Madrigale in 12 Parts

for Three Trombones

Edward Caine

Performance Notes

madre, non mi far monaca

The pitch structure of this piece is based on the early Italian melody *madre, non mi far monaca*. I have included an arrangement for three trombones to be optionally performed alongside *Madrigale in 12 Parts* in concert. The arrangement is inspired by the *Fantasies on "Une Jeune Fillette"* by Eustache de Caurroy (1549-1609).

Score Layout

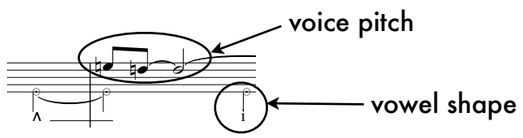
Each trombone performs four separate lines of counterpoint concurrently. These are laid out on the score one above the other, with the vowel shapes and vocal pitch line sharing a stave:

1) Mute

open closed slow change between states rattle mute against bell tremolo between open/closed states

Use a plunger mute. Movements should be quick and precise except where indicated.

2) Voice



If no vowel shape is specified, choose a neutral vowel (o, a)

3) Vowel Shapes

Vowels are represented by standard IPA symbols:

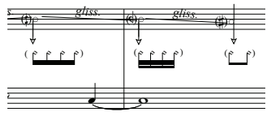
o, ɛ, a, I, i, e, ai, u, ʌ

4) Lip

Lip describes pitches performed on the trombone in the normal fashion i.e using lip vibration to produce a note.

Further Notes

Careful attention should be paid to balance between lip and vocal pitch. The vocal pitch should be slightly louder than the lip pitch.

= Air Tone (blow through the trombone without pitch)  = beating produced by playing and singing notes less than a semitone apart. In this case the frequency of the beating is indicated and is more important than the precise pitch of the notes.

Madrigale in 12 Parts

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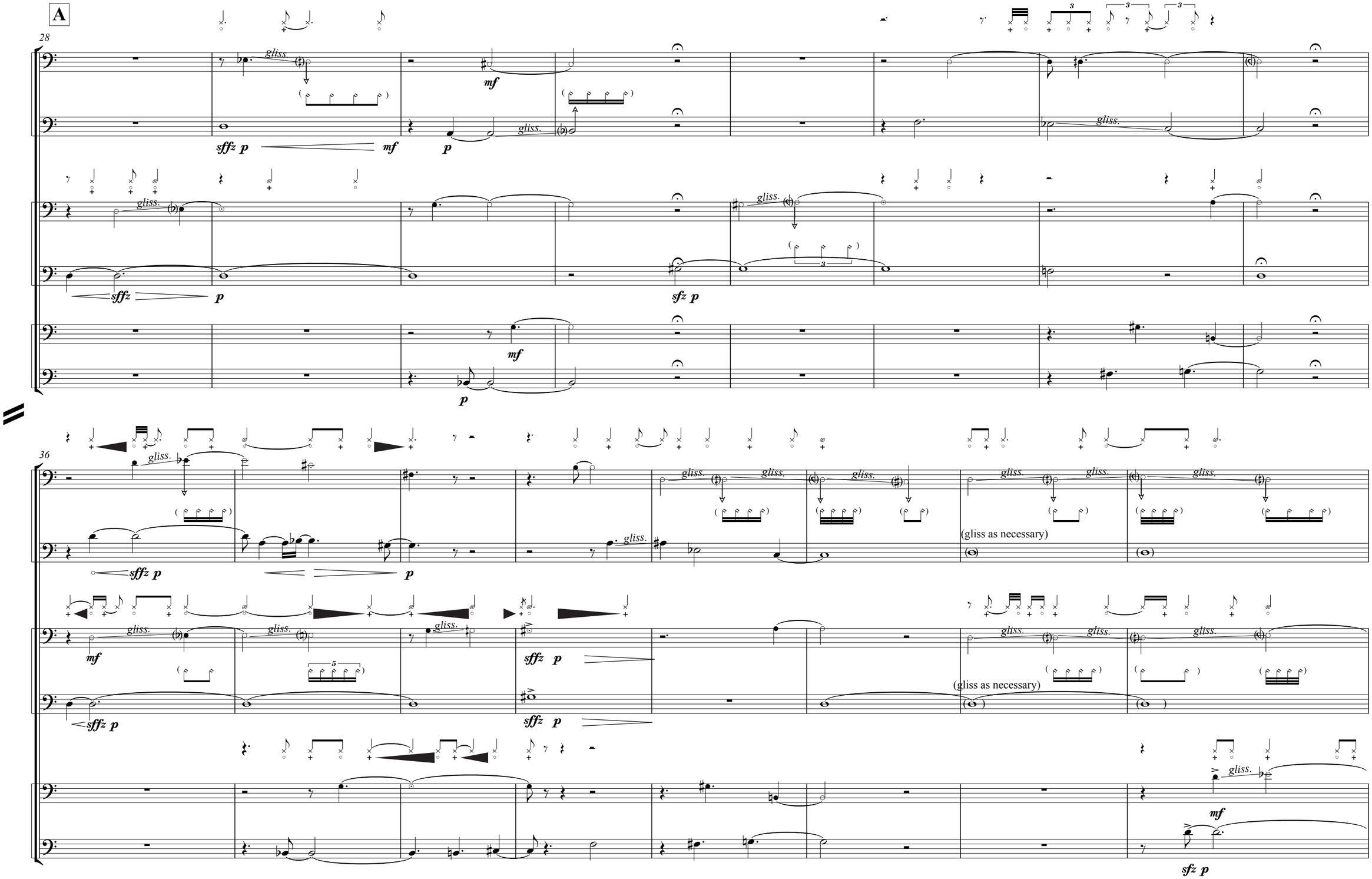
Moderato (♩ = 60)

