

PERFORMANCE EDITIONS AND INSTRUCTIONAL MATERIALS TO SUPPORT THE
STUDY OF RENAISSANCE MADRIGALS IN MIDDLE SCHOOL AND HIGH SCHOOL
CONCERT BANDS

by

BRETT BAWCUM

(Under the Direction of Mary A. Leglar)

ABSTRACT

The repertoire available for performance by middle school and high school bands is insufficient to facilitate study in these ensembles of Renaissance vocal music—the most significant music of that era. This inhibits the study of historically diverse repertoire, which has been by identified by numerous entities as a goal of music education since the 1960s. This document seeks to improve the state of the repertoire by providing authentic performance editions for band of three Renaissance madrigals: *Scaldava il sol*, by Luca Marenzio; *Weep, o Mine Eyes*, by John Bennet; and *Ecco mormorar l'onde*, by Claudio Monteverdi. The performance parts include original madrigal texts and translations (where applicable) to aid study of the relationship between music and text that was characteristic of madrigals. Instructional materials are included to support classroom activities related to the text-to-music relationship. An experiment to study the effect of such materials on the activities of middle school and high school bands was undertaken. The results, while not significant in every measure, suggest that similar adaptations may improve the likelihood of Renaissance music study in band classrooms.

INDEX WORDS: Renaissance Music, Madrigal, Concert Band, Comprehensive Musicianship, Text to Music Relationship

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DEDICATION

For every curious band kid.

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CHAPTER 1

INTRODUCTION

Since the early 1960s, the importance of a comprehensive music education has been reemphasized continuously in the literature of the profession. In the broadest sense, the term *comprehensive musicianship* suggests an approach to the teaching and learning of music that includes history and literature, theory, and performance, ideally presented holistically instead of in separate parts.

Although teachers in middle school and secondary classrooms strive to fulfill the charge, instructional materials and repertoire are still not easily available for all performing media and instructional levels. This is particularly true in American band classrooms, where the emphasis on performance suggests that music that is studied in that setting will be music that is also performed (Leonhard, 1991; Mercer, 1973).

In particular, the scope of authentic Renaissance-era repertoire suitable for school concert bands is insufficient to facilitate robust study of this period. The body of Renaissance-era works available for study and performance by middle school and high school bands does not adequately represent the era's most important performance media and genres. While a number of suitable instrumental works from the period are available, the band repertoire includes few literal adaptations of madrigals and other vocal works, which are generally considered to be more significant than the period's instrumental works (Lockwood, n.d.). Further, inclusion of text in the few existing band transcriptions of Renaissance madrigals is rare. This complicates the formation of concepts related to the relationship between music and text in the Renaissance

madrigal. The underrepresentation of Renaissance madrigal in the band repertoire, combined with the almost exclusive emphasis on performance in band classrooms, inhibits the goals of comprehensive musicianship.

Purpose of the Document

The primary purpose of this document is to provide repertoire and instructional materials to facilitate study by middle school and high school band students of authentic Renaissance madrigals and the relationship therein between music and text. A secondary purpose of this document is a preliminary study of the likely effect of such materials upon the activities and repertoire of middle school and high school bands.

Methodology

The following madrigals from the Renaissance period have been adapted for performance and study at a difficulty level appropriate for developing middle school or high school band students:

- *Scaldava il sol* by Luca Marenzio;
- *Weep, o Mine Eyes* by John Bennet; and
- *Ecco mormorar l'onde* by Claudio Monteverdi.

Student parts in the adaptations include the original madrigal texts (with translations to English if applicable), to facilitate understanding relationships between music and text that are characteristic of the source works. Pedagogical materials have been provided in the scores to support the teaching of the text-to-music relationship in Renaissance madrigal.

To evaluate the perceived value of the materials toward the goals of facilitating and encouraging instruction in Renaissance music, an experiment was performed to determine the

effect of the availability of these materials on the likelihood that pre-service and in-service teachers will teach and perform Renaissance music in their classrooms.

Assumptions

This document assumes that the Renaissance madrigal is not commonly studied or performed by school bands that perform Grade 3 or Grade 4 music. The supporting evidence for this assumption includes the shortage of performance materials of this type on reputable band repertoire lists and the author's familiarity with practices in school band classes.

Delimitations

The document is delimited to educational performance literature of bands at the Grade 3 or Grade 4 level. Although artistry is a concern of the arrangements, the primary objective is the production of the most authentic possible arrangements for study of an under-represented genre.

Limitations

Difficulty Level

The ages and ability levels of the students participating in bands of the targeted levels limited the source materials for this project. Difficulty level in educational band repertoire is commonly classified by grades, with higher grades corresponding to greater performance difficulty. Variations in grade classification systems may limit the compatibility of the proposed transcriptions with ensembles that perform music categorized in Grade 3 or Grade 4 under a different system. The madrigals chosen for transcription in this study were limited to those that, after transcription, were compatible with the abilities of ensembles that perform repertoire of Grade 3 or Grade 4 as defined by this document (see Appendix D).

Subject Matter

The subject matter of the Renaissance madrigal repertoire at large has limited the choice of madrigals for transcription, as some madrigal texts are inappropriate for the school environment of the targeted instructional levels.

Authenticity

The perfectly authentic performance of historical music is impossible (Taruskin, 1990). Profound differences between instruments (other than voice) of the Renaissance and those of today (Munrow, 1976) limit authenticity in modern performance. The inability of band instruments to perform text is particularly limiting to the authentic instrumental performance of madrigals, as the relationship between music and text is an elemental component.

The Renaissance practice of supporting or replacing voices with other instruments when necessary (Burkholder, Grout, & Palisca, 2010, p. 245; Perkins, 1999, p. 698) mitigates some of this concern, as performance of madrigals by instruments other than voice may be considered somewhat authentic. The inclusion of the madrigal text and translation on each student part is intended to address further this limitation, and may also lead to vocal performance of portions of the transcriptions. While it is acknowledged that instrumental performance of a textual work may not bear the same value as a parallel vocal performance, the present author posits that this limitation should not prevent students from studying this genre due to its historical importance and potential educational value. As Hoffer and Anderson comment, “It would be unfortunate to omit large categories of music simply because your group doesn’t usually perform that type of music” (1971, “To the Students,” para. 4).

The timbral variety among the instruments of the concert band also may limit performance authenticity. Such variety includes aural distinctions between instrument families,

between the sub-categories of these families, and the products of the innumerable potential combinations thereof. Equal treatment of all voices in a work was an important characteristic of the madrigal (Burkholder et al., 2010, p. 245), and thus a most authentic arrangement of madrigals will require scoring that enables the equal perception of each voice of the source works.

Additional limitations to the authentic performance of the works chosen for adaptation in this study include common Renaissance ornamentations, differences between tuning systems utilized in the Renaissance and today (Atlas, 1998), and musical characteristics of source works that will require modification in order to suit the intended difficulty level (e.g., key and meter).

The applicability of the adaptations may be limited by the desire for historical and overtly educational performance materials in bands that perform at the Grade 3 and Grade 4 levels. This necessitates the careful selection of source works that are rich with compelling characteristics, musical and otherwise. This also holds implications for the pedagogical materials, specifically the importance of transmitting information that is applicable to music of more immediate interest while still expanding the student's historical knowledge and experience.

Statistical Power of the Survey

The small sample size of the survey respondents limits the power of the study results.

Definitions

The Renaissance Historical Period and Renaissance Music Era

The Renaissance was a period of substantial cultural development in Europe that is said to have included some portion of the 14th through 17th centuries. Because there were no discrete historical events that are commonly accepted to have marked the beginning or end of the period (Burkholder et al., 2010), definitions of the chronological ranges of both the historical period and

the music style period differ (Perkins, 1999, p. 21). For the purposes of this document, the range of dates for the Renaissance period in music are defined as 1430 to 1600 (Lockwood, n.d.).

Renaissance music refers to music composed or otherwise originally created during this time in the western art music tradition, specifically excluding music that originated in this period outside of Europe and music of the period that does not display many of the characteristics of the music of this tradition.

Madrigal

The term *madrigal* is problematic in that it may refer to one of two genres that are distinct in musical characteristics and the historical periods in which each thrived (“Madrigal,” n.d.). The term is also somewhat ambiguous, as it is used alternately in reference to a well-defined genre of the Renaissance and as a generic term denoting musical settings of poetry in the same period (Fischer et al., n.d.).

In this document, *madrigal* refers to the genre of secular song for multiple voices that developed in Italy in the 16th century. It is distinguished for the purposes of this document from similar genres, which fall under the generic use of the term, by its form. Burkholder et al. specify: “The typical sixteenth-century madrigal is ***through-composed***, that is, with new music for every line of poetry” (2010, p. 244; emphasis and boldface in original). Though a wide variety of musical characteristics may be found in madrigals, the genre’s most salient feature is the close relationship between music and text (Arnold & Wakelin, n.d.). Because the popularity of the madrigal extends past the year 1600, works that are representative of the Renaissance madrigal tradition which were composed or published in the first quarter of the 17th century and otherwise fit this definition are considered madrigals for the purpose of the literature review.

Text Expression and Text-painting

For the purposes of this document, *text expression* refers to any musical element or gesture whose design appears to be influenced most strongly by an aim to serve the text. *Text-painting* refers to musical treatment of text for the purpose of representing the text's meaning.

Grades

Concert band music is typically divided by publishers, music retailers, state music education associations, and other bodies into grades in order to communicate performance difficulty. Grading systems and specifications for individual grades vary among classifying parties. As a result, the terms *Grade 3* and *Grade 4* may have disparate meanings to different readers.

For the purpose of this document, the guide for repertoire classification in the state of Georgia determined the appropriate musical characteristics for grades unless otherwise specified (see Appendix D).

Concert Band

For the purposes of this document, *concert band* is defined as a performing ensemble consisting of an indeterminate number of players per each part of the standard concert band instrumentation. This contrasts with the wind ensemble, in which the same instrumentation may be used but with only one player performing most parts (Erickson, 1983). Concert band instrumentation is somewhat variable depending on the difficulty level of the work and the choices of the composer. For the purpose of this document, *standard concert band instrumentation* includes one or more parts for each the following instruments:

- Flute;
- Oboe;

- Bb Clarinet;
- Bass Clarinet;
- Alto Saxophone;
- Tenor Saxophone;
- Baritone Saxophone;
- Trumpet and/or Cornet;
- Horn;
- Trombone;
- Euphonium or Baritone; and
- Tuba.

One or more parts for the following instruments may also appear in a work of standard concert band instrumentation:

- Piccolo;
- Bassoon;
- Contrabassoon;
- Eb Clarinet;
- Alto Clarinet;
- Eb Contra Alto Clarinet;
- Bb Contrabass Clarinet;
- Double Bass; and
- Percussion (Erickson, 1983).

Organization of the Document

The document is organized as follows:

Chapter 1: Introduction

Chapter 2: Related Literature

Chapter 3: Methodology

Chapter 4: *Scaldava il sol*, by Luca Marenzio (Adaptation and Instructional Materials)

Chapter 5: *Weep, o Mine Eyes*, by John Bennet (Adaptation and Instructional Materials)

Chapter 6: *Ecco mormorar l'onde*, by Claudio Monteverdi (Adaptation and Instructional Materials)

Chapter 7: Survey Findings, Discussion, and Suggestions for Further Study.

CHAPTER 2

RELATED LITERATURE

The review of literature relevant to this document will briefly address knowledge of historical music as a goal of music education, the relevance of Renaissance music and the madrigal, and problems associated with studying or performing Renaissance music in middle school and high school bands. Discussions of greater length include a review of relevant Renaissance performance materials currently listed on band repertoire lists and in other sources, a review of supplementary instructional materials for band classrooms that address music history topics, and music history instructional materials in the context of selected current band method books.

Educational Considerations

Study of Historical Music as a Goal of Music Education

The 1962 position paper of the National Association of Secondary School Principals identified one of its general goals for arts education: “Reinforce an understanding of the cultures of other periods and societies through their arts” (National Association of Secondary School Principals, 1962, p. 4). The general music goals espoused in the paper include knowledge of music history and the historical role of composers (Goedecke, 1976; National Association of Secondary School Principals, 1962).

Among the conclusions of the 1963 Seminar on Music Education held at Yale University (the Yale Seminar) was that most of the music materials used at all levels of music education were narrow in stylistic, cultural, and historical range (Mark, 1986). The Juilliard Repertory

Project, one result of the Yale Seminar, sought to remedy this complaint. The project included the testing of over 400 compositions, 230 of which were found to be acceptable and were thus included in a compilation of vocal and instrumental selections to be used in kindergarten through 6th-grade music classrooms (Mark, 1986). This collection was divided into style periods from Medieval to Contemporary, including a section dedicated to the works of the Renaissance era. The section of Renaissance works contains 68 vocal works and 2 instrumental pieces. Background information and suggestions for performance practice also were included with most of the Renaissance works. Participants in the project concluded that a broader repertoire was still needed for the secondary school levels, especially 7th-, 8th-, and 9th-grades (Juilliard School of Music, 1967).

The Tanglewood Symposium of 1967 also identified the need for a greater breadth of music materials in schools. The conclusions of the symposium's attendant educators and other individuals are summarized in the Tanglewood Declaration, whose second point supports the need for a diversity of music materials in schools: "Music of all periods, styles, forms, and cultures belongs in the curriculum" (Choate, 1968, p. 139). The Tanglewood Symposium led to the Goals and Objectives Project (the GO Project), which was the first adoption by the Music Educators National Conference (MENC) of a comprehensive set of goals and objectives. The advancement of teaching of music of all periods to students through 8th-grade was one of eight objectives of the GO Project, which were assigned the highest priority by the MENC Executive Board (Mark, 1999).

Three of the five broad artistic competencies outlined in the 1994 National Standards for Arts Education reflect a continuing need for the study of historical works of art. The third competency states that students "*should be able to develop and present basic analyses of works*

of art from structural, historical, and cultural perspectives” (Consortium of National Arts Education Associations, 1994, p. 19; emphasis in original). The fourth competency recommends that students “*should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods*” (p. 19; emphasis in original). The final competency “includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project” (p. 19). The Music Content Standards include the performance of “a varied repertoire of music” (p. 26) and “Understanding music in relation to history and culture” (p. 29). Numerous Achievement Standards prescribe identification, classification, or analysis of historical music (Consortium of National Arts Education Associations, 1994).

The Traditional and Emerging Ensembles Strand of the 2014 National Core Arts Standards prescribes the performance and study of a “varied repertoire” (National Coalition for Core Arts Standards, 2014, p. 2) throughout its component Performance Standards. Numerous intended outcomes of these standards also specify the study of “varied repertoire representing diverse cultures, styles, genres, and historical periods” (p. 3).

The Relevance of Renaissance Music and the Madrigal

The study of Renaissance music is of great potential benefit to the study of general history. The most notable characteristics of the historical Renaissance are the influence of humanism and the revival of models from classical antiquity (“Renaissance,” n.d.). Renaissance music illustrates the humanism of the times in its then-novel treatment of music as an expressive art and the subordination of music to text. Though actual musical works of the ancient Greeks were unavailable to Renaissance musicians, the idea that chromaticism and modes could contribute to musical expression was inspired by classic writings on the topic. In these respects,

Renaissance music may provide suitable examples of the artistic product of thought during its era (Burkholder et al., 2010; Perkins, 1999).

Renaissance music is also important to the music history component of a comprehensive music education. The eventual embrace of the interval of the third by period composers began an appreciation for consonance in music that persists today. Though expression and beauty are currently assumed traits of music to many, their genesis as musical ideals may be traced largely to the Renaissance. Instrumental music, independent of song or dance, has its roots in the period as well, along with several other elements of musical thought, theory, and practice that have endured over half a millennium (Poultney, 1983). Burkholder et al. eloquently relate the era to our own: “From the very language of music to our belief that music expresses feelings, we are the heirs of the Renaissance” (2010, p. 147).

The madrigal genre also holds substantial importance to the Renaissance era and music history as a whole. Though the musical content of Renaissance motets may be illustrative of their text content, this characteristic is most substantial in the madrigal (Atlas, 1998, p. 634). The music-to-text relationship also distinguishes the madrigal from its predecessors in secular song. In these respects, the madrigal is exemplary of the influence of humanism – “the strongest intellectual movement of the Renaissance” (Burkholder et al., 2010, p. 151) – on the musical output of the era. The influence of the madrigal also transcends its brief historical range, as it contributed to the creation of later dramatic genres, including opera, and established Italy as the musical center of Europe for the 17th and much of the 18th centuries (Burkholder et al., 2010).

Problems with Study of Renaissance Music in Middle School and High School Bands

A poor representation of Renaissance music in the band repertoire inhibits study of the period in band classrooms. Most of the available literal adaptations for band of Renaissance

literature are of instrumental source works. While these are appropriate for performance and study, Renaissance vocal works are more representative of the aesthetic of the period:

While the sixteenth century witnessed a vast growth of solo and ensemble instrumental music for keyboard, string and wind instruments, this kind of music had little place in the aesthetic notions associated with the 'Renaissance'.... On the whole, instrumental music remained subordinated to vocal music, and much of its repertory was in varying ways derived from, or dependent on, vocal models. (Lockwood, n.d., p. 183)

A prominent reason for the deficiency of vocal music in the band repertoire is the necessity of adapting the source literature (R. Garofalo, 1976). Modern instruments differ in pitch range and transposition from the voices for which these works were composed, necessitating arrangement of any pieces to be performed by current instruments. Differences in modern notation and the notation of the 15th and 16th centuries (Burkholder et al., 2010) further render Renaissance manuscripts impractical for performance by young band musicians.

A complementary cause of this deficiency may be a perceived lack of authenticity in performance of vocal works by instrumental ensembles. This may reduce the appeal of the adaptation of vocal works to arrangers and educators.

The deficiency may also be caused by a lack of desire for Renaissance or other historical repertoire among educators and students. Research suggests that familiarity and likeability of a style of music are positively correlated (Demorest & Schultz, 2004, p. 308; Teo, Hargreaves, & Lee, 2008, p. 21). If Renaissance vocal music is unfamiliar to many band directors and students, which might be assumed based on the shortage of it in the band repertoire, it is probable that those directors and students are unable to like, and thus do not program or study, Renaissance vocal music.

Repertoire Considerations

Relevant Renaissance Compositions in the Band Repertoire

The concert band repertoire related to the Renaissance era may be divided into four categories that reflect the similarity of the modern product to actual music of the historical period. Trachsel (2010) proposed two categories of Renaissance literature modifications for modern wind band. He described the more authentic approach as “literal, the original source material remaining intact with the exception of scoring or perhaps key signature” (p. 787). He described the second approach as those works which “reference Renaissance music within the context of modern compositional language” (pp. 786-787). John P. Lynch (personal communication, August 2013) proposed an additional category, consisting of works that have been edited only as necessary for current performance on period (rather than modern) instruments. The present author proposes a fourth category, frequently found in beginning band literature, consisting of original works that are composed with the intent of sounding like a generic conception of Renaissance music, with no reference to specific pre-existing works. For the purposes of this document, these categories will be named respectively as follows: *literal*, *referential*, *period*, and *generic*.

In identifying relevant works, this document considers only those pieces in the *literal* category that are scored for standard concert band instrumentation. These pieces are of interest because they are practical for performance by young band musicians, are somewhat representative of compositional practices of the period, and may be considered authentic because of their creation by composers of the Renaissance era. For the purpose of this review, pieces that include parts for percussion instruments that complement the source material, but do not appear in the source work, have been placed in the *literal* category. Works whose instrumentation omits

only one part from those found in this document's definition of standard concert band instrumentation have been included in the review. Transcriptions of Renaissance works for wind chamber ensembles are beyond the scope of the literature relevant to this document. Works in the *period* category are not germane because of their impracticality for performance by middle and high school band students. Works in the *referential* category are disregarded because they generally are not representative of the compositional language and technique of their source material's historical period. Literature of the *generic* category did not originate in the historical period of study and thus lacks an appropriate level of authenticity.

Renaissance band literature in selected repertoire lists. To illustrate the limitations of the available repertoire suitable for band students' study of the Renaissance and of the madrigal, the author searched selected concert band repertoire lists for relevant literature. In the first step of this review, the author compiled the titles in each list known through personal experience to be candidates for the category. He then compiled titles that were credited to composers of the Renaissance period on the lists. In collections that did not provide distinct fields for composer and arranger, pieces listed with only an arranger were examined in more detail and were included in the collection if the source work was composed during the Renaissance era. The author then searched the titles in each list for indications of origin in the Renaissance. These indications were inclusion of the word *renaissance* (e.g., *The Renaissance Fair*), appearance of a Renaissance composer's name in the title (e.g., *Giles Farnaby Suite*), or a title that might refer to music of the Renaissance (e.g., *Madrigal for Band*).

Each work was placed into one of the four categories following review of reputable sources of background information (such as the Teacher Resource Guides in *Teaching Music Through Performance in Band*), the composer's program notes, or the publisher's description of

the work. If a question of authenticity remained, the author examined scores and recordings to select the most appropriate category for the work. Those pieces that were not most appropriately included in the *literal* category were eliminated from further study.

The literature lists included in this review are identified in Table 2.1.

Table 2.1: Selected Band Literature Lists

Title	Quantity
National Band Association Selective Music List (National Band Association, 2015)	1,965
Georgia Music Educators Association Approved Selections for LGPE (Georgia Music Educators Association, 2015)	1,948
Teaching Music Through Performance in Band and Orchestra: A Comprehensive Listing of All Volumes by Grade, 2011 (GIA Publications Inc., 2011)	928
National Concert Band Festival (U.K.) Wind Band Repertoire List (National Concert Band Festival, 2015)	378
Best Music for High School Band (Dvorak, Grechesky, & Ciepluch, 1993)	235
Best Music for Young Band (Dvorak, Taggart, & Schmalz, 1986)	196
Instructional Literature for Middle Level Band (Kvet, 1996)	71

Note. *Quantity* indicates total quantity of works on the list. Sections of lists dedicated to marches were omitted from detailed study following cursory review for relevant literature, and their contents were omitted from their lists' associated quantity.

Many of the compiled pieces include adaptations of numerous source works distinguished by separation into movements or sections in the derivative work. Some pieces included source works which represented multiple composers, genres, and intended media; thus it was necessary to identify the characteristics of as many source works as possible in order to accurately determine the degree to which the band repertoire represents the music of the Renaissance. The results of the review appear in Table 2.2.

Twenty-seven pieces on the selected repertoire lists were identified as literal adaptations of Renaissance works. Eight of these pieces incorporate source works that were originally intended for voice. Among these pieces, one is classified in Grade 1, five are classified in Grade 2, and

Table 2.2: Literal Adaptations of Renaissance Works in Selected Band Literature Lists

Grade	Title	Composer(s)	Source
1	<i>La volta</i>	William Byrd	Instrumental
1	<i>Madrigal for Band</i>	John Wilbye	Vocal (Madrigal)
2	<i>Adoramus te and Sanctus</i>	Giovanni Palestrina	Vocal
2	<i>Battle Pavane, The</i>	Tielman Susato	Dance
2	<i>Cathedral Music</i>	Thomas Tallis, Jacob Handl	Vocal
2	<i>Dances of Terpsichore</i>	Michael Praetorius	Dances
2	<i>Fa una canzona</i>	Orazio Vecchi	Vocal
2	<i>Fanfare, Ode, and Festival</i>	Unknown, Claude Gervaise	Dances
2	<i>Pavana and March</i>	W. Byrd	Dance, Instrumental
2	<i>Renaissance Dances</i>	T. Susato	Dances
2	<i>Renaissance Festival</i>	C. Gervaise	Dances
2	<i>Renaissance Festival and Dances</i>	T. Susato, Antony Holborne	Dances
2	<i>Renaissance Masters Suite</i>	O. Vecchi, Andrea Gabrieli, Clément Janequin	Dance, Vocal
2	<i>Renaissance Tryptich</i>	Guillaume de Machaut, Rossino Mantovano, Mateo Flecha	Vocal
2	<i>Soldier's Procession and Sword Dance</i>	T. Susato	Dances
2	<i>Three Renaissance Dances</i>	T. Susato, M. Praetorius	Dances
3	<i>Battell, The</i>	W. Byrd	Instrumental
3	<i>Belle qui tiens ma vie</i>	Thoinot Arbeau	Dance
3	<i>Giles Farnaby Suite</i>	Giles Farnaby	Instrumental
3	<i>Moro lasso</i>	Carlo Gesualdo	Vocal (Madrigal)
3	<i>Prelude in the Dorian Mode</i>	Antonio de Cabézon	Instrumental
3	<i>Renaissance Fair, The</i>	Michael Praetorius, T. Susato	Dances
3	<i>Renaissance Revel, A</i>	T. Susato	Dances
3	<i>Renaissance Suite</i>	T. Susato, Josquin de Prez	Dances, Vocal
4	<i>Earle of Oxford's March</i>	W. Byrd	March
5	<i>Selections from the Dansereye</i>	T. Susato	Dances
5	<i>William Byrd Suite</i>	W. Byrd	Instrumental

Note. Grade was determined by the indication on the literature lists, and thus may reflect inaccurately the pieces' relative difficulty. Works that appeared on multiple lists with multiple grades were assigned the highest of the published grades.

two are classified in Grade 3. The pieces include adaptations of 11 vocal source works of the following genres: one anthem, one canzonetta, two chansons, one frottola, two madrigals, two motets, two mass movements, and one villancico.

Madrigal transcriptions for band in other sources. To establish the existence of band transcriptions of Renaissance madrigals outside of literature lists, the author searched other sources of repertoire for relevant literature. These additional searches included other works by any person who had been credited with multiple arrangements of period works in the above literature lists, literature lists that were present in studies related to teaching music history in school bands, the retail website for a prominent distributor of band music, and a WorldCat search using keywords “band music” and “madrigals.” After reviewing all accessible works, the author eliminated any non-literal adaptations and transcriptions of source works that did not fit this document’s delimitations.

Characteristics of madrigals in the band repertoire. A list of band madrigal adaptations found in literature lists and other sources appears in Table 2.3. A summary of the characteristics of each adaptation follows.

Madrigal for Band *arranged by Anne McGinty*. This arrangement of the John Wilbye madrigal *As Fair as Morn* is written for young concert band with modest instrumentation. It does not include flute 2, bassoon, clarinet 3, contrabass clarinets, trumpet 3, horn 2, or trombone 2. Additional instructions in the program note suggest that teachers “allow the dynamics to rise and fall with the shape of the phrase” (Wilbye, 1994, score, p. 2). It also instructs teachers to use a legato style “since the original was meant to be sung” (score, p. 2). A program note in the score described the source work:

Table 2.3: Available Literal Transcriptions for Band of Renaissance Madrigals

Grade	Title	Arranger	Madrigal Source Title	Composer
1	<i>Madrigal for Band</i>	Anne McGinty	<i>As Fair as Morn</i>	John Wilbye
3	<i>Echo Song</i>	Maurice Gardner	<i>Ola! O che bon echo</i>	Orlando di Lasso
3	<i>Echo Song</i>	Ross Hastings	<i>Ola! O che bon echo</i>	Orlando di Lasso
3	<i>Two Italian Miniatures</i>	Earl D. Irons	<i>Let Death Now Come</i>	Claudio Monteverdi
		Harold L. Walters	<i>Somber Mists^a</i>	Ottorino Respighi ^a
3	<i>Two Madrigals from the English Renaissance</i>	Irving Cheyette	<i>April Is in My Mistress' Face</i>	Thomas Morley
			<i>Come to Me, Grief, Forever</i>	William Byrd
4	<i>Echo Song</i>	Leland Forsblad	<i>Ola! O che bon echo</i>	Orlando di Lasso
		Wayne Livingston		
5	<i>Io pur respiro</i>	Peter Phillips	<i>Io pur respiro</i>	Carlo Gesualdo
5	<i>Moro lasso</i>	Peter Phillips	<i>Moro lasso</i>	Carlo Gesualdo

Note. Grade was determined by the author based on the GMEA Rubric for Music Submissions to the LGPE List.

^a Component arrangements that are not relevant to this document.

A madrigal is a type of Italian vocal music from the 16th century. Free contrapuntal imitation without any strict form is characteristic of the madrigal. Although there is much imitation, the style is generally homophonic. This madrigal by John Wilbye (1574-1638) is titled “As Fair As Morn” and provides an example of 3-part imitative counterpoint. (Wilbye, 1994, score, p. 2)

Neither the score nor parts contain any additional reference to the madrigal genre. There is no mention of the relationship between music and text. Neither the score nor parts contain the madrigal text (Wilbye, 1994).

Echo Song arranged by Maurice Gardner. This arrangement is one of three available band arrangements of Orlando di Lasso's *Ola! O che bon echo* (Lincoln, 1988). It is arranged for standard concert band instrumentation, including E-flat clarinet and alto clarinet. An additional set of "echo" parts for the same instrumentation, except tuba, are also provided. The present author categorizes the arrangement in Grade 3 and distinguishes it from Grade 2 because of the ranges of numerous instrument parts. The program note provided in the score indicates the approximate composition date of the source work and that it was originally composed "for chorus" (Lasso, 1960, score p. 1). There is no mention in the score or parts of the genre of the source works or the relationship between music and text. Neither score nor parts contain the madrigal text (Lasso, 1960).

Echo Song arranged by Ross Hastings. This arrangement is another of three available band arrangements of Orlando di Lasso's *Ola! O che bon echo* (Lincoln, 1988). Its instrumentation does not include percussion. A program note in the score includes brief passages of biographical information about the composer and background information regarding the source composition; it does not mention its classification as madrigal or the relationship between music and text. Neither the score nor parts contain the madrigal text. The present author categorizes the work in Grade 3 based upon the ranges of numerous parts. However, the duration of the work, approximately 1 minute and 20 seconds, is consistent with the characteristics of Grade 1 (Lasso, 1980).

Two Italian Miniatures by Claudio Monteverdi and Ottorino Respighi, arranged for band by Earl D. Irons and Harold L. Walters. *Two Italian Miniatures* includes two arrangements by separate arrangers of vocal works by separate composers, the first of which is relevant to this document. *Let Death Now Come (Lasciatemi morire)*, also known as *Arianna's*

Lament, is the only surviving work from Claudio Monteverdi's opera *L'Arianna* of 1608. It was published later as a five-part madrigal, arranged by the composer, in 1623 ("Lamento d'Arianna," n.d.). The program notes of *Two Italian Miniatures* refer to the original vocal work in the context of its operatic setting, but not as a madrigal. The piece is scored for standard concert band including alto clarinet and three percussion parts. The score and parts do not include any reference to the madrigal genre or any information regarding the text of the piece. The present author has categorized the arrangement in Grade 3, primarily because of ranges that prevent its categorization in Grade 2 (Monteverdi & Respighi, 1957).

Two Madrigals From the English Renaissance arranged by Irving Cheyette. This publication consists of a set of scores for the vocal parts for two English madrigals: *April Is in My Mistress' Face* by Thomas Morley and *Come to Me, Grief, Forever* by William Byrd. The present author categorizes the work in Grade 3, though this may be complicated by the assignment of parts to individual instruments.

The scores are transposed to keys and clefs that are commonly utilized by band and orchestra instruments. For example, a score is provided for B-flat instruments in treble clef, which enables performance of any of the vocal parts on B-flat clarinet, B-flat trumpet, tenor saxophone, bass clarinet, or any other instrument whose pitch sounds down the interval of a major second or its compound from the written part. Scores are also available for C instruments in treble clef, C instruments in alto clef, C instruments in bass clef, E-flat instruments in treble clef, and F instruments in treble clef. The scores contain the text of the madrigal. The vocal parts that fall outside the available range of the intended instruments are either doubled in octaves or transposed by octave in order to be playable. This scoring solution enables any common band or

orchestra instrument to perform any of the vocal parts within its available range. It also, however, enables modification of the relative position of parts from that of the source work.

