

SELECTIONS

from the

“Geistliche Chormusik” of Heinrich Schutz

for

Alto, Two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME NINE

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 quintets have a basso continuo part which is often not utilized in contemporary performances, so these arrangements are totally complete musically. As a result, these works are designed to add to the performance repertoire of the low brass choir.
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 G, to accommodate the use of a C tuba for the fifth part. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second and third parts.
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

"Es wird das Scepter von Juda" SWV369

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

p

p

p

p

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

"Es wird das Scepter von Juda" SWV369

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

"Es wird das Scepter von Juda" SWV369

3

17

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

"Es wird das Scepter von Juda" SWV369

4
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

"Es wird das Scepter von Juda" SWV369

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

37

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two systems of music for five tuba/bassoon parts. The top system (measures 33-36) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom system (measures 37-40) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 33 starts with Tbn. 1 playing eighth-note pairs. Measures 34-36 show all parts playing eighth-note patterns. Measure 37 begins with Tbn. 1 playing eighth-note pairs again. Measures 38-40 show the parts continuing their eighth-note patterns. Measure 40 concludes with a dynamic marking of *mp* at the end of the Tuba part.

Score

"Er wird sein Kleid" SWV370

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

Musical score for five brass instruments: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of two systems of music. In the first system, Trombone 1 has a sustained note followed by eighth-note patterns. Trombone 2 and Trombone 3 play eighth-note patterns. Bass Trombone and Tuba play sustained notes. Dynamics include p (piano). In the second system, all instruments play eighth-note patterns. Dynamics include p .

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

Musical score for five brass instruments: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score continues from measure 5. Trombone 1 has a sustained note followed by eighth-note patterns. Trombone 2 and Trombone 3 play eighth-note patterns. Bass Trombone and Tuba play sustained notes. Dynamics include p .

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Er wird sein Kleid" SWV370

2
9

Tbn. 1

9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

13

Tbn. 1

Thn 2

Tbn. 3

B Thn

Tuba

"Er wird sein Kleid" SWV370

3

17

Tbn. 1

p

Tbn. 2

p

Tbn. 3

p

B. Tbn.

p

Tuba

p

21

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top three staves (Tbn. 1, Tbn. 2, Tbn. 3) begin with dynamic markings *p*. The Bass Trombone (B. Tbn.) and Tuba staves start with rests. Measure 17 concludes with a repeat sign. Measures 18-20 show various rhythmic patterns, including eighth-note chords and sixteenth-note figures. Measure 21 begins with a new section, indicated by a repeat sign and a different dynamic pattern. The instrumentation remains consistent throughout the measures shown.

"Er wird sein Kleid" SWV370

4
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

mp

mp

mp

mp

"Er wird sein Kleid" SWV370

5

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two measures by a vertical bar line. In the first measure, the bassoon (Tbn. 1) begins with a dynamic marking of *mp*. The tuba (Tuba) has a single note at the start of the measure. The second measure continues with the bassoon and tuba playing eighth-note patterns. The bassoon's pattern involves eighth-note pairs, while the tuba plays eighth notes. The score concludes with a repeat sign at the end of the second measure.

Score

"Es ist erschienen" SWV371

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2 p

Trombone 3 p

Bass Trombone p

Tuba

Tbn. 1 p mp

Tbn. 2

Tbn. 3 mp

B. Tbn. mp

Tuba mp

"Es ist erschienen" SWV371

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score covers measures 2 through 9. It features five staves: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), Tbn. 3 (Bassoon), B. Tbn. (Bassoon), and Tuba. The instrumentation consists of three bassoons and two tubas. The music is in common time, with a key signature of one flat. Measure 2 starts with eighth-note patterns in the bassoon parts. Measures 3-5 show more complex eighth-note figures. Measure 6 begins with a sustained note from the bassoon parts. Measures 7-9 continue with eighth-note patterns, with measure 9 concluding with a half note in the bassoon parts.

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

This section of the score begins at measure 12. It features five staves: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), Tbn. 3 (Bassoon), B. Tbn. (Bassoon), and Tuba. The instrumentation remains the same: three bassoons and two tubas. The music is in common time, with a key signature of one flat. Measures 12-13 show eighth-note patterns. Measures 14-15 feature sixteenth-note patterns. Measures 16-17 continue with eighth-note patterns. Measures 18-19 conclude with eighth-note patterns. Measure 20 ends with a half note in the bassoon parts. Dynamics are indicated by *p* (piano) throughout the section.

