SELECTIONS

From

The "Kleine geistliche Konzerte" of Heinrich Schutz

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME TWO

@2018

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- This volume is for alto and tenor duet practice, with a bass line provided for a friendly bass trombone player who will generally have more interesting music to play than was the case with Volume one. Ideally, the tenor part should be played on a smaller bore instrument, to match more closely the timbre of the alto.

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 and a sufficiently bored cellist. This offers wonderful chamber music practice for the trombonist; perhaps even a warmup before a rehearsal of the Persichetti, Serenade.

5. Tempi- All tempi are suggestions, not requirements. They are based on three tenets of Baroque performance:
    A, triple tempi are faster than duple tempi
    B. music with quarter and half notes as the fastest value have faster tempi
    C. music with eighth and sixteenth notes as the fastest value have slower tempi

6. Dynamics- Only three dynamic levels are used in these arrangements (mf,mp,p) and they are also suggestions as well. If one wants to expand the dynamic range a bit, there is certainly no issue with using "f,mp,pp" instead.

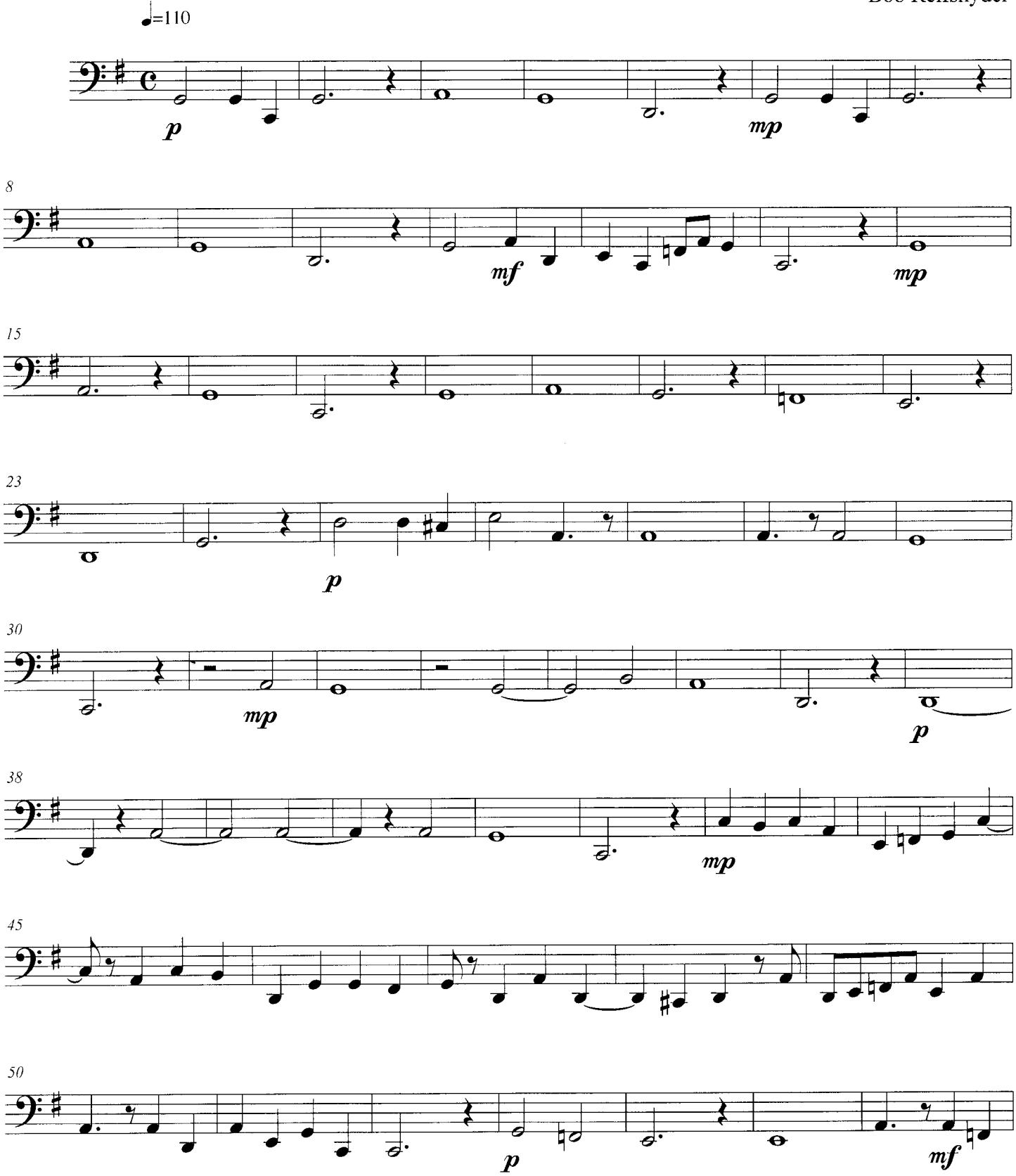
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Bass Trombone