Trombone 1
mute
voice
lip

Trombone 2
mute
voice
lip

Trombone 3
mute
voice
lip

14


A
28
gliss.
mf
sffz p
p
sfz p
36
(gliss as necessary)

44

gliss.

sffz

52

gliss.

air tone

sffz

B

60

air tone

B-Wah

Voice

p e

air tone

Voice

p o

air tone

Voice

air tone

Voice

p o

68

f

air tone

Voice

f

air tone

Voice

p i

sffz

air tone

Voice

air tone

Voice

p o

sffz

Voice

p o - a

76

f Bw-a-o-a-o-a (etc.)

air tone

Voice

i li li li (etc.)

sffz

air tone

Voice

air tone

u i u i u i (etc.)

sffz

Voice

air tone

mwa ma mwa ma (etc.)

f

Voice

C

84

a o i o I e e o

gliss.

e I e u e I i a

gliss.

o a u i u e i

gliss.

To

92

gliss.

a o i e i o e o ɛ a

sffz p

gliss.

o i ʌ ai a i o ʌ a ɛ

sfz

a o ai I a ɛ o e o

sffz p

100

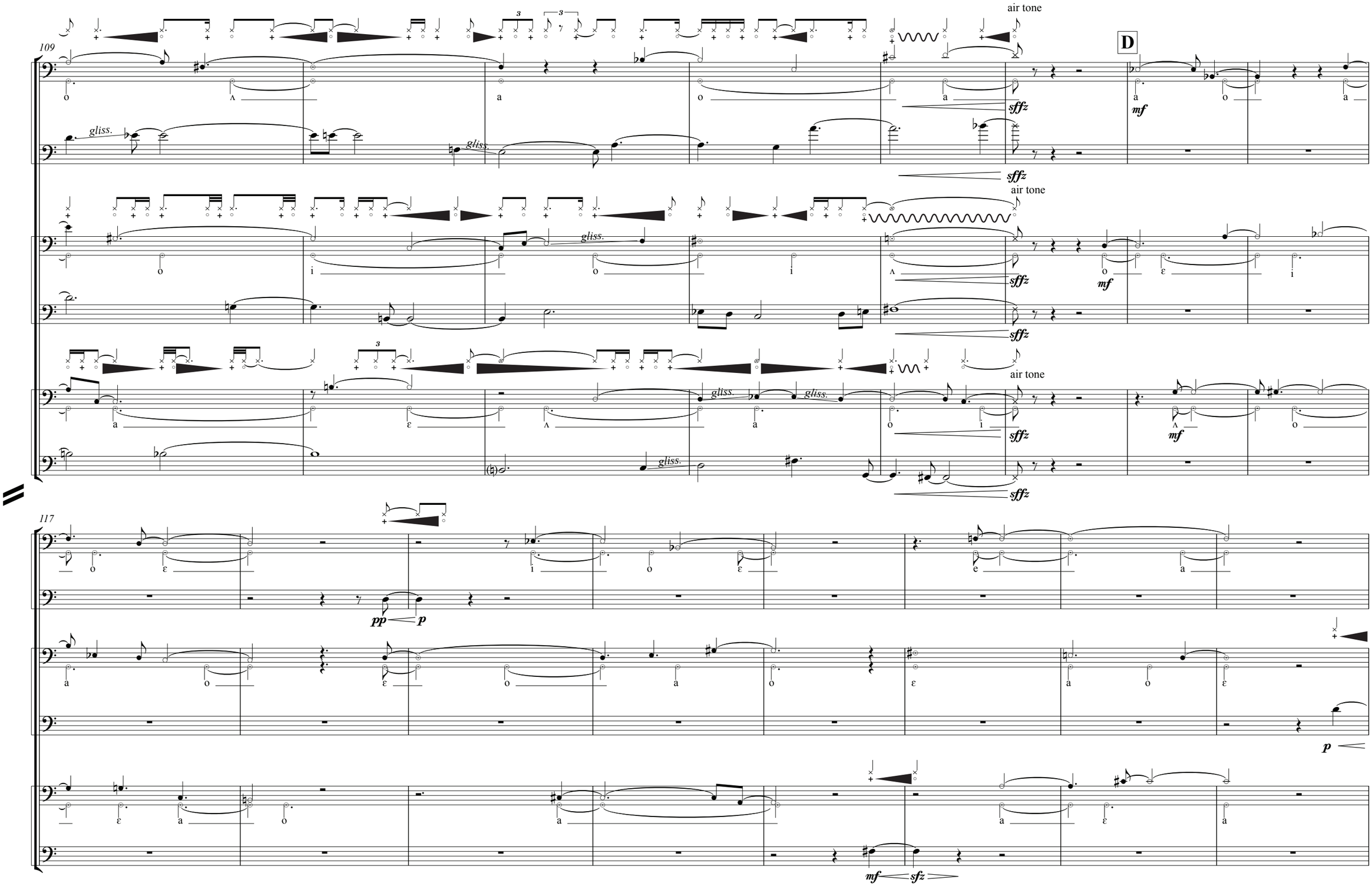
ɛ i o e ai u i e

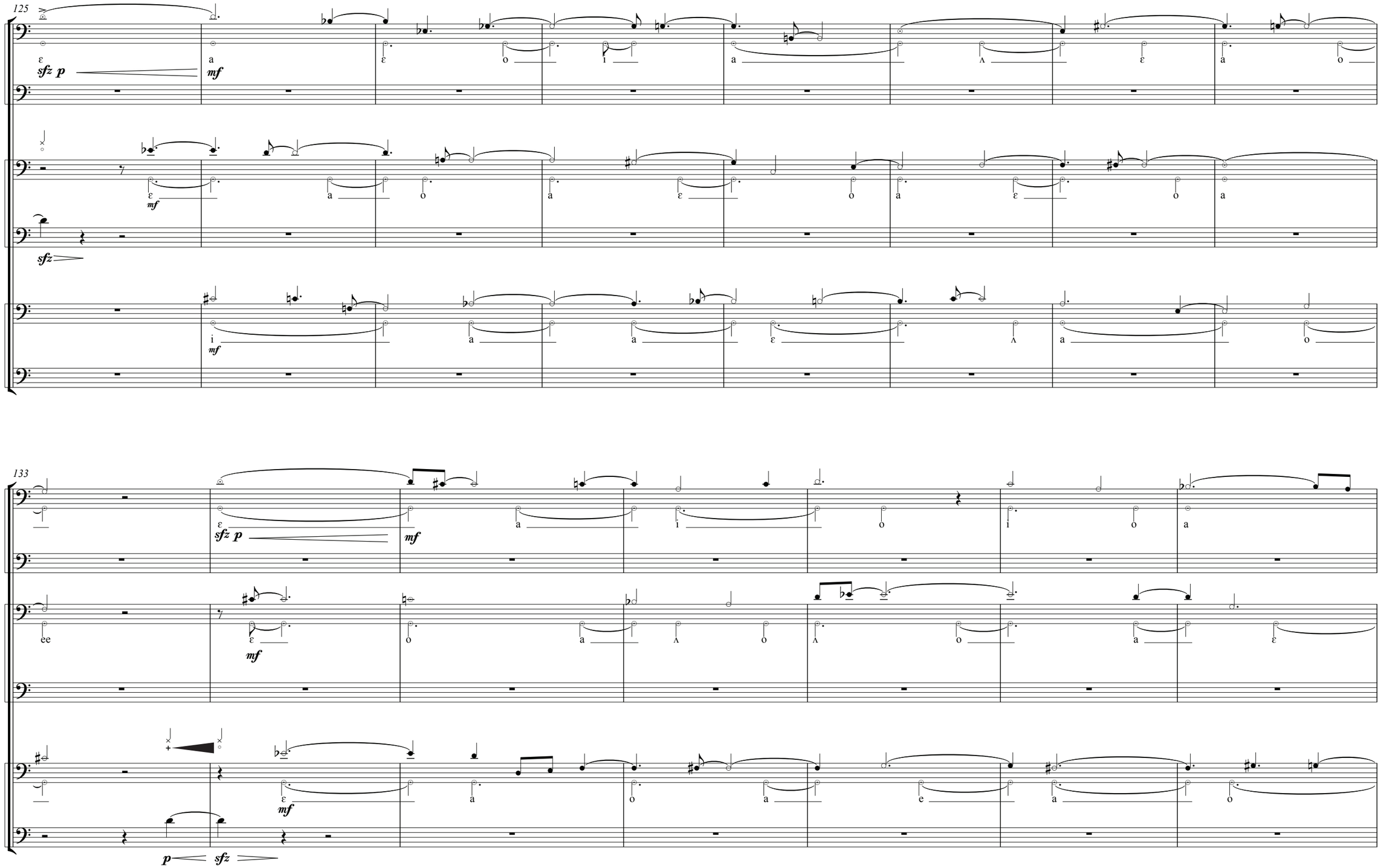
gliss.

