SELECTIONS

From

BUXTEHUDE'S SACRED CHORAL WORKS

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

VOLUME TWO

@2018

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.

The works in this collection firmly establish the musical link of Gabrielli to Bach through the music of Schutz and Buxtehude. The elements of contrast (instruments vs. chorus, loud vs. soft, fast vs. slow, high vs. low register, etc.) so prominent in the music of Gabrielli and heartily imitated by Schutz are also very prominent in these Buxtehude selections. Bach took that template and developed it further using more sophisticated melodic and harmonic language, but the original model based on contrast remained an essential element of his music. These arrangements sometimes require a less sophisticated presentation of the material, since the music is being performed only by instruments. The contrast between vocal and instrumental is represented in some other way (mostly dynamics) to maintain an image close to the original.

About the arranger

Bob Reifsnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. Performance- This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the second tenor part would be performed on a smaller bore instrument, thus providing as much contrast of color as possible.

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- The original parts have been occasionally exchanged in these arrangements to allow the alto trombone to almost always be the highest tessitura. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument.

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, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.

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 is often, but not exclusively, used to offer a contrast between parts originally scored for voices and those scored for instruments.

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.

Tuba

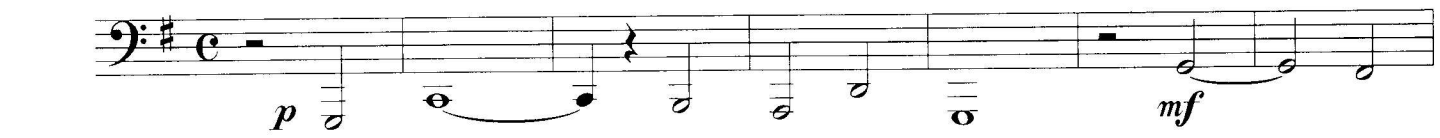
Sonata from "Alles was ihr tut"

BuxWV4

Buxtehude

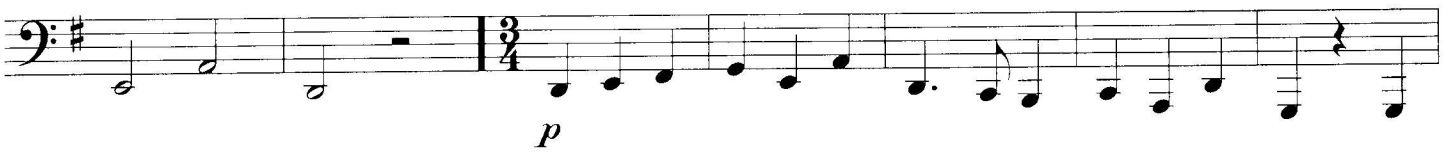
Bob Reifsnyder

Adagio ♩ = 50

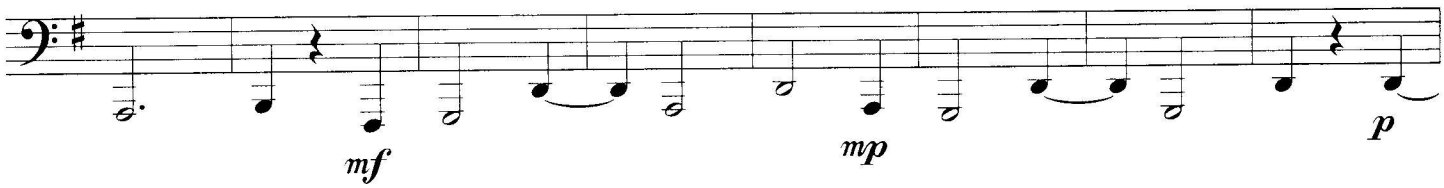


Allegro ♩.=60

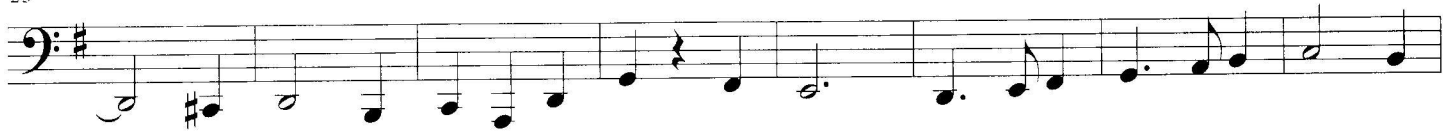
8



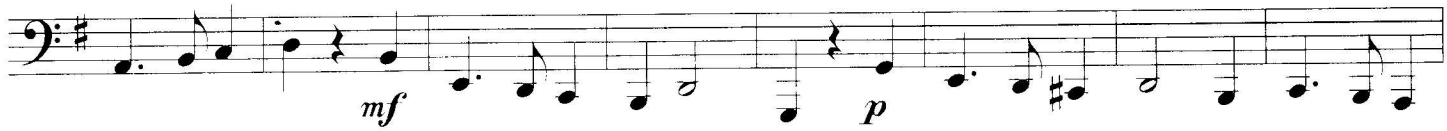
15



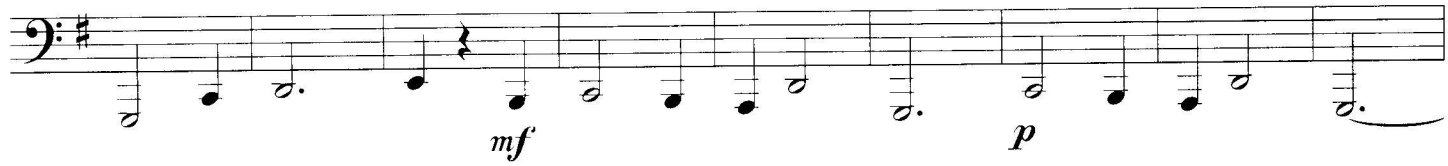
23



31



39



48

©

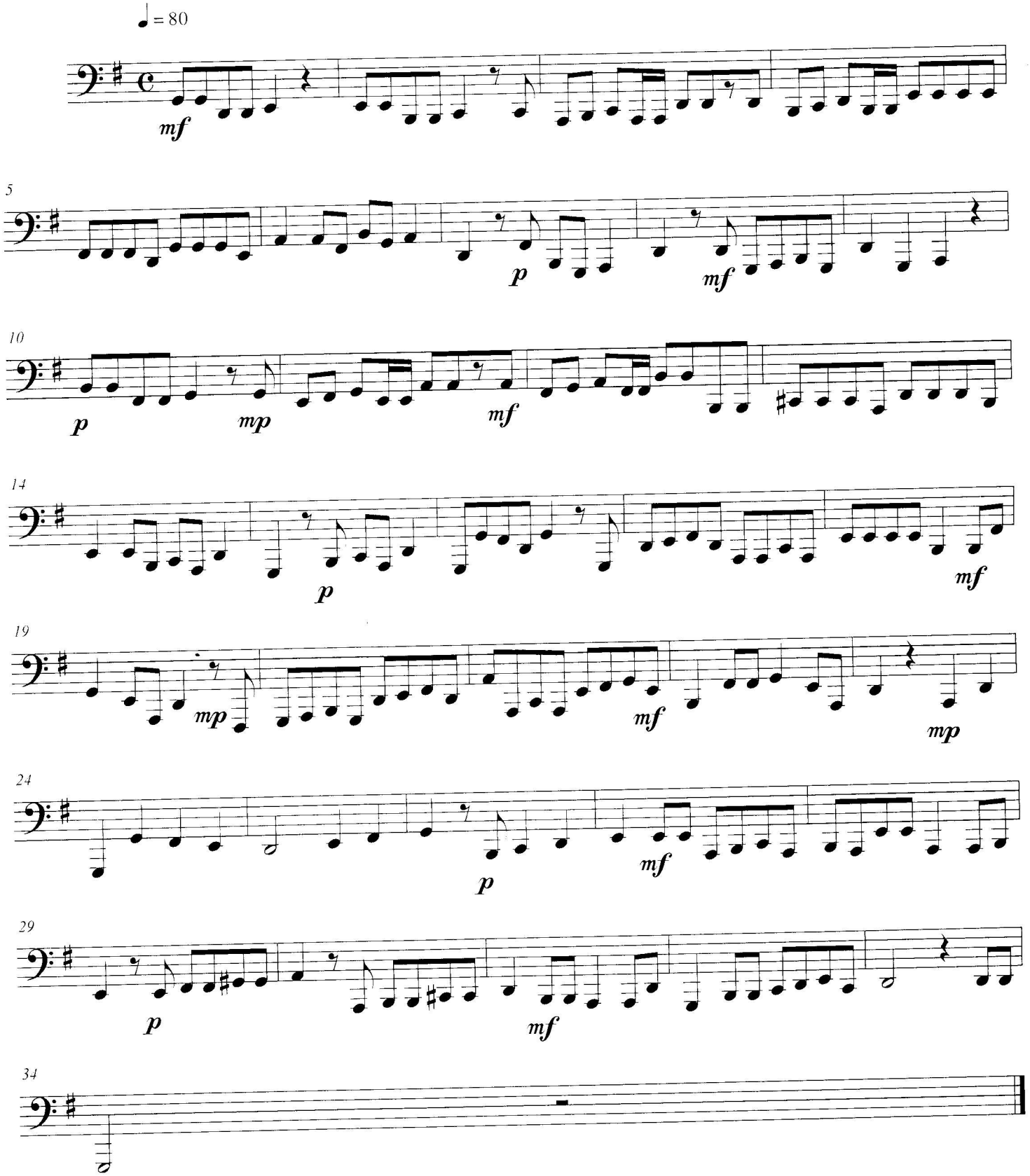
Tuba

Chorus from "Alles was ihr tut"

BuxWV4

Buxtehude

Bob Reifsnyder



©

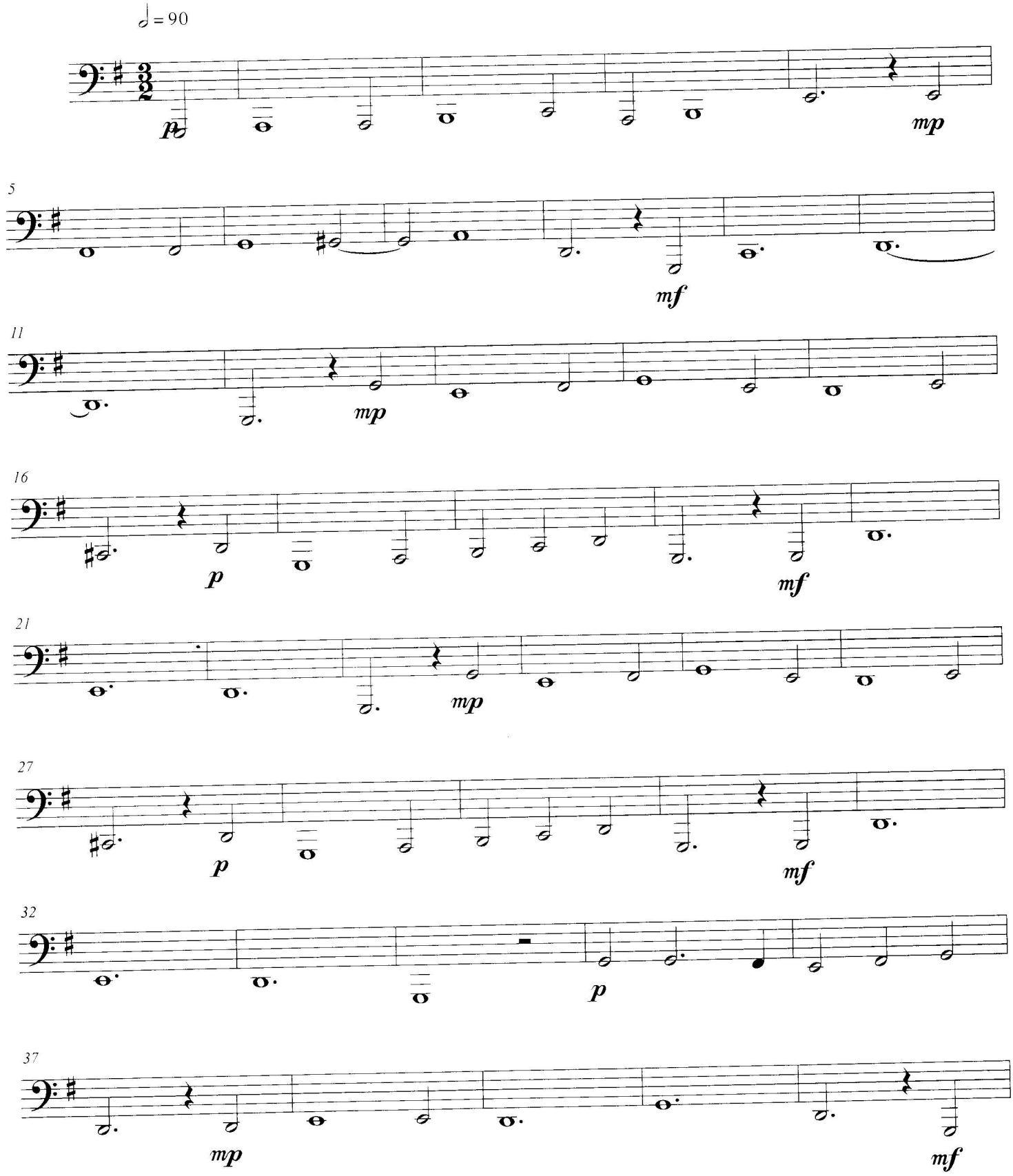
Tuba

Aria from "Alles was ihr tut"