A conductor's work sheet is provided which contains a score, in sounding pitch, for each madrigal and a substantial quantity of other information to assist the conductor. The opening section of this information provides basic principles of scoring for sections of the band and orchestra. A summary of transpositions and common clef usage follows. The purpose of these instructions is explained:

The conductor working with these madrigals will have no actual music writing to do, since all the parts appear in the required transpositions; but consulting the chart will be necessary when determining the actual sound of any given instrument in relation to its written pitch, so that an instrument may be assigned not only to the appropriate *part*, but to the correct *octave* level. (Morley & Byrd, 1969, conductor's work sheet, side 1, para. 2, emphasis in original)

The following section provides more detailed suggestions for scoring, including potential doublings at the unison and octave and the effects of such doublings. It also recommends that the conductor change voicings between phrases if desired. Subsequent sections address the performance of parts by definite-pitch percussion instruments and the potential addition of indefinite-pitch percussion.

The relationship between music and text is addressed in the next section of the conductor's work sheet: "The text is your clue to effective interpretation. Study the inflections of each line of the text. *Say* the words; *sing* the lines; know the pieces well" (Morley & Byrd, 1969, conductor's work sheet, side 2, para. 9; emphasis in original). The following paragraphs encourage the conductor to determine and follow the metrical tendencies of the text rather than

those of the meter. It also suggests that musical ideas, in addition to textual ideas, should be highlighted in repeated sections. Lastly, the conductor is encouraged to consider the text first when determining the dynamic treatment of individual phrases.

This pair of arrangements is the most educationally useful treatment of madrigal in the literature available to concert bands. The use of complete transposed scores rather than assigned parts contributes to the flexibility of the materials, but also complicates their use. The information and suggestions in the conductor's work sheet may facilitate the most authentic possible performance of these madrigals. The inclusion of the text in the materials distributed to the students may contribute to understanding the relationship between music and text. A more robust set of pedagogical activities and instructions would further enable the teacher to address the characteristics of madrigals and their place in the music of the Renaissance (Morley & Byrd, 1969).

Echo Song *arranged by Leland Forsblad and Wayne Livingston.* This arrangement (Lasso, 1973), like the arrangements of the same title by Maurice Gardner and Ross Hastings, is one of three available band arrangements of the madrigal *Ola! O che bon echo* by Orlando di Lasso (Lincoln, 1988). It is scored for small concert band with brass quintet. The concert band instrumentation differs from standard concert band instrumentation in its omission of tenor saxophone; it also omits oboes, bassoons, baritone saxophone, and percussion. The brass quintet includes parts for baritone, trombone, and three cornets.

The present author places this work in Grade 4. The primary factor in this categorization is the range of the cornet and flute parts. The short duration of the work is a complicating factor. Its performance at the indicated tempo would result in a performance of approximately 1 minute

and 20 seconds, whereas the GMEA rubric specifies a minimum duration of 3 minutes and 30 seconds for works in Grade 4.

The score and parts do not include program notes or references to the genre or medium of the source work. Neither score nor parts contain the madrigal text (Lasso, 1973).

Io pur respiro arranged by Peter Phillips. This arrangement of a madrigal composed by Don Carlo Gesualdo includes parts for English horn, soprano saxophone, E-flat clarinet, alto clarinet, B-flat contrabass clarinet, piano, and harp. The second page of the score contains a brief program note, arranger's note, and arranger's biography. None of these contain a description of the source work, the characteristics of madrigal, or any reference to the relationship between music and text. The text of the source work does not appear on the score or parts. The present author has assigned the piece to GMEA Grade 5. The most prominent aspects that differentiate the piece from lower grades are the frequency of exposed passages and the extensive instrumentation (Gesualdo, 1969).

Moro asso by Carlo Gesualdo, transcribed for band by Peter Phillips. *Moro asso* is scored for standard concert band instrumentation including piccolo, English horn, E-flat clarinet, double bass, timpani, glockenspiel, and percussion. The only information regarding the background of the source work is a note on the inside cover of the score that reads, "*Source: Madrigali a Cinque Voci Sesto, published by Gesualdo, printed by Gio. Carlino in 1611*" (Gesualdo, 1971, score, inside front cover, emphasis in original). Aside from the title itself, there is no additional mention in the front matter of the historical context, genre, or medium of the source work.

The work is heavily edited with respect to dynamic, articulation, style, and technique. One mark, which appears only in the score, indicates a change in pitch (apparently from the

source work, but this is not specified) of two 16th notes in the baritone saxophone and bass clarinet parts (Gesualdo, 1971, score, p. 5). This is the only reference in the body of the score to the source work. Aside from the title and composer credit, there is no reference to the source work in the parts. The text of the source work does not appear in the score or parts.

The present author categorized this work in Grade 5. The primary factors that led to this categorization were the frequency of solos and the extensive instrumentation of the arrangement (Gesualdo, 1971).

Unavailable works. Goedecke (1976) includes a list of band repertoire from the High Renaissance (pp. 74-75). Among the titles on this list is an arrangement of the John Wilbye madrigal *Adieu, Sweet Amaryllis*. The entry lists “Phillips” as the arranger. Bordo (1969, p. 36) also includes this title in a literature list without reference to the arranger. An extensive search for parts or a score for this arrangement was unsuccessful, and thus it was not reviewed. Goedecke’s list also includes *Two Madrigals* arranged by McLin. The present author was unable to find a copy of this work available for purchase or loan.

Selected omitted works. Two pieces that included arrangements of Thomas Morley’s *Now Is the Month of Maying* were not reviewed because of the strophic form of the source work (Ledger, 1978).

Scholarship Including Transcriptions of Renaissance Music for Winds

Crabb (1979) arranged 29 compositions of the Renaissance and Baroque eras for solo saxophone or saxophone chamber ensembles. He justified the transcriptions with concern for the limitation of the historical repertoire available for saxophone:

Because an instrument has no specific link with music prior to its invention, it is necessary to create a link -- an association that will offer opportunity to study and

perform works in previously composed styles. If we are to help performers become complete musicians, we must be knowledgeable of music ingredients which normally lie beyond our instrument's specific repertoire. (Crabb, 1979, p. 1)

Eight of the source works in Crabb's study were intended for voice, including two madrigals (one of which was sacred in subject matter, and thus does not fit this document's definition for the genre). In the midst of extensive instruction regarding Renaissance performance practice, Crabb highlights the importance of several considerations when performing instrumental arrangements of vocal music:

To achieve good phrasing and articulation when playing transcriptions of vocal works, consideration must be given to textual meaning, its stress, and flow. Instrumentalists must remember [that] vocal music is a literary form, and consideration of its text is important for interpreting the proper affect. (Crabb, 1979, pp. 261-262)

Text for the vocal works in Crabb's study are presented in the document appendix, but not on the individual parts or otherwise in the context of their associated musical material. The dissertation does not include lesson plans, other pedagogical materials, or research to examine the effect of the arrangements on the likelihood of the performance or study of Renaissance music.

Roby (1995) included one transcription of a Renaissance work, a German lied, among the four transcriptions he produced for trombone quartet. The purposes of these transcriptions were to expand the trombone quartet repertoire, to provide more musically relevant literature for trombone teachers, and to enable greater variety in trombone quartet performance. The lied transcription does not include the text of the source work, and the dissertation does not include pedagogical materials related to the Renaissance literature.

Ballard (2007) included one transcription of a Renaissance work among the five transcriptions he produced for saxophone ensemble. The justification of his study was similar to that expressed by Crabb:

Each of the works presented in this project was chosen for the purpose of strengthening specific musical elements, as well as familiarizing saxophone students with styles not indigenous to the instrument. These editions will also serve the field of saxophone performance by representing composers whose oeuvres have been virtually untapped by transcribers for the saxophone orchestra. (Ballard, 2007, p. 4)

The Renaissance source work that Ballard transcribed was originally intended for performance by instruments. He provides brief biographical information about the composer and addresses surface elements of the historical context and technical characteristics of the piece. He also includes numerous suggestions for performance and notes regarding appropriate performance practice. Ballard indicates intent to include this information in the final publication of the transcriptions, though the document does not provide lesson plans or other supplementary instructional materials beyond the aforementioned information. The study does not include research to examine the effect of the transcriptions on the likelihood of the performance or study of Renaissance music.

Zamzow (2011) transcribed 10 polyphonic works from the Renaissance and Baroque periods for concert band. Nine of the source works were originally intended for voices, though no madrigals were adapted and the texts of the source works were not included. Seven of the source works were composed during the Renaissance era. Zamzow was concerned about the limitations of the existing band repertoire and instructional content: “The primary reason for choosing to transcribe Renaissance music is that there is so little presently available for concert

band.... Moreover, the music and history of the Renaissance is rarely covered in high school instrumental courses” (Zamzow, 2011, p. 6). The study also includes historical and theoretical background for each source work that could be adapted for student study. Zamzow states her intent to apply these materials to a classroom publication:

The ultimate goal of this research is publication into a “method book,” with each transcription representing one independent unit.... Some of the information included in this dissertation will appear in the book to address one of the national music standards which requires students to understand music as it relates to history and culture. All of the information in chapter two (historical overview, vocabulary, event/composer timeline, composers, genres, and period instruments), as well as some of the detailed historical context in chapter three, will appear in both the conductor and student books. (Zamzow, 2011, p. 102)

Zamzow’s transcriptions offer authentic adaptations of Renaissance material for modern band classrooms. The background information provided for each work might be an excellent basis for lesson plans and other instructional materials, though they do not appear in that form within the document. The study does not include research to examine the effect of the transcriptions on the likelihood of the performance or study of Renaissance music in the band classroom.

Instructional Materials for Teaching Renaissance Music in Concert Band

Supplemental Texts and Methods

Bordo (1969) reported student satisfaction following successful integration of music history into the band curriculum at Ann Arbor (Michigan) High School. A broad outline of the course of study is included in his article. The course includes a substantial section on the 16th

century, including study of a band transcription of an English madrigal. There is no apparent reference to the treatment of the text-to-music relationship in this unit.

Hoffer and Anderson (1970; 1971) produced a pair of books in programmed instruction style that were intended to supplement the performance experiences of high school band, choir, and orchestra students with theoretical and historical information more typical of music appreciation courses. The books covered identical broad topics – they were, according to the authors, “fraternal twins” (1971, p. 241) – but with different emphases and materials. Each book contains a substantial section concerning Renaissance music. The books are identified by their physical color. Though the Orange book does not address madrigal (Hoffer & Anderson, 1970), the Green book addresses the madrigal in some detail (Hoffer & Anderson, 1971, pp. 111-119). It includes an excerpt of Lasso’s *Ola! O che bon echo! (Echo Song)* for double mixed chorus and a complete score of Thomas Morley’s *April Is in My Mistress’ Face* for mixed chorus. It also includes discussion of many aspects of madrigals including their secular and sometimes “a bit earthy” (1971, p. 117) subject matter, harmony, texture, historical context, and text-to-music relationship. The texts do not include an edition of a madrigal for band instruments.

Goedecke (1976) compiled information regarding each of the major historical periods in music to facilitate music history study in secondary school band classes. In the study, each of 27 selected music history topics (one topic for each month of three 9-month school years) was addressed in a lesson capsule which included a summary of the topic, lists of recordings and band performance literature related to the topic, recommended readings, and suggestions for class discussions or activities related to the topic. Among these were units addressing the early Renaissance and the High Renaissance. The High Renaissance capsule (pp. 66-76) includes a brief overview of the development of the madrigal genre, several suggested recordings of

madrigals, a list of band repertoire from the period (including several works containing madrigal arrangements, which are addressed earlier in this chapter), suggested readings, and six suggestions for class activities related to the topic. None of the six recommended class activities pertains directly to the madrigal genre or to the relationship between music and text in the period.

The summary chapter of Goedecke's study identified three deficiencies in related literature: absence of instruction in major events in music history, exclusion of some band members from instructional activities, and materials that require excessive lesson preparation. Goedecke reported that a survey of high school band directors who reviewed the capsules in this study found that "there was a unanimity of opinion that such capsules were useful and necessary for proper music education in the band classroom" (p. 254).

Garofalo (1976) created a "curriculum guide for teaching comprehensive musicianship" (p. iii) in school bands. One of the program's three broad objectives is knowledge of music history including historical background of performed repertoire, information about composers of performed repertoire, and musical characteristics of the historical period from which performance repertoire is taken. Garofalo recommends programming works that are valuable because of their compelling structure, historical importance, or facilitation of skill development. Garofalo admits that valuable early music for band may be difficult to find and that "good transcriptions may be the only way to expose students to the early master composers" (p. 29). The framework for preparing lessons from repertoire recommends analysis of all musical elements of a work including historical context, style of the historical period, and characteristics of music of the historical period. It omits, however, any mention of the text of vocal source works (p. 39). The book also contains recommendations for suitable full band and chamber

ensemble repertoire. Though the full band materials include five transcriptions of works composed by Renaissance composers, none of them includes madrigal (p. 114).

A later Garofalo publication (1995) addresses music of the Renaissance in the context of a guide to masterworks of the band literature. The relevant chapter is an instructional unit intended to accompany the study of *The Battle Pavane* by Tielman Susato, arranged by Bob Margolis. The first half of the unit consists of information and exercises in support of the performance of the piece, including scales, arpeggios, rhythms, and dynamics. The second half of the unit provides background information about the piece, including definitions of terms related to Renaissance instrumental music, and historical information about the composer and composition. It also provides a brief description of the Renaissance and its music, including a brief acknowledgement of vocal music: “Although interest in instrumental music increased steadily throughout the period, the greatest achievements occurred in sacred vocal music, where the Protestant Reformation and the Catholic Counter Reformation inspired many great choral compositions” (p. 10). The publication contains no other information regarding Renaissance vocal music (Garofalo, 1995).

Kreloff (1978) produced materials to facilitate teaching music history in high school bands. These include notes to aid teachers in lecture preparation, student study materials and assignments, and transcriptions for concert band of historical compositions that address six distinct historical musical styles. A section relating to polyphony of the late Renaissance contains a transcription for band of a Victoria motet, which does not include the motet text in the provided scores (a condensed score and a full score). Instrumental parts for the transcription are not provided. The teacher aids and student materials contain sub-sections concerning rhythm and melody, dissonance, texture, and harmony, along with brief backgrounds of the motet genre and

the composer of the transcription's source work. A cursory mention of a relationship between music and text at the end of the section is the only reference to this topic in the materials regarding Renaissance music (p. 132). However, in the student materials of the following chapter, which regards monody of the 17th century, Kreloff provides an explanation and an example of melodic imitation of speech in a Jacopo Peri recitative (p. 189). The subsequent assignment instructs students to transcribe the rhythms of their speech when reading provided prose sentences (pp. 191-192).

Heisinger addressed music literature of Renaissance composers in books for middle school (1973) and high school (1972) band students. These were part of the Hawaii Musicianship Project, which was designed to teach music by engaging students in composition, performance, listening, and scholarship (Mark, 1986, p. 190).

The middle school book utilizes an arrangement by Maurice Gardner, entitled *Seventeenth Century Suite*, of works from three composers of the late Renaissance (Byrd, Hassler, & Gastoldi, 1968). Two of the source works for the suite were originally composed for voices: a canon attributed to William Byrd and a villanella attributed to Giovanni Gastoldi. The other source work is a galliard, an instrumental dance (A. Brown, n.d.), attributed to Hans Leo Hassler. The book seeks to develop a wide variety of concepts related to the suite, including texture and the characteristics of canon, the use of church modes for melodic purposes, and a number of harmonic principles. The text for the canon, *Non Nobis Nomine*, is printed on a vocal score (separate from the band score) that is provided for students to sing for melodic interval identification. The score of the arrangement does not contain the text of the source work; parts for the arrangement are not available (Byrd et al., 1968). The book does not discuss the relationship between music and text in either of the vocal source works (Heisinger, 1973).

The high school book references a Maurice Whitney arrangement, *A Renaissance Suite*, whose source works include an intrada of Melchior Franck, a pavane by John Dowland, and a vocal work by Thomas Morley. The vocal work, *My Bonnie Lass She Smileth*, is referred to as a madrigal. However, its strophic form excludes it from the madrigal genre according to this document's definition. Burkholder et al. (2010, p. 259) identify this work as a ballett. The high school book contains examples of vocal music that include text. The provided examples of the Morley ballett do not include text. The book includes the following definition of madrigal: "The most common secular vocal form of the Renaissance is the madrigal. The texts of this vocal genre are based primarily on love and nature, and the musical form is without any established design" (Heisinger, 1972, p. 27; underline in original). There is no mention in the book of relationship between music and text in Renaissance vocal works.

Lewis (2012) includes Renaissance music in the second year of his band curriculum. The section utilizes *Soldiers' Procession and Sword Dance* by Bob Margolis after Tielman Susato, which is based on two pieces that were originally composed for instruments. The lessons cover general characteristics of Renaissance era and its music, stylistic traits of Renaissance instrumental music, and biographical information regarding Susato. A handout and a quiz in the curriculum refer to the greater importance of vocal music versus instrumental music in the Renaissance. The biography of Susato mentions his output of vocal music:

Susato was also an accomplished composer who wrote both vocal and instrumental music. He wrote three books of masses, 19 books of motets, and 25 books of chansons (songs), two of which were designed specifically for young, inexperienced signers written in two or three parts. (Lewis, 2012, p. 80)

The curriculum, however, makes no further reference to vocal music and no reference at all to madrigal or relationship between music and text in music.

Comprehensive Band Performance Methods

Watkins (2011) reviewed a number of beginning band methods to assess the level to which each addressed the 1994 National Standard for Arts Education. His review includes indices of performance material in each method that addresses one or more of the 1994 standards. The performance materials are described in terms of their historical and/or geographic origin.

In order to identify the relevant band performance methods that were most likely to contain materials related to Renaissance music, the present author distributed an informal survey to 10 prominent middle school music educators. The survey asked educators to identify band methods that offer the most comprehensive instruction in music history and historical repertoire, specifically with respect to the Renaissance period.

The present author examined Watkins' index of literature for each method that was identified by the survey of educators as among the most comprehensive methods. Those method volumes that were shown by Watkins not to contain Renaissance literature were eliminated from further review, with the exception of *Band Expressions*, which was reviewed because Watkins index indicated the presence of other potentially relevant content. When one or more volumes of multi-volume methods were eliminated, any volumes that were not reviewed by Watkins were reviewed for this document. Items that are out-of-print were also eliminated from review. The teacher's volume—in some methods referred to as a conductor's score—and clarinet student volume of the methods and method volumes that were not eliminated were reviewed.

Standard of Excellence. *Standard of Excellence Comprehensive Band Method* contains substantial material related to Renaissance music. Approximately half of the performance materials in the method with origins in the Renaissance are from vocal or choral source works, including one madrigal that appears without text in the parts or score. Supplemental materials and teaching activities also address topics related to vocal and choral music of the era; madrigal is among the frequently addressed topics in all three levels of the method. However, there are no examples of madrigal text and no mention of the relationship between madrigal music and text in this method.

Standard of Excellence Comprehensive Band Method includes a performance component that consists of student editions for each concert band instrument and a conductor's score. A supplemental workbook for teaching music history and theory is also available in student and teacher editions. Each of these texts is available in three books of progressive ability levels.

The conductor's score for each level of the performance component includes a summary of the method's scope and sequence, each of which is entitled "Steps to Excellence." In the first and second books, this summary details the intended correlation between a given page in the student performance volume, pages in the conductor score, historical and multi-cultural topics in the conductor score, and topics in the theory and history workbook. In the third book, references to the workbook are replaced with references to theory, history, and multi-cultural enrichment units contained within the conductor score; there is no apparent direct relationship between specific pages in the performance editions (conductor score and student text) and the theory and history workbook.

In the Book 1 conductor score (Pearson, 2004), the scope and sequence summary indicates a correlation between two pages of the student performance volume and the

Renaissance unit of the theory and history workbook. Neither of these pages in the student performance volume (Pearson, 2006b) contain the term *Renaissance*, any reference to a musical term that is unique to or indicative of the music of the period, any reference to the historical period, or any music that might be reasonably believed to be related to music of the Renaissance era. The indicated pages in the teacher edition contain only an irrelevant reference to the historical period in a description of an enrichment activity related to the European exploration of Australia (Pearson, 2004, p. 194).

The Book 1 theory and history workbook (Barden & Pearson, 2000a) includes a 2-page Renaissance unit. It addresses sacred music, secular music, and instrumental music. The secular music section includes a description of madrigal:

Madrigal, songs for small groups of voices without instruments, were the most popular form of secular music. Usually about love, madrigals became an important part of special occasions. King Henry VIII of England was a fan of madrigals, and had them sung at feasts and weddings. They often had verses with repeated choruses like popular music today. (Barden & Pearson, 2000a, p. 25; emphasis in original)

This reference to madrigal is reinforced in an item on an assessment quiz later in the text (pp. 42-43).

The Book 1 conductor score (Pearson, 2004) includes references to the Renaissance era and Renaissance music in units that are not correlated in its scope and sequence with the Renaissance unit in the Book 1 Music Theory and History Workbook. A unit that utilizes an Italian folk song (p. 238) mentions the role of Italy in the historical Renaissance and refers the teacher to a later unit for related information. The later unit (pp. 276-278) contains a performance piece entitled “Ronde,” attributed to Tielman Susato, and associated objectives

which include student identification of facts regarding the composer and the Renaissance. It also contains historical notes regarding Renaissance humanism, scientific advancement, and art. A paragraph regarding Renaissance music mentions the printing press, instrumental music, prominent composers, and a sentence about vocal music: “Out of the fairly simple vocal music of the Middle Ages came motets (sacred) and madrigals (secular)” (Pearson, 2004, p. 276). Later paragraphs contain a brief biography of Tielman Susato and a mention of the use of the Susato melody in Norman Dello Joio’s *Scenes from The Louvre*. Of the material in this unit in the conductor score, the associated student volume contains only the student performance part for the Susato melody. Identical glossaries at the conclusion of both the conductor score and the student performance volume contain an entry for *Susato* (p. 473).

There are no music or text examples of madrigals or references to the relationship between music and text in the Book 1 materials.

In the Book 2 conductor score (Pearson, 2006a), the scope and sequence summary indicates a correlation between one page of the Book 2 student performance volume (Pearson, 2005) and the Renaissance unit of the Book 2 theory and history workbook (Barden & Pearson, 2000b). This page in the student performance volume contains a header section labeled “Textures” (Pearson, 2005, p. 9), which includes brief definitions of monophony and polyphony. It also contains an exercise entitled “Partner Songs – Duet” (p. 9) consisting of two grouped staves which contain contrasting melodies of identical key and meter. Neither of these melodies is identified as having any relationship to the Renaissance era. Below the exercise, the following instruction appears: “For an example of monophony, play line A or line B alone. For an example of polyphony, play line A while someone else plays line B” (Pearson, 2005, p. 9). The referenced pages in the Book 2 conductor score contain the same material. They also include an instruction

to play recordings of monophonic music and polyphonic music, and suggest Gregorian chant and Bach inventions, respectively, as potential examples (Pearson, 2006a, p. 116). There are no further references to the Renaissance era or Renaissance music on the indicated pages in the Book 2 student or conductor performance volumes.

The Book 2 theory and history workbook (Barden & Pearson, 2000b) Renaissance unit is two pages in length. The opening text of this unit addresses the monophony of the Middle Ages and the growth of polyphony from that era into the vocal music of the Renaissance. It identifies the motet as the most popular sacred vocal genre, followed by this description of madrigal: “In the secular realm, madrigals for small groups of voices enjoyed great popularity. They had verses with repeated choruses like popular music today” (Barden & Pearson, 2000b, p. 20). Subsequent paragraphs discuss Josquin Des Prez, Giovanni Palestrina, Andrea Gabrieli, and Giovanni Gabrieli; the only mention of madrigal within them is the inclusion of “several volumes of madrigals” (p. 20) among Palestrina’s output. A definition exercise at the conclusion of the unit asks the student to define *madrigal*, and the teacher edition specifies an appropriate answer similar to that provided in the unit opening. A later exercise instructs students to match composers and terms with the more appropriate era of Renaissance or Baroque. *Madrigal* is among the provided terms, and the teacher edition specifies that the student should match this term with the Renaissance era (p. 23). Student and teacher versions of an assessment that are provided later in the text include multiple items regarding Renaissance music; madrigal is not addressed in those items. This text contains no further material regarding the madrigal or Renaissance (Barden & Pearson, 2000b).

The Book 2 conductor score (Pearson, 2006a) includes references to the Renaissance era and Renaissance music in units that are not correlated in its scope and sequence with the

Renaissance unit in the theory and history workbook. A note that accompanies a band arrangement of a Johann Crüger chorale describes the church performance practices and historical events of the Renaissance and prior eras that led to the composition of chorales (p. 42). A note with an arrangement of a French carol describes the genre and mentions that collections thereof were published from 1500 to 1800 C.E. (p. 87). A note in a unit related to countermelody identifies the possible origin of an included exercise melody as the 16th century; it also identifies the likely date of the associated text, “The British Grenadiers,” as a century later. The note also includes one verse of the associated text and suggests that teachers ask students to portray a “spirited quality” and “both the dignity of the Grenadiers and the spirit of the English tune in their performance” (Pearson, 2006a, p. 158). A note that accompanies a dance that was composed during the Classic era defines *gavotte* as “a French court dance of the 16th – 18th centuries” (Pearson, 2006a, p. 295).

In the Book 3 conductor score (Pearson, 2006c), the scope and sequence summary indicates a correlation of three pages of the student performance volume with enrichment materials related to the Renaissance period that are contained within the same volume. These pages in the student performance volume (Pearson, 1995) contain a header indicating a focus on music of the Renaissance. The bodies of these pages contain student instrument parts for arrangements of:

- *Vox Dilecti Mei*, by Palestrina;
- *The Official Branle*, by Thoinot Arbeau;
- *Old One Hundredth*, by Louis Bourgeois;
- *Now Is the Month of Maying*, by Thomas Morley;
- *Bergerette sans roche*, by Tielman Susato; and

- *Earle of Oxford's Marche*, by William Byrd.

The part for each arrangement includes the title of the source work, the composer's name, and the birth and death dates of the composer. The only mentions of genre of these works in the student volume are "Basse Danse" (Pearson, 1995, p. 14), which accompanies the Susato work, and the title of *Earle of Oxford's Marche*. A direction below an unnamed melody instructs students to use it to create a fauxbourdon. None of the student parts for these arrangements contain the texts of the source works.

The parallel pages in the conductor score contain substantial material related to the Renaissance, some of which addresses madrigal. It includes full scores for each of the above arrangements, none of which contain text from vocal source works. A 3-page handout appears at the beginning of this section. It includes the most detailed information in this series regarding the Renaissance era and its music. A paragraph describes the madrigal:

The madrigal was a secular poetic and musical form that emerged during the 14th century. For most of the Renaissance, it was an extremely popular musical form throughout Europe. Madrigals were songs for one or more voices sometimes accompanied by the lute, a stringed instrument used in the Renaissance (right). Generally, the words of the madrigal were poems about life, beauty, or emotions. (Pearson, 2006c, p. 193)

An image to the right of this paragraph is accompanied by its description: "*A group of women in Renaissance dress perform a madrigal, accompanied by a lute*" (Pearson, 2006c, p. 193; emphasis in original). An inset at the bottom right of the page provides a list of terms, including *madrigal*, and asks students to underline each term and its definition in the text. The final page of the handout contains brief biographies of six Renaissance composers, including two mentions of madrigal. The biography of William Byrd states, "He composed instrumental music, madrigals,

and solo songs” (Pearson, 2006c, p. 194). The Morley biography indicates that he composed madrigals, and later instructs students to perform *Now is the Month of Maying* (Pearson, 2006c).

Several items related to madrigal accompany the score for the Morley work. A list of objectives at the top of the score begins, “describe and perform an example of a madrigal” (Pearson, 2006c, p. 204). A later note identifies the work as a madrigal and directs the teacher to the earlier worksheets for further information on the topic (Pearson, 2006c). Two suggested activities at the end of the score also relate to madrigal. The first activity directs teachers to play a recording of *As Vesta Was* by Thomas Weelkes and to ask students to determine the meter from a pair of possibilities. The second activity directs teachers to ask students to explain how replacing the voices in the recording with instruments would change the composition.

A quiz concluding the section includes a matching activity that includes the term *madrigal* and a matching definition similar to that found in the earlier worksheet. There is no mention in this section of the relationship between text and music.

An entry for *madrigal* in a glossary at the conclusion of the Book 3 conductor score provides the following definition: “secular musical form that emerged during the 14th century; songs for one or more voices with words about life, beauty, or emotions” (Pearson, 2006c, p. 613).

The Book 3 theory and history workbook (Barden & Pearson, 2000c) contains two instances of material related to Renaissance music. The first section includes a definition of *fauxbourdon* and an activity that directs students to create fauxbourdon using an existing melody. The second is an assessment quiz that includes a matching section in which students are directed to match *fauxbourdon* to its definition. This text does not mention the madrigal.

Do It! The *Do It!* series is unique among band methods in its extensive use of singing. The student edition also contains substantial instructional text regarding music styles, genres, forms, and related arts that might be expected of a comprehensive performance method. The music examples and instructional text include material related to the Renaissance era, though madrigal is not among either.

Many of the exercises in both levels of this method include text in the parts of the student editions (Froseth, 1997, 2000). Though the relationship between music and text is not overtly addressed, some of the exercises imply this relationship and may be used effectively in relating the concept that melody may be influenced by the text to be sung. For example, an early exercise in the first book contains a melody that descends then ascends by step with the associated text “Notes step down, notes step up” (Froseth, 1997, p. 6). The exercise concludes with text that accurately describes repeating tones and motion by skip.

Three exercises in Book 1 (Froseth, 1997) include music from the Renaissance era. The first of these is a dance, *Bouffons*, attributed to Thoinot Arbeau, without text (p. 30). The second exercise is a dance, *Champaigne Branle*, attributed to Claude Gervaise, which also does not contain text (p. 32). The third exercise is a Thomas Tallis melody, *Tallis Canon*, with associated sacred text (p. 37). Two definitions included in Book 1 are particularly relevant to Renaissance music: *canon* (pp. 37, 42) and *branle* (p. 42). The Book 1 teacher’s edition (Froseth, 1998) does not contain any supplementary material regarding Renaissance music, madrigal, or the relationship between music and text.

The only material in Book 2 that is particularly related to Renaissance music (Latham, n.d.) is an exercise based on *Greensleeves*, which includes text in the student part (Froseth,

2000). The Book 2 teacher's edition (Froseth, 2002) does not contain supplementary material regarding Renaissance music, madrigal, or the relationship between music and text.

Band Expressions. Watkins (2011) indicated that the first book of the *Band Expressions* series did not include material from the Renaissance era. However, his review reported that three exercises in this volume included text in the student parts. The present author reviewed these texts for clarification and found that materials related to these three exercises did not mention the relationship between music and text. Neither the Book 1 teacher's edition (Smith, Smith, Story, Markham, & Crain, 2003b, 2003c, 2003d, 2003e) nor the student edition (Smith, Smith, Story, Markham, & Crain, 2003a) of the *Band Expressions* series contains references or materials related to Renaissance music.

According to the web site of a prominent music retailer, *Band Expressions* Book 2 is out-of-print as of this writing.

Essential Elements. Hal Leonard Corporation has published a wide variety of materials under its *Essential Elements* brand since 1991 (Watkins, 2011). This review encompasses the latest available band method books and supplementary books whose descriptions indicate inclusion of music history materials.

