

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 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 Reifsnnyder, 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

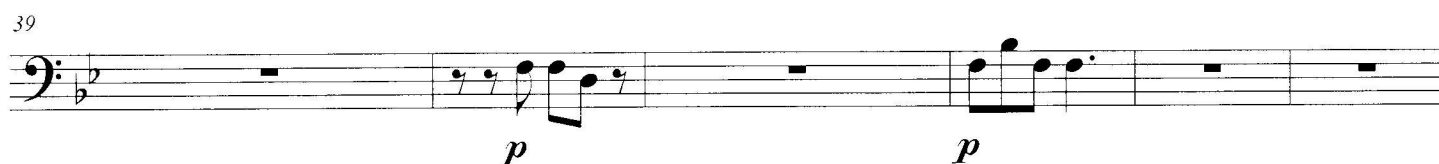
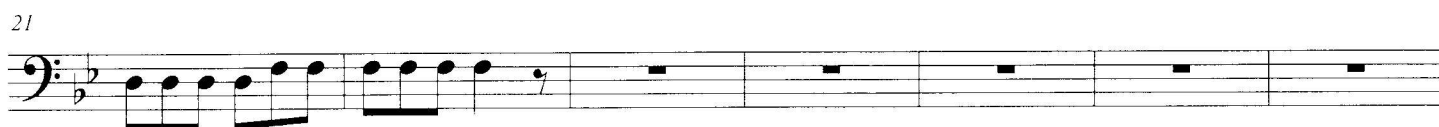
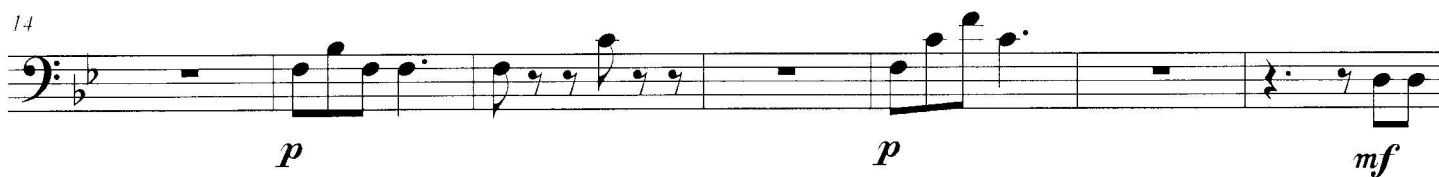
1. **Performance-** Bach's cantatas contain a wealth of material that uses a "sonata a quattro" texture. Obviously, there is no continuo instrument in these arrangements, which makes them "skeletal" by nature. Nevertheless, public performance is highly encouraged; Bach was a genius in creating music 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.

"Jagen ist die Lust der Jager"

from Cantata BWV208

J.S. Bach

Bob Reifsnnyder

 $\text{♩} = 50$ 

52



57



"Schafe können sicher weiden"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$

4

9

13

17

20

26

29

mp *p* *mp* *p*

mp *p*

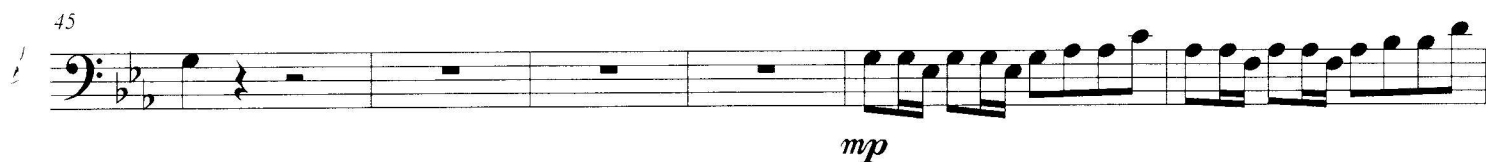
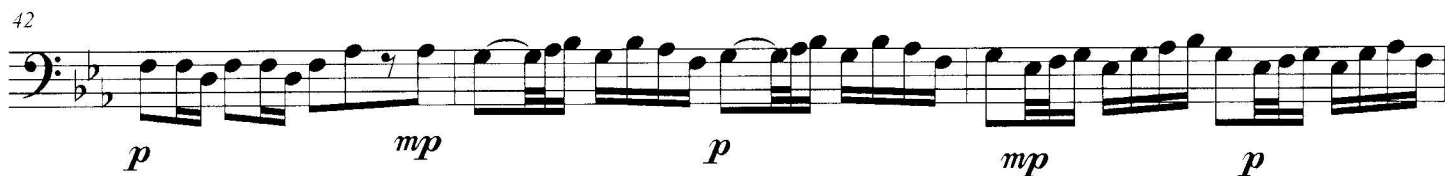
mp *p* *mp*

