

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 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.

"Jagen ist die Lust der Jäger"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

♩ = 50

8

14

19

25

31

35

41

mf

mf

p *mf*

mf

mf

mf

46



52



57



"Schafe können sicher weiden"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$

Musical score for Trombone 1, showing measures 1 through 41. The key signature is B-flat major (two flats). The time signature is common time (C). The score is divided into systems, with measure numbers 7, 12, 18, 24, 31, 36, and 41 indicated at the start of their respective lines. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Measures 1-6: *mf*

Measures 7-11: *mf*

Measures 12-17: *mp*, *mf*, *mf*

Measures 18-23: *mf*

Measures 24-30: *mf*

Measures 31-35: *mf*

Measures 36-40: *mf*

Measures 41-45: *mf*

48



53



59



"Entzucket uns Beide"

J.S. Bach
Bob Reifsnyder

6

mp

12

mf

18

Musical notation for measure 18, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end.

24

mp mf mp

This musical staff contains measures 24 through 28. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. Measure 24 starts with a quarter rest followed by an eighth note G4. Measure 25 has a quarter rest followed by an eighth note A4. Measure 26 has a quarter rest followed by an eighth note B4. Measure 27 has a quarter rest followed by an eighth note C5. Measure 28 has a quarter rest followed by an eighth note B4. The dynamics are marked as *mp* (measures 24-25), *mf* (measures 26-27), and *mp* (measure 28).

30

mf *mp*

36

mf

42

mp *mf*



Trombone 1

"Auf meinen Flugeln sollst du schweben" Part A

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

5

8

11

15

19

23

26

mf

mp

mp

mp

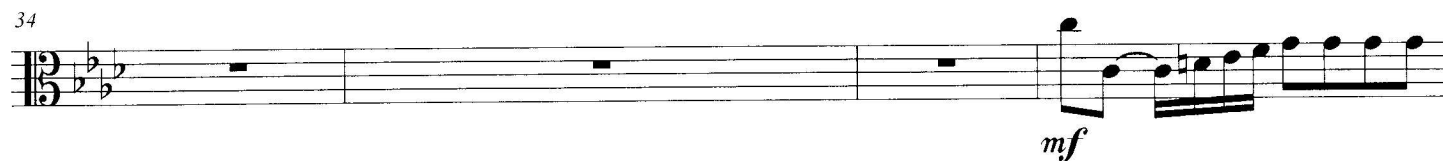
mf

mp

mf

mp

mf



Trombone

"Auf meinen Flugeln sollst du schweben" Part B

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

♩ = 90

The musical score is written for Trombone in a key of three flats (B-flat major or D-flat minor) and common time (C). It consists of six staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff starts at measure 5 and ends with a dynamic marking of *mf* (mezzo-forte). The third staff starts at measure 9 and features a continuous sixteenth-note pattern. The fourth staff starts at measure 12 and includes dynamic markings of *mp* (mezzo-piano) and *p*. The fifth staff starts at measure 16 and includes a dynamic marking of *p*. The sixth staff starts at measure 21 and includes dynamic markings of *p* and *mf*. The tempo marking "Adagio" is placed above the sixth staff. The score concludes with a double bar line.

p

5

mf

9

12

mp *p*

16

p

21

p *mf*

Adagio

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"Christe eleison"

from b minor Mass BWV232

J.S. Bach
Bob Reifsnyder

♩ = 70





"Et in Spiritum Sanctum"

