

SELECTIONS

from the

Italian Madrigals of
Heinrich Schutz

for

Alto, Two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME EIGHT

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 do not have a basso continuo part, so these arrangements are totally complete musically. 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.

"O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz
Bob Reifsnyder

♩=70

Musical score for Trombone 3, showing measures 1 through 34. The score is written in 12/8 time, key of B-flat major (two flats), and includes dynamic markings (*mf*, *mp*, *p*) and a tempo indication (♩=70). The score is divided into systems of five staves each, with measure numbers 5, 10, 14, 18, 23, 29, and 34 marked at the beginning of their respective staves.

Measures 1-4: *mf*

Measures 5-9: *mp*

Measures 10-13: *mf*

Measures 14-17: *mp*

Measures 18-22: *p*

Measures 23-28: *mp*

Measures 29-33: *mf*

Measures 34-37: *mf*

"O Primavera"



"O dolcezze amarissime"

Heinrich Schutz

$\text{♩} = 70$

[illegible]

6 Musical notation for measures 6-9 of 'The Swan'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). Measure 6 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. Measure 7 has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. Measure 8 has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. Measure 9 has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. The dynamic marking *mp* is placed below measure 8, and *p* is placed below measure 9.

11 

[illegible]

21 

26

mf

30

mp

This musical score is for the 30th measure of the song 'The Rose Tree'. It is written in 2/4 time and features a treble clef with a key signature of one flat (B-flat). The melody 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 rest, then an eighth note G4, a quarter note F4, and an eighth note E4. The next part of the measure consists of a quarter note D4, an eighth note C4, a quarter note Bb3, and an eighth note A3. This is followed by a quarter note G3, an eighth note F3, and a quarter note E3. The measure concludes with a quarter note D3, an eighth note C3, and a quarter note Bb2. The dynamic marking 'mp' (mezzo-piano) is placed below the staff.

34



"Selve beate"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

p

6 *mp*

11 *p* *mp*

$\text{♩} = 60$ $\text{♩} = 80$

17 *mf*

$\text{♩} = 80$ $\text{♩} = 60$ $\text{♩} = 80$ $\text{♩} = 80$

23 *mp*

29 *mp*

33

37 *mf*



"Alma afflitta che fai"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$

p

4

8

12

p *mf*

16

20

24

mp

28

31



34



38



"Così morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 60$

p

4 *mp*

8 *p* *mp*

12

15

18 *mf*

21

25 *mp* *p*

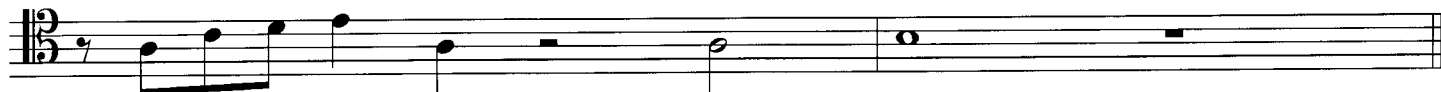
30



34



38

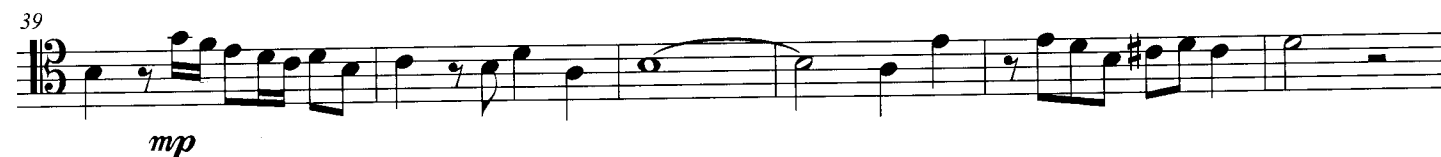


"D'orida selce alpina"

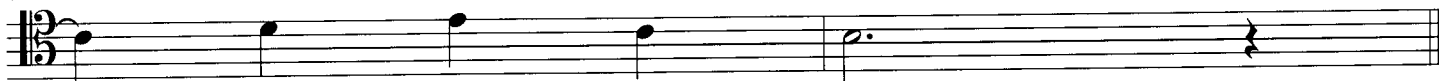
from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70



50



"Ride la Primavera"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 75$

p

5 *mp* *mp*

9 *mf* $\text{♩} = 50$

14 *mp*

$\text{♩} = 75$

22 *p*

29 *mp* *mf*

35 *mp*

42 *p*

"Ride la Primavera"



"Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 80$



"Fuggi, Fuggi"

39



"Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 70$

mp

p

5

mf

10

mf

15

mp

20

p

26

31

mf

36

mp

41



46

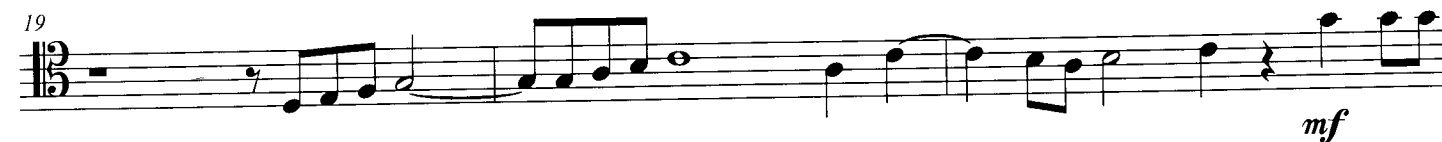
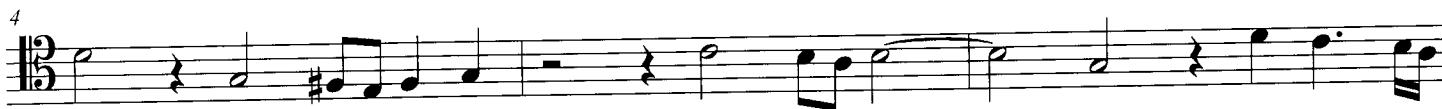


"Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$



25



28



31



34



"Quella damma son io"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70

The musical score for Trombone 3 consists of six staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked as ♩ = 70. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes measures 1 through 28, with some measures containing rests. The music features a mix of eighth, sixteenth, and quarter notes, with some measures containing slurs and ties.

1 *p*

6 *mp*

12 *mf* *p*

17 *mp*

22 *mp* *p*

28

"Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 75$

Musical score for Trombone 3, measures 1 through 22. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 75. The dynamics are indicated by *mf* (measures 1-3, 4-6, 13-14), *p* (measures 7-8, 16-17), *mp* (measures 10-12, 15, 19-20), and *p* (measures 21-22). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests.

Measures 1-3: *mf*

Measures 4-6: *mf*

Measures 7-8: *p*

Measures 10-12: *mp*

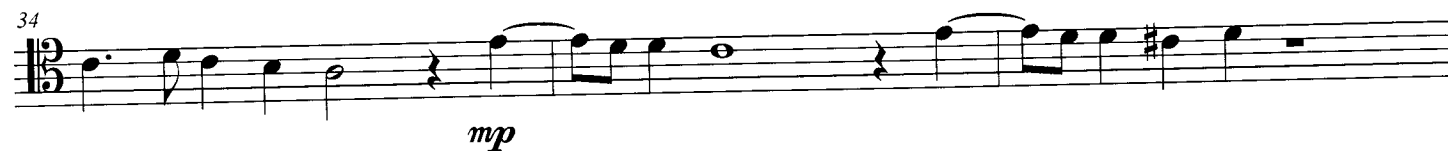
Measures 13-14: *mf*

Measures 15: *mp*

Measures 16-17: *p*

Measures 19-20: *mp*

Measures 21-22: *p*



"Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 70$

p *mp*

6 *mf*

12 *mp* *mf*

18 *p* *mf*

23 *mp*

28 *p*

32 *mf*

36 *mp*

39

p

"Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

1

p

5

mp

11

p *mp*

17

mf

22

mp

27

p

33

mp

38

"Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩=80

mp

mf

p

6

mf

p

11

mf

mp

16

mf

22

p

27

mp

32

p

37

"Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70

p

5 *mf* *mp*

9

14 *mf*

20 *mp*

25 *p*

29

"Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70

p

7

12

mp

18

24

mf

29

34

"Giunto e pur"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70

The musical score for Trombone 3 consists of seven staves of music. The first staff (measures 1-6) is in 3/2 time and includes dynamics *p* and *mp*. The second staff (measures 7-12) changes to 5/4 time and includes a measure rest. The third staff (measures 13-18) returns to 3/2 time and includes a *p* dynamic. The fourth staff (measures 19-24) includes a *mp* dynamic. The fifth staff (measures 25-29) includes a *mf* dynamic. The sixth staff (measures 30-34) continues the *mf* dynamic. The seventh staff (measures 35) concludes the piece. The key signature has one sharp (F#).