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 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 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.

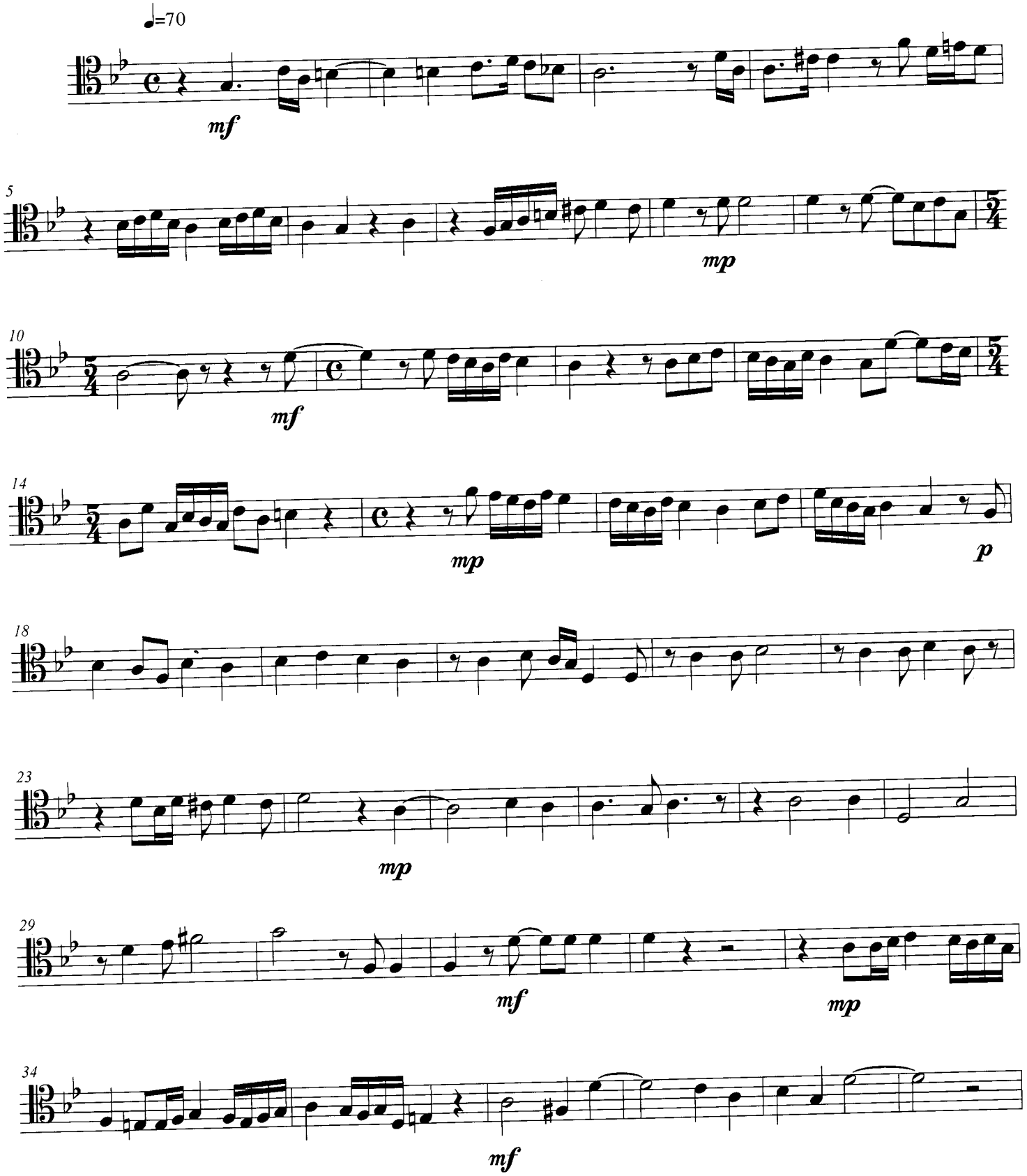
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Trombone 3

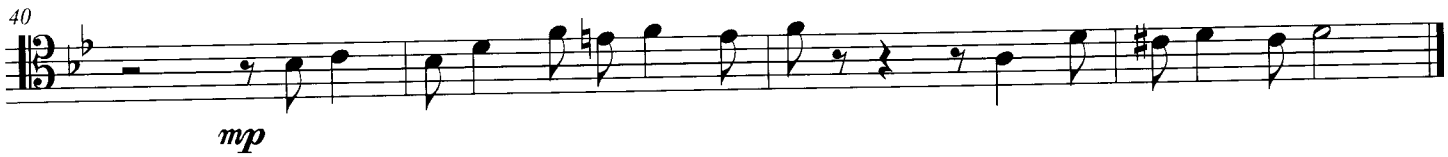
"O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz
Bob Reifsnyder



