

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.

Score

"Kyrie Gott Vater in Ewigkeit" SWV420

from "12 geistliche Gesänge"

Heinrich Schutz

$\text{♩} = 70$

Trombone 1

Trombone 2

Bass Trombone

Tuba

This system contains the first five measures of the piece for the Trombone section. Trombone 1 and 2 are in the alto register (C-clef), while Bass Trombone and Tuba are in the bass register (F-clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The dynamic marking *mp* (mezzo-piano) is indicated for Trombone 2 in measure 4 and Bass Trombone in measure 3. Trombone 1 has rests in measures 1-3 and enters in measure 4. Trombone 2 and Bass Trombone have active lines throughout the first five measures. The Tuba has rests in all five measures.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This system contains measures 6 through 10 of the piece. A measure rest of 6 measures is indicated at the beginning of the system. Trombone 1 and 2 are in the alto register, Bass Trombone is in the bass register, and Tuba is in the bass register. The dynamic marking *mp* is indicated for the Tuba in measure 10. All four instruments have active lines in measures 6-10. Trombone 1 and 2 have melodic lines with some grace notes. Bass Trombone and Tuba provide harmonic support with sustained notes and moving lines.

11

Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

16

Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

Musical score for measures 1-4. The score is for four parts: Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The dynamics are marked *mp* (mezzo-piano).

Measure 1: Tbn. 1 and Tbn. 2 play a half note G2 (one ledger line below the staff). B. Tbn. and Tuba play a half note G2 (one ledger line below the staff).

Measure 2: Tbn. 1 and Tbn. 2 play a half note A2 (one ledger line below the staff). B. Tbn. and Tuba play a half note A2 (one ledger line below the staff).

Measure 3: Tbn. 1 and Tbn. 2 play a half note Bb2 (one ledger line below the staff). B. Tbn. and Tuba play a half note Bb2 (one ledger line below the staff).

Measure 4: Tbn. 1 and Tbn. 2 play a half note C3 (two ledger lines below the staff). B. Tbn. and Tuba play a half note C3 (two ledger lines below the staff).

21

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

26

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

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

72

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 72-76.

Measures 72-76 are in 3/4 time. Tbn. 1 has a rest in measures 72 and 73, then plays a melodic line starting in measure 74. Tbn. 2 plays a melodic line throughout. B. Tbn. plays a melodic line throughout. Tuba plays a bass line throughout. The dynamic *mp* is marked in measure 74.

♩.=70

77

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 77-80.

Measures 77-80 are in 3/4 time. A double bar line occurs after measure 78, where the time signature changes to 3/4. Tbn. 1 and Tbn. 2 play melodic lines throughout. B. Tbn. plays a melodic line throughout. Tuba plays a bass line throughout. The dynamic *mf* is marked in measures 79 and 80 for all parts.

83

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

$\text{♩} = 70$

90

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

p

mp

96

Tbn. 1

p

Tbn. 2

p

B. Tbn.

Tuba

p

This musical score is for measures 96 through 99 of the piece "Kyrie Gott Vater in Ewigkeit" (BWV 420) by Johann Sebastian Bach. It is arranged for four brass instruments: Tbn. 1, Tbn. 2, B. Tbn. (Baritone Trombone), and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 96, marked with a rehearsal mark and the number 96. The dynamics are marked *p* (piano) for all instruments. Tbn. 1 plays a melodic line starting on G4, moving up to A4, Bb4, and C5, then holding a whole note C5 in measures 97 and 98. Tbn. 2 plays a whole note G3 in measure 96, rests in measure 97, and then plays a melodic line starting on A3, moving up to Bb3, C4, and D4, holding a whole note D4 in measures 98 and 99. B. Tbn. plays a melodic line starting on G3, moving up to A3, Bb3, and C4, then holding a whole note C4 in measures 98 and 99. The Tuba plays a bass line starting on G2, moving up to A2, Bb2, and C3, then holding a whole note C3 in measures 98 and 99. The score ends with a double bar line at the end of measure 99.

