SELECTIONS

From the

12 Geistliche Gesange 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 Renaisance 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.

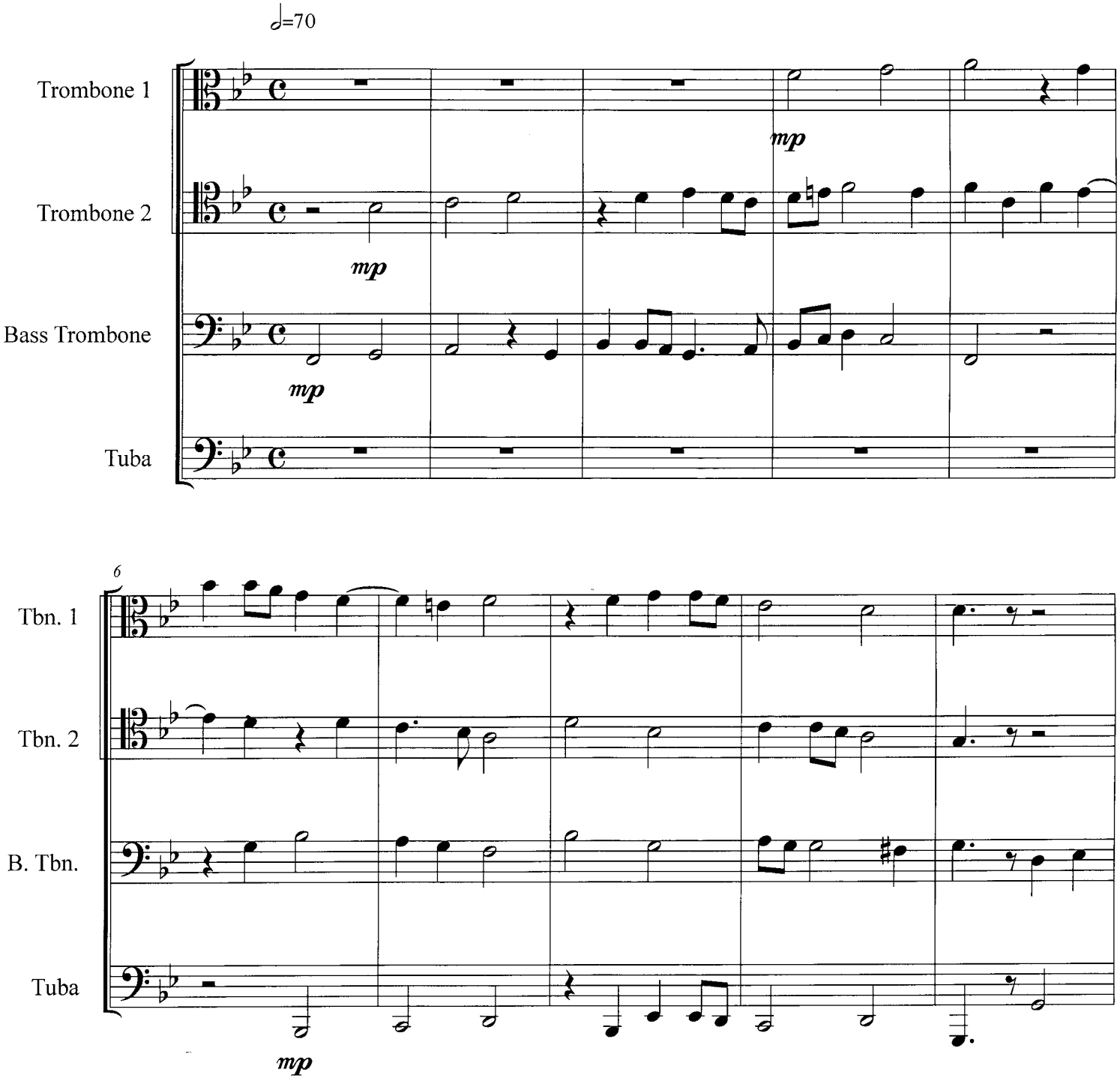
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Score

"Kyrie Gott Vater in Ewigkeit" SWV420

from "12 geistliche Gesange"

Heinrich Schutz



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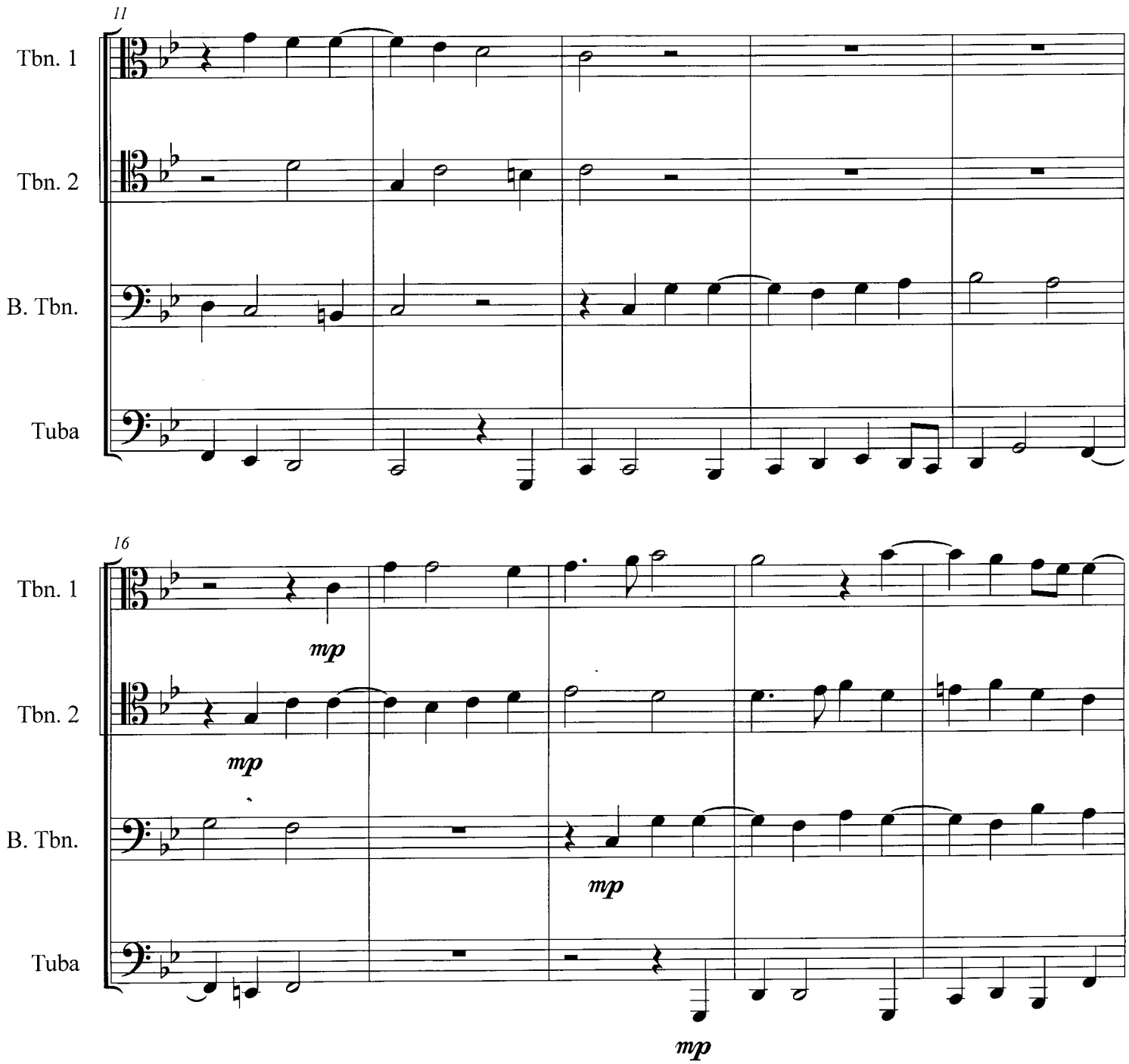
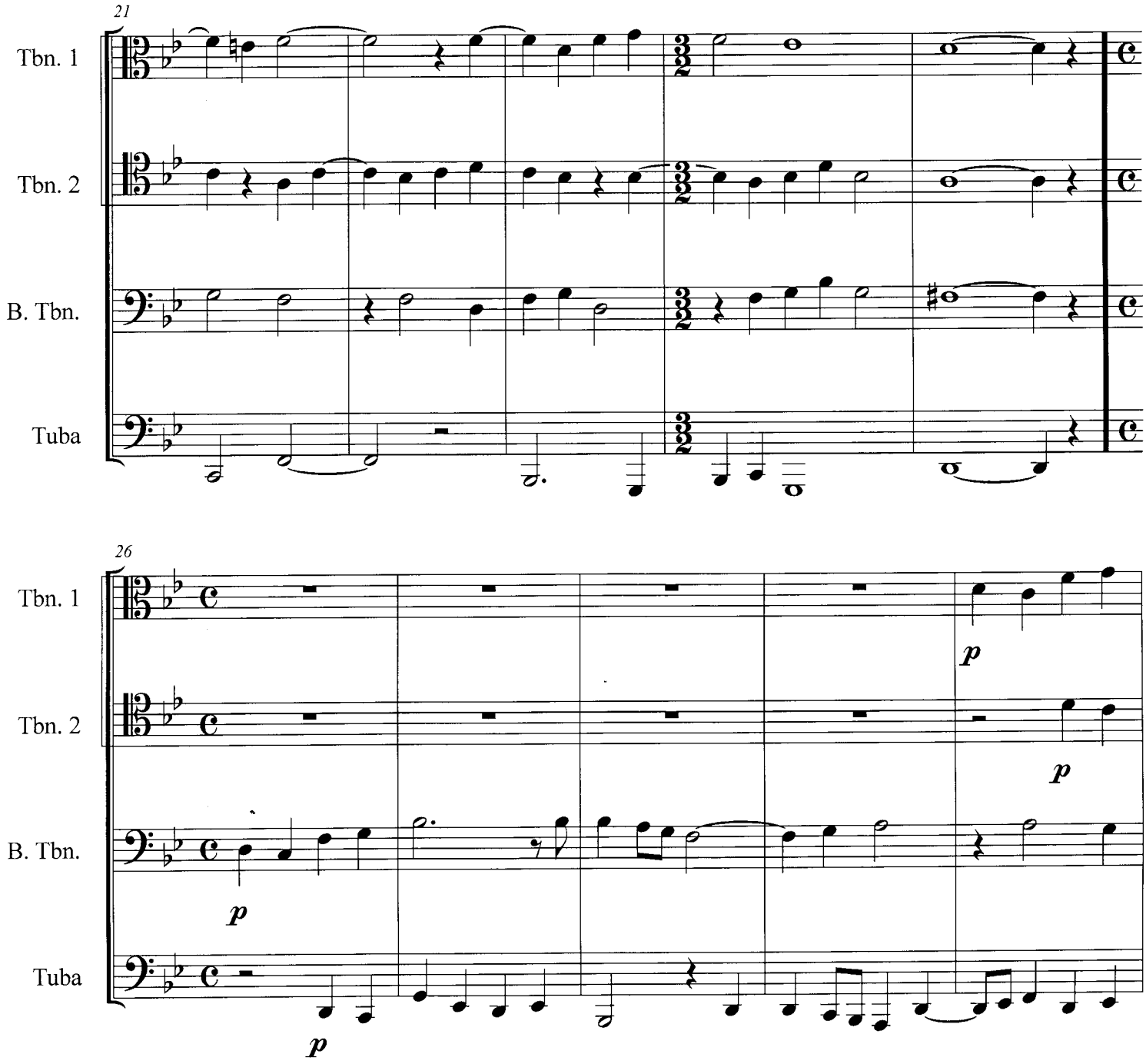
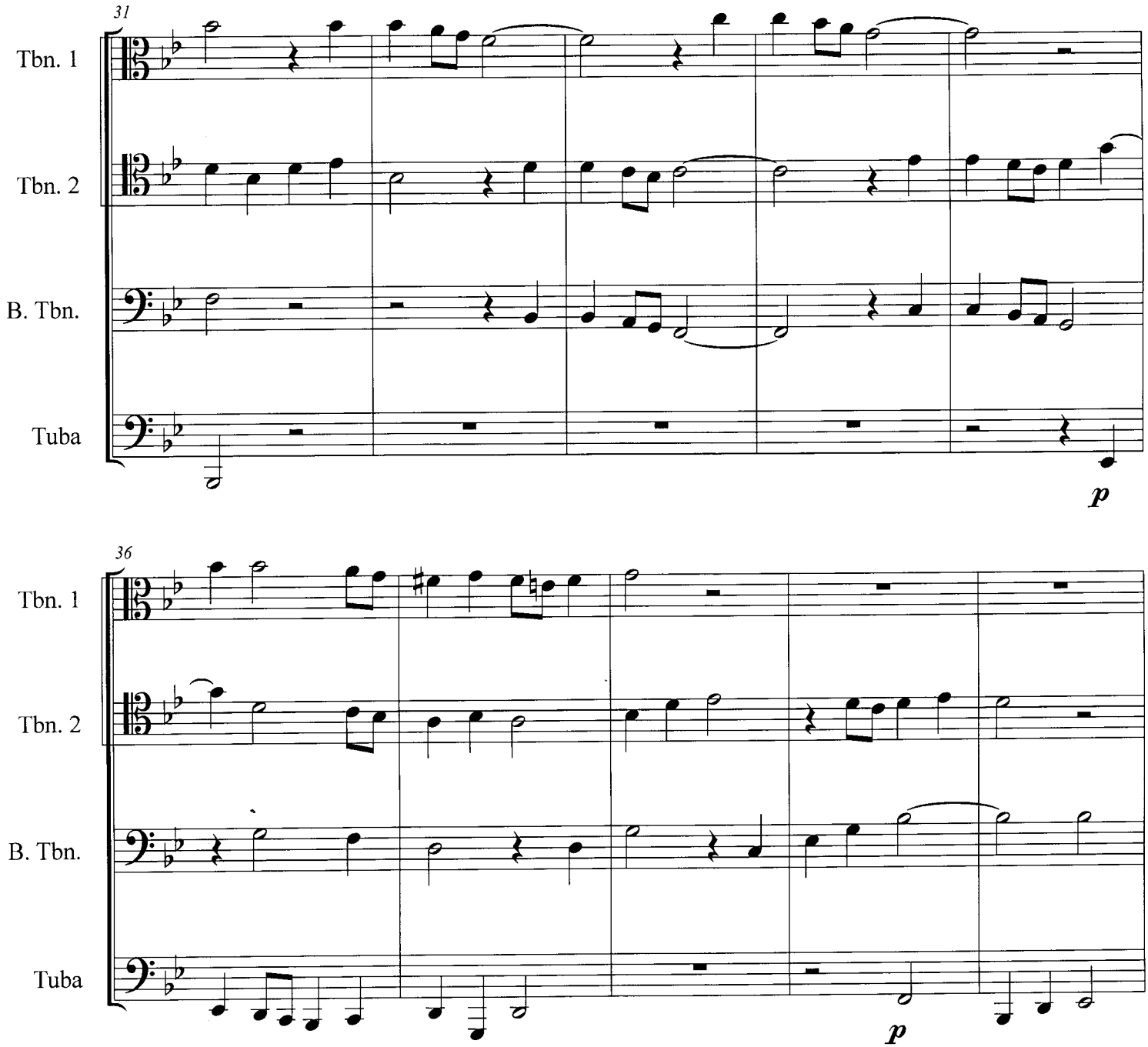
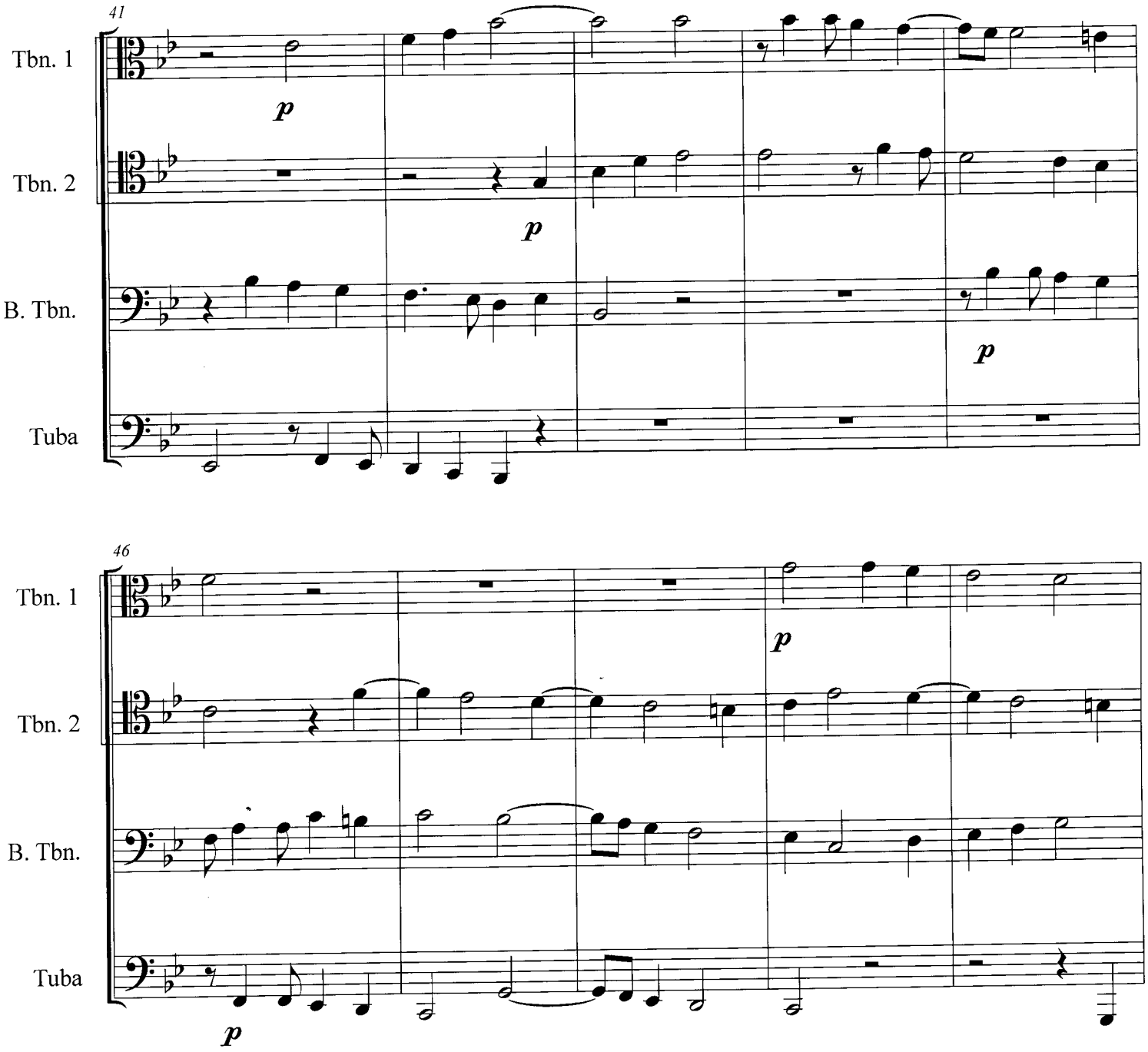
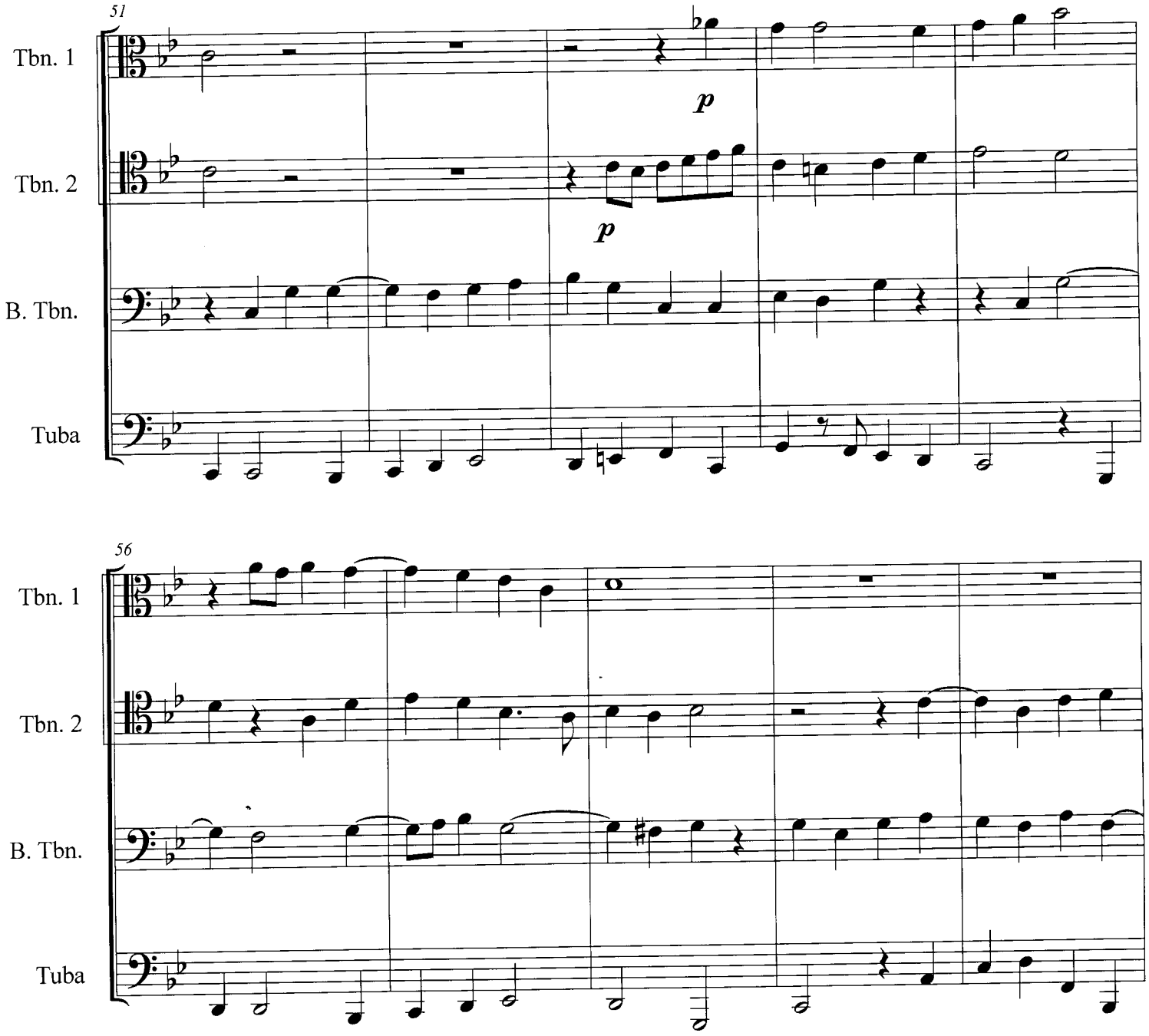
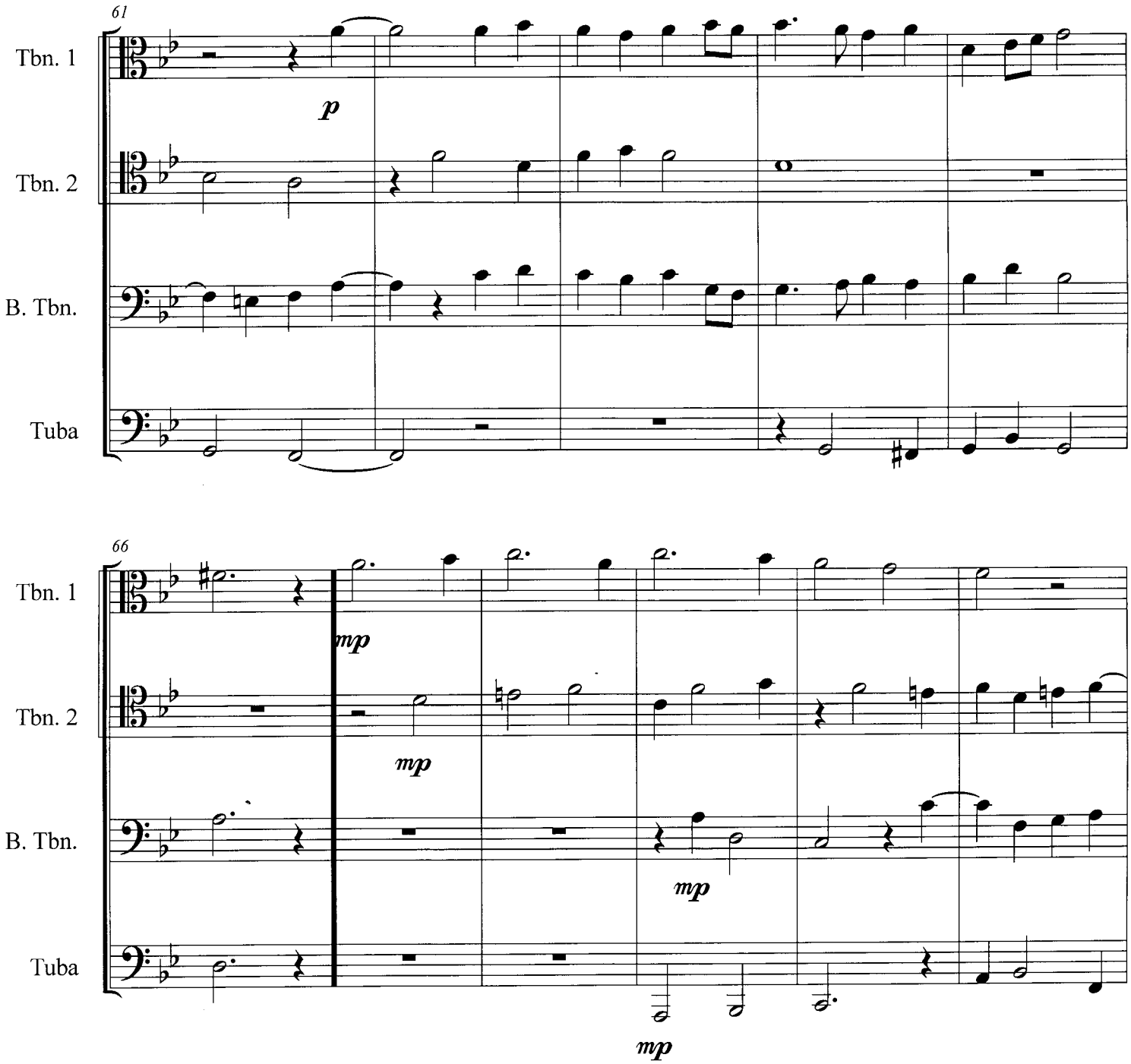

11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
16
Tbn. 1
mp
Tbn. 2
mp
B. Tbn.
mp
Tuba
mp

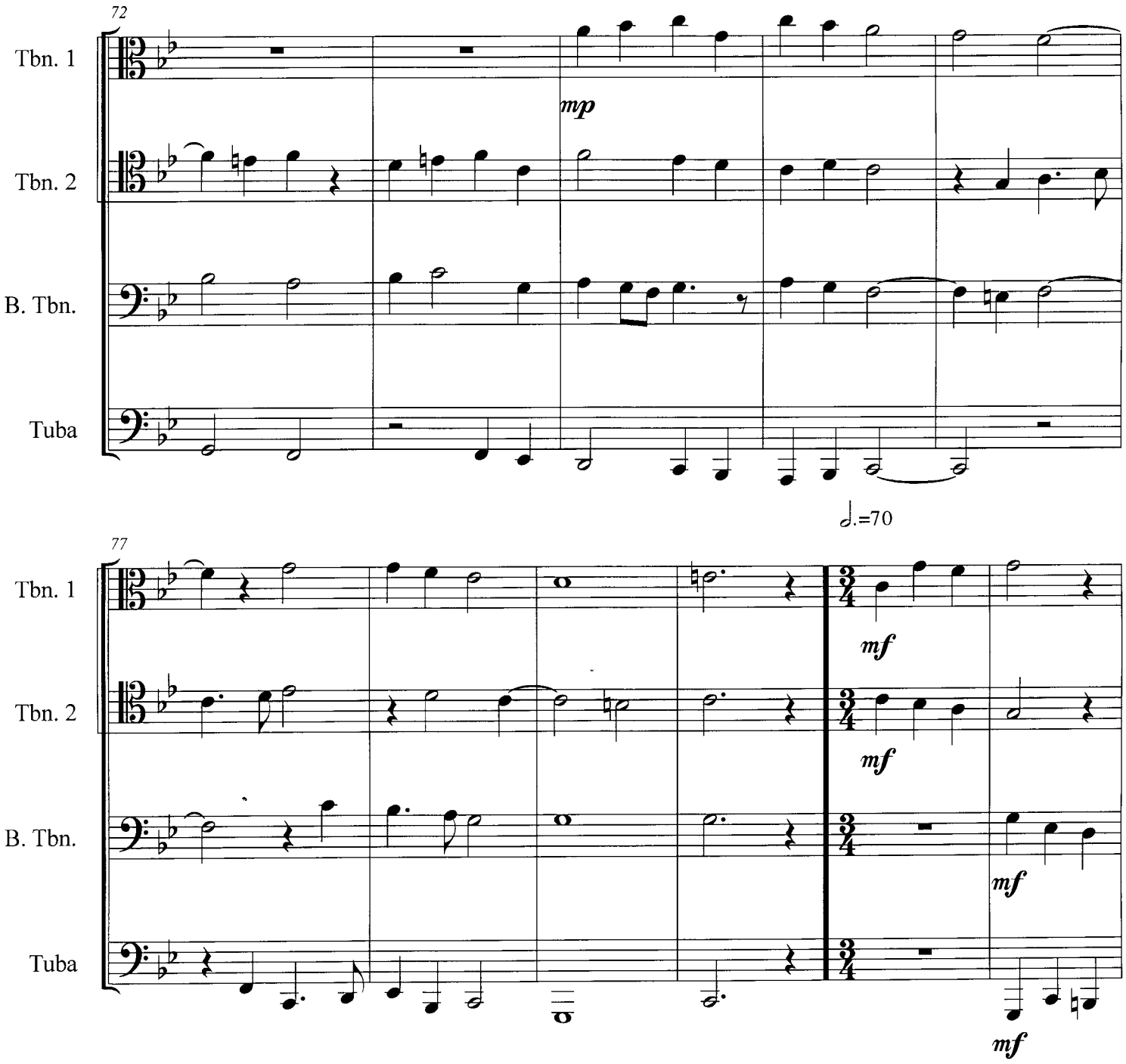

21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p

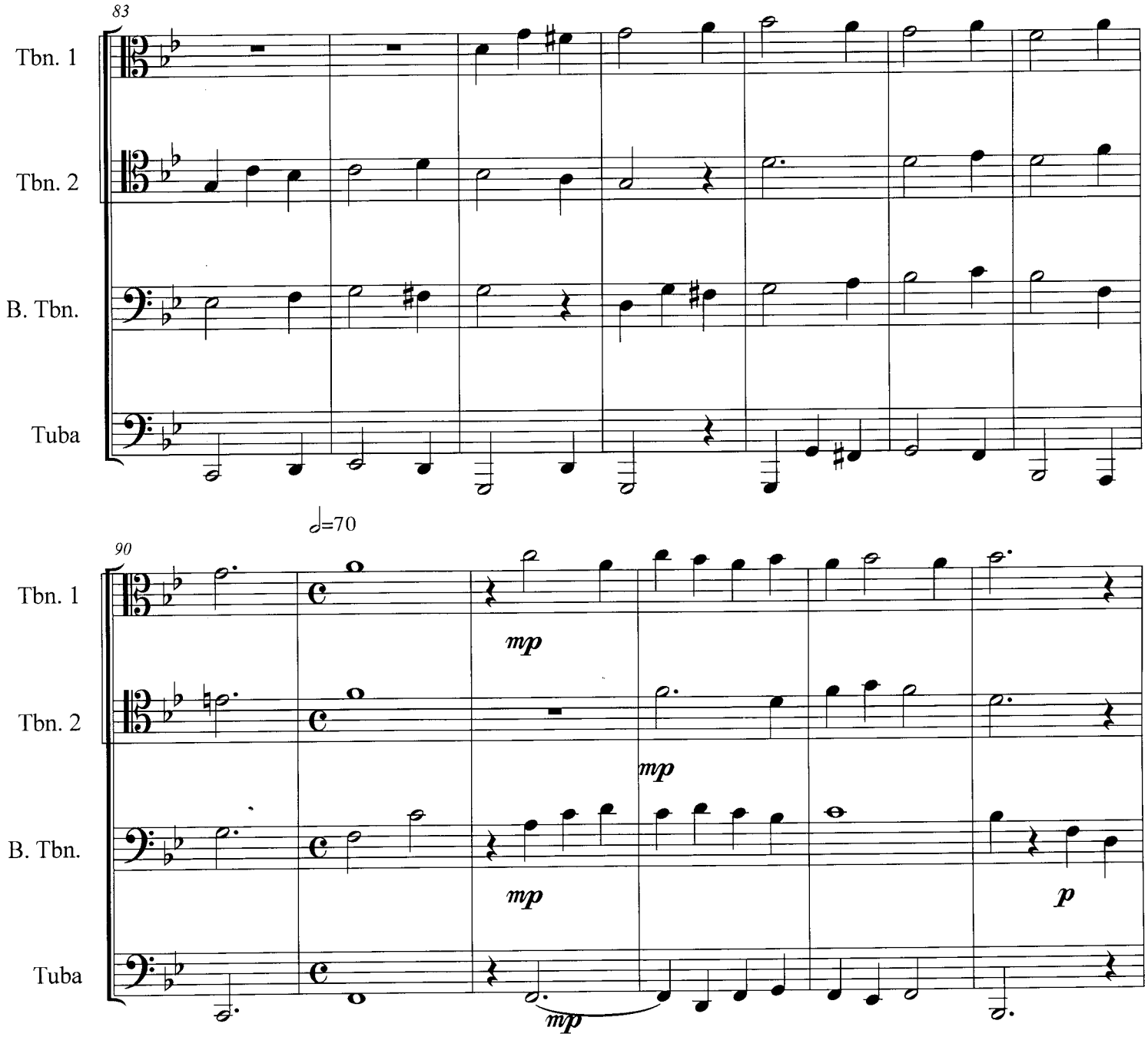

31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p

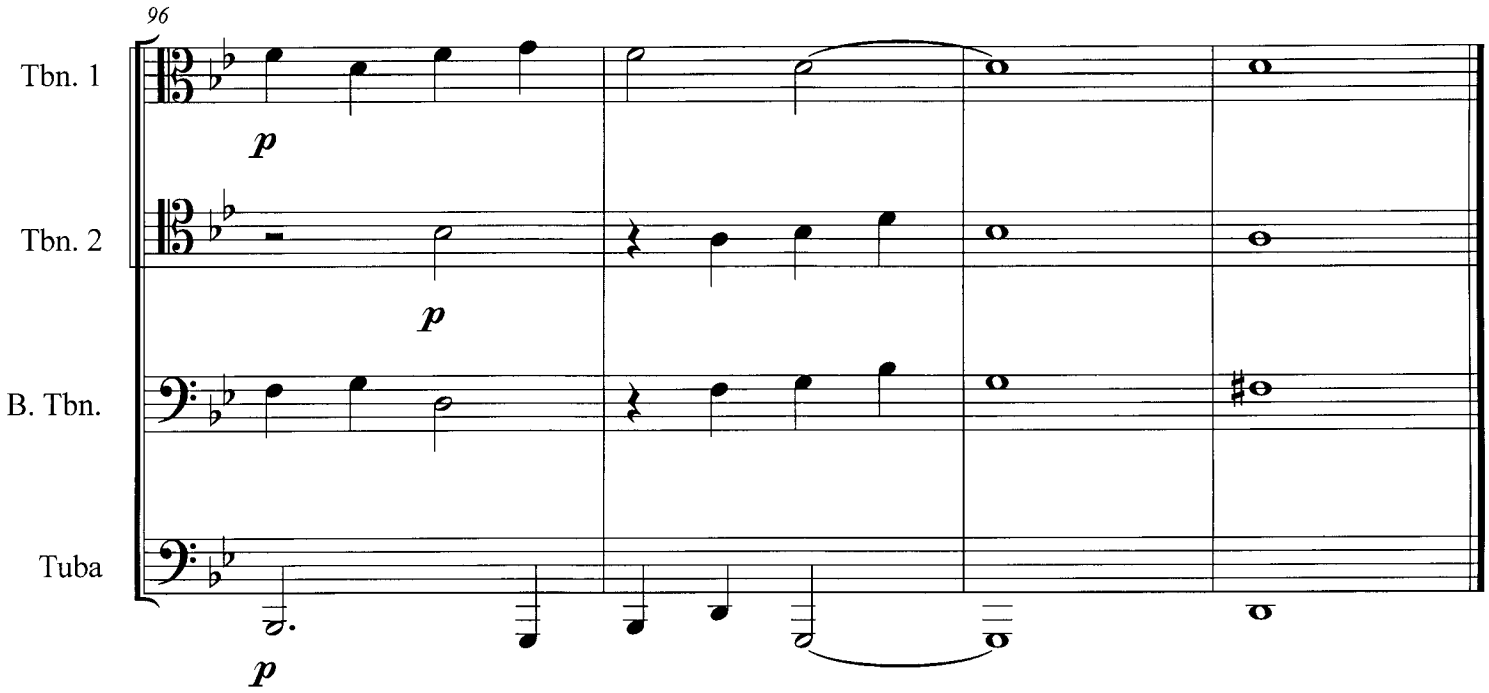

41
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
46
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


51
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
56
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


61
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp


72
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
77
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


83
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
90
𝅗𝅥=70
mp
mp
mp
p
mp


96
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p

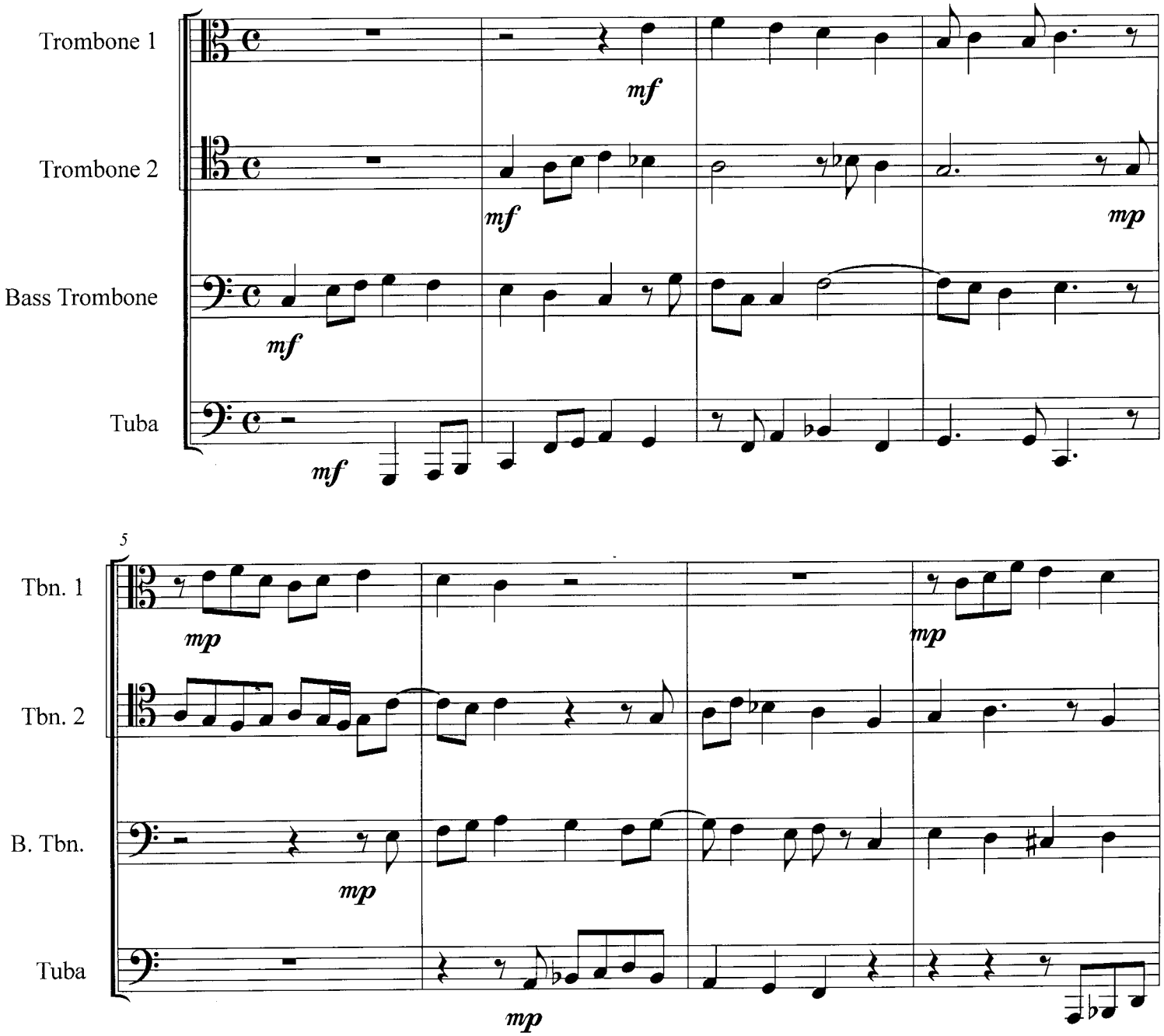
Score

"All Ehr und Lob soll Gottes sein" SWV421

from "12 geistliche Gesange"