p *mp* *p*

mp *p* *mp*

p *mp* *p* *mp*

Detailed description: This is a musical score for Bass Trombone, transcribed by Bob Reifsnyder. The piece is "Schafe können sicher weiden" from J.S. Bach's Cantata BWV 208. The tempo is marked as quarter note = 60. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is written on a single staff in bass clef. It consists of eight measures of music, grouped into four systems of two measures each. The dynamics are marked as *mp* (mezzo-piano) and *p* (piano). The first system (measures 1-2) starts with *mp*, followed by *p*, *mp*, and *p*. The second system (measures 3-4) starts with *mp* and *p*, followed by two measures of rest. The third system (measures 5-6) starts with *mp* and *p*, followed by *mp* and *p*. The fourth system (measures 7-8) starts with *p*, followed by *mp*, *p*, and *mp*. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

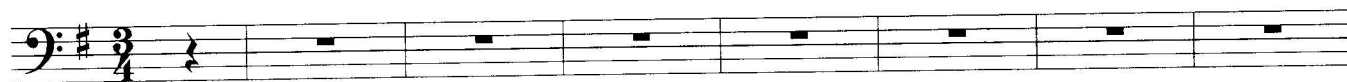


"Entzucket uns Beide"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 50$ *mf**mf**mf**mf**mf**mf**mf*

67

mf

74

mf

81

Example 10 (continued)

88

A musical staff in bass clef with one sharp (F#). The first measure contains two eighth notes (G2 and A2) followed by a quarter rest. The subsequent five measures each contain a single half note: B2, C3, D3, E3, and F#3.

95



Two measures of music, each containing a single eighth rest on the second line of the bass staff.

Bass Trombone

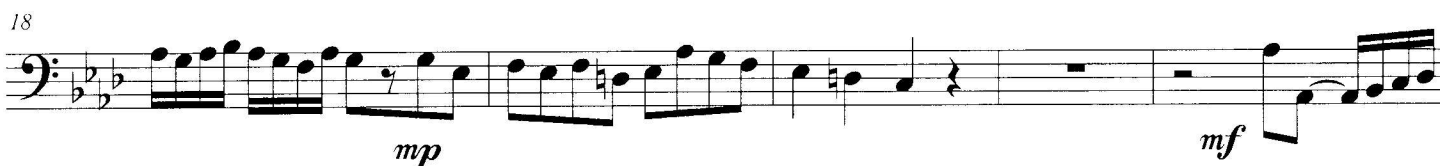
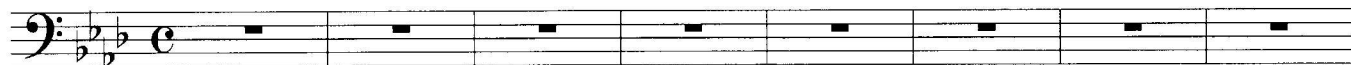
"Auf meinen Flügeln sollst du schweben" Part A

