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.

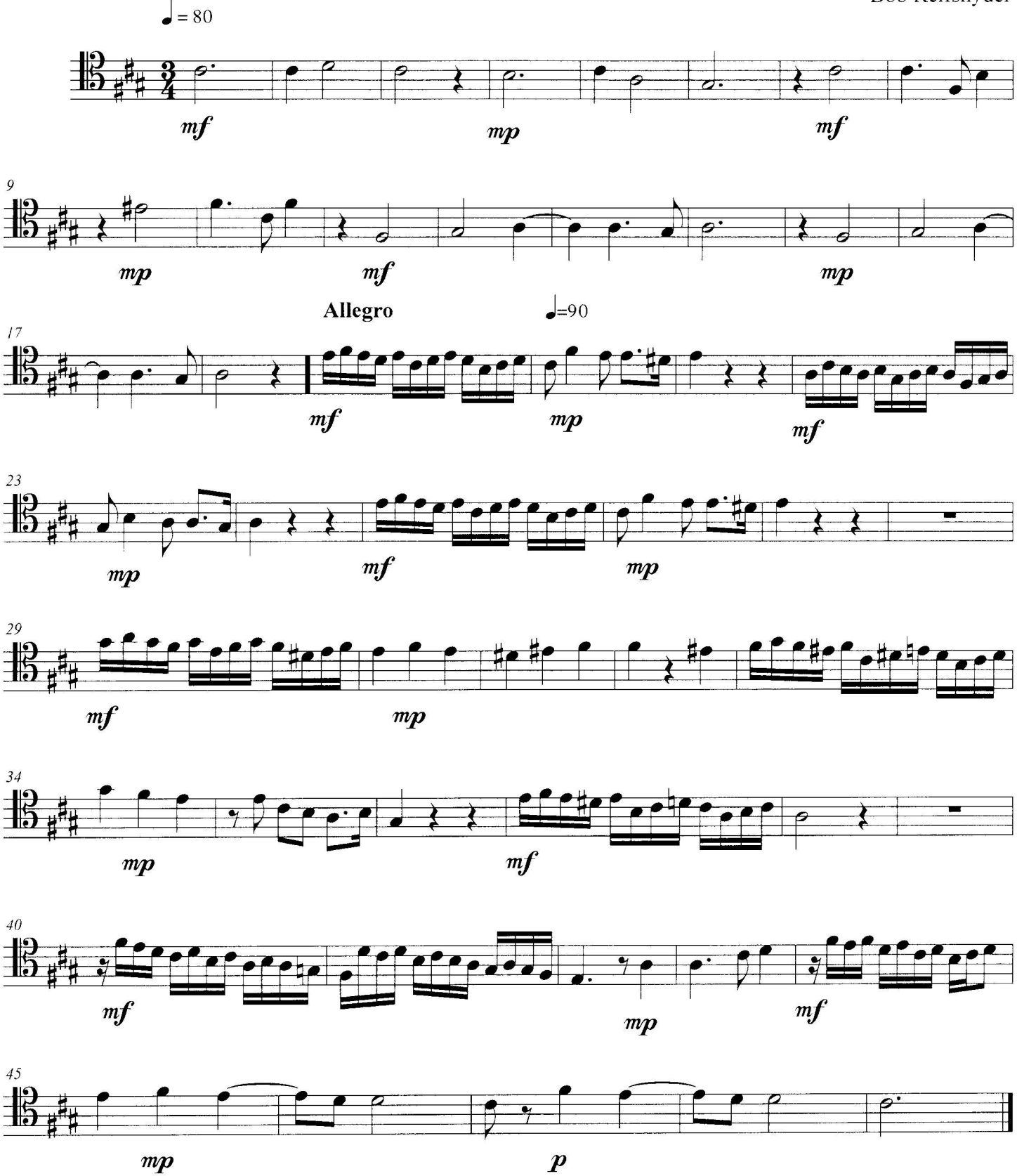
Trombone 2

"Also hat Gott die Welt geliebt" Part A

BuxWV5

Buxtehude

Bob Reifsnyder



©

This page intentionally left blank

