

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 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.

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 $\text{♩} = 50$

p *mf*

Allegro $\text{♩} = 60$

8

p

15

mf *mp* *p*

23

mf *p*

31

mf *p*

39

mf *p*

48

mf *p*

Tuba

Chorus from "Alles was ihr tut"

BuxWV4

Buxtehude
Bob Reifsnyder

♩ = 80

mf

5

p mf

10

p mp mf

14

p mf

19

mp mf mp

24

p mf

29

p mf

34

Tuba

Aria from "Alles was ihr tut"

BuxWV4

Buxtehude
Bob Reifsnyder

$\text{♩} = 90$

1

5

11

16

21

27

32

37

Aria from "Alles was ihr tut"

42

Musical staff 42-46: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes. A dynamic marking of *mp* is placed below the staff at measure 45.

47

Musical staff 47-51: Bass clef, key signature of one sharp (F#). The staff contains a sequence of quarter and eighth notes. A dynamic marking of *p* is placed below the staff at measure 49. A tempo marking of $\text{♩} = 60$ is placed below the staff at measure 50.

52

Musical staff 52-58: Bass clef, key signature of one sharp (F#). The staff begins with a double bar line and a common time signature (C). It contains a sequence of quarter and eighth notes, with a slur over measures 53-55. Dynamic markings of *p* and *mp* are placed below the staff. A tempo marking of $\text{♩} = 80$ is placed below the staff at measure 56.

59

Musical staff 59-64: Bass clef, key signature of one sharp (F#). The staff contains a sequence of quarter and eighth notes, with a change in time signature to 4/4 at measure 60. Dynamic markings of *mf* and *mp* are placed below the staff.

65

Musical staff 65-66: Bass clef, key signature of one sharp (F#). The staff contains a single quarter note followed by a double bar line.

Tuba

Finale from "Alles was ihr tut"

BuxWV4

Buxtehude
Bob Reifsnyder

♩ = 80

mf

5

mp p mp

10

mp mf mp

15

p

20

mf

Tuba

"Befiehl dem Engel" (Part One)

BuxWV10

Buxtehude
Bob Reifsnnyder

$\text{♩} = 80$

6

sempre mp

6

11

16

22

27

32

37

"Befiehl dem Engel" (Part One)

42



46



Tuba

"Befiehl dem Engel" (Part Two)

BuxWV10

Buxtehude

Bob Reifsnyder

$\text{♩} = 120$

1 *p*

5 *mf* *p*

10 *mp* *p*

16 *p*

22 *mp* *p* *mf*

28

33 *p* *mf*

39 *p* *mp*

"Befiehl dem Engel" (Part Two)

44

Musical staff 44-49: Bass clef, key signature of one flat (B-flat). The staff contains six measures. Measure 44 has a whole rest. Measure 45 has a whole note G2. Measure 46 has a whole note F2. Measure 47 has a whole note E2. Measure 48 has a whole note D2. Measure 49 has a whole note C2. A dynamic marking *p* is placed below the first measure.

50

Musical staff 50-55: Bass clef, key signature of one flat (B-flat). The staff contains six measures. Measure 50 has a whole rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole note G2. Measure 54 has a whole note F2. Measure 55 has a whole note E2. A dynamic marking *p* is placed below the first measure.

56

Musical staff 56-57: Bass clef, key signature of one flat (B-flat). The staff contains two measures. Measure 56 has a whole note G2. Measure 57 has a whole note F2. A slur connects the two notes.

Tuba

"Befiehl dem Engel" (Part Three)

BuxWV10

Buxtehude
Bob Reifsnnyder

$\text{♩} = 120$

p

6

mp

11

mp

16

p *mf*

22

p *mf*

27

mf

32

mf *p*

37

mf

"Befiehl dem Engel" (Part Three)

42



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

BuxWV41

Buxtehude
Bob Reifsnnyder

♩ = 110

The musical score is written for Tuba in bass clef, common time (C). The tempo is marked as ♩ = 110. The key signature has one sharp (F#). The score consists of eight staves of music, with measure numbers 6, 13, 20, 26, 32, 38, and 43 indicated at the beginning of their respective staves. The dynamics are marked as *mp*, *mf*, and *p*.

