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 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 Allessandro 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 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.

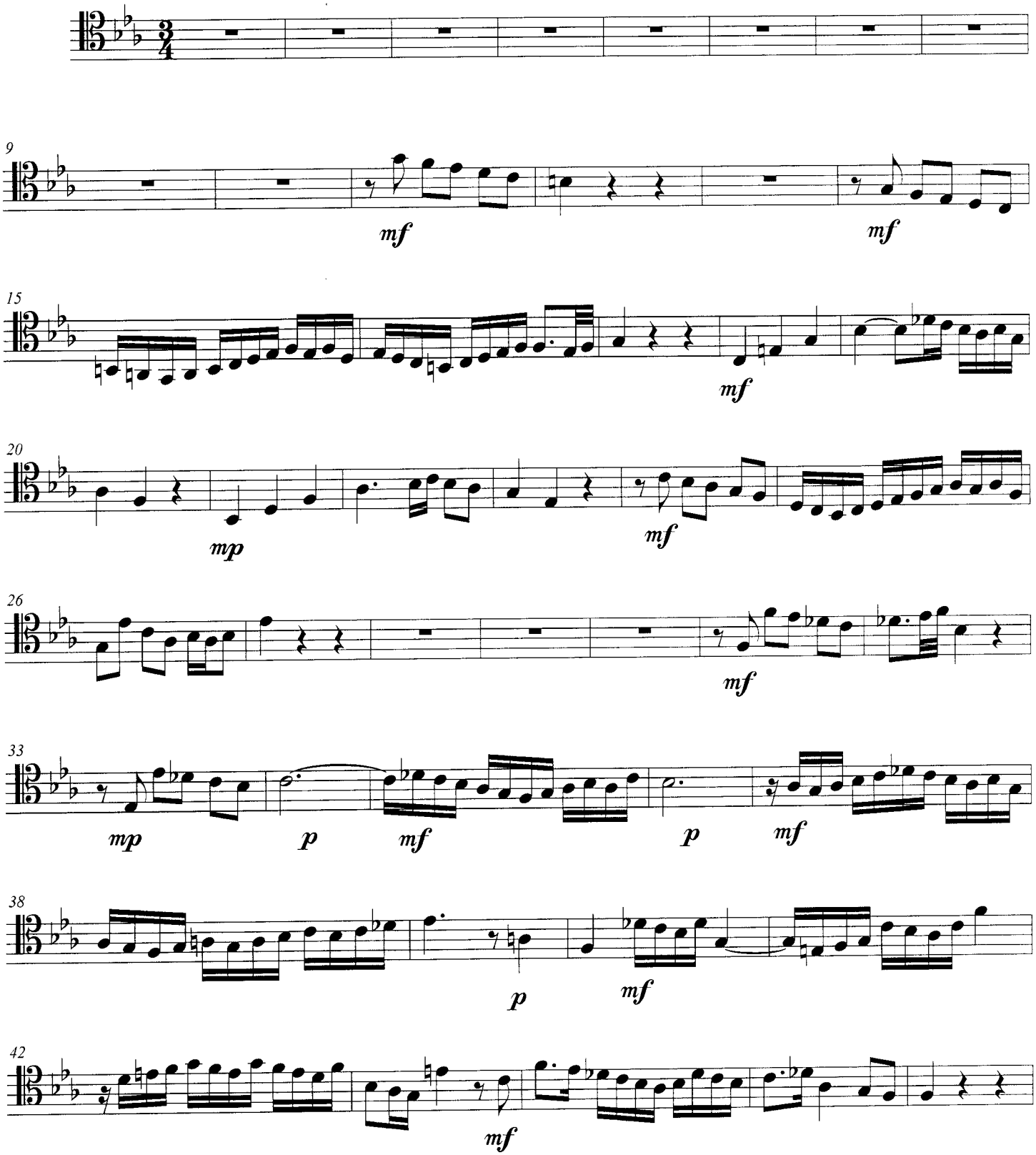
Trombone 2

"Tritt auf die Glaubensbahn"

Aria from Cantata BWV152

J.S. Bach
Bob Reifsnyder

♩ = 70



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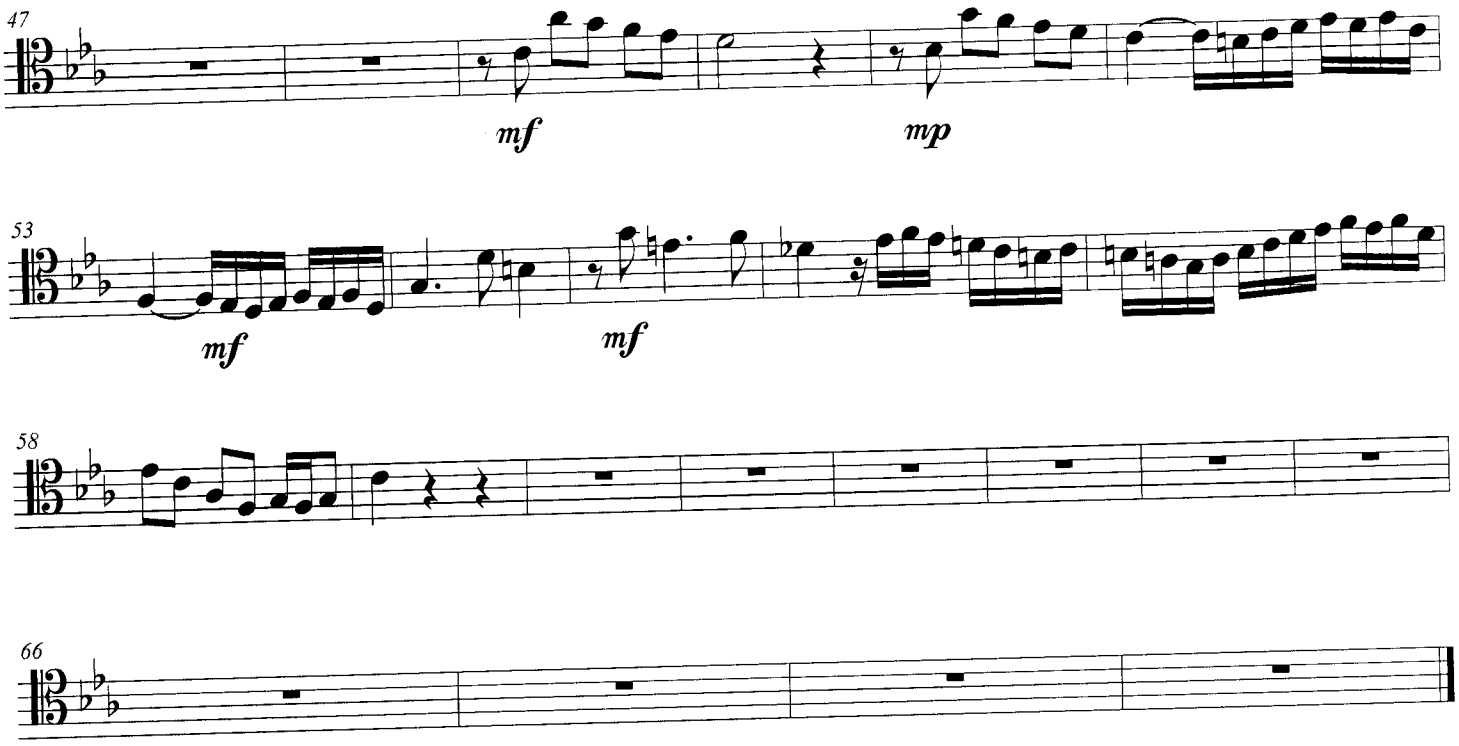
"Tritt auf die Glaubensbahn"



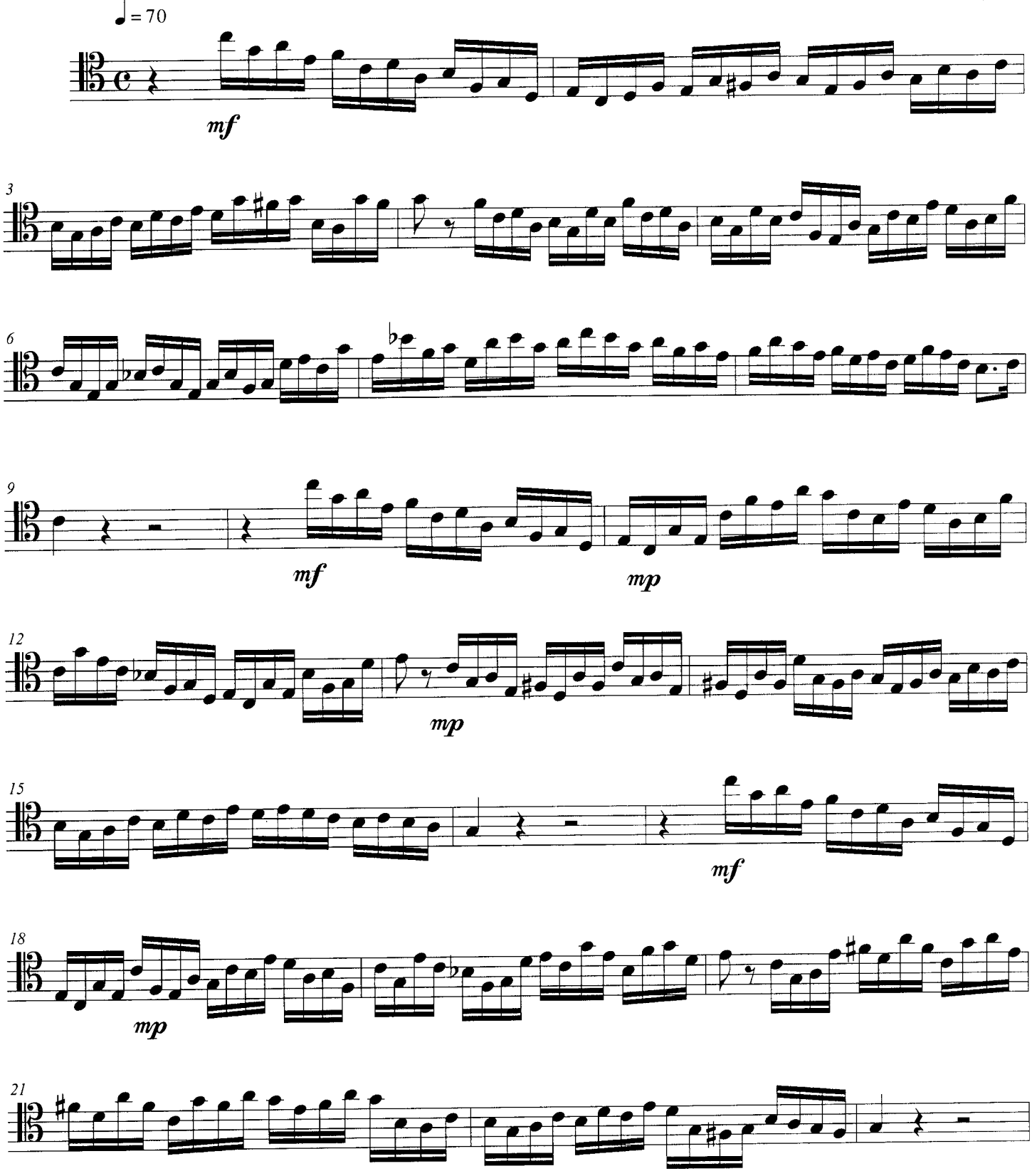
Trombone 2

"Jesu,meines todes Tod"

Aria from Cantata BWV165

J.S. Bach

Bob Reifsnyder



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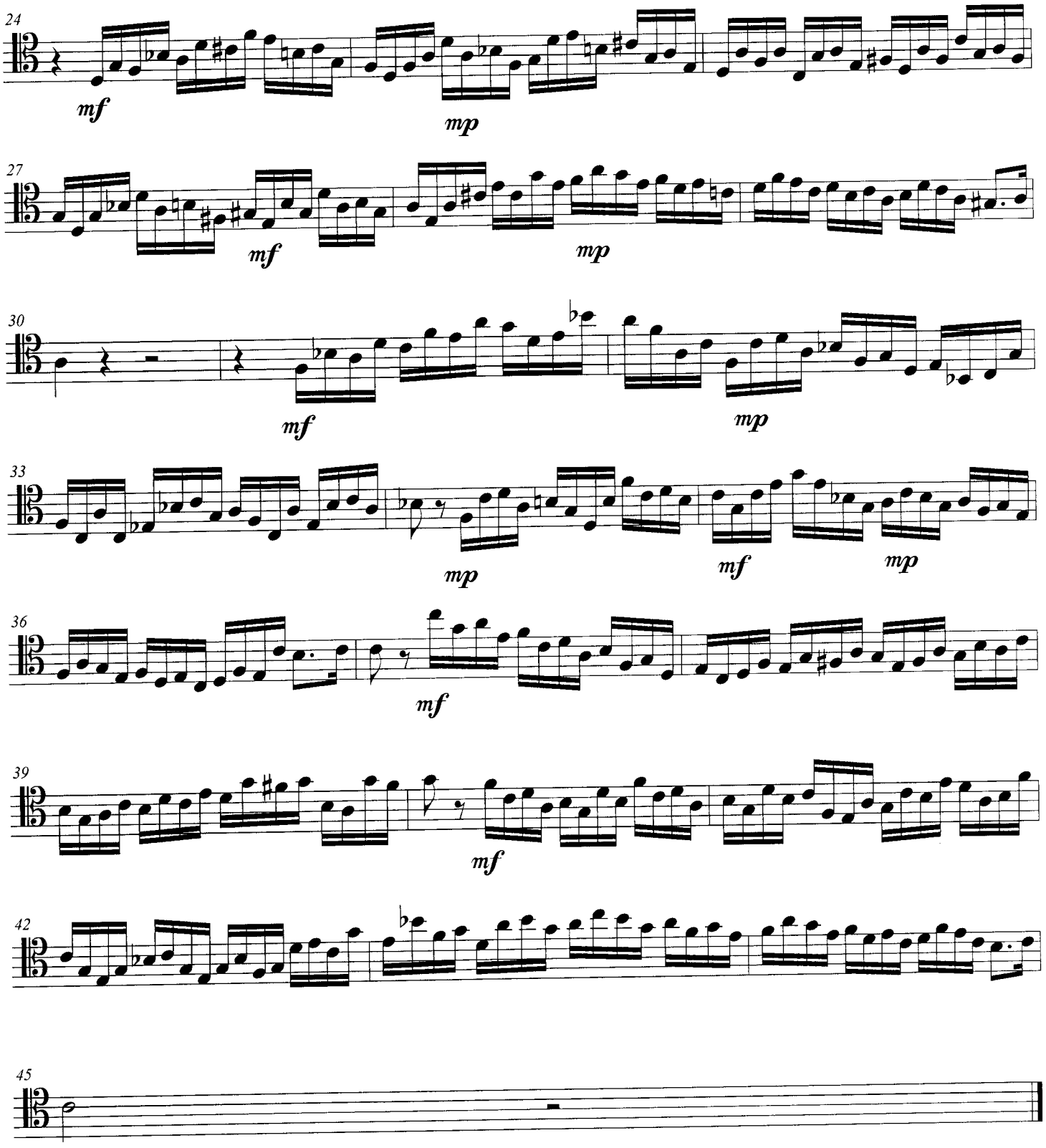
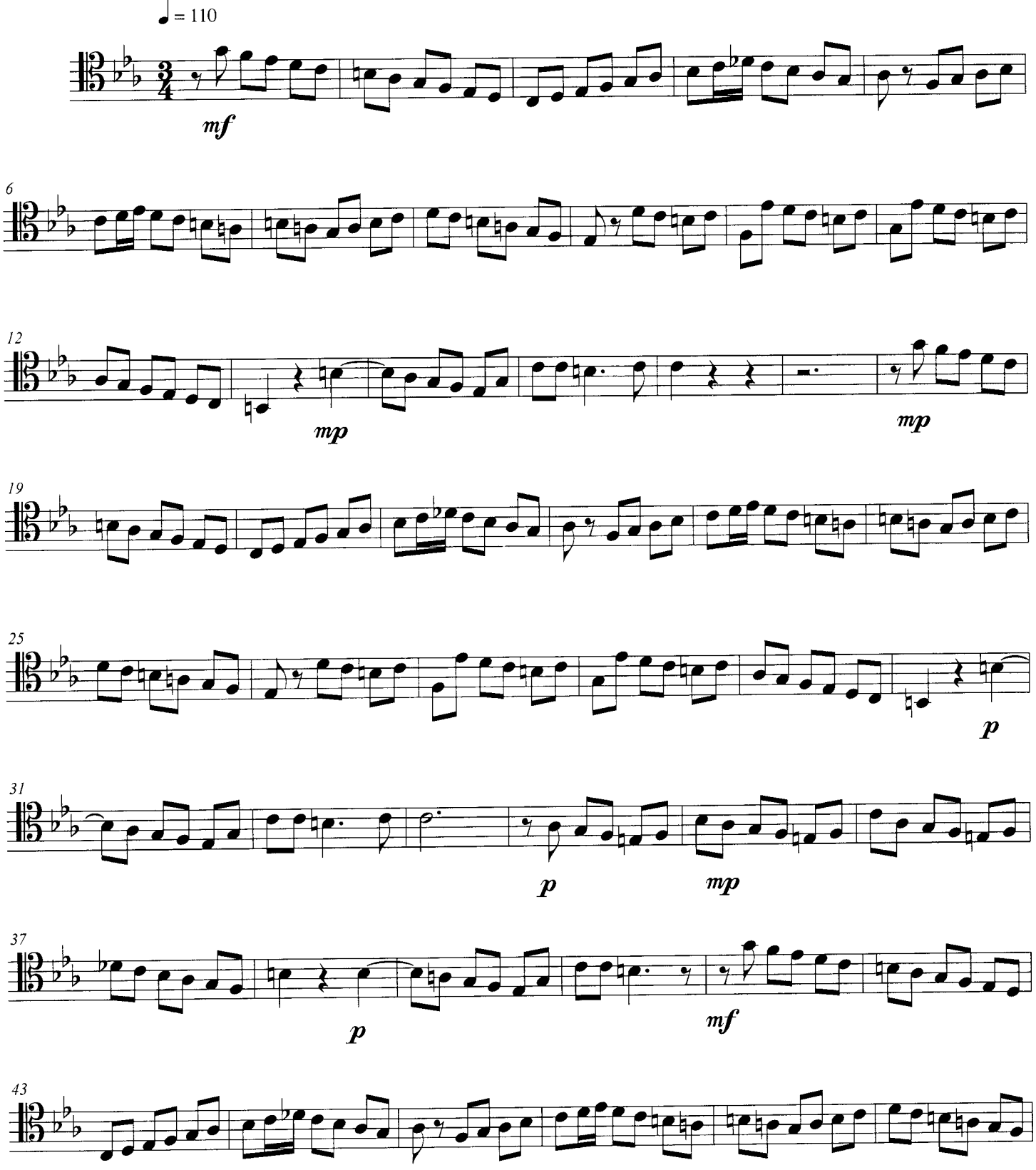

24
mf
mp
27
mf
mp
30
mf
mp
33
mp
mf
mp
36
mf
39
mf
42
45

Trombone 2

"O seelen Paradies" Part A

DaCapo Aria from Cantata BWV 172

J.S. Bach
Bob Reifsnyder



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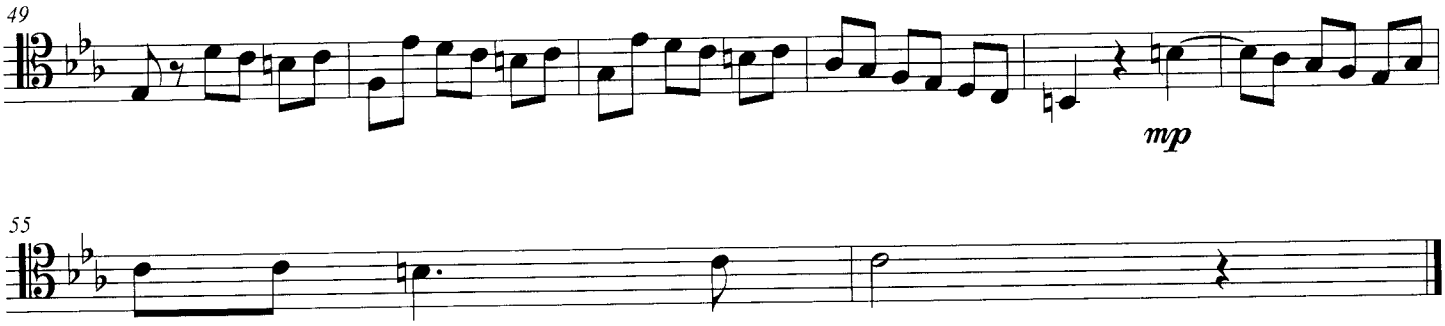

49
mp

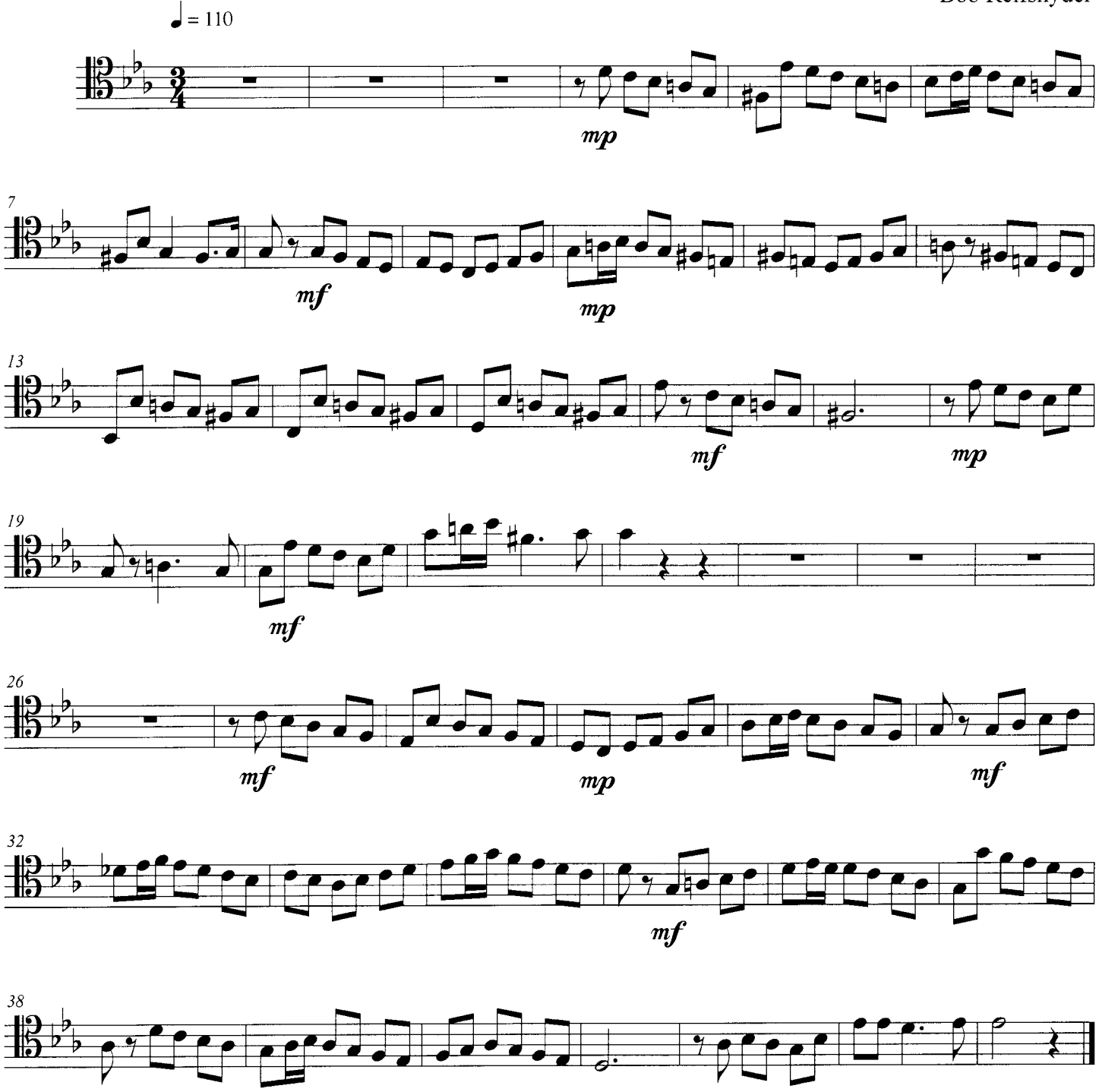
55

Trombone 2

"O seelen Paradies" Part B

Da Capo Aria from Cantata BWV172

J.S. Bach
Bob Reifsnyder



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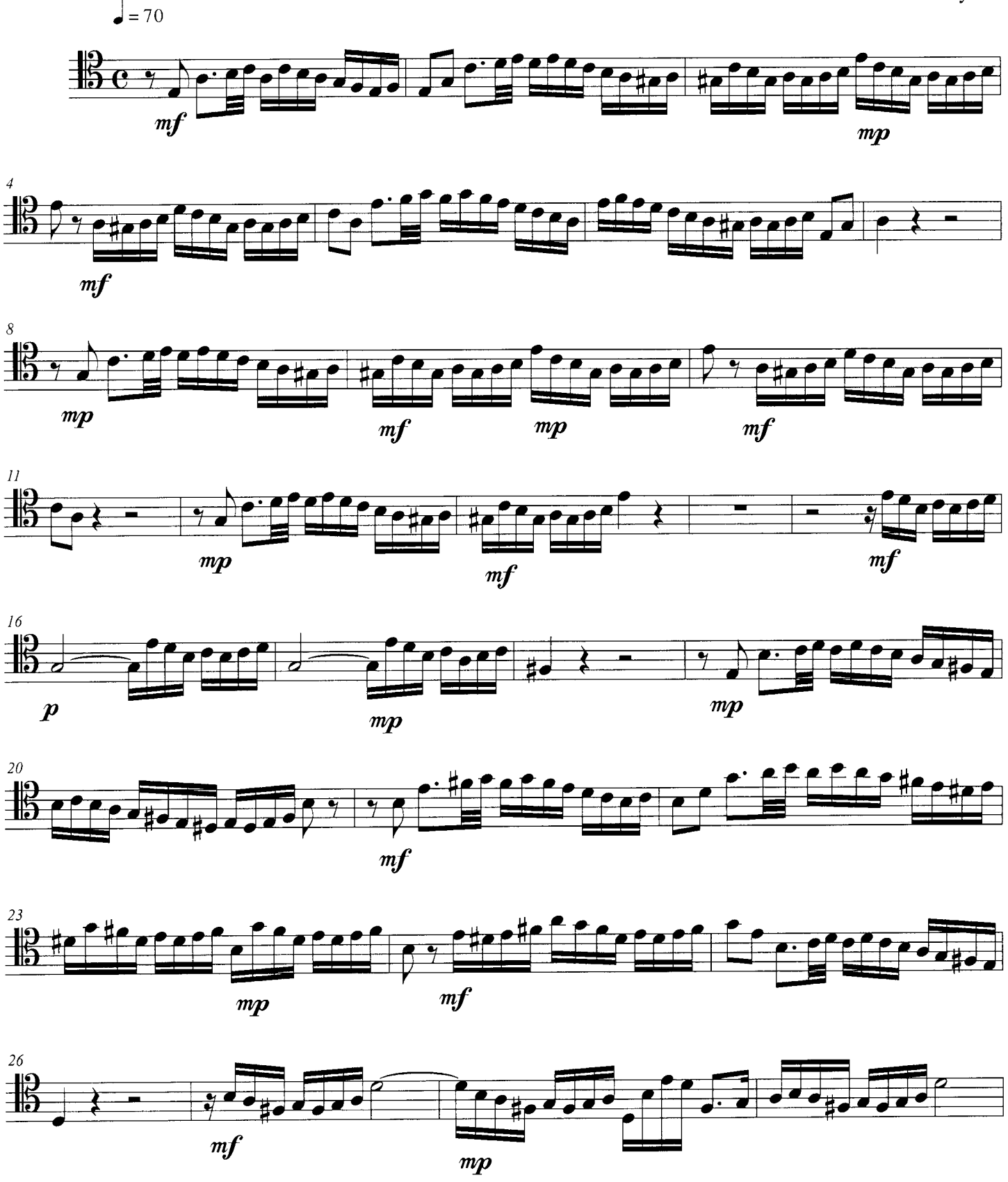
Trombone 2

"Wenn die Fruhlingslufte streichen"

Aria from Cantata BWV202

J.S. Bach

Bob Reifsnyder



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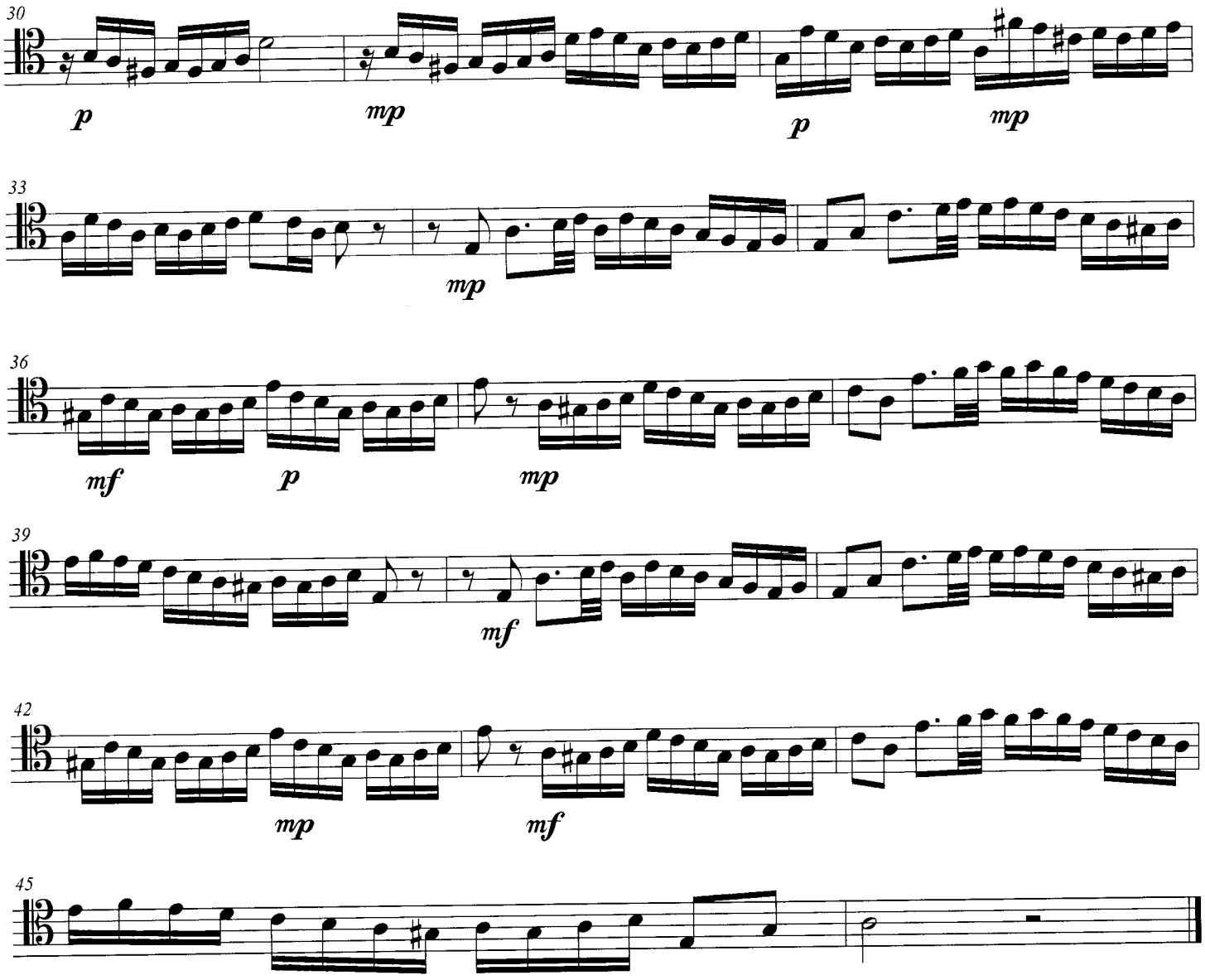
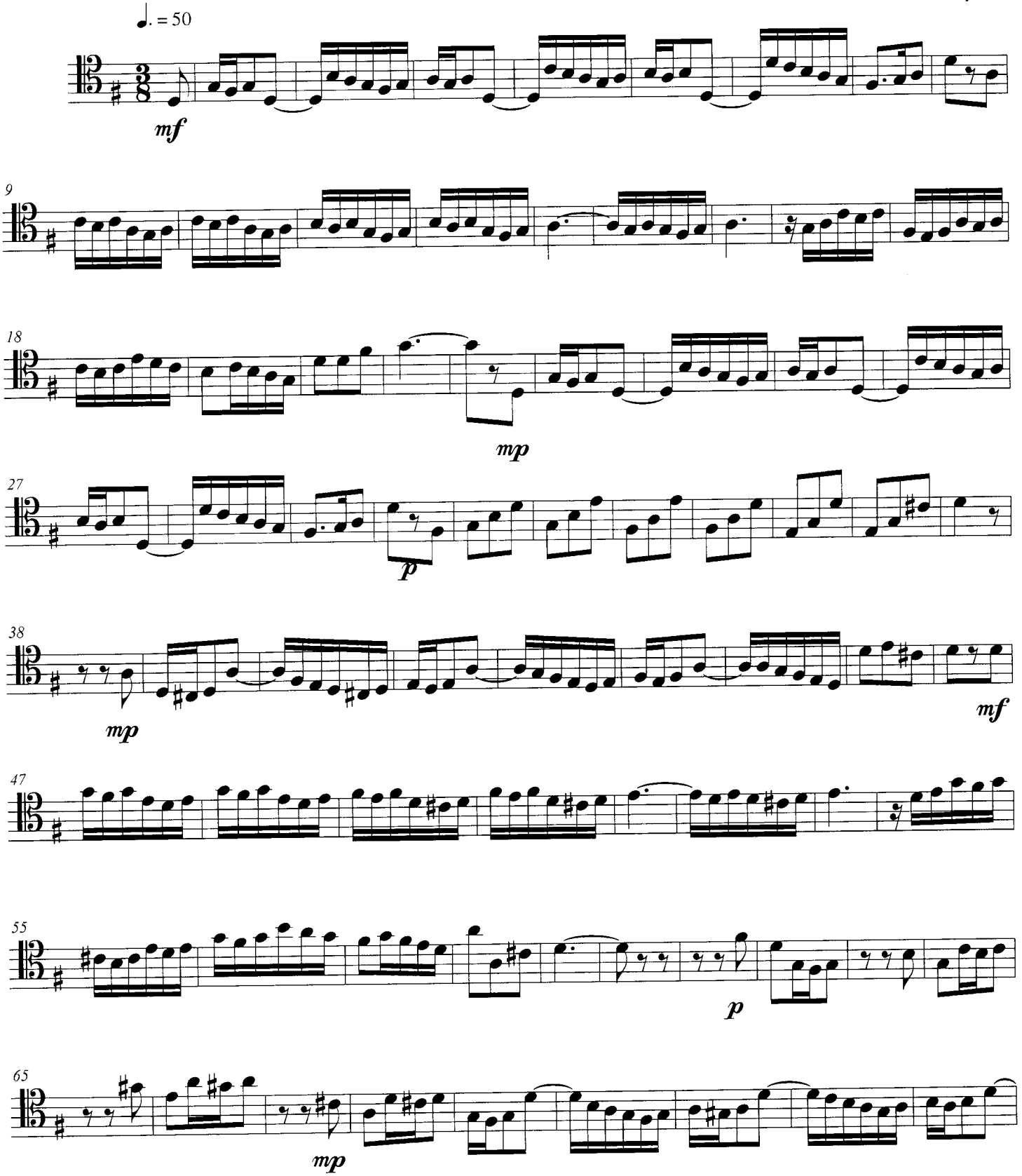

30
p
mp
p
mp
33
mp
36
mf
p
mp
39
mf
42
mp
mf
45

Trombone 2

"Sich uben in Lieben"

Aria from Cantata BWV202

J.S. Bach
Bob Reifsnyder



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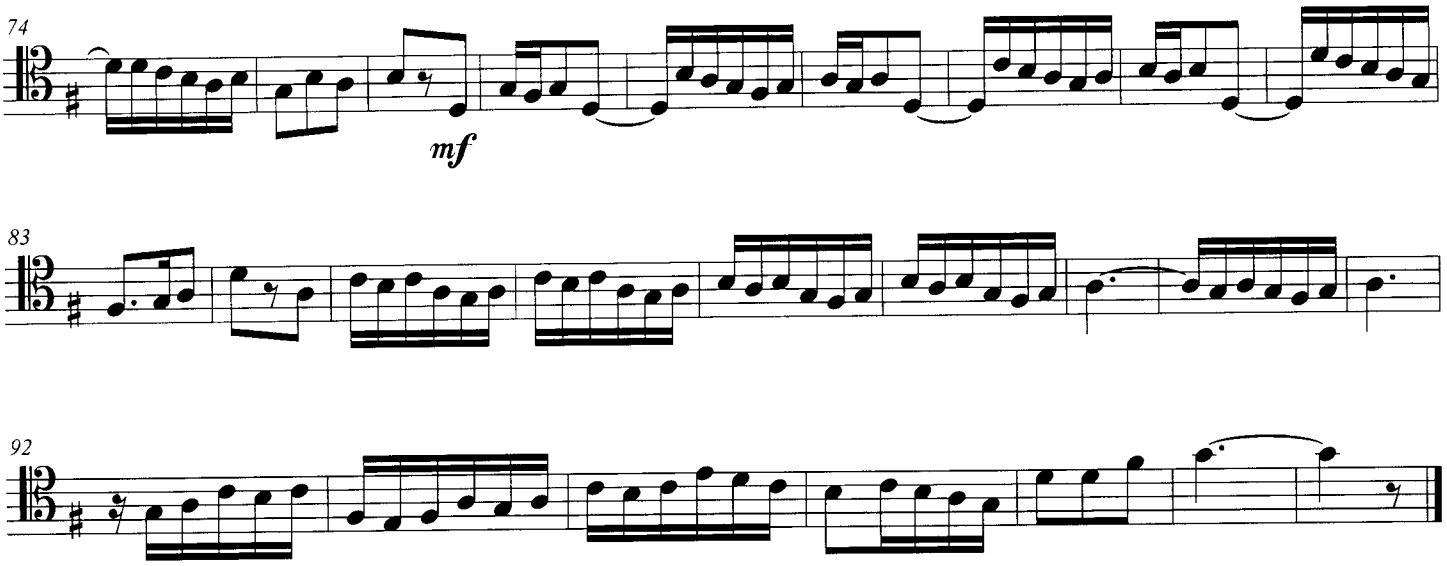
"Sich uben in Lieben"

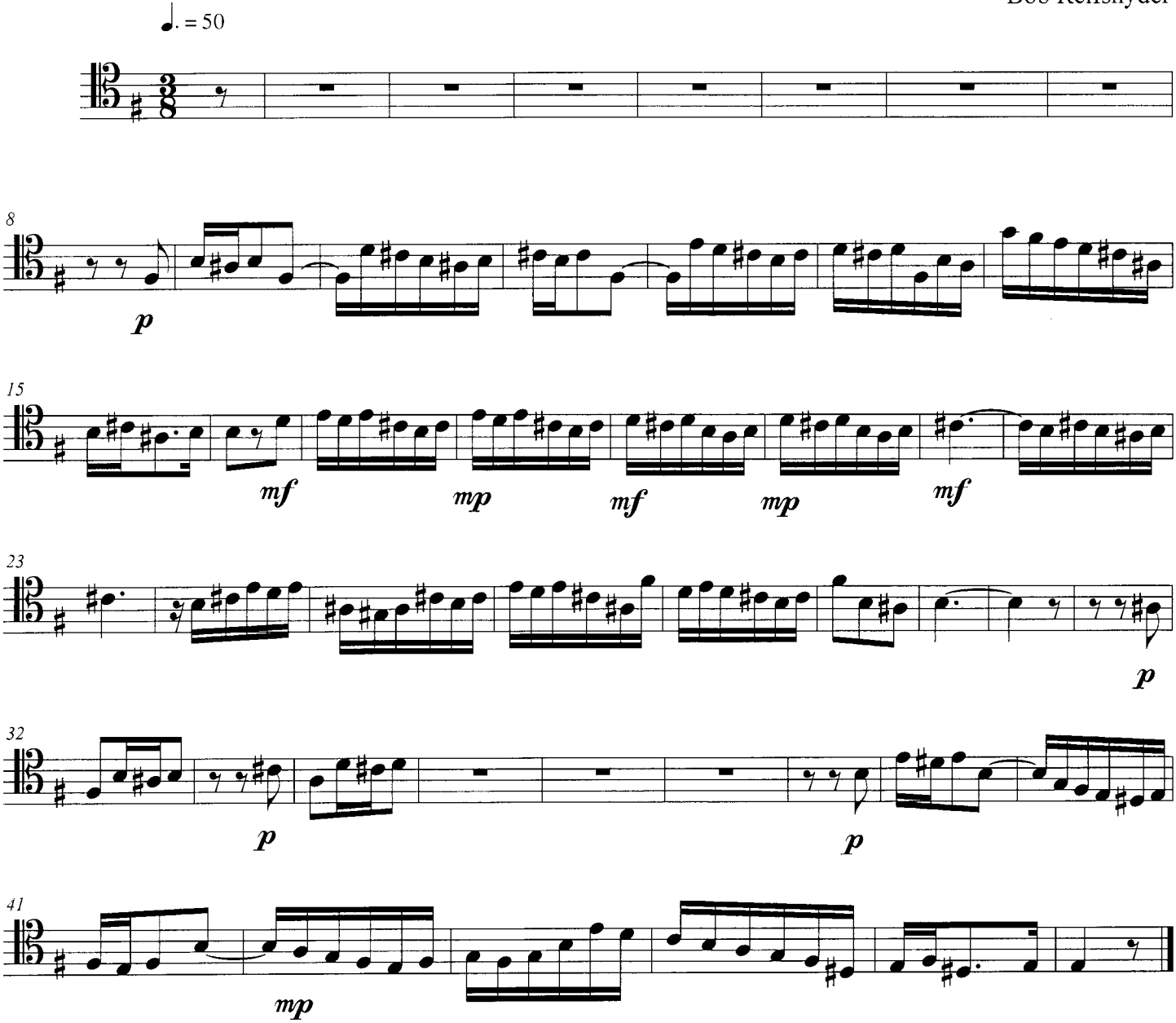


Trombone 2

"Sich uben in Lieben" Part B

Da Capo Aria from Cantata BWV202

J.S. Bach
Bob Reifsnyder



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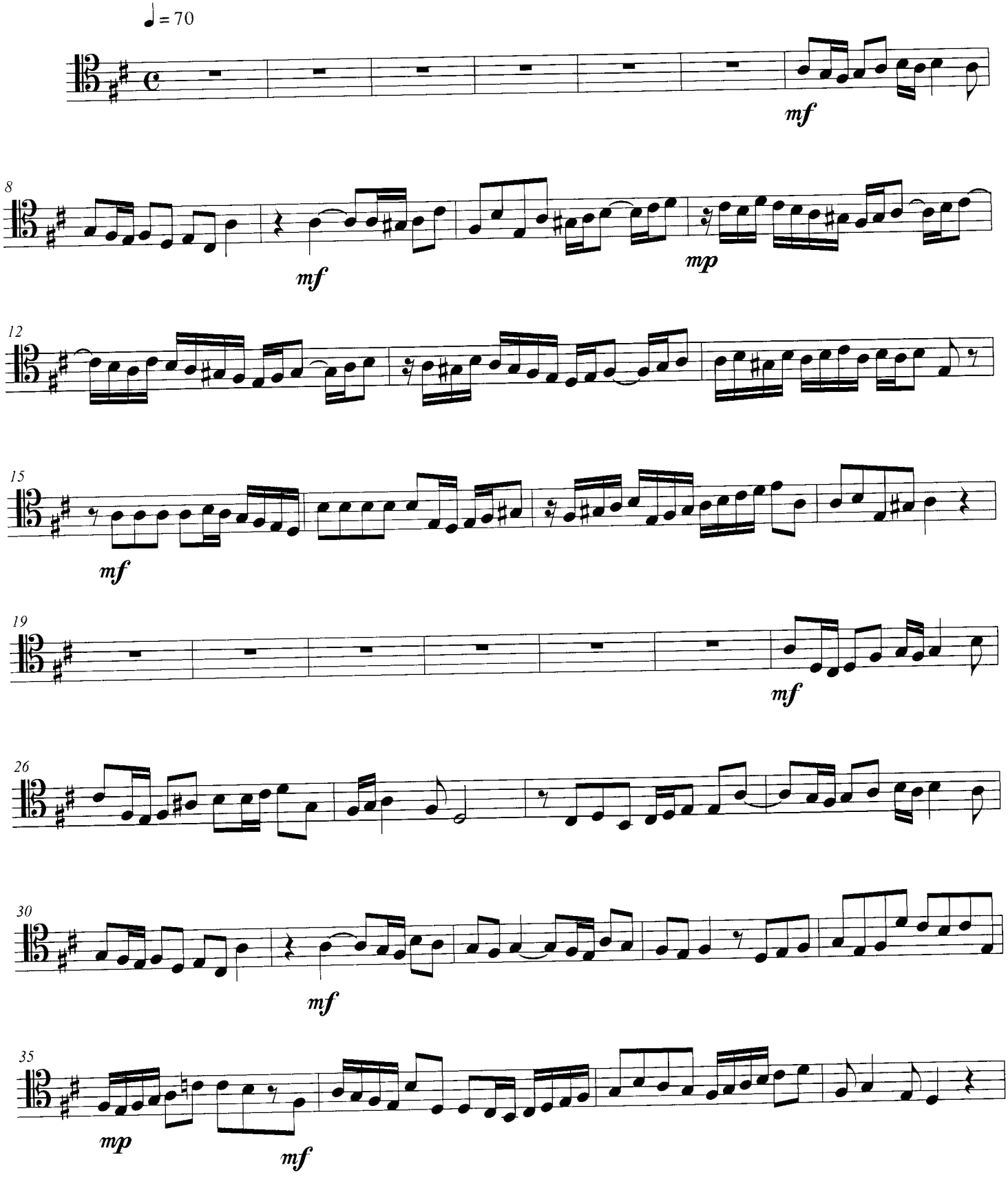
Trombone 2

"Mich kann die susse Ruhe leben" Part A

Da Capo Duet from Cantata BWV207

J.S. Bach

Bob Reifsnyder



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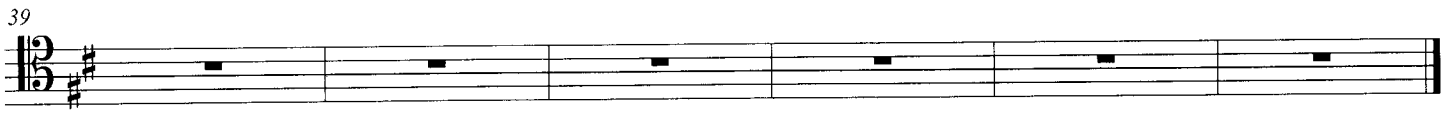
"Mich kann die susse Ruhe leben" Part A



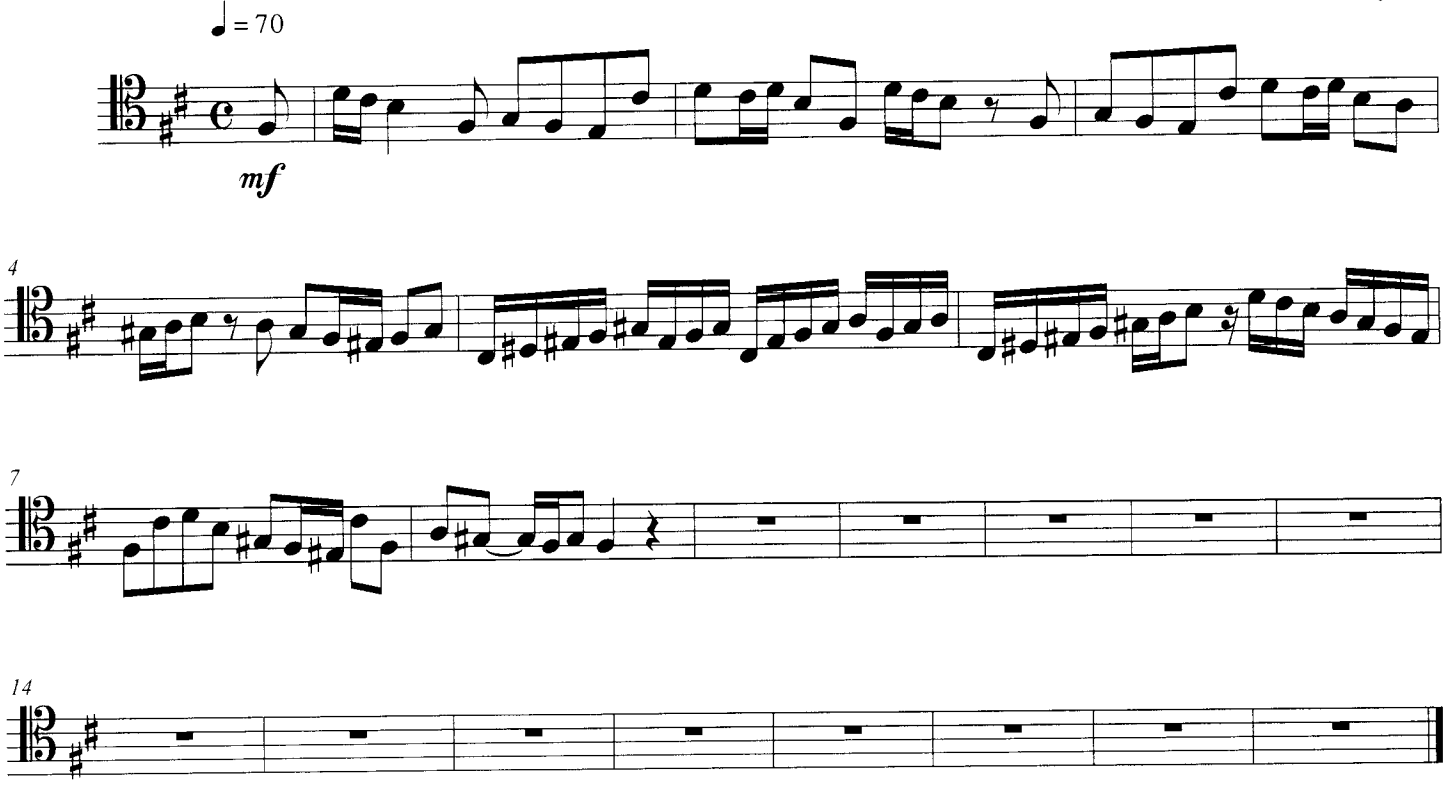
Trombone 2

"Mich kann die susse Ruhe leben" Part B

Da Capo Duet from Cantata BWV207

J.S. Bach

Bob Reifsnyder



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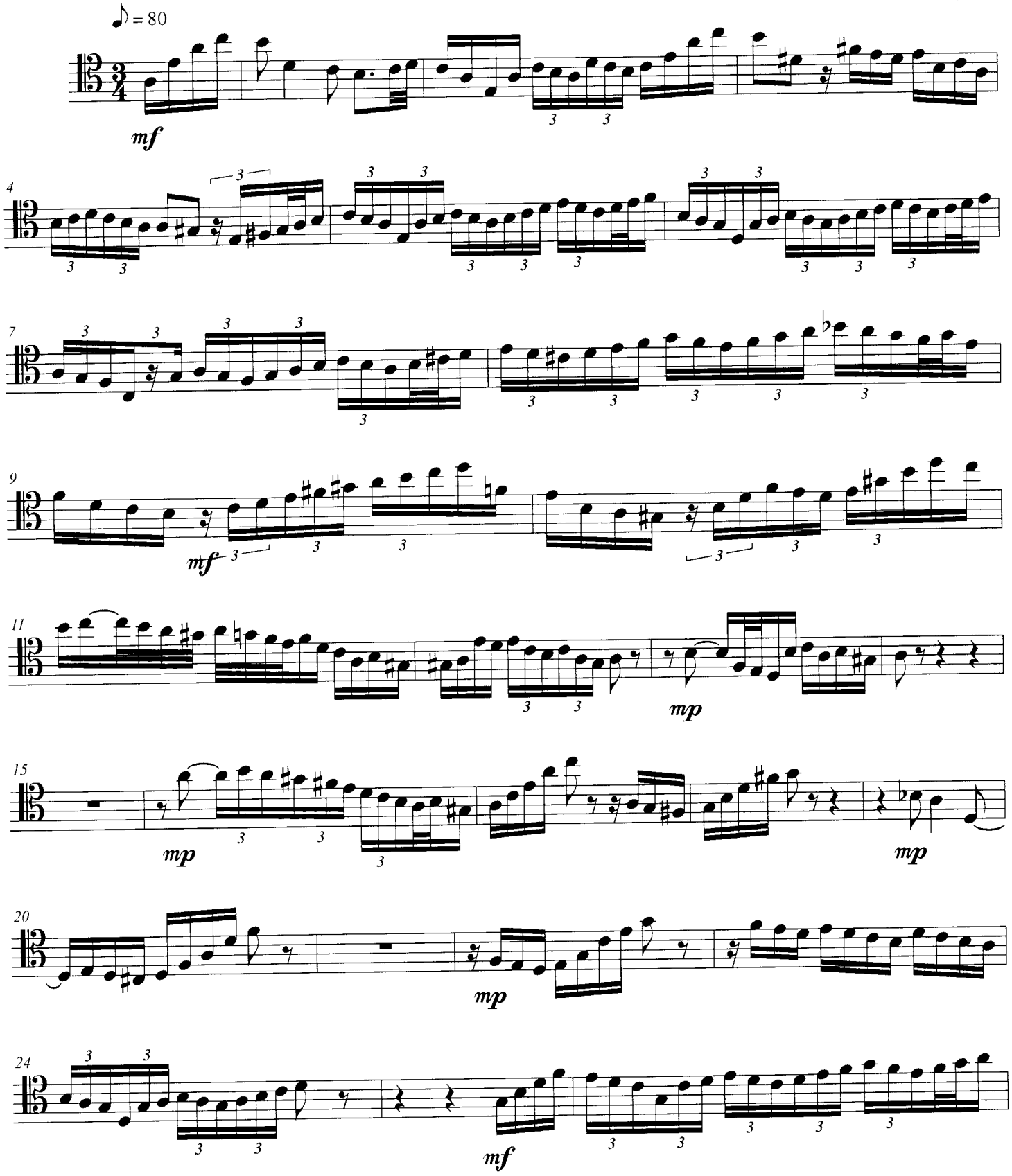
Trombone 2

"Benedictus" from the b minor Mass

BWV232

J.S. Bach

Bob Reifsnyder



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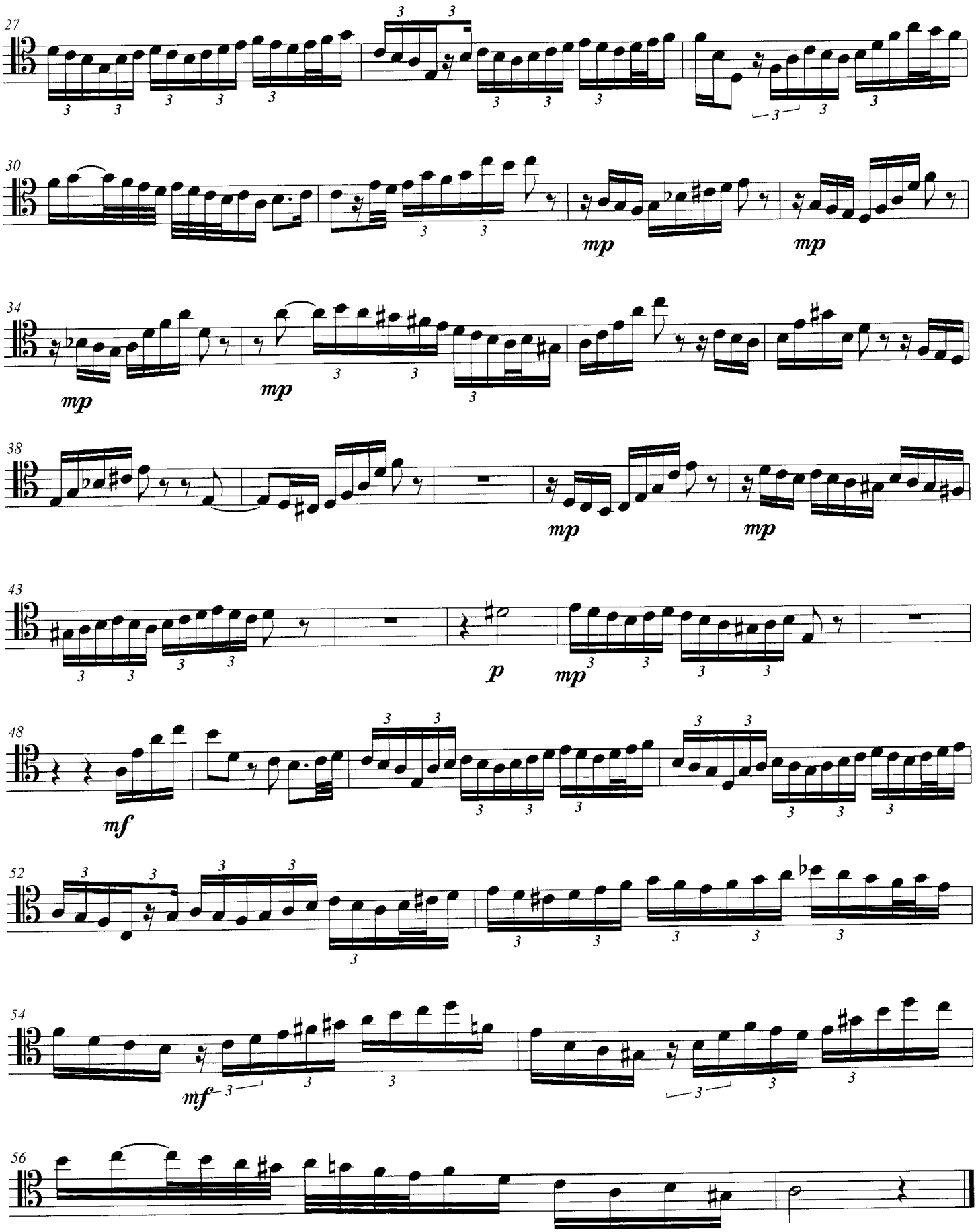
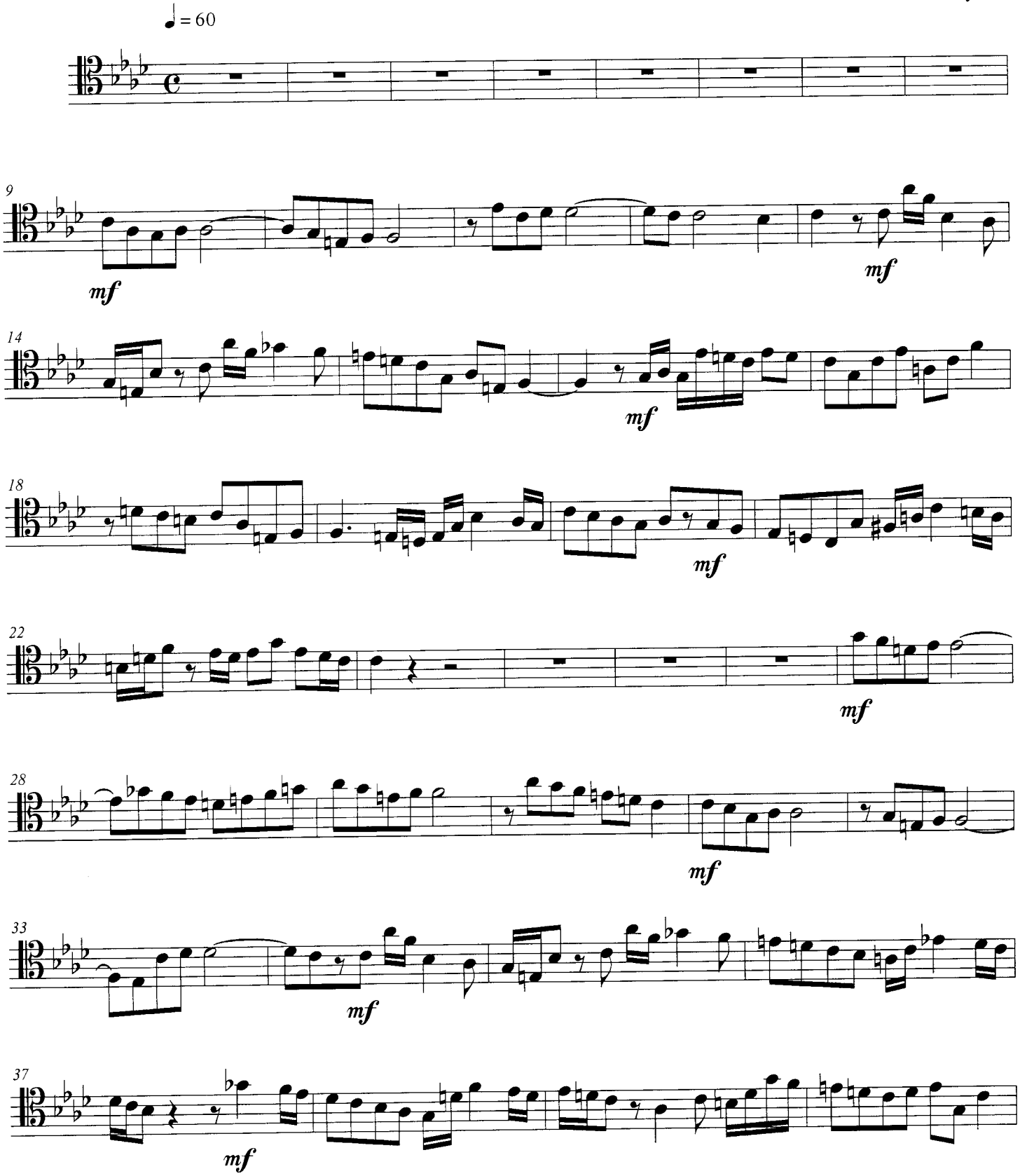

27
30
mp
mp
34
mp
mp
38
mp
mp
43
p
mp
48
mf
52
54
mf
56

Trombone 2

"Agnus Dei" from b minor Mass

BWV232

J.S. Bach
Bob Reifsnyder



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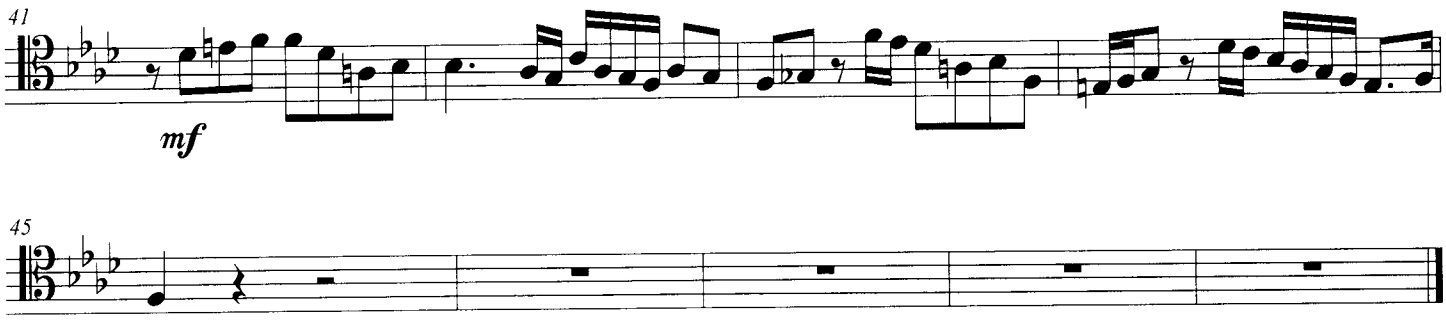

41
mf

45

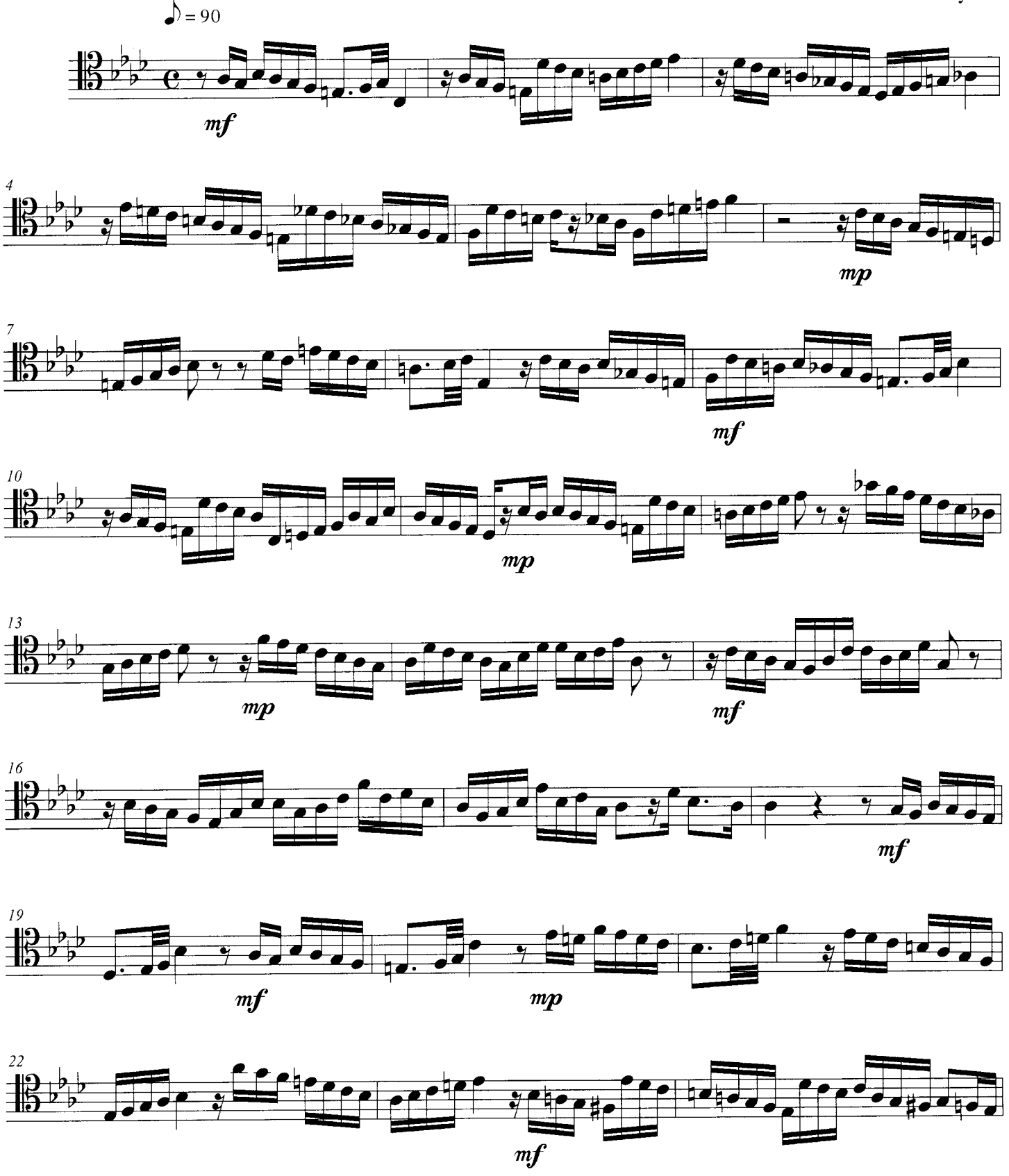
Trombone 3

"Quia respexit humilatatem" from the Magnificat

BWV243

J.S. Bach

Bob Reifsnyder



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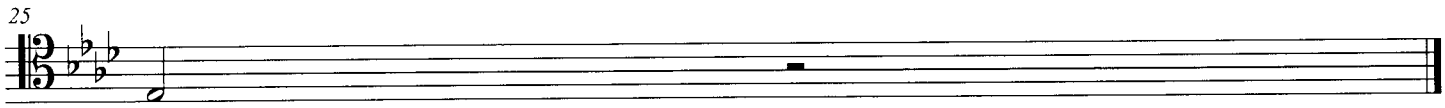
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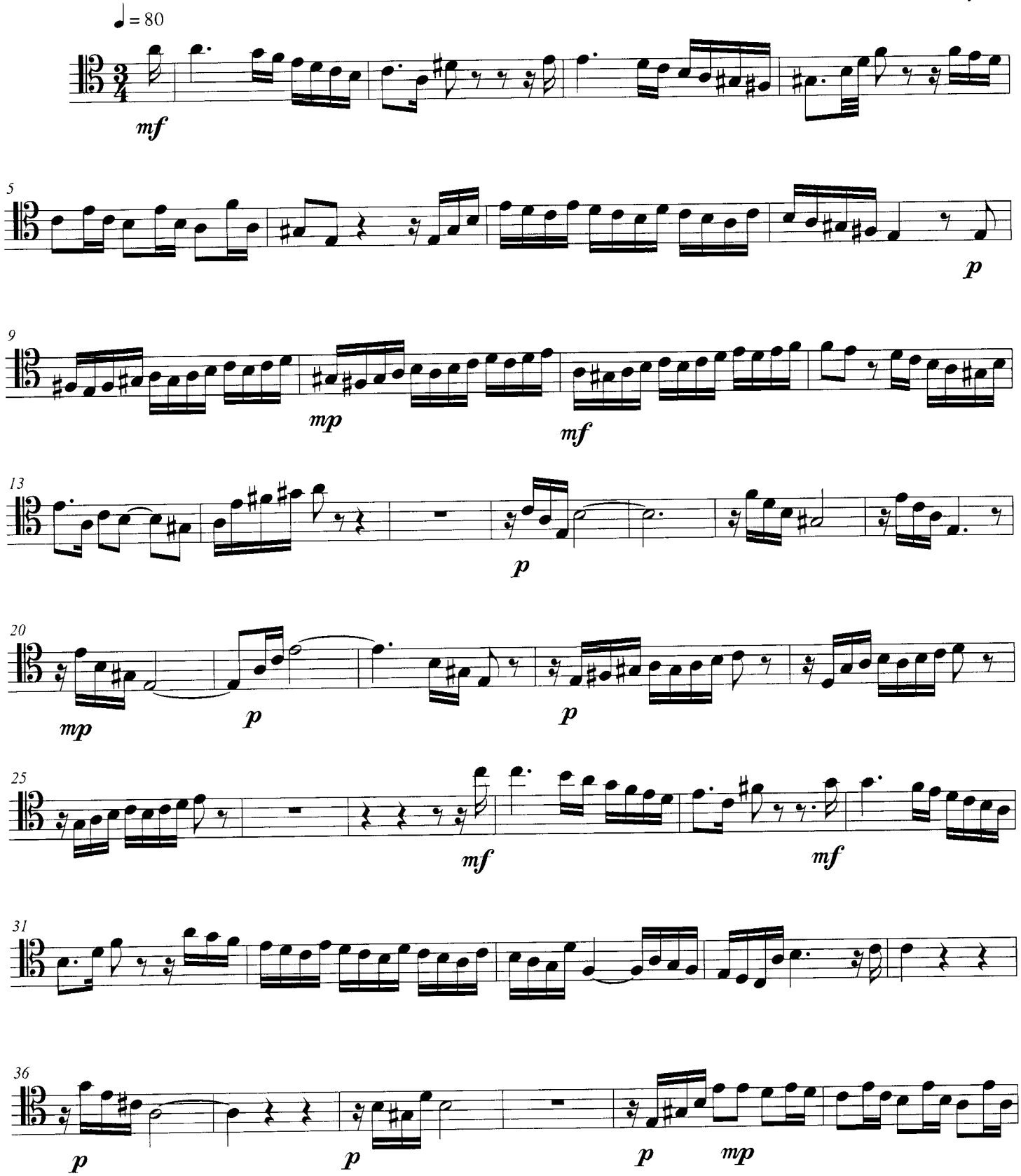
Trombone 2

Aria- "Deposuit potentes" from the Magnificat

BWV243

J.S. Bach

Bob Reifsnyder



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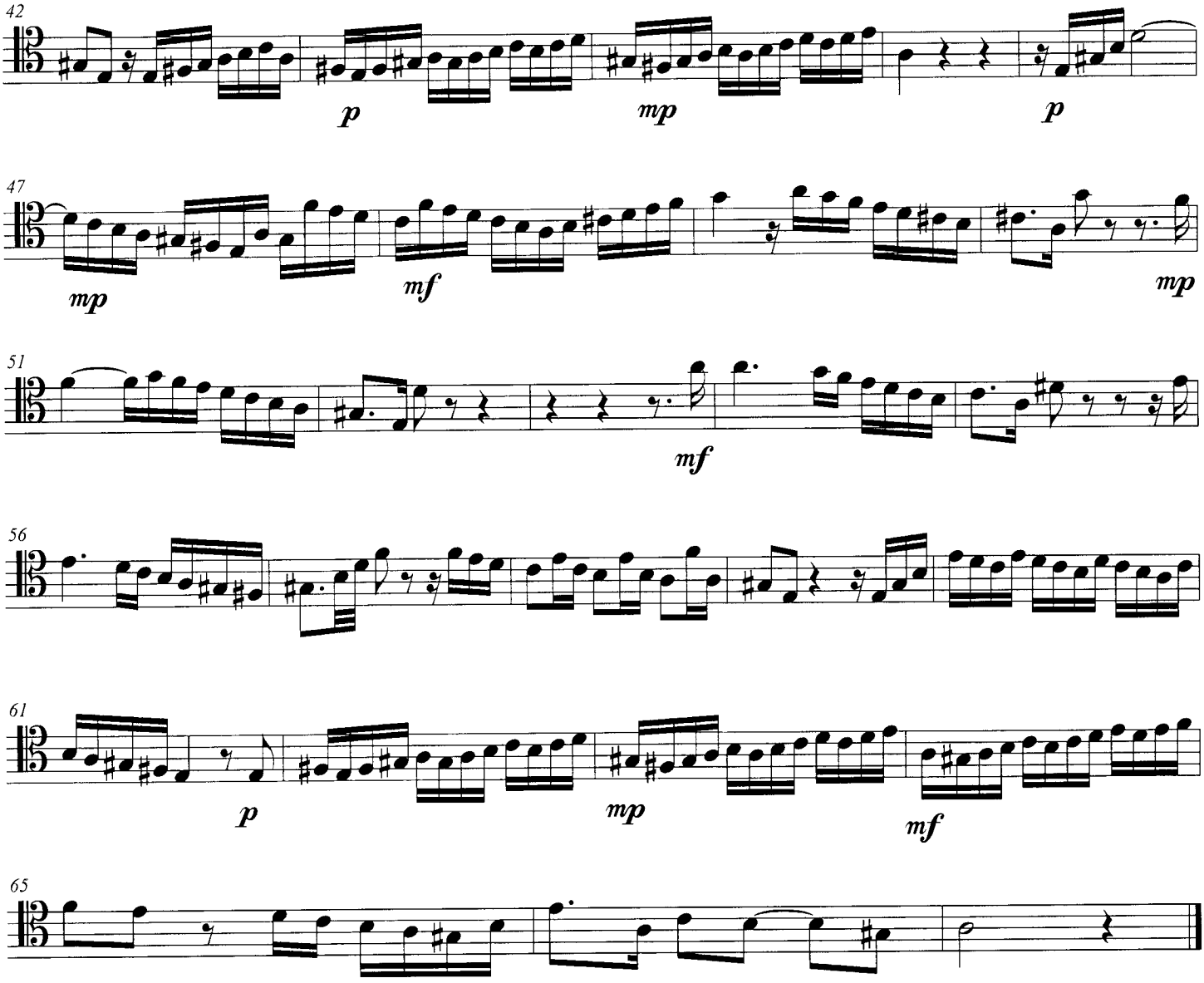
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mp
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mp
mf
mp
51
mf
56
61
p
mp
mf
65

Trombone 2

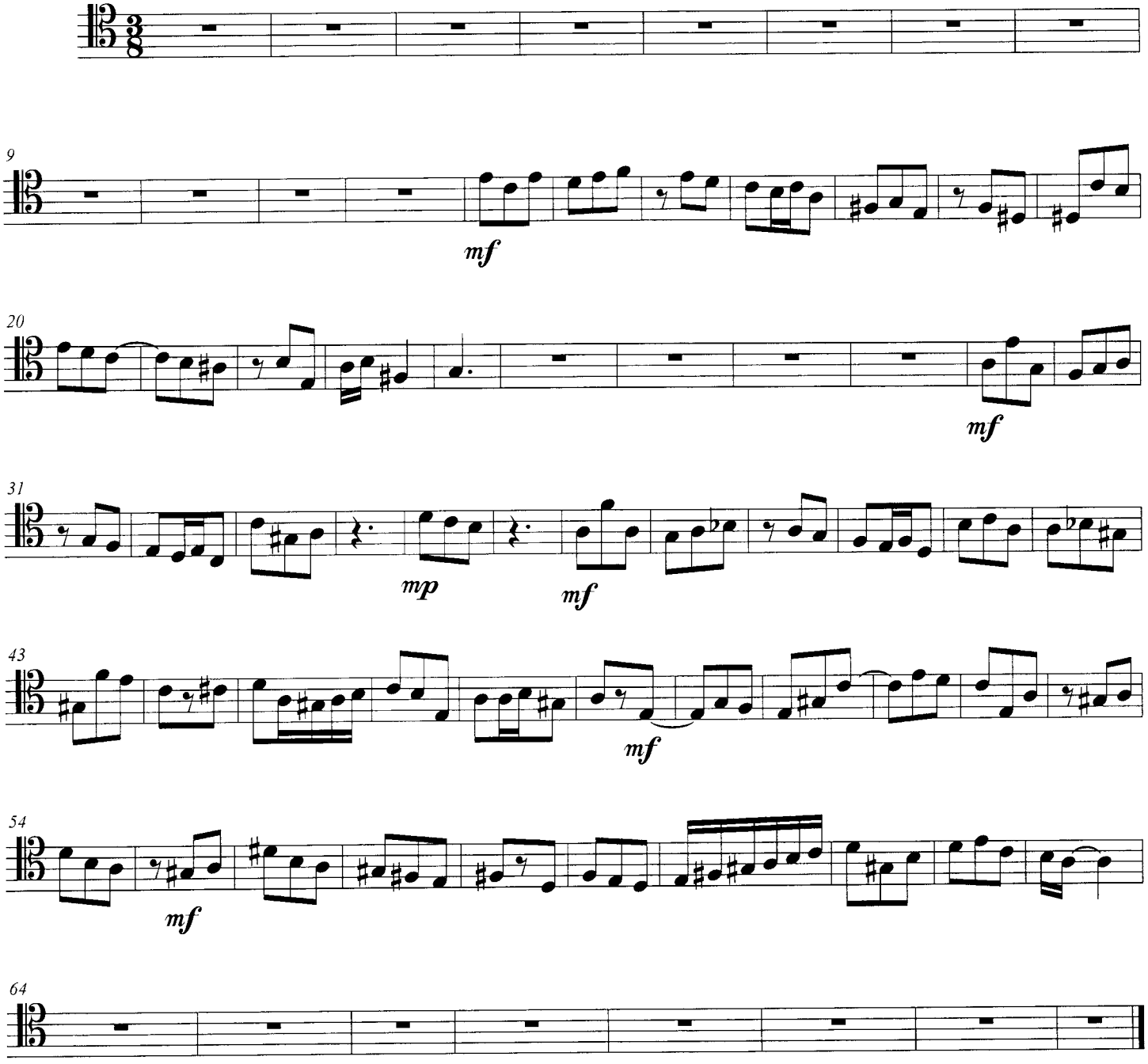
"Gerne will ich mich bequemen" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♪ = 110



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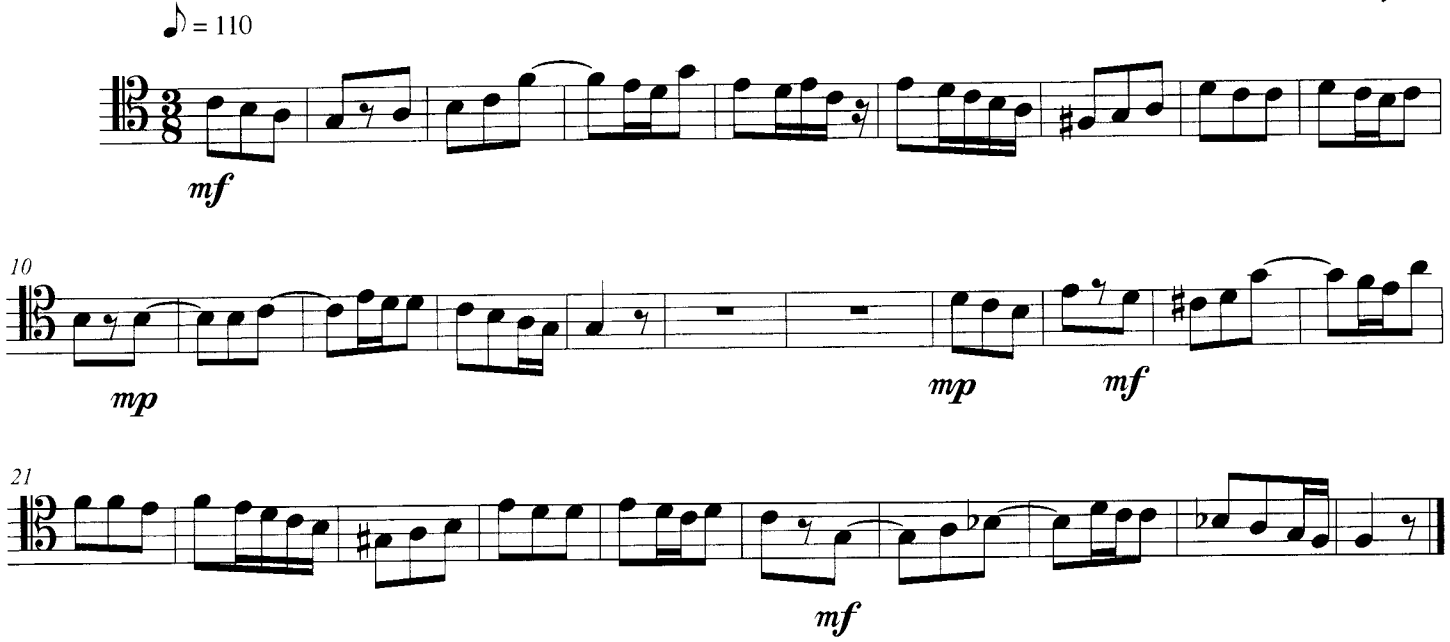
Trombone 2

"Gerne will ich mich bequemen" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder



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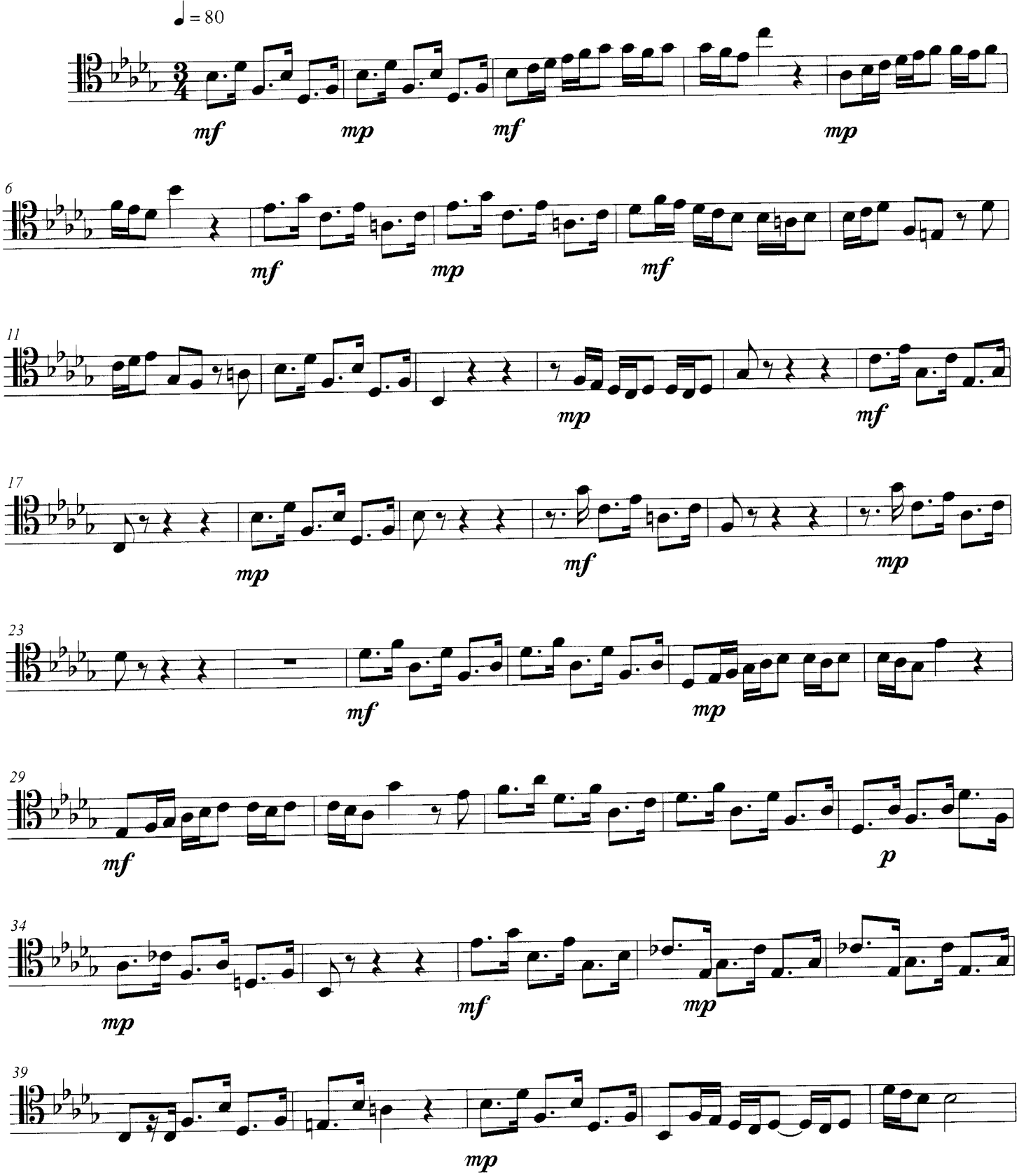
Trombone 2

:Konnen Tranen meiner Wangen nichts erlangen" Part A

Da Capo Aria from St. Matthew Passion BWV 244

J.S. Bach

Bob Reifsnyder



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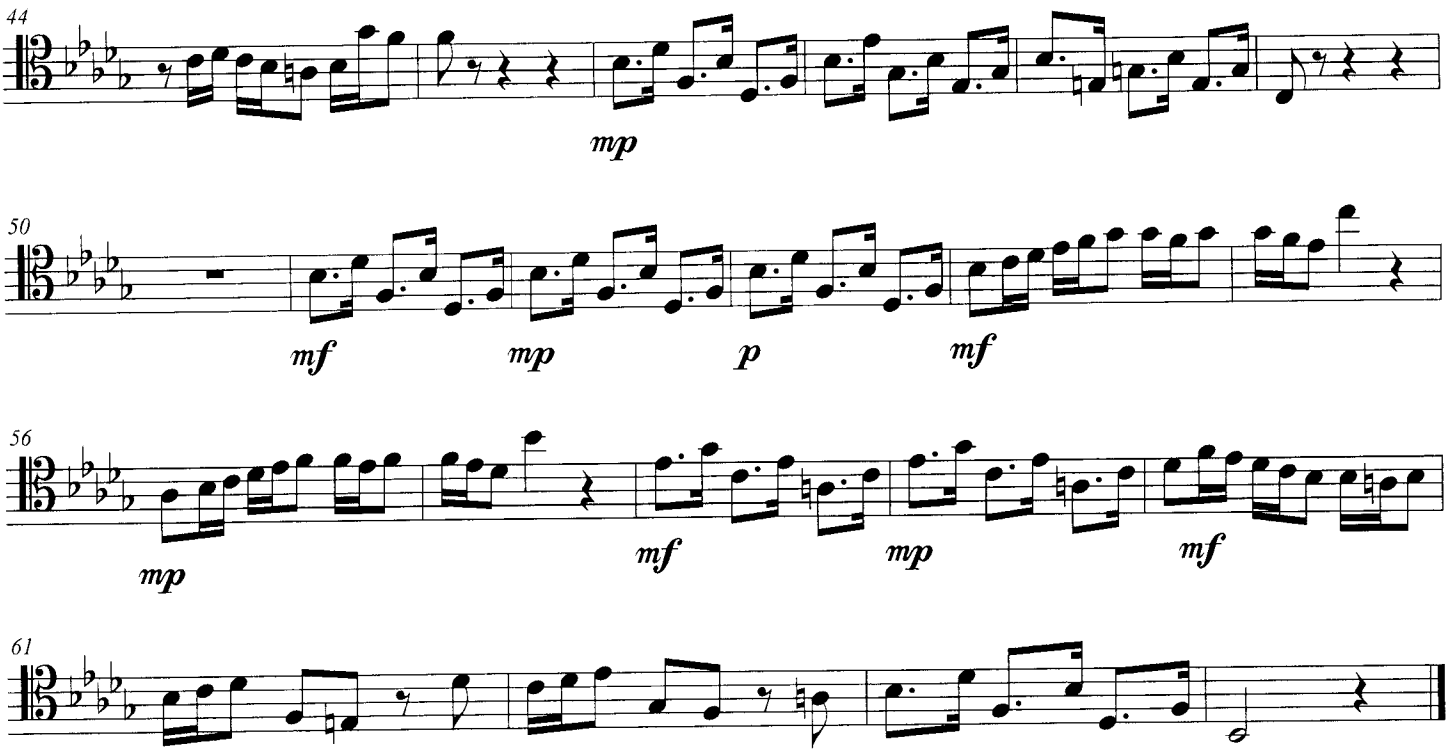
44
mp
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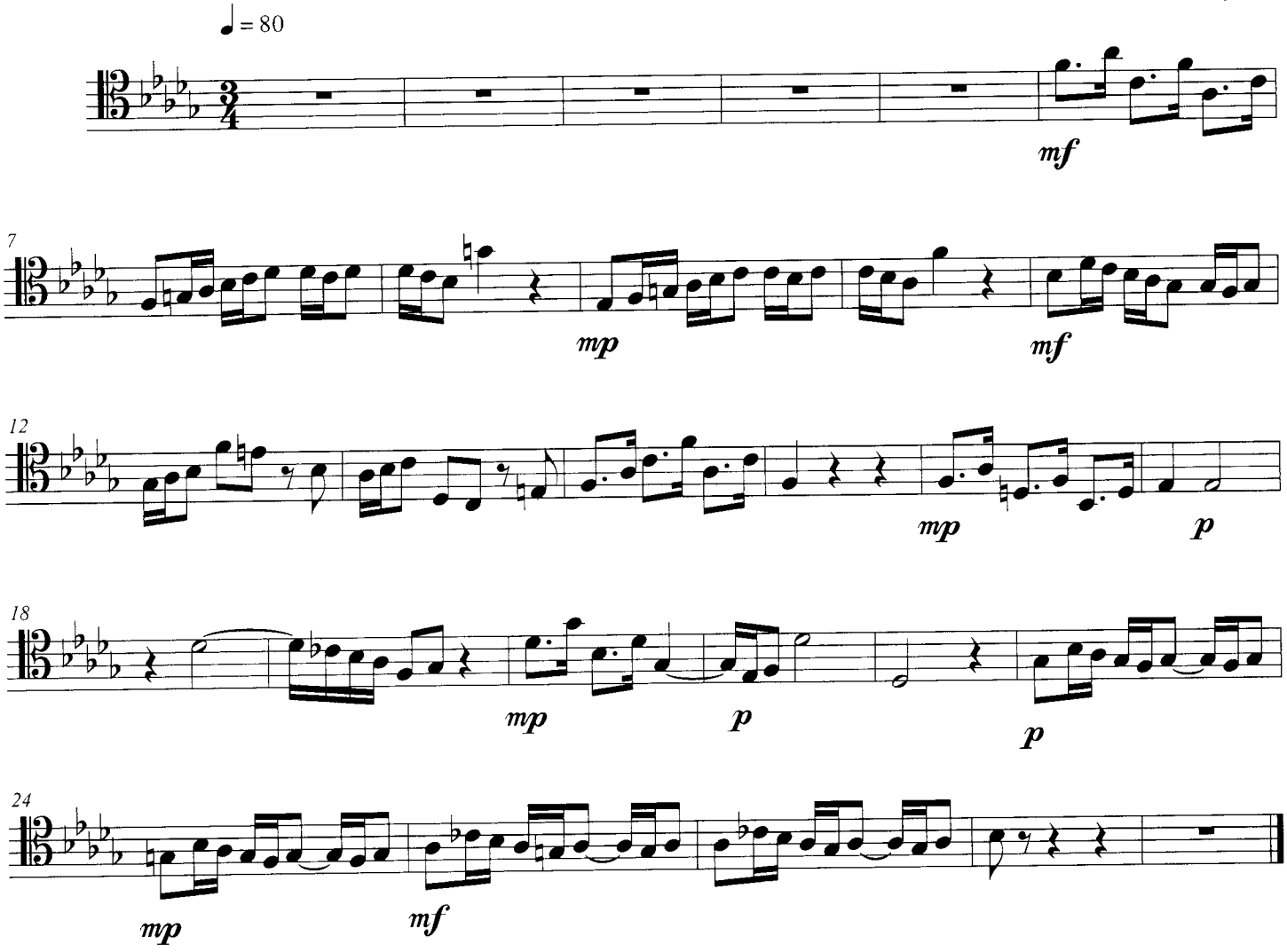
56
mp
mf
mp
mf
61

Trombone 2

"Konnen Tranen meiner Wanger nichts erlangen" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach
Bob Reifsnyder



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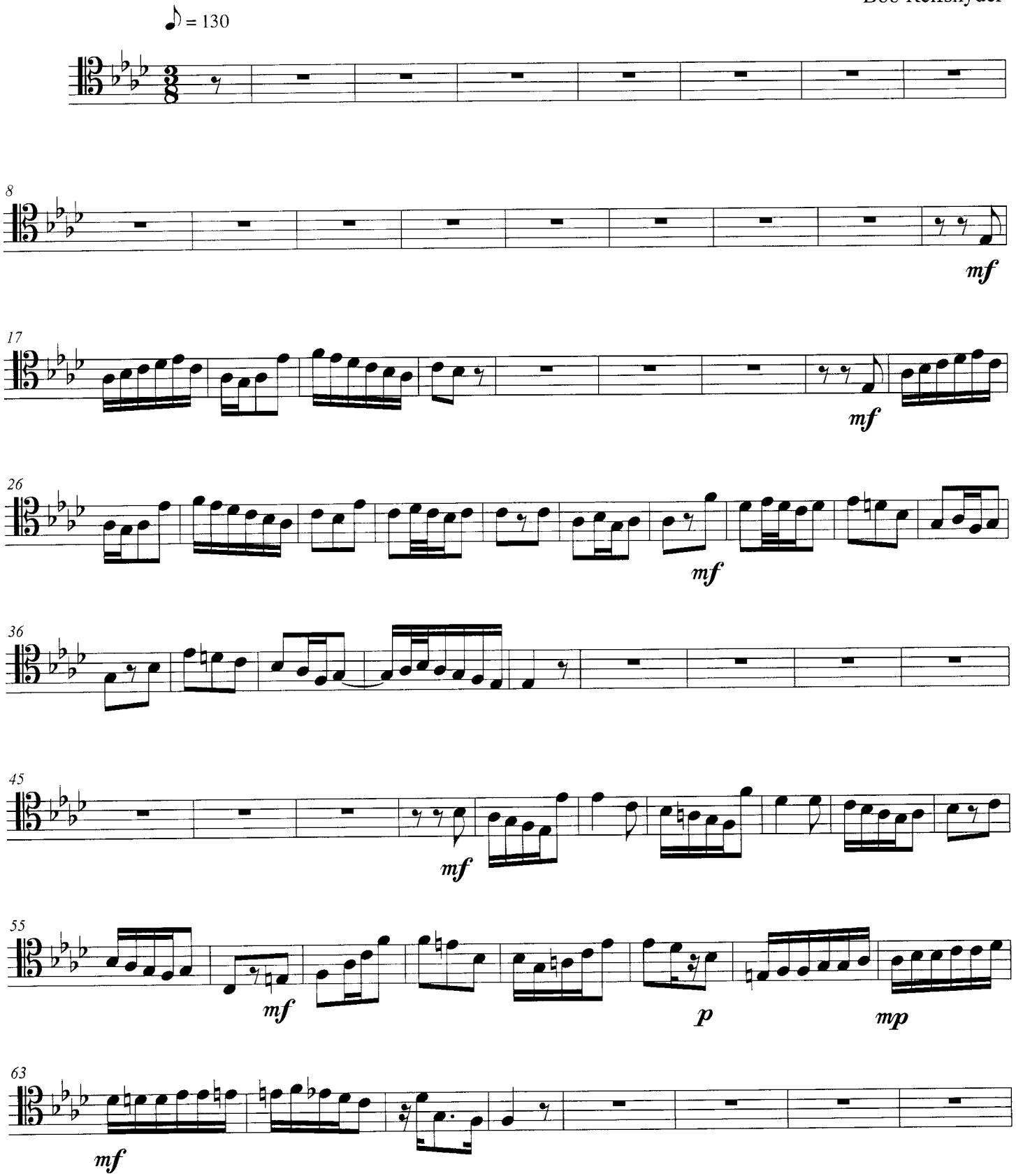
Trombone 2

"Ich folge dir gleichfalls mit freudlichen Schritten"

Aria from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder



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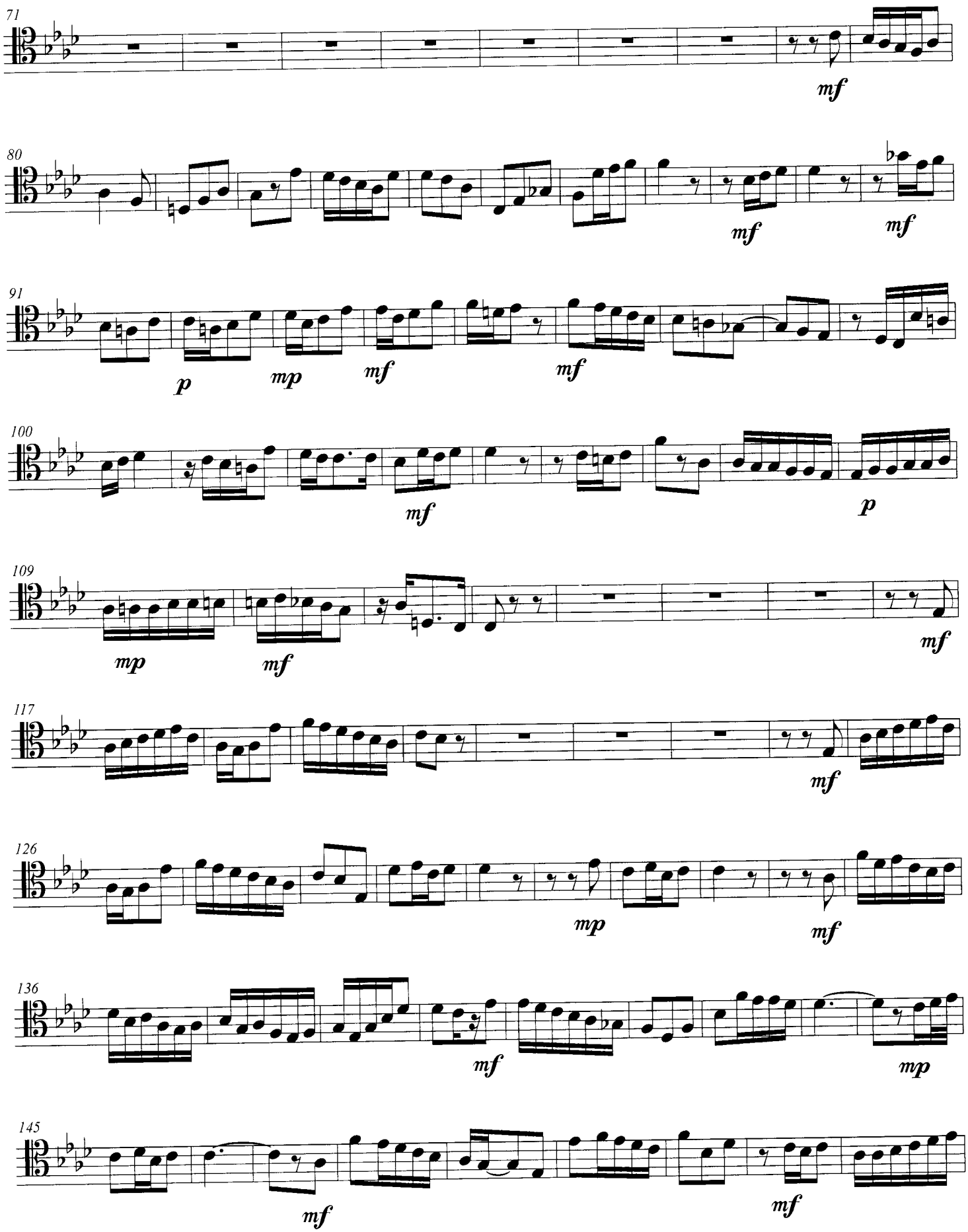
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mf
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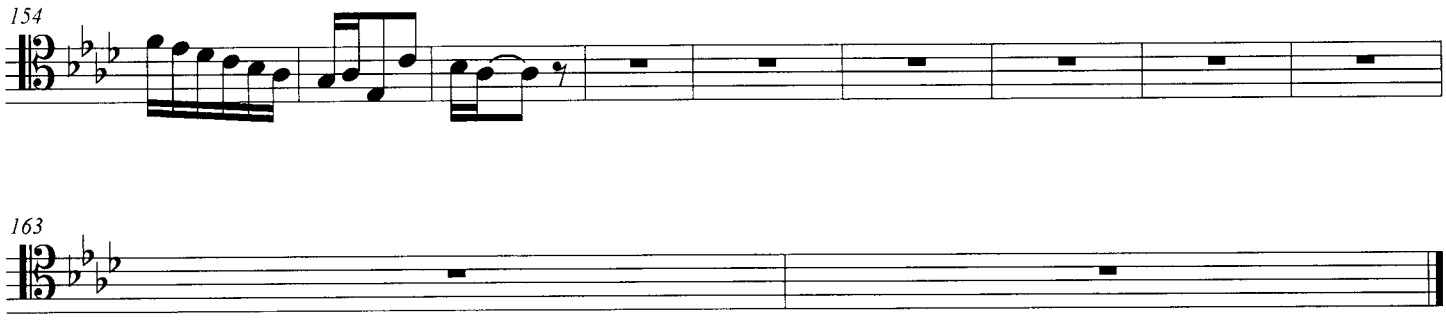
145
mf
mf


154

163

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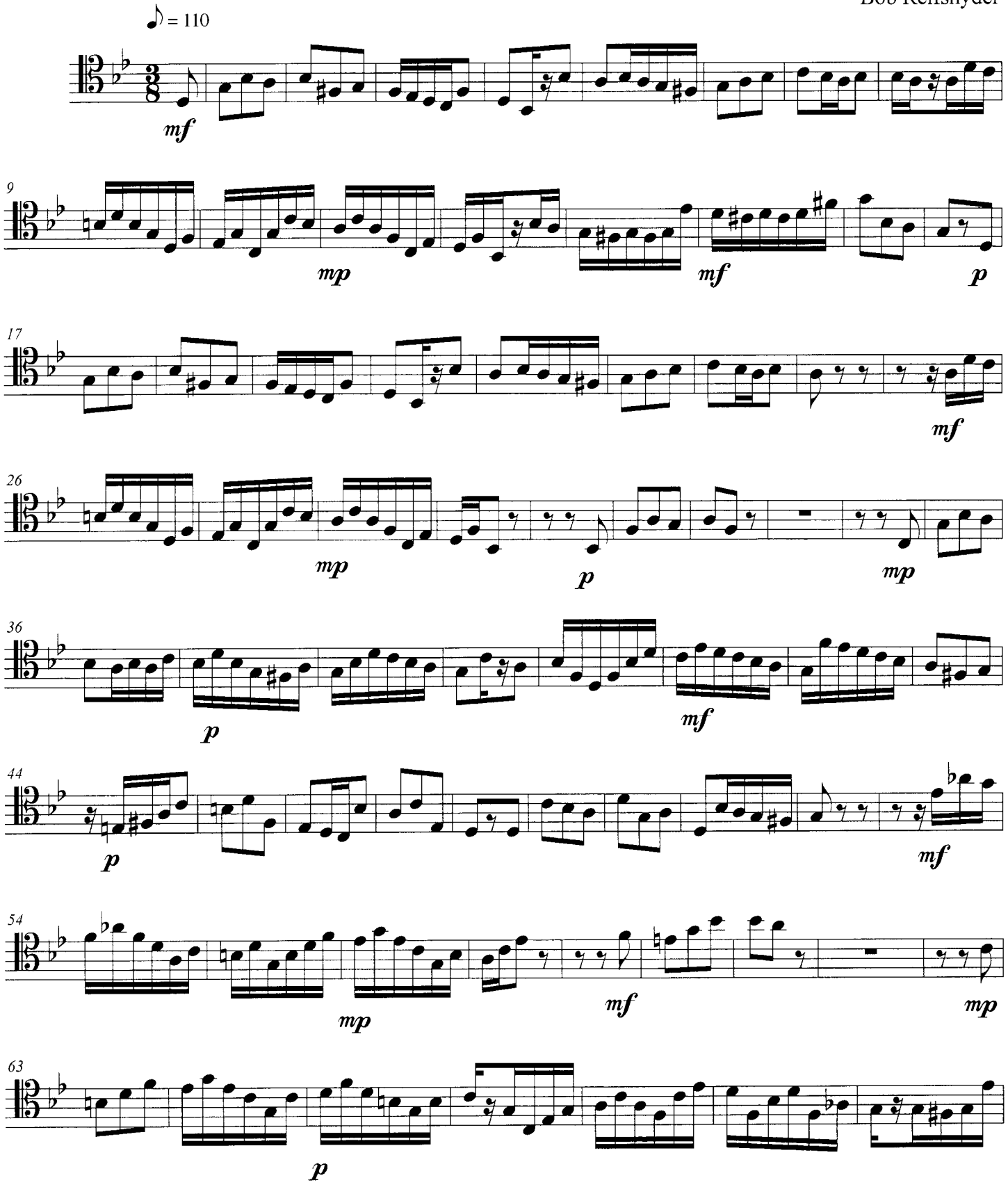
Trombone 2

"Bereite dich, Zion" Part A

Da Capo Aria from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder



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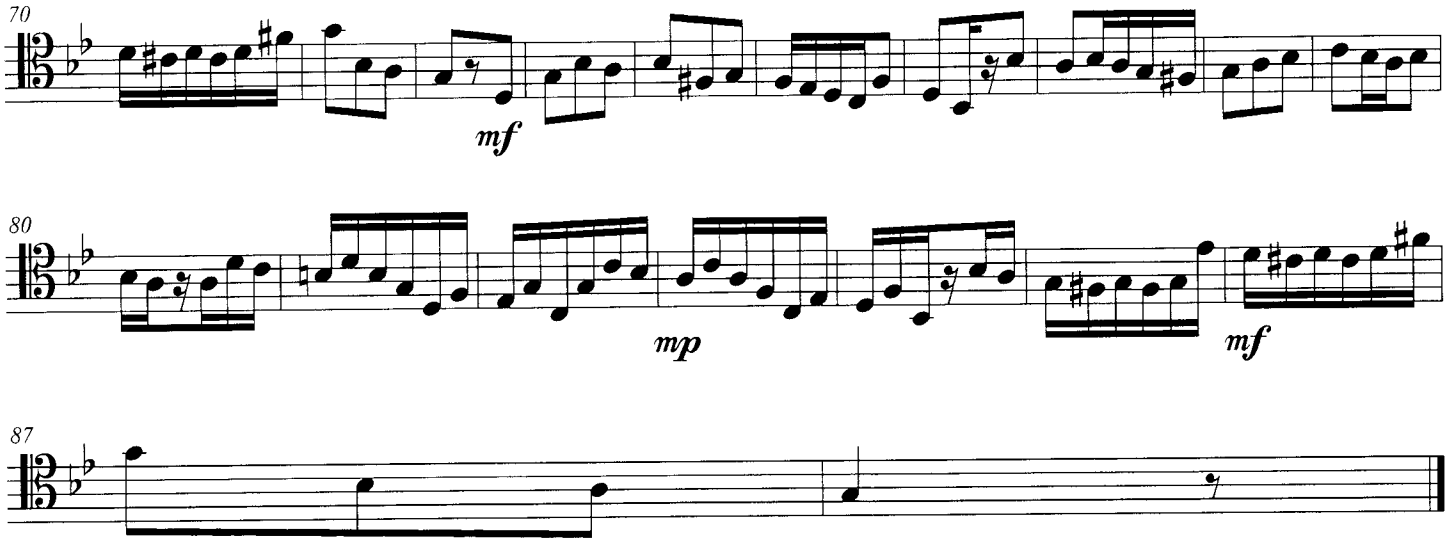

70
mf
80
mp
mf
87

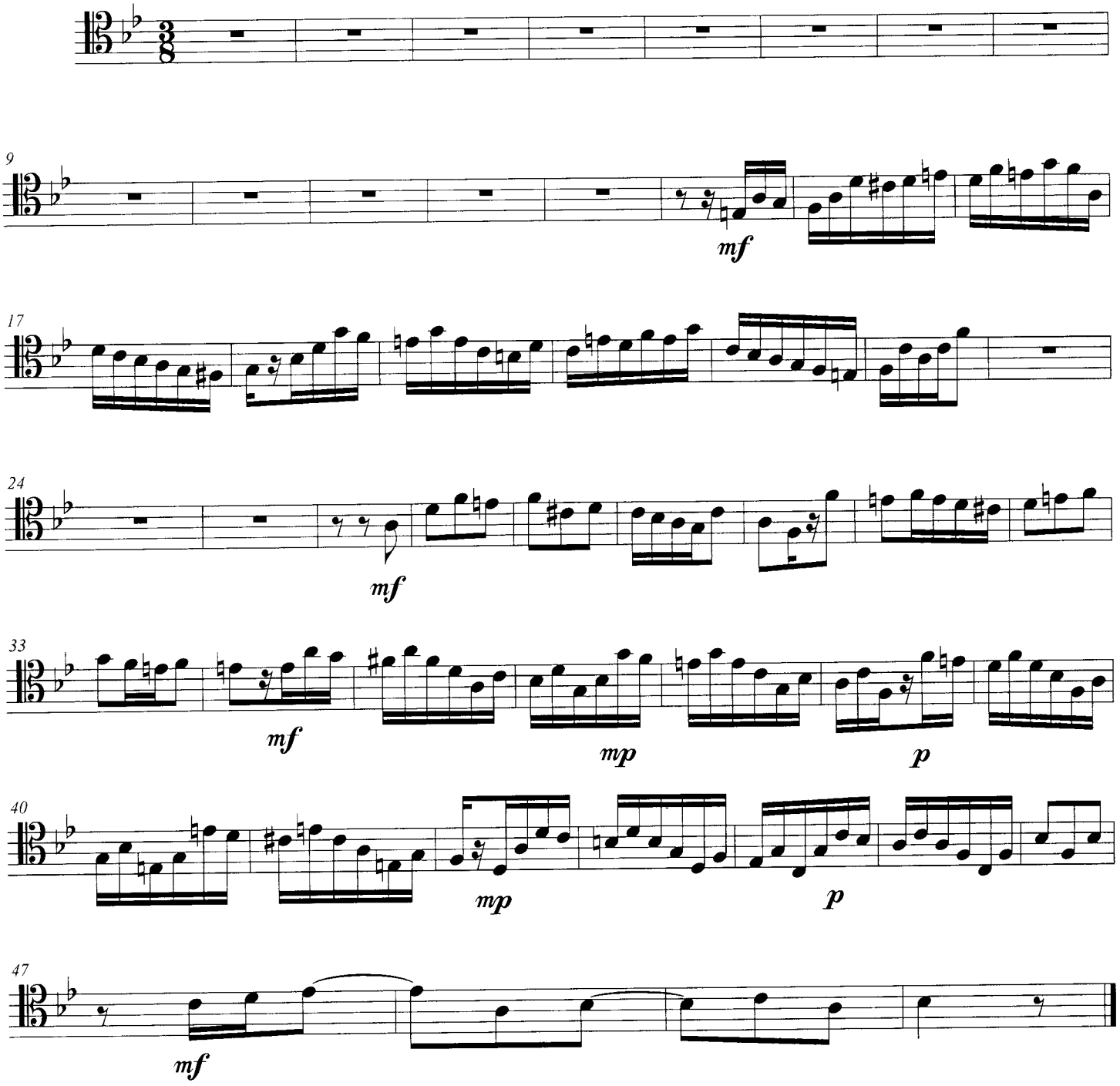
Trombone 2

"Bereite dich, Zion" Part B

Da Capo Aria from Christmas Oratorio BWV248

J.S. Bach
Bob Reifsnyder

♪ = 110



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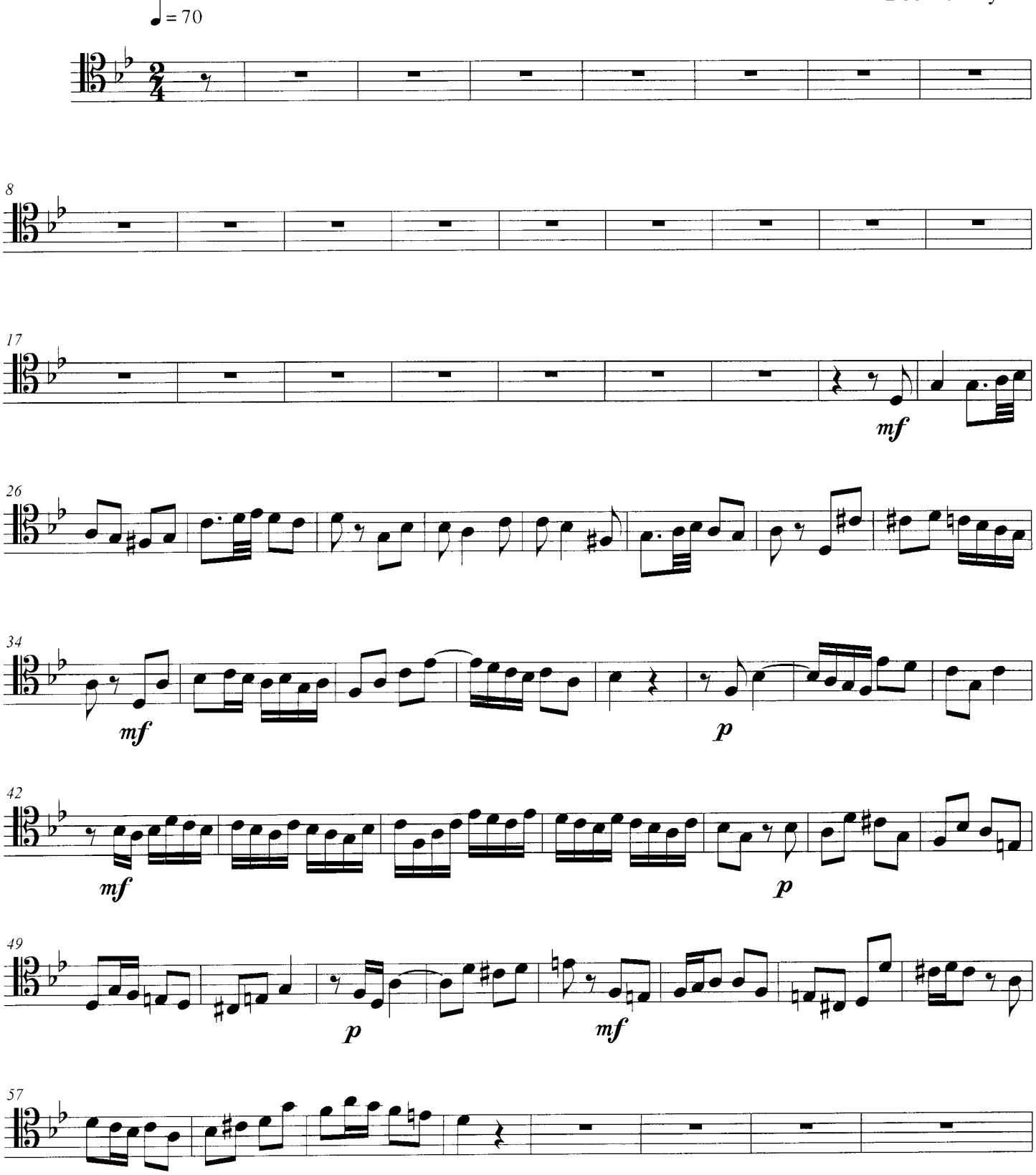
Trombone 2

"Erleucht auch meine finstre Sinnen"

Aria from Christmas Oratorio BWV248

J.S. Bach
Bob Reifsnyder



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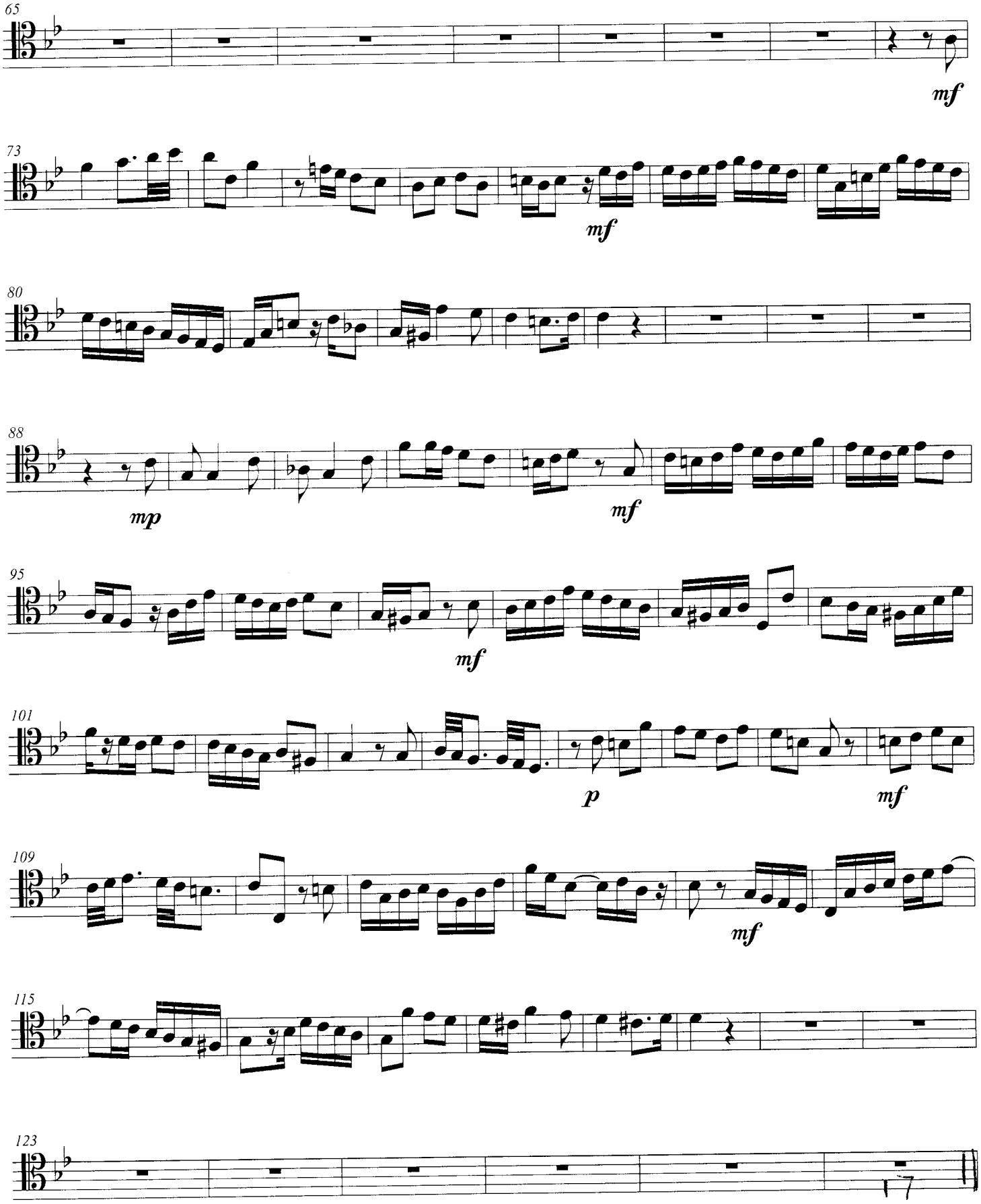
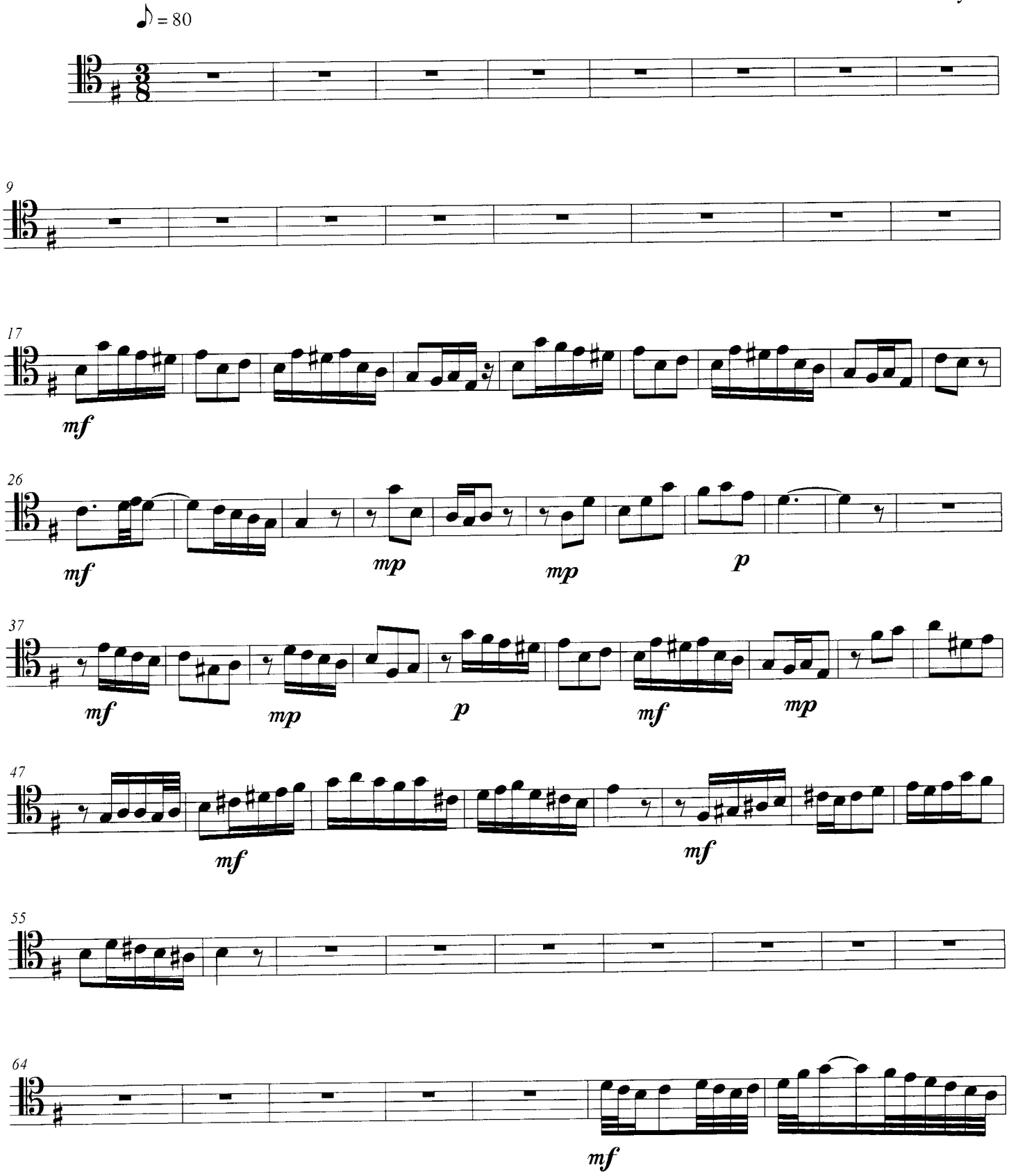

65
mf
73
mf
80
88
mp
mf
95
mf
101
p
mf
109
mf
115
123

Trombone 2

"Frohe Hirten eilt, ach Eilet"

from Christmas Oratorio BWV 248

J.S. Bach
Bob Reifsnyder



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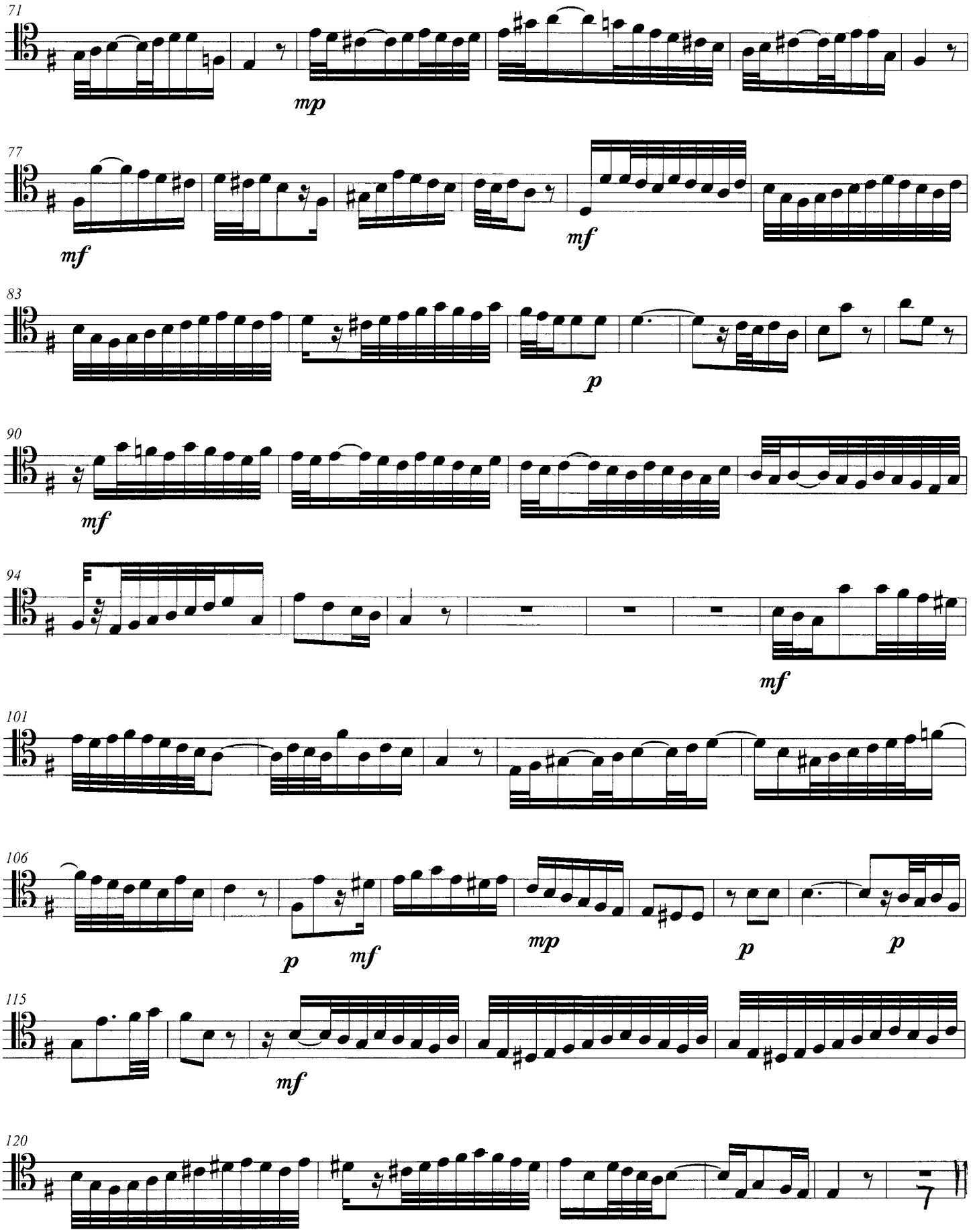

71
mp
77
mf
mf
83
p
90
mf
94
mf
101
106
p
mf
mp
p
p
115
mf
120

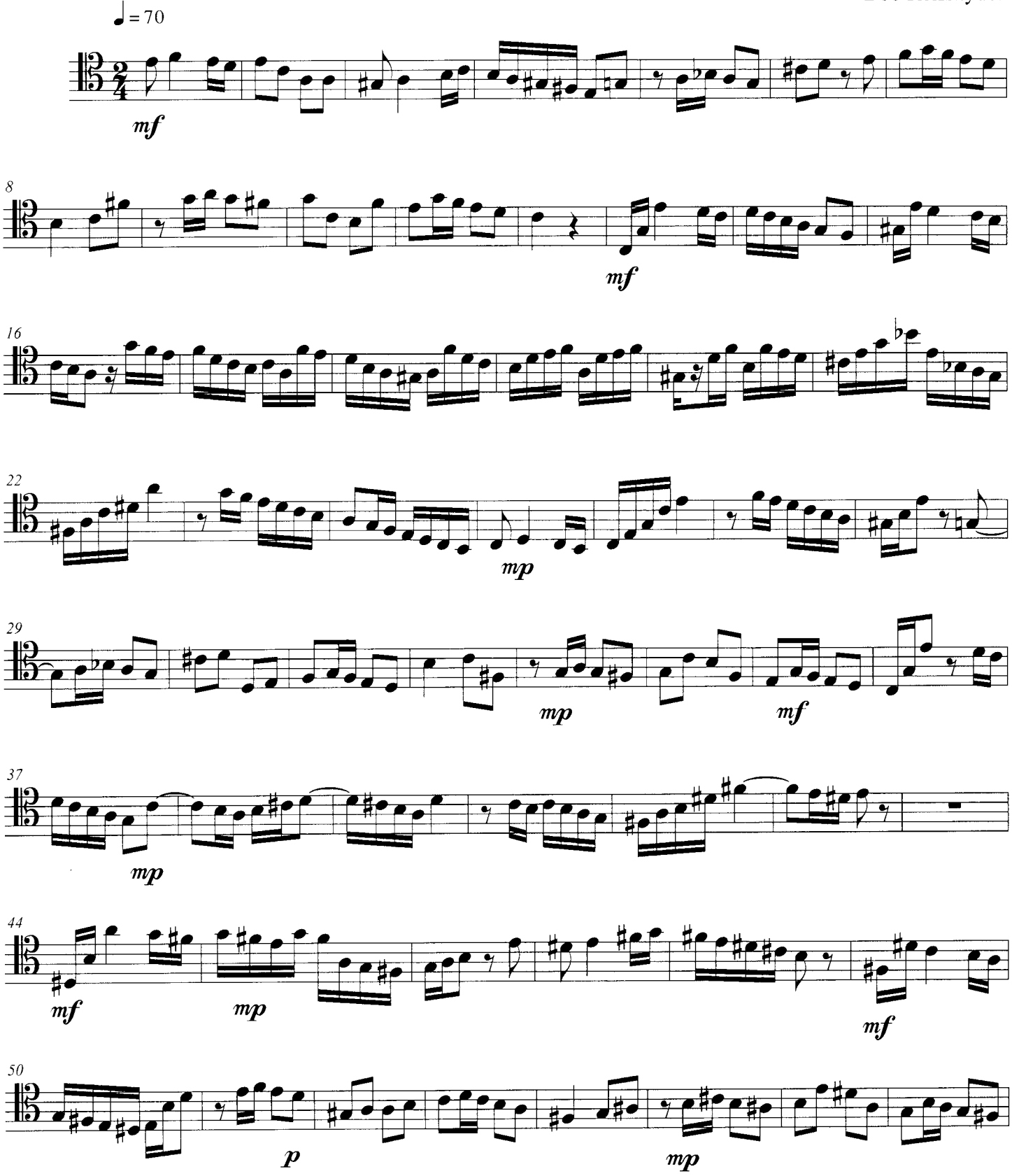
Trombone 2

Aria- "Schliesse, mein Herze"

from Christmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder



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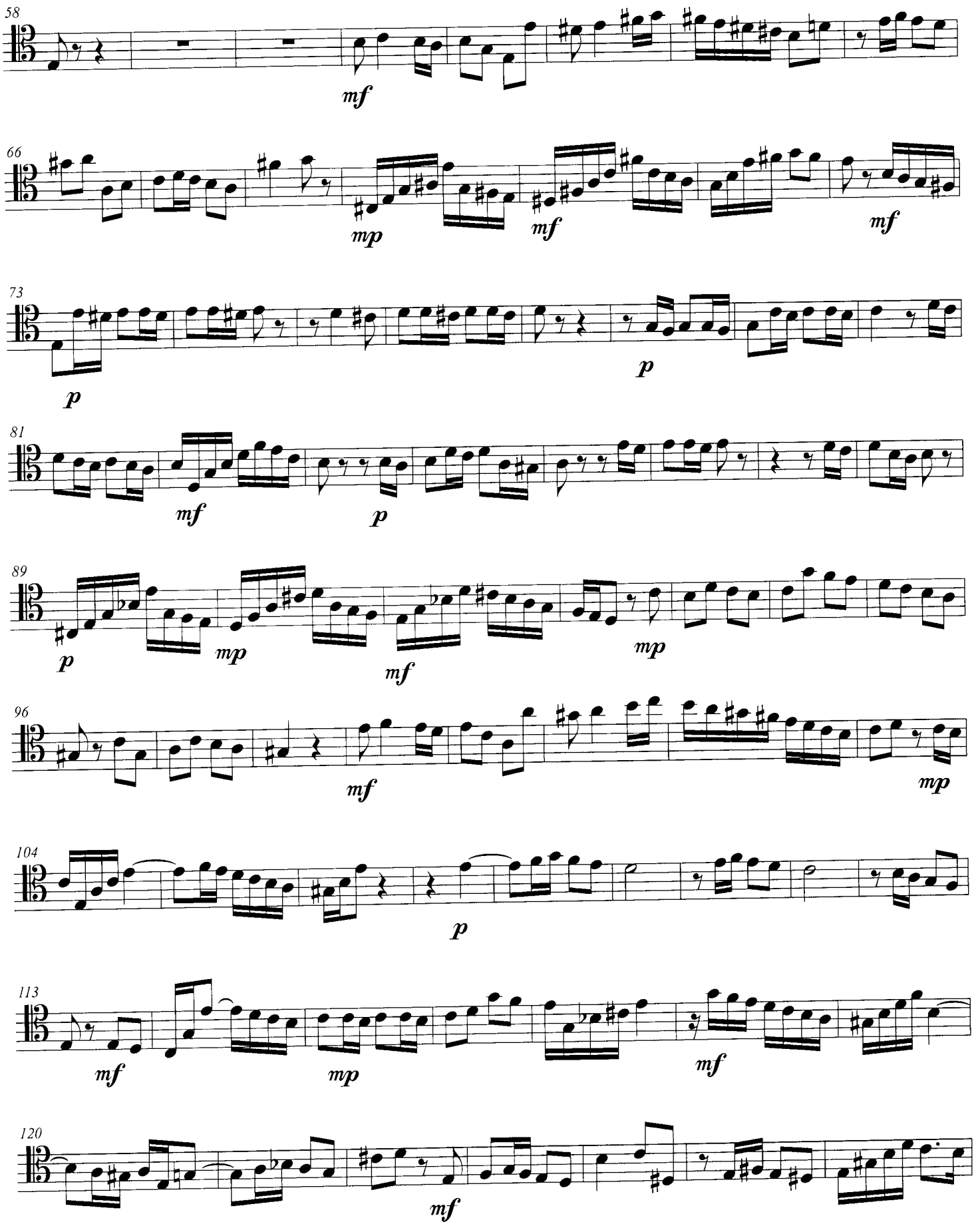
58
mf
66
mp
mf
mf
73
p
p
81
mf
p
89
p
mp
mf
mp
96
mf
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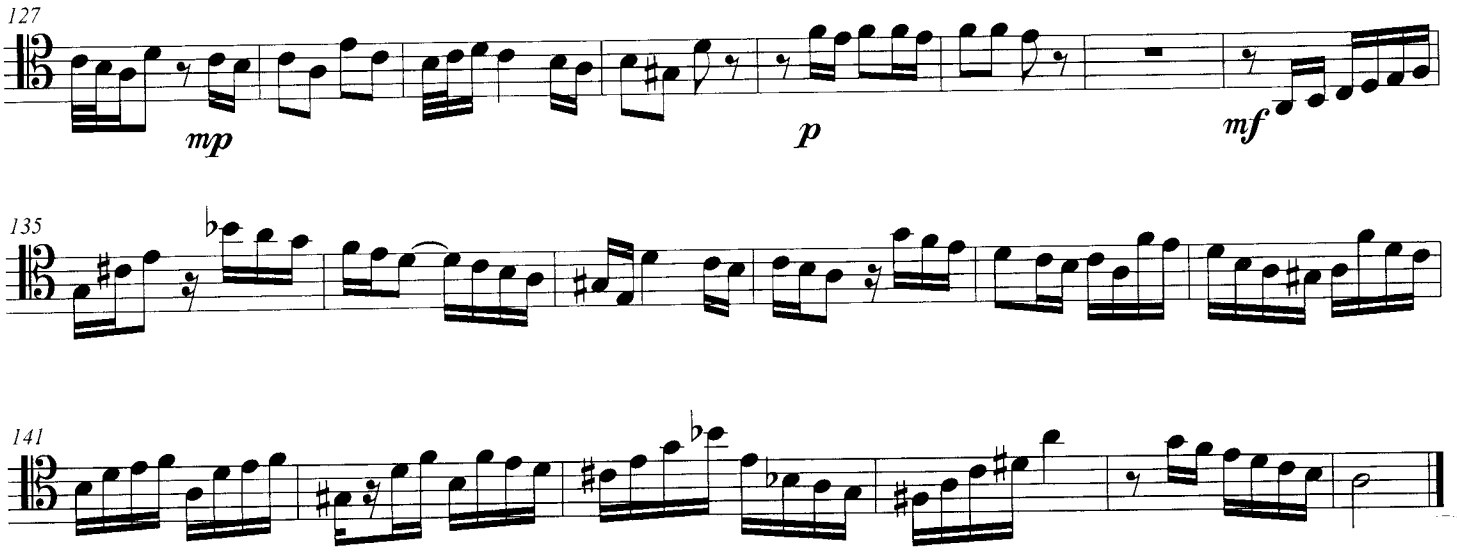
104
p
113
mf
mp
mf
120
mf


127
mp
p
mf
135
141

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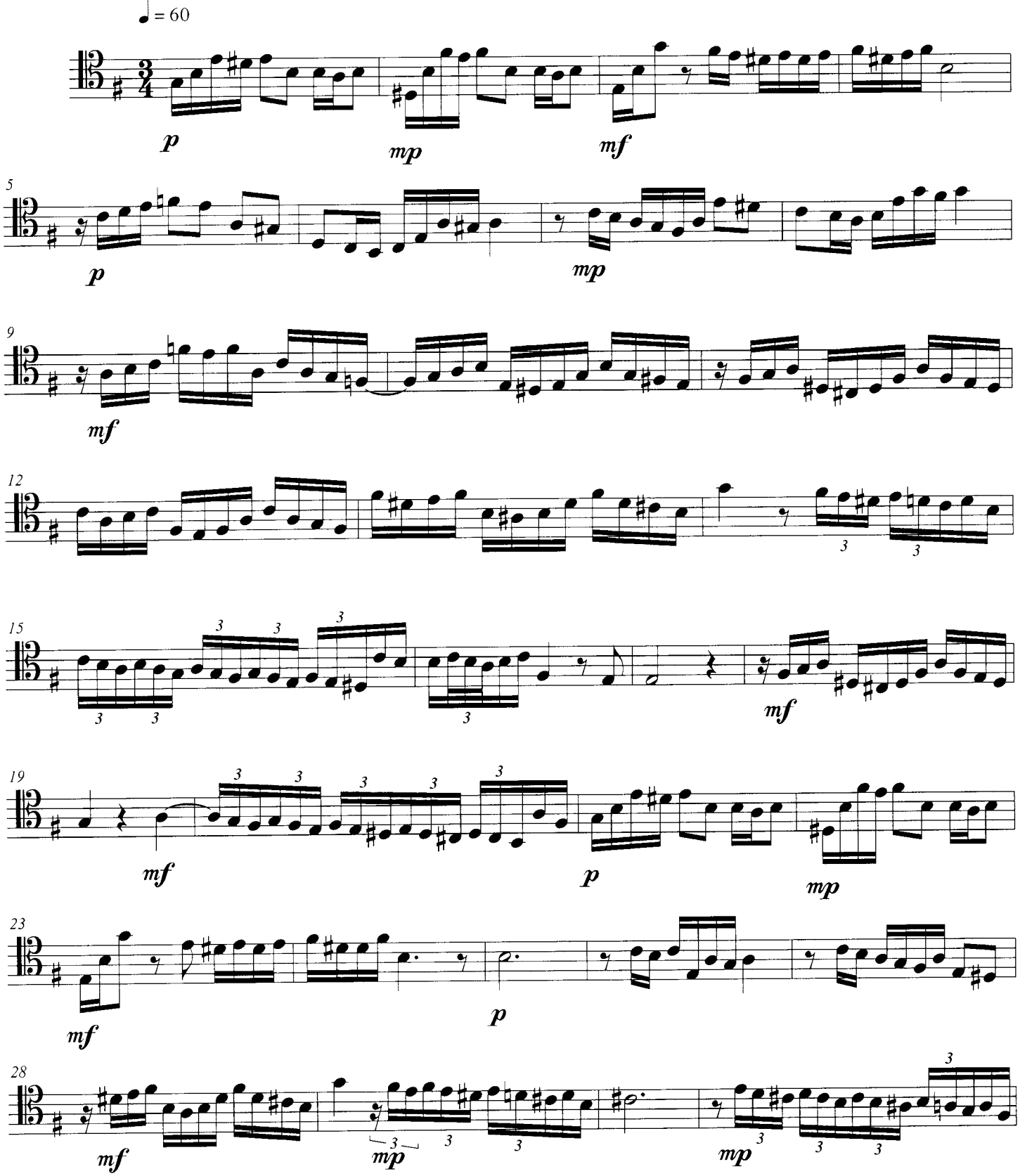
Trombone 2

"Seele,deine Specereien" Part A

Da Capo Aria from Easter Oratorio BWV249

J.S. Bach

Bob Reifsnyder



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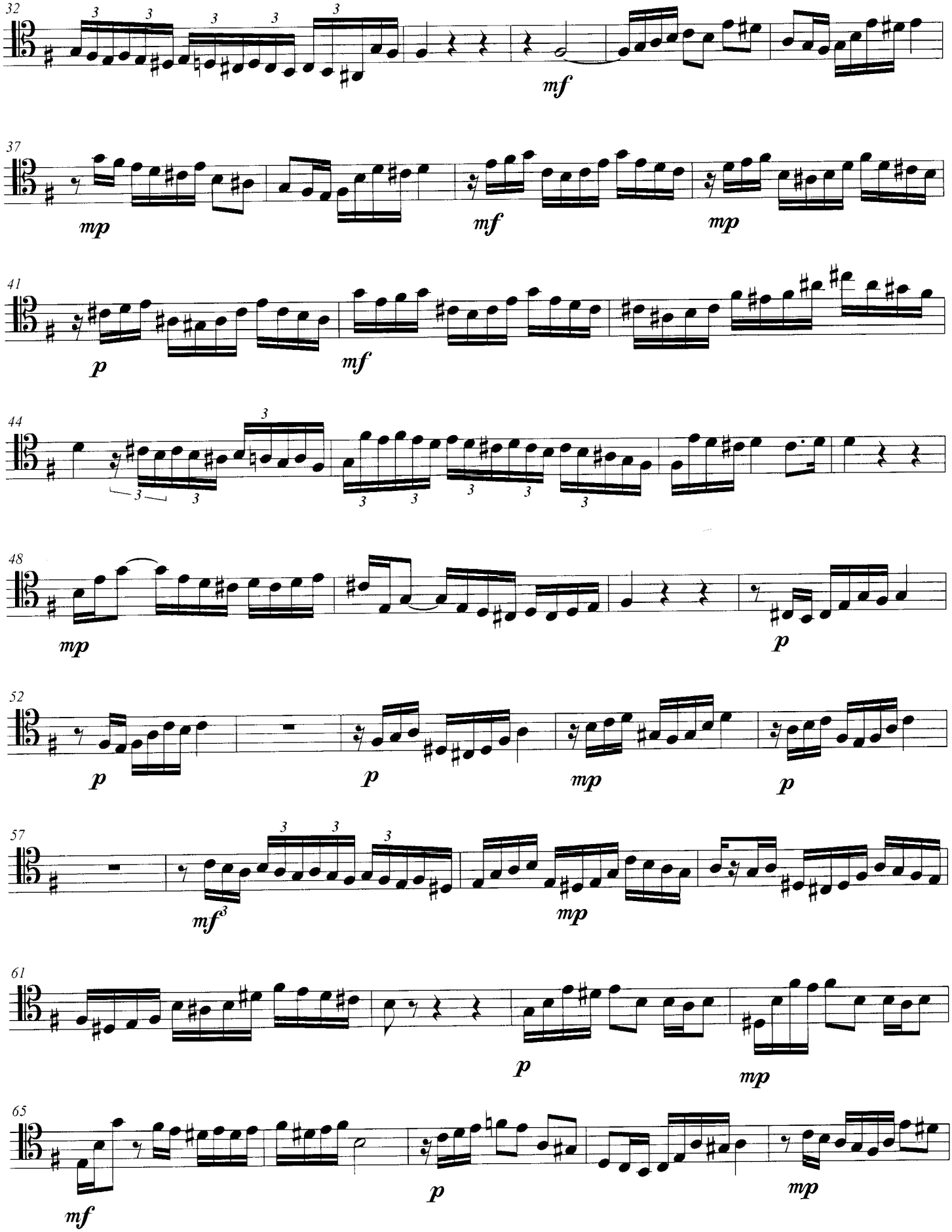
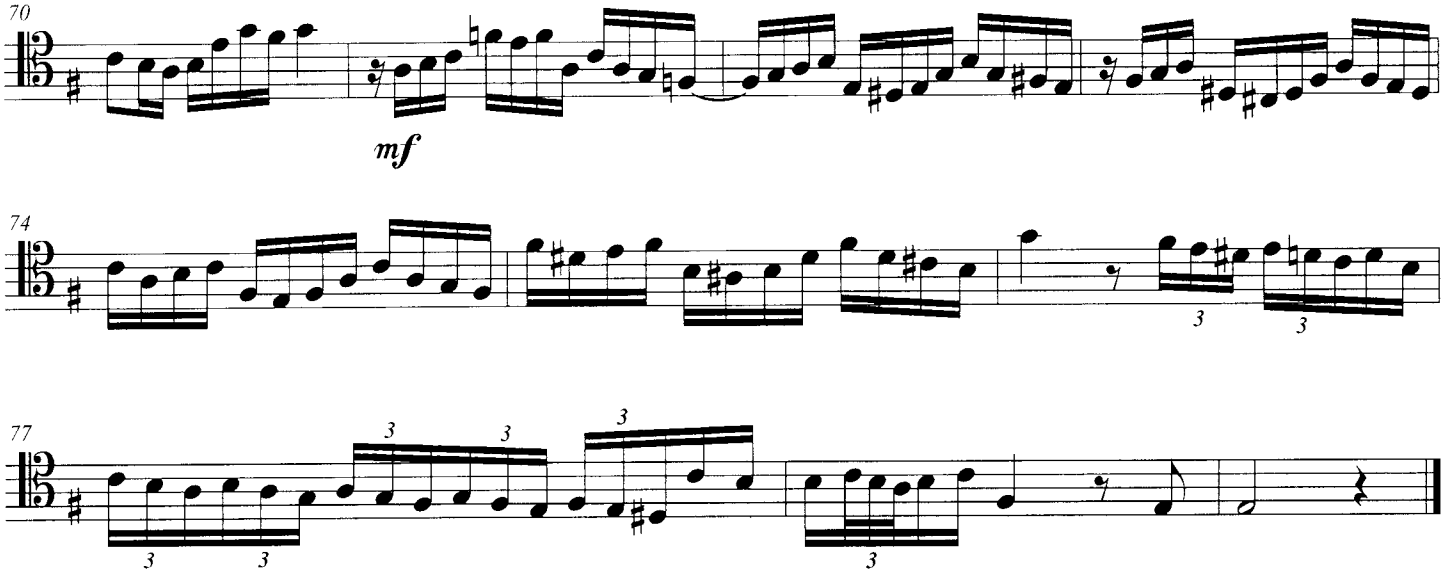

32
mf
37
mp
mf
mp
41
p
mf
44
48
mp
p
52
p
p
mp
p
57
mf3
mp
61
p
mp
65
mf
p
mp

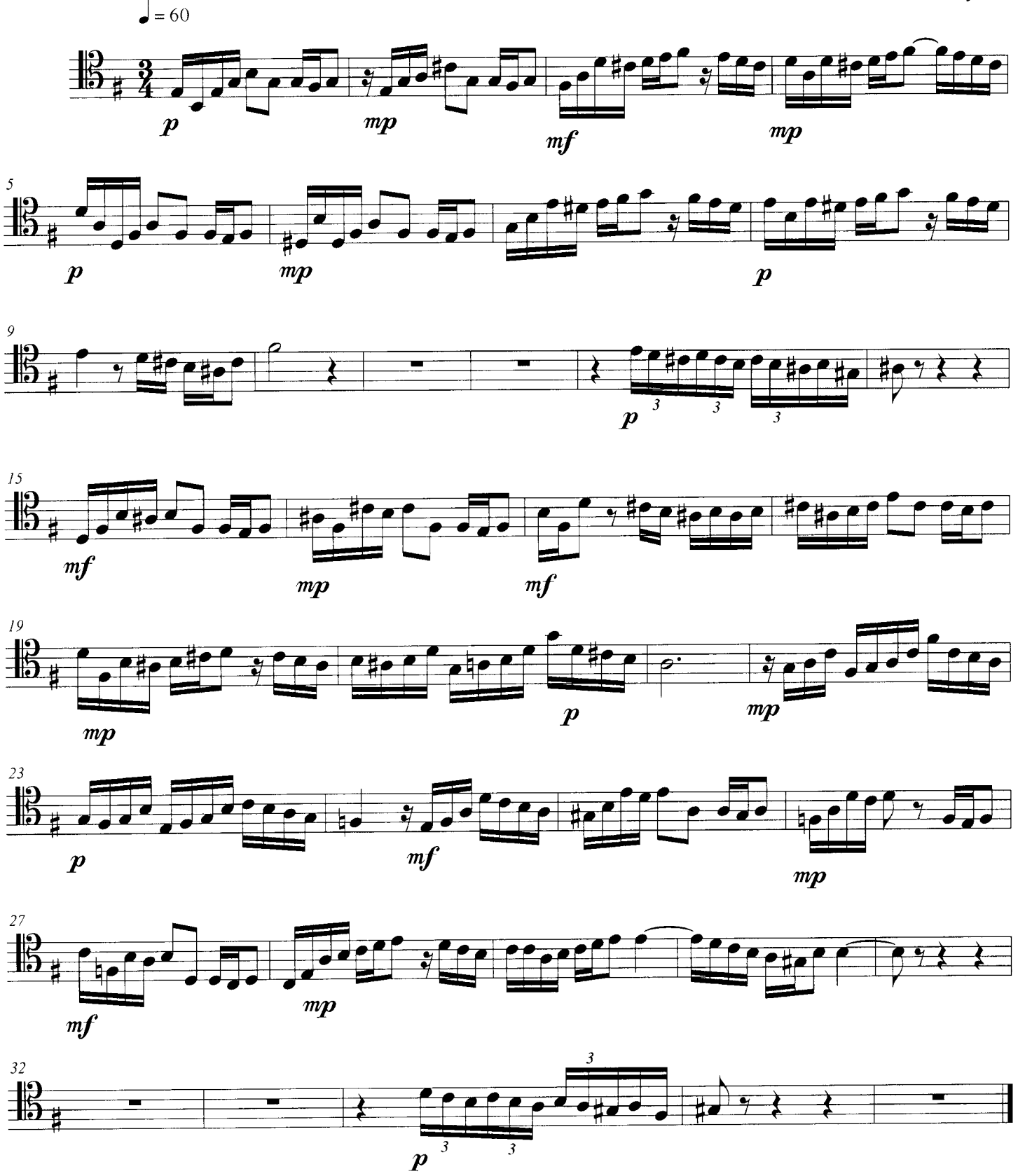

70
mf
74
3
3
77
3
3
3
3
3

Trombone 2

"Seele, deine Specereien" Part B

Da Capo Aria from Easter Oratorio BWV 249

J.S. Bach
Bob Reifsnyder



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