Score "All Ehr und Lob soll Gottes sein" SWV421

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Bass Trombone

Tuba

mf

mf

mp

mf

Detailed description: This block contains the first system of the musical score, measures 1 through 4. It features four staves: Trombone 1 (soprano clef), Trombone 2 (soprano clef), Bass Trombone (bass clef), and Tuba (bass clef). The time signature is common time (C). Trombone 1 has a whole rest in measure 1, then plays a half note G2 in measure 2, followed by quarter notes F2, E2, D2, and C2 in measures 3 and 4. Trombone 2 has a whole rest in measure 1, then plays a half note G2 in measure 2, followed by quarter notes F2, E2, D2, and C2 in measures 3 and 4. Bass Trombone has a half note G2 in measure 1, followed by quarter notes F2, E2, D2, and C2 in measures 2, 3, and 4. Tuba has a whole rest in measure 1, then plays a half note G2 in measure 2, followed by quarter notes F2, E2, D2, and C2 in measures 3 and 4. Dynamics are marked as mf for Trombone 1, Trombone 2, and Bass Trombone, and mp for Tuba.

5

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

Detailed description: This block contains the second system of the musical score, measures 5 through 8. It features four staves: Tbn. 1 (soprano clef), Tbn. 2 (soprano clef), B. Tbn. (bass clef), and Tuba (bass clef). The time signature is common time (C). Tbn. 1 has a half note G2 in measure 5, followed by quarter notes F2, E2, D2, and C2 in measures 6, 7, and 8. Tbn. 2 has a half note G2 in measure 5, followed by quarter notes F2, E2, D2, and C2 in measures 6, 7, and 8. B. Tbn. has a half note G2 in measure 5, followed by quarter notes F2, E2, D2, and C2 in measures 6, 7, and 8. Tuba has a half note G2 in measure 5, followed by quarter notes F2, E2, D2, and C2 in measures 6, 7, and 8. Dynamics are marked as mp for all parts.

Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

Tbn. 1
 Tbn. 2
 B. Tbn.
 Tuba

17

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

21

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

25

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 25-28.

Measures 25-28 show the brass section playing in 3/4 time. The key signature has one flat (B-flat). The dynamics are marked *mf* (mezzo-forte) for measures 26, 27, and 28.

29

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 29-32.

Measures 29-32 show the brass section continuing the melody. The dynamics are marked *mf* (mezzo-forte) for measures 29 and 30, and *mp* (mezzo-piano) for measures 31 and 32.

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

74

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

74

75

76

77

78

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1500

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1521

1522

1523

Score "Ich glaube an einem einigen Gott" SWV422
from "12 geistliche Gesänge"

Heinrich Schutz
Bob Reifsnnyder

$\text{♩} = 80$

Trombone 1
mf

Trombone 2
mf

Bass Trombone
mf

Tuba
mf

5
Tbn. 1
mp

Tbn. 2
mp

B. Tbn.
mp

Tuba
mp

p

9

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

14

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mp

mf

mp

p

mf

mp

p

mf

mp

p

18

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

Measures 18-20. Tbn. 1 and Tbn. 2 play a melodic line in treble clef. B. Tbn. and Tuba play a supporting line in bass clef. Dynamics: *p* (piano) in measure 18, *mp* (mezzo-piano) in measure 20.

21

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

mp

mp

Measures 21-24. Tbn. 1 and Tbn. 2 play a melodic line in treble clef. B. Tbn. and Tuba play a supporting line in bass clef. Dynamics: *p* (piano) in measure 21, *mp* (mezzo-piano) in measures 22-24.

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

Detailed description: This is a musical score for a tuba and euphonium ensemble. It consists of two systems of staves. The first system covers measures 25 to 29. It includes four staves: Tbn. 1 (treble clef), Tbn. 2 (treble clef), B. Tbn. (bass clef), and Tuba (bass clef). The key signature has one sharp (F#) and the time signature is 3/4. Dynamics are marked as *mf* for Tbn. 1, Tbn. 2, and B. Tbn., and *mp* for the Tuba. The second system covers measures 30 to 34. It also includes four staves for the same instruments. Dynamics are marked as *p* for all parts in this system. The notation includes various note values, rests, and articulation marks.

