SELECTIONS

From

Bach's Cantatas

and other Major Choral Works

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 12

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.

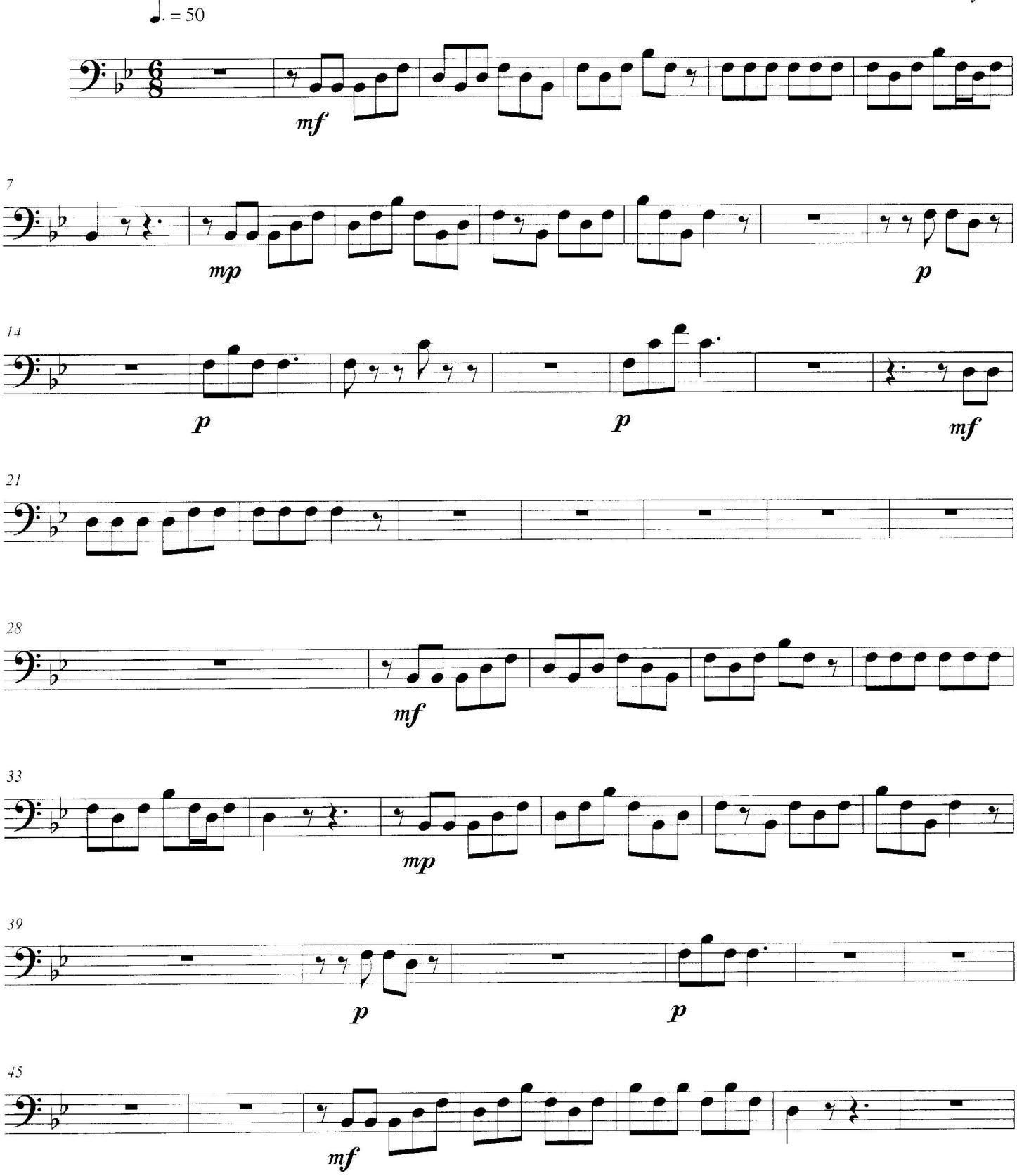
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Bass Trombone

"Jagen ist die Lust der Jager"

from Cantata BWV208

J.S. Bach
Bob Reifsnyder



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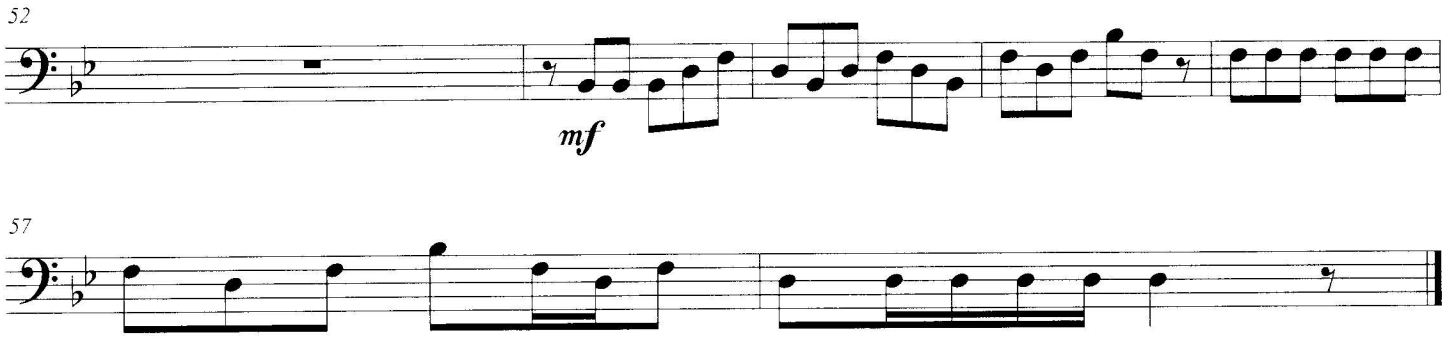

52
mf
57

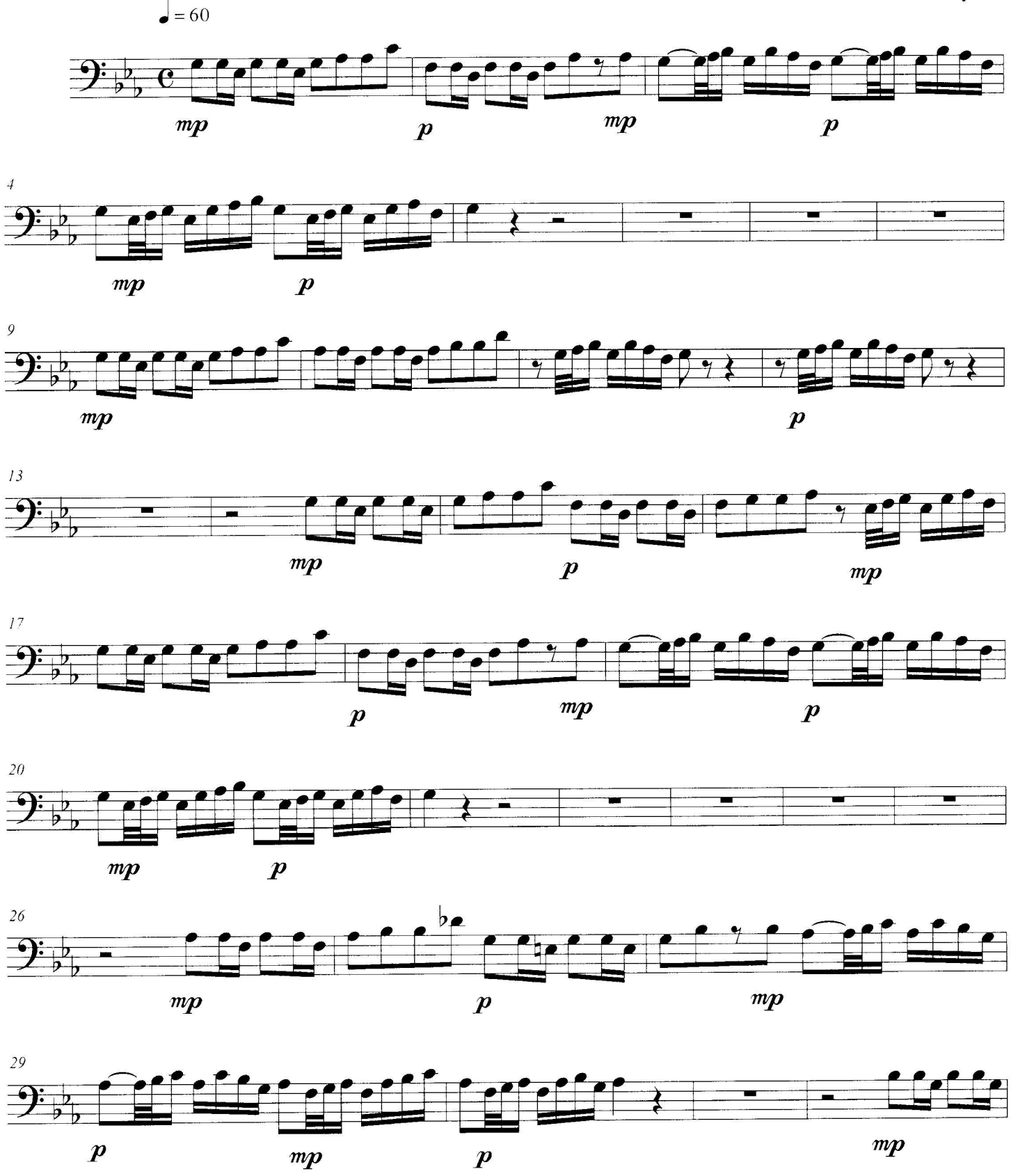
Bass Trombone

"Schafe konnen sicher weiden"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder



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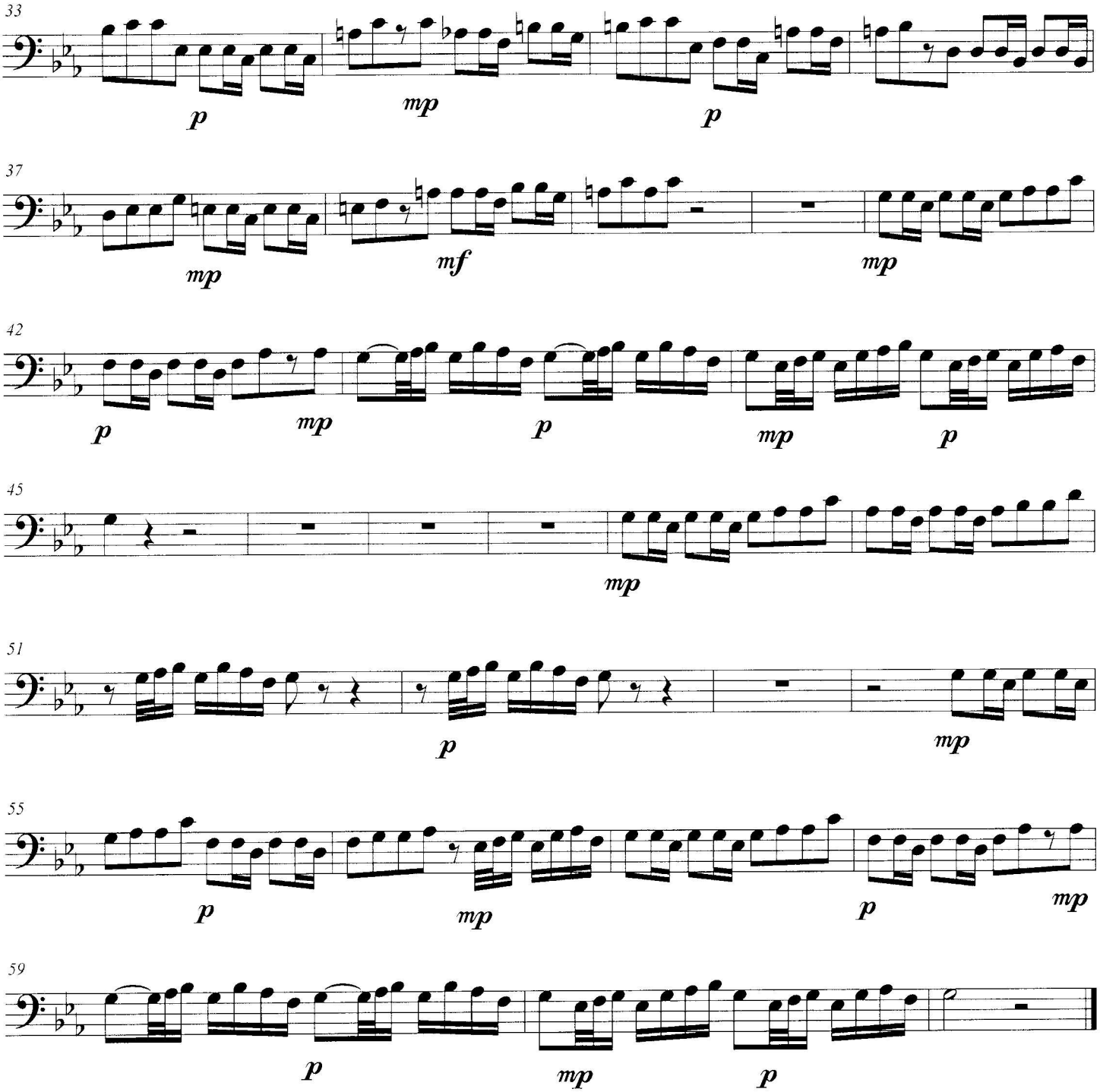

33
p
mp
p
37
mp
mf
mp
42
p
mp
p
mp
p
45
mp
51
p
mp
55
p
mp
p
mp
59
p
mp
p

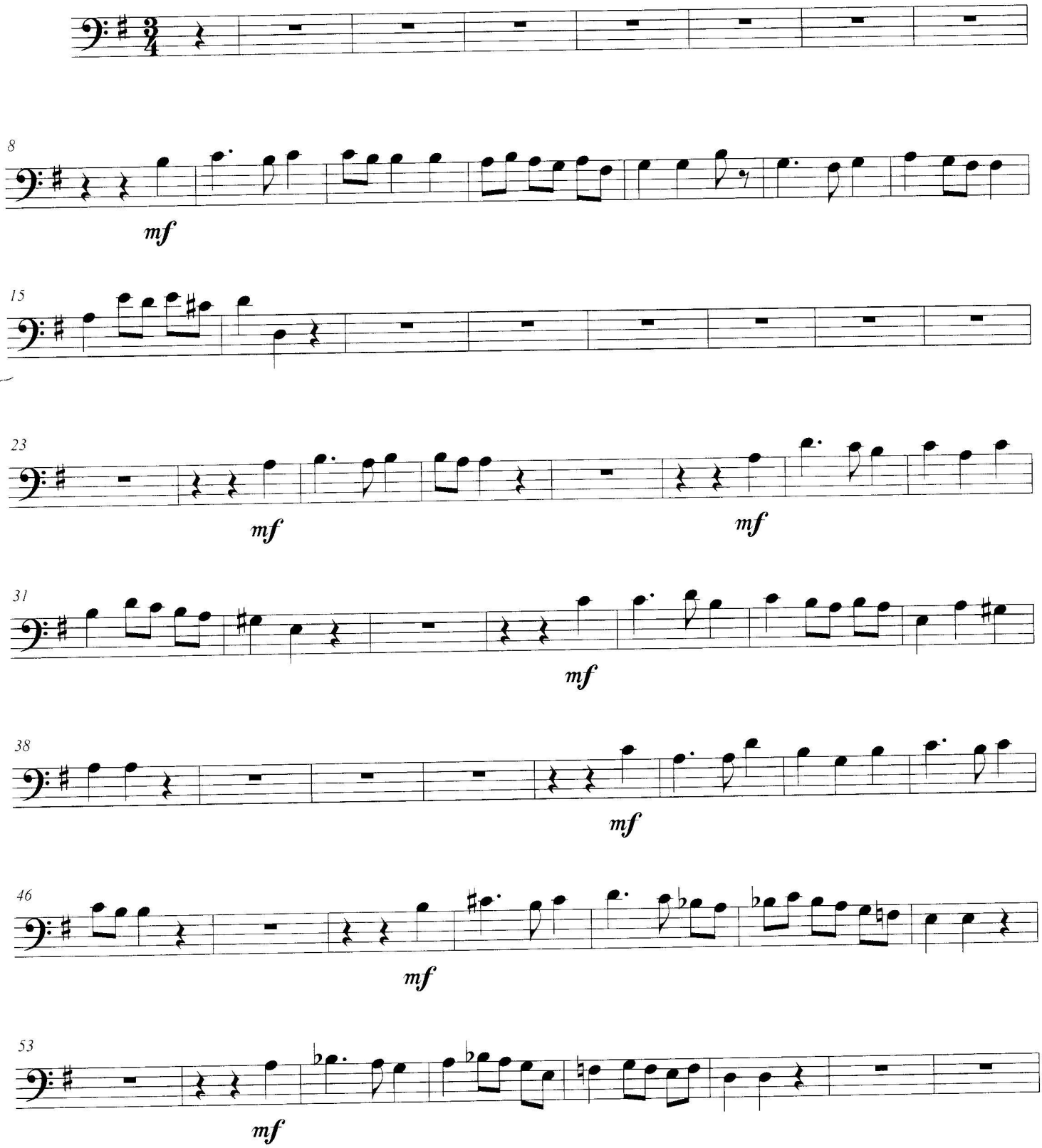
Bass Trombone

"Entzucket uns Beide"

