Trombone/Baritone B.C./Bassoon

BACH and BEFORE for BAND, Book 2

by David Newell

Four-Part Chorales from the 16th, 17th, and 18th Centuries

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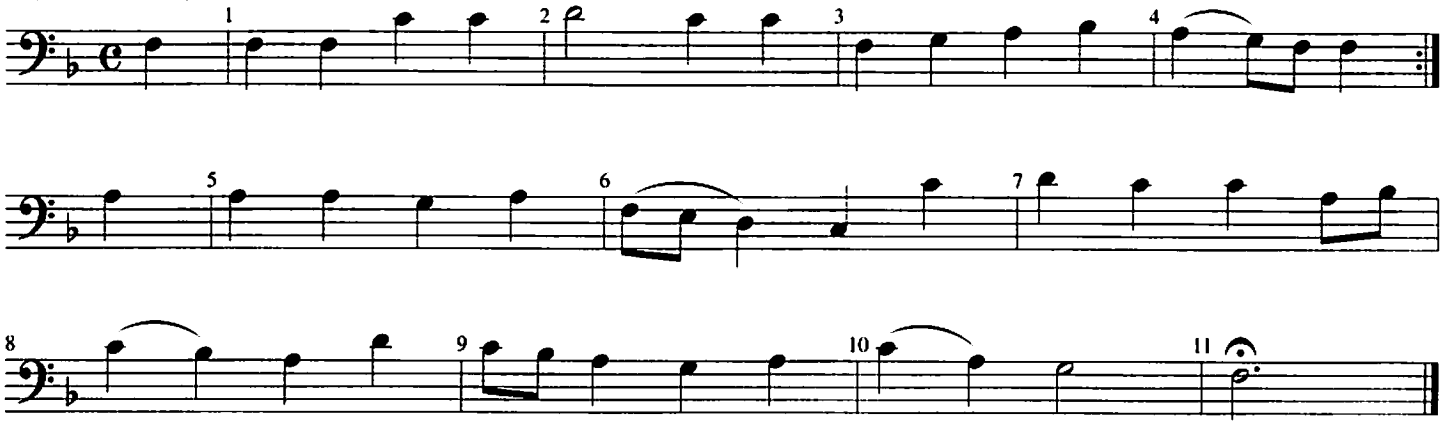
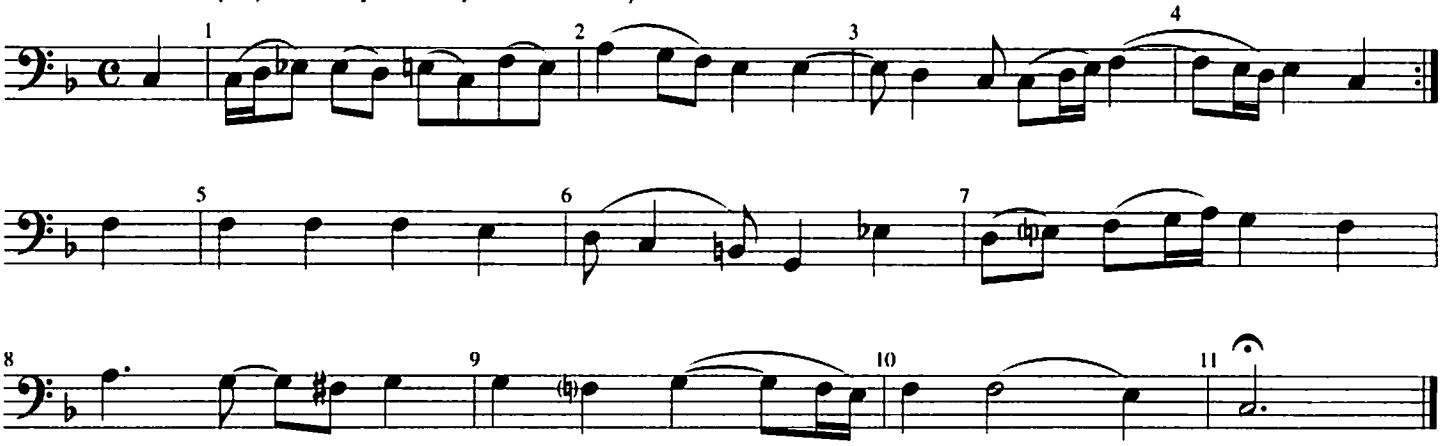
CHORALE NO. 1

Johann Sebastian Bach (1685–1750)

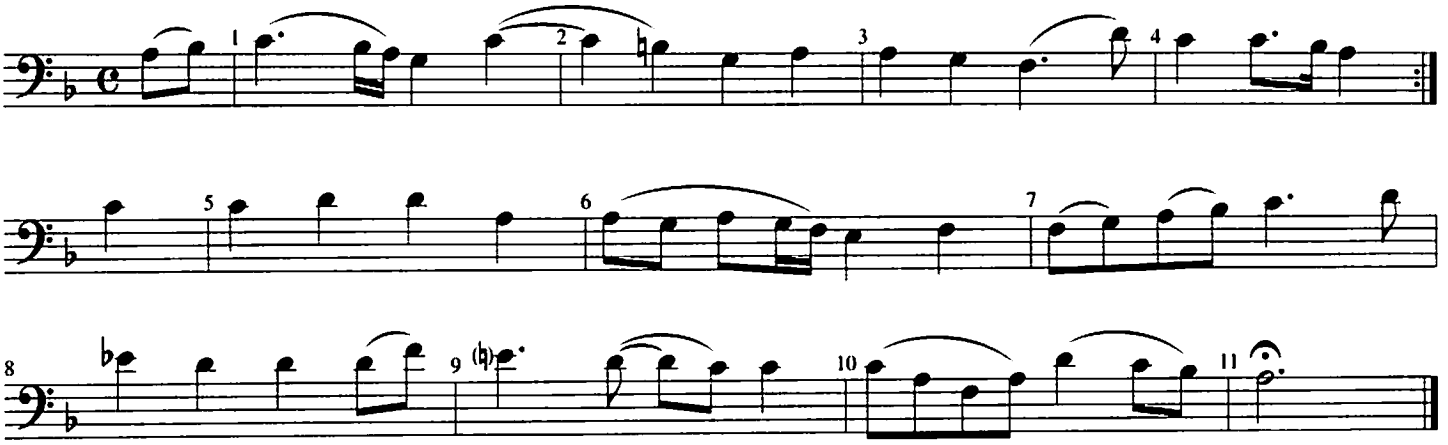
Soprano Melody



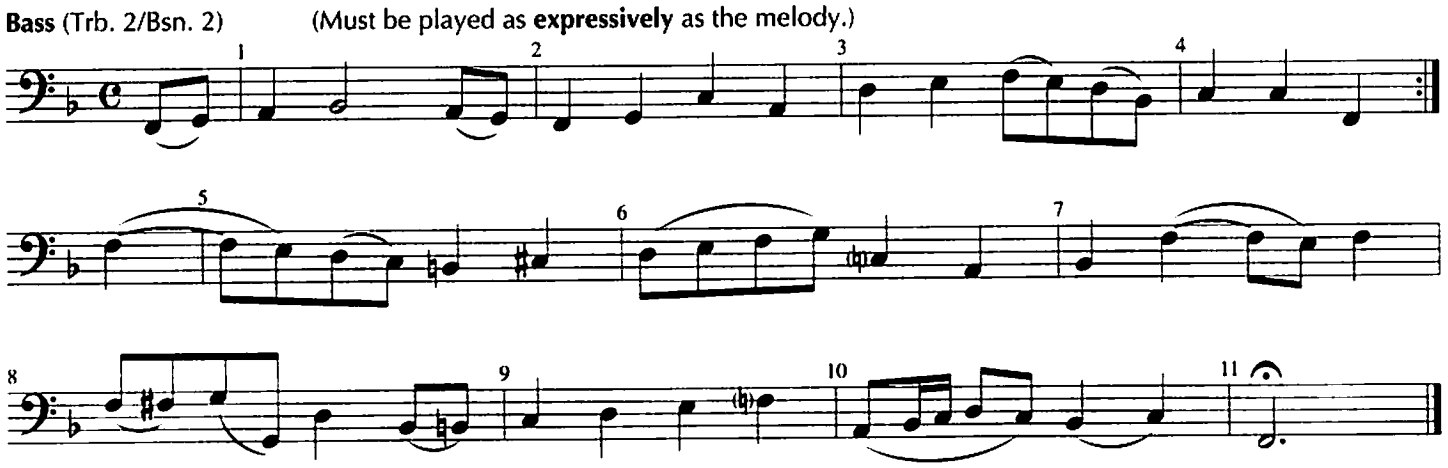
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

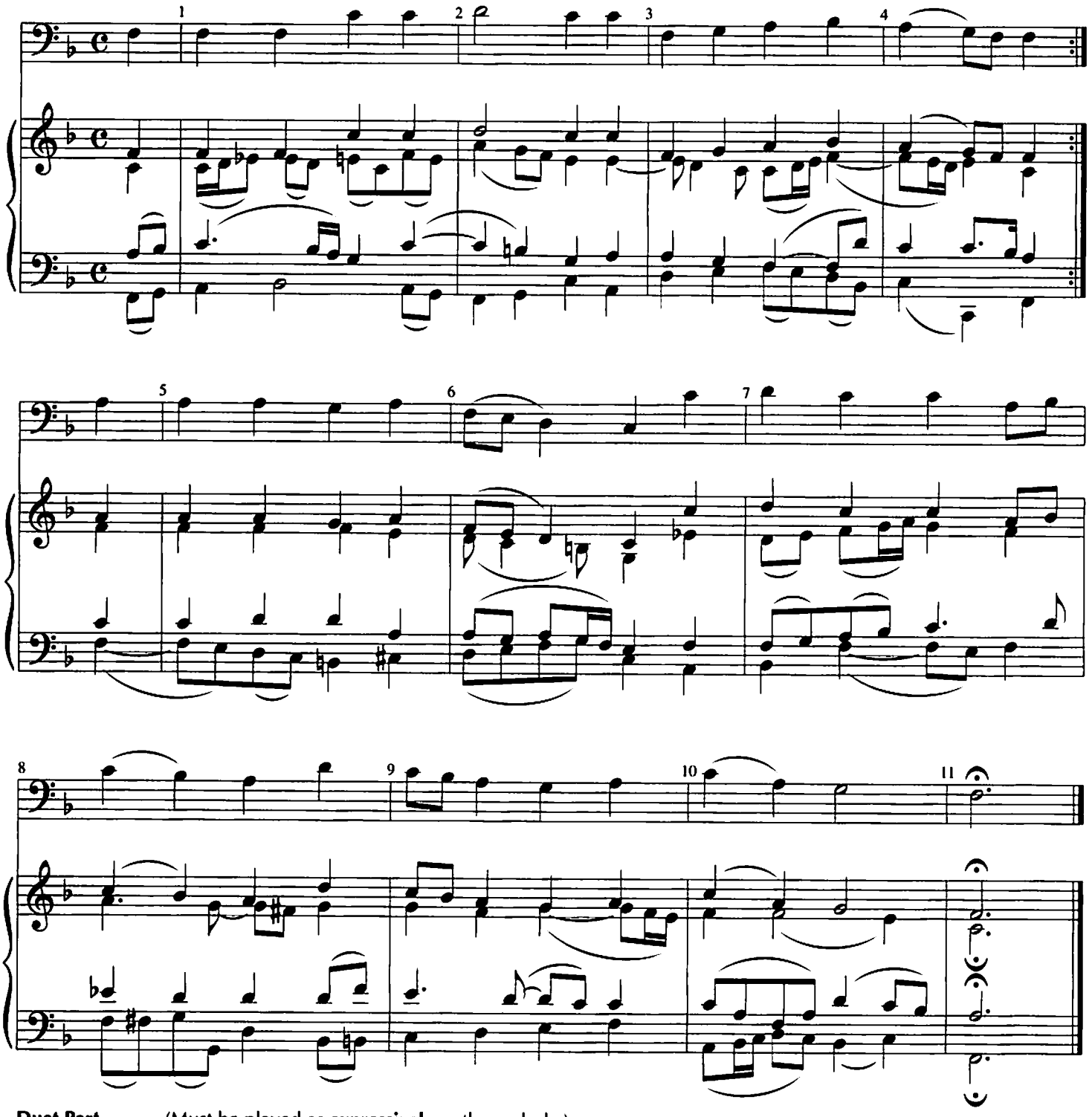


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

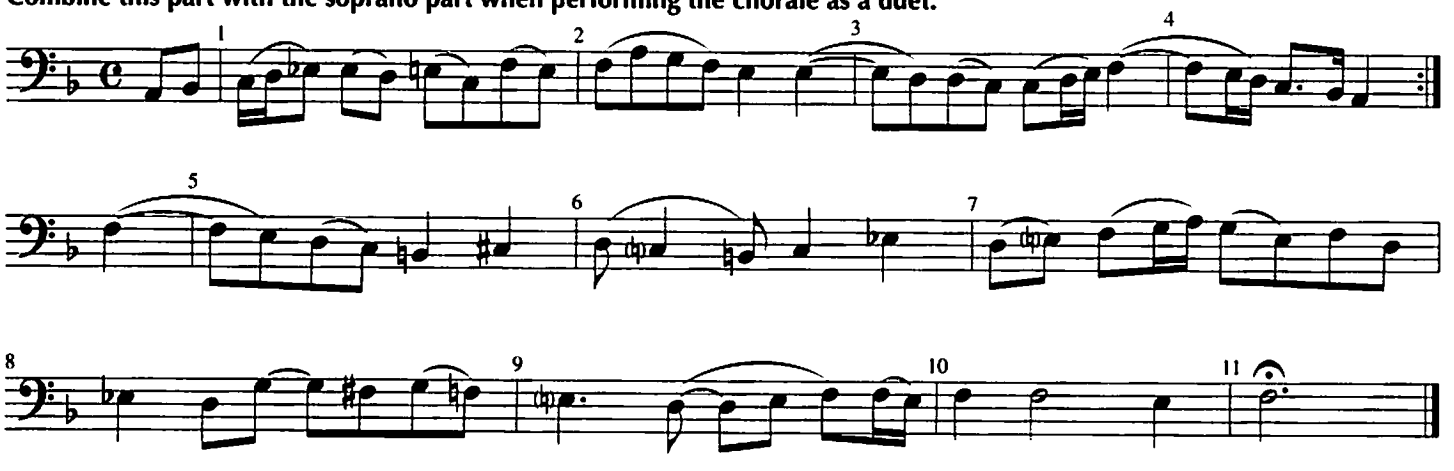


CHORALE NO. 1

Solo with Piano Score



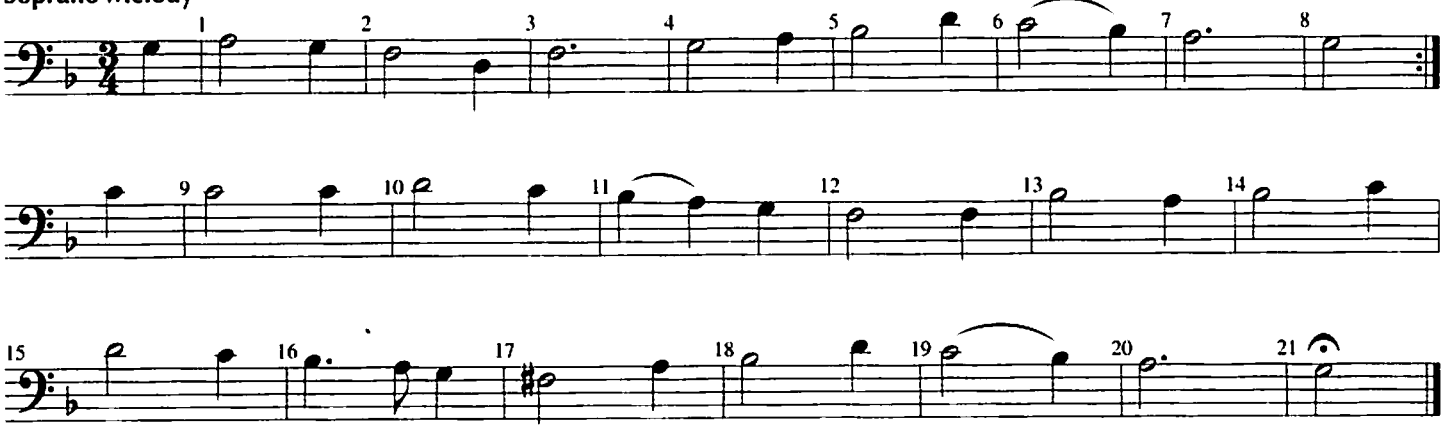
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



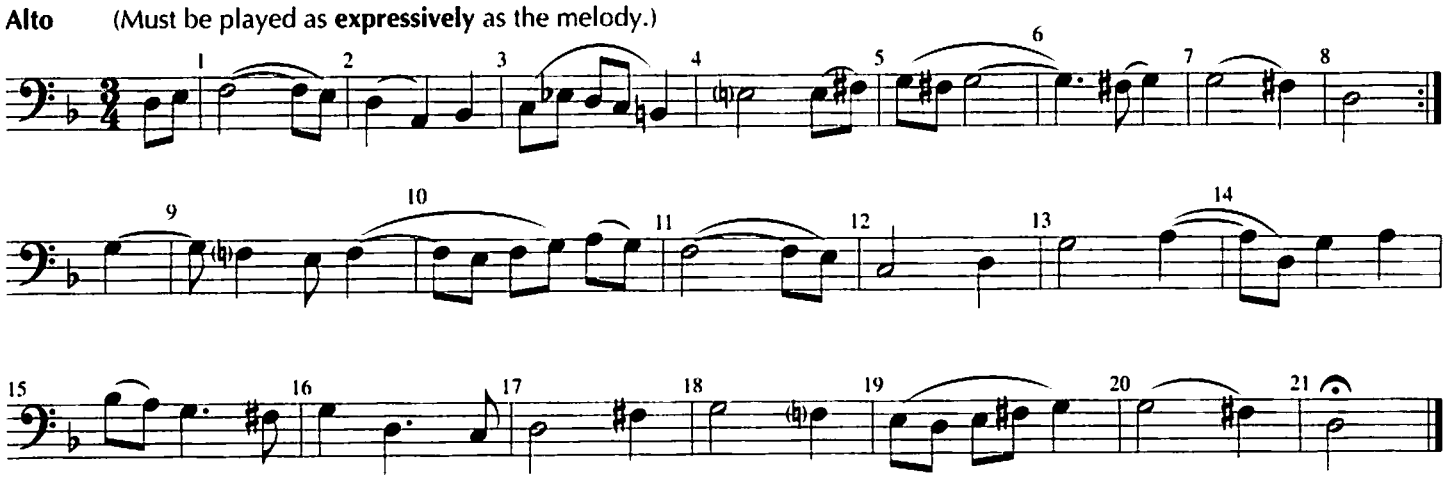
CHORALE NO. 2

Johann Sebastian Bach (1685–1750)

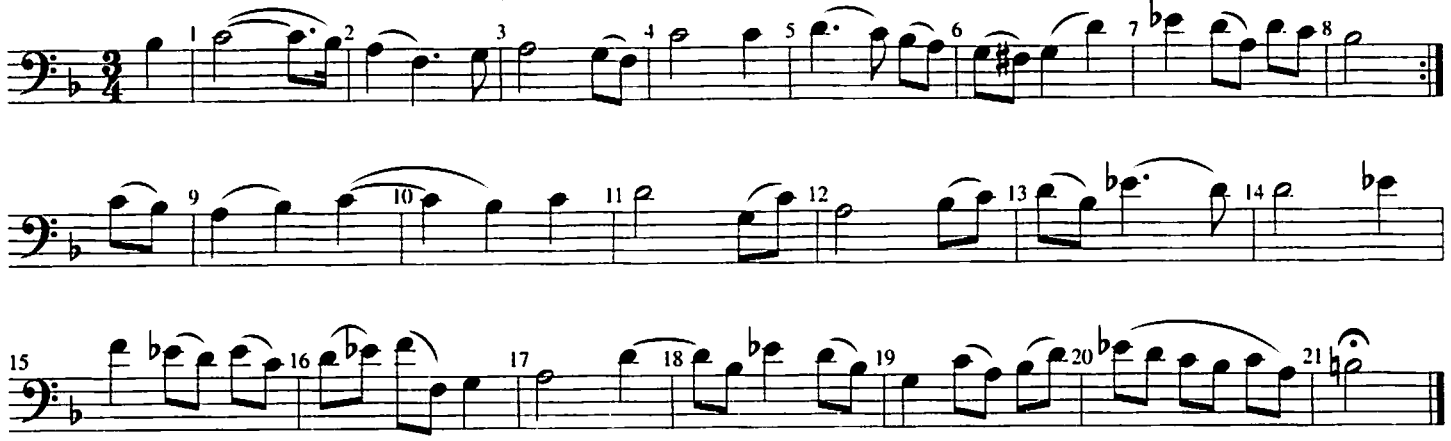
Soprano Melody



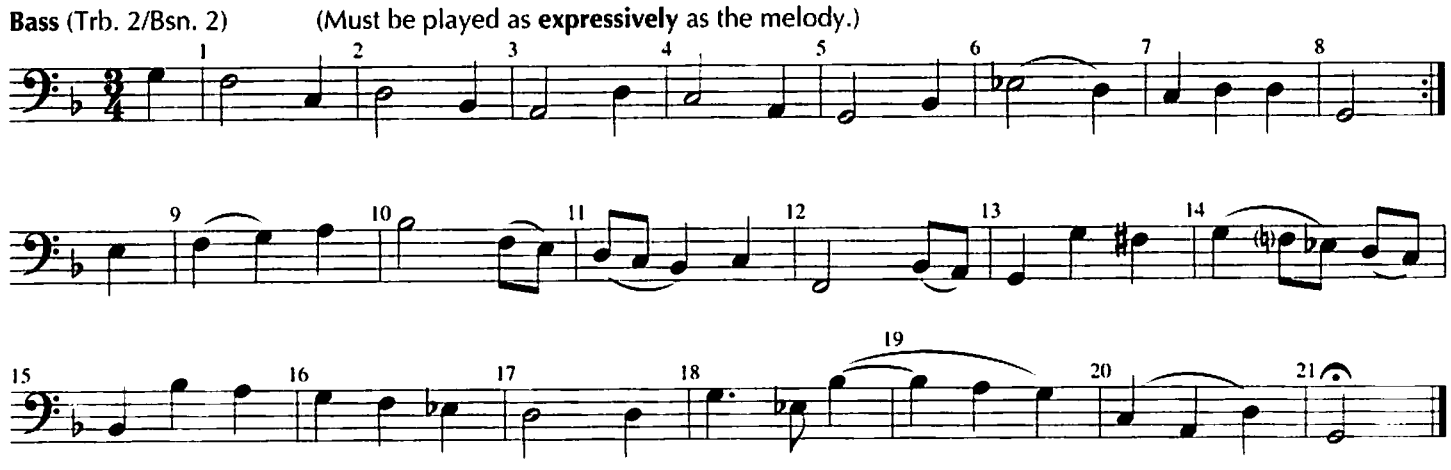
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

