

SELECTIONS

From

The “Kleine geistliche Konzerte” of Heinrich Schutz

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME TWO

@2018

About the Composers

Two of the great innovators of the 17th century, Giovanni Gabrieli (1556?-1612) and Claudio Monteverdi (1567-1643), spent the greater part of their careers employed at the Cathedral of San Marco in Venice. Heinrich Schutz (1585-1672), the greatest German composer of the seventeenth century, studied with both of them, making Venice the most important musical center of the early Baroque.

Gabrieli is revered by all brass players for his 42 extant compositions in 4-22 parts of predominantly antiphonal brass music, intended to take advantage of the three balconies located in the sanctuary of San Marco. In his music, we see the finest early examples of "concertato style", where every imaginable musical contrast was utilized (voice-instrument, fast-slow, duple-triple meter, high-low, loud-soft, strings-brass, etc.) This collection includes several of those 42 works.

Monteverdi also used the "concertato style" frequently in his sacred music, but he is much more famous for the development of the "monadic style" in his operas, which first introduced the "recitative" to contemporary audiences and later firmly established the "recitative-aria" approach that dominated operatic composition right up to Wagner. In this collection, though, the music is drawn from his secular madrigals, the most important historical collection illustrating the transition from Renaissance polyphony to Baroque Homophony.

Schutz first studied with Gabrieli and embraced the antiphonal "concertato" style in his early music. However, the ravages of a major plague and the Thirty Years War severely depleted his musical resources, making that form of expression impossible. He returned to Venice at the age of 44 to learn the monadic techniques of Monteverdi and incorporated this new approach into his compositions (the arrangements used in this collection come from that period). Late in his career, he returned once again to the antiphonal "concertato" style and wrote perhaps his most glorious compositions, influencing all who followed.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** This volume is for alto and tenor duet practice, with a bass line provided for a friendly bass trombone player who will generally have more interesting music to play than was the case with Volume one. Ideally, the tenor part should be played on a smaller bore instrument, to match more closely the timbre of the alto.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three parts. It is unfortunate that clef reading skills don't seem to be a priority for many contemporary trombone teachers, but the ability to transpose at sight remains a prerequisite for becoming an excellent professional musician. Please keep in mind that the first time one has to ask a conductor for a transposed part is likely the last time one will perform with that ensemble!
3. **Scoring-** There is quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice. Vocal parts have also been altered to resemble instrumental parts without words.
4. **Range-** The basic range of these transcriptions is from high D to low B, to keep the bass trombone out of the pedal register. These arrangements are also quite suitable for performance by a viola, trombone and a sufficiently bored cellist. This offers wonderful chamber music practice for the trombonist; perhaps even a warmup before a rehearsal of the Persichetti, Serenade.
5. **Tempi-** All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
 - A. triple tempi are faster than duple tempi
 - B. music with quarter and half notes as the fastest value have faster tempi
 - C. music with eighth and sixteenth notes as the fastest value have slower tempi
6. **Dynamics-** Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Score

"Der Herr ist gross und loeblich" from

"Kleine geistliche Konzerte" SWV286

Heinrich Schutz

Bob Reifsnnyder

♩=110

Trombone 1

Trombone 2

Bass Trombone

p

p

5

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

10

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mf

mf

mp

15

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

19

Tbn. 1

Tbn. 2

B. Tbn.

23

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

28

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

33

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

p

38

Tbn. 1

Tbn. 2

B. Tbn.

p

43

Tbn. 1

Tbn. 2

B. Tbn.

mp

47

Tbn. 1

Tbn. 2

B. Tbn.

51

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

56

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 56-60. Tbn. 1 and 2 are in E-flat major, 3/4 time. B. Tbn. is in E-flat major, 3/4 time. Dynamics are mezzo-forte (mf).

61

Tbn. 1

Tbn. 2

B. Tbn.

Measures 61-65. Tbn. 1 and 2 are in E-flat major, 3/4 time. B. Tbn. is in E-flat major, 3/4 time. Dynamics are mezzo-forte (mf).

66

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 66-70. Tbn. 1 and 2 are in E-flat major, 3/4 time. B. Tbn. is in E-flat major, 3/4 time. Dynamics are mezzo-piano (mp).