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

♩ = 90



Bass Trombone

"Auf meinen Flugeln sollst du schweben" Part B

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

4

9

16

19

23

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

Adagio

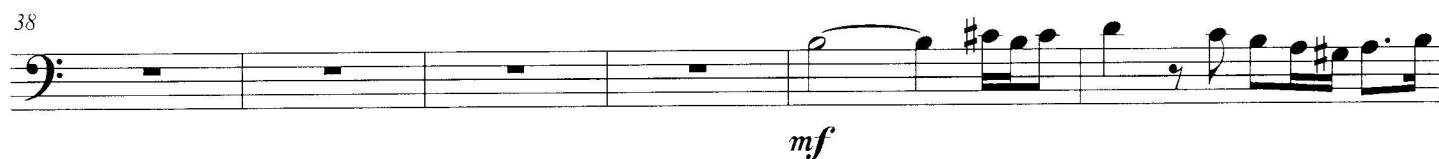
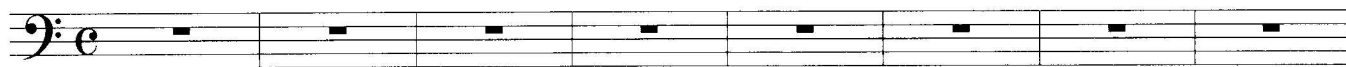
The musical score is written for Bass Trombone in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked as 90 beats per minute. The score is divided into six measures, each starting with a measure number (4, 9, 16, 19, 23). The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo changes to Adagio at measure 23. The score ends with a double bar line.

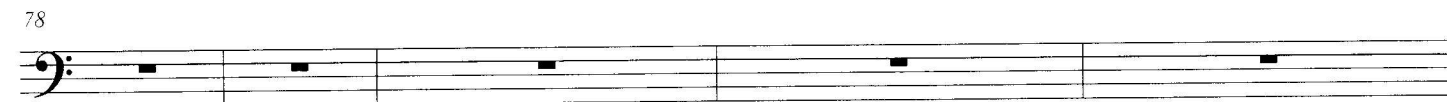
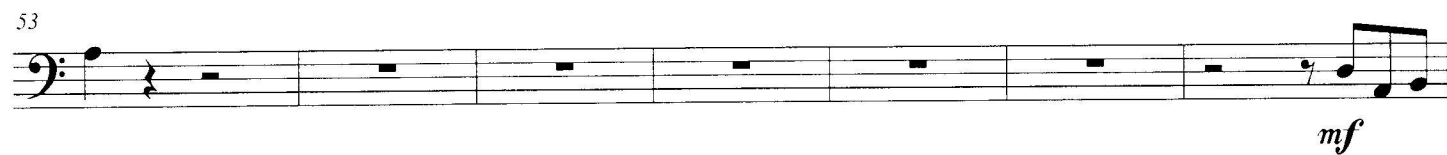
"Christe eleison"

from b minor Mass BWV232

J.S. Bach
Bob Reifsnyder

♩ = 70





Bass Trombone

"Et in Spiritum Sanctum"

From b minor Mass BWV232

J.S. Bach

♩. = 50

9

The bass line is written on a single staff in bass clef. It begins with four measures of whole rests. The fifth measure contains a half rest followed by a quarter rest. The sixth measure starts with a mezzo-forte (*mf*) dynamic marking and contains a quarter note G2, an eighth note F2, and a quarter note E2. The seventh measure starts with a mezzo-piano (*mp*) dynamic marking and contains a quarter note D2, an eighth note C2, and a quarter note B1. The eighth measure contains a quarter note A1, an eighth note G1, and a quarter note F1. The ninth measure contains a quarter note E1, an eighth note D1, and a quarter note C1. The tenth measure contains a quarter note B0, an eighth note A0, and a quarter note G0.

16

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a mezzo-forte (*mf*) dynamic marking. The first measure contains a triplet of eighth notes (G2, F2, E2) followed by a quarter note (D2). The second measure contains a triplet of eighth notes (C2, B1, A1) followed by a quarter note (G1). The third measure contains a half note (F1) and a quarter rest. The fourth measure contains a half note (E1) and a quarter rest. The fifth measure contains a half note (D1) and a quarter rest. The sixth measure contains a half note (C1) and a quarter rest. The seventh measure contains a half note (B0) and a quarter rest. The eighth measure contains a half note (A0) and a quarter rest.

