SELECTIONS

From

Bach's b minor Mass and Brandenburg Concerto No. 6

For

Alto, two Tenors, Bass Trombone and Tuba

Arranged by

Bob Reifsnyder

MUSIC for the

BAROQUE POSAUNE PLATOON

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 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.

Just like Gabrielli and Moteverdi, Bach regularly composed music in more than four parts (the first movement of Cantata 80 actually has 10). In contrast to the other two, however, his use is much more sophisticated and surprising. The new harmonic language of the seventeenth-century had drastically reduced the use of counterpoint in favor of homophonic structure, which was seen to be a more effective use of that harmonic language. In contrast, Gabrielli and Monteverdi were simply continuing the tradition of the Renaissance. One can effectively argue that Bach represented the last polyphonic gasp in the development of western music; his ingenious efforts intimidated even the likes of Mozart, who gave up trying to imitate the "master" late in his own career. Bach's massive multi-part materpieces certainly represent the pinnacle of the late Baroque.

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- This volume was created to add to the public performance repertoire of the low brass choir. Ideally, the second part would be performed on a smaller bore tenor, thus providing as much contrast of color as possible.

2. Clef reading- These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top three 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- The original parts have been occasionally exchanged in these arrangements to allow the alto trombone to almost always be the highest tessitura. There is also quite a bit of octave displacement to keep the individual parts within the comfortable range of the performing instrument.

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, two trombones, cello and string bass, which offers a wonderful chamber music experience for the trombonists involved.

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 is often, but not exclusively, an indication of the relative importance of the five 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.

