SELECTIONS

From

Buxtehude's Cantatas

and other Major Works

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 13

About the Composer

The three great innovators of the 17th century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18th, Handel (1685-1759), Bach (1685-1750) and Vivaldi (1678-1741). The circumstances of the connections, however, differ greatly. From the operas of Monteverdi to the operas of Handel, there are two complete generations of composers, highlighted by the careers of Francesco Cavalli (1602-1676) and Allessandro Scarlatti (1660-1725), both of whom were quite famous during their lifetimes. From the sacred concertos of Gabrieli to the cantatas of Bach, there are also two generations of composers, represented most vividly by the careers of Heinrich Schutz (1585-1672), a celebrated student of Gabrieli and Dietrich Buxtehude (1637-1707), a much lesser known composer. In contrast, Corelli was not only alive, but in the prime of his career when Vivaldi started his own creative output. From the list of six great innovators and masters, Bach is the only one to have regularly used the "sonata a quatro" texture, with frequent examples found in almost all of his major sacred compositions. He undoubtedly was influenced by Buxtehude, who also used the technique in his own cantatas. Several students of Heinrich Schutz, notably Matthias Weckmann (1616-1674), frequently wrote sonatas with four parts and continuo, which could have influenced Buxtehude's decision to also compose in this medium. All the works in this volume serve as examples of Buxtehude's great influence on the early music of Bach, not only in the choice of texture but also the musical style. The influence becomes particularly obvious with the importance Buxtehude placed on instrumental obligatti in his vocal music. This is a style feature he inherited directly from Schutz and passed on to Bach, who perfected its use.

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- Buxtehude's cantatas contain material that uses a "sonata a quatro" texture and he also wrote several actual works for this instrumentation. Obviously, there is no continuo instrument in these arrangements, but four-part writing makes them much less "skeletal" by nature. As a result, public performance is highly encouraged; to make that easier, many of the works have been transcribed in parts (movements) to make it less taxing for the alto and tenor trombonists. Some portions not appropriate for transcription have been left out, so none of these works is presented in complete form.

2. Clef reading- These arrangements will hopefully serve as advanced clef practice for trombonists playing the first and second 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- These works are either vocal arias with two obligatti instruments, duets with one obligato instrument, or in one case an actual instrumental sonata. Unlike the Bach arrangements (vols. 11 and 12), notes from one voice are frequently exchanged with another, a technique that also occurs regularly in earlier trio volumes. One will also notice frequent key changes from the original, to keep the range appropriate for low brass.

4. Range- The basic range of these transcriptions is from high D to low G, to accommodate a C tuba. These arrangements are also quite suitable for performance by a viola, trombone, cello and string bass, which offers a wonderful chamber music experience for a trombonist.

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. The use of dynamics here is almost always an indication of the relative importance of the four independent lines.

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.

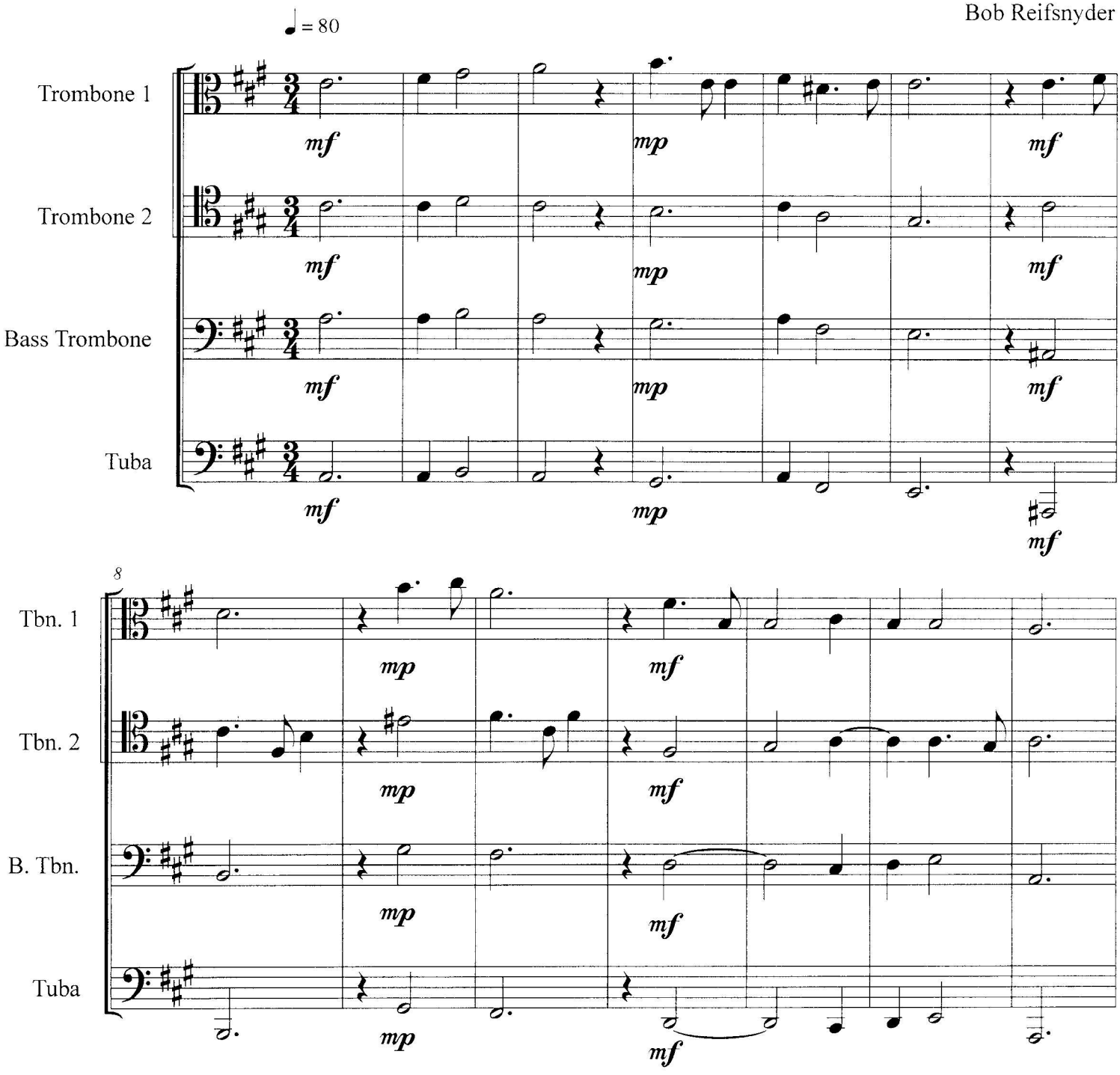
Score

"Also hat Gott die Welt geliebt" Part A

BuxWV5

Buxtehude

Bob Reifsnyder



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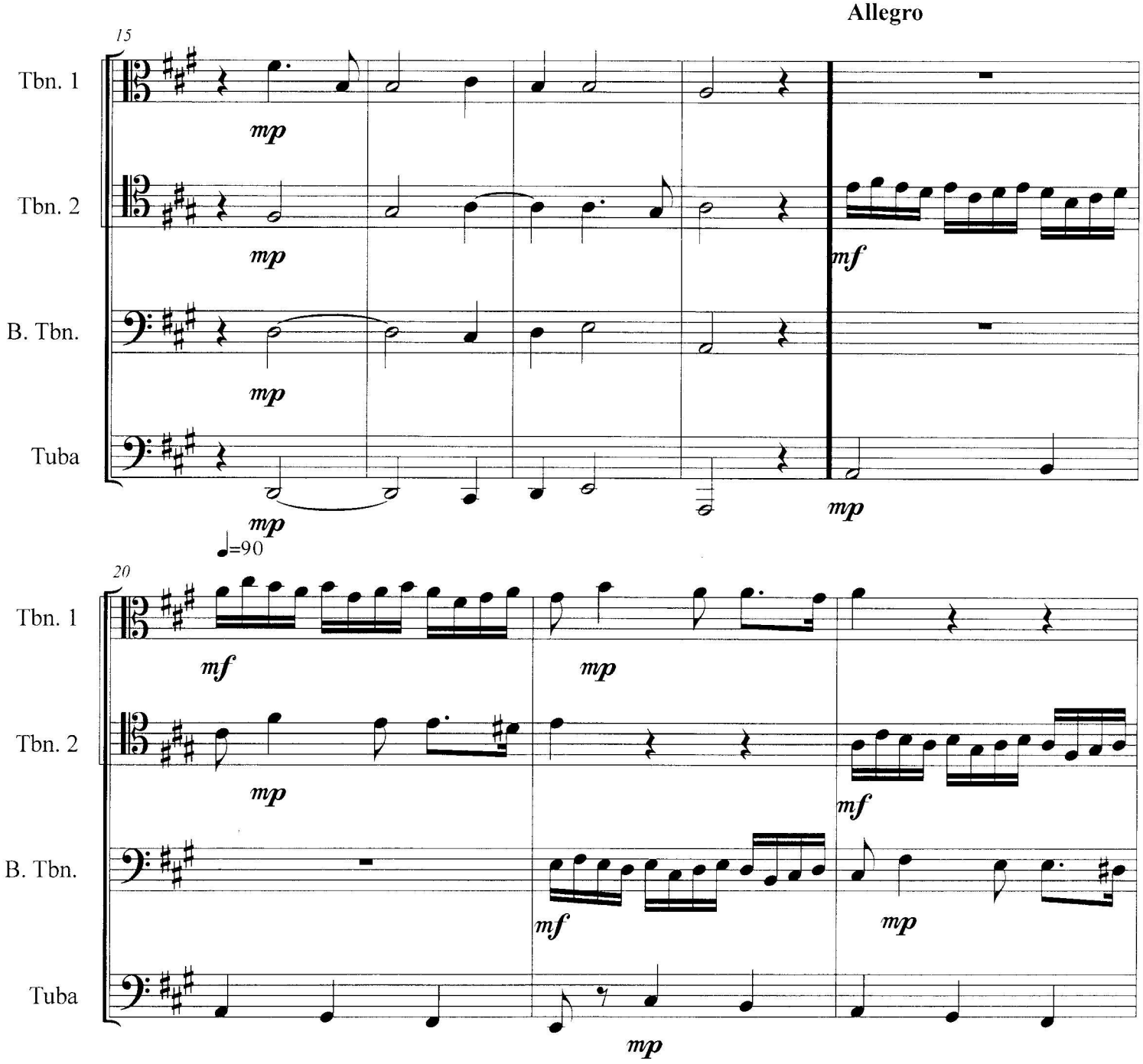
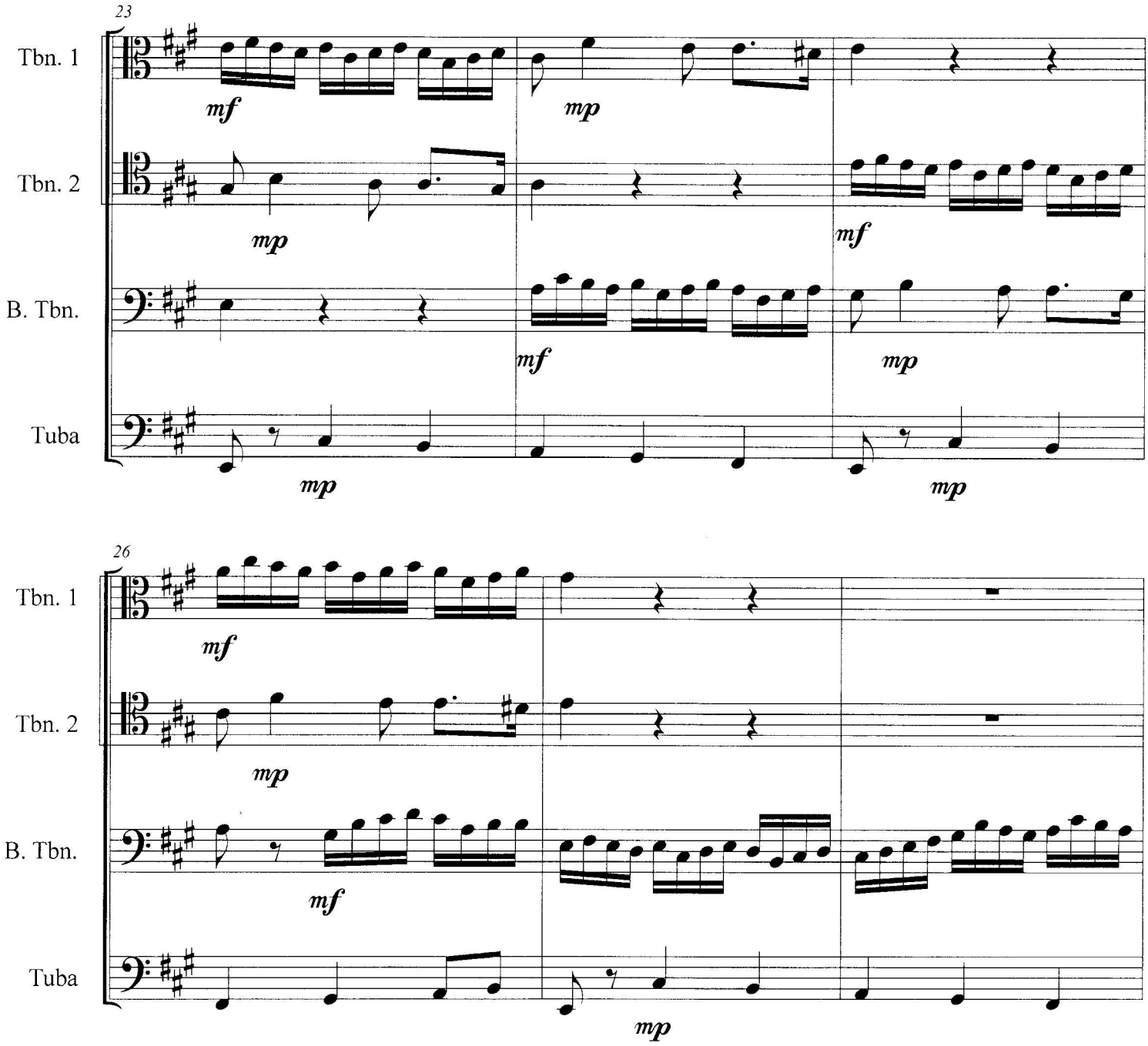
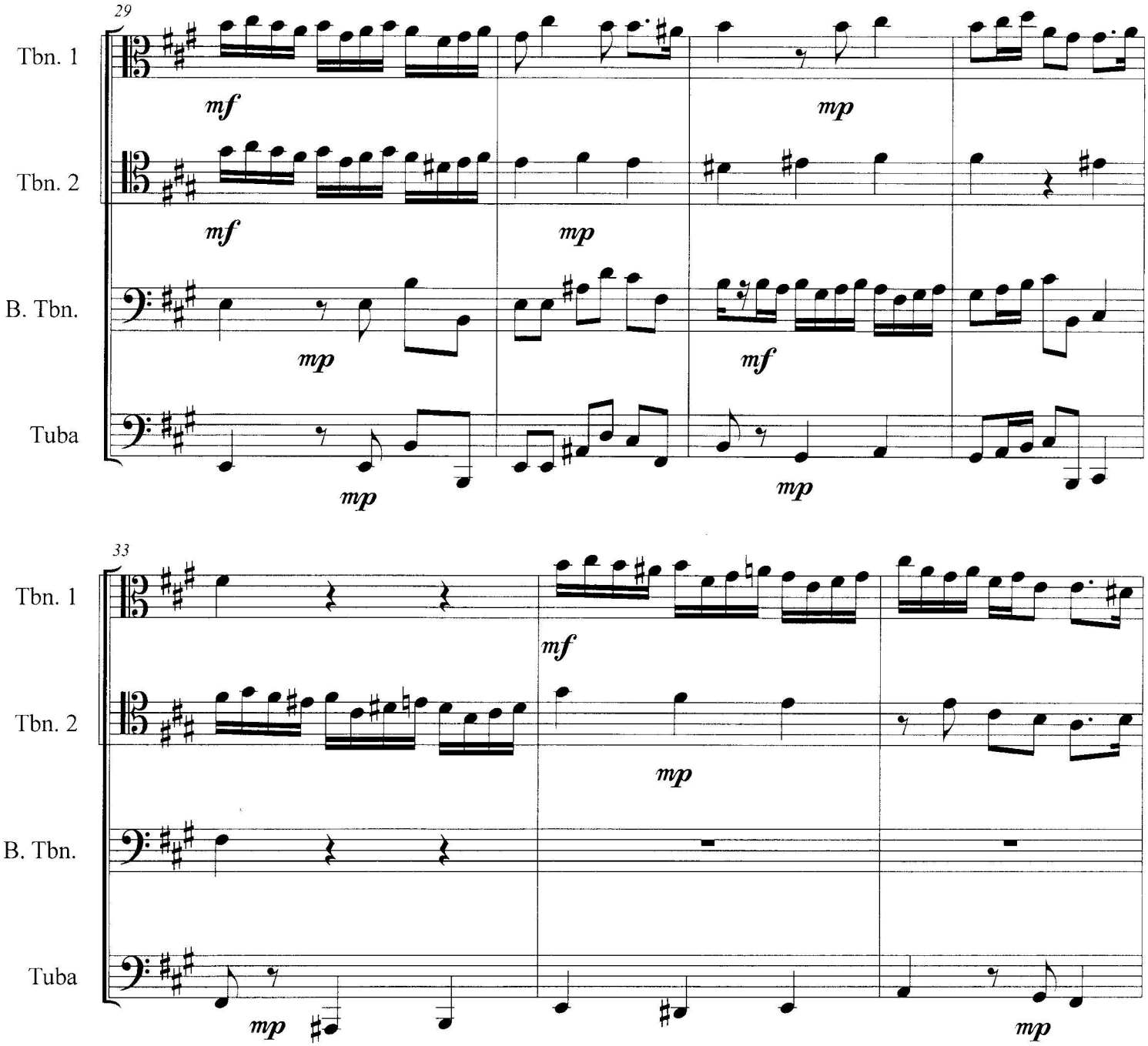
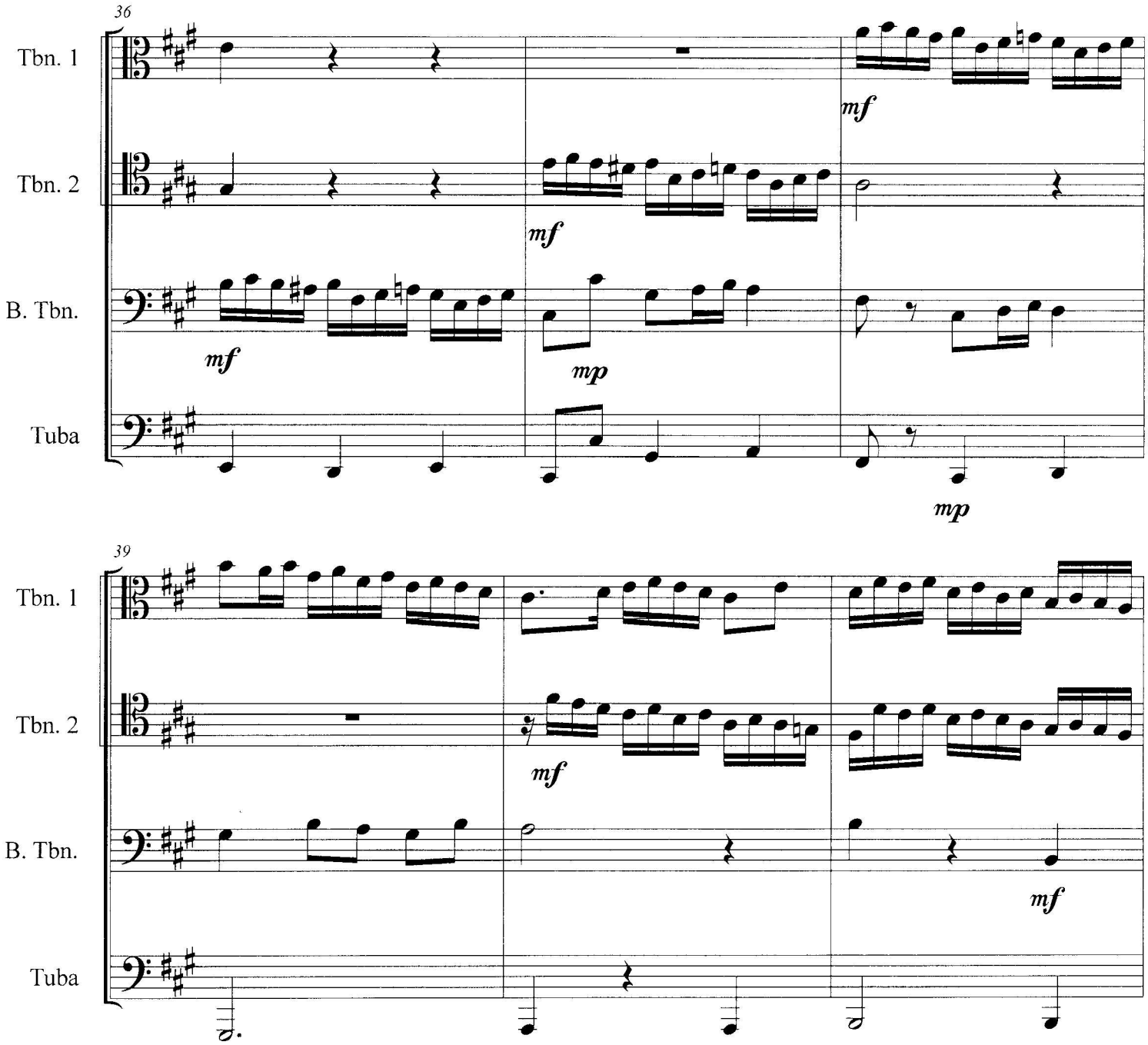
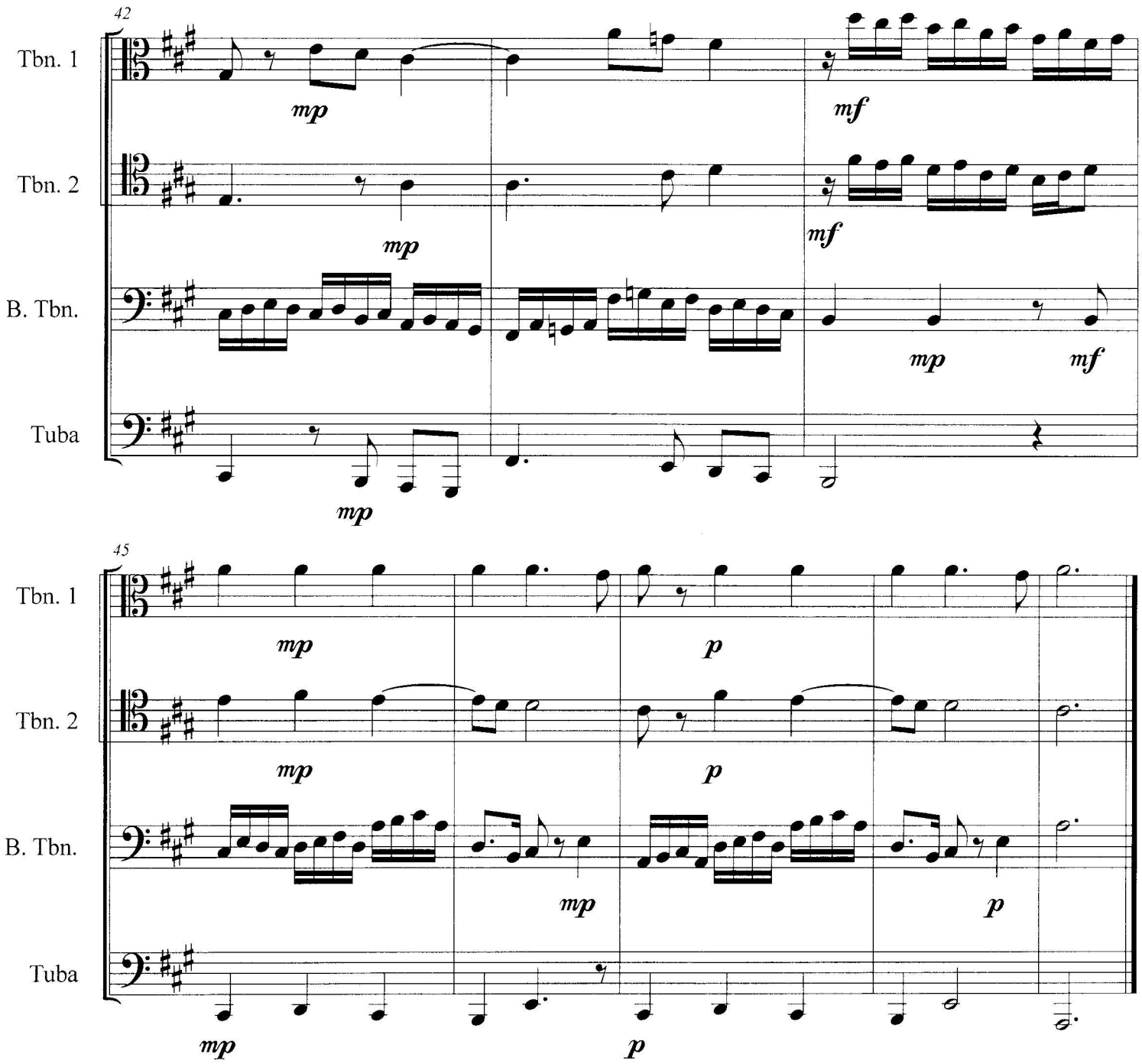

Allegro
15
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
♩=90
20


23
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mp
mp
mf
mf
mp
mp
26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mp


29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mp
mp
mf
mp
33
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mp
mp


36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mp
mp
39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf


42
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
45
p

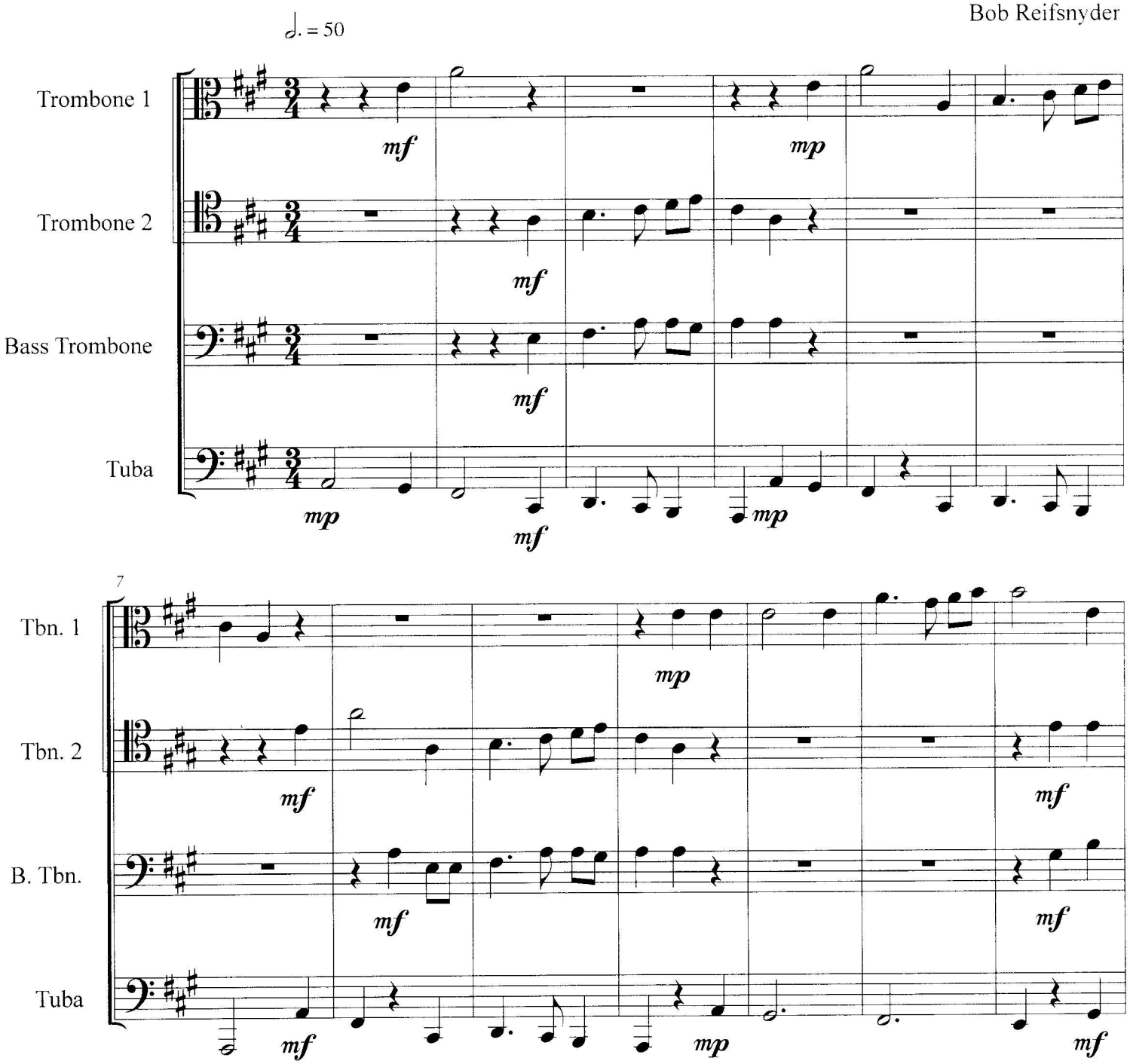
Score

"Also hat Gott die Welt geliebt" Part B

BuxWV5

Buxtehude

Bob Reifsnyder



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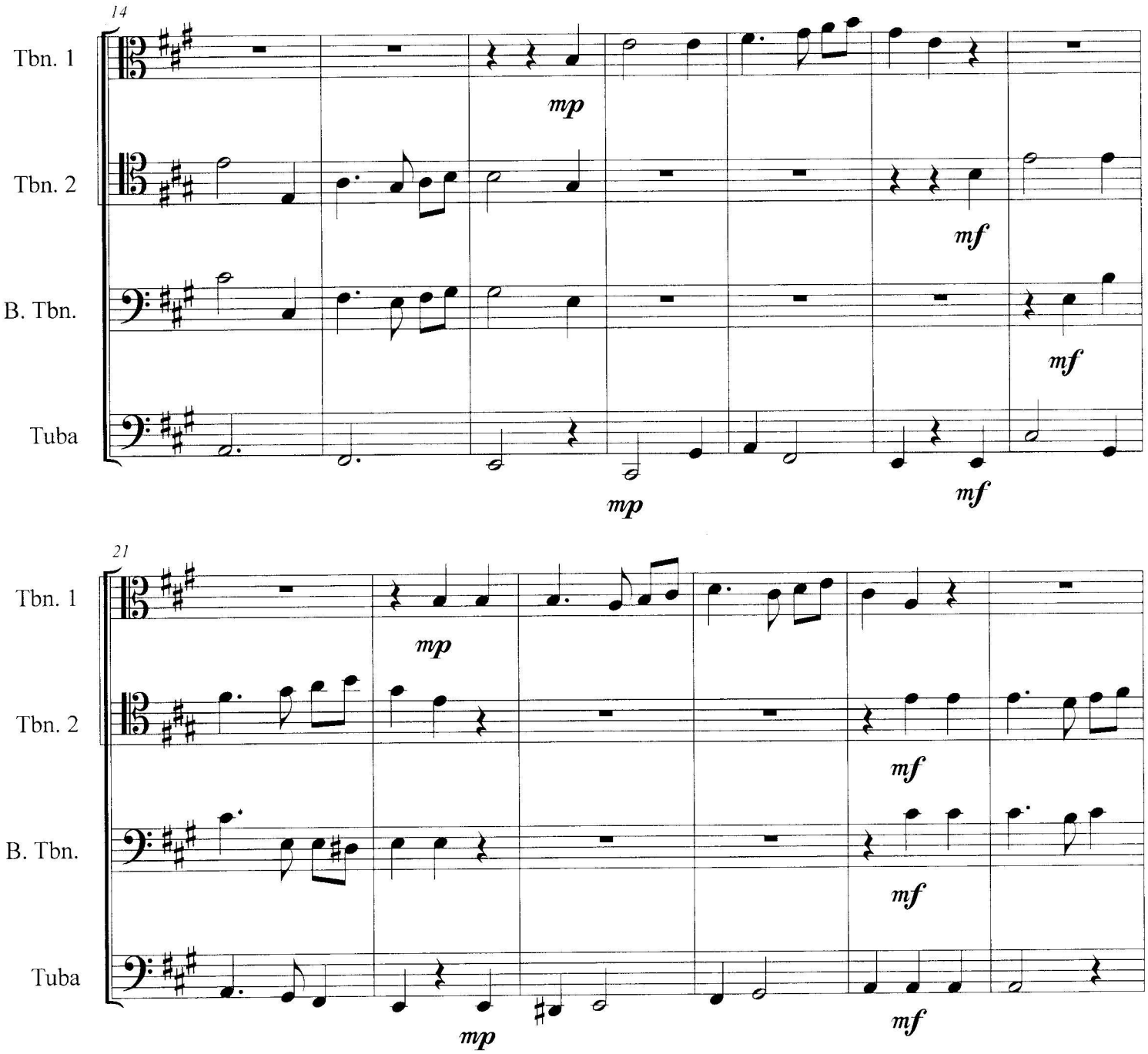
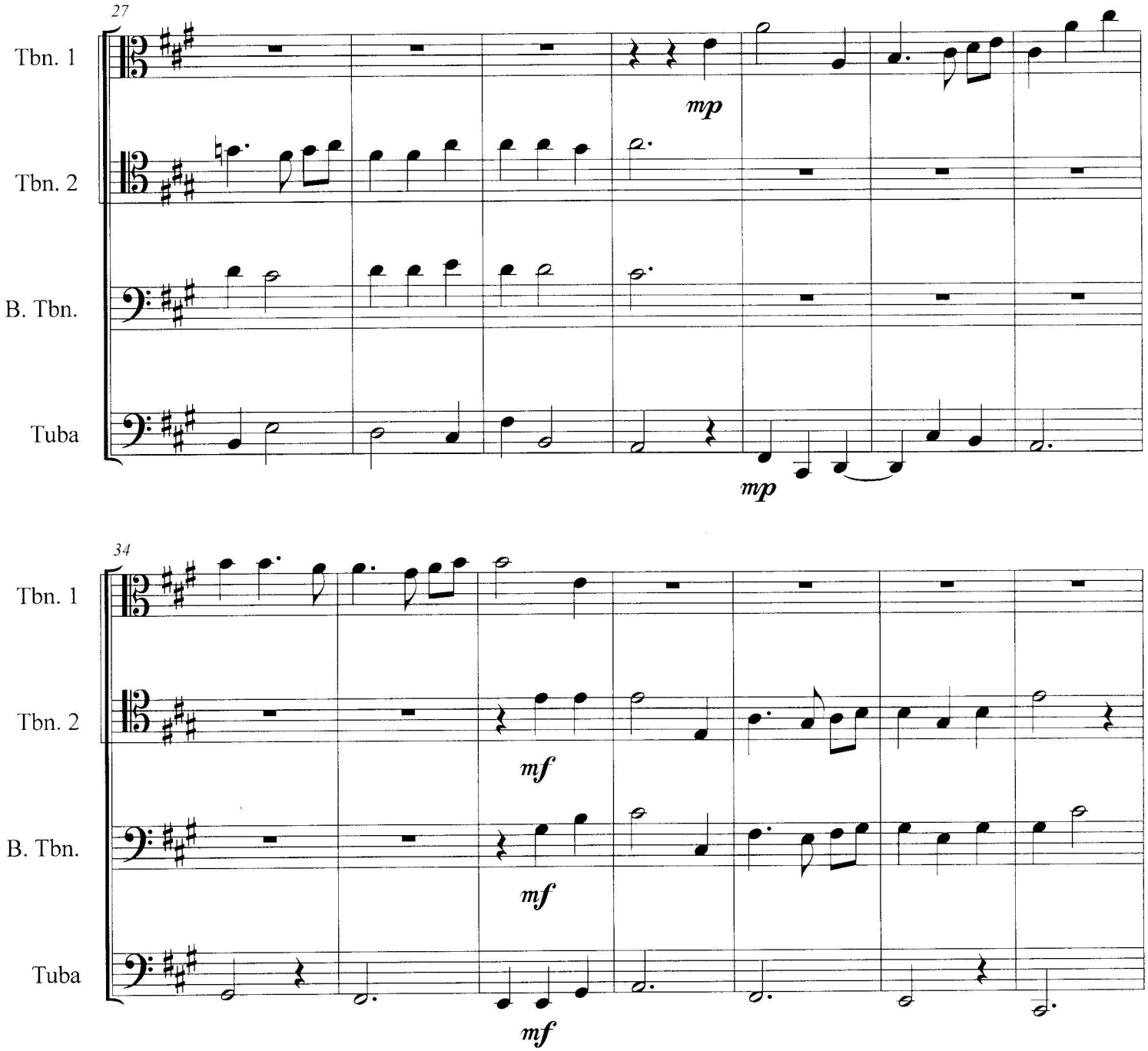
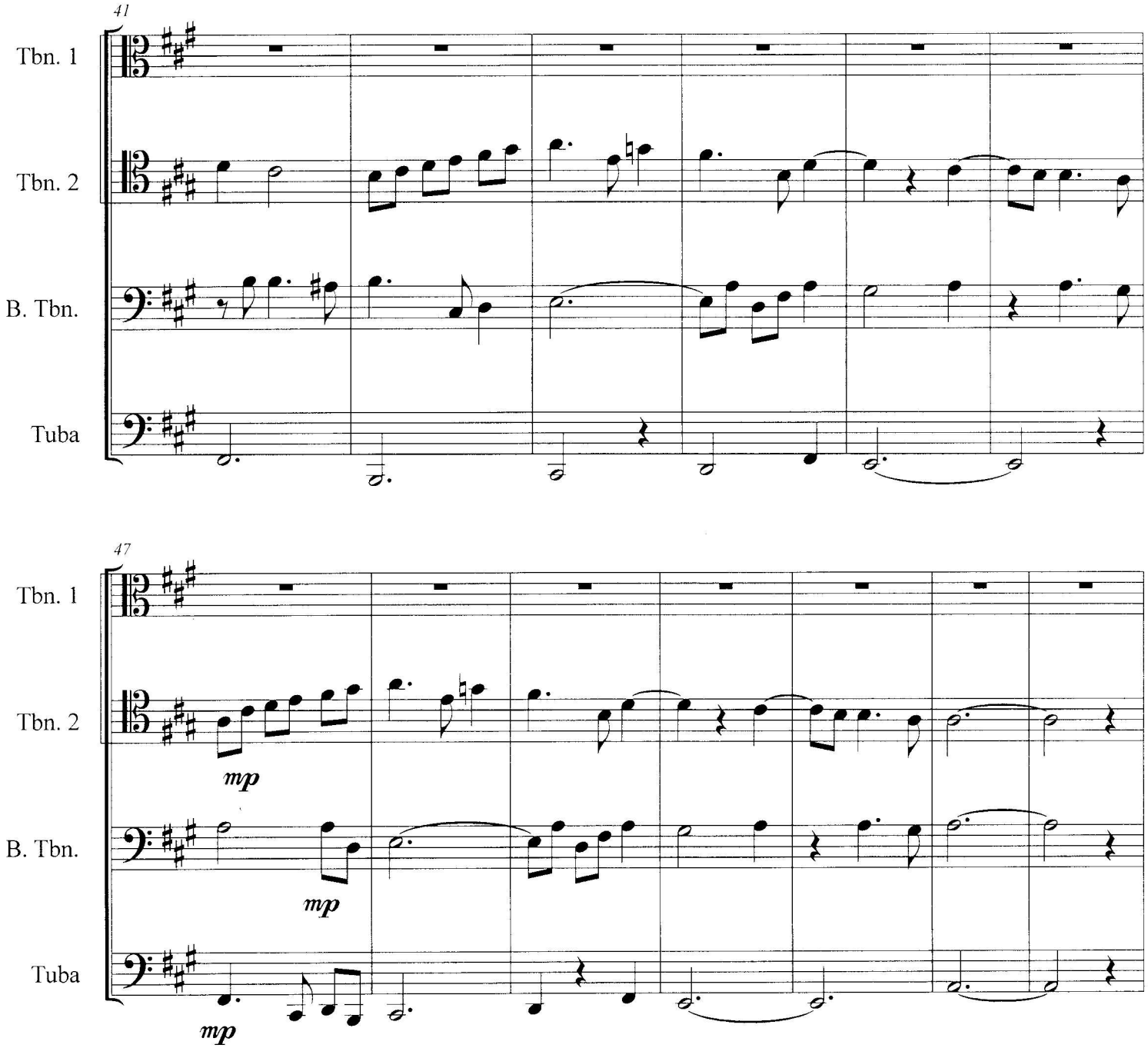
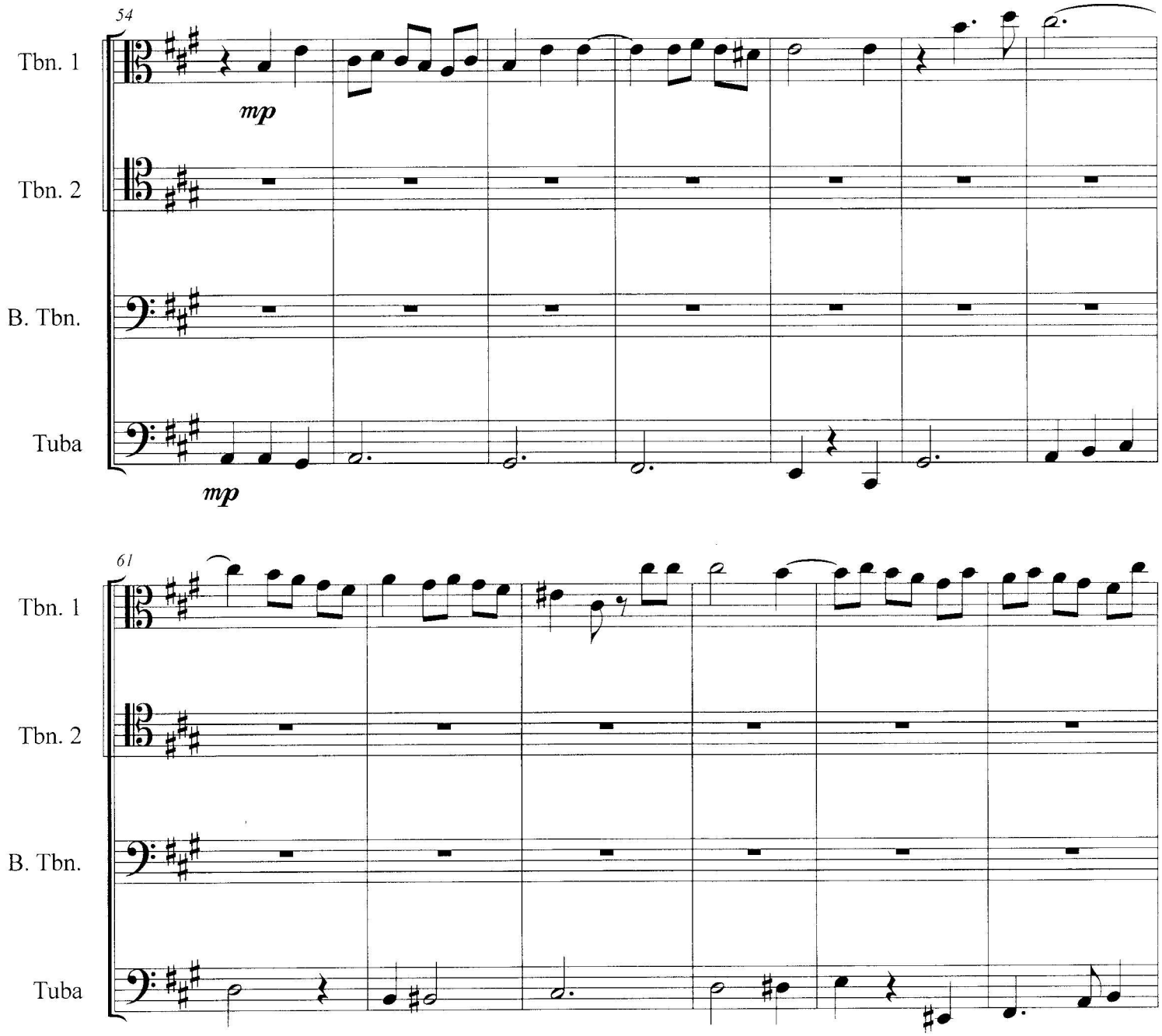
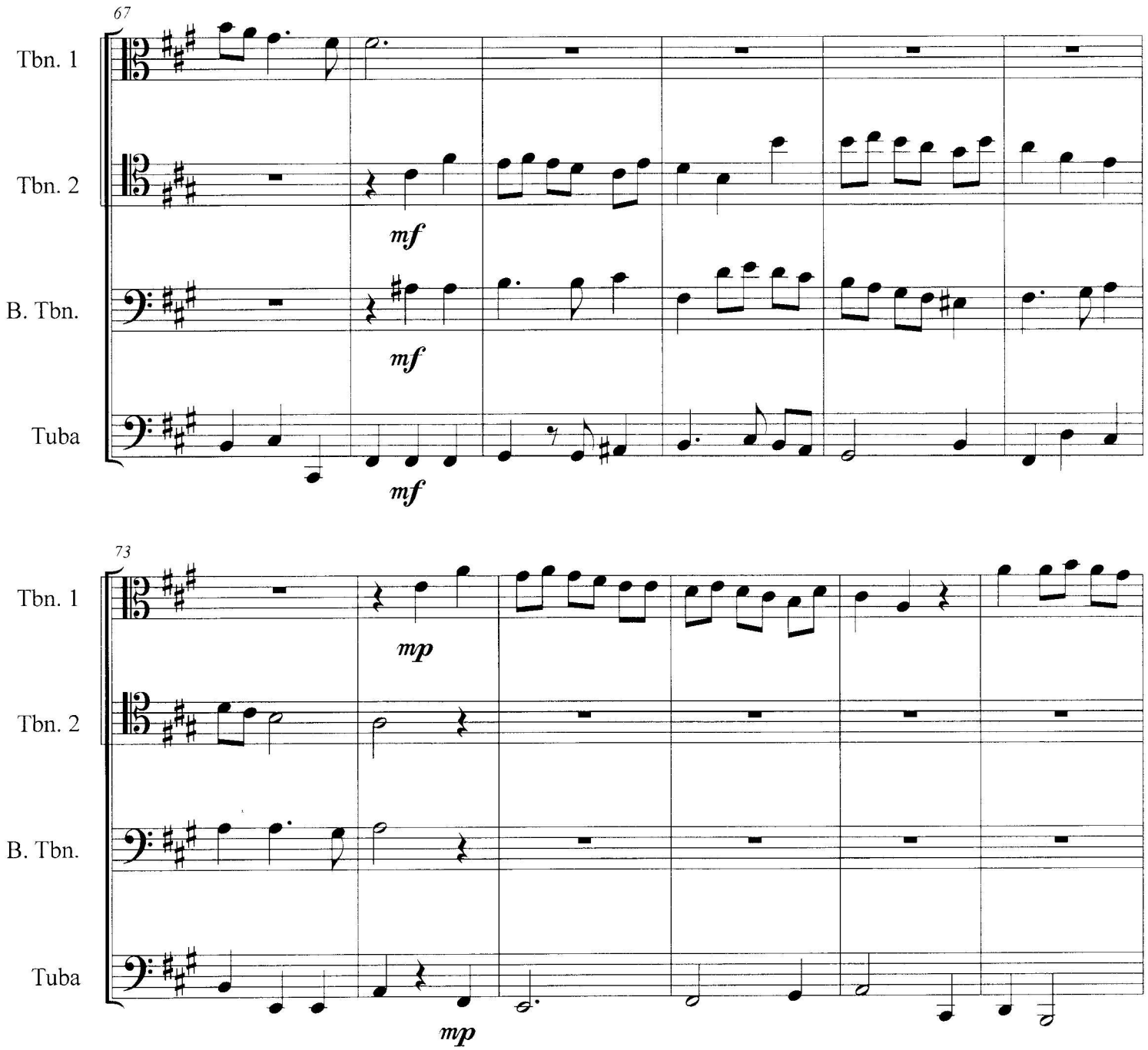
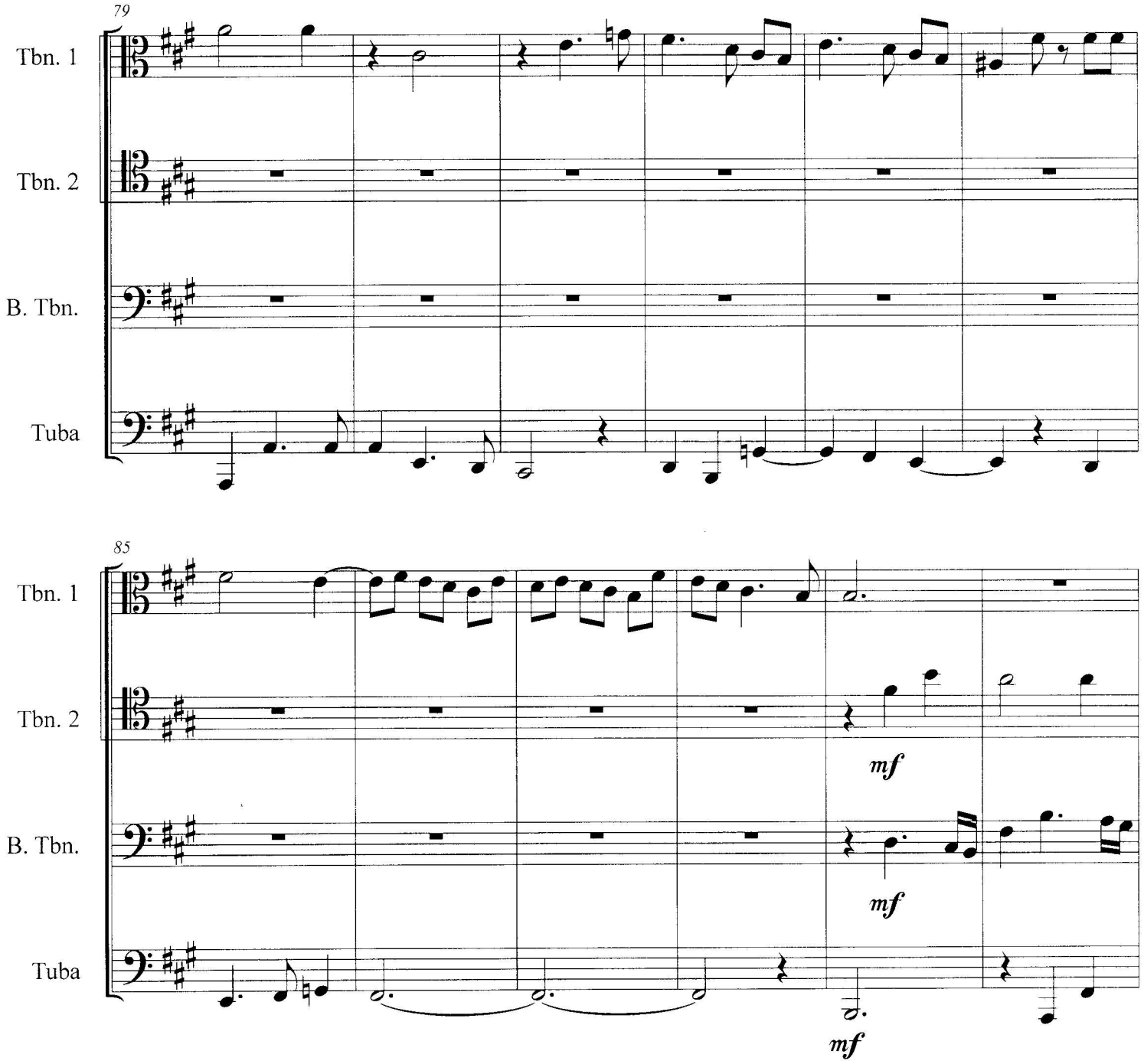

14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mp
mf
21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mf
mf
mp
mf

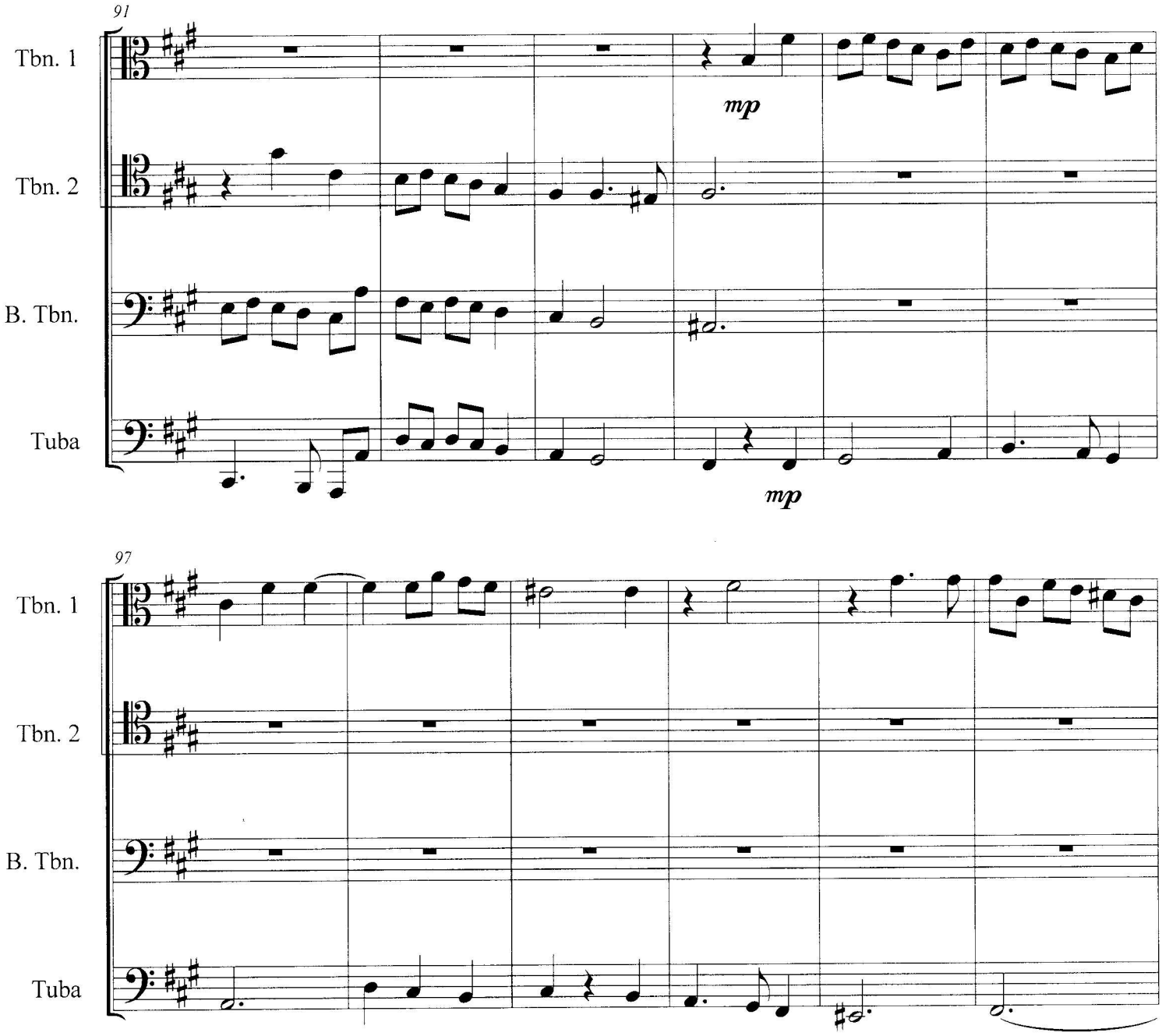

27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
34
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf

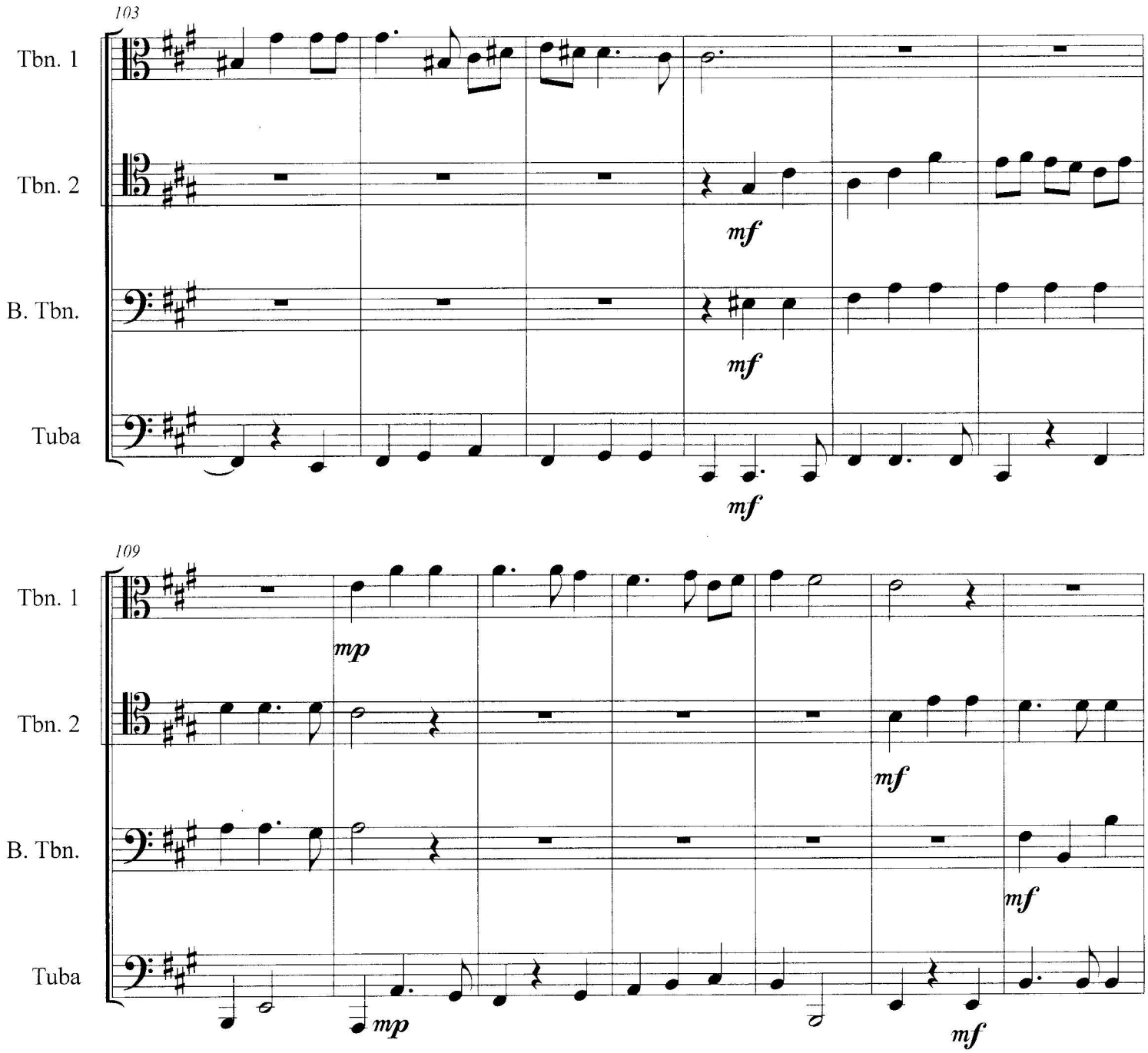

41
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
47
Tbn. 1
Tbn. 2
mp
B. Tbn.
mp
Tuba
mp

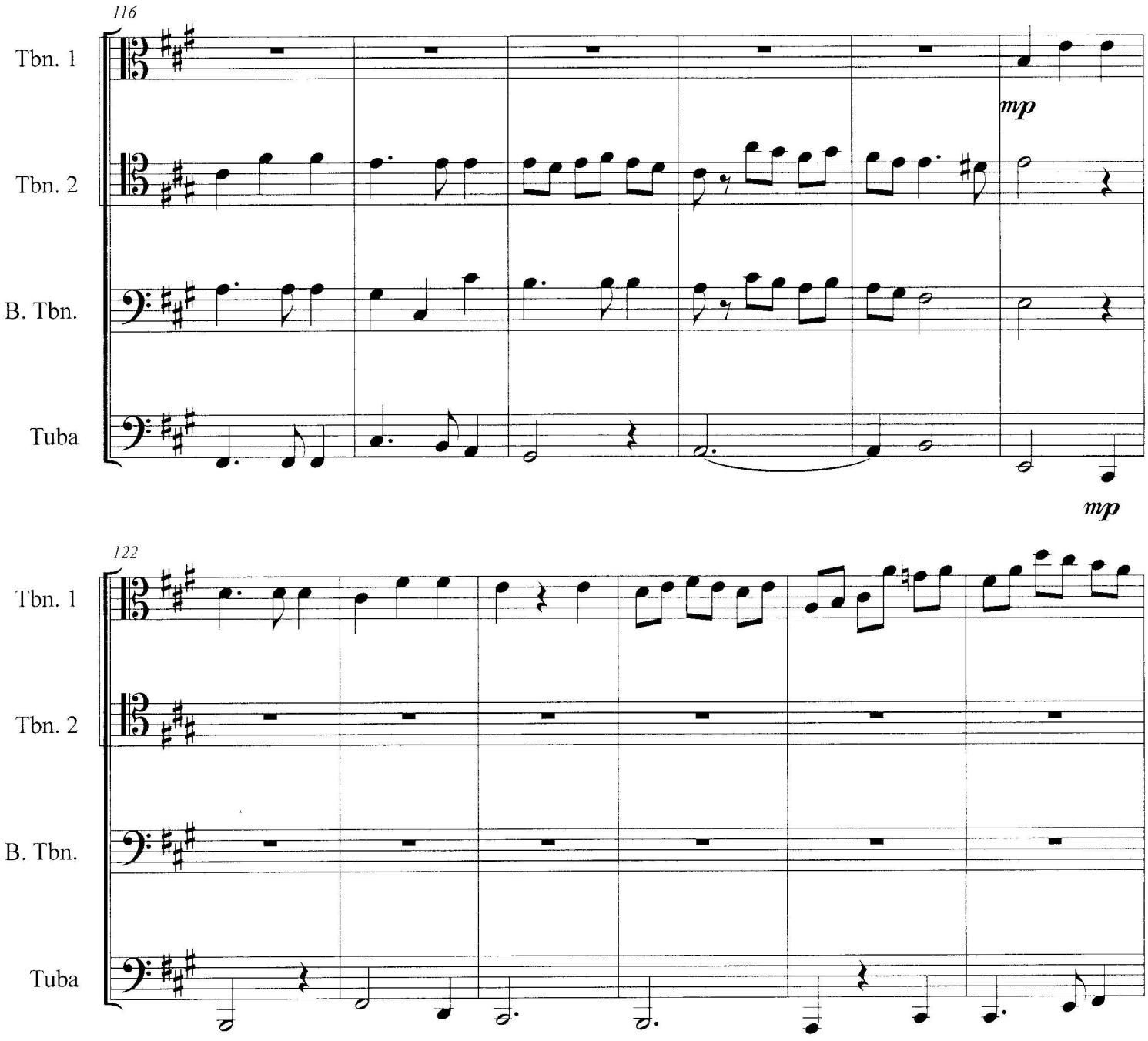

54
Tbn. 1
mp
Tbn. 2
B. Tbn.
Tuba
mp
61
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

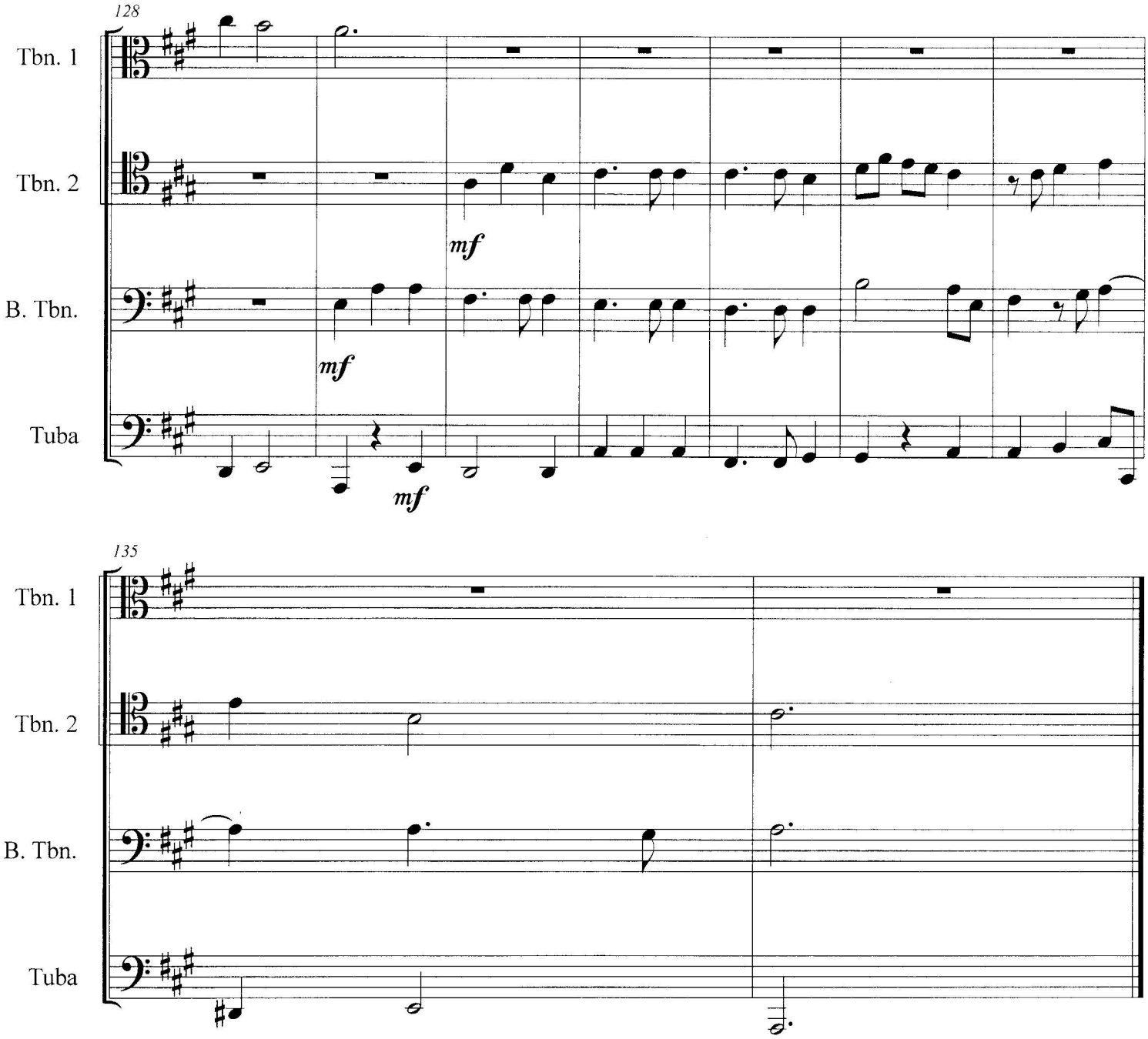

67
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
73
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp


79
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
85
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf


91
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
97
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


103
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
109
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mf
mp
mf


116
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
122
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


128
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
135
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

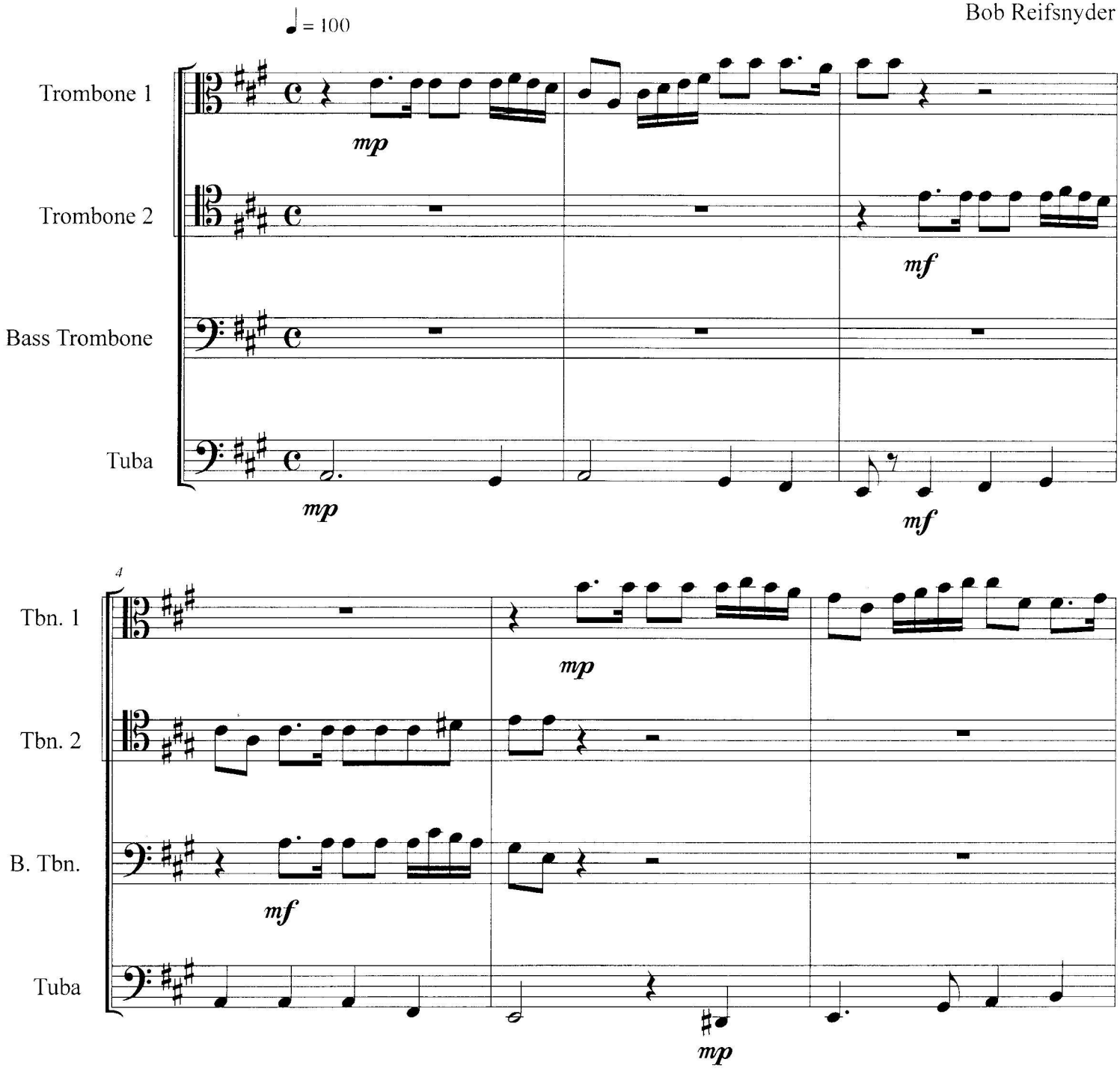
Score

"Also hat Gott die Welt geliebt" Part C

BuxWV5

Buxtehude

Bob Reifsnyder



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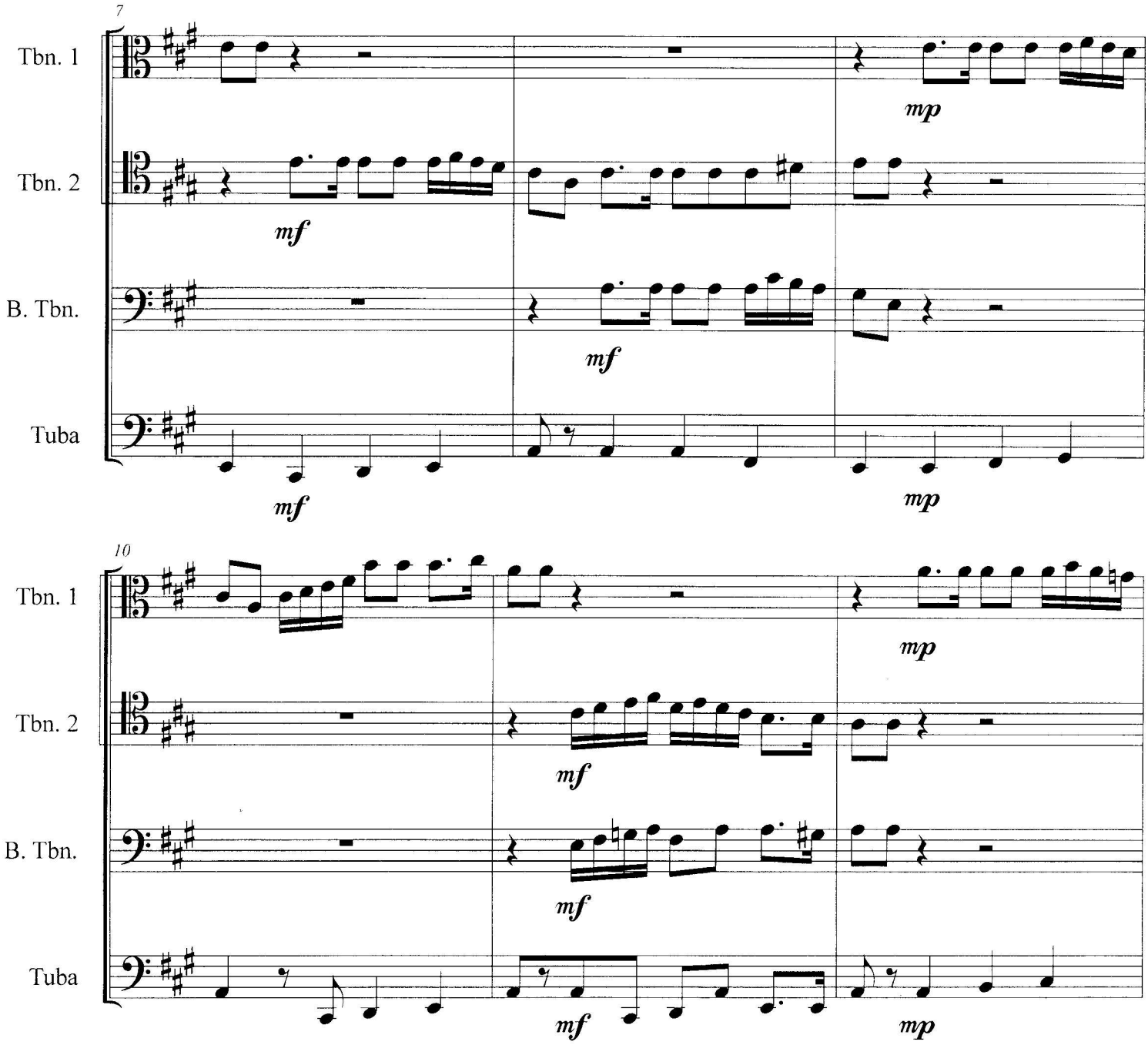
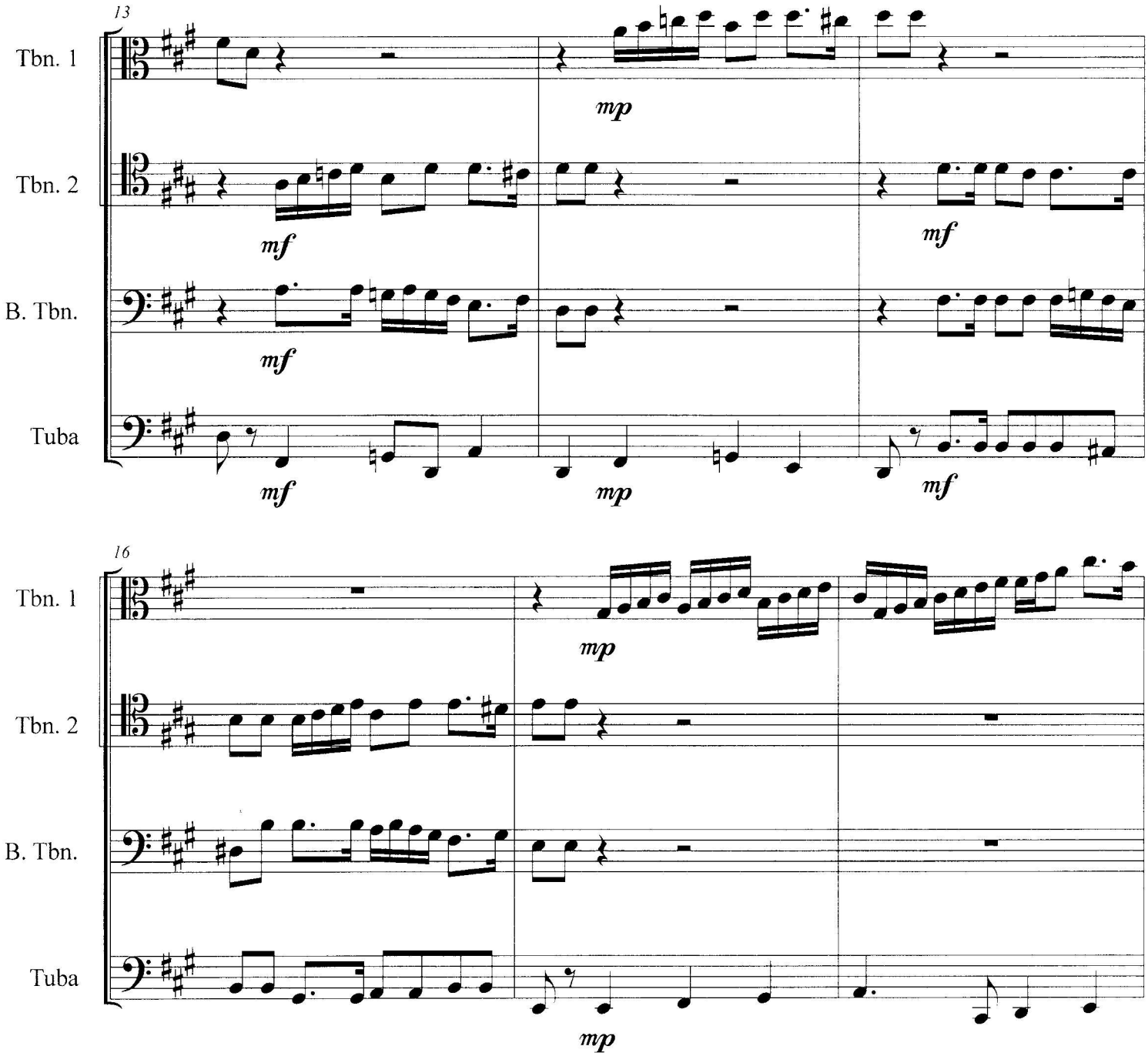
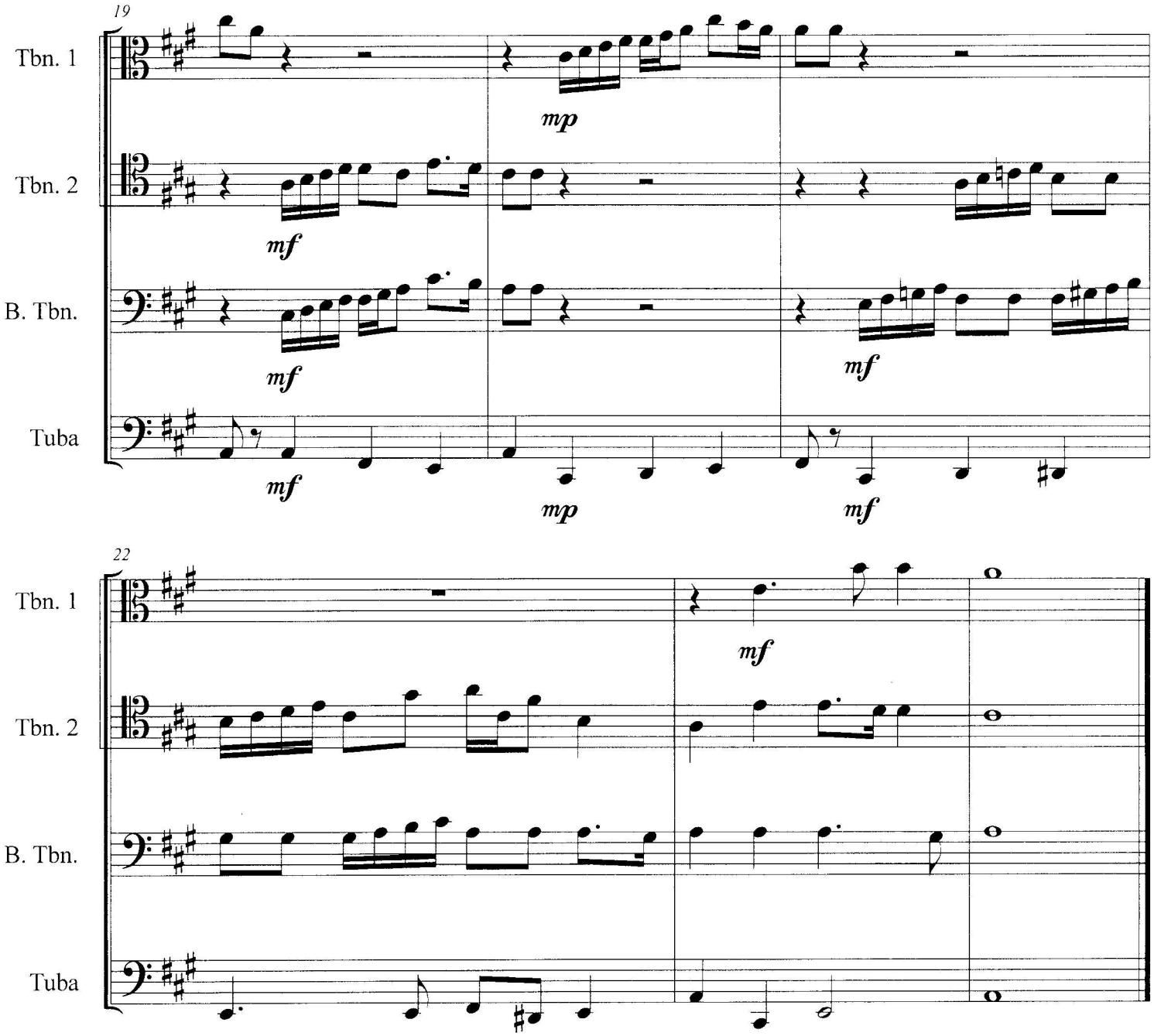

