

SELECTIONS

From the

Sixth 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 SEVEN

## 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

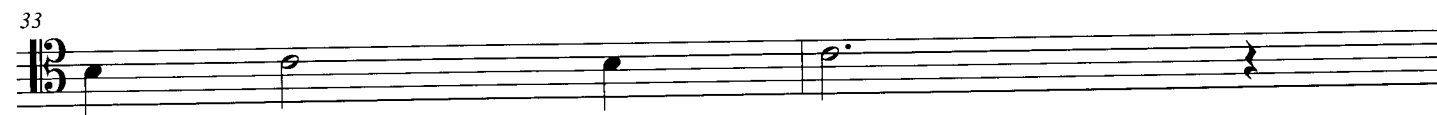
1. **Performance-** These vocal quintets sometimes have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements sound totally complete when the continuo part is omitted. As a result, these arrangements are designed to add to the performance repertoire 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.

# "Lasciatemi morire" SV107B

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

# "O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

Musical score for Trombone 2, showing measures 1 through 47. The score is written in 12/8 time, with a key signature of one flat (B-flat). The tempo is marked as  $\text{♩} = 70$ . The score is divided into systems, with measure numbers 7, 13, 20, 27, 34, 41, and 47 indicated at the beginning of their respective lines. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as rests, notes, and slurs.

Measures 1-6: *mp*

Measures 7-12: *p* (measures 7-11), *mf* (measures 12-13)

Measures 13-19: *mp*

Measures 20-26: *mp* (measures 20-25), *p* (measures 26-27)

Measures 27-33: *p*

Measures 34-40: *p*

Measures 41-46: *mp*

Measures 47-52: *mf*

53 *mp*

60 *mf*

66

73 *mp* *p*

80 *mf* *mp*

86 *mf*

92 *p* *mp*

99 *mf*

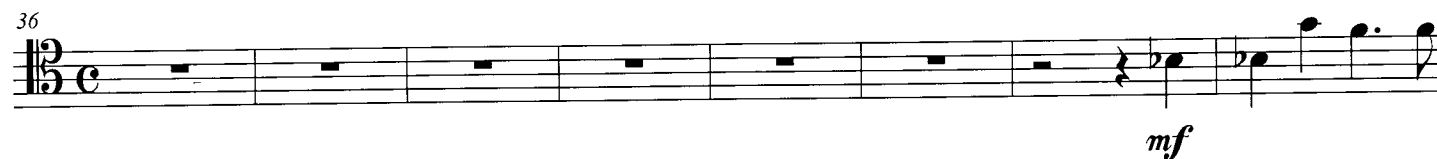
106

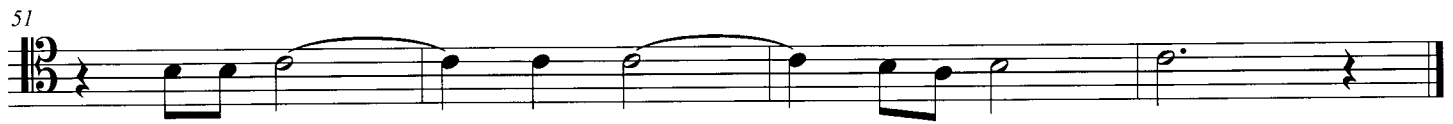
This musical score is for the piece "O Teseo, Teseo mio" (SV107c) by Wolfgang Amadeus Mozart. It consists of eight staves of music, each containing a measure number and a dynamic marking. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The dynamics range from piano (p) to mezzo-forte (mf).

Measure	Dynamic
53	<i>mp</i>
60	<i>mf</i>
66	
73	<i>mp</i> , <i>p</i>
80	<i>mf</i> , <i>mp</i>
86	<i>mf</i>
92	<i>p</i> , <i>mp</i>
99	<i>mf</i>
106	

