

SELECTIONS

From

**Book Seven of
Monteverdi's Madrigals**

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME ONE

@2018

Notes for this arrangement

1. **Performance-** This volume is for alto and tenor duet practice, with a bass line provided for a friendly bass trombone player who will suffer boredom for his colleagues! Ideally, the tenor part should be played on a smaller bore instrument, to match more closely the timbre of the alto.
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 B, to keep the bass trombone out of the pedal register. These arrangements are also quite suitable for performance by a viola, trombone and a sufficiently bored cellist. This offers wonderful chamber music practice for the trombonist; perhaps even a warmup before a rehearsal of the Persichetti, Serenade.
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.

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.

Score

Non e di gentil core from Book seven

SV118

Monteverdi

Bob Reifsnyder

Andante mosso $\text{♩} = 90$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Non e di gentil core from Book seven

15

Tbn. 1

Tbn. 2

B. Tbn.

20

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

Tbn. 2

B. Tbn.

This musical score is for three bassoon parts (Tbn. 1, Tbn. 2, B. Tbn.). The score is divided into three systems, each consisting of four measures. The bassoon parts are written on three separate staves, each with a bass clef and a common time signature. Measure numbers 15, 20, and 24 are indicated at the beginning of each system respectively. Dynamics such as *mp* (mezzo-piano) and *p* (pianissimo) are used to guide the performance. The music features various note patterns, including eighth-note groups and quarter notes, with rests also present. The instrumentation is limited to three bassoons throughout the score.

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mp

mf

34

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

mp

mf

38

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

Non e di gentil core from Book seven

42

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mp

mp

48

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mf

53

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

p

p

59

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

65

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mp

70

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mp

mf

p

mf

p

Non e di gentil core from Book seven

75

Tbn. 1

Tbn. 2

B. Tbn.

79

Tbn. 1

Tbn. 2

B. Tbn.

83

Tbn. 1

Tbn. 2

B. Tbn.

88

Tbn. 1

Tbn. 2

B. Tbn.

p

p

The musical score consists of three staves, each representing a bassoon part. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The time signature is 12/8 throughout. The key signature changes from two sharps (B major) to one sharp (A major) at the beginning of the measure. The bassoon parts play eighth-note patterns. Dynamic markings 'p' (piano) are placed below the staves. Measure 88 starts with a forte dynamic, indicated by a large 'p' below the staves, followed by a series of eighth-note patterns. The bassoon parts play eighth-note patterns, with dynamic markings 'p' and 'p' placed below the staves.

Score

O come sei gentile from Book 7

SV120

Monteverdi

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

O come sei gentile from Book 7

13

Tbn. 1

Tbn. 2

B. Tbn.

18

Tbn. 1

Tbn. 2

B. Tbn.

23

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

p

p

mp

mp

mp

28

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

33

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

mp

37

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

This musical score page contains three systems of music for three bassoon parts: Tbn. 1, Tbn. 2, and B. Tbn. The music is written on three staves, each with a bass clef and a key signature of one flat. Measure 28 starts with a rest followed by eighth-note patterns. Measure 29 begins with a dynamic 'p' and sixteenth-note patterns. Measure 30 continues with sixteenth-note patterns. Measure 33 starts with a rest followed by eighth-note patterns. Measure 34 begins with a dynamic 'mp' and sixteenth-note patterns. Measure 35 continues with sixteenth-note patterns. Measure 37 starts with a rest followed by eighth-note patterns. Measure 38 begins with a dynamic 'mf' and sixteenth-note patterns. Measure 39 continues with sixteenth-note patterns.

O come sei gentile from Book 7

41

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

45

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

50

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

This musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) is arranged in 12/8 time with a key signature of one flat. The score is divided into three systems, each containing four measures. In System 1 (measures 41-44), Tbn. 1 and Tbn. 2 play eighth-note patterns with grace notes, while B. Tbn. plays quarter notes. Dynamics mp are indicated above the staves. In System 2 (measures 45-48), Tbn. 1 and Tbn. 2 play eighth-note patterns with grace notes, while B. Tbn. plays quarter notes. Dynamics p are indicated above the staves. In System 3 (measures 50-53), Tbn. 1 and Tbn. 2 play eighth-note patterns with grace notes, while B. Tbn. plays quarter notes. Dynamics mp are indicated above the staves.