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

mf

p

mf

p

48

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

p

mp

mp

mp

52

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

55

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mf

mp

mf

mp

mf

59

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mp

mf

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

$\text{♩} = 80$

71

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

mp

mp

mp

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 Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 80

Trombone 1

mp

Trombone 2

mp

Bass Trombone

mp

Tuba

mp

5

Tbn. 1

p

Tbn. 2

p

B. Tbn.

p

Tuba

p

10

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 10-13. The key signature is B-flat major (two flats). The dynamics are marked *mp* (mezzo-piano).

Measures 10-13:

- Tbn. 1: Measures 10-11 have a whole note G2. Measure 12 has a quarter note G2, quarter rest, quarter note A2. Measure 13 has a quarter note G2, quarter note F2, quarter note E2.
- Tbn. 2: Measures 10-11 have a whole note G2. Measure 12 has a quarter note G2, quarter rest, quarter note A2. Measure 13 has a quarter note G2, quarter note F2, quarter note E2.
- B. Tbn.: Measures 10-11 have a whole note G2. Measure 12 has a quarter note G2, quarter rest, quarter note A2. Measure 13 has a quarter note G2, quarter note F2, quarter note E2.
- Tuba: Measures 10-11 have a whole note G2. Measure 12 has a quarter note G2, quarter rest, quarter note A2. Measure 13 has a quarter note G2, quarter note F2, quarter note E2.

14

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 14-17. The key signature is B-flat major (two flats). The dynamics are marked *mf* (mezzo-forte).

Measures 14-17:

- Tbn. 1: Measures 14-15 have a whole note G2. Measure 16 has a quarter note G2, quarter note A2, quarter note B2. Measure 17 has a quarter note G2, quarter note F2, quarter note E2.
- Tbn. 2: Measures 14-15 have a whole note G2. Measure 16 has a quarter note G2, quarter note A2, quarter note B2. Measure 17 has a quarter note G2, quarter note F2, quarter note E2.
- B. Tbn.: Measures 14-15 have a whole note G2. Measure 16 has a quarter note G2, quarter note A2, quarter note B2. Measure 17 has a quarter note G2, quarter note F2, quarter note E2.
- Tuba: Measures 14-15 have a whole note G2. Measure 16 has a quarter note G2, quarter note A2, quarter note B2. Measure 17 has a quarter note G2, quarter note F2, quarter note E2.

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

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 28-32.

Measures 28-32 are marked *mp* (mezzo-piano). Measures 31-32 are marked *p* (piano).

33

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 33-36.

Measures 33-35 are marked *mp* (mezzo-piano). Measures 36 is marked *mf* (mezzo-forte).

38

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

42

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

46

46

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

50

50

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

54

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tuba

mp

58

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

Tuba

mf

62

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This system contains measures 62 through 65. The key signature is B-flat major (two flats). The time signature is 3/4. Tbn. 1 and Tbn. 2 are in soprano clef. B. Tbn. and Tuba are in bass clef. The Tuba part begins with a whole rest in measure 62, followed by a half note G2 in measure 63, and then a half note F2 in measure 64. The other instruments have various eighth and quarter notes throughout the system.

66

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This system contains measures 66 through 69. The key signature is B-flat major (two flats). The time signature is 3/4. Tbn. 1 and Tbn. 2 are in soprano clef. B. Tbn. and Tuba are in bass clef. The Tuba part continues with a half note E2 in measure 65, followed by a half note D2 in measure 66, and then a half note C2 in measure 67. The other instruments have various eighth and quarter notes throughout the system.

"Ich danke dem Herrn" SWV424

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 60$ $\text{♩} = 90$

Score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 1 through 5. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked $\text{♩} = 60$. The dynamics are marked *mp* (mezzo-piano).

Trombone 1: *mp*

Trombone 2: *mp*

Bass Trombone: *mp*

Tuba: *mp*

 $\text{♩} = 60$

Score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 6 through 10. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked $\text{♩} = 60$. The dynamics are marked *mf* (mezzo-forte).

