SELECTIONS

From the

Kleine geistliche Konzerte of Heinrich Schutz

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME FOUR

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 Renaisance 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- These vocal quartets all have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements come very close to sounding complete even when the continuo part is omitted. As a result, either fun in the practice room or public performance should be encouraged.

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, cello and string bass. This offers wonderful chamber music practice for the trombonist, especially if a sacbut is to be used for the second part.

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.

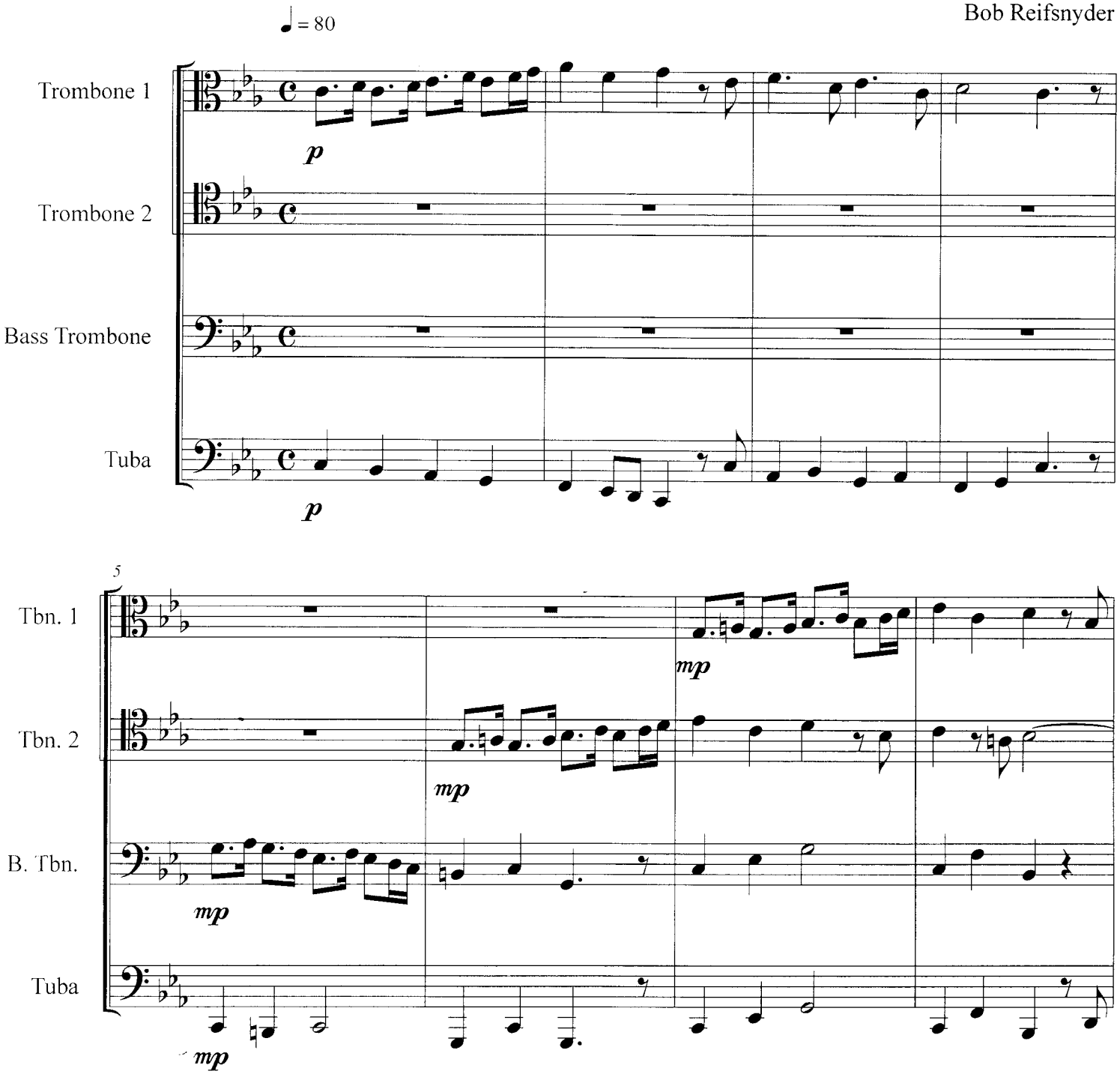
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Score

"O Herr hilf" SWV297

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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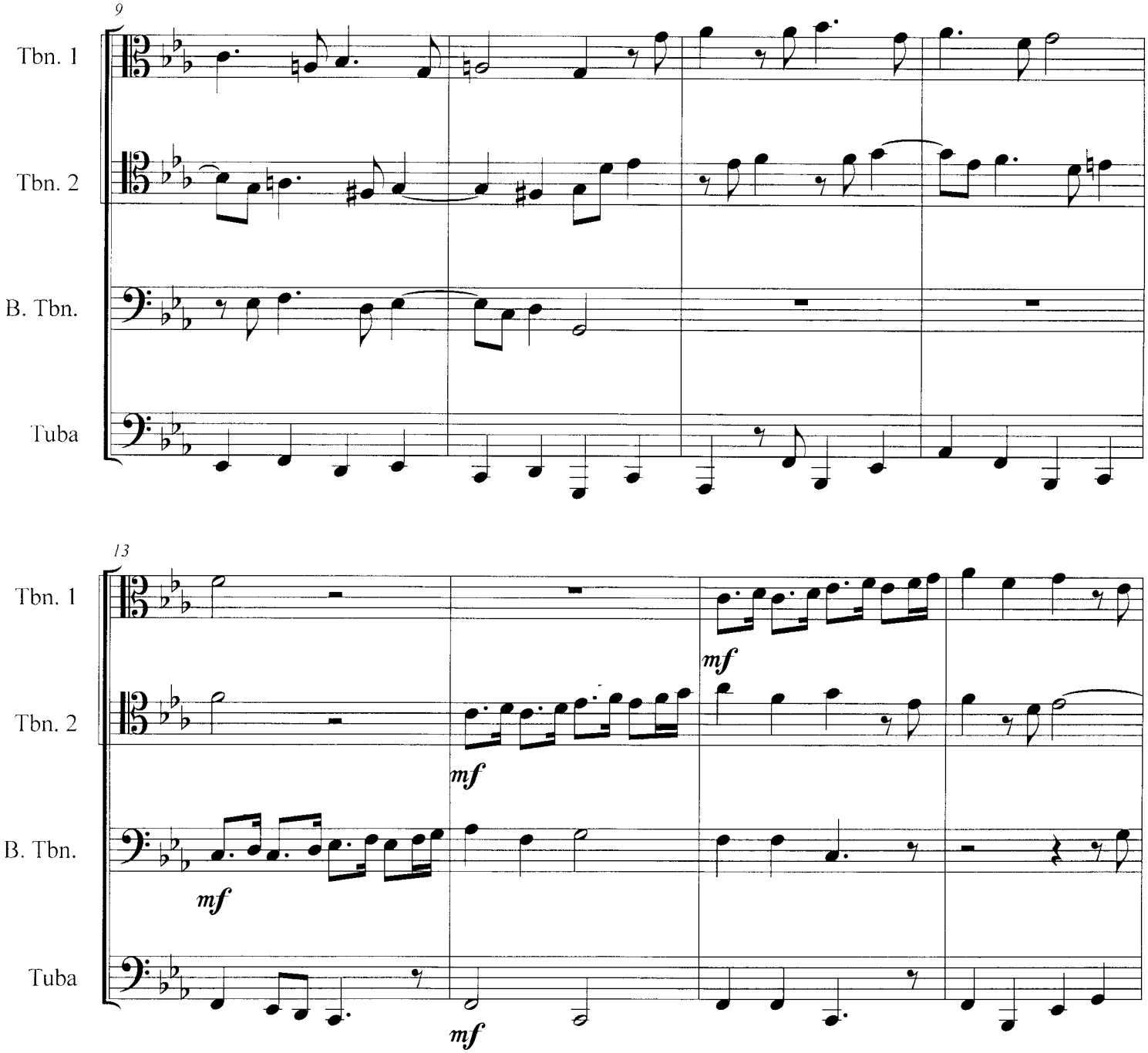
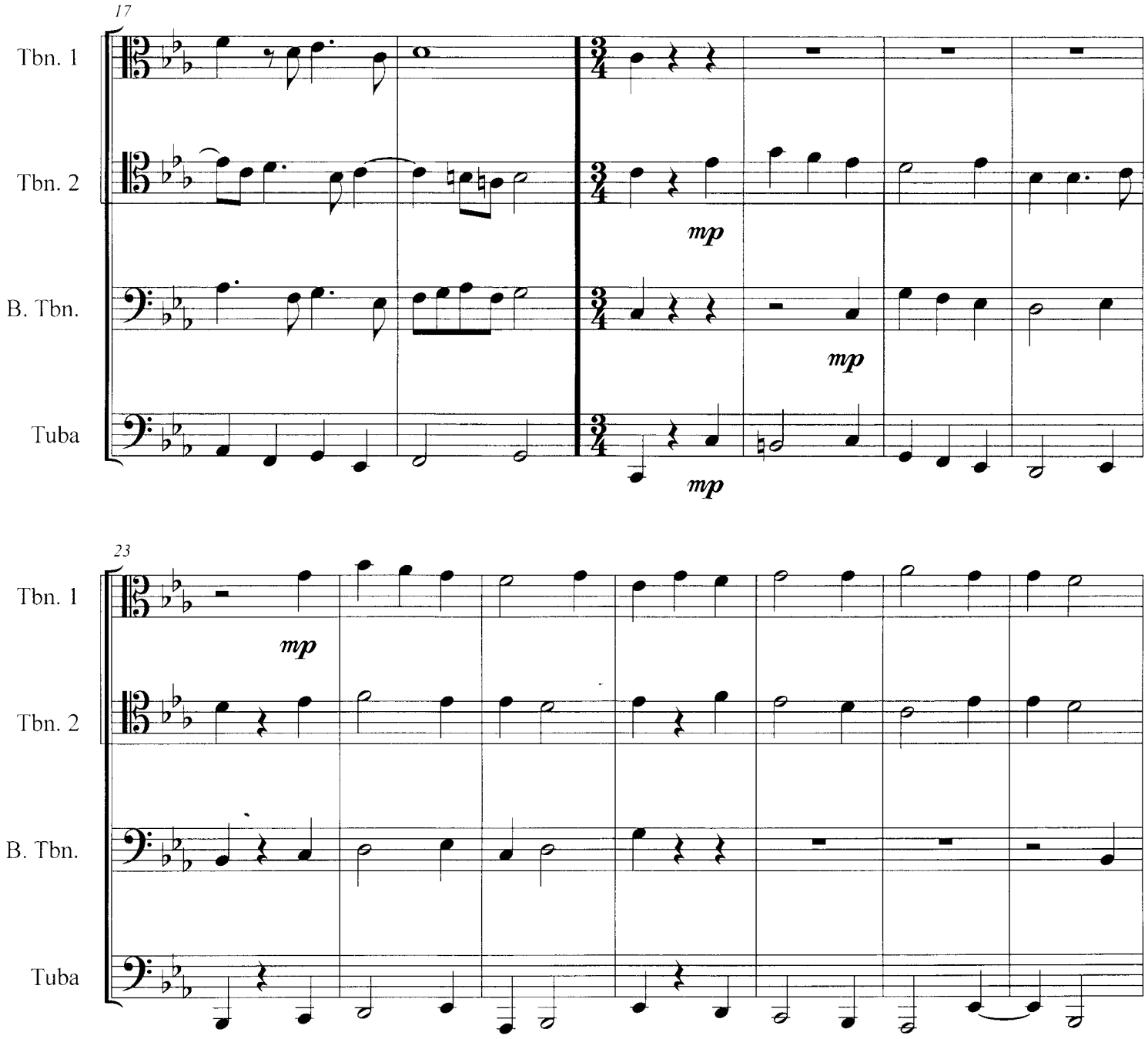
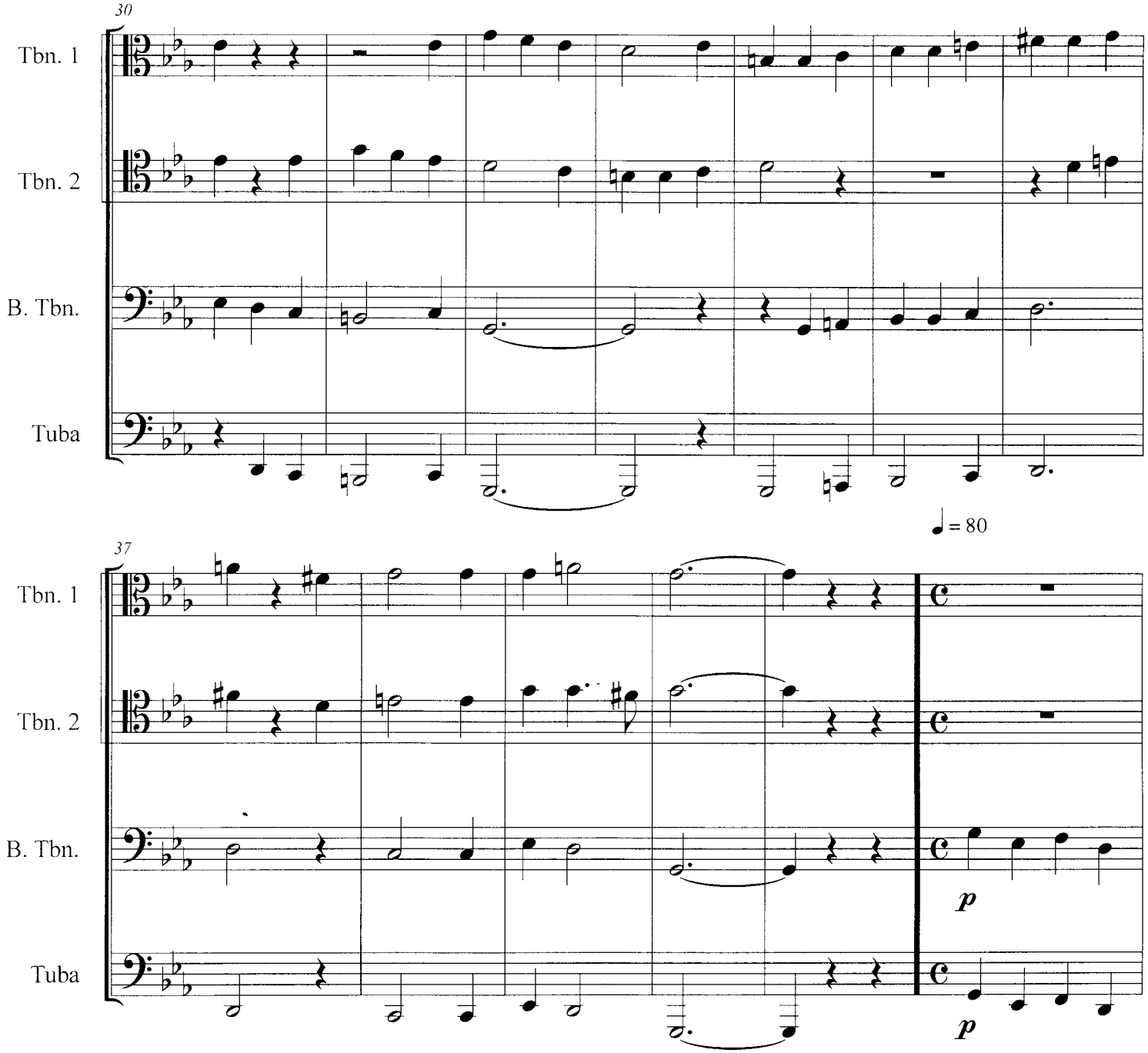
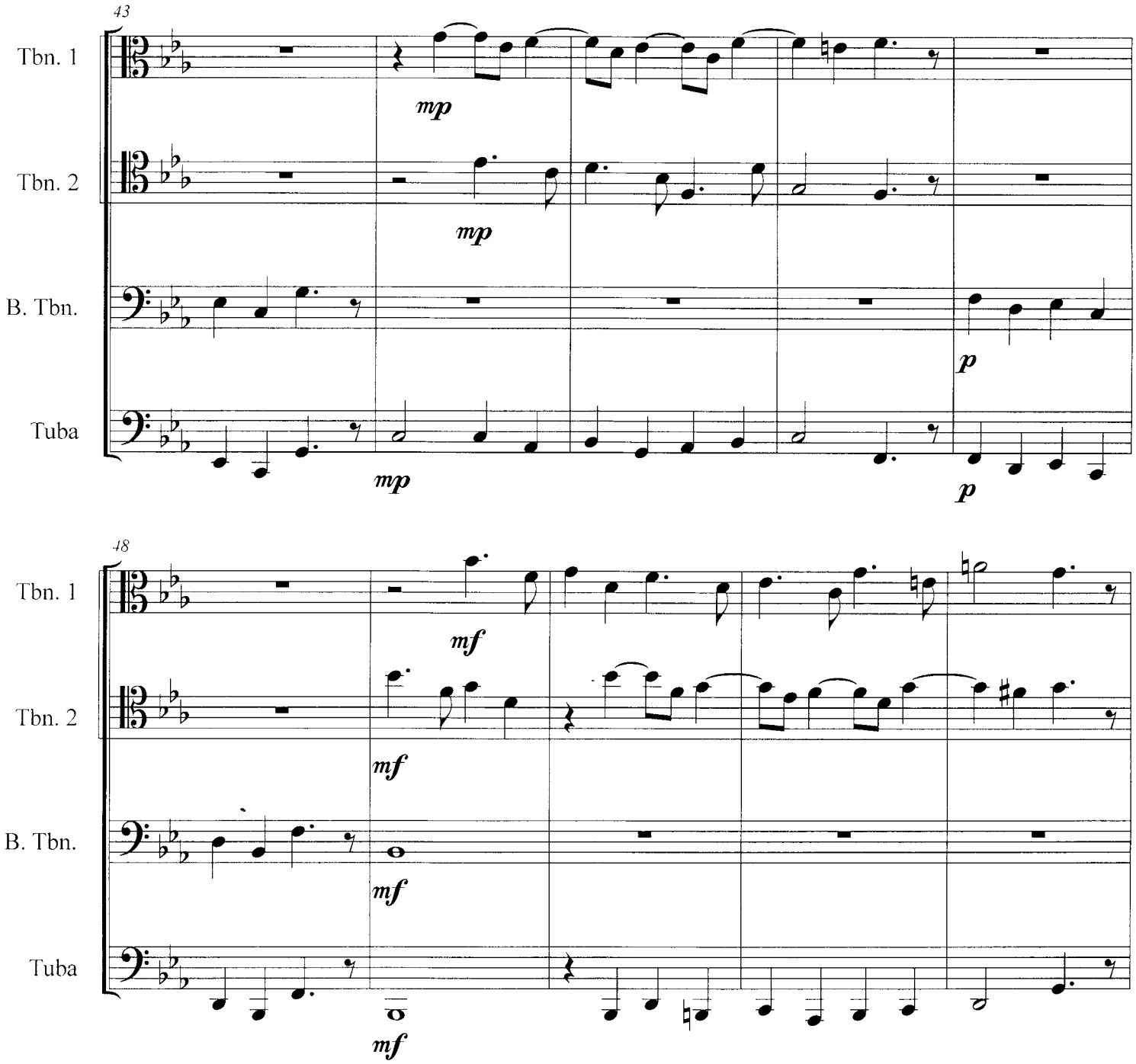
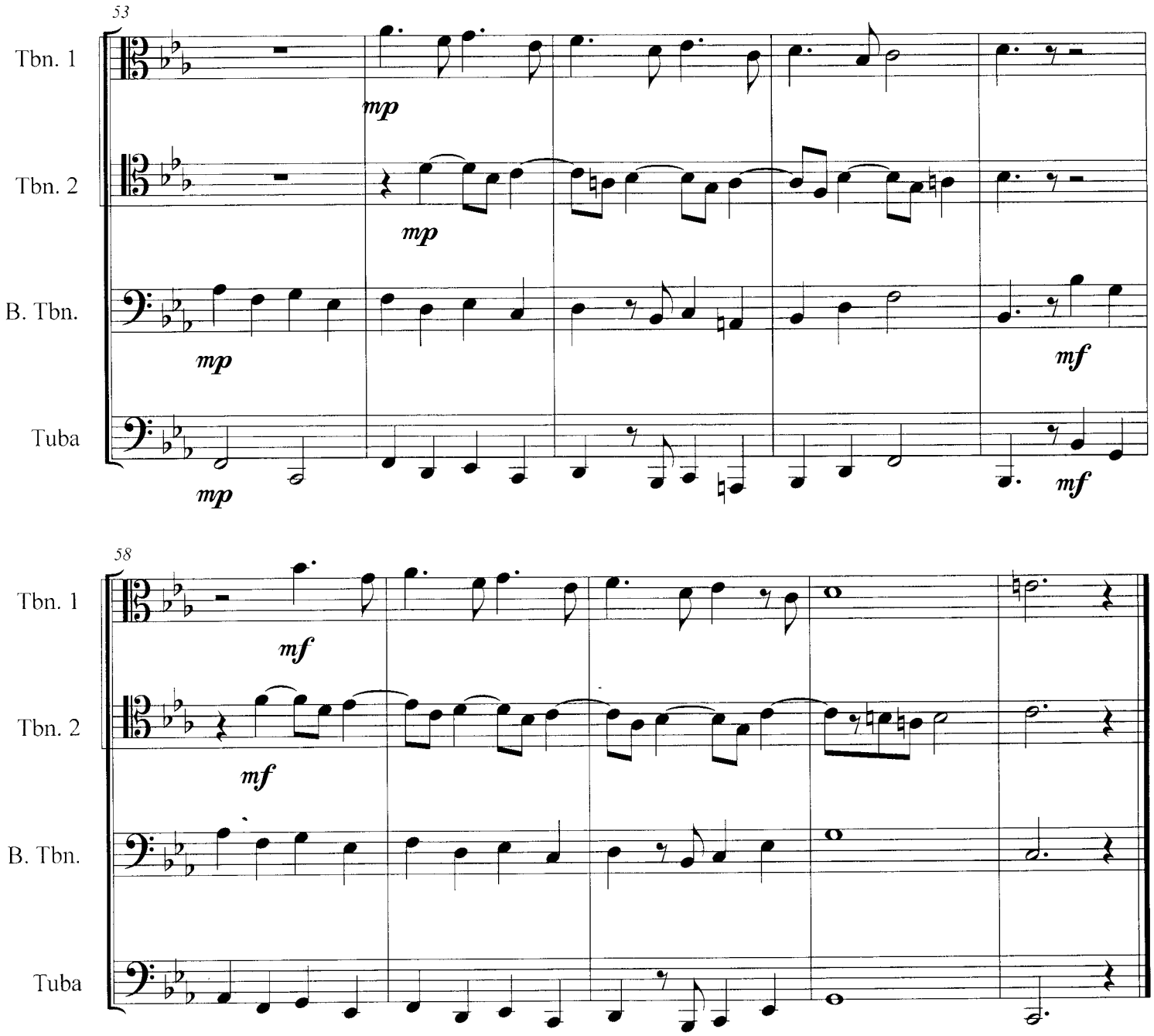

9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


♩.=80
17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
23
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp


30
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
♩ = 80
37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


43
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
p
mp
p
48
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

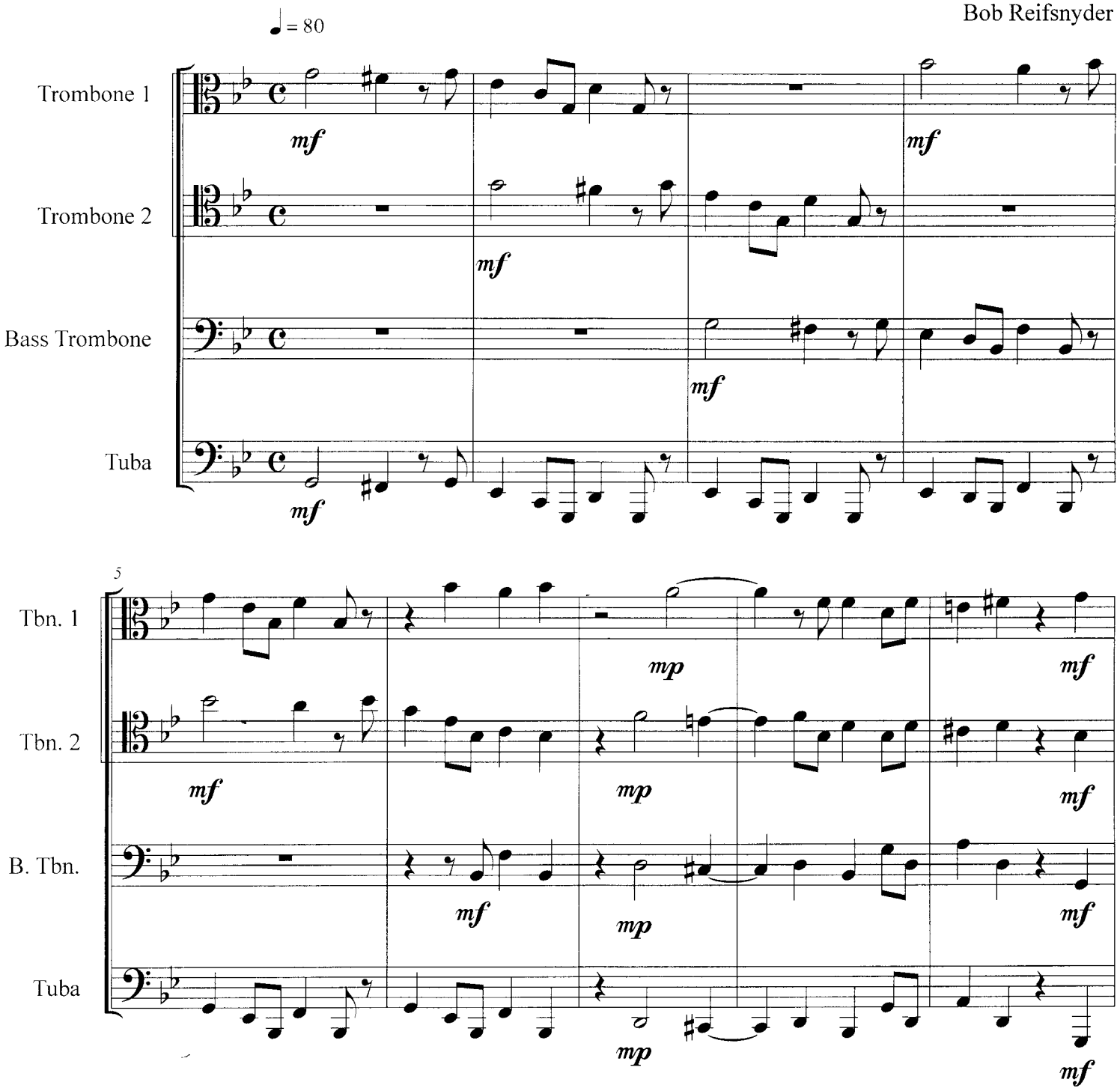

53
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
mf
mf
58
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf

Score

"Himmel und Erde vergeben" SWV300

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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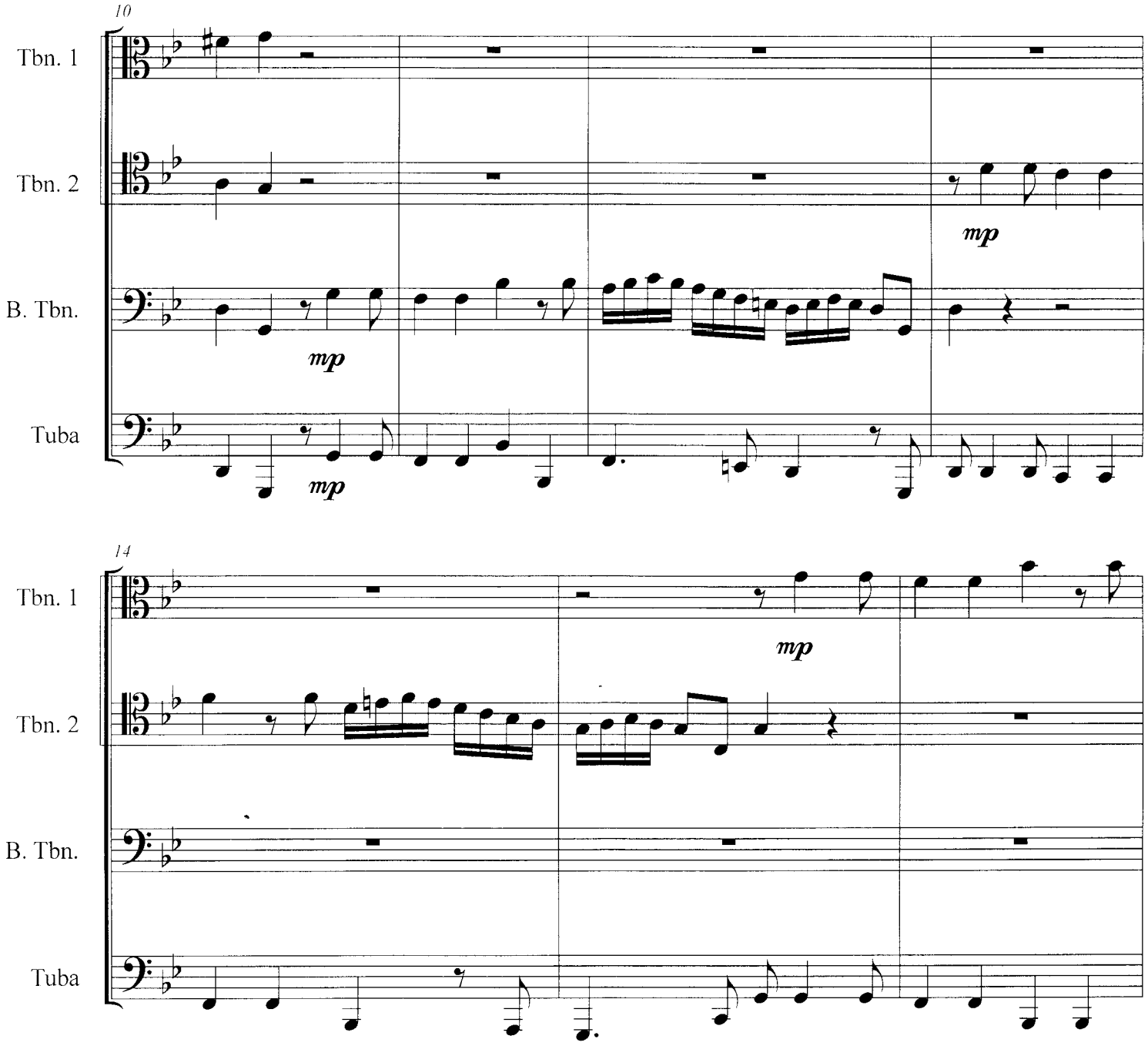
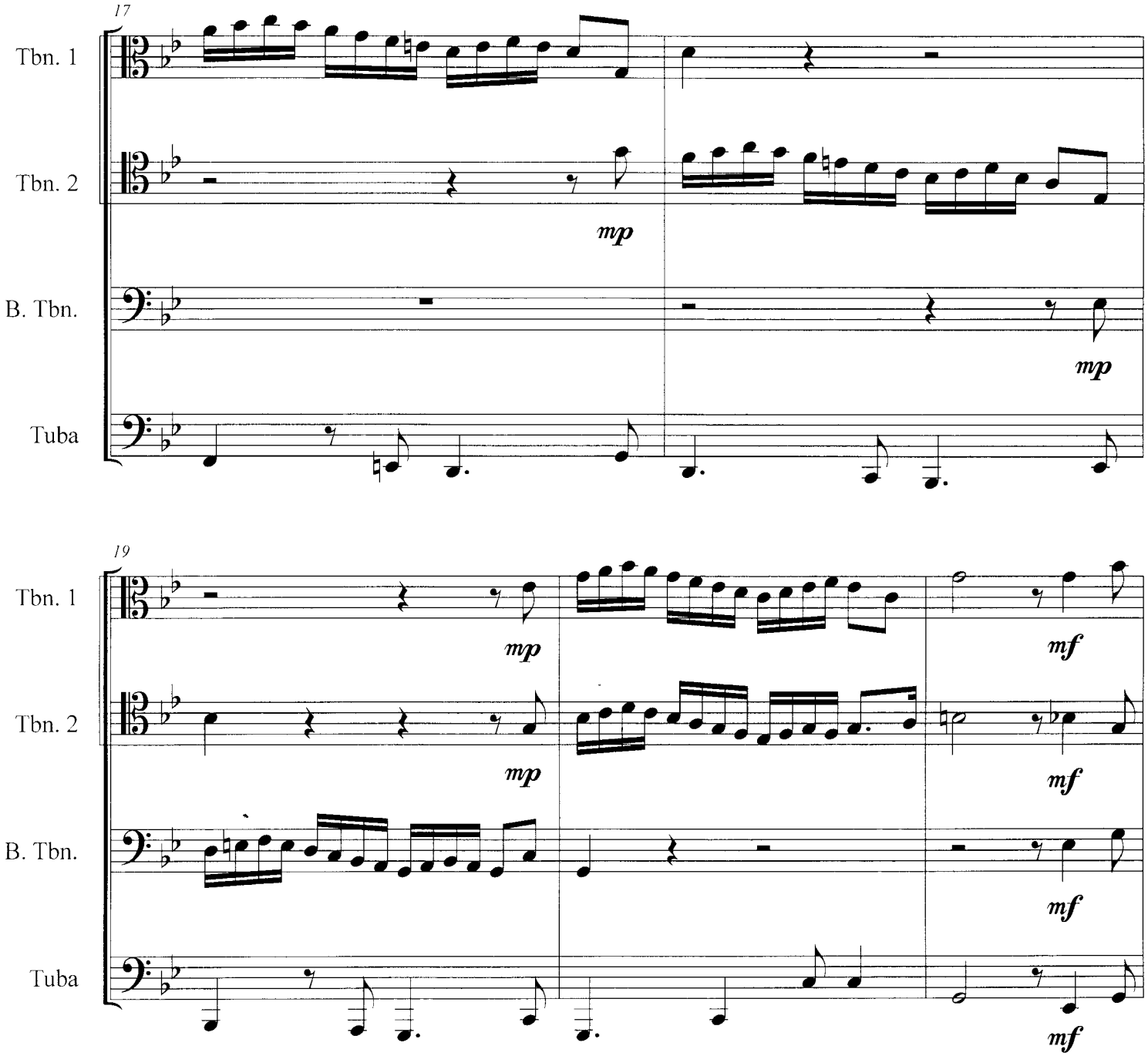
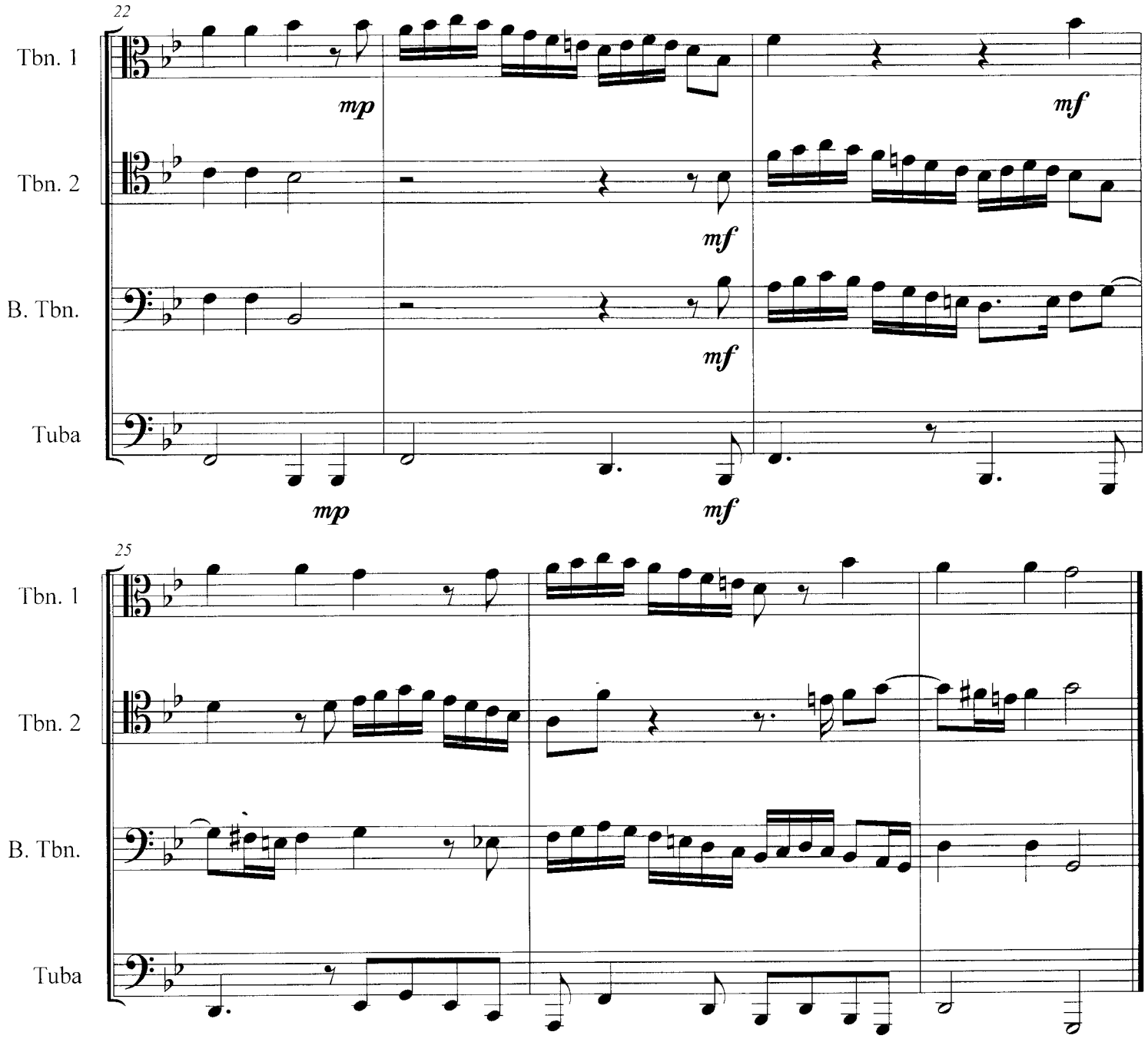

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp


17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mf
mf
mf
mf

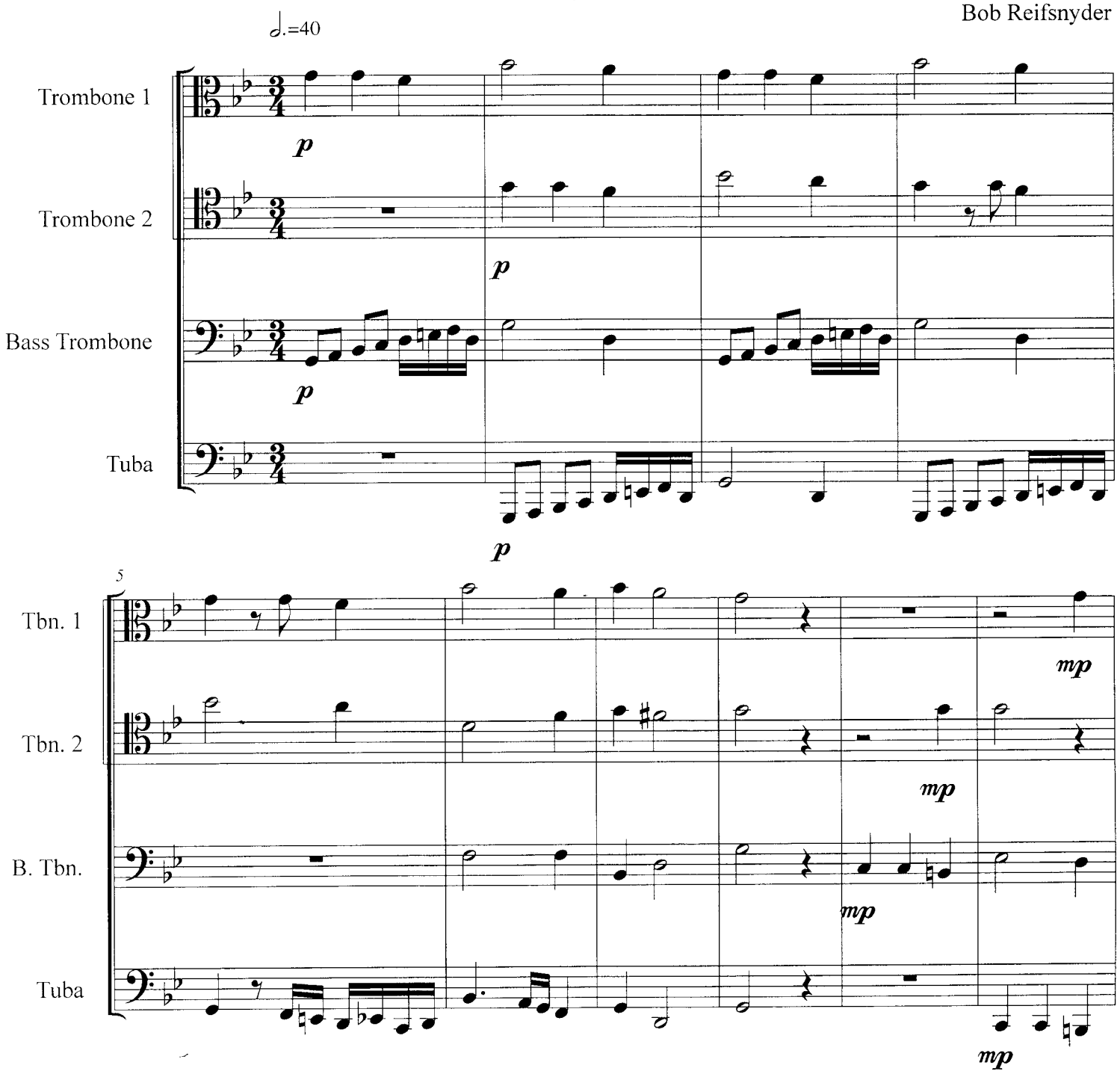

22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mf
mp
mf
25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Nun komm der Heiden, Heiland" SWV301