Watkins (2011) reviewed the first book of the *Essential Elements* performance edition and found no Renaissance performance materials.

The Book 2 conductor score (Lautzenheiser et al., 2004a) includes a scope and sequence summary correlating history topics with pages in the conductor and student performance volume. This summary indicates a correlation between one page of the student performance volume and a Renaissance music topic. The indicated page in the student performance volume includes the *Tallis Canon* melody arranged for the appropriate instrument. A note above the melody includes

a one-sentence biography of the composer, followed by brief descriptions of canon and round. The conductor score does not contain any additional material related to Renaissance music on the correlated page (p. 34). Though not included in the scope and sequence summary, one additional selection with origins in the Renaissance (Latham, n.d.), *Greensleeves*, appears in Book 2. There are no notes or supplementary materials related to the Renaissance surrounding this selection (Lautzenheiser et al., 2004a). The terms *madrigal* and *Renaissance* do not appear in this volume. The student parts do not contain texts of source works, and there is no discussion of the relationship between madrigal music and text in this volume.

Essential Technique is the third book in the *Essential Elements* series (Lautzenheiser et al., 2004b, p. 10). Its scope and sequence summary includes one reference to Renaissance music. The correlated page in the student book contains a melody from *Wolsey's Wilde*, an instrumental composition (Miles & Blocher, 1997), arranged for the appropriate student instrument. A note at the top of the page identifies the work as an instrumental work of the Renaissance and characterizes the music of the period as “often upbeat and dance-like” (Lautzenheiser et al., 2004b, p. 154). The note also mentions the use of the melody in Gordon Jacobs’ *William Byrd Suite*. As in Book 2, *Greensleeves* is included in this volume, but is not identified as a Renaissance melody. There are no additional appearances of the word *Renaissance* and no use of the word *madrigal* in the student or teacher edition. The student parts do not contain text, and there is no discussion of the relationship between madrigal music and text in this volume.

Sound Innovations. Watkins (2011) reviewed Book 1 of this method and found no Renaissance repertoire.

Book 2 contains a number of melodies that are identified as carols. There are no indications in the book of the composition dates or era of these works. Texts associated with the

melodies are not included in the student part or score. There is no mention of Renaissance music, madrigal, or the relationship between madrigal music and text in this volume.

This method may be customized by way of the publisher website (Alfred Music Publishing, n.d.). Among the available customizations are enrichment materials that cover music history and repertoire. The available music history enrichment units span from the Baroque era to 21st-century music. The method does not offer history or repertoire enrichment materials from the Renaissance era.

CHAPTER 3

METHODOLOGY

The Renaissance madrigal is currently underrepresented in the band repertoire, which complicates the study by band students of this important genre. The existing madrigal adaptations are either incomplete, because they omit the original madrigal text, or are unnecessarily altered, because they fail to facilitate the most historically authentic performance that is reasonably achievable by a modern concert band. These adaptations do not fulfill their education potential because they do not include materials to support the study of the text-to-music relationship in madrigals.

Shortcomings of the Existing Repertoire

Omission of Texts

Of the eight literal adaptations for band of Renaissance madrigals that were reviewed for this document, only one included the text of the source work in any portion of the publication.

Unnecessary Alteration

All of the literal madrigal adaptations currently in the band literature include substantial alteration of the source material, which affects performance authenticity more than necessary. These alterations include unnecessary octave-doubling of parts, insufficient specificity regarding assignment of voice parts to instruments, simplification of inner voice motion, and addition of indefinite-pitch percussion. Octave-doubling of parts alters harmonic intervals between individual voices and complicates texture. Not specifying which instruments perform which voice parts enables modification of the relative position of the original parts. Simplification of

inner-voice motion may reduce voice independence and result in a more homophonic presentation of a polyphonic source; it may also remove melodic activity that was composed with the intent of expressing text. The inclusion of indefinite-pitch percussion requires the addition of music material that was not present in the original.

Lack of Pedagogical Materials

The content of the existing literal madrigal adaptations for band is almost entirely performance-oriented. Some arrangements do not indicate the genre or historic origin of the source work. Those arrangements that address these topics do not explain the relationship between music and text in madrigal. None of the arrangements include materials to support student learning other than those that are essential to performance of the piece.

Madrigal Editions in this Document

The primary goal of this document is to provide repertoire and instructional materials to facilitate study of authentic Renaissance madrigals, and the relationship therein between music and text, by middle school and high school band students. Because of the emphasis on performance in band classes, this document seeks to achieve this in a way that will be most likely to aid student learning of this relationship through rehearsal and performance.

Methods of Addressing Shortcomings of the Repertoire

Repertoire. The repertoire contribution of this document consists of performance editions of three Renaissance madrigals for concert band. The editions' parts include the madrigal texts with their associated music notation. The text also appears in the score, but is limited there to the percussion staves for clarity.

Source materials. The madrigals selected for these editions are:

- *Scaldava il sol*, by Luca Marenzio;

- *Weep, o Mine Eyes*, by John Bennet; and
- *Ecco, mormorar l'onde*, by Claudio Monteverdi.

These madrigals were selected for a variety of reasons. No editions of these madrigals were in the existing band repertoire. The music material of each was judged to be adaptable for concert band at a difficulty level appropriate for Grade 3 or Grade 4 without excessive modification. The music material was considered interesting enough to be enjoyed by performers and listeners when performed without text. The English translation and subject matter of each madrigal text was deemed appropriate for discussion in middle school and high school band classrooms. Evidence of the relationship between music and text in each madrigal was determined to be sufficient for use in teaching this aspect of Renaissance music.

Text and notation for each edition were derived from published sources of the original madrigals in contemporary notations. Though there were limited differences between some sources in names of voice parts, key or mode, text underlay, and meter, no substantial conflicts appeared between sources. The translations were produced by the present author after a review of existing translations. Consultation with an expert in Italian Renaissance literature affirmed the accuracy of the final version.

Production of the editions. Each instrumental part was derived from the entirety of a vocal part of the source work, with alteration only as necessary to facilitate performance at the Grade 3 or Grade 4 level. One edition was transposed up by a half-step from its source to improve a variety of performance factors, while the other two editions were not transposed. At points where pitches of the source work are outside an assigned instrument's comfortable range, an octave transposition was added to the original notation. The original notation was indicated in the part by reduced note-heads. Thus, the student may study the source work if the teacher omits

modified portions. Otherwise, no alterations were made to the pitch or rhythm content of the source material.

The voice parts were distributed to instruments of a variety of timbres in an effort to represent each original part equally. Every original part appears in woodwinds, brass, and percussion. Among woodwinds, an effort was made to distribute equally the flute, double reed, and single reed timbres. Similarly, equal distribution of conical and cylindrical brass was attempted. The percussion parts are for non-transposing keyboards, with recommendations for appropriate instruments in the part name. Performance notes in the score offer further recommendations with the goal of similar contribution by all voices.

A few expressive indications have been added to the notation to assist performance preparation. These include suggestions regarding tempo, style, and dynamics, all of which are printed in parentheses. Select articulation recommendations, two fermatas, and one caesura appear without parentheses to avoid visual confusion.

Each instrument part contains the madrigal text of the vocal part from which it is derived. In each Italian madrigal, translation to English is provided in two formats. A translation of each text phrase appears in italics above its first word's appearance in that part. Where music of an important text phrase is not written for an instrument, the phrase is included in the part in parentheses. Translations of individual words (including combinations of words or word elisions that are translated into a single English word) that are the subject of possible text-painting appear directly above the first occurrence of the original word or words in the part.

Instructional materials. Two sets of instructional materials are included with the score of each of the three editions. The first of these is a list and brief explanation of prominent

examples of the text-to-music relationship in the edition. The second is a list of suggested activities to support the teaching of that relationship in madrigals.

Problems in Addressing Shortcomings

Numerous challenges arose in producing these editions. Differences were considerable between the pitch range of the source works and that of the concert band as prescribed for the intended grade level of this document. Inclusion of the madrigal texts in the parts and scores produced visual clutter. Expression markings that are common in concert band repertoire did not exist in the source works. The meanings of some words and phrases in the madrigal texts were unclear.

Range and pitch. The pitch ranges of some original voice parts were different than the band instruments for which they would most appropriately be scored. Additionally, the mode of one of the madrigals was inappropriate for Grade 3 or Grade 4 band.

The bass range in all three madrigals extended lower than the range of most common keyboard percussion instruments. The tenor range was lower than that of most mallet instruments in two of the madrigals. Extended-range marimbas are the only keyboard percussion instruments usually used in bands that can perform those voice parts without transposition. The other voices may also be performed on vibraphone without transposition. Therefore, each percussion part was written without transposition, supporting their performance on marimba or vibraphone as permitted by the range of the voice part. Other range and pitch concerns were specific to each source work.

Pitch and range in Scaldava il sol. The pitch ranges of the uppermost voices of *Scaldava il sol* presented problems in scoring for the highest-pitched concert band instruments: flute, oboe,

and trumpet. The canto and quinto voice parts were low in the flute and oboe ranges and occasionally exceeded Grade 4 guidelines, as seen in Figure 3.1.

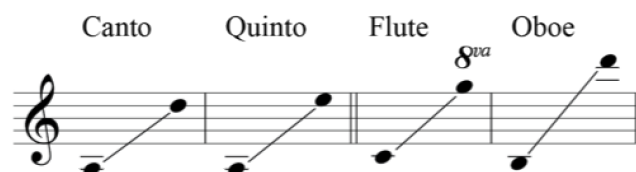


Figure 3.1: *Scaldava il sol* canto, quinto ranges and Grade 4 flute, oboe ranges

To address this, portions of the oboe and flute parts were transposed up one octave. Where octave transposition was applied, it was continued through the end of the phrase or passage, and the original parts were notated in reduced-size note-heads. Drawbacks to this approach include modification of the source material, the relative softness of the flute throughout the madrigal, and the possibility that the parts fail to avoid the guidelines’ undefined “extreme registers” (Georgia Music Educators Association, 2015, p. 2).

The entire canto and quinto voice parts were within the prescribed trumpet range. However, the overlapping canto and quinto ranges and the inclusion of text in this edition’s parts complicated pitch assignment in trumpet. At any given point, the highest trumpet pitch traditionally would be assigned to Trumpet 1, with lower pitches assigned to lower parts. Scoring in this manner would break musical motives and text phrases, omit portions of the text from some instrument parts, and diminish the independence of voices. This difficulty was addressed by designation of two Trumpet 1 parts. Trumpet 1a consists of the quinto voice part (the soprano part with the higher range), and Trumpet 1b consists of the canto part.

The range of the bass voice part presented problems in scoring for tuba. The source part was high in the tuba range, and frequently was above the Grade 4 tuba range, as seen in Figure

3.2. The solution used for flute and oboe was applied, in the opposite direction, to tuba. The disadvantages to this approach for tuba include modification of the source, loudness of the tuba relative to other instruments, and over-use of extreme registers.

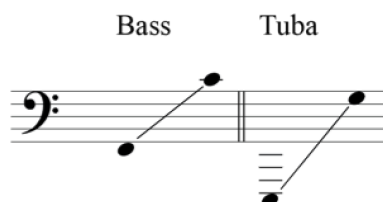


Figure 3.2: *Scaldava il sol* bass range and Grade 4 tuba range

Transposition of the madrigal was considered and ultimately deemed undesirable. Though upward transposition would improve the problematic flute and oboe passages, it would exacerbate problems for trumpet and tuba. Downward transposition would improve the tuba part but would create further difficulties in woodwinds and trumpet 2. Transposition would also complicate understanding of the word-painting on the word *Sol*.

Pitch and range in Weep, o Mine Eyes. The original mode of *Weep, o Mine Eyes* was un-transposed Aeolian—the analog of the key of A minor. Most of its cadences are Picardy thirds, and many of its ascending passages include raised sixth and seventh degrees, as in the melodic minor scale. Though it does not violate the letter of the guidelines for Grade 3 and Grade 4, transposition of *Weep, o Mine Eyes* up to B-flat minor increased the likelihood of a satisfactory performance.

Weep, o Mine Eyes included four voices, including only one soprano whose range (transposed for this edition) was low in the flute and oboe ranges, but did not fall below Grade 4

guidelines. However, the alto voice range exceeded those guidelines, as seen in Figure 3.3, preventing the production of a flute 2 or oboe 2 part without octave doubling.



Figure 3.3: *Weep, o Mine Eyes* soprano, alto ranges and Grade 4 flute, oboe ranges

The alto voice part, therefore, was not written for flute or a double reed instrument. To compensate, the alto voice was included in both clarinet 1 and alto saxophone 1.

The transposed bass voice in *Weep, o Mine Eyes* was high in the tuba range and frequently reached higher than Grade 4 guidelines permit, as seen in Figure 3.4. To address this, the entire tuba part was transposed down one octave and the original parts were notated in reduced-size note-heads. The most notable disadvantage to this solution is modification of the source material.

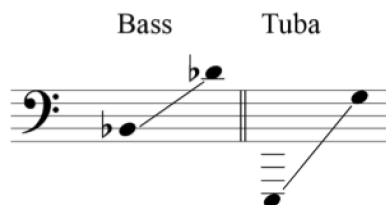


Figure 3.4: *Weep, o Mine Eyes* bass range and Grade 4 tuba range

Pitch and range in Ecco mormorar l'onde. The canto and quinto voice parts in *Ecco mormorar l'onde* were low in the flute and oboe ranges. However, they did not exceed Grade 4

guidelines and, therefore, were not transposed. Disadvantages to this include the relative softness of the flute throughout the edition, and the possibility that the parts fail to avoid the guidelines' undefined "extreme registers" (Georgia Music Educators Association, 2015, p. 2).

As in *Scaldava il sol*, the ranges of the overlapping canto and quinto parts necessitated the designation of two trumpet 1 parts. In *Ecco mormorar l'onde*, trumpet 1a consists of the quinto voice part (the higher of the two soprano parts), and trumpet 1b consists of the canto part.

The bass voice in *Ecco mormorar l'onde* was high in the tuba range and frequently exceeded Grade 4 guidelines, as seen in Figure 3.5. To address this, portions of the tuba part were transposed down one octave. Where octave transposition was applied, it was continued through the end of the phrase or passage and the original part was notated in reduced-size note-heads. Drawbacks to this approach include modification of the source material and loudness of the tuba relative to other instruments.

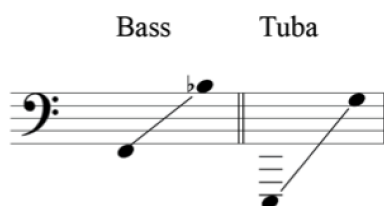


Figure 3.5: *Ecco mormorar l'onde* bass range and Grade 4 tuba range

Crowding in score and parts. The initial inclusion of madrigal texts produced visual clutter in the scores, particularly in the works with Italian texts. This forced the relocation of notational elements (e.g., dynamics, articulations) from their appropriate positions. In both the scores and parts, this made the translations difficult to distinguish from each other, from the source text, and from other text elements of the edition.

To improve this, source texts and translations of important individual words were removed from most wind staves in the score; these were retained in all parts, and the phrase translations alone were kept above the top score staff. The source texts and translated important words were included on the percussion staves in the score; the percussion staves were spaced further apart to accommodate this. The above changes permitted appropriate placement of dynamic and articulation indications. Because the percussion staves contain the un-transposed music content of the wind parts, the text in those staves may be referenced when teachers address other sections.

Formatting changes were applied to the text to help distinguish them. Expressive text and dynamic indications, none of which existed in the source material, were placed in parentheses. The fonts of the source texts and translations were changed to Helvetica – a non-serif font which is clearer at a small size. The translated individual words were made bold-face, because of their significance. Phrase translations were italicized.

Additionally, the madrigal texts were placed above the staves in scores and parts. Though this is the reverse of standard practice in vocal music, it separated the madrigal texts and translations from the dynamic indications that are traditionally below staves in wind music.

Absence of expression markings. Most works in the concert band repertoire include indications regarding dynamics, tempo, articulation, and style. Such indications did not appear in Renaissance music, though they were added to some of the editions that were consulted for this document. Because of the emphasis on performance in band classrooms and the conventional presence of expression markings in the current repertoire, the present author concluded that inclusion of expression markings in madrigal editions would improve the likelihood that teachers would study and perform them.

Expression markings were added based on the author's personal interpretation of the text, literature regarding Renaissance performance practice, and published recordings of the source works. The inauthenticity of these markings was disclosed in the materials accompanying the score.

Ambiguous text meaning. The meaning of the text *Nel dorso del lion* (*Of the lion's back*) in *Scaldava il sol* was unclear, which complicated the analysis of the relationship between music and text in that edition's pedagogical materials. A review of related literature and personal communication with an expert in Italian Renaissance literature yielded two distinct possible meanings that did not resolve the ambiguity. This ambiguity and both possible meanings that emerged were disclosed in the pedagogical materials.

Study of the Effect of the Materials

A secondary purpose of this document was a preliminary study of the likely effect of the above materials on the activities and repertoire of middle school and high school bands.

Subjects

An e-mail message requesting participation in the study was sent to lists of band directors in five states. In the message, potential participants were also notified that they would be eligible for a drawing for a gift card. The subjects ($N = 38$) self-selected by clicking an anonymous link in the message, responding in the affirmative to the consent document (see Appendix E), and responding to the linked survey. The survey was administered and the responses recorded by the Qualtrics survey web site.

Initial survey questions requested demographic information regarding the subject's professional status and the instructional levels in which they had obtained or expected to obtain experience as band directors. Subjects ($n = 6$) who reported no experience or no expectation of

experience in the next four years as middle school or high school band directors were screened out. Subjects ($n = 32$) who identified themselves as in-service or pre-service middle school or high school band directors were directed to the pretest. The responses of subjects ($n = 4$) who did not complete identical pretest and posttest survey items were omitted from analysis. The responses of subjects who completed pretest and posttest questions regarding programming ($n = 28$) were considered in the analysis of those items; this includes the completed responses of a subject ($n = 1$) who responded to all questions regarding programming but not to those regarding activities. The responses of subjects who completed pretest and posttest questions regarding activities ($n = 27$) were considered in the analysis of those items.

Study Design

The study employed a one-group pretest-posttest design (Campbell & Stanley, 1963). The pretest included questions regarding the likelihood that the subject would select Renaissance music for performance or other classroom activities in the future; subjects were asked to respond to these questions by selecting the most appropriate choice from a 5-level Likert scale. The pretest also included questions regarding the strongest factor in the subject's consideration of performing or teaching Renaissance music; subjects could select one from a list of factors or provide an unlisted answer. The survey questions are provided in Appendix F of this document.

Following the pretest, subjects were directed to a display of a version of this document's edition of *Scaldava il sol*. The materials that were displayed to the subjects appear as Appendix G of this document. Subjects were asked to examine the edition and to return to the survey to answer additional questions. The posttest questions were identical to those of the pretest.

Data Analysis

The data were analyzed using the *R* software package. A paired difference *t*-test was used to determine the effect of the subjects' exposure to the arrangement upon the subjects' stated likelihood to perform or teach Renaissance music. A binomial test was used to further examine this effect in light of concerns regarding distribution of data from Likert items.

CHAPTER 4

SCALDAVA IL SOL BY LUCA MARENZIO

This edition of *Scaldava il sol* is one of three Renaissance madrigals adapted for performance by band. It presents unique performance challenges because of the independence of its parts, variety of textures and moods, highly active inner parts, and the assignment of percussion to keyboard instruments. It is also an outstanding vehicle for study of Renaissance music and the important role text plays in the interpretation of works originally composed for voices.

Each instrumental part is assigned to one of the original madrigal voice parts. Because of range differences, optional octave transpositions are provided where necessary. Otherwise, there are no melodic or rhythmic departures from the source work. The madrigal text is presented in the score and in each part, with an English translation of each phrase and of individual words important to the study of the piece.

Pedagogical materials are included to assist in introducing the most important aspects of the madrigal: a list of the most relevant instances of text expression, suggestions for supplemental activities to support student understanding, and a score of the original madrigal without interpretive marks.

Performance Notes

Scaldava il sol was originally scored for five voices. The top two voices, canto and quinto, share the soprano range. Each instrumental part in this edition presents one of the original voice parts in entirety; the name of the voice part appears with the instrument name in both part and score.

In the interest of producing the most authentic possible performance, the music in this edition appears in its original octave and consequently introduces several range concerns. The flute and oboe parts are somewhat low for these instruments, and the tuba part is relatively high. When a voice part is outside the range of the instrument to which it is assigned, the original pitches are indicated with reduced-size note-heads, with the suitable substitutes for performance in full-size notation. When substitute pitches are played, they should be performed for the entirety of the phrase or passage in which they appear. The canto and quinto ranges are most appropriate for trumpet 1. Thus, trumpet 1a and trumpet 1b parts are included.

There is ample unison doubling of all voice parts throughout the score, so it is acceptable to omit phrases that are outside a student's comfortable range. If part of a phrase is omitted, that entire phrase should be omitted. Ideally, students should perform all parts as written, unless substitute pitches are provided.

All percussion parts are scored for non-transposing keyboard instruments; instrument recommendations, based on range, are included in each part name. Xylophone sounds one octave higher than written, and its sounding range does not include the entirety of any of this madrigal's parts. If used, xylophone should be assigned the percussion 1 and percussion 2 parts, and performed with special attention to balance with other voices. Percussionists, through technique and mallet selection, should work together to pursue tone color, attack, and sustain that contribute equally to the performance. Other keyboards, which may complicate the equal contributions of each voice, are not recommended.

Though expression markings did not appear in the original madrigal, limited suggestions are included in this edition to aid preparation for performance. Tempo, style, and dynamic indications, which appear in parentheses, have been added to this edition. The fermatas, breath

mark, caesura, and articulation symbols (other than slurs) have also been added. Slurs that appear in this edition indicate melismata in the source work and should be played as any other slur.

Measures 1 through 22 should be energetic. The dynamic of most phrases will build naturally as new voices enter, so overplaying should be avoided as textural density increases. Unless otherwise indicated, an unexaggerated marcato articulation is appropriate. In measures 23 through 42, articulation and dynamic should soften to reflect the character of the text. Measure 43 through the end of the piece returns to the character of the opening section with some exceptions. Measures 46 through 48 should emphasize the isolation of each note, so staccato articulation and decrescendo are appropriate. Articulations lengthen as the passage progresses, but the decrescendo continues through measure 53. Selected notes in measures 53 and 54 may be treated with fermatas. The dynamic and articulation should be energetic from measure 56 to the end.

Rehearsal Strategies

In the polyphonic sections of *Scaldava il sol*, students may initially be confused by the imitation. Brief rehearsal of each voice part will improve the student's understanding of how their part fits into the piece. This may best be achieved by rehearsing one phrase at a time.

In madrigals, voices are equal in importance; this edition was scored with the goal of representing each voice part equally. Each voice part is scored with a variety of instrument timbres that should be balanced with each other. For this reason, it will be helpful to address players by the vocal part they play, the names of which are included in the parts and score.

Placement of phrase translations in the score coincides with the first occurrence of the parallel Italian text in the madrigal. In each part, phrase translations are placed with the first appearance of the Italian text in that part; these locations sometimes differ between parts. To

avoid confusion in rehearsal, reference to specific measures in the piece should be made by measure number, rather than by phrase translation, to avoid confusion.

Student-led rehearsal in chamber groups is an excellent optional activity that will lead to the development of musicianship and reinforce the importance of individual responsibility for student performance. Chamber ensembles may consist of any combination of this edition's parts in which each of the original voice parts is represented equally and performed in its entirety. One or more chamber ensembles also may perform *Scaldava il sol* separately if an appropriate opportunity exists.

Pedagogical Materials

Text Expression and Other Important Characteristics

Text expression is present in most of the musical elements of *Scaldava il sol*. Its form and declamation reflect how text expression is incorporated on a broad scale, and are described below under the *Global* heading. Other text expression instances of more limited scope, grouped by their location in the piece, are discussed below under the *Discrete* heading. Further discrete examples may be explored by comparing changes or noteworthy events in music with their associated texts. Exceptionally fast or slow rhythms, unusual melodic activity, and unconventional harmonies deserve particular attention. Melisma, which is indicated by slurs, was used to distinguish words or to imitate the act of singing (Godt, 1993b). Cadences frequently are marked by a momentary relaxation of rhythm and melody, resolution from a dissonance to a consonance, and rhythmic alignment between voices; these should not be confused with instances of text-painting.

Global.

Form. *Scaldava il sol*, like most Renaissance madrigals, is through-composed. Each line of text is sung to its own music, and the musical form is, therefore, dependent on the form of its text. Cadences ending in major chords on a variety of modal degrees mark musical phrases, which usually align with the phrases of the text. When they do not align, word-painting may appear on words or phrases that are isolated from the rest of a line of text.

Declamation. Composers pursued clarity by setting most madrigal texts syllabically, so words were not obscured by ornate melisma. They also applied the rhythm and stress of speech to their setting of texts. While study of this aspect is impractical in this edition due to its language, a creative project that addresses this is provided later in these materials.

Discrete.

Measures 1 through 22.

- Measures 1 through 5: The opening phrase is a clear example of imitative polyphony—a very common texture in Renaissance music. For instance, the subject of imitation in the quinto in measure 1 is inverted in measure 2 in the canto and transposed in measures 4 and 5 in the alto.
- Measures 8 through 10: *L'arco* (*arch*) is distinguished from its surrounding words both by melisma and by its isolation into its own phrase of music. The shape of the notation on *l'arco* emulates the shape of an arch.
- Measures 12 through 14: *The Lion's back* may be a geographical feature (P. de Santo, personal communication, July 8, 2016) or an astrological reference to a time of year (Fuller, 1987).

Measures 22 through 42.

- Measures 23 through 26: The slower rhythm on *Dormia'l pastor* (*The shepherd was sleeping*) suggests the character's rest. This is made stronger by the textural change to homophony, the A major chord following a cadence on C, and the inactive melody.
- Measures 27 and 28: After briefly increasing, the rhythmic motion broadens and the melody relaxes again on *Giaceva* (*stretched* or *lay*).
- Measures 31-34: *Villanel* (*peasant*) may have been treated with melisma in reference to the practice of singing while working or in reference to *villanella*, which was a type of secular song that described life in the country.
- Measure 36 and 38: *Posa* (*rest*) is set with a longer, less syncopated rhythm than the surrounding words.
- Measure 40: *Spighe*, which is translated literally as *ear*, likely referred to a piece of grain. The use of melisma may have been an allusion to its literal meaning.

Measure 42 to the end.

- Measures 42 through 45: *Gl'augei* (*the birds*) is set with melisma, in imitation of the act of singing.
- Measures 46 to 50: On *ogn' huom s'asconde* (*every person was hiding*), the quarter note rhythm and melodic skips pass between voices, emphasizing separation. The downward leap that immediately follows many of those skips hides its voice beneath the next voice that enters, further contributing to the literal expression of the text (Atlas, 1998).
- Measures 50 to 53: The full scoring of five voices is gradually reduced to one voice on *e tace* (*and silent*). The caesura in measure 53 does not appear in the source work. Moving the caesura to a point immediately following the final appearance of *tace* may be desirable as a means to further text expression.

- Measure 53: *Sol* (*alone* or *only*) is written for only one voice in clear expression of its meaning. To Renaissance musicians *Sol* also would have been easily understood as the pitch on which the word is sung; that is G in their version of what we now know as solfege: *ut, re, mi, fa, sol* (Maniates, 1979).
- Measures 55 through 59: *Cicala* (*cicada* or *cricket*) is set with a melisma and a quickening rhythm, imitating song and reinforcing that the cicada did not rest.

Suggested Activities

Prior to rehearsal of *Scaldava il sol*. The following are suggested activities to precede study of *Scaldava il sol*.

- Students may study the text and English translation of the madrigal before the first rehearsal of *Scaldava il sol*.
- After reading the translation, students may write a brief summary of the text and make note of changes in mood and of words or phrases that are candidates for musical expression.
- As students become familiar with the music during rehearsals, they may analyze the musical treatment of the above portions of the text.
- If no special musical treatment appears, students may suggest potential means for expressing them.

During rehearsals of *Scaldava il sol*. The following are suggested classroom activities for the study of *Scaldava il sol*.

- Address selected instances of text expression as they are reached in rehearsal through brief lectures or class discussion.

- The expressive implications of each instance of text painting may be discussed as a class or in chamber ensembles. All expression marks (e.g., dynamics, articulations, tempos), with the exception of slurs, have been added in this edition. Directors are encouraged to lead their students in reconsidering each as they explore text expression in the piece.
- The above activity also may take place in chamber ensemble settings outside full band rehearsals, allowing students to collaborate and develop their interpretation based on the text. Chamber ensembles may present their interpretations to the class in a lecture or a performance.
- Teachers may design and assign a musical “scavenger hunt” (Kish, 2014, p. 133) in which students find text expression in their part or in a vocal score.
- Students may complete a creative project in which they set a selected text phrase with an original motive. Rhythm may be determined through recording a reading of the text and notating its rhythm. Phrases with evident musical implications are appropriate, such as “A giant leap for mankind,” “Stop, drop, and roll,” or “Early to bed and early to rise.” The melody may be developed through transposition and inversion, as seen in the opening phrase of *Scaldava il sol*. Outstanding efforts may be performed in class or in concert.

Program Notes

Luca Marenzio

Though his date of birth is not firmly established, Luca Marenzio is believed to have been born in October 1553. He was employed throughout most of his adulthood as a musician in elite households of Italy; his most productive years were in the service of the powerful Cardinal Luigi d’Este in and near Rome. Marenzio is best known as a master of the madrigal, and especially for

his daring chromaticism and musical expression of verbal imagery within them. He is also credited with a substantial sacred output which shared the expressive characteristics of his secular works (Ledbetter & Chater, n.d.).

Scaldava il sol

Scaldava il sol was first published in Marenzio's *Third Book of Madrigals for Five Voices* in 1582. Its text is from *La Favola di Narciso* (*The Fable of Narcissus*) by Luigi Alamanni (1495-1556), though the excerpt reflects little of the myth itself. It is a simple pastoral scene in which most of its subjects seek rest and shelter from the heat of the mid-day sun.

Scores and Parts

The full score, clarinet 1 part, trombone 1 part, and vocal score for *Scaldava il sol* appear as Appendix A of this document.

CHAPTER 5

WEEP, O MINE EYES BY JOHN BENNET

This edition of *Weep, o Mine Eyes* is one of three Renaissance madrigals adapted for performance by band. It presents unique performance challenges because of the independence of its parts, highly active inner parts, syncopation, and the assignment of percussion to keyboard instruments. It is also an outstanding vehicle for study of Renaissance music and the important role text plays in the interpretation of works originally composed for voices.

Each instrumental part is assigned to one of the original madrigal voice parts. Because of range differences, optional octave transpositions are provided where necessary. The madrigal has also been transposed up one half-step from the source to the key of B-flat minor. Otherwise, there are no melodic or rhythmic departures from the source work. The madrigal text is presented in the score and in each part.

Pedagogical materials are included to assist in introducing the most important aspects of the madrigal: a list of the most relevant instances of text expression, suggestions for supplemental activities to support student understanding, and a score of the original madrigal without interpretive marks.

Performance Notes

Weep, o Mine Eyes was originally scored for four voices. Each instrumental part in this edition presents one of the original voice parts in entirety; the name of the voice part appears with the instrument name in both part and score.

In the interest of producing the most authentic possible performance, the music in this edition appears in its original octave and consequently introduces several range concerns. The flute and oboe parts are somewhat low for these instruments, and the tuba part is relatively high. When a voice part is outside the range of the instrument to which it is assigned, the original pitches are indicated with reduced-size note-heads, with the suitable substitutes for performance in full-size notation. When substitute pitches are played, they should be performed for the entirety of the phrase or passage in which they appear.

