

SELECTIONS

From

Bach's Cantatas

For

Alto, Tenor and Bass Trombone

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME ONE

@2017

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. 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 obligatto 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 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 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.

Bass Trombone

Aria "Erfullet ihr Himmlischen, Gottlichen Flammen"

from Cantata BWV 1

J.S. Bach

Bob Reifsnyder

Allegro ♩ = 80

The musical score is written for Bass Trombone in the bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegro" with a quarter note equal to 80 beats per minute. The score consists of eight staves of music, each beginning with a measure number (5, 10, 15, 20, 25, 30, 35). The dynamics are consistently marked as *mp* (mezzo-piano). The music features a mix of eighth and sixteenth notes, often beamed together in groups, with some rests. The piece concludes with a final cadence on the eighth staff.

39

mp

Musical notation for measures 39-43, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

44

mp

Musical notation for measures 44-48, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

49

mp

Musical notation for measures 49-53, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

54

Musical notation for measures 54-58, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

59

mp *mp*

Musical notation for measures 59-63, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

64

mp

Musical notation for measures 64-68, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

69

Musical notation for measures 69-73, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

74

mp

Musical notation for measures 74-77, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

78

Musical notation for measures 78-82, bass clef, 3/4 time signature, featuring eighth and sixteenth notes with slurs and accents.

Aria " Erfullet ihr Himmlischen, Gottlichen Flammen"

83

The musical notation is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a half note A1, and a whole note G1. A dynamic marking of *mf* is placed below the first two notes. The staff concludes with a double bar line.

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Bass Trombone

Aria- "Tilg, O Gott, die Ehren"

from Cantata BWV 2

J.S. Bach

Bob Reifsnyder

Andante $\text{♩} = 70$

mp

6

mp

12

mp

17

mp

22

mp

27

mp *mp* *mp*

32

mp

37

mp

Aria- "Tilg, O Gott, die Ehren"

43

mp

Musical staff 43-47: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including some triplets. A dynamic marking of *mp* is placed below the staff.

48

mp

Musical staff 48-52: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff.

53

mp

Musical staff 53-57: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff.

58

mp

Musical staff 58-63: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a whole note rest. A dynamic marking of *mp* is placed below the staff.

64

mp

Musical staff 64-68: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mp* is placed below the staff.

69

mf

Musical staff 69-74: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mf* is placed below the staff.

75

Musical staff 75-79: Bass clef, key signature of three flats, 3/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, ending with a whole note rest.

Bass Trombone

Aria- "Den Tod Niemand zwingen konnt"

from Cantata BWV 4

J.S. Bach

Bob Reifsnyder

$\text{♩} = 100$

mf

5

mp

9

mf

13

mf

17

mp

21

p

25

p

29

p

Aria- "Den Tod Niemand zwingen konnt"

34

mp

38

42

mf

46

50

mp

Aria-"Jesus Christus Gottes Sohn

from Cantata BWV4

J.S. Bach
Bob Reifsnnyder

♩ = 80

mp

5 *mp* *mp*

10 *mp* *mp*

15 *mp* *mp*

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

25 *mp* *mp*

Allegro

28 *mp* *mp* *mp*

33 *mf* *mp* *mf*

Aria-"Jesus Christus Gottes Sohn

37

Musical staff for measures 37-41. The staff is in bass clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody. Dynamic markings include *mp* at the beginning and *p* in the middle. The staff ends with a double bar line.

42

Musical staff for measure 42. The staff is in bass clef with a key signature of one flat (B-flat). It contains a single half-note chord. The staff ends with a double bar line.

Bass Trombone

Duet- "So feiern wir das hohe Fest"

from Cantata BWV4

J.S. Bach

Bob Reifsnnyder

♩ = 100

Musical staff 1: Bass clef, C major, common time. Measures 1-4. Dynamics: *mf*

Musical staff 2: Bass clef, C major, common time. Measures 5-8. Dynamics: *mp*

Musical staff 3: Bass clef, C major, common time. Measures 9-12. Dynamics: *mp*

Musical staff 4: Bass clef, C major, common time. Measures 13-16. Dynamics: *p*

Musical staff 5: Bass clef, C major, common time. Measures 17-20. Dynamics: *p*

Musical staff 6: Bass clef, C major, common time. Measures 21-25. Dynamics: *mp*

Musical staff 7: Bass clef, C major, common time. Measures 26-29. Dynamics: *mp*

Musical staff 8: Bass clef, C major, common time. Measures 30-33. Dynamics: *mp*

34

mf

38

p

42

Bass Trombone

"Ergiesse dich, du Gottliche Quelle" from Cantata BWV5

Part A (Da Capo aria)

J.S. Bach

Bob Reifsnyder

♩ = 70

mp

6

12

mp

18

mp

24

mp

30

36

42

mp

47

mp

53

59

mf

65

Bass Trombone
"Gieße dich reichlich, du Gottliche Quelle" from Cantata BWV

Part B (Da Capo aria)

J.S. Bach

Bob Reifsnnyder

♩ = 70



6



11



16



22



28



34



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Bass Trombone

Aria- "Hoch gelobter Gottes Sohn"

from Cantata BWV6

J.S. Bach

Bob Reifsnyder

♩ = 100

mp

6

12

FINE

mp

18

mp

24

mp

30

36

mp

42

48



54



60



66



72



78



84



90



97



Aria- "Hoch gelobter Gottes Sohn"

103



109



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Bass Trombone

Choral- "Ach bleibt be uns"

from Cantata BWV 6

J.S. Bach

Bob Reifsnyder

♩ = 100

mp

6

11

17

p *mp*

23

mp

29

mp *mp*

35

mp

41

mp *mp*

46

46

mp

51

51

mp

56

56

mf

61

61

Bass Trombone

Aria- "Ach, bleibe doch, mein liebstes Leben"

from Cantata BWV 11

J.S. Bach

Bob Reifsnyder

♩ = 60

5

mp

5

mp

10

mp

15

mp

19

mp

24

mp

28

mp

33

mp

38

Musical staff 38-42. Bass clef, key signature of one flat (B-flat). The staff contains five measures of music. The first measure has a sharp sign above the first note. The dynamic marking *mp* is centered below the staff.

43

Musical staff 43-47. Bass clef, key signature of one flat. The staff contains five measures of music. The dynamic marking *mp* is centered below the staff.

48

Musical staff 48-51. Bass clef, key signature of one flat. The staff contains four measures of music. The dynamic marking *mp* appears twice, centered under the second and fourth measures.

52

Musical staff 52-56. Bass clef, key signature of one flat. The staff contains five measures of music. The dynamic marking *mp* appears twice, centered under the second and fourth measures.

57

Musical staff 57-61. Bass clef, key signature of one flat. The staff contains five measures of music. The dynamic marking *mp* is centered below the staff.

62

Musical staff 62-66. Bass clef, key signature of one flat. The staff contains five measures of music. The dynamic marking *mp* appears three times, centered under the first, third, and fifth measures.

67

Musical staff 67-70. Bass clef, key signature of one flat. The staff contains four measures of music.

71

Musical staff 71-75. Bass clef, key signature of one flat. The staff contains five measures of music. The dynamic marking *mf* is centered under the first measure, and *p* is centered under the fifth measure.

76

Musical staff 76-80. Bass clef, key signature of one flat. The staff contains five measures of music, ending with a double bar line.

Bass Trombone "Aria- "Ach lege das Sodom der sundlichen Glieder"

from Cantata BWV 48

J.S. Bach
Bob Reifsnnyder

$\text{♩} = 100$

mp

7

mp

15

mp

23

mp

31

mp

38

mp

45

mp

53

mp

Aria- "Ach lege das Sodom der sundlichen Glieder"

60

mp mp

68

mp

75

mp

83

p

91

Bass Trombone

"Endlich wird mein Joch" from Cantata BWV 56

Part A (Da Capo aria)

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

mf *mp*

5 *p* *mp* *mf*

10 *mp*

14 *p*

19 *mp* *mp* *p*

24 *mp* *mp*

29 *mp*

34

38

mp

43

p *mp* *mp*

48

53

mf *mp*

58

p *mp* *mf*

63

Bass Trombone

Endlich wird mein Joch" from Cantata BWV 56

Part B (Da Capo aria)

J.S. Bach

Bob Reifsnyder

♩ = 90

mp p

5

mp p mp

10

p mf

15

mp

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Bass Trombone

"Die Welt, mit allen Konigreichen"

Aria from Cantata BWV 59

J.S. Bach

Bob Reifsnyder

♩ = 70

mp

5

mp

9

mp

13

mp

17

mp

21

mp

25

mp

29

mp

"Die Welt, mit allen Konigreichen"

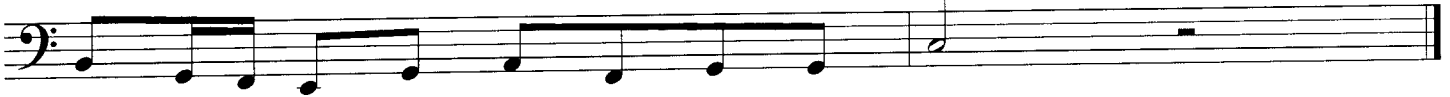
33



37



41



Bass Trombone

"Streite, siege starker Held" from Cantata BWV 62

Part A (Da Capo aria)

J.S. Bach

Bob Reifsnyder

♩ = 80

mf

4

8

mp

12

mf

16

19

mp

23

mf

27

mp

31

mf

35

mp

39

mp

43

mf

47

51

Bass Trombone

"Streite, siege starker Held" from Cantata BWV 62

Part B (Da Capo aria)

J.S. Bach

Bob Reifsnyder

♩ = 80

mp

4

8

mp

mf

12

mp

16

20

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Bass Trombone

"Komm, komm, mein Herze steht dir offen"

Aria from Cantata BWV74

J.S. Bach

Bob Reifsnnyder

♩ = 70

mp

5

mp

9

mp

13

mp

17

mp *mp*

21

mp

25

mp

29

mp

33

mp

38

42

Bass Trombone

Duet "Wir eilen mit schwachen Schritten"

Part A (Da Capo aria) from Cantata BWV78

J.S. Bach

Bob Reifsnnyder

$\text{♩} = 110$

mf

5

mp

10

15

20

mp

25

30

35

mp

Duet "Wir eilen mit schwachen Schritten"

40

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), starting at measure 40. The staff contains a series of eighth notes and quarter notes, with a dynamic marking of *mf*.

45

Musical staff 2: Bass clef, key signature of two sharps (F# and C#), starting at measure 45. The staff contains a series of eighth notes and quarter notes.

50

Musical staff 3: Bass clef, key signature of two sharps (F# and C#), starting at measure 50. The staff contains a few notes, ending with a double bar line.

Bass Trombone

Duet- "Wir eilen mit schwachen Schritten"

Part B (Da Capo aria) from BWV78

J.S. Bach

Bob Reifsnnyder

♩ = 110

mp

5

10

mf mp

15

mp

20

25

30

mf mp

35

40

mp

Musical notation for measures 40-44. The staff is in bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. A dynamic marking of *mp* is present below the first few notes.

45

Musical notation for measures 45-49. The staff is in bass clef with a key signature of two sharps (F# and C#). The melody continues with eighth and sixteenth notes, ending with a double bar line.

Bass Trombone "Das Blut so meine Schuld durchstreicht"

Aria from Cantata BWV78

J.S. Bach

Bob Reifsnyder

♩. = 50

mp

6

p mf

12

mp p mf

18

mp p mp

24

mp

30

mp p

36

mp p

41

mp

47

Musical staff 1: Bass clef, key signature of one flat, starting at measure 47. The melody consists of eighth and sixteenth notes. Dynamic markings are *p*, *mp*, and *mp*.

53

Musical staff 2: Bass clef, key signature of one flat, starting at measure 53. The melody includes some chromaticism with sharps. Dynamic markings are *p* and *mp*.

58

Musical staff 3: Bass clef, key signature of one flat, starting at measure 58. The melody features a dense sixteenth-note passage. Dynamic markings are *mf* and *mp*.

63

Musical staff 4: Bass clef, key signature of one flat, starting at measure 63. The melody consists of eighth and sixteenth notes with some rests.

70

Musical staff 5: Bass clef, key signature of one flat, starting at measure 70. The melody consists of eighth and sixteenth notes. Dynamic markings are *p* and *mf*.