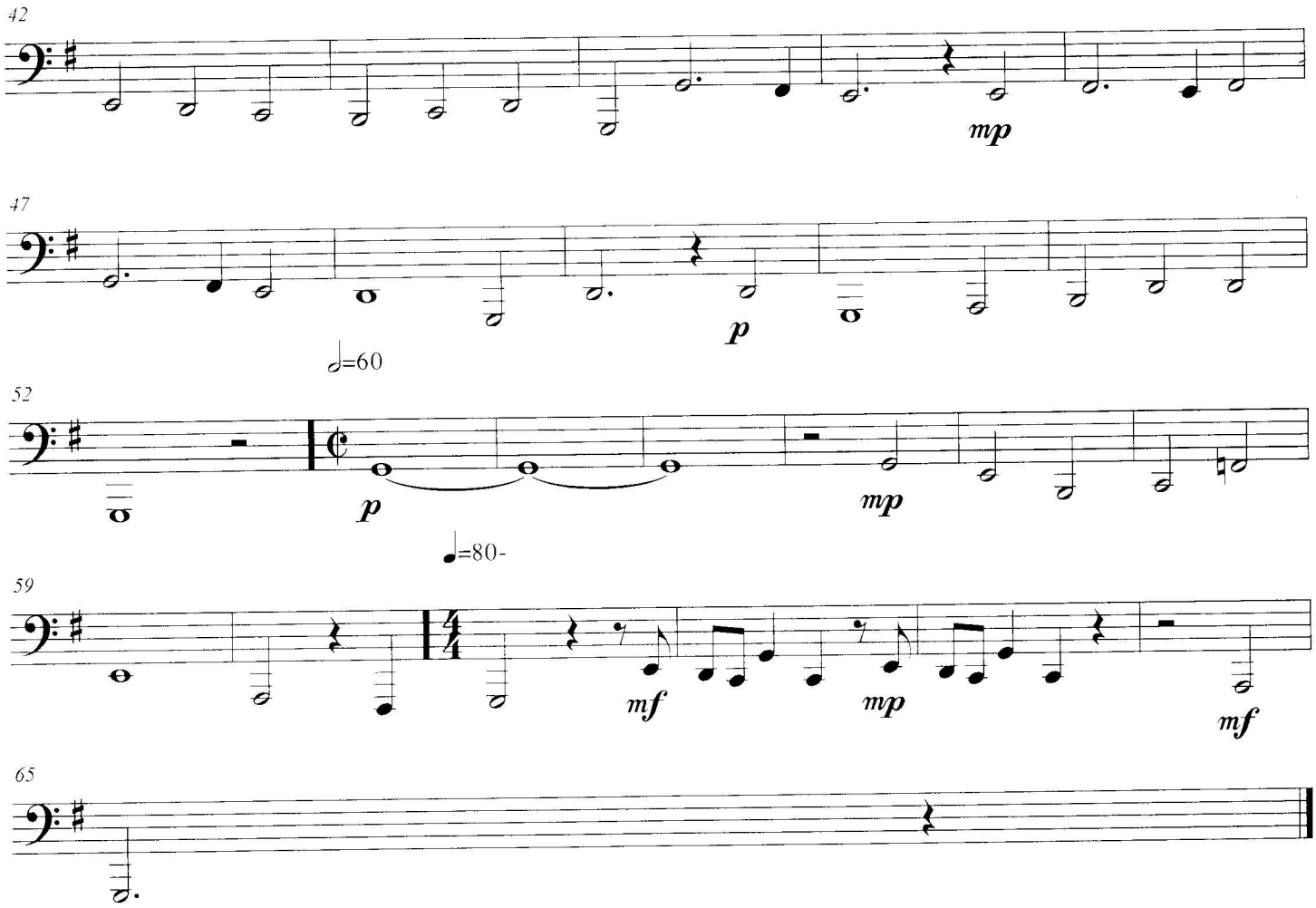
BuxWV4

Buxtehude

Bob Reifsnyder



©

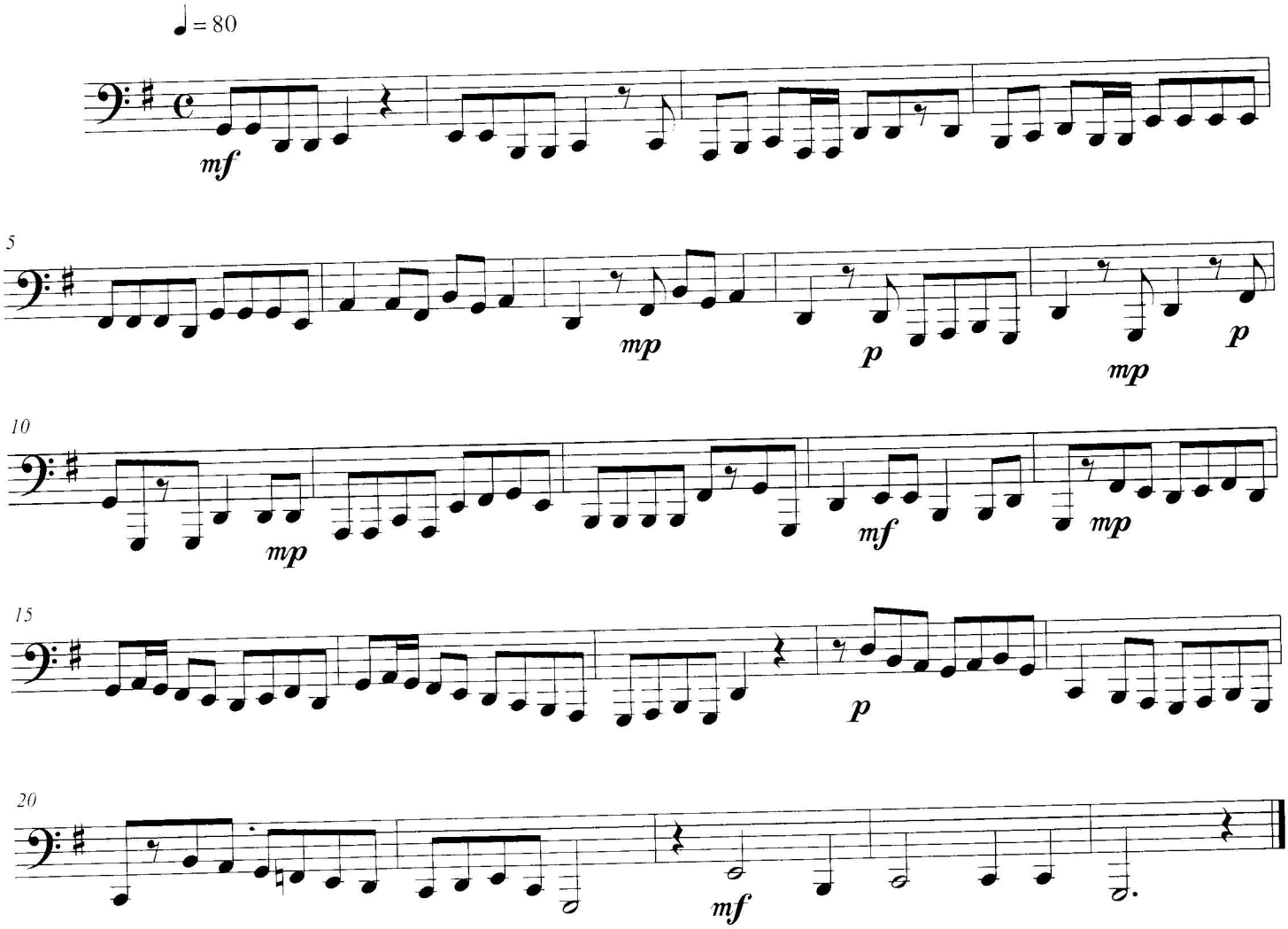

42
mp
47
p
=60
52
p
mp
=80-
59
mf
mp
mf
65

Tuba

Finale from "Alles was ihr tut"

BuxWV4

Buxtehude
Bob Reifsnyder



©

Tuba

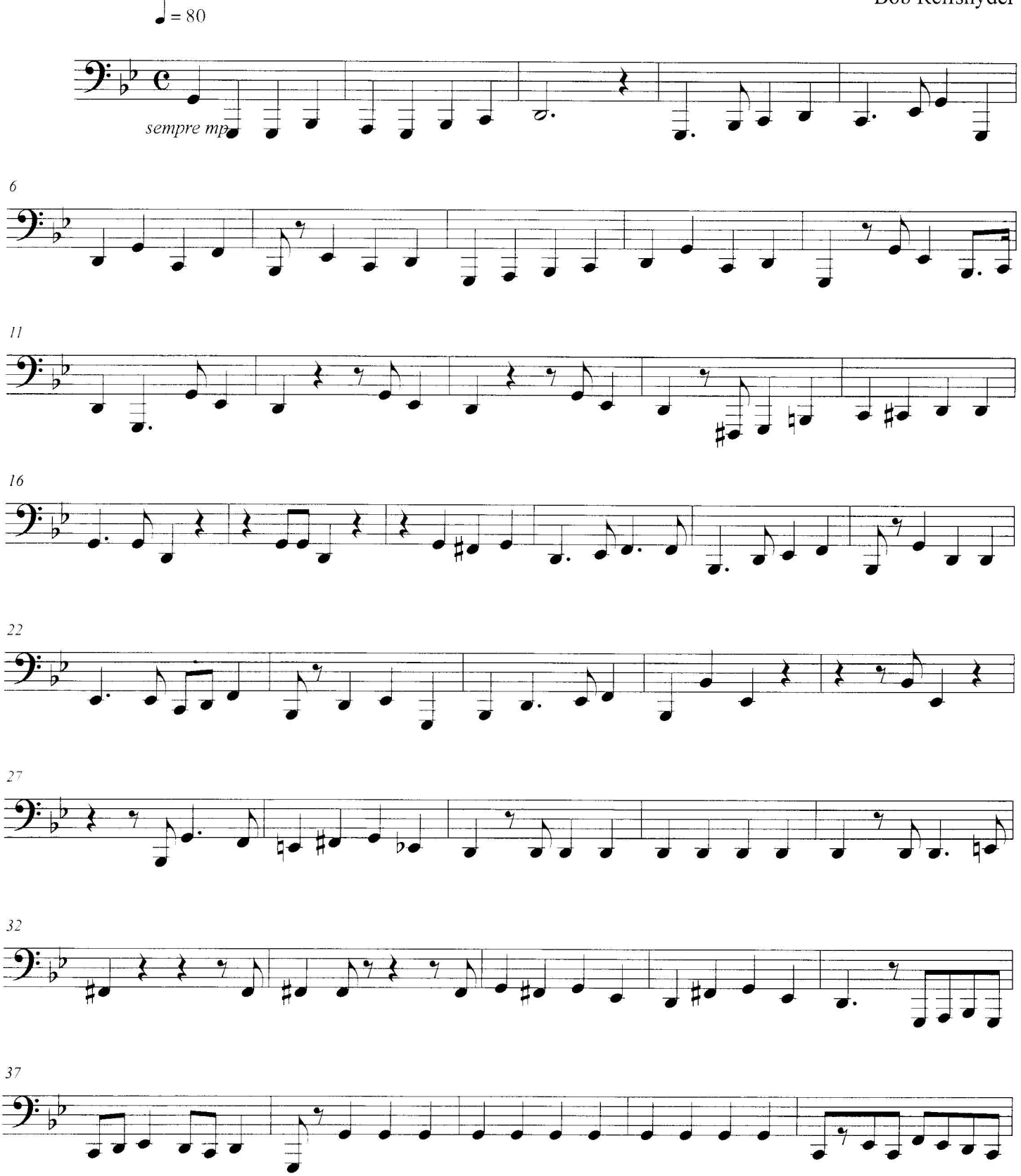
"Befiehl dem Engel" (Part One)

BuxWV10

Buxtehude

Bob Reifsnyder

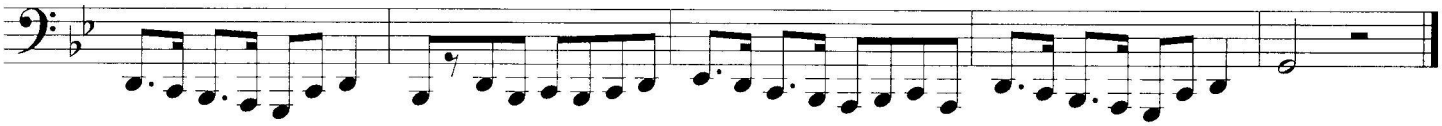
♩ = 80



©

42

46



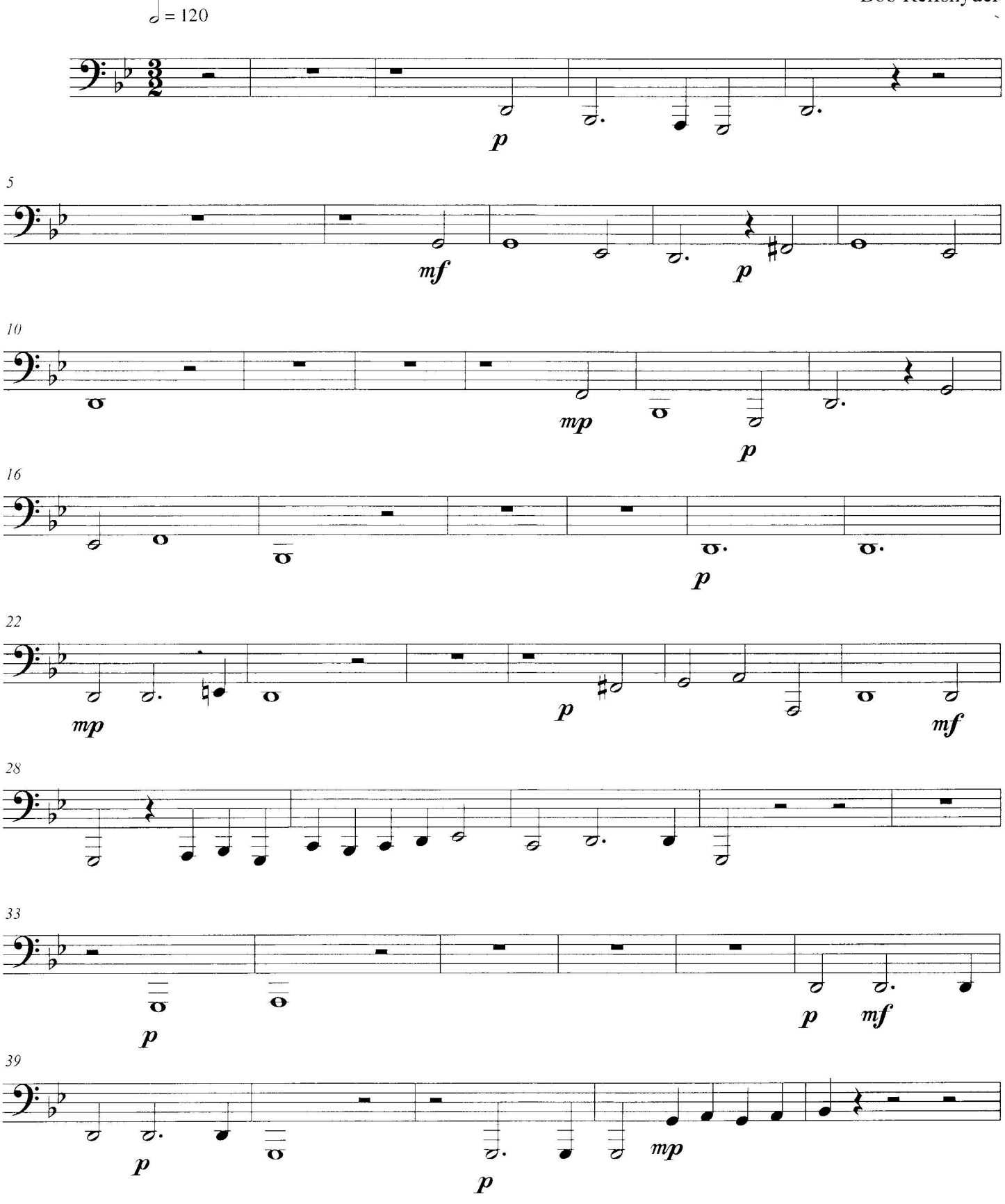
Tuba

"Befiehl dem Engel" (Part Two)