from Cantata BWV208

J.S. Bach
Bob Reifsnyder

♩. = 50



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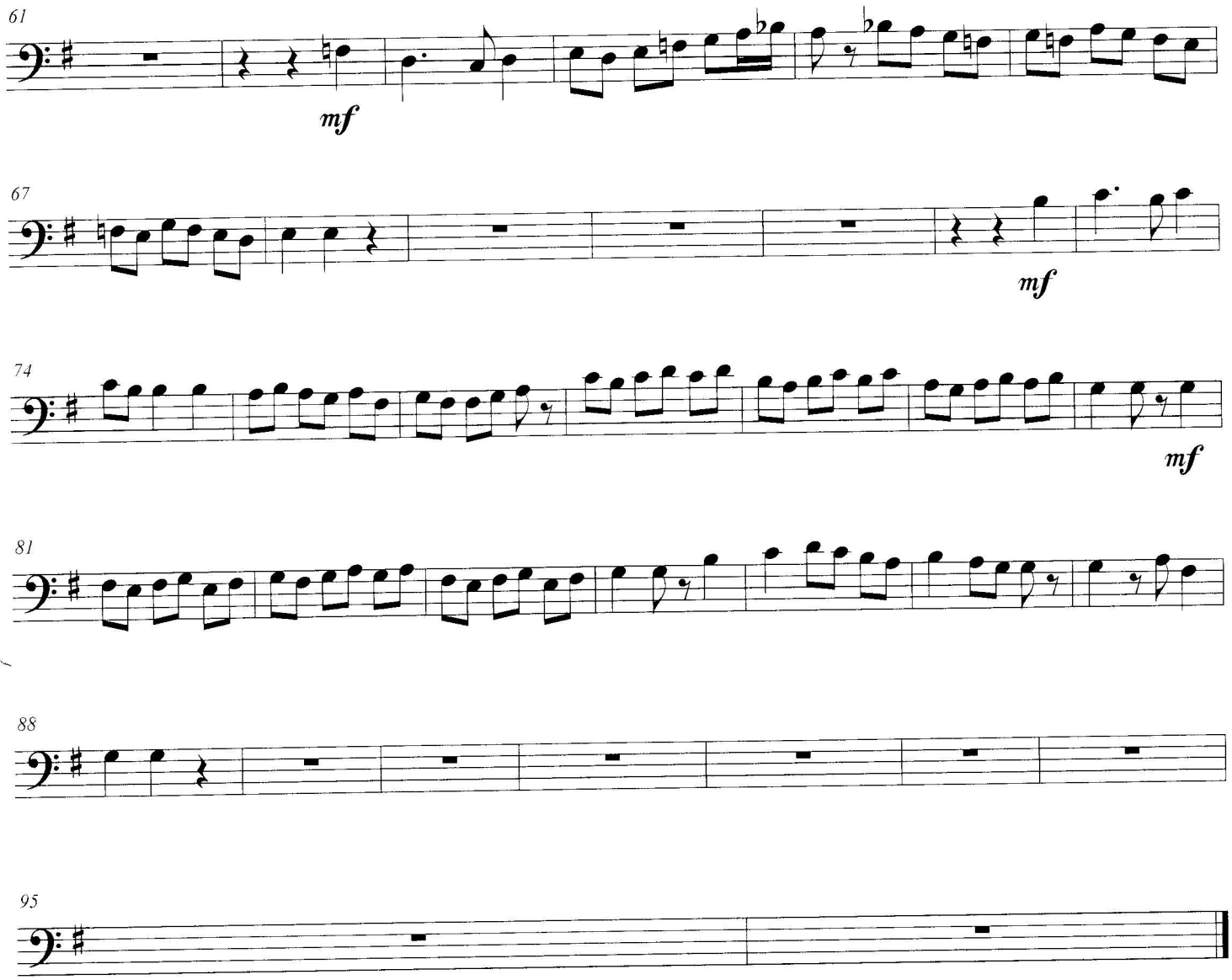

61
mf
67
mf
74
mf
81
88
95

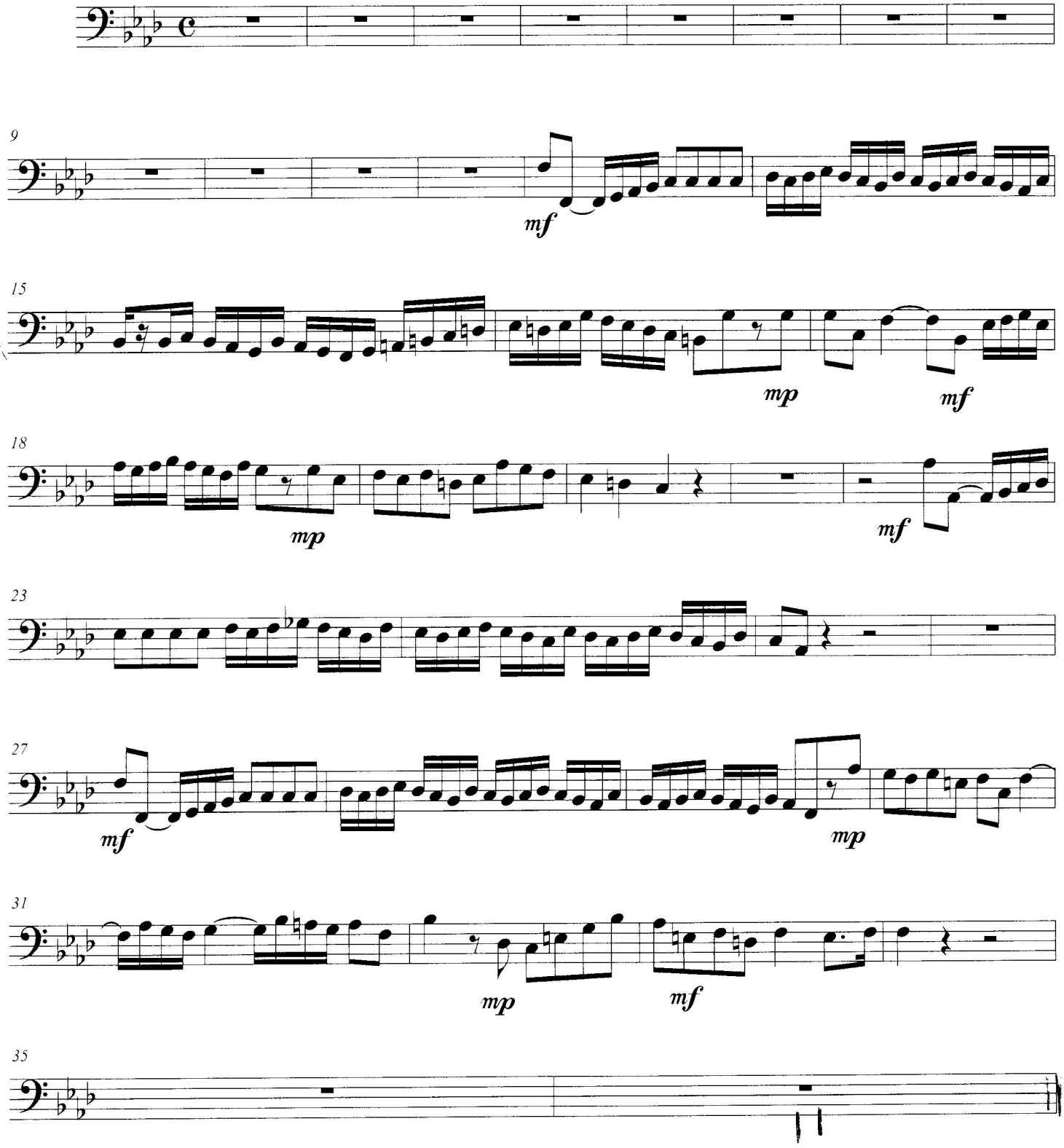
Bass Trombone

"Auf meinen Flugeln sollst du schweben" Part A

Da Capo Aria from Cantata BWV213

J.S. Bach
Bob Reifsnyder

♩ = 90



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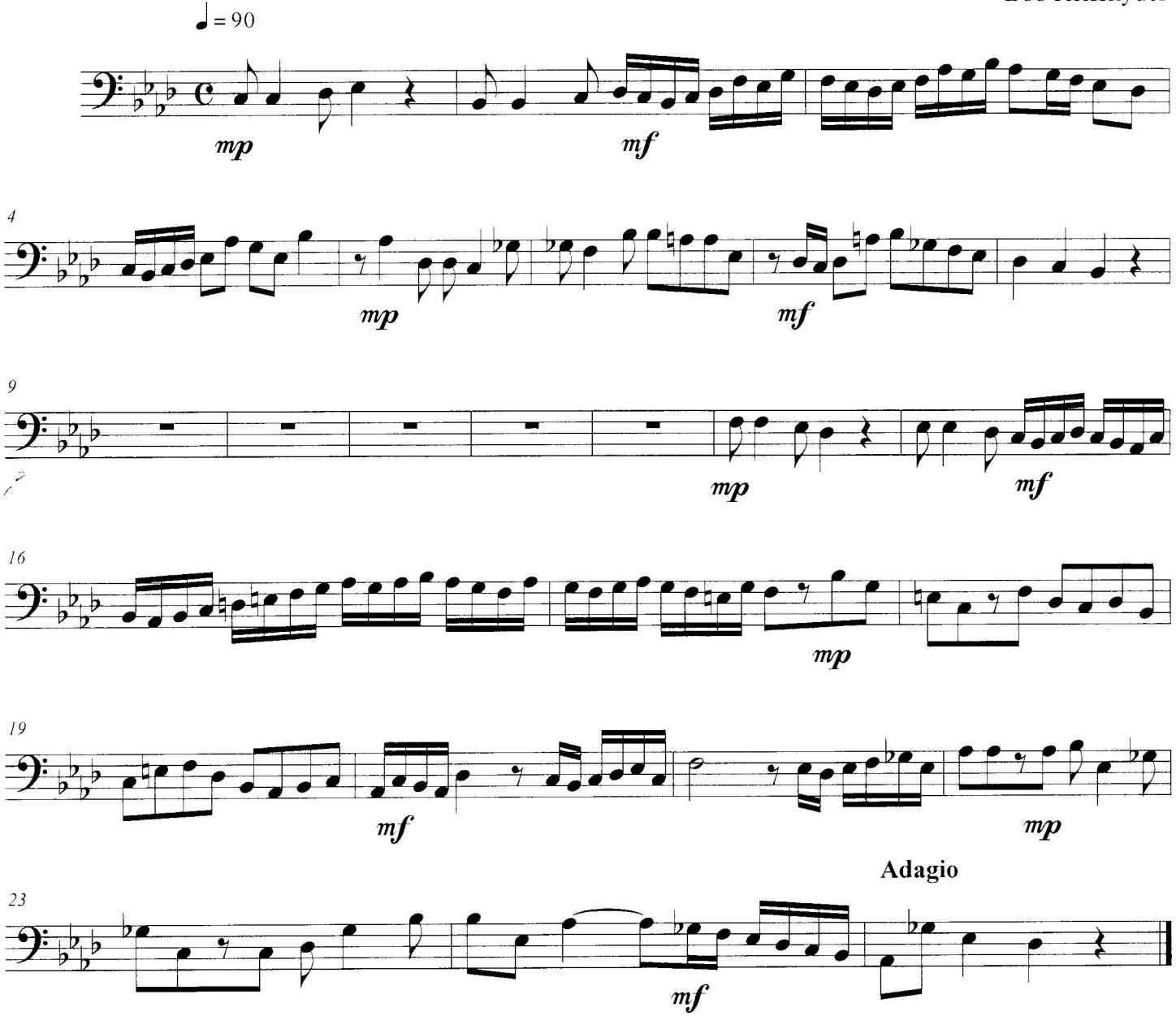
Bass Trombone

"Auf meinen Flugeln sollst du schweben" Part B

Da Capo Aria from Cantata BWV213

J.S. Bach
Bob Reifsnyder



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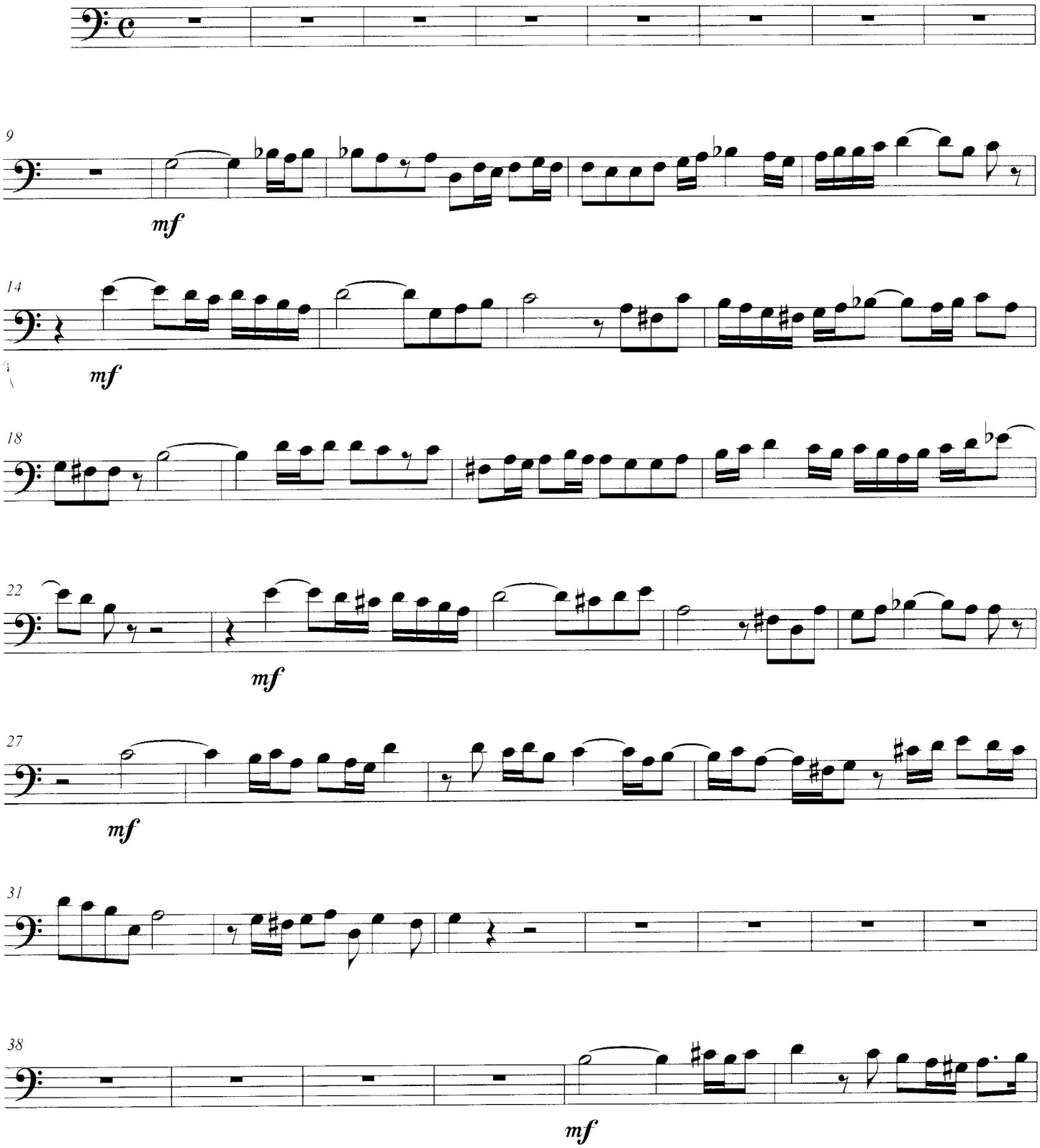
Bass Trombone

