

# **SELECTIONS**

from the

## **“Geistliche Chormusik” of Heinrich Schutz**

for

**Alto, Three Tenors, Bass Trombone and Tuba**

arranged by

**Bob Reifsnyder**

MUSIC from the

**VENETIAN CONNECTION COLLECTION**

**VOLUME 10**

## About the Composers

Two of the great innovators of the 17<sup>th</sup> 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 sextets 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. They also are one of only a few vocal masterworks for six parts in the period.
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, three 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, third and fourth 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.

Score

# "O lieber Herre Gott" SWV381

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

*B* = 75

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"O lieber Herre Gott" SWV381

2

9

Tbn. 1

Tbn. 2

Tbn. 3

*mp*

Tbn. 4

B. Tbn.

*mp*

Tuba

13

Tbn. 1

*p*

Tbn. 2

*p*

Tbn. 3

*p*

Tbn. 4

*p*

B. Tbn.

*p*

Tuba

*p*

"O lieber Herre Gott" SWV381

$\text{♩} = 50$

3

17

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

mp

mp

mp

mp

mp

mp

23

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

c

c

c

c

mp

mp

mp

"O lieber Herre Gott" SWV381

4       $\text{♩} = 75$

30

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of two systems of six staves each, representing brass instruments. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The key signature is mostly B-flat major (two flats). The tempo is indicated as  $\text{♩} = 75$ . Measure 30 begins with a dynamic **p**. Measures 31-32 show various patterns of eighth and sixteenth notes. Measure 33 begins with a dynamic **p**, followed by a measure in common time. Measures 34-35 show eighth-note patterns. Measures 36-37 begin with a dynamic **mp** and feature eighth-note patterns. Measures 38-39 begin with a dynamic **mp** and feature eighth-note patterns. Measures 40-41 begin with a dynamic **mp** and feature eighth-note patterns. Measures 42-43 begin with a dynamic **mp** and feature eighth-note patterns. Measures 44-45 begin with a dynamic **mp** and feature eighth-note patterns.

"O lieber Herre Gott" SWV381

5

39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

45

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

p

p

p

p

p

"O lieber Herre Gott" SWV381

6  
48

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

52

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of two systems of six staves, each representing a different brass instrument. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The time signature is 2/4 throughout. The key signature changes from one system to the next, starting at two flats in the first system and moving to one sharp in the second system. Measure 48 begins with Tbn. 1 playing a single note. Measures 49-51 show various patterns of eighth and sixteenth notes across the instruments, with dynamic markings 'mp' appearing above the staves. Measure 52 starts with a rest followed by a rhythmic pattern that continues through measure 53, with dynamic markings 'mf' appearing above the staves.

"O lieber Herre Gott" SWV381

7

56

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Score

# "Trostat mein Volk" SWV382

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 75$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Trostet mein Volk" SWV382

2  
8

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

12

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*p*

*mp*

*mp*

*p*

*mp*

"Trostet mein Volk" SWV382

$\text{♩} = 50$

3

17

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mf*

23

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*p*

*p*

*mp*

*mp*

*mp*

*mp*

## "Trostet mein Volk" SWV382

4

3

Tbn, 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn

Tuba

p

p

p

mp

40

Tbn.

Thn.

Thn

Thales

P. 1/1

Tub

mp

mp

"Trostet mein Volk" SWV382

5

48

Tbn. 1

*p*

Tbn. 2

Tbn. 3

*p*

Tbn. 4

*mp*

B. Tbn.

*mp*

Tuba

*mp*

56

Tbn. 1

*p*

Tbn. 2

*p*

Tbn. 3

*p*

Tbn. 4

*mp*

B. Tbn.

*mp*

Tuba

*mp*

## "Trostet mein Volk" SWV382

6

64

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

## Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

p

mf

mf

mf

1

100

6

mf

1

1

1

$\text{♩} = 75$

"Trostet mein Volk" SWV382

7

79

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

84

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page features six staves for brass instruments. The top section (measures 79-83) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Bass Trombone (B. Tbn.), and Tuba. The bottom section (measure 84) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Bass Trombone (B. Tbn.), and Tuba. The key signature changes from C major (measures 79-81) to G major (measures 82-83). Measure 79 starts with eighth-note patterns in C major. Measures 80-81 show sustained notes followed by eighth-note patterns. Measure 82 begins with sustained notes in G major. Measures 83-84 feature eighth-note patterns in G major. Measure 84 concludes with sustained notes. Measure numbers 79 and 84 are at the top left, and measure 83 is at the bottom left. Dynamics like *mp* (mezzo-forte) and *mf* (mezzo-forte) are indicated throughout the score.