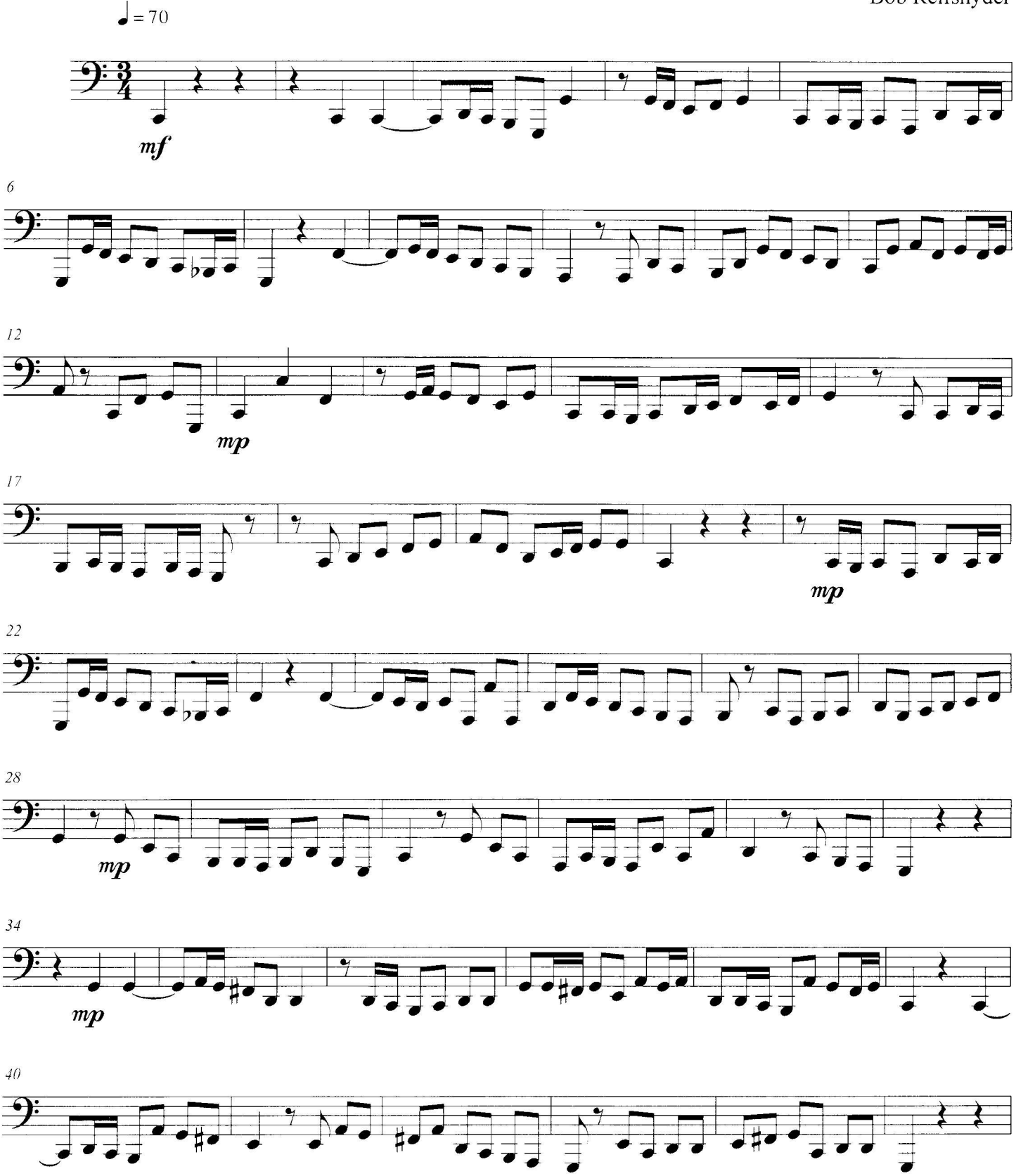
Tuba

Quoniam tu Solus Sanctus

Aria from the b minor Mass

J.S. Bach

Bob Reifsnyder



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