

SELECTIONS

From

Bach's Cantatas

and other Major Choral Works

For

Alto, Tenor, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE BONE SQUAD

VOLUME 12

## 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

# "Jagen ist die Lust der Jager"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

♩. = 50

mf

7

mp p

14

p mf

21

p

28

mf

33

mp

39

p p

45

mf



Bass Trombone

# "Schafe können sicher weiden"

from Cantata BWV208

J.S. Bach

Bob Reifsnyder

♩ = 60

mp p mp p

4

mp p

9

mp p

13

mp p mp

17

p mp p

20

mp p

26

mp p mp

29

p mp p mp

33

*p* *mp* *p*

37

*mp* *mf* *mp*

42

*p* *mp* *p* *mp* *p*

45

*mp*

51

*p* *mp*

55

*p* *mp* *p* *mp*

59

*p* *mp* *p*

Bass Trombone

# "Entzucket uns Beide"

from Cantata BWV208

J.S. Bach  
Bob Reifsnyder

$\text{♩} = 50$



"Entzucket uns Beide"

61

*mf*

Musical staff 61-66: Bass clef, key signature of one sharp (F#). Measure 61 is a whole rest. Measure 62 starts with a quarter rest, followed by a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 63 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 64 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 65 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 66 has a quarter note D6, a quarter note E6, and a quarter note F#6.

67

*mf*

Musical staff 67-73: Bass clef, key signature of one sharp (F#). Measure 67 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 68 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 69 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 70 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 71 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 72 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 73 has a quarter note C7, a quarter note D7, and a quarter note E7.

74

*mf*

Musical staff 74-80: Bass clef, key signature of one sharp (F#). Measure 74 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 75 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 76 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 77 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 78 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 79 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 80 has a quarter note C7, a quarter note D7, and a quarter note E7.

81

Musical staff 81-87: Bass clef, key signature of one sharp (F#). Measure 81 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 82 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 83 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 84 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 85 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 86 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 87 has a quarter note C7, a quarter note D7, and a quarter note E7.

88

Musical staff 88-94: Bass clef, key signature of one sharp (F#). Measure 88 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 89 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 90 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 91 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 92 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 93 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 94 has a quarter note C7, a quarter note D7, and a quarter note E7.

95

Musical staff 95-101: Bass clef, key signature of one sharp (F#). Measure 95 has a quarter note F#4, a quarter note G4, and a quarter note A4. Measure 96 has a quarter note B4, a quarter note C5, and a quarter note D5. Measure 97 has a quarter note E5, a quarter note F#5, and a quarter note G5. Measure 98 has a quarter note A5, a quarter note B5, and a quarter note C6. Measure 99 has a quarter note D6, a quarter note E6, and a quarter note F#6. Measure 100 has a quarter note G6, a quarter note A6, and a quarter note B6. Measure 101 has a quarter note C7, a quarter note D7, and a quarter note E7.

Bass Trombone

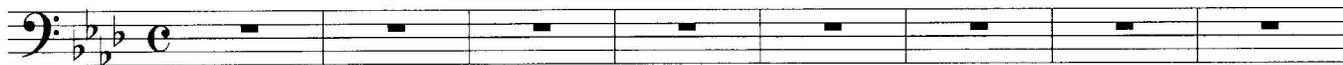
# "Auf meinen Flugeln sollst du schweben" Part A