©

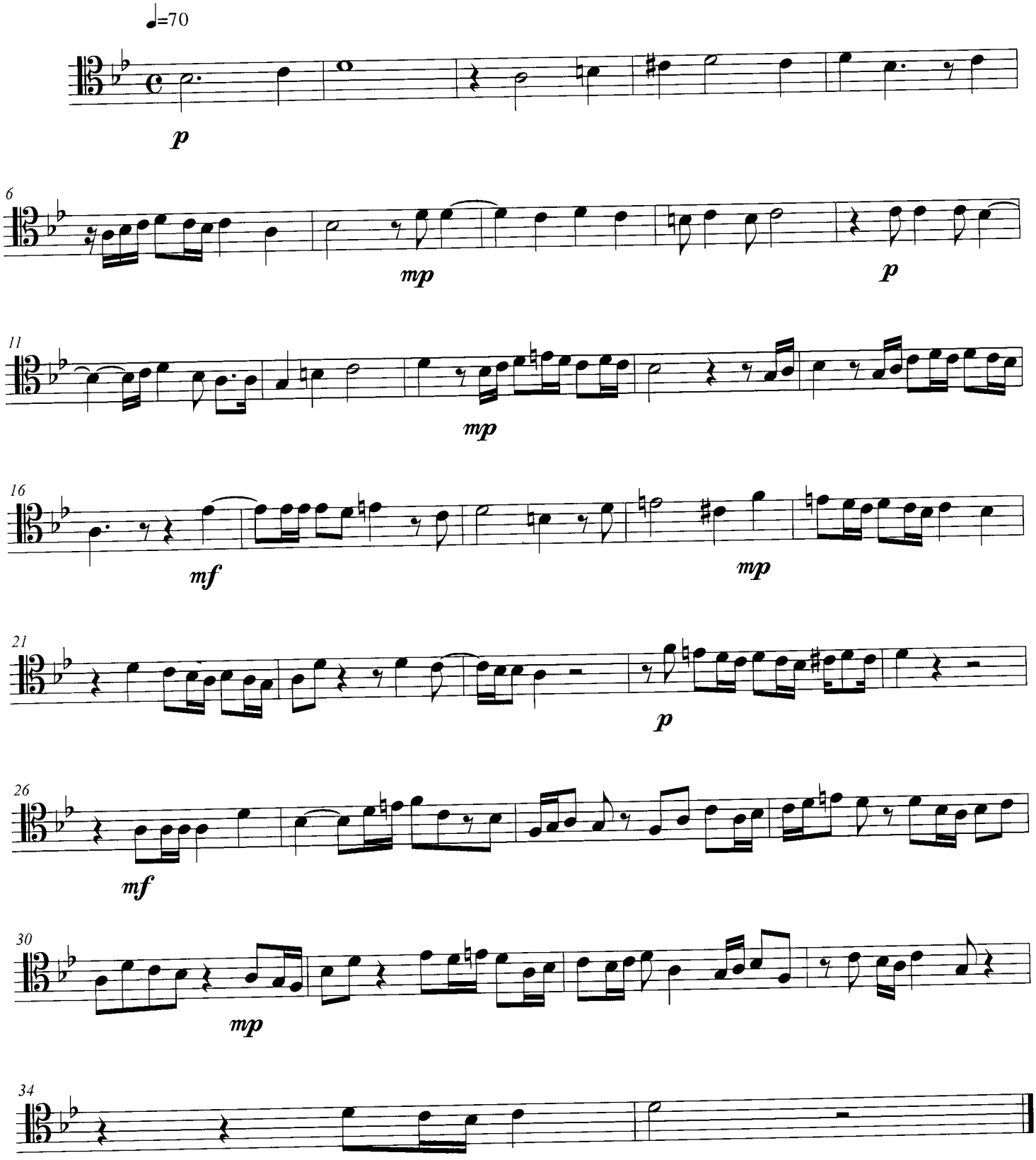

40
mp

Trombone 3

"O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



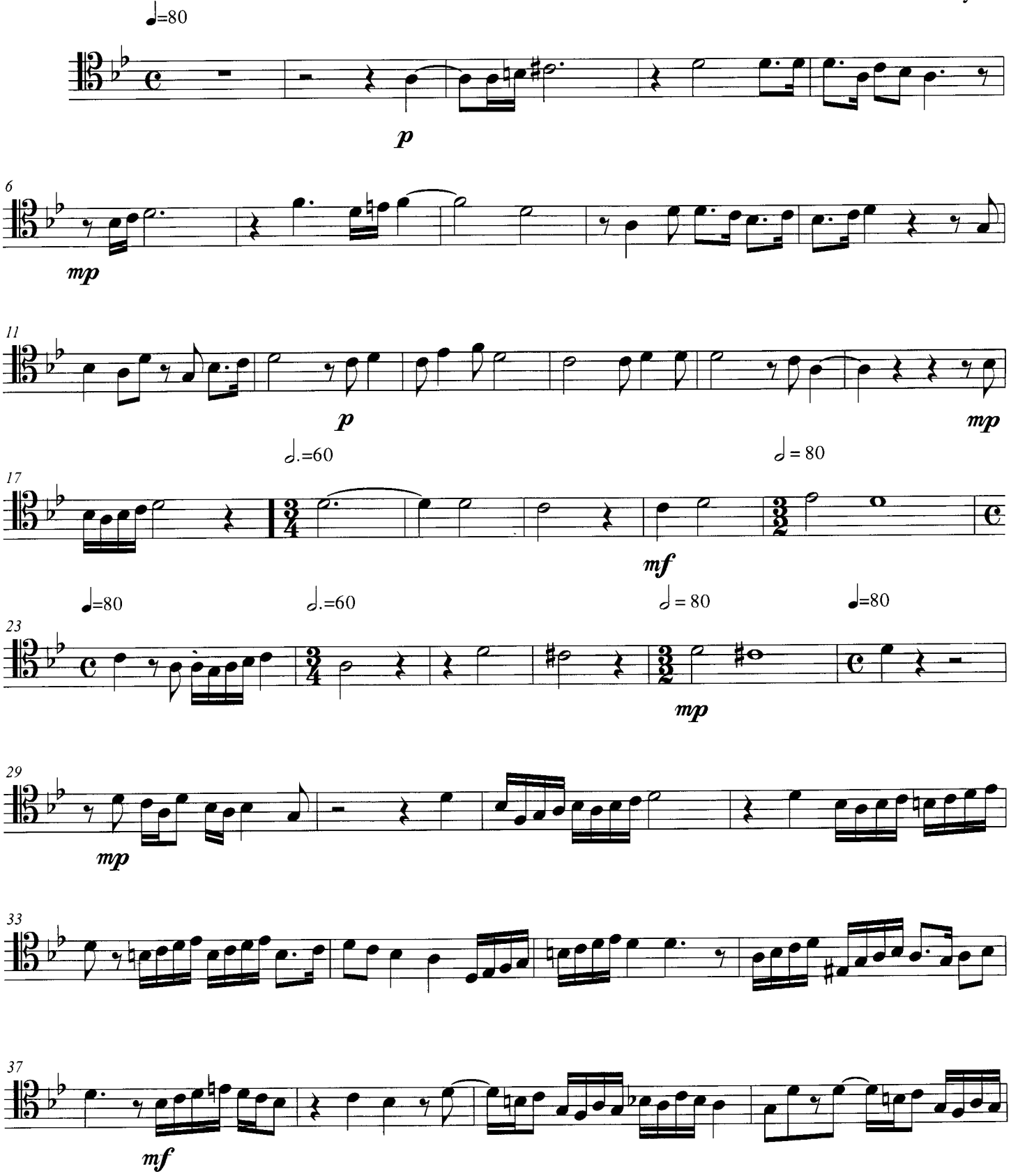
©

Trombone 3

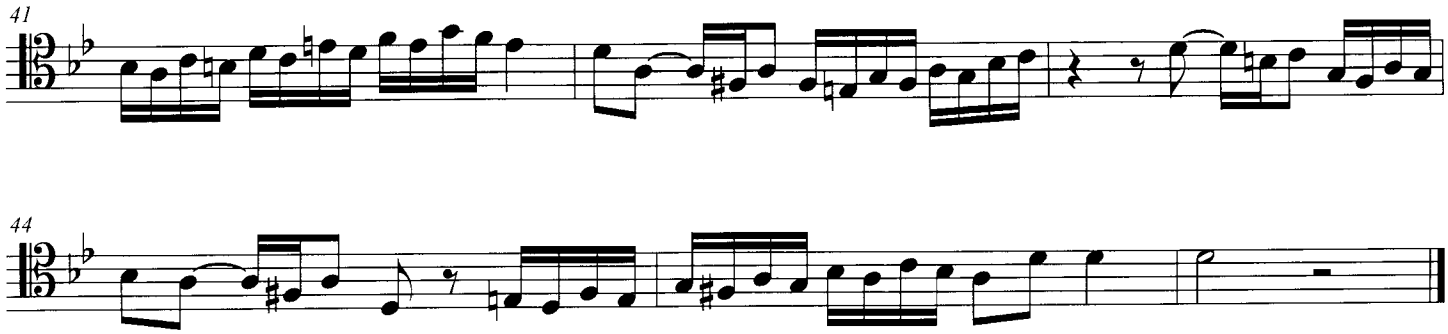
"Selve beate"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder



©

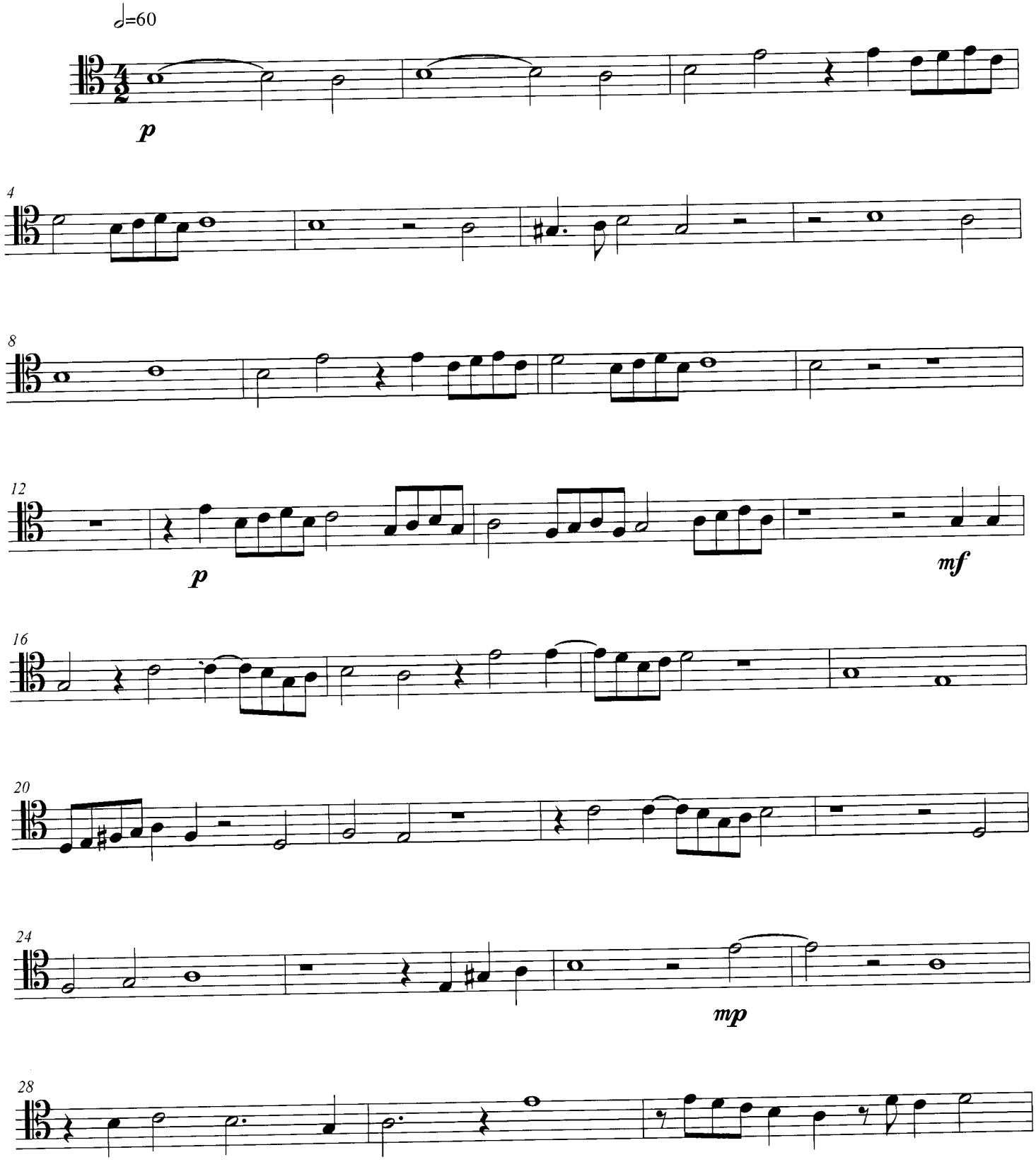

41
44

Trombone 3

"Alma afflitta che fai"

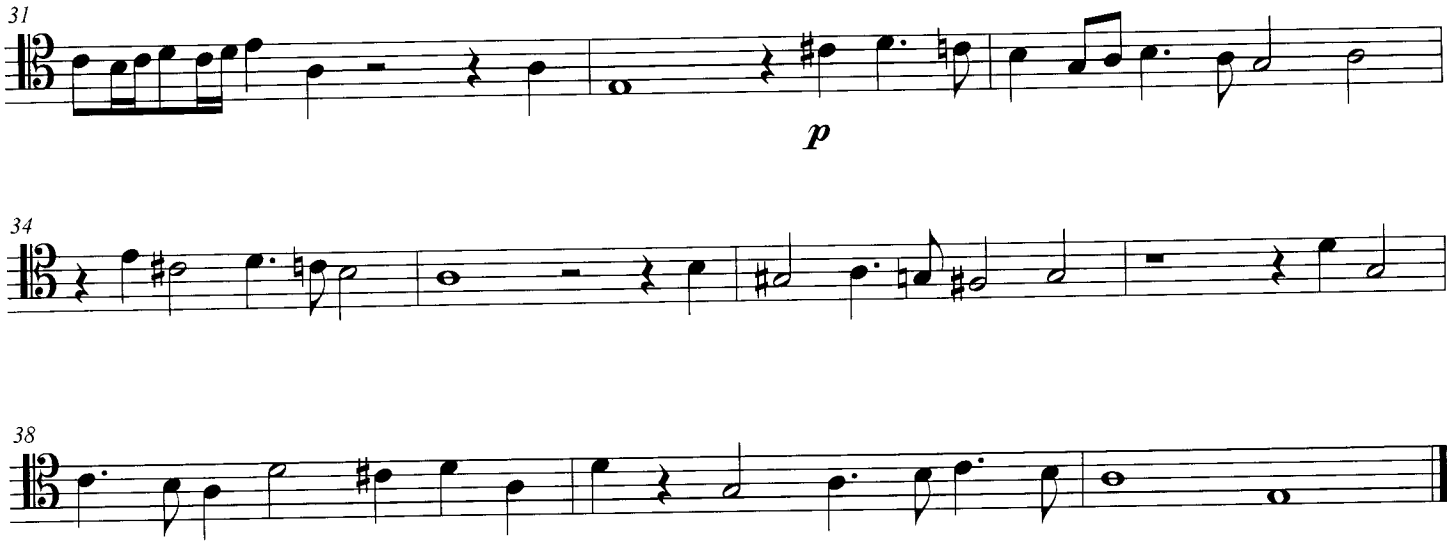
from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder



©

"Alma afflitta che fai"

