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 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 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.

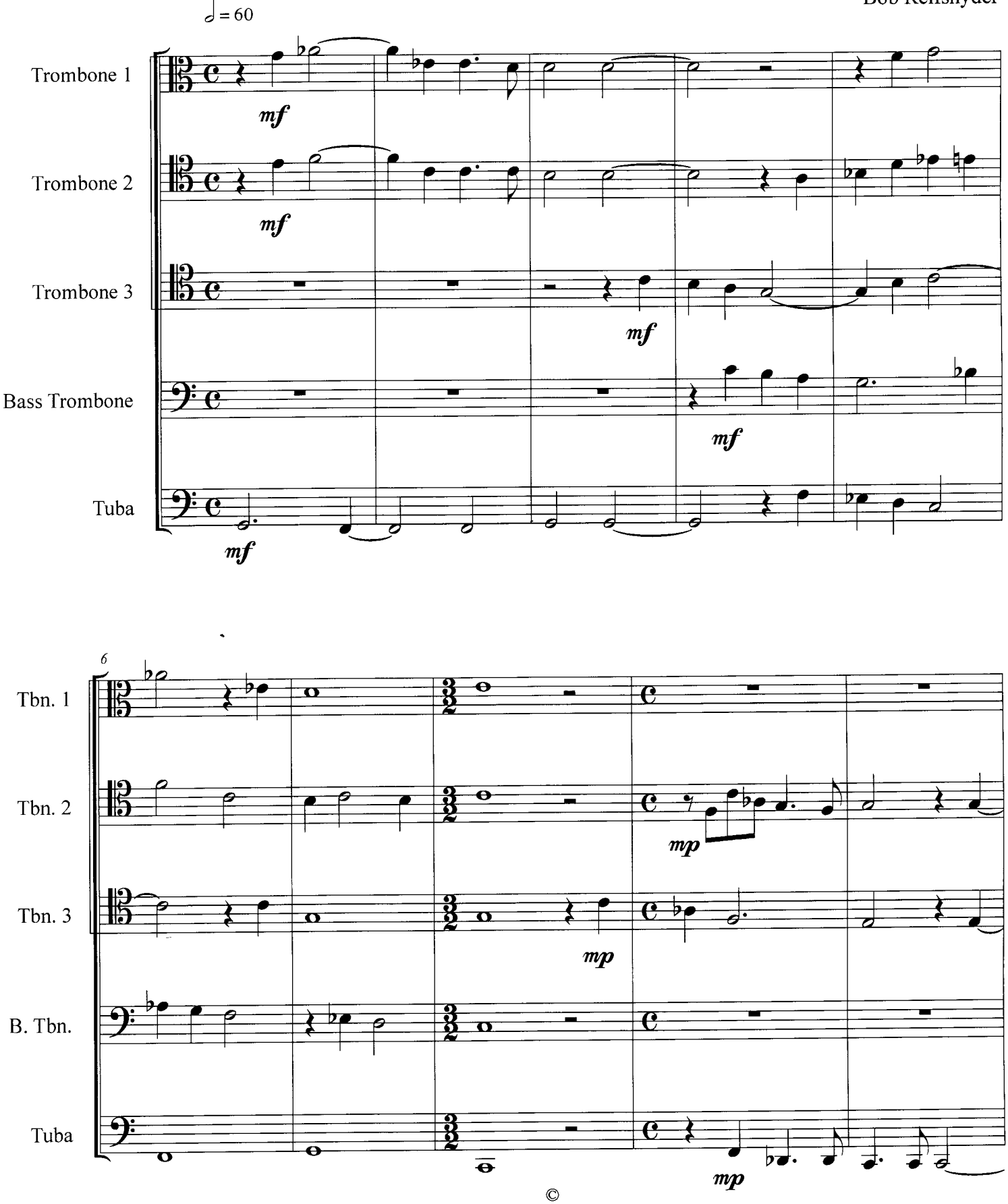
Score

"Lasciatemi morire" SV107B

from Book Six

Monteverdi

Bob Reifsnyder



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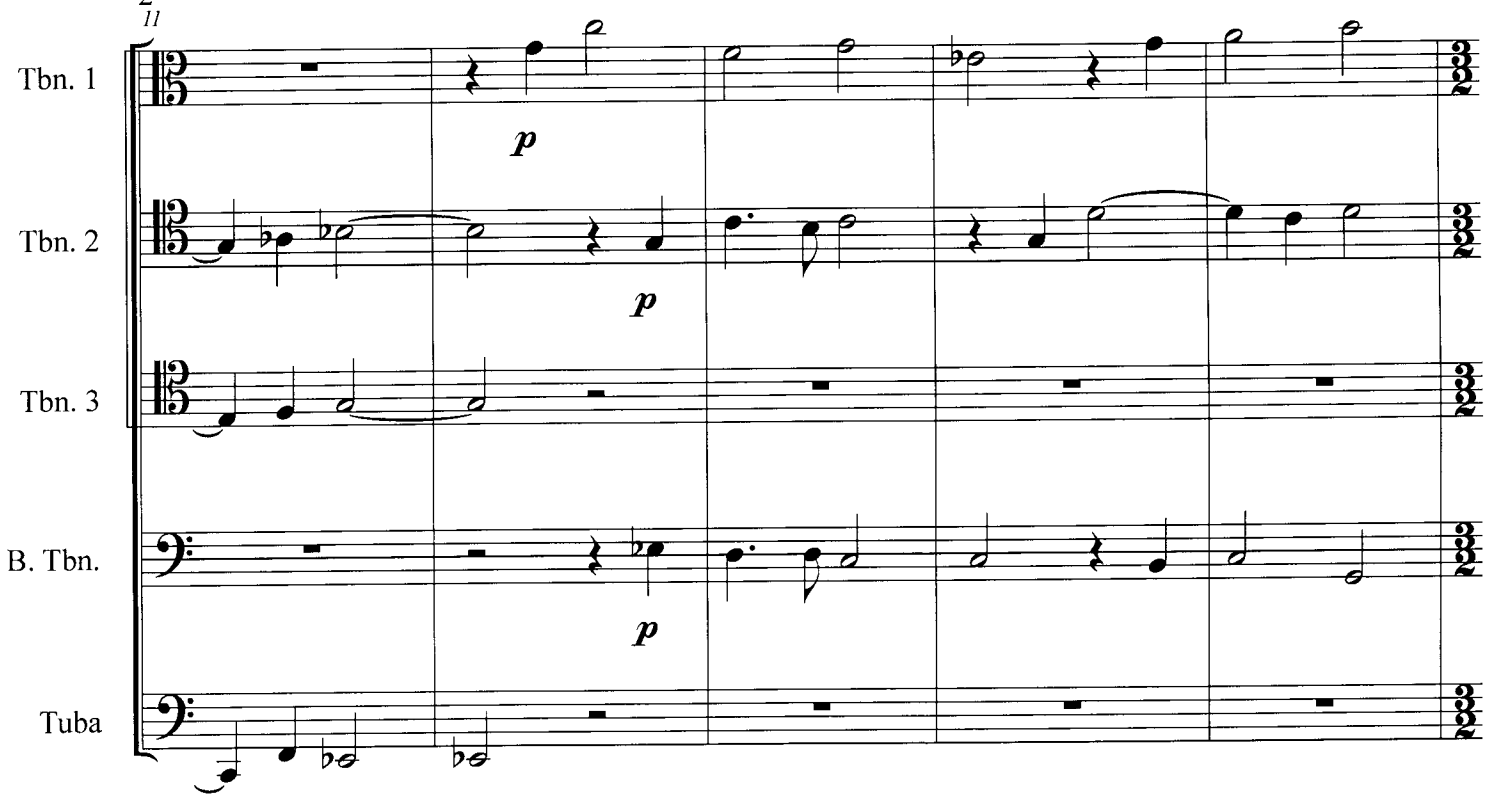
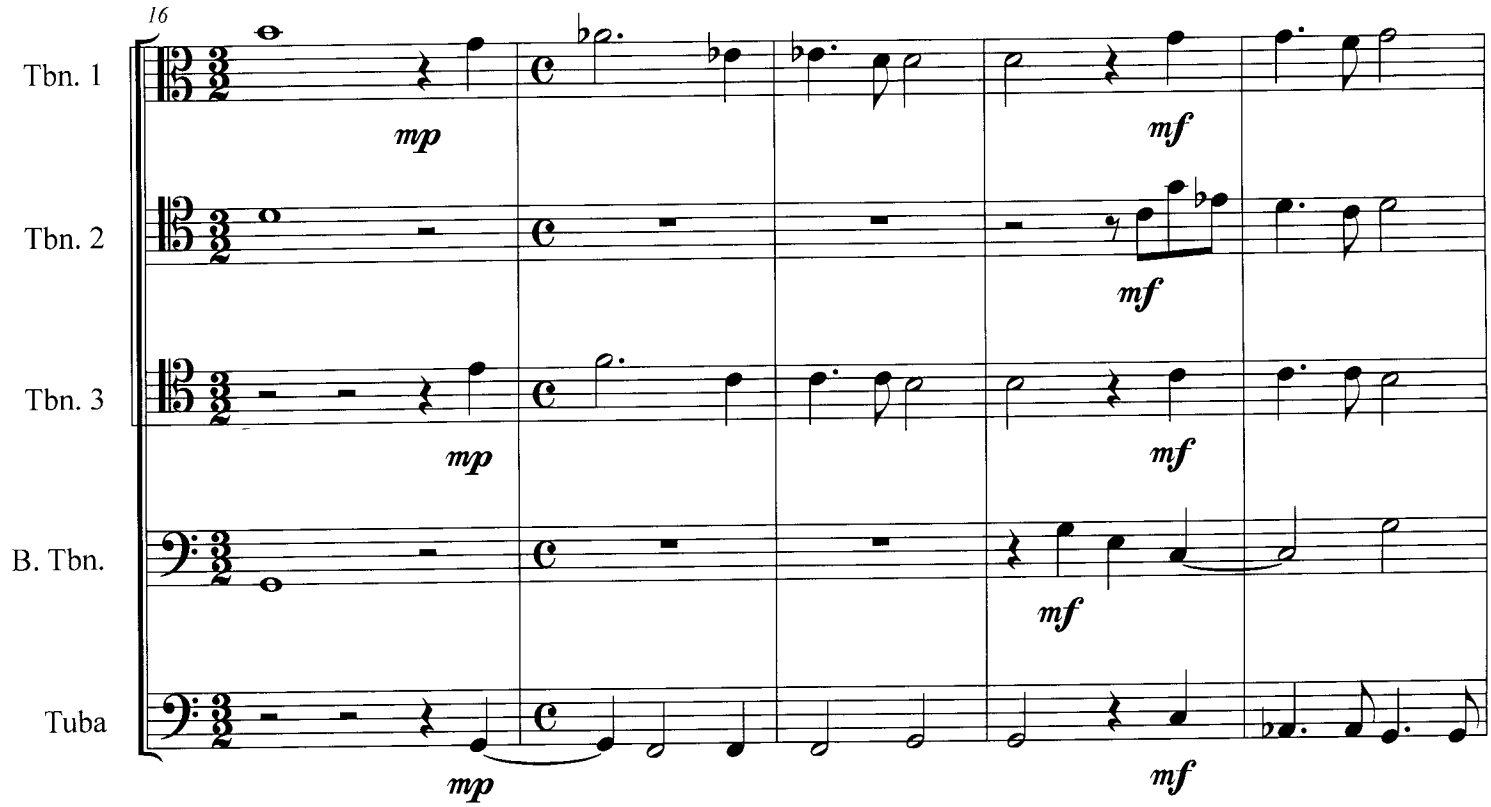
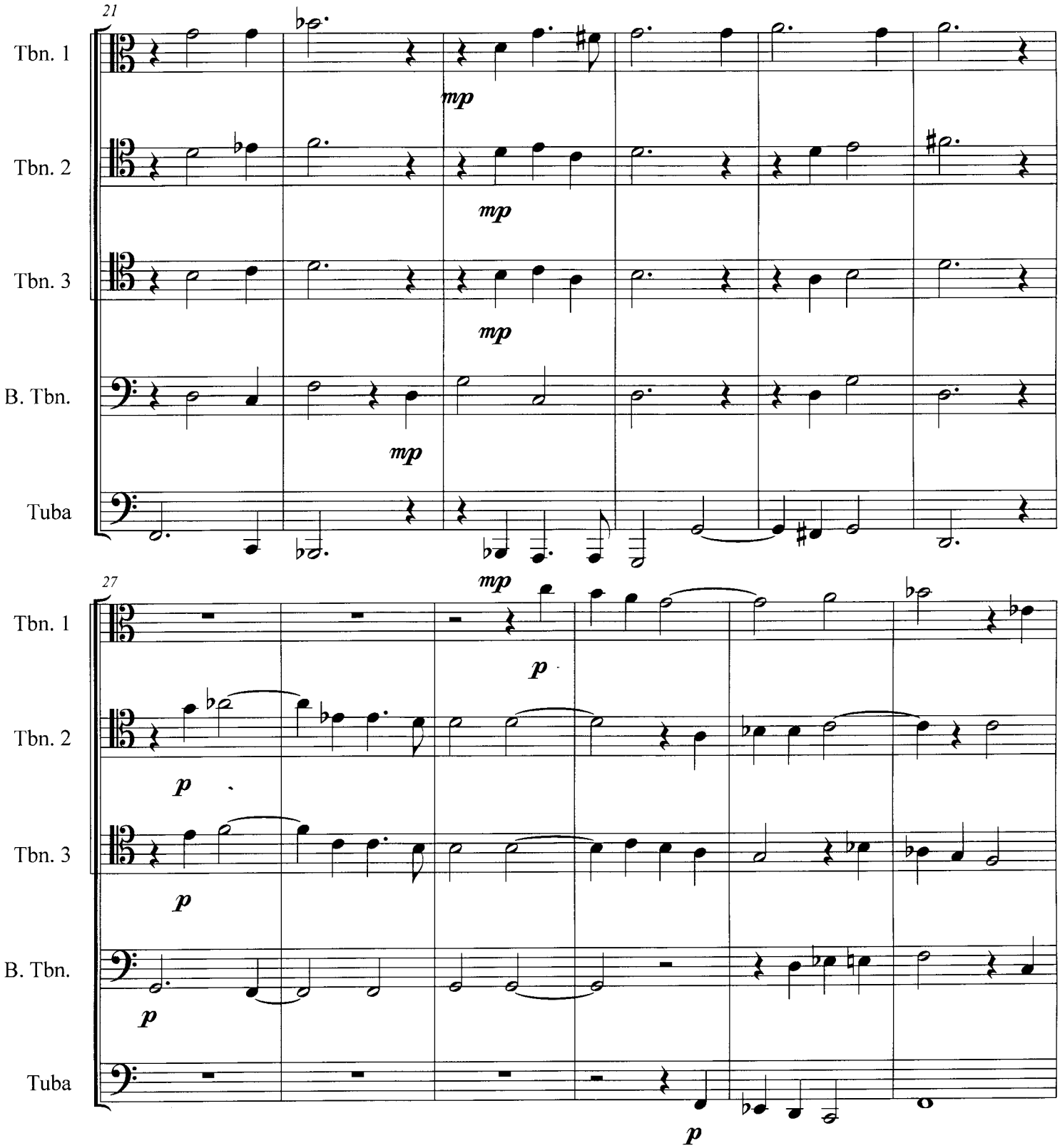
"Lasciatemi morire" SV107B



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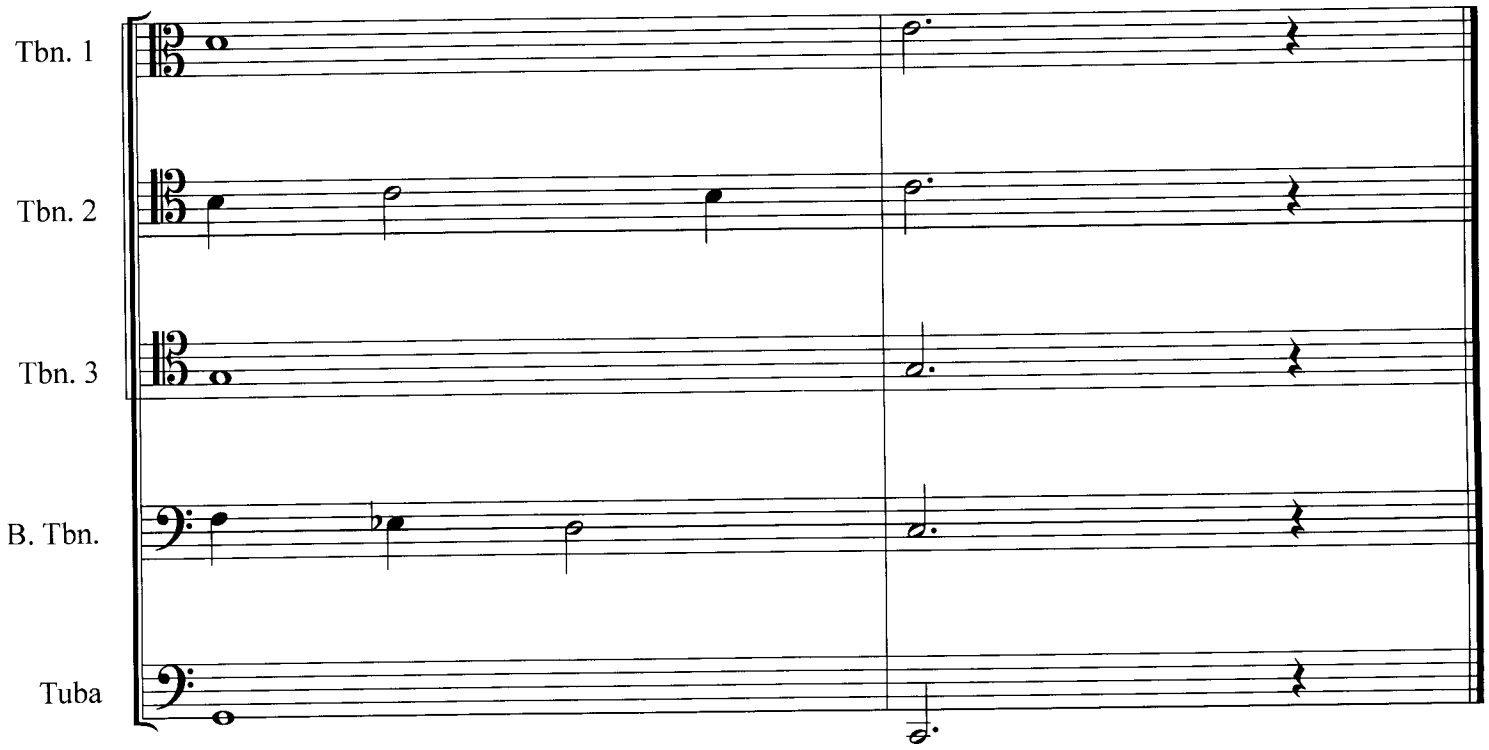
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
27
p

"Lasciatemi morire" SV107B

33



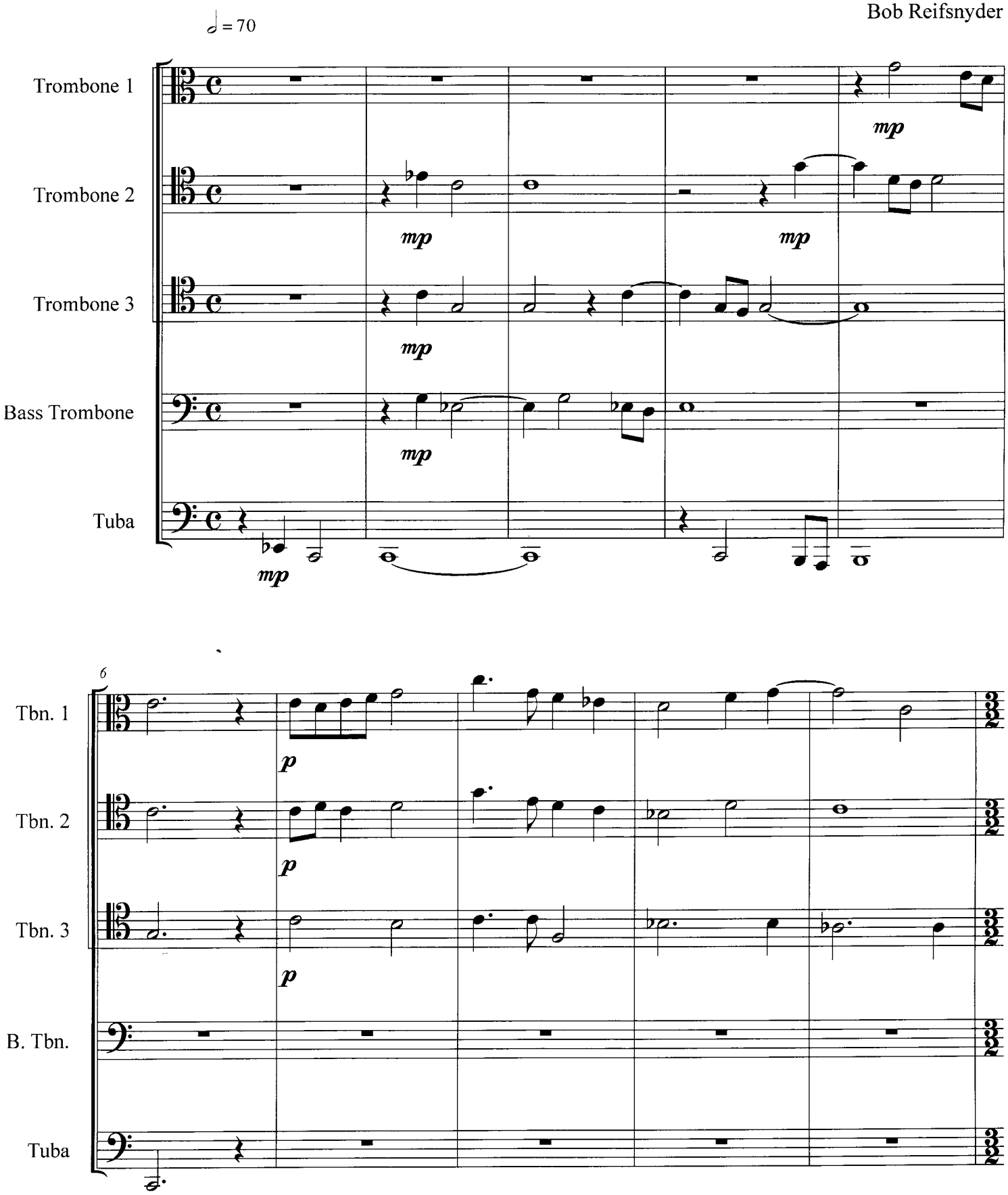
Score

"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi

Bob Reifsnyder



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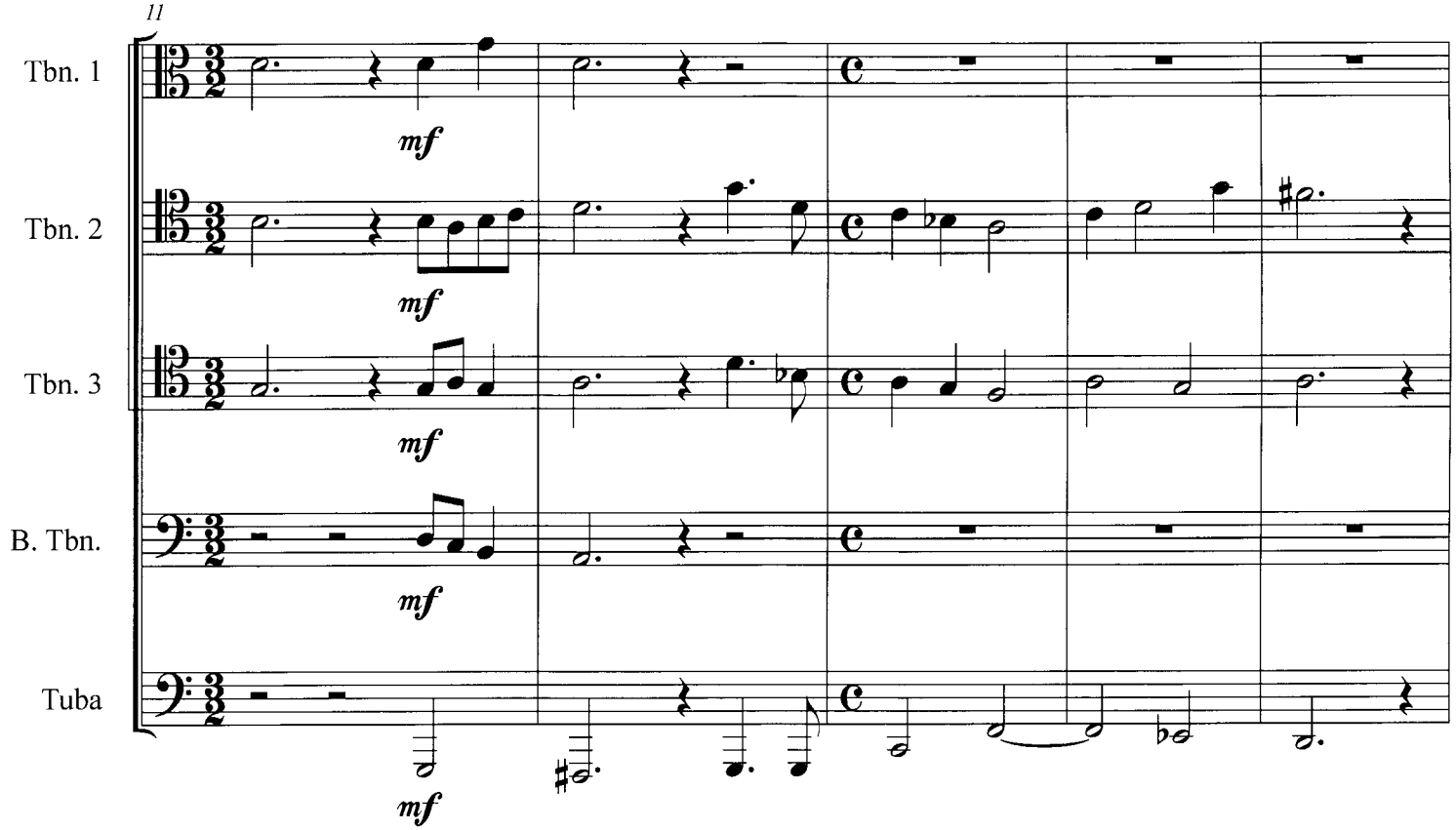
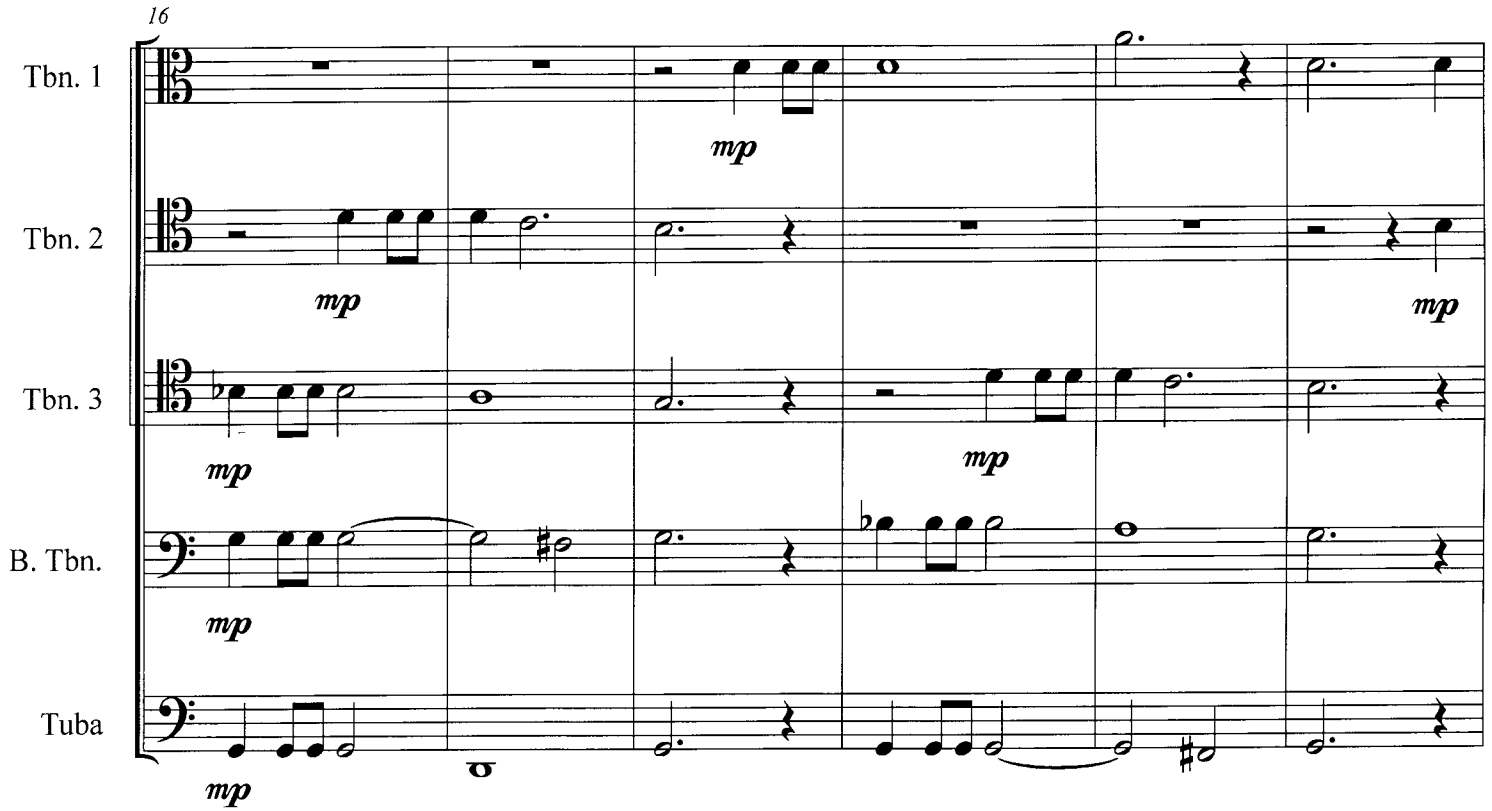
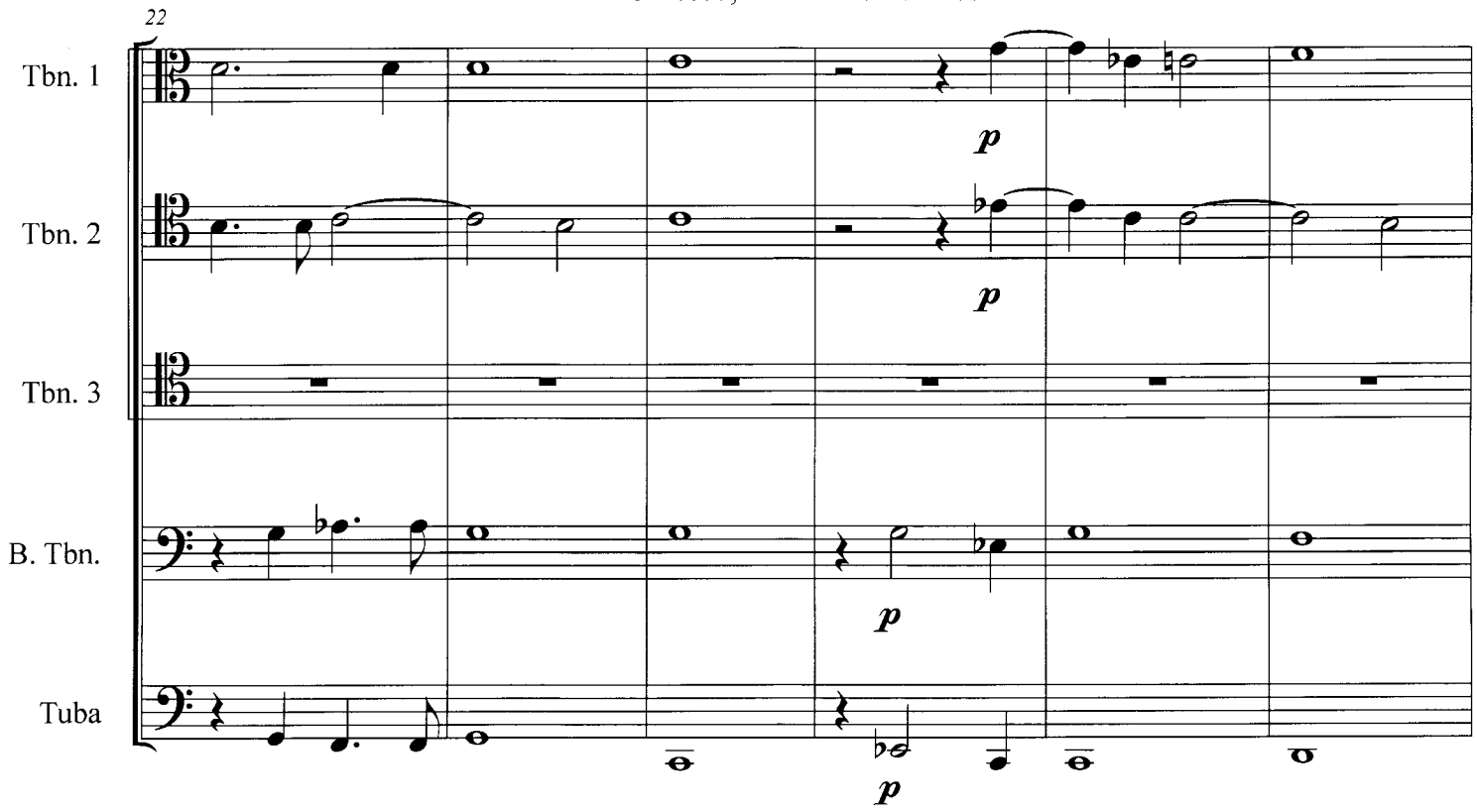
"O Teseo, Teseo mio" SV107c



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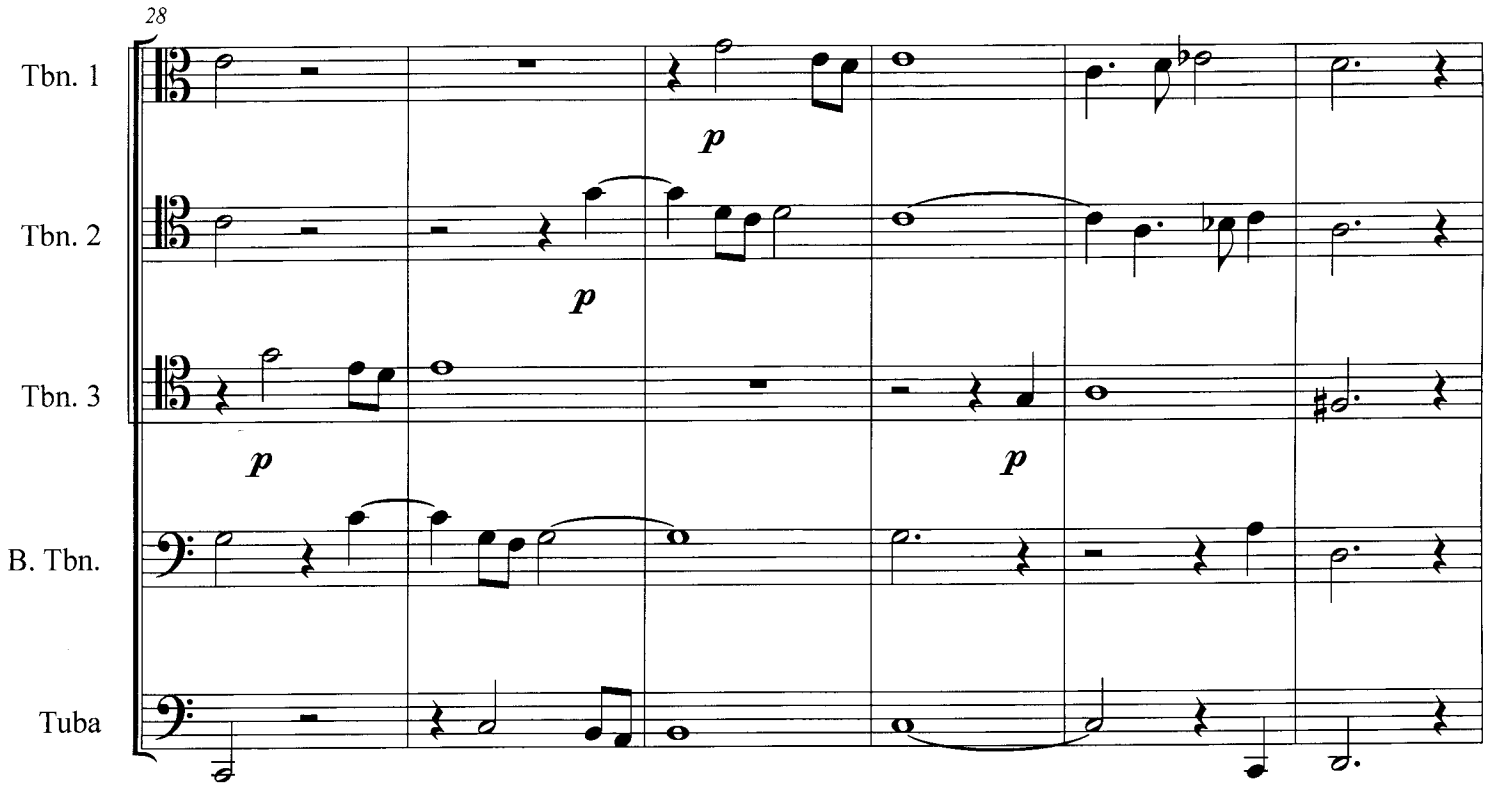
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
p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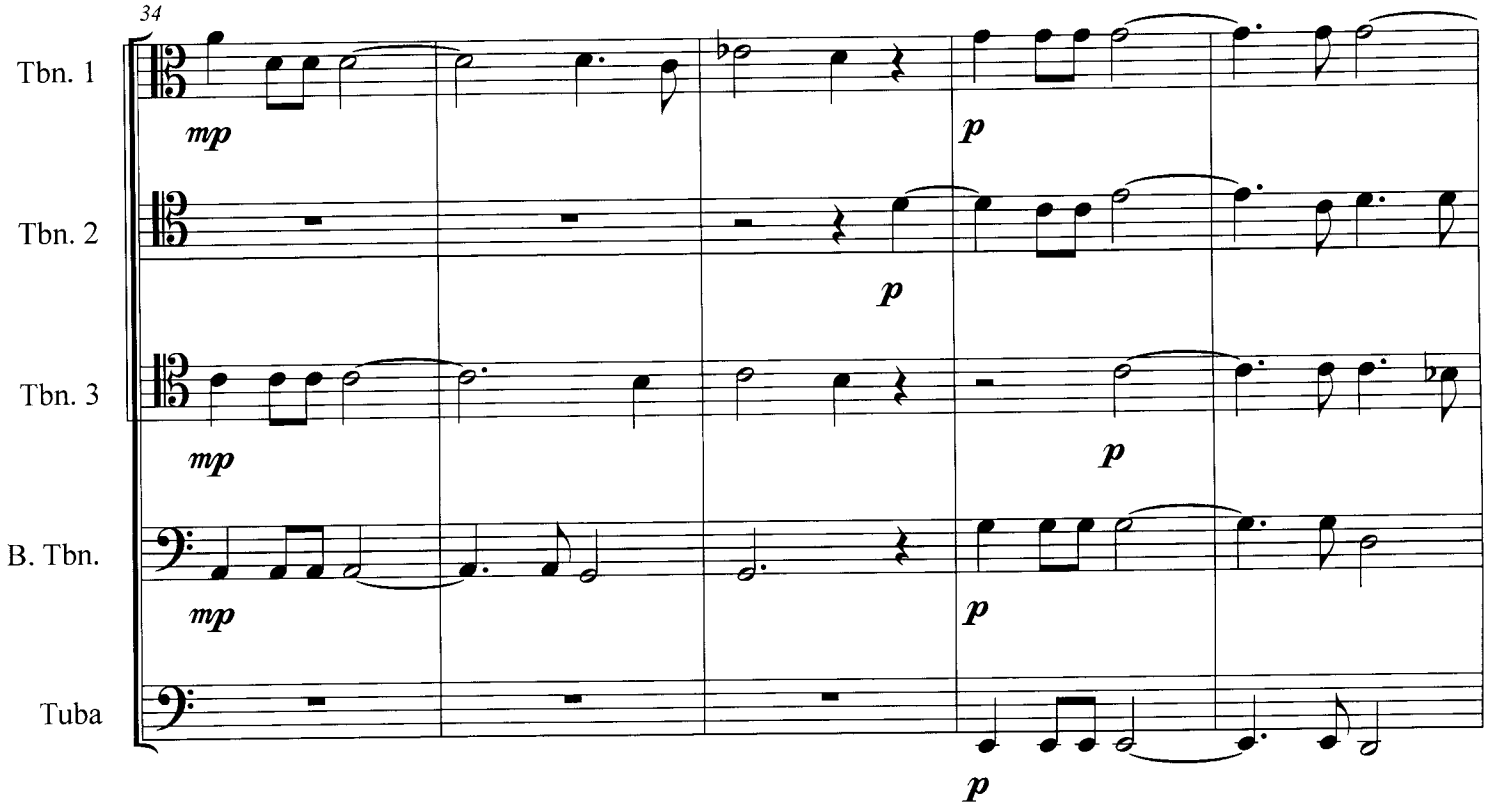
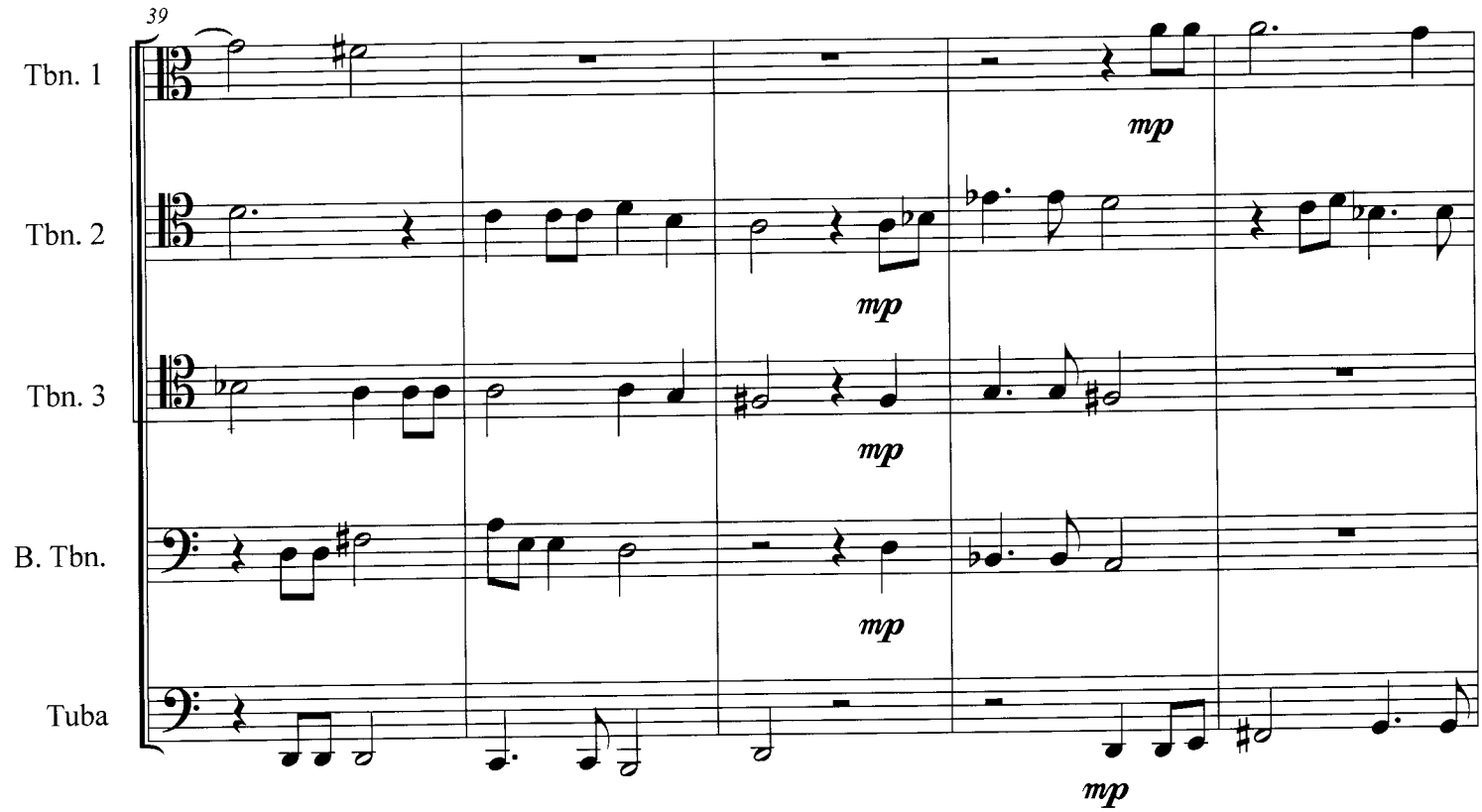
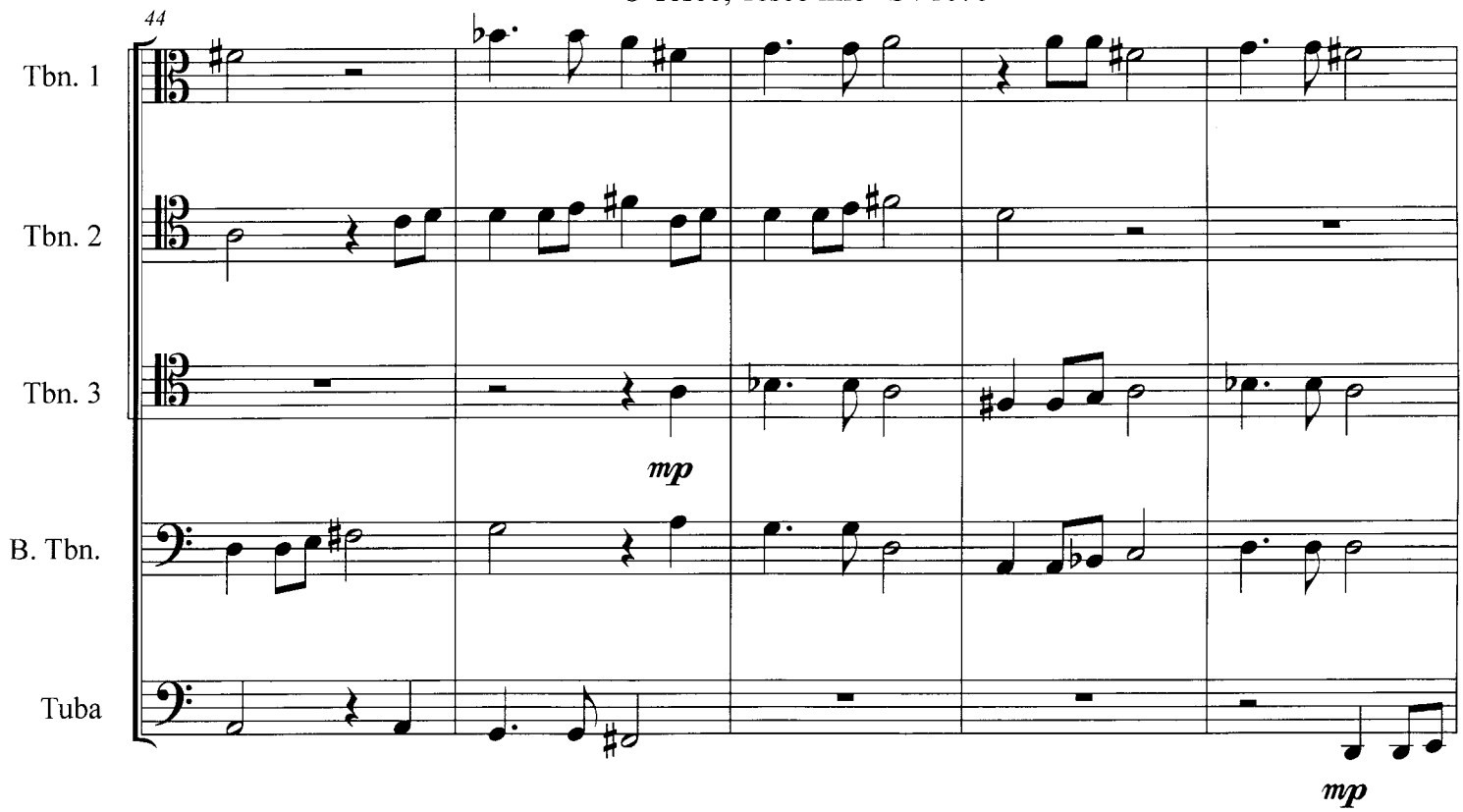
Tbn. 3
B. Tbn.
Tuba
p
p
p
p

"O Teseo, Teseo mio" SV107c



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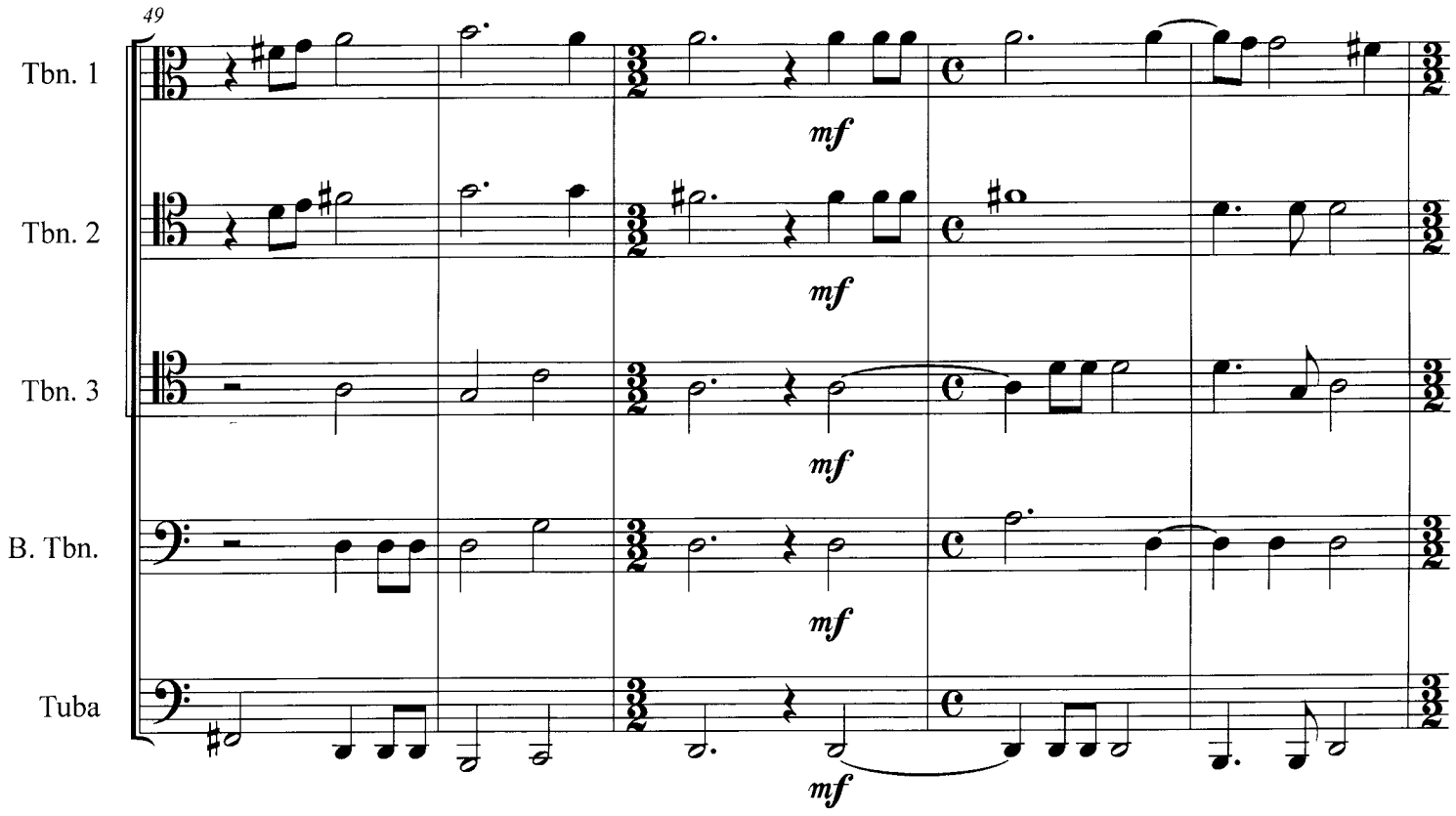
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp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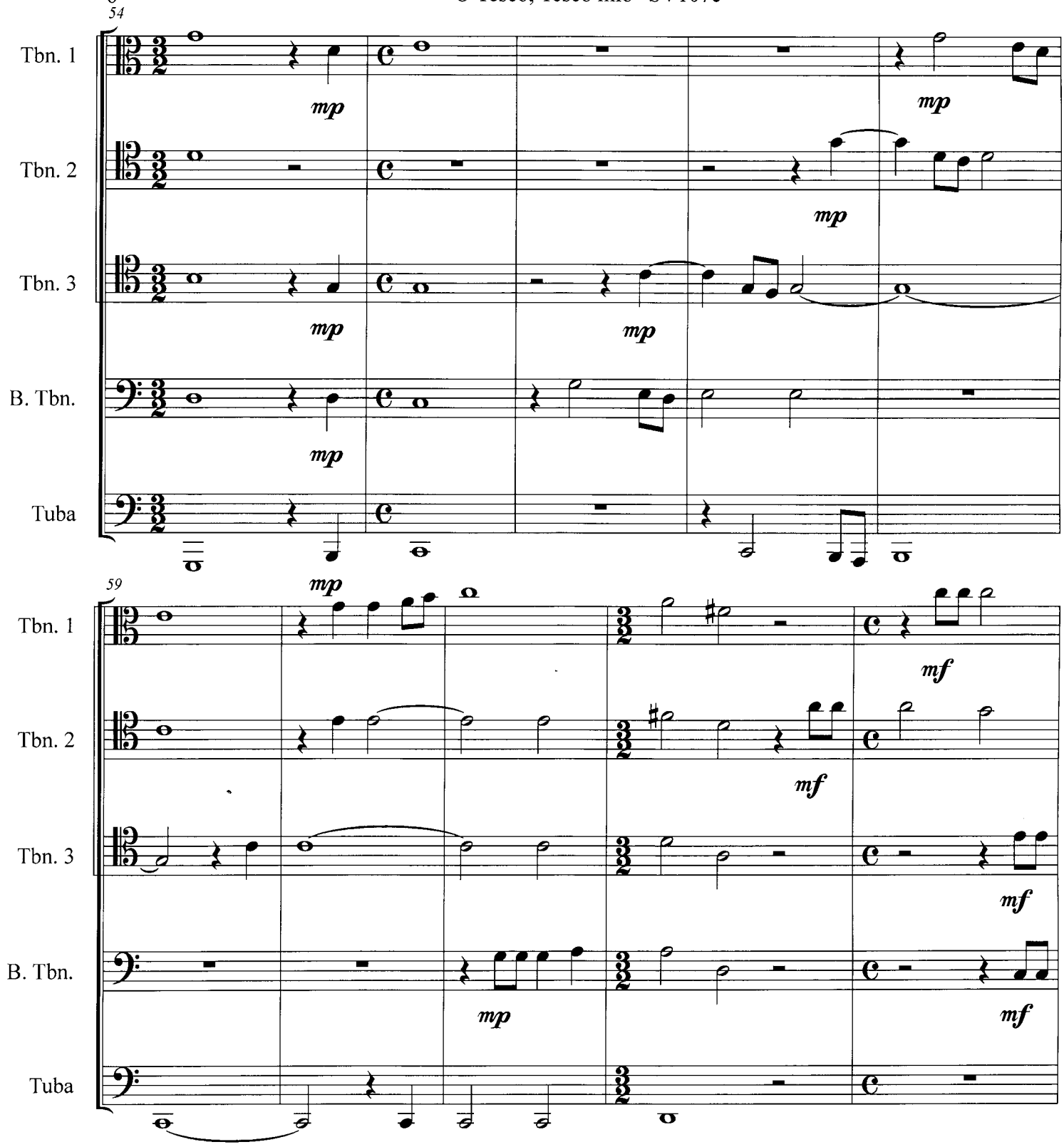
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mf
mf
mf
mf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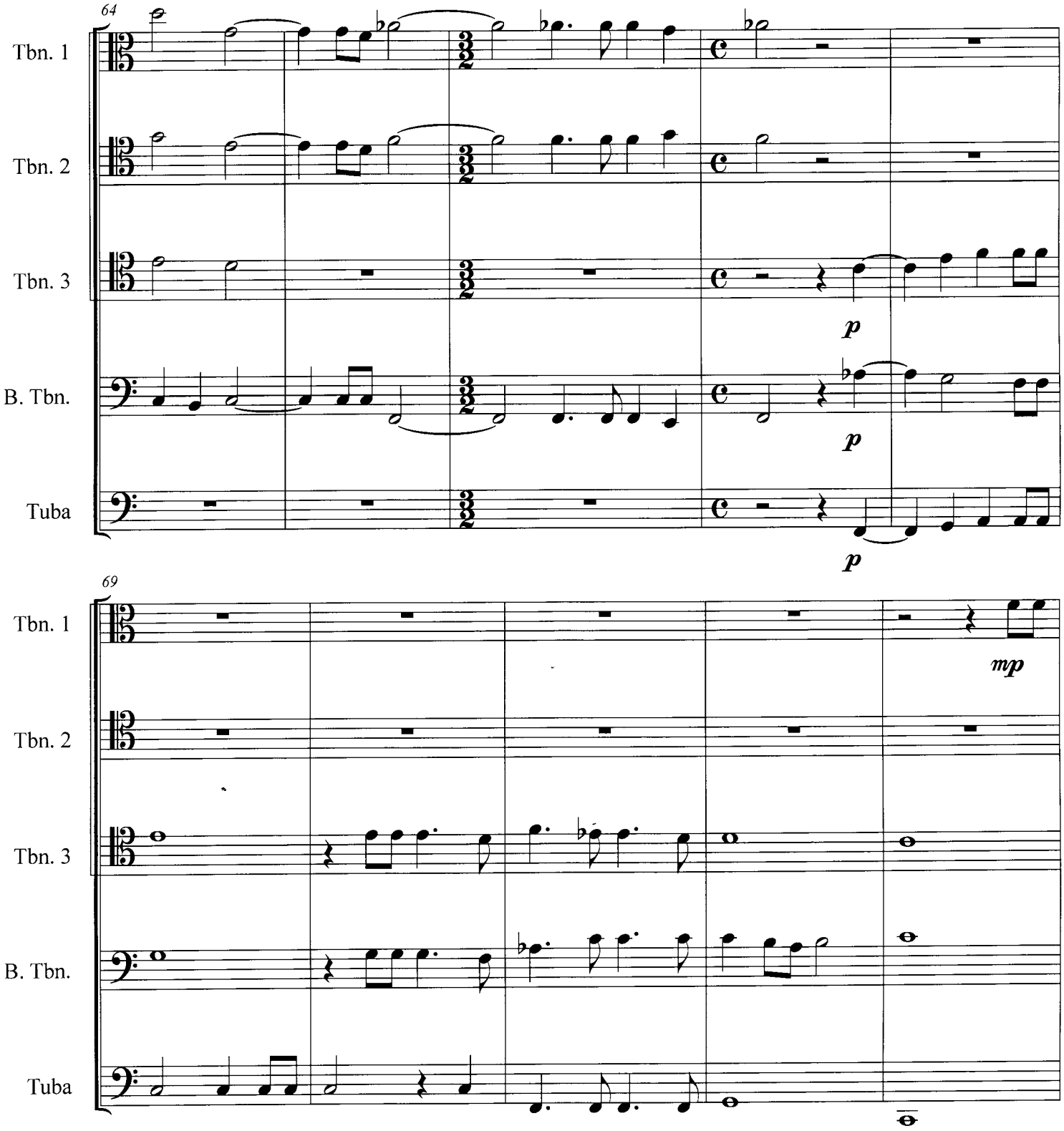
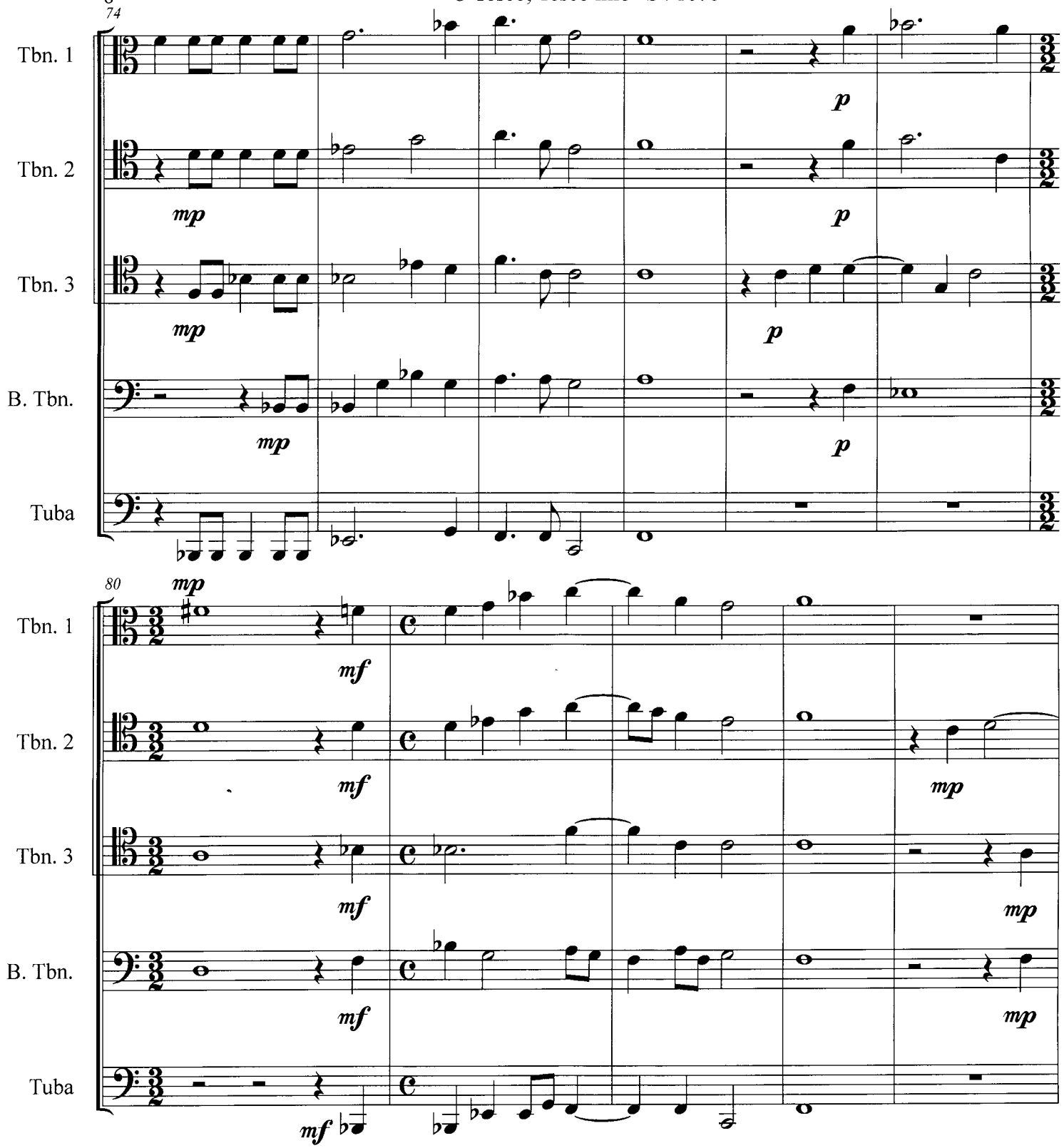
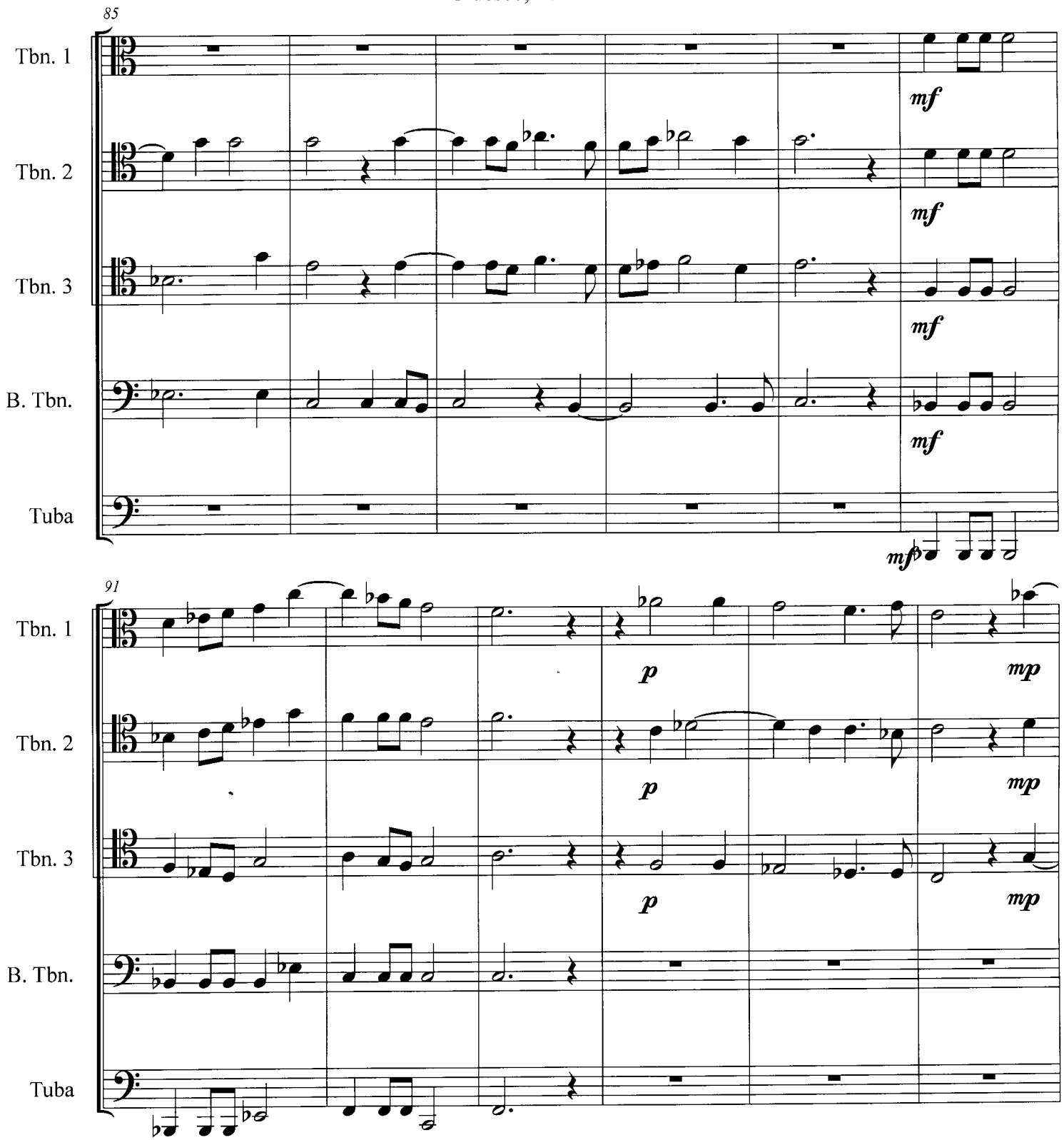
Tbn. 3
B. Tbn.
Tuba
mp
59
mf

