

SELECTIONS

From the

12 Geistliche Gesänge of Heinrich Schutz

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME FIVE

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 "Kyrie Gott Vater in Ewigkeit" SWV420

from "12 geistliche Gesänge"

Heinrich Schutz

$\text{♩} = 70$

mp

7

13

mp

19

25

p

31

37

43

p

50

56

62

69

mp

$\text{♩} = 70$

75

82

mf

$\text{♩} = 70$

91

mp

p

97

Bass Trombone

"All Ehr und Lob soll Gottes sein" SWV421

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnnyder

♩ = 80



6



11



16



22



27



33



38



45

p *mp*

51

mf *mp*

56

mf

61

mp *mf* *mp*

66

mf

71

$\text{♩} = 80$

p *mp*

$\text{♩} = 80$

79

mf

Bass Trombone

"Unser Herr Jesus Christus" SWV 423

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 80



46

p

52

mp

58

mf

64

mf

Bass Trombone

"Ich danke dem Herrn" SWV424

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

$\text{♩} = 60$

$\text{♩} = 90$

mp

7

mf

$\text{♩} = 90$ $\text{♩} = 60$

15

mp

22

mf

$\text{♩} = 90$ $\text{♩} = 60$

30

mp *p*

37

mf

$\text{♩} = 90$ $\text{♩} = 60$

44

mf

$\text{♩} = 90$ $\text{♩} = 60$

50

mp *mf*

57

p

65

mp

$\text{♩} = 90$ $\text{♩} = 60$

74

mf *mp*

82

p

91

p

99

mp

$\text{♩} = 90$ $\text{♩} = 60$

106

p

113

p

122

mp *p*

"Ich danke dem Herrn" SWV424

$\text{♩} = 90$

$\text{♩} = 60$

130

Musical staff 130-136. Bass clef, key signature of two flats. The staff contains a sequence of notes: a dotted half note, followed by quarter notes, and then a 3/4 time signature change. The piece concludes with a 3/4 time signature.

137

Musical staff 137-145. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings *mf* and *mp* are present below the staff.

146

Musical staff 146-154. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings *p* and *mp* are present below the staff.

$\text{♩} = 90$

155

Musical staff 155-160. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests and a 4/4 time signature change. Dynamic marking *p* is present below the staff.

$\text{♩} = 60$

161

Musical staff 161-168. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic markings *mf* and *mp* are present below the staff.

169

Musical staff 169-176. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests. Dynamic marking *p* is present below the staff.

177

Musical staff 177-184. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests. The piece concludes with a 3/4 time signature.

185

Musical staff 185-188. Bass clef, key signature of two flats. The staff contains a sequence of notes with rests, including a 3/4 time signature change. The piece concludes with a 3/4 time signature.

Bass Trombone

"Dank sagen wir alle Gott" SWV425

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

$\text{♩} = 60$

$\text{♩} = 90$

mf

7

mp *p*

15

mf *mp*

23

mf

31

mp *mf*

39

p *mp* *mf*

47

p *mp* *mf*

54

p

"Magnificat" SWV426

Heinrich Schutz

Bob Reifsnnyder

♩ = 90

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-5. Dynamics: *mf*, *mp*.

Musical staff 2: Bass clef, 4/4 time signature. Measures 6-11. Dynamics: *p*, *mp*, *mf*.

Musical staff 3: Bass clef, 4/4 time signature. Measures 12-16. Dynamics: *mp*, *p*.

Musical staff 4: Bass clef, 4/4 time signature. Measures 17-21. Dynamics: *mf*, *mp*.

Musical staff 5: Bass clef, 4/4 time signature. Measures 22-26.

Musical staff 6: Bass clef, 4/4 time signature. Measures 27-32. Dynamics: *p*.

♩ = 60

Musical staff 7: Bass clef, 3/4 time signature. Measures 33-39. Dynamics: *mp*.

Musical staff 8: Bass clef, 3/4 time signature. Measures 40-45. Dynamics: *p*.