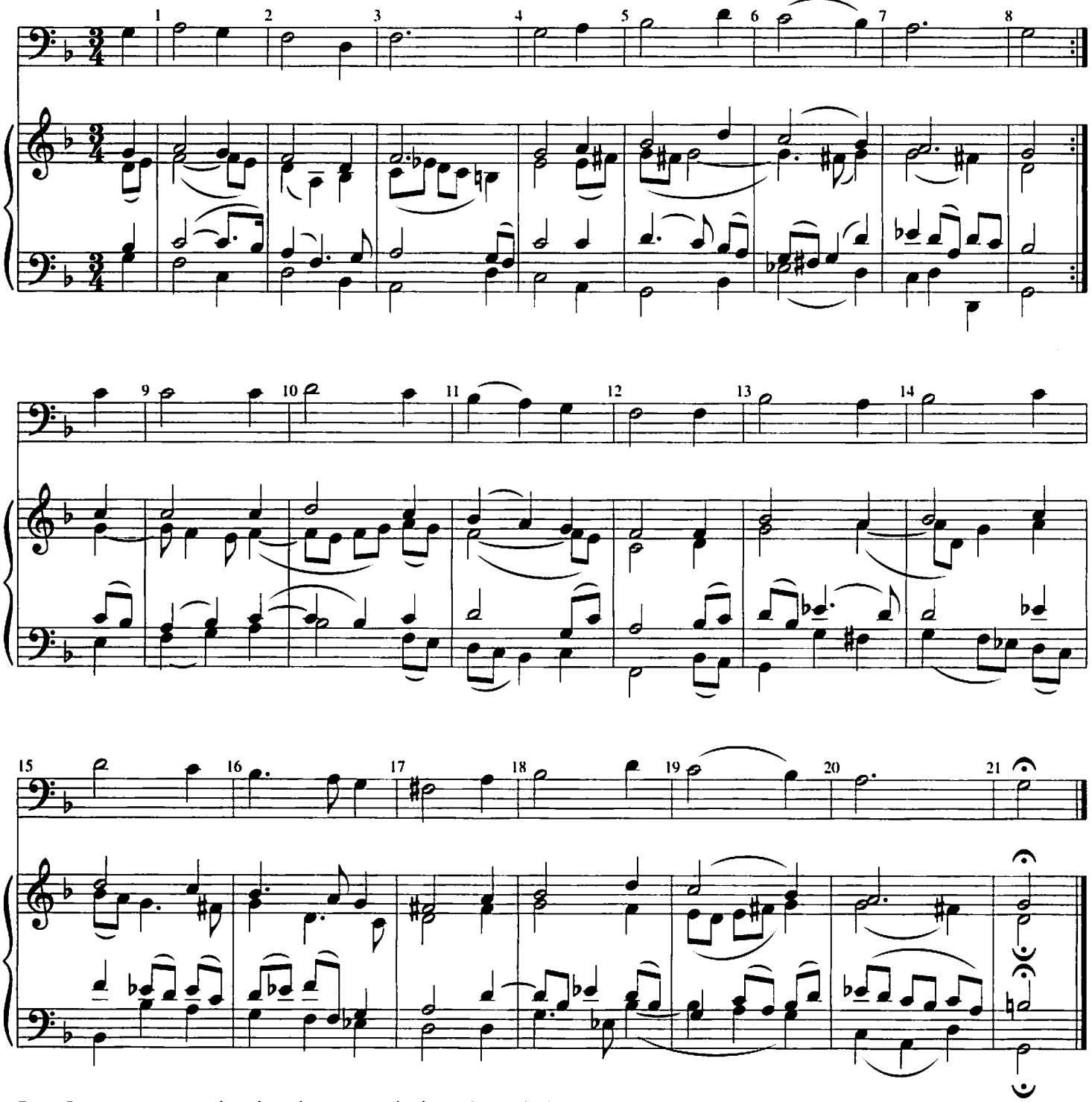


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

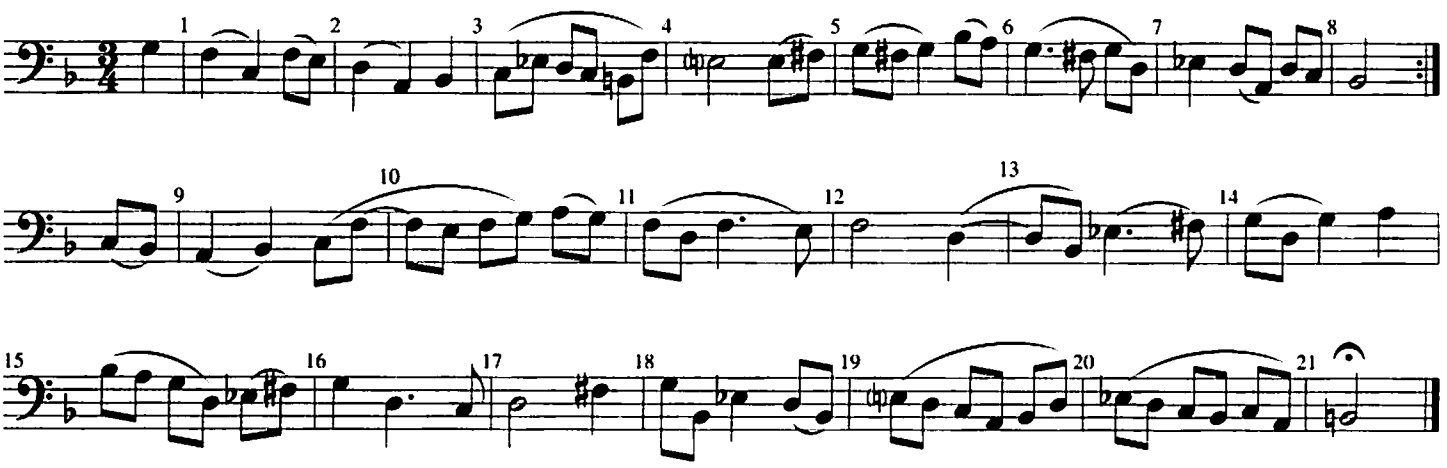


CHORALE NO. 2

Solo with Piano Score



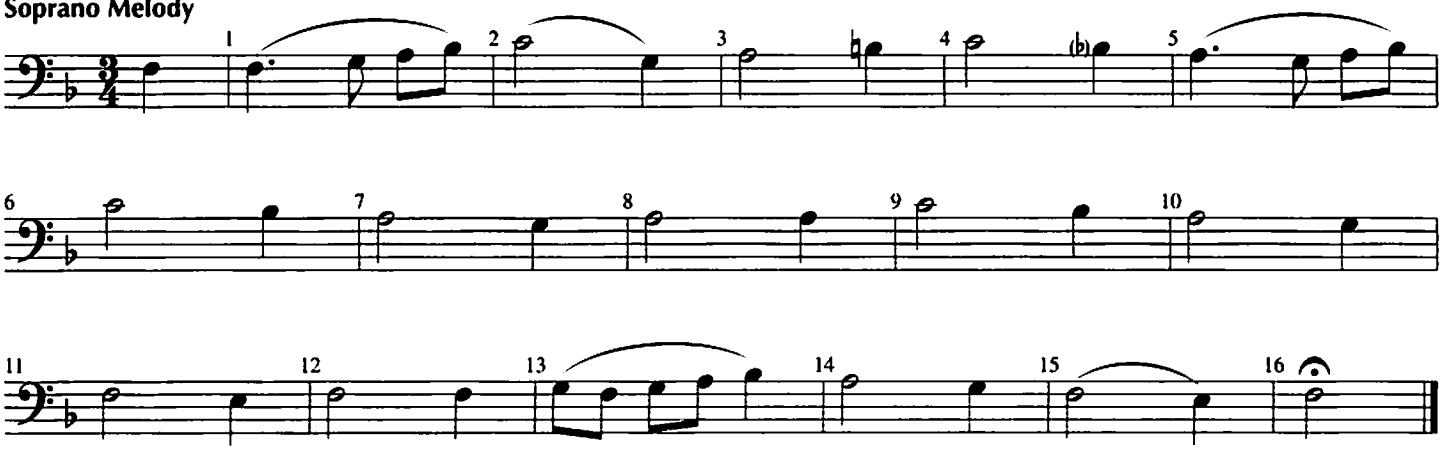
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



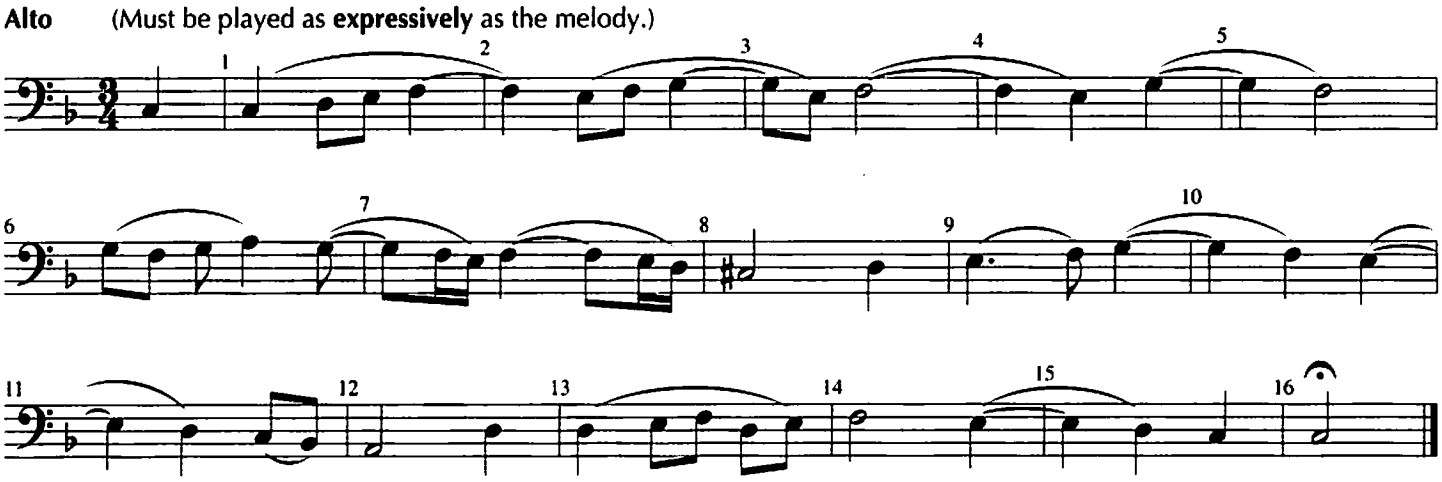
CHORALE NO. 3

Johann Sebastian Bach (1685–1750)

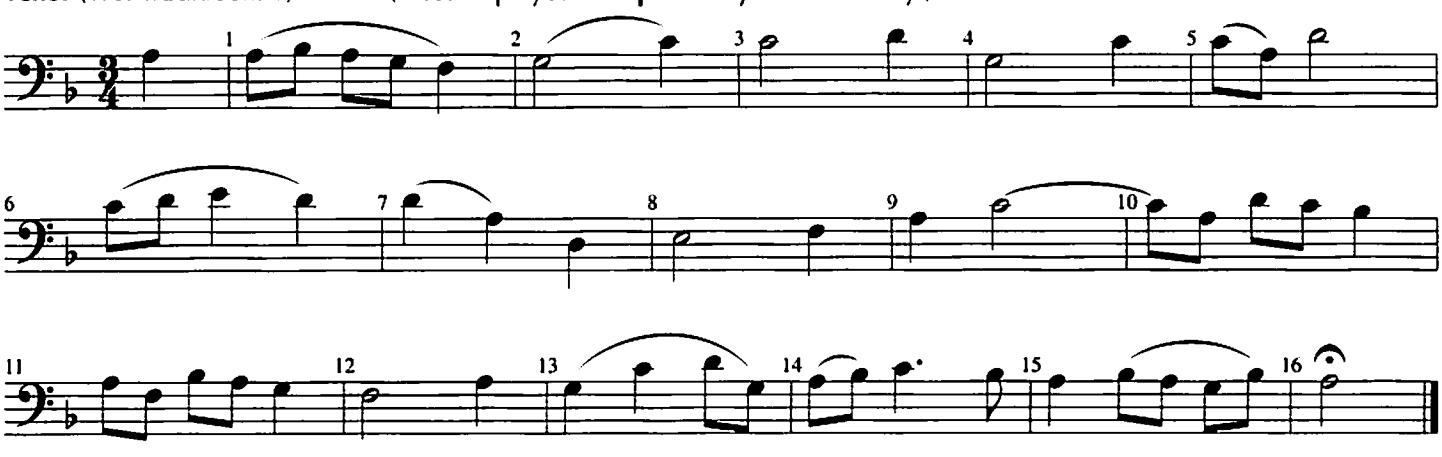
Soprano Melody



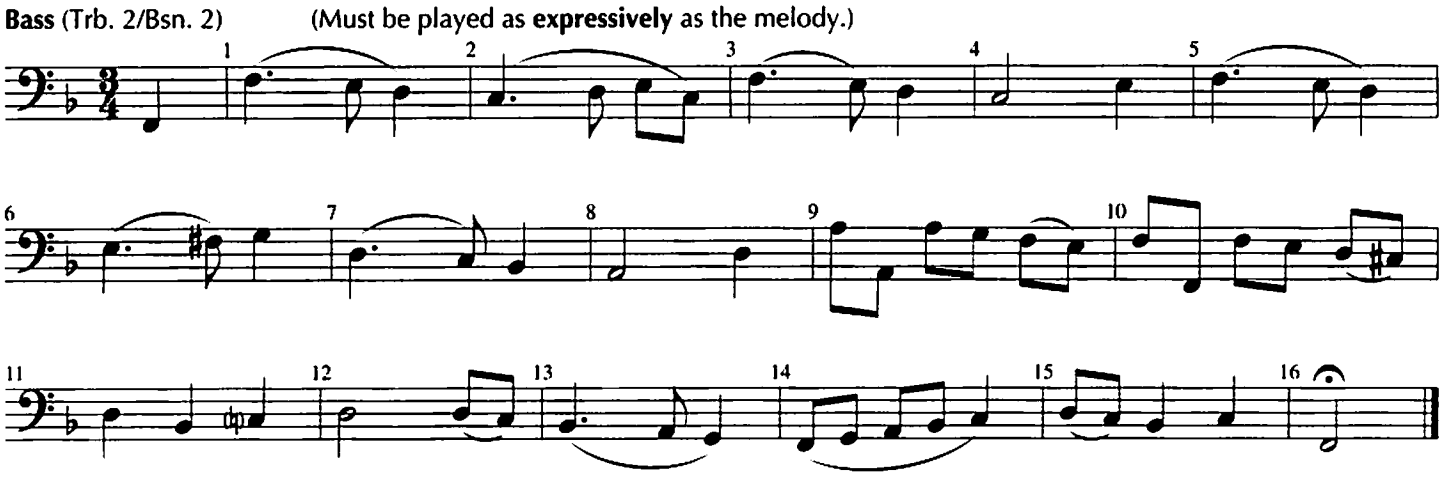
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

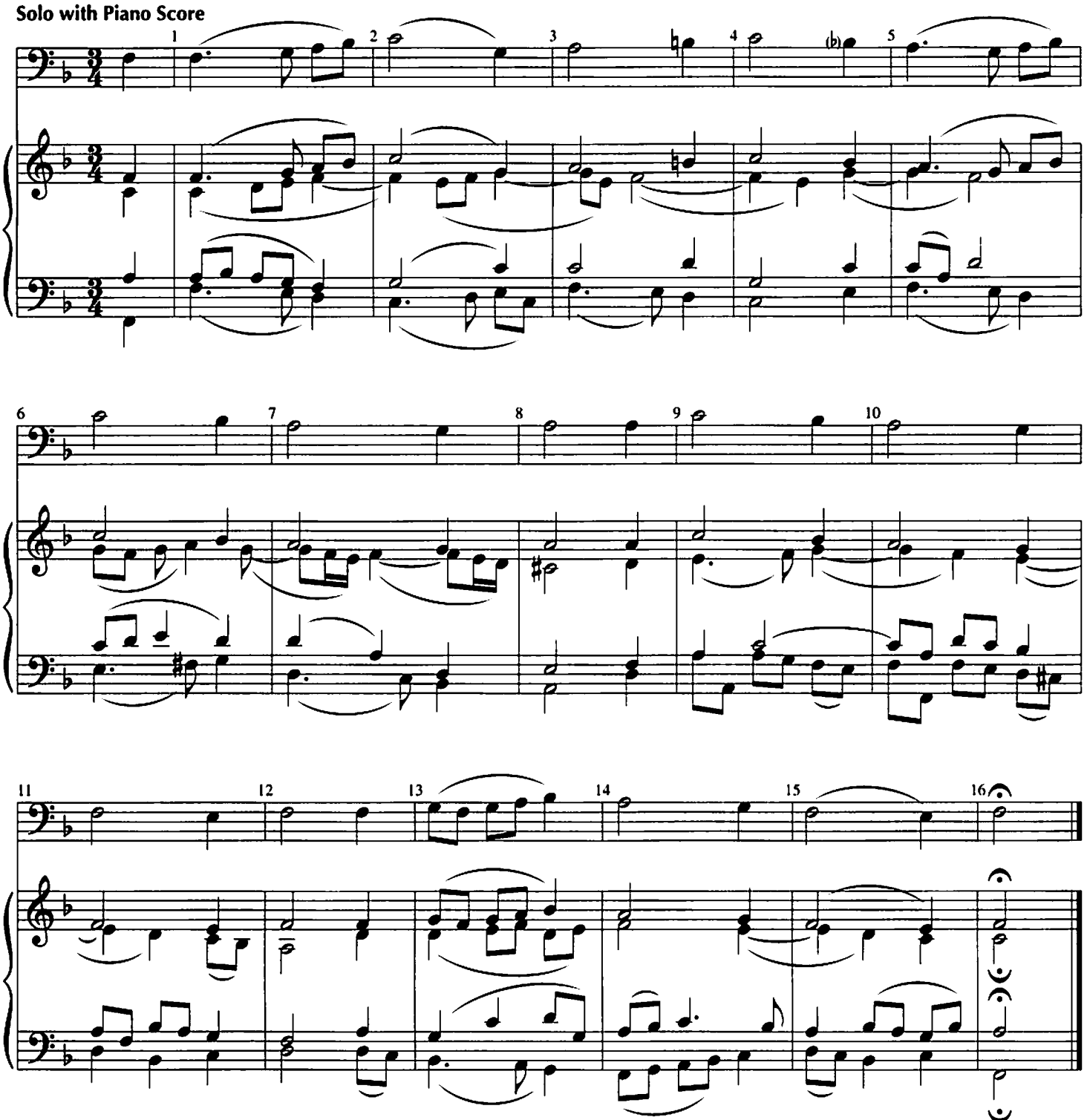


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

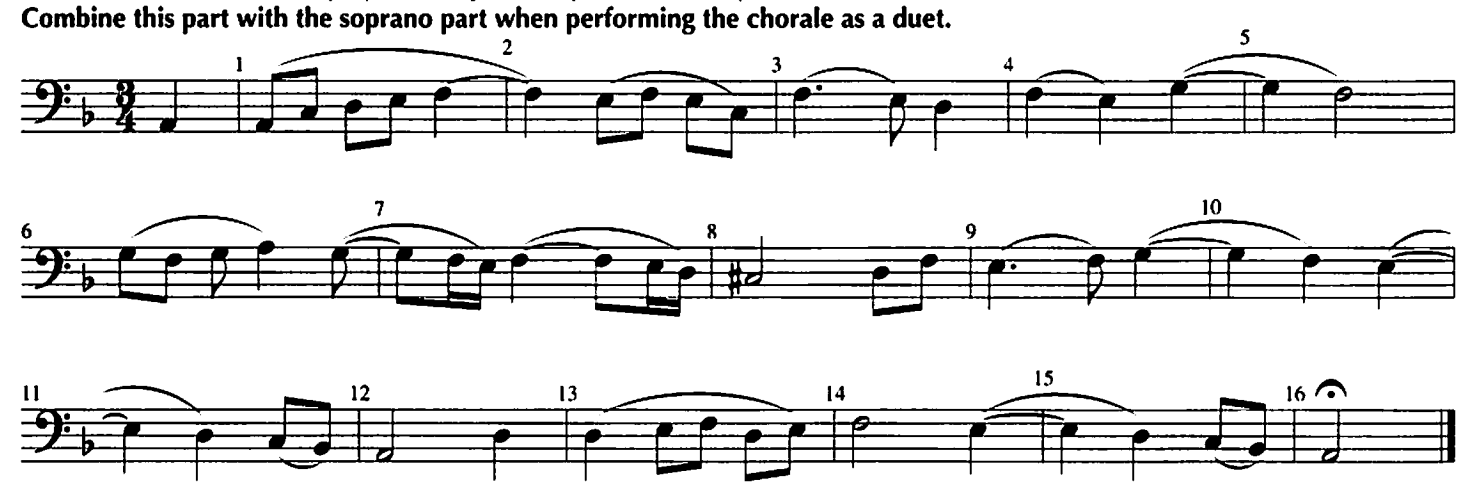


CHORALE NO. 3

Solo with Piano Score



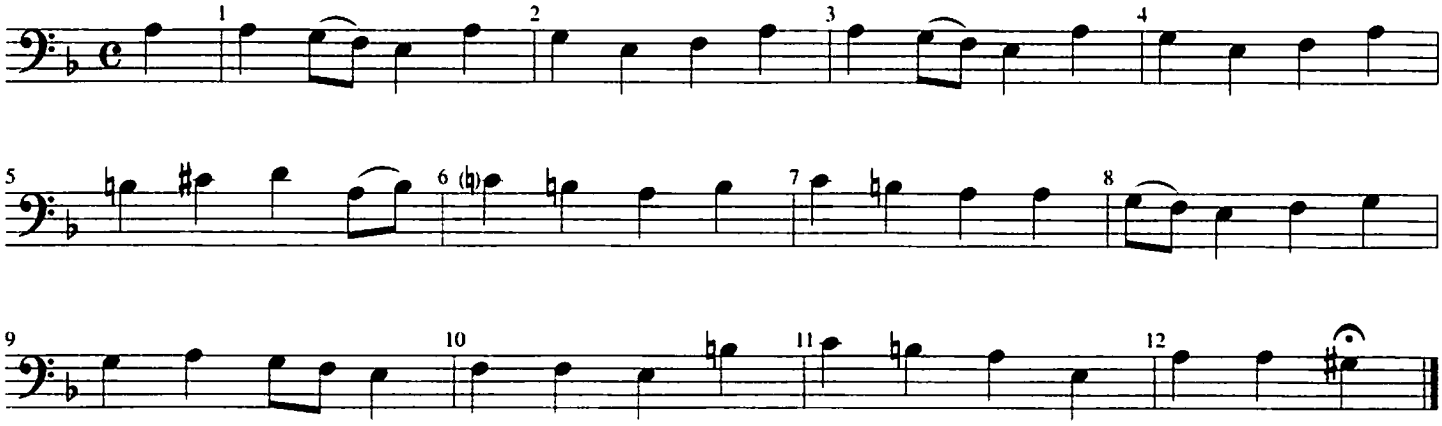
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



