

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 17th century, Giovanni Gabrieli (1556?-1612) and Claudio Monteverdi (1567-1643), spent the greater part of their careers employed at the Cathedral of San Marco in Venice. Heinrich Schutz (1585-1672), the greatest German composer of the seventeenth century, studied with both of them, making Venice the most important musical center of the early Baroque.

Gabrieli is revered by all brass players for his 42 extant compositions in 4-22 parts of predominantly antiphonal brass music, intended to take advantage of the three balconies located in the sanctuary of San Marco. In his music, we see the finest early examples of "concertato style", where every imaginable musical contrast was utilized (voice-instrument, fast-slow, duple-triple meter, high-low, loud-soft, strings-brass, etc.) This collection includes several of those 42 works.

Monteverdi also used the "concertato style" frequently in his sacred music, but he is much more famous for the development of the "monadic style" in his operas, which first introduced the "recitative" to contemporary audiences and later firmly established the "recitative-aria" approach that dominated operatic composition right up to Wagner. In this collection, though, the music is drawn from his secular madrigals, the most important historical collection illustrating the transition from Renaissance polyphony to Baroque Homophony.

Schutz first studied with Gabrieli and embraced the antiphonal "concertato" style in his early music. However, the ravages of a major plague and the Thirty Years War severely depleted his musical resources, making that form of expression impossible. He returned to Venice at the age of 44 to learn the monadic techniques of Monteverdi and incorporated this new approach into his compositions (the arrangements used in this collection come from that period). Late in his career, he returned once again to the antiphonal "concertato" style and wrote perhaps his most glorious compositions, influencing all who followed.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** These vocal quintets 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.

Tuba

"Lasciatemi morire" SV107B

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



8



14



20



27



Tuba

"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$



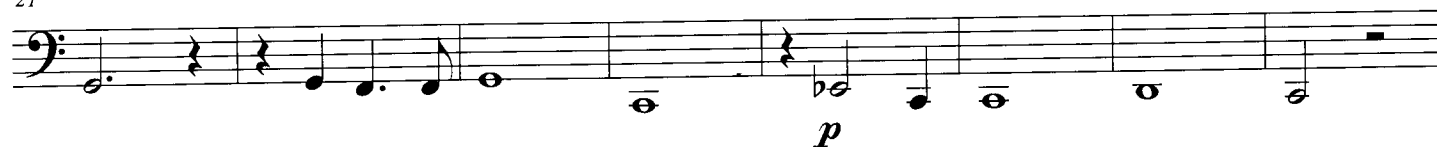
8



14



21



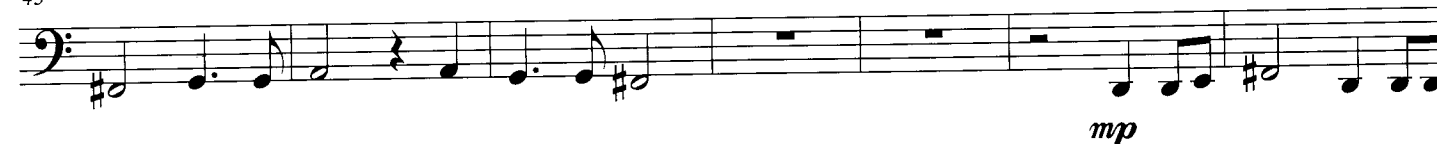
29



37



43



50



55



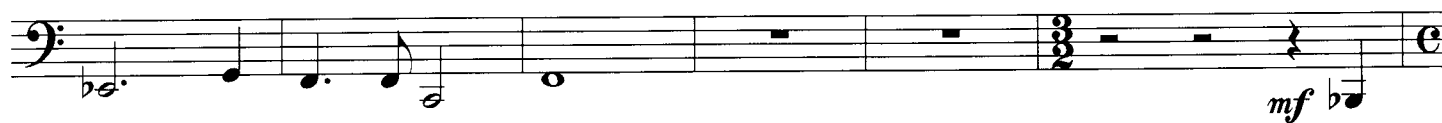
62



68



75



81



89



96



104



Tuba

"Dove, dove e la fede" SV 107d

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$



53

A single musical staff in bass clef containing measure 53. The measure is divided into two equal parts by a vertical bar line. The first part contains a half note on the second line from the bottom (B1). The second part contains a half note on the first line from the bottom (F1). The staff ends with a double bar line.