7
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mp
mp
10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mp
mp


13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mf
mp
mf
16
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp


19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mf
mf
mf
mp
mf
22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf

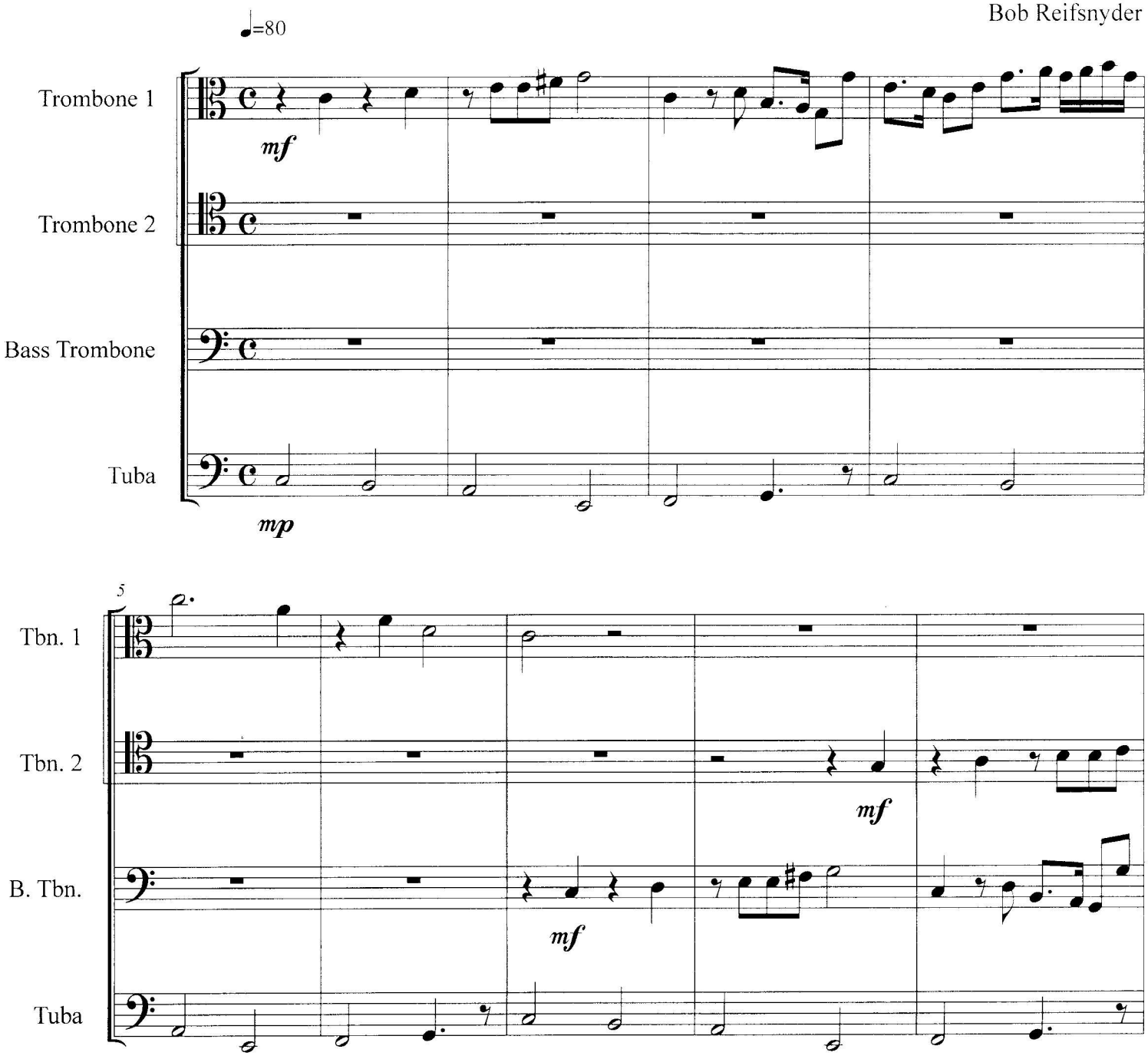
Score

"Herr, wenn ich nur dich habe"

BuxWV38

Buxtehude

Bob Reifsnyder



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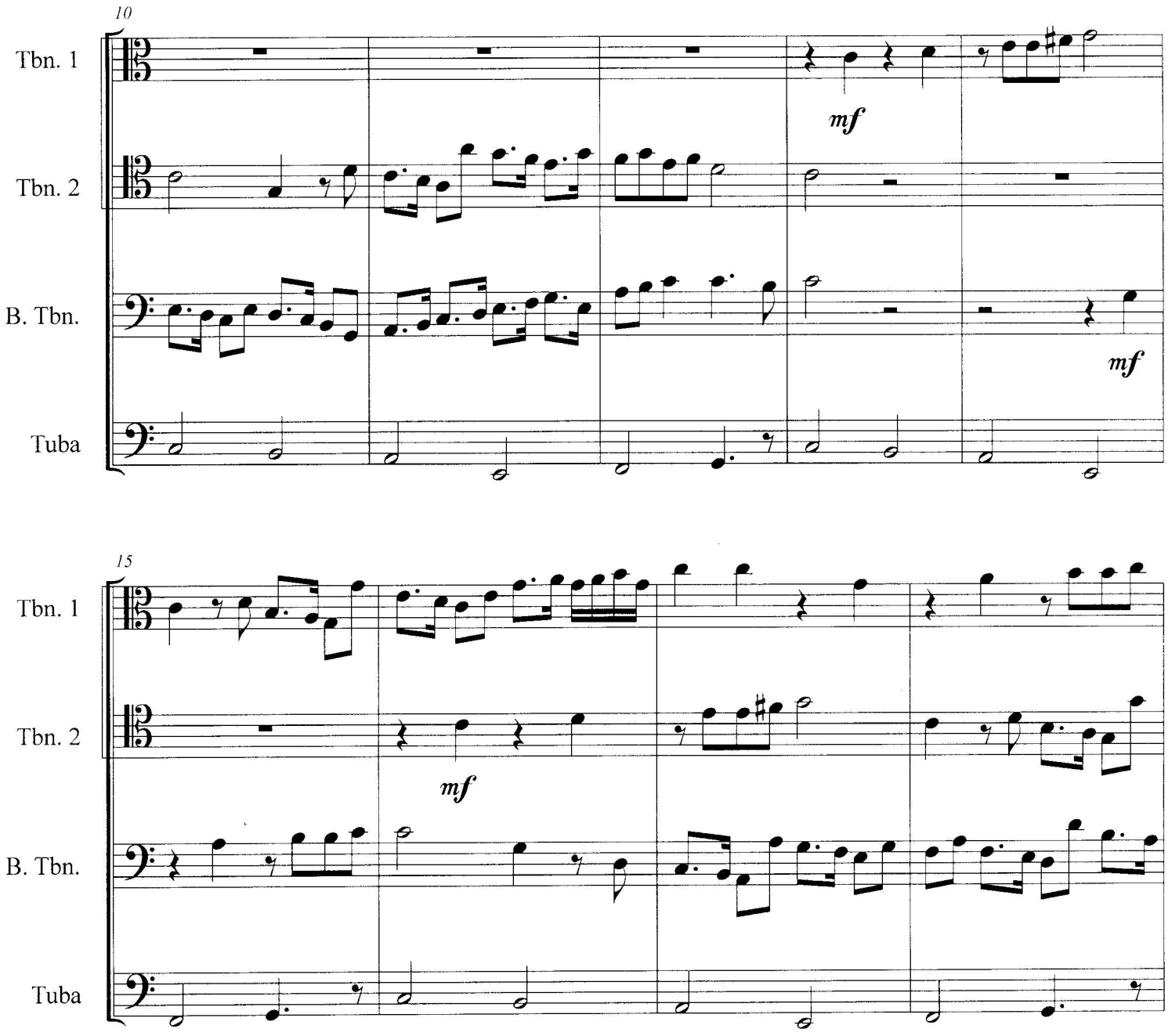
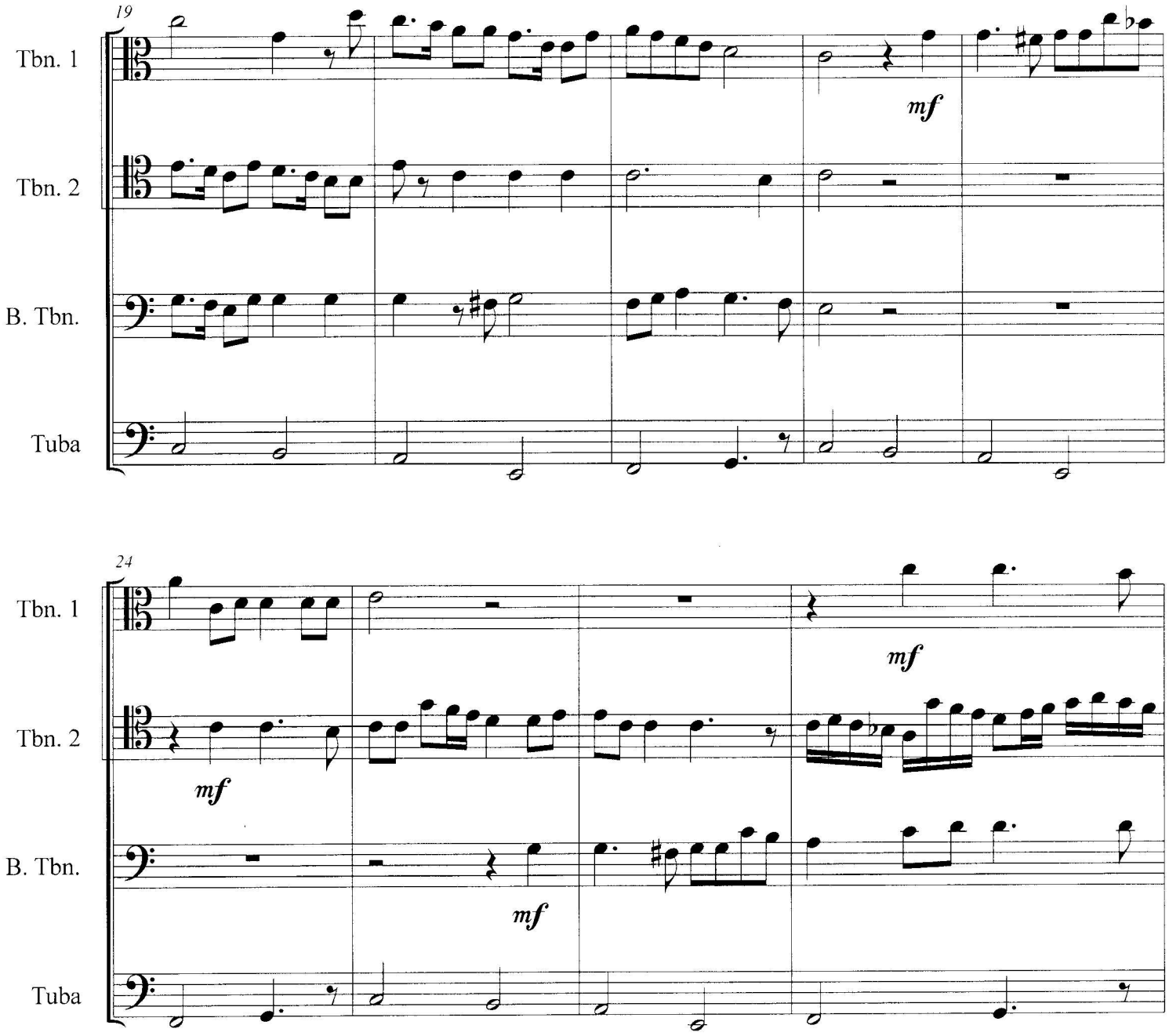
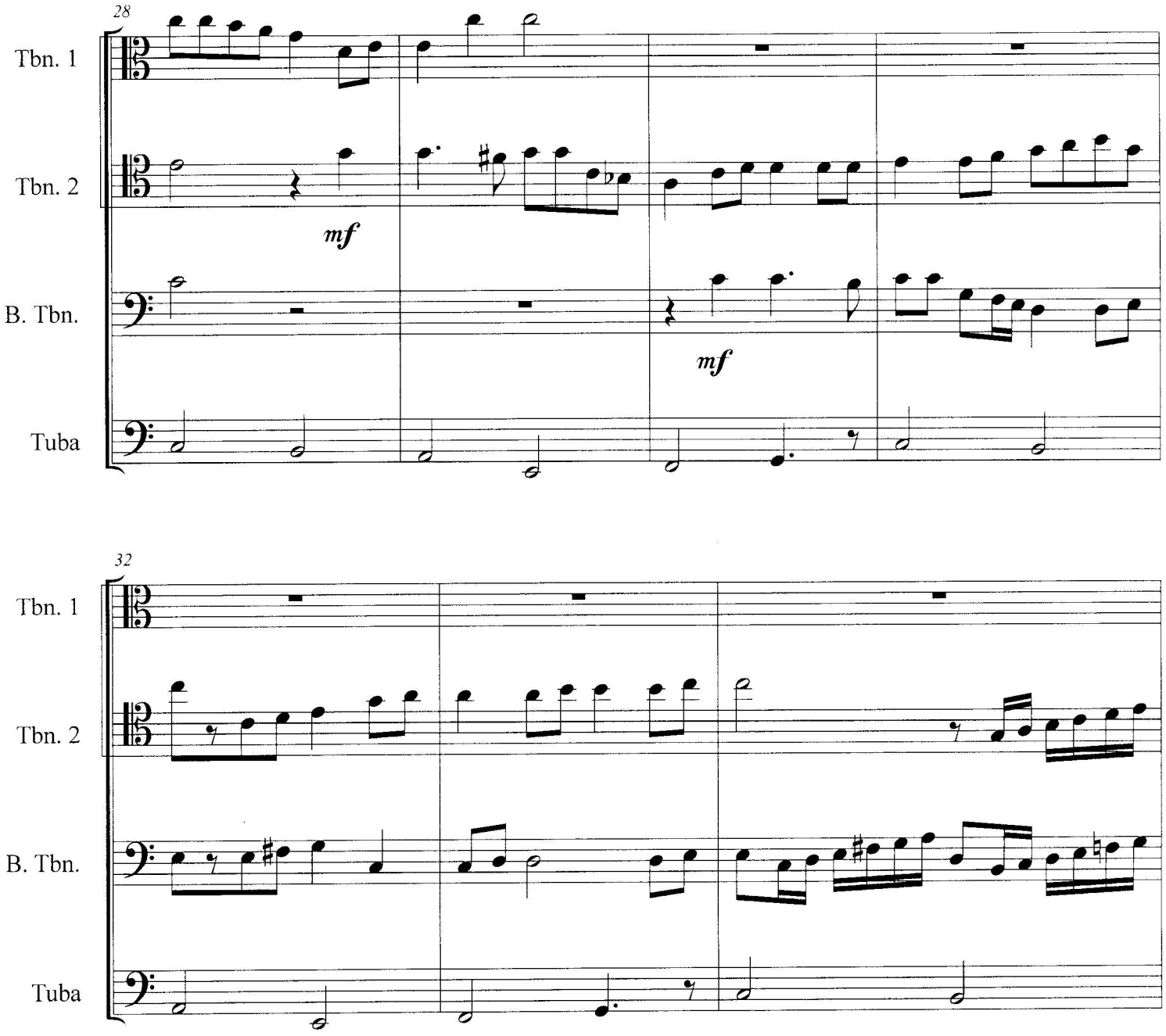
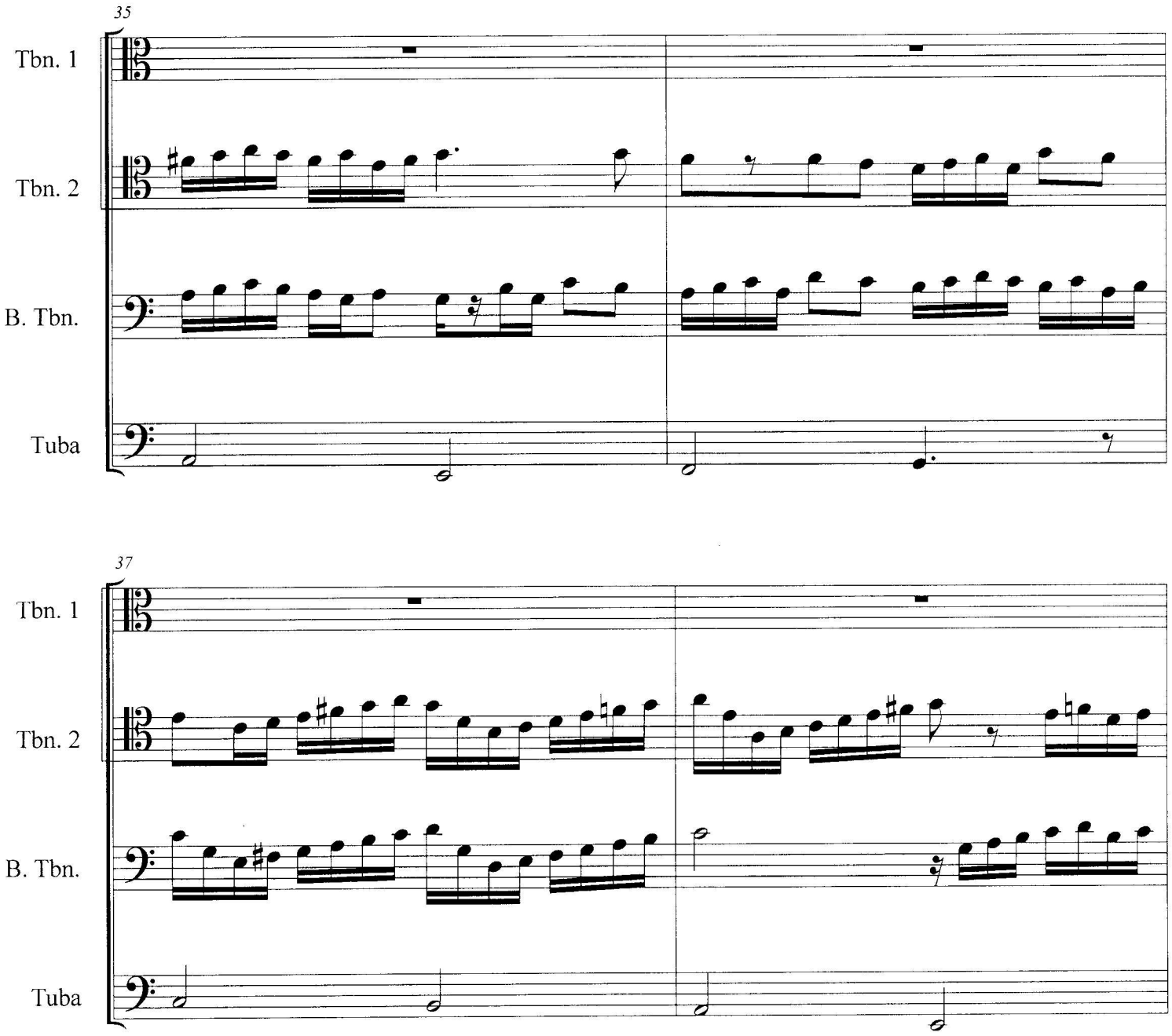
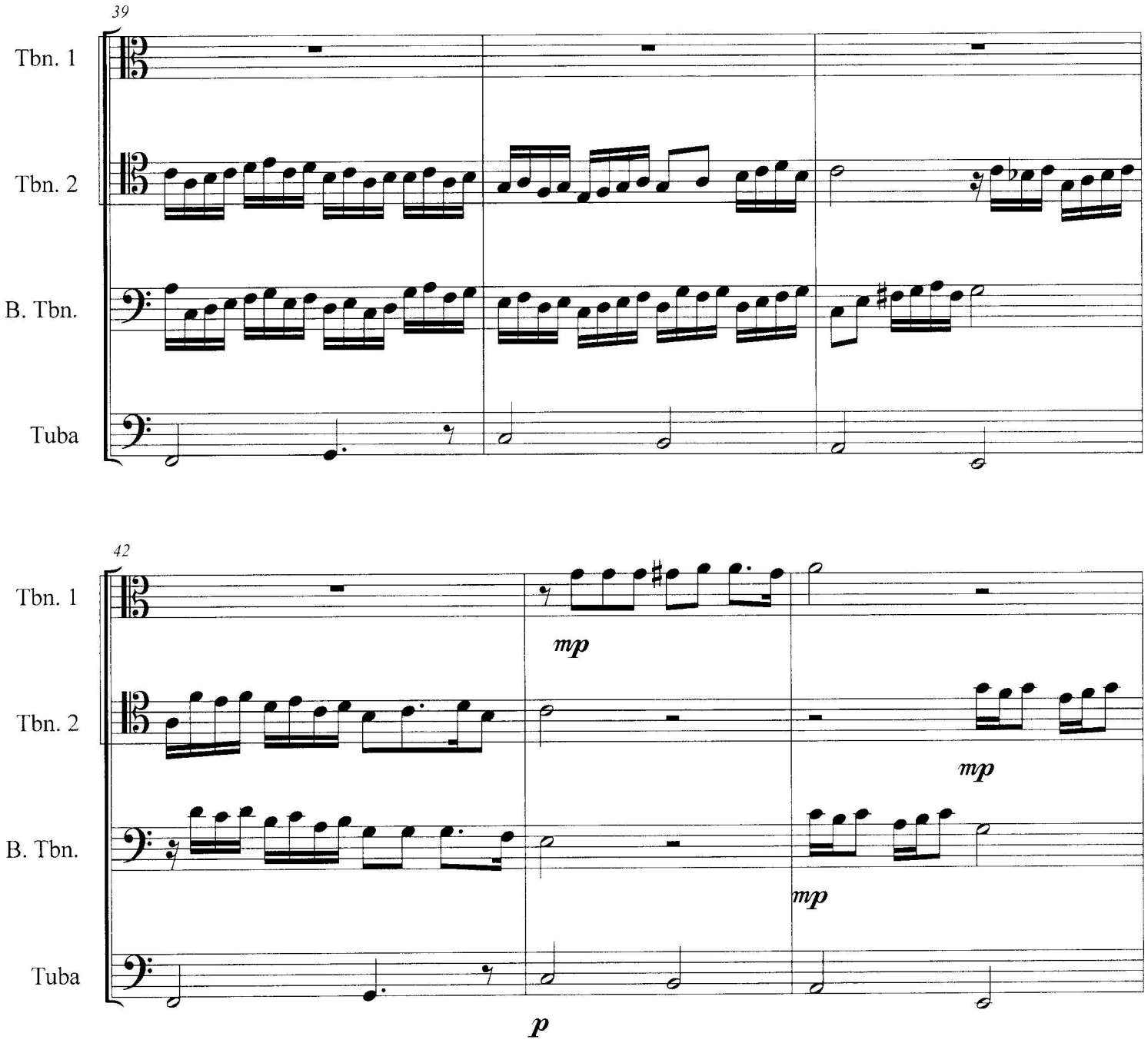
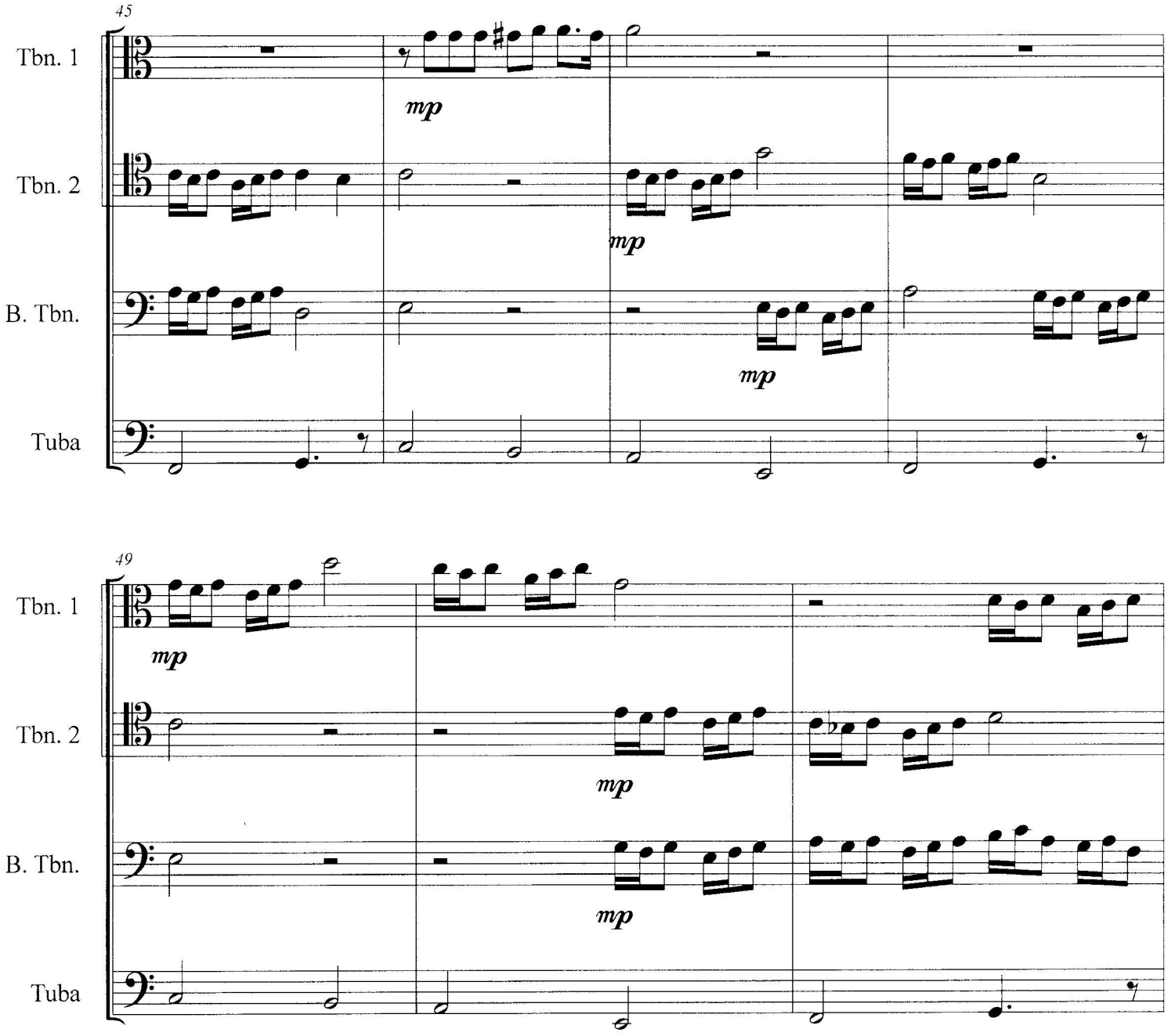

10
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
15
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf

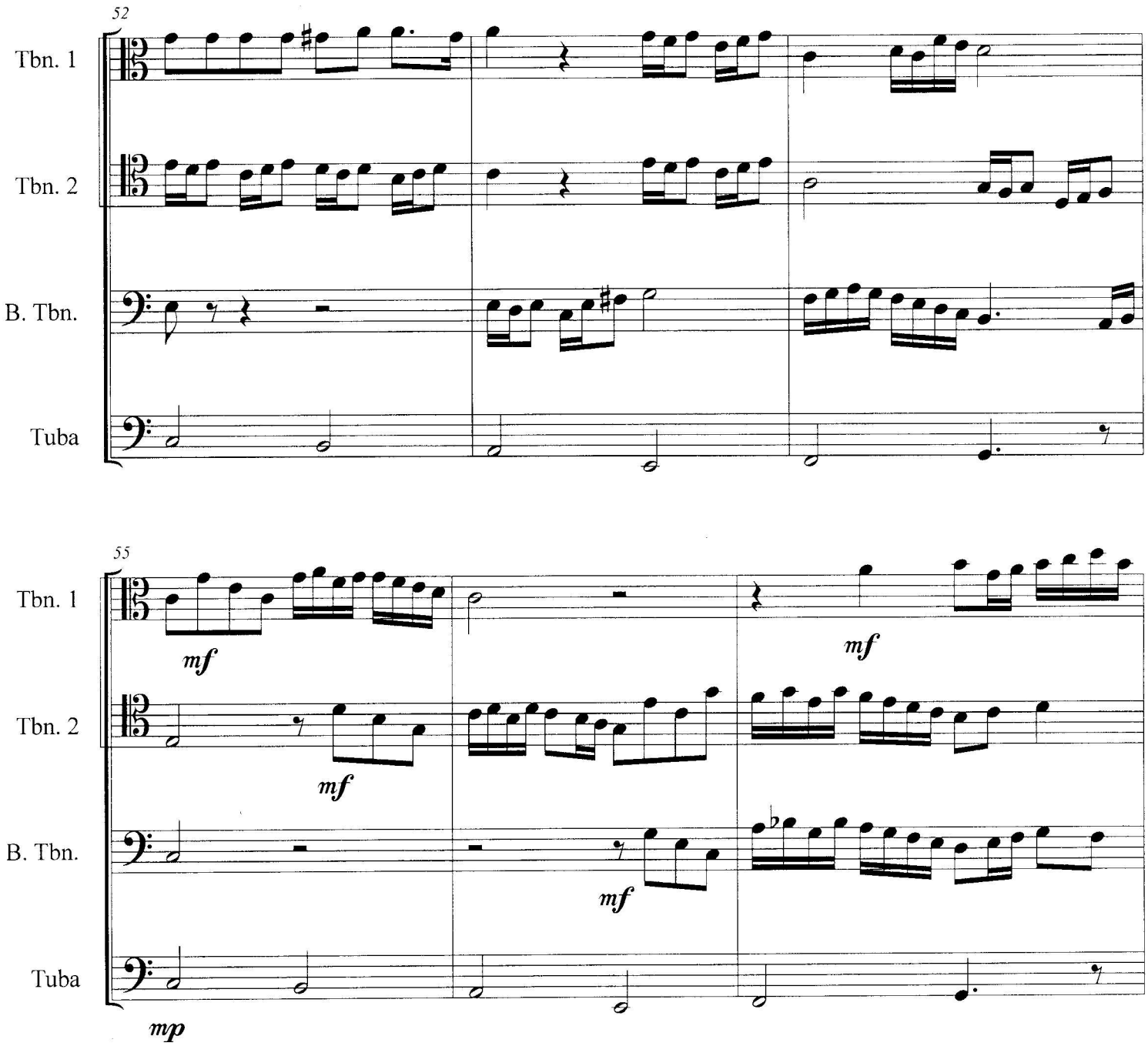

19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf

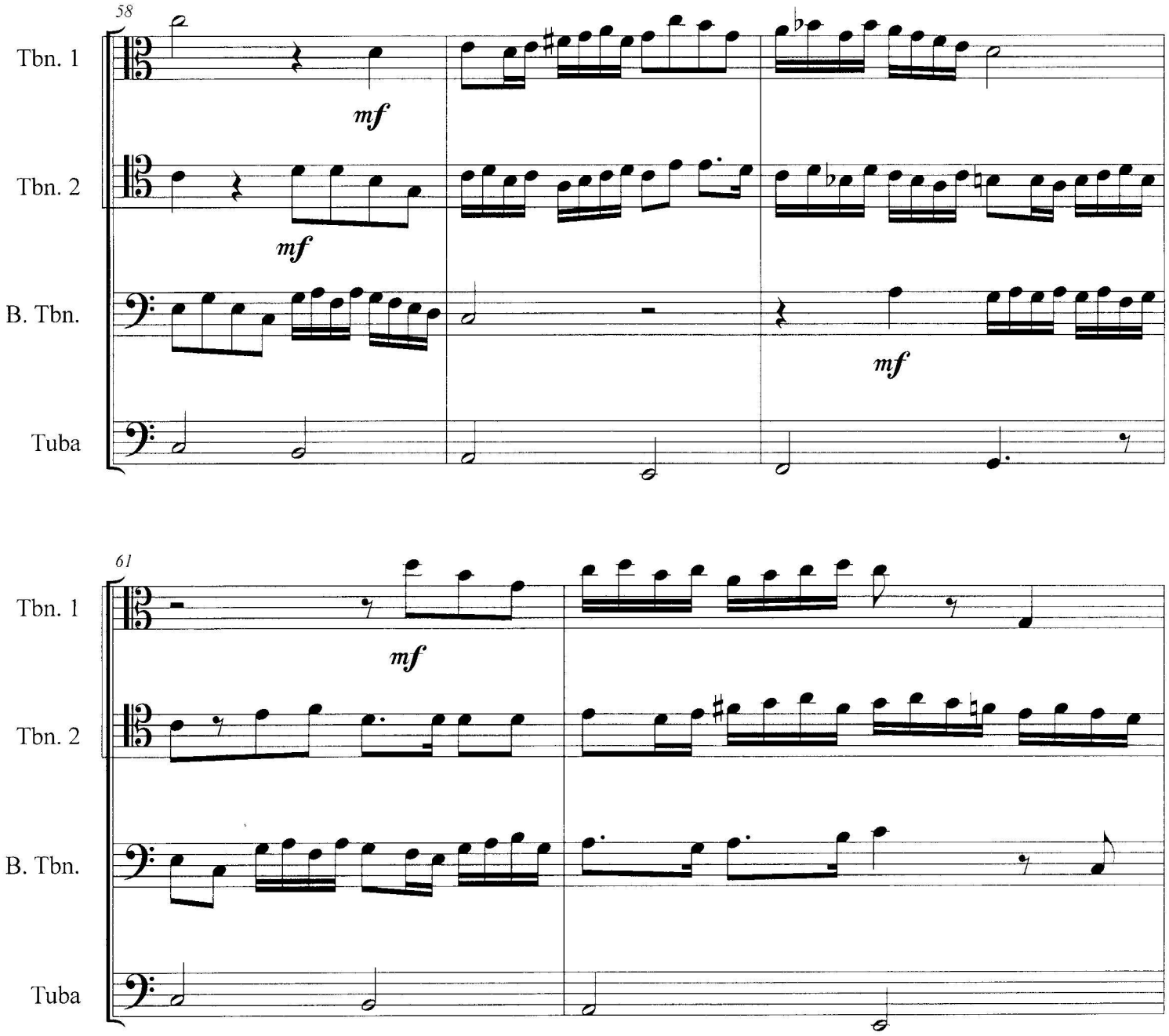

28
Tbn. 1
Tbn. 2
mf
B. Tbn.
mf
Tuba
32
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

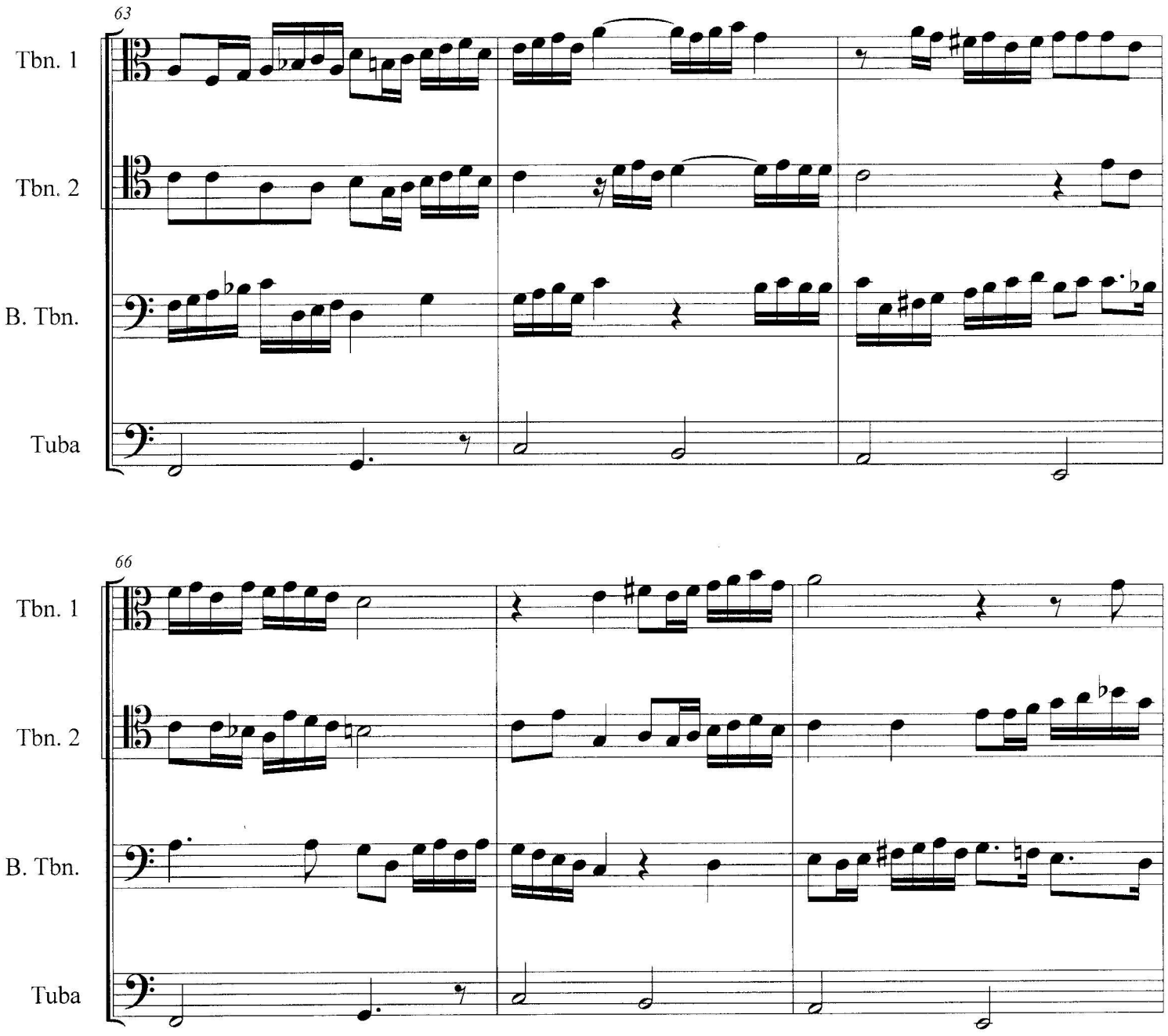

35
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

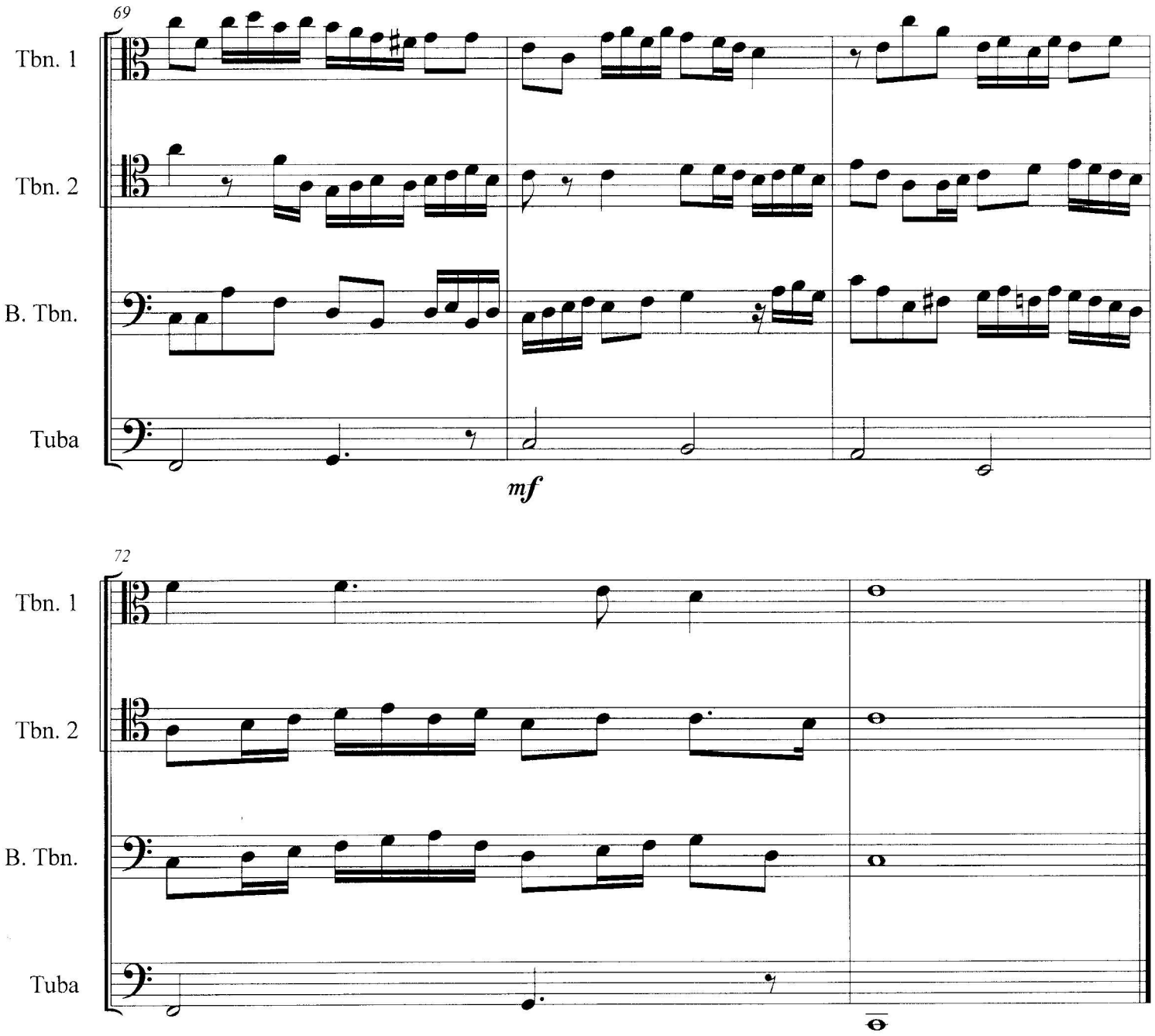

39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
42
Tbn. 1
mp
Tbn. 2
mp
B. Tbn.
mp
Tuba
p