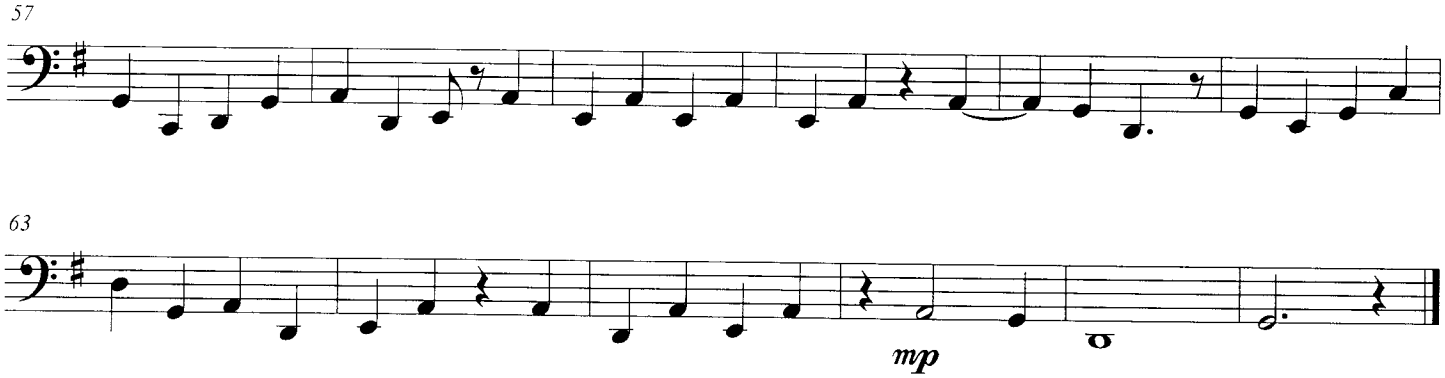
"Der Herr ist gross und loeblich" from

"Kleine geistliche Konzerte" SWV286

Heinrich Schutz
Bob Reifsnyder



©

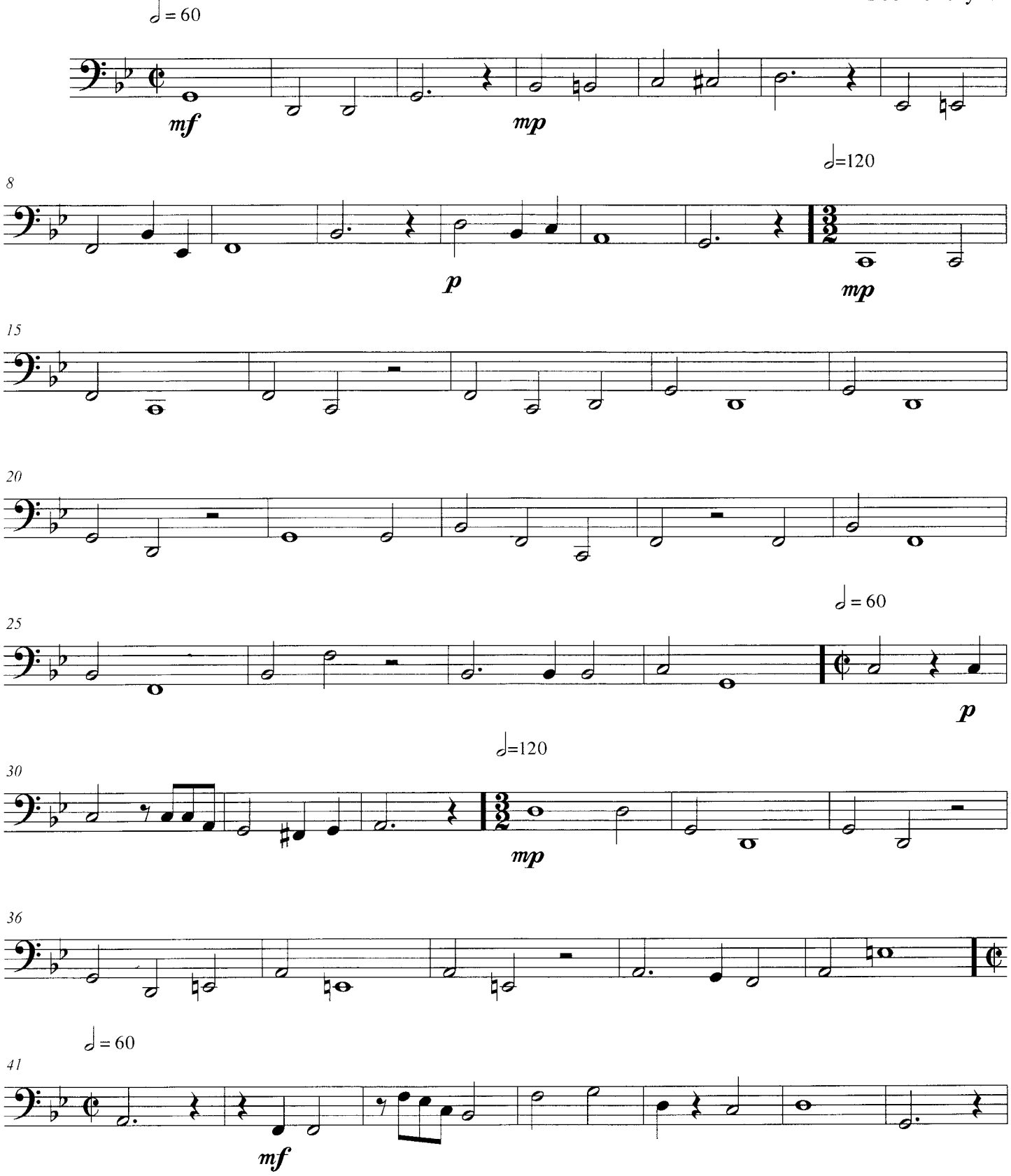

57
63
mp

Bass Trombone

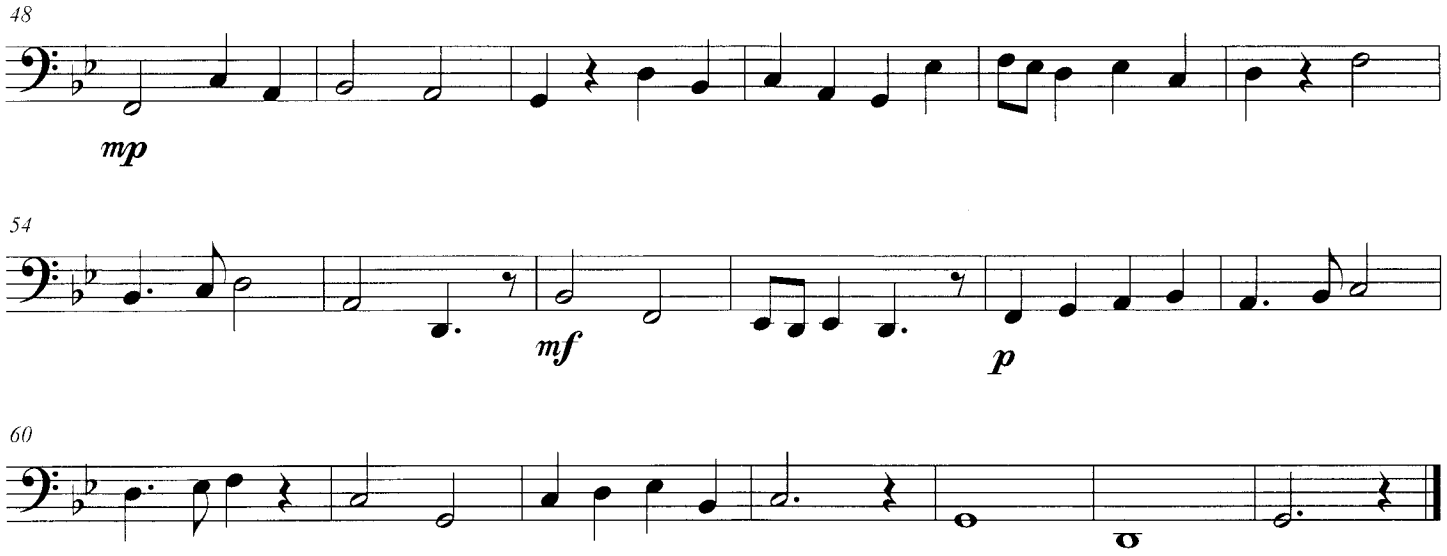
"O lieber Herre Gott wecke uns auf"

from "kleine geistliche Konzerte" SWV287

Heinrich Schutz
Bob Reifsnyder



©

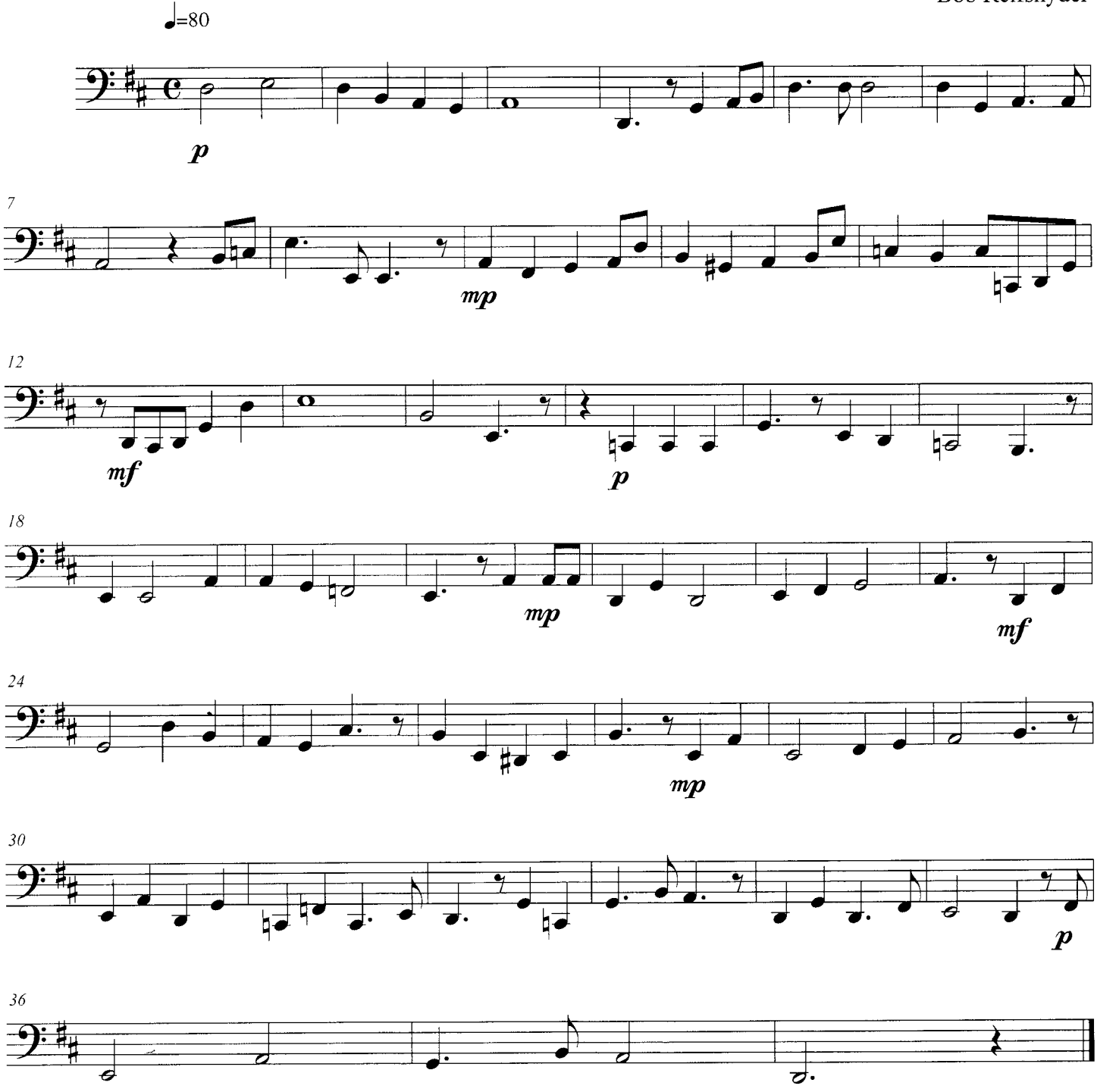

48
mp
54
mf
p
60

Bass Trombone

"Ihr Heiligen lob singet dem Herr"