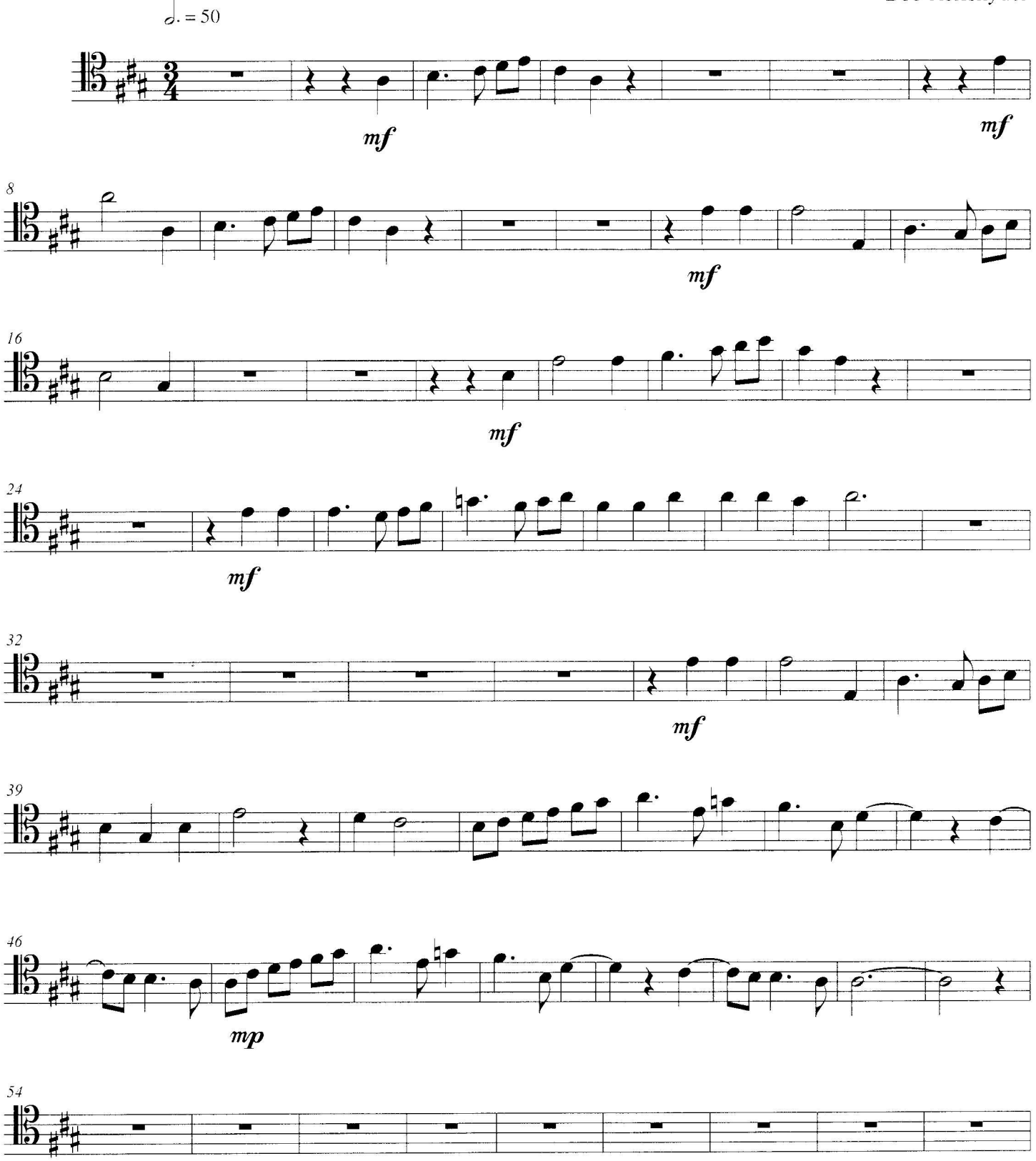
Trombone 2

"Also hat Gott die Welt geliebt" Part B

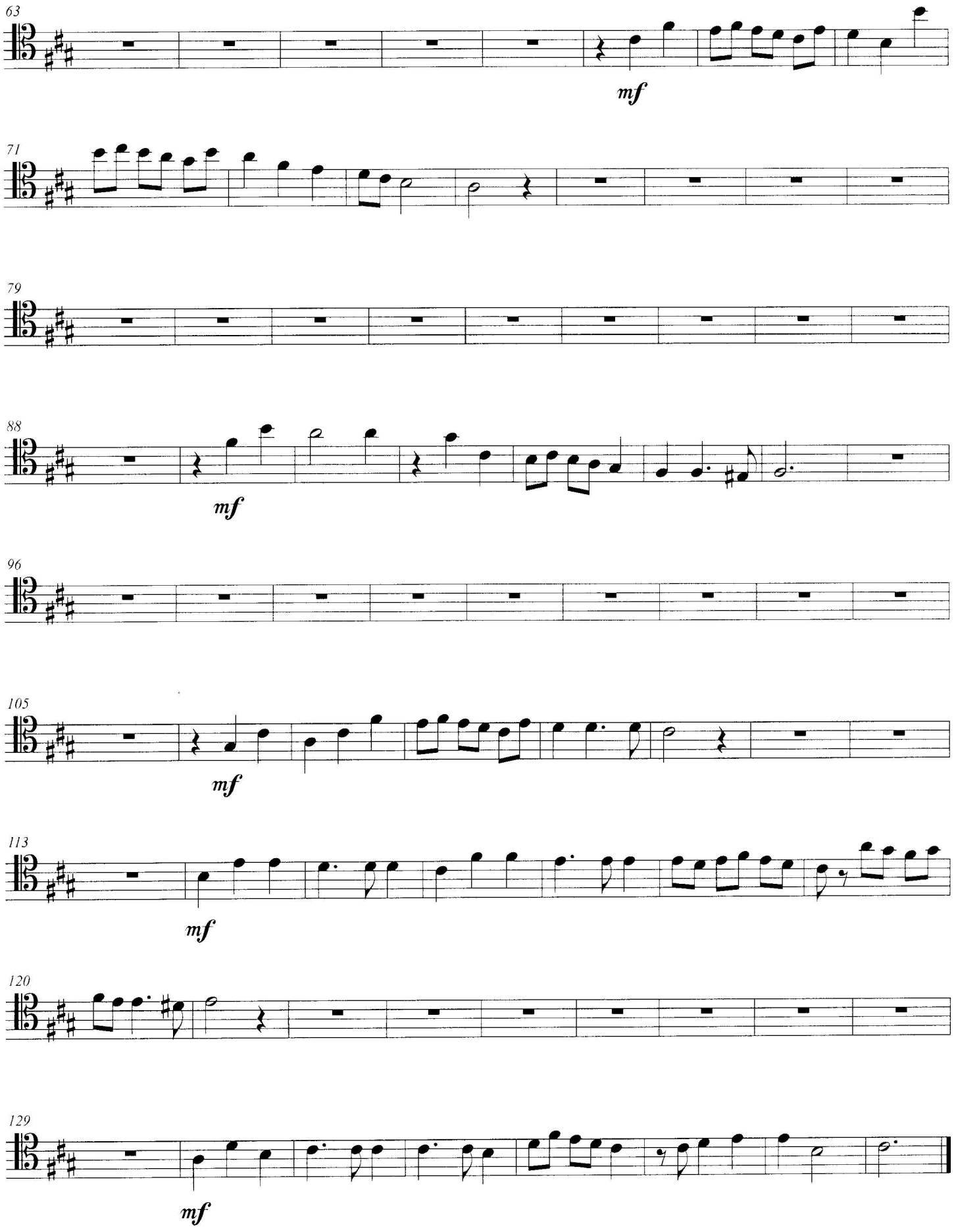
BuxWV5

Buxtehude

Bob Reifsnyder



©


63
mf
71
79
88
mf
96
105
mf
113
mf
120
129
mf