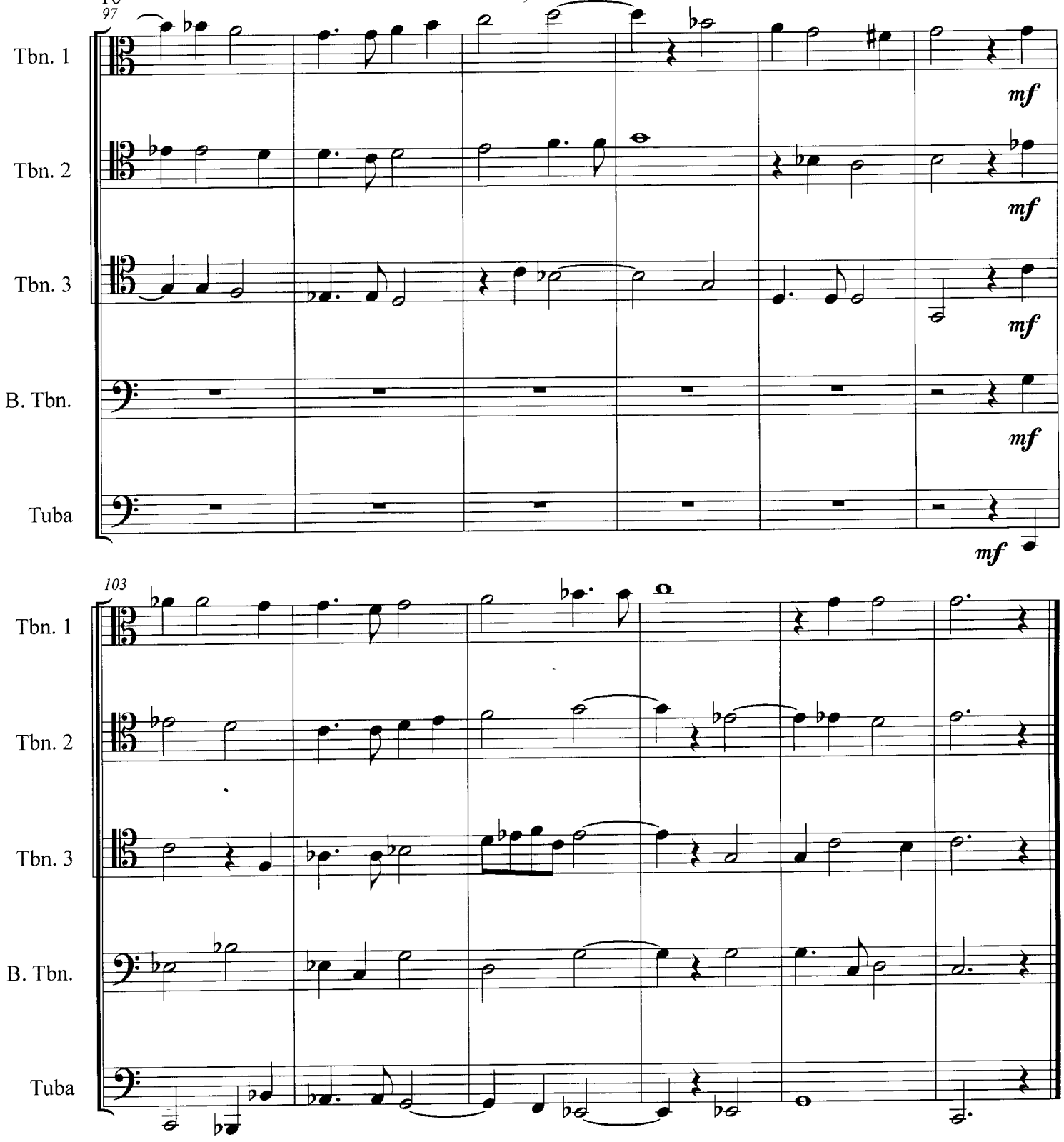

64
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
69
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp

"O Teseo, Teseo mio" SV107c




85
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
91
p
mp

"O Teseo, Teseo mio" SV107c



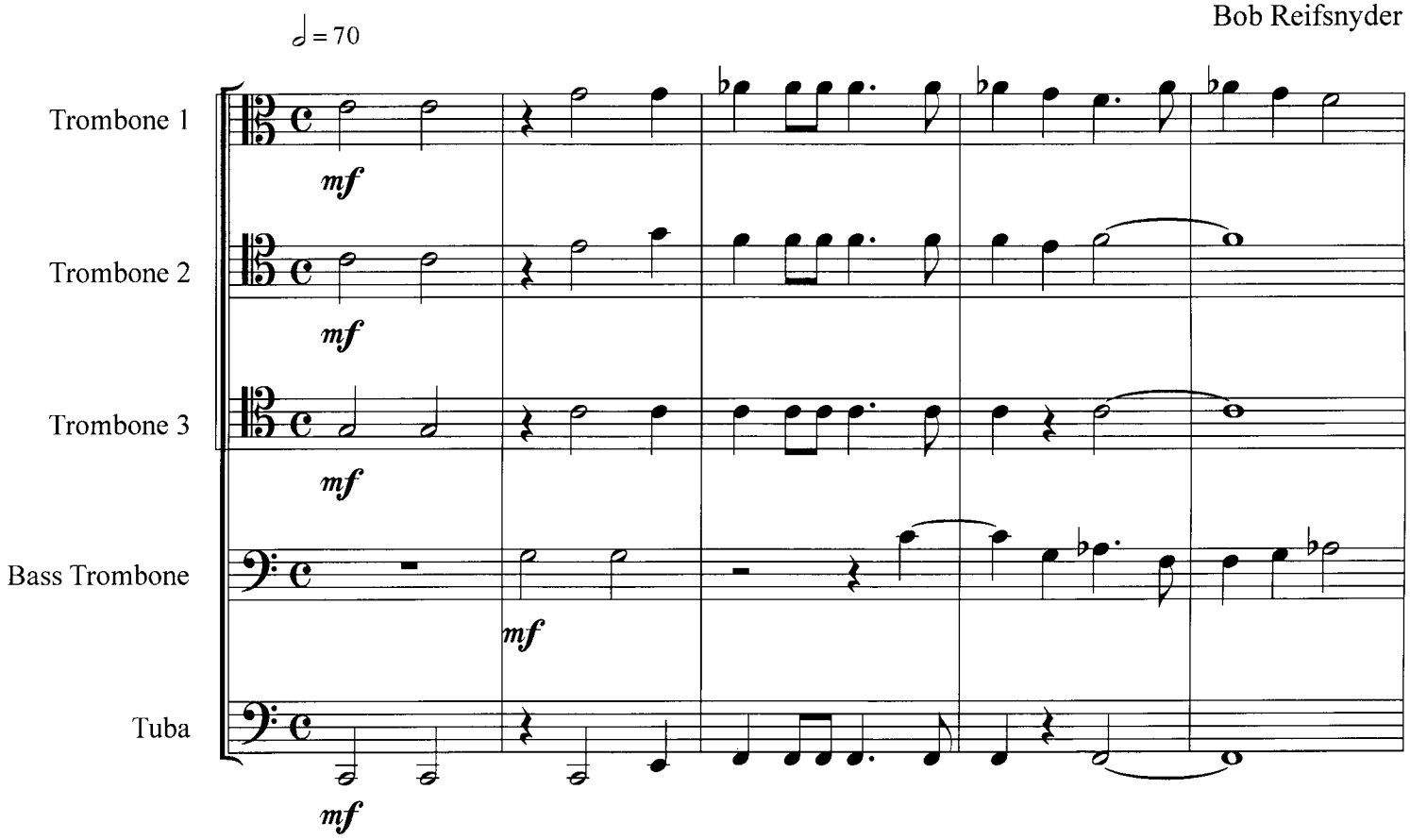
Score

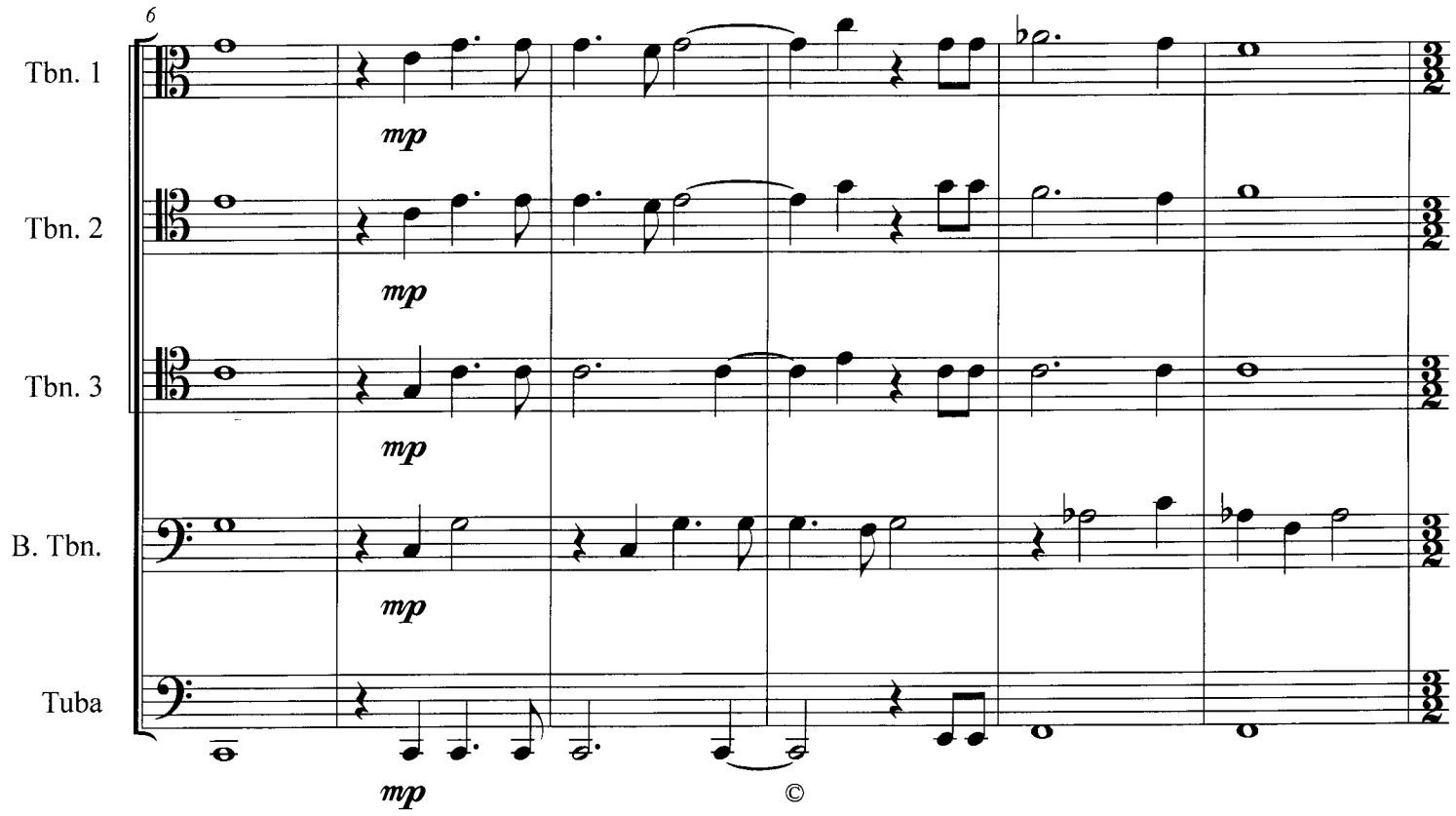
"Dove, dove e la fede" SV 107d

from Book Six

Monteverdi

Bob Reifsnyder





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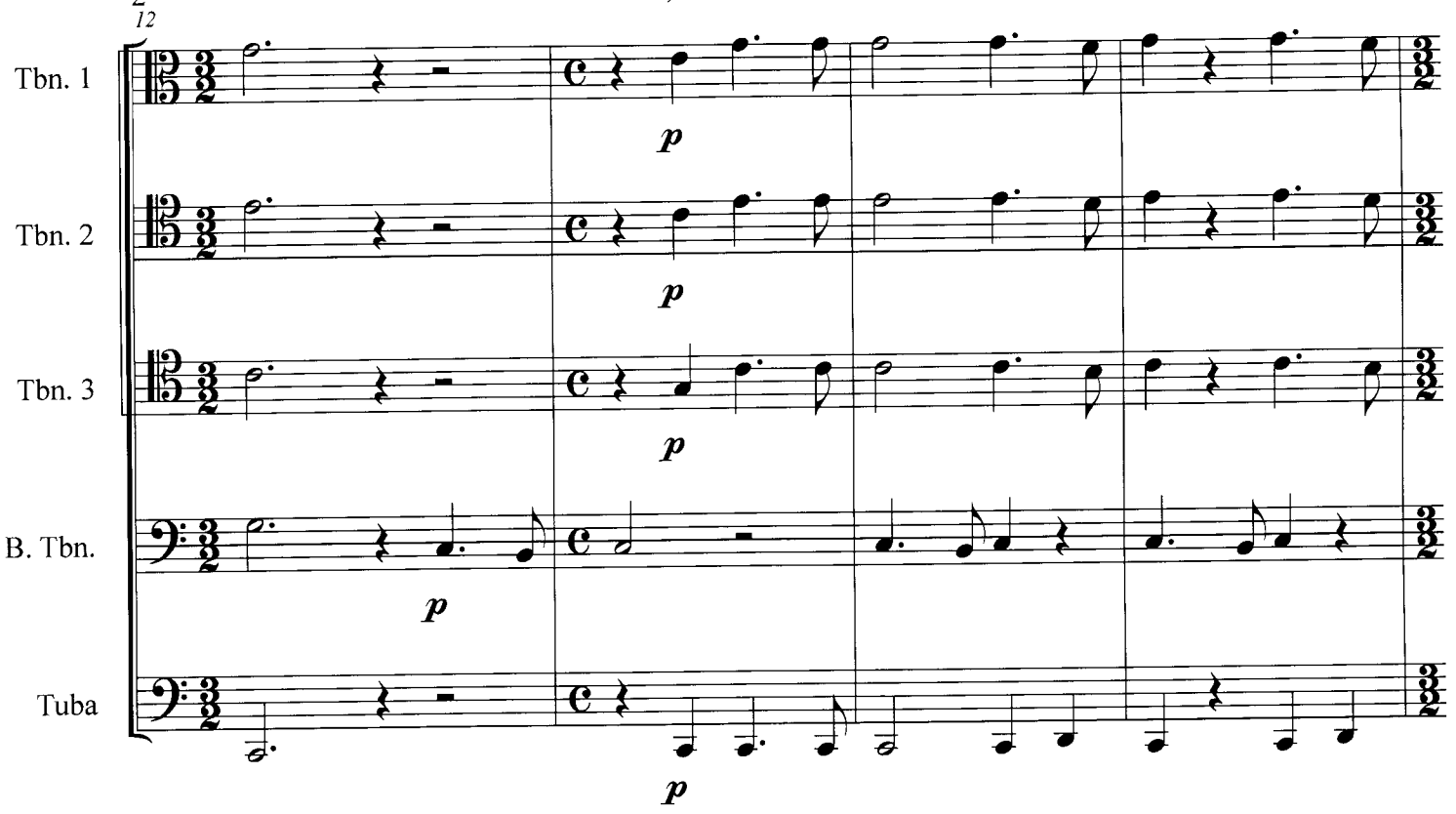
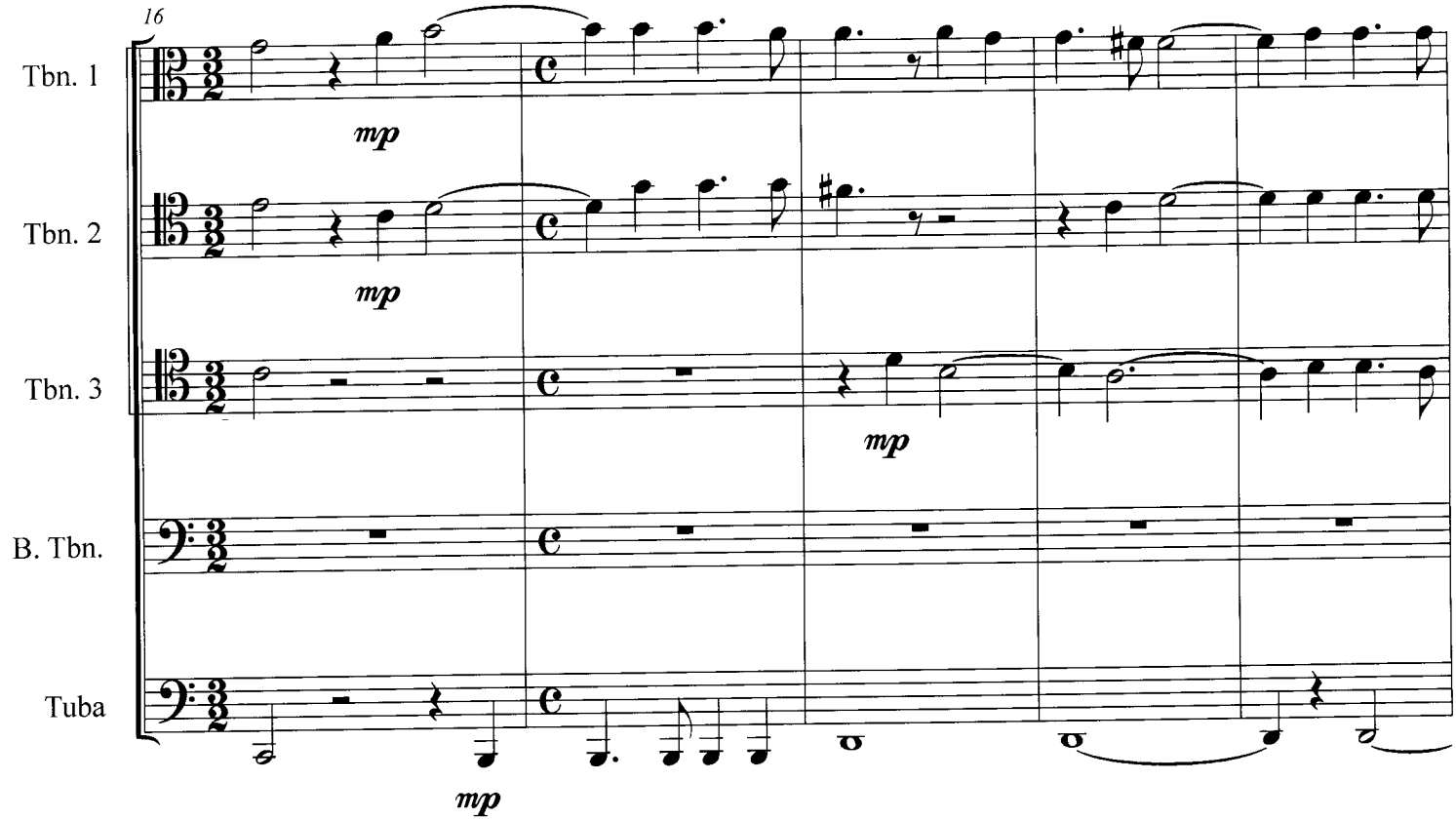
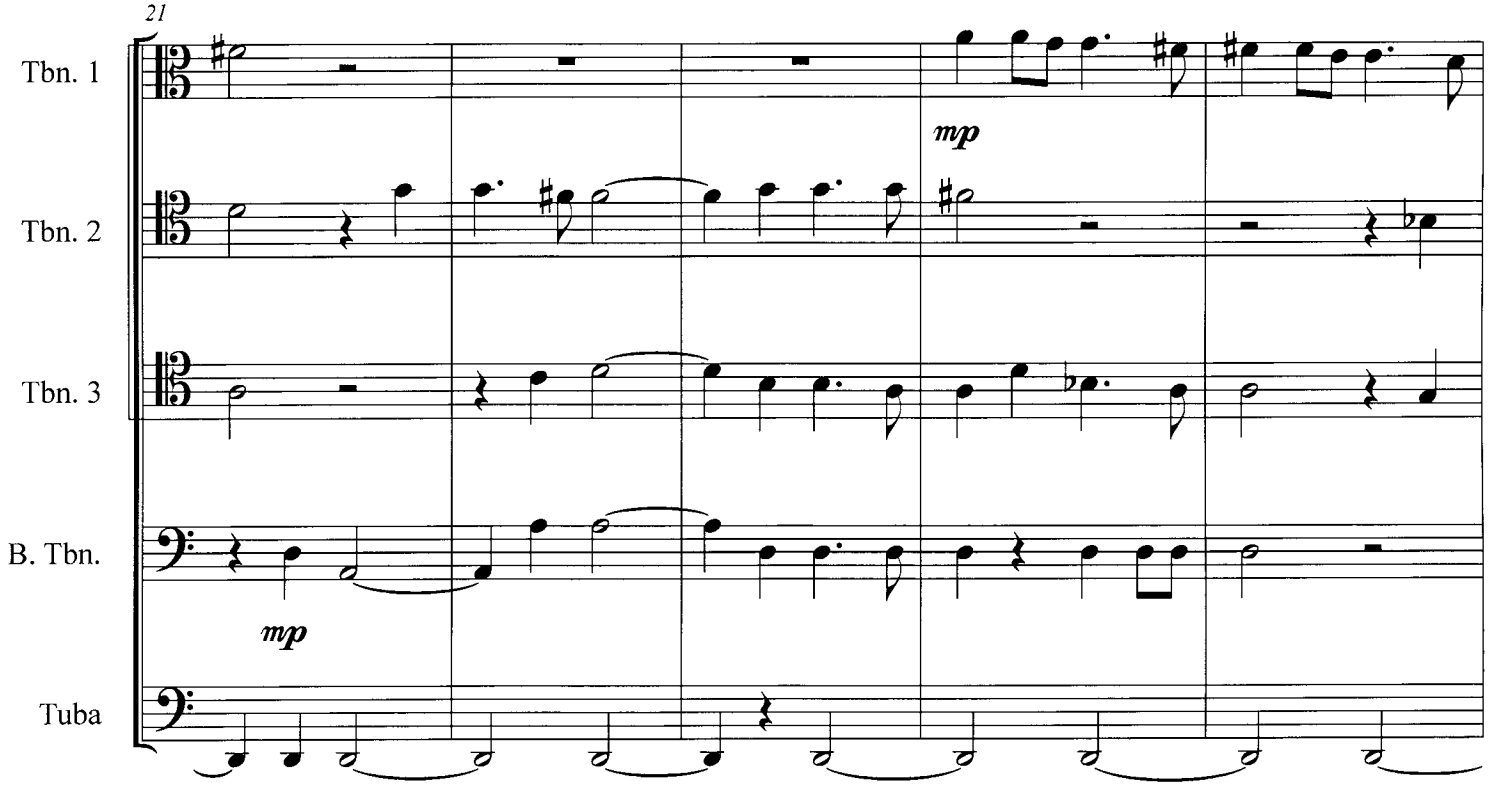
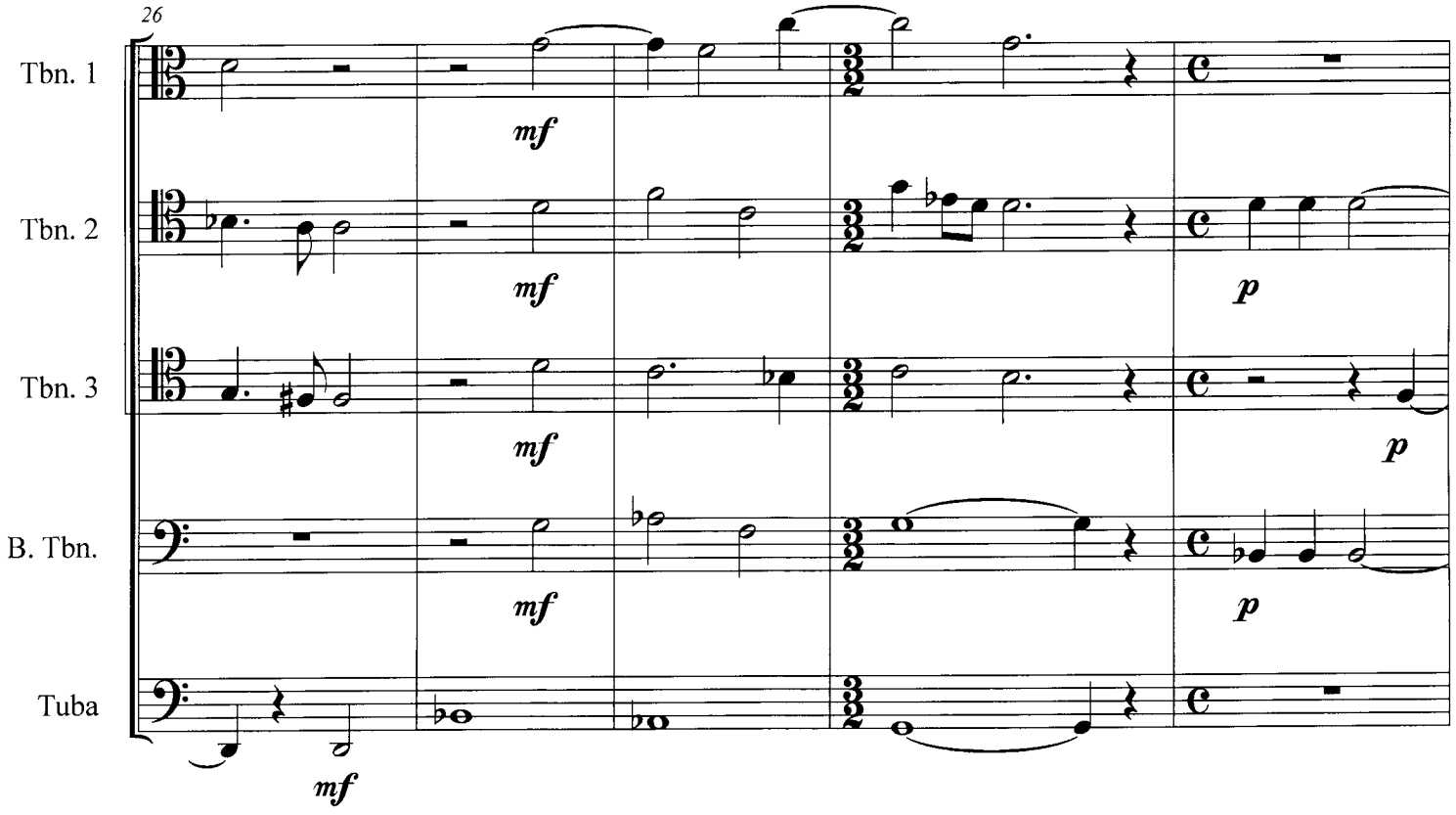
"Dove, dove e la fede" SV 107d

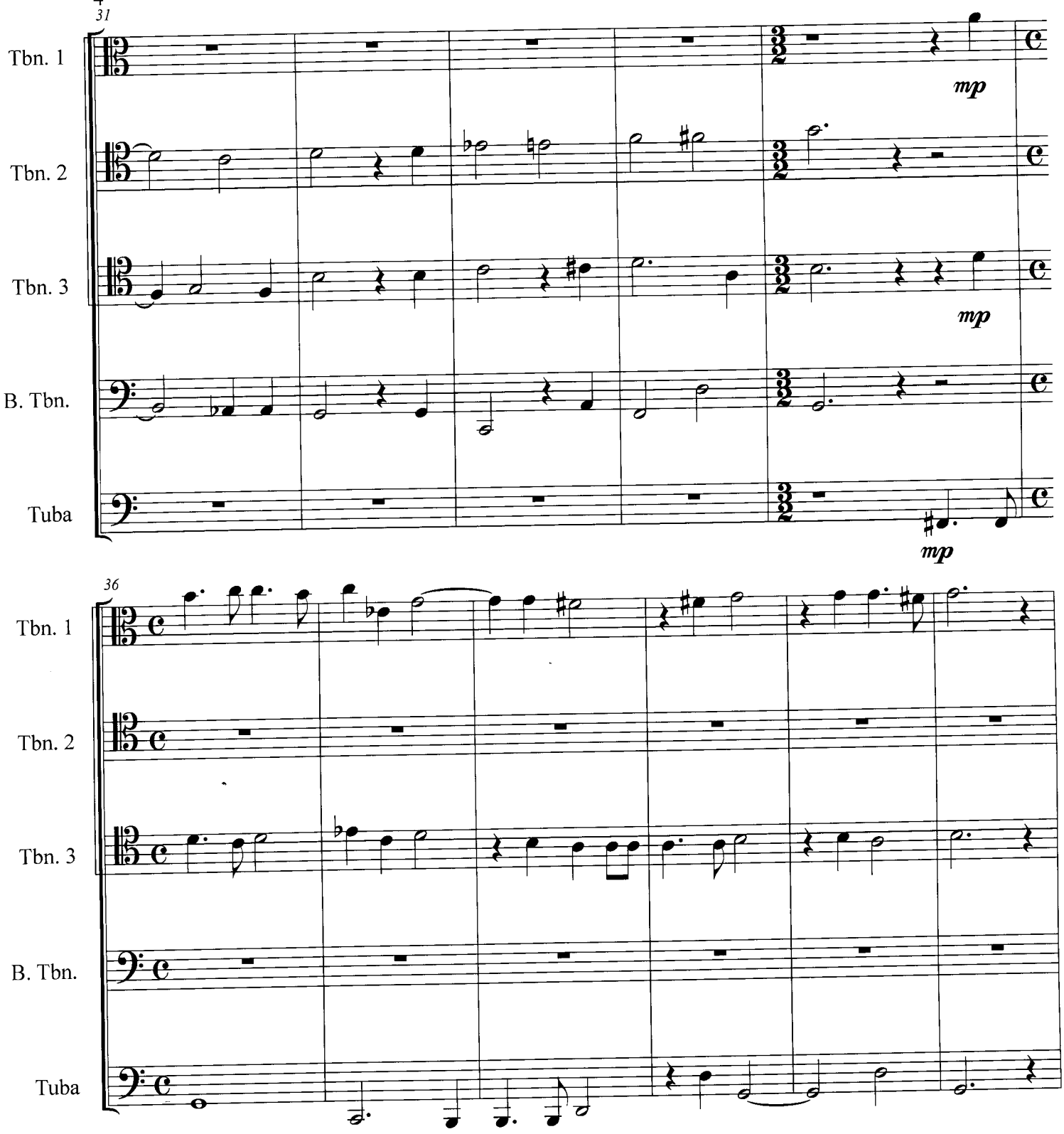


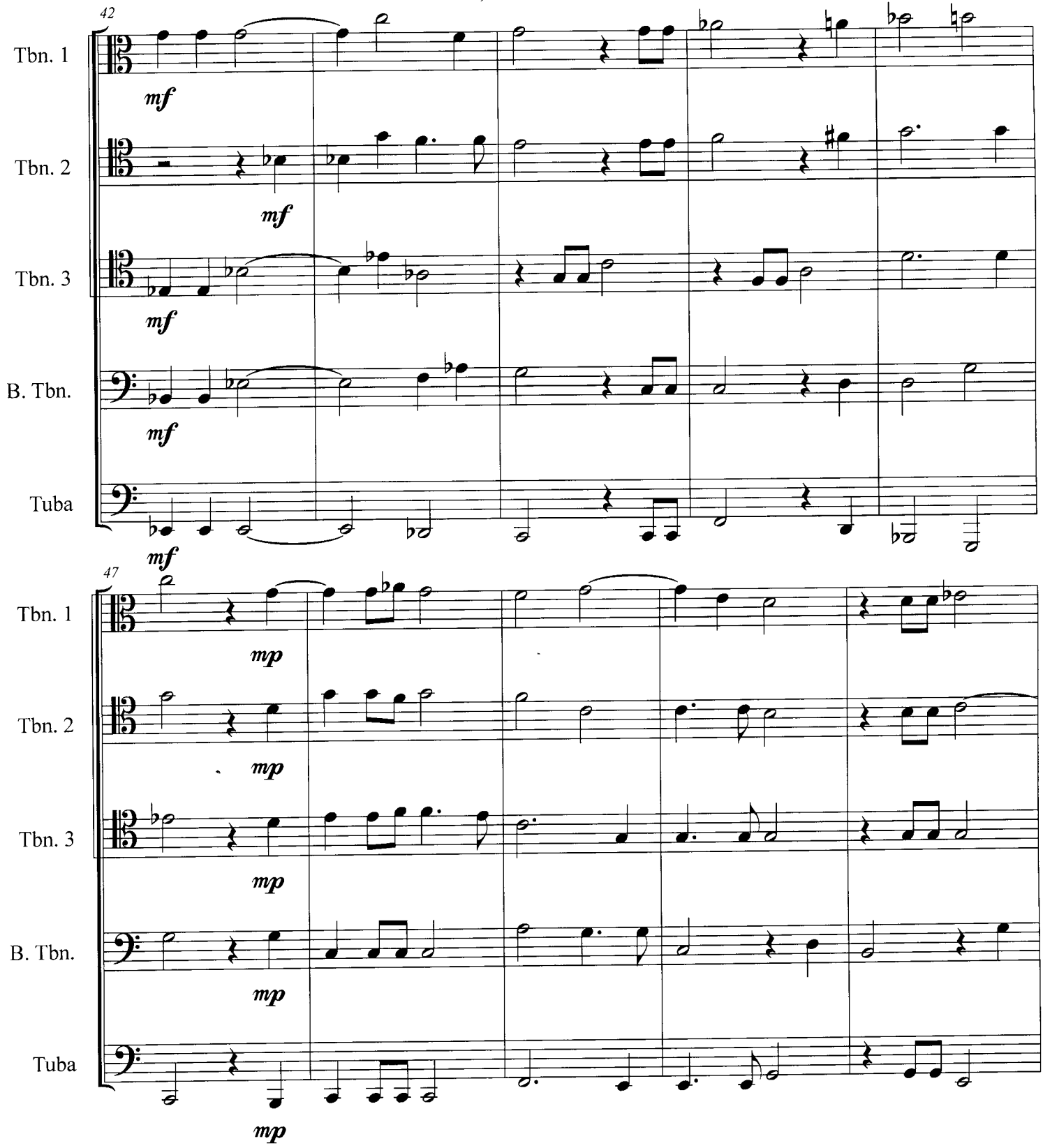



21
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp

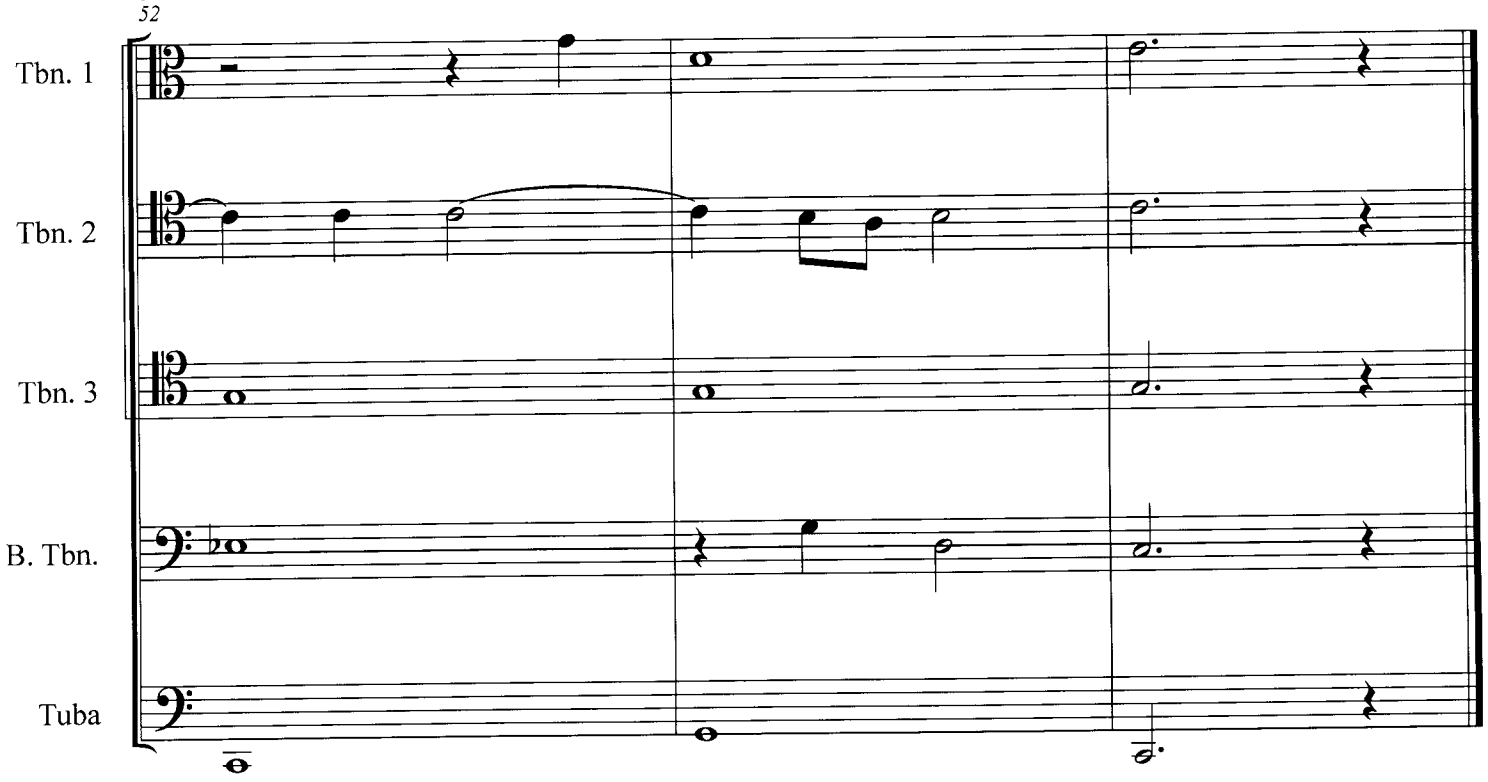

26
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mf
mf
mf
mf
p
p
p

"Dove, dove e la fede" SV 107d




42
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
47
mp

"Dove, dove e la fede" SV 107d



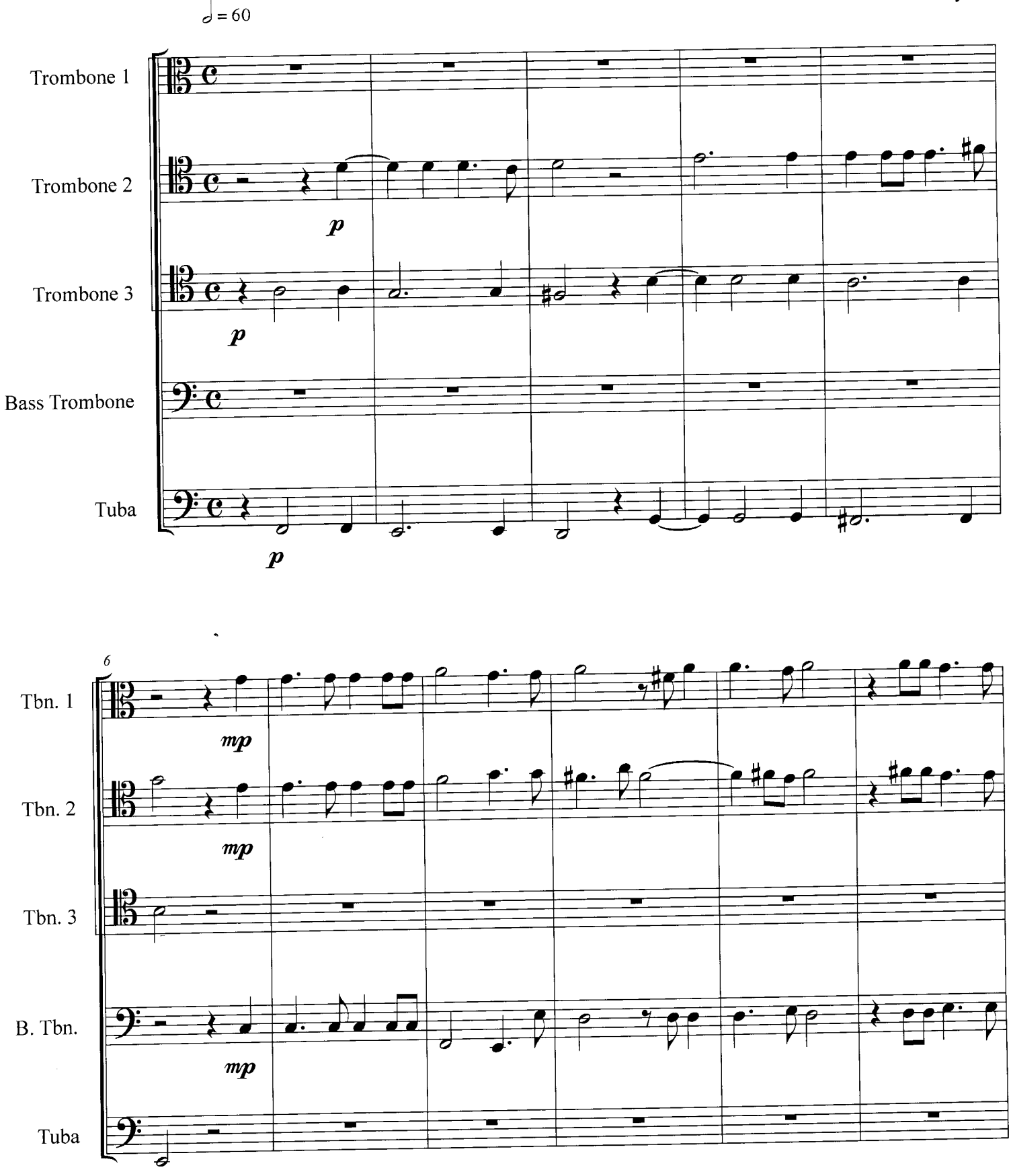
Score

"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder



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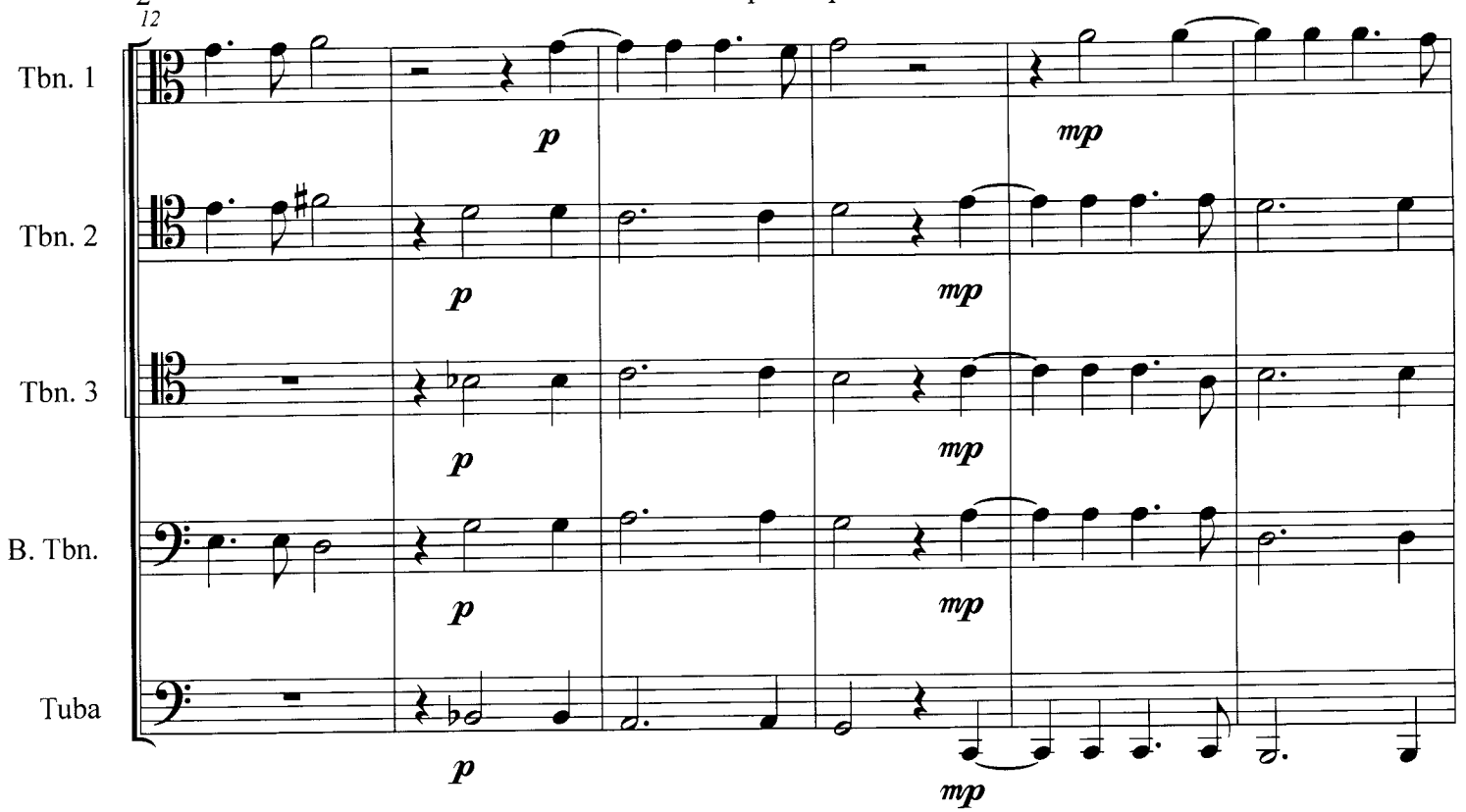
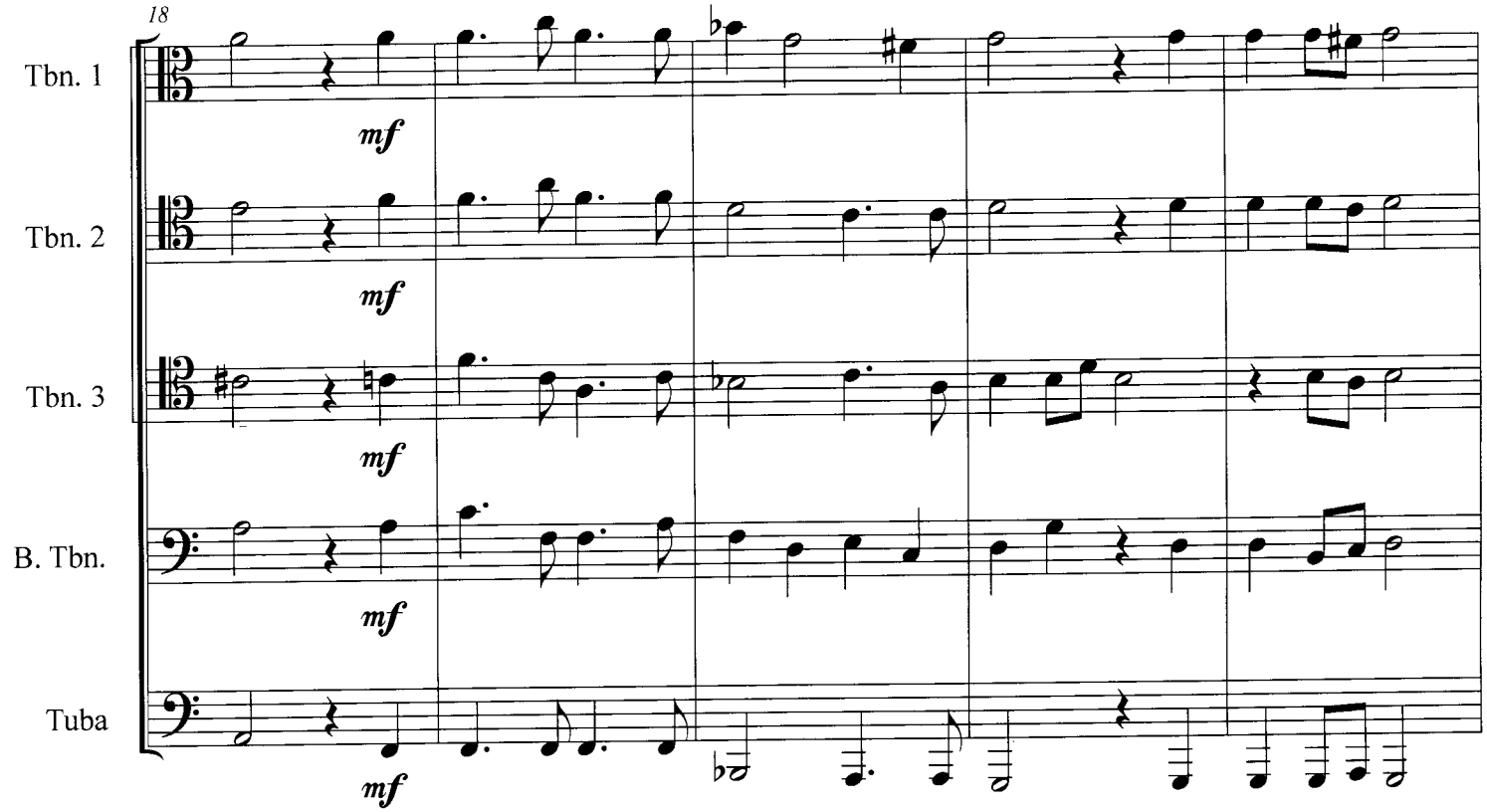
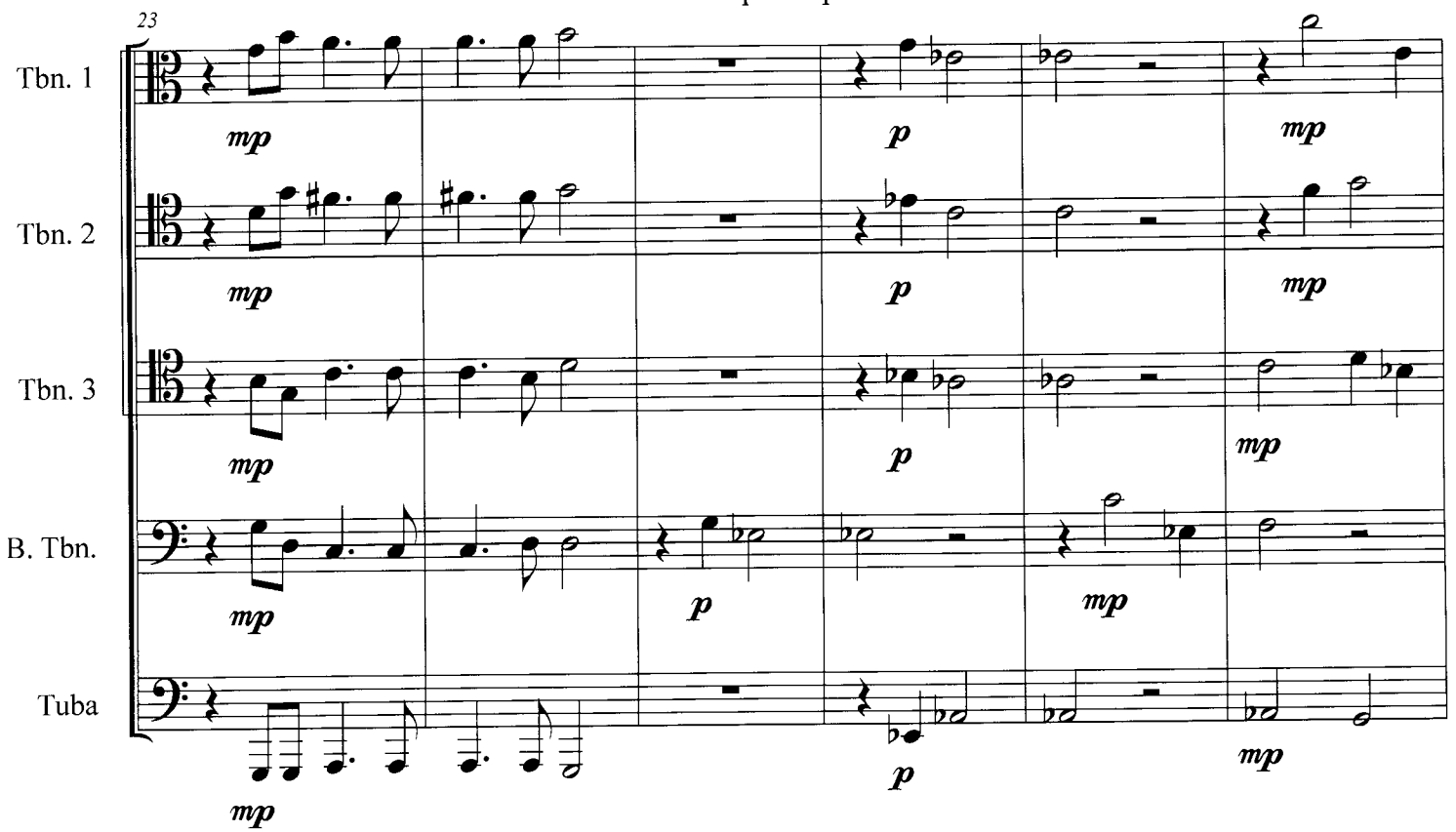
"Ahi ch'ei non pur risponde" SV107e



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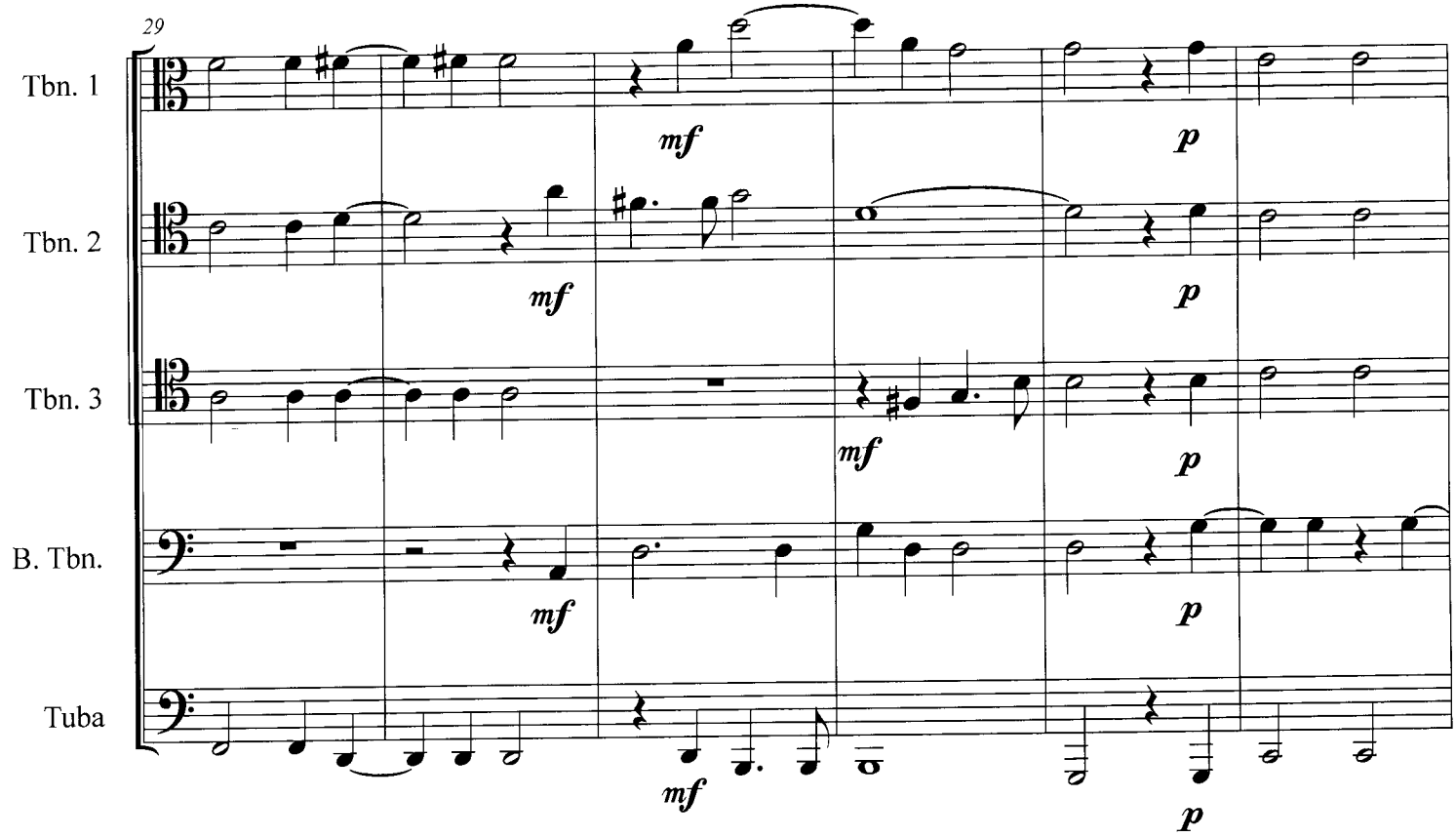
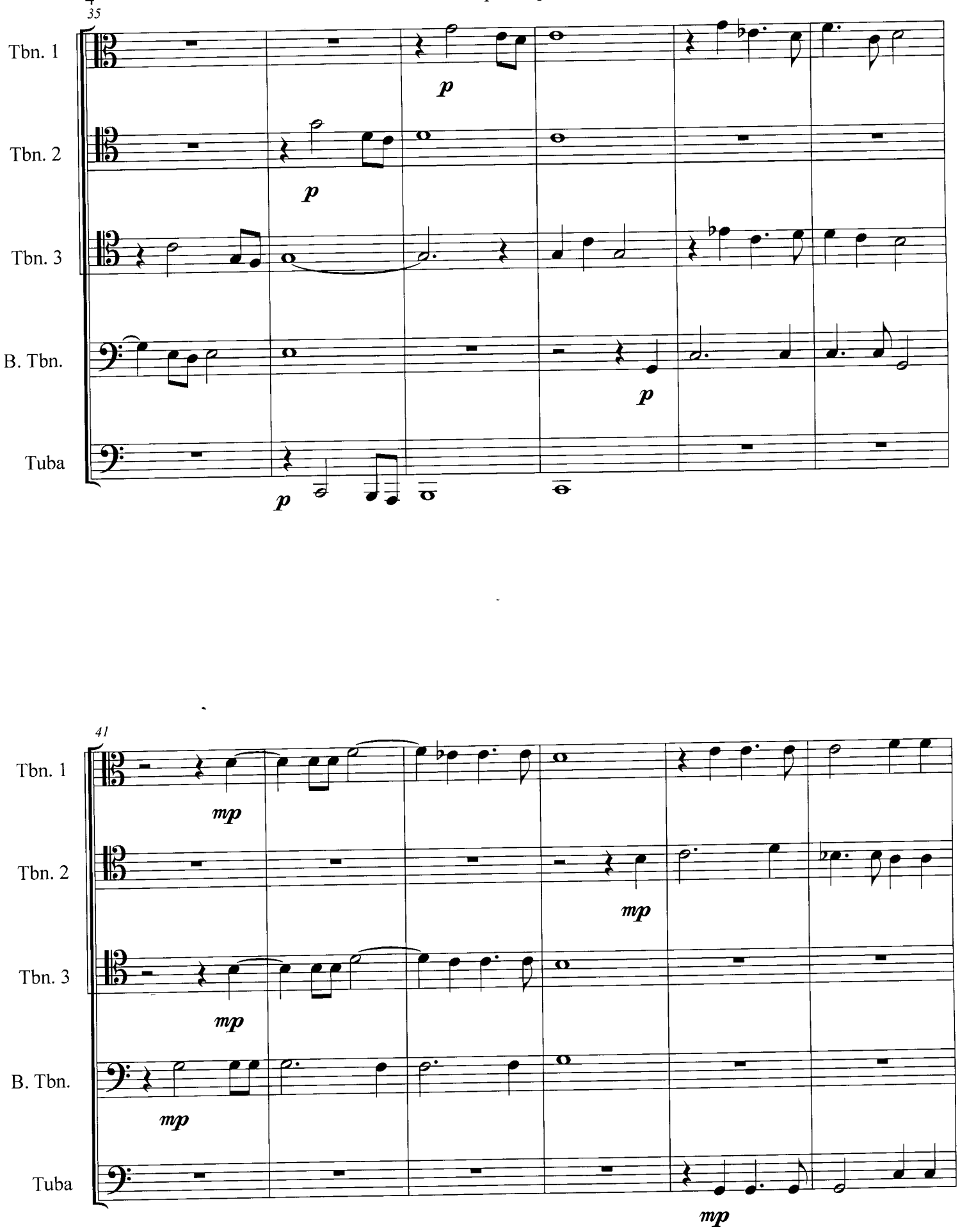
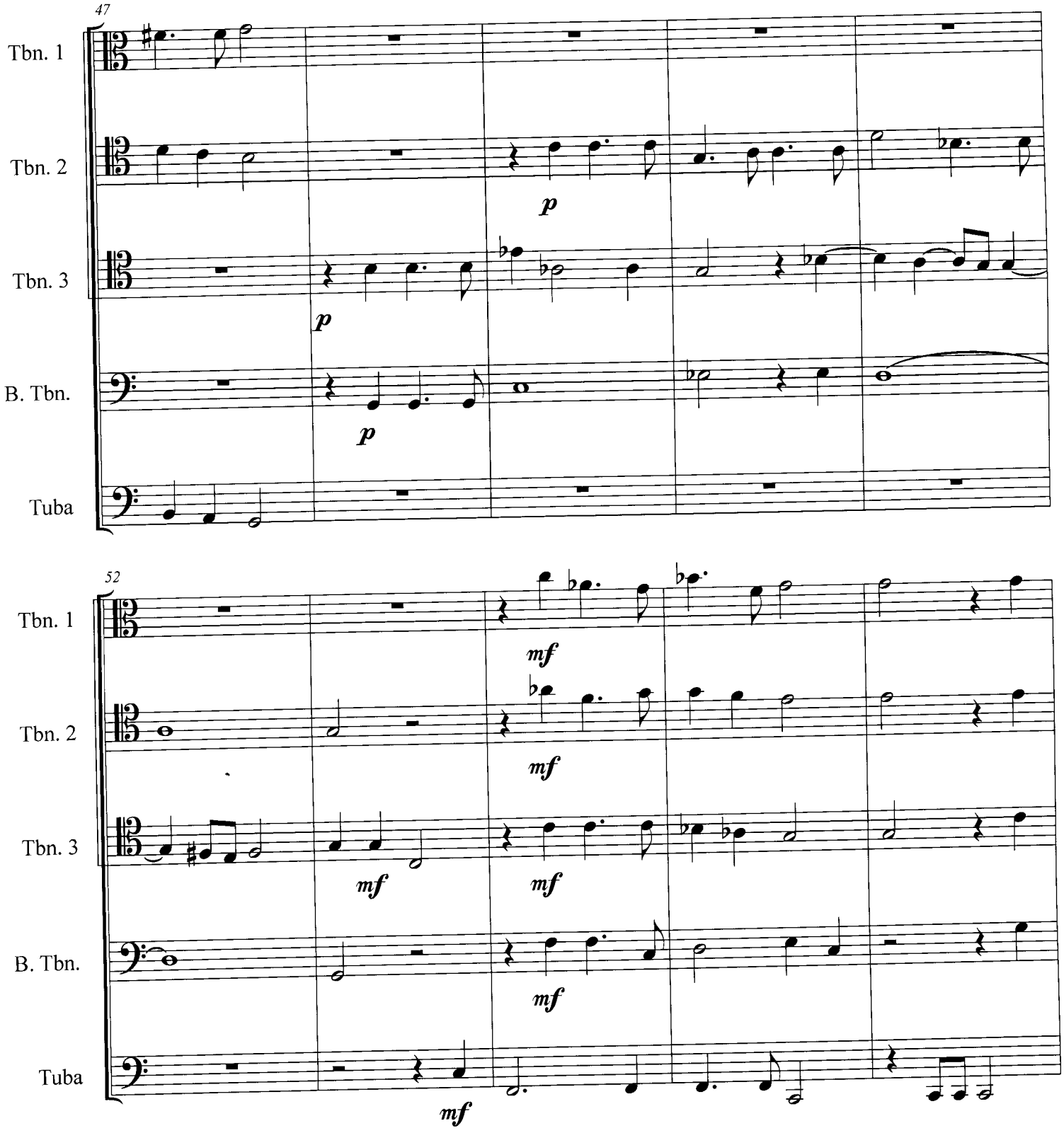
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p
mp

