

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 Reifsnnyder

$\text{♩} = 80$

Measures 1-5. Bass clef, B-flat major key signature, common time signature. Dynamics: *p*

6

Measures 6-10. Bass clef, B-flat major key signature, common time signature. Dynamics: *mp*

11

Measures 11-16. Bass clef, B-flat major key signature, common time signature. Dynamics: *mf*

$\text{♩} = 80$

17

Measures 17-24. Bass clef, B-flat major key signature, common time signature. Measure 17 has a 3/4 time signature change. Dynamics: *mp*

25

Measures 25-32. Bass clef, B-flat major key signature, common time signature. Dynamics: *mp*

33

Measures 33-40. Bass clef, B-flat major key signature, common time signature. Dynamics: *mp*

$\text{♩} = 80$

41

Measures 41-47. Bass clef, B-flat major key signature, common time signature. Dynamics: *mp*

48

Measures 48-54. Bass clef, B-flat major key signature, common time signature. Dynamics: *mf*, *mp*

Trombone 1

"Himmel und Erde vergeben" SWV300

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

Musical staff 1, measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music begins with a half note G2, followed by quarter notes A2, B2, and C3. There are rests in measures 3 and 4. The piece concludes with quarter notes B2, A2, and G2. Dynamics markings *mf* are placed below the first and fourth measures.

Musical staff 2, measures 6-11. Measure 6 starts with a quarter rest, followed by quarter notes G2, A2, and B2. Measure 7 has a half note C3. Measure 8 has a quarter note D3, a quarter rest, and a quarter note E3. Measure 9 has quarter notes F3, G3, and A3. Measure 10 has quarter notes B3, C4, and D4. Measure 11 has quarter notes E4, F4, and G4. Dynamics markings *mp* and *mf* are placed below measures 7 and 10 respectively.

Musical staff 3, measures 12-17. Measures 12-14 contain whole rests. Measure 15 has quarter notes G2, A2, and B2. Measure 16 has quarter notes C3, D3, and E3. Measure 17 features a sixteenth-note triplet: G2, A2, B2. Dynamics marking *mp* is placed below measure 16.

Musical staff 4, measures 18-22. Measures 18-19 contain whole rests. Measure 20 has quarter notes G2, A2, and B2. Measure 21 has a sixteenth-note triplet: C3, D3, E3. Measure 22 has quarter notes F3, G3, and A3. Dynamics markings *mp*, *mf*, and *mp* are placed below measures 20, 21, and 22 respectively.

Musical staff 5, measures 23-26. Measures 23-24 feature a sixteenth-note triplet: G2, A2, B2. Measure 25 has quarter notes C3, D3, and E3. Measure 26 has quarter notes F3, G3, and A3. Dynamics marking *mf* is placed below measure 25.

Musical staff 6, measures 27-29. Measure 27 has a half note G2. Measure 28 has a half note A2. Measure 29 has a half note B2.

Trombone 1 "Nun komm der Heiden, Heiland" SWV301

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

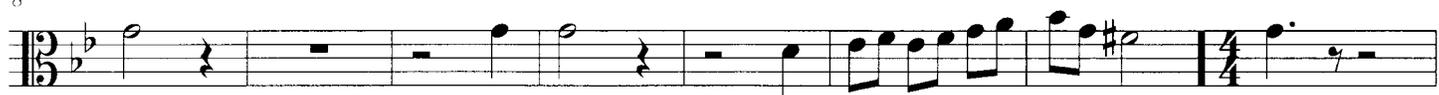
$\text{♩} = 40$



p

$\text{♩} = 80$

8



mp

16



p

22



p

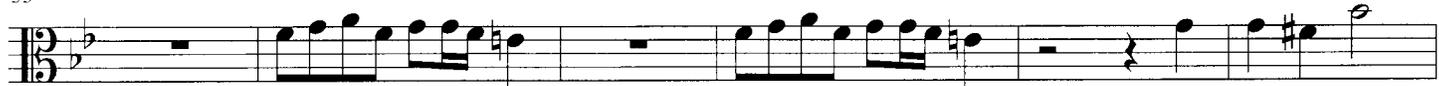
mp

27



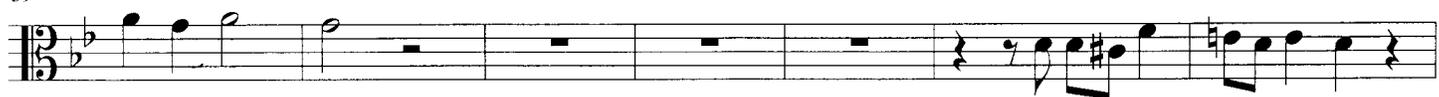
p

33



mp

39



mf

46



51



Trombone 1

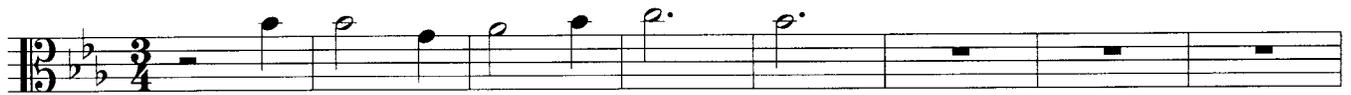
"Ein Kind ist uns geboren" SWV302

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$



p

9



p

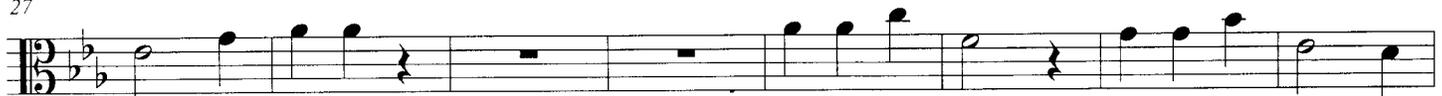
mf

18



mf

27



mf

$\text{♩} = 100$

35



mp

$\text{♩} = 70$

41



mp

mf

$\text{♩} = 100$

48



$\text{♩} = 70$

55



mp

"Ein Kind ist uns geboren" SWV302

♩=100

63

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time signature. Measures 63-71. Dynamics: *p*