Tuba

"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



7



13



20



26



33



41



48



55



61



68



66



75



82



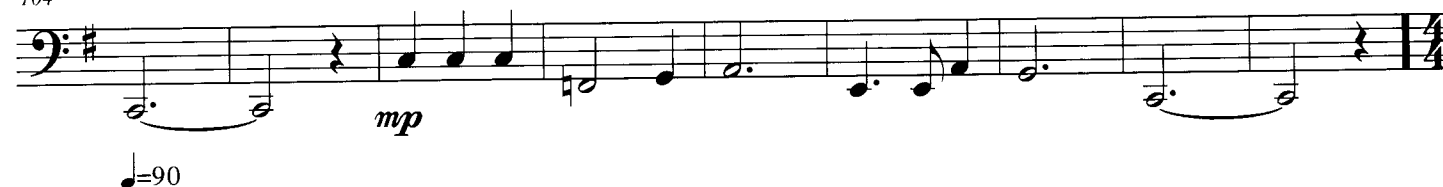
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96



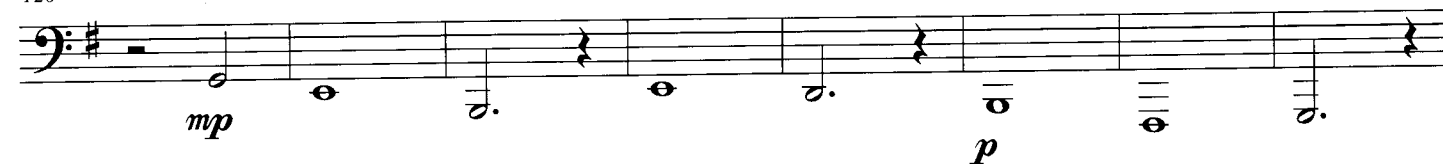
104



113



120



128



Tuba

"Una Donna fra l'altre" SV109

from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 70$



9



15



22



28



34



40



Tuba

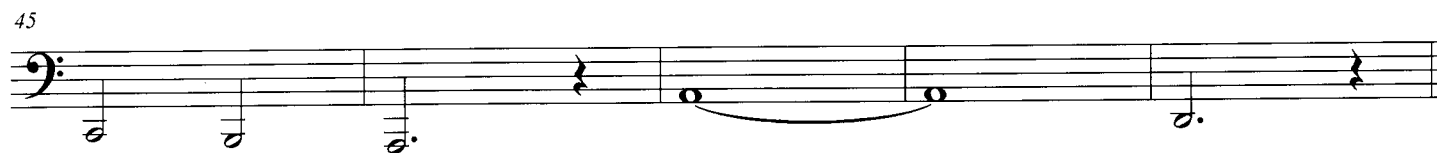
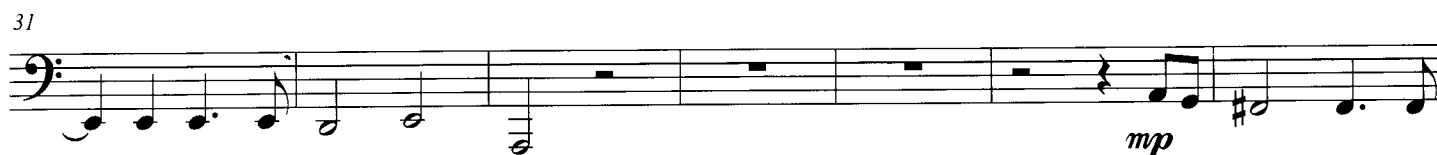
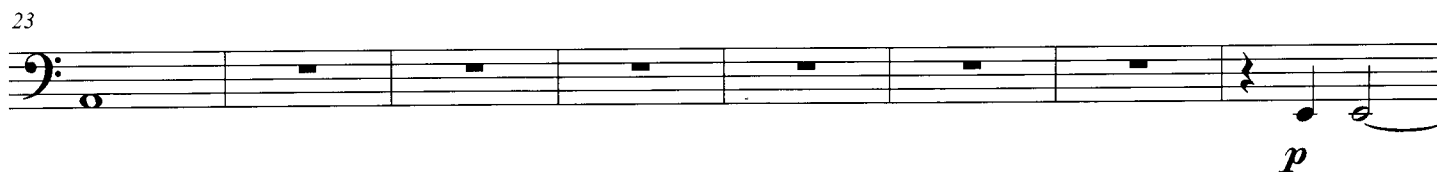
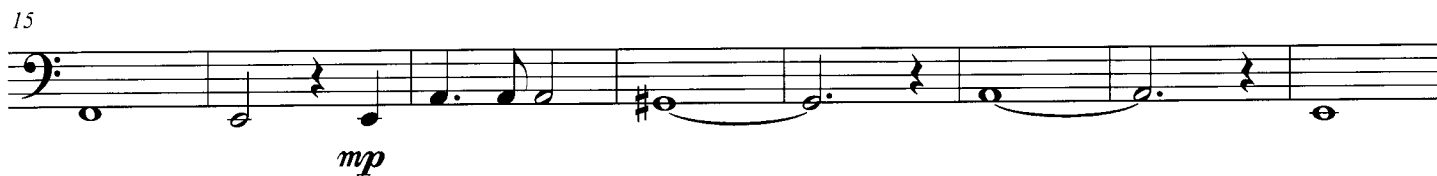
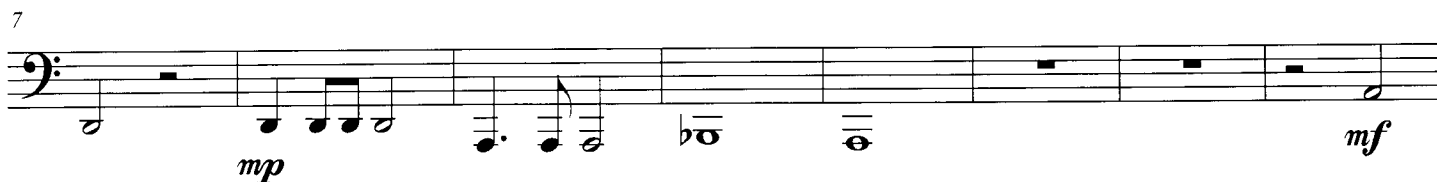
"Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



Tuba

"Ditelo voi" SV111C

from Book Six

Monteverdi

Bob Reifsnyder

$$J = 80$$

7

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of two measures. The first measure contains a dotted quarter note G2, an eighth note A2, a dotted quarter note B2, and a quarter rest. The second measure contains a dotted quarter note Bb2, an eighth note A2, a dotted quarter note G2, a quarter rest, a dotted quarter note F2, an eighth note E2, a dotted quarter note D2, and a quarter rest. The dynamic marking *mp* is placed below the first measure.

13

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. This is followed by a half note D2, a quarter note C2, and a quarter note B1. The melody then continues with a half note A1, a quarter note G1, and a quarter note F1. The piece concludes with a half note E1, a quarter note D1, and a quarter note C1. The dynamic markings *mf* and *mp* are placed below the staff at the beginning and end of the piece, respectively.

20

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a series of eighth and quarter notes, followed by a half note, and then a series of quarter notes. The melody is simple and easy to play.

26

34

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody starts on a whole note G2, followed by a half note F2, and then a half note E2. The next measure contains a half note D2, a half note C2, and a half note B1. The final measure consists of a whole note A1. The piece concludes with a double bar line. The dynamic marking *mp* is present at the beginning.