45
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
49
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp


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


58
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
61
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf


63
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


69
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
72
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

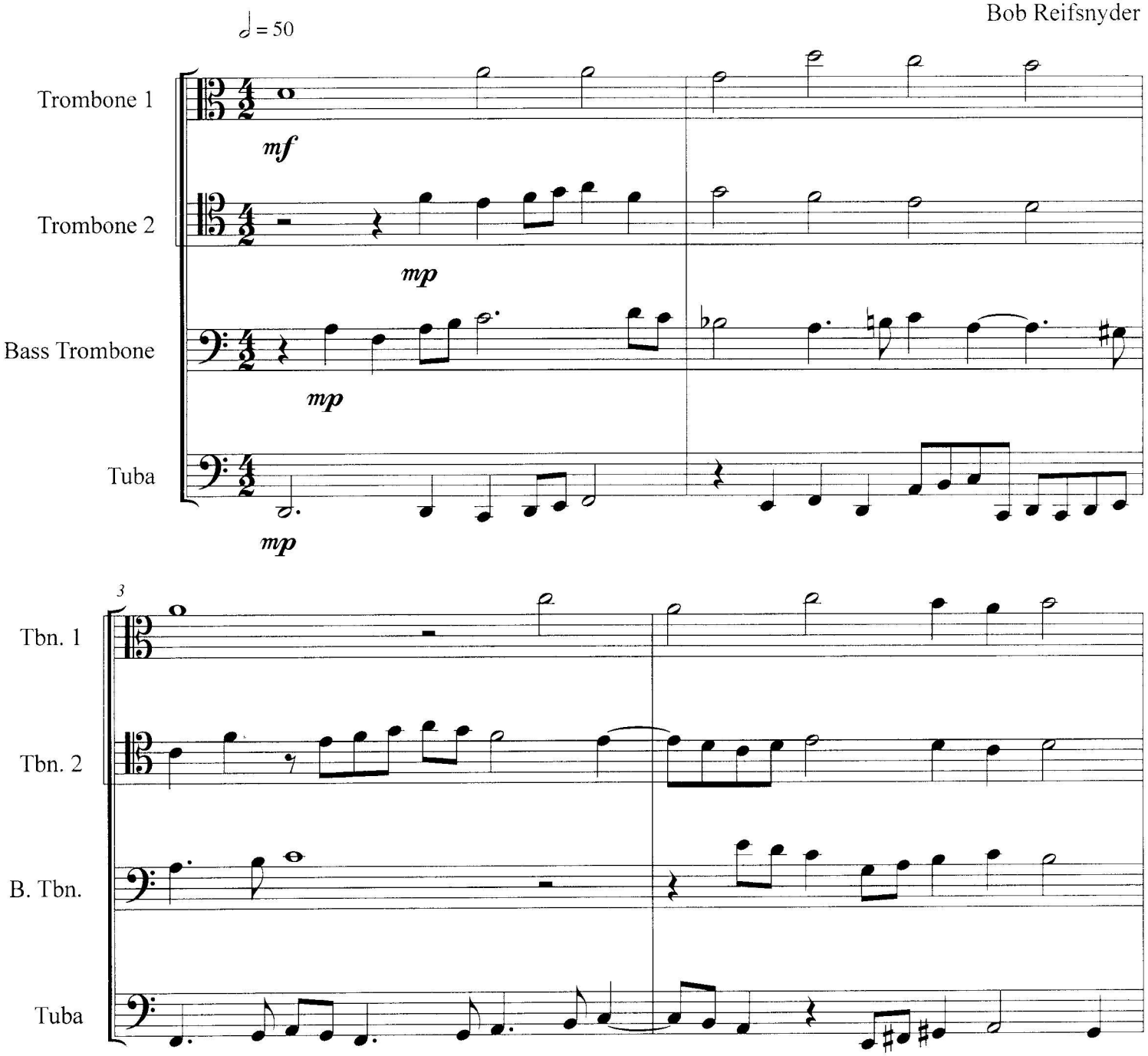
Score

Mit Fried und Freude ich fahr dahin"

BuxWV 76 (Part A)

Buxtehude

Bob Reifsnyder



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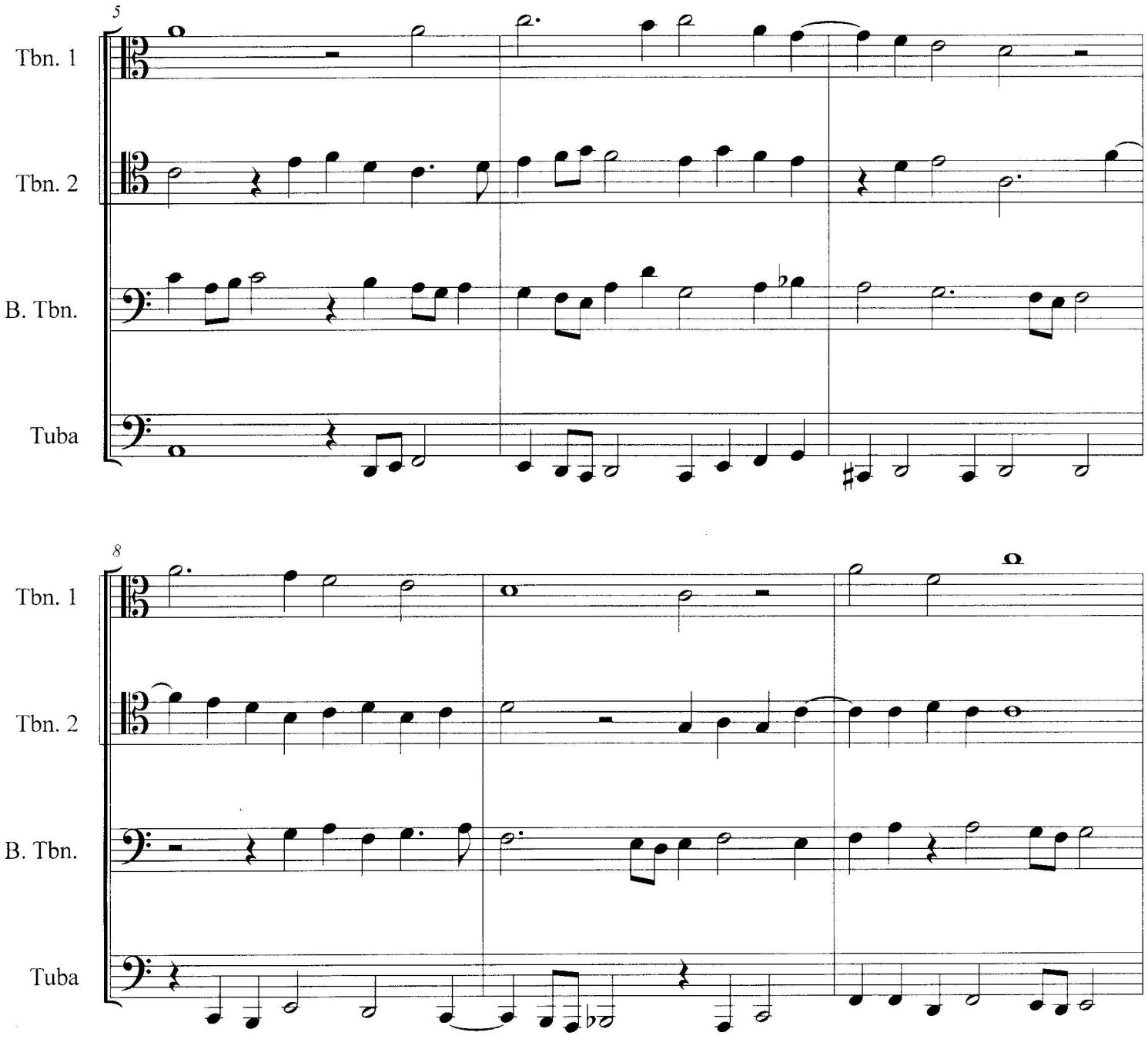
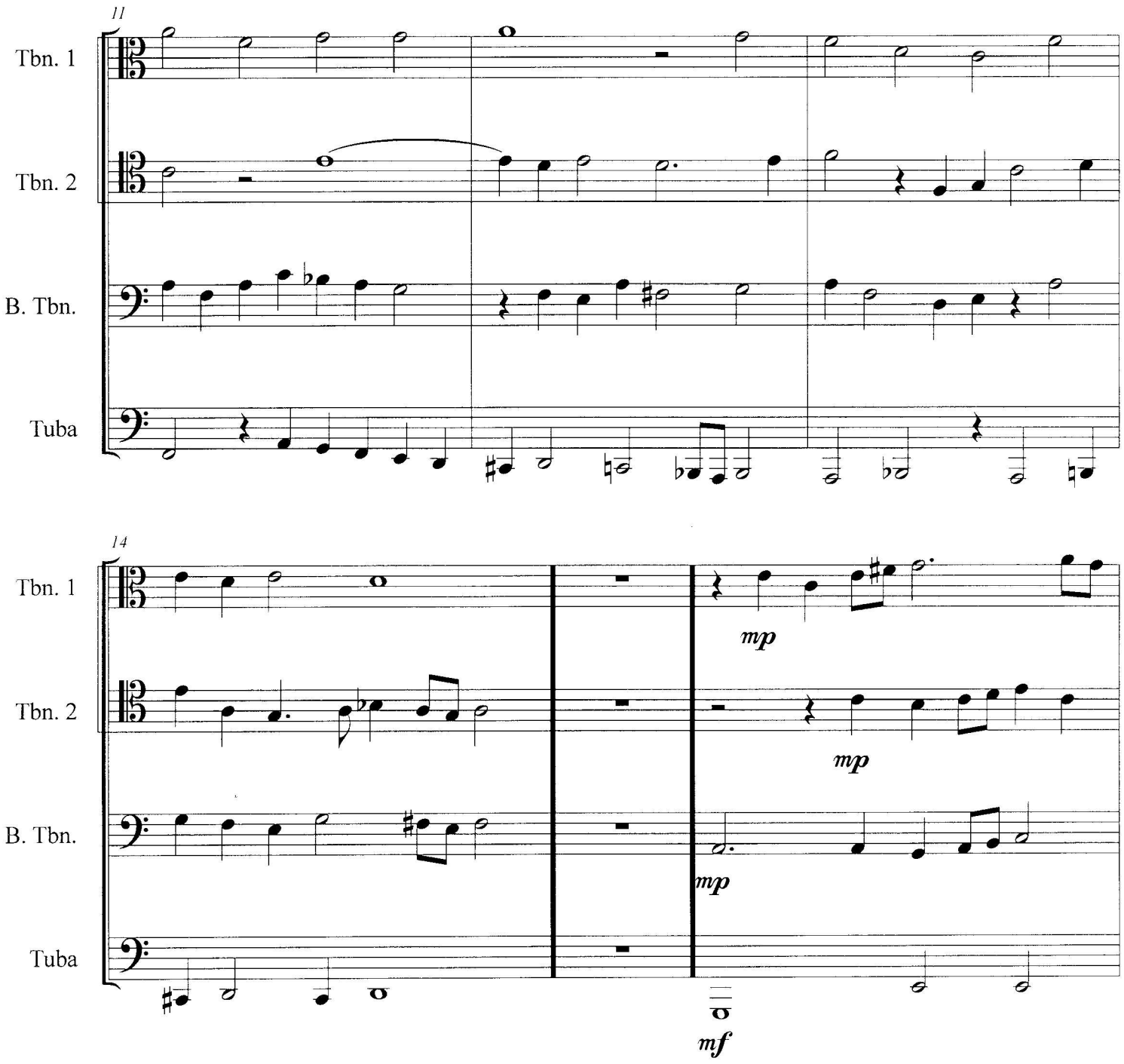
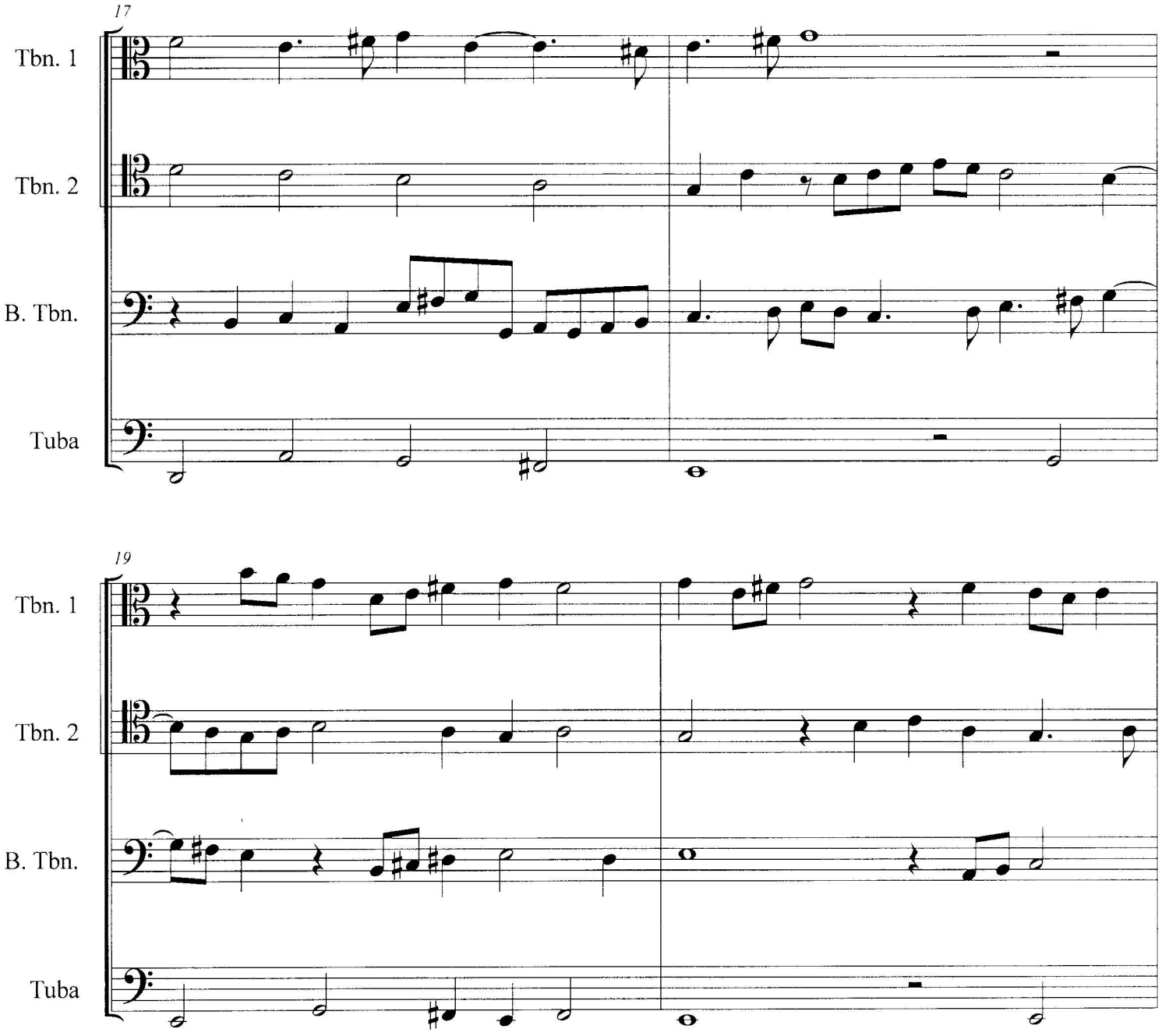
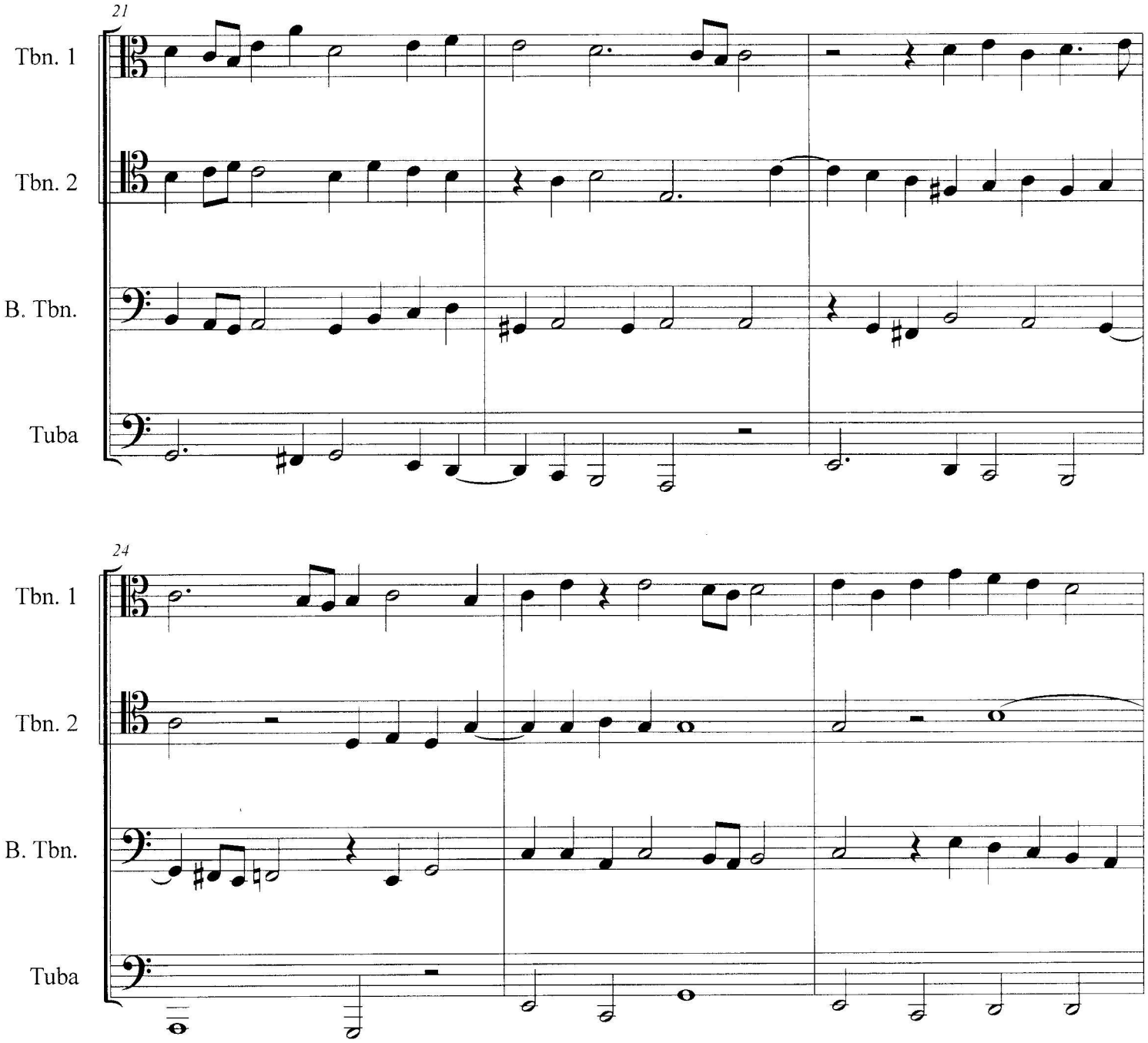
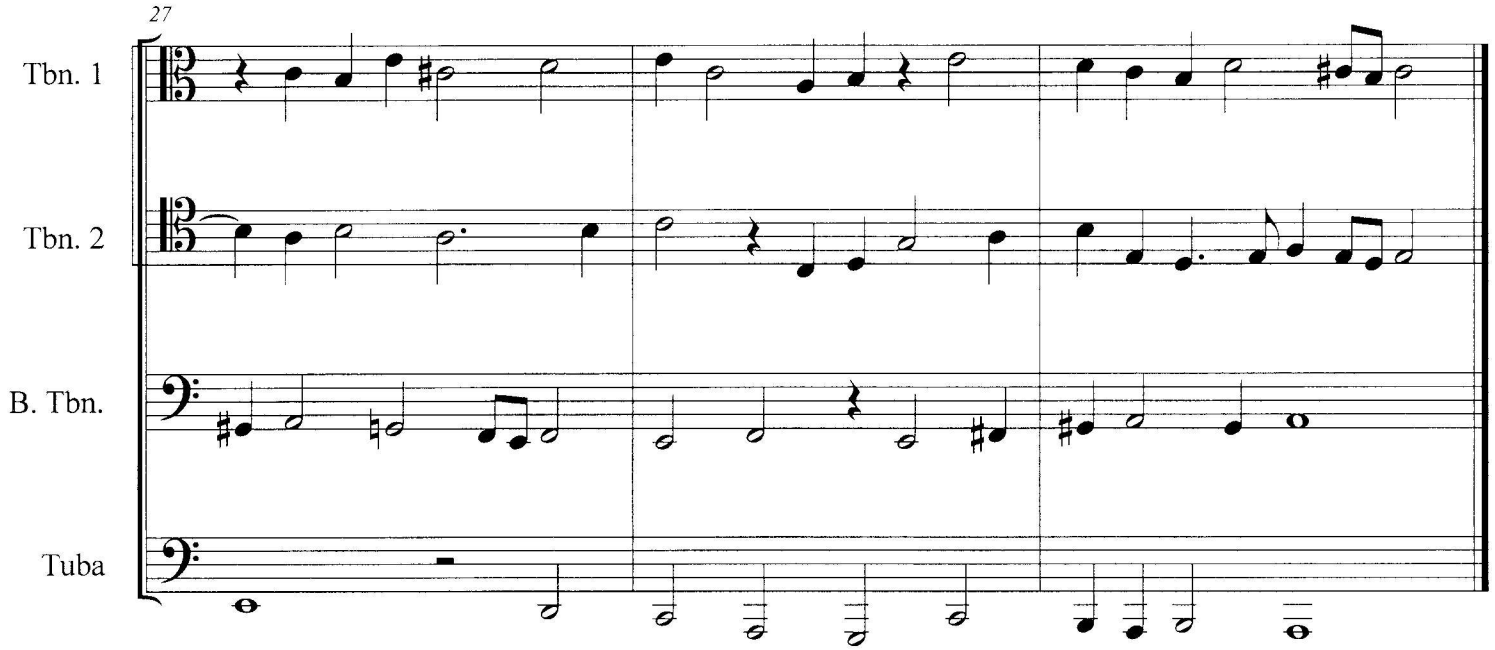

5
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
8
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
mf


17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

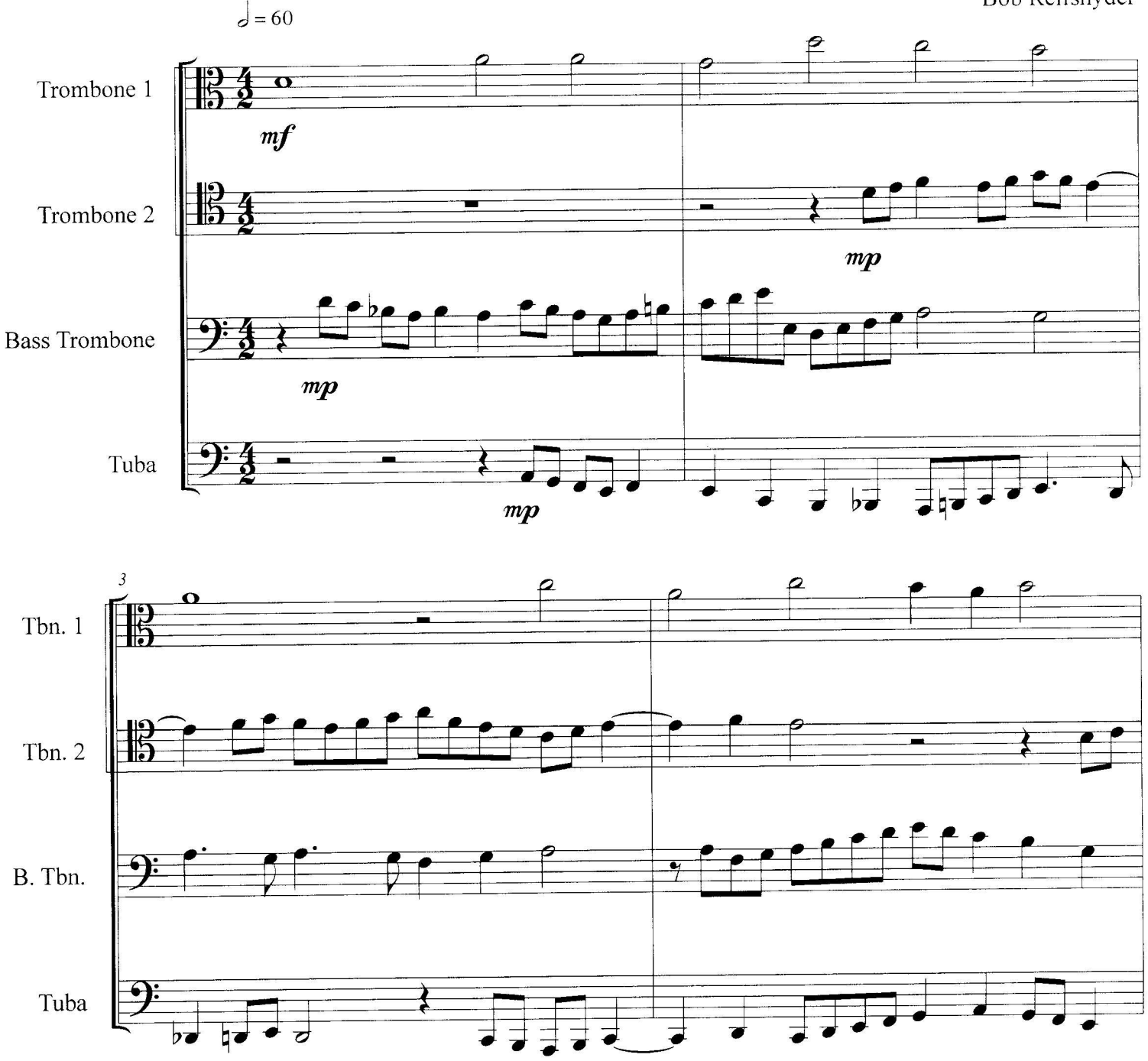
Score

"Mit Fried und Freud ich fahr dahin"

BWV76 (Part B)

