

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

$\text{♩} = 70$



7



13



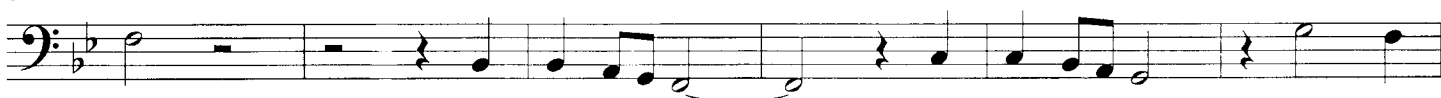
19



25



31



37



43





Bass Trombone

All Ehr und Lob soll Gottes sein" SWV421

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

The musical score is written for Bass Trombone in C major, 4/4 time. It consists of eight staves of music. The first staff begins with a mezzo-forte (*mf*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 6. The third staff starts at measure 11 with a piano (*p*) dynamic. The fourth staff starts at measure 16 with a mezzo-piano (*mp*) dynamic. The fifth staff starts at measure 22. The sixth staff starts at measure 27 with a mezzo-forte (*mf*) dynamic. The seventh staff starts at measure 33 with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The eighth staff starts at measure 38 with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as eighth, quarter, and half notes, rests, and slurs.

43



48



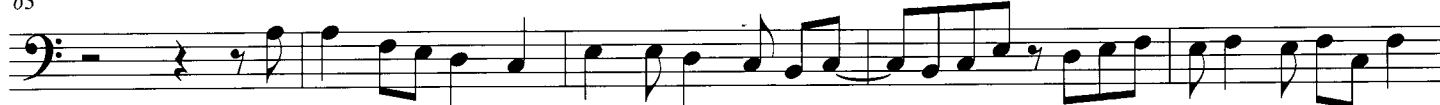
53



58



63



68



73



Bass Trombone

"Ich glaube an einem einigen Gott" SWV422

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnnyder

♩ = 80

mf

6 *mp* *p*

12 *mp* *mf* *mp* *p*

17 *p*

22 *mp*

27 *mf* *p*

34 *mf*

40 *mp* *mf*

45



51



56



61



66



♩ = 80

71



79



Bass Trombone "Unser Herr Jesus Christus" SWV 423

from "12 geistliche Gesange"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

[illegible]

6

6 

12

12

mf

17

17

Musical notation for measure 17, bass clef, B-flat major key signature. The melody consists of eighth and quarter notes with a slur over the first four notes.