Heinrich Schutz
Bob Reifsnyder

♩ = 80



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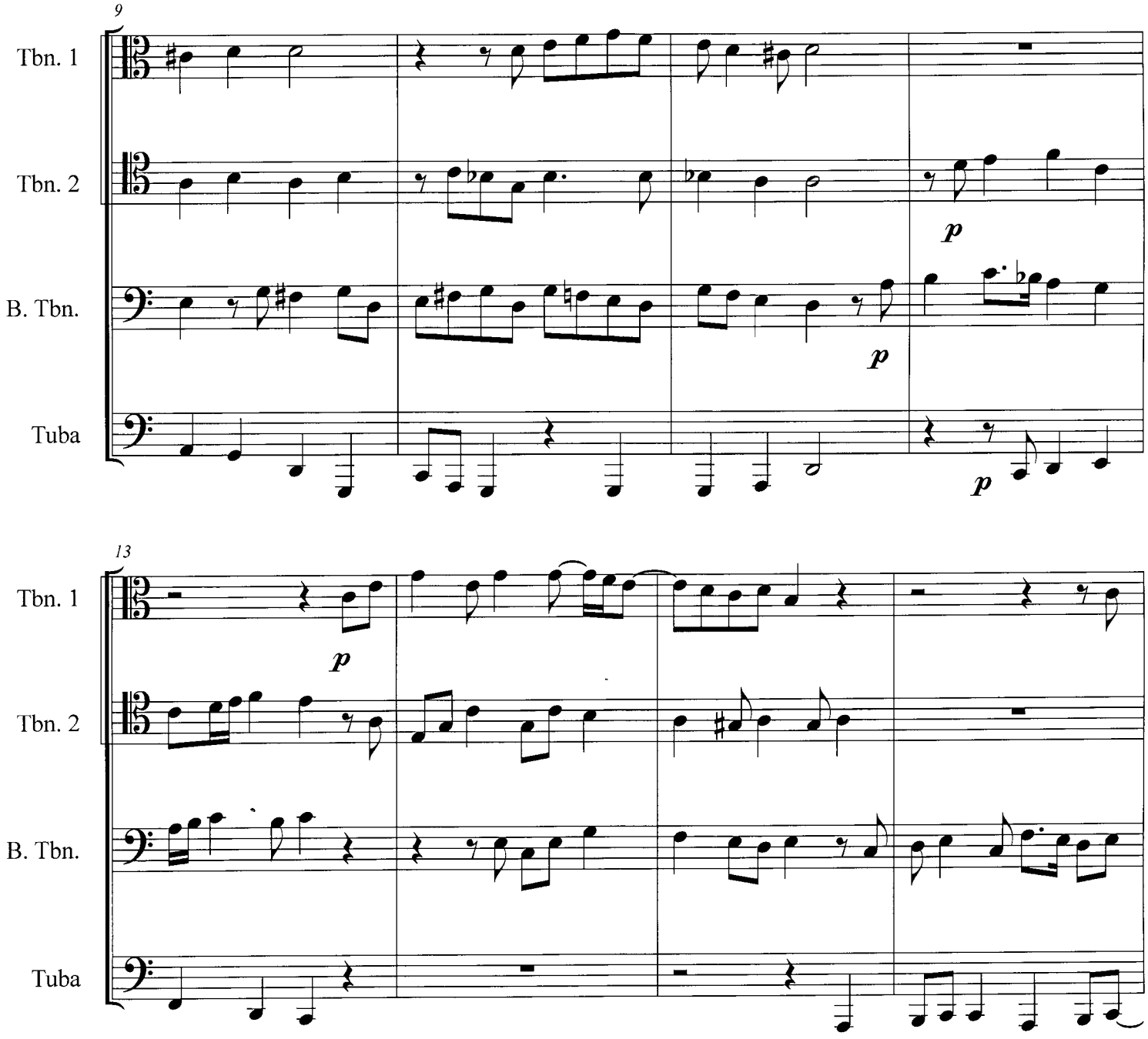
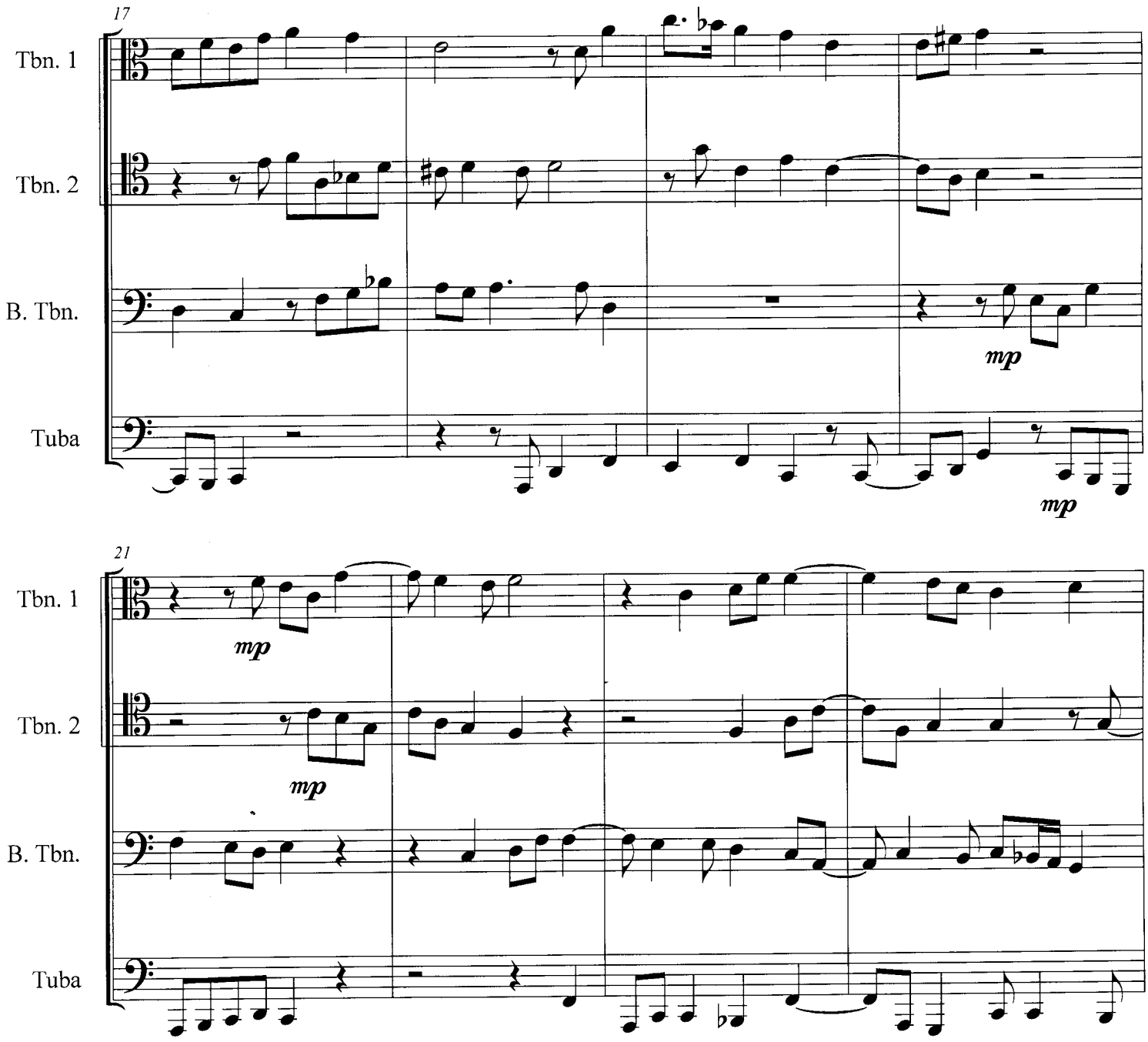
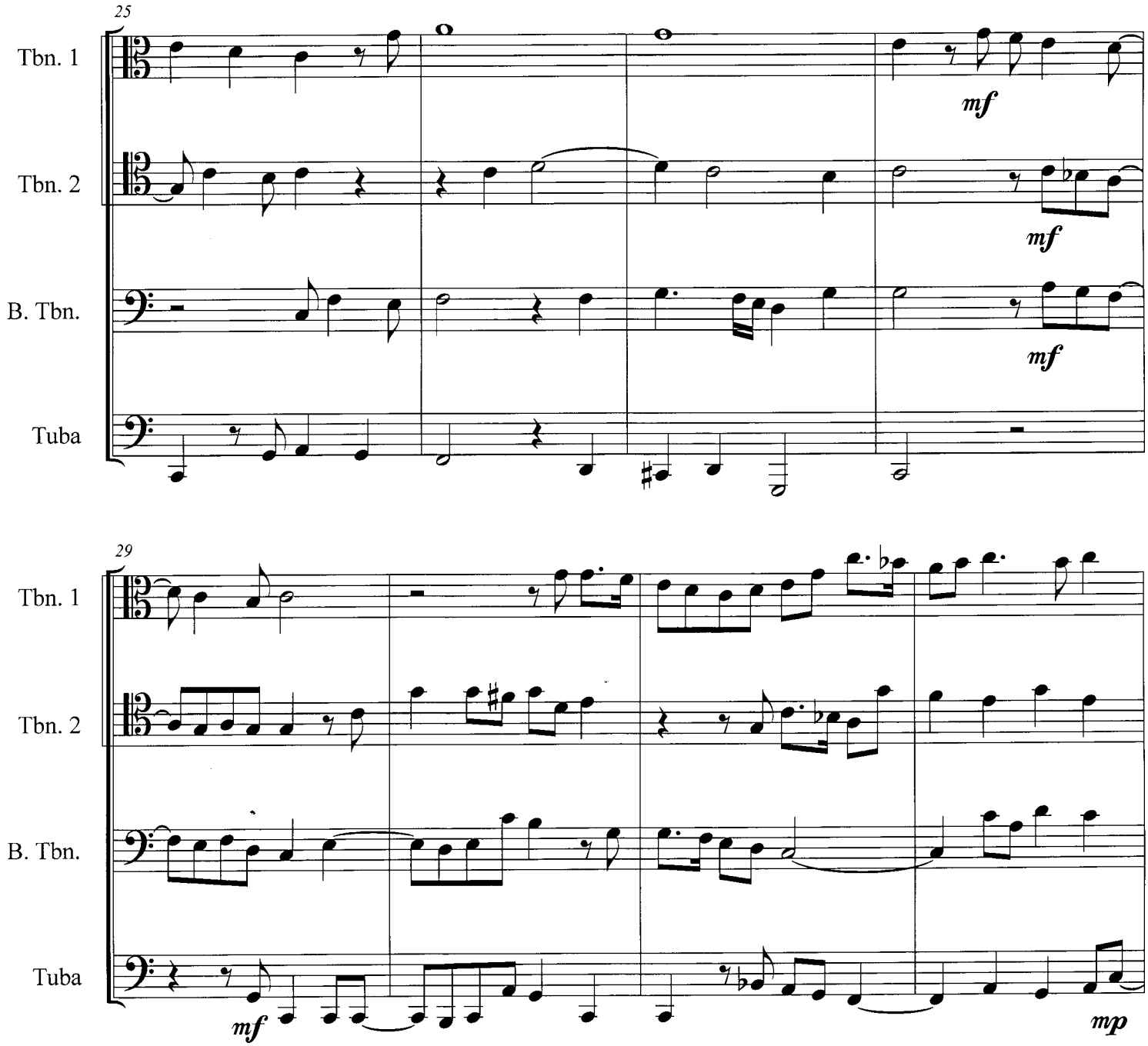
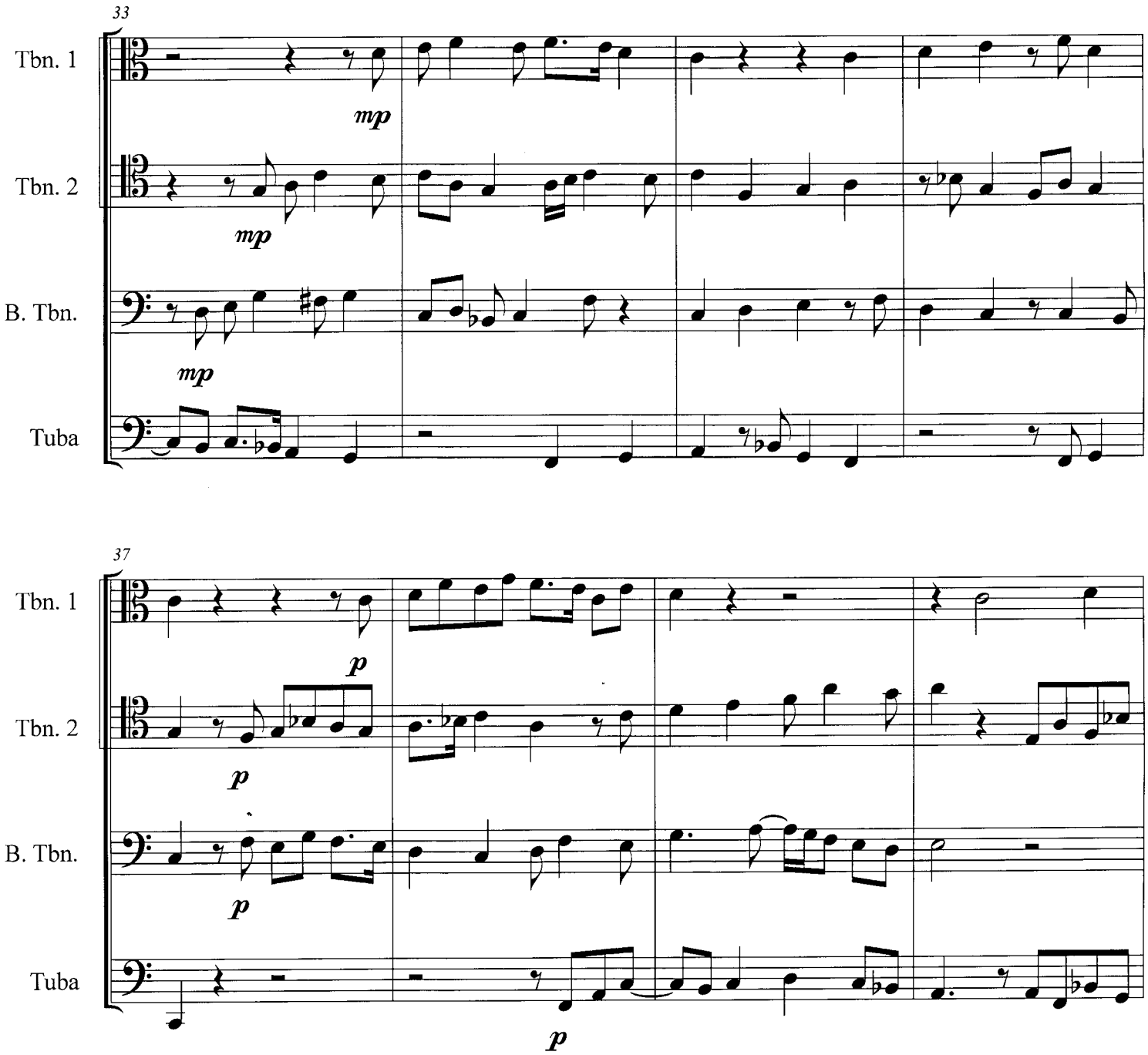
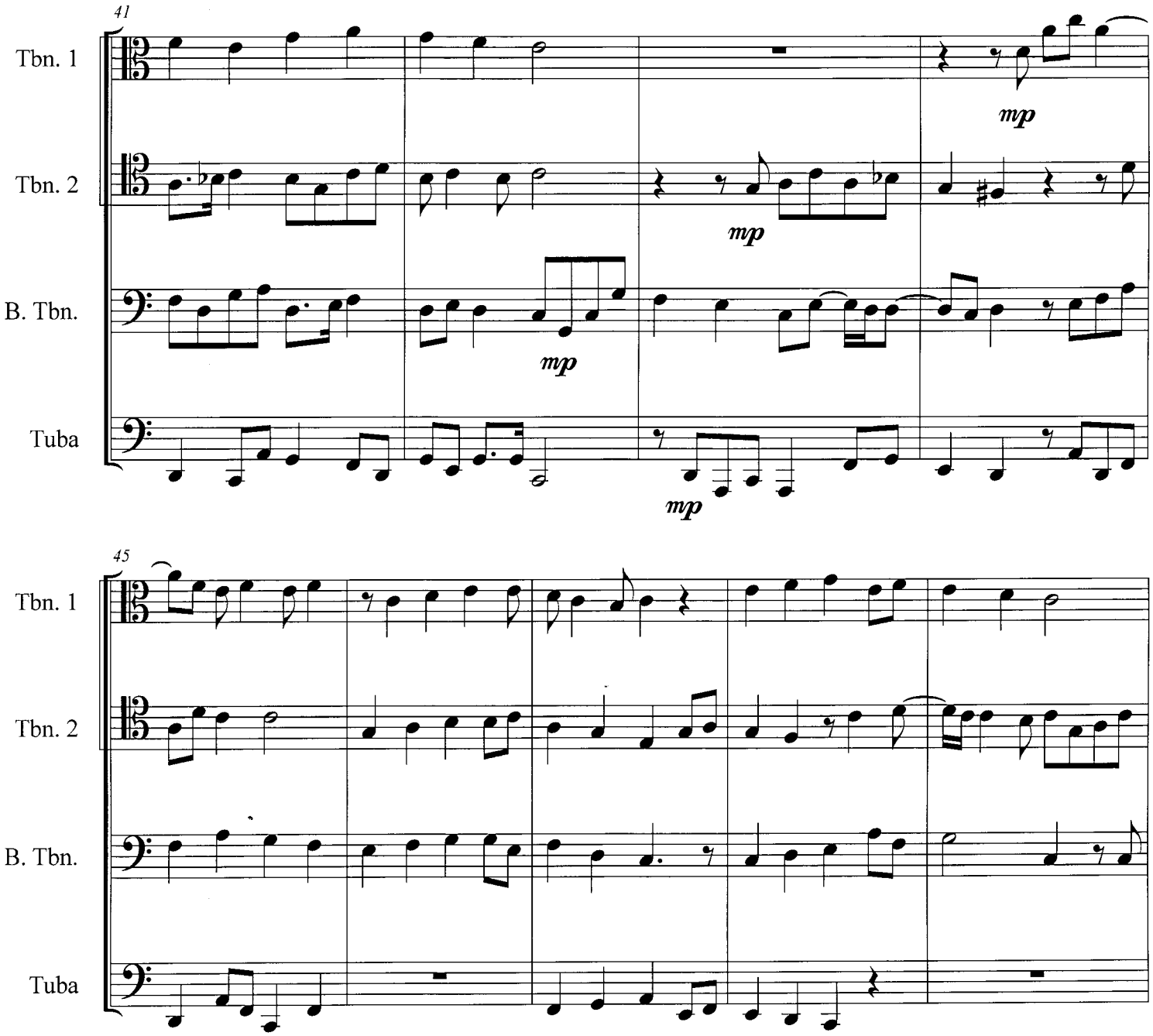
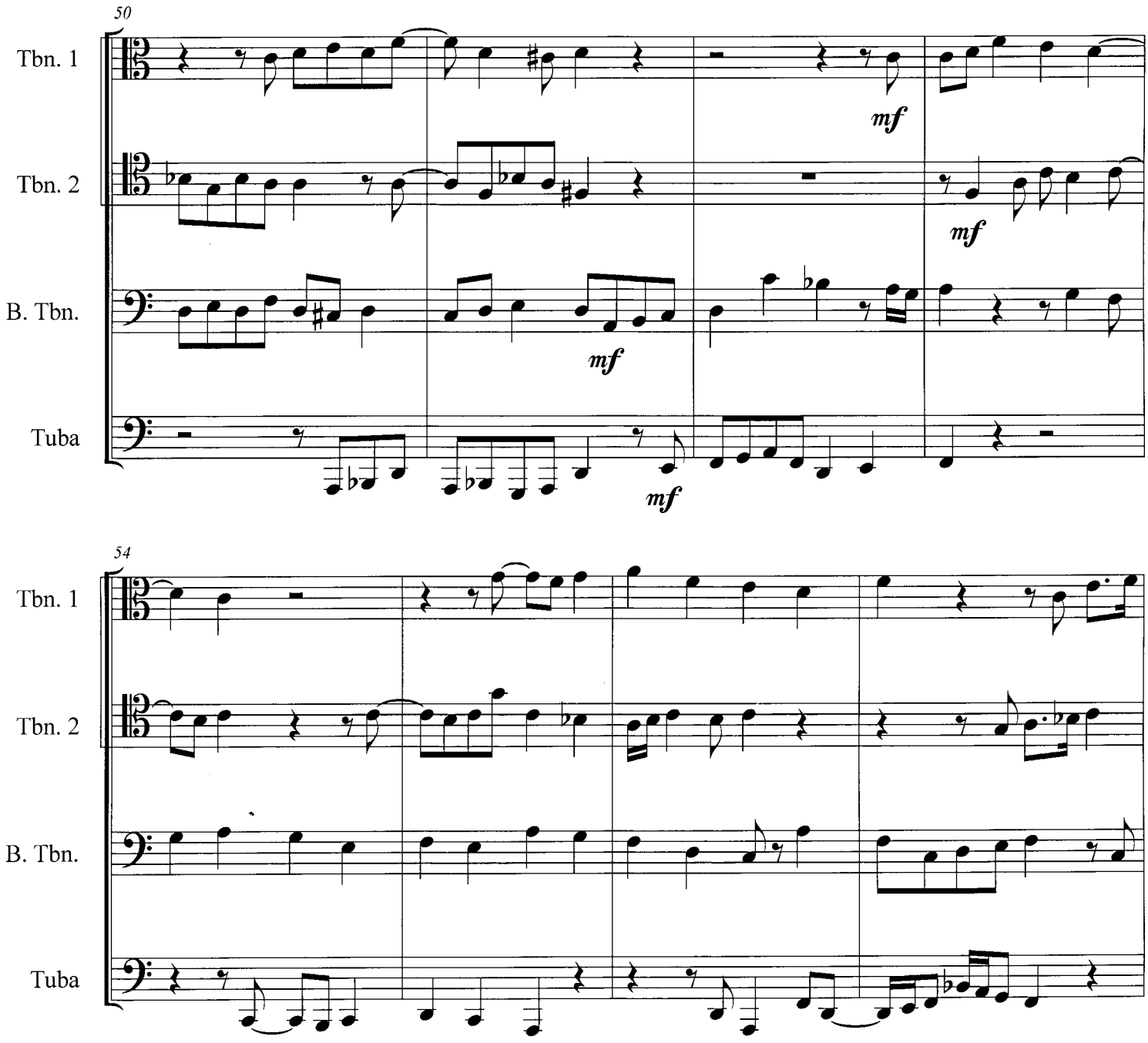

9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p

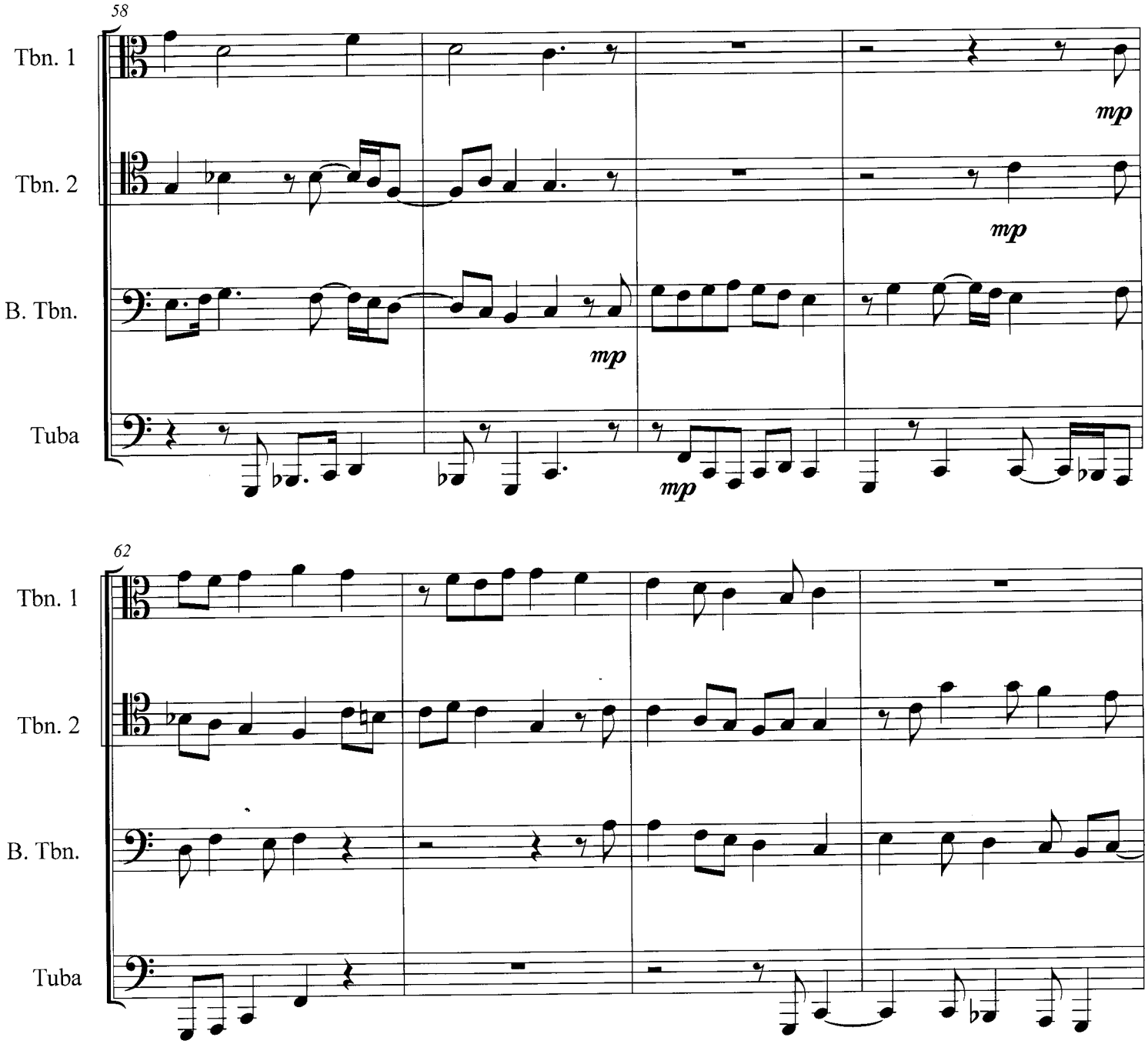

17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp

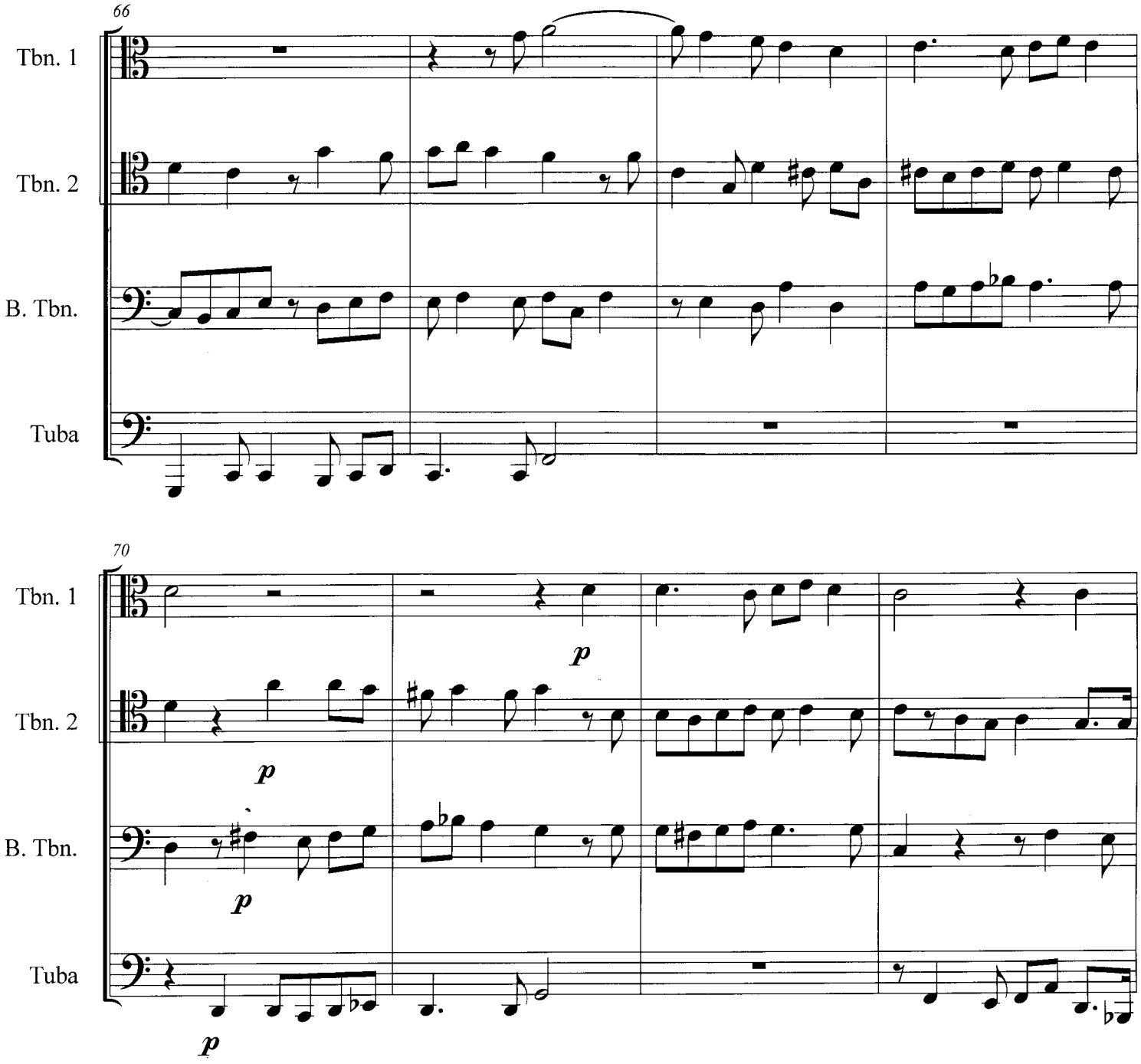

25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp

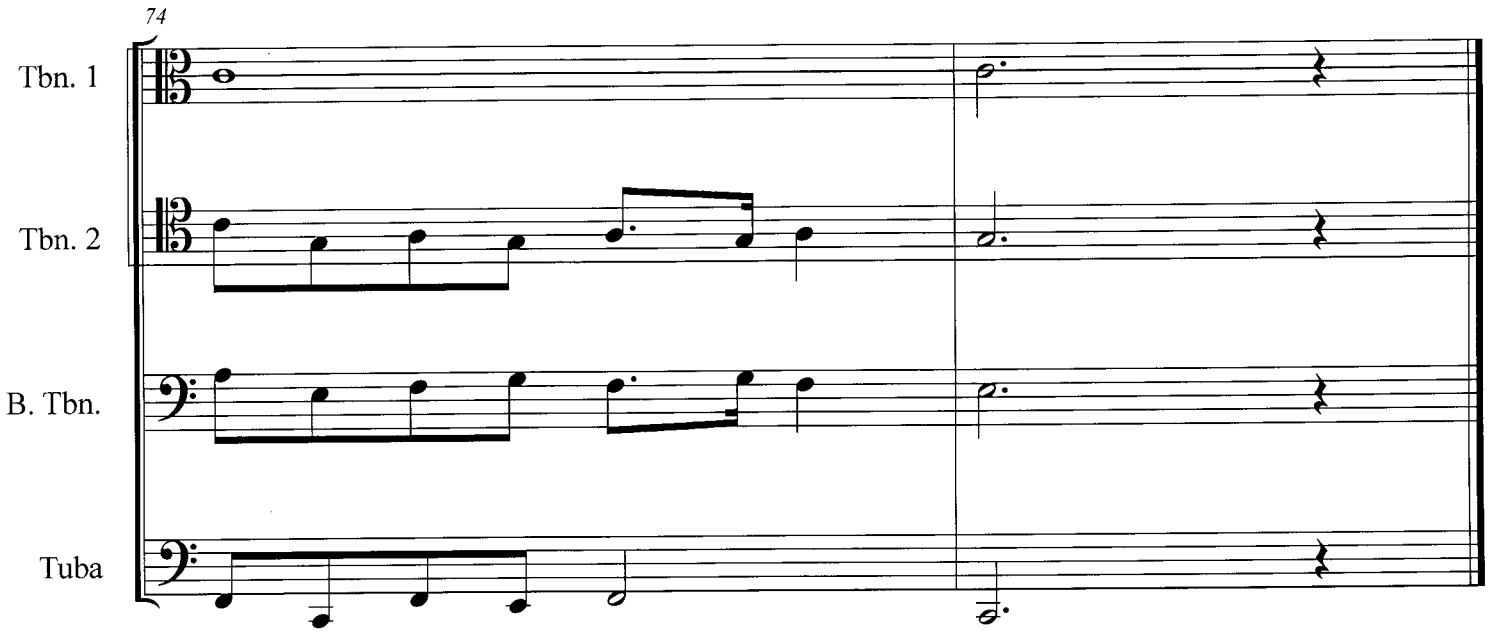

33
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p


41
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
45
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


50
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
54
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


58
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
62
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
70
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p

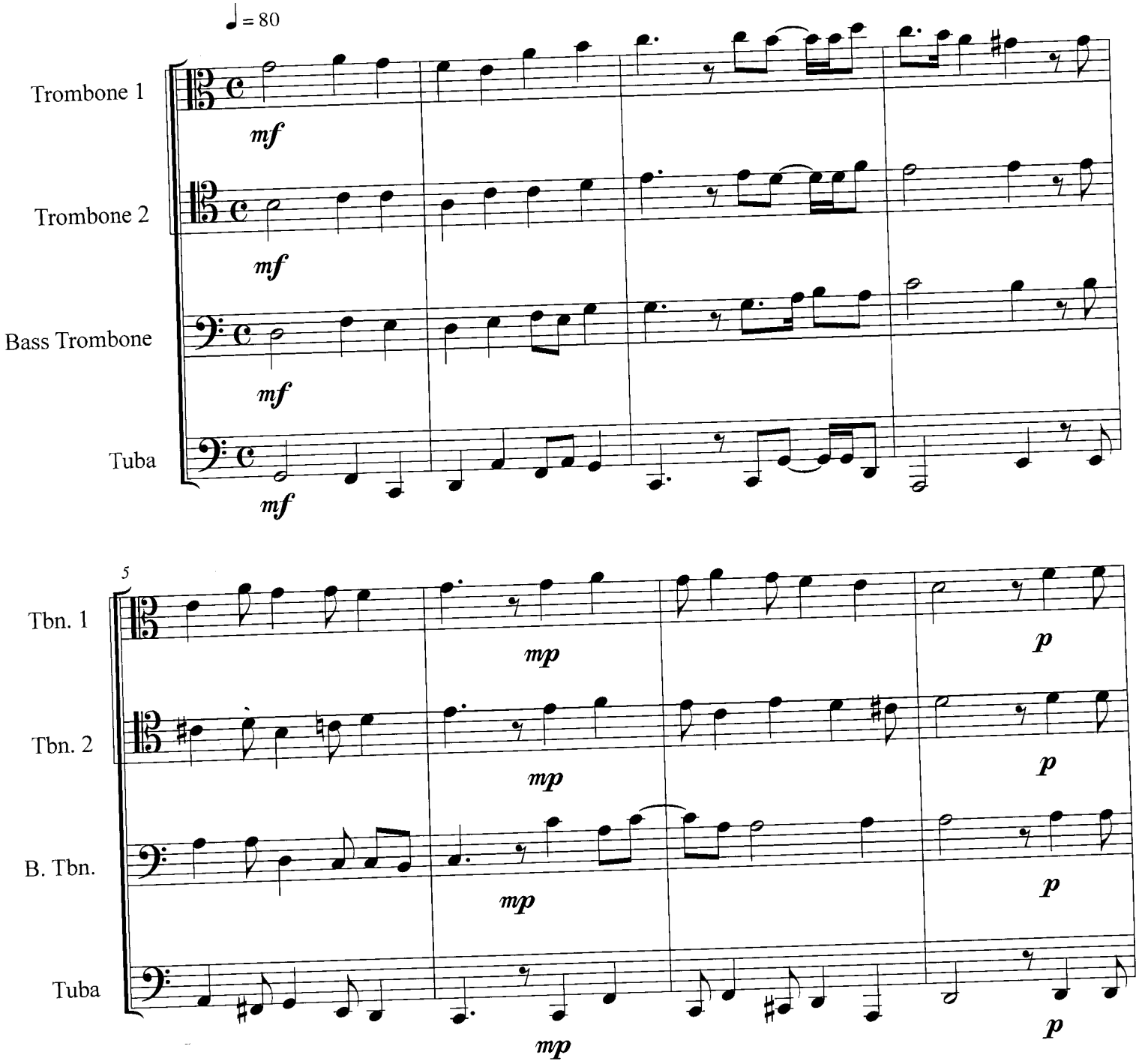

74
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Ich glaube an einem einigen Gott" SWV422

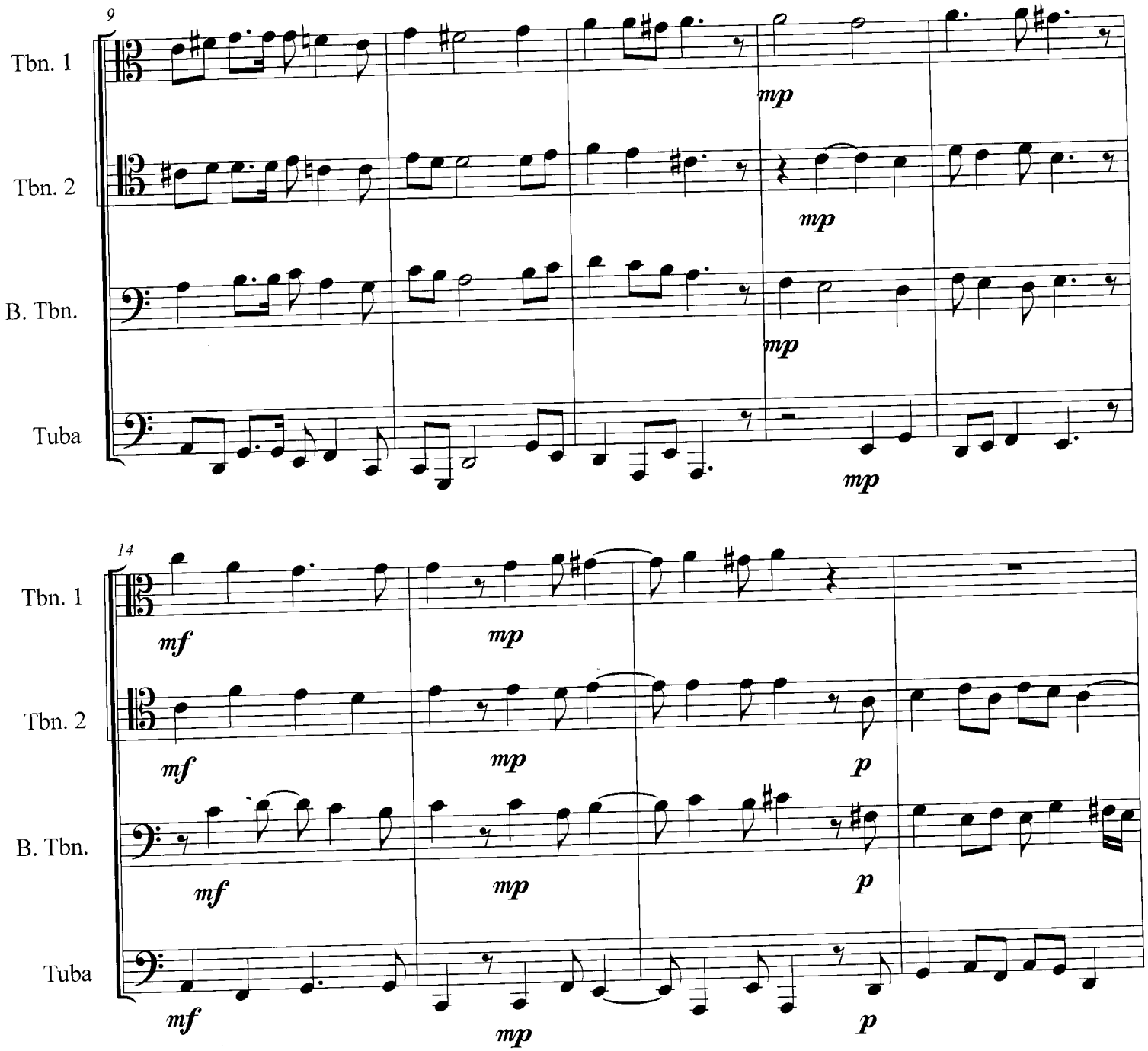
from "12 geistliche Gesange"

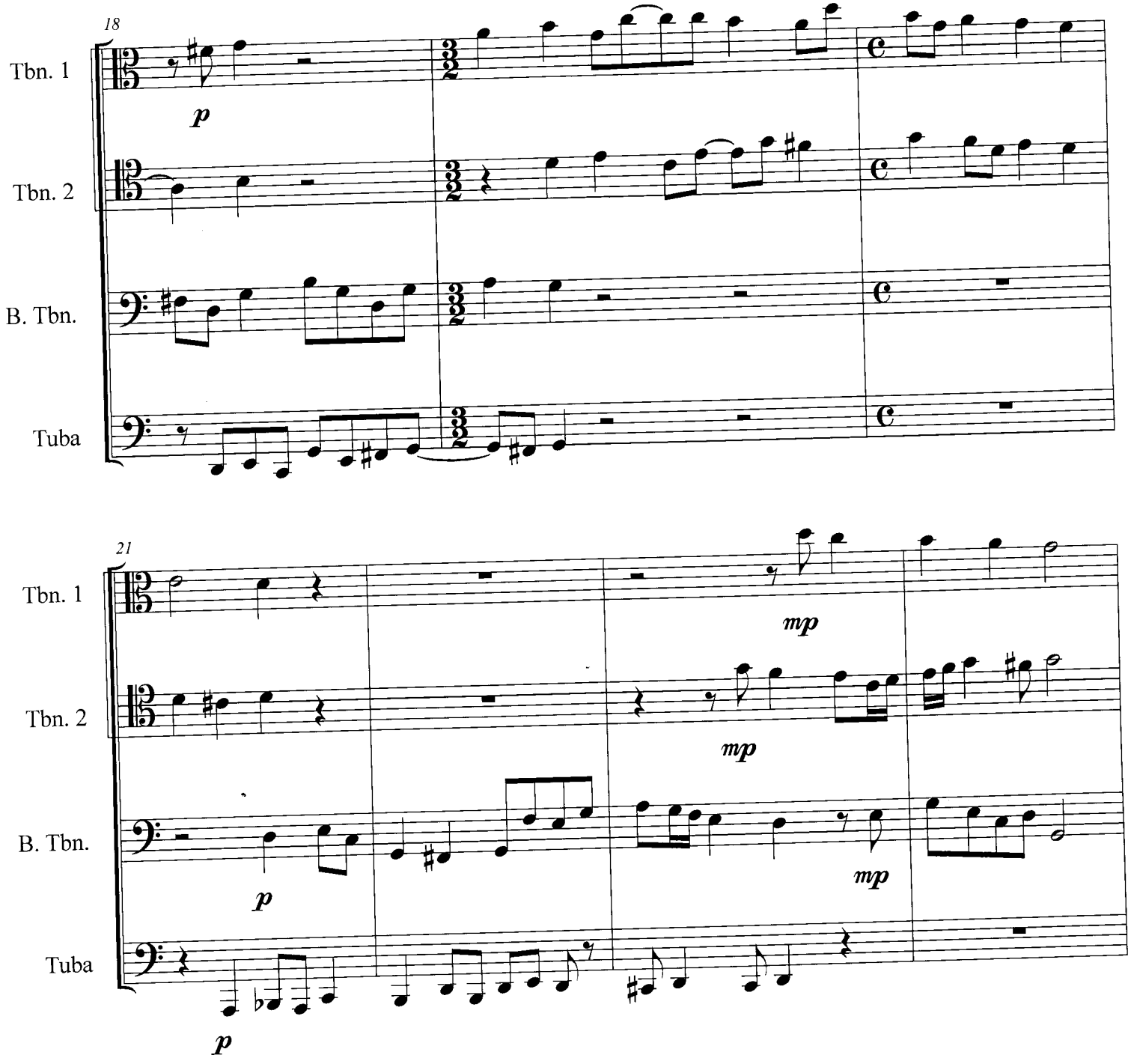
Heinrich Schutz
Bob Reifsnyder

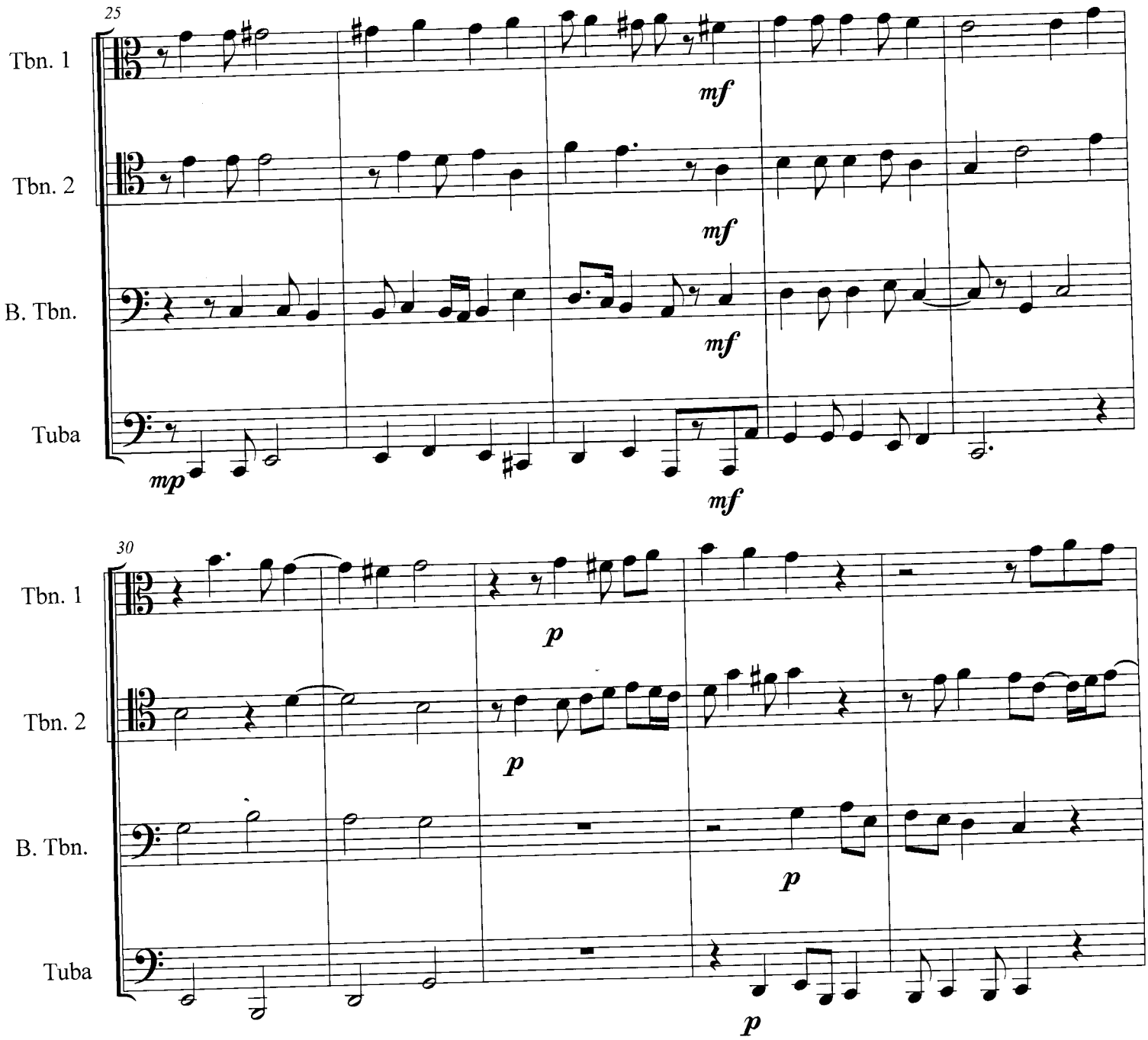


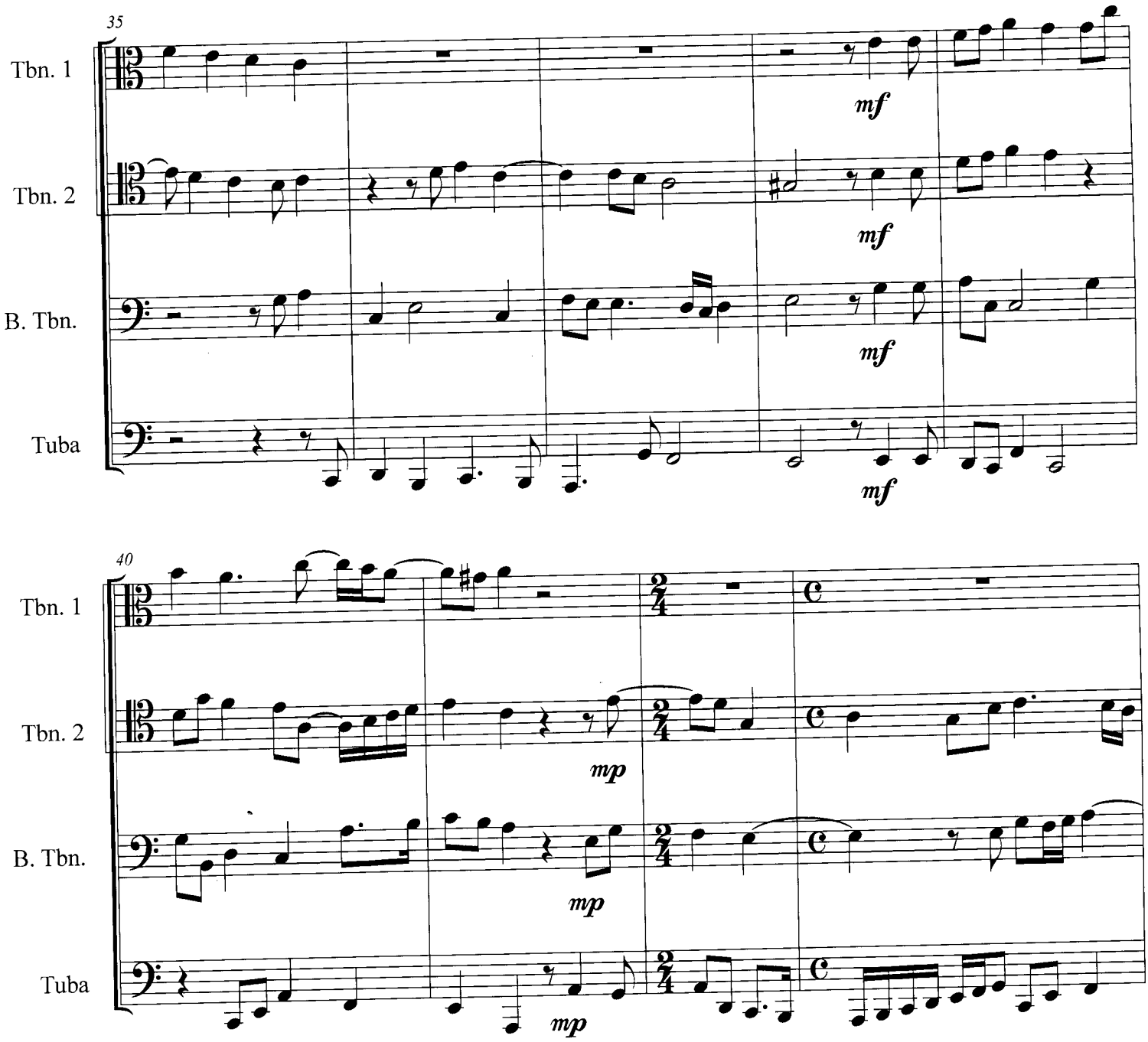
©

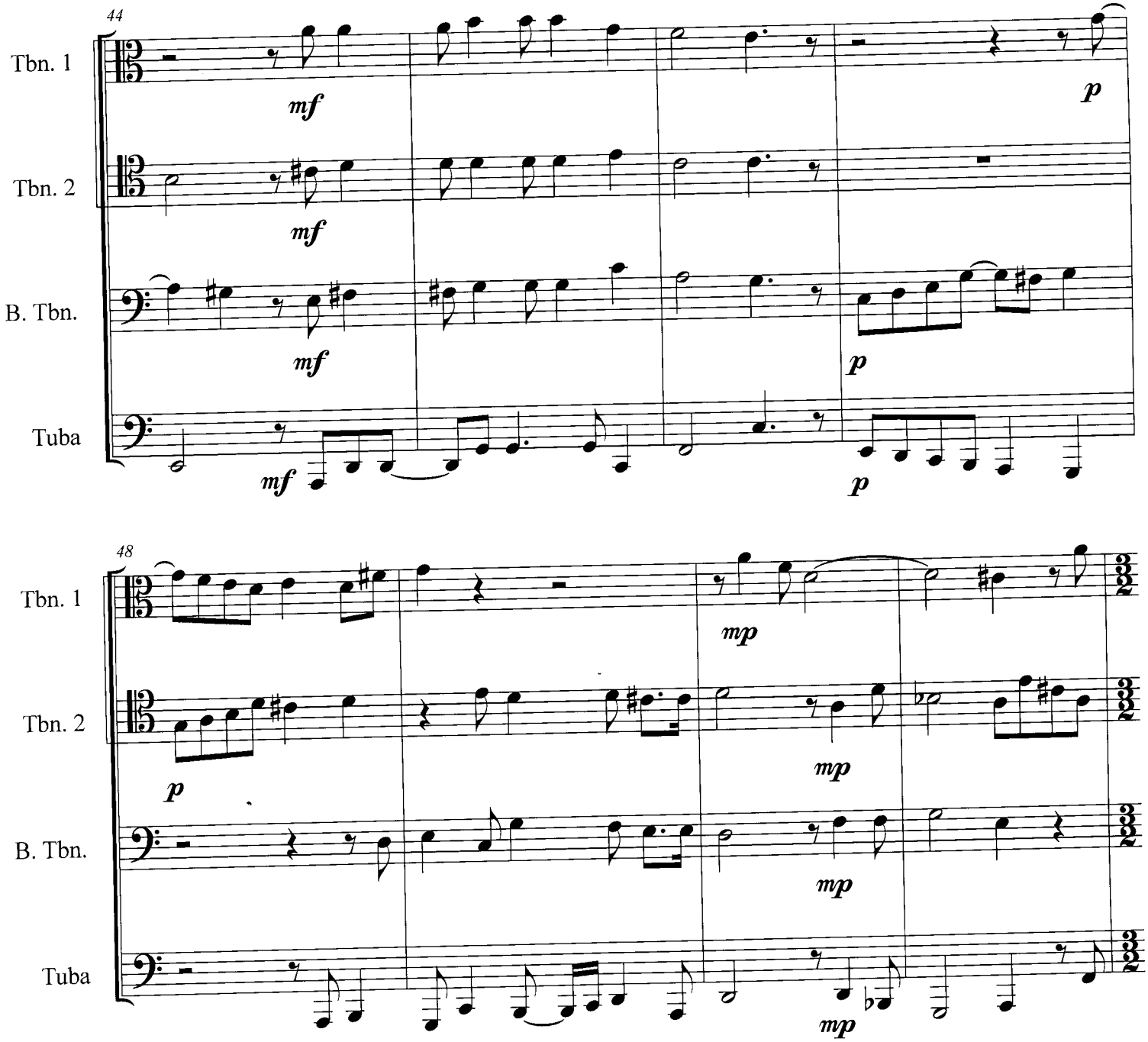
"Ich glaube an einem einigen Gott" SWV422