From b minor Mass BWV232

J.S. Bach

♩. = 50

7

14

21

28

35

41

48

mf *mp* *mf*

mf *mp* *mf*

mp *p*

mp *mp*

p *mp*

mp

mf *mp* *mf*

©

54



61



69



76



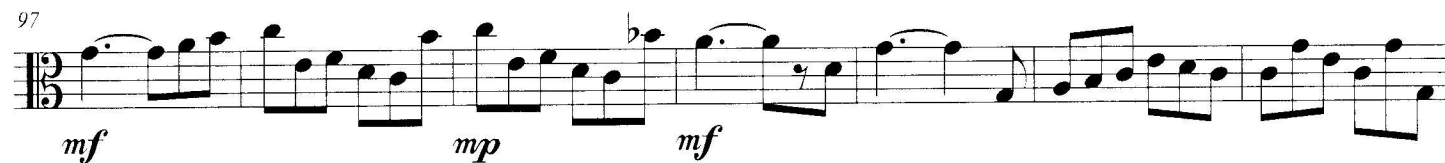
82



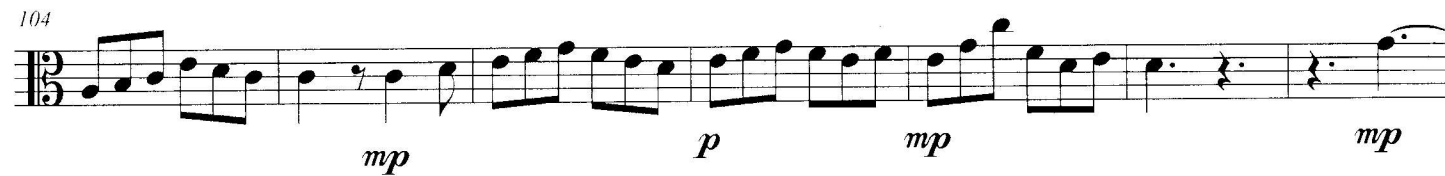
89



97



104



111



118



125



132



139



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"Esurientes implevit bonis"

from Magnificat BWV243

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$

4

8

12

15

19

22

26

mf

mp

mp

p

mf

mp

p

mp

mp



"Buss und Reu" Da Capo Aria Part A

J.S. Bach

$\bullet = 45$

©

Trombone 1

"Buss und Reu" Da Capo Aria Part B

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45

9

18

27

36

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

Trombone 1

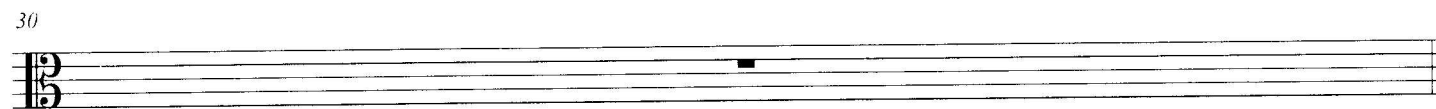
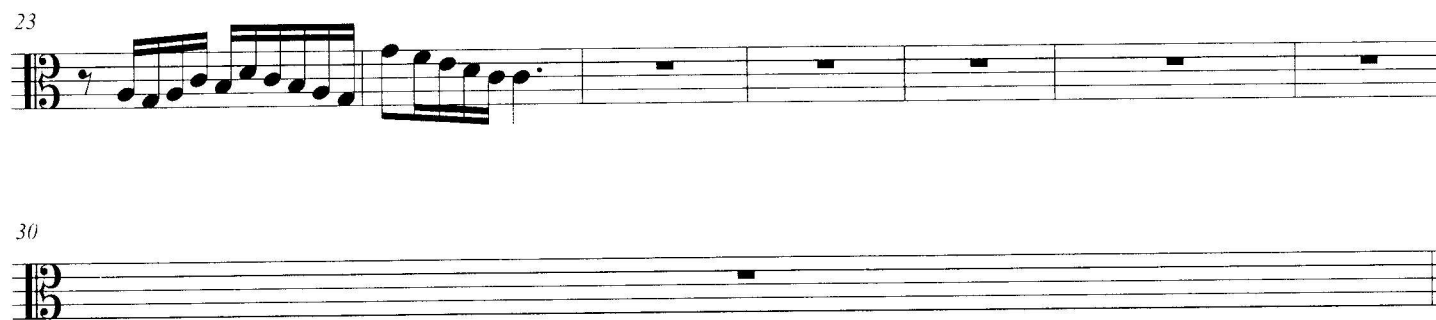
"Ich will dir mein Herze schenken" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45