Score

"O lieber Herre Gott wecke uns auf"

from "kleine geistliche Konzerte" BWV287

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

mf mp

mf mp

mf mp

Detailed description: This system contains the first five measures of the piece for Trombone 1, Trombone 2, and Bass Trombone. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). Trombone 1 and 2 are in alto clef (C4 on the middle line), and the Bass Trombone is in bass clef (C2 on the second line). Measures 1-5 show a melodic line in the upper parts and a supporting bass line. Dynamic markings are *mf* (mezzo-forte) and *mp* (mezzo-piano).

Tbn. 1

Tbn. 2

B. Tbn.

6

Detailed description: This system contains measures 6-10. Measure 6 is marked with a '6' above the staff. The musical notation continues with various note values and rests. The dynamic markings are not explicitly shown in this system, but the context suggests *mf* and *mp*.

Tbn. 1

Tbn. 2

B. Tbn.

11

$\text{♩} = 120$

p *mp*

p *mp*

p *mp*

Detailed description: This system contains measures 11-15. Measure 11 is marked with an '11' above the staff. At measure 12, the tempo changes to $\text{♩} = 120$ and the time signature changes to 3/2. Dynamic markings *p* (piano) and *mp* (mezzo-piano) are indicated. The notation includes a double bar line at the end of measure 12.

16

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 16 through 19. Tbn. 1 (treble clef) plays a melodic line starting on G4, moving up stepwise to A4, B4, and C5, with a whole rest in measure 17. Tbn. 2 (treble clef) plays a descending line from G4 to E3, with a whole rest in measure 18. B. Tbn. (bass clef) plays a descending line from G2 to E1, with a whole rest in measure 17. The key signature has one flat (Bb).

20

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 20 through 23. Tbn. 1 (treble clef) continues the melodic line from measure 19, with a whole rest in measure 21. Tbn. 2 (treble clef) continues the descending line from measure 19, with a whole rest in measure 22. B. Tbn. (bass clef) continues the descending line from measure 19, with a whole rest in measure 21. The key signature has one flat (Bb).

24

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 24 through 27. Tbn. 1 (treble clef) continues the melodic line from measure 23, with a whole rest in measure 25. Tbn. 2 (treble clef) continues the descending line from measure 23, with a whole rest in measure 26. B. Tbn. (bass clef) continues the descending line from measure 23, with a whole rest in measure 25. The key signature has one flat (Bb). The system ends with a double bar line.

29 $\text{♩} = 60$ $\text{♩} = 120$

Tbn. 1 *p*

Tbn. 2 *mp*

B. Tbn. *p* *mp*

34

Tbn. 1 *mp*

Tbn. 2

B. Tbn.

38 $\text{♩} = 60$

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

43

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

Measures 43-48. Tbn. 1 and 2 are in 12/8 time with a key signature of two flats. Tbn. 1 plays a melodic line with eighth and quarter notes, while Tbn. 2 and B. Tbn. provide harmonic support with longer note values. Dynamics are marked *mp* at measures 45 and 48.

49

Tbn. 1

Tbn. 2

B. Tbn.

mp

Measures 49-52. Tbn. 1 continues the melodic line, Tbn. 2 plays a more active eighth-note pattern, and B. Tbn. provides a steady bass line. A dynamic of *mp* is marked at measure 49.

53

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 53-56. The instrumentation remains the same. Dynamics are marked *mf* at measures 54, 55, and 56, indicating a slight increase in volume.

57

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

61

Tbn. 1

Tbn. 2

B. Tbn.

66

Tbn. 1

Tbn. 2

B. Tbn.

"Ihr Heiligen lob singet dem Herr"

from "Kleine Geistliche Konzerte" SWV 288 Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 80$

Trombone 1

p

Trombone 2

p

Bass Trombone

p

5

Tbn. 1

Tbn. 2

B. Tbn.

9

Tbn. 1

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mp

mf

13

Tbn. 1

Tbn. 2

B. Tbn.

p

p

17

Tbn. 1

Tbn. 2

B. Tbn.

p

mp

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

25

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

38

Tbn. 1

Tbn. 2

B. Tbn.

"Er hore mich" SWV289

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 90$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