from " Kleine Geistliche Konzerte" SWV 288

Heinrich Schutz
Bob Reifsnyder



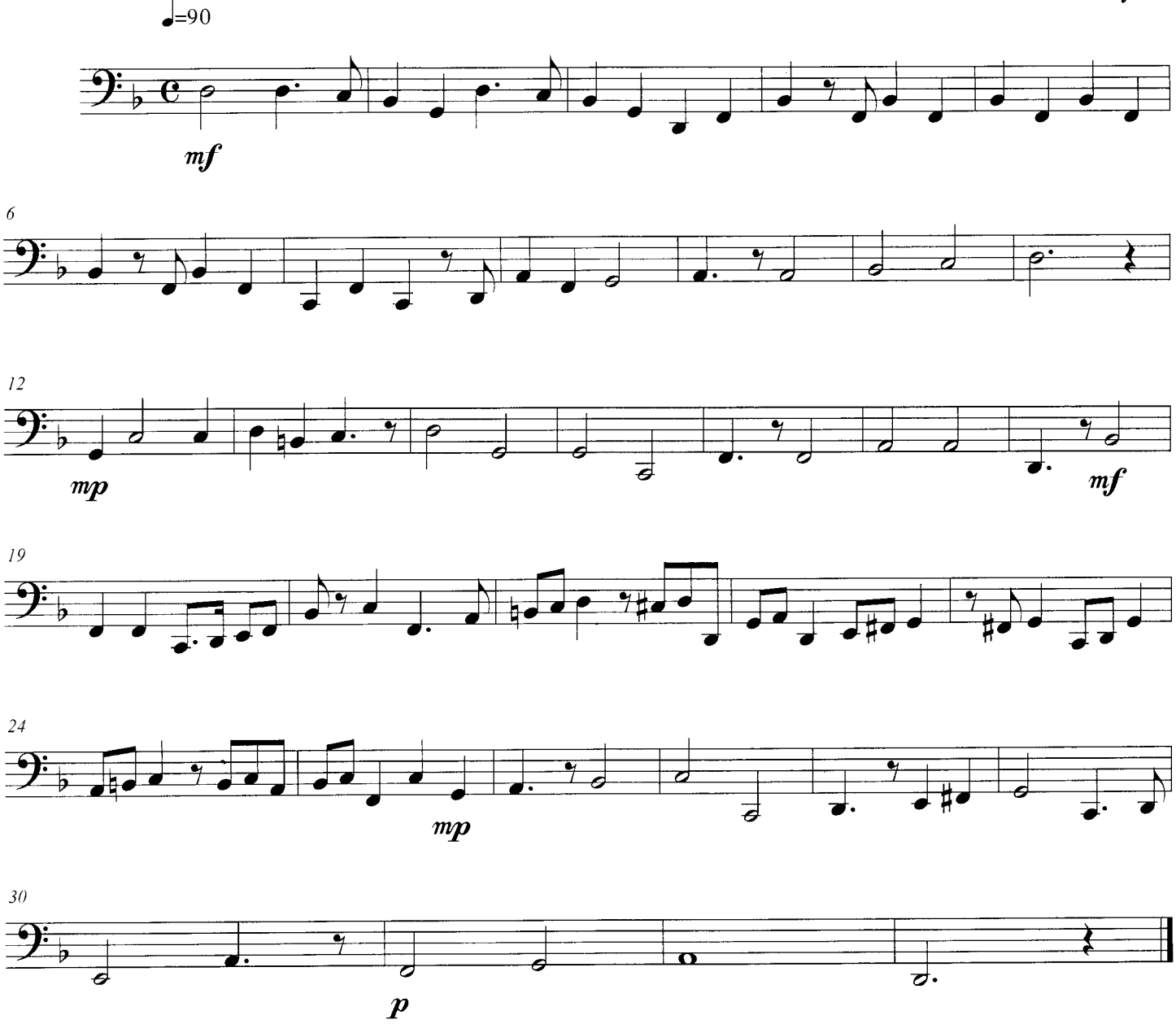
©

Bass Trombone

"Er hore mich" SWV289

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



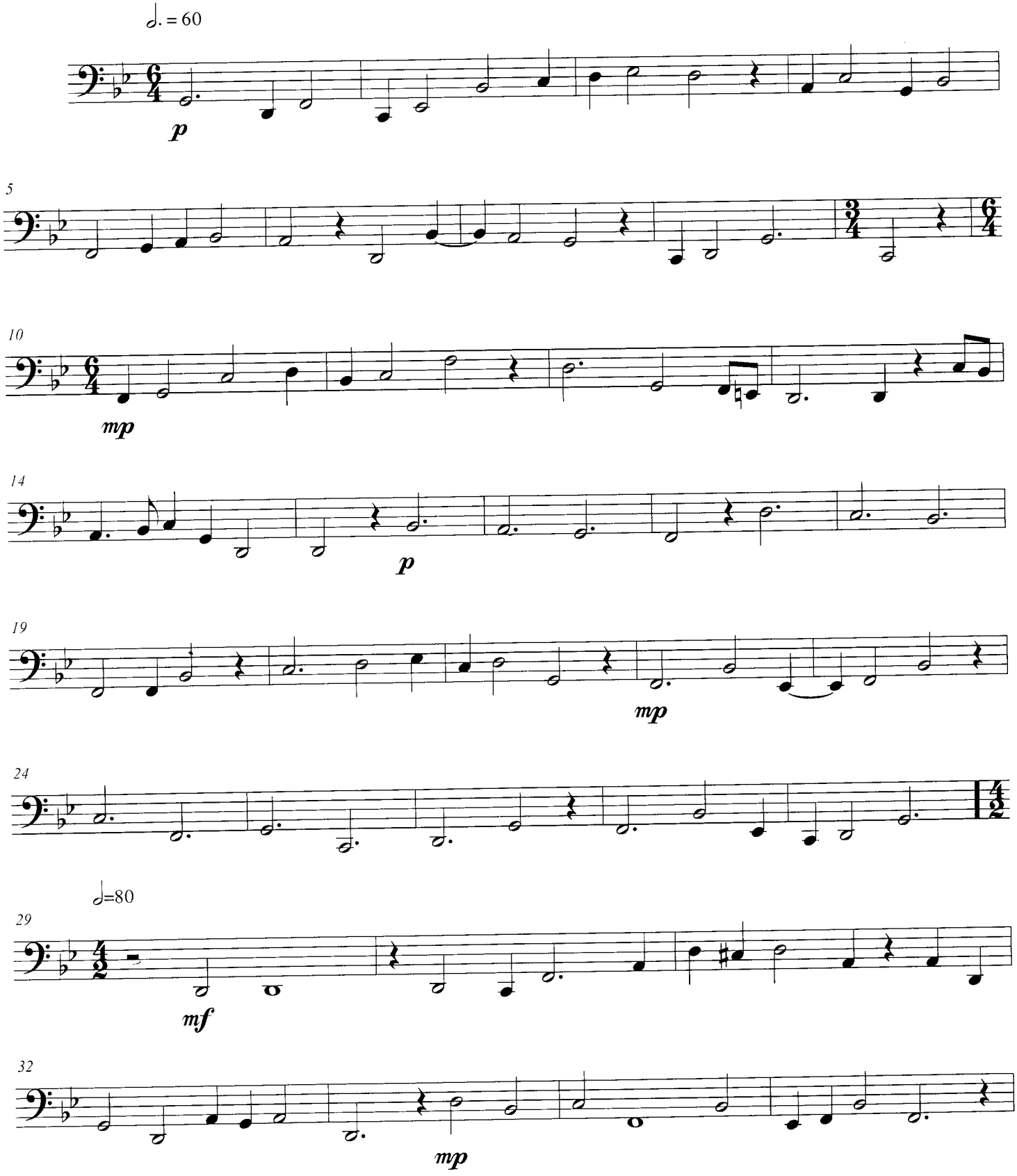
©

Bass Trombone

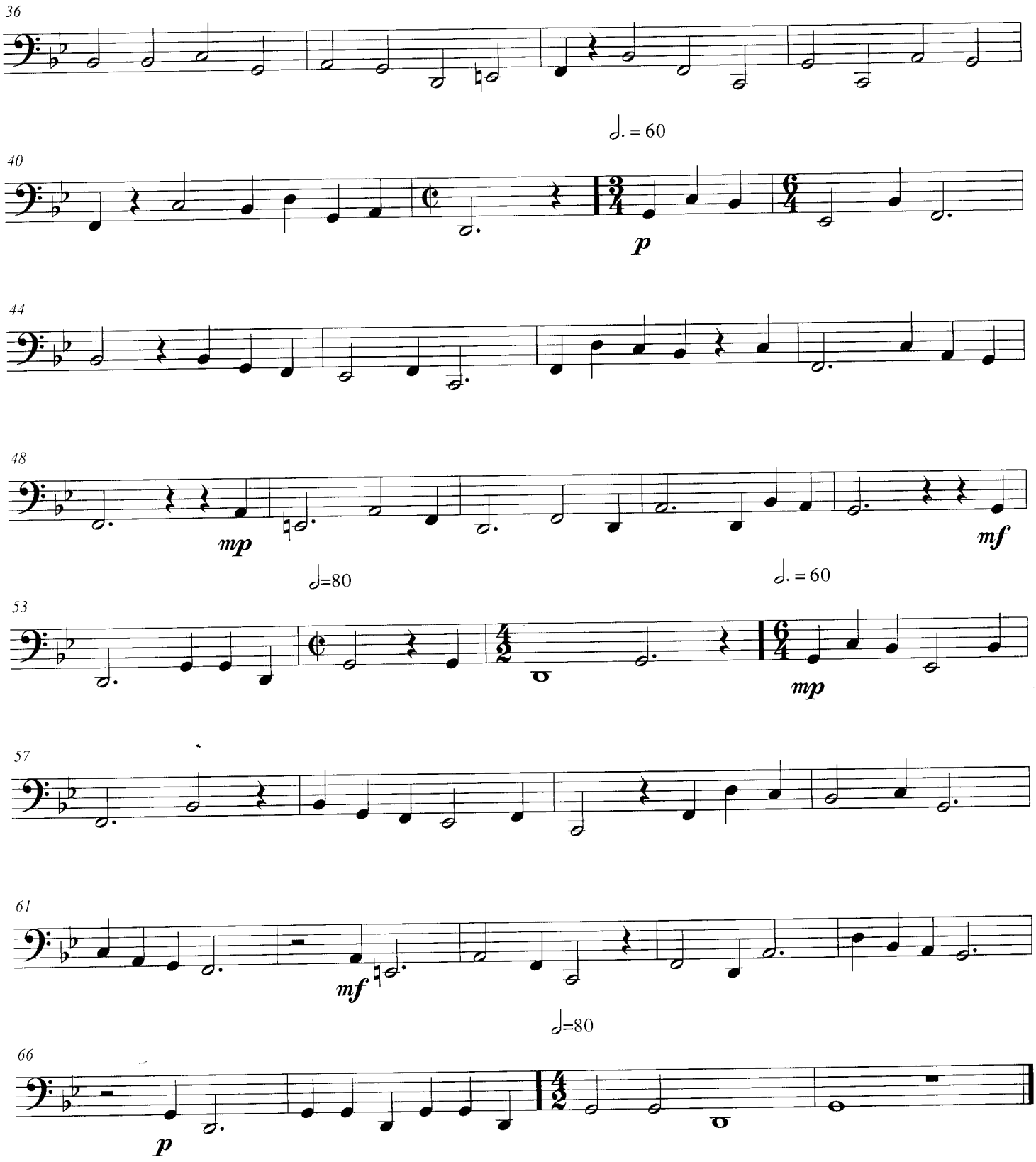
"Wohl dem, wohl dem" SWV290

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©

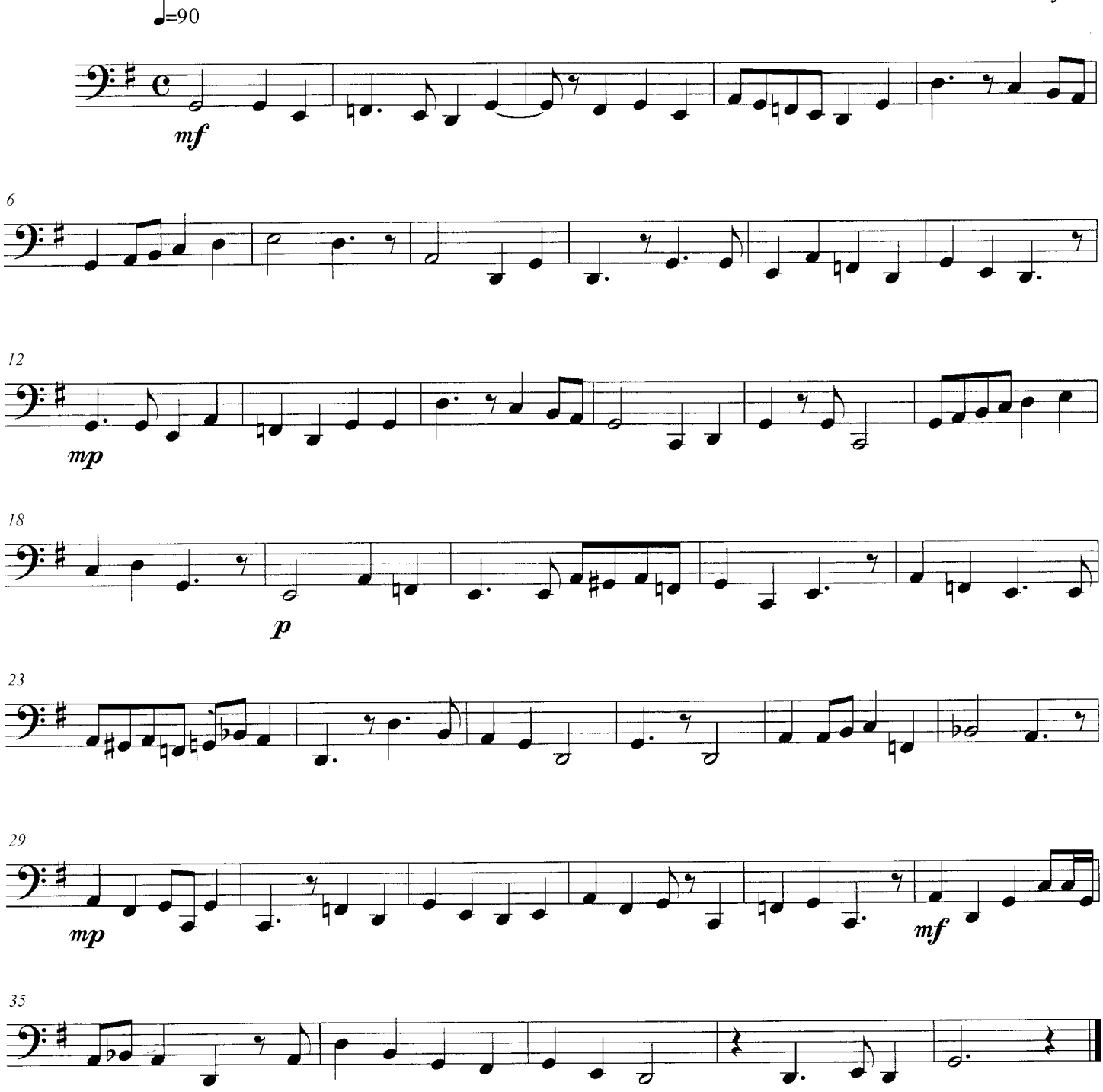