56

Tbn. 1

Tbn. 2

B. Tbn.

60

Tbn. 1

mf

Tbn. 2

mf

mp

B. Tbn.

mf

mp

63

Tbn. 1

p

Tbn. 2

mp

p

B. Tbn.

p

O come sei gentile from Book 7

66

Tbn. 1

Tbn. 2

B. Tbn.

71

Tbn. 1

Tbn. 2

B. Tbn.

74

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

mp

mp

mp

O come sei gentile from Book 7

7

77

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

80

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

84

Tbn. 1

Tbn. 2

B. Tbn.

•

•

•

Score

Io son pur vezzosetta from Book 7

SV121

Monteverdi

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

5

9

Io son pur vezzosetta from Book 7

Musical score for three bassoon parts (Tbn. 1, Tbn. 2, B. Tbn.) in 12/8 time, key of G major.

Measure 13:

- Tbn. 1: Bass clef, 12/8 time, G major. Dynamics: dynamic **p** at the end of the measure.
- Tbn. 2: Bass clef, 12/8 time, G major. Dynamics: dynamic **p** in the middle of the measure.
- B. Tbn.: Bass clef, 12/8 time, G major. Dynamics: dynamic **p** at the end of the measure.

Measure 18:

- Tbn. 1: Bass clef, 12/8 time, G major. Dynamics: dynamic **mp** followed by **mf**.
- Tbn. 2: Bass clef, 12/8 time, G major. Dynamics: dynamic **mp** followed by **mf**.
- B. Tbn.: Bass clef, 12/8 time, G major. Dynamics: dynamic **mp** followed by **mf**.

Measure 23:

- Tbn. 1: Bass clef, 12/8 time, G major. Dynamics: dynamic **p** at the end of the measure.
- Tbn. 2: Bass clef, 12/8 time, G major.
- B. Tbn.: Bass clef, 12/8 time, G major. Dynamics: dynamic **p** at the end of the measure.

Io son pur vezzosetta from Book 7

3

28

Tbn. 1

Tbn. 2

B. Tbn.

33

Tbn. 1

Tbn. 2

B. Tbn.

37

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves, each representing a Bassoon (Tbn.) part. The first staff (Tbn. 1) uses a bass clef and a common time signature. The second staff (Tbn. 2) also uses a bass clef and common time. The third staff (B. Tbn.) uses a bass clef and common time. The score is divided into three measures, numbered 28, 33, and 37. Measure 28 starts with Tbn. 1 playing eighth notes, followed by a rest, then eighth notes again. Dynamics include **p** and **mf**. Tbn. 2 and B. Tbn. follow with eighth-note patterns. Measure 33 begins with Tbn. 1 playing sixteenth notes, followed by a rest, then sixteenth notes again. Dynamics include **p** and **mf**. Tbn. 2 and B. Tbn. follow with eighth-note patterns. Measure 37 starts with Tbn. 1 playing sixteenth notes, followed by a rest, then sixteenth notes again. Dynamics include **mf**. Tbn. 2 follows with eighth-note patterns. B. Tbn. follows with eighth-note patterns.

