

IO TACERÒ

(I Will Keep Quiet)

Carlo Gesualdo
arr. Robert J. Ambrose

Band Series





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arr. Robert J. Ambrose

Grade: 3

Duration: ca. 4:00

Extracted from Renaissance composer Gesualdo's Fourth Book of Madrigals, *Io Tacerò* was originally scored for five voices. Ambrose has done a masterful job of adapting the surprisingly chromatic choral work for the modern wind ensemble, showcasing the brass instruments with solo passages in the middle of this heart-wrenching composition.

MUSIC FOR CONCERT BAND

Full Score

Item Numbers
Score & Parts: 18150
Score Only: 18151

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PERFORMANCE NOTES

- *Io Tacerò* is highly emotional music. It should be performed in the most sonstenuato style possible and should never feel rushed or hurried. Articulations should be firm but never harsh or rough and great care should be taken to bring out any moving voices.
- It is strongly recommended that the conductor beat in half notes until the final four or five measures of the piece. Doing so will help to reinforce the proper rhythmic structure of the piece.
- The striking chromaticism at rehearsal letters D and H, (interestingly enough, set to the text “And if I should die”), would have turned audiences on their heads in 1596! Take time to savor these harmonic progressions, especially in the bars marked *molto rallantando*.
- In order to give added emphasis to cadences, the conductor may wish to extend the length of the rests at rehearsal letters B, D, one before E, and G.
- The conductor should resist the urge to add a diminuendo two bars before rehearsal letter G.

ABOUT THE ARRANGER

Robert J. Ambrose enjoys a highly successful and diverse career as a dynamic and engaging conductor and musician. His musical interests cross many genres and can be seen in the wide range of professional activities he pursues. Ambrose studied formally at Boston College, Boston University, and Northwestern University, where he received the Doctor of Musical Arts degree in conducting.

An ardent supporter of contemporary and avant-garde music, Ambrose is founder, artistic director and conductor of the contemporary music ensemble Bent Frequency. This ensemble has been hailed by *Gramophone Magazine* as "one of the brightest ensembles on the [Atlanta] scene," and by the *Atlanta Journal Constitution* as "a suddenly indispensable part of the Atlanta music scene." Ambrose is also founder and music director of the Metropolitan Atlanta Youth Wind Ensemble a highly select youth wind band comprised of nearly one hundred of the most talented high school musicians from the greater Atlanta area. In addition, he is founder and music director of the Atlanta Chamber Winds a professional chamber winds dectet.

Ambrose's interpretations have earned the enthusiastic praise of many leading composers including Leslie Bassett, Michael Colgrass, John Harbison, and Tristan Murail. He has guest conducted across the United States as well as in Australia, Canada, China, Germany, Greece, and Singapore. He has conducted over two dozen premiere performances including works by Michael Colgrass, Christopher Theofanidis, Joseph Turrin, Fred Frith, and Charles Knox. Ambrose's discography includes recordings on the Albany, Summit, and GIA record labels.

Ambrose currently serves as Director of Bands and Associate Director of the School of Music at Georgia State University in Atlanta. He resides in Peachtree City, Georgia with his wife Sarah Kruser Ambrose, a professional flute player, and their daughter Isabelle Grace.

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Carlo Gesualdo (1566-1613)

arr. Robert J. Ambrose

Very sustained; Free & flexible

♩ = ca. 44 (Tempo I)

accel. ♩ = ca. 56 (Tempo II)

Flute 1 & 2

Oboe

Bassoon 1

Bassoon 2

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2 & 3

Bass Clarinet

Alto Saxophone 1 & 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$ 1 & 2

Horn in F

Trombone 1 & 2

Euphonium

Tuba

String Bass

Timpani

1 2 3 4 5 6 7 8 9 10

11 A *rall.*-----

Fl. 1 & 2 *2. mp* *cresc.* *mf* *p*

Ob. *cresc.* *mf* *p*

Bsn. 1 *mp* *cresc.* *mf* *p*

Bsn. 2 *mp* *cresc.* *mf* *p*

Cl. 1 *2. mp* *cresc.* *mp* *cresc.* *mf* *p*

Cl. 2 & 3 *3. mp* *cresc.* *a2* *mf* *p*

B. Cl. *mp* *cresc.* *mf* *p*

A. Sax. 1 & 2 *1. mp* *cresc.* *2. mp* *cresc.* *mf* *p*

T. Sax. *mp* *mp* *cresc.* *mf* *p*

B. Sax. *mp* *cresc.* *mf* *p*

Tpt. 1 & 2 *cresc.* *mf* *p*

Hn. *mp* *cresc.* *mp* *cresc.* *mf* *p*

Tbn. 1 & 2 *mp* *cresc.* *a2* *mf* *p*

Euph. *mp* *cresc.* *mf* *p*

Tuba *mp* *cresc.* *mf* *p*

Bs. *mp* *cresc.* *mf* *p*

Timp. *mf* *p*

11 12 13 14 15 16 17 18 19 20

C

IO TACERÒ

31

Fl. 1 & 2 *mf* *a2* *div.*

Ob. *mf*

Bsn. 1 *mf* *cresc.*

Bsn. 2 *mf* *cresc.*

Cl. 1 *mf*

Cl. 2 & 3 *mf* *a2* *cresc.*

B. Cl. *mf* *cresc.*

A. Sax. 1 & 2 *1. mf* *2. mf* *cresc.*

T. Sax. *mf* *cresc.*

B. Sax. *mf* *cresc.*

Tpt. 1 & 2 *mf* *mf* *cresc.*

Hn. *cresc.*

Tbn. 1 & 2 *cresc.*

Euph. *mf* *cresc.*

Tuba *mf* *cresc.*

Bs. *mf* *cresc.*

Timp.