36
𝅗𝅥. = 60
40
p
44
48
mp
mf
𝅗𝅥=80
𝅗𝅥. = 60
53
mp
57
61
mf
𝅗𝅥=80
66
p

Bass Trombone

"Shaffe in mir, Gott, in reines Herz" SWV291

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©

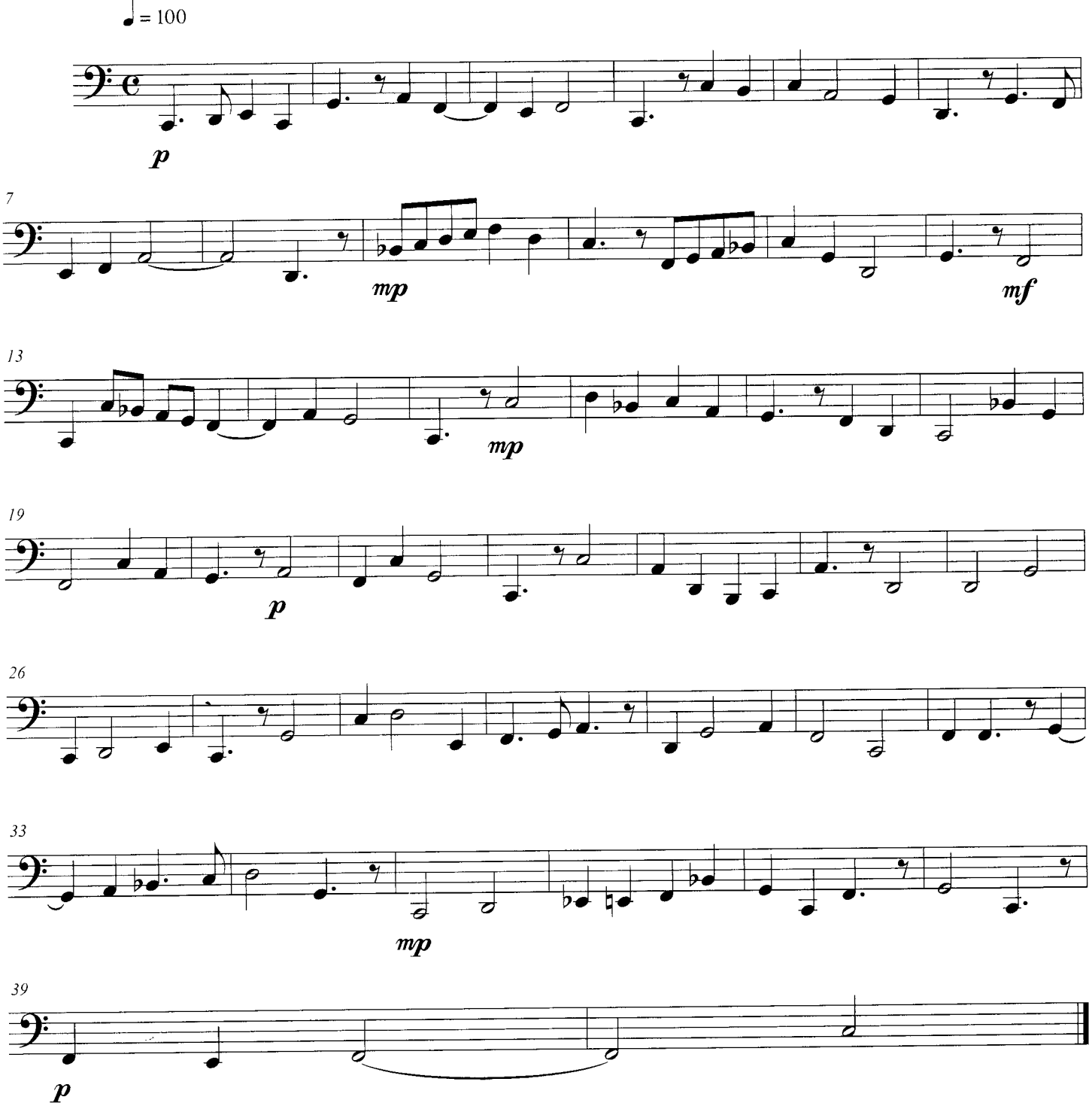
Bass Trombone

"Lobet den Herren" SWV293

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder

♩ = 100



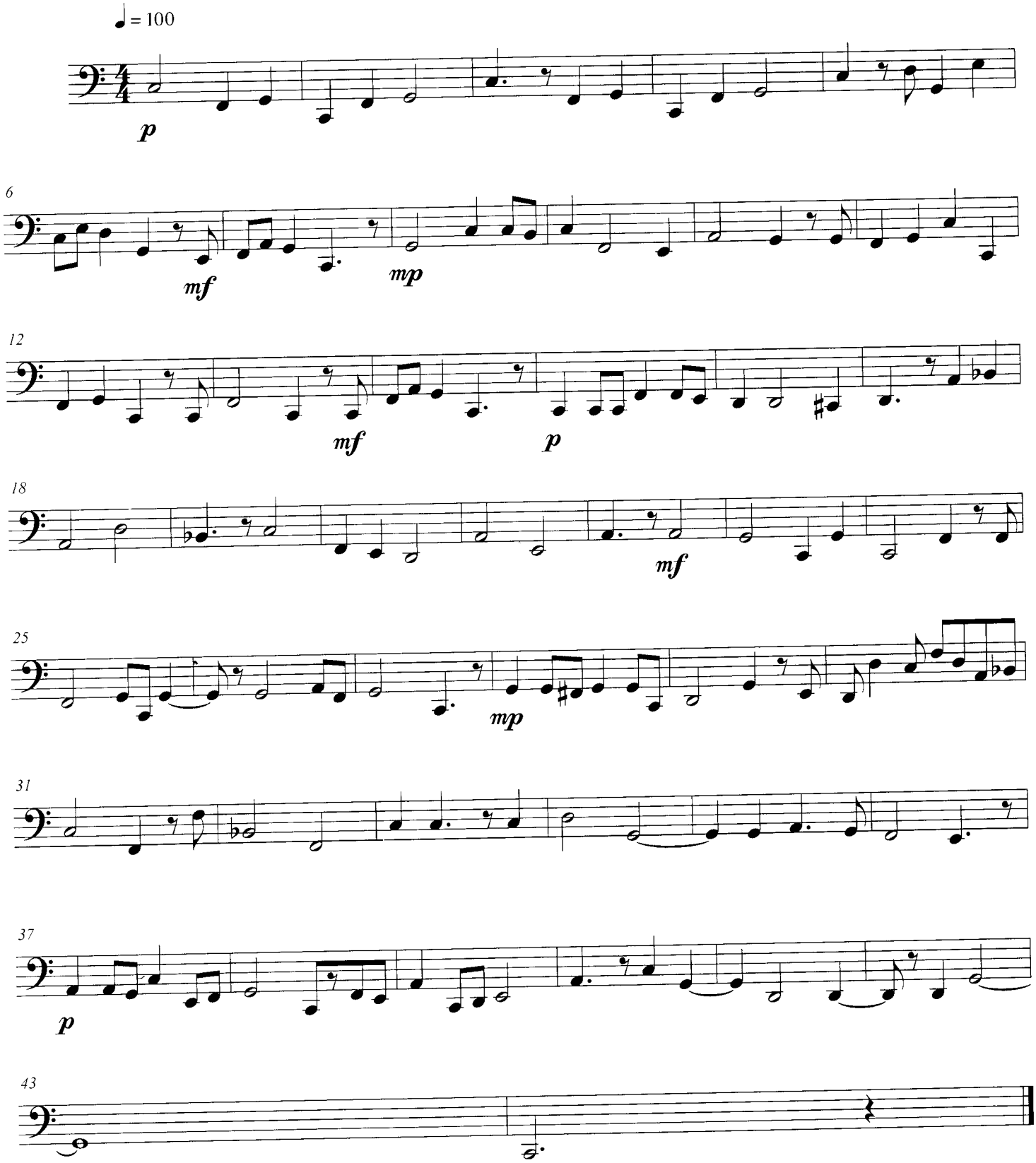
©

Bass Trombone