o i u ʌ ɛ a i ʌ o

gliss.

o ɛ o ɛ a o


109
air tone
D
gliss.
sffz
mf
117
pp
p
mf
sfz


125
sfz p
mf
sfz
133
sfz p
mf
p
sfz

E

140

gliss. *gliss.* *gliss.* *gliss.* *gliss.*

f ***sfz p*** ***mf***

f ***sfz p*** ***mf***

f ***sfz p*** ***mf***

147

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

ff ***sffz*** ***f*** ***ff*** ***f***

155

gliss. gliss. gliss. gliss.

gliss. gliss.

gliss. gliss. gliss. gliss.

163

sffz f ff

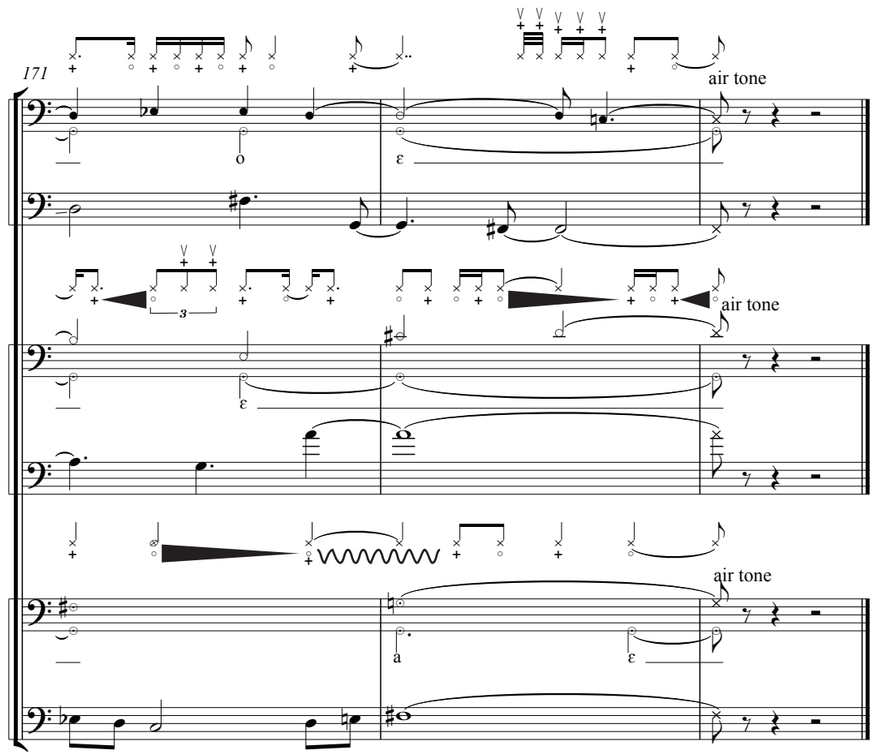
f

sffz f ff

f

sffz f ff

f


171
air tone
air tone
air tone

Appendix

madre, non mi far monaca

Edward Caine
Based on a Renaissance Tune

Allegro

(optional 8ve up)

Trombone 1

Trombone 2

Trombone 3

15

29

40