Score

# "Ich bin eine rufende Stimme" SWV383

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Ich bin eine rufende Stimme" SWV383

2  
12

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*p*

*p*

17

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*p*

*p*

*p*

"Ich bin eine rufende Stimme" SWV383

3

19

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

21

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

"Ich bin eine rufende Stimme" SWV383

4  
24

Tbn. 1

Tbn. 2 *mp*

Tbn. 3

Tbn. 4

B. Tbn.

Tuba *mp*

27

Tbn. 1

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. 4 *mf* *mp*

B. Tbn. *mf*

Tuba *mf* *mp*

This musical score page features six staves for brass instruments. The instrumentation includes four tenor bassoons (Tbn. 1, 2, 3, 4), one bassoon (B. Tbn.), and one tuba. The music is set in 12/8 time. The first system (measures 24-25) shows Tbn. 1, 2, 3, and 4 playing eighth-note patterns, while Tbn. 2 and the tuba provide harmonic support with sustained notes. The second system (measures 26-27) introduces more rhythmic complexity with sixteenth-note patterns. Dynamics are clearly marked: 'mp' for Tbn. 2 and the tuba in the first system, and 'mf' for all instruments except Tbn. 1 in the second system. The score concludes with 'mf' for Tbn. 2 and 'mp' for the tuba in measure 27.

"Ich bin eine rufende Stimme" SWV383

5

31

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

36

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Ich bin eine rufende Stimme" SWV383

6  
40

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

44

"Ich bin eine rufende Stimme" SWV383

7

48

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

52

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Ich bin eine rufende Stimme" SWV383

8  
36

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows measures 8 and 9 of a piece for brass instruments. The instrumentation includes six brass parts: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn. (Bass Trombone), and Tuba. The time signature is 12/8, and the key signature is B-flat major (two flats). Measure 8 begins with a long note for Tbn. 1 followed by eighth-note patterns for the other brass. Measure 9 continues with eighth-note patterns for all brass parts. The bassoon part (B. Tbn.) is present in measure 8 but absent in measure 9. The tuba part provides harmonic support with sustained notes.

Score

# "Ein Kind ist uns geboren" SWV384

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{d} = 50$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

$\text{mf}$

©

**J=75 "Ein Kind ist uns geboren" SWV384**

2  
17

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows six staves for brass instruments. The instrumentation includes four Tenor Bassoons (Tbn. 1-4), one Bass Trombone (B. Tbn.), and one Tuba. The key signature is one sharp. Measure 17 begins with a forte dynamic. Measures 18-20 show rhythmic patterns with eighth and sixteenth notes, with dynamics including *mp* and *p*. Measure 21 continues the pattern with eighth and sixteenth notes. Measure 22 concludes with a final eighth note. Measure 23 starts with a forte dynamic.

23

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows six staves for brass instruments. The instrumentation includes four Tenor Bassoons (Tbn. 1-4), one Bass Trombone (B. Tbn.), and one Tuba. The key signature is one sharp. Measure 23 begins with a forte dynamic. Measures 24-26 show rhythmic patterns with eighth and sixteenth notes, with dynamics including *mp* and *p*. Measure 27 concludes with a final eighth note. Measure 28 starts with a forte dynamic.

"Ein Kind ist uns geboren" SWV384

3

28

Tbn. 1

*p*

Tbn. 2

*mp*

Tbn. 3

*mp*

Tbn. 4

B. Tbn.

*mp*

Tuba

*mp*

32

Tbn. 1

*p*

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

*p*

Tuba

"Ein Kind ist uns geboren" SWV384

4  
36

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

41

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

"Ein Kind ist uns geboren" SWV384

5

46

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

52

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Ein Kind ist uns geboren" SWV384

6  
57

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

63

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score is divided into two systems. System 1 (measures 57-62) includes six staves: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. Each staff has a bass clef and a key signature of one sharp. Measure 57 starts with a whole note rest followed by eighth-note patterns. Measures 58-62 continue with similar eighth-note patterns, with dynamic markings 'mp' at the end of each measure. System 2 (measures 63-68) also includes six staves: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The patterns change to sustained notes or sustained rhythmic patterns across all staves. The key signature remains one sharp throughout both systems.