Tuba "Herzlich Lieb hab ich dich o Herr" (Bux WV41)

Second verse (abridged)

Buxtehude
Bob Reifsnnyder
Allegro

Adagio ♩ = 60

7 *p* *p* *mp*

13 *mp* *mf* Adagio ♩ = 60 Allegro

19 *mp* Adagio ♩ = 60

25 *mp* Allegro ♩ = 110 *mf* *p*

31 *mf* ♩ = 90

37 *p*

42 *mp*

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

47

Musical staff 1: Bass clef, measures 47-51. Dynamics: *mf*

52

Musical staff 2: Bass clef, measures 52-56. Dynamics: *mf*

57

Musical staff 3: Bass clef, measures 57-61. Dynamics: *p*, *mf*, *mp*

62

Musical staff 4: Bass clef, measures 62-66. Dynamics: *mf*

67

Musical staff 5: Bass clef, measures 67-71. Dynamics: *mf*

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

Third Verse (abridged)

Buxtehude
Bob Reifsnnyder

$\text{♩} = 90$

p

6

mp

13

mp

20

p *mp*

25

mf

30

p *mf*

36

mf *mp*

42

p

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

47

Musical staff 1: Bass clef, measures 47-51. The staff begins with a whole rest in measure 47. Measures 48-51 contain a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Dynamics are marked *mp* at the start and *mf* at measure 50.

52

Musical staff 2: Bass clef, measures 52-56. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Dynamics are marked *mp* at the start.

57

Musical staff 3: Bass clef, measures 57-61. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Dynamics are marked *mp* at the start.

62

Musical staff 4: Bass clef, measures 62-66. The staff contains a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. Dynamics are marked *mf* at the start.

Tuba Amen from "Herzlich Lieb hab ich dich o Herr"

BuxWV41

Buxtehude
Bob Reifsnnyder

$\text{♩} = 90$

5

p

5

mp

10

p

16

mp *p*

21

mp

26

p *mp*

31

mf *mp*

36

mf

2

Amen from "Herzlich Lieb hab ich dich o Herr"

$\text{♩} = 60$

41

Musical notation for the Amen section, starting at measure 41. The piece is in 2/4 time with a tempo of 60 beats per minute. The notation is written on a single bass staff. It begins with a whole note chord of G2 (marked with a bar line below the note). The melody starts in the second measure with a quarter rest, followed by a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The final measure contains a whole note chord of G1 (marked with a bar line below the note). The dynamic marking *mf* is placed below the first measure of the melody.

Tuba

"Jesu, meines lebens Leben" (abridged)

BuxWV62 (Ground Bass)

Buxtehude

Bob Reifsnyder

$\text{♩} = 90$

mp

6

12

p

19

mp

24

mp *p*

30

mp *mp* *mf*

37

mp *mf*

43

p *mf* *mp*

"Jesu, meines lebens Leben" (abridged)

50

Musical staff 1: Bass clef, key signature of one flat. The staff begins with a whole rest. The melody consists of quarter notes and eighth notes. Dynamic markings are *p*, *mp*, *p*, and *mf*.

56

Musical staff 2: Bass clef, key signature of one flat. The staff continues the melody with quarter notes and eighth notes.

Ad Pedes (abridged) from "Membra Jesu"

50

Musical staff 50-54. Bass clef, key signature of two flats. Dynamics: *mf*, *mp*, *mf*. Tempo markings: ♩ = 60, ♩ = 100.

55

Musical staff 55-60. Bass clef, key signature of two flats. Dynamics: *mp*, *mf*.

