



Riu, Riu, Chiu

MATEO FLECHA EL VIEJO

Arranged by STEVEN L. ROSENHAUS

Instrumentation

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	3
Viola	5
Cello	5
Bass	5
Piano (Rehearsal Only)	1

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About the Composer



Steven L. Rosenhaus (b. Brooklyn, NY) is a composer, lyricist, arranger, conductor, author, educator and clinician, and performer. His concert music has been called “clever, deftly constructed and likable” by The New York Times; the Sächsische Zeitung (Dresden, Germany) declares it “expressive....Its song-like melodic sequences and balladic aspects give it a lyrical beauty, within a newer soundworld.” Back Stage magazine called his music and lyrics for the off-Broadway show “Critic” “sprightly, upbeat, and in the ballad repertory, simply lovely.” His original works and arrangements are performed by such musicians as the New York Philharmonic, the Kansas City Symphony, pianist Laura Leon, violinist Florian Mayer, the Dresden Sinfonietta, the Meridian String Quartet, several U.S. military ensembles including the U.S. Navy Band (Washington, DC), and educational ensembles at all levels throughout the United States, Canada, Australia, and the EU. Dr. Rosenhaus holds a Ph.D. from New York University where he serves as Adjunct Assistant Professor of Composition; other degrees are from Queens College (CUNY). He has over 200 original works and arrangements in print with Excelcia Music Publishing and other publishers. Recordings of his music are on the Musical Tapestries, Richardson, Capstone, and MPP labels. Dr. Rosenhaus is a frequent guest conductor and clinician of service, professional, community, and educational groups at all levels. In addition Dr. Rosenhaus is a dramaturge for Broadway- and off-Broadway-bound musicals. He has consulted on approximately 30% of musicals presented in those venues since 2006. Steven L. Rosenhaus is the author of “The Concertgoer’s Guide to the Symphony Orchestra” (Music Gifts Company) and co-author with Allen Cohen of “Writing Musical Theater” (Palgrave Macmillan). Dr. Rosenhaus is a National Patron of the Delta Omicron International Music Fraternity and has received numerous awards and grants from ASCAP, the American Composers Forum, and other organizations.

Riu, Riu, Chiu

Program Notes

The lovely *Riu, Riu, Chiu* is a Spanish villancico, a 15th century type of popular song derived from medieval dance forms. It was composed by Mateo Flecha El Viejo (Mateo Flecha the Elder) (1481-1553). It was first published as a madrigal in Venice as part of the Cancionero de Upsala in 1556. The word riu translate as “river” in the Catalan language; chiu, on the other hand, seems to derive from early Italian for “closed.” The refrain “*Riu, riu, chiu, la guarda ribera/Dios guardó el lobo de nuestra cordera*” is most often translated as “River, river, closed[?], the kingfisher/God kept the wolf from our Lamb,” with the imagery used as metaphor for the immaculate conception and Jesus’ birth. The work has been performed by both Classical music performers and popular singers, the most famous renditions sung by The Monkees (1967) and Chanticleer (2003). Steven Rosenhaus has adapted and arranged the music for string orchestra in a manner in keeping with Flecha’s original intentions.

Conductor’s Notes

Like other madrigals of the 15th century, *Riu, Riu, Chiu* uses a steady pulse but flexible phrasing. It should be played with a light, dance-like touch. The modal harmonies are also fluid. Although “in D” there is no key signature, and Flecha allows shifts in pitch for coloration and cadences. This gives us C naturals (Viola at m. 13, 17) and B flats (Cello and Bass at m. 15) in some instances but C sharps (Violin II at m. 16) and B naturals (Viola at m. 17) in others. Please take care to make the differences in pitch clear. The syncopation that first appears at mm. 2-3 is used throughout by all at some point, sometimes as a group and others more independently. It’s worth spending some rehearsal time on this; it will help maintain the dance-like feel. Finally, think of the *pizzicato* moments given at different times to the Bass, Viola, and Violin II, as drums (tambours) used not only for harmonic purposes but rhythmic ones as well.