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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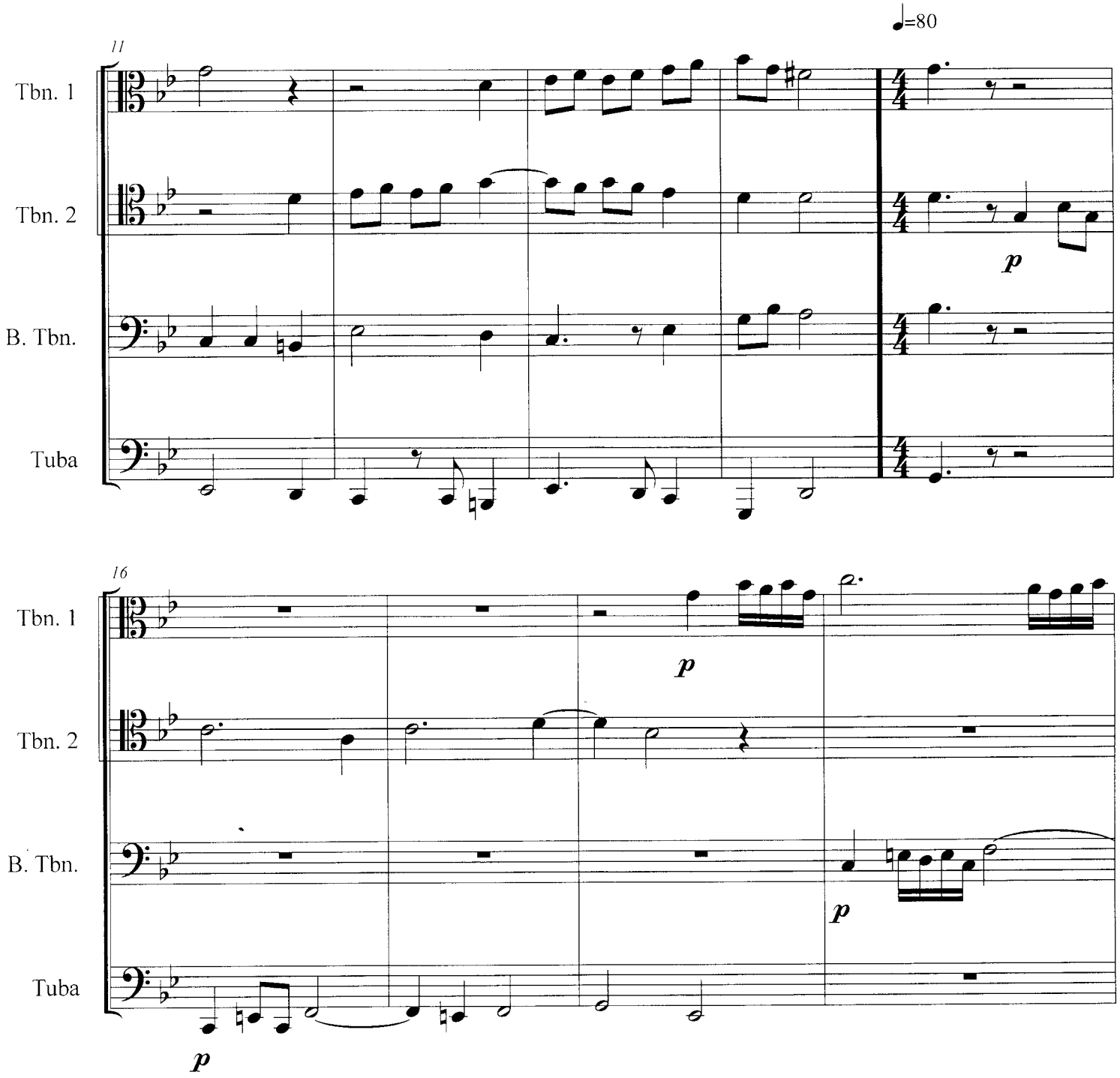
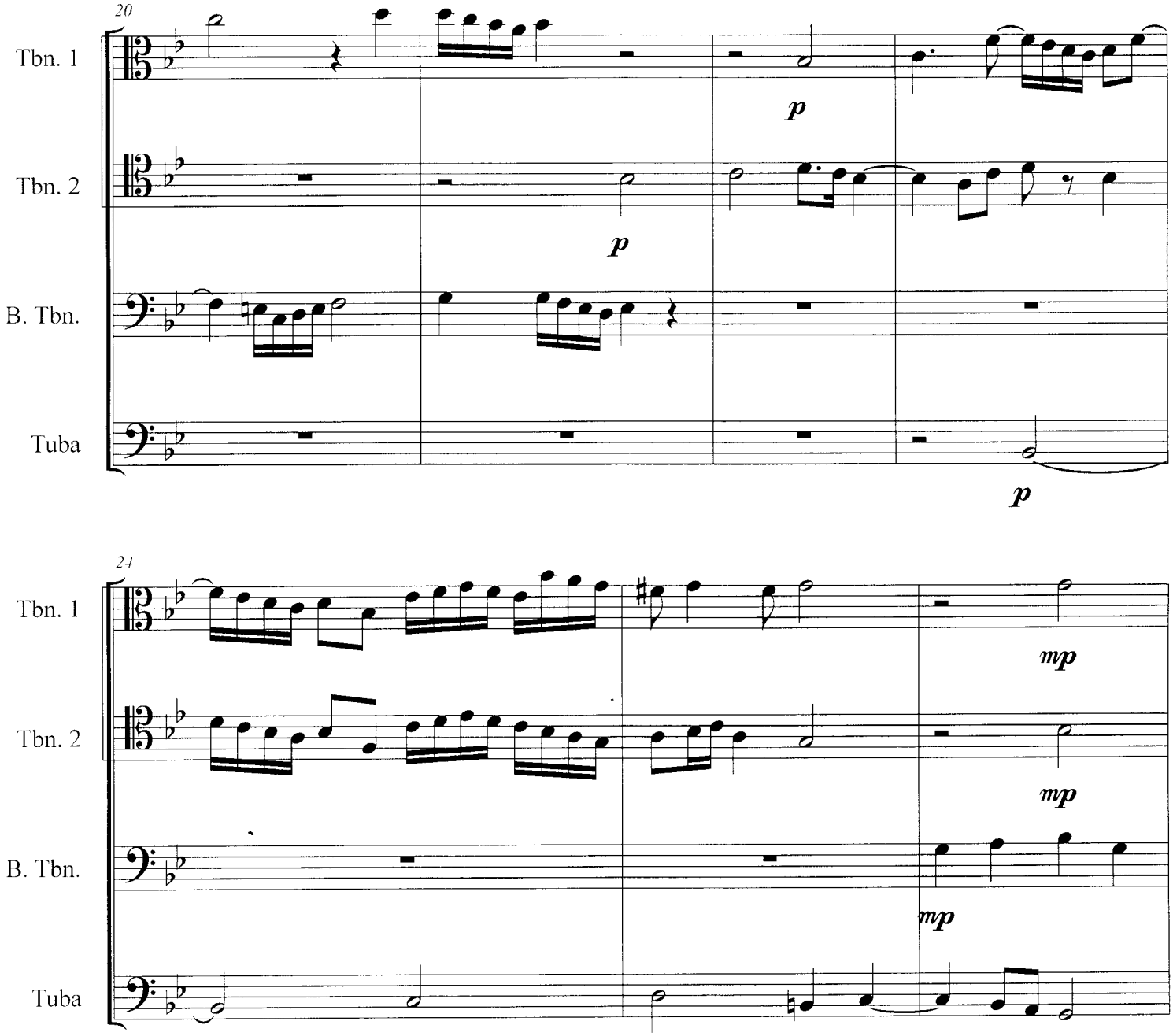
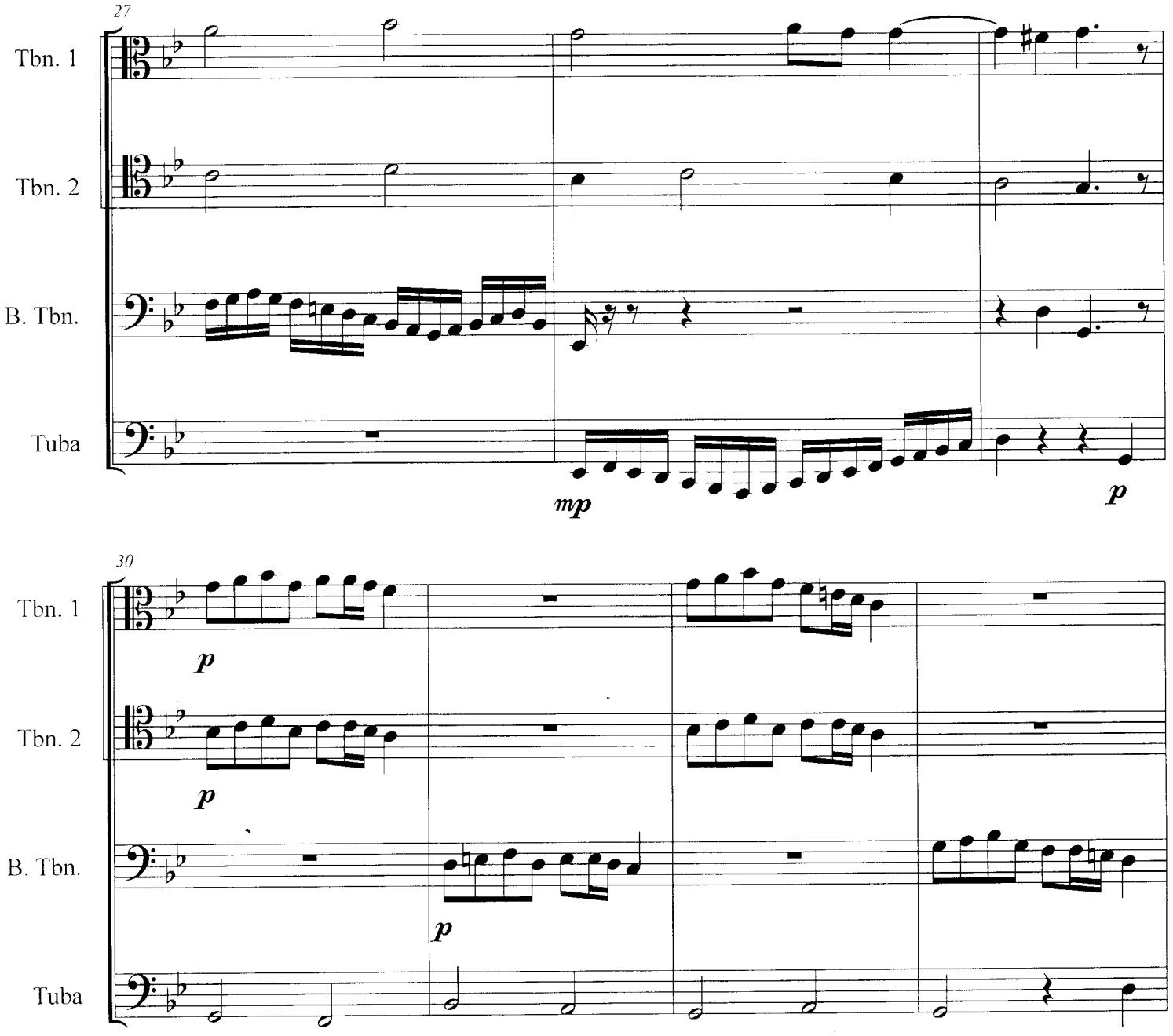
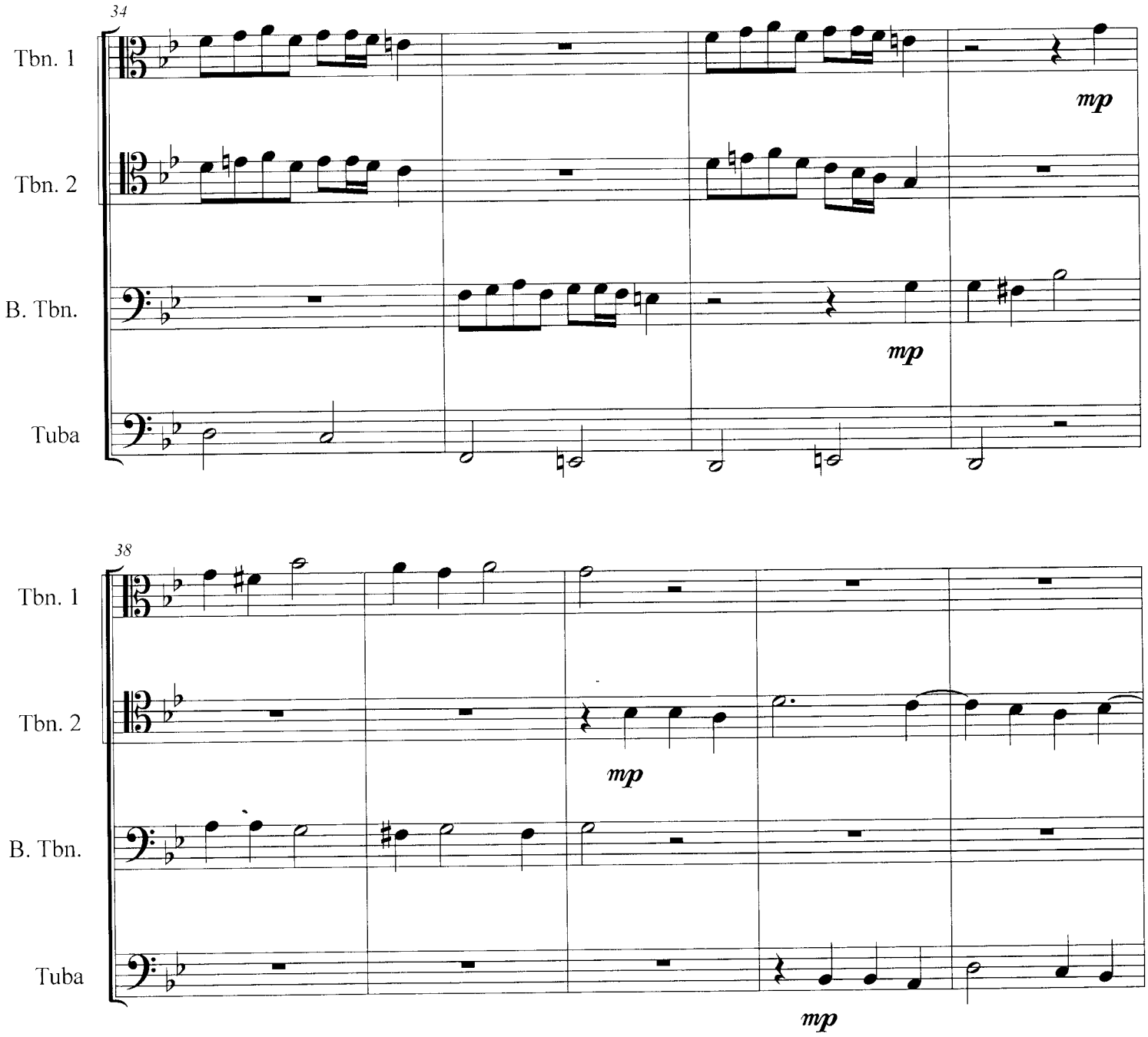
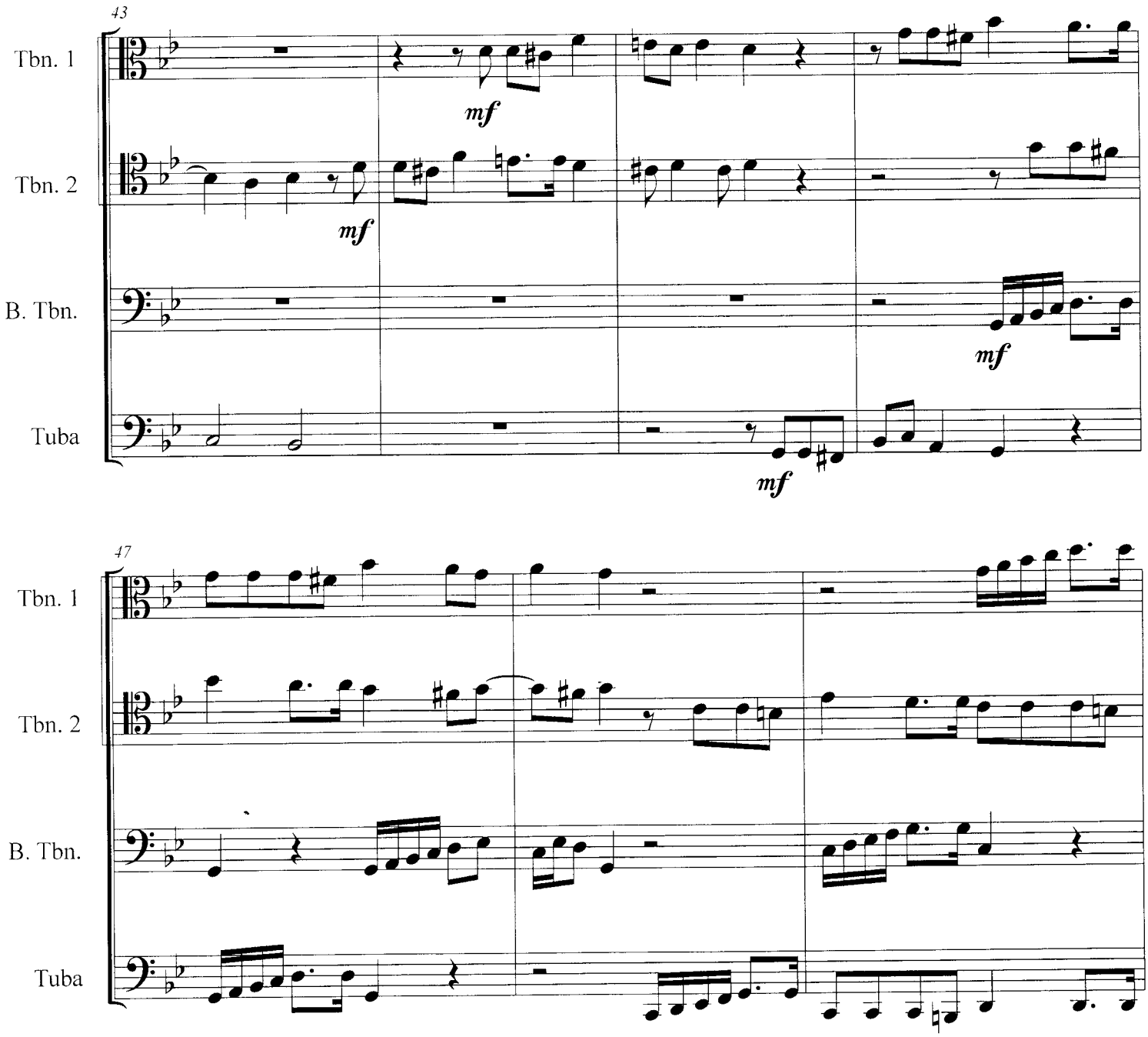
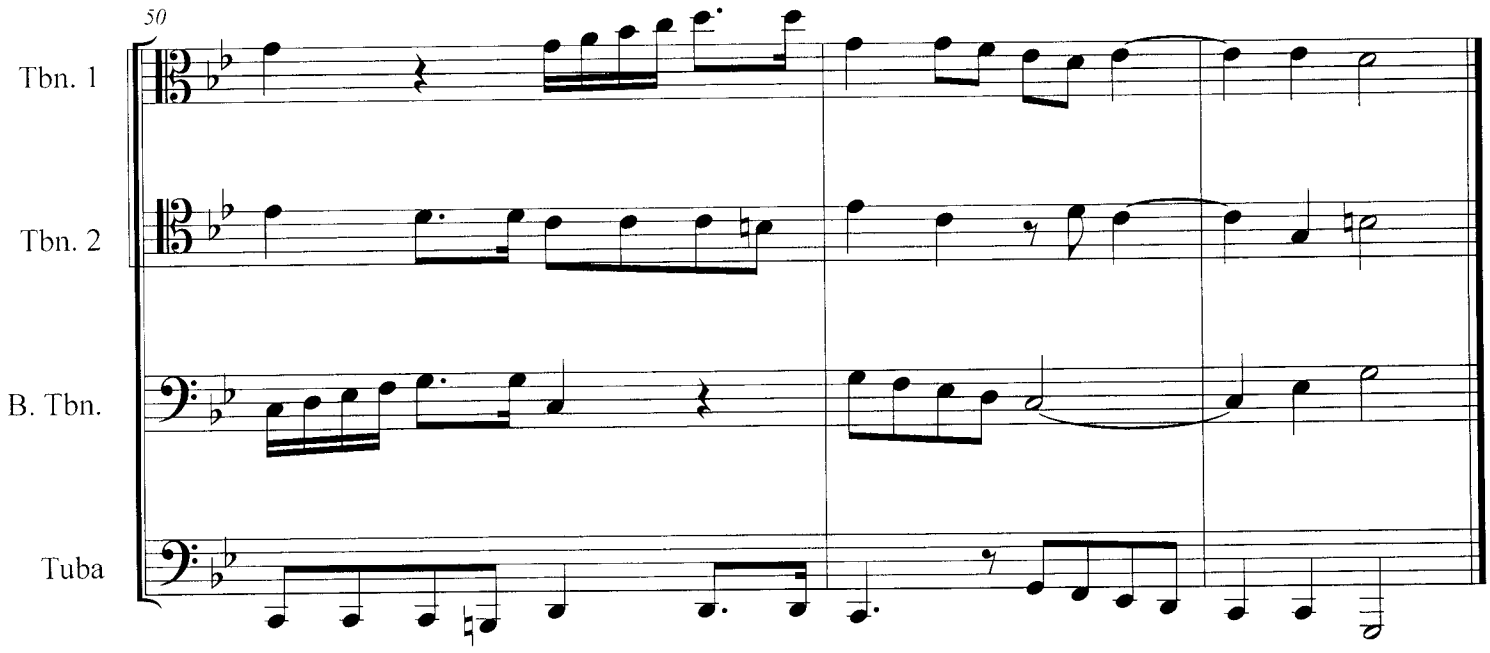

♩=80
11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
16
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p


20
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
30
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p


34
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
38
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp


43
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
47
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

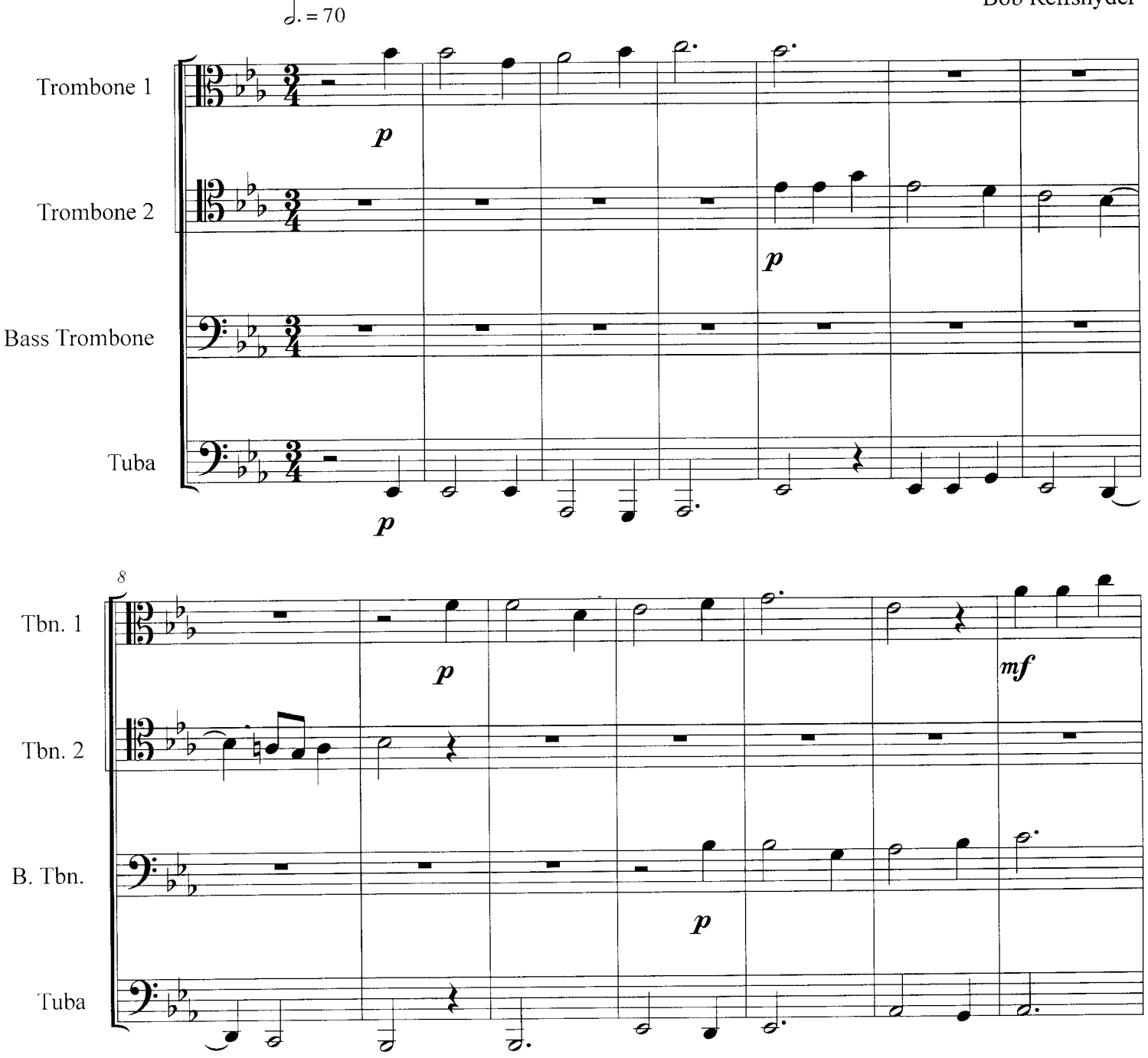

50
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Ein Kind ist uns geboren" SWV302

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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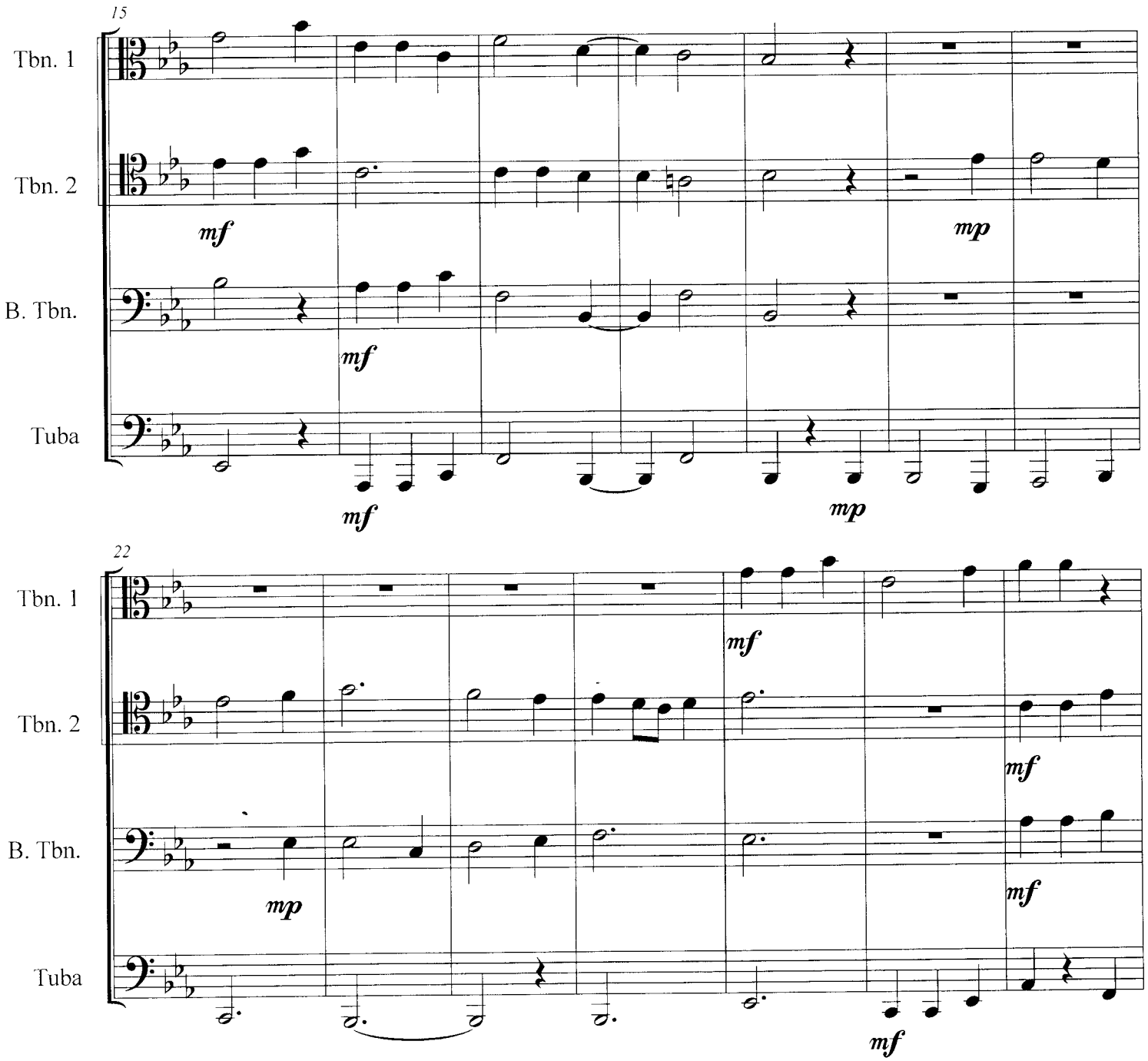
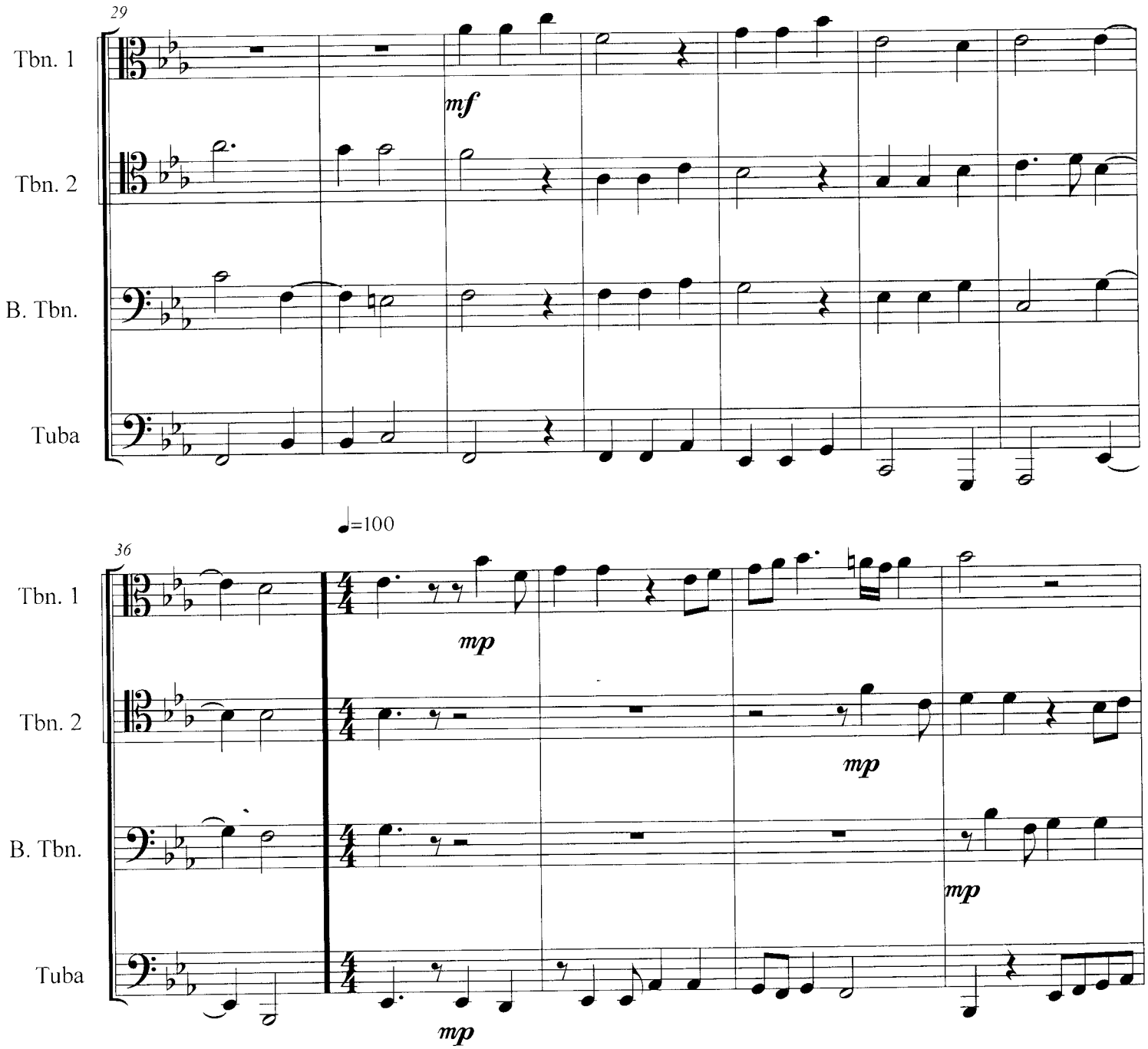
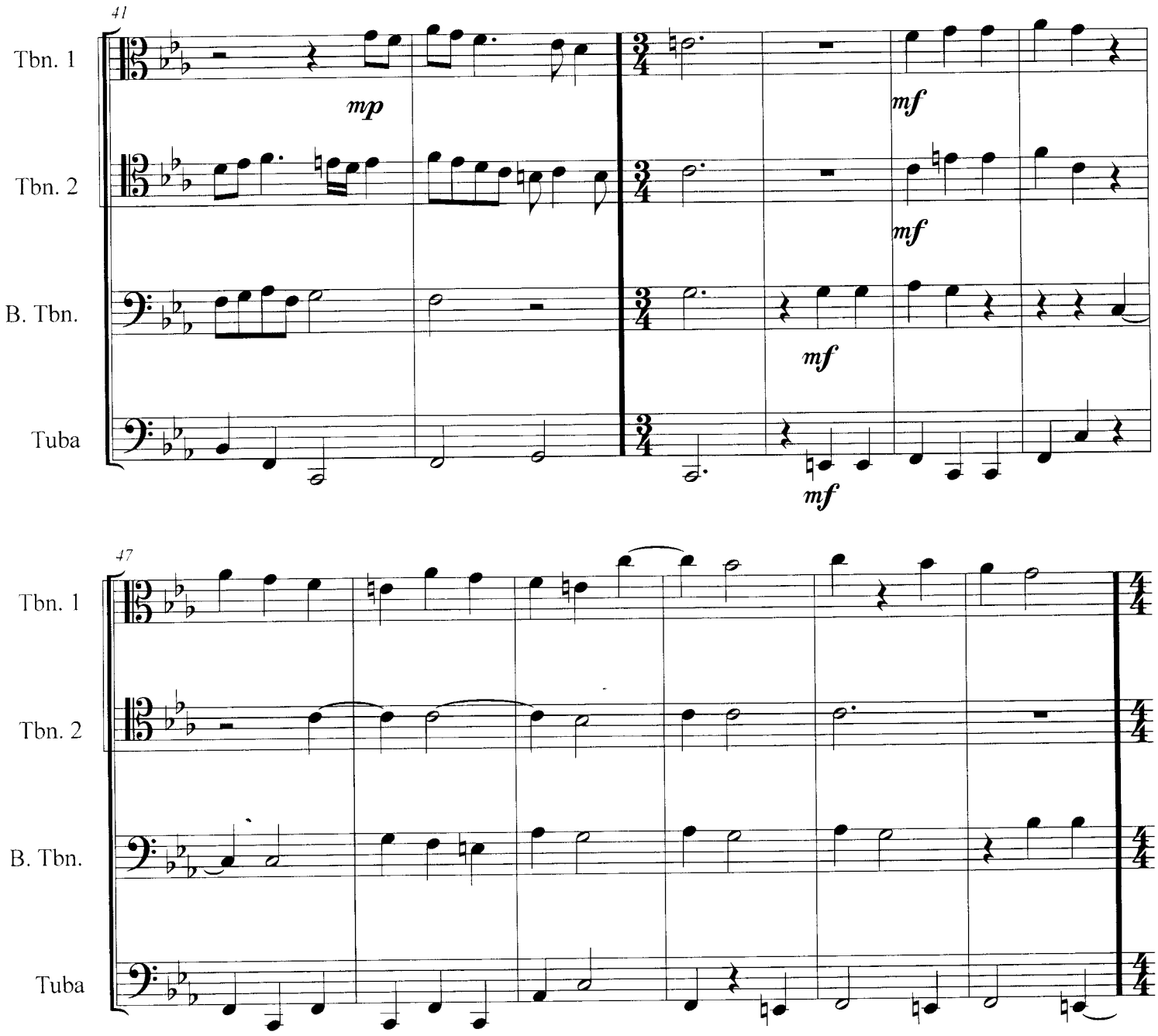
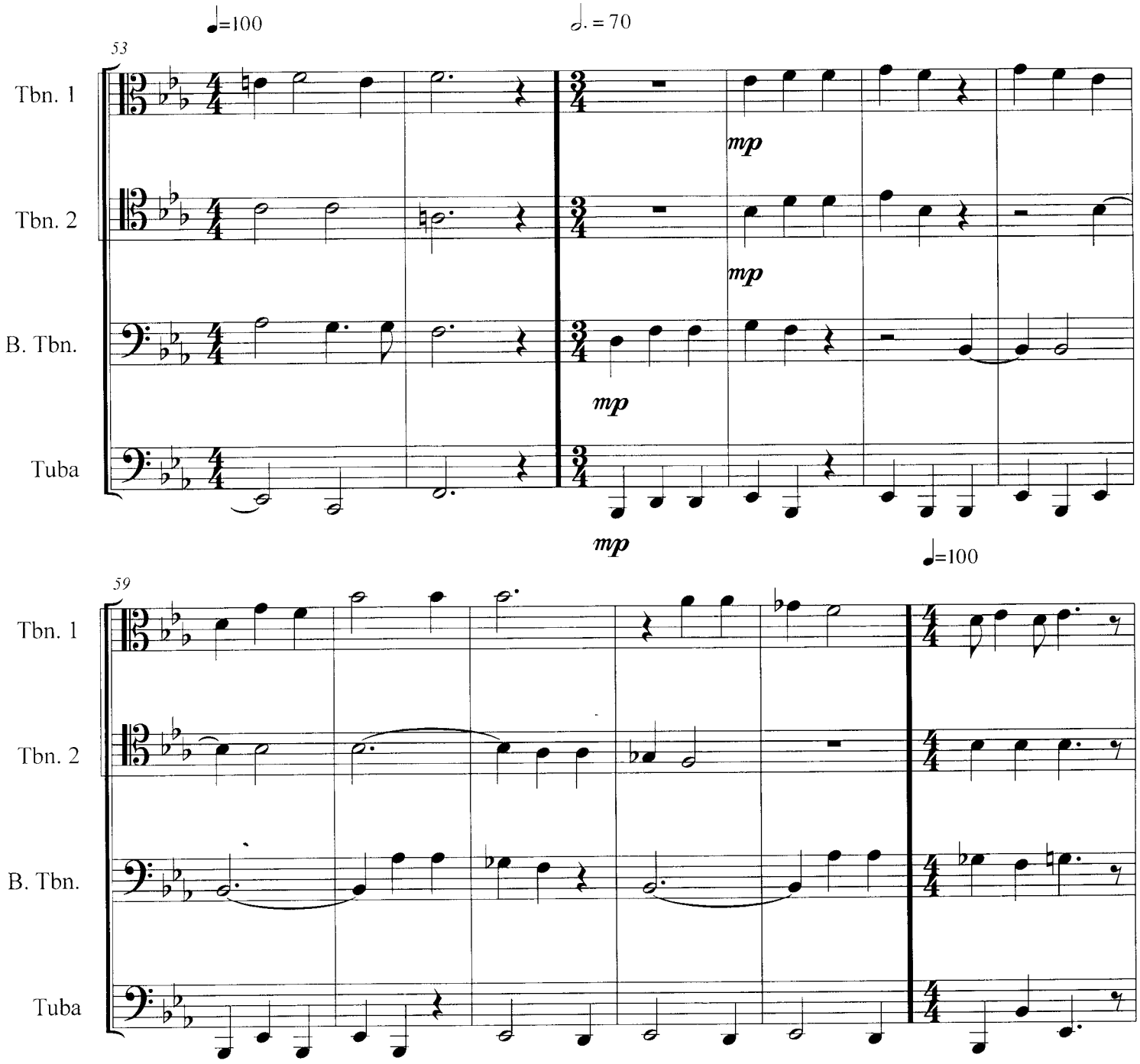
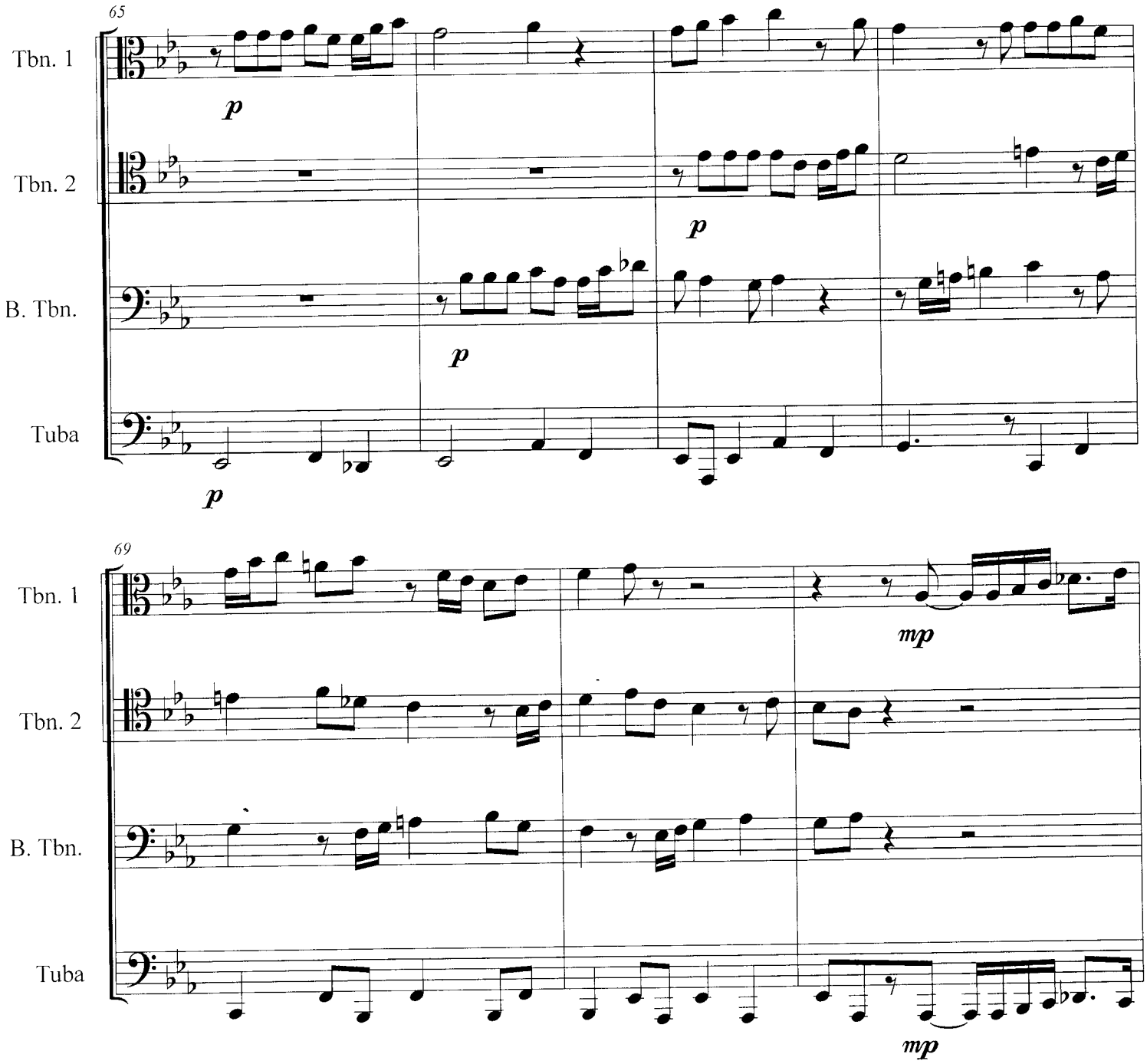