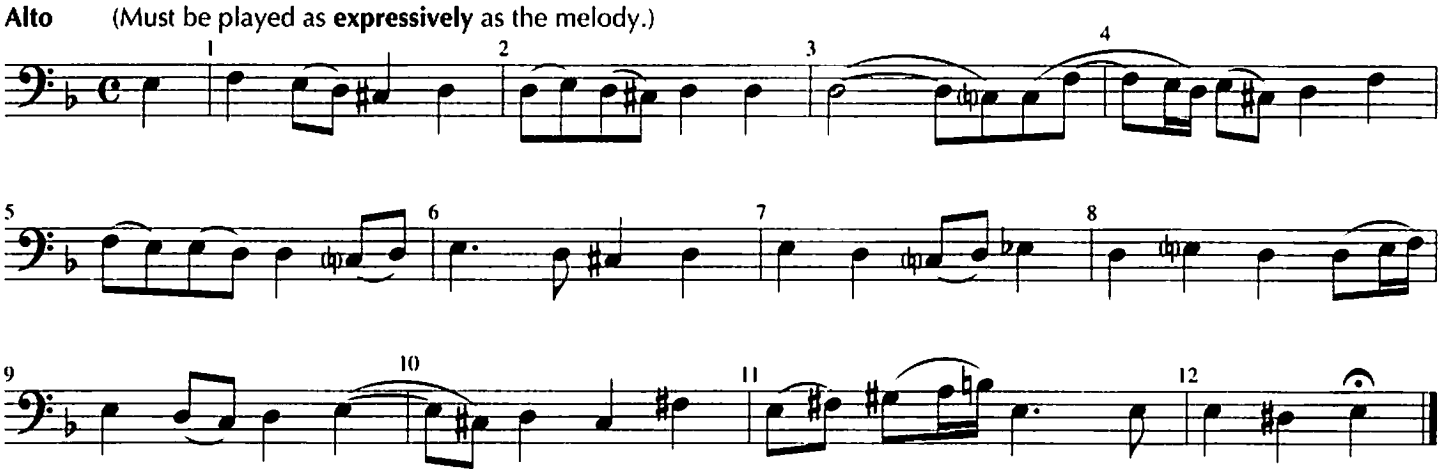
CHORALE NO. 4

Johann Sebastian Bach (1685–1750)

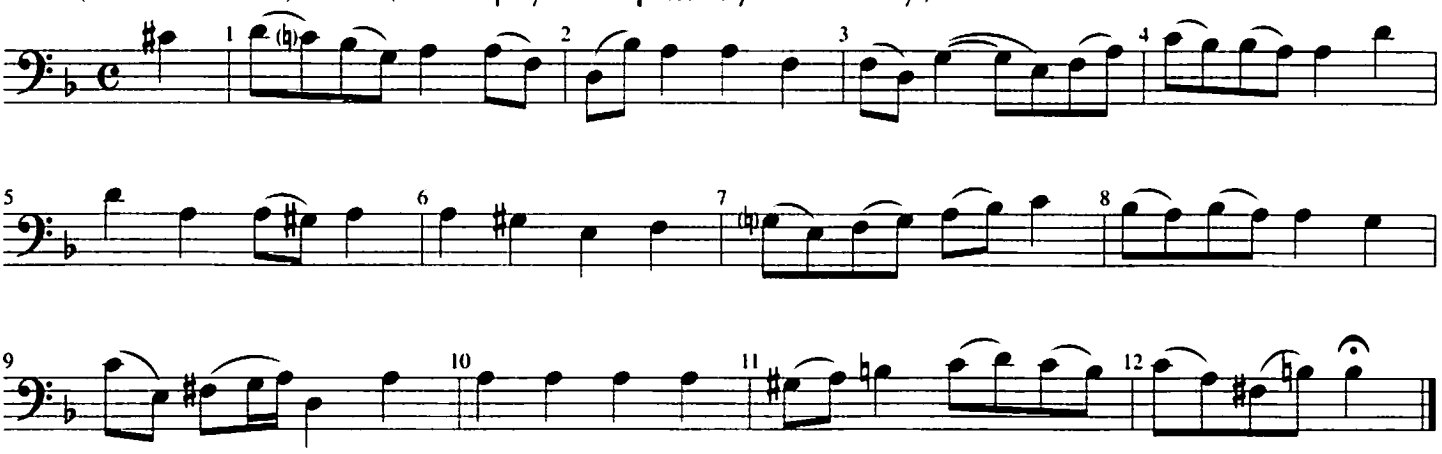
Soprano Melody



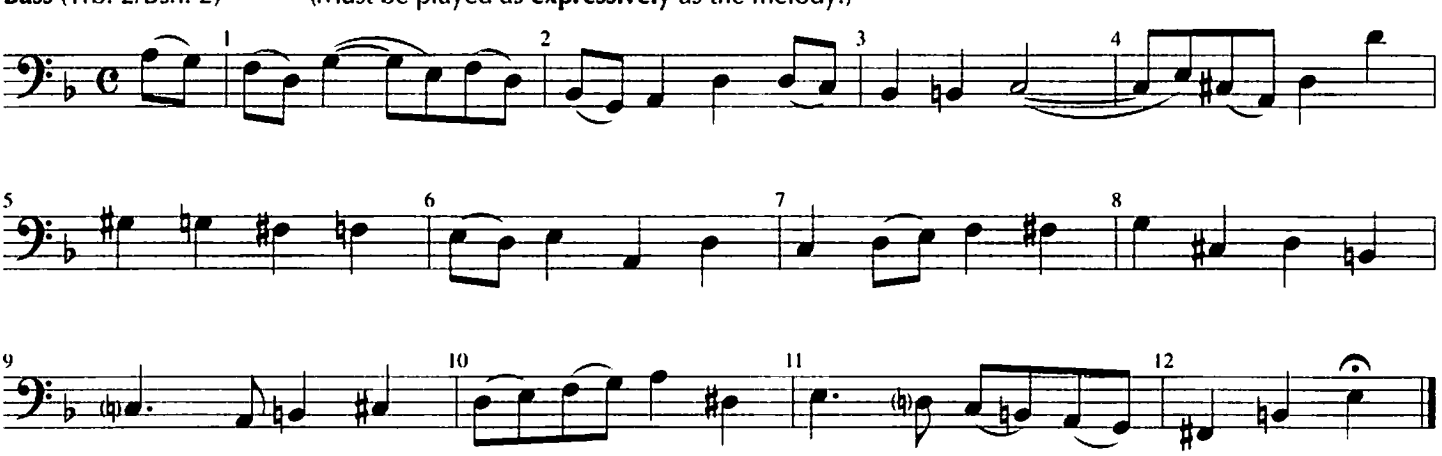
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

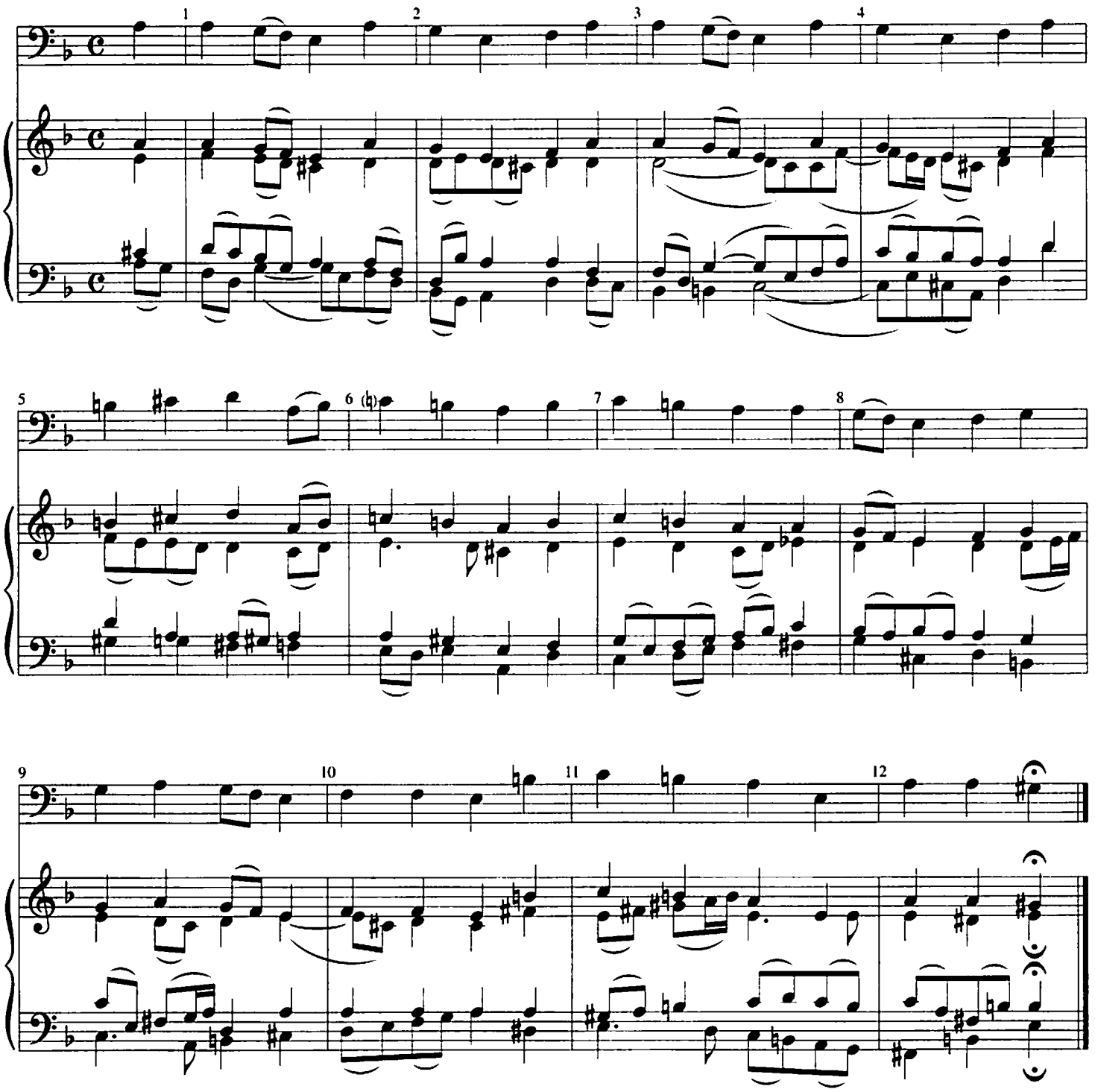


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

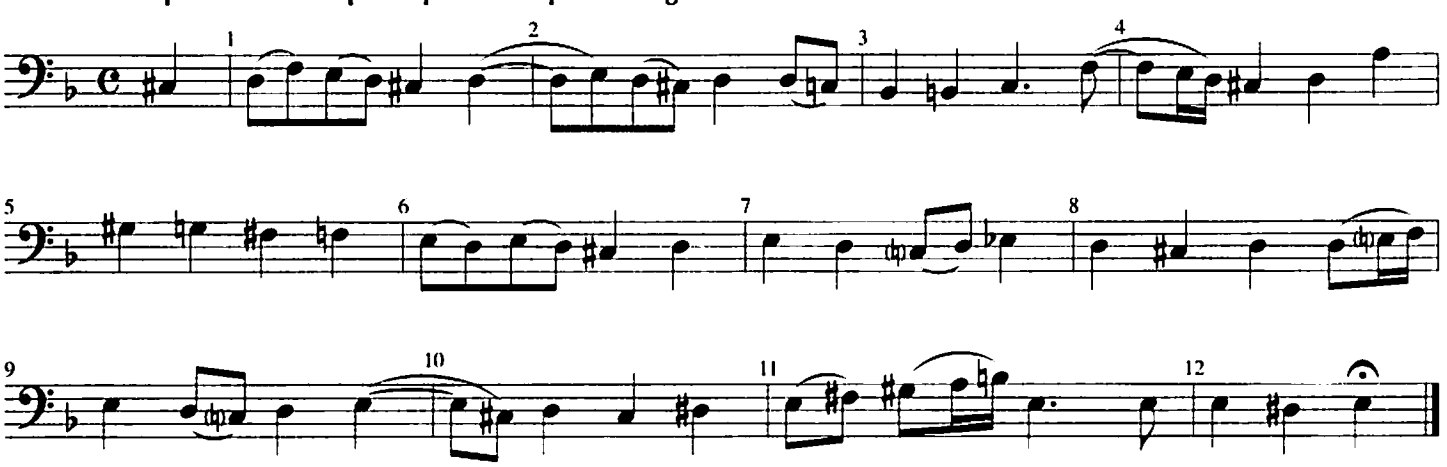


CHORALE NO. 4

Solo with Piano Score



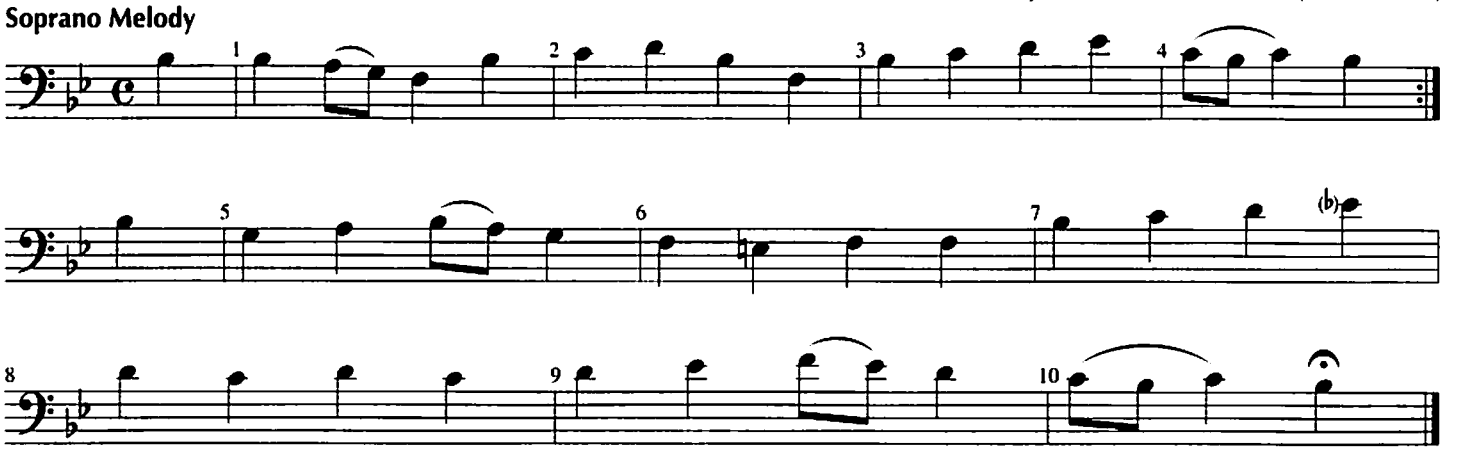
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



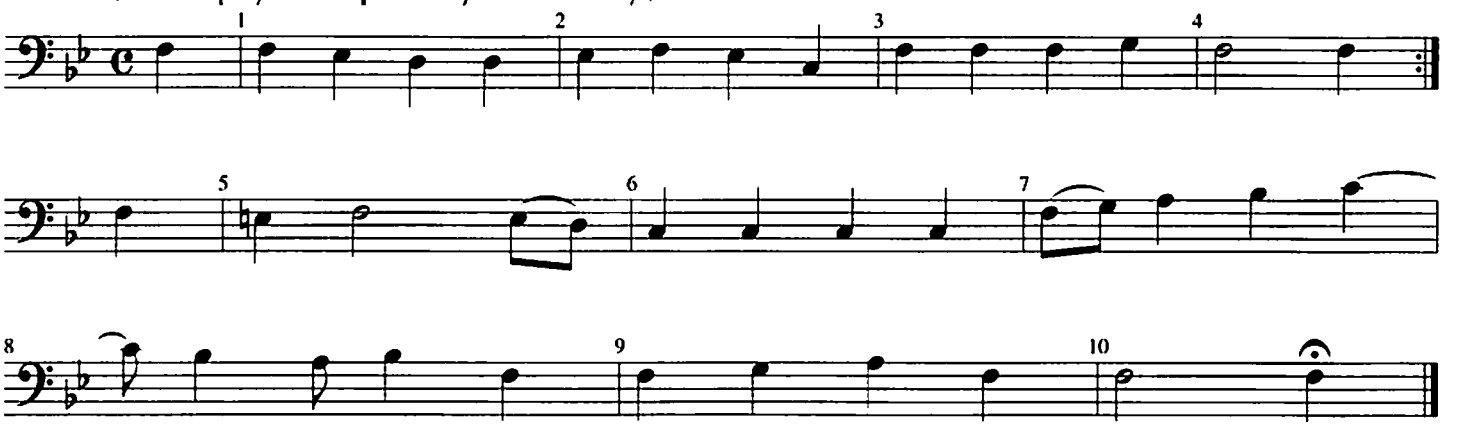
CHORALE NO. 5

Johann Sebastian Bach (1685–1750)

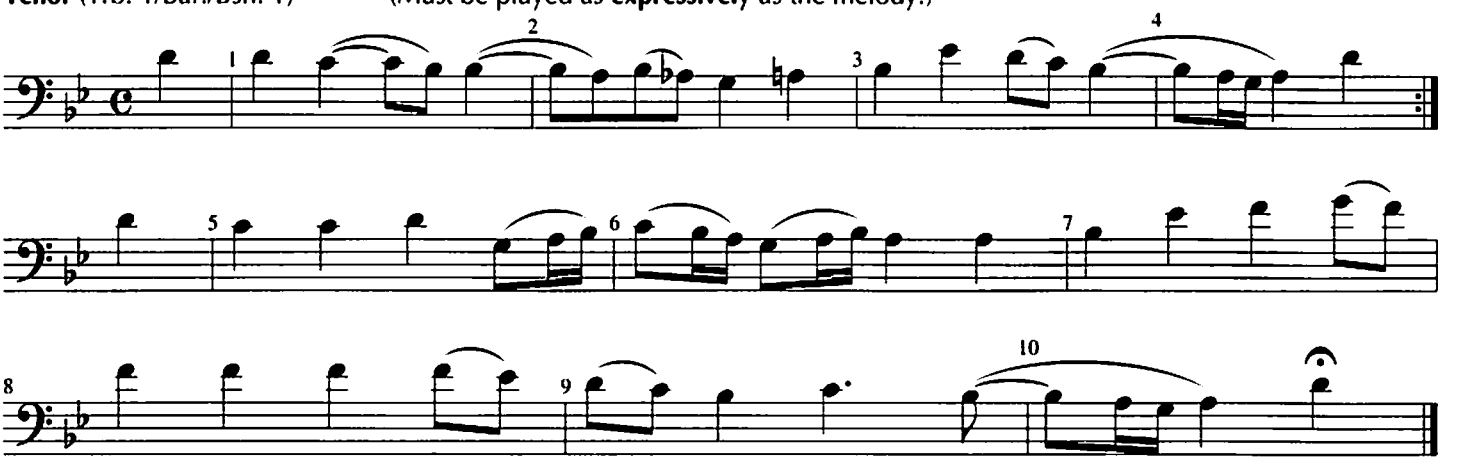
Soprano Melody



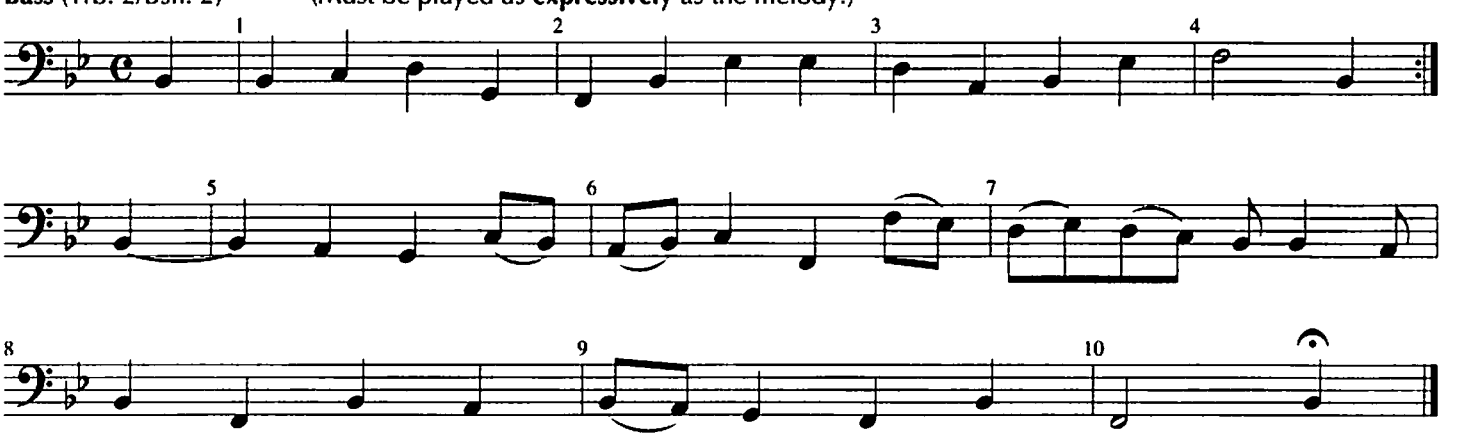
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