61

Musical staff 61-66. Bass clef, key signature of two flats. Dynamics: *p*, *mf*. Tempo markings: ♩ = 60, ♩ = 100.

67

Musical staff 67-70. Bass clef, key signature of two flats. Dynamics: *mf*, *mp*.

71

Musical staff 71-74. Bass clef, key signature of two flats. Dynamics: *p*, *mf*.

75

Musical staff 75-78. Bass clef, key signature of two flats. Dynamics: *mf*.

Tuba

Ad genua from "Membra Jesu" (abridged)

BuxWV75

Buxtehude
Bob Reifsnyder

$\text{♩} = 66$



$\text{♩} = 100$



Ad genua from "Membra Jesu" (abridged)

2

$\text{♩} = 66$

65

Musical staff 1: Bass clef, key signature of one sharp (F#), common time signature. Measures 65-71. Dynamics: *mp*, *p*.

72

Musical staff 2: Bass clef, key signature of one sharp (F#), common time signature. Measures 72-75. Dynamics: none.

Tuba

Ad manus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 55$

$\text{♩} = 80$

mf

8

$\text{♩} = 55$

$\text{♩} = 80$

13

mf

$\text{♩} = 55$

$\text{♩} = 80$

20

p *mf*

$\text{♩} = 55$

27

33

$\text{♩} = 50$

p

40

48

57

A musical staff in bass clef with a key signature of one flat (B-flat). It contains nine measures of whole rests.

66

A musical staff in bass clef with a key signature of one flat. It contains eight measures of whole rests, followed by a single eighth note in the final measure.

mp

75

A musical staff in bass clef with a key signature of one flat. It contains eight measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes.

83

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes.

$\text{♩} = 55$

91

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes. A double bar line is present after the eighth measure.

$\text{♩} = 80$ $\text{♩} = 55$

99

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes. A double bar line is present after the eighth measure.

mf $\text{♩} = 80$ *p*

106

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes. A double bar line is present after the eighth measure.

mf $\text{♩} = 55$

112

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes. A double bar line is present after the eighth measure.

119

A musical staff in bass clef with a key signature of one flat. It contains seven measures of eighth notes, followed by a quarter rest, and then four measures of eighth notes. A double bar line is present after the eighth measure.

p

Tuba

Ad Latus from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

$\text{♩} = 150$

p *mf*

6

mp

11

mf

16

p

22

mf

27

mp

32

mf

37

Tuba

Ad Cor from "Membra Jesu" (abridged)

BuxWV75

Buxtehude
Bob Reifsnnyder

♩ = 55

p

♩ = 110

mf

♩ = 84

6

mp

♩ = 110

10

♩ = 84

16

mp

21

p

♩ = 110

mp

26

mf

♩ = 55

32

♩ = 84

38

p

p

Ad Cor from "Membra Jesu" (abridged)

2

45

p *p*

51

p *mp*

♩=110 ♩=60

58

mf *mp* *p* *mf*

64

Tuba

Ad Faciem from "Membra Jesu" (abridged)

BuxWV75

Buxtehude

Bob Reifsnyder

♩=90



9



16



22



28



34



40



45



51

p

58

p

64

p *mf*

68

p $\text{♩} = 80$

72

78

p

82

p

87

p

92

96

Musical staff 96-100. Bass clef, key signature of two flats (B-flat and E-flat), and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning and end of the staff.

100

Musical staff 100-105. Bass clef, key signature of two flats, and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning.

105

Musical staff 105-110. Bass clef, key signature of two flats, and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning.

110

Musical staff 110-114. Bass clef, key signature of two flats, and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning and *mf* (mezzo-forte) towards the end.

114

Musical staff 114-118. Bass clef, key signature of two flats, and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning.

118

Musical staff 118-122. Bass clef, key signature of two flats, and common time signature. The staff contains a sequence of eighth and quarter notes, with rests. Dynamics include *p* (piano) at the beginning.