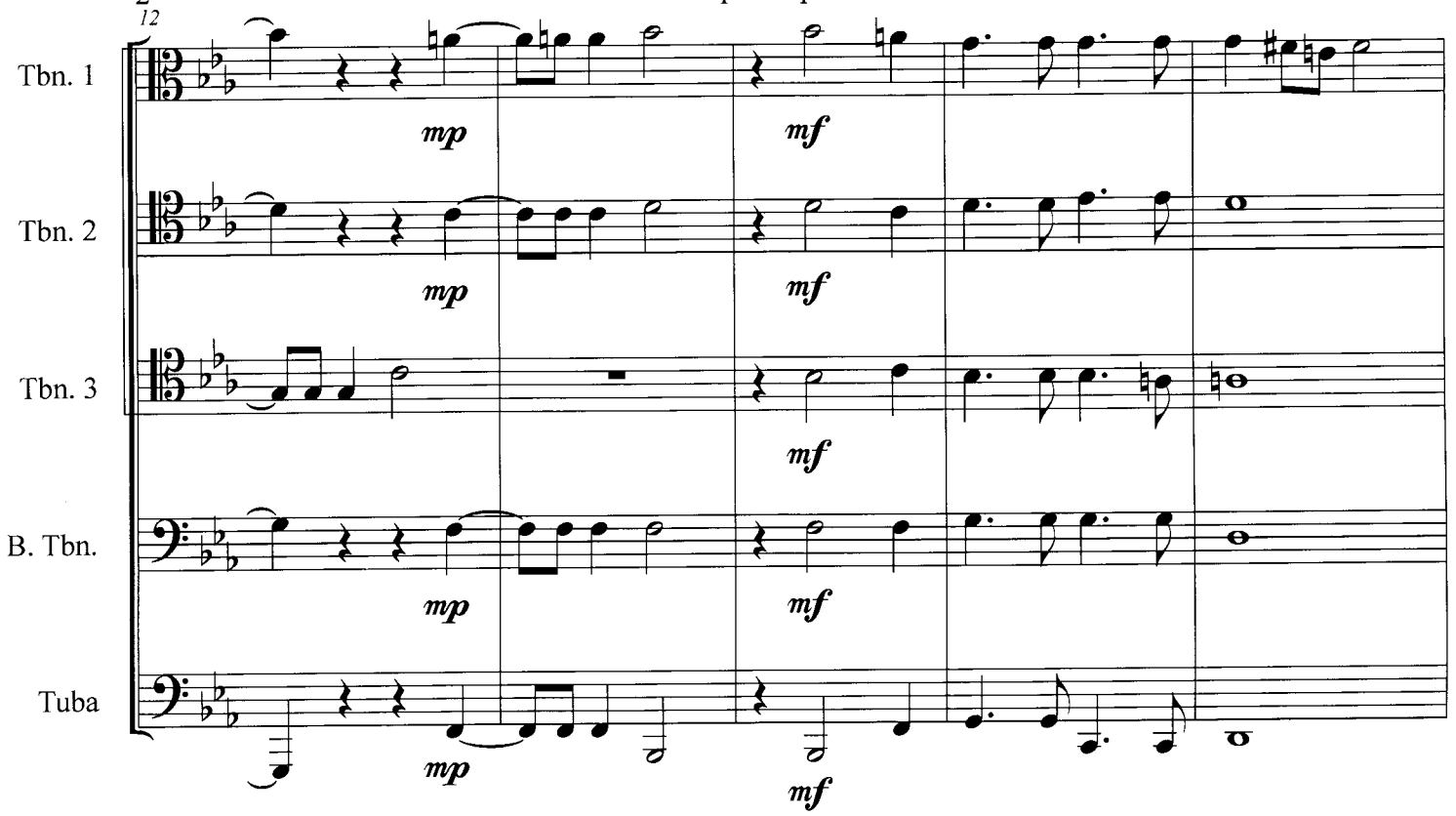
Monteverdi

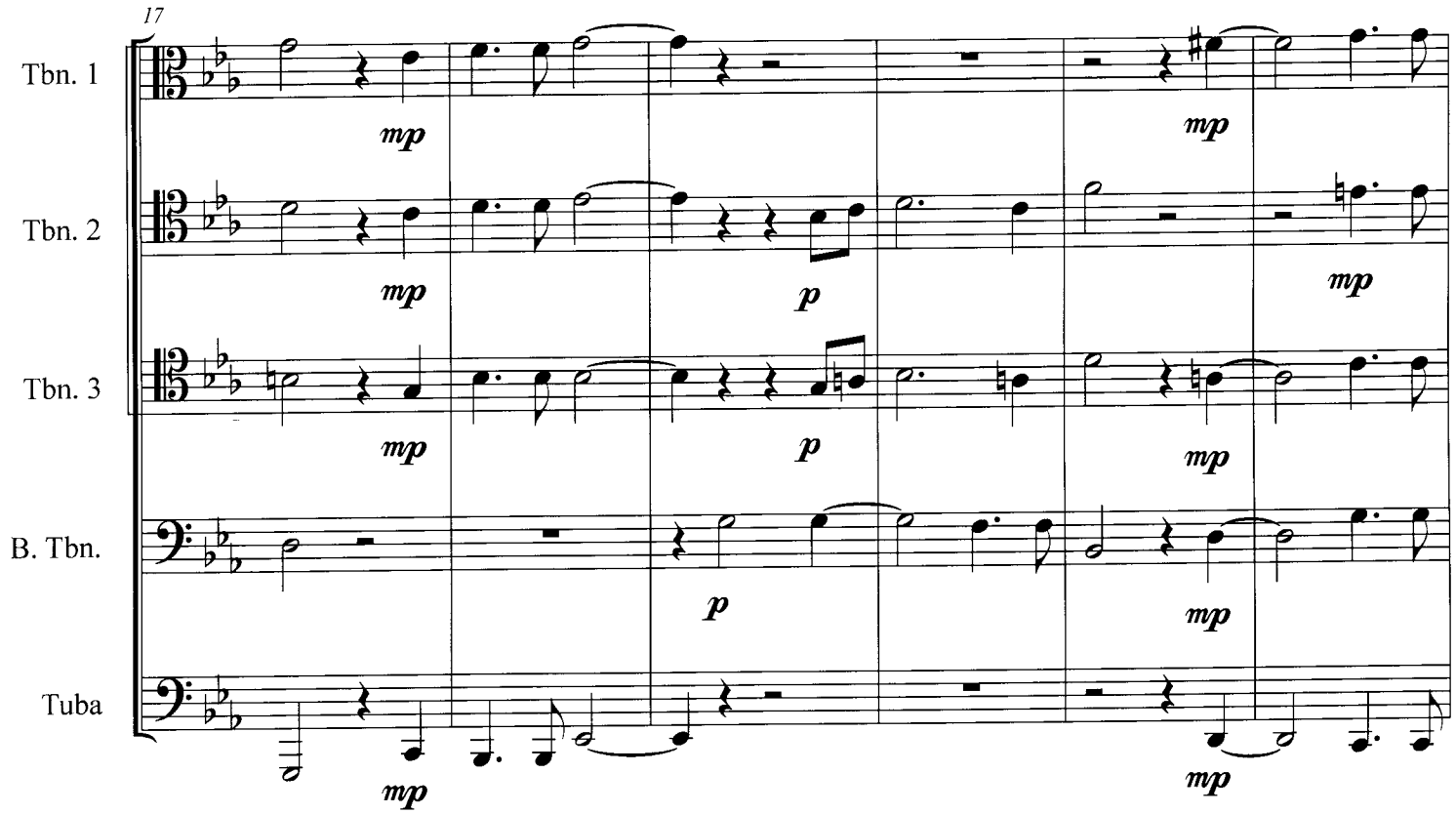
Bob Reifsnyder

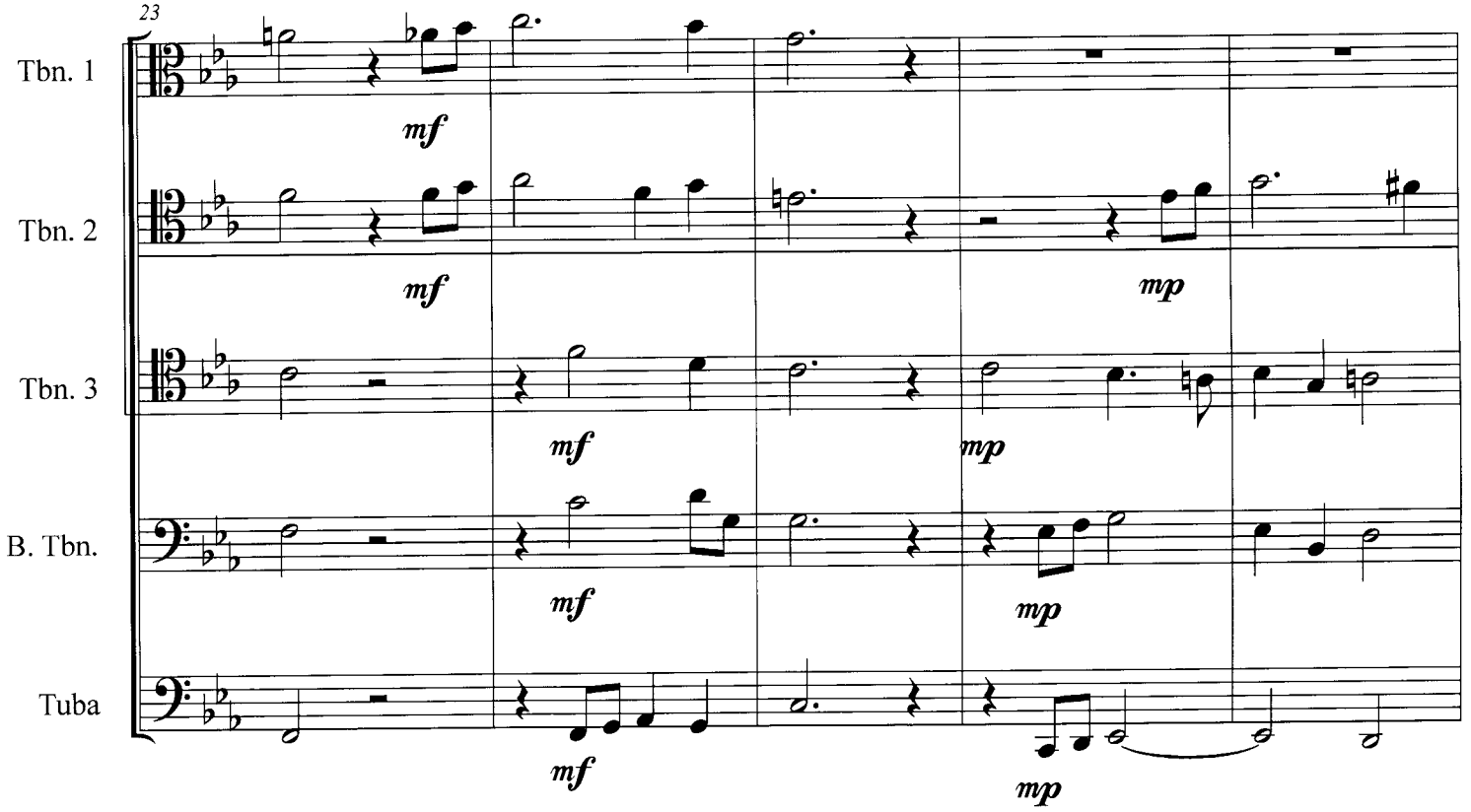


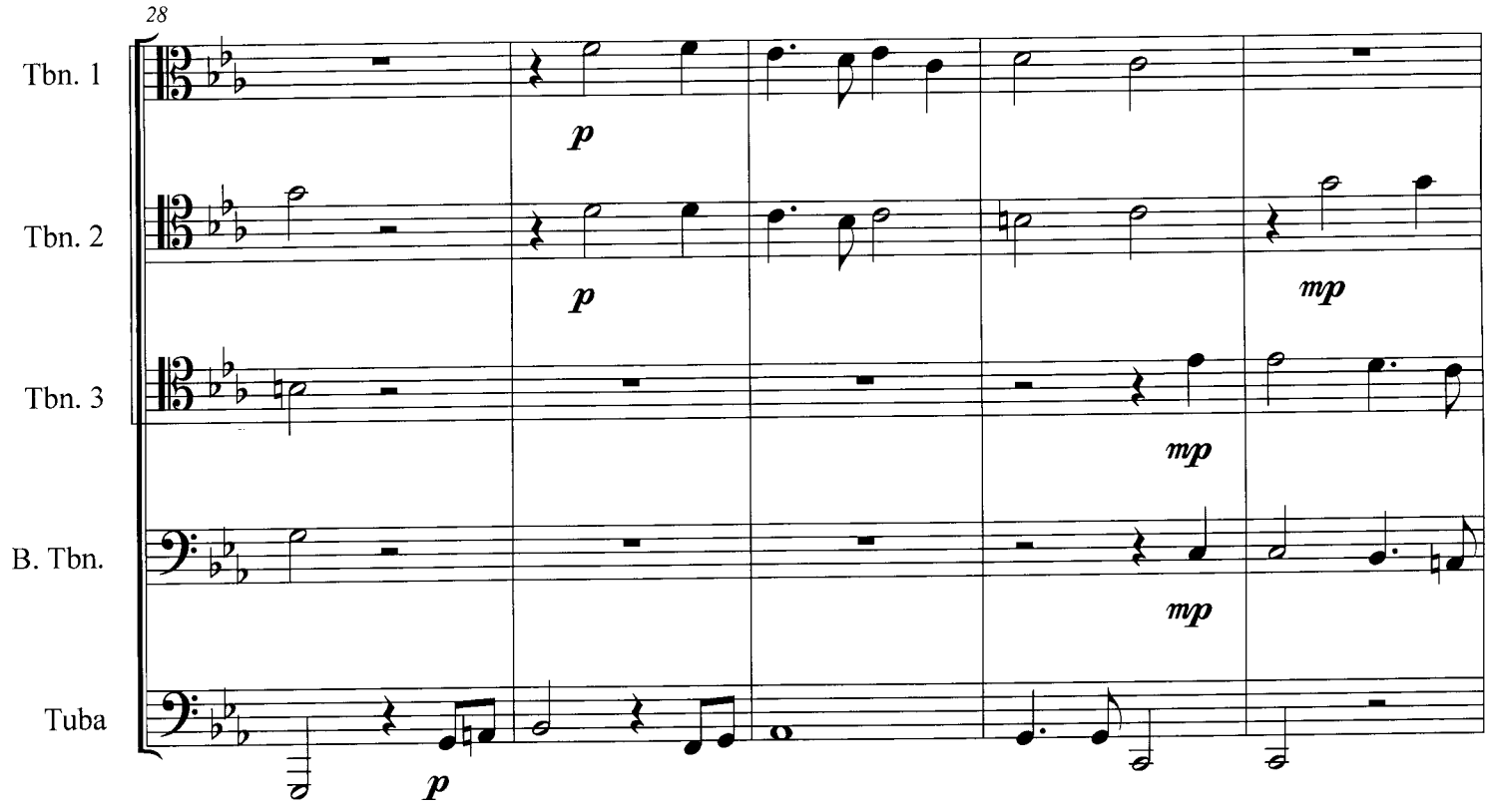


"Che dar piu vi poss'io" SV99

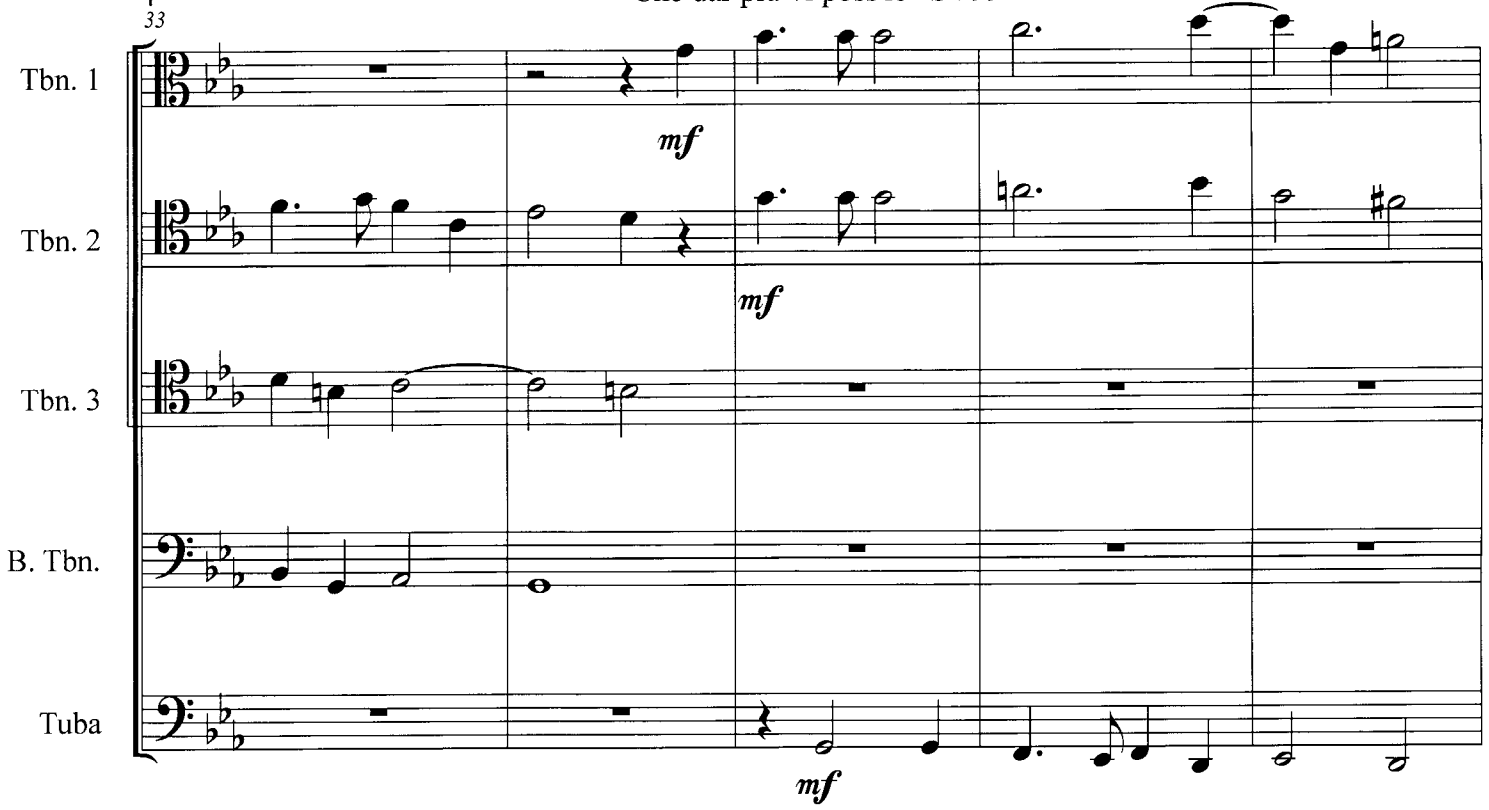


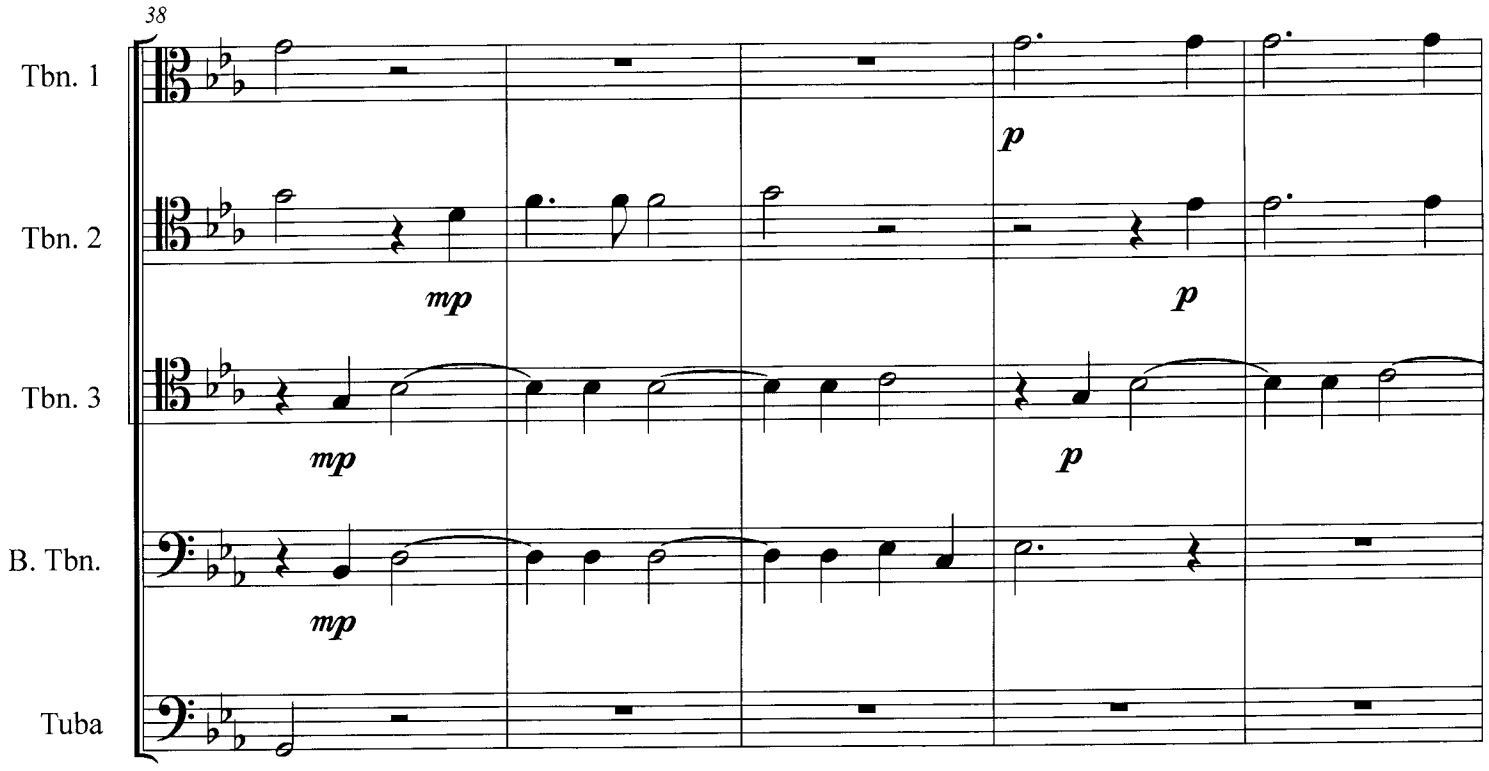


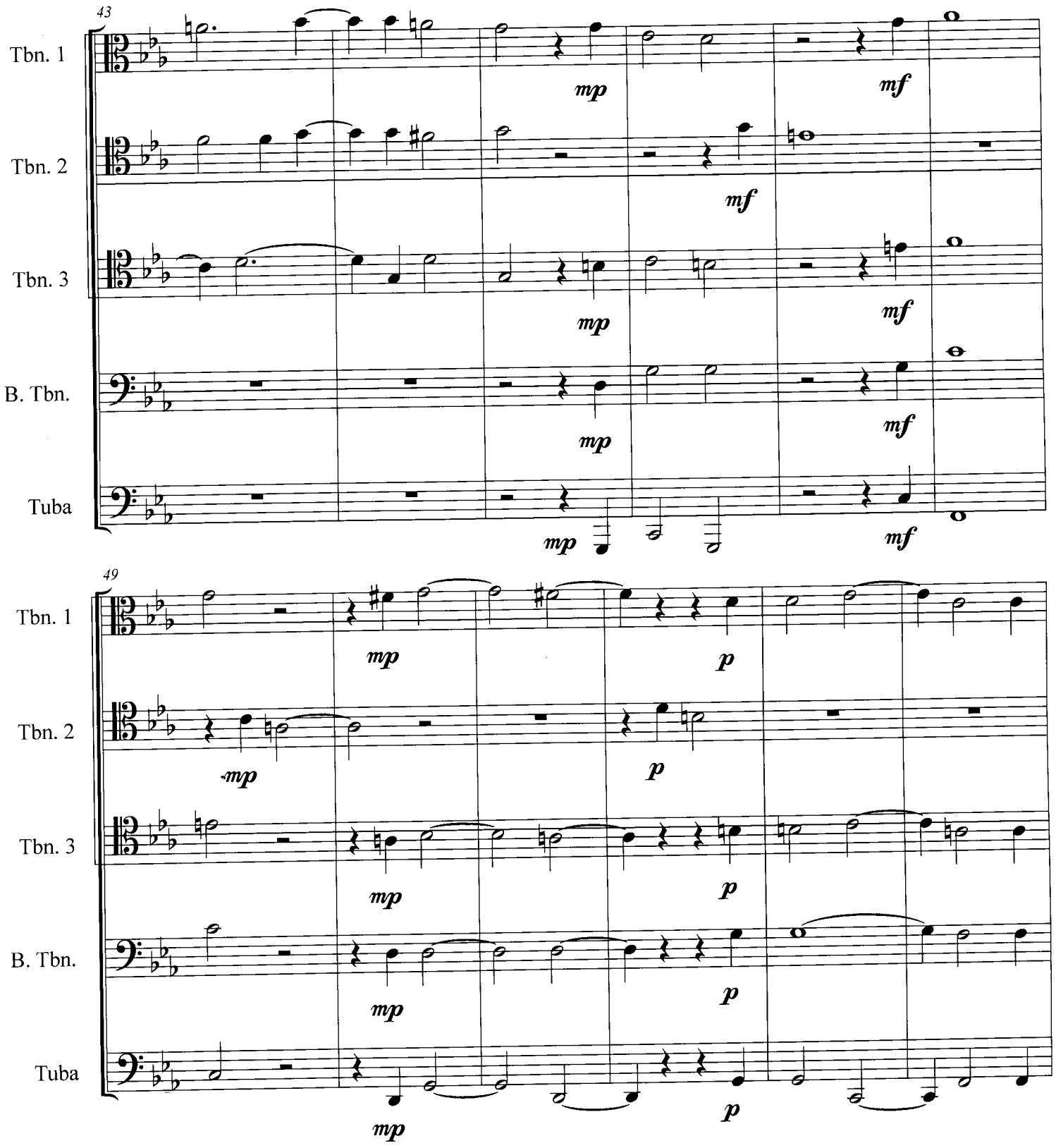

23
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp


28
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp

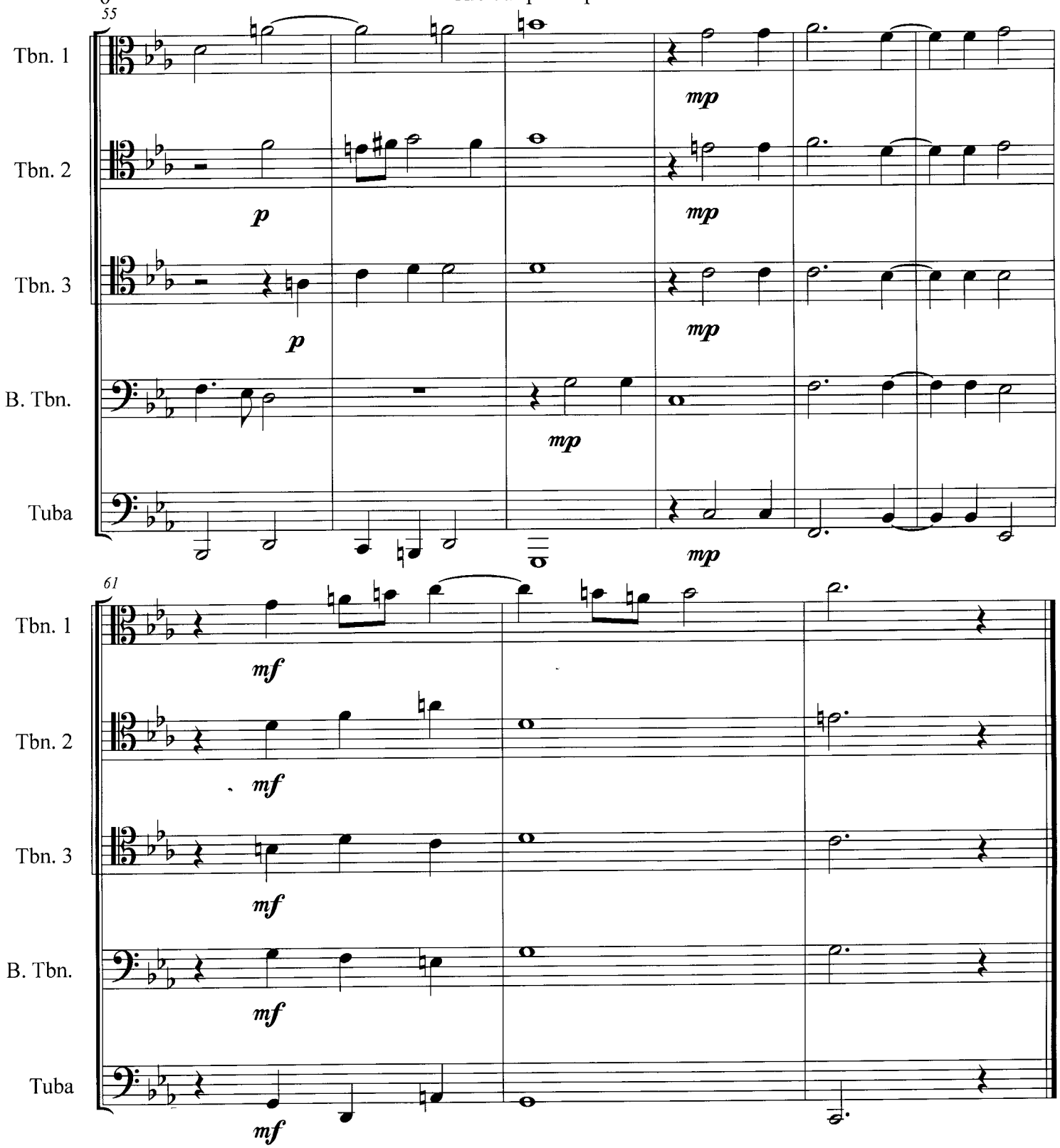
"Che dar piu vi poss'io" SV99






43
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mf
49
p

"Che dar piu vi poss'io" SV99



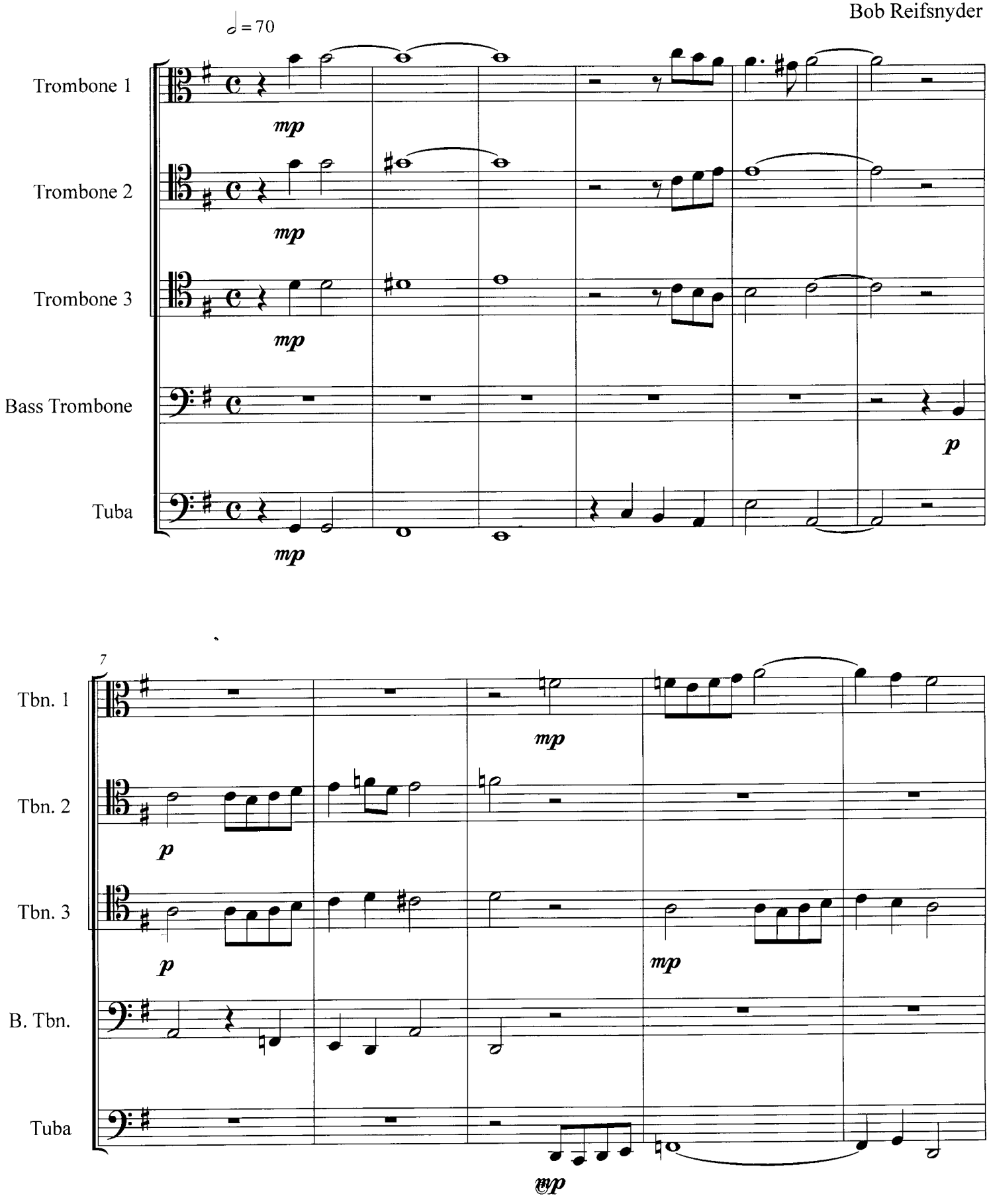
Score

"M'e piu dolce il penar" SV100

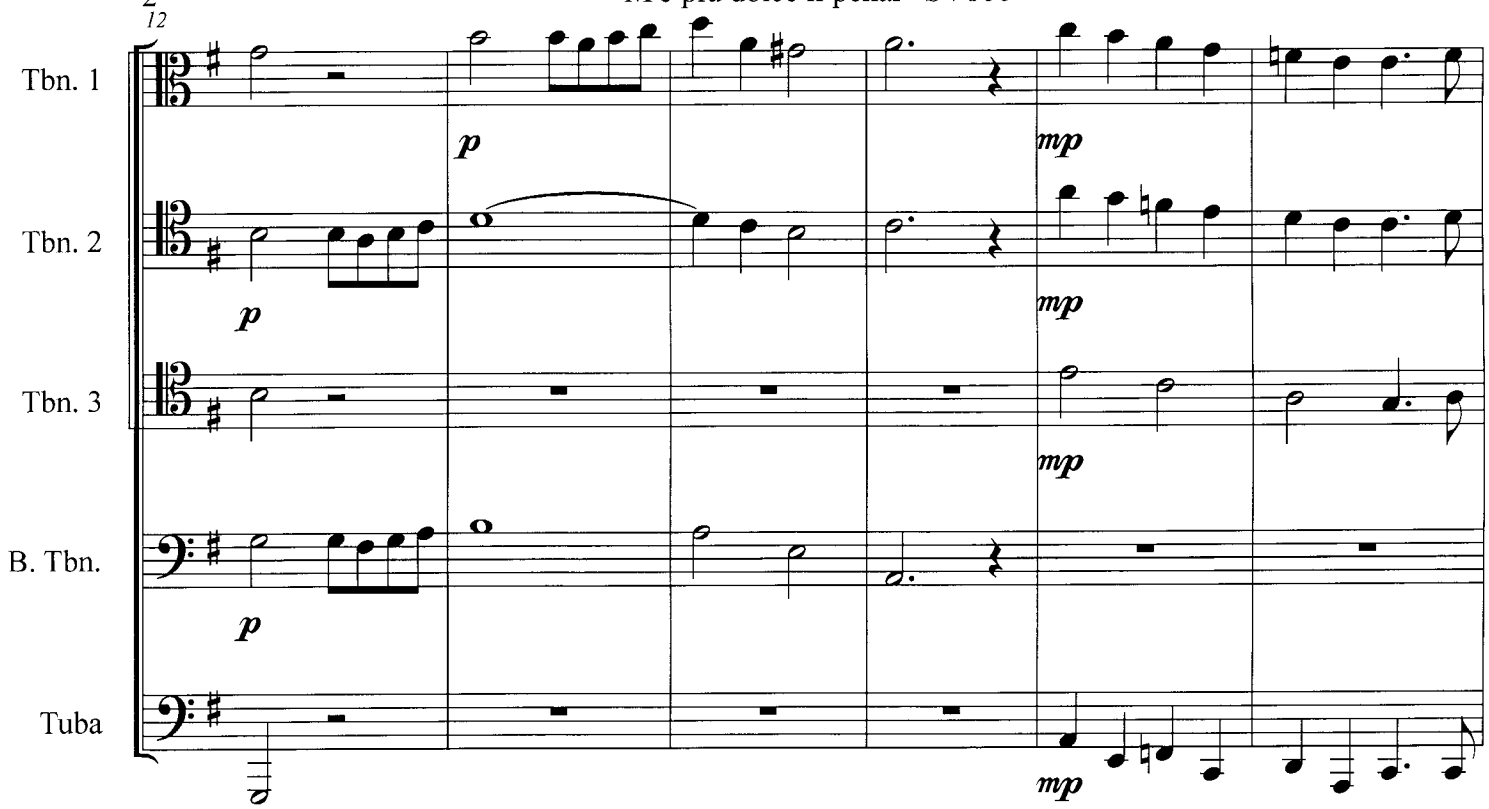
from Book five

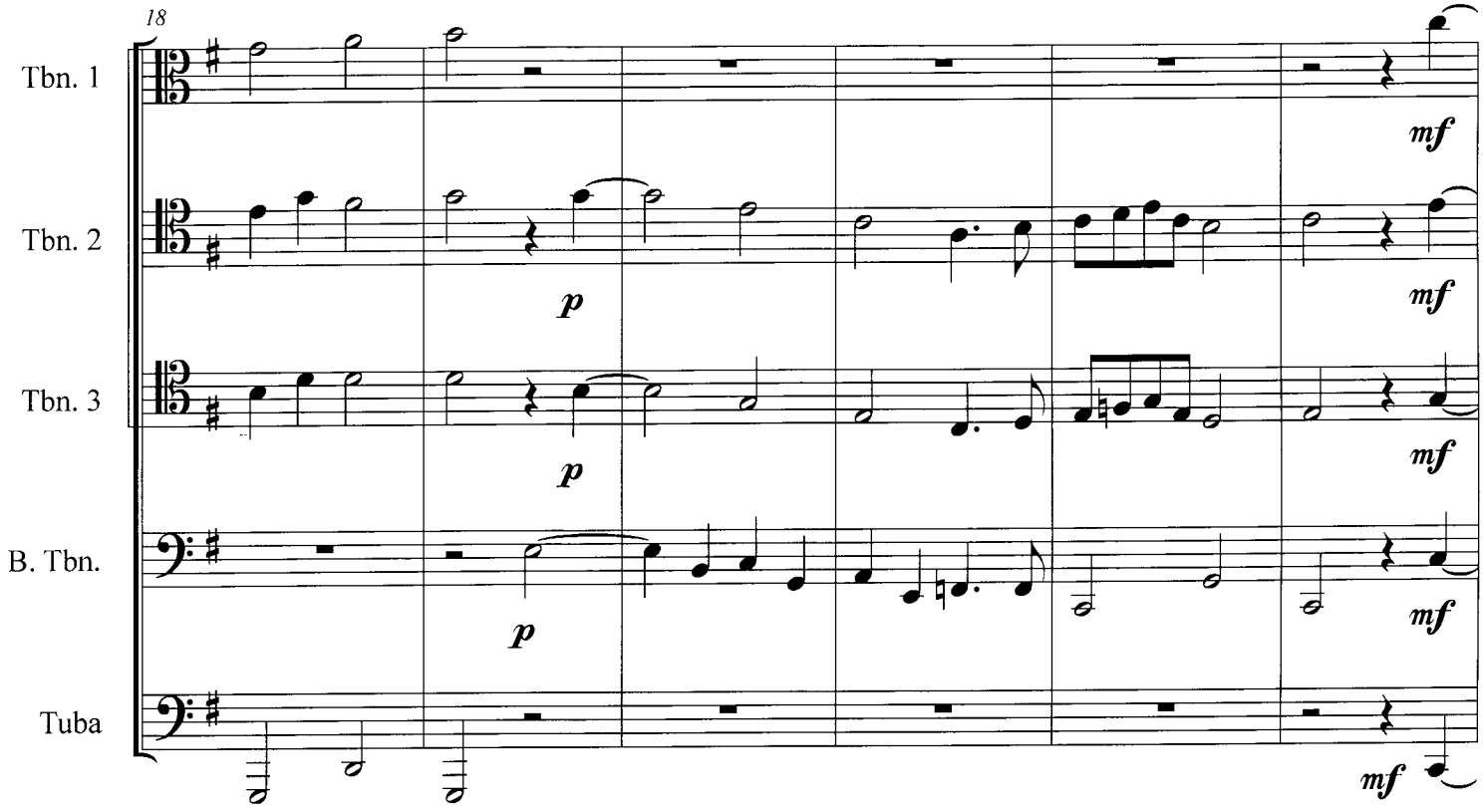