15
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mp
mp
22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mp
mf
mf

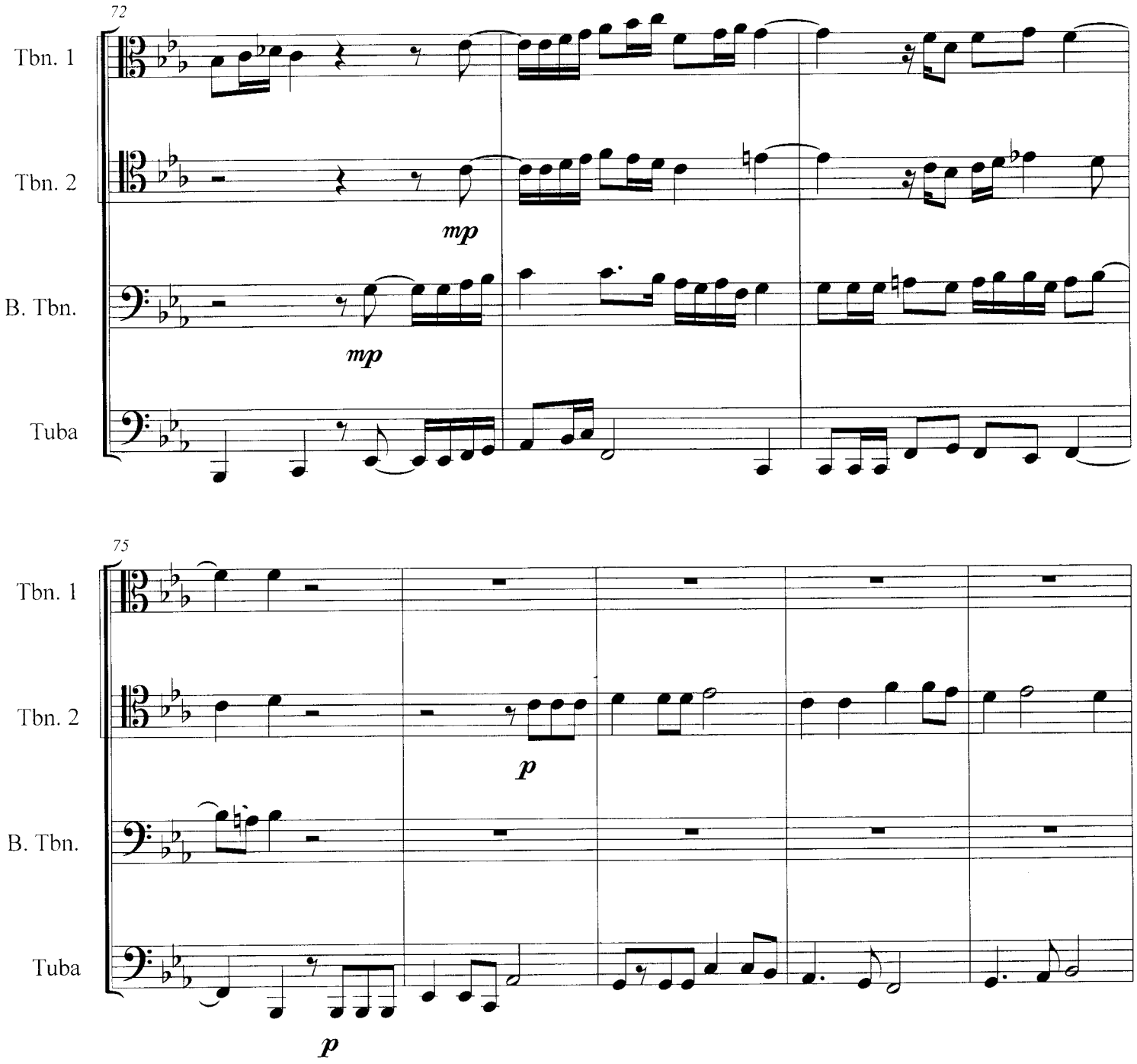

29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
♩=100
36
mp
mp
mp
mp

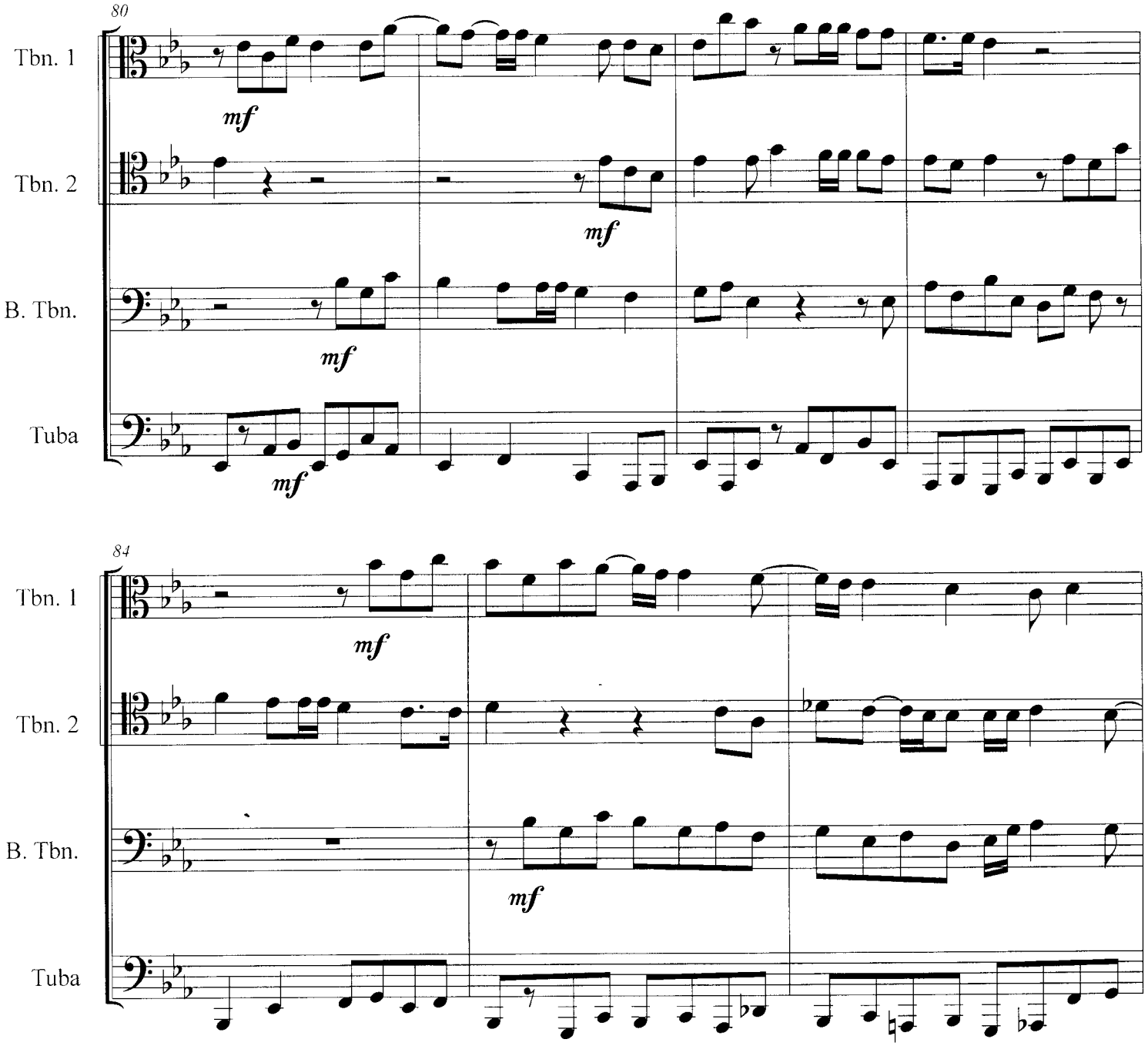
"Ein Kind ist uns geboren" SWV302

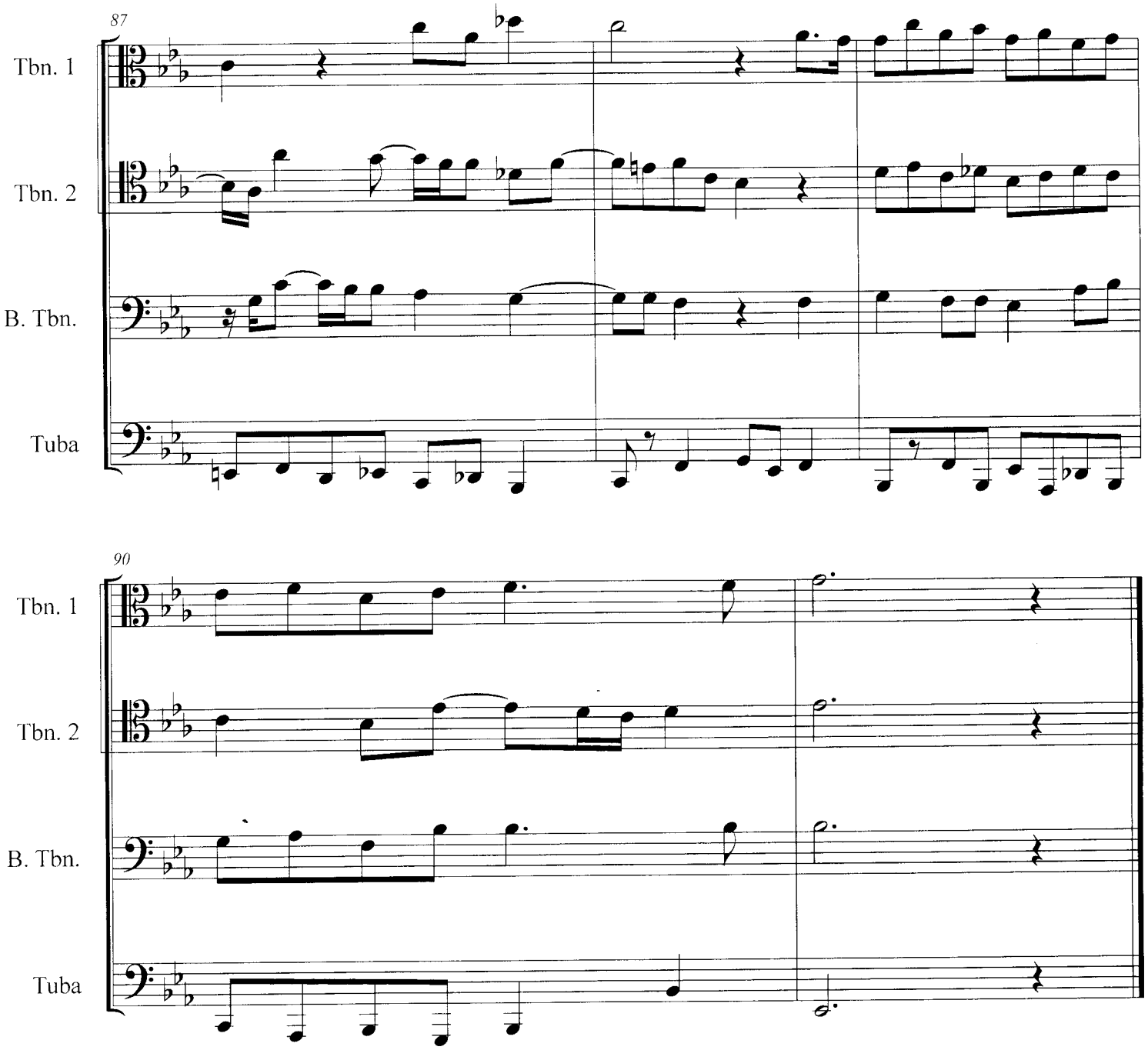



♩=100
𝅗𝅥. = 70
53
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
59
♩=100


65
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
69
mp


72
Tbn. 1
Tbn. 2
mp
B. Tbn.
mp
Tuba
75
Tbn. 1
Tbn. 2
p
B. Tbn.
Tuba
p


80
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
84
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf

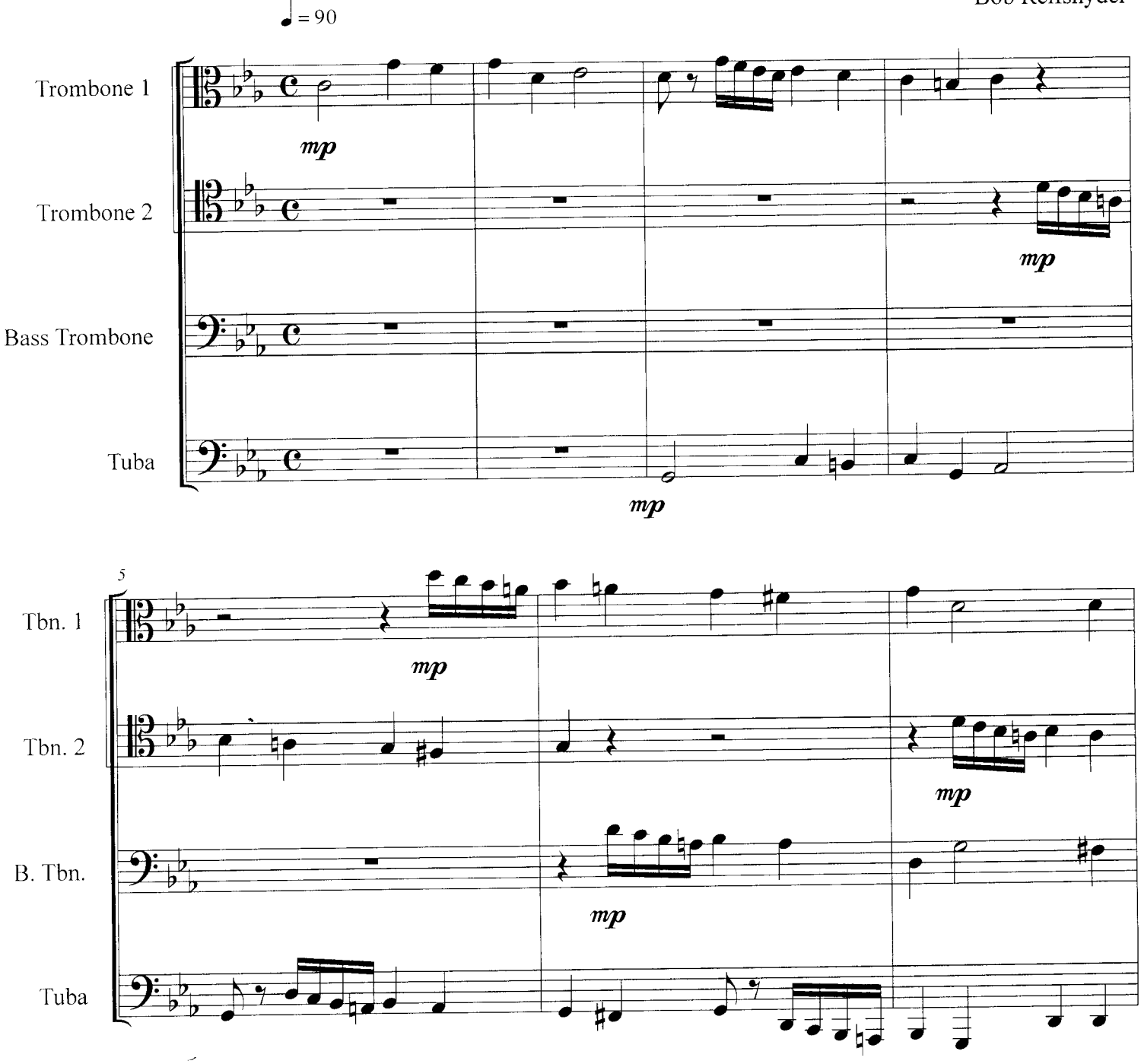

87
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
90
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Wir glauben all an einem Gott" SWV303

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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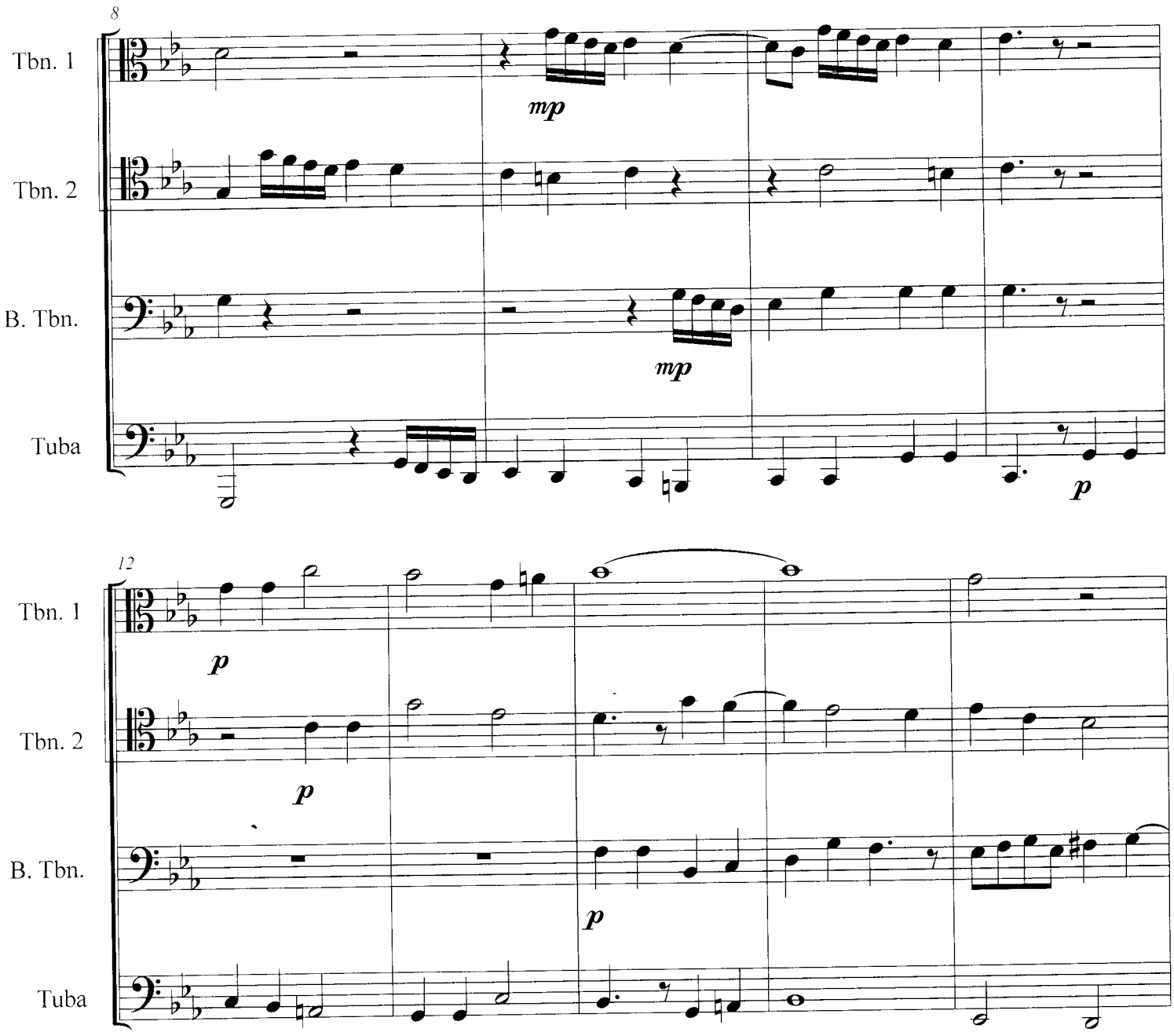
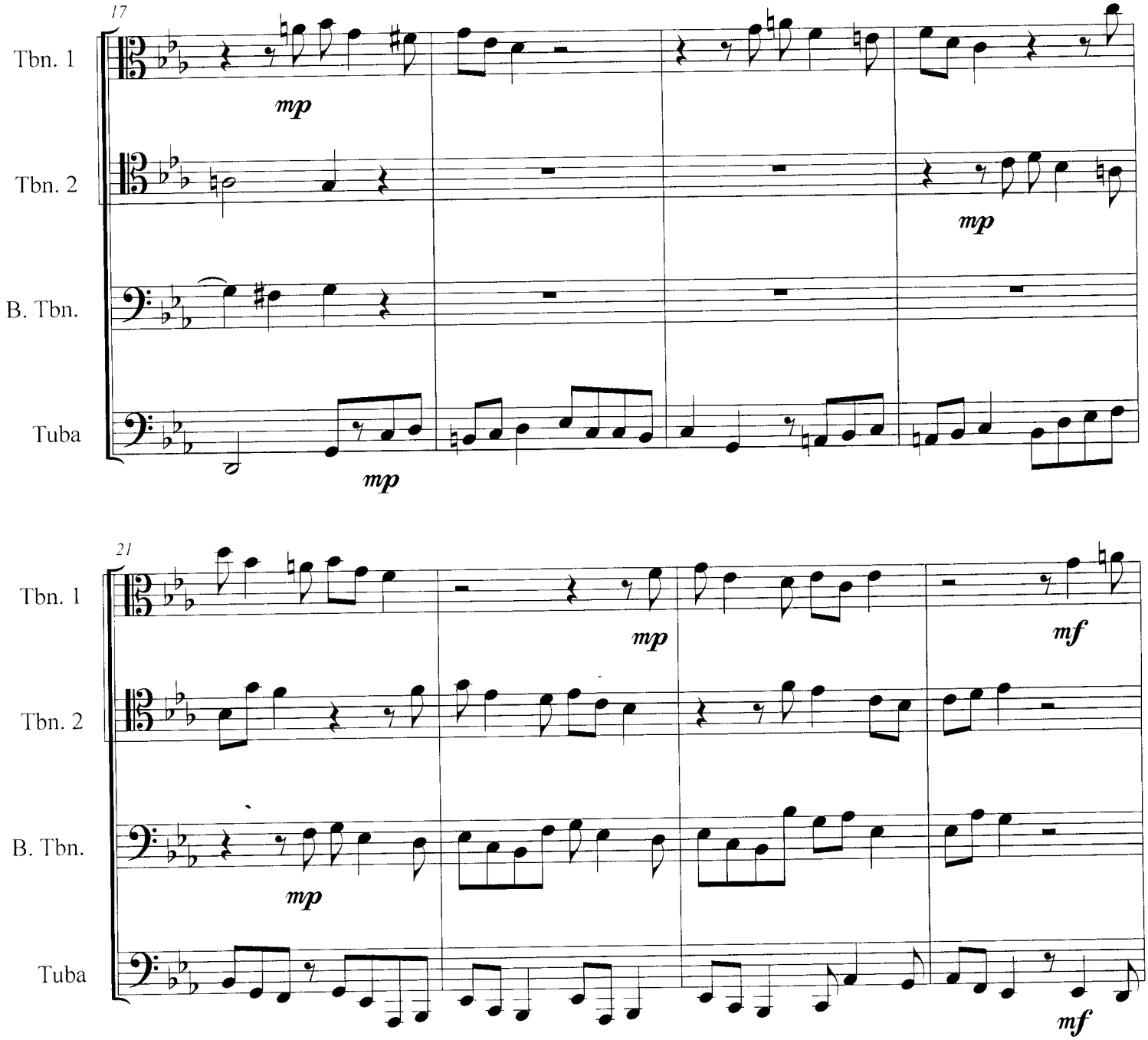
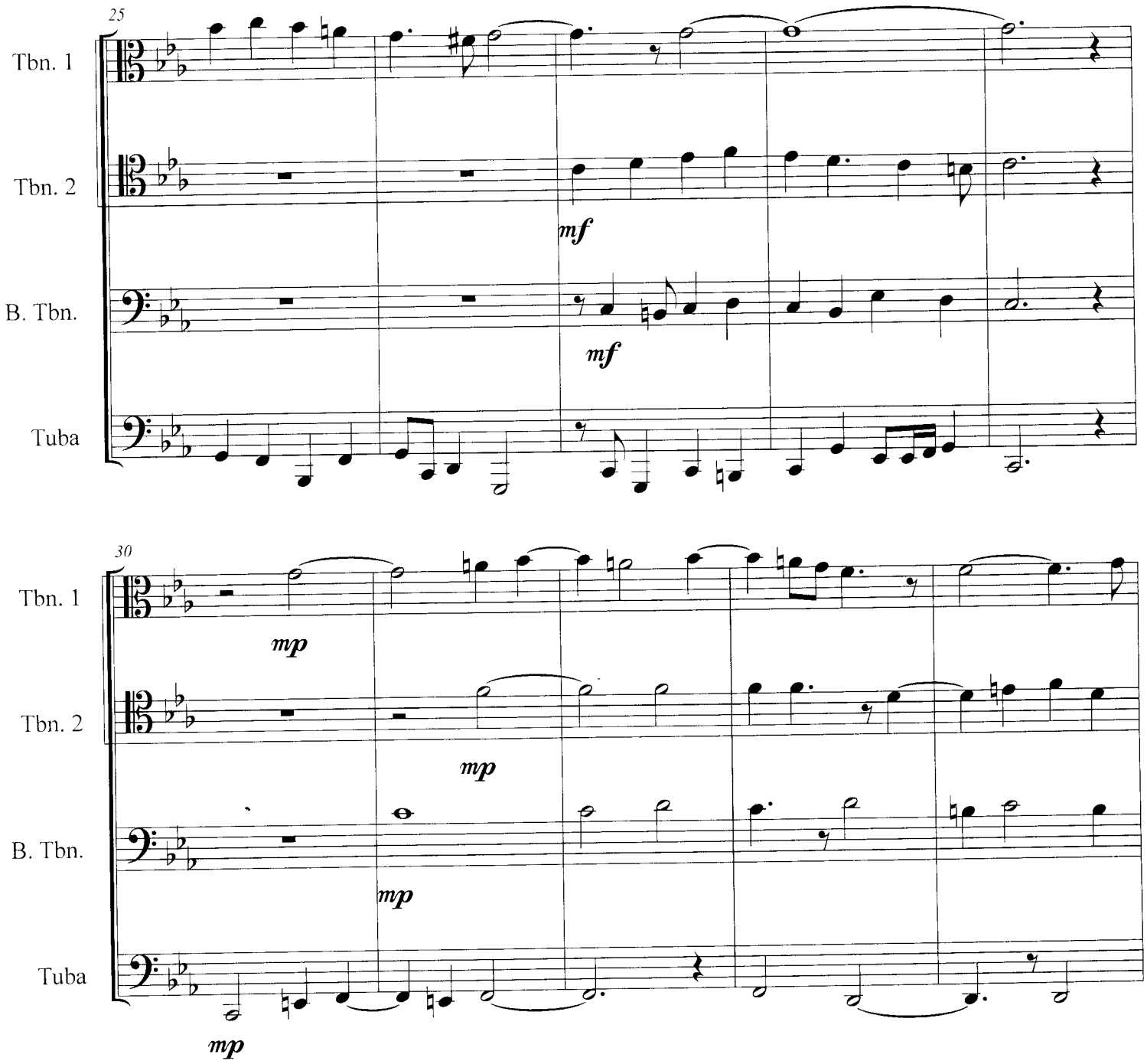
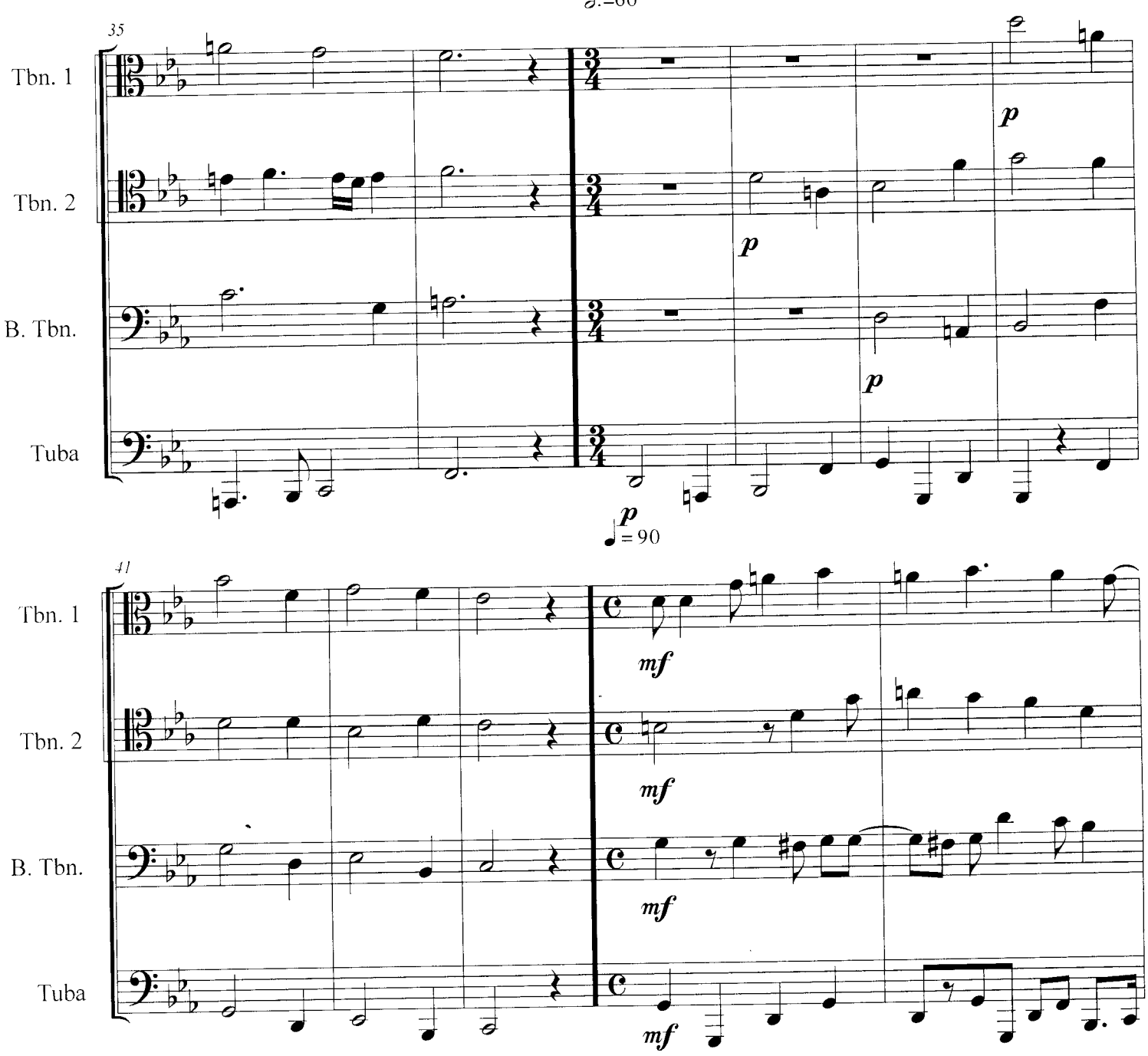
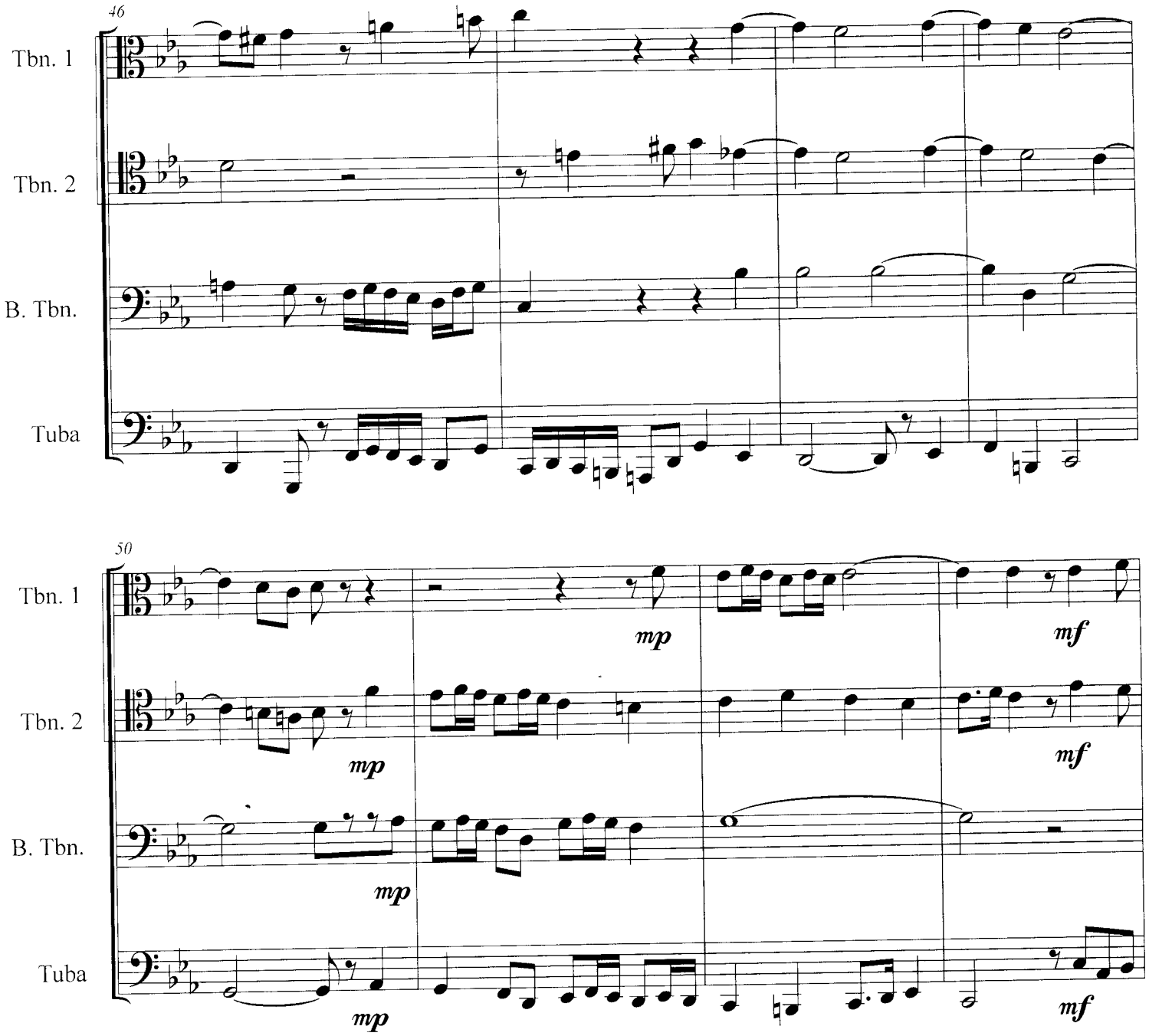
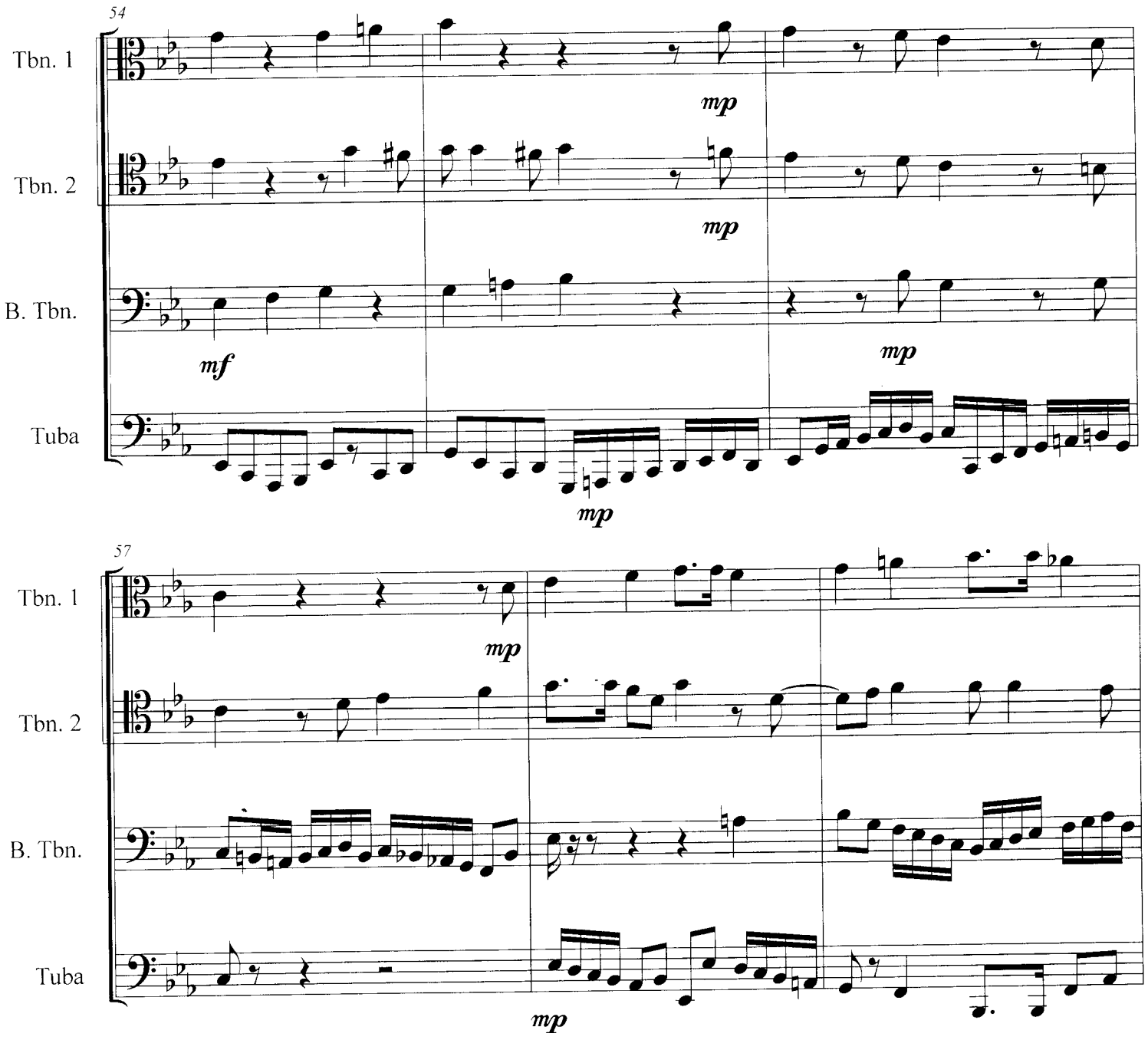

