

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.

Bass Trombone

"Der Herr ist gross und loeblich" from

"Kleine geistliche Konzerte" SWV286

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 110$

Musical staff 1: Bass clef, key signature of one sharp (F#), common time signature. The staff contains the first six measures of the piece. Dynamics include piano (*p*) and mezzo-piano (*mp*).

8

Musical staff 2: Continuation of the piece from measure 8. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

15

Musical staff 3: Continuation of the piece from measure 15. Dynamics include mezzo-forte (*mf*) and mezzo-piano (*mp*).

23

Musical staff 4: Continuation of the piece from measure 23. Dynamics include piano (*p*).

30

Musical staff 5: Continuation of the piece from measure 30. Dynamics include mezzo-piano (*mp*) and piano (*p*).

38

Musical staff 6: Continuation of the piece from measure 38. Dynamics include mezzo-piano (*mp*).

45

Musical staff 7: Continuation of the piece from measure 45. Dynamics include mezzo-forte (*mf*).

50

Musical staff 8: Continuation of the piece from measure 50. Dynamics include piano (*p*) and mezzo-forte (*mf*).

Bass Trombone

"O lieber Herre Gott wecke uns auf"

from "kleine geistliche Konzerte" SWV287

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, B-flat major key signature, common time. Measures 1-7. Dynamics: *mf*, *mp*.

$\text{♩} = 120$

8

Musical staff 2: Bass clef, B-flat major key signature, common time. Measures 8-14. Dynamics: *p*, *mp*.

15

Musical staff 3: Bass clef, B-flat major key signature, common time. Measures 15-19.

20

Musical staff 4: Bass clef, B-flat major key signature, common time. Measures 20-24.

$\text{♩} = 60$

25

Musical staff 5: Bass clef, B-flat major key signature, common time. Measures 25-29. Dynamics: *p*.

$\text{♩} = 120$

30

Musical staff 6: Bass clef, B-flat major key signature, common time. Measures 30-35. Dynamics: *mp*.

36

Musical staff 7: Bass clef, B-flat major key signature, common time. Measures 36-40.

$\text{♩} = 60$

41

Musical staff 8: Bass clef, B-flat major key signature, common time. Measures 41-45. Dynamics: *mf*.

Bass Trombone

"Ihr Heiligen lob singet dem Herr"

from " Kleine Geistliche Konzerte" SWV 288

Heinrich Schutz

Bob Reifsnnyder

♩=80



7



12



18



24



30



36



Bass Trombone

"Er hore mich" SWV289

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

♩=90

mf

6

12

mp *mf*

19

24

mp

30

p

Bass Trombone

"Wohl dem, wohl dem" SWV290

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

36

36

$\text{♩} = 60$

40

p

44

48

mp *mf*

$\text{♩} = 80$

$\text{♩} = 60$

53

mp

57

61

mf

$\text{♩} = 80$

66

p

Bass Trombone

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

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

♩=90

mf

6

12

mp

18

p

23

29

mp *mf*

35

Bass Trombone

"Lobet den Herren" SWV293

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 100

p

7

mp *mf*

13

mp

19

p

26

33

mp

39

p

Bass Trombone

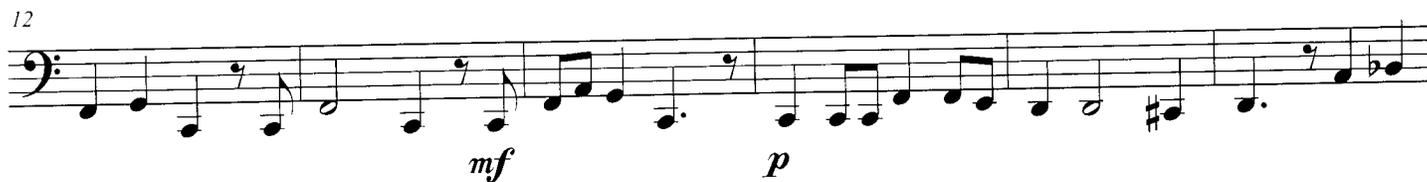
"Eins bitte ich vom Herren" SWV294

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

♩ = 100



Bass Trombone "O hilf, Christe Gottes Sohn" SWV295

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder

♩ = 100

Bass Trombone

"Habe deine Lust an dem Herren" SWV311

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩=120



"Habe deine Lust an dem Herren" SWV311

52

p

58

mp

64

71

mf ♩=90

78

Bass Trombone

"Herr, ich hoffe darauf" SWV312

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 100$

Staff 1: Bass clef, common time, key signature of one flat. Starts with a piano (*p*) dynamic marking.