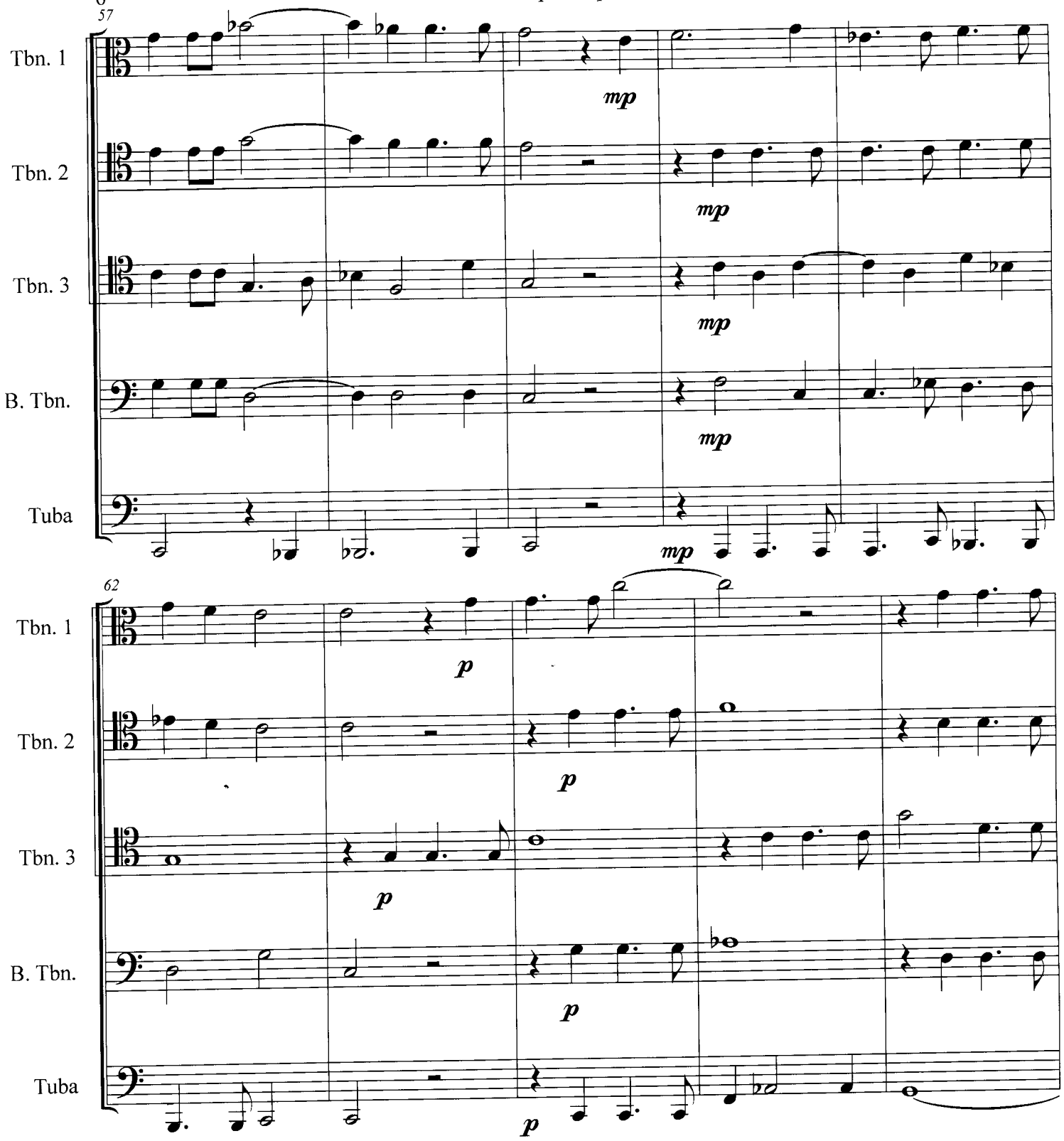

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
p

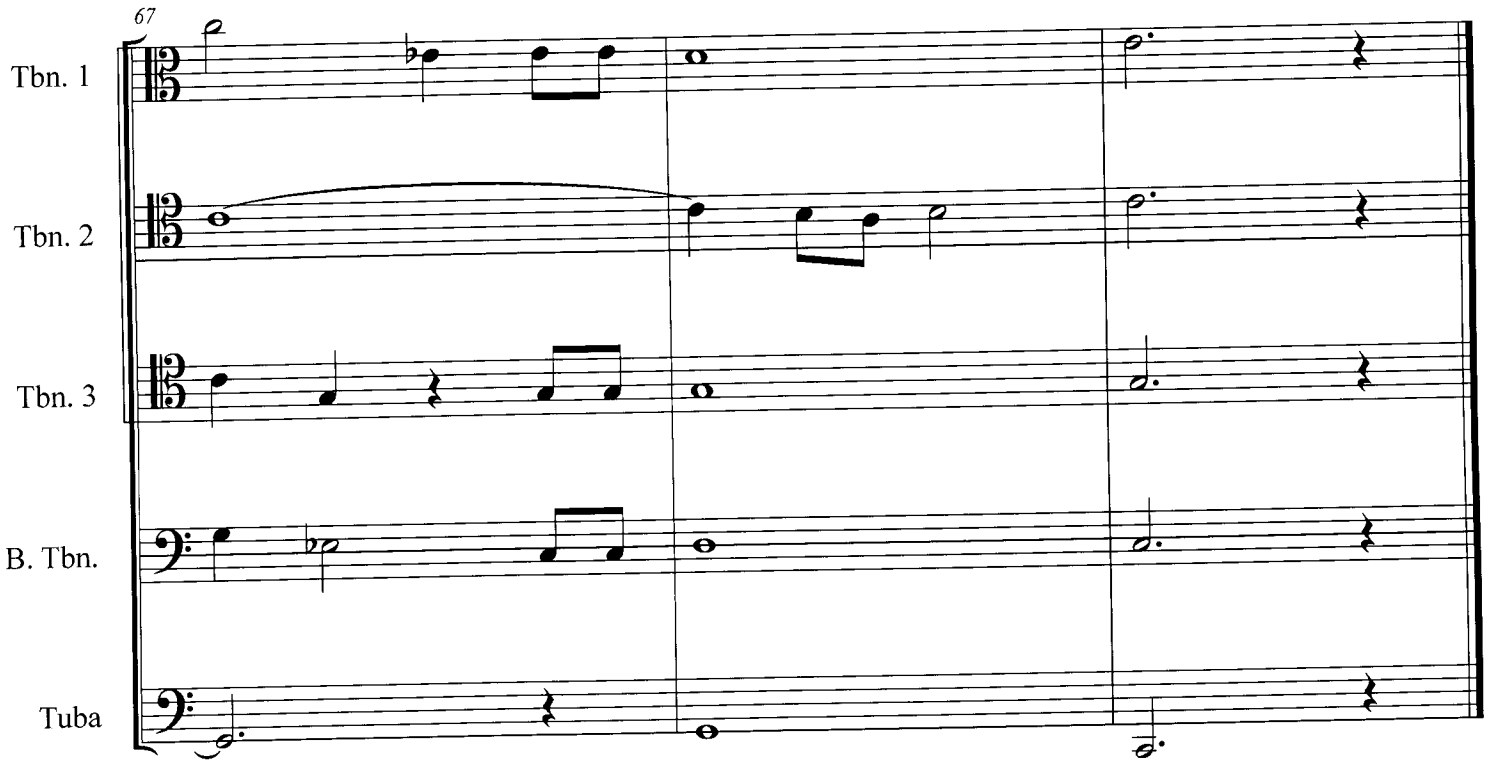
"Ahi ch'ei non pur risponde" SV107e




47
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
52
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mf
mf
mf
mf
mf

"Ahi ch'ei non pur risponde" SV107e




67
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

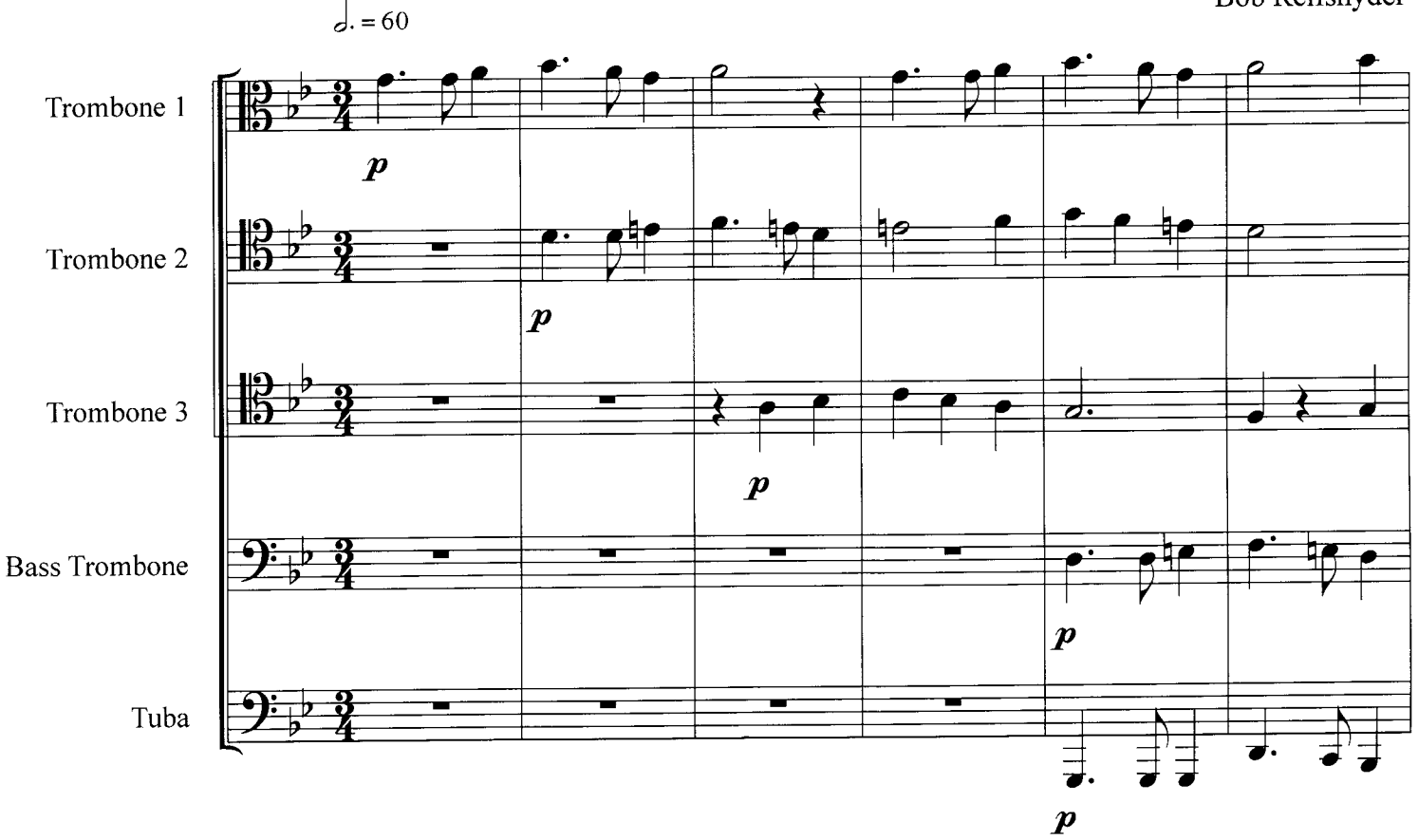
Score

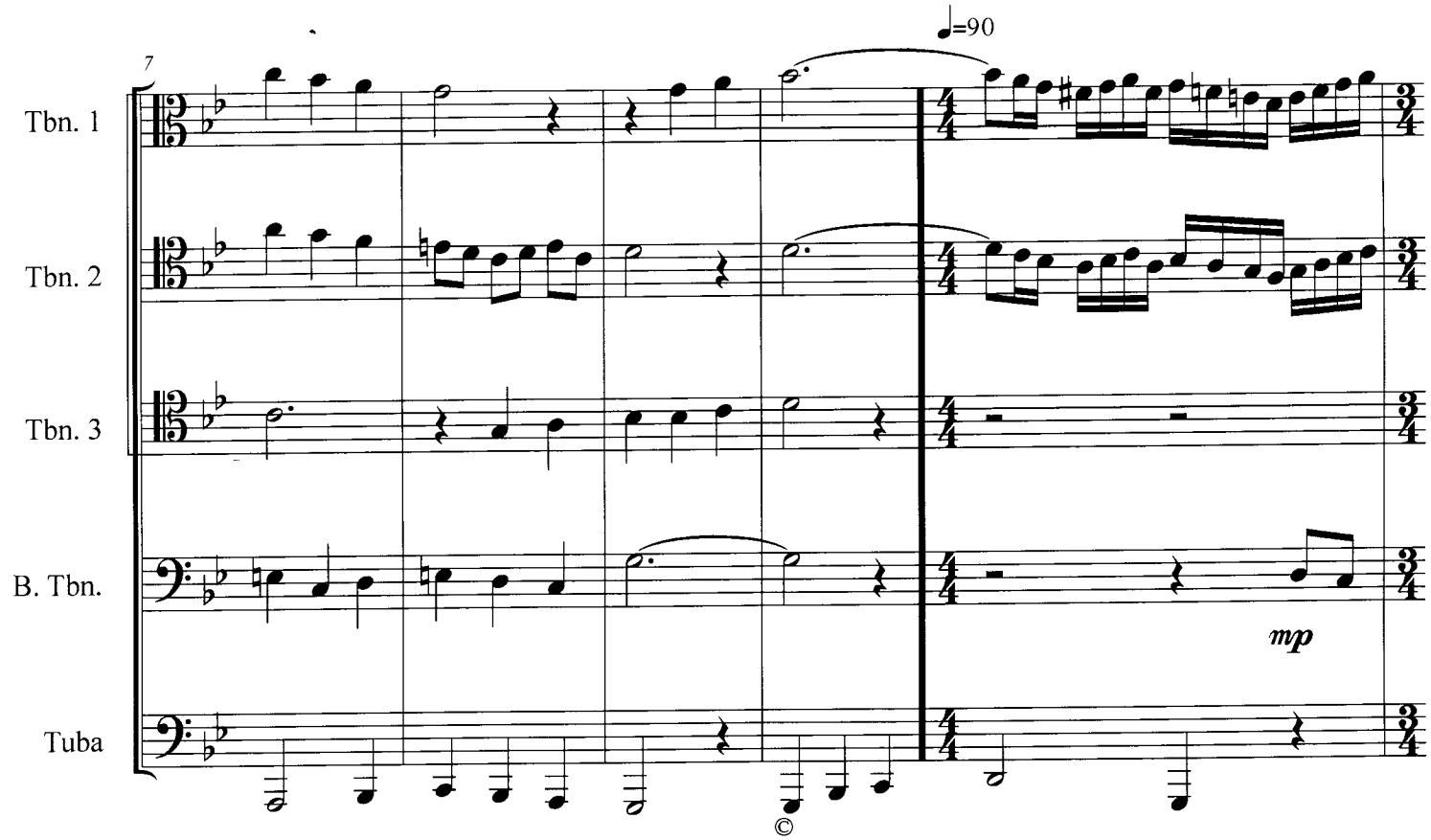
"Zefiro torna e' bel tempo rimena" SV108

from Book Six

Monteverdi

Bob Reifsnyder





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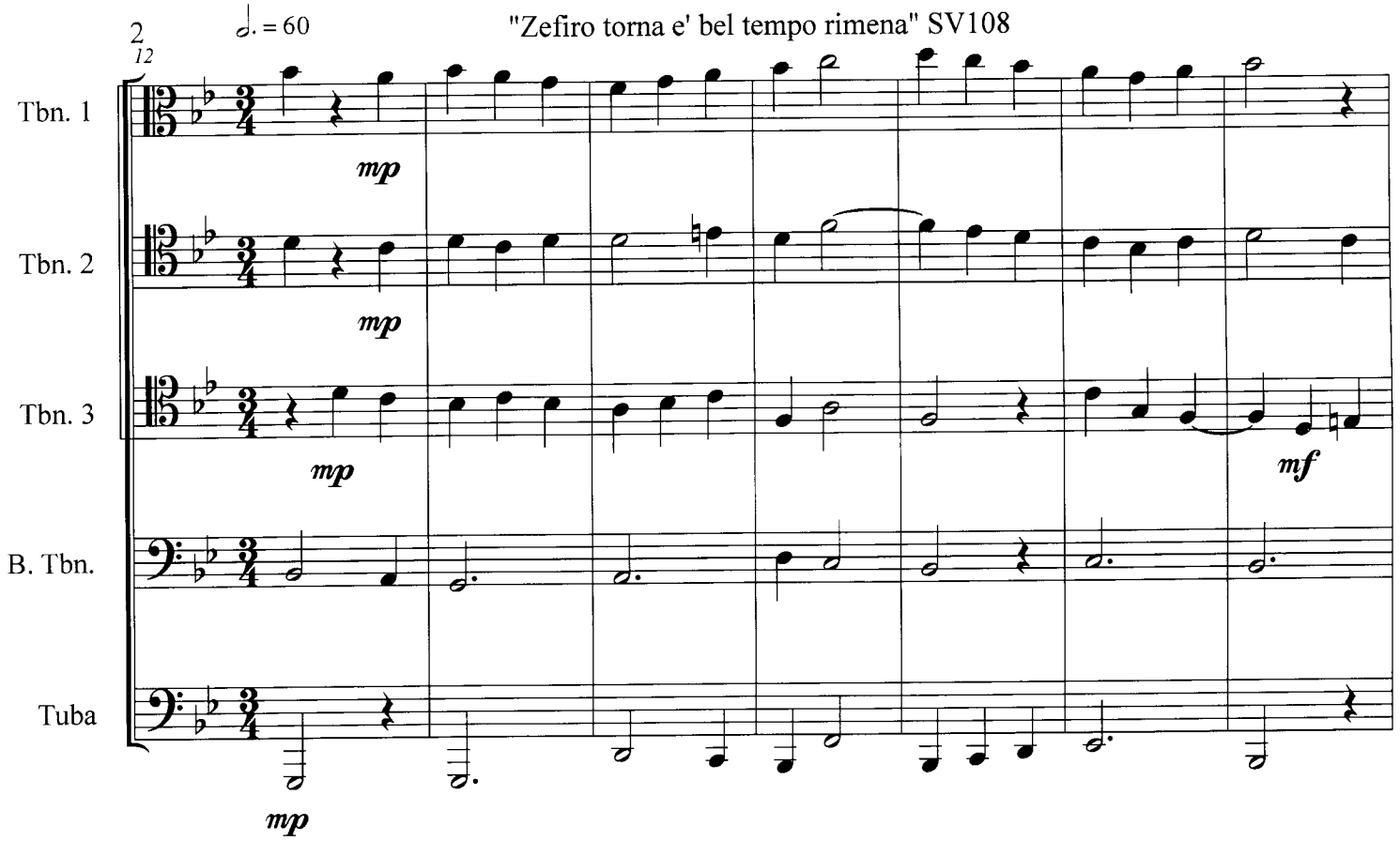
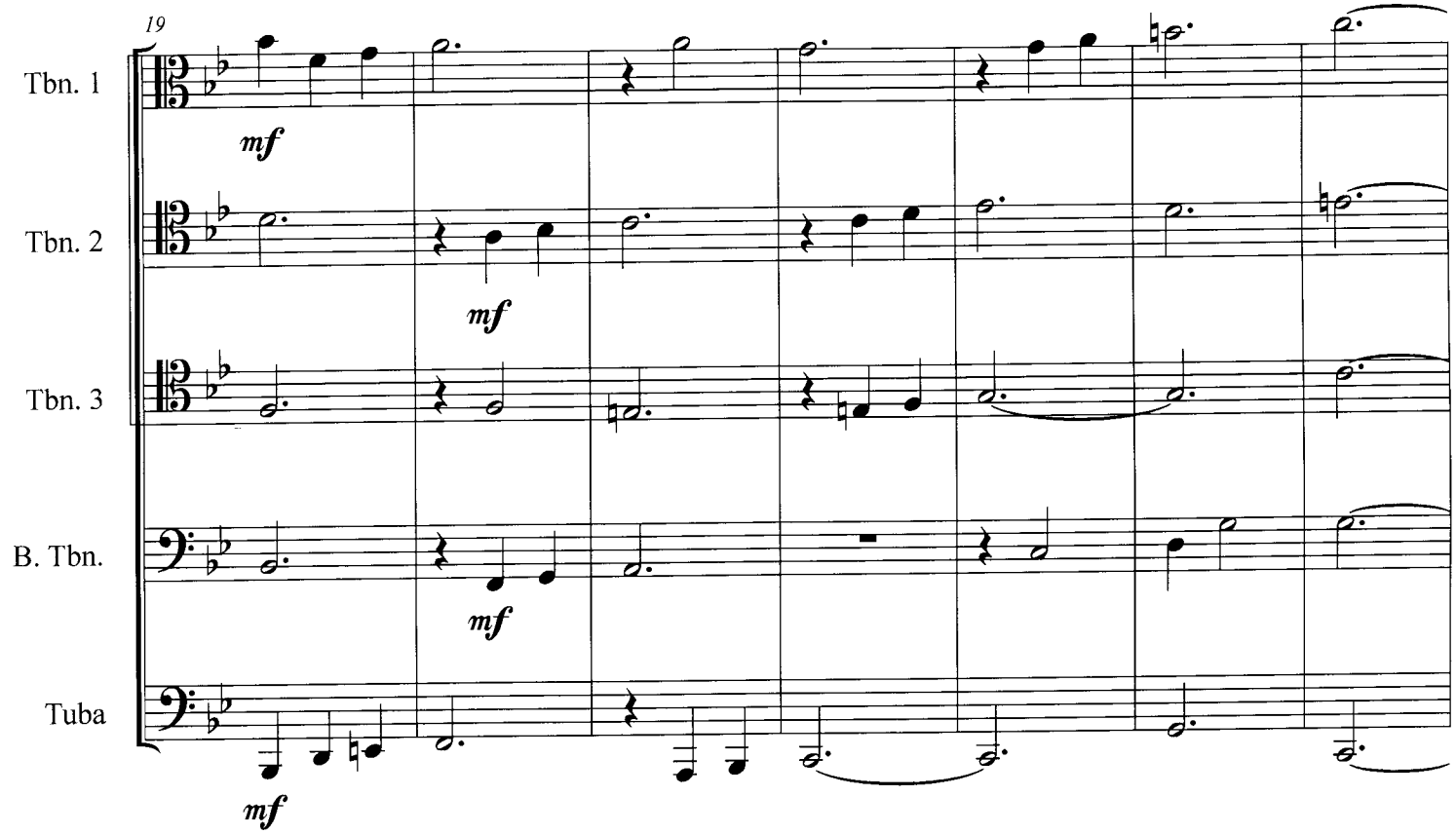
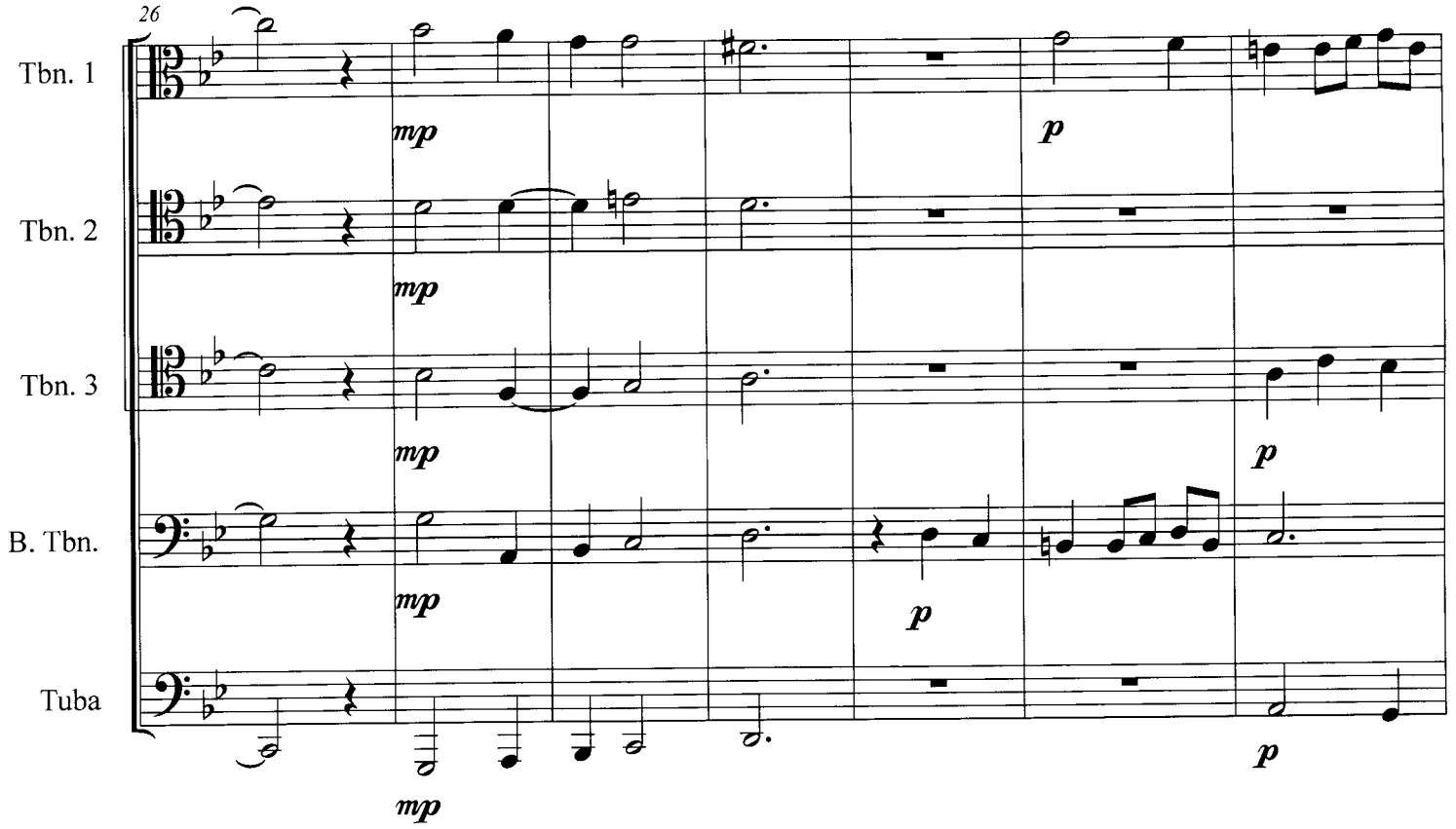
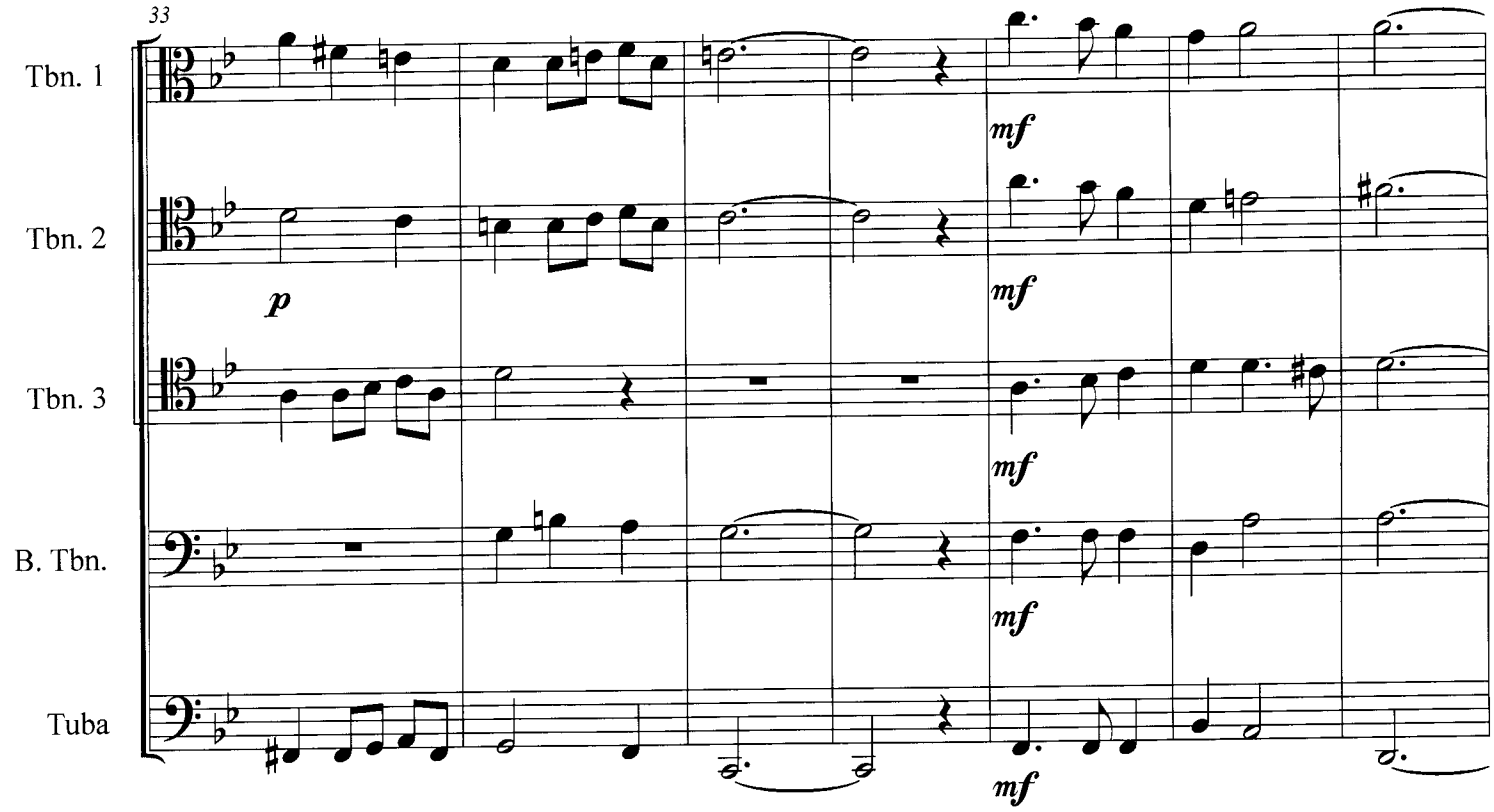
"Zefiro torna e' bel tempo rimena" SV108

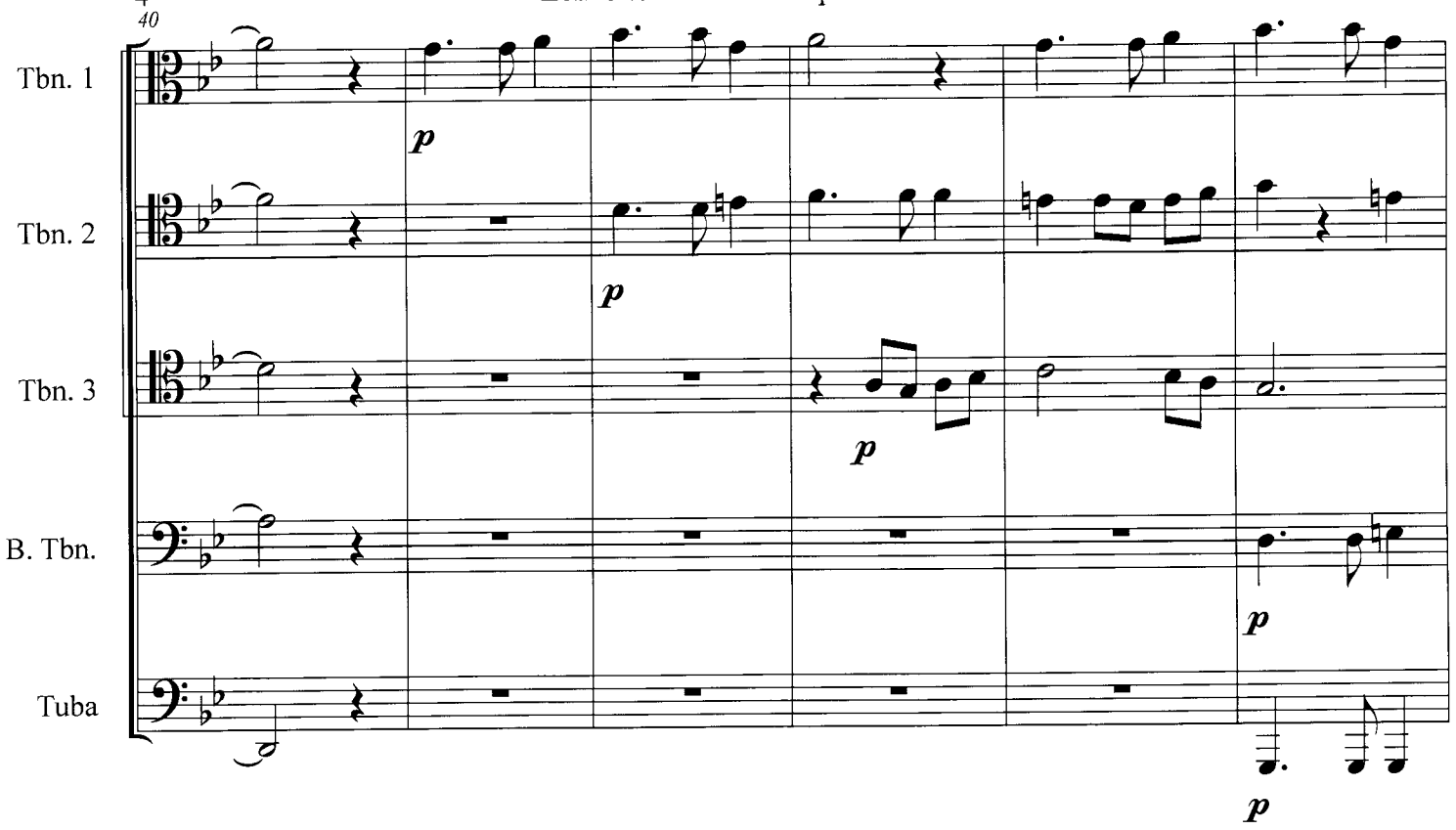


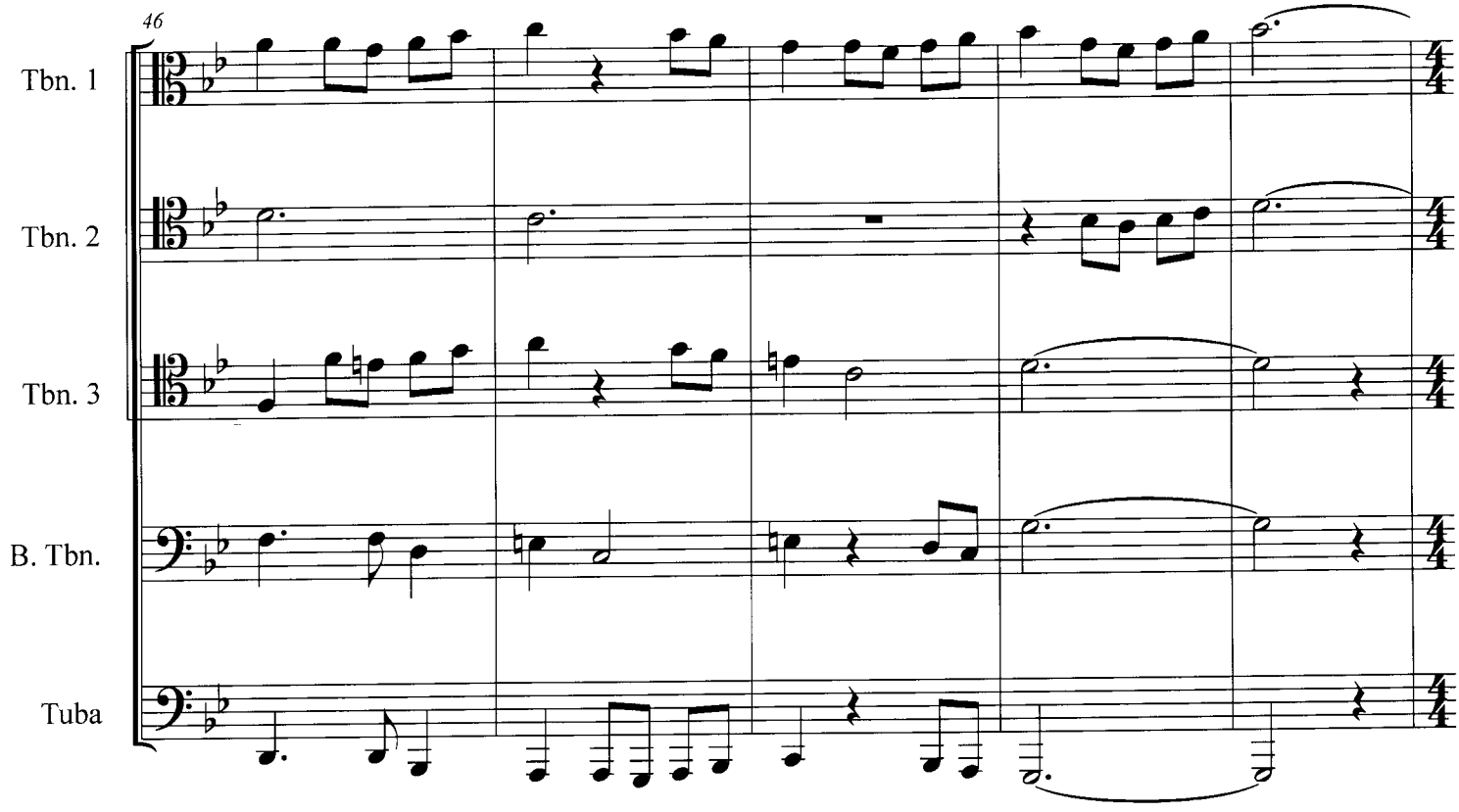


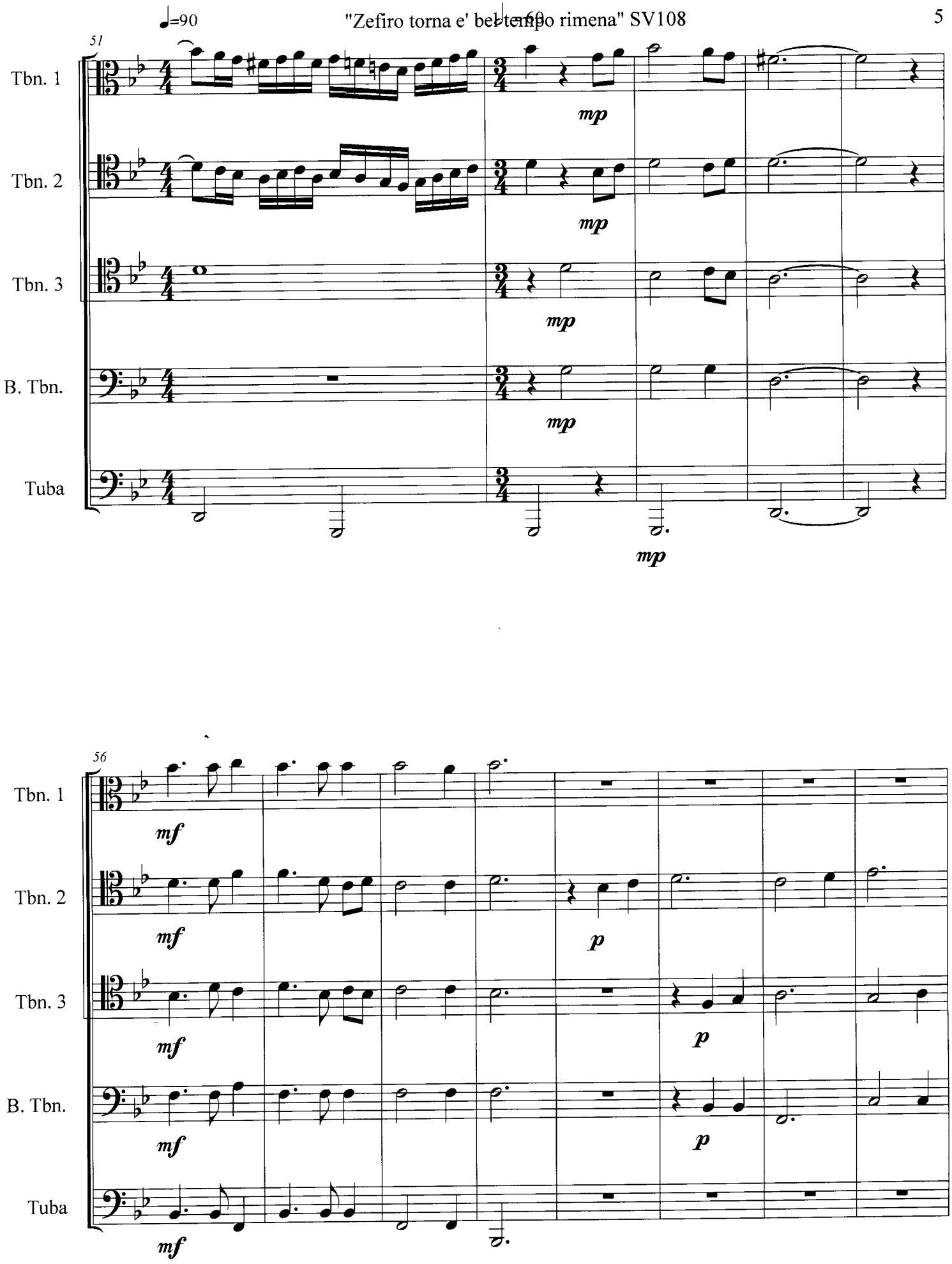

26
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p


33
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mf

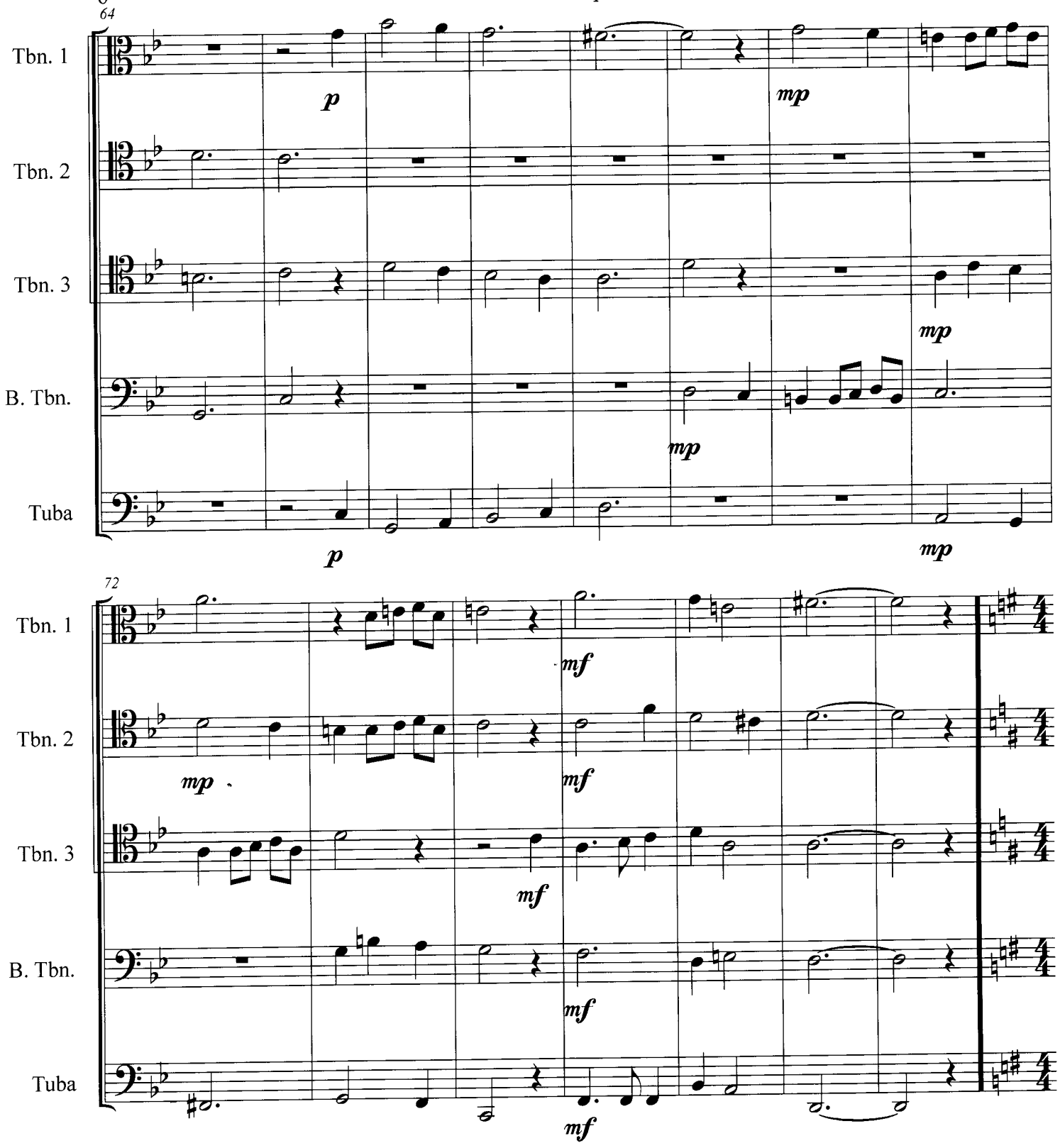
"Zefiro torna e' bel tempo rimena" SV108

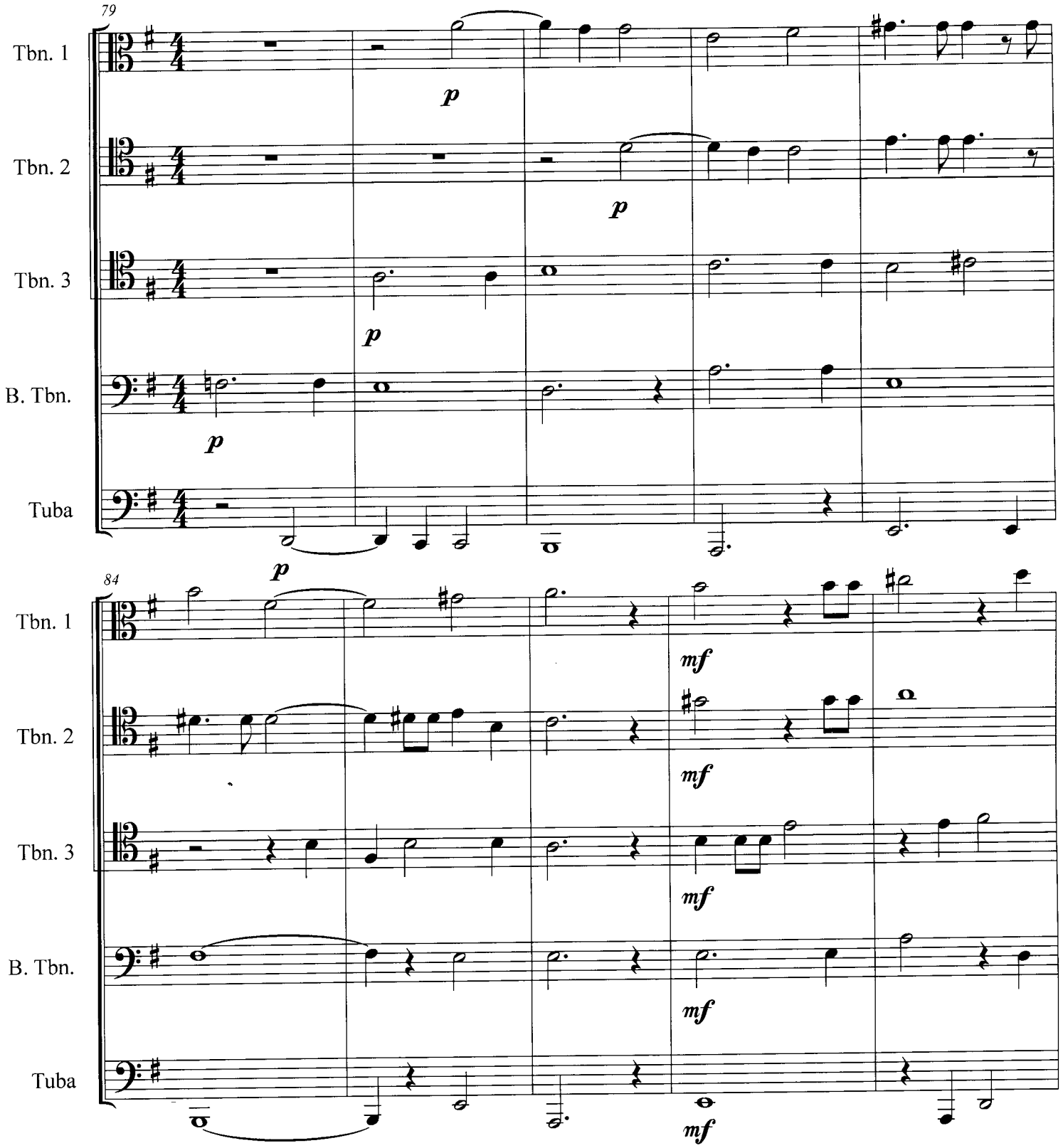




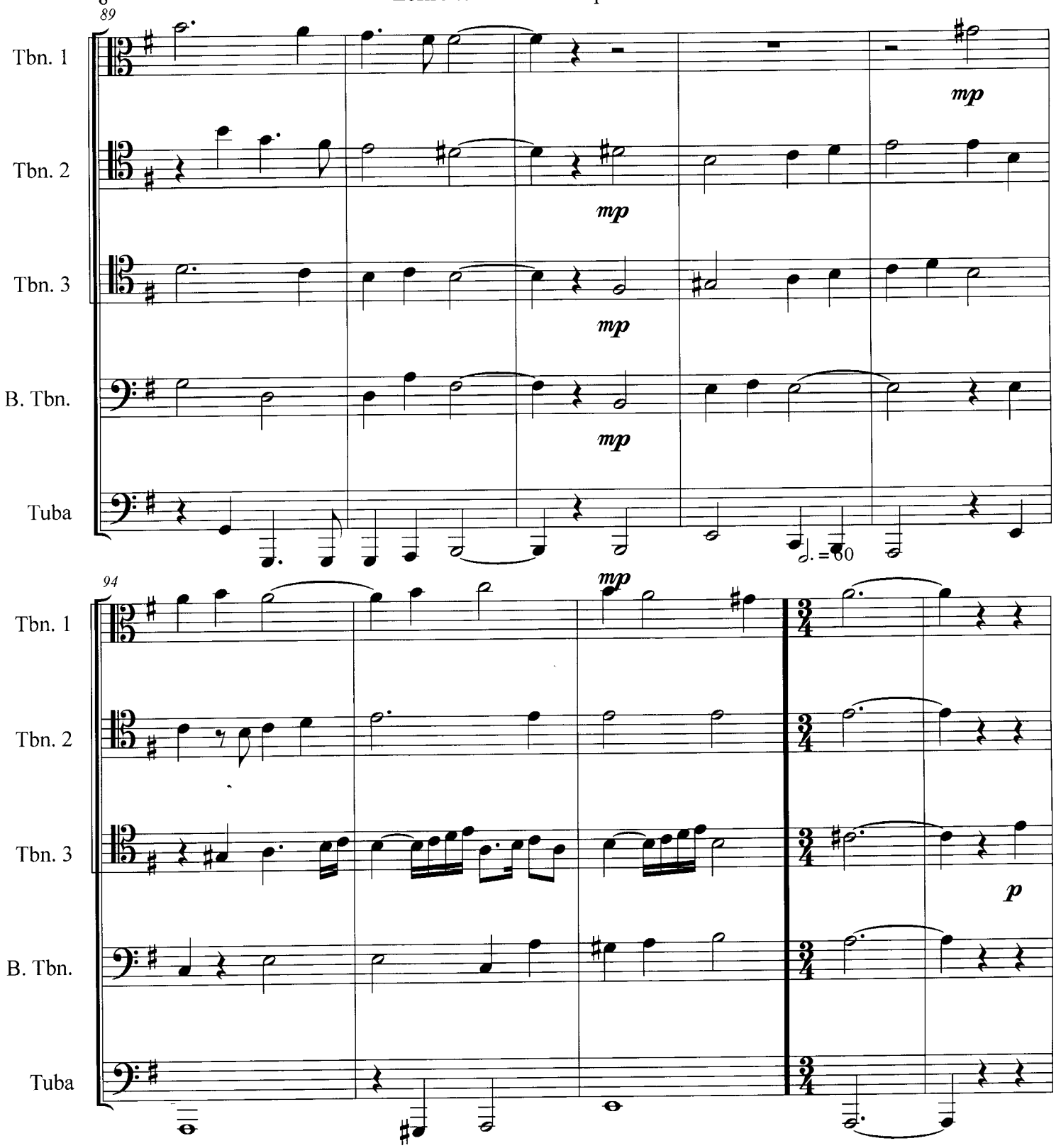

♩=90
♩=60
51
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
56
mf
p

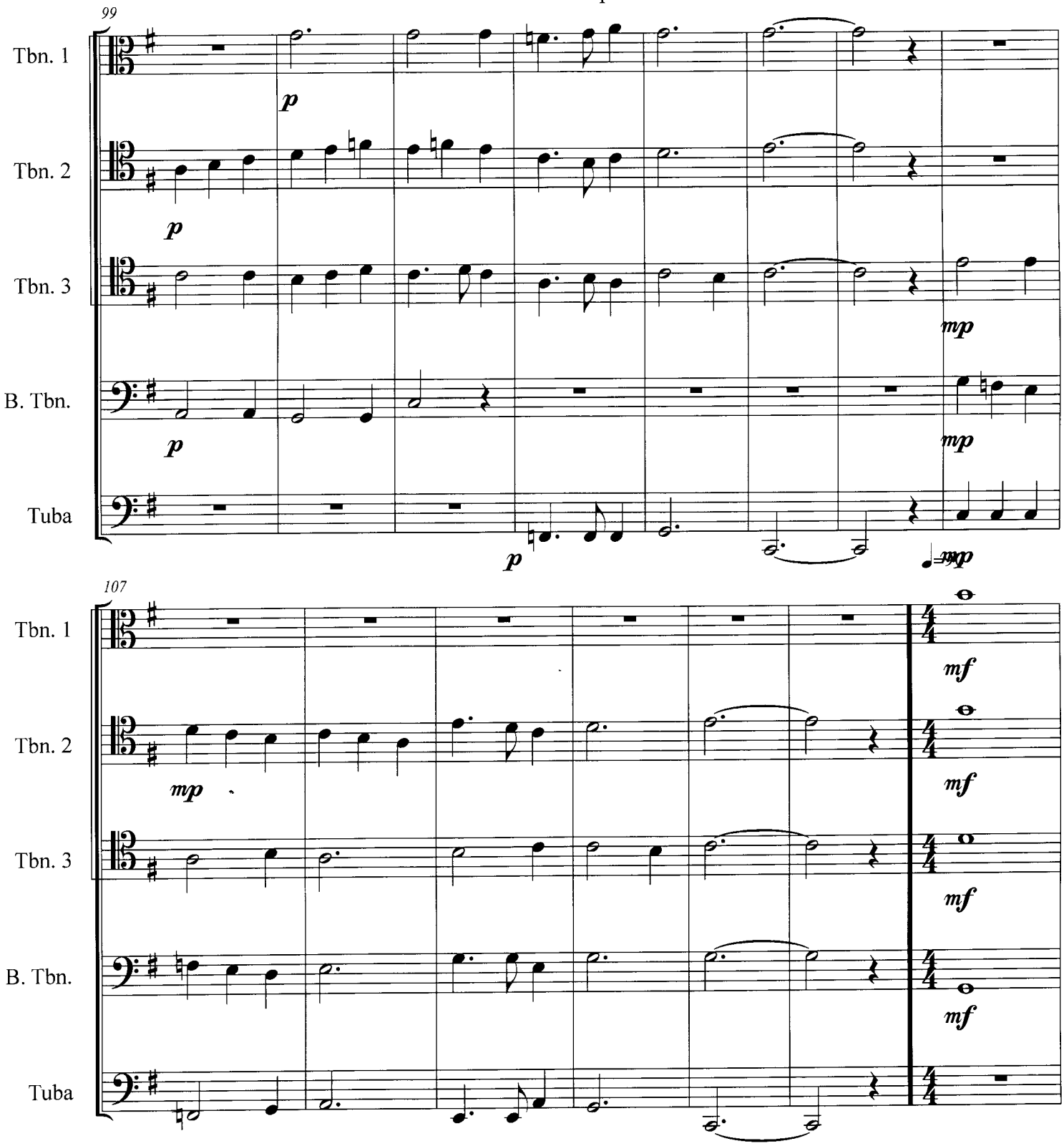
"Zefiro torna e' bel tempo rimena" SV108



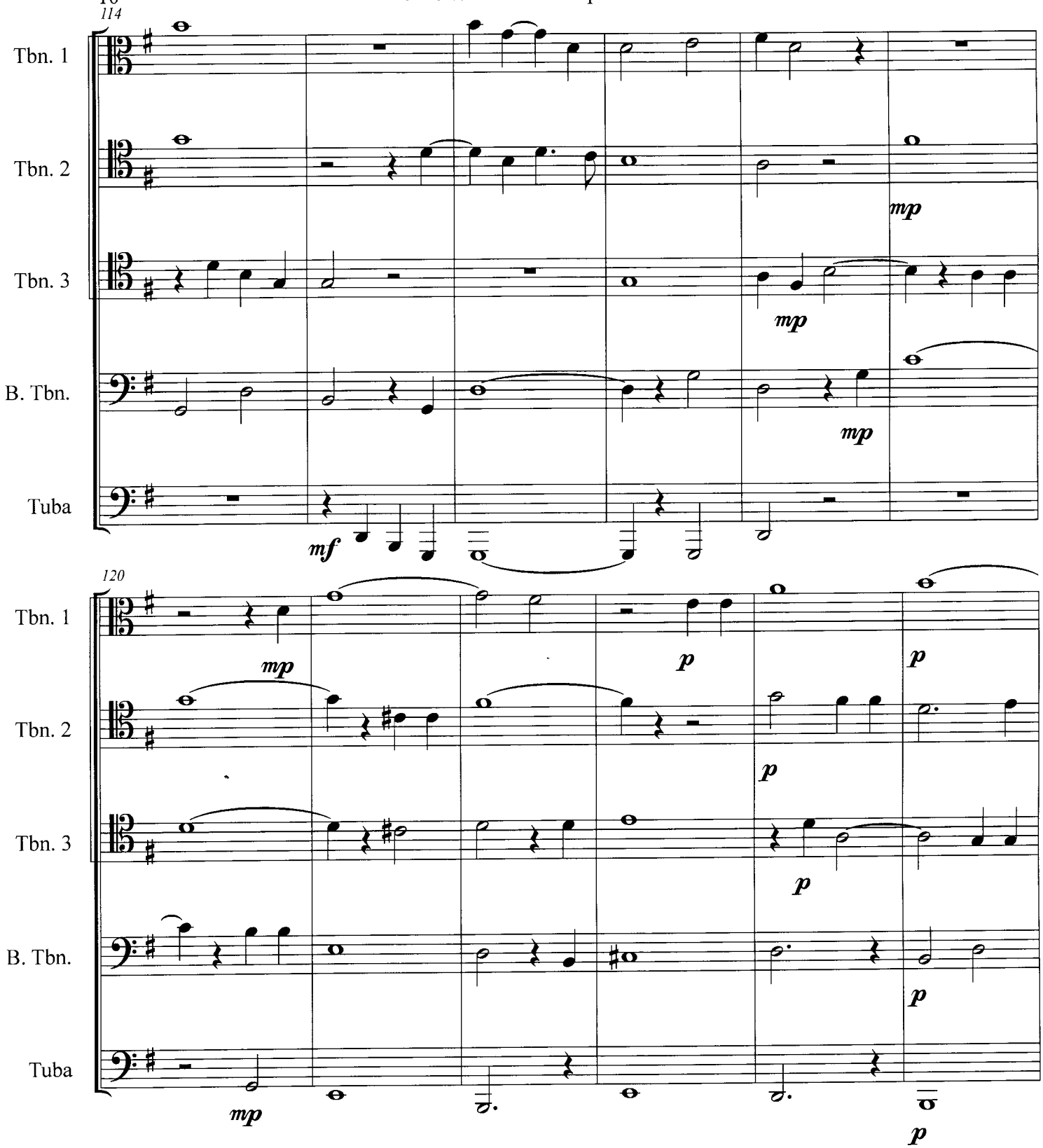

79
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
84
mf

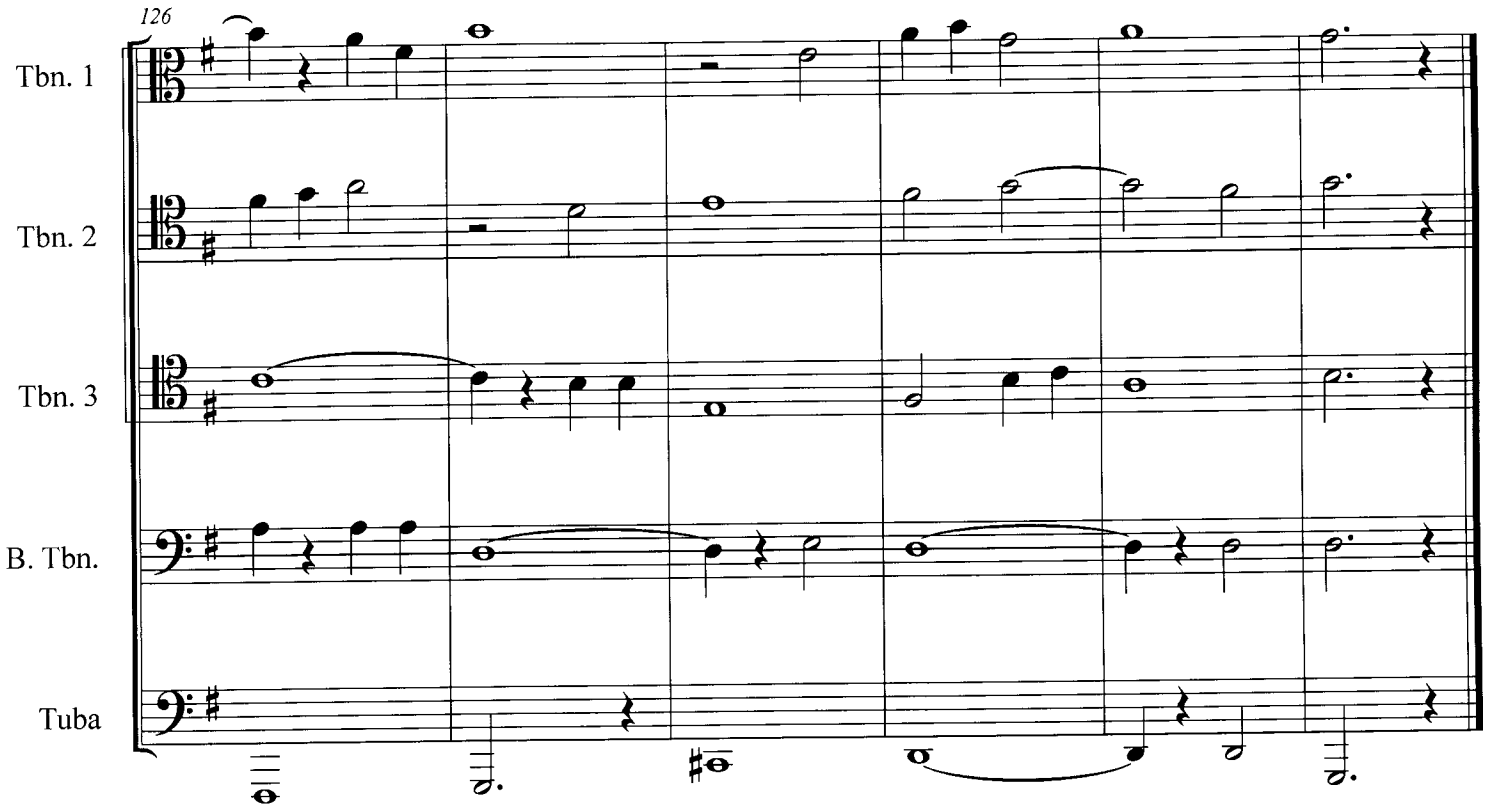
"Zefiro torna e' bel tempo rimena" SV108