There is ample unison doubling of all voice parts throughout the score, so it is acceptable to omit phrases that are outside a student's comfortable range. If part of a phrase is omitted, that entire phrase should be omitted. Ideally, students should perform all parts as written in the source work, unless substitute pitches are provided.

All percussion parts are scored for non-transposing keyboard instruments; instrument recommendations, based on range, are included in each part name. Xylophone sounds one octave higher than written, and its sounding range does not include the entirety of any of this madrigal's parts. If used, xylophone should be assigned the percussion 1 part, and performed with special attention to balance with other voices. Percussionists, through technique and mallet selection, should work together to pursue tone color, attack, and sustain that contribute equally to the performance. Other keyboards, which may complicate the equal contributions of each voice, are not recommended.

Though expression markings did not appear in the original madrigal, limited suggestions are included in this edition to aid preparation for performance. Tempo, style, and dynamic indications, which appear in parentheses, have been added to this edition. The fermata has also

been added also been added. Slurs that appear in this edition indicate melismata in the source work and should be played as any other slur.

Legato articulation is appropriate throughout the madrigal, though accent may be appropriate on selected notes in measures 35 through 38 and their repeat. Slurs are marked only on melismatic passages, and should be honored. The dynamic of the piece should match the somber character of the text, though the volume may certainly ebb and flow. The dynamic of most phrases will build naturally as new voices enter, so overplaying should be avoided as textural density increases.

Rehearsal Strategies

In the polyphonic sections of *Weep, o Mine Eyes*, students may initially be confused by the imitation. Brief rehearsal of each voice part will improve the student's understanding of how their part fits into the piece. This may best be achieved by rehearsing one phrase at a time.

In madrigals, voices are equal to one another in importance; this edition was scored with the goal of representing each voice part equally. Each voice part is scored with a variety of instrument timbres that should be balanced with each other. For this reason, it will be helpful to address players by the vocal part they play, the names of which are included in the parts and score.

Student-led rehearsal in chamber groups is an excellent optional activity that will lead to the development of musicianship and reinforce the importance of individual responsibility for successful performances. Chamber ensembles may consist of any combination of this edition's parts in which each of the original voice parts is represented equally and performed in its entirety. One or more chamber ensembles also may perform *Weep, o Mine Eyes* separately if an appropriate opportunity exists.

Pedagogical Materials

Text Expression and Other Important Characteristics

Text expression is present in most of the musical elements of *Weep, o Mine Eyes*. Its overall harmony, form, rhythmic character, and declamation reflect how text expression is incorporated on a broad scale, and are described below under the *Global* heading. Other text expression instances of more limited scope, grouped by their location in the piece, are discussed below under the *Discrete* heading. Further discrete examples may be explored by comparing changes or noteworthy events in music with their associated texts. Cadences frequently are marked by a momentary relaxation of rhythm and melody, rhythmic alignment between voices, and resolution to a Picardy third; these should not be confused with instances of text-painting. The melodic direction of settings of text related to direction (e.g., *high* and *swell*) deserve particular attention.

Global.

Harmony. The Aeolian mode was the modal forerunner of minor keys, which is commonly associated with sorrow. Its use throughout *Weep, o Mine Eyes* seems to support the sorrowful character of the text. Two aspects of harmony complicate its consideration as a device of text expression in this piece. Cadential resolution to a Picardy third was a common convention in 16th-century works in modal equivalents of minor keys (Fellowes, 1948, p. 53). Though these cadences may be striking, their conventional use suggests that they were composed without expressive intent. Furthermore, assumption that minor keys carry a negative connotation is not always accurate. Some prominent mid-16th-century composers associated the intervals of major scales with “harshness and bitterness” (Burkholder et al., 2010, p. 248) and those of minor scales “with sweetness as well as with grief” (pp. 248-249). Considering a composer’s expressive intent

should include attention to how the context of its creation might affect the accuracy of one's assumptions about music (Burkholder et al., 2010).

Form. *Weep, o Mine Eyes*, like most Renaissance madrigals, is through-composed. Each line of text is sung to its own music, and the musical form is dependent on the form of its text. Cadences ending in major chords (often Picardy thirds) mark musical phrases, which align with the phrases of the text. Two notable instances of repetition occur in the madrigal. The final section of the piece, measures 29 through 43, is repeated almost precisely; the sole difference is the alto rhythm in measures 39 and 53 (Bennet, 1599). This repetition is an example of a convention in English madrigals of repeating the final section, though such repetition was frequently composed with the upper two parts exchanged with the lower two parts, transposed by octave (Fellowes, 1948, p. 108). A subtler instance is the near-repetition by the soprano and alto in measures 29 through 31 of the opening three measures of the tenor and bass parts. The interjection *Oh* that often signifies a cry, and which here is set with a rare melisma, could be considered parallel with the weeping described at the beginning of the piece (Godt, 1993a).

Declamation and rhythm. Composers pursued clarity by setting most madrigal texts syllabically, so words were not obscured by ornate melisma. They also applied the rhythm and stress of speech to their setting of texts. Each of these is evident in *Weep, o Mine Eyes*. In English, stressed syllables are typically pronounced with a longer rhythm than unstressed syllables (Collins & Mees, 2013). In most historical styles of Western music, the first beat of a measure receives the most weight. One would, therefore, expect syllables that are accented in speech to be set on downbeats with relatively long rhythms. An example of this can be seen in the rhythm of the first four words of the madrigal, especially in the bass voice. In addition, the sustained rhythmic character throughout the madrigal supports the melancholy of its text.

Discrete.

Measures 1 through 28.

- Measures 1 through 4: The first three entrances of the piece, each of which is followed by descent in pitch and faster rhythm, might be perceived like the gathering of tears before they fall (McColley, 1997, p. 17).
- Measures 1 through 12: The title phrase is set repeatedly with a portion of the descending natural minor scale. This device, which suggests the descent of tears and the act of crying, is known as *lament*. It appears in many styles and genres throughout history as a representation of grief, including a similar work, *Flow my Teares*, by John Dowland who was a contemporary and countryman of Bennet (Bennet, 1599; Ross, 2004).
- Measures 14 through 20: *Springtides* refers to the highest water level of the sea during a lunar cycle (“Spring tide,” n.d.). In this passage, the pitches of each voice mimic the rise and fall of the tide with progressively higher peaks.
- Measures 20 through 28: The melodic idea from the previous passage is repeated. But here the melodic peak in each voice descends from or equals that of the previous passage, in imitation of *increase not* (Godt, 1993a).

Measure 29 to the end.

- Measures 29 through 31: Melisma was often used in madrigals to emphasize text (Godt, 1993b). Here, melisma is used in the setting of *O*, possibly in imitation of weeping.
- Measures 29 through 35: The text, which includes the word *begin*, is set with a melody similar to the madrigal’s beginning (Godt, 1993a).

- Measure 35 through 37: *To swell so high* is emulated in each voice by a melodic rise to the highest notes of the madrigal in three voices, followed by a fall and a rhythmic quickening.
- Measures 37 through 42: The first appearance of *drown me* in the soprano is set with the lowest pitch in a scalar descent. The second appearance follows a continuation of the previous descent, after which the E-flat, on *me*, is buried beneath a surface of surrounding syllables on F. This text is set similarly in the alto (Godt, 1984).
- Measures 38 through 39: The authentic cadence in the relative major key might be considered expressive of relief. This interpretation is complicated, however, by the prevalence of the Picardy third in other passages.

Suggested Activities

Prior to rehearsal of *Weep, o Mine Eyes*. The following are suggested activities to precede study of *Weep, o Mine Eyes*.

- Students may study the text of the madrigal before the first rehearsal of *Weep, o Mine Eyes*.
- After reading the text, students may write a brief summary of the text and make note of changes in mood and of words or phrases that are candidates for musical expression.
- As students become familiar with the music during rehearsals, they may analyze the musical treatment of the above portions of the text.
- If no special musical treatment appears, students may suggest potential means for expressing them.

During rehearsals of *Weep, o Mine Eyes*. The following are suggested classroom activities for the study of *Weep, o Mine Eyes*.

- Address selected instances of text expression as they are reached in rehearsal through brief lectures or class discussion.
- The expressive implications of each instance of text painting may be discussed as a class or in chamber ensembles. All expression marks (e.g., dynamics, articulations, tempos), with the exception of slurs, have been added in this edition. Directors are encouraged to lead their students in reconsidering each as they explore text expression in the piece.
- The above activity may also take place in chamber ensemble settings outside full band rehearsals, allowing students to collaborate and develop their interpretation based on the text. Chamber ensembles may present their interpretations to the class in a lecture or a performance.
- Teachers may design and assign a musical “scavenger hunt” (Kish, 2014, p. 133) in which students find text expression in their part or in a vocal score.
- Students may complete a creative project in which they set a selected text with an original melody. Rhythm may be influenced by recording a reading of the text and notating its rhythm. Setting text with clearly positive or negative emotional content is particularly appropriate to the study of *Weep, o Mine Eyes*; possible examples include excerpts from *Alone* by Edgar Allan Poe, or *How Do I Love Thee* by Elizabeth Barrett Browning. Students may be encouraged to embrace or reject the stereotypical emotional function of major or minor tonality in their work.

Program Notes

John Bennet

Very little is known about John Bennet. He is thought to have been born in northwest England in the late 1570s and to have died between 1599 and 1614 (D. Brown, n.d.). Among the

English madrigalists, his compositional output is relatively modest in terms of volume and reputation. In addition to *Weep, o Mine Eyes*, he is known today for *All Creatures Now are Merry Winded* - his contribution to the 1601 collection *The Triumphs of Oriana* dedicated to Queen Elizabeth I (Fellowes, 1948).

Weep, o Mine Eyes

Weep, o Mine Eyes was published in Bennet's sole madrigal volume, *Madrigals to Four Voices* of 1599. Six of the seventeen texts in this collection, including *Weep, o Mine Eyes*, had been set by other English madrigal composers. The opening phrase of the madrigal seems to quote directly the very popular John Dowland lute ayre *Flow, my Teares*. It also strongly resembles the setting of the same text by their fellow Englishman John Wilbye.

Scores and Parts

The full score, clarinet 1 part, trombone 1 part, and vocal score for *Weep, o Mine Eyes* appear as Appendix B of this document.

CHAPTER 6

ECCO MORMORAR L'ONDE BY CLAUDIO MONTEVERDI

This edition of *Ecco mormorar l'onde* is the third of three Renaissance madrigals adapted for performance by band. It presents unique performance challenges because of the independence of its parts, variety of textures, progression of moods, highly active inner parts, and the assignment of percussion to keyboard instruments. It is also an outstanding vehicle for study of Renaissance music and the important role text plays in the interpretation of works originally composed for voices.

Each instrumental part is assigned to one of the original madrigal voice parts. Because of range differences, optional octave transpositions are provided where necessary. Otherwise, there are no melodic or rhythmic departures from the source work. The madrigal text is presented in the score and in each part with an English translation of each phrase and of individual words important to the study of the piece.

Pedagogical materials are included to assist in introducing the most important aspects of the madrigal: a list of the most relevant instances of text expression, suggestions for supplemental activities to support student understanding, and a score of the original madrigal without interpretive marks.

Performance Notes

Ecco mormorar l'onde was originally scored for five voices. The top two voices, canto and quinto, share the soprano range. Each instrumental part in this edition presents one of the original voice parts in entirety; the name of the voice part appears with the instrument name in both part and score.

In the interest of producing the most authentic possible performance, the music in this edition appears in its original octave and consequently introduces several range concerns. The flute, oboe, and horn parts are somewhat low for these instruments, and the tuba part is relatively high. When a voice part is outside the range of the instrument to which it is assigned, the original pitches are indicated with reduced-size note-heads, with the suitable substitutes for performance in full-size notation. When substitute pitches are played, they should be performed for the entirety of the phrase or passage in which they appear. The canto and quinto ranges are most appropriate for trumpet 1; trumpet 1a and trumpet 1b parts are included.

There is ample unison doubling of all voice parts throughout the score, so it is acceptable to omit phrases that are outside a student's comfortable range. If part of a phrase is omitted, that entire phrase should be omitted. Ideally, students should perform all parts as written, unless substitute pitches are provided.

All percussion parts are scored for non-transposing keyboard instruments; instrument recommendations, based on range, are included in each part name. Xylophone sounds one octave higher than written, and its sounding range does not include the entirety of any of this madrigal's parts. If used, xylophone should be assigned the percussion 1 and percussion 2 parts, and performed with special attention to balance with other voices. Percussionists, through technique and mallet selection, should work together to pursue tone color, attack, and sustain that contribute equally to the performance. Other keyboards, which may complicate the equal contributions of each voice, are not recommended.

Though expression markings did not appear in the original madrigal, limited suggestions are included in this edition to aid preparation for performance. Tempo, style, and dynamic indications, which appear in parentheses, have been added to this edition. The fermata and

articulation symbols (other than slurs) have also been added. Slurs that appear in this edition indicate melismata in the source work and should be played as any other slur.

Legato articulation is appropriate at the beginning, unless otherwise indicated. Accents may be introduced gradually until measure 85, which should, again, be legato. The dynamic of the piece should match the character of the text; in general, a crescendo should be present from beginning to end. The dynamic of most phrases will build naturally as new voices enter, so overplaying should be avoided as the texture thickens.

Rehearsal Strategies

In the polyphonic sections of *Ecco mormorar l'onde*, students may initially be confused by the imitation. Brief rehearsal of each voice part will improve the student's understanding of how their part fits into the piece. This may best be achieved by rehearsing one phrase at a time.

In madrigals, voices are equal to one another in importance; this edition was scored with the goal of representing each voice part equally. Each voice part is scored with a variety of instrument timbres that should be balanced with each other. For this reason, it will be helpful to address players by the vocal part they play, the names of which are included in the parts and score.

Placement of phrase translations in the score coincides with the first occurrence of the parallel Italian text in the madrigal. In each part, phrase translations are placed with the first appearance of the Italian text in that part (if applicable); these locations sometimes differ between parts. To avoid confusion in rehearsal, reference to specific measures in the piece should be made by measure number, rather than by phrase translation.

Student-led rehearsal in chamber groups is an excellent optional activity that will lead to the development of musicianship and reinforce the importance of individual responsibility for

successful performances. Chamber ensembles may consist of any combination of this edition's parts in which each of the original voice parts is represented equally and performed in its entirety. One or more chamber ensembles also may perform *Ecco mormorar l'onde* separately if an appropriate opportunity exists.

Pedagogical Materials

Text Expression and Other Important Characteristics

Text expression is present in most of the musical elements of *Ecco mormorar l'onde*. Its form and declamation reflect how text expression is incorporated on a broad scale, and are described below under the *Global* heading. Other text expression instances of more limited scope, grouped by their location in the piece, are discussed below under the *Discrete* heading. Further discrete examples may be explored by examining the text for words that may be strong candidates for text-painting (e.g., *tremolar* [*shake*] or *gl'alti monti* [*the high mountains*]). This madrigal is particularly notable for similar musical treatments of parallel text ideas. These may be studied by comparing separate settings of a single word (e.g., *l'aura* [*the wind*]) or of multiple words with similar meanings (e.g., *l'onde* [*the waves*] and *mare* [*sea*]). Cadences frequently are marked by a momentary relaxation of rhythm and melody, resolution from a dissonance to a consonance, and rhythmic alignment between voices; these should not be confused with instances of text-painting.

Global.

Form. *Ecco mormorar l'onde*, like most Renaissance madrigals, is through-composed. Each line of text is sung to its own music, and the musical form is dependent on the form of its text. The form of the text and music of this madrigal are related in multiple ways.

Most of the lines prior to *O bella e vagh' aurora* (*Oh beautiful and fleeting dawn*) are similar in function and construction. Each line describes an action of the daybreak setting. Seven of these eleven lines begin with the word *E* (*And*), which is an example of a literary device called *anaphora*. This is reflected musically by the mostly diatonic harmony and resolution of most significant cadences to F major chords (Tomlinson, 1990).

Declamation. Composers pursued clarity by setting most madrigal texts syllabically, so words were not obscured by ornate melismata. They also applied the rhythm and stress of speech to their setting of texts. While study of this aspect is impractical in this edition due to its language, a creative project that addresses this is provided later in these materials.

Discrete.

Measures 1 through 26.

- Measures 1 through 2: Six of the seven pitches in the opening motive are identical, in imitation of *mormorar* (*murmur*). The unique pitch on *l'onde* (*waves*) expresses its underlying word as well. This is repeated in later appearances of the motive (Chew, 2007).
- Measures 1 through 26: The density of voices builds from the opening solo to the first tutti cadence, representing the emergence of the dawn.
- Measure 4: The accelerated rhythm expresses *shake* and contrasts with the subdued nature of the previous line (Leopold, 1991).
- Measures 7 through 10: The tenor's elaborate expression of *l'aura matutina* (*the morning breeze or the morning wind*) contrasts with the quinto's stately stepwise descent of a sixth, mostly in half notes. Similar descending figures occur in later appearances of

l'aura, unifying the text. *L'aura* also refers throughout the text to Laura Peperara, to whom the text was dedicated (see Program Notes) (Chew, 2007).

- Measures 21 through 24: The bass contains a transposition of the descent on *l'aura matutina* found in measures 7 through 10 (Tomlinson, 1990).

Measures 27 through 55.

- Measures 30 through 31: The long melisma on *Cantar (Sing)* imitates the act of singing.
- Measures 33 through 37: The stepwise ascent through a fifth may imitate *rider (smiles)* or the sunrise to which it alludes metaphorically (Leopold, 1991).
- Measures 40 through 42: The strong rhythm, free of syncopation, heralds the appearance of the dawn in the text.
- Measures 43 through 45: The setting of *E si specchia nel mare (And is reflected in the sea)* is of the same rhythm as the opening motive on *Ecco mormorar l'onde (Now the waves murmur)*. This rhythm and its final descent of a second unify these allusions to the sea (Leopold, 1991).
- Measures 45 through 55: The recurring stepwise ascent through a fifth expresses *rasserana (brightens)*, which is parallel with the figure's appearance on *rider (smiles)* in measures 33 through 37 (Leopold, 1991). Its highest pitch emulates its underlying word, *cielo (sky)*.

Measure 55 to the end.

- Measures 55 through 66: Arching stepwise half note figures on imitate *gl'alti monti (the high mountains)*.

- Measures 67 through 71: The rhythm used to set *O bella e vagh' aurora* (*Oh beautiful and fleeting dawn*) is identical to that used in measures 40 through 42 for *Ecco già l'alba appare* (*Now the dawn appears*), unifying the references to dawn (Tomlinson, 1990).
- Measures 72 through 82: The descending figure in the bass beginning with *L'aura* (*The wind* or *The breeze*) is related to earlier descents on the same word. Here the rhythmic value and melodic range of the earlier appearances are doubled. Other voices contain melodic elaborations of shorter parallel descents which often return to their original pitches, like the coming and going of the wind on a breezy day (Tomlinson, 1990).
- Measures 84 through 92: The change in text from descriptions of nature to “an allusion to the poet’s lovesick state” (Tomlinson, 1990, p. 52) is characteristic of an epigram – a poem that builds to an important conclusion. The longer overall rhythm in these measures reinforces the difference in the text’s conclusion (Leopold, 1991).

Suggested Activities

Prior to rehearsal of *Ecco mormorar l'onde*. The following are suggested activities to precede study of *Ecco mormorar l'onde*.

- Students may study the text and English translation of the madrigal before the first rehearsal of *Ecco mormorar l'onde*.
- After reading the translation, students may write a brief summary of the text and note changes in mood and words or phrases that are candidates for musical expression. They may also identify repeated words or words of similar meaning in separate portions of the text.
- As students become familiar with the music during rehearsals, they may analyze the musical treatment of the above portions of the text.

- If no special musical treatment appears, students may suggest potential means for expressing them.

During rehearsals of *Ecco mormorar l'onde*. The following are suggested classroom activities for the study of *Ecco mormorar l'onde*.

- Address selected instances of text expression as they are reached in rehearsal through brief lectures or class discussion.
- The expressive implications of each instance of text painting may be discussed as a class or in chamber ensembles. All expression marks (e.g., dynamics, articulations, tempos), with the exception of slurs, have been added in this edition. Directors are encouraged to lead their students in reconsideration of each as they explore text expression in the piece and to make changes they determine to be appropriate.
- The above activity may also take place in chamber ensemble settings outside full band rehearsals, allowing students to collaborate and develop their interpretation based on the text. Chamber ensembles may present their interpretations to the class in a lecture or a performance.
- Teachers may design and assign a musical “scavenger hunt” (Kish, 2014, p. 133) in which students find text expression in their part or in a vocal score.
- Students may complete a creative project in which they set a selected text with an original melody. Setting identical or similar words with related music would be appropriate to study of *Ecco mormorar l'onde*. To facilitate this, public domain text containing anaphora or similar devices may be assigned. Possible examples include “To be, or not to be” from *Hamlet*, “Government of the people, by the people, for the people”

from the Gettysburg Address, and “The King is dead, long live the King.” Rhythm may be determined by recording of a reading of the text and notating its rhythm.

Program Notes

Claudio Monteverdi. Claudio Monteverdi (1567-1643) was the most significant composer of his era, and arguably the originator of modern music (Schrade, 1950). A figure of the transition from Renaissance to Baroque musical styles, Monteverdi composed historically significant works that were representative of each period. The evolution of his madrigal style is particularly illustrative of the movement from the polyphony of the former to the monody of the latter. This transition from the *prima pratica* (first practice) to the *seconda pratica* (second practice) was the result of Monteverdi’s pursuit of more effective text expression. The newer style can also be seen in Monteverdi’s operas, a genre which he originated and mastered (Carter & Chew, n.d.).

Ecco mormorar l’onde. *Ecco mormorar l’onde* was published in 1590 in Monteverdi’s second book of madrigals for five voices. Its text, written to singer Laura Peperara by the highly influential Italian poet Torquato Tasso, provides a vivid description of daybreak. Though it displays several word-painting techniques, *Ecco mormorar l’onde* is more notable for its large-scale parallel of the text and structural unity.

Scores and Parts

The full score, clarinet 1 part, trombone 1 part, and vocal score for *Ecco mormorar l’onde* appear as Appendix C of this document.

CHAPTER 7

SURVEY FINDINGS, DISCUSSION, AND SUGGESTIONS FOR FURTHER STUDY

Survey Findings

Limitations of Analysis

Determination of significance in the data from this study is limited by several factors. The probability that a respondent provided identical responses to pretest and posttest questions of likelihood to address Renaissance music ranged from 50% to 74%. Though most changes from pretest to posttest were positive, determination of whether significant change occurred is complicated by the preponderance of unchanged responses.

Use of the paired difference t -test with results from Likert items may raise objections because the observed differences in scores may only be integers and thus may not be assumed to be normally distributed as the t -test assumes. A solution to this is the use of a non-parametric test, such as the binomial test. Though this resolves objections to non-normality, it treats all positive scores equally and treats all negative scores equally. Thus a change from 2 to 5 would be treated equally to a change from 2 to 3 or from 4 to 5; that is, the degree of change is not reflected in this test.

Neither of these tests account for threshold effects, which prevent a decrease from any score of 1 or an increase from any score of 5 from pretest to posttest.

Likelihood of Programming Renaissance Music

Questions 4 and 10: One-year performance prediction. The first question of the pretest (Question 4) and posttest (Question 10) was: *In the next one year that you are primarily*

employed as a band director, how likely will you be to program music that was composed in the Renaissance era (1430 – 1600 C.E.) for performance by your students? A comparison of the pretest and posttest responses appears in Table 7.1.

Table 7.1: Responses to One-year Performance Prediction Questions

Pretest Response	Posttest Response				Total
	1	2	3	4	
1	4	4	1	0	9
2	1	6	4	2	13
3	0	1	2	0	3
4	0	0	1	2	3
Total	5	11	8	4	28

Note. Response values are indicated by their numerical representative: 1 = *highly unlikely*; 2 = *somewhat unlikely*; 3 = *not sure*; 4 = *somewhat likely*; 5 = *highly likely*.

Fifty percent of subjects ($n = 14$) who provided eligible responses answered identically to the pretest and posttest items. Nine percent of subjects ($n = 3$) who provided eligible responses indicated a decrease in likelihood to address Renaissance music following the treatment. Thirty-nine percent of subjects ($n = 11$) who provided eligible responses indicated an increase in likelihood to address Renaissance music following the treatment. The mean difference in scores ($\text{diff} = \text{posttest} - \text{pretest}$) was +0.393.

A paired-difference t -test produced a one-tailed p -value of .0092 ($H_1: M > \mu$) and a two-tailed p -value of .0188 ($H_1: M \neq \mu$), suggesting a significant positive effect ($p < .05$) of the treatment on band directors' stated likelihood to select Renaissance music for performance within the next year of their employment as a band director. A binomial test on the responses which changed from pretest to posttest ($n = 14$), where p and q respectively are theoretically equal probabilities of an increase or decrease in scores, produced a one-tailed p -value of .0287

($H_I: p > q$) which suggests a positive effect of the treatment. However, the binomial test also produced a two-tailed p -value of .0594 ($H_I: p \neq q$), which approaches, but does not reach, significance at the .05 level.

Questions 5 and 11: Four-year performance prediction. The second question of the pretest (Question 5) and posttest (Question 11) was: *In the next four years that you are primarily employed as a band director, how likely will you be to program music that was composed in the Renaissance era (1430 – 1600 C.E.) for performance by your students?* A comparison of pretest and posttest responses to this question appears in Table 7.2.

Table 7.2: Responses to Four-year Performance Prediction Questions

Pretest Response	Posttest Response				Total
	2	3	4	5	
2	4	1	1	0	6
3	1	5	3	1	10
4	0	0	8	0	8
5	0	0	2	2	4
Total	5	6	14	3	28

Note. Response values are indicated by their numerical representative: 1 = *highly unlikely*; 2 = *somewhat unlikely*; 3 = *not sure*; 4 = *somewhat likely*; 5 = *highly likely*.

Sixty-eight percent of subjects ($n = 19$) who provided eligible responses answered identically to the pretest and posttest items. Nine percent of subjects ($n = 3$) who provided eligible responses indicated a decrease in likelihood to address Renaissance music following the treatment. Twenty-one percent of subjects ($n = 6$) who provided eligible responses indicated an increase in likelihood to address Renaissance music following the treatment. The mean difference in scores ($\text{diff} = \text{posttest} - \text{pretest}$) was +0.179.

A paired-difference t -test produced a one-tailed p -value of .1011 ($H_I: M > \mu$) and a two-tailed p -value of .2022 ($H_I: M \neq \mu$). A binomial test on the responses that changed from pretest

to posttest ($n = 9$), produced a one-tailed p -value of .2539 ($H_1: p > q$) and a two-tailed p -value of .5078 ($H_1: p \neq q$). These results indicate no significant effect ($p < .05$) of the treatment on band directors' stated likelihood to select Renaissance music for performance within the next four years of their employment as a band director.

Questions 6 and 12: Factor in programming decision. The third question of the pretest and posttest was: *Which of the following best describes the strongest factor in your consideration of whether or not to program Renaissance music for performance?* The provided responses were:

- *Engagement of my students and/or our audience and/or myself*
- *State, national, and/or local standards*
- *Availability of repertoire*
- *Relevance of Renaissance music*
- *Other (please specify).*

Respondents who selected *Other (please specify)* were provided with a blank in which they could type an answer.

Because of the small sample size and inconclusive results of other questions, detailed statistical analysis of the third question was determined to be unnecessary. However, the data are of interest and are provided below. A comparison of pretest and posttest answers to this question is provided in Table 7.3.

Eighteen percent of subjects ($n = 5$) who provided eligible responses indicated a change from pretest to posttest in the strongest factor in their programming consideration. Of these, three subjects initially selected *Availability* as the strongest factor; their posttest answers to the same question were *Engagement* ($n = 2$) and *Other* ($n = 1$) with the additional self-generated response

“Exposing each class at least once to all styles and periods of music”. The subjects with different pretest and posttest responses to this question whose initial answer was *Engagement*

Table 7.3: Responses to Factor in Performance Decisions Questions

Pretest Response	Posttest Response					Total
	Engagement	Standards	Availability	Relevance	Other	
Engagement	6	1	0	0	1	8
Standards	0	0	0	0	0	0
Availability	2	0	13	0	1	16
Relevance	0	0	0	3	0	3
Other	0	0	0	0	1	1
Total	8	1	13	3	3	28

($n = 2$) provided respective posttest responses of *Standards* and *Other* with the additional self-generated response “Instrumentation and Strength [*sic*] of sections.”

One respondent selected *Other* to Question 6 and Question 12. The subject’s self-generated response to the pretest question was “Most all of the above apply in my thoughts concerning the lack of programming such repertoire.” The subject’s response to the posttest question was “Many of the reasons above.”

The mean difference in responses to Question 4 and Question 10 (One-year performance prediction) was similar between those whose responses to Question 6 and Question 12 were identical ($M = 0.39$) and those whose responses to Question 6 and Question 12 were distinct ($M = 0.40$). However, the mean difference in responses to Question 5 and Question 11 (Four-year performance prediction) among those whose responses to Question 6 and Question 12 were identical ($M = 0$) was substantially different from that of respondents whose responses to Questions 6 and 12 were distinct ($M = 1$).

Likelihood of Planning Other Classroom Activities

Questions 7 and 13: One-year activities prediction. The fourth question of the pretest (Question 7) and posttest (Question 13) was: *In the next one year that you are primarily employed as a band director, how likely will you be to plan one or more classroom activities other than performance that addresses music of the Renaissance era (1430 – 1600 C.E.)?* A comparison of the pretest and posttest responses appears in Table 7.4.

Table 7.4: Responses to One-year Activities Prediction Questions

Pretest Response	Posttest Response					Total
	1	2	3	4	5	
1	2	3	0	1	0	6
2	1	4	2	0	0	7
3	0	0	1	1	0	2
4	0	0	1	7	0	8
5	0	0	0	0	4	4
Total	3	7	4	9	4	27

Note. Response values are indicated by their numerical representative: 1 = *highly unlikely*; 2 = *somewhat unlikely*; 3 = *not sure*; 4 = *somewhat likely*; 5 = *highly likely*.

Sixty-seven percent of subjects ($n = 18$) who provided eligible responses responded identically to the pretest and posttest items. Seven percent of subjects ($n = 2$) who provided eligible responses indicated a decrease in likelihood to address Renaissance music following the treatment. Twenty-six percent of subjects ($n = 7$) who provided eligible responses indicated an increase in likelihood to address Renaissance music following the treatment. The mean difference in scores ($\text{diff} = \text{posttest} - \text{pretest}$) was +0.259.

A paired-difference t -test produced a one-tailed p -value of .0449 ($H_1: M > \mu$) and a two-tailed p -value of .0897 ($H_1: M \neq \mu$). A binomial test on the responses that changed from pretest to posttest ($n = 9$), produced a one-tailed p -value of .0898 ($H_1: p > q$) and a two-tailed p -value of

.1797 ($H_1: p \neq q$). Though the one-tailed p -value of the t -test was below the threshold for significance, the entirety of the results indicate no significant effect ($p < .05$) of the treatment on band directors' stated likelihood to plan non-performance classroom activities related to Renaissance music within the next year of their employment as a band director.

Questions 8 and 14: Four-year activities predictions. The fifth question of the pretest (Question 8) and posttest (Question 14) was: *In the next four years that you are primarily employed as a band director, how likely will you be to plan one or more classroom activities other than performance that addresses music of the Renaissance era (1430 – 1600 C.E.)?* A comparison of the pretest and posttest responses appears in Table 7.5.