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

♩ = 90



Bass Trombone

# "Auf meinen Flugeln sollst du schweben" Part B

Da Capo Aria from Cantata BWV213

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

*mp* *mf*

4 *mp* *mf*

9 *mp* *mf*

16 *mp*

19 *mf* *mp*

23 *mf*

Adagio



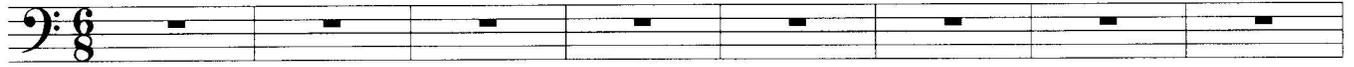


# "Et in Spiritum Sanctum"

From b minor Mass BWV232

J.S. Bach

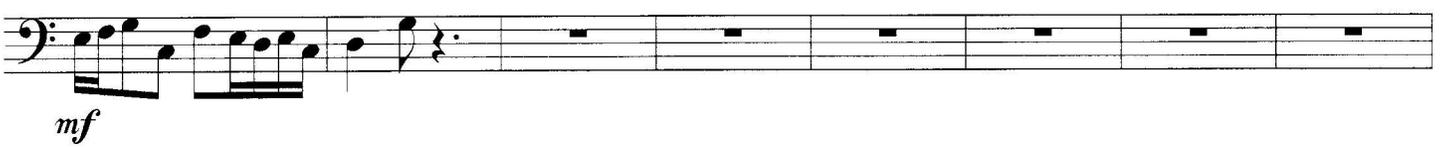
♩. = 50



9



16



24



31



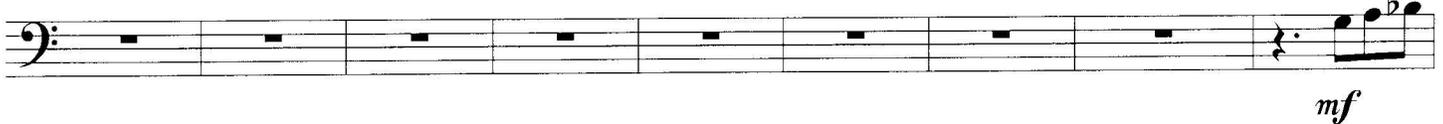
38



45



53



"Et in Spiritum Sanctum"

62

*mf*

69

*mf*

76

*mf*

83

*mf*

90

*mf* *mp* *mf*

97

*mf*

106

*mf*

113

*mf*

119

*mf*

"Et in Spiritum Sanctum"

125

Musical staff 125-130. The staff begins with a bass clef and a treble clef. The music consists of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The key signature has one sharp (F#). The staff ends with a repeat sign.

131

Musical staff 131-138. The staff begins with a bass clef and a treble clef. The music consists of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The key signature has one sharp (F#). The staff ends with a repeat sign.

139

Musical staff 139-146. The staff begins with a bass clef and a treble clef. The music consists of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at the beginning. The key signature has one sharp (F#). The staff ends with a repeat sign.

7  
1

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Bass Trombone

# "Esurientes implevit bonis"

from Magnificat BWV243

J.S. Bach

Bob Reifsnyder

♩ = 60





Bass Trombone

# "Buss und Reu" Da Capo Aria Part A

from St. Matthew Passion BWV244

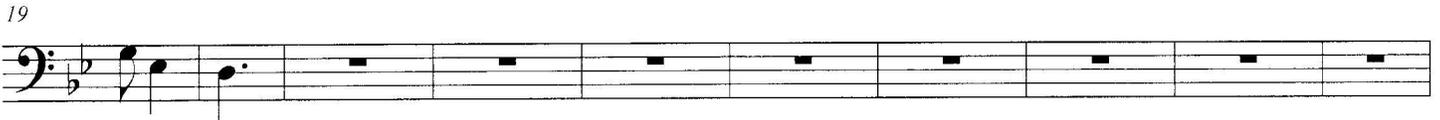
J.S. Bach

Bob Reifsnyder

♩ = 45



*mf*



*mf*

*mf*



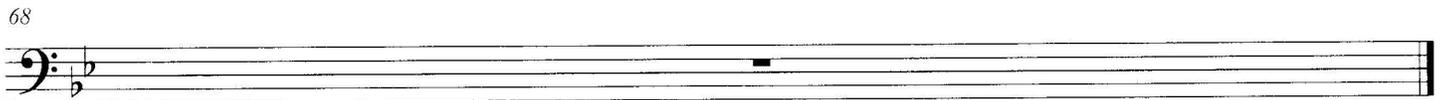
*mp*

*mf*

*p*



*mf*



Bass Trombone

# "Buss und Reu" Da Capo Aria Part B

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnnyder

♩. = 45

*mf*

10

*mf*

20

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

30

*mf*

Bass Trombone

# "Ich will dir mein Herze schenken" Part A

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩ = 45

The musical score is written for Bass Trombone in 6/8 time. It consists of six staves of music, each starting with a measure number. The dynamics are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The key signature has one sharp (F#), and the tempo is marked as ♩ = 45. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Staff 1: *mf* *mp* *mf*

Staff 2: 6 *mf* *mp* *mf*

Staff 3: 12

Staff 4: 16 *mf* *mp*

Staff 5: 21 *mf*

Staff 6: 27 *mp* *mf*

Bass Trombone

# Ich will dir meine Herze schenken" Part B

Da Capo Aria from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩. = 45

Musical staff 1: Bass clef, 6/8 time signature. Measures 1-5. Dynamics: *mp*

Musical staff 2: Bass clef. Measures 6-10. Dynamics: *mp*, *mf*, *mp*, *mf*

Musical staff 3: Bass clef. Measures 11-16. Dynamics: *p*, *mf*

Musical staff 4: Bass clef. Measures 17-20. Dynamics: none

Bass Trombone "Aus Liebe will mein Heiland sterben"

from St. Matthew Passion BWV244

J.S. Bach

Bob Reifsnyder

♩ = 50

*p*

7

14

*p* *p*

21

27

34

41

48

"Aus Liebe will mein Heiland sterben"

