

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 17<sup>th</sup> 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.

Tuba

# "O Primavera"

from the "Italian Madrigals, Op. 1"

Heinrich Schutz  
Bob Reifsnyder

♩=70

*mf*

5

*mp*

9

*mf*

13

*mp*

17

*p*

23

*mp*

29

*mf* *mp*

34

*mf*

"O Primavera"

39

A single staff of music in bass clef with a key signature of one flat (B-flat). The music begins at measure 39. The first measure contains a half note G2. The second measure contains a quarter rest followed by quarter notes G2, A2, and Bb2. The third measure contains quarter notes C3, D3, and E3. The fourth measure contains quarter notes F3, G3, and A3. The fifth measure contains a whole note G3. The sixth measure contains a quarter rest followed by quarter notes G3, A3, and Bb3. The seventh measure contains quarter notes C4, D4, and E4. The eighth measure contains quarter notes F4, G4, and A4. The ninth measure contains a quarter note Bb4, a quarter note A4, and a quarter note G4. The tenth measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The piece concludes with a double bar line.

Tuba

# "O dolcezze amarissime"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩=70



Tuba

# "Alma afflitta che fai"

from the "Italian Madrigals", Op. 1

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 60$

Measures 1-6: Rests, then *p* (piano).

7

Measures 7-10: G2, A2, B2, C3, D3, E3, F3, G3.

11

Measures 11-13: G2, A2, B2, C3, D3, E3.

14

Measures 14-16: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

17

Measures 17-20: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

21

Measures 21-24: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

25

Measures 25-28: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.

29

Measures 29-32: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4.



Tuba

# "Così morir debbio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, 4/2 time signature. Measures 1-3. Dynamics: *p*

Musical staff 2: Bass clef, 4/2 time signature. Measures 4-7. Dynamics: *mp*, *p*

Musical staff 3: Bass clef, 4/2 time signature. Measures 8-11. Dynamics: *mp*

Musical staff 4: Bass clef, 4/2 time signature. Measures 12-15. Dynamics: *mp*

Musical staff 5: Bass clef, 4/2 time signature. Measures 16-18. Dynamics: *mp*

Musical staff 6: Bass clef, 4/2 time signature. Measures 19-22. Dynamics: *mf*

Musical staff 7: Bass clef, 4/2 time signature. Measures 23-26. Dynamics: *mp*

Musical staff 8: Bass clef, 4/2 time signature. Measures 27-30. Dynamics: *p*

"Così morir debbio"

32



36



Tuba

# "D'orida selce alpina"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩ = 70

1 2 3 4 5 6

*p*

7 8 9 10 11 12 13

*mp*

14 15 16 17 18 19 20

*mp*

21 22 23 24 25 26 27

*mp*

28 29 30 31 32 33 34

*mp*

35 36 37 38 39 40

*mf* *mp*

41 42 43 44 45 46 47

*mp*

48 49 50 51 52 53 54

*p*



"Ride la Primavera"

2

49

Musical notation for the piece "Ride la Primavera", starting at measure 49. The notation is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody begins with a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a half rest, then a quarter rest, and then a series of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The piece concludes with a quarter note G1, a half note F1, and a quarter note E1. A dynamic marking of *p* (piano) is placed below the eighth-note sequence.

Tuba

# "Fuggi, Fuggi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩=80

The musical score is written for Tuba in bass clef. It consists of seven staves of music, each starting with a measure number. The first staff begins with a tempo marking of ♩=80 and a dynamic of *mf*. The second staff starts at measure 4. The third staff starts at measure 9 and includes a dynamic of *mp*. The fourth staff starts at measure 15. The fifth staff starts at measure 20, features a change in time signature from 4/4 to 5/4, and includes a dynamic of *p*. The sixth staff starts at measure 25 and includes a dynamic of *mp*. The seventh staff starts at measure 30 and includes a dynamic of *mf*. The final staff starts at measure 36. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and rests.