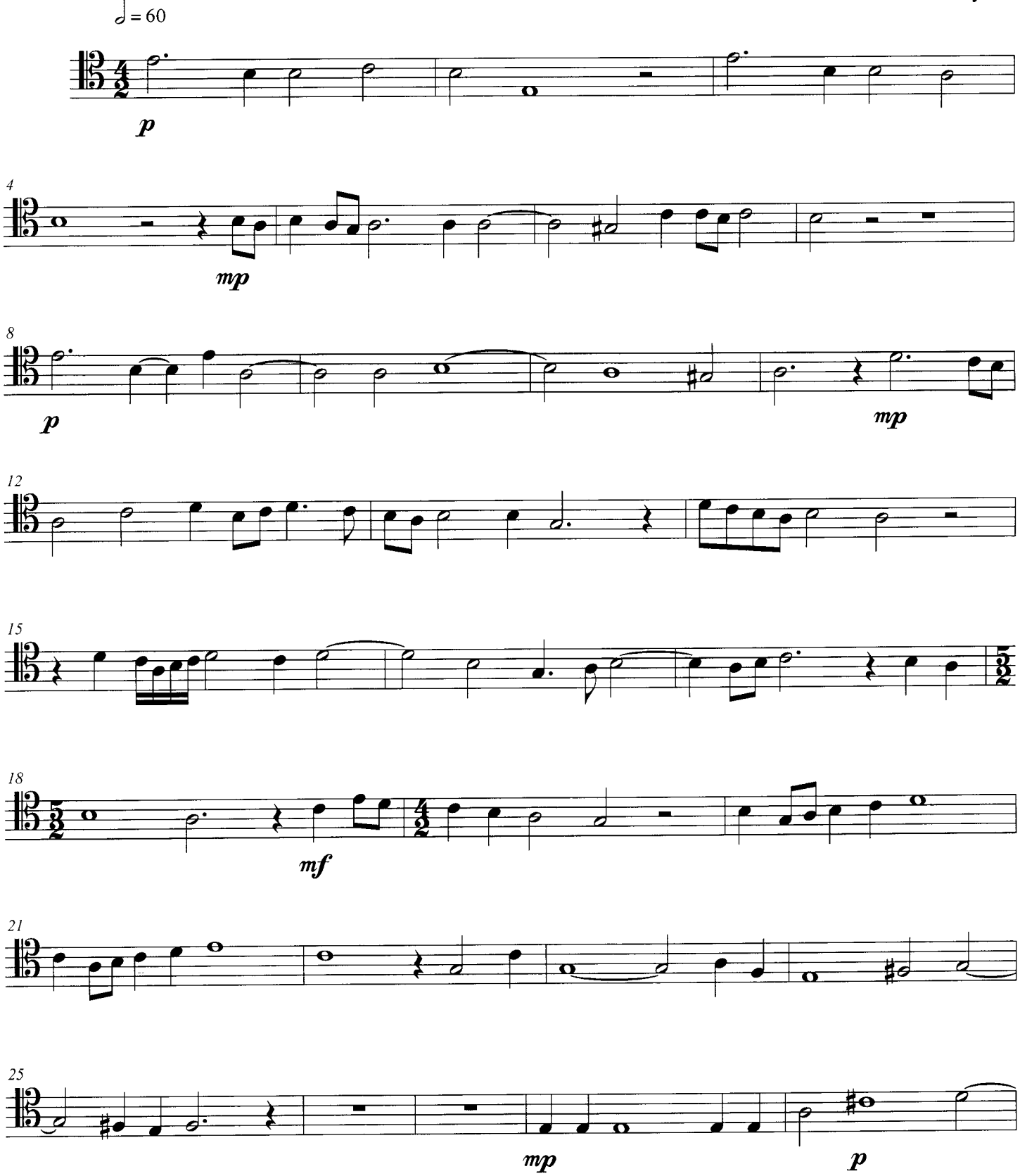


Trombone 3

"Cosi morir debbio"

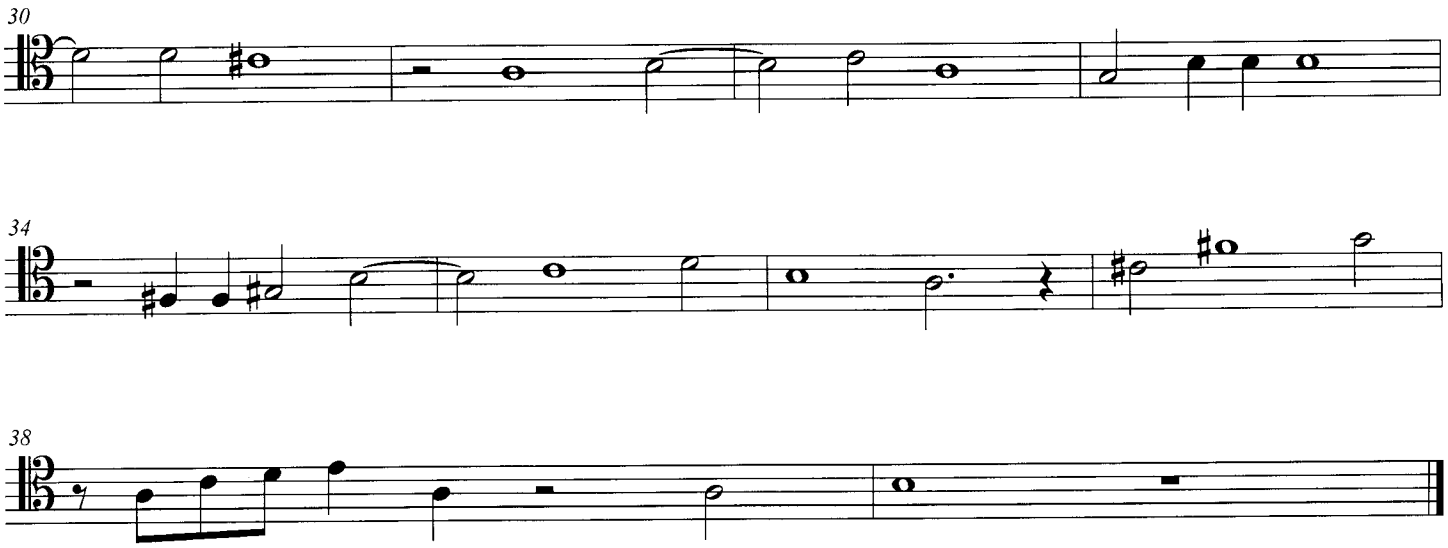
from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

"Cosi morir debbio"

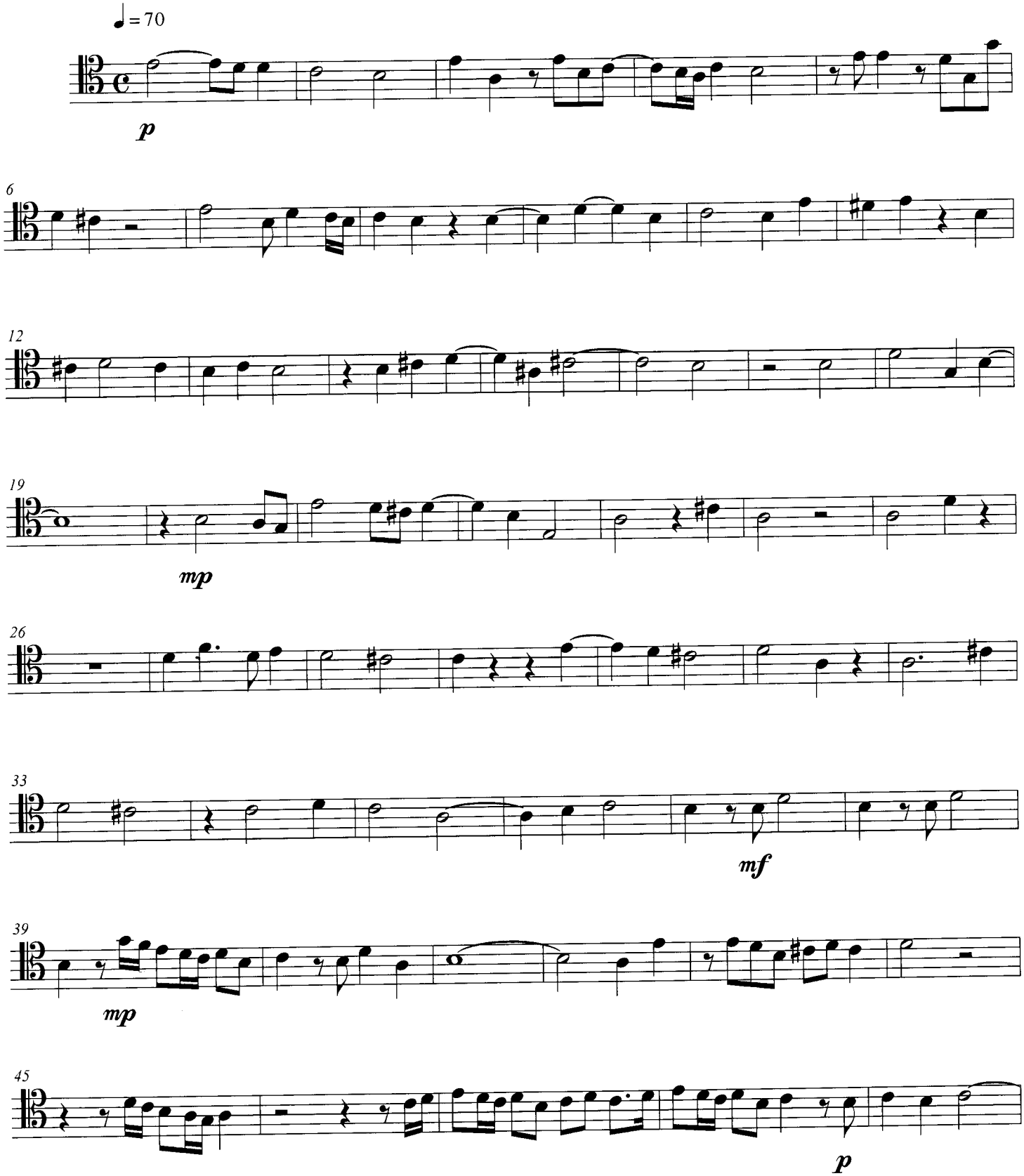


Trombone 3

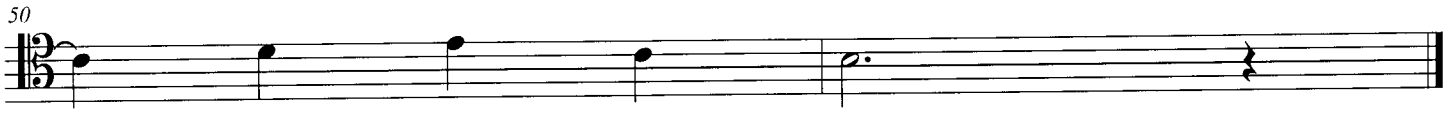
"D'orida selce alpina"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