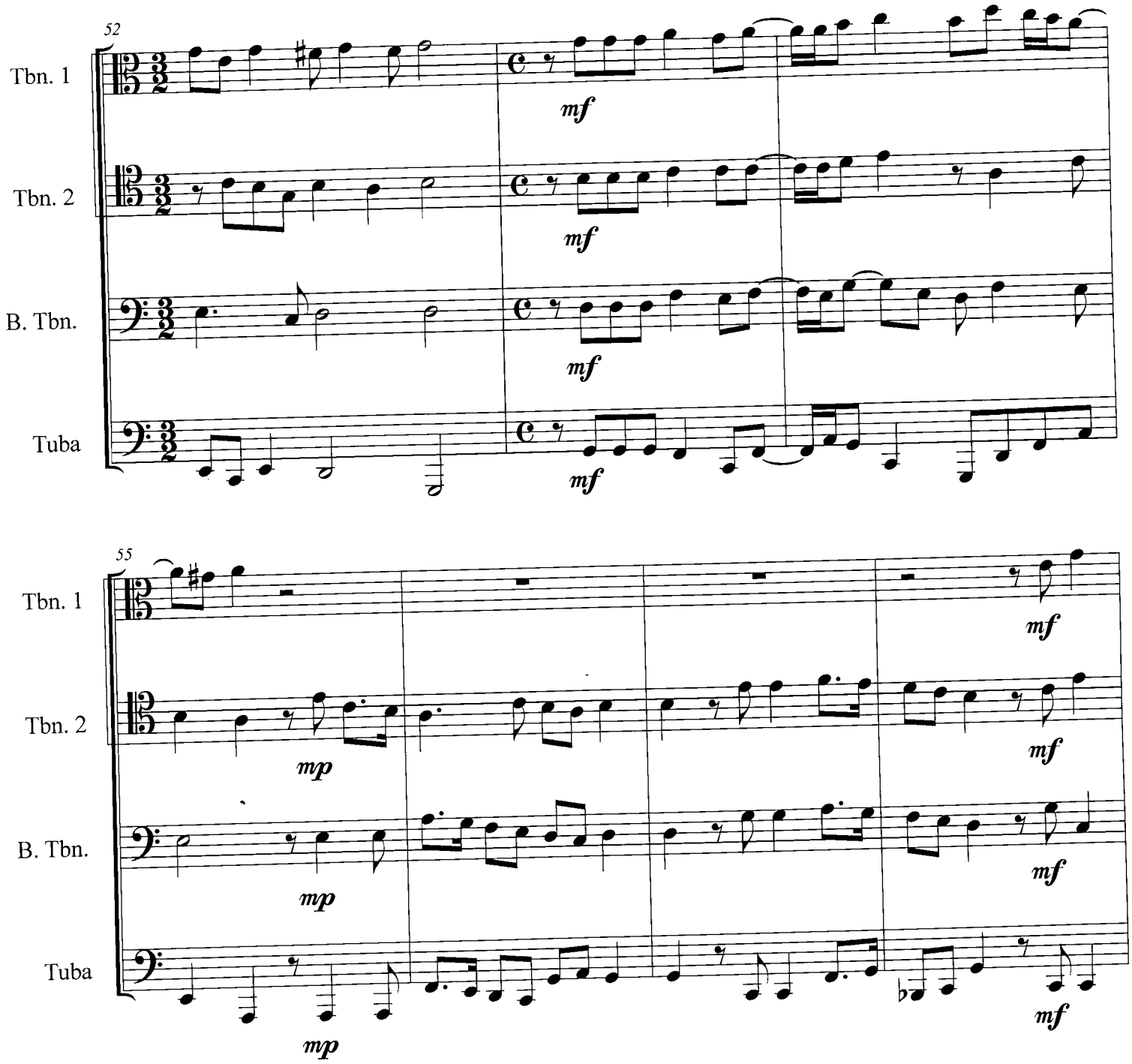


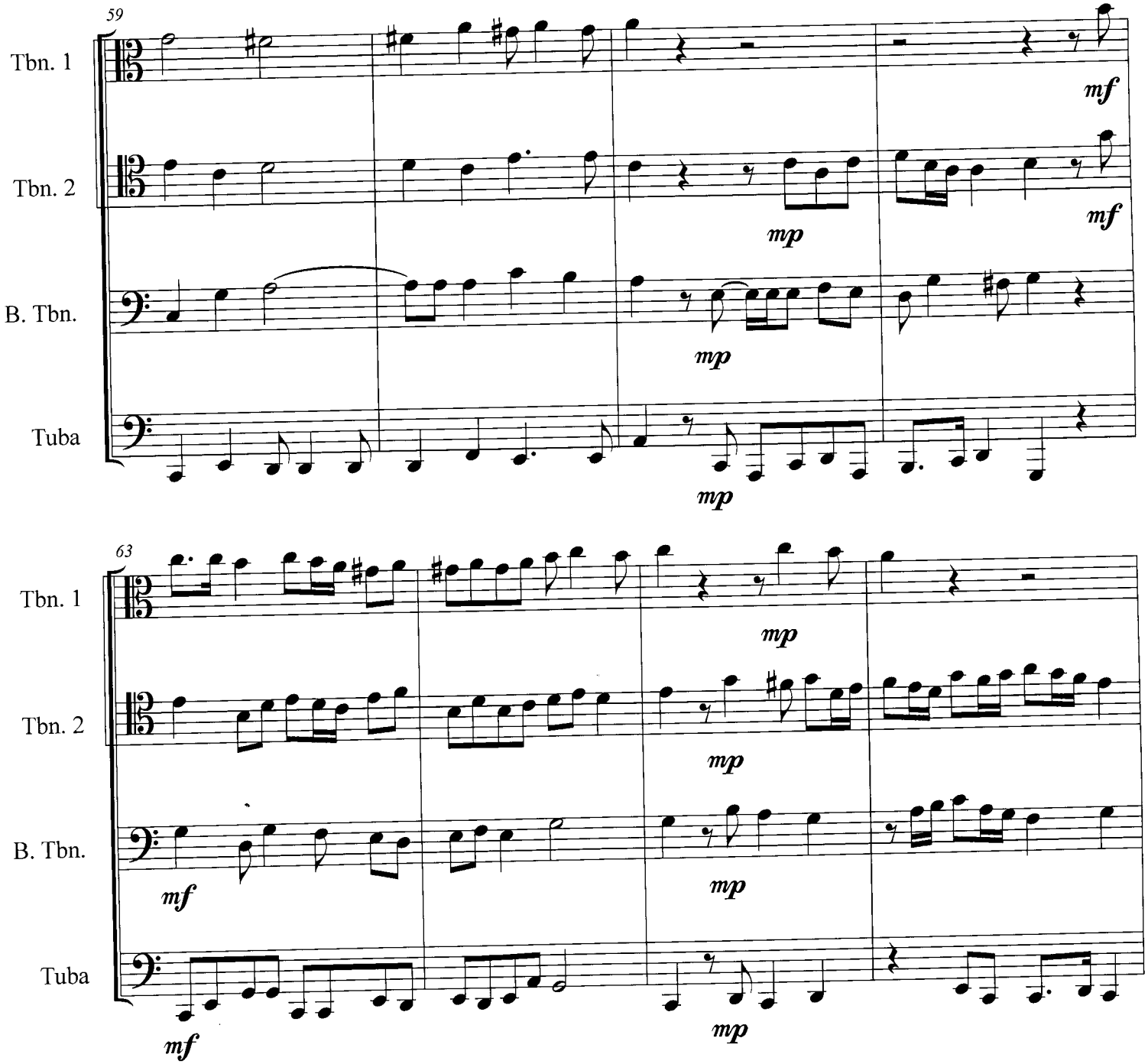

18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
p
mp
p

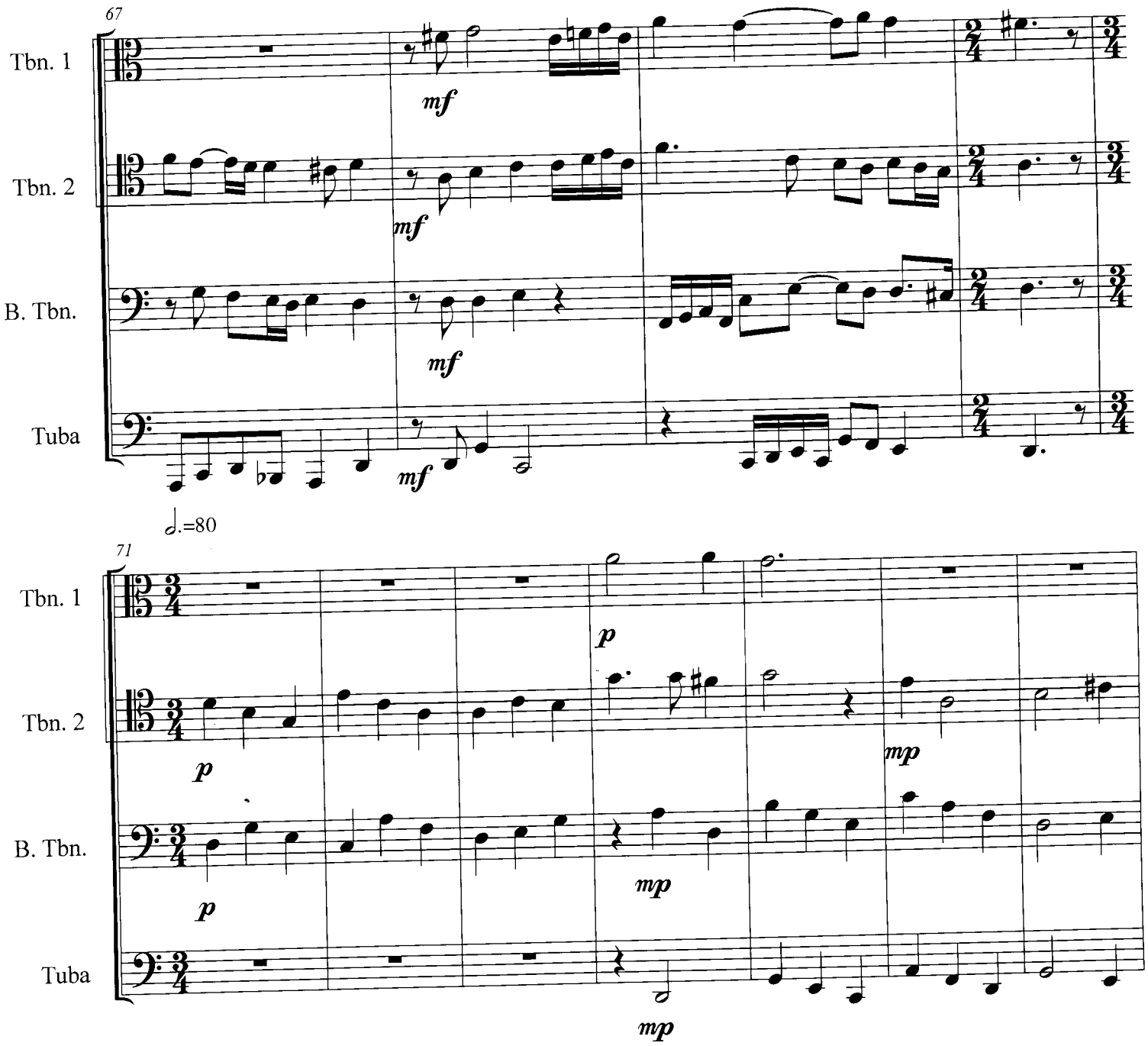

25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mp
mf
30
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p

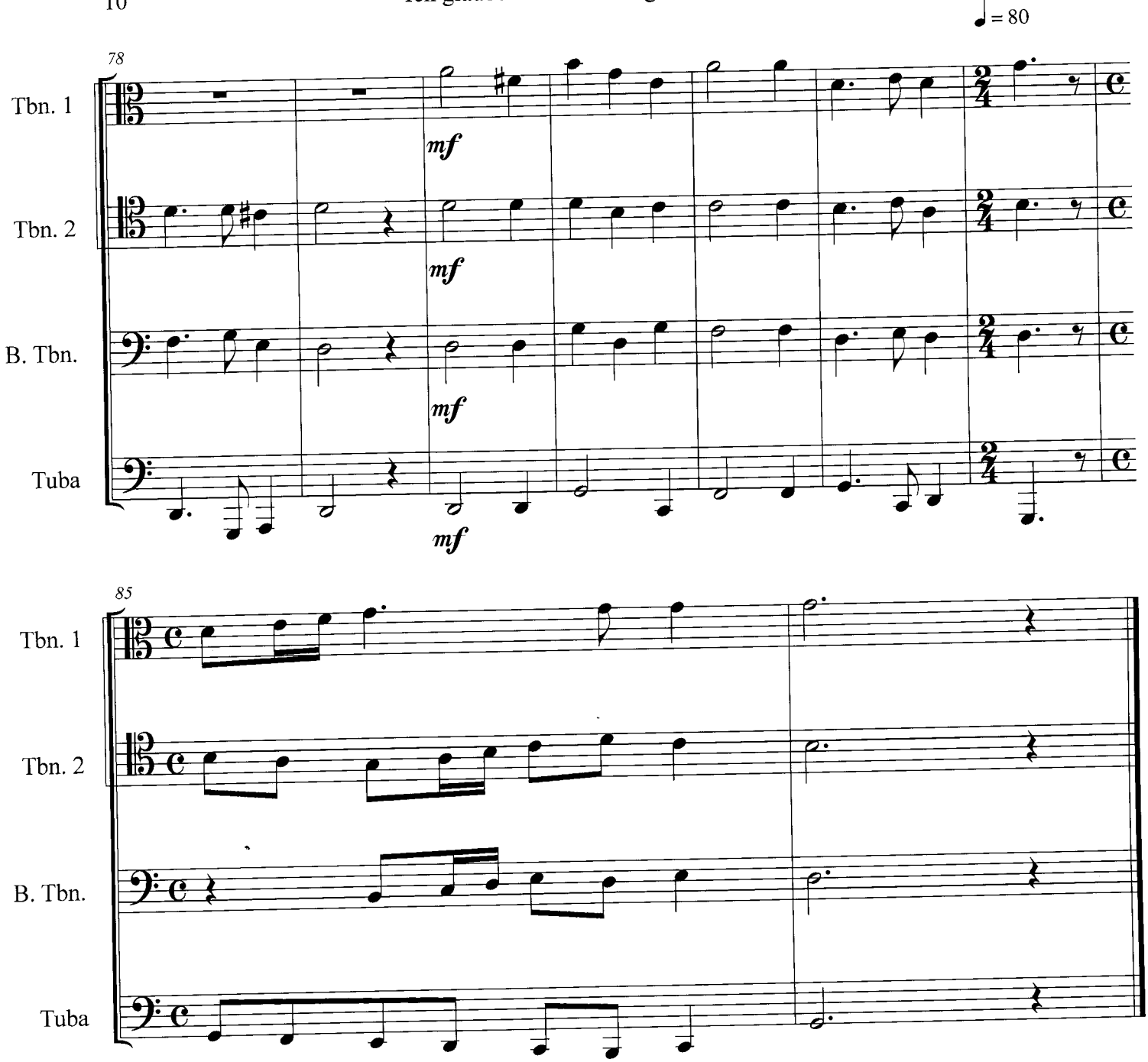

35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
40
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


44
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
p
48
mp


52
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
55
mp
mf


59
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mp
mp
63
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mf
mp
mf
mp


67
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
♩.=80
71
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
mp
mp
mp

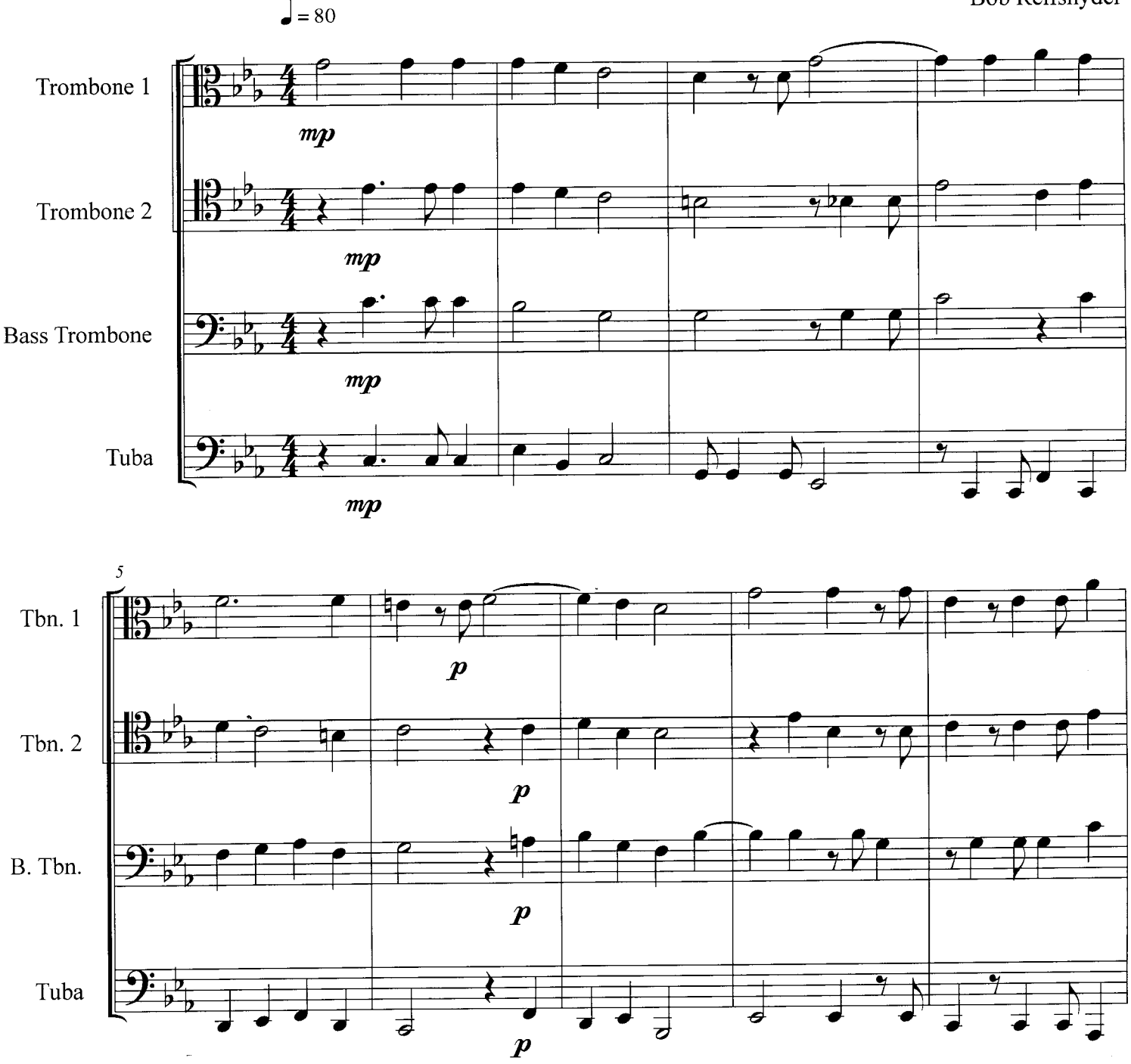

♩ = 80
78
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
85
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Unser Herr Jesus Christus" SWV 423

from "12 geistliche Gesange"

Heinrich Schutz
Bob Reifsnyder



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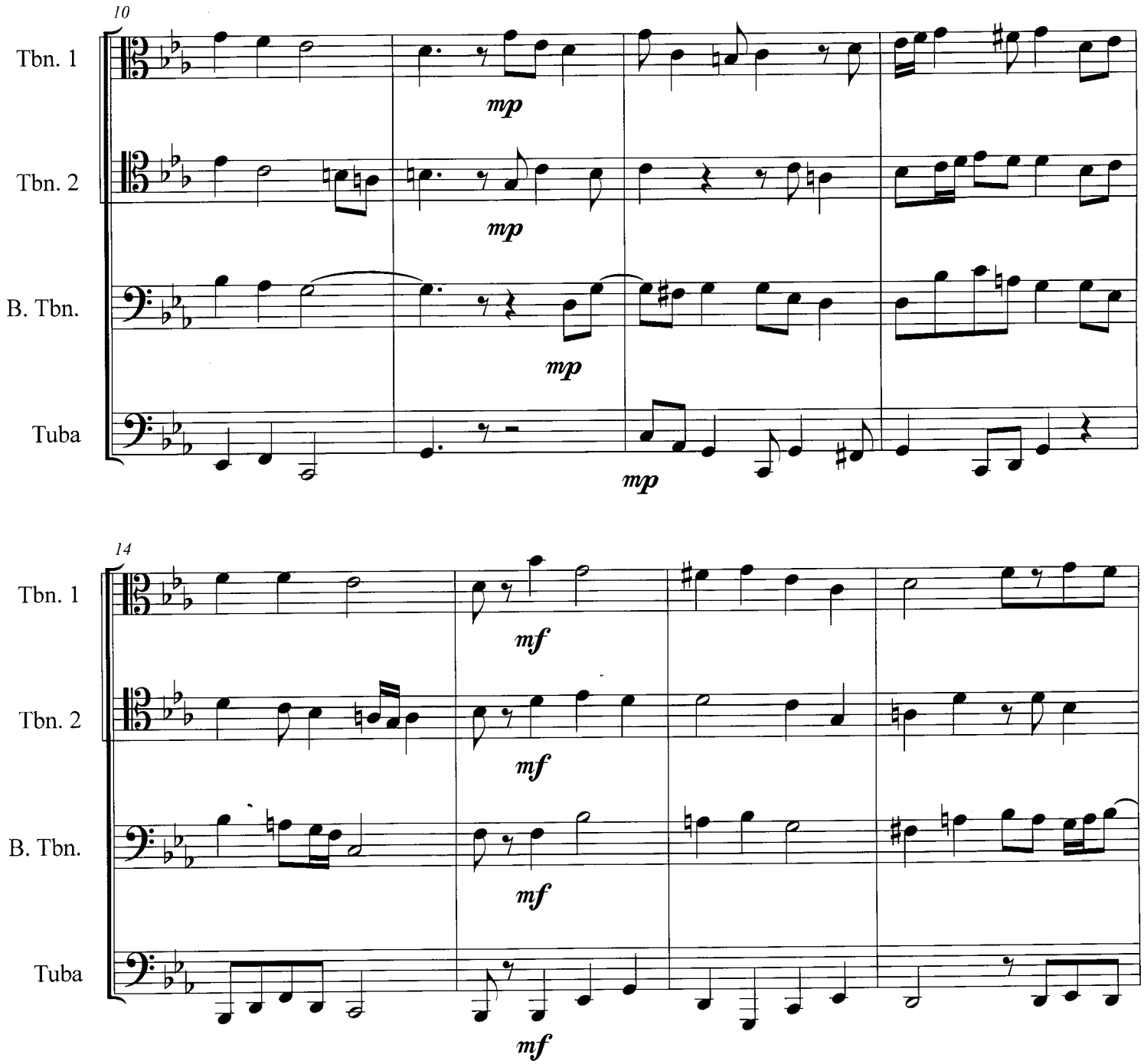
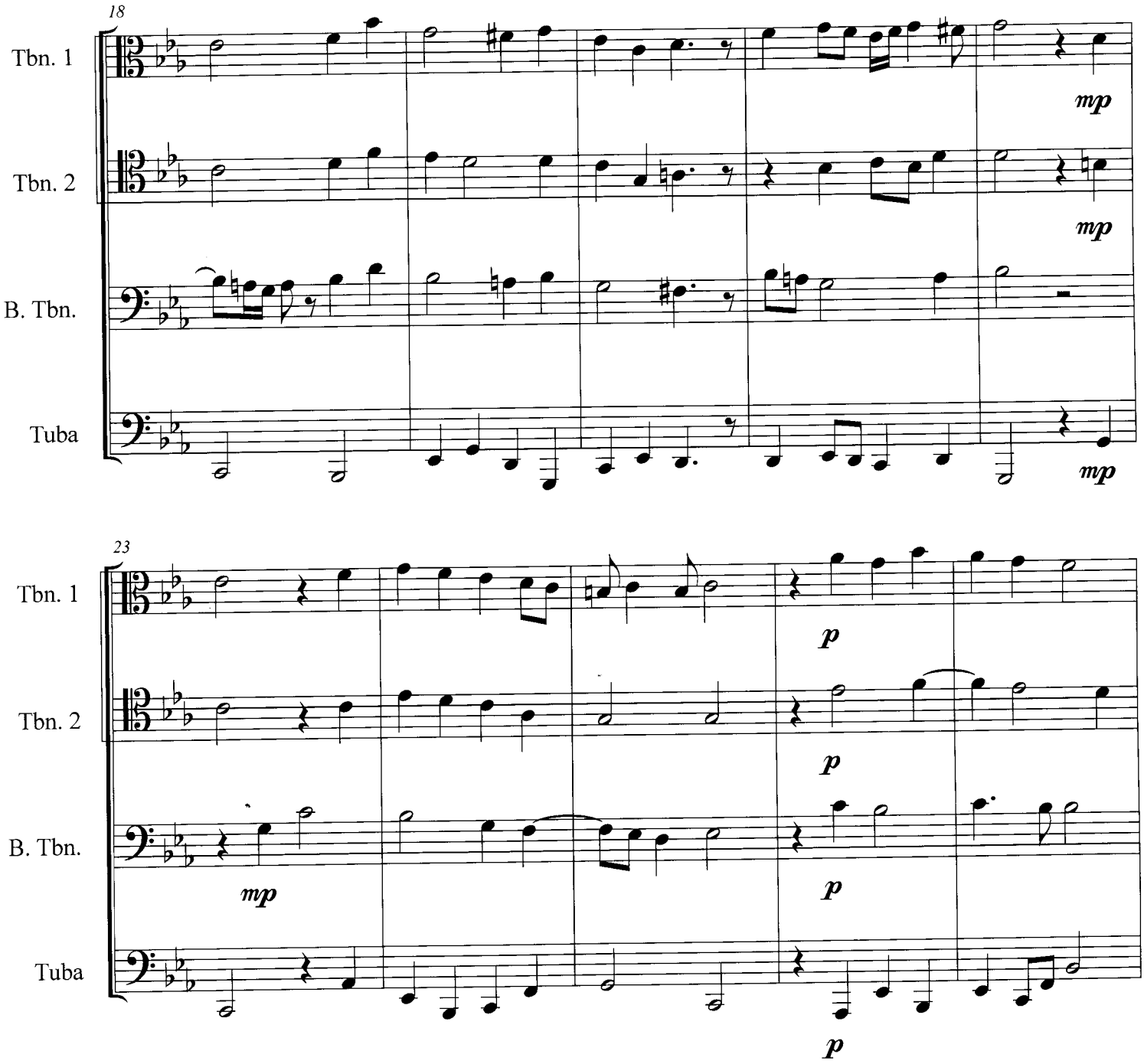
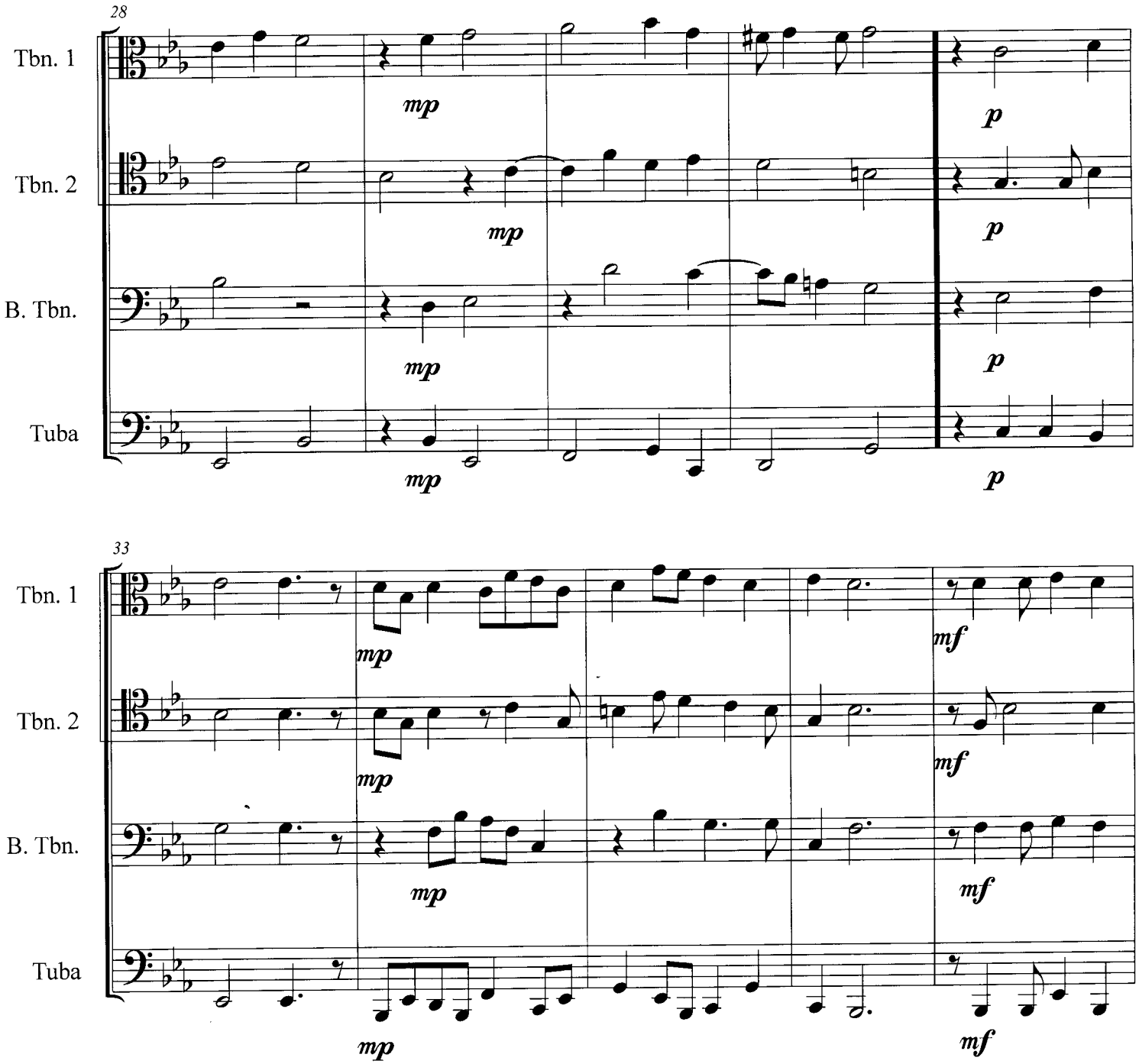
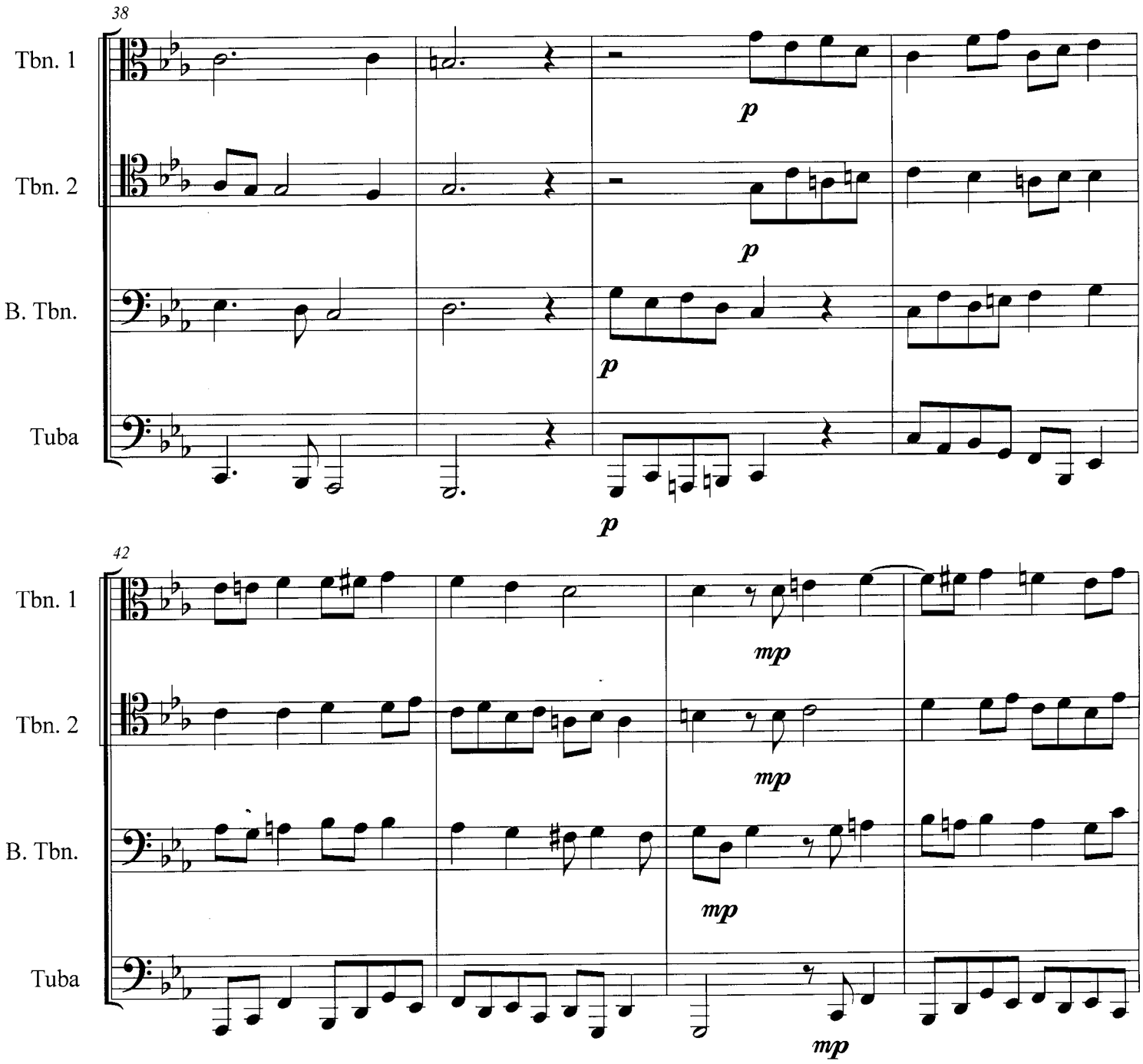
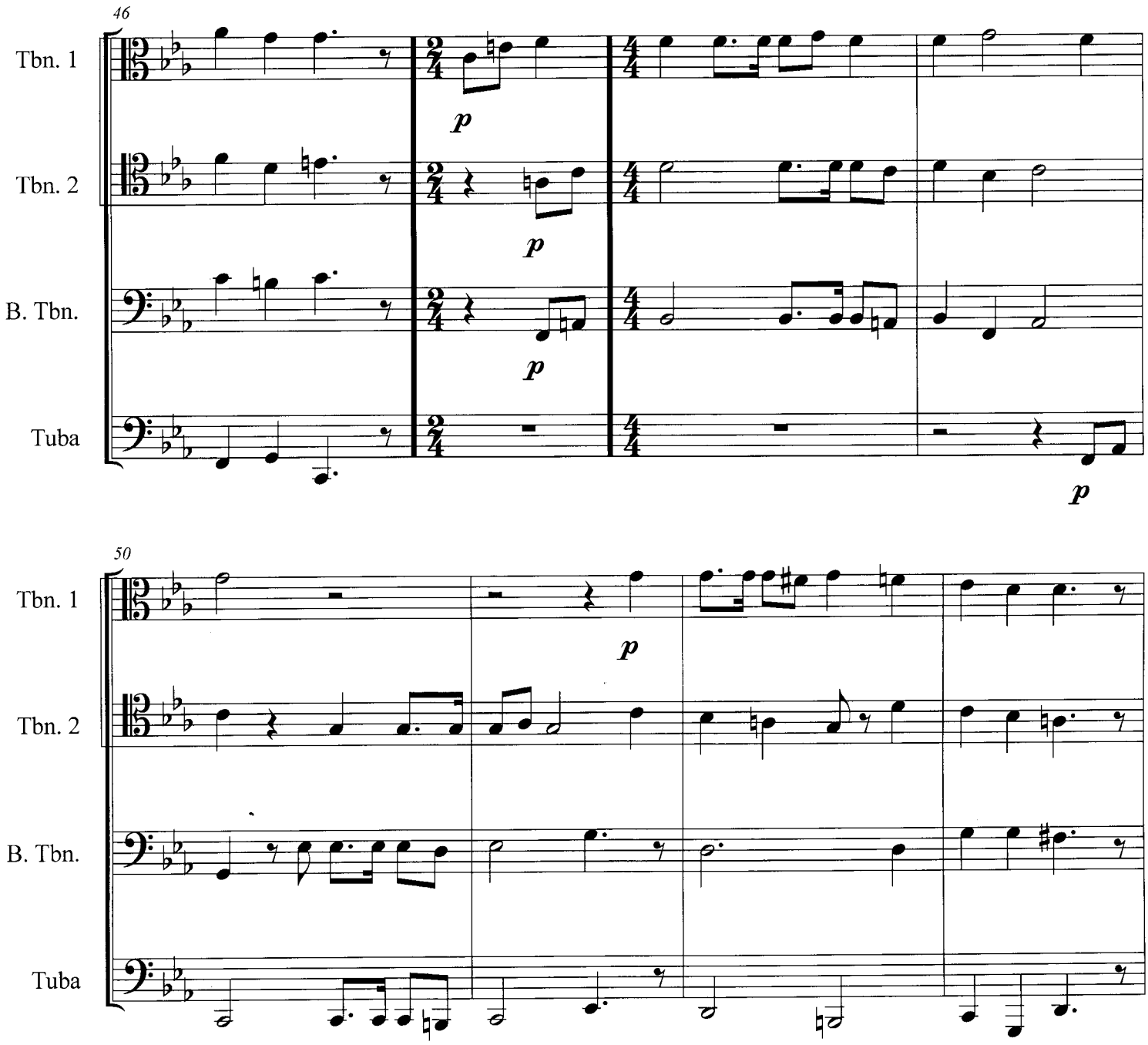
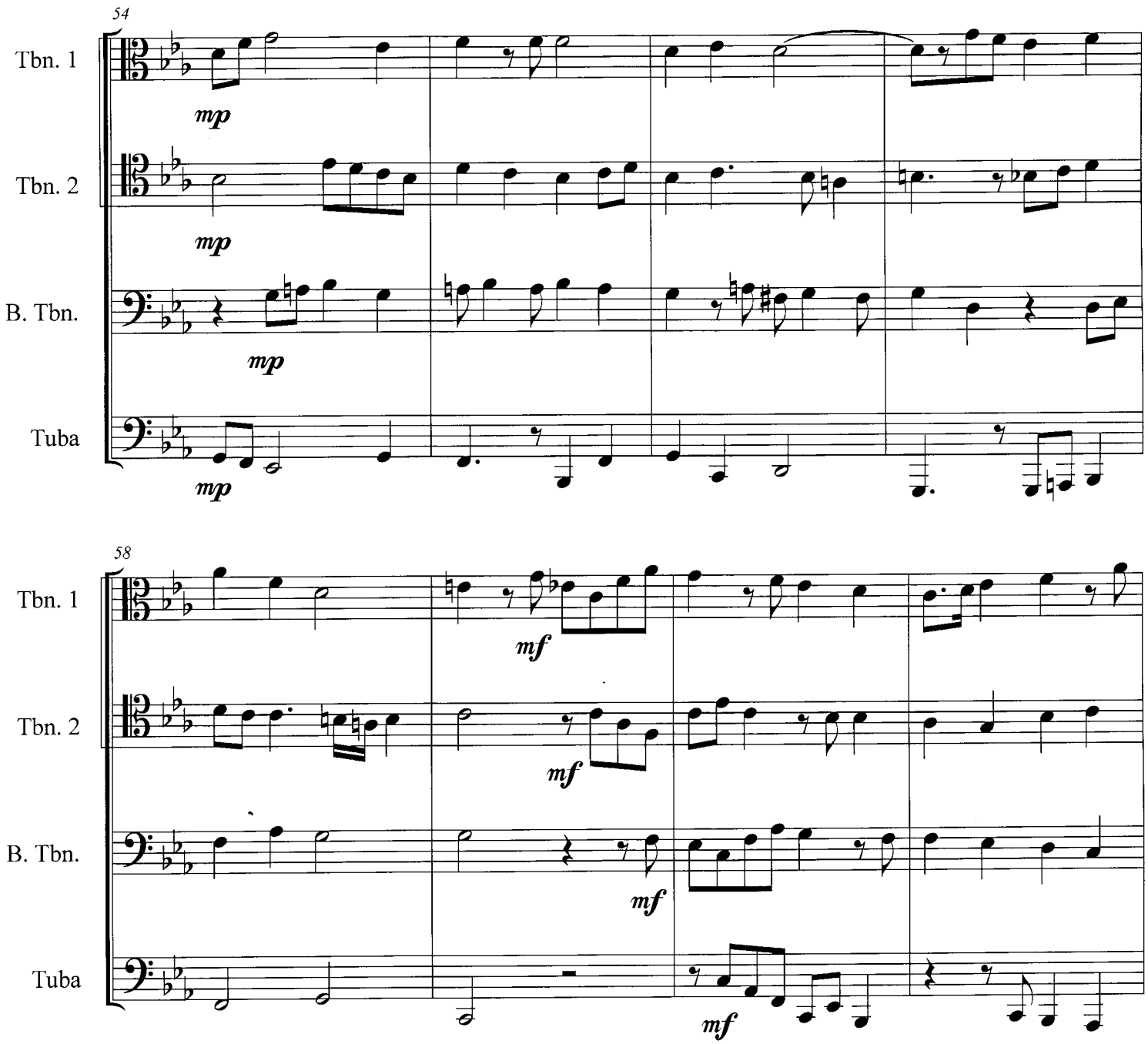

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

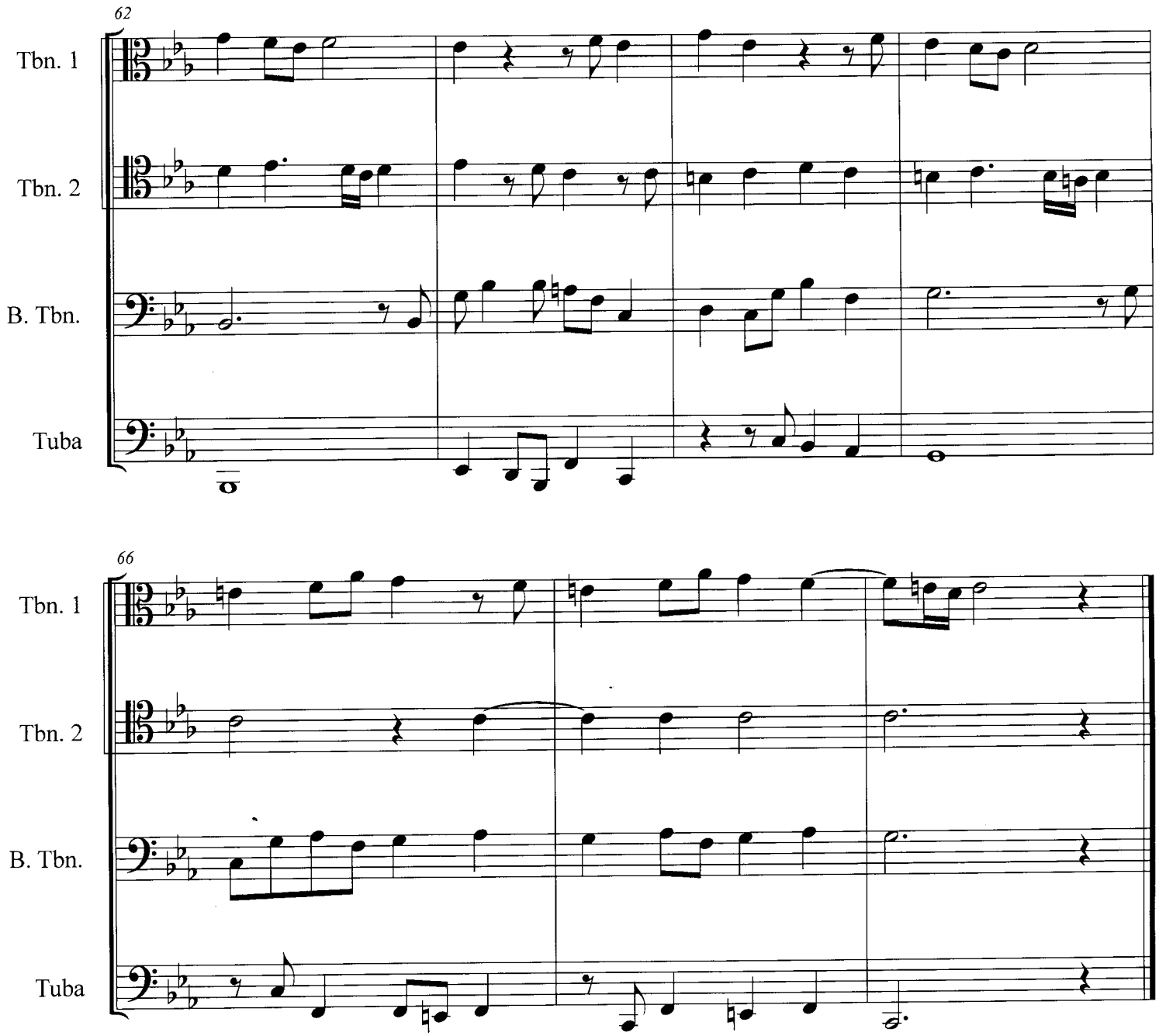

18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
23
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
mp
p
p


28
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
33
mf


38
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
42
mp


46
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
50
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p


54
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
58
mf

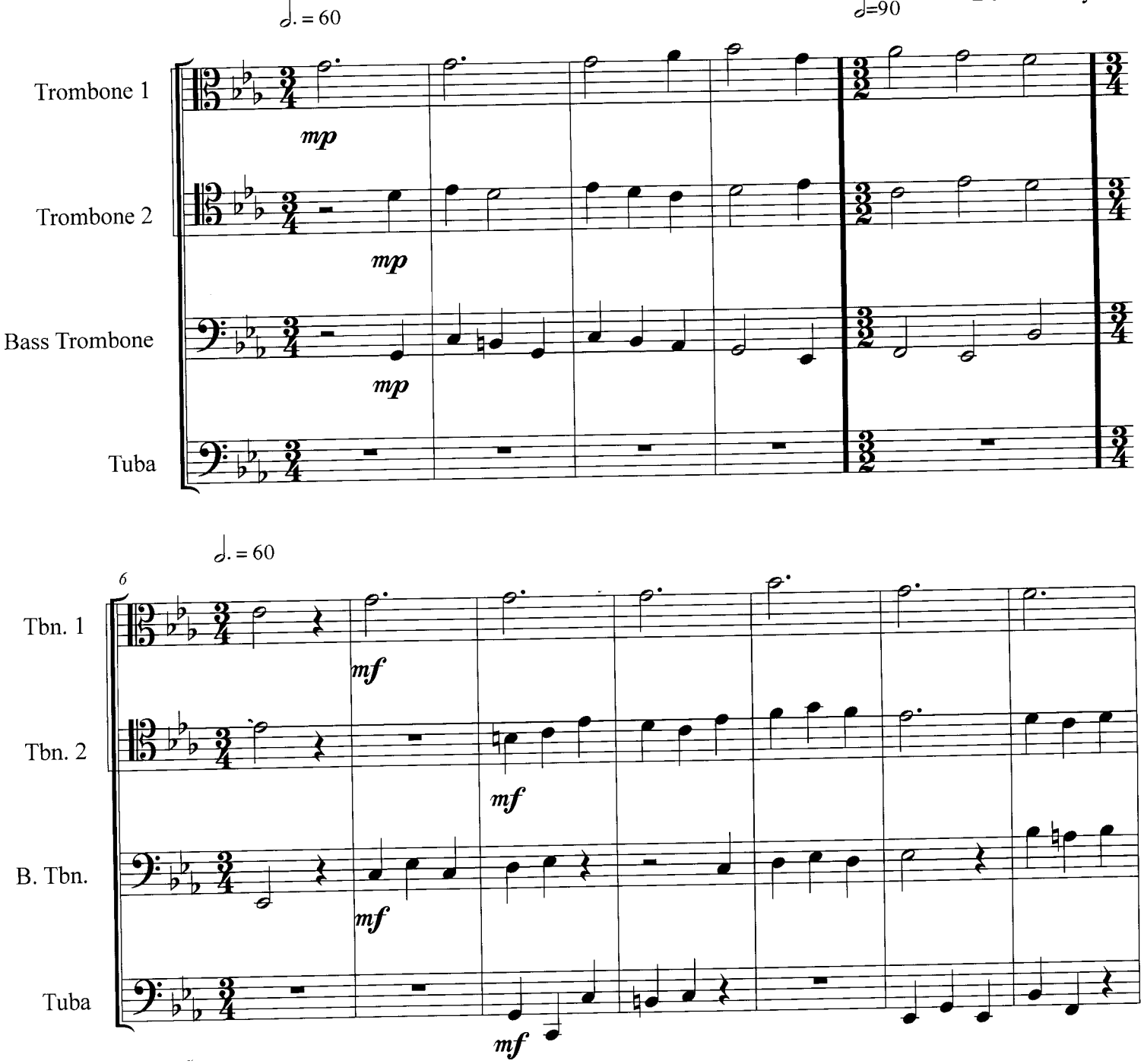

62
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Ich danke dem Herrn" SWV424