23

23

mp *p*

29

29

mp *p* *mp*

35

35

mf *p*

41

41

mp



"Ich danke dem Herrn" SWV424

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩. = 60

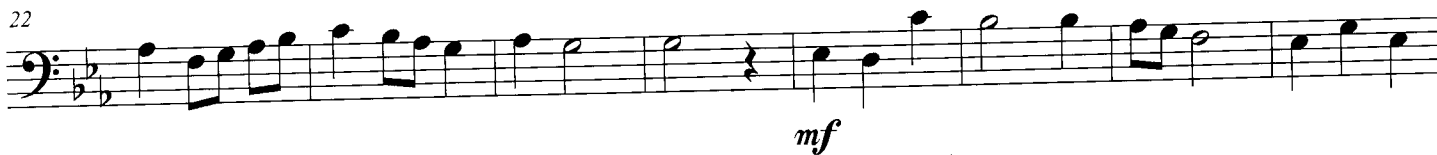
♩. = 60

♩. = 90



♩. = 90

♩. = 60



♩. = 90

♩. = 60



♩. = 90

♩. = 60



♩. = 90

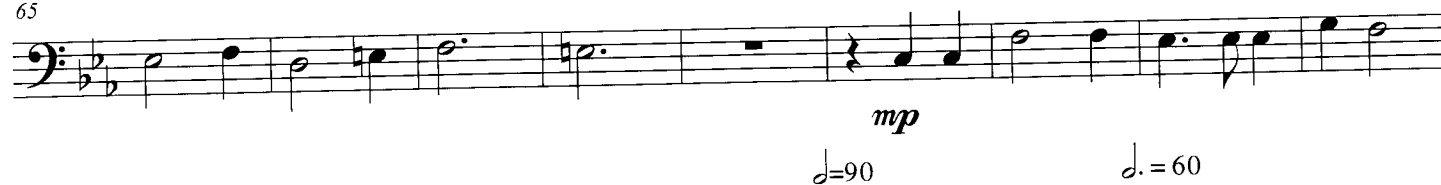
♩. = 60



57



65



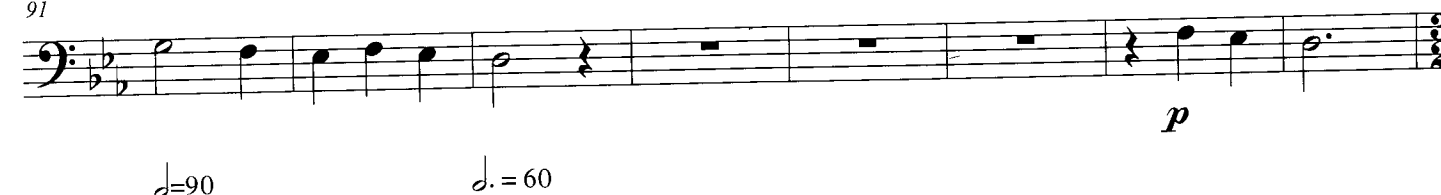
74



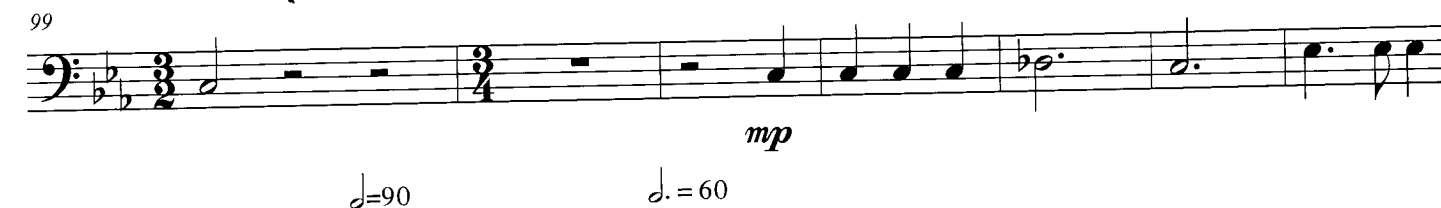
82



91



99



106



113



122



"Ich danke dem Herrn" SWV424

3

$\text{♩} = 90$

$\text{♩} = 60$

130



137



146



155

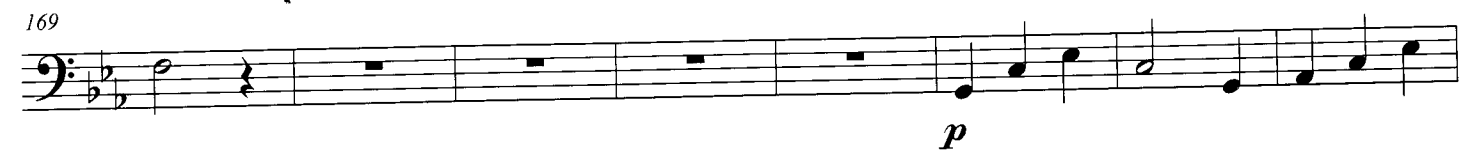


$\text{♩} = 60$

161



169



177



185



Bass Trombone

"Dank sagen wir alle Gott" SWV425

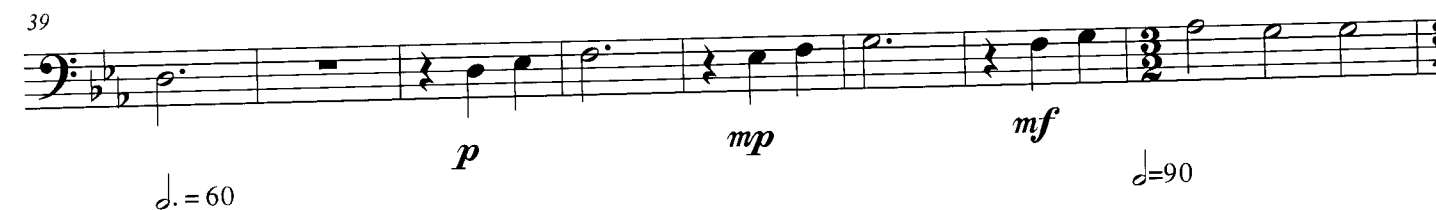
Heinrich Schutz

Bob Reifsnyder

♩. = 60

♩. = 60

♩. = 90



Bass Trombone

"Magnificat" SWV426

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 90$



$\text{♩} = 60$





"Magnificat" SWV426
♩.=60

3

103

103

mp

p

$\text{♩} = 90$

$\text{♩} = 60$

109

[illegible]

p

♩ = 90

114

114

mf

$$mf$$

118

118

The musical notation for the bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line and a final B-flat note.

"Freuden-Gesang" SWV 427

from 12 geistliche Gesänge

Heinrich Schutz

 $\text{♩} = 90$ 

6



11



17



22



28

 $\text{♩} = 60$

35

 $\text{♩} = 90$ $\text{♩} = 60$

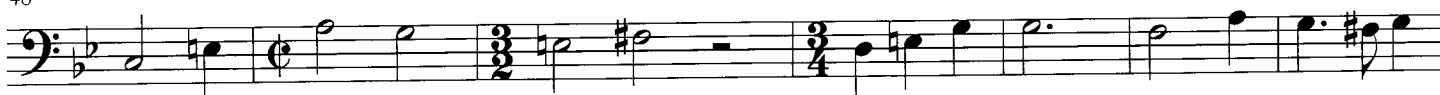
41



"Freuden-Gesang" SWV 427

 $\text{♩} = 90$ $\text{♩} = 60$

48

*p*

55

*mp* $\text{♩} = 90$

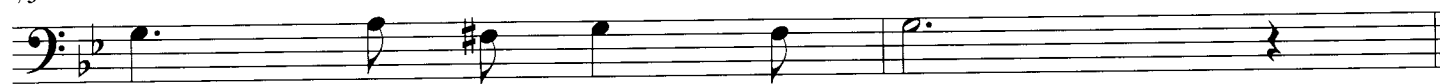
63

*p*

68

*mp**mf*

73



Bass Trombone

"Die Deutsche gemeine Litaney" SWV428

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 90



42

mf

47

mp

52

p

58

63

mp

68

mf