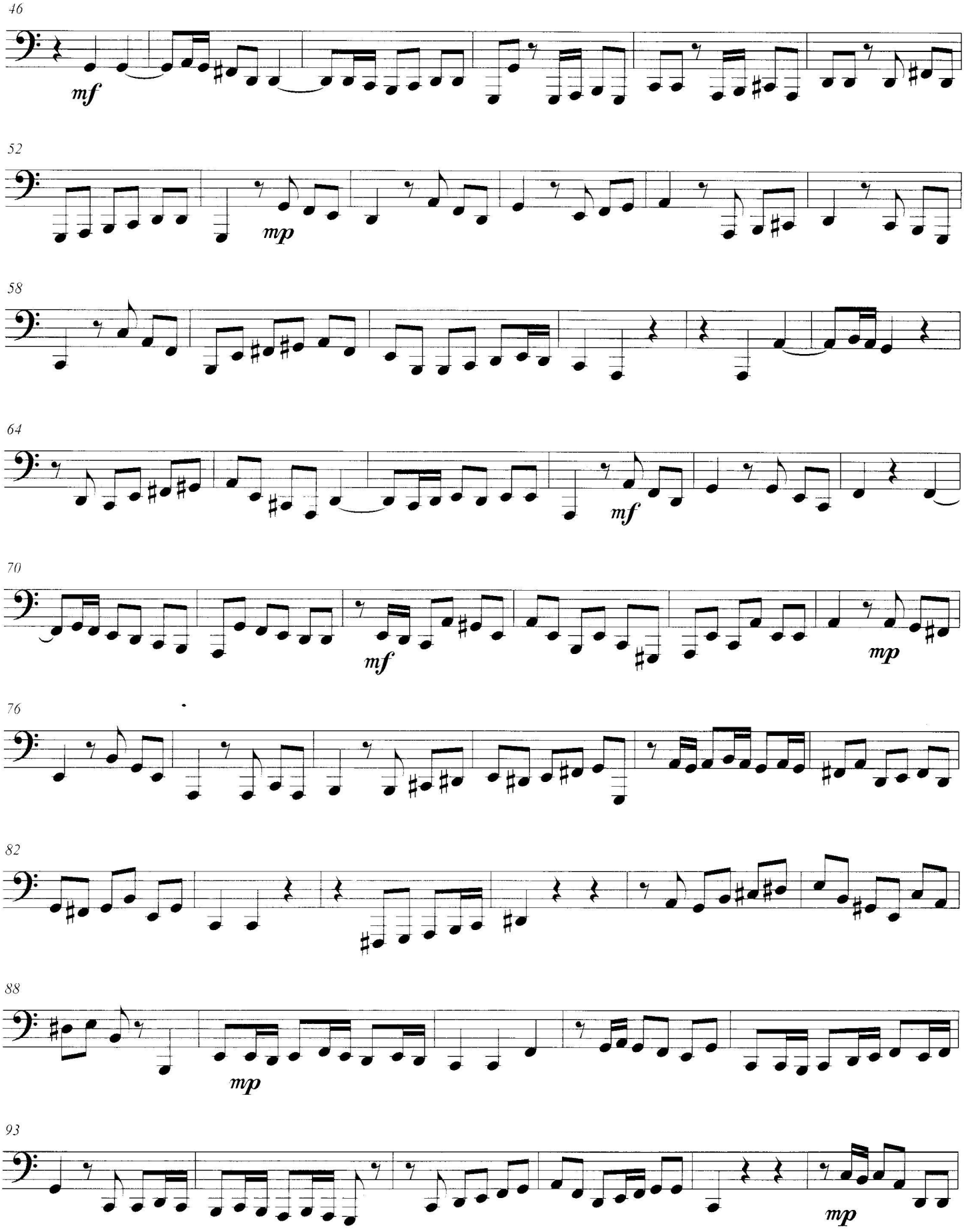
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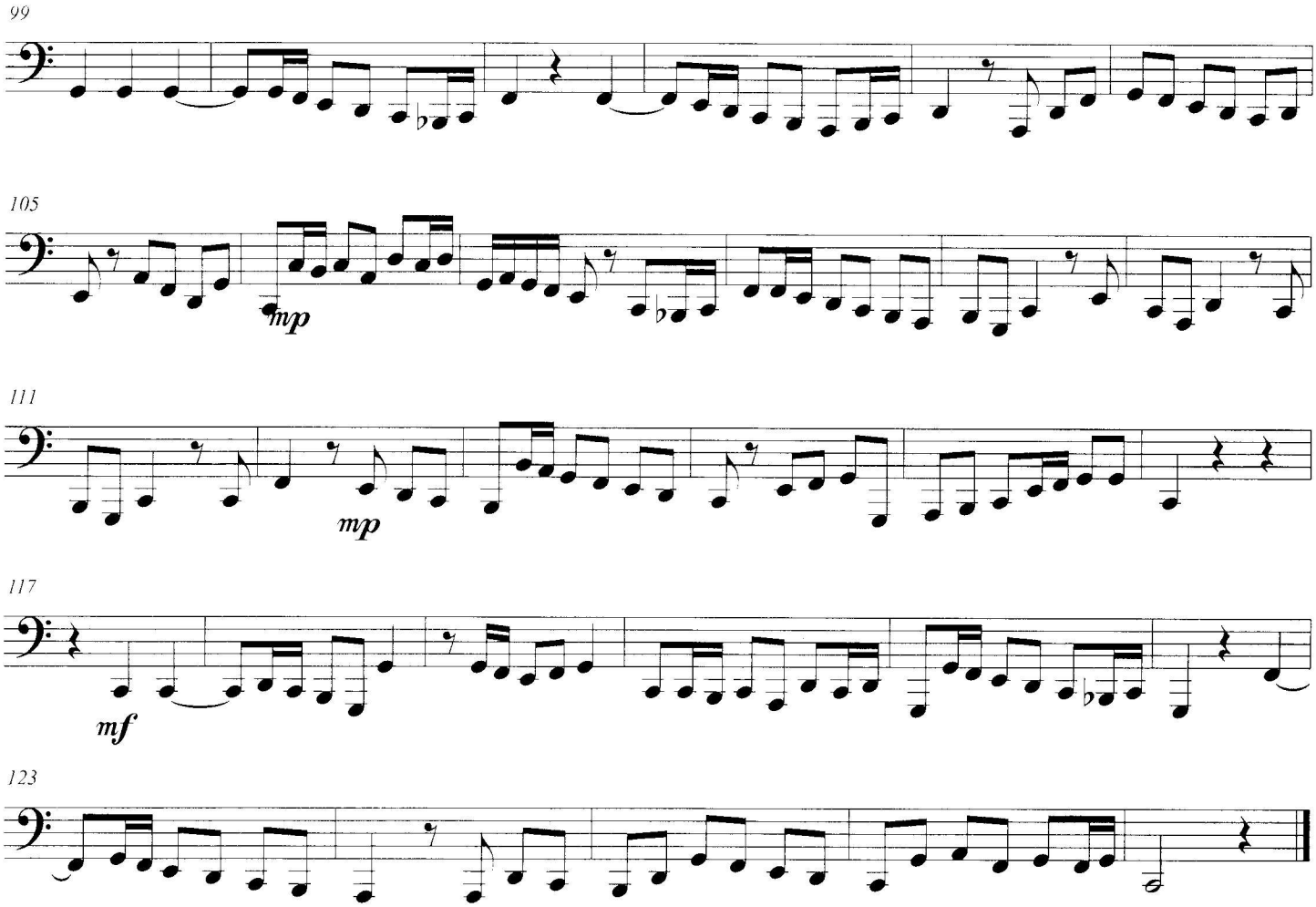
mf
52
mp
58
64
mf
70
mf
mp
76
82
88
mp
93
mp