Monteverdi

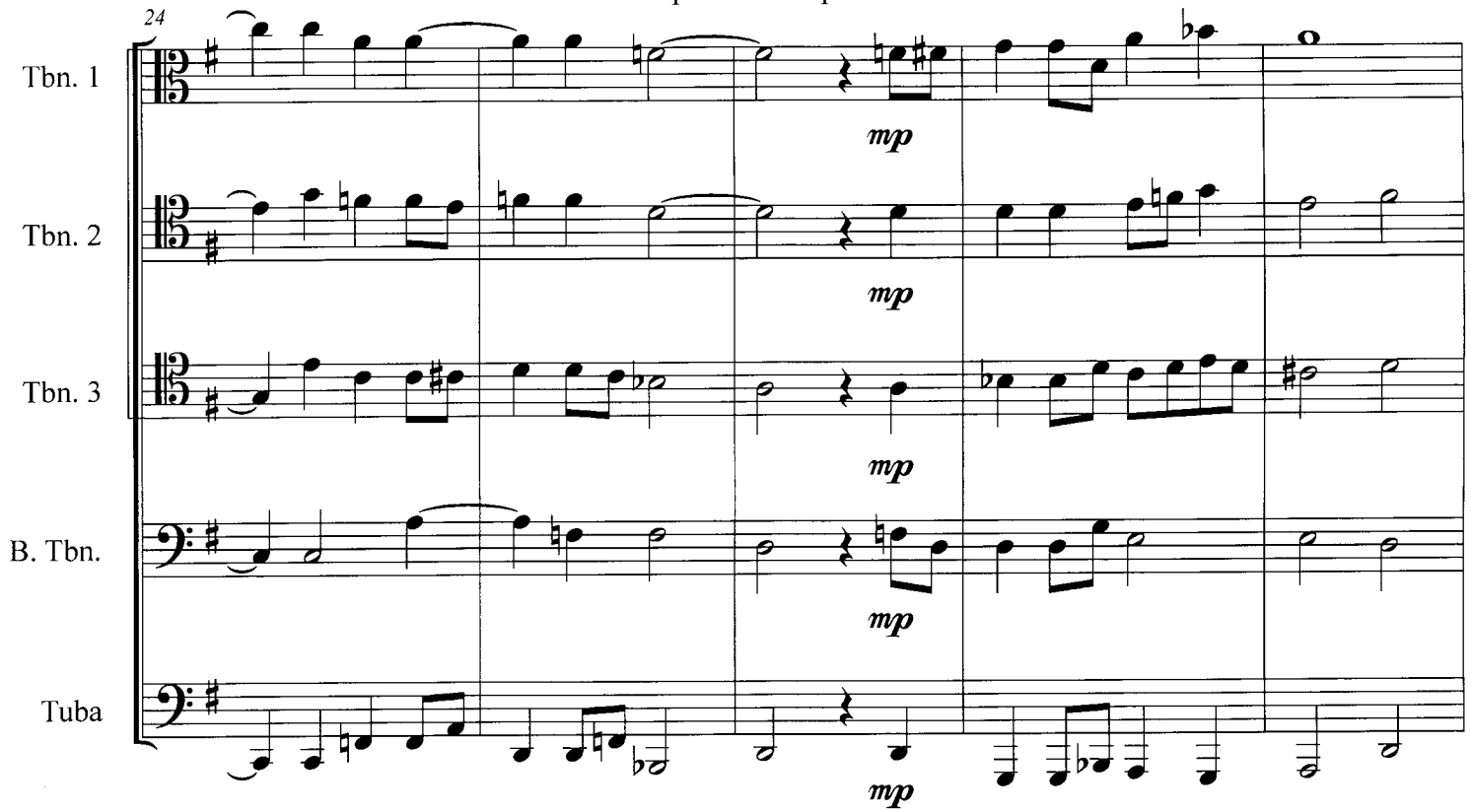
Bob Reifsnyder

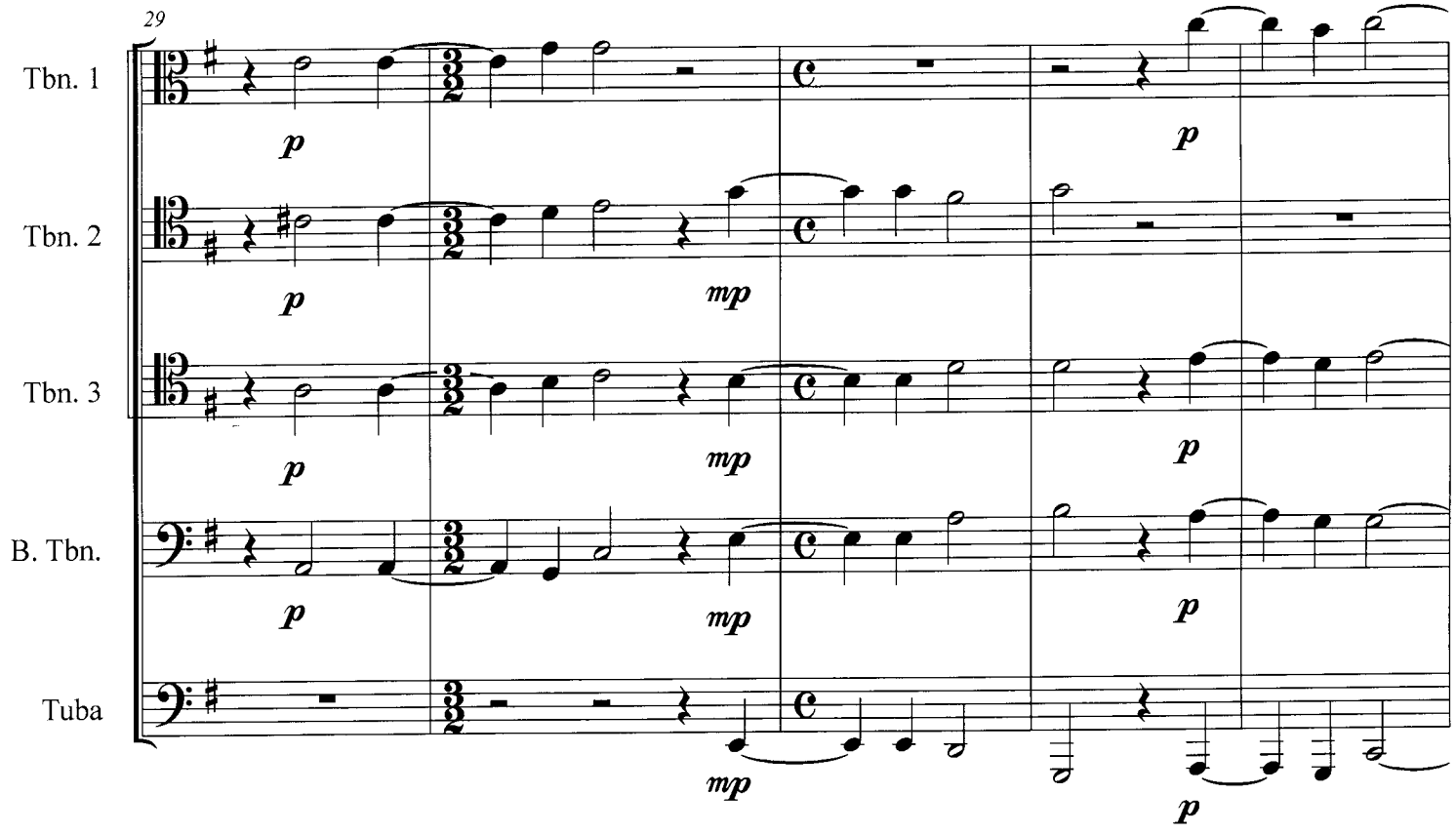


"M'e piu dolce il penar" SV100

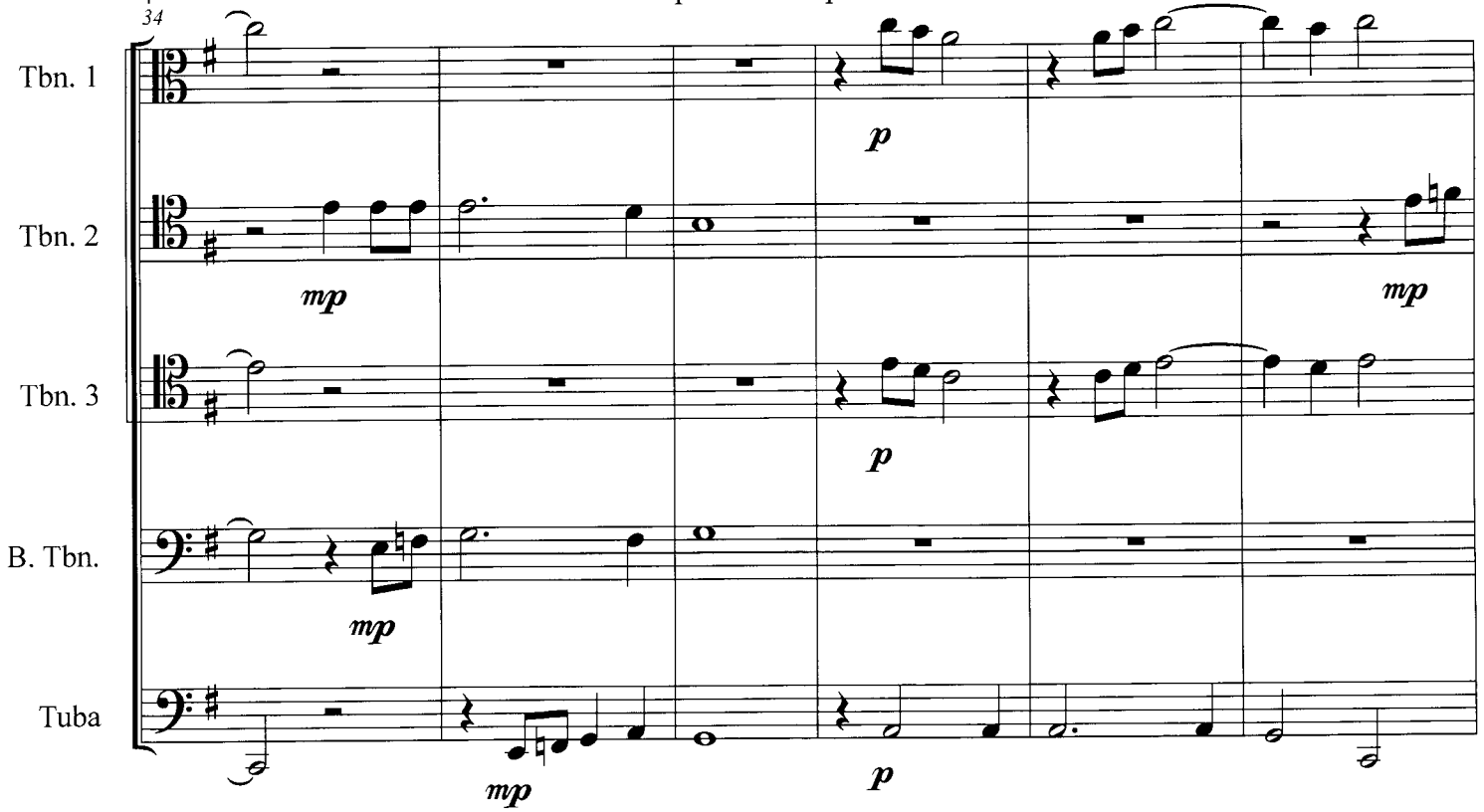


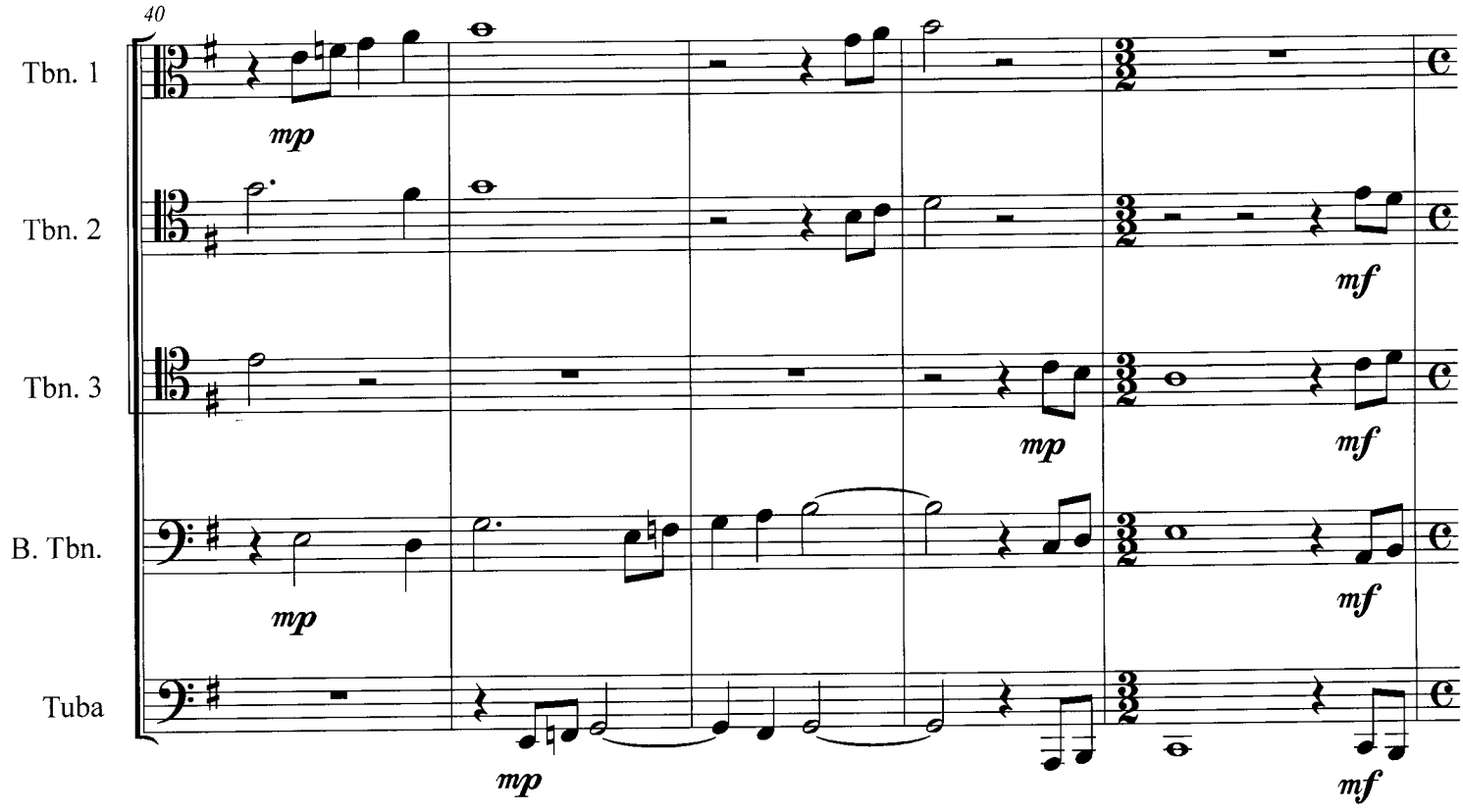


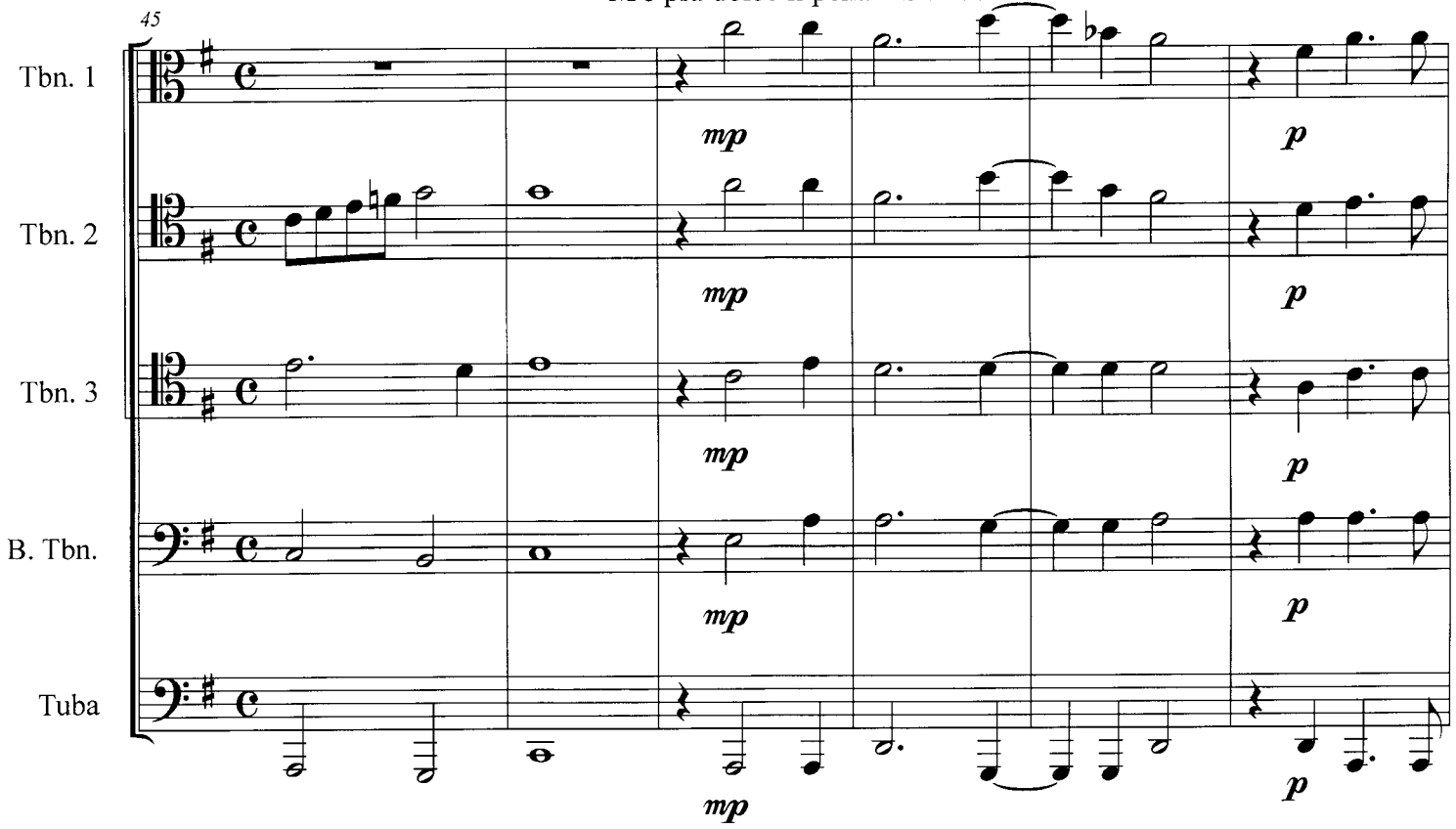

24
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp

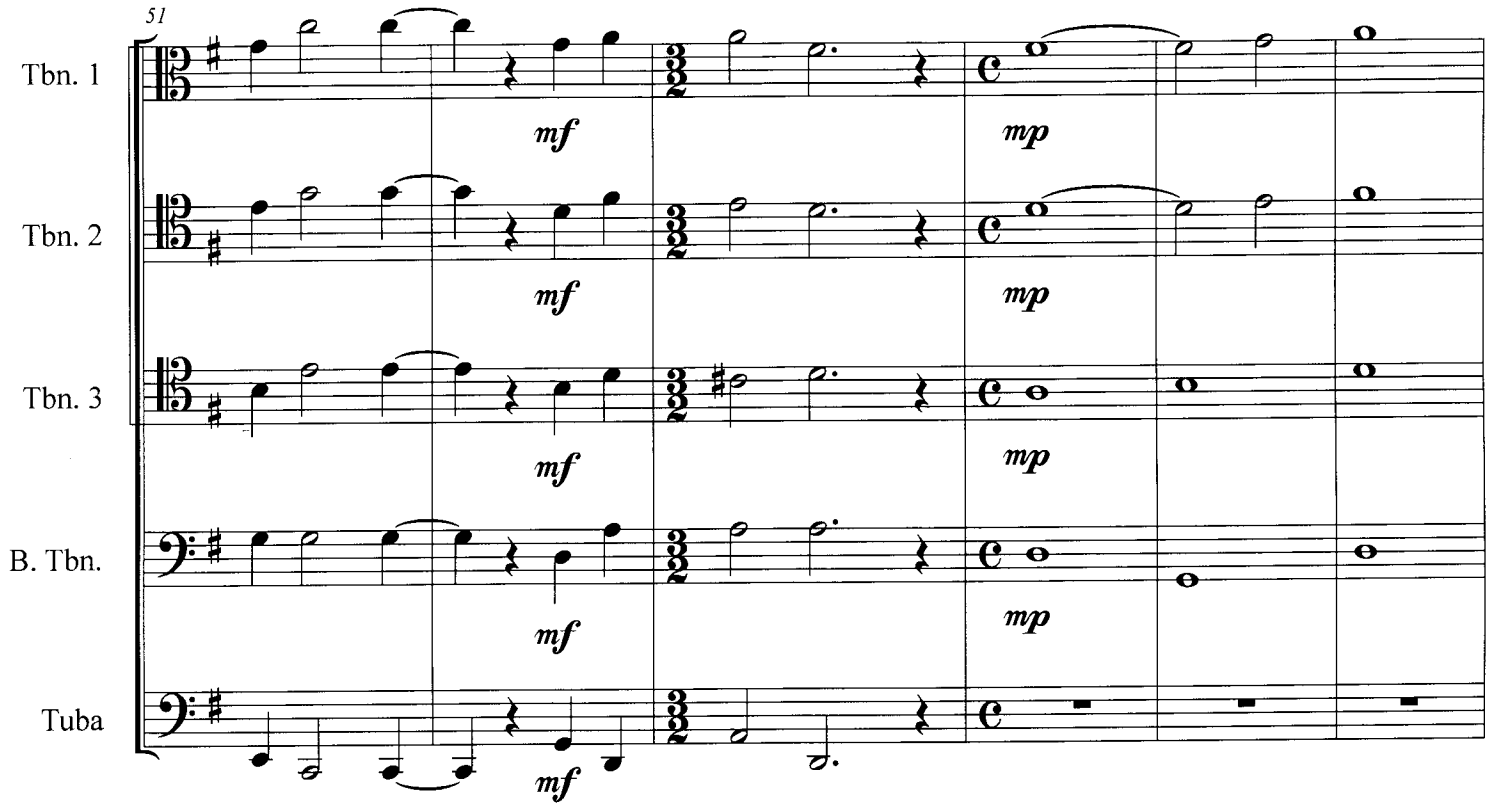

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp

"M'e piu dolce il penar" SV100

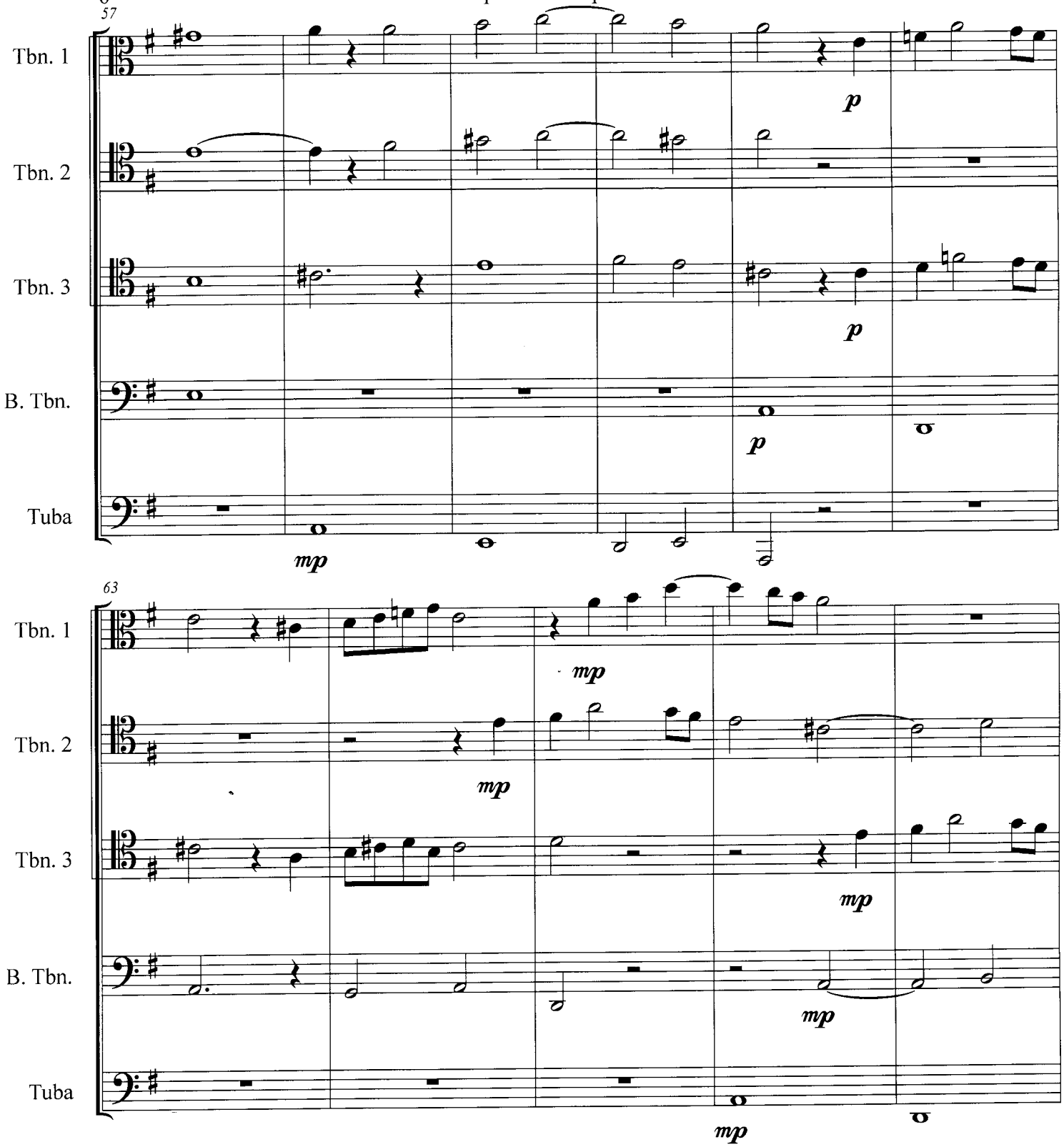


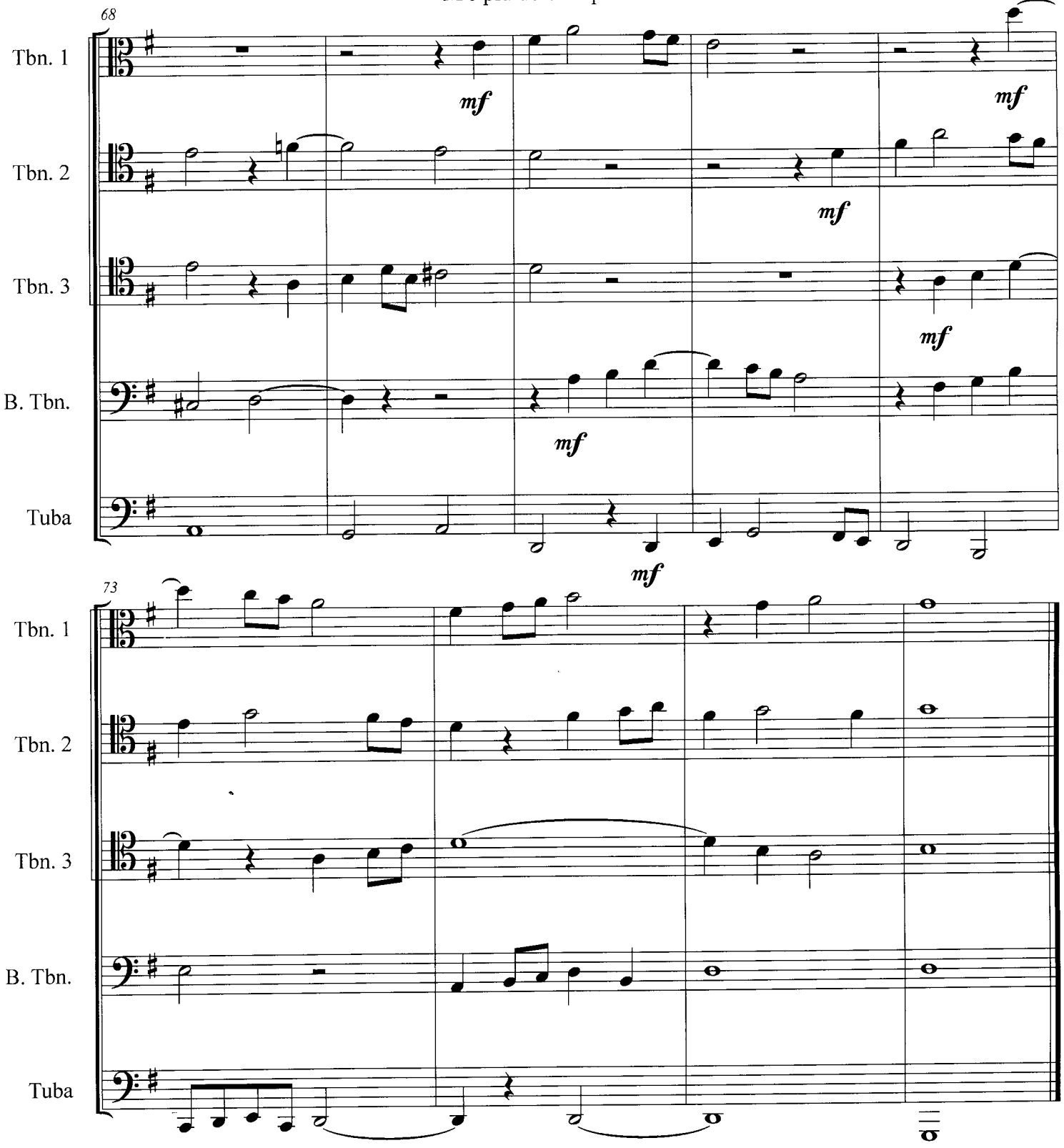



45
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p


51
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp

"M'e piu dolce il penar" SV100




68
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
73

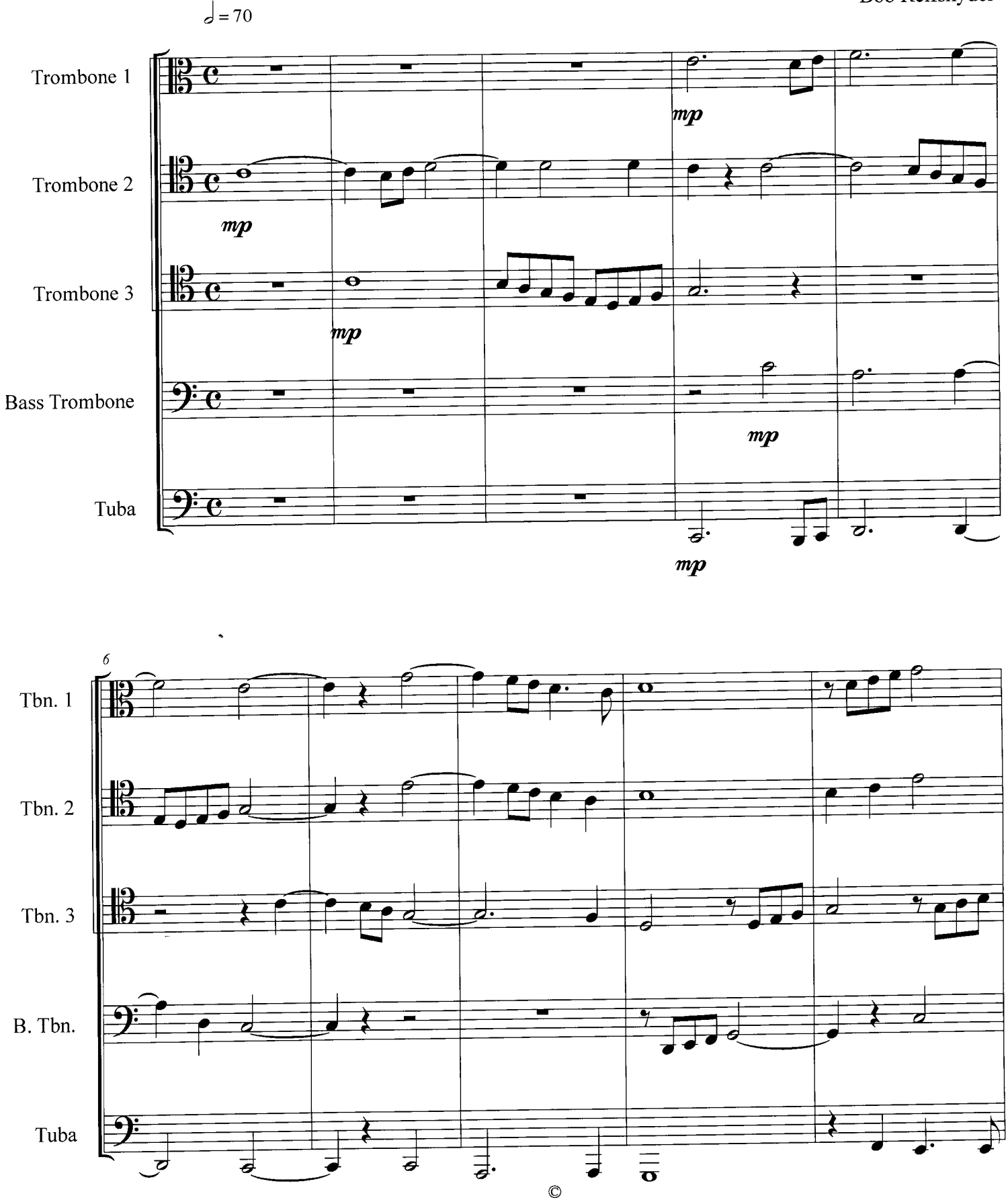
Score

"Troppo ben puo" SV102