Tbn. 2

B. Tbn.

9

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

14

Tbn. 1

Tbn. 2

B. Tbn.

18

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

22

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

26

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

26

27

28

29

30

31

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

31

32

33

Score

"Wohl dem, wohl dem" SWV290

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

This system contains the first three measures of the piece for Trombone 1, Trombone 2, and Bass Trombone. The key signature has two flats (Bb and Eb) and the time signature is 6/4. Trombone 1 starts with a half note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, and a half note G3. Trombone 2 is silent in measures 1 and 2, then plays a half note G2 in measure 3. The Bass Trombone starts with a half note G1, followed by quarter notes A1, Bb1, C2, D2, E2, F2, and a half note G2. Dynamics of piano (*p*) are indicated for Trombone 1 and the Bass Trombone.

4

Tbn. 1

Tbn. 2

B. Tbn.

p

This system contains measures 4 through 6. Measure 4 begins with a rehearsal mark '4'. Trombone 1 is silent in measures 4 and 5, then plays a half note G2 in measure 6. Trombone 2 plays a half note G2 in measure 4, followed by quarter notes A2, Bb2, C3, D3, E3, F3, and a half note G3 in measure 6. The Bass Trombone plays a half note G1 in measure 4, followed by quarter notes A1, Bb1, C2, D2, E2, F2, and a half note G2 in measure 6. A dynamic of piano (*p*) is indicated for Trombone 2 in measure 5.

7

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 7 through 10. Measure 7 begins with a rehearsal mark '7'. Trombone 1 plays a half note G2 in measure 7, followed by quarter notes A2, Bb2, C3, D3, E3, F3, and a half note G3 in measure 10. Trombone 2 plays a half note G2 in measure 7, followed by quarter notes A2, Bb2, C3, D3, E3, F3, and a half note G3 in measure 10. The Bass Trombone plays a half note G1 in measure 7, followed by quarter notes A1, Bb1, C2, D2, E2, F2, and a half note G2 in measure 10. The time signature changes from 6/4 to 3/4 in measure 9 and back to 6/4 in measure 10.

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

13

Tbn. 1

Tbn. 2

B. Tbn.

p

p

16

Tbn. 1

Tbn. 2

B. Tbn.

p

20

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

24

Tbn. 1

Tbn. 2

B. Tbn.

mp

28

$\text{♩} = 80$

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

31

Tbn. 1

Tbn. 2

B. Tbn.

33

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

35

Tbn. 1

Tbn. 2

B. Tbn.

37

Tbn. 1

Tbn. 2

B. Tbn.

Measures 37-38. Tbn. 1 and 2 play eighth-note patterns, while B. Tbn. plays a bass line with quarter notes.

39

Tbn. 1

Tbn. 2

B. Tbn.

Measures 39-40. Tbn. 1 and 2 continue with eighth-note patterns, while B. Tbn. plays a bass line with quarter notes.

41

$\text{♩} = 60$

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

Measures 41-44. Measures 41-42 are in 3/4 time, and measures 43-44 are in 6/4 time. Tbn. 1 has rests in measures 41-42 and a half note in 43. Tbn. 2 and B. Tbn. play eighth-note patterns in 3/4 and quarter notes in 6/4. Dynamics include piano (*p*) in measures 42, 43, and 44.

45

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

49

Tbn. 1

Tbn. 2

B. Tbn.

$\text{♩} = 80$

52

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

$\text{♩} = 60$

56

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

60

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

64

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

$\text{♩} = 80$

68

Tbn. 1

Tbn. 2

B. Tbn.

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Score "Shaffe in mir, Gott, in reines Herz" SWV291

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 90$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

5

Tbn. 1

Tbn. 2

B. Tbn.

10

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

15

Tbn. 1

Tbn. 2

B. Tbn.

p

p

20

Tbn. 1

Tbn. 2

B. Tbn.

p

24

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 29-32. Tbn. 1 has rests in measures 29-31 and enters in measure 32 with a melodic line. Tbn. 2 and B. Tbn. play continuous eighth-note patterns. Dynamics are marked *mp*.

