

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 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.

Bass Trombone

"O Herr hilf" SWV297

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

mp

7

13

mf

♩ = 80

19

mp

27

♩ = 80

35

p

43

p

mf

50

mp

57

A single line of musical notation in bass clef, 2/4 time signature, and B-flat major key. The notation consists of 11 measures. The first measure contains a quarter note G2, a quarter rest, and a quarter note A2. The second measure contains quarter notes B1, A1, and G1. The third measure contains quarter notes F1, E1, and D1. The fourth measure contains quarter notes C1, B0, and A0. The fifth measure contains quarter notes G0, F0, and E0. The sixth measure contains quarter notes D0, C0, and B0. The seventh measure contains quarter notes A0, G0, and F0. The eighth measure contains quarter notes E0, D0, and C0. The ninth measure contains quarter notes B0, A0, and G0. The tenth measure contains a half note F0. The eleventh measure contains a half note E0. The piece concludes with a double bar line.

mf

Bass Trombone

"Nun komm der Heiden, Heiland" SWV301

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 40$

p

7

mp

$\text{♩} = 80$

15

p

21

mp

27

p

32

mp

38

mp

46

mf

51



65

p

70

mp

74

80

mf

85

mf

90

mf

Bass Trombone

"Wir glauben all an einem Gott" SWV303

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 90

mp

7

mp

14

p

21

mp

27

mf

34

♩ = 60

p

41

♩ = 90

mf

47

mp

53

Musical staff 1: Bass clef, B-flat major key signature, 3/4 time signature. Measures 53-61. Dynamics: *mf*, *mp*.

58

Musical staff 2: Bass clef, B-flat major key signature, 3/4 time signature. Measures 58-61.

62

Musical staff 3: Bass clef, B-flat major key signature, 3/4 time signature. Measures 62-65. Dynamics: *p*.

Bass Trombone

"Siehe, mein Fürsprecher ist im Himmel" SWV304

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

mp

6

mp

12

p *mf*

17

mp

22

mp *mf*

28

mp *mp*

34

p

Bass Trombone

"Ich ruf zu dir, Herr Jesu Christ" SWV326

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 90

7

13

19

♩ = 60

26

♩ = 90

34

40

45

Bass Trombone

"Veni, Sancte Spiritus" SWV328

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 100

mf

5

mp

12

mf

18

mp *p* *p*

25

mp

30

p

36

mp *mf*

42

p

"Veni, Sancte Spiritus" SWV328

48

Bass Trombone

"Ist Gott für uns" SWV329

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 60$

mp

7

mf

13

p *mp*

20

mf

27

p

34

p *mp*

41

p *mf*

47

mp *p*

53

mp

58

mp

63

mf

Bass Trombone

"Wer will uns schieden" SWV330

from "Kleine geistlich Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Bass clef, common time, key signature of two flats. Measures 1-7. Dynamics: *mp*

Musical staff 2: Bass clef, common time, key signature of two flats. Measures 8-15. Dynamics: *mp*

Musical staff 3: Bass clef, common time, key signature of two flats. Measures 16-22. Dynamics: *p*

Musical staff 4: Bass clef, common time, key signature of two flats. Measures 23-29. Dynamics: *mp*, *mp*, *mf*

Musical staff 5: Bass clef, common time, key signature of two flats. Measures 30-35. Dynamics: *mp*

Musical staff 6: Bass clef, common time, key signature of two flats. Measures 36-41. Dynamics: *mf*

Musical staff 7: Bass clef, common time, key signature of two flats. Measures 42-47. Dynamics: none

Musical staff 8: Bass clef, common time, key signature of two flats. Measures 48-55. Dynamics: *mp*, *mp*

54

mf *mp*

Musical staff 1: Bass clef, B-flat key signature, measures 54-59. The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests. A slur covers measures 54-56. Dynamics are marked *mf* and *mp*.

60

p *mf*

Musical staff 2: Bass clef, B-flat key signature, measures 60-66. The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests. Dynamics are marked *p* and *mf*.

67

Musical staff 3: Bass clef, B-flat key signature, measures 67-70. The staff contains a melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests. The piece concludes with a double bar line.

Bass Trombone

"Jubilate Deo" SWV332

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

mf *mp*

7

p

13

mp

19

mp

24

p

30

mf

36

mf

$\text{♩} = 60$

42

$\frac{3}{4}$

49

p *mp*

$\text{♩} = 60$

57

65

mp

72

mf *mp*

79

mp *p*

86

p

92

mp *mp*

98

mf

105