

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

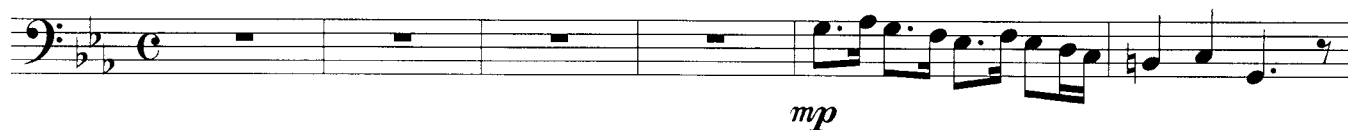
1. **Performance-** These vocal quartets all have a basso continuo part, which is sometimes incorporated to thicken the texture. However, these arrangements come very close to sounding complete even when the continuo part is omitted. As a result, either fun in the practice room or public performance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

"O Herr hilf" SWV297

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 80$ 

7



13



19



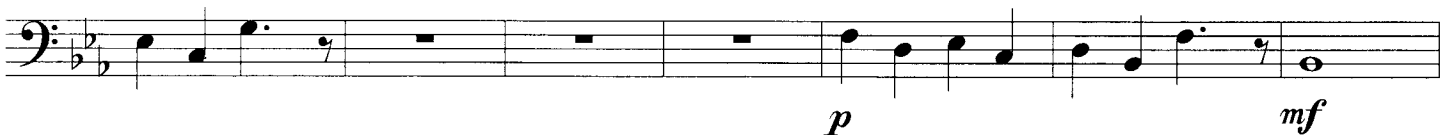
27

 $\text{♩} = 80$

35



43



50



57

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). The melody begins on G2 (one ledger line below the staff) with a dotted quarter note, followed by an eighth rest, then a series of eighth notes: A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, 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D75, E75, F75, G75, A75, B-flat75, C76, D76, E76, F76, G76, A76, B-flat76, C77, D77, E77, F77, G77, A77, B-flat77, C78, D78, E78, F78, G78, A78, B-flat78, C79, D79, E79, F79, G79, A79, B-flat79, C80, D80, E80, F80, G80, A80, B-flat80, C81, D81, E81, F81, G81, A81, B-flat81, C82, D82, E82, F82, G82, A82, B-flat82, C83, D83, E83, F83, G83, A83, B-flat83, C84, D84, E84, F84, G84, A84, B-flat84, C85, D85, E85, F85, G85, A85, B-flat85, C86, D86, E86, F86, G86, A86, B-flat86, C87, D87, E87, F87, G87, A87, B-flat87, C88, D88, E88, F88, G88, A88, B-flat88, C89, D89, E89, F89, G89, A89, B-flat89, C90, D90, E90, F90, G90, A90, B-flat90, C91, D91, E91, F91, G91, A91, B-flat91, C92, D92, E92, F92, G92, A92, B-flat92, C93, D93, E93, F93, G93, A93, B-flat93, C94, D94, E94, F94, G94, A94, B-flat94, C95, D95, E95, F95, G95, A95, B-flat95, C96, D96, E96, F96, G96, A96, B-flat96, C97, D97, E97, F97, G97, A97, B-flat97, C98, D98, E98, F98, G98, A98, B-flat98, C99, D99, E99, F99, G99, A99, B-flat99, C100, D100, E100, F100, G100, A100, B-flat100, C101, D101, E101, F101, G101, A101, B-flat101, C102, D102, E102, F102, G102, A102, B-flat102, C103, D103, E103, F103, G103, A103, B-flat103, C104, D104, E104, F104, G104, A104, B-flat104, C105, D105, E105, F105, G105, A105, B-flat105, C106, D106, E106, F106, G106, A106, B-flat106, C107, D107, E107, F107, G107, A107, B-flat107, C108, D108, E108, F108, G108, A108, B-flat108, C109, D109, E109, F109, G109, A109, B-flat109, C110, D110, E110, F110, G110, A110, B-flat110, C111, D111, E111, F111, G111, A111, B-flat111, C112, D112, E112, F112, G112, A112, B-flat112, C113, D113, E113, F113, G113, A113, B-flat113, C114, D114, E114, F114, G114, A114, B-flat114, C115, D115, E115, F115, G115, A115, B-flat115, C116, D116, E116, F116, G116, A116, B-flat116, C117, D117, E117, F117, G117, A117, B-flat117, C118, D118, E118, F118, G118, A118, B-flat118, C119, D119, E119, F119, G119, A119, B-flat119, C120, D120, E120, F120, G120, A120, B-flat120, C121, D121, E121, 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Bass Trombone "Himmel und Erde vergeben" SWV300