### Score

## "Das Wort ward Fleisch" SWV385

from the "Geistliche Chormusik" Op. 11

# Heinrich Schutz Bob Reifsnyder

Trombone 1  
 Trombone 2  
 Trombone 3  
 Trombone 4  
 Bass Trombone  
 Tuba  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Tbn. 4  
 B. Tbn.  
 Tuba

$\text{♩} = 90$

"Das Wort ward Fleisch" SWV385

2  
10

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

14

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

mp

p

mp

p

mp

p

mp

"Das Wort ward Fleisch" SWV385

3

19

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

p

23

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mf

mp

mf

mp

mf

mp

mf

mf

"Das Wort ward Fleisch" SWV385

4  
29

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

p

p

p

mp

p

mp

"Das Wort ward Fleisch" SWV385

5

39

Tbn. 1

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4

B. Tbn.

Tuba *mp*

43

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn. *mp*

Tuba

"Das Wort ward Fleisch" SWV385

6  
48

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

<img alt="Musical score for 'Das Wort ward Fleisch' SWV385, featuring six staves for brass instruments (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., Tuba) and two systems of music. The first system starts at measure 6, ending at measure 52. The second system starts at measure 53. Dynamics include mf, mp, and p. Measure 6: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 7-10: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 11-14: Tbn. 1 (p), Tbn. 2 (p), Tbn. 3 (p), Tbn. 4 (p), B. Tbn. (p), Tuba (p). Measures 15-18: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 19-22: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 23-26: Tbn. 1 (p), Tbn. 2 (p), Tbn. 3 (p), Tbn. 4 (p), B. Tbn. (p), Tuba (p). Measures 27-30: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 31-34: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 35-38: Tbn. 1 (p), Tbn. 2 (p), Tbn. 3 (p), Tbn. 4 (p), B. Tbn. (p), Tuba (p). Measures 39-42: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 43-46: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf). Measures 47-50: Tbn. 1 (p), Tbn. 2 (p), Tbn. 3 (p), Tbn. 4 (p), B. Tbn. (p), Tuba (p). Measures 51-52: Tbn. 1 (mf), Tbn. 2 (mf), Tbn. 3 (mf), Tbn. 4 (mf), B. Tbn. (mf), Tuba (mf).<br/>53

"Das Wort ward Fleisch" SWV385

7

58

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Score "Die Himmel erzählen die Ehre Gottes" SWV386

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 80$

The musical score consists of two systems of music. The first system features six staves: Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, and Tuba. The second system features five staves: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and B. Tbn. The key signature is one flat throughout. Measure 1 starts with rests for all instruments. Measures 2-3 show rhythmic patterns with dynamics **p** and **mp**. Measures 4-5 continue with similar patterns. Measure 6 begins with a dynamic **mf**. Measures 7-8 show rhythmic patterns with dynamics **mf** and **mp**. Measures 9-10 continue with similar patterns. Measure 11 ends with a dynamic **mf**.

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Die Himmel erzählen die Ehre Gottes" SWV386

2  
10

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

p

mp

p

mp

mp

14

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

mp

p

mp

p

mp

p

mp

"Die Himmel erzählen die Ehre Gottes" SWV386

3

18

Tbn. 1

*mp*

Tbn. 2

*mp*

Tbn. 3

*mp*

Tbn. 4

B. Tbn.

Tuba

This musical score page contains six staves for brass instruments. The first four staves (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4) are in common time, while the last two (B. Tbn. and Tuba) are in 2/4 time. Measure 18 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 19 and 20 show various rhythmic patterns including sixteenth-note figures and sustained notes. Measure 20 concludes with a dynamic marking of *mp*.

21

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This section continues with six staves. Measures 21 and 22 feature eighth-note patterns with some grace notes and slurs. Measure 23 begins with eighth-note patterns and transitions into sixteenth-note figures. The instrumentation remains consistent with Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba.