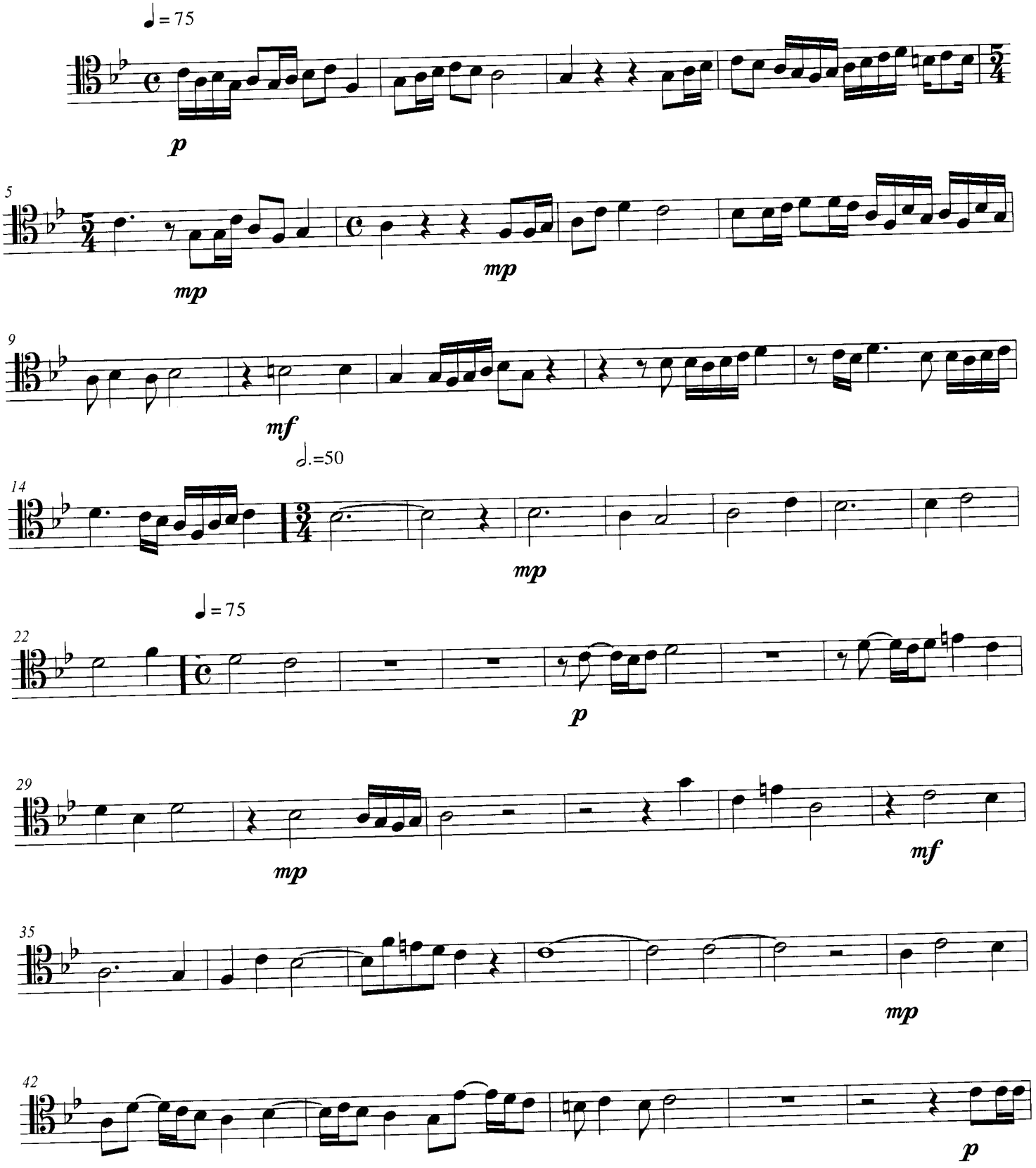

50

Trombone 3

"Ride la Primavera"

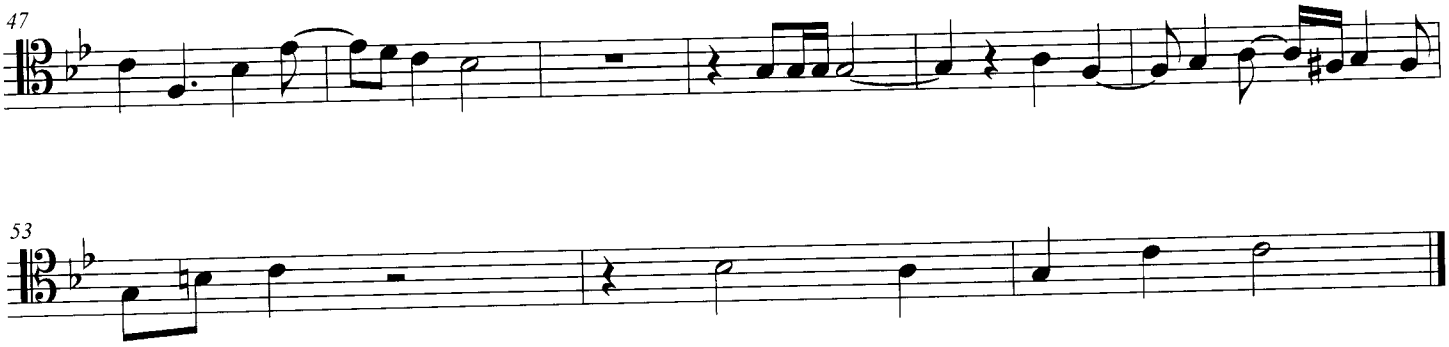
from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

"Ride la Primavera"

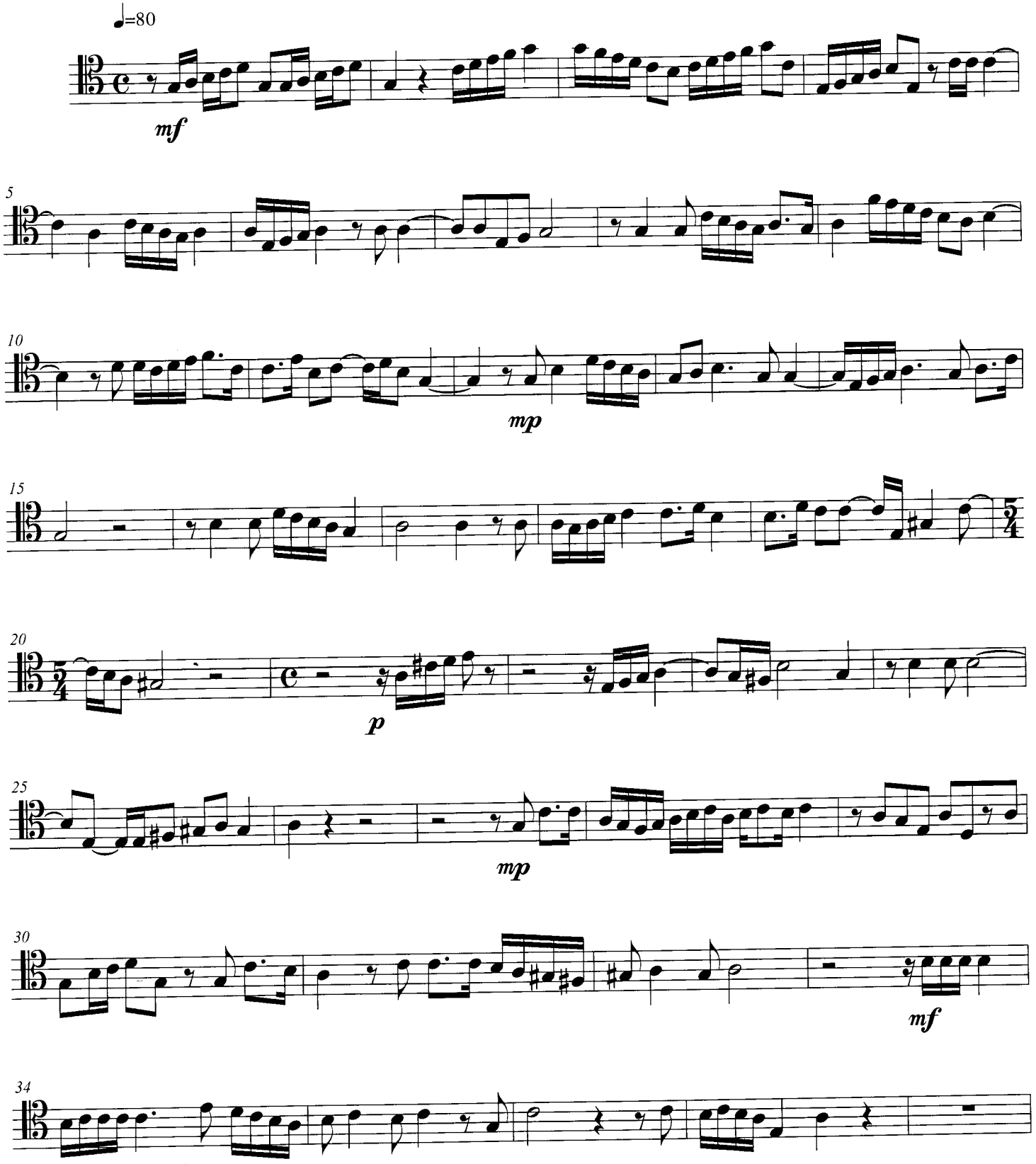


Trombone 3

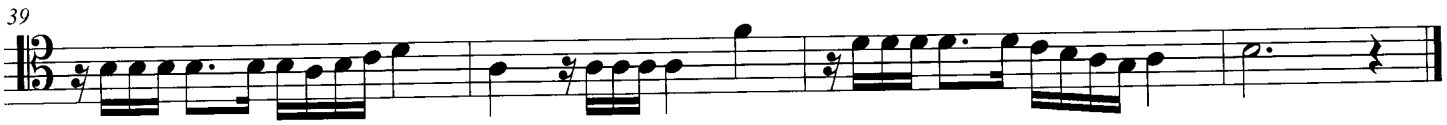
"Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