Buxtehude

Bob Reifsnyder



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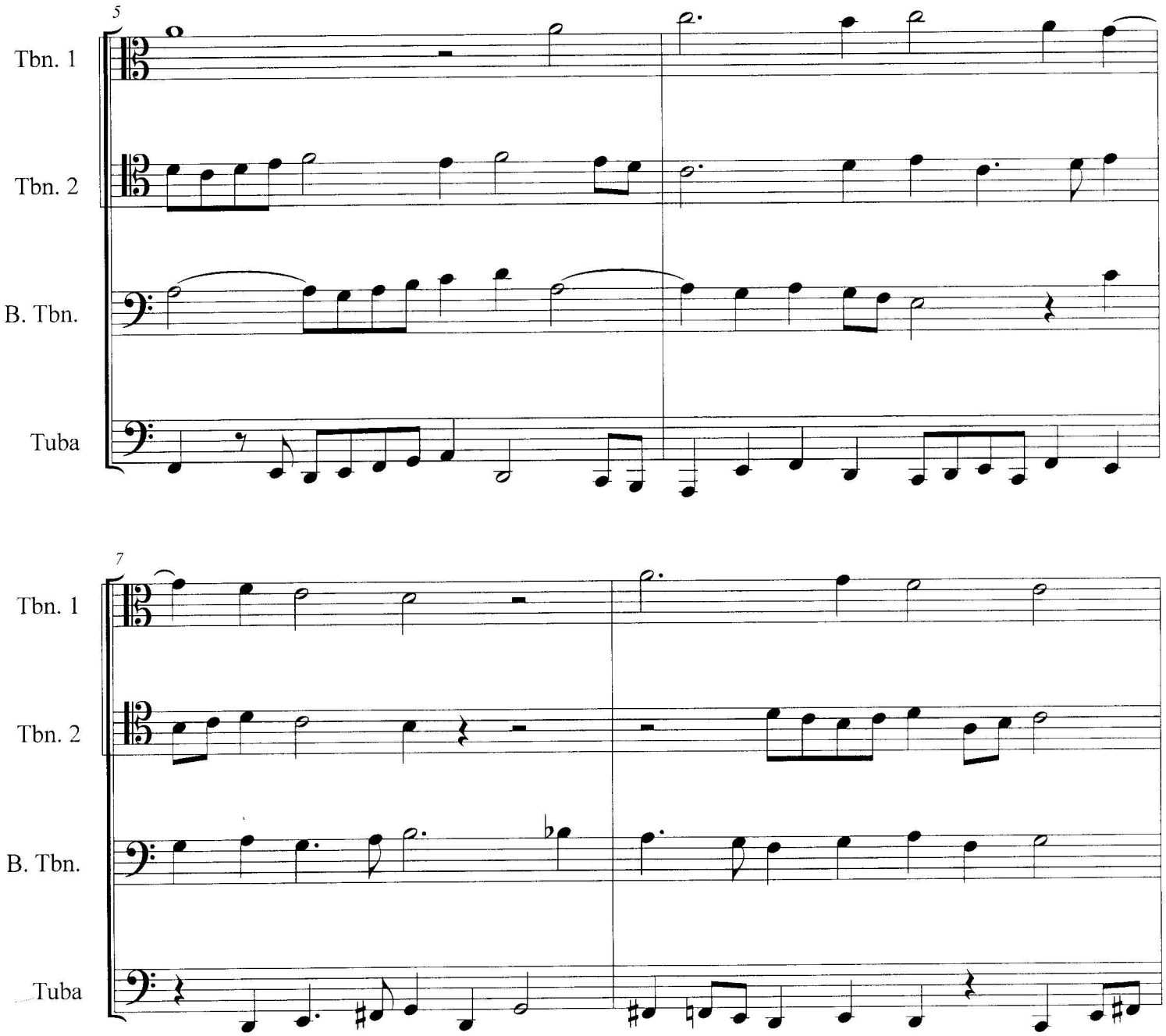
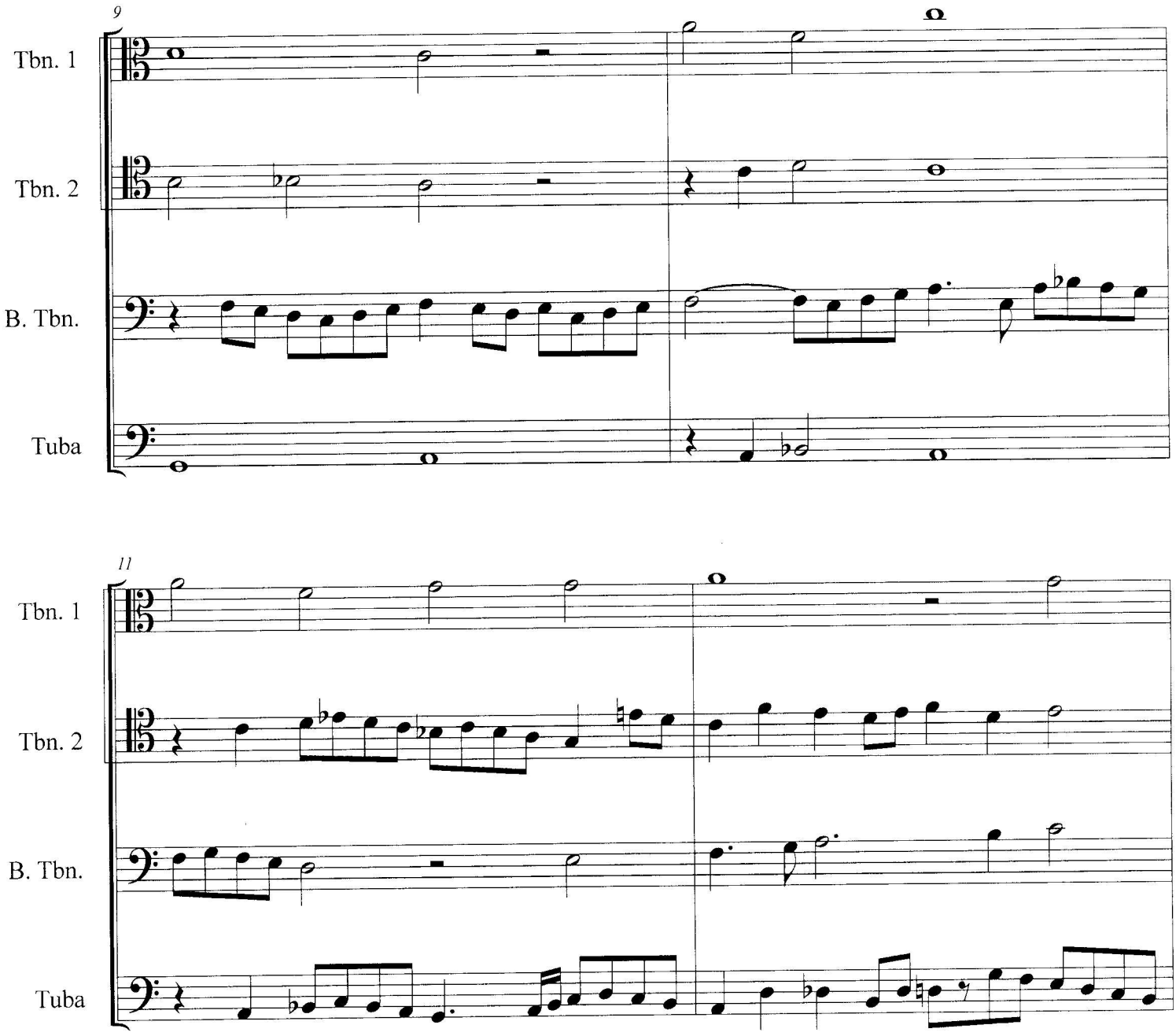
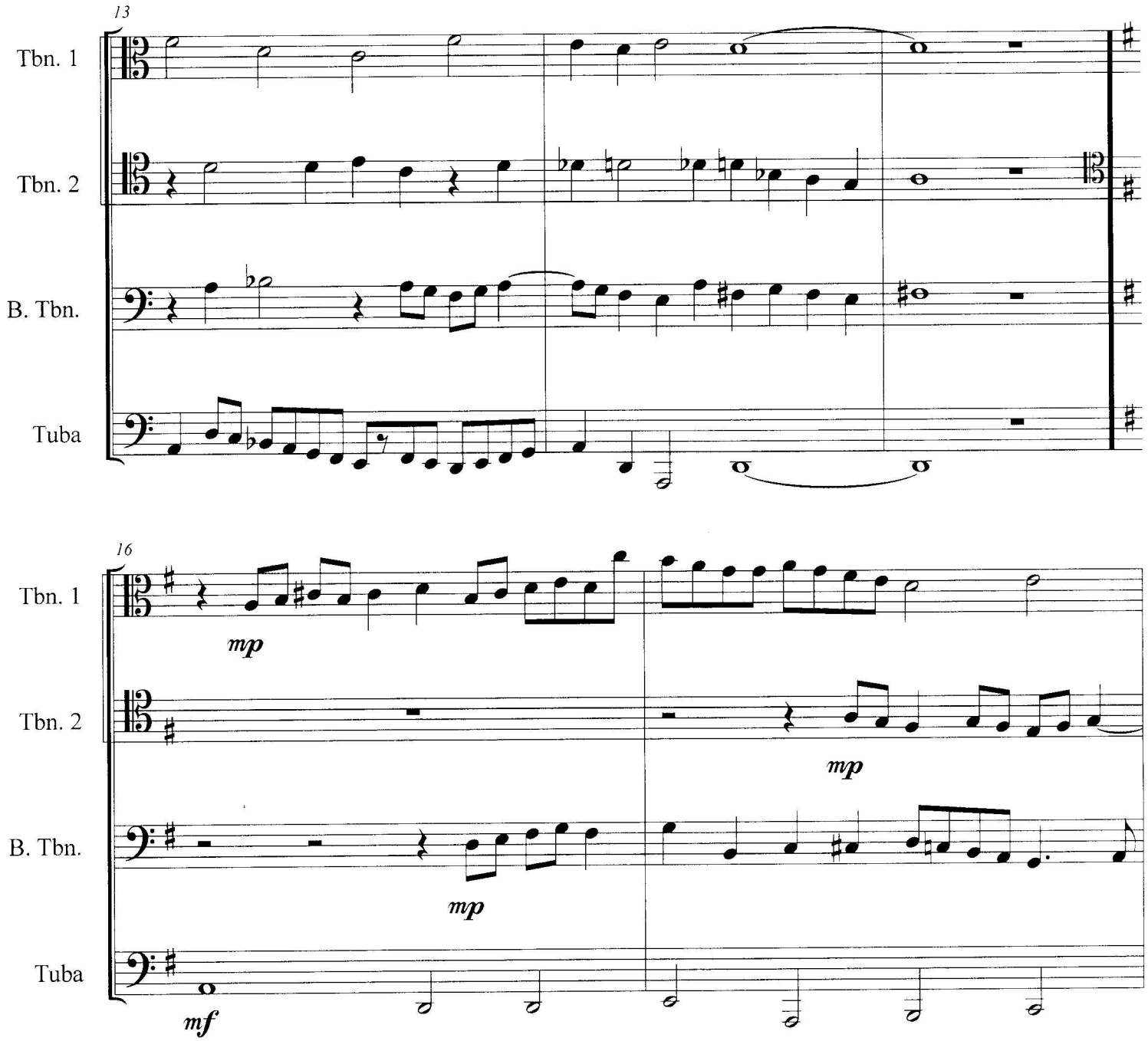
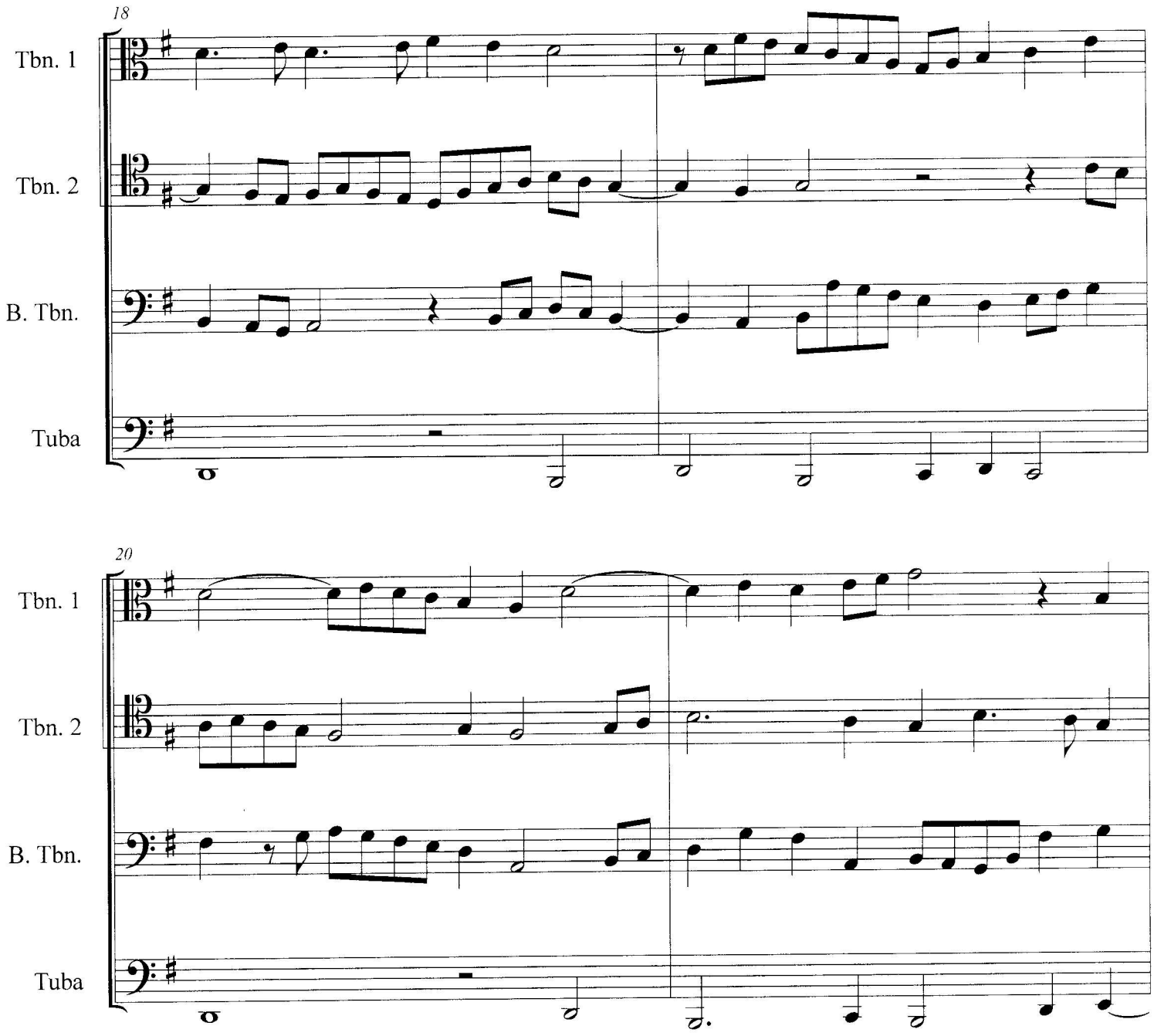
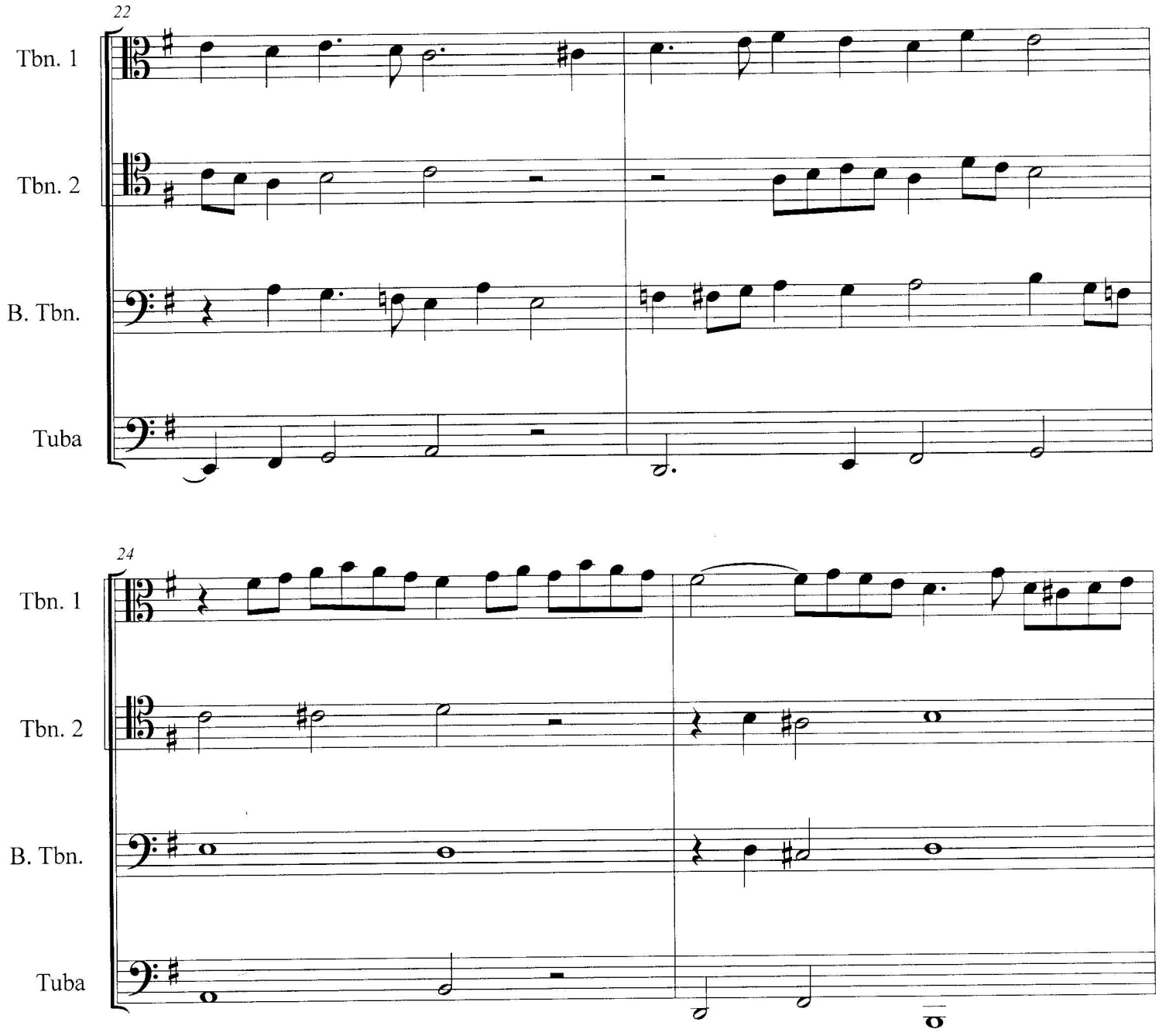
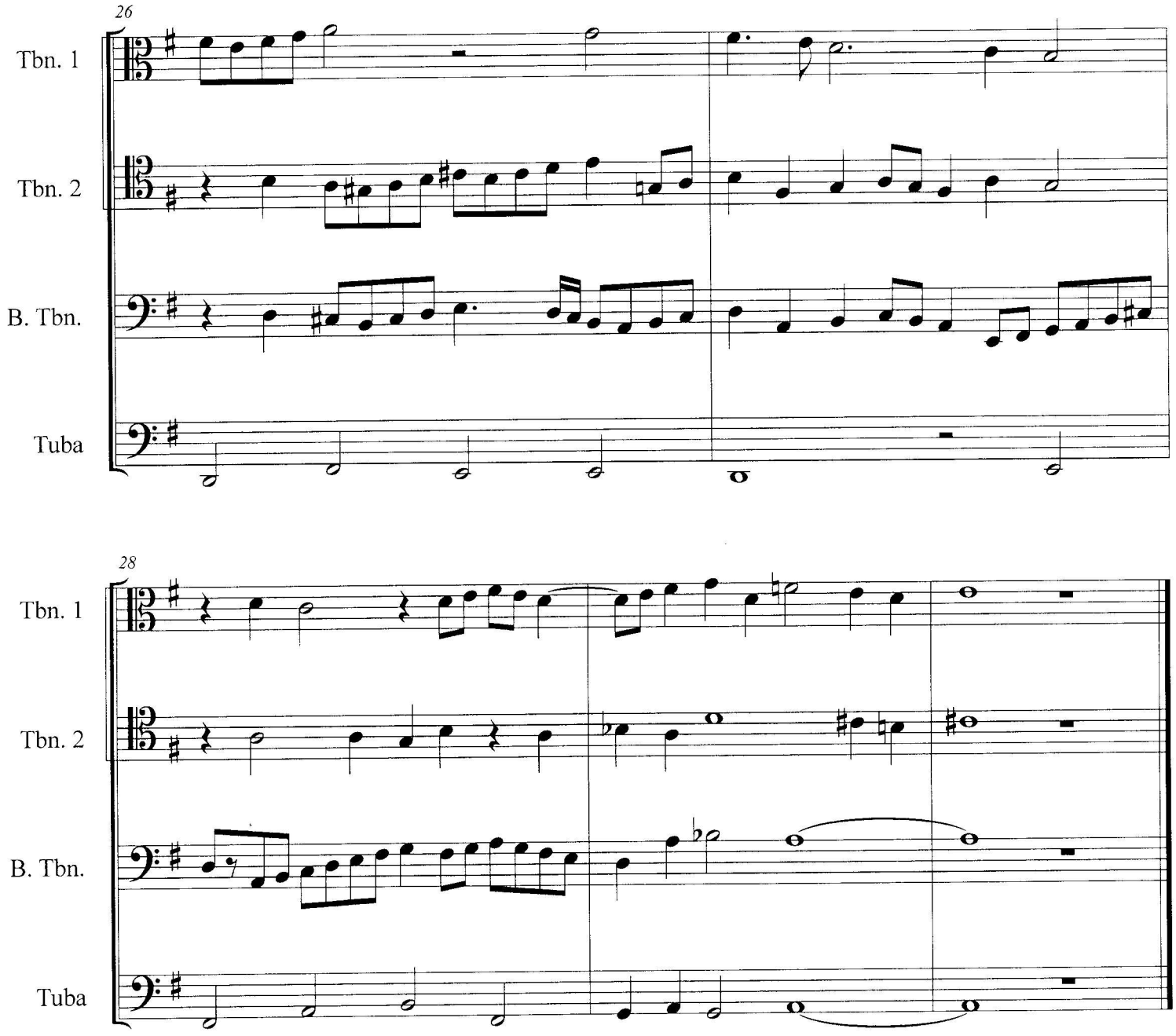

5
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
7
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


13
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
16
Tbn. 1
mp
Tbn. 2
mp
B. Tbn.
mp
Tuba
mf


18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
20
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
28
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

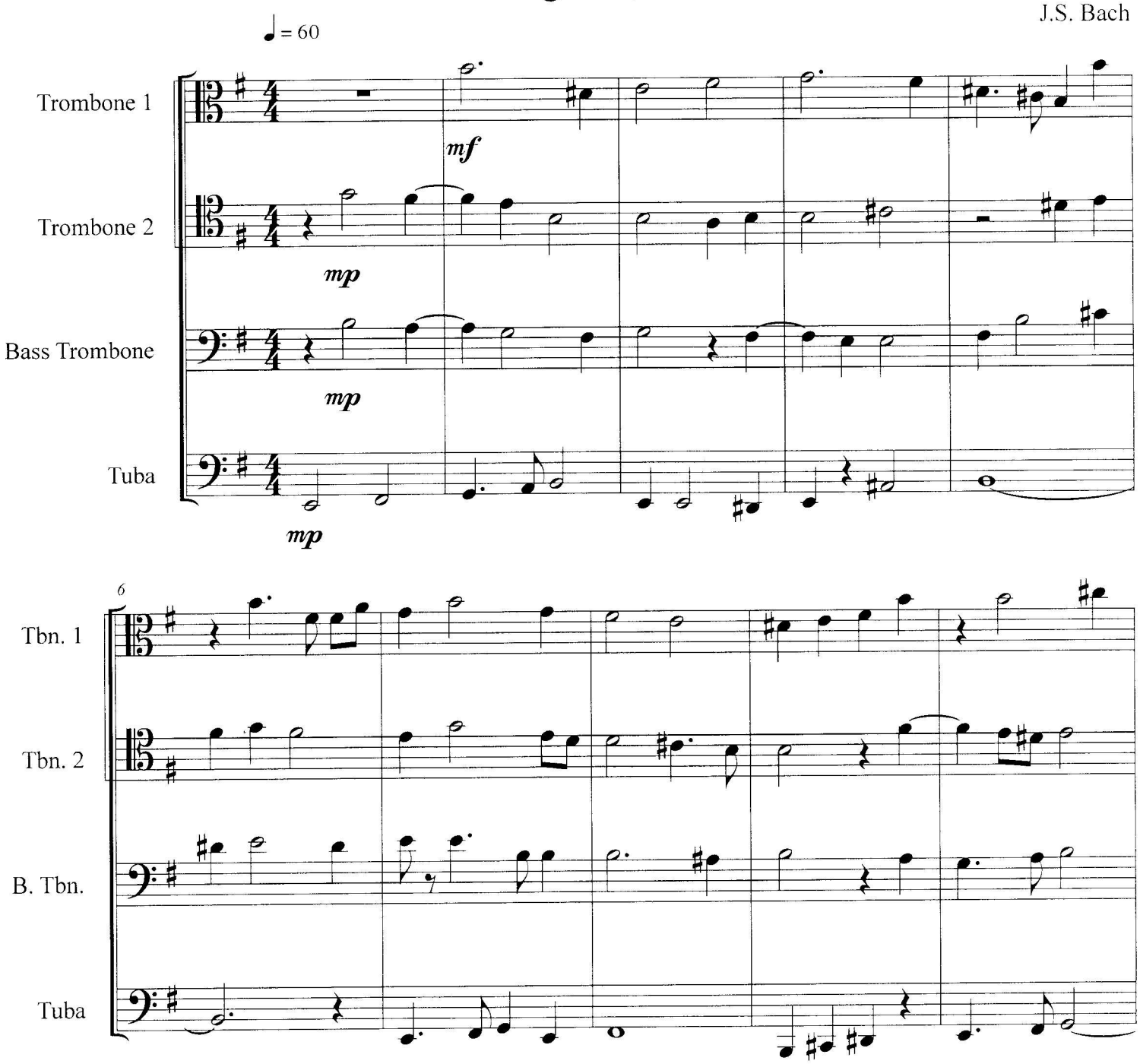
Score

"Mit Fried und Freud ich fahr dahin" (Part C)

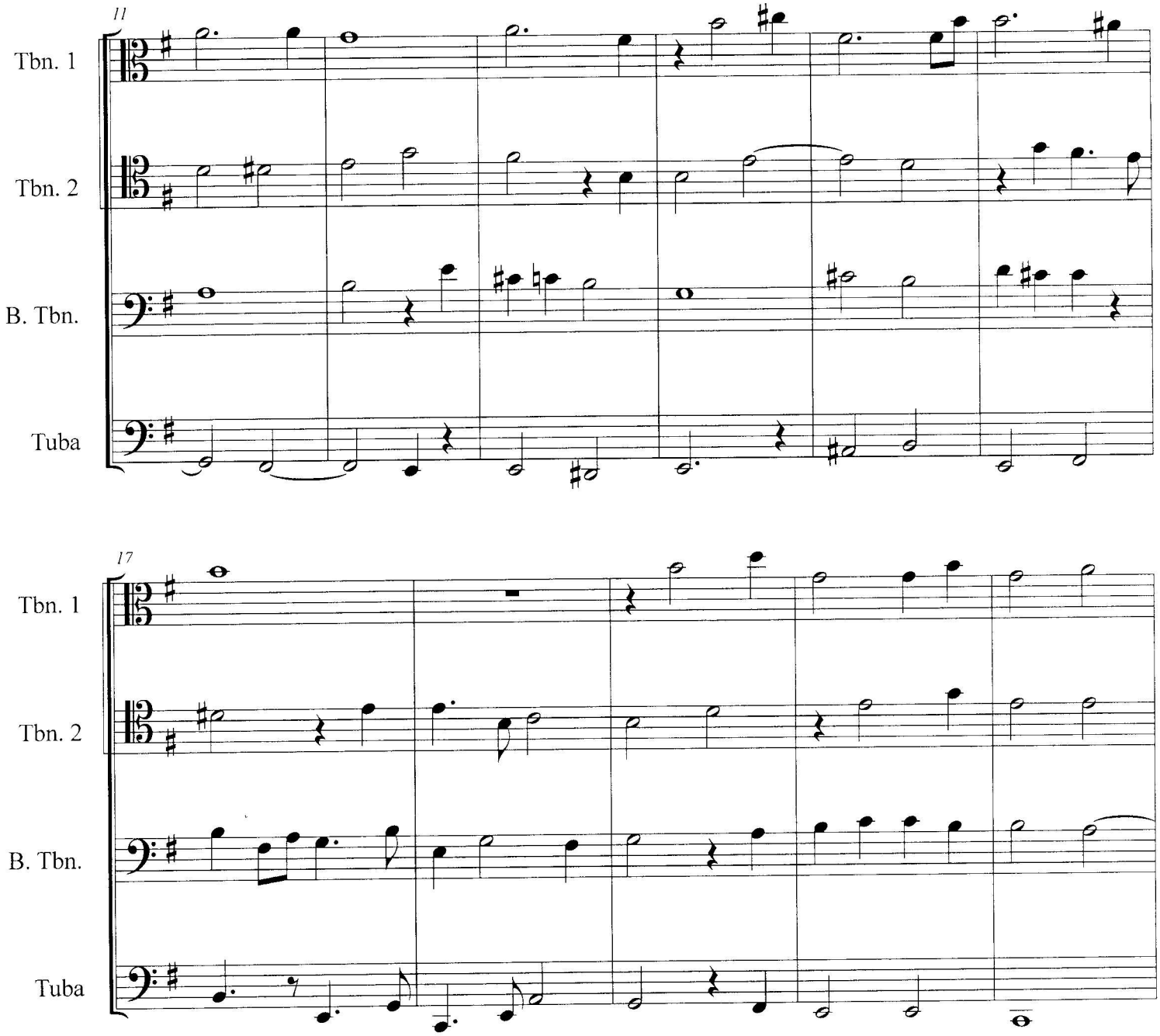
"Klaglied", BWV76

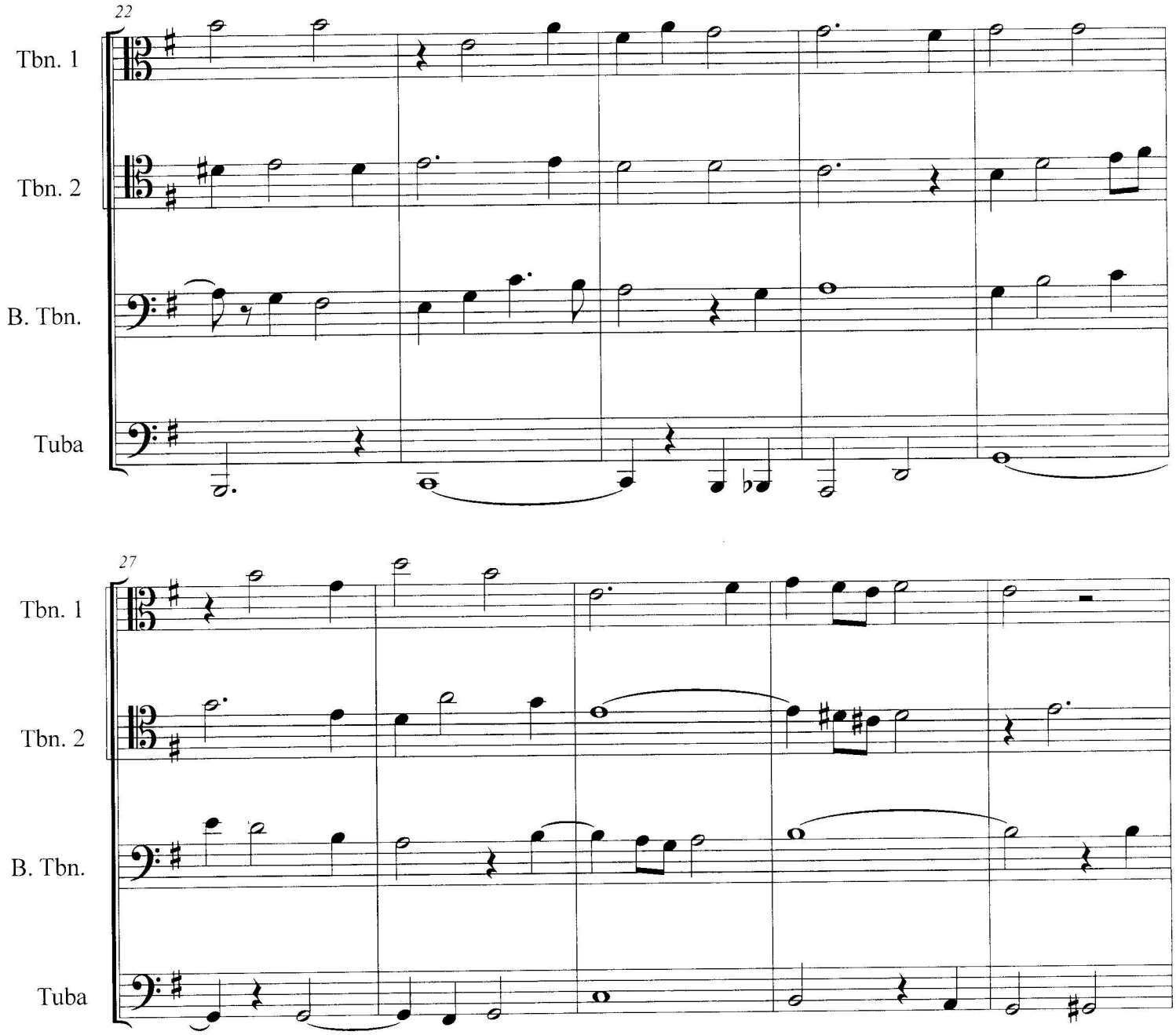
Buxtehude

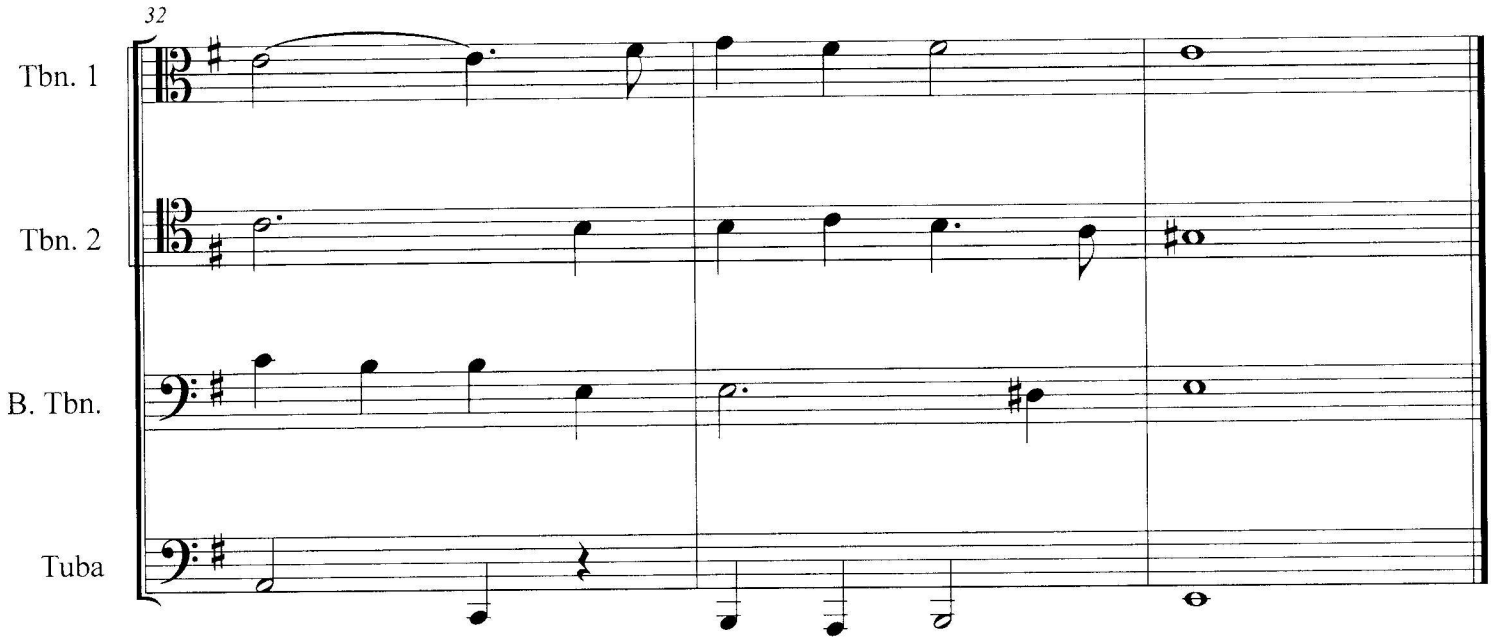
J.S. Bach



©


11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


32
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

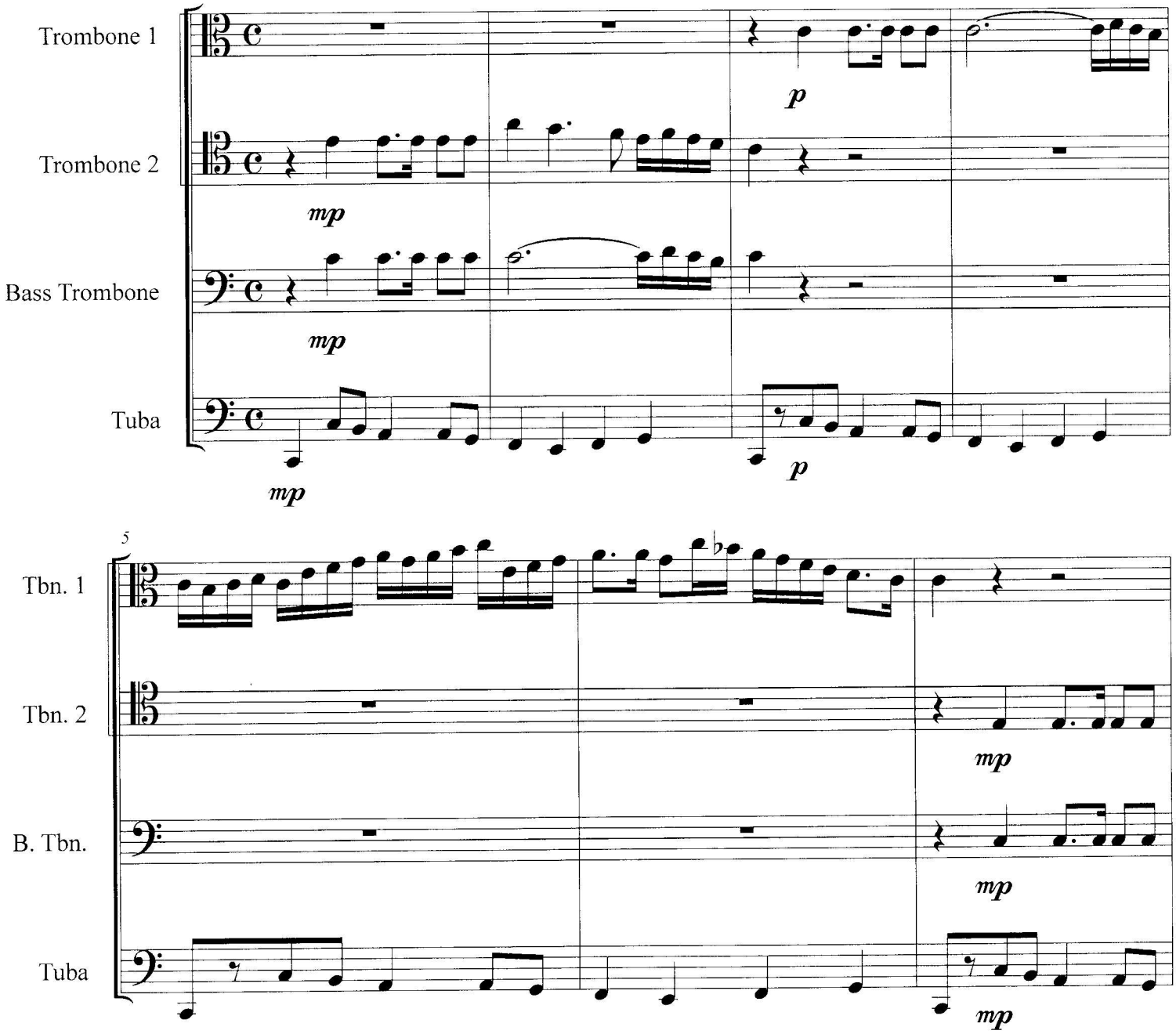
Score

"Quemadmodum Desiderat Cervus"

BuxWV92 (Ground Bass)