Table 7.5: Responses to Four-year Activities Prediction Questions

Pretest Response	Posttest Response					Total
	1	2	3	4	5	
1	0	3	0	0	0	3
2	0	3	0	1	0	4
3	0	0	1	3	0	4
4	0	0	0	9	0	9
5	0	0	0	0	7	7
Total	0	6	1	13	7	27

Note. Response values are indicated by their numerical representative: 1 = *highly unlikely*; 2 = *somewhat unlikely*; 3 = *not sure*; 4 = *somewhat likely*; 5 = *highly likely*.

Seventy-four percent of subjects ($n = 20$) who provided eligible responses responded identically to the pretest and posttest items. None of the subjects ($n = 0$) who provided eligible responses indicated a decrease in likelihood to address Renaissance music following the treatment. Twenty-six percent of subjects ($n = 7$) who provided eligible responses indicated an increase in likelihood to address Renaissance music following the treatment. The mean difference in scores ($\text{diff} = \text{posttest} - \text{pretest}$) was +0.296.

A paired-difference t -test produced a one-tailed p -value of .0043 ($H_1: M > \mu$) and a two-tailed p -value of .0086 ($H_1: M \neq \mu$). A binomial test on the responses that changed from pretest to posttest ($n = 7$), produced a one-tailed p -value of .0078 ($H_1: p > q$) and a two-tailed p -value of .0156 ($H_1: p \neq q$). Each of these results suggests a significant positive effect ($p < .02$) of the treatment on band directors' stated likelihood to plan non-performance activities related to Renaissance music within the next four years of their employment as a band director.

Questions 9 and 15: Factor in activities decision. The sixth question of the pretest and posttest was: *Which of the following best identifies the strongest factor in your consideration of whether or not to plan classroom activities other than performance that primarily address Renaissance music?* The provided responses were:

- *Engagement of my students and/or myself*
- *State, national, and/or local standards*
- *Availability of appropriate materials*
- *Relevance of Renaissance music*
- *Other (please specify).*

Respondents who selected *Other (please specify)* were provided with a blank in which they could type an answer.

Because of the small sample size and inconclusive results of other questions, detailed statistical analysis of the sixth question was determined to be unnecessary. However, the data are of interest and are provided below. A comparison of pretest and posttest answers to this question is provided in Table 7.6.

Eleven percent of subjects ($n = 3$) who provided eligible responses indicated a change from pretest to posttest in the strongest factor in their programming consideration. Of these, one

Table 7.6: Responses to Factor in Activities Decisions Questions

Pretest Response	Posttest Response					Total
	Engagement	Standards	Availability	Relevance	Other	
Engagement	9	0	1	0	0	10
Standards	0	3	0	0	0	3
Availability	0	0	6	0	1	7
Relevance	1	0	0	4	0	5
Other	0	0	0	0	2	2
Total	10	3	7	4	3	27

subject provided respective pretest and posttest responses of *Engagement* and *Availability*.

Another subject provided respective pretest and posttest responses of *Availability* and *Other*, with the additional posttest response “Exposing each class at least once to all eras and styles of music before graduation.” A third subject’s respective pretest and posttest responses were *Relevance* and *Engagement*.

Two respondents selected *Other* to Question 9 and Question 15. One subject’s respective self-generated responses to the pretest and posttest questions were “Students are currently working on ‘Now is the month [*sic*] of Maying’” and “I will be continuing to teach ‘Now is the month [*sic*] of Maying’ each year.” The other subject’s responses were “Same feeling as previous question [presumably in reference to Question 6]. All apply” and “Many of the reasons above.” Whether the responses of the latter subject refer to performance or non-performance material is unclear; it is possible that the respondent transposed the answers to questions regarding performance and non-performance activities.

The mean difference in responses to Question 7 and Question 13 (One-year activities prediction) was similar between those whose responses to Question 9 and Question 15 (Factor in activities decision) were identical ($M = 0.25$) and those whose responses to Question 9 and

Question 15 were distinct ($M = 0.33$). The mean difference in responses to Question 8 and Question 14 (Four-year activities prediction) was also similar between those whose response to Question 7 and Question 13 (Factor in activities decision) was identical ($M = 0.29$) and those with distinct answers to Question 7 and Question 13 ($M = 0.33$).

Threats to Validity

Because a small sample size was anticipated, the study utilized the one-group pretest posttest design to maximize the data available for analysis. The administration of the treatment and posttest immediately following the pretest mitigates some of the concerns regarding validity in this design, such as history and maturation. Lingering threats to the validity of the study include selection bias, testing, and reactivity (Campbell & Stanley, 1963).

Discussion

The experiment failed to provide conclusive evidence, but the results suggest that the availability of madrigal adaptations with text in parts and instructional materials may increase the likelihood of band directors to address Renaissance music in their classrooms.

Differences in responses to questions regarding director's plans over the next one year versus those regarding plans over the next four years are particularly interesting. One might expect four-year predictions of likelihood to increase more than one-year predictions. In fact, the mean difference in the one-year performance predictions ($M = 0.393$) was much higher than that of the four-year performance predictions ($M = 0.179$). The wording of these questions may have caused subjects to imply, in the four-year prediction question, the yearly performance of Renaissance music (i.e., *In the next four years...*) rather than performance at any point in the next four years (i.e., *Within the next four years...*).

Perhaps the most salient result was the preponderance of unchanged responses to questions of likelihood to perform or teach Renaissance music from pretest to posttest. This is unsurprising. If the movements and standards of the last fifty years have not made Renaissance music a standard part of band curricula, the introduction of a single example of broadened literature also might not be expected to make a profound immediate impact. In this author's experience, band directors often choose repertoire based on the recommendations of other directors and the literature they hear at their colleagues' performances. A likely path to widespread adoption of materials such as these is by exposure to directors whose repertoire selection is based on other factors.

The strongest factors respondents cited in their decisions to program or teach Renaissance music were *Availability* and *Engagement*. Perhaps it is not too simplistic to suggest, then, that many directors would be more likely to program or teach Renaissance music if more engaging materials were available.

Suggestions for Further Study

Authentic Adaptations of Relevant Renaissance Literature

The production of engaging Renaissance music materials will require pragmatic assessments of the relevance of source materials being considered for adaptation, the potential for an adaptation's engagement of appropriate audiences, and calculated efforts to adapt the material in a way that optimizes its performance potential while altering its authenticity as little as possible. Because works that were originally composed for voice are underrepresented, production of high quality adaptations for band of vocal Renaissance music with the highest degree of authenticity that will also encourage performance seems prudent. Adaptations that make no accommodations for the standard instrumentation of today's concert band, or the desires of performers, conductors, or audience members, are unlikely to be performed and are therefore

unlikely to have an effect on the knowledge or understanding of Renaissance music. Percussion scoring, in particular, is an area that will require creative solutions and perhaps some compromise with respect to authenticity.

Further study regarding the perception of band editions of Renaissance vocal music that make concessions for instrumentation may also be helpful. Though editions that incorporate such concessions may be considered inauthentic by some, the perception by band students and teachers of the inauthentic factors may or may not be significant. If they are not significant, and if concessions might lead to more widespread study and performance of relevant Renaissance music in bands, the importance of authenticity might diminish.

Material to be Provided in Student Parts

Text and annotations. Aside from program notes or performance suggestions, scores and parts for band pieces typically contain little more than the information that is necessary for performance. The clear presentation of performance information is an understood priority of student parts. The use of madrigal text in student parts in this study, for educational purposes, assumes that inclusion in parts of relevant background or structural information may be beneficial to in-depth study of performed music.

Replacing or enhancing some rehearsal numbers with references to function or relevance of locations in music is among these possibilities. For example, rather than using a rehearsal letter or number at a given location in a movement, a composer or editor might instead use a term that indicates the part of the movement's form, such as "development" or "B Section." Important motives, theoretical landmarks, references to other works, narrative intent, or other information may also be provided.

The potential benefits of this practice are numerous. In a classroom where dialogue is rare, it may pique the curiosity of a student who otherwise may never encounter some of the included information. In more active classrooms, it may facilitate more informed and rigorous instruction. It may lead to classroom awareness of the function of the portion of the work being rehearsed at any time.

There are also possible drawbacks to this practice. Excessive annotation may obscure performance information. Inaccurate annotations, such as one provided by an editor in the absence of a composer's analysis, would result in misinformation. A piece whose structure is open to a variety of analyses might contain annotations that unnecessarily restrict or confuse student thought.

In spite of the drawbacks, the judicious use of accurate annotations in student parts presents several possibilities that could enhance the depth of intellectual engagement in classrooms that are notoriously focused on outcomes rather than processes.

Expression marks. The expression marks that were added to the editions in this document were determined to be necessary to encourage use of the editions in classrooms, in spite of their absence in the source works. However, encouraging student input regarding interpretive decisions may be beneficial to the development of their musicianship. Students are likely to be influenced by expression marks that are printed on their parts. To avoid this, omitting expression marks in student parts may be desirable for some types of literature. Complete omission of this content, however, would not support performance preparation and would not be desirable.

Technology. Should the tablet computer become a commonly available and acceptable medium for student parts, teachers may have the option to include or omit material from student

parts as desired. A system in which teachers may include or omit text, annotations, or expressive content from performance parts, by way of a gesture on a master device, would provide adequate and clear performance materials and information to support comprehensive musicianship. Other possibilities for such a system include the ability to include reminders about problematic pitches, suggestions for fingerings or slide positions, and the ability to display rhythms on a single pitch for rehearsal purposes.

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APPENDIX A

SCALDAVA IL SOL SCORES AND PARTS

Score

The mid-day sun heated...

Scaldava il sol

Luca Marenzio (c. 1533 - 1599)

(♩ = 120)

1 2 3 4 5 6

... the arch...

...of the lion's back,

Fl. 1 (Canto)

Fl. 2 (Quinto)

Ob. 1 (Canto)

Ob. 2 (Quinto)

Bsn. (Bass)

Cl. 1 (Canto)

Cl. 2 (Alto)

B. Cl. (Tenor)

A. Sx. 1 (Quinto)

A. Sx. 2 (Alto)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1a (Quinto)

Tpt. 1b (Canto)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Quinto)

Perc. 3 Mar./Vib. (Alto)

Perc. 4 Mar. (Tenor)

Perc. 5 Mar. (Bass)

no arch l'ar co, l'ar co Nel dor so del Li

gior no arch l'ar co, l'ar co Nel dor so del Li

gior no arch l'ar co Nel dor so del Li

no arch l'ar co, l'ar co, l'ar co,

his beloved home;

Under the grove, most loaded with branches,

Fl. 1 (Canto)

Fl. 2 (Quinto)

Ob. 1 (Canto)

Ob. 2 (Quinto)

Bsn. (Bass)

Cl. 1 (Canto)

Cl. 2 (Alto)

B. Cl. (Tenor)

A. Sx. 1 (Quinto)

A. Sx. 2 (Alto)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1a (Quinto)

Tpt. 1b (Canto)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Quinto)

Perc. 3 Mar./Vib. (Alto)

Perc. 4 Mar. (Tenor)

Perc. 5 Mar. (Bass)

on, nel dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to

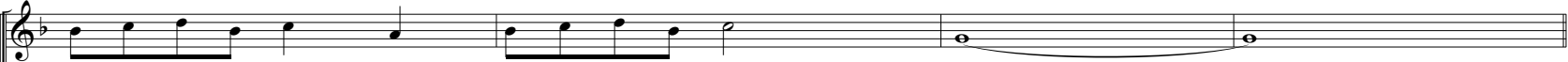
dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to

on suo al - ber - go ca - ro, suo al ber - - - go ca - ro,

on suo al - ber - go ca - - - ro, Sot - to'l bos - chet - - - -

suo al - ber - go ca - ro, Sot - to'l bos - chet - - - to

Fl. 1
(Canto)



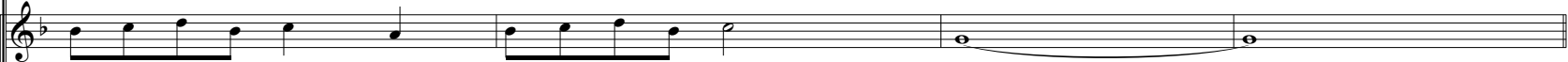
(dim.)

Fl. 2
(Quinto)



(dim.)

Ob. 1
(Canto)



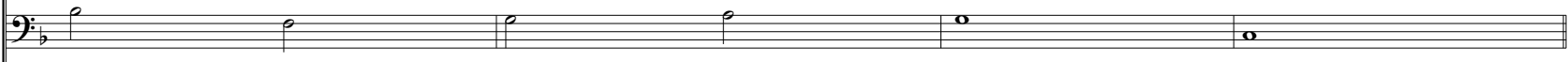
(dim.)

Ob. 2
(Quinto)



(dim.)

Bsn.
(Bass)



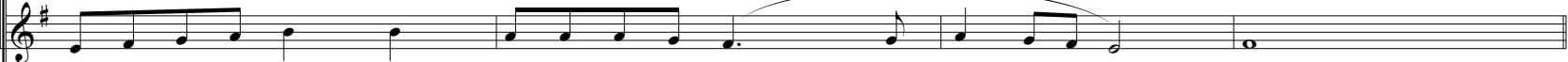
(dim.)

Cl. 1
(Canto)



(dim.)

Cl. 2
(Alto)



(dim.)

B. Cl.
(Tenor)



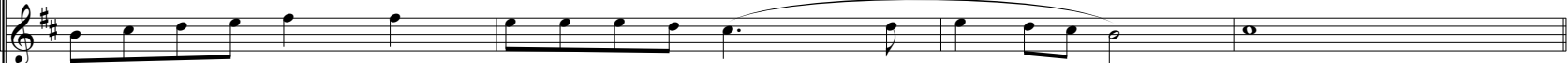
(dim.)

A. Sx. 1
(Quinto)



(dim.)

A. Sx. 2
(Alto)



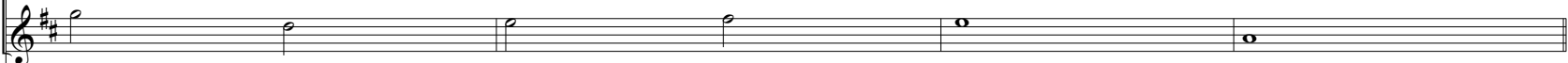
(dim.)

T. Sx.
(Tenor)



(dim.)

B. Sx.
(Bass)



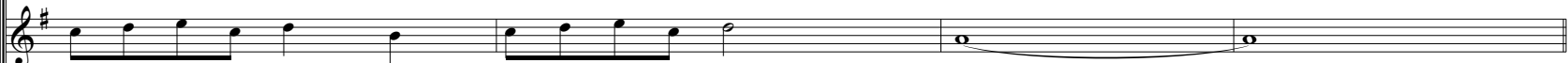
(dim.)

Tpt. 1a
(Quinto)



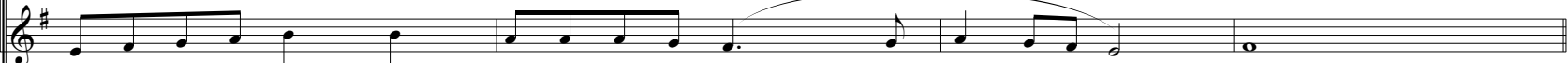
(dim.)

Tpt. 1b
(Canto)



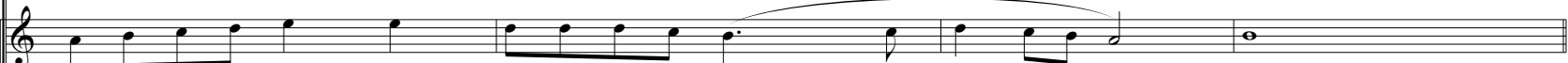
(dim.)

Tpt. 2
(Alto)



(dim.)

Hn. 1
(Alto)



(dim.)

Hn. 2
(Tenor)



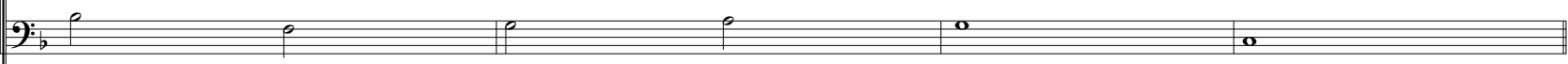
(dim.)

Tbn. 1
(Tenor)



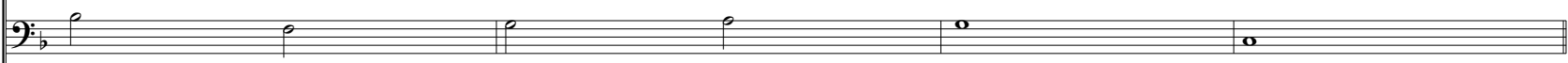
(dim.)

Tbn. 2
(Bass)



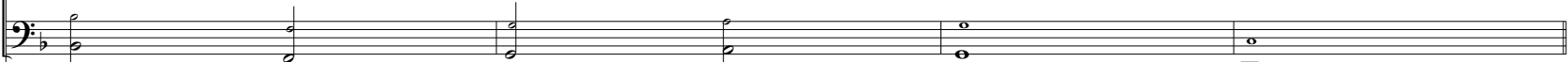
(dim.)

Euph.
(Bass)



(dim.)

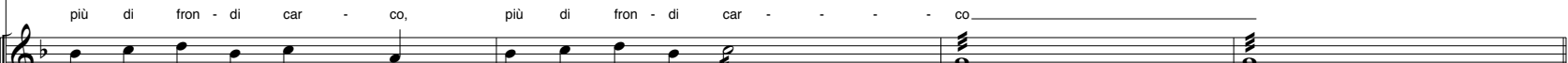
Tuba
(Bass)



(dim.)

Perc. 1
Mar./Vib.
(Canto)

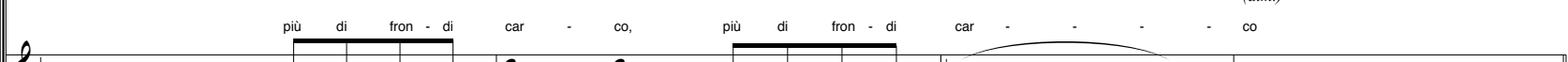
più di fron - di car - co, più di fron - di car - - - co



(dim.)

Perc. 2
Mar./Vib.
(Quinto)

più di fron - di car - co, più di fron - di car - - - co



(dim.)

Perc. 3
Mar./Vib.
(Alto)

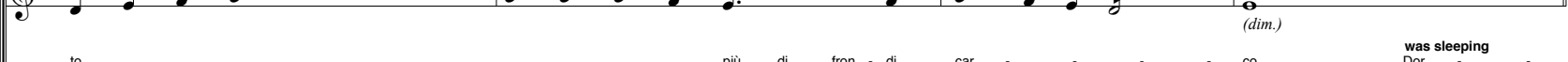
più di fron - di car - co, più di fron - di car - - - - - co



(dim.)

Perc. 4
Mar.
(Tenor)

to più di fron - di car - - - - co was sleeping
Dor - -



(dim.)

Perc. 5
Mar.
(Bass)

più di fron - - - di car - - - - co



(dim.)

23 *The shepherd was sleeping with his flock beside;*

Fl. 1
(Canto)

(*p*)

Fl. 2
(Quinto)

(*p*)

Ob. 1
(Canto)

(*p*)

Ob. 2
(Quinto)

(*p*)

Bsn.
(Bass)

(*p*)

Cl. 1
(Canto)

(*p*)

Cl. 2
(Alto)

(*p*)

B. Cl.
(Tenor)

(*p*)

A. Sx. 1
(Quinto)

(*p*)

A. Sx. 2
(Alto)

(*p*)

T. Sx.
(Tenor)

(*p*)

B. Sx.
(Bass)

(*p*)

Tpt. 1a
(Quinto)

(*p*)

Tpt. 1b
(Canto)

(*p*)

Tpt. 2
(Alto)

(*p*)

Hn. 1
(Alto)

(*p*)

Hn. 2
(Tenor)

(*p*)

Tbn. 1
(Tenor)

(*p*)

Tbn. 2
(Bass)

(*p*)

Euph.
(Bass)

(*p*)

Tuba
(Bass)

(*p*)

Perc. 1
Mar./Vib.
(Canto)

was sleeping
Dor - - mia'l pa - - - stor con le sue greg - gi a pa -

(*p*)

Perc. 2
Mar./Vib.
(Quinto)

was sleeping
Dor - - mia'l pa - - - stor con le sue gre - gi a pa -

(*p*)

Perc. 3
Mar./Vib.
(Alto)

was sleeping
Dor - - mia'l pas - - - tor con le sue gre - gi a pa -

(*p*)

Perc. 4
Mar.
(Tenor)

mia'l pas - - - tor

(*p*)

Perc. 5
Mar.
(Bass)

was sleeping
Dor - - - mia'l pas - - - tor con le sue gre - gi a pa -

(*p*)

The peasant was stretched out,

Fl. 1
(Canto)

Musical staff for Fl. 1 (Canto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Fl. 2
(Quinto)

Musical staff for Fl. 2 (Quinto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Ob. 1
(Canto)

Musical staff for Ob. 1 (Canto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Ob. 2
(Quinto)

Musical staff for Ob. 2 (Quinto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Bsn.
(Bass)

Musical staff for Bsn. (Bass) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking and a mezzo-forte (mp) marking.

Cl. 1
(Canto)

Musical staff for Cl. 1 (Canto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Cl. 2
(Alto)

Musical staff for Cl. 2 (Alto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

B. Cl.
(Tenor)

Musical staff for B. Cl. (Tenor) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

A. Sx. 1
(Quinto)

Musical staff for A. Sx. 1 (Quinto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

A. Sx. 2
(Alto)

Musical staff for A. Sx. 2 (Alto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

T. Sx.
(Tenor)

Musical staff for T. Sx. (Tenor) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

B. Sx.
(Bass)

Musical staff for B. Sx. (Bass) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking and a mezzo-forte (mp) marking.

Tpt. 1a
(Quinto)

Musical staff for Tpt. 1a (Quinto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Tpt. 1b
(Canto)

Musical staff for Tpt. 1b (Canto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Tpt. 2
(Alto)

Musical staff for Tpt. 2 (Alto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Hn. 1
(Alto)

Musical staff for Hn. 1 (Alto) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Hn. 2
(Tenor)

Musical staff for Hn. 2 (Tenor) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Tbn. 1
(Tenor)

Musical staff for Tbn. 1 (Tenor) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking.

Tbn. 2
(Bass)

Musical staff for Tbn. 2 (Bass) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking and a mezzo-forte (mp) marking.

Euph.
(Bass)

Musical staff for Euph. (Bass) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking and a mezzo-forte (mp) marking.

Tuba
(Bass)

Musical staff for Tuba (Bass) showing a melodic line starting on a whole note, followed by a series of eighth and sixteenth notes, with a crescendo marking and a mezzo-forte (mp) marking.

Perc. 1
Mar./Vib.
(Canto)

ro; stretched out
Gia - - - ce - - - va

il peasant
vil - la - nel, il vil - la - nel dell' -

Perc. 2
Mar./Vib.
(Quinto)

ro; stretched out
Gia - - - ce - - - va

il peasant
vil - la - nel, il vil - la - nel

Perc. 3
Mar./Vib.
(Alto)

ro; stretched out
Gia - - - ce - - - va il peasant
vil - la - nel, il vil - la - nel

Perc. 4
Mar.
(Tenor)

ro; stretched out
Gia - - - ce - - - va, gia - - - ce - - - va,

Perc. 5
Mar.
(Bass)

ro; stretched out
Gia - - - ce - - - va, gia - - - ce - - - va,

free from his work, 37 far more greedy for rest than for grain;

Fl. 1
(Canto)

Musical staff for Fl. 1 (Canto) with notes and dynamics (mf, sub. p).

Fl. 2
(Quinto)

Musical staff for Fl. 2 (Quinto) with notes and dynamics (mf, sub. p, mf).

Ob. 1
(Canto)

Musical staff for Ob. 1 (Canto) with notes and dynamics (mf, sub. p).

Ob. 2
(Quinto)

Musical staff for Ob. 2 (Quinto) with notes and dynamics (mf, sub. p, mf).

Bsn.
(Basso)

Musical staff for Bsn. (Basso) with notes and dynamics (mf).

Cl. 1
(Canto)

Musical staff for Cl. 1 (Canto) with notes and dynamics (mf, sub. p).

Cl. 2
(Alto)

Musical staff for Cl. 2 (Alto) with notes and dynamics (mf, sub. p, mf).

B. Cl.
(Tenor)

Musical staff for B. Cl. (Tenor) with notes and dynamics (mf, sub. p, mf).

A. Sx. 1
(Quinto)

Musical staff for A. Sx. 1 (Quinto) with notes and dynamics (mf, sub. p, mf).

A. Sx. 2
(Alto)

Musical staff for A. Sx. 2 (Alto) with notes and dynamics (mf, sub. p, mf).

T. Sx.
(Tenor)

Musical staff for T. Sx. (Tenor) with notes and dynamics (mf, sub. p, mf).

B. Sx.
(Basso)

Musical staff for B. Sx. (Basso) with notes and dynamics (mf).

Tpt. 1a
(Quinto)

Musical staff for Tpt. 1a (Quinto) with notes and dynamics (mf, sub. p, mf).

Tpt. 1b
(Canto)

Musical staff for Tpt. 1b (Canto) with notes and dynamics (mf, sub. p).

Tpt. 2
(Alto)

Musical staff for Tpt. 2 (Alto) with notes and dynamics (mf, sub. p, mf).

Hn. 1
(Alto)

Musical staff for Hn. 1 (Alto) with notes and dynamics (mf, sub. p, mf).

Hn. 2
(Tenor)

Musical staff for Hn. 2 (Tenor) with notes and dynamics (mf, sub. p, mf).

Tbn. 1
(Tenor)

Musical staff for Tbn. 1 (Tenor) with notes and dynamics (mf, sub. p, mf).

Tbn. 2
(Basso)

Musical staff for Tbn. 2 (Basso) with notes and dynamics (mf).

Euph.
(Basso)

Musical staff for Euph. (Basso) with notes and dynamics (mf).

Tuba
(Basso)

Musical staff for Tuba (Basso) with notes and dynamics (mf).

Perc. 1
Mar./Vib.
(Canto)

o - pra scar - co, Vie più di rest po - - - sa,

Perc. 2
Mar./Vib.
(Quinto)

dell' o - pra scar - co, Vie più di rest po - - - sa che di grain spi -

Perc. 3
Mar./Vib.
(Alto)

dell' op - ra scar - co, Viè più di rest po - - - sa che di grain spi - ghe a -

Perc. 4
Mar.
(Tenor)

dell' op - ra scar - co, Vie più di rest po - - - sa che di grain spi -

Perc. 5
Mar.
(Basso)

che di grain spi -

The birds, the beasts,

Fl. 1 (Canto)

Fl. 2 (Quinto)

Ob. 1 (Canto)

Ob. 2 (Quinto)

Bsn. (Bass)

Cl. 1 (Canto)

Cl. 2 (Alto)

B. Cl. (Tenor)

A. Sx. 1 (Quinto)

A. Sx. 2 (Alto)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1a (Quinto)

Tpt. 1b (Canto)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Quinto)

Perc. 3 Mar./Vib. (Alto)

Perc. 4 Mar. (Tenor)

Perc. 5 Mar. (Bass)

Gl'au - gei, gl'au - gei, le fe - - - re,

- - ghe a - va - ro; Gl'au - gei, gl'au - gei, le fe - - -

va - - - ro, Gl'au - gei, gl'au - gei, le

- - ghe a - va ro; Gl'au - gei, gl'au - gei, le

- - ghe a - va - ro; Gl'au - gei, le fe - - -

46

every person was hiding and silent,

Fl. 1
(Canto)

(dim.)

Fl. 2
(Quinto)

(dim.)

Ob. 1
(Canto)

(dim.)

Ob. 2
(Quinto)

(dim.)

Bsn.
(Bass)

(dim.)

Cl. 1
(Canto)

(dim.)

Cl. 2
(Alto)

(dim.)

B. Cl.
(Tenor)

(dim.)

A. Sx. 1
(Quinto)

(dim.)

A. Sx. 2
(Alto)

(dim.)

T. Sx.
(Tenor)

(dim.)

B. Sx.
(Bass)

(dim.)

Tpt. 1a
(Quinto)

(dim.)

Tpt. 1b
(Canto)

(dim.)

Tpt. 2
(Alto)

(dim.)

Hn. 1
(Alto)

(dim.)

Hn. 2
(Tenor)

(dim.)

Tbn. 1
(Tenor)

(dim.)

Tbn. 2
(Bass)

(dim.)

Euph.
(Bass)

(dim.)

Tuba
(Bass)

(dim.)

Perc. 1
Mar./Vib.
(Canto)

every ogn' person was hiding
huom s'a scon - - - - - de, ogn' huom s'a scon - - - - - de

(dim.)

Perc. 2
Mar./Vib.
(Quinto)

re, every ogn' person
ogn' huom, ogn' huom was hiding
s'a scon - de

(dim.)

Perc. 3
Mar./Vib.
(Alto)

fe - - - re, every ogn' person was hiding
s'a scon - - - - - de e

(dim.)

Perc. 4
Mar.
(Tenor)

fe - - - re, every ogn' person
ogn' huom was hiding
s'a scon - de e

(dim.)

Perc. 5
Mar.
(Bass)

re, every ogn' person was hiding
s'a scon - - - - - de e

(dim.)

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Basso)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Basso)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Basso)

Euph.
(Basso)

Tuba
(Basso)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Basso)

(rit.)

(a tempo)

Only the cicada...

... did not feel at peace.

56 57 58 59 60

(rit.)

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Bass)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Bass)

non si sen - te in pa - - - ce, non si sen - te in pa - - - - - ce.

pa - - - ce, non si sen - te in pa - - - - - - - - - ce.

non si sen - te in pa - - - - - ce, non si sen - te in pa - - - - - ce.

non si sen - te in pa - - - ce, non si sen - te in pa - - - - - ce.

pa - - - ce, non si sen - te in pa - - - - - - - - - ce.

B $\flat$ Clarinet 1
(Canto)

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

(♩ = 120)

The mid-day sun heated...
Scal - da - va il sol, scal - da - va il

(mf) (marcato)

5 sol di mez - zo gior - - - no

9 *... the arch...*
l'ar - co, l'ar - co *...of the lion's back,*
Nel dor - so del Li -

13 on, nel dor - so del Li - on *his beloved home;*
suo al - ber - go ca - ro,

17 *Under the grove, most loaded with branches,*
Sot - to'l bos - chet - to più di fron-di car - co, più di fron-di car -

21 co _____ **23** *The shepherd was sleeping with his flock beside;*
was sleeping
Dor - mia'l pa -

(dim.) (p)

26 stor con le sue greg - gi a pa -

29 *The peasant was stretched out,*
stretched out
Gia - ce - va il **peasant**
vil - la - nel, *(cresc.)*

37 *far more greedy for rest than for grain;*

Vie più di **rest** po - sa, [40-41] **2**

(sub. *p*)

[illegible]

46 *every person was hiding and silent,*
every **person** **was hiding** scon - de, ogn' huom s'a - scon -
 ogn' huom s'a - scon -

(dim.)

50 de e ta - ce, (rit.)

(*mp*) (*dim. molto*)

(a tempo) Only the cicada...