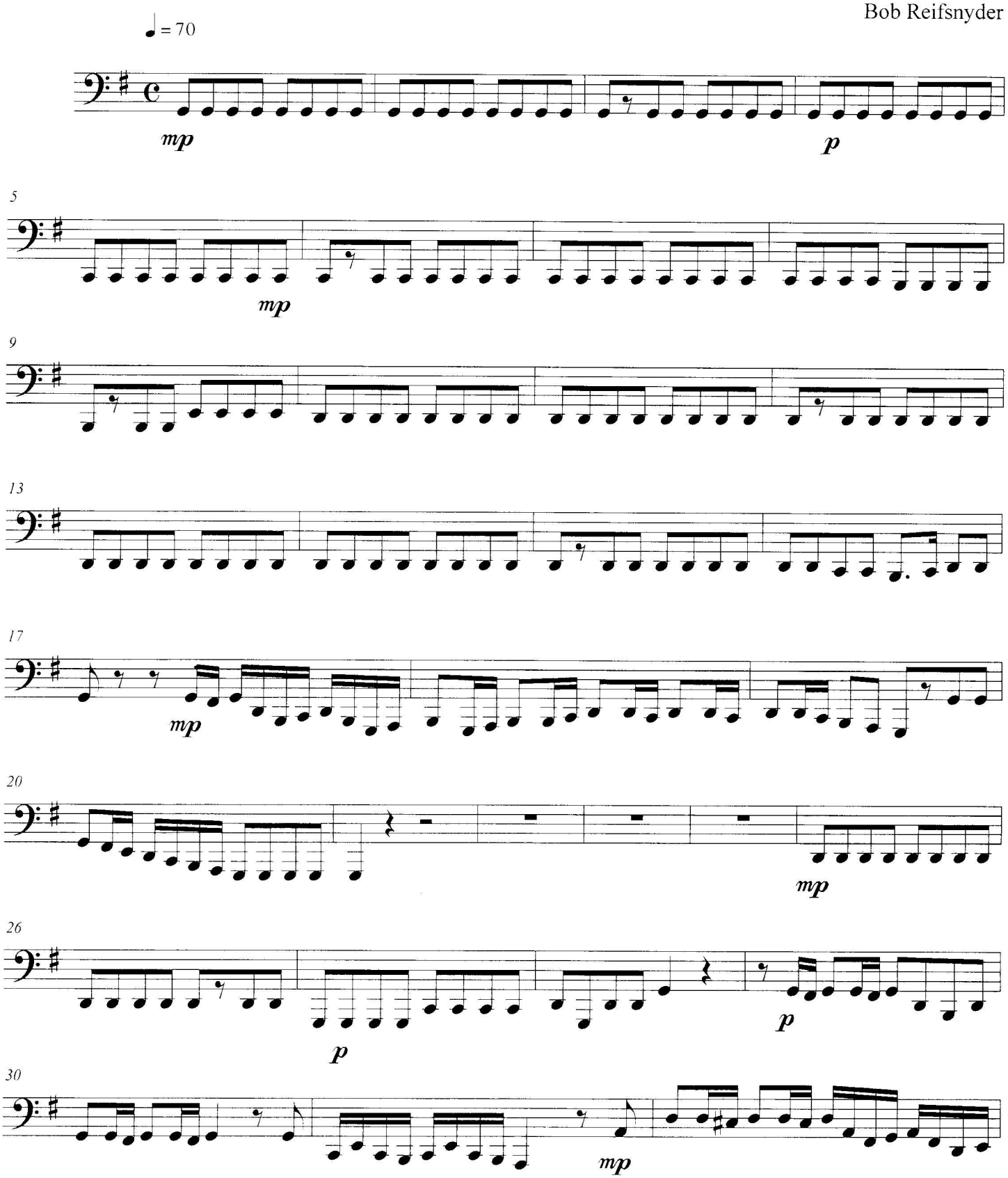

99
105
mp
111
mp
117
mf
123

Tuba

Brandenburg Concerto No. 6 in B-flat Major

first movement

J.S. Bach
Bob Reifsnyder



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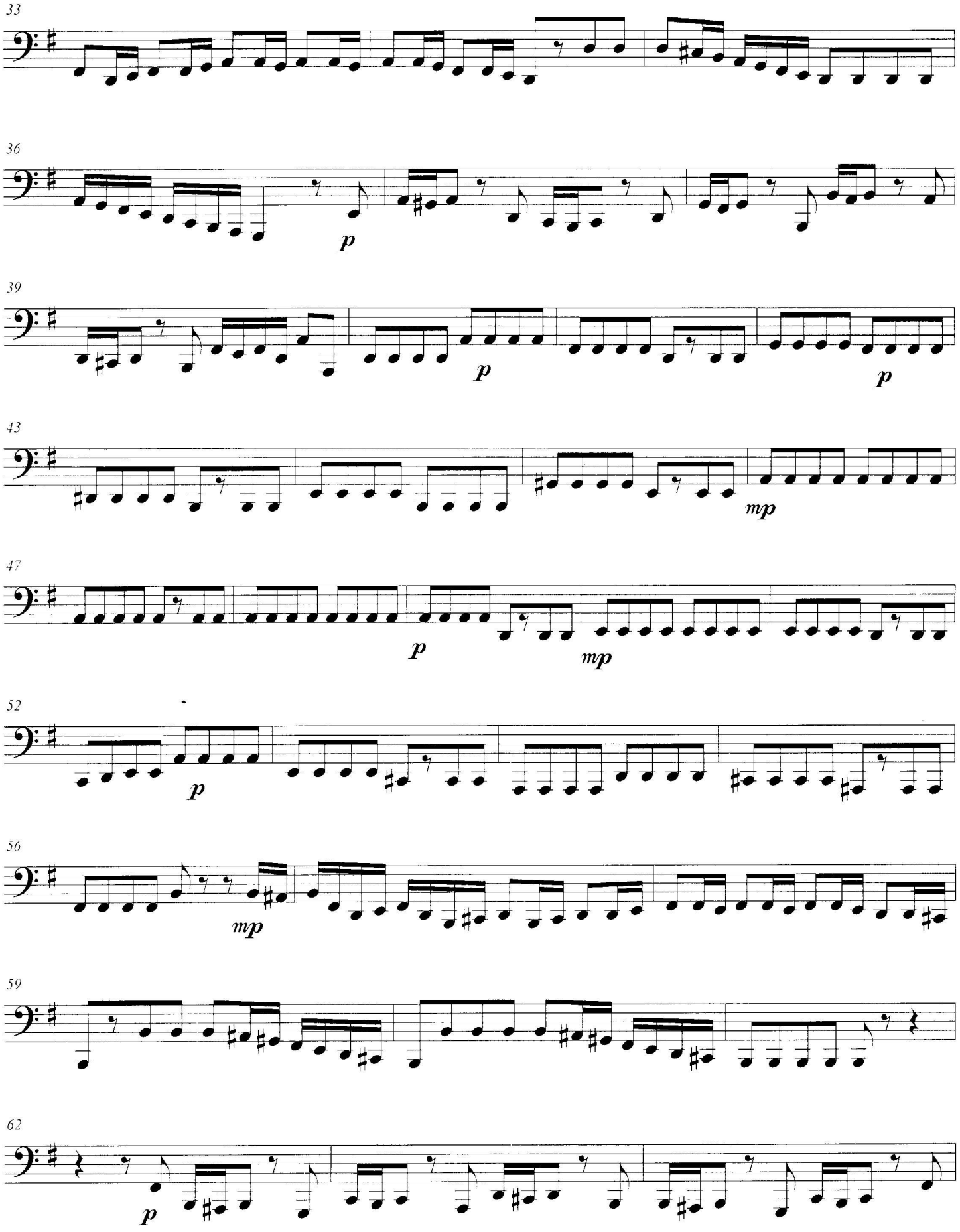
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36
p
39
p