Io son pur vezzosetta from Book 7

41

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

45

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

mp

mp

mp

49

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

41

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

45

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

mp

mp

mp

49

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

53

Tbn. 1

Tbn. 2

B. Tbn.

58

Tbn. 1

Tbn. 2

B. Tbn.

64

Tbn. 1

Tbn. 2

B. Tbn.

Io son pur vezzosetta from Book 7

70

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

mf

76

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

p

p

mp

p

82

Tbn. 1

Tbn. 2

B. Tbn.

Score

O viva fiamma from Book 7

SV122

Monteverdi

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

5

10

15

mf

mp

mp

p

p

p

mp

mp

mp

mf

O viva fiamma from Book 7

14

Tbn. 1

Tbn. 2

B. Tbn.

mf

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

21

Tbn. 1

Tbn. 2

B. Tbn.

25

Tbn. 1

Tbn. 2

B. Tbn.

28

Tbn. 1

Tbn. 2

B. Tbn.

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mp

mf

mp

mp

p

mp

p

mp

p

O viva fiamma from Book 7

35

Tbn. 1

Tbn. 2

B. Tbn.

40

Tbn. 1

Tbn. 2

B. Tbn.

46

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three systems of music for three tuba parts: Tbn. 1, Tbn. 2, and B. Tbn. The score is written on three staves, each with a bass clef and a key signature of one sharp. Measure 35 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns (mp and mf respectively), while B. Tbn. rests. Measure 36 continues with the same patterns. Measure 37 begins with a dynamic change: Tbn. 1 becomes mp, Tbn. 2 becomes mf, and B. Tbn. begins a sustained note. Measures 40-42 form another section where Tbn. 1 and Tbn. 2 play sustained notes (p and mp respectively), while B. Tbn. rests. Measures 46-48 return to the eighth-note patterns, with Tbn. 1 and Tbn. 2 alternating between mf and mp dynamics, and B. Tbn. providing harmonic support with sustained notes (mf and mp respectively).

52

Tbn. 1

Tbn. 2

B. Tbn.

This musical score page contains three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The key signature is G major (one sharp), and the time signature is 2/4. The measure number 52 is indicated at the top left. The music consists of two measures of notes followed by a repeat sign and a final measure. In the first measure, Tbn. 1 has an eighth note, a half note, an eighth note, a half note, and a half note. Tbn. 2 has a half note, a half note, and a half note. B. Tbn. has a half note, a half note, and a half note. In the second measure, Tbn. 1 has a half note, a half note, and a half note. Tbn. 2 has a half note, a half note, and a half note. B. Tbn. has a half note, a half note, and a half note.

Score

Vorrei baciarti from Book 7

SV123

Monteverdi

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

6

mf

mp

mf

mp

mf

mp

p

p

p

Vorrei baciarti from Book 7

18

Tbn. 1

p

mp

Tbn. 2

mp

mf

B. Tbn.

mp

mf

23

Tbn. 1

mf

mp

Tbn. 2

p

mp

B. Tbn.

p

mp

29

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

39

Tbn. 1

Tbn. 2

B. Tbn.

45

Tbn. 1

Tbn. 2

B. Tbn.

50

Tbn. 1

Tbn. 2

B. Tbn.

55

Tbn. 1

Tbn. 2

B. Tbn.

60

Tbn. 1

Tbn. 2

B. Tbn.

66

Tbn. 1

Tbn. 2

B. Tbn.

71

Tbn. 1

Tbn. 2

B. Tbn.

76

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

mp

mf

mp

Vorrei baciarti from Book 7

81

Tbn. 1

Tbn. 2

B. Tbn.

86

Tbn. 1

Tbn. 2

B. Tbn.

Score

Dice la mia bellissima Licori from Book 7

Monteverdi

Bob Reifsnyder

$\text{d} = 80$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Tbn. 1

Tbn. 2

B. Tbn.

II

Dice la mia bellissima Licori from Book 7

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 12/8 time, major key.

Measure 16: Tbn. 1: Bass clef, 3 sharps. Tbn. 2: Bass clef, 3 sharps. B. Tbn.: Bass clef, 2 sharps. Dynamics: *mf*.

Measure 20: Tbn. 1: Bass clef, 3 sharps. Tbn. 2: Bass clef, 3 sharps. B. Tbn.: Bass clef, 2 sharps. Dynamics: *mp*.

Measure 24: Tbn. 1: Bass clef, 3 sharps. Tbn. 2: Bass clef, 3 sharps. B. Tbn.: Bass clef, 2 sharps. Dynamics: *p*.

29

Tbn. 1

Tbn. 2

B. Tbn.

p

d=120

35

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mp

mp

40

Tbn. 1

Tbn. 2

B. Tbn.

f

f

f

Dice la mia bellissima Licori from Book 7

 $\text{♩} = 80$

45

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

50

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

56

Tbn. 1

Tbn. 2

B. Tbn.

Score

Ah, che non si conviene from Book 7

SV125

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mp

mp

Ah, che non si conviene from Book 7

16

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

mf

mf

mp

p

p

mp

mf

mp

mf

mp

mf

32

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

37

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

42

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Ah, che non si conviene from Book 7

47

Tbn. 1

Tbn. 2

B. Tbn.

Measure 47: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 48: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 49: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 50: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes.