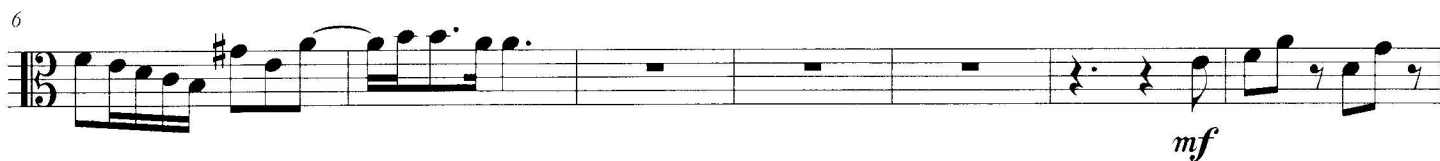
Trombone 1 "Ich will dir meine Herze schenken" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45



"Aus Liebe will mein Heiland sterben"

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 50$

mp

5

9

12

mp

16

mp

20

23

mp

29

Detailed description: This is a musical score for Trombone 1, measures 1 through 32. The music is in 3/4 time, key of B-flat major (two flats), and marked 'mp' (mezzo-piano). The tempo is indicated as quarter note = 50. The score is written on a single staff with a bass clef. Measures 1-4 are the first line, measures 5-8 the second, 9-12 the third, 13-16 the fourth, 17-20 the fifth, 21-23 the sixth, and 24-32 the seventh. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic 'mp' is marked at the beginning of measures 1, 12, 16, and 23.



73



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"Von den Strikken meiner Sunder"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

♩ = 60

7 *mf*

14 *mp* *mf*

20 *mp* *p* *mp*

26 *p*

33 *mf* *p*

40 *mf*

46 *mp* *p*

52

p *mp*

57

p *mp*

63

mf

69

p *p*

76

mp *mf*

82

p *mf*

87

p *mp*

94

p *p*

101

mf *p* *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. The music is written in a single system with a key signature of one sharp (F#) and a time signature of 3/8. The notation is in a single staff with a treble clef. The music consists of several measures, each starting with a measure number. The dynamics are indicated by letters: *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The notation includes various note values, rests, and slurs. The page is divided into five systems of music, each starting with a measure number. The first system (52-56) starts with a *p* dynamic and ends with a *mp* dynamic. The second system (57-62) starts with a *p* dynamic and ends with a *mp* dynamic. The third system (63-68) starts with a *mf* dynamic. The fourth system (69-75) starts with a *p* dynamic and ends with a *p* dynamic. The fifth system (76-81) starts with a *mp* dynamic and ends with a *mf* dynamic. The sixth system (82-86) starts with a *p* dynamic and ends with a *mf* dynamic. The seventh system (87-93) starts with a *p* dynamic and ends with a *mp* dynamic. The eighth system (94-100) starts with a *p* dynamic and ends with a *p* dynamic. The ninth system (101-105) starts with a *mf* dynamic, has a *p* dynamic in the middle, and ends with a *mf* dynamic.

109



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Trombone 1

Da Capo Aria "Erwage" (Part A)

from St. John Passion BWV245

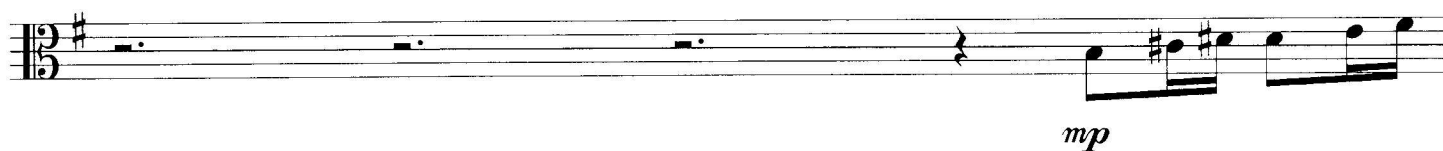
J.S. Bach

Bob Reifsnyder

♩ = 100



12



13



14

 $\text{♩} = 100$

16



19



20



21



22



Trombone 1

Da Capo Aria "Erwage" (Part B)