"Das Benedicite" SWV429

from 12 geistliche Gesänge

Heinrich Schutz

Bob Reifsnyder

♩=80

6

11

16

21

26

31

36

mf *mp* *p* *mf* *mp* *p* *mf* *mp* *p*



"Das Gratias" SWV430

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 90$

6

12

17

22

27

32

36

mf *mp* *p* *mp* *mf*

Bass Trombone

"Christe fac ut sapium" SWV431

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

The first staff of music is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (*p*) dynamic marking. The melody starts on a whole note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. The next measure contains a quarter rest, a quarter note D3, and a quarter note E3. The third measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a quarter note B-flat3, a quarter note C4, and a quarter note D4. The fifth measure has a quarter note E4, a quarter note F4, and a quarter note G4. The sixth measure contains a quarter note A4, a quarter note B-flat4, and a quarter note C5. The seventh measure has a quarter note D5, a quarter note E5, and a quarter note F5. The eighth measure contains a quarter note G5, a quarter note A5, and a quarter note B-flat5. The ninth measure has a quarter note C6, a quarter note B-flat5, and a quarter note A5. The tenth measure contains a quarter note G5, a quarter note F5, and a quarter note E5. The eleventh measure has a quarter note D5, a quarter note C5, and a quarter note B-flat4. The twelfth measure contains a quarter note A4, a quarter note G4, and a quarter note F4. The thirteenth measure has a quarter note E4, a quarter note D4, and a quarter note C4. The piece ends with a final whole note G2. The dynamic marking *mp* (mezzo-piano) is placed at the end of the staff.

6

6 

11

11



16

16