from Book Five

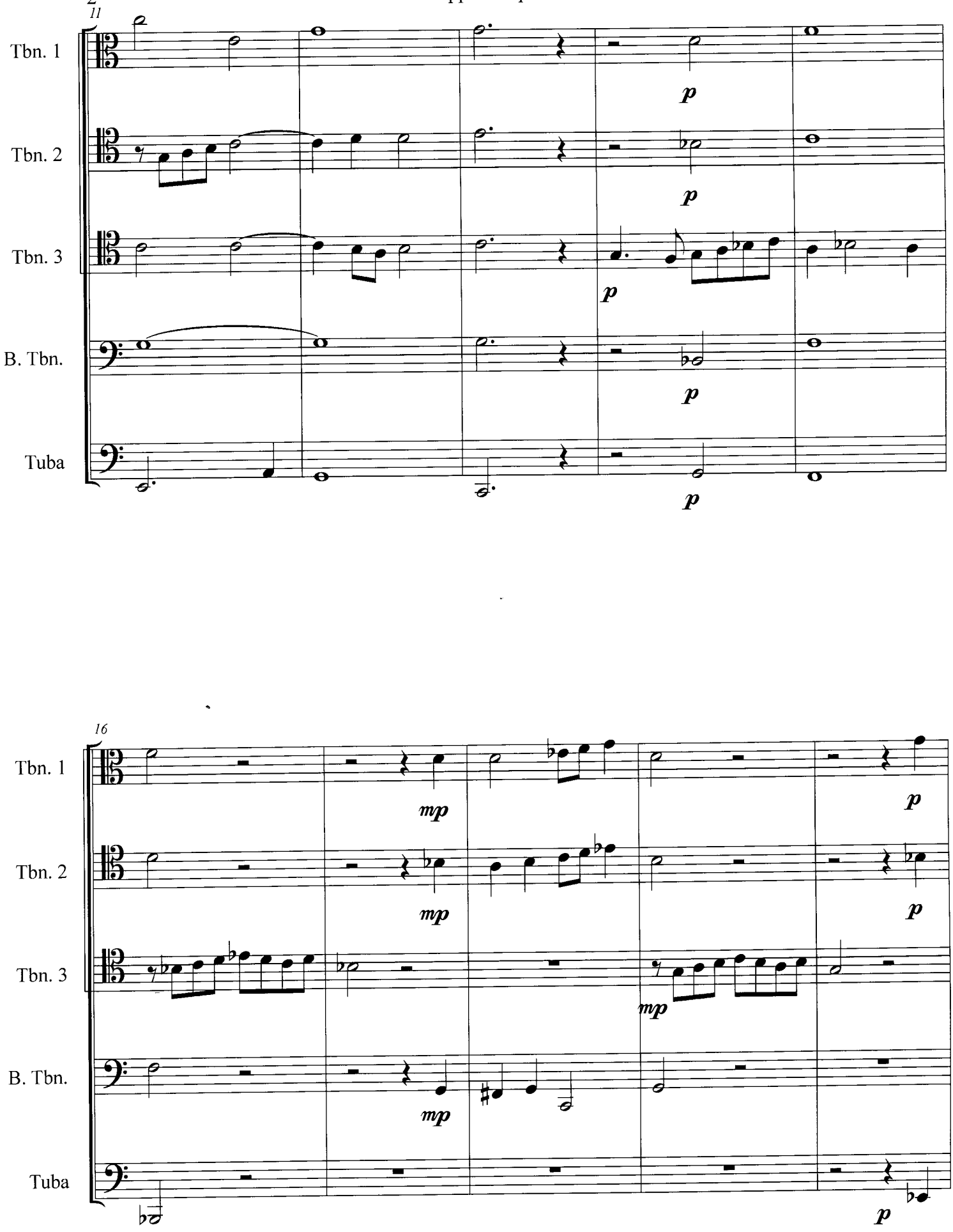
Monteverdi

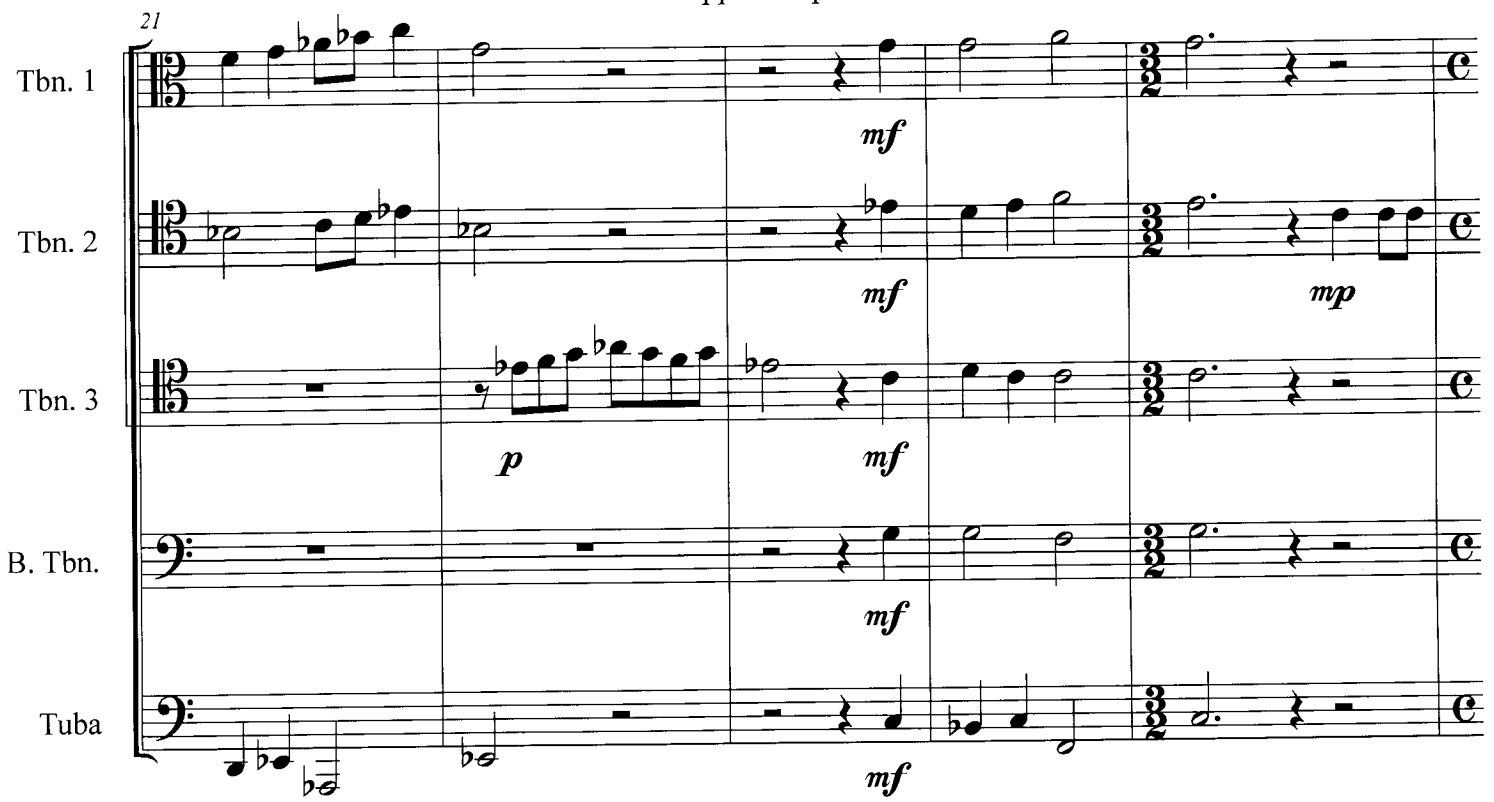
Bob Reifsnyder

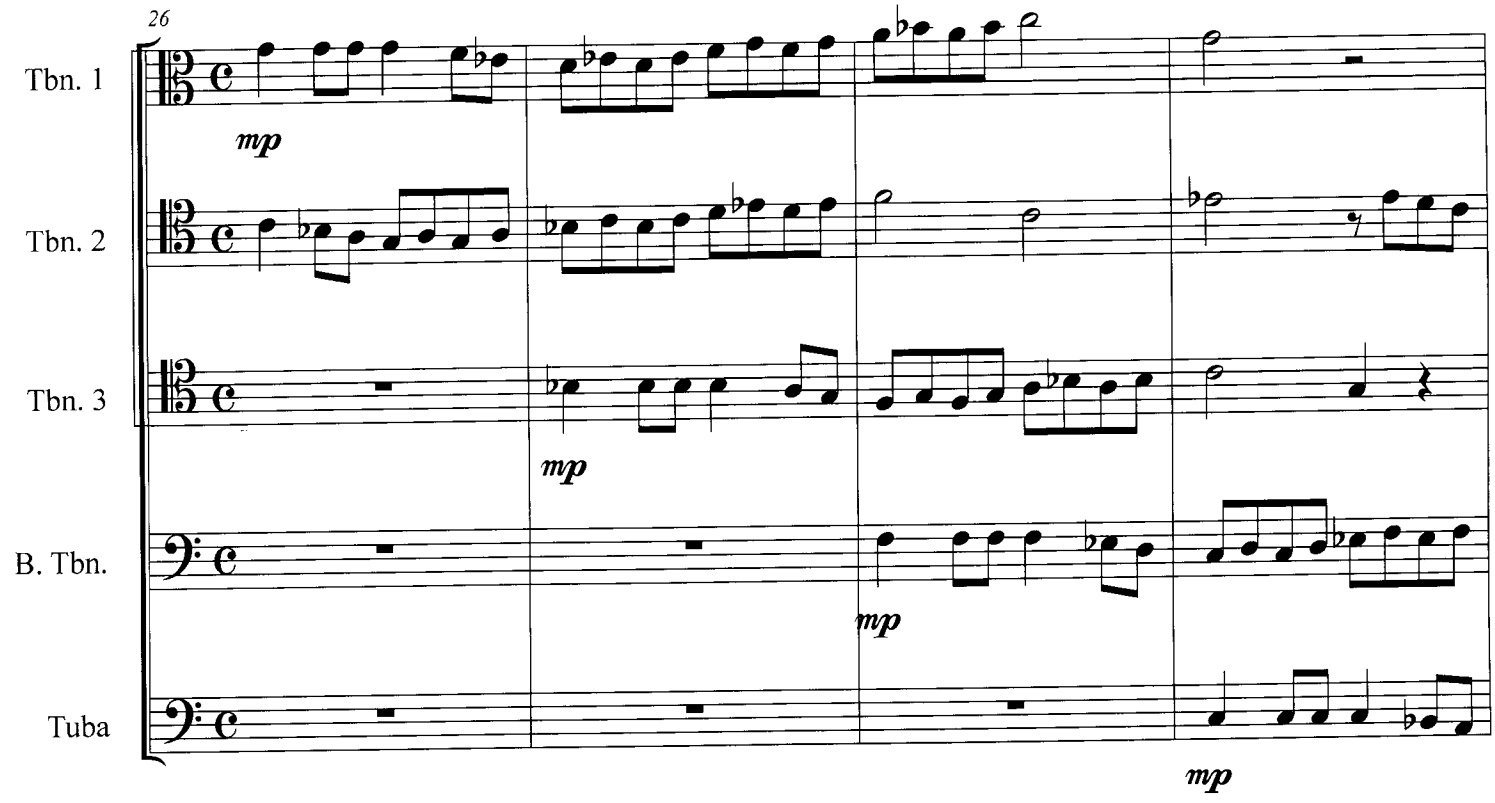


©

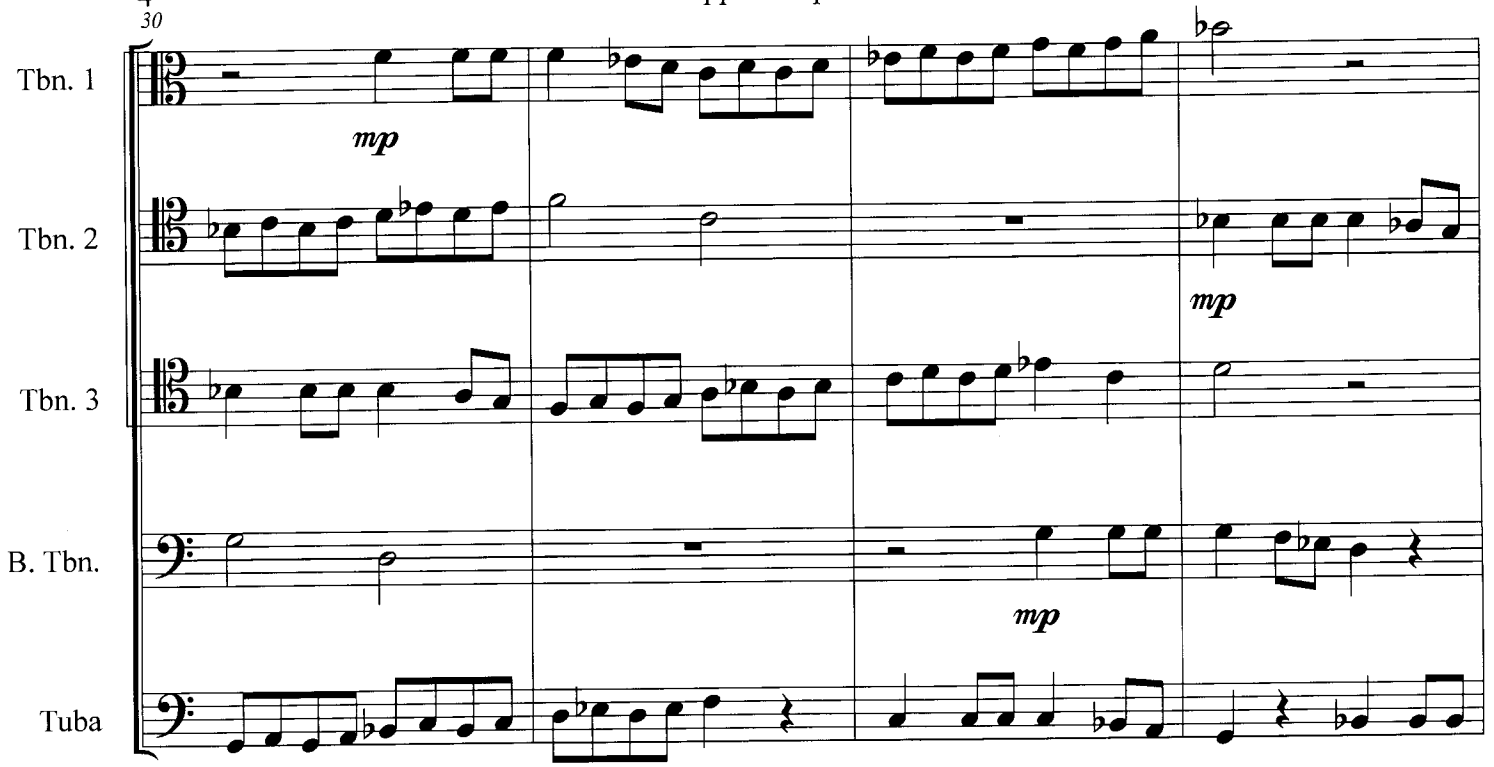
"Troppo ben puo" SV102

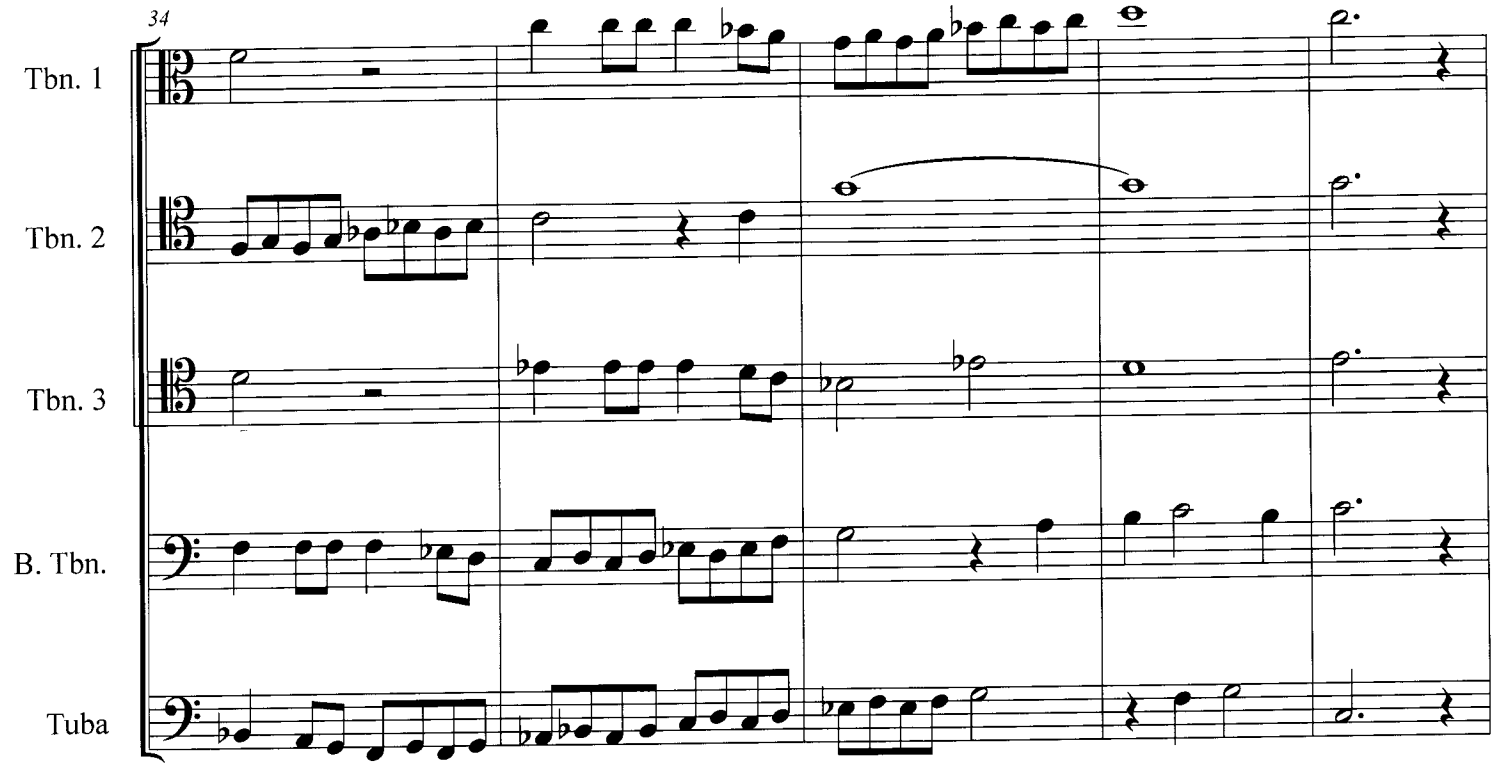


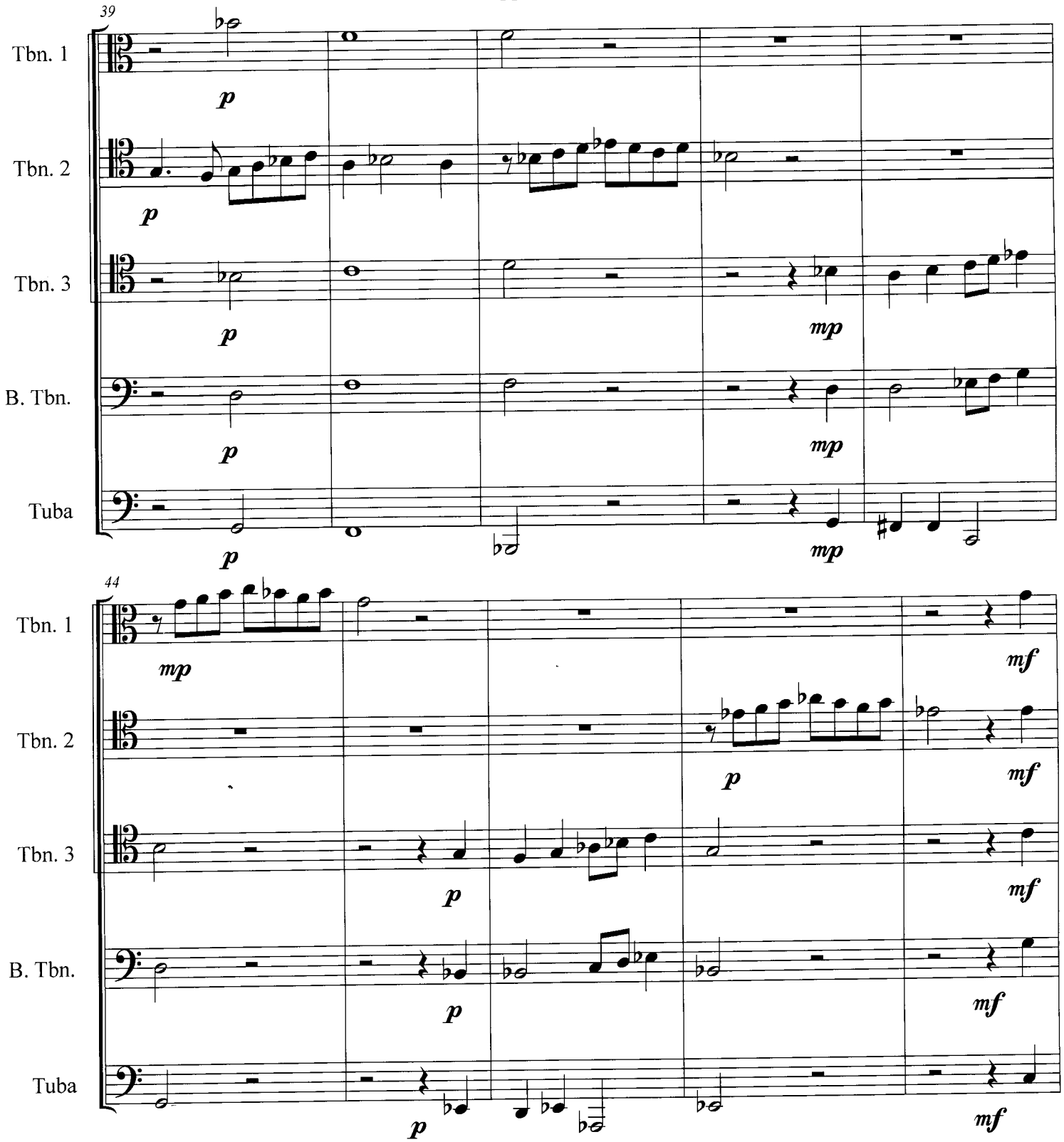

21
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mf
mp
p
mf
mf
mf


26
