

SELECTIONS

from the

First and Third Brandenburg Concerti of J.S. Bach

for two choirs of

Alto, two Tenors, Bass Trombone and Tuba

arranged by

Bob Reifsnyder

MUSIC from the

BAROQUE BONE BRIGADE COLLECTION

VOLUME TWO

About the Composers

Giovanni Gabrieli (1556?-1612) and Johann Sebastian Bach (1685-1750) are the two bookends of the Baroque era (1600-1750), the period that shaped what we now refer to as the Western classical tradition. In looking at their careers, one can't help but notice some particular curiosities.

First of all, the two forms for which both were most famous (Gabrieli's Canzonas and Bach's Cantatas) essentially disappeared after their deaths, owing to the change of musical tastes as well as the formidable task of developing something further after near perfection had been obtained. Secondly, Opera dominated the Baroque era, yet neither composer ever was tempted to write one. Gabrieli was no doubt too old and too steeped in the church music tradition to bother with what he might have considered to be a passing fad, while Bach never worked in a cultural center that had any interest in the medium (his two Passions do, however, sometimes receive "operatic" renditions).

Most importantly, Gabrieli is almost never included on anyone's list of the greatest classical composers, yet he was tremendously influential in the development of Lutheran church music. Heinrich Schutz (1585-1672), his most ardent disciple, is considered to be the greatest German composer of the seventeenth century, and his influence filtered down all the way to Bach. Johann, in stark contrast, is at the top of virtually everyone's list as the greatest of all composers of western music, yet after he died there was almost no influence felt by the next generation of composers. Even his youngest sons rejected his musical style. Were it not for Mendelssohn 75 years later, it is entirely possible that his music may have never been rediscovered.

Gabrieli brought to the seventeenth century an entirely new approach to music composition, an approach championed by Schutz, imitated by the next generation of German composers, and brought to perfection by Bach the master. 250 years later, Wagner did essentially the same thing with Romantic music, an approach championed by Mahler and imitated by Shostokovich. Unfortunately, no master appeared in the next generation to provide the culmination.

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-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top four 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-** There is quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instruments and to establish the alto trombone as the highest voice.
4. **Range-** The basic range of these transcriptions is from high D to low G, to accommodate the use of a C tuba for the fifth parts. Ideally, the second and third parts in each choir should be performed on .525 bore and .547 bore instruments respectively, to provide as much contrast in color as possible.
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.
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.

Brandenburg Concerto No. 1

First movement

J.S. Bach

Bob Reifsnnyder

♩ = 80

sempre mf

4

8

12

16

21

mf

26

29



74

Musical staff 1: Bass clef, key signature of one sharp (F#), starting at measure 74. The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

78

Musical staff 2: Bass clef, key signature of one sharp (F#), starting at measure 78. The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

82

Musical staff 3: Bass clef, key signature of one sharp (F#), starting at measure 82. The staff contains a series of eighth and sixteenth notes with various articulations and slurs.

Brandenburg Concerto No. 1

third movement

J.S. Bach

Bob Reifsnyder

♩. = 60

mf

6

12

17

mf

23

29

mp

36

43

mf

48

mp

53

p

60

mp *mf*

66

p

72

mp

77

mp

$\text{♩} = 90$ $\text{♩} = 60$

82

mf

89

mp

94

mp

101

mf

Musical staff 101-106: A single staff in 3/8 time with a key signature of one sharp (F#). It begins with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The dynamics are marked *mf*.

107

mf

Musical staff 107-112: Continuation of the previous staff, featuring a complex rhythmic pattern of eighth and sixteenth notes. Dynamics are marked *mf*.

113

Musical staff 113-118: Continuation of the previous staff, showing a mix of eighth and sixteenth notes. Dynamics are not explicitly marked in this segment.

119

Musical staff 119-123: Continuation of the previous staff, featuring a mix of eighth and sixteenth notes. Dynamics are not explicitly marked in this segment.

124

Musical staff 124-124: A single staff containing a whole note followed by a quarter rest, ending with a double bar line. Dynamics are not explicitly marked.

Trombone 6

Brandenburg Concerto No. 3

J.S. Bach

first movement

Bob Reifsnyder

$\text{♩} = 80$

mf

5 *mp*

9 *mp* *mf*

13 *mp*

18 *mf* *p*

22 *mf* *mp* *mf*

26 *mp* *mf*

30

34

Musical staff 34: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a continuous eighth-note pattern starting with a quarter rest, followed by eighth notes and a quarter note.

38

Musical staff 38: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *mp* and *mf*.

42

Musical staff 42: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes.

46

Musical staff 46: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *mp* and *p*.

50

Musical staff 50: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *mf*, *mp*, *p*, and *mf*.

54

Musical staff 54: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes.

58

Musical staff 58: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *mp* and *p*.

62

Musical staff 62: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *mp*, *p*, and *mf*.

66

Musical staff 66: Bass clef, key signature of one sharp (F#), 3/8 time signature. The staff contains eighth notes and quarter notes with dynamic markings *p* and *mf*.

Brandenburg Concerto No. 3

70

74

mp *mf*

78

p *p*

84

mf

89

p

92

97

mp

101

mf

104

107

p

Musical staff 107-110: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a continuous eighth-note pattern. The first measure has a sharp sign above the first eighth note. The dynamic marking *p* is centered below the staff.

111

mf *p*

Musical staff 111-114: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests. The dynamic marking *mf* is centered below the staff, and *p* is placed below the final measure.

115

Musical staff 115-118: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests.

119

mp

Musical staff 119-122: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests. The dynamic marking *mp* is centered below the staff.

123

mf

Musical staff 123-126: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests. The dynamic marking *mf* is centered below the staff.

127

Musical staff 127-130: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests.

131

mp *mf*

Musical staff 131-134: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests. The dynamic marking *mp* is centered below the staff, and *mf* is placed below the final measure.

135

Musical staff 135-138: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains eighth-note patterns with rests.

Brandenburg Concerto No. 3

Third movement

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 60$

The musical score is written for Trombone 6 in 12/8 time. It consists of eight staves of music, each starting with a measure number. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has one sharp (F#), and the time signature is 12/8. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The first staff starts with a rest for the first measure, then begins with a *mp* dynamic. The second staff starts at measure 4 with a *mf* dynamic. The third staff starts at measure 6 with a *mf* dynamic. The fourth staff starts at measure 9 with a *mf* dynamic. The fifth staff starts at measure 12 with a *mp* dynamic. The sixth staff starts at measure 14 with a *mf* dynamic. The seventh staff starts at measure 16 with a *mf* dynamic. The eighth staff starts at measure 19 with a *mp* dynamic.

21

23

mp

25

mf *mp*

27

mf

29

mf *mp* *mf*

31

mf

33

mp *mf*

35

mp *mf*

38

mp *mf*

40

mp *mf*

42

mp *mf*

44

mp *mf*

46

mp *mf*