Tbn. 1: *mf*

Tbn. 2: *mf*

B. Tbn.: *mf*

Tuba: *mf*

$\text{♩} = 90$ $\text{♩} = 60$

13

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

18

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

24

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

$\text{♩} = 90$

$\text{♩} = 60$

31

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

p

p

p

37

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

44

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

$\text{♩} = 90$

$\text{♩} = 60$

$\text{♩} = 90$

$\text{♩} = 60$

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

$\text{♩} = 90$

$\text{♩} = 60$

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* $\text{♩} = 90$ $\text{♩} = 60$

99

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

*mp**mp**mp**mp*

"Ich danke dem Herrn" SWV424

9

$\text{♩} = 90$

$\text{♩} = 60$

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

"Ich danke dem Herrn" SWV424

11

$\text{♩} = 90$

$\text{♩} = 60$

131

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

137

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mp

145

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 145 to 151. The key signature is B-flat major (two flats). The tempo is marked $\text{♩} = 90$.

Measures 145-151:

- Tbn. 1: *p* (measures 145-146), *mp* (measures 147-151)
- Tbn. 2: *p* (measures 145-146), *mp* (measures 147-151)
- B. Tbn.: *p* (measures 145-146), *mp* (measures 147-151)
- Tuba: *p* (measures 145-146), *mp* (measures 147-151)

152

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 152 to 155. The key signature is B-flat major (two flats). The tempo is marked $\text{♩} = 90$.

Measures 152-155:

- Tbn. 1: *p* (measures 152-155)
- Tbn. 2: *p* (measures 152-155)
- B. Tbn.: *p* (measures 152-155)
- Tuba: *p* (measures 152-155)

$\text{♩} = 60$

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

p

p

177

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

184

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

The musical score is for four tubas, labeled Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into three measures. In the first measure, Tbn. 1 and Tbn. 2 play a melody of quarter notes: B-flat, C, D, E-flat. B. Tbn. and Tuba play a bass line of quarter notes: B-flat, C, D, E-flat. In the second measure, Tbn. 1 and Tbn. 2 play a melody of quarter notes: F, G, A, B-flat. B. Tbn. and Tuba play a bass line of quarter notes: F, G, A, B-flat. In the third measure, Tbn. 1 and Tbn. 2 play a melody of quarter notes: C, D, E, F. B. Tbn. and Tuba play a bass line of quarter notes: C, D, E, F. The score is numbered 184 at the beginning.

"Dank sagen wir alle Gott" SWV425

Bob Reifsnyder

Bass Trombone

B. Tbn.

13

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

20

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

27

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

34

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mf

p

mp

mf

mp

mf

p

41

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

mp *mf*

 $\text{♩} = 60$

47

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

"Dank sagen wir alle Gott" SWV425

5

53

$\text{♩} = 90$ $\text{♩} = 60$

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

The musical score is for four tuba parts. It begins at measure 53. The first measure is in 3/2 time, marked with a tempo of 90 beats per minute. The second measure is in 3/4 time, marked with a tempo of 60 beats per minute. Each part (Tbn. 1, Tbn. 2, B. Tbn., and Tuba) has a melodic line with a slur over the first two notes and rests for the remainder of the measure. The key signature has two flats (B-flat and E-flat).

"Magnificat" SWV426

Heinrich Schutz

Bob Reifsnnyder

♩ = 90

Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 1-4. The score is in 4/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 90. The dynamic is *mf* (mezzo-forte) for all parts.

Trombone 1: Measures 1-4. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

Trombone 2: Measures 1-4. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half).

Bass Trombone: Measures 1-4. Notes: G3 (quarter), A3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).

Tuba: Measures 1-4. Notes: G3 (quarter), A3 (quarter), Bb3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (half).

Measures 1-4 are grouped by a brace on the left. The dynamic *mf* is written below the first measure of each part.

Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 5-8. The score is in 4/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 90. The dynamics are *mp* (mezzo-piano) and *p* (piano).

Tbn. 1: Measures 5-8. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Dynamics: *mp* (measures 5-6), *p* (measures 7-8).

Tbn. 2: Measures 5-8. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Dynamics: *mp* (measures 5-6), *p* (measures 7-8).

B. Tbn.: Measures 5-8. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Dynamics: *mp* (measures 5-6), *p* (measures 7-8).

Tuba: Measures 5-8. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Dynamics: *mp* (measures 5-6), *p* (measures 7-8).

Measures 5-8 are grouped by a brace on the left. The dynamic *mp* is written below the first measure of each part. The dynamic *p* is written below the first measure of measures 7-8 for each part.

