

# 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 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 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.

# "Cruda Amarilli" SV94

from Book five

Monteverdi  
Bob Reifsnyder $\text{♩} = 60$ 

8

14

21

28

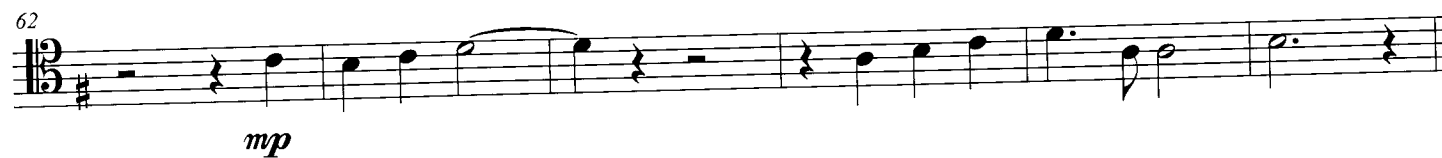
35

42

48

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

"Cruda Amarilli" SV94



# "O Mirtillo anima mia" SV95

from Book five

Monteverdi  
Bob Reifsnyder $\text{♩} = 60$ 

7

14

22

29

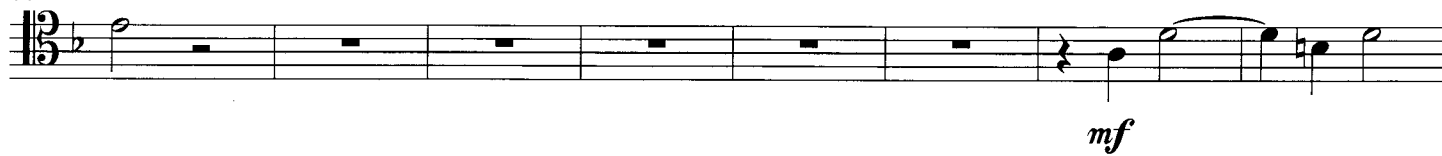
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43

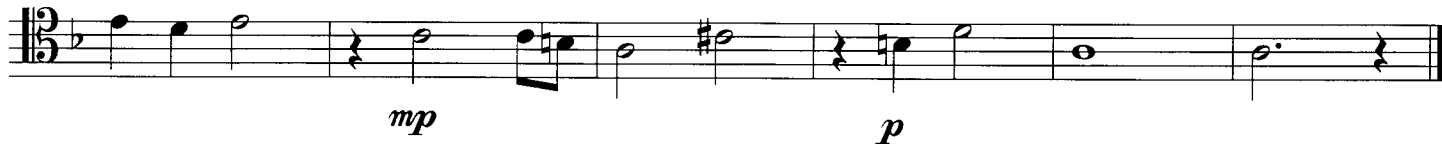
50

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

56



64

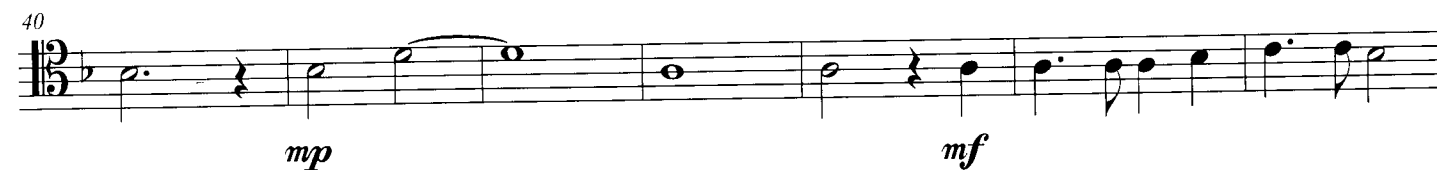
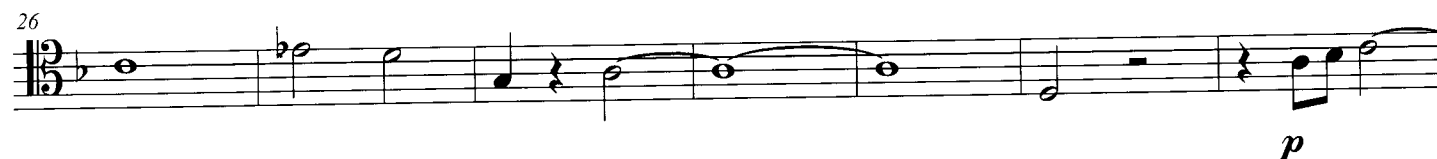


# "Era l'anima mia" SV96

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 



75

75

# "Ecco Silvio" SV97A

from Book five

Monteverdi  
Bob Reifsnyder $\text{♩} = 70$ 

*p* *mp*

7 *mf*

14 *mf*

20 *mp* *p*

27 *mf* *mp*

33 *p* *mf*

40 *p*

47 *p*

53



59



66



73



80



# "Ma se con la pieta" SV 97B

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

Musical score for Trombone 3, measures 1-44. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked  $\text{♩} = 60$ . The dynamics are indicated by *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The score is divided into measures 1-6, 7-13, 14-18, 19-23, 24-29, 30-36, 37-43, and 44.