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp
mp
mp

"Troppo ben puo" SV102



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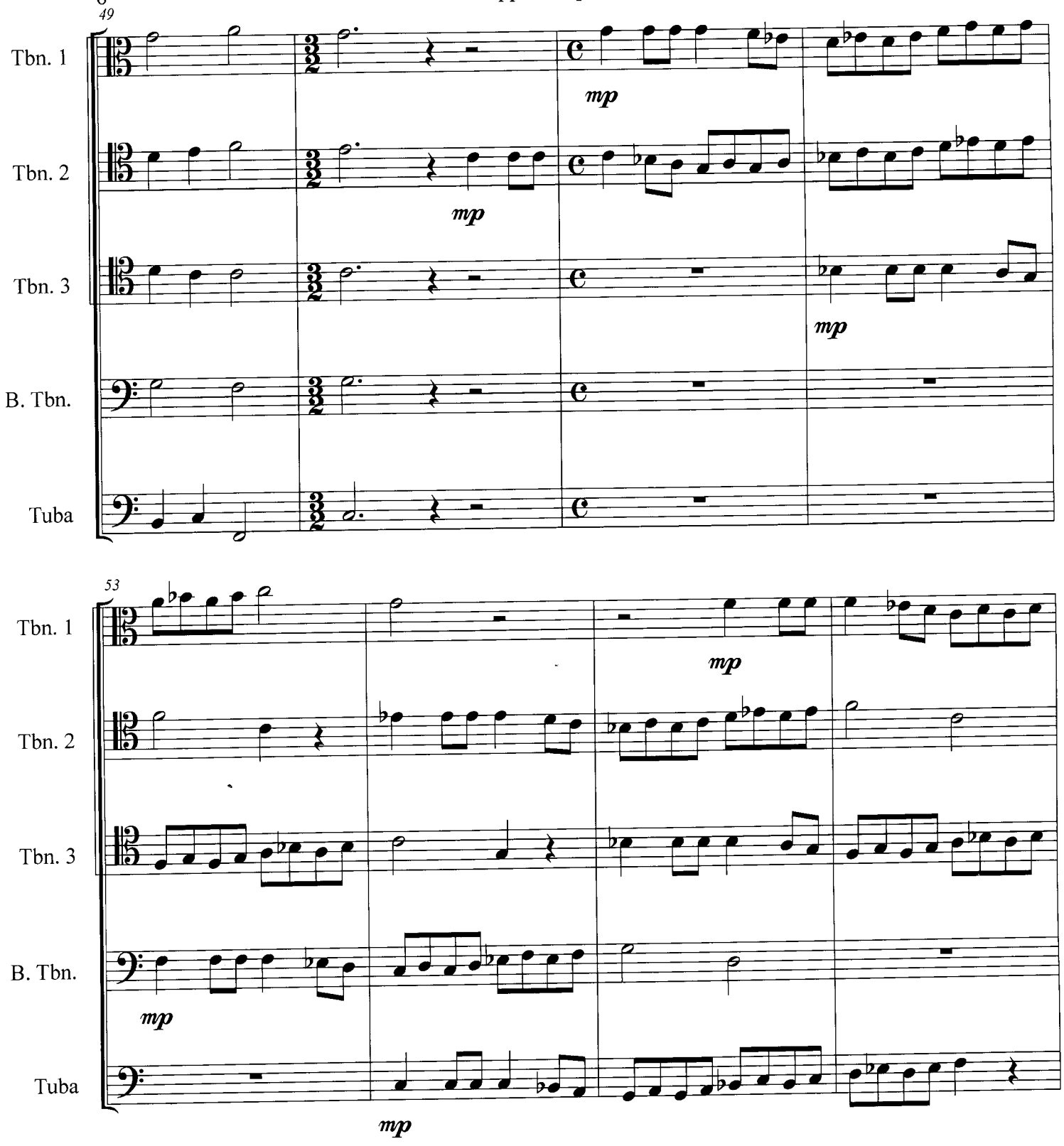
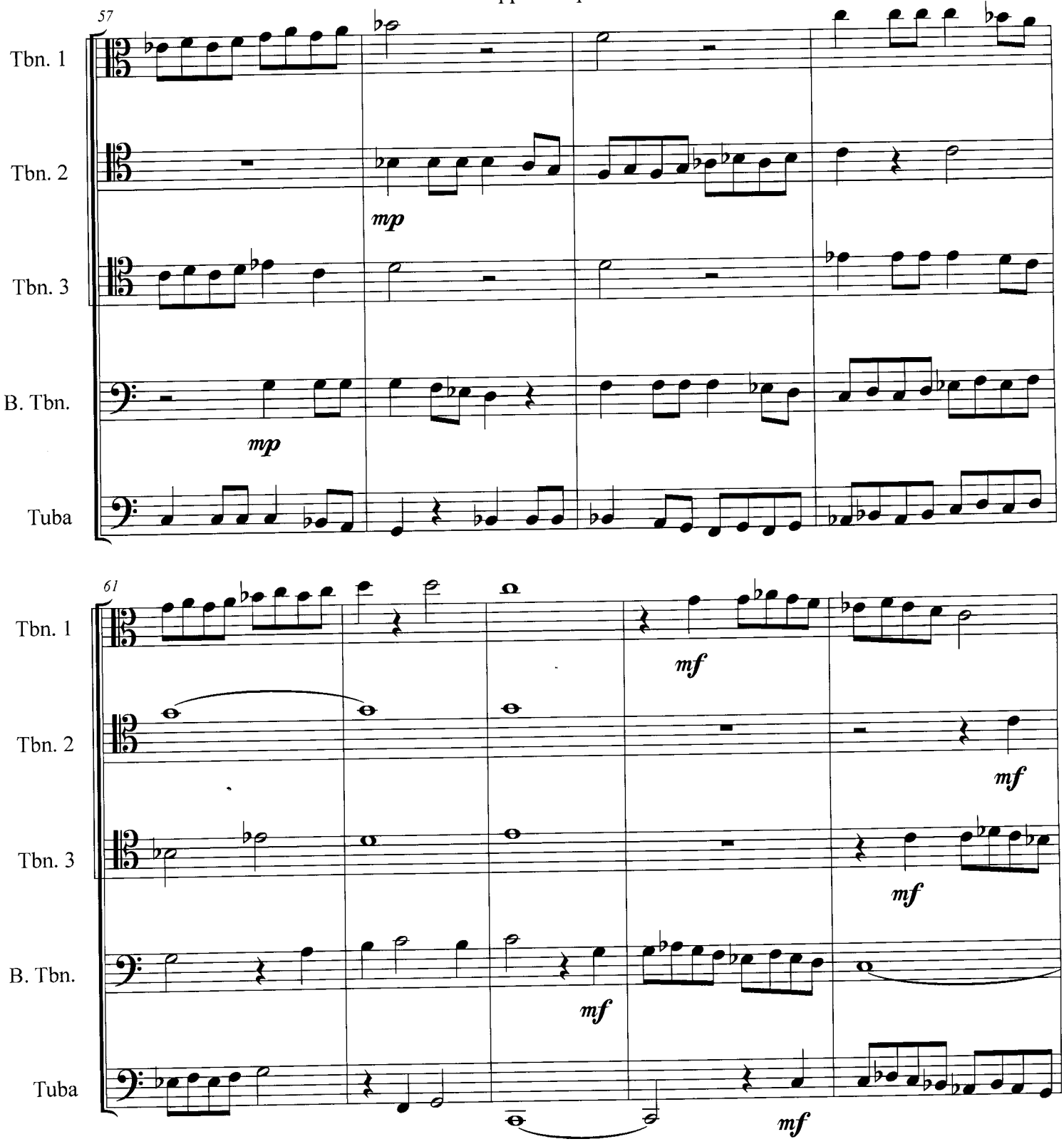
44
mf

"Troppo ben puo" SV102




57
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61
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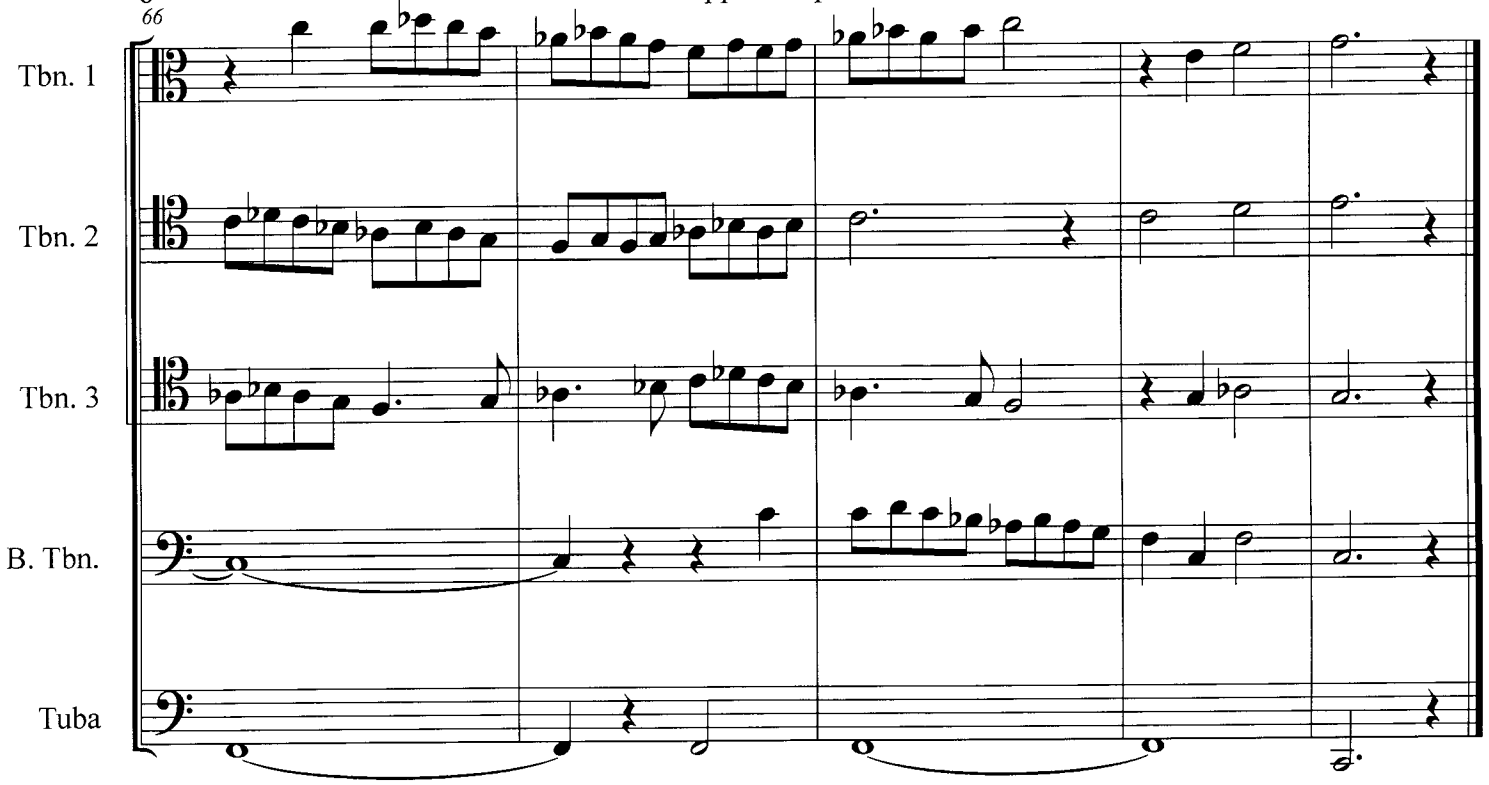
mf
mf
mf