"Es ist erschienen" SWV371

3

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mp

mf

mp

mf

mf

mf

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mf

mp

mp

mf

"Es ist erschienen" SWV371

4
24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

28

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The top section (measures 4-27) is in common time (indicated by '4' and '24') and features a key signature of one flat. The instrumentation includes three tenor bassoons (Tbn. 1, 2, 3), one bassoon (B. Tbn.), and one tuba. The dynamics are marked with 'mf' (mezzo-forte) and 'p' (piano). The bottom section (measures 28-36) transitions to a key signature of one sharp and changes time signatures between common time and 5/4. The instrumentation remains the same. The dynamics are marked with 'mf' and 'p'. The score is written on five-line staves with black note heads and vertical stems.

"Es ist erschienen" SWV371

5

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Es ist erschienen" SWV371

6
38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems. The first system (measures 38-41) features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The instrumentation is primarily brass. The dynamics are marked with *mp*. The second system begins at measure 42, where the key signature changes to 5/4. The instrumentation remains the same, with Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. continuing their parts, while the Tuba rests. The music consists of eighth and sixteenth note patterns, with some sustained notes and grace notes.

"Es ist erschienen" SWV371

7

45

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

48

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two staves of music for brass instruments. The top staff (measures 45-47) consists of five staves labeled Tbn. 1 through Tuba. The bottom staff (measures 48-51) also consists of five staves labeled Tbn. 1 through Tuba. Measure 45 starts with a rest for Tbn. 1, followed by eighth-note patterns for Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 46 continues with eighth-note patterns. Measure 47 begins with a dynamic *p* for all parts, followed by eighth-note patterns. Staff 2 (measures 48-51) begins with sixteenth-note patterns for Tbn. 1, followed by eighth-note patterns. Measures 49 and 50 continue with eighth-note patterns. Measure 51 concludes with sixteenth-note patterns for Tbn. 1, followed by eighth-note patterns. Dynamics include *p*, *mp*, and *mf*.

"Es ist erschienen" SWV371

8
52

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows two staves of music for five brass instruments. The top staff (measures 1-2) includes parts for Tbn. 1, Tbn. 2, and Tbn. 3. The bottom staff (measures 3-4) includes parts for B. Tbn. and Tuba. Measure 1 starts with a forte dynamic (F) and includes a melodic line with a grace note and a sustained note. Measure 2 continues with a forte dynamic and includes a melodic line with a grace note and a sustained note. Measure 3 starts with a forte dynamic and includes eighth-note patterns. Measure 4 continues with eighth-note patterns.

Score

"Verleih uns Frieden" SWV 372

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{J}=80$

Musical score for brass instruments:

- Trombone 1: C-clef, key signature of one flat. Dynamics: mp , mp .
- Trombone 2: C-clef, key signature of one flat. Dynamics: mp .
- Trombone 3: C-clef, key signature of one flat. Dynamics: mp .
- Bass Trombone: C-clef, key signature of one flat. Dynamics: mp .
- Tuba: C-clef, key signature of one flat. Dynamics: mp .

The score consists of five staves, each representing a different brass instrument. The tempo is marked as $\text{J}=80$. The dynamics for most instruments are marked as mp .

Musical score continuation for brass instruments:

- Tbn. 1: C-clef, key signature of one flat.
- Tbn. 2: C-clef, key signature of one flat.
- Tbn. 3: C-clef, key signature of one flat.
- B. Tbn.: C-clef, key signature of one flat.
- Tuba: C-clef, key signature of one flat.

The score continues with five staves, labeled Tbn. 1 through Tuba. The first measure of the continuation starts at measure 6. The instrumentation includes three tenor bassoons (Tbn. 1, 2, 3) and two bass tubas (B. Tbn., Tuba).

"Verleih uns Frieden" SWV 372

2
II

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows five staves for brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is B-flat major (two flats). Measure 2 starts with a forte dynamic. Measures 3-4 show rhythmic patterns with eighth and sixteenth notes. Measures 5-6 continue the pattern. Measures 7-8 show more complex rhythms. Measures 9-10 continue the pattern. Measures 11-12 show more complex rhythms. Measures 13-14 continue the pattern. Measure 15 begins with a forte dynamic.

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows five staves for brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes to A major (no sharps or flats). Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Dynamics include *mf*, *p*, and *f*.