"Die Himmel erzählen die Ehre Gottes" SWV386

4

24

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*c*

*p*

*c*

*p*

*c*

*mp*

*mp*

*mp*

29

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*c*

*c*

*c*

*c*

*c*

*mp*

"Die Himmel erzählen die Ehre Gottes" SWV386

5

33

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

36

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Die Himmel erzählen die Ehre Gottes" SWV386

6

39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This section contains two staves of musical notation. The top staff includes parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. Measure 39 begins with rests for most instruments, followed by eighth-note patterns for Tbn. 1, Tbn. 2, and B. Tbn. Measure 40 continues with similar patterns, with dynamics **p** (piano) placed above Tbn. 1 and B. Tbn. Measures 39 and 40 conclude with sustained notes from the tuba.

44

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This section contains two staves of musical notation. The top staff includes parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. Measure 44 features eighth-note patterns for Tbn. 1, Tbn. 2, and B. Tbn., with dynamics **mf** (mezzo-forte). Measure 45 continues with similar patterns, with dynamics **mf** placed above Tbn. 1, Tbn. 2, Tbn. 3, and B. Tbn. Measures 44 and 45 conclude with sustained notes from the tuba.

"Die Himmel erzählen die Ehre Gottes" SWV386

7

49

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of two systems of six staves, each representing a different brass instrument. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The first system starts at measure 49 and ends at measure 53. The second system begins at measure 53. The score uses a common time signature and includes dynamic markings such as *p* (pianissimo) and *mp* (mezzo-pianissimo). The instrumentation is consistent throughout both systems.

"Die Himmel erzählen die Ehre Gottes" SWV386

8  
57

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

62

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score is divided into two systems. System 1 (measures 57-61) includes parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The instrumentation changes in measure 62, where Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4 switch to a bass clef, while B. Tbn. and Tuba remain in their original tenor and bass clefs respectively. The score uses a 6/4 time signature throughout. Dynamic markings include *mf* in System 1 and *mp* in System 2. Measure numbers 57, 61, and 62 are indicated at the top of each system.

Score

# "Herzlich Lieb" SWV387

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 80$

The musical score consists of two systems of music, each with six staves. The top system features parts for Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, and Tuba. The bottom system features parts for Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. Measure numbers 1 through 6 are indicated above the staves. Dynamics such as *mf*, *p*, and *mp* are marked throughout the score.

Measure 1: Trombone 1 starts with a forte dynamic (*mf*). Trombone 2 enters with a dynamic of *p*. Trombone 3 starts with *mf*. Trombone 4 starts with *mf*. Bass Trombone starts with *mf*. Tuba starts with *mf*.

Measure 2: Trombone 1 ends with *mf*. Trombone 2 ends with *p*. Trombone 3 ends with *mf*. Trombone 4 ends with *p*. Bass Trombone ends with *mf*. Tuba ends with *p*.

Measure 3: Trombone 1 starts with *mp*. Trombone 2 starts with *mf*. Trombone 3 starts with *mp*. Trombone 4 starts with *mf*. Bass Trombone starts with *mp*. Tuba starts with *mf*.

Measure 4: Trombone 1 ends with *mp*. Trombone 2 ends with *mf*. Trombone 3 ends with *mp*. Trombone 4 ends with *mf*. Bass Trombone ends with *mp*. Tuba ends with *mf*.

Measure 5: Trombone 1 starts with *mf*. Trombone 2 starts with *mf*. Trombone 3 starts with *mf*. Trombone 4 starts with *mf*. Bass Trombone starts with *mf*. Tuba starts with *mf*.

Measure 6: Trombone 1 ends with *mf*. Trombone 2 ends with *mf*. Trombone 3 ends with *mf*. Trombone 4 ends with *mf*. Bass Trombone ends with *mf*. Tuba ends with *mf*.

"Herzlich Lieb" SWV387

2  
10

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

p

mp

p

mp

p

15

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

20

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

25

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Herzlich Lieb" SWV387

4  
29

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

34

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

"Herzlich Lieb" SWV387

5

39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

*mf*

Tuba

This musical score page shows six staves for brass instruments. The instrumentation includes four tenor bassoons (Tbn. 1, 2, 3, 4) and two bass tubas (B. Tbn., Tuba). The time signature is 12/8, and the key signature is one flat. Measure 39 begins with Tbn. 1 playing eighth-note patterns with grace notes. Tbn. 2 and 3 follow with eighth-note patterns. Tbn. 4 has sixteenth-note patterns. B. Tbn. enters with eighth-note patterns, and its dynamic marking *mf* is centered below the staff. Tuba enters in measure 40 with eighth-note patterns. The music consists of two measures, separated by a vertical bar line.