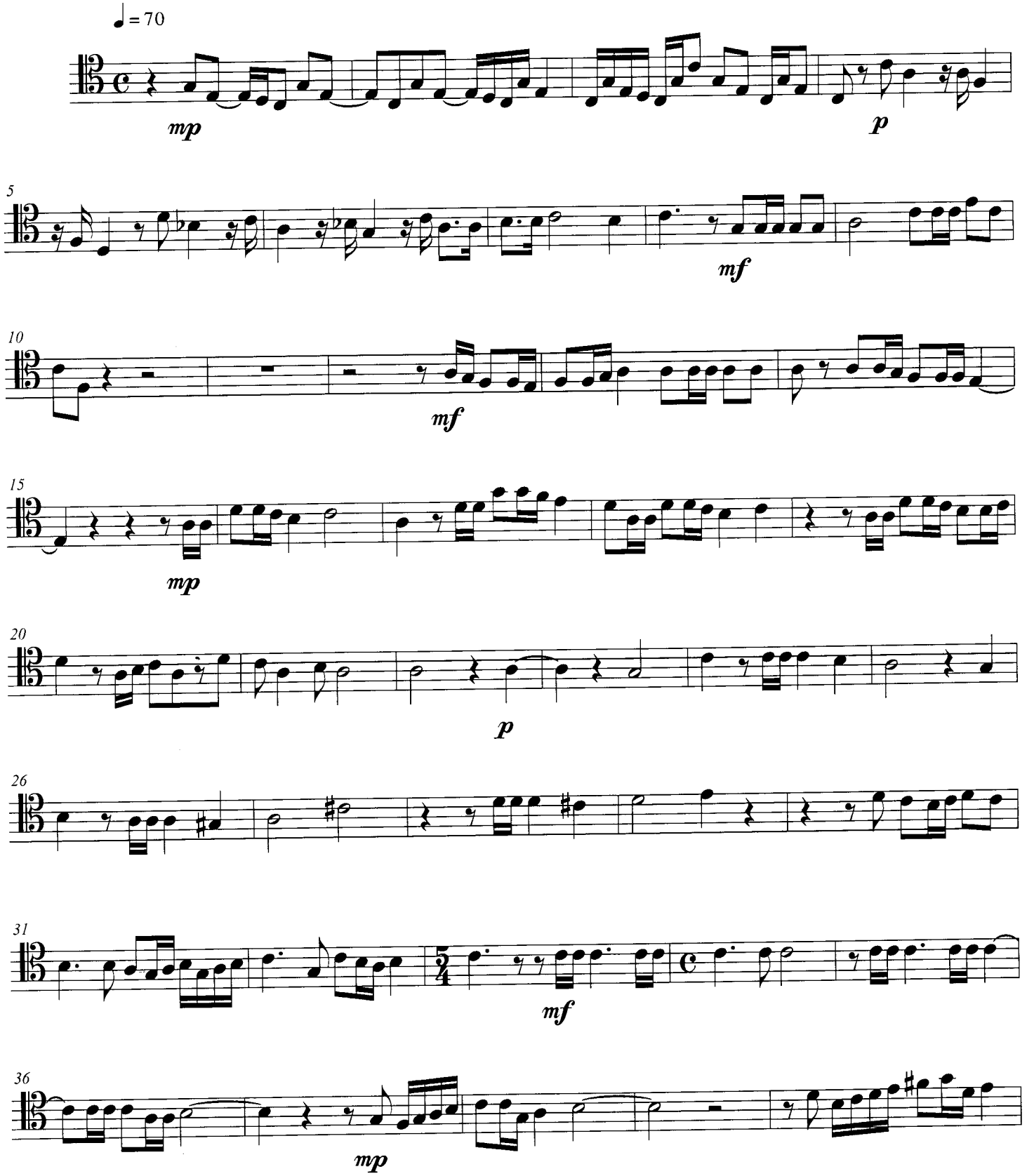

39

Trombone 3

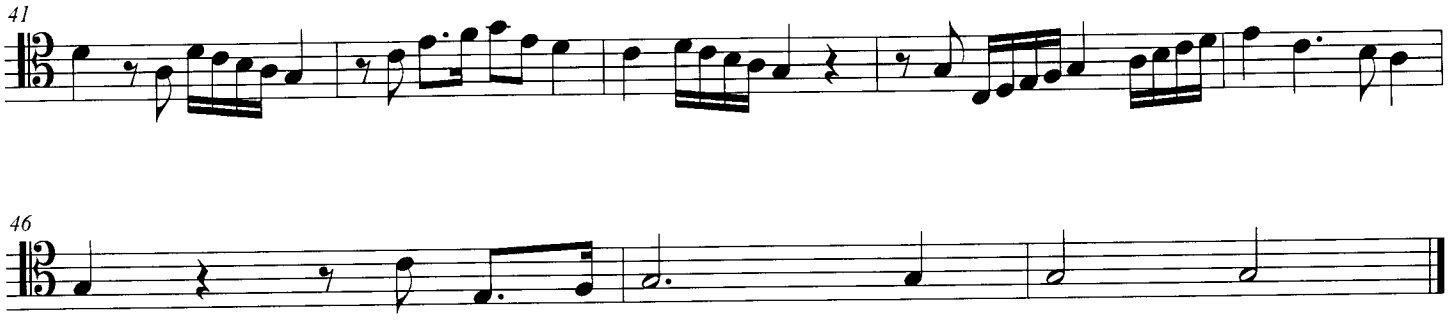
"Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz
Bob Reifsnyder



©

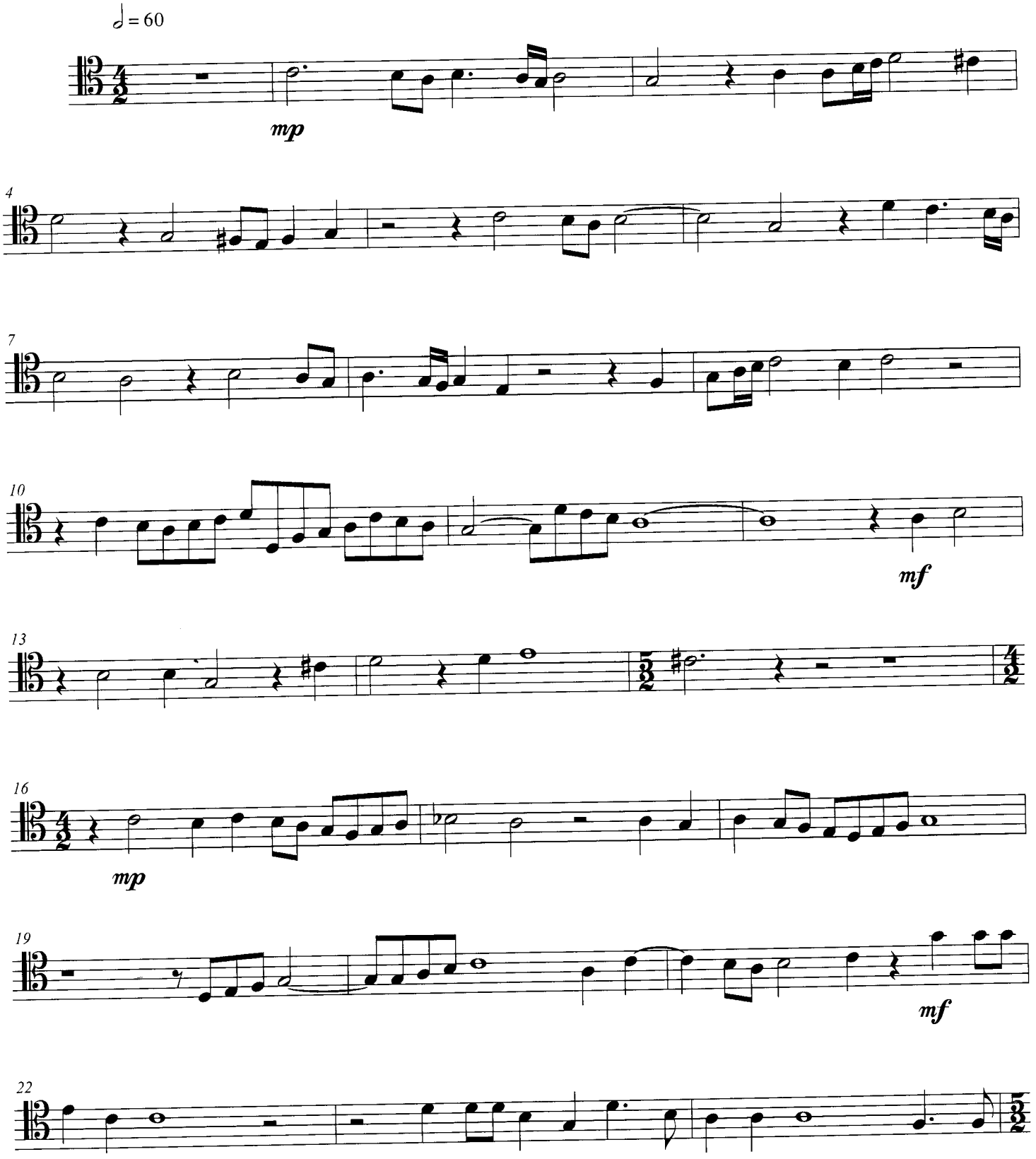

41
46

Trombone 3

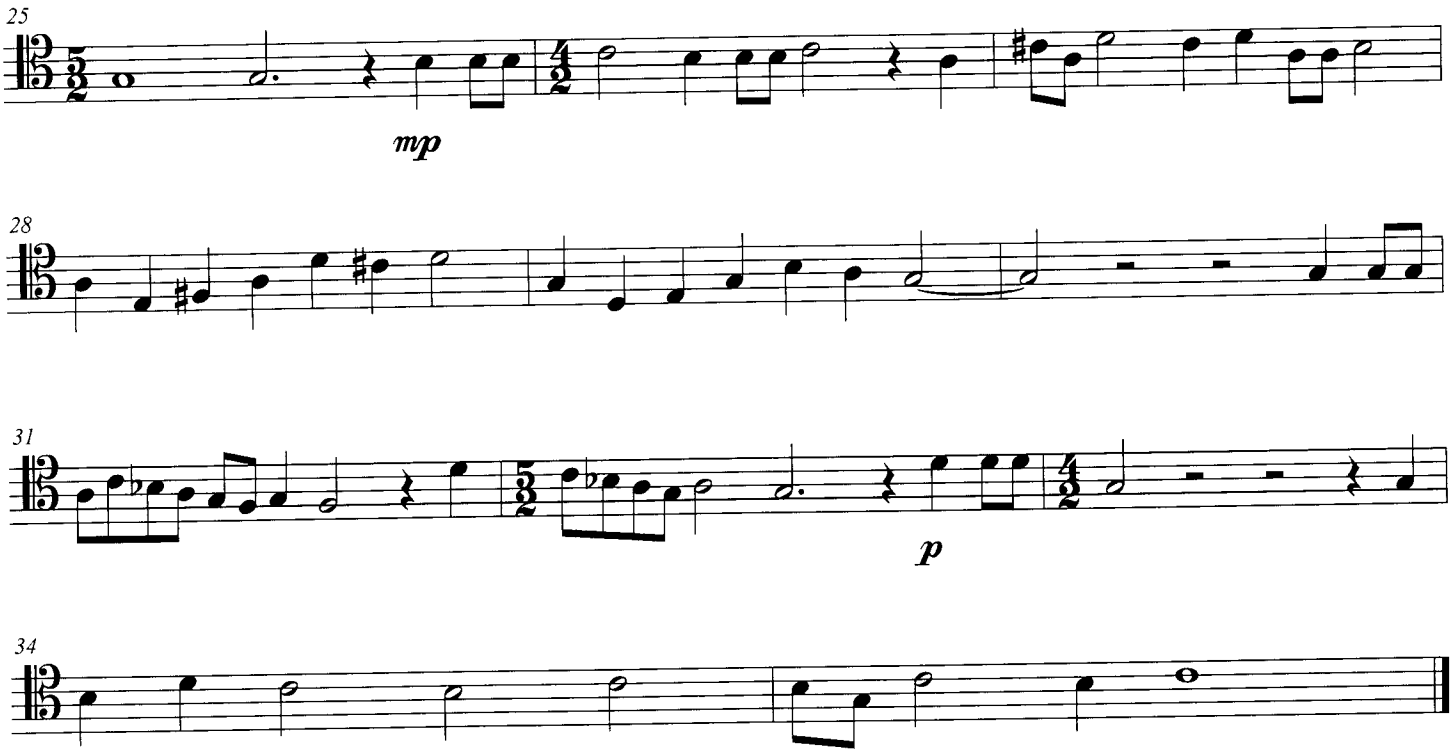
"Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

