

# SELECTIONS

From

## Bach's Cantatas and other Major Choral Works

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

### BAROQUE BONE SQUAD

### VOLUME TWO

## 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. Like Vivaldi, Handel's Trio Sonata collections (Op. 2 and Op. 5) also owe much to Corelli, but they were at least equally if not more influenced by the "French Overture" style of Jean-Baptiste Lully (1632-1687). The Trio Sonatas of Georg Philipp Telemann (1681-1767) are influenced somewhat by Corelli, but they are much more varied, interesting and musical than those of Vivaldi, most likely because he wrote in the medium for a much longer period and benefitted greatly from hearing them performed frequently. Bach only wrote Trio Sonatas for organ, but he was certainly the master of the texture, using it frequently in almost all of his sacred compositions. Even the b minor Mass has arias scored for solo voice, one obbligato instrument and basso continuo. His use of the texture in early cantatas shows the influence of Buxtehude, with the upper instrument sometimes doubling the bass. Later in his career, though, his mastery of counterpoint has made independence the key feature, much to the delight of any three 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 only wrote trio sonatas for organ, but his cantatas contain a wealth of material that uses that 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 those 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-** Unlike the trio sonatas of Corelli, Handel, Telemann and Vivaldi which complete this collection, these works are all vocal arias or duets written in “trio sonata texture”. As a result, only very rarely are notes from one voice exchanged with another, a technique that occurs regularly in later volumes. One will notice frequent key changes from the original, however, to keep them in a workable range for trombones.
4. **Range-** The basic range of these transcriptions is slightly more than three octaves (low C to high D). These arrangements are also quite suitable for performance by a viola, trombone and cello, 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 three independent lines.
7. **Breathing-** There are no breath marks in these transcriptions; that is perhaps the most personal decision a trombonist ever makes. There are, however, notes left out in extended passages that would be impossible to perform on a trombone, hopefully in the most appropriate locations.

# "Tritt auf die Glaubensbahn"

Aria from Cantata BWV152

J.S. Bach

Bob Reifsnnyder

♩ = 70

mp mf mf mp

7 mf mp mf

13 mp mp

19 mp p mp

25 mf mp mf mf

31 mp p mp mp

37 p mp p mp

43 p mp

"Tritt auf die Glaubensbahn"

49

Musical staff 1: Bass clef, B-flat major key signature, starting at measure 49. The melody consists of eighth and sixteenth notes. Dynamic markings *p* and *mp* are present.

55

Musical staff 2: Bass clef, B-flat major key signature, starting at measure 55. The melody continues with eighth and sixteenth notes. Dynamic markings *p* and *mf* are present.

61

Musical staff 3: Bass clef, B-flat major key signature, starting at measure 61. The melody continues with eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

67

Musical staff 4: Bass clef, B-flat major key signature, starting at measure 67. The melody continues with eighth and sixteenth notes. Dynamic marking *mf* is present.



"Jesu, meines todes Tod"

39

*mf*

44

Bass Trombone

# "O seelen Paradies" Part A

## DaCapo Aria from Cantata BWV 172

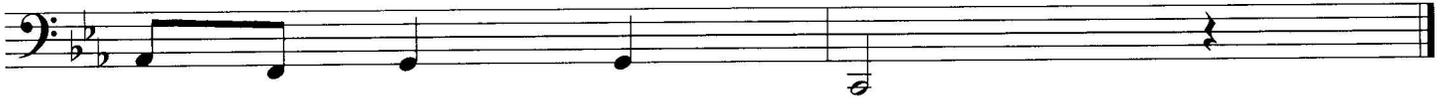
J.S. Bach  
Bob Reifsnnyder

♩ = 110

The musical score is written for Bass Trombone in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 110. The score consists of eight staves of music, each beginning with a measure number (7, 14, 21, 28, 35, 41, 48) and a dynamic marking. The dynamics are: *mp* (mezzo-piano) for the first staff, *mf* (mezzo-forte) for the second, *p* (piano) for the third, *mp* for the fourth, *p* for the fifth, *mp* for the sixth, *mp* for the seventh, and *mf* for the eighth. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

"O seelen Paradies" Part A

55



Bass Trombone

# "O seelen Paradies" Part B

Da Capo Aria from Cantata BWV172

J.S. Bach

Bob Reifsnyder

♩ = 110

Musical staff 1: Bass clef, 3/4 time signature, key signature of two flats. Measures 1-6. Dynamics: *mp*, *p*, *mp*.