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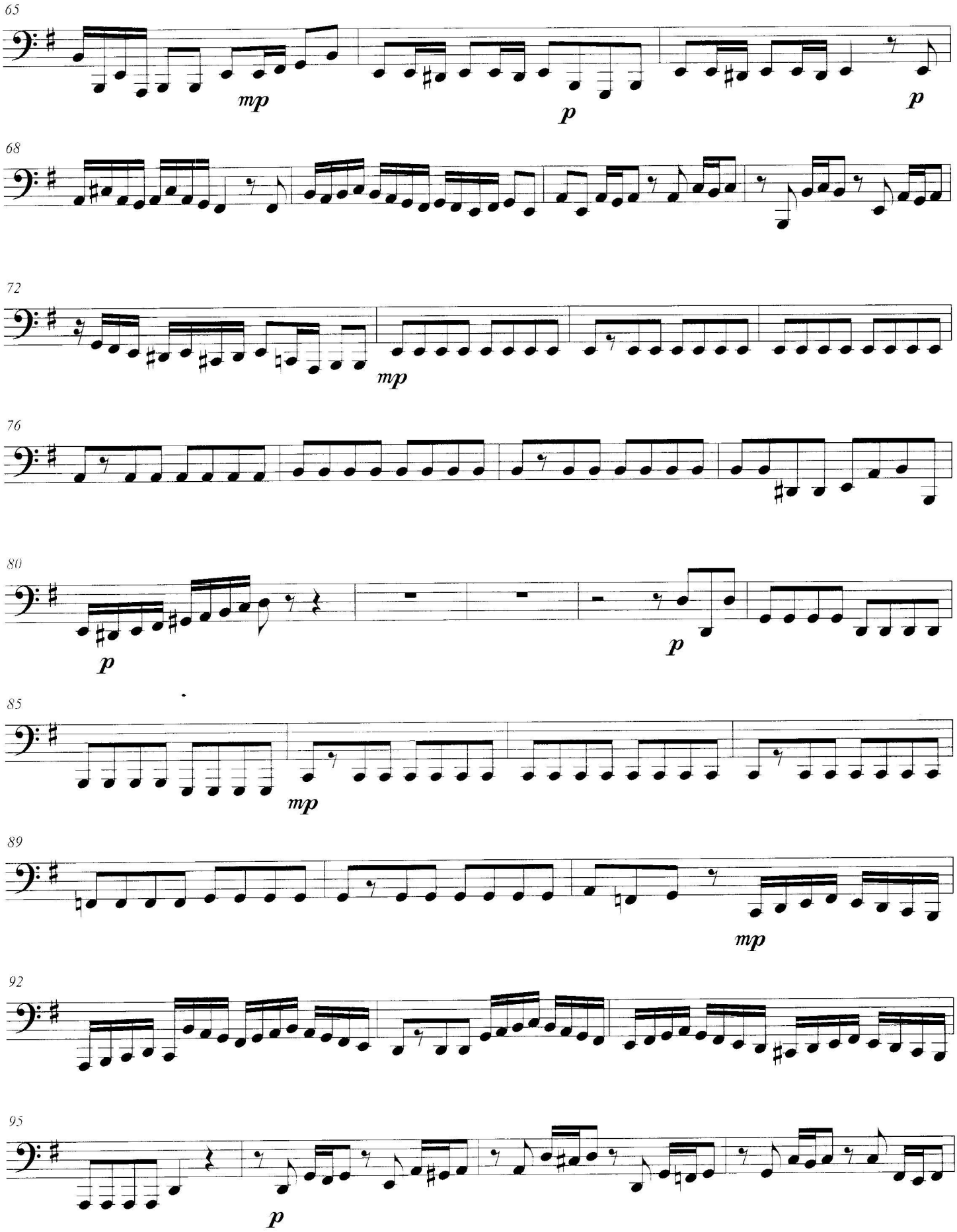
43
mp
47
p
mp
52
p
56
mp
59
62
p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p
p
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mp
76
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p
85
mp
89
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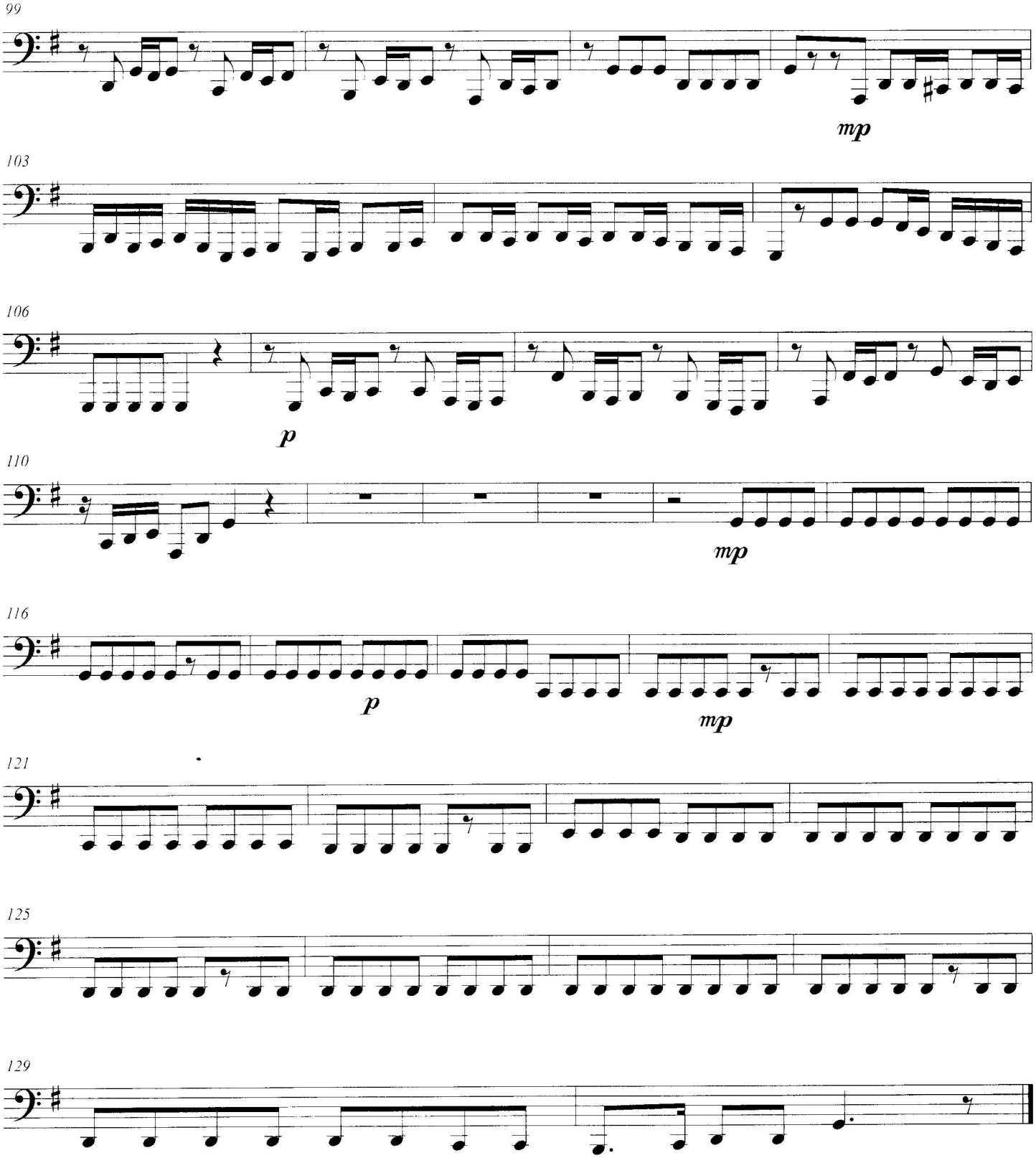
92
95
p