41

[illegible]

Tuba

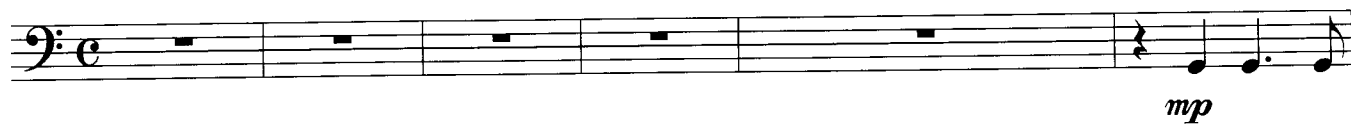
"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



7



14



22



28



34



40



48



Tuba

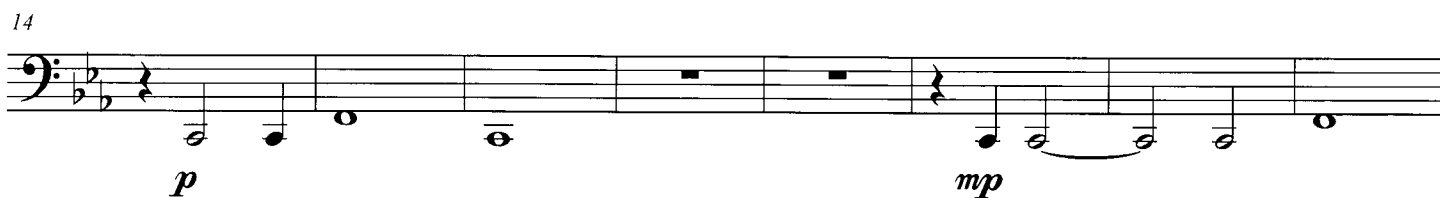
"Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$



59



"O chiome d'Or" SV111f

Monteverdi
Bob Reifsnyder

The bass line of 'The Rose Tree' is written in bass clef with a common time signature (C). The melody begins with a half note G2, followed by a quarter note A2, a quarter note B2, a quarter note C3, and a half note D3. This is followed by a whole rest. The melody then continues with a quarter note E3, a quarter note D3, a quarter note C3, and a half note B2. The piece concludes with a whole note A2.

[illegible][illegible]

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by a half note F2. There are four measures of whole rests. The melody then continues with a quarter note G2 (marked *mp*), followed by a quarter note A2, an eighth note B-flat2, a quarter note G2, and a half note F2. The piece ends with a final whole note G2.

The bass line is written on a single staff in bass clef. It begins with a double bar line and a common time signature 'C'. The first measure contains a whole note G2. The second measure contains a whole note F2. The third measure contains a whole note E2. The fourth measure contains a whole note D2. The fifth measure contains a whole note C2. The sixth measure contains a whole note B1. The seventh measure contains a whole note A1. The eighth measure contains a whole note G1. The piece ends with a double bar line.

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a common time signature. The melody consists of a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, 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A137, B137, C138, D138, E138, F138, G138, A138, B

A musical staff in bass clef showing the bass line of the song. The melody consists of eighth and quarter notes, with a final whole note. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, 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E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C

The bass line is written on a single staff with a bass clef. It consists of three measures. The first measure contains a half note G2. The second measure contains a half note E2. The third measure contains a whole note D2. A slur connects the G2 and E2 notes. A repeat sign is at the end of the staff.