68

Musical staff 2: Bass clef, B-flat major key signature, 4/4 time signature. Measures 72-76. Dynamics: *mp*

72

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time signature. Measures 77-82. Dynamics: *mf*

77

Musical staff 4: Bass clef, B-flat major key signature, 4/4 time signature. Measures 83-87. Dynamics: *mf*

83

Musical staff 5: Bass clef, B-flat major key signature, 4/4 time signature. Measures 88-92. Dynamics: *mf*

88

Musical staff 6: Bass clef, B-flat major key signature, 4/4 time signature. Measures 93-96. Dynamics: *mf*

Trombone 1

"Wir glauben all an einem Gott" SWV303

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 90$

mp *mp*

6

mp

12

p *mp*

19

mp

24

mf *mp*

31

mf

$\text{♩} = 60$

37

p

$\text{♩} = 90$

44

mf

49

mp *mf*

55

mp *mp*

60

p

Trombone 1

"Siehe, mein Fürsprecher ist im Himmel" SWV304

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

mp

6

p

12

mf

18

mp *mp*

23

mp *mf*

28

mp *mp*

34

p

Trombone 1

"Veni, Sancte Spiritus" SWV328

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

♩ = 100

The musical score is written for Trombone 1 in a single system with eight staves. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a tempo marking of quarter note = 100. The dynamics are marked as follows: *mf* (measures 1-4), *mp* (measures 5-10), *mf* (measures 11-16), *mp* (measures 17-22) and *p* (measures 23-28), *mp* (measures 29-34), *p* (measures 35-40), *mf* (measures 41-46), and *p* (measures 47-48). The notation includes various rhythmic values, slurs, and articulation marks.

"Veni, Sancte Spiritus" SWV328

47

mp

♩=60

53

mf

"Ist Gott für uns" SWV329

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

Musical staff 1: Measures 1-7. Bass clef, one flat, common time. Dynamics: *mp*

8

Musical staff 2: Measures 8-14. Bass clef, one flat, common time. Dynamics: *mf*

15

Musical staff 3: Measures 15-21. Bass clef, one flat, common time. Dynamics: *p*, *mp*, *mf*

22

Musical staff 4: Measures 22-28. Bass clef, one flat, common time. Dynamics: *p*

29

Musical staff 5: Measures 29-35. Bass clef, one flat, common time. Dynamics: *p*

36

Musical staff 6: Measures 36-41. Bass clef, one flat, common time. Dynamics: *mp*, *p*

42

Musical staff 7: Measures 42-48. Bass clef, one flat, common time. Dynamics: *mf*, *mp*

49

Musical staff 8: Measures 49-55. Bass clef, one flat, common time. Dynamics: *p*, *mp*

55



mp

59

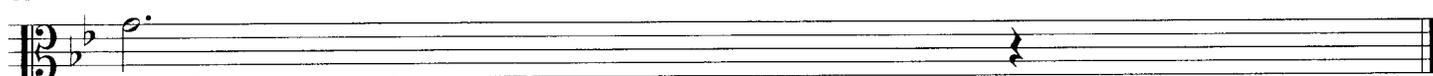


63



mf

68



50

mf

57

mp *p*

63

70

Trombone 1

"Die Stimme des Herren" SWV331

from "Kleine geistliche Konzerte"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 60$

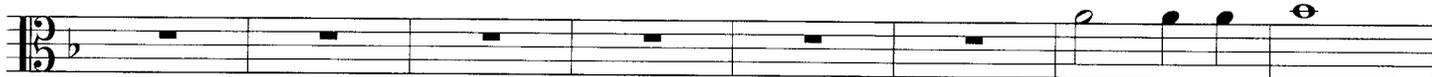


mp

$\text{♩} = 60$



16



p

$\text{♩} = 60$

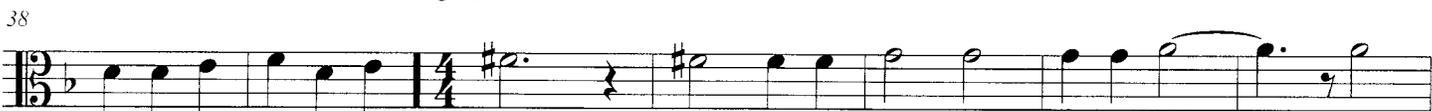


30



mp

$\text{♩} = 60$



mf

$\text{♩} = 60$



mp

$\text{♩} = 60$



mf

51



mp

$\text{♩} = 60$

59



p

65



mp

mp

71



mf

mp

78



p

84



p

90



mp

96



mf

103