51

Tbn. 1

Tbn. 2

B. Tbn.

Measure 51: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 52: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 53: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 54: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes.

57

Tbn. 1

Tbn. 2

B. Tbn.

Measure 57: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 58: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 59: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes. Measure 60: Tbn. 1 eighth-note pairs, Tbn. 2 eighth-note pairs, B. Tbn. sustained notes.

Score

Non vedro mai le stelle from Book 7

SV126

Monteverdi

Bob Reifsnyder

$\text{d}=60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Tbn. 1

Tbn. 2

B. Tbn.

II

Non vedro mai le stelle from Book 7

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

22

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

d. = 60

27

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

mf

mf

33

Tbn. 1

Tbn. 2

B. Tbn.

40

Tbn. 1

Tbn. 2

B. Tbn.

47

Tbn. 1

Tbn. 2

B. Tbn.

Non vedro mai le stelle from Book 7

54

Tbn. 1

mp

Tbn. 2

mf

B. Tbn.

mf

61

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

$\text{♩} = 60$

68

Tbn. 1

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mp

mf

75

Tbn. 1

Tbn. 2

B. Tbn.

81

Tbn. 1

Tbn. 2

B. Tbn.

87

Tbn. 1

Tbn. 2

B. Tbn.

Score

Ecco vivine o bella Tigre from Book 7

SV127

Monteverdi

Bob Reifsnyder

 $\text{d} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Ecco vivine o bella Tigre from Book 7

17

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

31

Tbn. 1

Tbn. 2

B. Tbn.

36

Tbn. 1

mp

mf

Tbn. 2

mp

B. Tbn.

mp

40

Tbn. 1

Tbn. 2

mf

B. Tbn.

mf

This block contains three systems of musical notation for three brass instruments: Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), and Bass Trombone (B. Tbn.). Measure 31 begins with a dynamic of fp . Measures 32-33 show rhythmic patterns with various note values and rests. Measure 34 features a melodic line with eighth-note pairs. Measures 35-36 show more rhythmic complexity with sixteenth-note patterns and dynamics *mp* and *mf*. Measure 37 continues the melodic line with eighth-note pairs. Measure 38 concludes with a dynamic of *mf*.

Ecco vivine o bella Tigre from Book 7

44

Tbn. 1

Tbn. 2

B. Tbn.

p

p

mp

p

50

Tbn. 1

Tbn. 2

B. Tbn.

mp

54

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

This musical score consists of three systems, each containing three staves for tuba (Tbn.). The key signature is B-flat major (two flats). The time signature is 2/4 throughout. Measure 44 starts with eighth-note patterns for all three tubas. The first tuba has a dynamic of **p**. The second tuba has a dynamic of **p**. The bass tuba has a dynamic of **mp**. The first tuba ends with a dynamic of **p**. Measure 45 begins with eighth-note patterns. Measure 46 begins with eighth-note patterns. Measure 47 begins with eighth-note patterns. Measure 50 starts with sixteenth-note patterns for all three tubas. The first tuba has a dynamic of **mp**. The second tuba has a dynamic of **mp**. The bass tuba has a dynamic of **mp**. Measure 51 starts with sixteenth-note patterns. Measure 52 starts with sixteenth-note patterns. Measure 53 starts with sixteenth-note patterns. Measure 54 starts with sixteenth-note patterns for all three tubas. The first tuba has a dynamic of **mf**. The second tuba has a dynamic of **mf**. The bass tuba has a dynamic of **mf**. Measure 55 starts with sixteenth-note patterns. Measure 56 starts with sixteenth-note patterns. Measure 57 starts with sixteenth-note patterns.

Musical score for brass instruments (Tbn. 1, Tbn. 2, B. Tbn.) in 12/8 time. The key signature changes between measures. Measure 58: Tbn. 1 plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B). Tbn. 2 plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B). B. Tbn. plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B). Measure 59: All three parts rest. Measure 60: Dynamics **p**. Tbn. 1 plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B). Tbn. 2 plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B). B. Tbn. plays eighth-note pairs (B, A#), (G, F#), (E, D#), (C, B).

