

# 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 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-** 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.

## Brandenburg Concerto No. 1

## First movement

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 80$ *sempre mf*

3

6

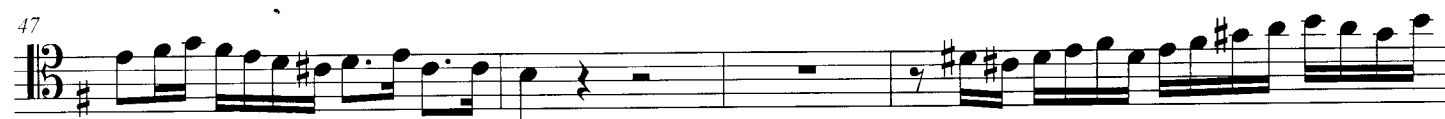
10

13

17

21

24





## Brandenburg Concerto No. 1

third movement

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$ 

*mf*

5

9

13

17

*p* *mf*

22

27

*p*

31

36 *mp* *p*

Staff 36-40: Treble clef, 12/8 time signature, key of D major. Measures 36-40 contain a continuous eighth-note pattern. Measure 36 has a half note G4 with a slur over it. Measures 37-40 continue the eighth-note pattern with some chromaticism.

40 *mf*

Staff 40-46: Treble clef, 12/8 time signature, key of D major. Measures 40-46 contain a continuous eighth-note pattern. Measure 40 has a half note G4 with a slur over it. Measures 41-46 continue the eighth-note pattern with some chromaticism.

46

Staff 46-51: Treble clef, 12/8 time signature, key of D major. Measures 46-51 contain a continuous eighth-note pattern. Measure 46 has a half note G4 with a slur over it. Measures 47-51 continue the eighth-note pattern with some chromaticism.

51 *mp* *p*

Staff 51-55: Treble clef, 12/8 time signature, key of D major. Measures 51-55 contain a continuous eighth-note pattern. Measure 51 has a half note G4 with a slur over it. Measures 52-55 continue the eighth-note pattern with some chromaticism.

55

Staff 55-60: Treble clef, 12/8 time signature, key of D major. Measures 55-60 contain a continuous eighth-note pattern. Measure 55 has a half note G4 with a slur over it. Measures 56-60 continue the eighth-note pattern with some chromaticism.

60 *mp* *p*

Staff 60-64: Treble clef, 12/8 time signature, key of D major. Measures 60-64 contain a continuous eighth-note pattern. Measure 60 has a half note G4 with a slur over it. Measures 61-64 continue the eighth-note pattern with some chromaticism.

64 *mf*

Staff 64-69: Treble clef, 12/8 time signature, key of D major. Measures 64-69 contain a continuous eighth-note pattern. Measure 64 has a half note G4 with a slur over it. Measures 65-69 continue the eighth-note pattern with some chromaticism.

69 *p*

Staff 69-74: Treble clef, 12/8 time signature, key of D major. Measures 69-74 contain a continuous eighth-note pattern. Measure 69 has a half note G4 with a slur over it. Measures 70-74 continue the eighth-note pattern with some chromaticism.

74

Staff 74-79: Treble clef, 12/8 time signature, key of D major. Measures 74-79 contain a continuous eighth-note pattern. Measure 74 has a half note G4 with a slur over it. Measures 75-79 continue the eighth-note pattern with some chromaticism.



78 *mp*

82  $\text{♩} = 90$   $\text{♩} = 60$  *p*

87 *mf*

92

96 *p*

101 *mf*

106 *p* *mf*

111

115

## Brandenburg Concerto No. 1



Trombone 5

Brandenburg Concerto No. 3

J.S. Bach

first movement

Bob Reifsnyder

♩ = 80

mf

5

mp

9

mf

13

mp

17

mf

p

21

mf

mp

mf

25

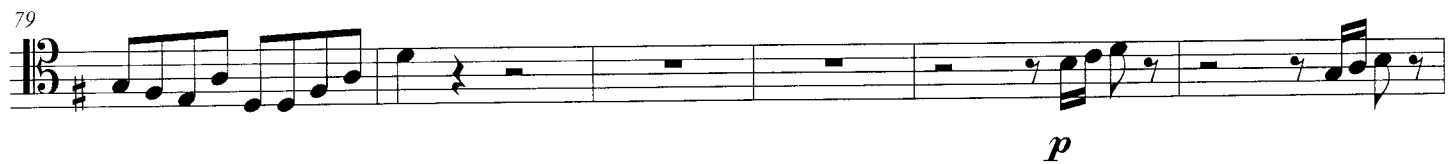
mp

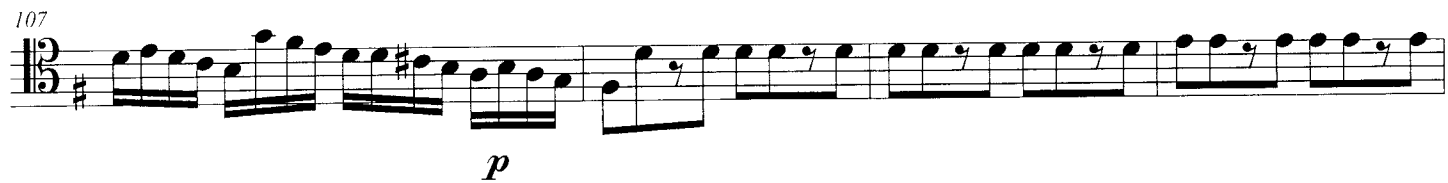
mf

28

mf







## Brandenburg Concerto No. 3

## Third movement

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 60$ 

3

5

7

9

11

13

15

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

18 *mf* *mp*

20 *mf*

22 *mp* *mf*

24 *mp* *mf*

26 *mp*

28 *mf* *mp*

30 *mf* *mp*

32 *mf*

34 *mp* *mf* *mf*

This musical score is for Brandenburg Concerto No. 3, measures 18 through 34. The music is written in 3/8 time and D major. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are indicated by *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is organized into measures, with measure numbers 18, 20, 22, 24, 26, 28, 30, 32, and 34 clearly marked at the beginning of their respective lines. The key signature has one sharp (F#), and the time signature is 3/8.