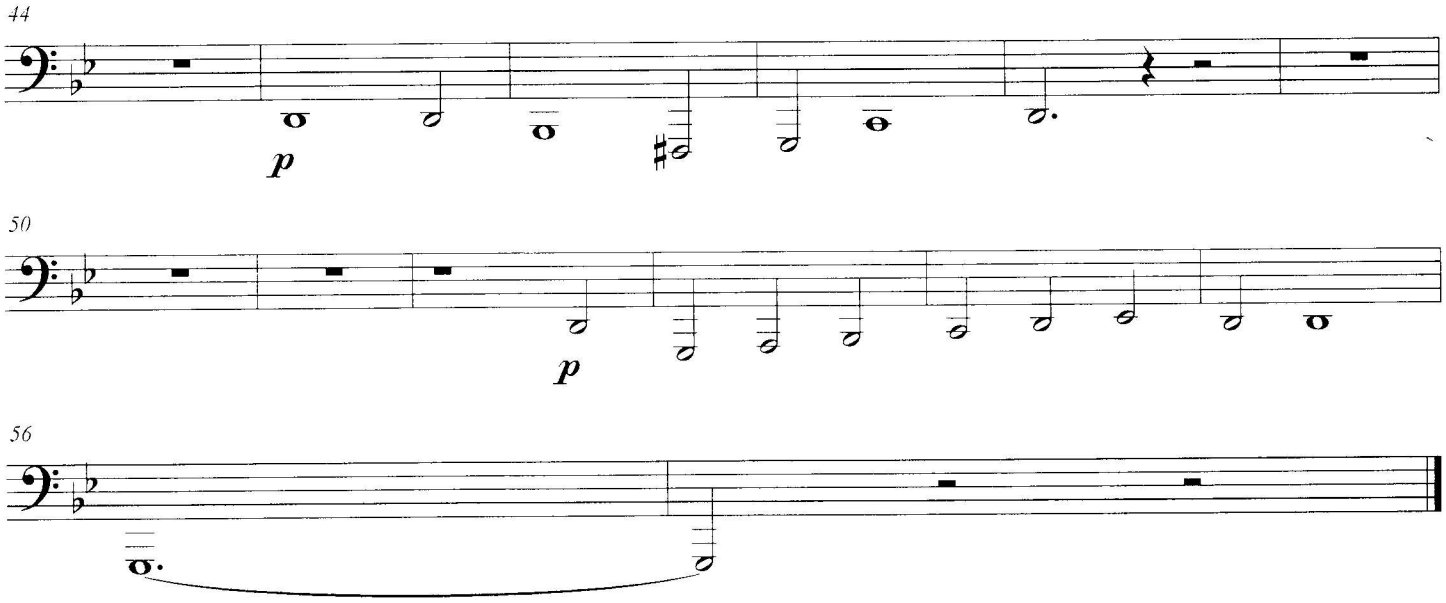
BuxWV10

Buxtehude

Bob Reifsnyder



©


44
p
50
p
56

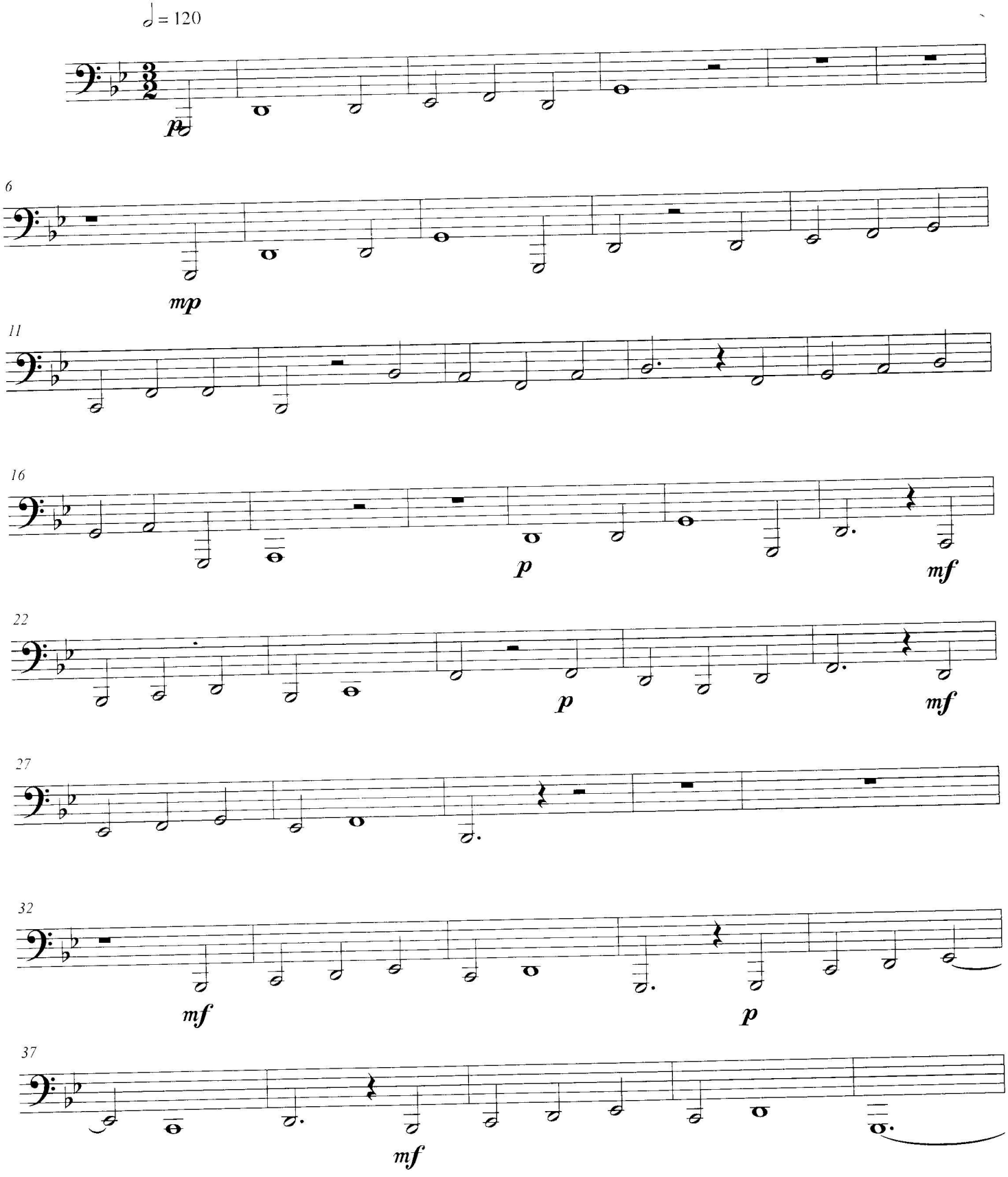
Tuba

"Befiehl dem Engel" (Part Three)

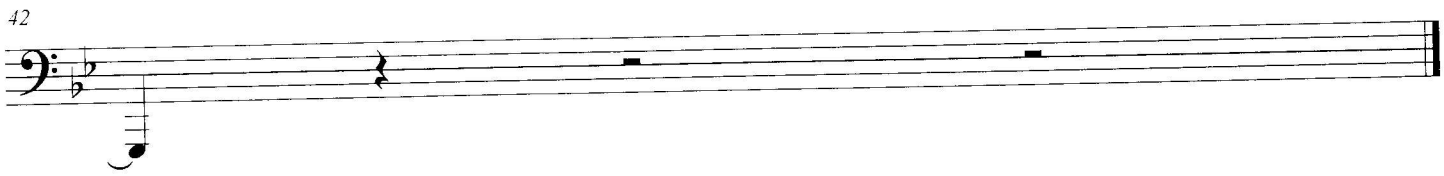
BuxWV10

Buxtehude

Bob Reifsnyder



©

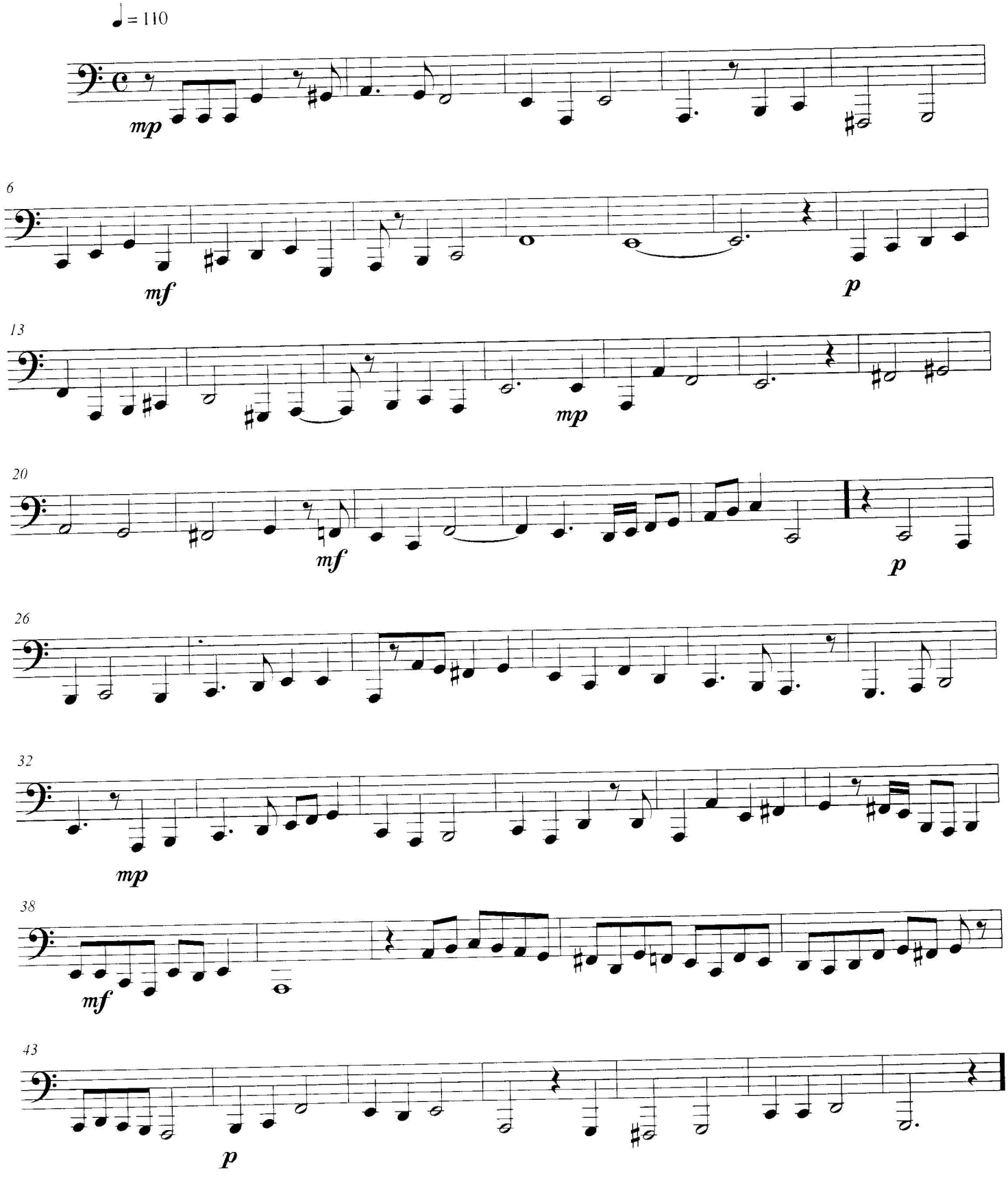

42

Tuba "Herzlich Lieb habe ich dich, o Herr" (First Verse)

BuxWV41

Buxtehude

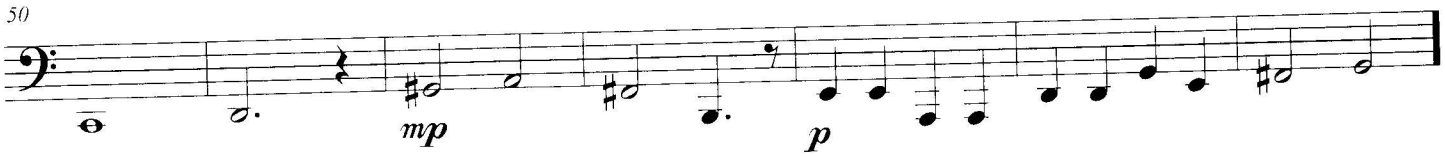
Bob Reifsnyder



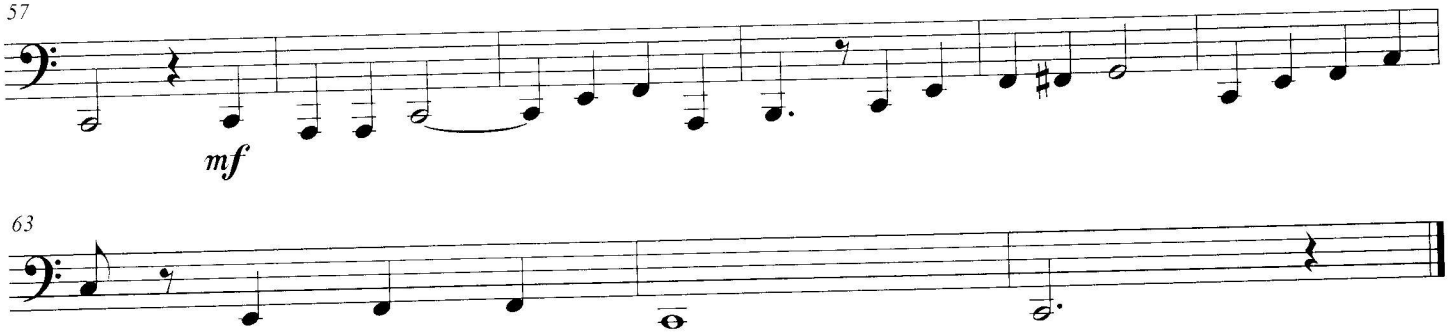
©

"Herzlich Lieb habe ich dich, o Herr" (First Verse)

Adagio



Allegro



Tuba

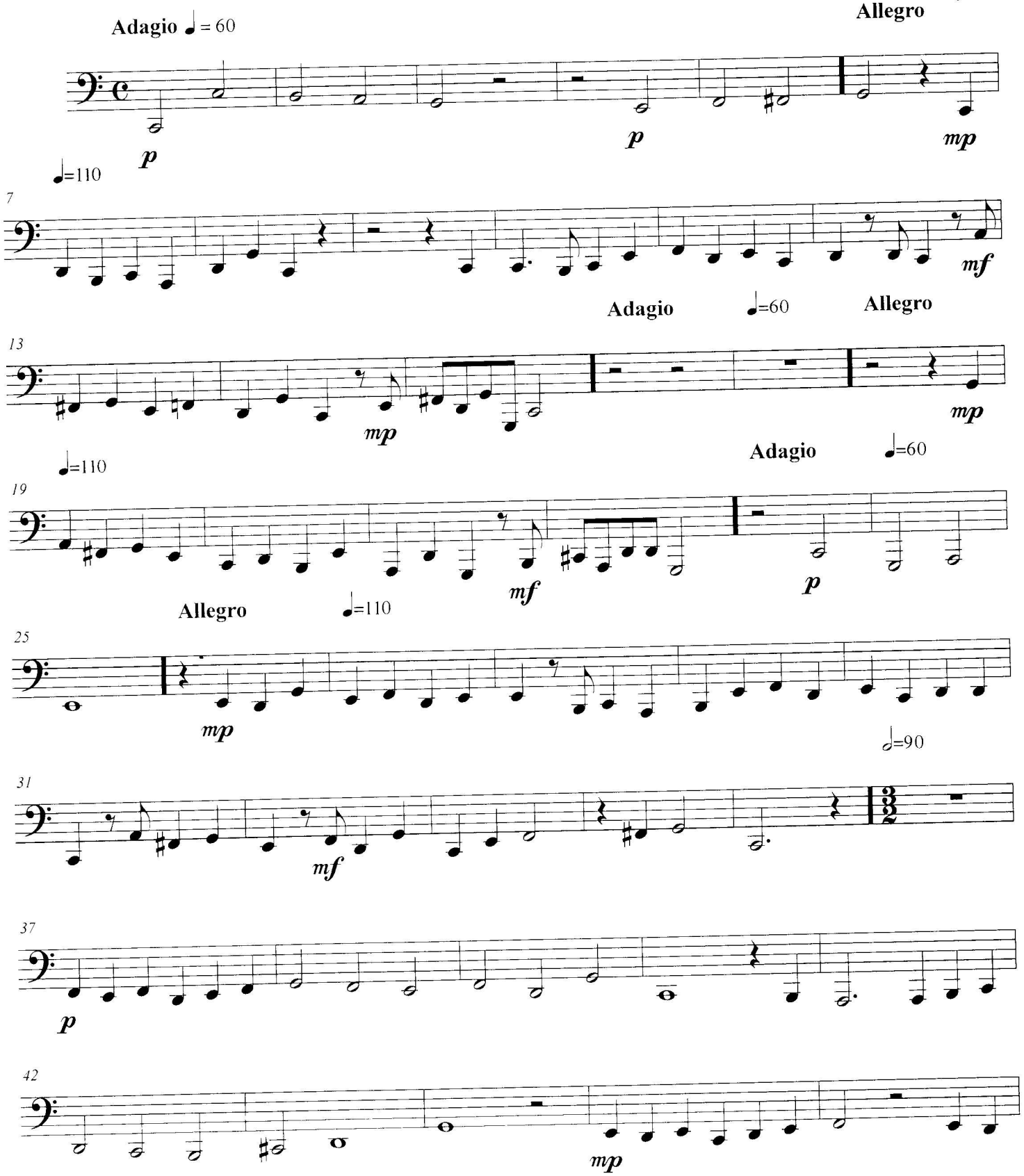
"Herzlich Lieb hab ich dich o Herr" (BuxWV41)