Buxtehude
Bob Reifsnyder

♩ = 80



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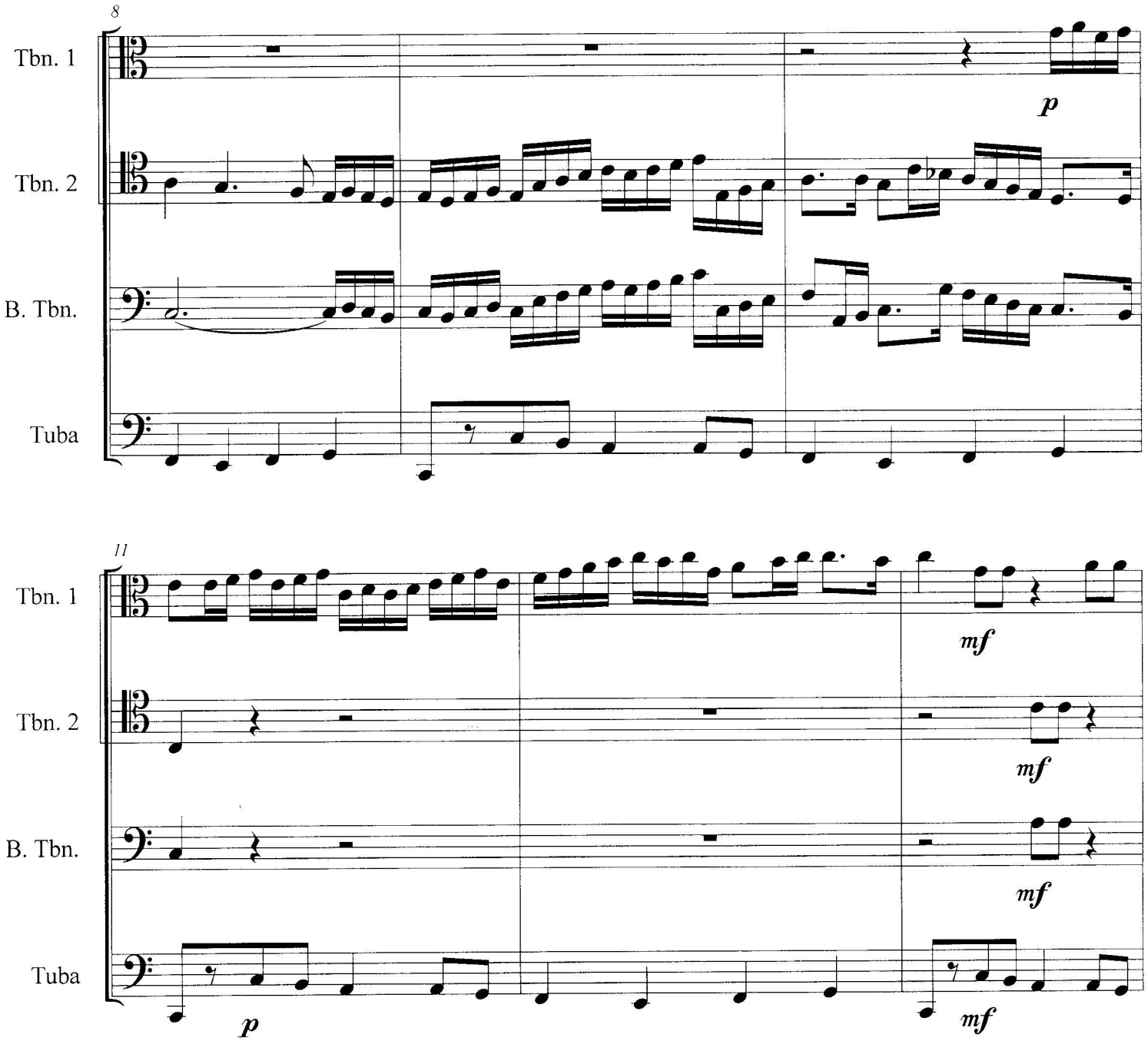
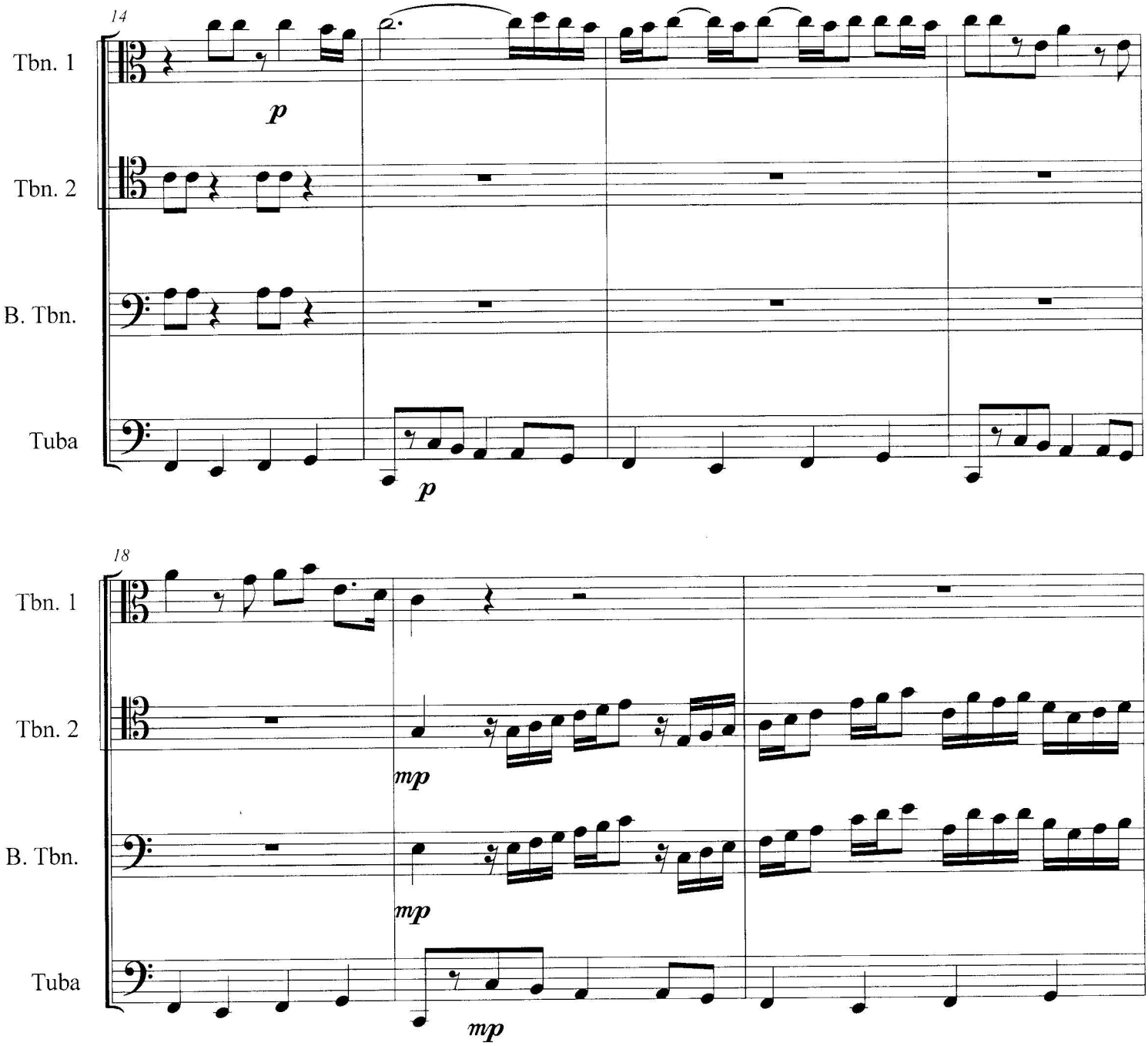
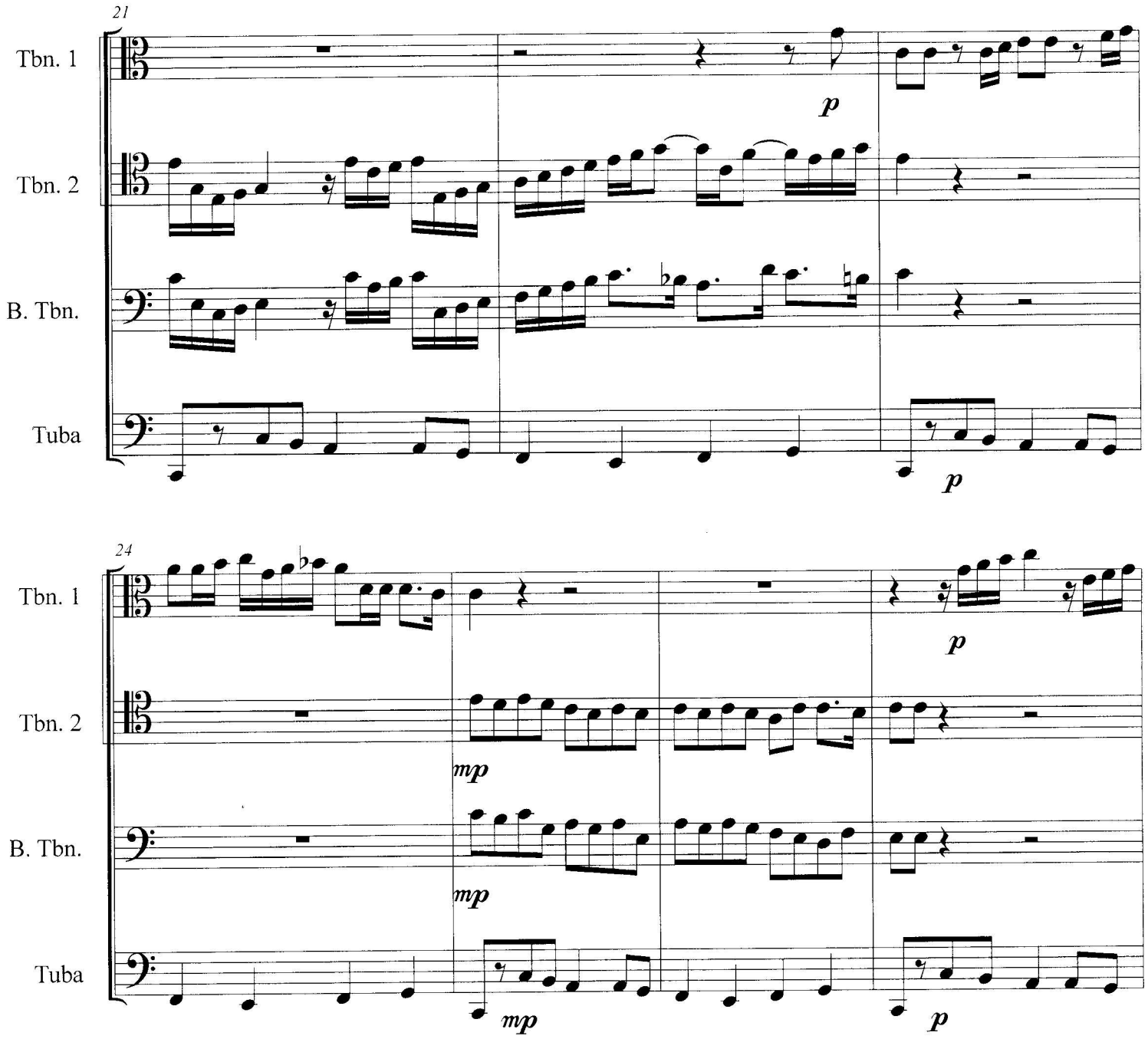
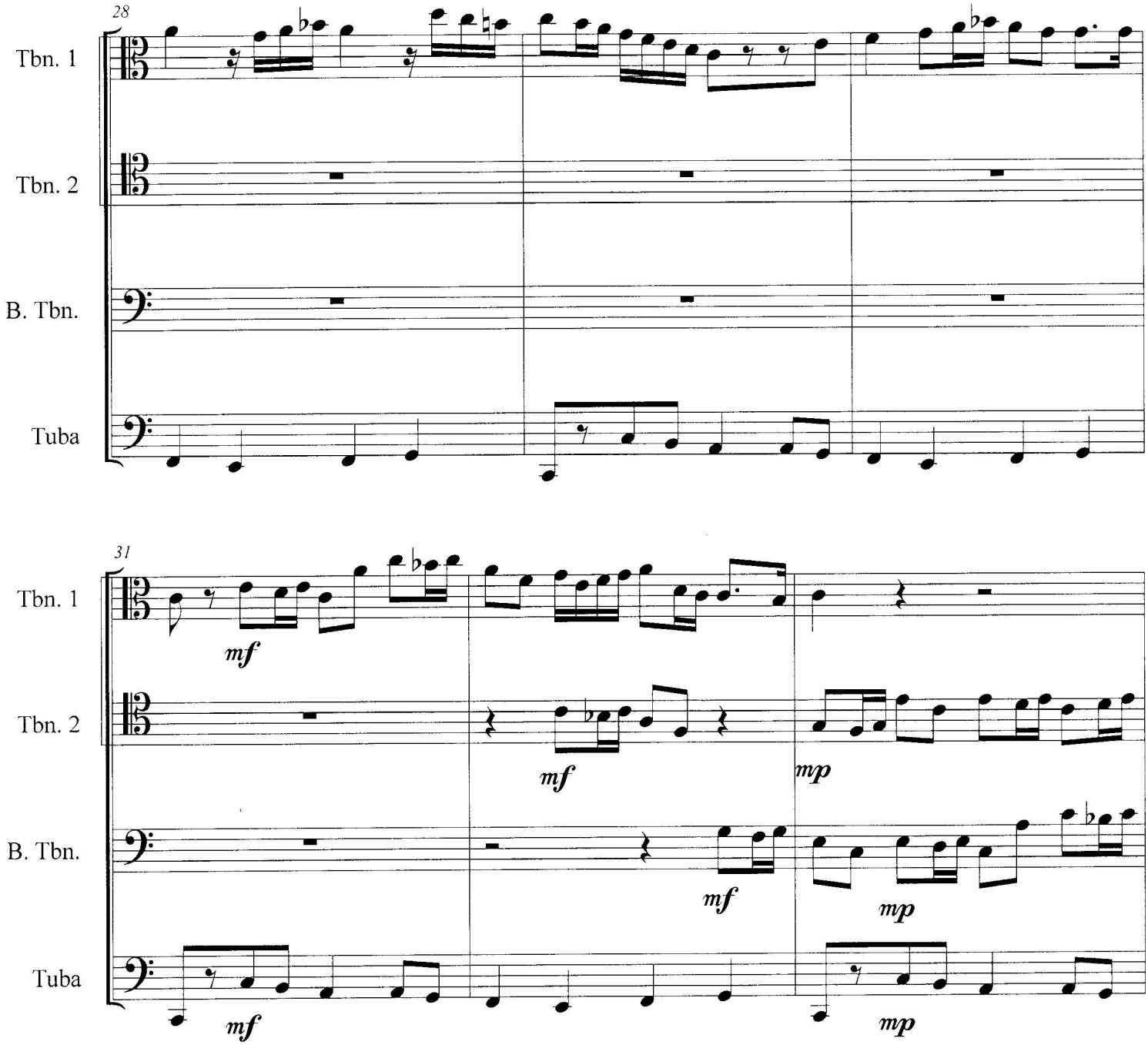
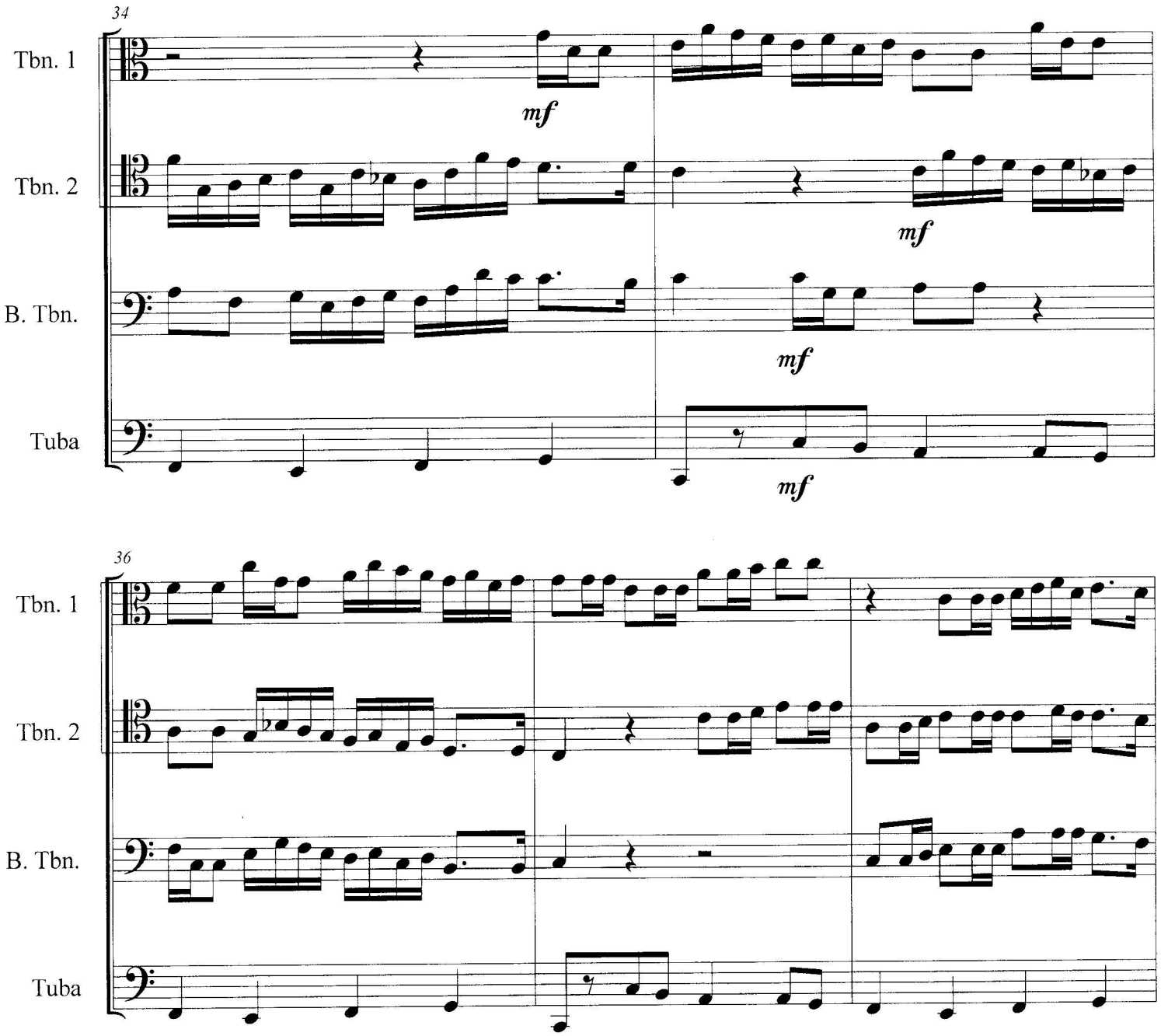
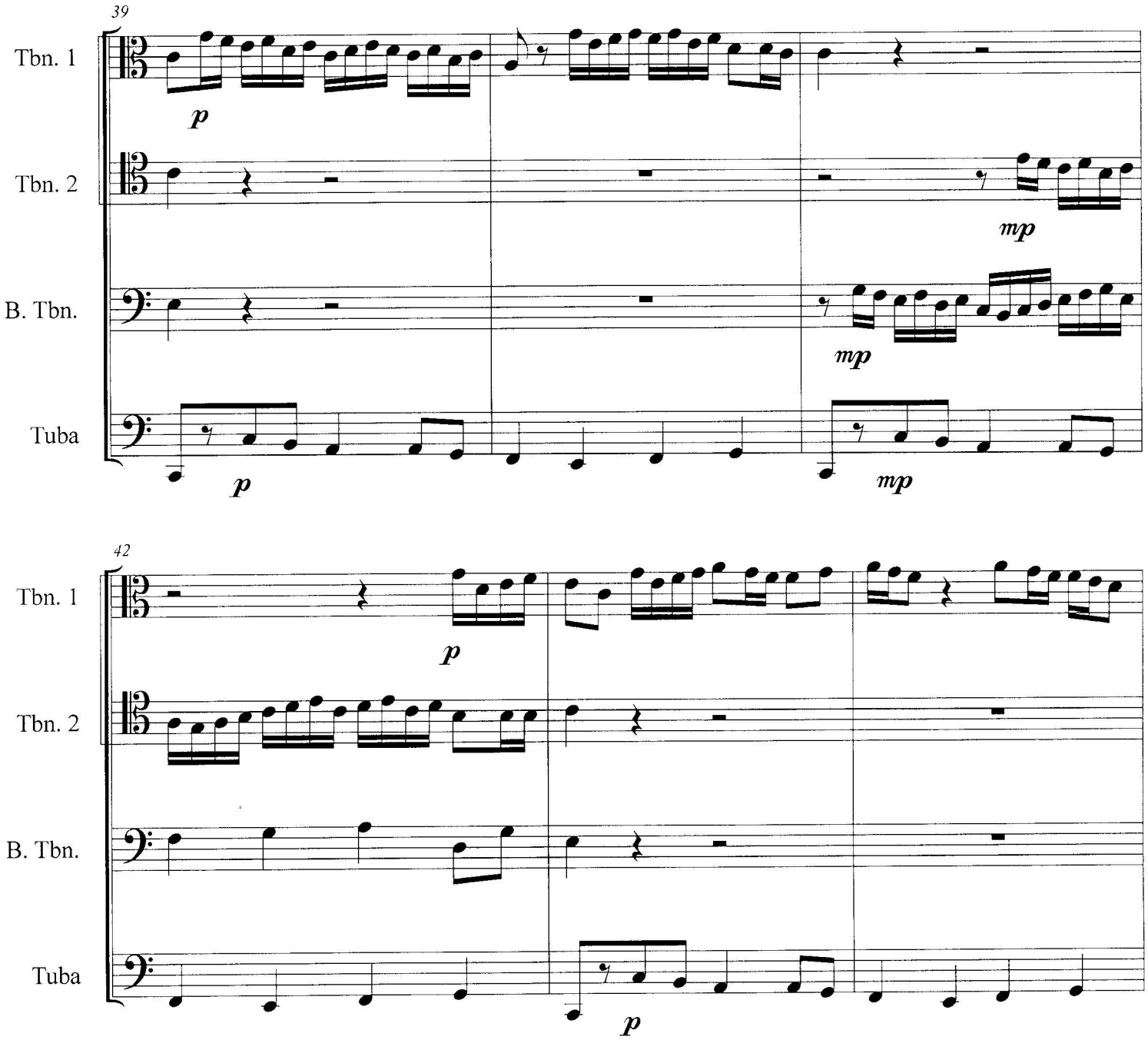

8
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
p
mf

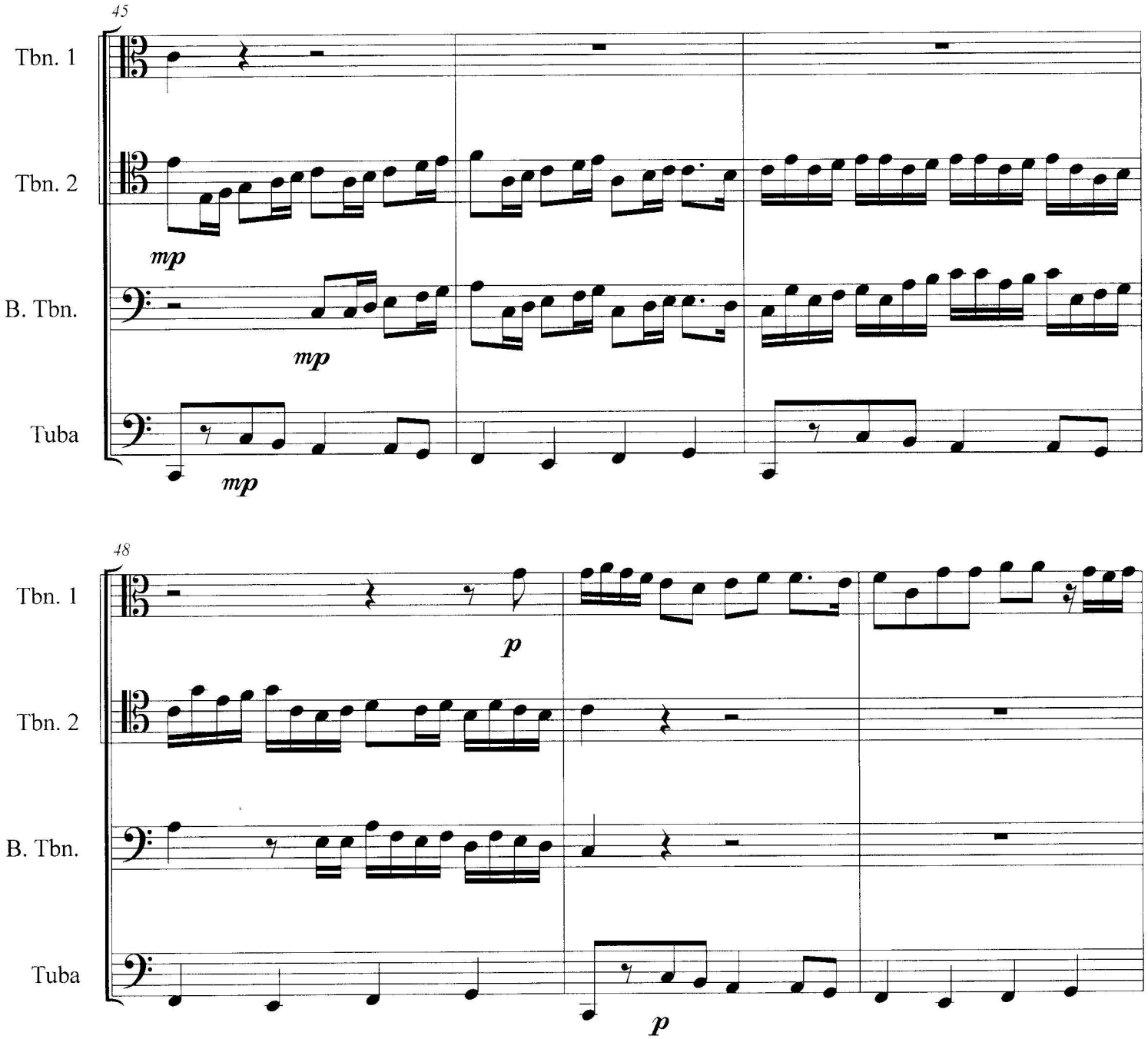

14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
18
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp

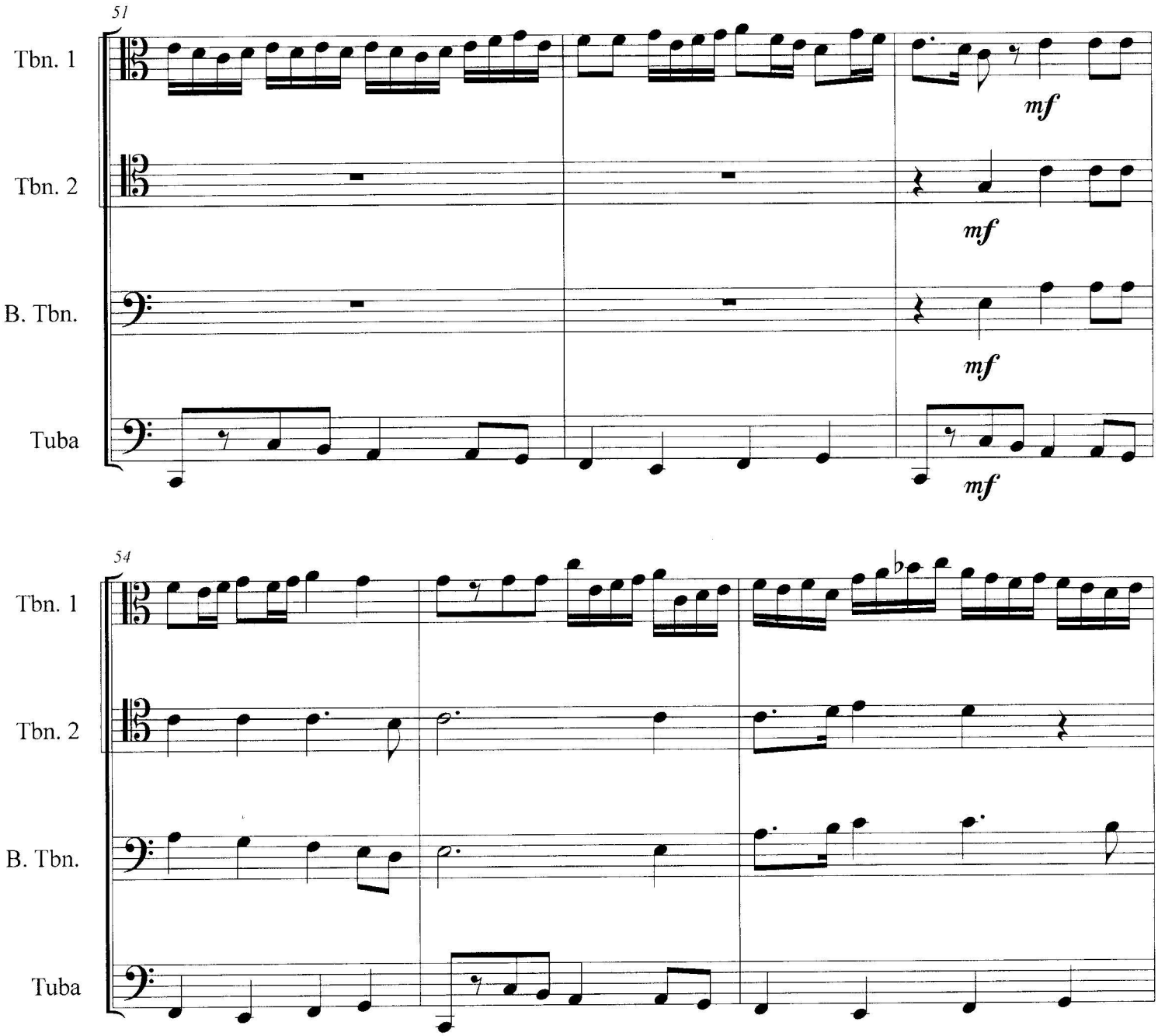

21
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
p
24
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
mp
mp
p

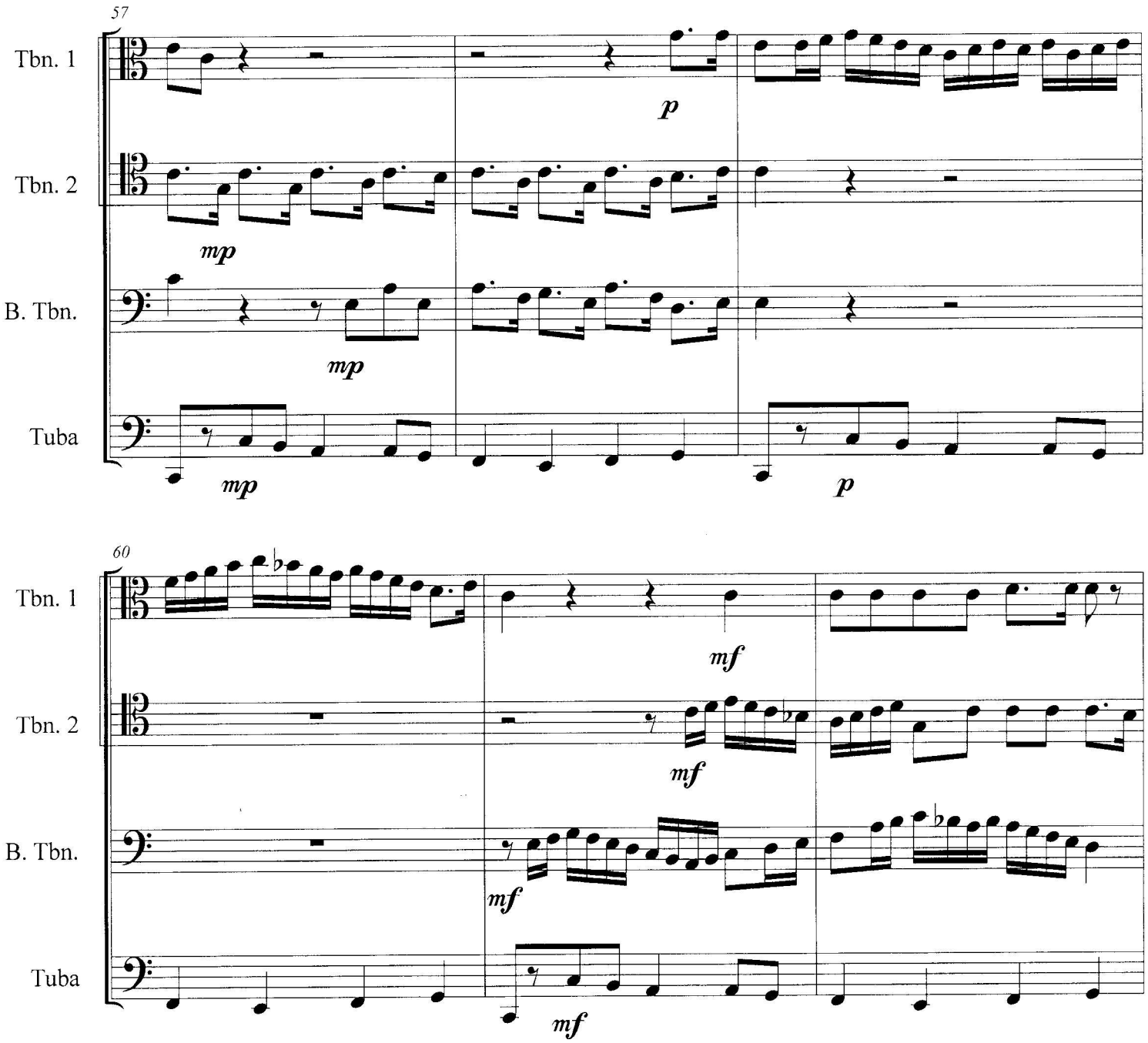

28
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
31
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mp
mf
mp
mf
mp

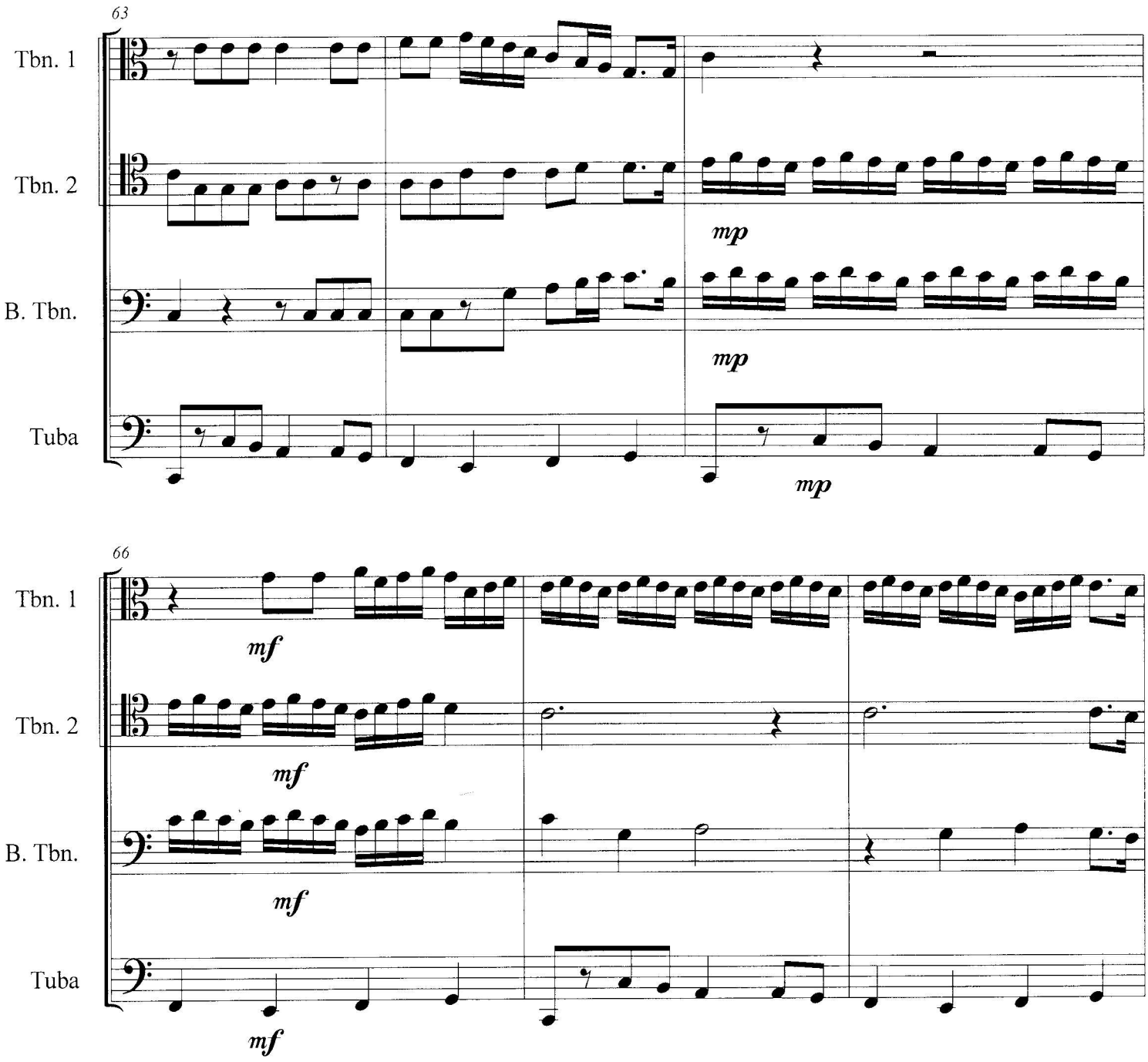

34
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
36
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

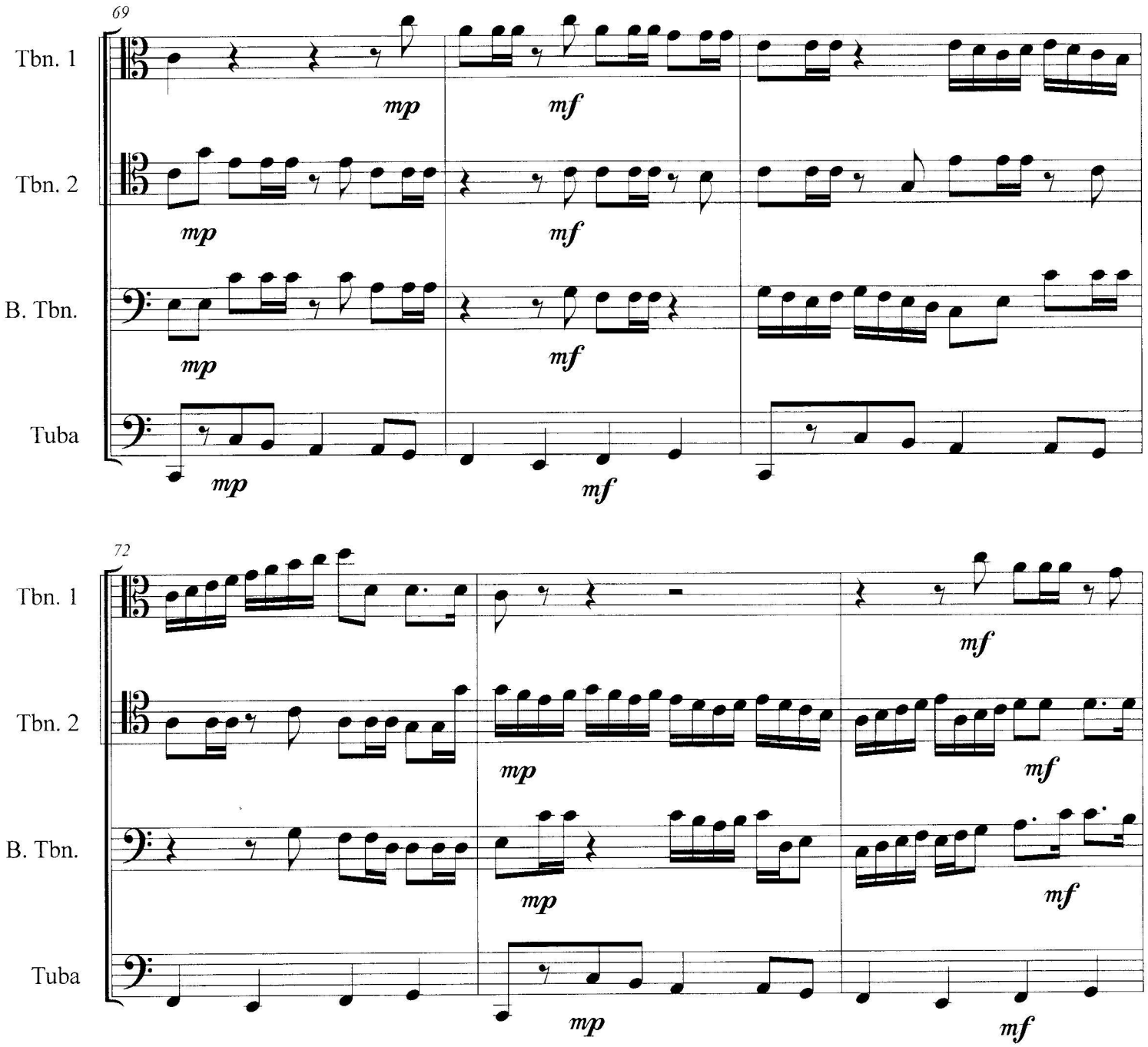

39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
42

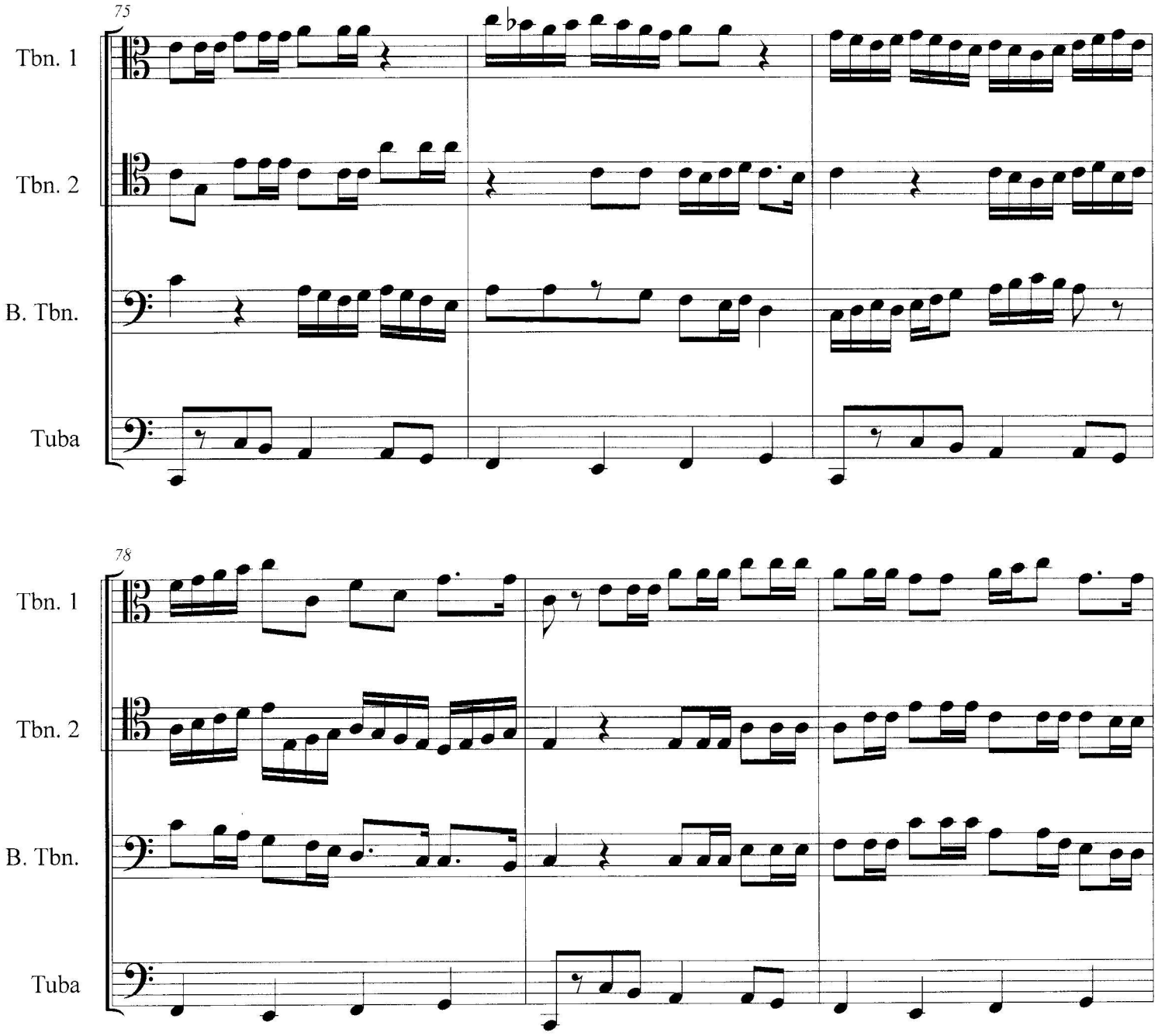

45
Tbn. 1
Tbn. 2
mp
B. Tbn.
mp
Tuba
mp
48
Tbn. 1
p
Tbn. 2
B. Tbn.
Tuba
p

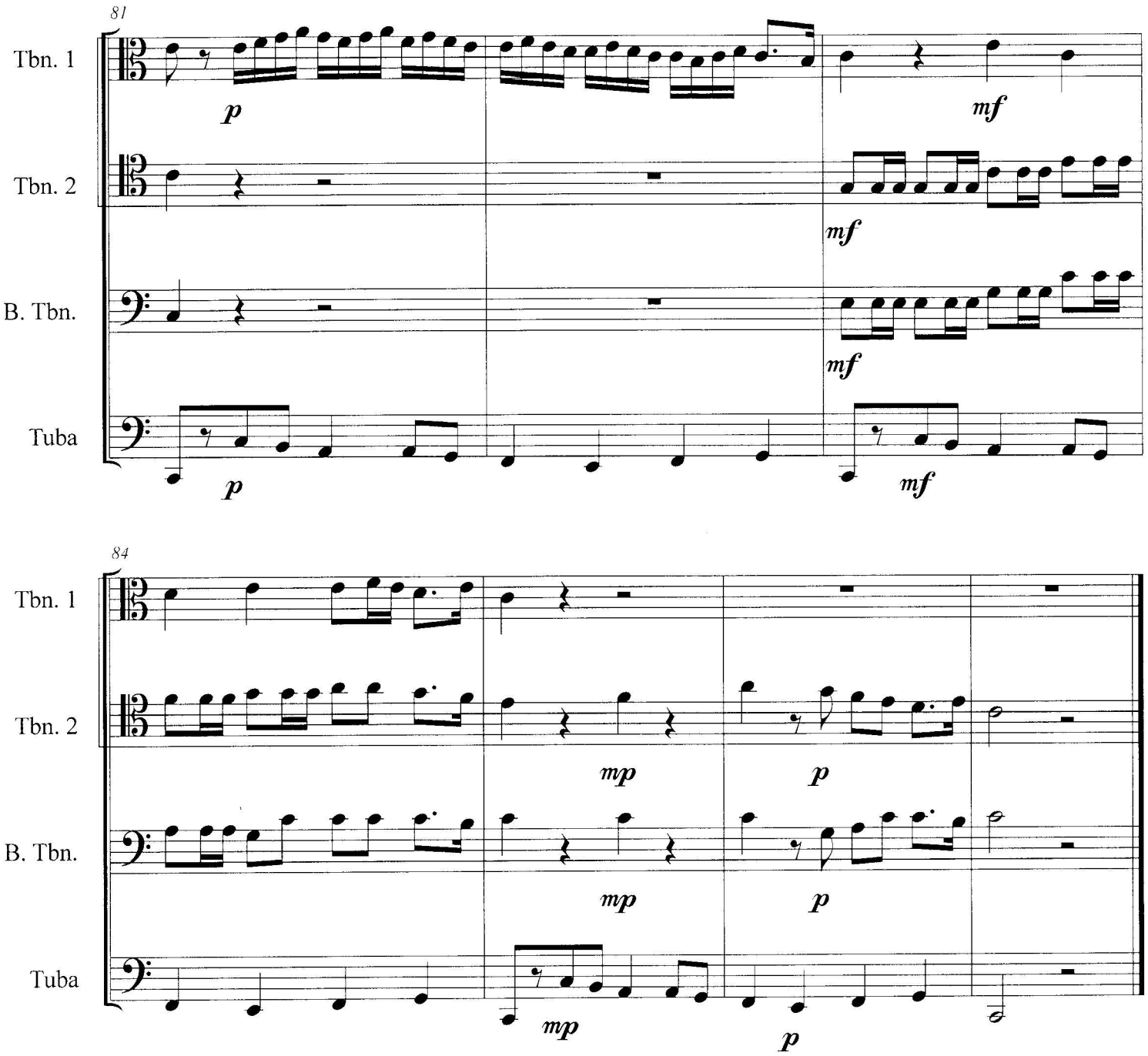

51
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
54
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