24

[illegible]

31

38

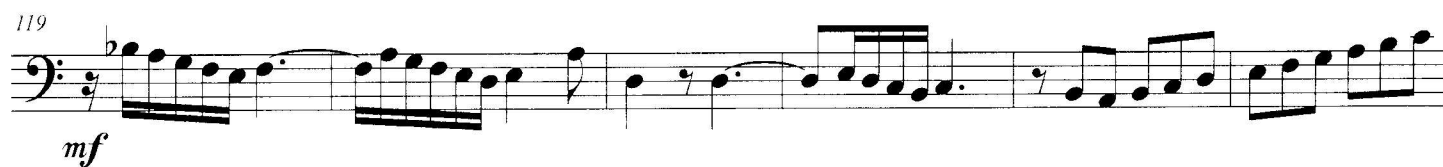
A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a half note G2, followed by a quarter note A2, and then a series of eighth notes: B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138,

45

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written in a single line of music. It begins with a quarter note G2, followed by a quarter note A2, then a quarter note B2. This is followed by a quarter rest, then a quarter note C3. The next measure contains a quarter note D3, a quarter note E3, and a quarter note F#3. The final measure of the melody is a quarter note G3. The dynamic marking *mf* is placed below the first measure.

53

The bass line is written on a single staff in bass clef. It consists of eight measures, each containing a single eighth note on the G line (G4). The eighth measure is followed by a repeat sign (double bar line with two dots). The final measure of the piece contains a half note on G4, marked with a forte dynamic (*mf*).



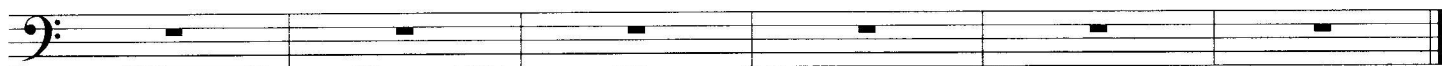
125



131



139



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"Esurientes implevit bonis"

from Magnificat BWV243

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$ 

33



37



40



43



"Buss und Reu" Da Capo Aria Part A

J.S. Bach

$\bullet = 45$

The musical notation shows a single measure in the bass clef with a key signature of one flat (B-flat). The time signature is 3/8. The note is a half note G2, which is positioned below the first ledger line.

9

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score consists of 10 measures. Measures 1-4 are whole rests. Measures 5-10 contain a melodic line starting on G2, moving up stepwise to D3, then down to C2, and finally up to D3. The dynamics are marked 'mf' (mezzo-forte) at the beginning of measure 5 and 'f' (forte) at the beginning of measure 9. The piece ends with a repeat sign.

mf

19

Musical notation for measure 19, bass clef, B-flat major key signature. The measure contains a quarter note B-flat, a quarter note C, a dotted quarter note D, and seven eighth rests.

29

mf

mf

40

mp *mf* *p*

51


The first system of the musical score for 'The Swan' is written in bass clef with a key signature of one flat (B-flat). It consists of 11 measures. The first measure contains a whole rest. The second measure contains a half note G2. The third measure contains a half note F2. The fourth measure contains a half note E2. The fifth measure contains a half note D2. The sixth measure contains a half note C2. The seventh measure contains a half note B1. The eighth measure contains a half note A1. The ninth measure contains a half note G1. The tenth measure contains a half note F1. The eleventh measure contains a half note E1. The dynamic marking *mf* is placed below the eighth measure.

60



Exercise 60 is a single-measure exercise in bass clef, 2/4 time. It consists of a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, and G1.

68



Bass Trombone

"Buss und Reu" Da Capo Aria Part B

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45



10



20



30



Bass Trombone

"Ich will dir mein Herze schenken" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45

The musical score is written for Bass Trombone in 6/8 time. It consists of six staves of music, each starting with a measure number. The dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one sharp (F#), and the tempo is marked as ♩. = 45.

Staff 1 (Measures 1-5): *mf*, *mp*, *mf*

Staff 2 (Measures 6-11): *mf*, *mp*, *mf*

Staff 3 (Measures 12-15): *mf*, *mp*

Staff 4 (Measures 16-20): *mf*, *mp*

Staff 5 (Measures 21-26): *mf*

Staff 6 (Measures 27-31): *mp*, *mf*

Bass Trombone

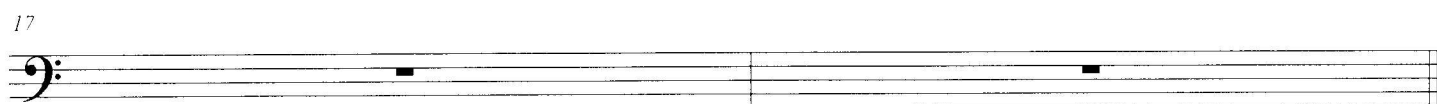
"Ich will dir meine Herze schenken" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45