"Verleih uns Frieden" SWV 372

3

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Verleih uns Frieden" SWV 372

4
26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mf

mf

mf

Score

"Gieb unsern Fursten" SWV373

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 75$

Musical score for brass instruments:

- Trombone 1: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mp*.
- Trombone 2: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mp*.
- Trombone 3: Notes at 3rd, 4th, 5th measures; dynamic *mp* at 3rd measure, *p* at 5th measure.
- Bass Trombone: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mp* at 1st measure, *p* at 5th measure.
- Tuba: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mp* at 1st measure, *p* at 5th measure.

Musical score for brass instruments:

- Tbn. 1: Notes at 1st, 2nd, 4th, 5th measures; dynamic *p* at 1st measure, *mf* at 5th measure.
- Tbn. 2: Notes at 1st, 2nd, 4th, 5th measures; dynamic *p* at 1st measure, *mf* at 5th measure.
- Tbn. 3: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mf* at 5th measure.
- B. Tbn.: Notes at 1st, 2nd, 4th, 5th measures; dynamic *mf* at 5th measure.
- Tuba: Notes at 1st, 2nd, 4th, 5th measures; dynamic *p* at 1st measure, *mf* at 5th measure.

"Gieb unsren Fursten" SWV373

$\text{♩} = 75$

$d. = 50$

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

Tbn. 1
 14 

"Gieb unsr'n Fursten" SWV373

3

19

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

$\text{♩} = 75$

24

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

"Gieb unsern Fursten" SWV373

4
27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

31

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments. The top section (measures 27-30) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom section (measure 31) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 27 begins with Tbn. 1 playing eighth-note pairs. Measures 28-30 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note patterns. Measure 31 continues this pattern. Measure numbers 27 and 31 are indicated above the staves. Dynamics like *mp* (mezzo-piano) are marked throughout the score.

Score

"Unser keiner lebet ihm selber" SWV374

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 80$

Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. The first four staves (Trombones 1, 2, 3, Bass Trombone) are in common time, 2 flats, and C-clef. The Tuba staff is in common time, 1 flat, and C-clef. Dynamics are indicated as follows: Trombone 1 starts at *p*, changes to *mf* in the second measure. Trombone 2 starts at *p*, changes to *mf* in the second measure. Trombone 3 remains silent in the first measure, then begins with *mf*. Bass Trombone starts at *p*, changes to *mf* in the second measure. Tuba remains silent in the first measure, then begins with *mf*.

Continuation of the musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score continues from the previous section. The first four staves (Tbn. 1, 2, 3, B. Tbn.) are in common time, 2 flats, and C-clef. The Tuba staff is in common time, 1 flat, and C-clef. Dynamics are indicated as follows: Tbn. 1 starts with a rest, then begins with *mp*. Tbn. 2 starts with a rest, then begins with *mp*. Tbn. 3 starts with a rest, then begins with *mp*. B. Tbn. starts with a rest, then begins with *mp*. Tuba starts with a rest, then begins with *mp*.

"Unser keiner lebet ihm selber" SWV374

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

12

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

"Unser keiner lebet ihm selber" SWV374

3

15

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

"Unser keiner lebet ihm selber" SWV374

4
22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

p

mp

mp

mp

mp

"Unser keiner lebet ihm selber" SWV374

5

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Unser keiner lebet ihm selber" SWV374

6
38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems. System 1 (measures 38-41) features five staves: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The instrumentation is brass. The key signature is one flat, and the time signature is 5/4. Dynamics are marked with *mp* (mezzo-piano) for Tbn. 1, 2, 3, and B. Tbn. in measures 38-41. System 2 (measures 42-45) continues with the same instrumentation and key signature. Dynamics are marked with *mf* (mezzo-forte) for all parts in measures 42-45. The music consists of eighth and sixteenth note patterns, with some rests and grace notes.

"Unser keiner lebet ihm selber" SWV374

7

46

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

Score

""Viel werden kommen" SWV375

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 90$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one sharp (F#). The tempo is $\text{♩} = 90$. The dynamics are p .

Trombone 1: Starts with eighth-note pairs, followed by sixteenth-note patterns.

Trombone 2: Starts with eighth-note pairs, followed by sixteenth-note patterns.

Trombone 3: Starts with eighth-note pairs, followed by sixteenth-note patterns.

Bass Trombone: Starts with a rest, followed by eighth-note pairs.

Tuba: Starts with a rest, followed by eighth-note pairs.



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one sharp (F#). The tempo is $\text{♩} = 90$. The dynamics are mp and mf .

Tbn. 1: Starts with rests, followed by eighth-note pairs.