54 Sol la cicada 56 ci - ca - - - -

(pp) (cresc.) (f)

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked '(a tempo)'. The piece begins with a piano (*pp*) dynamic and a crescendo marking. The melody starts with a whole note 'Sol' (G4), followed by a half note 'la' (A4), and then a quarter note 'ci' (C5). A box containing the number '56' is placed above the staff. The melody continues with a dotted quarter note 'ca' (C5), followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G1

58 - la non si sen - te in pa - ce, non si sen - te in

(marcato)

62 pa - ce, non si sen - te in *(rit.)* pa - ce.

Trombone 1
(Tenor)

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

(♩ = 120)

The mid-day sun heated...
Scal - da - va il sol, scal - da va il

(mf) (*marcato*)

5 sol di mez - zo gior - no

9 *... the arch...* l'ar - co *...of the lion's back,* Nel dor - so del Li -

13 on *his beloved home;* suo al - ber - go ca - ro,

17 *Under the grove, most loaded with branches,* Sot - to'l bos - chet - to più di fron - di

21 *The shepherd was sleeping with his flock beside;*
was sleeping car - co Dor - mia'l

(dim.) **(p)**

25 pas - - - tor [27-28] **2**

29 *The peasant was stretched out,*
stretched out Gia - ce - va il *peasant* vil - la - nel,

(cresc.)

33 il vil - la - nel *free from his work,*
dell' op - ra scar - co,
(*mf*)

37 Vie più di po - sa che di grain spi
(*sub. p*) (*mf*)

41 ghe a - va ro; *The birds,*
Gl'au - gei, gl'au -
(*f*)

45 gei, *the beasts,*
le 46 fe - re, *every person was hiding and silent,*
ogn' ogn' huom ogn'
(*dim.*)

49 huom *was hiding*
s'a - scon - de e *silent*
ta - ce, (*rit.*)
(*mp*) (*dim. molto*)

53 *Only the cicada...*
(*a tempo*) Only Sol
56 [56-58] 3
(*pp*)

59 *... did not feel at peace.*
non si sen - te in pa - ce, non si sen - te in
(*f*) (*marcato*)

62 pa - ce, non si sen - te in (*rit.*)
pa - ce.
(*rit.*)

Vocal Score

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

Canto

Quinto

Alto

Tenor

Bass

1

2

3

4

5

6

7

C

Q

A

T

B

8

9

10

11

12

13

C

Q

A

T

B

14

15

16

17

18

19

C

Q

A

T

B

20

21

22

23

24

25

26

27

C

Q

A

T

B

28

29

30

31

32

33

Scal - da - va il sol, scal - da - va il sol di mez - zo gior - -

Scal - da - va il sol, scal - da - va il sol di mez - zo - gior - no

Scal - da - va il sol, scal - da - va il sol scal - da - va il sol di mez - zo - gior - no

Scal - da - va il sol, scal - da - va il sol di mez - zo gior -

Scal - da - va il sol di mez - zo gior - no

no l'ar - - co, l'ar - - co Nel dor - so del Nel dor - so del nel

l'ar - - co, l'ar - - co Li - on, del Li -

l'ar - - co, l'ar - - co Nel dor - so del Li - on suo al - ber - go

no l'ar - - co Nel dor - so del Li - on

l'ar - - co, l'ar - - co, l'ar - - co, suo al - ber - go

dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to più di fron - di car - co,

on suo al - ber - go ca - ro, Sot - to'l bos - chet - to più di fron - di

ca - ro, suo al ber - go ca - ro, più di fron - di car - co,

suo al - ber - go ca - - ro, Sot - to'l bos - chet - - to

ca - ro, Sot - to'l bos - chet - to più di

più di fron - di car - - co Dor - mia'l pa - stor con le sue

car - co, più di fron - di car - - co Dor - mia'l pa - stor con le sue

più di fron - di car - - co Dor - mia'l pas - tor con le sue

più di fron - di car - - co Dor - mia'l pas - tor

fron - di car - - co Dor - mia'l pas - tor con le sue

gre - gi a pa - ro; Gia - ce - va il vil - la - nel, il vil - la -

gre - gi a pa - ro; Gia - ce - va il vil - la - nel, il vil - la -

gre - gi a pa - ro; Gia - ce - va il vil - la - nel, il vil - la - nel

Gia - ce - va il vil - la - nel, il vil - la - nel

gre - gi a pa - ro; Gia - ce - va, gia - ce - - - va,

C

nel dell' o - pra scar - co, Vie più di po - sa,

Q

nel dell' o - pra scar - co, Vie più di po - sa che di spi - - -

A

dell' op - ra scar - co, Viè più di po - sa che di spi - ghe a -

T

8

dell' op - ra scar - co, Vie più di po - sa che di spi - - -

B

che di spi - - -

34

35

36

37

38

39

40

C

Gl'au - gei, gl'au - gei, le fe - re, ogn' huom s'a - scon - - -

Q

ghe a - va - ro; Gl'au - gei, gl'au - gei, le fe - - - re, ogn' huom ogn'

A

va - - - ro, Gl'au - gei, gl'au - gei, le fe - re, ogn' huom s'a -

T

8

ghe a - va ro; Gl'au - gei, gl'au - gei, le fe - - - re, ogn'

B

ghe a - va - ro; Gl'au - gei le fe - - - re,

41

42

43

44

45

46

47

C

de, ogn' huom s'a - scon - - - de e ta - ce,

Q

huom, ogn' huom s'a - scon - de e ta - ce, Sol

A

scon - - - de e ta - ce, e - ta - ce,

T

8

huom ogn' huom s'a - scon - de e ta - ce,

B

ogn' huom s'a - scon - - - de e ta - ce,

48

49

50

51

52

53

C

Sol la ci - ca - - - - - la non si sen - te in

Q

sol la ci - ca - - - - - la

A

Sol la ci - ca - - - - - la non si sen - te in

T

8

Sol non si sen - te in

B

Sol

54

55

56

57

58

59

C

pa - ce, non si sen - te in pa - ce, non si sen - te in pa - - - ce.

Q

non se sen - te in pa - ce, non si sen - te in pa - - - - - ce.

A

pa - - - ce, non si sen - te in pa - - - ce, non si sen - te in pa - - - ce.

T

8

pa - ce, non si sen - te in pa - ce, non si sen - te in pa - - - ce.

B

non se sen - te in pa - ce, non si sen - te in pa - - - - - ce.

60

61

62

63

64

65

APPENDIX B

WEEP, O MINE EYES SCORES AND PARTS

Score

Weep, o Mine Eyes

John Bennett (c. 1577-?)

(♩ = 68)

Flute
(Soprano)

(*p*) (sempre legato) (cresc.)

Oboe
(Soprano)

(*p*) (sempre legato) (cresc.)

Bassoon
(Bass)

(*p*) (sempre legato) (cresc.)

B♭ Clarinet 1
(Alto)

(*p*) (sempre legato) (cresc.)

B♭ Clarinet 2
(Tenor)

(*p*) (sempre legato) (cresc.)

Bass Clarinet
(Bass)

(*p*) (sempre legato) (cresc.)

Alto Saxophone 1
(Alto)

(*p*) (sempre legato) (cresc.)

Alto Saxophone 2
(Tenor)

(*p*) (sempre legato) (cresc.)

Tenor Sax
(Tenor)

(*p*) (sempre legato) (cresc.)

Baritone Sax
(Bass)

(*p*) (sempre legato) (cresc.)

B♭ Trumpet 1
(Soprano)

(*p*) (sempre legato) (cresc.)

B♭ Trumpet 2
(Alto)

(*p*) (sempre legato) (cresc.)

F Horn 1
(Alto)

(*p*) (sempre legato) (cresc.)

F Horn 2
(Tenor)

(*p*) (sempre legato) (cresc.)

Trombone 1
(Tenor)

(*p*) (sempre legato) (cresc.)

Trombone 2
(Bass)

(*p*) (sempre legato) (cresc.)

Euphonium
(Bass)

(*p*) (sempre legato) (cresc.)

Tuba
(Bass)

(*p*) (sempre legato) (cresc.)

Percussion 1
Marimba or Vibraphone
(Soprano)

Weep o mine
(*p*) (sempre legato) (cresc.)

Percussion 2
Marimba or Vibraphone
(Alto)

Weep o mine eyes, Weep o mine eyes and
(*p*) (sempre legato) (cresc.)

Percussion 3
Marimba or Vibraphone
(Tenor)

Weep o mine eyes and cease not, Weep o mine
(*p*) (sempre legato) (cresc.)

Percussion 4
Marimba
(Bass)

Weep o mine eyes and cease not, Weep
(*p*) (sempre legato) (cresc.)

1

2

3

4

5

6

FL. (Soprano)

Ob. (Soprano)

Bsn. (Bass)

Cl. 1 (Alto)

Cl. 2 (Tenor)

B. Cl. (Bass)

A. Sx. 1 (Alto)

A. Sx. 2 (Tenor)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1 (Soprano)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Alto)

Perc. 3 Mar./Vib. (Tenor)

Perc. 4 Mar. (Bass)

eyes, Weep o mine eyes, Weep o mine eyes and cease not, and cease not, Weep o mine eyes and eyes and cease not, Weep o mine eyes, Weep, and cease

Fl. (Soprano) *(mp)* *(cresc.)* *(mf)*
 Ob. (Soprano) *(mp)* *(cresc.)* *(mf)*
 Bsn. (Bass) *(mp)* *(cresc.)* *(mf)*
 Cl. 1 (Alto) *(mp)* *(cresc.)* *(mf)*
 Cl. 2 (Tenor) *(mp)* *(cresc.)* *(mf)*
 B. Cl. (Bass) *(mp)* *(cresc.)* *(mf)*
 A. Sx. 1 (Alto) *(mp)* *(cresc.)* *(mf)*
 A. Sx. 2 (Tenor) *(mp)* *(cresc.)* *(mf)*
 T. Sx. (Tenor) *(mp)* *(cresc.)* *(mf)*
 B. Sx. (Bass) *(mp)* *(cresc.)* *(mf)*
 Tpt. 1 (Soprano) *(mp)* *(cresc.)* *(mf)*
 Tpt. 2 (Alto) *(mp)* *(cresc.)* *(mf)*
 Hn. 1 (Alto) *(mp)* *(cresc.)* *(mf)*
 Hn. 2 (Tenor) *(mp)* *(cresc.)* *(mf)*
 Tbn. 1 (Tenor) *(mp)* *(cresc.)* *(mf)*
 Tbn. 2 (Bass) *(mp)* *(cresc.)* *(mf)*
 Euph. (Bass) *(mp)* *(cresc.)* *(mf)*
 Tuba (Bass) *(mp)* *(cresc.)* *(mf)*
 Perc. 1 Mar./Vib. (Canto) *(mp)* *(cresc.)* *(mf)*
 Perc. 2 Mar./Vib. (Alto) *(mp)* *(cresc.)* *(mf)*
 Perc. 3 Mar./Vib. (Tenor) *(mp)* *(cresc.)* *(mf)*
 Perc. 4 Mar. (Bass) *(mp)* *(cresc.)* *(mf)*

not A - - - las these your
 cease not, A - - - las these your spring
 cease not A las these your spring
 not, and cease not, A - - -

13 14 15 16 17 18

Fl. (Soprano)

Ob. (Soprano)

Bsn. (Bass)

Cl. 1 (Alto)

Cl. 2 (Tenor)

B. Cl. (Bass)

A. Sx. 1 (Alto)

A. Sx. 2 (Tenor)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1 (Soprano)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Alto)

Perc. 3 Mar./Vib. (Tenor)

Perc. 4 Mar. (Bass)

spring - tides A - las these your spring - tides me - thinks in - crease

19 20 21 22 23 24

FL.
(Soprano)

Musical staff for Flute (Soprano) showing notes and dynamics: (dim.), (p), (cresc. poco).

Ob.
(Soprano)

Musical staff for Oboe (Soprano) showing notes and dynamics: (dim.), (p), (cresc. poco).

Bsn.
(Bass)

Musical staff for Bassoon (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

Cl. 1
(Alto)

Musical staff for Clarinet 1 (Alto) showing notes and dynamics: (dim.), (p), (cresc. poco).

Cl. 2
(Tenor)

Musical staff for Clarinet 2 (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

B. Cl.
(Bass)

Musical staff for Bass Clarinet (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

A. Sax. 1
(Alto)

Musical staff for Alto Saxophone 1 (Alto) showing notes and dynamics: (dim.), (p), (cresc. poco).

A. Sax. 2
(Tenor)

Musical staff for Alto Saxophone 2 (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

T. Sax.
(Tenor)

Musical staff for Tenor Saxophone (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

B. Sax.
(Bass)

Musical staff for Bass Saxophone (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

Tpt. 1
(Soprano)

Musical staff for Trumpet 1 (Soprano) showing notes and dynamics: (dim.), (p), (cresc. poco).

Tpt. 2
(Alto)

Musical staff for Trumpet 2 (Alto) showing notes and dynamics: (dim.), (p), (cresc. poco).

Hn. 1
(Alto)

Musical staff for Horn 1 (Alto) showing notes and dynamics: (dim.), (p), (cresc. poco).

Hn. 2
(Tenor)

Musical staff for Horn 2 (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

Tbn. 1
(Tenor)

Musical staff for Trombone 1 (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

Tbn. 2
(Bass)

Musical staff for Trombone 2 (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

Euph.
(Bass)

Musical staff for Euphonium (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

Tuba
(Bass)

Musical staff for Tuba (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

Perc. 1
Mar/Vib.
(Canto)

tides me - thinks in - crease not,

Musical staff for Percussion 1 (Canto) showing notes and dynamics: (dim.), (p), (cresc. poco).

Perc. 2
Mar/Vib.
(Alto)

not, me - thinks in - crease not,

Musical staff for Percussion 2 (Alto) showing notes and dynamics: (dim.), (p), (cresc. poco).

Perc. 3
Mar/Vib.
(Tenor)

tides me - thinks in - - - crease not,

Musical staff for Percussion 3 (Tenor) showing notes and dynamics: (dim.), (p), (cresc. poco).

Perc. 4
Mar.
(Bass)

not, me - thinks in - crease not,

Musical staff for Percussion 4 (Bass) showing notes and dynamics: (dim.), (p), (cresc. poco).

25

26

27

28

29

30

FL
(Soprano)

Musical staff for Flute (Soprano) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Ob.
(Soprano)

Musical staff for Oboe (Soprano) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Bsn.
(Bass)

Musical staff for Bassoon (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Cl. 1
(Alto)

Musical staff for Clarinet 1 (Alto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Cl. 2
(Tenor)

Musical staff for Clarinet 2 (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

B. Cl.
(Bass)

Musical staff for Bass Clarinet (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

A. Sx. 1
(Alto)

Musical staff for Alto Saxophone 1 (Alto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

A. Sx. 2
(Tenor)

Musical staff for Alto Saxophone 2 (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

T. Sx.
(Tenor)

Musical staff for Tenor Saxophone (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

B. Sx.
(Bass)

Musical staff for Bass Saxophone (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Tpt. 1
(Soprano)

Musical staff for Trumpet 1 (Soprano) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Tpt. 2
(Alto)

Musical staff for Trumpet 2 (Alto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Hn. 1
(Alto)

Musical staff for Horn 1 (Alto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Hn. 2
(Tenor)

Musical staff for Horn 2 (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Tbn. 1
(Tenor)

Musical staff for Trombone 1 (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Tbn. 2
(Bass)

Musical staff for Trombone 2 (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Euph.
(Bass)

Musical staff for Euphonium (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Tuba
(Bass)

Musical staff for Tuba (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Perc. 1
Mar/Vib.
(Canto)

when O when be - gin you, To swell so

Musical staff for Percussion 1 (Canto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Perc. 2
Mar/Vib.
(Alto)

when O when be - gin you, To swell so

Musical staff for Percussion 2 (Alto) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Perc. 3
Mar/Vib.
(Tenor)

O when be - gin you, To swell so high that I may

Musical staff for Percussion 3 (Tenor) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

Perc. 4
Mar.
(Bass)

O when be - gin you, To swell so high that I may

Musical staff for Percussion 4 (Bass) with notes and dynamics: (p), (cresc. poco), (mf), (cresc.)

high that I may drown me in you, That I may drown me in

high that I may drown me in you, That I may drown me in

drown, that I may drown me in you, That I may drown me in

drown me in you, That I may drown me in

44

FL. (Soprano)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Ob. (Soprano)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Bsn. (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Cl. 1 (Alto)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Cl. 2 (Tenor)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

B. Cl. (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

A. Sx. 1 (Alto)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

A. Sx. 2 (Tenor)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

T. Sx. (Tenor)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

B. Sx. (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Tpt. 1 (Soprano)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Tpt. 2 (Alto)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Hn. 1 (Alto)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Hn. 2 (Tenor)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Tbn. 1 (Tenor)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Tbn. 2 (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Euph. (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Tuba (Bass)

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Perc. 1 Mar./Vib. (Canto)

you, O when O when

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Perc. 2 Mar./Vib. (Alto)

you, O when O when

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Perc. 3 Mar./Vib. (Tenor)

you, O when, O when be -

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

Perc. 4 Mar. (Bass)

you, O when, O when be -

(*mp*) (*p*) (*cresc. poco*) (*p*) (*cresc. poco*)

[illegible]

[illegible]

B $\flat$ Clarinet 1
(Alto)

Weep, o Mine Eyes

John Bennett (c. 1577-?)

(♩ = 68)

Weep _____ o mine eyes, Weep

(*p*) (*sempre legato*)

5 o mine eyes _____ and

(*cresc.*)

7 not, and cease not, _____ Weep _____

(*mf*) (*dim.*)

11 — o mine eyes and cease not, A -

(*mp*)

15 - - las _____ these _____ your _____ spring -

(*cresc.*) (*mf*)

19 tides, A - las these your _____ spring -

23 tides me - thinks in - crease not, me - thinks in -

(*dim.*)

27 crease not, 29 O _____

(*p*) (*cresc. poco*)

31 when O when be - gin

(*p*) (*cresc. poco*)

35 you, To swell so high that I may drown me in

(*mf*) (*cresc.*) (*f*)

39 you, That I may drown me in

(*dim.*)

43 you, 44 O when

(*mp*) (*p*) (*cresc. poco*)

47 O when be - gin you,

(*p*) (*cresc. poco*)

51 To swell so high that I may drown me in you, That

(*mf*) (*cresc.*) (*f*) (*dim.*)

55 I may drown me in you,

(*mp*)

Trombone 1
(Tenor)

Weep, o Mine Eyes

John Bennett (c. 1577-?)

(♩ = 68)

Weep o mine eyes and cease

(*p*) (*sempre legato*)

not, Weep o mine not, Weep

(*cresc.*) (*mf*)

o mine eyes, Weep o mine eyes and

(*dim.*)

cease not 15 A - las

(*mp*) (*cresc.*)

these your spring - tides

(*mf*)

A - las these your spring -

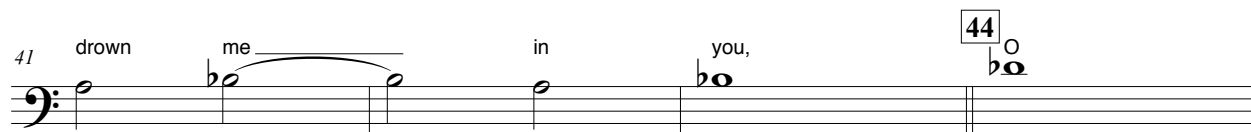
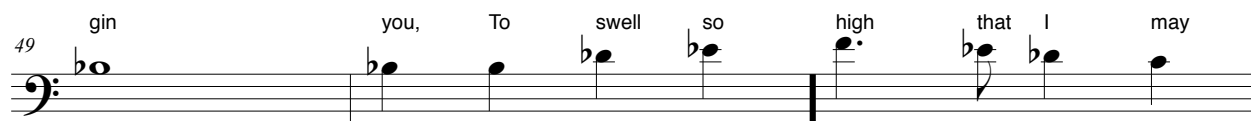
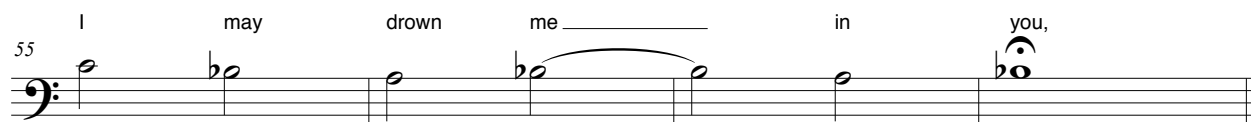
21

tides me - thinks in - crease not,

(*dim.*) (*p*)

29 O when, O

(*cresc. poco*) (*p*)

*(cresc. poco)**(mf)* *(cresc.)**(f)**(dim.)**(mp)**(p)**(cresc. poco)**(p)**(cresc. poco)**(mf)**(cresc.)**(f)**(dim.)**(mp)*

Vocal Score

Weep, o Mine Eyes

John Bennet (c. 1553 - ?)

Soprano

Alto

Tenor

Bass

1 2 3 4 5 6 7

Weep o mine eyes, Weep

Weep o mine eyes, and cease

Weep o mine eyes and cease not, Weep o mine eyes and cease

Weep o mine eyes and cease not, Weep o mine



S.

A.

T.

B.

8 9 10 11 12 13 14

o mine eyes, Weep o mine eyes and cease not

not, and cease not, Weep o mine eyes and cease not, A -

not, Weep o mine eyes, Weep o mine eyes and cease not

eyes, Weep o mine eyes, Weep, and cease not, and



S.

A.

T.

B.

15 16 17 18 19 20 21

A - - - las these your spring - tides A -

- - las these your spring - tides, A - las these your

A - las these your spring - - - tides A - - -

cease not, A - - - las these your spring -



S.

A.

T.

B.

22 23 24 25 26 27

las these your spring - tides me - thinks in - crease

spring - tides me - thinks in - crease not, me - thinks in - crease

las these your spring - tides me - thinks in - - - crease

tides in - - - crease not, me - thinks in - crease



S.

A.

T.

B.

28 29 30 31 32 33 34

not, O when O when be - gin

not, O when O when be - gin

not, O when, O when be - gin

not, O when, O when be - gin

S.

A.

T.

B.

you, To swell so high that I may drown me in you, That I may

you, To swell so high that I may drown me in you, That I may

you, To swell so high that I may drown, that I may drown me in you, That I may

you, To swell so high that I may drown me in you, That I may

35

36

37

38

39

40



S.

A.

T.

B.

drown me in you, O when

drown me in you, O when

drown me in you, O when,

drown me in you, O when,

41

42

43

44

45

46



S.

A.

T.

B.

O when be - gin you, To swell so high that I may

O when be - gin you, To swell so high that I may

O when be - gin you, To swell so high that I may drown, that I may

O when be - gin you, To swell so high that I may drown me

47

48

49

50

51

52



S.

A.

T.

B.

drown me in you, That I may drown me in you,

drown me in you, That I may drown me in you,

drown me in you, That I may drown me in you,

in you, That I may drown me in you,

53

54

55

56

57

58

APPENDIX C

ECCO MORMORAR L'ONDE SCORES AND PARTS

Score

Ecco mormorar l'onde

Claudio Monteverdi (1567-1643)

(♩ = 68) *Now the waves murmur...* *...and the leaves shake...*

Flute 1 (Canto)

Flute 2 (Quinto)

Oboe 1 (Canto)

Oboe 2 (Quinto)

Bassoon (Bass)

B♭ Clarinet 1 (Canto)

B♭ Clarinet 2 (Alto)

Bass Clarinet (Tenor)

Alto Saxophone 1 (Quinto)

Alto Saxophone 2 (Alto)

Tenor Sax (Tenor)

Baritone Sax (Bass)

B♭ Trumpet 1a (Quinto)

B♭ Trumpet 1b (Canto)

B♭ Trumpet 2 (Alto)

F Horn 1 (Alto)

F Horn 2 (Tenor)

Trombone 1 (Tenor)

Trombone 2 (Bass)

Euphonium (Bass)

Tuba (Bass)

Percussion 1 (Marimba or Vibraphone) (Canto)

Percussion 2 (Marimba or Vibraphone) (Quinto)

Percussion 3 (Marimba or Vibraphone) (Alto)

Percussion 4 (Marimba) (Tenor)

Percussion 5 (Marimba) (Bass)

Ec - co murmur mor - mo - rar waves l'on - - de, E shake tre - mo - lar le fron - de

Ec - co murmur mor - mo - rar waves l'on - de, E shake tre - mo - lar le fron - de, E shake tre - mo - lar le fron -

Ec - co mor - mo - rar l'on - - de

1 2 3 4 5 6

...and saplings shake in the morning breeze.

Fl. 1
(Canto)

(*p*) (*legato*)

Fl. 2
(Quinto)

(*p*) (*legato*)

Ob. 1
(Canto)

(*p*) (*legato*)

Ob. 2
(Quinto)

(*p*) (*legato*)

Bsn.
(Bass)

Cl. 1
(Canto)

(*p*) (*legato*)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

(*p*) (*legato*)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

(*p*) (*legato*)

Tpt. 1b
(Canto)

(*p*) (*legato*)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

A the breeze
l'au - - - ra mat - tu - - ti - - na e gl'ar - bor - sel -

(*p*) (*legato*)

Perc. 2
Mar./Vib.
(Quinto)

A the breeze
l'au - - - ra mat - tu - - ti - na e gl'ar - bor - sel - - -

(*p*) (*legato*)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

de, A the breeze
l'au - - - ra ma - tu - ti - - na e gl'ar - bor - sel - - -

Perc. 5
Mar.
(Bass)

Fl. 1
(Canto)

Musical staff for Fl. 1 (Canto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Fl. 2
(Quinto)

Musical staff for Fl. 2 (Quinto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Ob. 1
(Canto)

Musical staff for Ob. 1 (Canto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Ob. 2
(Quinto)

Musical staff for Ob. 2 (Quinto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Bsn.
(Bass)

Musical staff for Bsn. (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Cl. 1
(Canto)

Musical staff for Cl. 1 (Canto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Cl. 2
(Alto)

Musical staff for Cl. 2 (Alto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

B. Cl.
(Tenor)

Musical staff for B. Cl. (Tenor) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

A. Sx. 1
(Quinto)

Musical staff for A. Sx. 1 (Quinto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

A. Sx. 2
(Alto)

Musical staff for A. Sx. 2 (Alto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

T. Sx.
(Tenor)

Musical staff for T. Sx. (Tenor) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

B. Sx.
(Bass)

Musical staff for B. Sx. (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tpt. 1a
(Quinto)

Musical staff for Tpt. 1a (Quinto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tpt. 1b
(Canto)

Musical staff for Tpt. 1b (Canto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tpt. 2
(Alto)

Musical staff for Tpt. 2 (Alto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Hn. 1
(Alto)

Musical staff for Hn. 1 (Alto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Hn. 2
(Tenor)

Musical staff for Hn. 2 (Tenor) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tbn. 1
(Tenor)

Musical staff for Tbn. 1 (Tenor) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tbn. 2
(Bass)

Musical staff for Tbn. 2 (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Euph.
(Bass)

Musical staff for Euph. (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Tuba
(Bass)

Musical staff for Tuba (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Perc. 1
Mar./Vib.
(Canto)

Musical staff for Perc. 1 (Canto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

li, Ec - co murmur mo - rar waves l'on - - - de, E shake tre - mo - lar le fron - de,

Perc. 2
Mar./Vib.
(Quinto)

Musical staff for Perc. 2 (Quinto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

li, Ec - co murmur mor - mo - rar waves l'on - - - de, E shake tre - mo - lar le fron - de,

Perc. 3
Mar./Vib.
(Alto)

Musical staff for Perc. 3 (Alto) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Ec - co mor - mo - rar l'on - de, Ec - - - co, Ec - co mor - mo - rar l'on -

Perc. 4
Mar.
(Tenor)

Musical staff for Perc. 4 (Tenor) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

li, Ec - co mor - mo - rar l'on -

Perc. 5
Mar.
(Bass)

Musical staff for Perc. 5 (Bass) showing a melodic line with a half note, a whole note, and a half note, followed by a series of eighth notes.

(mp)

Ec - co mor - mo - rar l'on - de E tre - mo - lar le fron - de, _ A l'au -

23

27 (poco piu mosso, $\text{♩} = \text{c. } 74$) *And on the green branches, the roaming birds...*

Instrumentation and Dynamics:

- Fl. 1 (Canto):** *(mp) (poco a poco cresc.)*
- Fl. 2 (Quinto):** *(mp) (poco a poco cresc.)*
- Ob. 1 (Canto):** *(mp) (poco a poco cresc.)*
- Ob. 2 (Quinto):** *(mp) (poco a poco cresc.)*
- Bsn. (Basso):** *(mp) (poco a poco cresc.)*
- Cl. 1 (Canto):** *(mp) (poco a poco cresc.)*
- Cl. 2 (Alto):** *(mp) (poco a poco cresc.)*
- B. Cl. (Tenor):** *(mp) (poco a poco cresc.)*
- A. Sx. 1 (Quinto):** *(mp) (poco a poco cresc.)*
- A. Sx. 2 (Alto):** *(mp) (poco a poco cresc.)*
- T. Sx. (Tenor):** *(mp) (poco a poco cresc.)*
- B. Sx. (Basso):** *(mp) (poco a poco cresc.)*
- Tpt. 1a (Quinto):** *(mp) (poco a poco cresc.)*
- Tpt. 1b (Canto):** *(mp) (poco a poco cresc.)*
- Tpt. 2 (Alto):** *(mp) (poco a poco cresc.)*
- Hn. 1 (Alto):** *(mp) (poco a poco cresc.)*
- Hn. 2 (Tenor):** *(mp) (poco a poco cresc.)*
- Tbn. 1 (Tenor):** *(mp) (poco a poco cresc.)*
- Tbn. 2 (Basso):** *(mp) (poco a poco cresc.)*
- Euph. (Basso):** *(mp) (poco a poco cresc.)*
- Tuba (Basso):** *(mp) (poco a poco cresc.)*
- Perc. 1 Mar./Vib. (Canto):** *(mp) (poco a poco cresc.)*
- Perc. 2 Mar./Vib. (Quinto):** *(mp) (poco a poco cresc.)*
- Perc. 3 Mar./Vib. (Alto):** *(mp) (poco a poco cresc.)*
- Perc. 4 Mar. (Tenor):** *(mp) (poco a poco cresc.)*
- Perc. 5 Mar. (Basso):** *(mp) (poco a poco cresc.)*

Vocal Lyrics:

gl'ar - - bor - sel - li. E so - vra i ver - di ra - mi i vagh' au - gel - - -
na e e gl'ar - bor - sel - li. E so - vra i ver - di ra - mi i vagh' au - gel -
ti - na e gl'ar - bor - sel - li. E so - vra i ver - di
gl'ar - bor - sel - - - li.
na e gl'ar - bor - sel - - - li.

...sing sweetly, and the East smiles.

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Bass)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Bass)

li, **sing**
Can - tar so - a - ve - men - te, E **smiles**
ri - - - der l'O - ri -

li, **sing**
Can - tar so - a - ve - men - te, E **smiles**
ri - - - der l'O - - - ri - en -

ra - mi i vagh' au - gel - li, Can - tar so - a - - ve - men -

...and is reflected in the sea, and brightens the sky,

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Bass)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Bass)

E si spec - chia nel sea ma - re, E brightens ras - se - re - na il sky cie - lo E si spec -

pa - re, E si spec - chia nel sea ma - re E brightens ras - se - re - na il

Ec - co già l'alb' ap - pa - re, Ec - co già l'alb' ap - pa - - - re, E si spec -

pa - re E si spec - chia nel sea ma - re

Ec - co già l'alb' ap - pa - re E si spec - chia nel ma - re

And melts the fresh frost,

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Bass)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Bass)

- chia nel ma - - re, E ras - se - re - na il cie - - - lo

sky
cie - lo E im per - la il - dol - ce gie - lo E ras - se - re - na il cie - lo

- chia nel ma - - re E **brightens** ras - se - re - na il **sky** cie - - - lo E im - per - la il dol -

E **brightens** ras - se - re - na il **sky** cie - lo E im - per - la il dol - ce gie

E **brightens** ras - se - re - na il **sky** cie - - - - lo E im - - per - la il dol - ce

55

And covers the high mountains in gold.

