

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 Reifsnnyder, 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.

Trombone 1

"Kyrie Gott Vater in Ewigkeit" SWV420

from "12 geistliche Gesänge"

Heinrich Schutz

$\text{♩} = 70$

mp

7

13

mp

20

p

26

p

33

p

39

p

46

p

53

p

Musical staff 53-60: Bass clef, B-flat major key signature. Measures 53-60. Dynamics: *p*.

61

p

Musical staff 61-65: Bass clef, B-flat major key signature. Measures 61-65. Dynamics: *p*.

66

mp

Musical staff 66-72: Bass clef, B-flat major key signature. Measures 66-72. Dynamics: *mp*.

73

mp

$\text{♩} = 70$

Musical staff 73-79: Bass clef, B-flat major key signature. Measures 73-79. Dynamics: *mp*. Tempo: $\text{♩} = 70$.

80

mf

$\text{♩} = 70$

Musical staff 80-87: Bass clef, B-flat major key signature. Measures 80-87. Dynamics: *mf*. Tempo: $\text{♩} = 70$.

88

mp

Musical staff 88-94: Bass clef, B-flat major key signature. Measures 88-94. Dynamics: *mp*.

95

p

Musical staff 95-100: Bass clef, B-flat major key signature. Measures 95-100. Dynamics: *p*.

49

mf

55

61

mp

68

p

75

47

p *mp*

Musical staff 47-51: Bass clef, 3/4 time signature. Measures 47-51. Dynamics: *p* (measures 47-50), *mp* (measure 51).

52

mf

Musical staff 52-56: Bass clef, 3/4 time signature. Measures 52-56. Dynamics: *mf*.

57

mf *mf*

Musical staff 57-62: Bass clef, 3/4 time signature. Measures 57-62. Dynamics: *mf* (measures 57-61), *mf* (measure 62).

63

mp

$\text{♩} = 80$

Musical staff 63-67: Bass clef, 3/4 time signature. Measures 63-67. Dynamics: *mp*. Tempo: $\text{♩} = 80$.

68

mf *p*

Musical staff 68-74: Bass clef, 3/4 time signature. Measures 68-74. Dynamics: *mf* (measures 68-73), *p* (measure 74).

75

mf

Musical staff 75-83: Bass clef, 3/4 time signature. Measures 75-83. Dynamics: *mf*.

84

$\text{♩} = 80$

Musical staff 84-88: Bass clef, 3/4 time signature. Measures 84-88. Dynamics: *mf*. Tempo: $\text{♩} = 80$.

Trombone 1

"Unser Herr Jesus Christus" SWV 423

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

mp

6

p *mp*

12

mf

17

mp

23

p

29

mp *p* *mp*

35

mf *p*

41

mp

"Unser Herr Jesus Christus" SWV 423

46

Musical staff 1: Bass clef, B-flat major key signature, 2/4 time signature. Measures 46-51. Dynamics: *p*, *p*.

52

Musical staff 2: Bass clef, B-flat major key signature, 2/4 time signature. Measures 52-57. Dynamics: *mp*.

58

Musical staff 3: Bass clef, B-flat major key signature, 2/4 time signature. Measures 58-62. Dynamics: *mf*.

63

Musical staff 4: Bass clef, B-flat major key signature, 2/4 time signature. Measures 63-67.

68

Musical staff 5: Bass clef, B-flat major key signature, 2/4 time signature. Measures 68-71.

