

SELECTIONS

from the

Italian Madrigals of
Heinrich Schutz

for

Alto, Two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME EIGHT

About the Composers

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

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

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

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

About the arranger

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

Notes for this arrangement

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

Bass Trombone

"O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz
Bob Reifsnyder

♩=70

mf

5

mp

9

mf

13

mp

17

p

22

mp

28

mp

mf

mp

33

mf

"O Primavera"

39

The musical notation is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins at measure 39. The first measure contains a half note G2, followed by eighth notes A2, B2, and C3. The second measure has a half note D3, followed by eighth notes E3, F3, and G3. The third measure features a half note A3, followed by eighth notes B3, C4, and D4. The fourth measure has a half note E4, followed by eighth notes F4, G4, and A4. The fifth measure contains a half note B4, followed by eighth notes C5, B4, and A4. The sixth measure has a half note G4, followed by eighth notes F4, E4, and D4. The seventh measure features a half note C4, followed by eighth notes B3, A3, and G3. The eighth measure has a half note F3, followed by eighth notes E3, D3, and C3. The ninth measure contains a half note B2, followed by eighth notes A2, G2, and F2. The tenth measure has a half note E2, followed by eighth notes D2, C2, and B1. The piece concludes with a double bar line.

mp

Bass Trombone

"O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

p

6

mp *p*

12

mp *mf*

17

mp

22

p

26

mf *mp*

31

mf

"Selve beate"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩=80

Musical staff 1: Bass clef, B-flat major key signature, common time. Measures 1-5. Dynamics: *p*

6

Musical staff 2: Bass clef, B-flat major key signature, common time. Measures 6-10. Dynamics: *mp*

11

Musical staff 3: Bass clef, B-flat major key signature, common time. Measures 11-16. Dynamics: *p*, *mp*

17

Musical staff 4: Bass clef, B-flat major key signature, common time. Measures 17-22. Time signatures: 3/4, 3/2. Dynamics: *mf*

23

Musical staff 5: Bass clef, B-flat major key signature, common time. Measures 23-27. Time signatures: 3/4, 3/2. Dynamics: *mp*

28

Musical staff 6: Bass clef, B-flat major key signature, common time. Measures 28-32. Dynamics: *mp*

33

Musical staff 7: Bass clef, B-flat major key signature, common time. Measures 33-36. Dynamics: *mf*

37

Musical staff 8: Bass clef, B-flat major key signature, common time. Measures 37-41. Dynamics: *mf*

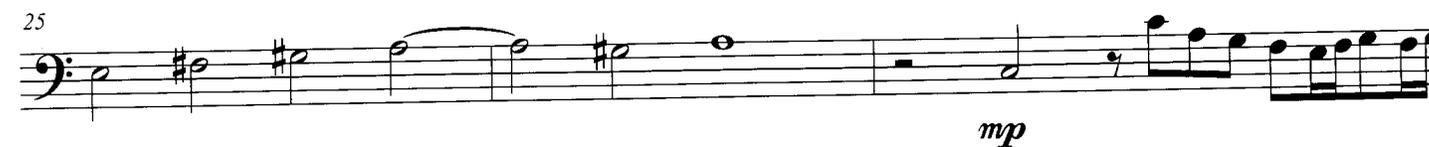
Bass Trombone

"Alma afflitta che fai"

from the "Italian Madrigals", Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$



"Alma afflitta che fai"

28



30



33



37



Bass Trombone

"Cosi morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 60$

Staff 1: Bass clef, 4/4 time signature. Measures 1-4. Dynamics: *p*, *mp*.

Staff 2: Bass clef, 4/4 time signature. Measures 5-7. Dynamics: *p*.

Staff 3: Bass clef, 4/4 time signature. Measures 8-10.

Staff 4: Bass clef, 4/4 time signature. Measures 11-13. Dynamics: *mp*.

Staff 5: Bass clef, 4/4 time signature. Measures 14-17.

Staff 6: Bass clef, 3/4 time signature, then 4/4 time signature. Measures 18-21. Dynamics: *mf*.

Staff 7: Bass clef, 4/4 time signature. Measures 22-25.

Staff 8: Bass clef, 4/4 time signature. Measures 26-29. Dynamics: *mp*, *p*.