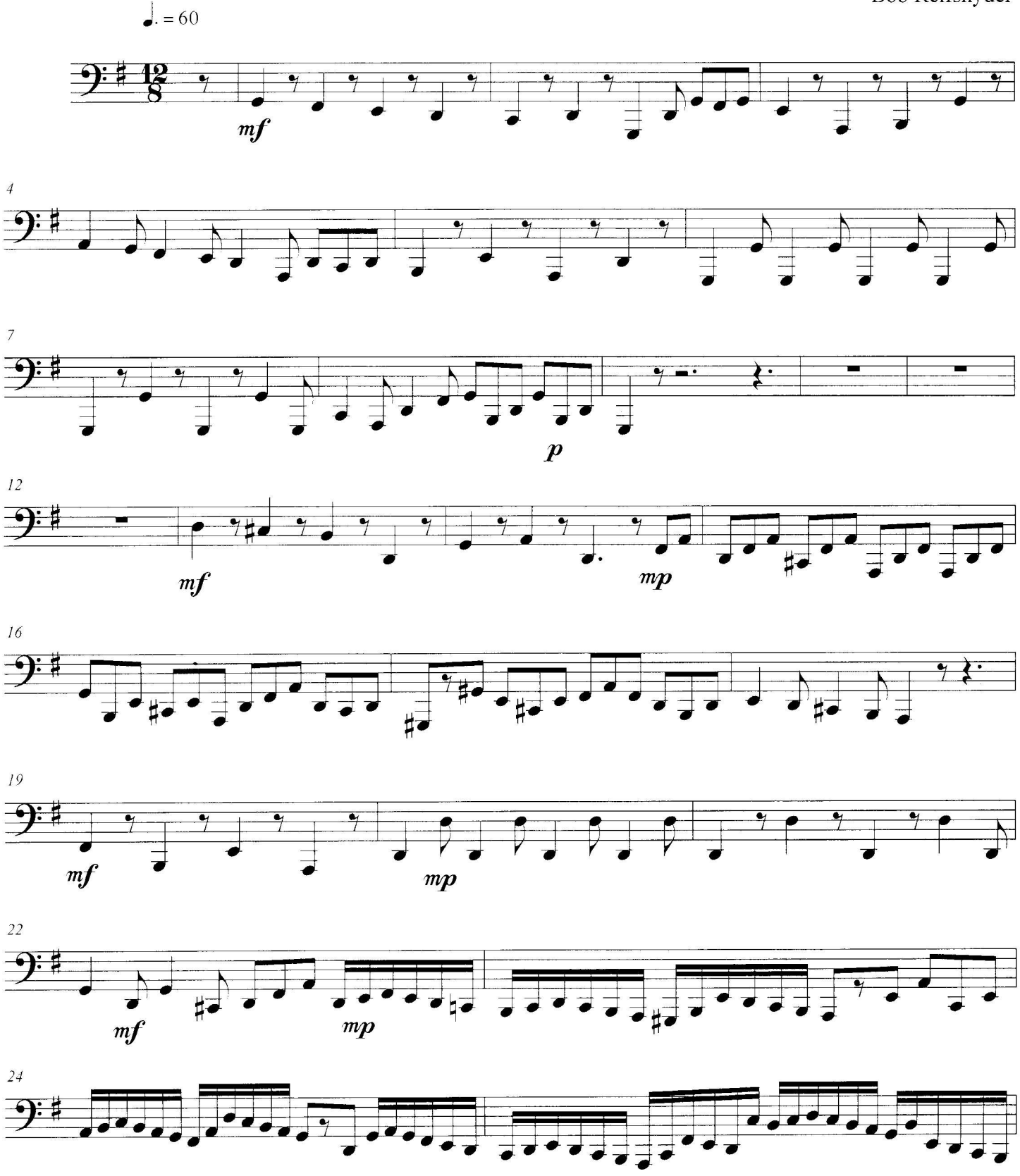

99
mp
103
106
p
110
mp
116
p
mp
121
125
129

Tuba

Brandenburg Concerto No. 6

Third movement

J.S. Bach
Bob Reifsnyder



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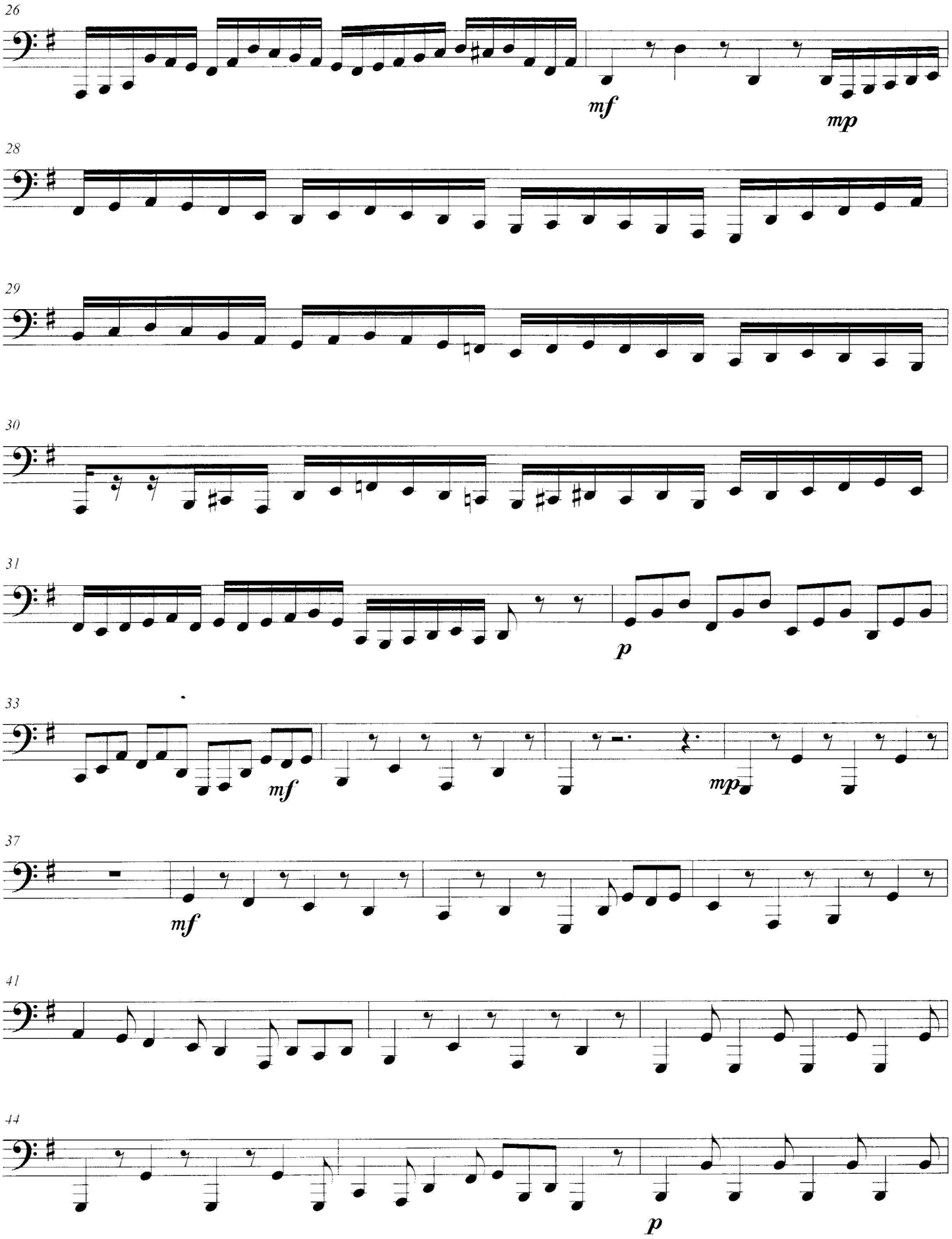