from "Kleine geistliche Konzerte"

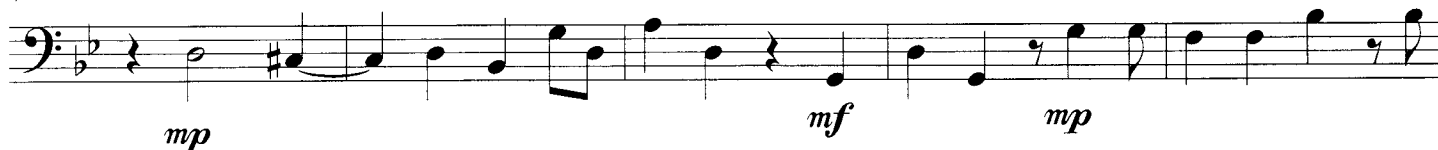
Heinrich Schutz

Bob Reifsnyder

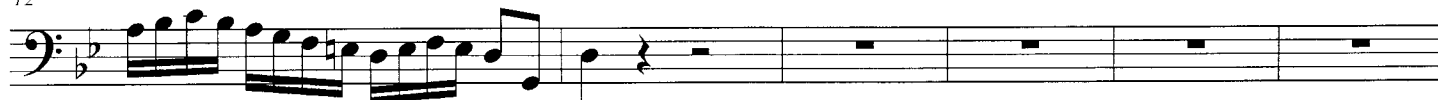
$\text{♩} = 80$



7



12



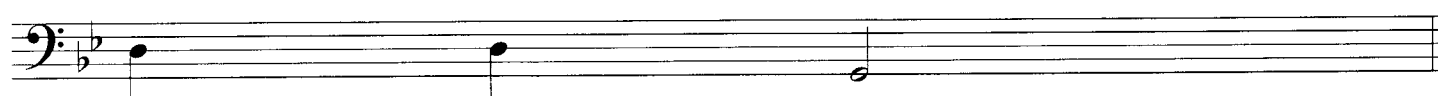
18



23



27



Bass Trombone

"Nun komm der Heiden, Heiland" SWV301

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 40$

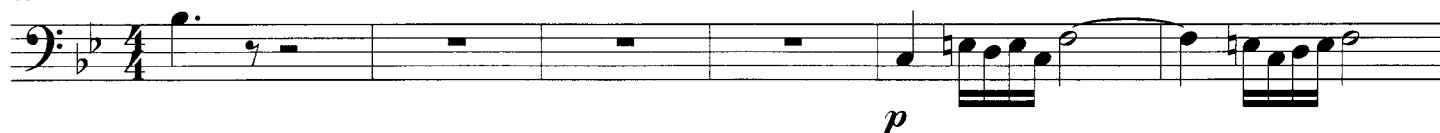


7

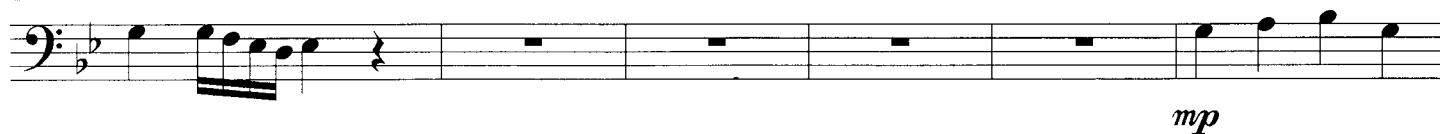


$\text{♩} = 80$

15



21



27



32



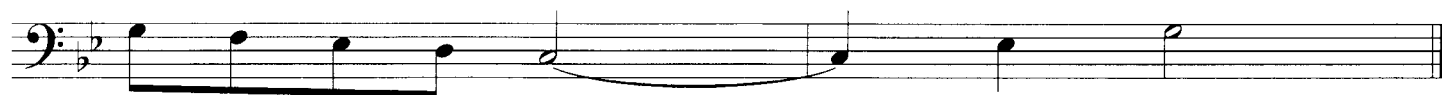
38



46



51



Bass Trombone

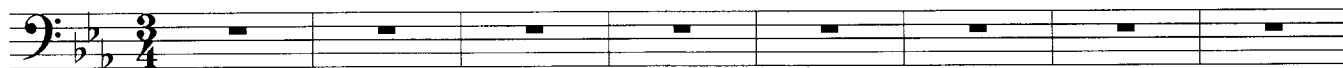
"Ein Kind ist uns geboren" SWV302

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

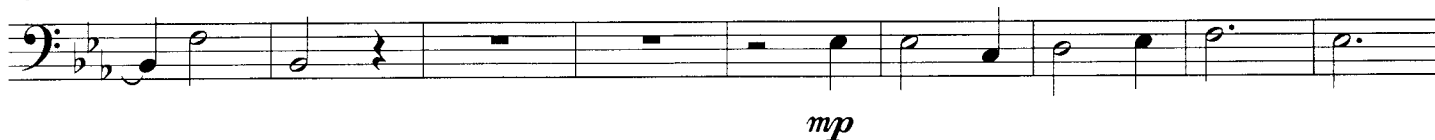
$\text{♩} = 70$



9



18



27



$\text{♩} = 100$

35



$\text{♩} = 70$

42



$\text{♩} = 100$

$\text{♩} = 70$

50



$\text{♩} = 100$

57



65

p

Measures 65-69: Bass clef, key of B-flat major (two flats). Measure 65 is a whole rest. Measures 66-69 contain a melodic line with eighth and sixteenth notes, including a trill in measure 67. A dynamic marking of *p* (piano) is centered below the staff.

70

mp