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

♩ = 100

2

4

6

8

9

10

11

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

12



14



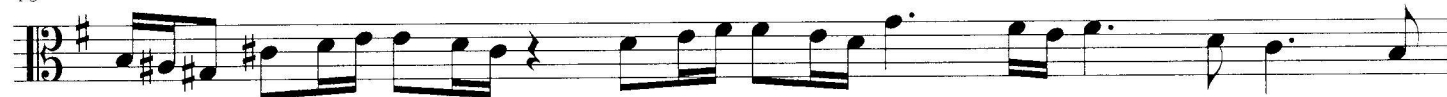
16



17



18



19



20



18

[illegible]

37 

38

mf *mf*

44

mf

49

Musical notation for measure 49, bass clef, B-flat key signature. The measure contains a sequence of eighth and sixteenth notes, followed by a quarter rest, and then four measures of whole rests.

56



63



69



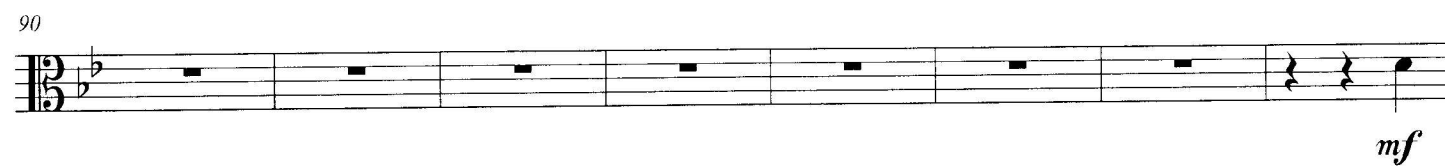
76



83



90



98



104



110



118



123



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Trombone 1

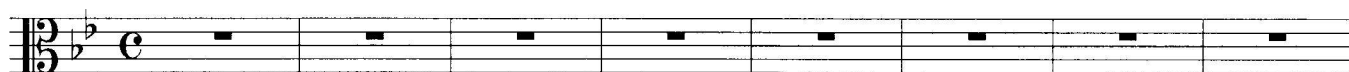
"Ich will nur dir zu Ehren leben" (part A)

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

♩ = 90



9



Trombone 1

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

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

The musical score is written for Trombone 1 in a 4/4 time signature, with a key signature of one flat (B-flat). The tempo is marked as quarter note = 90. The score consists of six staves of music, each starting with a measure number. The dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff starts with a *mp* dynamic, followed by a *mf* dynamic. The second staff also starts with a *mp* dynamic, followed by a *mf* dynamic. The third staff starts with a *p* dynamic. The fourth staff starts with a *mf* dynamic. The fifth staff starts with a *mf* dynamic. The sixth staff starts with a *mf* dynamic.

4

8

15

18

22

Trombone 1

"Nun mogt ihr stolzen Feinde schrecken"

Aria from Xmas Oratorio BWV248

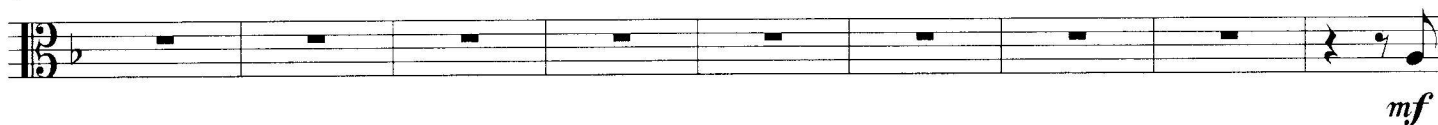
J.S. Bach

Bob Reifsnyder

♩ = 80



9



18



26



35



43



51



60



69



77



86



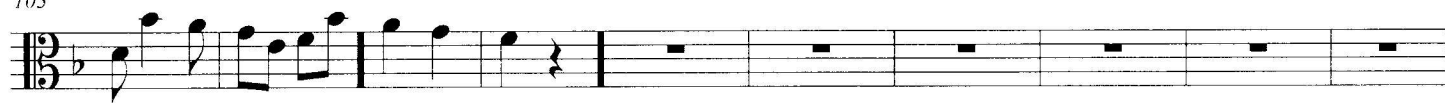
95



Adagio

a tempo

103



113



122



130



139



147



156



165



174