8
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
p
12
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p

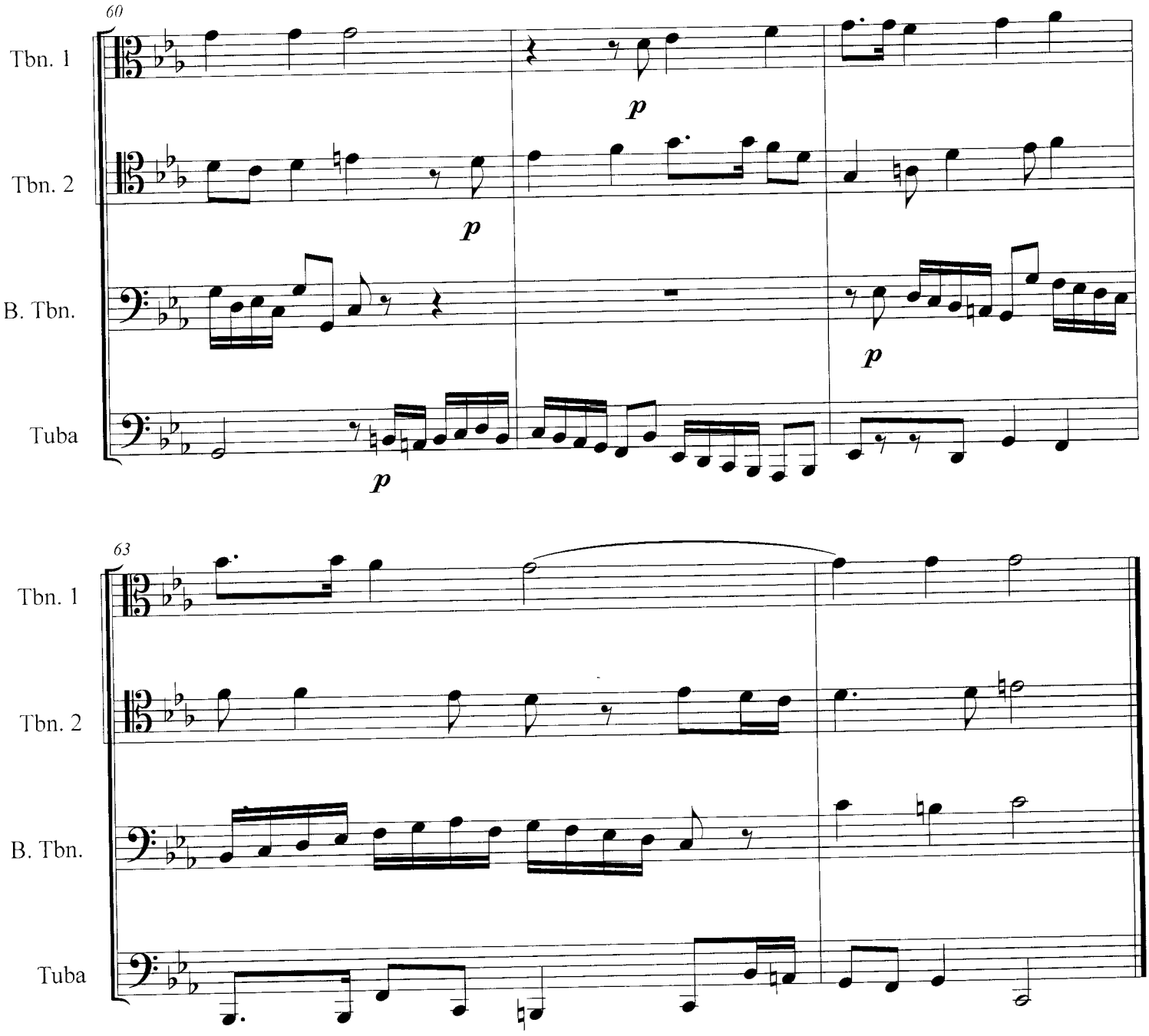

17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mf
mf


25
Tbn. 1
Tbn. 2
mf
B. Tbn.
mf
Tuba
30
Tbn. 1
mp
Tbn. 2
mp
B. Tbn.
mp
Tuba
mp


♩.=60
35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
♩ = 90
41
mf


46
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
50
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mp
mf
mp
mf


54
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mf
mp
mp
57
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp

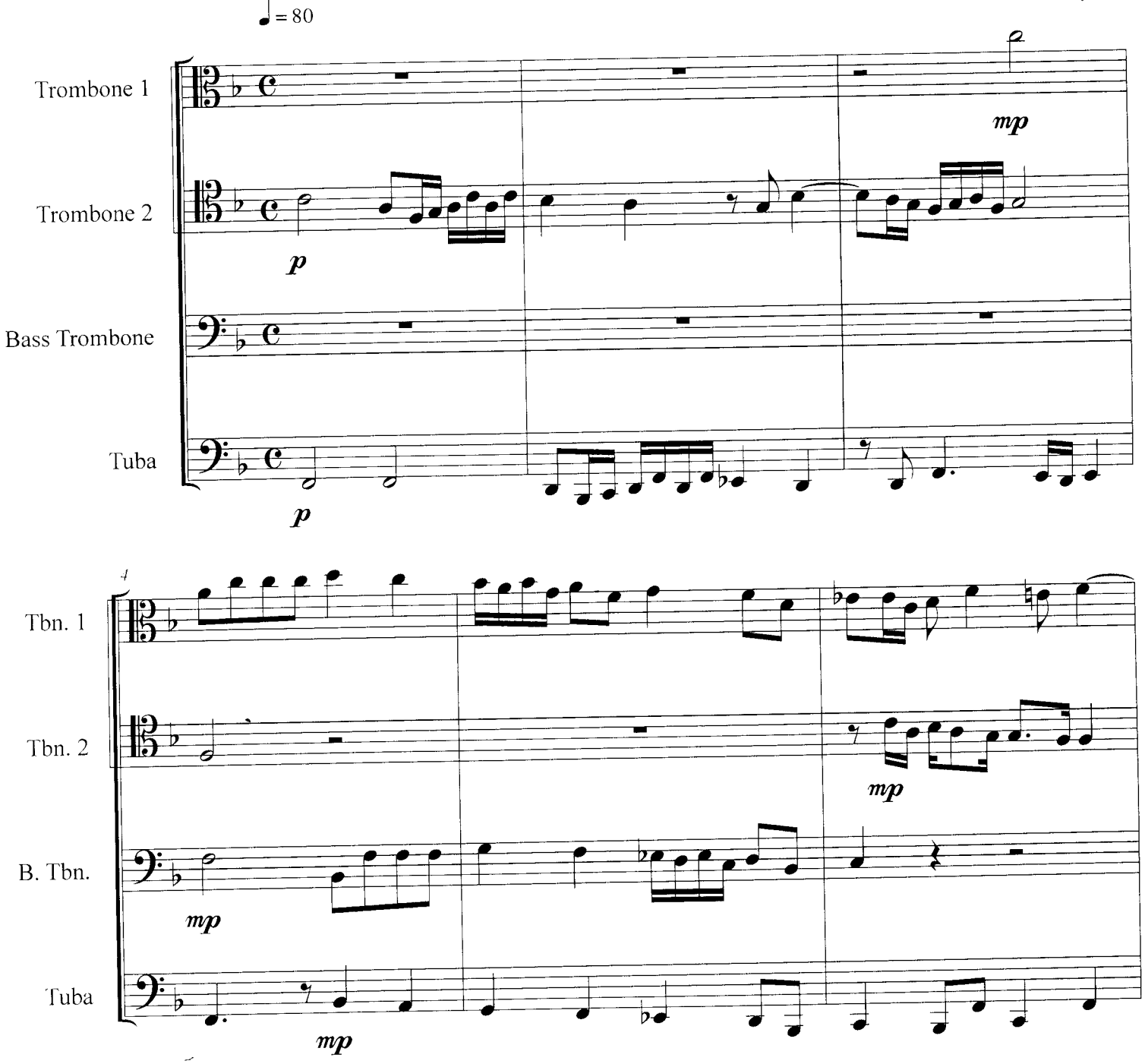

60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
63

Score

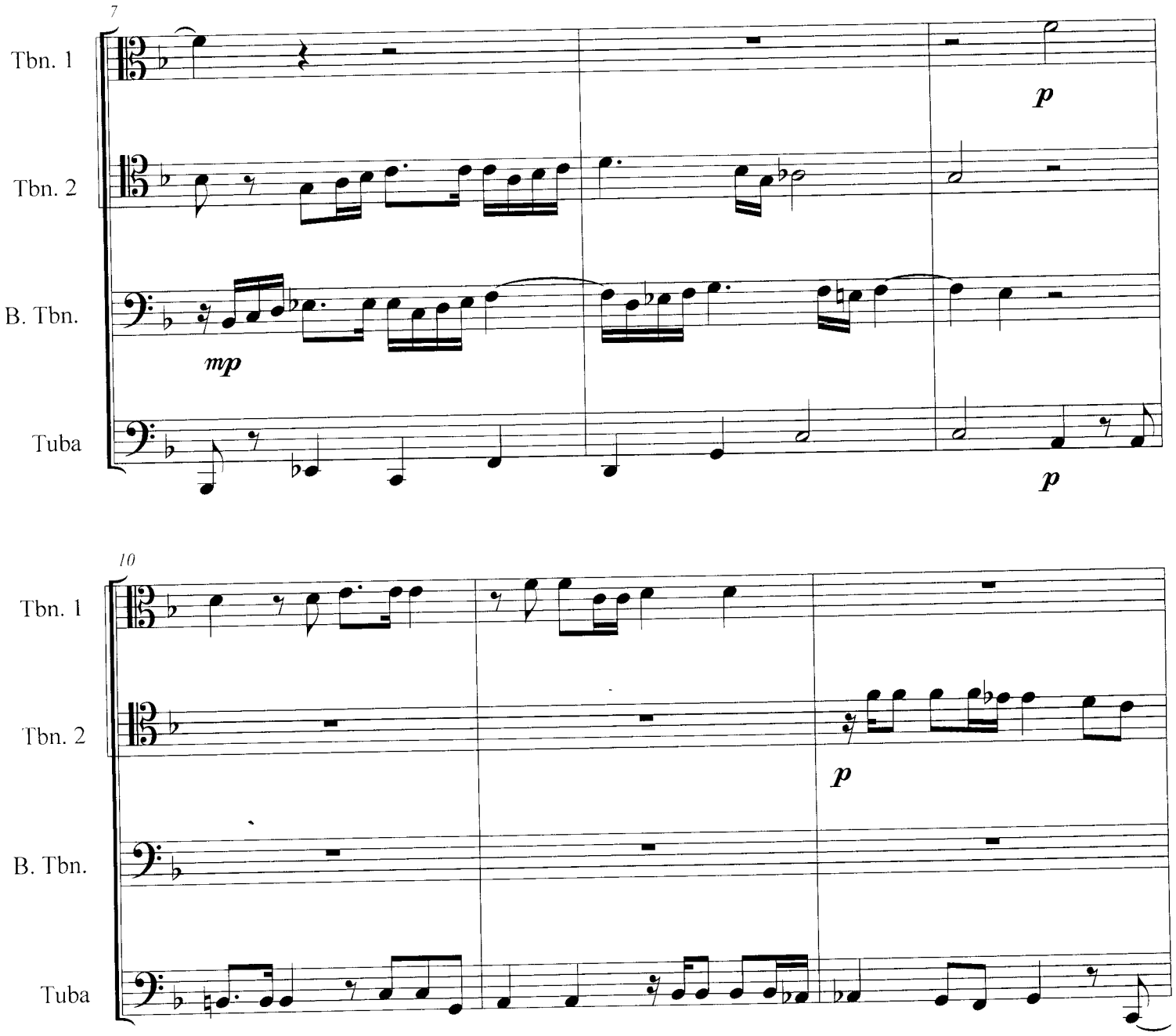
"Siehe, mein Fursprecher ist im Himmel" SWV304

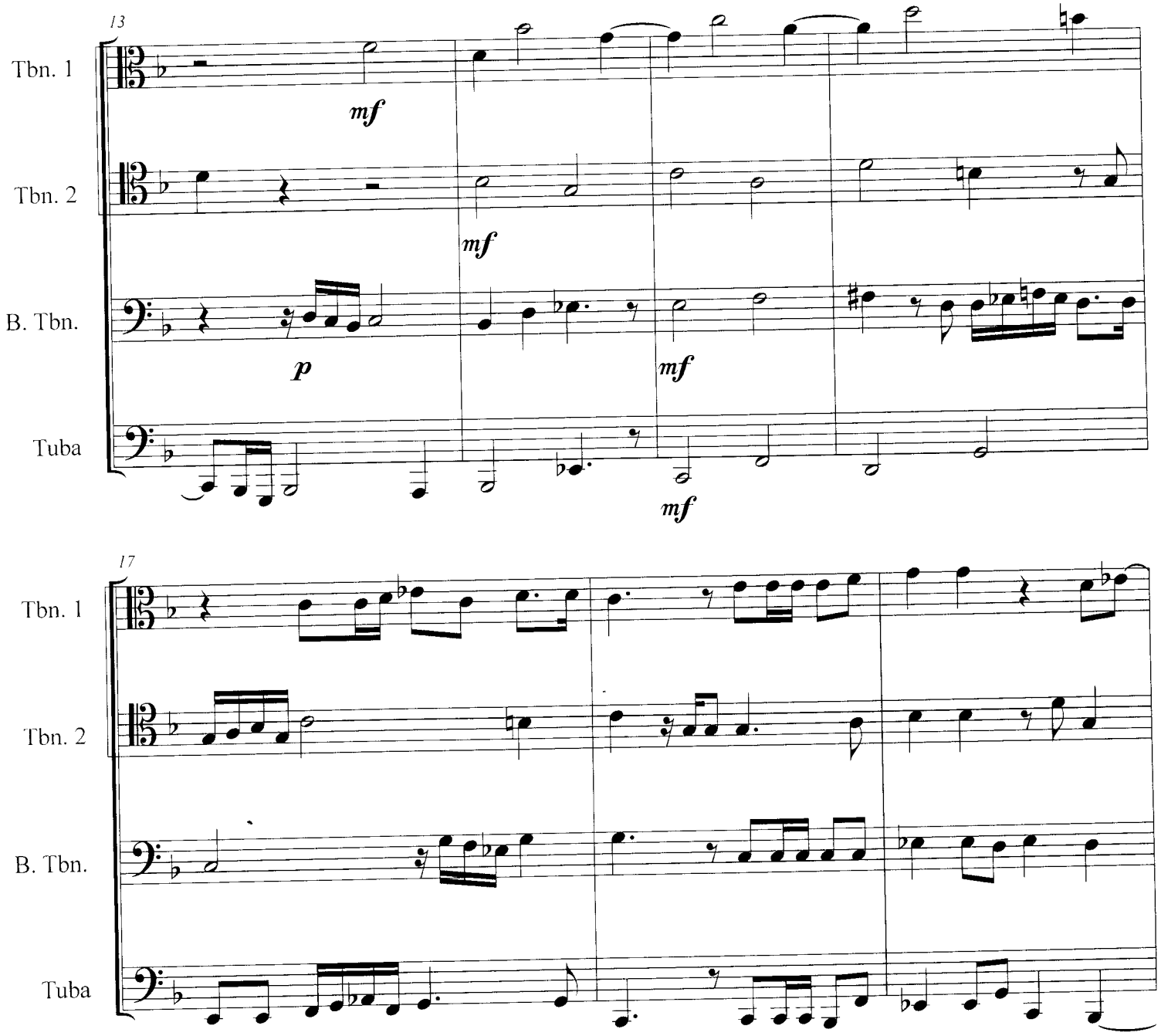
from "Kleine geistliche Konzerte"

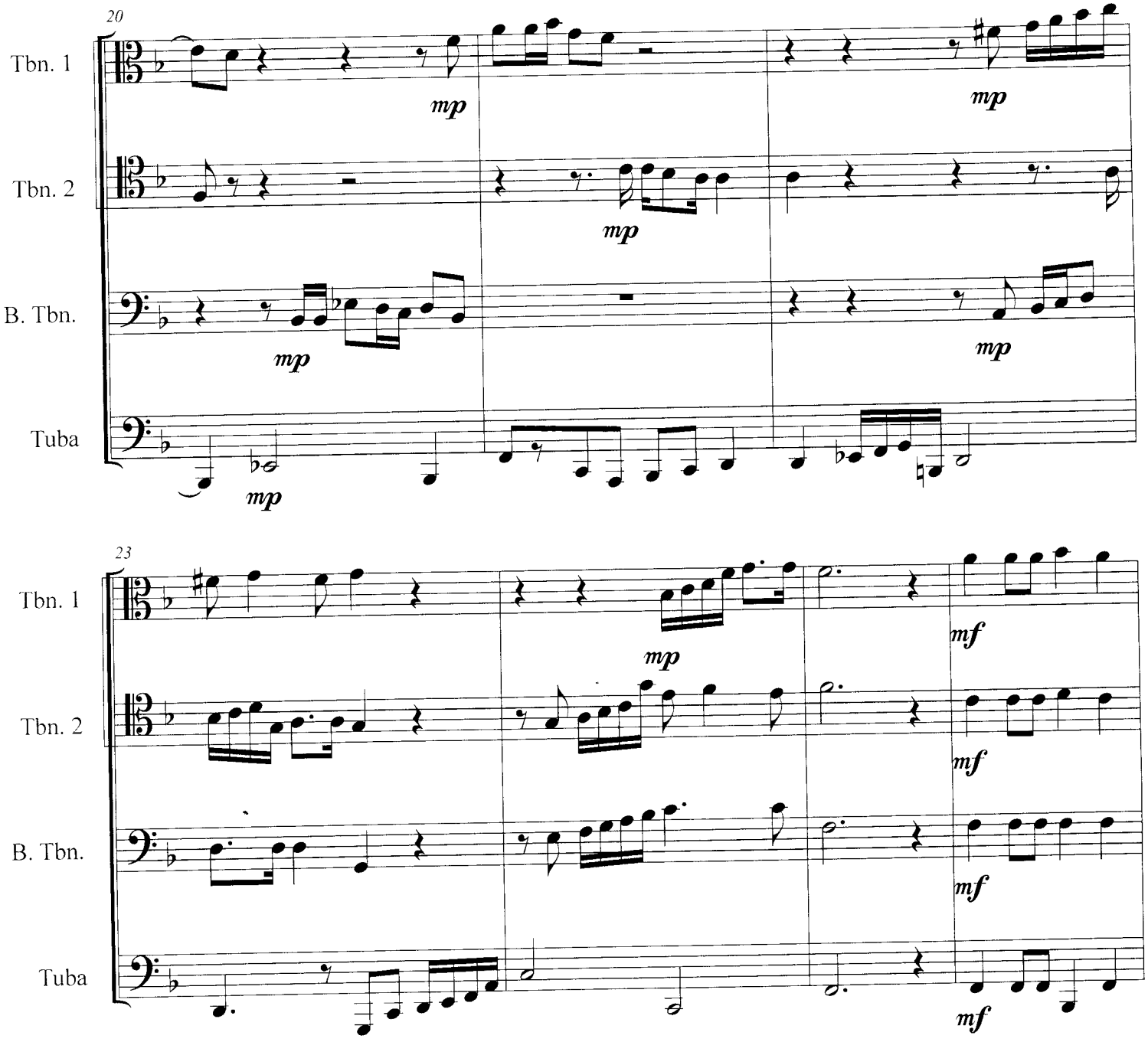
Heinrich Schutz
Bob Reifsnyder

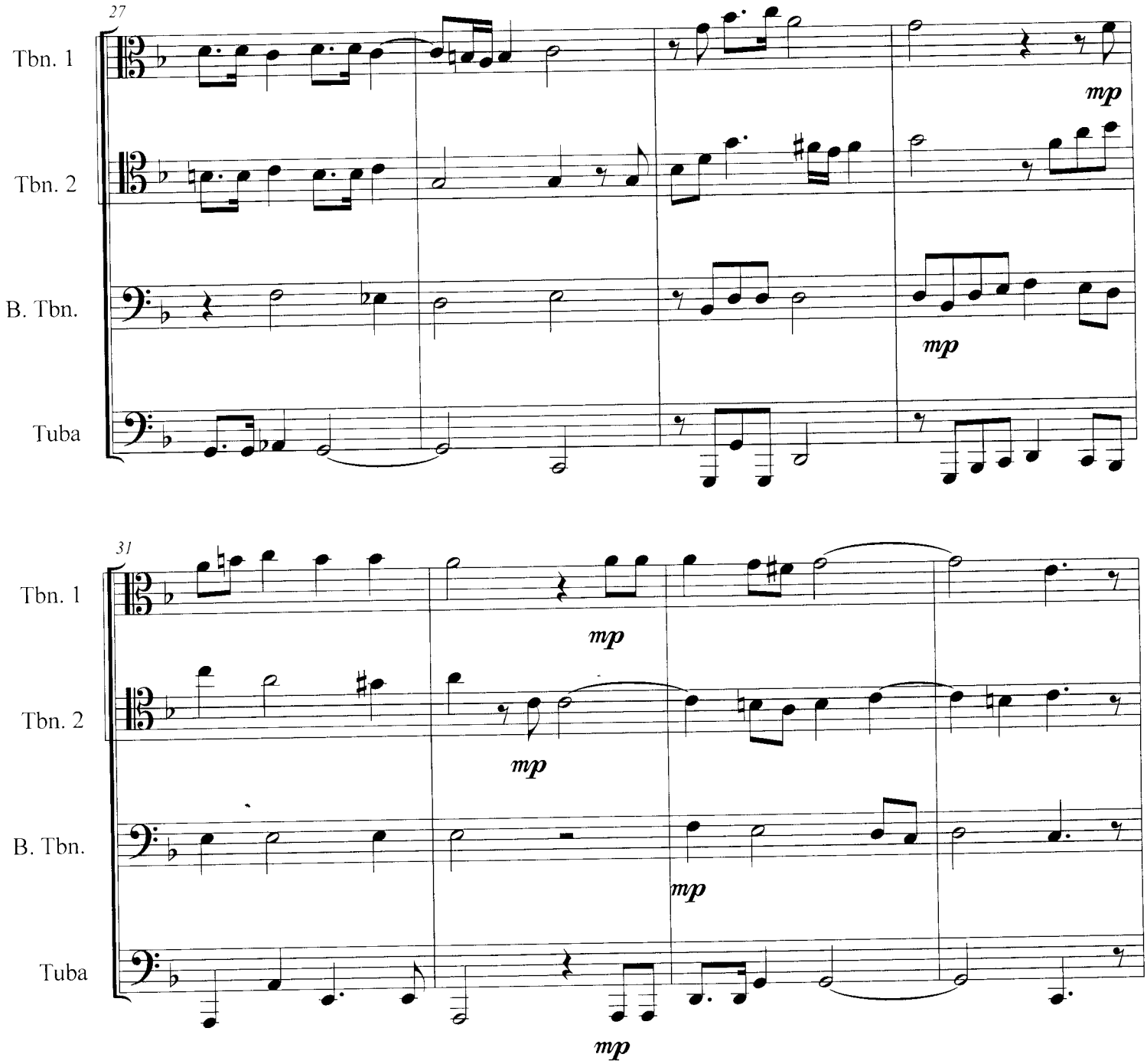


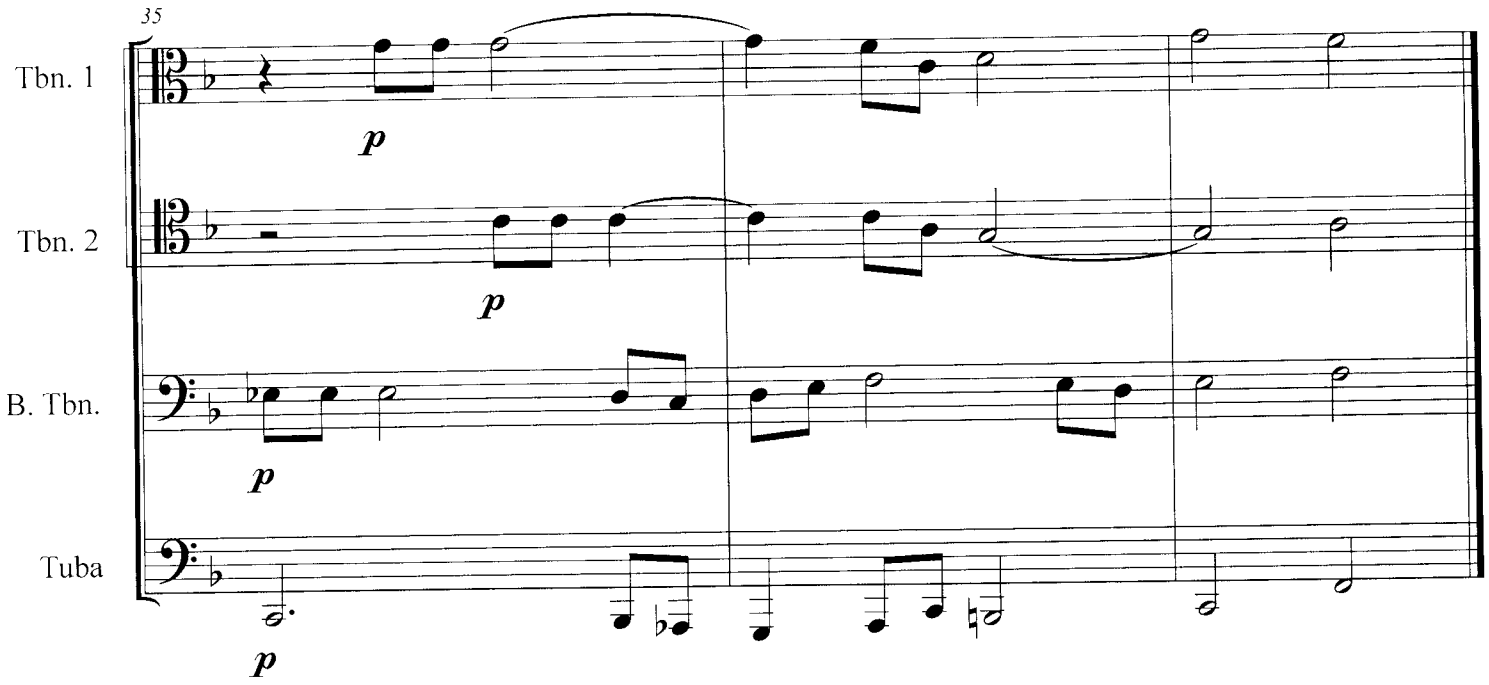
©


7
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
p
10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p


13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
p
mf
mf
17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


20
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
23
mf


27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp

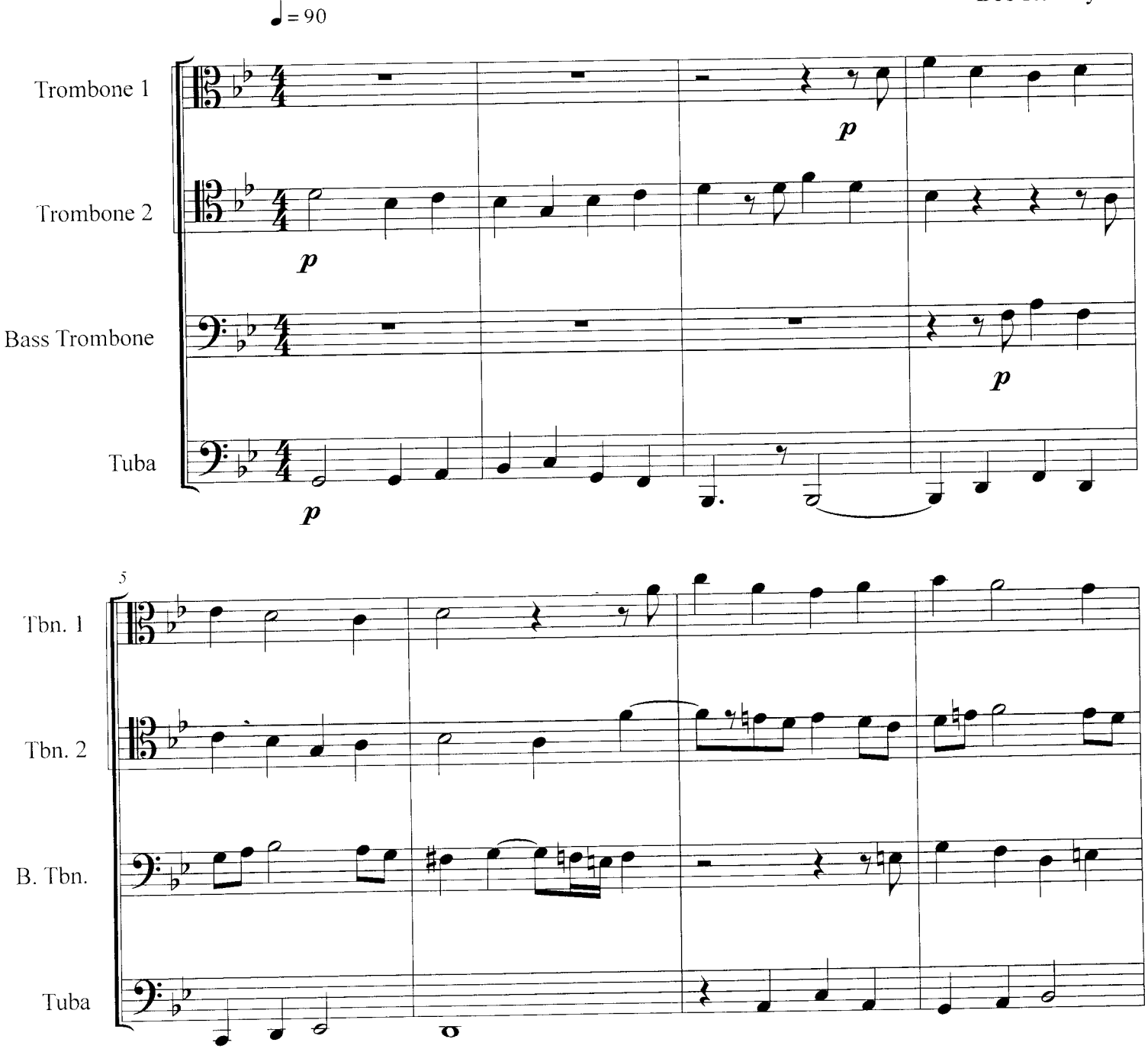

35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p

Score

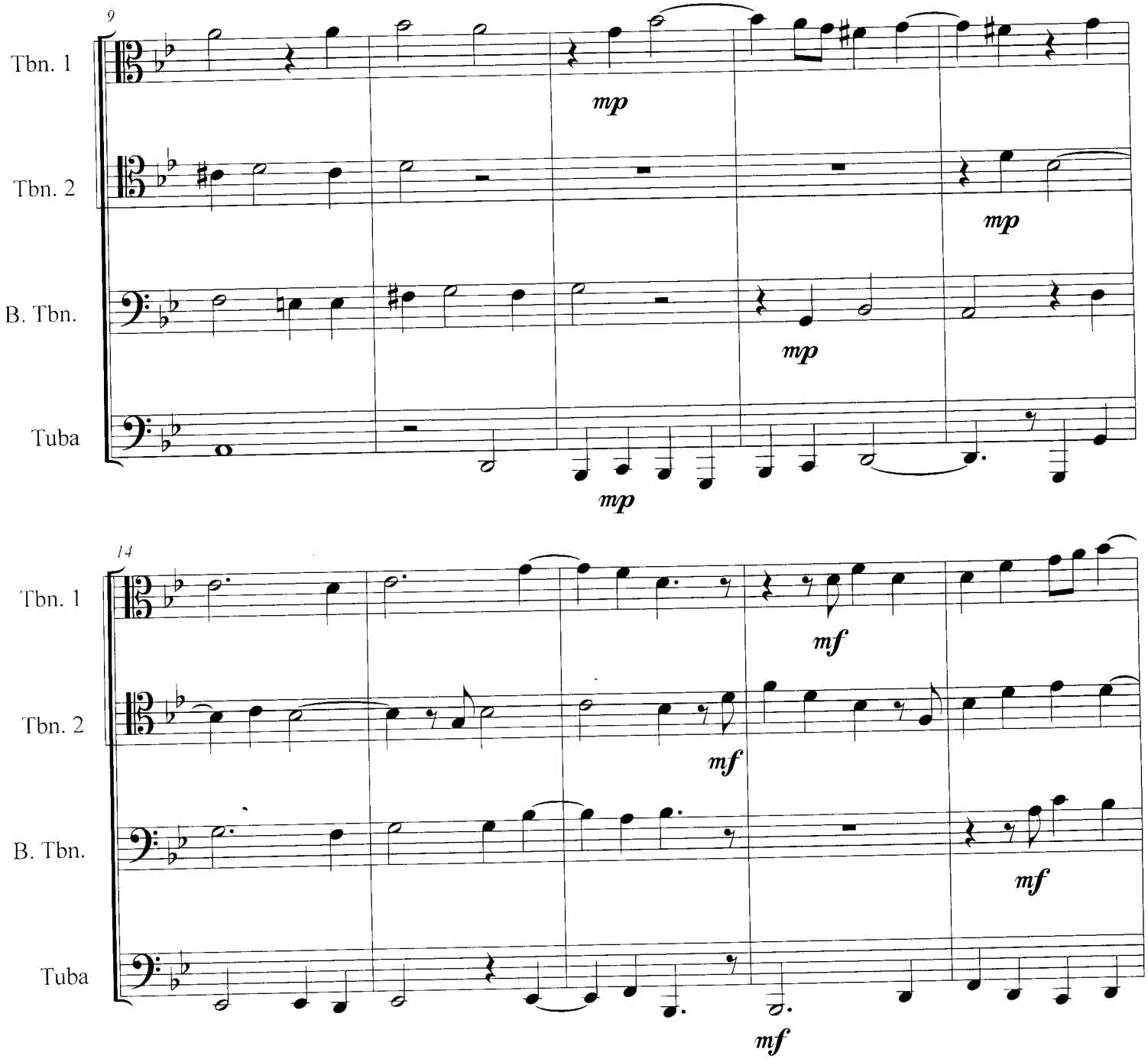
"Ich ruf zu dir, Herr Jesu Christ" SWV326

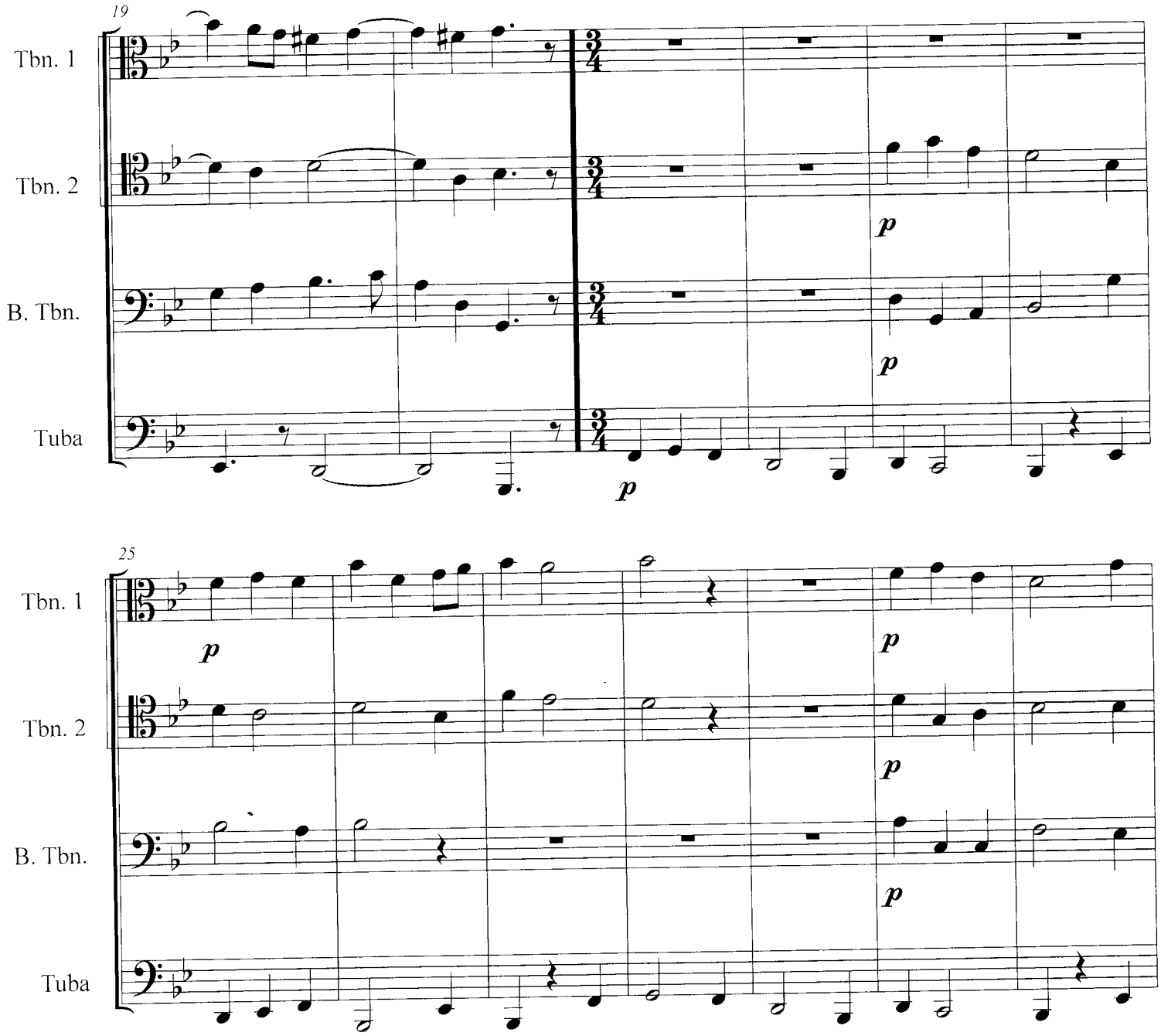
from "Kleine geistliche Konzerte"