Tbn. 2: Starts with eighth-note pairs, followed by sixteenth-note patterns.

Tbn. 3: Starts with eighth-note pairs, followed by sixteenth-note patterns.

B. Tbn.: Starts with eighth-note pairs, followed by sixteenth-note patterns.

Tuba: Starts with eighth-note pairs, followed by sixteenth-note patterns.

""Viel werden kommen" SWV375

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mf *mp*

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mp

mf

mp

mf

mp

""Viel werden kommen" SWV375

3

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

""Viel werden kommen" SWV375

4
25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

29

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The score is divided into two sections by measure numbers 25 and 29. In the first section (measures 25-28), Tbn. 1 and Tbn. 2 play eighth-note patterns with sustained notes, while Tbn. 3, B. Tbn., and Tuba provide harmonic support. A dynamic marking 'mp' is placed above the Tbn. 2 staff around measure 25. In the second section (measures 29-32), all instruments play eighth-note patterns, with Tbn. 1 and Tbn. 2 continuing their sustained notes. Measure 29 begins with a key change indicated by a '5' over the staff. Measures 30-31 show a continuation of the eighth-note patterns. Measure 32 concludes with a key change indicated by a '4' over the staff.

""Viel werden kommen" SWV375

5

32

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

35

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score is divided into two systems by vertical bar lines. The first system (measures 32-34) features a dynamic marking 'mf' over four measures for each instrument. The second system (measures 35-37) features a dynamic marking 'mf' over three measures for Tbn. 1. The instruments are arranged vertically from top to bottom: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Each instrument has its own staff with corresponding note heads and stems. The time signature is 2/4 throughout, and the key signature is B major (two sharps). Measure numbers 32, 35, and measure endings are indicated above the staves.

Score

"Sammlet zuvor das Unkraut" SWV376

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

© mp

"Sammlet zuvor das Unkraut" SWV376

2
7

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mp

mp

mp

mp

mf

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

16

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

"Sammlet zuvor das Unkraut" SWV376

4
20

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf

Tuba

This musical score page shows measures 4 through 5 of a piece for brass instruments. The instrumentation includes three Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Bass Trombone (B. Tbn.), and Tuba. The key signature is one sharp (F#). The music features eighth-note patterns and quarter notes, with a dynamic marking 'mf' appearing in the bass and tuba parts during the third measure. The score is presented on two staves, with the top staff covering Tbn. 1, Tbn. 2, and Tbn. 3, and the bottom staff covering B. Tbn. and Tuba.

Score

"Herr, auf dich trae ich" SWV377

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

mp

p

mp

mp

mp

p

mp

p

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

5

mp

mp

mp

mp

mp

mp

mp

mp

"Herr, auf dich traeue ich" SWV377

2
10

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

p

p

p

14

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mp

mf

mp

mf

mp

mp

mp

mf

mf

"Herr, auf dich traeue ich" SWV377

3

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves. Tbn. 1 starts with a eighth-note followed by a sixteenth-note pair. Tbn. 2 has eighth-note pairs. Tbn. 3 has eighth-note pairs. B. Tbn. has eighth-note pairs. Tuba has eighth-note pairs. Measure 18 ends with a fermata over the bassoon part. Measures 19-21 show the continuation of these patterns. Measure 21 ends with a dynamic *mp*.

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

The musical score consists of five staves. Tbn. 1 has eighth-note pairs. Tbn. 2 has eighth-note pairs. Tbn. 3 has eighth-note pairs. B. Tbn. has eighth-note pairs. Tuba has eighth-note pairs. Measures 22-24 show the continuation of these patterns. Measure 25 ends with a dynamic *mf*.

"Herr, auf dich traeu ich" SWV377

4
26

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score covers measures 26 through 29. The instrumentation includes five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature is A major (two sharps). Measure 26 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns. Measures 27 and 28 show all five instruments playing eighth-note patterns. Measure 29 begins with Tbn. 1 and Tbn. 2 playing eighth-note patterns, followed by Tbn. 3, B. Tbn., and Tuba. Measure 29 concludes with Tbn. 1 and Tbn. 2 playing eighth-note patterns again. Dynamics include *mp* (measures 26-28) and *mf* (measure 29).

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score covers measures 30 through 33. The instrumentation remains the same: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes to G major (one sharp). Measures 30 and 31 feature eighth-note patterns from Tbn. 1 and Tbn. 2. Measures 32 and 33 feature eighth-note patterns from Tbn. 3, B. Tbn., and Tuba. Dynamics include *mf* (measures 30-31), *mp* (measure 32), *mf* (measure 33), and *mp* (measure 33).