Second verse (abridged)

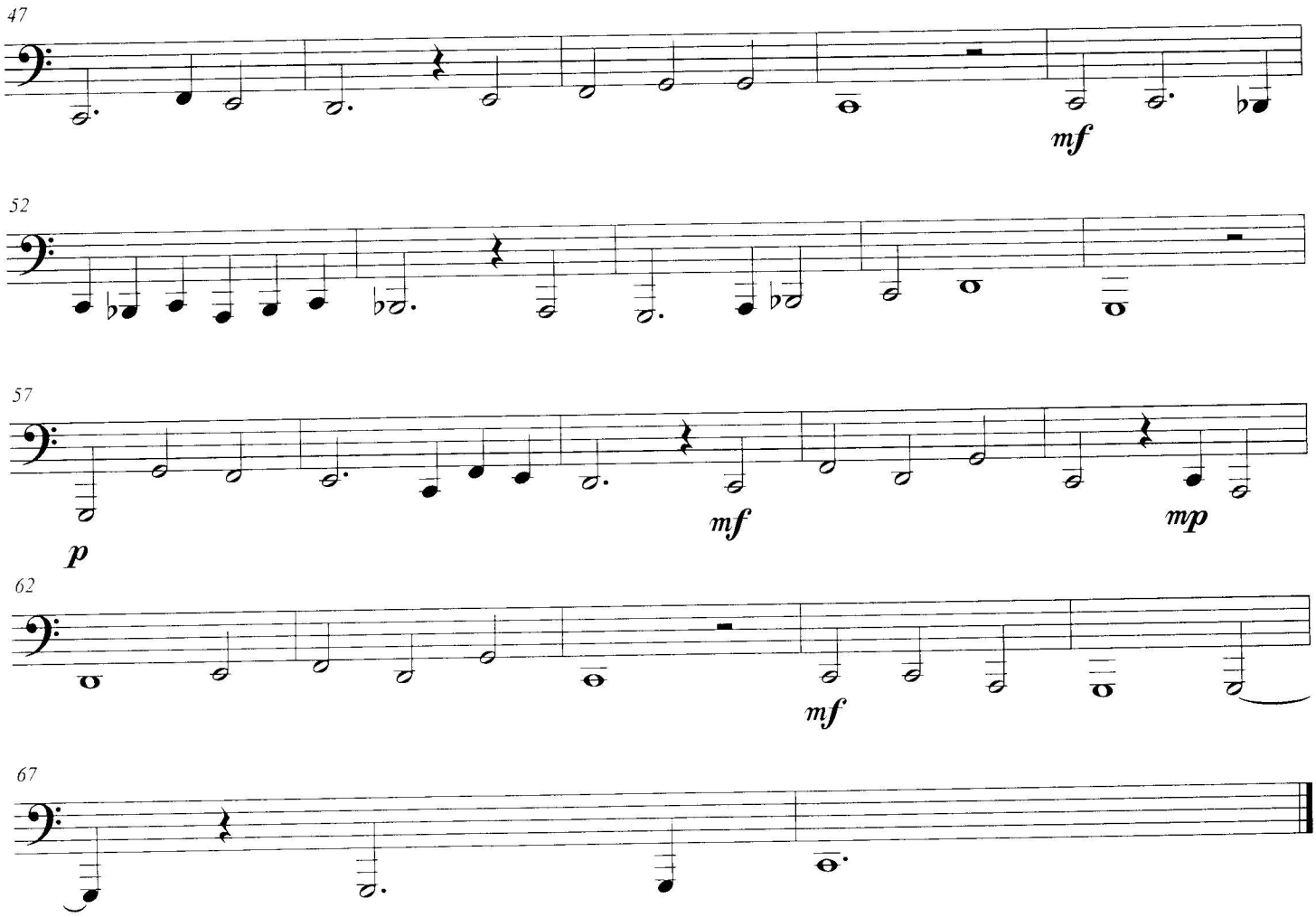
Buxtehude

Bob Reifsnyder

Allegro



©

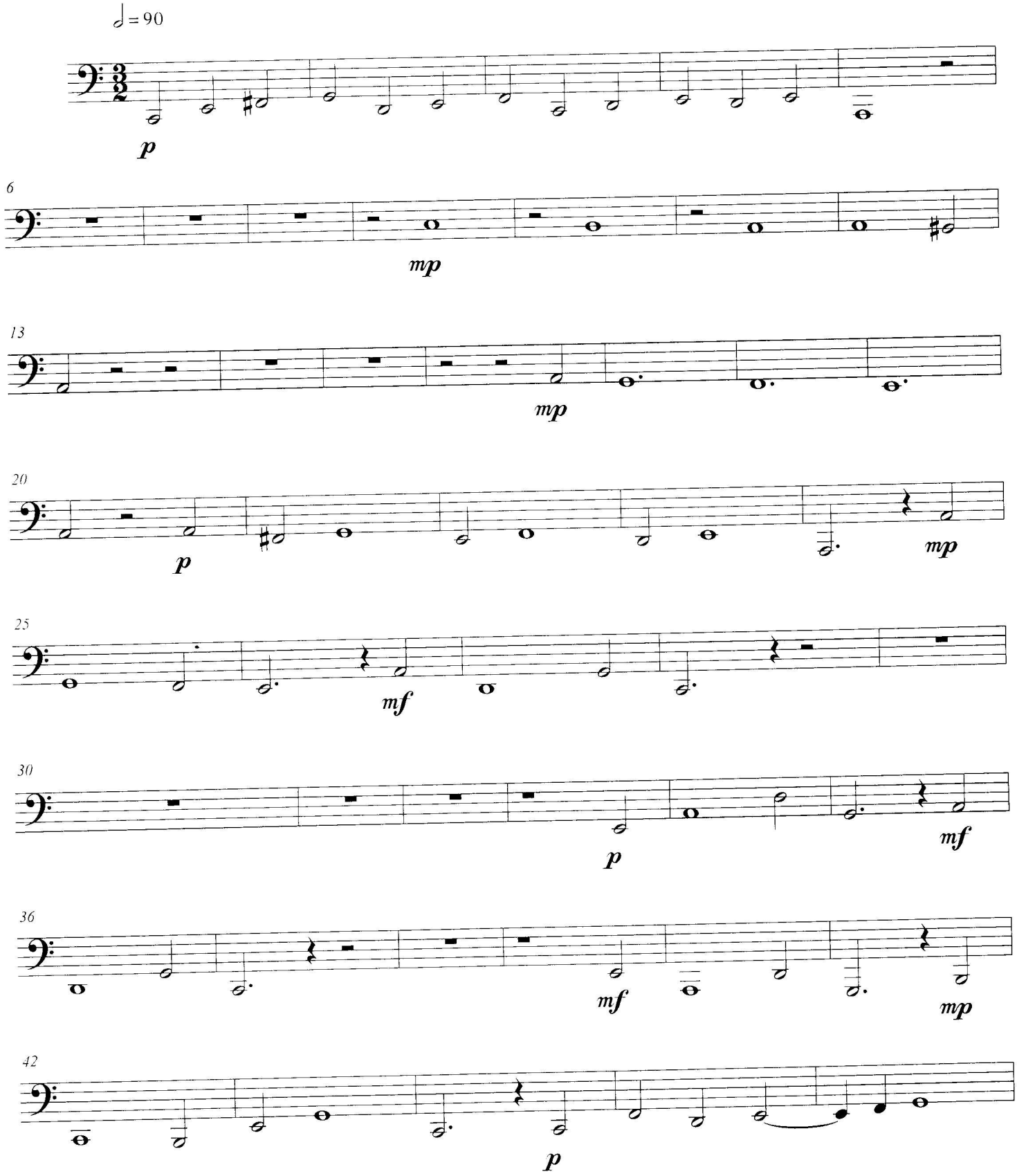

47
mf
52
57
p
mf
mp
62
mf
67

Tuba

"Herzlich Lieb hab ich dich o Herr" (BuxWV41)

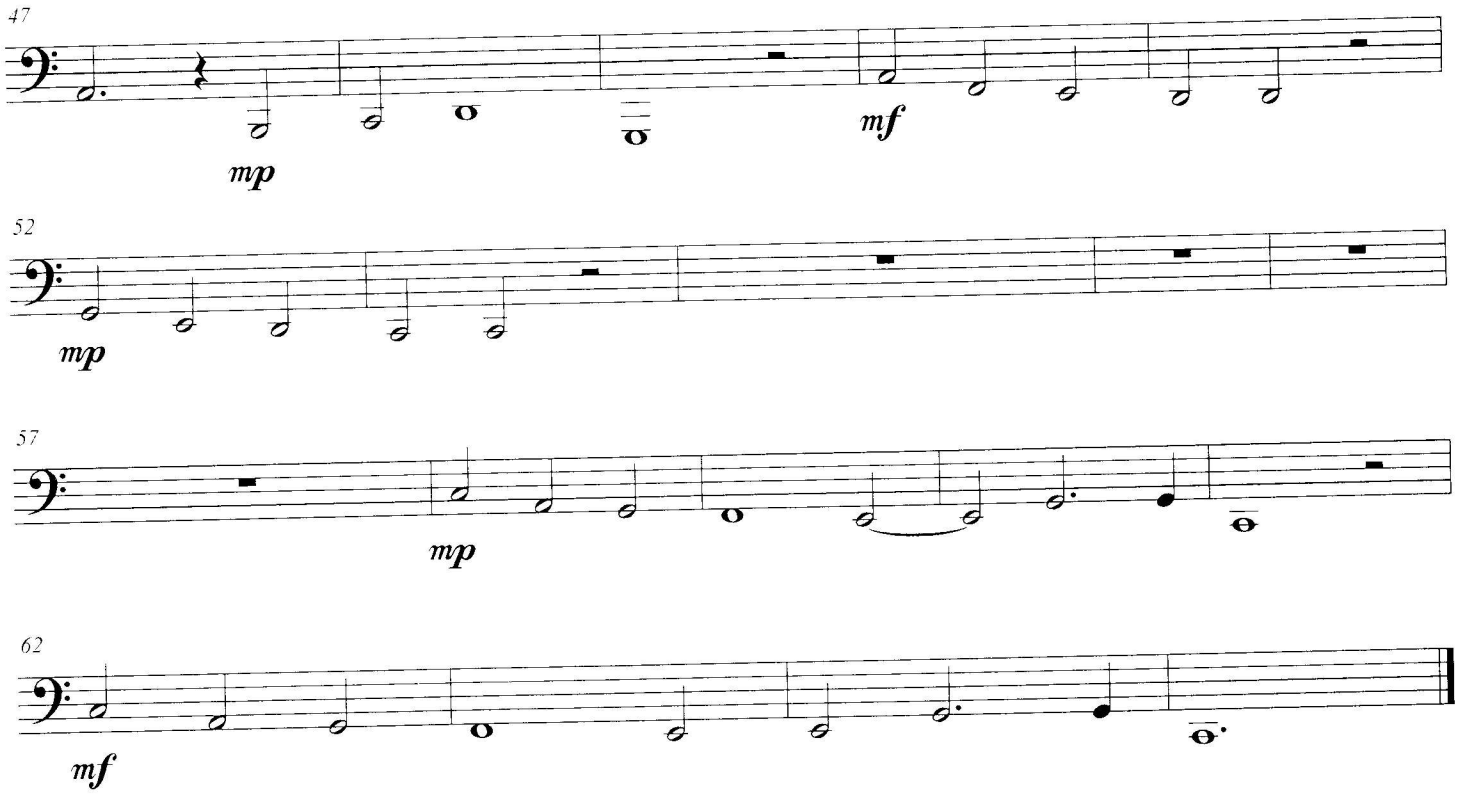
Third Verse (abridged)

Buxtehude
Bob Reifsnyder



©

"Herzlich Lieb hab ich dich o Herr" (BuxWV41)



Tuba

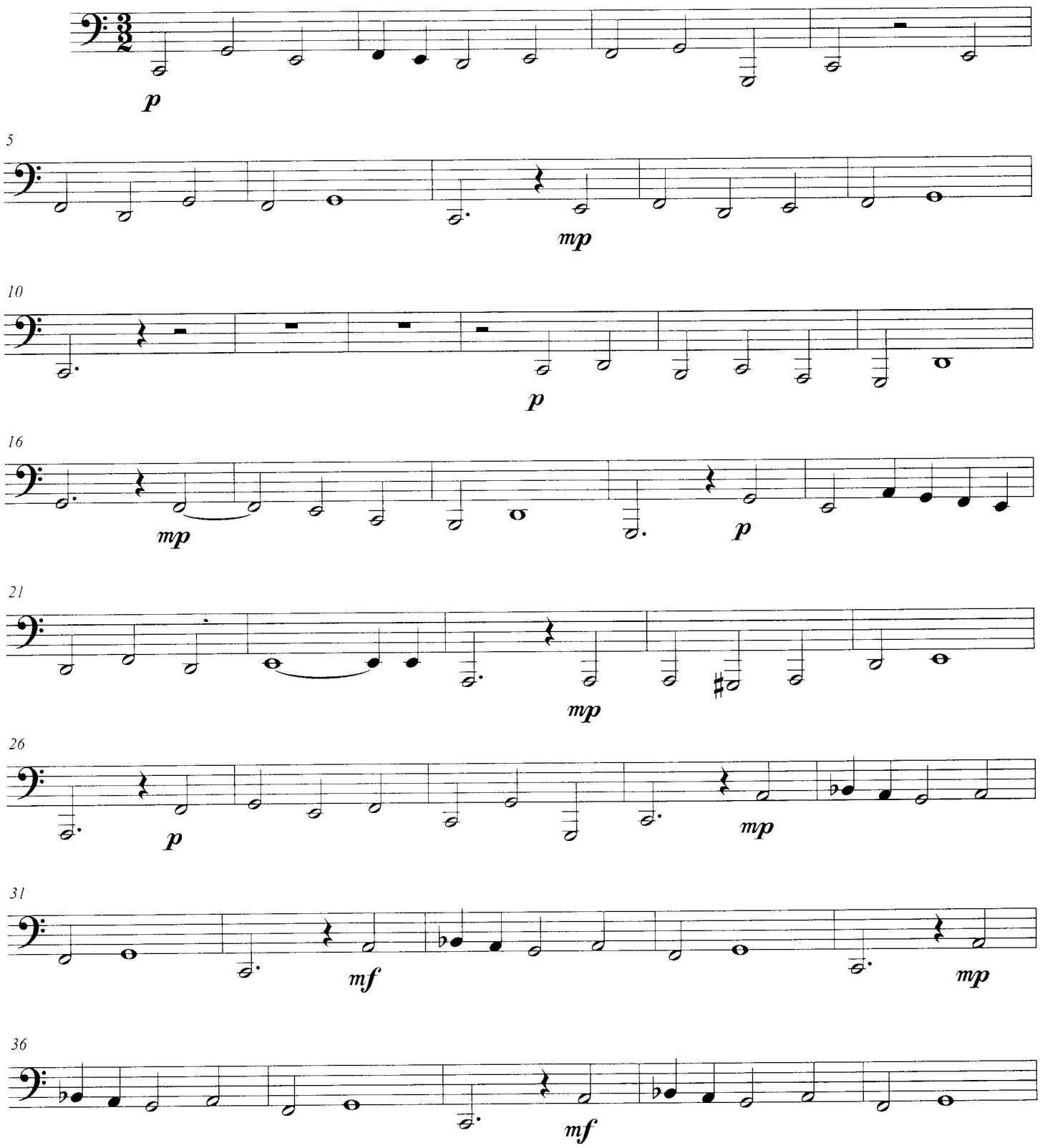
Amen from "Herzlich Lieb hab ich dich o Herr"