Measures 70-73: Bass clef, key of B-flat major. Measures 70-71 contain a melodic line with eighth and sixteenth notes. Measures 72-73 contain a melodic line with eighth and sixteenth notes, including a trill in measure 73. A dynamic marking of *mp* (mezzo-piano) is centered below the staff.

74

Measures 74-79: Bass clef, key of B-flat major. Measures 74-75 contain a melodic line with eighth and sixteenth notes, including a trill in measure 75. Measures 76-79 are whole rests.

80

mf

Measures 80-84: Bass clef, key of B-flat major. Measures 80-81 contain a melodic line with eighth and sixteenth notes. Measures 82-84 contain a melodic line with eighth and sixteenth notes, including a trill in measure 83. A dynamic marking of *mf* (mezzo-forte) is centered below the staff.

85

mf

Measures 85-89: Bass clef, key of B-flat major. Measures 85-86 contain a melodic line with eighth and sixteenth notes. Measures 87-89 contain a melodic line with eighth and sixteenth notes, including a trill in measure 88. A dynamic marking of *mf* (mezzo-forte) is centered below the staff.

90

Measures 90-93: Bass clef, key of B-flat major. Measures 90-91 contain a melodic line with eighth and sixteenth notes. Measures 92-93 contain a melodic line with eighth and sixteenth notes, including a trill in measure 93. The staff ends with a double bar line.