Bass Trombone

"Ich will auf den Herren schauen"

Aria from Cantata BWV93

J.S. Bach

Bob Reifsnnyder

♩ = 80

mp

5

mp *mp* *mp*

14

mp

18

mp

22

mp *mp*

26

mp

30

mp *mp*

"Ich will auf den Herren schauen"

35

mp

40

mf

44

mf

Bass Trombone

"Handle nicht nach deinen Rechten"

Aria from Cantata BWV101

J.S. Bach

Bob Reifsnyder

♩ = 80

mp

6

12

mp

18

24

p mp

30

mp mp mp

37

mp

43

mp

"Handle nicht nach deinen Rechten"

49

Musical staff 1: Bass clef, B-flat major key signature, measures 49-56. Dynamics: *mp*, *p*.

57

Musical staff 2: Bass clef, B-flat major key signature, measures 57-63. Dynamics: *mp*.

64

Musical staff 3: Bass clef, B-flat major key signature, measures 64-70. Dynamics: *mp*.

71

Musical staff 4: Bass clef, B-flat major key signature, measures 71-76. Dynamics: *mp*.

77

Musical staff 5: Bass clef, B-flat major key signature, measures 77-82. Dynamics: *mp*.

83

Musical staff 6: Bass clef, B-flat major key signature, measures 83-88. Dynamics: *mf*.

89

Musical staff 7: Bass clef, B-flat major key signature, measures 89-90. Dynamics: *mf*.

Bass Trombone

Lass, o Welt, mich aus Verachtung" Part A

Da Capo aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

♩ = 60

mp

5

mp

10

mp

14

mp

18

mp

22

mp

26

mp

30

mp

34

Musical staff 1: Bass clef, 6/8 time signature, measures 34-38. Dynamics: *mp*

39

a tempo

Musical staff 2: Bass clef, 6/8 time signature, measures 39-43. Dynamics: *a tempo*

44

Musical staff 3: Bass clef, 6/8 time signature, measures 44-48. Dynamics: *mf*

Bass Trombone

Lass, o Welt, mich aus Verachtung" Part B

Da Capo aria from Cantata BWV123

J.S. Bach

Bob Reifsnyder

♩ = 60

mp

4

mp

8

mp

12

mp

16

mf

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Bass Trombone

"Zion hort die Wachter singen"

Choral from Cantata BWV140

J.S. Bach

Bob Reifsnnyder

♩ = 70

mp p mp

6

11

16

p mp p

21

mp p mp

27

32

p mp

37

p mp p

"Zion hort die Wachter singen"

42

mp

48

p *mp*

53

mp *p* *mp*

58

mp

63

mp *p*

68

mp *mf*

73

mp

Bass Trombone

"Ich will nach dem Himmel zu"

Aria from Cantata BWV146

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$

5

mp

10

p

15

mp *p* *mp*

19

mp *p*

23

mp *p* *mp*

27

mp

32

p *mp* *p*

"Ich will nach dem Himmel zu"

36

p *mp* *p*

41

mp *p*

45

p *mp*

50

54

mf

Bass Trombone "Ich will nach dem Himmel zu" (Part B)

Da Capo Aria from Cantata BWV146

J.S. Bach

Bob Reifsnyder

♩ = 60

First musical staff (measures 1-4). Bass clef, 3 flats, common time. Dynamics: *p*, *mp*, *p*.

Second musical staff (measures 5-8). Bass clef, 3 flats, common time. Measure 5 is marked with a '5'.

Third musical staff (measures 9-12). Bass clef, 3 flats, common time. Measure 9 is marked with a '9'. Dynamics: *mp*.

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Bass Trombone

"Bereite dir, Jesu, noch itzo die Bahn"

Aria from Cantata BWV147

J.S. Bach

Bob Reifsnnyder

♩ = 60

5

9

14

18

22

27

31

mp

mp

mp

p *mp* *mp*

p *mp* *mp*

p *mp*

mp *mp*

p *p* *mp*

35



39



43



47



Bass Trombone

"Doch bin und bleibe ich vergnugt"

Aria from Cantata BWV150

J.S. Bach

Bob Reifsnnyder

♩ = 70

mf mp

4 mf mp

7 mf mp mf

11 mf mf

14 mf mp

17 mf mp

21 mp mf