"Eins bitte ich vom Herren" SWV294

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



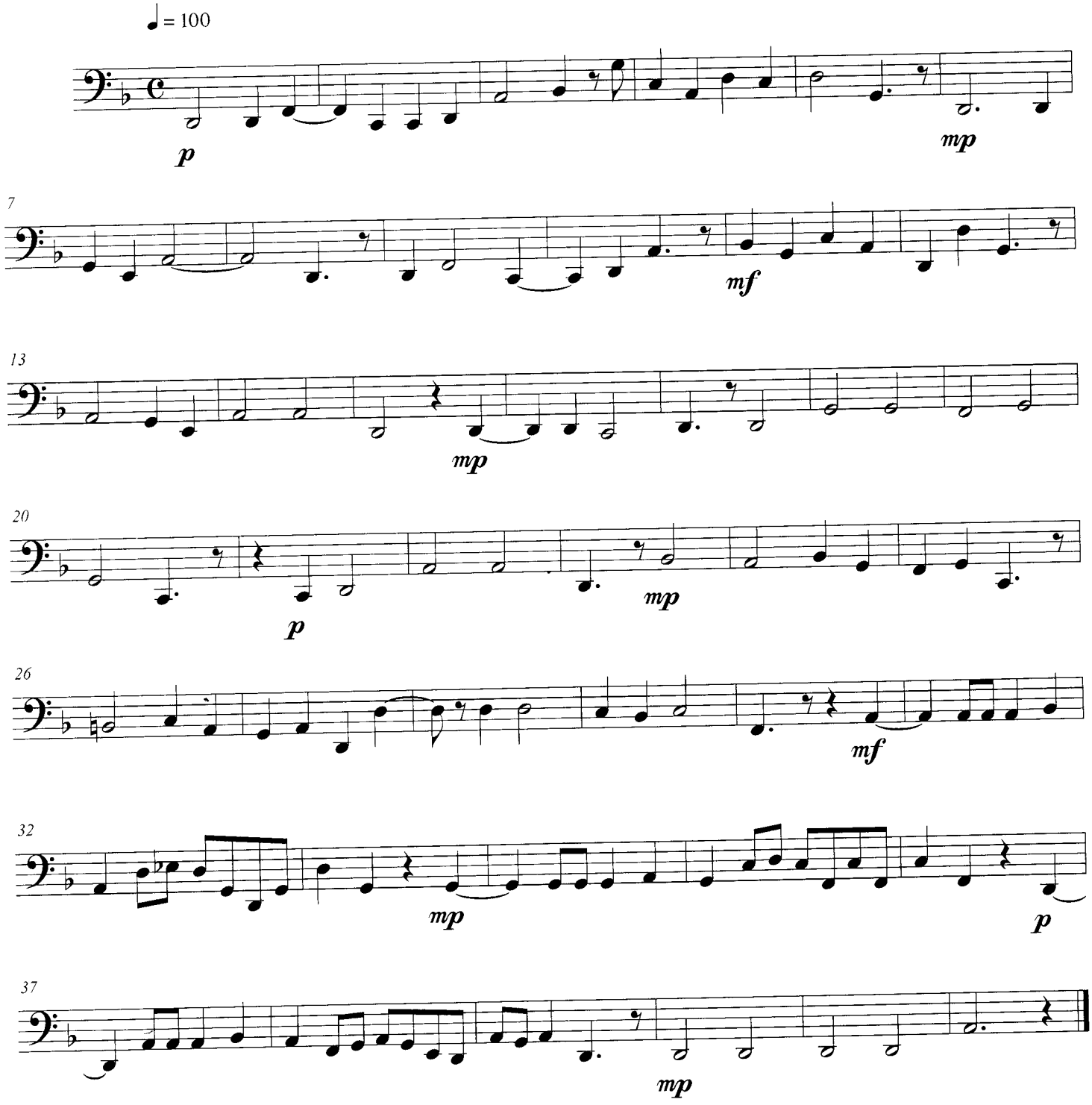
©

Bass Trombone

"O hilf, Christe Gottes Sohn" SWV295

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



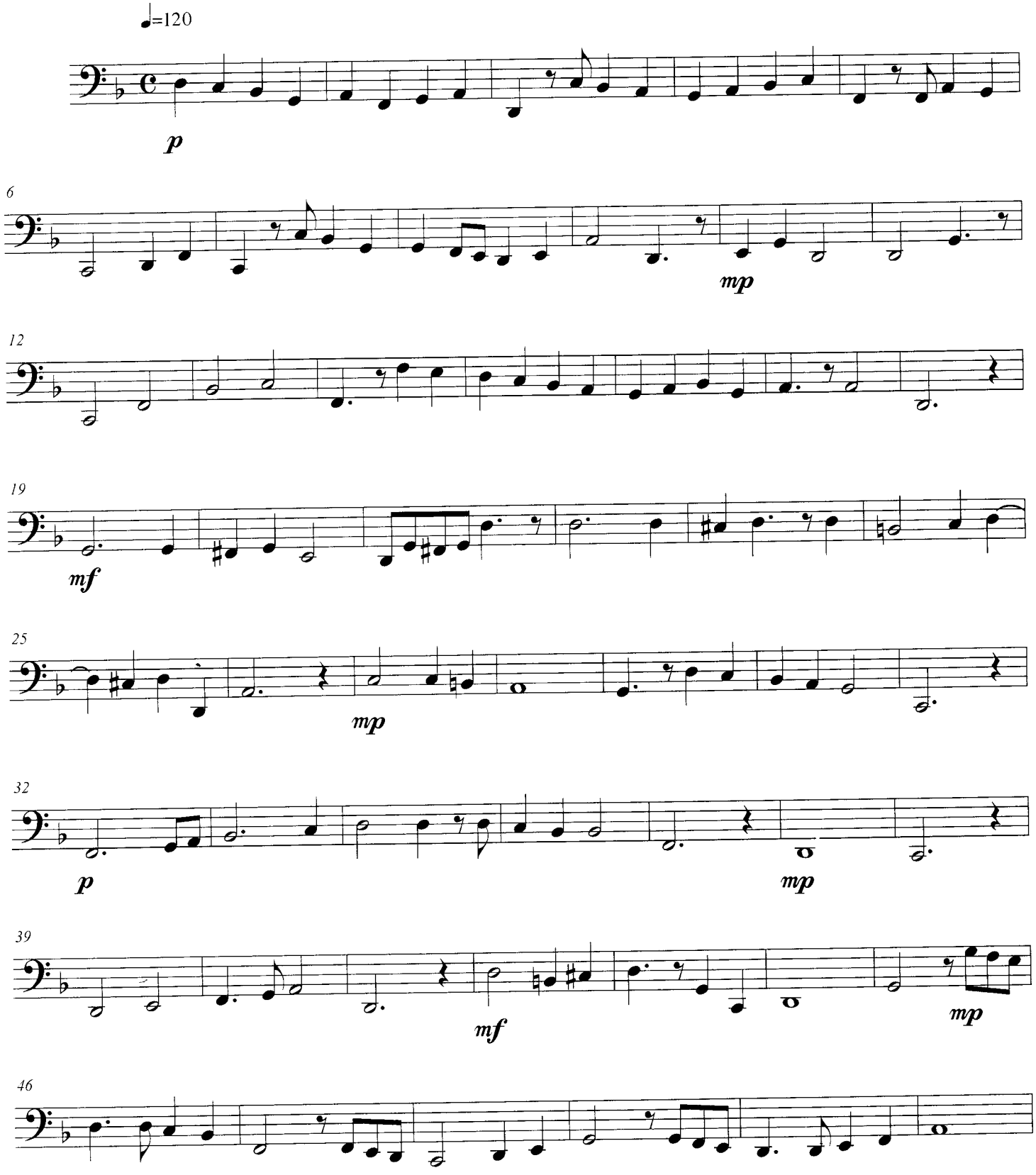
©

Bass Trombone

"Habe deine Lust an dem Herren" SWV311

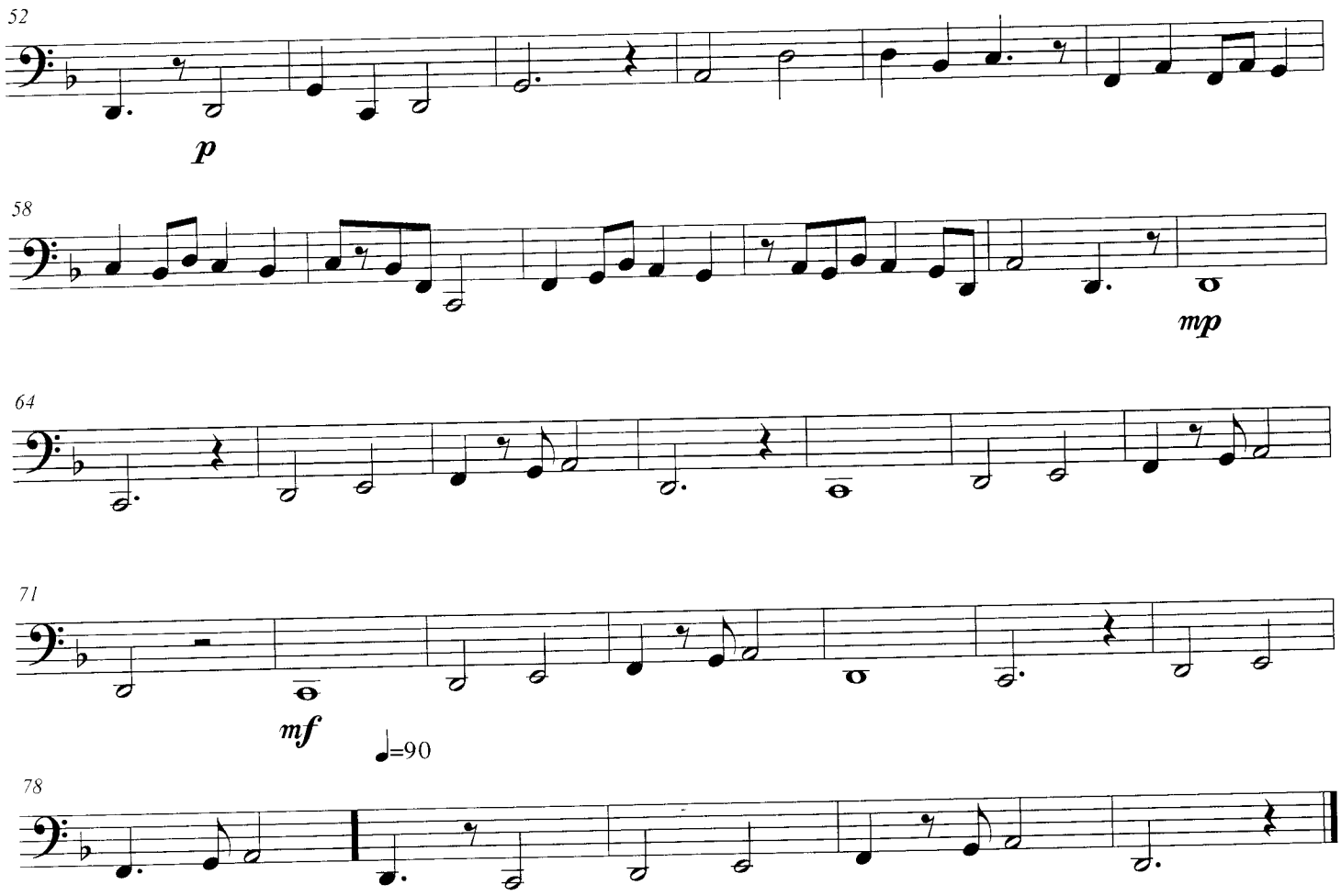
from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©