55

Musical staff 1: Bass clef, B-flat major key signature, 4/4 time signature. Measures 55-60. Dynamics: *p*

61

Musical staff 2: Bass clef, B-flat major key signature, 4/4 time signature. Measures 61-67. Dynamics: *p*

68

Musical staff 3: Bass clef, B-flat major key signature, 4/4 time signature. Measures 68-73. Dynamics: *p*

7

Bass Trombone

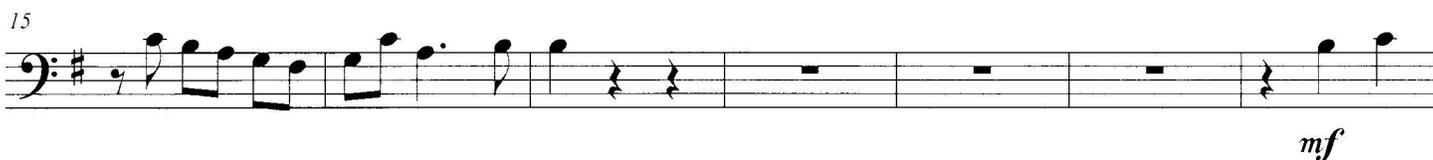
# "Von den Strikken meiner Sunder"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

$\text{♩} = 60$



53

*mf* *mf*

58

*mf*

64

*mf* *mf*

71

*mf*

77

84

*mf* *mf*

90

95

*mf*

101

*mf*

107



113



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Bass Trombone

# Da Capo Aria "Erwage" (Part A)

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

♩ = 100

Musical staff 1: Bass clef, key signature of one sharp (F#), time signature of 12/4. The staff contains four measures of whole rests.

Musical staff 2: Measures 5-8. Measure 5 starts with *mf*. Measures 6-7 are marked *p*. Measure 8 ends with *mf*.

Musical staff 3: Measures 9-11. Measure 9 starts with a slur. Measure 10 has *p* dynamic. Measure 11 has *mf* dynamic.

Musical staff 4: Measures 12-14. Measure 12 has *p* dynamic. Measure 13 has *mf* dynamic. Measure 14 has *p* dynamic.

Musical staff 5: Measures 15-17. Measure 15 has *p* dynamic. Measure 16 has *mf* dynamic. Measure 17 has *p* dynamic.

Musical staff 6: Measures 18-20. Measure 18 has *mf* dynamic. Measure 19 has *mf* dynamic. Measure 20 has *mf* dynamic.

Musical staff 7: Measures 21-23. Measure 21 has *mf* dynamic. Measure 22 has *mf* dynamic. Measure 23 has *mf* dynamic.

Musical staff 8: Measures 24-26. Measure 24 has *mf* dynamic. Measure 25 has *mf* dynamic. Measure 26 has *mf* dynamic.

Da Capo Aria "Erwage" (Part A)

16



♩ = 100

17



19



Bass Trombone

# Da Capo Aria "Erwage" (Part B)

from St. John Passion BWV245

J.S. Bach

Bob Reifsnyder

♩ = 100

The musical score is written for Bass Trombone in G major (one sharp) and 12/4 time. It consists of eight staves of music, each beginning with a measure number (1, 2, 3, 5, 7, 8, 11, 12). The dynamics are marked as *mf* (mezzo-forte) and *p* (piano). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is arranged in a single system with multiple staves.

13

Bass Trombone

# Aria "Zerfließe mein Herze"

from St. John Passion BWV245

J.S. Bach

Bob Reifsnnyder

♩ = 70

*mf*

6

12

*mp*

17

*mf*

24

*mp*

30

*mf*

34

*mp*

39

*mf* *p* *p*

45



52



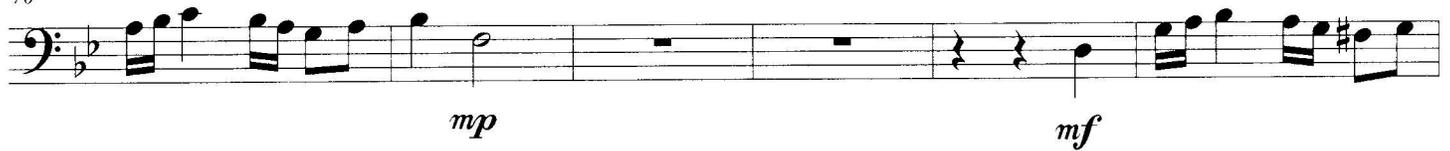
58



64



70



76



82



89



95



102

Musical staff 102: Bass clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a melodic line with various rhythmic values including eighth and sixteenth notes. Dynamic markings *mf* and *mp* are present.

108

Musical staff 108: Bass clef, key signature of one flat, 3/4 time signature. The staff features a more active melodic line with many sixteenth notes. A dynamic marking of *mf* is present.

113

Musical staff 113: Bass clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with some rests. A dynamic marking of *mp* is present.

119

Musical staff 119: Bass clef, key signature of one flat, 3/4 time signature. The staff features a melodic line with several rests. Dynamic markings *p* and *mf* are present.

126

Musical staff 126: Bass clef, key signature of one flat, 3/4 time signature. The staff contains a melodic line with some rests, ending with a double bar line.

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Bass Trombone "Ich will nur dir zu Ehren leben" (part A)

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

♩ = 90

mf mp

4

7

mf mp

10

p

14

mp mp

18

mf

21

mp

24

mf



Bass Trombone "Ich will nur dir zu Ehren leben" (Part B)

Da Capo Aria from Xmas Oratorio BWV248

J.S. Bach  
Bob Reifsnnyder

♩ = 90

1  
*p*



5  
*mf*



10  
*mp*



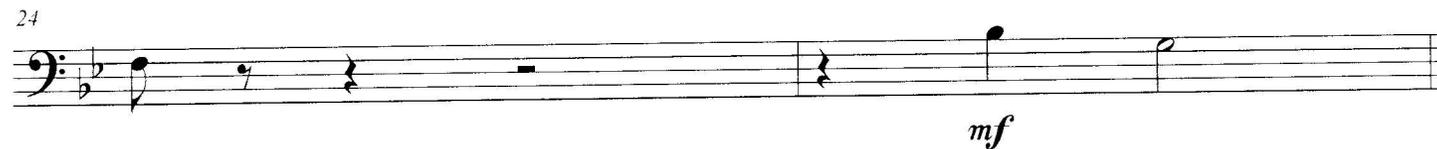
14  
*mf* *p*



19  
*p* *mp*



24  
*mf*



Bass Trombone "Nun mogt ihr stolzen Feinde schrecken"

Aria from Xmas Oratorio BWV248

J.S. Bach

Bob Reifsnyder

♩ = 80

The musical score is written for Bass Trombone in a 2/4 time signature with a key signature of one flat (B-flat major). The tempo is marked as quarter note = 80. The score consists of eight staves of music, each starting with a measure number. Dynamic markings are placed below the notes.

- Staff 1 (Measures 1-8): *mf* (measures 1-4), *mp* (measures 5-8)
- Staff 2 (Measures 9-15): *mf* (measures 9-15)
- Staff 3 (Measures 16-25): *p* (measures 16-20), *p* (measures 21-25)
- Staff 4 (Measures 26-33): *mp* (measures 26-30), *p* (measures 31-33)
- Staff 5 (Measures 34-42): *p* (measures 34-38), *mf* (measures 39-42)
- Staff 6 (Measures 43-50): *mf* (measures 43-47), *p* (measures 48-50)
- Staff 7 (Measures 51-58): *mf* (measures 51-58)
- Staff 8 (Measures 59-60): *mf* (measures 59-60)

"Nun mogt ihr stolzen Feinde schrecken"

67

*p* *p*

76

*mf*

85

*p*

94

Adagio a tempo

103

*mf*

112

120

*p* *p*

129

*mp* *p*

137

*p* *p*

146

mf

Musical staff 146-153: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of notes including eighth and sixteenth notes, with some beamed together. The dynamic marking *mf* is at the end of the staff.

154

*p*

Musical staff 154-163: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a prominent sixteenth-note run. The dynamic marking *p* is centered below the staff.

164

*mf*

Musical staff 164-171: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a sixteenth-note run. The dynamic marking *mf* is centered below the staff.

172

Musical staff 172-179: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a sixteenth-note run. The dynamic marking is not explicitly shown for this staff.

180

Musical staff 180-187: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a sixteenth-note run. The dynamic marking is not explicitly shown for this staff.