

SELECTIONS

From

Bach's Cantatas

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 11

@2017

## 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), 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 quattro" 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

♩ = 110

mp

9

mp

18

27

mp

37

p mp

46

mp

54

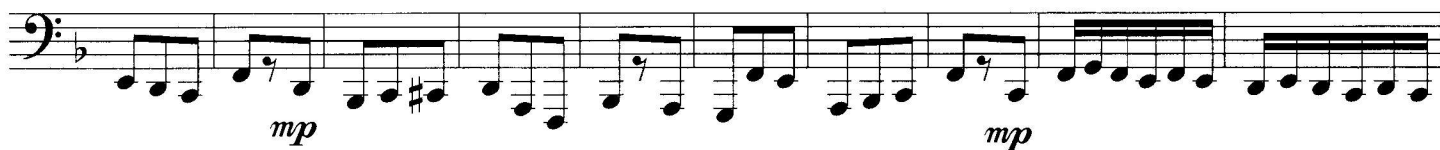
p mp

63

mp p mp



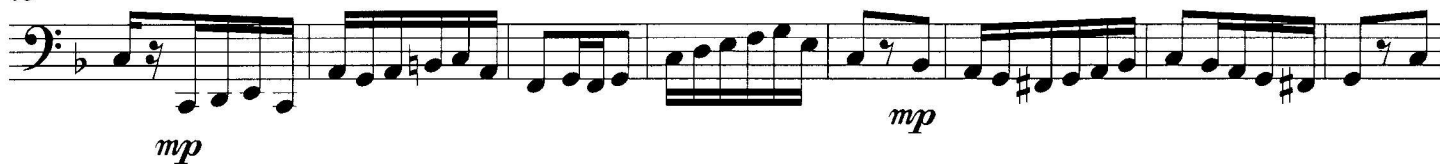
73



83



93



101



110



Tuba

# "Jesu, deine GnadenBlicke" Part B

Da Capo Aria from Cantata BWV11

J.S. Bach

Bob Reifsnyder

$\text{♩} = 110$

The musical score is written for Tuba in bass clef, 3/8 time, and B-flat major. It consists of five staves of music. The first staff begins with a *mp* dynamic. The second staff starts at measure 10 and includes a *mp* dynamic. The third staff starts at measure 19 and includes a *mp* dynamic. The fourth staff starts at measure 27 and includes a *mp* dynamic. The fifth staff starts at measure 34 and includes *mp* and *mf* dynamics. The piece concludes with a double bar line.

10

19

27

34

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

Tuba

# Aria: "Wer Sunde thut"

from Cantata BWV54

J.S. Bach

Bob Reifsnyder

♩ = 80

5

8

12

16

21

26

30

*mp*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

*mp*

33



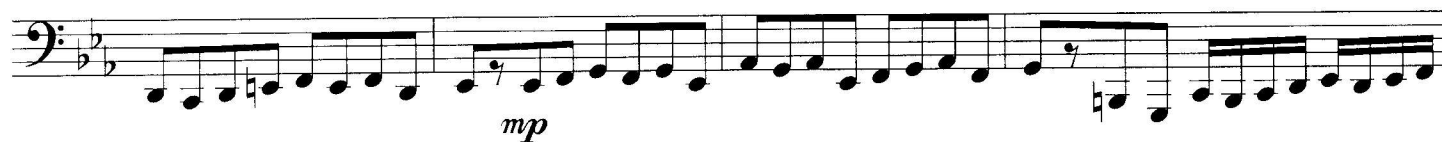
36



39



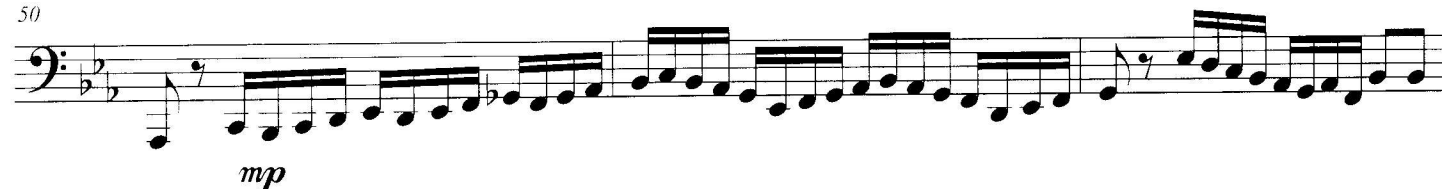
43



47



50



53



58



62



67



71



Tuba

# "Er kennt die rechten freuden Stunden"

Duet from Cantata BWV93

J.S. Bach

Bob Reifsnyder

$\text{♩} = 80$

*p*

4

*p*

8

*p*

12

*p*

16

*p*

20

*p*

24

*p*

28

*p*

[illegible]

Tuba

# "Auch die harte Kreuzes Reise" Part A

Da Capo Aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Lento  $\text{♩} = 80$

The musical score is written for Tuba in bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is Lento, with a quarter note equal to 80 beats per minute. The score consists of six staves of music, each containing a measure number at the beginning. The dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a final measure on the sixth staff.

5

10

14

18

21

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*

*p*

*mf*



Tuba

# "Auch die harte Kreuzes Reise" Part B

from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Andante-Adagio ♩ = 90

mp

mp

mp

mp

mp

4

mp

mp

7

mf

mp

9

p

mf

Tuba

# "Wann kommst du, mein Heil"

Duet from Cantata BWV140

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 90$

6

11

16

21

26

31

36

*mp* *p* *mp* *p* *mp*

*p* *mp* *p*

*mp* *p* *p*

*p* *mp*

*p* *mp* *mp*

*p* *mp*

*mp*

*p* *p* *mp*

Detailed description: This is a musical score for the Tuba part of a duet from J.S. Bach's Cantata BWV 140, "Wann kommst du, mein Heil". The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked as quarter note = 90. The score consists of eight staves of music, each containing measures 1 through 6 of a phrase. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The notation includes various note values, rests, and slurs. The first staff starts with a *mp* dynamic and has dynamics *p*, *mp*, *p*, and *mp* in measures 1, 3, 4, and 5 respectively. The second staff starts with a *p* dynamic and has dynamics *mp* and *p* in measures 1 and 3. The third staff starts with a *mp* dynamic and has dynamics *p* and *p* in measures 1 and 3. The fourth staff starts with a *p* dynamic and has a *mp* dynamic in measure 5. The fifth staff starts with a *p* dynamic and has dynamics *mp* and *mp* in measures 1 and 5. The sixth staff starts with a *p* dynamic and has a *mp* dynamic in measure 3. The seventh staff starts with a *mp* dynamic. The eighth staff starts with a *p* dynamic and has dynamics *p* and *mp* in measures 3 and 5.

41



46



52



57



62



67



72



77



82



87

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note G2, followed by a quarter rest, then a quarter note F2, and a quarter note E2. This is followed by a half note D2, then a half note C2. The next measure contains a half note B1, then a half note A1. The final measure contains a half note G1, then a half note F1. The piece ends with a double bar line. Dynamics markings *p* and *mf* are placed below the staff at the beginning of the second and third measures, respectively.

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Tuba

# "Mein Freund is mein" Part A

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnyder

♩ = 90

The musical score is written for Tuba in bass clef, common time (C). It consists of eight staves of music, each beginning with a measure number. The tempo is marked as ♩ = 90. The dynamics are marked as *mp* (mezzo-piano) throughout the piece. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. A slur is present under the first two measures of the sixth staff.

5

10

14

19

23

27

30

34



39



44



Tuba

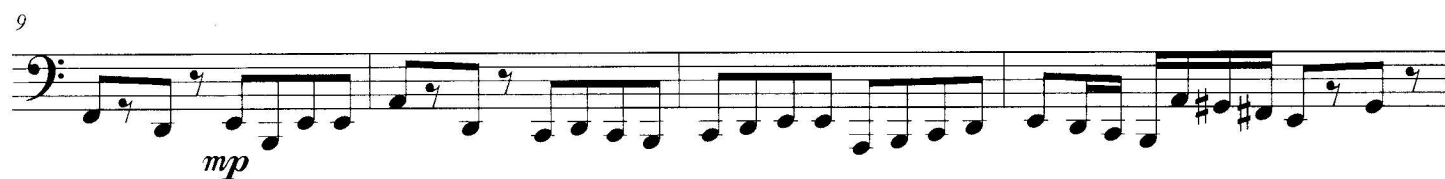
# "Mein Freund ist mein" Part B

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnyder

♩ = 90





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Tuba

# "Dein Geburtstag ist ercheinen"

Aria from Cantata BWV142

J.S. Bach

Bob Reifsnnyder

♩ = 70

1

*mp* *mf* *mp* *p* *mp* *p*

5

*mp* *mp*

9

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

12

*p* *mp* *mp*

16

*mf* *mp* *p* *mp* *p* *mp*

20

*mp* *mp*

25

*mp* *mf* *mp*

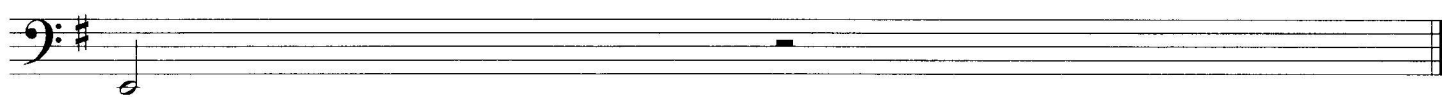
30

*mp* *mp*

34



38



Tuba

# "Jesu dir sei Dank"

Aria from Cantata BWV142

J.S. Bach  
Bob Reifsnnyder

♩ = 70



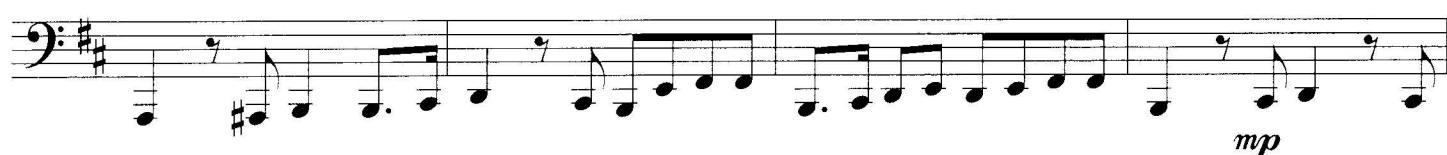
5



9



13



17



21



26



30



34



39



Tuba

# "Stein der uber all Schaetze"

Aria from Cantata BWV152

J.S. Bach

Bob Reifsnyder

♩ = 60

*mp*

5

*mp*

9

12

*mp*

16

*mp*

20

23

*mp*

27

*mp*

*mp*

31



34



38



42



Tuba

# "Wie soll ich dich"

## Duet from Cantata BWV152

J.S. Bach  
Bob Reifsnyder

$\text{♩} = 50$

The musical score is written for Tuba in bass clef, 6/4 time. It consists of eight staves, each containing four measures. The tempo is marked as  $\text{♩} = 50$ . The dynamic marking *mp* (mezzo-piano) is used throughout the piece. The key signature is one sharp (F#), and the mode is Dorian. The melody is characterized by a steady eighth-note pattern with occasional rests and accidentals.

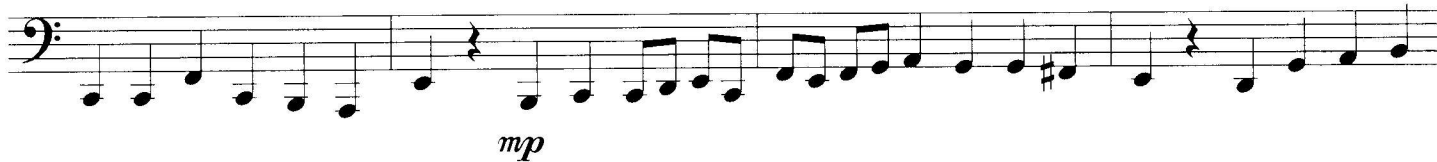
Measure numbers 4, 8, 12, 16, 20, 24, and 28 are indicated at the beginning of their respective staves.



32



36



40



44



48



52



56



60



63



67



71



75



79



83



87



91



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Tuba

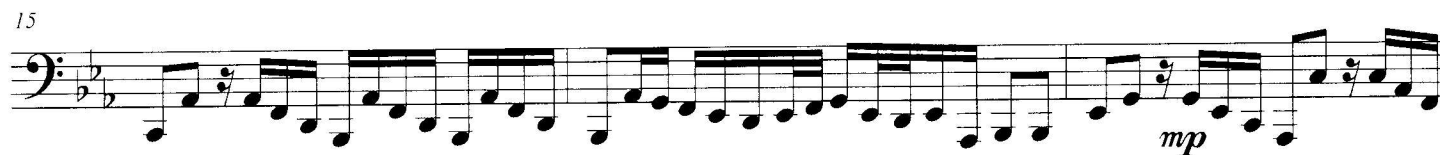
# "Komm, lass mich nicht langer warten"

from Cantata BWV172

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$





Tuba

# "Bekennen will ich seinen Namen"

from Cantata BWV200

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$

4

8

12

16

20

24

29

[illegible]

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some rests. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical notation for the bass line of 'The Rose Tree'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes a variety of note values (quarter, eighth, and sixteenth notes) and rests, with dynamic markings *mf* and *mp* indicating mezzo-forte and mezzo-piano respectively.

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The notation ends with a double bar line.