BuxWV41

Buxtehude

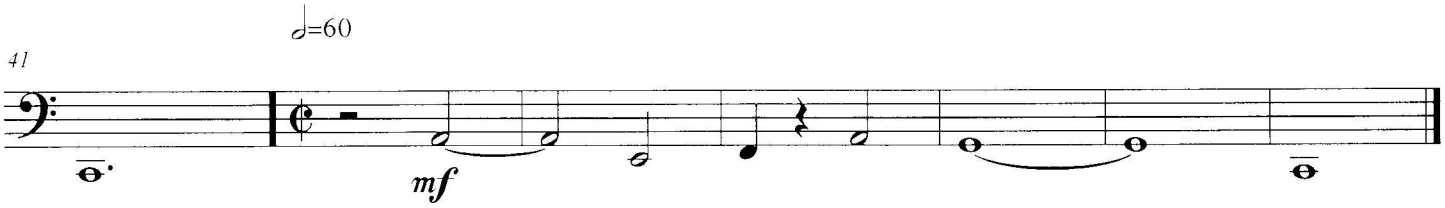
Bob Reifsnyder

♩ = 90



©

Amen from "Herzlich Lieb hab ich dich o Herr"

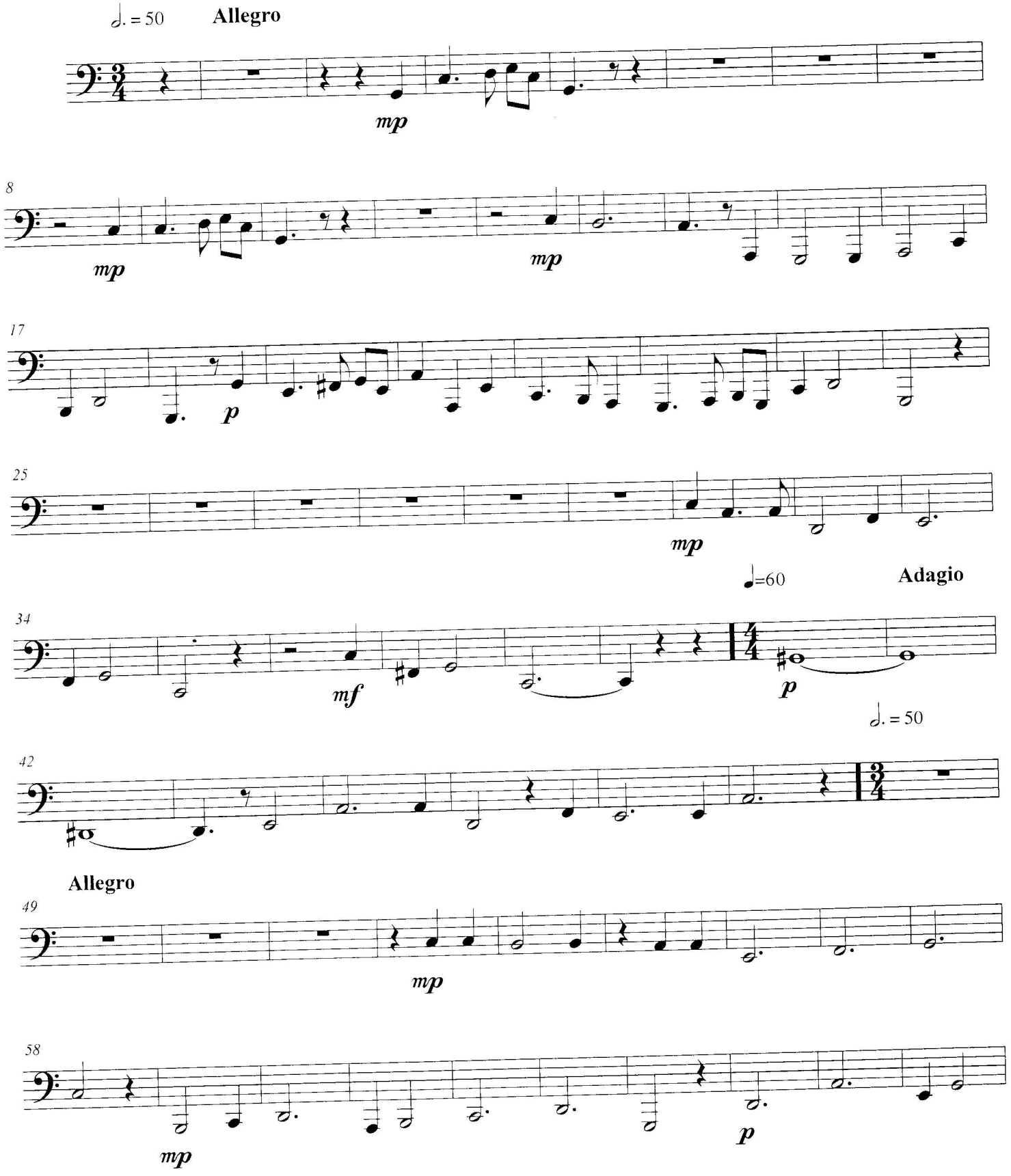


Tuba

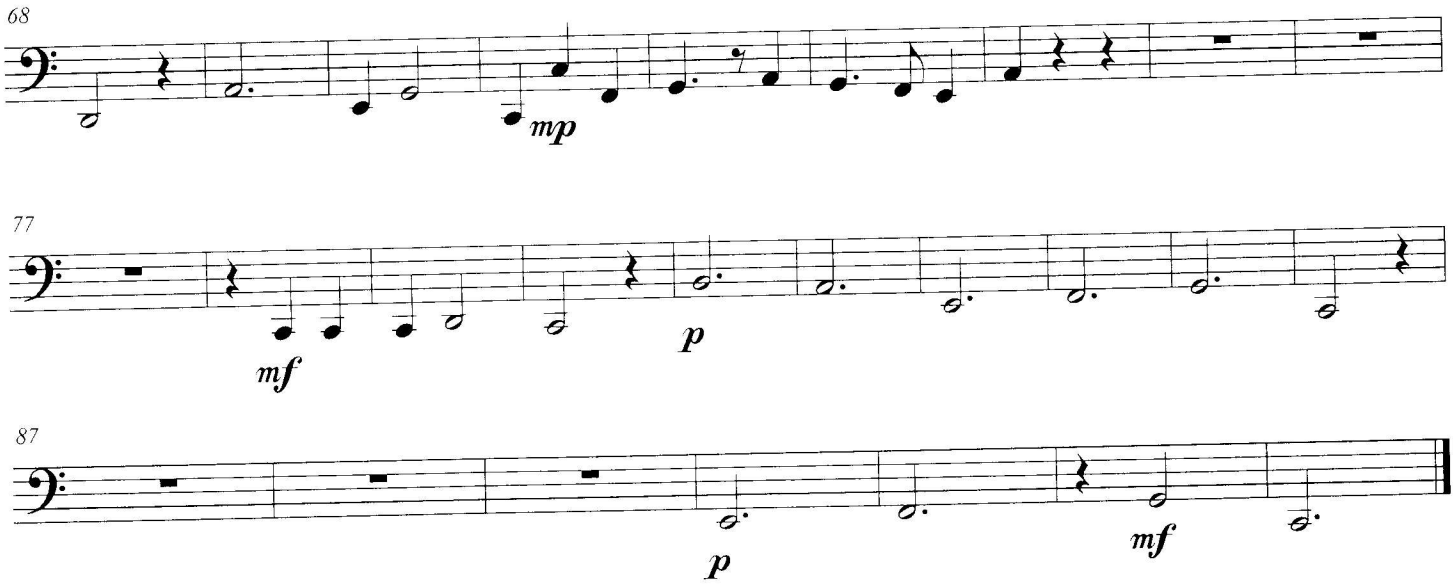
Bass Aria "Ich bin die Auferstehung und das Leben"

BuxWV44 (abridged)

Buxtehude
Bob Reifsnyder



©


68
mp
77
mf
p
87
p
mf

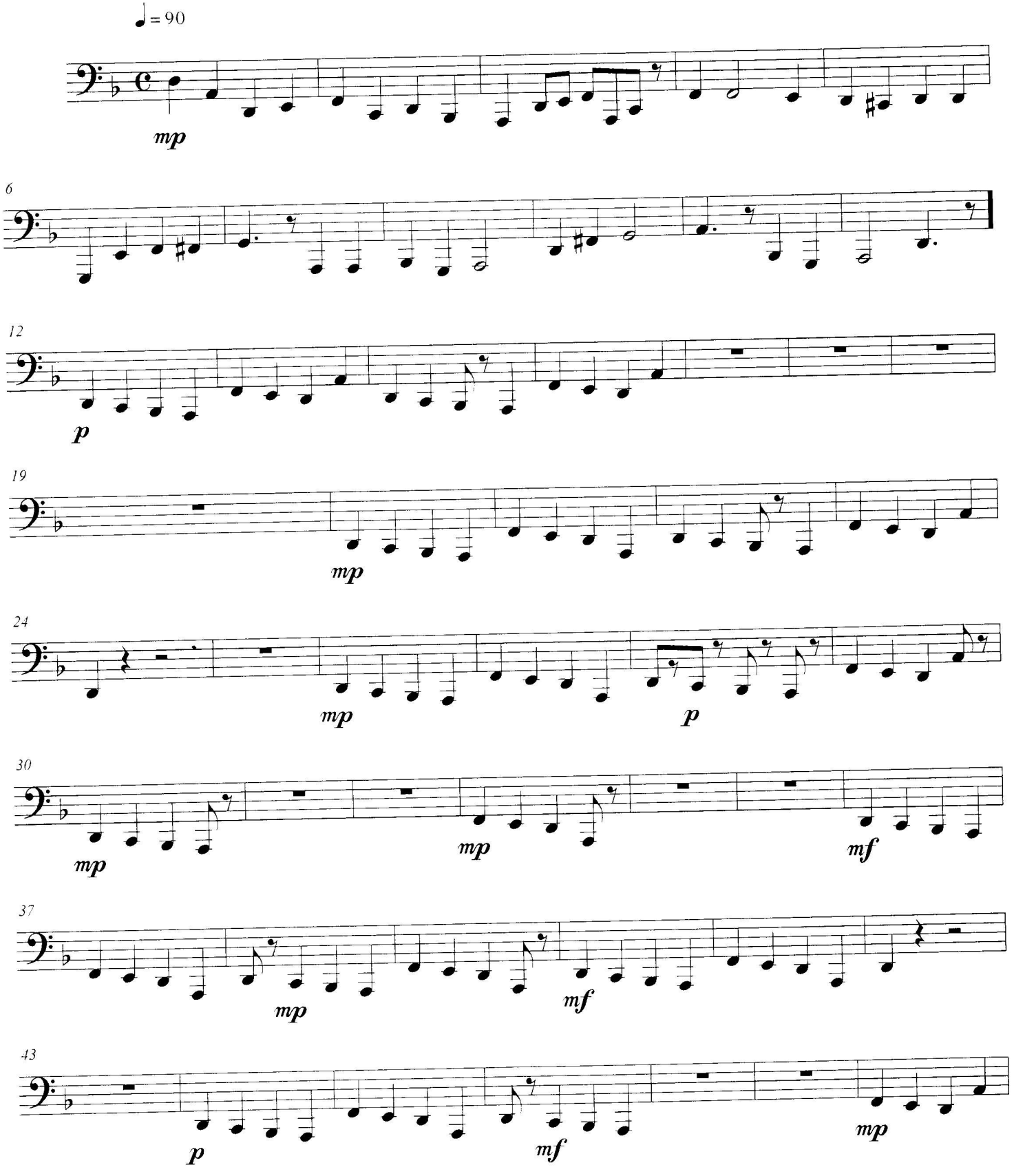
Tuba

"Jesu, meines lebens Leben" (abridged)

BuxWV62 (Ground Bass)

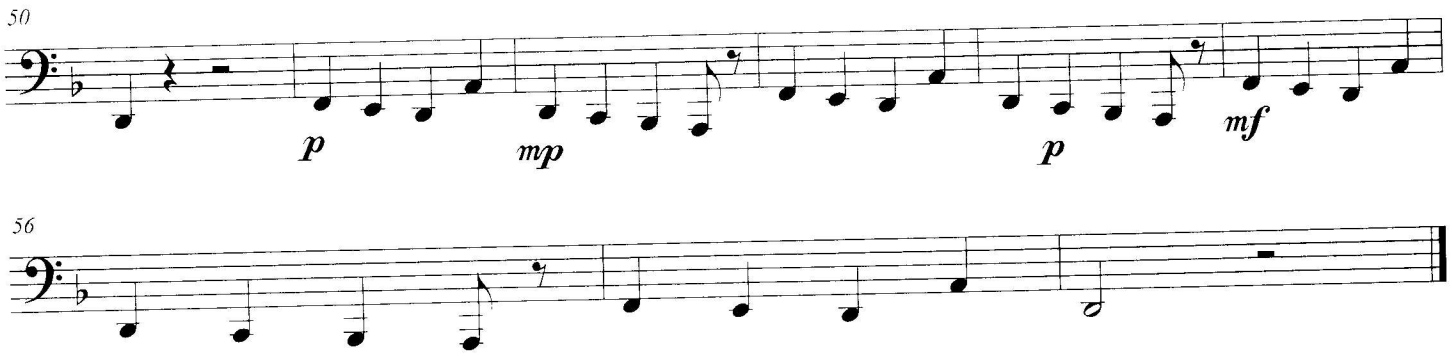
Buxtehude

Bob Reifsnyder



©

"Jesu, meines lebens Leben" (abridged)