7

Musical staff 2: Bass clef, 3/4 time signature, key signature of two flats. Measures 7-13. Dynamics: *p*.

14

Musical staff 3: Bass clef, 3/4 time signature, key signature of two flats. Measures 14-19. Dynamics: *mf*, *mp*.

20

Musical staff 4: Bass clef, 3/4 time signature, key signature of two flats. Measures 20-25. Dynamics: *mp*, *mp*.

26

Musical staff 5: Bass clef, 3/4 time signature, key signature of two flats. Measures 26-32. Dynamics: *mp*, *p*.

33

Musical staff 6: Bass clef, 3/4 time signature, key signature of two flats. Measures 33-40. Dynamics: *mp*.

41

Musical staff 7: Bass clef, 3/4 time signature, key signature of two flats. Measures 41-46. Dynamics: *mf*.

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Bass Trombone

# "Wenn die Frühlingslufte streichen"

Aria from Cantata BWV202

J.S. Bach

Bob Reifsnnyder

♩ = 70

The musical score is written in bass clef with a common time signature (C). It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mp* (mezzo-piano) and *p* (piano). The piece features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals).

Measure 1: *mp*

Measure 6: *p*, *mp*

Measure 11: *p*, *mp*, *mp*

Measure 16: *p*, *p*, *mp*, *p*

Measure 21: *mp*, *mp*

Measure 26: *p*, *p*

Measure 30: *p*

Measure 34: *p*

39



44



Bass Trombone

# "Sich uben in Lieben"

Aria from Cantata BWV202

J.S. Bach  
Bob Reifsnyder

♩ = 50

*mp*

10

*mp*

21

*p* *mp*

32

*p*

43

*mp*

54

*mp*

64

*p*

75

*mp*

"Sich uben in Lieben"

86

*mf*

97

Bass Trombone

# "Sich uben in Lieben" Part B

Da Capo Aria from Cantata BWV202

J.S. Bach  
Bob Reifsnyder

♩. = 50

*mp*

9

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

20

*p* *mp* *mp*

30

*mp* *mp*

40

*mf*

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Bass Trombone

# "Mich kann die susse Ruhe leben" Part A

Da Capo Duet from Cantata BWV207

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 70$

*mf*

5

*mp*

9

*mp* *p*

14

*mp*

18

*mf*

22

*mp*

27

*mp* *p*

31

*p*

"Mich kann die susse Ruhe leben" Part A

35

*mp* *mf*

39

43

Bass Trombone "Mich kann die susse Ruhe leben" Part B

Da Capo Duet from Cantata BWV207

J.S. Bach  
Bob Reifsnyder

♩ = 70

*mp*

5

*mf*

9

*mp*

13

17

*mf*

21

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Bass Trombone

# "Benedictus" from the b minor Mass

BWV232

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 80$

mp

6

mp

12

p mp p

18

mp p mp p

24

mp mp

30

p mp p mp p mp p

36

mp p mp p

42

mp p mp

"Benedictus" from the b minor Mass

48

Musical staff 1: Bass clef, measures 48-53. The music consists of eighth and sixteenth notes with some rests. The dynamic marking *mp* is at the end of the staff.

54

Musical staff 2: Bass clef, measures 54-59. The music consists of eighth and sixteenth notes with some rests. The dynamic marking *mf* is at the end of the staff.

Bass Trombone

# "Agnus Dei" from b minor Mass

BWV232

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$

mp

5

mp

9

p

13

mp

17

p

21

mp

25

p

30

p

"Agnus Dei" from b minor Mass

34

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time signature. Measures 34-37. Dynamics: *mp*, *p*.

38

Musical staff 2: Bass clef, B-flat major key signature, 4/4 time signature. Measures 38-41. Dynamics: *p*.

42

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time signature. Measures 42-45. Dynamics: *mp*, *mp*.

46

Musical staff 4: Bass clef, B-flat major key signature, 4/4 time signature. Measures 46-49. Dynamics: *mf*.



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Bass Trombone

# Aria- "Deposuit potentes" from the Magnificat

BWV243

J.S. Bach

Bob Reifsnnyder

♩ = 80

6

12

18

23

30

36

42

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

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

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

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

*mp* *mp* *mf*

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

*mp* *p* *mp*

49

*mf* *p* *mp*

55

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

60

*p* *mp* *mf*

66

Bass Trombone "Gerne will ich mich bequemen" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach  
Bob Reifsnnyder

♩ = 110

mp mp

11

p mp

23

p

35

mp p p

47

mp

59

mp mf

71

Bass Trombone "Gerne will ich mich bequemen" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach  
Bob Reifsnyder

♩ = 110

Musical staff 1: Bass clef, 3/8 time signature. Measures 1-11. Dynamics: *mp* at the start, *p* at the end.