10

Tbn. 1

mf

mp

Tbn. 2

mf

mp

B. Tbn.

mf

mp

Tuba

mf

mp

14

Tbn. 1

p

mf

Tbn. 2

p

mf

B. Tbn.

p

mf

Tuba

mf

18

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

22

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

26

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 26-30. The key signature is one flat (B-flat). The time signature is 3/4. The dynamics are marked *p* (piano) for measures 28-30. A tempo marking $\text{♩} = 60$ is present below the Tuba staff.

31

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 31-33. The key signature is one flat (B-flat). The time signature changes to 3/4 at measure 31. The dynamics are marked *mp* (mezzo-piano) for measures 31-33.

36

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This system contains measures 36 through 42. The instrumentation includes Tbn. 1 (treble clef, 12/8 time), Tbn. 2 (treble clef, 12/8 time), B. Tbn. (bass clef, 12/8 time), and Tuba (bass clef, 12/8 time). The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests. Measure 36 starts with a treble clef and a key signature change to one flat. The tuba part is more active in the lower register, often playing eighth notes.

43

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

mf

p

mf

p

mf

This system contains measures 43 through 49. The instrumentation remains the same. Dynamic markings are present: *p* (piano) and *mf* (mezzo-forte). The music continues with similar rhythmic patterns. Measure 43 starts with a treble clef and a key signature change to one flat. The tuba part continues with eighth notes, and the dynamics shift between measures.

50

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

56

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

p

p

mp

mp

60

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

mp

mp

mp

$\text{♩} = 60$

64

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

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

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

$\text{♩} = 60$ $\text{♩} = 90$

105

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 105-110.

Measures 105-110 are in 3/4 time. Measures 111-112 are in 4/4 time. Measures 113-114 are in 3/4 time.

Measures 105-110 are marked *mp*. Measures 111-112 are marked *p*. Measures 113-114 are marked *p*.

Measures 105-110 are marked $\text{♩} = 60$. Measures 111-112 are marked $\text{♩} = 90$. Measures 113-114 are marked $\text{♩} = 90$.

110

Score for Tbn. 1, Tbn. 2, B. Tbn., and Tuba, measures 110-115.

Measures 110-115 are in 3/4 time. Measures 116-117 are in 4/4 time. Measures 118-119 are in 3/4 time.

Measures 110-115 are marked *mp*. Measures 116-117 are marked *mf*. Measures 118-119 are marked *mf*.

Measures 110-115 are marked $\text{♩} = 60$. Measures 116-117 are marked $\text{♩} = 90$. Measures 118-119 are marked $\text{♩} = 90$.

115

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

This system of musical notation covers measures 115 and 116. It features four staves for tuba parts, labeled Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The key signature is one flat (B-flat major or D minor), and the time signature is 12/8. Measure 115 begins with a melodic line in Tbn. 1 and Tbn. 2, while B. Tbn. and Tuba provide harmonic support. Measure 116 continues the melodic development in the upper parts. A dynamic marking of *mf* (mezzo-forte) is placed below the Tuba staff at the start of measure 116.

117

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This system of musical notation covers measures 117, 118, and 119. It continues the four-part tuba arrangement. Measure 117 shows a continuation of the melodic lines. Measure 118 introduces a new melodic phrase in Tbn. 1. Measure 119 concludes the system with sustained notes in the upper parts and a final rhythmic pattern in the lower parts.

120

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Music score for four tuba parts (Tbn. 1, Tbn. 2, B. Tbn., and Tuba) across measures 120 to 123. The key signature is one flat (B-flat). The time signature is 2/4.

- Tbn. 1:** Measures 120-121: Quarter notes G4, A4, B4. Measure 122: Quarter note C5. Measure 123: Half note D5.
- Tbn. 2:** Measures 120-121: Quarter notes G4, A4, B4. Measure 122: Quarter note C5. Measure 123: Half note D5.
- B. Tbn.:** Measures 120-121: Quarter notes G3, A3, B3. Measure 122: Quarter note C4. Measure 123: Half note D4.
- Tuba:** Measures 120-121: Quarter notes G2, A2, B2. Measure 122: Quarter note C3. Measure 123: Half note D3.