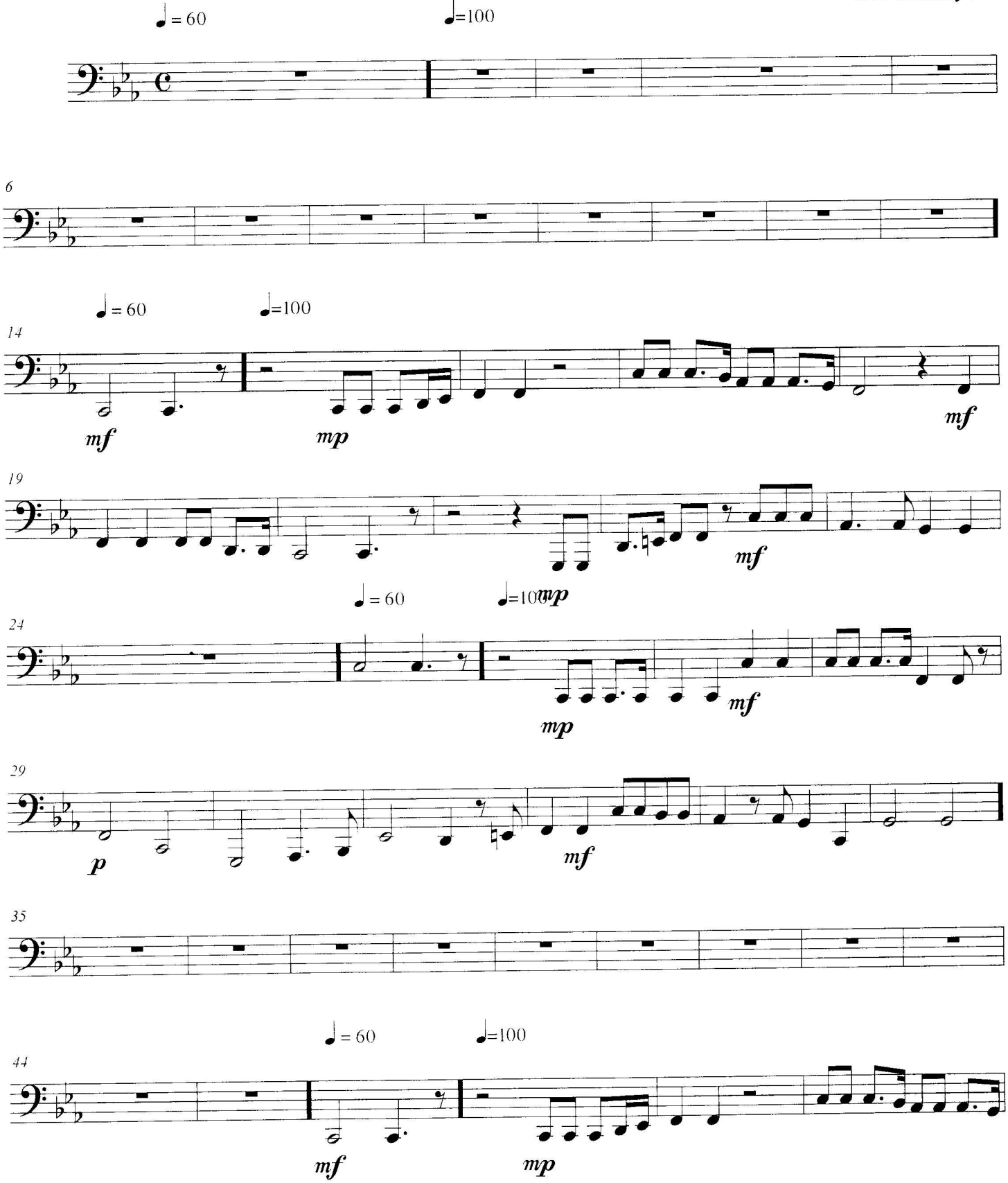
Tuba

Ad Pedes (abridged) from "Membra Jesu"

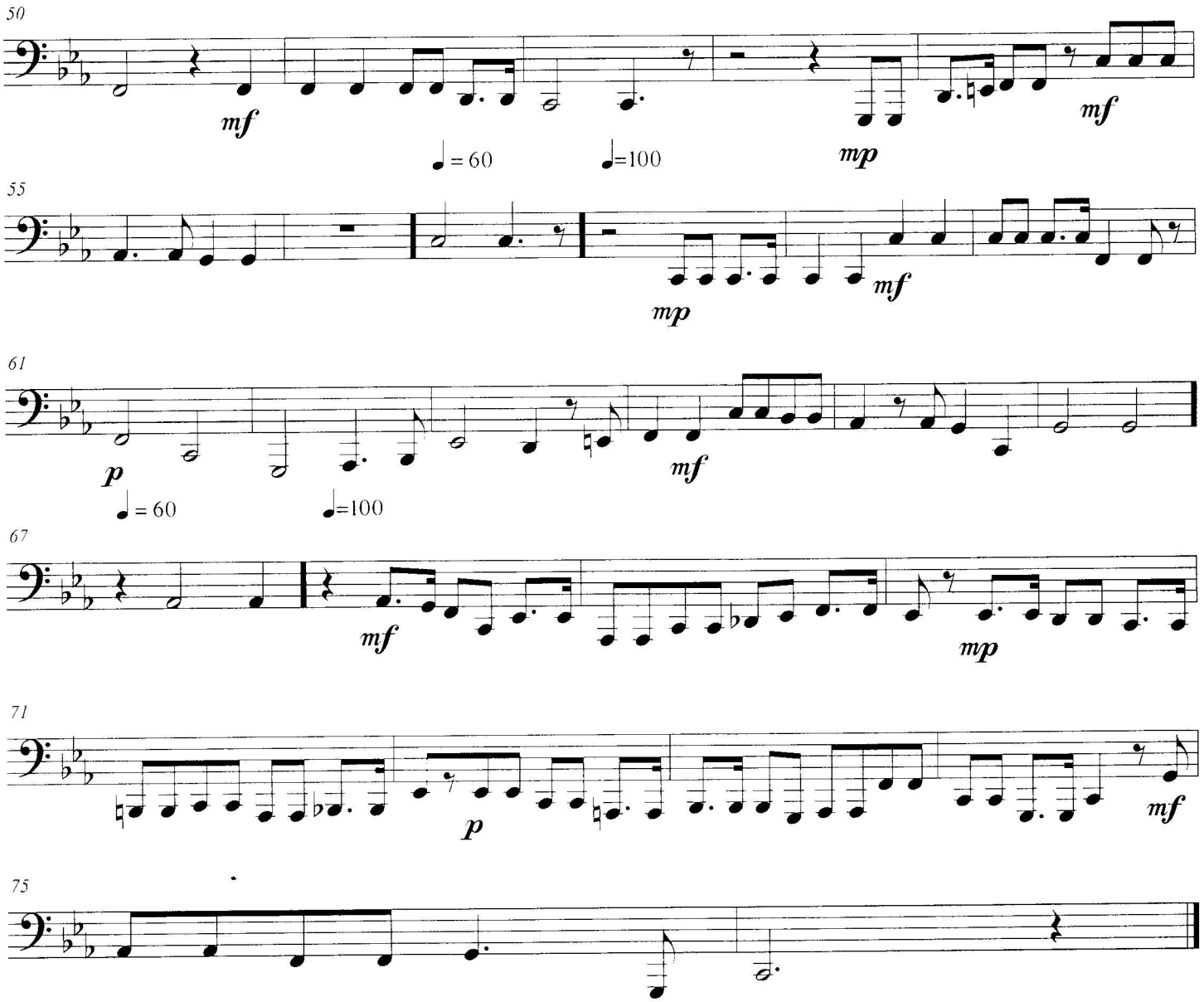
BuxWV75

Buxtehude

Bob Reifsnyder



©


50
mf
♩ = 60
♩=100
mp
mf
55
mp
mf
61
p
♩ = 60
♩=100
mf
67
mf
mp
71
p
mf
75

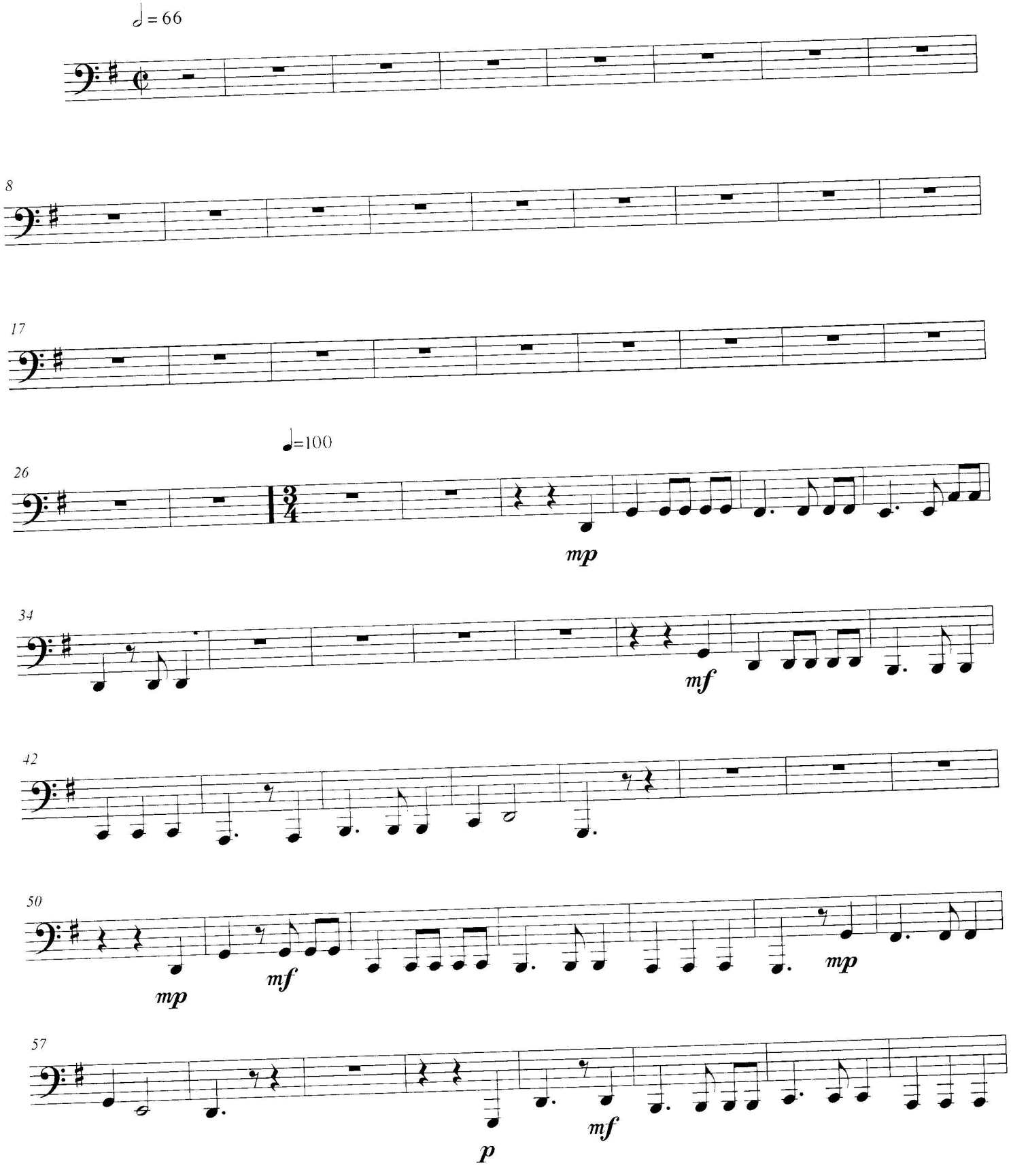
Tuba

Ad genua from "Membra Jesu" (abridged)

BuxWV75

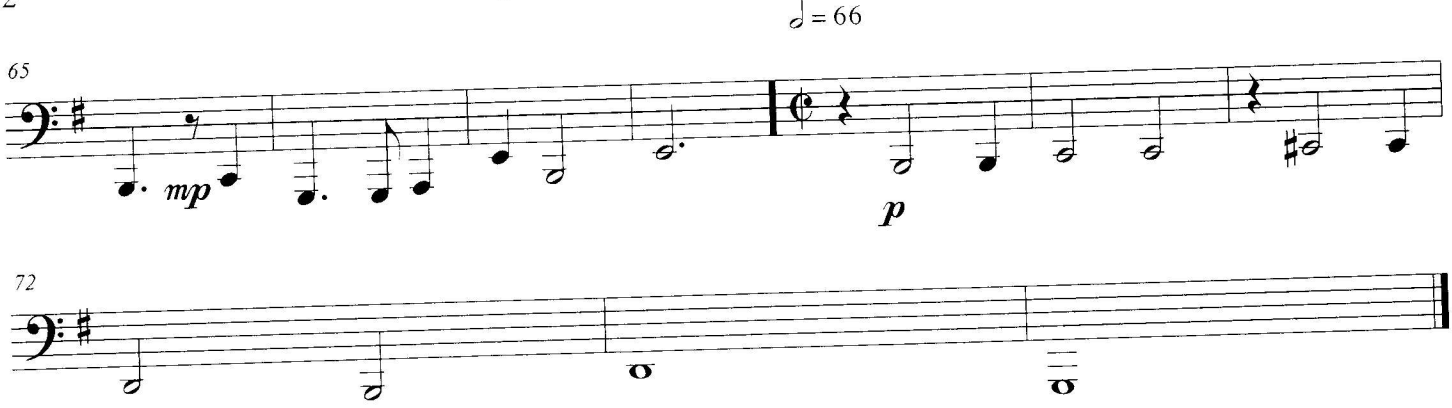
Buxtehude

Bob Reifsnyder



©

Ad genua from "Membra Jesu" (abridged)



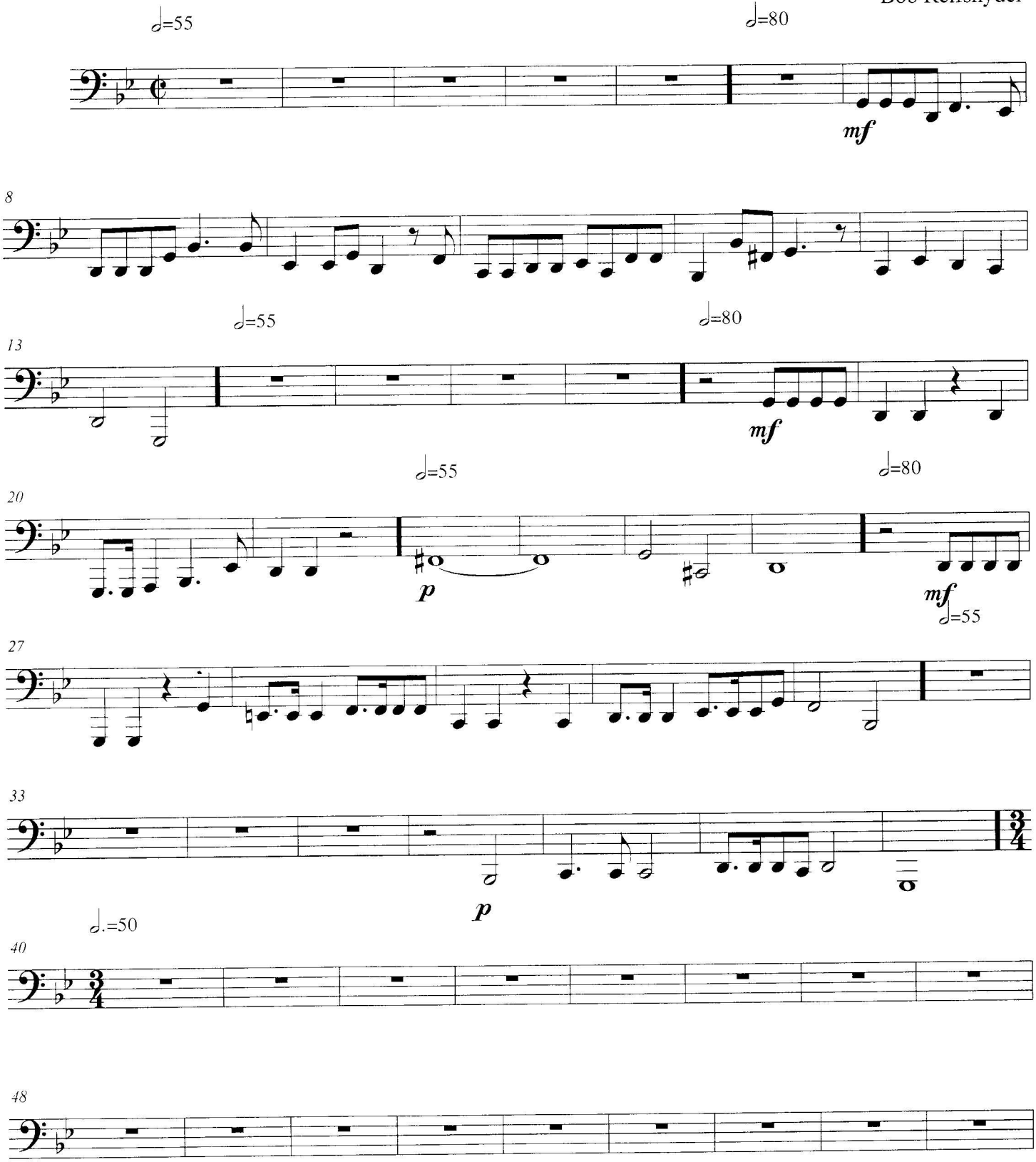
Tuba

Ad manus from "Membra Jesu" (abridged)