31

32

33

34

35

36

37

38

39

IO TACERÒ

40 *rall.* D ♩ = ca. 56 *rall.* *molto rall.* 5

Fl. 1 & 2 *cresc.* *ff* *mp*

Ob. *cresc.* *ff* *mp*

Bsn. 1 *mp*

Bsn. 2 *ff*

Cl. 1 *cresc.* *ff* *mp*

Cl. 2 & 3 *ff* *mp* a2

B. Cl. *ff*

A. Sax. 1 & 2 *cresc.* *ff* *mp*

T. Sax. *mp*

B. Sax. *ff*

Tpt. 1 & 2 *cresc.* *ff* *mp*

Hn. *ff* *mp*

Tbn. 1 & 2 *ff* *mp*

Euph. *ff*

Tuba *ff*

Bs. *ff*

Timp. *ff* *mp*

40 41 42 43 44 45 46 47

a tempo (♩ = ca. 56)

48

Fl. 1 & 2 *f* *ff*

Ob. *f*

Bsn. 1 *f* *ff*

Bsn. 2 *ff*

Cl. 1 *f* *ff*

Cl. 2 & 3 *f*

B. Cl. *ff*

A. Sax. 1 & 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *ff*

Tpt. 1 & 2 *f* *ff*

Hn. *f* *ff*

Tbn. 1 & 2 *f* *ff*

Euph. *f* *ff*

Tuba *ff*

Bs. *ff*

Timp. *f* *ff*

48 49 50 51 52 53 54 55

Poco più mosso

7

E ♩ = ca. 64 (Tempo III)

F

Fl. 1 & 2

Ob.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sx.

Tpt. 1 & 2

Hn.

Tbn. 1 & 2

Euph.

Tuba

Bs.

Timp.

1. solo
mf

solo
mf

1. solo
mf

solo
mf

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56

57

58

59

60

61

62

63

64

65

IO TACERÒ

66 67 68 69 70 71 72 73 74 75

76 ^{a2} *rall.*

Fl. 1 & 2 *f*

Ob. *f*

Bsn. 1 *f*

Bsn. 2 *f*

Cl. 1 *f*

Cl. 2 & 3 *f*

B. Cl. *f*

A. Sax. 1 & 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 & 2 *f*

Hn. *f*

Tbn. 1 & 2 *f* 1. 2. 1. 2.

Euph. *f*

Tuba *f*

Bs. *f*

Timp.

76

77

78

79

80

81

82

83

84

H a tempo (♩ = ca. 64) *rall.* *molto rall.* a tempo (♩ = ca. 64)

Fl. 1 & 2

Ob.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Tpt. 1 & 2

Hn.

Tbn. 1 & 2

Euph.

Tuba

Bs.

Timp.

85 86 87 88 89 90 91 92

f *ff*

IO TACERÒ

rall...... *molto rall.*.....

93

Fl. 1 & 2

Ob.

Bsn. 1

Bsn. 2

Cl. 1

Cl. 2 & 3

B. Cl.

A. Sax. 1 & 2

T. Sax.

B. Sax.

Tpt. 1 & 2

Hn.

Tbn. 1 & 2

Euph.

Tuba

Bs.

Timp.

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93 94 95 96 97 98 99 100





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INSTRUMENTATION

Flute 1.....	5	Trumpet in Bb 1	3
Flute 2.....	5	Trumpet in Bb 2	3
Oboe.....	2	Horn in F	4
Bassoon 1.....	1	Trombone 1	2
Bassoon 2.....	1	Trombone 2	2
Clarinet in Bb 1	3	Euphonium	2
Clarinet in Bb 2	3	Baritone T.C.	1
Clarinet in Bb 3	3	Tuba.....	2
Bass Clarinet in Bb	2		
Alto Saxophone 1	1	String Bass	1
Alto Saxophone 2	1		
Tenor Saxophone	1	Timpani (4 drums).....	1
Baritone Saxophone	1		

PROGRAM NOTES

Carlo Gesualdo (1566 – 1613) is best known as a prolific composer of madrigals. Much of his music is characterized by wild, often jarring chromaticism, the likes of which was not seen again until the nineteenth century, some 300 years later. Gesualdo's highly original music is often overshadowed by the brutal murders of his wife and her lover that he committed in 1590. By most accounts, these actions haunted him for the remainder of his life and certainly contributed to the depression and eventual self-isolation that characterized his final years.

Io tacerò, ma nel silenzio mio first appeared in Volume IV of Gesualdo's madrigals for five voices, published in Ferrara in 1596. While the source of the text is unknown, its representation of emotional extremes is characteristic of those chosen by the then-tormented composer. English translation by Matthew Smyth:

Io tacerò, ma nel silenzio mio,
La lagrime i sospiri,
Diranno i miei martiri.
Ma s'avverrà ch'io mora,
Griderà poi per me la morte ancora.

I will keep quiet, yet in my silence,
My tears and sighs,
Shall tell of my pain.
And if I should die,
Death shall cry out for me once again.

In van dunque, o crudele,
Vuoi che'l mio duol e'l tuo rigor si cele.
Poi che mia cruda sorte
Da la voce al silenzio ed a la morate.

Thus in vain, oh cruel one,
Yearn you for my pain and your harshness to be hidden.
Since my cruel fate
Gives voice to silence and to death.



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