# "Dove, dove e la fede" SV 107d

from Book Six

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



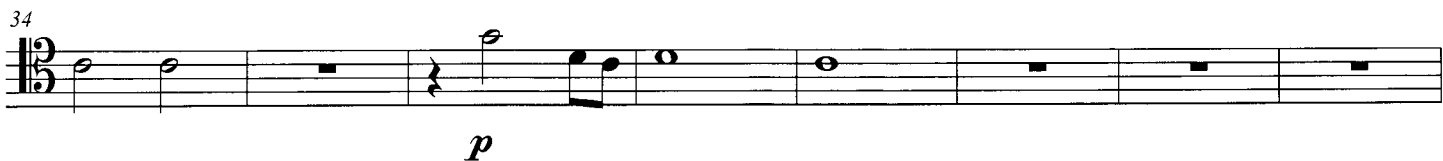


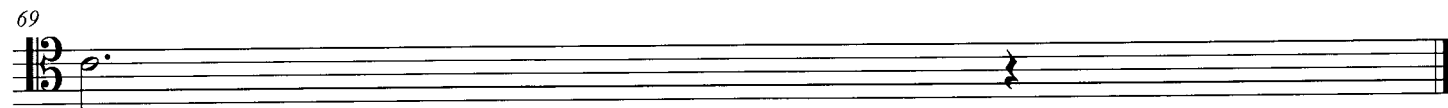
# "Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 



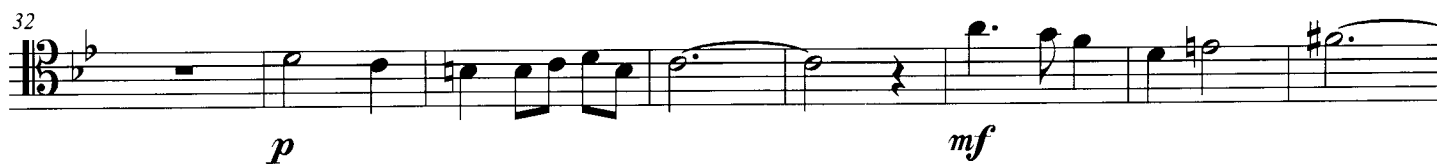
## Trombone 2

# "Zefiro torna e' bel tempo rimena" SV108

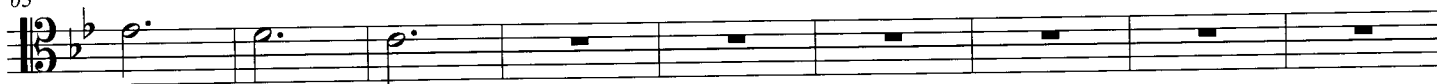
from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$  $\text{♩} = 90$  $\text{♩} = 60$  $\text{♩} = 90$  $\text{♩} = 60$ 

63



♩=90

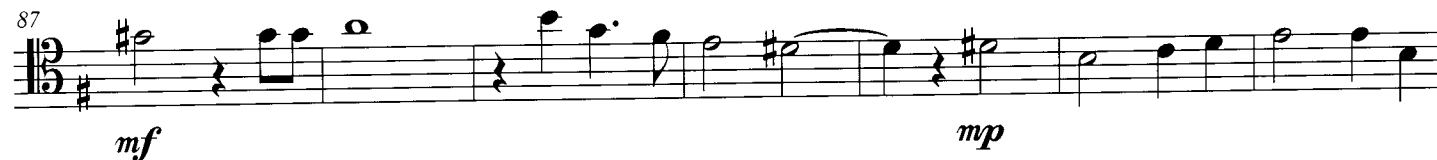
72



80



87



♩. = 60

94

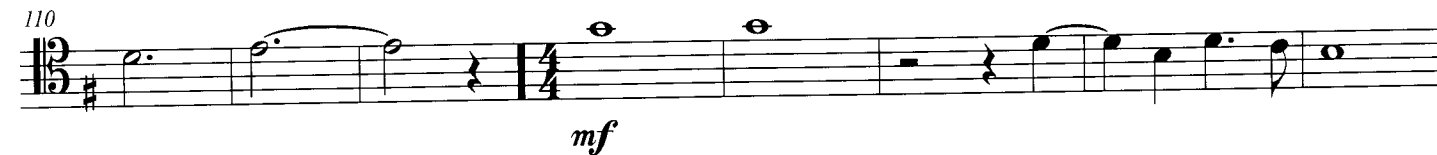


101



♩=90

110



118



125



# "Una Donna fra l'altre" SV109

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

Musical score for Trombone 2, measures 1-40. The score is written in 12/8 time with a key signature of one sharp (F#). The tempo is marked as  $\text{♩} = 70$ . The score is divided into measures 1-7, 8-14, 15-21, 22-27, 28-33, 34-39, and 40. The dynamics are marked as *mp* (measures 1-14), *mf* (measures 15-21), *p* (measures 28-33), and *mf* (measures 34-40). The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, with some measures containing slurs or ties.