Score

# "Das ist je gewisslich wahr" SWV388

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 75$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

$\text{♩} = 50$

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score consists of two systems of music. The first system, starting at  $\text{♩} = 75$ , includes parts for Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, and Tuba. The second system, starting at  $\text{♩} = 50$ , includes parts for Trombones 1-4, Bass Trombone, and Tuba. Various dynamics such as *mezzo-forte* (mf), *mezzo-piano* (mp), and *pianissimo* (p) are indicated throughout the score.

"Das ist je gewisslich wahr" SWV388

2  
12

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

$\text{♩} = 75$

$\text{♩} = 50$

21

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

"Das ist je gewisslich wahr" SWV388

3

27

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

$\text{♩} = 75$

35

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*p*

*p*

*p*

*p*

*p*

"Das ist je gewisslich wahr" SWV388

4  
39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

p

mp

43

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

"Das ist je gewisslich wahr" SWV388

5

47

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

p

p

p

51

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

mp

"Das ist je gewisslich wahr" SWV388

6  
55

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

p

mf

p

mf

p

mf

p

mf

p

mp

mp

mp

mp

mp

mp

"Das ist je gewisslich wahr" SWV388

7

63

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

68

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mp

mp

mp

mp

This musical score page contains two staves of music for brass instruments. The top staff begins at measure 63 in common time, B-flat major, with dynamics 'mf' for all parts. The bottom staff begins at measure 68 in common time, D major, with dynamics 'mp' for all parts. Both staves feature eighth-note patterns. The instrumentation includes four tenor bassoons (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4), one bassoon (B. Tbn.), and one tuba. Measure numbers 63 and 68 are indicated at the start of each staff respectively. Measure lines connect corresponding measures between the two staves.

"Das ist je gewisslich wahr" SWV388

8  
74

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

79

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score consists of two systems of six staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The music is in common time. In the first system (measures 8-15), Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4 play eighth-note patterns with dynamic marks 'p' above them. B. Tbn. and Tuba provide harmonic support with sustained notes. In the second system (measures 79-86), Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4 play sustained notes with dynamic marks 'f' above them. B. Tbn. and Tuba also play sustained notes. Measure numbers 8 and 79 are located at the top left of their respective systems.

Score

# "Ich bin ein rechter Weinstock" SWV389

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩} = 75$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of two systems of music. The top system features parts for Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, and Tuba. The bottom system features parts for Trombone 1, Trombone 2, Trombone 3, Trombone 4, Bass Trombone, and Tuba. The music is in common time throughout, with some measures in 5/4 indicated by a '5' above the staff. Dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are used. Measure numbers 1 through 10 are present above the staves.

"Ich bin ein rechter Weinstock" SWV389

2  
9

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*mp*

13

*d.=50*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*p*

*p*

*p*

*p*

*p*

"Ich bin ein rechter Weinstock" SWV389

3

19

Tbn. 1

*mp*

Tbn. 2

*mf*

Tbn. 3

*mp*

Tbn. 4

*mf*

B. Tbn.

*mp*

*mf*

Tuba

*mf*

28

Tbn. 1

*mp*

Tbn. 2

*mp*

Tbn. 3

*mp*

Tbn. 4

*mp*

B. Tbn.

*mp*

Tuba

*mp*

*mp*

*mp*

"Ich bin ein rechter Weinstock" SWV389

4

32

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mp*

35

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

*mf*

*mf*

*mf*

*mf*

*mf*

39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

44

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Ich bin ein rechter Weinstock" SWV389

6

50

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

mp

mf

mp

mp

mp

mp

56

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

mp

p

mp

p

p

p

Score

# "Unser Wandel ist im Himmel" SWV390

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 70$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Unser Wandel ist im Himmel" SWV390

2  
9

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

14

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

mf

mf

mf

mf

mf

mf

"Unser Wandel ist im Himmel" SWV390

3

19

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This section of the score consists of six staves. From top to bottom: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), Tbn. 3 (Bassoon), Tbn. 4 (Bassoon), B. Tbn. (Bassoon), and Tuba. The key signature is one flat. Measure 19 starts with eighth-note patterns in Tbn. 1, 2, and 3. Measures 20-21 show eighth-note patterns in Tbn. 1, 2, and 3, followed by eighth-note patterns in Tbn. 4, B. Tbn., and Tuba. Measure 22 begins with eighth-note patterns in Tbn. 1, 2, and 3, followed by eighth-note patterns in Tbn. 4, B. Tbn., and Tuba. Measure 23 concludes with eighth-note patterns in Tbn. 1, 2, and 3, followed by eighth-note patterns in Tbn. 4, B. Tbn., and Tuba.