12

Musical staff 2: Bass clef, 3/8 time signature. Measures 12-23. Dynamics: *mp* at the start and end.

24

Musical staff 3: Bass clef, 3/8 time signature. Measures 24-31. Dynamics: *mp* at the end.

Bass Trombone

# "Können Tränen meiner Wangen nichts erlangen" Part A

Da Capo Aria from St. Matthew Passion BWV 244

J.S. Bach

Bob Reifsnnyder

♩ = 80

mf mp mf mp

6  
mf mp mp

11  
mf mp p mp

16  
mf mp mf mp

22  
mf mp

28  
mf mp mf

33  
p mp mf p

38  
mp p

44

*mp* *p*

49

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

54

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

59

*mp* *mp* *mf*

Bass Trombone

# "Können Tränen meiner Wangen nichts erlangen" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩ = 80

mp p mp

6

mf p mp

11

mf mp

16

p

21

mp p mp mf

27

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Bass Trombone

# "Ich folge dir gleichfalls mit freudlichen Schritten"

Aria from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

$\text{♩} = 130$

10

21

32

43

54

65

76

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

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

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

*p* *mp* *p*

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

*p* *p* *mp*

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

*mp* *mf* *p*

87

*p* *p* *mp*

Musical staff 87-97: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains 11 measures of music. Dynamics are *p* (measures 87-88), *p* (measures 89-90), and *mp* (measures 91-97).

98

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

Musical staff 98-108: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 11 measures of music. Dynamics are *p* (measures 98-99), *mp* (measures 100-101), *p* (measures 102-103), *mp* (measures 104-105), *p* (measures 106-107), *mp* (measure 108), and *p* (measure 109).

109

*mp* *p*

Musical staff 109-118: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 10 measures of music. Dynamics are *mp* (measures 109-117) and *p* (measure 118).

119

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

Musical staff 119-129: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 11 measures of music. Dynamics are *p* (measures 119-120), *mp* (measures 121-122), *mf* (measures 123-124), and *p* (measures 125-129).

130

*mp* *mf*

Musical staff 130-139: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 10 measures of music. Dynamics are *mp* (measures 130-138) and *mf* (measure 139).

140

*p* *p*

Musical staff 140-150: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 11 measures of music. Dynamics are *p* (measures 140-149) and *p* (measure 150).

151

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

Musical staff 151-161: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 11 measures of music. Dynamics are *mp* (measures 151-152), *mf* (measures 153-154), *mp* (measures 155-156), *p* (measures 157-158), *mp* (measures 159-160), and *p* (measure 161).

162

*mp* *mf*

Musical staff 162-165: Bass clef, key signature of two flats, 4/4 time signature. The staff contains 4 measures of music. Dynamics are *mp* (measures 162-163) and *mf* (measures 164-165).

# "Bereite dich, Zion" Part A

Da Capo Aria from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 110$

The musical score is written for Bass Trombone in 3/8 time, featuring a key signature of one flat (B-flat major). The piece is a Da Capo Aria. The score consists of eight staves of music, each beginning with a measure number. The dynamics are indicated by *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). The notation includes eighth and sixteenth notes, rests, and accidentals.

Staff 1: *mp*

Staff 2 (10): *p*, *mp*, *mp*

Staff 3 (22): *mp*, *p*, *mf*

Staff 4 (32): *mp*, *mf*

Staff 5 (42): *mp*

Staff 6 (52): *mf*, *mp*, *p*

Staff 7 (61): *mp*

Staff 8 (72): *mp*, *p*

"Bereite dich, Zion" Part A

83

Musical notation for measures 83-87. The piece is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Measure 83 starts with a quarter rest. Measure 84 has a dynamic marking of *mp*. Measure 85 has a dynamic marking of *mf*. Measure 86 has a dynamic marking of *mf*. Measure 87 ends with a quarter rest. The notation includes slurs over measures 84-85 and 86-87.

Bass Trombone

# "Bereite dich, Zion" Part B

Da Capo Aria from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

$\text{♩} = 110$

*mf* *mp*

8 *mf* *mp*

16 *mp* *mp*

26 *mp*

36 *p* *mp* *p* *mp*

47 *mf*

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# "Frohe Hirten eilt, ach Eilet"

from Christmas Oratorio BWV 248

J.S. Bach

Bob Reifsnyder

$\text{♩} = 80$

The musical score is written for Bass Trombone in G major (one sharp) and 3/8 time. It consists of eight staves of music, each starting with a measure number. The dynamics are indicated by *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The piece features a mix of eighth and sixteenth notes, with some rests and slurs. The tempo is marked as quarter note = 80.