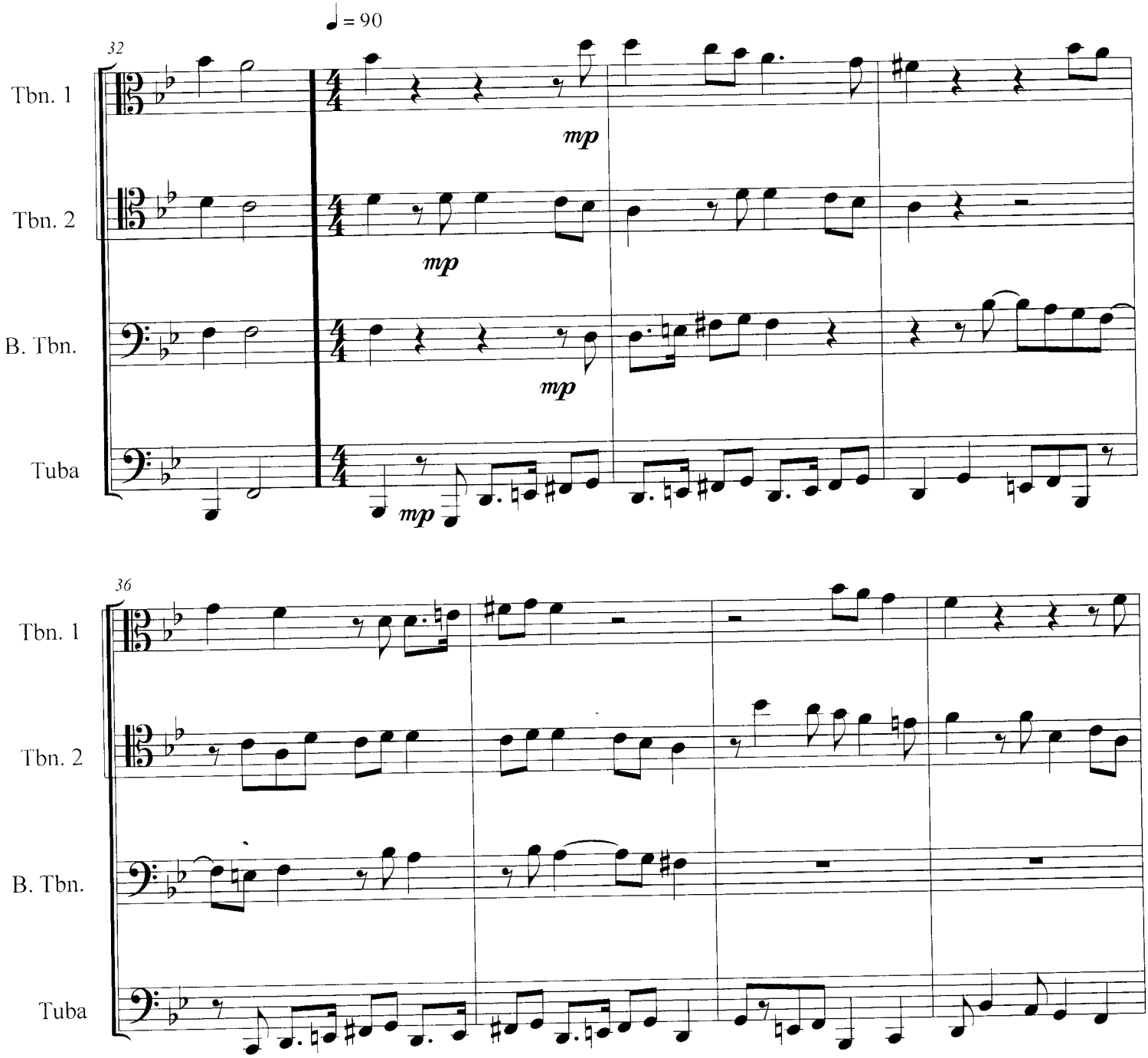
Heinrich Schutz
Bob Reifsnyder

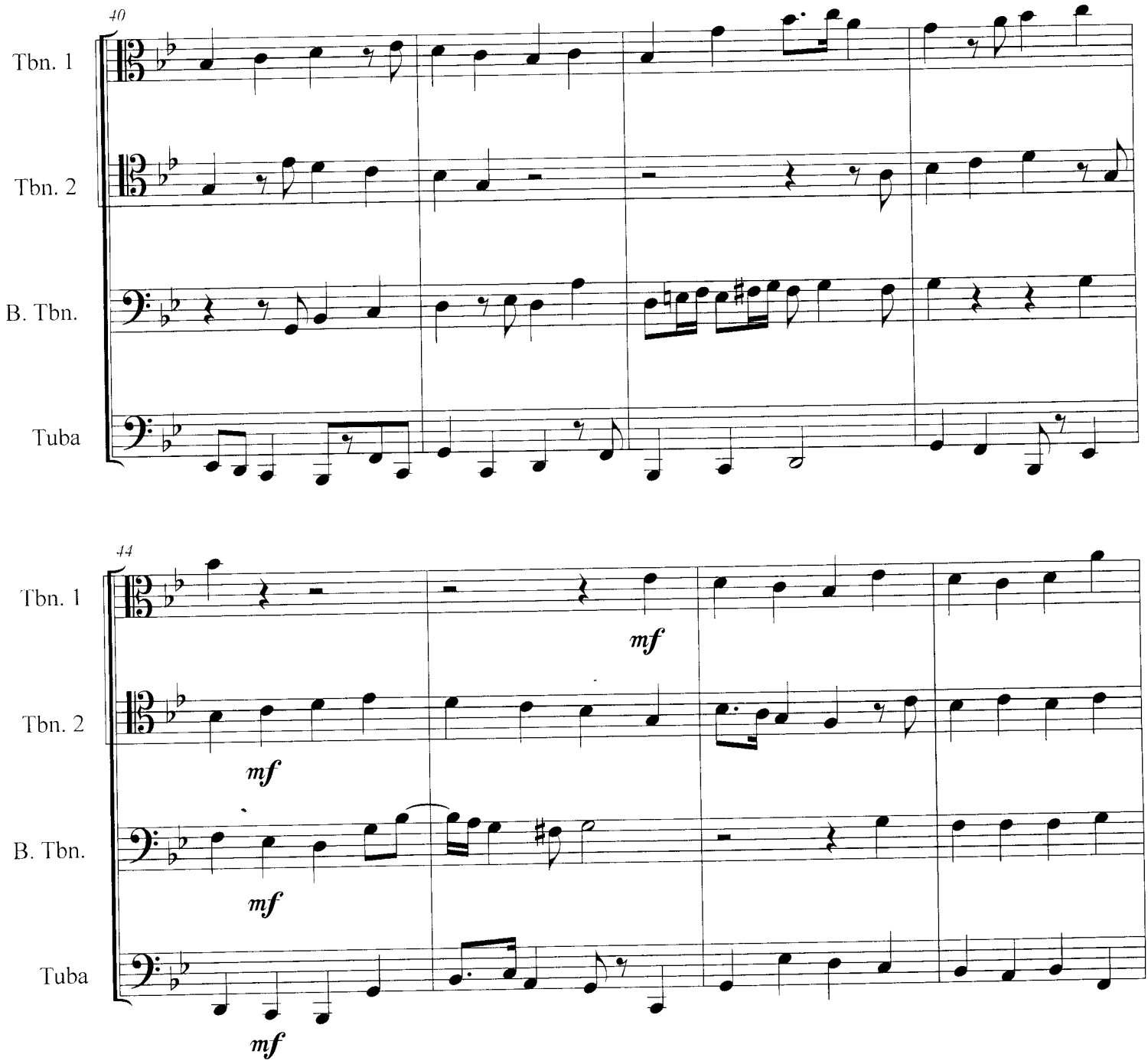


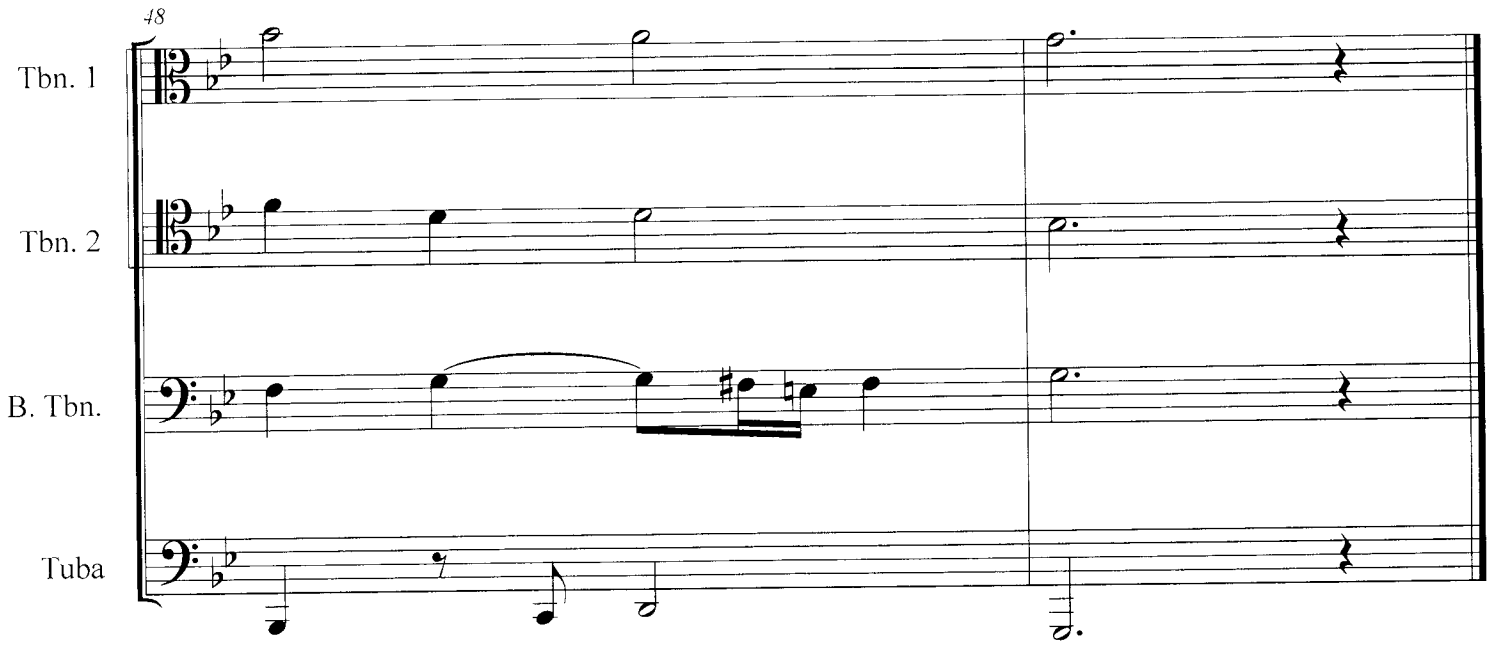
©


9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


♩.=60
19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
25


32
♩ = 90
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


40
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
44
Tbn. 1
mf
Tbn. 2
mf
B. Tbn.
mf
Tuba
mf


48
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

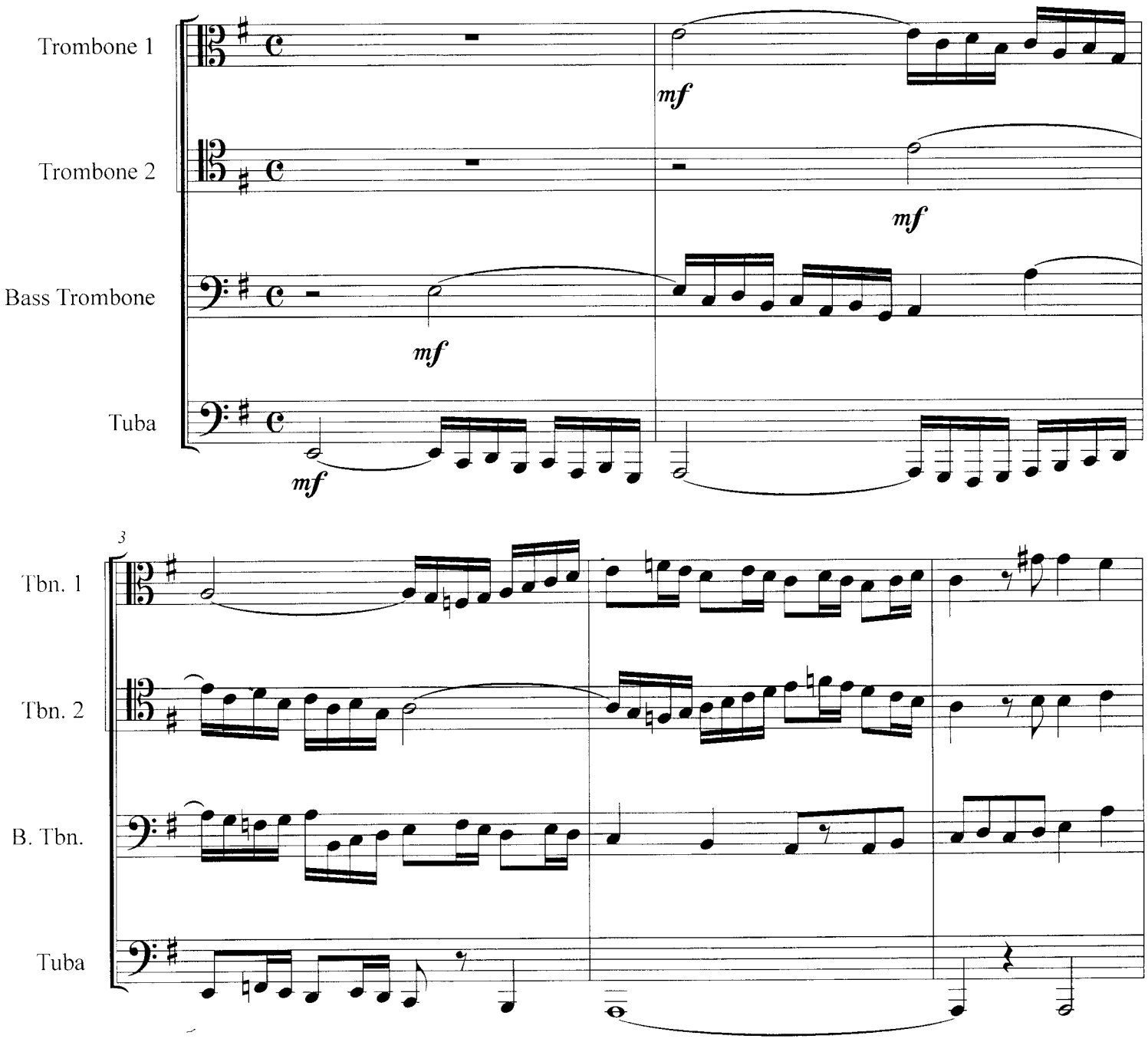
Score

"Veni,Sancte Spiritus" SWV328

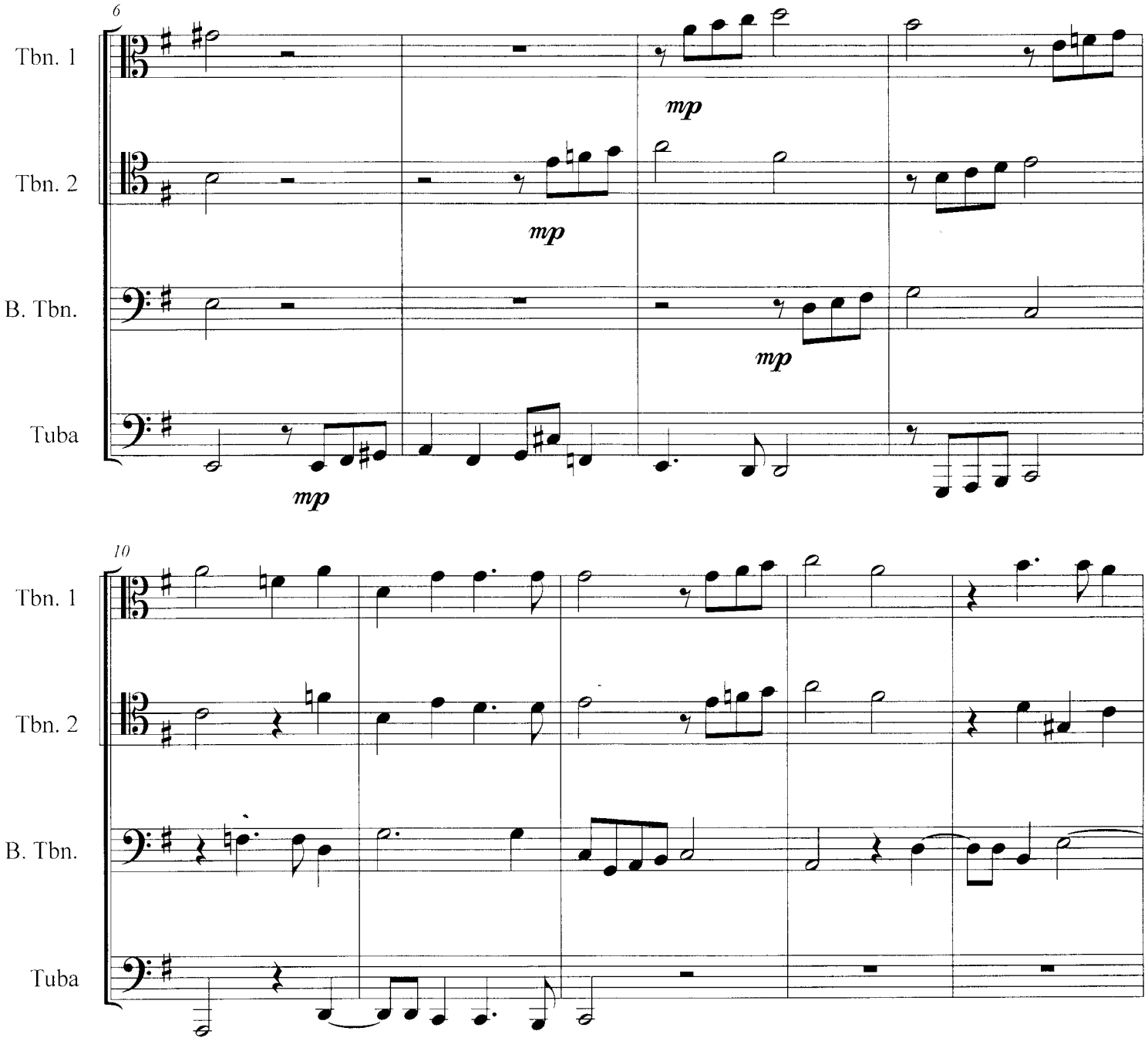
from "Kleine geistliche Konzerte"

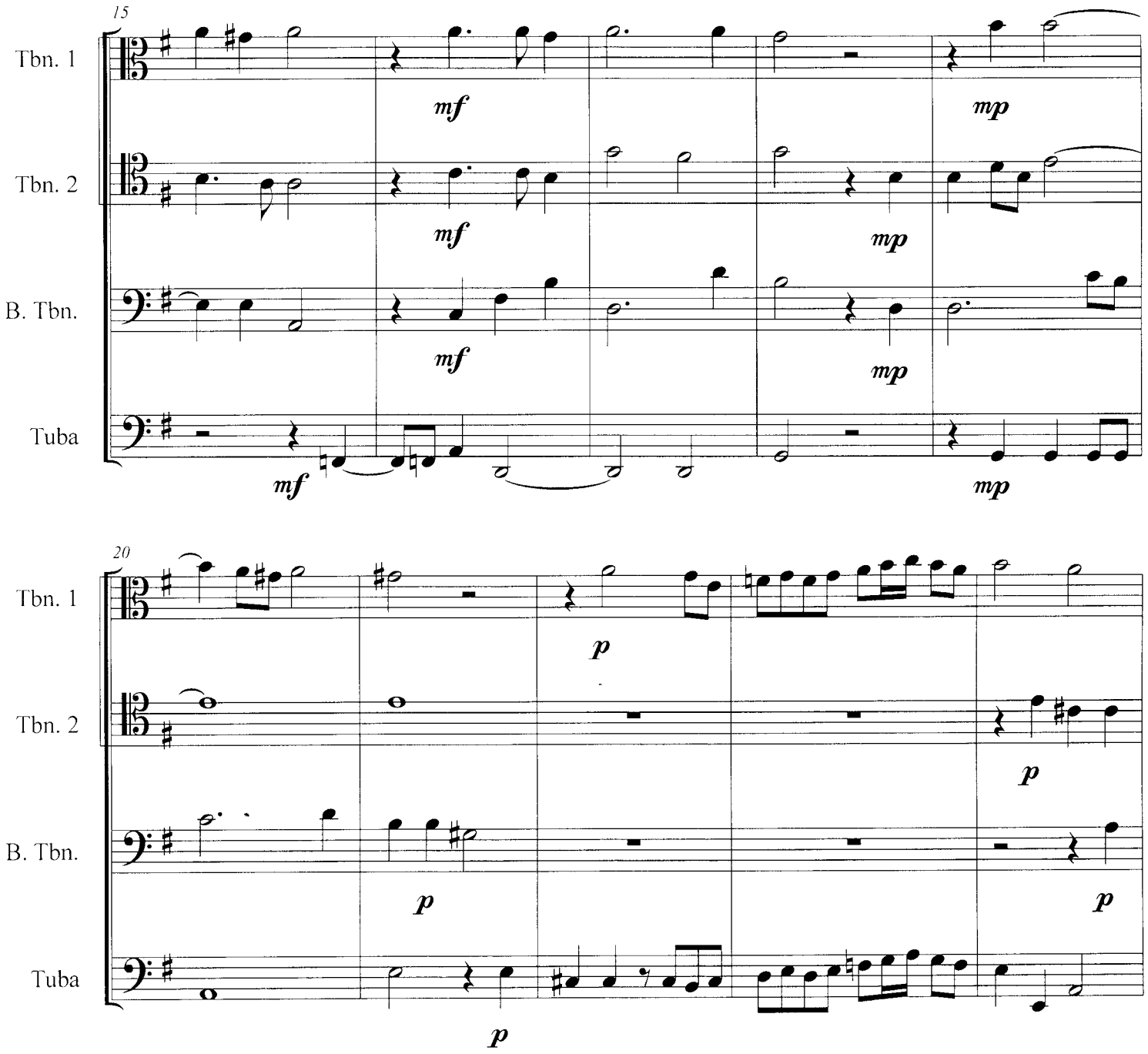
Heinrich Schutz
Bob Reifsnyder

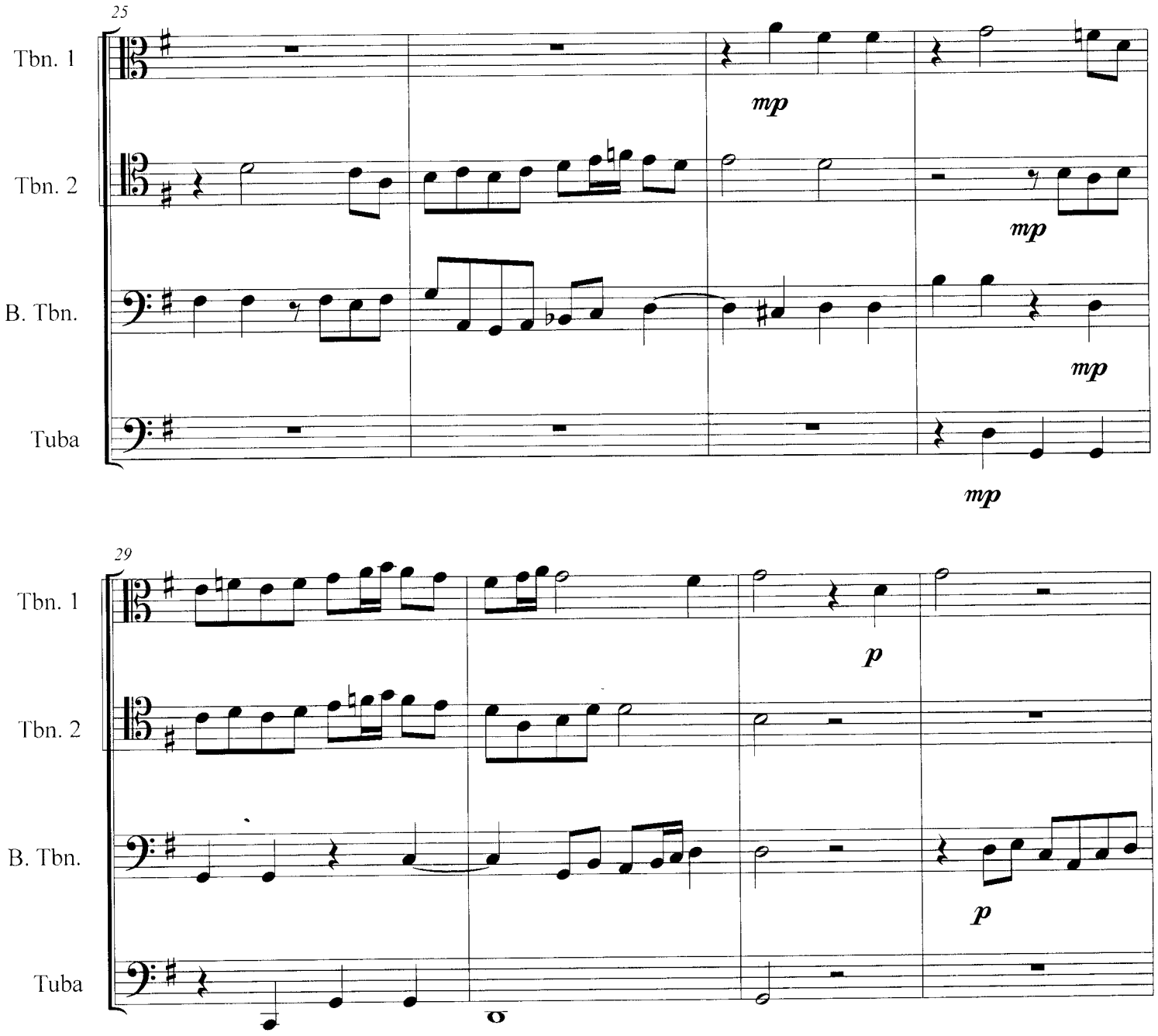
♩ = 100

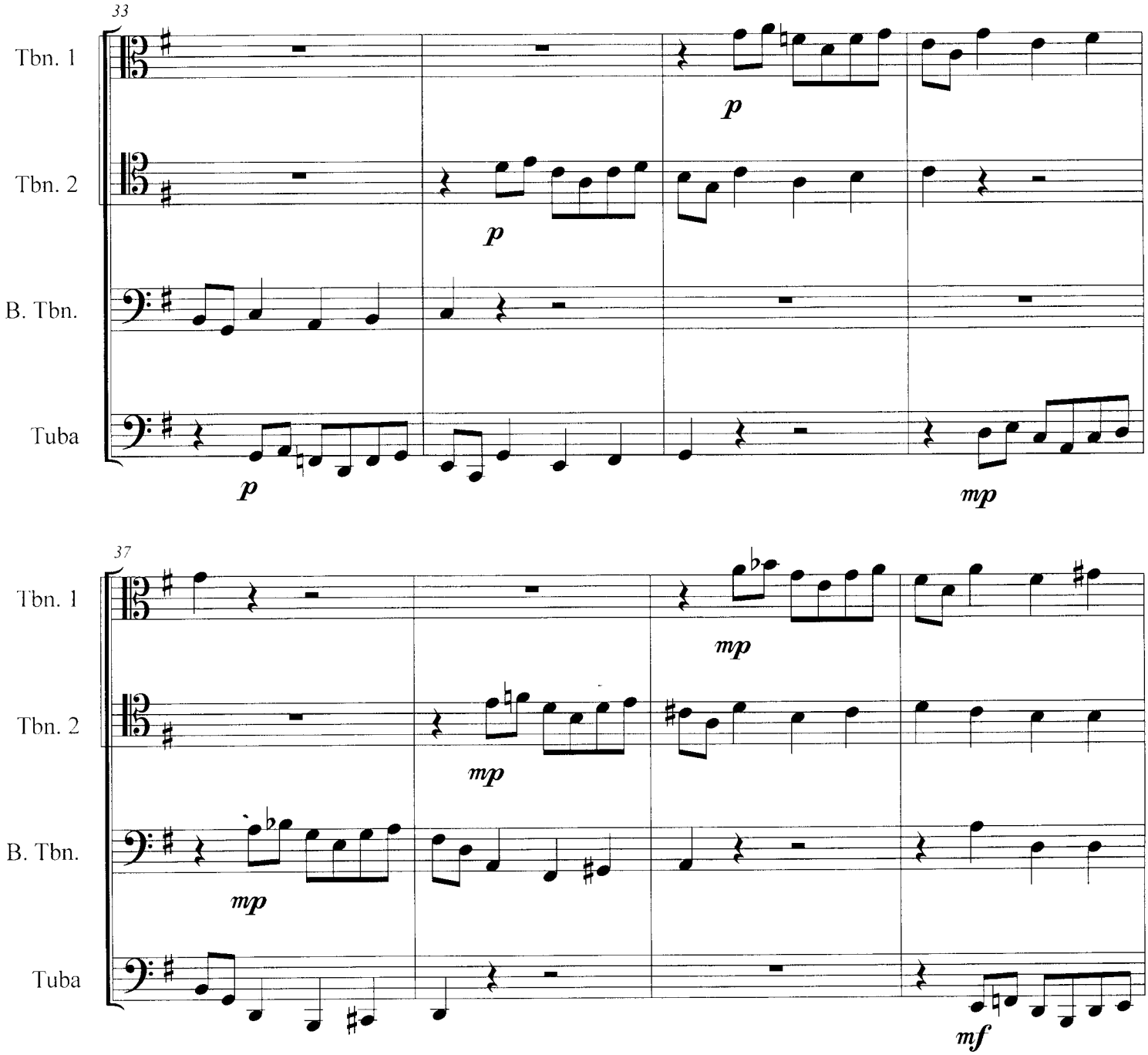


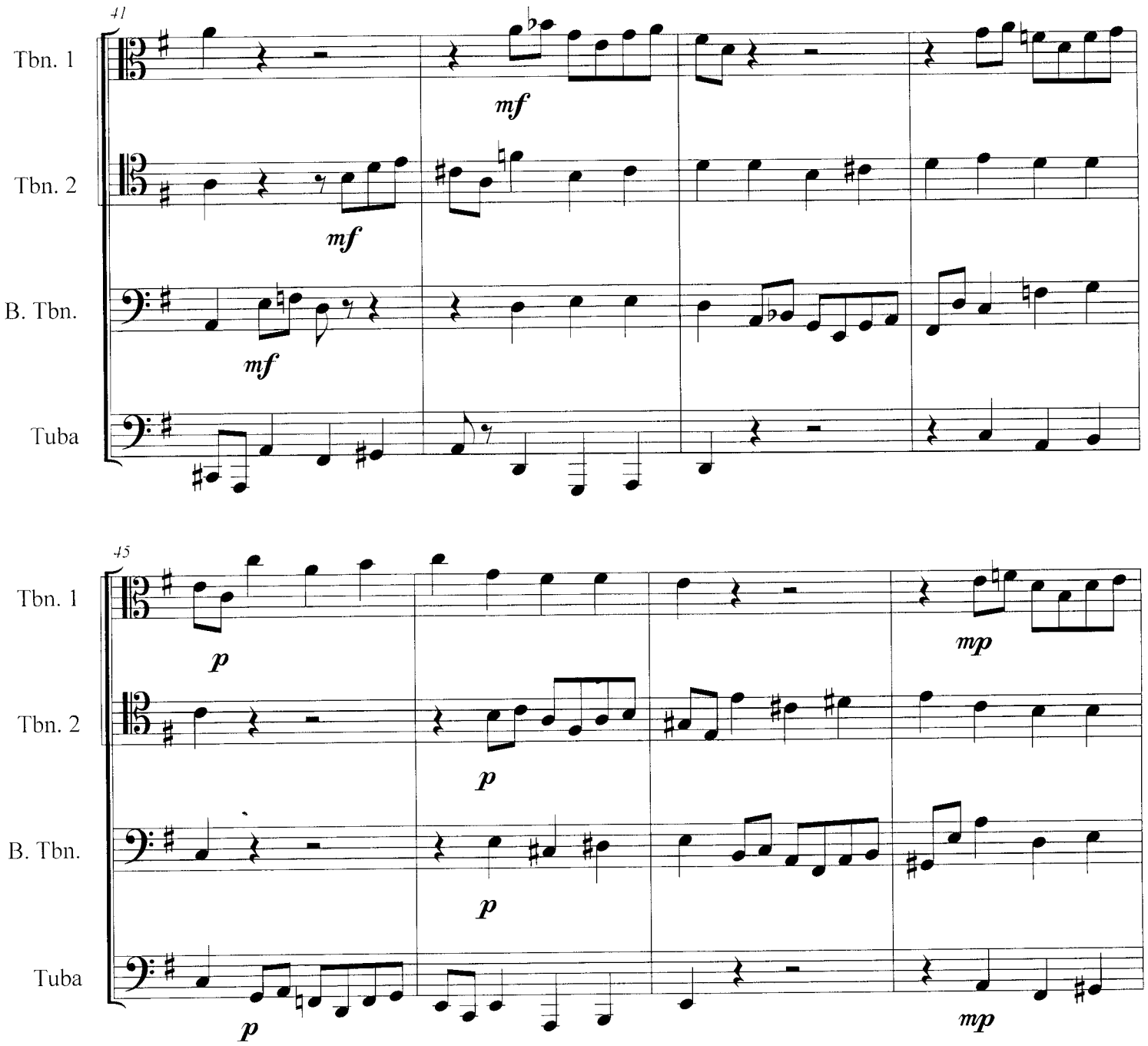
©

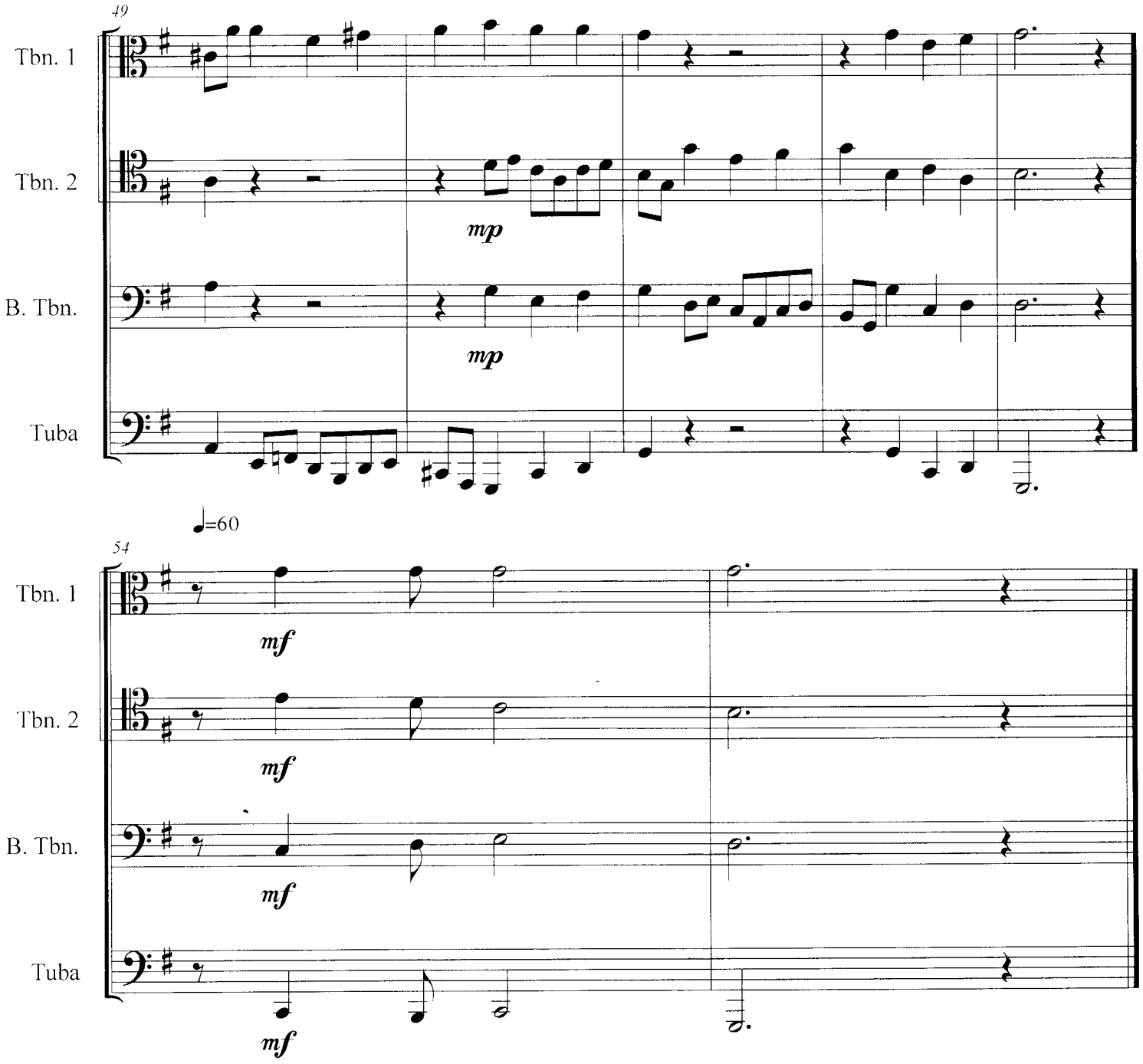

6
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


15
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
20
p


25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


33
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
mp
37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mf


41
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
45
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
mp
mp

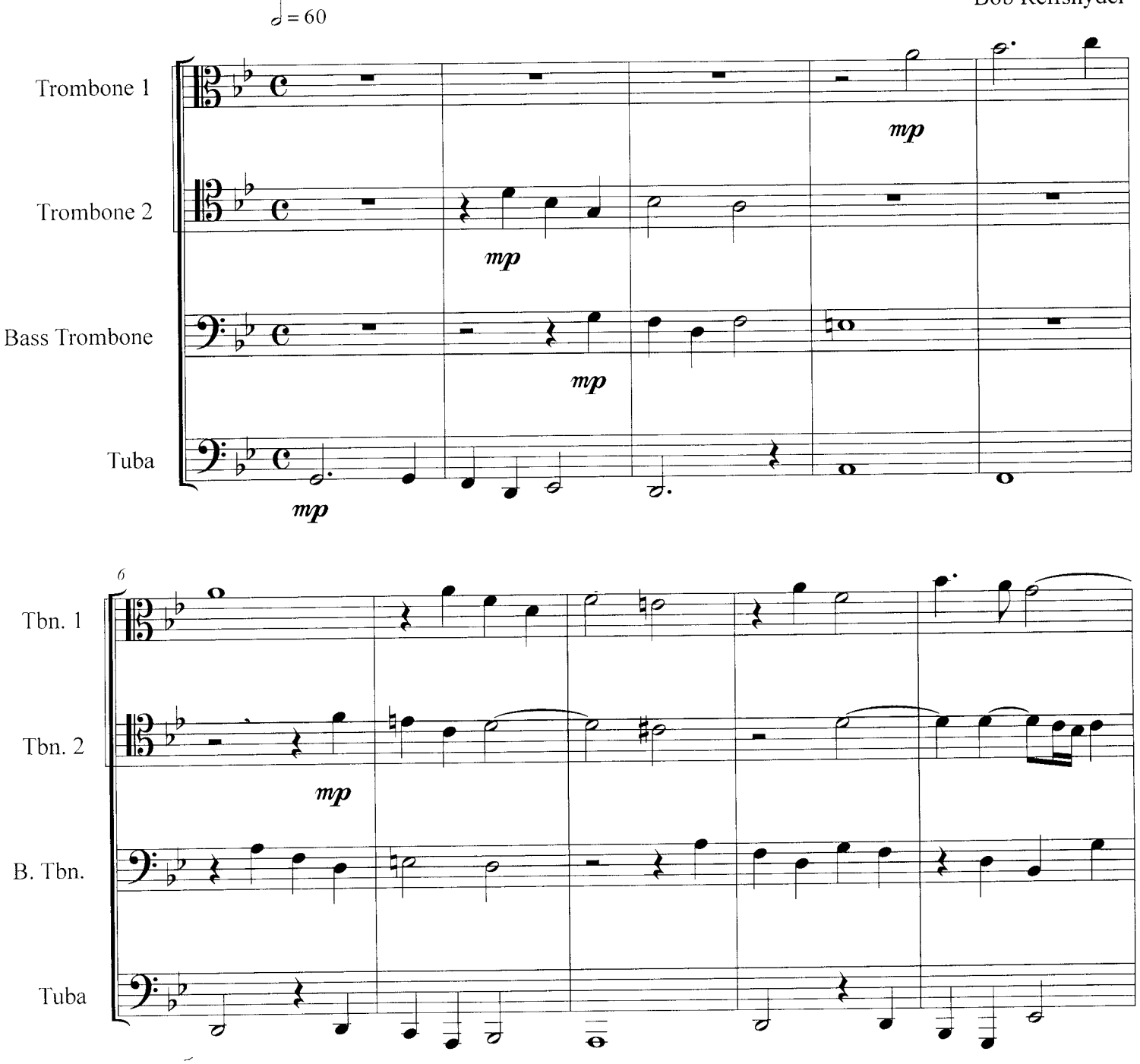

49
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
♩=60
54
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