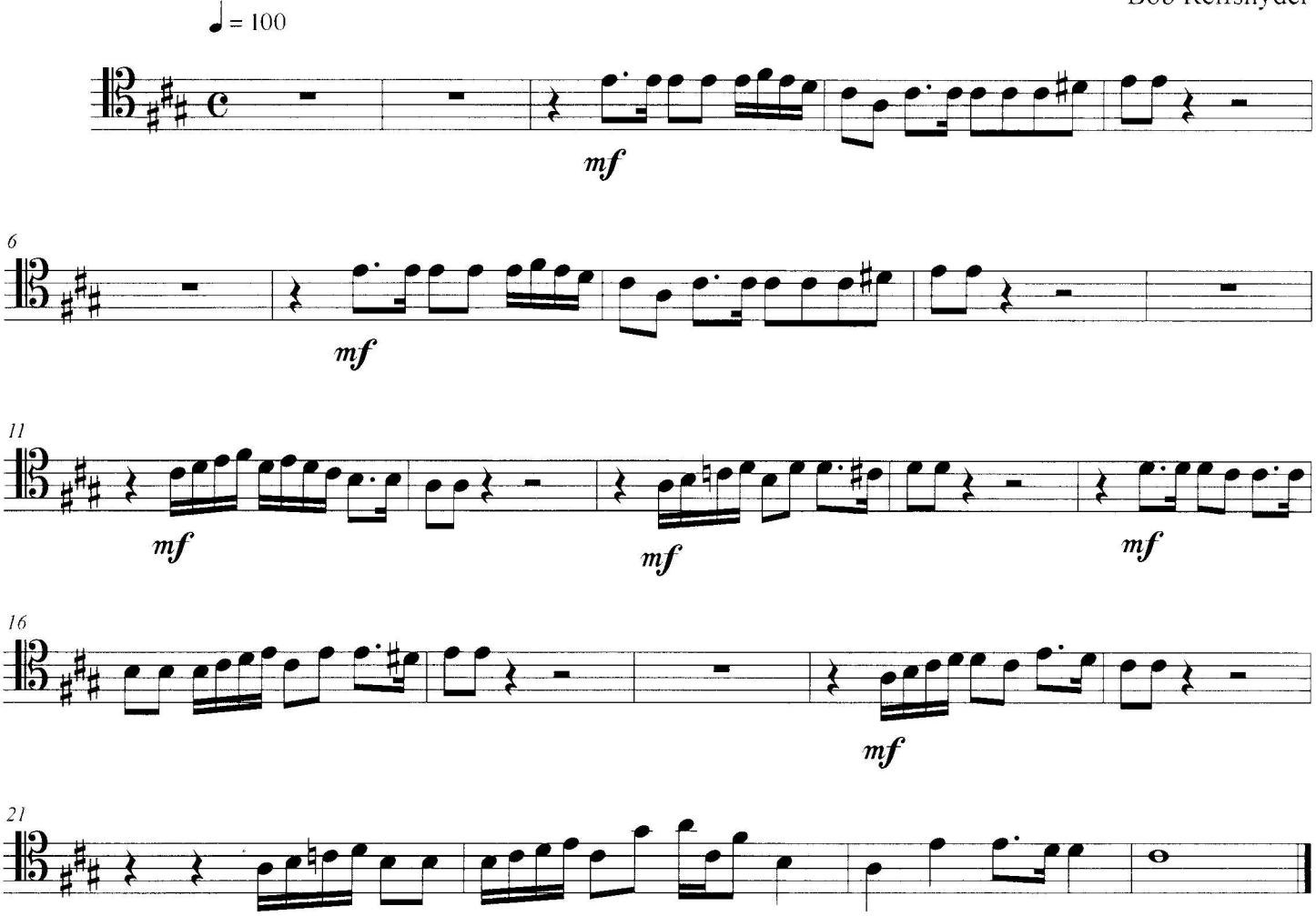
Trombone 2

"Also hat Gott die Welt geliebt" Part C

BuxWV5

Buxtehude

Bob Reifsnyder



©

This page intentionally left blank

Trombone 2

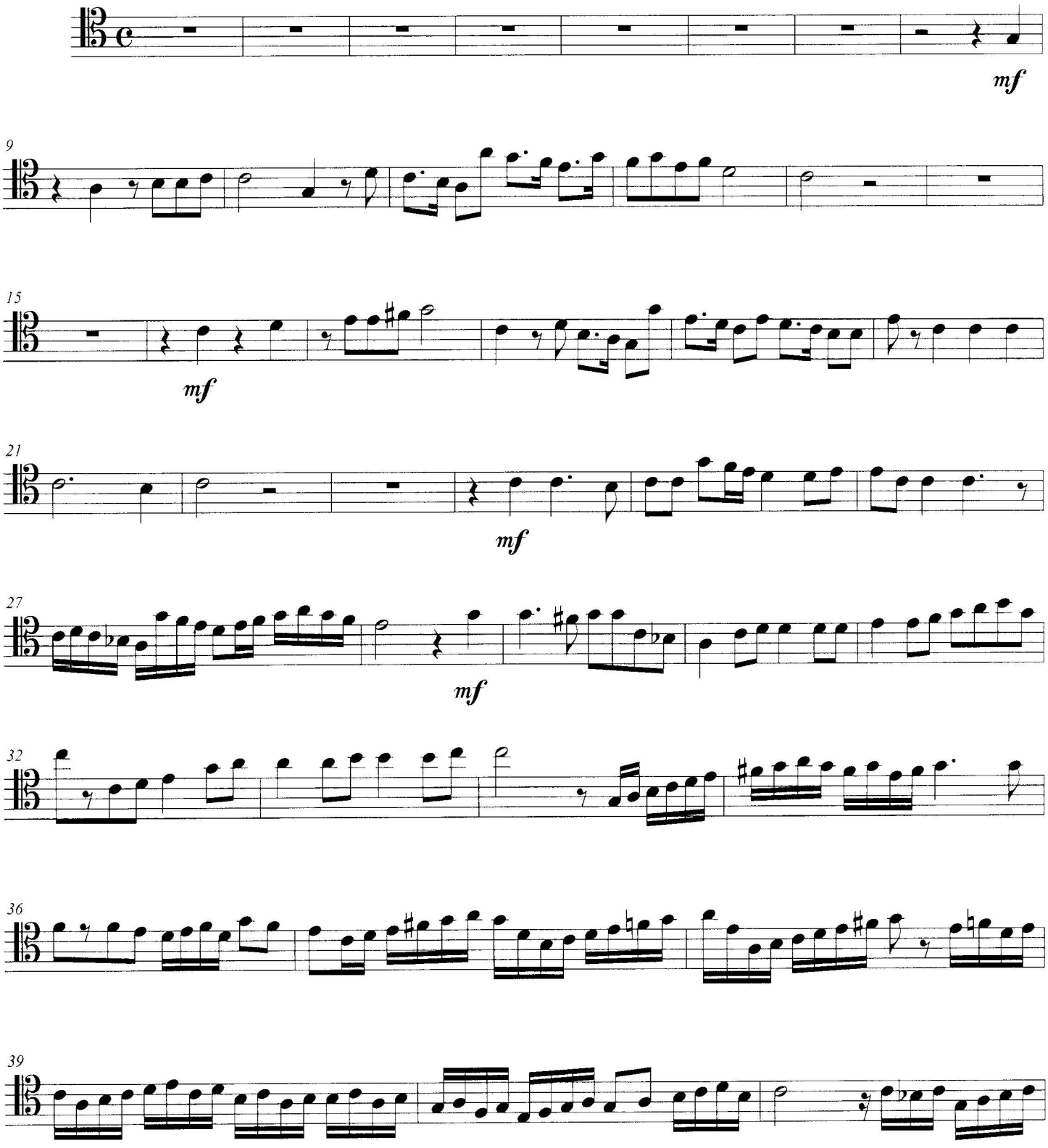
"Herr, wenn ich nur dich habe"