"Christe eleison"

from b minor Mass BWV232

J.S. Bach
Bob Reifsnyder

♩ = 70



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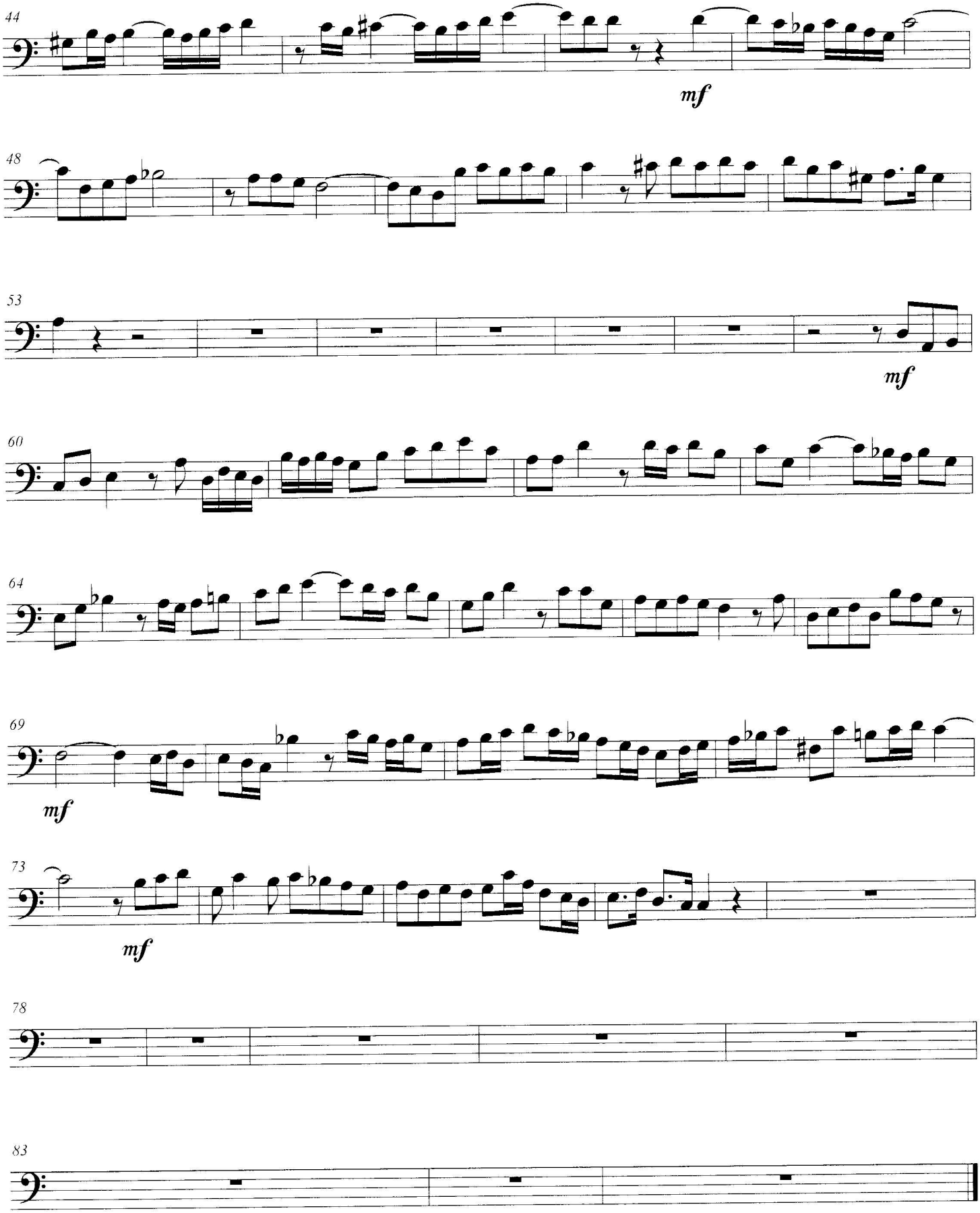
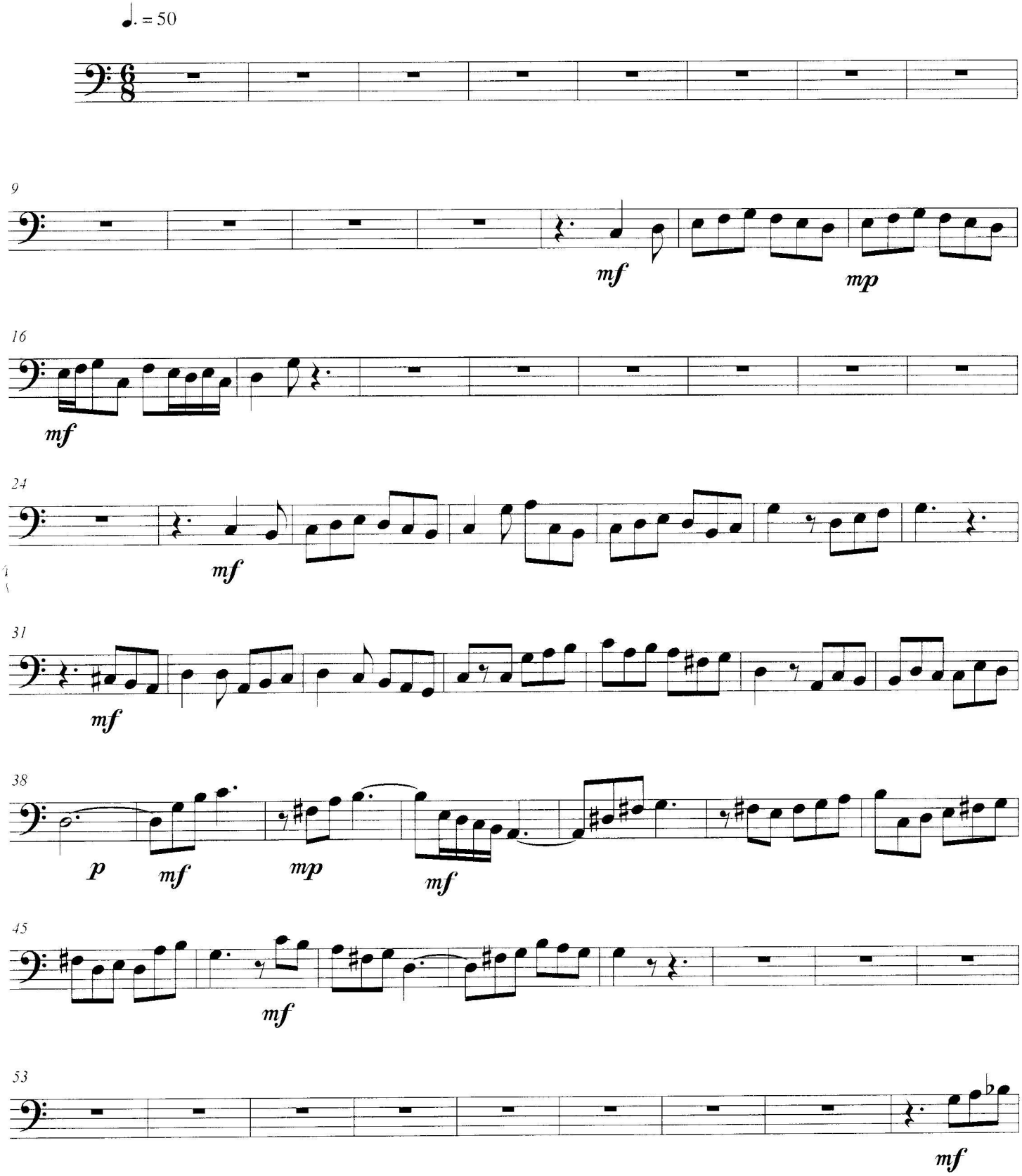

44
mf
48
53
mf
60
64
69
mf
73
mf
78
83

Bass Trombone

"Et in Spiritum Sanctum"

From b minor Mass BWV232

J.S. Bach



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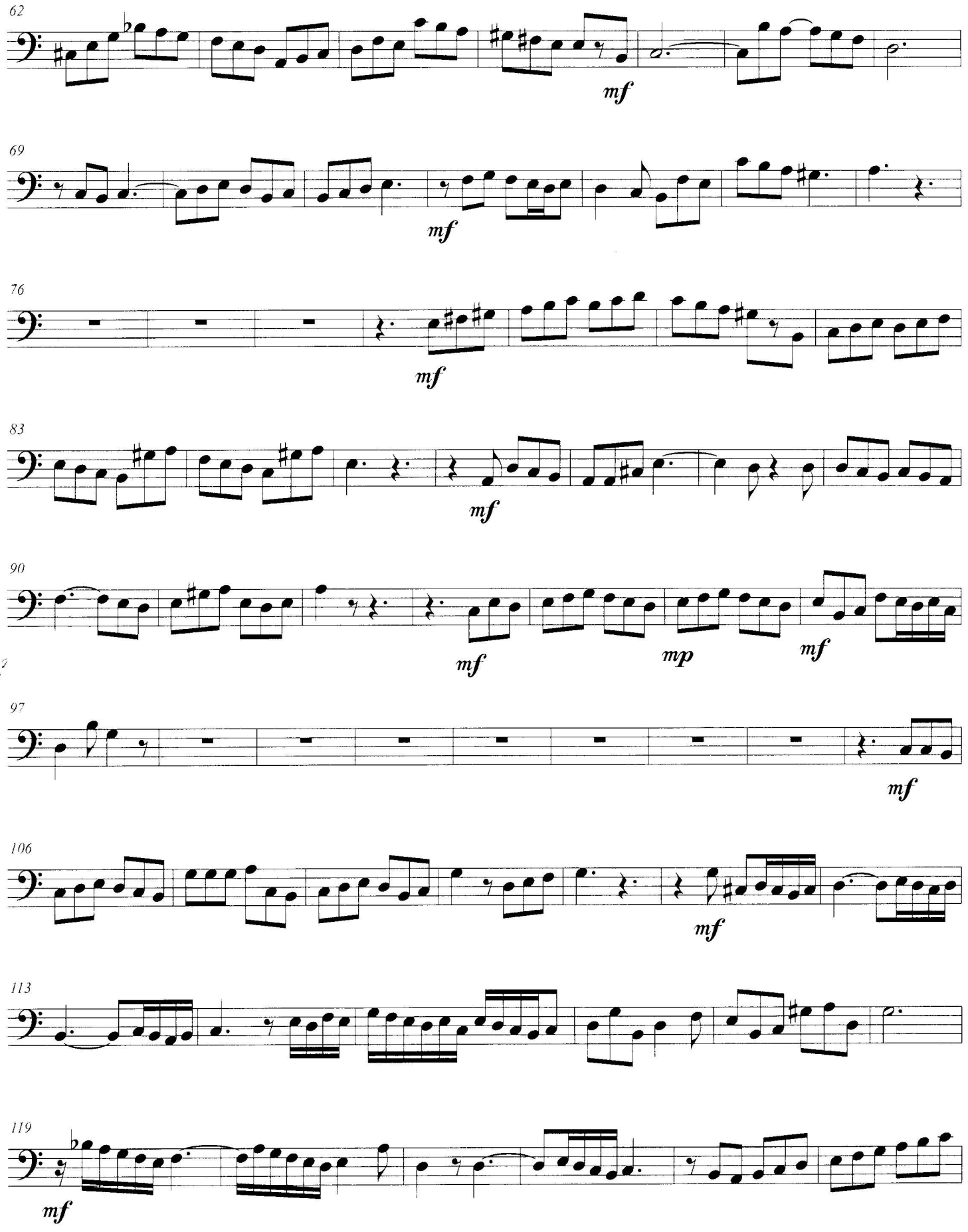
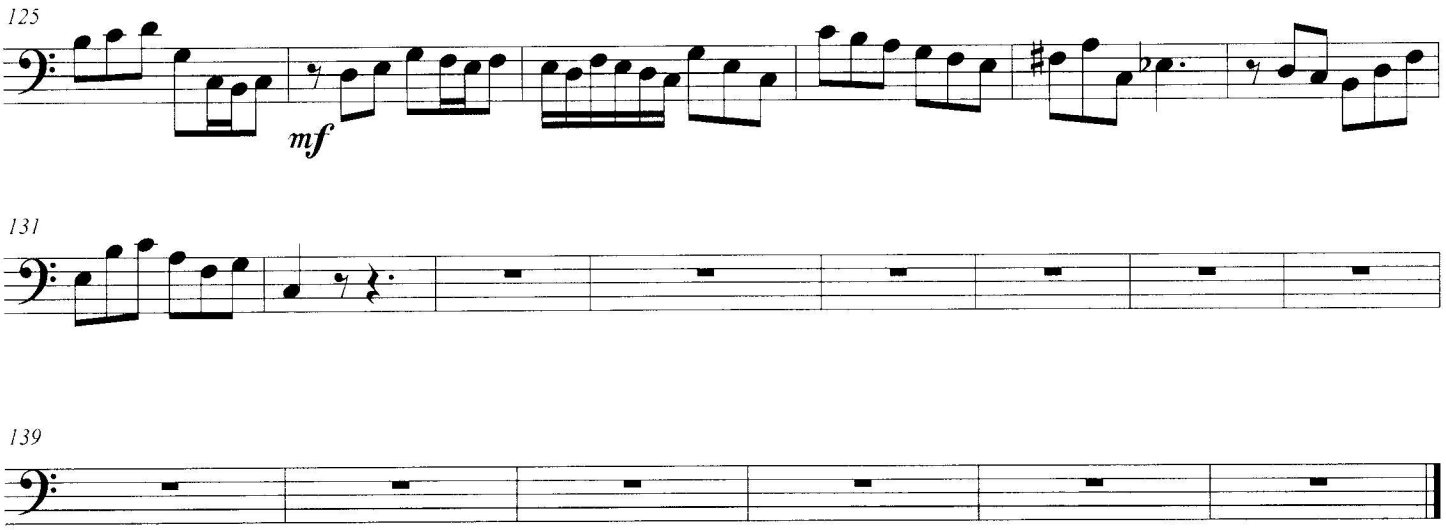

62
mf
69
mf
76
mf
83
mf
90
mf
mp
mf
97
mf
106
mf
113
119
mf


125
mf
131
139

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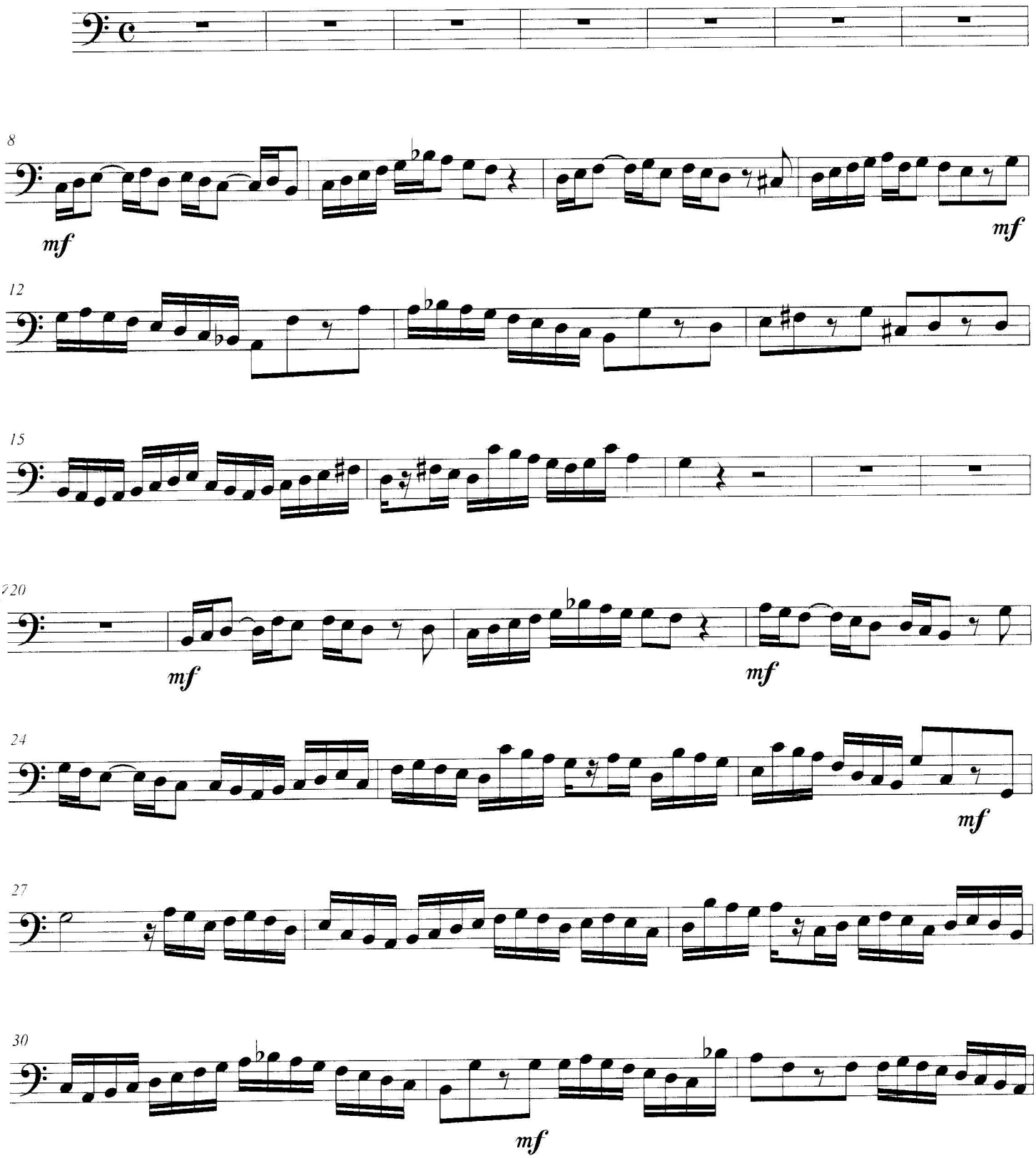
Bass Trombone