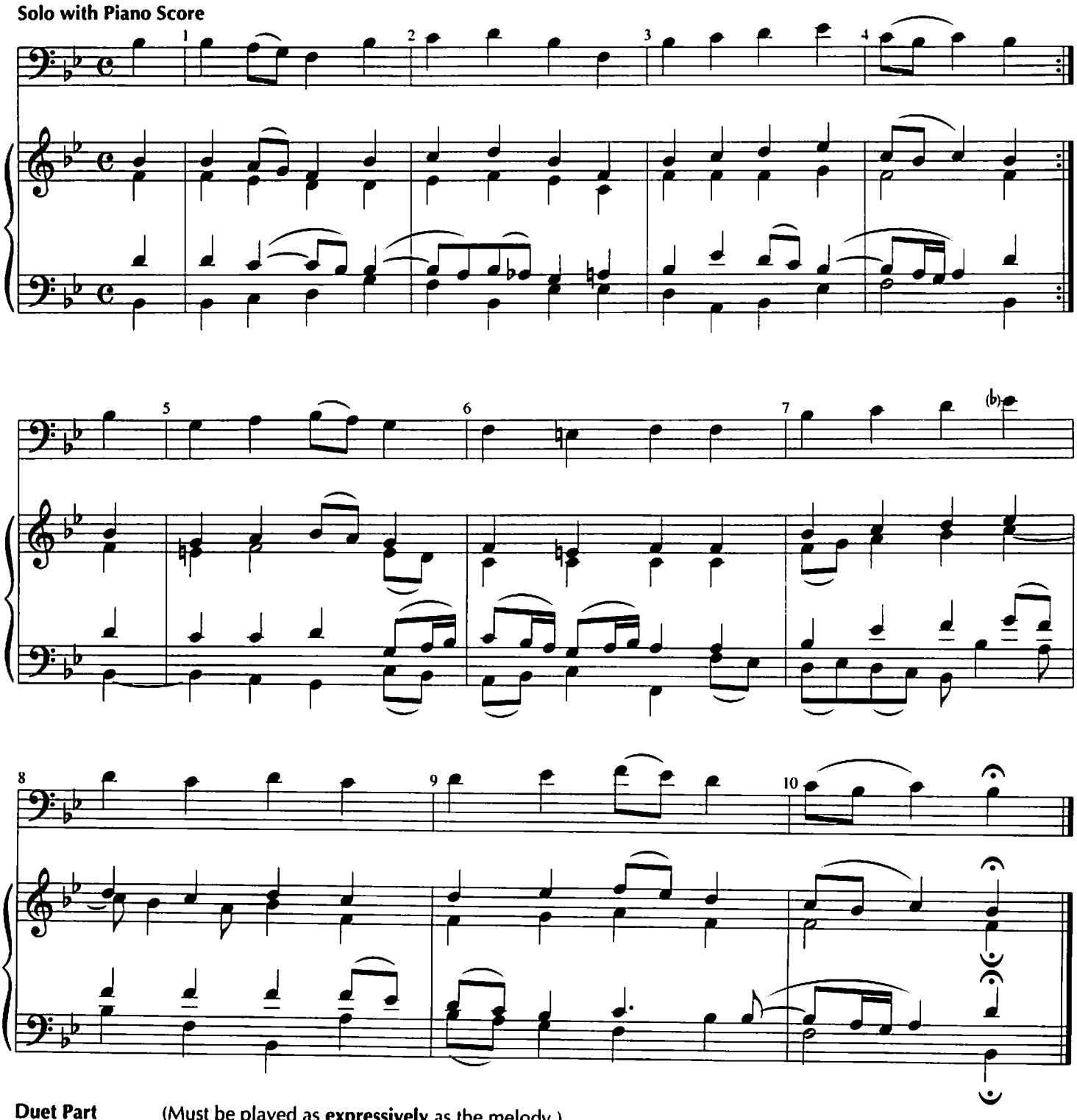


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

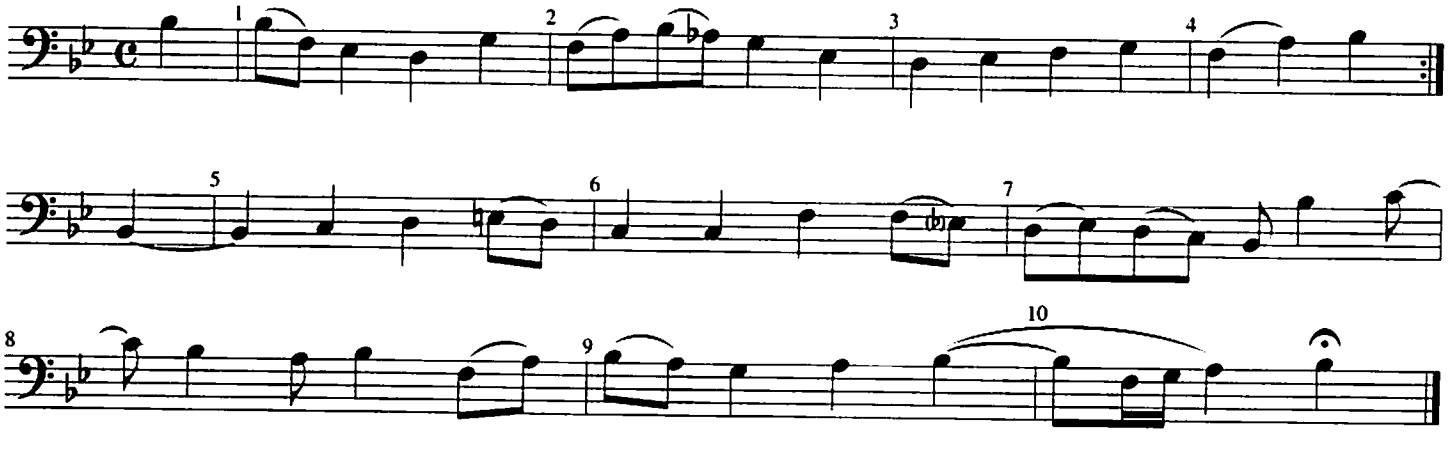


CHORALE NO. 5

Solo with Piano Score



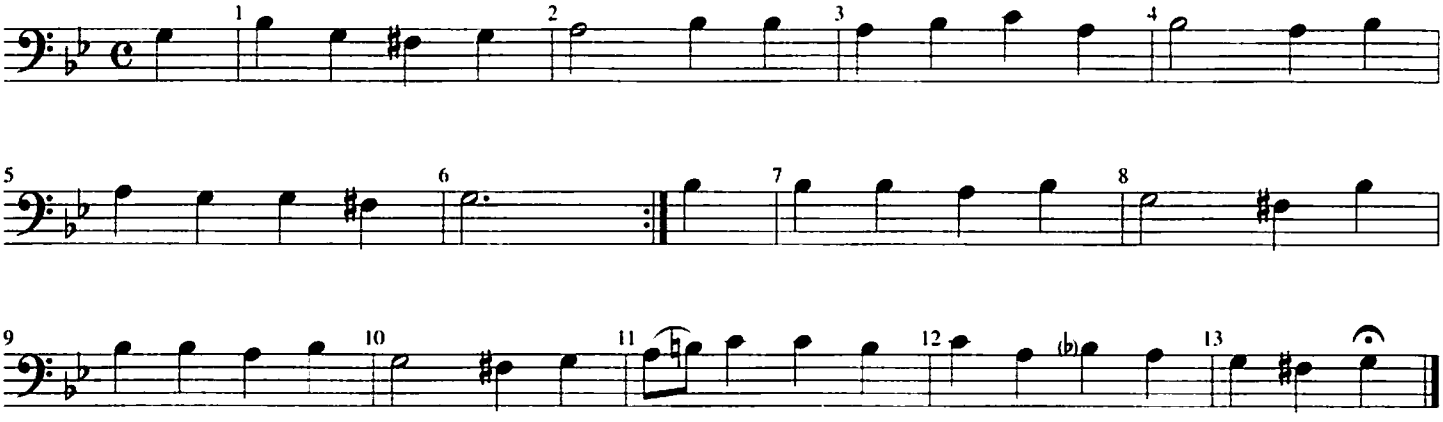
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



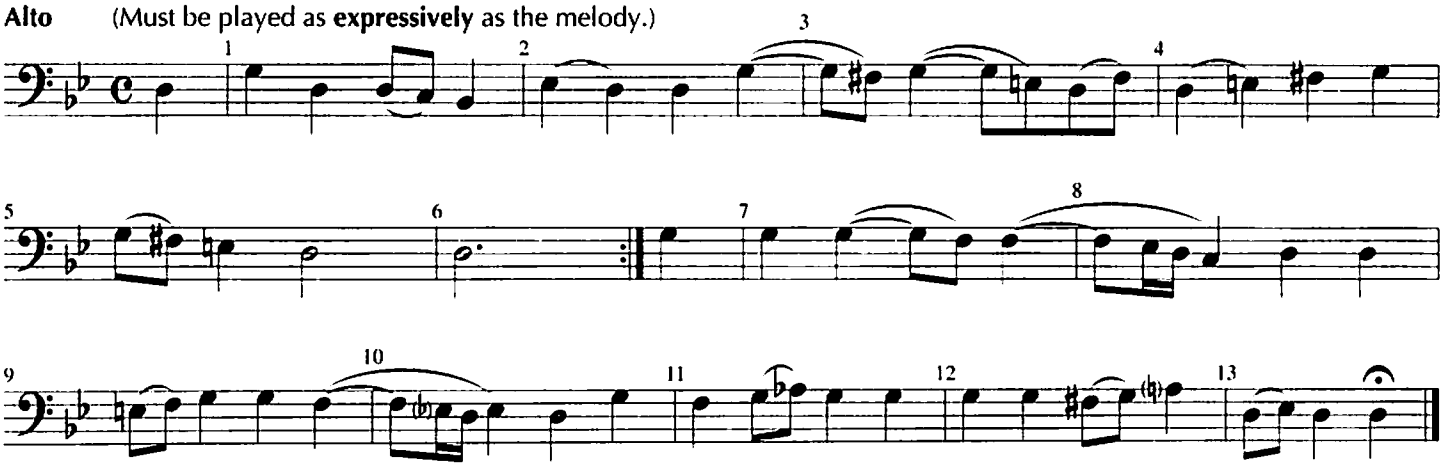
CHORALE NO. 6

Johann Sebastian Bach (1685–1750)

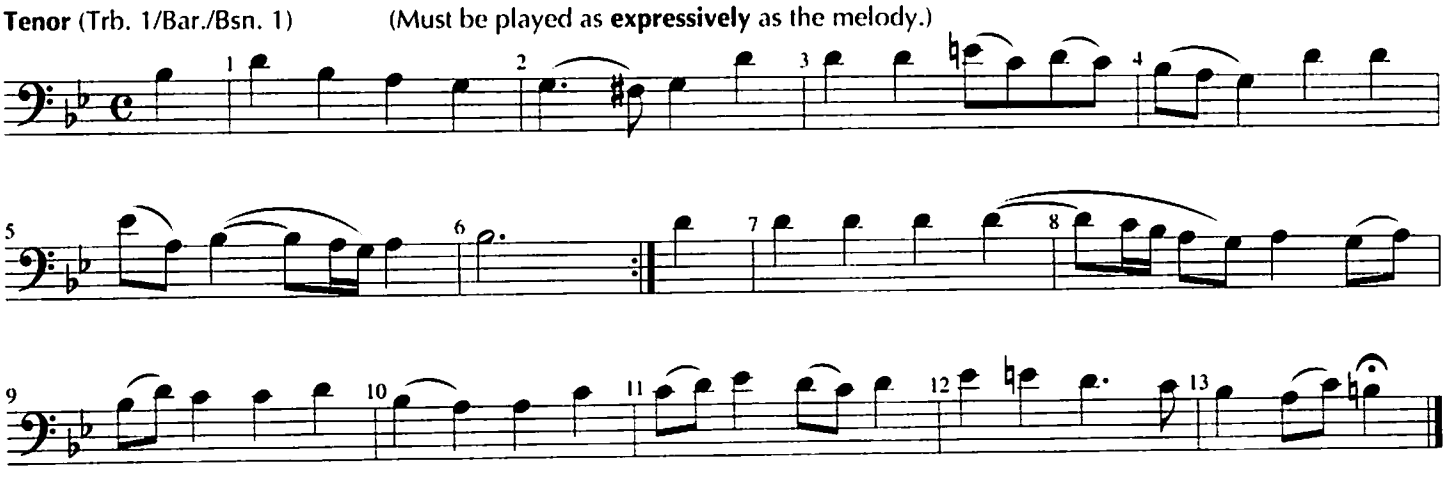
Soprano Melody



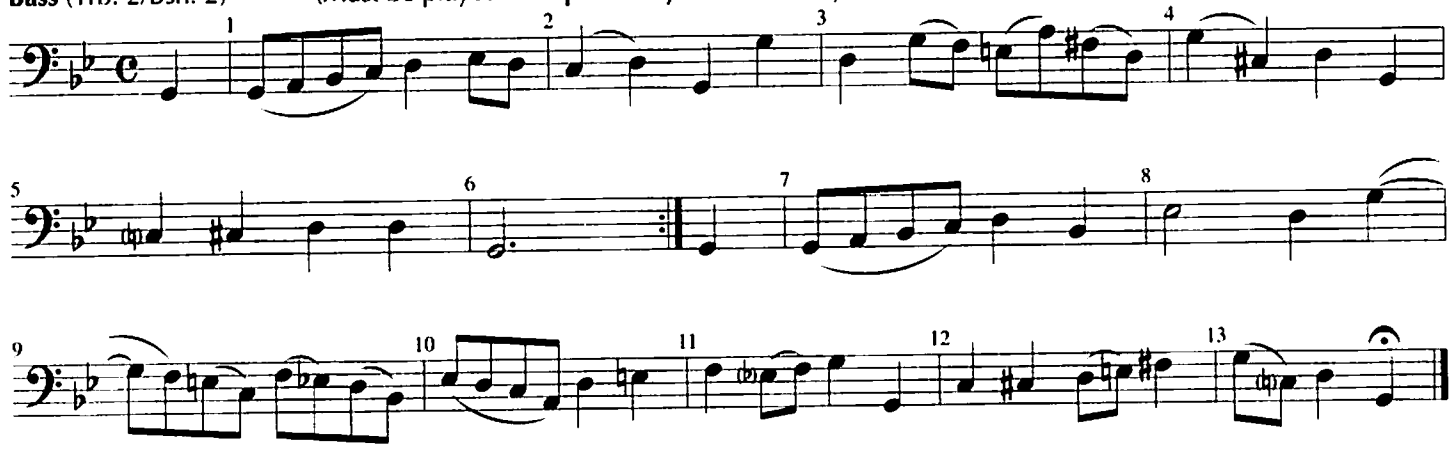
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

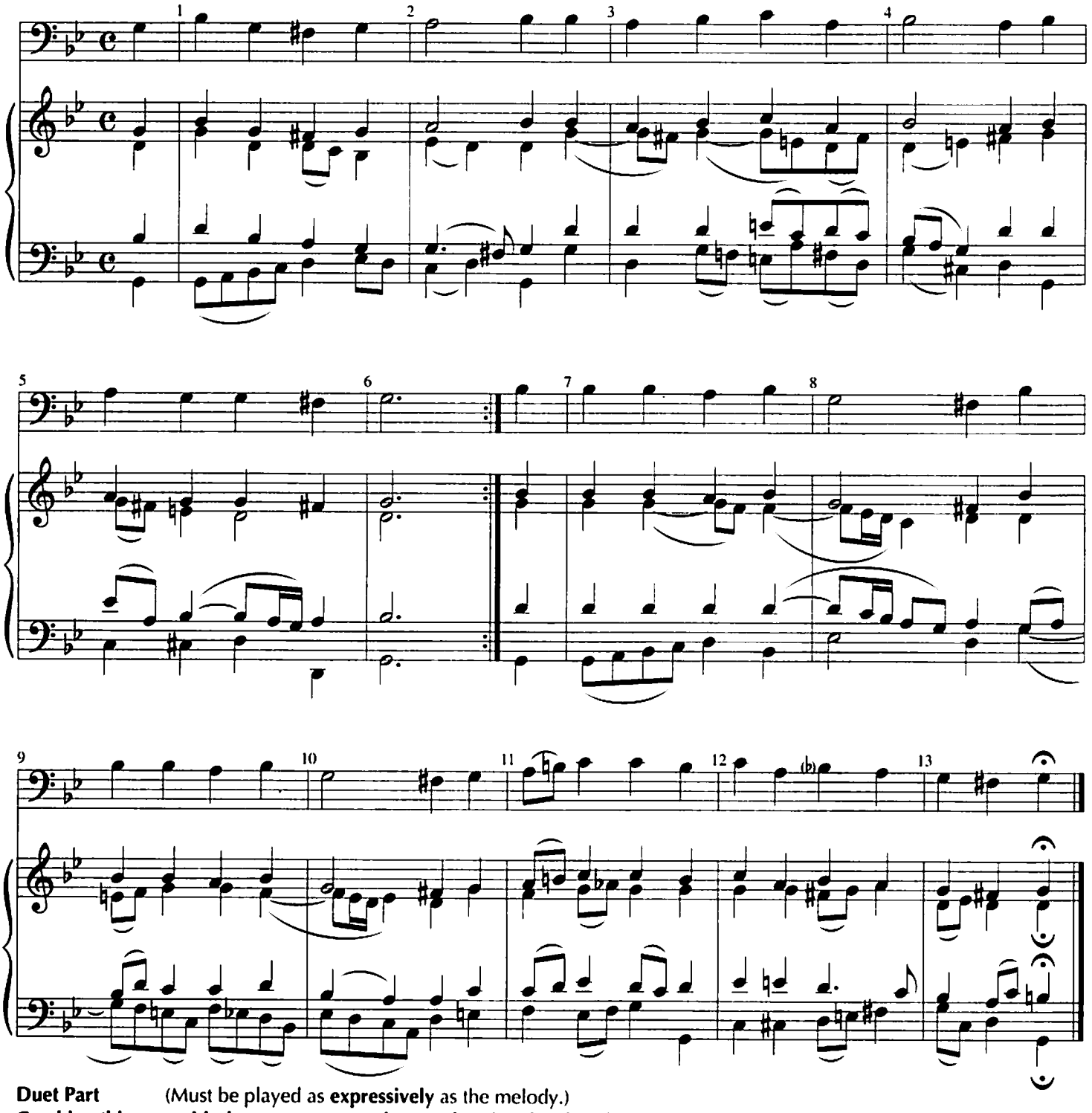


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

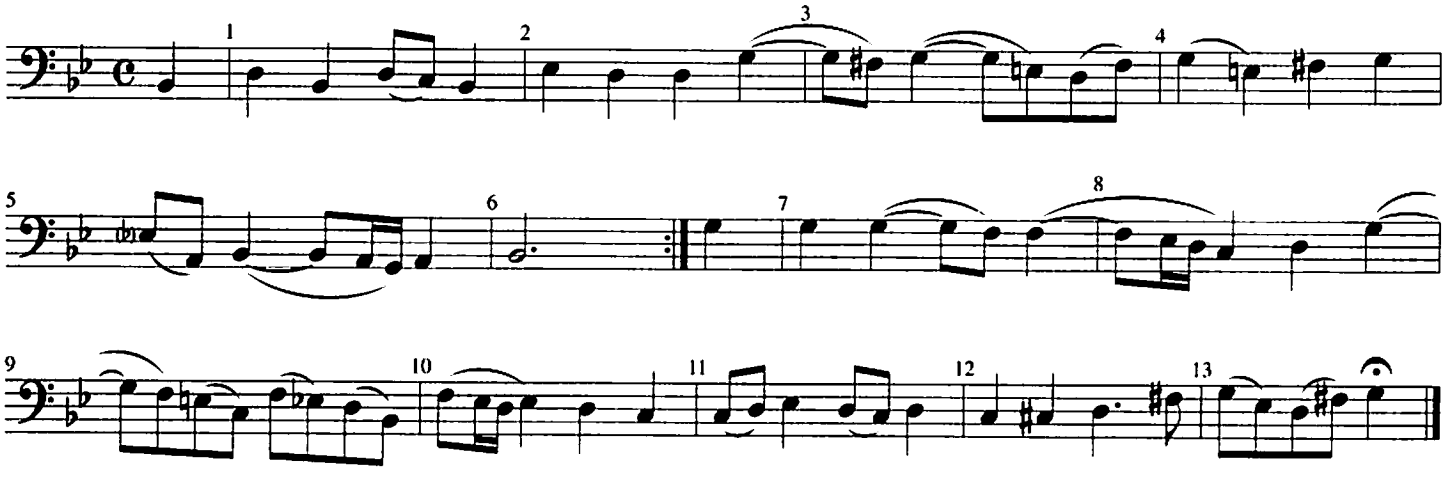


CHORALE NO. 6

Solo with Piano Score



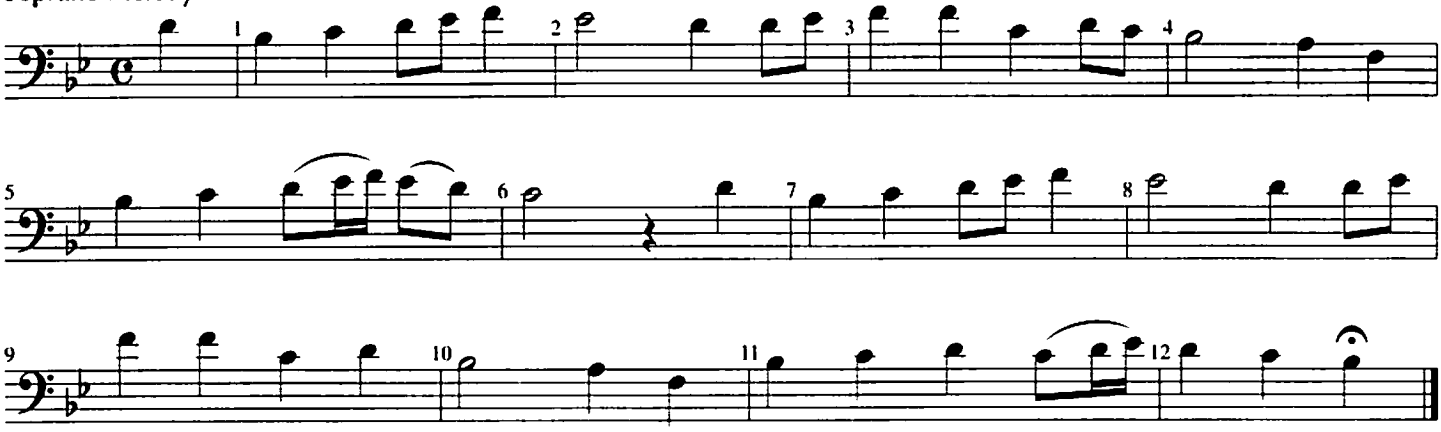
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



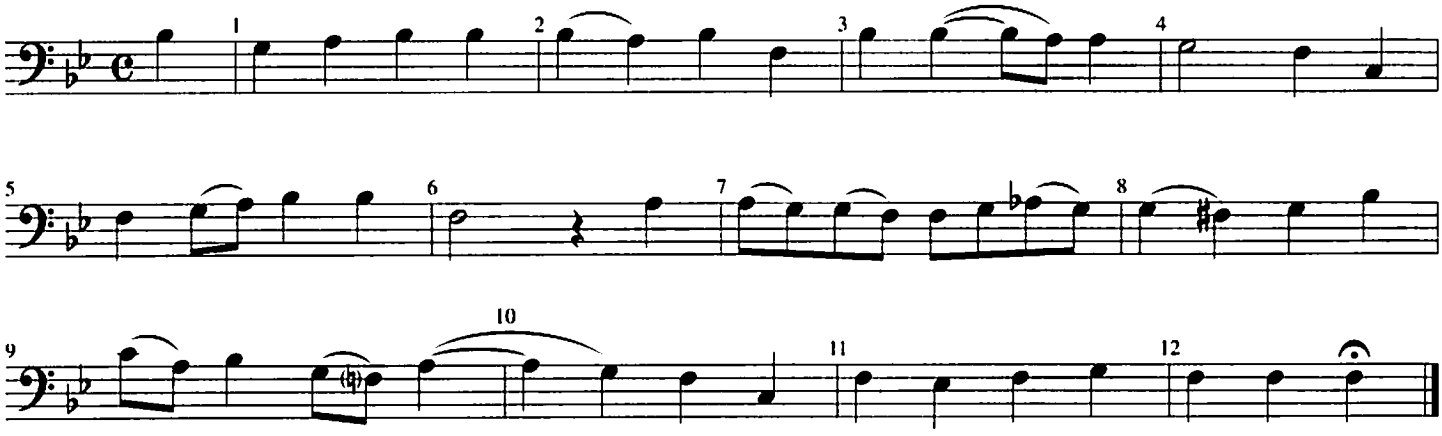
CHORALE NO. 7

Johann Sebastian Bach (1685–1750)