BuxWV38

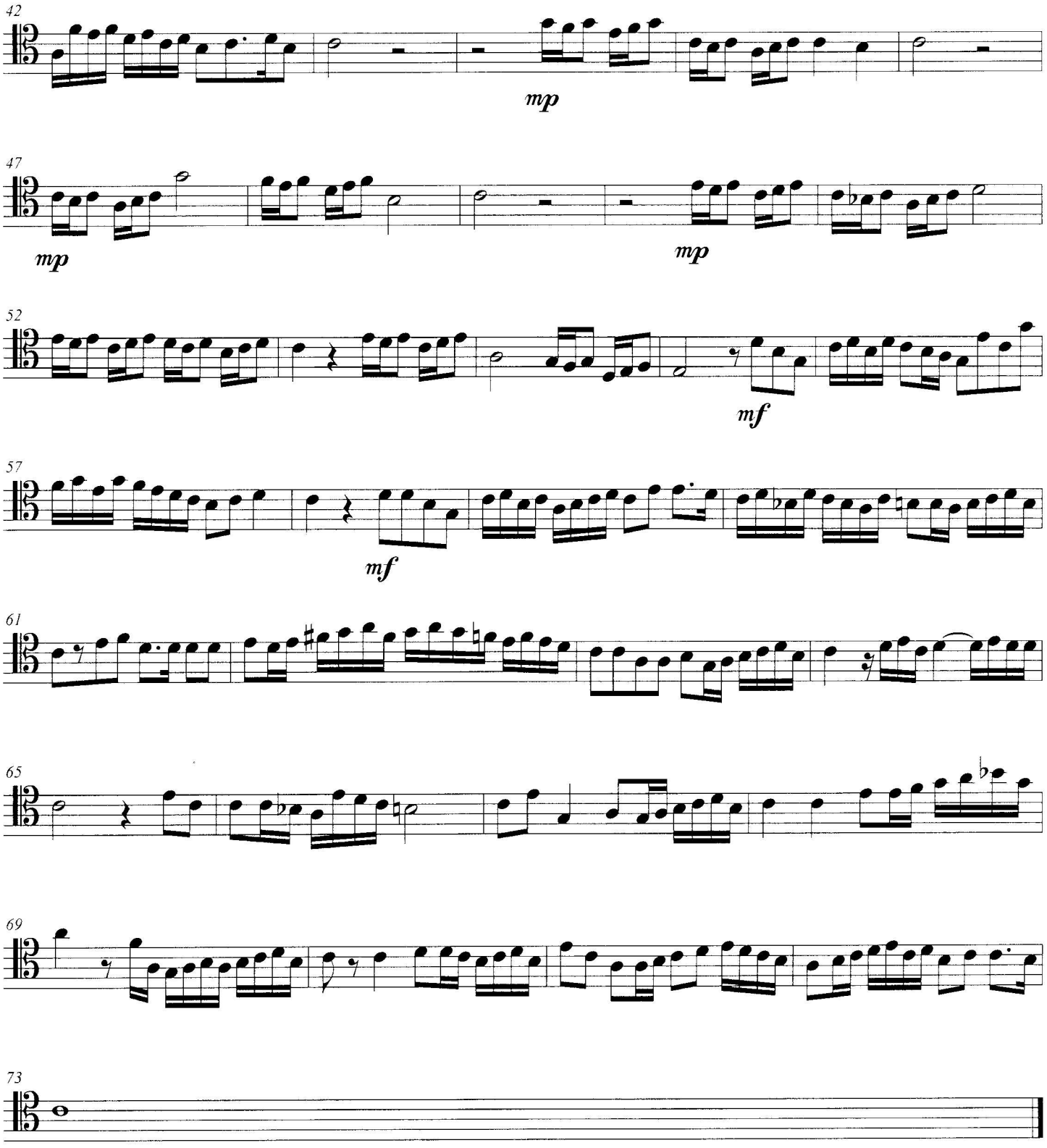
Buxtehude

Bob Reifsnyder

♩=80



©


42
mp
47
mp
mp
52
mf
57
mf
61
65
69
73

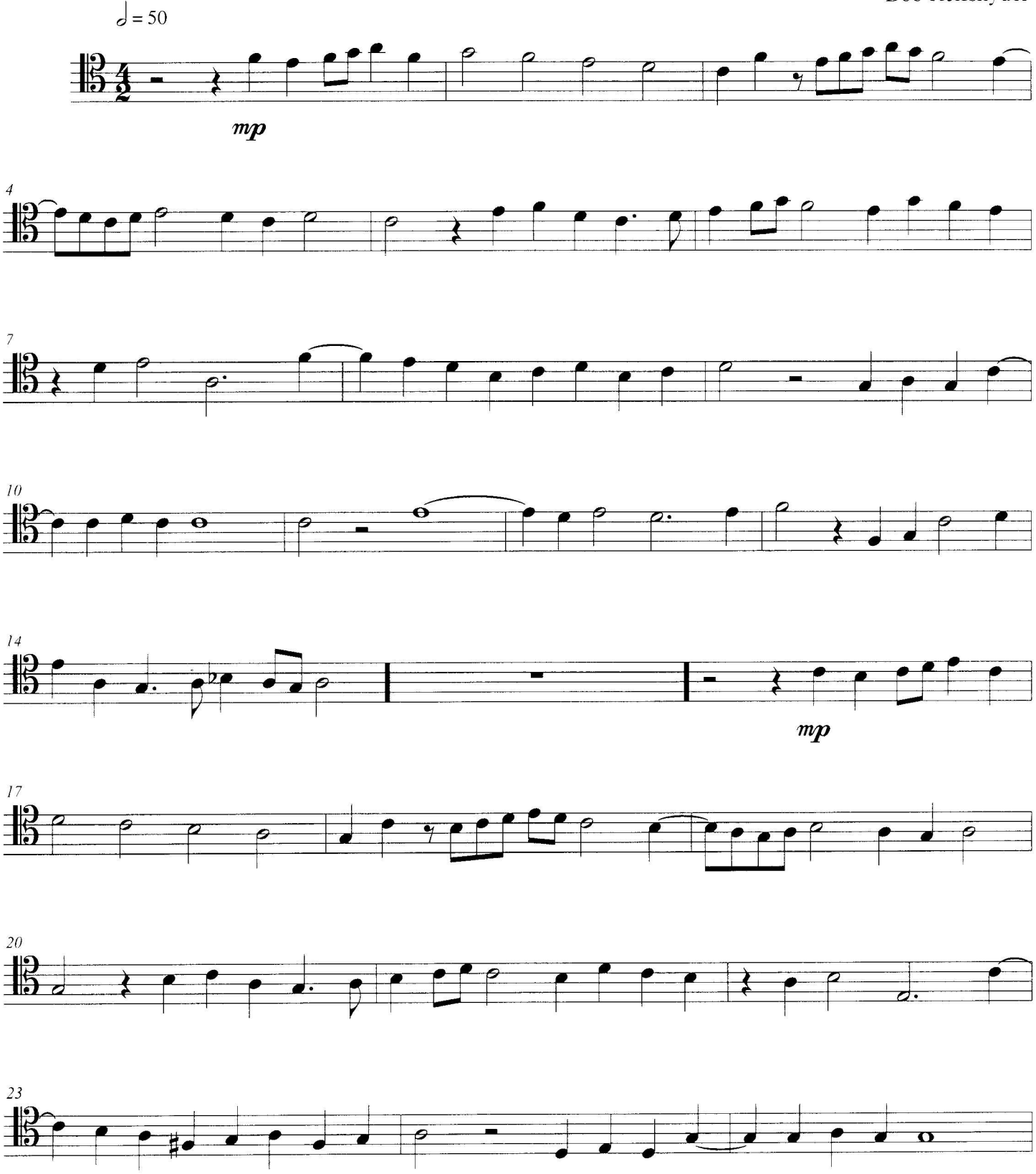
Trombone 2

Mit Fried und Freude ich fahr dahin"

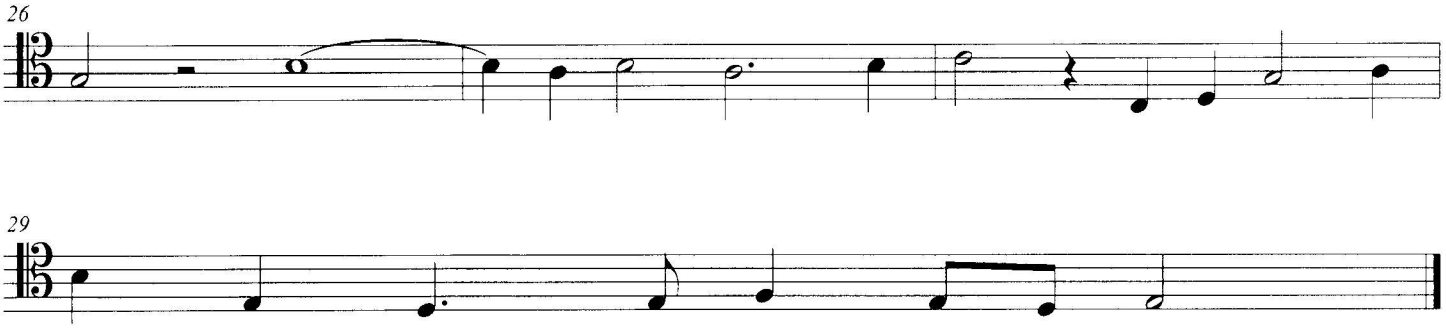
BuxWV 76 (Part A)

