

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 staff:

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 = 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.

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Moderato (♩ = 60)

Score for Trombone 1, 2, and 3, measures 1-13.

Trombone 1: Mute. Voice part: *mf*. Lip part: *p* to *sfz* to *p*.

Trombone 2: Mute. Voice part: *mf*, *gliss.*. Lip part: *sfz p*.

Trombone 3: Mute. Voice part: *mf*. Lip part: *p*.



Score for Trombone 1, 2, and 3, measures 14-21.

Trombone 1: *sfz* to *p*. Includes *gliss.* markings.

Trombone 2: *gliss.* markings.

Trombone 3: Includes a triplet marking (*3*).

44

Musical score for measures 44-51. The score consists of four systems of staves. The first system has two staves, the second and third have two staves each, and the fourth has two staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key markings include *gliss.* (glissando), *sfz* (sforzando), and *piv* (pivot). There are also some specific performance instructions like *air tone* and *gliss.* with a wavy line. The bottom staff of the first system has a *sfz* marking. The bottom staff of the second system has a *gliss.* marking. The bottom staff of the third system has a *gliss.* marking. The bottom staff of the fourth system has a *gliss.* marking and a *sfz* marking.

52

Musical score for measures 52-59. The score consists of four systems of staves. The first system has two staves, the second and third have two staves each, and the fourth has two staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Key markings include *gliss.* (glissando), *sfz* (sforzando), and *air tone*. There are also some specific performance instructions like *gliss.* with a wavy line and *gliss.* with a downward arrow. The bottom staff of the first system has a *gliss.* marking. The bottom staff of the second system has a *gliss.* marking. The bottom staff of the third system has a *gliss.* marking. The bottom staff of the fourth system has a *gliss.* marking and a *sfz* marking.

B

60

air tone

B-Wah

air tone

Voice

p e

p o

air tone

Voice

air tone

Voice

p

p o



68

air tone

f

air tone

Voice

air tone

Voice

f

p

sffz

p

air tone

Voice

air tone

Voice

p o - a

76

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

air tone

Voice *b*
i li li li (etc.) *sfz*

air tone

Voice

air tone

Voice *p*
ui ui ui (etc.) *sfz*

air tone

Voice

f mwa ma mwa ma (etc.)

air tone

Voice



84

C

a

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

109

air tone

D

gliss.

sfz

mf

gliss.

sfz

mf

gliss.

gliss.

sfz

mf

sfz

air tone

sfz

mf

117

pp

p

mf

sfz

p

125

ε a o i a a ε a o

sfz p *mf*

mf

mf



133

ε a i o i o a

sfz p *mf*

mf

p *sfz*

E

140

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

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

f *f* *f* *f* *f*

147

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

ff *ff* *ff* *ff* *ff* *ff*

f *f* *f* *f* *f* *f*

171

The image shows three systems of musical notation for a string instrument, likely a double bass, in bass clef. The first system starts at measure 171. Above the staff, there are various performance markings: a '+' sign, a series of 'x' marks with stems, and a 'V' mark. The notation includes a half note, a quarter note, and a half note with a fermata. A slur covers the last two notes, with the text 'air tone' written below. The second system continues with similar notation, including a triplet of eighth notes marked with '3' and 'V' marks. A slur covers the last two notes, with 'air tone' written below. The third system features a wavy line indicating a tremolo effect, followed by a half note with a fermata and a quarter note. A slur covers the last two notes, with 'air tone' written below. The piece concludes with a final chord in the right hand.

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