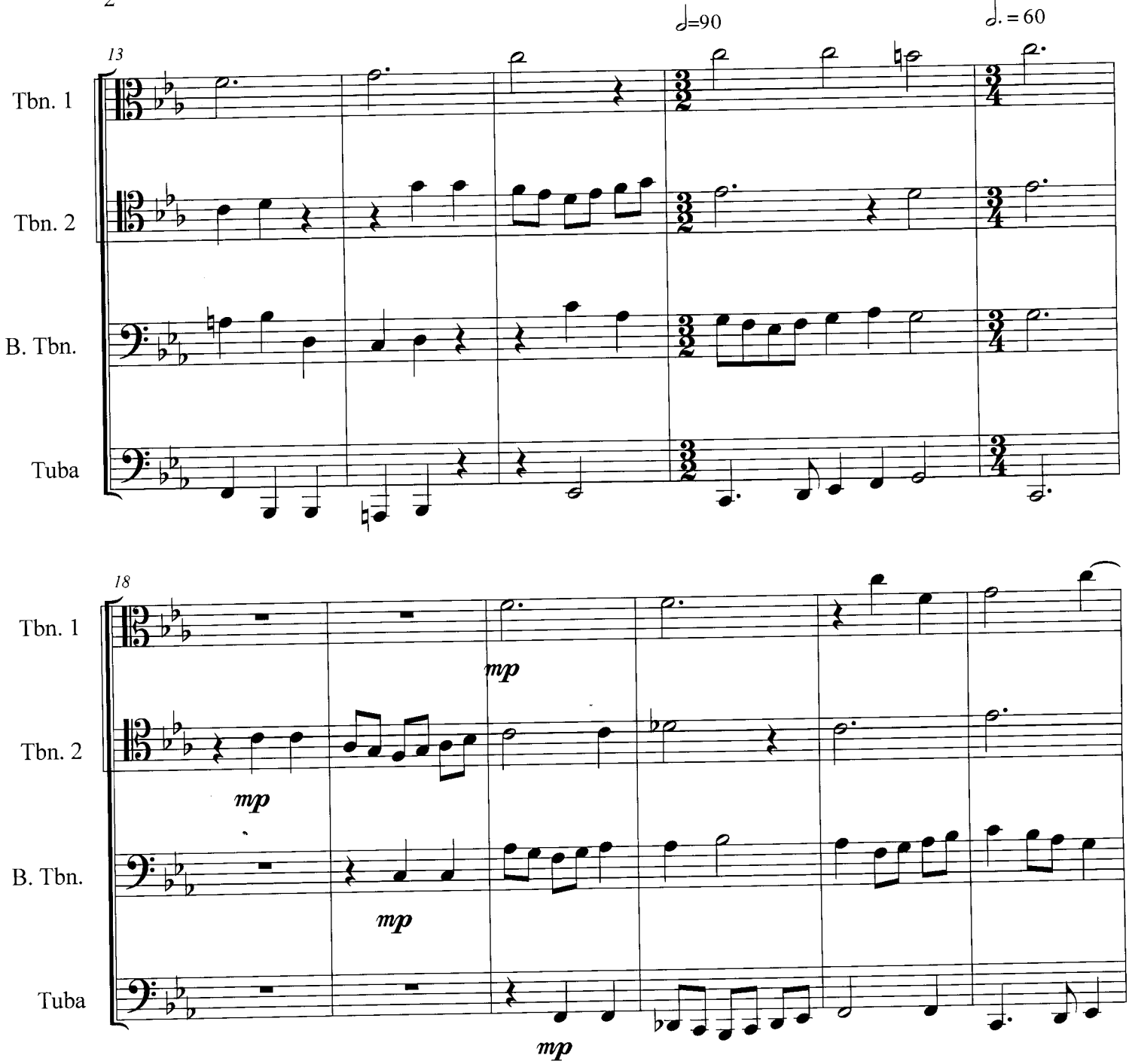
from "12 geistliche Gesange"

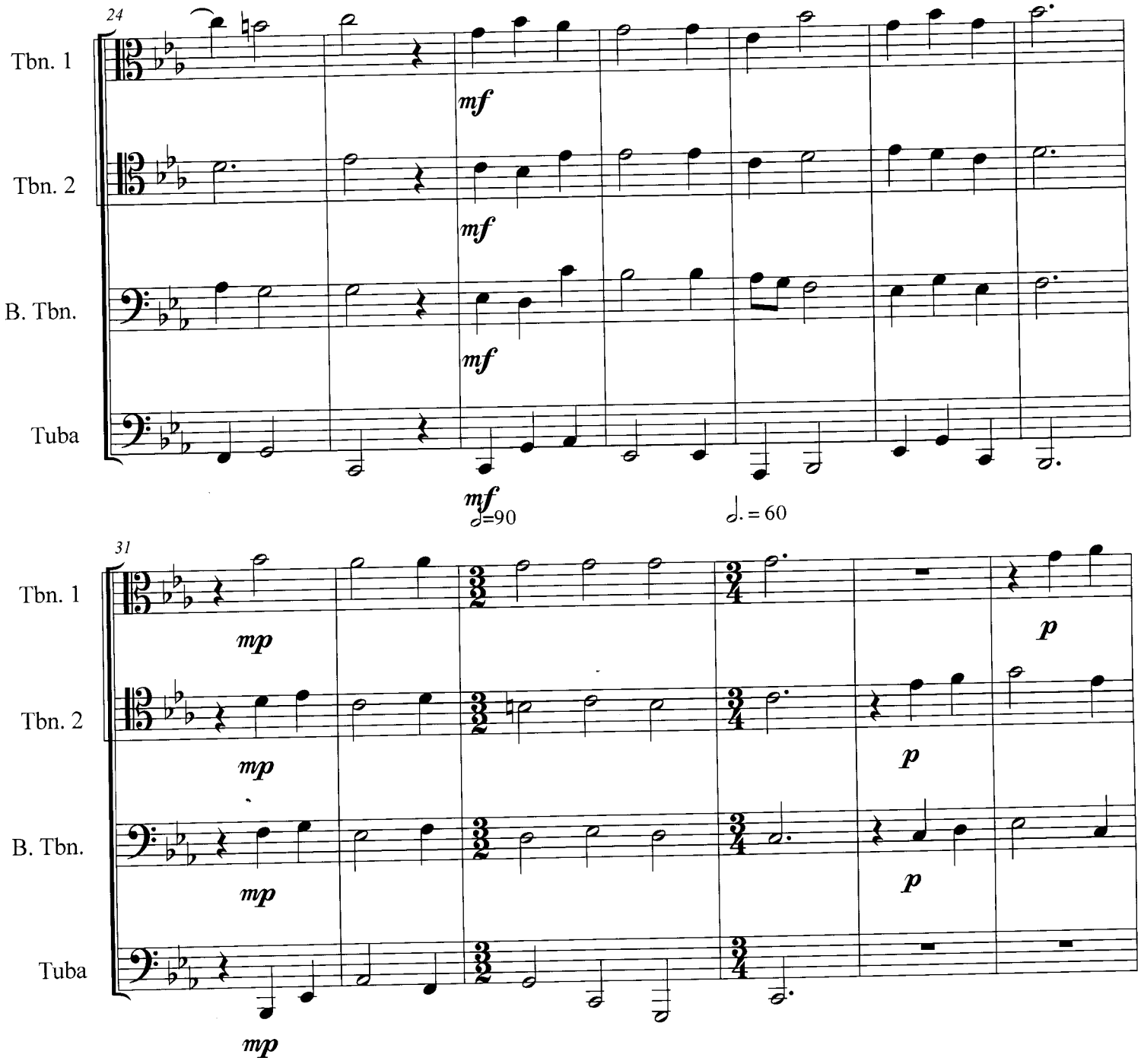
Heinrich Schutz
Bob Reifsnyder

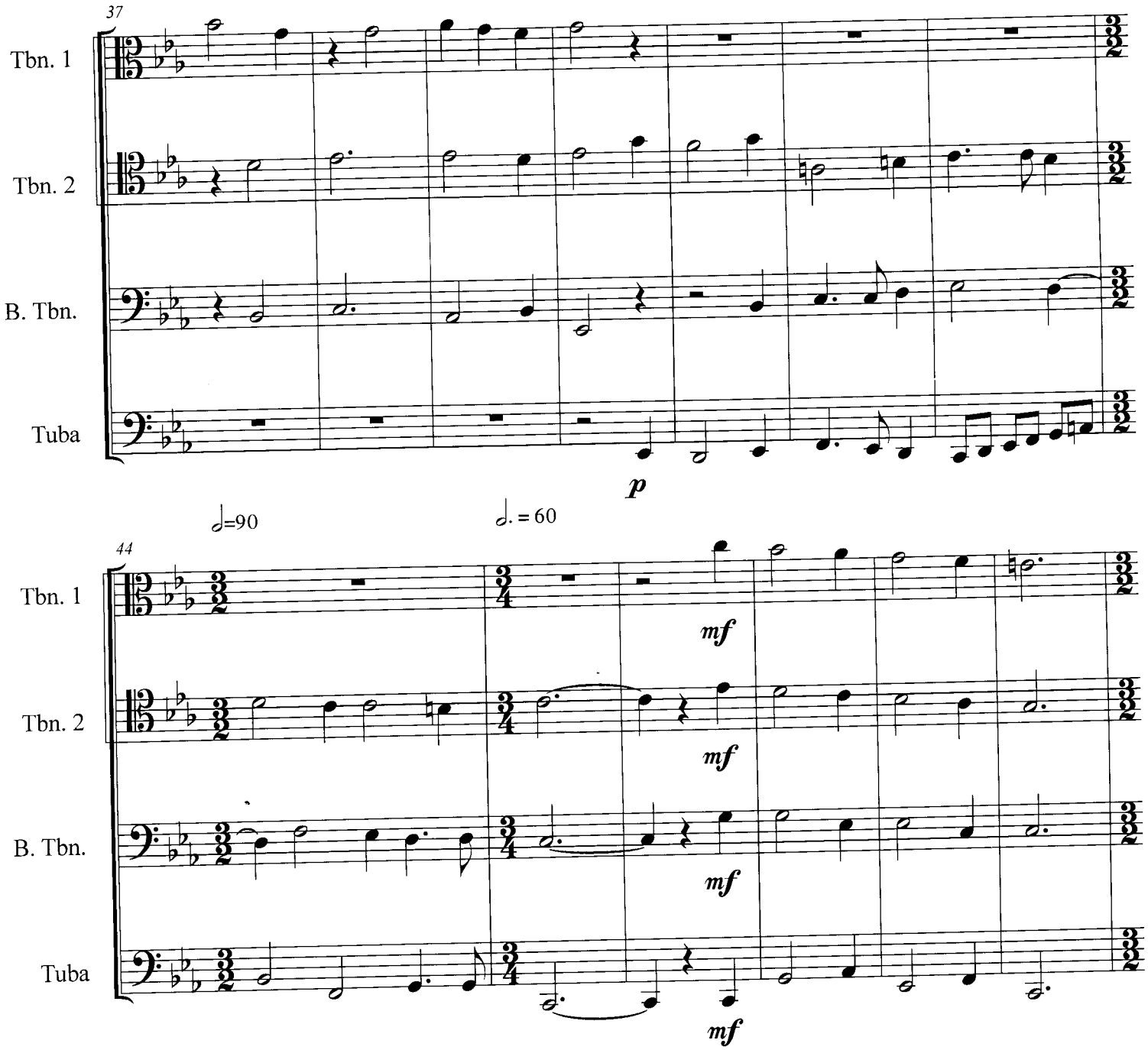


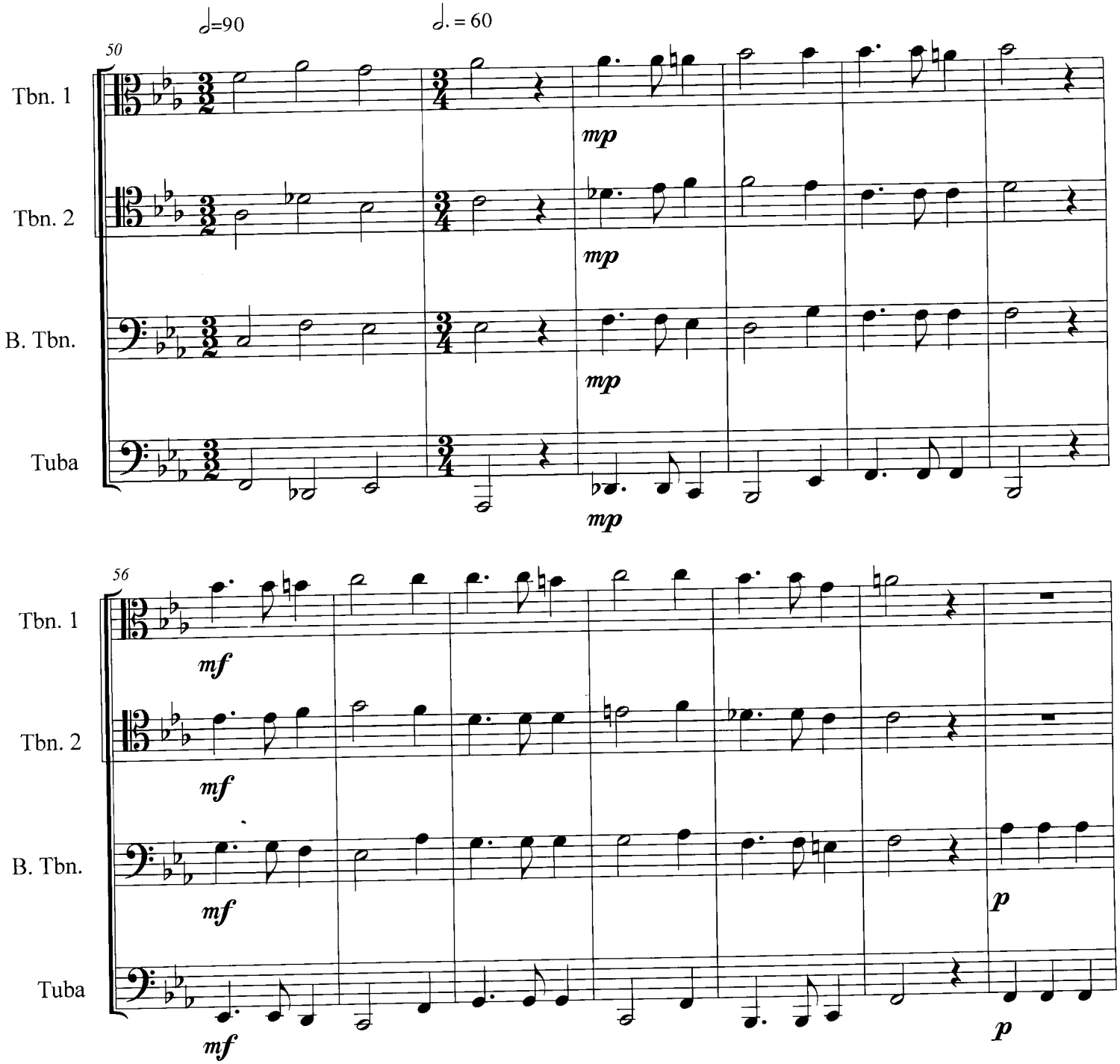
©

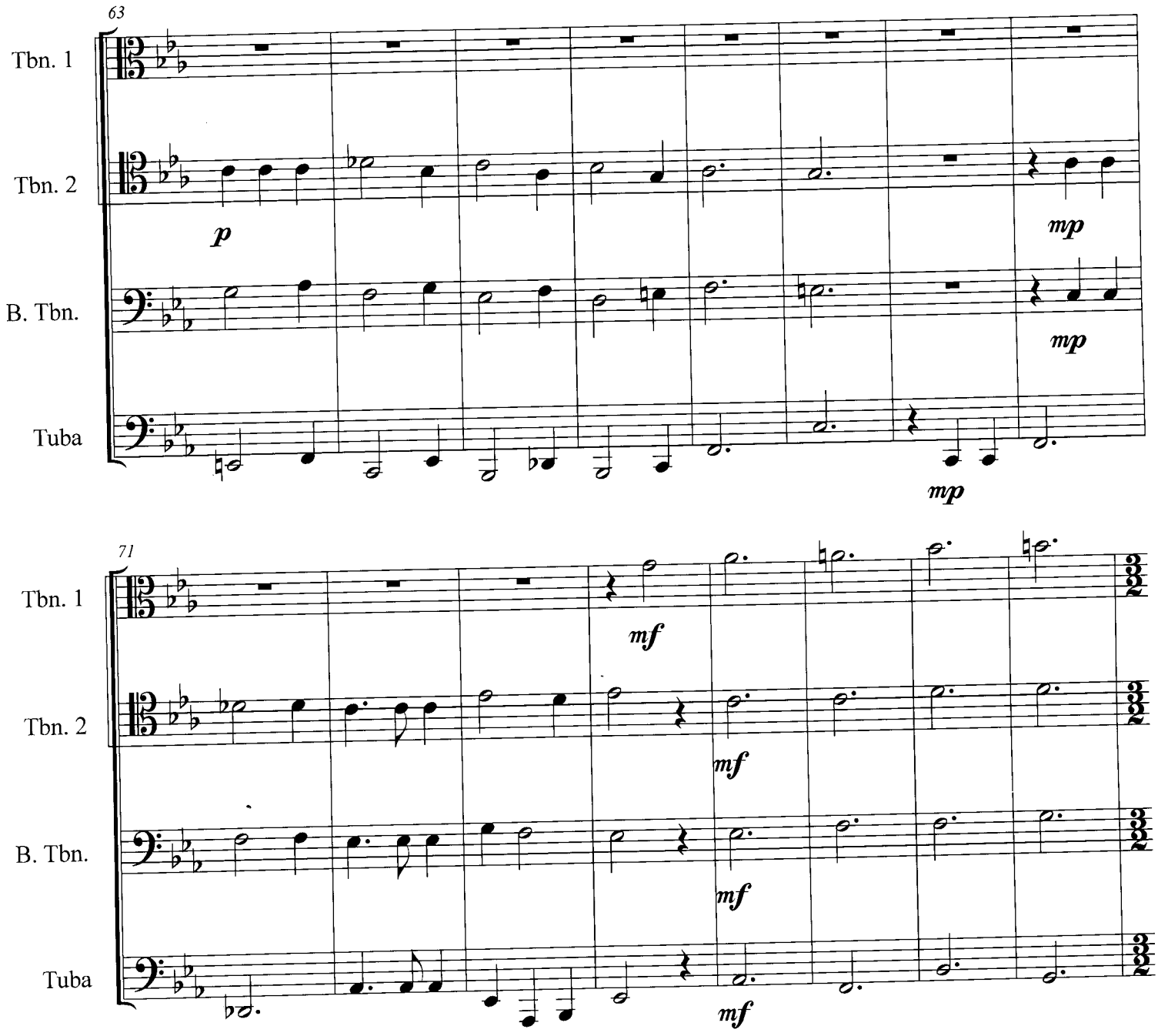
"Ich danke dem Herrn" SWV424

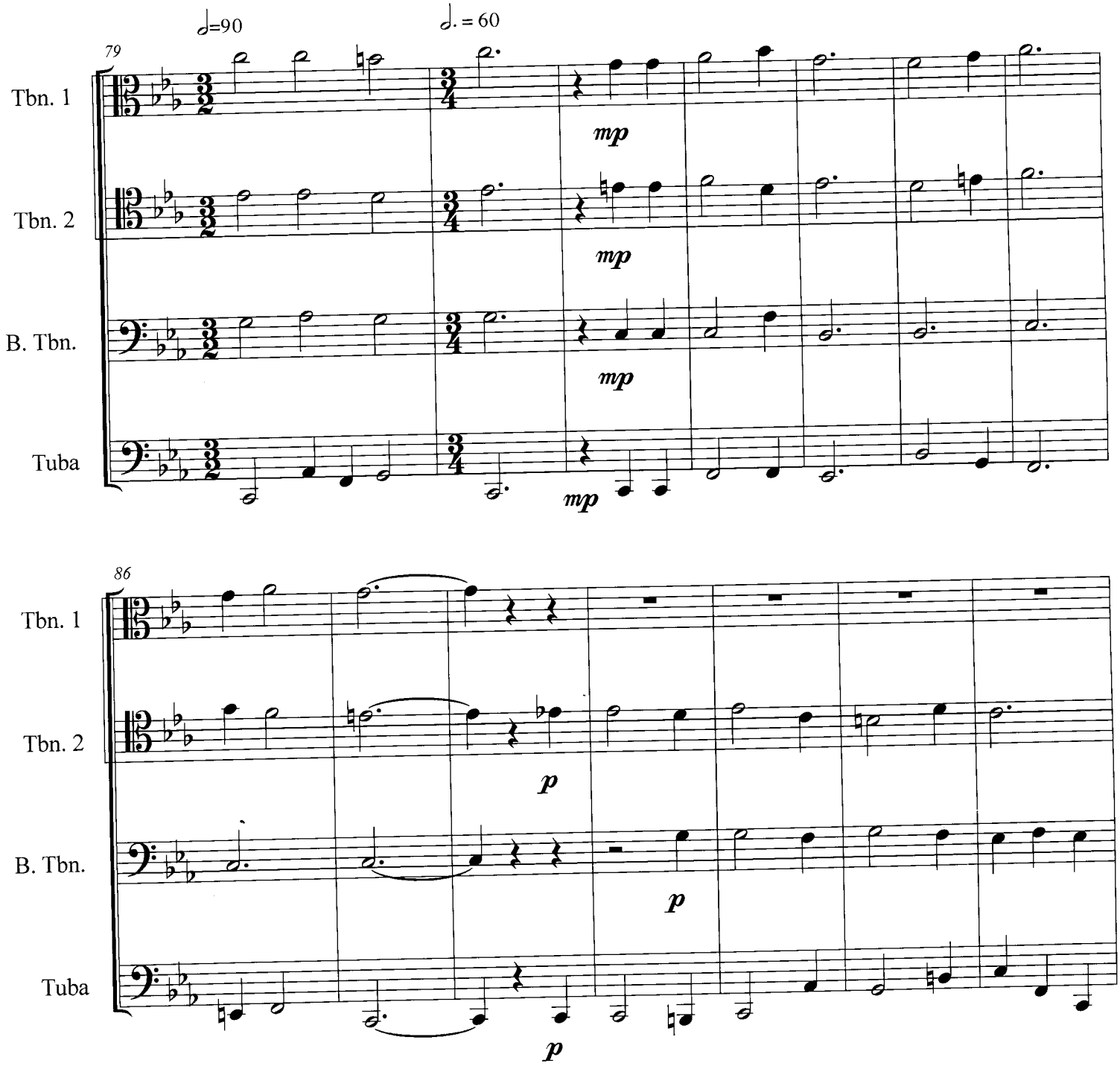


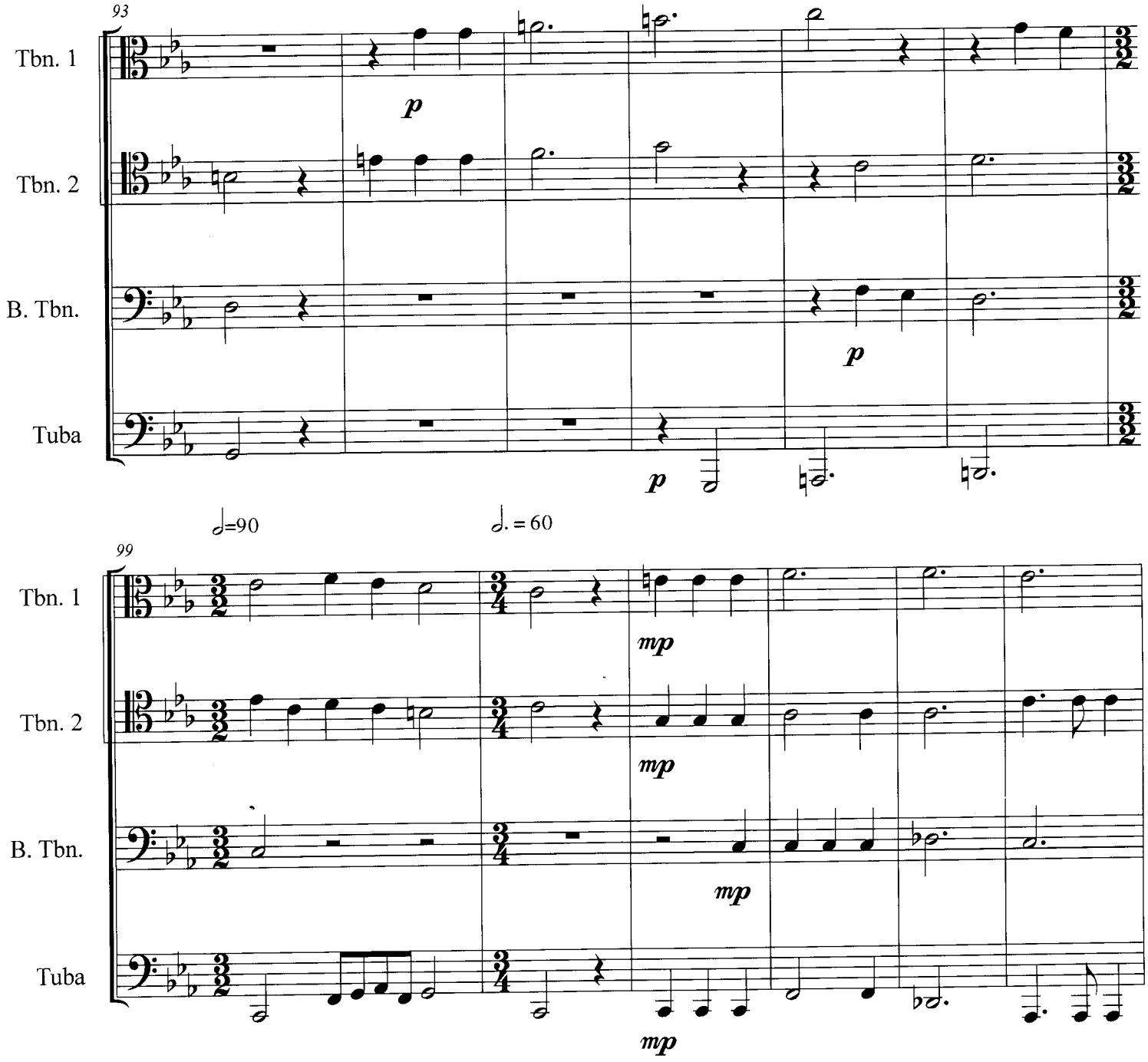

24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
𝅗𝅥=90
𝅗𝅥. = 60
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
p
p
p

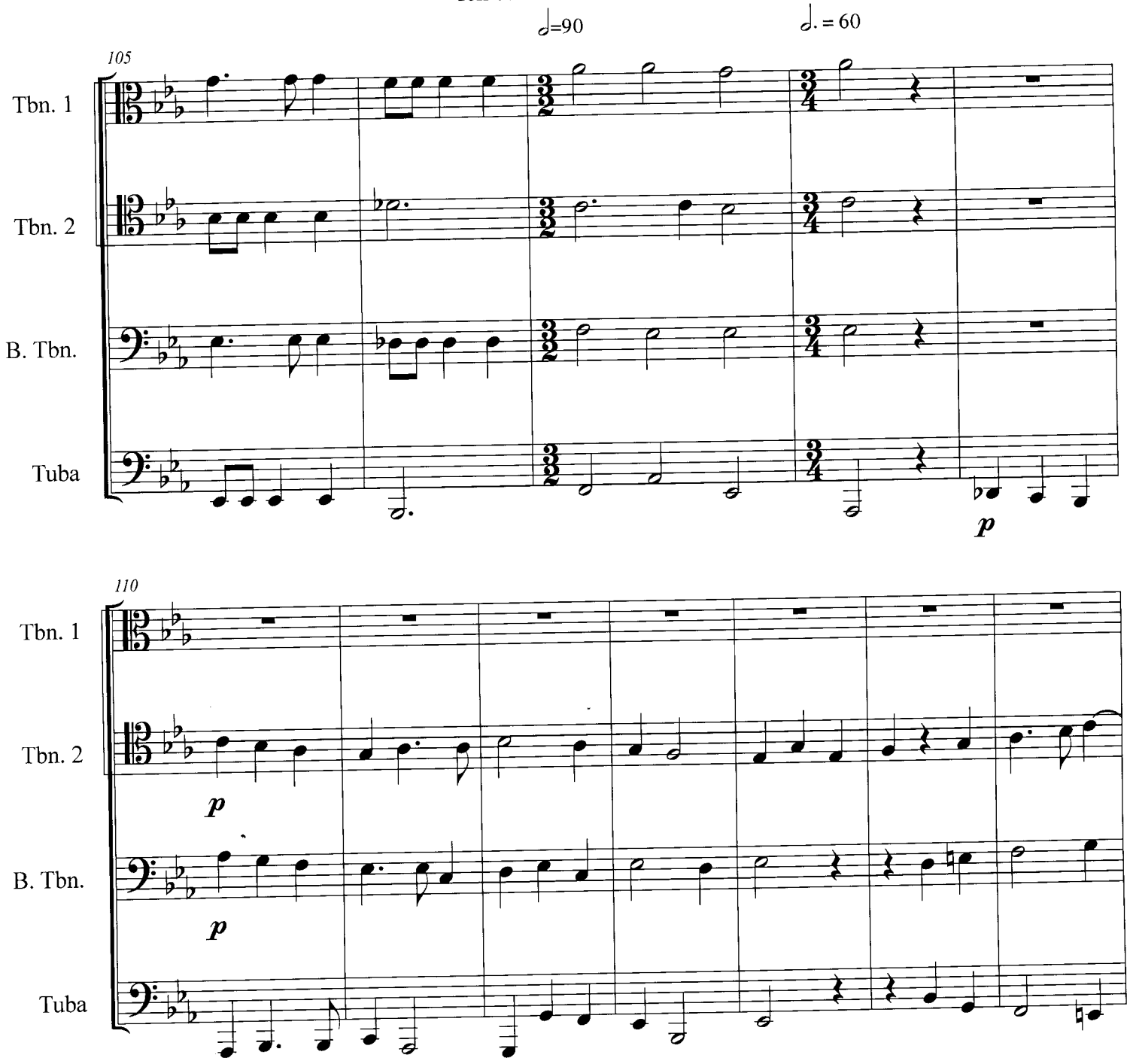

37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
𝅗𝅥=90
𝅗𝅥. = 60
44
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

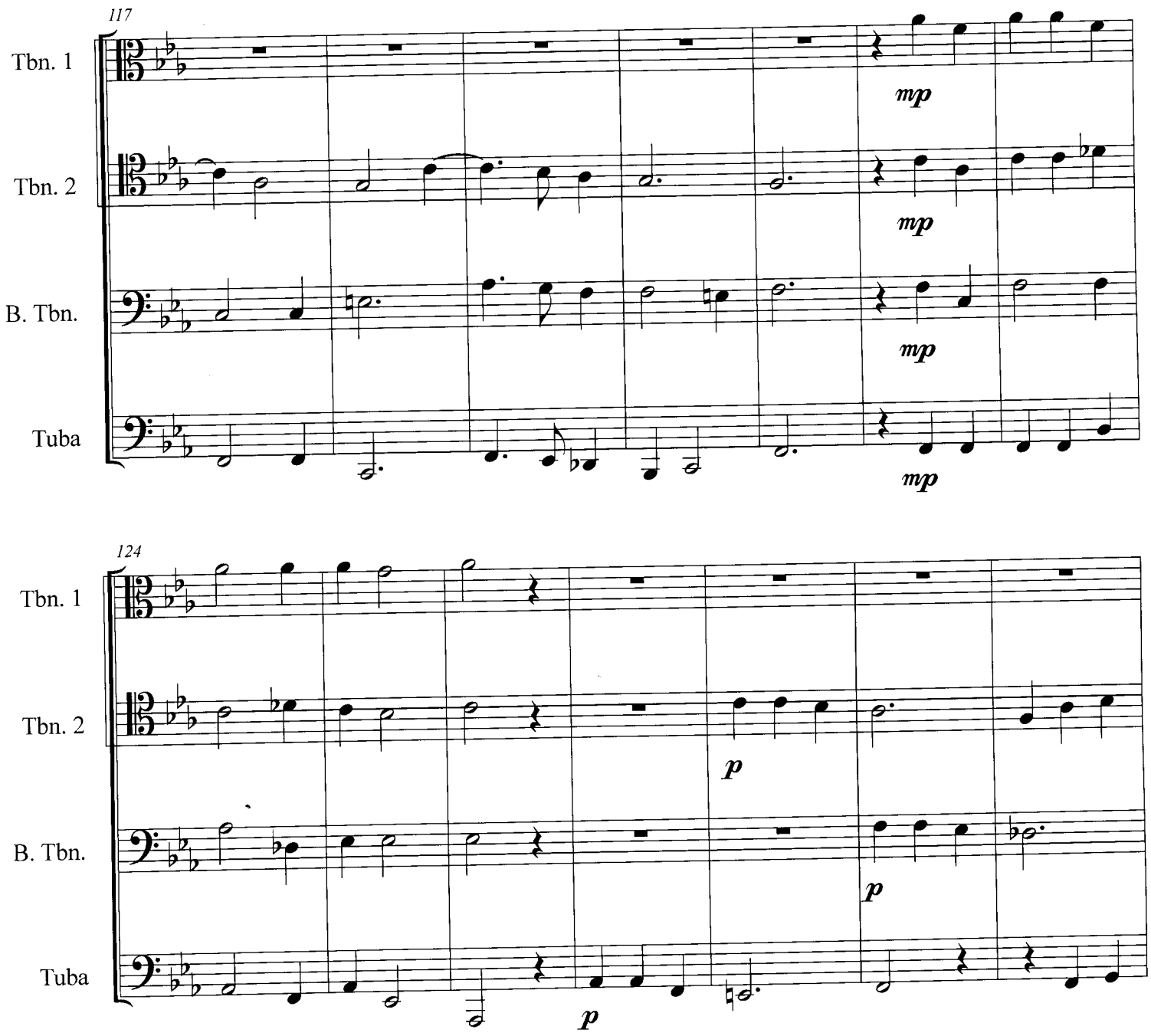

♩=90
♩. = 60
50
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
56
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
p
p

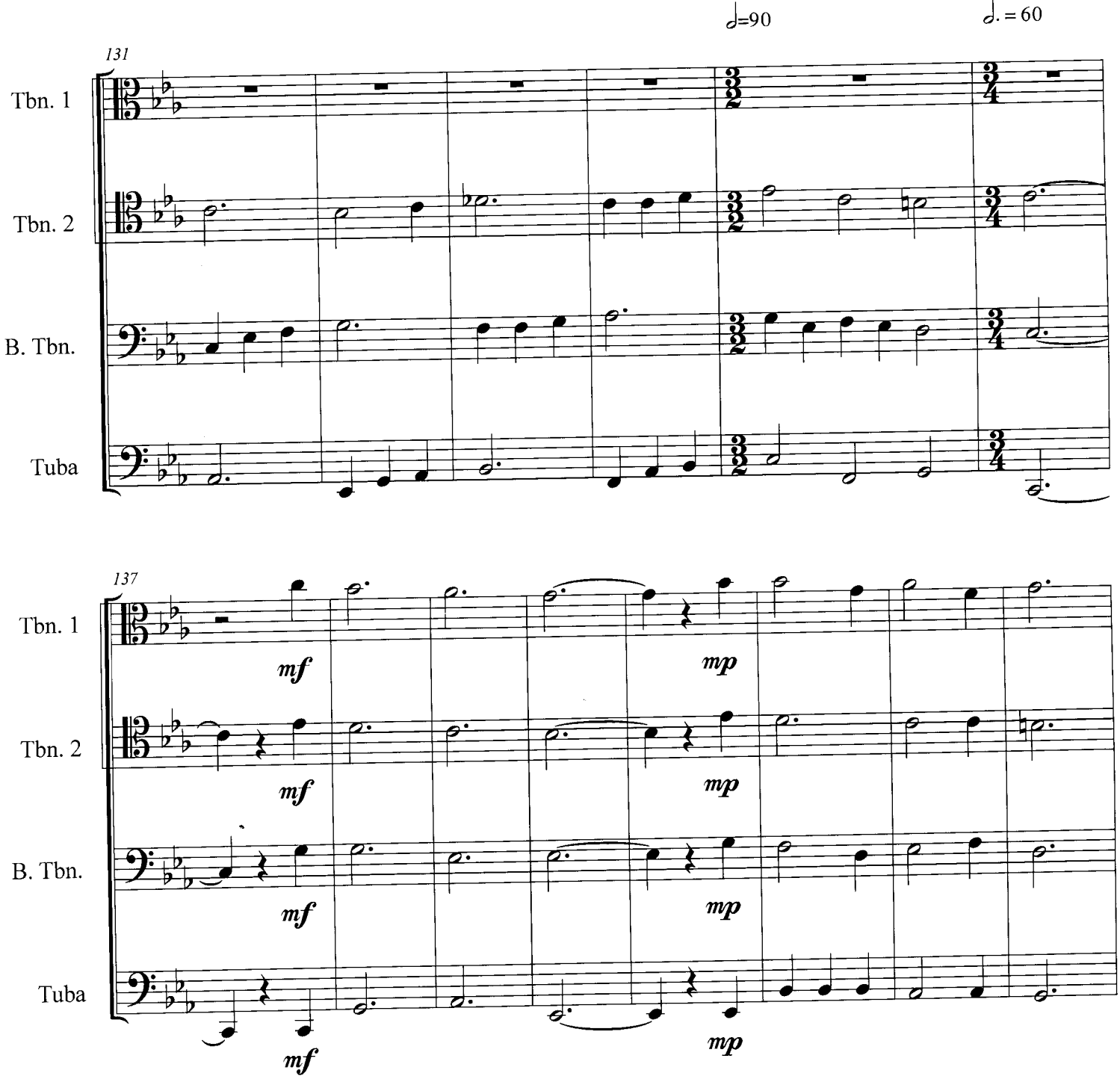

63
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
mp
mp
71
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

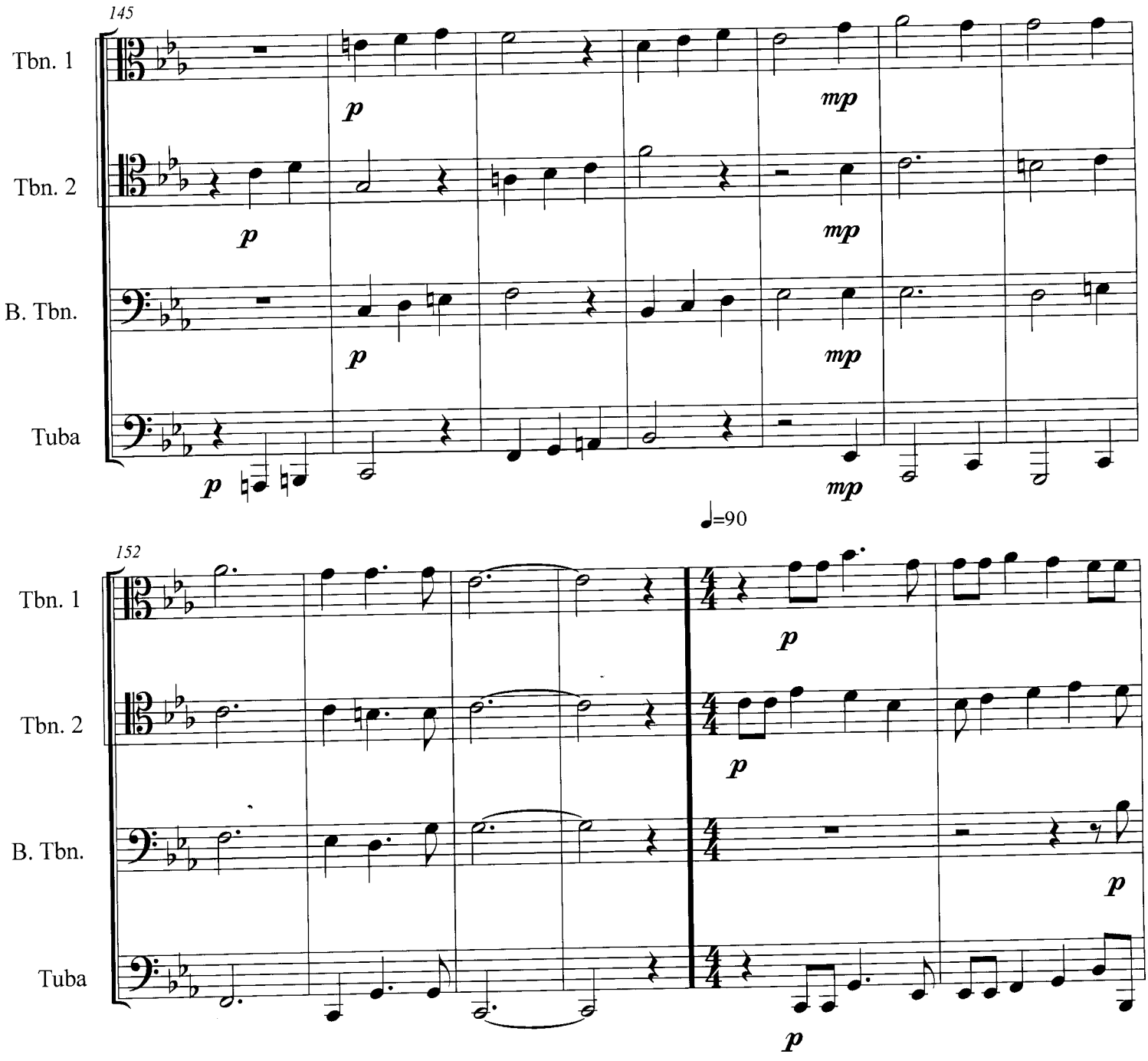

♩=90
♩. = 60
79
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
86
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p

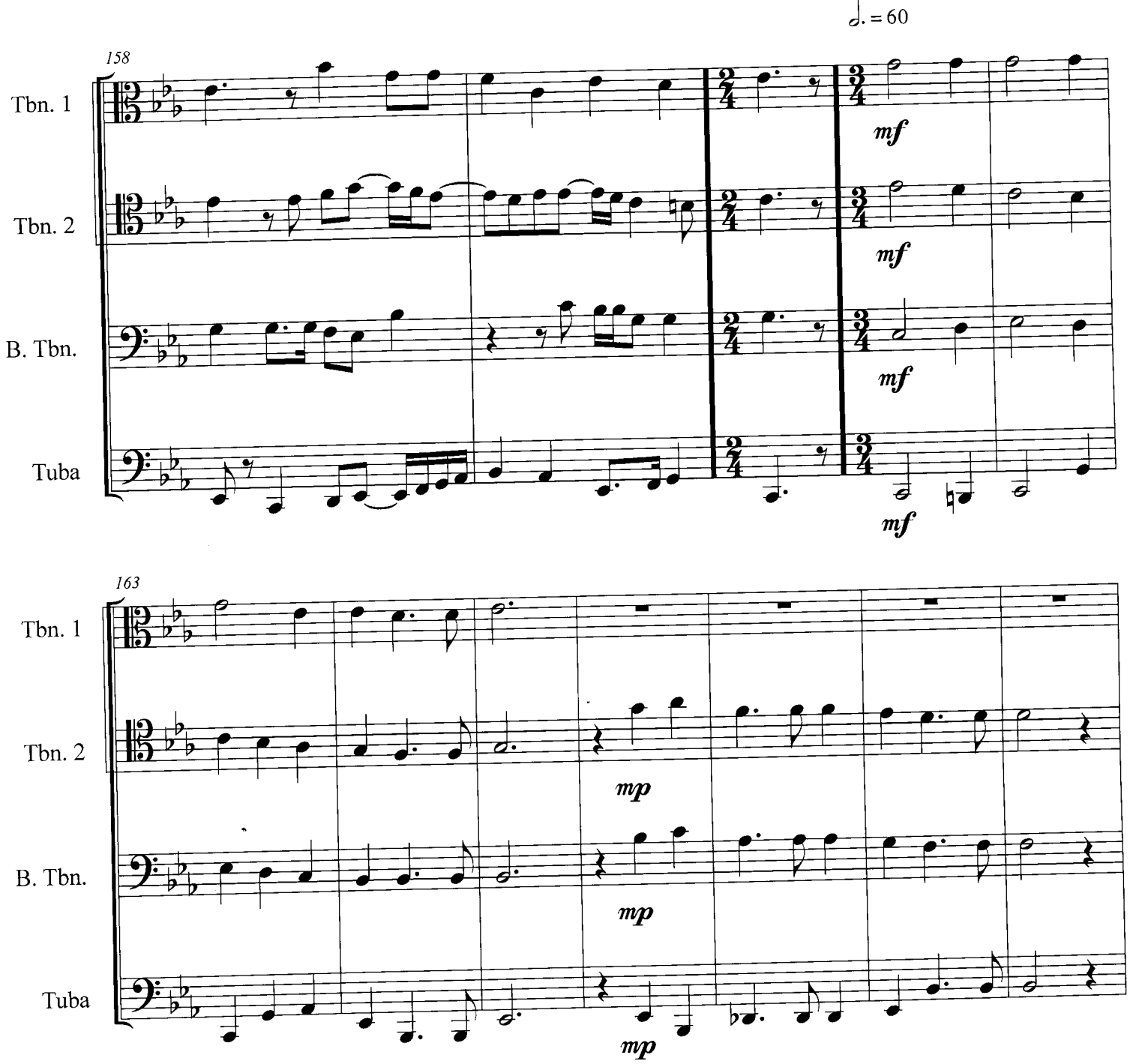

93
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
𝅗𝅥=90
𝅗𝅥. = 60
99
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp

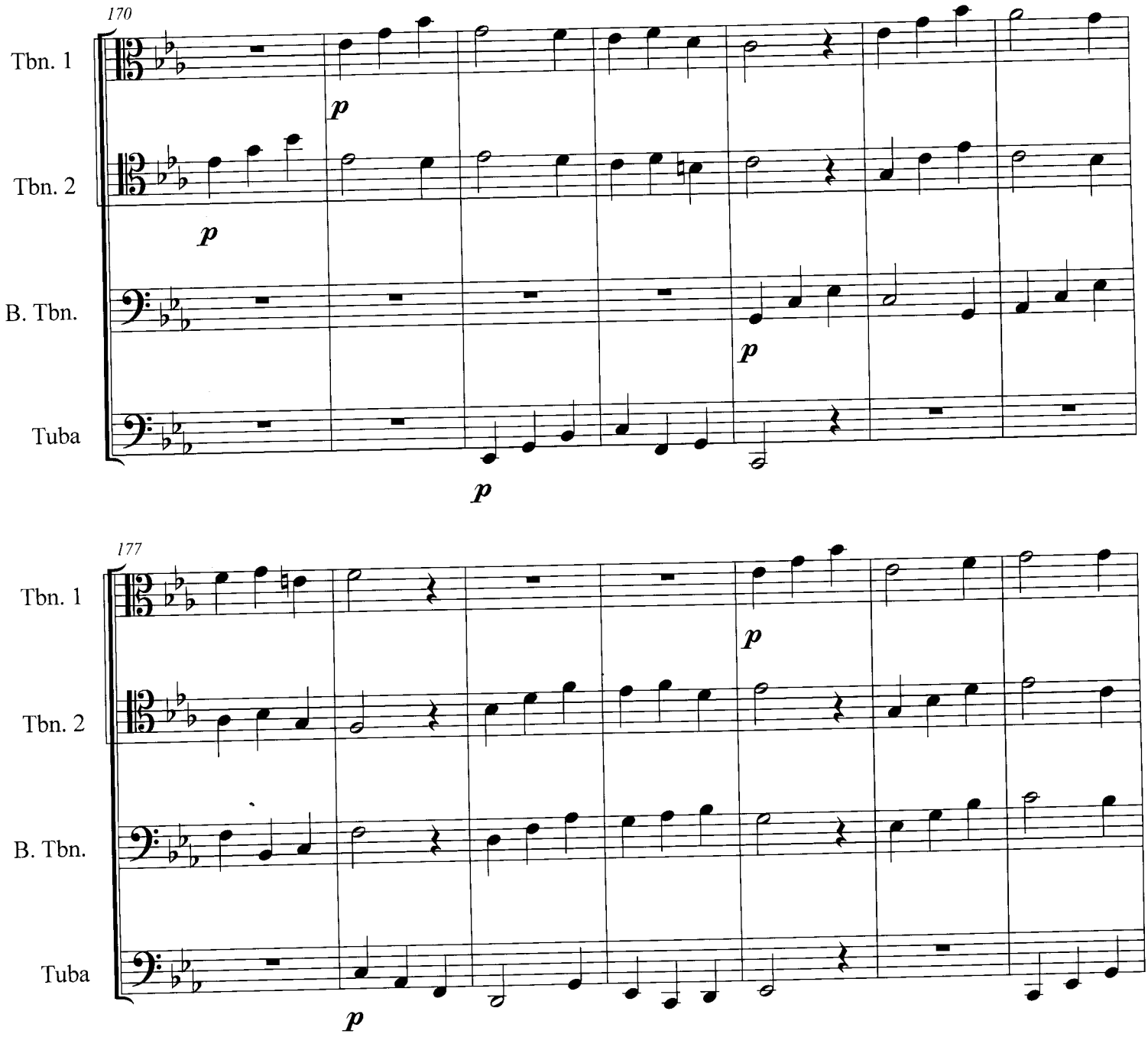

𝅗𝅥=90
𝅗𝅥. = 60
105
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
110
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p

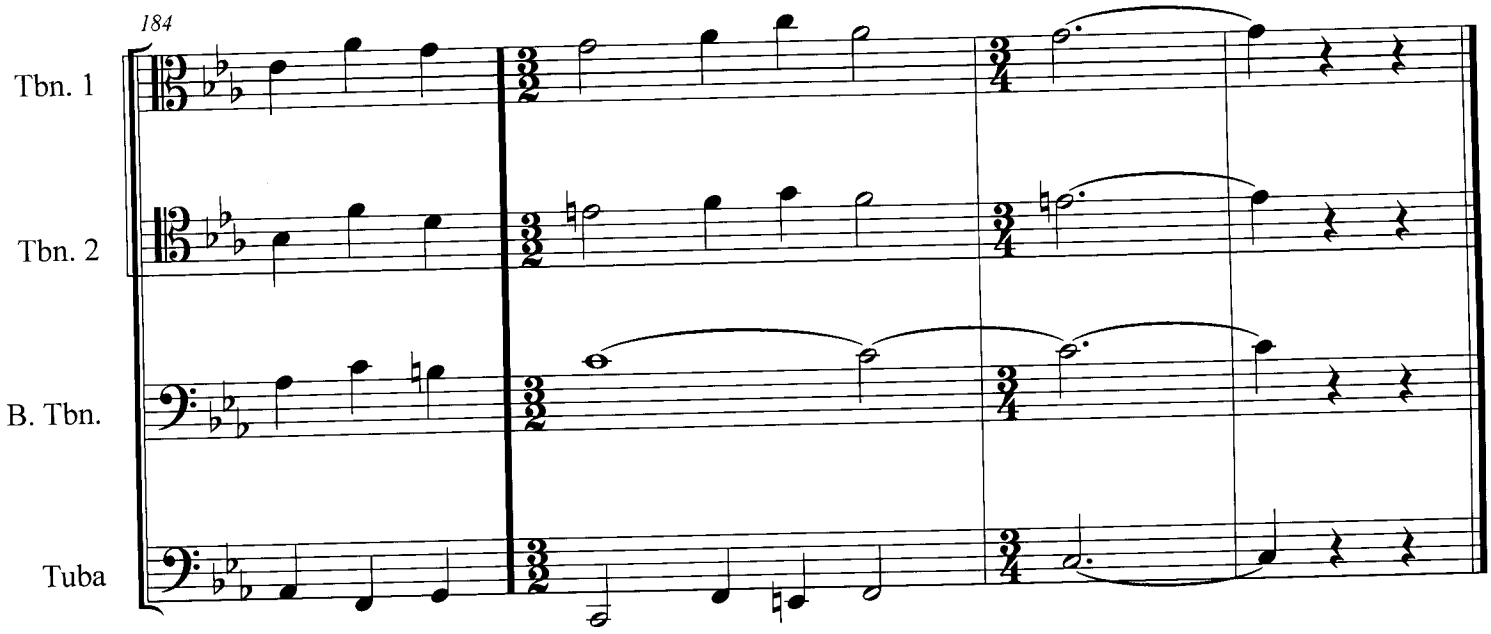

117
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
124
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p


♩=90
♩. = 60
131
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
137
mf
mp


145
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
♩=90
152
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p


♩. = 60
158
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
163
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp

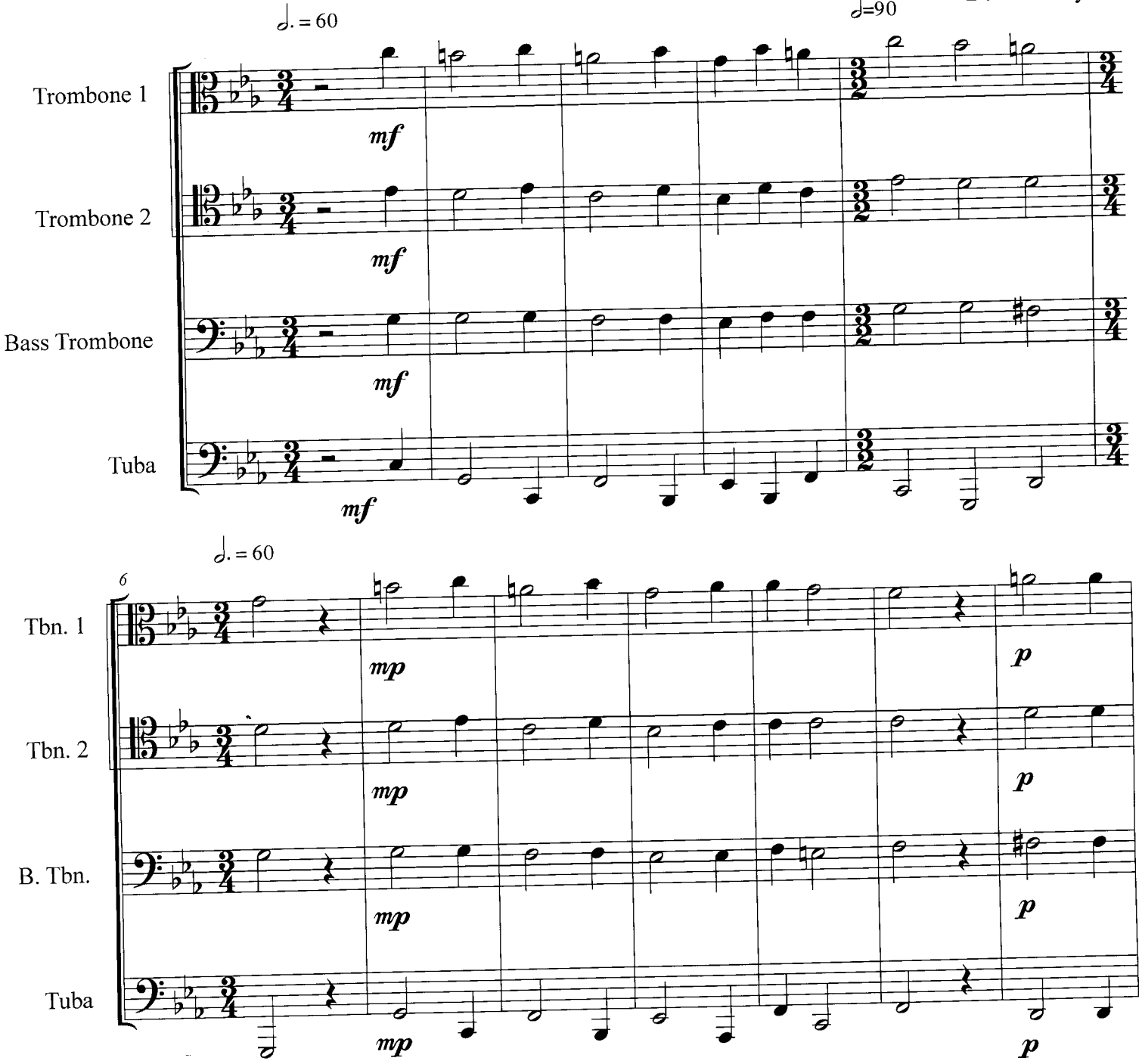

170
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
177
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p


184
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

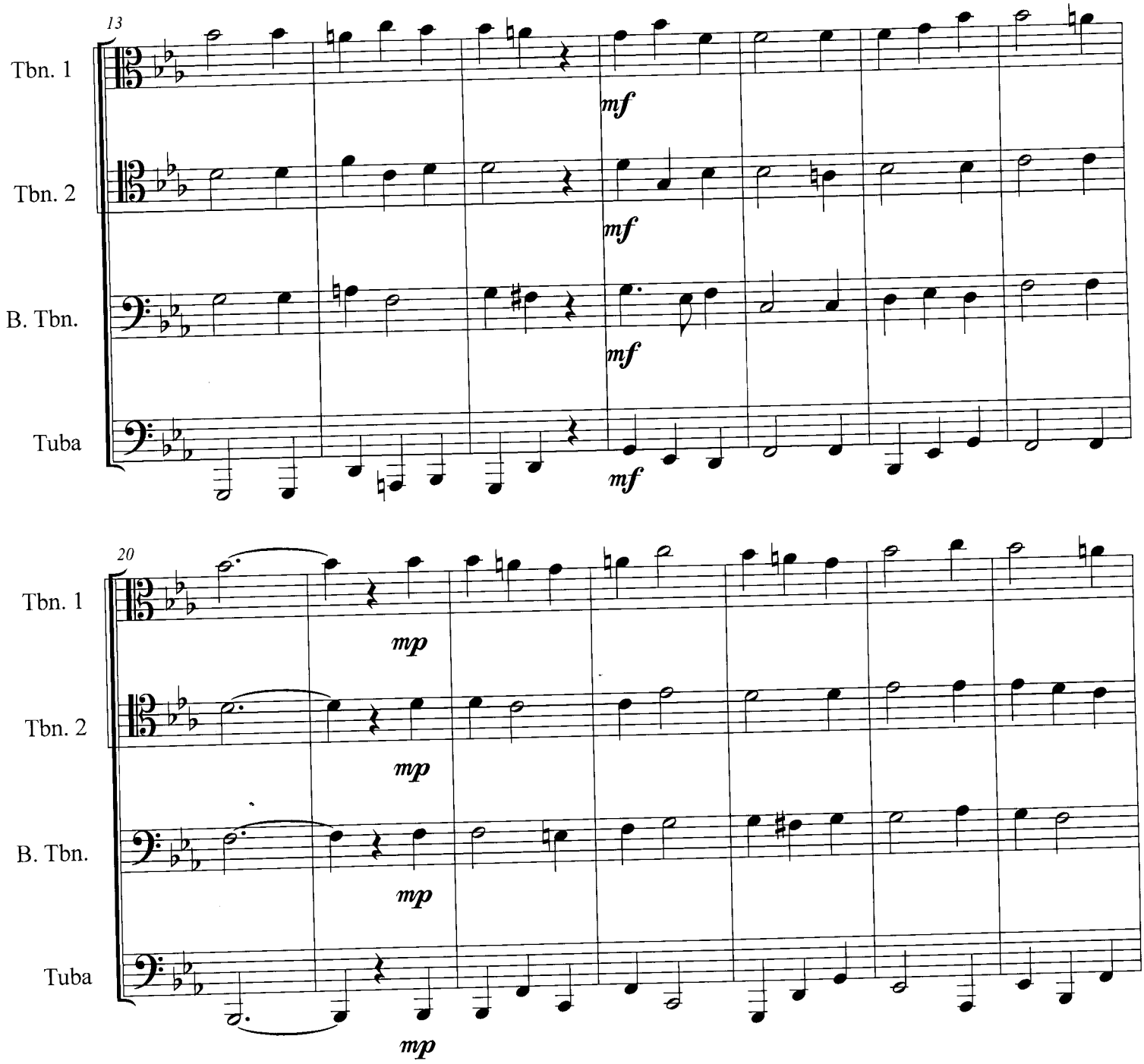
"Dank sagen wir alle Gott" SWV425

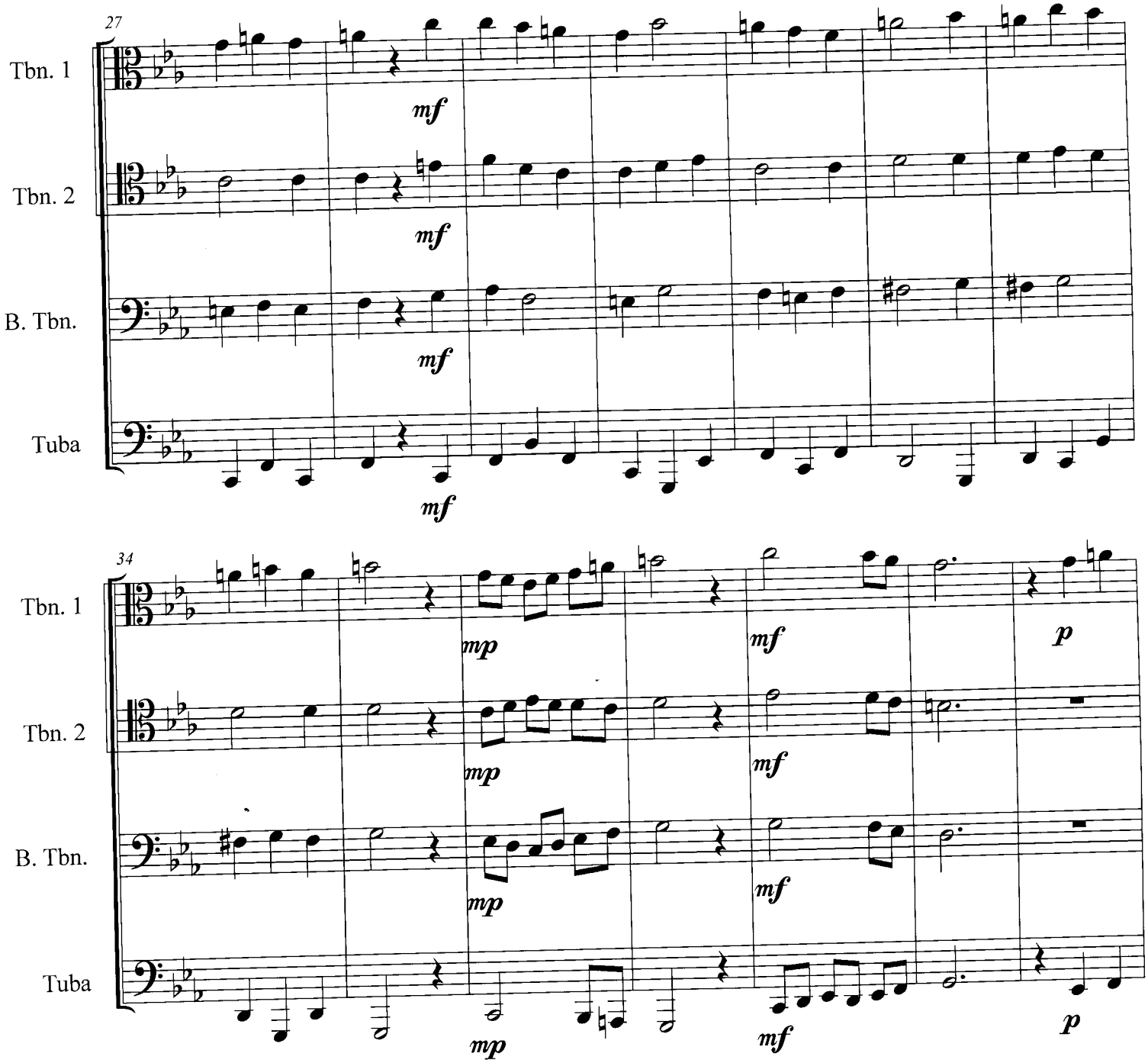
Heinrich Schutz
Bob Reifsnyder



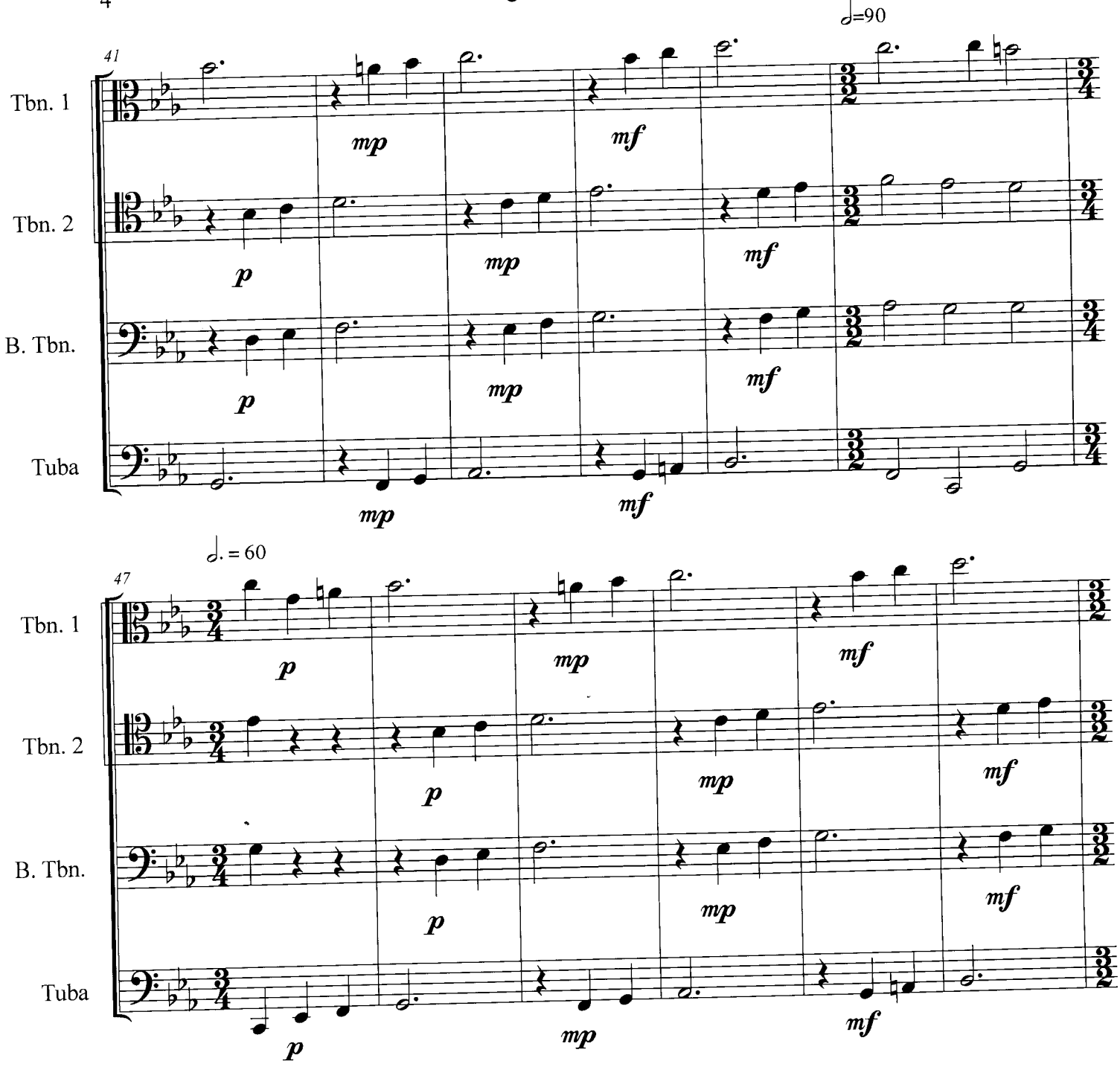
©

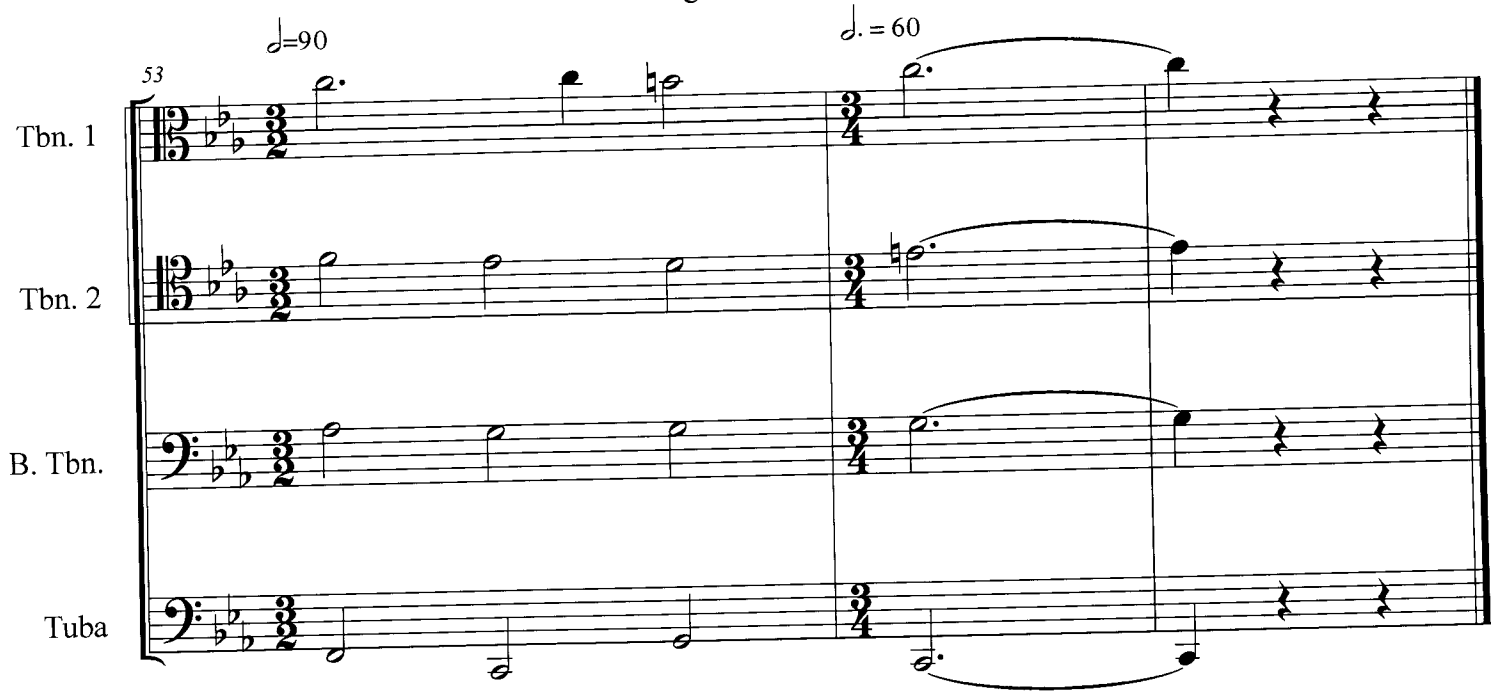
"Dank sagen wir alle Gott" SWV425




27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
34
mp
mf
p

"Dank sagen wir alle Gott" SWV425

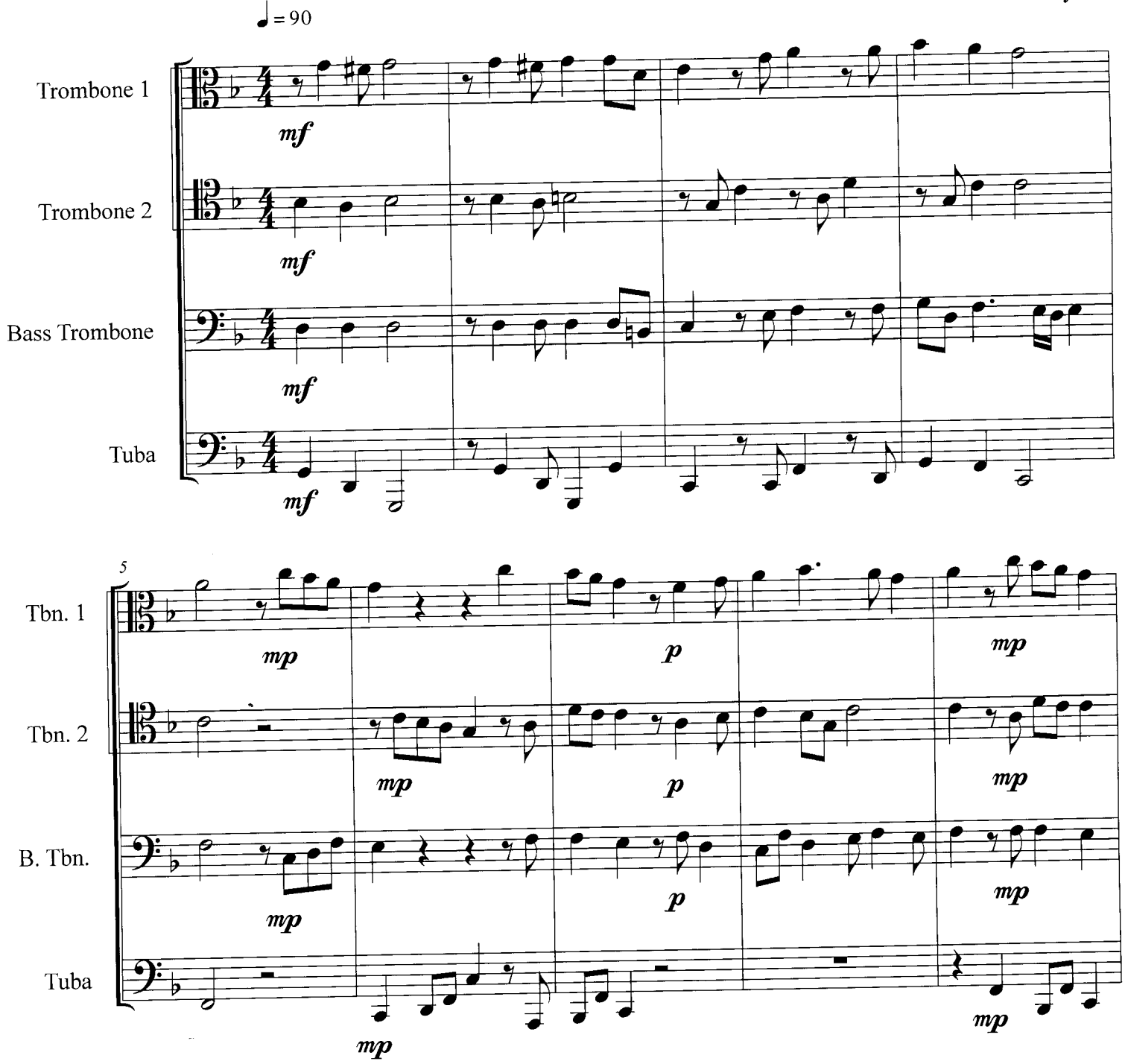



53
♩=90
♩. = 60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

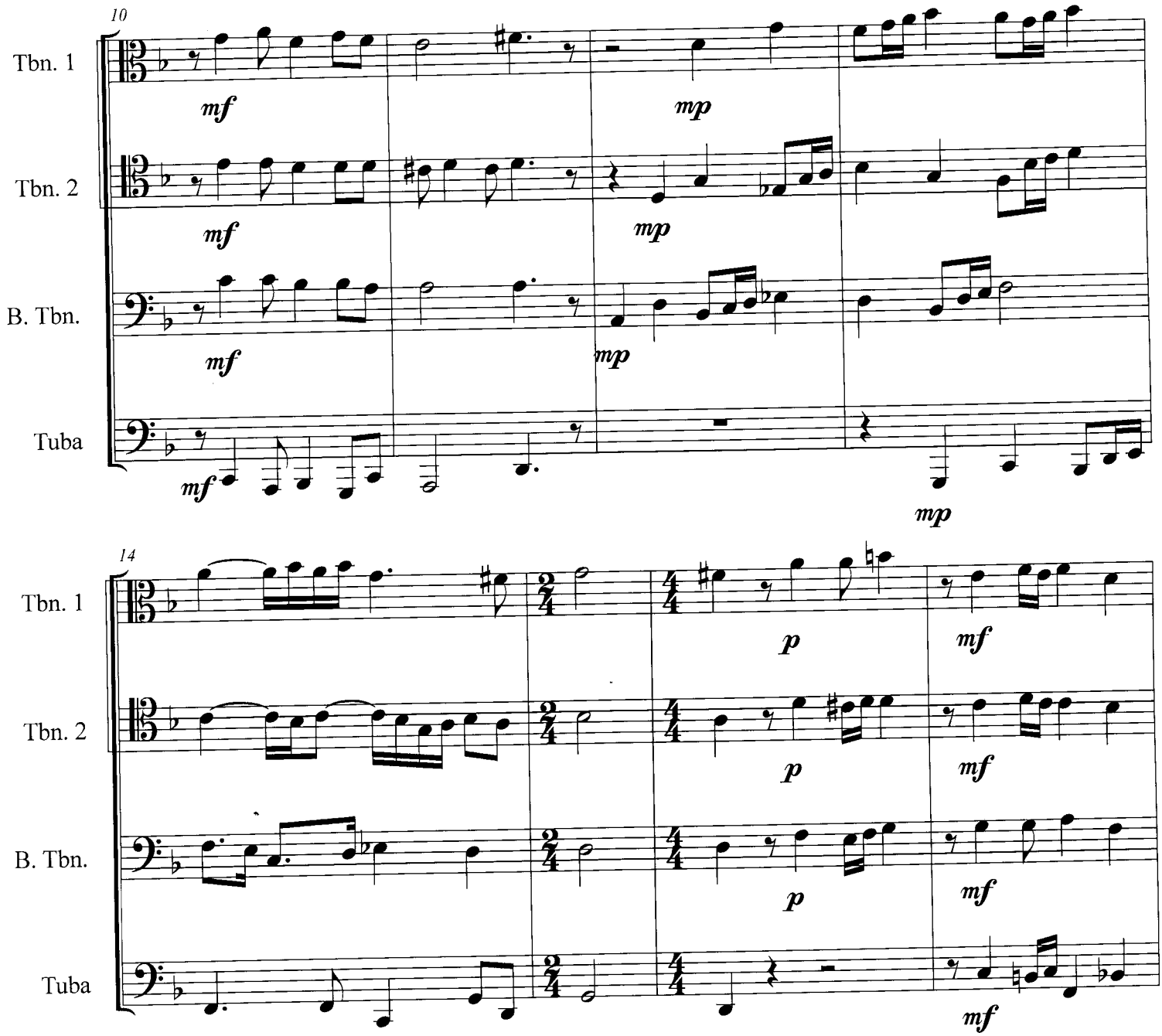
Score

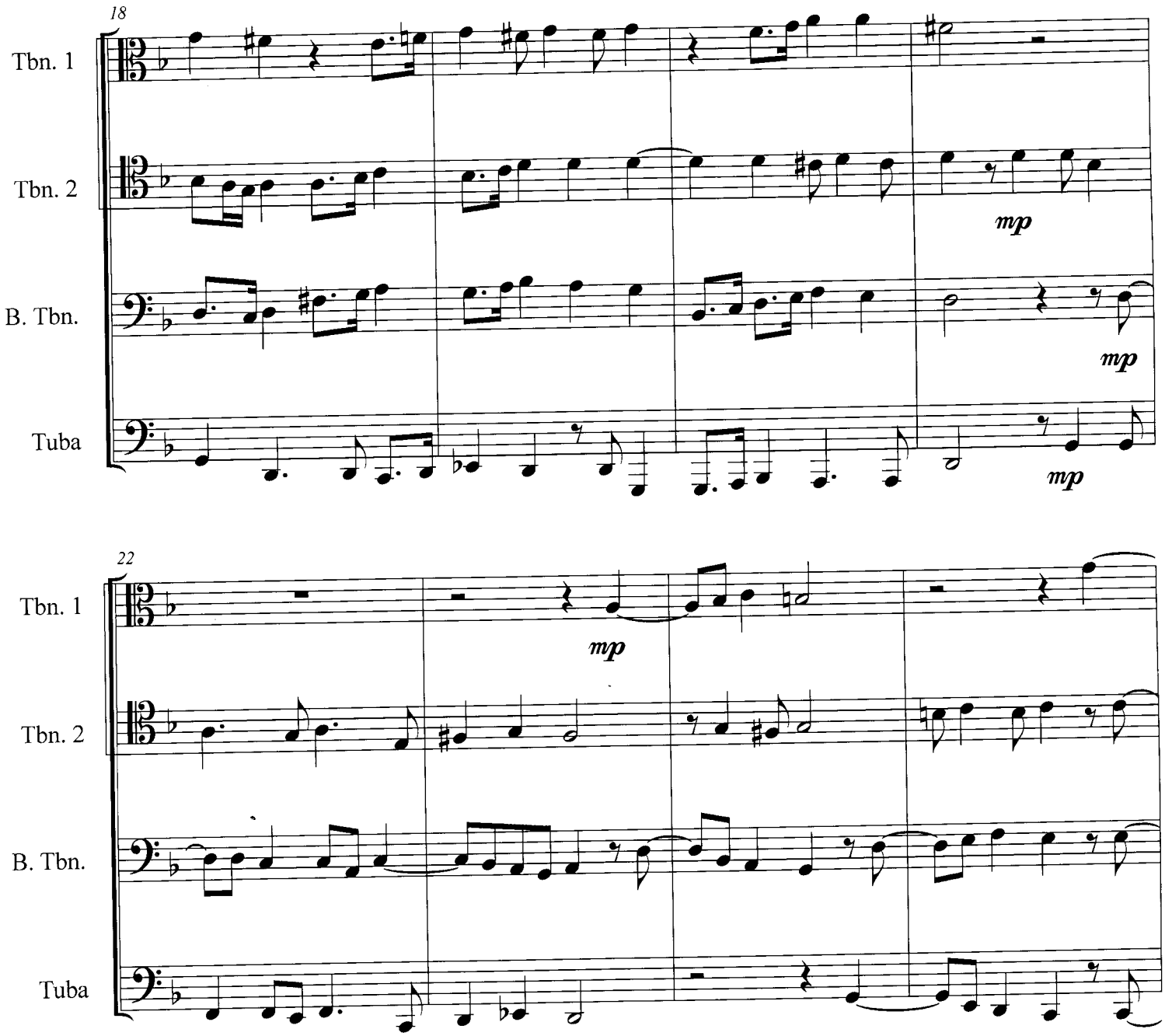
"Magnificat" SWV426

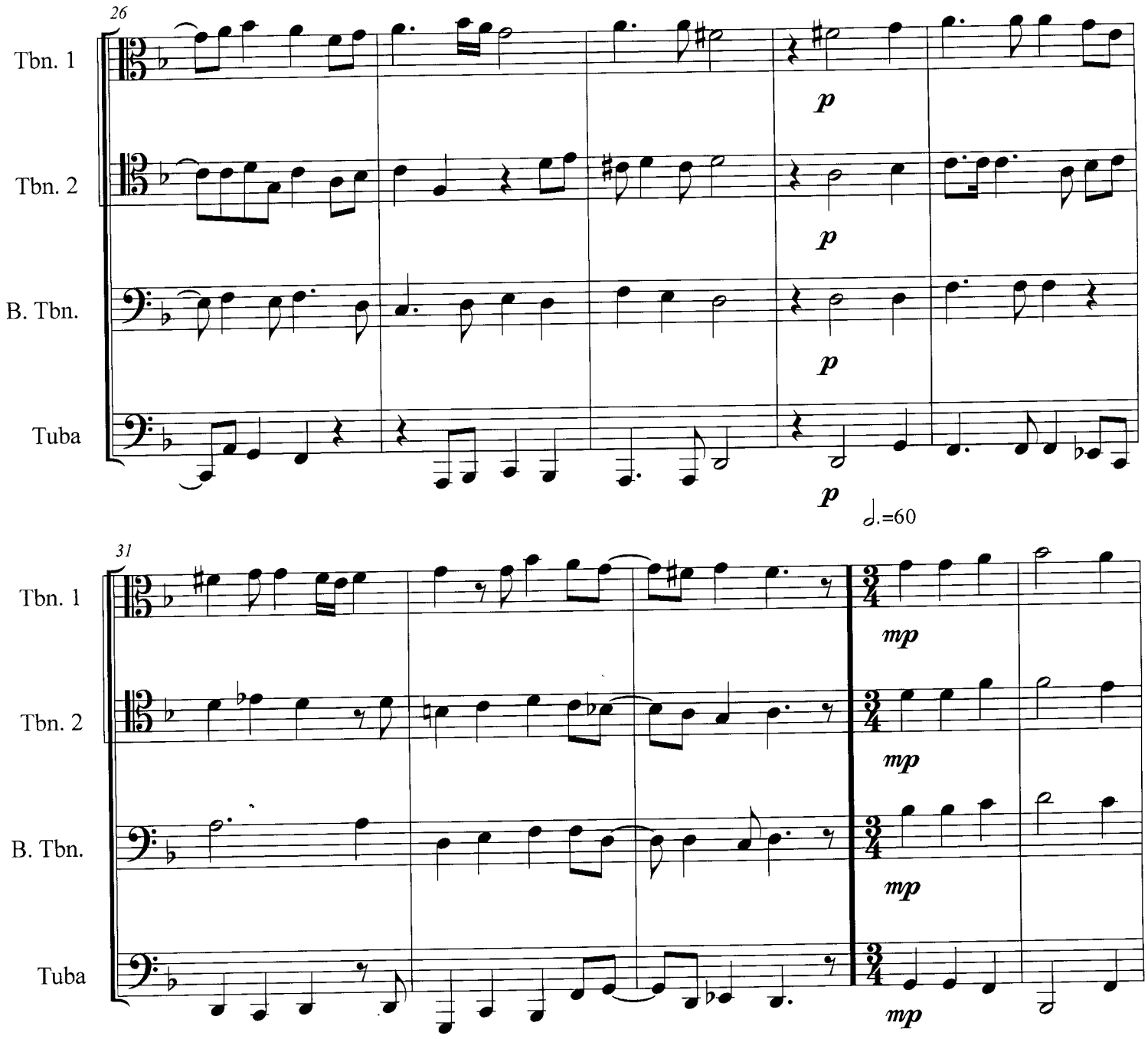
Heinrich Schutz
Bob Reifsnyder

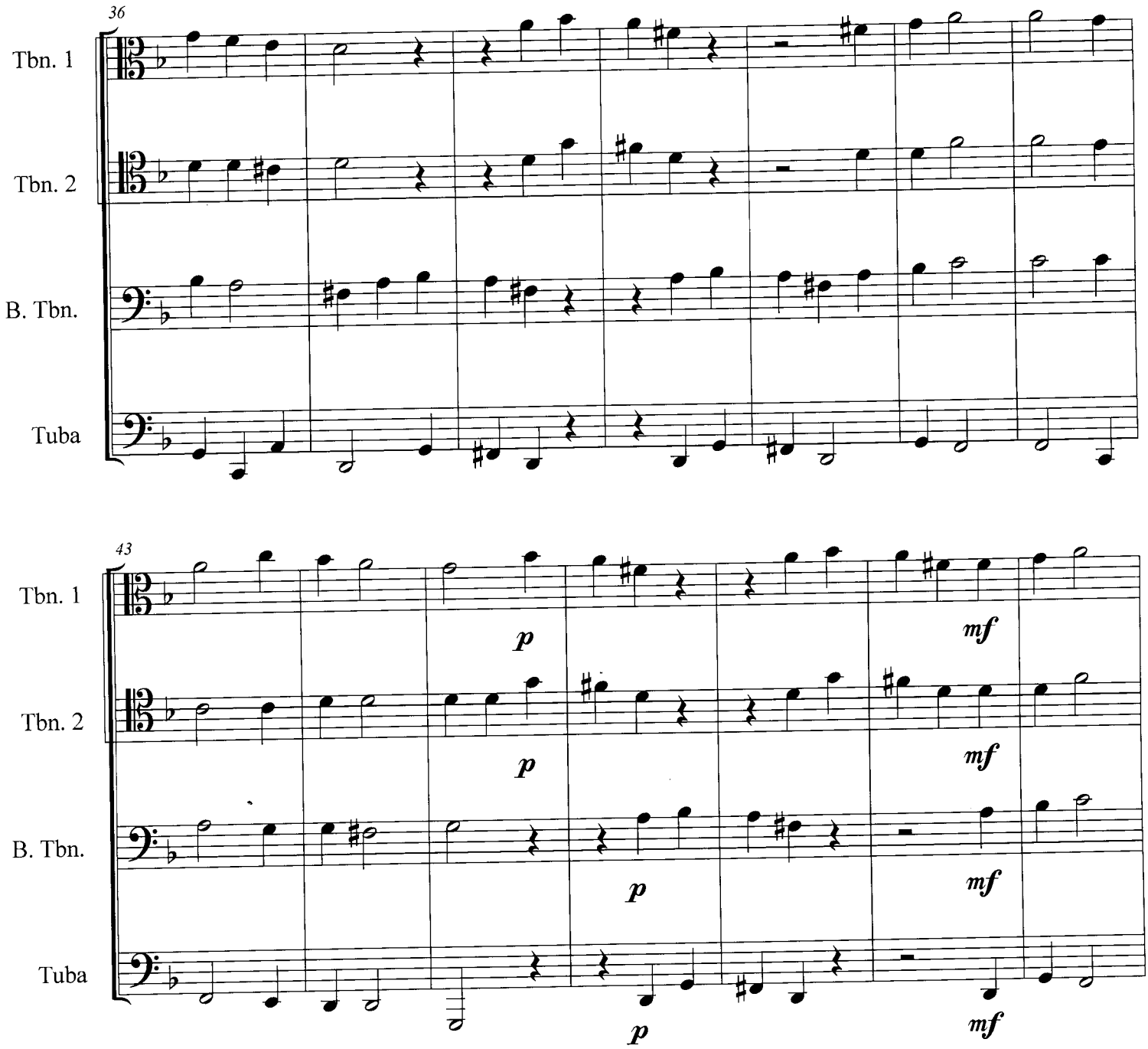


©

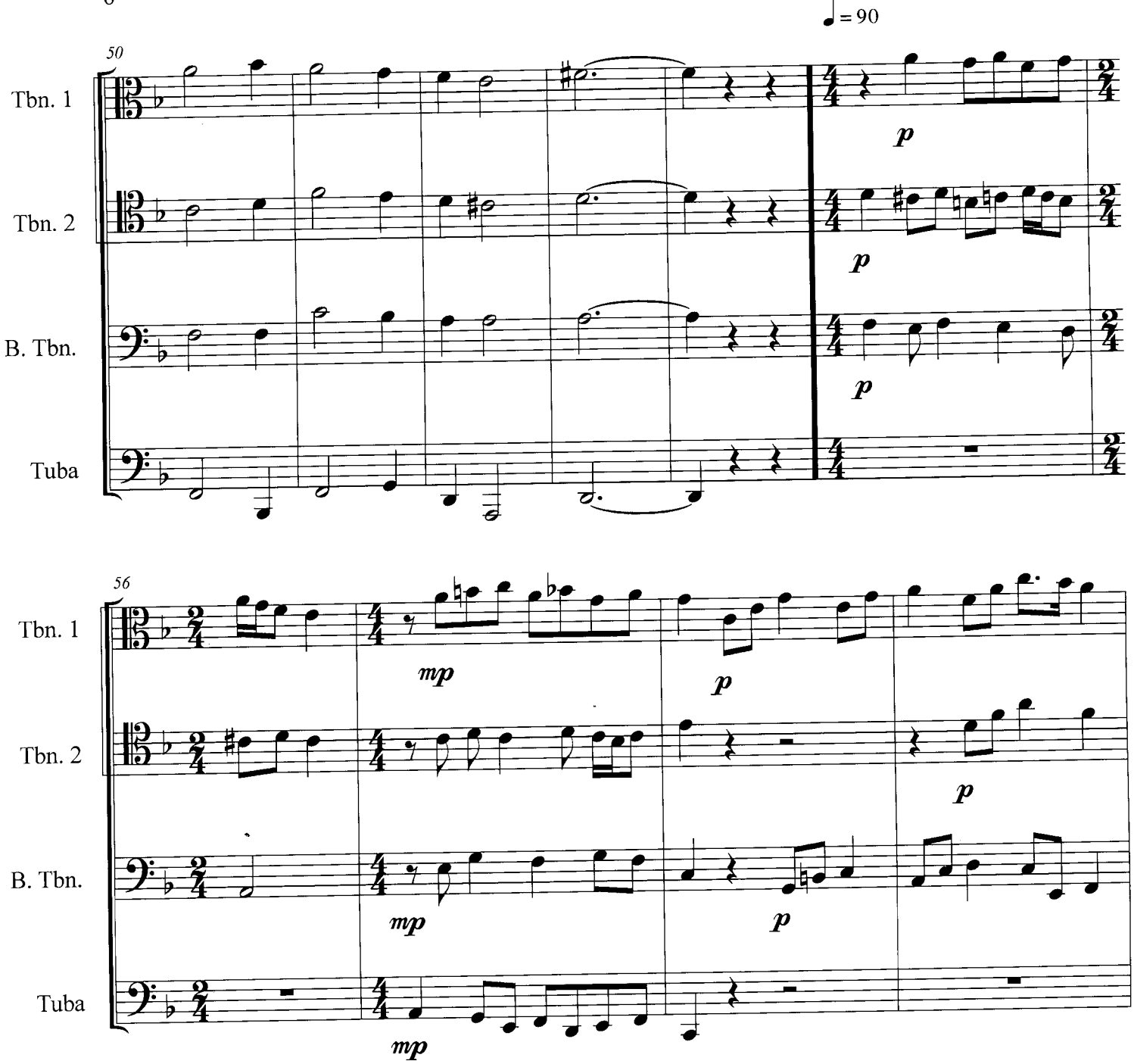

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
14
p
mf

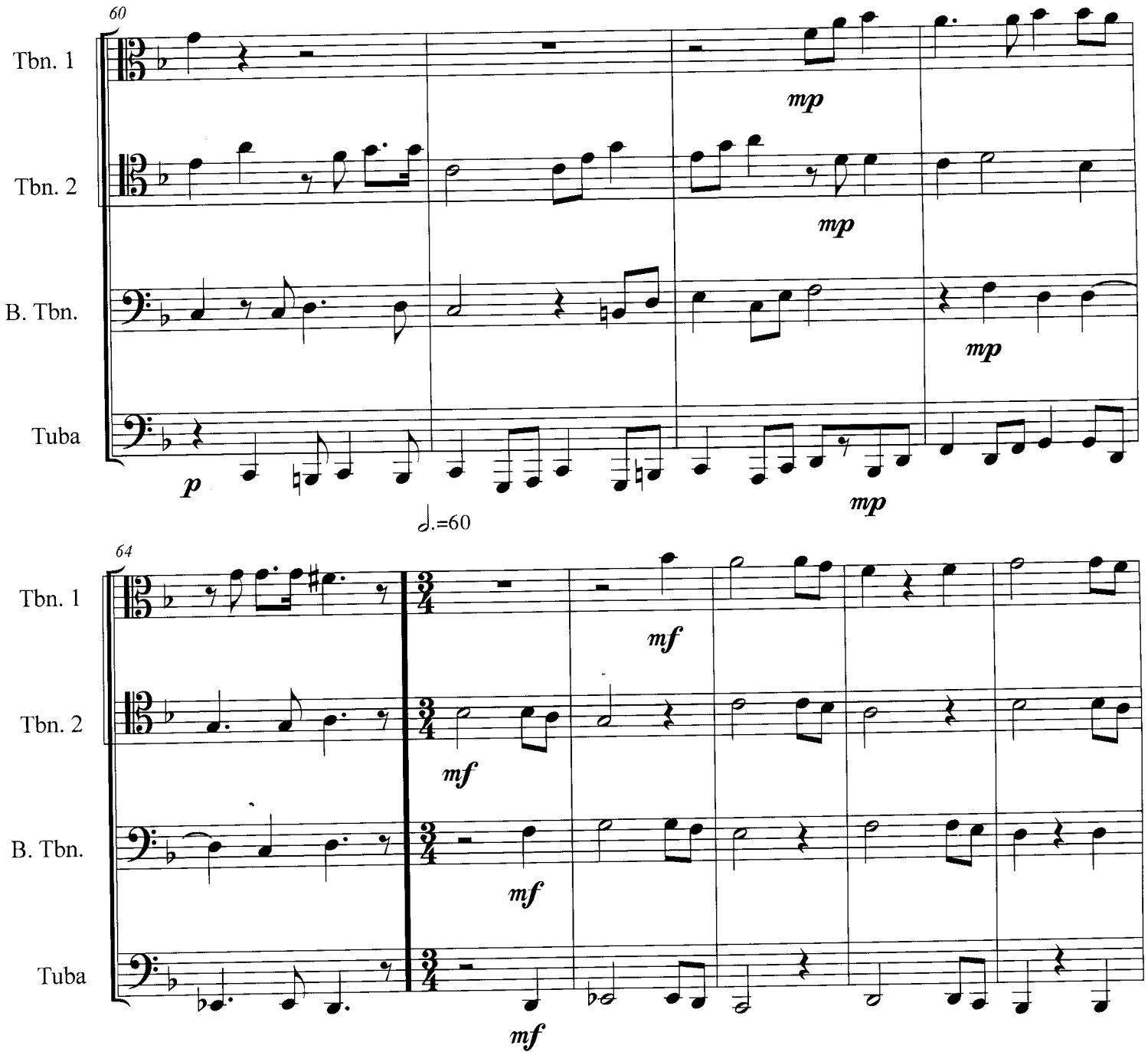

18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp

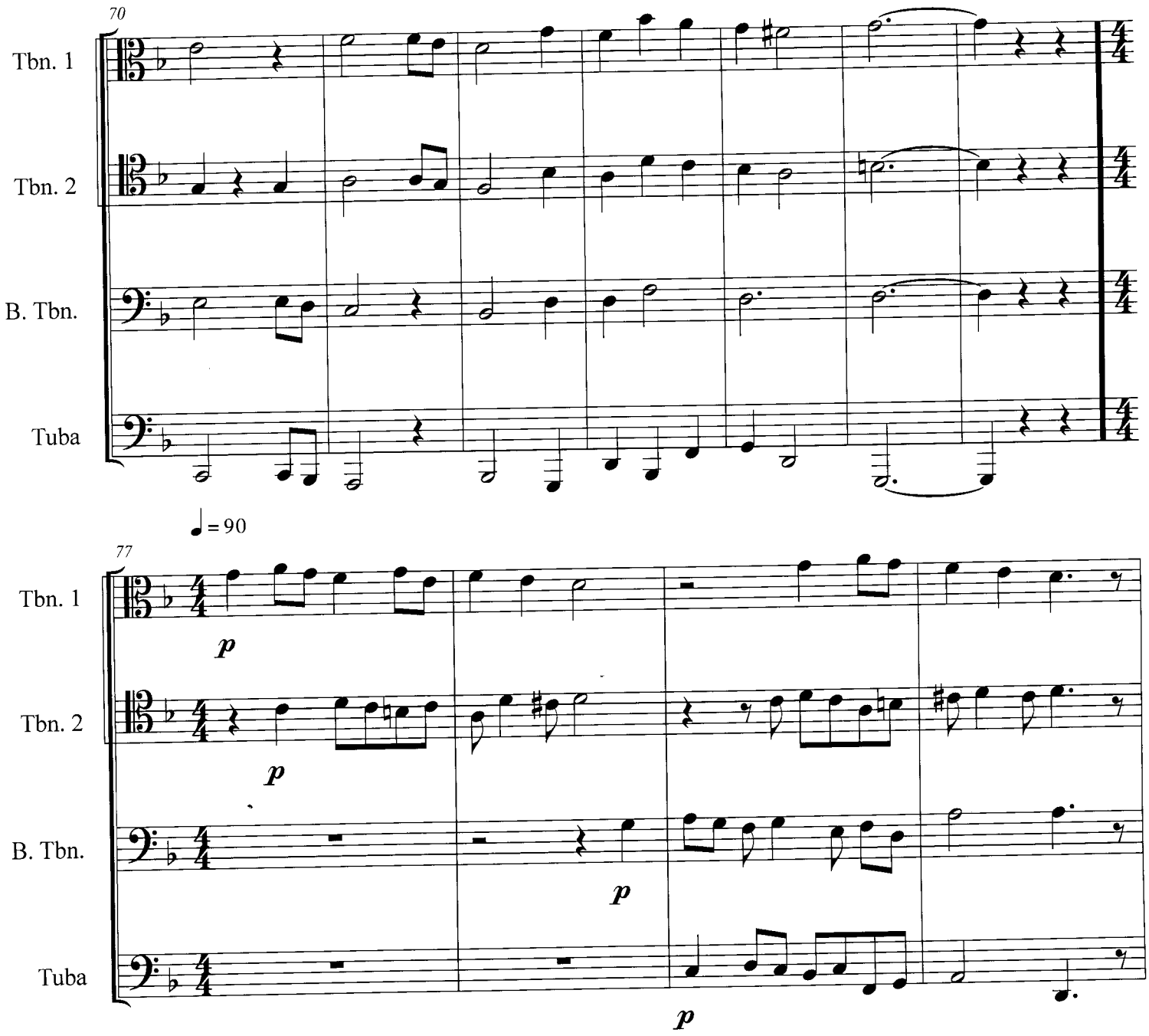

26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
𝅗𝅥.=60
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp

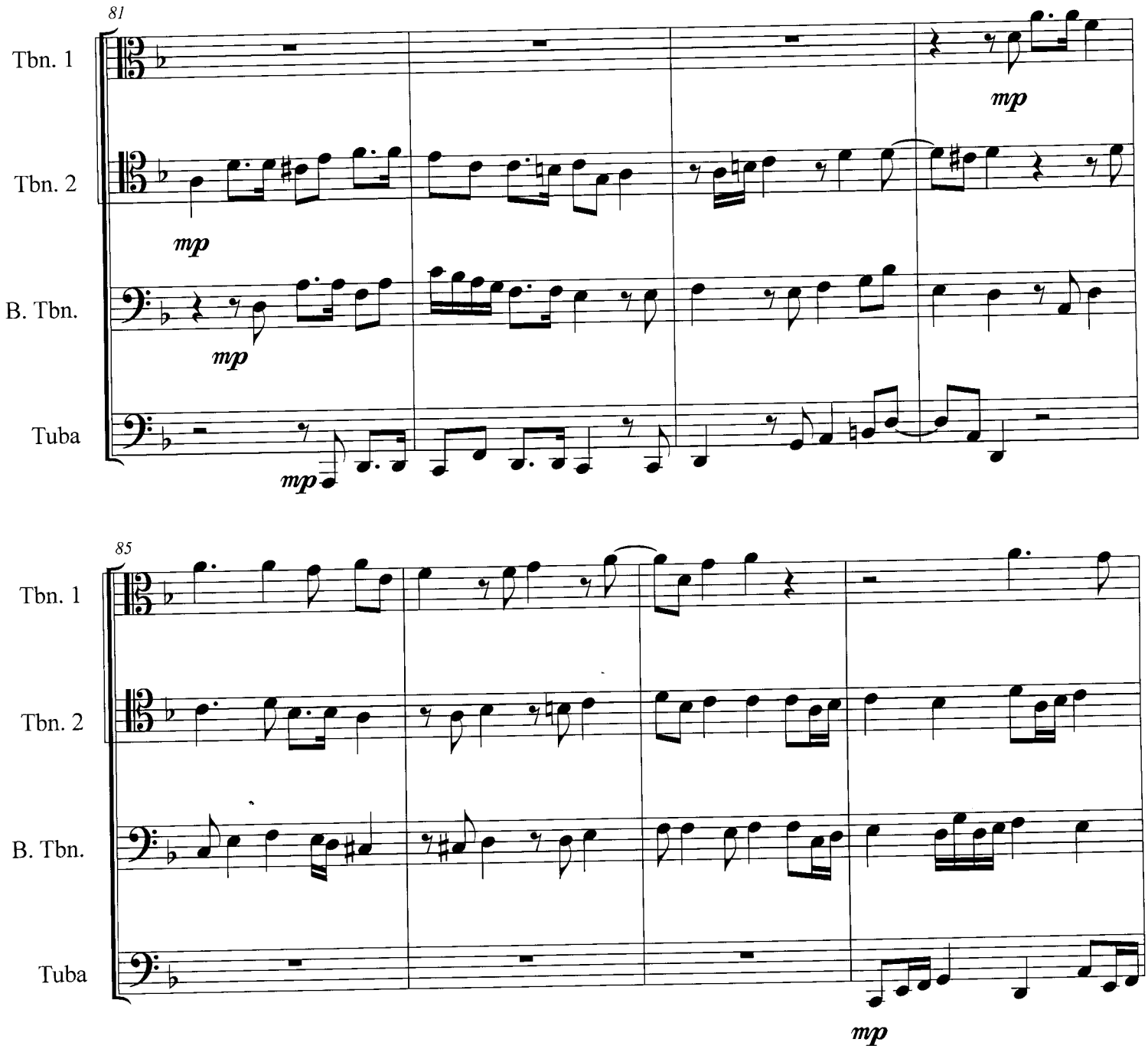

36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
43
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mf
p
mf
p
mf
p
mf

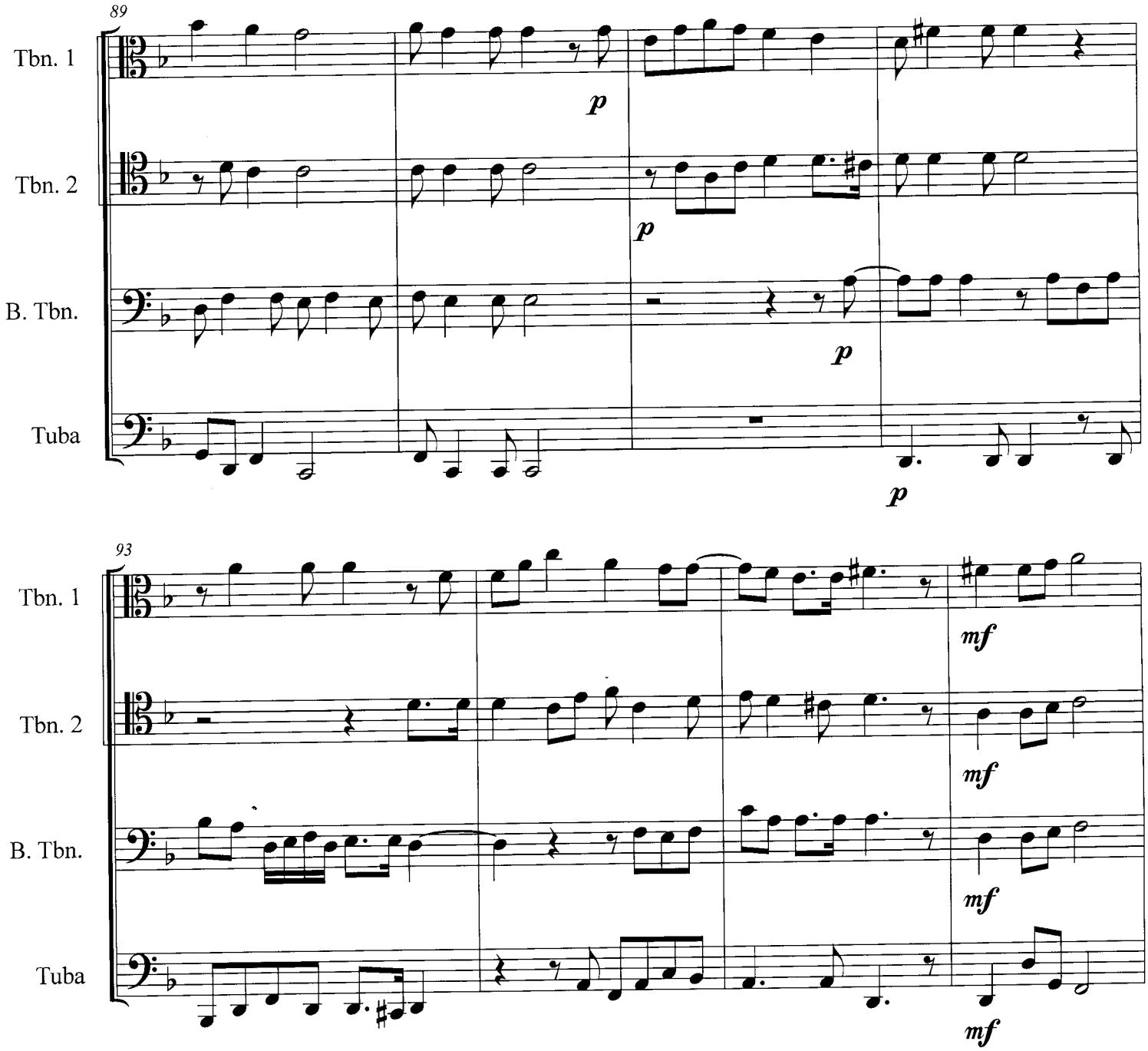
"Magnificat" SWV426

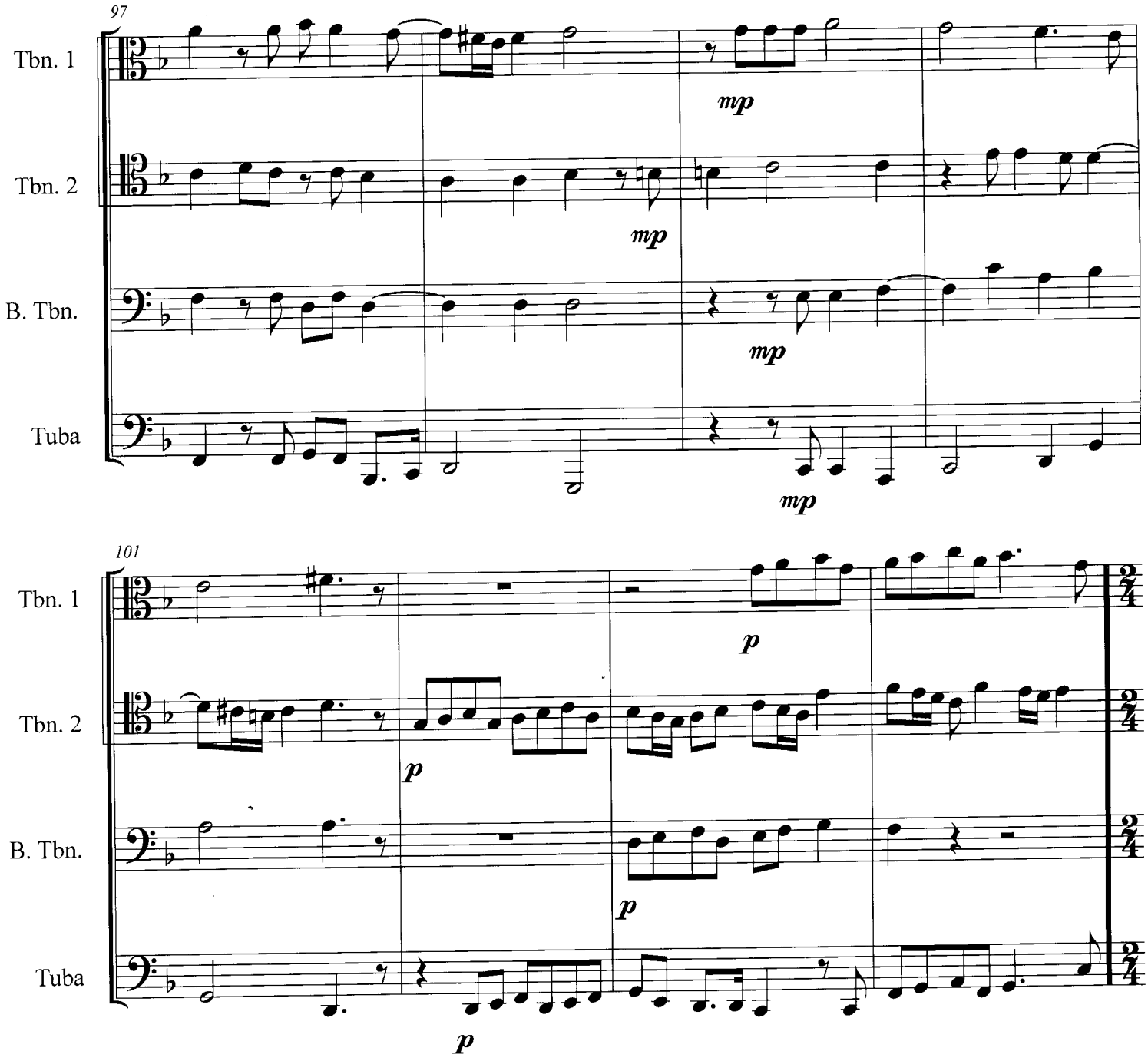


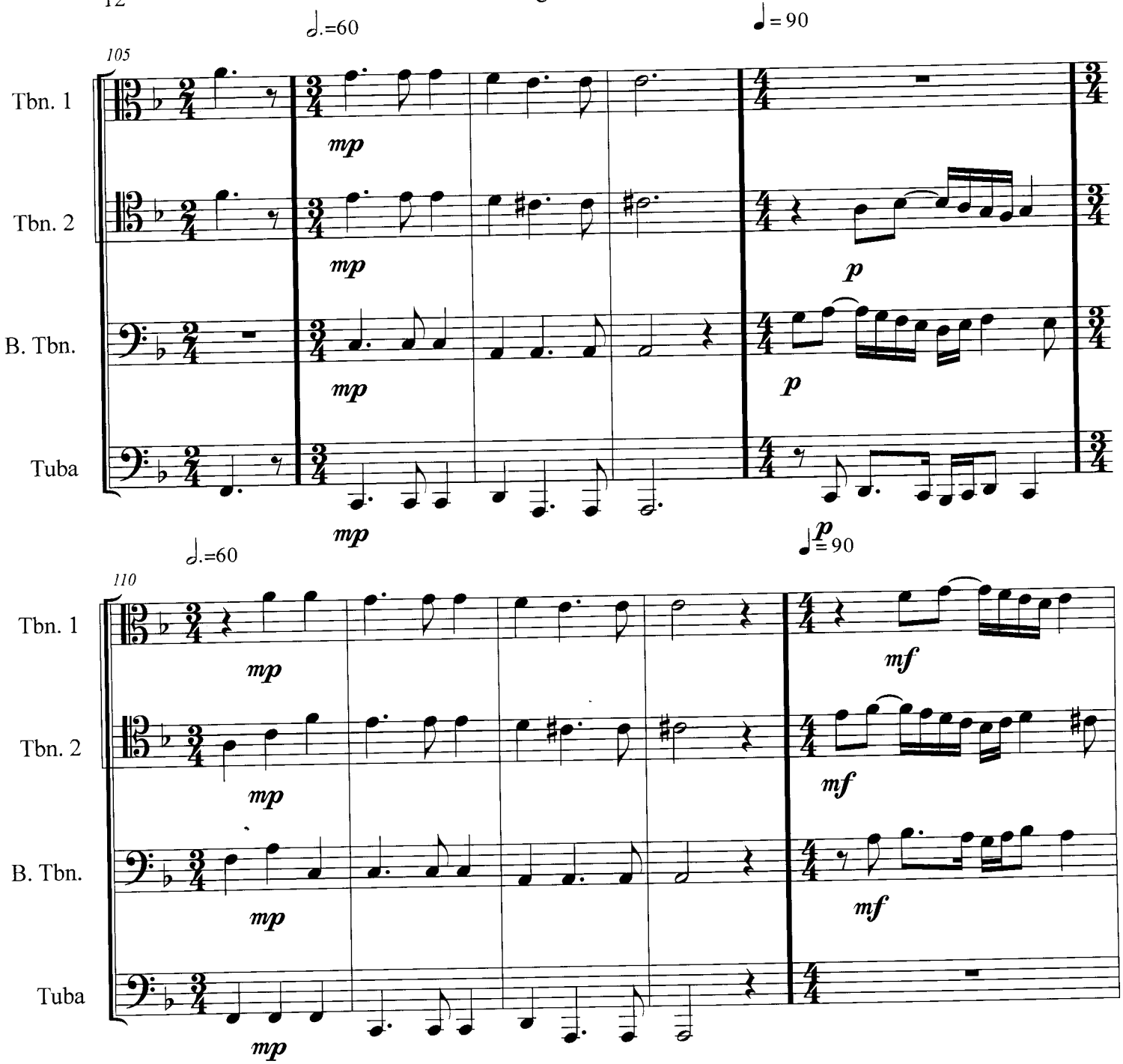

60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
p
mp
𝅗𝅥.=60
64
mf
mf
mf
mf

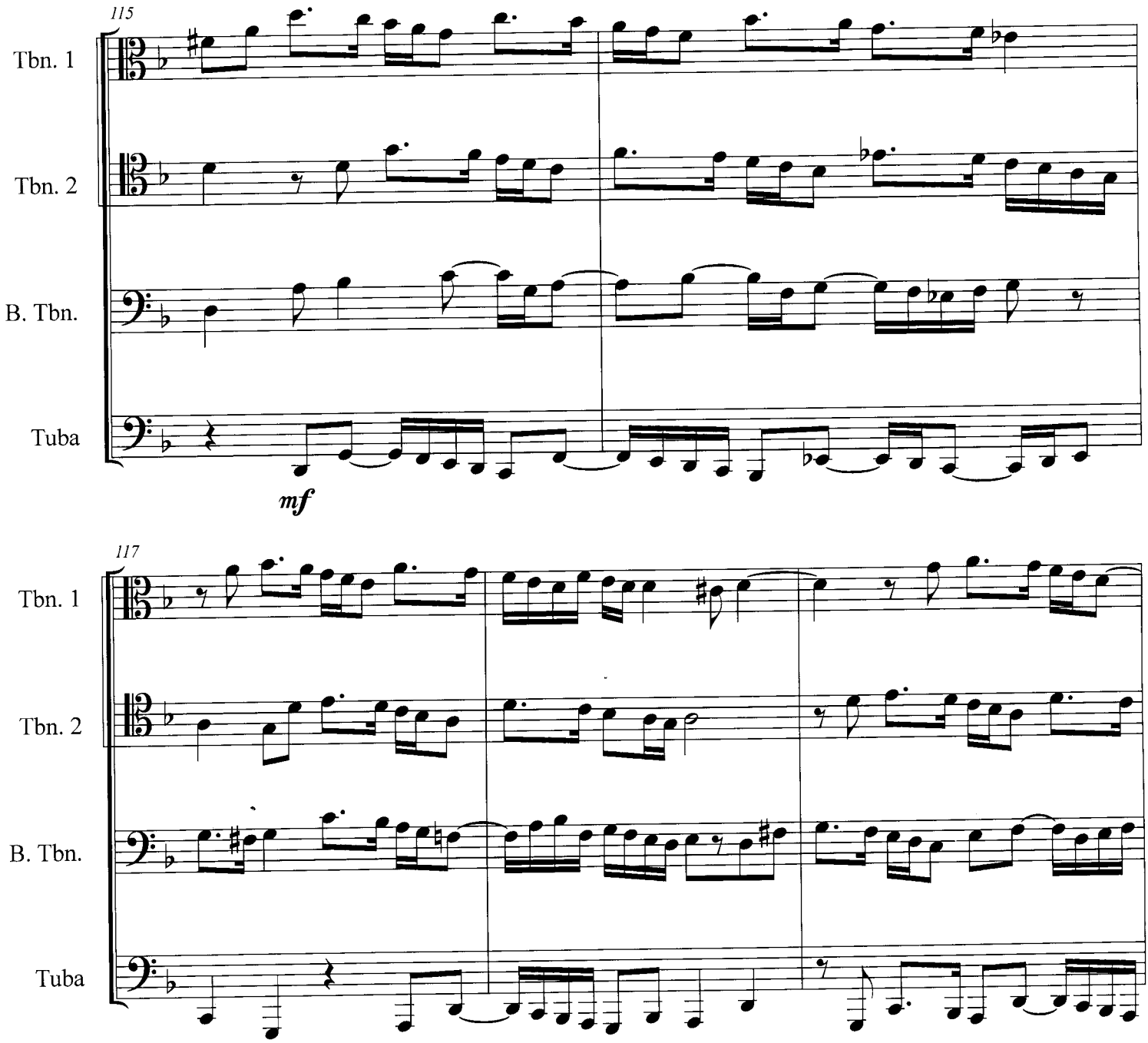

70
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
♩ = 90
77
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p

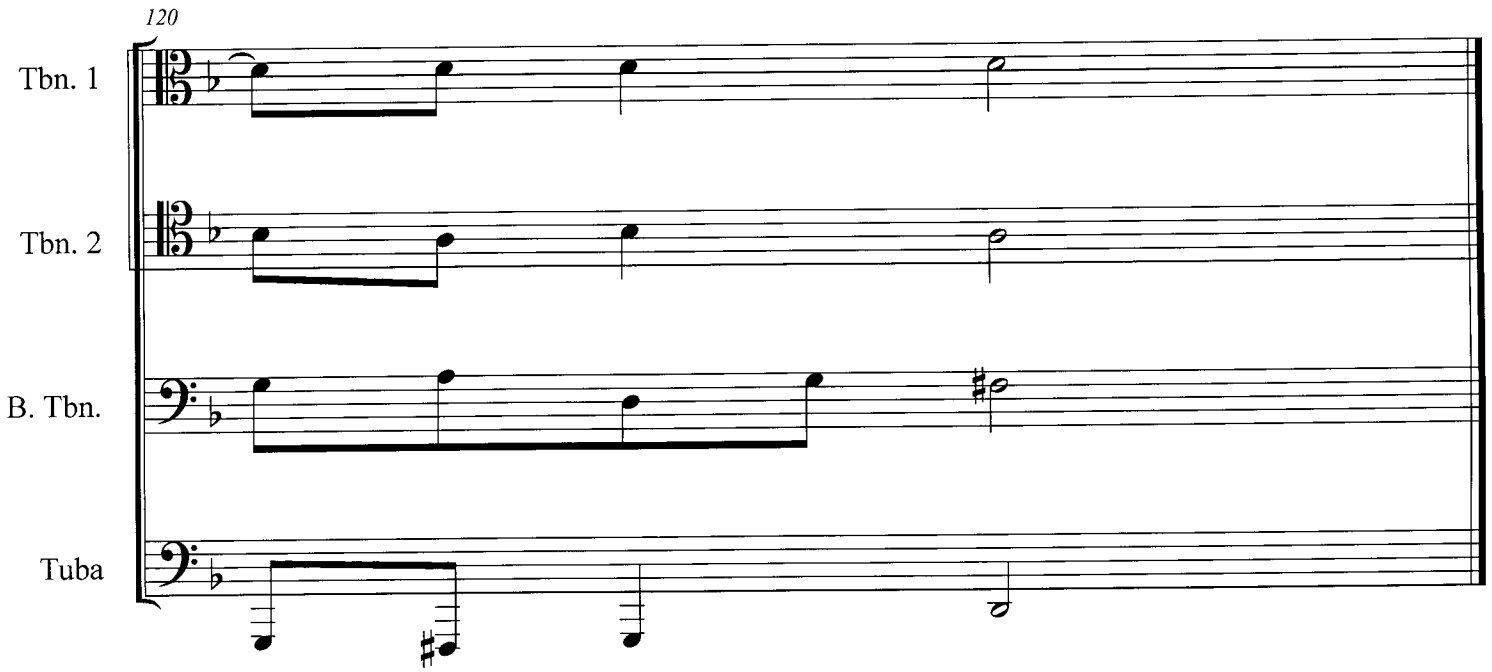

81
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
85
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp


89
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
93
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


97
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
101
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p


105
𝅗𝅥.=60
♩= 90
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
𝅗𝅥.=60
♩= 90
110
mf


115
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
117
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