Measures 1-7: *mp*

Measures 8-14: *mp*

Measures 15-21: *mp*, *mf*

Measures 22-27: *mp*

Measures 28-33: *p*, *mp*

Measures 34-39: *mf*, *mf*

Measure 40: *mf*

# "Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

The musical score for Trombone 2 is written in 12/8 time, with a tempo marking of  $\text{♩} = 60$ . The key signature is one flat (B-flat). The score consists of eight staves of music, with measures numbered 8, 15, 22, 29, 36, 43, and 49. The dynamics are marked as follows:

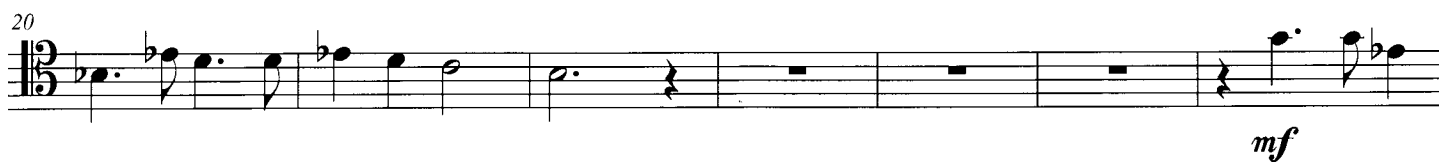
- Staff 1 (measures 1-7): *p*
- Staff 2 (measures 8-14): *mp* (measures 8-10), *mf* (measures 11-14)
- Staff 3 (measures 15-21): *mp*
- Staff 4 (measures 22-28): *p*
- Staff 5 (measures 29-35): *mp*
- Staff 6 (measures 36-42): *mp*
- Staff 7 (measures 43-48): *mf*
- Staff 8 (measures 49-50): *mf*

# "Ditelo voi" SV111C

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 80$ 

# "Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

7

14

21

29

36

43

50

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



# "Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 70$ 

Musical score for Trombone 2, measures 1-50. The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as  $\text{♩} = 70$ . The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

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

Measure 7: *mp* (mezzo-piano).

Measures 14-15: *p* (piano), *mp* (mezzo-piano).

Measures 21-22: *mf* (mezzo-forte), *mp* (mezzo-piano).

Measures 28-29: *p* (piano), *mp* (mezzo-piano).

Measures 35-36: *mf* (mezzo-forte), *mp* (mezzo-piano).

Measures 42-43: *p* (piano).

Measures 49-50: *mp* (mezzo-piano).



# "O chiome d'Or" SV111f

from Book Six

Monteverdi

Bob Reifsnyder


$$d = 60$$


7  *mf*

14

*p* *mp*

21  Musical notation for measures 21-24. Measure 21: Treble clef, key signature of one flat (Bb), 3/4 time. Notes: Bb4 (quarter), A4 (quarter), G4 (half). Measure 22: Rest (quarter), F4 (quarter), E4 (half). Measure 23: D4 (quarter), C4 (quarter), Bb3 (half). Measure 24: A3 (quarter), G3 (quarter), F3 (half). Dynamics: *mp* (mezzo-piano) is indicated below measures 22 and 24.

28 

36 

43

*p*

50



# "Dunque amate relique" SV111g

Monteverdi  
Bob Reifsnyder

The musical score for 'The Rose Tree' is written for a single melodic line in 4/4 time. The key signature has one flat (B-flat). The melody begins with a whole rest, followed by a half note B-flat, a half note A, and a half note G. This is followed by a quarter note F, a quarter note E, a quarter note D, and a quarter note C. The melody then continues with a quarter note B, a quarter note A, a quarter note G, and a quarter note F. The piece concludes with a quarter note E, a quarter note D, and a quarter note C. The dynamics are marked *p* (piano) for the first half and *mp* (mezzo-piano) for the second half.