"Freuden-Gesang" SWV 427

from 12 geistliche Gesänge

Heinrich Schutz

 $\text{♩} = 90$

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

Tuba

mf

This block contains the first four measures of the musical score for the Trombone section. The parts are for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked as quarter note = 90. The dynamic is mezzo-forte (mf). The notation includes various rhythmic values and rests, with the time signature changing from 2/4 to 3/8 and back to 2/4.

5

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This block contains measures 5 through 8 of the musical score for the Trombone section. The parts are for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked as quarter note = 90. The dynamic is mezzo-forte (mf). The notation includes various rhythmic values and rests, with the time signature changing from 2/4 to 4/4 and back to 2/4.

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

This system contains measures 25 through 30. The key signature is B-flat major (two flats). The time signature changes from 3/8 to 3/4 at measure 26, then to 2/4 at measure 27, and finally to 3/8 at measure 28. The instrumentation includes Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The Tbn. 1 and 2 parts feature melodic lines with eighth and quarter notes. The B. Tbn. and Tuba parts provide a harmonic foundation with eighth and quarter notes.

31

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

This system contains measures 31 through 34. The key signature remains B-flat major. The time signature changes from 3/8 to 3/4 at measure 32, then to 4/4 at measure 33, and finally to 3/8 at measure 34. The instrumentation is the same as the previous system. The Tbn. 1 and 2 parts continue their melodic lines. The B. Tbn. and Tuba parts provide a harmonic foundation. The dynamic marking *mp* (mezzo-piano) is indicated at the beginning of each staff.

35

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

$\text{♩} = 60$ $\text{♩} = 90$

39

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

$\text{♩} = 60$ $\text{♩} = 90$

45

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tuba

 $\text{♩} = 60$
mp

51

Tbn. 1

*p**mp*

Tbn. 2

*p**mp*

B. Tbn.

*p**mp*

Tuba

*p**mp*

"Freuden-Gesang" SWV 427

7

$\text{♩} = 90$

58

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

64

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

68

Tbn. 1

mp

mf

Tbn. 2

mp

mf

B. Tbn.

mp

mf

Tuba

mp

mf

72

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Score

"Die Deutsche gemeine Litaney" SWV428

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 90

Trombone 1

mf

Trombone 2

mf

Bass Trombone

mf

Tuba

mf

5

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tuba

mp

10

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

Measures 10-13 of the musical score. The key signature is one sharp (F#). The time signature changes from 12/8 to 3/4 to 4/4. The dynamics are marked 'p' (piano) for measures 11, 12, and 13.

14

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Measures 14-17 of the musical score. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 to 4/4.

18

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tuba

mp

22

Tbn. 1

mf

Tbn. 2

mf

B. Tbn.

mf

Tuba

mf

26

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

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

mf

Tbn. 2

mf

B. Tbn.

mf

Tuba

mf

49

Tbn. 1

mp

Tbn. 2

mp

B. Tbn.

mp

Tuba

mp

53

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

58

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Measures 53-57 of the musical score. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 54. The instrumentation includes Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A piano (*p*) dynamic marking is present in measures 54, 55, 56, and 57.

Measures 58-62 of the musical score. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 60. The instrumentation includes Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The music continues with various note values and rests.

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

71

72

73

74

The musical score for measures 71-74 of "Die Deutsche gemeine Litaney" SWV428. The score is written for four parts: Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The key signature is one sharp (F#) and the time signature is 4/4. Measure 71 features a half note G4 in Tbn. 1, a half note G4 in Tbn. 2, a half note G3 in B. Tbn., and a half note G2 in Tuba. Measure 72 features a half note A4 in Tbn. 1, a half note A4 in Tbn. 2, a half note A3 in B. Tbn., and a half note A2 in Tuba. Measure 73 features a half note B4 in Tbn. 1, a half note B4 in Tbn. 2, a half note B3 in B. Tbn., and a half note B2 in Tuba. Measure 74 features a half note C5 in Tbn. 1, a half note C5 in Tbn. 2, a half note C4 in B. Tbn., and a half note C3 in Tuba. A slur is placed over measures 71-74 in the Tbn. 1 part.

"Das Benedicite" SWV429

from 12 geistliche Gesänge

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 80$

Musical score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 1-4. The score is in 3/4 time, key of B-flat major (two flats), and common time signature. The tempo is marked $\text{♩} = 80$. The dynamics are *mf* (measures 1-2), *mp* (measures 3-4), and *p* (measures 5-6).