Tuba

"Dunque amate relique" SV111g

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$



7



14



22



28



34



41



48



56



63



68



Tuba

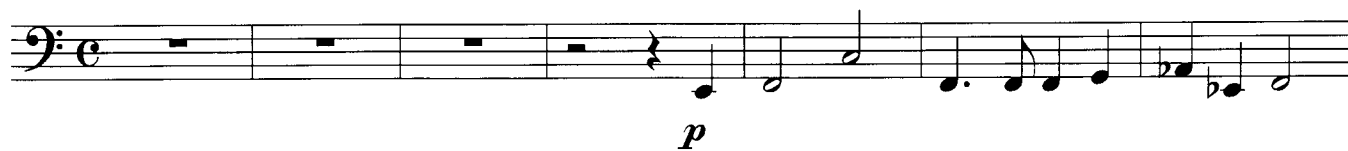
"Ohime il bel Viso" SV112

from Book Six

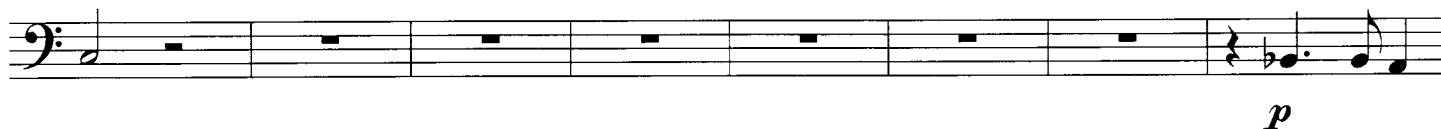
Monteverdi

Bob Reifsnyder

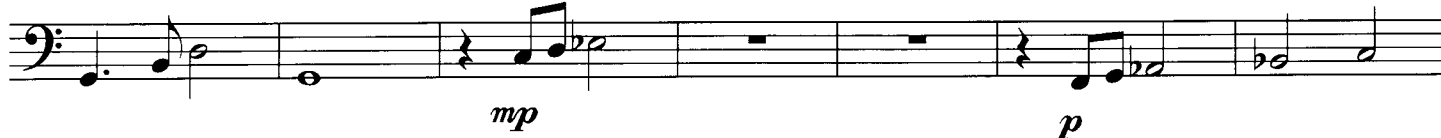
$\text{♩} = 70$



8



16



23



30



36



41



49



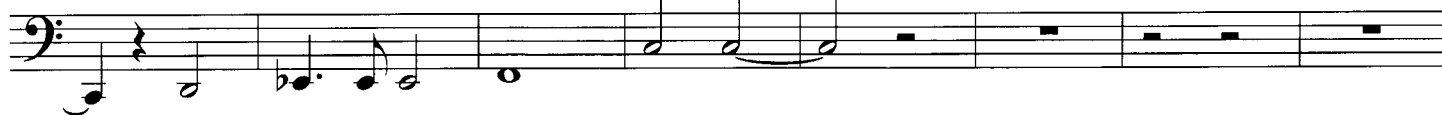
56



63



70



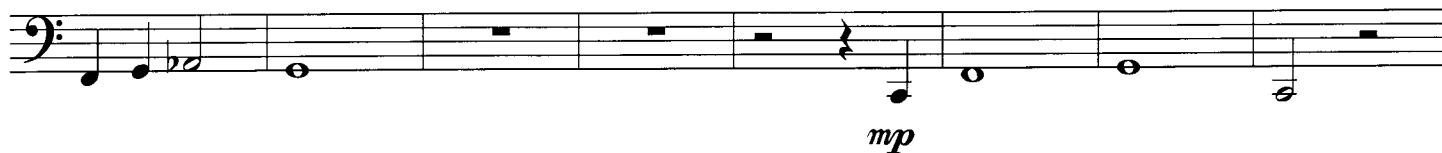