"Fuggi, Fuggi"

2

42



Tuba

# "Feretevi"

from the "Italian Madrigals" Op.1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

*mp*

8

*mf* *mp*

12

*mf* *mp*

17

*p*

23

*p*

29

*mf*

34

*mp*

39

*mp*

"Feretevi"

44



Tuba

# "Fiamma ch'allaccia"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

$\text{♩} = 60$

4

8

11

14

17

20

24

*mp*

*mf*

*mf*

*mp*

"Fiamma ch'allaccia"

27

30

33

Tuba

# "Quella damma son io"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

♩ = 70

1

7

13

17

23

29

Tuba

# "Mi saluta costei"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

$\text{♩} = 75$

The musical score is written for Tuba in bass clef, 4/4 time. It begins with a tempo marking of quarter note = 75. The piece consists of 28 measures, with dynamic markings indicating the volume of the music. The dynamics used are *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The score is divided into systems of four measures each, with measure numbers 6, 10, 13, 17, 20, 24, and 28 marking the start of new systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

"Mi saluta costei"

32

Musical staff 1: Bass clef, measures 32-35. The staff contains a series of notes and rests. The first measure has a whole rest. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note. The seventh measure has a quarter note. The eighth measure has a quarter note. The ninth measure has a quarter note. The tenth measure has a quarter note. The eleventh measure has a quarter note. The twelfth measure has a quarter note. The thirteenth measure has a quarter note. The fourteenth measure has a quarter note. The fifteenth measure has a quarter note. The sixteenth measure has a quarter note. The seventeenth measure has a quarter note. The eighteenth measure has a quarter note. The nineteenth measure has a quarter note. The twentieth measure has a quarter note. The dynamics are *mf* and *mp*.

36

Musical staff 2: Bass clef, measures 36-38. The staff contains a series of notes and rests. The first measure has a quarter note. The second measure has a quarter note. The third measure has a quarter note. The fourth measure has a quarter note. The fifth measure has a quarter note. The sixth measure has a quarter note. The seventh measure has a quarter note. The eighth measure has a quarter note. The ninth measure has a quarter note. The tenth measure has a quarter note. The eleventh measure has a quarter note. The twelfth measure has a quarter note. The thirteenth measure has a quarter note. The fourteenth measure has a quarter note. The fifteenth measure has a quarter note. The sixteenth measure has a quarter note. The seventeenth measure has a quarter note. The eighteenth measure has a quarter note. The nineteenth measure has a quarter note. The twentieth measure has a quarter note. The dynamics are *p*.

39

Musical staff 3: Bass clef, measures 39-41. The staff contains a series of notes and rests. The first measure has a whole note. The second measure has a whole note. The third measure has a whole note. The fourth measure has a whole note. The fifth measure has a whole note. The sixth measure has a whole note. The seventh measure has a whole note. The eighth measure has a whole note. The ninth measure has a whole note. The tenth measure has a whole note. The dynamics are *p*.

Tuba

# "Io morro, ecco"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

mp

7

mf mp

14

mf

20

mf mp

25

mf

32

mf

36

mp p

40

mf

Tuba

# "Sospir che del bel petto"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnyder

♩ = 70

7

11

17

22

27

39

Tuba

# "Dunque addio"

from the "Italian Madrigals" Op. 1

Heinrich Schutz

Bob Reifsnnyder

♩=80

Musical staff 1: Tuba part, measures 1-5. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It starts with a common time signature (C) and changes to 2/4 time at measure 4. Dynamics include *mf* and *p*.

6

Musical staff 2: Tuba part, measures 6-10. The staff continues in bass clef with two flats. It changes to 2/4 time at measure 7. Dynamics include *mf* and *p*.

11

Musical staff 3: Tuba part, measures 11-15. The staff continues in bass clef with two flats. It changes to 2/4 time at measure 12. Dynamics include *mf* and *mp*.

16

Musical staff 4: Tuba part, measures 16-21. The staff continues in bass clef with two flats. It changes to common time at measure 18. Dynamics include *mf*.

22

Musical staff 5: Tuba part, measures 22-26. The staff continues in bass clef with two flats. It changes to 2/4 time at measure 23 and back to common time at measure 25. Dynamics include *p*.

27

Musical staff 6: Tuba part, measures 27-31. The staff continues in bass clef with two flats. It changes to common time at measure 28. Dynamics include *mp*.

32

Musical staff 7: Tuba part, measures 32-36. The staff continues in bass clef with two flats. It changes to 2/4 time at measure 33. Dynamics include *p*.

37

Musical staff 8: Tuba part, measures 37-41. The staff continues in bass clef with two flats. It changes to common time at measure 38. Dynamics include *p*.



Tuba

# "Di marmo siete voi"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnnyder

♩ = 70

*p*

7

14

19

25

31

35

Tuba

# "Giunto e pur"

from the "Italian Madrigals" Op. 1

Heinrich Schutz  
Bob Reifsnyder

♩ = 70

mp

9

15

22

28

33