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, a half note F4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C4, and a quarter note Bb3. The following measure has a quarter note A3, a quarter note G3, and a quarter note F3. The music then continues with a quarter note E3, a quarter note D3, and a quarter note C3. The final measure of the system contains a quarter note Bb2, a quarter note A2, and a quarter note G2. The dynamic marking 'mp' (mezzo-piano) is placed below the first measure, and 'mf' (mezzo-forte) is placed below the final measure.

mp

The first staff of music is in 3/2 time and features a treble clef with a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a dotted half note F4. After a measure rest, the melody continues in 4/4 time with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. This is followed by a half note C4, a half note B3, and a half note A3. The staff concludes with a quarter note G3. A dynamic marking of *p* (piano) is placed below the staff.

The first staff of music is in bass clef with a common time signature (C). It begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of the following notes: a quarter rest, a quarter note G2, a quarter note A2, a dotted quarter note B2, an eighth note C3, an eighth note B2, a quarter note A2, a quarter note G2, a quarter rest, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. The staff ends with a mezzo-piano (*mp*) dynamic marking.

The first system of the musical score is for the right hand, marked with a treble clef and a 13/8 time signature. It consists of two measures. The first measure contains a half note G4, a quarter note A4, and a quarter rest. The second measure contains a half note B4, a quarter note C5, and a quarter rest. The dynamic marking *p* (piano) is placed below the first measure. The system ends with a repeat sign.

56

56 57 58 59 60 61 62

*mp* *mf*

Musical staff 56-62: Treble clef, key signature of one flat (B-flat). Measures 56-57: 3/2 time signature. Measures 58-62: 3/4 time signature. Dynamics: *mp* (measures 58-60), *mf* (measures 61-62).

63

63 64 65 66 67

*mp* *p*

Musical staff 63-67: Treble clef, key signature of one flat (B-flat). Measures 63-64: 3/4 time signature. Measures 65-66: 4/4 time signature. Measures 67: 3/4 time signature. Dynamics: *mp* (measures 63-64), *p* (measures 65-67).

68

68 69

Musical staff 68-69: Treble clef, key signature of one flat (B-flat). Measures 68-69: 3/4 time signature. The staff ends with a double bar line.

# "Ohime il bel Viso" SV112

from Book Six

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

8

15

24

32

38

44

51

*p*

*mp*

*mp*

*p*

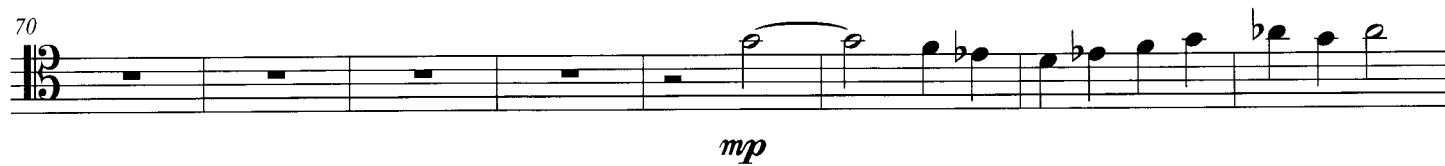
*p*

*mf*

*mp*

*mf*

*mp*



# "Batto qui pianse" SV113

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

7 *mp* *mf*

13 *mp*

19 *mf*

25 *p*

32 *mp* *mf*

38 *mp*

45 *p*



51

*mp*

*mf*

57

*mp*

*p*

63

*mp*

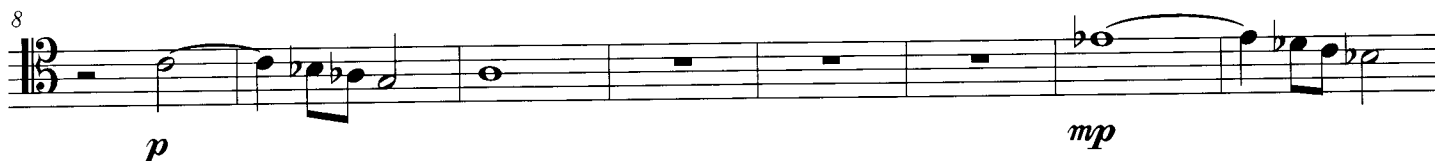
69

# "Misero Alceo" SV114

from Book Six

Monteverdi

Bob Reifsnyder

 $\text{♩} = 60$ 

54



62