Measures 1-6: *mf*

Measures 7-13: *mp* (measure 7), *p* (measure 11)

Measures 14-18: *mp* (measure 14), *p* (measure 18)

Measures 19-23: *mf* (measure 21)

Measures 24-29: *mp* (measure 24), *p* (measure 27)

Measures 30-36: *mp* (measure 30), *p* (measure 33), *mp* (measure 36)

Measures 37-43: *mf* (measure 37), *mp* (measure 40)

Measures 44: *mf* (measure 44), *mp* (measure 44)

51



57



# "Dorinda, ah diro" SV97c

from Book five

Monteverdi  
Bob Reifsnyder $\text{♩} = 80$ 

7

14

20

27

34

41

48

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

# "Ecco piegando" SV97d

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

musical score for Trombone 3, showing measures 1 through 46. The score is written in 3/2 time, key of B-flat major (two flats), and includes dynamic markings.

Measures 1-6: *mp*

Measures 7-13: *p*

Measures 14-21: *mp*, *mf*

Measures 22-28: *p*, *mp*

Measures 29-34: *mf*

Measures 35-39: *p*, *mf*

Measures 40-46: *mp*, *mf*, *mp*





# "Ferir quel petto" SV97e

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$ 

7

13

19

26

33

39

45

*p* *mp* *mf*

*p*

*mp* *mf*

*mp*

*mp* *mp*

*mf* *mp* *mf*

*mp* *mf*

*mp* *p*

51

51-55

*mp* *mf*

Musical staff 51-55. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of a series of eighth and quarter notes, with a measure rest in measure 52. Dynamic markings *mp* and *mf* are present.

56

56-60

*mp*

Musical staff 56-60. The staff continues with eighth and quarter notes, including a measure rest in measure 57. The dynamic marking *mp* is present.

61

61-65

*p*

Musical staff 61-65. The staff features a mix of eighth and quarter notes, with a measure rest in measure 62. The dynamic marking *p* is present.

68

68-72

*mp*

Musical staff 68-72. The staff begins with a measure rest in measure 68, followed by eighth and quarter notes. The dynamic marking *mp* is present.

75

75-79

*mf*

Musical staff 75-79. The staff continues with eighth and quarter notes, including a measure rest in measure 76. The dynamic marking *mf* is present.

81

81-85

*mp* *mf*

Musical staff 81-85. The staff begins with a common time signature (C), followed by eighth and quarter notes, and ends with a 3/2 time signature. Dynamic markings *mp* and *mf* are present.

87

87-91

*mp* *p*

Musical staff 87-91. The staff begins with a 3/2 time signature, followed by eighth and quarter notes, and ends with a common time signature (C). Dynamic markings *mp* and *p* are present.

92

92-95

Musical staff 92-95. The staff begins with a common time signature (C), followed by a half note and a measure rest. The staff ends with a double bar line.

# "Ch'io t'ami" SV98A

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

*p*

7 *mp* *p*

14 *mp* *mf*

19 *mp* *mf*

26 *p* *mf* *p*

32 *mf*

39 *mp*

45

# "Den bella e cara" SV 98B

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

*mf* *mp*

7 *p*

14 *mp* *p*

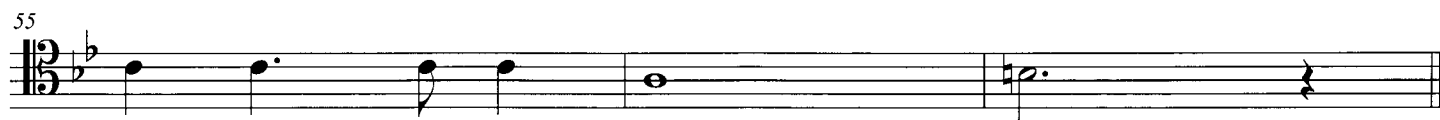
21 *mf*

29 *mp* *mf*

36 *mp* *p*

42 *p*

49 *mp*

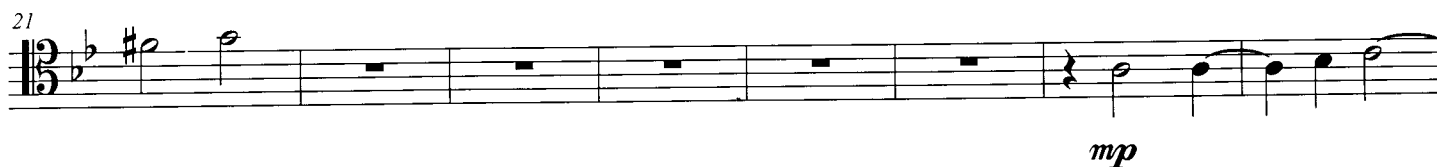
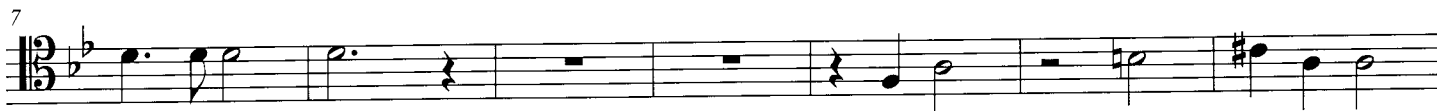