Trombone 1

Trombone 2

Bass Trombone

Tuba

5

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

9

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

p

p

mp

p

13

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

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

33

34

35

36

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

36

37

38

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

The musical score is for measures 45-47 of "Das Benedicite" BWV429. It is written for four tubas: Tbn. 1, Tbn. 2, B. Tbn., and Tuba. The key signature is B-flat major (two flats) and the time signature is 3/4. Measure 45 starts with a treble clef for Tbn. 1 and Tbn. 2, and a bass clef for B. Tbn. and Tuba. Tbn. 1 and Tbn. 2 play a melodic line with eighth and quarter notes. B. Tbn. and Tuba play a rhythmic accompaniment of eighth notes. The score ends with a double bar line at the end of measure 47.

"Das Gratias" SWV430

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

♩ = 90

Score for Trombone 1, Trombone 2, Bass Trombone, and Tuba, measures 1-4. The music is in 3/4 time, key of B-flat major (two flats). The tempo is marked as ♩ = 90. The dynamics are marked as *mf* (measures 1-2) and *mp* (measures 3-4).

Measures 1-4:

- Trombone 1: *mf* (measures 1-2), *mp* (measures 3-4)
- Trombone 2: *mf* (measures 1-2), *mp* (measures 3-4)
- Bass Trombone: *mf* (measures 1-2), *mp* (measures 3-4)
- Tuba: *mf* (measures 1-2), *mp* (measures 3-4)

Measures 5-8:

- Tbn. 1: *p* (measures 5-8)
- Tbn. 2: *p* (measures 5-8)
- B. Tbn.: *p* (measures 5-8)
- Tuba: *p* (measures 5-8)

The score is written for four parts: Trombone 1, Trombone 2, Bass Trombone, and Tuba. The key signature is two flats (B-flat major). The time signature is 3/4. The tempo is marked as ♩ = 90. The dynamics are marked as *mf* (measures 1-2) and *mp* (measures 3-4) for the first system, and *p* (measures 5-8) for the second system. The score is written for measures 1-8, with a measure rest in measure 5 for Trombone 1 and Trombone 2.

9

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

13

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mf

mp

mf

mp

mf

17

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

This musical system covers measures 17 through 20. The key signature is B-flat major (two flats). The time signature is 12/8. Measure 17 begins with a first ending bracket. Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. and Tuba play a descending eighth-note line. In measure 18, Tbn. 1 and Tbn. 2 continue their patterns, and B. Tbn. and Tuba play a descending eighth-note line. In measure 19, Tbn. 1 and Tbn. 2 play eighth-note patterns, and B. Tbn. and Tuba play a descending eighth-note line. In measure 20, all four parts play a half note. The dynamic marking *mp* (mezzo-piano) is indicated at the start of measure 20.

21

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

This musical system covers measures 21 through 24. The key signature is B-flat major (two flats). The time signature is 12/8. Measure 21 begins with a first ending bracket. Tbn. 1 and Tbn. 2 play eighth-note patterns, while B. Tbn. and Tuba play a descending eighth-note line. In measure 22, Tbn. 1 and Tbn. 2 continue their patterns, and B. Tbn. and Tuba play a descending eighth-note line. In measure 23, Tbn. 1 and Tbn. 2 play eighth-note patterns, and B. Tbn. and Tuba play a descending eighth-note line. In measure 24, all four parts play a half note.

26

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

p

p

p

p

29

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

mp

mp

mp

32

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

35

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

"Christe fac ut sapium" SWV431

from "12 geistliche Gesänge"

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

Measures 1-4 of the score for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The music is in 3/4 time, key of B-flat major (two flats), and common time signature. The dynamic is *p* (piano). The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests and accidentals.

Trombone 1

Trombone 2

Bass Trombone

Tuba

p

5

Measures 5-8 of the score for Trombone 1, Trombone 2, Bass Trombone, and Tuba. The music continues in the same key and time signature. The dynamic is *mp* (mezzo-piano). The notation includes quarter notes, eighth notes, and sixteenth notes, with some rests and accidentals.

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mp

9

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

mf

mf

mf

mf

13

Tbn. 1

Tbn. 2

B. Tbn.

Tuba