63

Tbn. 1

Tbn. 2

B. Tbn.

69

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

p

mf

p

75

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three staves, each representing a different tuba (Tbn. 1, Tbn. 2, and B. Tbn.). The time signature is 12/8, and the key signature is one flat. The score is divided into three measures. In the first measure, Tbn. 1 plays on the first line, Tbn. 2 on the third line, and B. Tbn. on the fourth line. In the second measure, Tbn. 1 moves to the second line, Tbn. 2 to the fifth line, and B. Tbn. to the fourth line. In the third measure, all three tubas play on the first line. The notation includes stems and note heads.

Score

Perche Fuggi from Book 7

SV128

Monteverdi

Bob Reifsnyder

$\text{♩} = 80$

Musical score for six brass instruments: Trombone 1, Trombone 2, Bass Trombone, Tbn. 1, Tbn. 2, and B. Tbn. The score consists of three systems of music.

System 1 (Measures 1-4):

- Trombone 1:** Rests in measures 1-2, then plays eighth-note pairs (p) and sixteenth-note patterns (mp).
- Trombone 2:** Plays eighth-note pairs (p) and sixteenth-note patterns (mp).
- Bass Trombone:** Plays eighth-note pairs (p), rests, and sixteenth-note patterns (mp).

System 2 (Measures 5-8):

- Tbn. 1:** Plays eighth-note pairs (mf).
- Tbn. 2:** Plays eighth-note pairs (mf).
- B. Tbn.:** Plays eighth-note pairs (mf).

System 3 (Measures 9-12):

- Tbn. 1:** Plays eighth-note pairs (p), rests, and sixteenth-note patterns (mp).
- Tbn. 2:** Plays eighth-note pairs (p), rests, and sixteenth-note patterns (mp).
- B. Tbn.:** Plays eighth-note pairs (p), rests, and sixteenth-note patterns (mp).

Perche Fuggi from Book 7

16

Tbn. 1

Tbn. 2

B. Tbn.

22

Tbn. 1

Tbn. 2

B. Tbn.

28

Tbn. 1

Tbn. 2

B. Tbn.

This musical score is for three bassoon parts (Tbn. 1, Tbn. 2, B. Tbn.). It consists of three systems of music, each with three staves. The instrumentation is three bassoons. The score is as follows:

- System 1 (Measures 16-19):** Tbn. 1 plays sustained notes with dynamics **p** and **mp**. Tbn. 2 and B. Tbn. play eighth-note patterns with dynamics **p** and **mp**.
- System 2 (Measures 22-25):** Tbn. 1 plays eighth-note patterns with dynamics **mf** and **p**. Tbn. 2 and B. Tbn. play sustained notes with dynamics **mf** and **p**.
- System 3 (Measures 28-31):** Tbn. 1 plays eighth-note patterns with dynamics **mp**. Tbn. 2 and B. Tbn. play sustained notes with dynamics **mp**.

34

Tbn. 1

mf

Tbn. 2

B. Tbn.

39

Tbn. 1

p

mp

Tbn. 2

B. Tbn.

p

mp

mp

$\text{d}=120$

45

Tbn. 1

p

Tbn. 2

B. Tbn.

p

p

Perche Fuggi from Book 7

 $\text{♩} = 80$

50

Tbn. 1

Tbn. 2

B. Tbn.

56

Tbn. 1

Tbn. 2

B. Tbn.

61

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

mf

mf

mf

mp

mp

mp

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in G major, 2/4 time. The score consists of four measures (measures 66-69).
Measure 66: Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. plays sustained notes. Dynamics **p** are marked above the staves.
Measure 67: Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. plays sustained notes. Dynamics **p** are marked above the staves.
Measure 68: Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. plays sustained notes. Dynamics **p** are marked above the staves.
Measure 69: Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. plays sustained notes. Dynamics **p** are marked above the staves.