Score

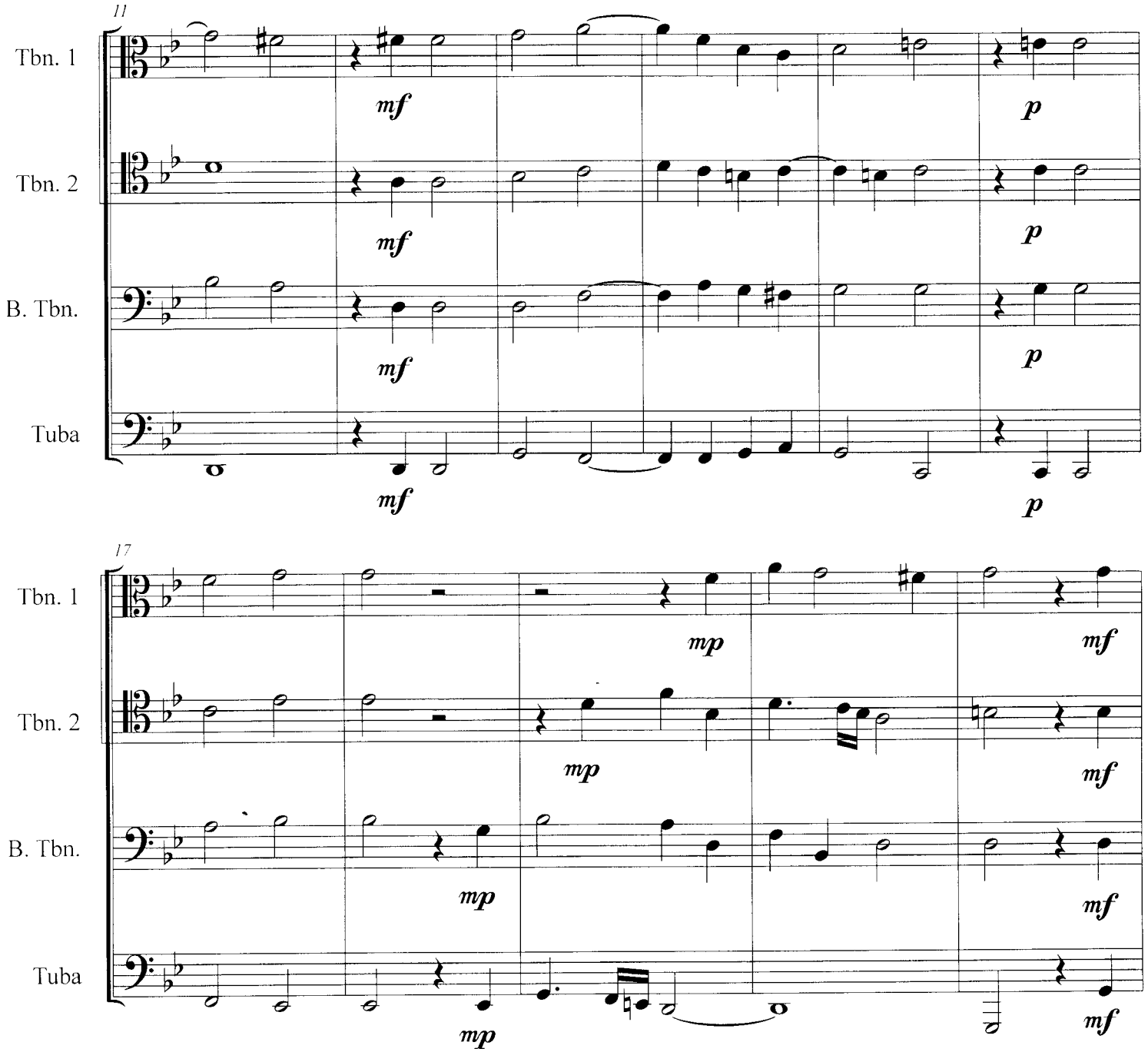
"Ist Gott fur uns" SWV329

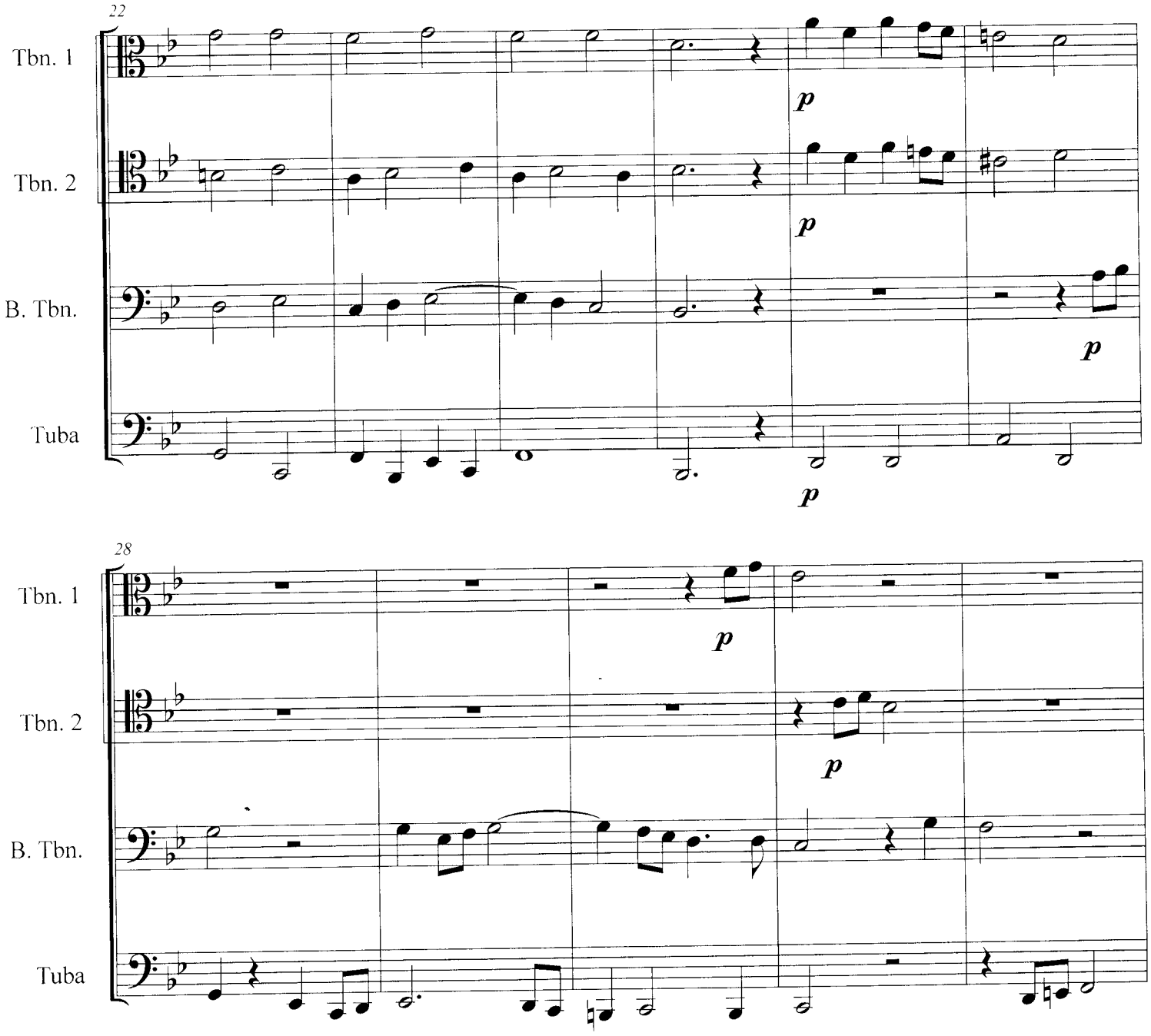
from "Kleine geistliche Konzerte"

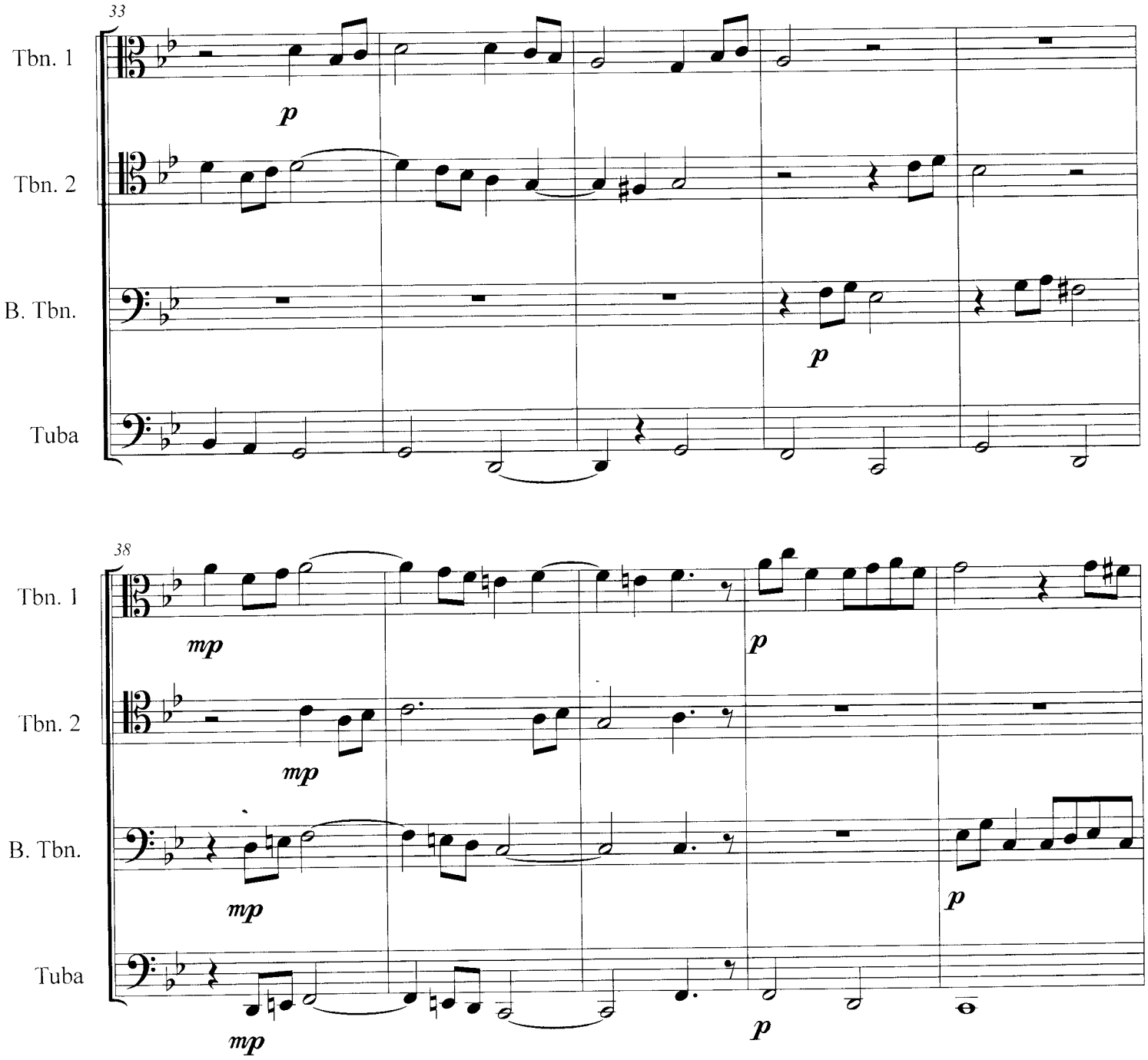
Heinrich Schutz
Bob Reifsnyder

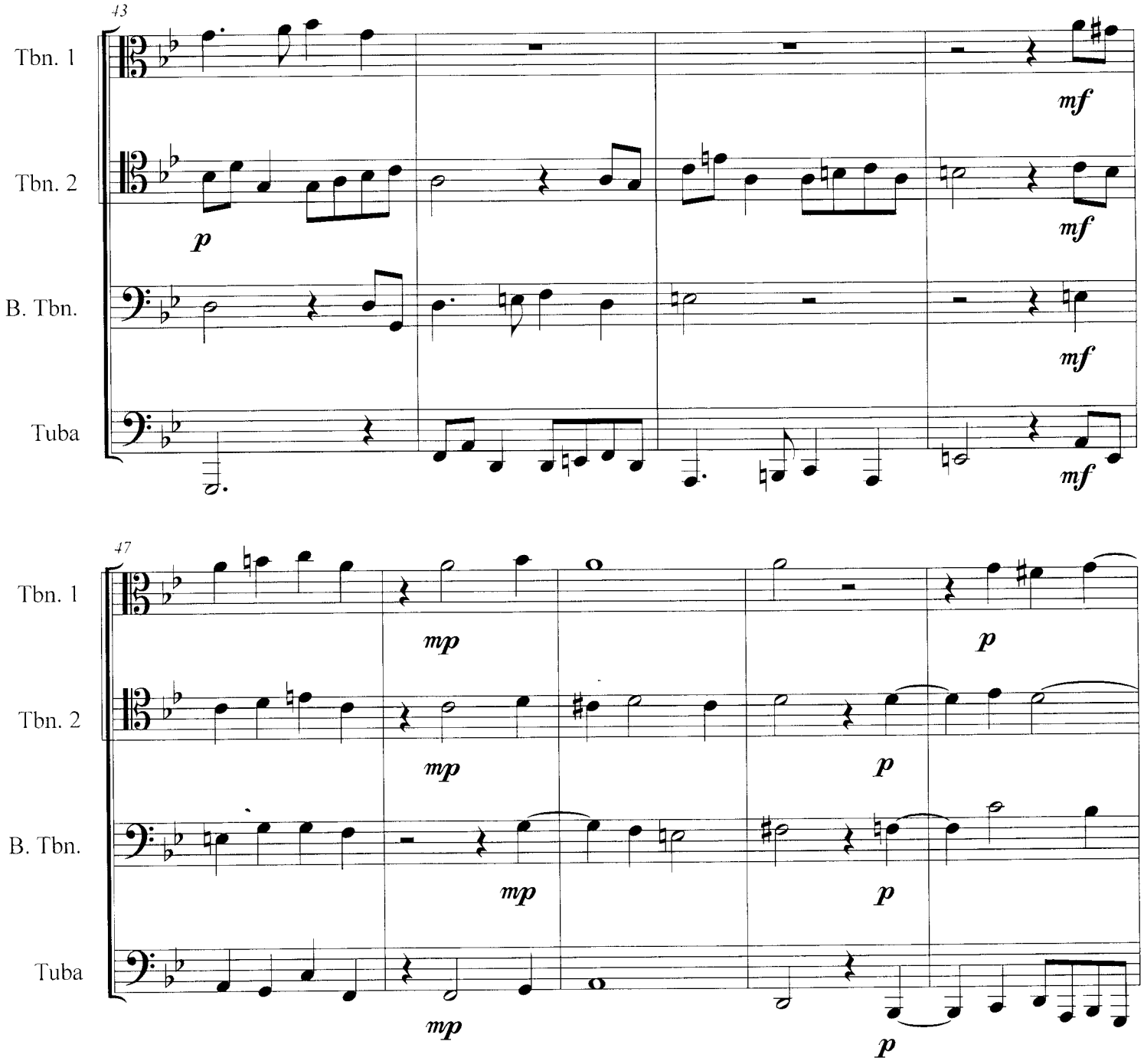


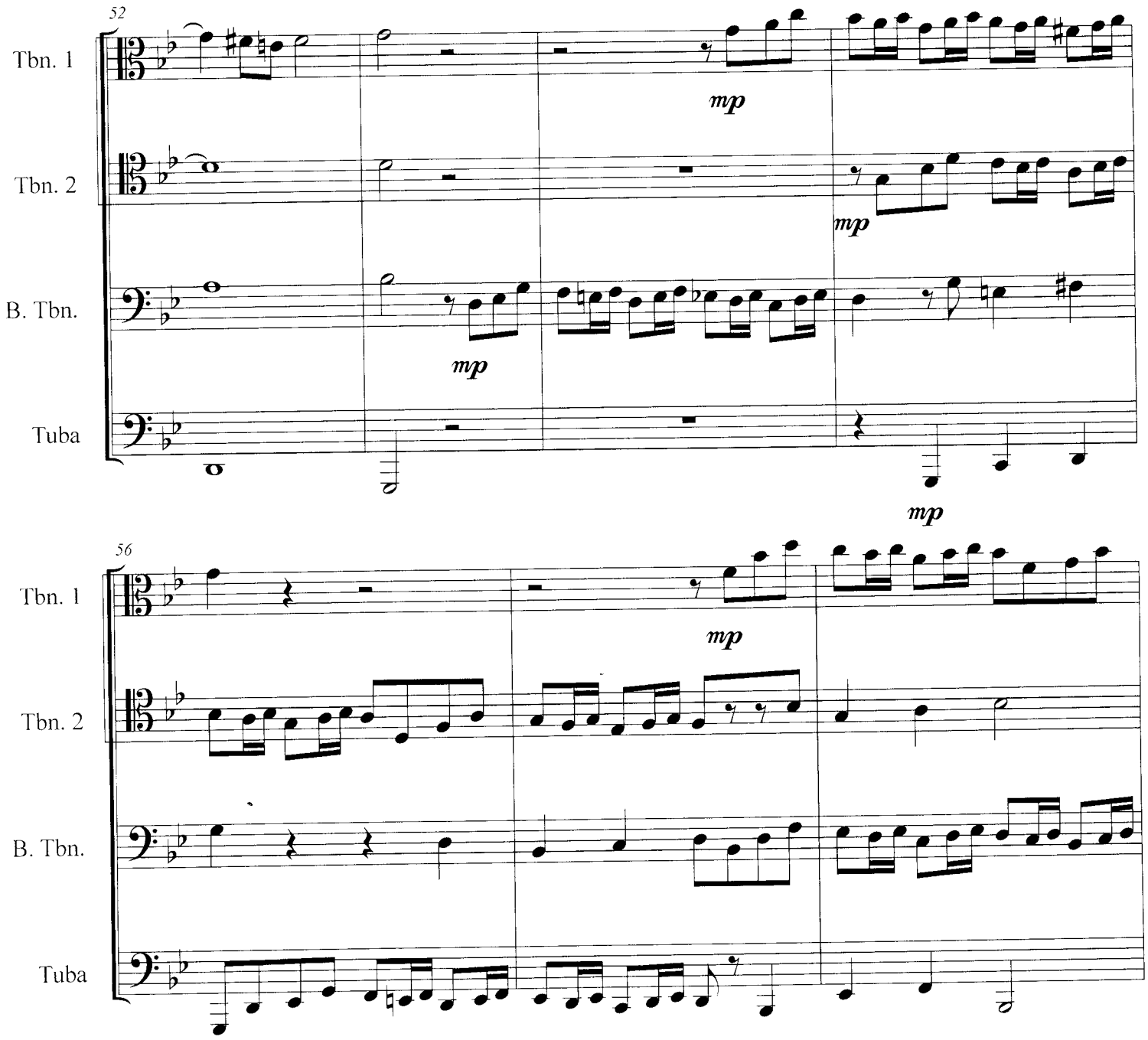
©

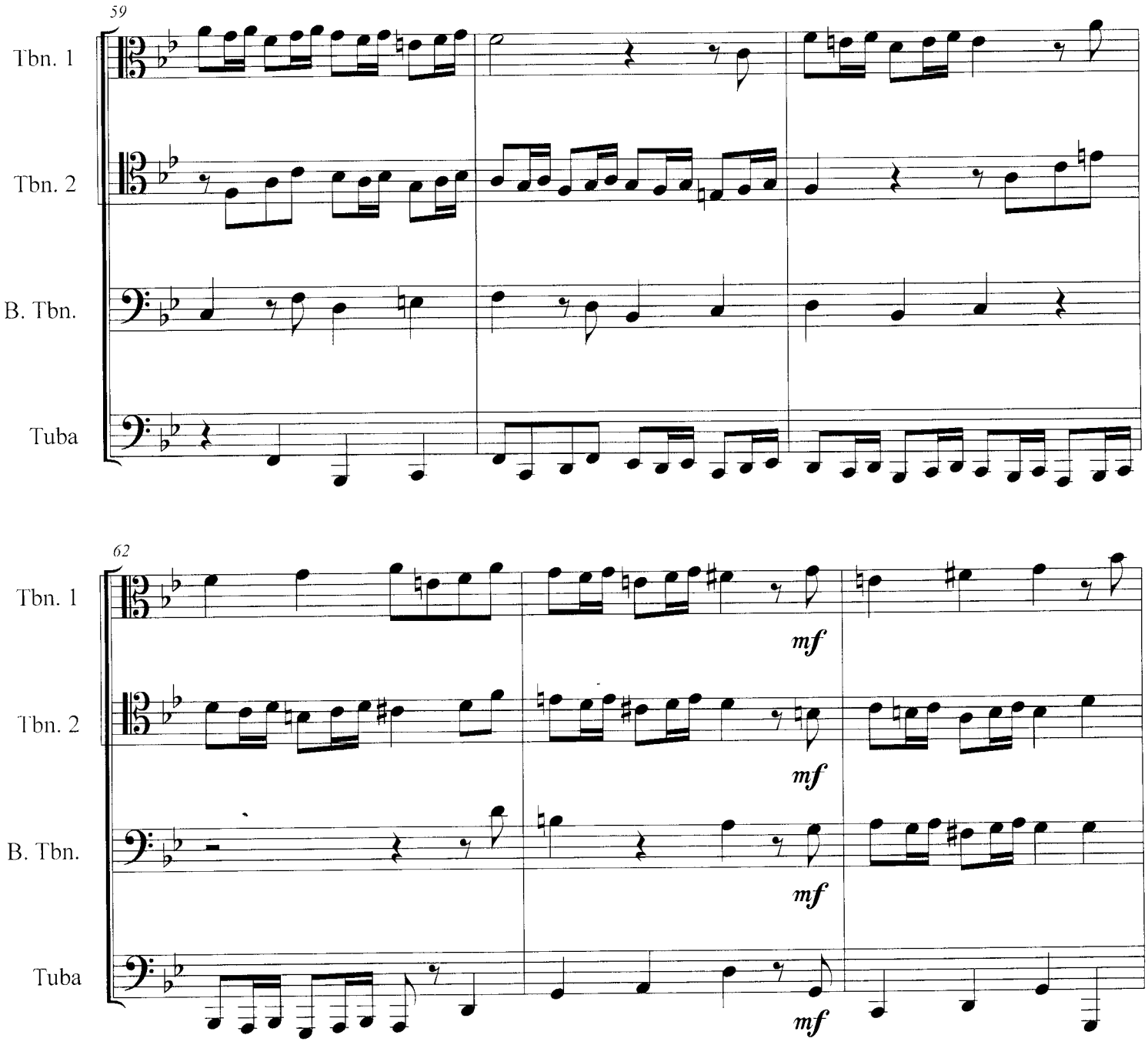

11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
p
17
mp
mf

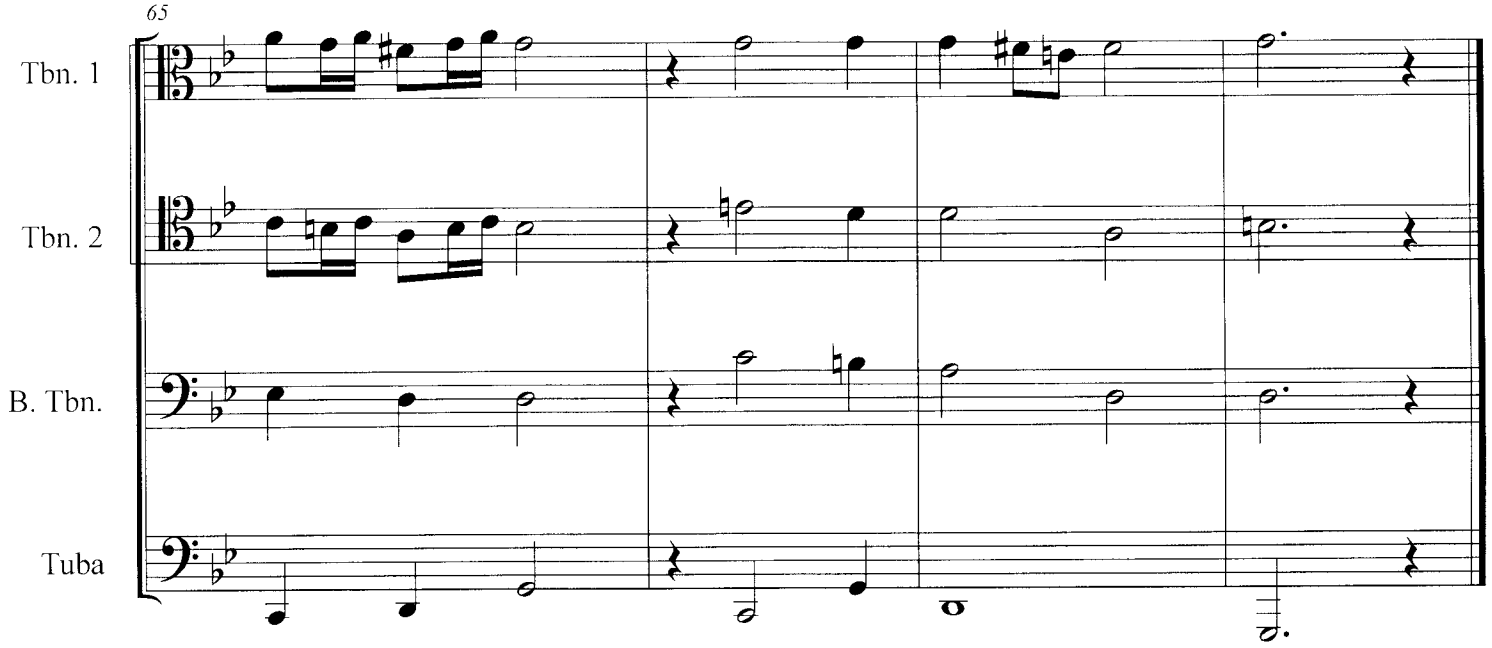

22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
28
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


33
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
38
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
p
p
p


43
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mf
47
mp
p


52
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
56
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp


59
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
62
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

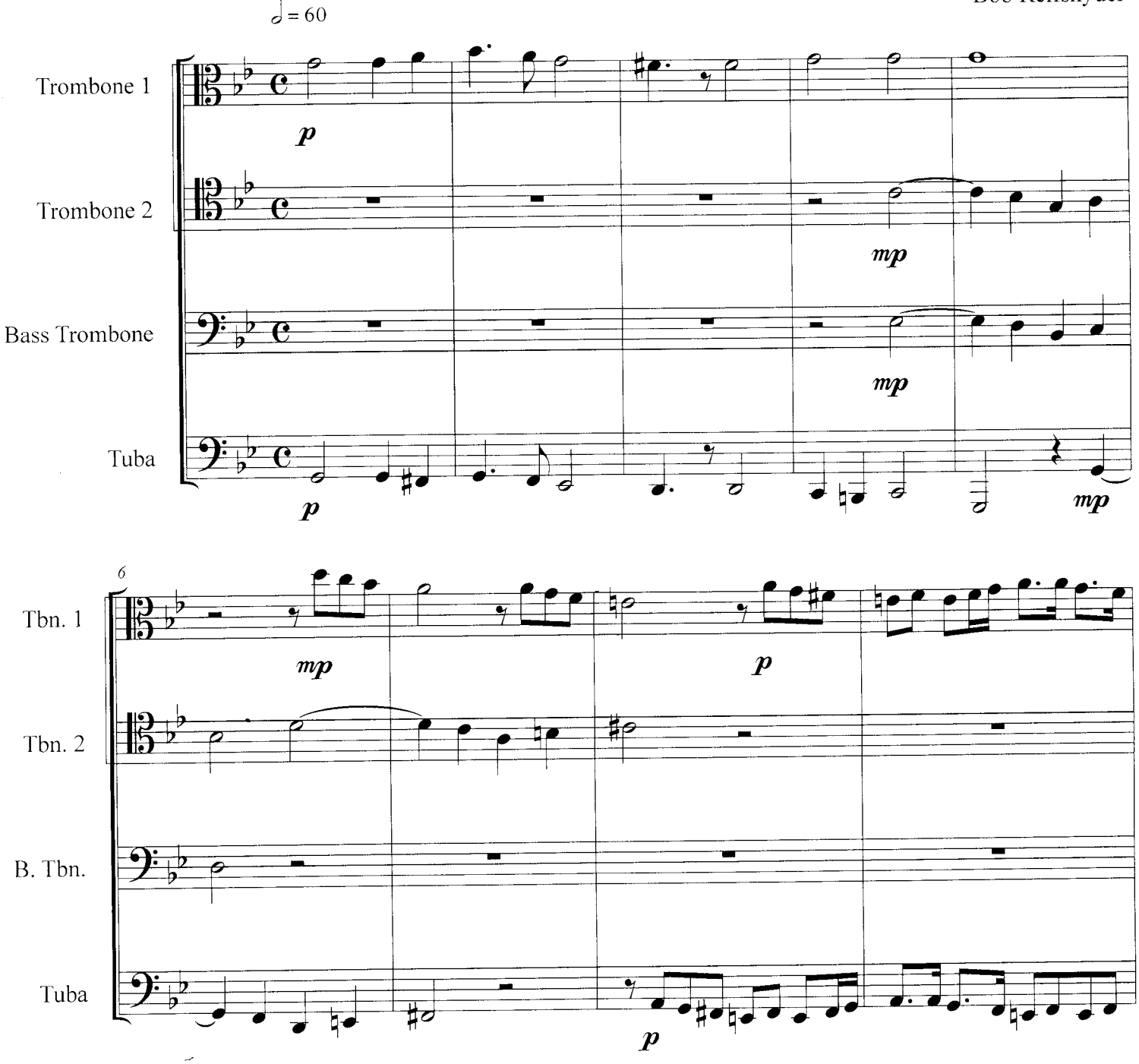

65
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

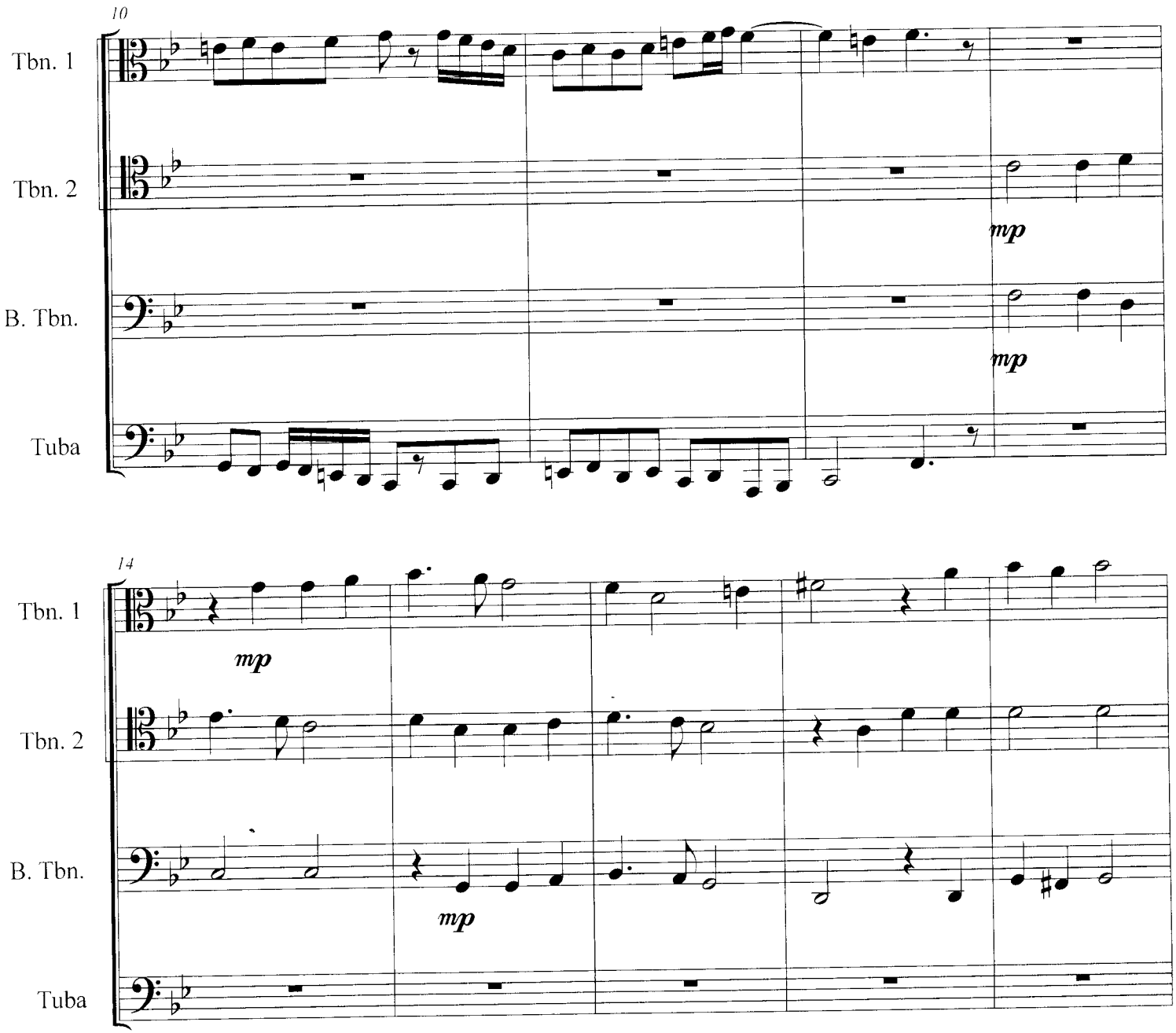
"Wer will uns schieden" SWV330

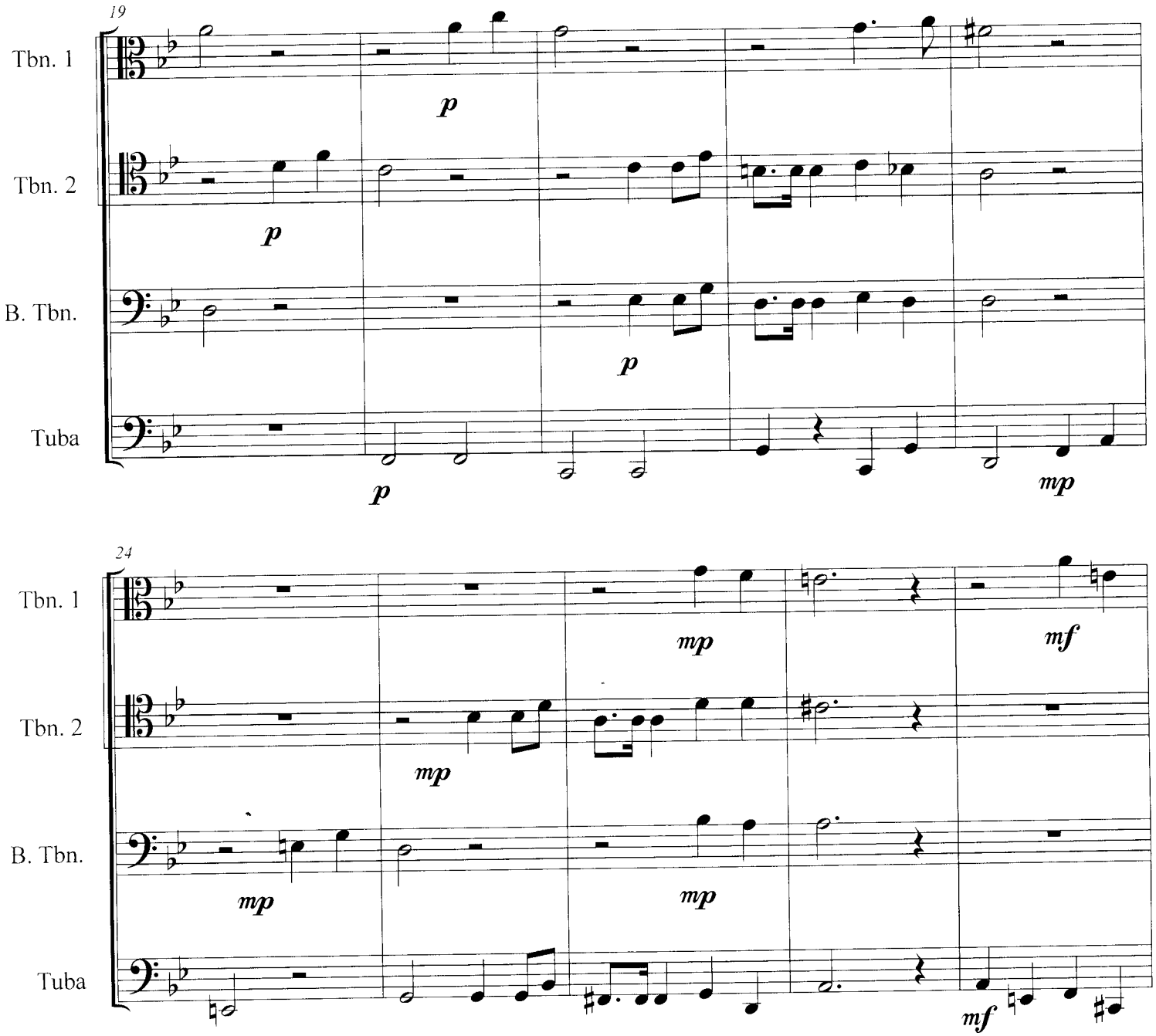
from "Kleine geistlich Konzerte"