"Magnificat" SWV426

♩ = 90

48

mf p

Musical staff 48-55: Bass clef, B-flat key signature. Measures 48-55. Dynamics: *mf* (measures 48-54), *p* (measures 55-56). Time signatures: 4/4 (measures 48-54), 2/4 (measures 55-56).

56

mp p

♩ = 60

Musical staff 56-61: Bass clef, B-flat key signature. Measures 56-61. Dynamics: *mp* (measures 56-57), *p* (measures 58-61). Time signatures: 2/4 (measures 56-57), 4/4 (measures 58-61).

62

mp mf

Musical staff 62-68: Bass clef, B-flat key signature. Measures 62-68. Dynamics: *mp* (measures 62-65), *mf* (measures 66-68). Time signatures: 4/4 (measures 62-65), 3/4 (measures 66-68).

69

Musical staff 69-76: Bass clef, B-flat key signature. Measures 69-76. Time signature: 4/4.

♩ = 90

77

p mp

Musical staff 77-81: Bass clef, B-flat key signature. Measures 77-81. Dynamics: *p* (measures 77-79), *mp* (measures 80-81). Time signature: 4/4.

82

Musical staff 82-86: Bass clef, B-flat key signature. Measures 82-86. Time signature: 4/4.

87

p

Musical staff 87-91: Bass clef, B-flat key signature. Measures 87-91. Dynamics: *p*. Time signature: 4/4.

92

mf

Musical staff 92-96: Bass clef, B-flat key signature. Measures 92-96. Dynamics: *mf*. Time signature: 4/4.

97

mp

Musical staff 97-100: Bass clef, B-flat key signature. Measures 97-100. Dynamics: *mp*. Time signature: 4/4.

"Magnificat" SWV426

$\text{♩} = 60$

103

Musical staff 103: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a sequence of eighth notes, followed by a quarter rest, then a 2/4 time signature change, a quarter rest, a 3/4 time signature change, and finally a 4/4 time signature change. The dynamics are *p* and *mp*.

p
 $\text{♩} = 90$

$\text{♩} = 60$

109

Musical staff 109: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a 3/4 time signature change, and finally a 4/4 time signature change. The dynamics are *p* and *mp*.

p
 $\text{♩} = 90$

mp

114

Musical staff 114: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a 4/4 time signature change, and finally a 4/4 time signature change. The dynamics are *mf*.

mf

118

Musical staff 118: Bass clef, key signature of one flat, 4/4 time signature. The staff contains a sequence of eighth notes, followed by a 4/4 time signature change, and finally a 4/4 time signature change. The dynamics are *mf*.

"Freuden-Gesang" SWV 427

from 12 geistliche Gesänge

Heinrich Schutz

$\text{♩} = 90$

mf

6

11

mp

17

p

22

28

mp

$\text{♩} = 60$

35

$\text{♩} = 90$

$\text{♩} = 60$

41

mp

"Freuden-Gesang" SWV 427

$\text{♩} = 90$

$\text{♩} = 60$

48

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time signature. Measures 48-54. Dynamics: *p*.

55

Musical staff 2: Bass clef, B-flat major key signature, 4/4 time signature. Measures 55-62. Dynamics: *mp*.

$\text{♩} = 90$

63

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time signature. Measures 63-67. Dynamics: *p*.

68

Musical staff 4: Bass clef, B-flat major key signature, 4/4 time signature. Measures 68-72. Dynamics: *mp*, *mf*.

73

Musical staff 5: Bass clef, B-flat major key signature, 4/4 time signature. Measures 73-76. Dynamics: none.

Bass Trombone

"Die Deutsche gemeine Litaney" SWV428

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnnyder

♩ = 90

mf

6

mp

11

p

16

mp

21

mf

26

mp

31

p

37

mp

"Das Benedicite" SWV429

from 12 geistliche Gesänge

Heinrich Schutz

Bob Reifsnnyder

♩=80

mf mp p

6

mf mp

11

p mf

16

mp

21

p

26

mf

31

mp p

36

40

mf

45

Bass Trombone

"Christe fac ut sapium" SWV431

from "12 geistliche Gesange"

Heinrich Schutz

Bob Reifsnnyder

♩=80

p *mp*

6

mf

11

16