"Esurientes implevit bonis"

from Magnificat BWV243

J.S. Bach
Bob Reifsnyder

♩ = 60



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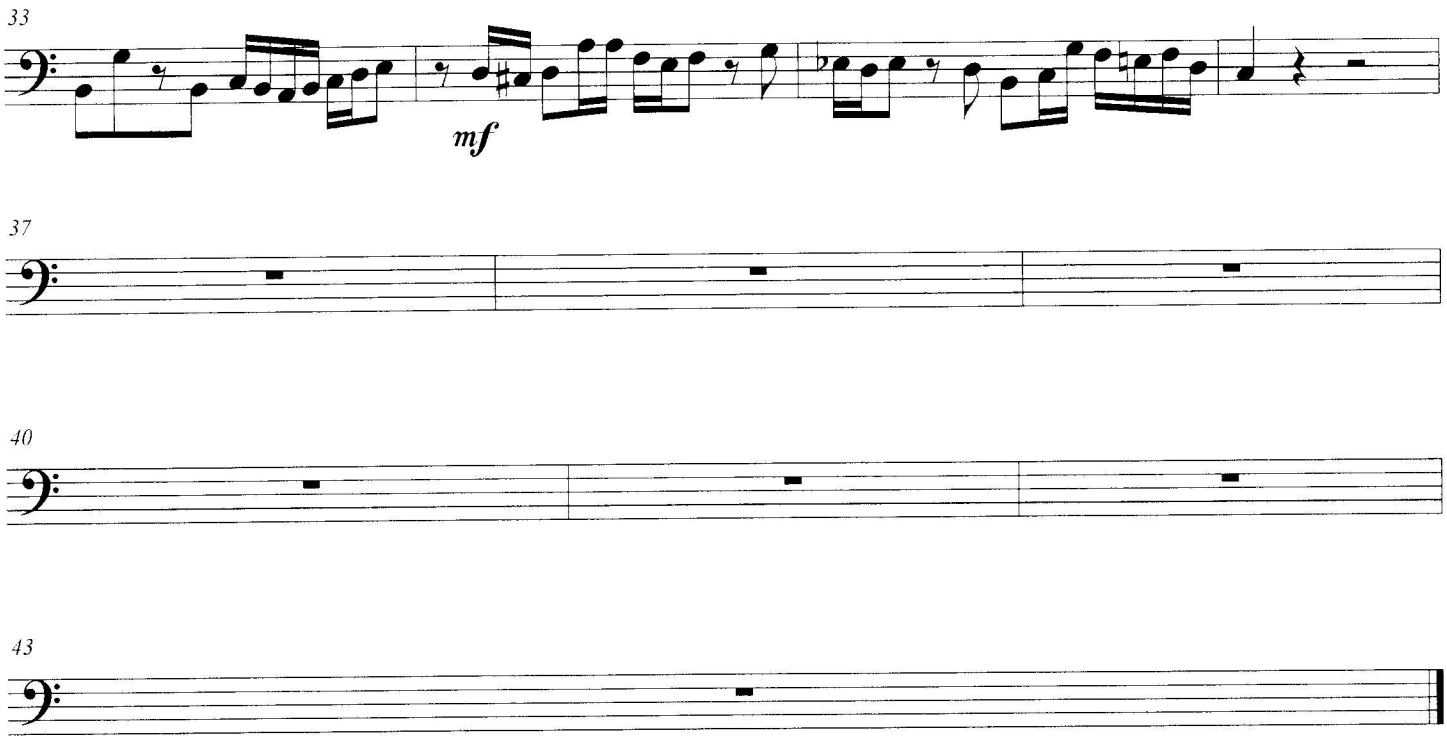
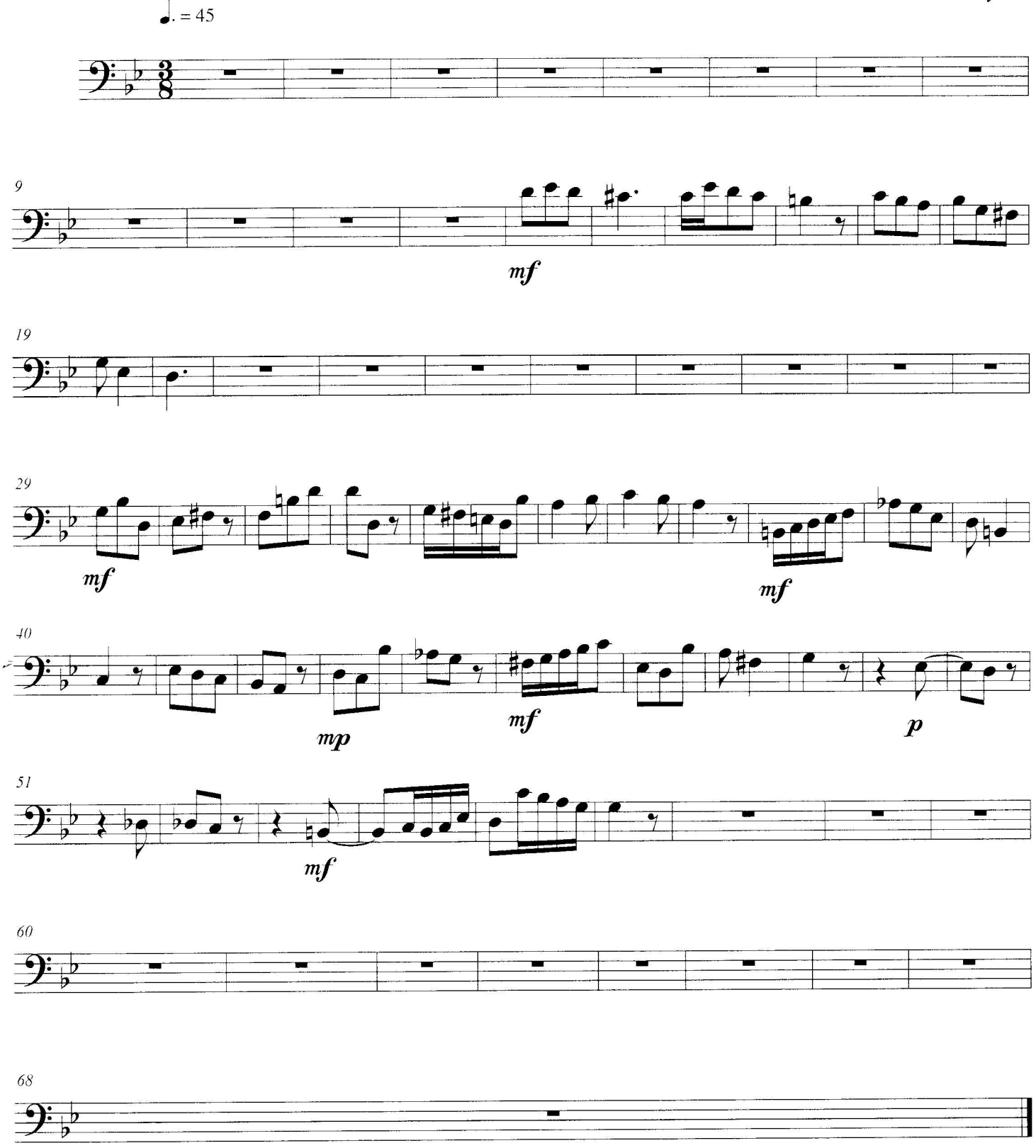

33
mf
37
40
43

Bass Trombone

"Buss und Reu" Da Capo Aria Part A

from St. Matthew Passion BWV244

J.S. Bach
Bob Reifsnyder



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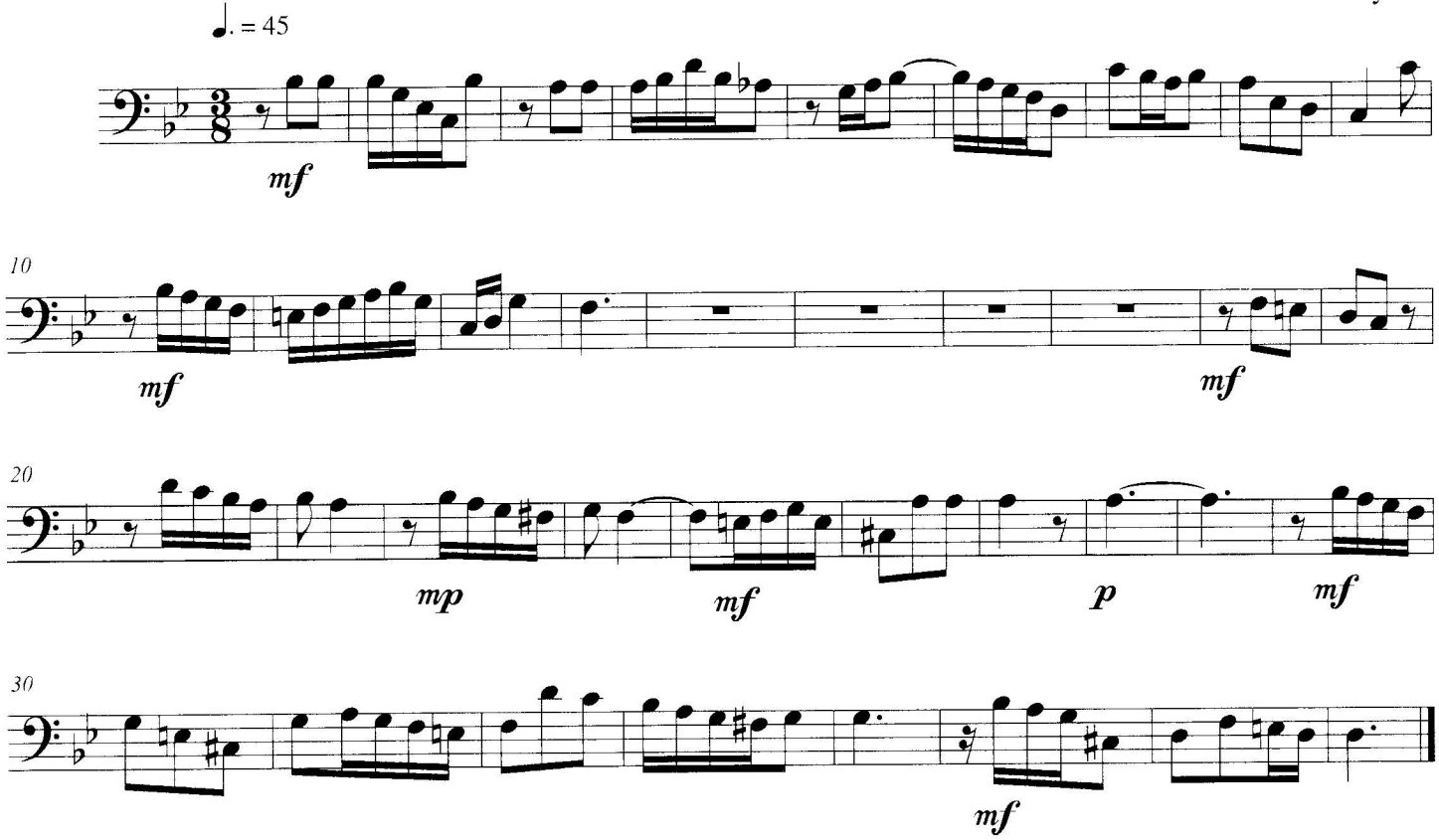
Bass Trombone

"Buss und Reu" Da Capo Aria Part B

from St. Matthew Passion BWV244

J.S. Bach
Bob Reifsnyder



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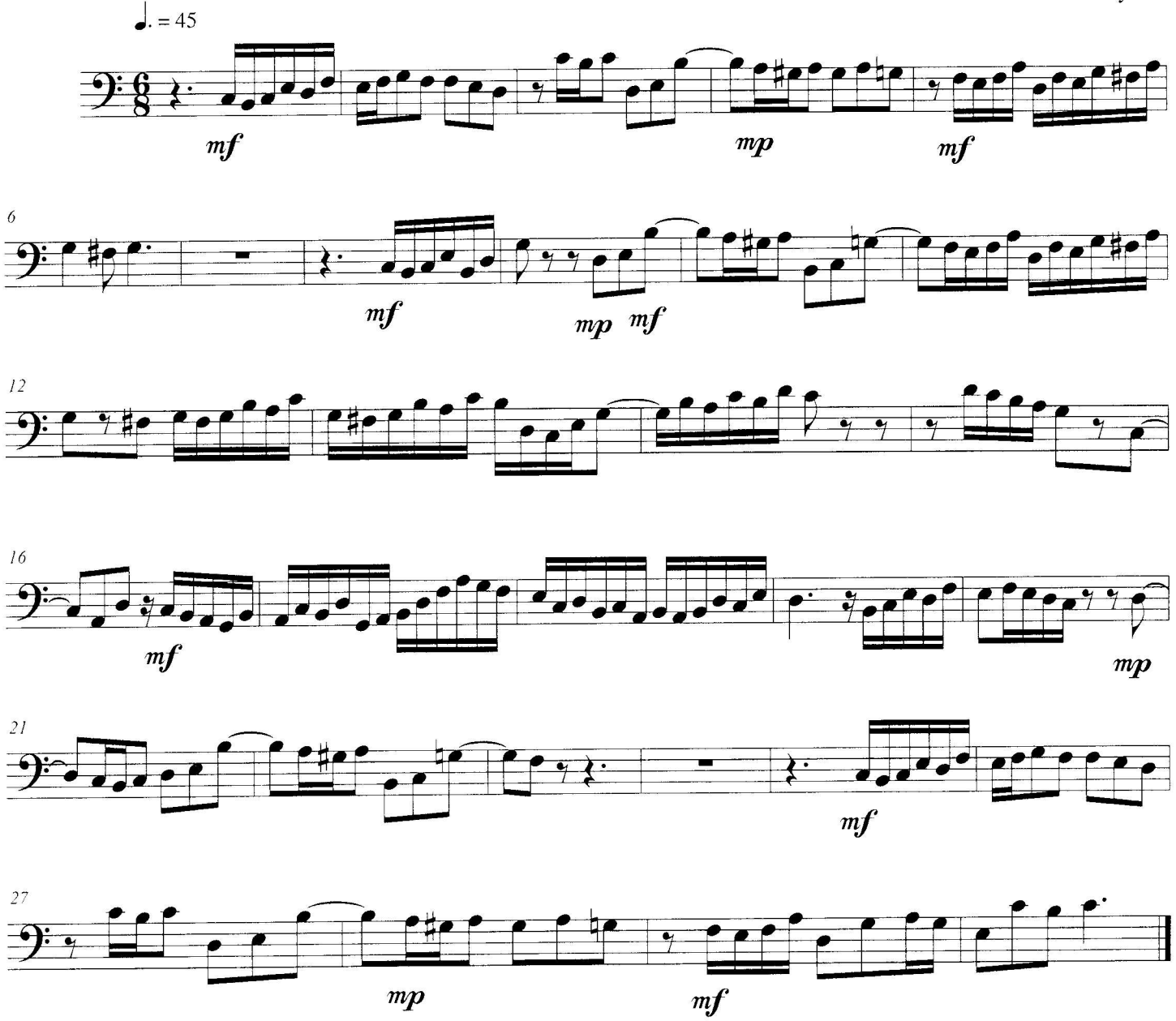
Bass Trombone

"Ich will dir mein Herze schenken" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder



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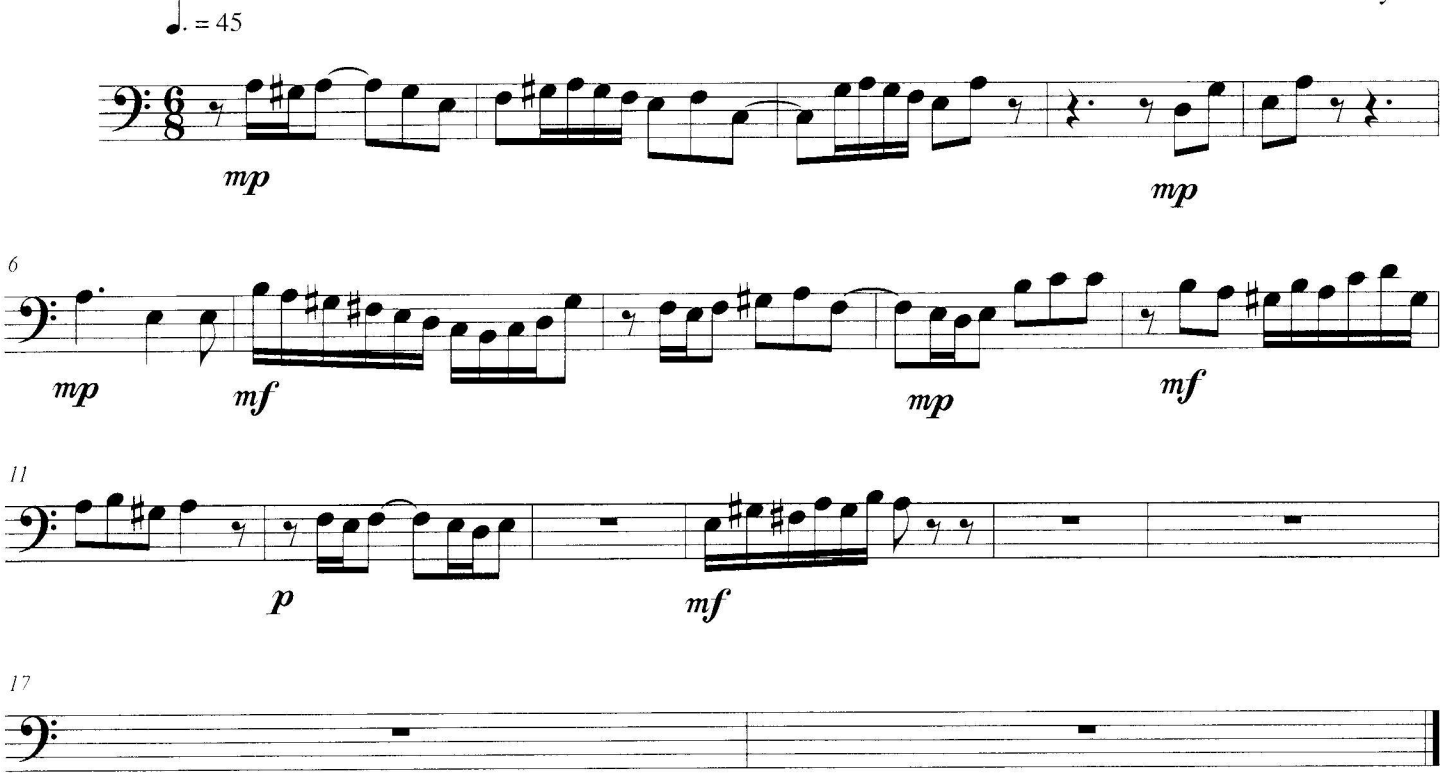
Bass Trombone

"Ich will dir meine Herze schenken" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder



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Bass Trombone

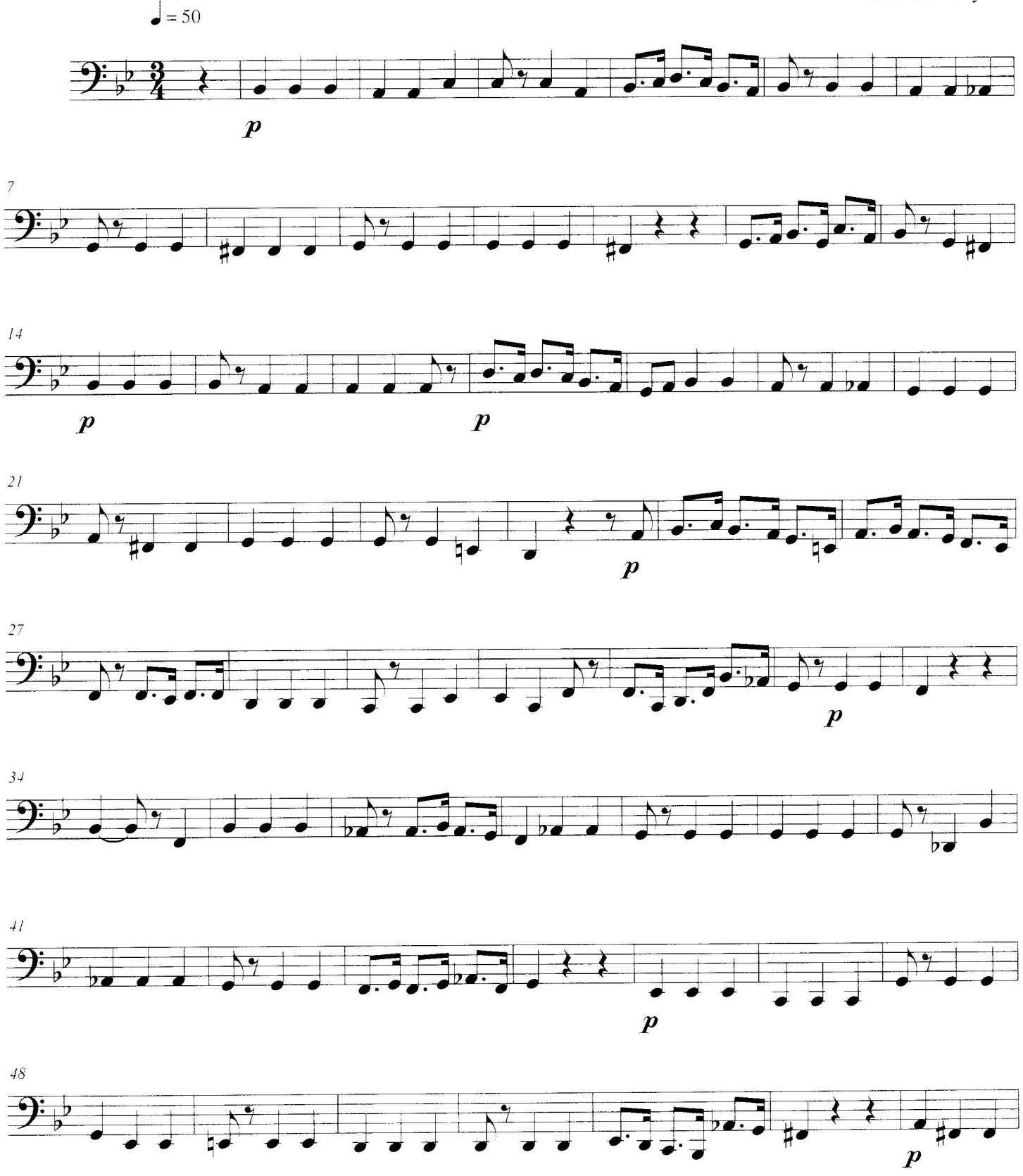
"Aus Liebe will mein Heiland sterben"

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩ = 50



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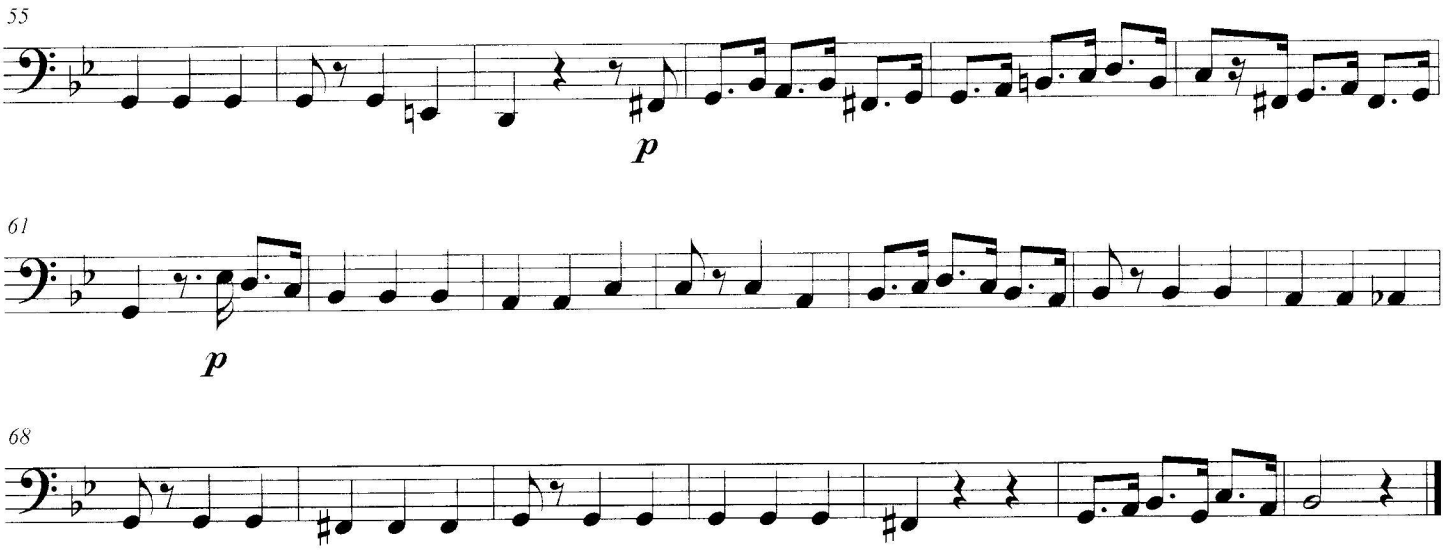

55
p
61
p
68

Bass Trombone

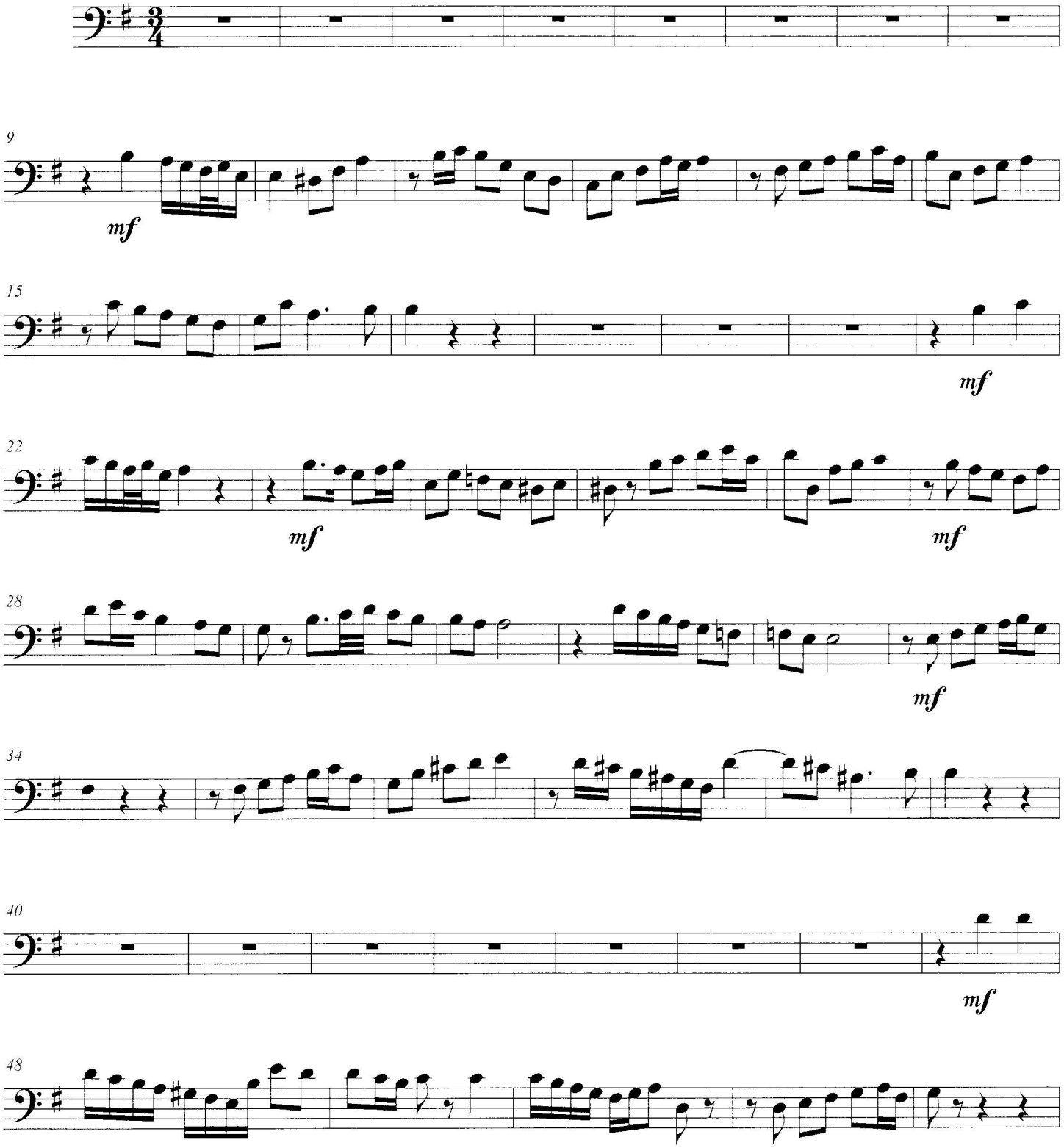
"Von den Strikken meiner Sunder"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

♩ = 60



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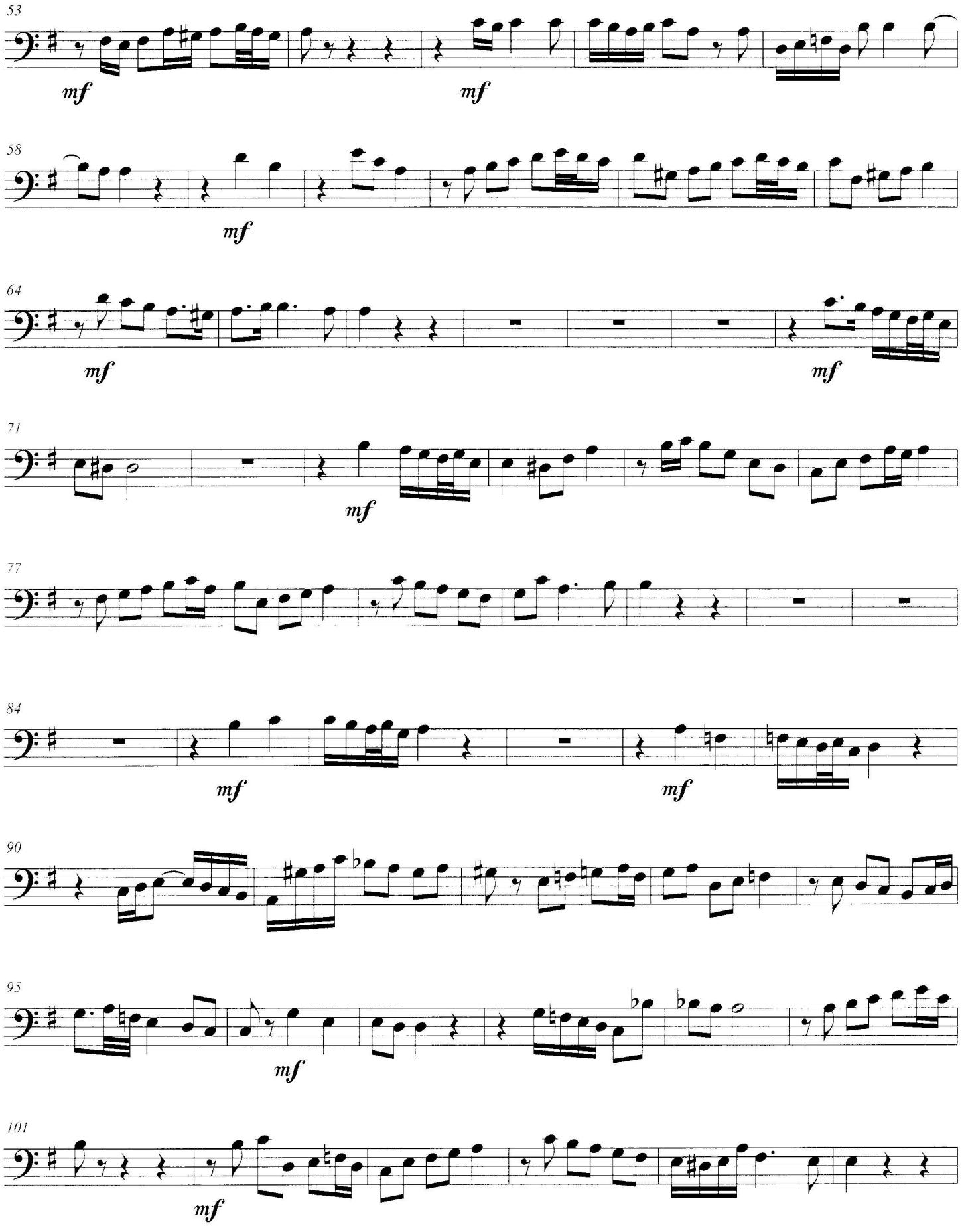
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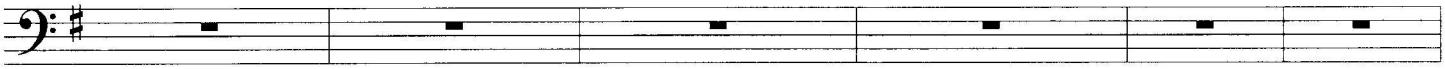
mf
mf
58
mf
64
mf
mf
71
mf
77
84
mf
mf
90
95
mf
101
mf