24

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This section of the score consists of six staves. From top to bottom: Tbn. 1 (Bassoon), Tbn. 2 (Bassoon), Tbn. 3 (Bassoon), Tbn. 4 (Bassoon), B. Tbn. (Bassoon), and Tuba. The key signature changes to one sharp. Measure 24 starts with eighth-note patterns in Tbn. 1, 2, and 3. Measures 25-26 show eighth-note patterns in Tbn. 1, 2, and 3, followed by eighth-note patterns in Tbn. 4, B. Tbn., and Tuba. Measures 27-28 show eighth-note patterns in Tbn. 1, 2, and 3, followed by eighth-note patterns in Tbn. 4, B. Tbn., and Tuba. Measure 28 concludes with a dynamic marking of *mp*.

"Unser Wandel ist im Himmel" SWV390

4

28

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

30

31

mp

mp

mp

"Unser Wandel ist im Himmel" SWV390

5

34

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

p

p

p

38

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mp

p

mp

mp

mp

p

mp

mp

mp

mp

"Unser Wandel ist im Himmel" SWV390

6

43

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of six staves, each representing a brass instrument. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The score is divided into measures by vertical bar lines. Measure 43 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns. Tbn. 3 and Tbn. 4 enter with eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Measure 44 begins with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba continue to support the harmonic structure. Measure 45 starts with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Measure 46 starts with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Dynamics (mp) are indicated above the staves in measures 44, 45, and 46.

47

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of six staves, each representing a brass instrument. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The score is divided into measures by vertical bar lines. Measure 47 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns. Tbn. 3 and Tbn. 4 enter with eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Measure 48 begins with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba continue to support the harmonic structure. Measure 49 starts with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Measure 50 starts with Tbn. 1 and Tbn. 2. Tbn. 3 and Tbn. 4 play eighth-note patterns. B. Tbn. and Tuba provide harmonic support. Dynamics (mp) are indicated above the staves in measures 47, 48, and 49.

Score

# "Selig sind die Todten" SWV391

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz  
Bob Reifsnyder

$\text{♩} = 80$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

"Selig sind die Todten" SWV391

2  
II

Tbn. 1

Tbn. 2 *p* *mp*

Tbn. 3 *p* *mp*

Tbn. 4

B. Tbn.

Tuba *mp*

2  
II

16

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *p* *mf*

Tbn. 4

B. Tbn. *p* *mf*

Tuba *mf*

16

"Selig sind die Todten" SWV391

3

27

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows six staves for brass instruments. The instrumentation includes four tenor bassoons (Tbn. 1, 2, 3, 4), one bass tuba (B. Tbn.), and one large tuba (Tuba). The key signature is one sharp. Measure 27 begins with Tbn. 1 playing eighth-note pairs. Measures 28-29 show a rhythmic pattern of eighth-note pairs followed by quarter notes and sixteenth-note patterns. Measure 29 concludes with a sustained note from the Tuba.

27

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page continues the six-staff arrangement. Measures 27-28 begin with eighth-note pairs. Measure 28 features dynamic markings "mp" above each staff. Measures 29-30 show eighth-note pairs followed by quarter notes and sixteenth-note patterns. Measure 30 concludes with a sustained note from the Tuba. Measure 31 begins with eighth-note pairs.