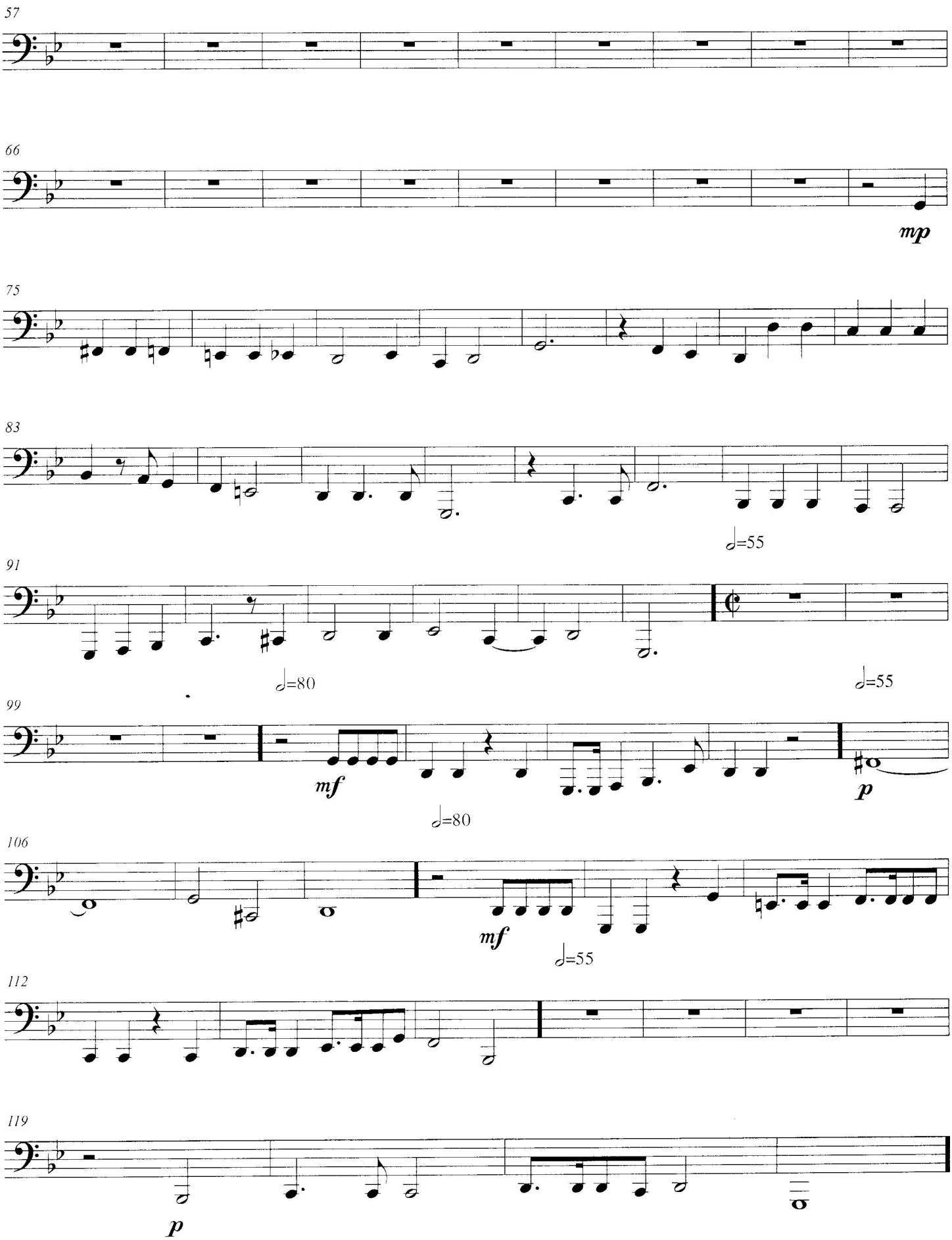
BuxWV75

Buxtehude

Bob Reifsnyder



©


57
66
mp
75
83
𝅗𝅥=55
91
𝅗𝅥=80
𝅗𝅥=55
99
mf
p
𝅗𝅥=80
106
mf
𝅗𝅥=55
112
119
p

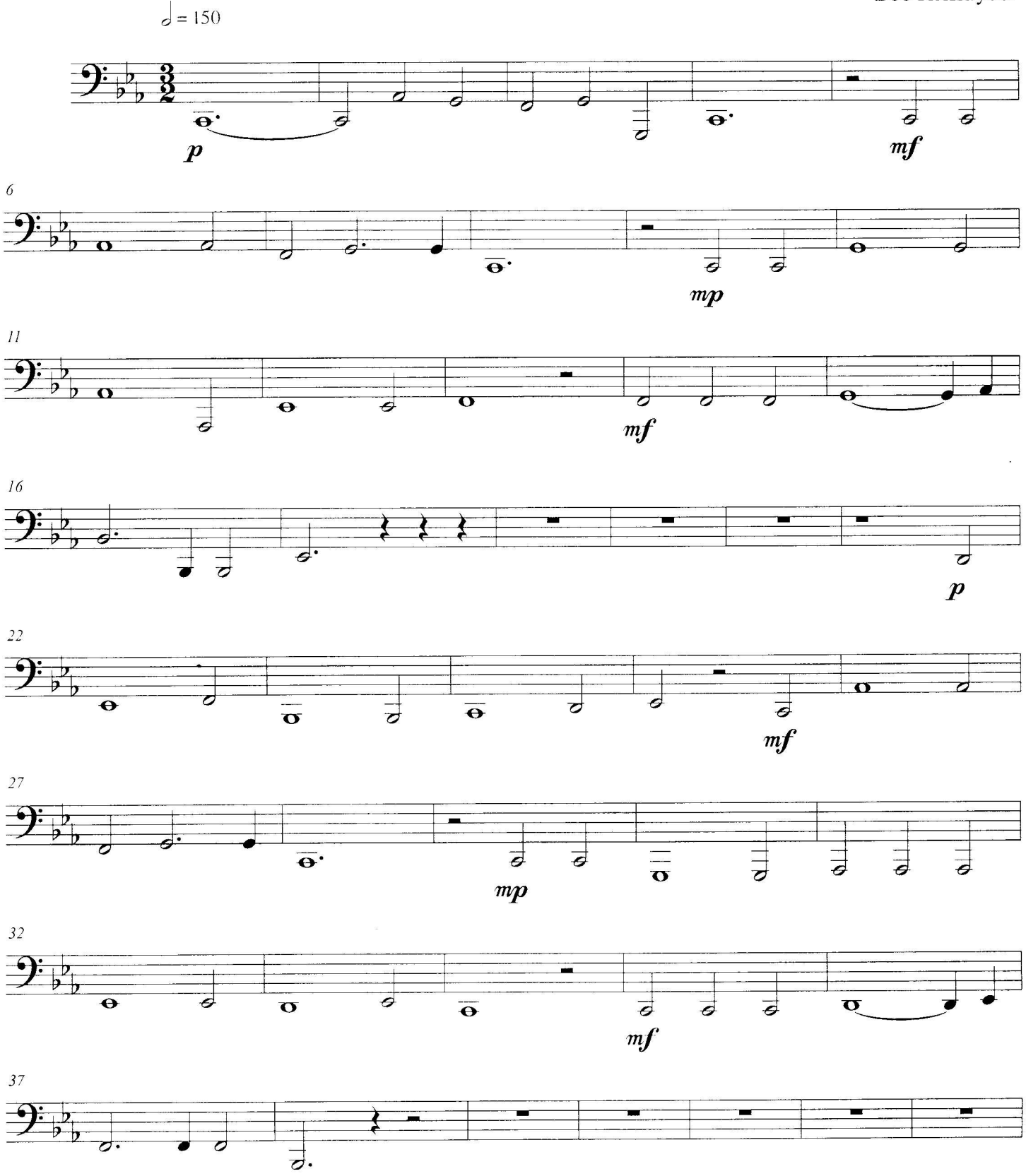
Tuba

Ad Latus from "Membra Jesu" (abridged)

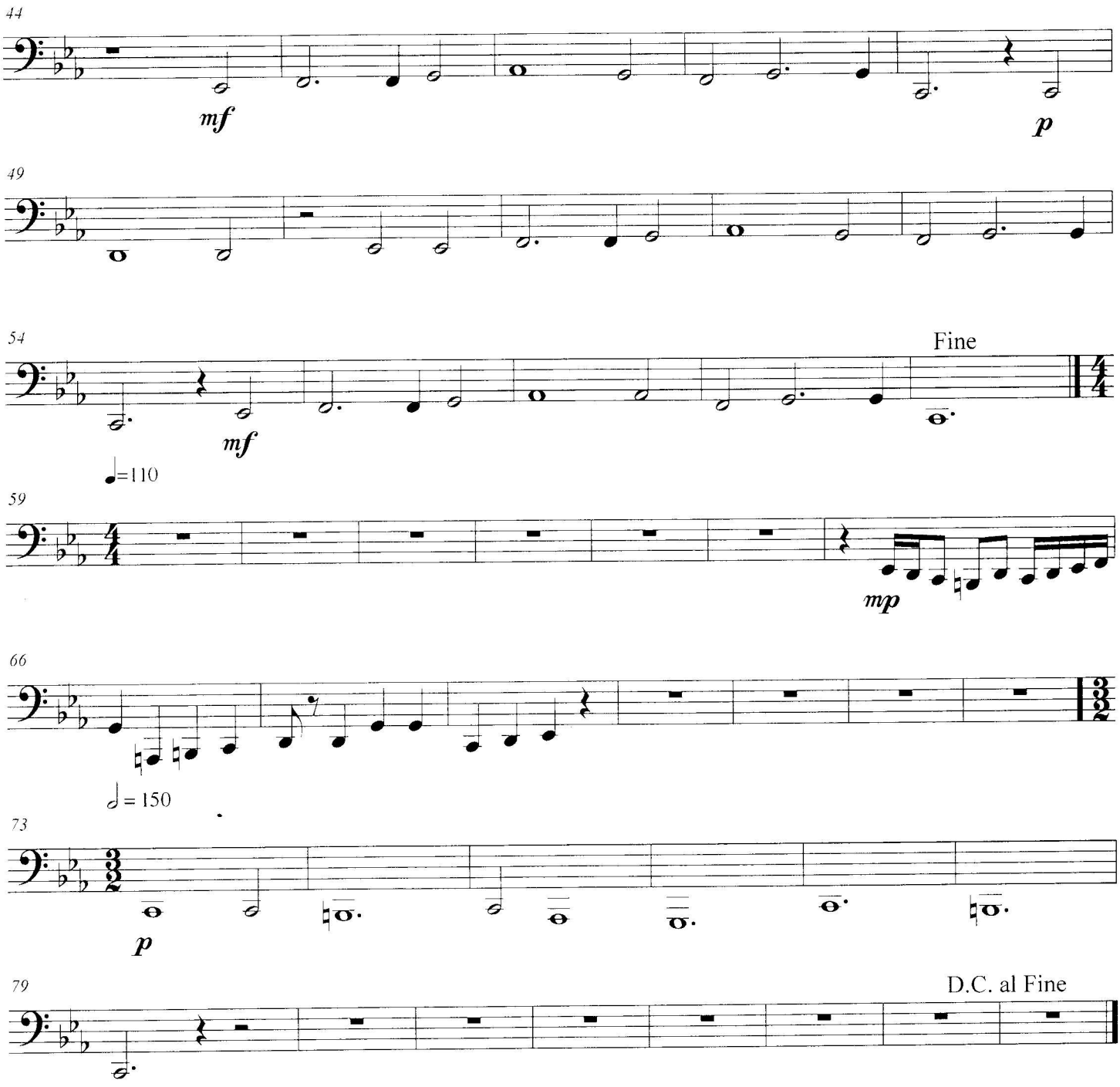
BuxWV75

Buxtehude

Bob Reifsnyder



©


44
mf
p
49
54
Fine
mf
♩=110
59
mp
66
𝅗𝅥 = 150
73
p
79
D.C. al Fine

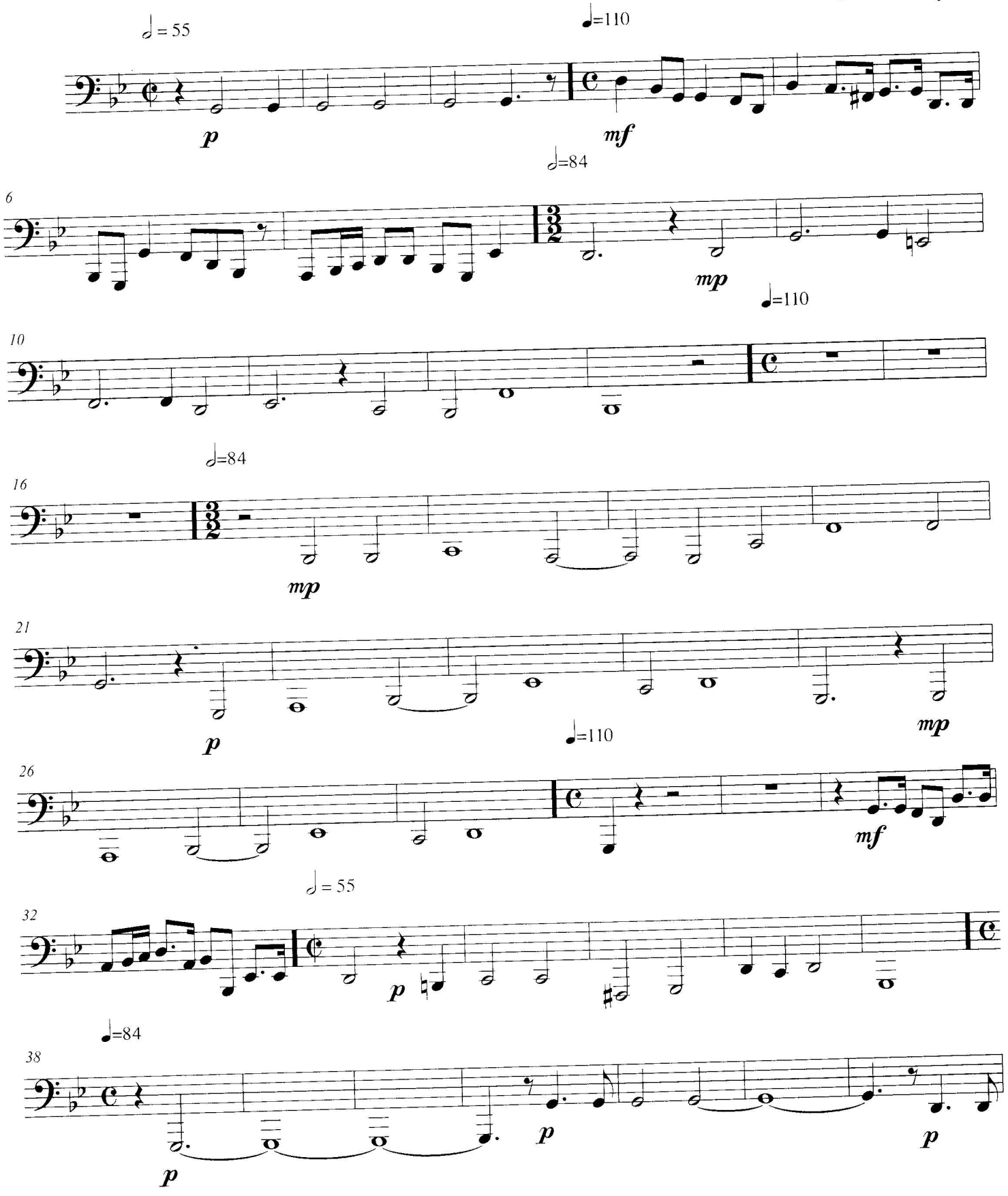
Tuba

Ad Cor from "Membra Jesu" (abridged)