"Herr, auf dich traeu ich" SWV377

5

33

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section contains three staves of music for brass instruments. Staff 1 (Tbn. 1) starts with a forte dynamic and plays eighth-note patterns. Staff 2 (Tbn. 2) follows with eighth-note patterns. Staff 3 (Tbn. 3) and the Bass Trombone (B. Tbn.) provide harmonic support with sustained notes and eighth-note chords. The Tuba (Tuba) enters in measure 35 with a rhythmic pattern of eighth and sixteenth notes.

36

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section begins with a dynamic change to **p**. The Bass Trombone (B. Tbn.) and Tuba (Tuba) play eighth-note patterns, while the other brass instruments remain silent. Measures 37 and 38 feature eighth-note patterns from all brass instruments, with dynamics marked **p**.

"Herr, auf dich traeue ich" SWV377

6
39

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

Score

"Die mit Tranen saen" SWV278

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 70$



Musical score for Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The score consists of five staves. The first four staves (Trombones 1, 2, 3, and Bass Trombone) are in bass clef, and the Tuba staff is in bass clef. All staves have three flats. The tempo is $\text{♩} = 70$. Dynamics include p and p .

Trombone 1: Starts with a long note followed by eighth-note pairs.

Trombone 2: Starts with a long note followed by eighth-note pairs.

Trombone 3: Starts with a long note followed by eighth-note pairs.

Bass Trombone: Starts with a long note followed by eighth-note pairs.

Tuba: Remains silent throughout the measure.

$\text{♩} = 70$

$\text{♩} = 70$



Musical score for Trombones 1, 2, 3, Bass Trombone, and Tuba. The score consists of five staves. The first four staves (Trombones 1, 2, 3, and Bass Trombone) are in bass clef, and the Tuba staff is in bass clef. All staves have three flats. The tempo is $\text{♩} = 70$. Measure 5 starts with eighth-note pairs. Measures 6-7 show various rhythms including eighth-note pairs and sixteenth-note patterns. Measures 8-9 show eighth-note pairs. Measures 10-11 show eighth-note pairs. Measure 12 ends with a dynamic p .

Tbn. 1: Starts with eighth-note pairs.

Tbn. 2: Starts with eighth-note pairs.

Tbn. 3: Starts with eighth-note pairs.

B. Tbn.: Starts with a long note followed by eighth-note pairs.

Tuba: Remains silent throughout the measure.

"Die mit Tranen saen" SWV278

"Die mit Tränen saen" SWV 278

2
II

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

$d = 70$

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

16

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

mf

mf

mf

mf

mf

"Die mit Tranen saen" SWV278

3

22

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

mf

29

$\text{♩} = 70$

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

"Die mit Tranen saen" SWV278

4
34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows five staves for brass instruments. The first three staves (Tbn. 1, Tbn. 2, Tbn. 3) are in tenor clef, while the B. Tbn. and Tuba staves are in bass clef. The key signature is one flat. Measure 4 starts with eighth-note patterns. Measures 5-7 show sustained notes followed by eighth-note patterns. Measures 8-10 continue the eighth-note patterns. Measures 11-13 show sustained notes followed by eighth-note patterns. Measures 14-16 continue the eighth-note patterns. Measures 17-19 show sustained notes followed by eighth-note patterns. Measures 20-22 continue the eighth-note patterns. Measures 23-25 show sustained notes followed by eighth-note patterns. Measures 26-28 continue the eighth-note patterns. Measures 29-31 show sustained notes followed by eighth-note patterns. Measures 32-34 continue the eighth-note patterns.

38

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page shows five staves for brass instruments. The first three staves (Tbn. 1, Tbn. 2, Tbn. 3) are in tenor clef, while the B. Tbn. and Tuba staves are in bass clef. The key signature is one flat. Measure 38 starts with eighth-note patterns. Measures 39-41 continue the eighth-note patterns. Measures 42-44 continue the eighth-note patterns. Measures 45-47 continue the eighth-note patterns. Measures 48-50 continue the eighth-note patterns. Measures 51-53 continue the eighth-note patterns. Measures 54-56 continue the eighth-note patterns. Measures 57-59 continue the eighth-note patterns. Measures 60-62 continue the eighth-note patterns. Measures 63-65 continue the eighth-note patterns. Measures 66-68 continue the eighth-note patterns. Measures 69-71 continue the eighth-note patterns. Measures 72-74 continue the eighth-note patterns. Measures 75-77 continue the eighth-note patterns. Measures 78-80 continue the eighth-note patterns. Measures 81-83 continue the eighth-note patterns. Measures 84-86 continue the eighth-note patterns. Measures 87-89 continue the eighth-note patterns. Measures 90-92 continue the eighth-note patterns. Measures 93-95 continue the eighth-note patterns. Measures 96-98 continue the eighth-note patterns.