33

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

Measures 33-36. All three parts play eighth-note patterns. Dynamics are marked *mf*.

37

Tbn. 1

Tbn. 2

B. Tbn.

Measures 37-40. Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. has a more sparse line. The system ends with a double bar line.

"Lobet den Herren" SWV293

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

6

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

11

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

mp

16

Tbn. 1

Tbn. 2

B. Tbn.

mp

20

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

25

Tbn. 1

Tbn. 2

B. Tbn.

29

Tbn. 1

Tbn. 2

B. Tbn.

33

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

38

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

Score

"Eins bitte ich vom Herren" SWV294

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

6

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mp

mp

mf

mp

11

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

p

mf

p

16

Tbn. 1

Tbn. 2

B. Tbn.

p

p

21

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

26

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

30

Tbn. 1

Tbn. 2

B. Tbn.

34

Tbn. 1

Tbn. 2

B. Tbn.

p

38

Tbn. 1

Tbn. 2

B. Tbn.

p

43

Tbn. 1

Tbn. 2

B. Tbn.

The image shows a musical score for three tubas. The first staff, labeled 'Tbn. 1', is in treble clef with a key signature of one flat (B-flat). It contains a whole note in measure 43 and a half note in measure 44. The second staff, labeled 'Tbn. 2', is in treble clef with a key signature of one flat. It contains a quarter note, an eighth note, a quarter note, and a half note in measure 43, and a half note in measure 44. The third staff, labeled 'B. Tbn.', is in bass clef with a key signature of one flat. It contains a whole note in measure 43 and a half note in measure 44. The measures are separated by a double bar line.

Score

"O hilf, Christe Gottes Sohn" SWV295

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

Trombone 2

Bass Trombone

p

p

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

mp

mp

16

Tbn. 1

mp

Tbn. 2

B. Tbn.

21

Tbn. 1

p *mp*

Tbn. 2

p *mp*

B. Tbn.

p *mp*

26

Tbn. 1

mp

Tbn. 2

mf

B. Tbn.

mf

31

Tbn. 1

Tbn. 2

B. Tbn.

mf

mp

mp

36

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

mp

mp

mp

41

Tbn. 1

Tbn. 2

B. Tbn.

Score

"Habe deine Lust an dem Herren" SWV311

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩=120

Trombone 1

Trombone 2

Bass Trombone

p

p

p

5

Tbn. 1

Tbn. 2

B. Tbn.

10

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

14

Tbn. 1

Tbn. 2

B. Tbn.

14

19

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

19

23

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

23

28

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

33

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

39

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

44

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

49

Tbn. 1

Tbn. 2

B. Tbn.

p

p

54

Tbn. 1

Tbn. 2

B. Tbn.

p

58

Tbn. 1

Tbn. 2

B. Tbn.

Measures 58-61. Tbn. 1 and 2 play a melodic line with eighth and sixteenth notes. B. Tbn. provides a harmonic accompaniment with eighth and sixteenth notes.

62

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 62-65. Dynamics are marked as mezzo-piano (*mp*) for all parts. Tbn. 1 and 2 continue their melodic lines, while B. Tbn. provides a steady accompaniment.

67

Tbn. 1

Tbn. 2

B. Tbn.

mf

Measures 67-70. Tbn. 1 has a dynamic marking of mezzo-forte (*mf*). The other parts continue their respective lines.

