

# SELECTIONS

From

## Bach's Cantatas

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 11

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## 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. 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 obbligati 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

# Aria "Jesu, deine Gnadenblicke"

from Cantata BWV11

J.S. Bach

Bob Reifsnyder

♩ = 110



9



*mf*

18



28



38



47



*mf*

*mp*

57



*mf*

66



*mp*

*mf*

*mf*

Aria "Jesu, deine Gnadenblicke"

76

Musical staff 1: Bass clef, key signature of one flat, measures 76-84. Measures 76-80 contain eighth-note patterns, while measures 81-84 contain whole rests.

85

Musical staff 2: Bass clef, key signature of one flat, measures 85-91. All measures contain whole rests.

92

Musical staff 3: Bass clef, key signature of one flat, measures 92-99. All measures contain whole rests.

100

Musical staff 4: Bass clef, key signature of one flat, measures 100-108. All measures contain whole rests.

109

Musical staff 5: Bass clef, key signature of one flat, measures 109-112. All measures contain whole rests, ending with a double bar line.

Bass Trombone

# "Jesu, deine GnadenBlicke" Part B

Da Capo Aria from Cantata BWV11

J.S. Bach  
Bob Reifsnyder

$\text{♩} = 110$

mf

mf

10

mf

20

mf

mf

30

mp

p

40

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Bass Trombone

# Aria: "Wer Sunde thut"

from Cantata BWV54

J.S. Bach

Bob Reifsnyder

♩ = 80



9



13



18



23



28



32



37



42

Musical staff 42-45. The staff begins with a bass clef and a key signature of two flats. It contains a melodic line with various rhythmic values, including eighth and sixteenth notes. Dynamic markings *mp* and *mf* are placed below the staff.

46

Musical staff 46-50. The staff continues the melodic line with dynamic markings *mp*, *p*, and *mf* placed below the staff.

51

Musical staff 51-55. The staff features a melodic line with dynamic markings *mf* and *mp* placed below the staff.

56

Musical staff 56-60. The staff contains a melodic line with dynamic markings *mf* placed below the staff.

61

Musical staff 61-64. The staff features a melodic line with dynamic markings *mp* and *p* placed below the staff.

65

Musical staff 65-70. The staff contains a melodic line with dynamic markings *mf* placed below the staff.

71

Musical staff 71-74. The staff is mostly empty, indicating a rest or a section where the instrument is silent.

Bass Trombone "Er kennt die rechten freuden Stunden"

Duet from Cantata BWV93

J.S. Bach

Bob Reifsnyder

♩ = 80

mp

6

mp

10

mp

14

mp mp

18

mp

22

mp

27

mp

31

mp

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Bass Trombone "Auch die harte Kreuzes Reise" Part A

Da Capo Aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Lento ♩ = 80

6

11

15

18

23

*mf*

*mf*

*mf*

*mp*

*mf*



Bass Trombone

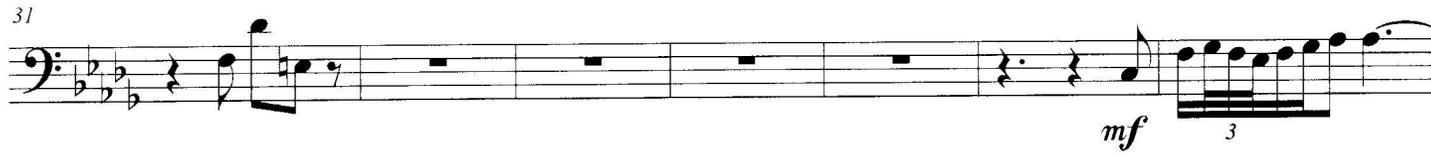
# "Wann kommst du, mein Heil"

Duet from Cantata BWV140

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$



50

Musical staff 50-54. Bass clef, key signature of two flats. Measures 50-54 contain a melodic line with dynamic markings *mf*, *p*, *mf*, *p*, and *mf*. Trills are indicated by a '3' over the notes.

55

Musical staff 55-59. Bass clef, key signature of two flats. Measures 55-59 contain a melodic line with dynamic markings *mf* and *mf*.

60

Musical staff 60-65. Bass clef, key signature of two flats. Measures 60-65 contain a melodic line with dynamic markings *mf* and *mf*.

66

Musical staff 66-71. Bass clef, key signature of two flats. Measures 66-71 contain a melodic line with dynamic markings *mf*, *mp*, and *mf*.

72

Musical staff 72-77. Bass clef, key signature of two flats. Measures 72-77 contain a melodic line with dynamic markings *mf*, *mf*, *mf*, and *mf*.

78

Musical staff 78-82. Bass clef, key signature of two flats. Measures 78-82 contain a melodic line with dynamic markings *mf* and *mf*.

83

Musical staff 83-84. Bass clef, key signature of two flats. Measures 83-84 contain a melodic line with dynamic markings *mf* and *mf*.

85

Musical staff 85-86. Bass clef, key signature of two flats. Measures 85-86 contain a melodic line with dynamic markings *mf* and *mf*.

87

Musical staff 87-90. Bass clef, key signature of two flats. Measures 87-90 contain a melodic line with dynamic markings *mf* and *mf*.