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mf
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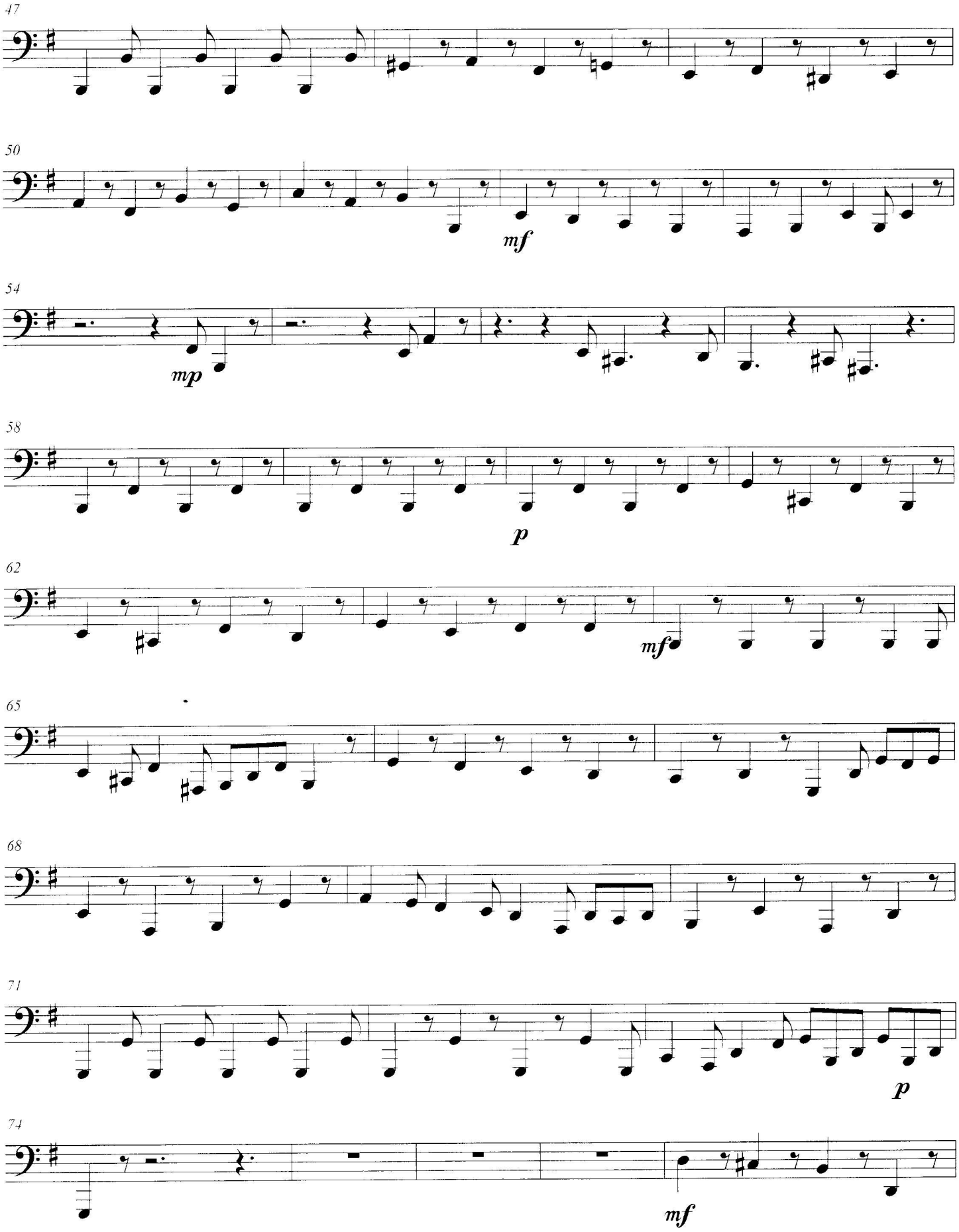
28
29
30
31
p
33
mf
mp
37
mf
41
44
p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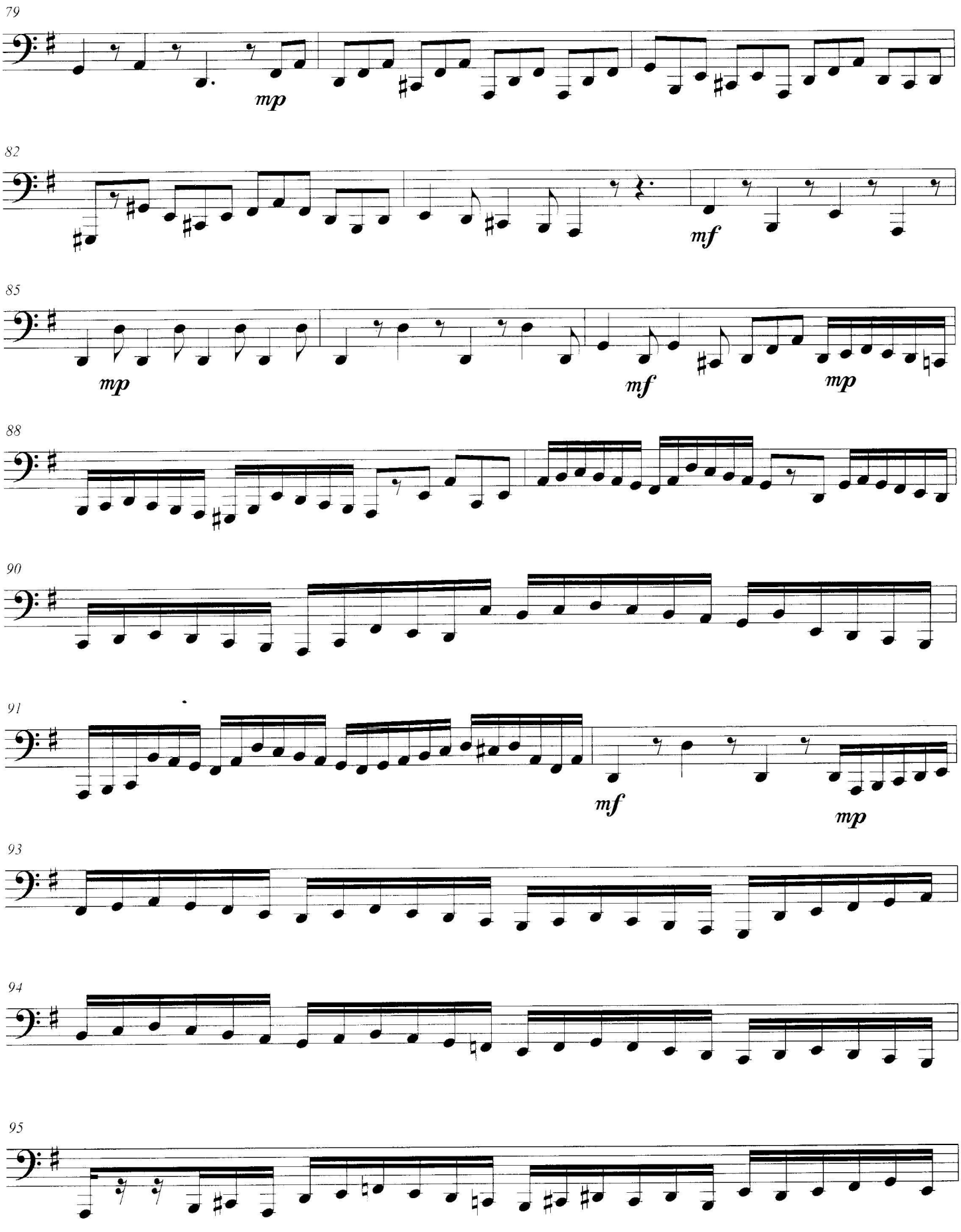
54
mp
58
p
62
mf
65
68
71
p
74
mf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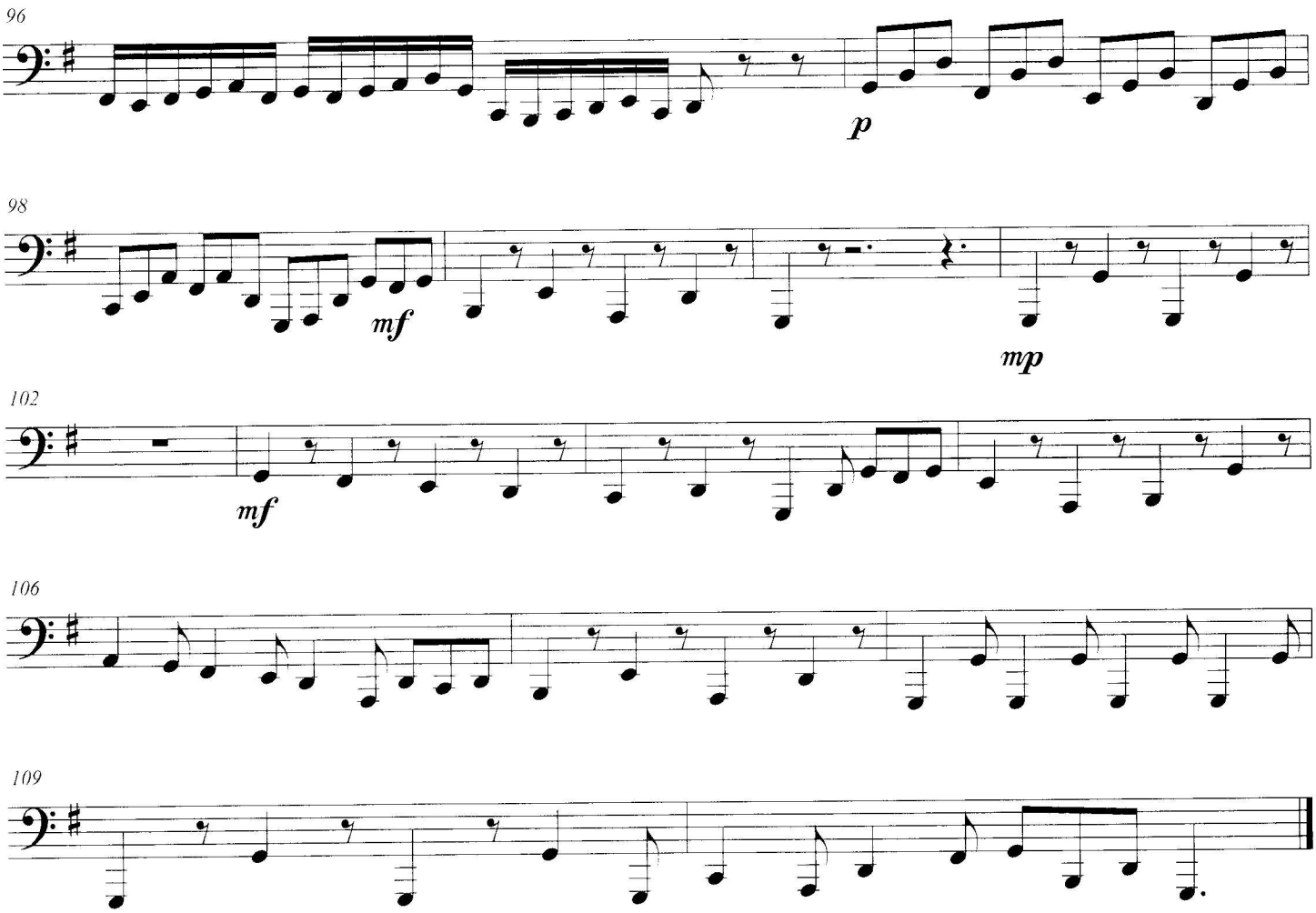
mp
82
mf
85
mp
mf
mp
88
90
91
mf
mp
93
94
95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p
98
mf
mp
102
mf
106
109