99
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp
107
mf

"Zefiro torna e' bel tempo rimena" SV108




126
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

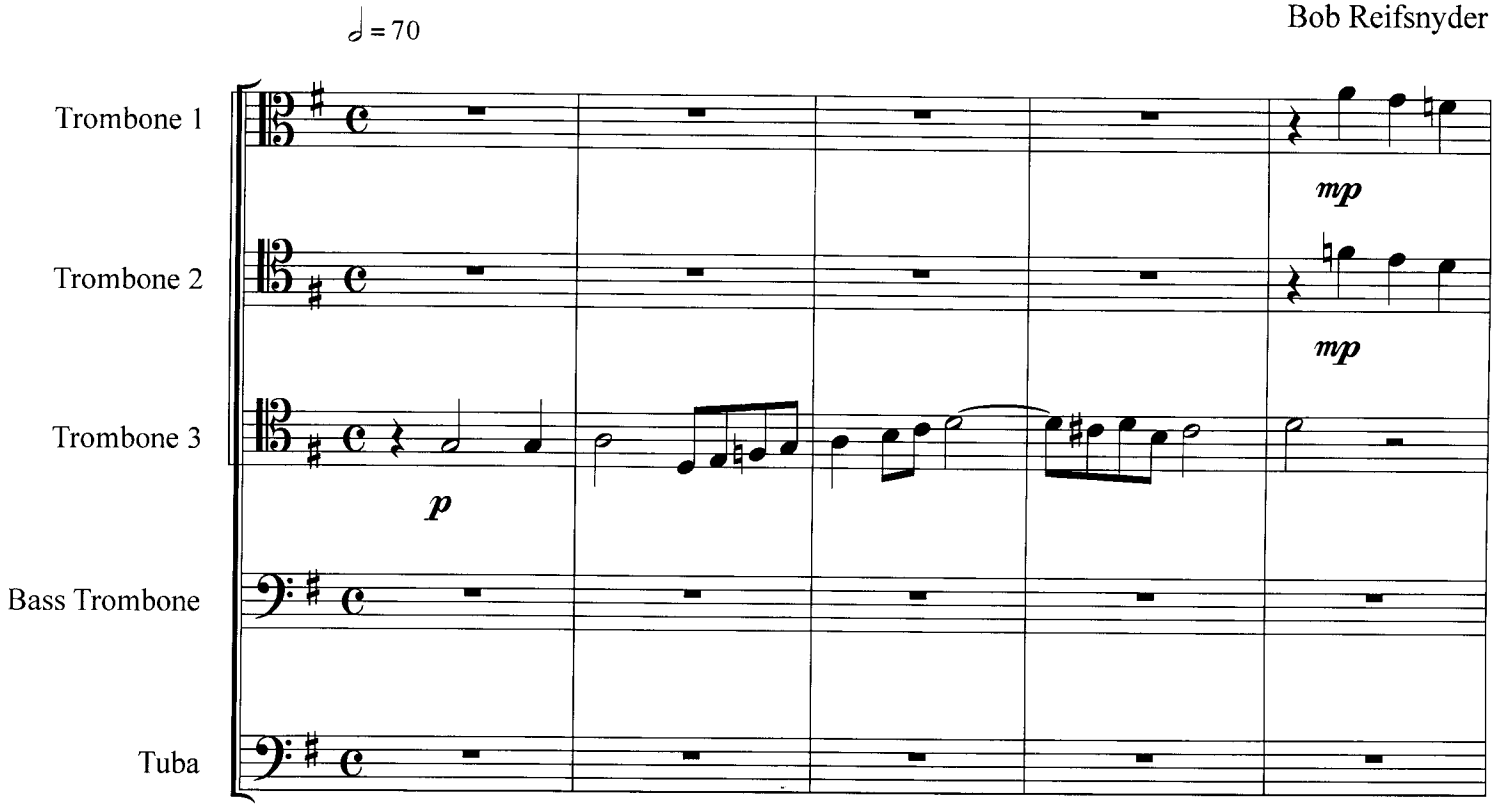
Score

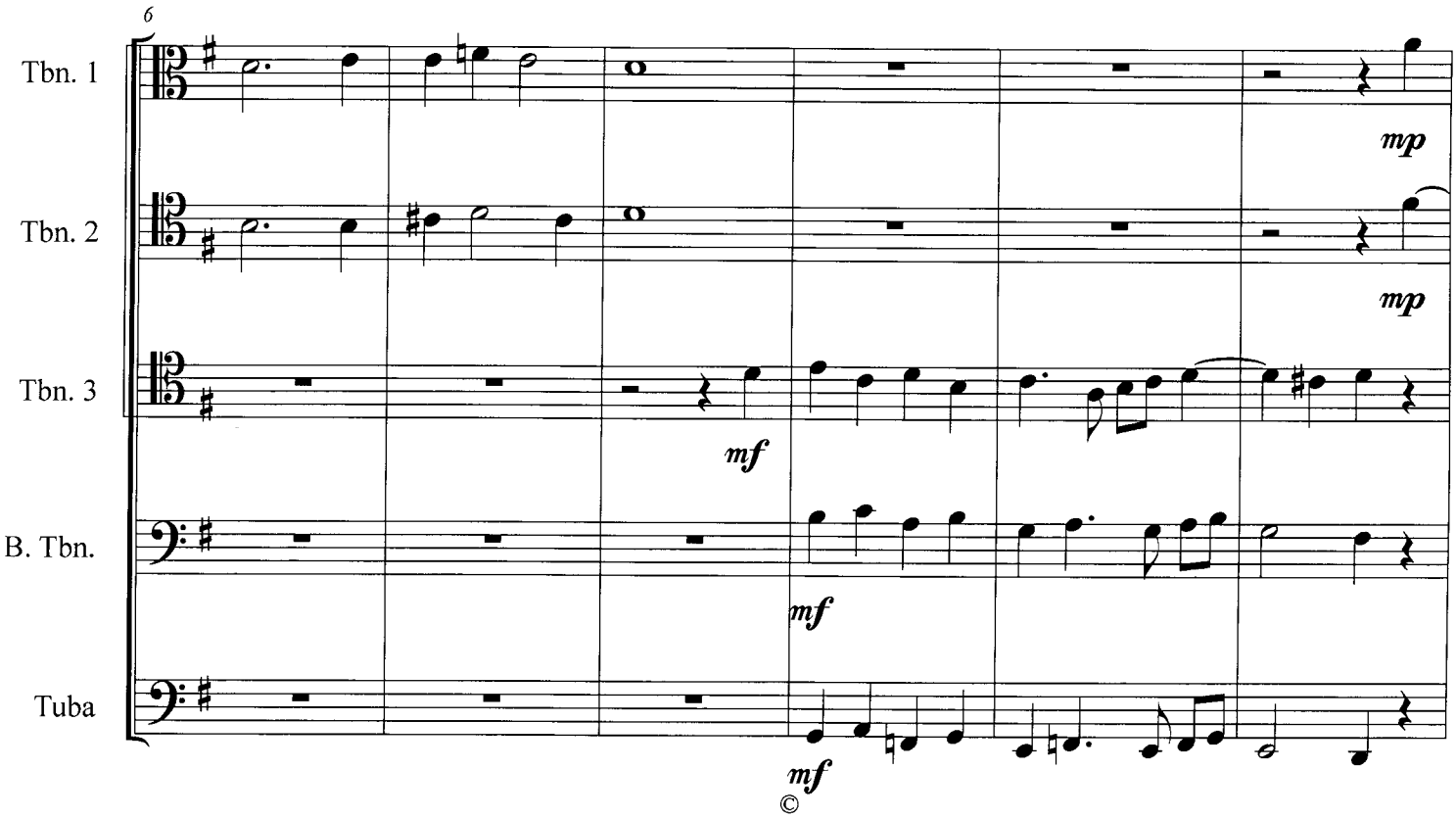
"Una Donna fra l'altre" SV109

from Book Six

Monteverdi

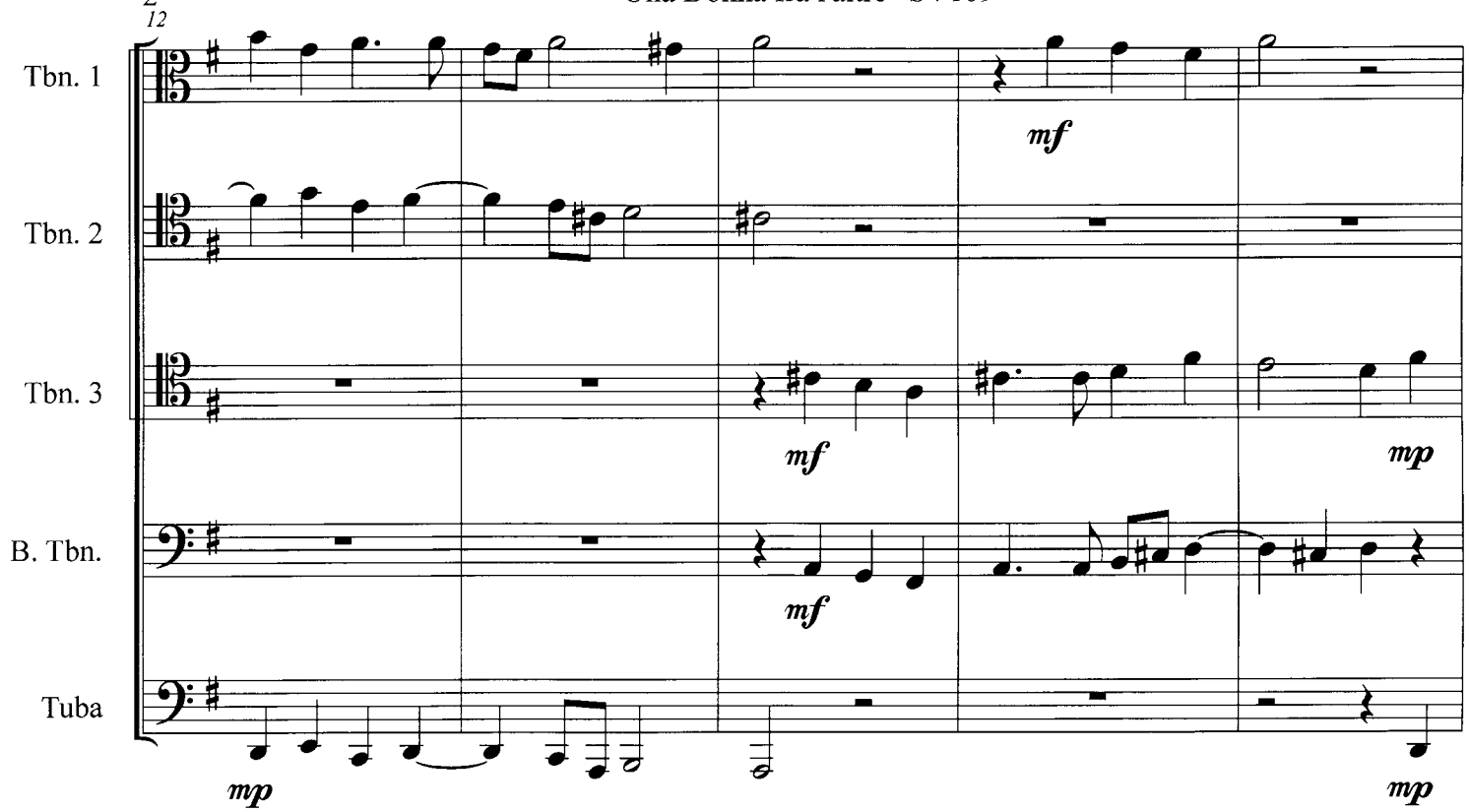
Bob Reifsnyder

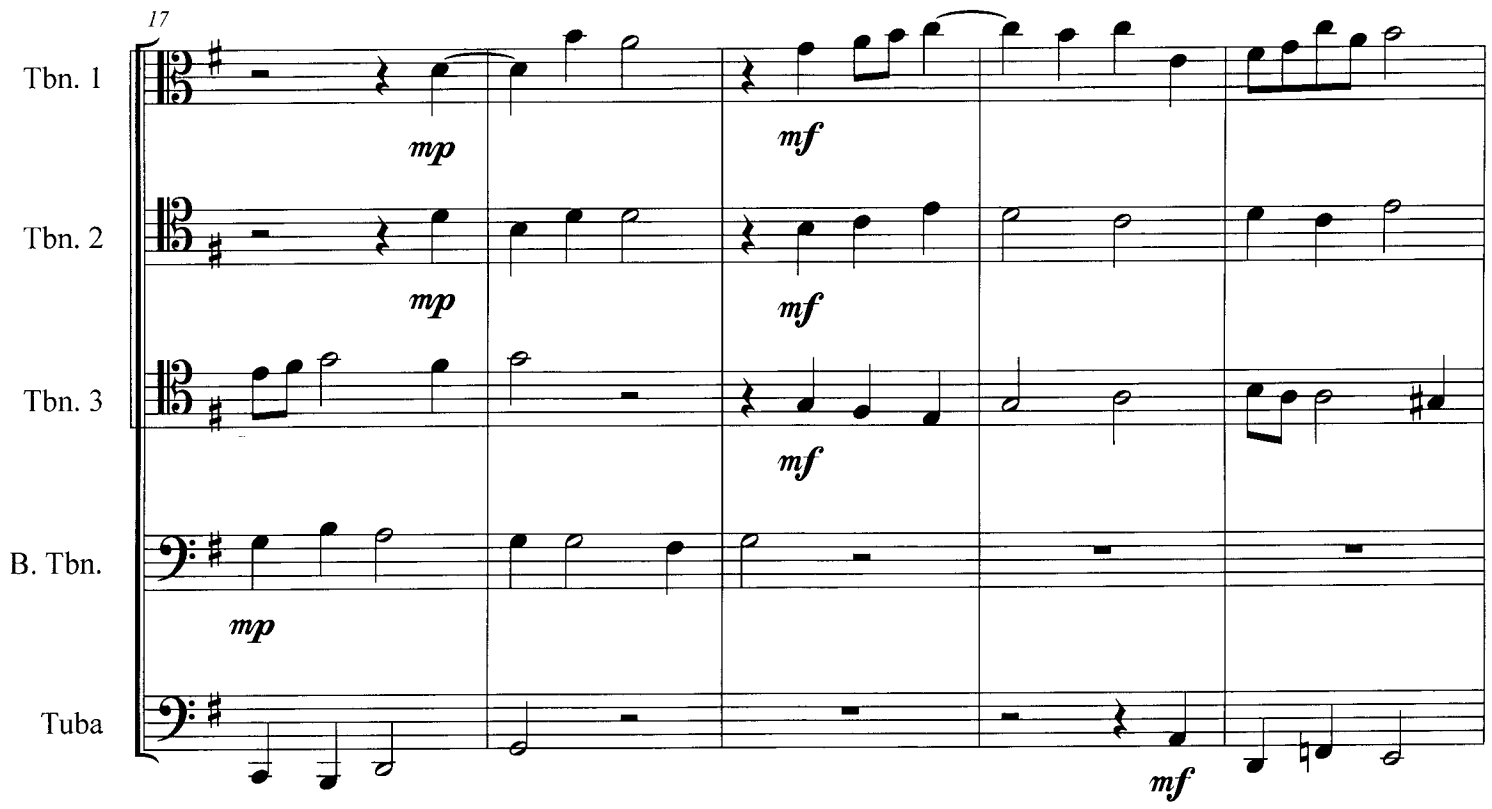


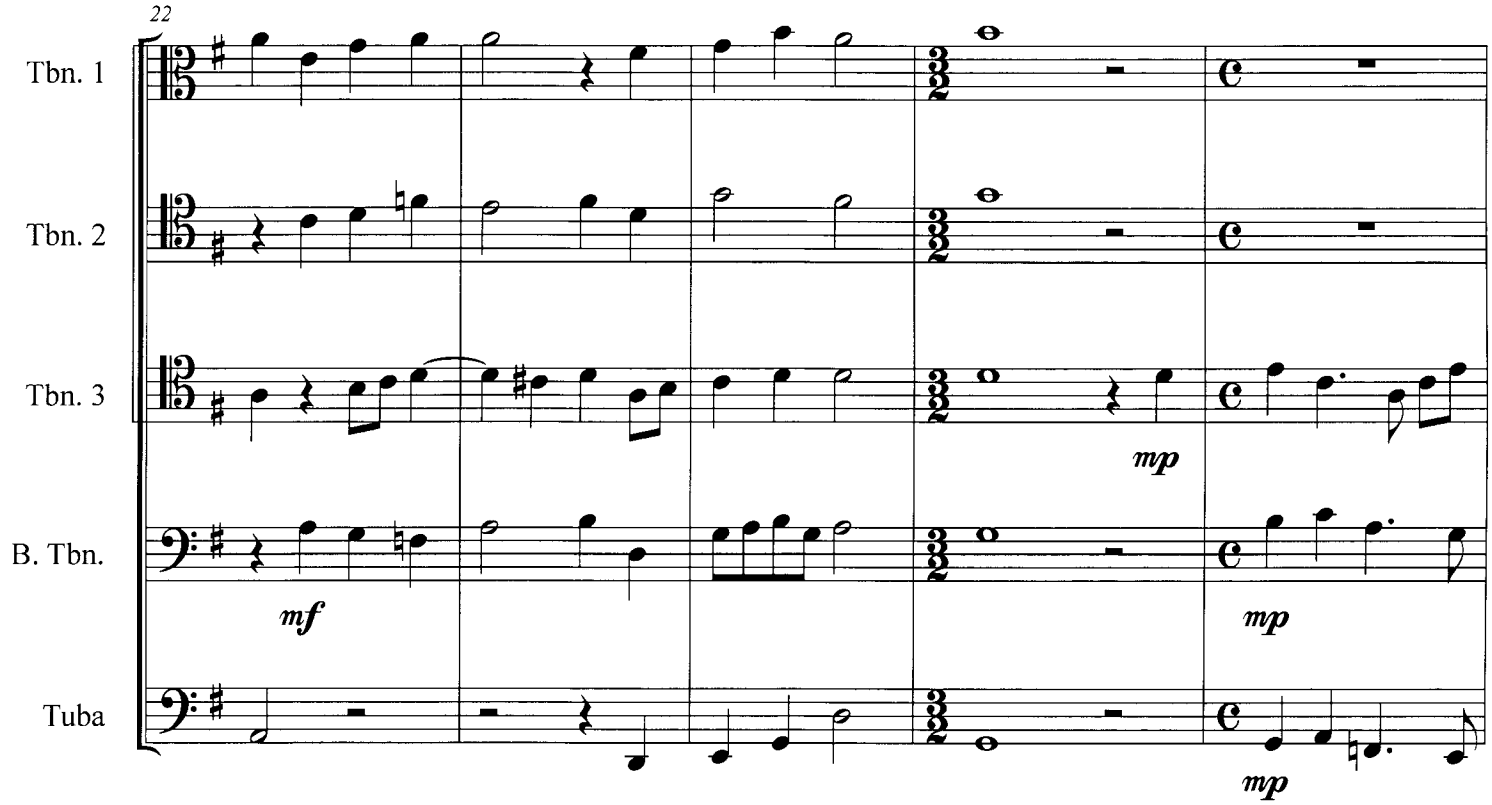


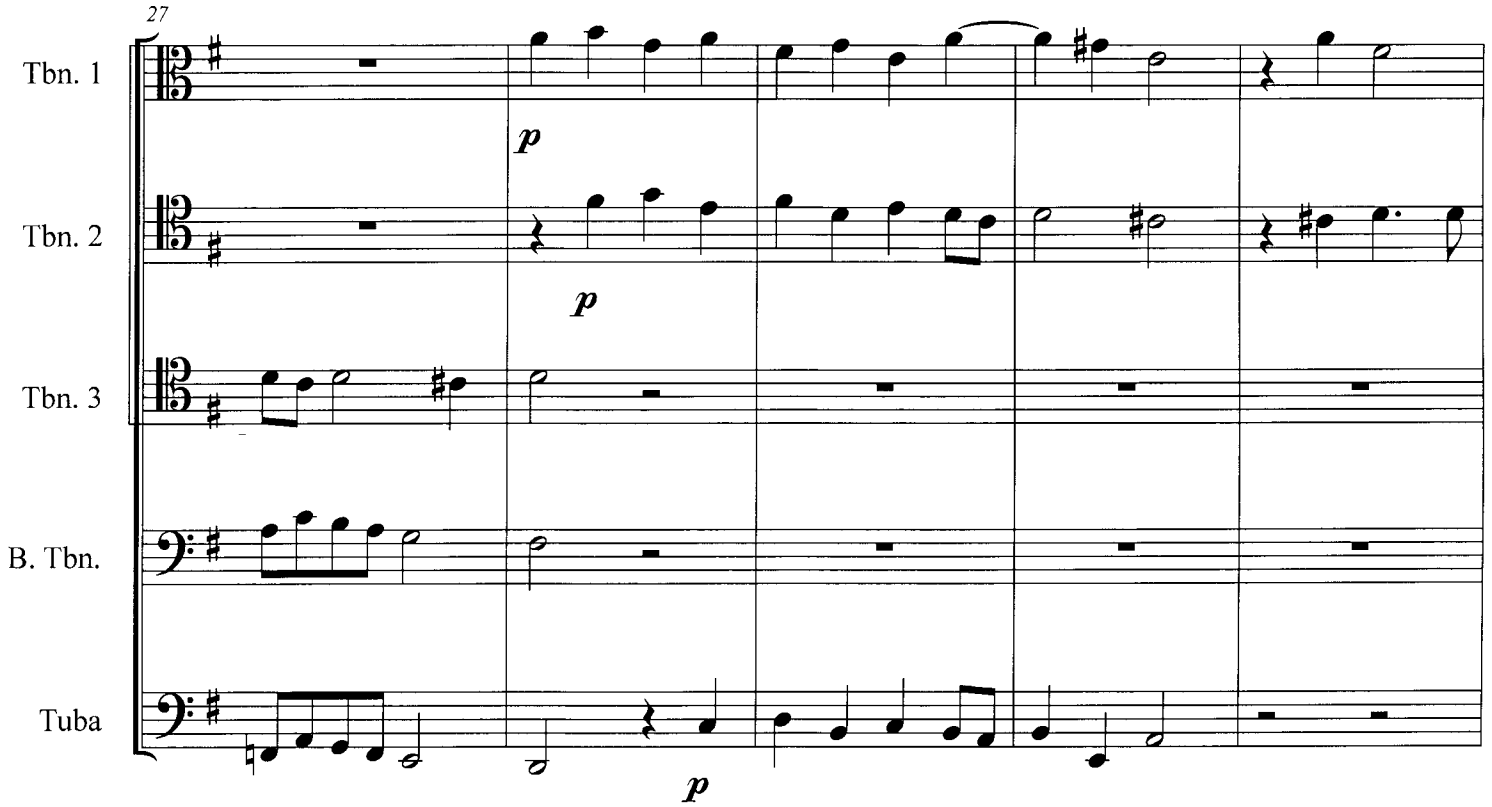
©

"Una Donna fra l'altre" SV109

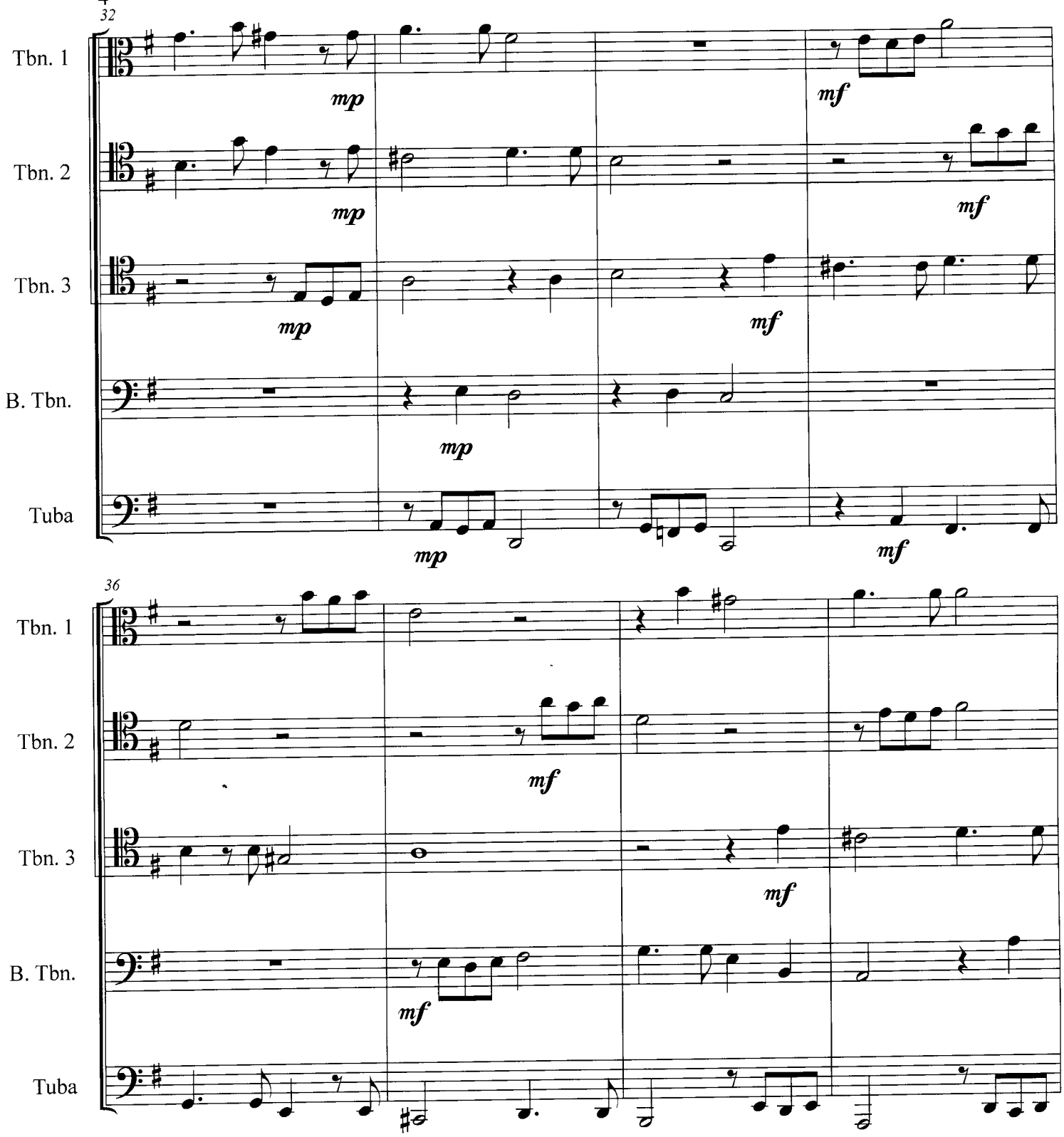


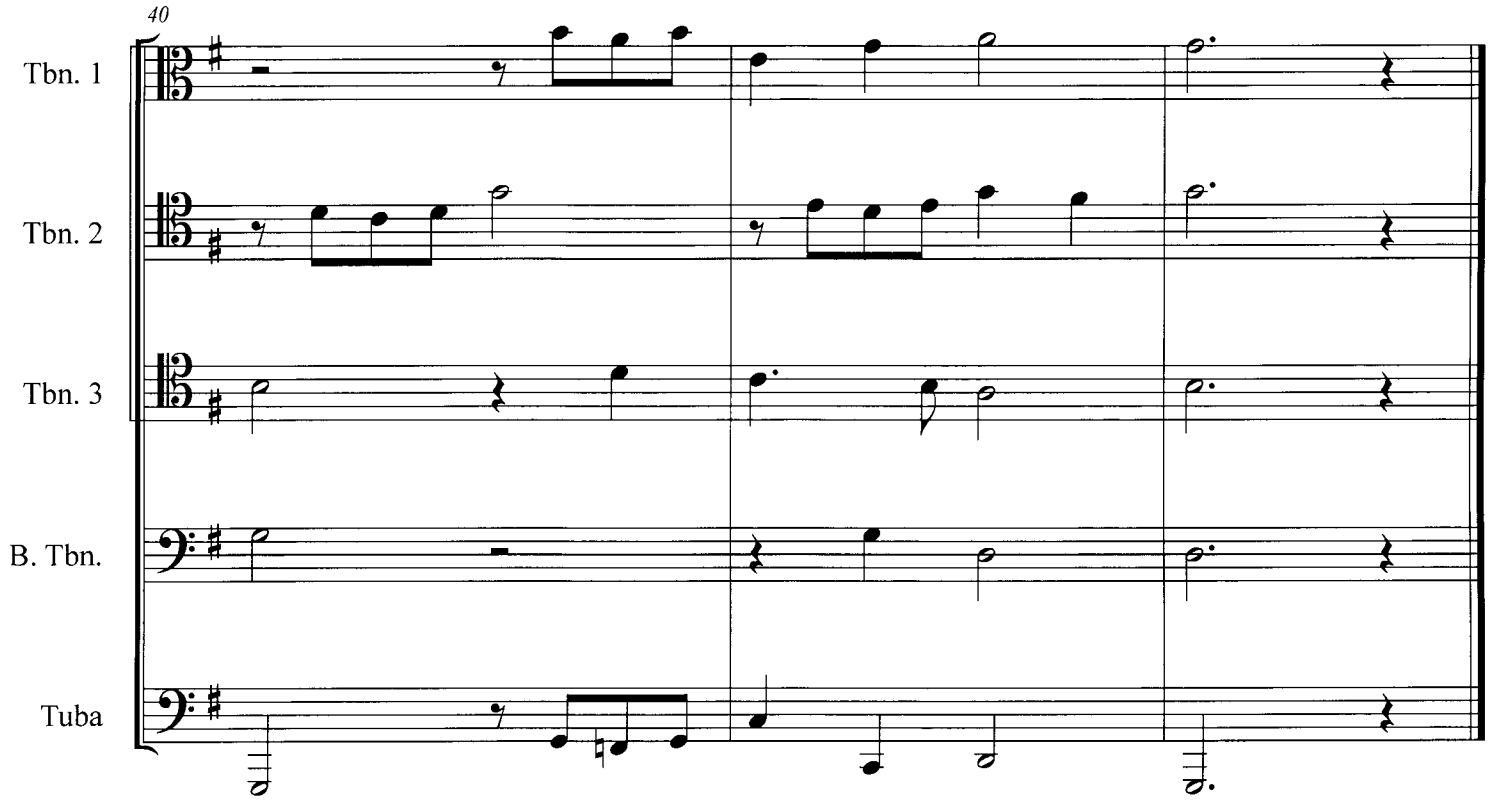



22
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp
mp
mp


27
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p

"Una Donna fra l'altre" SV109




40
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

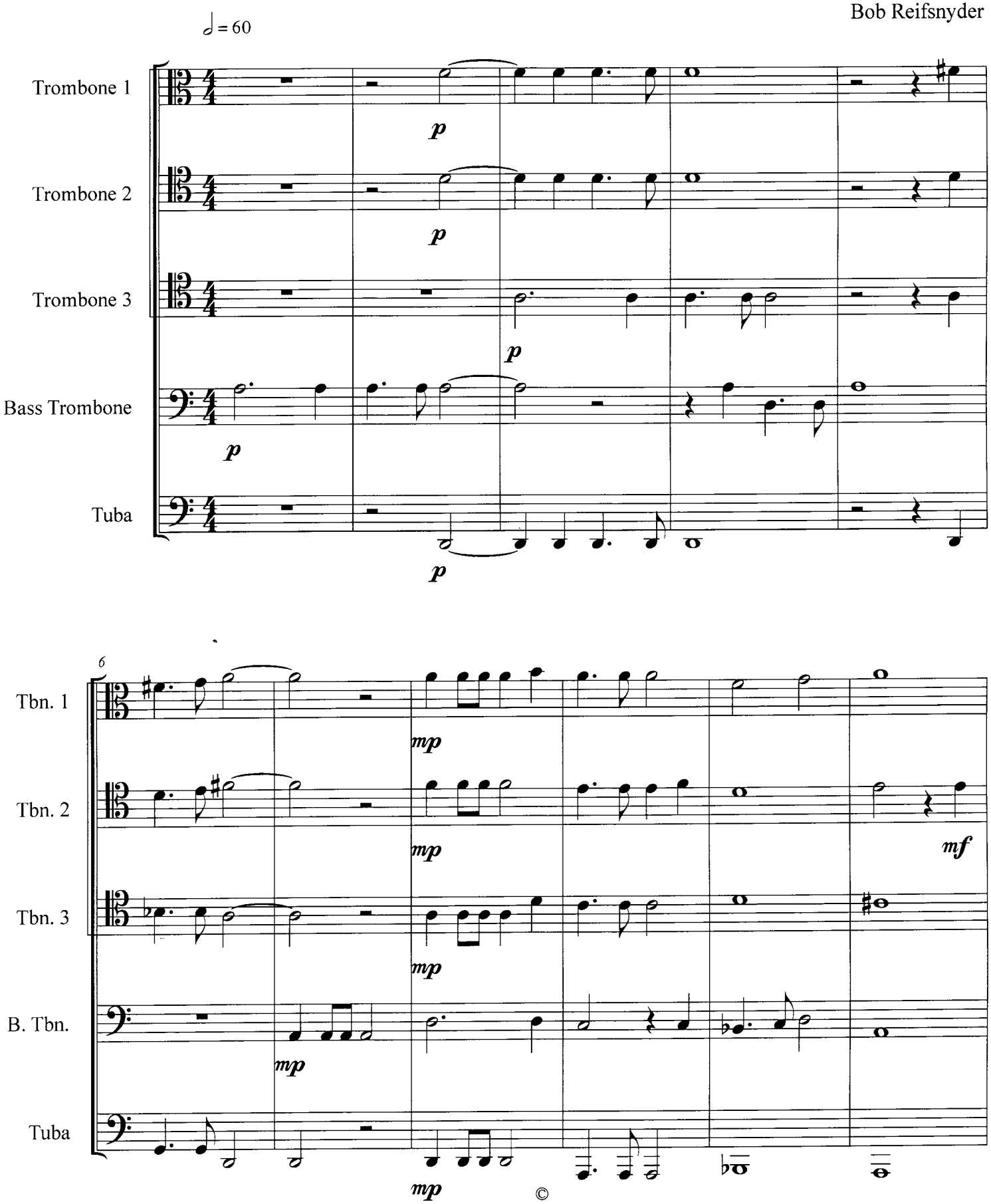
Score

"Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder



©

"Incenerite spoglie" SV111B

12

Tbn. 1

Tbn. 2

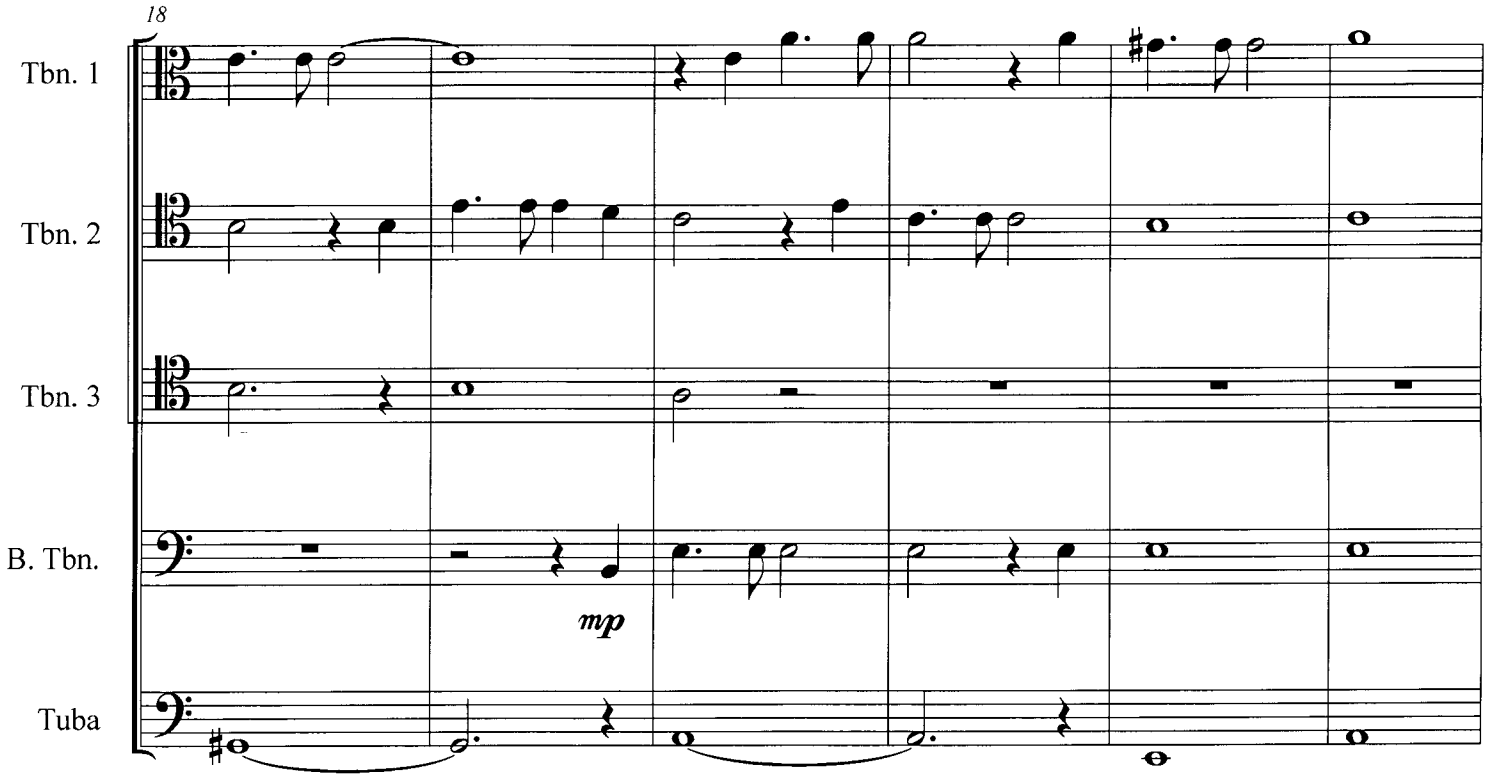
Tbn. 3

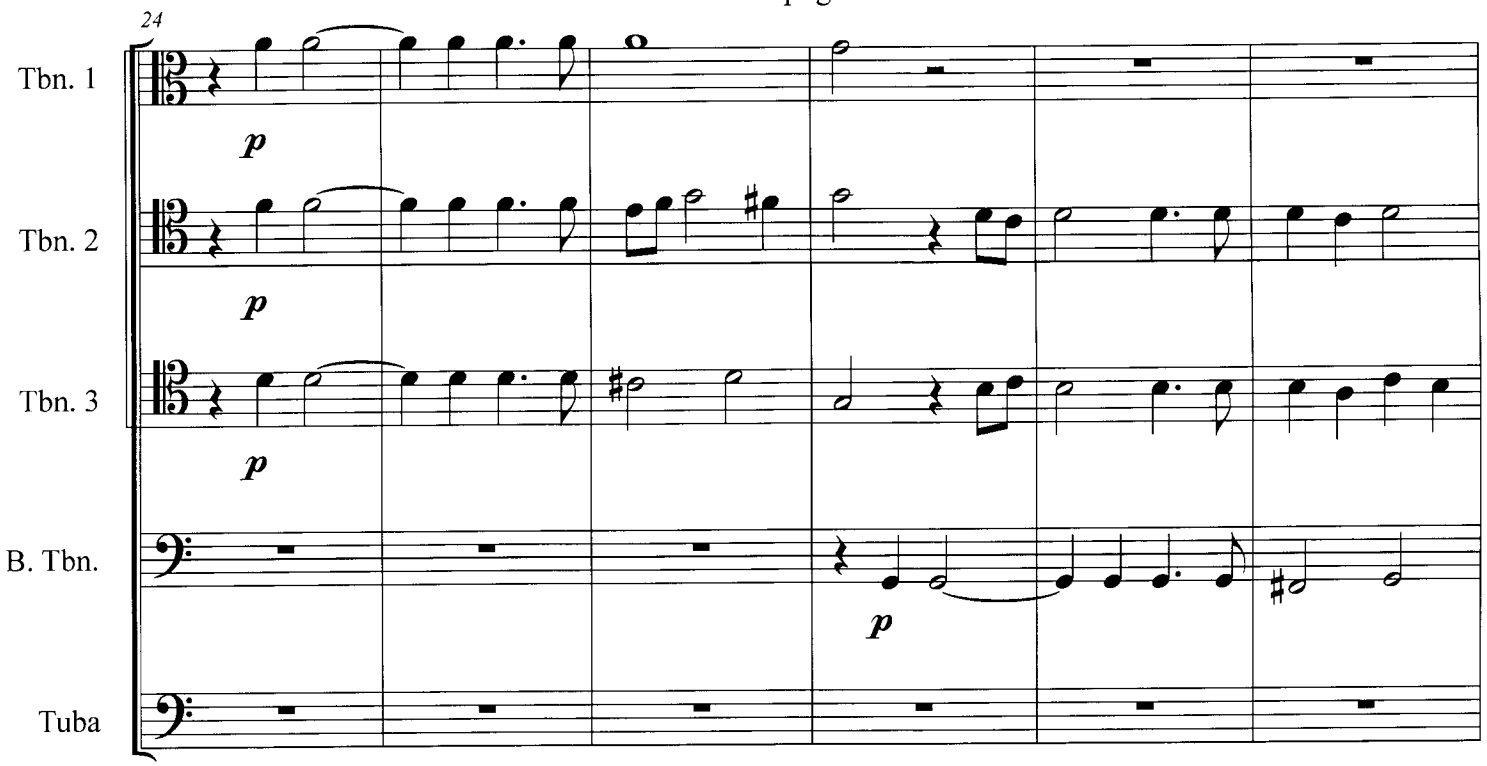
B. Tbn.