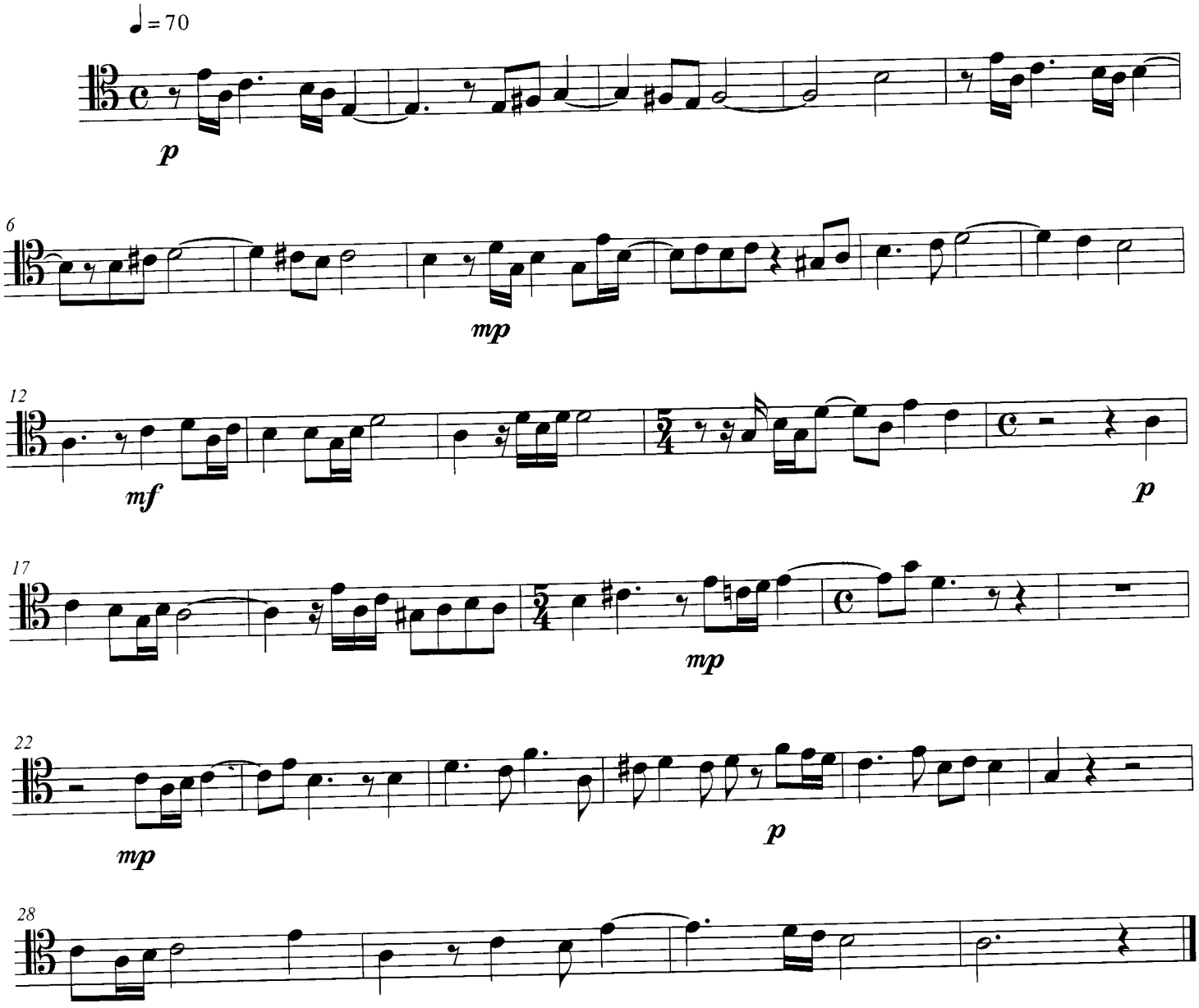

25
mp
28
31
p
34

Trombone 3

"Quella damma son io"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



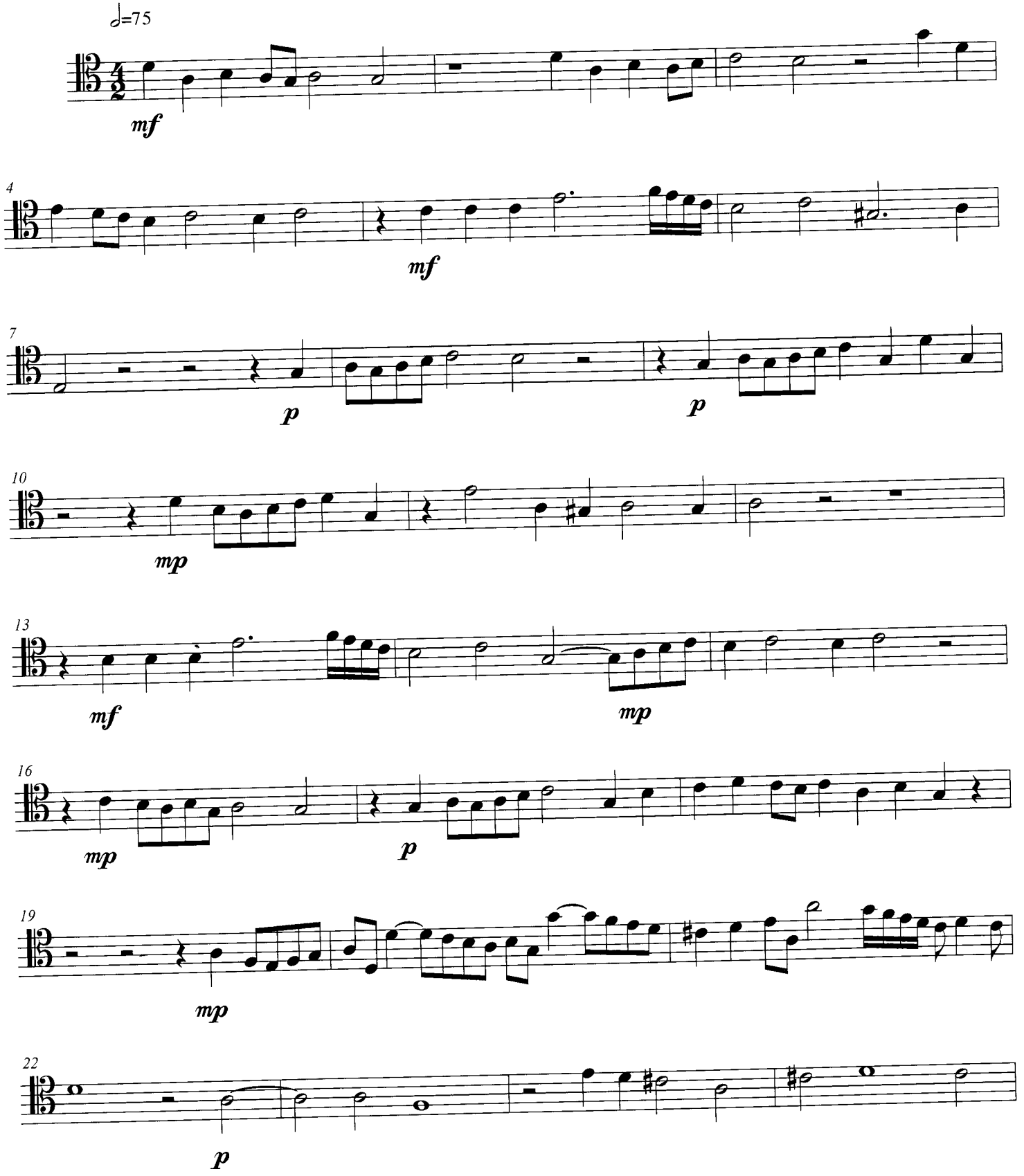
©

Trombone 3

"Mi saluta costei"

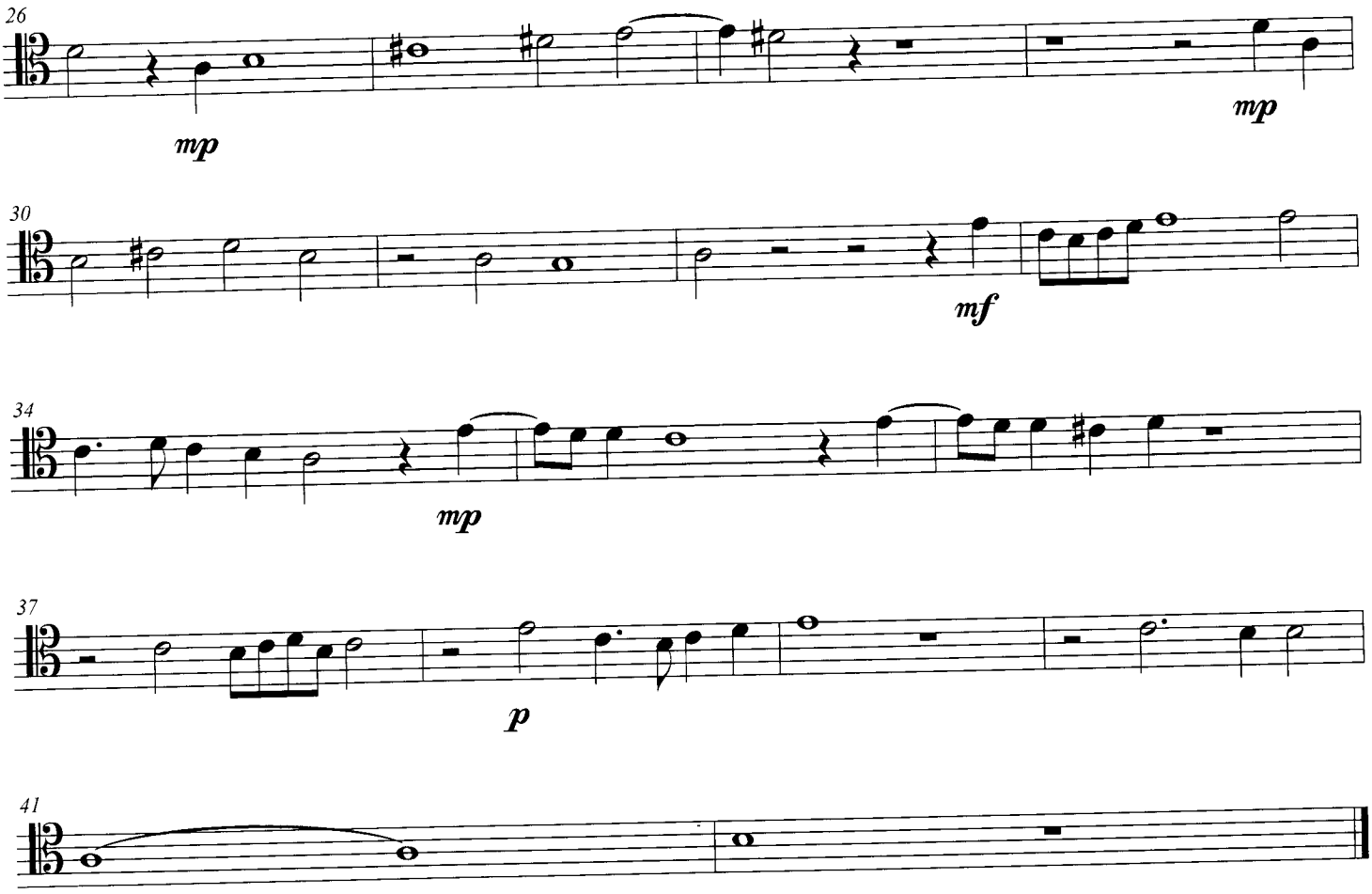
from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

"Mi saluta costei"