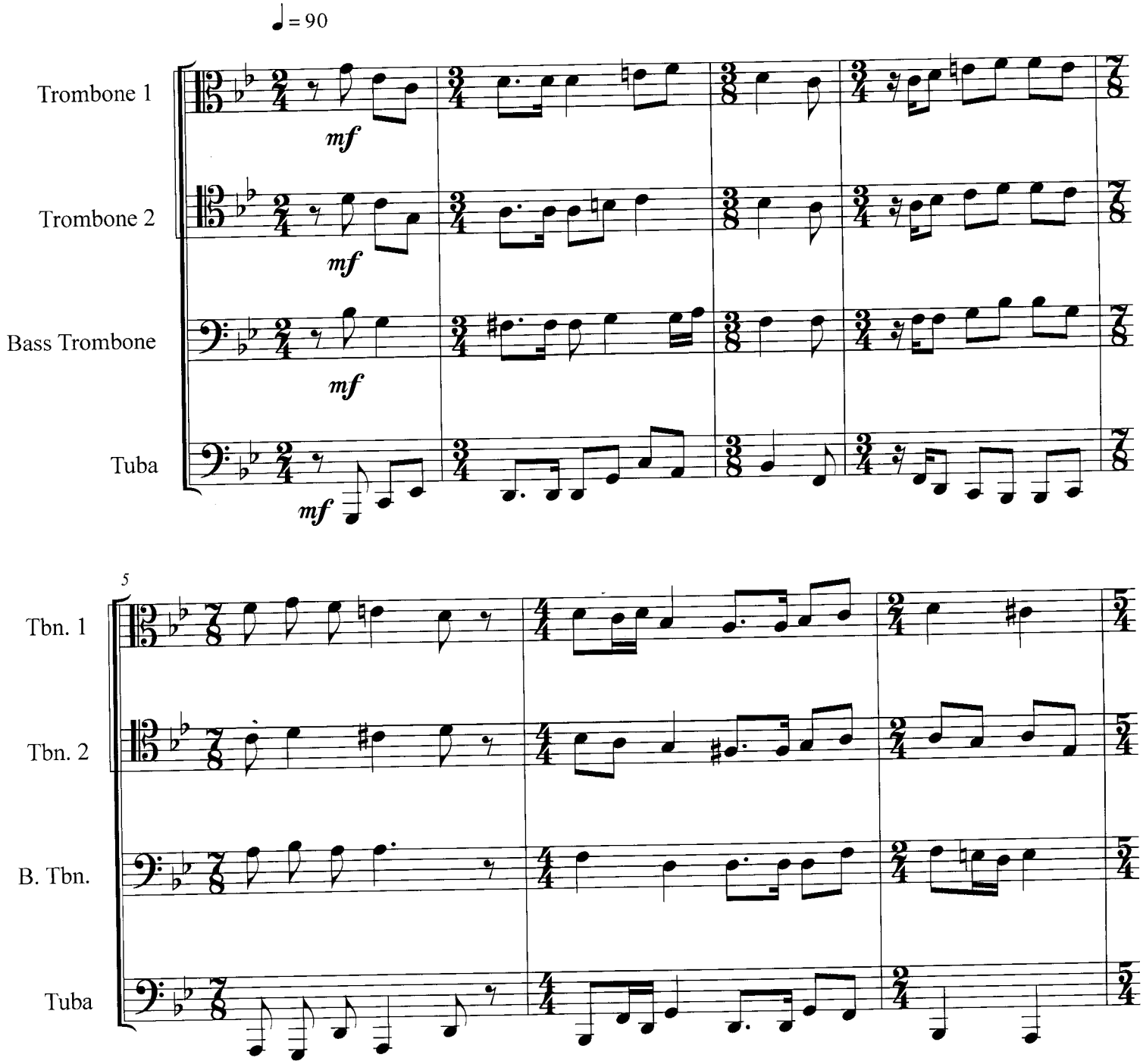

120
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

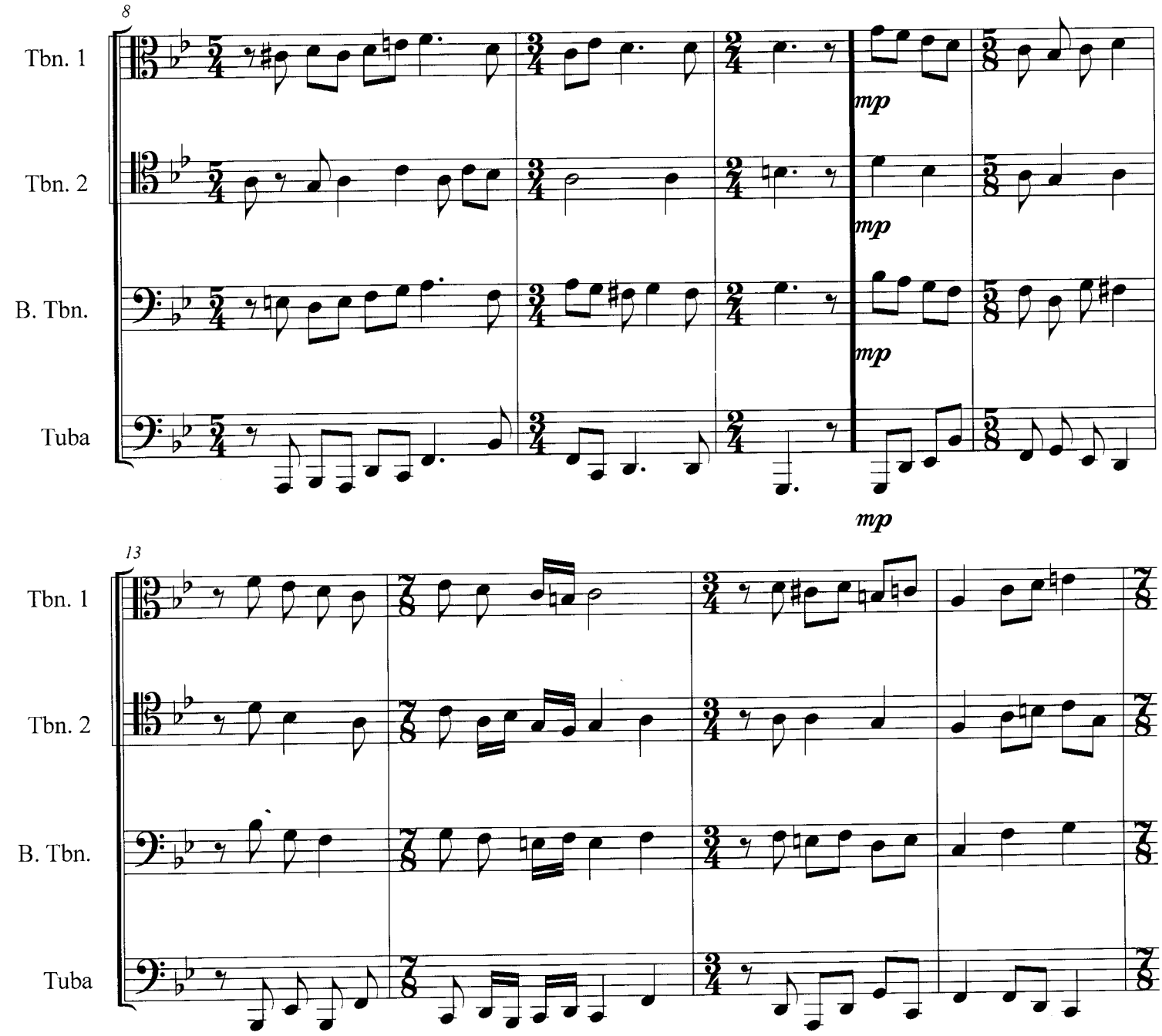
"Freuden-Gesang" SWV 427

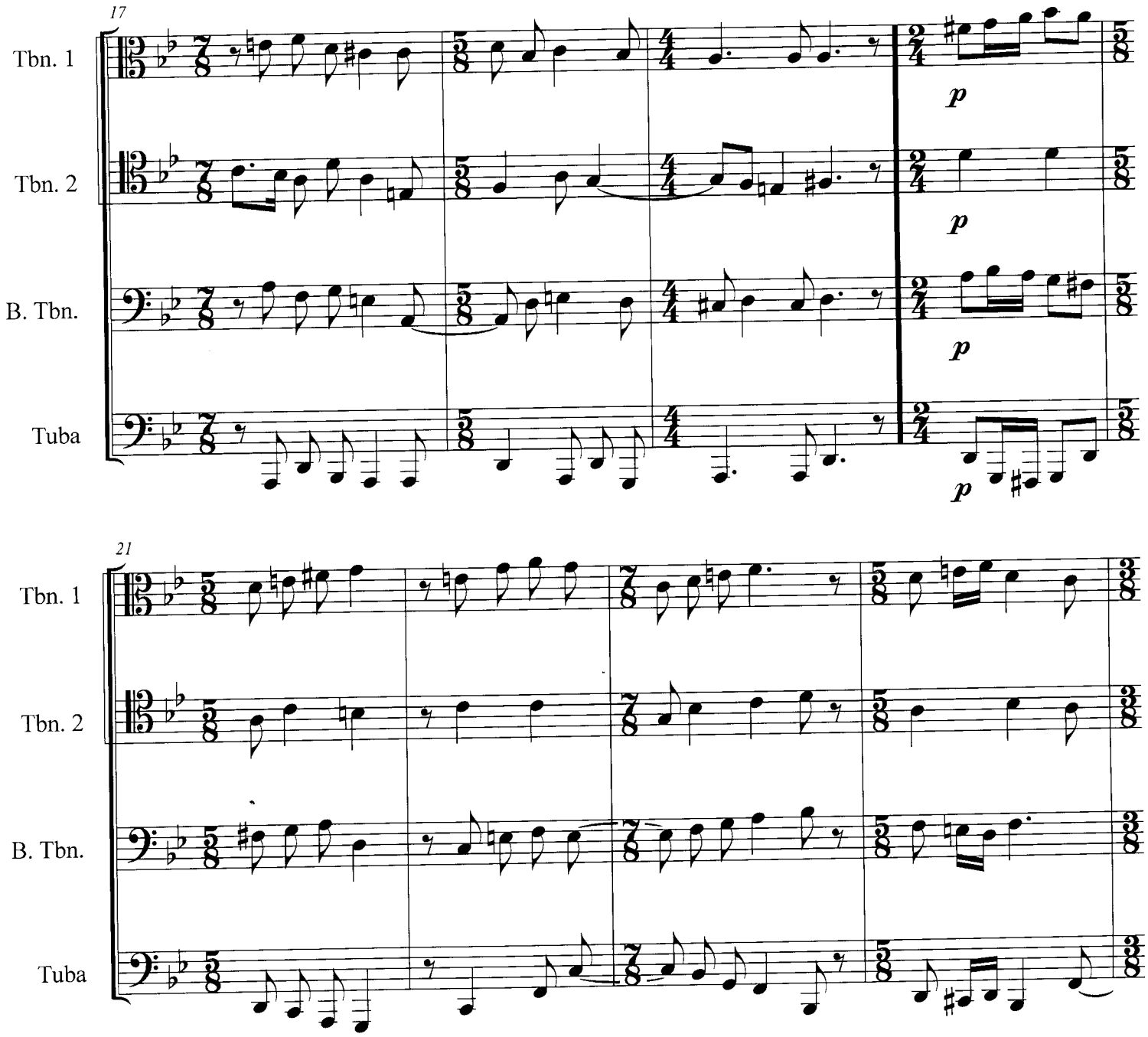
from 12 geistliche Gesange

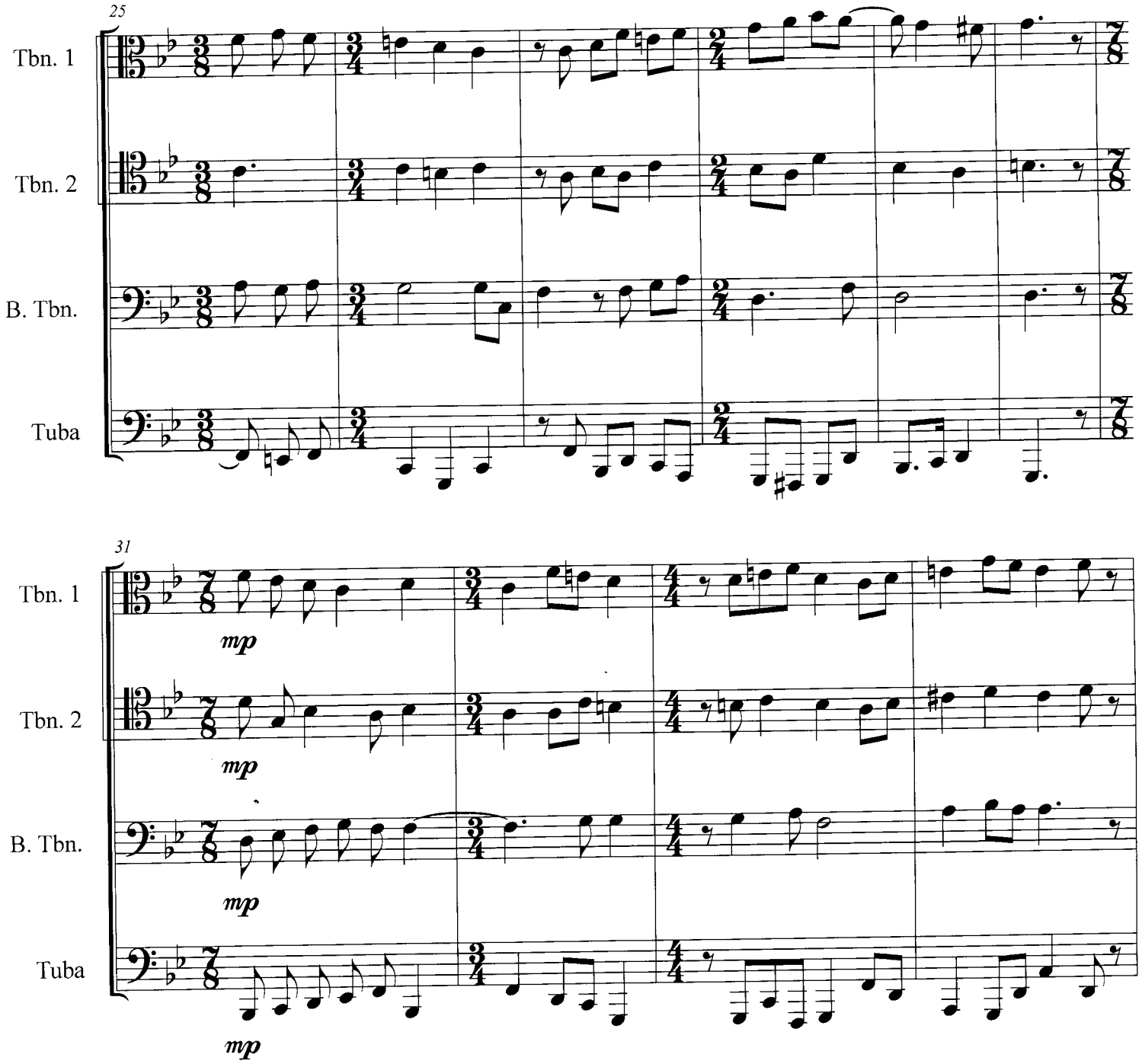
Heinrich Schutz

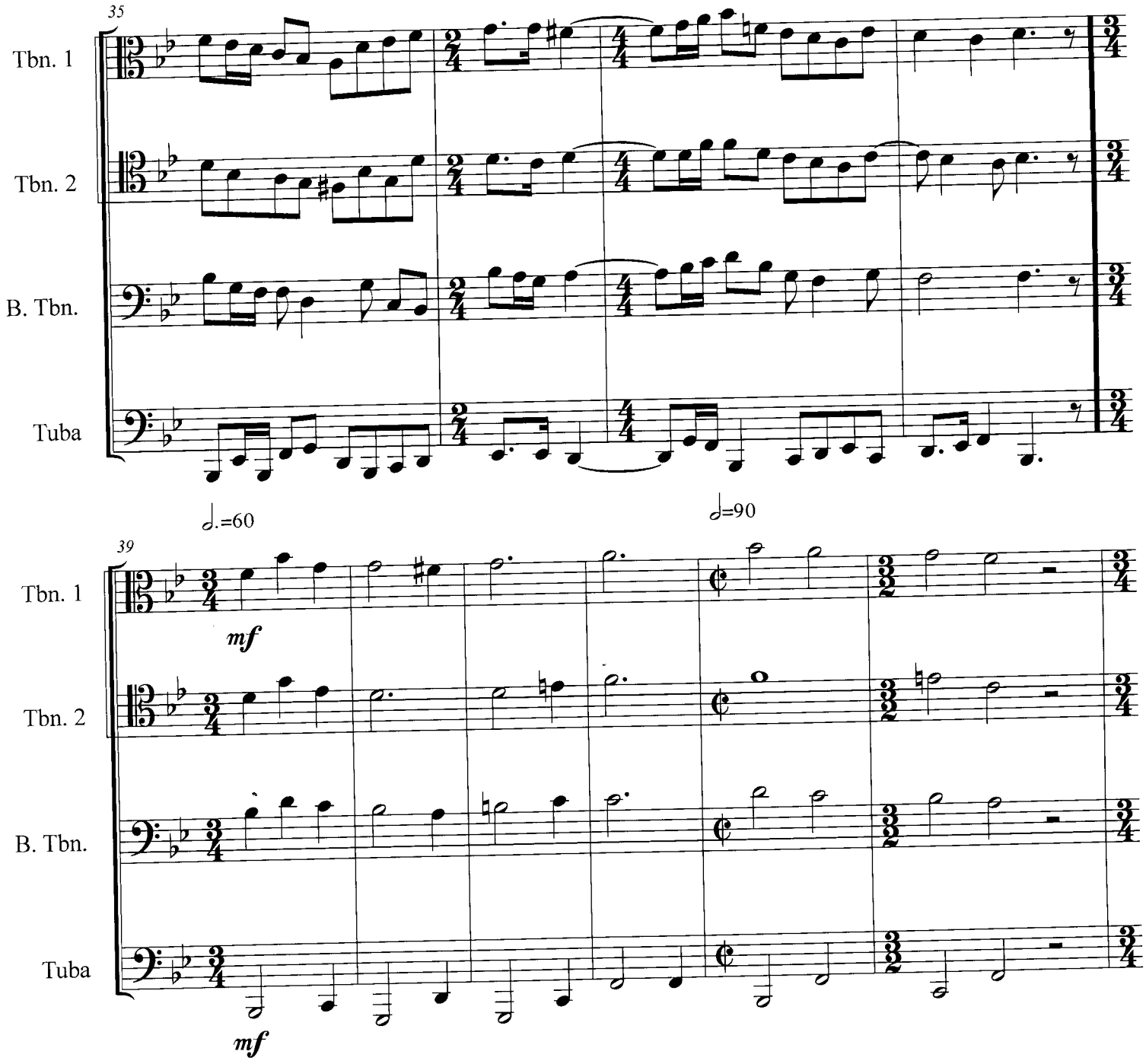


©

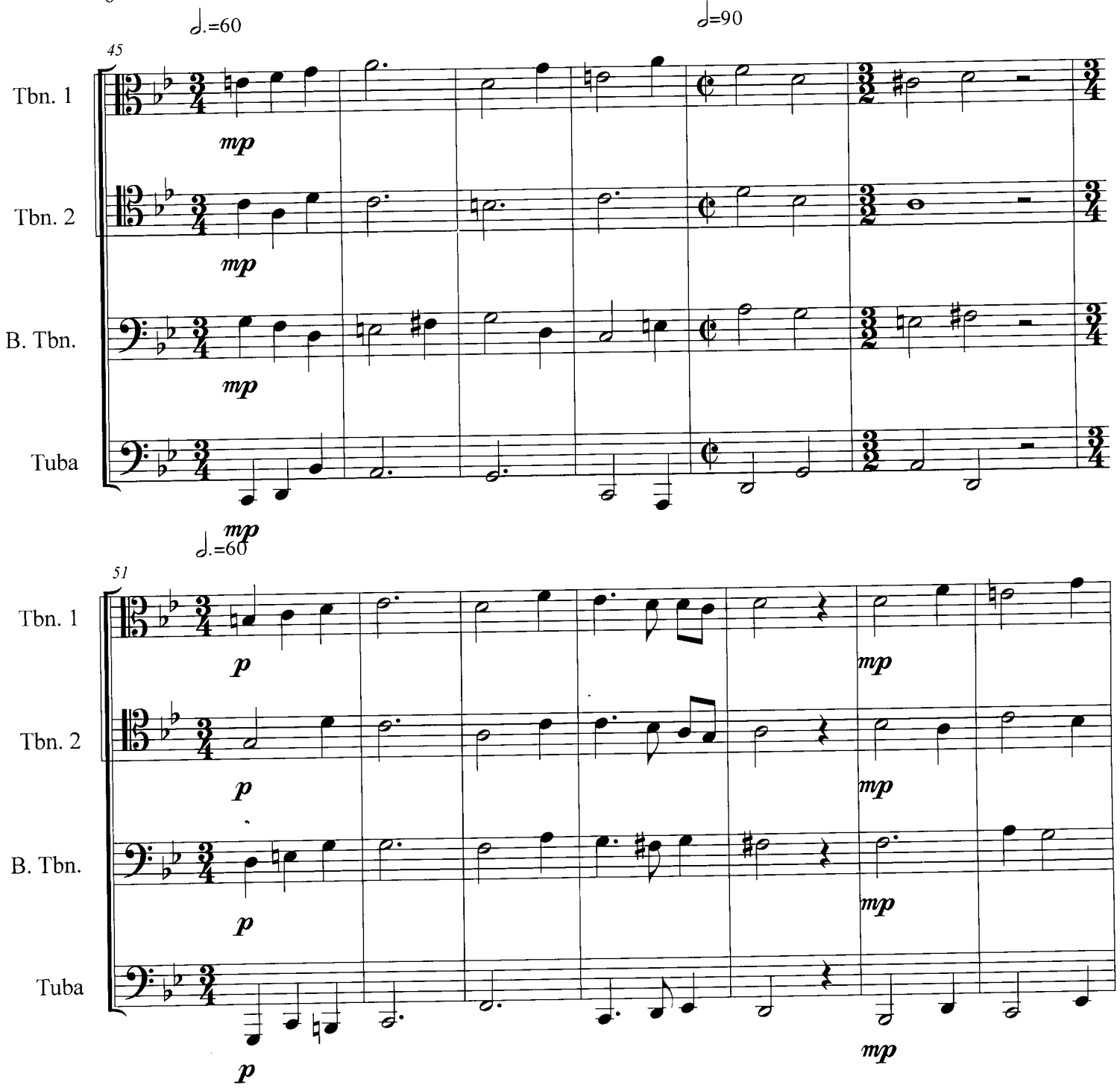

8
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

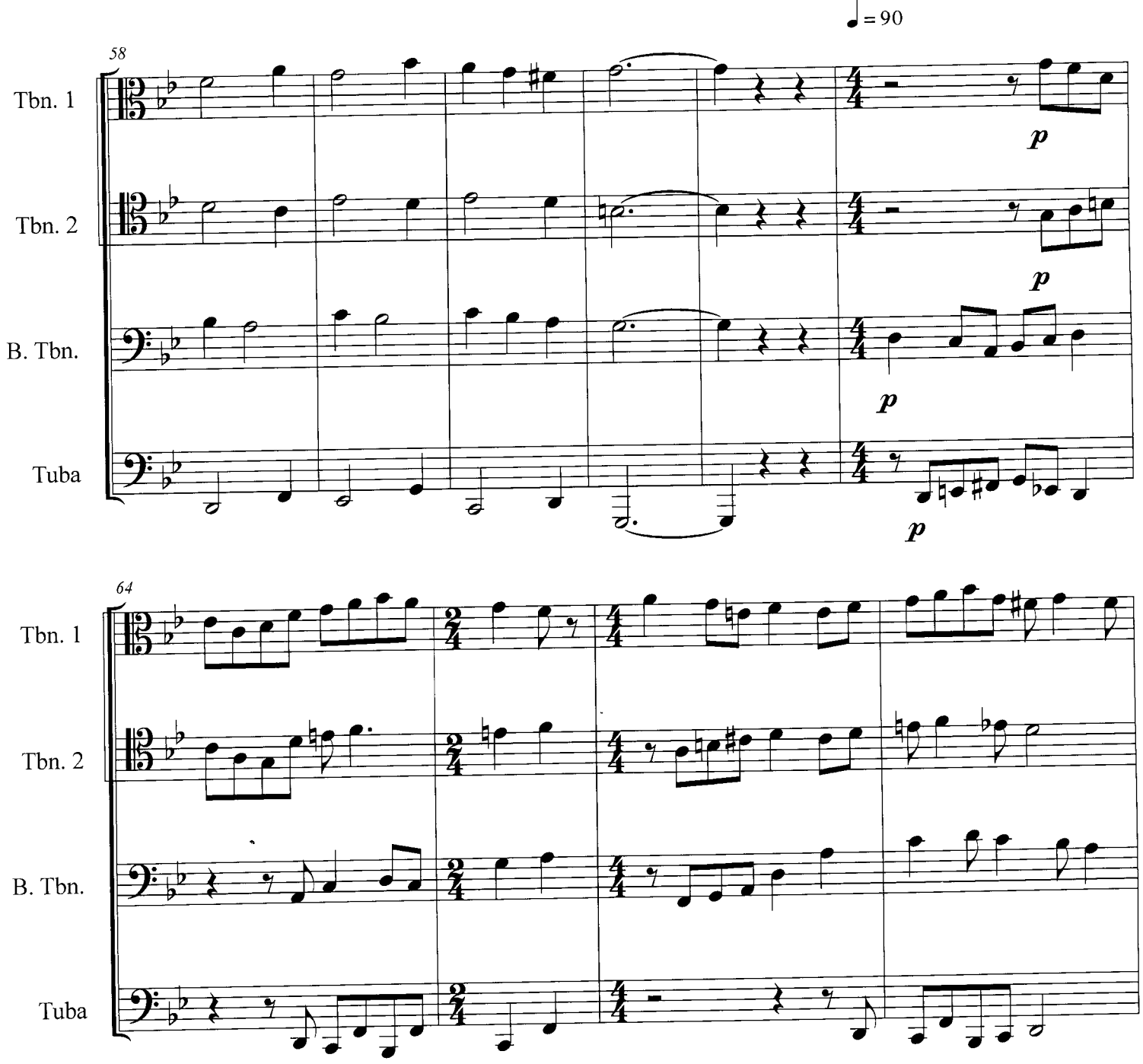

17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

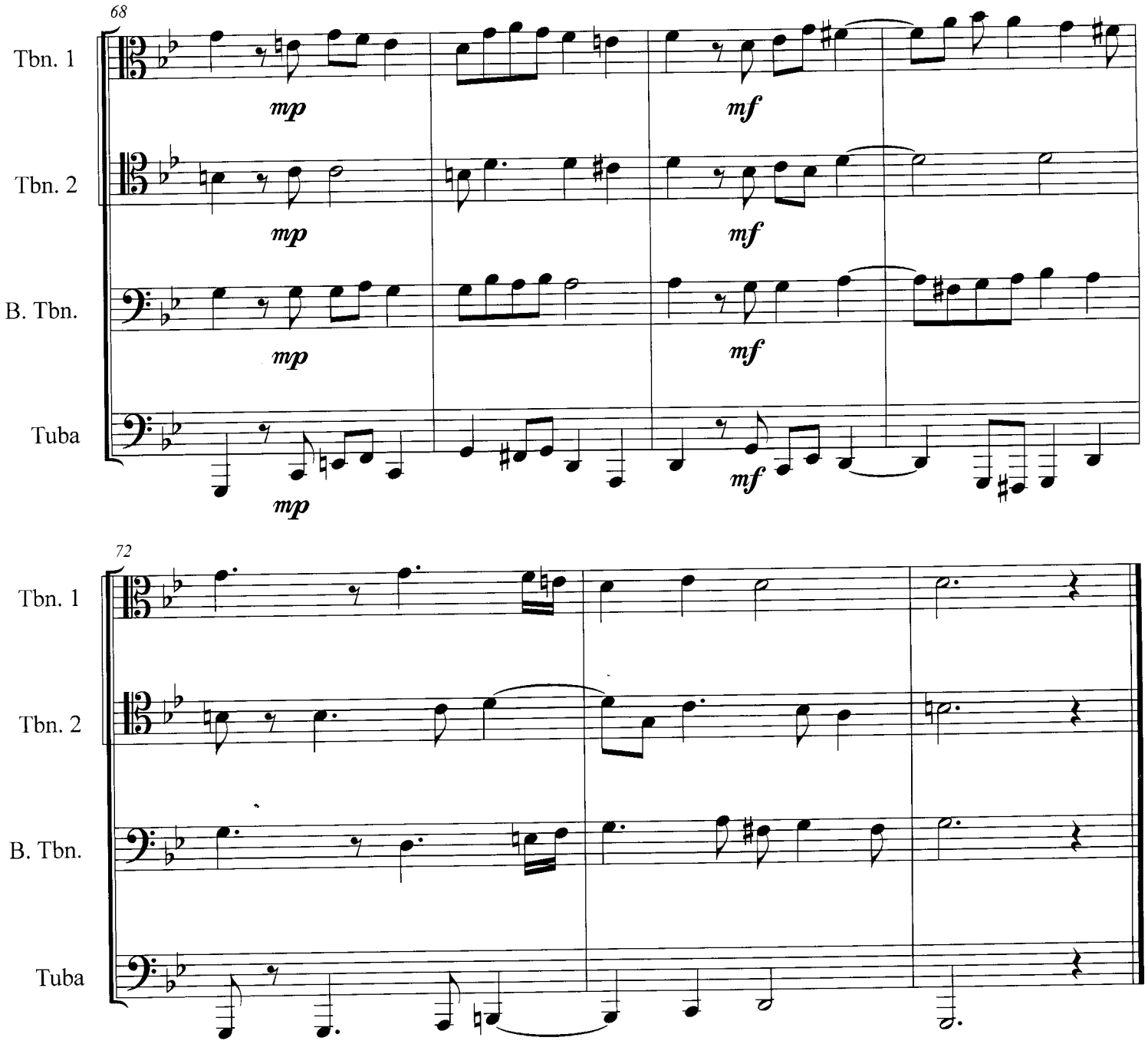

25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
𝅗𝅥.=60
𝅗𝅥=90
39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf

"Freuden-Gesang" SWV 427




♩ = 90
58
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
64

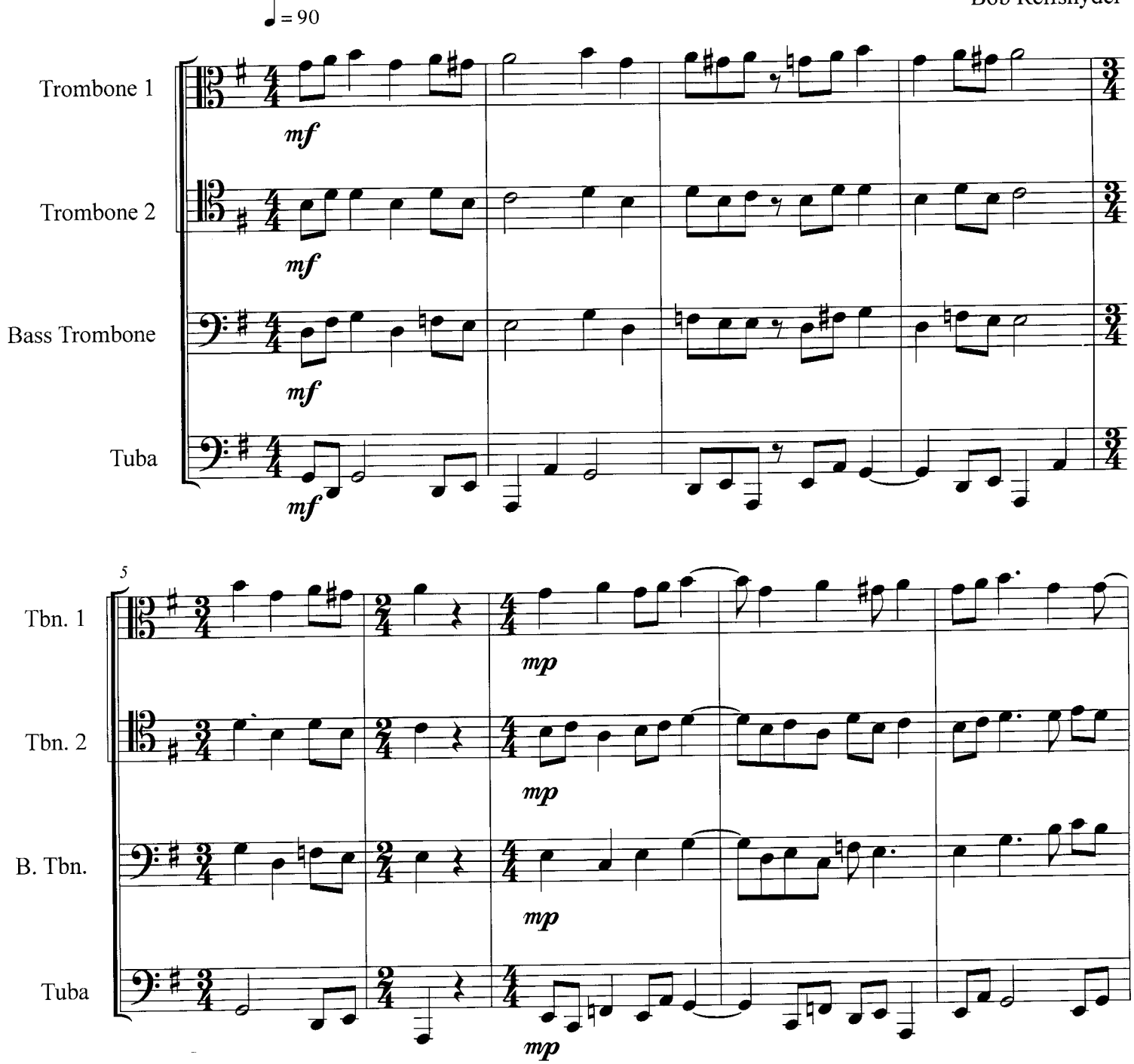

68
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
72

Score

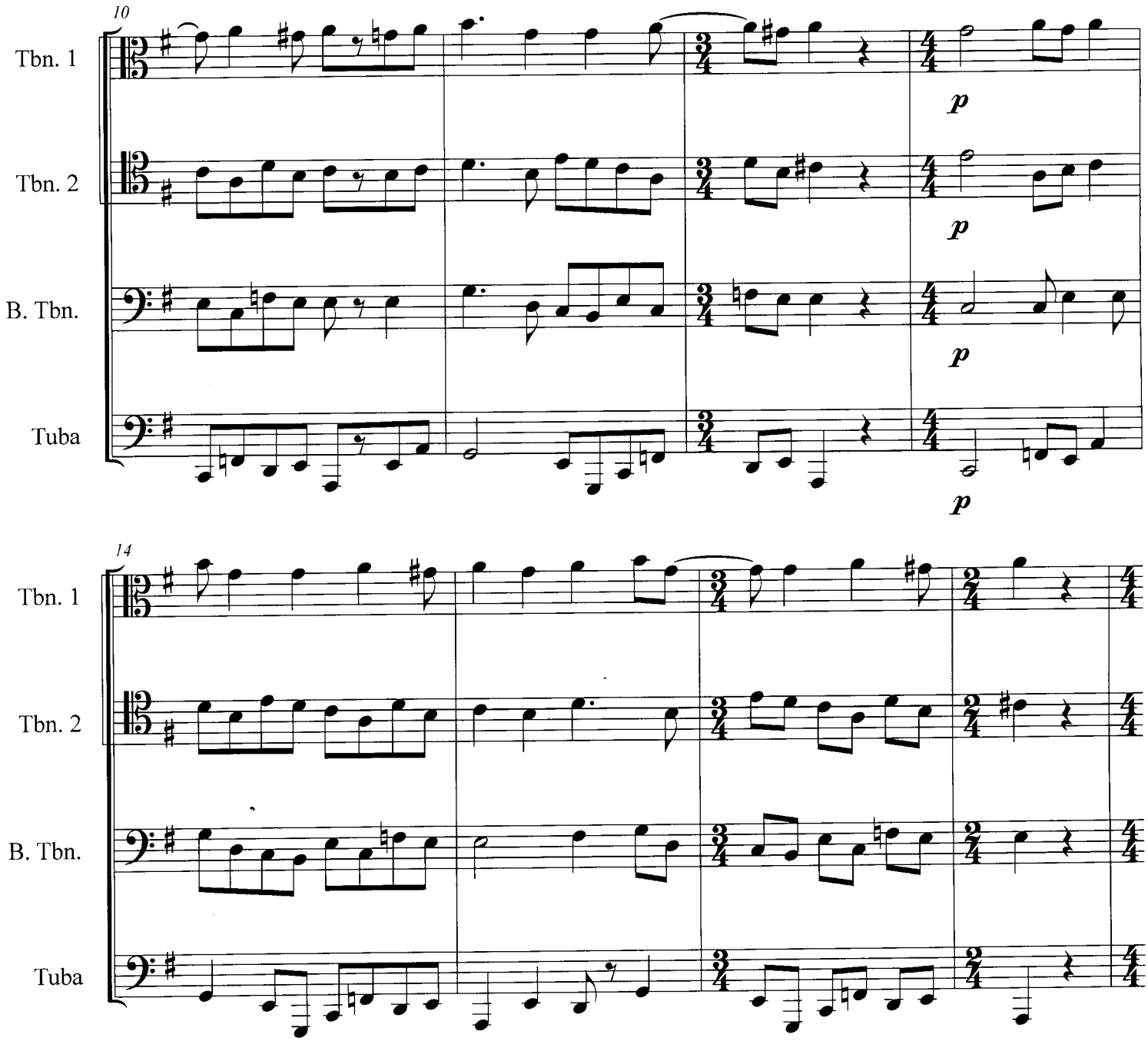
"Die Deutsche gemeine Litaney" SWV428

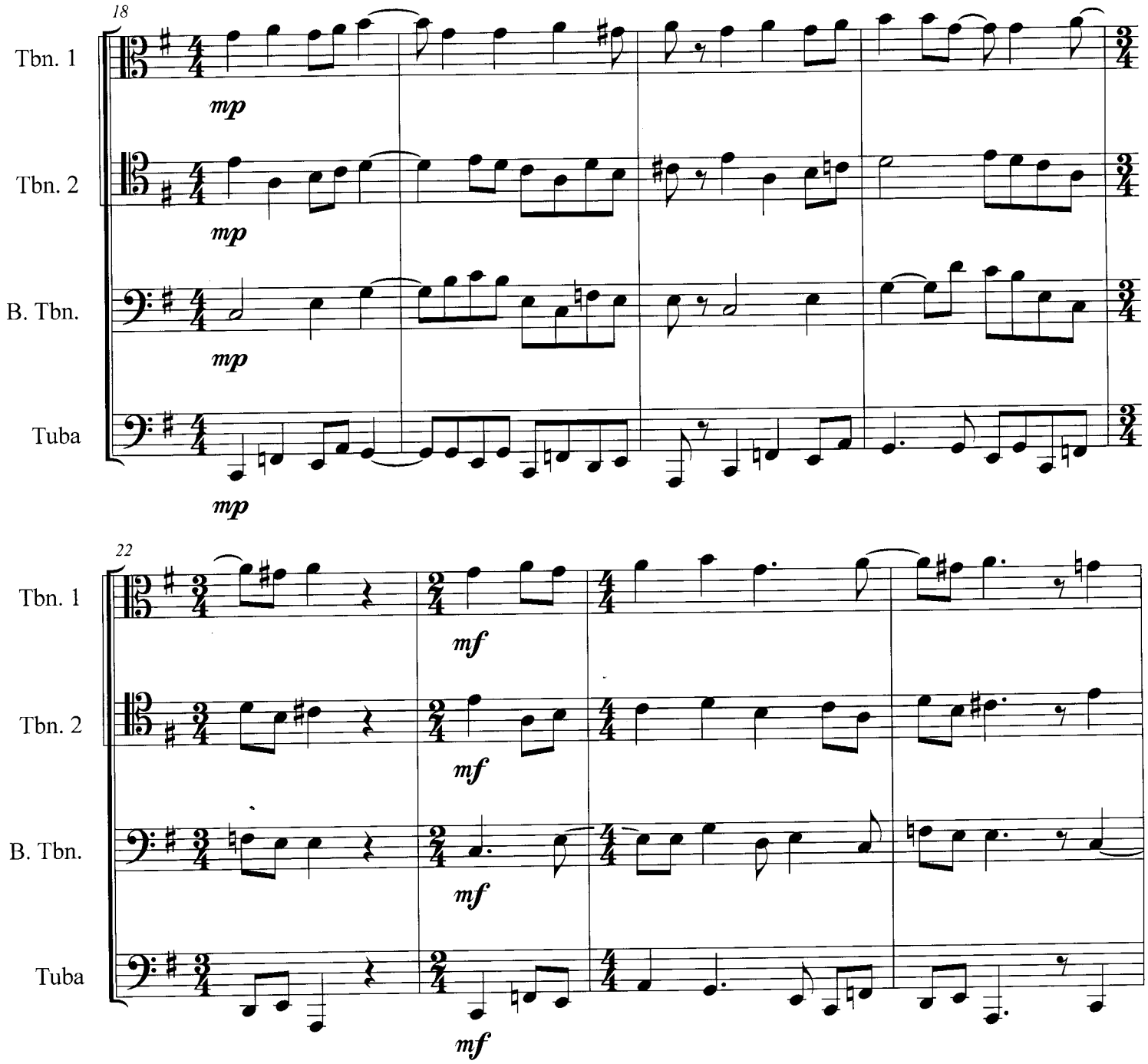
from "12 geistliche Gesange"

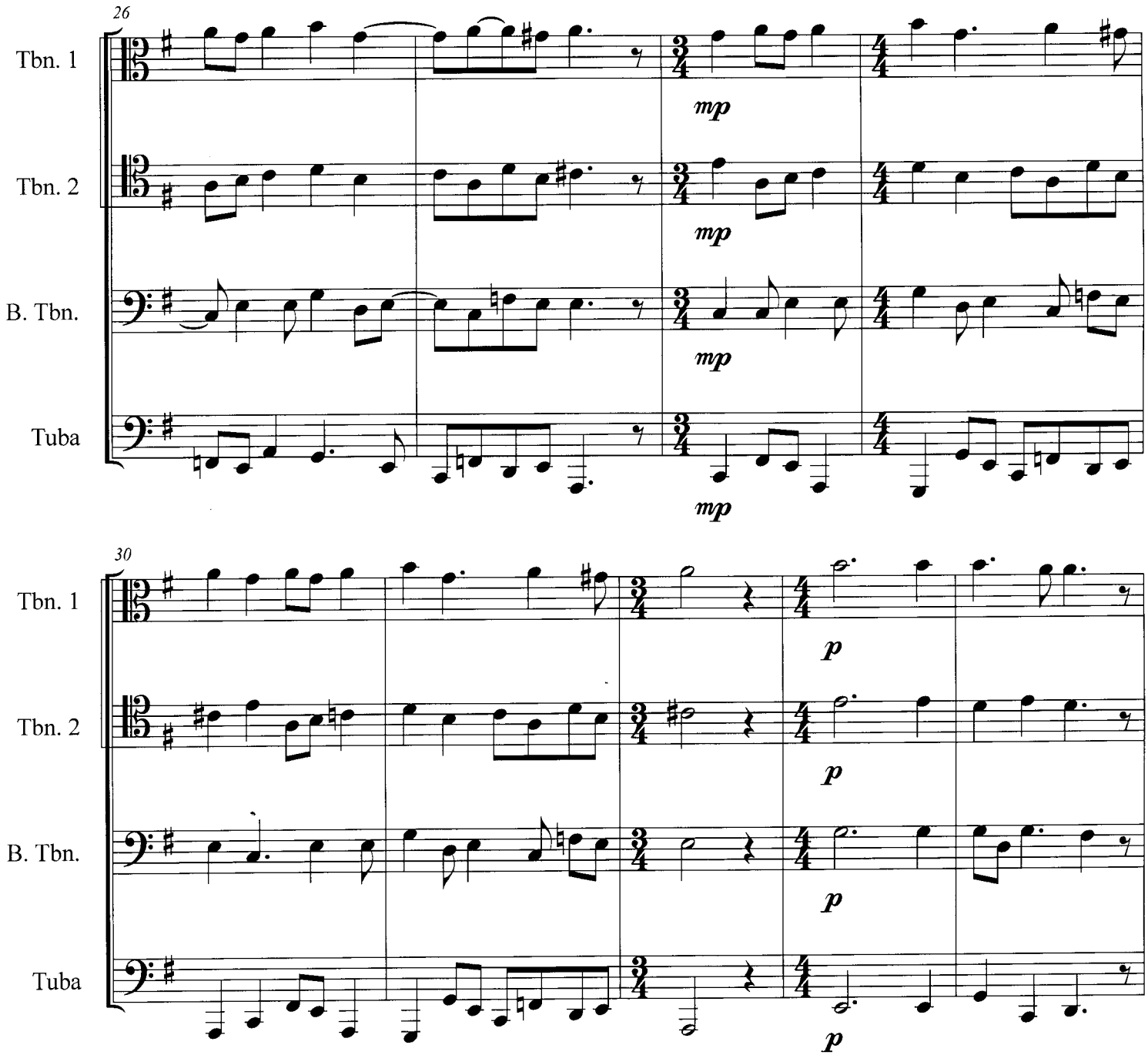
Heinrich Schutz
Bob Reifsnyder

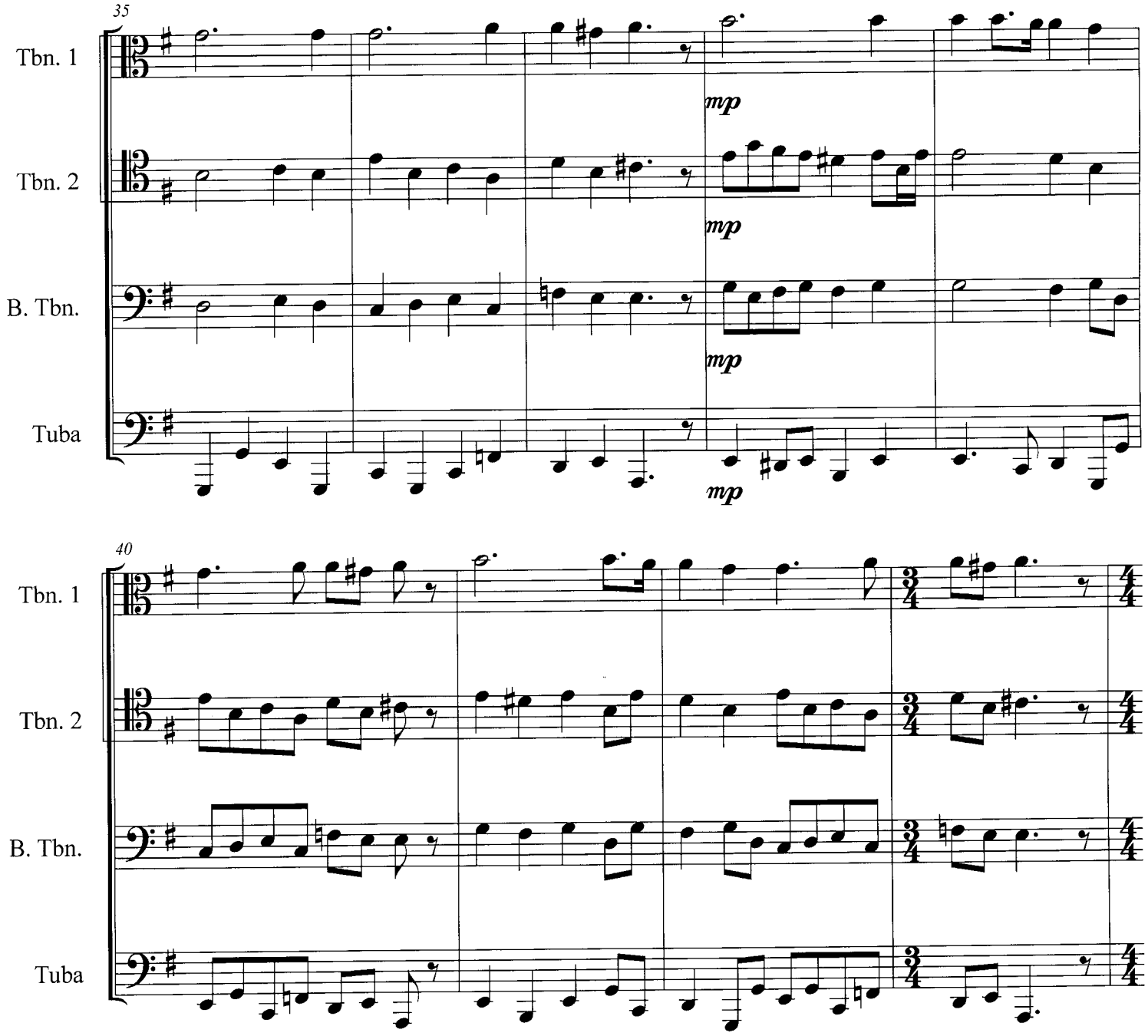


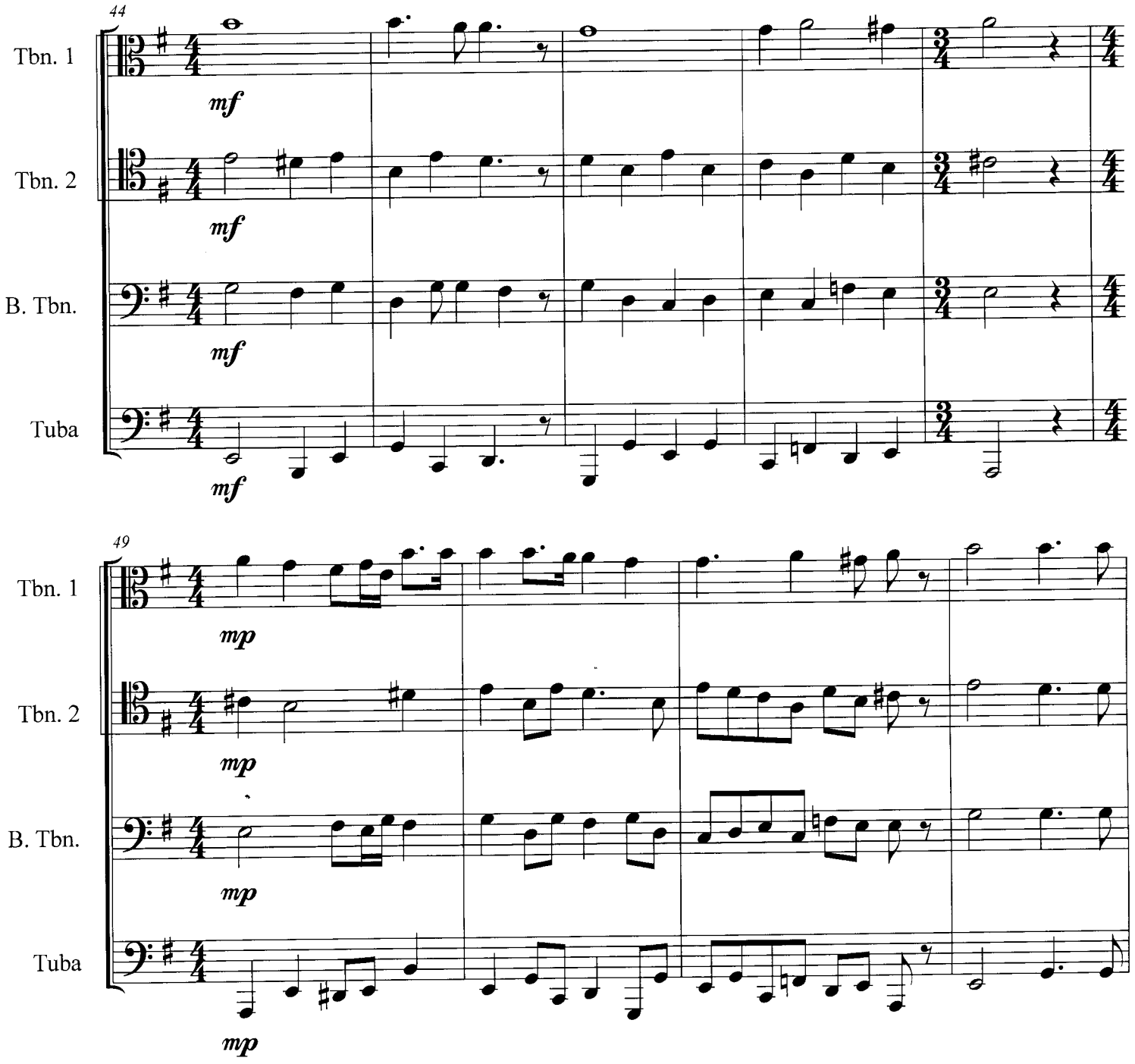
©

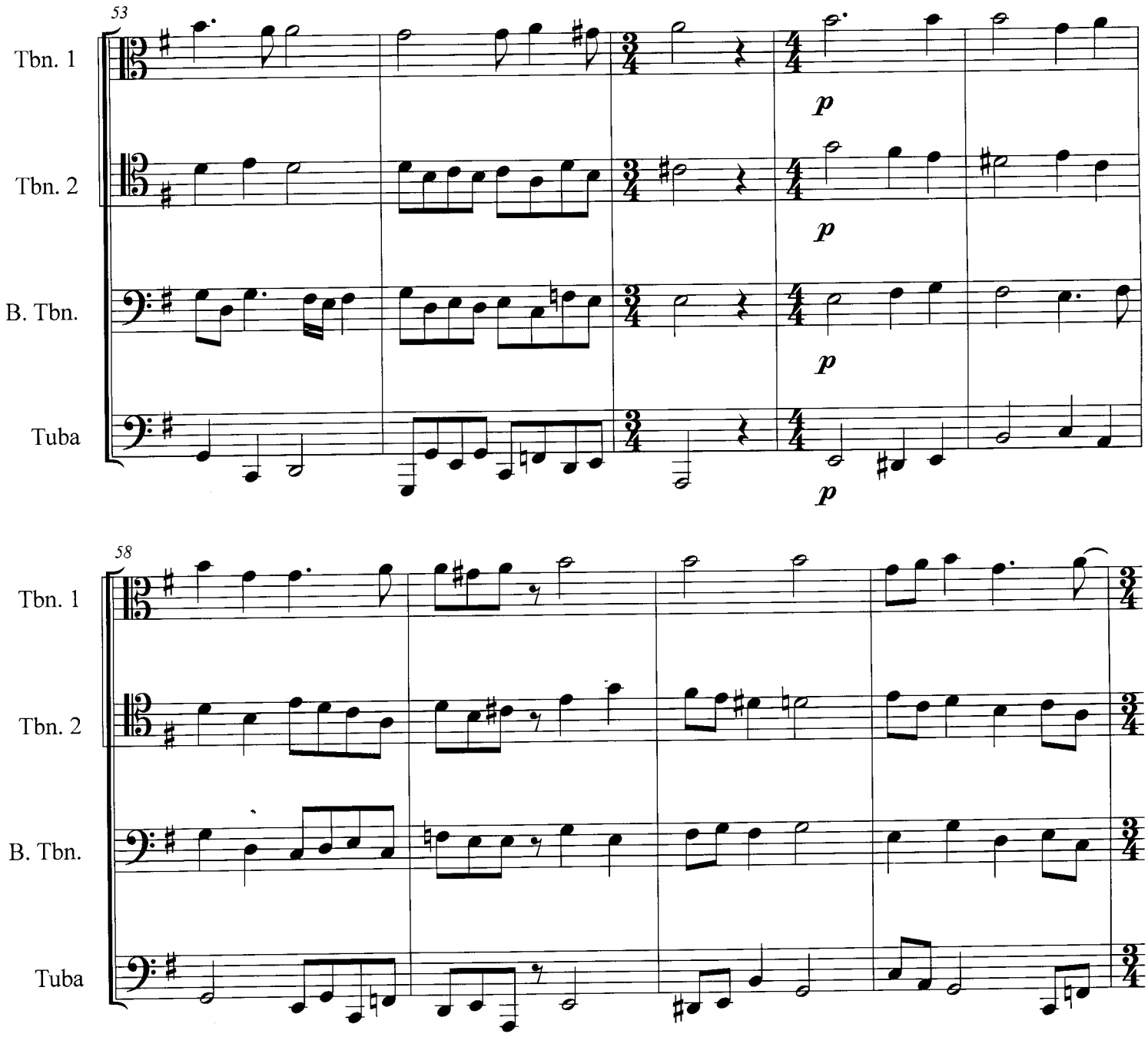

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

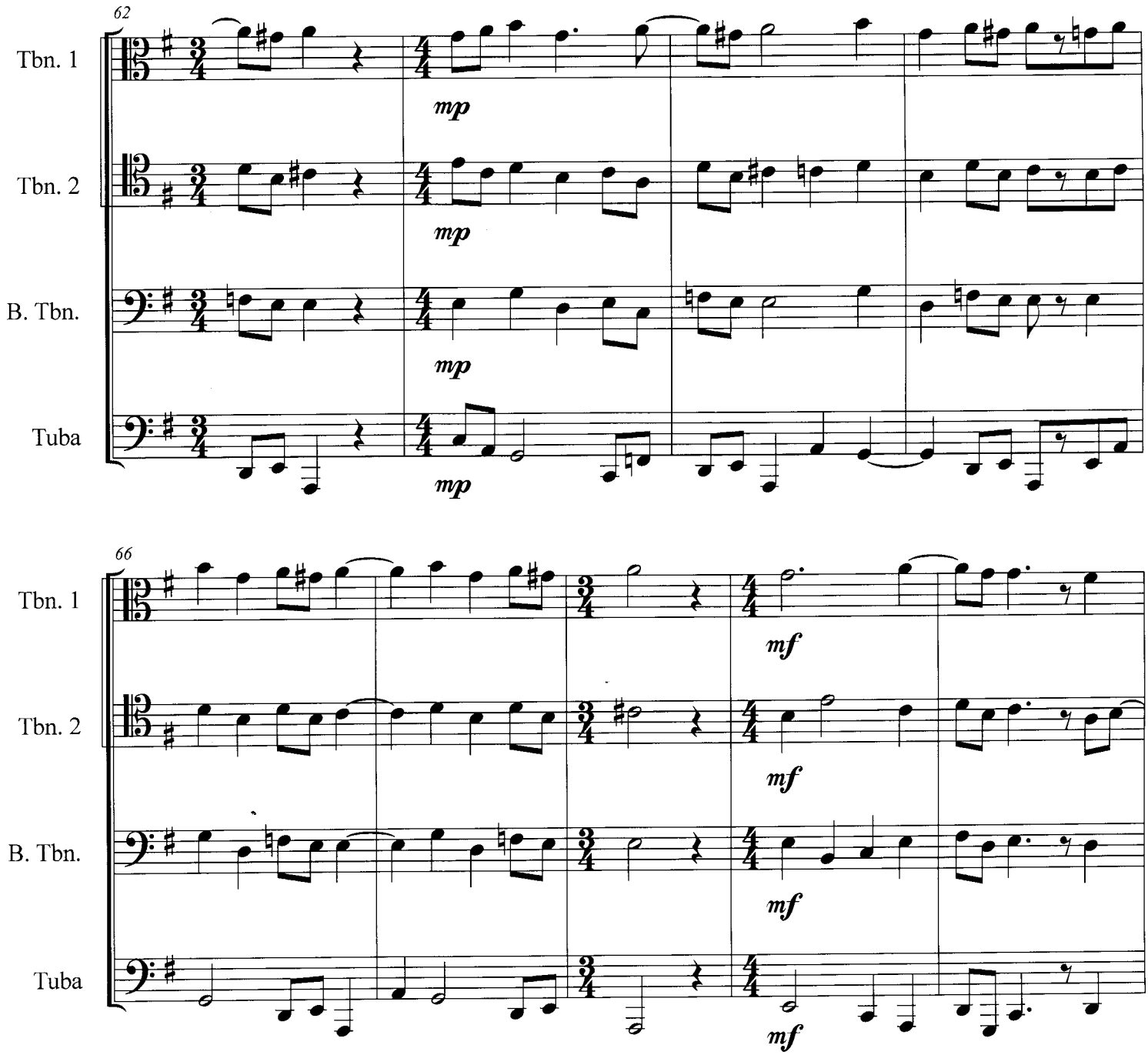

18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
22
mf

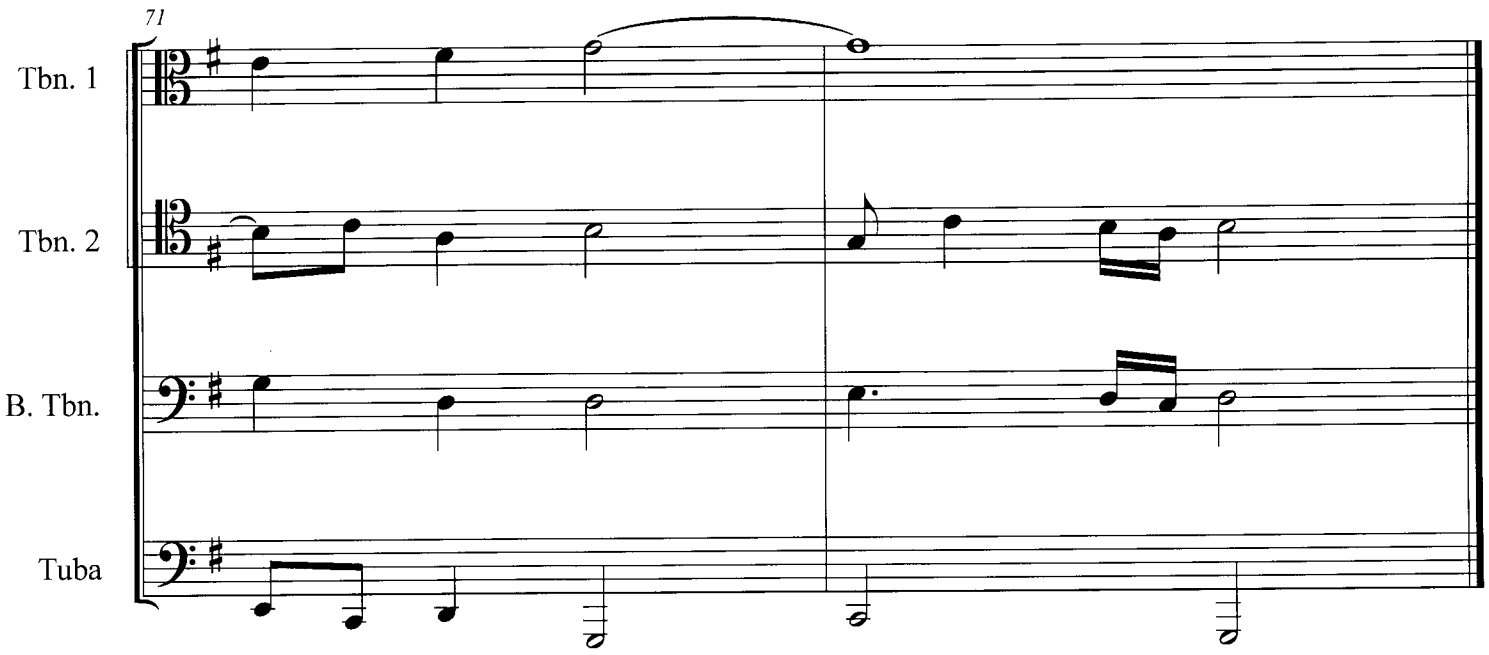

26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
30
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p


35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
40
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


44
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
49
mp


53
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p
58
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