Buxtehude

Bob Reifsnyder



©


26

29

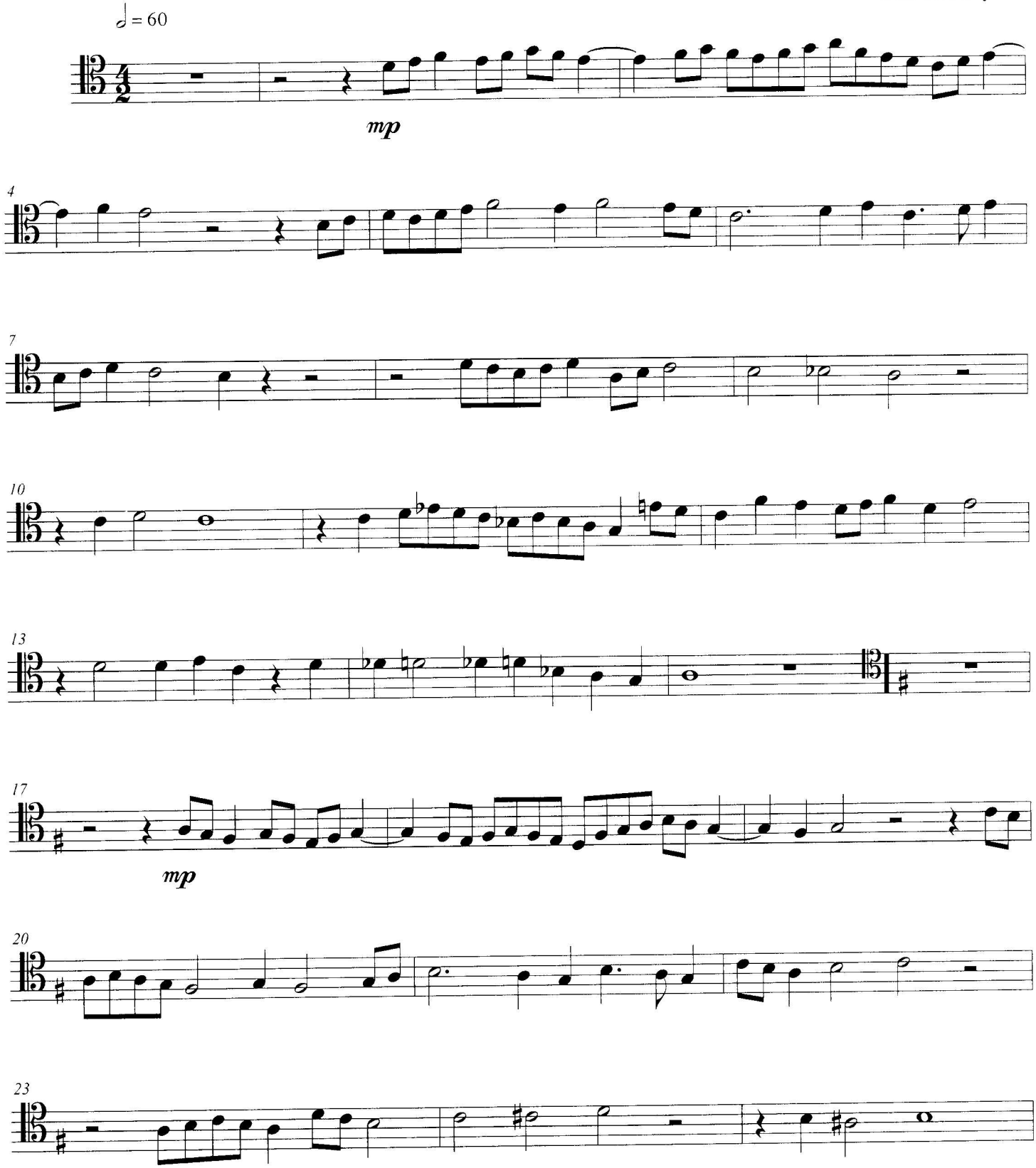
Trombone 2

"Mit Fried und Freud ich fahr dahin"

BWV76 (Part B)

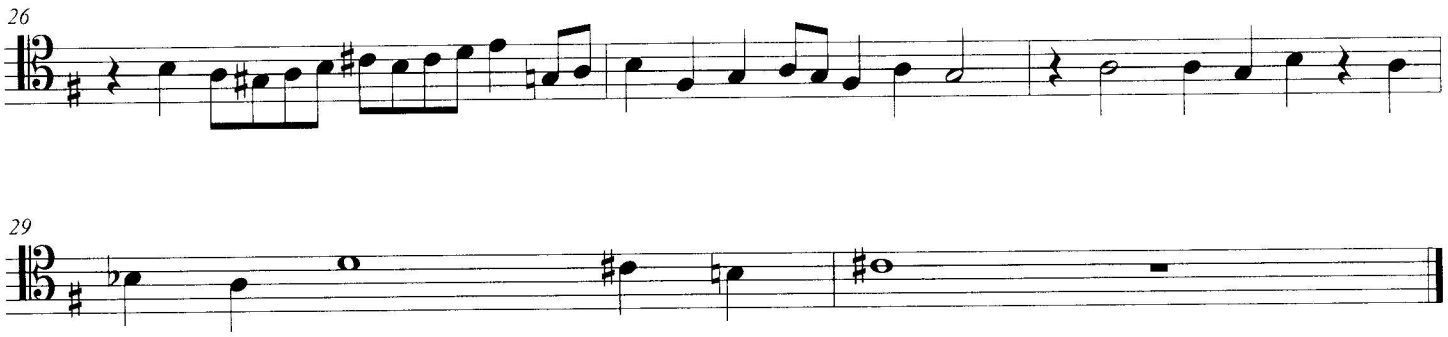
Buxtehude

Bob Reifsnyder



©

"Mit Fried und Freud ich fahr dahin"



