

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 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-** 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.

Trombone 1

Brandenburg Concerto No. 1

First movement

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 80$

sempre mf

7

13

16

20

25

30

33

38

41

46

53

56

61

66

70

74

Brandenburg Concerto No. 1

81



Trombone 1

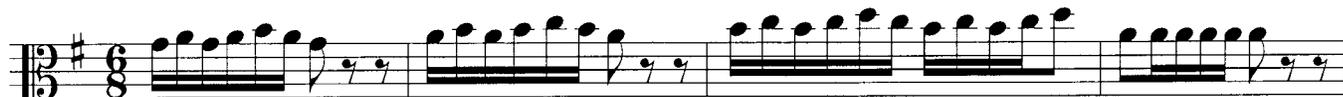
Brandenburg Concerto No. 1

third movement

J.S. Bach

Bob Reifsnyder

♩. = 60



mf

5



mf

11



15



20



mf

24



mf

p

31



mp

36



104

mf

Musical staff 104-108: This staff contains measures 104 through 108. It begins with a quarter rest, followed by eighth notes, and then a series of sixteenth-note runs. A dynamic marking of *mf* is placed below the staff.

109

Musical staff 109-114: This staff contains measures 109 through 114. It continues with sixteenth-note runs and quarter notes, ending with a whole rest.

115

mf

Musical staff 115-118: This staff contains measures 115 through 118, consisting of continuous sixteenth-note runs. A dynamic marking of *mf* is placed below the staff.

119

Musical staff 119-122: This staff contains measures 119 through 122. It features a mix of quarter notes, eighth notes, and sixteenth-note runs.

123

Musical staff 123-126: This staff contains measures 123 through 126. It starts with a quarter note, followed by eighth notes, and ends with a quarter rest.

Trombone 1

Brandenburg Concerto No. 3

J.S. Bach

first movement

Bob Reifsnyder

$\text{♩} = 80$

mf

4

7

mp

11

mf

14

mp

18

mf *mp*

22

mf *mp* *mf*

26

mp *mf*

30

33

37

mp *mf*

41

44

p

48

mf *p*

52

mf

56

p

60

mp *p*

Brandenburg Concerto No. 3

63

mf

Musical staff 63-66: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mf* is centered below the staff.

67

p *mf*

Musical staff 67-70: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *p* is at the beginning, and *mf* is further along.

71

Musical staff 71-73: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

74

mp *mf* *mp*

Musical staff 74-77: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings of *mp*, *mf*, and *mp* are placed below the staff.

78

Musical staff 78-83: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests, ending with a whole rest.

84

mp *mf*

Musical staff 84-86: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Dynamic markings of *mp* and *mf* are placed below the staff.

87

Musical staff 87-89: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

90

mp

Musical staff 90-91: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *mp* is placed below the staff.

92

p

Musical staff 92-94: Bass clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. A dynamic marking of *p* is placed below the staff.

96

mp

100

mf

104

107

p *mf* *p*

111

116

mp

120

mf

124

127

Brandenburg Concerto No. 3

130

mf

This musical staff contains measures 130 through 133. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of a continuous eighth-note pattern. Measures 130-132 feature a steady eighth-note flow, while measure 133 contains a brief rest followed by a final eighth-note phrase. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at the end of the passage.

134

This musical staff contains measure 134. It continues the eighth-note pattern from the previous staff. The measure concludes with a double bar line, indicating the end of the section.

Brandenburg Concerto No. 3

Third movement

J.S. Bach
Bob Reifsnyder

♩. = 60

mf mp

3 mf mp

5 mf mp

8 mf

10 mp mf mp mf

13 mp

16 mf mp

19 mf mp

21

mf *mp*

24

mf

26

mp *mf* *mp*

28

mf *mp* *mf* *mp*

31

mf *mp*

34

mf *mp*

37

mf *mp*

40

mf *mp* *mf* *mp*

42

mf *mp* *mf* *mp*

45

mf mp mf

This block contains the musical notation for measures 45 and 46. The notation is in bass clef. Measure 45 begins with a treble clef and contains a series of eighth notes. Measure 46 continues with eighth notes and includes a flat symbol (b) above the staff. Dynamic markings *mf*, *mp*, and *mf* are placed below the staff.

47

mp mf

This block contains the musical notation for measures 47 and 48. The notation is in bass clef. Measure 47 consists of eighth notes. Measure 48 continues with eighth notes and ends with a fermata over a quarter note. Dynamic markings *mp* and *mf* are placed below the staff.