62
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf

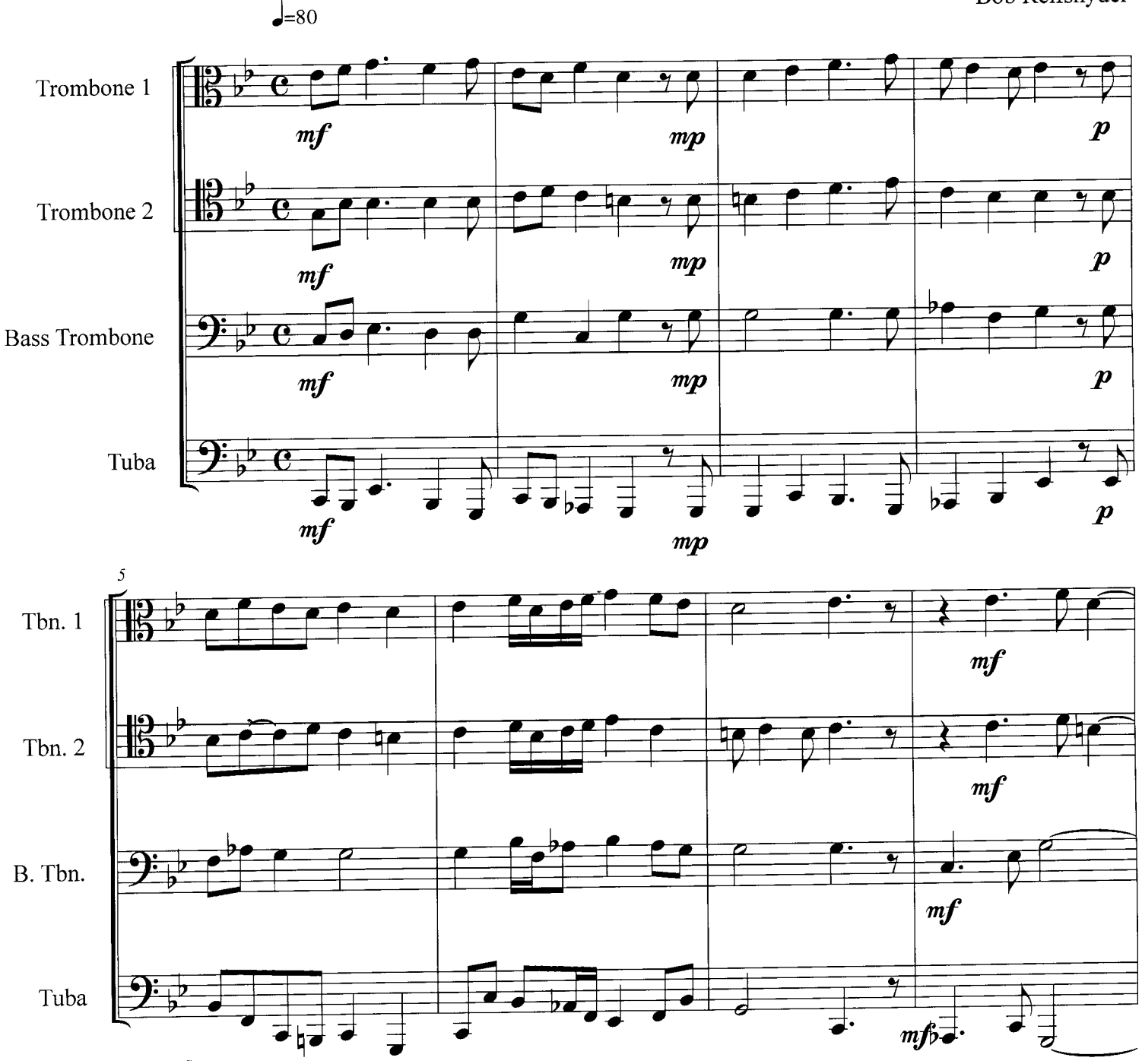

71
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

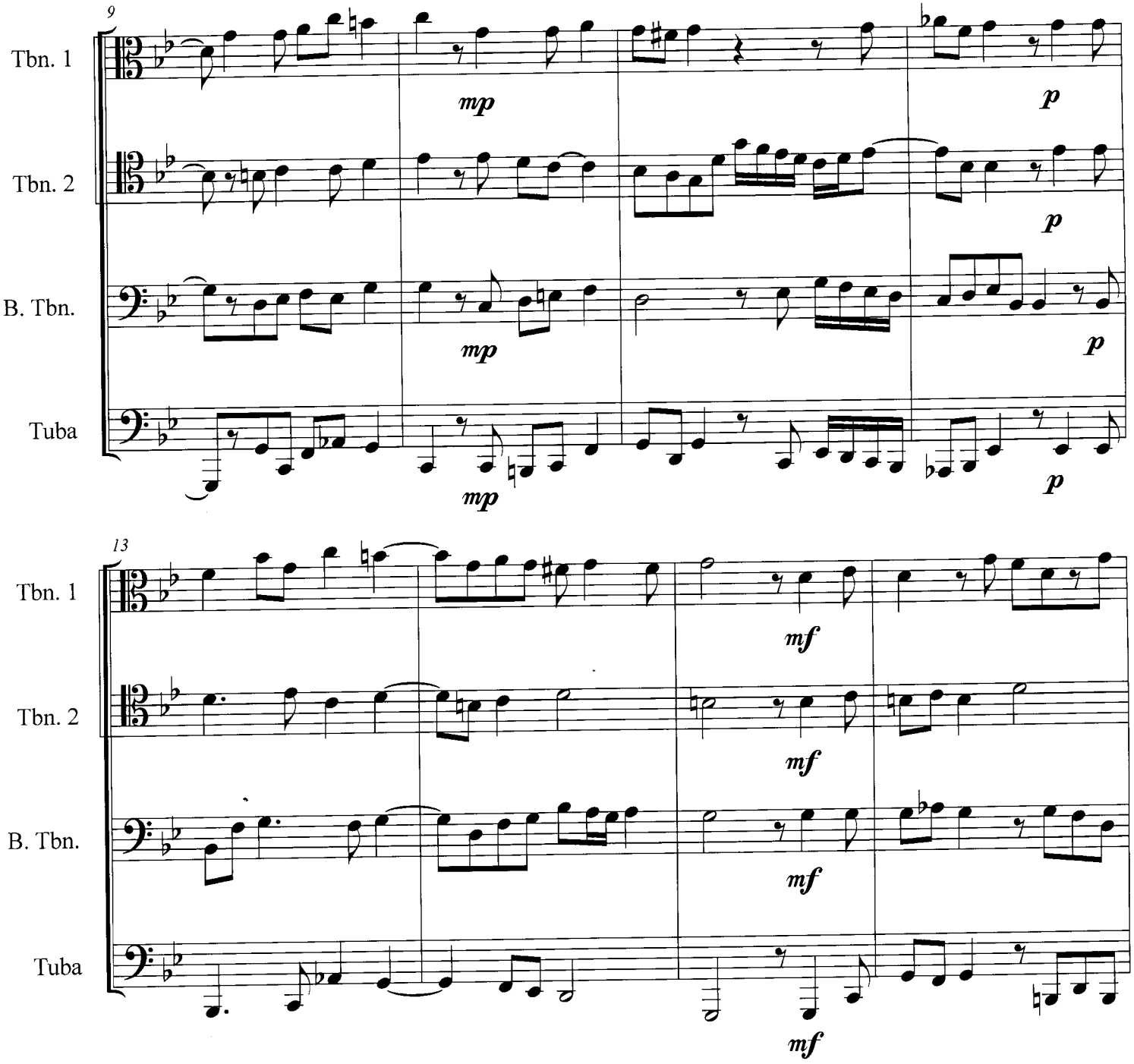
"Das Benedicite" SWV429

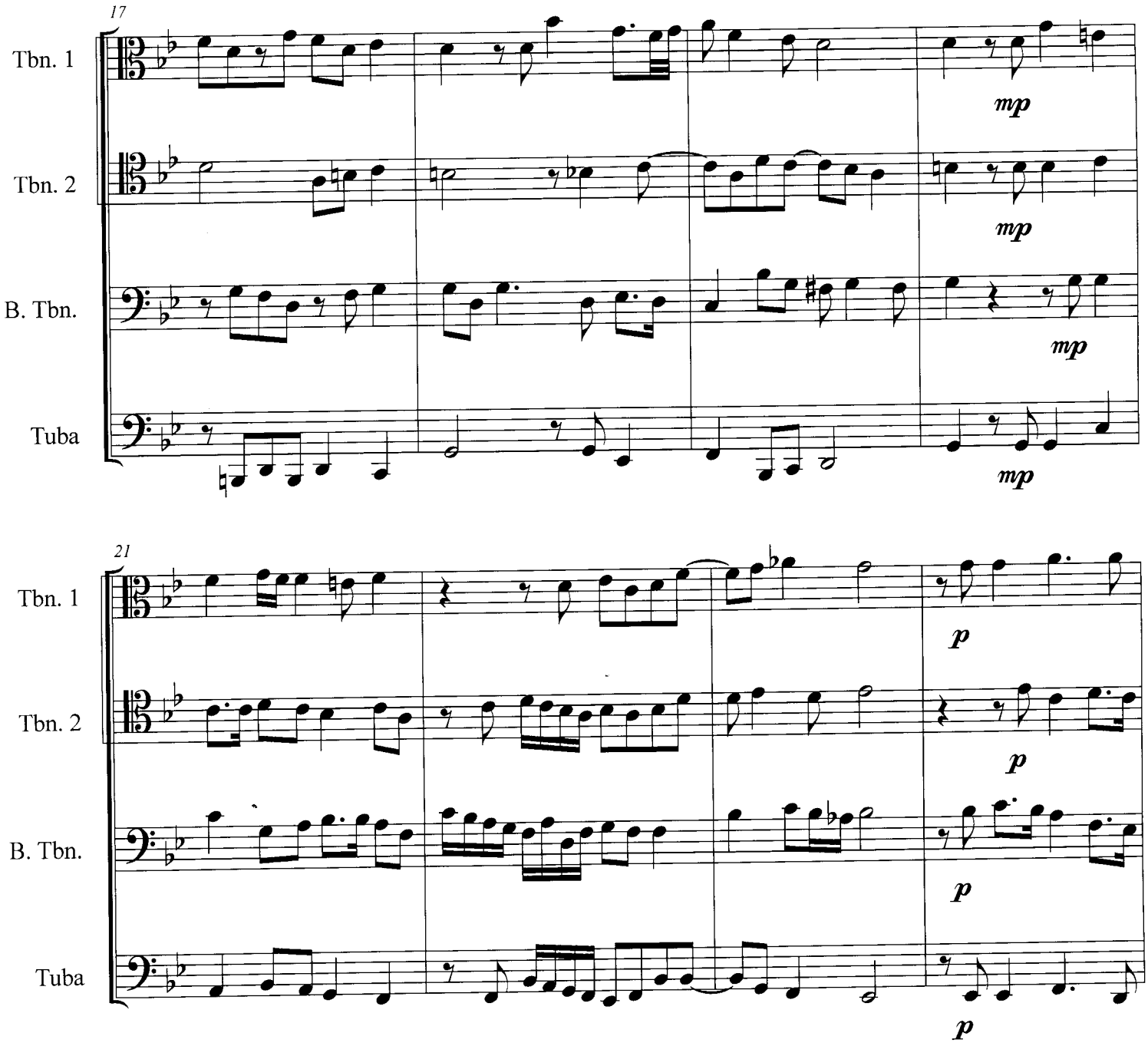
from 12 geistliche Gesange

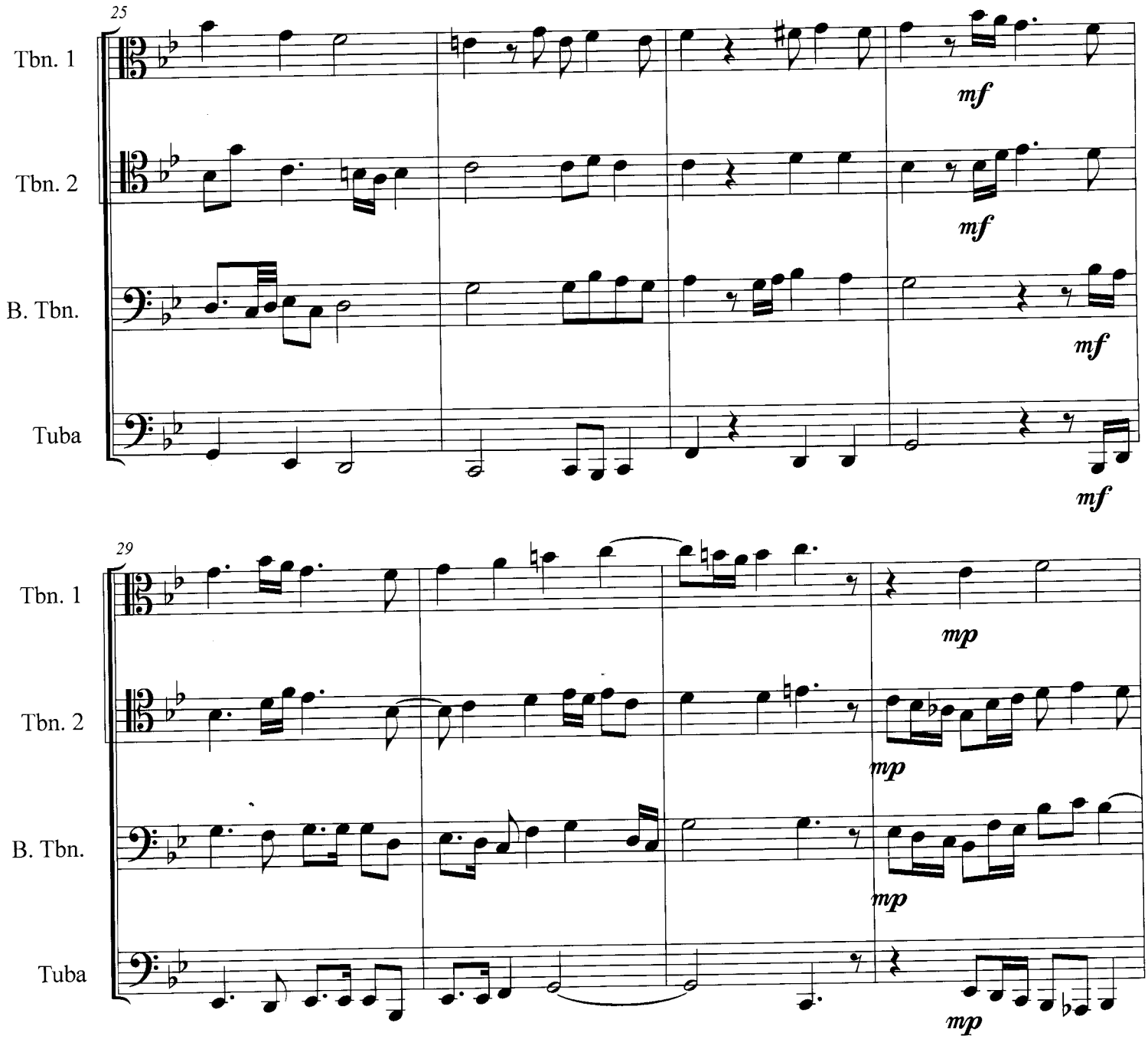
Heinrich Schutz
Bob Reifsnyder

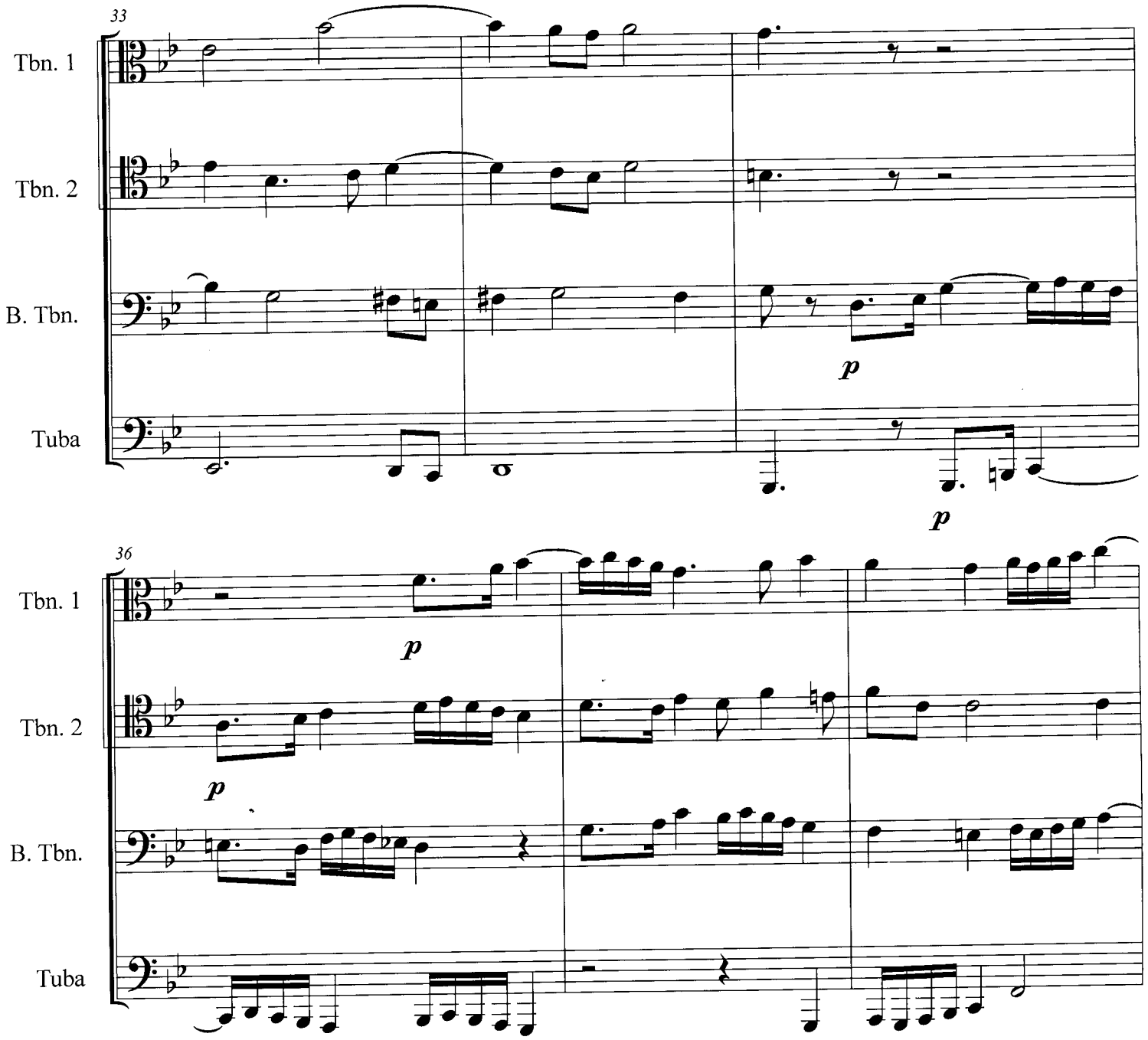


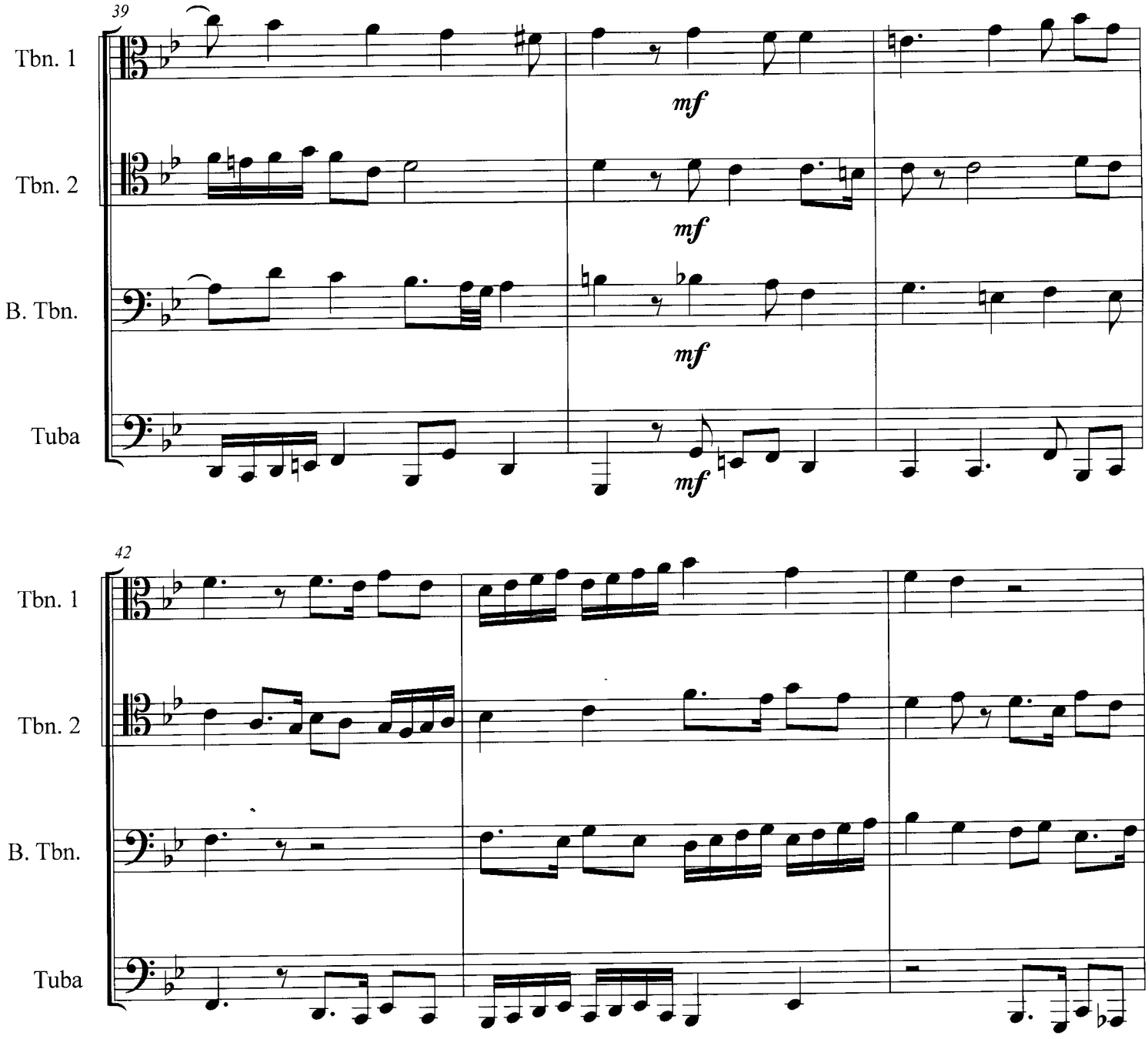
©

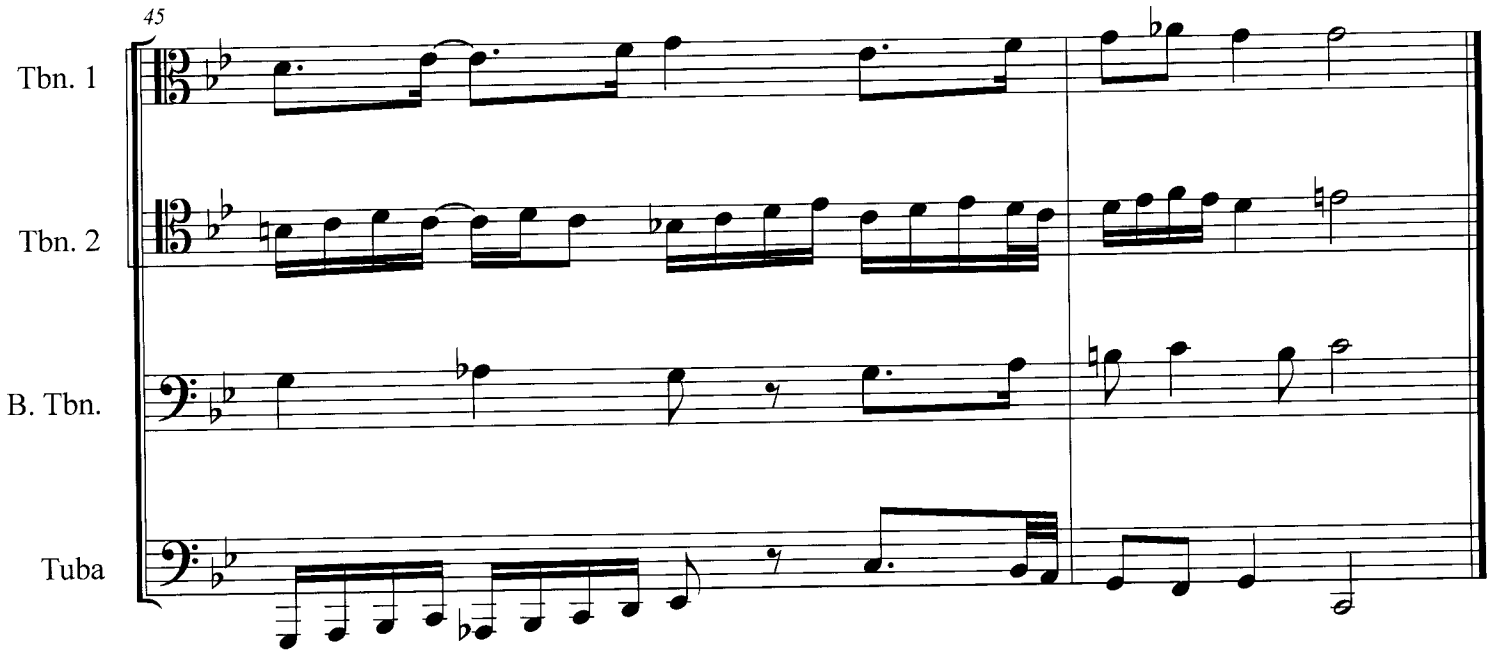

9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
13
mf


17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
p
p


25
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp


33
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p


39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
42
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

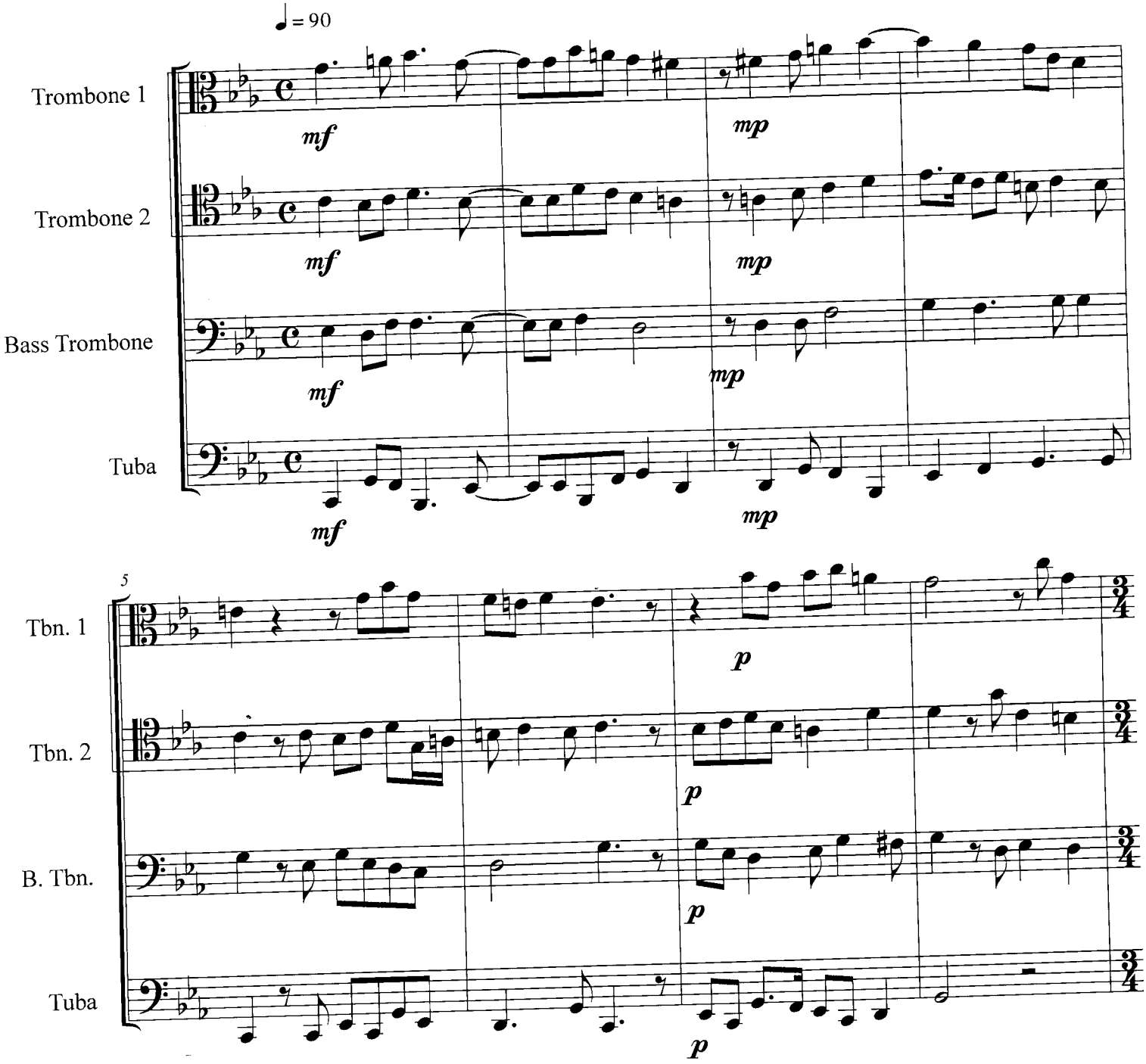

45
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

"Das Gratias" SWV430

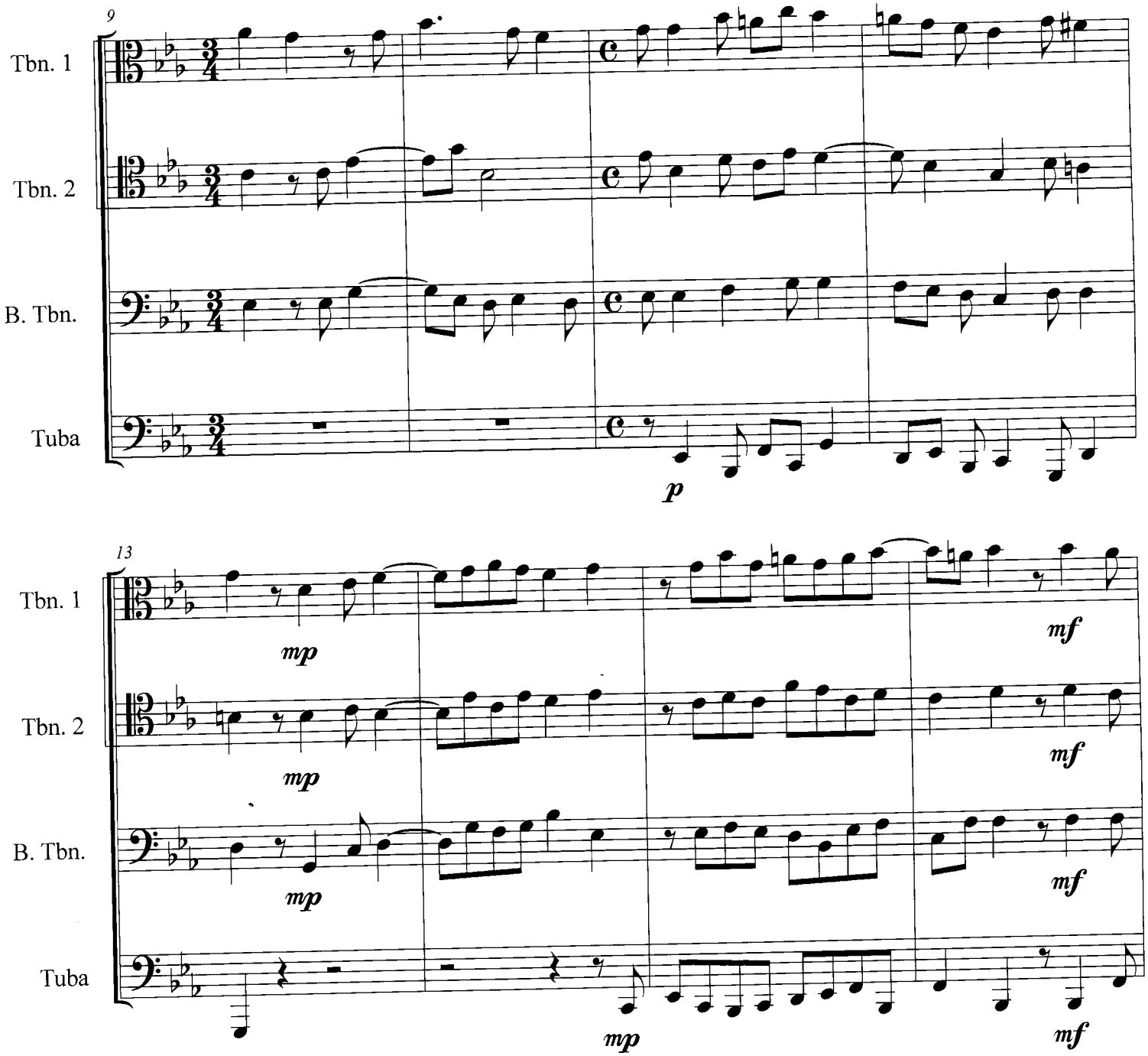
from "12 geistliche Gesange"

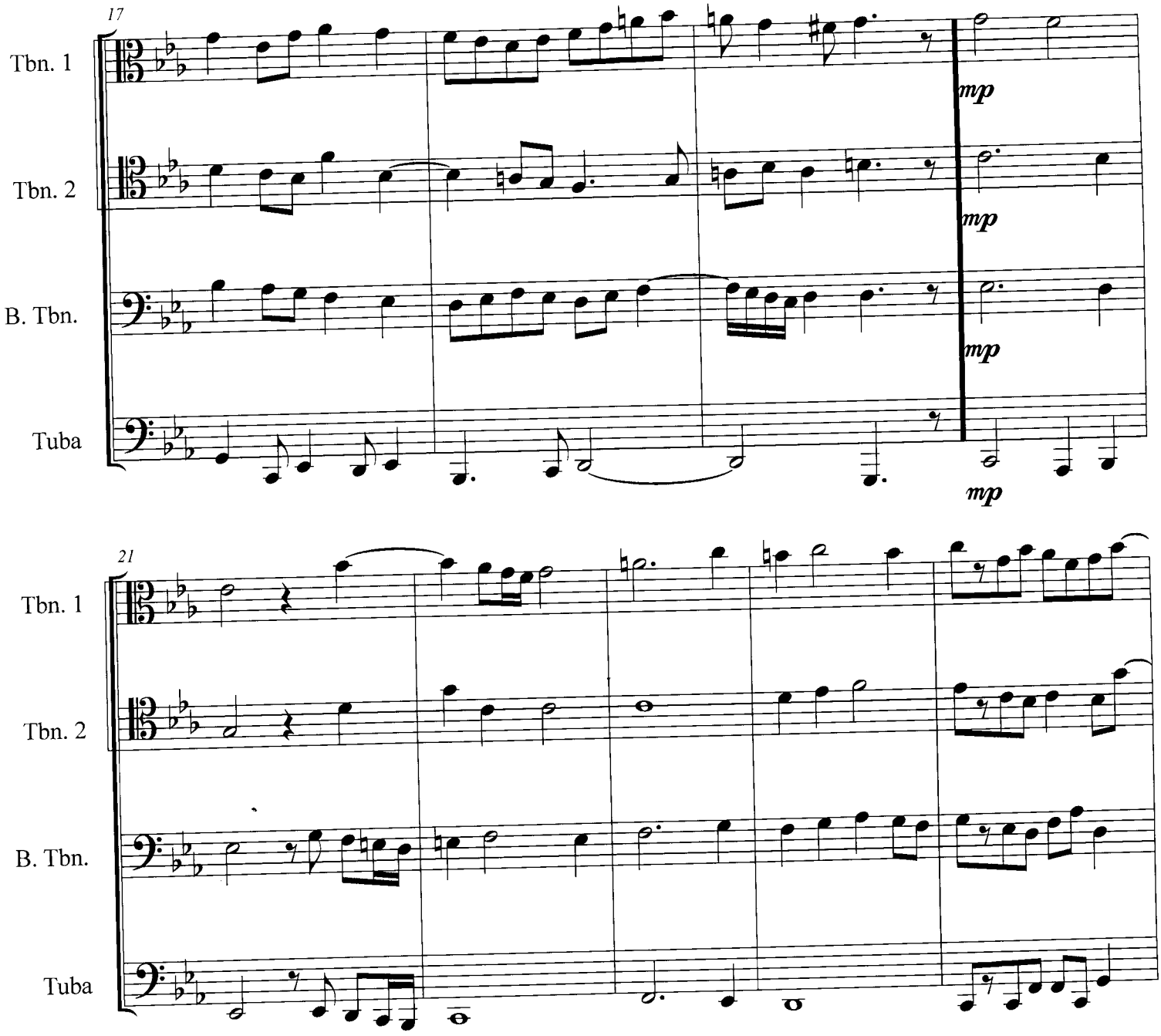
Heinrich Schutz
Bob Reifsnyder

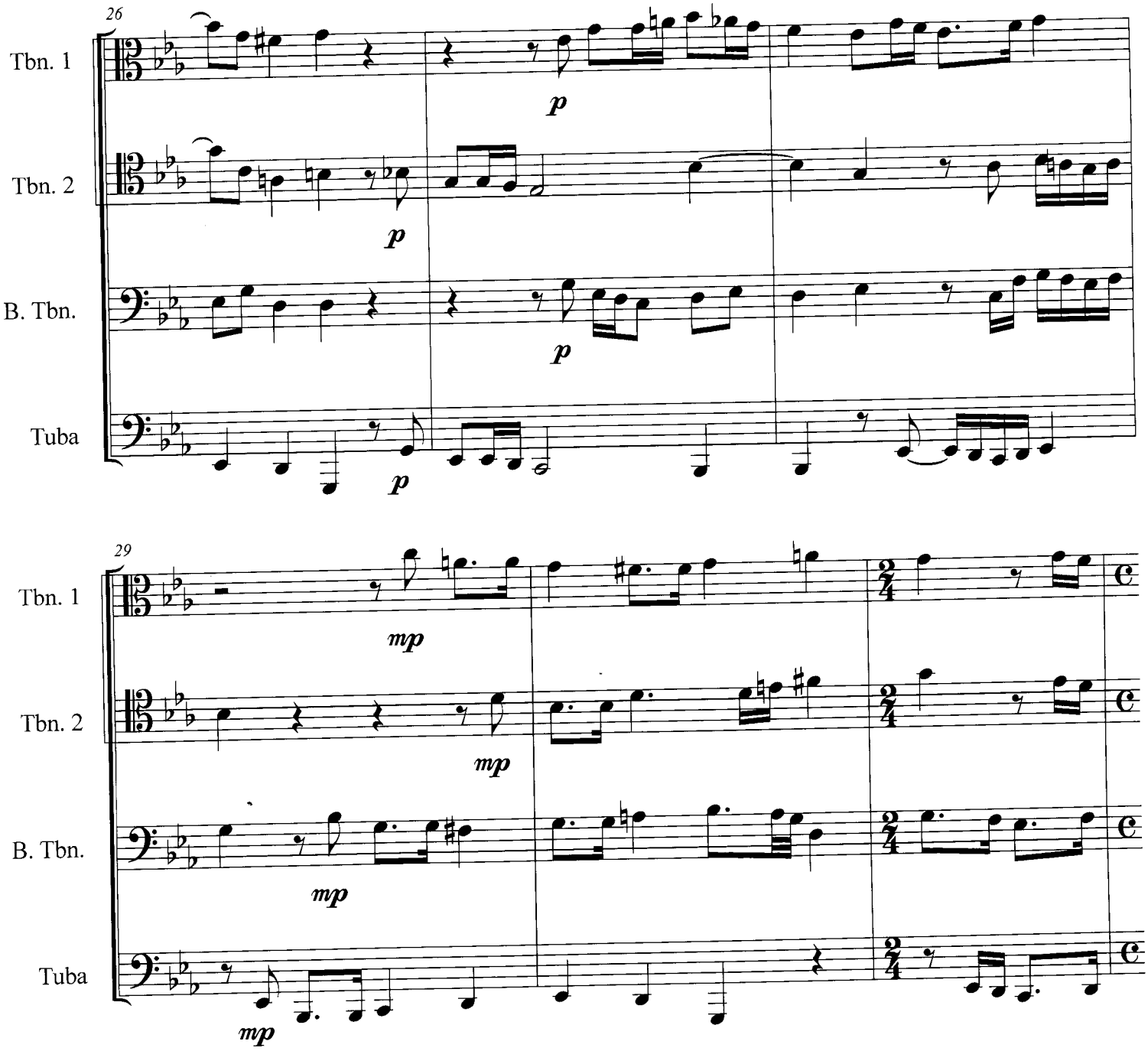


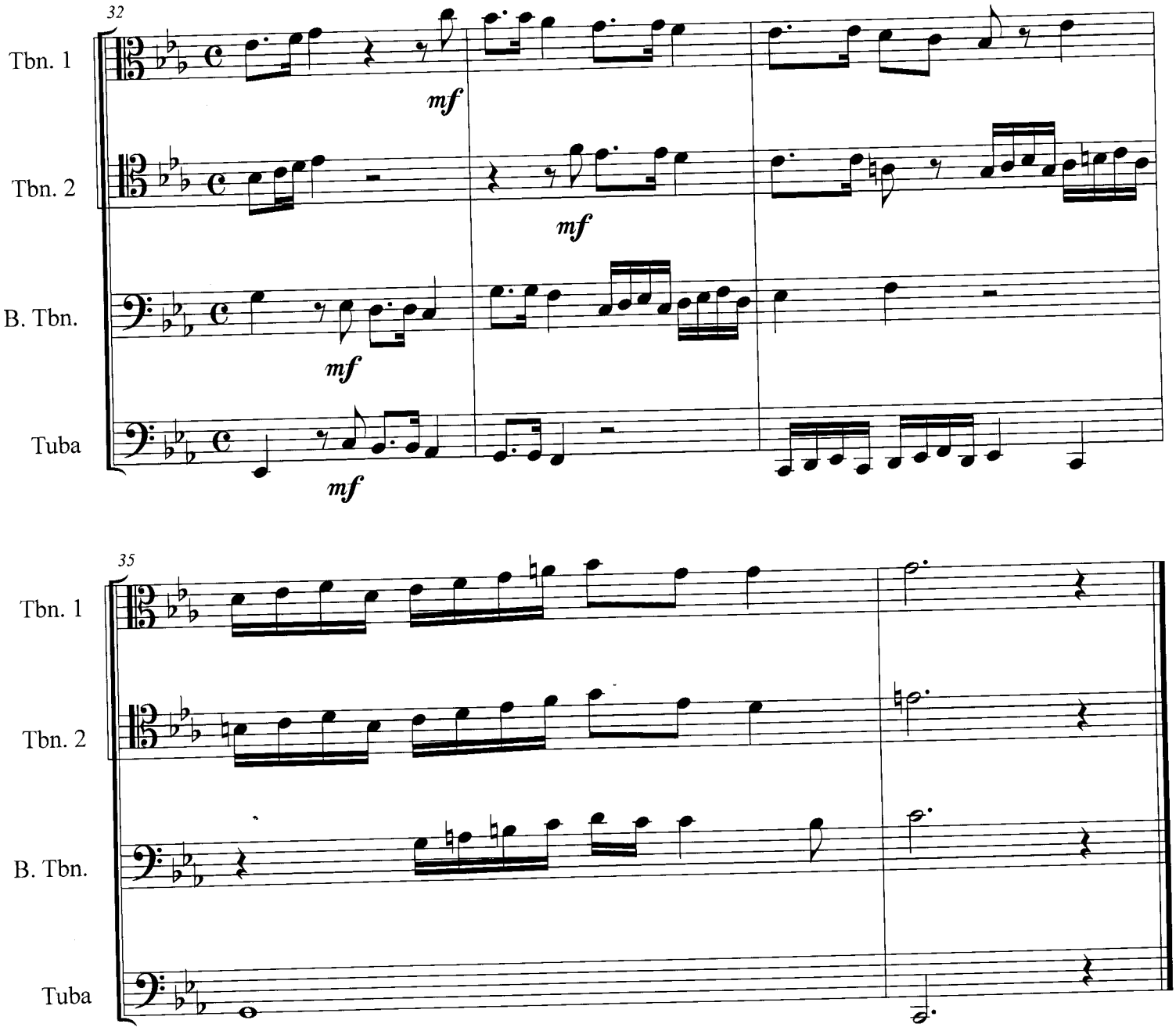
©

"Das Gratias" SWV430




17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mp
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
29
mp

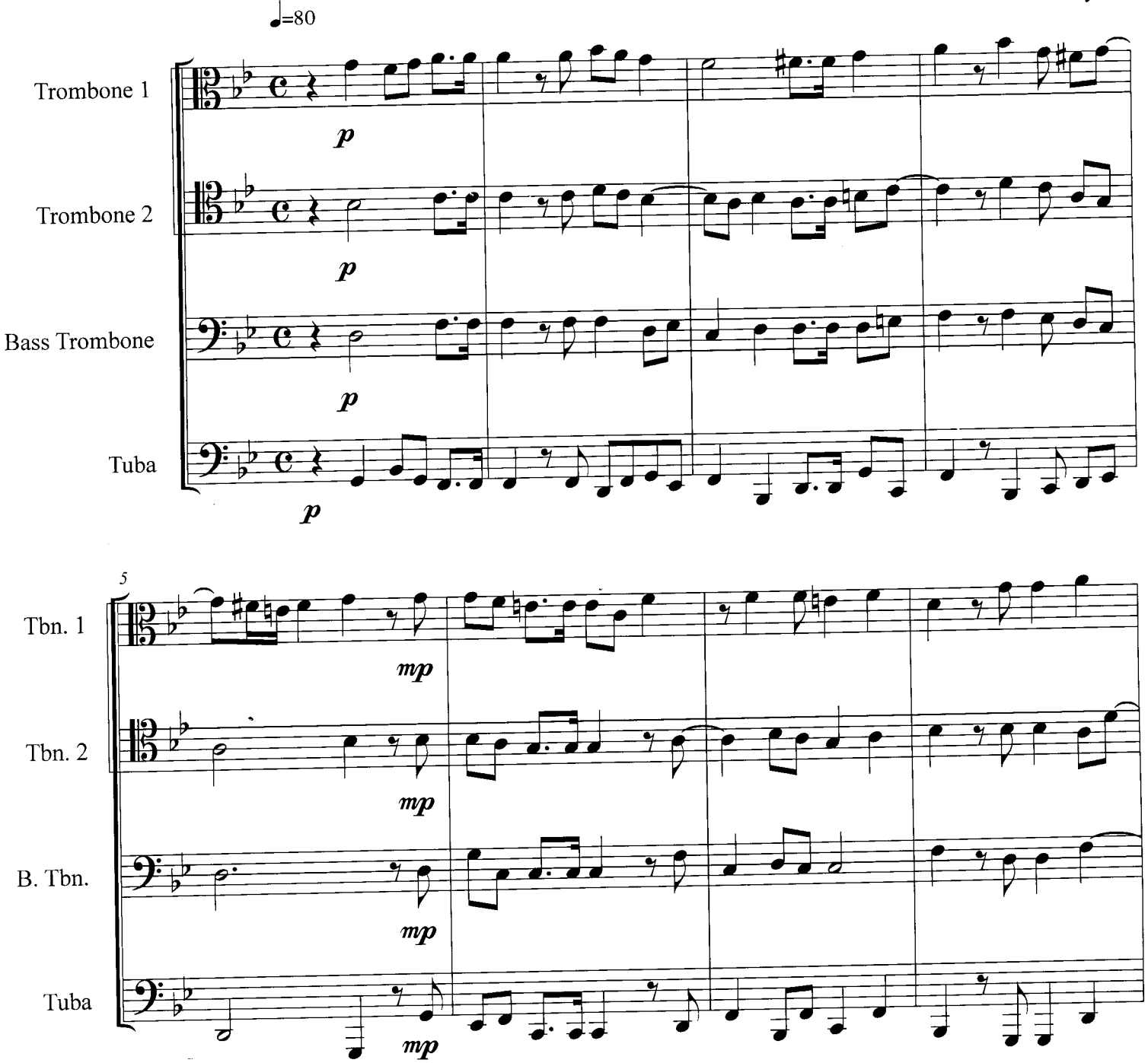

32
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

Score

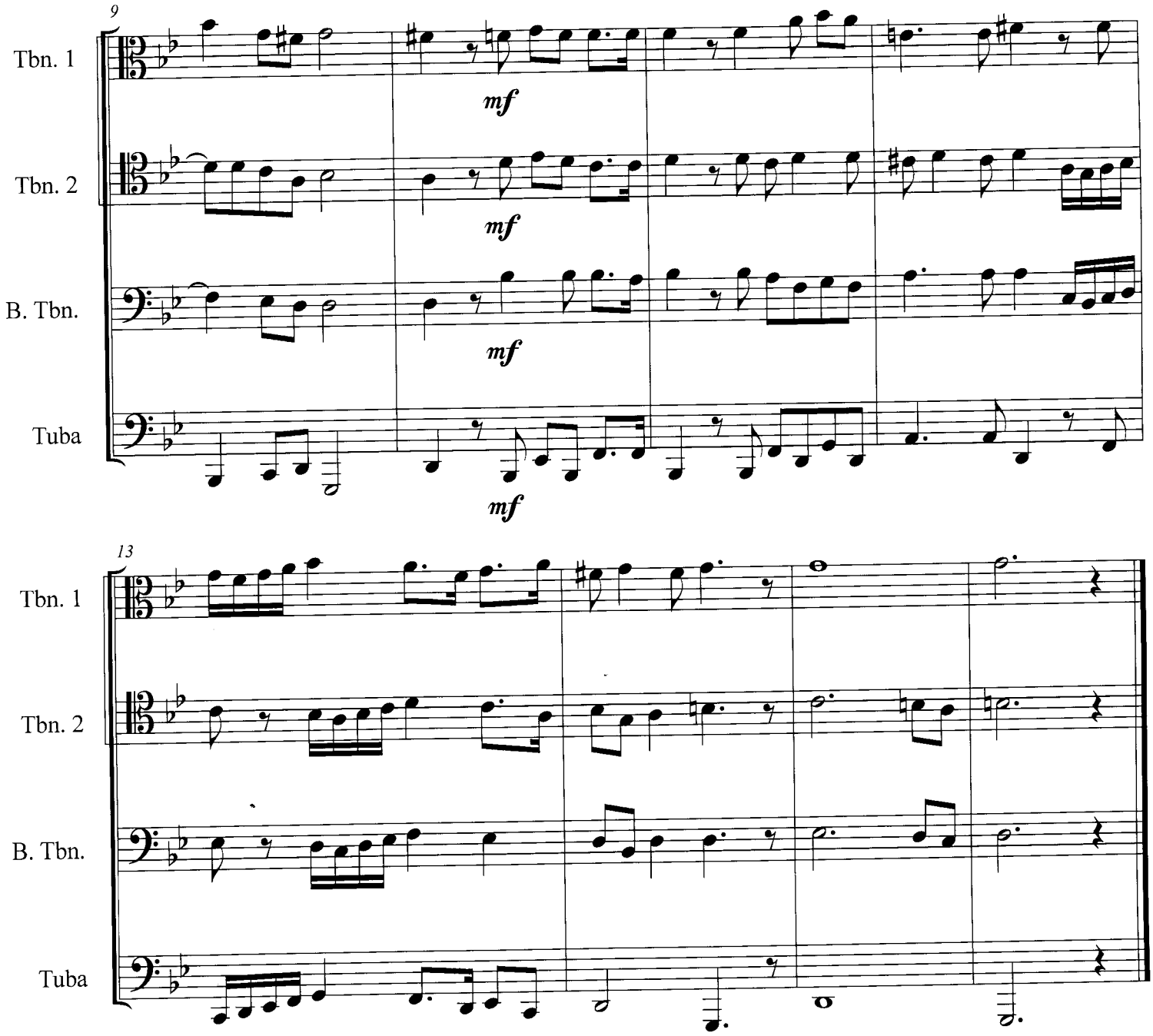
"Christe fac ut sapium" SWV431

from "12 geistliche Gesange"

Heinrich Schutz
Bob Reifsnyder



©


9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba