SELECTIONS

From

Bach's Cantatas

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 11

@2017

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), also frequently wrote sonatas with four parts and continuo, which could have also influenced Buxtehude. Bach's masterful counterpoint always emphasized independence of each melodic line, much to the delight of any four musicians fortunate enough to perform this music.

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- Bach's cantatas contain a wealth of material that uses a "sonata a quatro" texture. Obviously, there is no continuo instrument in these arrangements, which makes them "skeletal" by nature. Nevertheless, public performance is highly encouraged; Bach was a genius in creating music where all parts exist independently AND as vital harmonic units in relation to the whole composition. The continuo part adds to the perfection that is already in place, but doesn't subtract from the sublimity when absent.

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 or duets with one obligato instrument.. As a result, only very rarely are notes from one voice exchanged with another, a technique that occurs regularly in earlier trio volumes. One will notice frequent key changes from the original, however, to keep them in a workable range 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.

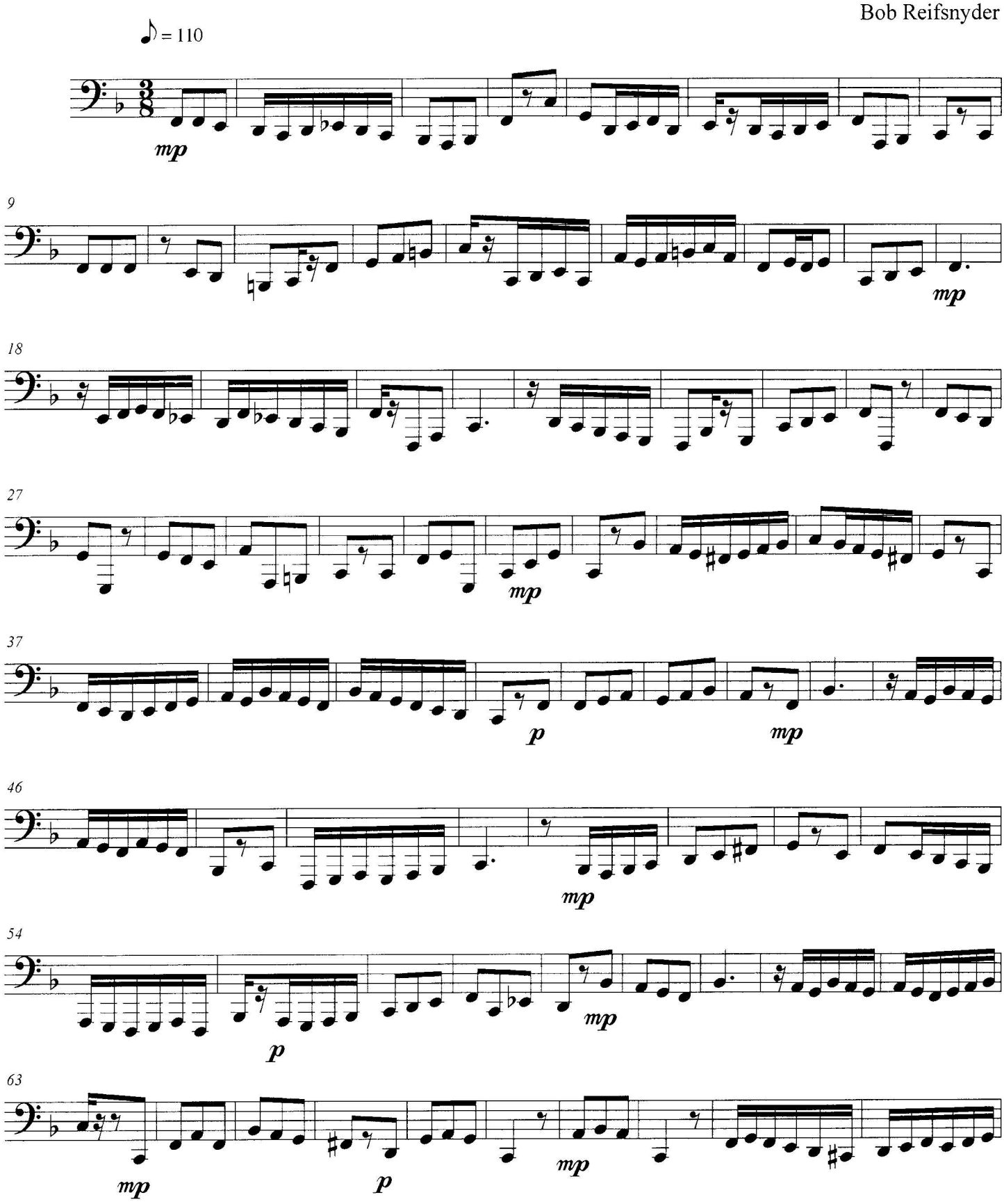
Tuba

Aria "Jesu, deine Gnadenblicke"

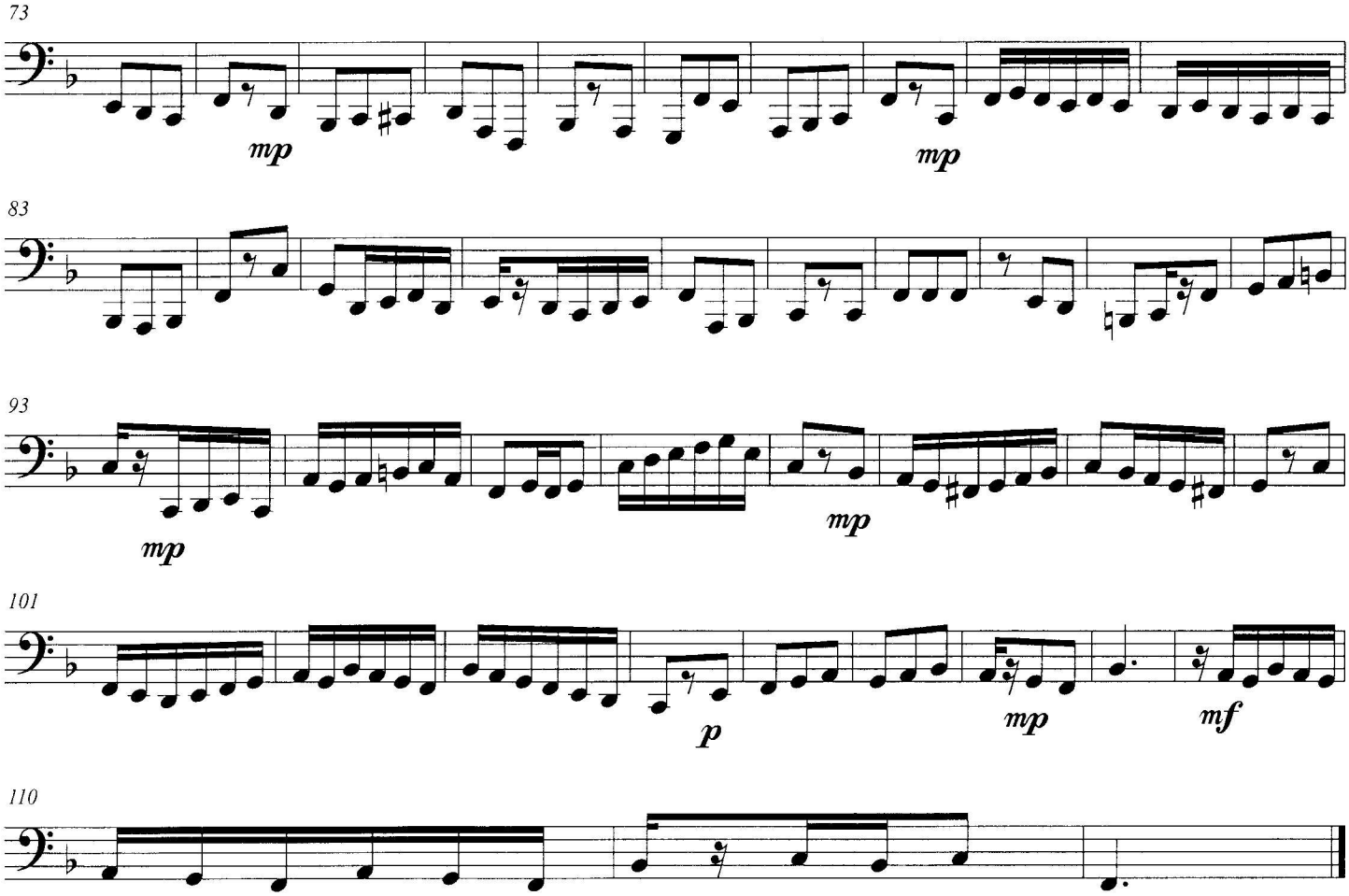
from Cantata BWV11

J.S. Bach

Bob Reifsnyder



©

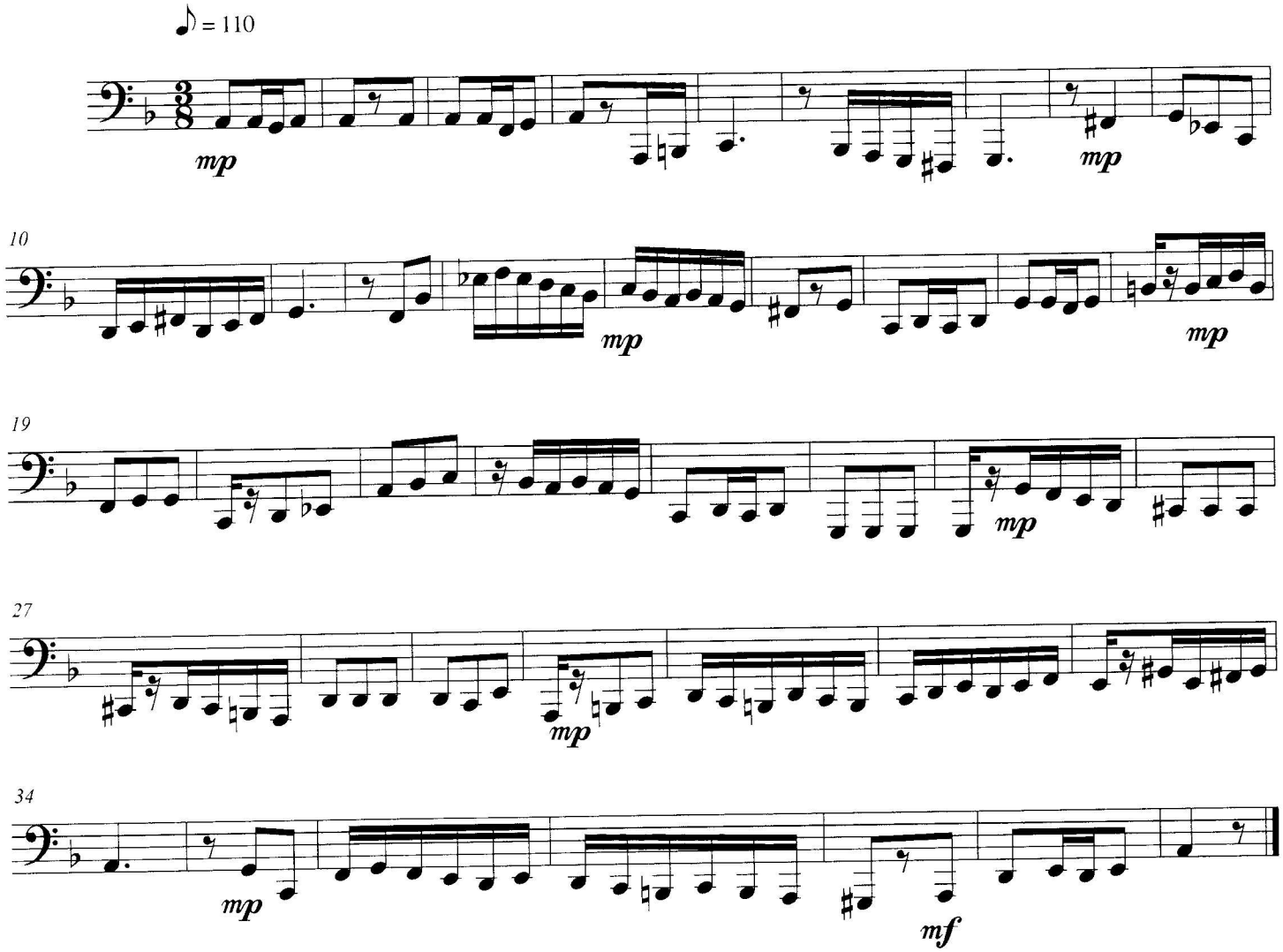

73
mp
mp
83
93
mp
mp
101
p
mp
mf
110

Tuba

"Jesu, deine GnadenBlicke" Part B

Da Capo Aria from Cantata BWV11

J.S. Bach
Bob Reifsnyder



©

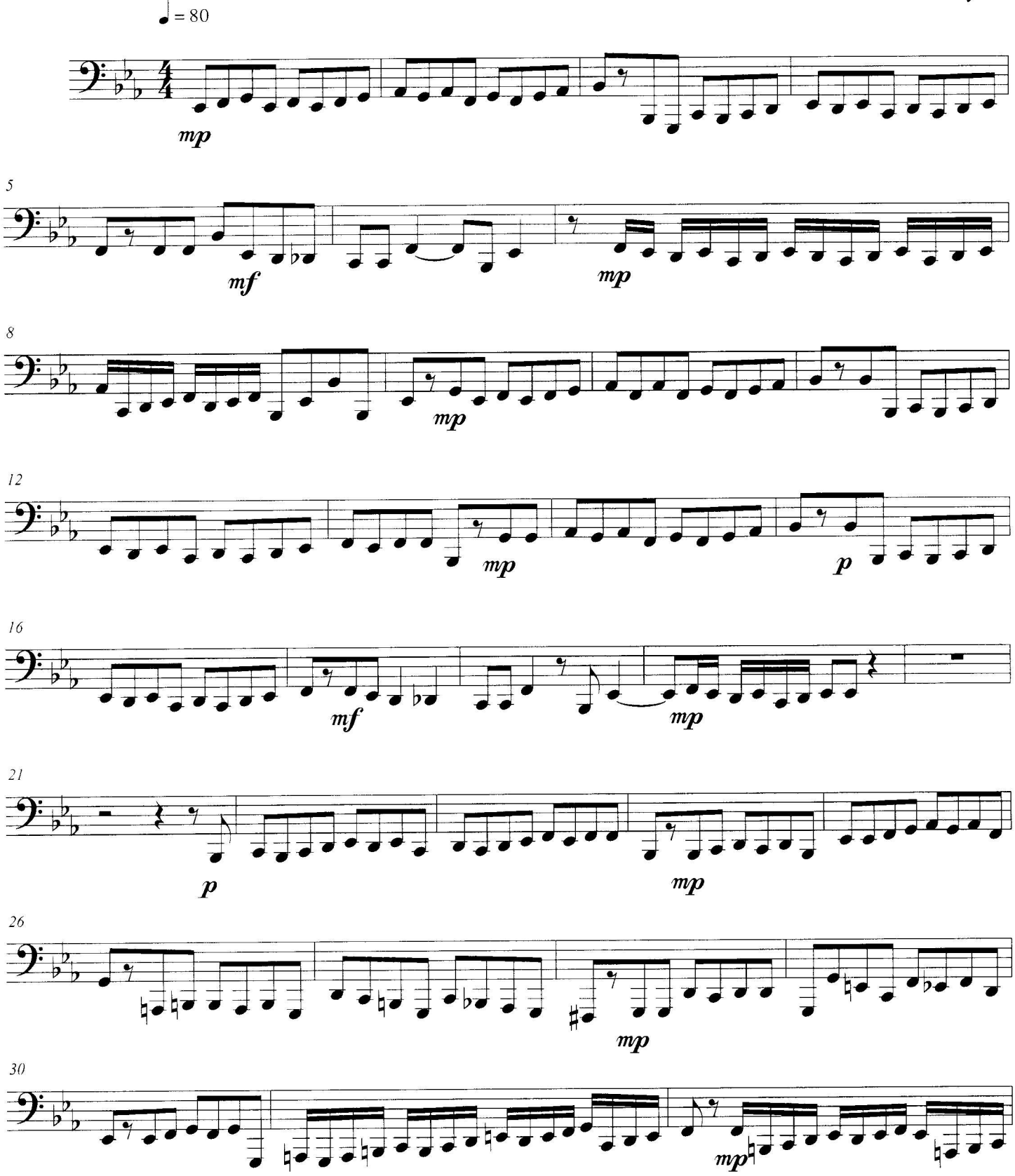
Tuba

Aria: "Wer Sunde thut"

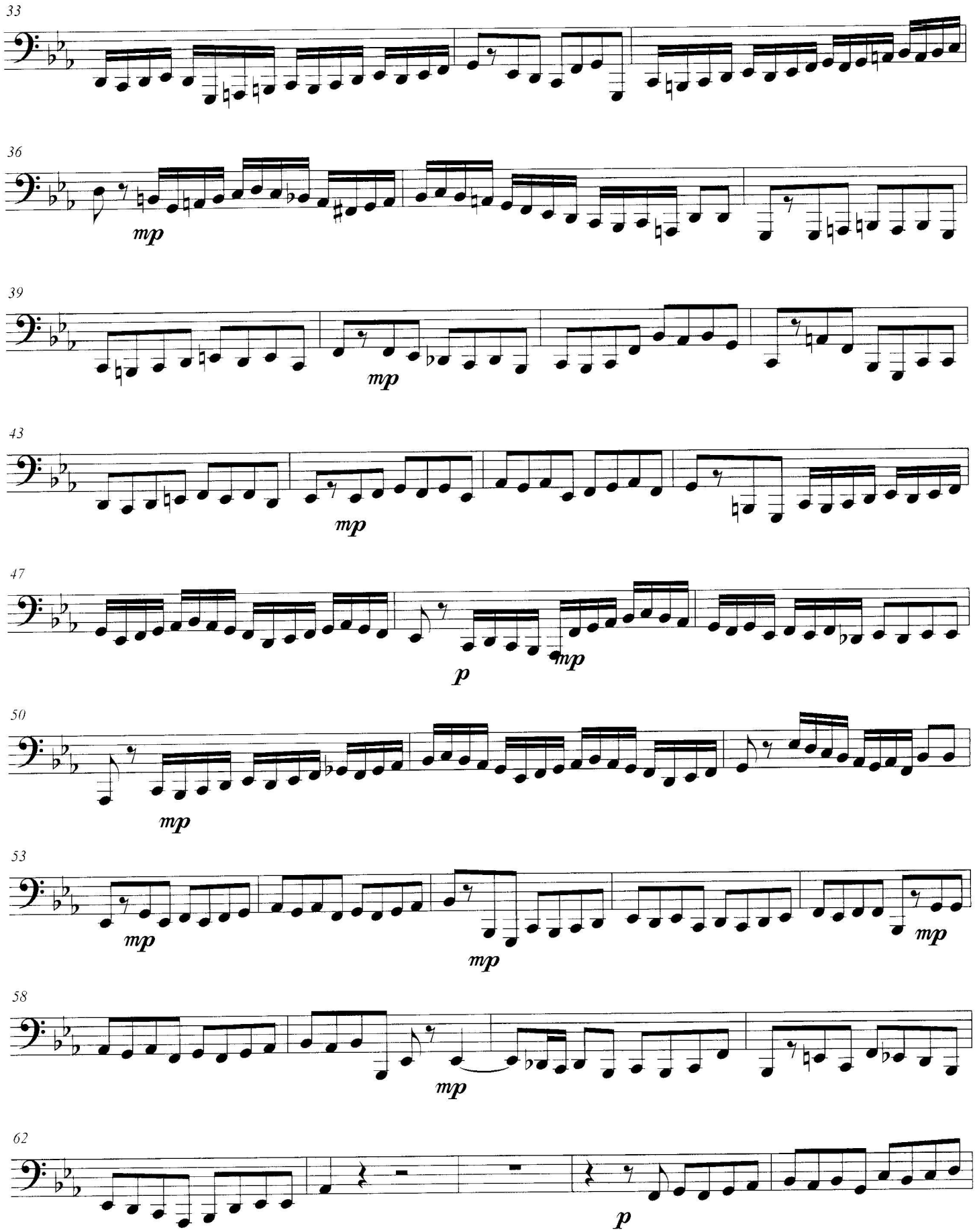
from Cantata BWV54

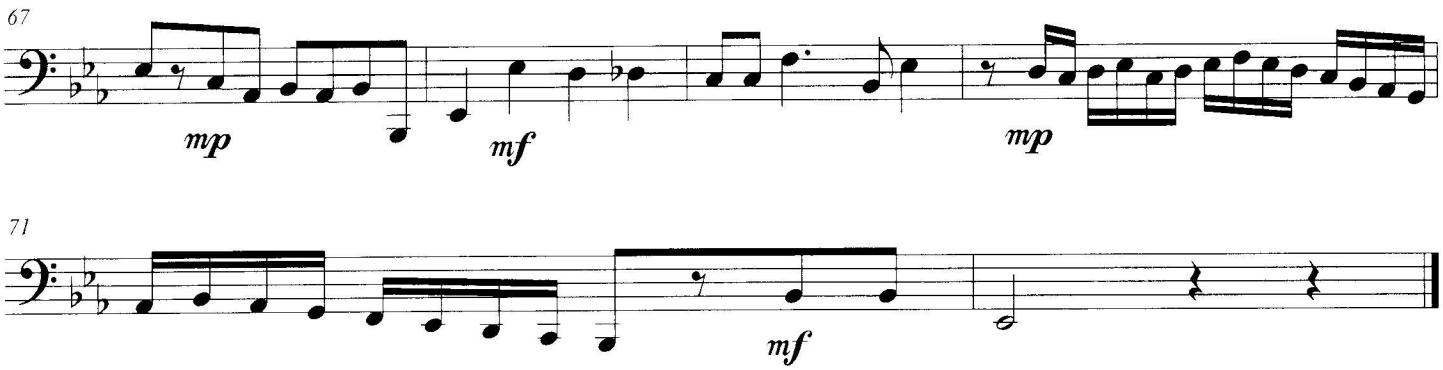
J.S. Bach

Bob Reifsnyder



©


33
36
mp
39
mp
43
mp
47
p
mp
50
mp
53
mp
mp
58
mp
62
p


67
mp
mf
mp

71
mf

Tuba

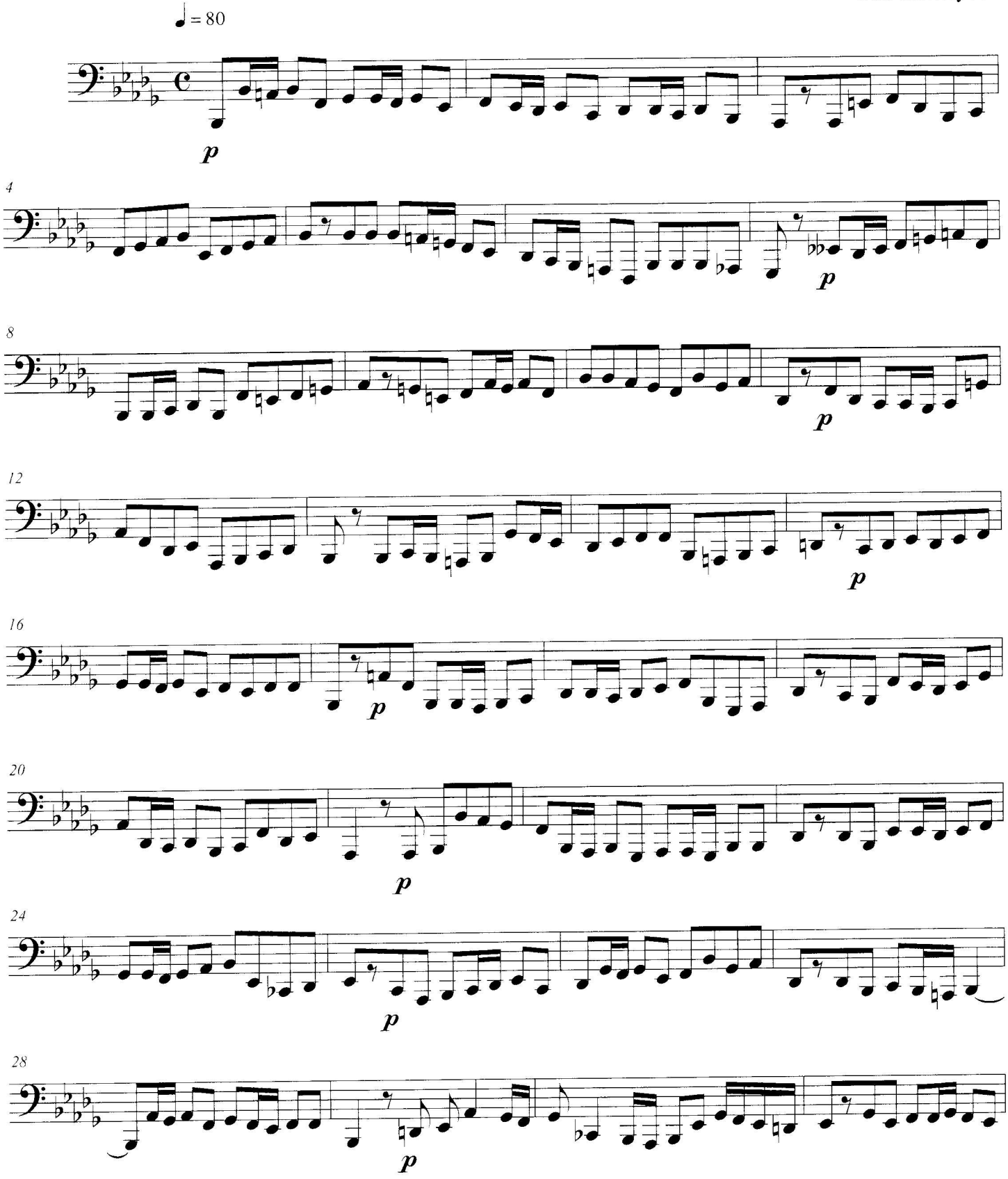
"Er kennt die rechten freuden Stunden"

Duet from Cantata BWV93

J.S. Bach

Bob Reifsnyder

♩ = 80



©

"Er kennt die rechten freuden Stunden"

Tuba

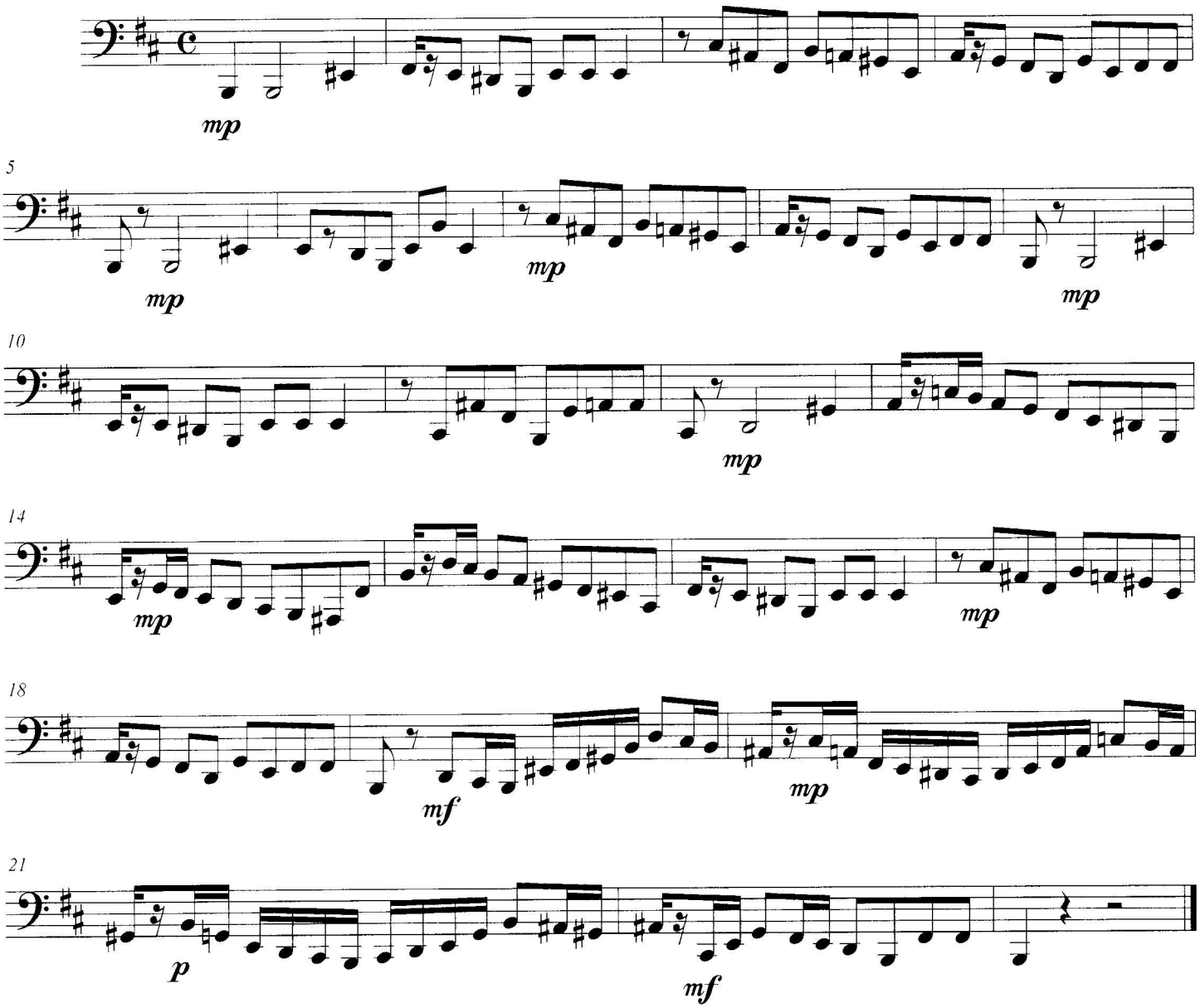
"Auch die harte Kreuzes Reise" Part A

Da Capo Aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Lento ♪ = 80



©

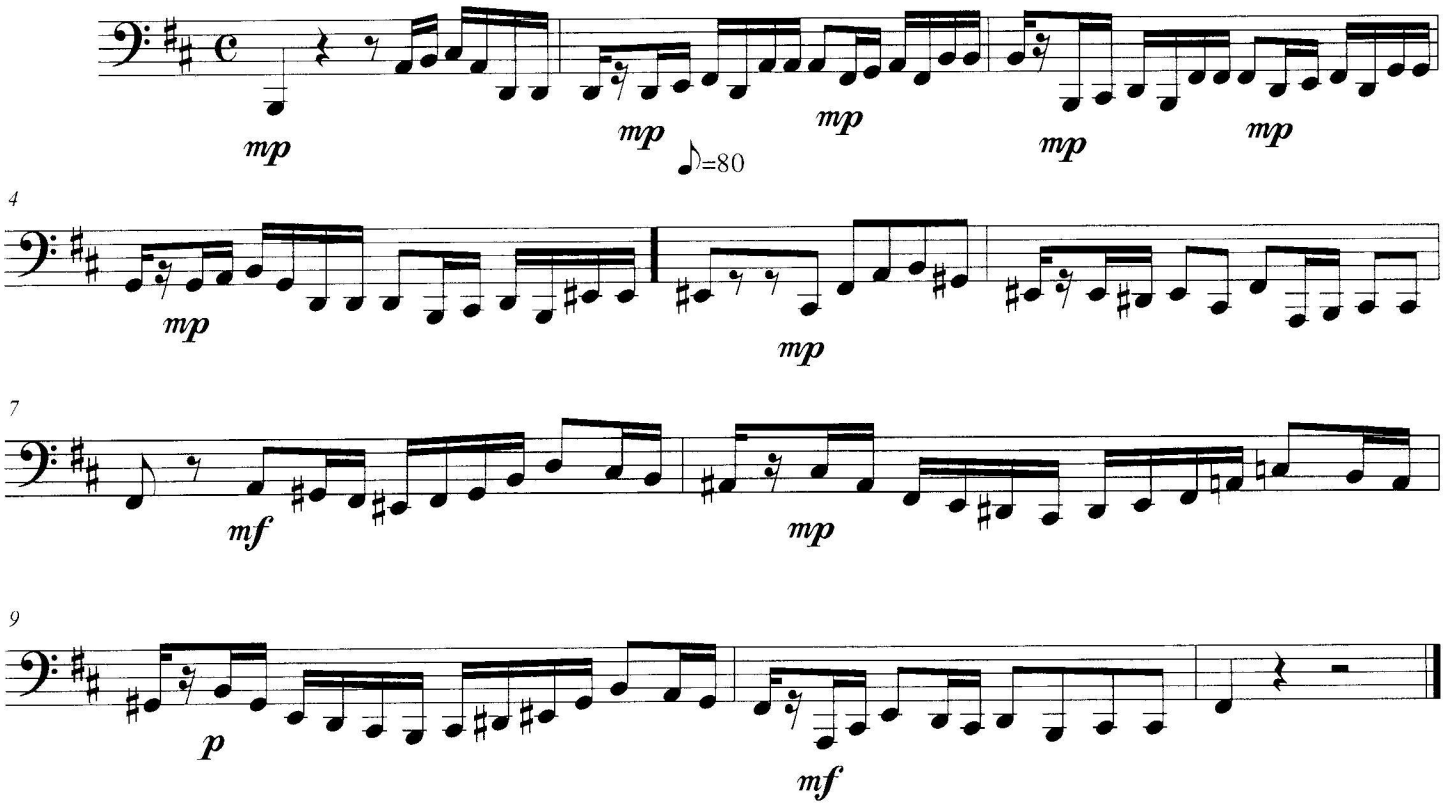
Tuba

"Auch die harte Kreuzes Reise" Part B

from Cantata BWV123

J.S. Bach
Bob Reifsnyder

Andante-Adagio ♪ = 90



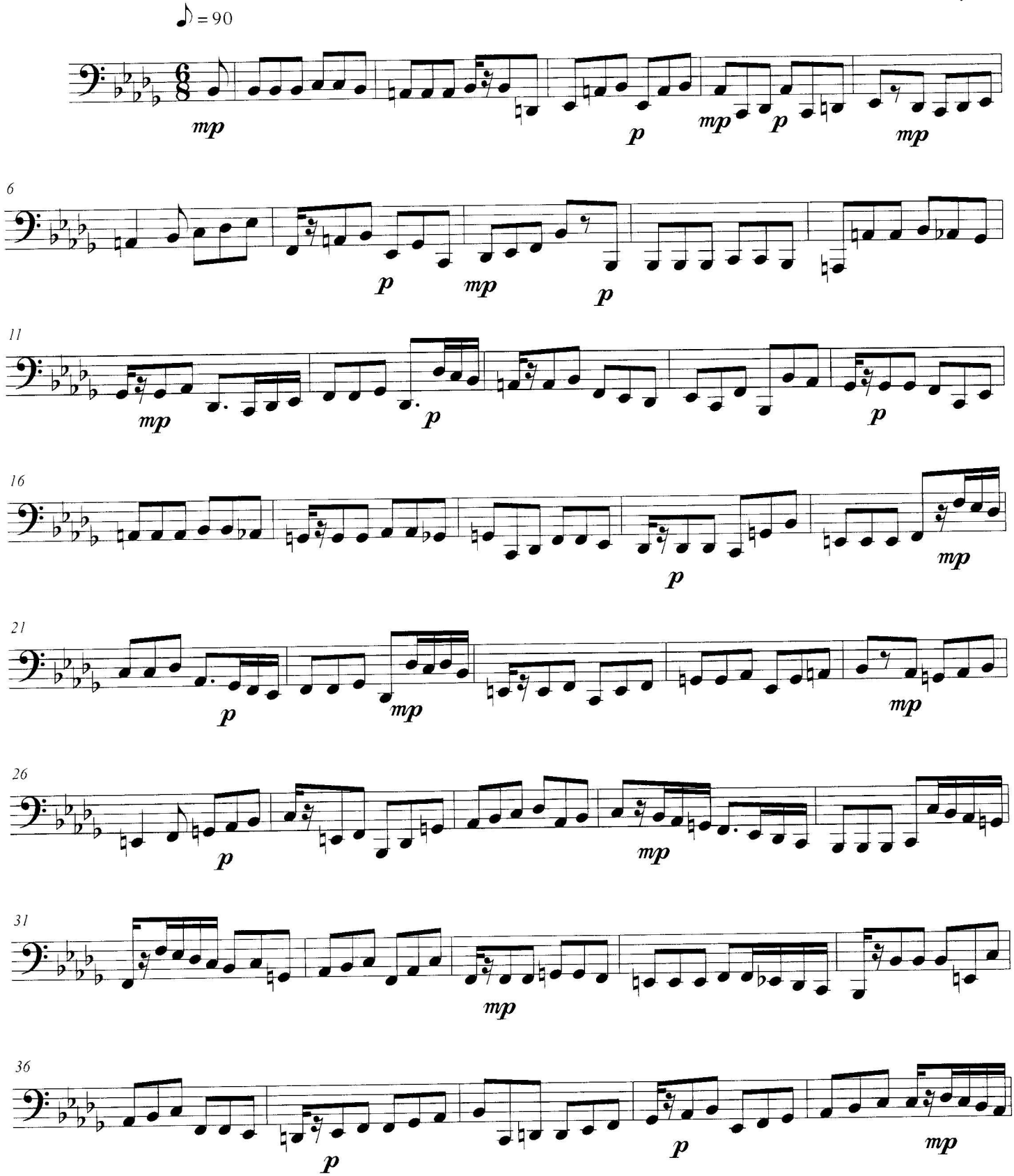
©

Tuba

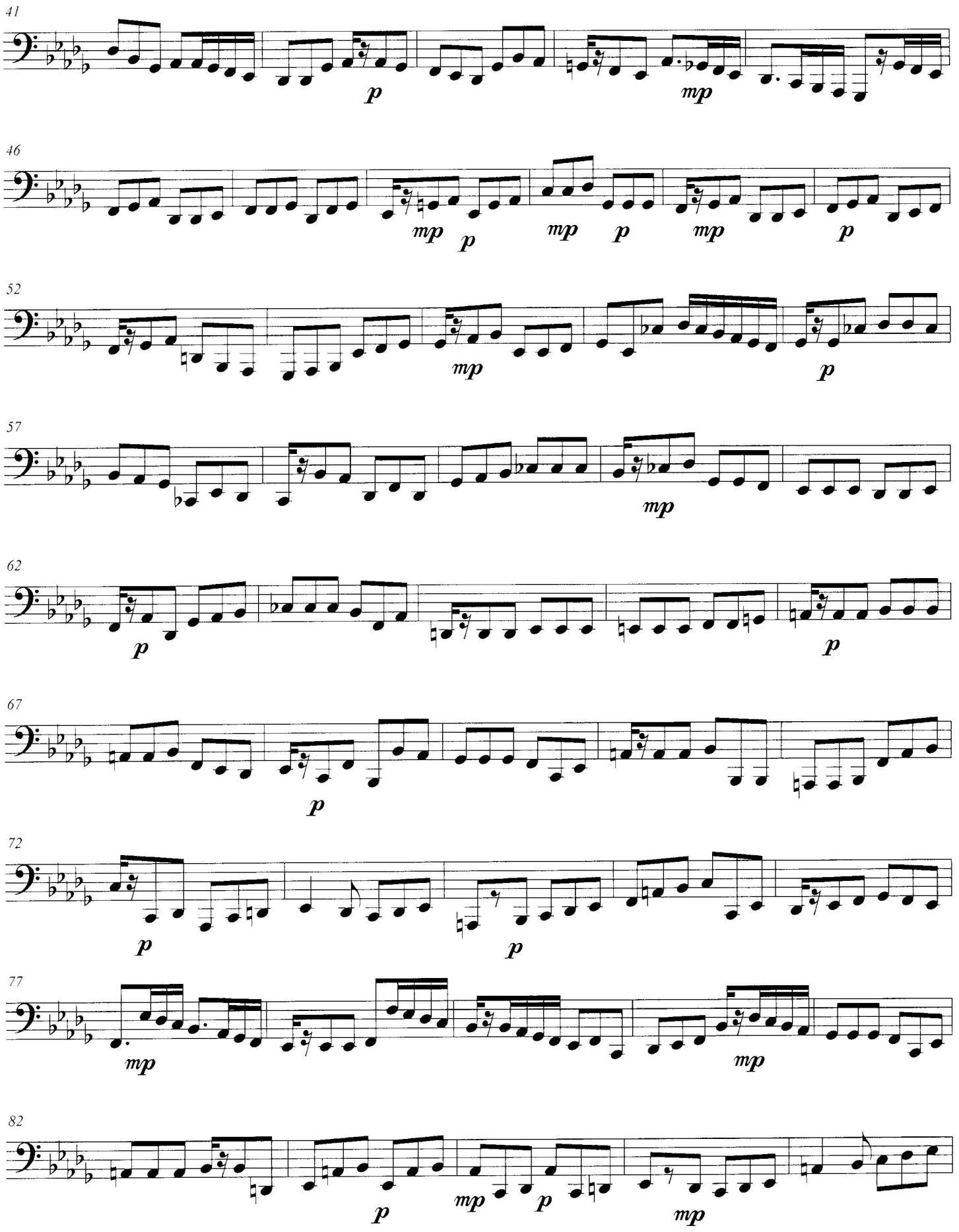
"Wann kommst du, mein Heil"

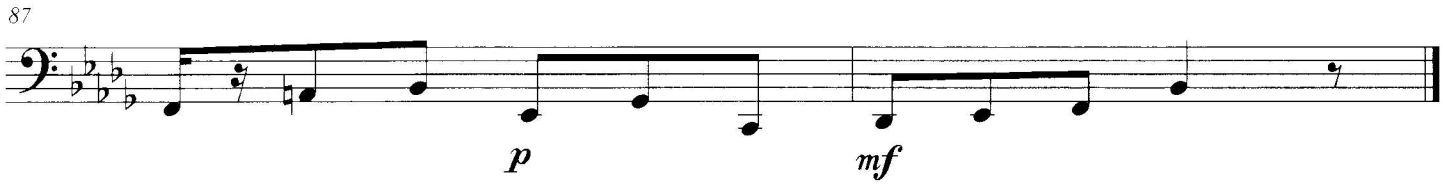
Duet from Cantata BWV140

J.S. Bach
Bob Reifsnyder



©


41
p
mp
46
mp
p
mp
p
mp
p
52
mp
p
57
mp
62
p
p
67
p
72
p
p
77
mp
mp
82
p
mp
p
mp


87
p
mf

This page intentionally left blank

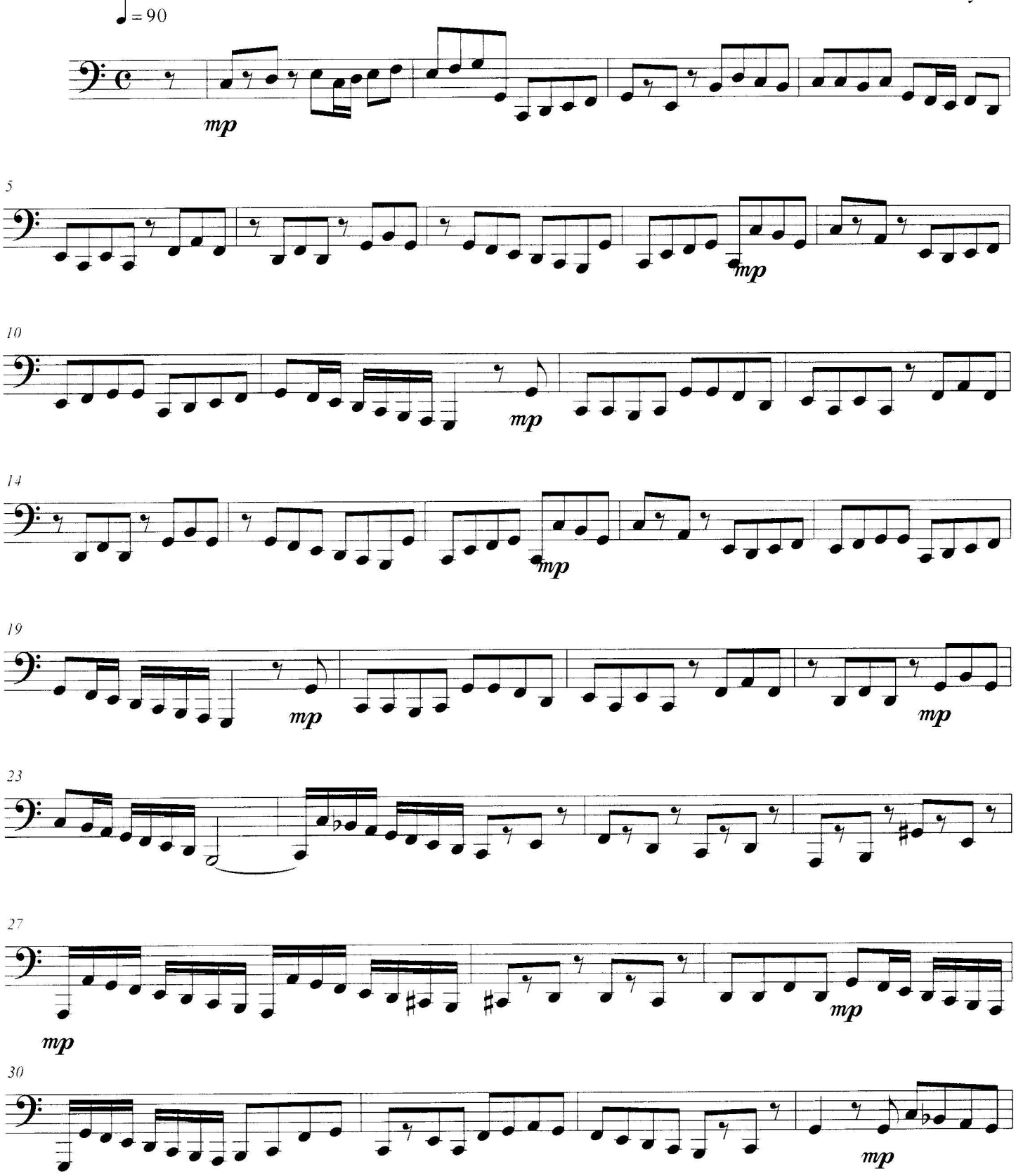
Tuba

"Mein Freund is mein" Part A

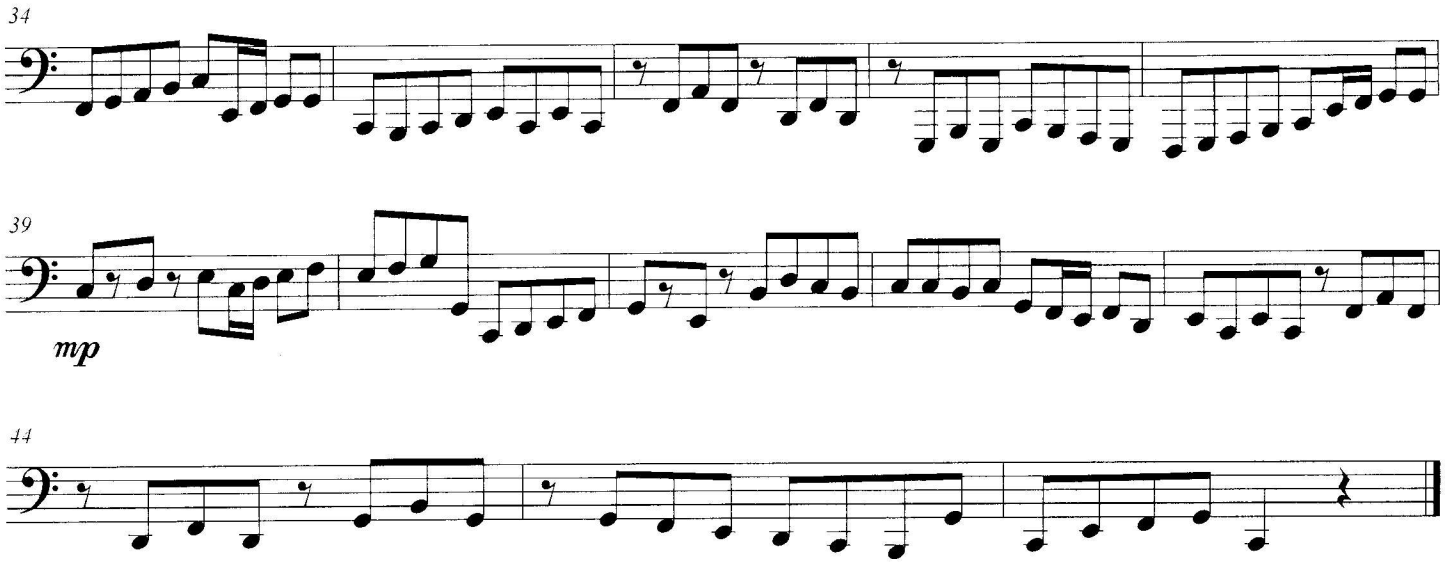
Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnyder



©


34
39
mp
44

Tuba

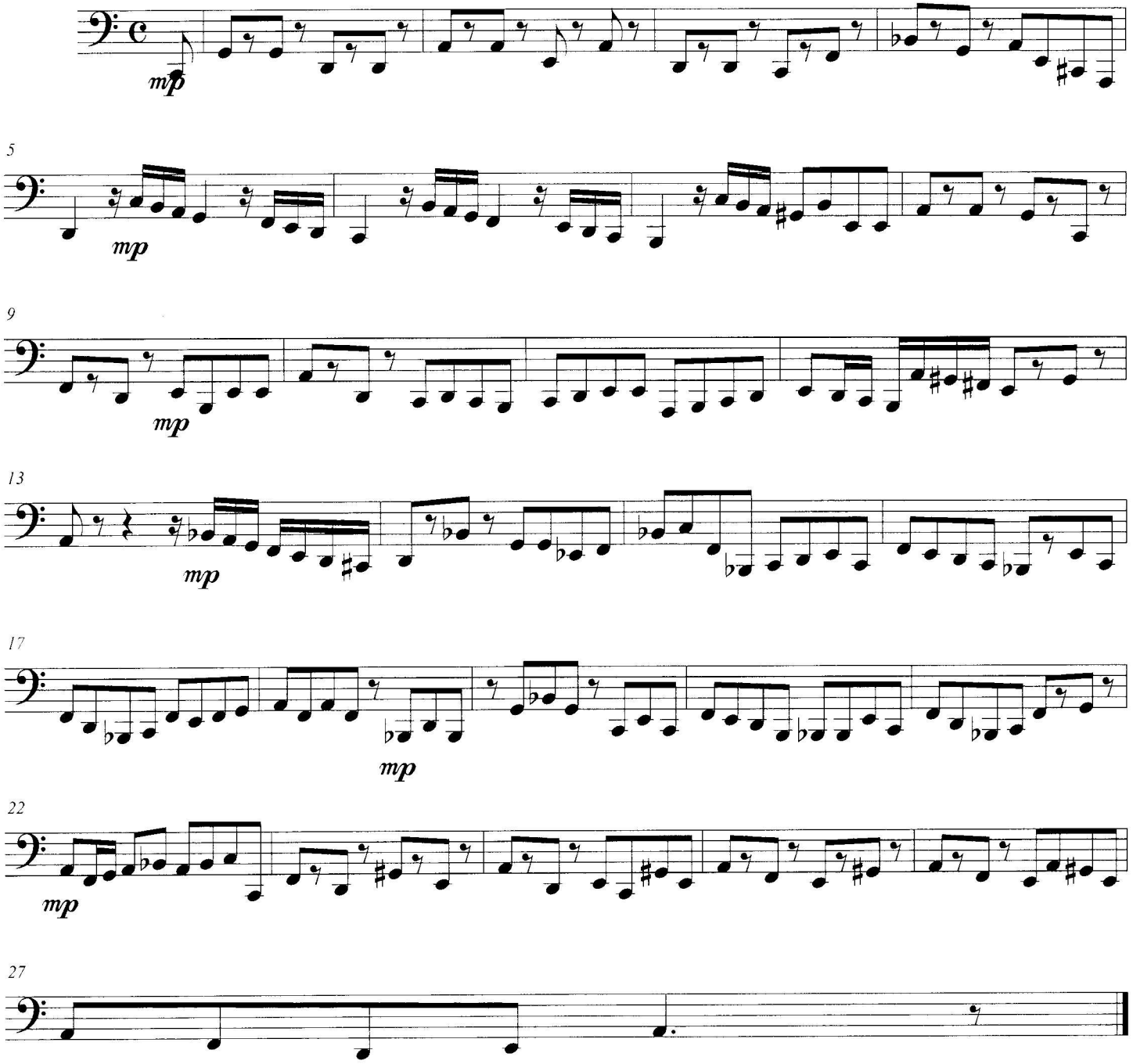
"Mein Freund ist mein" Part B

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnyder

♩ = 90



©

This page intentionally left blank

Tuba

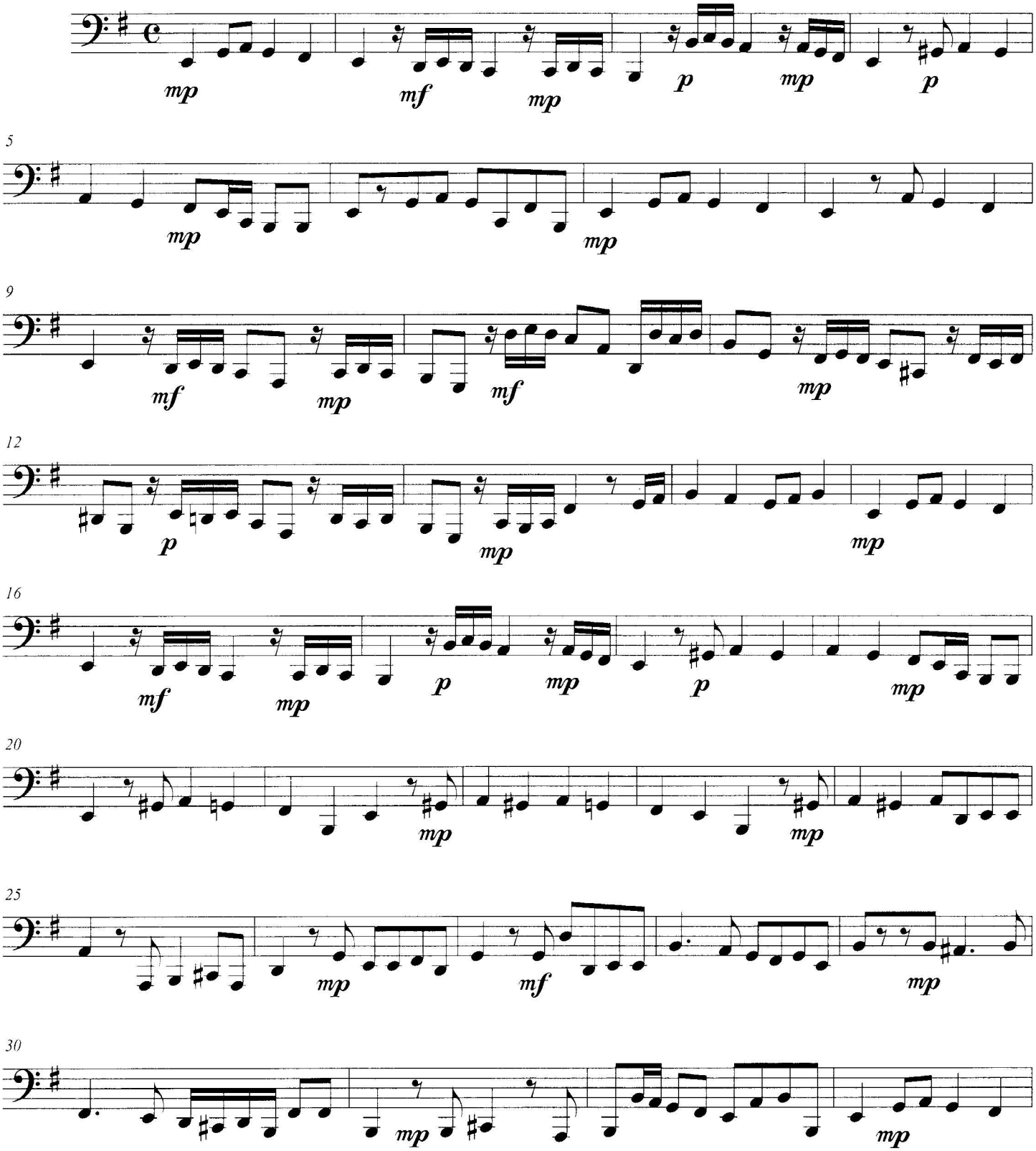
"Dein Geburtstag ist ercheinen"

Aria from Cantata BWV142

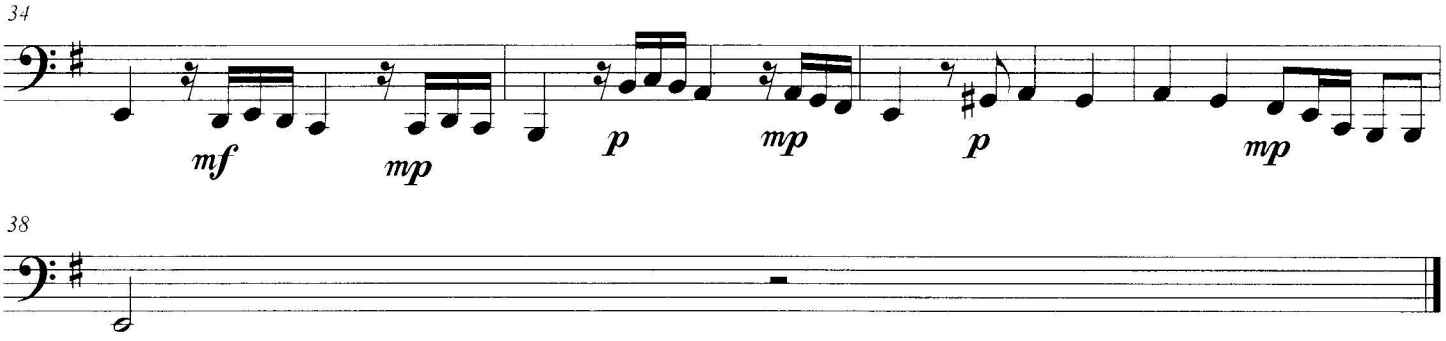
J.S. Bach

Bob Reifsnyder

♩ = 70



©


34
mf
mp
p
mp
p
mp

38

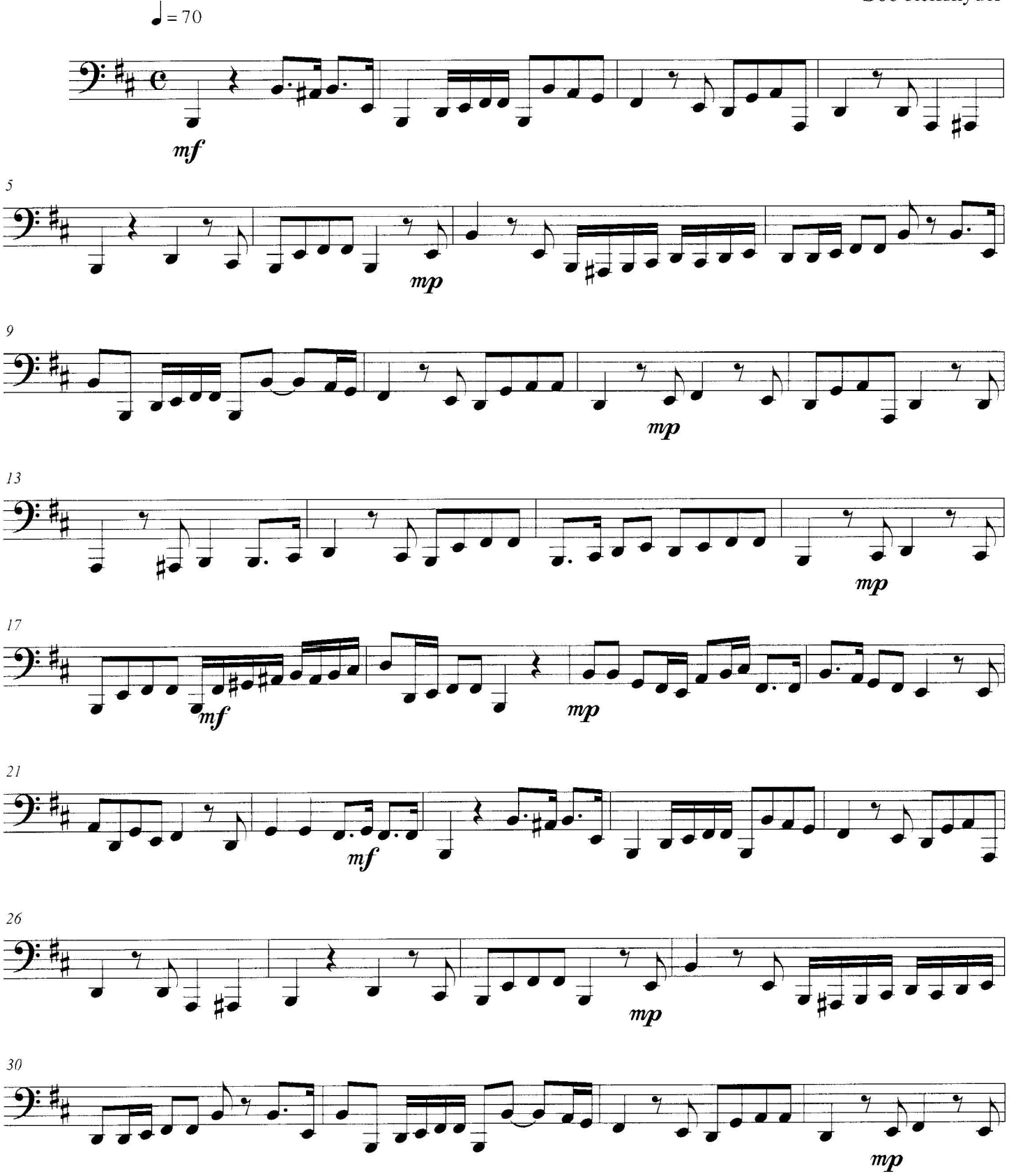
Tuba

"Jesu dir sei Dank"

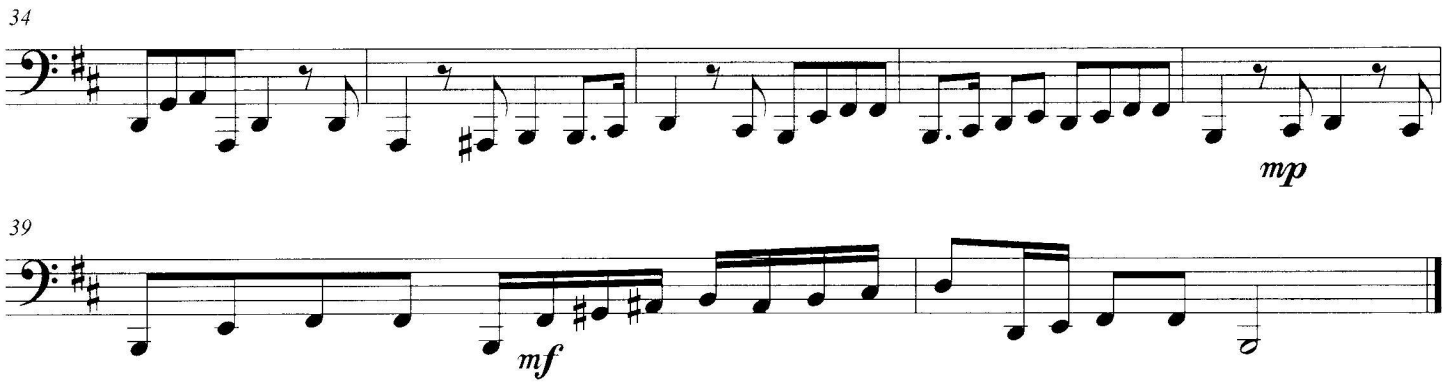
Aria from Cantata BWV142

J.S. Bach

Bob Reifsnyder



©


34
mp
39
mf

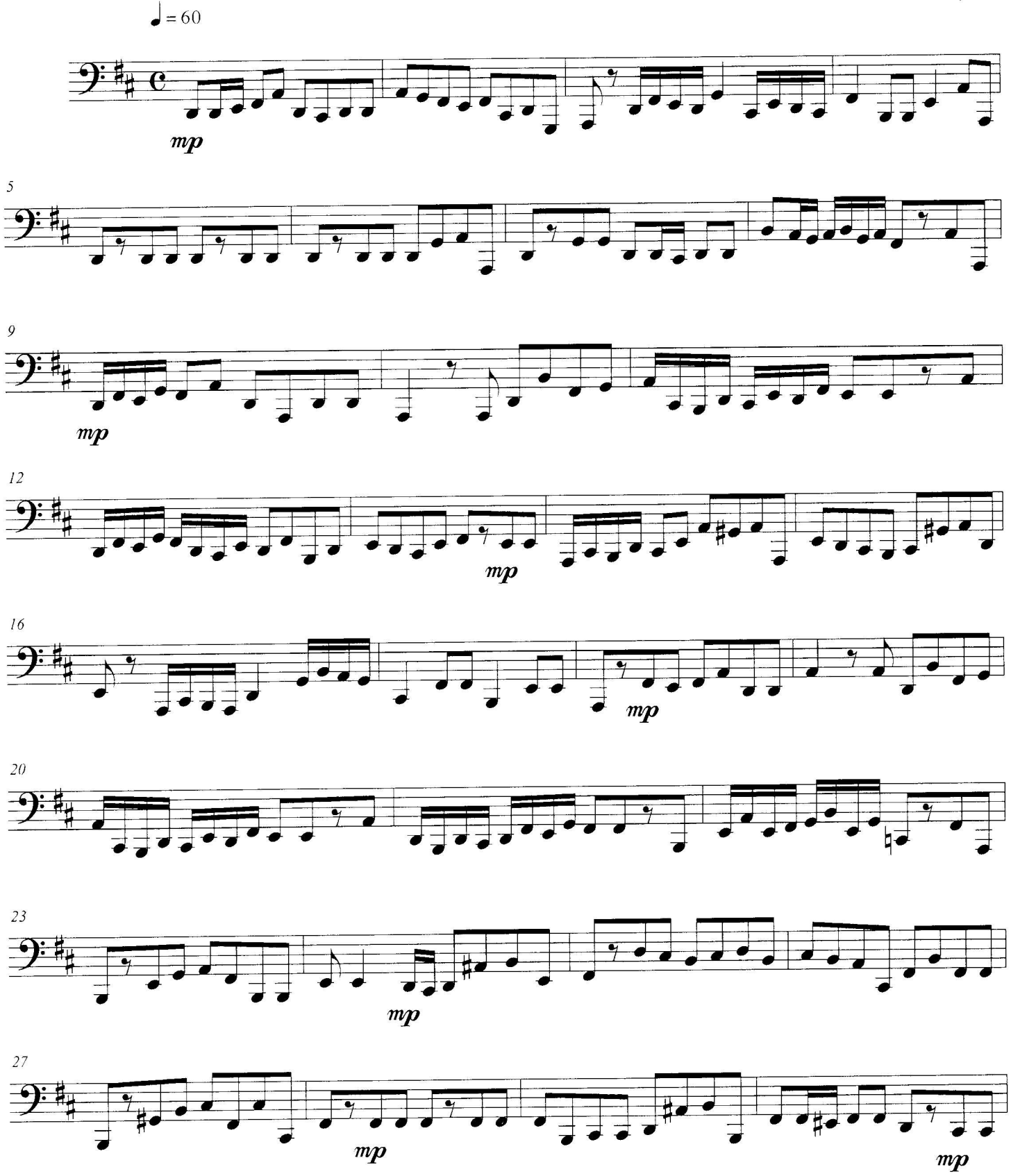
Tuba

"Stein der uber all Schaetze"

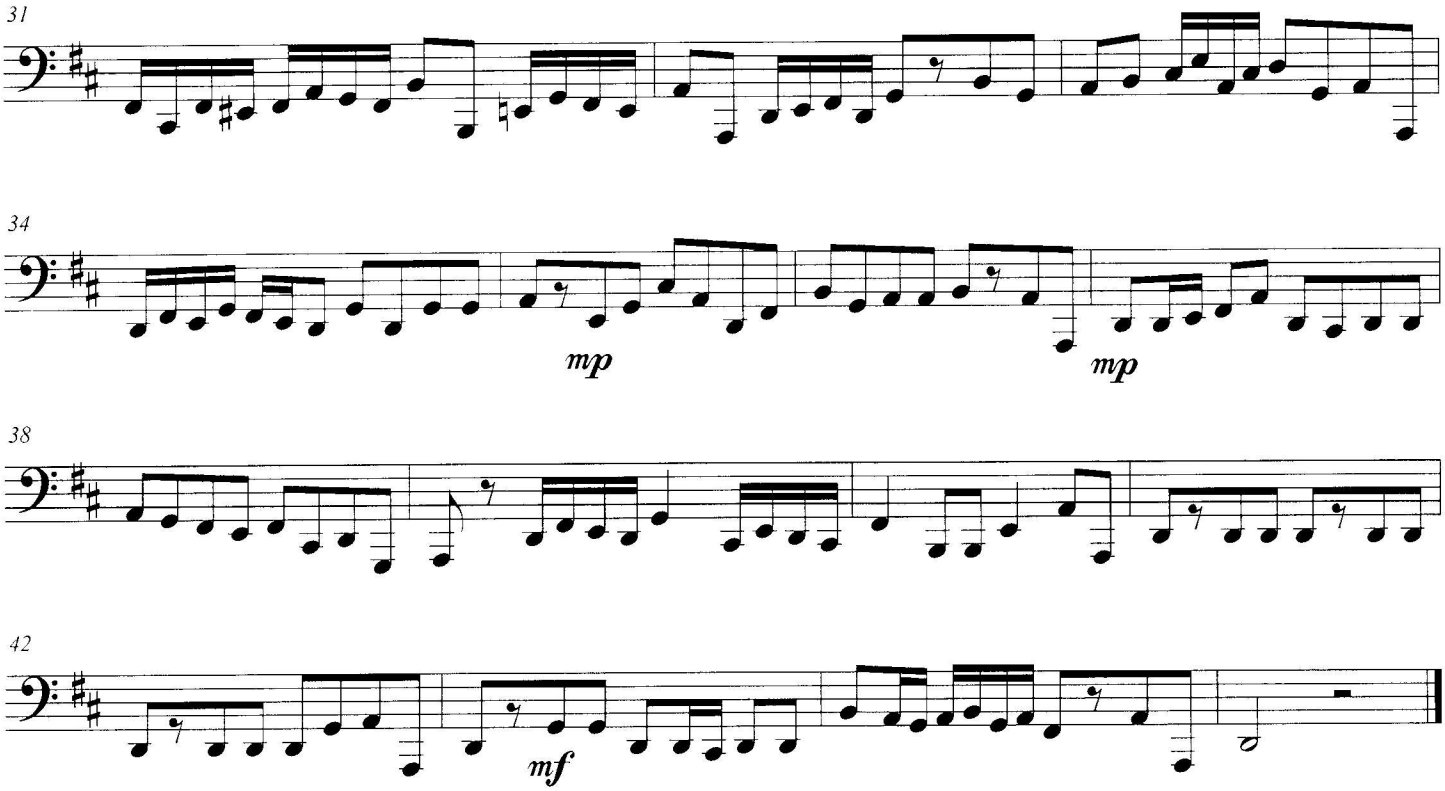
Aria from Cantata BWV152

J.S. Bach

Bob Reifsnyder



©


31
34
mp
mp
38
42
mf

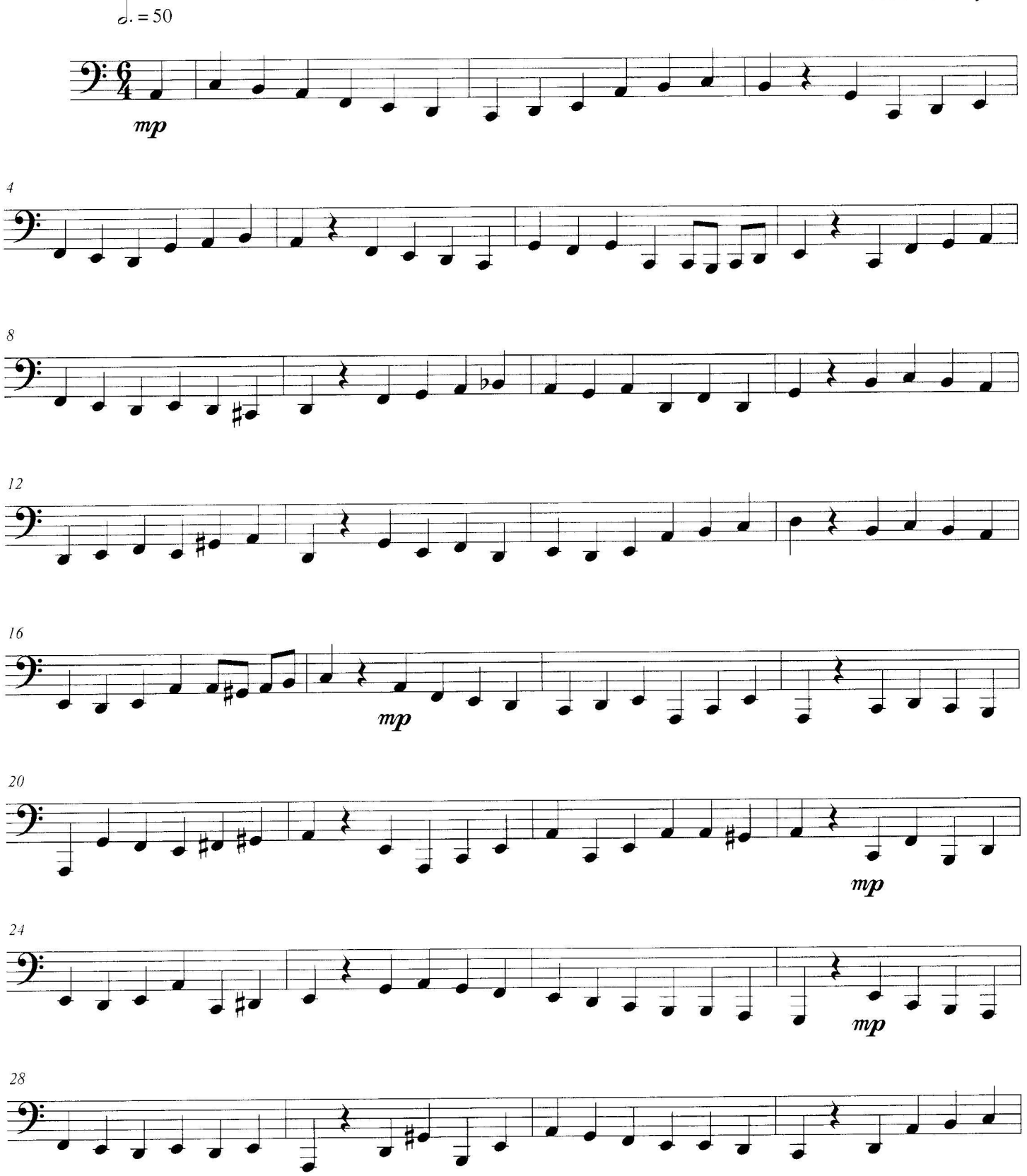
Tuba

"Wie soll ich dich"

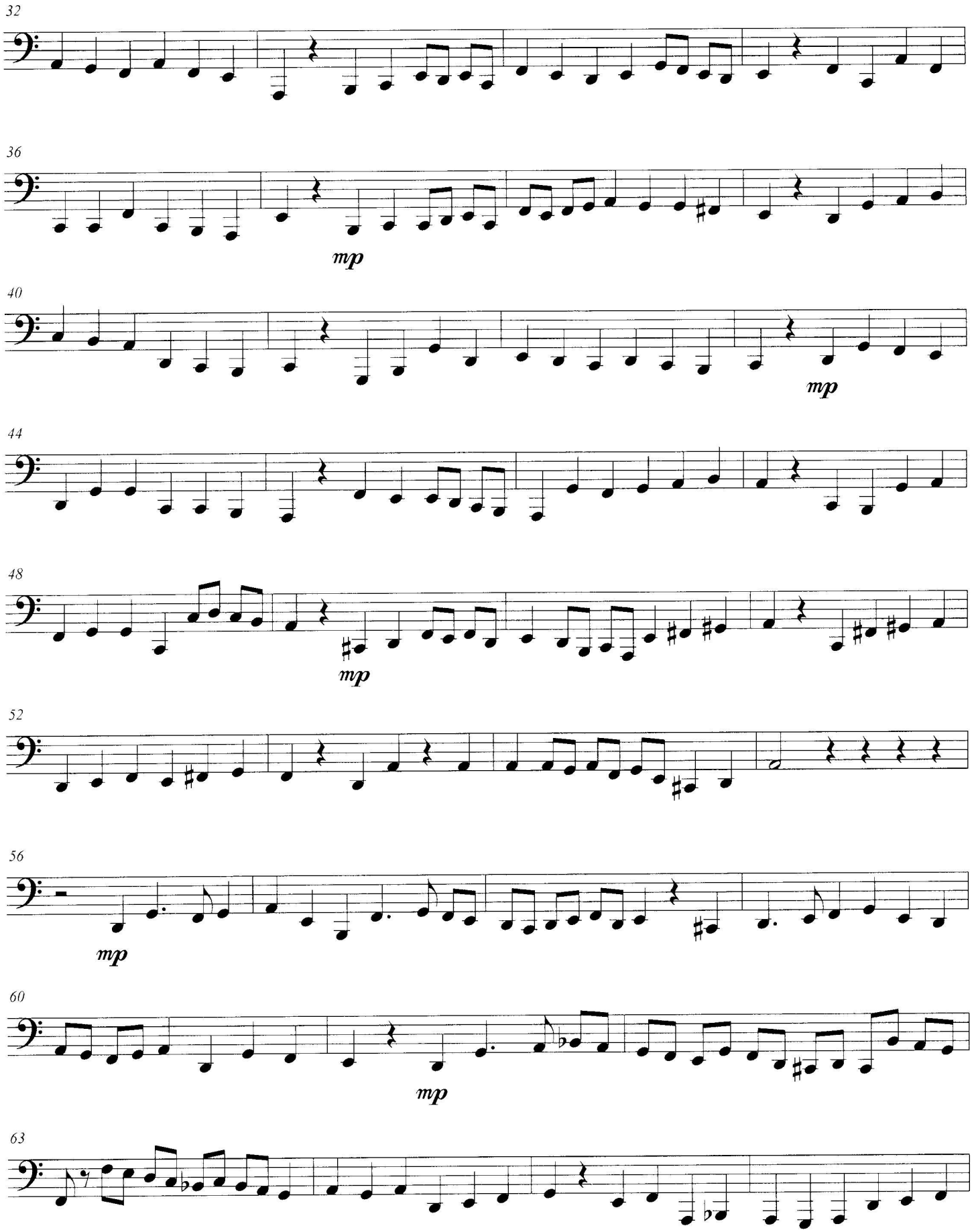
Duet from Cantata BWV152

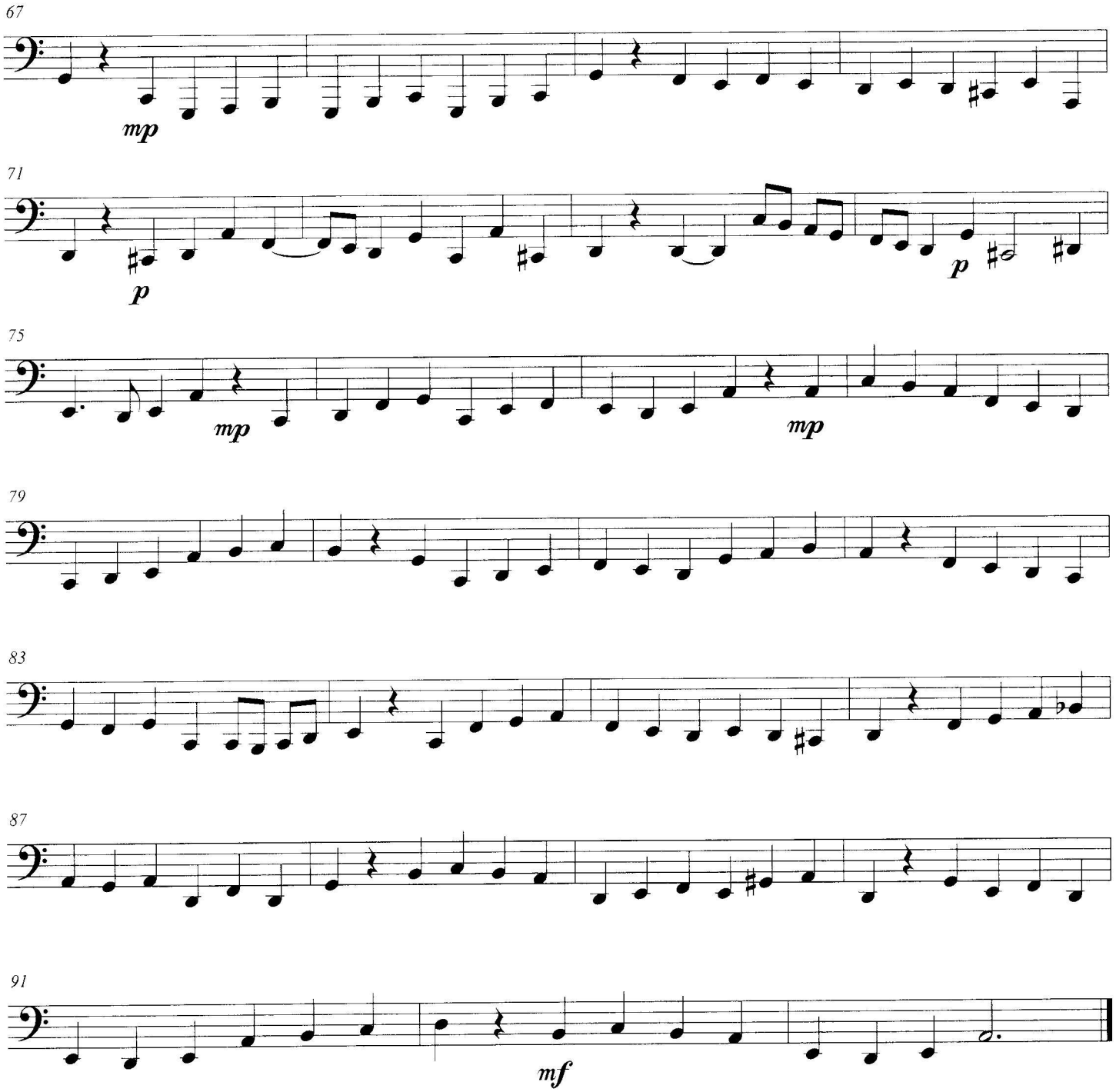
J.S. Bach

Bob Reifsnyder



©


32
36
mp
40
mp
44
48
mp
52
56
mp
60
mp
63


67
mp
71
p
p
75
mp
mp
79
83
87
91
mf

This page intentionally left blank

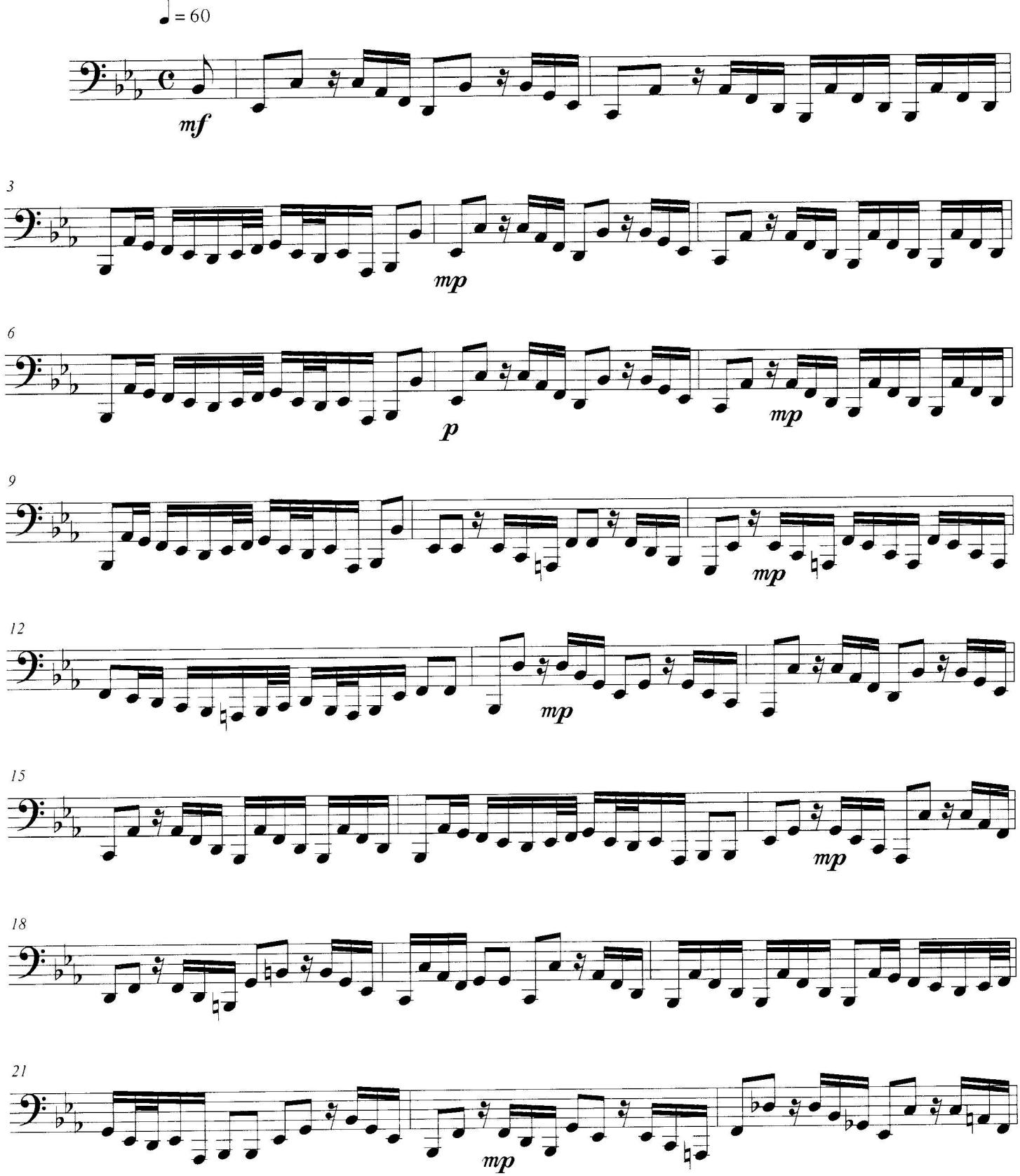
Tuba

"Komm, lass mich nicht langer warten"

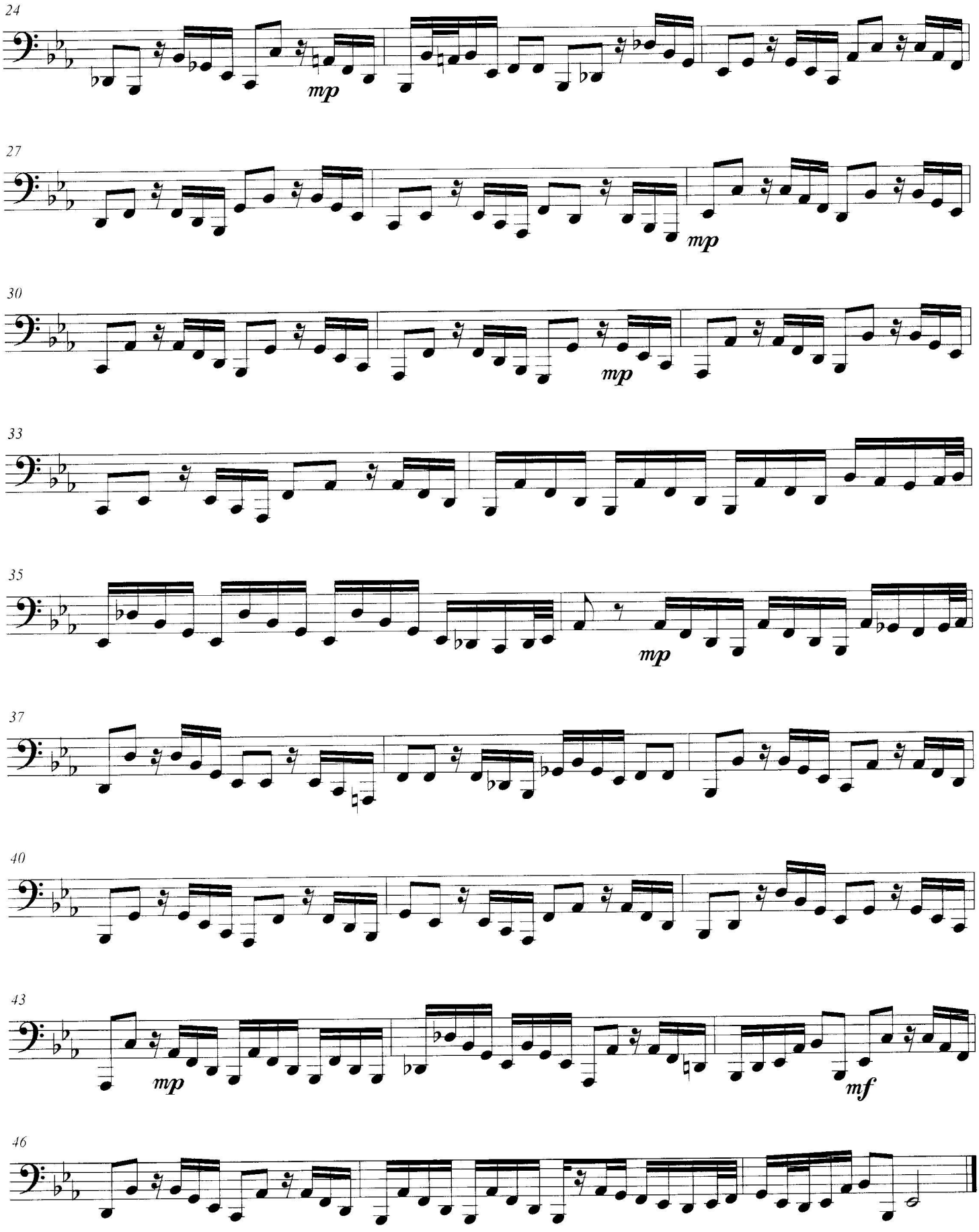
from Cantata BWV172

J.S. Bach

Bob Reifsnyder



©


24
mp
27
mp
30
mp
33
35
mp
37
40
43
mp
mf
46

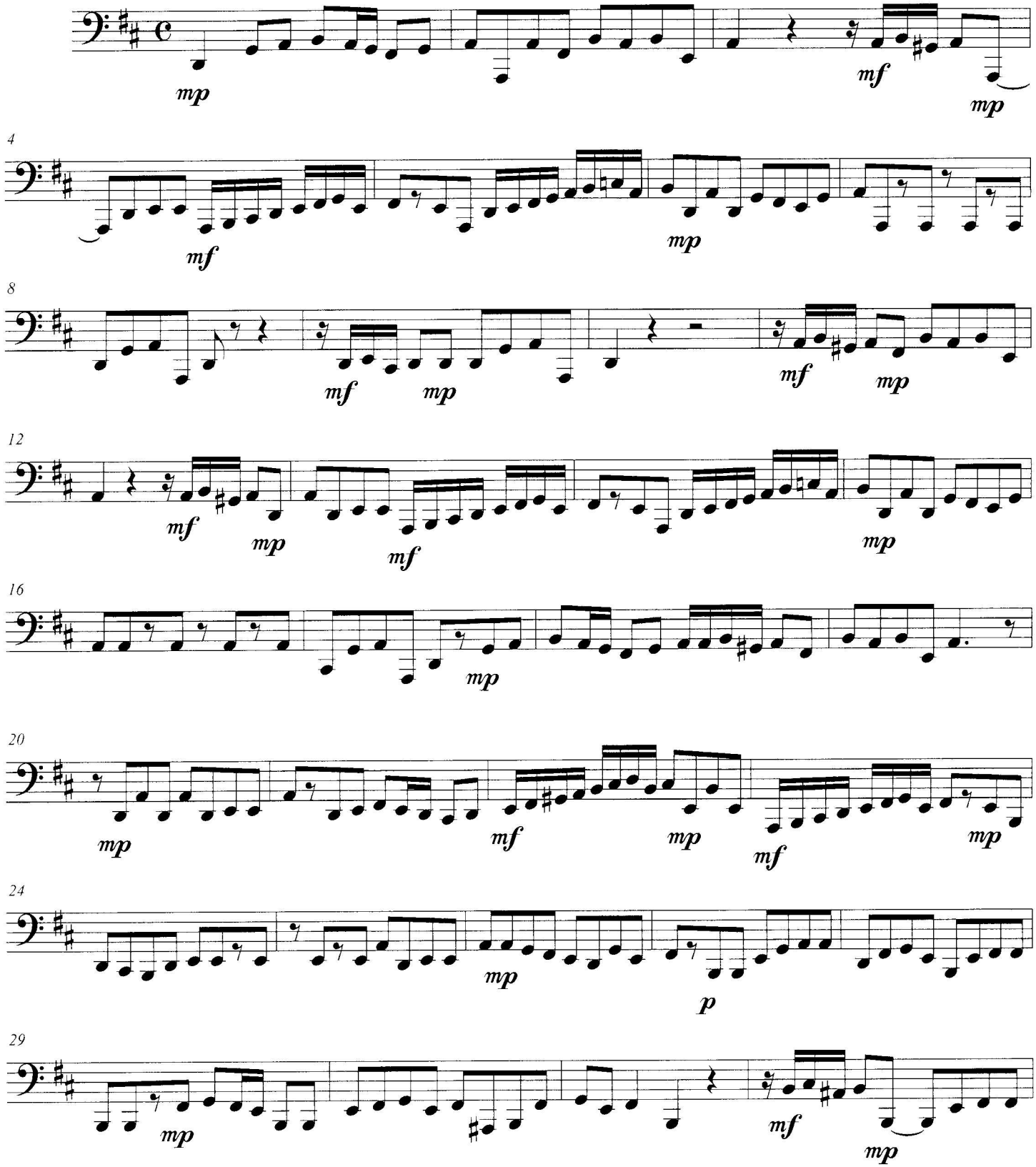
Tuba

"Bekennen will ich seinen Namen"

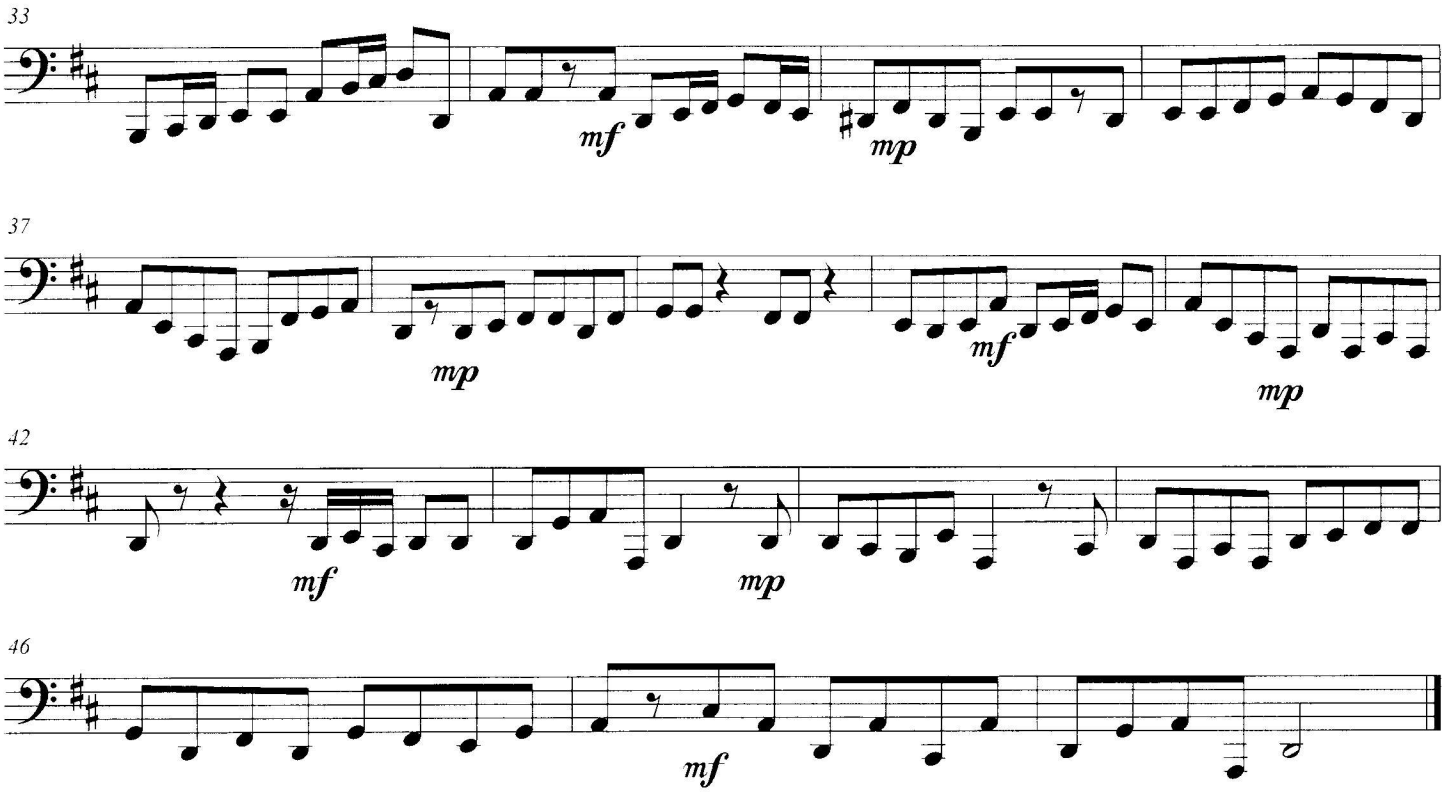
from Cantata BWV200

J.S. Bach
Bob Reifsnyder

♩ = 60



©


33
mf
mp
37
mp
mf
mp
42
mf
mp
46
mf