78



85



91



99



Tuba

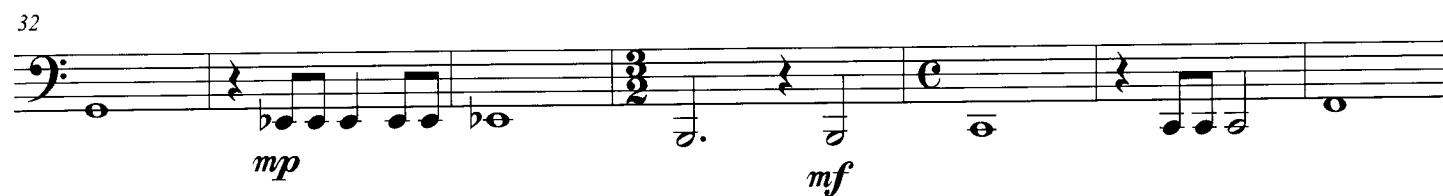
"Batto qui pianse" SV113

from Book Six

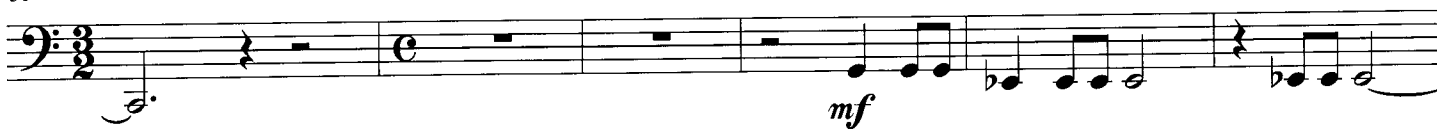
Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



51



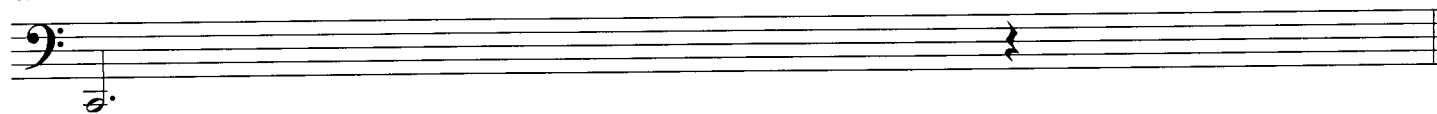
57



62



69



Tuba

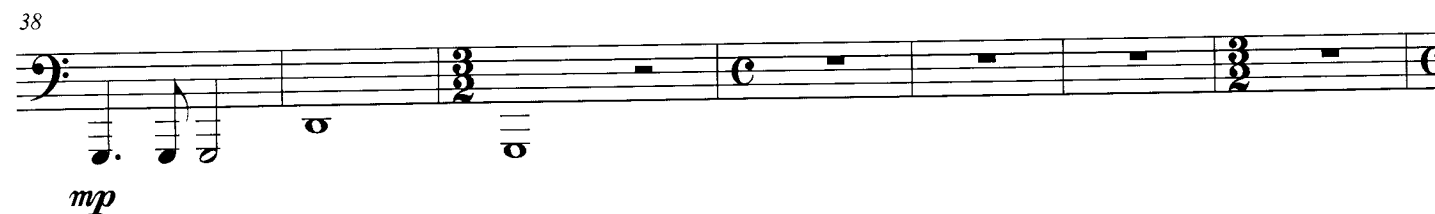
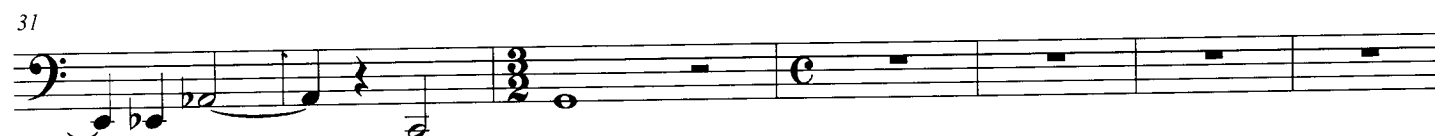
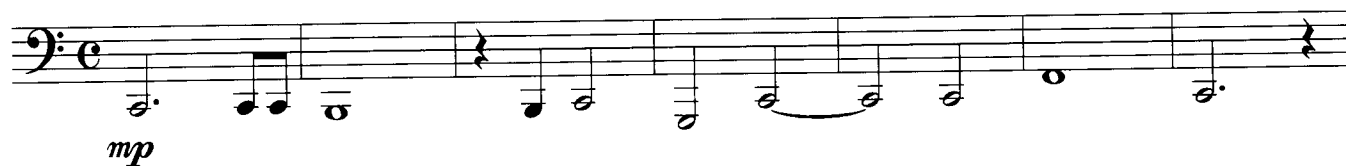
"Misero Alceo" SV114

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$



60

