

# 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 17<sup>th</sup> 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

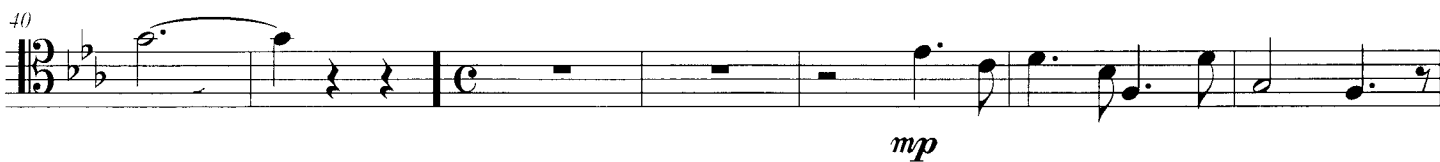
1. **Performance-** These vocal quartets all have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements come very close to sounding complete even when the continuo part is omitted. As a result, either fun in the practice room or public performance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

# "O Herr hilf" SWV297

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 80$  $\text{♩} = 80$ 



# "Himmel und Erde vergeben" SWV300

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

Musical score for Trombone 2, measures 1-28. The score is written in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 80. The score consists of six staves of music. The first staff (measures 1-6) has a *mf* dynamic. The second staff (measures 7-12) has a *mp* dynamic. The third staff (measures 13-17) has a *mp* dynamic. The fourth staff (measures 18-21) has a *mp* dynamic. The fifth staff (measures 22-25) has a *mf* dynamic. The sixth staff (measures 26-28) has a *mf* dynamic. The score includes various musical notations such as notes, rests, and slurs.

Trombone 2 "Nun komm der Heiden, Heiland" SWV301

from "Kleine geistliche Konzerte"

Heinrich Schutz

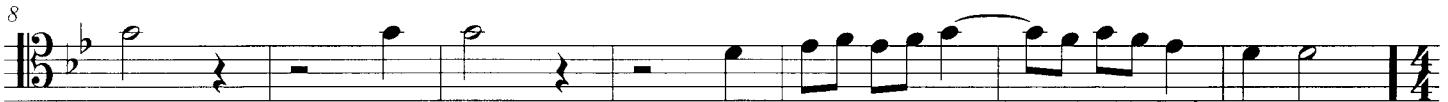
Bob Reifsnyder

$\text{♩} = 40$



*p*

8



*mp*

$\text{♩} = 80$

15



*p*

*p*

22



*mp*

27



*p*

33



40



*mp*

*mf*

46







# "Ein Kind ist uns geboren" SWV302

Heinrich Schutz

$$d. = 70$$

 = 100

$$d. = 70$$

40

*mf*

♩ = 100

$\text{♩} = 100$

[illegible]
$$d. = 70$$

54

*mp*

♩=100



## Trombone 2

# "Wir glauben all an einem Gott" SWV303

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 90$ 



Trombone 2

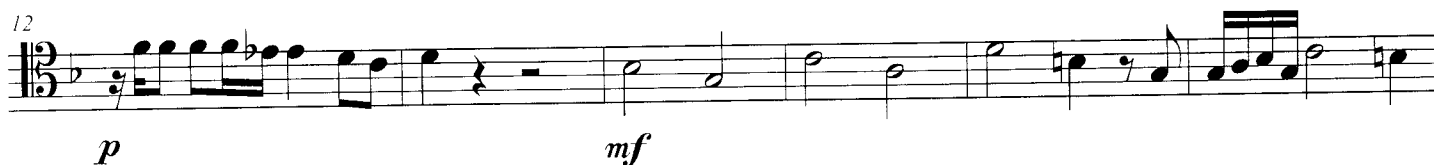
# "Siehe, mein Fursprecher ist im Himmel" SWV304

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80



## Trombone 2

# "Ich ruf zu dir, Herr Jesu Christ" SWV326

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 90$  $\text{♩} = 60$  $\text{♩} = 90$ 

# "Veni, Sancte Spiritus" SWV328

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

♩ = 100

*mf*

5 *mp*

11 *mf*

17 *mp*

24 *p* *mp*

29 *p*

35 *mp*

41 *mf* *p*

47



♩=60

53





# "Ist Gott für uns" SWV329

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 60$ 

7 *mp* *mp*

14 *p* *mp*

20 *mf*

26 *p* *p*

33 *mp*

39 *p*

45 *mf* *mp* *p*

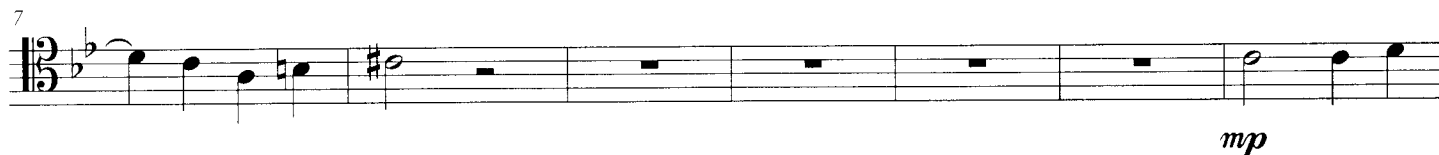


# "Wer will uns schieden" SWV330

from "Kleine geistlich Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ 

52

mf

This musical staff contains measures 52 through 57. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a half note in measure 56. A dynamic marking of *mf* (mezzo-forte) is placed below the staff in measure 54.

58

*mp* *p* *mf*

This musical staff contains measures 58 through 64. It continues the melody with various note values and rests. Dynamic markings are placed below the staff: *mp* (mezzo-piano) in measure 58, *p* (piano) in measure 61, and *mf* (mezzo-forte) in measure 63.

