

SELECTIONS

from the

“Geistliche Chormusik” of
Heinrich Schutz

for

Alto, Two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

VENETIAN CONNECTION COLLECTION

VOLUME NINE

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 quintets have a basso continuo part which is often not utilized in contemporary performances, so these arrangements are totally complete musically. As a result, these works are designed to add to the performance repertoire of the low brass choir.
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 G, to accommodate the use of a C tuba for the fifth part. These arrangements are also quite suitable for performance by a viola, two trombones, cello and string bass. This offers wonderful chamber music practice for the trombonists involved, especially if a sacbut is to be used for the second and third parts.
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

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 70$

7

The musical notation shows the seventh measure of the piece. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by eighth notes A2-B2-C3, and another quarter note B2. After a whole rest, there are eighth notes D3-E3-F#3-G3, followed by a quarter note E3. This is followed by a half note D3, then a quarter note C3. The next two measures consist of a dotted half note F#2, then a dotted half note E2. The final measure contains a whole note D2.

mp

[illegible]

18

Musical notation for measure 18, bass clef, B-flat major key signature. The measure contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes, and ends with a whole note.


[illegible]

29

p *mp*

[illegible]

41



Bass Trombone

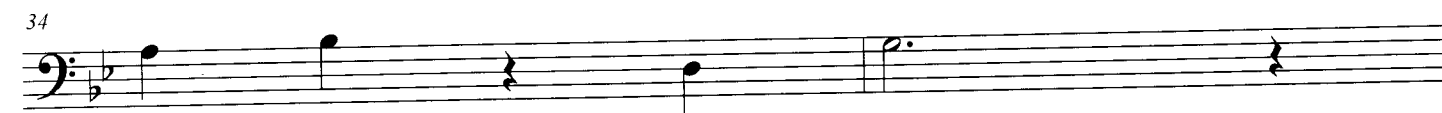
"Er wird sein Kleid" SWV370

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

♩ = 70



Bass Trombone

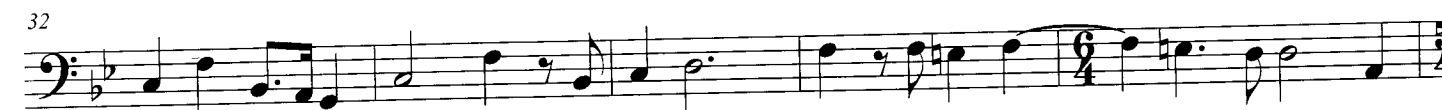
"Es ist erschienen" SWV371

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnnyder

♩ = 70



42



46



52



Bass Trombone

"Verleih uns Frieden" SWV 372

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

♩=80



mp

7



mf

13



17



p

mf

22



p

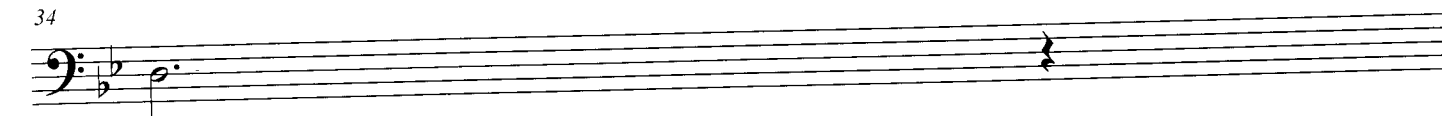
mp

28



mf

34



"Gieb unsern Fursten" SWV373

Heinrich Schutz

♩ = 75

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is written on a single staff. The melody consists of the following notes: G2 (quarter), A2 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The dynamics are marked as *mp* (mezzo-piano) for the first half and *p* (piano) for the second half.

[illegible]

$\text{♩} = 75$

$\text{♩} = 50$

♩ = 75

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It consists of two measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter rest. The second measure contains a quarter rest, a quarter note B1, a quarter note C2, a quarter note D2, a quarter note E2, a quarter note F2, a quarter note G2, and a quarter note A2. The dynamic marking *mf* is placed below the first measure. The system ends with a double bar line.

 $\text{d.} = 50$

$\text{♩} = 75$

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. The melody begins with a quarter rest, followed by a quarter note B-flat, an eighth note A, and a dotted quarter note G. This is followed by a quarter rest, then a half note F, and a half note E. The system concludes with a double bar line. The second system begins with a 3/4 time signature and a mezzo-forte (*mf*) dynamic marking. It starts with a half note D, followed by quarter notes C, B, A, and G. This is followed by quarter notes F, E, D, and C, then a half note B, and finally a half note A. The system ends with a double bar line. The third system starts with a common time (C) signature and a whole rest.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody starts with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic. The notation includes various note values, rests, and a repeat sign.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff in bass clef, with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some measures containing rests. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G

Bass Trombone "Unser keiner lebet ihm selber" SWV374

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnnyder

♩ = 80

The musical score is written for Bass Trombone in a single system with eight staves. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 80. The score includes dynamic markings: *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece is in common time (C) for most of its duration, but changes to 5/4 time at measure 33 and 7/4 time at measure 38. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The piece concludes with a final double bar line at measure 40.

6

11

15

20

26

33

38

43

The bass line consists of four measures. Measure 1: Bass clef, key signature of one flat (B-flat), quarter rest, eighth note G2, quarter note F2, quarter note E2. Measure 2: Quarter note D2, half note C2, quarter note B1. Measure 3: Quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 4: Quarter note D1, quarter note C1, quarter note B0, quarter note A0. The staff ends with a double bar line.

"Viel werden kommen" SWV375

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnnyder

♩ = 90



Bass Trombone "Sammet zuvor das Unkraut" SWV376

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz
Bob Reifsnyder

♩ = 60



"Herr, auf dich traue ich" SWV377

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnnyder

 $\text{♩} = 80$

The musical score is written for Bass Trombone in G major (one sharp) and common time. It consists of eight staves of music, with measure numbers 6, 12, 17, 23, 29, 34, and 38 indicated at the beginning of their respective staves. The dynamics are marked as follows: *mp* (mezzo-piano) at measures 1, 12, 17, 23, and 34; *p* (piano) at measures 5, 11, 33, and 37; *mf* (mezzo-forte) at measures 6, 13, 24, 30, and 38. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

"Die mit Tranen saen" SWV278

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

 $\text{♩} = 70$  $\text{♩} = 70$ $\text{♩} = 70$

7

 $\text{♩} = 70$

13



20

 $\text{♩} = 70$

28



35



41



45



49



54



59



"So fahr ich hin" SWV379
from the "Geistliche Chormusik" Op. 11

♩ = 70

6

The musical notation shows a single staff in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The melody begins with a quarter rest, followed by a dotted quarter note G2, an eighth note A2, a quarter note B-flat2, and another quarter note G2. This is followed by a half note F2, a quarter note E2, and a quarter note D2. The final two measures each contain a whole note C2.

mf

11

mp *mf*

18

mp

24

mf *p* *mf*

29

mp

35 

40

Measure 40 in the bass clef. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half).

Bass Trombone

"Also hat Gott die Welt geliebt" SWV380

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$



$\text{♩} = 60$



$\text{♩} = 80$