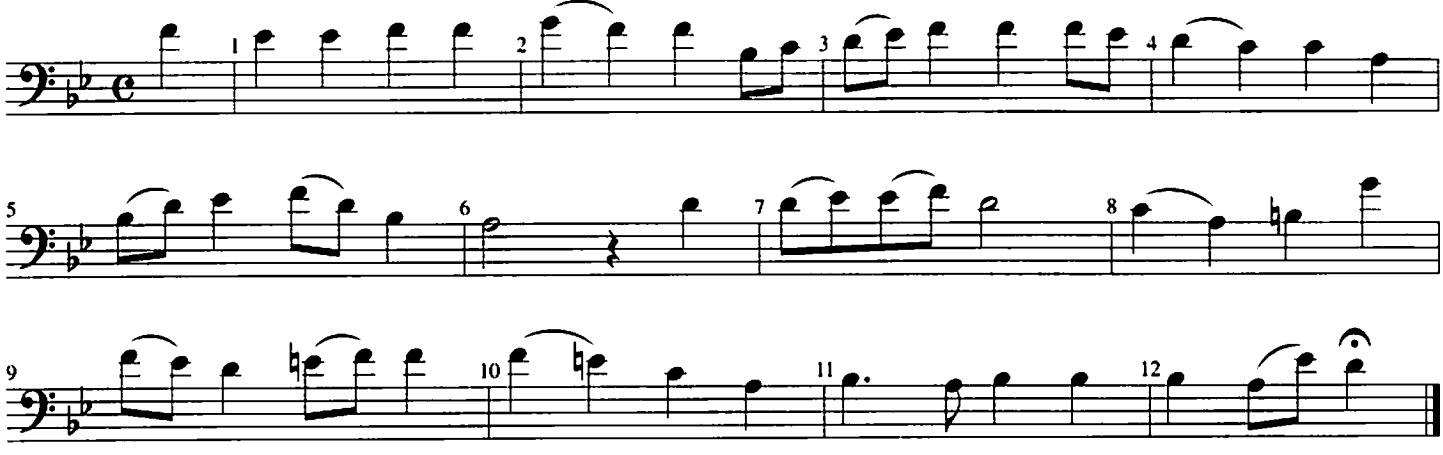
Soprano Melody



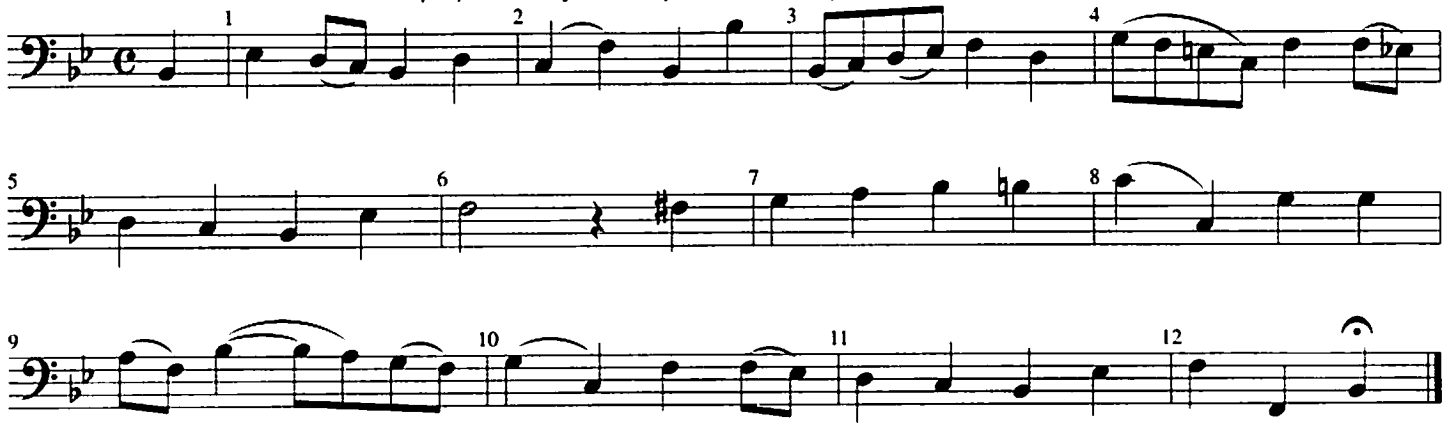
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

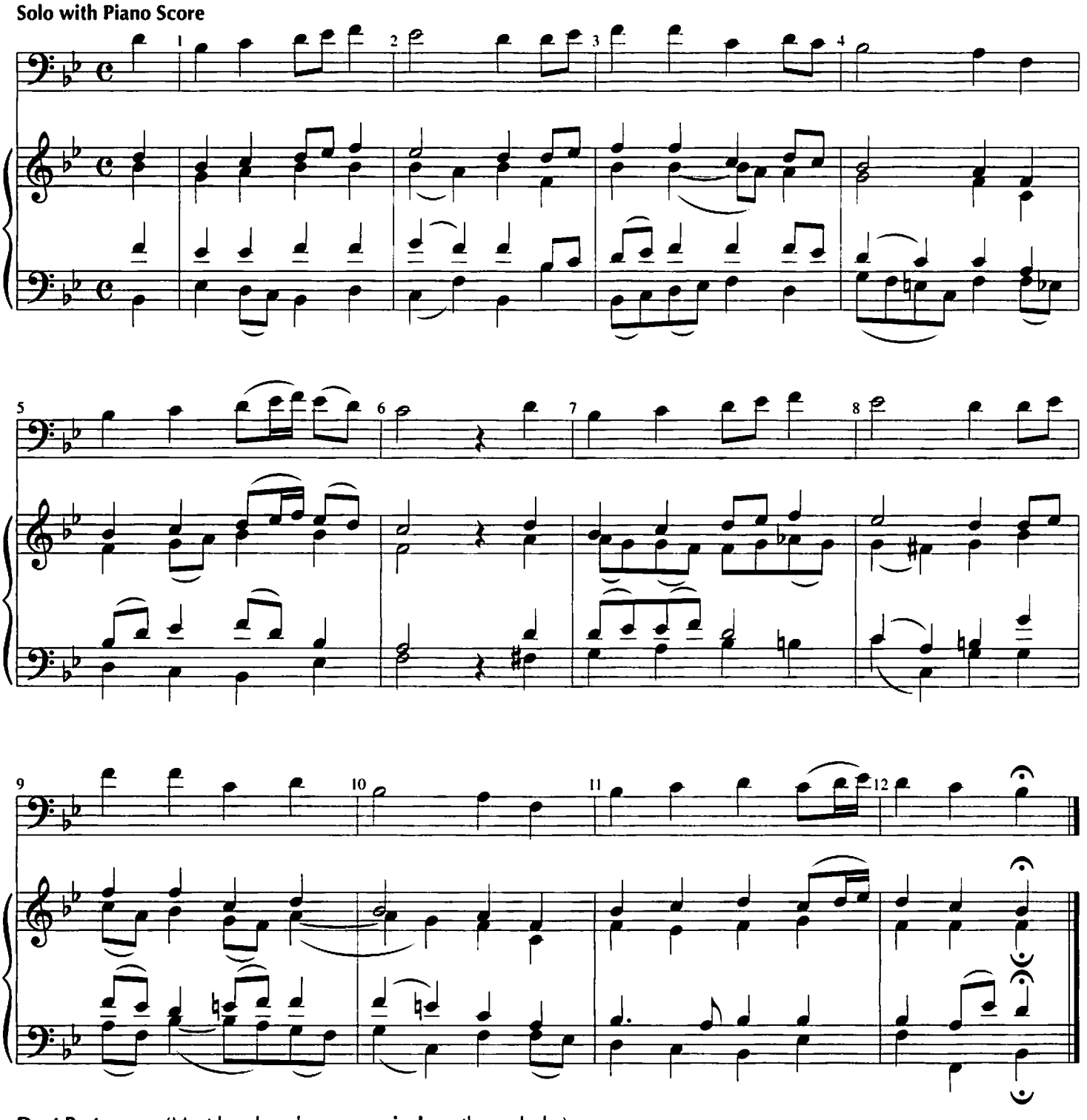


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

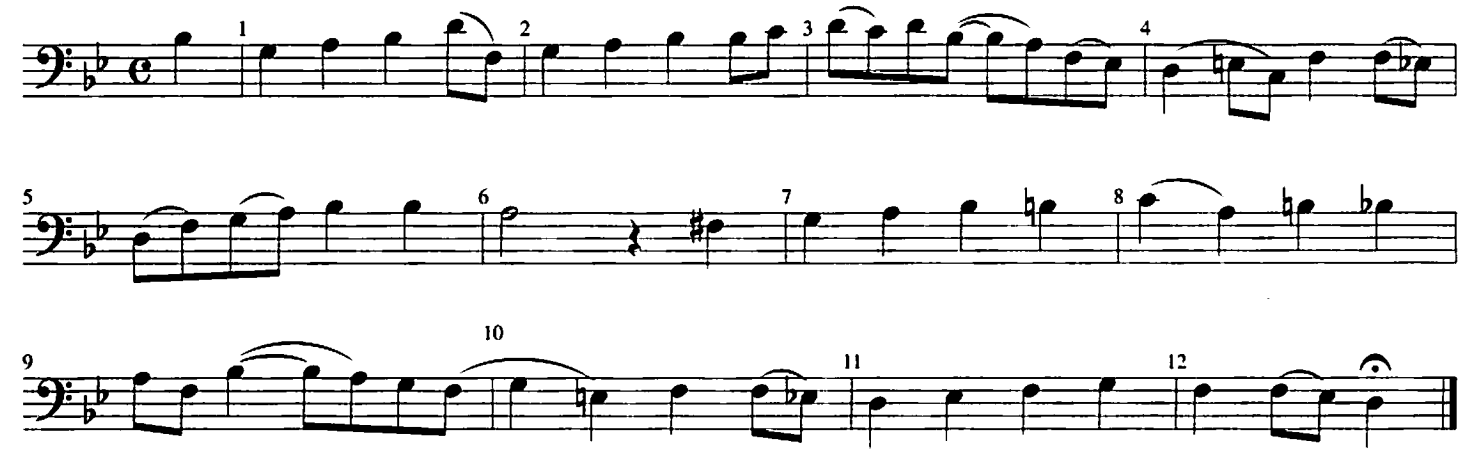


CHORALE NO. 7

Solo with Piano Score



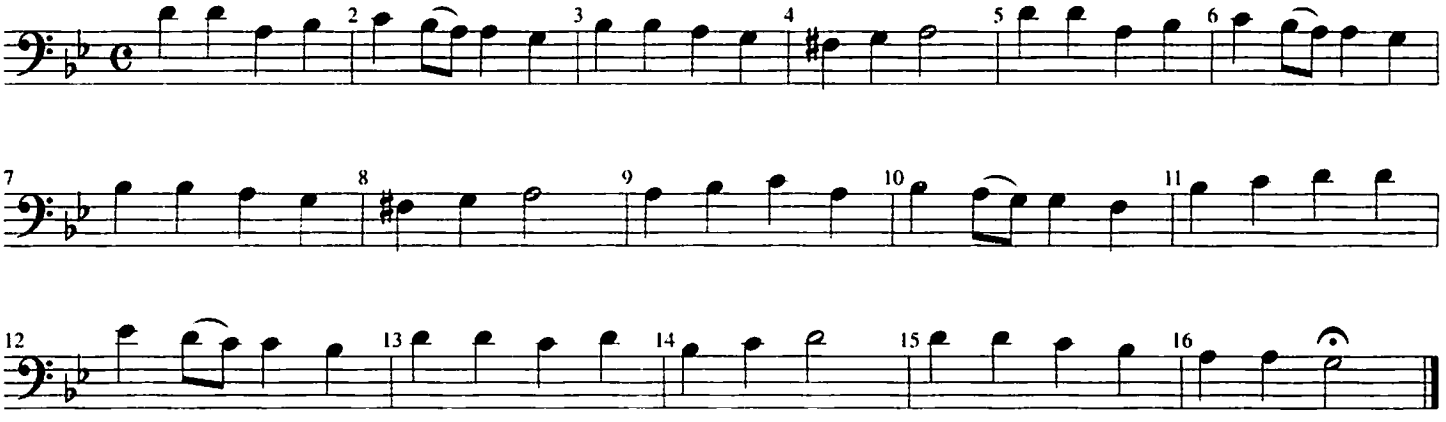
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



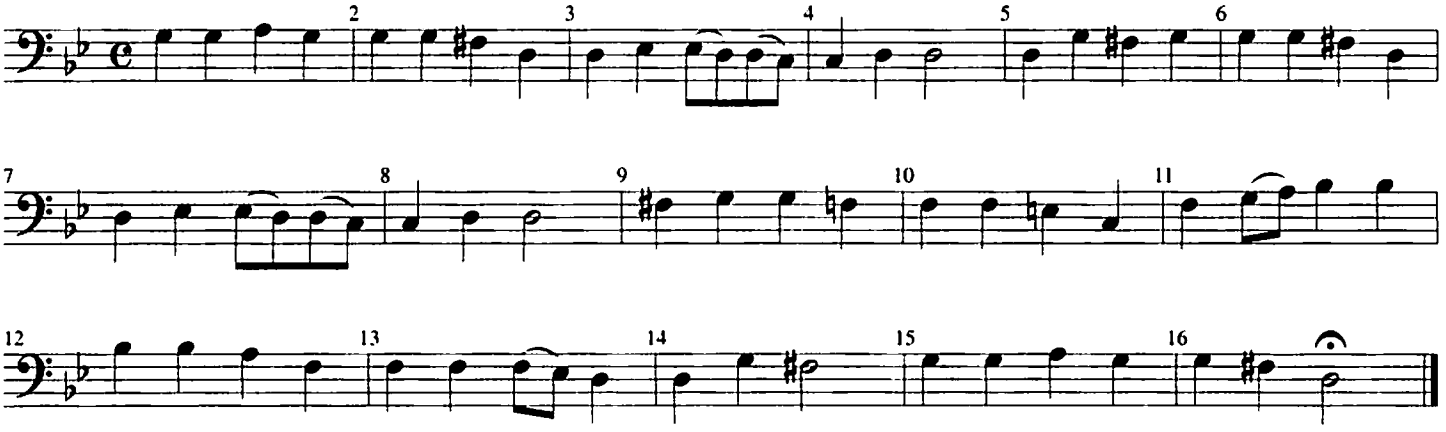
CHORALE NO. 8

Soprano Melody

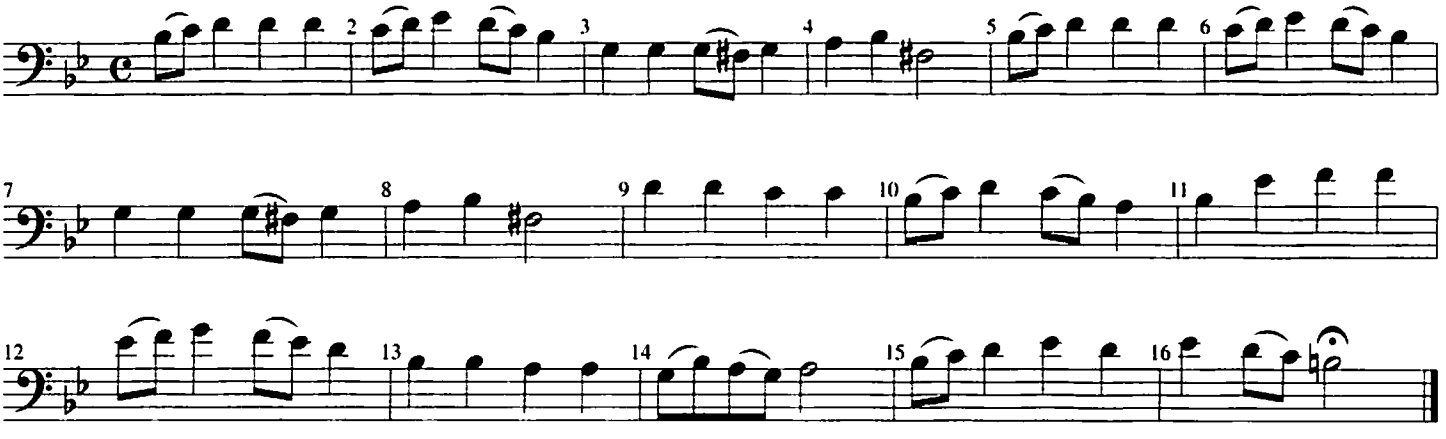
Johann Sebastian Bach (1685–1750)



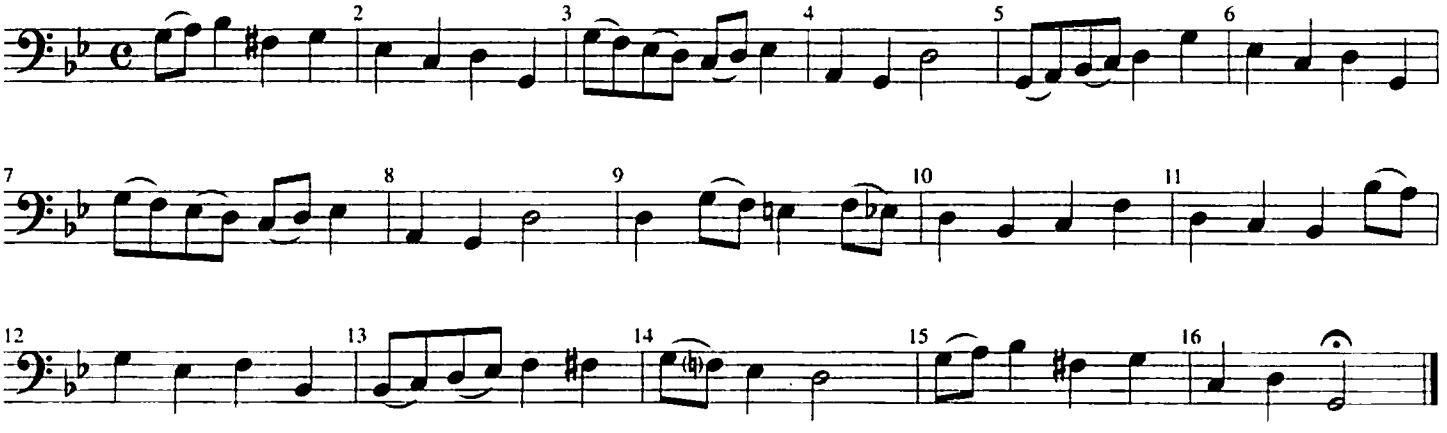
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

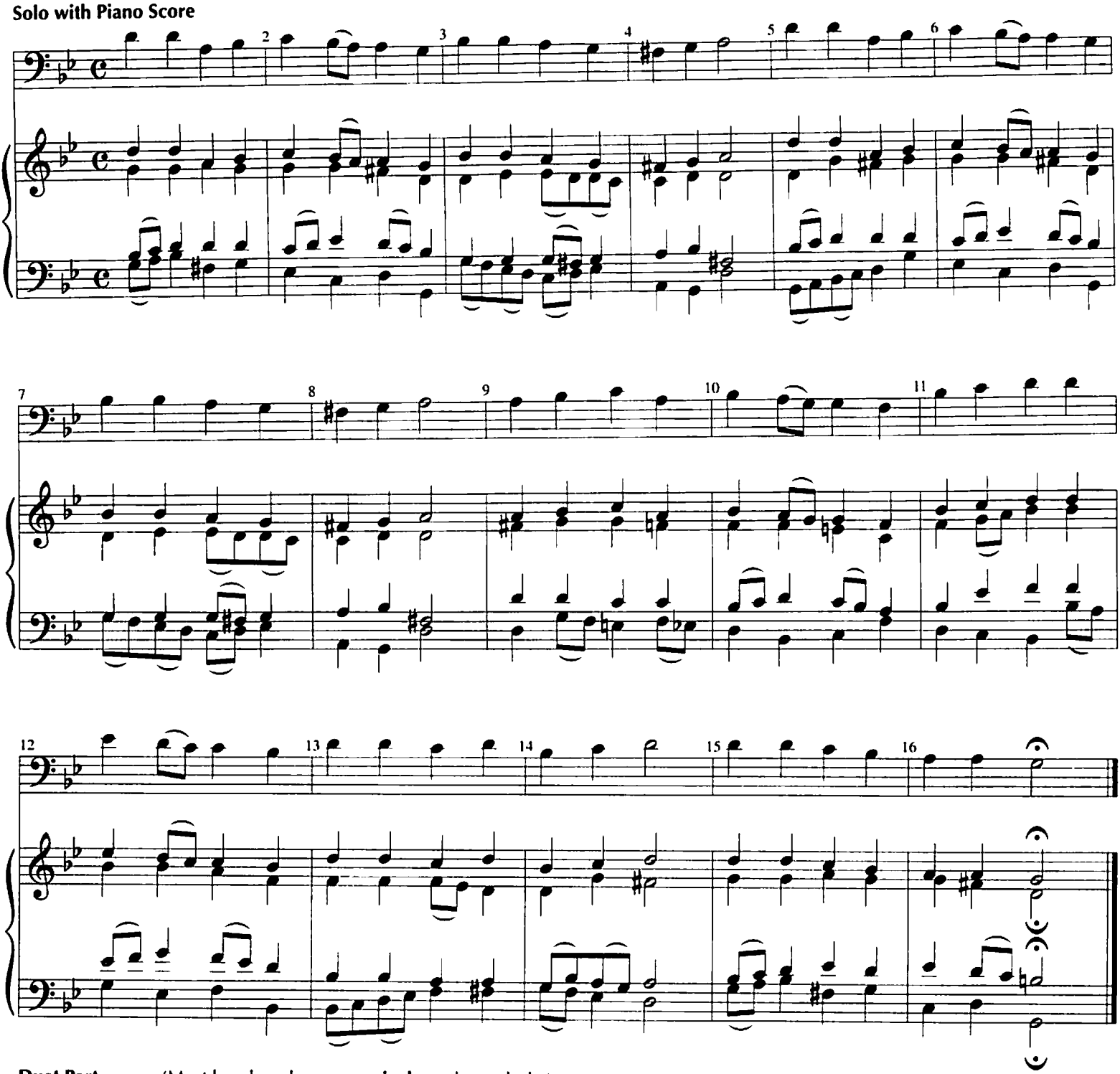


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

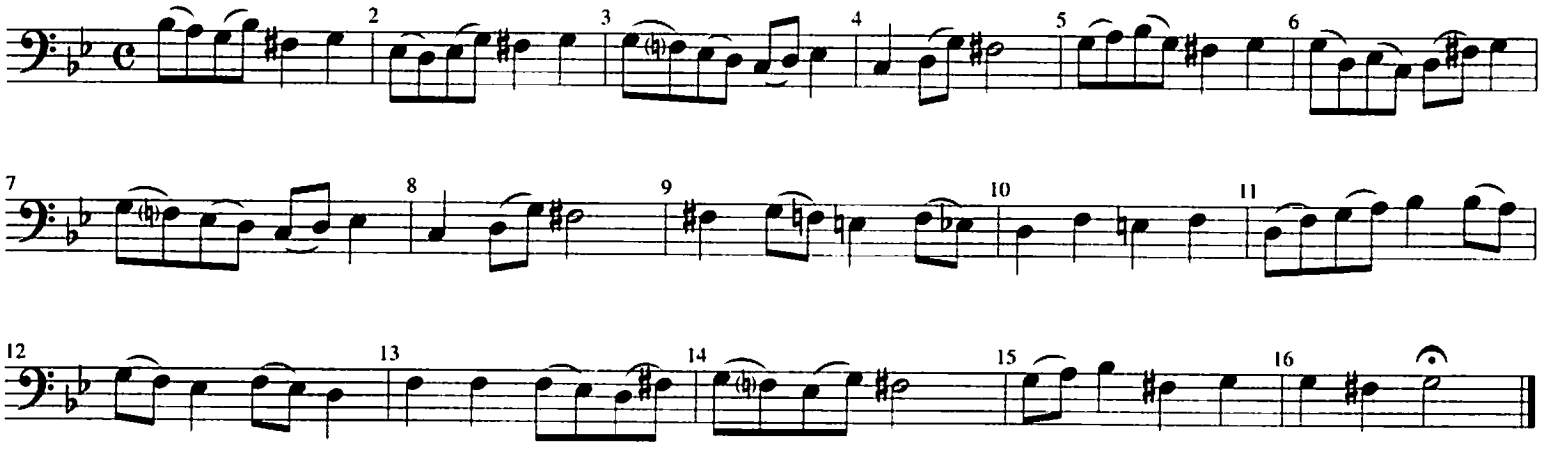


CHORALE NO. 8

Solo with Piano Score



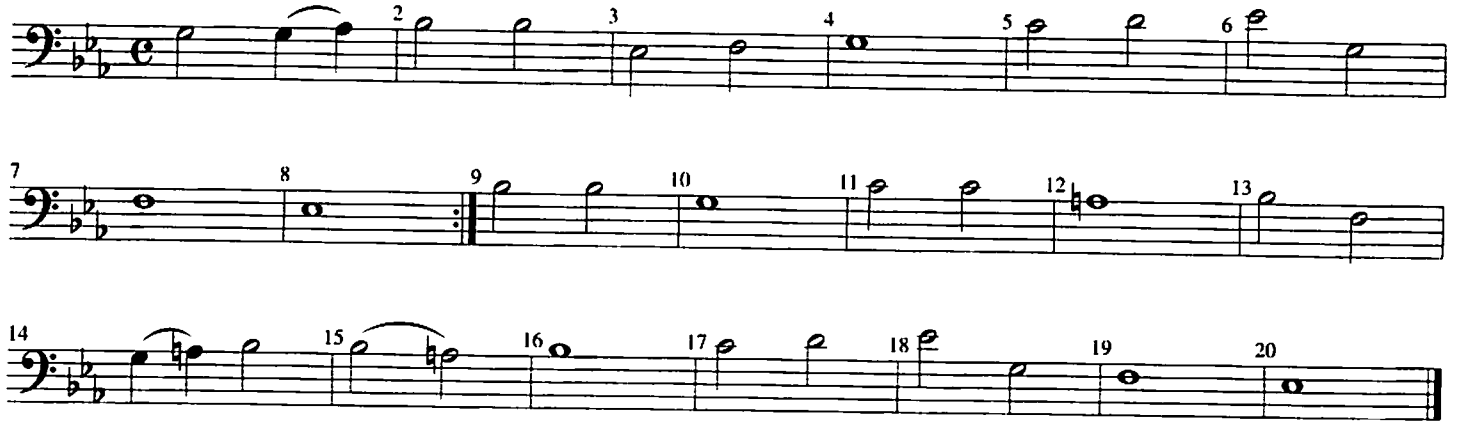
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