Fl. 1 (Canto)

Fl. 2 (Quinto)

Ob. 1 (Canto)

Ob. 2 (Quinto)

Bsn. (Bass)

Cl. 1 (Canto)

Cl. 2 (Alto)

B. Cl. (Tenor)

A. Sx. 1 (Quinto)

A. Sx. 2 (Alto)

T. Sx. (Tenor)

B. Sx. (Bass)

Tpt. 1a (Quinto)

Tpt. 1b (Canto)

Tpt. 2 (Alto)

Hn. 1 (Alto)

Hn. 2 (Tenor)

Tbn. 1 (Tenor)

Tbn. 2 (Bass)

Euph. (Bass)

Tuba (Bass)

Perc. 1 Mar./Vib. (Canto)

Perc. 2 Mar./Vib. (Quinto)

Perc. 3 Mar./Vib. (Alto)

Perc. 4 Mar. (Tenor)

Perc. 5 Mar. (Bass)

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Bass)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenor)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenor)

B. Sx.
(Bass)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenor)

Tbn. 1
(Tenor)

Tbn. 2
(Bass)

Euph.
(Bass)

Tuba
(Bass)

Perc. 1
Mar./Vib.
(Canto)

Perc. 2
Mar./Vib.
(Quinto)

Perc. 3
Mar./Vib.
(Alto)

Perc. 4
Mar.
(Tenor)

Perc. 5
Mar.
(Bass)

do - ra, E gl'al - ti mon - ti in - do - - - ra, E gl'al - ti

E the high gl'al - ti mountains mon - ti in - do - ra,

the high gl'al - ti mountains mon - ti in - do - - - - - ra E gl'al - - - ti mon -

E the high gl'al - ti mountains mon - ti in - do - - - - ra, E gl'al - ti mon

do - - - - - ra,

67 (♩ = 94) Oh, beautiful and fleeting dawn...

Fl. 1
(Canto)

Musical staff for Fl. 1 (Canto) showing notes and dynamics.

Fl. 2
(Quinto)

Musical staff for Fl. 2 (Quinto) showing notes and dynamics.

Ob. 1
(Canto)

Musical staff for Ob. 1 (Canto) showing notes and dynamics.

Ob. 2
(Quinto)

Musical staff for Ob. 2 (Quinto) showing notes and dynamics.

Bsn.
(Bass)

Musical staff for Bsn. (Bass) showing notes and dynamics.

Cl. 1
(Canto)

Musical staff for Cl. 1 (Canto) showing notes and dynamics.

Cl. 2
(Alto)

Musical staff for Cl. 2 (Alto) showing notes and dynamics.

B. Cl.
(Tenor)

Musical staff for B. Cl. (Tenor) showing notes and dynamics.

A. Sx. 1
(Quinto)

Musical staff for A. Sx. 1 (Quinto) showing notes and dynamics.

A. Sx. 2
(Alto)

Musical staff for A. Sx. 2 (Alto) showing notes and dynamics.

T. Sx.
(Tenor)

Musical staff for T. Sx. (Tenor) showing notes and dynamics.

B. Sx.
(Bass)

Musical staff for B. Sx. (Bass) showing notes and dynamics.

Tpt. 1a
(Quinto)

Musical staff for Tpt. 1a (Quinto) showing notes and dynamics.

Tpt. 1b
(Canto)

Musical staff for Tpt. 1b (Canto) showing notes and dynamics.

Tpt. 2
(Alto)

Musical staff for Tpt. 2 (Alto) showing notes and dynamics.

Hn. 1
(Alto)

Musical staff for Hn. 1 (Alto) showing notes and dynamics.

Hn. 2
(Tenor)

Musical staff for Hn. 2 (Tenor) showing notes and dynamics.

Tbn. 1
(Tenor)

Musical staff for Tbn. 1 (Tenor) showing notes and dynamics.

Tbn. 2
(Bass)

Musical staff for Tbn. 2 (Bass) showing notes and dynamics.

Euph.
(Bass)

Musical staff for Euph. (Bass) showing notes and dynamics.

Tuba
(Bass)

Musical staff for Tuba (Bass) showing notes and dynamics.

Perc. 1
Mar./Vib.
(Canto)

mon - ti in - do - ra, O bel - la e vagh' dawn au - ro - ra, O bel - la e vagh' au - ro - ra,

Perc. 2
Mar./Vib.
(Quinto)

O bel - la e vagh' dawn au - ro - ra, O bel - la e va - ga, O bel - la e vagh' au - ro - ra,

Perc. 3
Mar./Vib.
(Alto)

ti in - do ra. O bel - la e vagh' dawn au - ro - - - - ra

Perc. 4
Mar.
(Tenor)

ti in - do ra, O bel - la e va - ga, O bel - la e vagh' dawn au - ro - ra

Perc. 5
Mar.
(Bass)

O bel - la e vagh' dawn au - ro - - - - ra, O bel - la e vagh' au - ro - ra,

77

That every burning heart restores.

Fl. 1
(Canto)

(legato) (cresc.)



Fl. 2
(Quinto)

(legato) (cresc.)



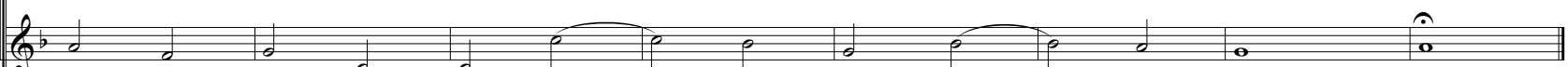
Ob. 1
(Canto)

(legato) (cresc.)



Ob. 2
(Quinto)

(legato) (cresc.)



Bsn.
(Bass)

(mf) (legato) (cresc.)



Cl. 1
(Canto)

(legato) (cresc.)



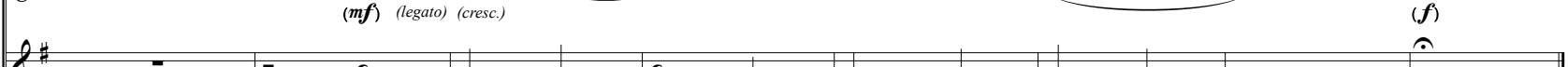
Cl. 2
(Alto)

(mf) (legato) (cresc.)



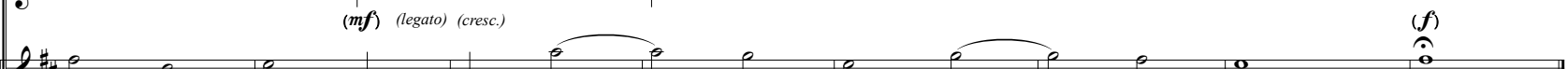
B. Cl.
(Tenor)

(mf) (legato) (cresc.)



A. Sx. 1
(Quinto)

(legato) (cresc.)



A. Sx. 2
(Alto)

(mf) (legato) (cresc.)



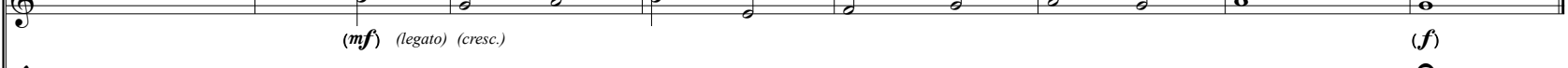
T. Sx.
(Tenor)

(mf) (legato) (cresc.)



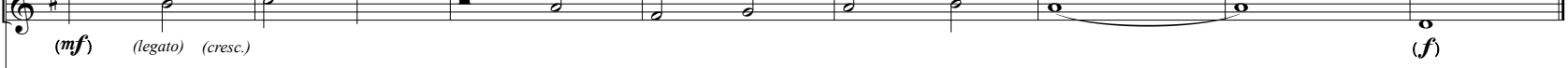
B. Sx.
(Bass)

(mf) (legato) (cresc.)



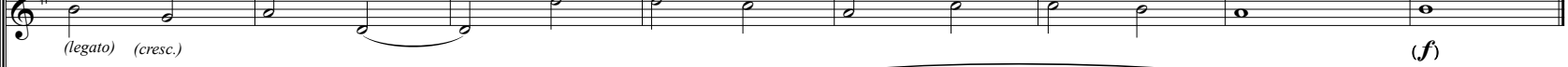
Tpt. 1a
(Quinto)

(legato) (cresc.)



Tpt. 1b
(Canto)

(legato) (cresc.)



Tpt. 2
(Alto)

(mf) (legato) (cresc.)



Hn. 1
(Alto)

(mf) (legato) (cresc.)



Hn. 2
(Tenor)

(mf) (legato) (cresc.)



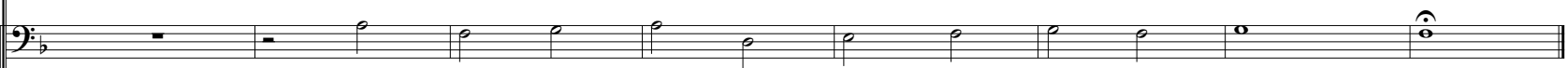
Tbn. 1
(Tenor)

(mf) (legato) (cresc.)



Tbn. 2
(Bass)

(mf) (legato) (cresc.)



Euph.
(Bass)

(mf) (legato) (cresc.)



Tuba
(Bass)

(mf) (legato) (cresc.)



Perc. 1
Mar./Vib.
(Canto)

(legato) (cresc.)

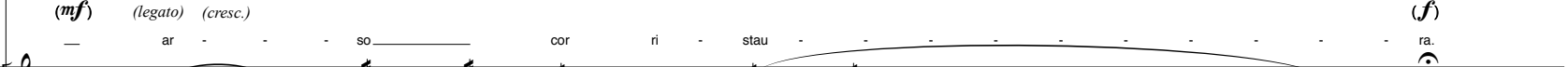
— ar - - - so cor ri - stau - - - - ra.



Perc. 2
Mar./Vib.
(Quinto)

(legato) (cresc.)

Ch'ogn ar - so cor, ch'ogn' ar - so cor ri - stau - - - ra.



Perc. 3
Mar./Vib.
(Alto)

(mf) (legato) (cresc.)

ra Ch'ogn' ar - - - so cor ri - stau - - - - ra.



Perc. 4
Mar.
(Tenor)

(mf) (legato) (cresc.)

Ch'ogn' ar - so cor, ch'ogn' ar - so - cor ri - stau - - - ra.



Perc. 5
Mar.
(Bass)

(mf) (legato) (cresc.)

Ch'ogn' ar - so cor, ch'ogn' ar - so cor ri - stau - - - - ra.



B $\flat$ Clarinet 1
(Canto)

Ecco mormorar l'onde Claudio Monteverdi (1567-1643)

(♩ = 68) (Now the waves murmur...) (...and the leaves shake...)

[1-3] 3 [4-6] 3

...and saplings shake in the morning breeze.

7 A breeze - ra mat - tu - ti - na e
(p) (legato)

11 gl'ar - bor - sel - li, _____ Ec - co murmur mor -
(mp)

15 - mo - rar lon - de, E shake tre - mo - lar le fron - de,
...and the leaves shake...

19 A 21 ...and saplings shake in the morning breeze.
l'au - ra mat - tu -

23 ti - na e gl'ar - bor - sel - li. E
(mp)

27 (poco piu mosso, ♩ = c. 74) And on the green branches, the roaming birds...
so - vra i ver - di ra - mi i vagh' au - gel li, ...sing sweetly,
Sing Can - tar
(poco a poco cresc.)

31 - so - a - ve - men - te, and the East smiles.
E ri smiles

35 -) der l'O - ri - en - te E ri - der l'O - ri -

(*mf*)

39 en - te. **40** ($\text{♩} = 84$) *Now the dawn appears...*
Ec - co già **the dawn** l'alb' ap - pa - re

(*un poco marcato*)

...and is reflected in the sea, and brightens the sky,
43 E si spec - chia nel **sea** ma - re E **brightens** ras - se - re - na il **sky** cie - lo

47 E si spec - chia nel ma - re, E ras - se - re - na il cie -

51 *And melts the fresh frost,*
- lo - - - - - E im -

55 *And melts the fresh frost,* *And covers the high mountains in gold.*
- per - la il dol - ce gie - lo E **the high** gl'al - ti

59 **mountains** mon - ti in - do - ra, E

63 gl'al - ti mon - ti in - do - ra, E gl'al - ti mon - ti in - do -

67 (♩ = 94) *Oh, beautiful and fleeting dawn...*
 ra, O bel - la e vagh' **dawn** au - ro - ra, O bel - la e vagh' au -
 (f) (marcato)

71 ro - ra, [72-74] **The wind** L'au - ra è tua mes - sag -
 (mp)

77 gie ra e tu de l'au - ra 79 L'au - ra è tua mes - sag -
 (cresc.)

81 gie - tu de l'au - ra Ch'ogn' _____
 (mf)

That every burning heart restores.
 85 ar - so cor ri - stau -
 (legato) (cresc.)

89 ra.
 (f)

Trombone 1
(Tenor)

Ecco mormorar l'onde

Claudio Monteverdi (1567-1643)

(♩ = 68) *Now the waves murmur...*

Ec - co murmur - mo - rar waves l'on - de,

(*p*) (*legato*)

...and the leaves shake...

4 E tre - mo - lar le fron - de, E tre - mo - lar le fron -

...and saplings shake in the morning breeze.

7 de, A l'au - ra ma - tu - ti na e gl'ar - bor -

11 sel - li, [14-15] 2 Ec - co mor -

(*mp*)

17 - mo - rar l'on - de, E tre - mo - lar - le fron - de, A

21 l'au - ra ma - tu - ti - na e gl'ar - bor - sel - li.

27 (*poco piu mosso*, ♩ = c. 74) (*And on the green branches, the roaming birds...*)

[27-29] 3

(...sing sweetly,)

[30-32] 3 [33-35] 3

and the East smiles.

E ri - der l'O - ri - en -

(*mf*)

39 te. 40 (♩ = 84) *Now the dawn appears...* Ec - co già **the dawn** l'alb' ap - pa - re

(un poco marcato)

...and is reflected in the sea, and brightens the sky, [43-44] **2** E si spec - chia nel **sea** ma - re

48 **brightens** ras - se - re - na il **sky** cie - lo E im - per - la il *And melts the fresh frost,*

52 dol - ce gie - - - - - 55 lo

56 *And covers the high mountains in gold.* **the high** gl'al - ti **mountains** mon - ti in

[57-60] **4**

63 do - - - - - ra, E gl'al - ti mon - ti in - do - -

67 (♩ = 94) *Oh, beautiful and fleeting dawn...* ra, O bel - la e va - ga, O bel - la e vagh' **dawn** au - ro - ra

(f) *(marcato)*

The wind is your messenger, and you of the wind... **The wind** L'au - - - - - ra è tua mes - sag - gie - ra e tu de

(mp)

75 l'au - ra, L'au - - - ra e tua mes - sag - gie - ra, e tu de

79 l'au - ra, L'au - ra è tua mes - sag -

The musical notation is written on a single bass staff. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains two quarter notes: G2 and F2. The second measure is a whole rest. The third measure starts with a half note G2, followed by a series of eighth notes: A2, Bb2, C3, D3, E3, F3, G3. A slur covers the last four eighth notes (A2 through G3). The final measure consists of a half note G3.

(cresc.)

(cresc.)

83 gie - ra è tu de l'au - ra *That every burning heart restores.*
Ch'ogn' ar - so

(mf) (legato) (cresc.)

88 cor, ch'ogn' ar - so - cor ri - stau - ra.



The musical notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of half notes: C3 (below the staff), B2, A2, G2, F2, E2, D2, and C2 (below the staff). The lyrics are written above the staff, and a fermata is placed over the final note 'ra.'.

Ecco mormorar l'onde

Claudio Monteverdi (1567-1643)

1 2 3 4 5 6 7

ra mat - tu - ti - na e gl'ar - bor - sel - li, Ec - co

ra mat - tu - ti - na e gl'ar - bor - sel - li, Ec - co

Ec - co mor - mo - rar l'on - de, Ec

ra ma - tu - ti na e gl'ar - bor - sel - li, Ec - co mor - mo - rar l'on - de

8 9 10 11 12 13 14

mo - rar l'on - de, E tre - mo - lar le fron - de, A l'au -

mo - rar l'on - de, E tre - mo - lar le fron - de,

co, Ec - co mor - mo - rar l'on - de, E tre - mo - lar le fron - de, A l'au - ra

Ec - co mor - mo - rar l'on - de, E tre - mo - lar le fron - de, A l'au -

E tre - mo - lar le fron - de, A l'au - ra mat - tu - ti - na, A l'au -

15 16 17 18 19 20 21

ra mat - tu - ti - na e gl'ar - bor - sel - li. E so - vra i ver - di

l'au - ra ma - tu - ti - na e e gl'ar - bor - sel - li. E so -

A l'au - ra ma - tu - ti - na e gl'ar - bor - sel - li. E

ra ma - tu - ti - na e gl'ar - bor - sel - li.

ra mat - tu - ti - na e gl'ar - bor - sel - li.

22 23 24 25 26 27

ra - mi i vagh' au - gel - li, Can - tar so - a - ve - men - te, E ri

ver - di ra - mi i vagh' au - gel - li, Can - tar so - a - ve - men - te, E ri - der l'O

so - vra i ver - di ra - mi i vagh' au - gel - li, Can - tar so - a

28 29 30 31 32 33 34

C
- der l'O - en - te E ri - - der l'O - ri - en - te. Ec - co già l'alb' ap - pa - re

Q
- - ri - en - te E ri - - der l'O - ri - en - te. Ec - co già l'alb' ap -

A
ve - men - te E ri - der l'O - ri - en - te. Ec - co già l'alb' ap - pa - re,

T
8
E ri - der l'O - ri - en - te. Ec - co già l'alb' ap -

B
Ec - co già l'alb' ap - pa - re,

35 36 37 38 39 40 41

C
E si spec - chia nel ma - re, E ras - se - re - na il cie - lo E si spec -

Q
pa - re, E si spec - chia nel ma - re E ras - se - re - na il

A
Ec - co già l'alb' ap - pa - re, Ec - co già l'alb' ap - pa - - - re, E si spec -

T
8
pa - re E si spec - chia nel ma - re

B
Ec - co già l'alb' ap - pa - re E si spec - chia nel ma - re

42 43 44 45 46 47

C
- chia nel ma - re, E ras - se - re - na il cie - - - lo

Q
cie - lo E im - per - la il _ dol - ce gie - lo E ras - se - re - na il cie - lo

A
- chia nel ma - re E ras - se - re - na il cie - - - lo E im - per - la il dol -

T
8
E ras - se - re - na il cie - lo E im - per - la il _ dol - ce gie

B
E ras - se - re - na il cie - - - lo E im - per - la il _ dol - ce

48 49 50 51 52 53

C
E im - per - la il dol - ce gie - lo E gl'al - ti mon - ti in -

Q
E im - per - la il dol - ce _ gie - - - lo

A
- ce gie - lo, E ras - se - re - na il cie - lo E im - per - la il dol - ce gie - lo E

T
8
lo

B
gie - lo E gl'al - ti mon - ti in -

54 55 56 57 58 59

C
do - ra, E gl'al - ti mon - ti in - do - - - ra, E gl'al - ti

Q
E gl'al - ti mon - ti in - do - ra,

A
gl'al - ti mon - ti in - do - - - ra E gl'al - - - ti mon -

T
8
E gl'al - ti mon - ti in - do - - - ra, E gl'al - ti mon -

B
do - - - ra,

60 61 62 63 64 65

C

mon - ti in - do - ra, O bel - la e vagh' au - ro - ra, O bel - la e vagh' au - ro - ra,

Q

O bel - la e vagh' au - ro - ra, O bel - la e va - ga, O bel - la e vagh' au - ro - ra,

A

ti in - do ra. O bel - la e vagh' au - ro - - - - - ra

T

8 - ti in - do ra, O bel - la e va - ga, O bel - la e vagh' au - ro - ra

B

O bel - la e vagh' au - ro - - - - - ra, O bel - la e vagh' au - ro - ra,

666768697071

C

L'au - - - - - ra è tua mes - sag - gie - ra e tu de

Q

L'au - - - - - ra è tua mes - sag - gie ra e tu de l'au - ra

A

L'au - - - - - ra è tua mes - sag - gie - ra,

T

8 L'au - - - - - ra è tua mes - sag - gie - ra e tu de l'au - ra, L'au - - - - - ra e tua mes - sag -

B

L'au - - - - - ra è tua mes - - - - - sag - - - - - gie - - - - -

727374757677

C

l'au - ra L'au - - - - - ra è tua mes - sag - gie - ra è tu de l'au - ra

Q

L'au - - - - - ra è tua mes - sag - gie - ra è tu de l'au - ra,

A

L'au - - - - - ra è tua mes - sag - gie - ra è tu de l'au - ra, E

T

8 gie - ra, e tu de l'au - ra, L'au - - - - - ra è tua mes - sag -

B

ra, e tu de l'au - - - - - ra

7879808182

C

Ch'ogn' - - - - - ar - - - - - so - - - - - cor

Q

E tu de l'au - ra, Ch'ogn ar - so cor, ch'ogn' - - - - -

A

tu de l'au - - - - - ra Ch'ogn' - - - - - ar - - - - -

T

8 gie - ra è tu de l'au - ra Ch'ogn' ar - so

B

Ch'ogn' ar - so cor, ch'ogn'

8384858687

C

ri - stau - - - - - ra.

Q

- - - - - ar - - - - - so cor - - - - - ri - stau - - - - - ra.

A

- - - - - so cor ri - stau - - - - - ra.

T

8 cor, ch'ogn' ar - - - - - so - cor ri - stau - - - - - ra.

B

ar - so cor ri - stau - - - - - ra.

8889909192

APPENDIX D

GMEA RUBRIC FOR MUSIC SUBMISSIONS TO THE LGPE LIST

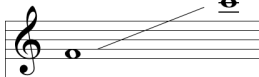
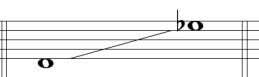
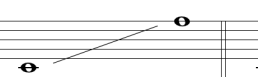
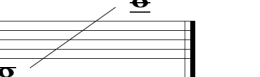
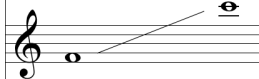
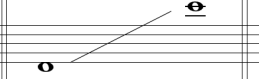
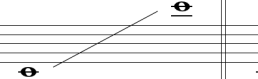
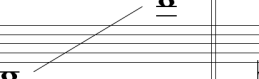
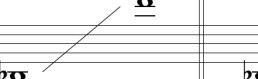
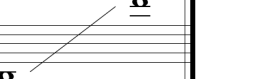
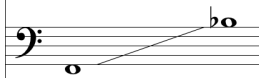
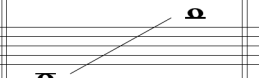
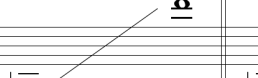
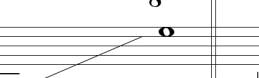
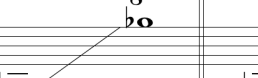
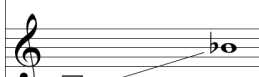
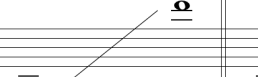
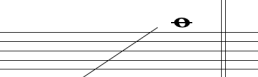
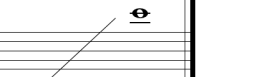
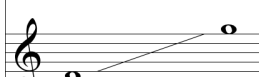
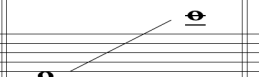
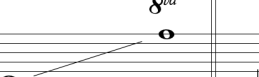
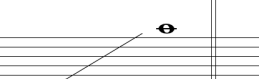
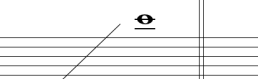
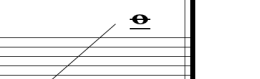
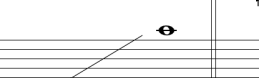
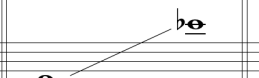
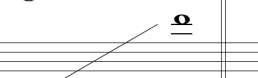
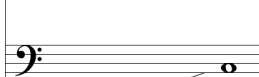
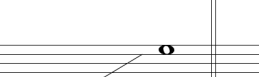
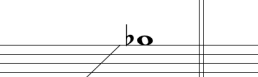
GMEA Rubric for Music Submissions to the LGPE List

Grade Level	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Meter	2/4, 3/4, 4/4 Common Time	Add Cut Time & 6/8	Add 3/8 & 12/8	Add 5/8 & 7/8	All Meters	All Meters
Key Signature	1 to 3 Flats	1 to 4 Flats	None to 4 Flats	1 Sharp to 5 Flats	1 Sharp to 6 Flats	All Keys
Note/Rest/Values	Whole, Dotted Half, Dotted Quarter, Quarter, Eighth, Simple Syncopation, Simple 16 th Patterns in Percussion Parts	Add simple 16 th note patterns and triplets.	All duple & easy compound rhythms	All duple & compound rhythms	All duple & compound rhythms	All values
Articulation	Attack, release, slurs, staccato & accents	Add legato	Multiple articulations simultaneously	All articulations	All articulations Including multiple tonguing methods	Any articulations
Ornaments	Simple trills	Trills & single grace notes	Trills with grace notes & multiple grace note figures	Trills, turns, & mordents	All ornaments	All ornaments
Scoring	Limited part divisions	Independent, contrapuntal lines & limited exposed lines	More part divisions Solos & exposed lines	Full range of instrumentation occasional solos & exposed lines	Full range of instrumentation with frequent solos & exposed lines	Full range, use of scoring & contemporary compositional techniques including complex percussion writing and virtuosic solos

Grade Level	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Length	1 to 3 minutes	2 to 5 minutes	3 to 6 minutes	Minimum of 3.5 minutes	Minimum of 5 minutes	6+ minutes
Things to Avoid	Exposed solos Frequent key or meter changes	Wide range for 2 nd parts	Extreme registers Technical 3 rd parts	Extreme registers Rapid tonging	Length in excess of 7 minutes, virtuosic solos	Unlimited
Flute	Low F to High C	Low D to High Eb	Low C to High F	Low C to High G	Low Bb to High C (3 Octaves)	Low Bb to High C (3 Octaves)
Oboe	Low F to High C	Low D to High C	Low C to High C	Low B to High D	Low Bb to High D	Low Bb to High D
Bassoon	Low F to High Bb	Low D to High D	Low Bb to High F	Low Bb to High G	3 Octaves from Low Bb	3 Octaves from Low Bb
Clarinet	Low G to Bb	Low E to High A	Low E to High D	Low E to High F	Low E to High G	Low E to High G above High C
Bass Clarinet	Low G to Bb	Low E to High F	Low E to High A	Low E to High C	Low E to High C	Low E to High C
Saxophones	Low D to High G	Low D to High C	Low C to High D	Low C to High F	Low Bb to High F	Low Bb to High F
Trumpet	Low A to D	Low G to High F	Low F# to High G	Low F# to High A	Low F# to High C	Low F# to High C+
Horn	Low A to C	Low G to High D	Low F to High F	Low F to High A	Low F to High A	Low F to High A+
Trombone / Baritone	Low G to C	Low G to High Eb	Low E to High F	Low E to High G	Low E to High Bb	Low E to High Bb+
Tuba	Low G to C	Low G to High Eb	Low E to High F	Low E to High G	Low E to High Bb	Low E to High Bb+

Note. An addendum to this table, which presents the above ranges in written notation, appears on the next page. The addendum was prepared by the present author, and is not an official document of Georgia Music Educators Association.

Addendum to GMEA Rubric for Submissions to the LGPE List

	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Flute						
Oboe						
Bassoon						
Clarinet						
Bass Clarinet						
Saxophones						
Trumpet						
Horn						
Trombone/ Baritone						
Tuba						

APPENDIX E
STUDY CONSENT DOCUMENT



THE UNIVERSITY OF GEORGIA

Dear Band Directors,

I am a faculty member and graduate student (conducting research under the supervision of Dr. Mary Leglar) in the Hugh Hodgson School of Music at the University of Georgia. I invite you to participate in a research study entitled *Effect of the awareness of madrigal arrangements and related pedagogical materials on the instructional plans of middle and high school band directors*. The purpose of this study is to determine if a type of repertoire and instructional material that is unique in the band literature would have an effect on the likelihood of band directors to teach or program music of the Renaissance period.

Your participation will involve an introductory survey, a review of several items of performance and instructional materials, and a follow-up survey. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. If you decide to stop or withdraw from the study, the information/data collected from or about you up to the point of your withdrawal will be kept as part of the study and may continue to be analyzed. The approximate time commitment for this study is 20 minutes which includes 5 minutes for the initial survey, 10 minutes for the review of the materials, and 5 minutes for the final survey.

For completing this study, you may choose to be entered into a drawing for a Visa gift card in the amount of \$25. If you are selected, you will be asked to pick up the gift card from the UGA Hodgson School of Music at a mutually agreed upon time or provide your mailing address so the card can be mailed to you after the study concludes. Participation in the research is not required to enter the drawing. If you do not want to participate in the research but want to enter the drawing, email me with "Request to Enter Drawing" in the subject line at bbawcum@uga.edu.

Though links to the survey materials may have been emailed to you, the survey link and results are anonymous. If you elect to be entered into the drawing, your email address will be stored for that purpose only; this record will be deleted following the drawing. Otherwise, there will be no record of whether or not you participate in this study, and no identifying information will be stored as part of the data resulting from the survey. The results of the research study may be published, but your name or any identifying information will not be used.

The findings from this project may provide information on the effect of a specific type of repertoire on the likelihood that band directors will program or teach Renaissance music. There are no known risks or discomforts associated with this research.

It is recommended that you take this survey on a laptop, desktop, or tablet computer. Some of the materials may not be clear on mobile phones.

If you have any questions about this research project, please feel free to contact me by email at bbawcum@uga.edu.

Questions or concerns about your rights as a research participant should be directed to The Chairperson, University of Georgia Institutional Review Board; telephone (706) 542-3199; email address irb@uga.edu.

By clicking "I Agree" below, you are agreeing to participate in the above described research project; if you do not wish to participate, please close this window. Thank you for your consideration! Please print this page for your records.

Sincerely,

Brett Bawcum

I agree.

APPENDIX F

SURVEY QUESTIONS

Pre-test

Demographic Questions

1. (All respondents, select one) Which of the following best describes your professional status?

- Pre-service band director, in training: I am pursuing teaching credentials or a degree in music education; I have not held primary employment as a band director for one academic year or more; I anticipate holding primary employment as a band director within the next four years.
- Pre-service band director, certified: I am certified to teach; I have not held primary employment as a band director for one academic year or more; I anticipate holding primary employment as a band director within the next four years.
- In-service band director: I have held primary employment as a band director for at least one academic year and anticipate continuing within the next four years.
- None of the above. *

2a. (In-service directors only, select all that apply) Which of the following instructional levels have you taught while holding primary employment as a band director?

- Elementary School (Grades K-5)
- Middle School (Grades 6-8) †
- High School (Grades 9-12) †
- Collegiate

3a. (Only in-service directors who indicate having taught middle school or high school, select one) With which of the following descriptions do you more strongly identify?

- Middle School band director (Grades 6-8)
- High School band director (Grades 9-12)

2b. (Pre-service directors only, select all that apply) Which of the following best describes the instructional level of the students you expect to teach?