11

22

32

42

54

65

76

"Frohe Hirten eilt, ach Eilet"

85

*mp* *mp* *mp*

93

*mp* *mp*

104

*mp* *p* *mp*

114

*mp* *mp*

121

*mp* *mf*

131

*mp*

Bass Trombone

# Aria- "Schliesse, mein Herze"

from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 70$

*mp* *mf* *mp*

8 *mf* *mp* *mf* *mp*

16

25 *p* *mp* *p*

34 *mp* *p*

42 *mp* *p* *mp* *p*

50 *mp* *mp*

58 *mp*

66

*mf* *mp* *mp*

Musical staff 66-73: Bass clef, 8 measures. Dynamics: *mf*, *mp*, *mp*.

74

*mp* *mp*

Musical staff 74-82: Bass clef, 9 measures. Dynamics: *mp*, *mp*.

83

*p* *mp*

Musical staff 83-91: Bass clef, 9 measures. Dynamics: *p*, *mp*.

92

*p* *mp*

Musical staff 92-100: Bass clef, 9 measures. Dynamics: *p*, *mp*.

101

*p* *mp*

Musical staff 101-109: Bass clef, 9 measures. Dynamics: *p*, *mp*.

110

*mp* *mf* *p*

Musical staff 110-118: Bass clef, 9 measures. Dynamics: *mp*, *mf*, *p*.

119

*p* *mf*

Musical staff 119-127: Bass clef, 9 measures. Dynamics: *p*, *mf*.

128

*p* *mp*

Musical staff 128-136: Bass clef, 9 measures. Dynamics: *p*, *mp*.

137

*mf*

Musical staff 137-145: Bass clef, 9 measures. Dynamics: *mf*.

146



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Bass Trombone

# "Erleucht auch meine finstre Sinnen"

Aria from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnnyder

♩ = 70

*mp*

8

*mp*

15

*mp*

22

*p*

31

*mp* *p*

38

*mp* *p*

46

*mp* *mf*

53

*mp*

60

66

*mf*

73

*p* *mp*

80

*mf* *mp*

87

*mf* *mp*

94

*mp*

102

*mf* *mp* *p*

109

*p*

118

*mp*

126

Musical notation for measures 126-133. The piece is in bass clef with a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes and some triplet markings. A dynamic marking of *mp* (mezzo-piano) is placed at the end of the line.

134

Musical notation for measures 134-140. The notation continues with similar rhythmic complexity, including sixteenth notes and triplet markings. A dynamic marking of *mp* (mezzo-piano) is placed at the end of the line.

141

Musical notation for measures 141-147. The music becomes simpler, primarily consisting of quarter and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed below the staff. The piece concludes with a double bar line.

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Bass Trombone

# "Seele, deine Specereien" Part A

Da Capo Aria from Easter Oratorio BWV249

J.S. Bach

Bob Reifsnnyder

♩ = 60

8

14

20

26

33

40

45

"Seele, deine Specereien" Part A

51

Musical staff 51-56: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings are *mp* at measure 53, *p* at measure 55, and *mp* at measure 56.

57

Musical staff 57-63: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings are *p* at measure 59 and *p* at measure 62.

64

Musical staff 64-70: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings are *p* at measure 64, *mp* at measure 65, *p* at measure 68, and *mp* at measure 70.

71

Musical staff 71-76: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mf* is present at measure 76.

77

Musical staff 77-82: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mf* is present at measure 77.

Bass Trombone

# "Seele, deine Specereien" Part B

Da Capo Aria from Easter Oratorio BWV 249

J.S. Bach  
Bob Reifsnnyder

♩ = 60

The musical score is written for Bass Trombone in G major (one sharp) and 3/4 time. It consists of six staves of music, each starting with a measure number. The dynamics are indicated by *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The piece begins with a tempo marking of ♩ = 60. The first staff (measures 1-6) starts with a *p* dynamic, followed by *mp* and *p* dynamics. The second staff (measures 7-12) is marked *mp*. The third staff (measures 13-18) is marked *p*. The fourth staff (measures 19-24) features *p*, *mp*, and *p* dynamics. The fifth staff (measures 25-30) features *p* and *mp* dynamics. The sixth staff (measures 31-36) is marked *mf* and concludes with a double bar line.