

SELECTIONS

From the

Sixth Book of Madrigals By Claudio Monteverdi

For

Alto, Two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME SEVEN

About the Composers

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

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

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

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

About the arranger

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

Notes for this arrangement

1. **Performance-** These vocal quintets sometimes have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements sound totally complete when the continuo part is omitted. As a result, these arrangements are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice. Vocal parts have also been altered to resemble instrumental parts without words.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate the use of a C tuba for the fifth part. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second and third parts.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Tuba

"O Teseo, Teseo mio" SV107c

from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 70$

mp

8

mf

14

mp

21

p

29

p

37

p mp

43

mp

50

mf mp

Tuba

"Dove, dove e la fede" SV 107d

from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 70$

mf

7

mp

13

p *mp*

18

25

mf

32

mp

39

mf

46

mp

53



Tuba

"Ahi ch'ei non pur risponde" SV107e

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

p

7

13

p *mp* *mf*

20

mp

26

p *mp* *mf*

33

p

41

mp

48

mf

66

mp
♩=90

Musical staff 66-74: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes, with a fermata over a quarter note at measure 74. The dynamic marking *mp* is placed below the staff, and a tempo marking of ♩=90 is also present.

75

mf p

Musical staff 75-81: Bass clef, key signature of one flat. Measure 75 starts with a dynamic marking of *mf*. The staff features a melodic line with a fermata at measure 81. A key signature change to two sharps (D major) and a time signature change to 4/4 occur at measure 82. The dynamic marking *p* is placed below the staff.

82

mf

Musical staff 82-88: Bass clef, key signature of two sharps (D major). The staff contains a sequence of quarter and eighth notes with a fermata at measure 88. The dynamic marking *mf* is placed below the staff.

89

mp
♩ = 60

Musical staff 89-95: Bass clef, key signature of two sharps. The staff contains a sequence of quarter and eighth notes with a fermata at measure 95. The dynamic marking *mp* is placed below the staff, and a tempo marking of ♩ = 60 is also present.

96

p

Musical staff 96-103: Bass clef, key signature of two sharps. The staff begins with a 3/4 time signature, which changes to 4/4 at measure 97. The staff contains a sequence of quarter and eighth notes with a fermata at measure 103. The dynamic marking *p* is placed below the staff.

104

mp
♩=90

Musical staff 104-112: Bass clef, key signature of two sharps. The staff contains a sequence of quarter and eighth notes with a fermata at measure 112. The dynamic marking *mp* is placed below the staff, and a tempo marking of ♩=90 is also present.

113

mf

Musical staff 113-119: Bass clef, key signature of two sharps, 4/4 time signature. The staff contains a sequence of quarter and eighth notes with a fermata at measure 119. The dynamic marking *mf* is placed below the staff.

120

mp p

Musical staff 120-127: Bass clef, key signature of two sharps. The staff contains a sequence of quarter and eighth notes with a fermata at measure 127. The dynamic markings *mp* and *p* are placed below the staff.

128

Musical staff 128-134: Bass clef, key signature of two sharps. The staff contains a sequence of quarter and eighth notes with a fermata at measure 134.

Tuba

"Una Donna fra l'altre" SV109

from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 70$



9



15



22



28



34



40



Tuba

"Incenerite spoglie" SV111B

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

p

7

mp *mf*

15

mp

23

p

31

mp

38

mf

45

mf

Tuba

"Ditelo voi" SV111C

from Book Six

Monteverdi

Bob Reifsnnyder

$\text{♩} = 80$

mf

7

mp

13

mf *mp*

20

26

mf

34

mp

41

mp

Tuba

"Dara la Notte il Sol" SV111D

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

mp

7

mf mp

14

p mp

22

p

28

mp mf

34

mp

40

p

48

mp mf

Tuba

"Ma te raccoglie" SV111e

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 70$

Musical staff 1: Tuba part, measures 1-6. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a rest, followed by a series of eighth and quarter notes. Dynamics are marked as *p* (piano) at measure 1, *mp* (mezzo-piano) at measure 3, and *mf* (mezzo-forte) at measure 6.

7

Musical staff 2: Tuba part, measures 7-13. The music continues with eighth and quarter notes. A dynamic marking of *mp* (mezzo-piano) is present at measure 10.

14

Musical staff 3: Tuba part, measures 14-21. The music features a mix of quarter and eighth notes. Dynamics are marked as *p* (piano) at measure 14 and *mp* (mezzo-piano) at measure 20.

22

Musical staff 4: Tuba part, measures 22-28. The music includes a change in time signature to 3/4 at measure 25. Dynamics are marked as *mf* (mezzo-forte) at measure 22 and *mp* (mezzo-piano) at measure 25.

29

Musical staff 5: Tuba part, measures 29-36. The music consists of a series of quarter notes. A dynamic marking of *mf* (mezzo-forte) is present at measure 33.

37

Musical staff 6: Tuba part, measures 37-43. The music features a mix of quarter and eighth notes. A dynamic marking of *mp* (mezzo-piano) is present at measure 40.

44

Musical staff 7: Tuba part, measures 44-51. The music includes a mix of quarter and eighth notes. Dynamic markings of *mp* (mezzo-piano) are present at measures 47 and 50.

52

Musical staff 8: Tuba part, measures 52-58. The music features a mix of quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is present at measure 55.

Tuba

"O chiome d'Or" SV111f

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Tuba part, measures 1-7. Dynamics: *p*, *mp*.