- Elementary School (Grades K-5)
- Middle School (Grades 6-8) †
- High School (Grades 9-12) †
- Collegiate

3b. (Pre-service educators only, select one) With which of the following descriptions do you more strongly identify?

- Likely Middle School band director (Grades 6-8)
- Likely High School band director (Grades 9-12)

Primary Questions

4. (All respondents, select one) In the next one year that you are primarily employed as a band director, how likely will you be to program music that was composed in the Renaissance era (1430-1600 C.E.) for performance by your students?

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

5. (All respondents, select one) In the next four years that you are primarily employed as a band director, how likely will you be to program music that was composed in the Renaissance era (1430-1600 C.E.) for performance by your students?

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

6. (All respondents, select one) Which of the following best describes the strongest factor in your consideration of whether or not to program Renaissance music for performance?

- Engagement of my students and/or our audience and/or myself
- State, national, and/or local standards
- Availability of appropriate repertoire
- Relevance of Renaissance music
- Other (please specify)

7. (All respondents, select one) In the next one year that you are primarily employed as a band director, how likely will you be to plan one or more classroom activities other than performance that addresses music of the Renaissance era (1430-1600 C.E.)?

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

8. (All respondents, select one) In the next four years that you are primarily employed as a band director, how likely will you be to plan one or more classroom activities other than performance that addresses music of the Renaissance era (1430-1600 C.E.)?

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

9. Which of the following best identifies the strongest factor in your consideration of whether or not to plan classroom activities other than performance that primarily address Renaissance music?

- Engagement of my students and/or myself
- State, national, and/or local standards
- Availability of appropriate materials
- Relevance of Renaissance music
- Other (please specify)

Post-test

10. (All respondents, select one) In the next one year that you are primarily employed as a band director, how likely will you be to program music that was composed in the Renaissance era for performance by your students? (1430-1600 C.E.)

- Highly Unlikely
- Somewhat Unlikely
- Not Sure

- Somewhat Likely
- Highly Likely

11. (All respondents, select one) In the next four years that you are primarily employed as a band director, how likely will you be to program music that was composed in the Renaissance era for performance by your students? (1430-1600 C.E.)

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

12. (All respondents, select one) Which of the following best identifies the strongest factor in your consideration of whether or not to program Renaissance music for performance?

- Engagement of my students and/or our audience and/or myself
- State, national, and/or local standards
- Availability of appropriate repertoire
- Relevance of Renaissance music
- Other (please specify)

13. (All respondents, select one) In the next one year that you are primarily employed as a band director, how likely will you be to plan to plan one or more classroom activity other than performance that addresses music of the Renaissance era? (1430-1600 C.E.)

- Highly Unlikely
- Somewhat Unlikely
- Not Sure

- Somewhat Likely
- Highly Likely

14. (All respondents, select one) In the next four years that you are primarily employed as a band director, how likely will you be to plan one or more classroom activity other than performance that addresses music of the Renaissance era? (1430-1600 C.E.)

- Highly Unlikely
- Somewhat Unlikely
- Not Sure
- Somewhat Likely
- Highly Likely

15. Which of the following best describes identifies the strongest factor in your consideration of whether or not to plan classroom activities other than performance that primarily address Renaissance music?

- Engagement of my students and/or myself
- State, national, and/or local standards
- Availability of appropriate materials
- Relevance of Renaissance music
- Other (please specify)

Note. * Indicates response that disqualifies the respondent from further participation. † Indicates response that qualifies the respondent's continued participation.

APPENDIX G
STUDY TREATMENT

SCALDAVA IL SOL

(1582)

madrigal for five voices

by LUCA MARENZIO
(c. 1553-1599)

*adapted for concert band
with accompanying pedagogical materials*

GRADE 4

About this Edition

This edition of *Scaldava il sol* is one of a set of three Renaissance madrigals adapted for performance by band. It presents unique performance challenges because of the independence of its parts, variety of textures and moods, highly active inner parts, and the assignment of percussion to keyboard instruments. It is also an outstanding vehicle for study of Renaissance music and the important role text plays in the interpretation of works originally composed for voices.

Each instrumental part is assigned to one of the original madrigal voice parts. Because of range differences, optional octave transpositions are provided where necessary. Otherwise, there are no melodic or rhythmic departures from the source work. The madrigal text is presented in the score and in each part with an English translation of each phrase and of individual words important to the study of the piece.

Pedagogical materials are included to assist in introducing the most important aspects of the madrigal: a list of the most relevant instances of text expression, suggestions for supplemental activities to support student understanding, and a score of the original madrigal without interpretive marks.

Performance Notes

Scaldava il sol was originally scored for five voices. The top two voices, canto and quinto, share the soprano range. Each instrumental part in this edition presents one of the original voice parts in entirety; the name of the voice part appears with the instrument name in both part and score.

In the interest of producing the most authentic possible performance, the music in this edition appears in its original octave and consequently introduces a number of range concerns. The flute and oboe parts are somewhat low for these instruments, and the tuba parts are relatively high. When a voice part is outside the range of the instrument to which it is assigned, the original pitches are indicated with reduced-size note-heads, with the suitable substitutes for performance in full-size notation. When substitute pitches are played, they should be performed for the entirety of the phrase or passage in which they appear. The canto and quinto ranges are most appropriate for trumpet 1; thus trumpet 1a and trumpet 1b parts are included..

There is ample unison doubling of all voice parts throughout the score, so it is acceptable to omit phrases that are outside a student’s comfortable range. If part of a phrase is omitted, that entire phrase should be omitted. Ideally, students should perform all parts as written, unless substitute pitches are provided.

All percussion parts are scored for non-transposing keyboard instruments. If possible, all five parts should be played on the same type of instrument. The use of marimba is advantageous because the bass and tenor voices are playable by

models with extended range. Vibraphone would be an appropriate choice because of its ability to sustain and dampen tone; however, the bass voice is not playable on common vibraphone models. Xylophone is less desirable because of its limited range and lack of flexibility in tone duration; if used, the written part should be transposed up by one octave. Glockenspiel is not desirable, as none of the voices shares its sounding range. The use of other keyboard instruments may complicate the equal perception of each voice.

Though expression markings did not appear in the original madrigal, limited dynamic and articulation indications are included in this edition to aid preparation for performance. Slurs that appear in this edition indicate melisma in the source work and should be played as any other slur.

Measures 1 through 22 should be energetic. The dynamic of most phrases will build naturally as new voices enter, so overplaying should be avoided as rhythmic activity increases. Unless otherwise indicated, an unexaggerated marcato articulation is appropriate. In measures 23 through 42, articulation and dynamic should soften to reflect the character of the text. Measure 43 through the end of the piece returns to the character of the opening section with some exceptions. Measures 46 through 48 should emphasize the isolation of each note, so staccato articulation and decrescendo are appropriate. Articulations lengthen but the decrescendo continues through measure 53. Selected notes in measures 53 and 54 may be treated with fermatas. The dynamic and articulation should be energetic from measure 56 to the end.

Rehearsal Strategies

In the polyphonic sections of *Scaldava il sol*, students may initially be confused by the imitation. Brief rehearsal of each voice part will improve the student’s understanding of how their part fits into the piece. This may best be achieved by rehearsing one phrase at a time.

In madrigals, voices are equal to one another in importance; thus this edition was scored with the goal of representing each voice part equally. Each voice part is scored with a variety of instrument timbres that should be balanced with each other. For this reason, it will be helpful to address players by the vocal part they play, the names of which are included in the parts and score.

Student-led rehearsal in chamber groups is an excellent optional activity that will lead to the development of musicianship and reinforce the importance of individual responsibility for student performance. Chamber ensembles may consist of any combination of this edition’s parts since each of the original voice parts is represented equally and performed in its entirety. One or more chamber ensembles also may perform *Scaldava il sol* separately if an appropriate opportunity exists.

... the arch...

...of the lion's back,

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Basso)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenore)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenore)

B. Sx.
(Basso)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenore)

Tbn. 1
(Tenore)

Tbn. 2
(Basso)

Euph.
(Basso)

Tuba
(Basso)

Kbd. 1
(Canto)

Kbd. 2
(Quinto)

Kbd. 3
(Alto)

Kbd. 4
(Tenore)

Kbd. 5
(Basso)

no arch l'ar co, l'ar co Nel dor so del Li

arch l'ar co, l'ar co Nel

gior no arch l'ar co, l'ar co Nel dor so del Li

gior no arch l'ar co Nel dor so del Li

no arch l'ar co, l'ar co, l'ar co,

7

8

9

10

11

12

his beloved home;

Under the grove, most loaded with branches,

Fl. 1
(Canto)

Fl. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Basso)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenore)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenore)

B. Sx.
(Basso)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hn. 1
(Alto)

Hn. 2
(Tenore)

Tbn. 1
(Tenore)

Tbn. 2
(Basso)

Euph.
(Basso)

Tuba
(Basso)

Kbd. 1
(Canto)

Kbd. 2
(Quinto)

Kbd. 3
(Alto)

Kbd. 4
(Tenore)

Kbd. 5
(Basso)

on, nel dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to

dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to

on suo al - ber - go ca - ro, suo al ber - go ca - ro,

on suo al - ber - go ca - ro, Sot - to'l bos - chet - to

suo al - ber - go ca - ro, Sot - to'l bos - chet - to

13

14

15

16

17

18

Fl. 1
(Canto)

Musical staff for Fl. 1 (Canto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Fl. 2
(Quinto)

Musical staff for Fl. 2 (Quinto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Ob. 1
(Canto)

Musical staff for Ob. 1 (Canto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Ob. 2
(Quinto)

Musical staff for Ob. 2 (Quinto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Bsn.
(Basso)

Musical staff for Bsn. (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Cl. 1
(Canto)

Musical staff for Cl. 1 (Canto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Cl. 2
(Alto)

Musical staff for Cl. 2 (Alto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

B. Cl.
(Tenore)

Musical staff for B. Cl. (Tenore) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

A. Sx. 1
(Quinto)

Musical staff for A. Sx. 1 (Quinto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

A. Sx. 2
(Alto)

Musical staff for A. Sx. 2 (Alto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

T. Sx.
(Tenore)

Musical staff for T. Sx. (Tenore) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

B. Sx.
(Basso)

Musical staff for B. Sx. (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tpt. 1a
(Quinto)

Musical staff for Tpt. 1a (Quinto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tpt. 1b
(Canto)

Musical staff for Tpt. 1b (Canto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tpt. 2
(Alto)

Musical staff for Tpt. 2 (Alto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Hn. 1
(Alto)

Musical staff for Hn. 1 (Alto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Hn. 2
(Tenore)

Musical staff for Hn. 2 (Tenore) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tbn. 1
(Tenore)

Musical staff for Tbn. 1 (Tenore) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tbn. 2
(Basso)

Musical staff for Tbn. 2 (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Euph.
(Basso)

Musical staff for Euph. (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Tuba
(Basso)

Musical staff for Tuba (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Kbd. 1
(Canto)

più di fron - di car - co, più di fron - di car - - - co

Musical staff for Kbd. 1 (Canto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Kbd. 2
(Quinto)

più di fron - di car - co, più di fron - di car - - - co

Musical staff for Kbd. 2 (Quinto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Kbd. 3
(Alto)

più di fron - di car - co, più di fron - di car - - - co

Musical staff for Kbd. 3 (Alto) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Kbd. 4
(Tenore)

to più di fron - di car - - - co was sleeping
Dor

Musical staff for Kbd. 4 (Tenore) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

Kbd. 5
(Basso)

più di fron - - - di car - - - co

Musical staff for Kbd. 5 (Basso) showing a melodic line with a crescendo and a decrescendo (dim.) marking.

19

20

21

22

23

The shepherd was sleeping with his flock beside;

Fl. 1
(Canto)

(p)

Fl. 2
(Quinto)

(p)

Ob. 1
(Canto)

(p)

Ob. 2
(Quinto)

(p)

Bsn.
(Bass)

(p)

Cl. 1
(Canto)

(p)

Cl. 2
(Alto)

(p)

B. Cl.
(Tenor)

(p)

A. Sx. 1
(Quinto)

(p)

A. Sx. 2
(Alto)

(p)

T. Sx.
(Tenor)

(p)

B. Sx.
(Bass)

(p)

Tpt. 1a
(Quinto)

(p)

Tpt. 1b
(Canto)

(p)

Tpt. 2
(Alto)

(p)

Hrn. 1
(Alto)

(p)

Hrn. 2
(Tenor)

(p)

Tbn. 1
(Tenor)

(p)

Tbn. 2
(Bass)

(p)

Euph.
(Bass)

(p)

Tuba
(Bass)

(p)

Kbd. 1
(Canto)

was sleeping
Dor - - - mia'l pa - - - stor con le sue greg - gi a pa -

(p)

Kbd. 2
(Quinto)

was sleeping
Dor - - - mia'l pa - - - stor con le sue gre - gi a pa -

(p)

Kbd. 3
(Alto)

was sleeping
Dor - - - mia'l pas - - - tor con le sue gre - gi a pa -

(p)

Kbd. 4
(Tenor)

mia'l pas - - - tor

(p)

Kbd. 5
(Bass)

was sleeping
Dor - - - mia'l pas - - - tor con le sue gre - gi a pa -

(p)

23

24

25

26

27

28

The peasant was stretched out,

FL. 1
(Canto)

FL. 2
(Quinto)

Ob. 1
(Canto)

Ob. 2
(Quinto)

Bsn.
(Basso)

Cl. 1
(Canto)

Cl. 2
(Alto)

B. Cl.
(Tenore)

A. Sx. 1
(Quinto)

A. Sx. 2
(Alto)

T. Sx.
(Tenore)

B. Sx.
(Basso)

Tpt. 1a
(Quinto)

Tpt. 1b
(Canto)

Tpt. 2
(Alto)

Hrn. 1
(Alto)

Hrn. 2
(Tenore)

Tbn. 1
(Tenore)

Tbn. 2
(Basso)

Euph.
(Basso)

Tuba
(Basso)

Kbd. 1
(Canto)

Kbd. 2
(Quinto)

Kbd. 3
(Alto)

Kbd. 4
(Tenore)

Kbd. 5
(Basso)

ro; stretched out
Gia - - - ce - - - va

il peasant
vil - la - nel, il vil - la - nel dell'

ro; stretched out
Gia - - - ce - - - va

il peasant
vil - la - nel, il vil - la - nel

ro; stretched out
Gia - - - ce - - - va il peasant
vil - la - nel, il vil - la - nel

ro; stretched out
Gia - - - ce - - - va

ro; stretched out
Gia - - - ce - - - va, gia - ce - - - va,

*The birds,**the beasts,*

Fl. 1 (Canto)
Fl. 2 (Quinto)
Ob. 1 (Canto)
Ob. 2 (Quinto)
Bsn. (Bass)
Cl. 1 (Canto)
Cl. 2 (Alto)
B. Cl. (Tenor)
A. Sx. 1 (Quinto)
A. Sx. 2 (Alto)
T. Sx. (Tenor)
B. Sx. (Bass)
Tpt. 1a (Quinto)
Tpt. 1b (Canto)
Tpt. 2 (Alto)
Hn. 1 (Alto)
Hn. 2 (Tenor)
Tbn. 1 (Tenor)
Tbn. 2 (Bass)
Euph. (Bass)
Tuba (Bass)
Kbd. 1 (Canto)
Kbd. 2 (Quinto)
Kbd. 3 (Alto)
Kbd. 4 (Tenor)
Kbd. 5 (Bass)

ghe a - va - ro;
Gh'au - gel,
Gh'au - gel,
le fe - - - re,
Gh'au - gel,
Gh'au - gel,
le
Gh'au - gel,
Gh'au - gel,
le
Gh'au - gel,
Gh'au - gel,
le

41 42 43 44 45

46 every person was hiding and silent,

47

48

49

50

The musical score is for the piece "Only the cicada..." by John Williams. It is written for a large ensemble and includes the following parts:

- Fl. 1 (Canto):** Flute 1, Canto part.
- Fl. 2 (Quinto):** Flute 2, Quinto part.
- Ob. 1 (Canto):** Oboe 1, Canto part.
- Ob. 2 (Quinto):** Oboe 2, Quinto part.
- Bsn. (Bass):** Bassoon, Bass part.
- Cl. 1 (Canto):** Clarinet 1, Canto part.
- Cl. 2 (Alto):** Clarinet 2, Alto part.
- B. Cl. (Tenor):** Bass Clarinet, Tenor part.
- A. Sx. 1 (Quinto):** Alto Saxophone 1, Quinto part.
- A. Sx. 2 (Alto):** Alto Saxophone 2, Alto part.
- T. Sx. (Tenor):** Tenor Saxophone, Tenor part.
- B. Sx. (Bass):** Bass Saxophone, Bass part.
- Tpt. 1a (Quinto):** Trumpet 1a, Quinto part.
- Tpt. 1b (Canto):** Trumpet 1b, Canto part.
- Tpt. 2 (Alto):** Trumpet 2, Alto part.
- Hrn. 1 (Alto):** Horn 1, Alto part.
- Hrn. 2 (Tenor):** Horn 2, Tenor part.
- Tbn. 1 (Tenor):** Trombone 1, Tenor part.
- Tbn. 2 (Bass):** Trombone 2, Bass part.
- Euph. (Bass):** Euphonium, Bass part.
- Tuba (Bass):** Tuba, Bass part.
- Kbd. 1 (Canto):** Keyboard 1, Canto part.
- Kbd. 2 (Quinto):** Keyboard 2, Quinto part.
- Kbd. 3 (Alto):** Keyboard 3, Alto part.
- Kbd. 4 (Tenor):** Keyboard 4, Tenor part.
- Kbd. 5 (Bass):** Keyboard 5, Bass part.

The score includes various musical notations such as notes, rests, and dynamic markings like *(mp)*, *(dim. molto)*, *(pp)*, and *(cresc.)*. The tempo is marked *(rit.)* and *(a tempo)*. The key signature is one sharp (F#).

... did not feel at peace.

56

Fl. 1 (Canto)

Fl. 2 (Quinto)

Ob. 1 (Canto)

Ob. 2 (Quinto)

Bsn. (Basso)

Cl. 1 (Canto)

Cl. 2 (Alto)

B. Cl. (Tenore)

A. Sx. 1 (Quinto)

A. Sx. 2 (Alto)

T. Sx. (Tenore)

B. Sx. (Basso)

Tpt. 1a (Quinto)

Tpt. 1b (Canto)

Tpt. 2 (Alto)

Hrn. 1 (Alto)

Hrn. 2 (Tenore)

Tbn. 1 (Tenore)

Tbn. 2 (Basso)

Euph. (Basso)

Tuba (Basso)

Kbd. 1 (Canto)

Kbd. 2 (Quinto)

Kbd. 3 (Alto)

Kbd. 4 (Tenore)

Kbd. 5 (Basso)

ca - - - - - la non si sen - te in pa - - - - - ce,

ca - - - - - la non se sen - te in

ca - - - - - la non si sen - te in pa - - - - - ce,

non si sen - te in pa - - - - - ce,

non se sen - te in

57 58 59 60

The musical score for the first system of "Missa Solenne" by Giuseppe Verdi features a large ensemble of instruments and five keyboard players. The instrumentation includes:

- Fl. 1 (Canto)
- Fl. 2 (Quinto)
- Ob. 1 (Canto)
- Ob. 2 (Quinto)
- Bsn. (Basso)
- Cl. 1 (Canto)
- Cl. 2 (Alto)
- B. Cl. (Tenore)
- A. Sx. 1 (Quinto)
- A. Sx. 2 (Alto)
- T. Sx. (Tenore)
- B. Sx. (Basso)
- Tpt. 1a (Quinto)
- Tpt. 1b (Canto)
- Tpt. 2 (Alto)
- Hn. 1 (Alto)
- Hn. 2 (Tenore)
- Tbn. 1 (Tenore)
- Tbn. 2 (Basso)
- Euph. (Basso)
- Tuba (Basso)
- Kbd. 1 (Canto)
- Kbd. 2 (Quinto)
- Kbd. 3 (Alto)
- Kbd. 4 (Tenore)
- Kbd. 5 (Basso)

The lyrics for the first system are:

non si sen - te in pa - - - ce, non si sen - te in pa - - - - - ce.

Pedagogical Materials

Text Expression and Other Important Characteristics

Musical gestures that contribute to text expression are present in most of the musical elements of *Scaldava il sol*. These may be explored by comparison of changes or noteworthy events in music with their associated texts. Exceptionally fast or slow rhythms, unusual melodic activity, and unconventional harmonies deserve particular attention. Melisma, which is indicated by slurs, was used to distinguish words or to imitate the act of singing (Godt, 1993). Cadences frequently are marked by a momentary relaxation of rhythm and melody, resolution from a dissonance to a consonance, and rhythmic alignment between voices; these should not be confused with instances of text expression.

The following are prominent examples of text expression in *Scaldava il sol*, grouped by their location in the piece.

Throughout Scaldava il sol

- Form: *Scaldava il sol*, like most Renaissance madrigals, is through-composed. Each line of text is sung to its own music, and the musical form is somewhat dependent on the form of its text. Cadences ending in major chords on a variety of modal degrees mark musical phrases, which usually align with the phrases of the text. When they do not align, word-painting may appear on words or phrases that are isolated from the rest of a line of text.
- Declamation: Composers pursued clarity by setting most madrigal texts syllabically, so words were not obscured by ornate melisma. They also applied the rhythm and stress of speech to their setting of texts. While study of this aspect is impractical in this edition due to its language, a creative project that addresses this is provided later in these materials.

Measures 1 through 22

- Measures 1 through 5: The opening phrase is a clear example of imitative polyphony – a very common texture in Renaissance music. The subject of imitation in the quinto in measure 1 is inverted in measure 2 in the canto and transposed in measures 4 and 5 in the alto.
- Measures 8 through 10: *L'arco* (*arch*) is distinguished from its surrounding words both by melisma and by its isolation into its own phrase of music. The shape of the notation on *l'arco* emulates the shape of an arch. That this is visible in the part and audible in performance suggests that it was intended, at least partially, for the singers' enjoyment.
- Measures 12 through 14: *The Lion's back* may be a geographical feature (P. de Santo, personal communication, July 8, 2016) or an astrological reference to a time of year (Fuller, 1987).

Measures 22 through 42

- Measures 23 through 26: The slower rhythm on *Dormia'l pastor* (*The shepherd was sleeping*) suggests the character's rest. This is made stronger by the textural change to homophony, the A major chord following a cadence on C, and the inactive melody.
- Measures 27 and 28: After speeding briefly, the rhythm broadens and the melody relaxes again on *Giaceva* (*stretched or lay*).
- Measures 31-34: *Villanel* (*peasant*) may have been treated with melisma in reference to the practice of singing while working or in reference to *villanella*, which was a type of secular song that described life in the country.
- Measure 36 and 38: *Posa* (*rest*) is set with a longer, less syncopated rhythm than the surrounding words.
- Measure 40: *Spighe*, which is translated literally as *ear*, likely referred to a piece of grain. The use of melisma may have been an allusion to its literal meaning.

Measure 42 to the end

- Measures 42 through 45: *Gl'augei* (*the birds*) is set with melisma, in imitation of the act of singing.
- Measures 46 to 50: On *ogn' huom s'asconde* (*every person was hiding*), the quarter note rhythm and melodic skips pass between voices, emphasizing separation. The downward leap that immediately follows many of those skips hides its voice beneath the next voice that enters, further contributing to the literal expression of the text (Atlas, 1998).
- Measures 50 to 53: The full scoring of five voices is gradually reduced to one voice on *e tace* (*and silent*). The caesura in measure 53 does not appear in the source work. Moving the caesura to a point immediately following the final appearance of *tace* may be desirable as a means to further text expression.
- Measure 53: *Sol* (*alone or only*) is written for only one voice in clear expression of its meaning. To Renaissance musicians *Sol* also would have been easily understood as the pitch on which the word is sung; that is G in their version of what we now know as solfege: *ut, re, mi, fa, sol* (Maniates, 1979).
- Measures 55 through 59: *Cicala* (*cicada or cricket*) is set with a melisma and a quickening rhythm, imitating song and reinforcing that the cicada did not rest.

Suggested Activities

Prior to rehearsal of Scaldava il sol

- Students may study the text and English translation of the madrigal before the first rehearsal of *Scaldava il sol*.
- After reading the translation, students may write a brief summary of the text and make note of changes in mood and of words or phrases that are candidates for musical expression.

(Suggested Activities, continued)

- As students become familiar with the music during rehearsals, they may analyze the musical treatment of the above portions of the text.
- If no special musical treatment appears, students may suggest potential means for expressing them.

During rehearsals of Scaldava il sol.

- Address selected instances of text expression as they are reached in rehearsal through brief lectures or class discussion.
- The expressive implications of each instance of text expression may be discussed as a class or in chamber ensembles. All expression marks (e.g., dynamics, articulations, tempos), with the exception of slurs, have been added in this edition. Directors are encouraged to lead their students in reconsideration of each as they explore text expression in the piece and to make changes they determine to be appropriate.
- The above activity may take place in chamber ensemble settings outside band rehearsals, in which students collaborate to develop their interpretation based on the text. Chamber ensembles may present their interpretations to the class in a lecture or a performance.
- Teachers may design and assign a musical “scavenger hunt” (Kish, 2014, p. 133) in which students find text expression in their part or in a vocal score.
- Students may complete a creative project in which they set a selected text phrase with an original motive. Rhythm may be determined through recording of a reading of the text and

notation of its rhythm. Phrases with evident musical implications are appropriate, such as “A giant leap for mankind,” “Stop, drop, and roll,” or “Early to bed and early to rise.” The melody may be developed through transposition and inversion, as seen in the opening phrase of *Scaldava il sol*. Outstanding efforts may be performed in class or in concert.

Program Notes

Scaldava il sol

Scaldava il sol was first published in Marenzio’s *Third Book of Madrigals for Five Voices* in 1582. Its text is from *La Favola di Narciso* (*The Fable of Narcissus*) by Luigi Alamanni (1495-1556), though the excerpt reflects little of the myth itself. It is a simple pastoral scene in which most of its subjects seek rest and shelter from the heat of the mid-day sun.

Luca Marenzio

Though his date of birth is not firmly established, Luca Marenzio is believed to have been born in October 1553. He was employed throughout most of his adulthood as a musician in elite households of Italy, the most productive years of which were in the service of the powerful Cardinal Luigi d’Este in and near Rome. Marenzio is best known as a master of the madrigal, and especially for his daring chromaticism and musical expression of verbal imagery within them. He is also credited with a substantial sacred output which shared the expressive characteristics of his secular works (Ledbetter & Chater, n.d.).

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Vocal Score

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

Canto

Quinto

Alto

Tenor

Bass

1 2 3 4 5 6 7

8 9 10 11 12 13

14 15 16 17 18 19

20 21 22 23 24 25 26 27

28 29 30 31 32 33

no l'ar - coo, l'ar - coo Nel dor - so del Nel dor - so del nel

l'ar - coo, l'ar - coo Li - on, del Li -

l'ar - coo, l'ar - coo Nel dor - so del Li - on suo al - ber - go

no l'ar - coo Nel dor - so del Li - on

l'ar - coo, l'ar - coo, l'ar - coo, suo al - ber - go

dor - so del Li - on suo al - ber - go ca - ro, Sot - to'l bos - chet - to più di fron - di car - co,

on suo al - ber - go ca - ro, Sot - to'l bos - chet - to più di fron - di

ca - ro, suo al ber go ca - ro, più di fron - di car - co,

suo al - ber - go ca - ro, Sot - to'l bos - chet - to

ca - ro, Sot - to'l bos - chet - to più di

più di fron - di car - co Dor - mia'l pa - stor con le sue

car - co, più di fron - di car - co Dor - mia'l pa - stor con le sue

più di fron - di car - co Dor - mia'l pas - tor con le sue

più di fron - di car - co Dor - mia'l pas - tor

fron - di car - co Dor - mia'l pas - tor con le sue

greg - gi a pa - ro, Gia - oe - va il vil - la - nel, il vil - la -

gre - gi a pa - ro, Gia - oe - va il vil - la - nel, il vil - la -

gre - gi a pa - ro, Gia - oe - va il vil - la - nel, il vil - la - nel

Gia - oe - va il vil - la - nel, il vil - la - nel

gre - gi a pa - ro, Gia - oe - va, gia - oe - va,

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B $\flat$ Clarinet 1
(Canto)

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

(♩ = 120)

The mid-day sun heated...
Scal - da - va il sol, scal - da - va il

(*mf*) (*marcato*)

5 sol di mez - zo gior - - - no

9 ... the arch...
l'ar - co, l'ar - co ...of the lion's back,
Nel dor - so del Li -

13 on, nel dor - so del Li - on *his beloved home;*
suo al - ber - go ca - ro,

17 *Under the grove, most loaded with branches,*
Sot - to'l bos - chet - to più di fron-di car - co, più di fron-di car -

21 co 23 *The shepherd was sleeping with his flock beside;*
was sleeping
Dor - mia'l pa -

(*dim.*) (*p*)

26 stor con le sue greg - gi a pa -

29 *The peasant was stretched out,*
stretched out
ro; Gia - ce - va il **peasant**
vil - la - nel,

(*cresc.*)

33 *il vil - la - nel* *free from his work,*
dell' o - pra scar - co,

37 *far more greedy for rest than for grain;*
Vie più di rest po - sa, [40-41] **2**
(sub. *p*)

42 *The birds,* Gl'au - gei, *gl'au - gei,* *the beasts,* le fe - re,
(*f*)

46 *every person was hiding and silent,*
every person was hiding
ogn' huom s'a - scon - de, ogn' huom s'a - scon -
(dim.)

50 de e silent ta - ce, (*rit.*)
(*mp*) (dim. molto)

(*a tempo*) *Only the cicada...*
54 Sol la cicada ci - ca -
(*pp*) (*cresc.*) (*f*)

58 *... did not feel at peace.*
la non si sen - te in pa - ce, non si sen - te in
(*marcato*)

62 pa - ce, non si sen - te in (*rit.*)
pa - ce.

Trombone 1
(Tenor)

Scaldava il sol

Luca Marenzio (c. 1553 - 1599)

(♩ = 120)

The mid-day sun heated...
Scal - da - va il sol, scal - da va il

(mf) (*marcato*)

5 sol di mez - zo gior - no

9 *... the arch...*
l'ar co *...of the lion's back,*
Nel dor - so del Li -

13 on *his beloved home;*
suo al - ber - go ca - ro,

17 *Under the grove, most loaded with branches,*
Sot - to'l bos - chet - to più di fron - di

21 car - co *The shepherd was sleeping with his flock beside;*
Dor **was sleeping** mia'l

(dim.) **(p)**

25 pas - - - tor [27-28] **2**

29 *The peasant was stretched out,*
stretched out Gia - ce - va il **peasant**
vil - la - nel,

(cresc.)

33 il vil - la - nel *free from his work,*
dell' op - ra scar - co,

37 *far more greedy for rest than for grain;*
Vie più di **rest** po - sa che di **grain** spi
(*sub. p*) (*mf*)

41 ghe a - va ro; *The birds,*
Gl'au - gei, gl'au -
(*f*)

45 gei, le **46** fe - re, *the beasts,*
every person was hiding and silent,
ogn' **person** huom ogn'
(*dim.*)

49 huom *was hiding*
s'a - scon - de e *silent*
ta - ce, (*rit.*)
(*mp*) (*dim. molto*)

53 *Only the cicada...*
(*a tempo*) **Only** Sol **56** [56-58] 3
(*pp*)

59 *... did not feel at peace.*
non si sen - te in pa - ce, non si sen - te in
(*f*) (*marcato*)

62 pa - ce, non si sen - te in (*rit.*)
pa - ce.