

TWO ITALIAN MADRIGALS

for Five Trombones

Luca Marenzio
(1553-1599)

Arranged by Don Sweete

1. S'io parto, i' moro

Freely $\text{♩} = 64$

Musical score for Trombone 1 through 5, measures 1 through 6. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Freely' with a quarter note equal to 64. The dynamics are marked *p* (piano) for measures 1-5 and *mp* (mezzo-piano) for measure 6. Trombone 1 has a whole rest in measure 1. Trombone 2 has a whole note in measure 1, followed by a half note in measure 2, and quarter notes in measures 3-5. Trombone 3 has a whole note in measure 1, followed by a half note in measure 2, and quarter notes in measures 3-5. Trombone 4 has a whole rest in measure 1, followed by a half note in measure 2, and quarter notes in measures 3-5. Trombone 5 has a whole note in measure 1, followed by a half note in measure 2, and quarter notes in measures 3-5.

Musical score for Trombone 1 through 5, measures 7 through 12. The score is in 3/4 time with a key signature of two flats. A box labeled 'A' is above measure 7. The tempo is marked $\text{♩} = 64$. The dynamics are marked *mp* (mezzo-piano) for measures 7-8 and *mf* (mezzo-forte) for measures 9-12. Trombone 1 has a quarter rest in measure 7, followed by quarter notes in measures 8-12. Trombone 2 has a quarter rest in measure 7, followed by quarter notes in measures 8-12. Trombone 3 has a quarter rest in measure 7, followed by quarter notes in measures 8-12. Trombone 4 has a quarter rest in measure 7, followed by quarter notes in measures 8-12. Trombone 5 has a quarter rest in measure 7, followed by quarter notes in measures 8-12.

Musical score for Trombone 1 through 5, measures 13 through 16. The score is in 3/4 time with a key signature of two flats. A box labeled 'B' is above measure 13. The tempo is marked $\text{♩} = 64$. The dynamics are marked *p* (piano) for measures 13-16. Trombone 1 has a quarter rest in measure 13, followed by quarter notes in measures 14-16. Trombone 2 has a quarter rest in measure 13, followed by quarter notes in measures 14-16. Trombone 3 has a quarter rest in measure 13, followed by quarter notes in measures 14-16. Trombone 4 has a quarter rest in measure 13, followed by quarter notes in measures 14-16. Trombone 5 has a quarter rest in measure 13, followed by quarter notes in measures 14-16.

19 C

Trbn 1
Trbn 2
Trbn 3
Trbn 4
Trbn 5

mf

25

Trbn 1
Trbn 2
Trbn 3
Trbn 4
Trbn 5

PREVIEW ONLY

D

31

Trbn 1
Trbn 2
Trbn 3
Trbn 4
Trbn 5

p

37 E

Trbn 1 *mf* *mf*

Trbn 2 *mf*

Trbn 3 *mf*

Trbn 4

Trbn 5

43

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

49 F

Trbn 1 *p*

Trbn 2 *p*

Trbn 3 *p*

Trbn 4

Trbn 5 *p*

55

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

mp

mp

mp

mp

mp

rit.

pp

pp

pp

pp

pp

2. Se nel partir da voi

Claudio Monteverdi
(1567-1643)
Arranged by Don Sweete

Freely ♩ = 76

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

mp

mp

mp

p

p

p

p

p

A

8

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

f

f

f

f

f

B

16 C

Trbn 1 *dim. poco a poco*

Trbn 2 *dim. poco a poco*

Trbn 3 *dim. poco a poco*

Trbn 4 *f* *dim. poco a poco*

Trbn 5 *dim. poco a poco*

25 D

Trbn 1 *pp* *p*

Trbn 2 *pp* *p*

Trbn 3 *pp*

Trbn 4 *pp*

Trbn 5 *pp*

PREVIEW ONLY

33 E

Trbn 1 *mp* *mf*

Trbn 2 *mp* *mf*

Trbn 3 *p* *mp* *mf*

Trbn 4 *p* *mp* *mf*

Trbn 5 *p* *mp* *mf*

40

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

F

p

47

Trbn 1

Trbn 2

Trbn 3

Trbn 4

Trbn 5

rit.

Two Italian Madrigals

Various Composers

Arranged by Don Sweete

In his day Luca Marenzio (1553-1599) was considered to be the preeminent Italian composer of madrigals, famous for his variety and technical skill. His works, numbering over two hundred, were well known throughout Europe and were especially influential in England, where they received publication in the collection "Musica Transalpina" of 1588. John Dowland, the English composer of madrigals and Lute songs, journeyed to Italy to study with Marenzio in 1595. "S'io parto, i' moro" is a fine example of his work.

Claudio Monteverdi (1567-1643) was one of those rare composers whose influence on the development of music can be considered revolutionary. His early work is in the nature of late Renaissance polyphony, yet by the end of his life he had completely abandoned that style in favour of forms of expression, such as opera, in the new Baroque style. "Se nel partir da voi" is a youthful work, from his "First Book of Madrigals" of 1587.

Because of their vocal origins, these pieces work very well for trombones. Trombonists are invited to perform them in a free and dramatic style, in the manner of a fine vocal ensemble. They are also quite effective when played by a large trombone choir.

PREVIEW ONLY

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DIFFICULTY RATING: Difficult

5 Trombones

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