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 Cauray (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

![Mute](image)

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

![Voice](image)

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

3) Vowel Shapes

Vowels are represented by standard IPA symbols:

o, ɛ, ə, i, ɪ, 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](image) = 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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Appendix

madre, non mi far monaca

Allegro

(optional 8ve up)

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Based on a Renaissance Tune