65

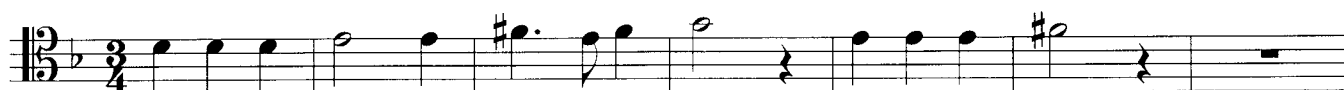
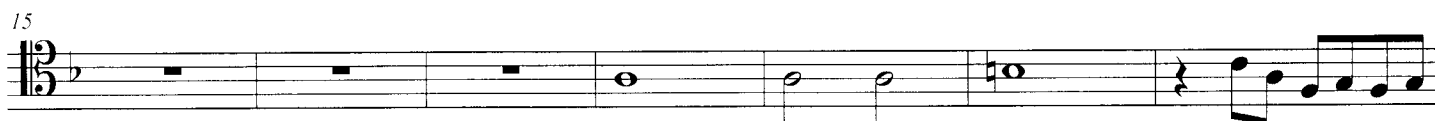
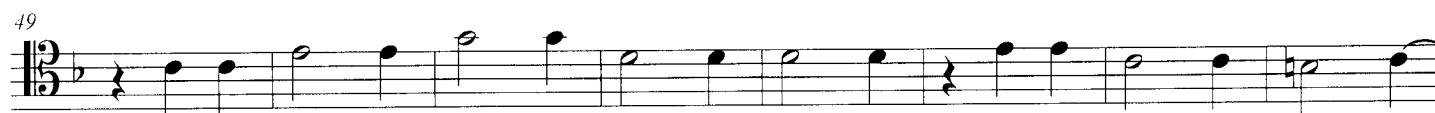
This musical staff contains measures 65 through 70. It concludes the piece with a final cadence, ending on a whole note chord. The key signature remains one flat.

# "Die Stimme des Herren" SWV331

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ *mp* $\text{♩} = 60$ *p* $\text{♩} = 60$ *mp* $\text{♩} = 60$ *mp* $\text{♩} = 60$ *mf**mp*

$\text{♩} = 60$

57

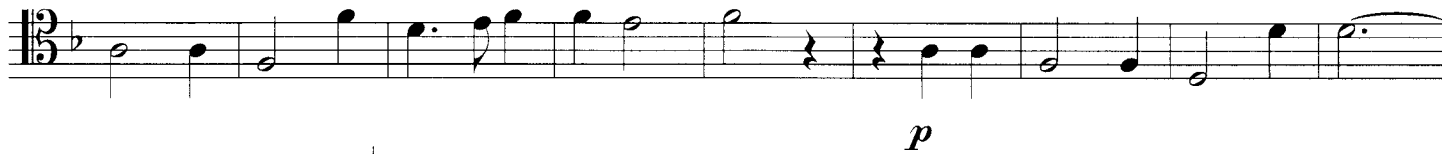


$\text{♩} = 60$

64



72



$\text{♩} = 60$

81

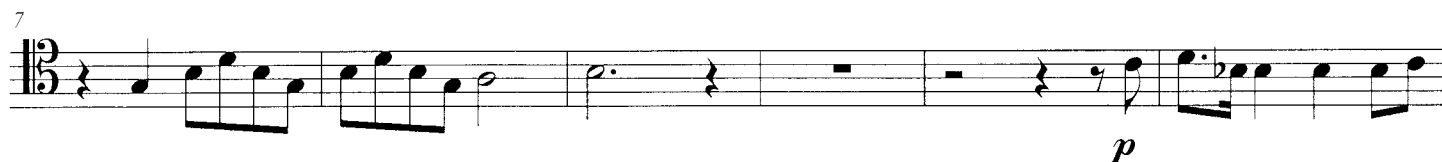


# "Jubilate Deo" SWV332

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$  $\text{♩} = 60$ 

49

Staff 1 (Measures 49-56): Treble clef, 3/4 time signature. Measure 49 starts with a half rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 50 has a half rest. Measure 51 has a half rest. Measure 52 has a half rest. Measure 53 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 54 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 55 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 56 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *p* at measure 49, *mp* at measure 53. Tempo:  $\text{♩} = 60$  at measure 52.

57

Staff 2 (Measures 57-63): Treble clef, 3/4 time signature. Measure 57 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 58 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 59 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 60 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 61 has a half note G4. Measure 62 has a half note G4. Measure 63 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *p* at measure 61.

64

Staff 3 (Measures 64-70): Treble clef, 3/4 time signature. Measure 64 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 65 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 66 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 67 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 68 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 69 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 70 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mp* at measure 68.

70

Staff 4 (Measures 71-75): Treble clef, 3/4 time signature. Measure 71 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 72 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 73 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 74 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 75 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mf* at measure 74.

76

Staff 5 (Measures 76-82): Treble clef, 3/4 time signature. Measure 76 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 77 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 78 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 79 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 80 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 81 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 82 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mp* at measure 76, *mp* at measure 79, *p* at measure 82.

83

Staff 6 (Measures 83-88): Treble clef, 3/4 time signature. Measure 83 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 84 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 85 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 86 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 87 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 88 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5.

89

Staff 7 (Measures 89-94): Treble clef, 3/4 time signature. Measure 89 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 90 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 91 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 92 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 93 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 94 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mp* at measure 91.

95

Staff 8 (Measures 95-101): Treble clef, 3/4 time signature. Measure 95 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 96 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 97 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 98 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 99 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 100 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 101 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *mp* at measure 98, *mf* at measure 101.

102

Staff 9 (Measures 102-108): Treble clef, 3/4 time signature. Measure 102 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 103 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 104 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 105 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 106 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 107 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. Measure 108 has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5.