53



58



62



Bass Trombone

"Siehe, mein Fürsprecher ist im Himmel" SWV304

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80



Bass Trombone

"Ich ruf zu dir, Herr Jesu Christ" SWV326

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 90$



7

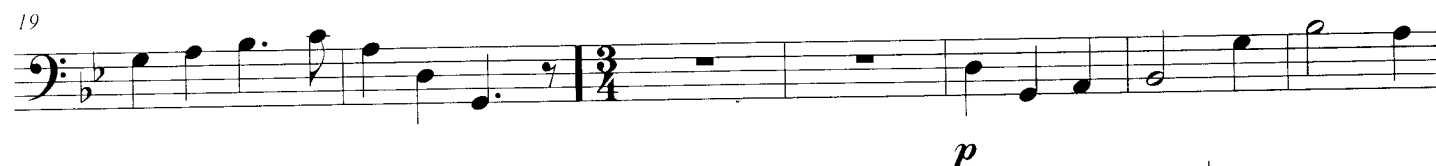


13



$\text{♩} = 60$

19



$\text{♩} = 90$

26



mp

34



40



45

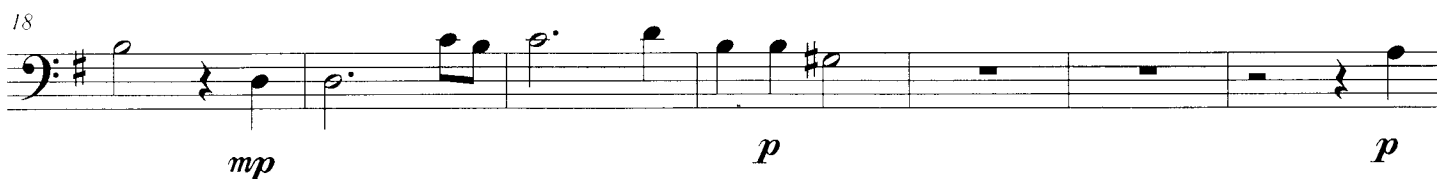


"Veni, Sancte Spiritus" SWV328

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 100$ 

78  Musical notation for measures 78-81. Measure 78: Bass clef, key signature of two sharps (F# and C#), quarter note D2, quarter note E2, quarter note F#2, quarter rest. Measure 79: Quarter rest, quarter note G2, quarter note A2, quarter note B2, quarter note C#3. Measure 80: Quarter note B2, quarter note A2, eighth note G2, eighth note F#2, quarter note E2, quarter note D2. Measure 81: Quarter note C#3, quarter note B2, quarter note A2, quarter note G2, quarter note F#2, quarter note E2.

"Ist Gott für uns" SWV329

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ 

53



58



63



"Wer will uns schieden" SWV330

from "Kleine geistlich Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ 

8



16



23



30



36



42



48



54

mf mp

This musical staff contains measures 54 through 59. It begins with a bass clef and a key signature of one flat (B-flat). Measure 54 starts with a half note G2, followed by eighth notes A2, B2, and C3. Measure 55 has a half note D3, followed by eighth notes E3, F3, and G3. Measure 56 features a half note A3, followed by eighth notes B3, C4, and D4. Measure 57 has a half note E4, followed by eighth notes F4, G4, and A4. Measure 58 contains a half note B4, followed by eighth notes C5, B4, and A4. Measure 59 starts with a half note G4, followed by eighth notes F4, E4, and D4. Dynamic markings *mf* and *mp* are placed below the staff at measures 54 and 59 respectively.

60

p mf

This musical staff contains measures 60 through 66. It begins with a bass clef and a key signature of one flat (B-flat). Measure 60 starts with a half note G2, followed by eighth notes A2, B2, and C3. Measure 61 has a half note D3, followed by eighth notes E3, F3, and G3. Measure 62 features a half note A3, followed by eighth notes B3, C4, and D4. Measure 63 has a half note E4, followed by eighth notes F4, G4, and A4. Measure 64 contains a half note B4, followed by eighth notes C5, B4, and A4. Measure 65 starts with a half note G4, followed by eighth notes F4, E4, and D4. Measure 66 has a half note C4, followed by eighth notes B3, A3, and G3. Dynamic markings *p* and *mf* are placed below the staff at measures 60 and 62 respectively.