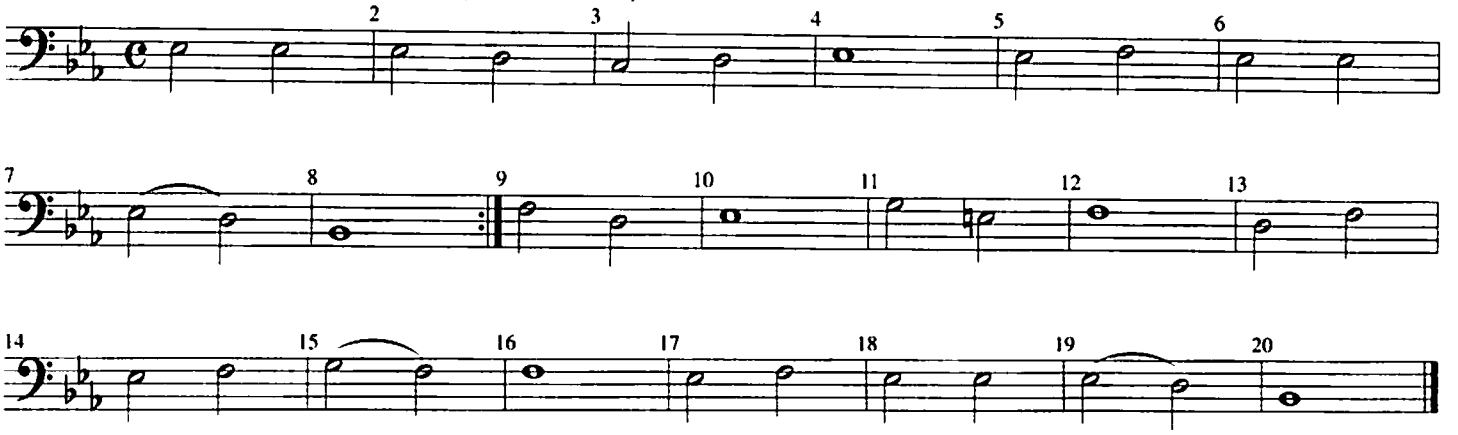
CHORALE NO. 9

Soprano Melody

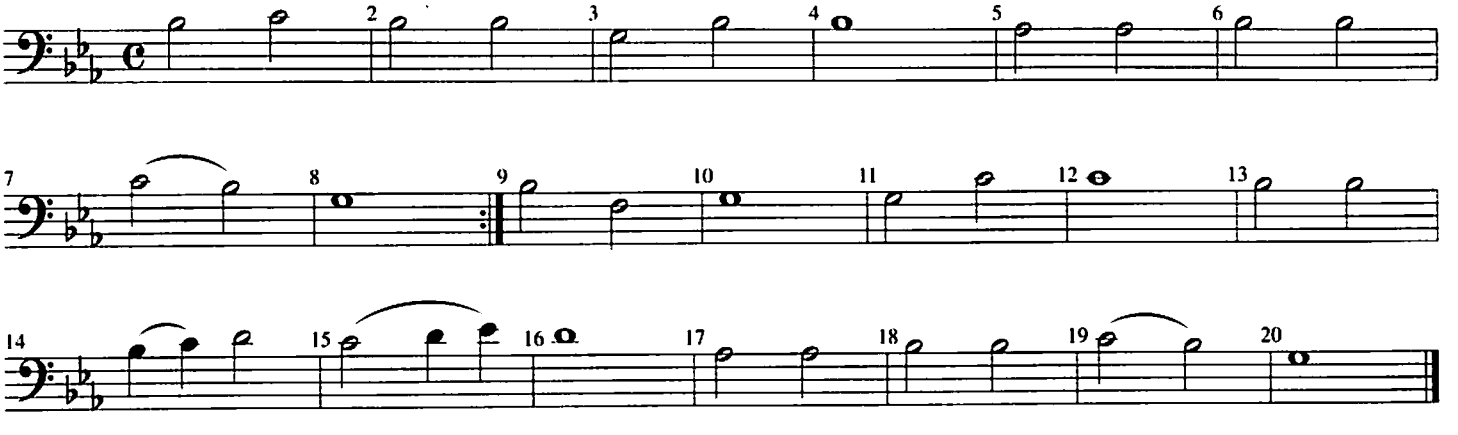
Johannes Rosenmüller (1619–1684)



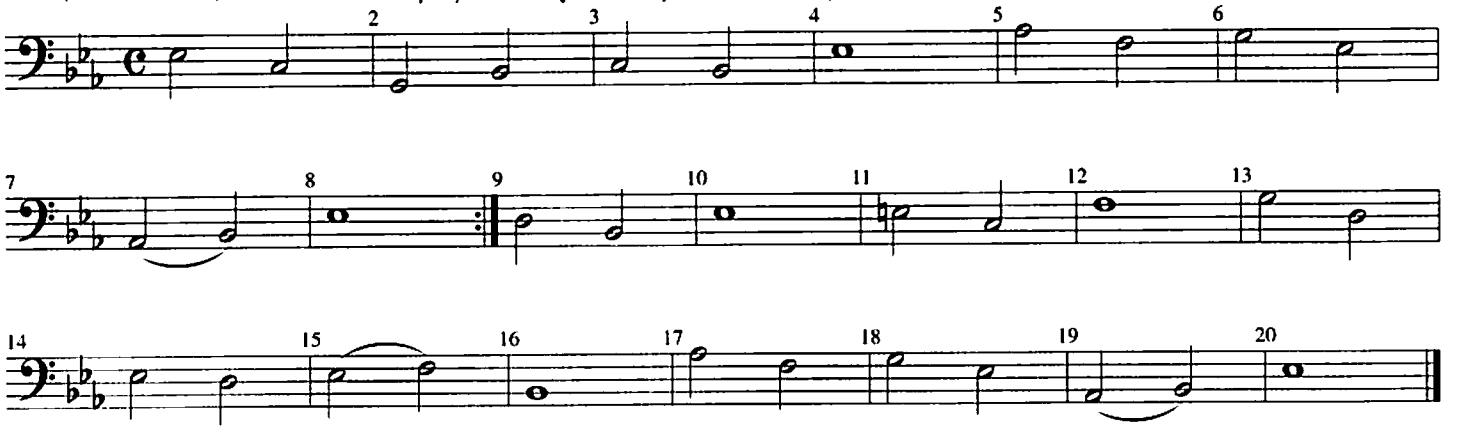
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

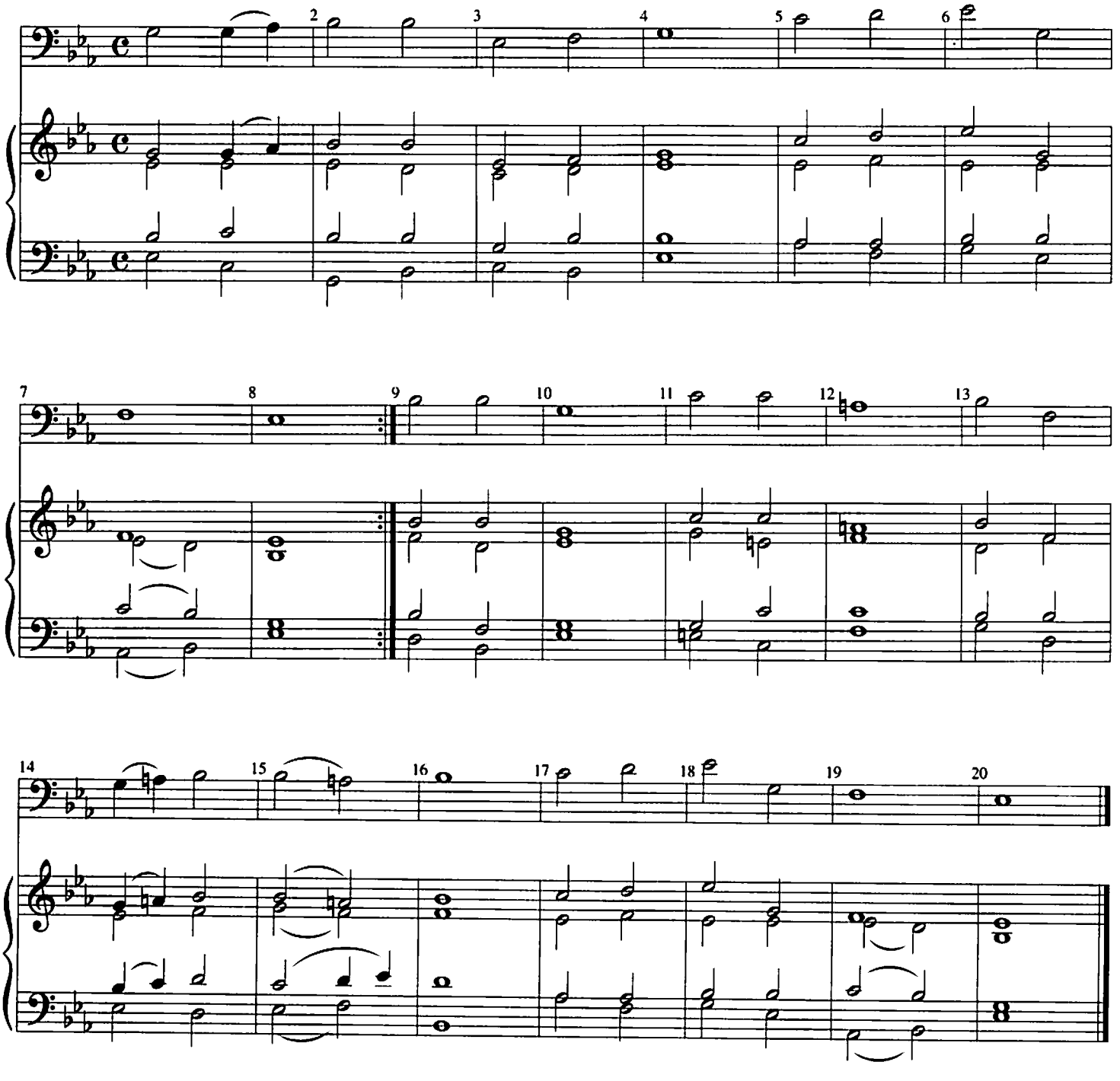


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

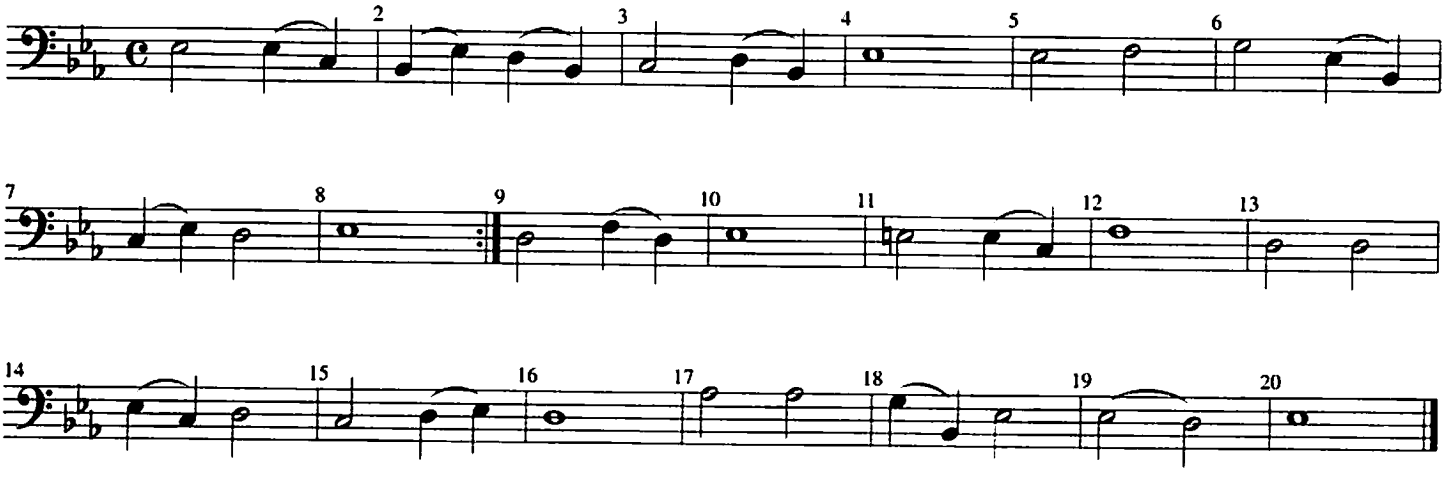


CHORALE NO. 9

Solo with Piano Score



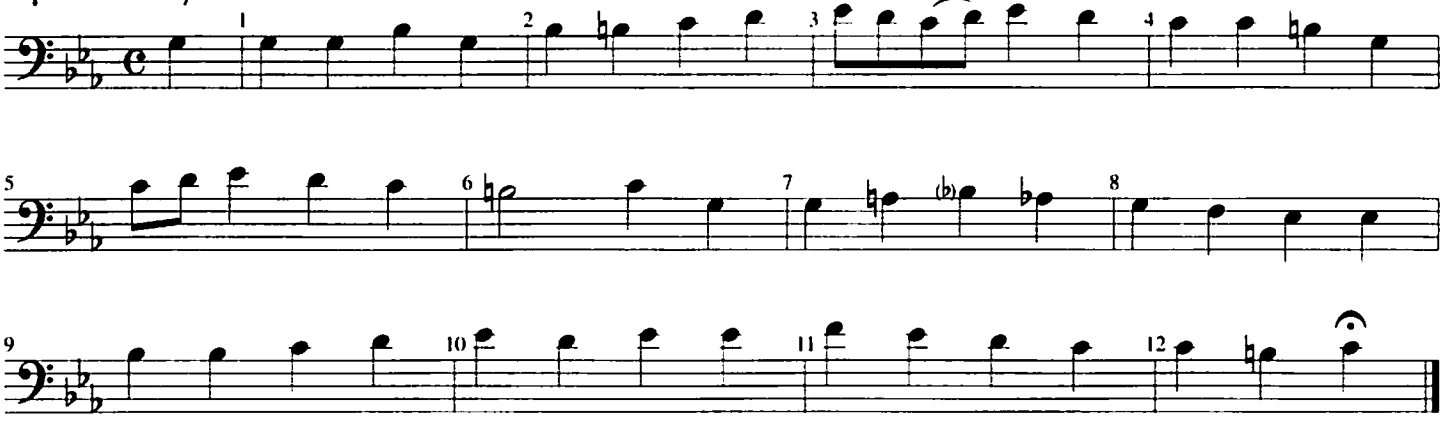
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



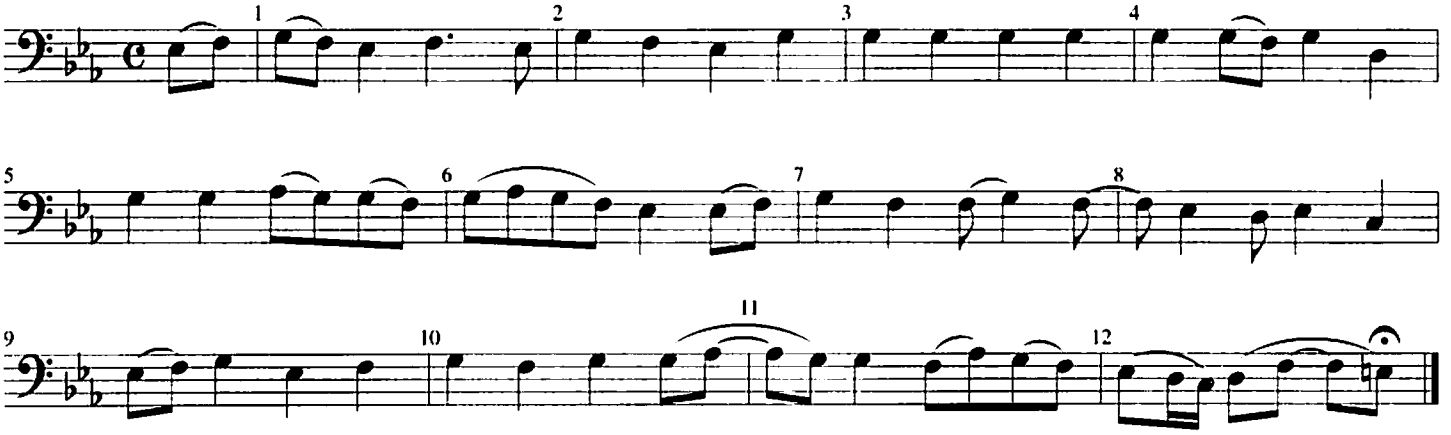
CHORALE NO. 10

Johann Sebastian Bach (1685–1750)

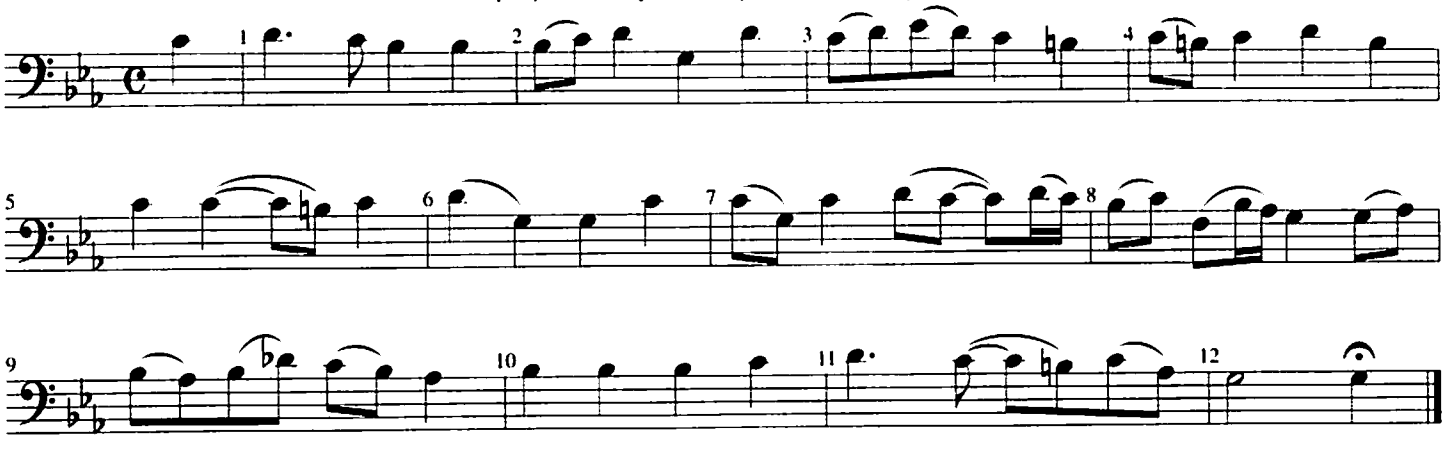
Soprano Melody



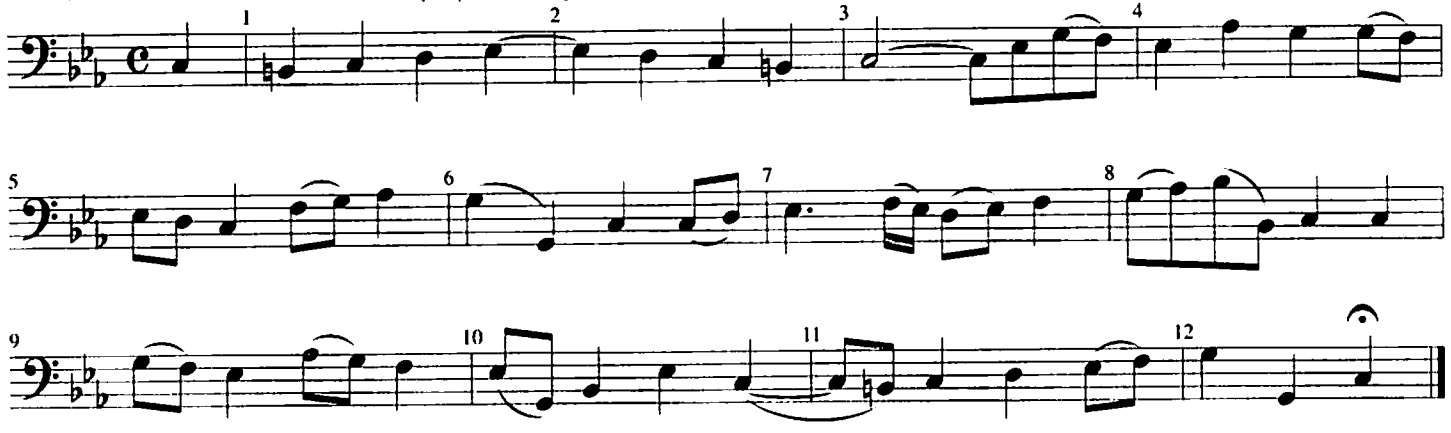
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