"Troppo ben puo" SV102



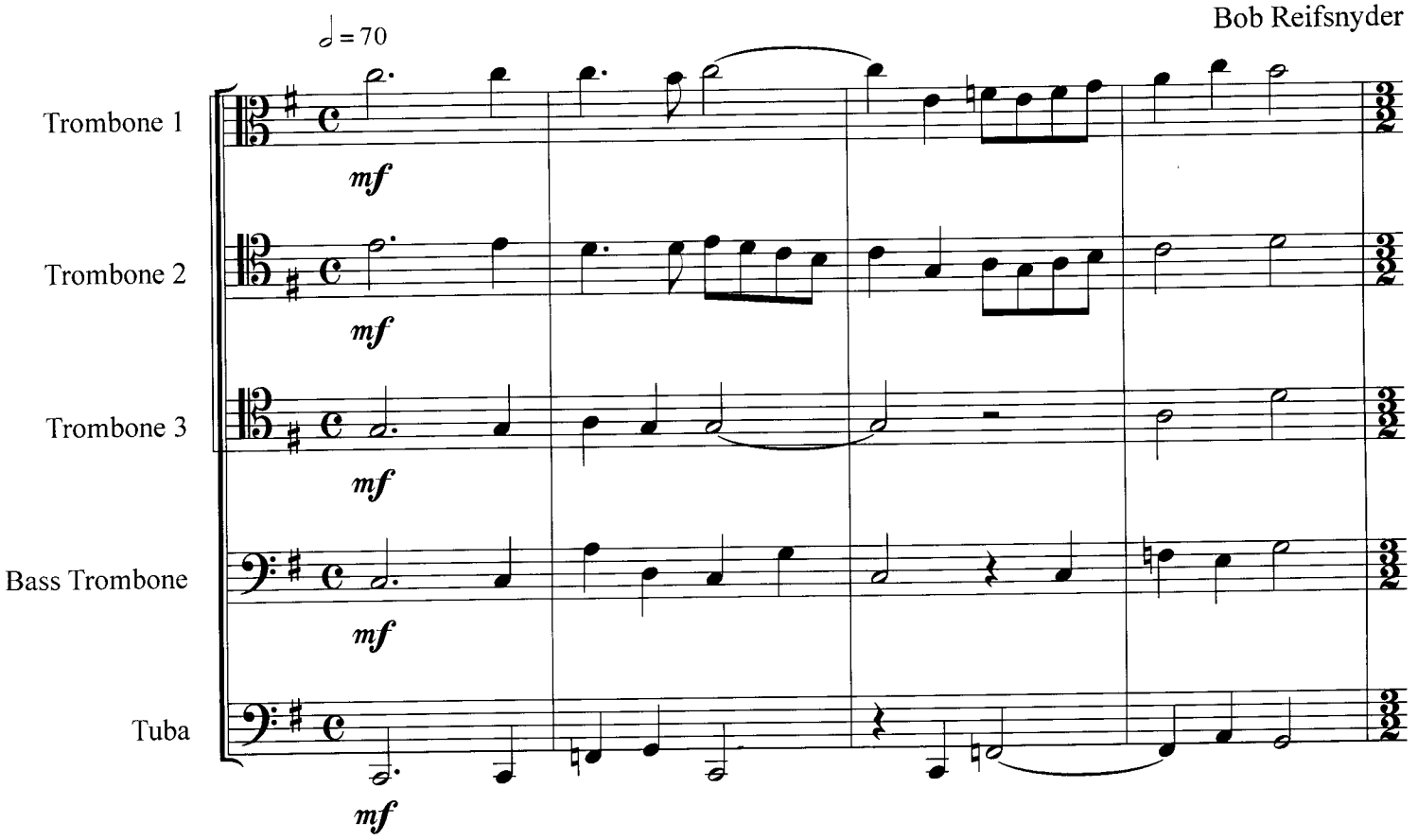
Score

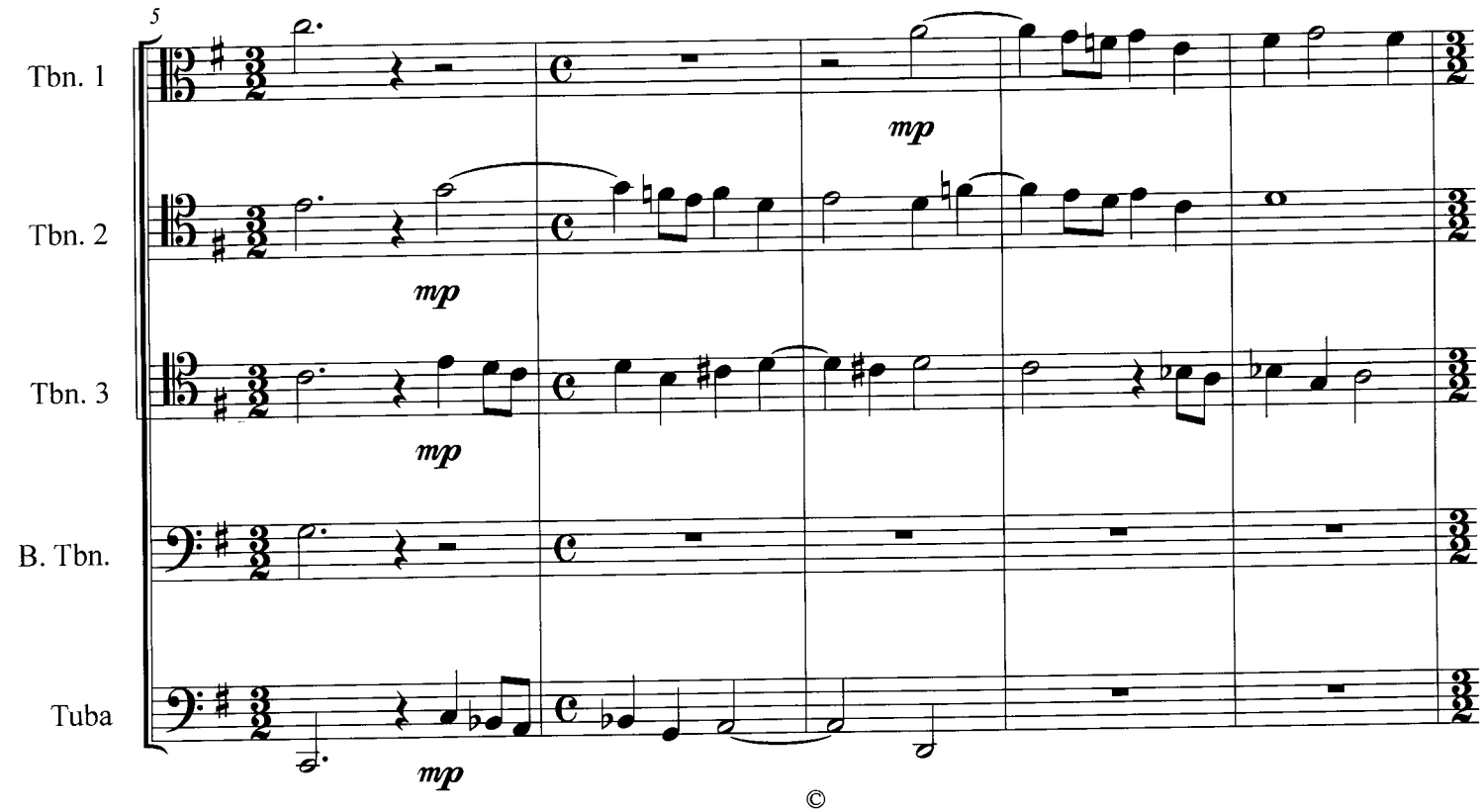
"Amor se guisto sei" SV103

from Book five

Monteverdi

Bob Reifsnyder





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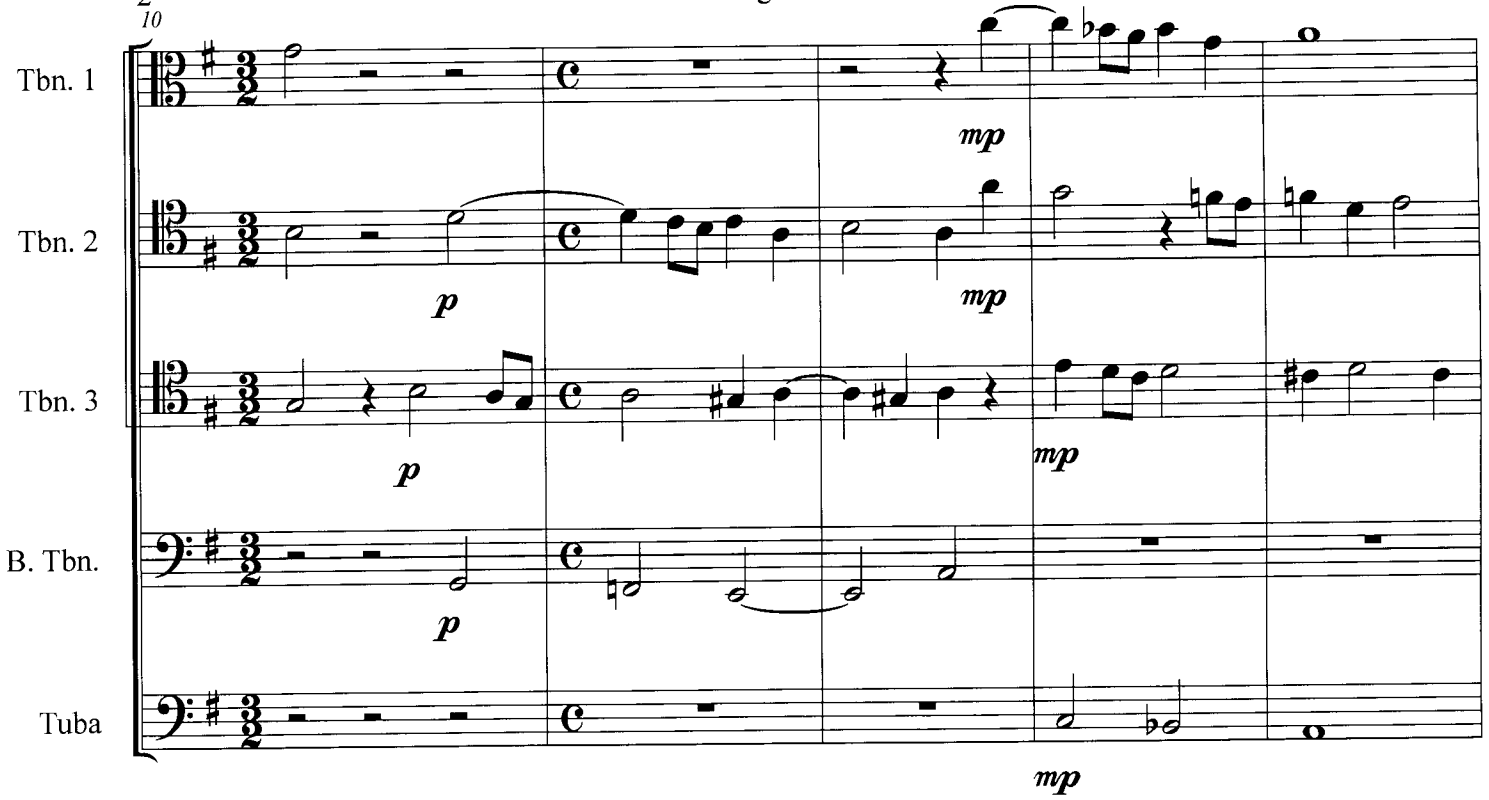