"Così morir debbio"

30

Musical staff 1: Bass clef, measures 30-33. Measure 30: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 31: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 32: whole note G4. Measure 33: whole note G4. Dynamics: *p*.

34

Musical staff 2: Bass clef, measures 34-37. Measure 34: quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 35: quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 36: quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Measure 37: quarter notes G5, A5, B5, C6, D6, E6, F6, G6. Dynamics: *p*.

38

Musical staff 3: Bass clef, measures 38-39. Measure 38: quarter note G2. Measure 39: quarter note G2. Dynamics: *p*.

Bass Trombone

"D'orida selce alpina"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

♩ = 70



7



14



21



28



35



41



46



Bass Trombone

"Ride la Primavera"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 75$

p

5

mp

10

mf

$\text{♩} = 50$

15

mp

$\text{♩} = 75$

23

p

29

mp *mf*

35

mp

41

p

Bass Trombone

"Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 80$

mf

5

10

mp

15

20

p

25

mp

31

mf

36

"Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

mp

6

mf *mp*

12

mf *mp*

17

mf *mp*

22

p

28

p

33

mf

37

mp

"Feretevi"

42

Musical staff 1: Bass clef, measures 42-46. The staff contains a sequence of notes and rests. A dynamic marking *mp* is placed below the staff between measures 43 and 44. The notes in measure 42 are G2, A2, B2, C3, D3, E3, F3, G3. Measure 43 has a whole rest. Measure 44 has a quarter rest. Measure 45 has a quarter note G3, quarter note F3, quarter note E3, quarter note D3, quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 46 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1.

47

Musical staff 2: Bass clef, measures 47-49. The staff contains a sequence of notes and rests. Measure 47 has a quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note C2, quarter note B1, quarter note A1, quarter note G1. Measure 48 has a quarter note G1, quarter note F1, quarter note E1, quarter note D1, quarter note C1, quarter note B0, quarter note A0, quarter note G0. Measure 49 has a quarter note G0, quarter note F0, quarter note E0, quarter note D0, quarter note C0, quarter note B-1, quarter note A-1, quarter note G-1.

"Fiamma ch'allaccia"

26



29



32



35



"Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 75$

1 *p* *mf*

4 *p* *mf*

9 *mf* *mp*

12 *mf* *p*

15 *mp* *mf* *p*

18 *mp*

21 *p*

25 *mp*

"Mi saluta costei"

29

mf

33

mp

37

p

40

p

Bass Trombone

"Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩ = 70

p *mp*

6

mf *mp*

12

mf *p*

18

mf

23

mp *p*

29

mf

33

mp

37

p

Bass Trombone

"Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩ = 70



"Sospir che del bel petto"

41



"Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩=80

Musical staff 1: Bass clef, key signature of two flats, common time. Measures 1-5. Dynamics: *mp*, *mf*, *p*.

6

Musical staff 2: Bass clef, key signature of two flats, common time. Measures 6-10. Dynamics: *mf*, *mp*, *p*.

11

Musical staff 3: Bass clef, key signature of two flats, common time. Measures 11-15. Dynamics: *mf*.

16

Musical staff 4: Bass clef, key signature of two flats, common time. Measures 16-21. Dynamics: *mp*, *mf*.

22

Musical staff 5: Bass clef, key signature of two flats, common time. Measures 22-26. Dynamics: *p*.

27

Musical staff 6: Bass clef, key signature of two flats, common time. Measures 27-31. Dynamics: *mp*.

32

Musical staff 7: Bass clef, key signature of two flats, common time. Measures 32-36. Dynamics: *p*.

37

Musical staff 8: Bass clef, key signature of two flats, common time. Measures 37-41.

Bass Trombone

"Tornate, o cari baci"

from the "Italian Madrigals", Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

The musical score consists of six staves of music for Bass Trombone. The first staff begins with a dynamic marking of *p* and a *mp* marking later in the staff. The second staff starts at measure 5 with a *mf* marking and a *mp* marking. The third staff starts at measure 11 with a *mf* marking. The fourth staff starts at measure 17 with a *mp* marking. The fifth staff starts at measure 22 with a *p* marking. The sixth staff starts at measure 26. The music is written in bass clef with a common time signature (C) and includes various rhythmic values and dynamic markings.

Bass Trombone

"Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz
Bob Reifsnnyder

♩ = 70

p

7

Bass Trombone

"Giunto e pur"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

p *mp*

7

12

17

24

29

34