"Habe deine Lust an dem Herren" SWV311

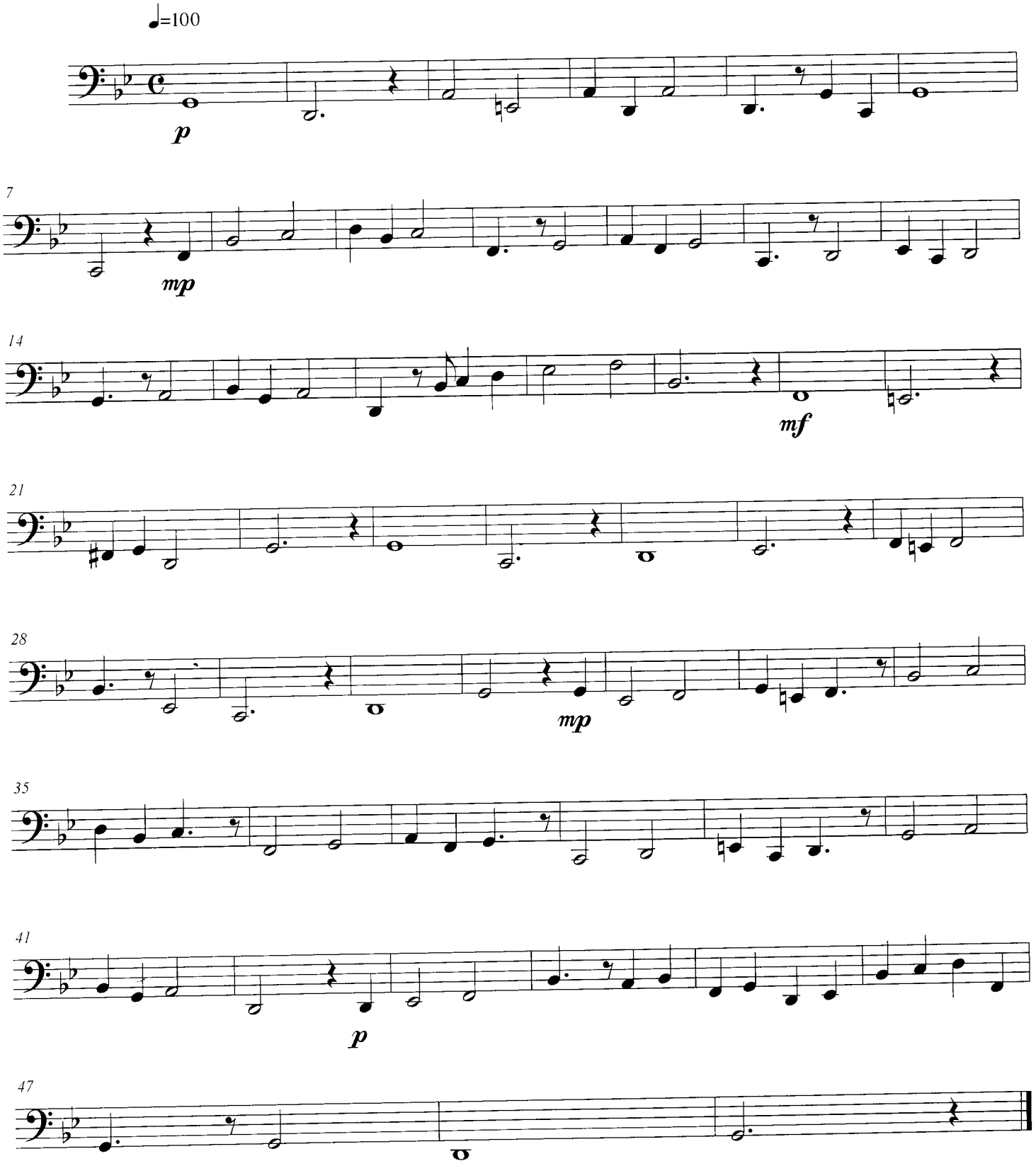


Bass Trombone

"Herr, ich hoffe darauf" SWV312

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



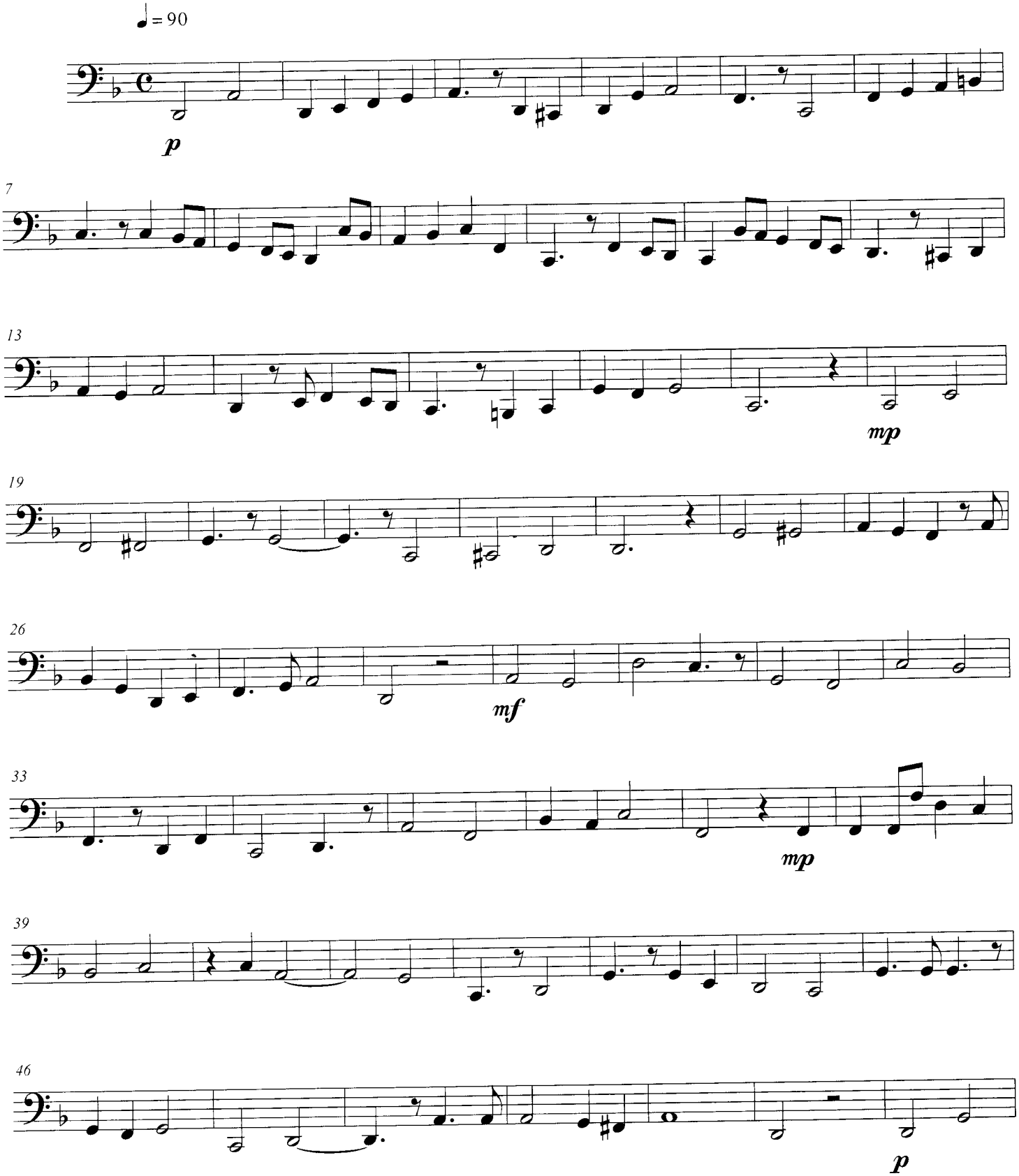
©

Bass Trombone

"Bone Jesu" SWV313

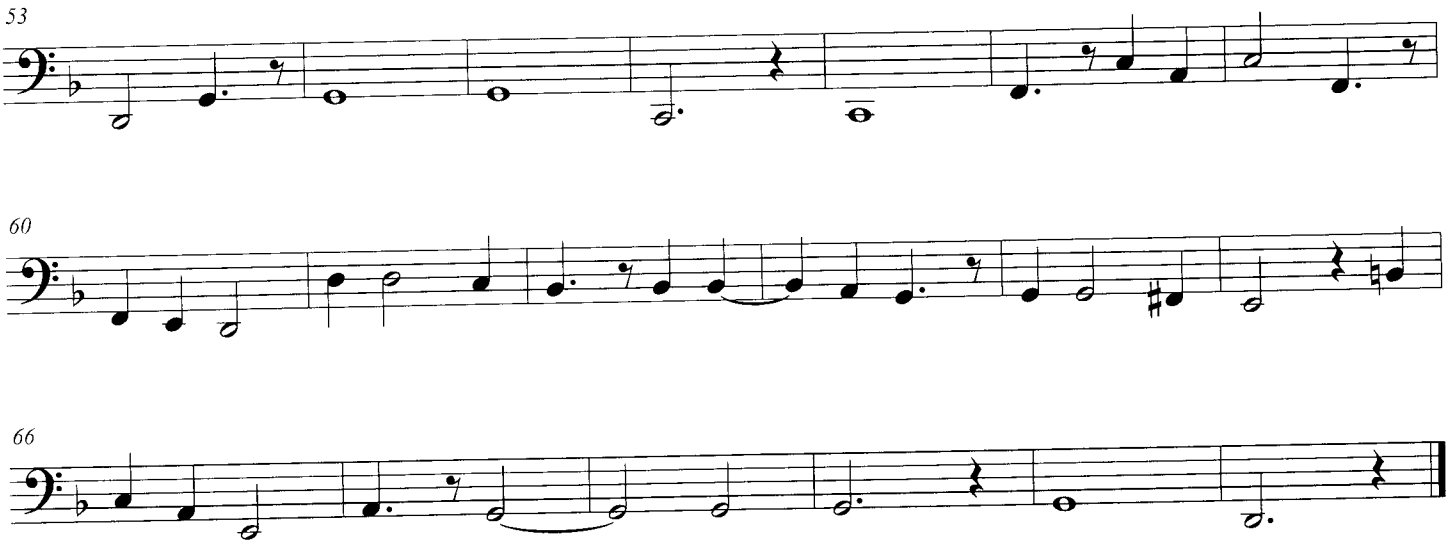
from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©