72

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

$\text{♩} = 90$

77

Tbn. 1

Tbn. 2

B. Tbn.

82

Tbn. 1

Tbn. 2

B. Tbn.

Score

"Herr, ich hoffe darauf" SWV312

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 100$

Trombone 1

p

Trombone 2

p

Bass Trombone

p

5

Tbn. 1

mp

Tbn. 2

B. Tbn.

mp

9

Tbn. 1

Tbn. 2

mp

B. Tbn.

12

Tbn. 1

Tbn. 2

B. Tbn.

15

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

20

Tbn. 1

Tbn. 2

B. Tbn.

mf

25

Tbn. 1

Tbn. 2

B. Tbn.

30

Tbn. 1

Tbn. 2

B. Tbn.

mp

34

Tbn. 1

Tbn. 2

B. Tbn.

37

Tbn. 1

Tbn. 2

B. Tbn.

40

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

44

Tbn. 1

Tbn. 2

B. Tbn.

"Bone Jesu" SWV313

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 90$

Trombone 1

p

Trombone 2

p

Bass Trombone

p

5

Tbn. 1

Tbn. 2

B. Tbn.

9

Tbn. 1

Tbn. 2

B. Tbn.

The image displays a musical score for three trombone parts: Trombone 1, Trombone 2, and Bass Trombone. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The first system (measures 1-4) features a dynamic marking of *p* (piano) for all three parts. Trombone 1 and 2 play a melodic line with a dotted quarter note followed by an eighth note, while the Bass Trombone provides a harmonic accompaniment. The second system (measures 5-8) continues the melodic development, with Trombone 1 and 2 playing a more complex figure. The third system (measures 9-12) shows further melodic and harmonic progression, with Trombone 1 and 2 playing a more complex figure. The score is written for three parts: Trombone 1, Trombone 2, and Bass Trombone. The first system (measures 1-4) features a dynamic marking of *p* (piano) for all three parts. Trombone 1 and 2 play a melodic line with a dotted quarter note followed by an eighth note, while the Bass Trombone provides a harmonic accompaniment. The second system (measures 5-8) continues the melodic development, with Trombone 1 and 2 playing a more complex figure. The third system (measures 9-12) shows further melodic and harmonic progression, with Trombone 1 and 2 playing a more complex figure.

12

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 12, 13, and 14. Tbn. 1 plays a melodic line with eighth and sixteenth notes. Tbn. 2 provides harmonic support with a mix of eighth and quarter notes. The B. Tbn. part is a bass line with dotted half notes and quarter notes. The key signature has one flat, and the time signature is 3/4.

15

Tbn. 1

Tbn. 2

B. Tbn.

mp

This system contains measures 15, 16, and 17. In measure 15, Tbn. 1 has a rest while Tbn. 2 and B. Tbn. play. In measure 16, all three parts play. In measure 17, Tbn. 1 has a rest, and Tbn. 2 and B. Tbn. play. The dynamic *mp* (mezzo-piano) is indicated in measures 16 and 17.

20

Tbn. 1

Tbn. 2

B. Tbn.

mp

This system contains measures 20, 21, and 22. In measure 20, Tbn. 1 has a rest while Tbn. 2 and B. Tbn. play. In measure 21, all three parts play. In measure 22, Tbn. 1 has a rest, and Tbn. 2 and B. Tbn. play. The dynamic *mp* (mezzo-piano) is indicated in measures 20 and 21.

25

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

30

Tbn. 1

Tbn. 2

B. Tbn.

35

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

41

Tbn. 1

Tbn. 2

B. Tbn.

45

Tbn. 1

Tbn. 2

B. Tbn.

50

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

55

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 55 through 59. The key signature is one flat (B-flat), and the time signature is 12/8. Tbn. 1 starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. Tbn. 2 has a whole rest in measure 55, then enters in measure 56 with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. The B. Tbn. part consists of half notes G3, Bb3, and D4 across the five measures.

60

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 60 through 64. Tbn. 1 has a whole rest in measure 60, then enters in measure 61 with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. Tbn. 2 starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. The B. Tbn. part consists of half notes G3, Bb3, and D4 across the five measures.

65

Tbn. 1

Tbn. 2

B. Tbn.

This system contains measures 65 through 69. Tbn. 1 starts with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. Tbn. 2 has a whole rest in measure 65, then enters in measure 66 with a half note G4, followed by quarter notes A4, Bb4, and C5, then rests for two measures before a half note D5. The B. Tbn. part consists of half notes G3, Bb3, and D4 across the five measures.

70

Tbn. 1

Tbn. 2

B. Tbn.

Measure 70: Tbn. 1 and Tbn. 2 play a melody of quarter notes: G2, A2, Bb2, C3, D3, E3, F3, G3. B. Tbn. plays a bass line of quarter notes: G1, F1, E1, D1, C1, Bb0, A0, G0. All parts end with a whole note rest in the final measure.

