

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: Lip part: *sfz* to *p*. Includes glissando markings.

Trombone 2: Lip part: *gliss.*

Trombone 3: Lip part: *gliss.*

A

28

Musical score for measures 28-35. The score is written for four staves. The first two staves are bass clefs, and the last two are treble clefs. The music features various dynamics including *sfz p*, *mf*, and *p*. There are several glissando markings (*gliss.*) and slurs. Measure 28 starts with a bass clef staff containing a glissando and a *mf* dynamic. The first treble clef staff has a *sfz p* dynamic. Measure 35 ends with a *mf* dynamic in the first treble clef staff.



36

Musical score for measures 36-43. The score is written for four staves. The first two staves are bass clefs, and the last two are treble clefs. The music features various dynamics including *sfz p*, *mf*, and *p*. There are several glissando markings (*gliss.*) and slurs. Measure 36 starts with a bass clef staff containing a glissando and a *sfz p* dynamic. The first treble clef staff has a *mf* dynamic. Measure 43 ends with a *mf* dynamic in the first treble clef staff and a *sfz p* dynamic in the second treble clef staff.

Musical score for measures 44-51. The score is written for four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *gliss.*, *sfz*, and *piv*. There are also some wavy lines above notes in the top staff, possibly indicating vibrato or a specific performance technique. The notation includes many accidentals and slurs.

sfz



Musical score for measures 52-59. The score is written for four staves. The top two staves are in bass clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns and dynamic markings as the previous system, including *gliss.*, *sfz*, and *air tone*. There are also some wavy lines above notes in the top staff. The notation includes many accidentals and slurs.

sfz

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

ui ui ui (etc.) *sfz*

air tone

Voice

f mwa ma mwa ma (etc.)

air tone

Voice

84

a

o

e

i

gliss.

Voice

e

u

e

i

gliss.

Voice

gliss. o

gliss. a

gliss. u

gliss. e

Voice

This musical score consists of three systems of staves. Each system includes a vocal line and two piano accompaniment staves. The vocal line features various lyrics and glissando markings. The piano accompaniment includes complex rhythmic patterns, often with triplets and glissando markings. Dynamics such as *sfz* and *p* are used throughout the score. Measure numbers 92 and 100 are indicated at the beginning of the first and second systems, respectively.

System 1 (Measures 92-100):
Vocal line: *gliss.* a o i e i o e o e a
Piano accompaniment: *gliss.* o i ai a i o a e
Dynamics: *sfz*, *p*

System 2 (Measures 100-108):
Vocal line: *gliss.* e i o ai u i e
Piano accompaniment: *gliss.* u e a i a o
Dynamics: *sfz*, *p*

System 3 (Measures 108-116):
Vocal line: *gliss.* o e o e a o
Piano accompaniment: *gliss.* o e a o
Dynamics: *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 *sfz p* *mf*

ε a o i a a ε a o a

mf

sfz

mf

i a a ε a o

This system contains measures 125 through 132. It features three staves of music. The top staff has a melodic line with various notes and rests, including a long note in measure 125. The middle staff has a similar melodic line. The bottom staff provides a bass line. Dynamics include *sfz p* and *mf*. There are also some markings like 'x' and 'o' above notes.



133

ε *sfz p* *mf*

ε a i o i o a

ce *mf*

ε a o a e a o

p *sfz*

This system contains measures 133 through 140. It features three staves of music. The top staff has a melodic line. The middle staff has a melodic line starting with 'ce'. The bottom staff has a bass line. Dynamics include *sfz p*, *mf*, and *p*. There are also markings like 'x' and 'o' above notes.

155

gliss.

a

o

e

o

163

sfz f *ff* *f*

sfz f *ff* *f*

ai

ee

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