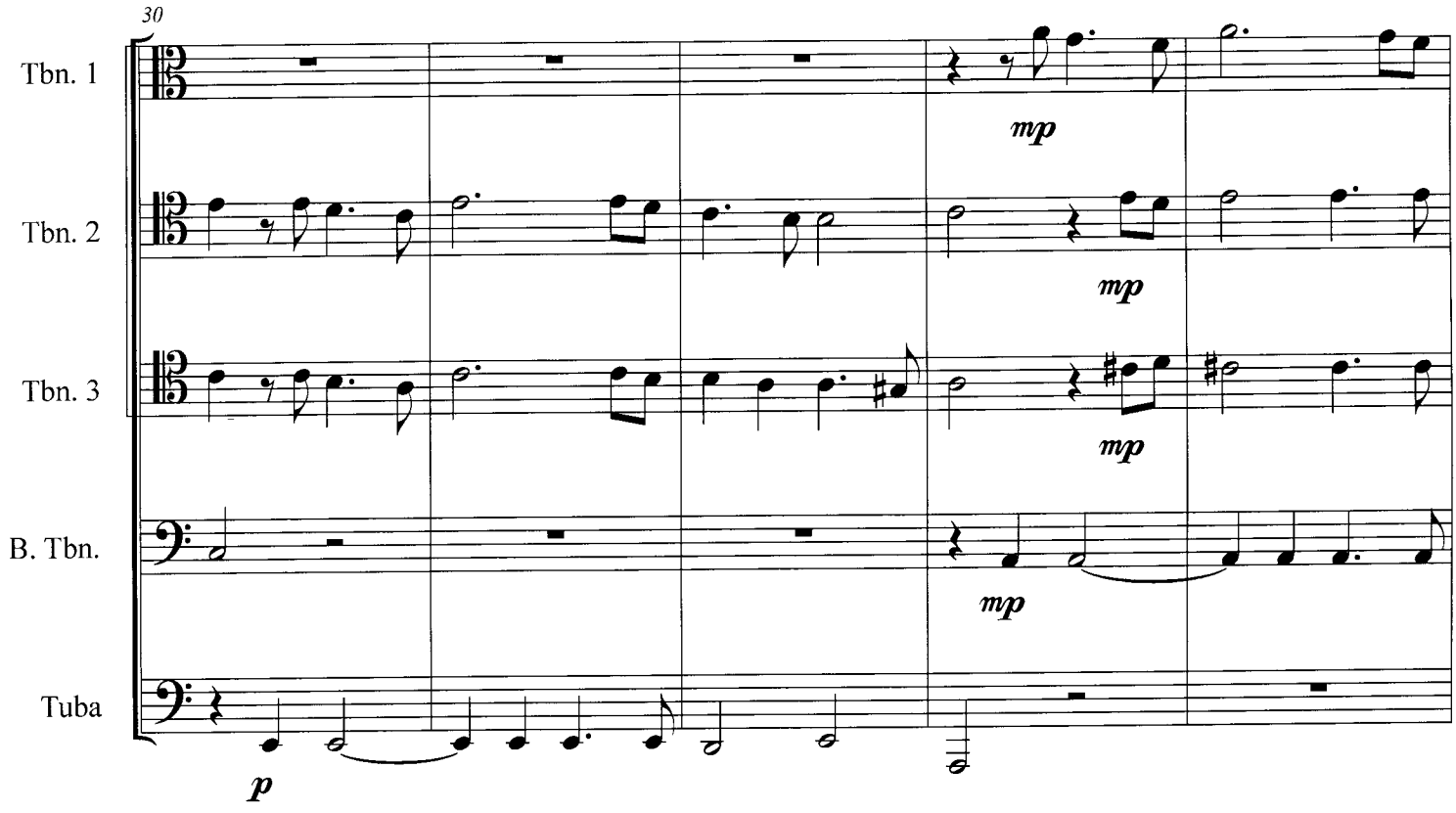
Tuba

mf *mp*

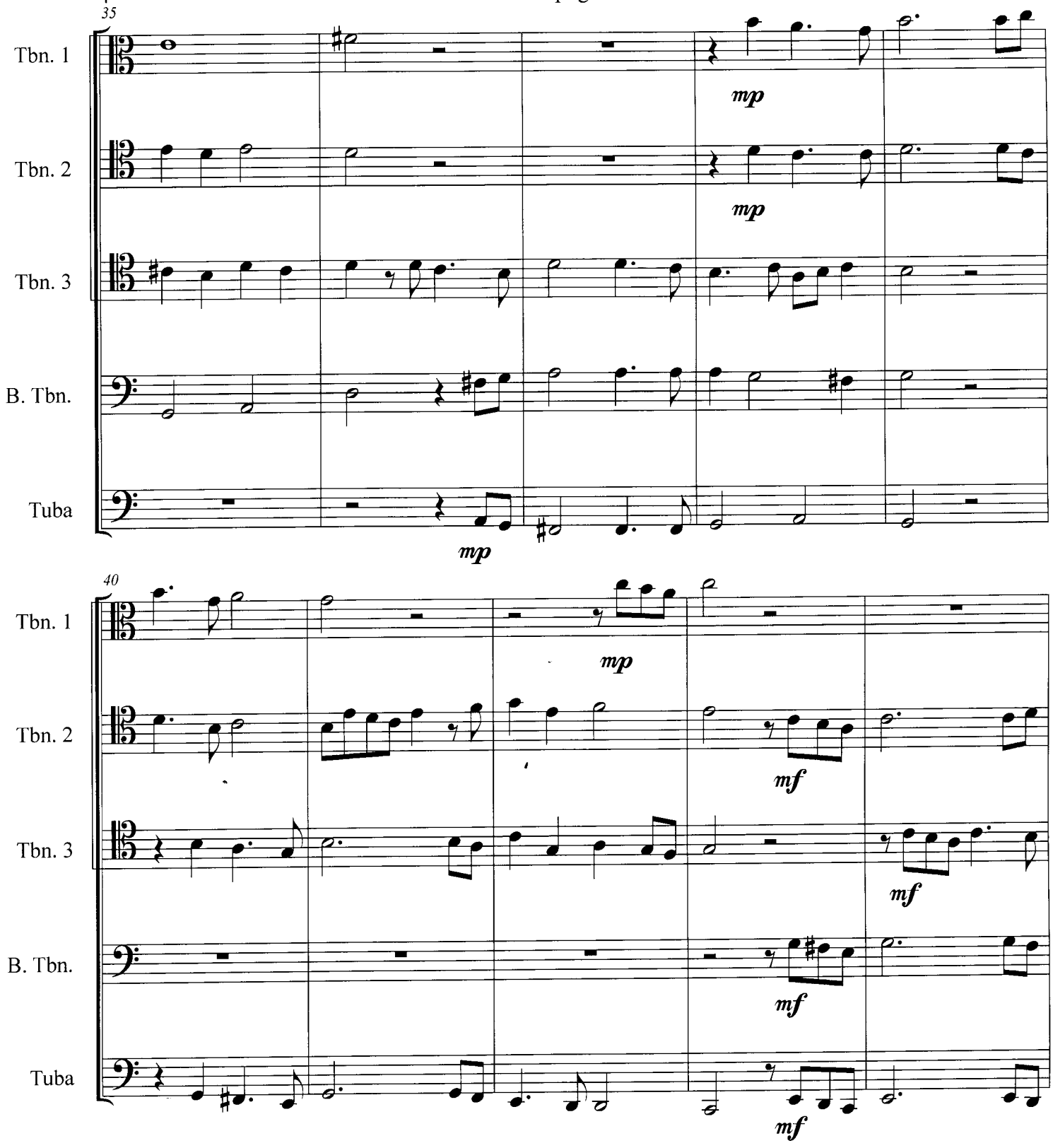
18

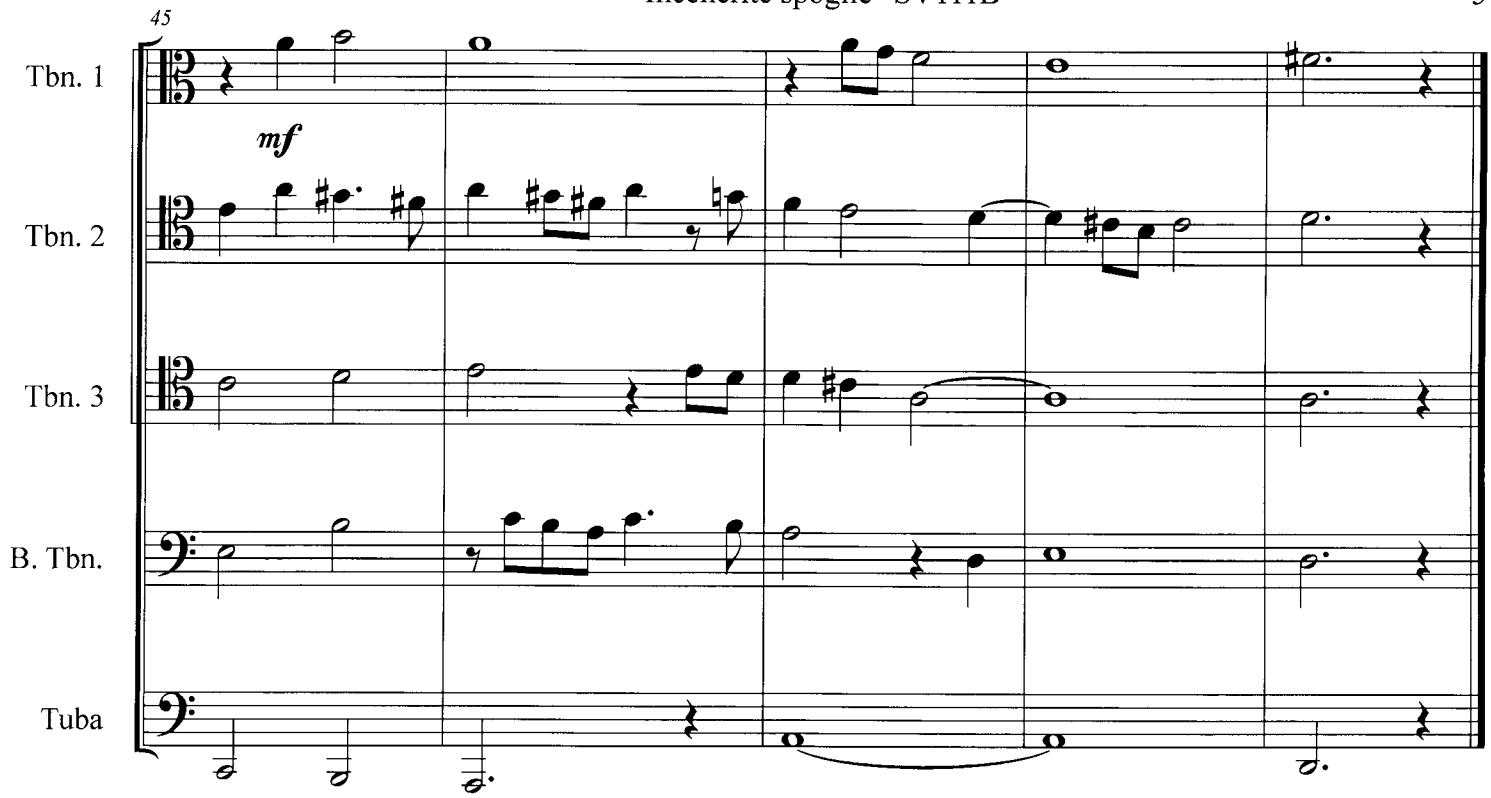



24
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p


30
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p

"Incenerite spoglie" SV111B




45
Tbn. 1
mf
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

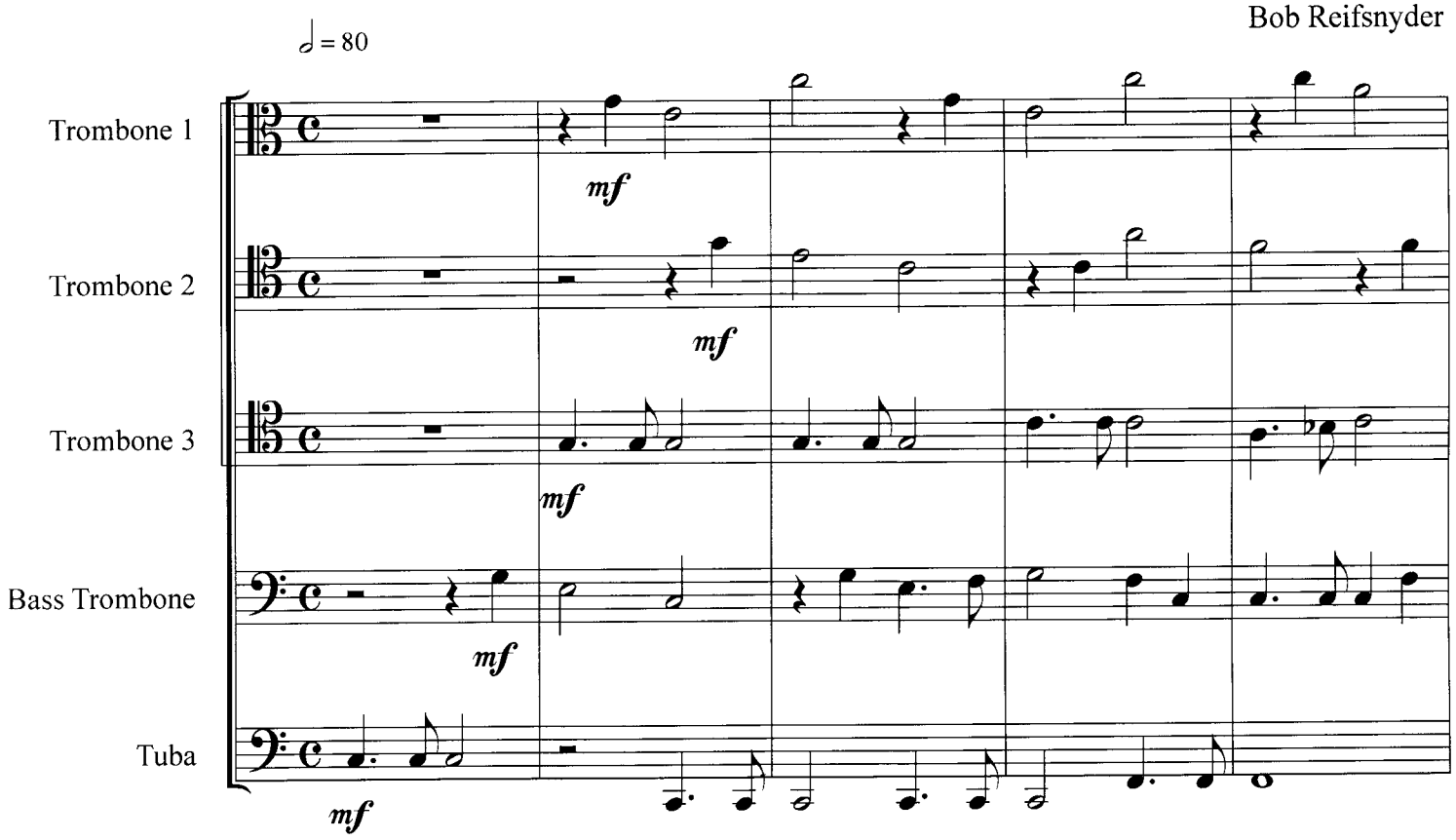
Score

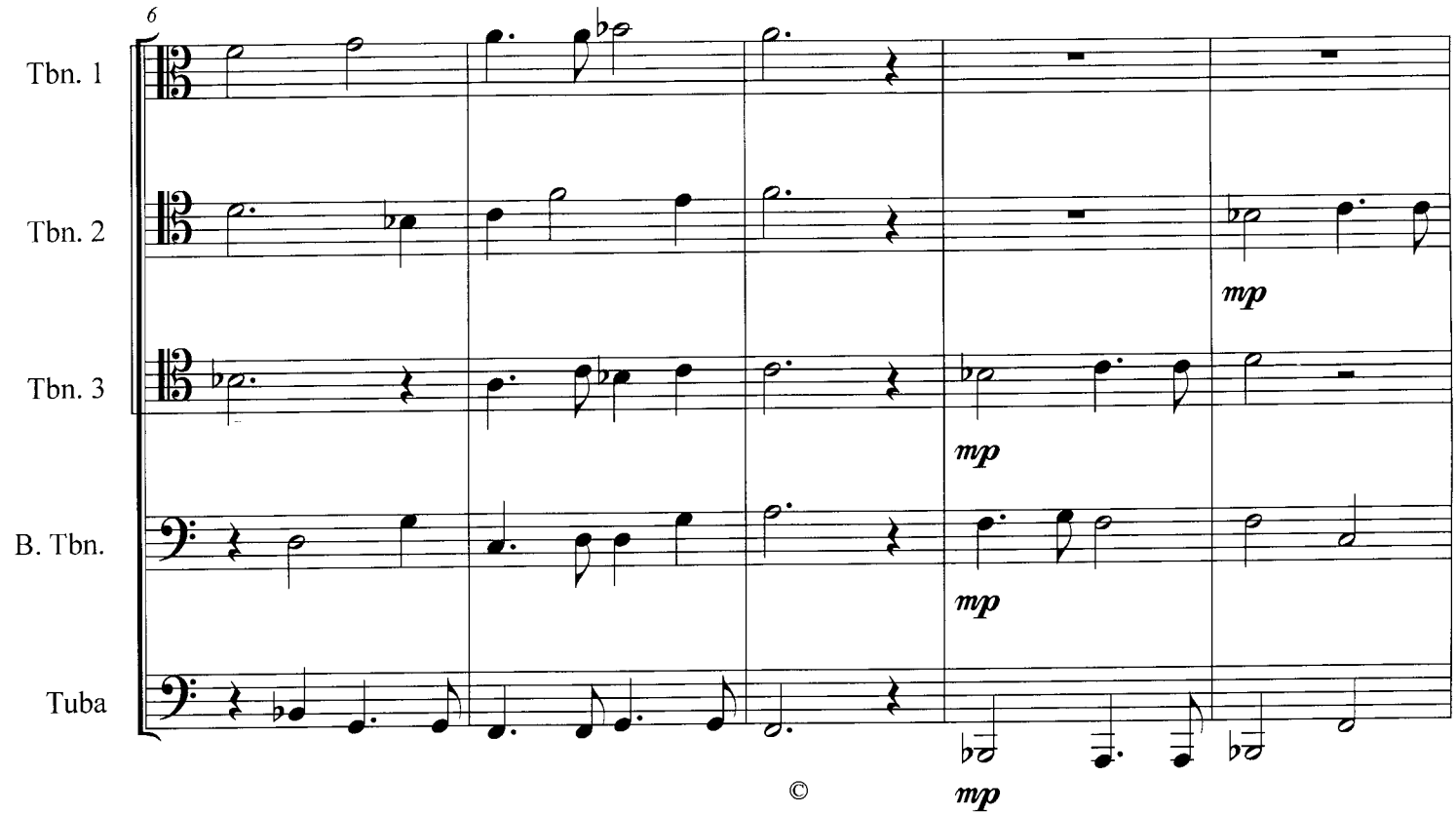
"Ditelo voi" SV111C

from Book Six

Monteverdi

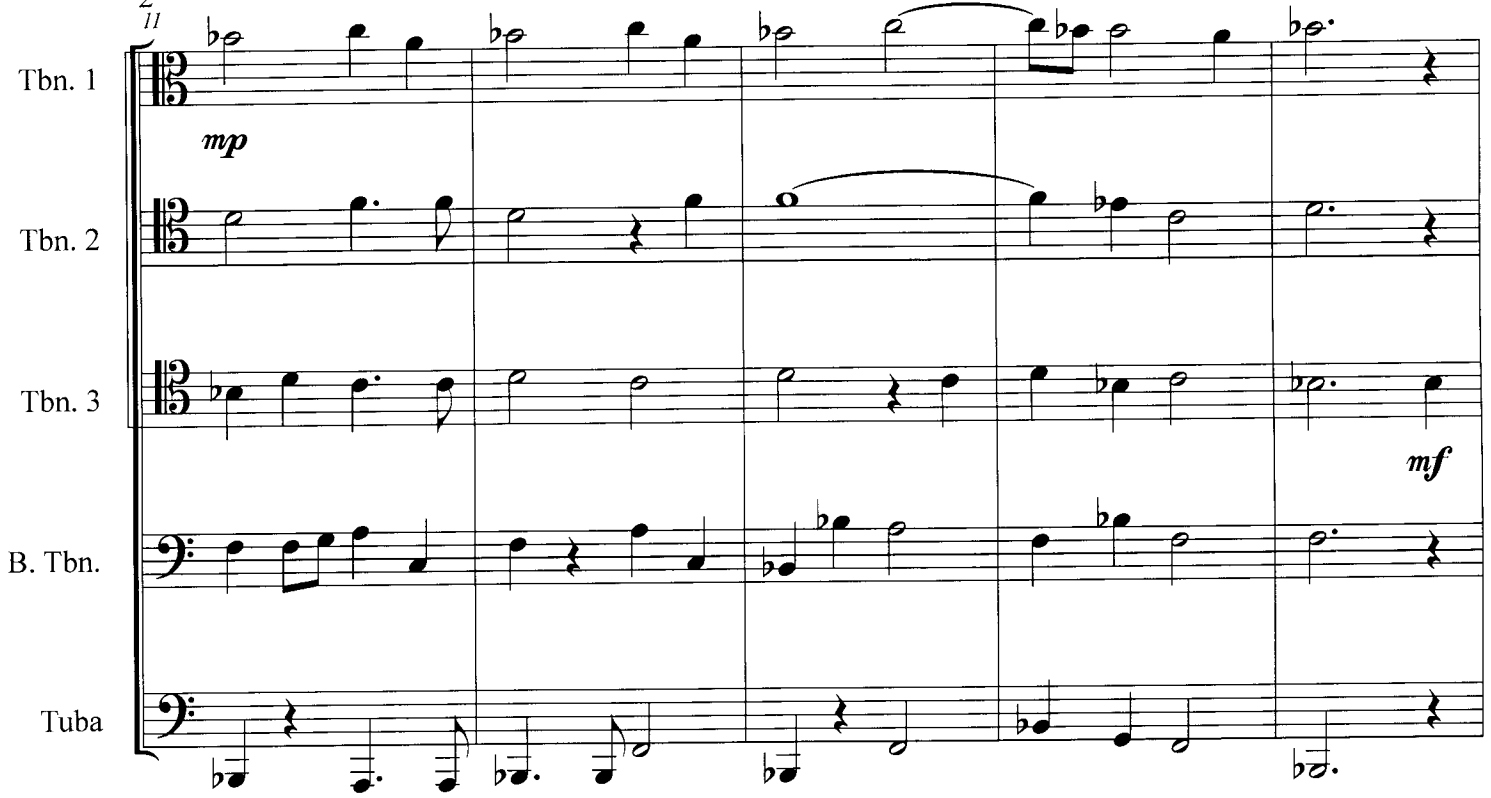
Bob Reifsnyder

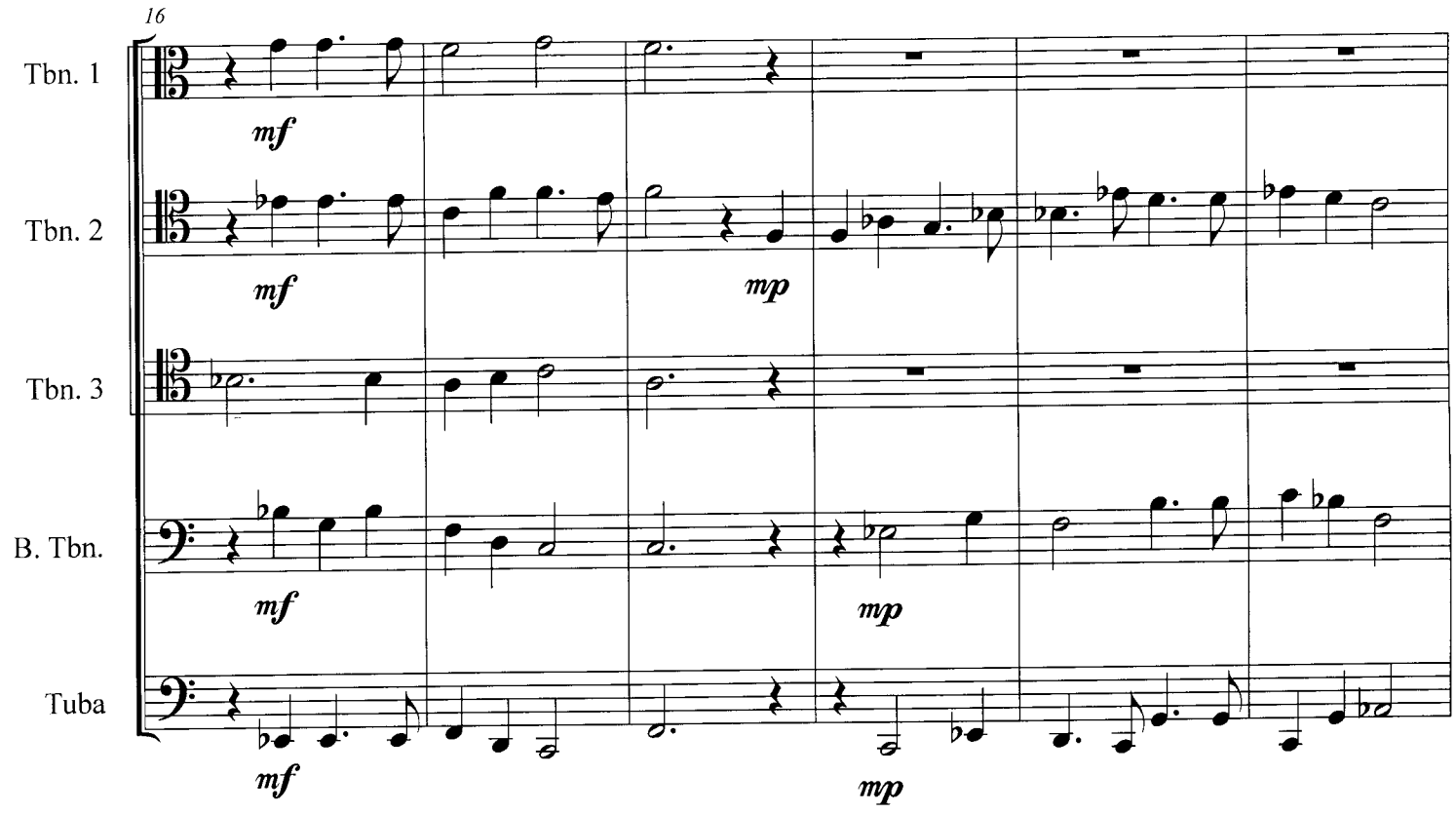


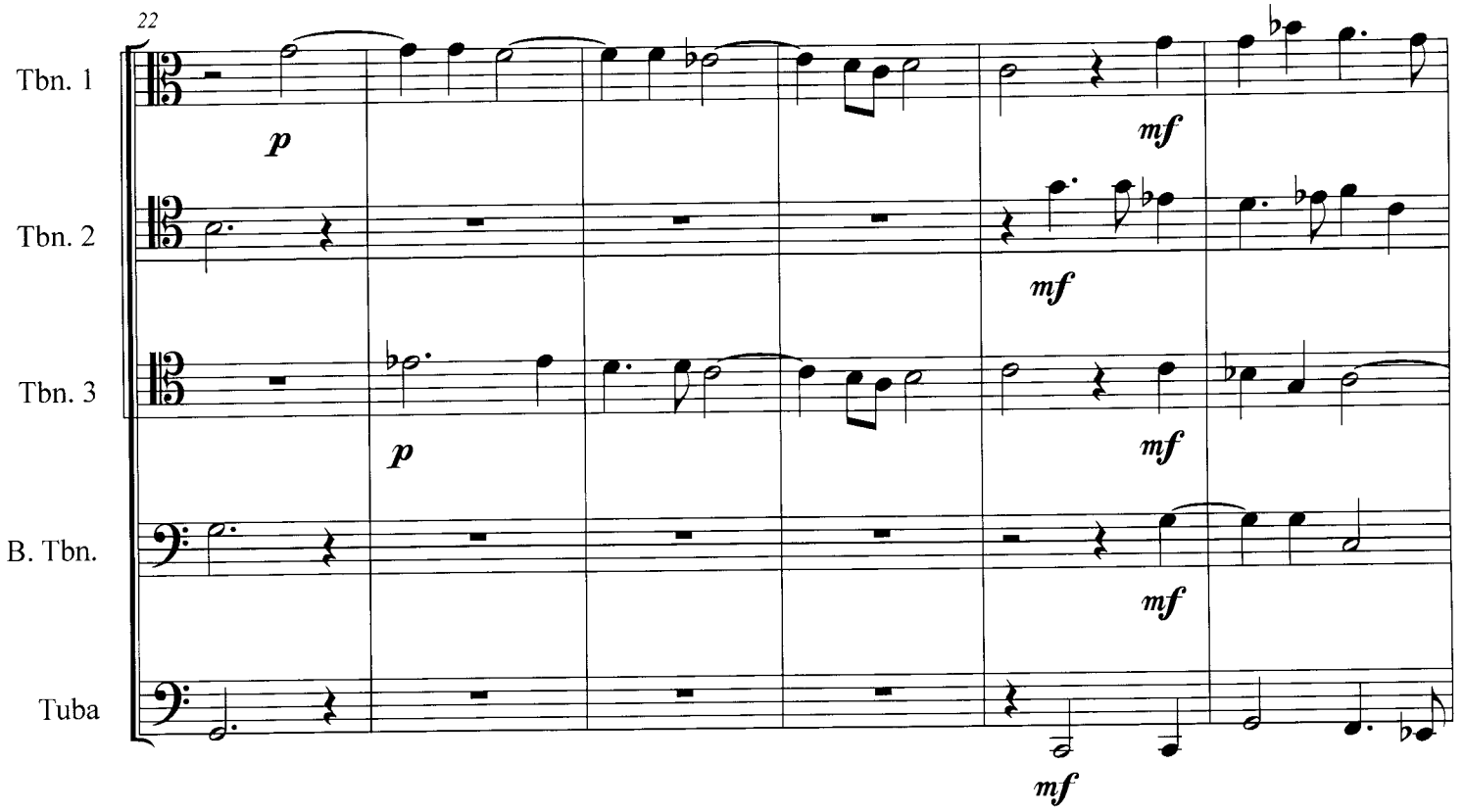


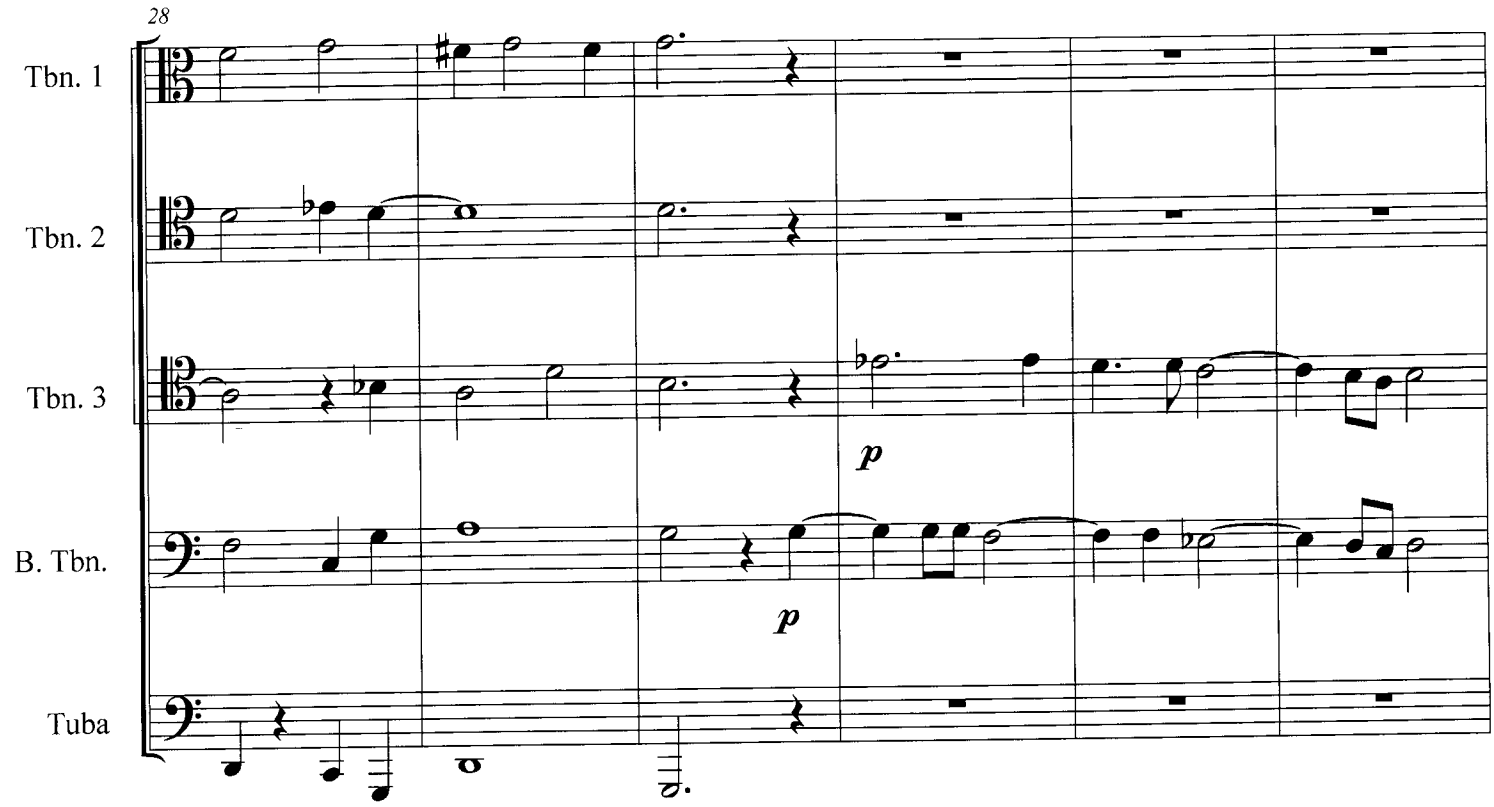
©

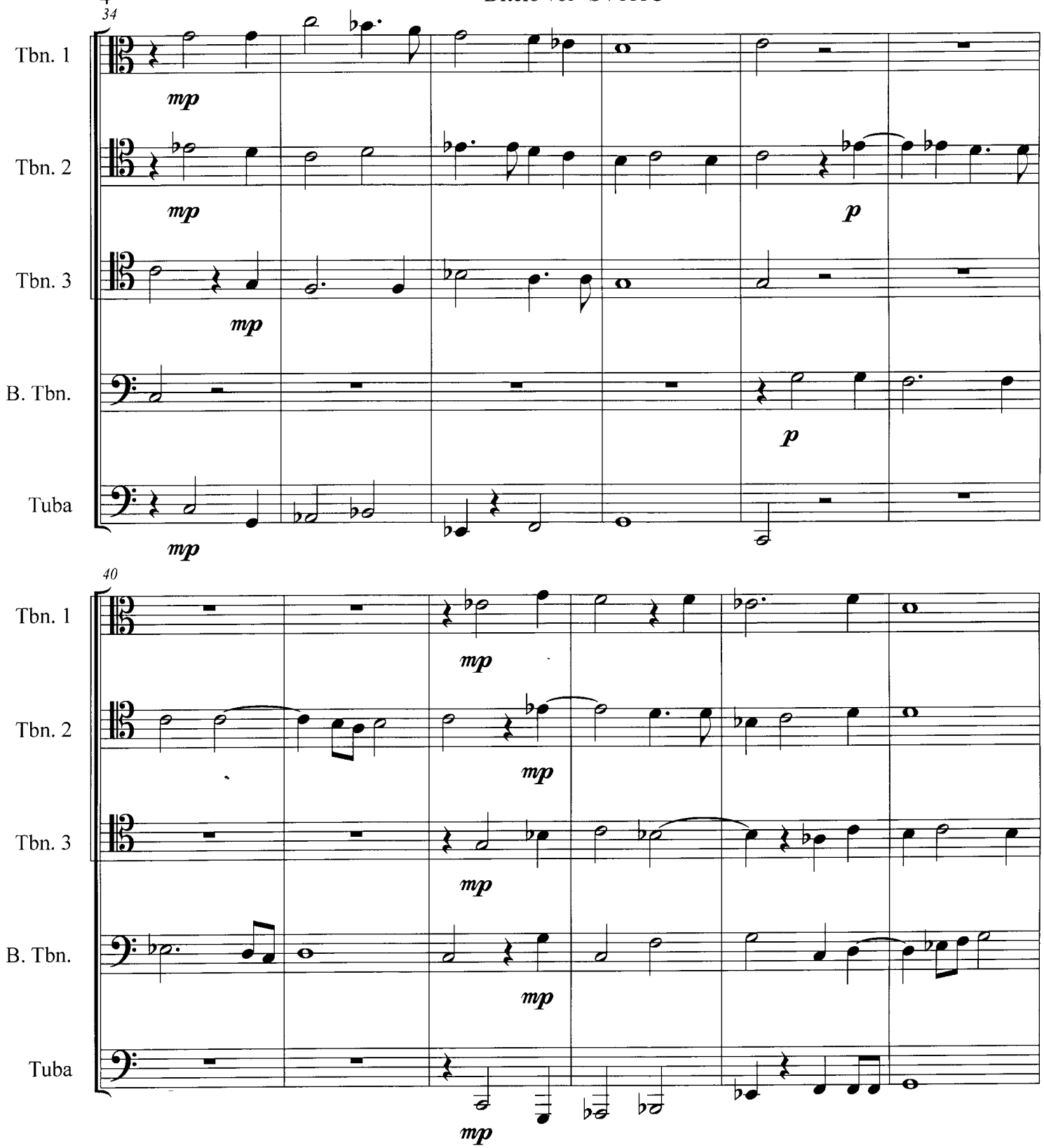
"Ditelo voi" SV111C

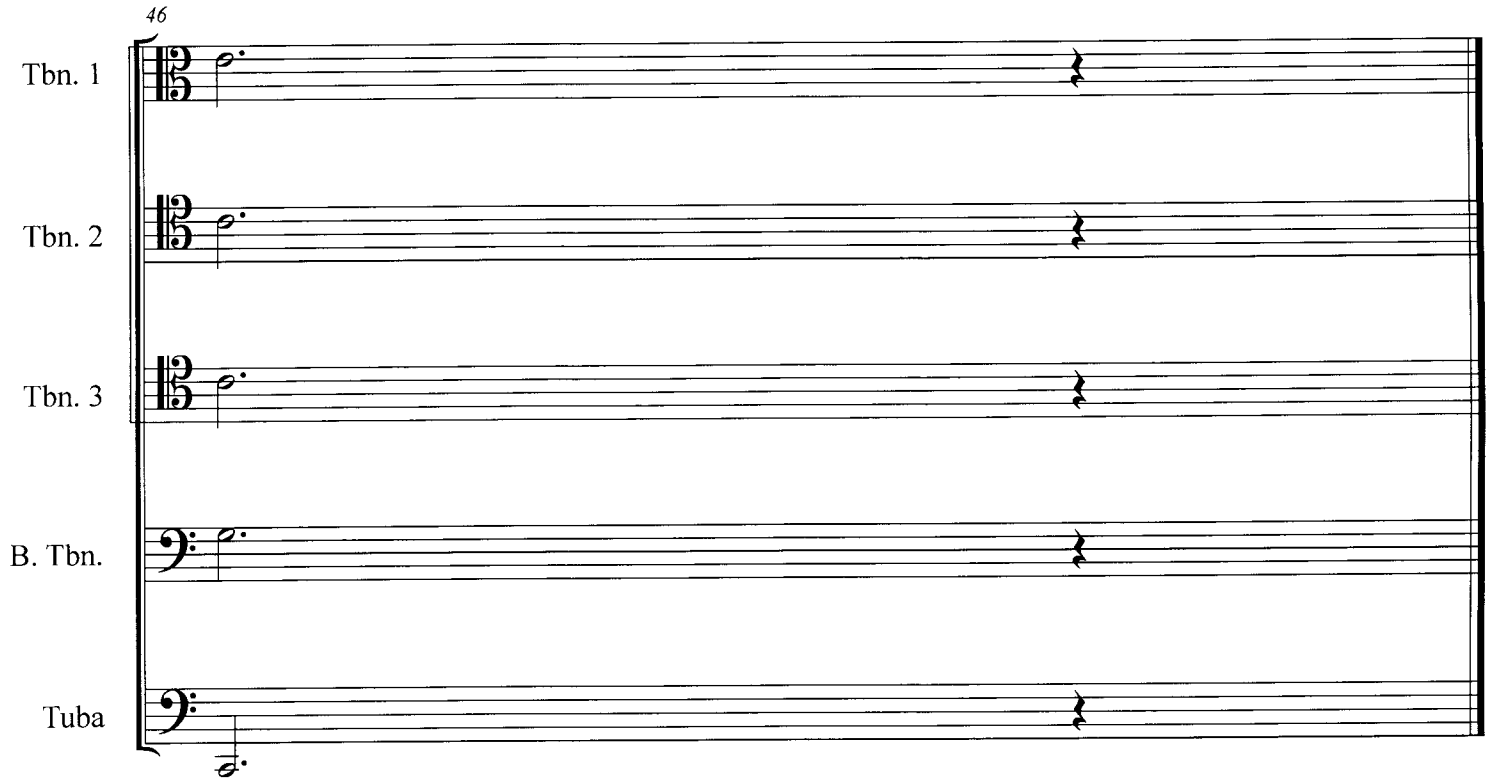





22
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mf


28
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p


34
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p
40


46
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

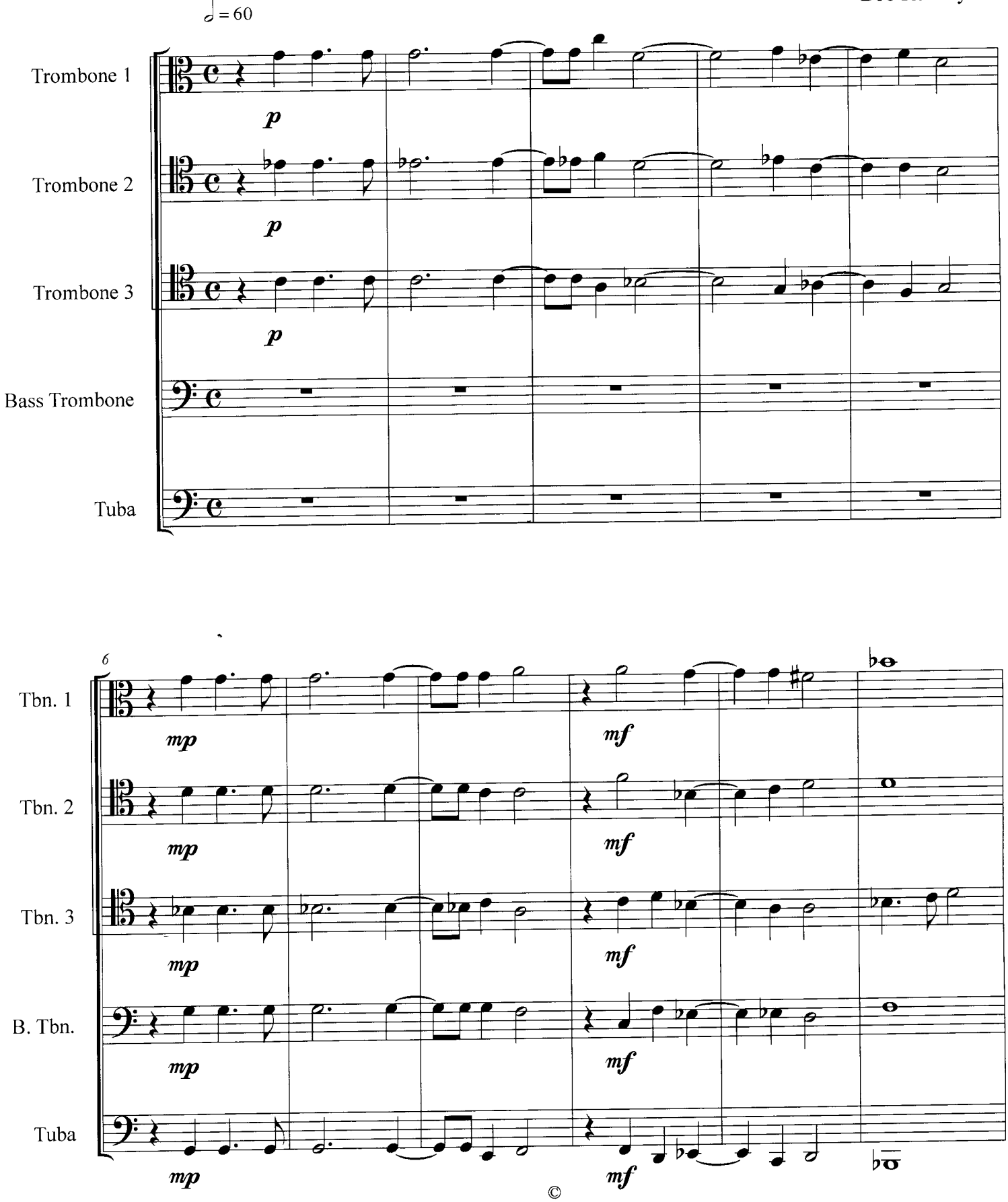
Score

"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

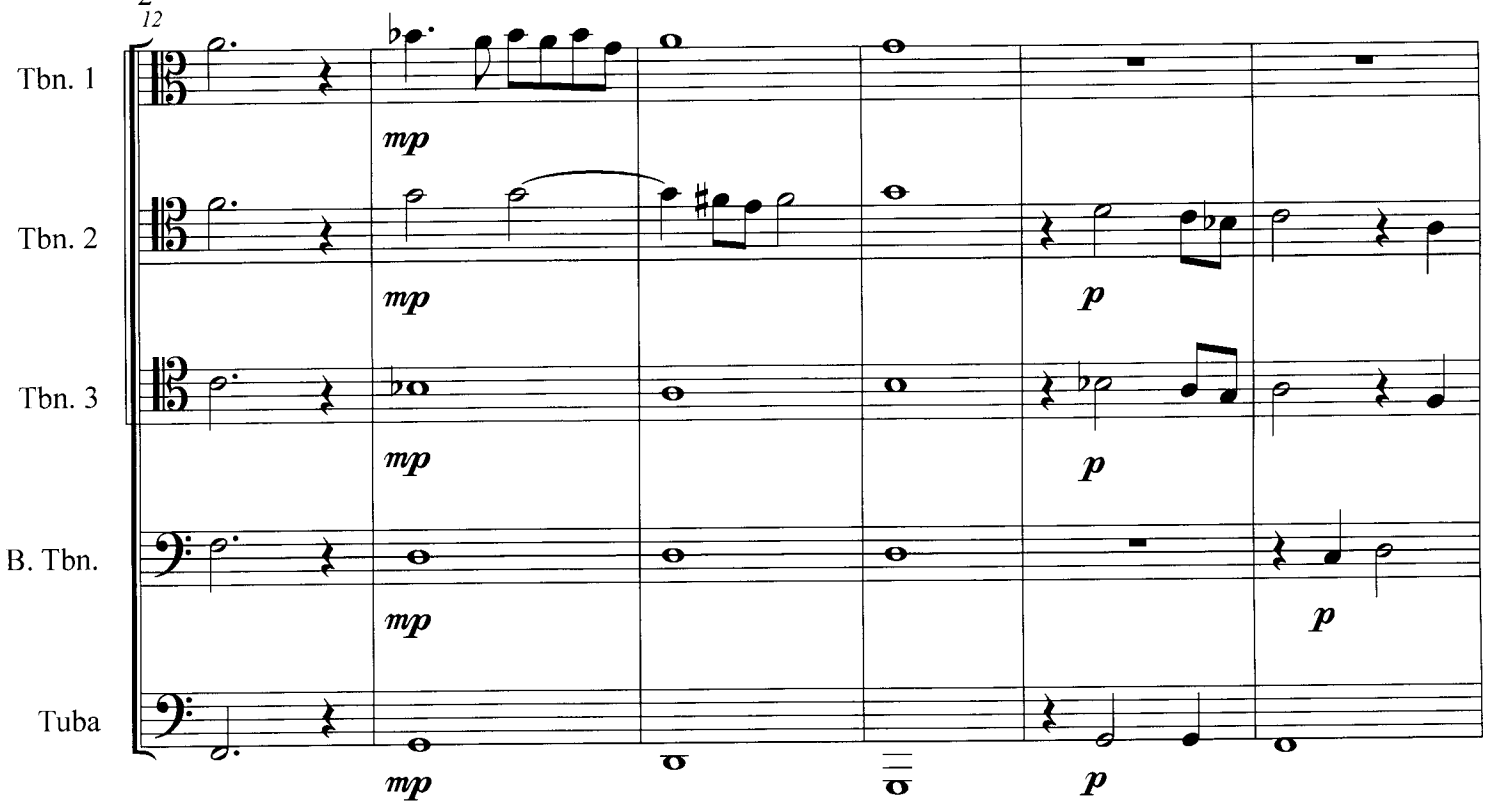
Bob Reifsnyder



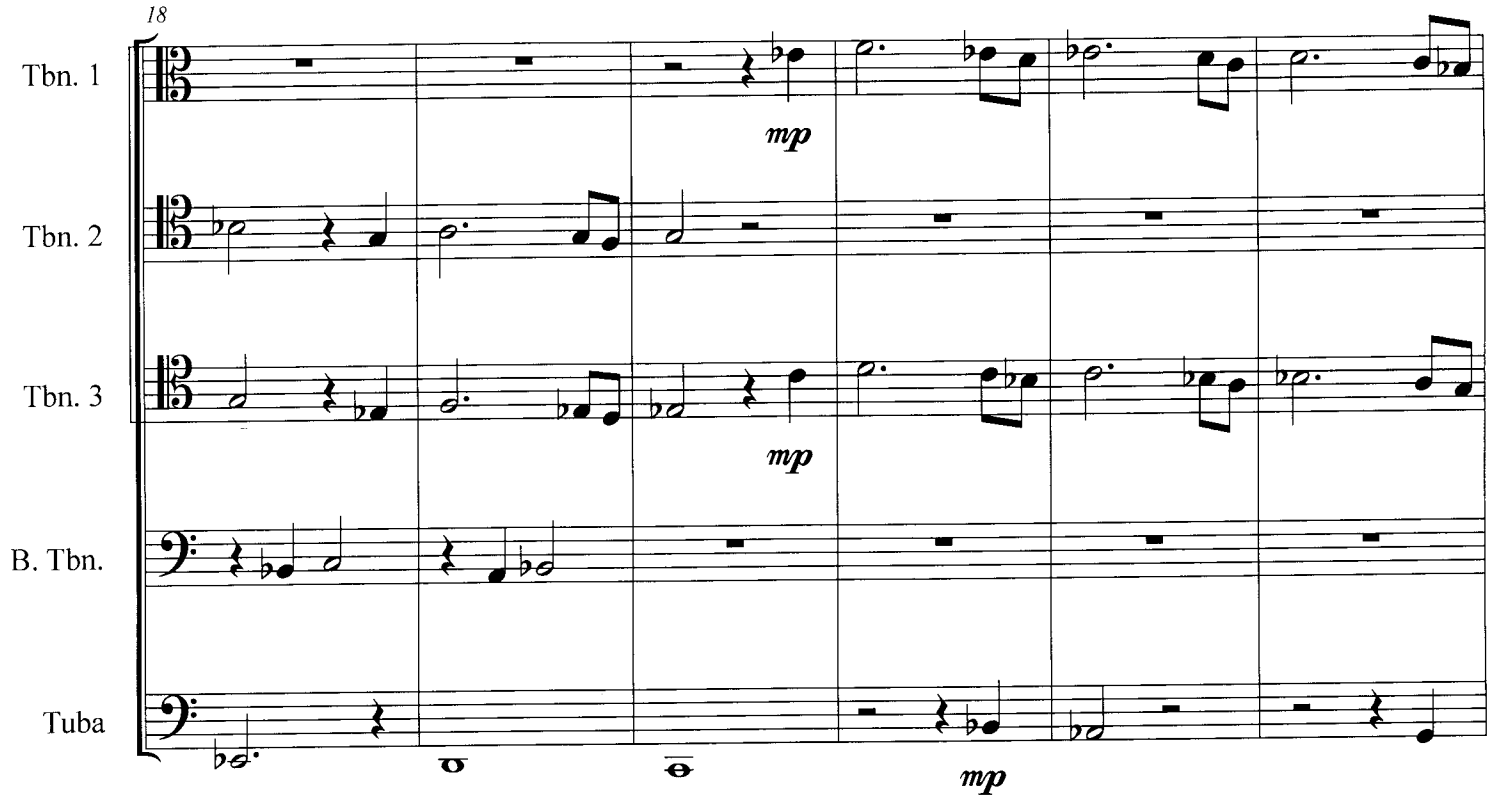
©

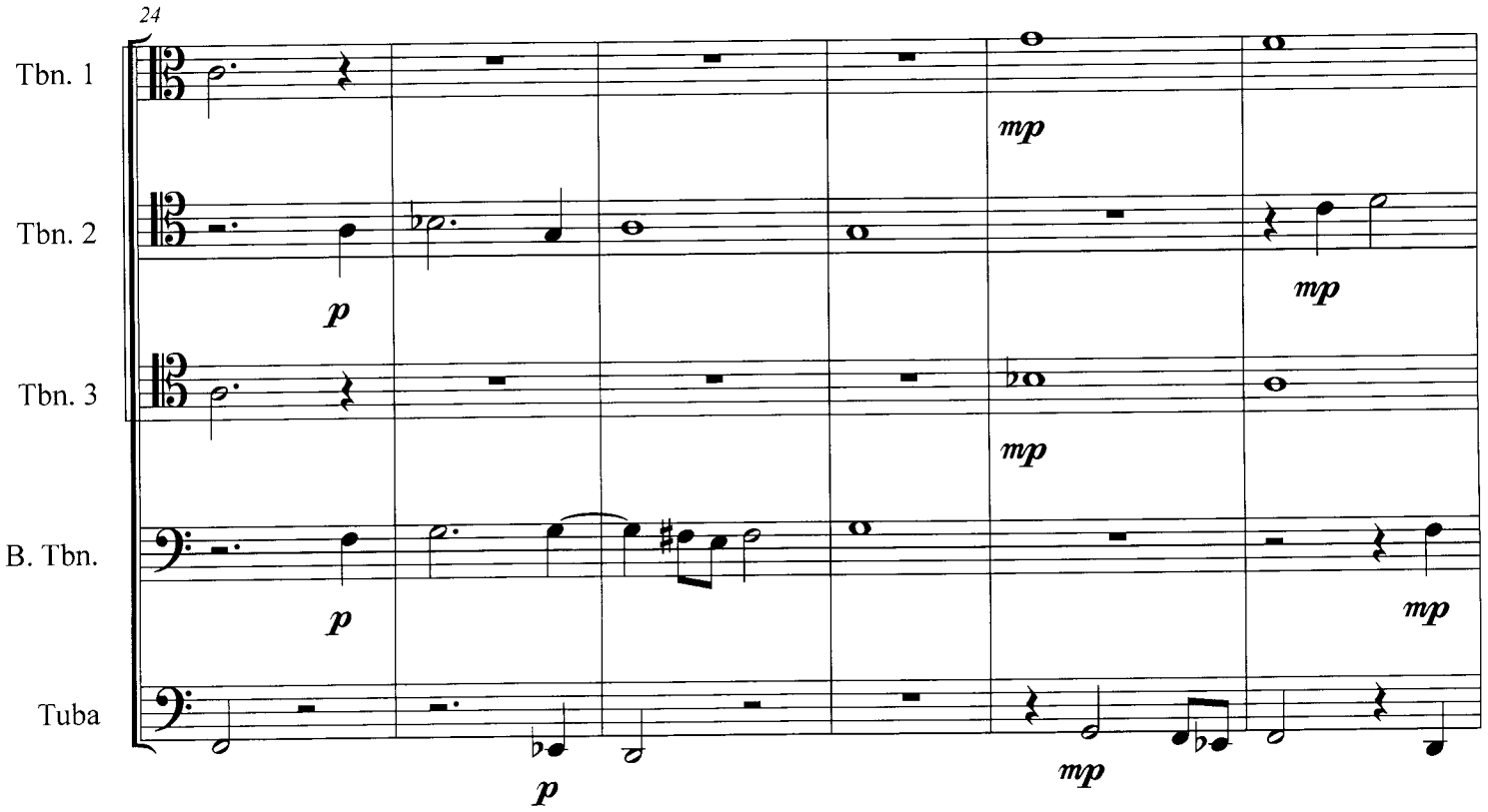
"Dara la Notte il Sol" SV111D

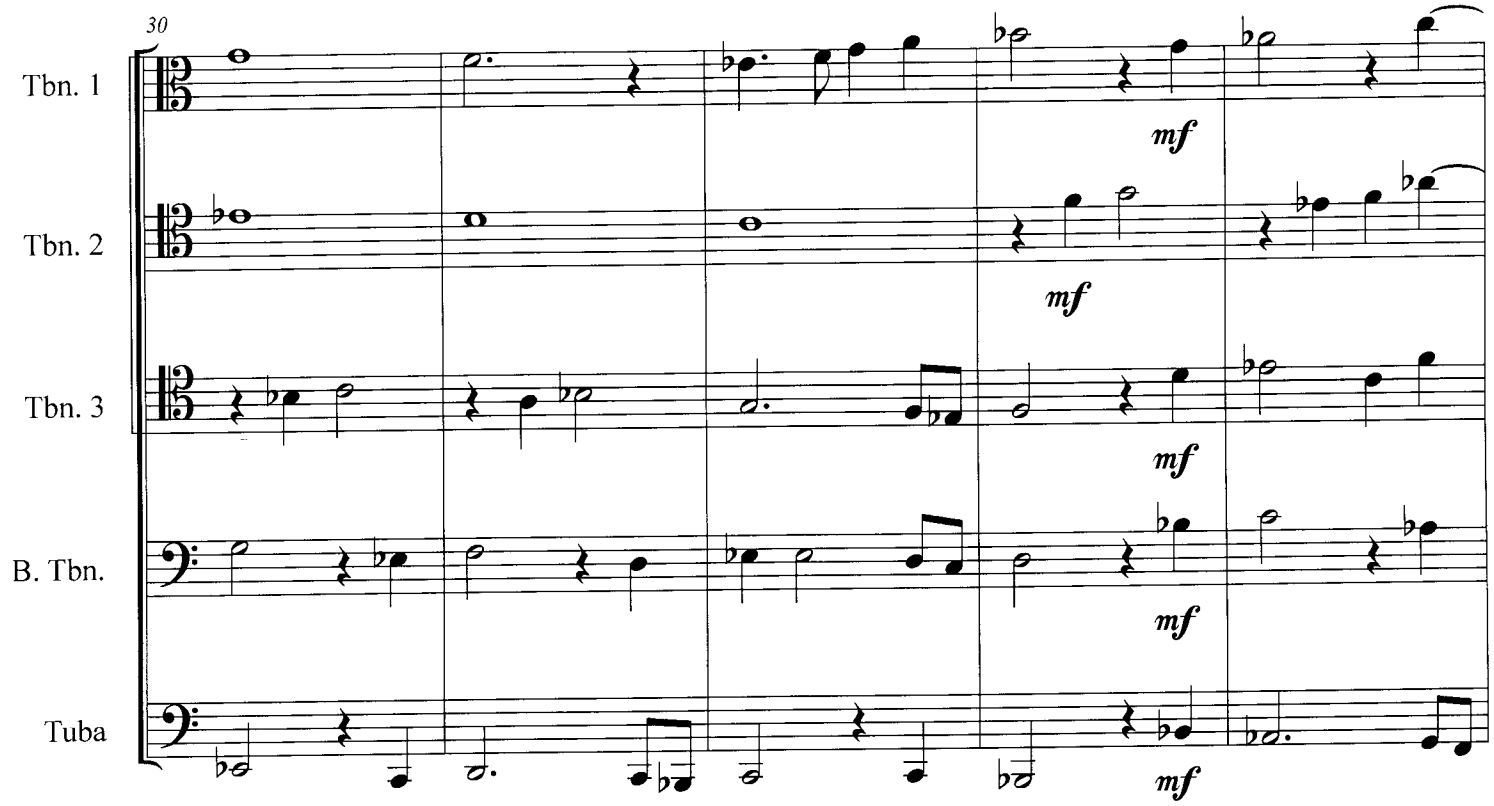
12



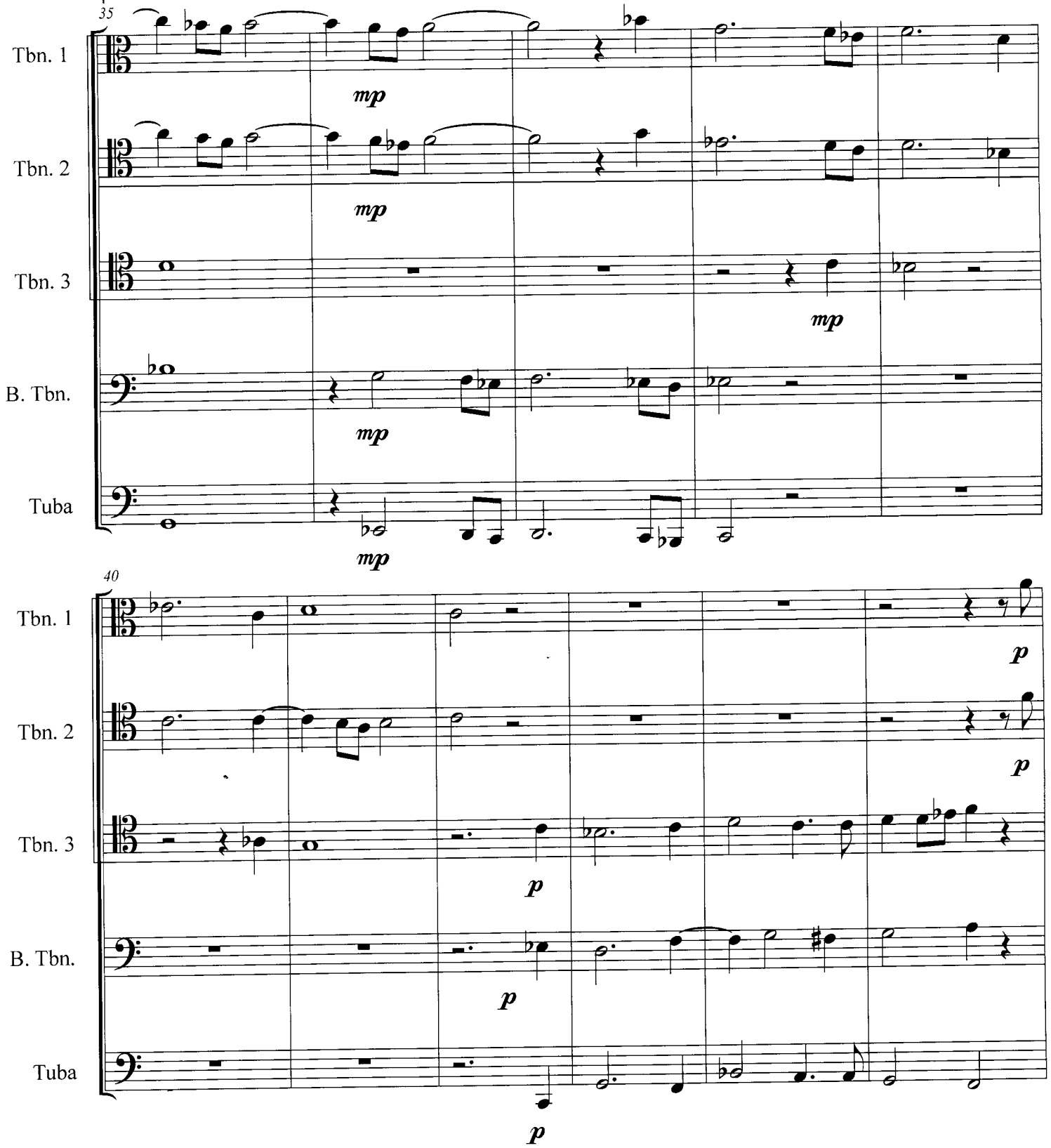
18

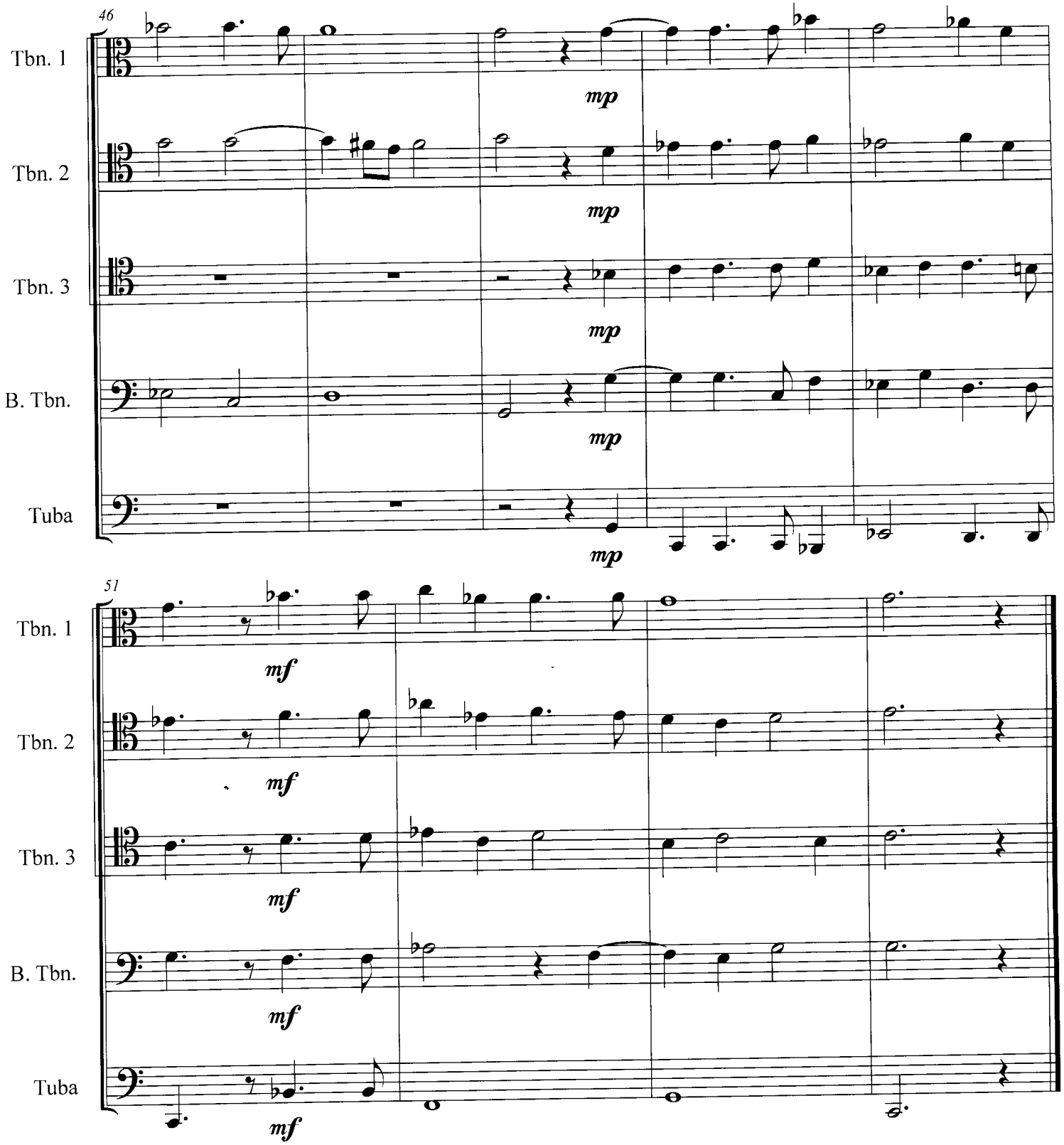



24
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p


30
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf

"Dara la Notte il Sol" SV111D




46
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
51
mf

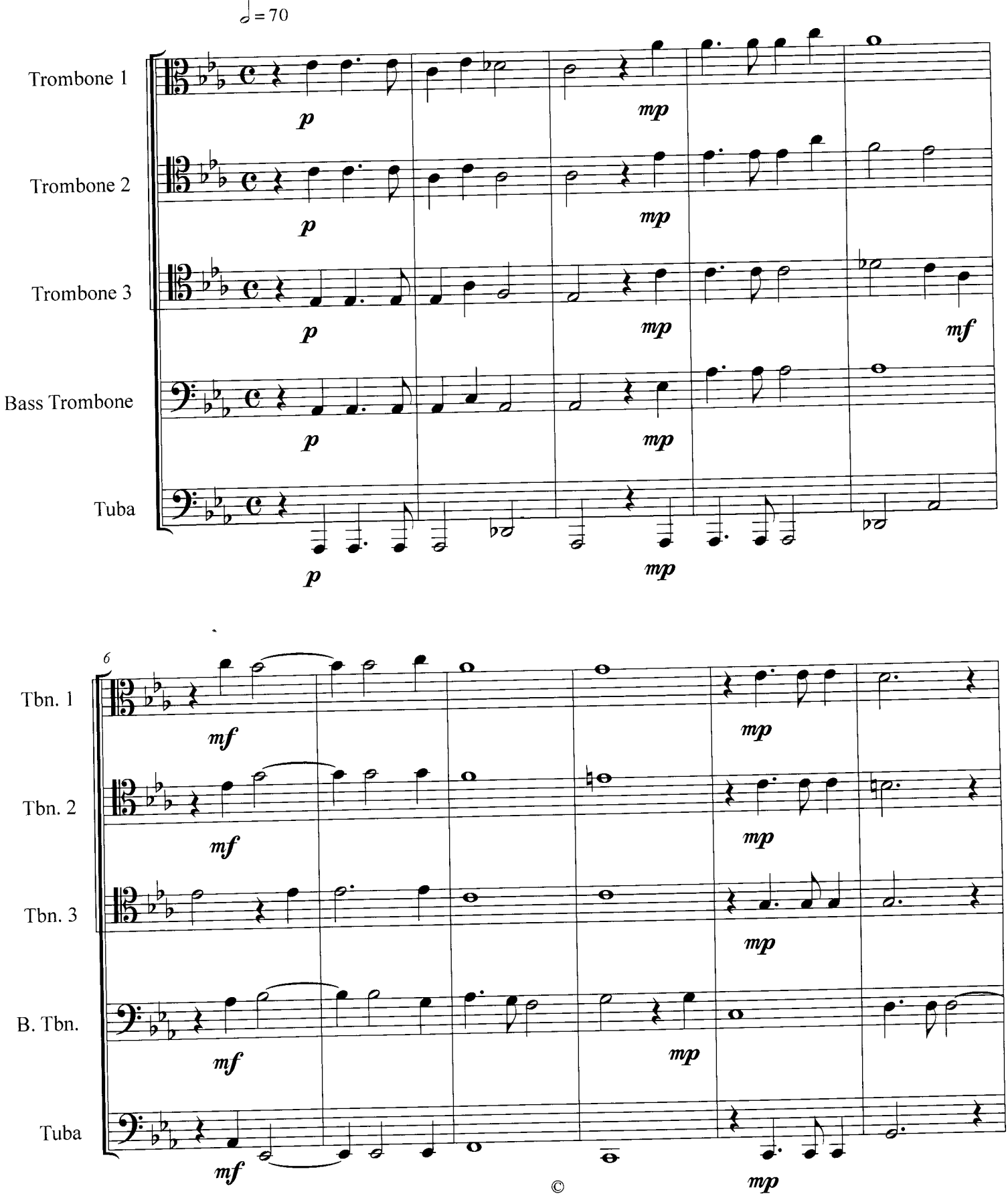
Score

"Ma te raccoglie" SV111e

from Book Six

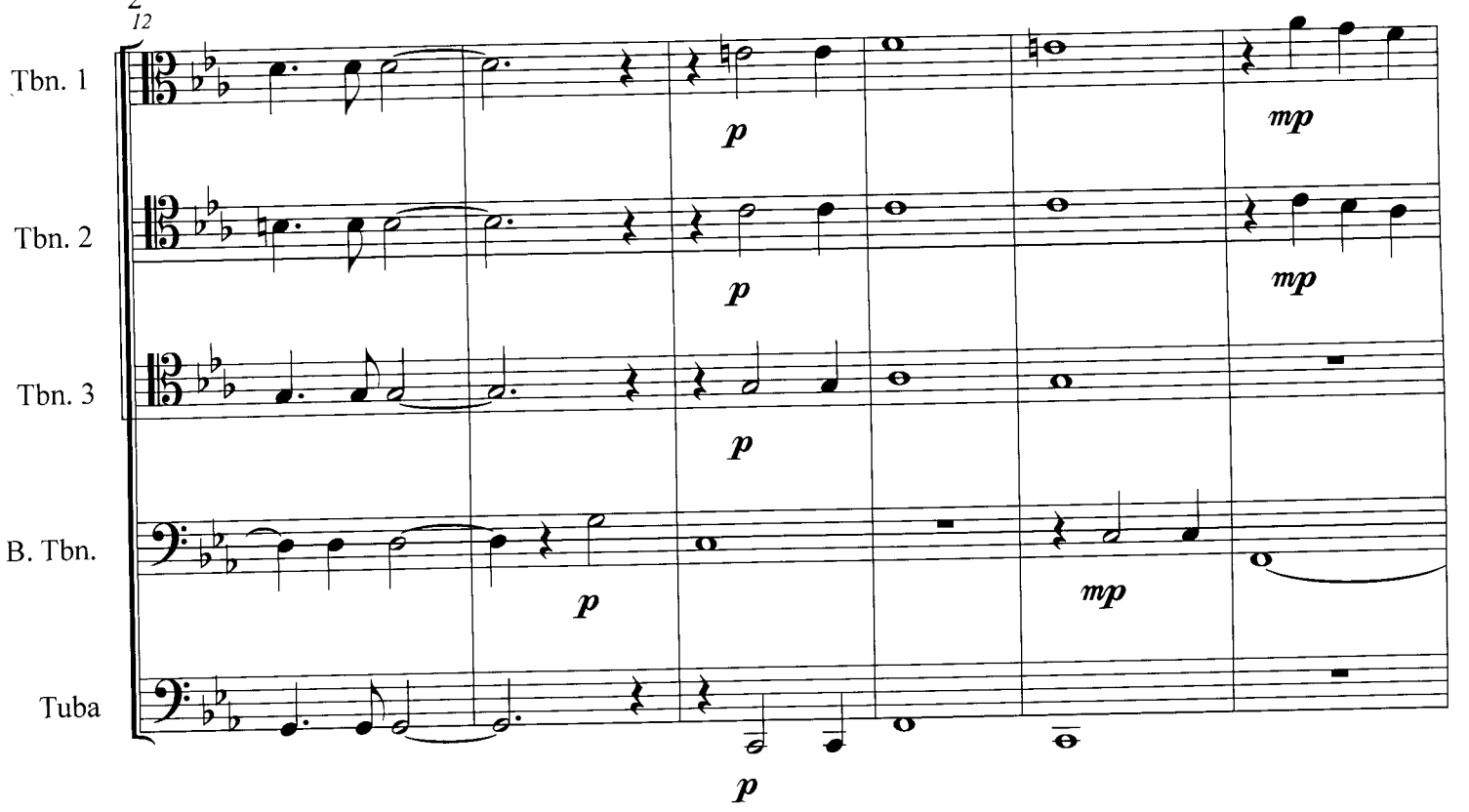
Monteverdi

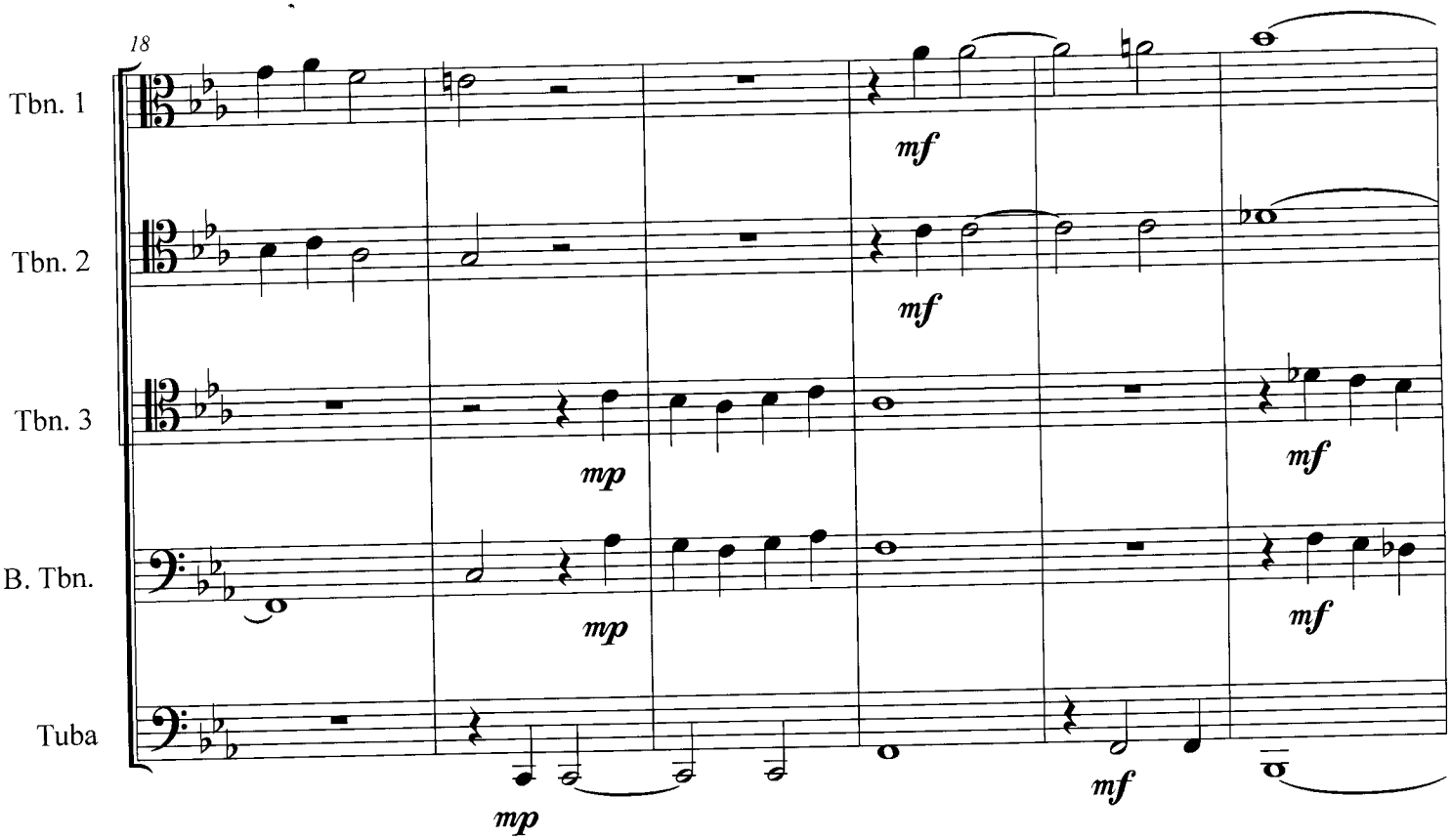
Bob Reifsnyder

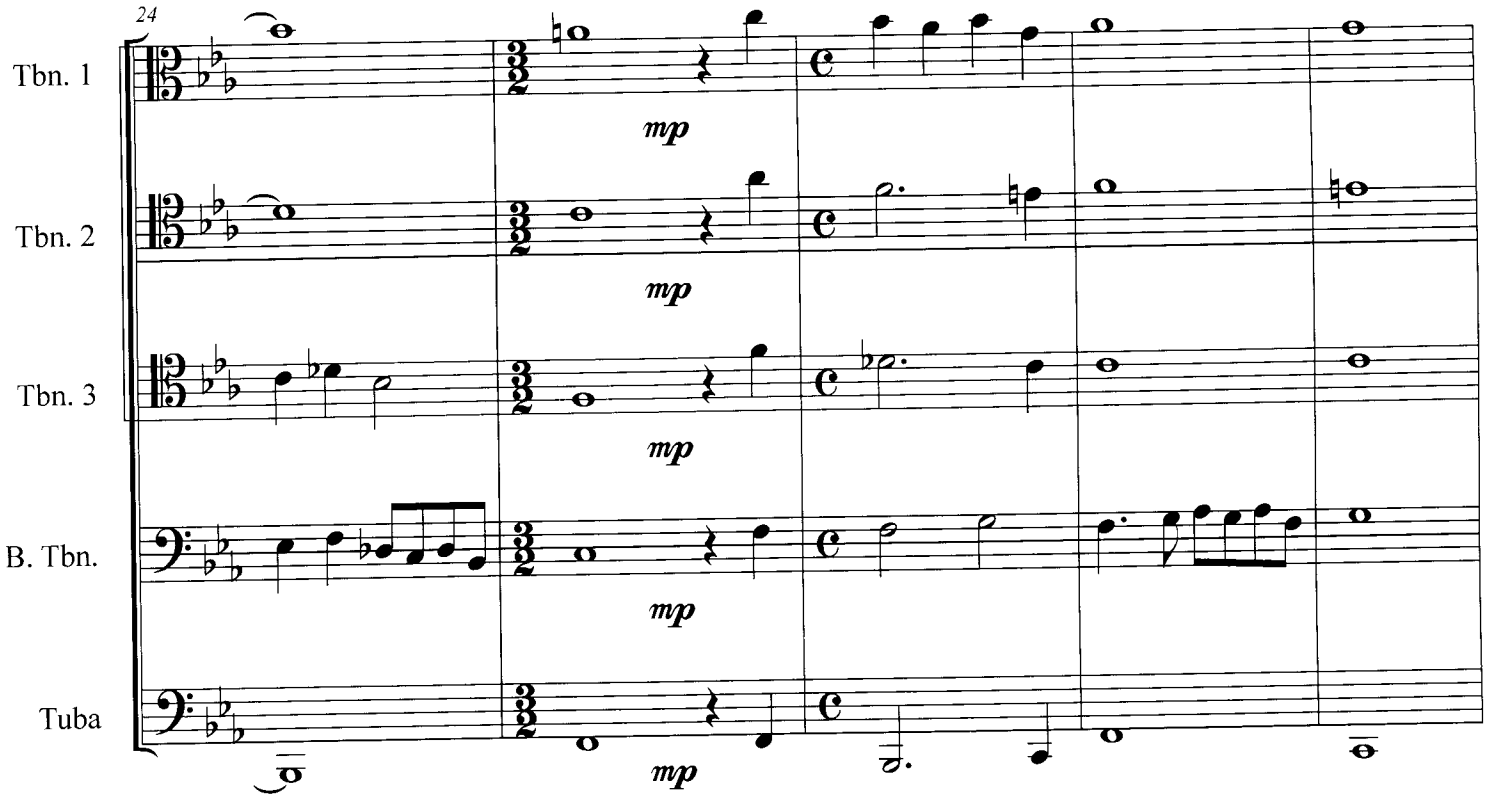


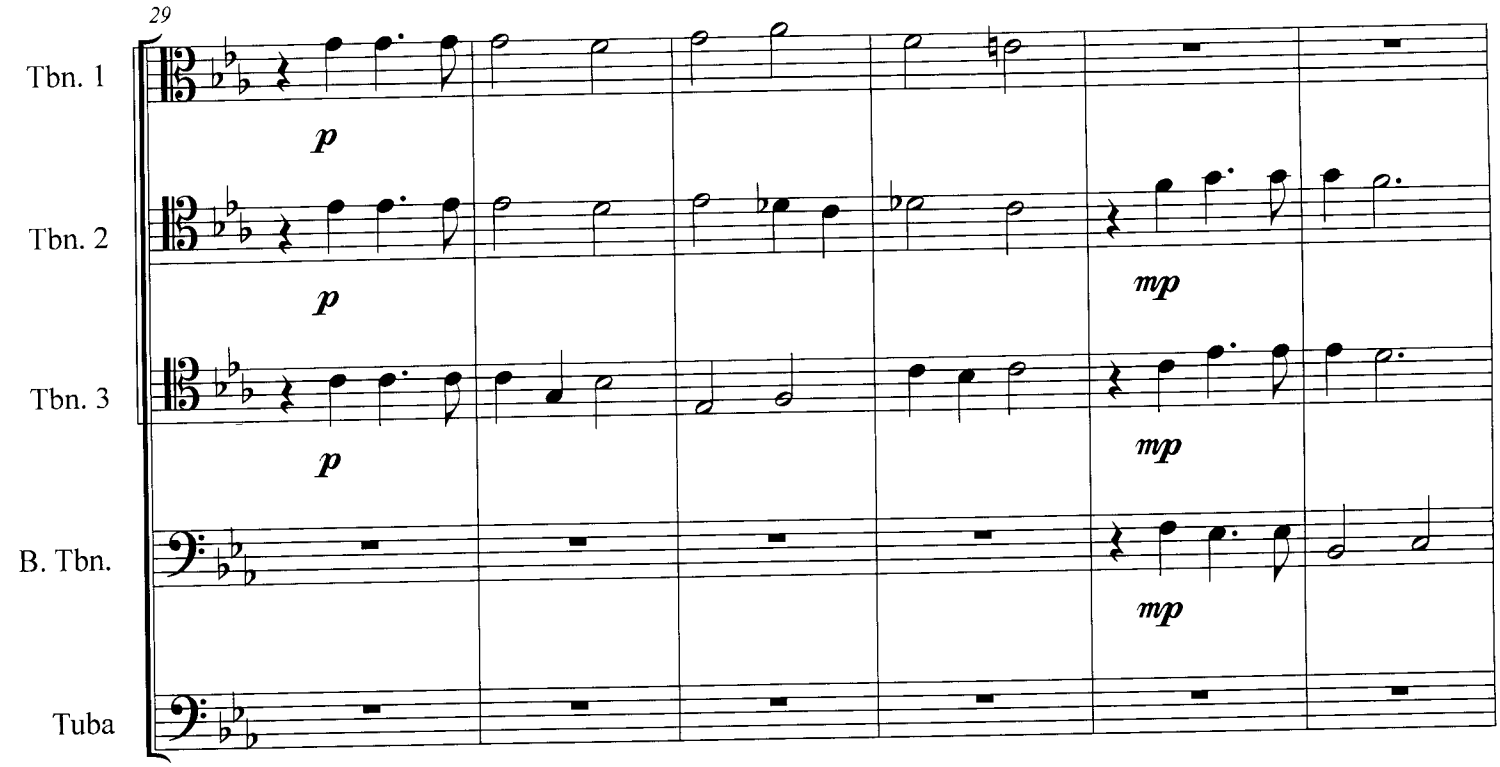
©

"Ma te raccoglie" SV111e

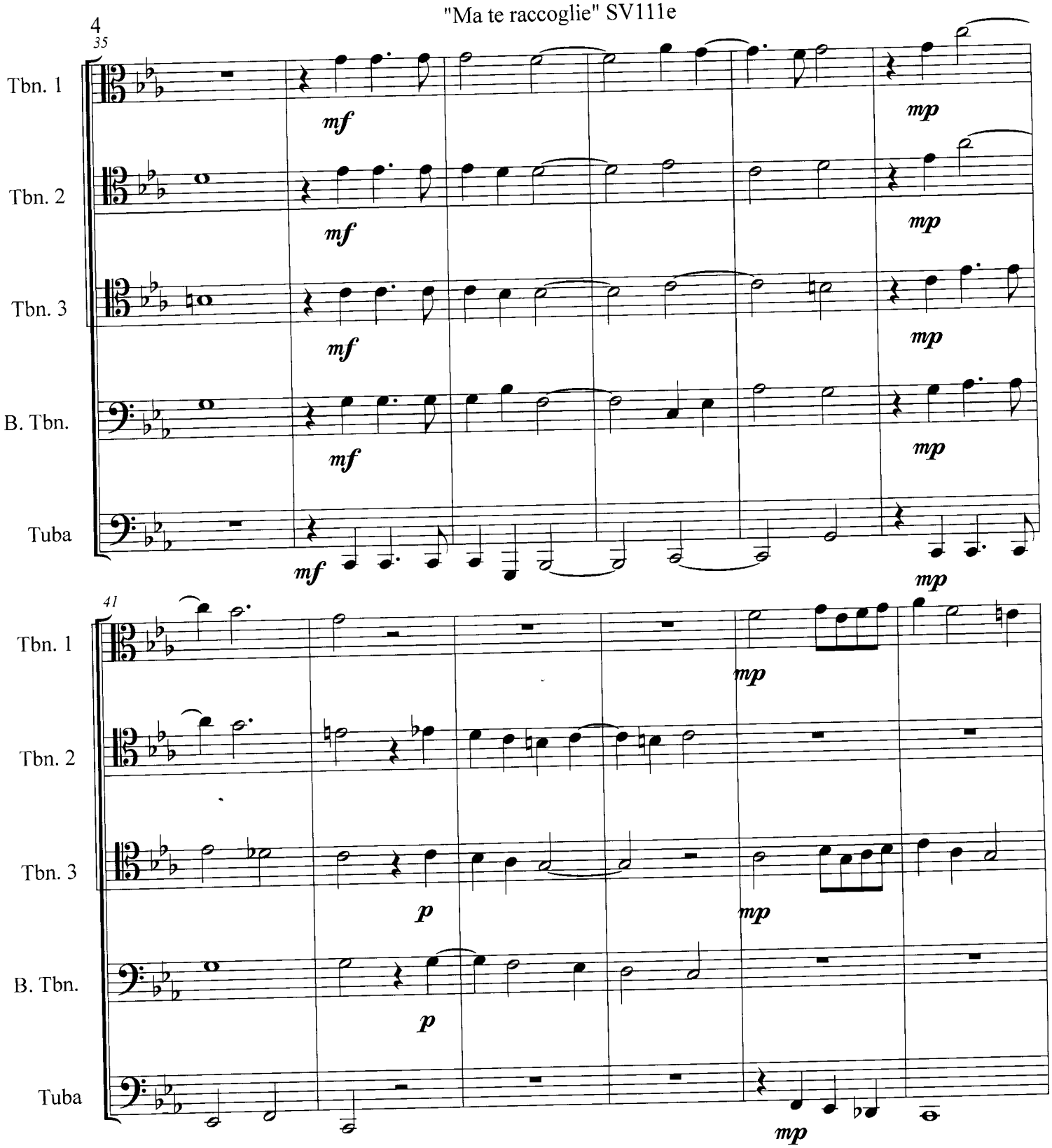


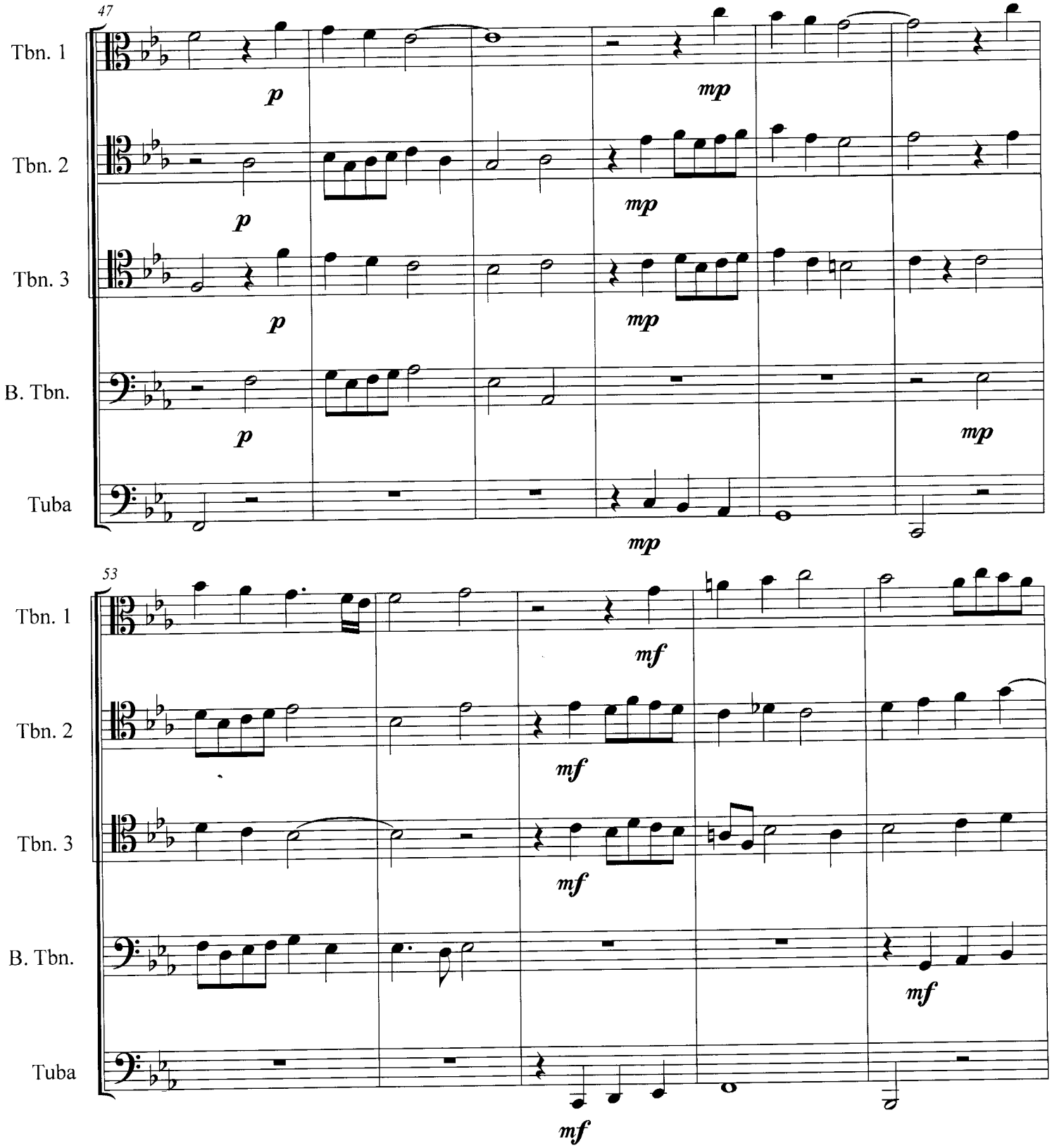



24
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp

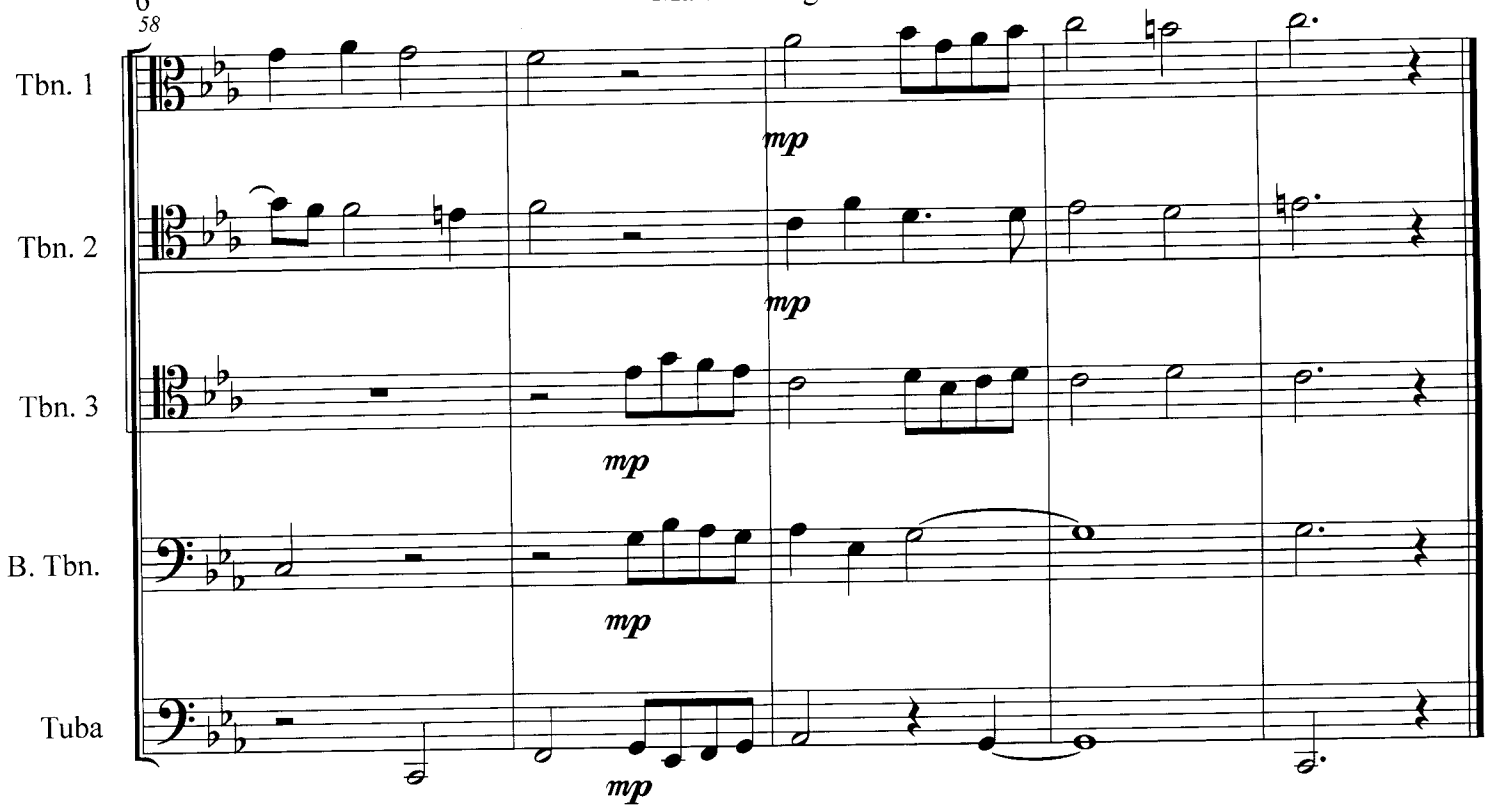

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp

"Ma te raccoglie" SV111e




47
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp
53
mf

"Ma te raccoglie" SV111e



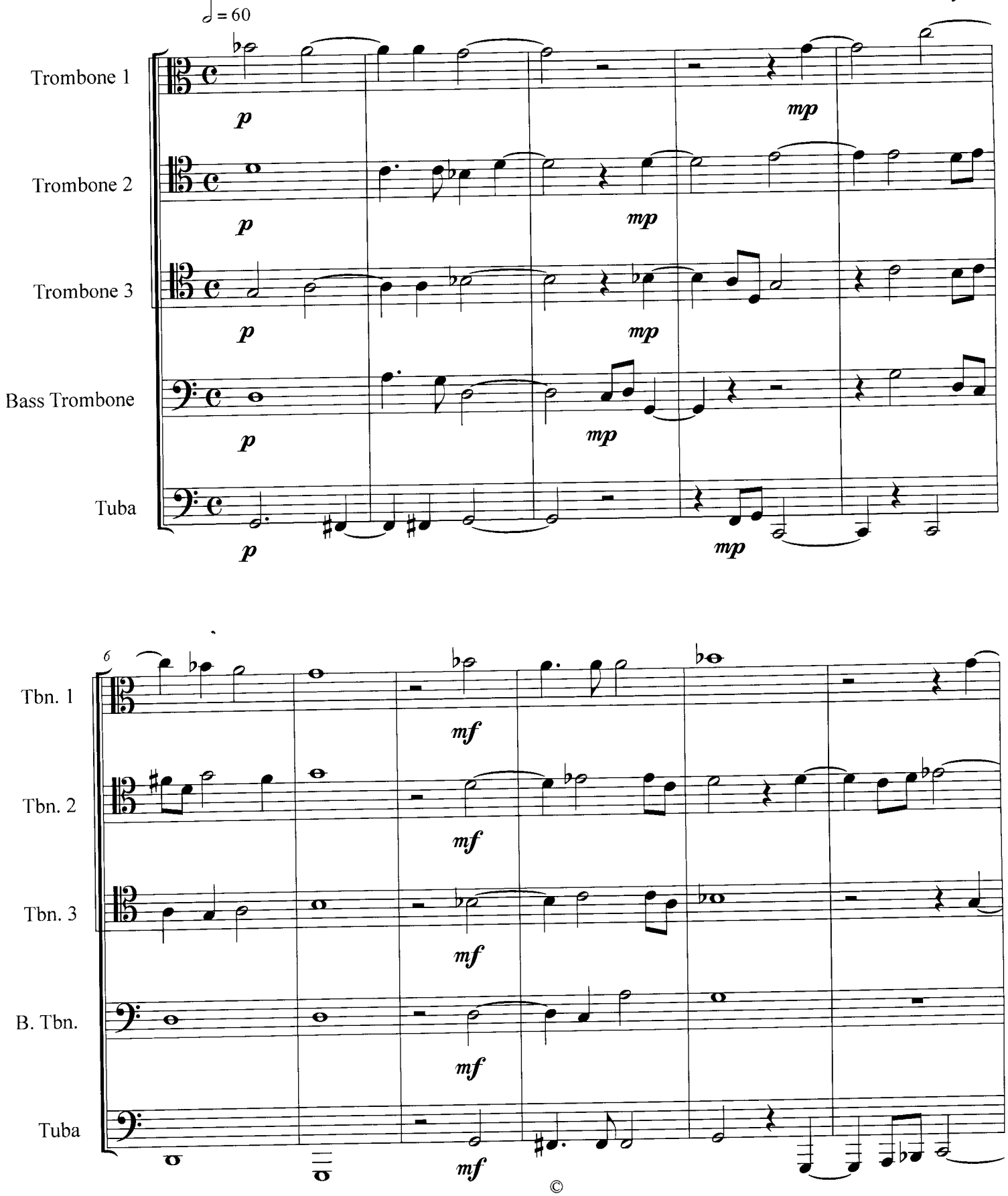
Score

"O chiome d'Or" SV111f

from Book Six

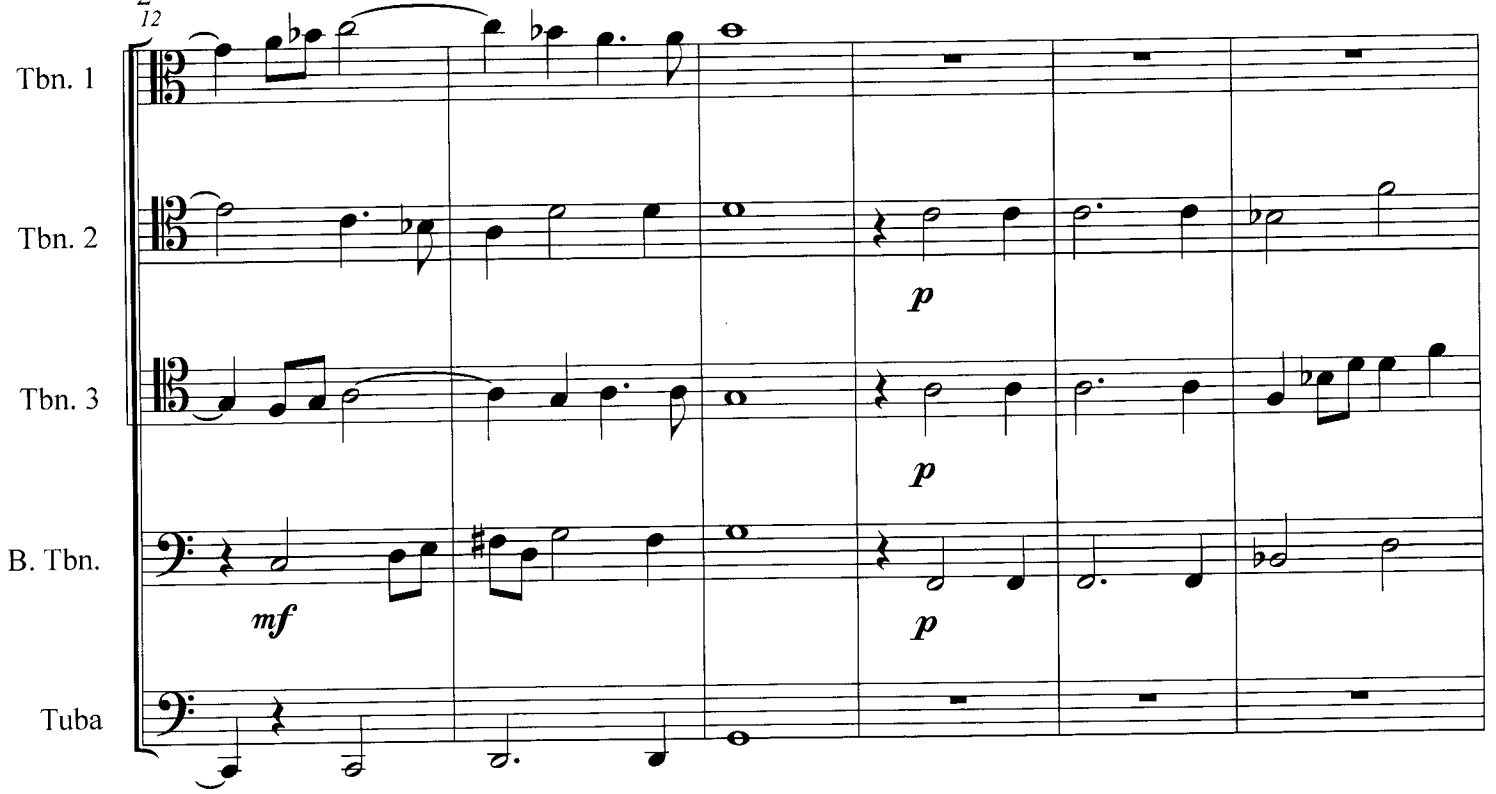
Monteverdi

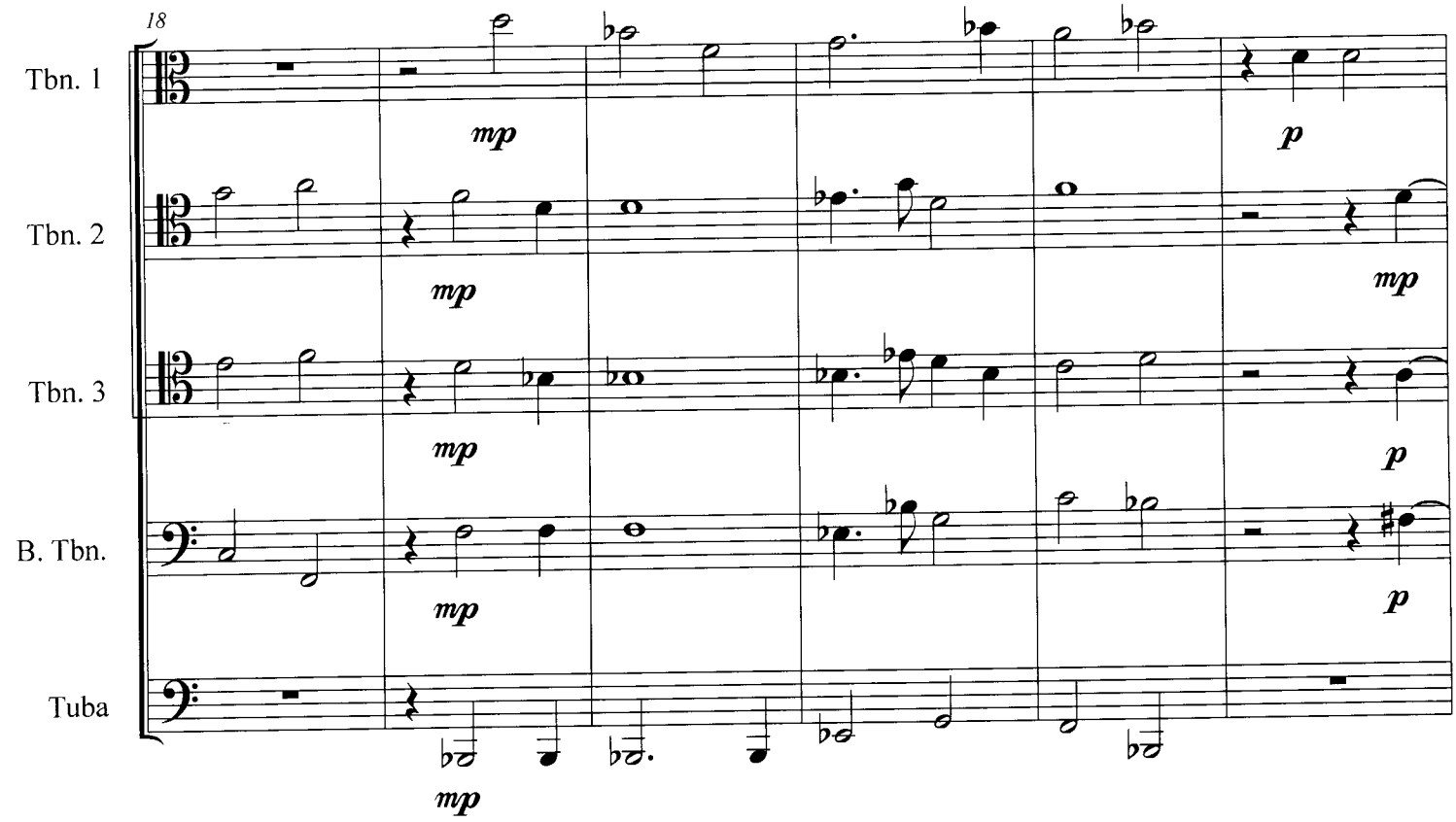
Bob Reifsnyder

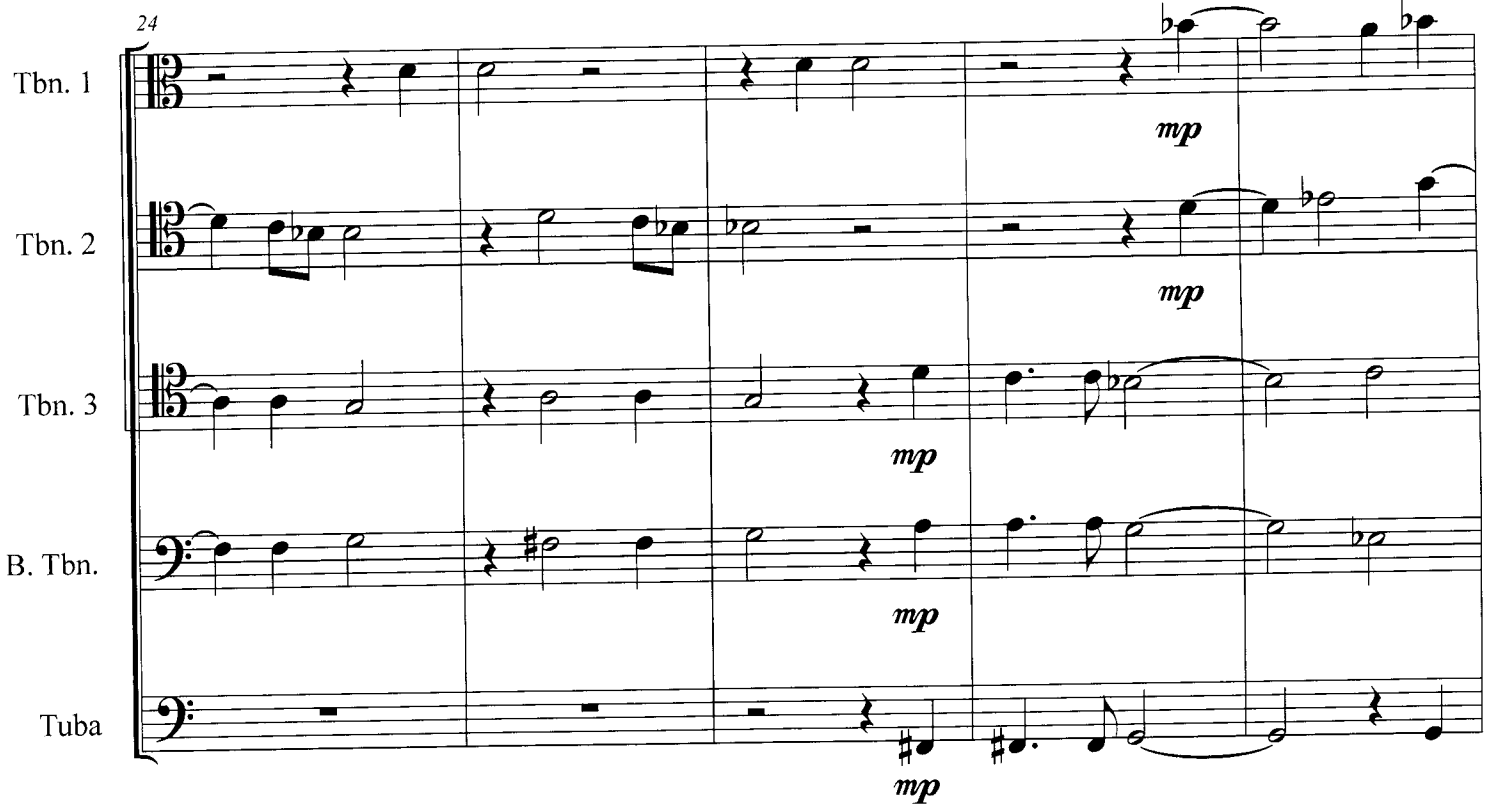


©

"O chiome d'Or" SV111f






24
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Tbn. 3
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Tuba
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mp
mp
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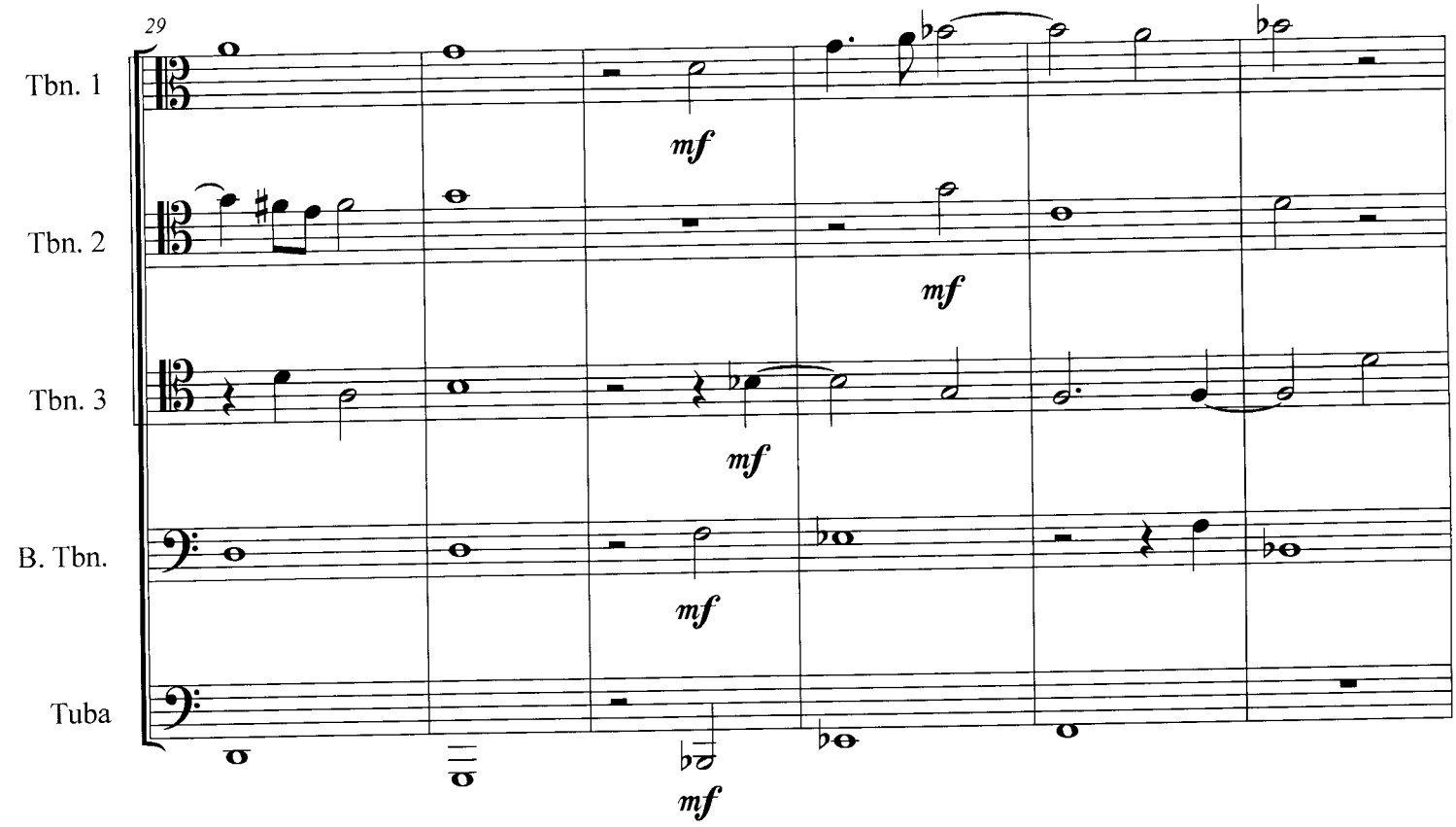
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Tbn. 3
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Tuba
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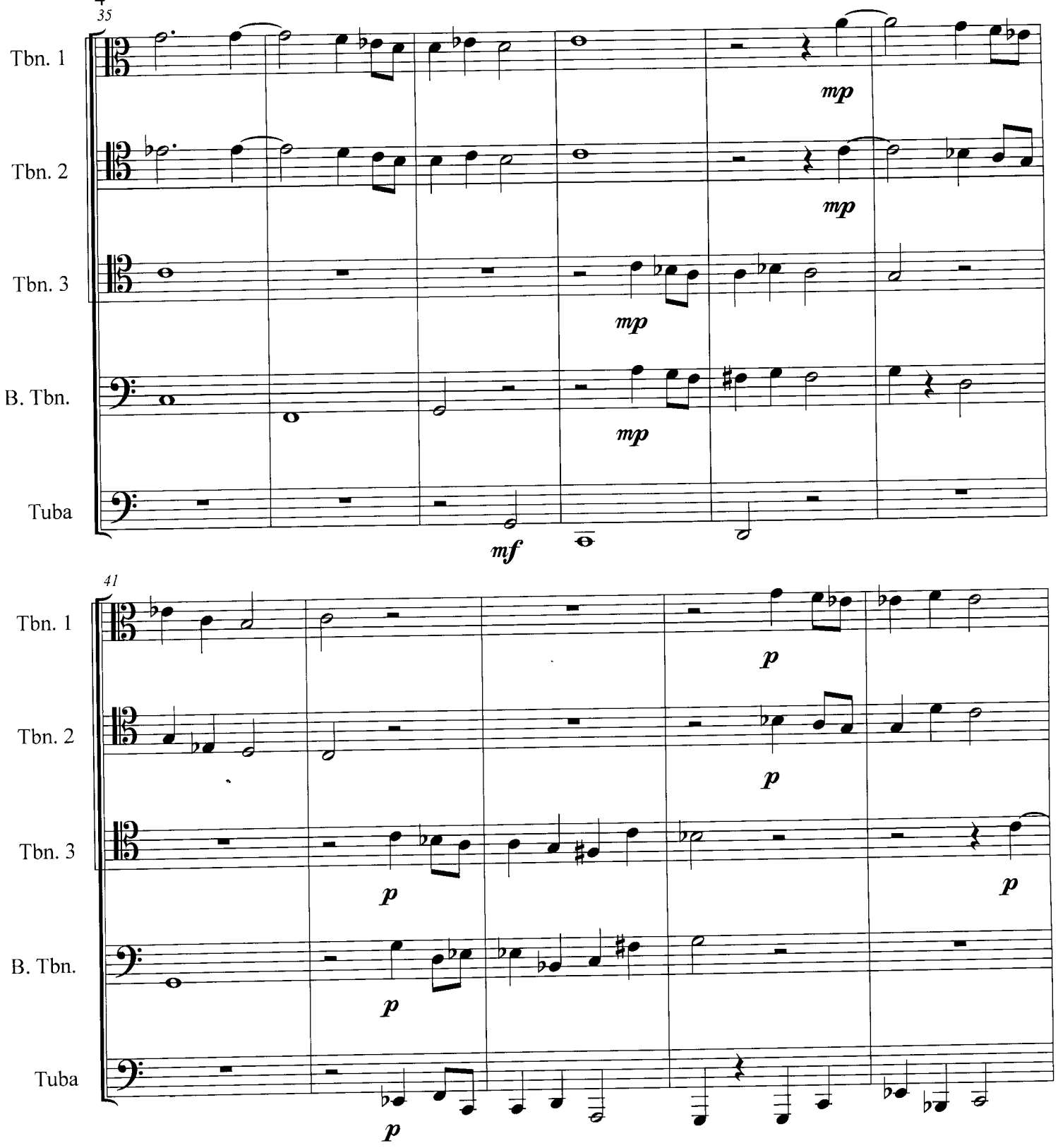
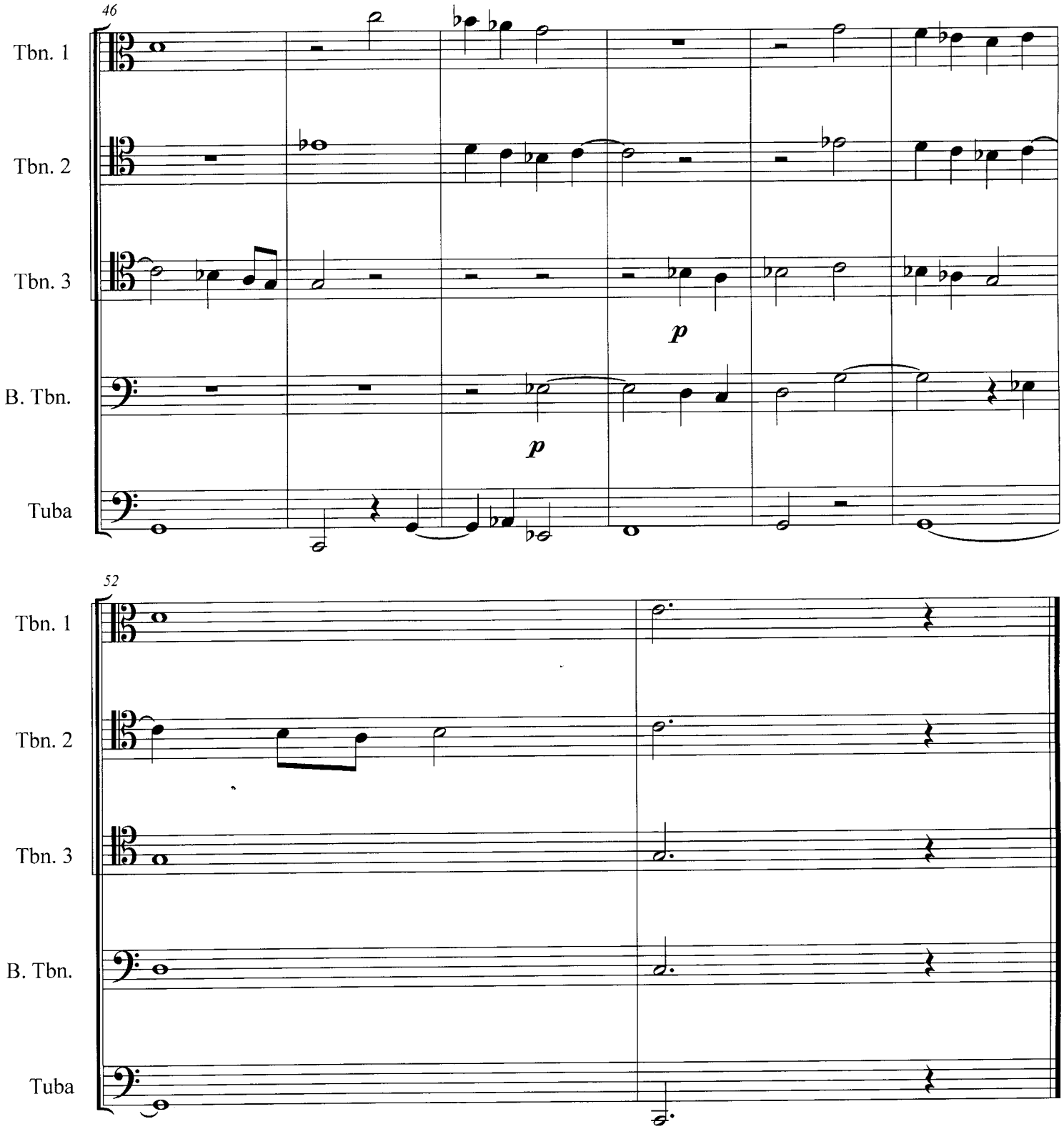
mf
mf
mf
mf

"O chiome d'Or" SV111f




46
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
52
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Tbn. 2
Tbn. 3
B. Tbn.
Tuba

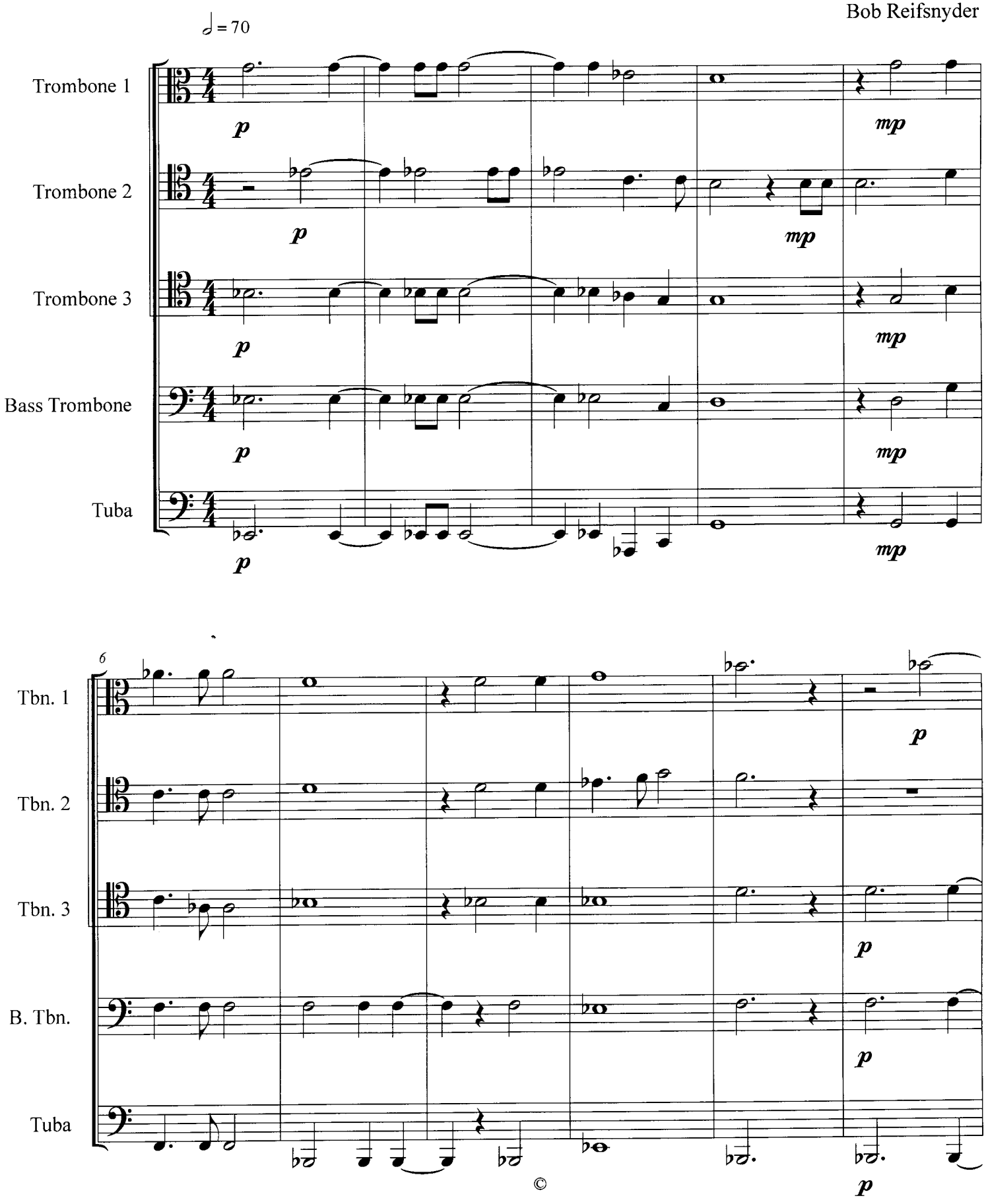
Score

"Dunque amate relique" SV111g

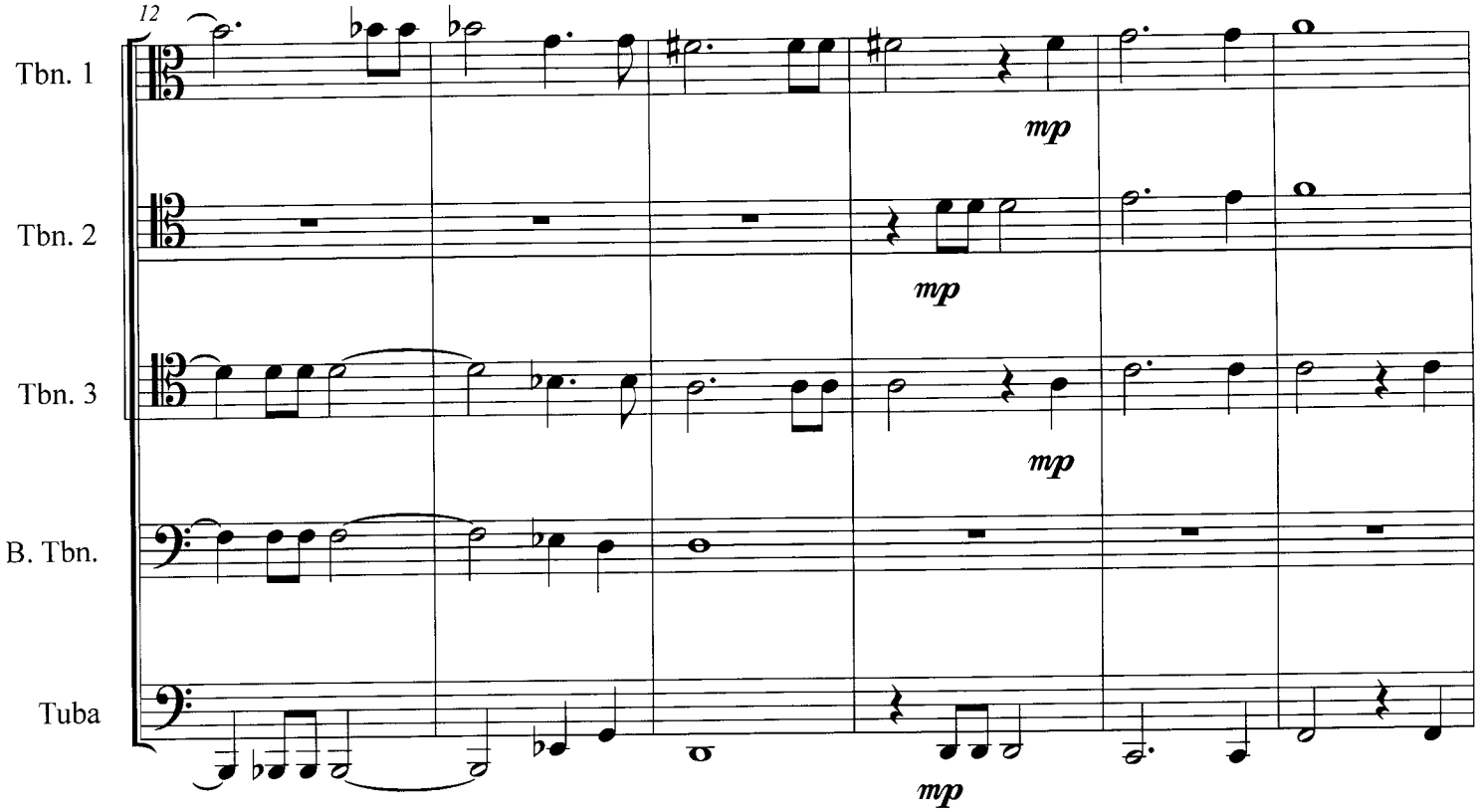
from Book Six

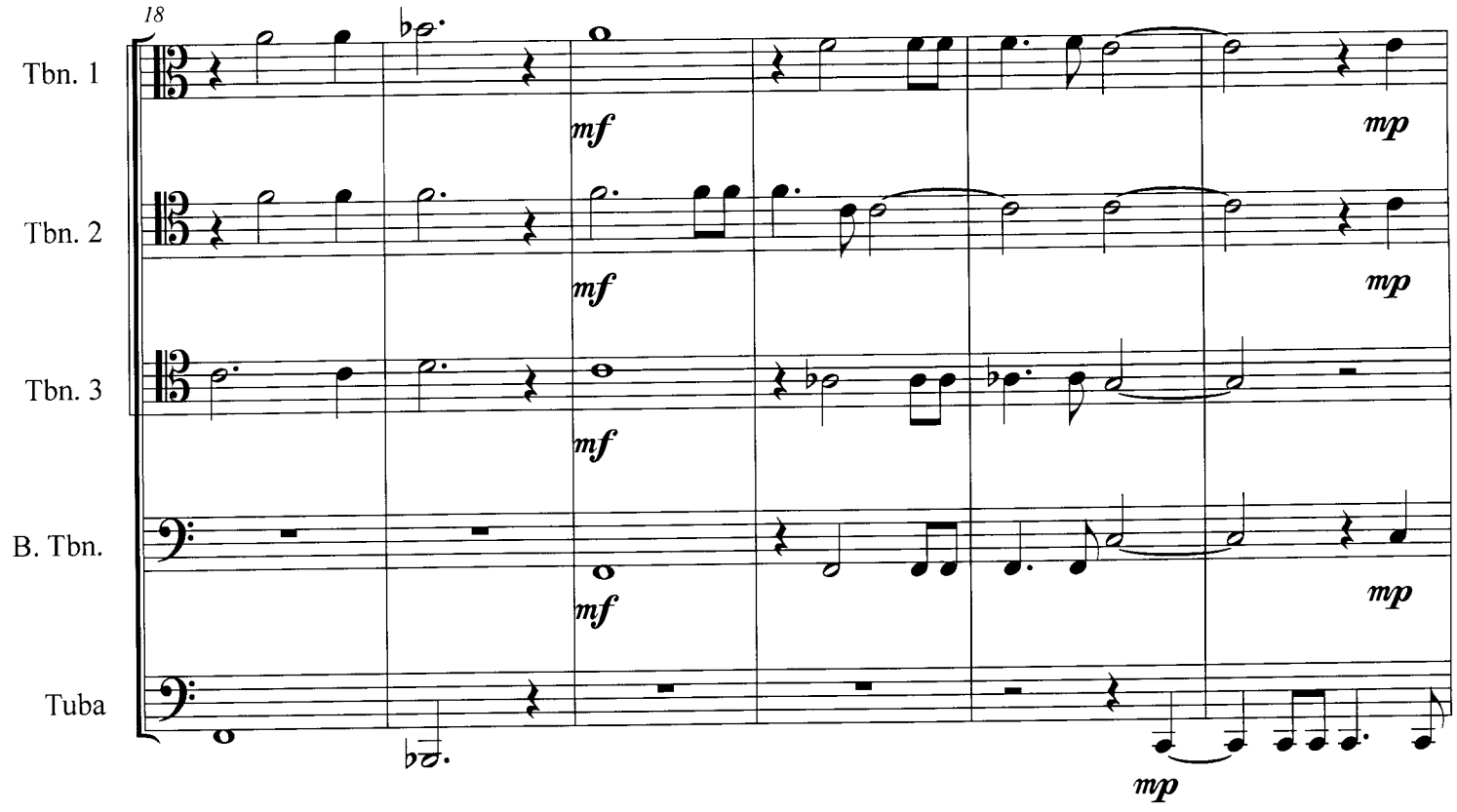
Monteverdi

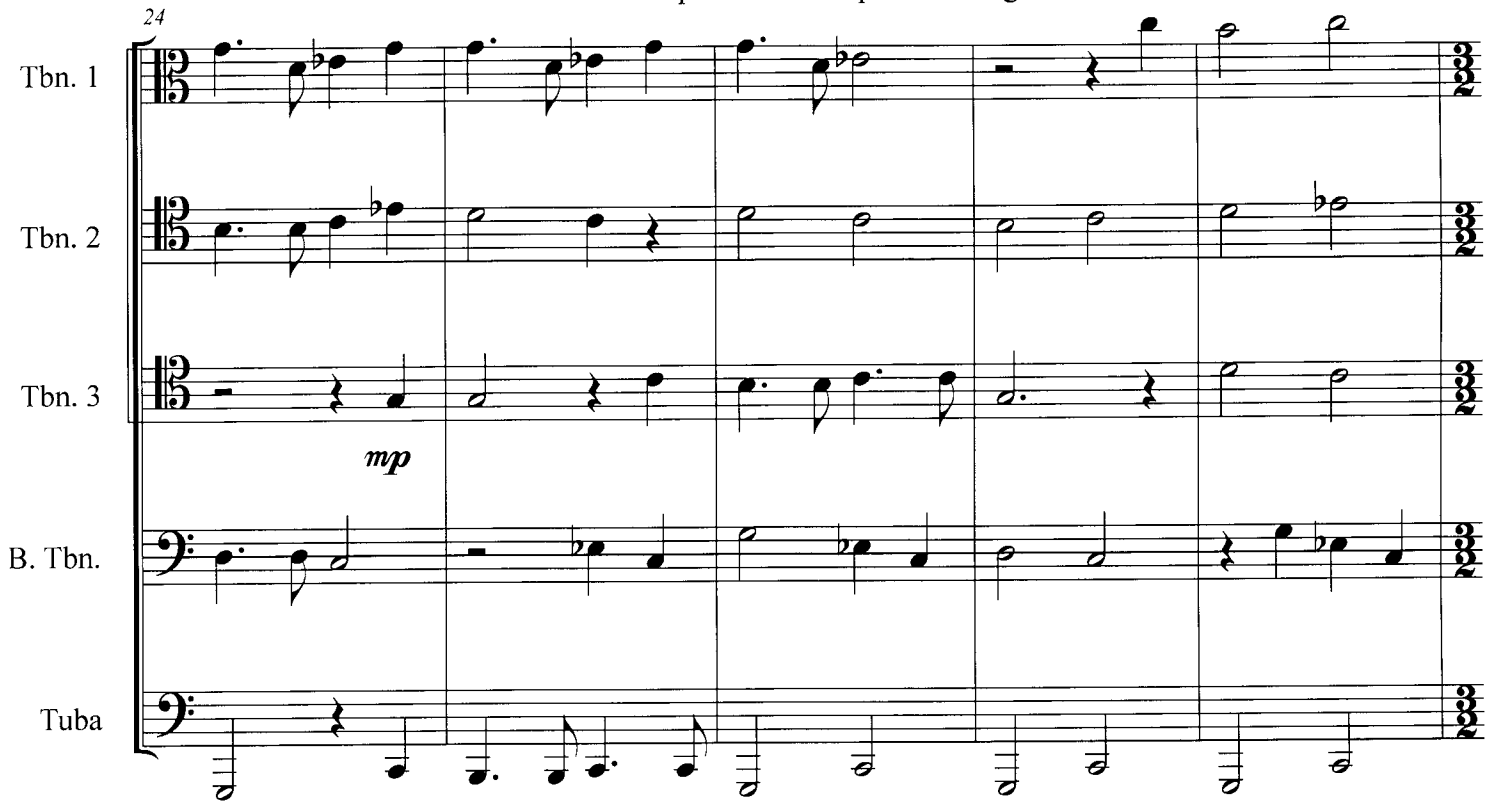
Bob Reifsnyder



"Dunque amate relique" SV111g



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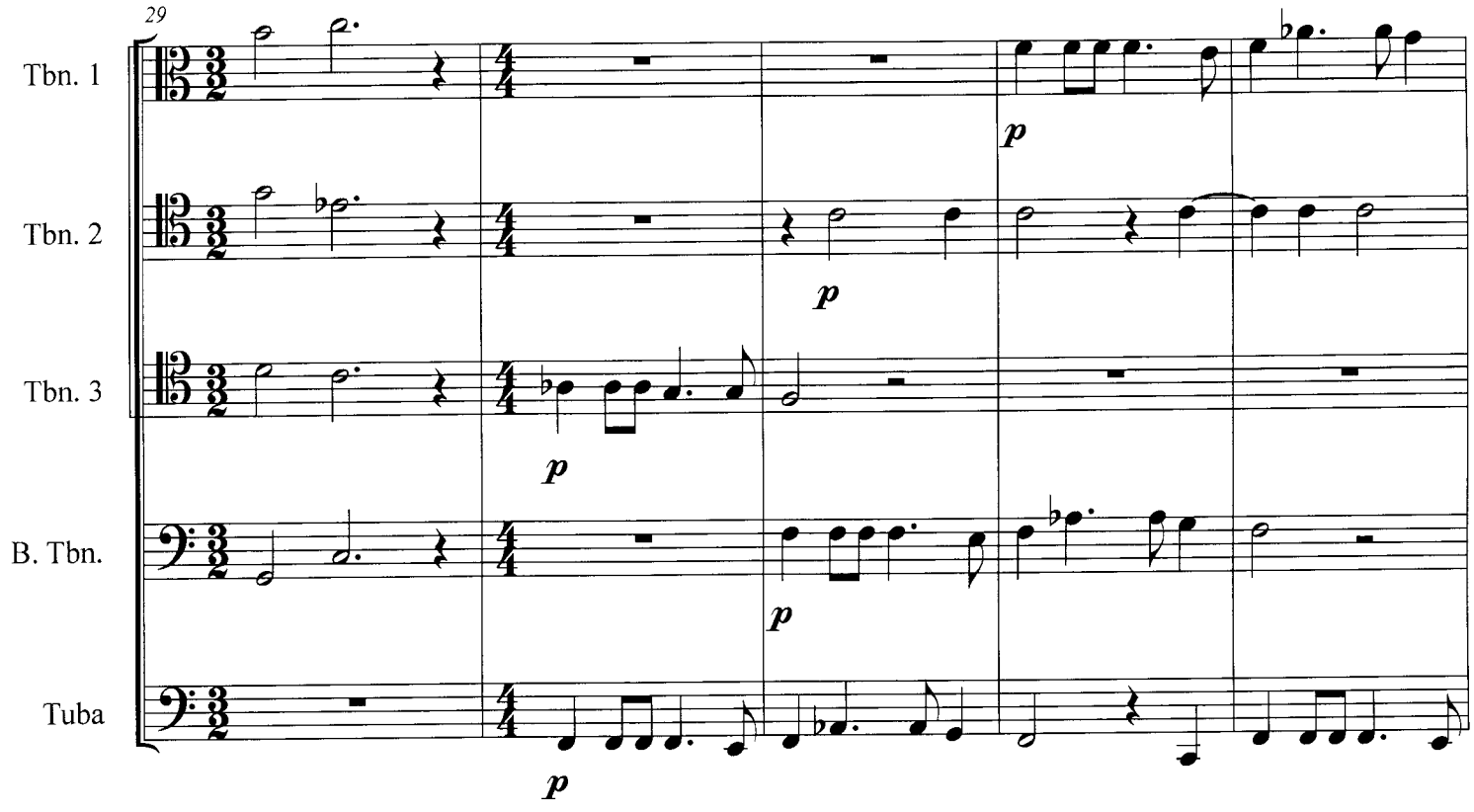
mp
B. Tbn.
Tuba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Tbn. 2
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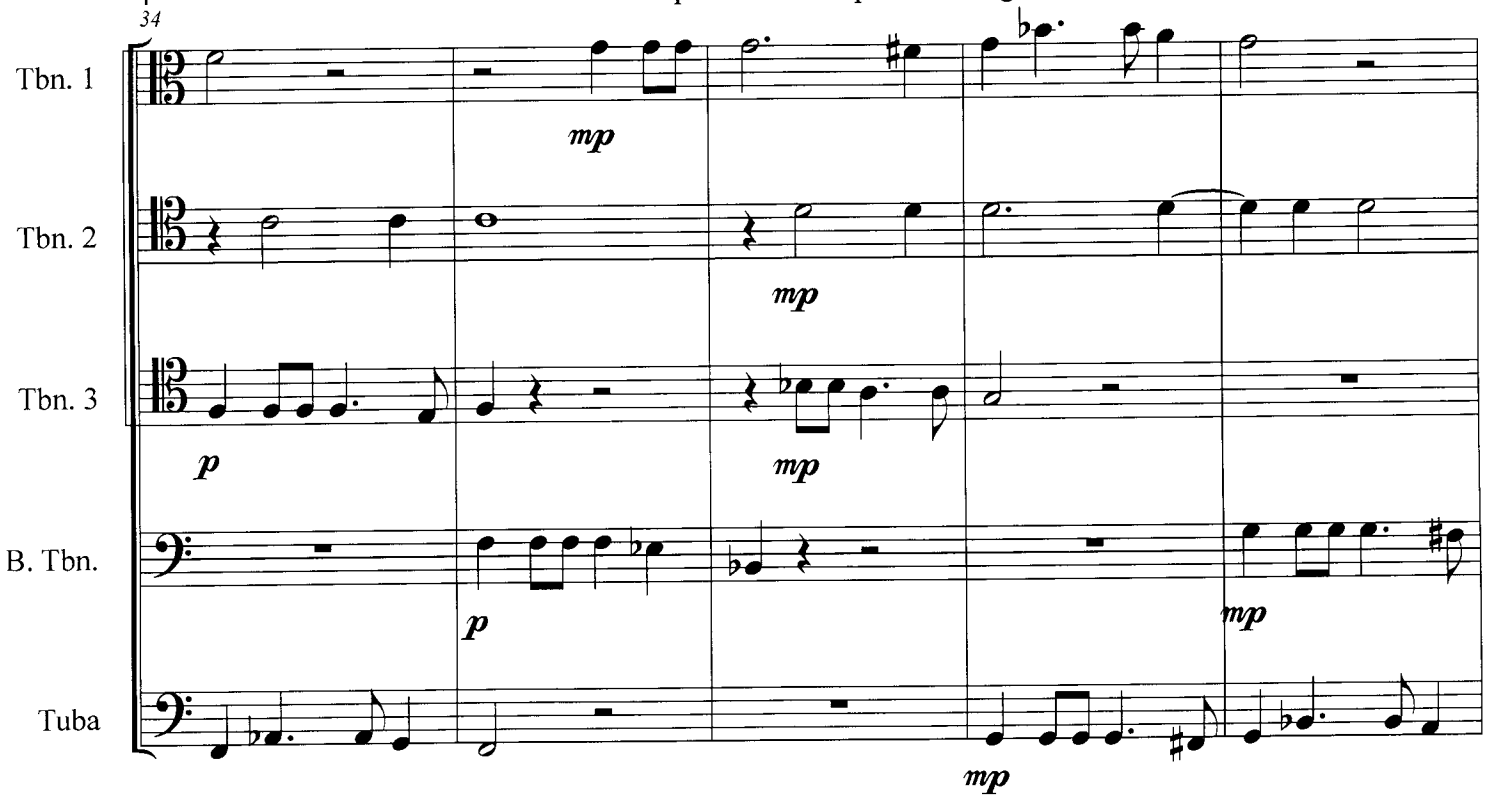
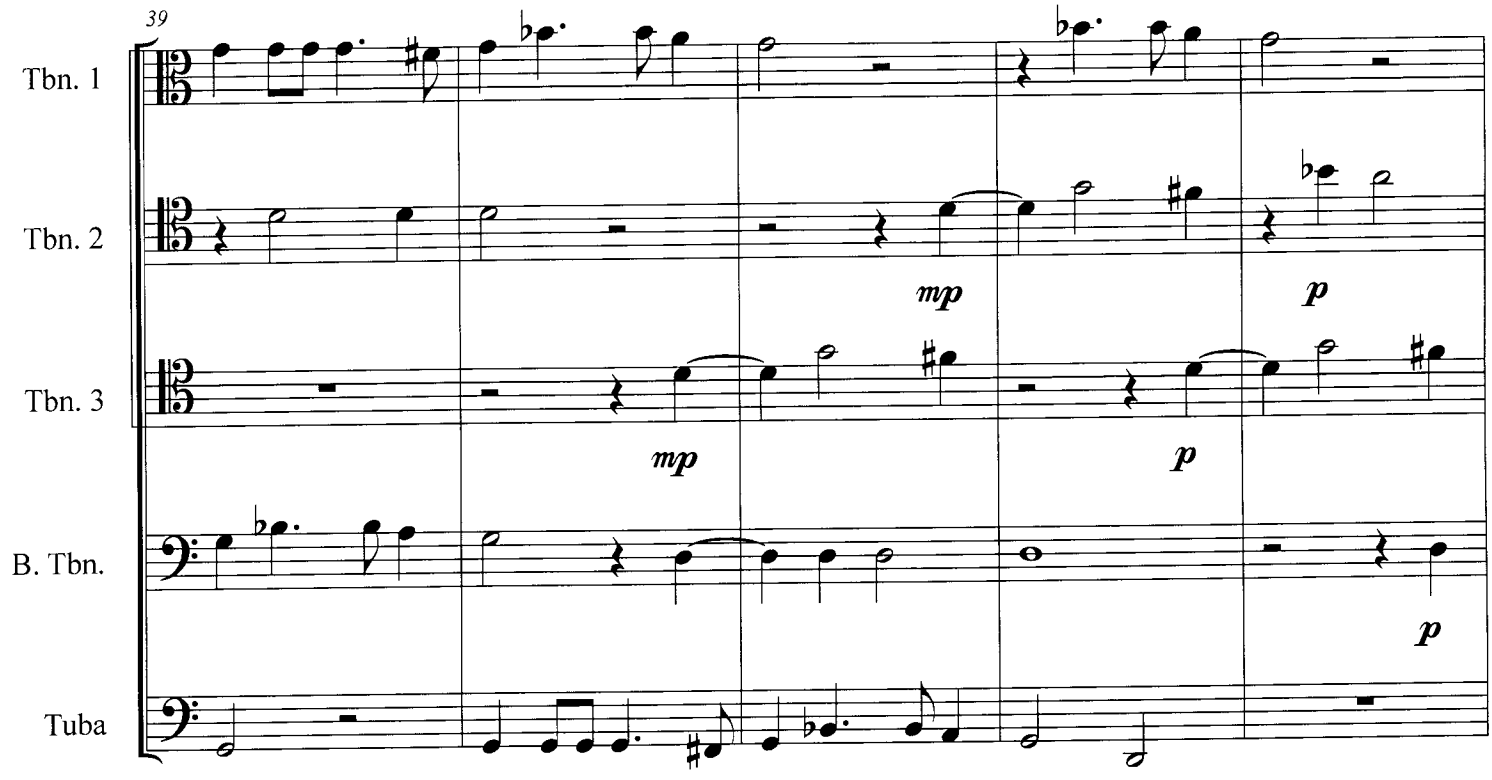
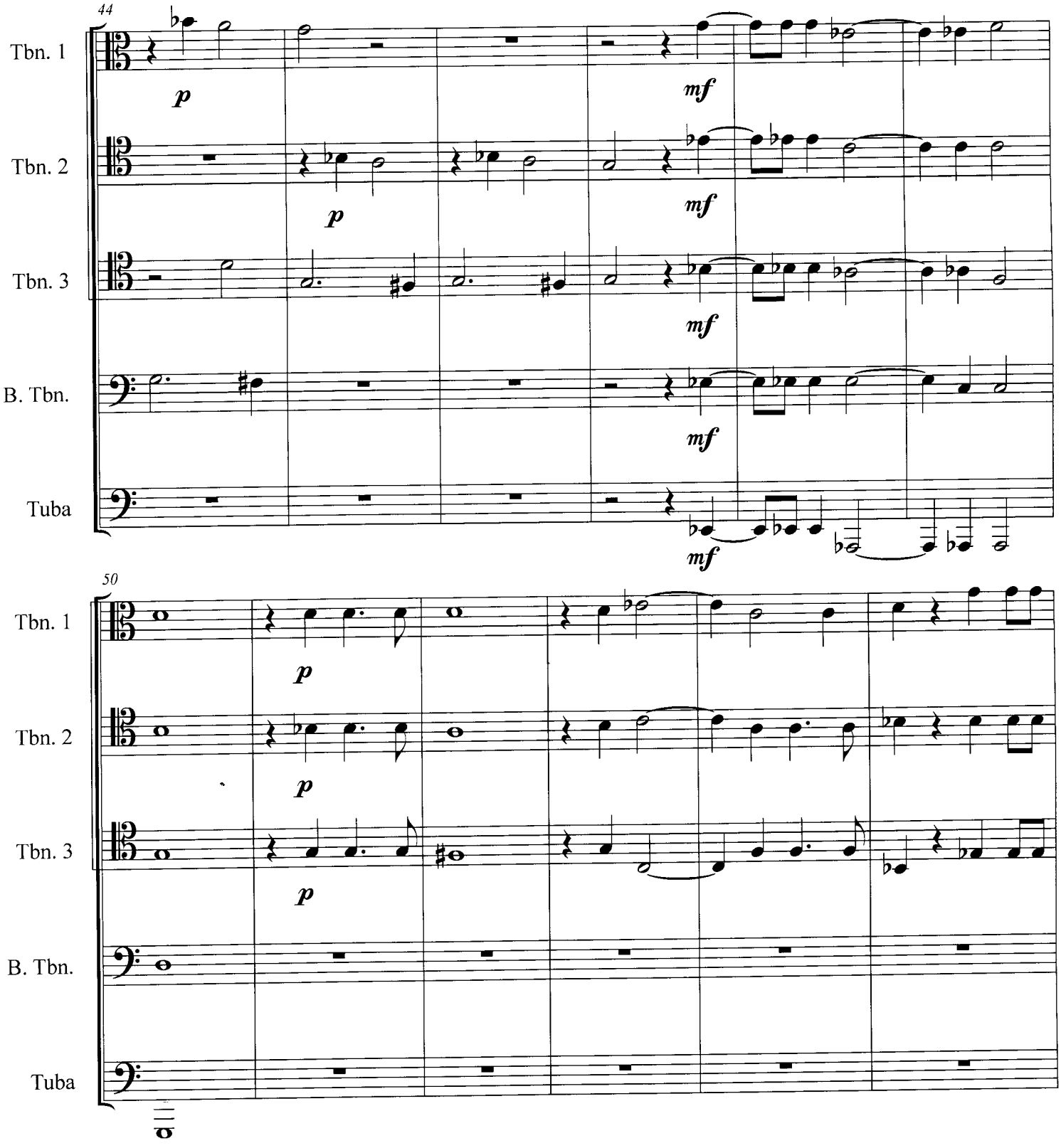
Tbn. 3
p
B. Tbn.
p
Tuba
p

"Dunque amate relique" SV111g






44
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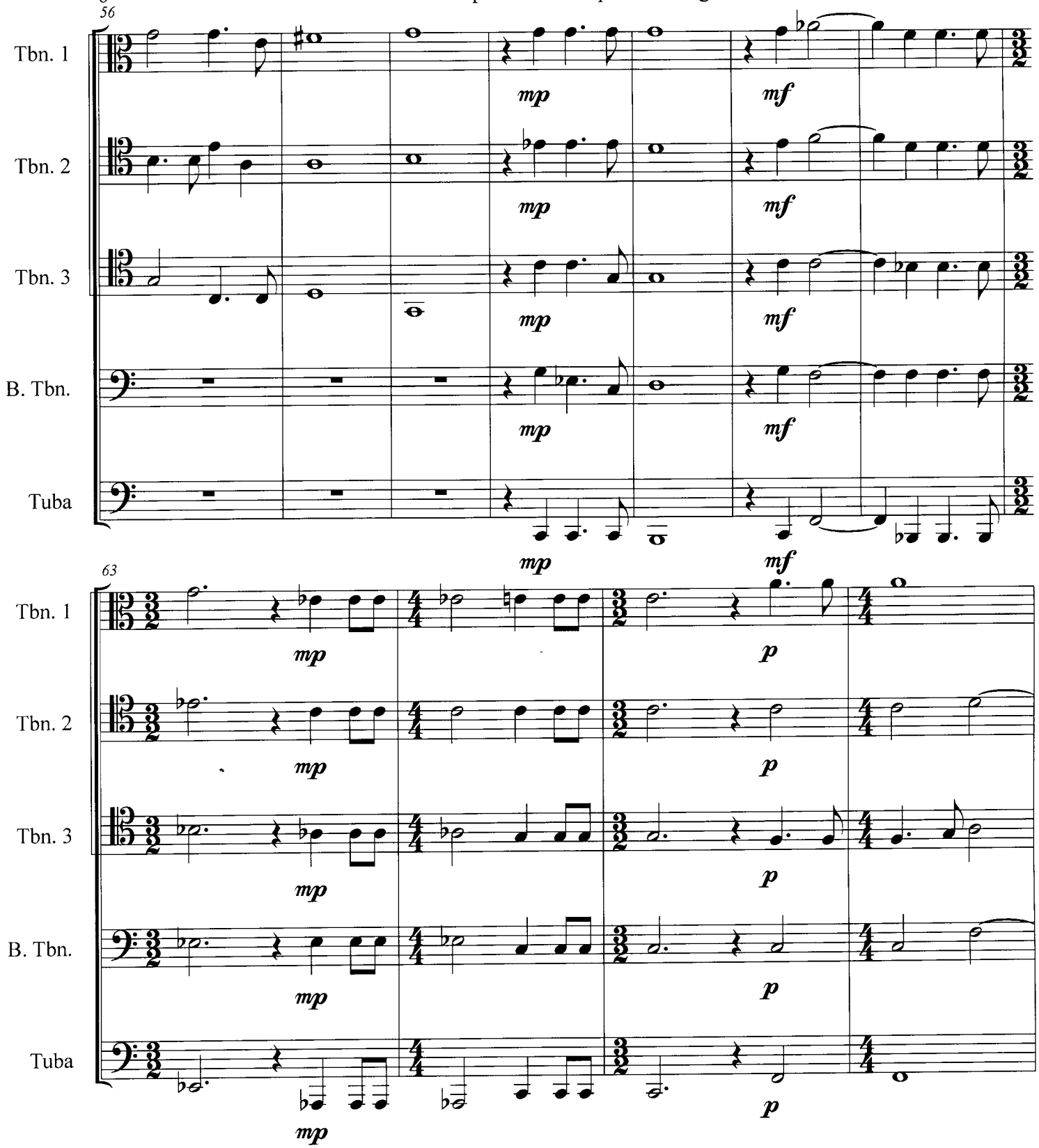
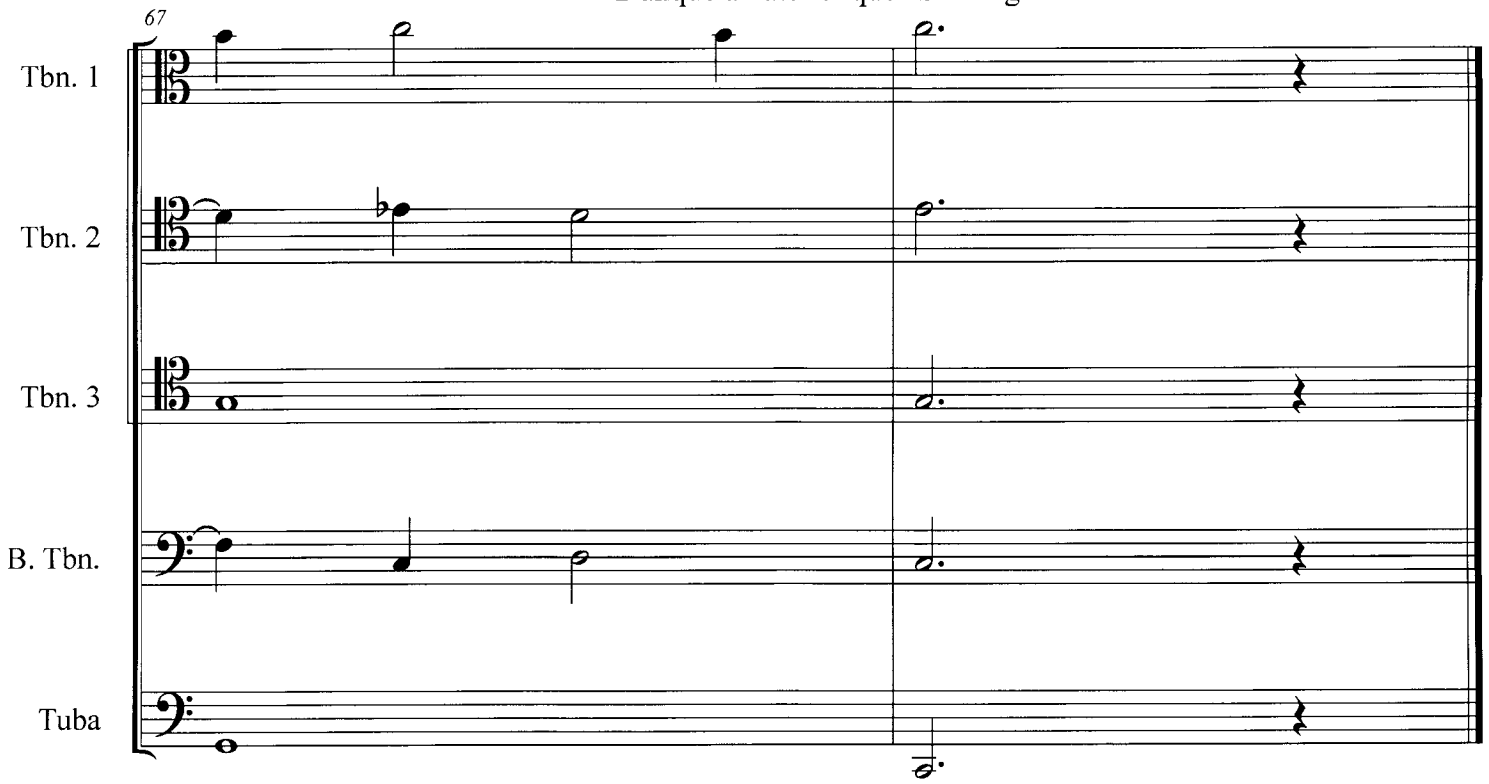
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mf
50