"Bone Jesu" SWV313

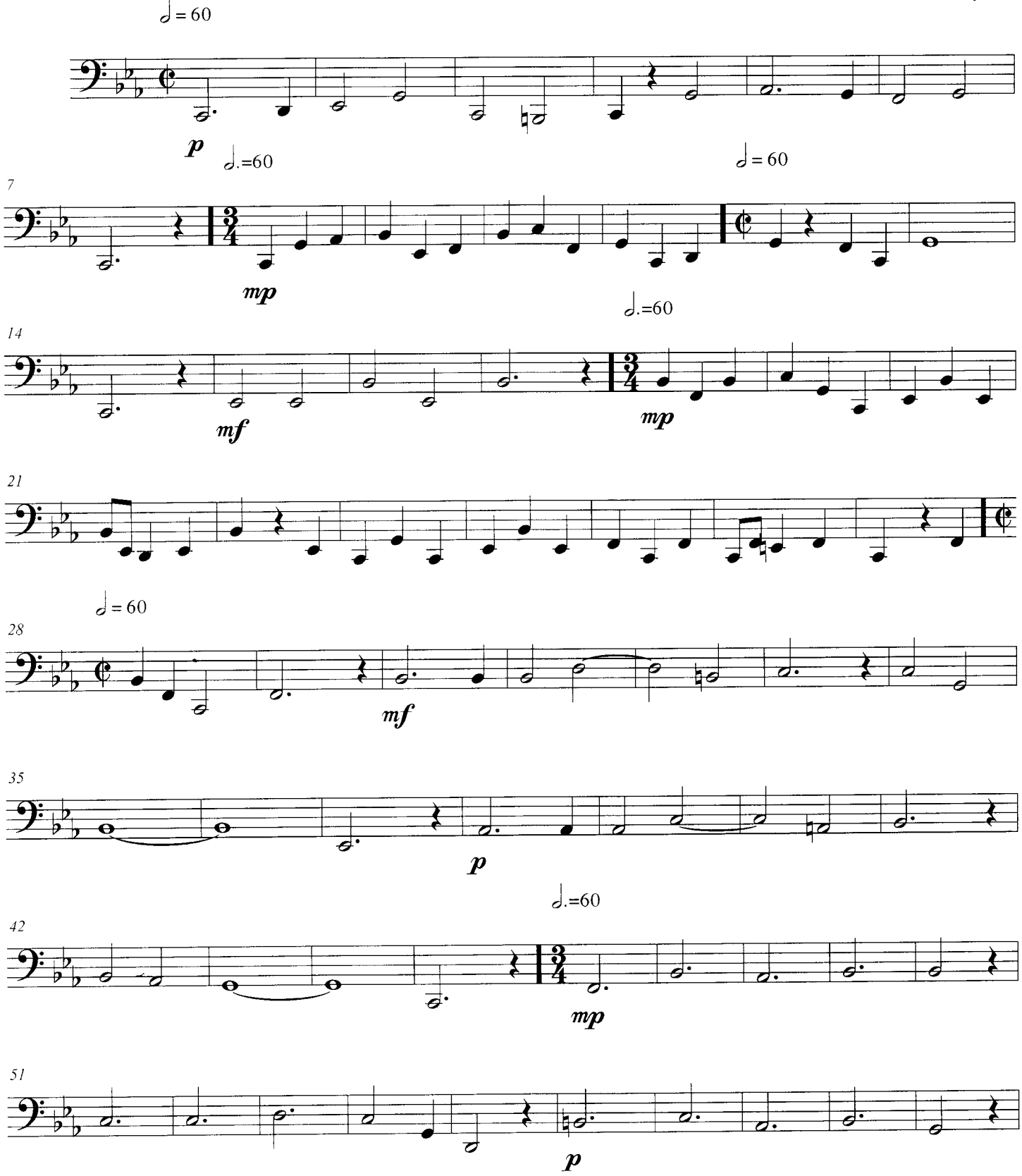


Bass Trombone

"Verbum Caro" SWV314

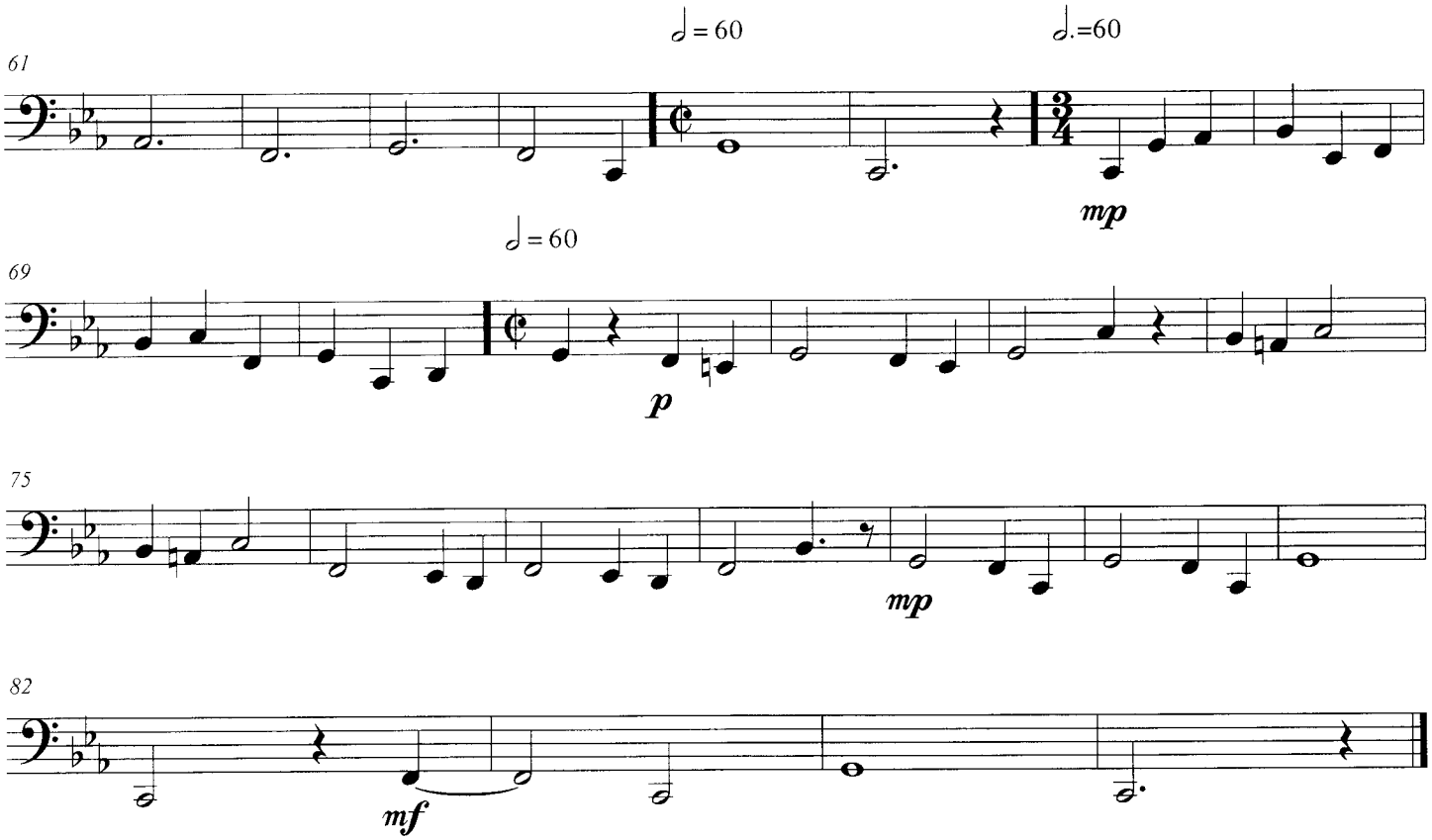
from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©