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MATEO FLECHA EL VIEJO
Arranged by
STEVEN L. ROSENHAUS
(ASCAP)

Allegro $\text{♩} = 96$

Violin I

Violin II

Viola

Cello

Bass

Piano

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Musical score for measures 1-4. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature has one flat (B-flat), and the time signature is 2/2. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The music begins with a piano (*p*) dynamic. The Viola and Cello parts play a rhythmic pattern of quarter notes. The Bass part has a pizzicato (*Pizz.*) instruction in measure 4. The Piano part provides harmonic support with chords and single notes. Measure numbers 1, 2, 3, and 4 are indicated below the staves.

Musical score for measures 5-9. The score includes staves for Violin I, Violin II, Viola, Cello, Bass, and Piano. The key signature has one flat (B-flat), and the time signature is 2/2. The music continues from the previous page. The Viola and Cello parts continue their rhythmic pattern. The Bass part has a pizzicato (*Pizz.*) instruction in measure 8. The Piano part continues with harmonic support. Measure numbers 5, 6, 7, 8, and 9 are indicated below the staves.

13

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

10

11

12

13

14

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

15

16

17

18

19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Arco

20

21

22

23

24

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

8

25

25

26

27

28

29

33

Musical score for measures 30-34. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music is in 4/4 time. Measure 30 features a first violin entry with a dynamic marking of *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A large watermark "Kendor Music Publishing Preview Only" is overlaid diagonally across the score.

30

31

32

33

34



Musical score for measures 35-39. The score includes staves for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The music continues from the previous page. The piano accompaniment features a more active bass line. A large watermark "Kendor Music Publishing Preview Only" is overlaid diagonally across the score.

35

36

37

38

39

41

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mp

mp

mp

mp

mp

V

40 41 42 43 44

This system contains measures 40 through 44. It features five staves for strings (Vln. I, Vln. II, Vla., Cello, Bass) and a grand staff for piano (Pno.). The string parts are marked with a mezzo-piano (*mp*) dynamic. The piano part includes chords and arpeggiated figures. A fermata is present over the first measure of measure 42 in the Cello part, and a breath mark (*V*) is placed above the first measure of measure 42 in the Bass part.



Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Pizz.

V

V

45 46 47 48 49

This system contains measures 45 through 49. It features the same five string staves and grand staff for piano. The Cello part is marked with *Pizz.* (pizzicato) in measure 45. The piano part continues with chords and arpeggiated figures. Breath marks (*V*) are placed above the first measures of measures 47 and 48 in the Cello part.



53

Musical score for measures 50-54. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The Cello and Bass parts include an 'Arco' marking with a downward-pointing 'v' symbol. The Pno. part includes a 'mf' dynamic marking. The measures are numbered 50, 51, 52, 53, and 54 at the bottom.



Musical score for measures 55-59. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, and Pno. The Vln. I part includes a 'p' dynamic marking. The Cello and Bass parts include 'v' symbols. The Pno. part includes a 'v' symbol. The measures are numbered 55, 56, 57, 58, and 59 at the bottom.

61

Musical score for measures 60-64. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, Pno., and a double bar line. The Vln. I part starts with a *mf* dynamic. The Vla. and Cello parts have a *mf* dynamic. The Pno. part has a *mf* dynamic. The score is marked with measure numbers 60, 61, 62, 63, and 64. A large watermark 'Vendor Music Publishing Preview Only' is overlaid on the score.

Musical score for measures 65-69. The score includes parts for Vln. I, Vln. II, Vla., Cello, Bass, Pno., and a double bar line. The Vln. I part starts with a *mf* dynamic. The Vla. and Cello parts have a *mf* dynamic. The Pno. part has a *mf* dynamic. The score is marked with measure numbers 65, 66, 67, 68, and 69. A large watermark 'Vendor Music Publishing Preview Only' is overlaid on the score.

71

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

Pizz.

mf

Pizz.

mf

75

76

77

78

79

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

Arco

mf

Pizz.

mf

mf

79

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Arco

mf

Arco

mf

80

81

82

83

84



87



Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

f

f

f

f

f

f

f

f

Pizz.

85

86

87

88

89

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

90 91 92 93 94

95

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Arco

95 96 97 98