BuxWV75

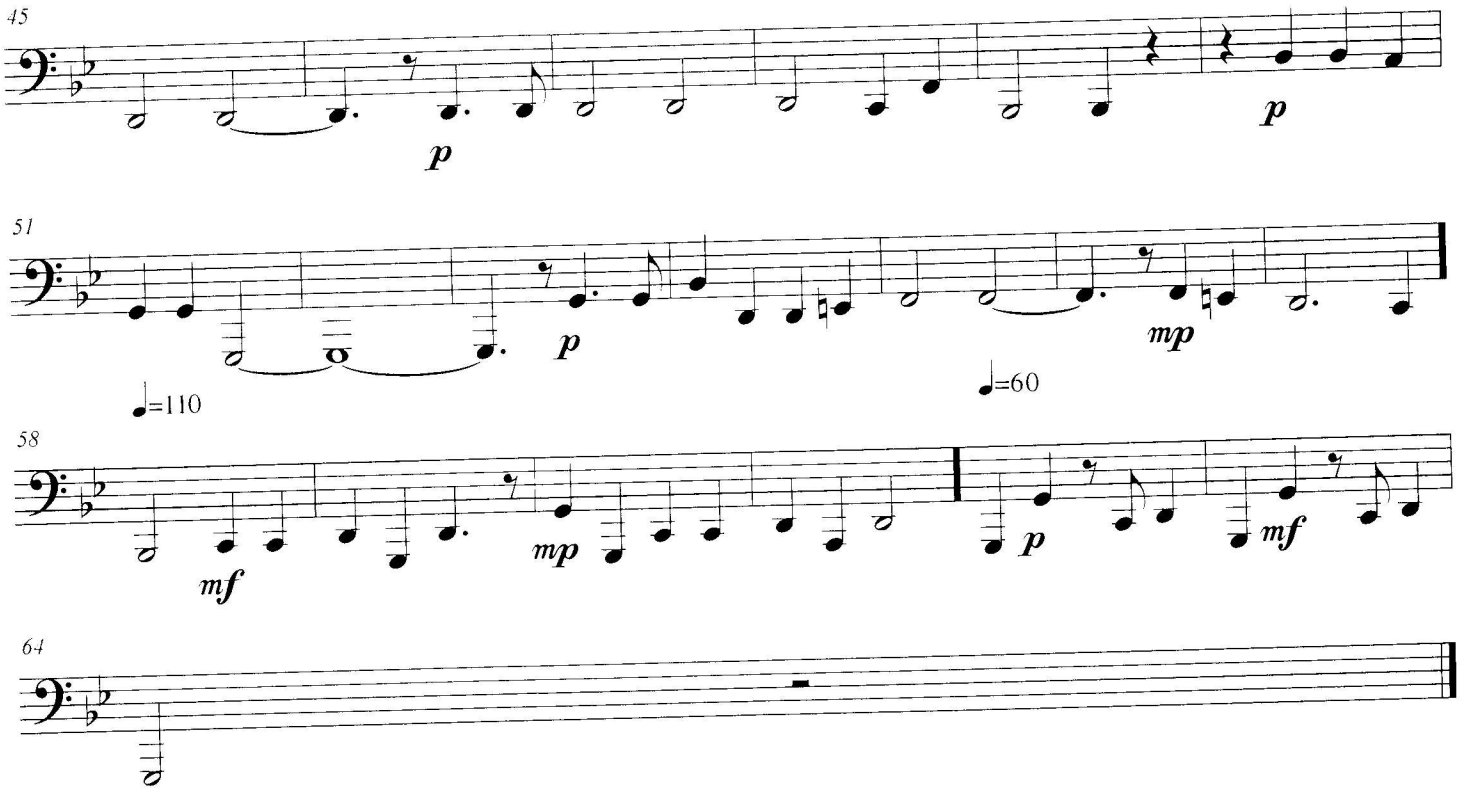
Buxtehude

Bob Reifsnyder



©

Ad Cor from "Membra Jesu" (abridged)



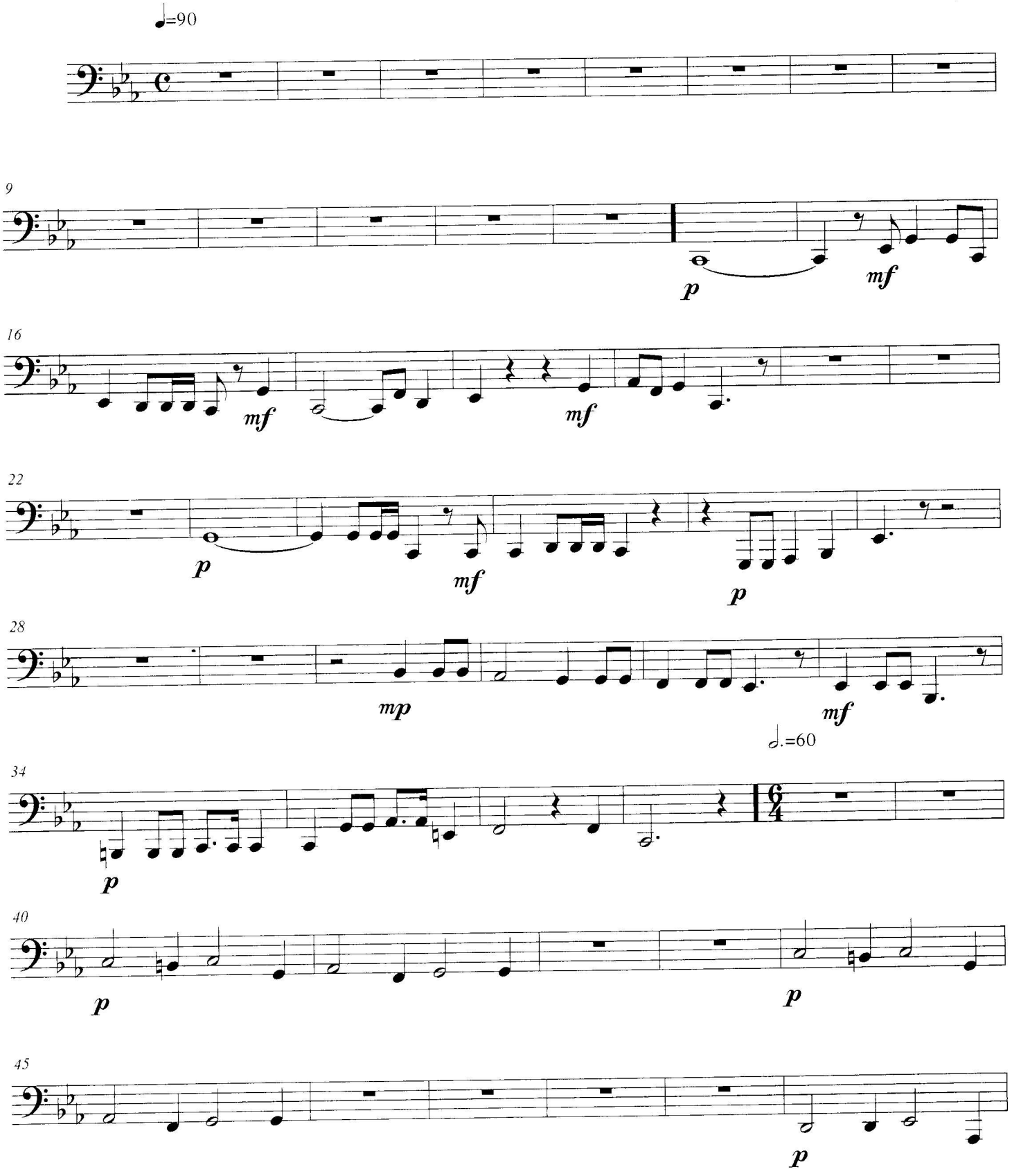
Tuba

Ad Faciem from "Membra Jesu" (abridged)

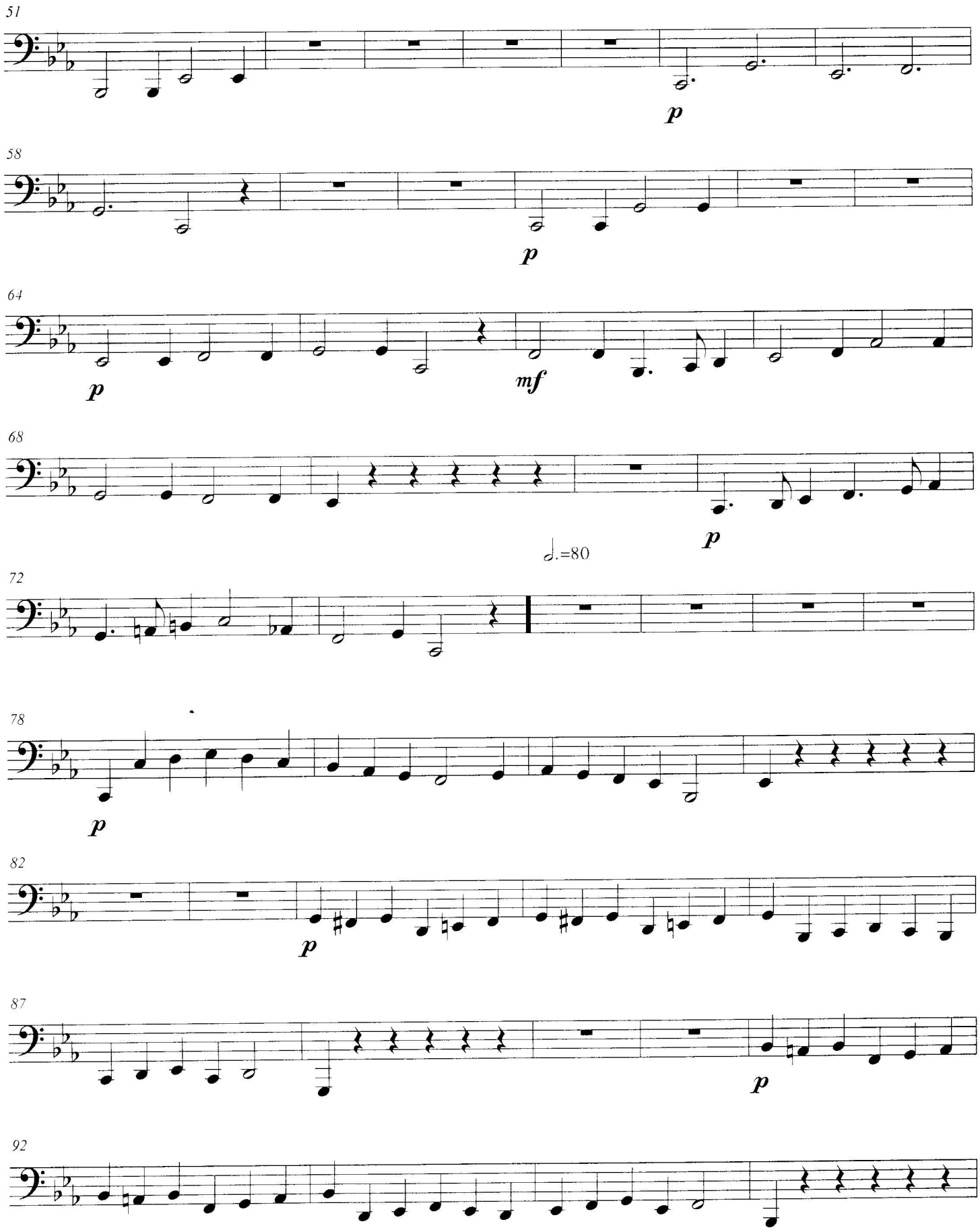
BuxWV75

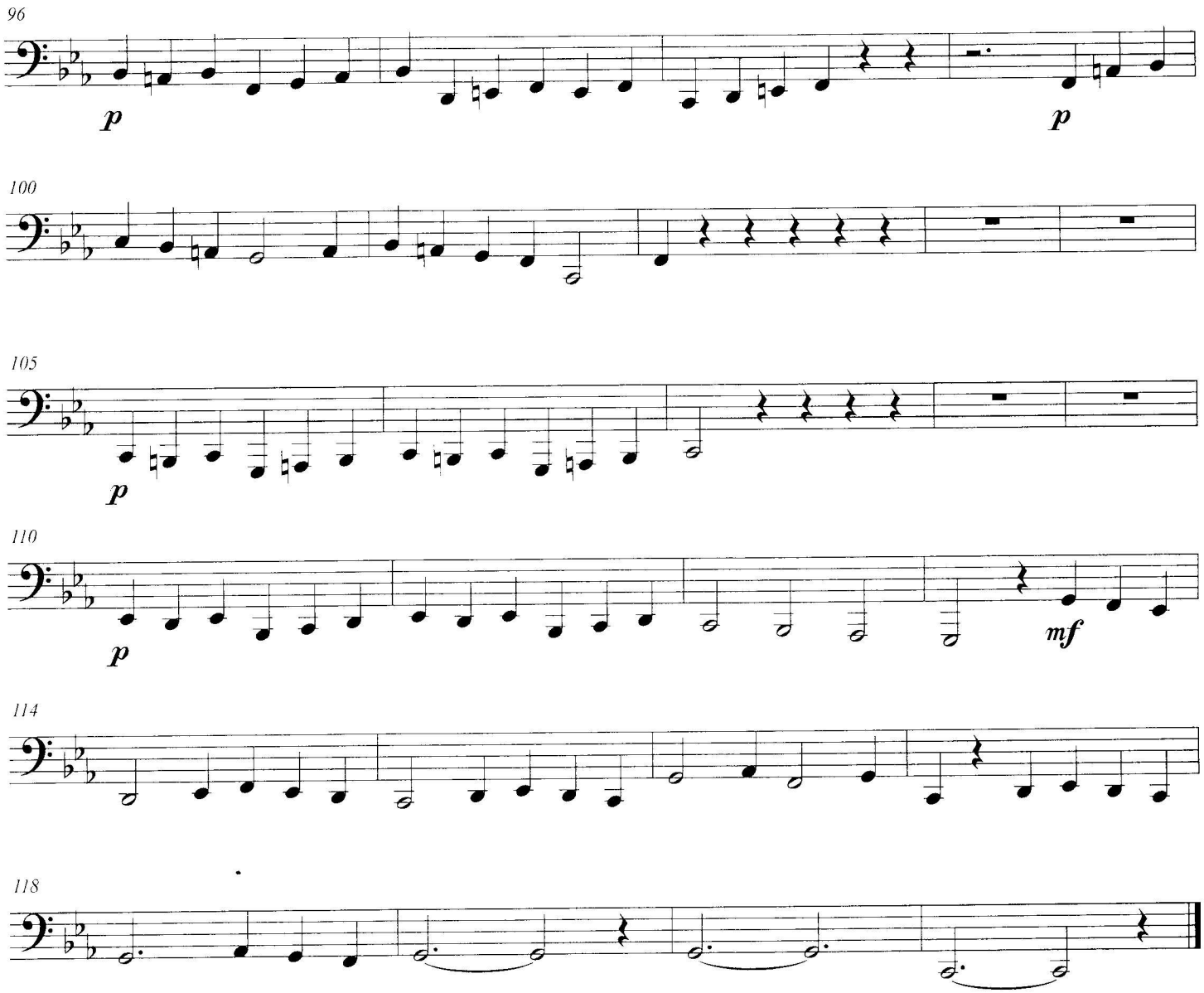
Buxtehude

Bob Reifsnyder



©


51
p
58
p
64
p
mf
68
p
♩.=80
72
78
p
82
p
87
p
92


96
p
p
100
105
p
110
p
mf
114
118