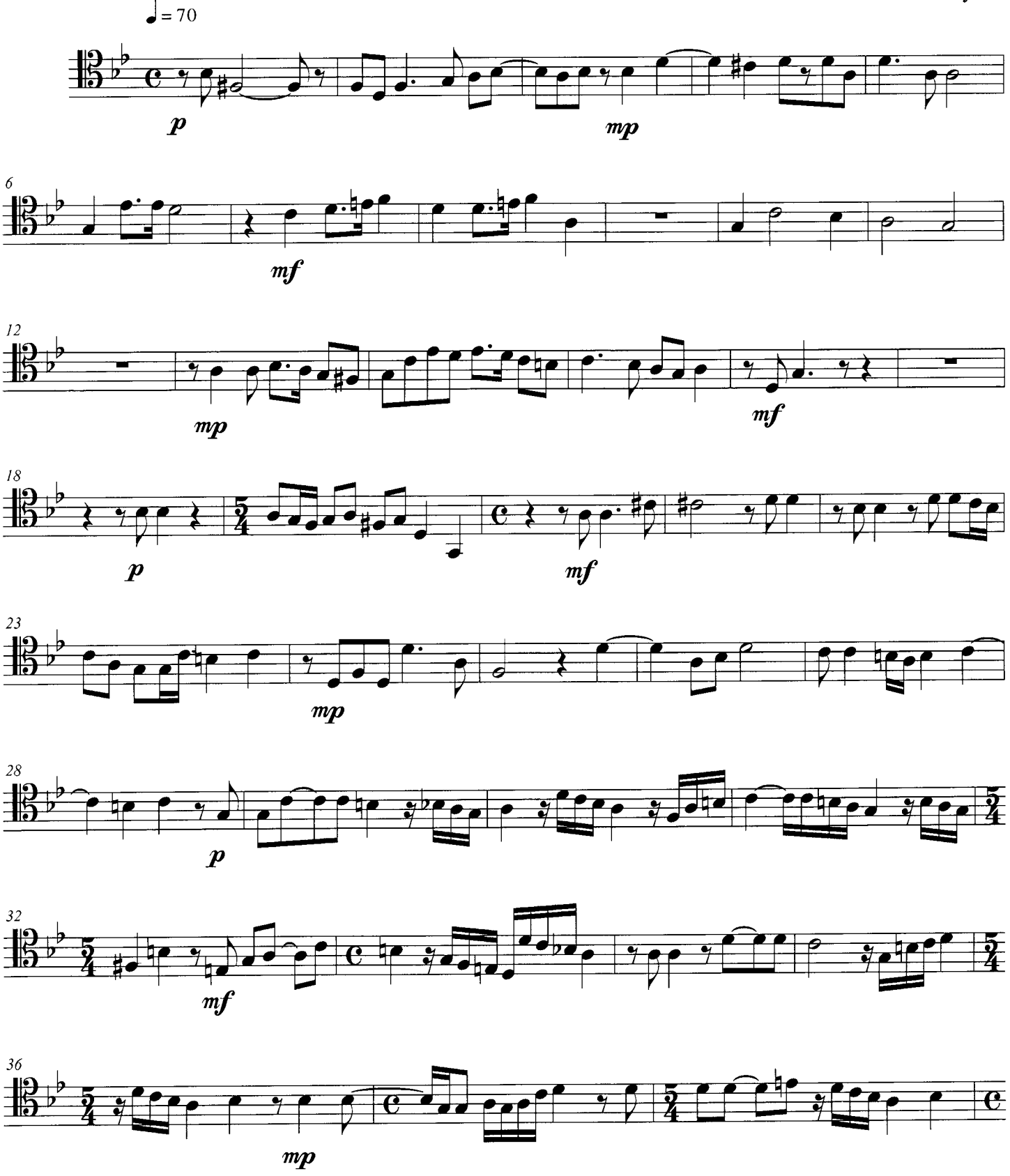


Trombone 3

"Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©

39
p

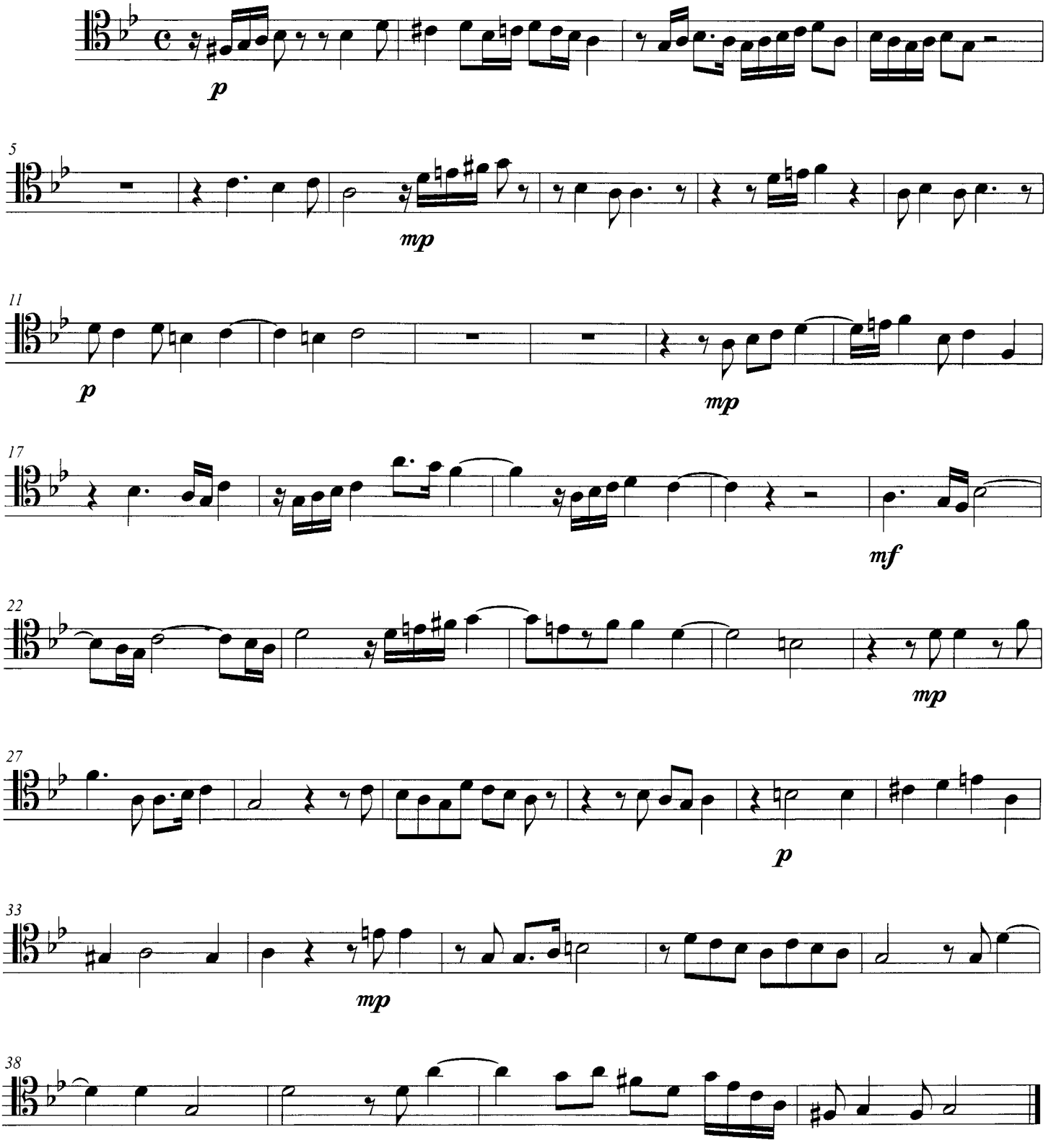
Trombone 3

"Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70



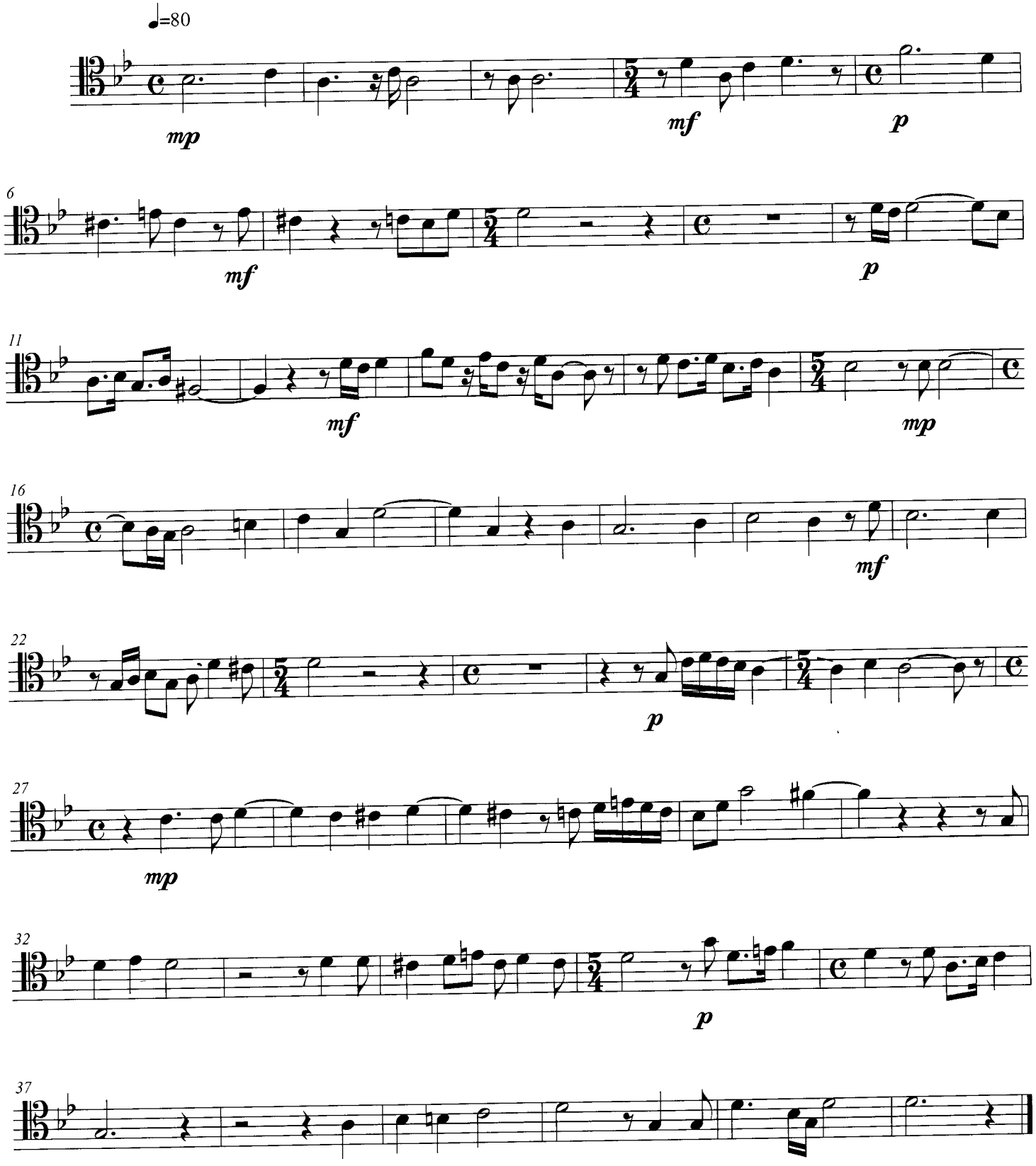
©

Trombone 3

"Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