"Dunque amate relique" SV111g




67
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba

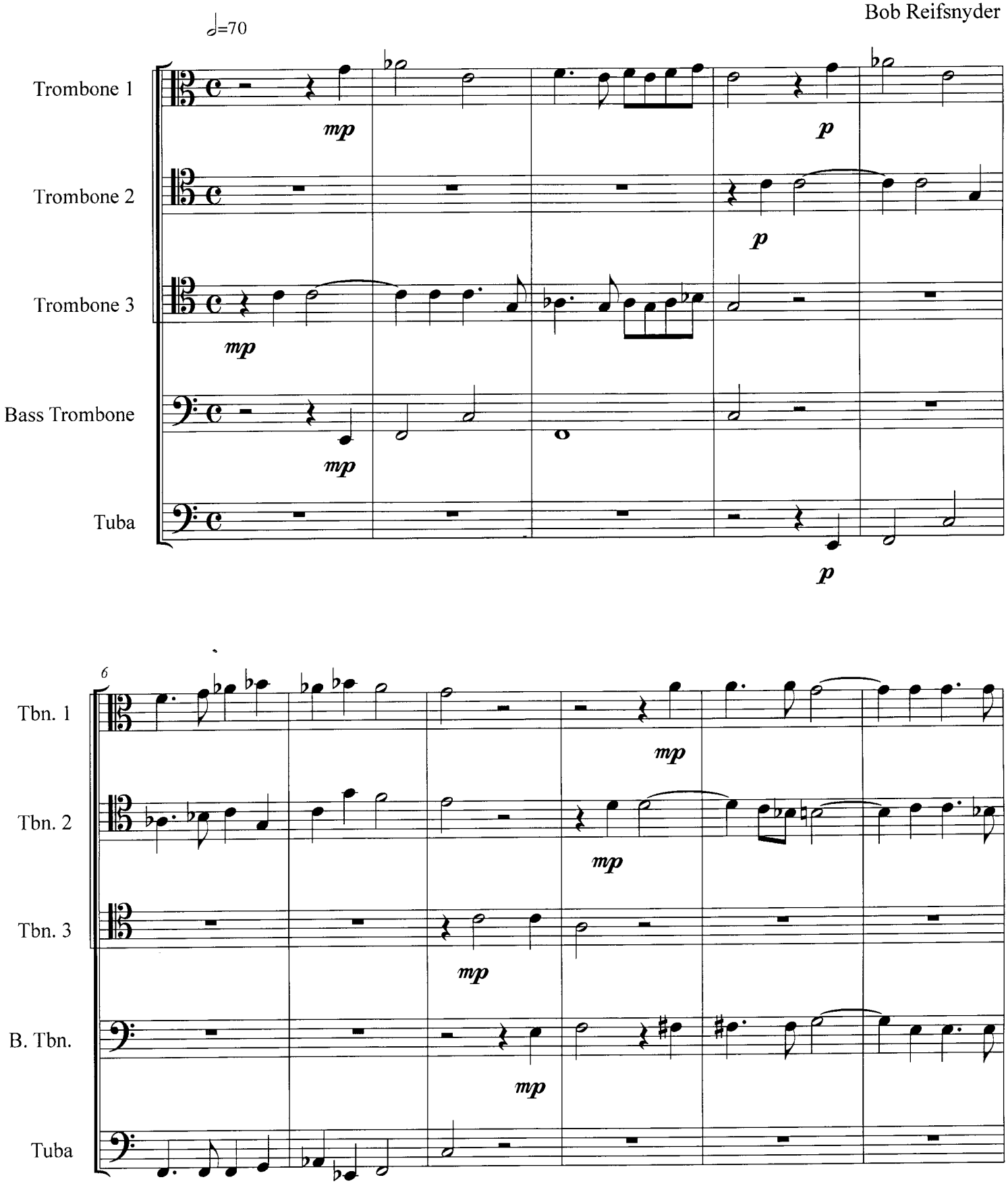
Score

"Ohime il bel Viso" SV112

from Book Six

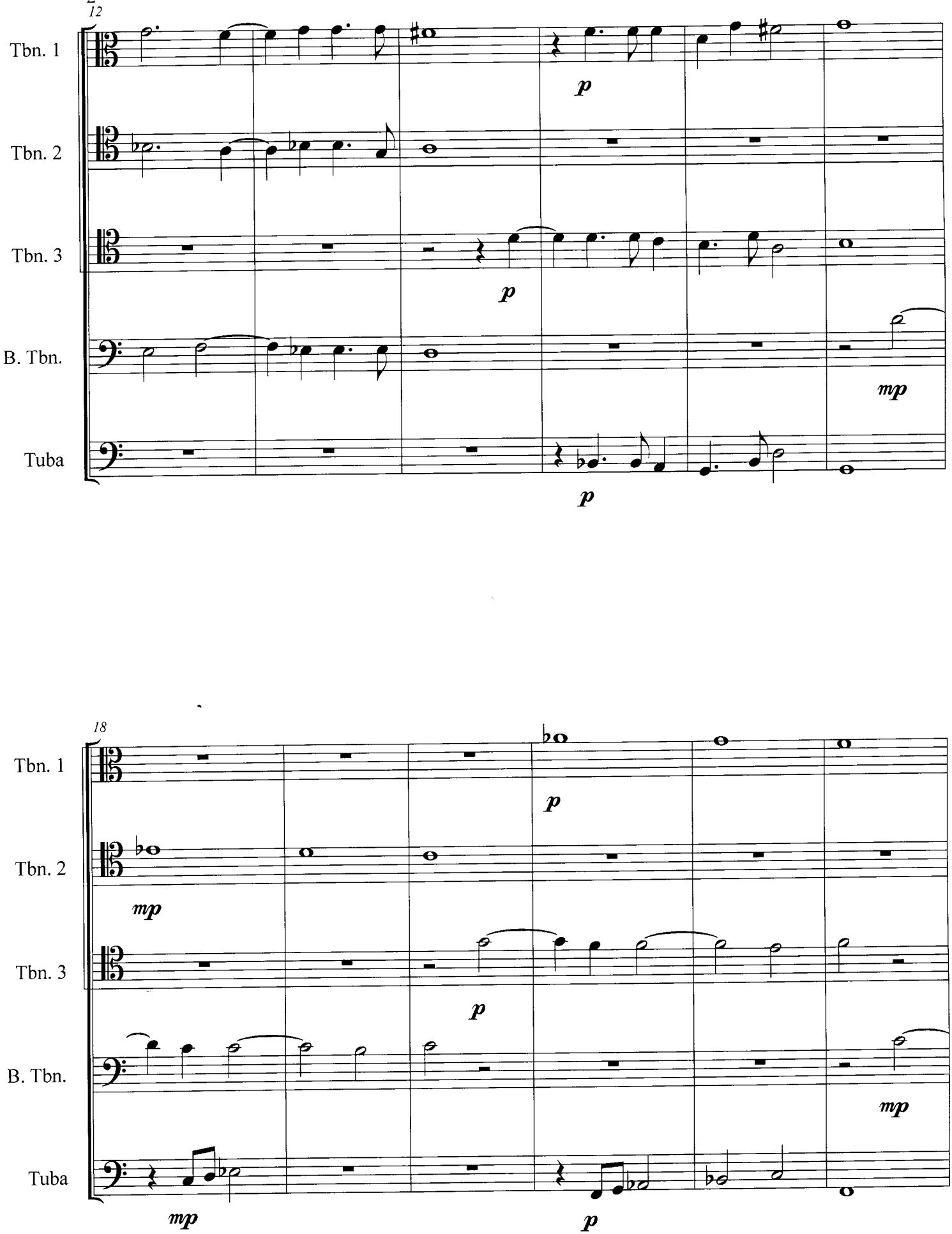
Monteverdi

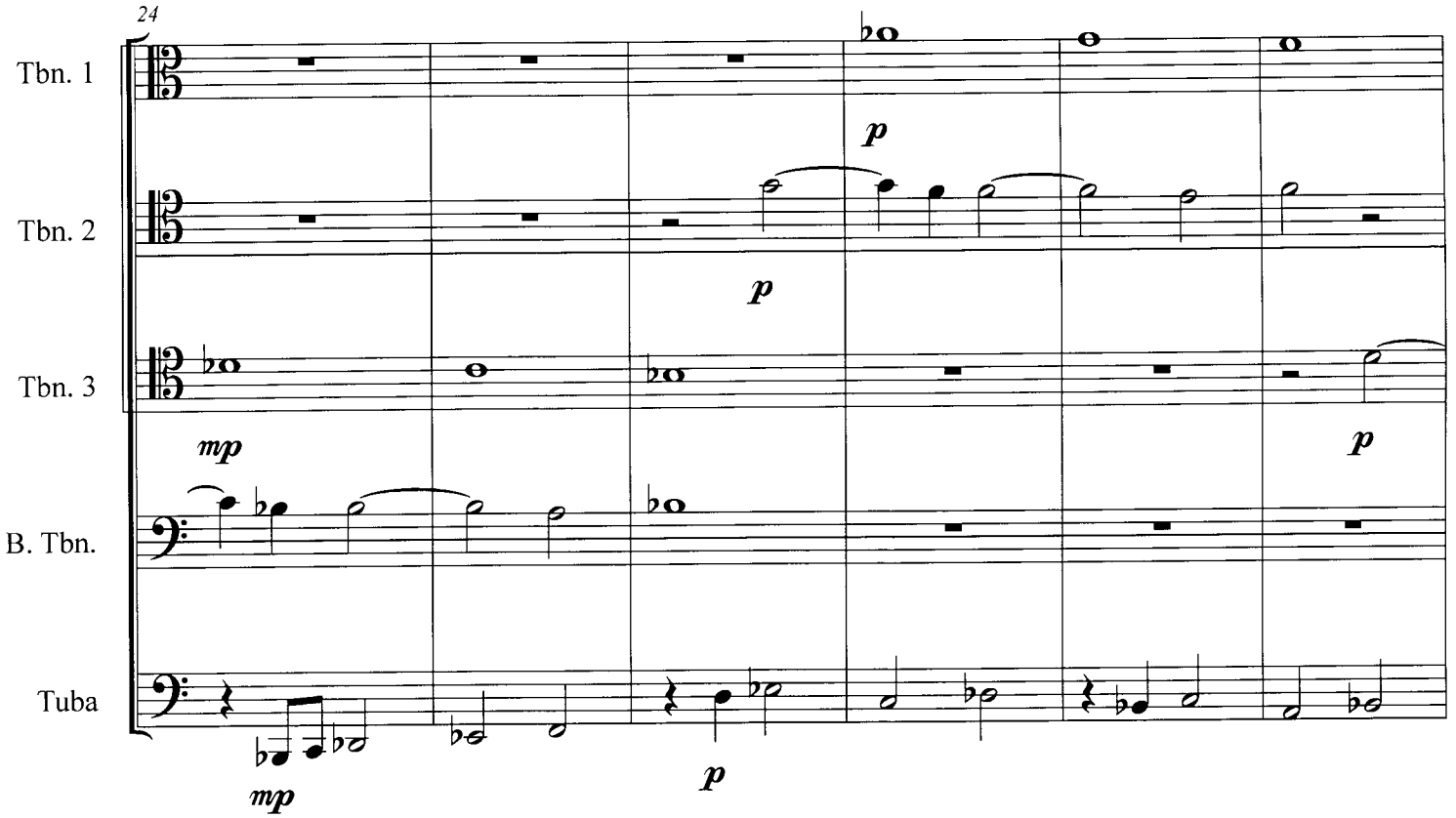
Bob Reifsnyder



©

"Ohime il bel Viso" SV112

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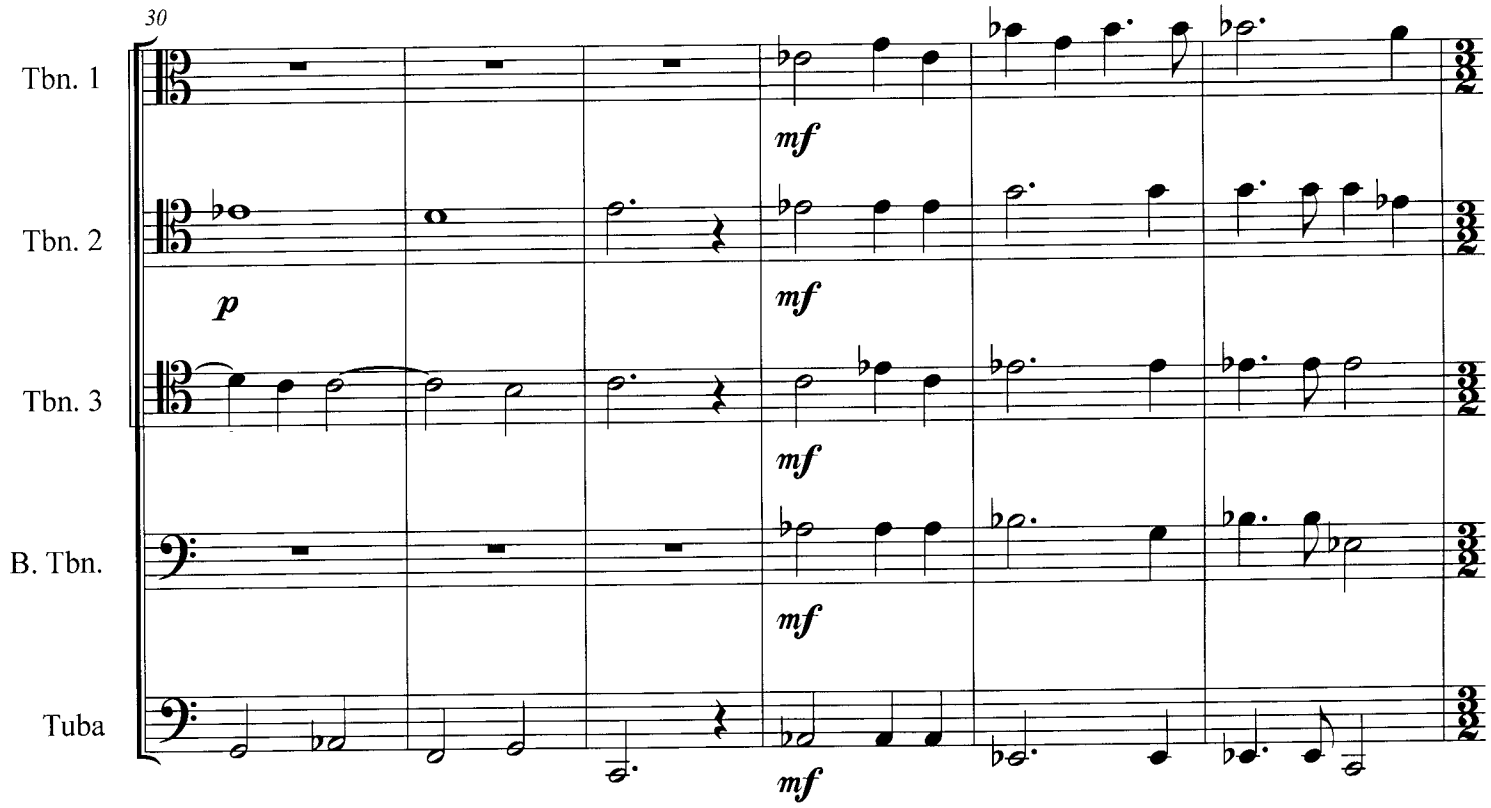
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Tuba
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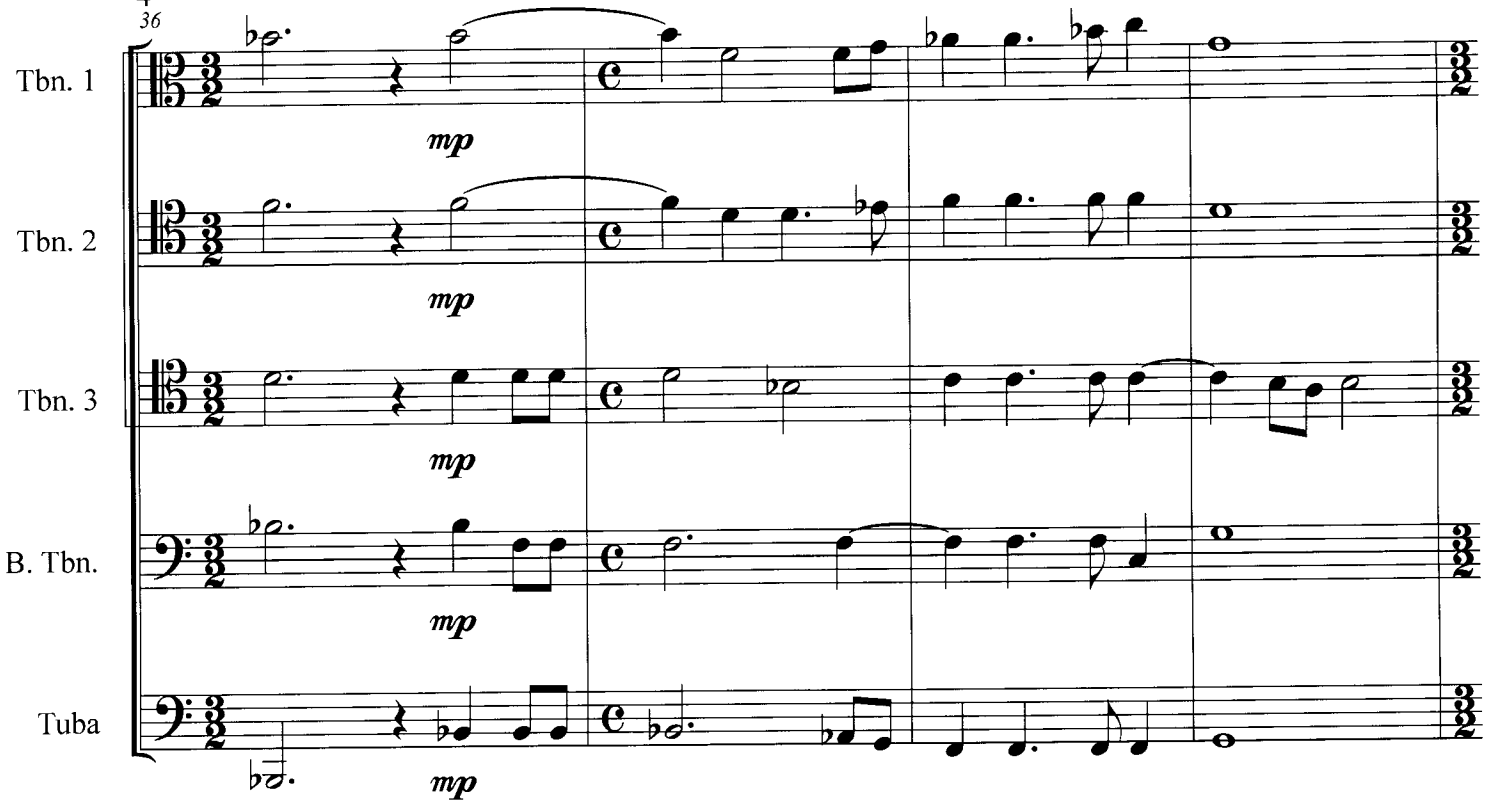
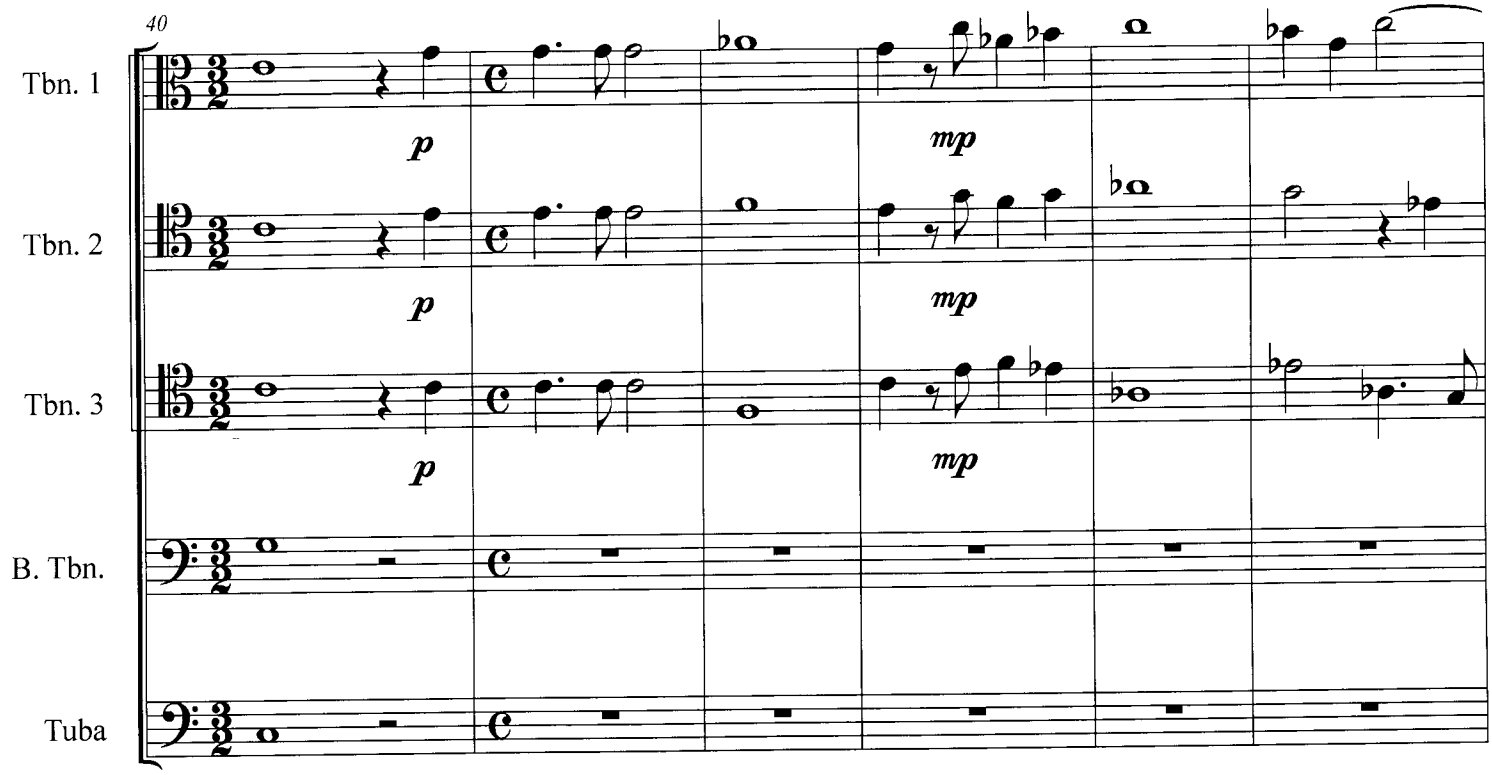
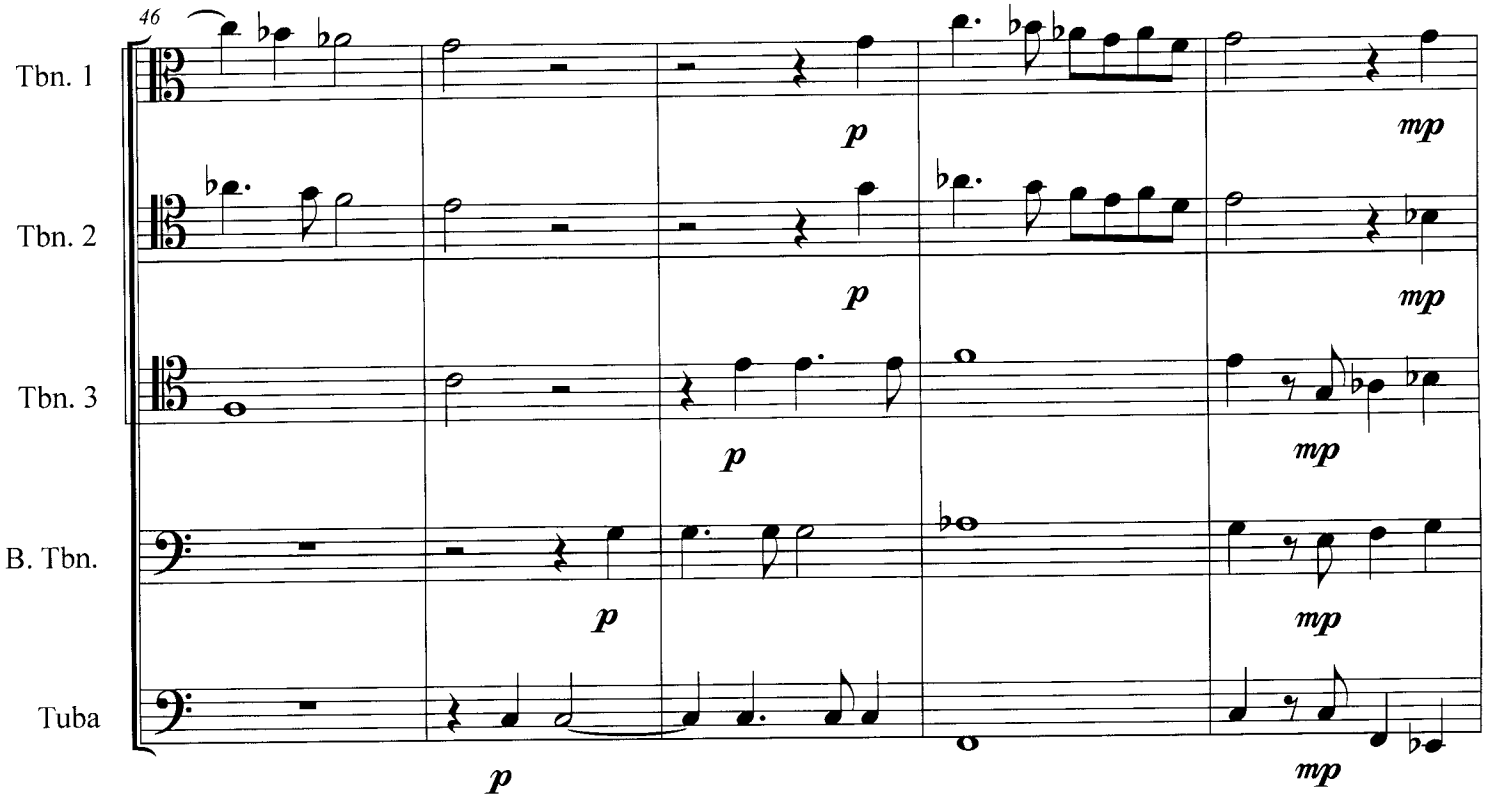
mf
mf
mf
mf

"Ohime il bel Viso" SV112



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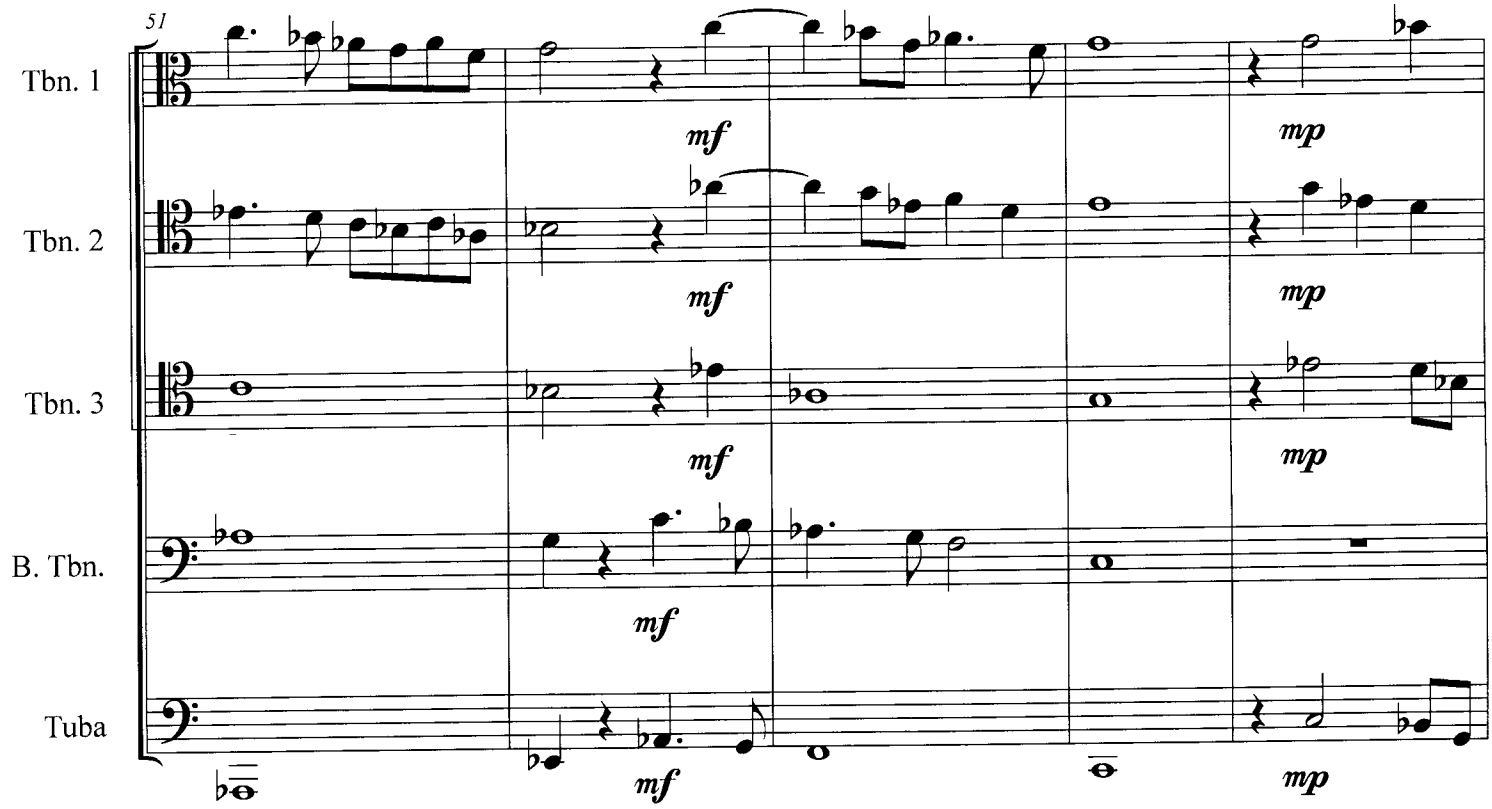
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mp


51
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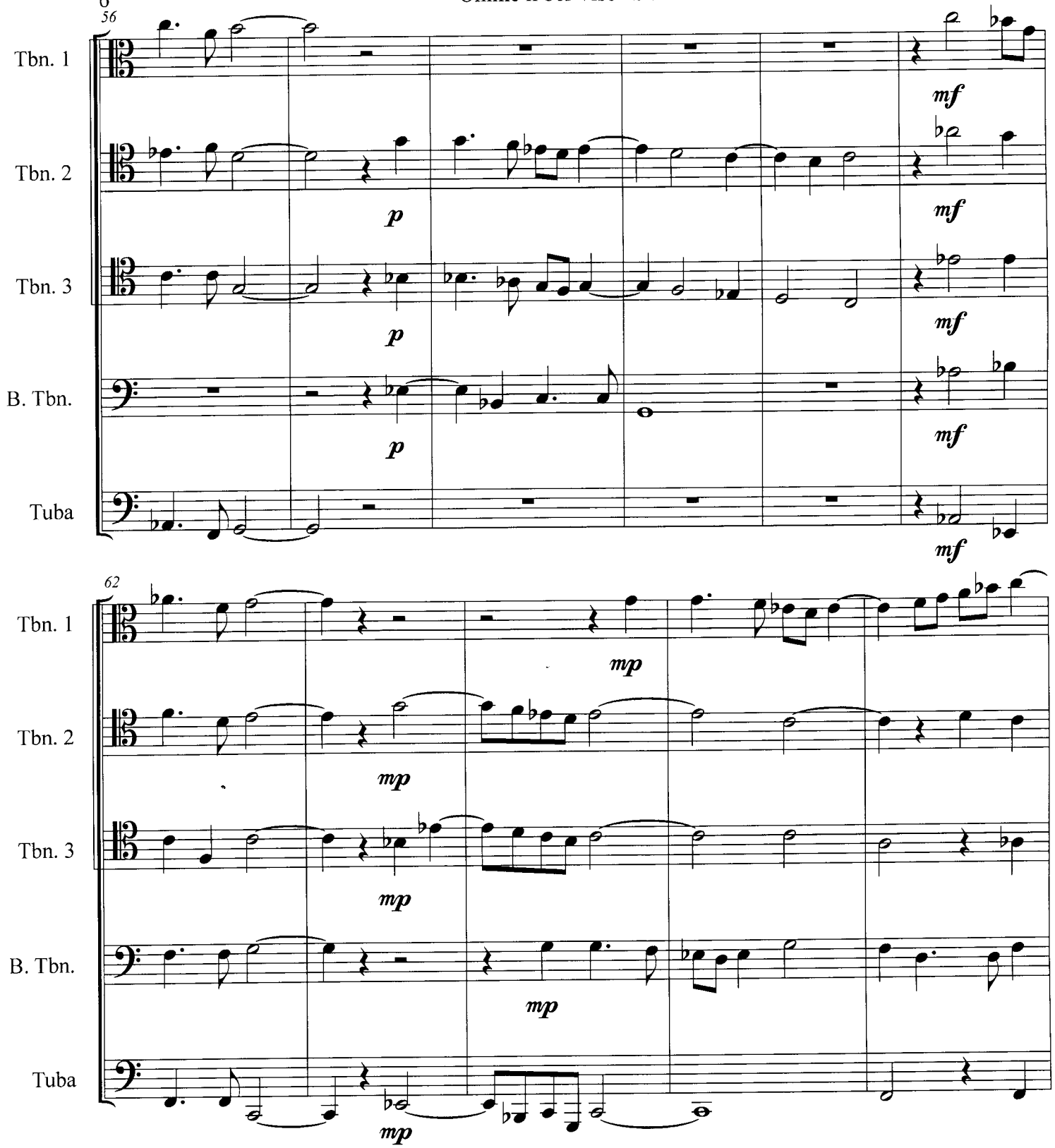
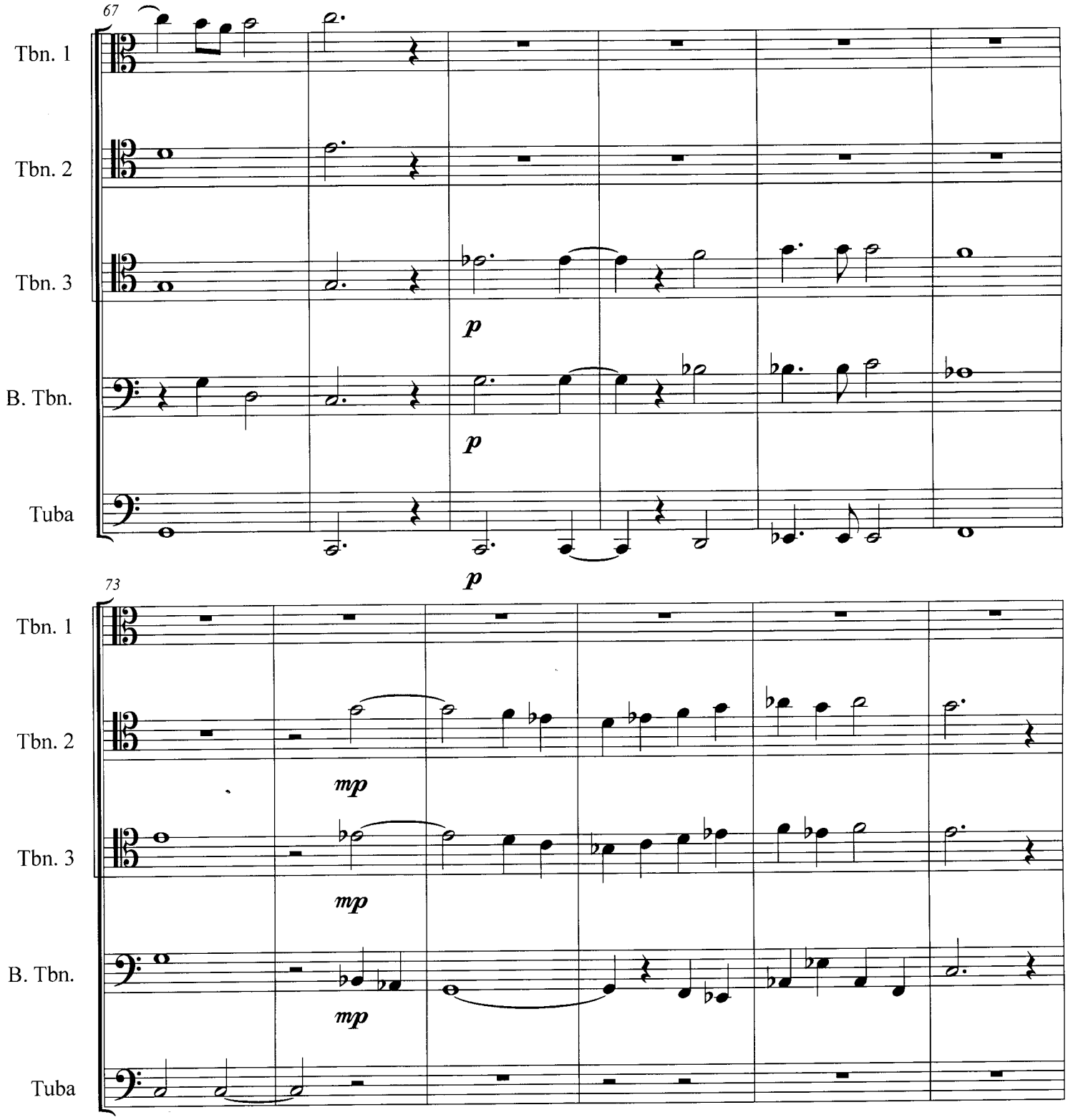
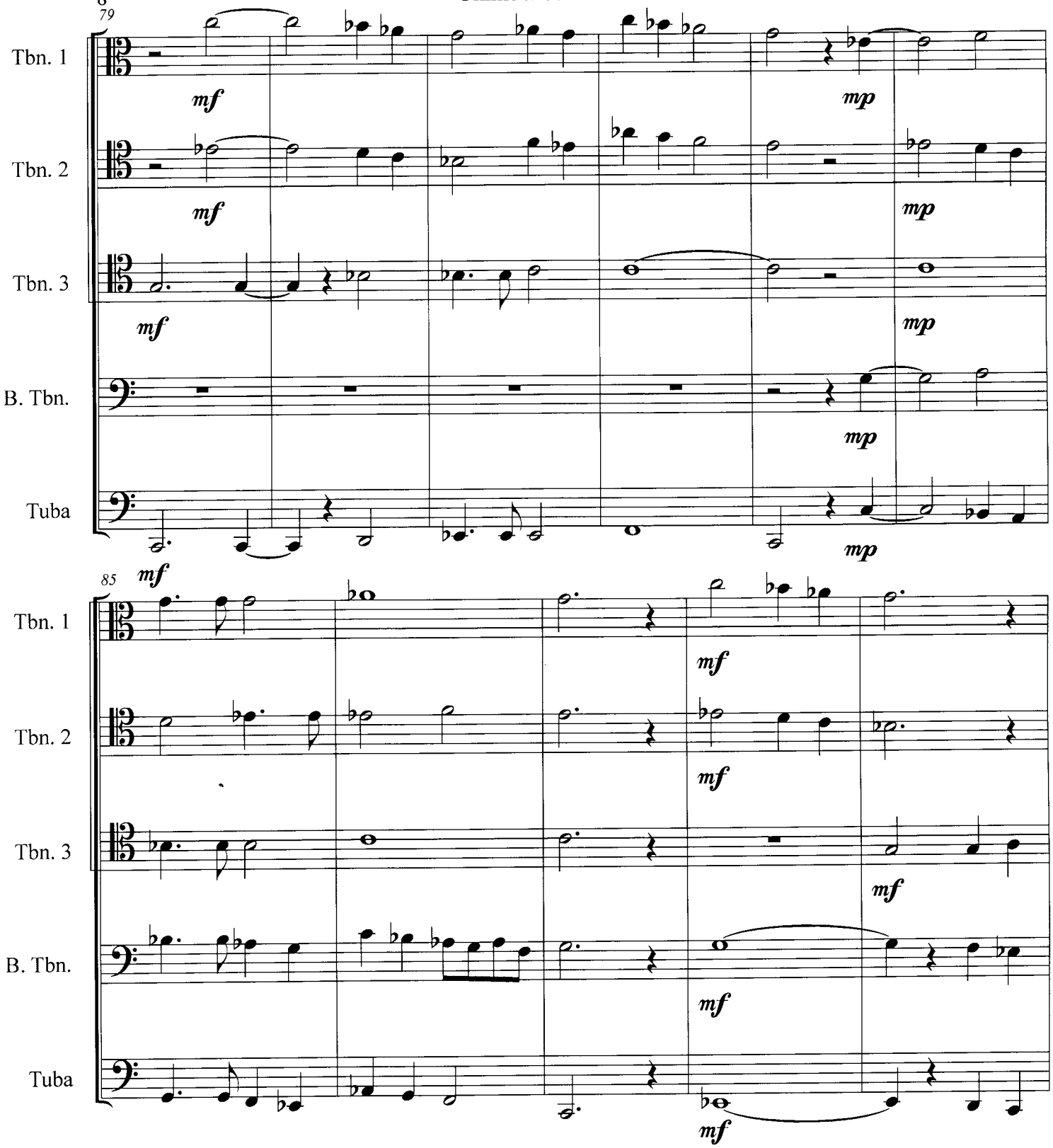
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mf
mp

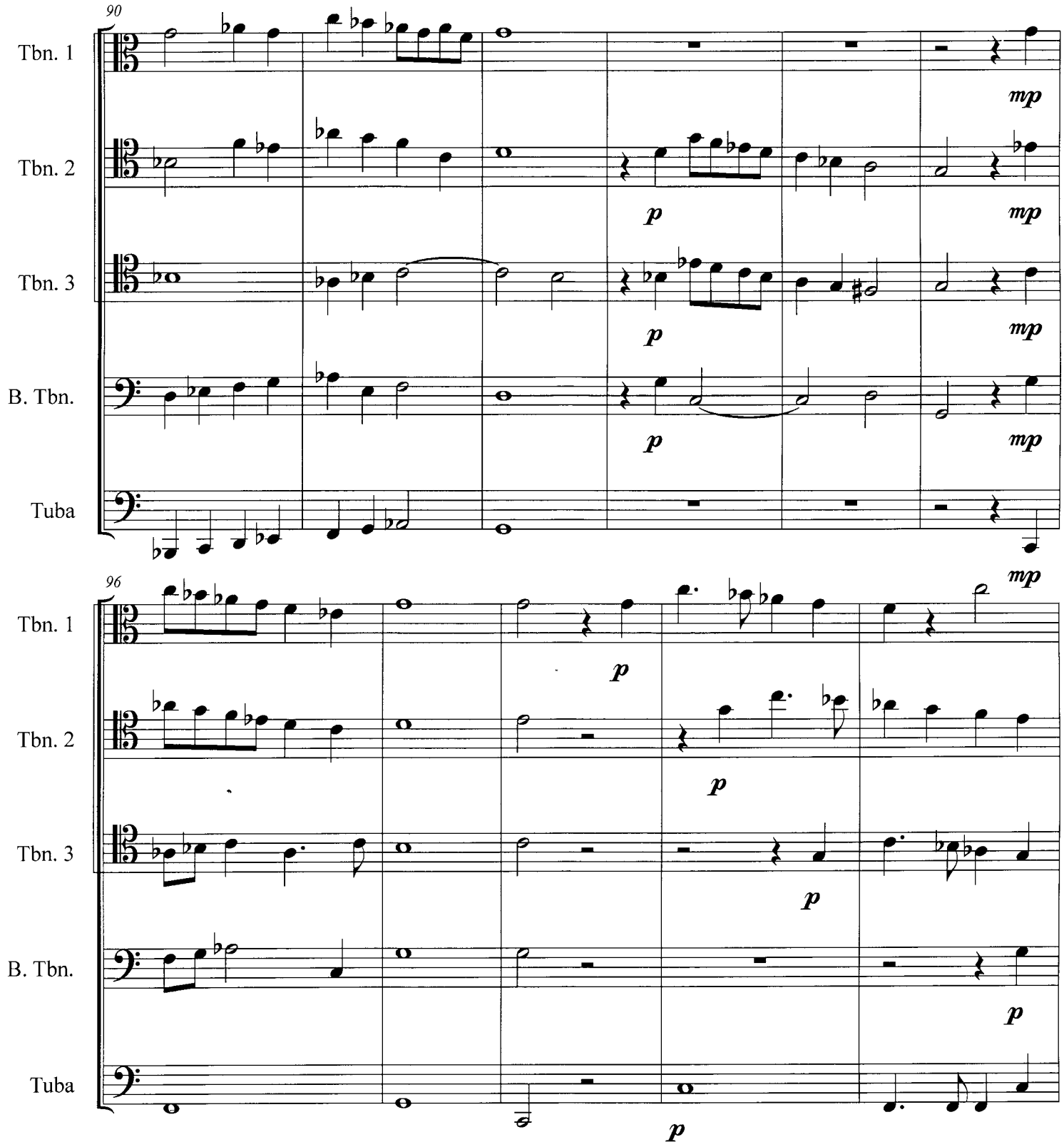
"Ohime il bel Viso" SV112




67
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
p
p
73
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp
mp

"Ohime il bel Viso" SV112

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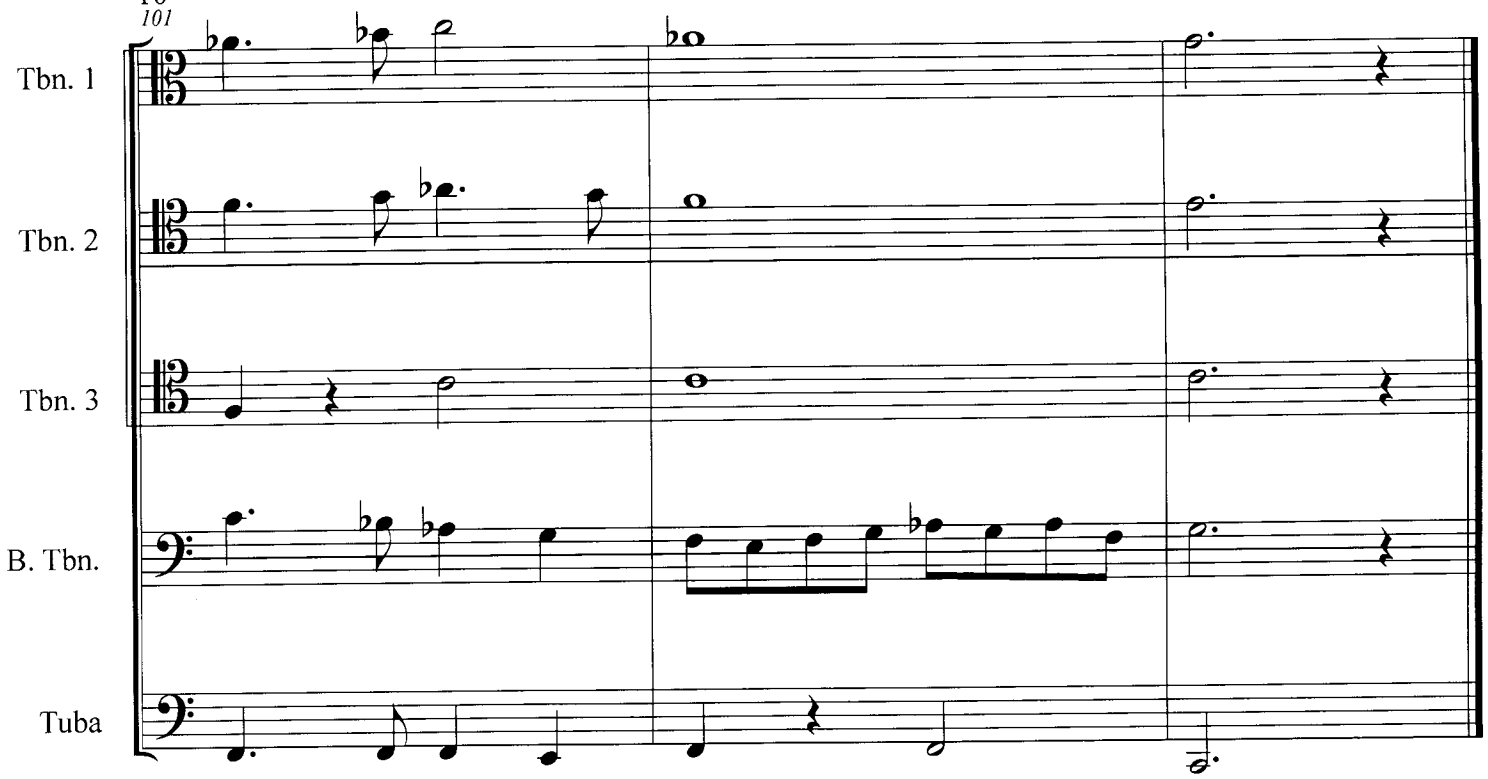
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
p
96