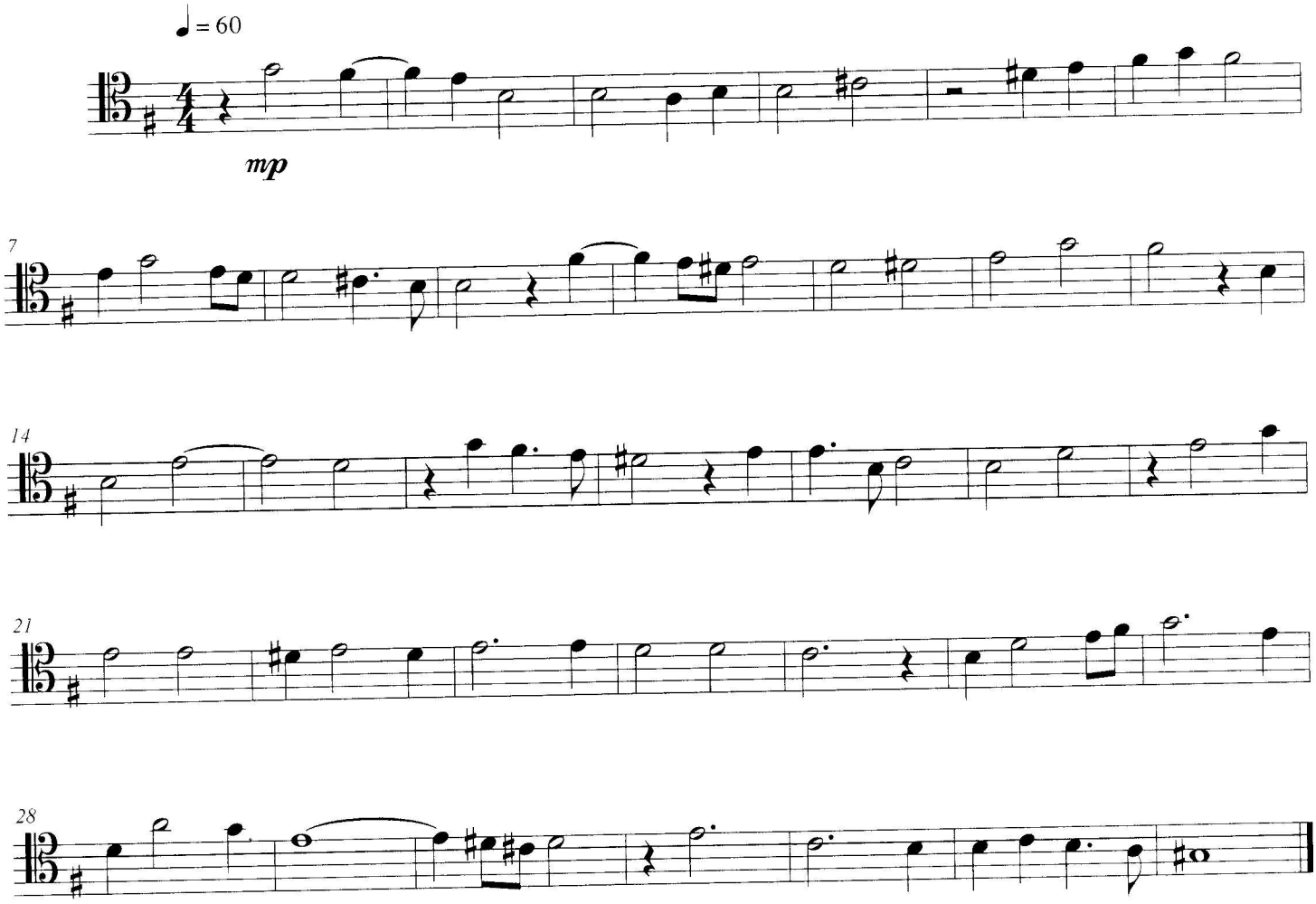
Trombone

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

"Klaglied", BWV76

Buxtehude

J.S. Bach



©

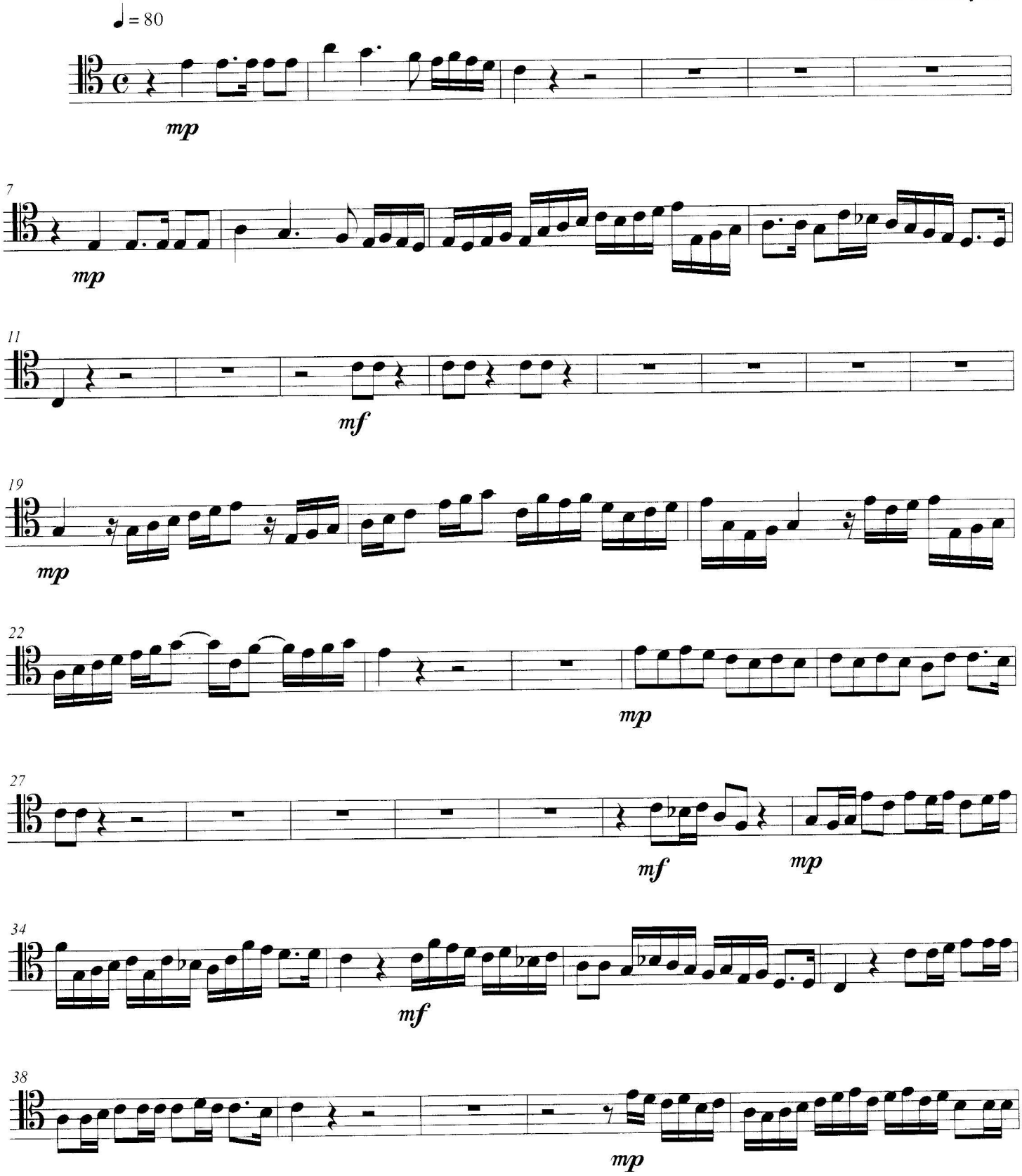
Trombone 2

"Quemadmodum Desiderat Cervus"

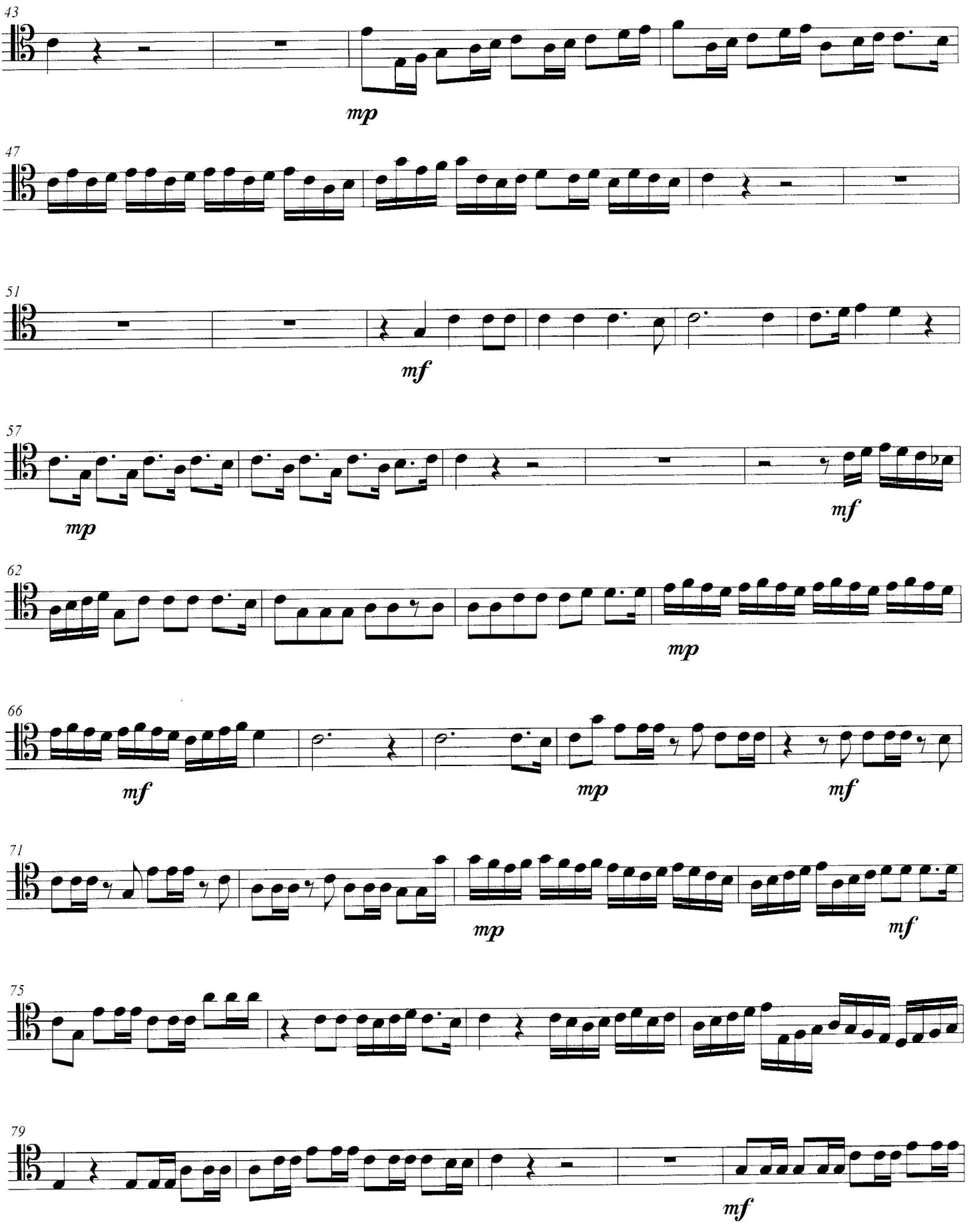
BuxWV92 (Ground Bass)