Trombone 1

"Ich danke dem Herrn" SWV424

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

$\text{♩} = 90$

$\text{♩} = 60$

mp *mf*

8

mp *mf*

17

mp

26

mf *mp*

34

p

42

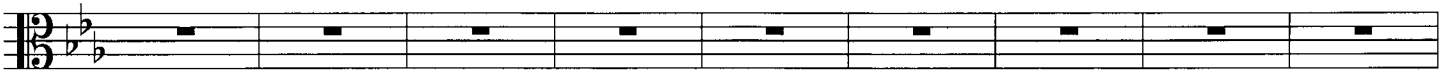
mf

50

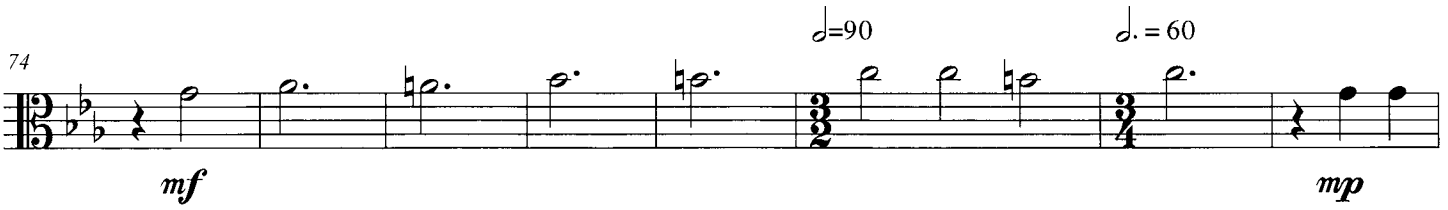
mp *mf*

57

65



74



82



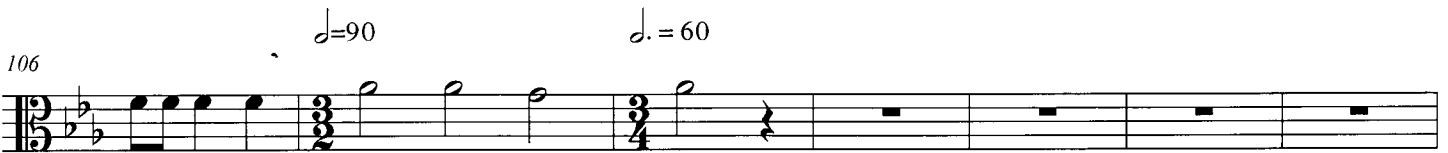
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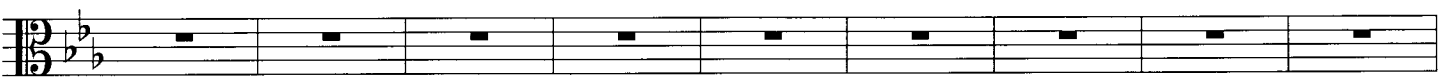
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106