"Ohime il bel Viso" SV112



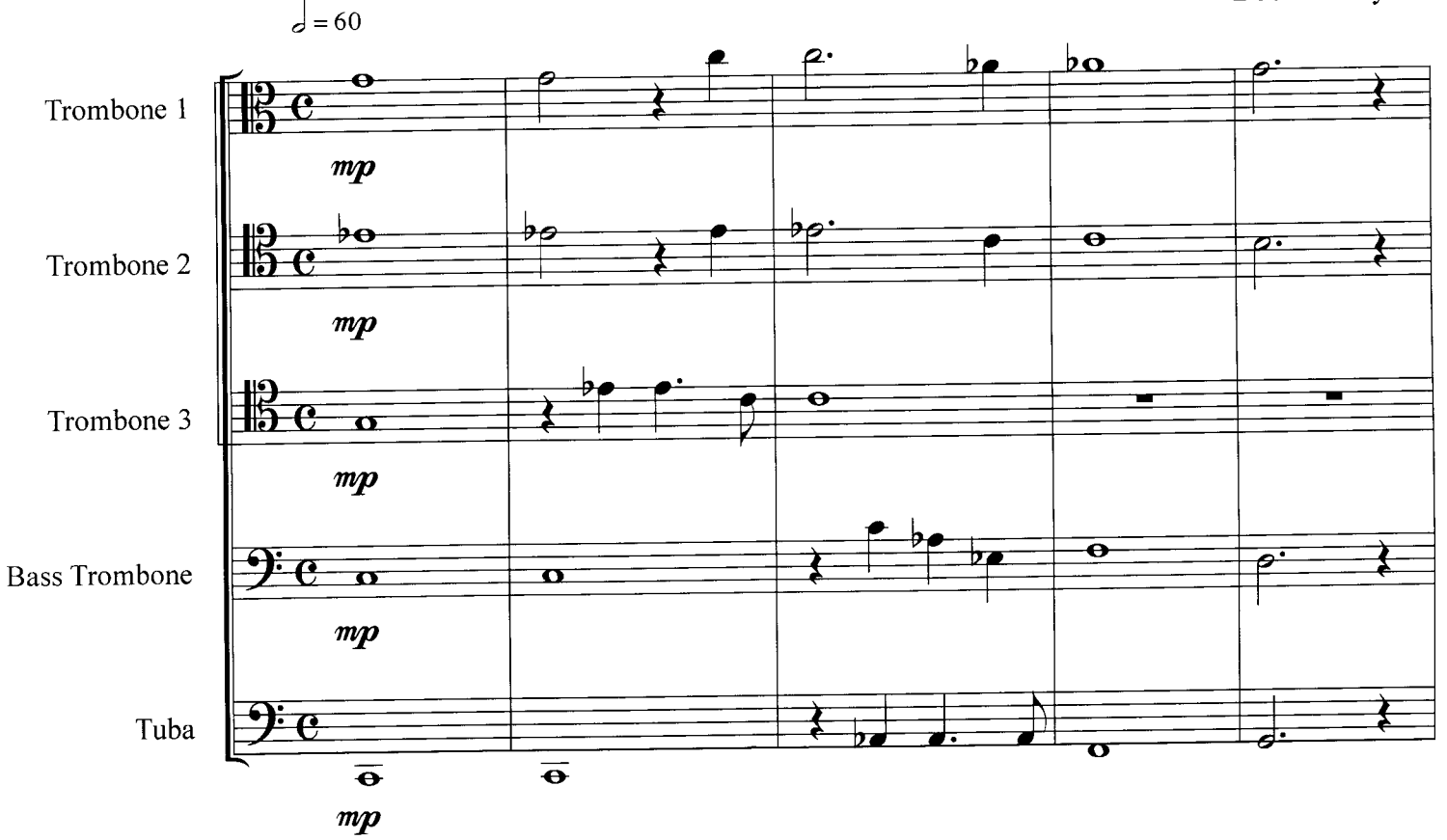
Score

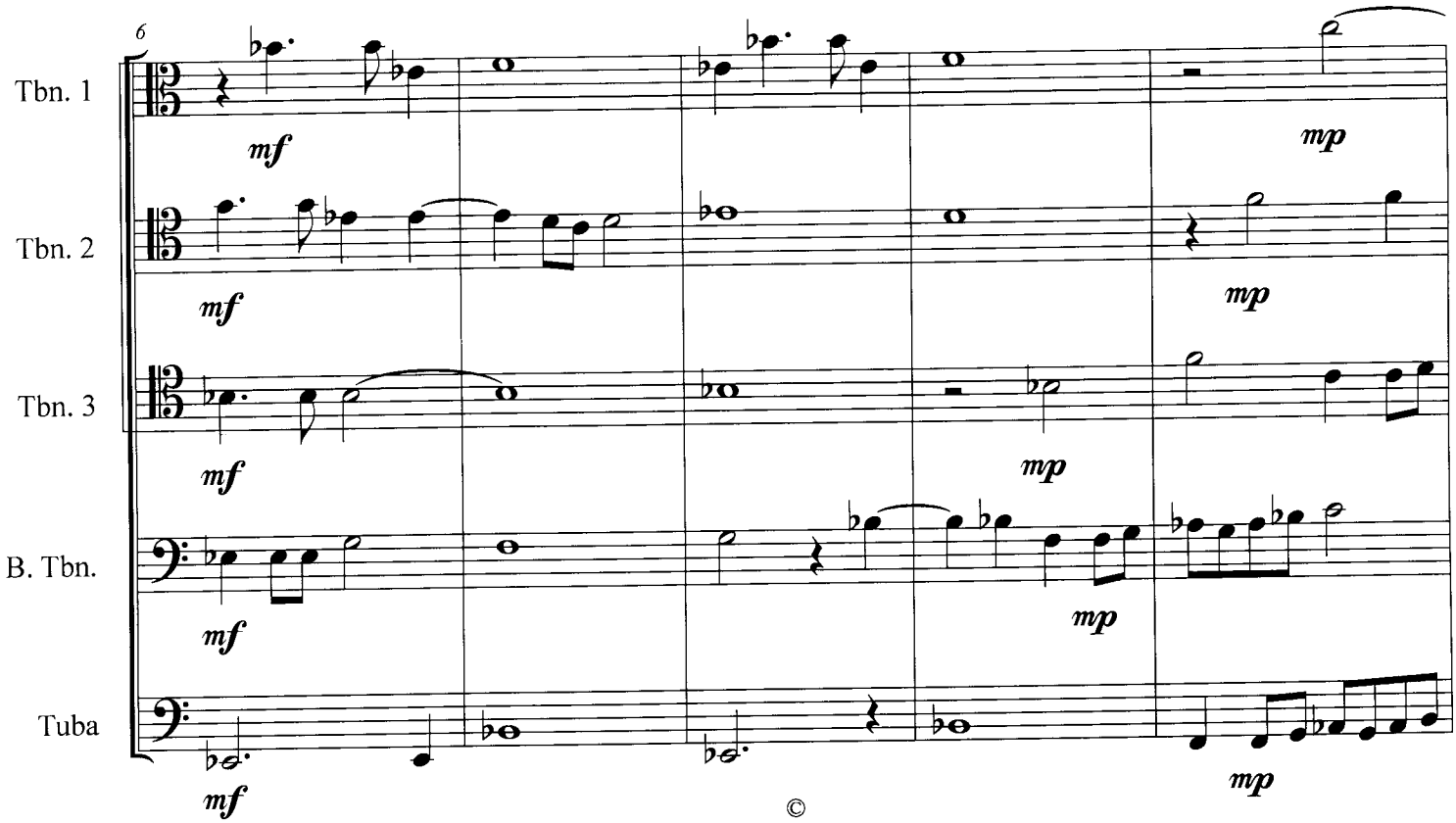
"Batto qui pianse" SV113

from Book Six

Monteverdi

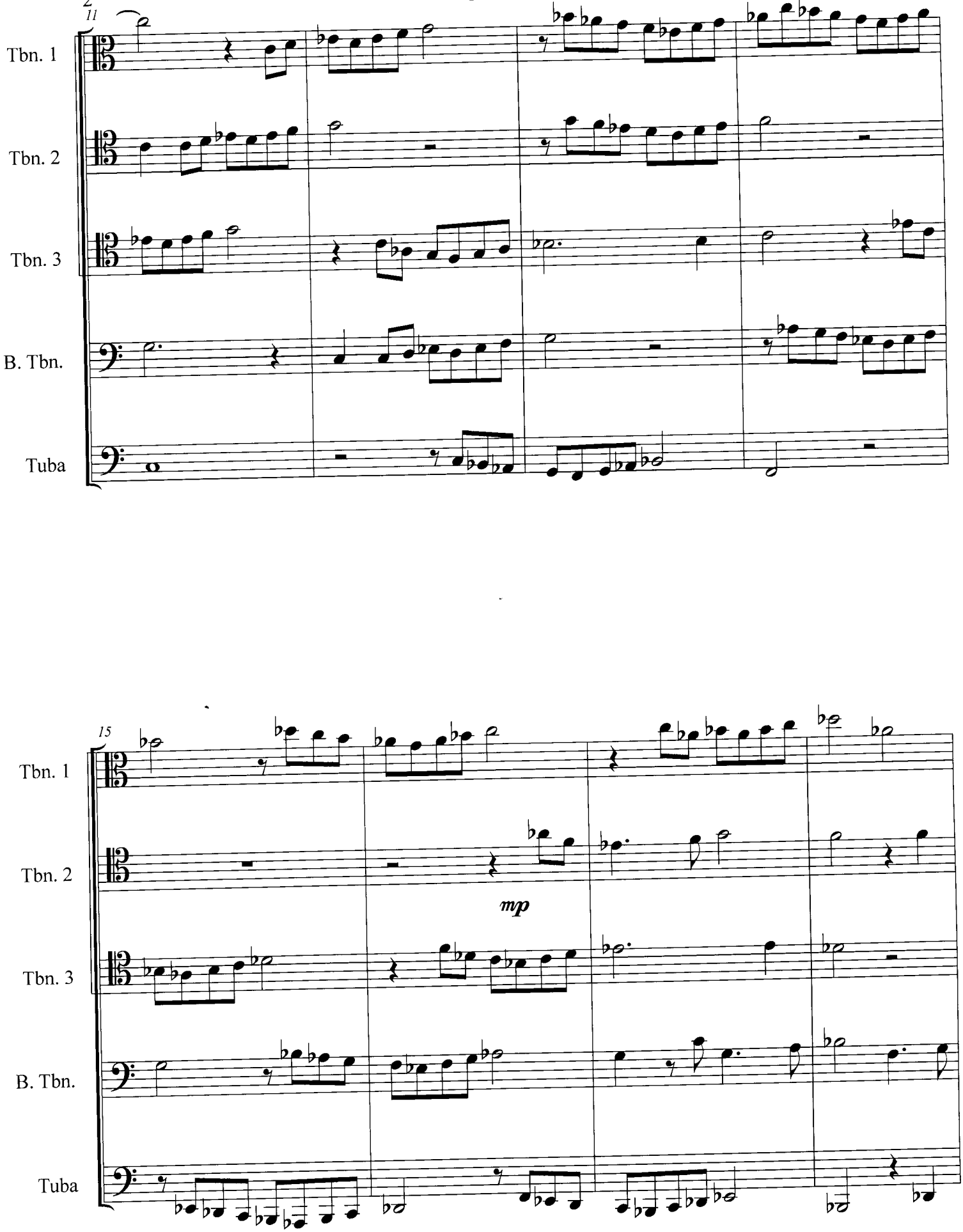
Bob Reifsnyder

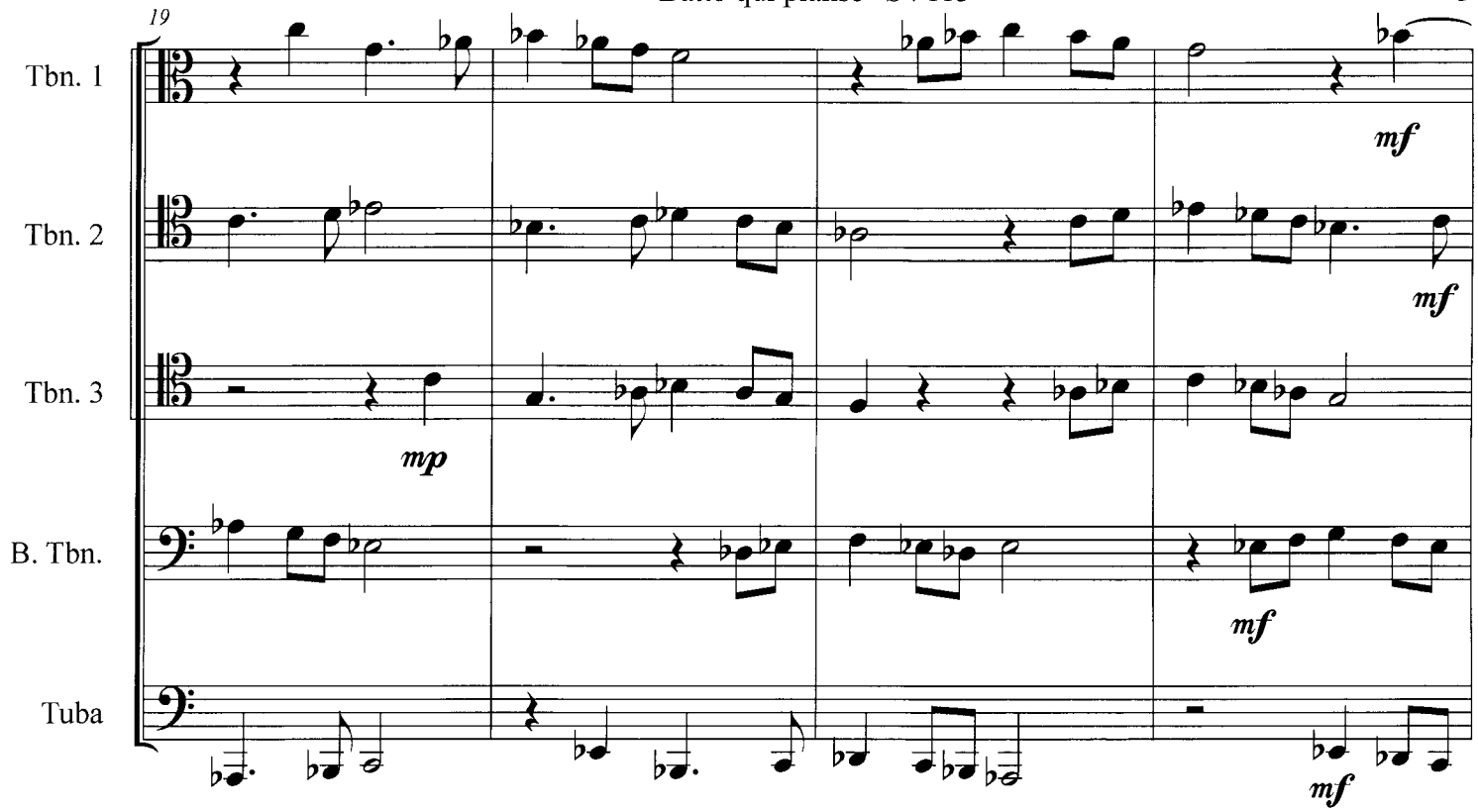




©

"Batto qui pianse" SV113

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Tbn. 3
B. Tbn.
Tuba
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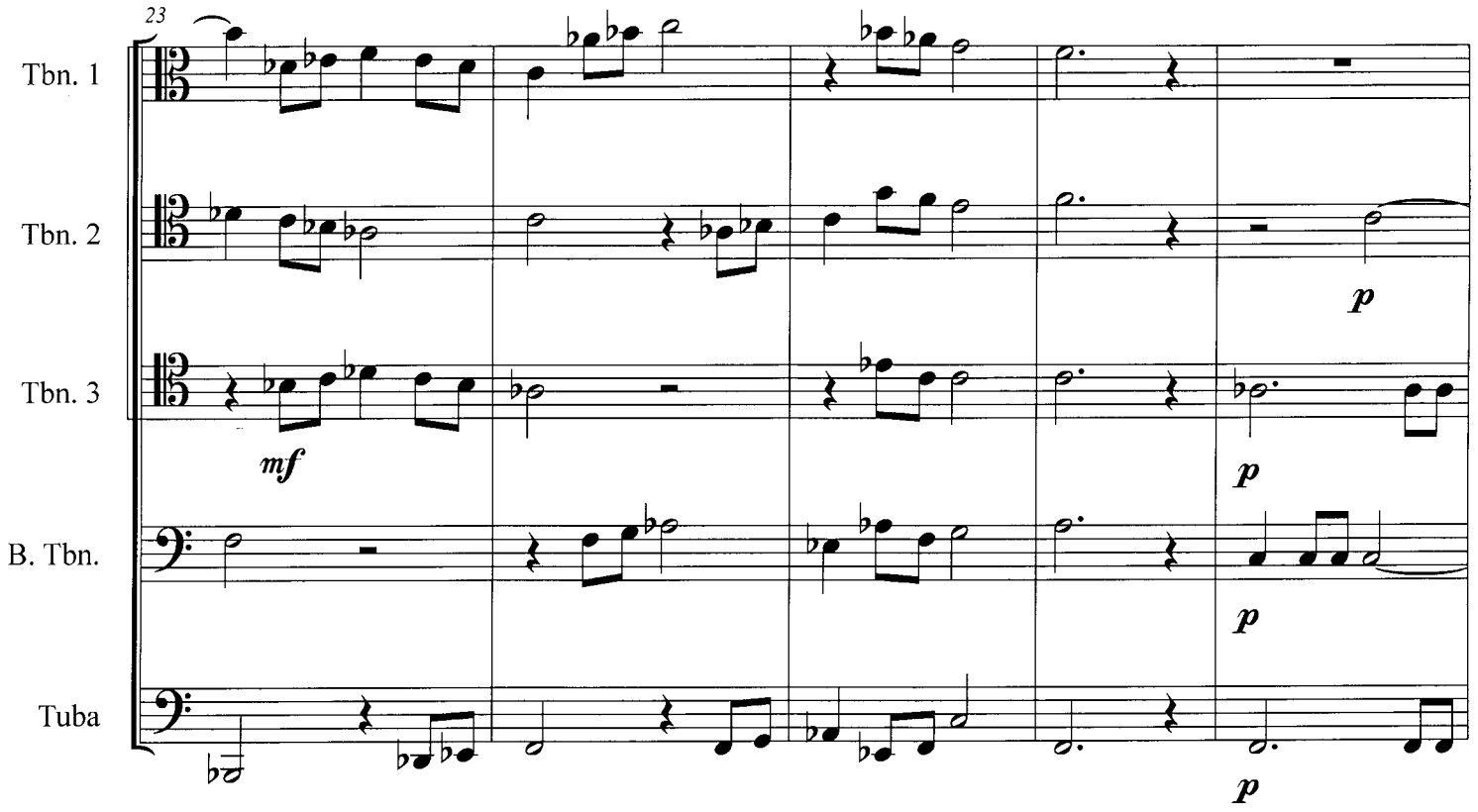
mf
mp
mf
mf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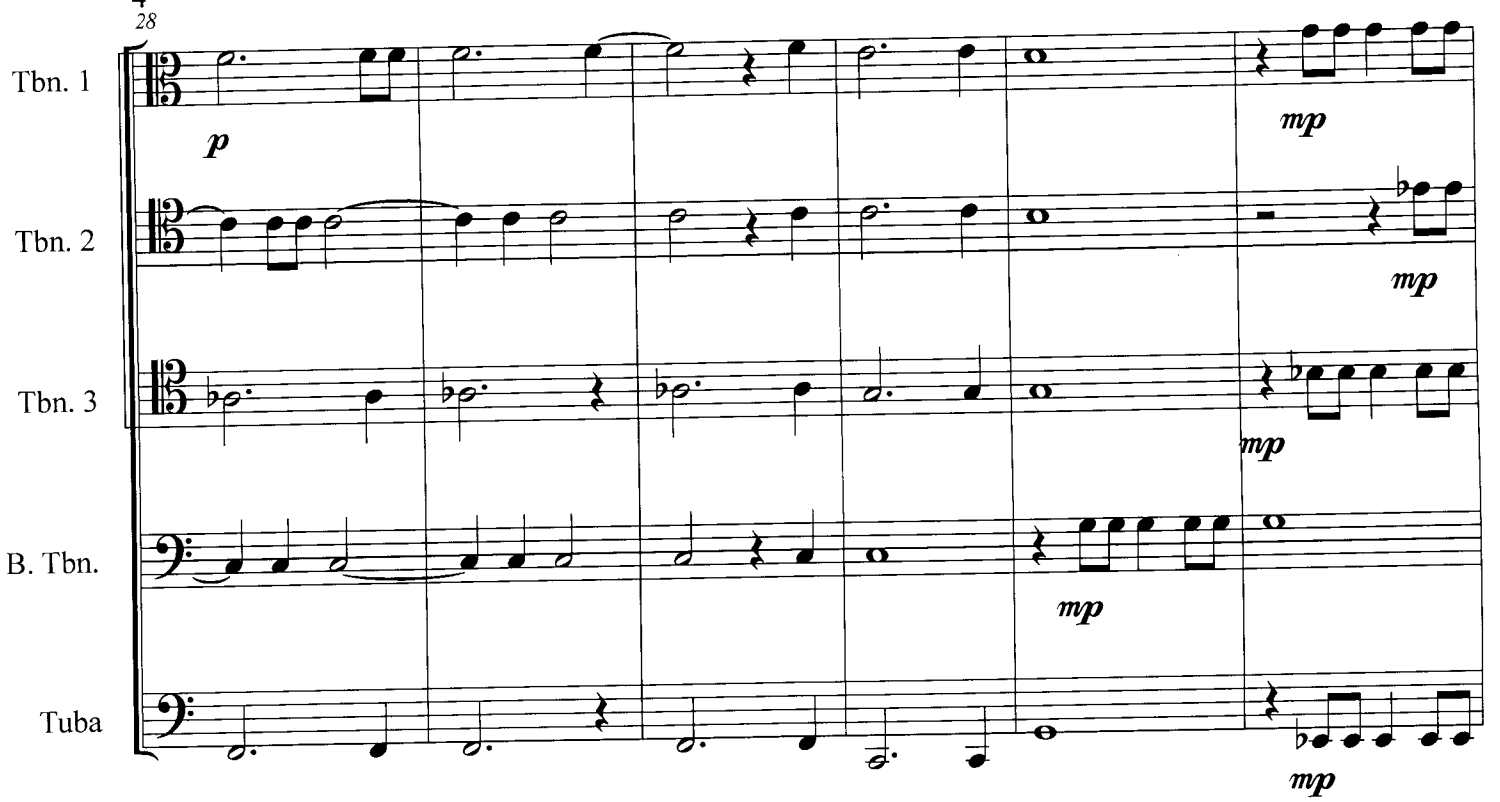
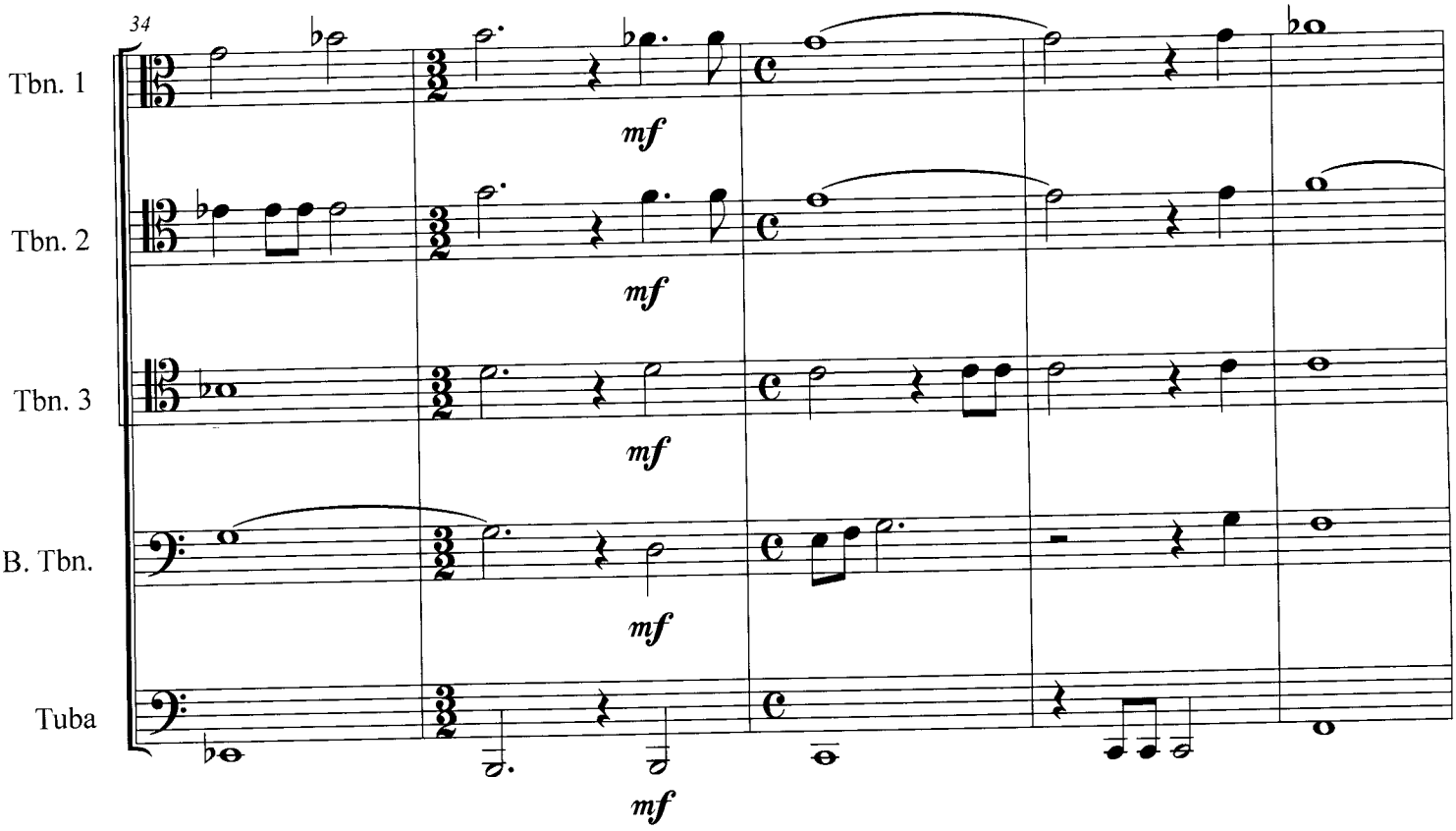
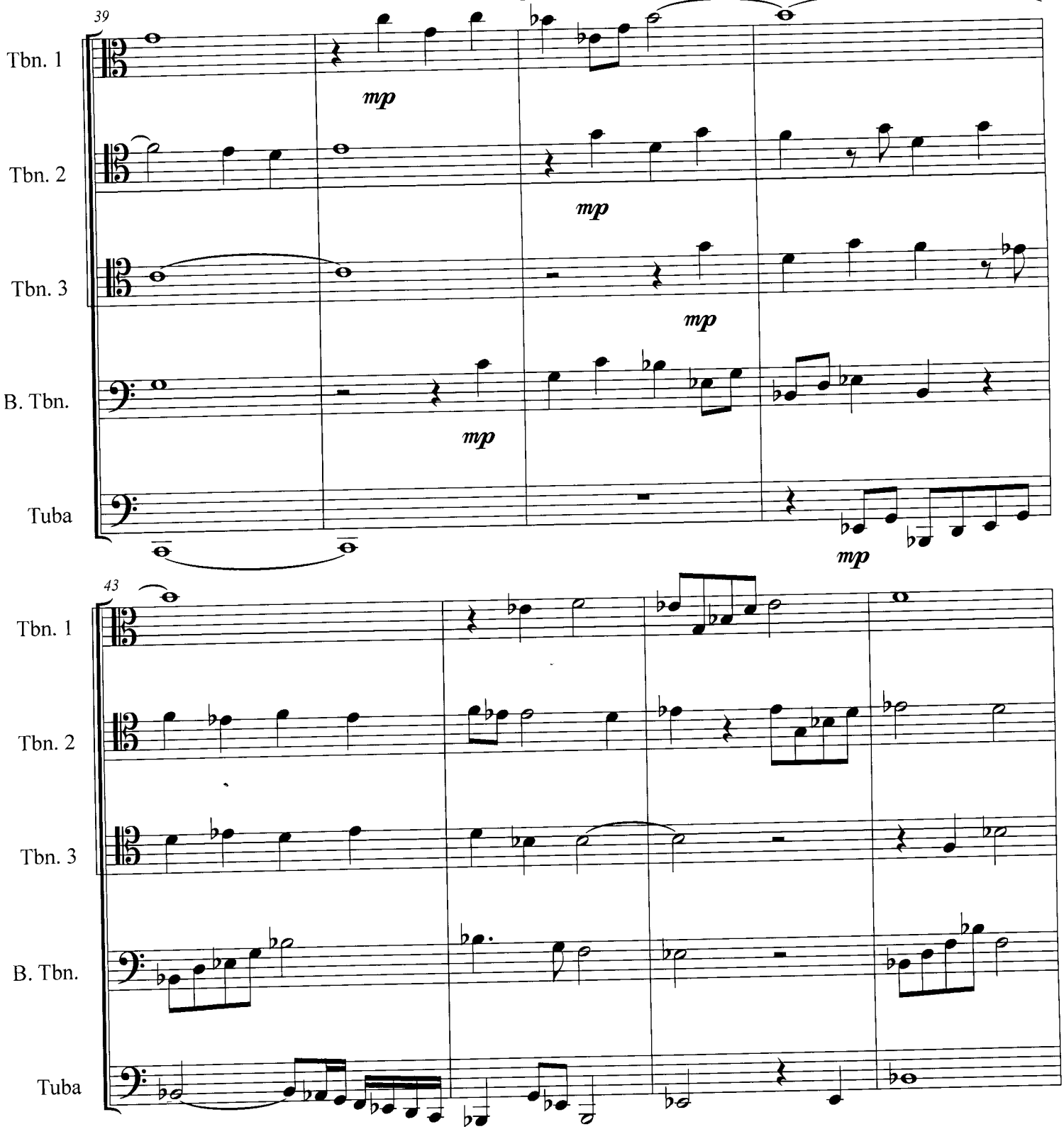
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p
mf
p
p
p

"Batto qui pianse" SV113






39
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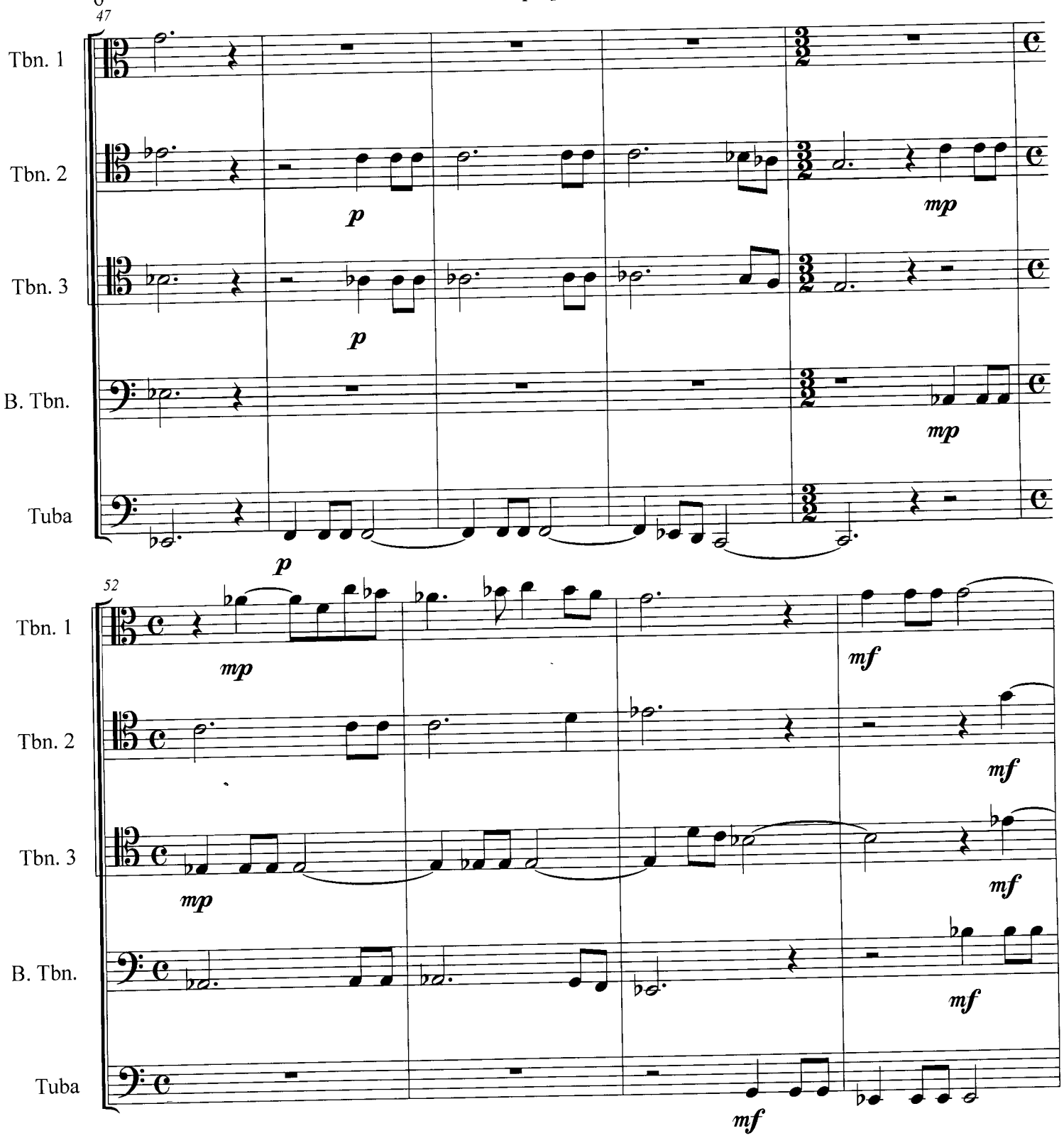
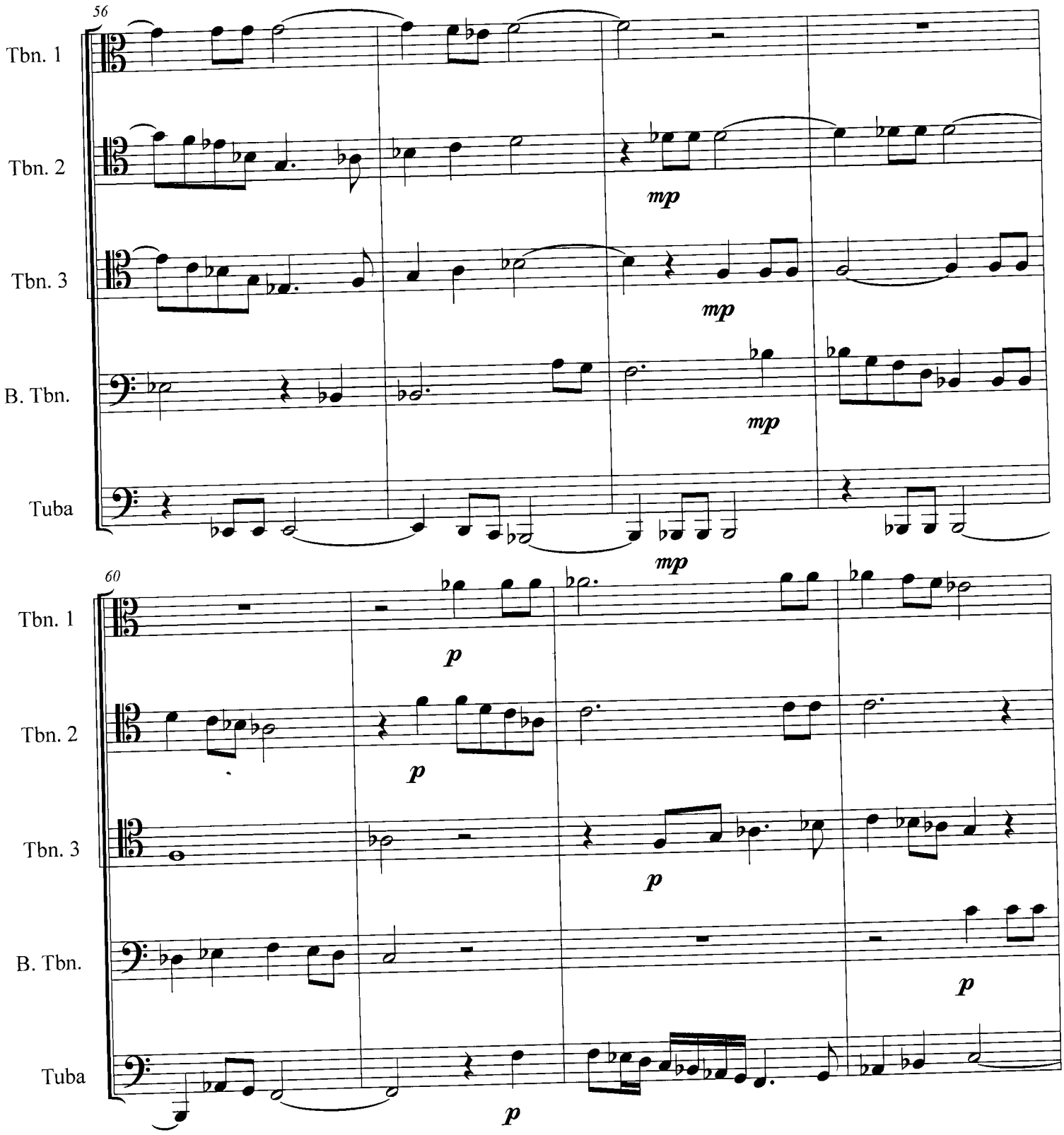
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
43

"Batto qui pianse" SV113




56
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
mp
mp
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60
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Tbn. 2
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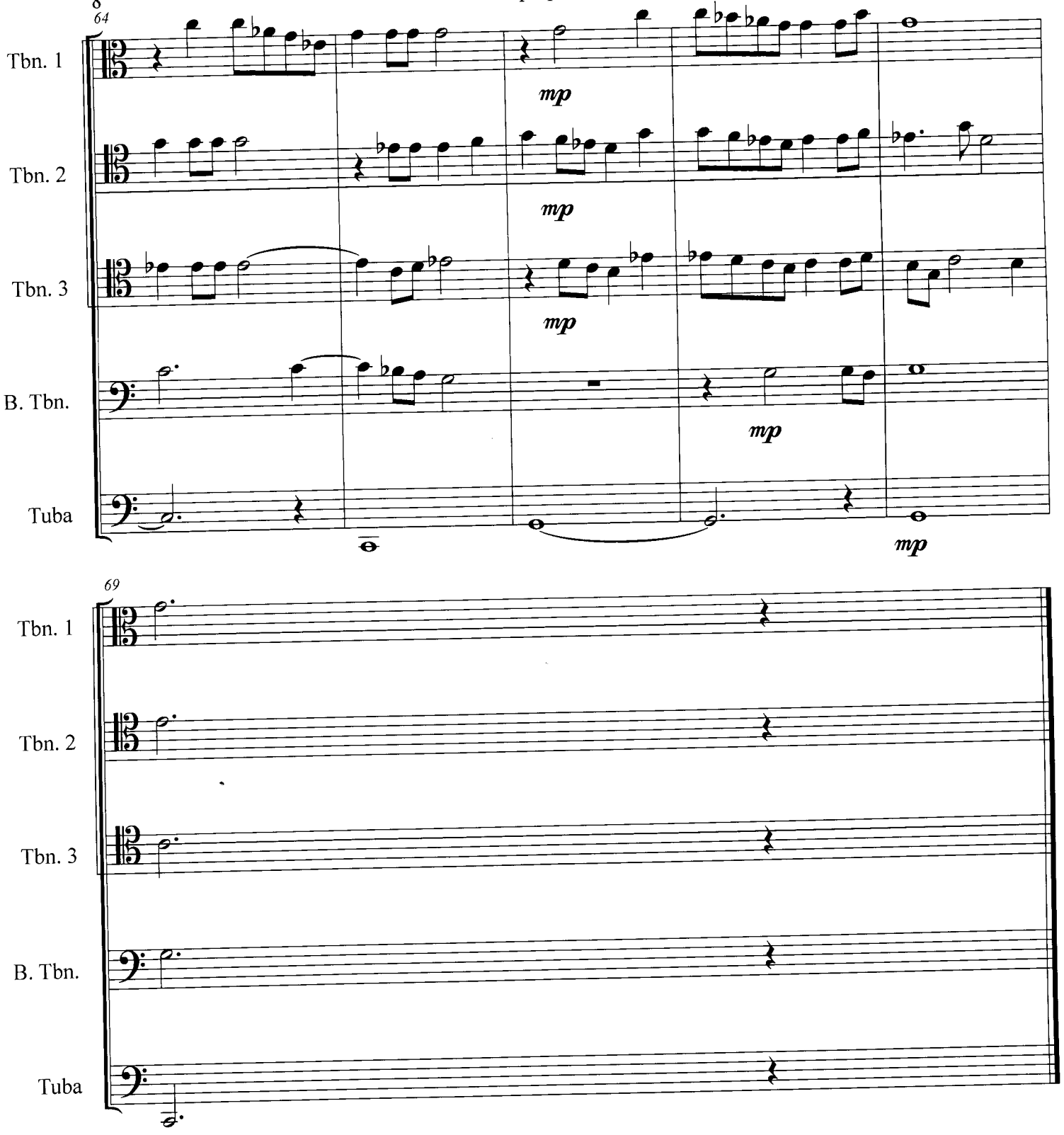
B. Tbn.
Tuba
p
p
p
p
p

"Batto qui pianse" SV113



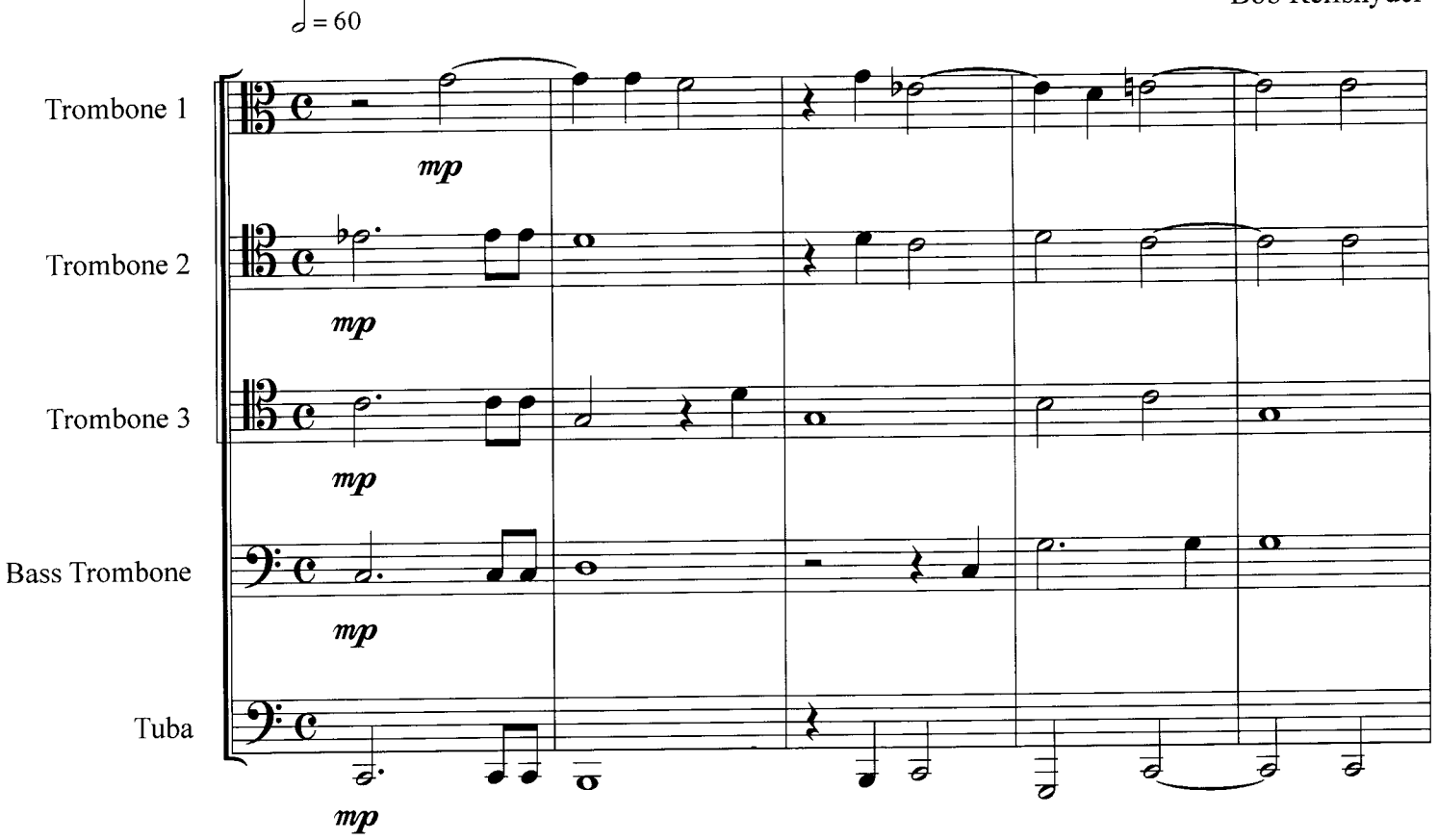
Score

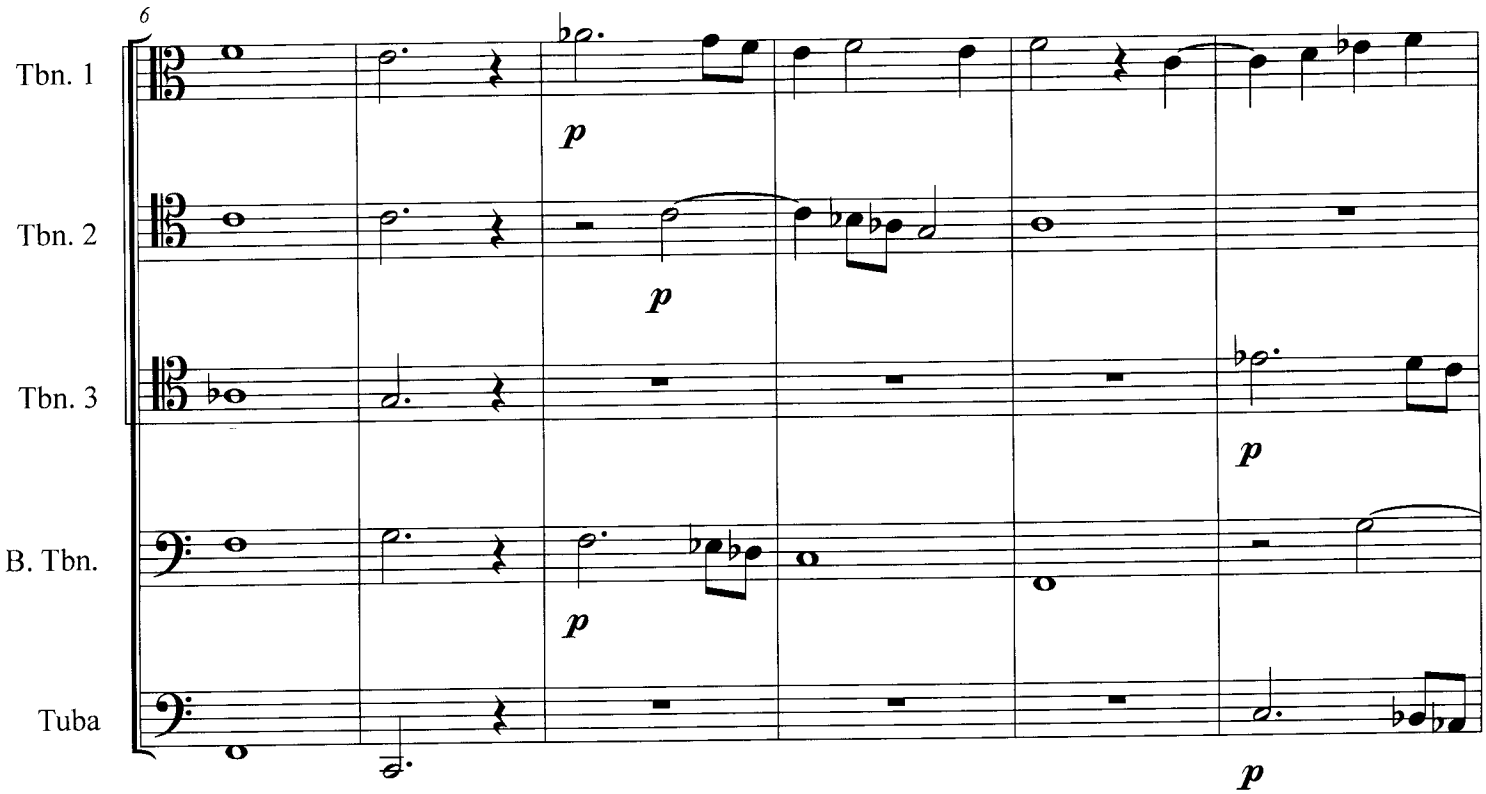
"Misero Alceo" SV114

from Book Six

Monteverdi

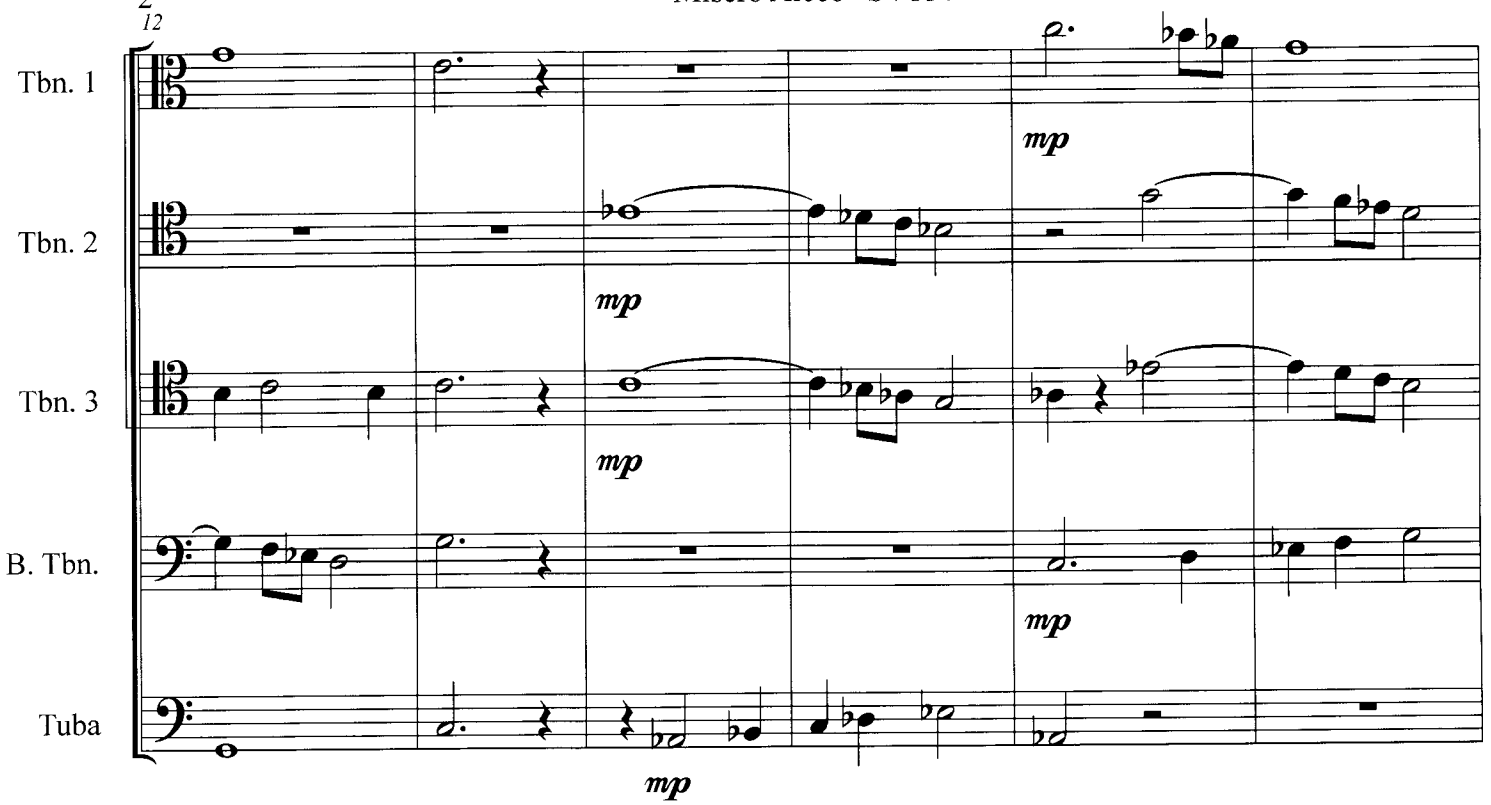
Bob Reifsnyder

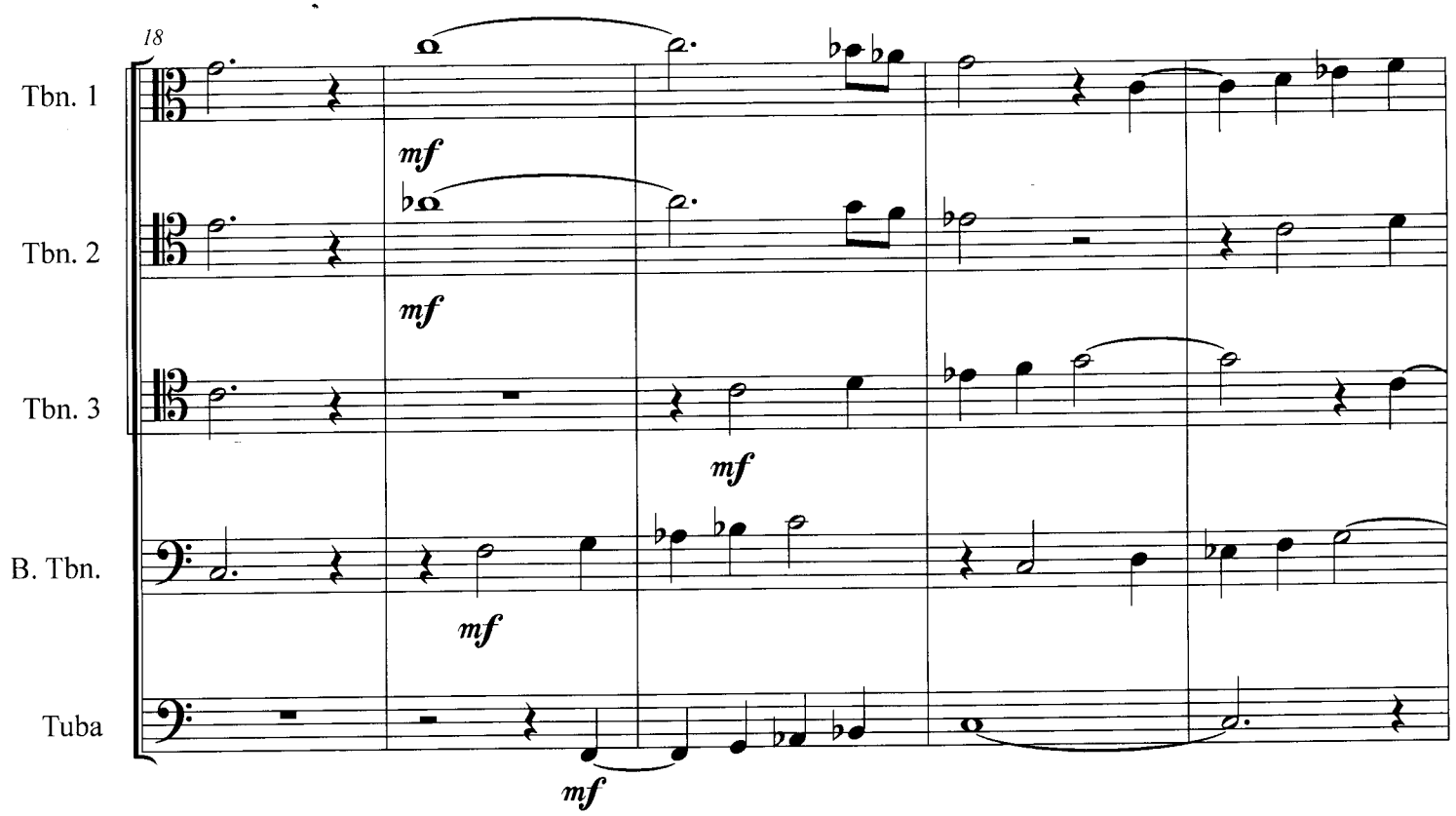


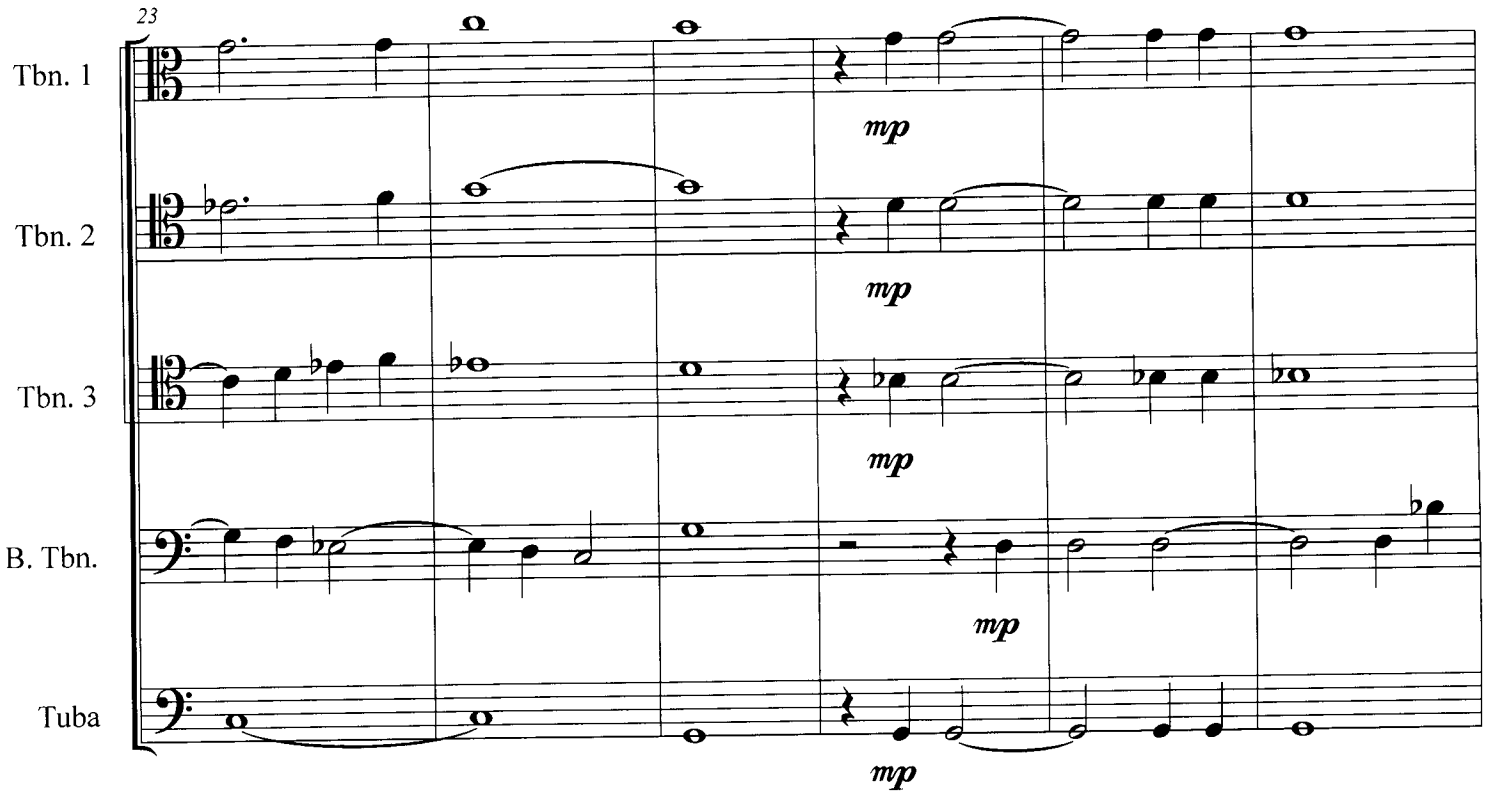


©

"Misero Alceo" SV114



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Tbn. 2
Tbn. 3
B. Tbn.
Tuba
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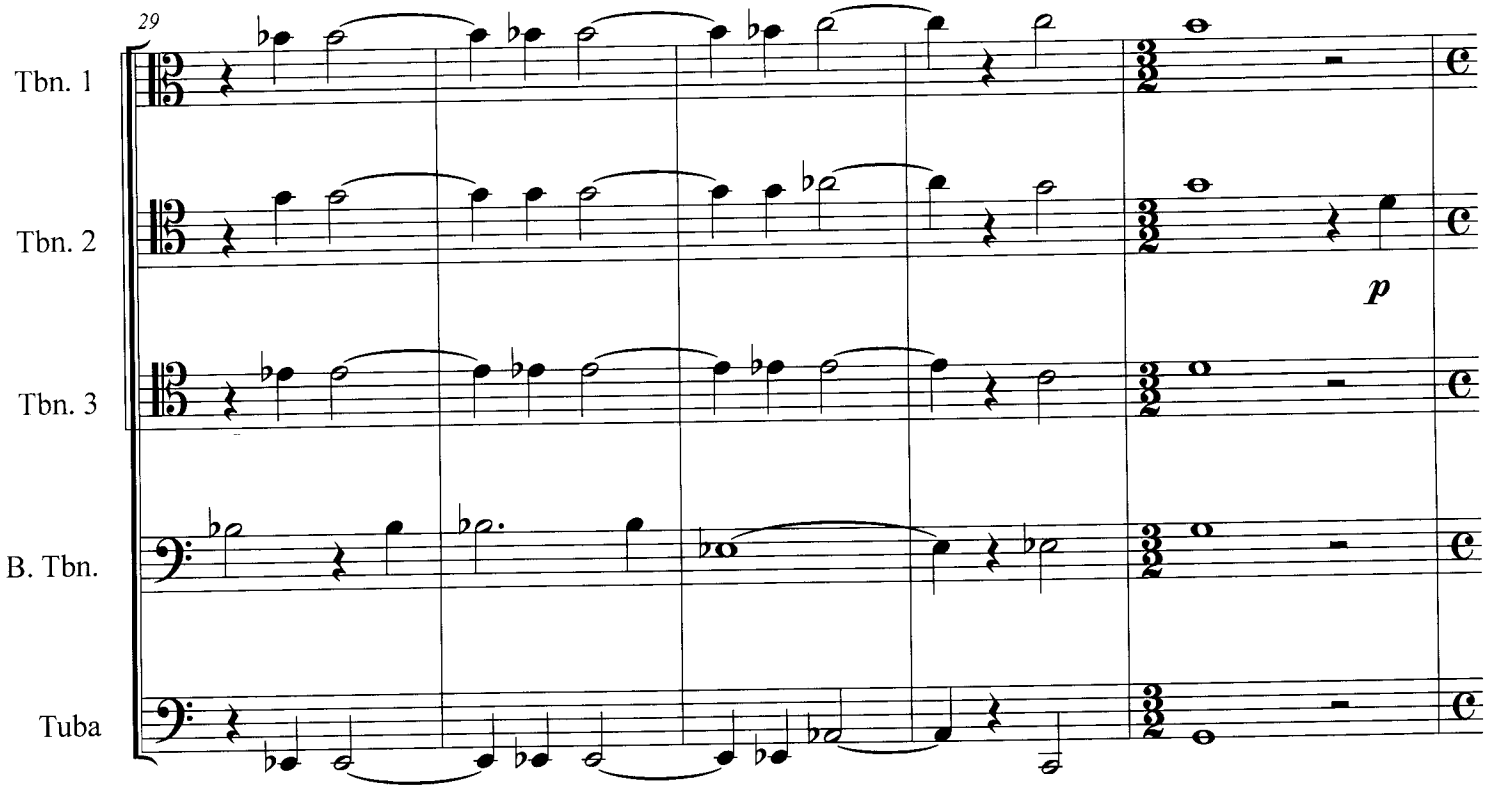
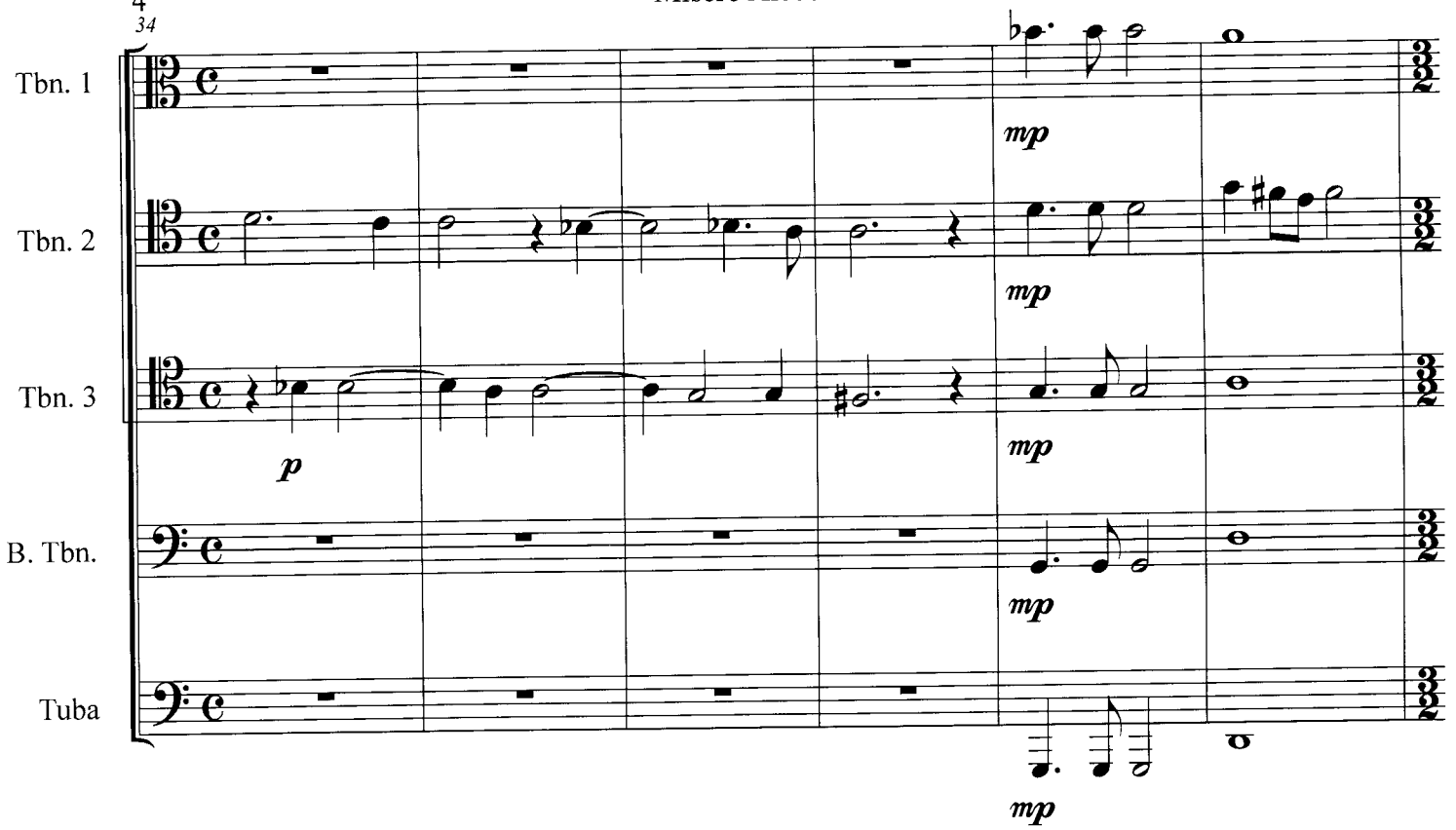
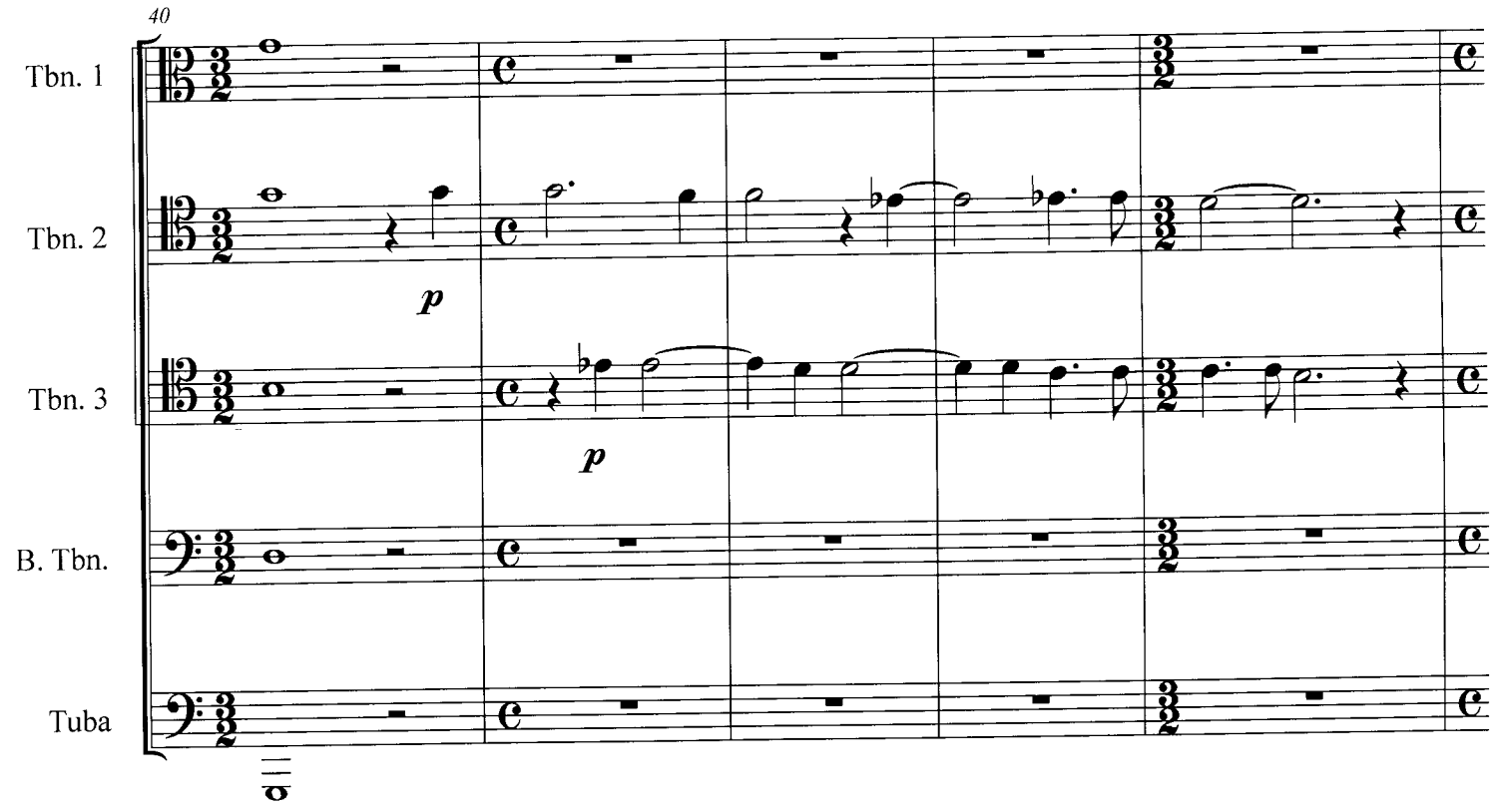
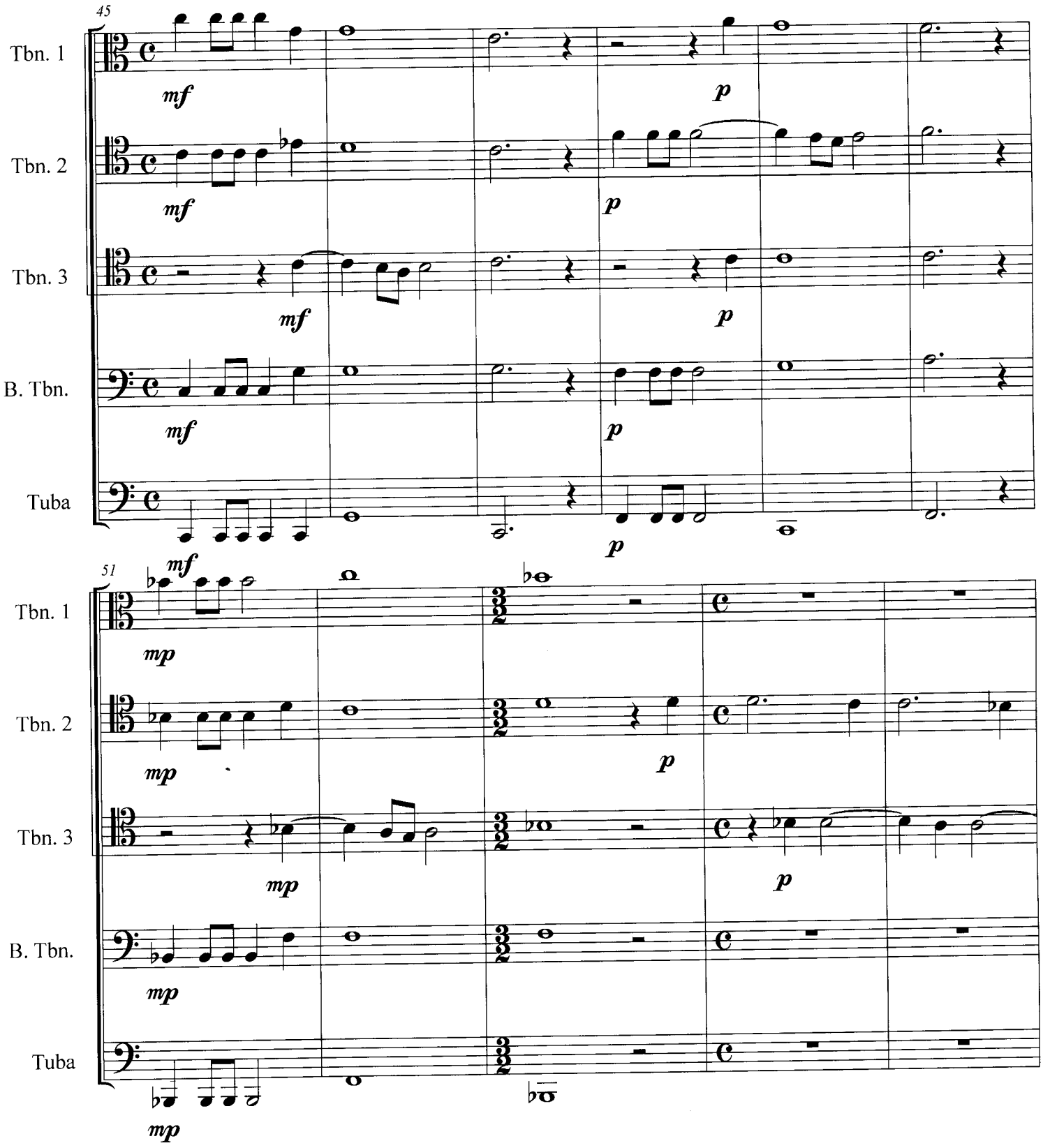

29
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Tuba
p

"Misero Alceo" SV114



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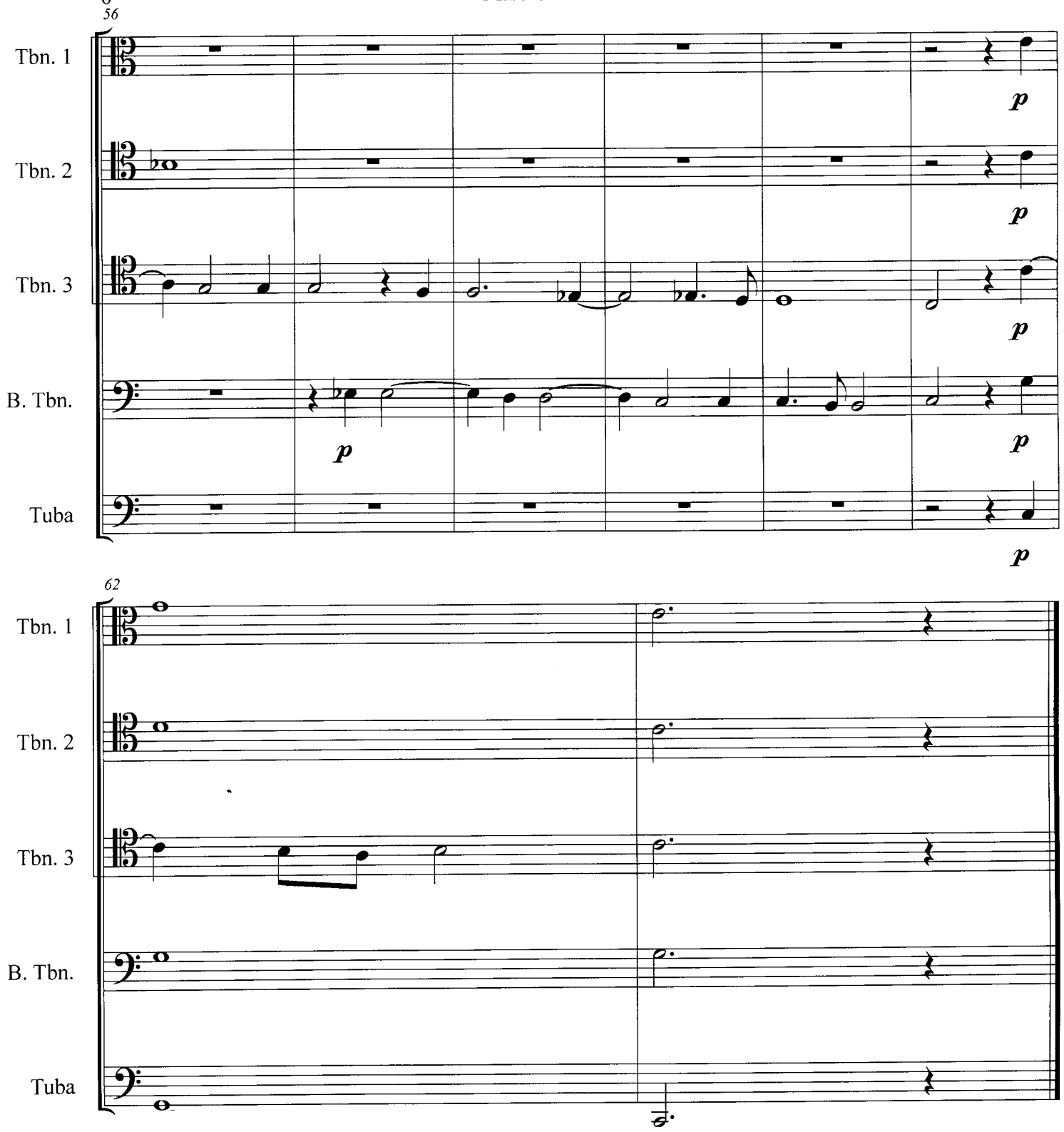
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