8

Musical staff 2: Tuba part, measures 8-14. Dynamics: *mf*.

15

Musical staff 3: Tuba part, measures 15-21. Dynamics: *mp*.

22

Musical staff 4: Tuba part, measures 22-29. Dynamics: *mp*.

30

Musical staff 5: Tuba part, measures 30-37. Dynamics: *mf*.

38

Musical staff 6: Tuba part, measures 38-43. Dynamics: *p*.

44

Musical staff 7: Tuba part, measures 44-50. Dynamics: *p*.

51

Musical staff 8: Tuba part, measures 51-55. Dynamics: *p*.

Tuba

"Dunque amate relique" SV111g

from Book Six

Monteverdi
Bob Reifsnyder

$\text{♩} = 70$

1
p
mp

7
p

14
mp

22
mp

28
p

34
mp

41
mf

48

"Dunque amate relique" SV111g

56

Musical staff 1: Bass clef, measures 56-62. Measures 56-58 contain whole rests. Measure 59 begins with a *mp* dynamic. The notes are G2, A2, B2, C3, D3, E3, F3, G3. Measure 60 has a *mf* dynamic. The notes are G3, A3, B3, C4, D4, E4, F4, G4. The staff ends with a double bar line.

63

Musical staff 2: Bass clef, measures 63-67. Measure 63 starts with a *mp* dynamic. The notes are G2, A2, B2, C3, D3, E3, F3, G3. Measure 64 has a *p* dynamic. The notes are G3, A3, B3, C4, D4, E4, F4, G4. The staff ends with a double bar line.

68

Musical staff 3: Bass clef, measures 68-69. Measure 68 has a *p* dynamic. The notes are G2, A2, B2, C3, D3, E3, F3, G3. Measure 69 contains a whole rest. The staff ends with a double bar line.

Tuba

"Ohime il bel Viso" SV112

from Book Six

Monteverdi

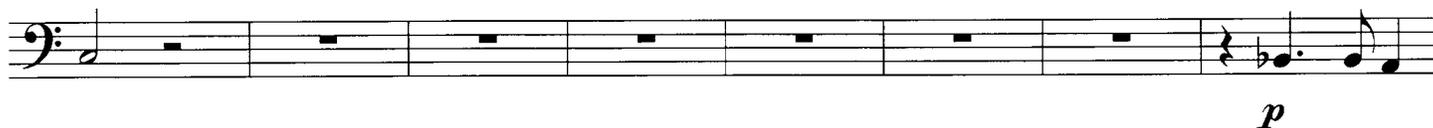
Bob Reifsnnyder

$\text{♩} = 70$



p

8



p

16



mp *p*

23



mp *p*

30



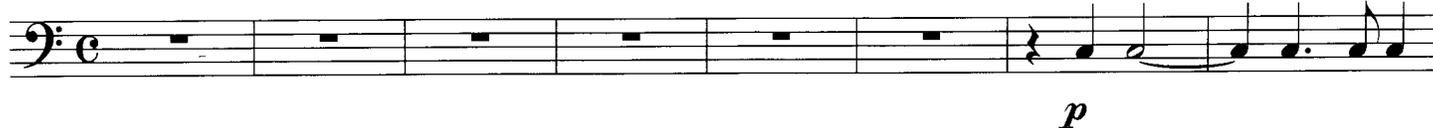
mf

36



mp

41



p

49



mp *mf*

56

Musical staff 56-62. Bass clef, 3/4 time signature. Measures 56-62. Dynamics: *mf*.

63

Musical staff 63-69. Bass clef, 3/4 time signature. Measures 63-69. Dynamics: *mp*, *p*.

70

Musical staff 70-77. Bass clef, 3/4 time signature. Measures 70-77.

78

Musical staff 78-84. Bass clef, 3/4 time signature. Measures 78-84. Dynamics: *mf*, *mp*.

85

Musical staff 85-90. Bass clef, 3/4 time signature. Measures 85-90. Dynamics: *mf*.

91

Musical staff 91-98. Bass clef, 3/4 time signature. Measures 91-98. Dynamics: *mp*.

99

Musical staff 99-105. Bass clef, 3/4 time signature. Measures 99-105. Dynamics: *p*.

Tuba

"Batto qui pianse" SV113

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

mp mf

8

mp

14

mp

19

mf

25

p

32

mp mf

39

mp

45

p

"Batto qui pianse" SV113

51

Musical staff 1: Bass clef, 3/4 time signature. Measures 51-56. Dynamics: *mf*.

57

Musical staff 2: Bass clef, 3/4 time signature. Measures 57-61. Dynamics: *mp*, *p*.

62

Musical staff 3: Bass clef, 3/4 time signature. Measures 62-68. Dynamics: *mp*.

69

Musical staff 4: Bass clef, 3/4 time signature. Measures 69-70. Dynamics: *mp*.

Tuba

"Misero Alceo" SV114

from Book Six

Monteverdi

Bob Reifsnyder

$\text{♩} = 60$

mp

8

p *mp*

16

mf

24

mp

31

mp

38

mp

45

mf *p* *mp*

52

mp

"Misero Alceo" SV114

60

A musical score for a bass clef staff, measures 60-63. Measure 60 contains a whole rest. Measure 61 contains a whole rest. Measure 62 contains a quarter note G2, marked with a piano (*p*) dynamic. Measure 63 contains a half note G2. The staff concludes with a double bar line.