Bass Trombone "Aus Liebe will mein Heiland sterben"

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

$\text{♩} = 50$



55



61



68



Bass Trombone

"Von den Strikken meiner Sunder"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$



9



15



22



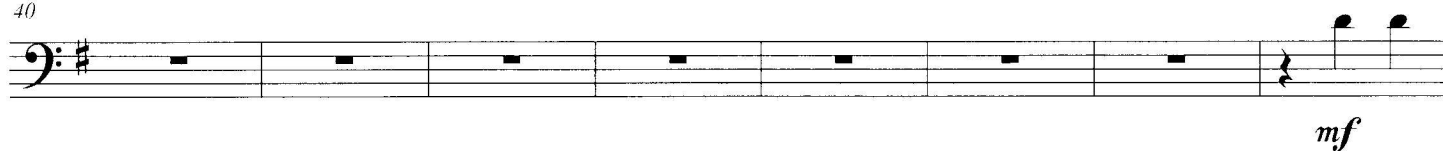
28



34



40



48



53



mf

58



mf

64



mf

71



mf

77



84



mf

90



95



mf

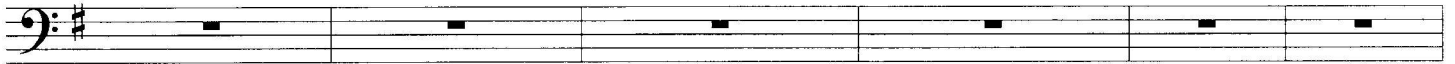
101



mf

Detailed description: This image shows a page of musical notation for a piece titled "Von den Strikken meiner Sunder". The page is numbered 2 in the top left corner. The music is written in bass clef with a key signature of one sharp (F#). It consists of eight staves of music, each starting with a measure number. The first staff (53-57) has two *mf* markings. The second staff (58-63) has one *mf* marking. The third staff (64-70) has two *mf* markings. The fourth staff (71-76) has one *mf* marking. The fifth staff (77-83) has no markings. The sixth staff (84-89) has two *mf* markings. The seventh staff (90-94) has no markings. The eighth staff (95-100) has one *mf* marking. The ninth staff (101-106) has one *mf* marking. The notation includes various rhythmic values, accidentals, and dynamic markings.

107



113



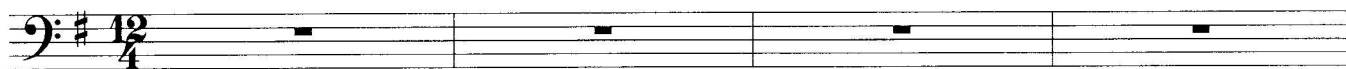
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Da Capo Aria "Erwage" (Part A)

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 100$ 



Da Capo Aria "Erwage" (Part B)

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 100$

2

3

5

7

8

11

12

mf

p

mf

p

mf

mf



Aria "Zerfliesse mein Herze"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 70$