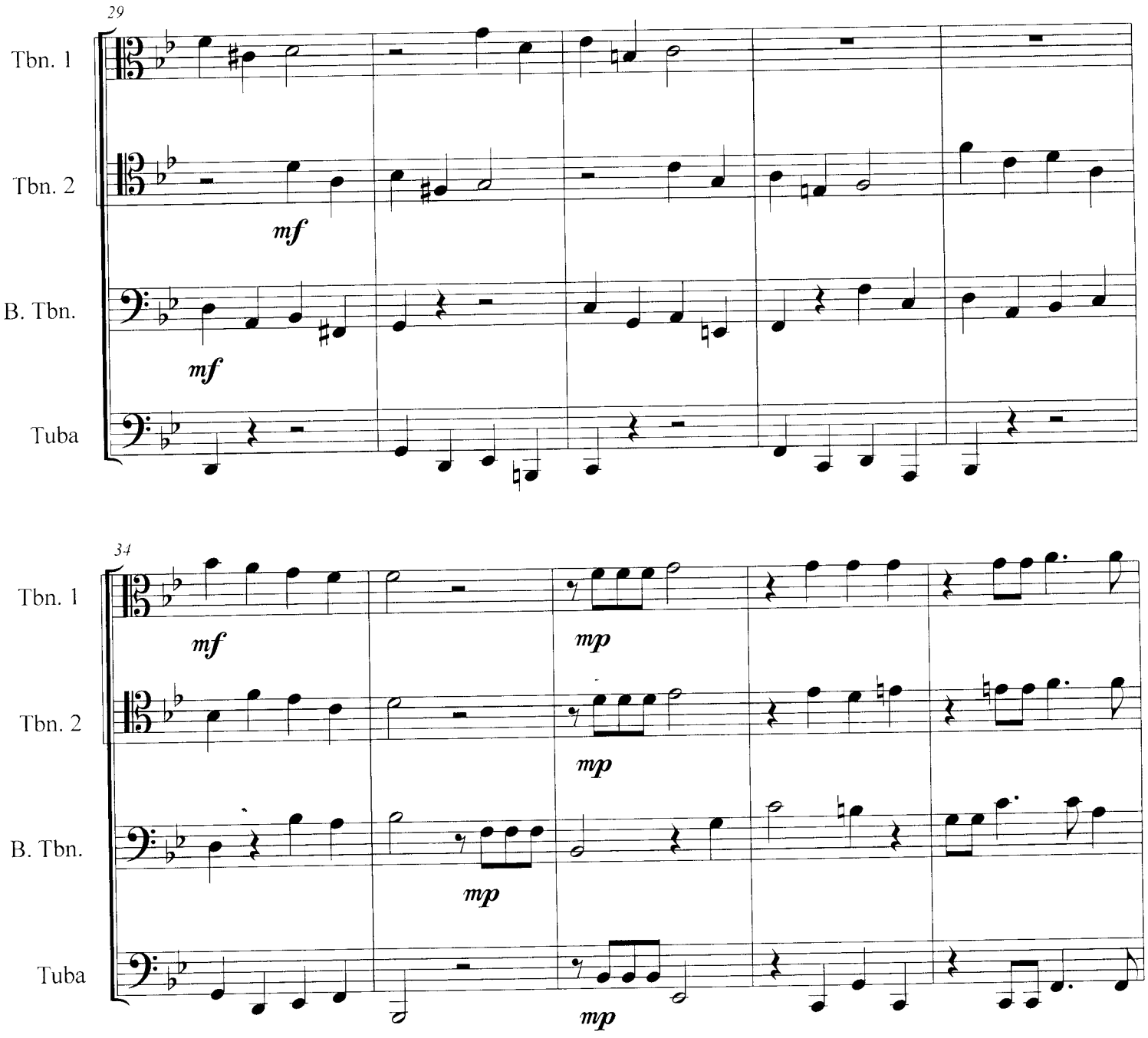
Heinrich Schutz
Bob Reifsnyder

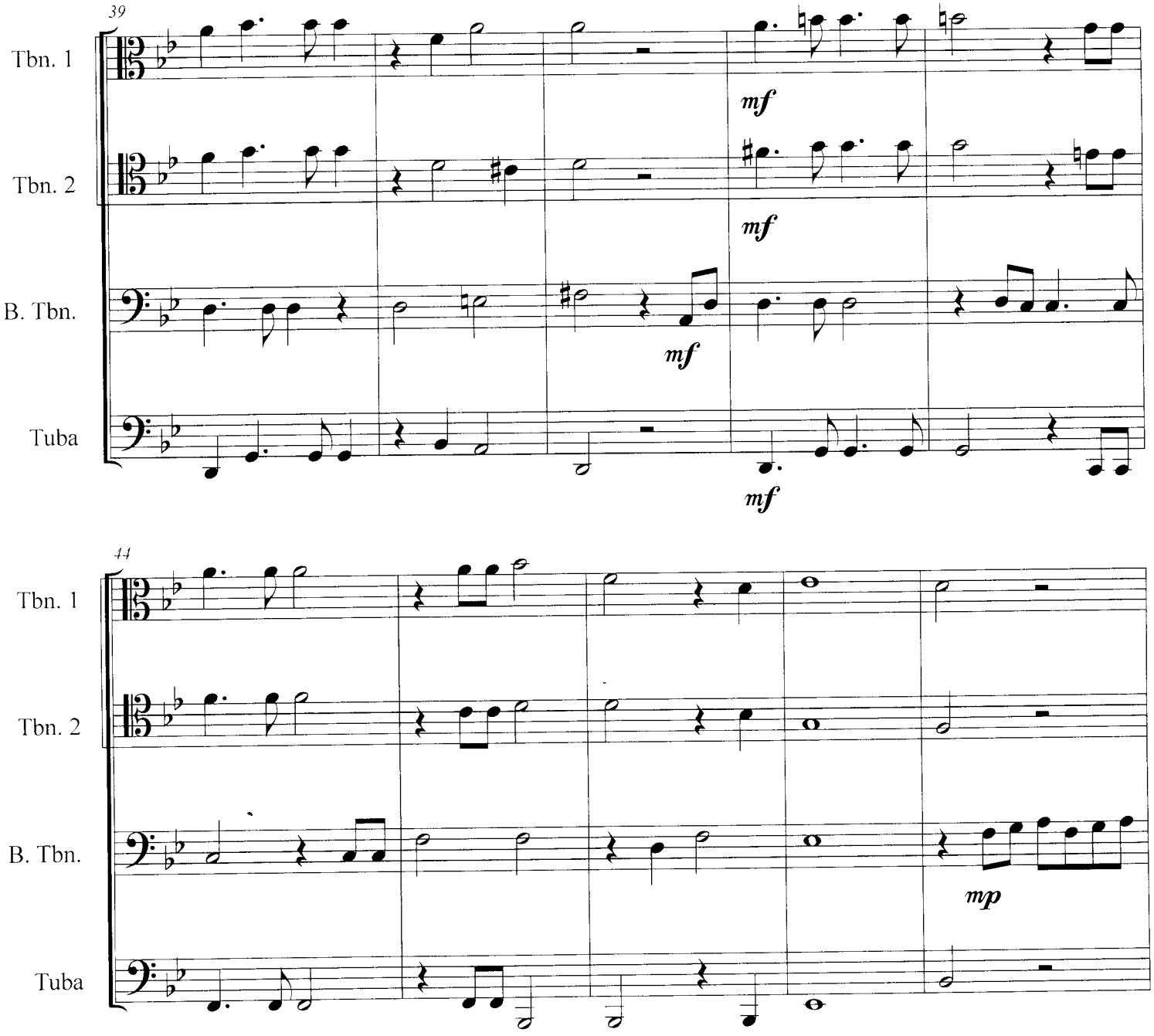


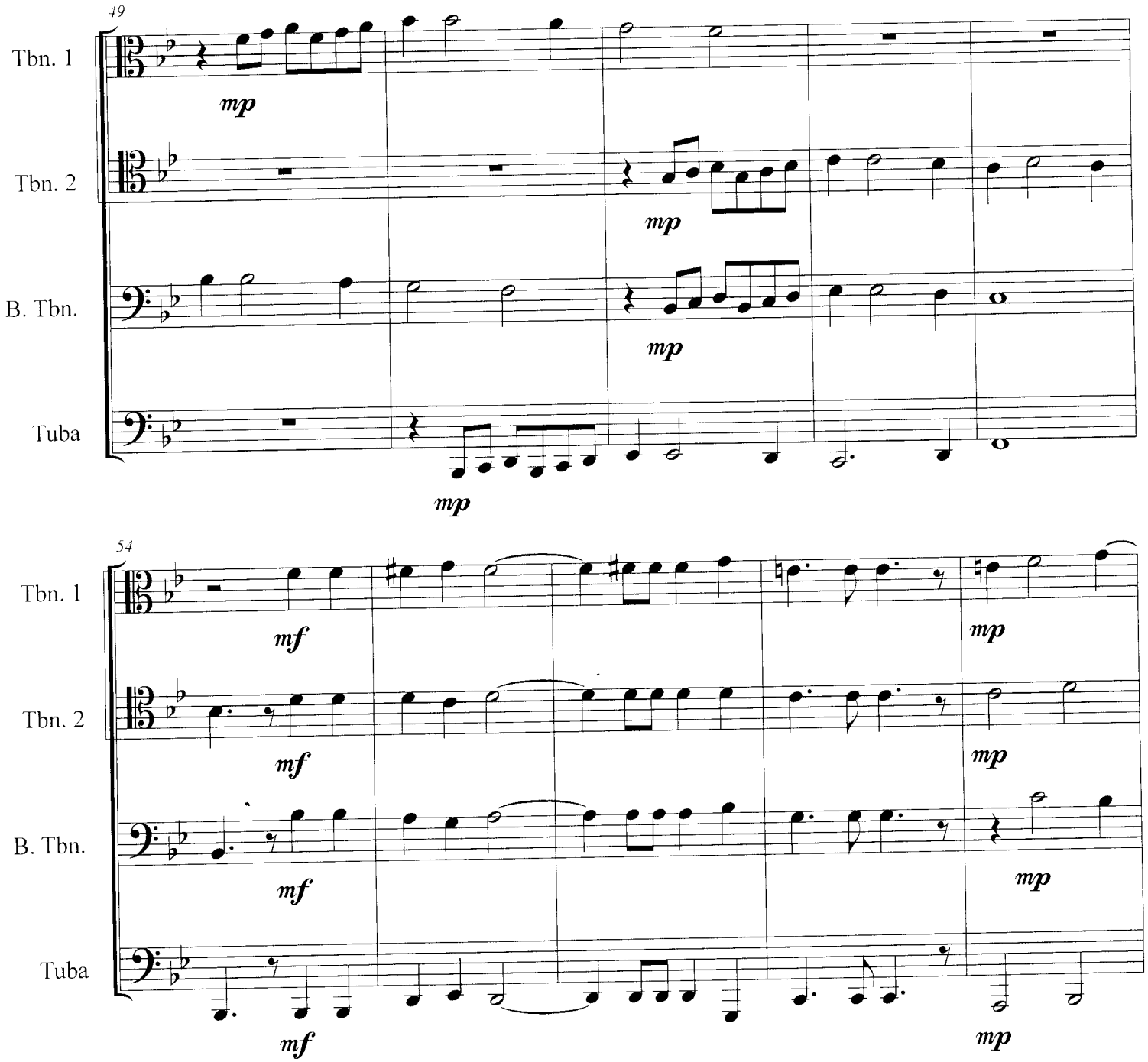
©

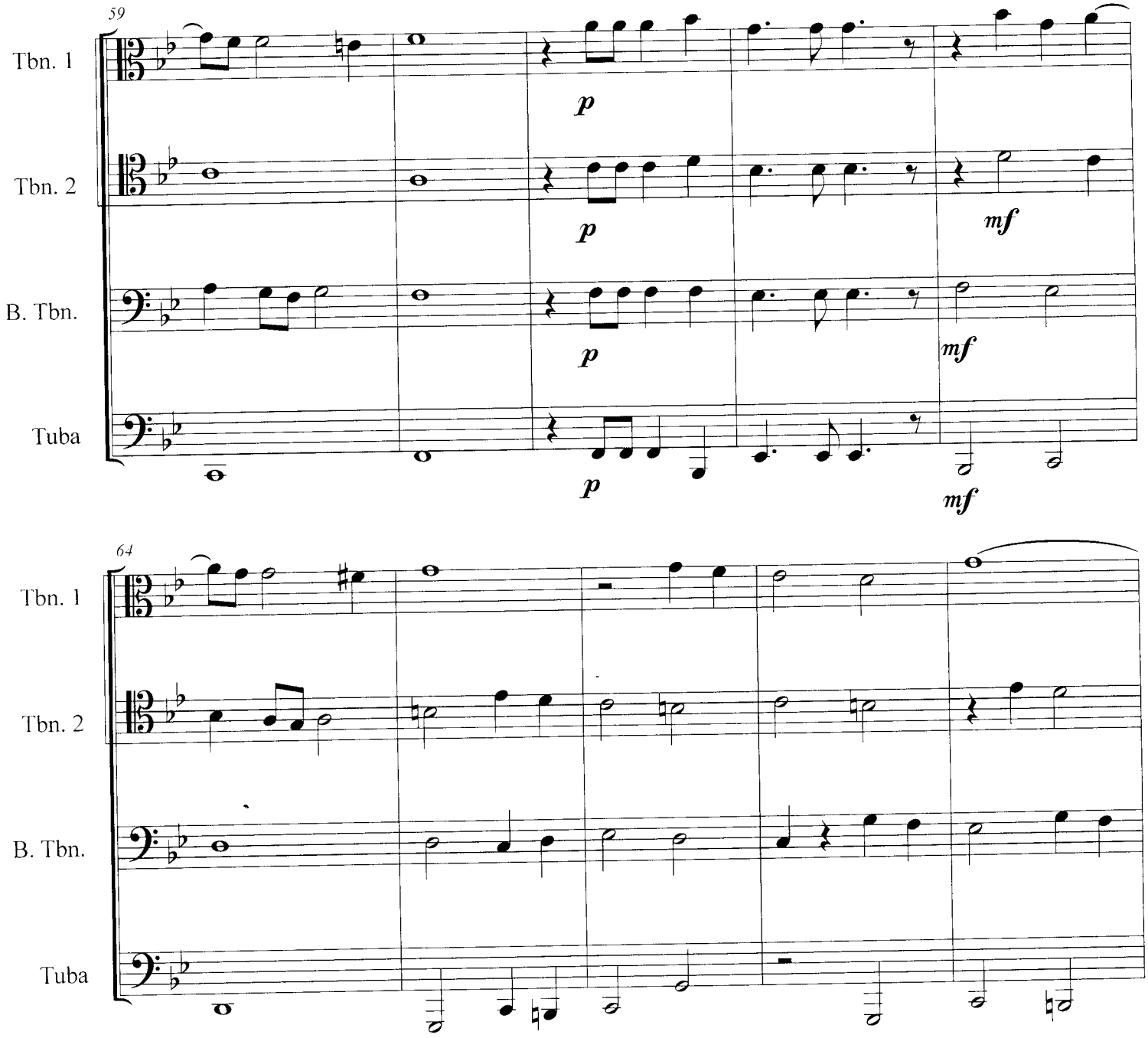

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp

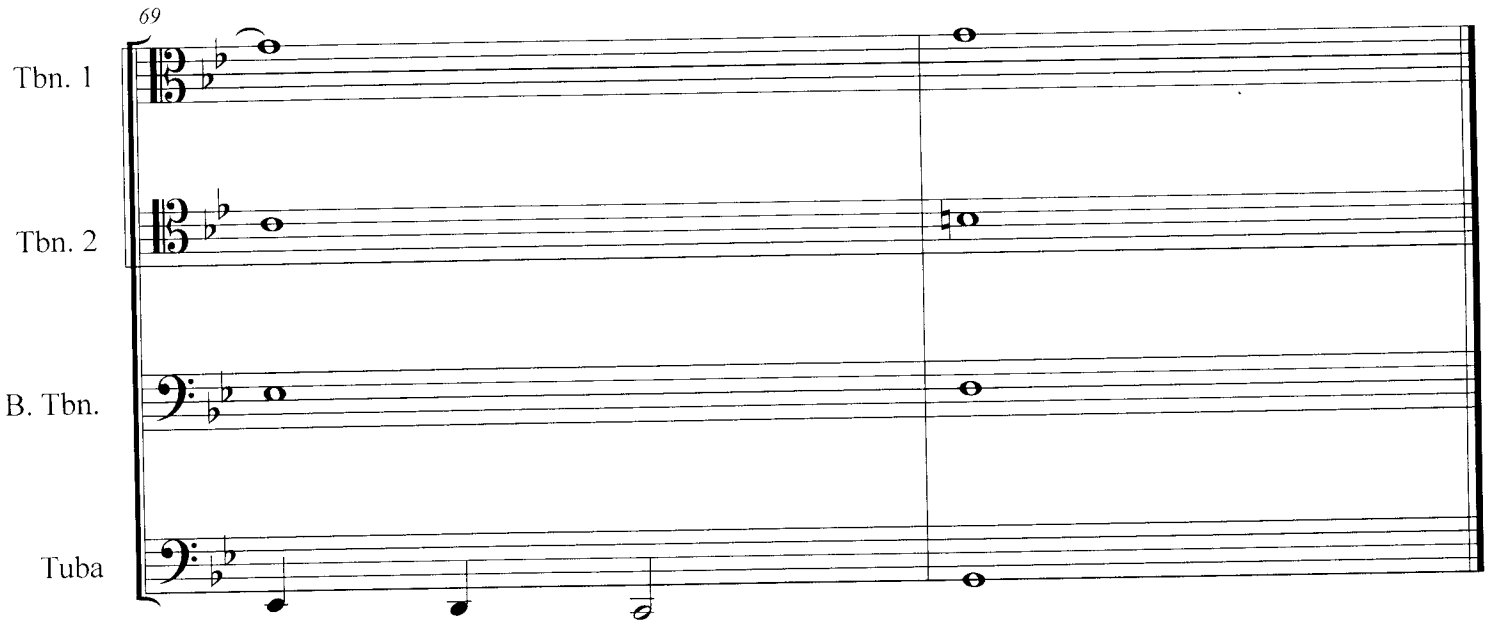

19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
mp
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mp
mp
mp
mf


29
Tbn. 1
Tbn. 2
mf
B. Tbn.
mf
Tuba
34
Tbn. 1
mf
mp
Tbn. 2
mp
B. Tbn.
mp
Tuba
mp


39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
44
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp


49
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
54
mf
mp


59
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
mf
mf
mf
64
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

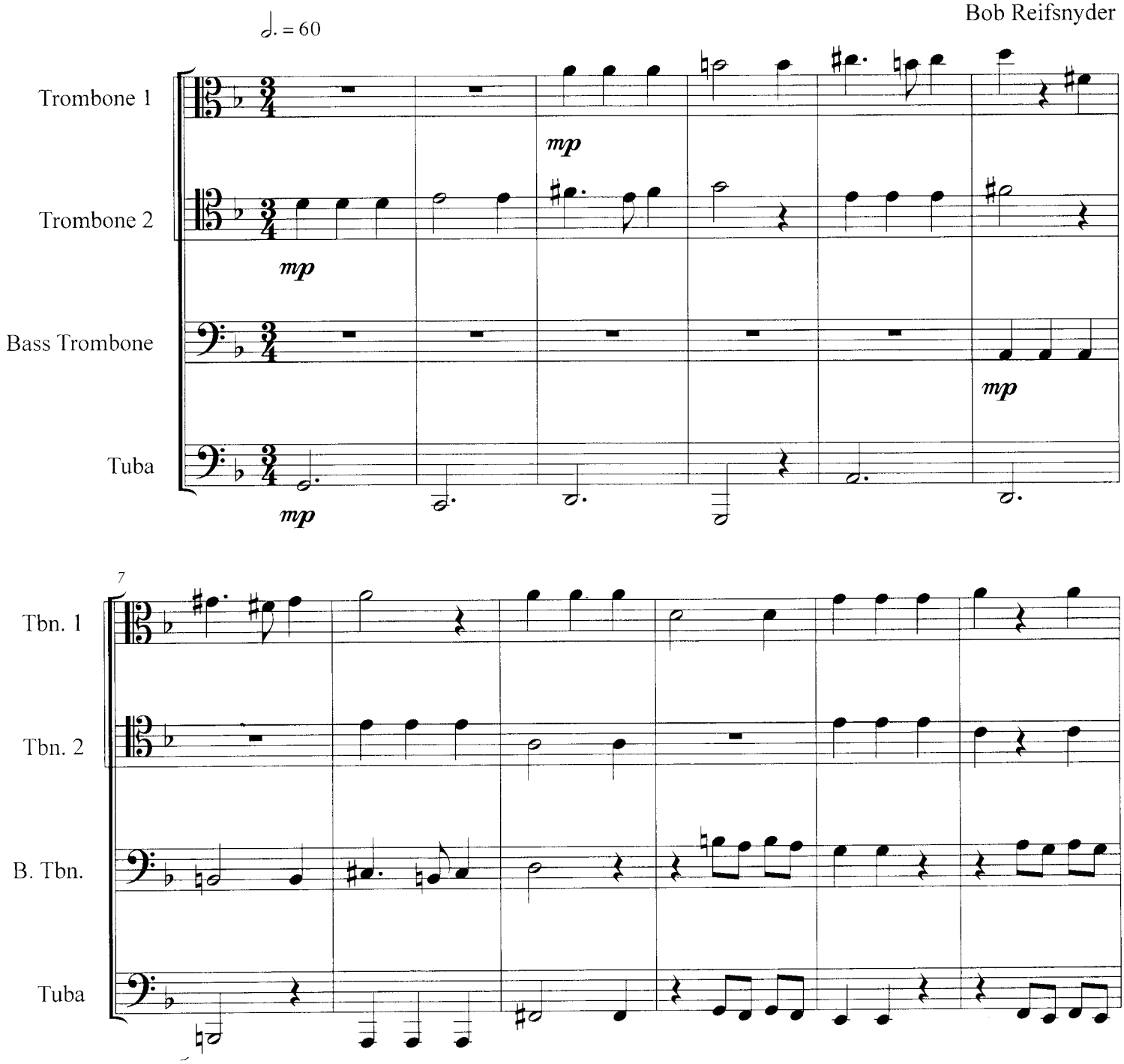

69
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

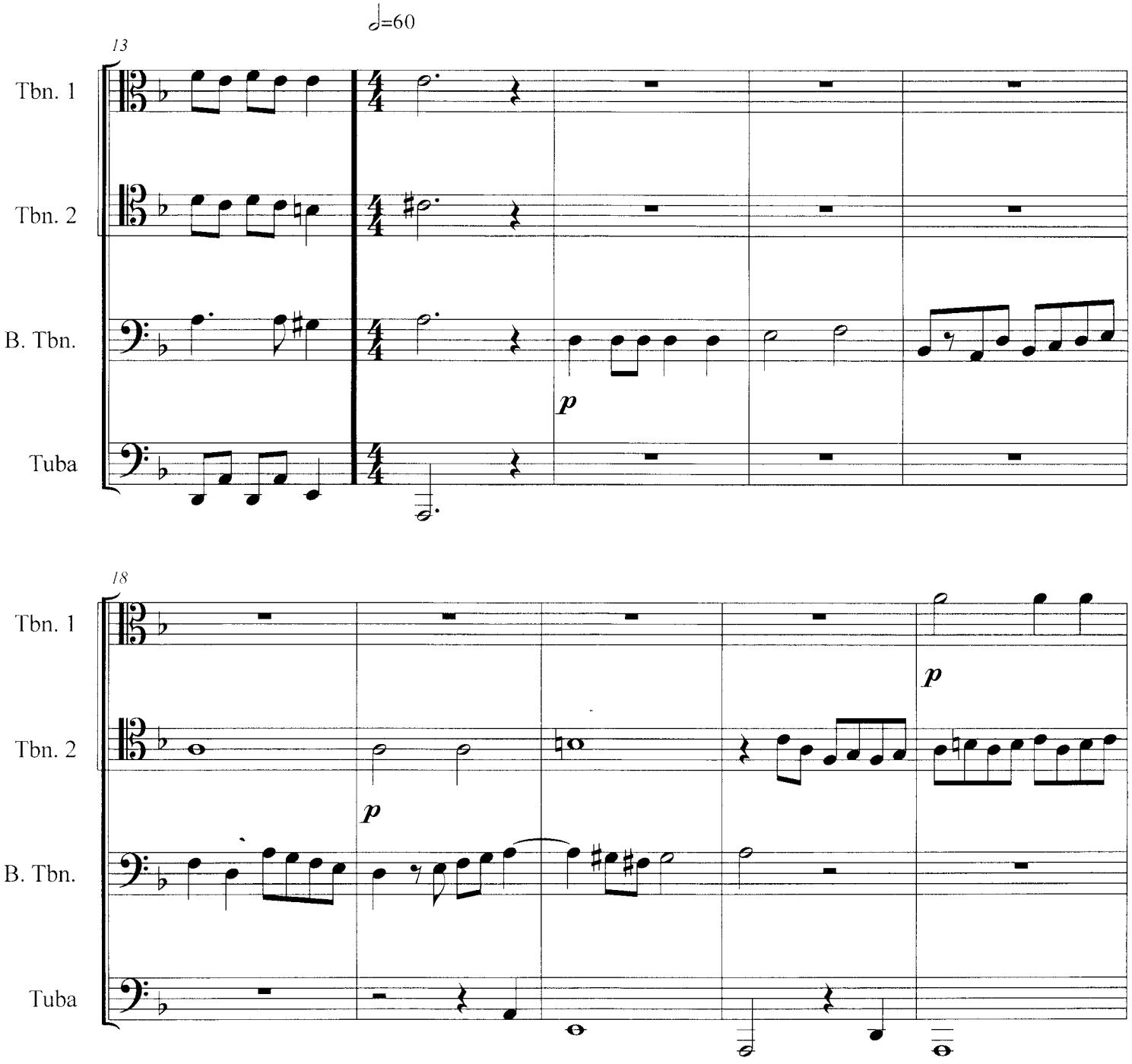
""Die Stimme des Herren" SWV331

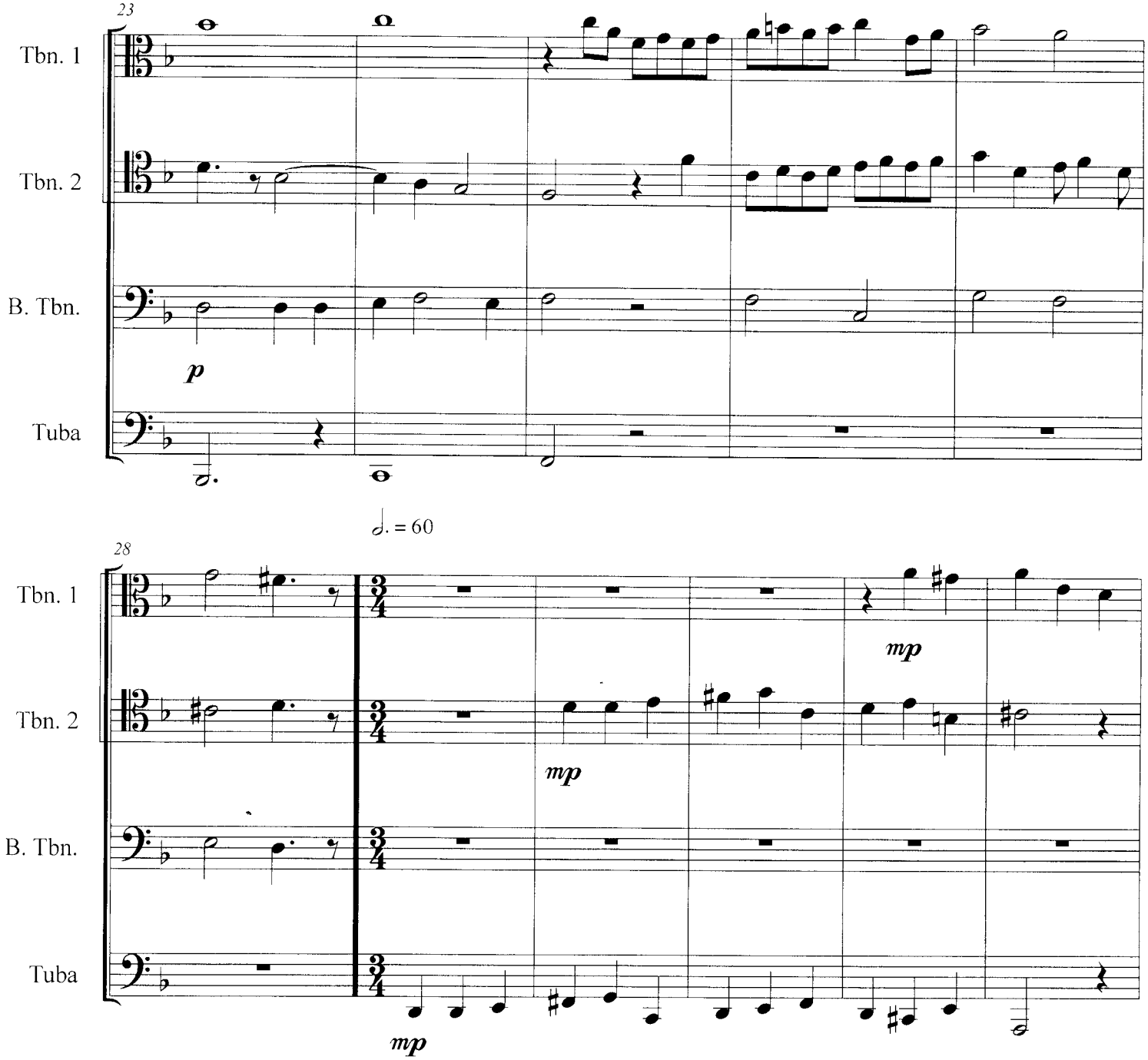
from "Kleine geistliche Konzerte"

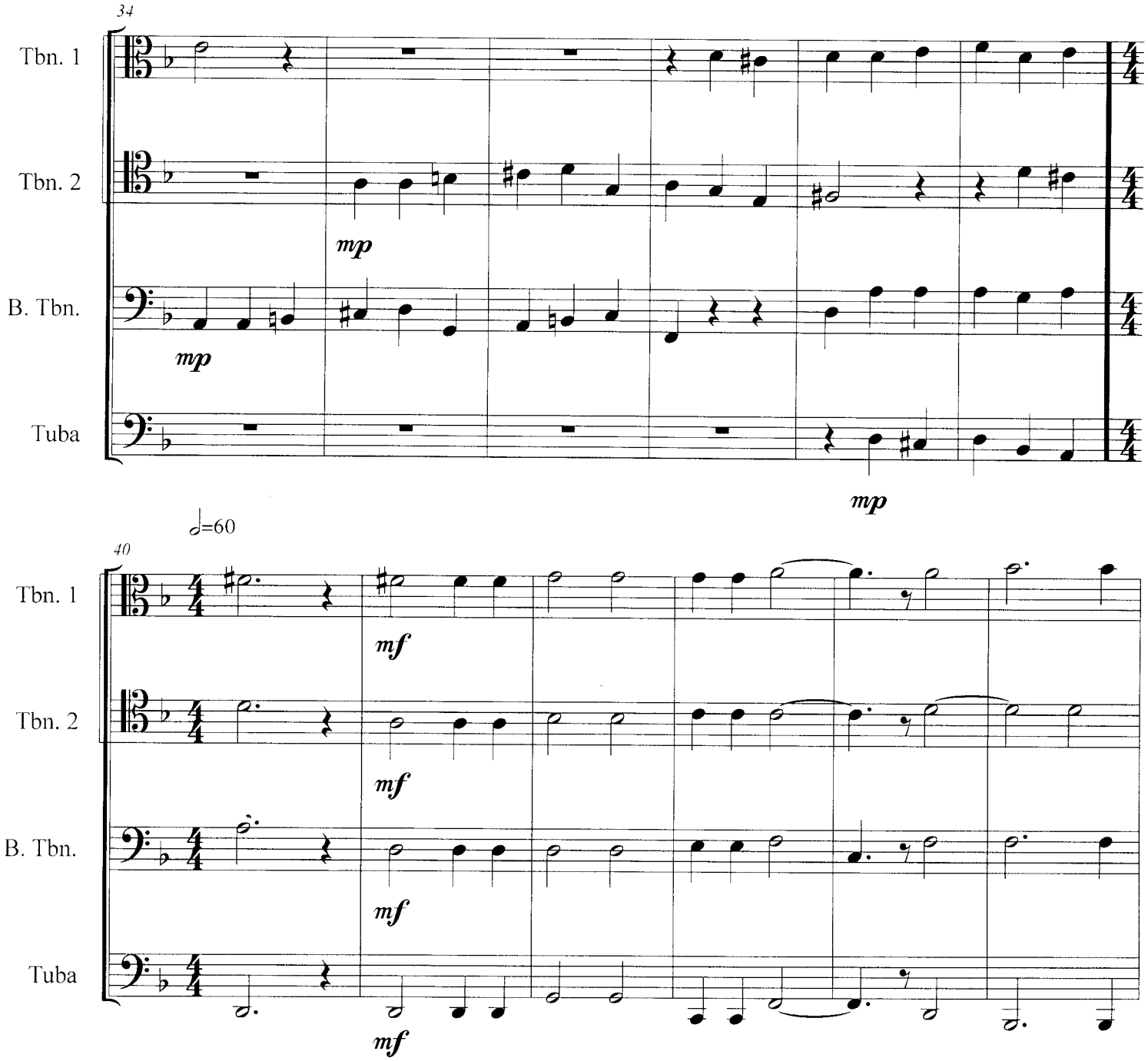
Heinrich Schutz
Bob Reifsnyder

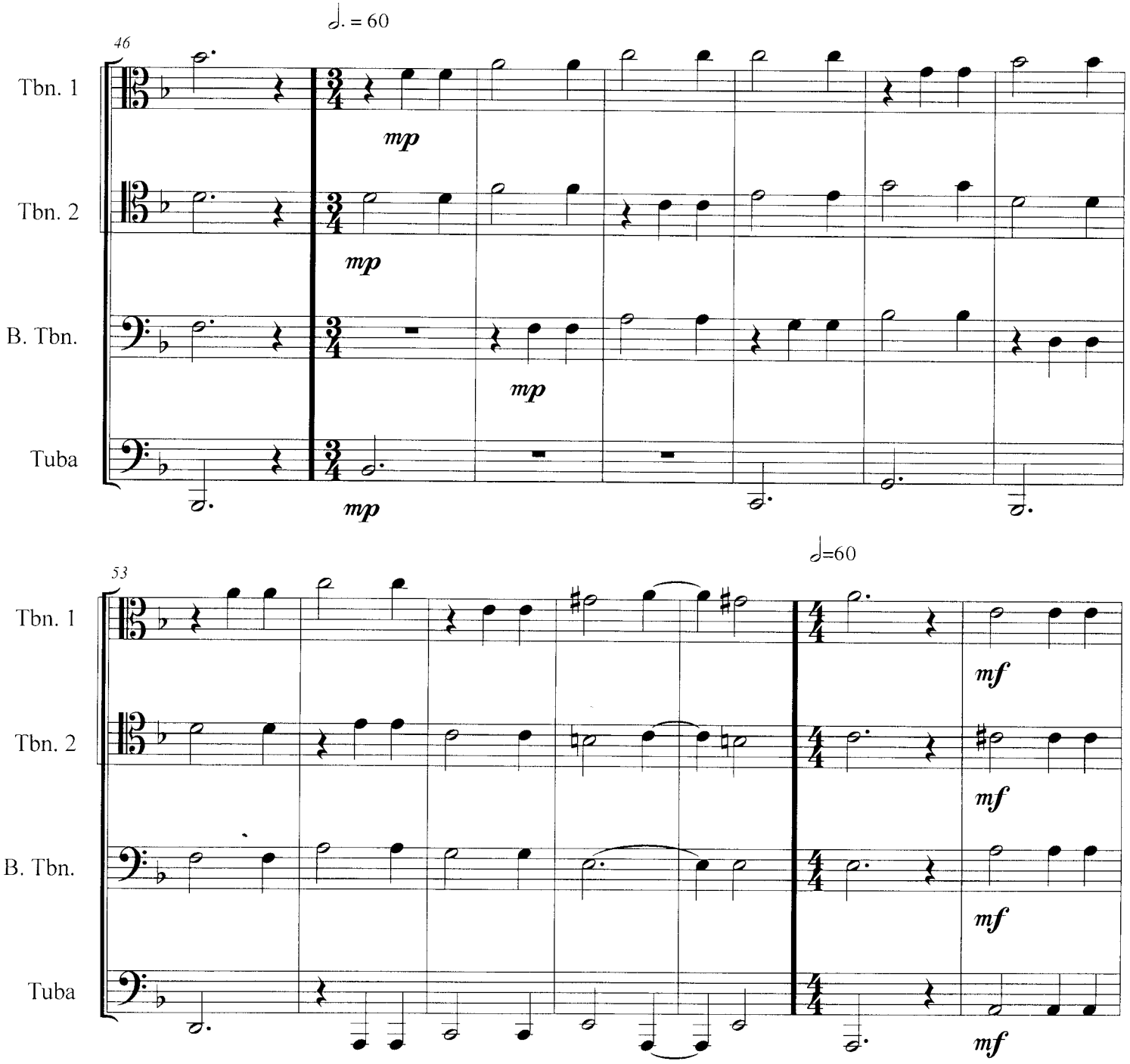


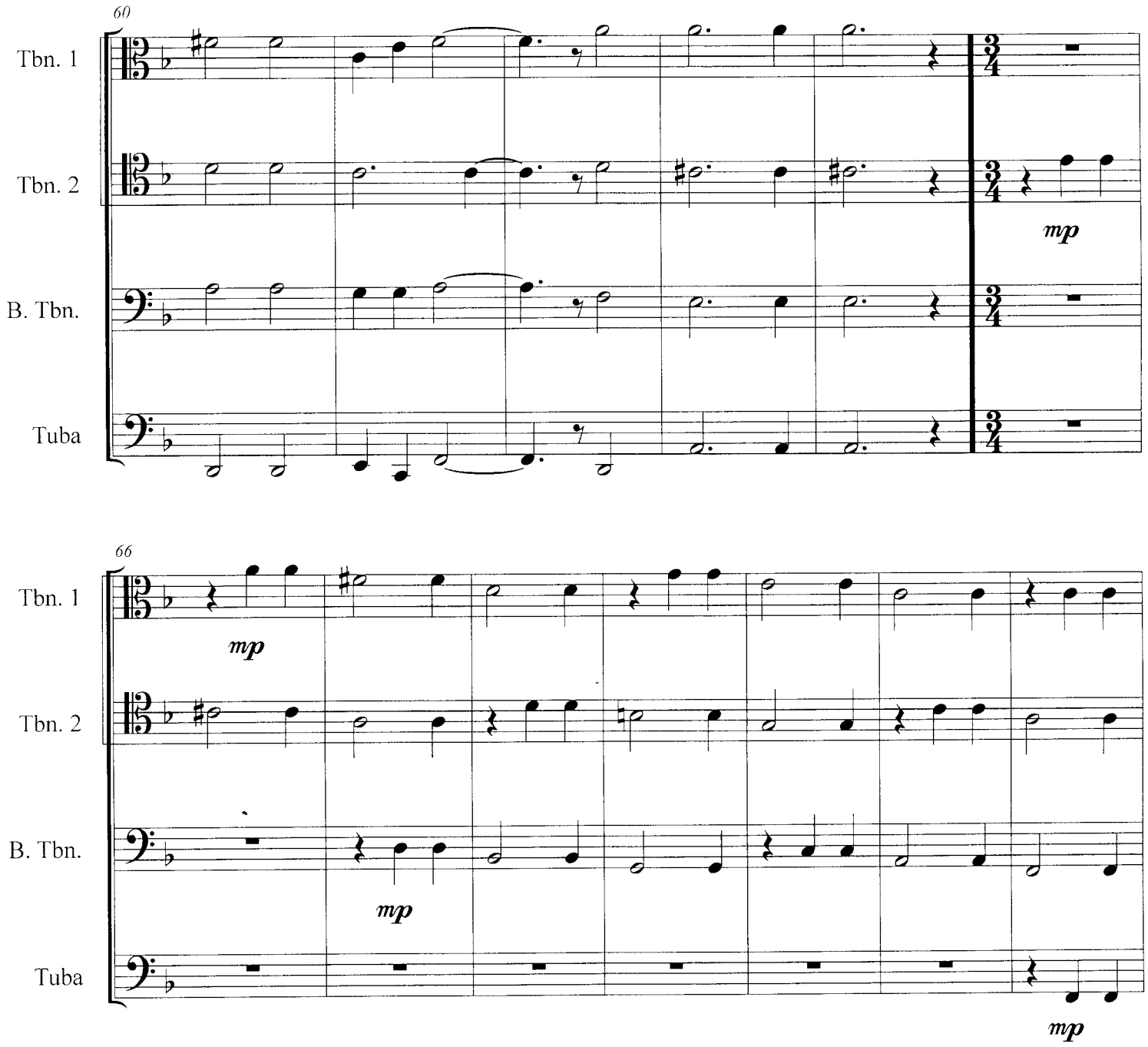
©

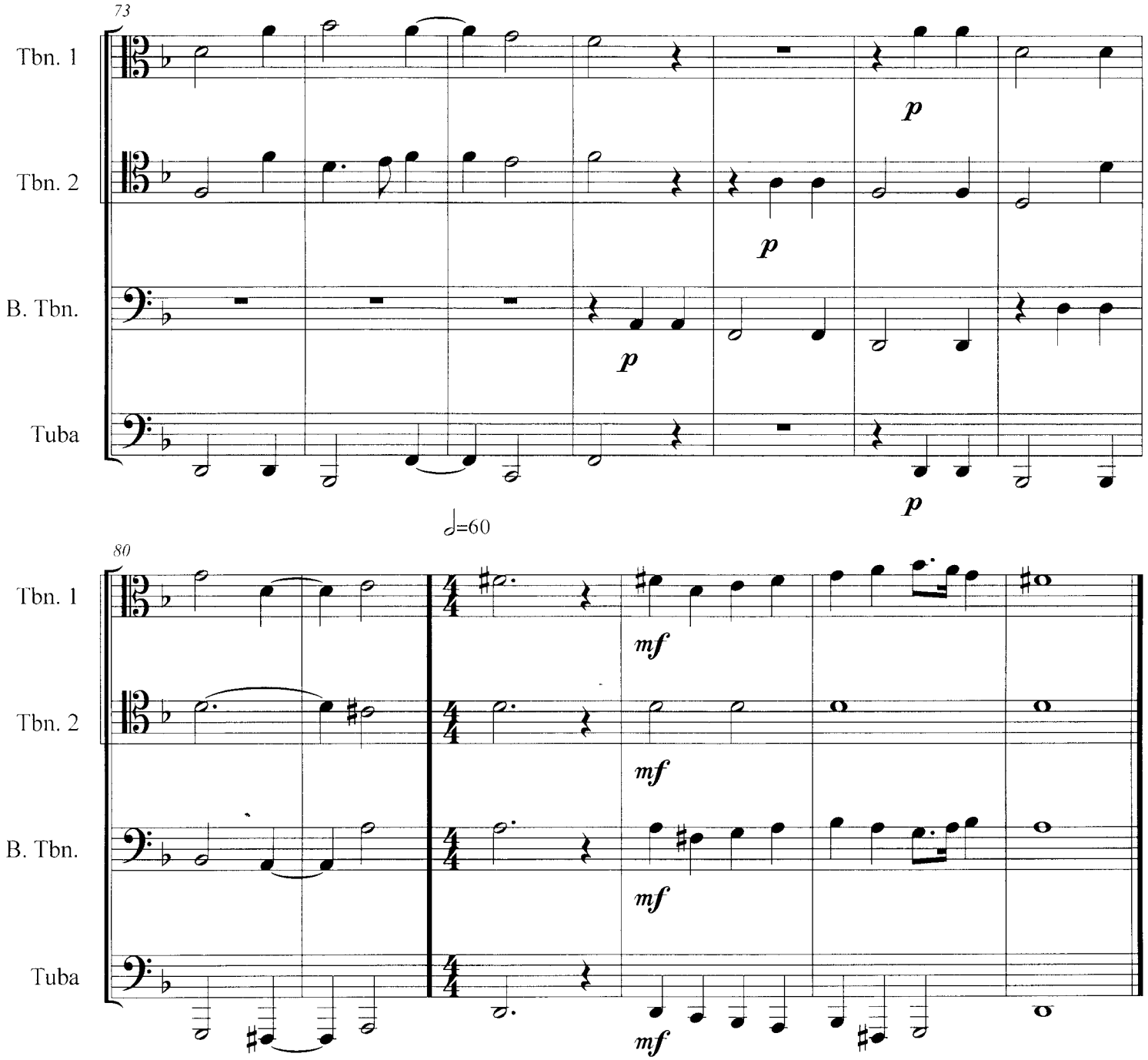

♩=60
13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


23
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
28
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


34
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
♩=60
40
mf
mf
mf
mf


46
♩. = 60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
53
♩=60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


♩. = 60
60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


73
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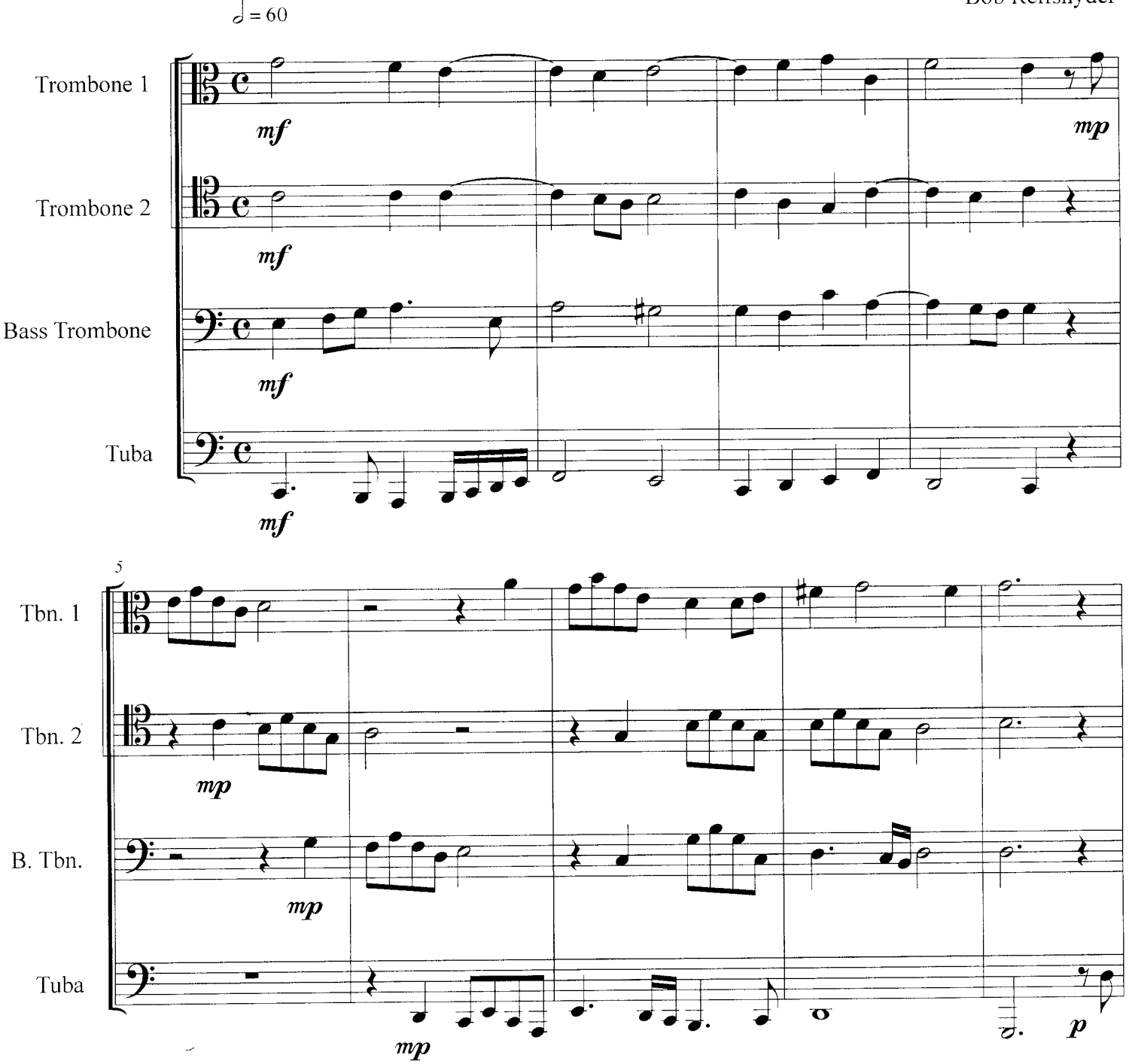
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
𝅗𝅥=60
80
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