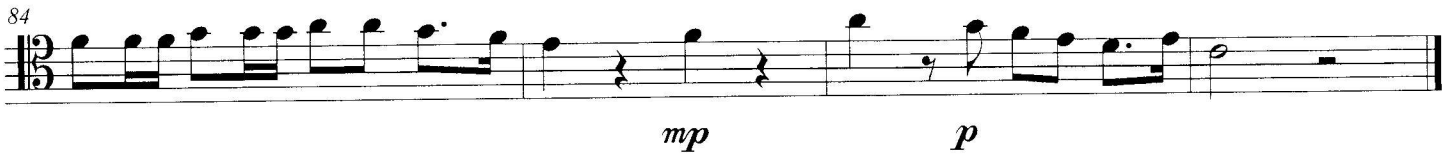
Buxtehude

Bob Reifsnyder



©


43
mp
47
51
mf
57
mp
mf
62
mp
66
mf
mp
mf
71
mp
mf
75
79
mf


84
mp
p

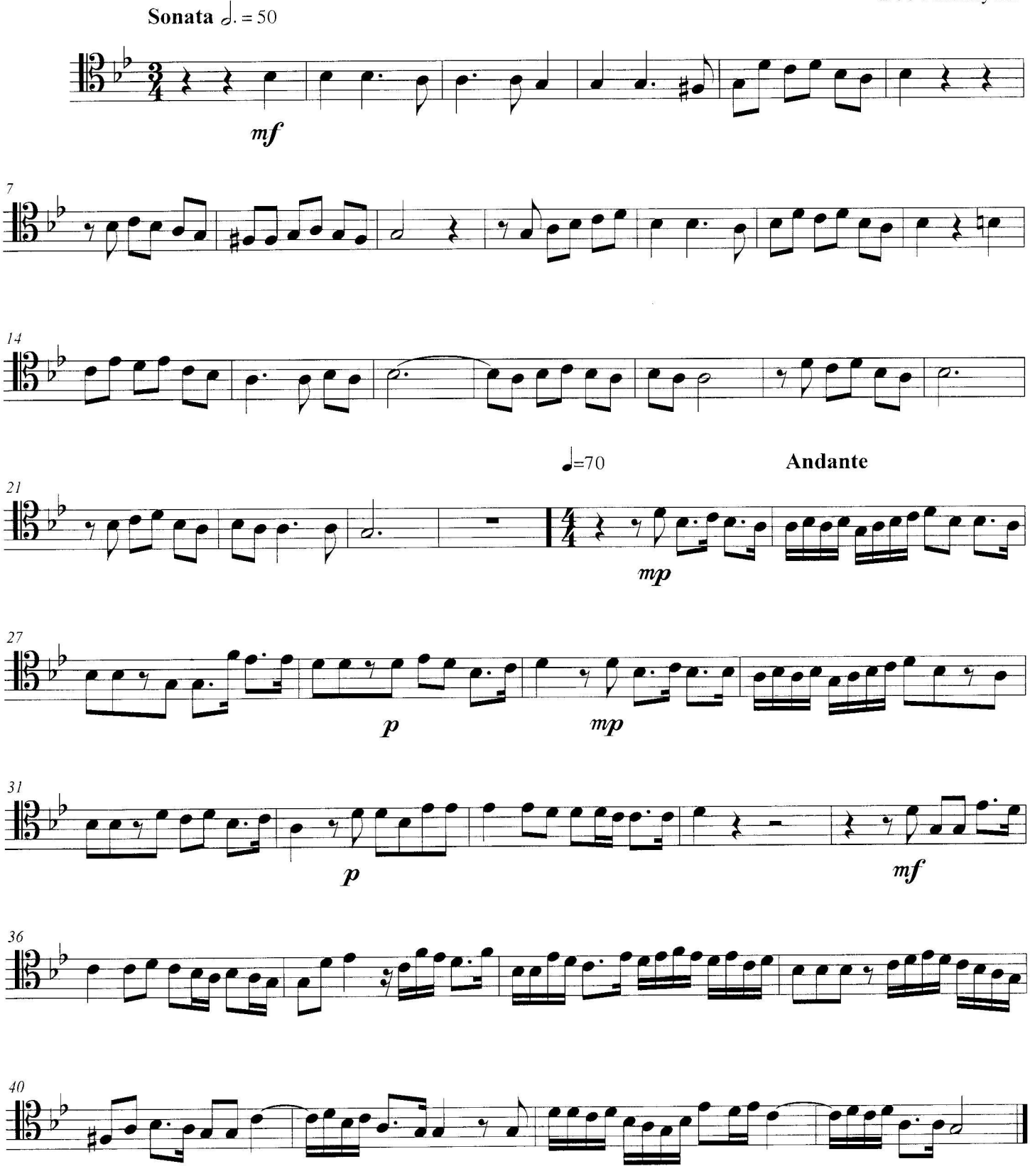
Trombone 2

"Wie soll ich dich empfangen"

BuxWV109

J.S. Bach

Bob Reifsnyder



©

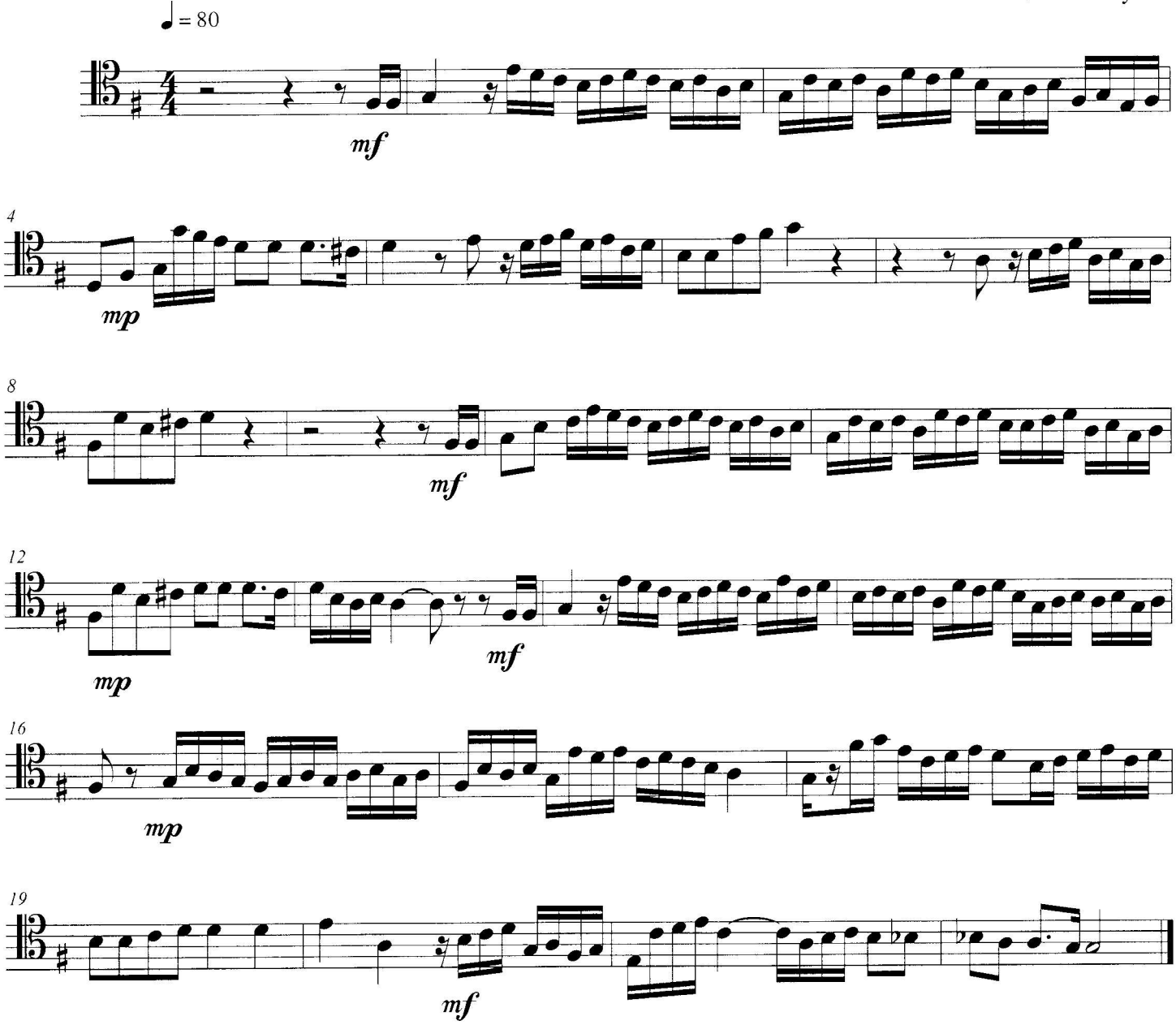
Trombone 2

Sonata a 4 (Part A)

