

@2017

VOLUME 11

BAROQUE BONE SQUAD

MUSIC for the

Bob Reifsnnyder

Arranged by

Alto, Tenor, Bass Trombone and Tuba

For

Bach's Cantatas

From

SELECTIONS

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 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.

Tuba

Aria "Jesu, deine Gnadenblicke"

from Cantata BWV11

J.S. Bach

Bob Reifsnyder

♩ = 110

mp

9

mp

18

mp

27

mp

37

p mp

46

mp

54

p mp

63

mp p mp

73

mp *mp*

83

93

mp *mp*

101

p *mp* *mf*

110

Tuba

"Jesu, deine GnadenBlicke" Part B

Da Capo Aria from Cantata BWV11

J.S. Bach
Bob Reifsnyder

$\text{♩} = 110$

Musical staff 1: Bass clef, 3/8 time signature. The staff contains the first line of music, starting with a *mp* dynamic marking. The music consists of eighth and sixteenth notes.

Musical staff 2: Bass clef, 3/8 time signature. The staff contains the second line of music, starting with a *mp* dynamic marking. The music continues with eighth and sixteenth notes.

Musical staff 3: Bass clef, 3/8 time signature. The staff contains the third line of music, starting with a *mp* dynamic marking. The music continues with eighth and sixteenth notes.

Musical staff 4: Bass clef, 3/8 time signature. The staff contains the fourth line of music, starting with a *mp* dynamic marking. The music continues with eighth and sixteenth notes.

Musical staff 5: Bass clef, 3/8 time signature. The staff contains the fifth line of music, starting with a *mp* dynamic marking and ending with a *mf* dynamic marking. The music concludes with a double bar line.

Tuba

Aria: "Wer Sunde thut"

from Cantata BWV54

J.S. Bach

Bob Reifsnnyder

♩ = 80

mp

5

mf mp

8

mp

12

mp p

16

mf mp

21

p mp

26

mp

30

mp

33

Musical staff 33: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a continuous eighth-note melody. The key signature changes to one flat (B-flat) at the end of the staff.

36

Musical staff 36: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff.

39

Musical staff 39: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff.

43

Musical staff 43: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff.

47

Musical staff 47: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *p* is placed below the staff, and *mp* is placed below the staff at the end.

50

Musical staff 50: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff.

53

Musical staff 53: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff at the beginning and end.

58

Musical staff 58: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *mp* is placed below the staff.

62

Musical staff 62: Bass clef, key signature of one flat (B-flat). The staff contains a continuous eighth-note melody. The dynamic marking *p* is placed below the staff.

Aria: "Wer Sunde thut"

67

mp *mf* *mp*

This musical staff contains measures 67 through 70. It begins with a bass clef and a key signature of two flats. The first measure (67) starts with a mezzo-piano (*mp*) dynamic and features a series of eighth notes. The second measure (68) has a mezzo-forte (*mf*) dynamic and contains a quarter note followed by a dotted quarter note. The third measure (69) returns to mezzo-piano (*mp*) and consists of eighth notes. The fourth measure (70) continues with eighth notes and includes a double bar line at the end.

71

mf

This musical staff contains measure 71. It begins with a bass clef and a key signature of two flats. The measure starts with a mezzo-forte (*mf*) dynamic and features a series of eighth notes. The measure concludes with a double bar line.

Tuba

"Er kennt die rechten freuden Stunden"

Duet from Cantata BWV93

J.S. Bach

Bob Reifsnnyder

♩ = 80

p

4

p

8

p

12

p

16

p

20

p

24

p

28

p

Tuba

"Auch die harte Kreuzes Reise" Part A

Da Capo Aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Lento ♩ = 80

The musical score is written for Tuba in the bass clef, with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Lento" with a quarter note equal to 80 beats per minute. The score consists of six staves of music, each beginning with a measure number. The dynamic markings are as follows:

- Staff 1 (measures 1-4): *mp*
- Staff 2 (measures 5-8): *mp*, *mp*, *mp*
- Staff 3 (measures 9-13): *mp*
- Staff 4 (measures 14-17): *mp*, *mp*
- Staff 5 (measures 18-20): *mf*, *mp*
- Staff 6 (measures 21-24): *p*, *mf*

Tuba

"Auch die harte Kreuzes Reise" Part B

from Cantata BWV123

J.S. Bach

Bob Reifsnyder

Andante-Adagio ♩ = 90

mp mp mp mp mp

4 mp mp

7 mf mp

9 p mf

Tuba

"Wann kommst du, mein Heil"

Duet from Cantata BWV140

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It consists of eight lines of music, each starting with a measure number. The dynamic markings are as follows:

- Line 1 (Measures 1-5): *mp*, *p*, *mp*, *p*, *mp*
- Line 2 (Measures 6-10): *p*, *mp*, *p*
- Line 3 (Measures 11-15): *mp*, *p*, *p*
- Line 4 (Measures 16-20): *p*, *mp*
- Line 5 (Measures 21-25): *p*, *mp*, *mp*
- Line 6 (Measures 26-30): *p*, *mp*
- Line 7 (Measures 31-35): *mp*
- Line 8 (Measures 36-40): *p*, *p*, *mp*

41

Musical staff 41: Bass clef, key signature of two flats (B-flat and E-flat), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *p* and *mp* are present.