"Verbum Caro" SWV314

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

$\text{♩} = 60$

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

$\text{♩} = 60$

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

$\text{♩} = 60$

$\text{♩} = 60$

18

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

 $\text{♩} = 60$

24

Tbn. 1

Tbn. 2

B. Tbn.

30

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

35

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

Measures 35-39. Tbn. 1 and 2 are in 12/8 time. B. Tbn. is in bass clef. Dynamics are marked *p* (piano).

40

Tbn. 1

Tbn. 2

B. Tbn.

Measures 40-44. Tbn. 1 and 2 are in 12/8 time. B. Tbn. is in bass clef.

$\text{♩} = 60$

45

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Measures 45-49. Tbn. 1 and 2 are in 12/8 time. B. Tbn. is in bass clef. Dynamics are marked *mp* (mezzo-piano).

52

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

59

Tbn. 1

Tbn. 2

B. Tbn.

65

$\text{♩} = 60$

$\text{♩} = 60$

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

$\text{♩} = 60$

70

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

75

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

mp

80

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

85

Tbn. 1

Tbn. 2

B. Tbn.

The image shows a musical score for three tubas (Tbn. 1, Tbn. 2, and B. Tbn.) in 3/4 time, key of B-flat major. The score is for measures 85 to 87. Tbn. 1 and Tbn. 2 play a half note G4 in measure 85, followed by a whole rest in measures 86 and 87. B. Tbn. plays a half note G2 in measure 85, followed by a whole rest in measures 86 and 87.

"Hodie Christus natus est" SWV315

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

p

p

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

12

Tbn. 1

Tbn. 2

B. Tbn.

21

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

Detailed description: This is a musical score for three tuba parts: Tbn. 1, Tbn. 2, and B. Tbn. The score is in 3/4 time and covers measures 21 through 25. The key signature has one flat (B-flat). Tbn. 1 and Tbn. 2 are in the alto clef (C4 on the third line), while B. Tbn. is in the bass clef (C2 on the second line). The music features a mix of eighth and quarter notes, with some rests. Dynamic markings of *mp* (mezzo-piano) are present in measures 24 and 25 for all three parts.

26

Tbn. 1

Tbn. 2

B. Tbn.

p

p

p

31

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

36

Tbn. 1

Tbn. 2

B. Tbn.

mp

40

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

46

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

51

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

56

Tbn. 1

Tbn. 2

B. Tbn.

60

Tbn. 1

Tbn. 2

B. Tbn.

60

The musical score for three tubas (Tbn. 1, Tbn. 2, B. Tbn.) in B-flat major, measures 60-64. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is written on three staves. Tbn. 1 and Tbn. 2 are in the treble clef, and B. Tbn. is in the bass clef. The music consists of a series of half notes and whole notes, with rests. The notes are: Tbn. 1: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, 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Score: "Meister, wir haben die ganze Nacht gearbeitet"
SWV317 from "Kleine geistliche Konzerte" Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Bass Trombone

p

7

Tbn. 1

Tbn. 2

B. Tbn.

mp

12

Tbn. 1

Tbn. 2

B. Tbn.

mf

17

Tbn. 1

Tbn. 2

B. Tbn.

22

Tbn. 1

Tbn. 2

B. Tbn.

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

mp

32

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

37

Tbn. 1

Tbn. 2

B. Tbn.

mp

p

mp

p

mp

p

42

Tbn. 1

Tbn. 2

B. Tbn.

"Die Furcht des Herren" SWV318

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$

Trombone 1

mp

Trombone 2

mp

Bass Trombone

mp

7

Tbn. 1

mp

Tbn. 2

p

B. Tbn.

p

13

Tbn. 1

p

Tbn. 2

B. Tbn.

19

Tbn. 1

Tbn. 2

B. Tbn.

mp

mp

mp

25

Tbn. 1

Tbn. 2

B. Tbn.

$\text{♩} = 60$

32

Tbn. 1

Tbn. 2

B. Tbn.

mf

mf

mf

"Die Furcht des Herren" SWV318

3

$\text{♩} = 60$

37

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

44

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

$\text{♩} = 60$

51

Tbn. 1

Tbn. 2

B. Tbn.