BuxWV271

Buxtehude

Bob Reifsnyder



©

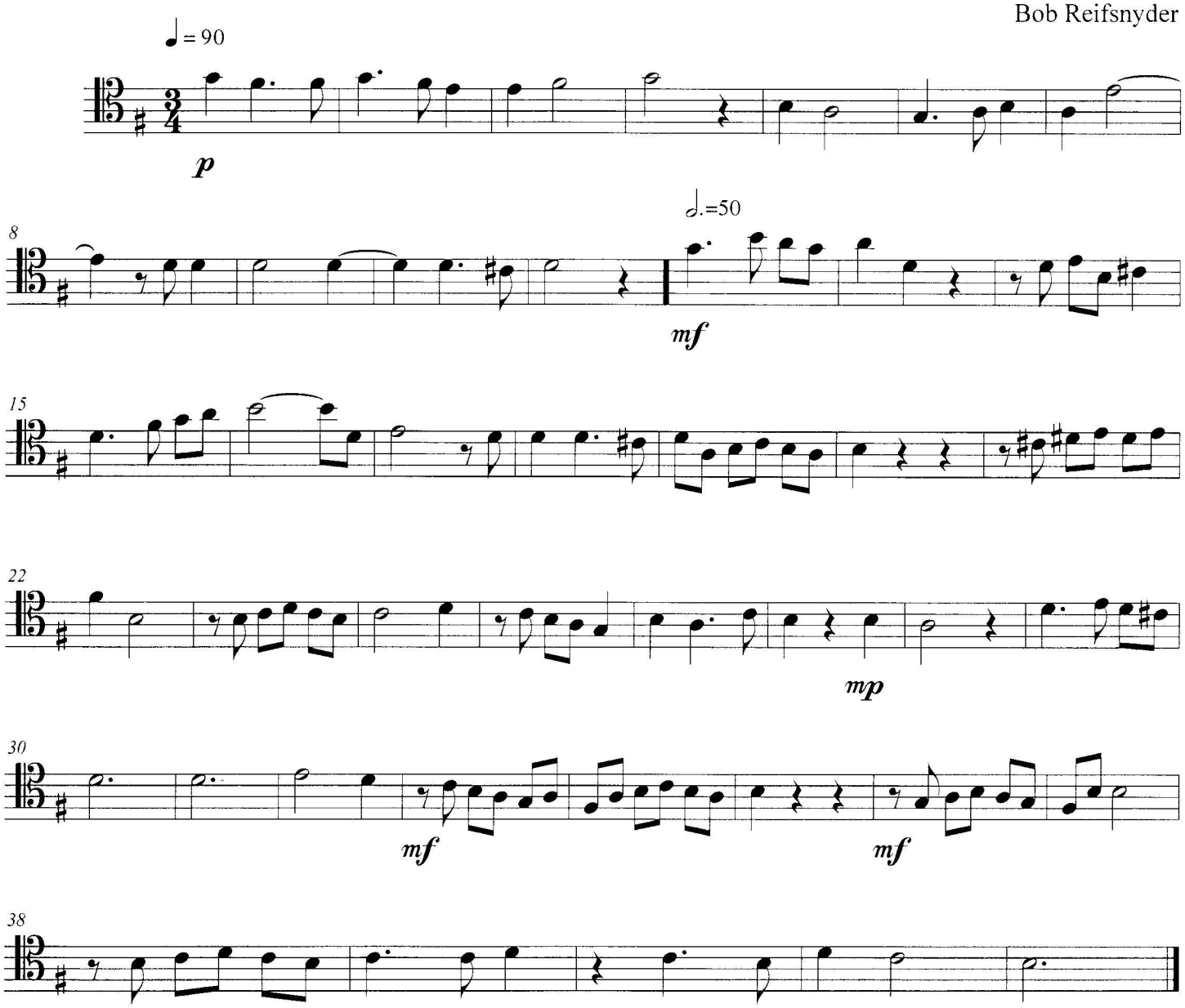
Trombone 2

Sonata a 4 (Part B)

BuxWV271

Buxtehude

Bob Reifsnyder



©

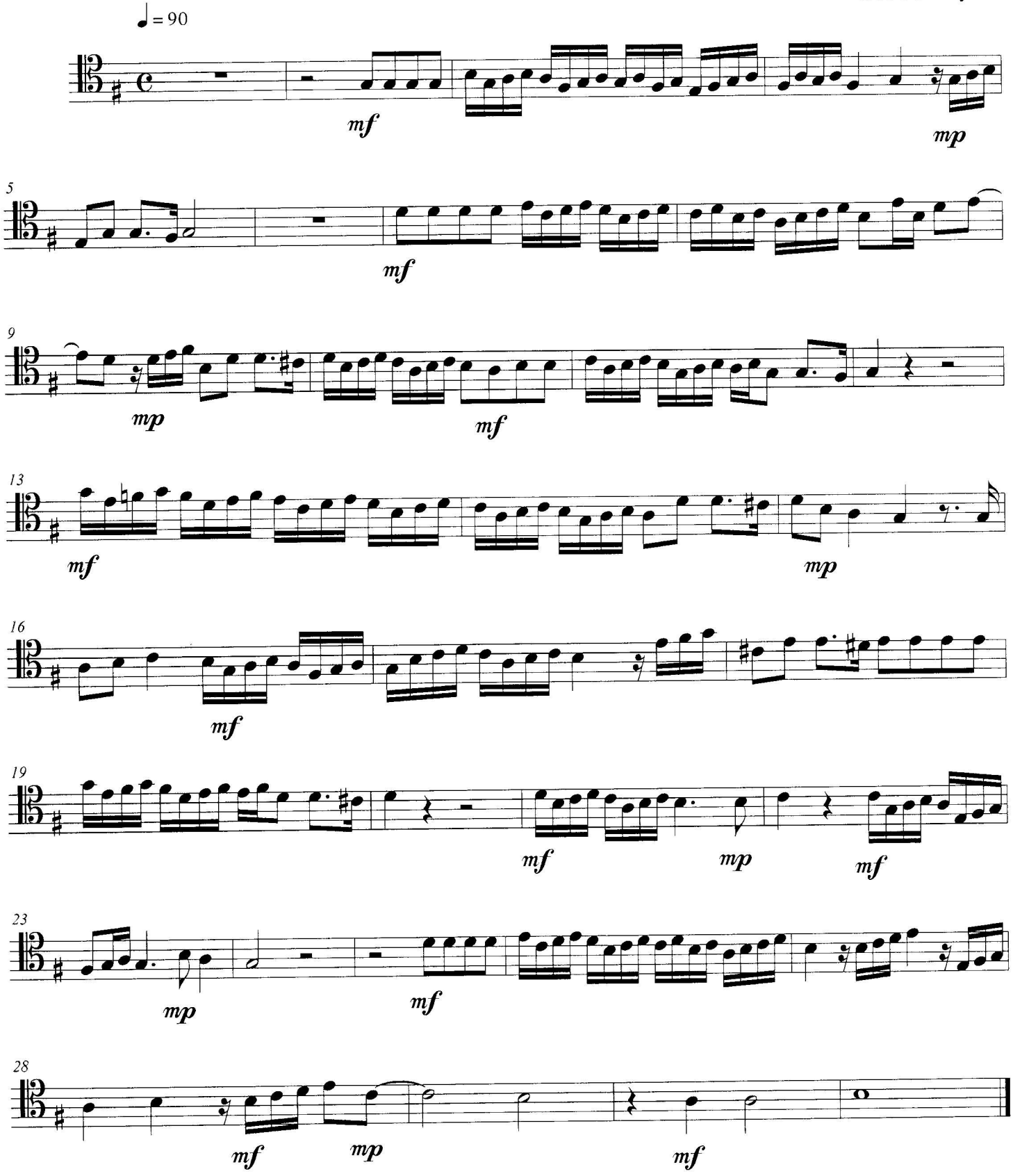
Trombone 2

Sonata a 4 (Part C)

BuxWV271

Buxtehude

Bob Reifsnyder



©