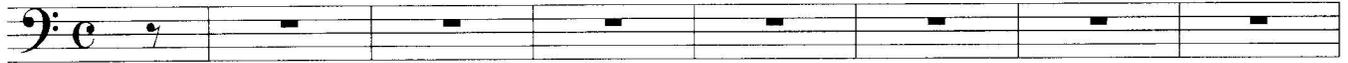
Bass Trombone

# "Mein Freund is mein" Part A

Da Capo Aria from Cantata BWV140

J.S. Bach  
Bob Reifsnyder

♩ = 90



Bass Trombone

# "Mein Freund ist mein" Part B

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnyder

♩ = 90

*mf*

5

*mf*

9

*mf*

13

*mf*

17

*mf*

22

*mf*

27

*mf*

Bass Trombone

# "Dein Geburtstag ist ercheinen"

Aria from Cantata BWV142

J.S. Bach

Bob Reifsnyder

♩ = 70

mf

8

mf mp

13

mf

17

20

mf

25

mf

29

mf

34

3

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Bass Trombone

# "Jesu dir sei Dank"

Aria from Cantata BWV142

J.S. Bach  
Bob Reifsnyder

♩ = 70

The musical score is written for Bass Trombone in G major (one sharp) and common time (C). It consists of eight staves of music, each starting with a measure number in the left margin. The dynamics are indicated by *mf* (mezzo-forte) and *p* (piano). The piece features a mix of eighth and sixteenth notes, often beamed together, and rests. The tempo is marked as quarter note = 70.

Staff 1: Measure 1, *mf*

Staff 2: Measure 4, *p*

Staff 3: Measure 8, *mf*, *p*, *mf*

Staff 4: Measure 12, *p*

Staff 5: Measure 16, *mf*

Staff 6: Measure 20, *mf*

Staff 7: Measure 25, *p*

Staff 8: Measure 29, *p*, *mf*, *p*

33

*mf* *p*

This musical staff contains measures 33 through 36. It begins with a bass clef and a key signature of one sharp (F#). Measure 33 starts with a dynamic marking of *mf* and features a complex rhythmic pattern of eighth and sixteenth notes. Measure 34 continues this pattern. Measure 35 has a dynamic marking of *p* and shows a change in the rhythmic texture. Measure 36 concludes the phrase with a final note and a repeat sign.

37

*mf*

This musical staff contains measures 37 through 40. It begins with a bass clef and a key signature of one sharp (F#). Measure 37 starts with a dynamic marking of *mf* and features a complex rhythmic pattern of eighth and sixteenth notes. Measure 38 continues this pattern. Measure 39 has a dynamic marking of *mf* and shows a change in the rhythmic texture. Measure 40 concludes the phrase with a final note and a repeat sign.

Bass Trombone

# "Stein der uber all Schaetze"

Aria from Cantata BWV152

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$

*mp*

4

7 *mp*

10

13 *mp*

16 *mp*

19

23 *p*

28

*mf*

31

*mp* *mp*

35

*mp*

39

42

*mf*

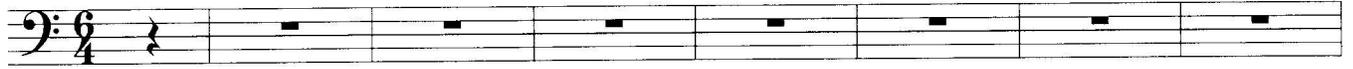
Bass Trombone

# "Wie soll ich dich"

Duet from Cantata BWV152

J.S. Bach  
Bob Reifsnyder

$\text{♩} = 50$



8



17



22



26



30



35



39



43

*mf*

47

*mf*

52

*mf*

56

*mp* *mf*

60

*mf*

65

69

*mp*

72

*p* *mp*

76

5



37

*mf*

41

*mf*

45

Bass Trombone

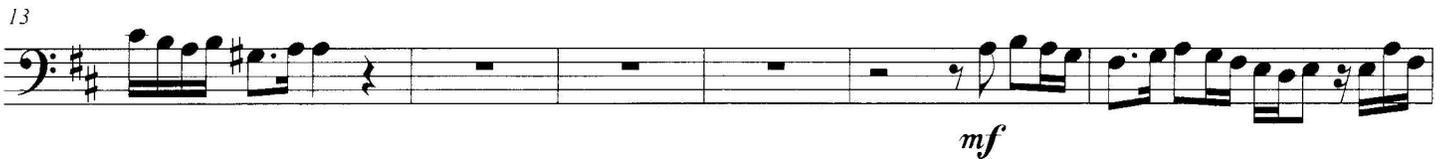
# "Bekennen will ich seinen Namen"

from Cantata BWV200

J.S. Bach

Bob Reifsnyder

♩ = 60



"Bekennen will ich seinen Namen"

40

*mf* *p* *mf*

This musical staff contains measures 40 through 44. It begins with a dynamic marking of *mf* (mezzo-forte) and features a series of eighth-note patterns. In measure 41, the dynamic changes to *p* (piano) for a single note. In measure 42, it returns to *mf* for a more complex eighth-note passage. The staff concludes with a final note in measure 44.

45

This musical staff contains measures 45 through 48. It consists of four measures, each containing a whole rest, indicating that the instrument is silent during this section.