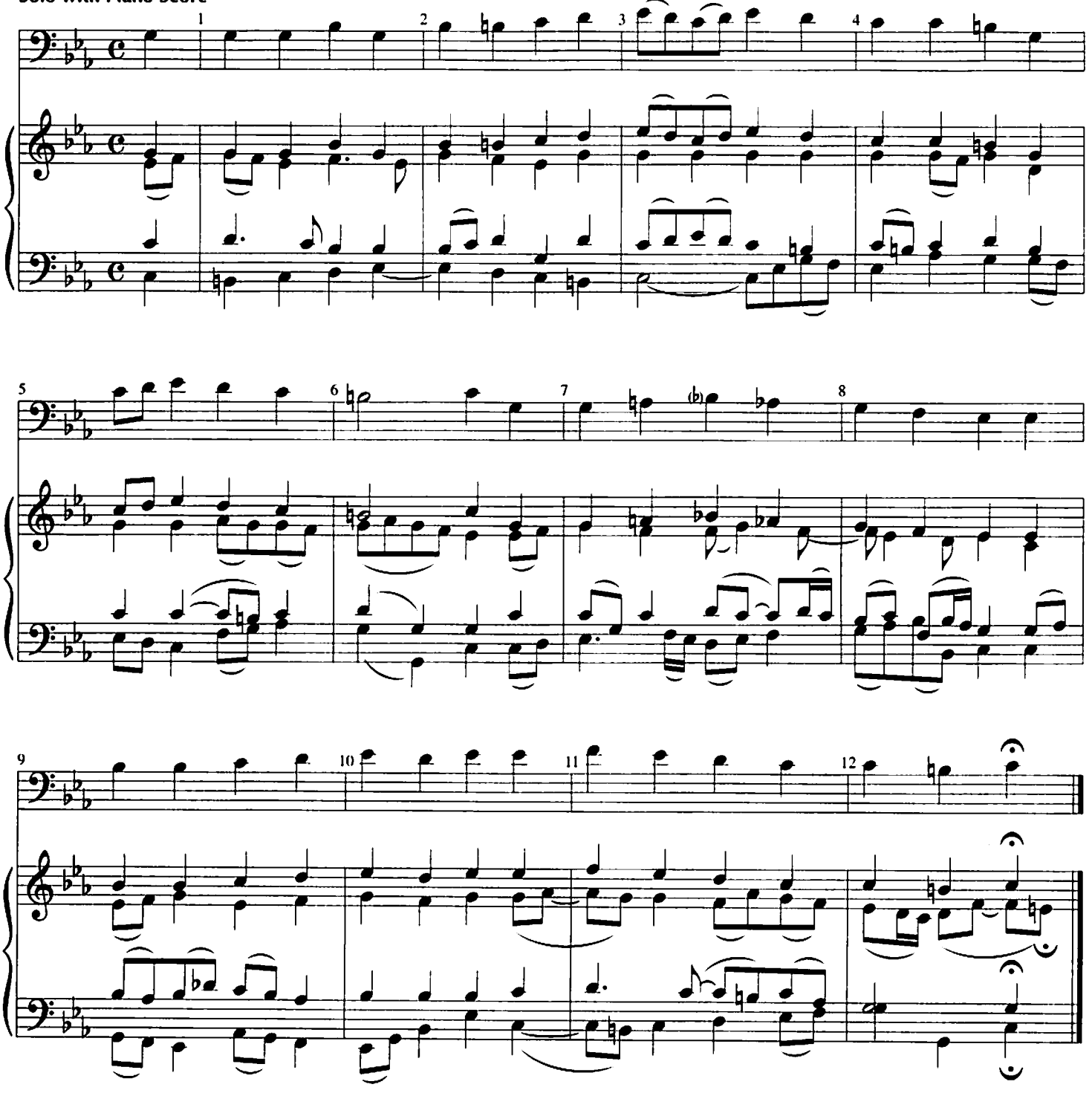


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

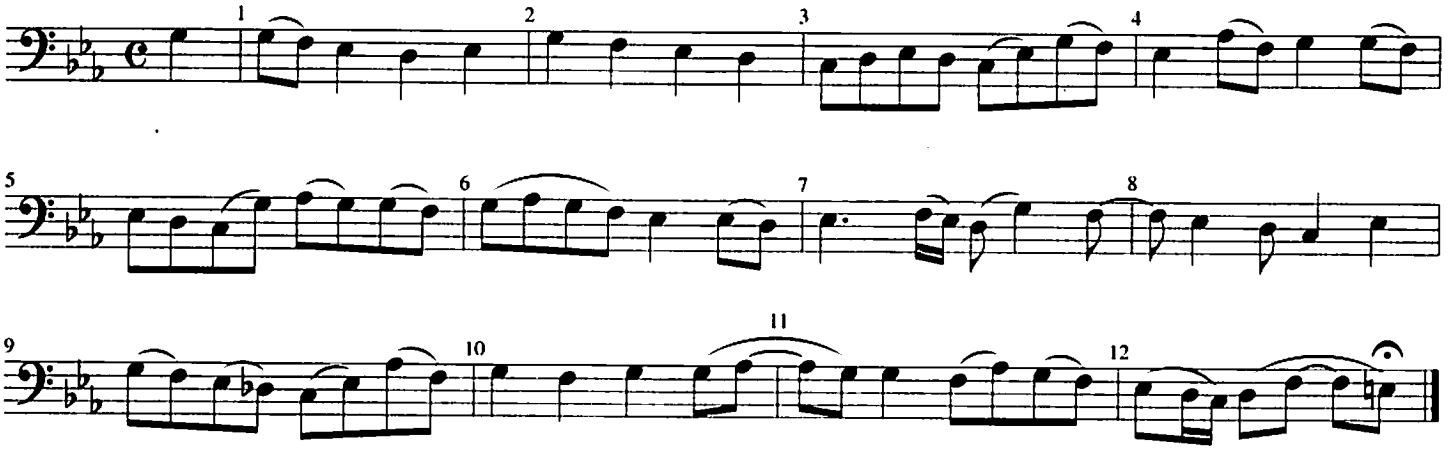


CHORALE NO. 10

Solo with Piano Score



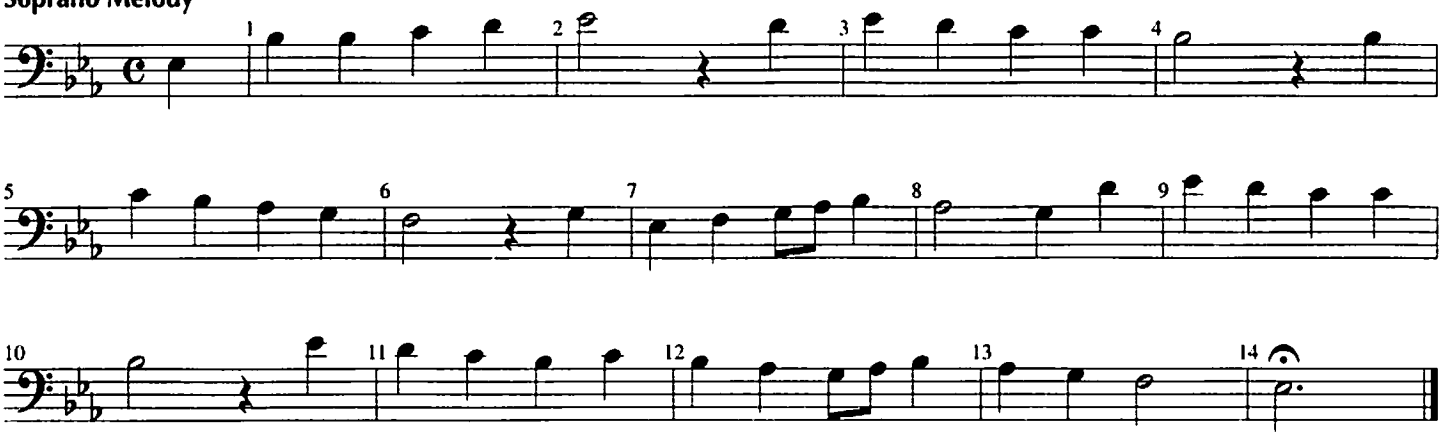
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



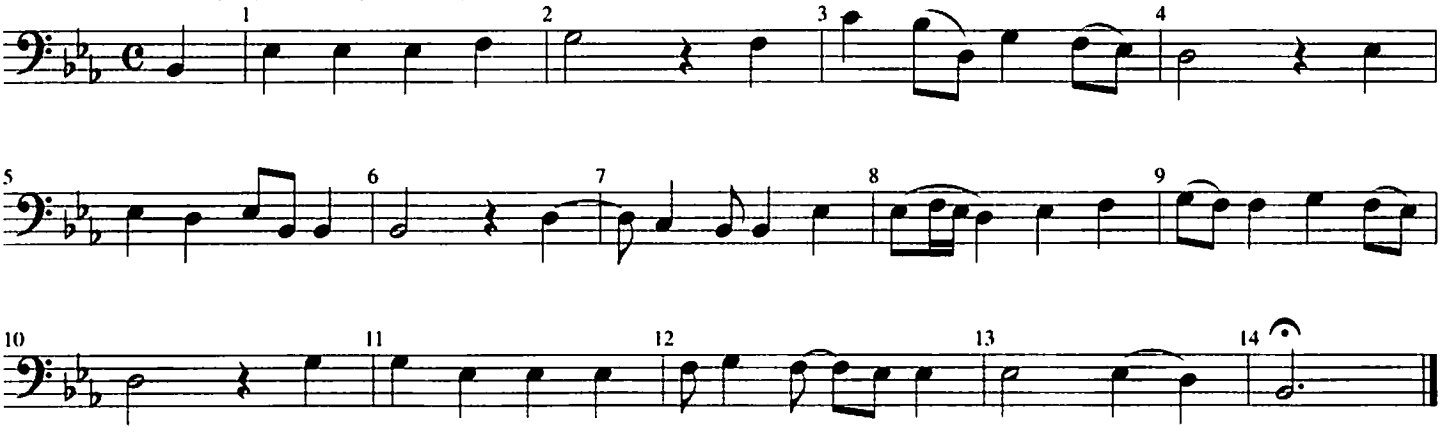
CHORALE NO. 11

Johann Sebastian Bach (1685–1750)

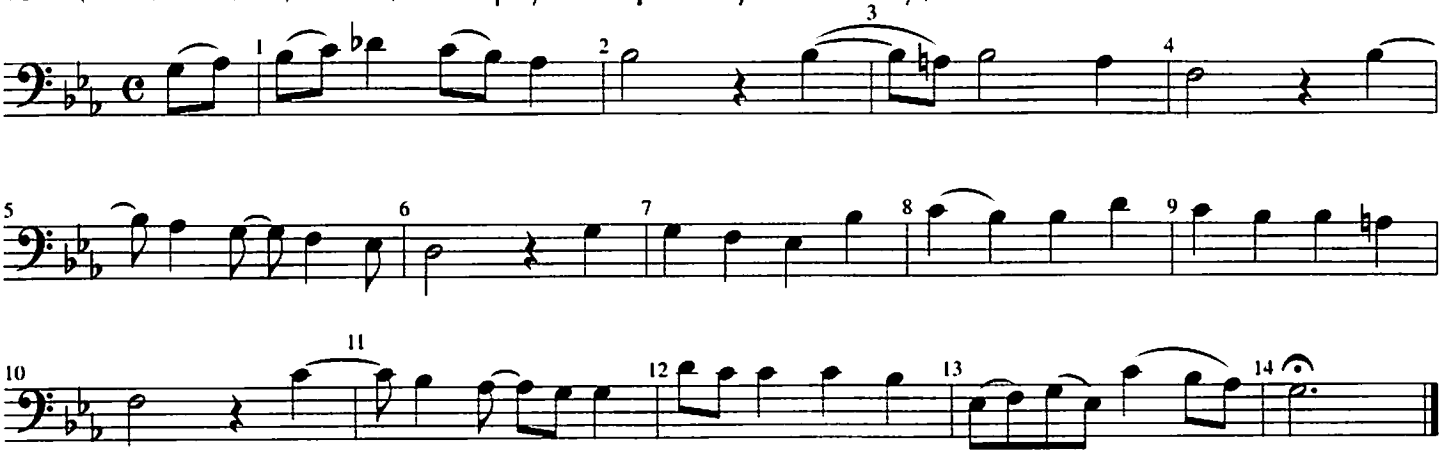
Soprano Melody



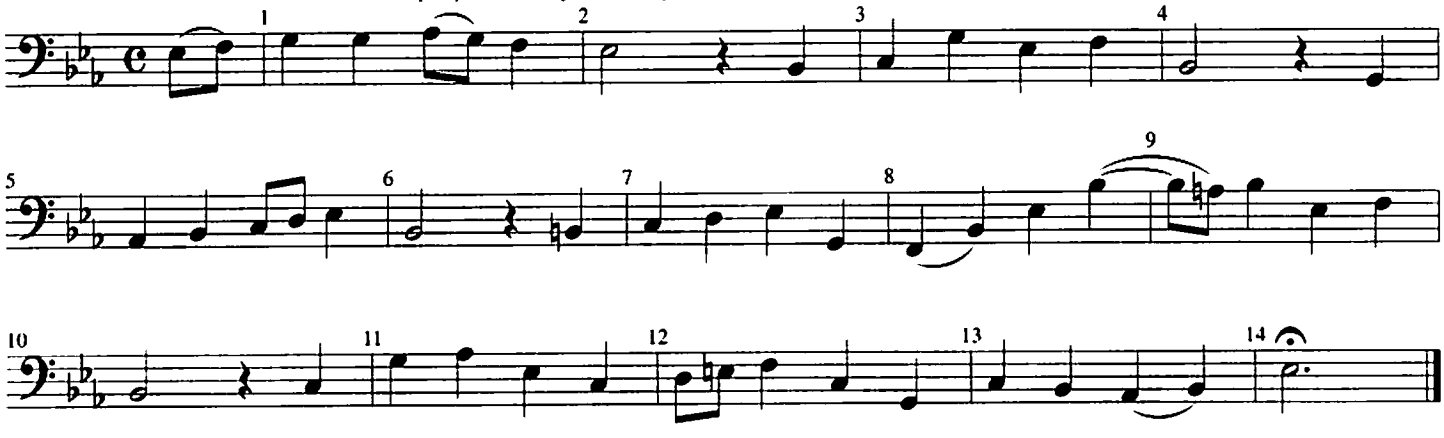
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

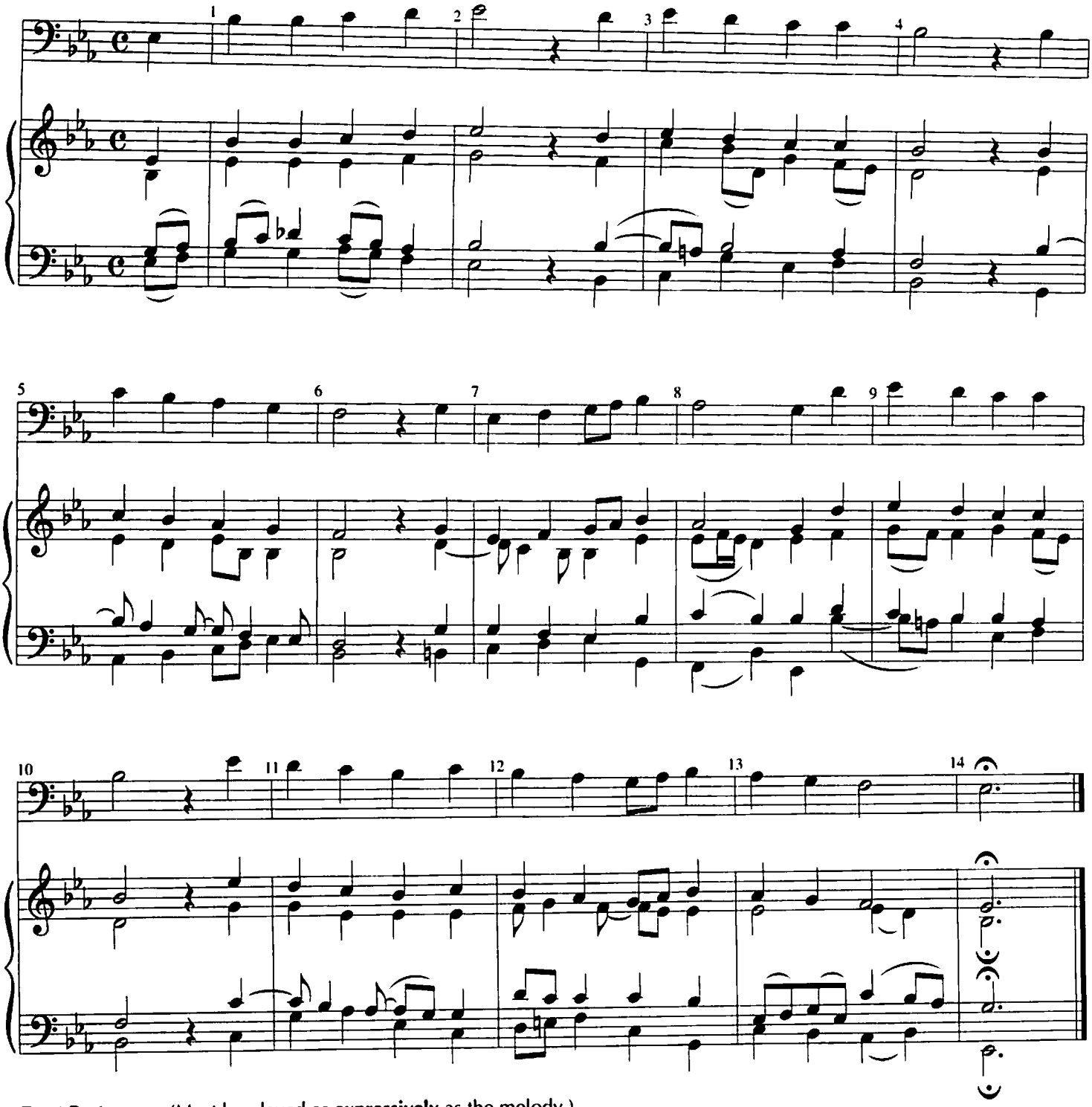


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

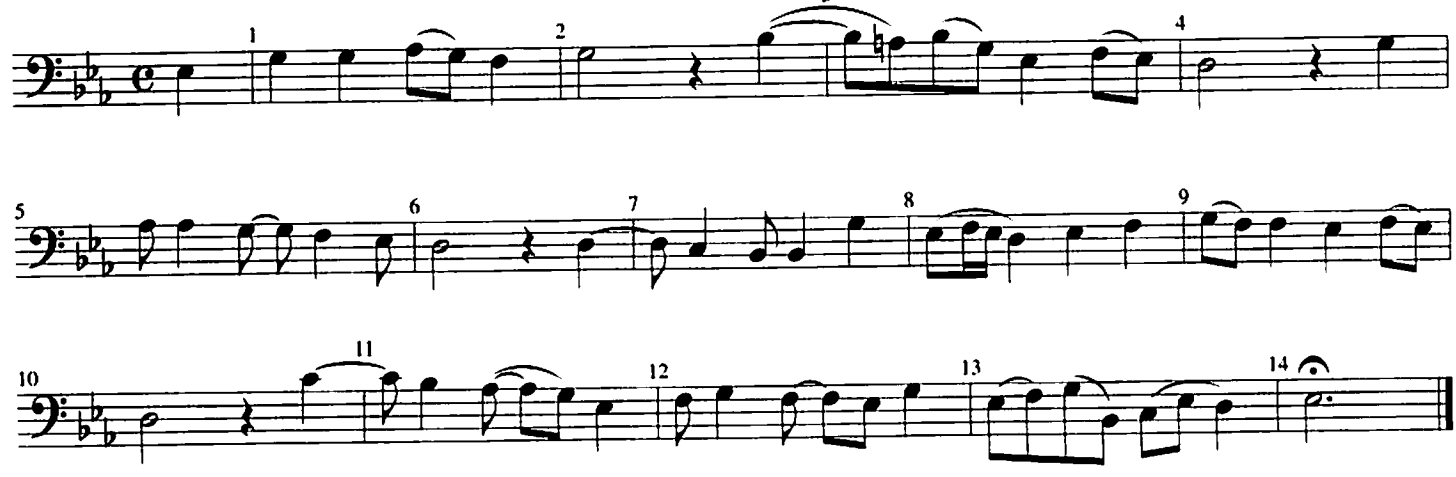


CHORALE NO. 11

Solo with Piano Score



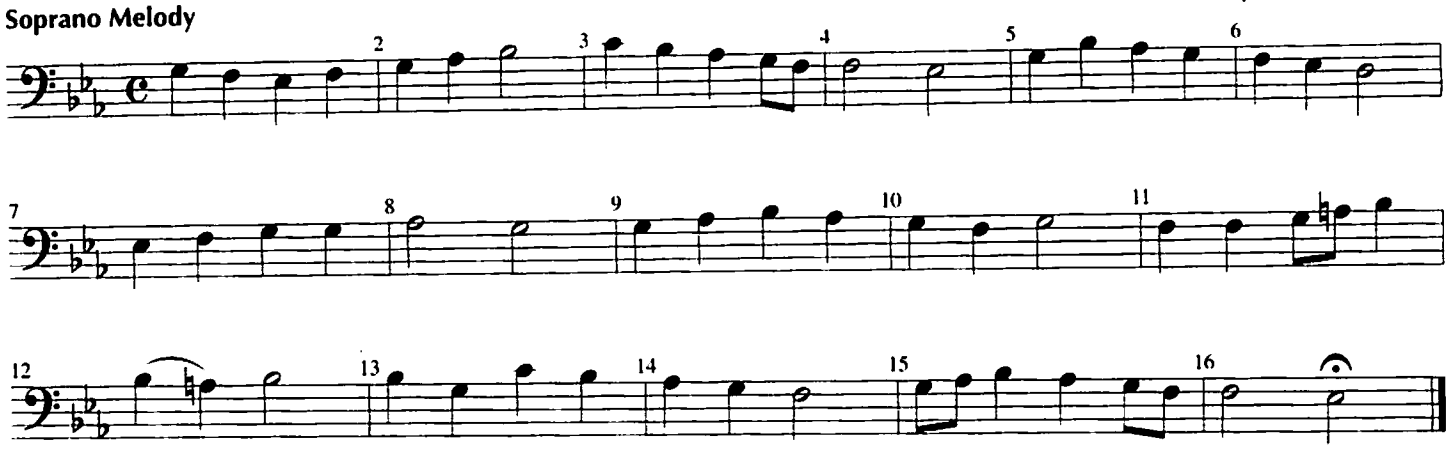
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



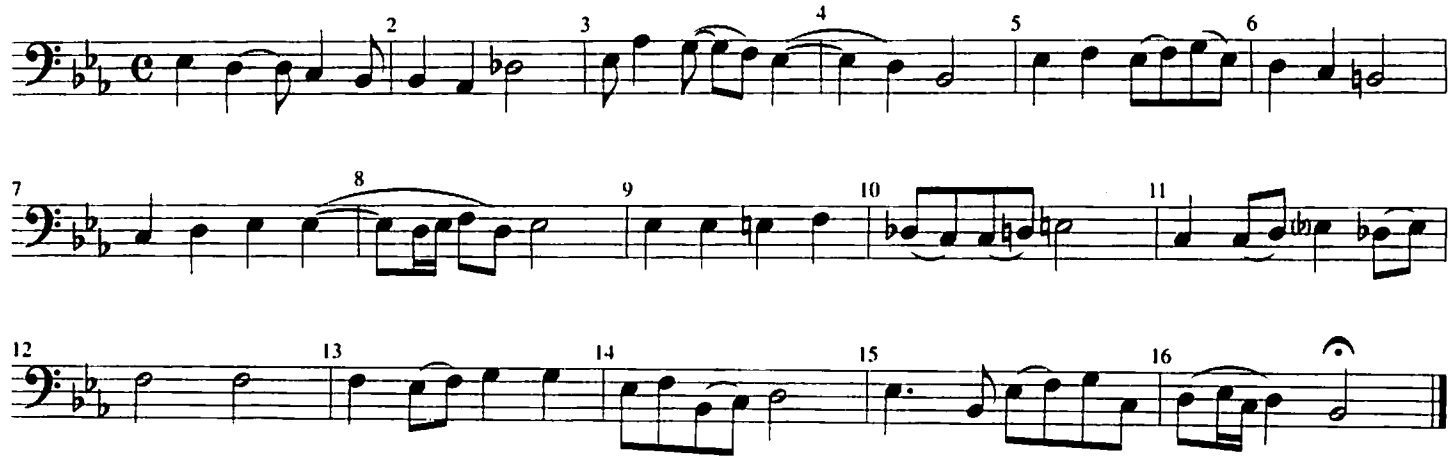
CHORALE NO. 12

Melchior Vulpius (1570–1615)