46

Musical staff 46: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp*, *p*, *mp*, *p*, *mp*, and *p* are present.

52

Musical staff 52: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp* and *p* are present.

57

Musical staff 57: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic marking *mp* is present.

62

Musical staff 62: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *p* and *p* are present.

67

Musical staff 67: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic marking *p* is present.

72

Musical staff 72: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *p* and *p* are present.

77

Musical staff 77: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *mp* and *mp* are present.

82

Musical staff 82: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes. Dynamic markings *p*, *mp*, *p*, and *mp* are present.

This page intentionally left blank

Tuba

"Mein Freund is mein" Part A

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnnyder

♩ = 90

mp

5

mp

10

mp

14

mp

19

mp mp

23

mp

27

mp mp

30

mp

"Mein Freund is mein" Part A

34

Musical staff 1: Bass clef, measures 34-38. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes and rests.

39

Musical staff 2: Bass clef, measures 39-43. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes and rests. The dynamic marking *mp* is present below the first measure.

44

Musical staff 3: Bass clef, measures 44-48. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth notes and rests. The staff ends with a double bar line.

Tuba

"Mein Freund ist mein" Part B

Da Capo Aria from Cantata BWV140

J.S. Bach

Bob Reifsnnyder

♩ = 90

5

mp

9

mp

13

mp

17

mp

22

mp

27

mp

mp

This page intentionally left blank

Tuba

"Dein Geburtstag ist ercheinen"

Aria from Cantata BWV142

J.S. Bach

Bob Reifsnnyder

♩ = 70

5

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

9

mp *mp*

12

mf *mp* *mf* *mp*

16

p *mp* *mp*

20

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

25

mp *mp*

30

mp *mf* *mp*

35

mp *mp*

"Dein Geburtstag ist ercheinen"

34

Musical staff for measures 34-37. The staff is in bass clef with a key signature of one sharp (F#). The music consists of eighth and sixteenth notes with various dynamics: *mf*, *mp*, *p*, *mp*, *p*, and *mp*. There are also some slurs and accents.

38

Musical staff for measure 38. The staff is in bass clef with a key signature of one sharp (F#). It contains a single quarter note followed by a whole rest.

Tuba

"Jesu dir sei Dank"

Aria from Cantata BWV142

J.S. Bach
Bob Reifsnnyder

♩ = 70

1

34

mp

39

mf

Tuba

"Stein der uber all Schaetze"

Aria from Cantata BWV152

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$

5

mp

9

12

mp

16

mp

20

mp

23

mp

27

mp

mp

Tuba

"Wie soll ich dich"

Duet from Cantata BWV152

J.S. Bach
Bob Reifsnyder

$\text{♩} = 50$

The musical score is written for a Tuba in bass clef, 6/4 time. It consists of eight staves of music, numbered 1 through 28. The tempo is marked as $\text{♩} = 50$. The dynamic marking *mp* (mezzo-piano) is used throughout the piece. The key signature is one sharp (F#), and the mode is minor. The melody is characterized by a steady eighth-note rhythm with occasional rests and accidentals.

32

36

mp

40

mp

44

48

mp

52

56

mp

60

mp

63

67

Musical staff 67-70. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes. A dynamic marking of *mp* is placed below the first measure.

71

Musical staff 71-74. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs. A dynamic marking of *p* is placed below the first measure, and another *p* is placed below the final measure.

75

Musical staff 75-78. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs. Dynamic markings of *mp* are placed below the first and fifth measures.

79

Musical staff 79-82. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs.

83

Musical staff 83-86. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs.

87

Musical staff 87-90. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs.

91

Musical staff 91-94. Bass clef, 4/4 time signature. The staff contains a sequence of eighth notes with some slurs. A dynamic marking of *mf* is placed below the fifth measure.

This page intentionally left blank

Tuba

"Komm, lass mich nicht langer warten"

from Cantata BWV172

J.S. Bach

Bob Reifsnnyder

♩ = 60

mf

3

mp

6

p mp

9

mp

12

mp

15

mp

18

21

mp

24



27



30



33



35



37



40



43



46



Tuba

"Bekennen will ich seinen Namen"

from Cantata BWV200

J.S. Bach

Bob Reifsnyder

♩ = 60

1 *mp* *mf* *mp*

4 *mf* *mp*

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

12 *mf* *mp* *mf* *mp*

16 *mp*

20 *mp* *mf* *mp* *mf* *mp*

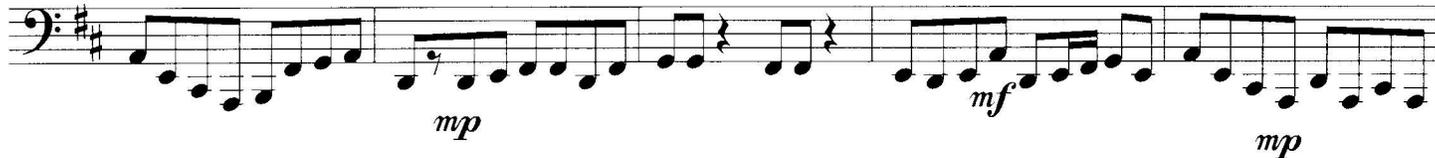
24 *mp* *p*

29 *mp* *mf* *mp*

33



37



42



46