57
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mp
mp
mp
p
60
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


63
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mp
66
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


69
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
72
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf


75
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
78
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


81
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
p
mf
mf
mf
p
mf
84
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
mp
p
mp
p

Score

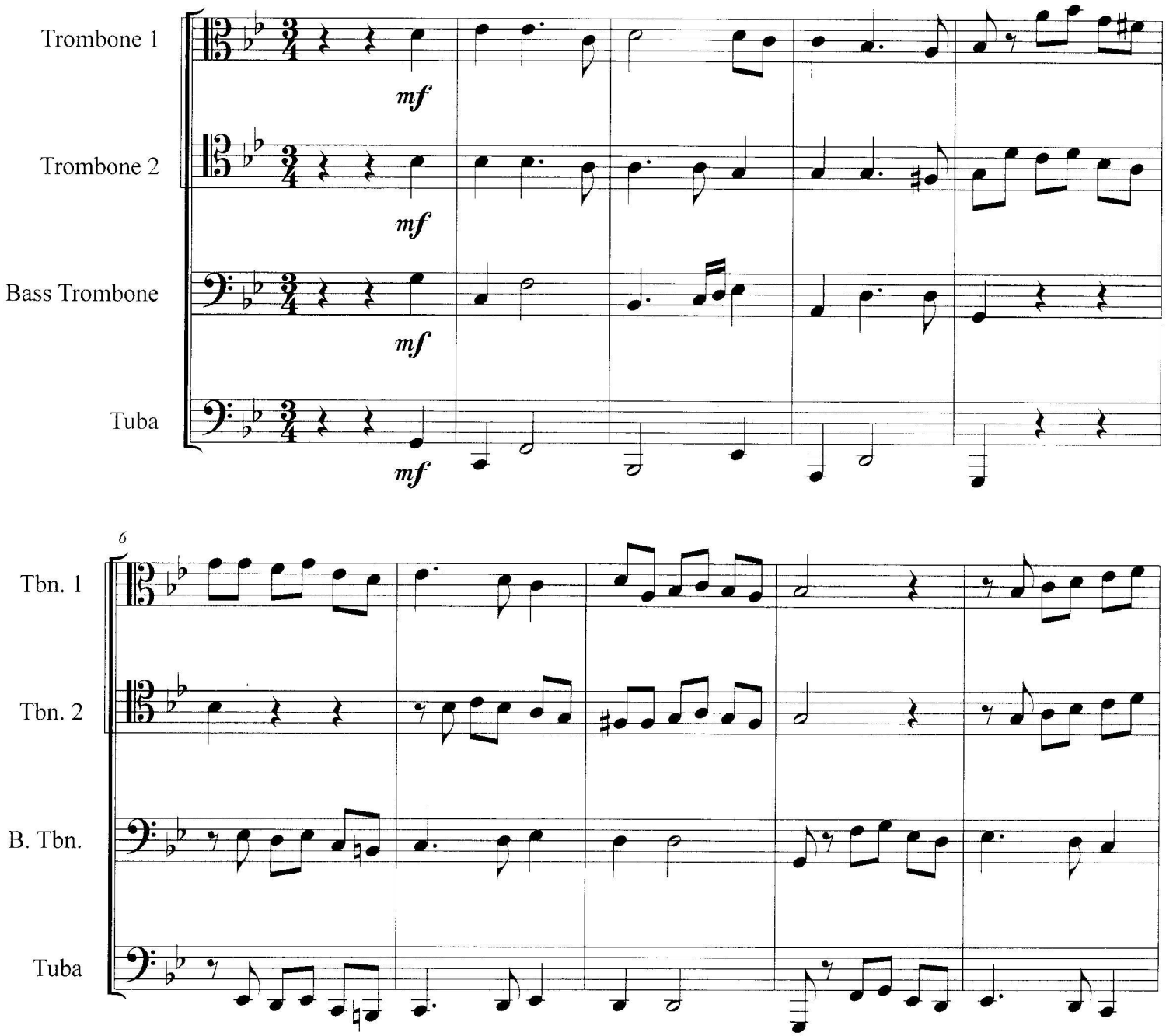
"Wie soll ich dich empfangen"

BuxWV109

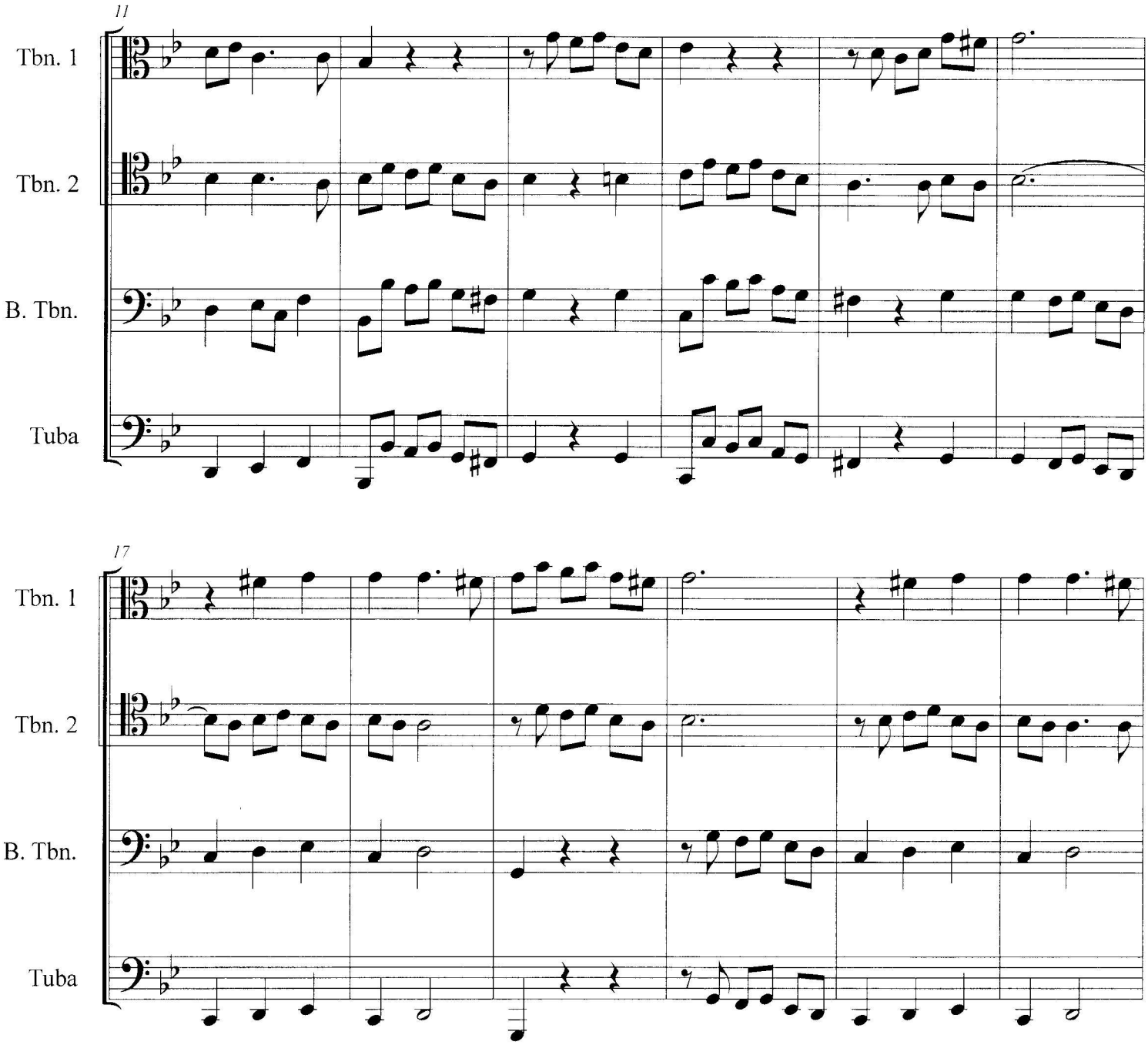
J.S. Bach

Bob Reifsnyder

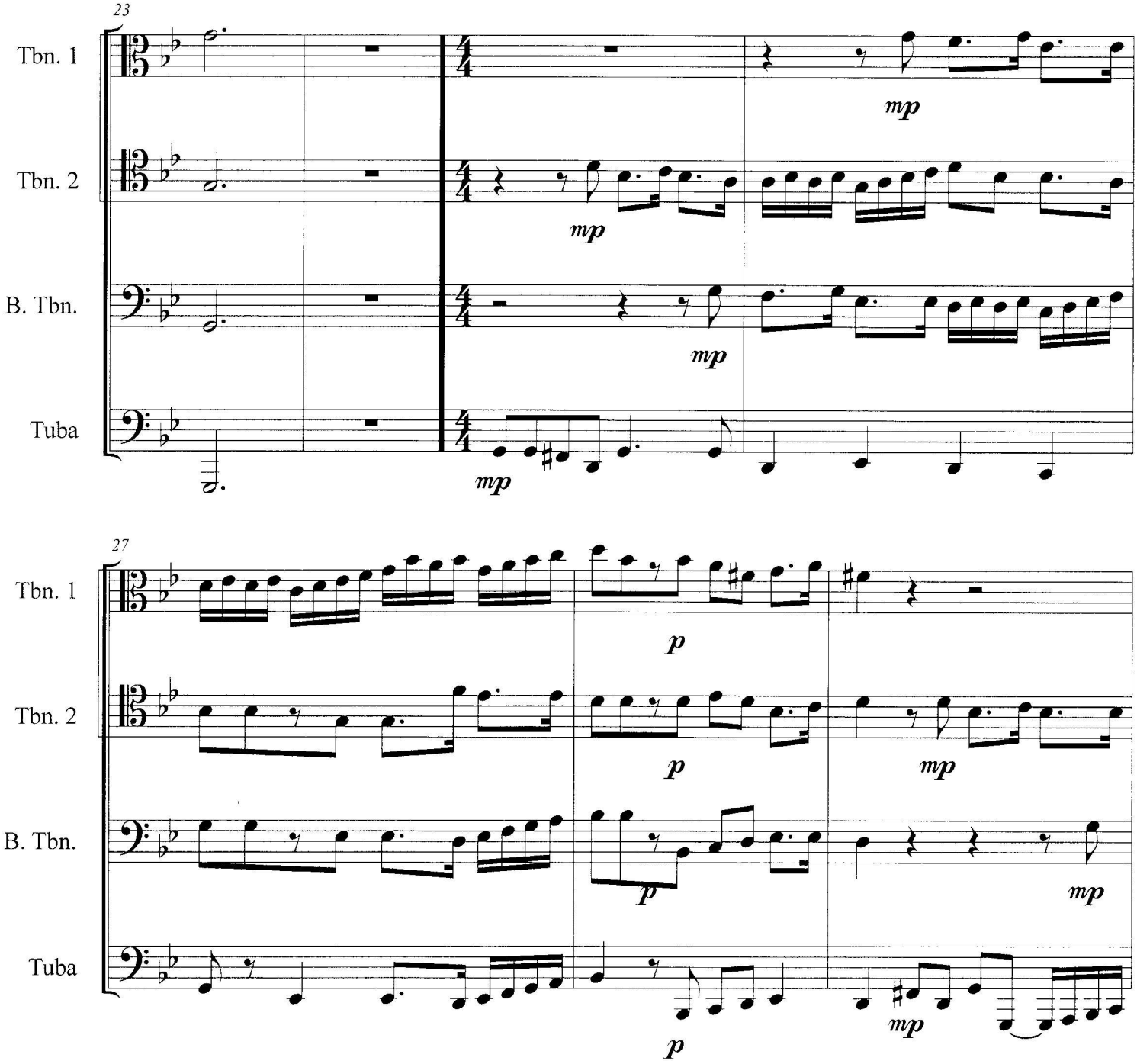
Sonata ♩. = 50

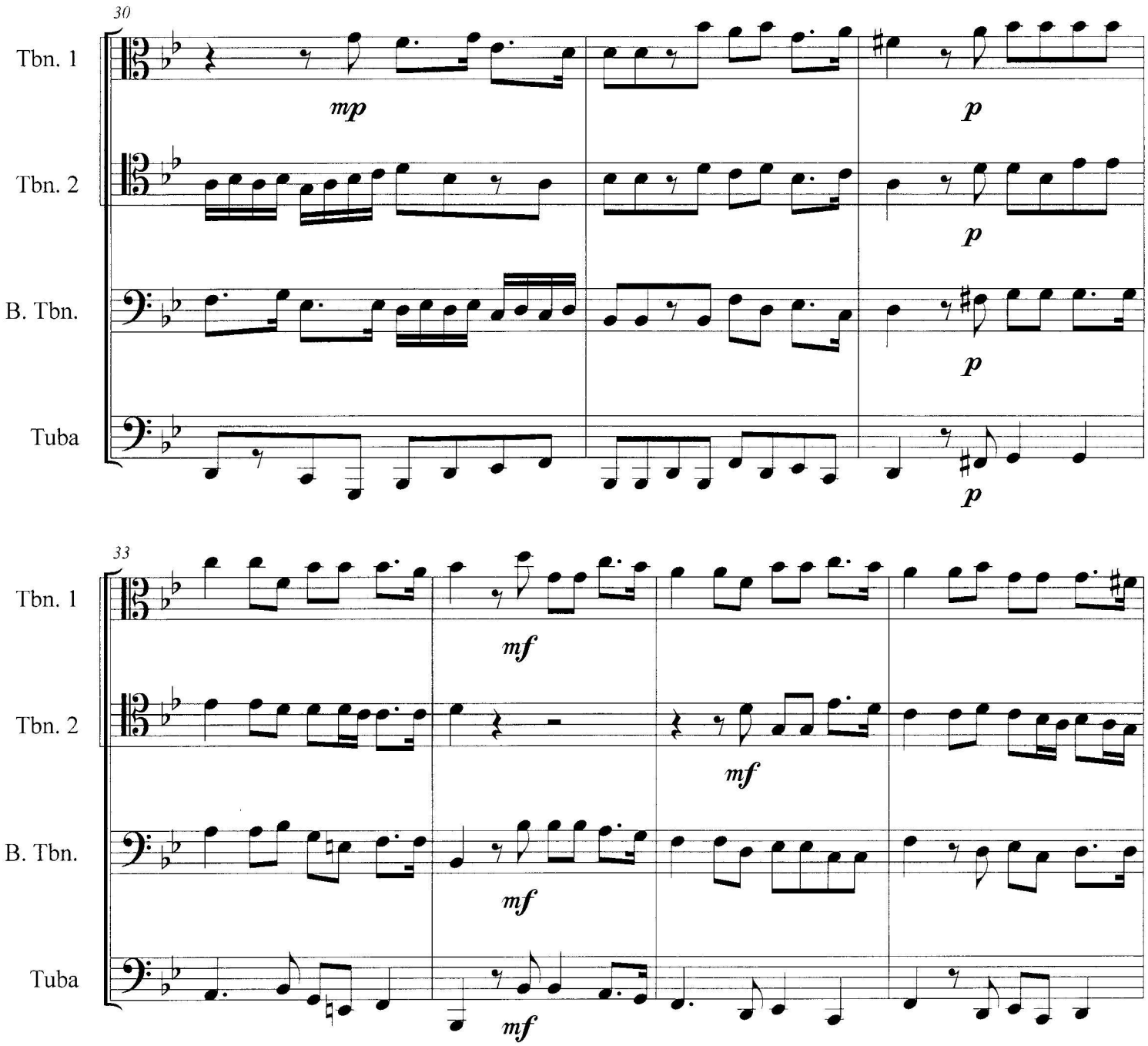


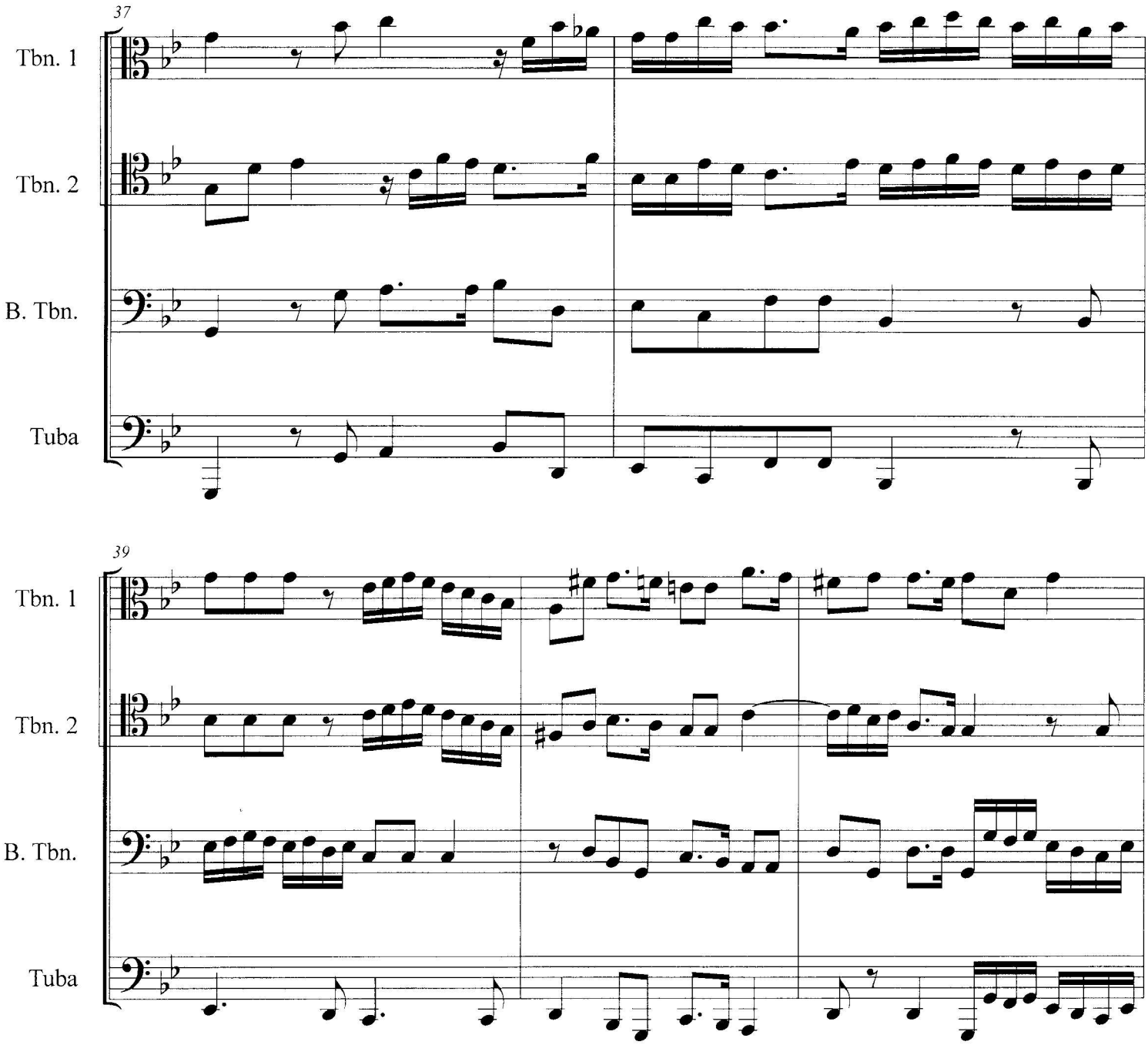
©

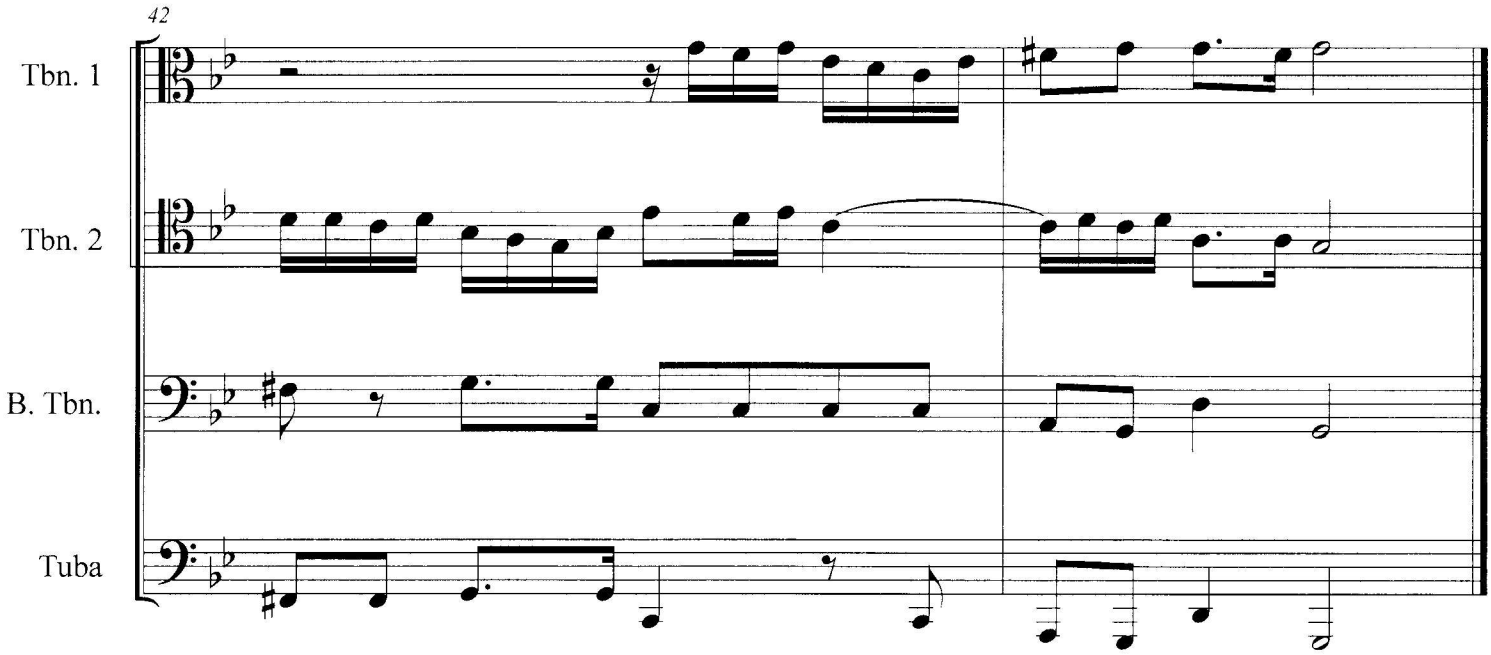

11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

♩=70 **Andante**




30
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
p
33
mf


37
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
39
Tbn. 1
Tbn. 2
B. Tbn.
Tuba


42
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

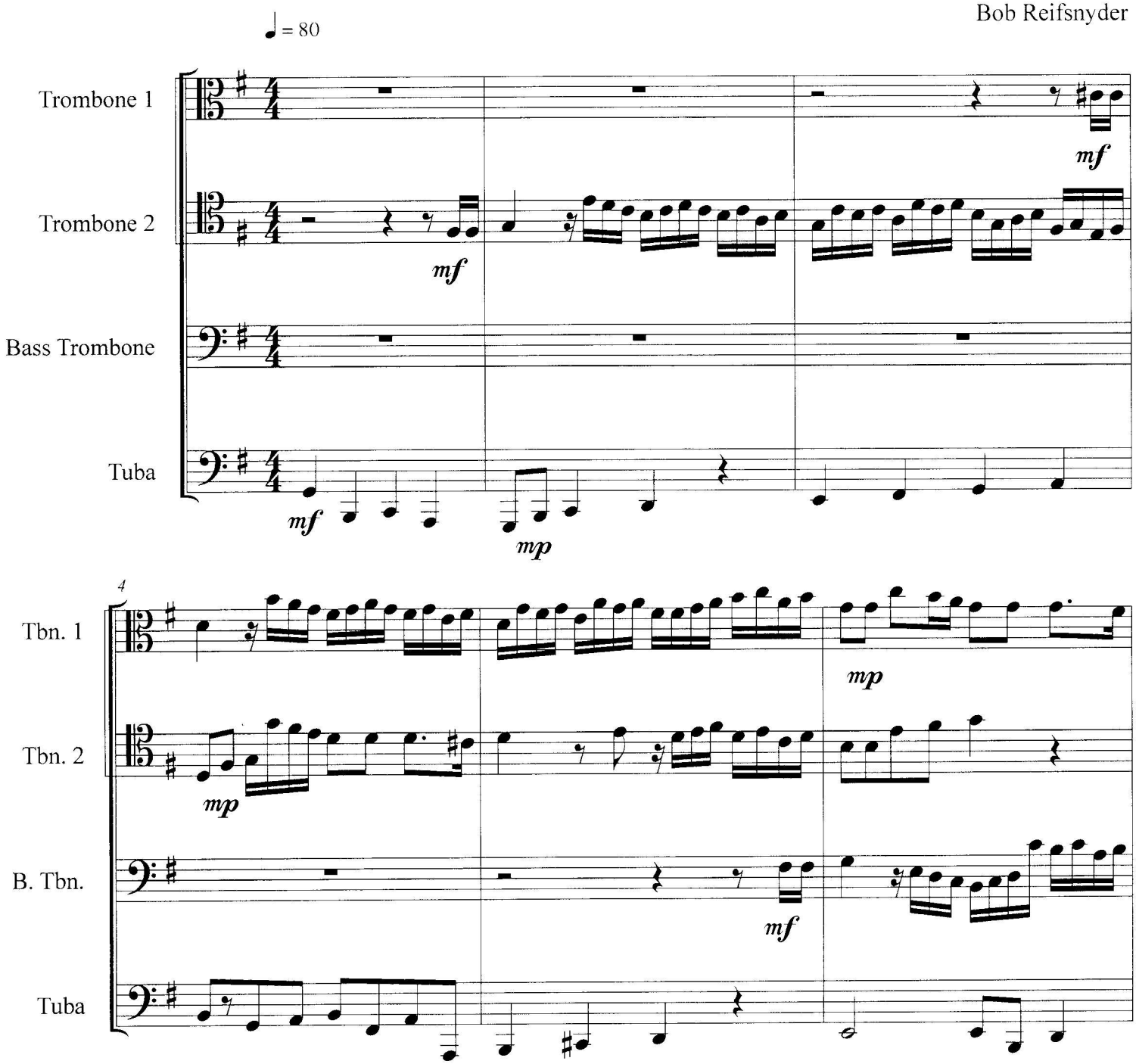
Score

Sonata a 4 (Part A)

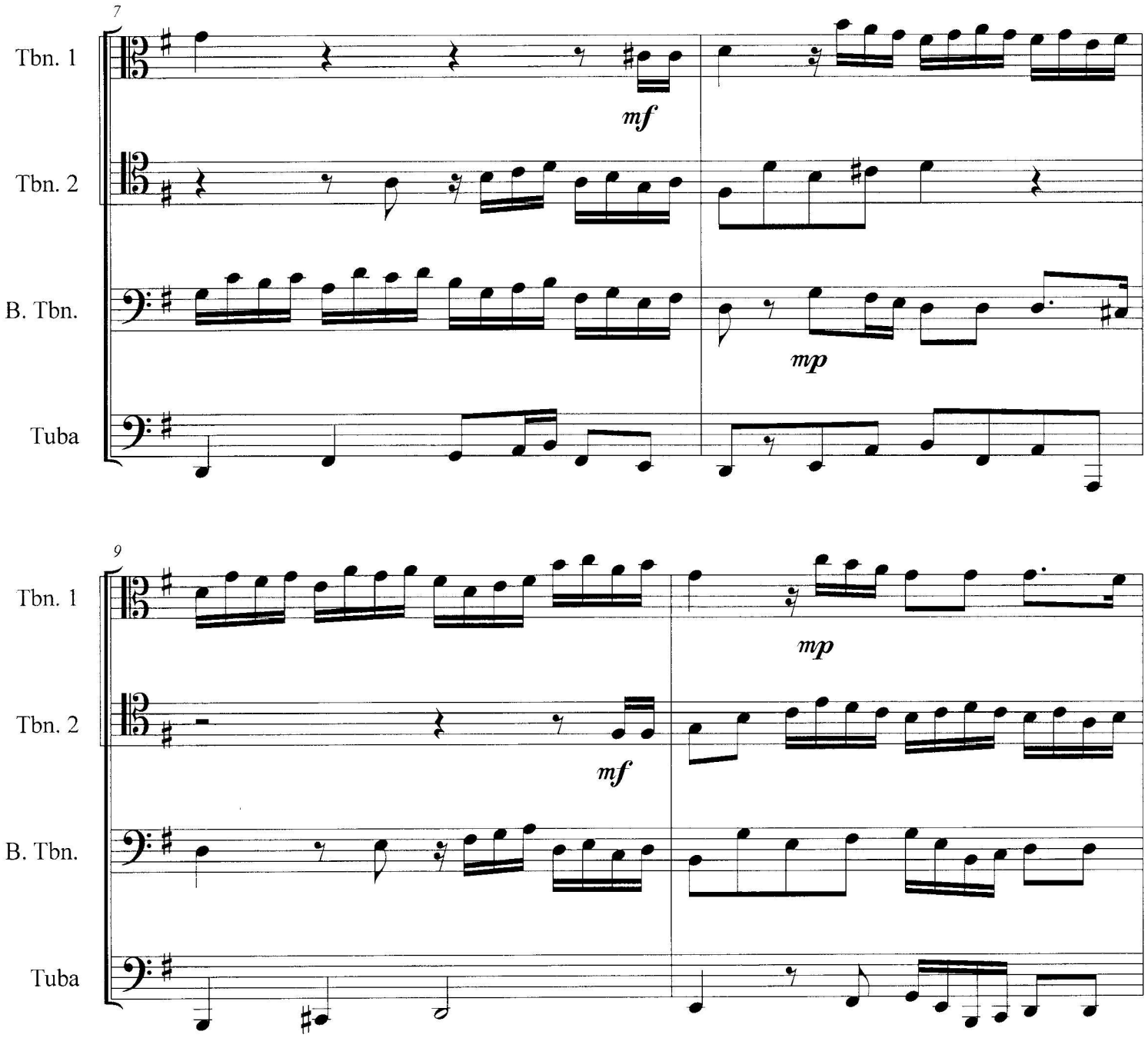
BuxWV271

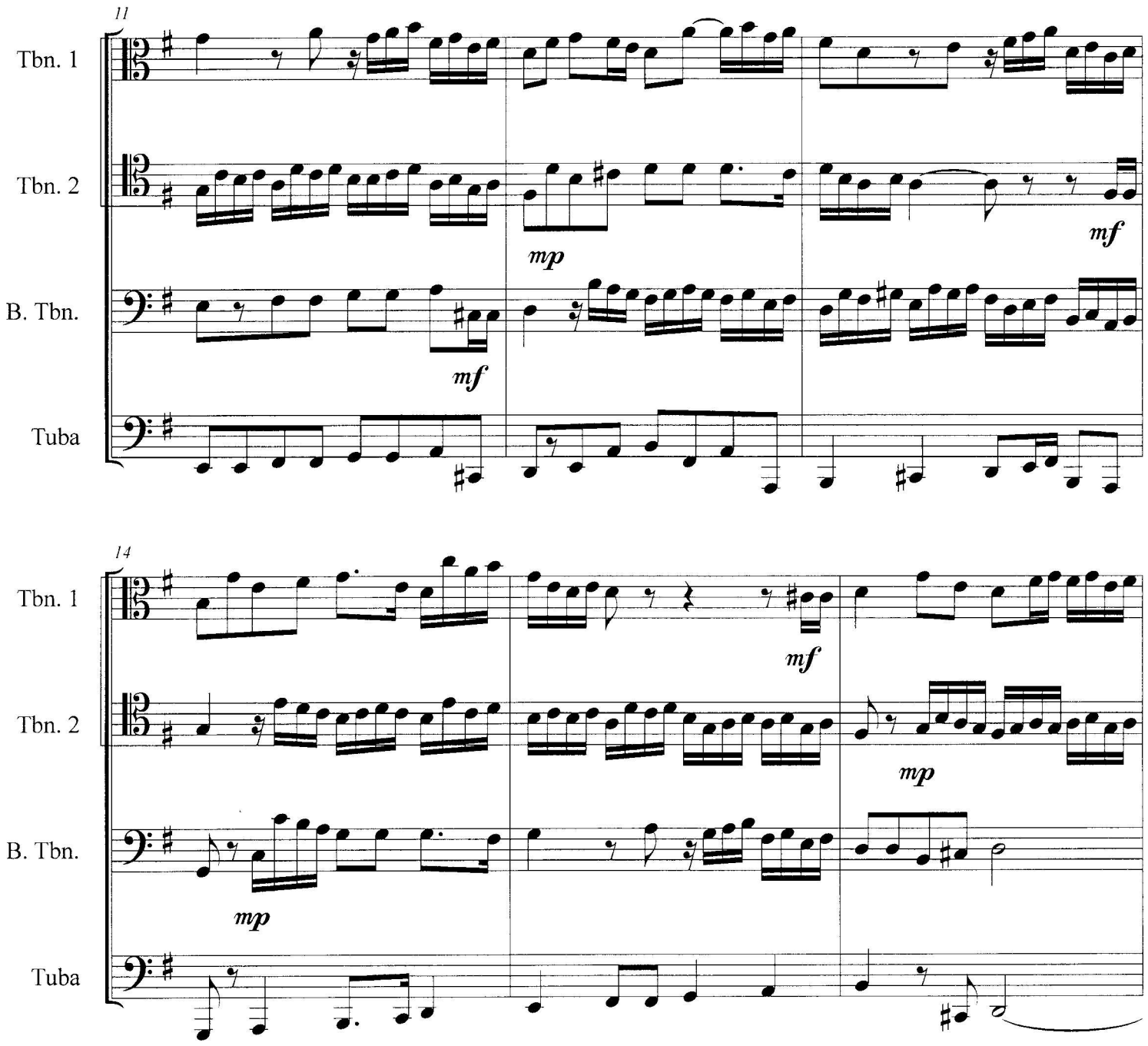
Buxtehude

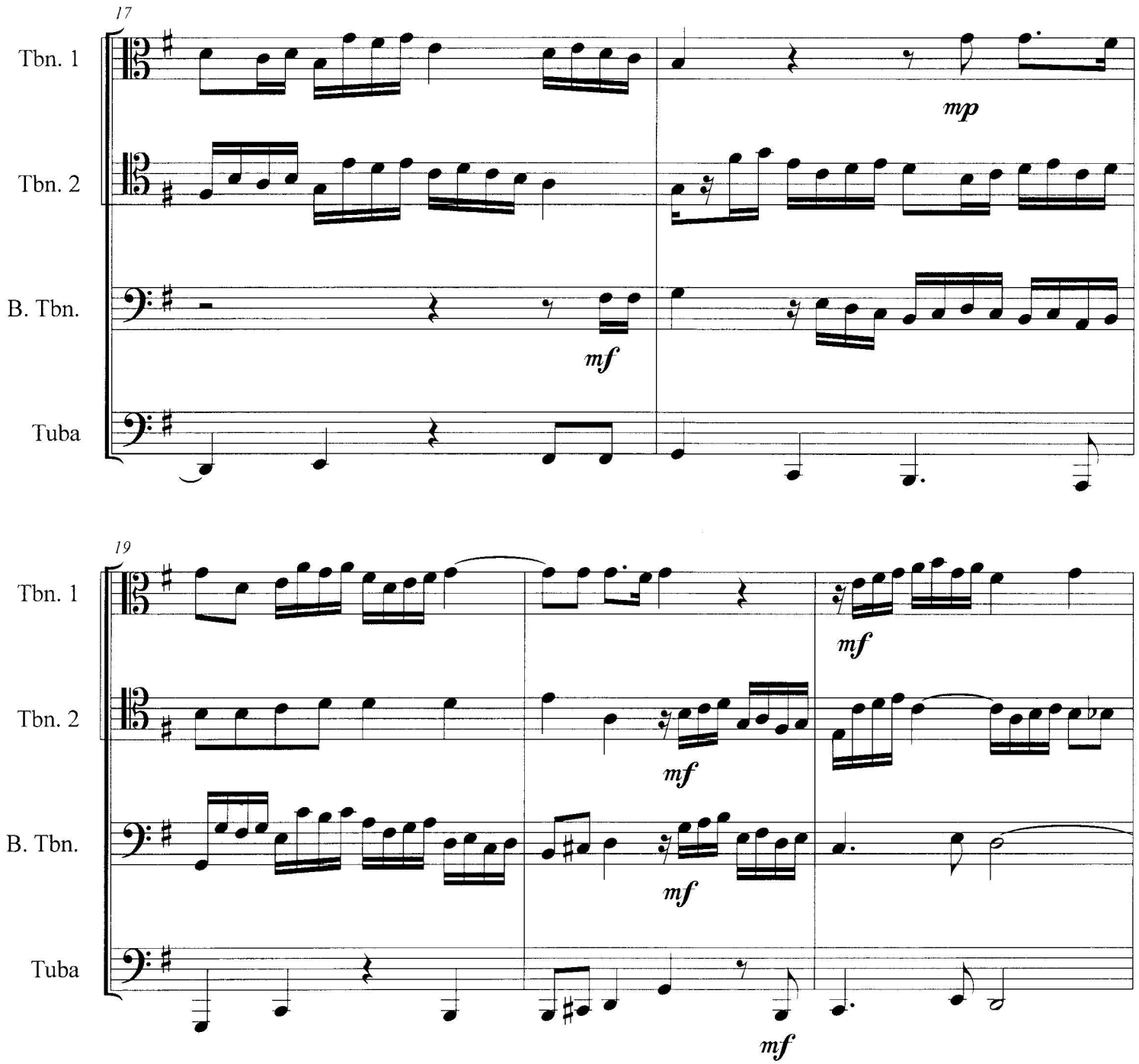
Bob Reifsnyder

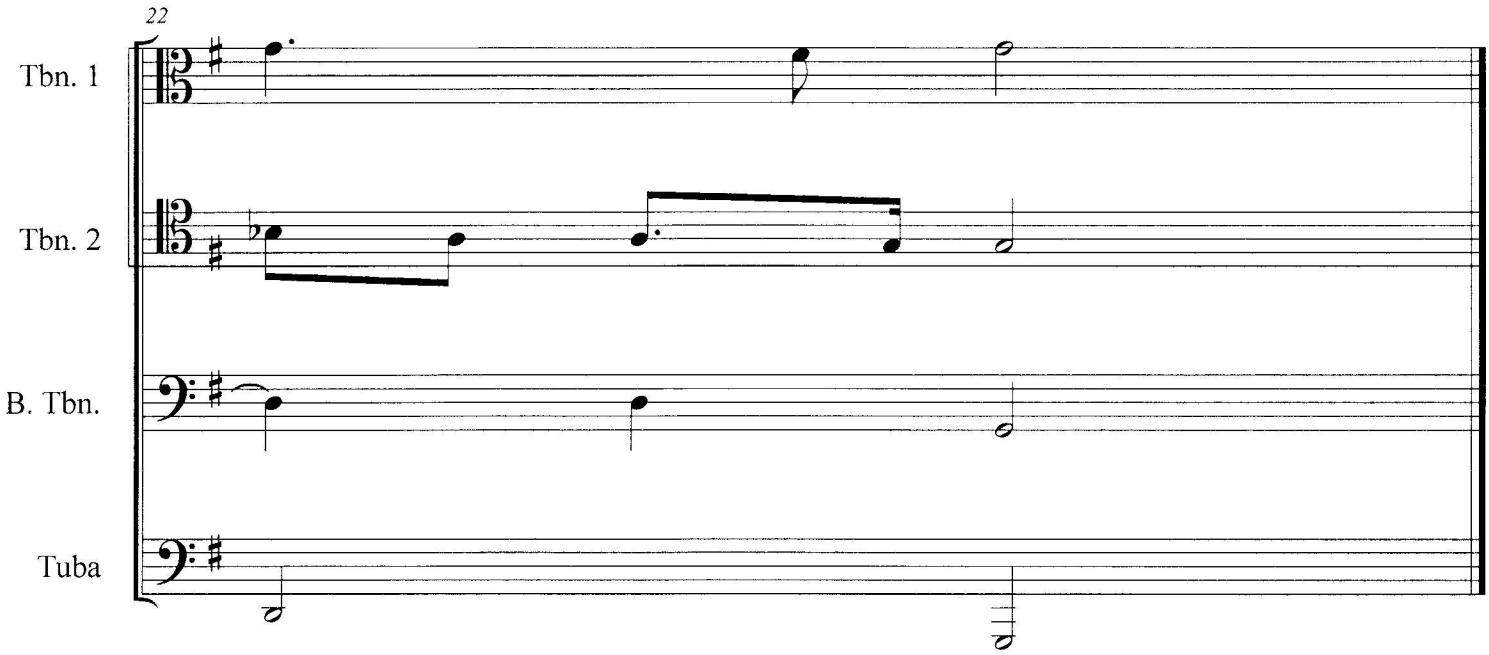


©


7
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf


11
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mf
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mp