107



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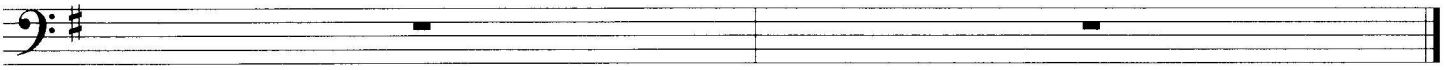

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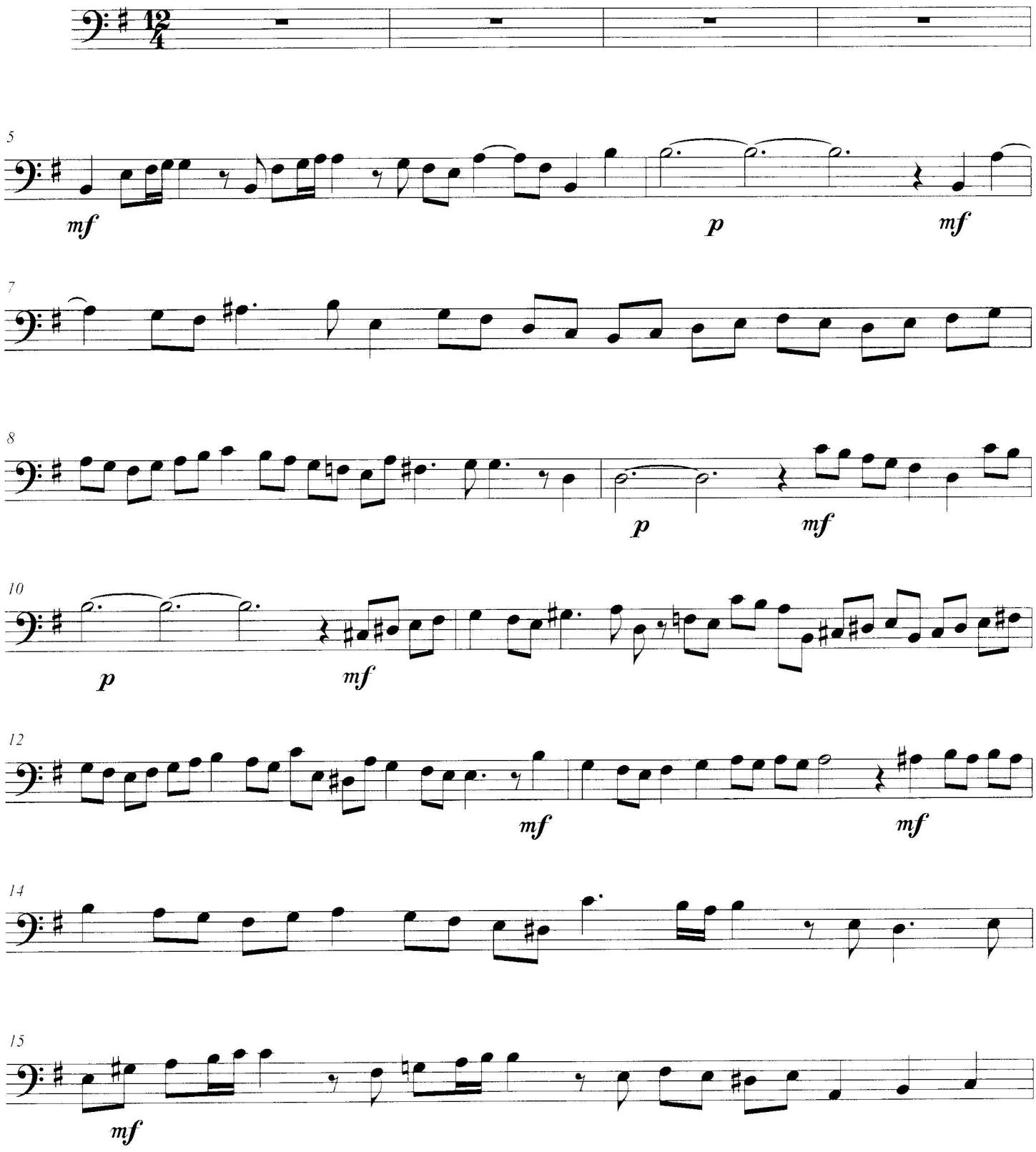
Bass Trombone

Da Capo Aria "Erwage" (Part A)

from St. John Passion BWV245

J.S. Bach
Bob Reifsnyder

♩ = 100



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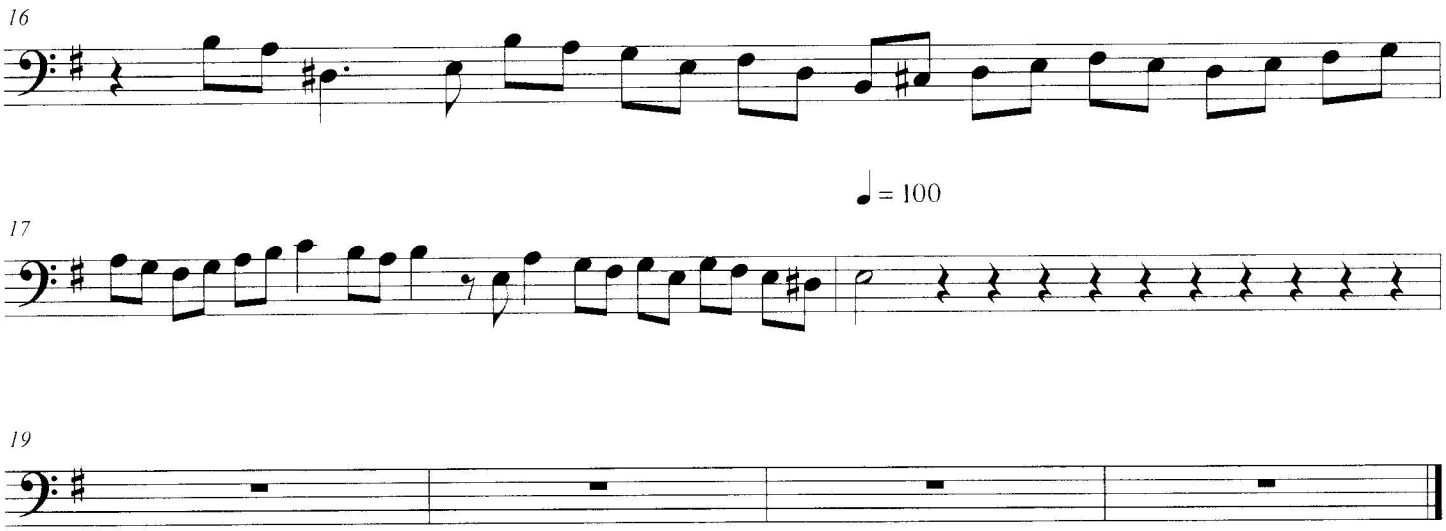
Da Capo Aria "Erwage" (Part A)

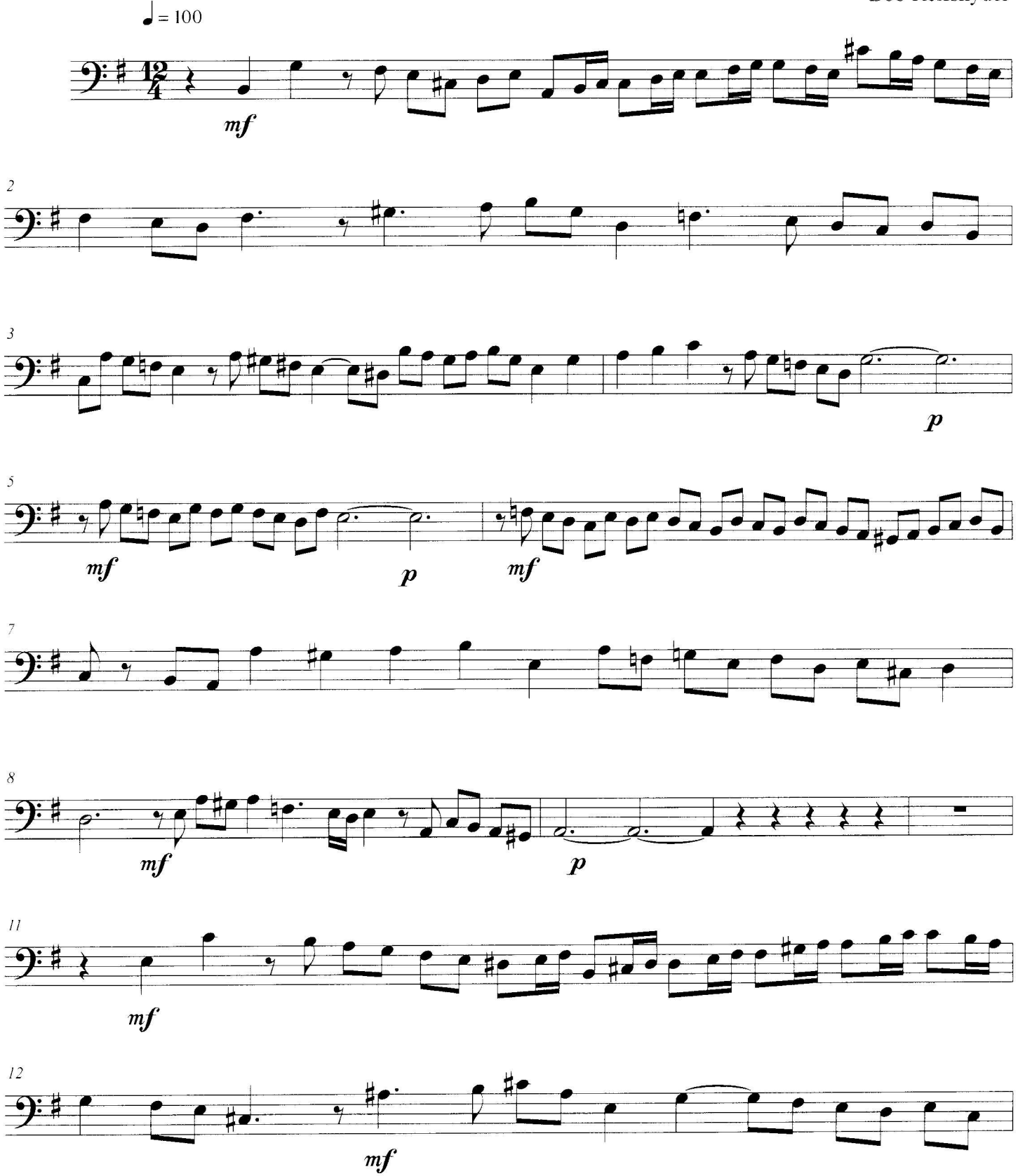


Bass Trombone

Da Capo Aria "Erwage" (Part B)

from St. John Passion BWV245

J.S. Bach
Bob Reifsnyder



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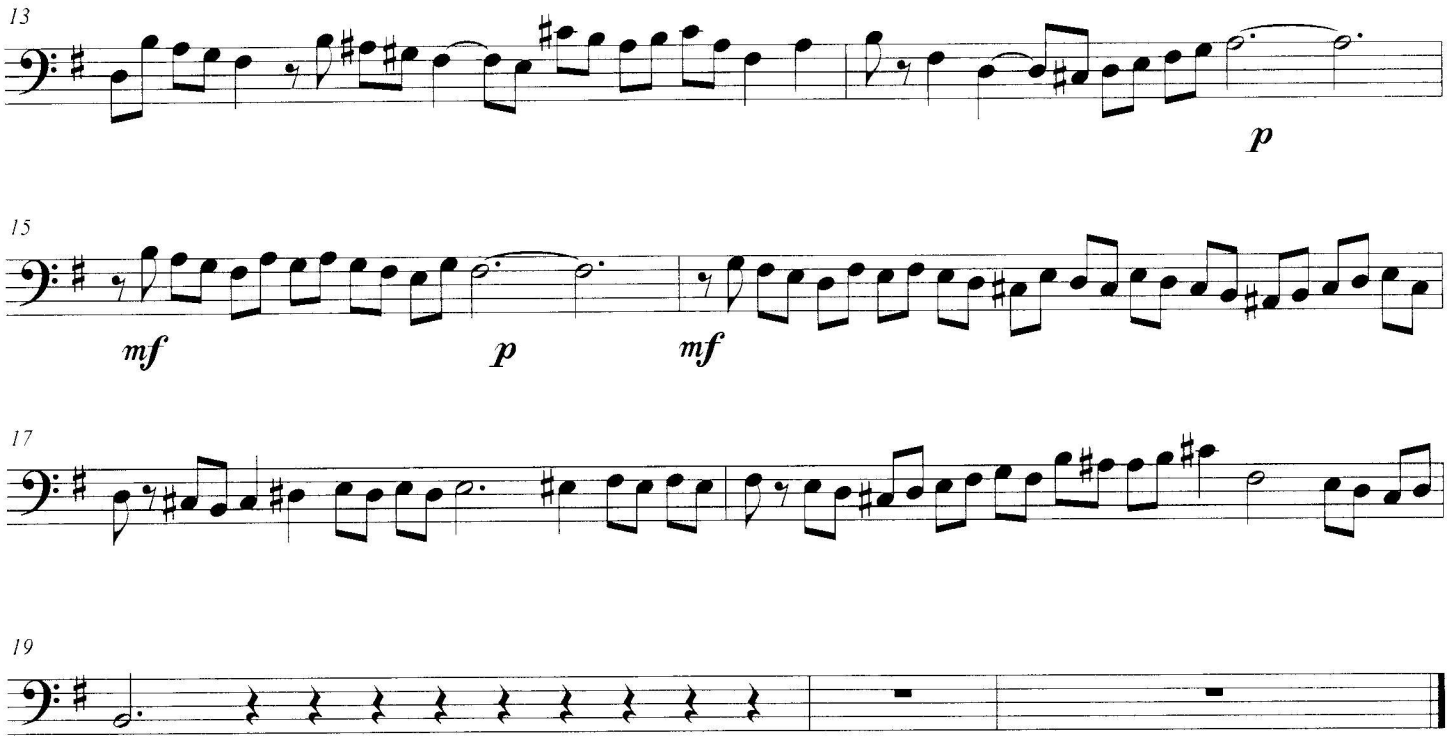
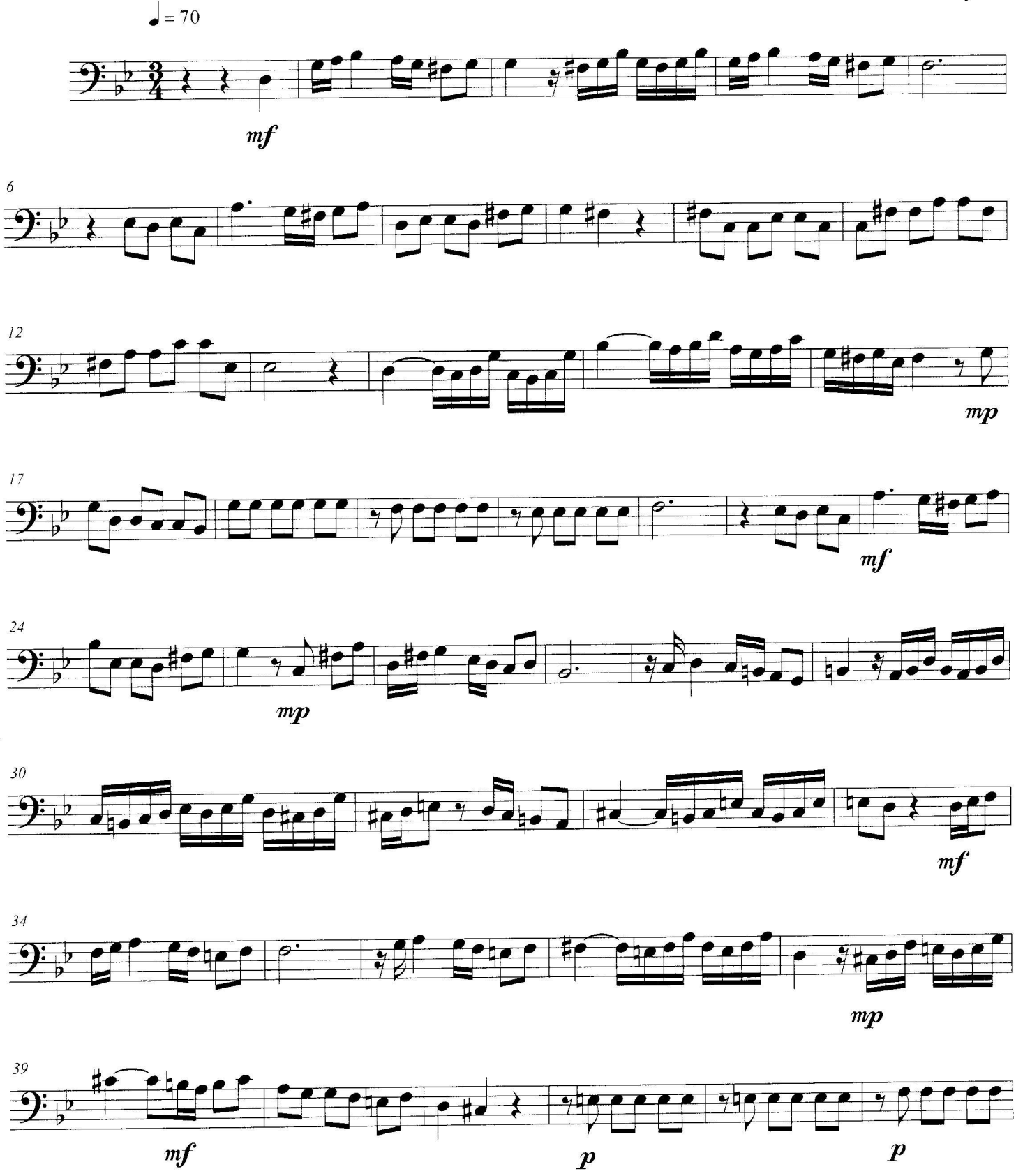

13
p
15
mf
p
mf
17
19

Bass Trombone

Aria "Zerfliesse mein Herze"

from St. John Passion BWV245

J.S. Bach
Bob Reifsnyder



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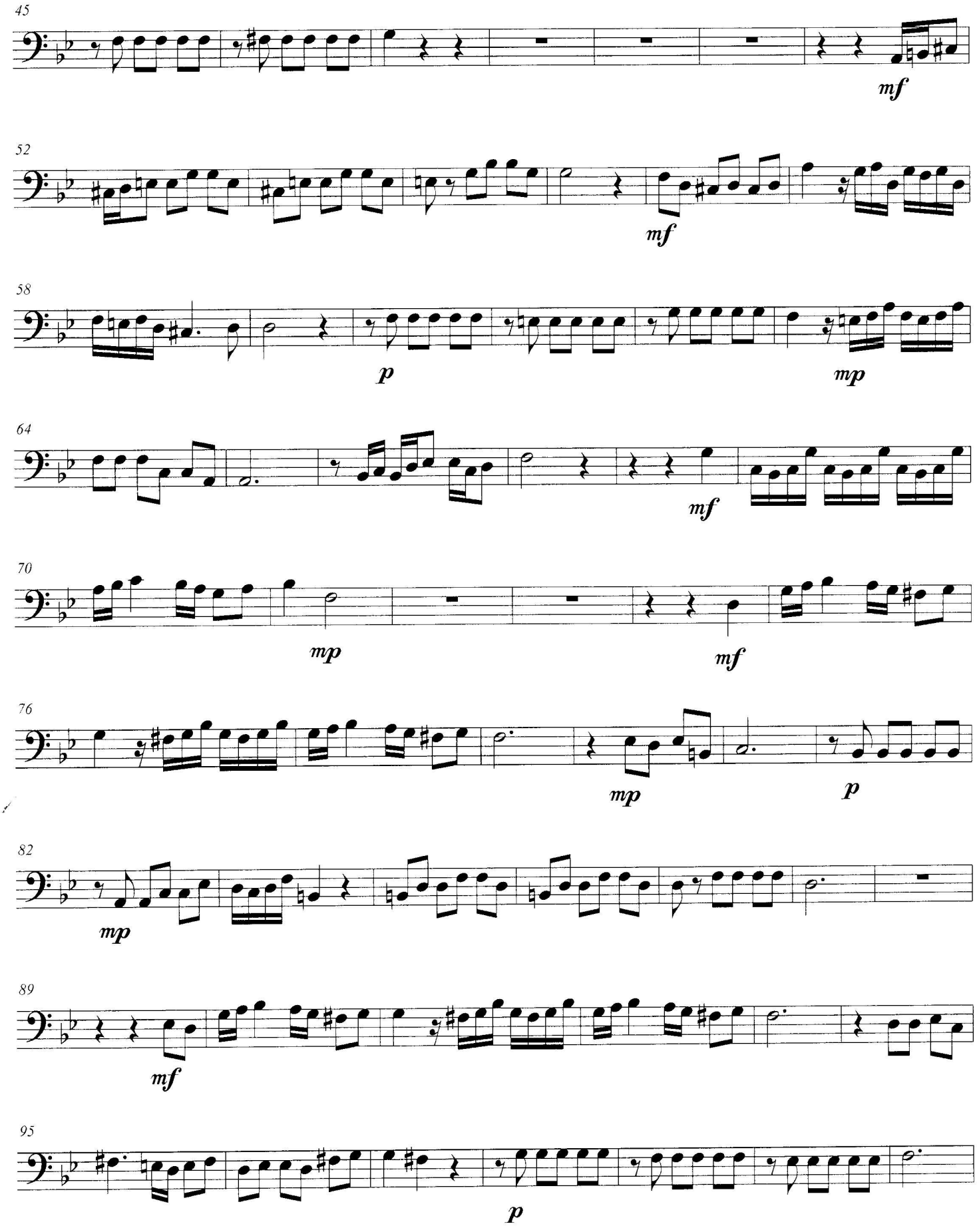
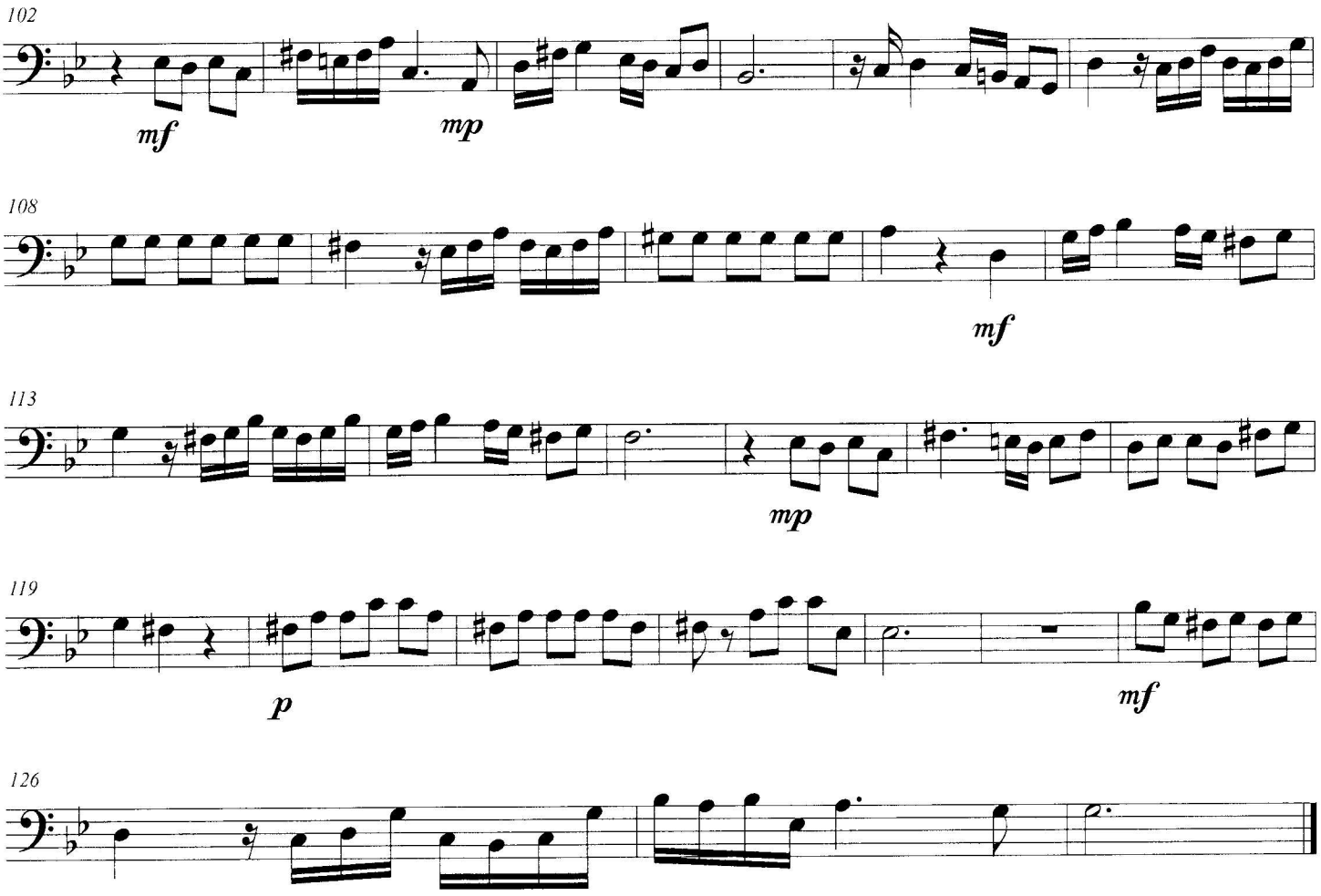

45
mf
52
mf
58
p
mp
64
mf
70
mp
mf
76
mp
p
82
mp
89
mf
95
p


102
mf
mp
108
mf
113
mp
119
p
mf
126

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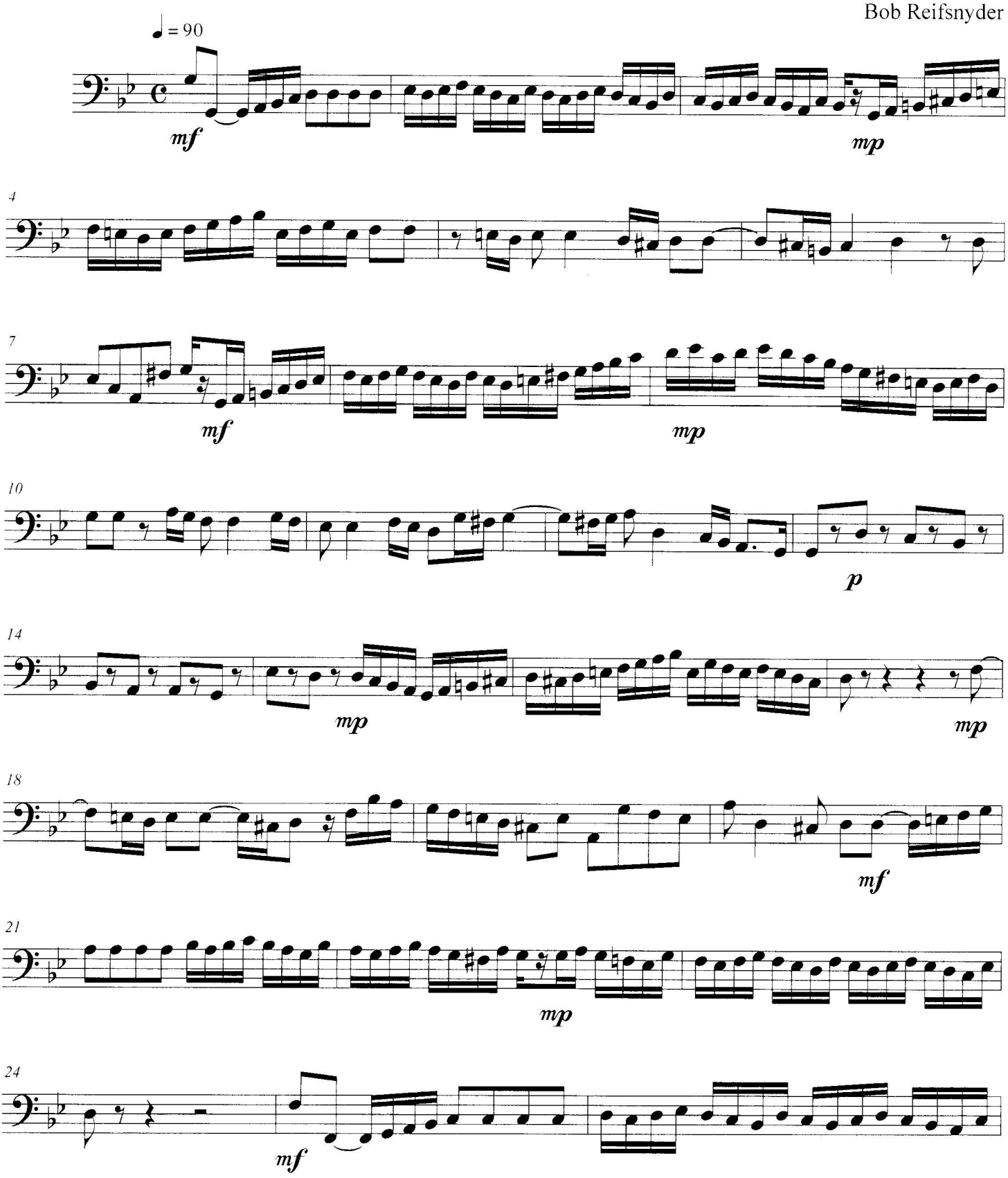
Bass Trombone

"Ich will nur dir zu Ehren leben" (part A)