Score

"Jubilate Deo" SWV332

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



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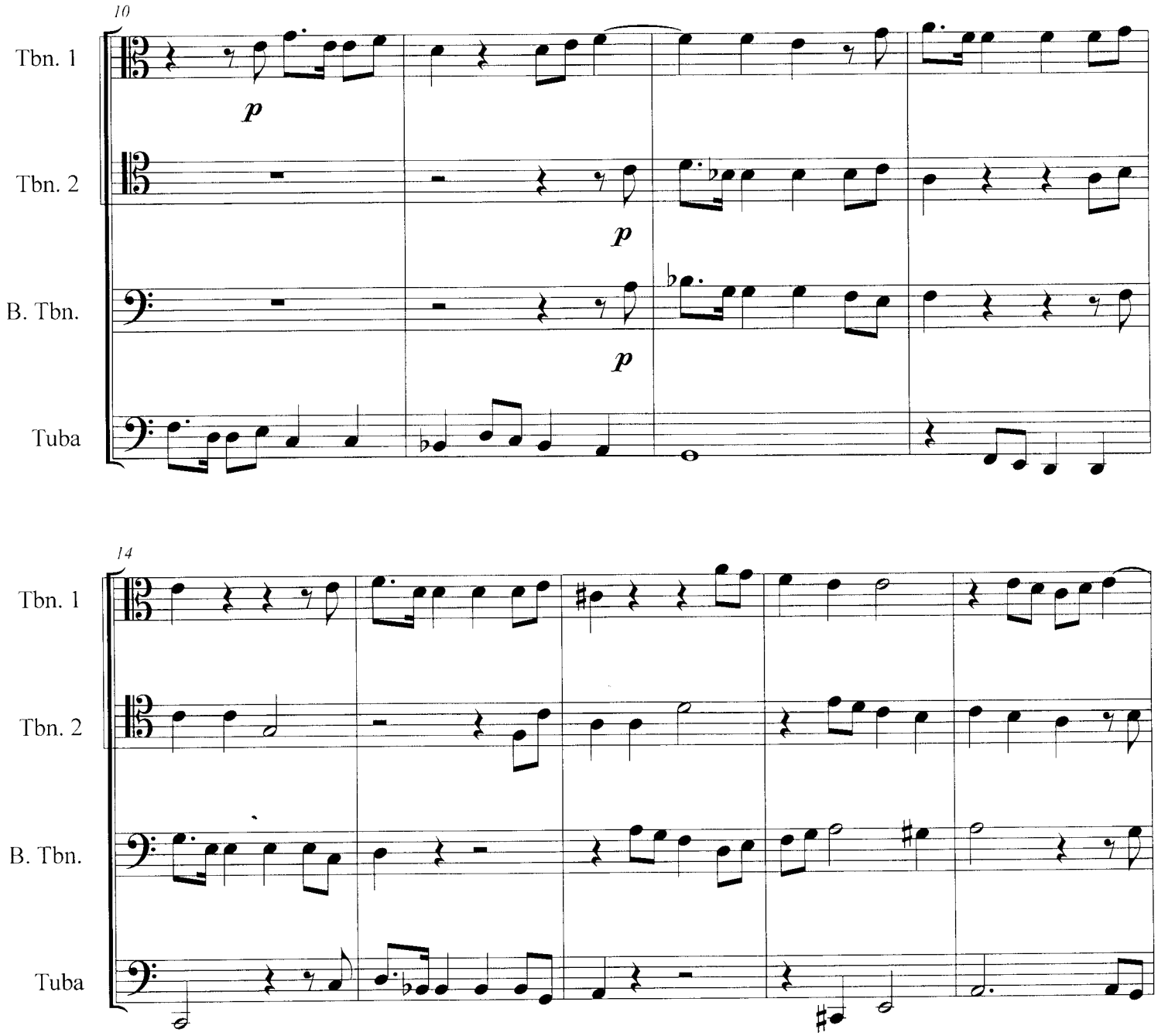
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14
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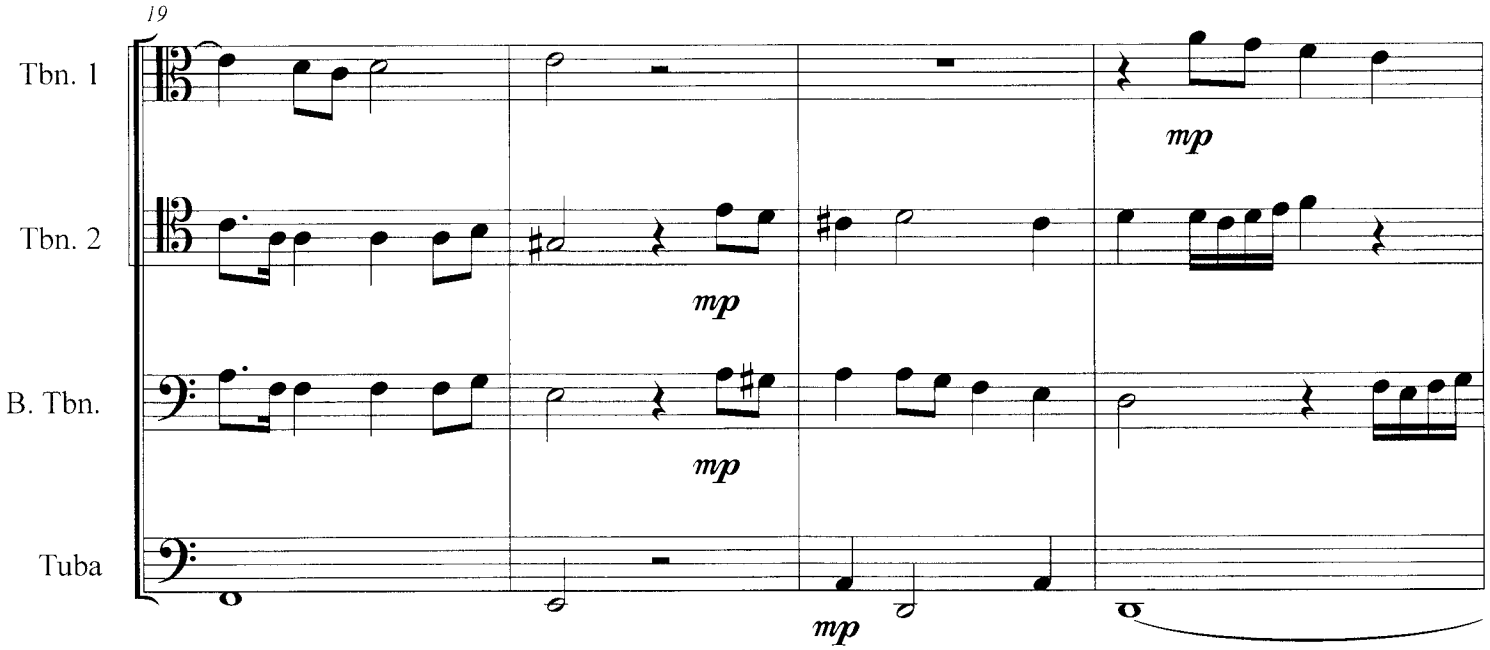
Tuba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mp
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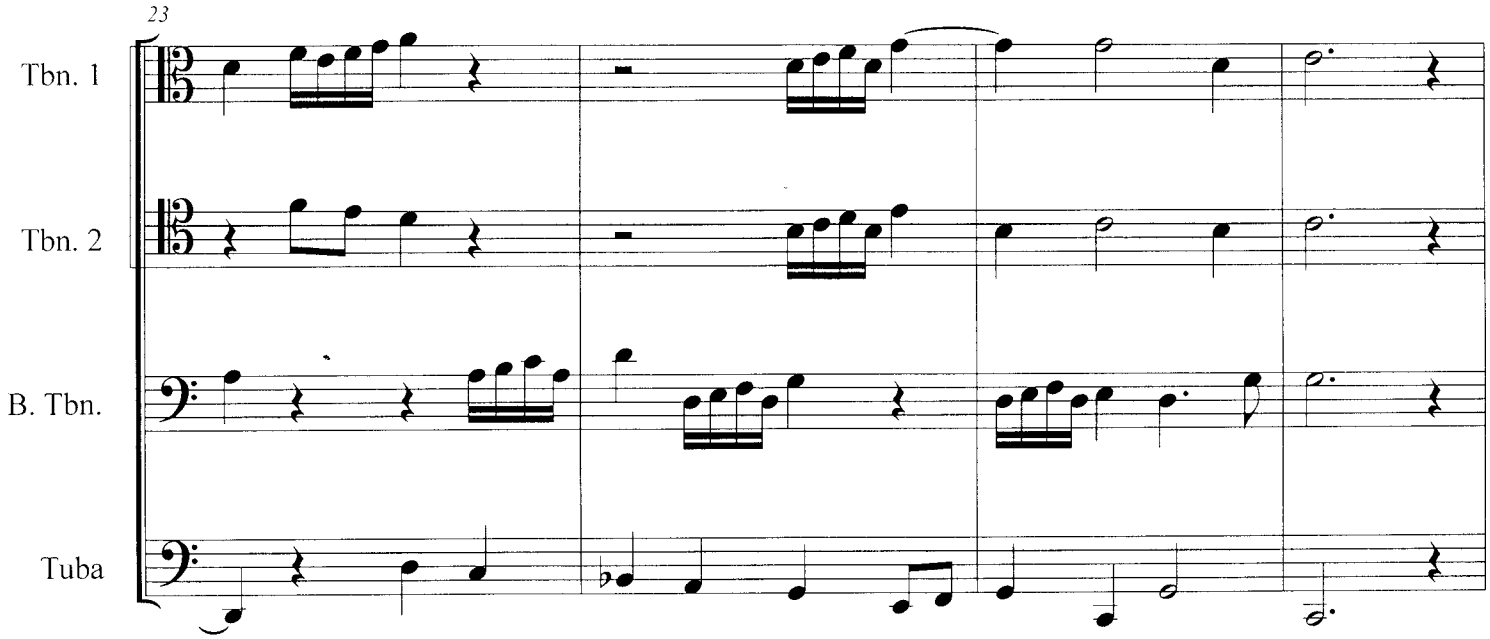
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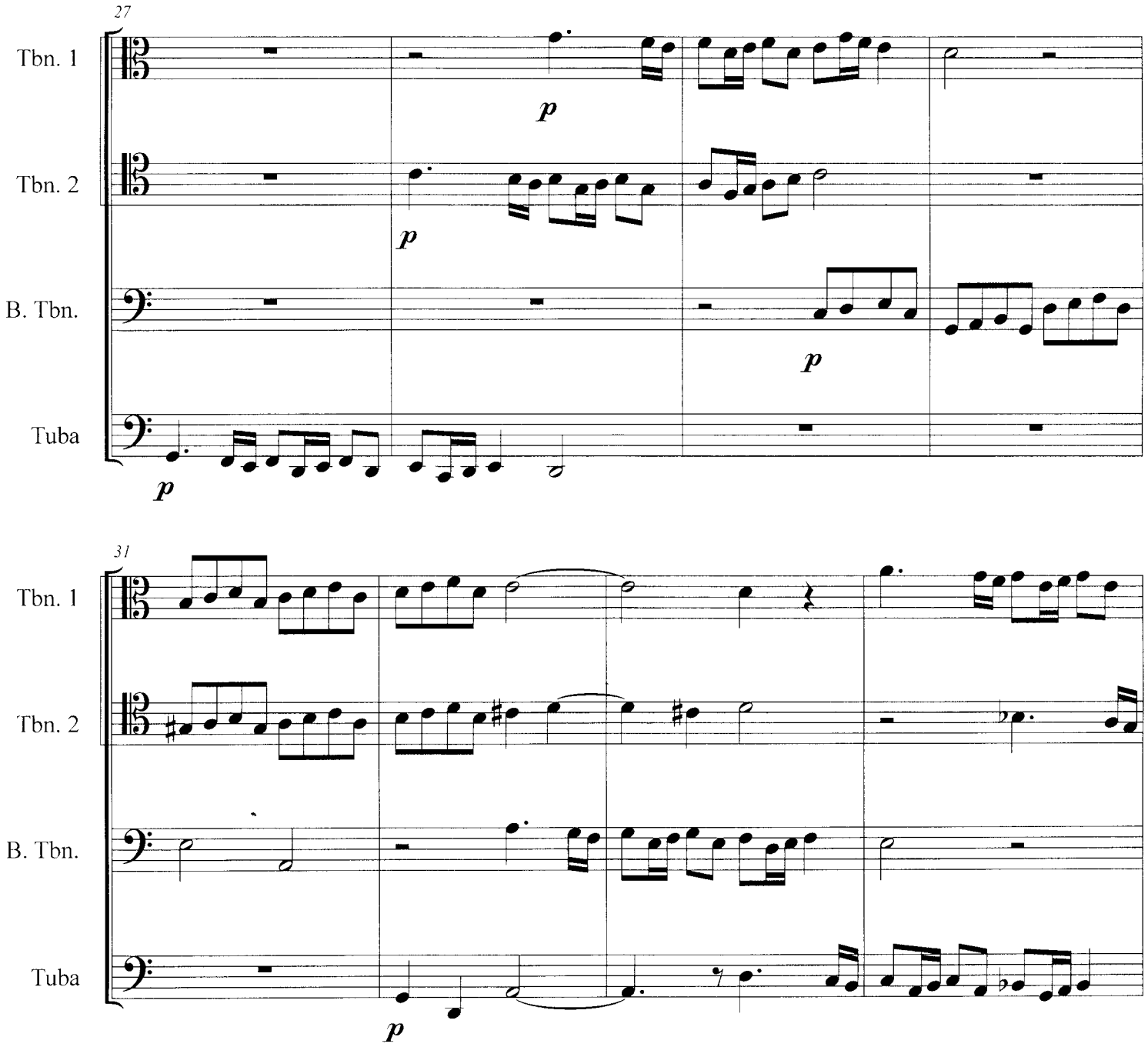
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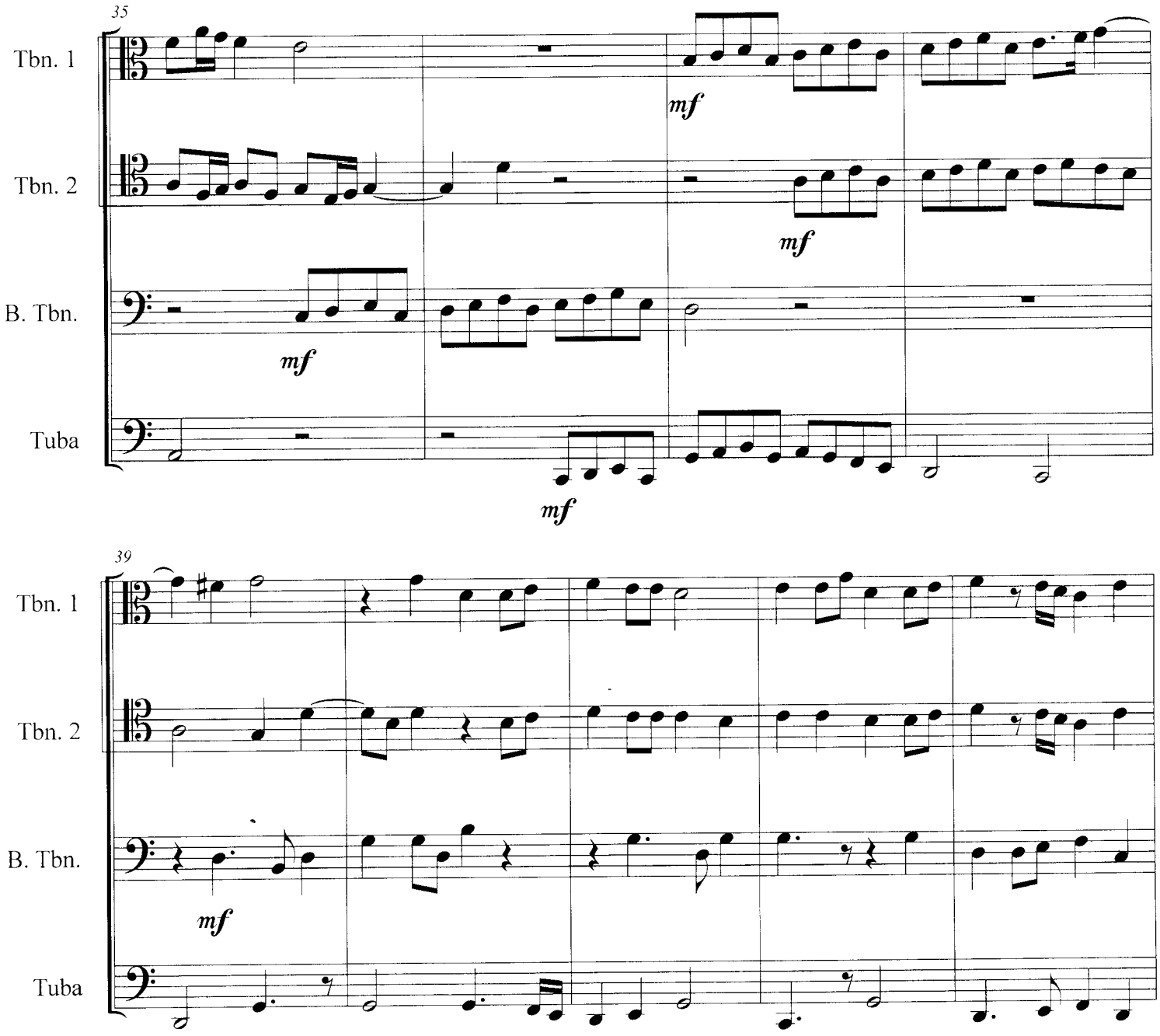
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p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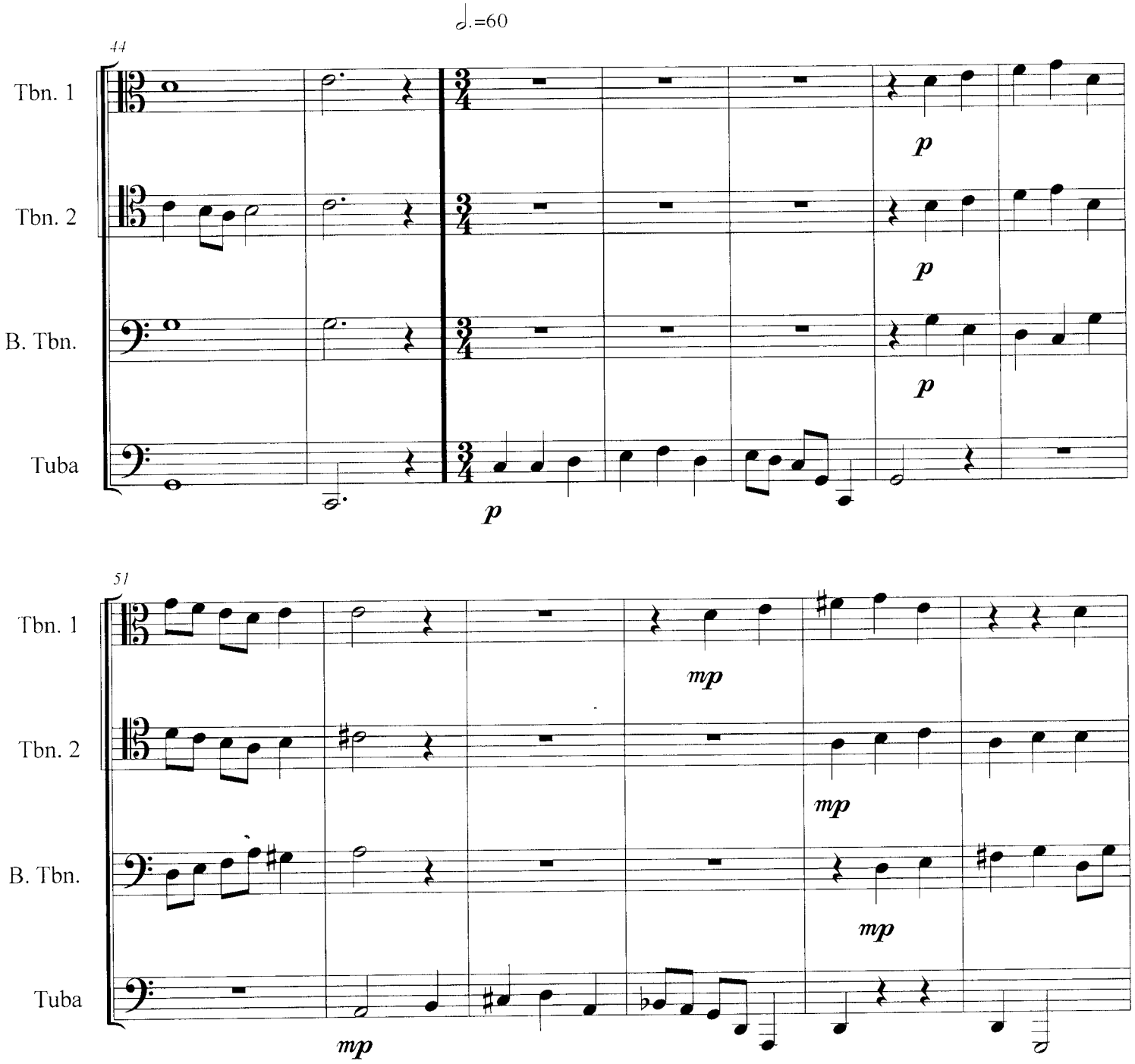
Tuba
mf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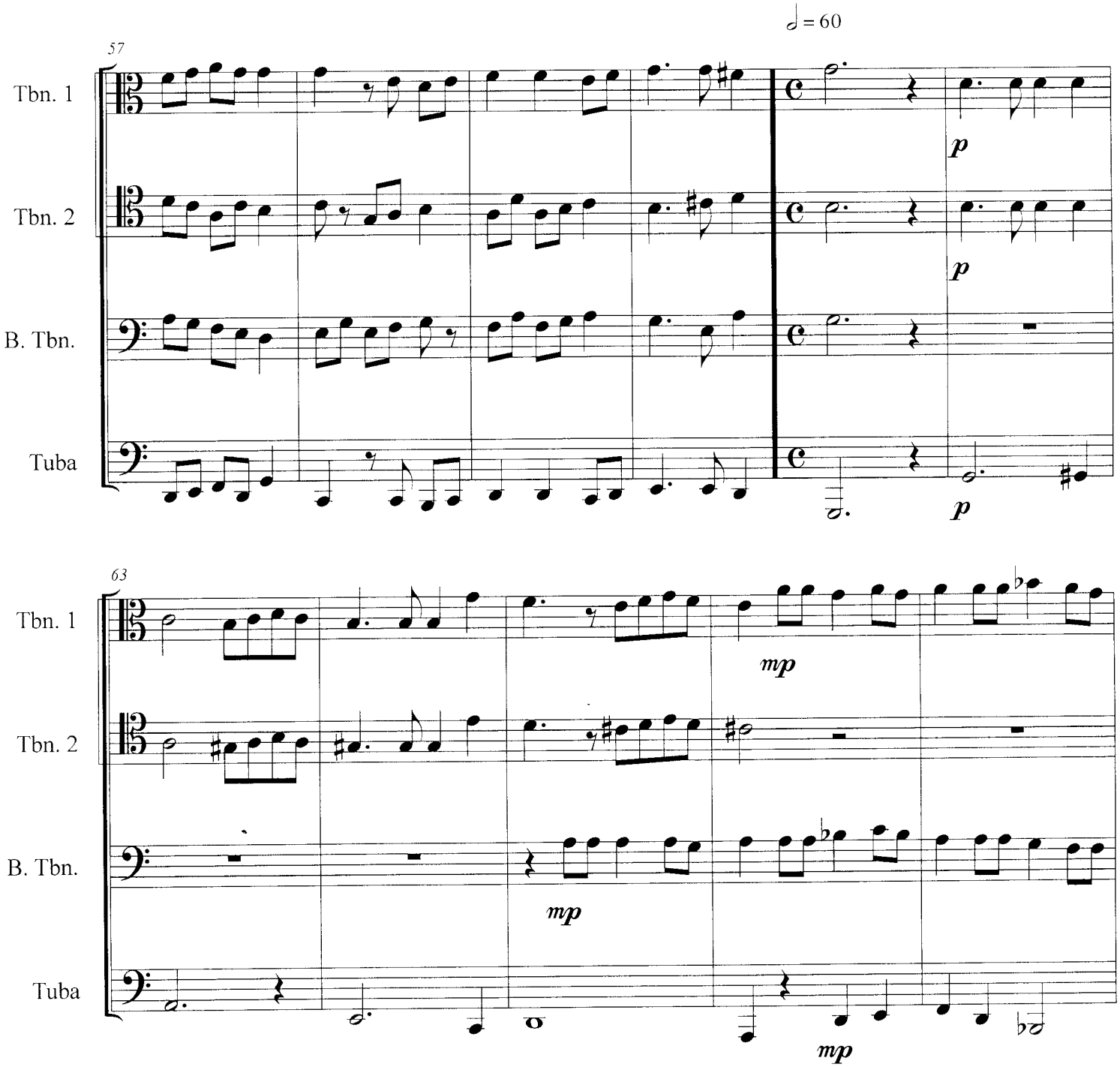
51
mp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63
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Tbn. 2
B. Tbn.
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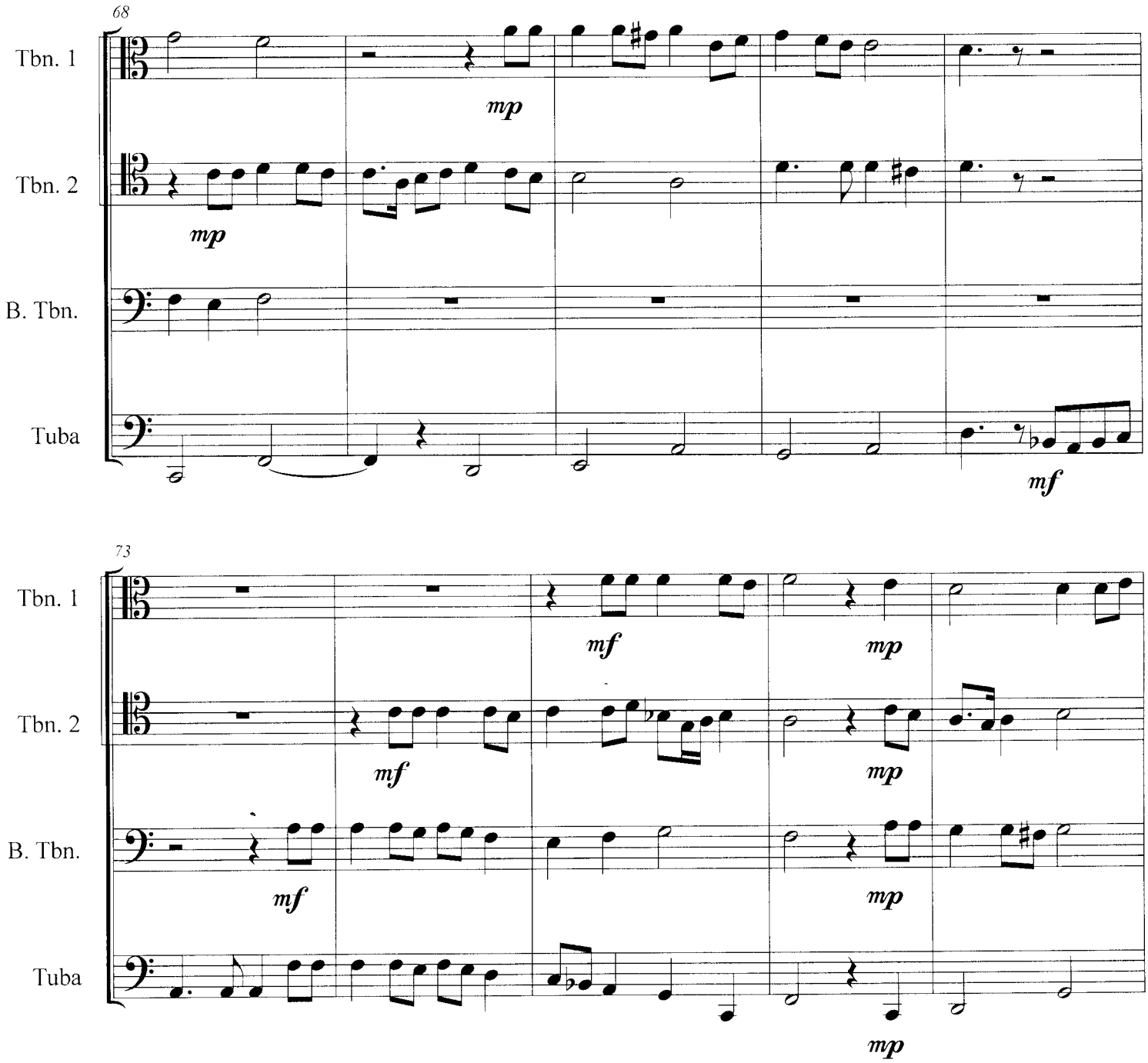
mp
mp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Tbn. 2
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73
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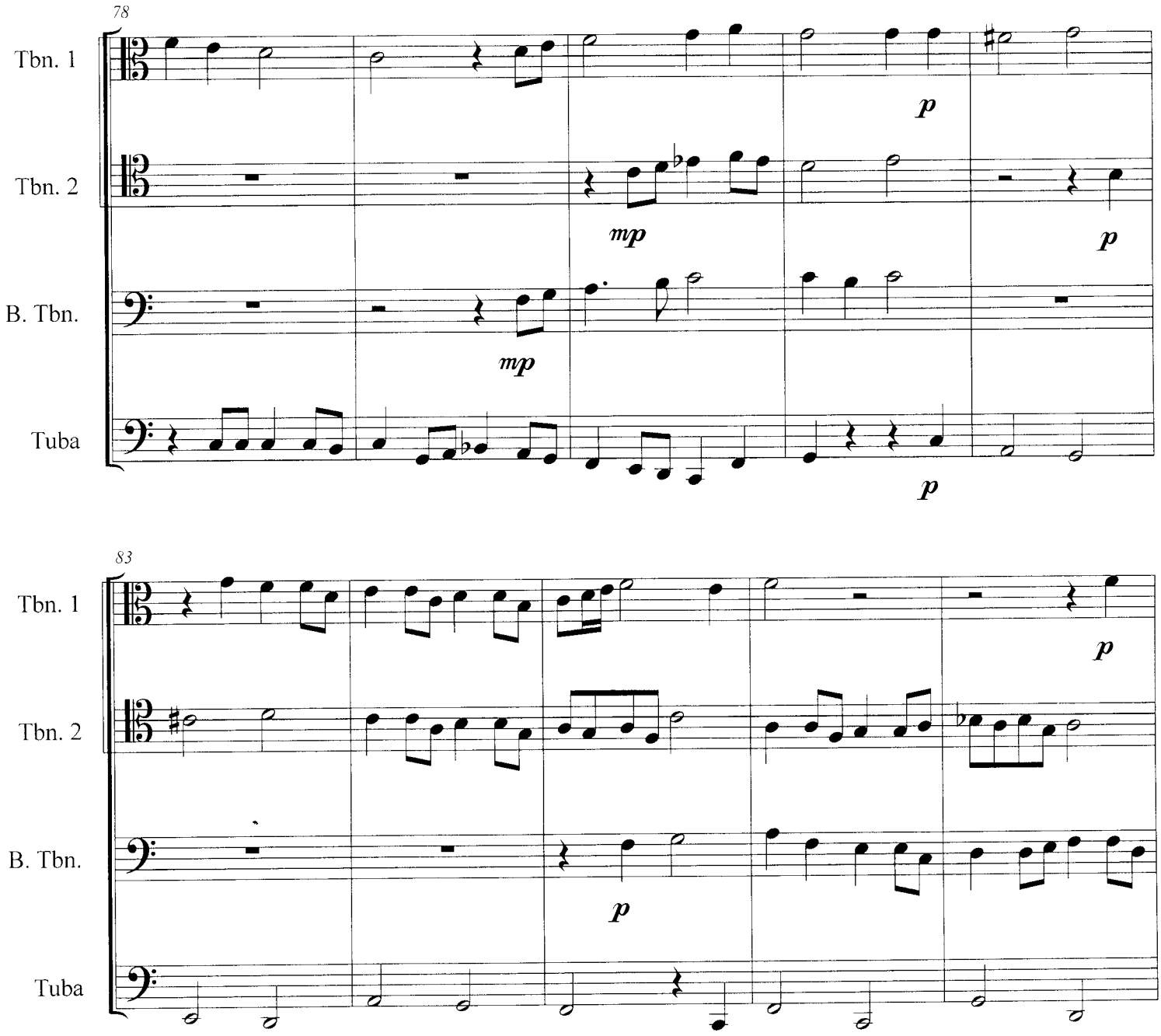
78
Tbn. 1
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p
83
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Tbn. 2
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Tuba
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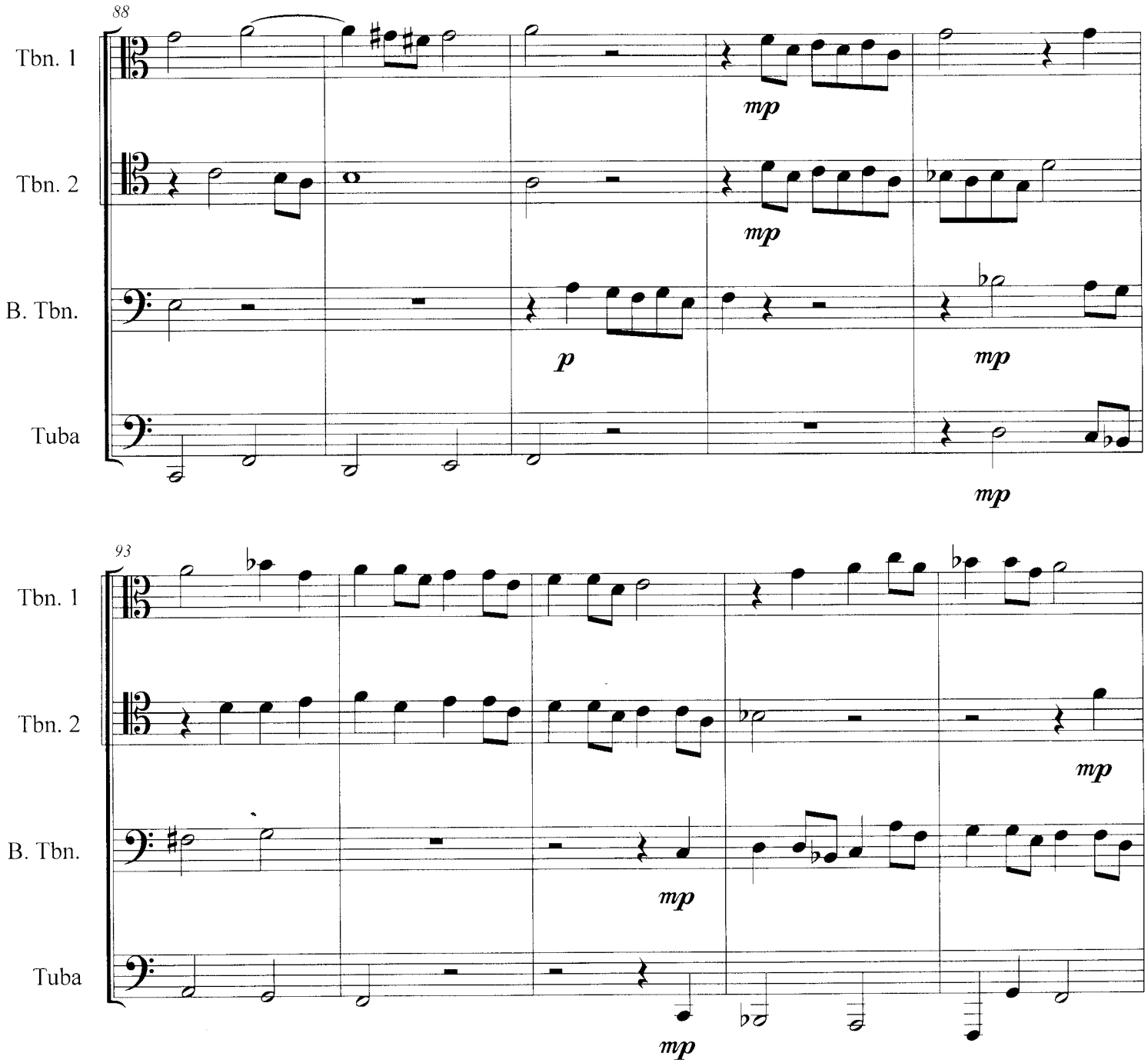
p


88
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93
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Tbn. 2
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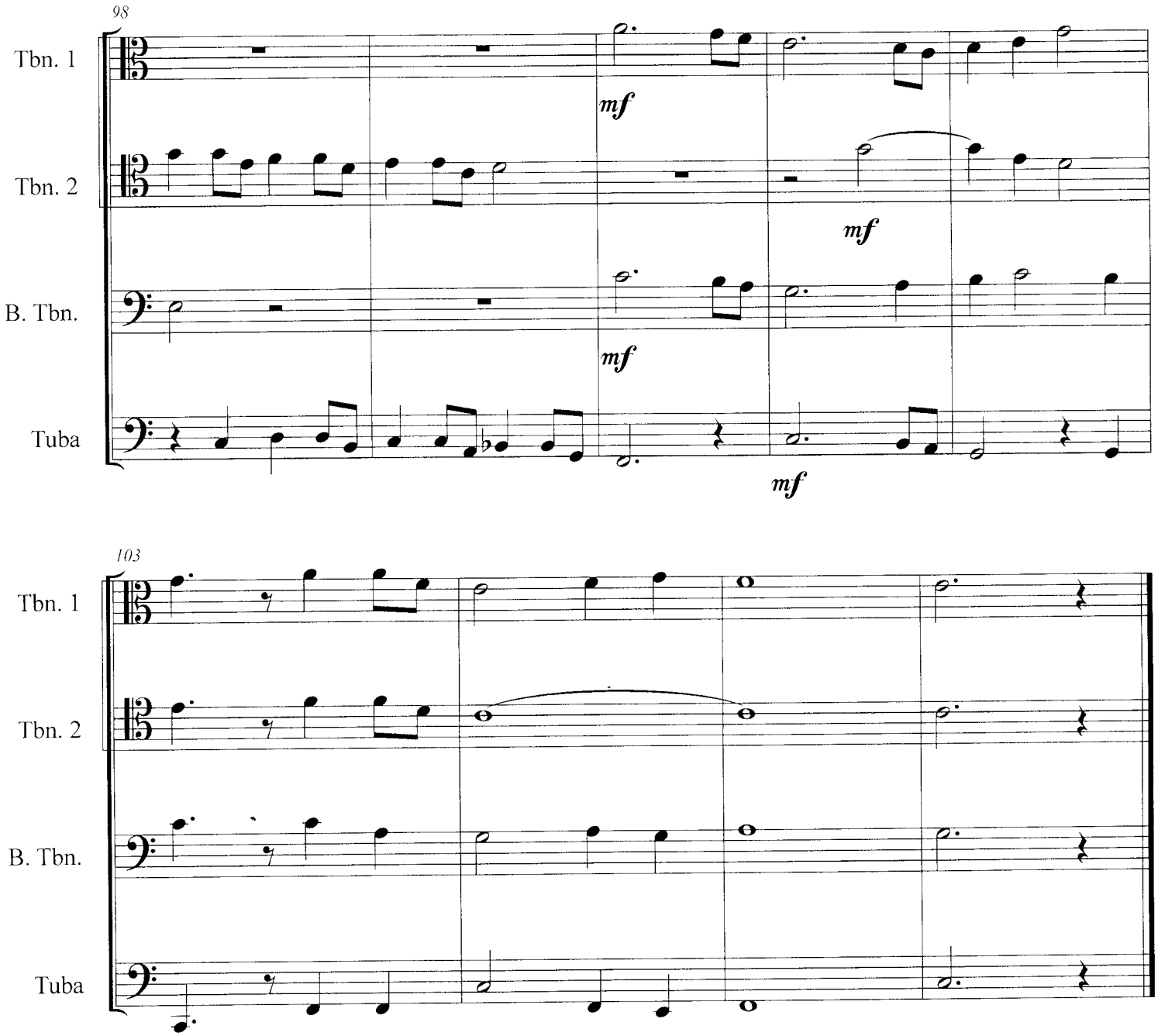
98
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Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
103
Tbn. 1
Tbn. 2
B. Tbn.
Tuba