17
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
19
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf


22
Tbn. 1
Tbn. 2
B. Tbn.
Tuba

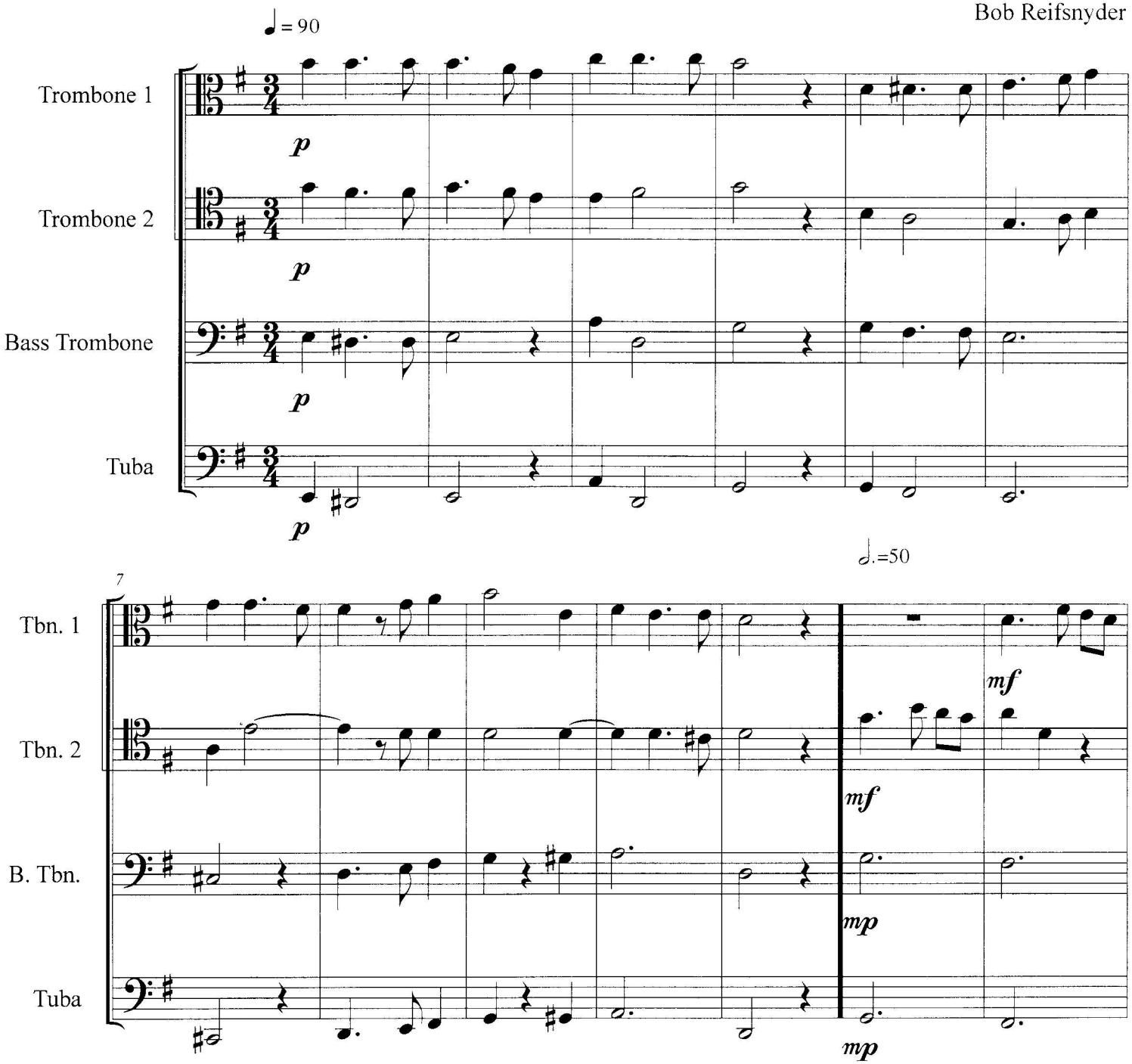
Score

Sonata a 4 (Part B)

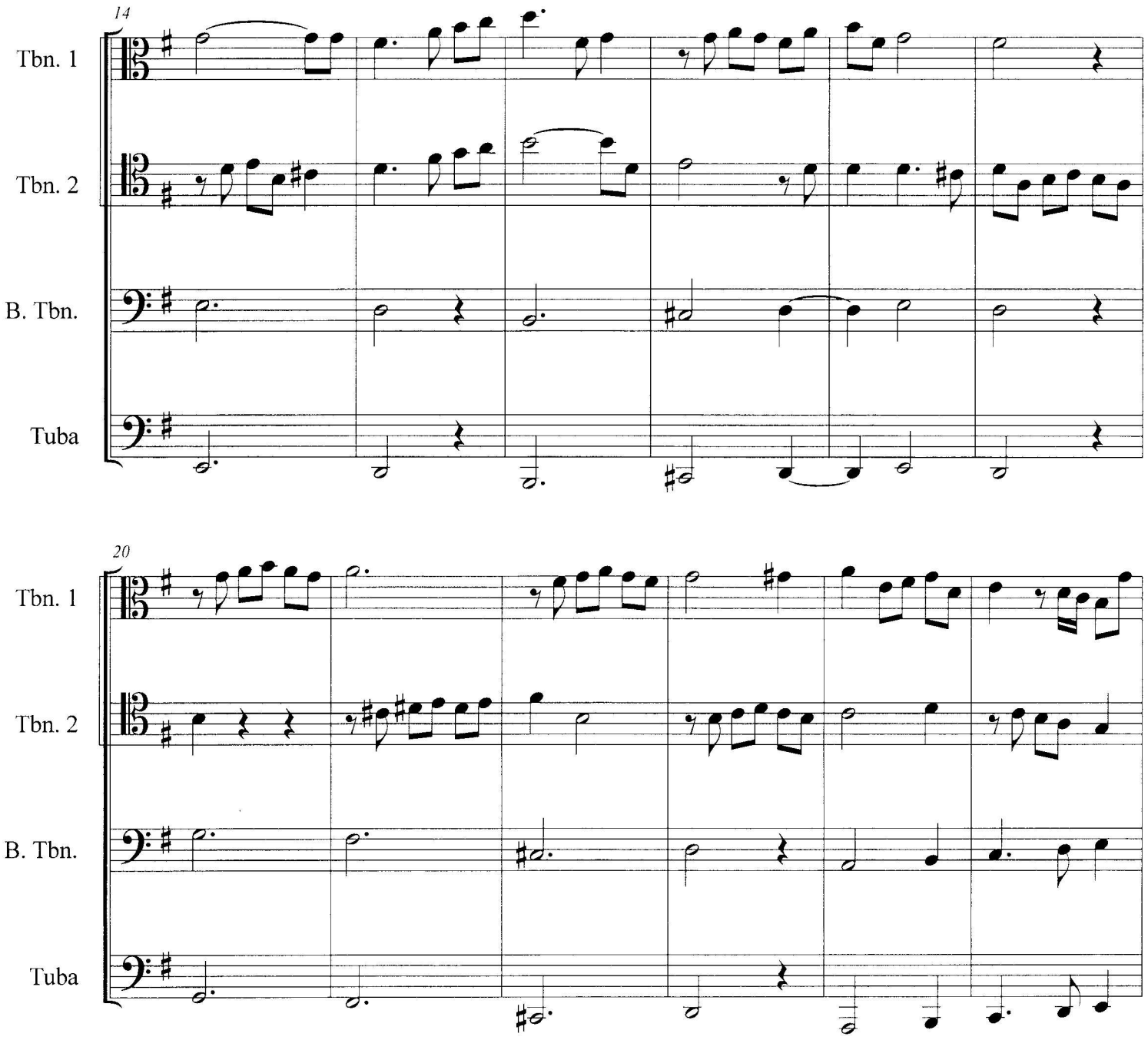
BuxWV271

Buxtehude

Bob Reifsnyder



©


14
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Tbn. 2
B. Tbn.
Tuba
20
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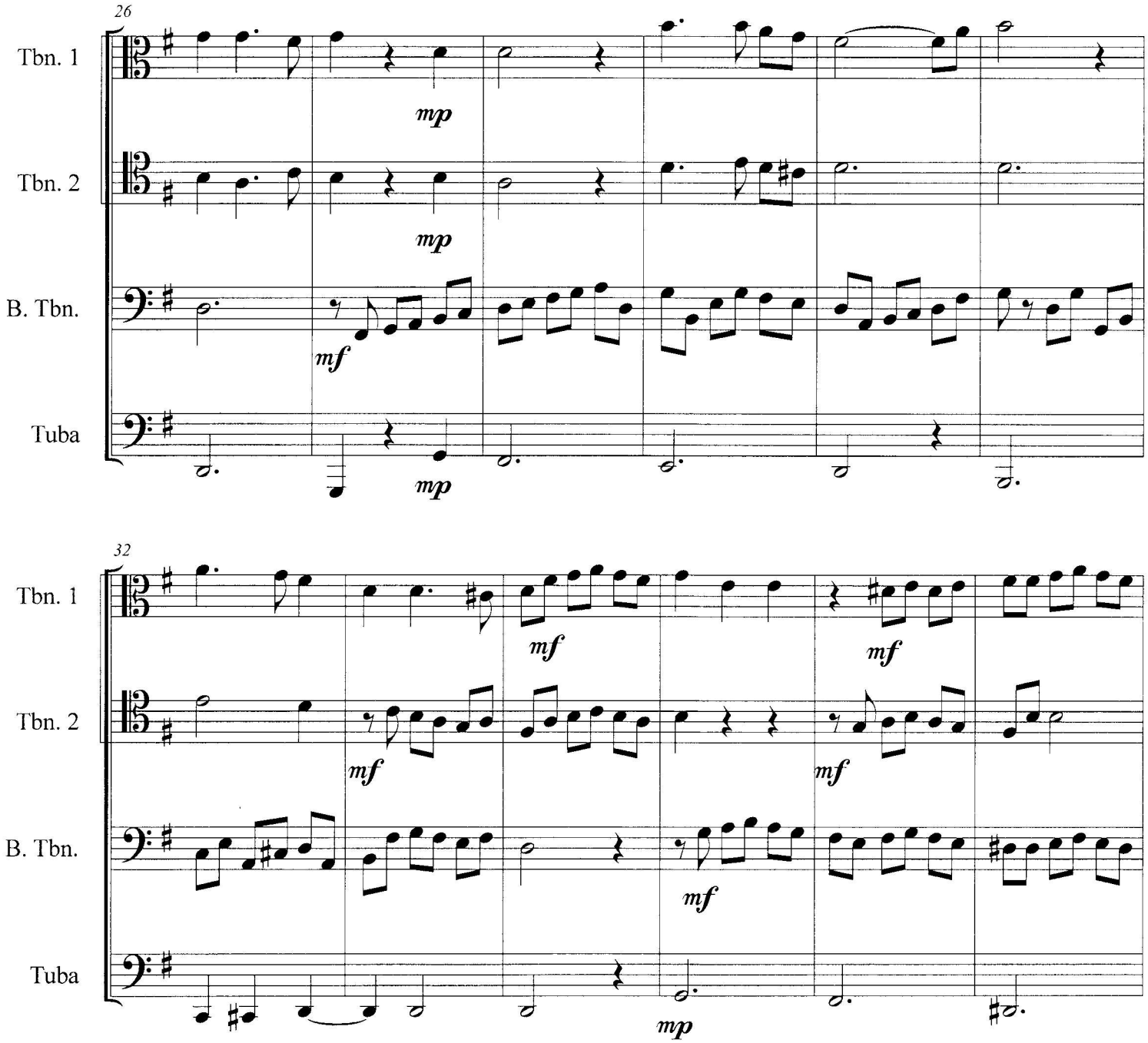
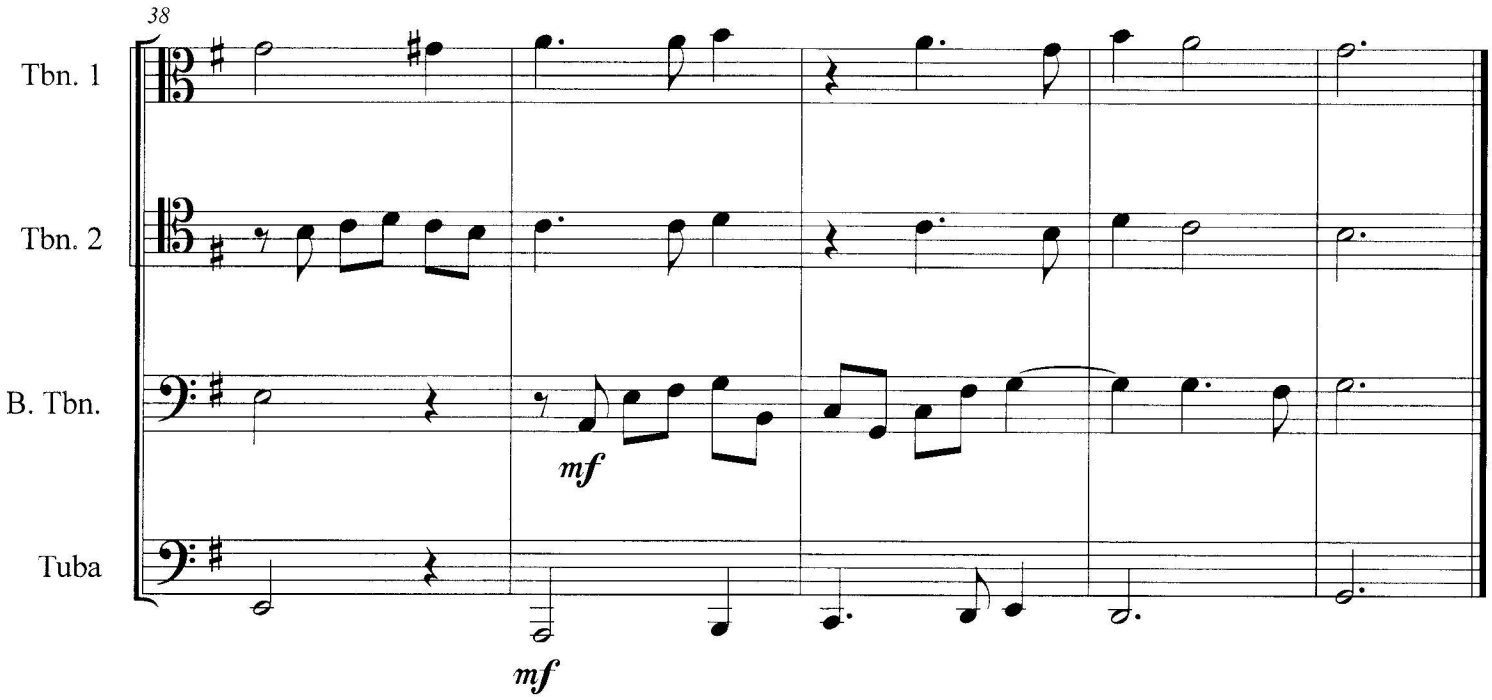
Tbn. 2
B. Tbn.
Tuba


26
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mp
mf
mp
32
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
mf
mf
mp


38
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf

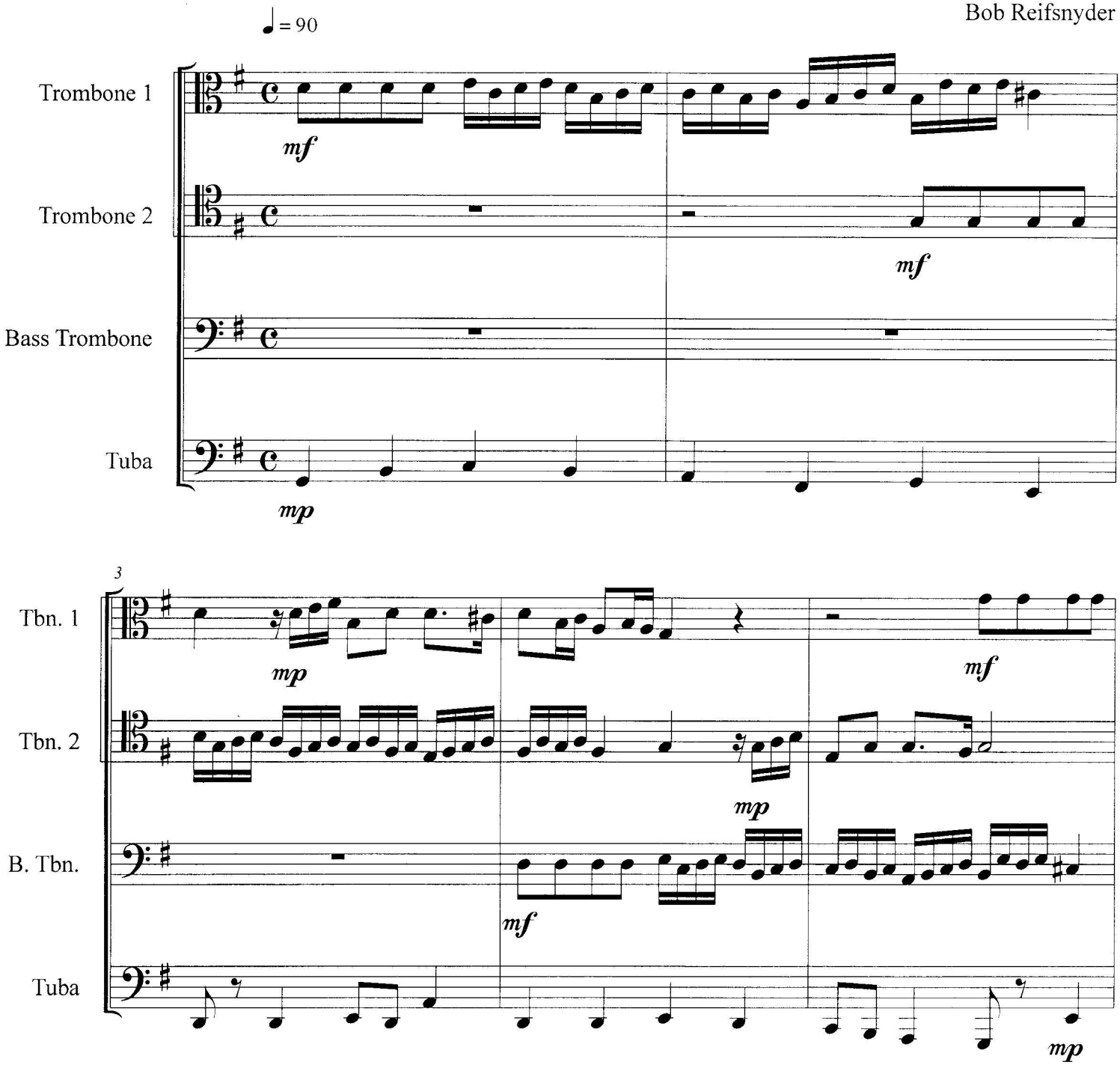
Score

Sonata a 4 (Part C)

BuxWV271

Buxtehude

Bob Reifsnyder



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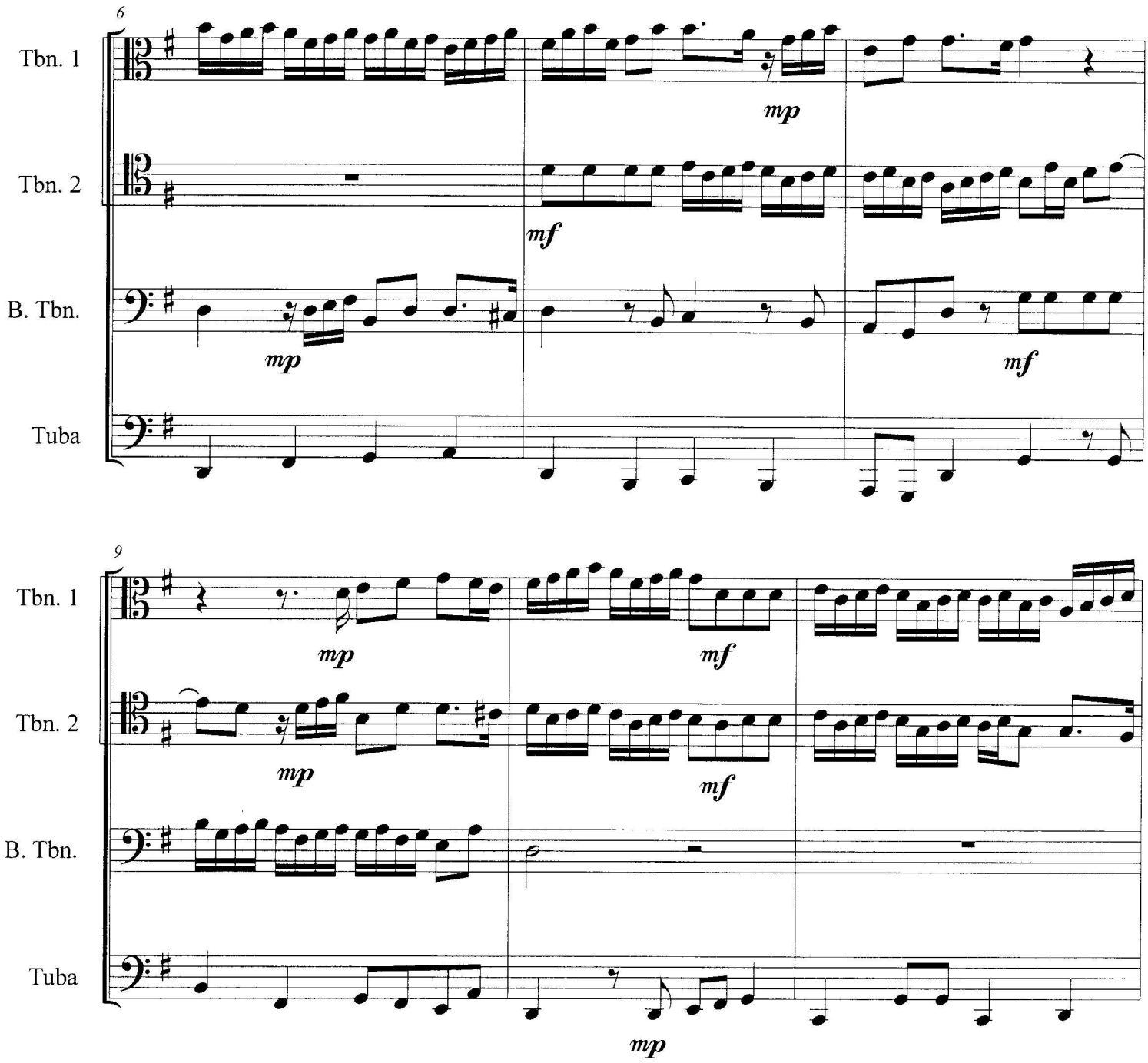
6
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
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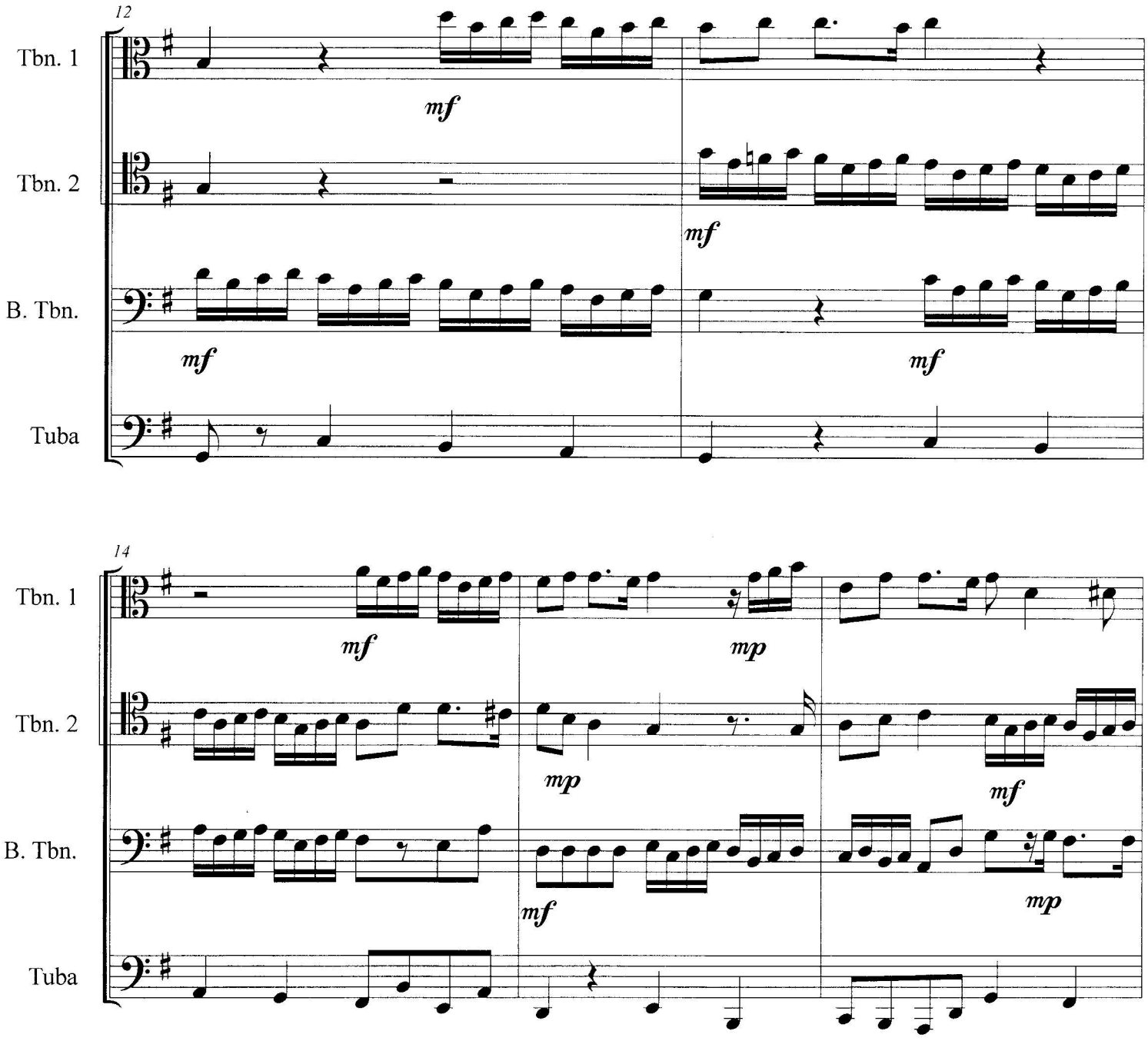
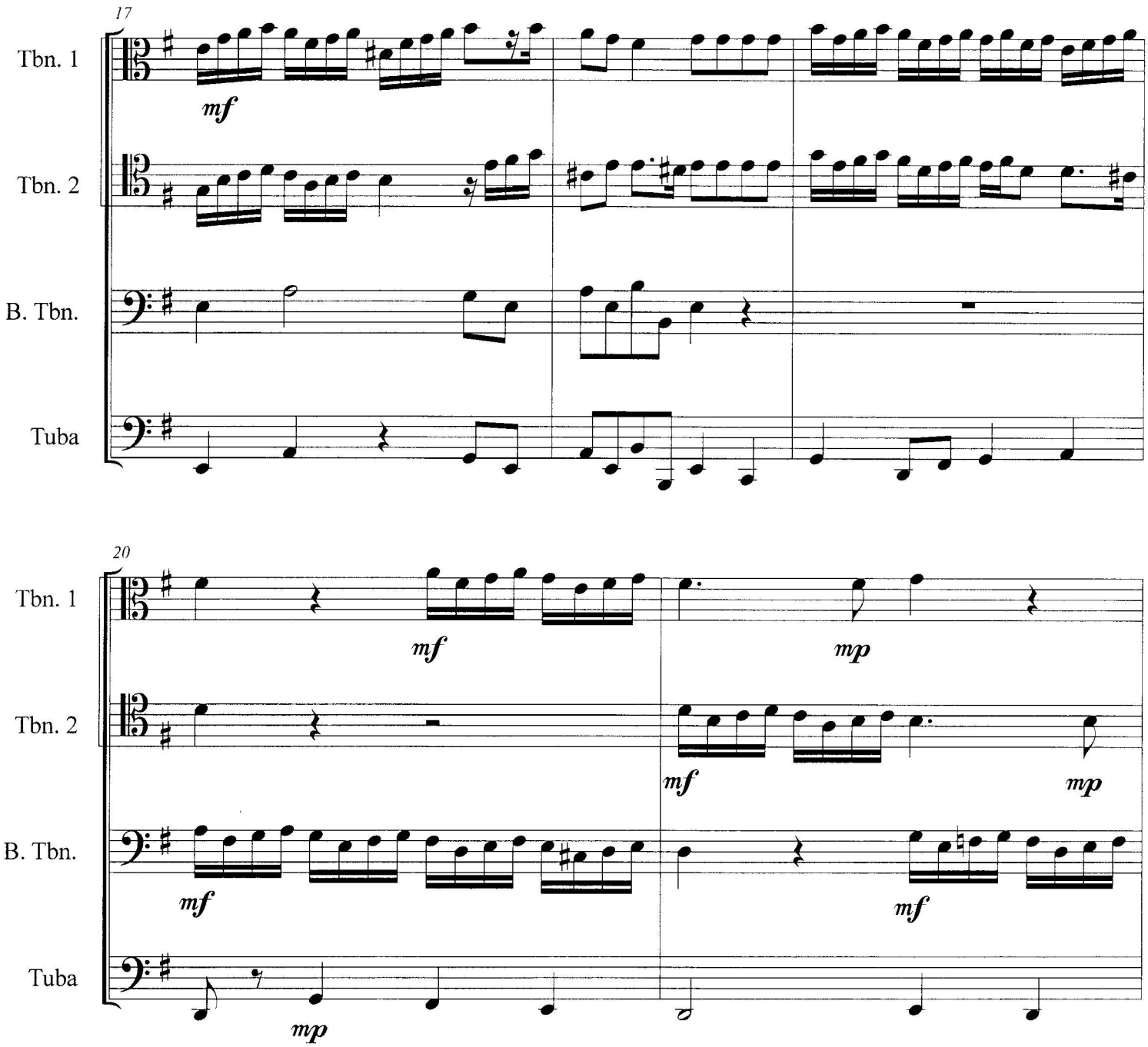
mf
mp
mf
9
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mp
mf
mp


12
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf
mf
mf
14
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mp
mp
mf
mf
mp


17
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Tbn. 2
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Tuba
mf
20
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Tbn. 2
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Tuba
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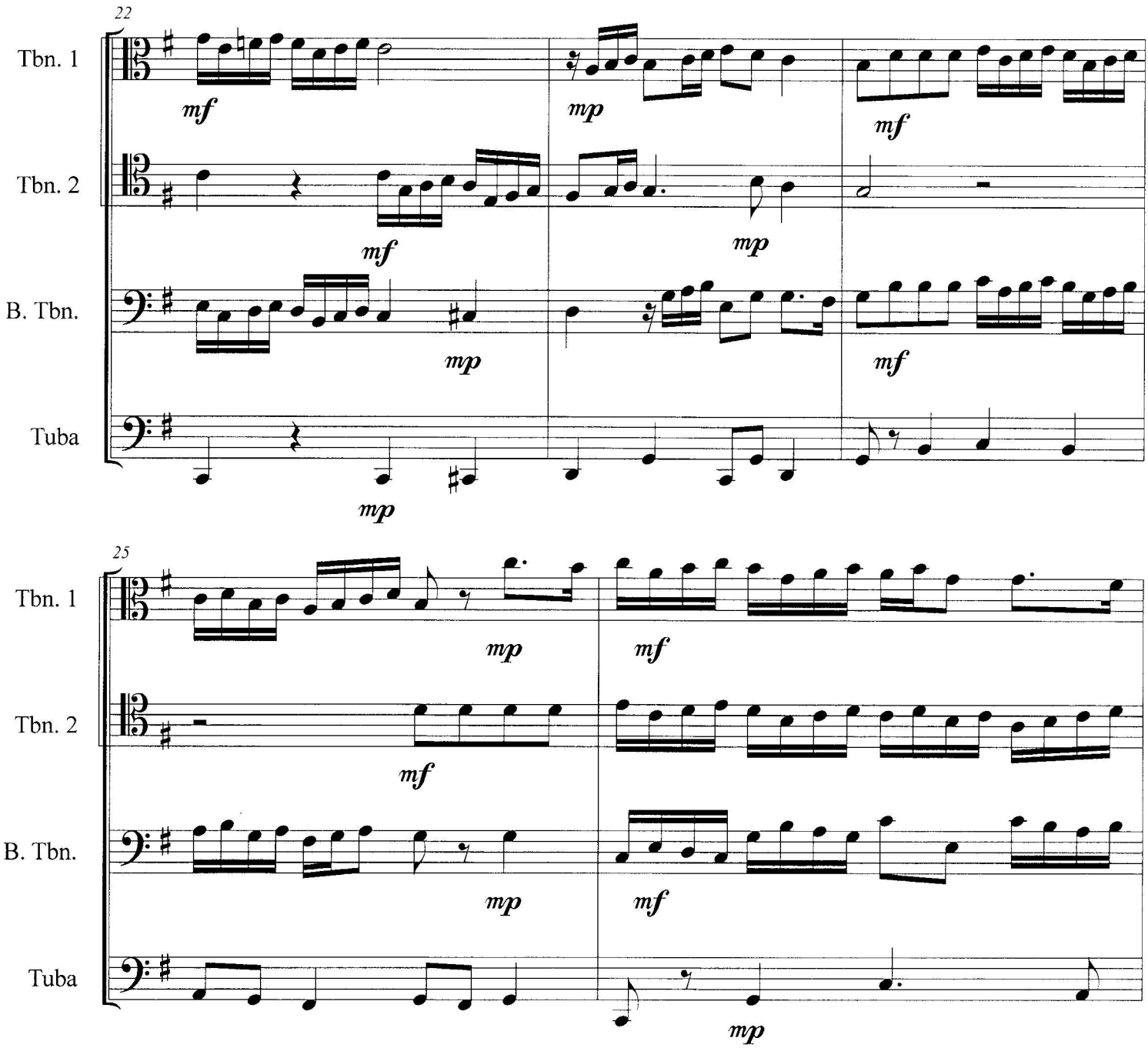
mp
mf
mp
mf
mf
mp


22
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Tbn. 2
B. Tbn.
Tuba
mf
mp
mf
mf
mp
mp
mp
mf
25
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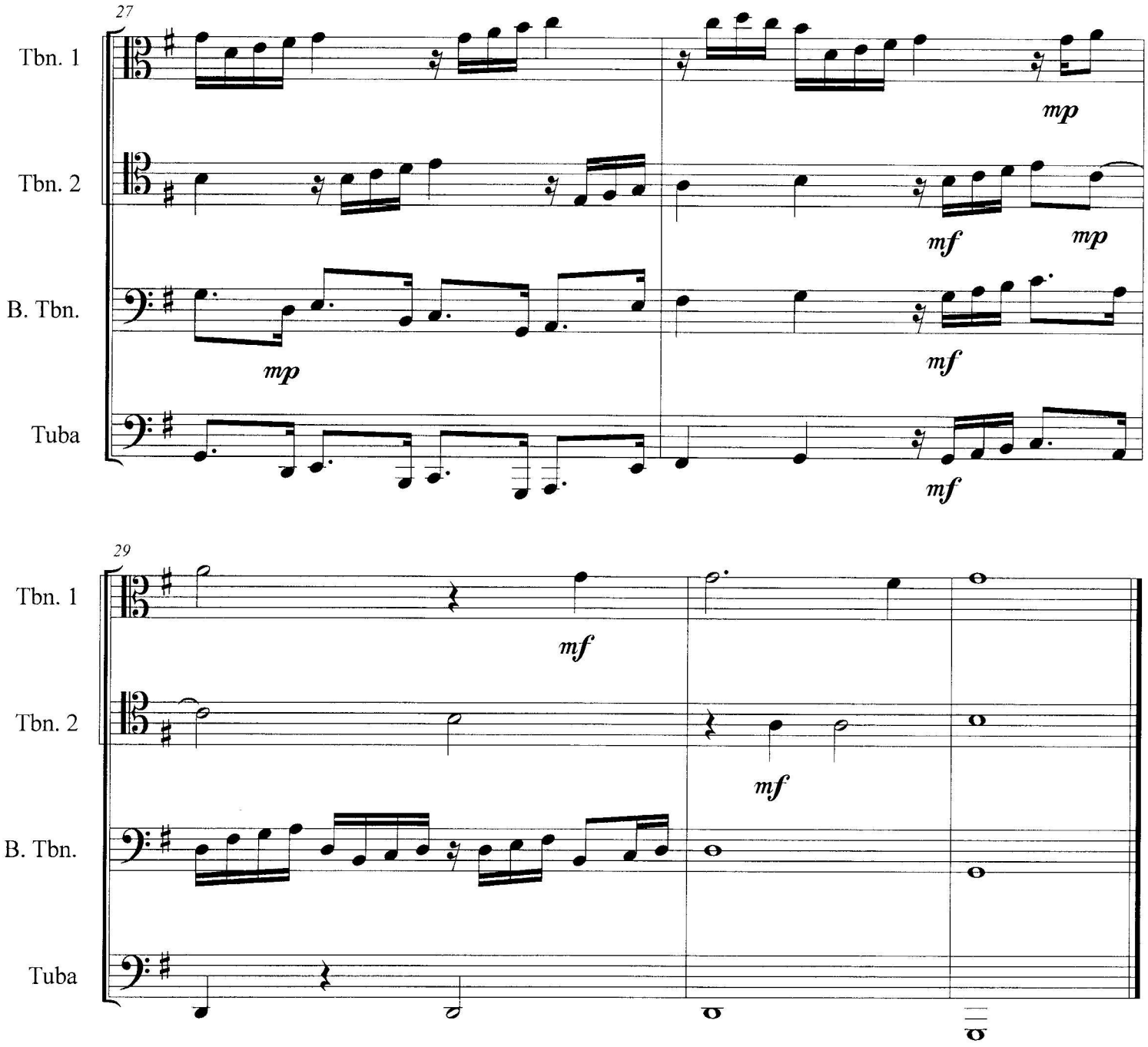
B. Tbn.
Tuba
mp
mf
mf
mp
mp
mf
mp


27
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mp
mf
mp
mf
mf
29
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
mf
mf