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach
Bob Reifsnyder



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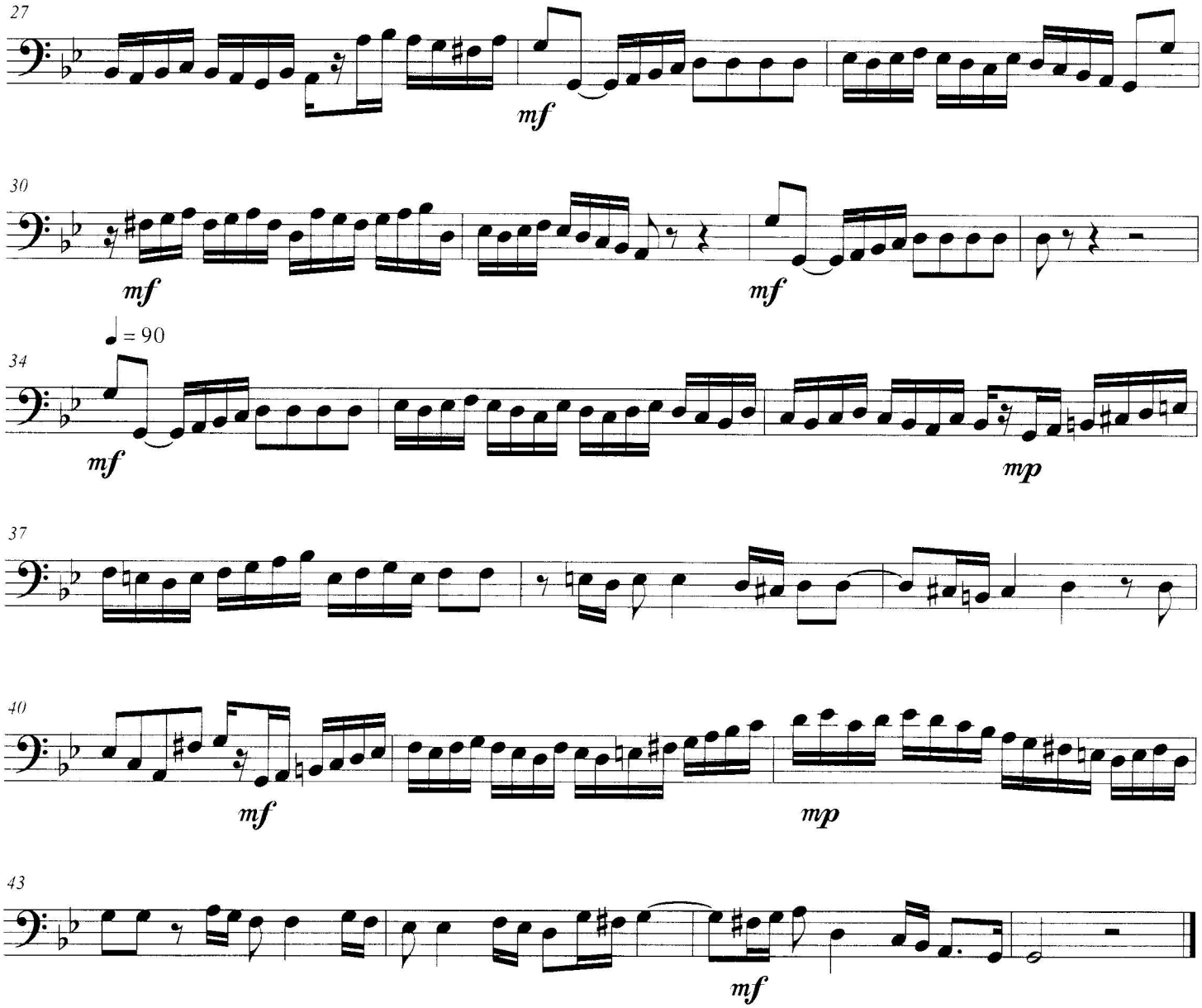
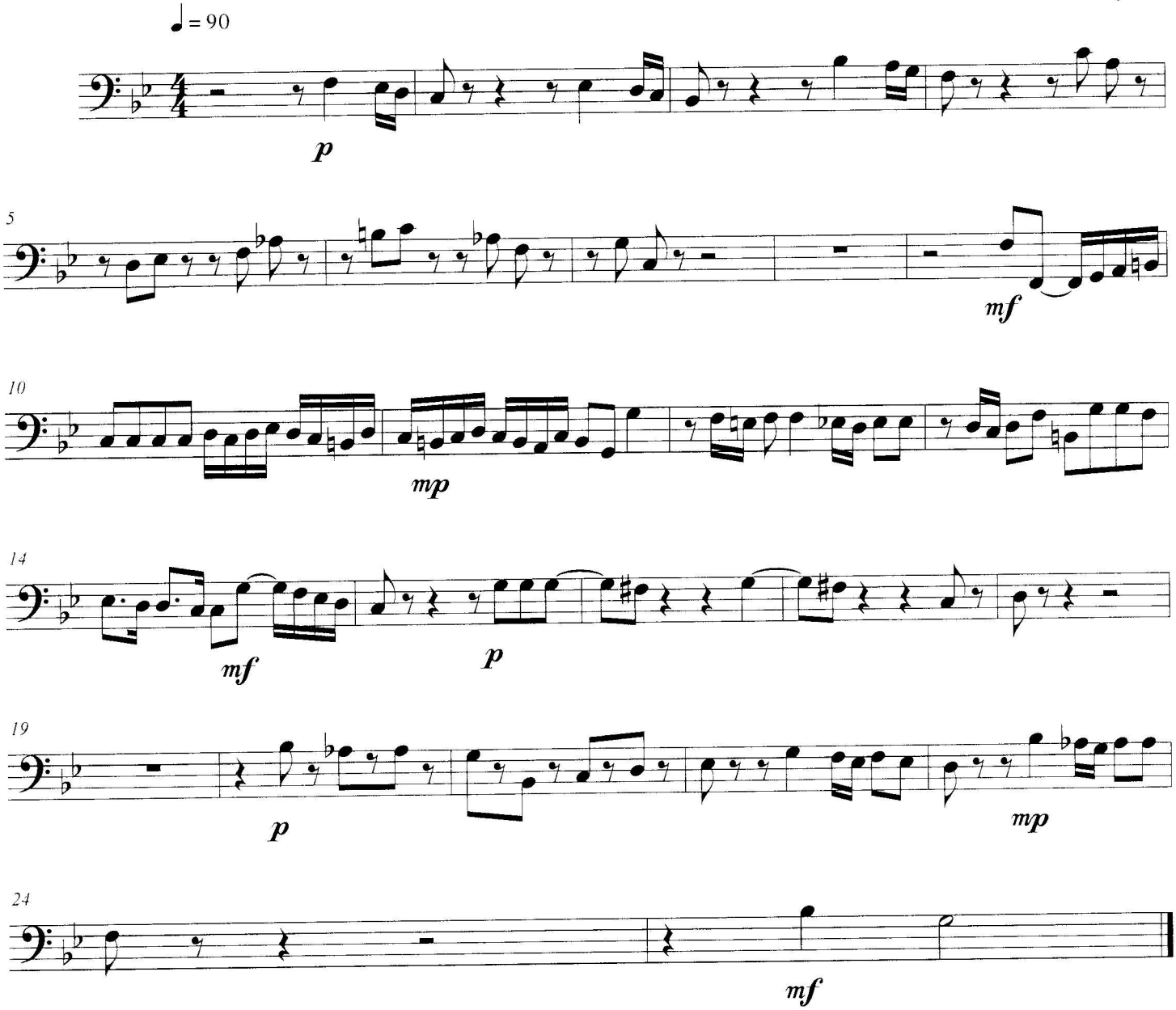

27
mf
30
mf
mf
♩ = 90
34
mf
mp
37
40
mf
mp
43
mf

Bass Trombone

"Ich will nur dir zu Ehren leben" (Part B)

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach
Bob Reifsnyder



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Bass Trombone

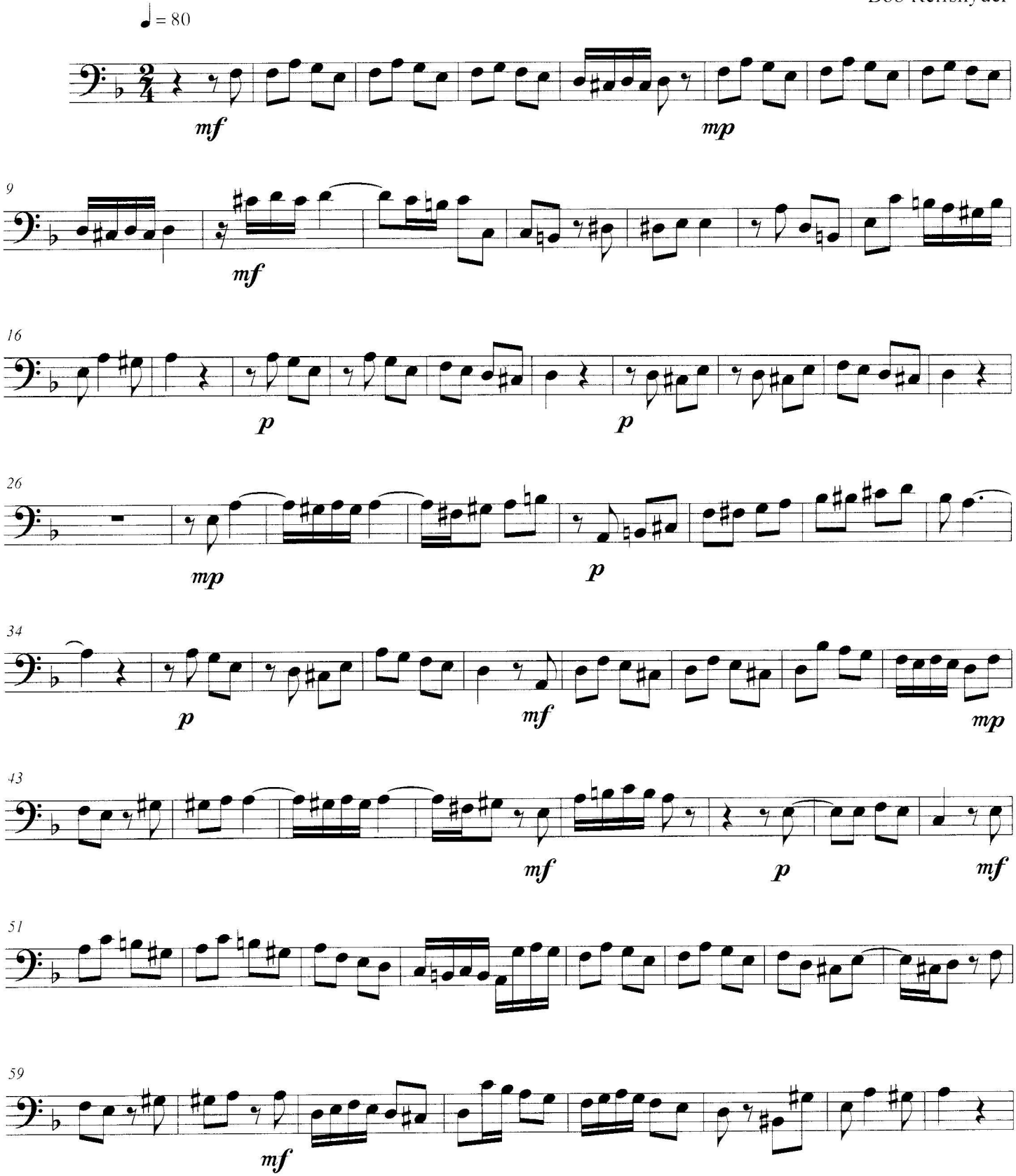
"Nun mogt ihr stolzen Feinde schrecken"

Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

♩ = 80



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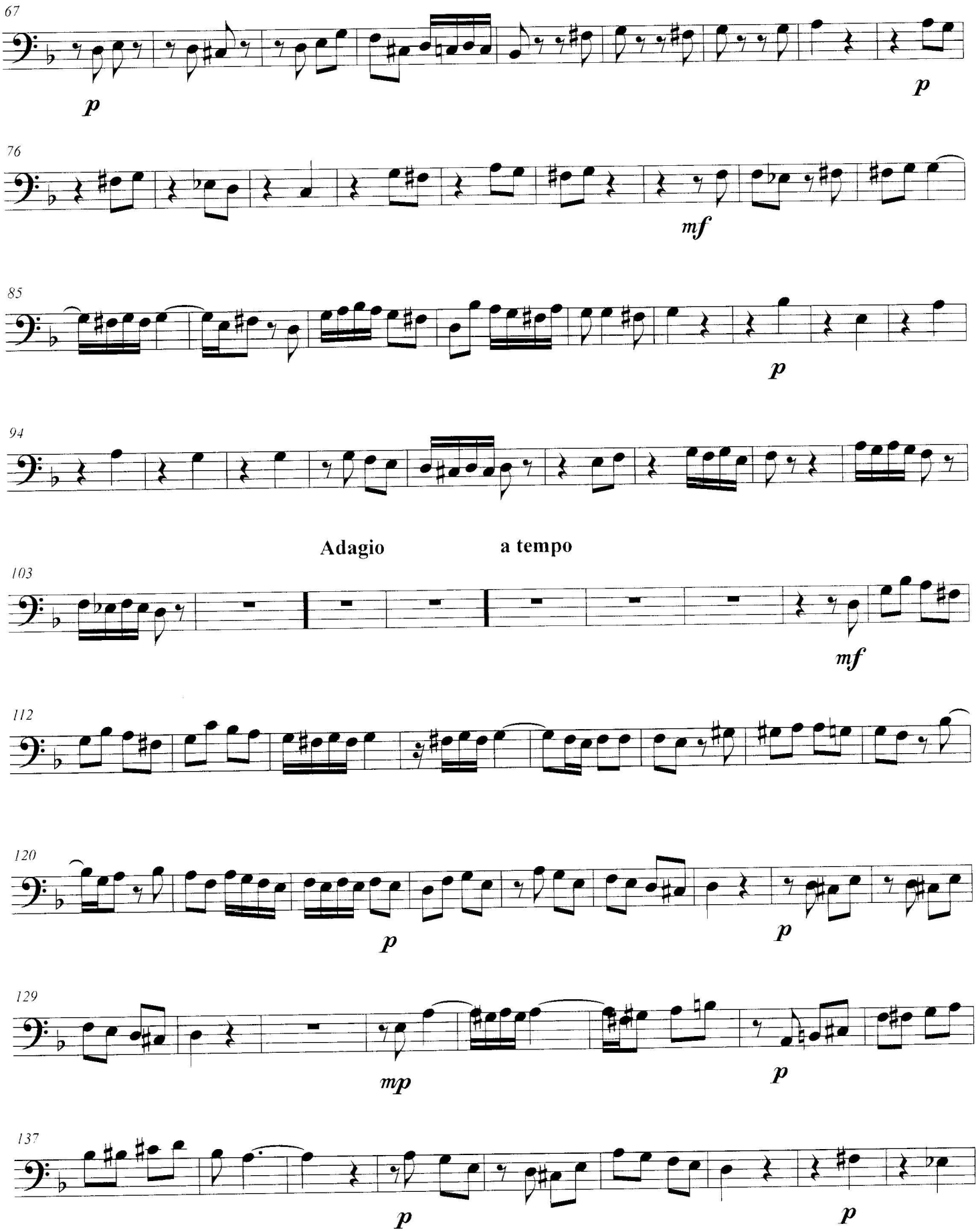
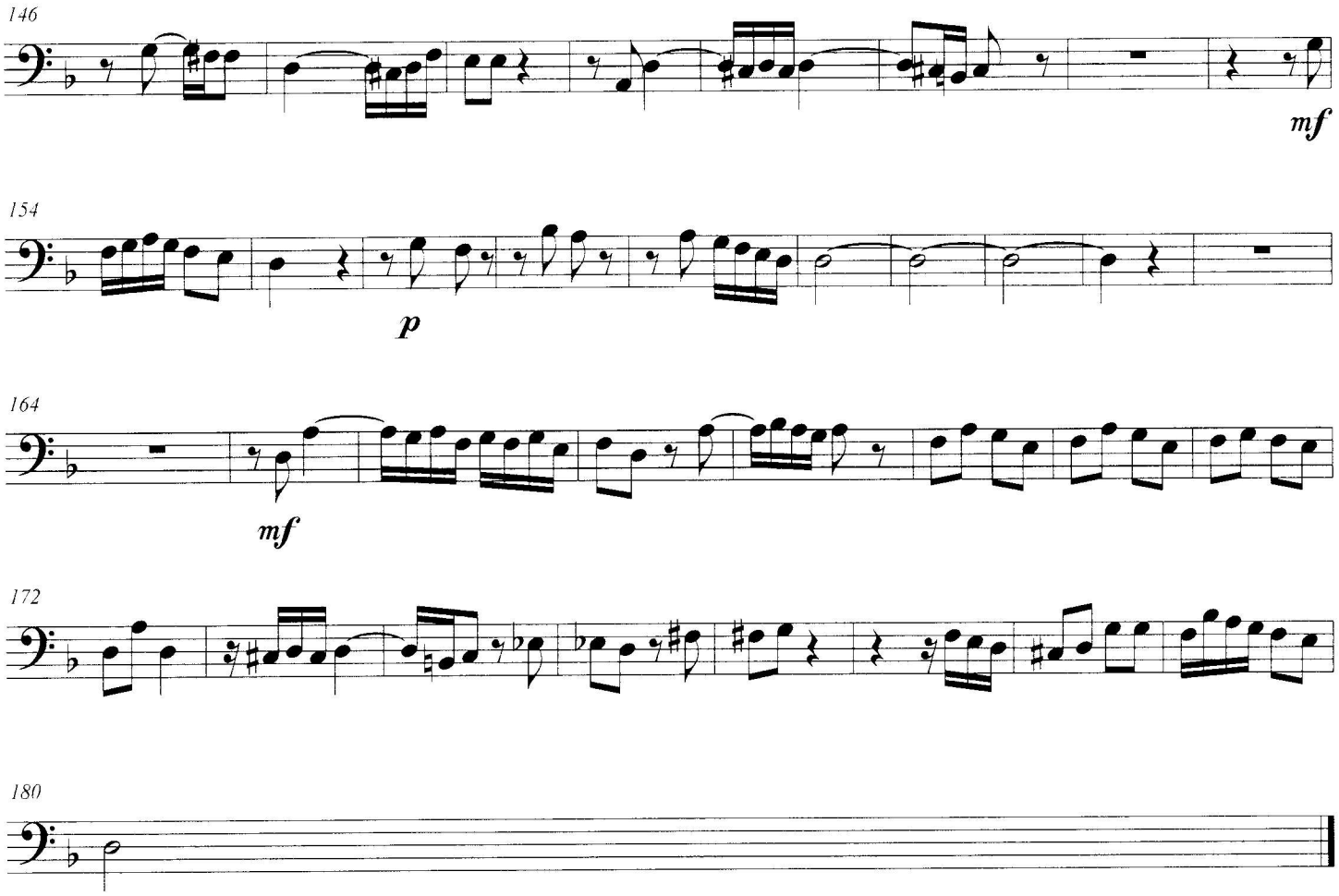

67
p
p
76
mf
85
p
94
Adagio
a tempo
103
mf
112
120
p
p
129
mp
p
137
p
p


146
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154
p
164
mf
172
180