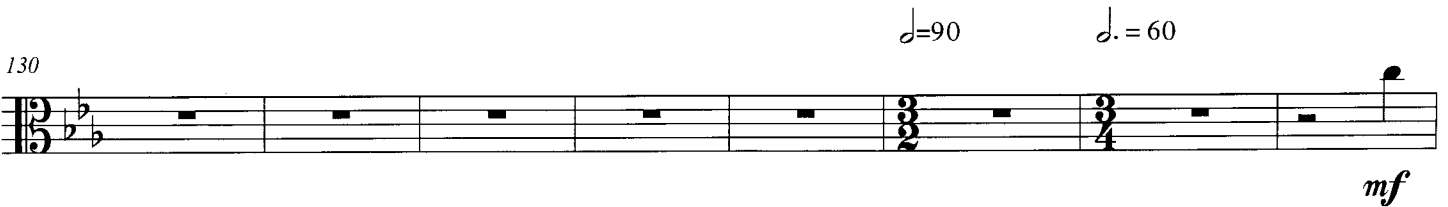
113



122



130



Trombone 1

"Dank sagen wir alle Gott" SWV425

Heinrich Schutz

Bob Reifsnnyder

$\text{♩} = 60$

$\text{♩} = 60$ $\text{♩} = 90$

mf

7

mp *p*

15

mf *mp*

23

mf

31

mp

38

mf *p* *mp* *mf*

$\text{♩} = 90$ $\text{♩} = 60$

46

p *mp* *mf*

$\text{♩} = 90$ $\text{♩} = 60$

53

mf

"Magnificat" SWV426

Heinrich Schutz
Bob Reifsnnyder

♩ = 90

mf mp

6

p mp mf

12

mp p

17

mf

23

mp

29

p

♩ = 60

34

mp

42

p mf

"Magnificat" SWV426

♩ = 90

50

p

57

mp *p* *mp*

♩ = 60

63

mf

70

p

♩ = 90

78

mp

85

p

91

96

mf *mp*

♩ = 60

102

p *mp*

"Magnificat" SWV426

109

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

mp *mf*

115

119

"Freuden-Gesang" SWV 427

from 12 geistliche Gesänge

Heinrich Schutz

♩ = 90

mf

6

mp

12

17

p

22

28

mp

34

♩ = 60

♩ = 90

♩ = 60

39

mf mp

"Freuden-Gesang" SWV 427

♩=90

♩.=60

46

Musical staff 46-52. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music consists of a series of quarter and eighth notes. At measure 52, the time signature changes to 3/4, and the dynamics are marked *p*.

53

Musical staff 53-60. The staff continues with quarter and eighth notes. The dynamics are marked *mp*.

♩=90

61

Musical staff 61-66. The staff features a variety of rhythmic patterns, including sixteenth notes and eighth notes. The dynamics are marked *p*.

67

Musical staff 67-71. The staff contains eighth and sixteenth notes. The dynamics are marked *mp* and *mf*.

72

Musical staff 72-75. The staff concludes with quarter and eighth notes. The piece ends with a double bar line.

Trombone 1 "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

43

mf

49

mp

55

p

61

mp

66

mf

72

Trombone 1

"Das Benedicite" SWV429

from 12 geistliche Gesänge

Heinrich Schutz

Bob Reifsnyder

♩=80

Musical staff 1: Trombone 1 part, measures 1-5. Dynamics: *mf*, *mp*, *p*.

Musical staff 2: Trombone 1 part, measures 6-10. Dynamics: *mf*, *mp*.

Musical staff 3: Trombone 1 part, measures 11-15. Dynamics: *p*, *mf*.

Musical staff 4: Trombone 1 part, measures 16-20. Dynamics: *mp*.

Musical staff 5: Trombone 1 part, measures 21-25. Dynamics: *p*.

Musical staff 6: Trombone 1 part, measures 26-30. Dynamics: *mf*.

Musical staff 7: Trombone 1 part, measures 31-36. Dynamics: *mp*, *p*.

Musical staff 8: Trombone 1 part, measures 37-41. Dynamics: *mf*.

42



"Das Gratias" SWV430

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 90

Musical staff 1: Trombone 1 part, measures 1-4. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *mf*, *mp*.

Musical staff 2: Trombone 1 part, measures 5-8. Key signature: two flats. Time signature: 3/4. Dynamics: *p*.

Musical staff 3: Trombone 1 part, measures 9-15. Key signature: two flats. Time signature: common time. Dynamics: *mp*.

Musical staff 4: Trombone 1 part, measures 16-20. Key signature: two flats. Time signature: common time. Dynamics: *mf*, *mp*.

Musical staff 5: Trombone 1 part, measures 21-25. Key signature: two flats. Time signature: common time. Dynamics: *mp*.

Musical staff 6: Trombone 1 part, measures 26-30. Key signature: two flats. Time signature: 2/4. Dynamics: *p*, *mp*.

Musical staff 7: Trombone 1 part, measures 31-35. Key signature: two flats. Time signature: 2/4. Dynamics: *mf*.

Musical staff 8: Trombone 1 part, measures 36-37. Key signature: two flats. Time signature: common time. Dynamics: *mf*.

Trombone 1

"Christe fac ut sapium" SWV431

from "12 geistliche Gesange"

Heinrich Schutz

Bob Reifsnyder

♩=80



p

5



mp

10



mf

15