Score

Tornate from Book 7

SV129

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of six systems of music. The first system (measures 1-4) features three staves: Trombone 1 (top), Trombone 2 (middle), and Bass Trombone (bottom). The key signature is one sharp. Measure 1 starts with eighth-note pairs in the bass clef. Measures 2-4 show more complex patterns with sixteenth-note figures and sustained notes. Dynamics include *p* and *mp*. The second system (measures 5-8) continues with similar patterns for all three instruments. The third system (measures 9-12) introduces measure numbers above the staves: 6, 7, 8, and 11. The fourth system (measures 13-16) continues the pattern. The fifth system (measures 17-20) concludes the piece. Measure 17 has measure numbers 9, 10, 11, and 12 above it. Measures 18-20 have measure numbers 10, 11, and 12 above them. The bass clef is used throughout.

Tornate from Book 7

16

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mf

mp

31

Tbn. 1 Tbn. 2 B. Tbn.

36

Tbn. 1 Tbn. 2 B. Tbn.

41

Tbn. 1 Tbn. 2 B. Tbn.

Tornate from Book 7

47

Tbn. 1

Tbn. 2

B. Tbn.

52

Tbn. 1

Tbn. 2

B. Tbn.

Score

Soave libertate from Book 7

SV130

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Soave libertate from Book 7

15

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

This section starts with measure 15. Tbn. 1 has a sustained note followed by eighth-note pairs. Tbn. 2 has eighth-note pairs. B. Tbn. has eighth-note pairs. Measures 16-17 continue with similar patterns. In measure 18, Tbn. 1 rests, Tbn. 2 has eighth-note pairs, and B. Tbn. has eighth-note pairs with dynamics *mf*.

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

This section starts with measure 21. Tbn. 1 rests. Tbn. 2 has eighth-note pairs. B. Tbn. has eighth-note pairs. Measures 22-23 continue with similar patterns. In measure 24, Tbn. 1 has eighth-note pairs, Tbn. 2 has eighth-note pairs, and B. Tbn. has eighth-note pairs with dynamics *mf*.

26

Tbn. 1

Tbn. 2

B. Tbn.

p

This section starts with measure 26. Tbn. 1 has eighth-note pairs. Tbn. 2 has eighth-note pairs. B. Tbn. has eighth-note pairs. Measures 27-28 continue with similar patterns. In measure 29, Tbn. 1 has eighth-note pairs, Tbn. 2 has eighth-note pairs, and B. Tbn. has eighth-note pairs with dynamics *p*.

31

Tbn. 1

Tbn. 2

B. Tbn.

p

36

Tbn. 1

Tbn. 2

B. Tbn.

p

41

Tbn. 1

Tbn. 2

B. Tbn.

p

p

Soave libertate from Book 7

46

Tbn. 1

Tbn. 2

B. Tbn.

51

Tbn. 1

Tbn. 2

B. Tbn.

56

Tbn. 1

Tbn. 2

B. Tbn.

Score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) showing three staves of music. The music consists of three measures (46, 51, 56) in common time, with a key signature of one sharp. Measure 46: Tbn. 1 starts with a single note followed by a rest, then continues with eighth-note pairs. Tbn. 2 starts with a rest, then continues with eighth-note pairs. B. Tbn. starts with eighth-note pairs. Measure 51: Tbn. 1 starts with eighth-note pairs. Tbn. 2 starts with eighth-note pairs. B. Tbn. starts with eighth-note pairs. Dynamics *mf* are placed above the second and third measures of each staff. Measure 56: Tbn. 1 starts with eighth-note pairs. Tbn. 2 starts with eighth-note pairs. B. Tbn. starts with eighth-note pairs. Dynamics *p* are placed above the fourth measure of each staff.

61

Tbn. 1

Tbn. 2

B. Tbn.

This musical score page contains three staves for tubas. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The key signature is one sharp. Measure 61 starts with eighth-note patterns in sixteenth-note groups. Measure 62 begins with eighth-note patterns followed by sustained notes with grace notes.

67

Tbn. 1

Tbn. 2

B. Tbn.

This musical score page contains three staves for tubas. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The key signature is one sharp. Measure 67 consists of eighth-note patterns. Measure 68 begins with sustained notes followed by eighth-note patterns.

Score

S'el vostro cor Madonna from Book 7

SV131

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

Tbn. 1

Tbn. 2

B. Tbn.

p

mf

mf

mf

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

S'el vostro cor Madonna from Book 7

2

Musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in 12/8 time.

Measure 16: Tbn. 1 starts with eighth-note pairs followed by a rest. Tbn. 2 follows with eighth-note pairs. B. Tbn. enters with quarter notes. Dynamics: **p** (piano) at the end of the measure.