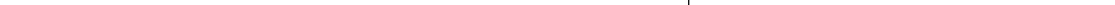
# "Ma tu piu che mai" SV98c

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$ 



# "Che dar piu vi poss'io" SV99

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

Musical score for Trombone 3, measures 1-50. The score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 70. The score is divided into measures 1-6, 7-12, 13-18, 19-25, 26-32, 33-39, 40-46, and 47-50. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score is written on a single staff with a treble clef and a key signature of two flats.

Measures 1-6: *mp* (mezzo-piano), *mf* (mezzo-forte)

Measures 7-12: *mp* (mezzo-piano), *p* (piano), *mp* (mezzo-piano)

Measures 13-18: *mf* (mezzo-forte), *mp* (mezzo-piano)

Measures 19-25: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte)

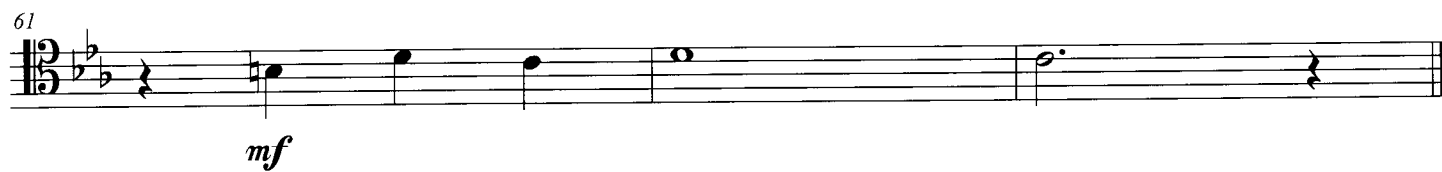
Measures 26-32: *mp* (mezzo-piano), *mp* (mezzo-piano)

Measures 33-39: *mp* (mezzo-piano)

Measures 40-46: *p* (piano), *mp* (mezzo-piano)

Measures 47-50: *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano)





# "M'e piu dolce il penar" SV100

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

musical score for Trombone 3, measures 1-45. The score is written in 3/2 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 70. The dynamics are indicated by *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

Measures 1-6: *mp*

Measures 7-13: *p* (measure 7), *mp* (measure 11)

Measures 14-20: *mp* (measure 14), *p* (measure 18)

Measures 21-26: *mf* (measure 23), *mp* (measure 26)

Measures 27-31: *p* (measure 29), *mp* (measure 31)

Measures 32-38: *p* (measure 32), *p* (measure 36)

Measures 39-44: *mp* (measure 41), *mf* (measure 44)

Measures 45-48: *mp* (measure 45), *p* (measure 48)

52

mf mp

Musical staff 52-58: This staff begins with a treble clef and a key signature of one sharp (F#). It contains measures 52 through 58. The notation includes a half note, a quarter note, and several whole notes. Dynamic markings *mf* and *mp* are placed below the staff. A 3/2 time signature change is indicated at the beginning of measure 53.

59

p

Musical staff 59-65: This staff continues the melody from measure 59 to 65. It features a variety of note values including eighth and sixteenth notes, as well as rests. A dynamic marking of *p* (piano) is present below the staff.

66

mp mf

Musical staff 66-72: This staff covers measures 66 to 72. It includes a half note, a quarter note, and a half note with a fermata. Dynamic markings *mp* and *mf* are indicated below the staff.

73

Musical staff 73-78: This staff contains measures 73 through 78. It features a half note, a quarter note, and a half note with a fermata. The staff concludes with a double bar line.

# "Troppo ben puo" SV102

from Book Five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

musical score for Trombone 3, showing measures 1 through 44. The score is written in 3/2 time, with a tempo marking of  $\text{♩} = 70$ . The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measure numbers 7, 14, 20, 26, 31, 37, and 44 indicated at the beginning of their respective lines. Dynamic markings include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as rests, eighth notes, sixteenth notes, and beams.

1 *mp*

7

14 *p* *mp*

20 *p* *mf*

26 *mp*

31

37 *p* *mp*

44 *p* *mf*

50



55



61



67



# "Amor se guisto sei" SV103

from Book five

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

6

11

17

24

31

38

45

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

52



59