mf

6

12 *mp*

17 *mf*

24 *mp*

30 *mf*

34 *mp*

39 *mf* *p* *p*

45



52



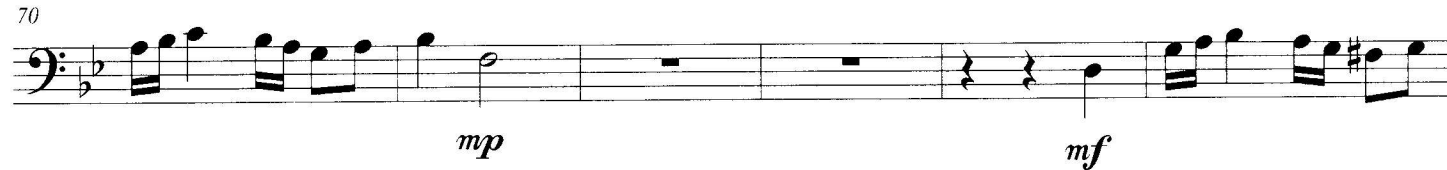
58



64



70



76



82



89



95



102



108



113



119



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

♩ = 90



4



7



10



14



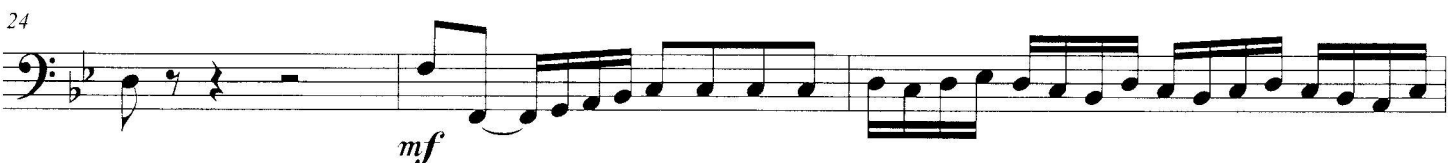
18



21



24



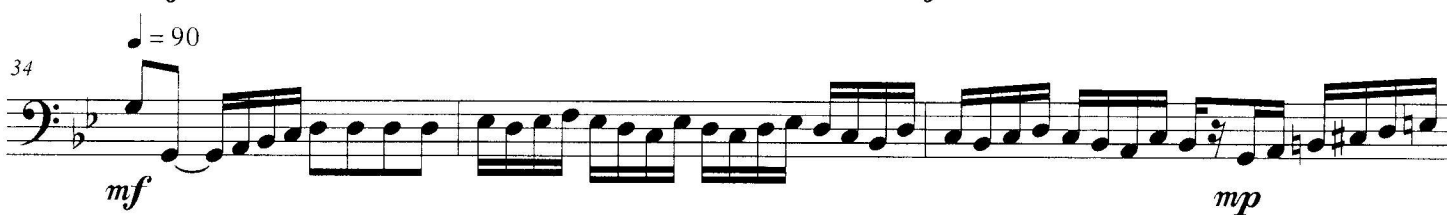
27



30



34



37



40



43



Bass Trombone

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

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$



Bass Trombone

Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

$\bullet = 80$

Musical score for "The Swan" by Camille Saint-Saëns, bass clef, 2/4 time. The score consists of six staves of music, each containing measures 1 through 60. The key signature is one flat (B-flat). The dynamics are marked as follows: *mf* (measures 1-4), *mp* (measures 5-8), *mf* (measures 9-12), *p* (measures 13-16), *mp* (measures 17-20), *p* (measures 21-24), *mf* (measures 25-28), *p* (measures 29-32), *mf* (measures 33-36), *mp* (measures 37-40), *p* (measures 41-44), *mf* (measures 45-48), *p* (measures 49-52), *mf* (measures 53-56), and *mf* (measures 57-60).

67



76



85



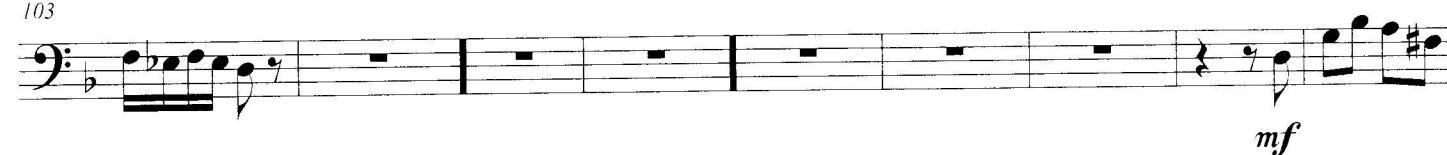
94



Adagio

a tempo

103



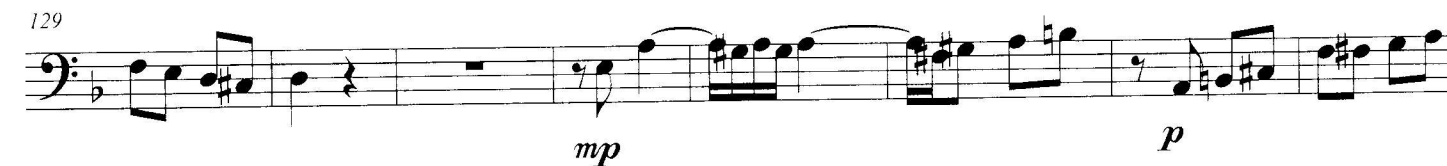
112



120



129



137



146