7

Staff 2: Continuation of the piece, starting at measure 7. Dynamic marking is mezzo-piano (*mp*).

14

Staff 3: Continuation of the piece, starting at measure 14. Dynamic marking is mezzo-forte (*mf*).

21

Staff 4: Continuation of the piece, starting at measure 21.

28

Staff 5: Continuation of the piece, starting at measure 28. Dynamic marking is mezzo-piano (*mp*).

35

Staff 6: Continuation of the piece, starting at measure 35.

41

Staff 7: Continuation of the piece, starting at measure 41. Dynamic marking is piano (*p*).

47

Staff 8: Continuation of the piece, starting at measure 47.

Bass Trombone

"Bone Jesu" SWV313

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder

♩ = 90

Staff 1: Bass clef, C major, common time. Measures 1-6. Dynamics: *p*.

7

Staff 2: Bass clef, C major, common time. Measures 7-12. Dynamics: *p*.

13

Staff 3: Bass clef, C major, common time. Measures 13-18. Dynamics: *mp*.

19

Staff 4: Bass clef, C major, common time. Measures 19-25. Dynamics: *mp*.

26

Staff 5: Bass clef, C major, common time. Measures 26-32. Dynamics: *mf*.

33

Staff 6: Bass clef, C major, common time. Measures 33-38. Dynamics: *mp*.

39

Staff 7: Bass clef, C major, common time. Measures 39-45. Dynamics: *mp*.

46

Staff 8: Bass clef, C major, common time. Measures 46-52. Dynamics: *p*.

"Verbum Caro" SWV314

$\text{♩} = 60$

$\text{♩} = 60$

61

$\text{♩} = 60$ *mp*

69

p

75

mp

82

mf

Bass Trombone

"Hodie Christus natus est" SWV315

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Staff 1: Bass clef, B-flat major key signature, common time. Measures 1-7. Dynamics: *p*.

8

Staff 2: Bass clef, B-flat major key signature, common time. Measures 8-14. Dynamics: *mp*.

15

Staff 3: Bass clef, B-flat major key signature, common time. Measures 15-21. Dynamics: *mf*.

22

Staff 4: Bass clef, B-flat major key signature, common time. Measures 22-28. Dynamics: *mp*.

29

Staff 5: Bass clef, B-flat major key signature, common time. Measures 29-35. Dynamics: *p*, *mp*.

36

Staff 6: Bass clef, B-flat major key signature, common time. Measures 36-41. Dynamics: *mf*.

42

Staff 7: Bass clef, B-flat major key signature, common time. Measures 42-48. Dynamics: *mf*, *mp*.

49

Staff 8: Bass clef, B-flat major key signature, common time. Measures 49-55. Dynamics: *p*.

Bass Trombone

Meister, wir haben die ganze Nacht gearbeitet"

SWV317 from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

p

8

mp

15

mf

22

mp

29

mf

36

mp *p*

43

p

Bass Trombone

"Die Furcht des Herren" SWV318

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, one flat, common time. Measures 1-7. Dynamics: *mp*.

8

Musical staff 2: Bass clef, one flat, common time. Measures 8-15. Dynamics: *p*.

16

Musical staff 3: Bass clef, one flat, common time. Measures 16-22. Dynamics: *mp*.

$\text{♩} = 60$

23

Musical staff 4: Bass clef, one flat, 3/4 time. Measures 23-30. Dynamics: *mf*.

$\text{♩} = 60$

31

Musical staff 5: Bass clef, one flat, common time. Measures 31-37. Dynamics: *mf*, *mp*.

$\text{♩} = 60$

38

Musical staff 6: Bass clef, one flat, 3/4 time. Measures 38-46. Dynamics: *mf*.

$\text{♩} = 60$

47

Musical staff 7: Bass clef, one flat, common time. Measures 47-54. Dynamics: *p*.