

Kjos String Orchestra
Grade 3
Full Conductor Score
SO311F
\$7.00

Jacques Arcadelt & Claudio Monteverdi
Zach Wallmark, Arranger

Madrigals from the Italian Renaissance





The Arranger

Zach Wallmark received his B.M. in Bass Performance from NYU and his M.A. in Music History from the University of Oregon. At present, Mr. Wallmark is pursuing a Ph.D. in Musicology at UCLA. As a music scholar, he has published his research in leading academic journals and has appeared as a speaker at numerous conferences. In addition to his musicological work, Mr. Wallmark is an active composer, teacher, and bassist. In 2010, his piece *Transylvanian Tango* was selected for performance at the Midwest Clinic in Chicago. His jazz compositions appear on numerous critically acclaimed recordings, including discs by the Ben Darwish Trio and Gian Tornatore. Mr. Wallmark has performed extensively at top venues in New York City, Miami, and Portland, OR. He currently lives and works in Los Angeles.

The Arrangement

In the autumn of 2009, I had the good fortune to study with Prof. Susan McClary, one of the world's foremost experts in the Italian madrigal. Listening to this beautiful repertory, I was struck by just how modern the expressive dimensions of this music can be, although they were written over 400 years ago. Sure enough, as most music historians will tell you, today's affective musical language originated in precisely this period and genre. Although the madrigal predates tonal practices (they were written in a modal idiom), the musical codes employed in this genre during the period of 1550-1615 are surprisingly, even startlingly modern. They can also, however, be sublimely strange to the contemporary ear. It's this fascinating ambiguity that makes the repertory so powerful and enduring. It's also this quality that initially inspired me to make an arrangement for student string orchestra. This music is just too interesting for young string players to miss – why should singers have all the fun?

Arranging madrigals for string orchestra presents us with many exciting possibilities. These pieces – originally written for 4-5 voices – were a major source of instrumental arrangements during the 16th and 17th centuries, so we're in distinguished historical company! Indeed, it's not hard to see why. Madrigals are perfectly suited for string orchestra: the parts translate easily, both the madrigal ensemble and the string orchestra are a5, and the ranges are ideally suited to string instruments. Moreover, all the voices are completely independent and active. There are no accompanimental parts in these madrigals – every instrument is essential.

My primary goal with *Madrigals from the Italian Renaissance* is to provide young orchestras with a captivating introduction to Renaissance polyphony in a context that they will find modern, relevant, and engaging. I hope your students have a great time with these magical tunes.

Instrumentation List (Set C)

- 8 – 1st Violin
- 8 – 2nd Violin
- 5 – Viola
- 5 – Cello
- 5 – String Bass
- 1 – Full Conductor Score

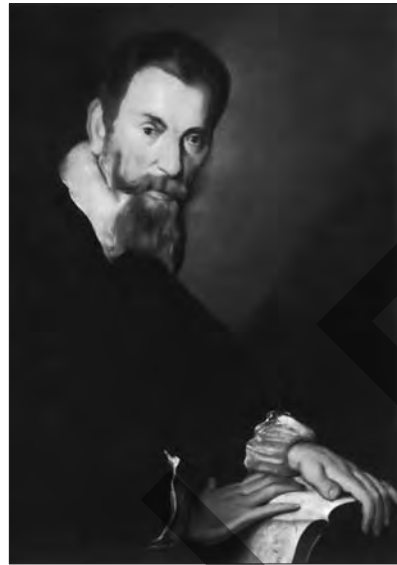
Additional scores and parts are available.

To hear a recording of this piece or any other Kjos publication, please visit www.kjos.com

Learning Bank: The Italian Madrigal



Jacques Arcadelt



Claudio Monteverdi

The *madrigal* is a musical style that flourished in Italy during the Renaissance period. Written for between four and six singers, madrigals were a popular form of entertainment for groups of friends who wanted to sing together. With lyrics taken from poetry on the theme of romantic love and heartbreak, friends would amuse themselves by singing in close harmony and snickering together at the risqué parts. Composers highlighted the meaning of these love poems through “text painting,” a compositional technique that used musical imagery to represent the lyrics (for example, singing higher on the word “ascend”). The madrigal, while a form of popular entertainment, was also a venue for daring composers to experiment and try out innovative techniques.