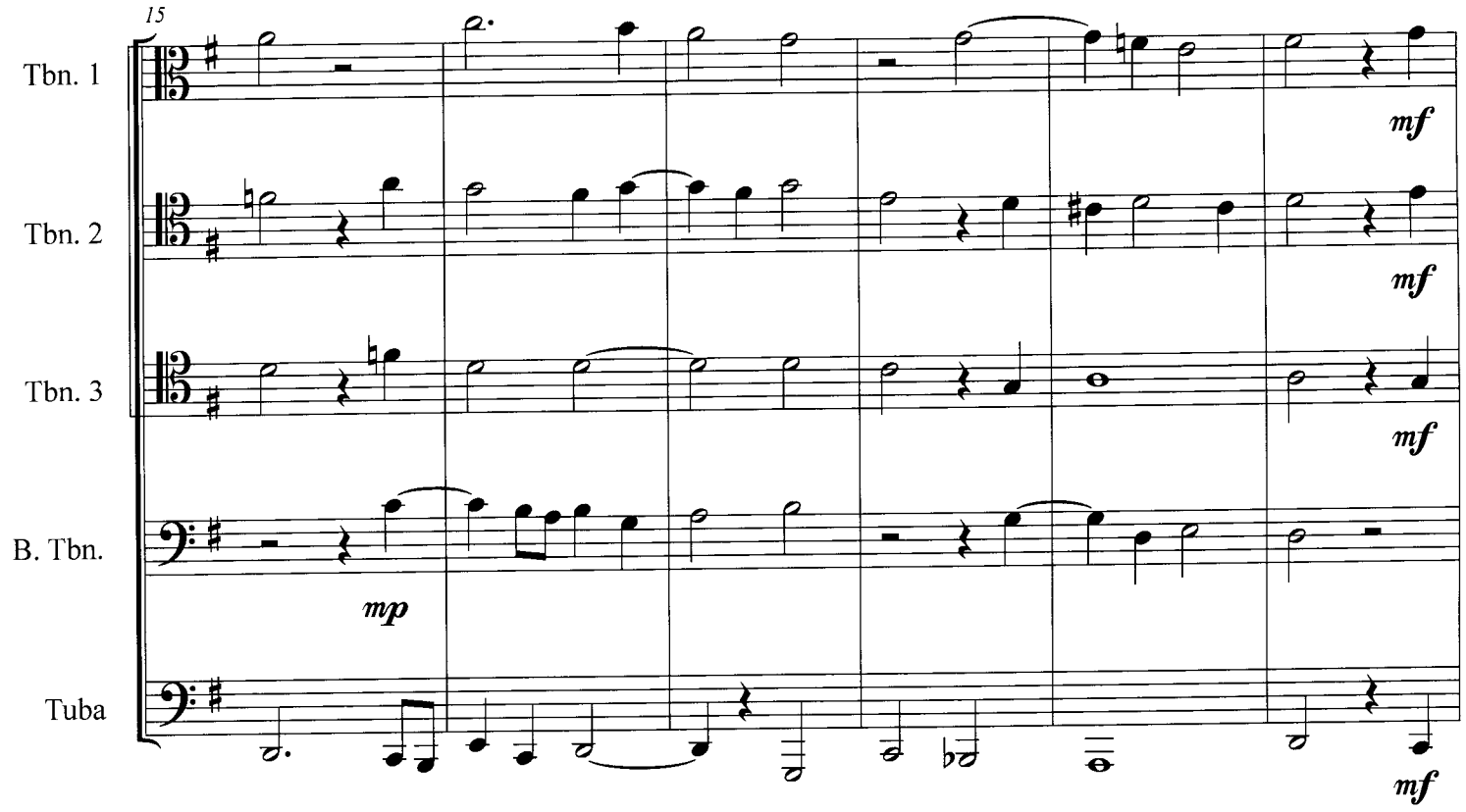

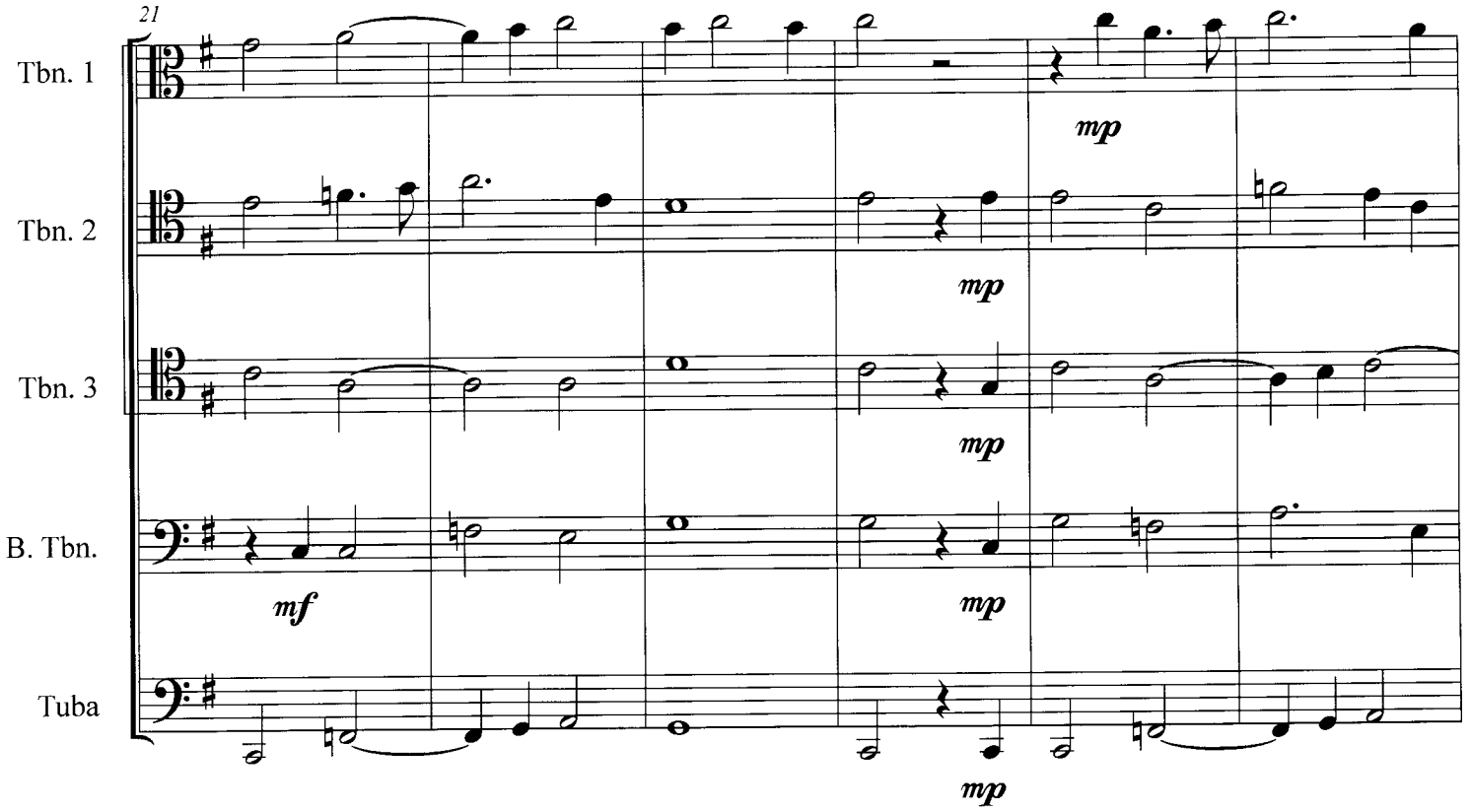
21
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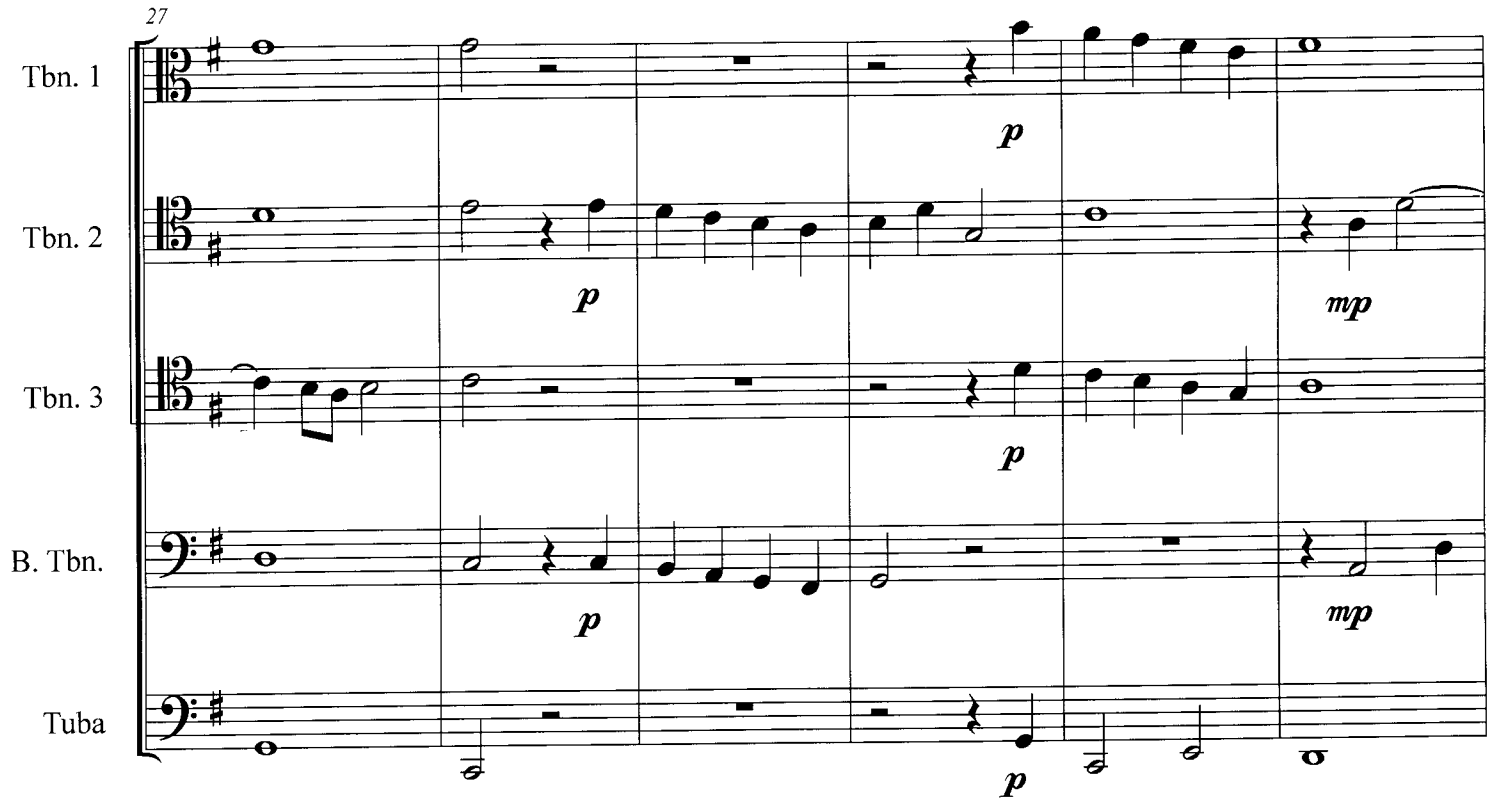
27
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mp
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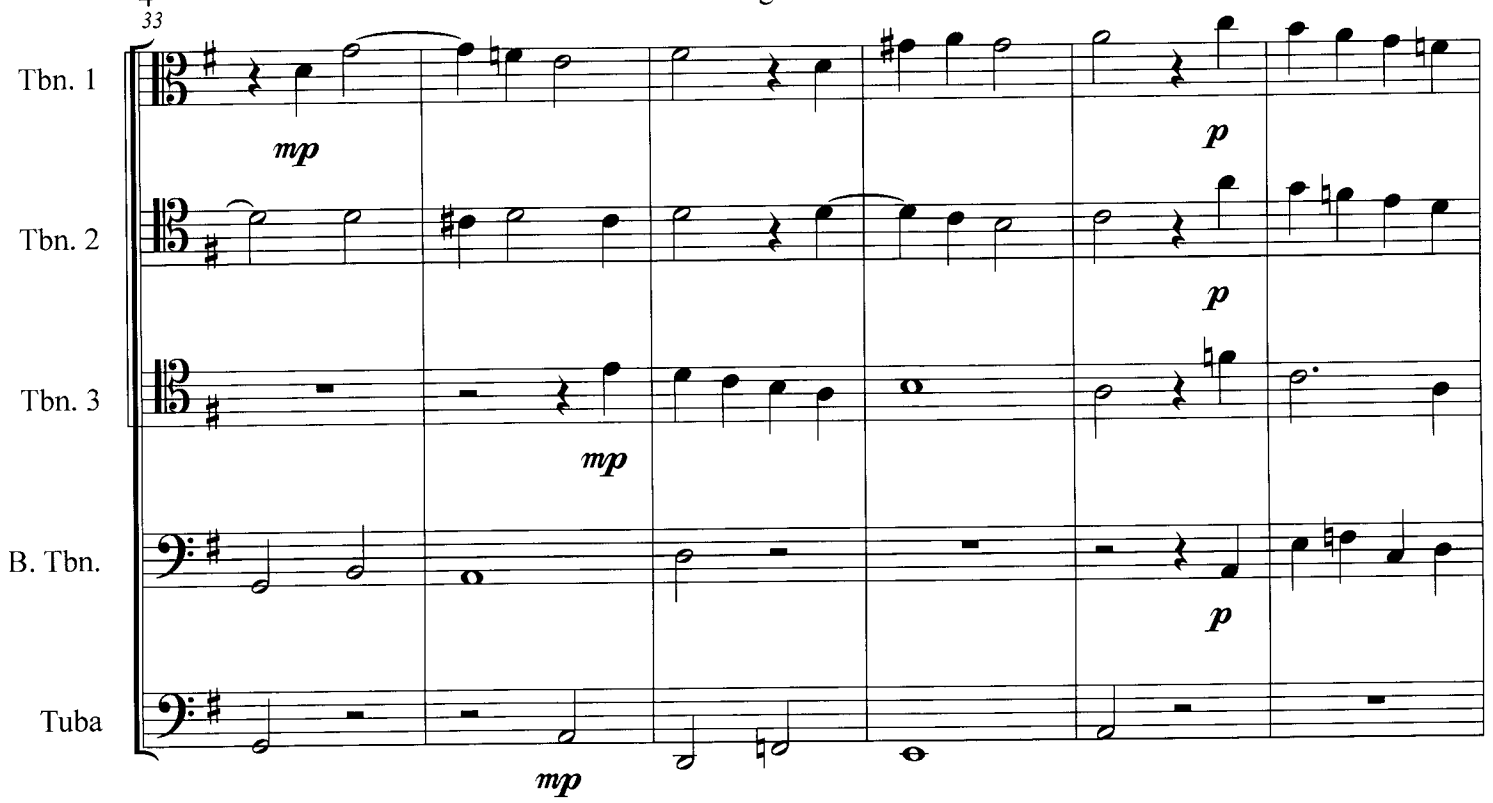
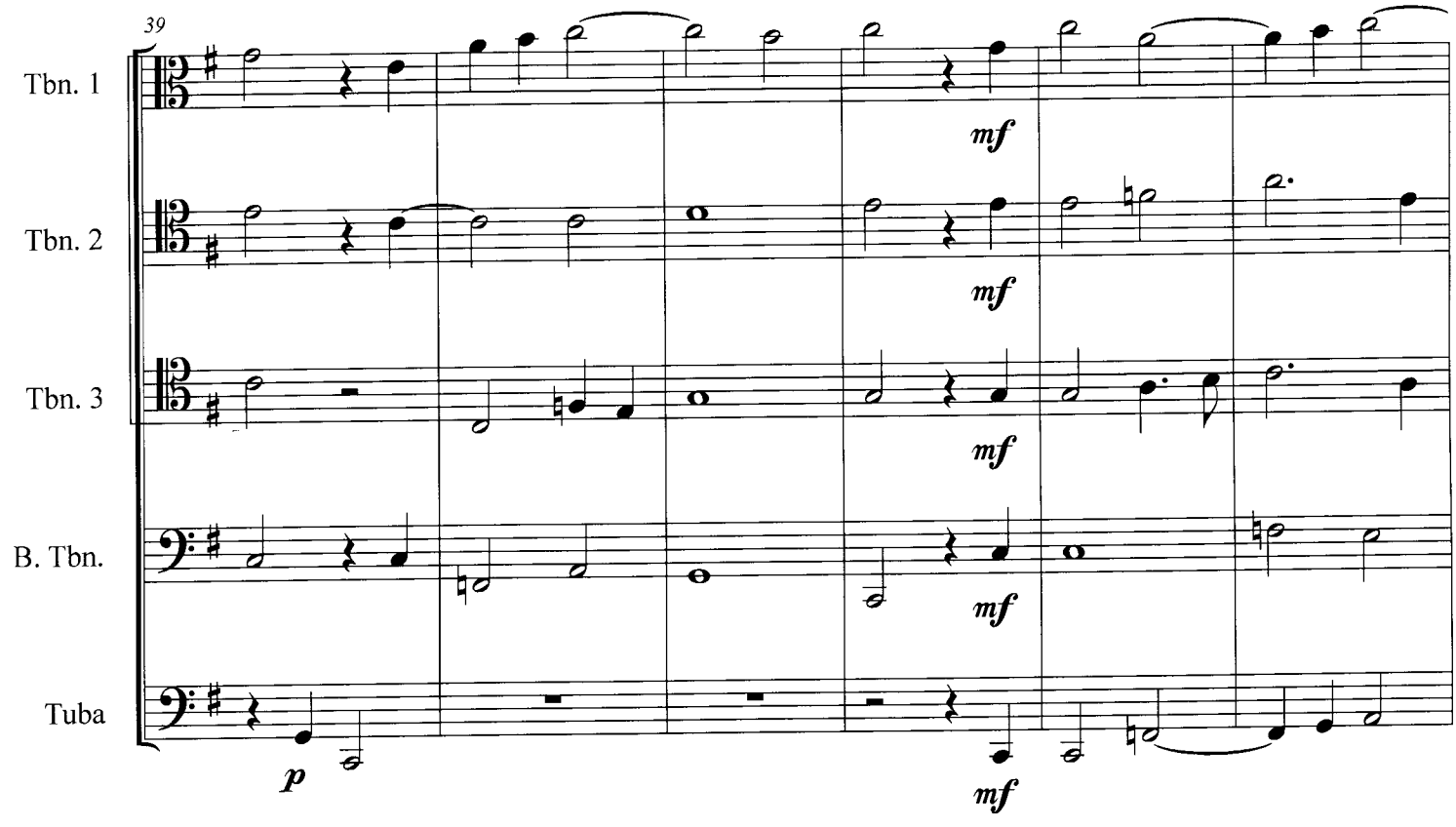
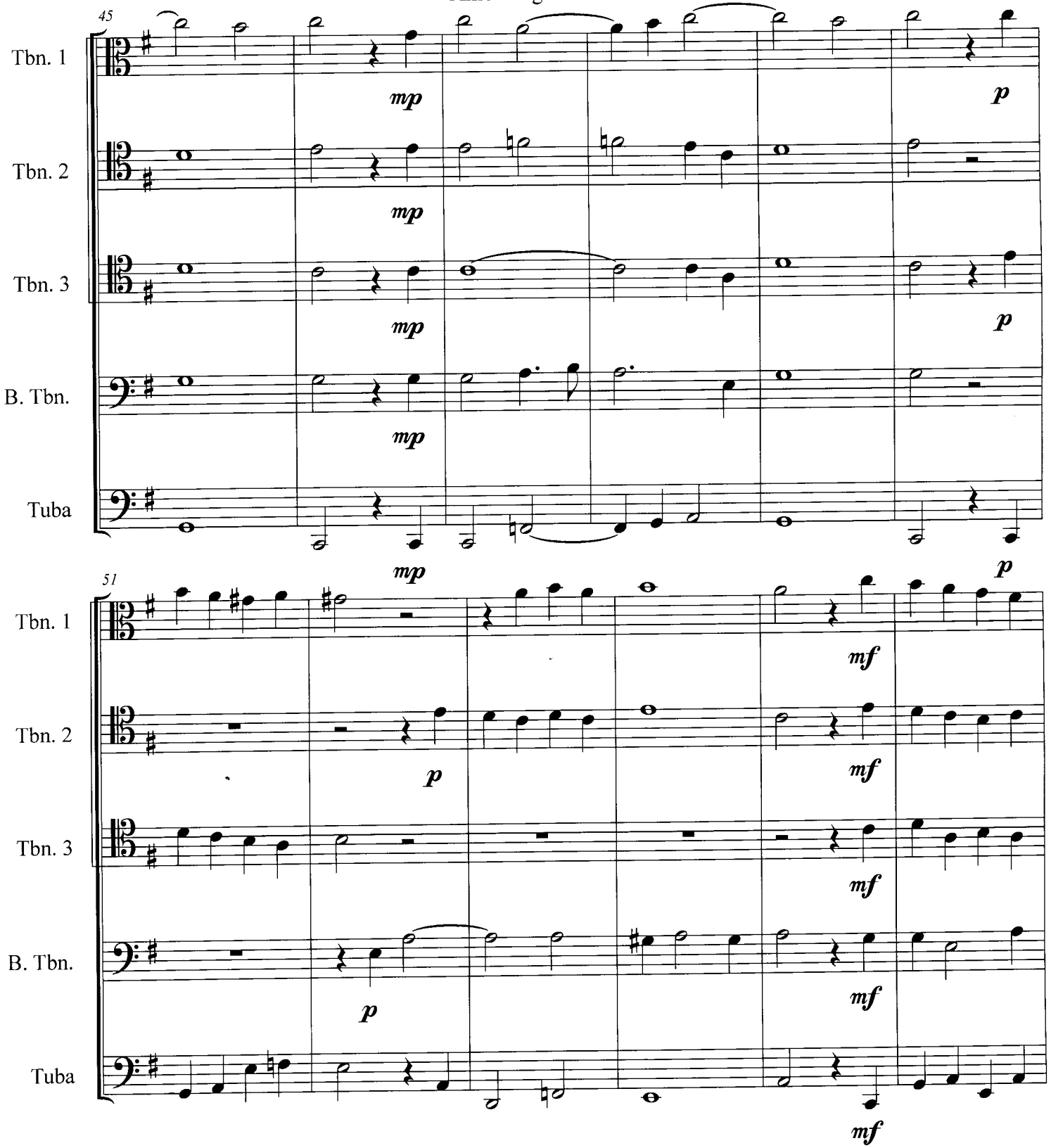
p

"Amor se guisto sei" SV103



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Tbn. 2
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51
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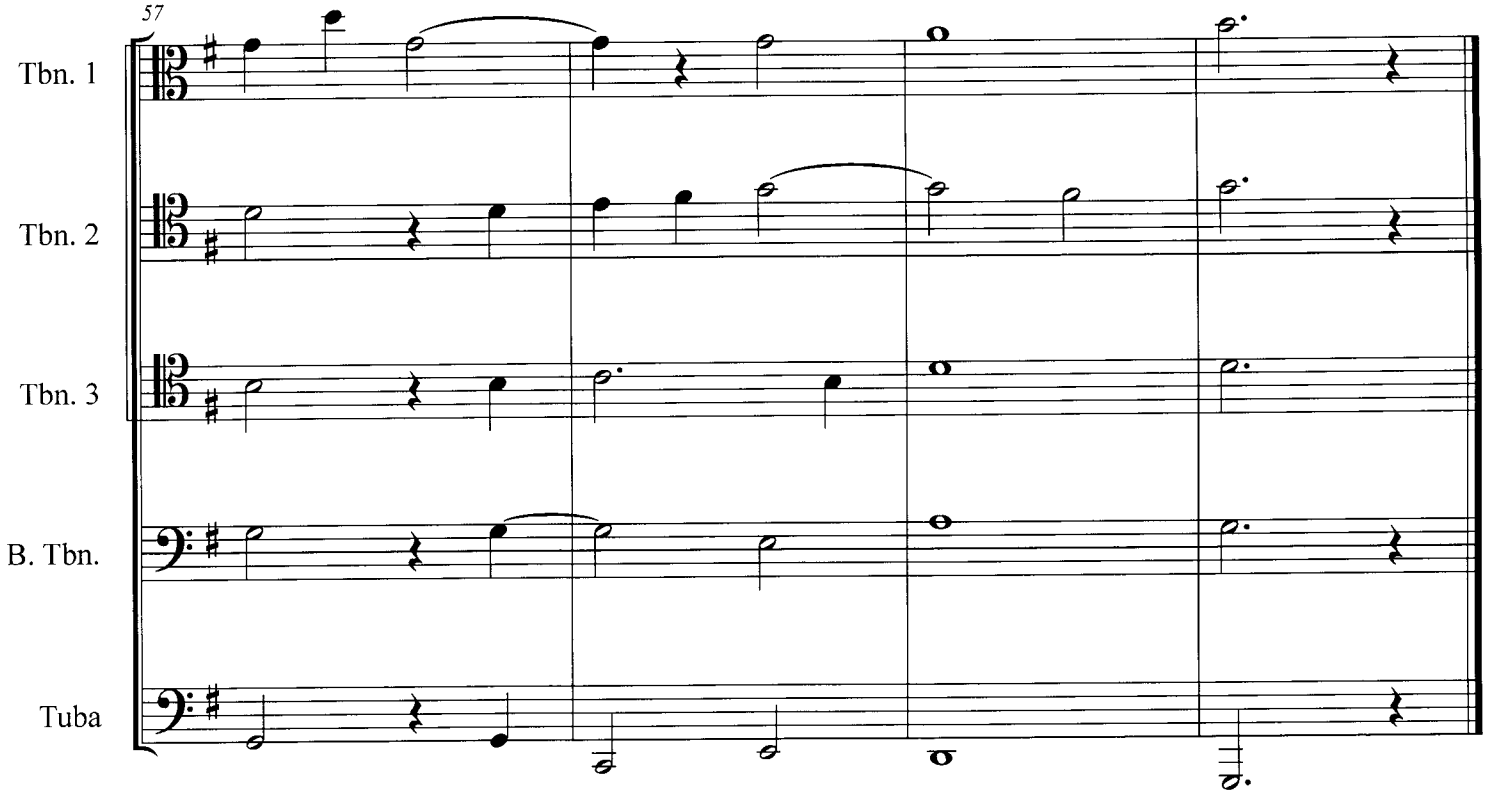
"Amor se guisto sei" SV103