Measure 21: Tbn. 1 plays eighth-note pairs. Tbn. 2 plays eighth-note pairs. B. Tbn. plays quarter notes.

Measure 26: Tbn. 1 starts with eighth-note pairs followed by rests. Tbn. 2 follows with eighth-note pairs. B. Tbn. plays quarter notes. Dynamics: **mp** (mezzo-forte) for all parts.

S'el vostro cor Madonna from Book 7

3

32

Tbn. 1

Tbn. 2

B. Tbn.

38

Tbn. 1

Tbn. 2

B. Tbn.

44

Tbn. 1

Tbn. 2

B. Tbn.

S'el vostro cor Madonna from Book 7

49

Tbn. 1

Tbn. 2

B. Tbn.

54

Tbn. 1

Tbn. 2

B. Tbn.

60

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

p

p

p

mf

p

mf

p

mf

p

S'el vostro cor Madonna from Book 7

5

66

Tbn. 1

Tbn. 2

B. Tbn.

This musical score page contains three staves, each representing a bassoon part. The top staff is labeled 'Tbn. 1', the middle 'Tbn. 2', and the bottom 'B. Tbn.'. The music is in 2/4 time and has a key signature of one flat. Measure 66 begins with a eighth note followed by a sixteenth note, then rests. Measure 67 consists of eighth note pairs. Measure 68 begins with a eighth note followed by a sixteenth note, then rests. Measure 69 begins with a eighth note followed by a sixteenth note, then rests. Measure 70 begins with a eighth note followed by a sixteenth note, then rests.

Score

Interrotte speranze from Book 7

SV132

Monteverdi

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

6

12

16

Interrotte speranze from Book 7

18

Tbn. 1

Tbn. 2

B. Tbn.

24

Tbn. 1

Tbn. 2

B. Tbn.

30

Tbn. 1

Tbn. 2

B. Tbn.

The musical score consists of three systems of four measures each, featuring three tuba parts (Tbn. 1, Tbn. 2, B. Tbn.). The key signature is one flat, and the time signature is 2/4. The dynamics indicated are *mp* and *mf*. In System 1 (Measures 18-21), Tbn. 1 and Tbn. 2 play eighth-note pairs, while B. Tbn. plays sustained notes. In System 2 (Measures 24-27), Tbn. 1 and Tbn. 2 play eighth-note pairs, while B. Tbn. plays sustained notes. In System 3 (Measures 30-33), Tbn. 1 and Tbn. 2 play eighth-note pairs, while B. Tbn. plays sustained notes. The music is divided into measures by vertical bar lines and measures by horizontal bar lines.

Interrotte speranze from Book 7

3

36

Tbn. 1

Tbn. 2

B. Tbn.

42

Tbn. 1

Tbn. 2

B. Tbn.

47

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

mf

mp

mf

mp

mp

p

p

p

Score

Ohime dove'e il mio ben from Book 7

SV140

Monteverdi

 $\text{d}=70$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Ohime dove'e il mio ben from Book 7

17

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

22

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

28

Tbn. 1

Tbn. 2

B. Tbn.

p

Score

Dunque ha potuto sol from Book 7

SV140a

Monteverdi

Bob Reifsnyder

$\text{d}=60$

Trombone 1

Trombone 2

Bass Trombone

6

Tbn. 1

Tbn. 2

B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

Dunque ha potuto sol from Book 7

18

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

24

Tbn. 1

Tbn. 2

B. Tbn.

σ σ

Score

Dunque ha potuto in me from Book 7

SV140b

Monteverdi

 $\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

$\text{♩} = 60$

mp

mp

mp

f

p

p

p

Dunque ha potuto in me from Book 7

14

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

19

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

p

24

Tbn. 1

Tbn. 2

B. Tbn.

p

Score

Ahi, scioccoe mondo from Book 7

SV140c

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

Tbn. 1

Tbn. 2

B. Tbn.

Tbn. 1

Tbn. 2

B. Tbn.

Ahi, scioccoe mondo from Book 7

16

Tbn. 1

Tbn. 2

B. Tbn.

mf

p

mf

p

22

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p