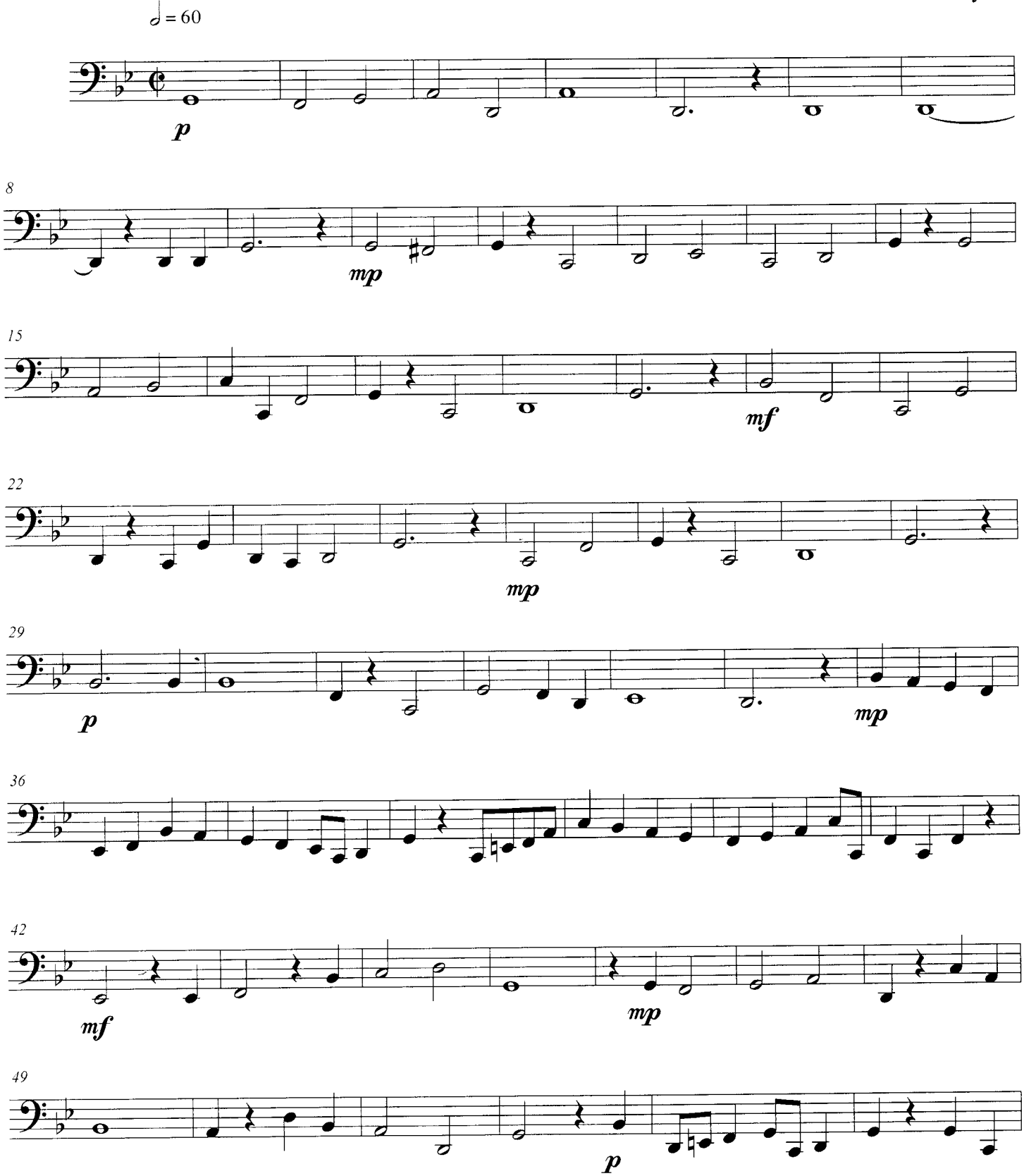
"Verbum Caro" SWV314



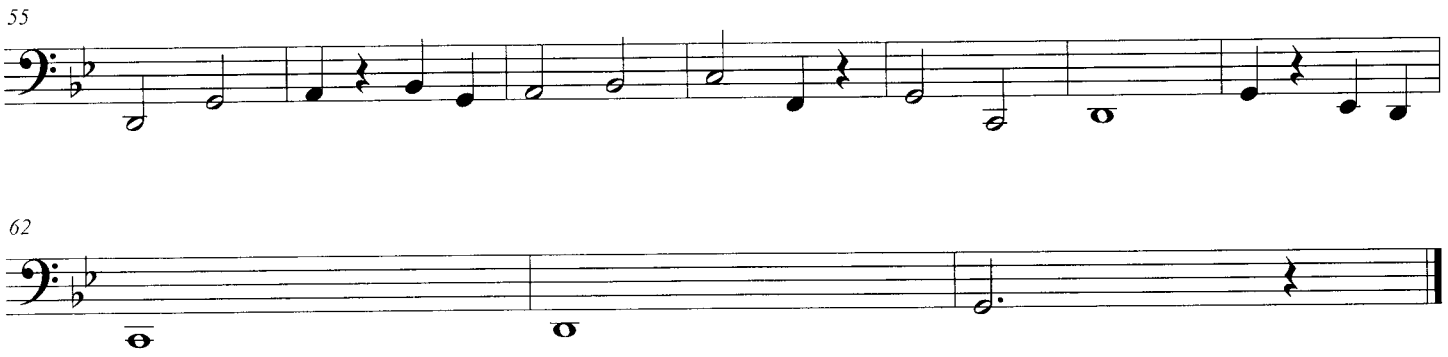
Bass Trombone

"Hodie Christus natus est" SWV315

Heinrich Schutz
Bob Reifsnyder



©


55

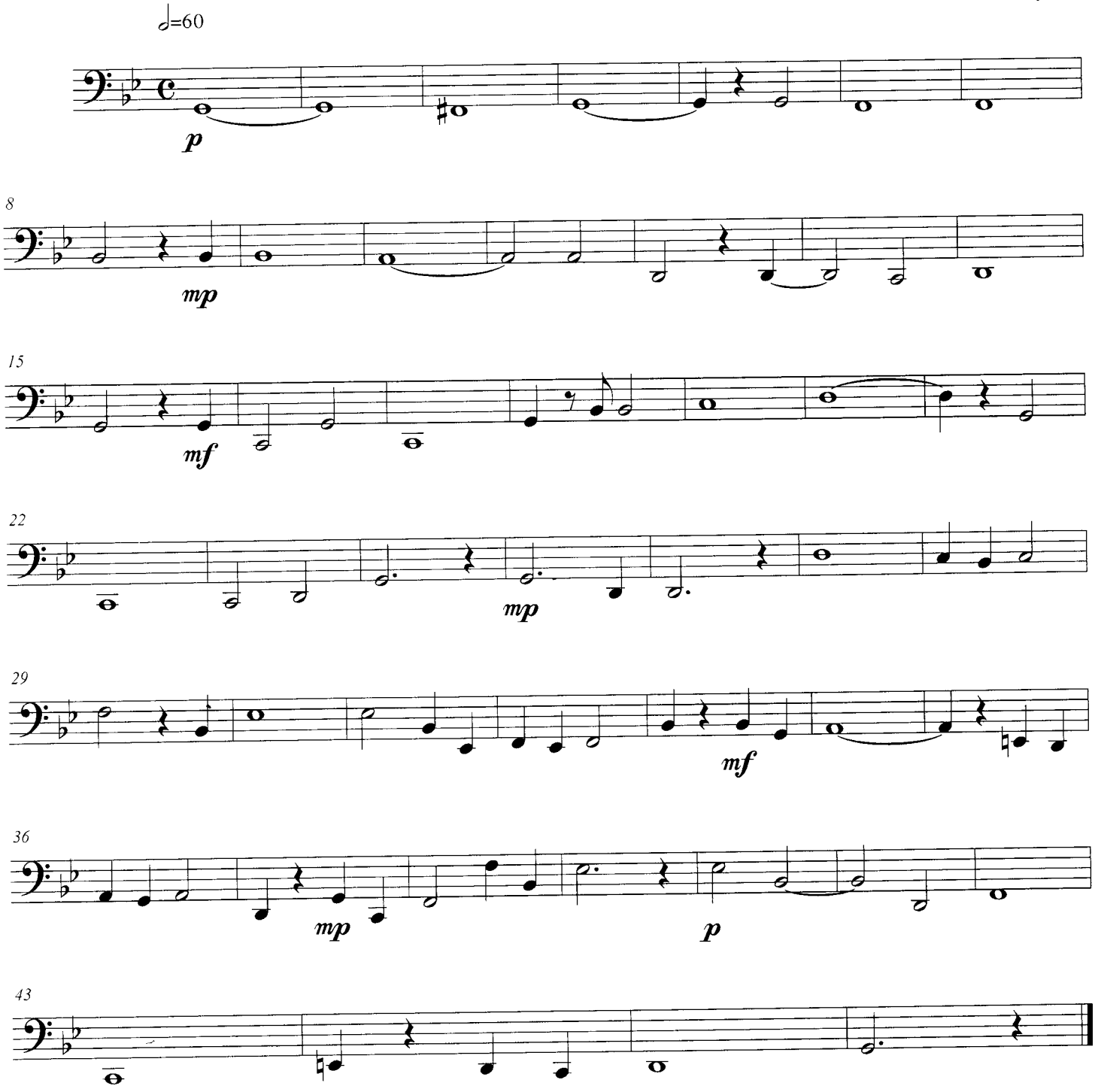
62

Bass Trombone

"Meister, wir haben die ganze Nacht gearbeitet"

SWV317 from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



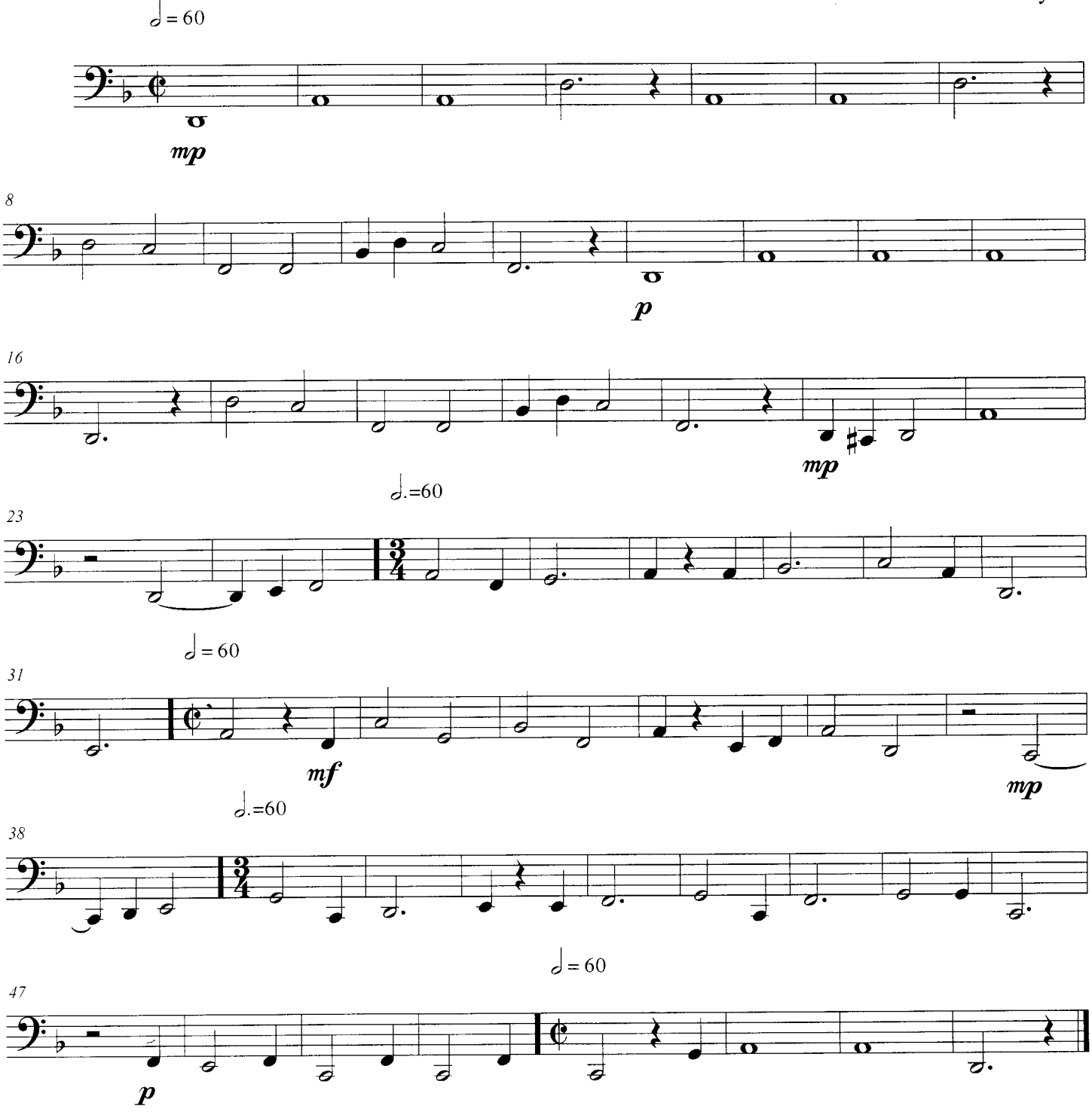
©

Bass Trombone

"Die Furcht des Herren" SWV318

from "Kleine geistliche Konzerte"

Heinrich Schutz
Bob Reifsnyder



©