"Die mit Tranen saen" SWV278

5

42

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

45

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page features five staves for brass instruments: Trombone 1, Trombone 2, Trombone 3, Bass Trombone, and Tuba. The key signature is one flat. Measure 42 begins with rests for all parts, followed by a dynamic marking of *mp*. Measures 43 and 44 show various rhythmic patterns including eighth and sixteenth notes. Measure 45 starts with a dynamic of *mf*, followed by measure 46 with *mf*, measure 47 with *mf*, and measure 48 with *mf*. The score concludes with a final dynamic marking of *mf*.

"Die mit Tranen saen" SWV278

6
48

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This musical score page contains two systems of five staves each, labeled Tbn. 1 through Tuba. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '48'). Measure 6 begins with Tbn. 1 playing eighth-note pairs. Measures 7-10 show Tbn. 2 and Tbn. 3 playing eighth-note patterns. Measures 11-14 feature Tbn. 3 and B. Tbn. respectively. Measures 15-18 show Tuba and B. Tbn. playing eighth-note patterns. Measures 19-22 feature Tbn. 1 and Tbn. 2. Measures 23-26 show Tbn. 3 and B. Tbn. respectively. Measures 27-30 feature Tuba and B. Tbn. Measures 31-34 show Tbn. 1 and Tbn. 2. Measures 35-38 feature Tbn. 3 and B. Tbn. respectively. Measures 39-42 show Tuba and B. Tbn. Measures 43-46 show Tbn. 1 and Tbn. 2. Measures 47-50 feature Tbn. 3 and B. Tbn. The music consists primarily of eighth-note patterns with occasional sixteenth-note figures and rests.

50

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

"Die mit Tranen saen" SWV278

7

53

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

56

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

"Die mit Tranen saen" SWV278

8
59

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

p

p

p

p

p

Score

"So fahr ich hin" SWV379

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

mp

mp

mp

mp

mp

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

5

mf

mf

mf

mf

©

mf

"So fahr ich hin" SWV379

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section of the score covers measures 2 through 9. The instrumentation includes five brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature changes from B-flat major (two sharps) to C major (no sharps or flats). Measure 2 starts with a forte dynamic. Measures 3-4 show a transition with changing time signatures (from 2/4 to 5/4, then back to 2/4). Measures 5-6 continue with different harmonic progressions. Measure 7 features a prominent eighth-note pattern. Measures 8-9 conclude the section with a final harmonic resolution.

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

This section begins at measure 13. The instrumentation remains the same: Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The key signature shifts to A major (one sharp). The music consists of sustained notes with grace notes and slurs. Dynamics include *mp*, *mf*, and *mf* (measures 13-14). Measures 15-16 show a continuation of this style. Measure 17 concludes the section with a final dynamic of *mf*.

"So fahr ich hin" SWV379

3

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

23

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

p

p

p

p

This musical score page contains two systems of music for brass instruments and tuba. The top system (measures 18-21) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. The bottom system (measures 22-23) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., and Tuba. Measure 18 starts with eighth-note patterns in common time. Measures 19-21 show more complex sixteenth-note figures with dynamic markings of *mp*. Measure 22 begins with eighth-note patterns, followed by measure 23 which features sixteenth-note patterns and changes in time signature between common time and 5/4. Dynamics include *mf*, *p*, and *p*.

"So fahr ich hin" SWV379

4
27

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

30

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

p

p

p

mp

mp

mp

mp

mp

"So fahr ich hin" SWV379

5

34

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf

mf

mf

mf

38

Tbn. 1

Tbn. 2

Tbn. 3

mf

B. Tbn.

Tuba

Score

"Also hat Gott die Welt geliebt" SWV380

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

5

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

©

p

p

p

p

p

"Also hat Gott die Welt geliebt" SWV380

2
9

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

13

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mp

mp

mp

mp

mp

d.=60 mp

p

p

p

p

"Also hat Gott die Welt geliebt" SWV380

3

18

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

$\text{J} = 80$

p

25

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tuba

mf