

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 17<sup>th</sup> century, Monteverdi(1567-1643), Giovanni Gabrieli (1556?-1612) and Corelli (1653-1713) can easily be paired with the three masters of the 18<sup>th</sup>, 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 Alessandro 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 quattro” 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 obbligati 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 quattro" 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 obbligati 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.

Trombone 1

# "Also hat Gott die Welt geliebt" Part A

BuxWV5

Buxtehude  
Bob Reifsnyder

♩ = 80

9

*mf* *mp* *mf*

9

*mp* *mf* *mp*

**Allegro** ♩ = 90

18

*mf* *mp* *mf*

24

*mp* *mf*

29

*mf* *mp*

34

*mf* *mf*

39

*mp*

44

*mf* *mp* *p*

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Trombone 1

# "Also hat Gott die Welt geliebt" Part B

BuxWV5

Buxtehude  
Bob Reifsnyder

$\text{♩} = 50$

*mf* *mp*

8 *mp*

16 *mp* *mp*

24 *mp*

32

40

49 *mp*

57

64

72

*mp*

79

86

94

*mp*

101

108

*mp*

116

*mp*

124

Trombone 1

# "Also hat Gott die Welt geliebt" Part C

BuxWV5

Buxtehude

Bob Reifsnyder

♩ = 100

*mp*

5 *mp* *mp*

10 *mp*

14 *mp* *mp*

18 *mp*

23 *mf*

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# "Herr, wenn ich nur dich habe"

BuxWV38

Buxtehude  
Bob Reifsnyder

♩=80

mf

6

mf

14

19

mf

25

mf

32

41

mp

48

mp



Trombone 1

# Mit Fried und Freude ich fahr dahin"

BuxWV 76 (Part A)

Buxtehude  
Bob Reifsnyder

$\text{♩} = 50$



*mf*



*mp*



28



Trombone 1

# "Mit Fried und Freud ich fahr dahin"

BWV76 (Part B)

Buxtehude  
Bob Reifsnyder

$\text{♩} = 60$







Trombone 1

# "Quemadmodum Desiderat Cervus"

BuxWV92 (Ground Bass)

Buxtehude  
Bob Reifsnyder

♩ = 80

6

11

15

20

25

30

35

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mf*

"Quemadmodum Desiderat Cervus"

39

Musical staff 39-42. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords and a few quarter notes. Dynamic markings *p* are placed below the first and last measures.

43

Musical staff 43-46. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords and a few quarter notes. A dynamic marking *p* is placed below the final measure.

49

Musical staff 49-52. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords.

53

Musical staff 53-56. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking *mf* is placed below the first measure.

57

Musical staff 57-60. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking *p* is placed below the first measure.

61

Musical staff 61-64. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking *mf* is placed below the first measure.

66

Musical staff 66-69. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. Dynamic markings *mf* and *mp* are placed below the first and last measures, respectively.

70

Musical staff 70-73. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking *mf* is placed below the first measure.

74

Musical staff 74-77. Bass clef, 3/4 time signature. The staff contains a series of eighth-note chords. A dynamic marking *mf* is placed below the first measure.

"Quemadmodum Desiderat Cervus"

78

Musical notation for measures 78-81. The notation is in bass clef with a 5/4 time signature. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *p* (piano) is placed below the staff towards the end of the first line.

82

Musical notation for measures 82-85. The notation is in bass clef with a 5/4 time signature. It continues the complex rhythmic pattern from the previous line. A dynamic marking of *mf* (mezzo-forte) is placed below the staff in the second measure of this line.

# "Wie soll ich dich empfangen"

BuxWV109

J.S. Bach

Bob Reifsnyder

Sonata  $\text{♩} = 50$

7

*mf*

14

22

$\text{♩} = 70$  Andante

28

*mp*

33

*p* *mp* *p*

37

*mf*

40

40



Trombone 1

# Sonata a 4 (Part B)

BuxWV271

Buxtehude  
Bob Reifsnyder

♩ = 90

Measures 1-7 of the first system. The music begins with a half note G4, followed by quarter notes A4, B4, and C5. The next measure contains quarter notes D5, E5, and F#5. The final measure consists of quarter notes G5, A5, and B5. The dynamic marking *p* is centered below the staff.

♩ = 50

Measures 8-15 of the second system. Measure 8 starts with a quarter rest, followed by quarter notes G4, A4, and B4. Measure 9 has quarter notes C5, B4, and A4. Measure 10 has quarter notes G4, F#4, and E4. Measure 11 has quarter notes D4, C4, and B3. Measure 12 has quarter notes A3, G3, and F#3. Measure 13 has quarter notes E3, D3, and C3. Measure 14 has quarter notes B2, A2, and G2. Measure 15 has quarter notes F#2, E2, and D2. The dynamic marking *mf* is centered below the staff.

Measures 16-23 of the third system. Measure 16 has quarter notes C4, B3, and A3. Measure 17 has quarter notes G3, F#3, and E3. Measure 18 has quarter notes D3, C3, and B2. Measure 19 has quarter notes A2, G2, and F#2. Measure 20 has quarter notes E2, D2, and C2. Measure 21 has quarter notes B1, A1, and G1. Measure 22 has quarter notes F#1, E1, and D1. Measure 23 has quarter notes C1, B0, and A0. The dynamic marking *mf* is centered below the staff.

Measures 24-31 of the fourth system. Measure 24 has quarter notes G1, F#1, and E1. Measure 25 has quarter notes D1, C1, and B0. Measure 26 has quarter notes A0, G0, and F#0. Measure 27 has quarter notes E0, D0, and C0. Measure 28 has quarter notes B0, A0, and G0. Measure 29 has quarter notes F#0, E0, and D0. Measure 30 has quarter notes C0, B0, and A0. Measure 31 has quarter notes G0, F#0, and E0. The dynamic marking *mp* is centered below the staff.

Measures 32-38 of the fifth system. Measure 32 has quarter notes D1, C1, and B0. Measure 33 has quarter notes A0, G0, and F#0. Measure 34 has quarter notes E0, D0, and C0. Measure 35 has quarter notes B0, A0, and G0. Measure 36 has quarter notes F#0, E0, and D0. Measure 37 has quarter notes C0, B0, and A0. Measure 38 has quarter notes G0, F#0, and E0. The dynamic marking *mf* is centered below the staff.

Measures 39-45 of the sixth system. Measure 39 has quarter notes D1, C1, and B0. Measure 40 has quarter notes A0, G0, and F#0. Measure 41 has quarter notes E0, D0, and C0. Measure 42 has quarter notes B0, A0, and G0. Measure 43 has quarter notes F#0, E0, and D0. Measure 44 has quarter notes C0, B0, and A0. Measure 45 has quarter notes G0, F#0, and E0. The dynamic marking *mf* is centered below the staff.

Trombone 1

# Sonata a 4 (Part C)

BuxWV271

Buxtehude  
Bob Reifsnyder

♩ = 90

4

8

12

16

20

24

27

*mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*