Two of the greatest madrigal composers of the period were **Jacques Arcadelt** (1507-1568) and **Claudio Monteverdi** (1567-1643). Arcadelt was born in Belgium but lived most of his life in Italy, where he published all of his extremely popular madrigal collections. In fact, his first book of madrigals (*Il primo libro di madrigali*, 1539), which includes the piece “The White and Gentle Swan,” won him immediate fame and was so successful that it went through an unprecedented 58 printed editions. Indeed, “The White and Gentle Swan” can be seen as one of the “greatest hits” of the 16th Century.

Monteverdi is one of the legendary transitional figures in music history. He began his career firmly in the Renaissance era, but went on to become one of the first major composers of the Baroque. (He’s also the composer of *Orfeo*, the oldest opera still regularly performed.) Monteverdi’s music is characterized by its passionate emotions, which can be clearly heard in “For If You Are My Heart” (1603).

When many people think about early music, they imagine perfectly serene, pretty, and emotionally distant music. In reality, however, a lot of music from this period was just as rich and complex as music today. Madrigals are set to love poetry, just like most pop songs now, and the lyrics deal with questions of desire and loss. In contrast to the stereotype of “prettiness,” many madrigals incorporate grinding dissonances to get their expressive point across (for instance, see m. 28 in the Monteverdi, which captures the “sorrows and pains” in the lyrics with a sound that mirrors this intense emotional state). This is not bland, homogenous, and “old” music at all; rather, it is emotionally volatile, theatrical, and present. Indeed, many madrigal composers were the radicals of their day.

The White and Gentle Swan

Il bianco e dolce cigno

Full Conductor Score
Approx. time – 1:35

Jacques Arcadelt (1507-1568)
Arranged by Zach Wallmark

Larghetto (♩ = 60-64)

Violins
1 *mf legato*
2 *mf legato*

Viola
mf legato

Cello
div. *mf legato*
mf

String Bass
mf legato

Vlns.
1 *f*
2 *f*
mp *p*

Vla.
f
mp *p*

Cello
f
mp *p*

Str. Bass
f
mp *p*

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12 13 14 15 16 17

Vlns. 1 *f* *mp*

Vlns. 2 *f* *mp*

Vla. *f* *mp* *mf*

Cello *f* *mp* *unis. V*

Str. Bass *f*

18 19 20 21 22 23

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass

24 25 26 27 28 29

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Cello *mf* *div.*

Str. Bass

30 31 32 33 34 35

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

unis.

f

36 37 38 39 40

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

f

div.

41 42 43 44 45 46

Vlns. 1

Vlns. 2

Vla.

Cello

Str. Bass

unis.

f

Rit.

p

For If You Are My Heart

Che se tu se' l'cor mio

Claudio Monteverdi (1567-1643)

Arr. Z. Wallmark

Approx. time – 2:35

Andante (♩ = 96 - 100)

Violins 1

Violins 2

Viola

Cello

String Bass

Vlins.

Vla.

Cello

Str. Bass

1

2

3

4

5

6

7

8

9

10 div.

p

mp

mf

mf

mf

mf

mf

mf

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11 unis. 12 div. 13 unis. 14 15

Vlns. 1 2

Vla.

Cello

Str. Bass

mp

16 17 18 19 20

Vlns. 1 2

Vla.

Cello

Str. Bass

D str.

21 22 23 24 25

Vlns. 1 2

Vla.

Cello

Str. Bass

mf *p*

div. V

26 unis. 27 28 29 30 31

Vlns. 1 *f* *mp*

Vlns. 2 *f*

Vla. *f* *p*

Cello *f* *p*

Str. Bass *f*

32 33 34 35 36 37

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

38 39 40 41 42 43

Vlns. 1 *mp*

Vlns. 2 *mp*

Vla. *mp*

Cello *mp*

Str. Bass *mp*

44 45 46 47 48 49

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mp* *cresc.*

Cello *mp*

Str. Bass *mf*

50 51 52 53 54 55

Vlns. 1 *f* *div.* *mp* *unis.*

Vlns. 2 *f* *tr* *mp*

Vla. *f* *mp*

Cello *f* *mp*

Str. Bass *f* *div.* *mp* *unis.*

56 57 58 59 60 61 62

Vlns. 1 *mf* *Rit.* *f*

Vlns. 2 *mf* *f*

Vla. *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *div.* *f*

SAMPLE

SAMPLE

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