"Selig sind die Todten" SWV391

4  
32

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

p

p

p

p

p

mp

mp

mp

mp

mp

mp

mf

mf

mf

mf

mf

mf

"Selig sind die Todten" SWV391

5

42

Tbn. 1

*mf*

Tbn. 2

Tbn. 3

*mf*

Tbn. 4

B. Tbn.

Tuba

47

Tbn. 1

Tbn. 2

*mp*

Tbn. 3

*mp*

Tbn. 4

B. Tbn.

Tuba

*mp*

"Selig sind die Todten" SWV391

6

51

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

**p**

**p**

**p**

**p**

**p**

**p**

Score

# "Was mein Gott will" SWV392

from the "Geistliche Chormusik" Op. 11

Heinrich Schutz

Bob Reifsnyder

$\text{♩}=90$

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Bass Trombone

Tuba

$p$

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

$p$

$mf$

$mf$

$p$

$p$

$\circ$

"Was mein Gott will" SWV392

2

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

16

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

mf

p

"Was mein Gott will" SWV392

3

22

Tbn. 1

Tbn. 2

Tbn. 3

*mf*

Tbn. 4

B. Tbn.

*p*

Tuba

*p*

*p*

*p*

28

Tbn. 1

Tbn. 2

Tbn. 3

*mf*

Tbn. 4

B. Tbn.

*mf*

Tuba

"Was mein Gott will" SWV392

4

33

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows six staves for brass instruments. The staves are labeled from top to bottom: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The key signature is one flat. Measure 4 starts with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 5-6 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 7-8 feature eighth-note patterns in B. Tbn. and Tuba. Measure 9 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 10-11 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 12-13 feature eighth-note patterns in B. Tbn. and Tuba. Measure 14 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 15-16 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 17-18 feature eighth-note patterns in B. Tbn. and Tuba. Measure 19 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 20-21 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 22-23 feature eighth-note patterns in B. Tbn. and Tuba. Measure 24 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 25-26 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 27-28 feature eighth-note patterns in B. Tbn. and Tuba. Measure 29 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 30-31 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 32-33 feature eighth-note patterns in B. Tbn. and Tuba.

39

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

This musical score page shows six staves for brass instruments. The staves are labeled from top to bottom: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The key signature changes to one sharp. Measure 39 starts with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 40-41 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 42-43 feature eighth-note patterns in B. Tbn. and Tuba. Measure 44 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 45-46 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 47-48 feature eighth-note patterns in B. Tbn. and Tuba. Measure 49 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 50-51 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 52-53 feature eighth-note patterns in B. Tbn. and Tuba. Measure 54 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 55-56 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 57-58 feature eighth-note patterns in B. Tbn. and Tuba. Measure 59 begins with eighth-note patterns in Tbn. 1 and Tbn. 2. Measures 60-61 show eighth-note patterns in Tbn. 3 and Tbn. 4. Measures 62-63 feature eighth-note patterns in B. Tbn. and Tuba.

"Was mein Gott will" SWV392

5

44

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

p

This section of the score covers measures 44 through 49. The instrumentation includes six brass instruments: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The key signature is one flat. Measure 44 starts with Tbn. 1 and Tbn. 2 playing eighth-note patterns. Tbn. 3 enters with a sustained note. Measures 45-46 show Tbn. 3 and Tbn. 4 playing eighth-note patterns. In measure 47, Tbn. 3 plays a sustained note, followed by Tbn. 4. Measures 48-49 feature Tbn. 4 and B. Tbn. playing eighth-note patterns. The Tuba provides harmonic support throughout the section. Dynamics include *mf* and *p*.

50

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

p

This section covers measures 50 through 55. The instrumentation remains the same: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The key signature changes to no sharps or flats. Measures 50-51 show Tbn. 1 and Tbn. 2 playing eighth-note patterns. Tbn. 3 and Tbn. 4 play eighth-note patterns in measures 52-53. Measures 54-55 feature Tbn. 4 and B. Tbn. playing eighth-note patterns. The Tuba continues to provide harmonic support. Dynamics include *mf* and *p*.

"Was mein Gott will" SWV392

6  
56

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

p

62

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

mf

mf

This musical score page contains two systems of six staves, each representing a different brass instrument. The instruments are: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The music is in 12/8 time. The first system (measures 56-61) starts with a dynamic of *p*. The second system (measure 62) begins with a dynamic of *mf*. Measure 62 also features a melodic line for the Bass Trombone (B. Tbn.) that includes eighth-note patterns and sixteenth-note figures. The tuba part in measure 62 includes a bass clef change and a note value of a dotted half note.

## "Was mein Gott will" SWV392

7

67

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

B. Tbn.

Tuba

The musical score consists of two systems of six staves, each representing a different brass instrument: Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, B. Tbn., and Tuba. The music is in 12/8 time. System 1 (measures 67-71) includes dynamic markings 'mf' and 'p'. System 2 (measures 72-76) includes dynamic markings 'mp'.