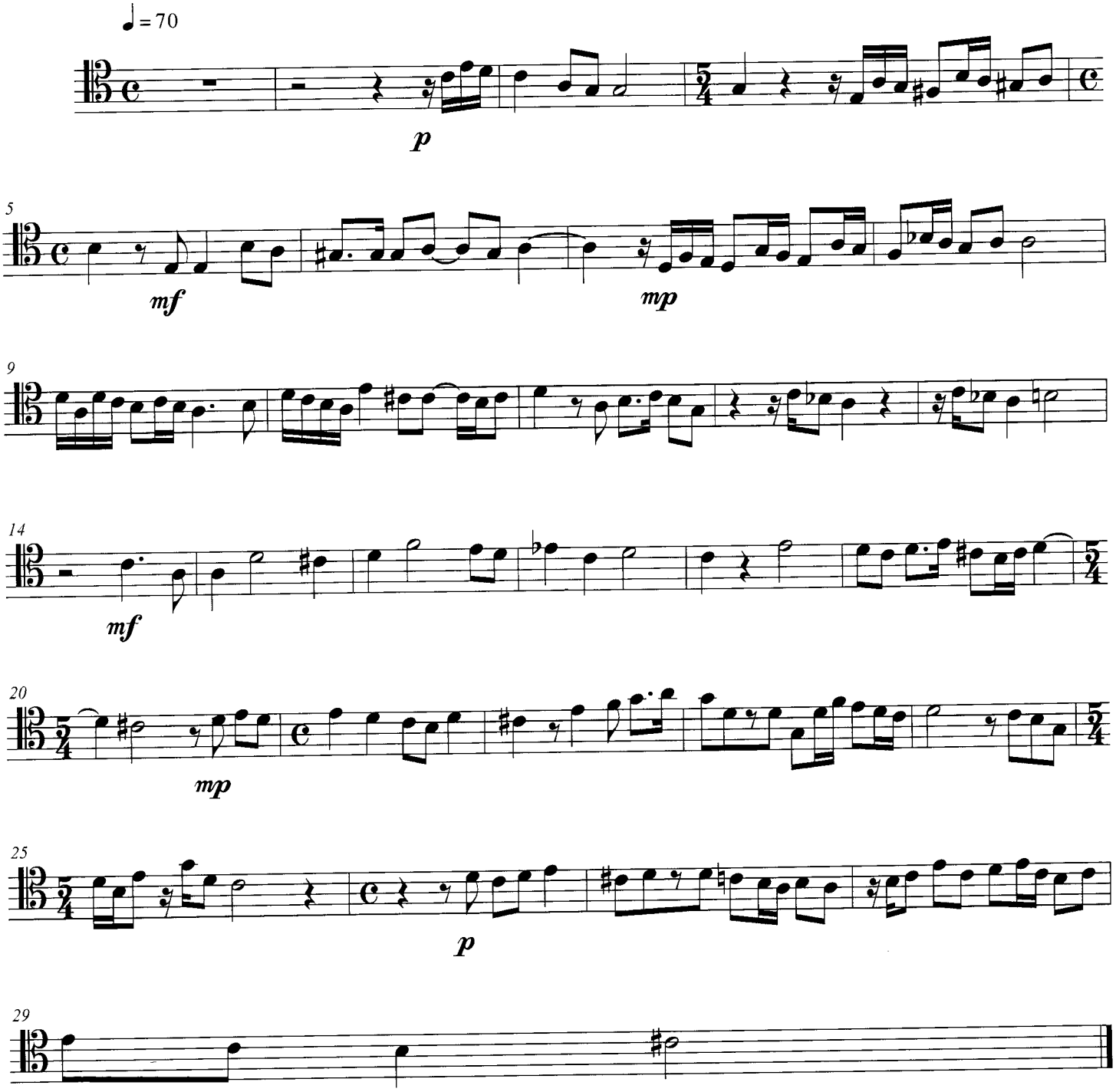
©

Trombone 3

"Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder



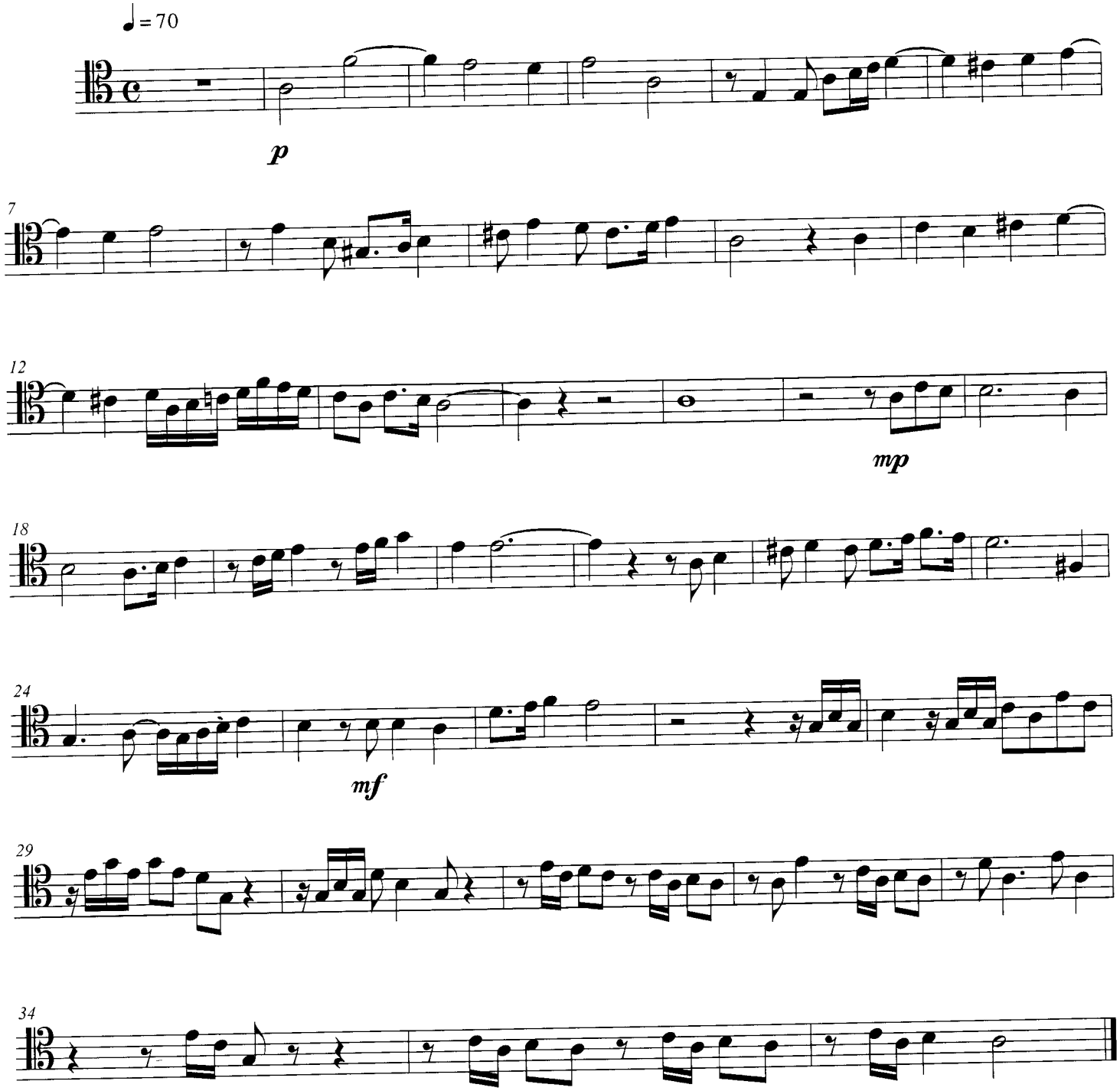
©

Trombone 3

"Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



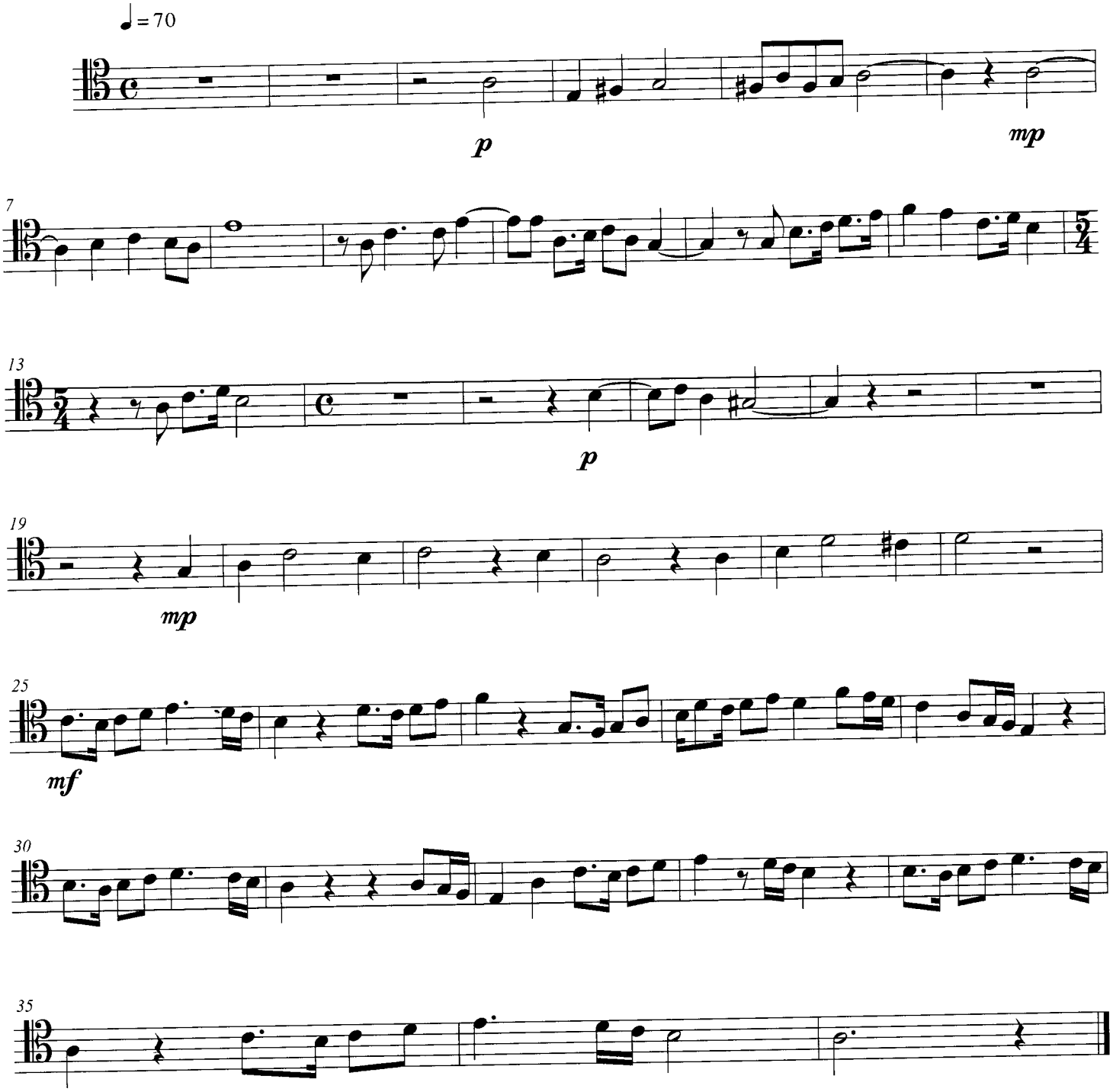
©

Trombone 3

"Giunto e pur"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder



©