67

This musical staff contains measures 67 through 70. It begins with a bass clef and a key signature of one flat (B-flat). Measure 67 starts with a half note G2, followed by eighth notes A2, B2, and C3. Measure 68 has a half note D3, followed by eighth notes E3, F3, and G3. Measure 69 features a half note A3, followed by eighth notes B3, C4, and D4. Measure 70 has a half note E4, followed by eighth notes F4, G4, and A4. The staff ends with a double bar line.

Bass Trombone

"Die Stimme des Herren" SWV331

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$



$\text{♩} = 60$

8



15

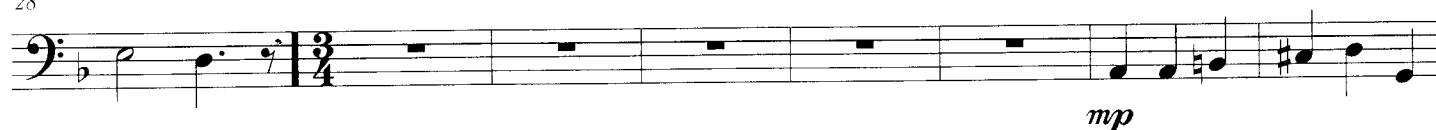


21



$\text{♩} = 60$

28



$\text{♩} = 60$

36



$\text{♩} = 60$

43



50



♩ = 60

58

mf

This musical staff contains measures 58 through 64. It begins with a half note G2, followed by a quarter rest. Measures 59-62 consist of a continuous eighth-note melody: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3. Measure 63 contains a half note G3, and measure 64 ends with a half note G2. The dynamic *mf* is indicated below measure 59. The time signature changes from 4/4 to 3/4 at the end of measure 64.

♩ = 60

65

mp

This musical staff contains measures 65 through 72. Measures 65 and 66 are whole rests. Measures 67-72 continue the eighth-note melody: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3. The dynamic *mp* is indicated below measure 67. The time signature is 3/4.

73

p

This musical staff contains measures 73 through 81. Measures 73-75 are whole rests. Measures 76-81 continue the eighth-note melody: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3. The dynamic *p* is indicated below measure 76. The time signature is 3/4.

♩ = 60

82

mf

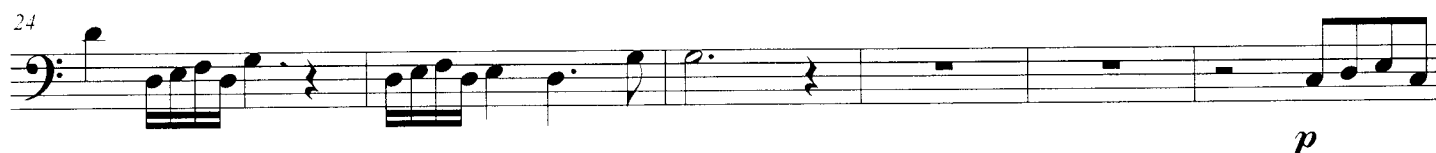
This musical staff contains measures 82 through 88. Measure 82 begins with a half note G2, followed by a quarter rest. Measures 83-88 continue the eighth-note melody: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, B3, A3, G3. The dynamic *mf* is indicated below measure 83. The time signature is 4/4.

"Jubilate Deo" SWV332

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$  $\text{♩} = 60$ 

49



57



65



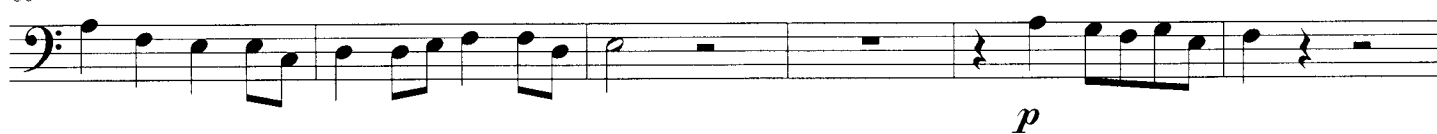
72



79



86



92



98



105