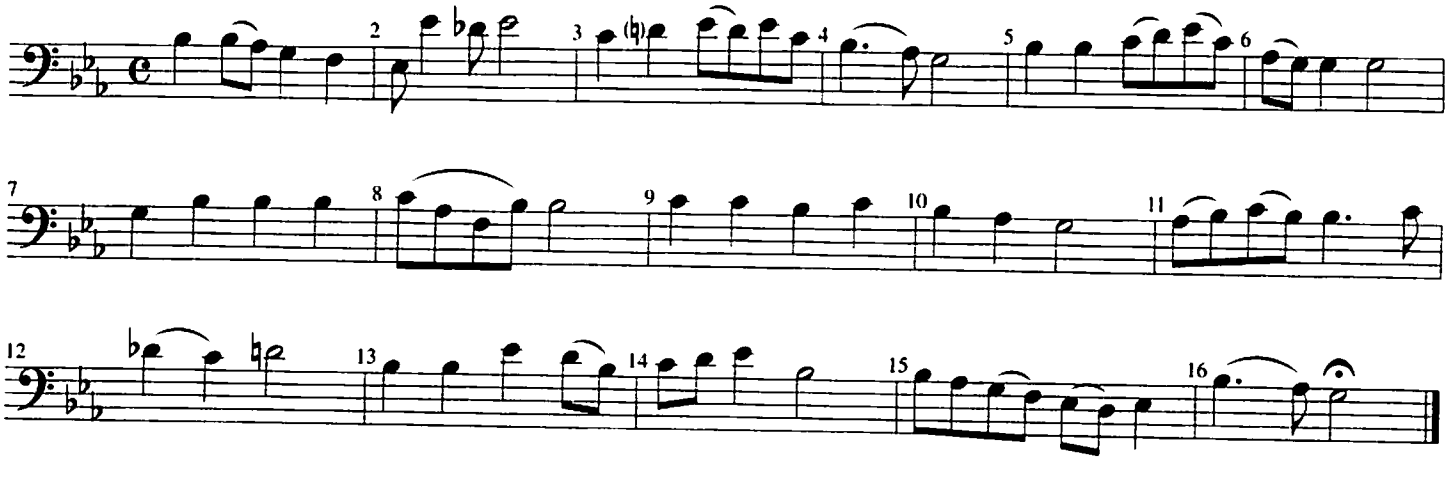
Soprano Melody



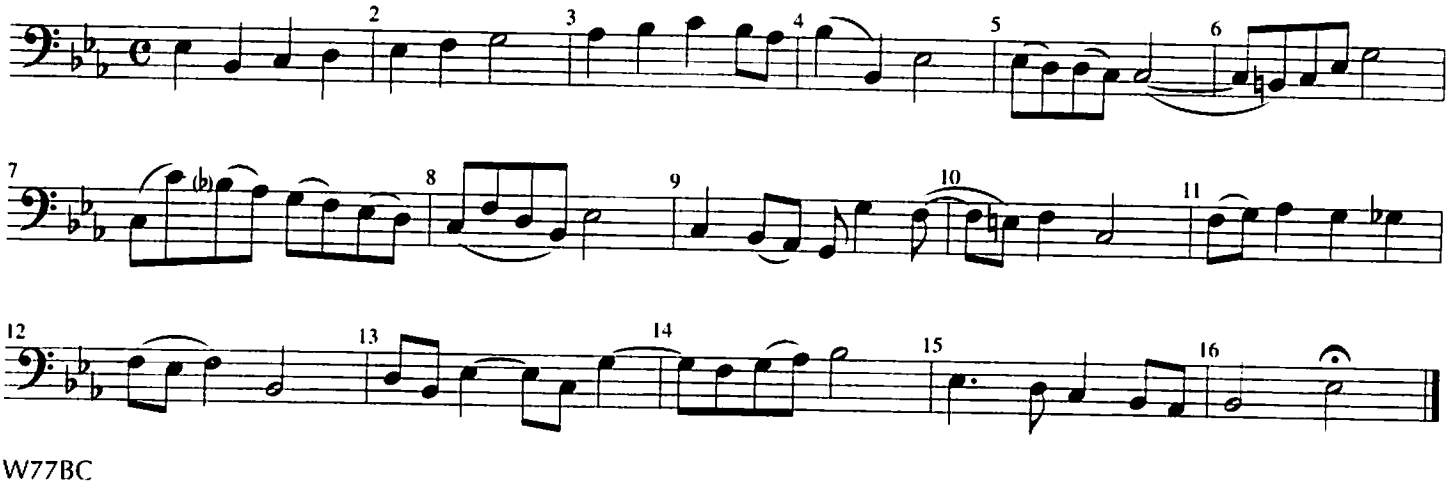
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

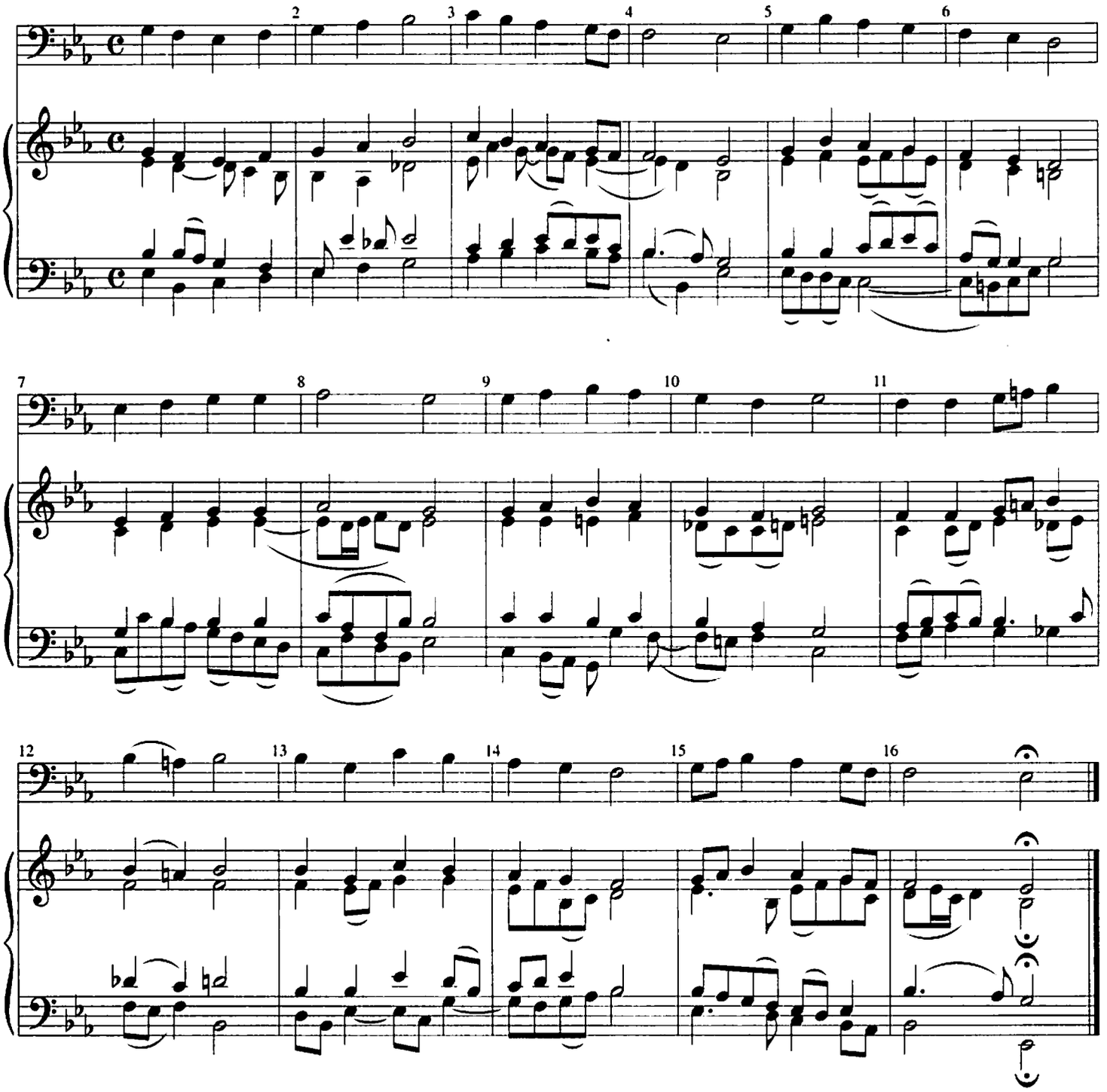


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

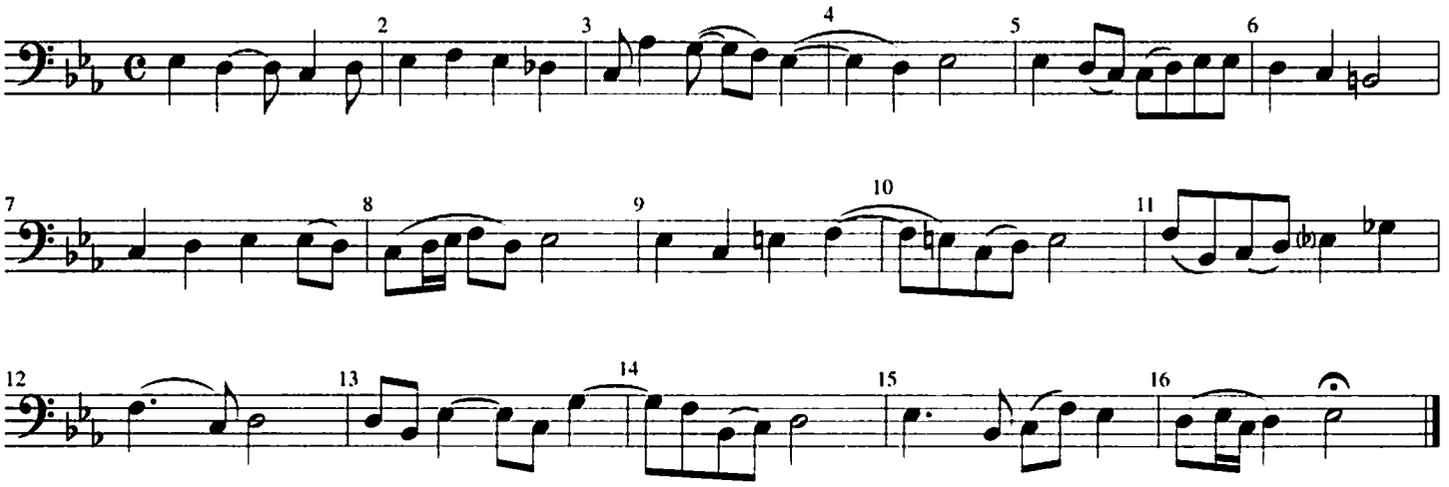


CHORALE NO. 12

Solo with Piano Score



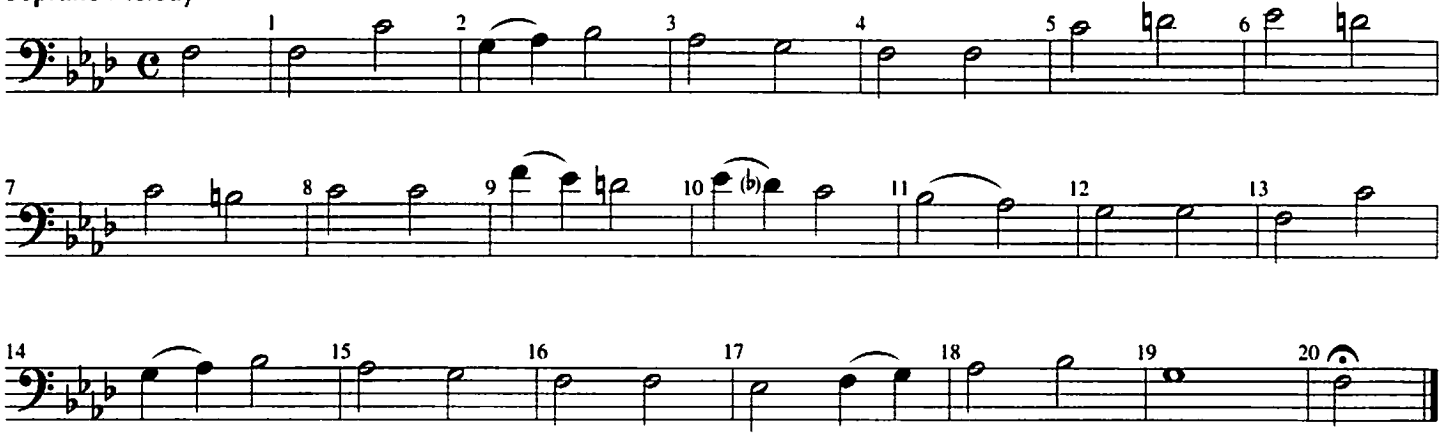
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



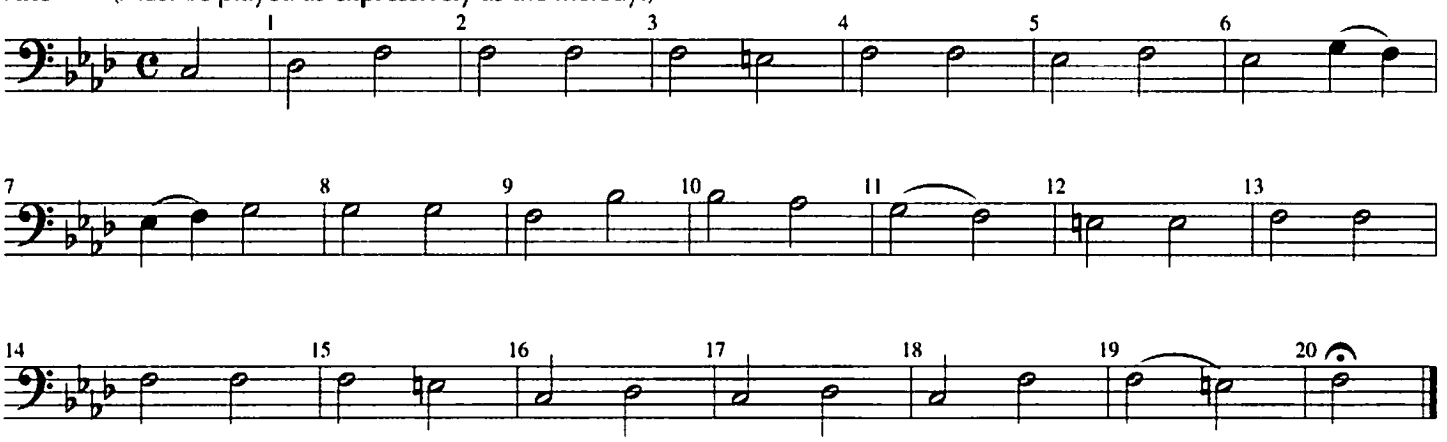
CHORALE NO. 13

Soprano Melody

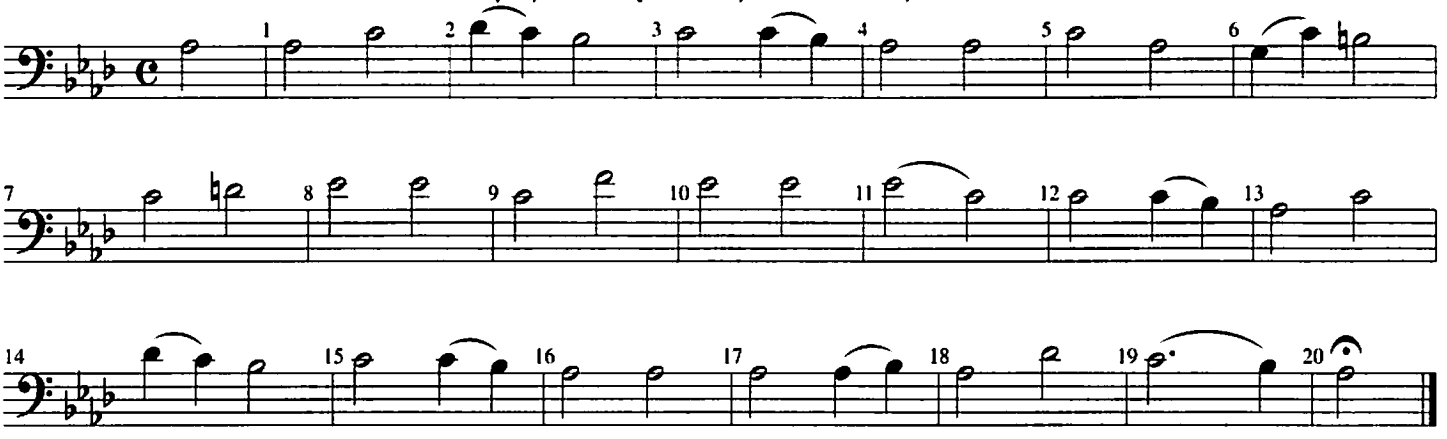
Anonymous (1536)



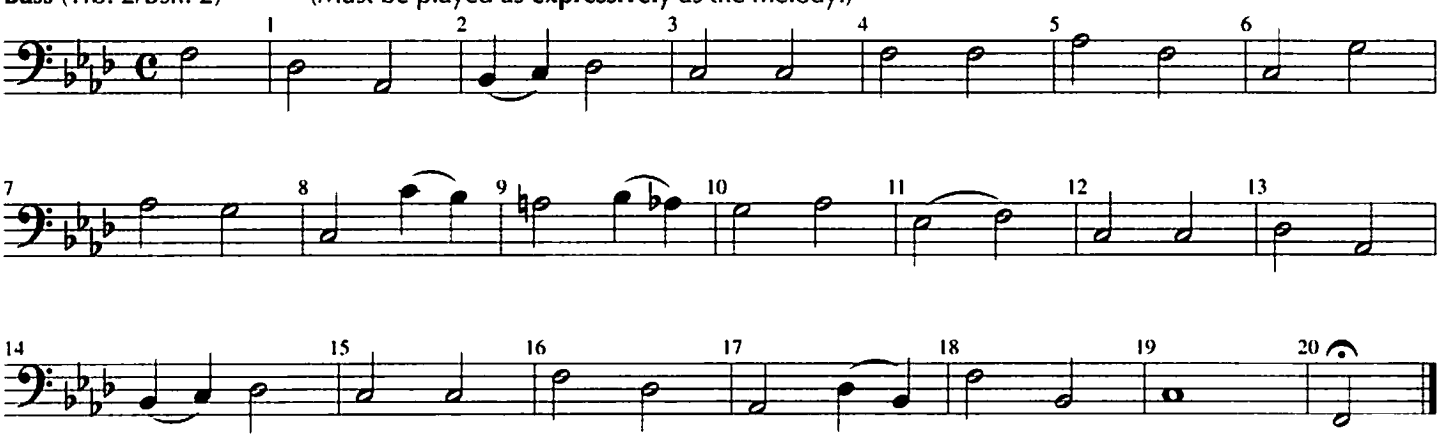
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

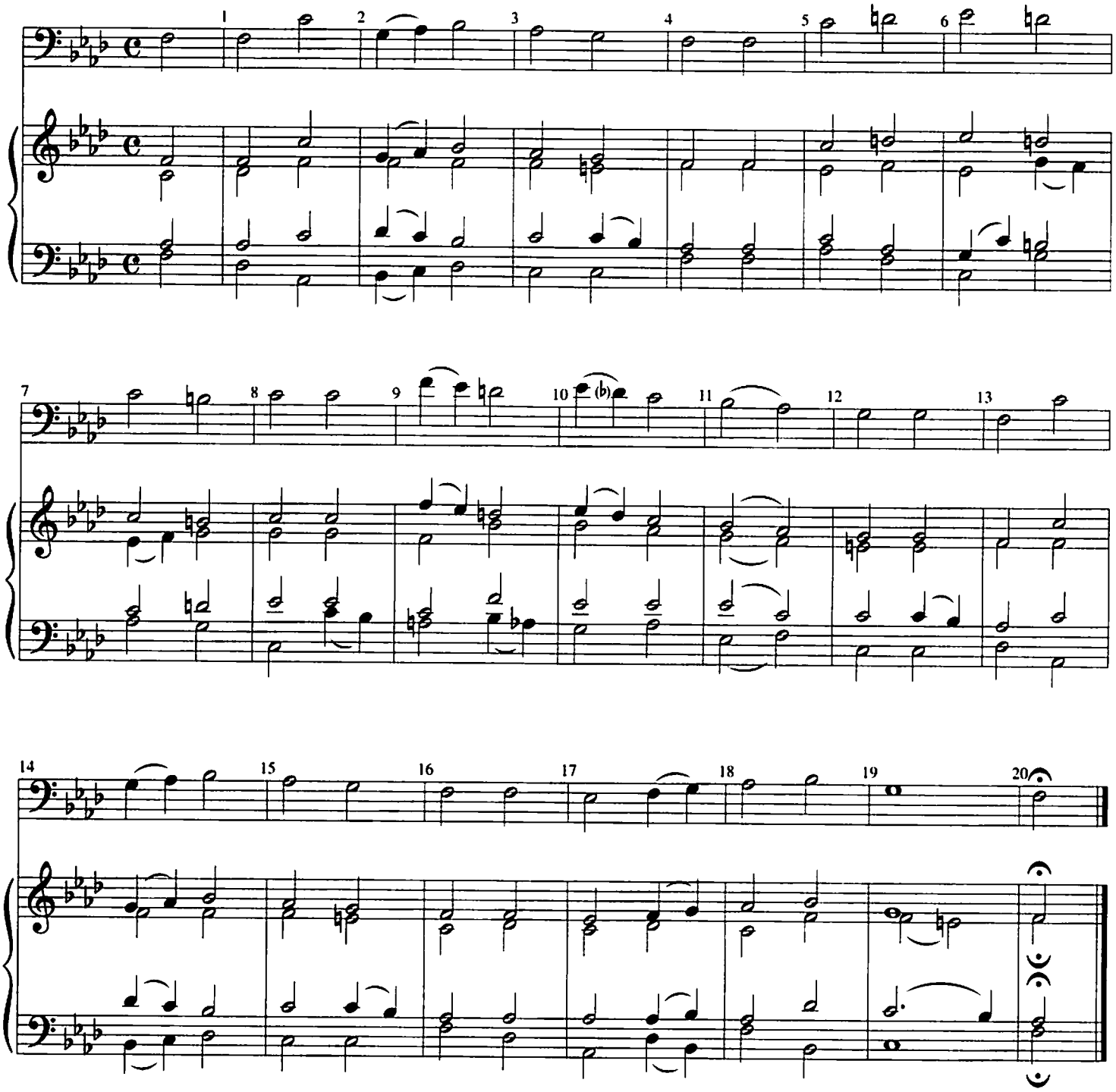


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

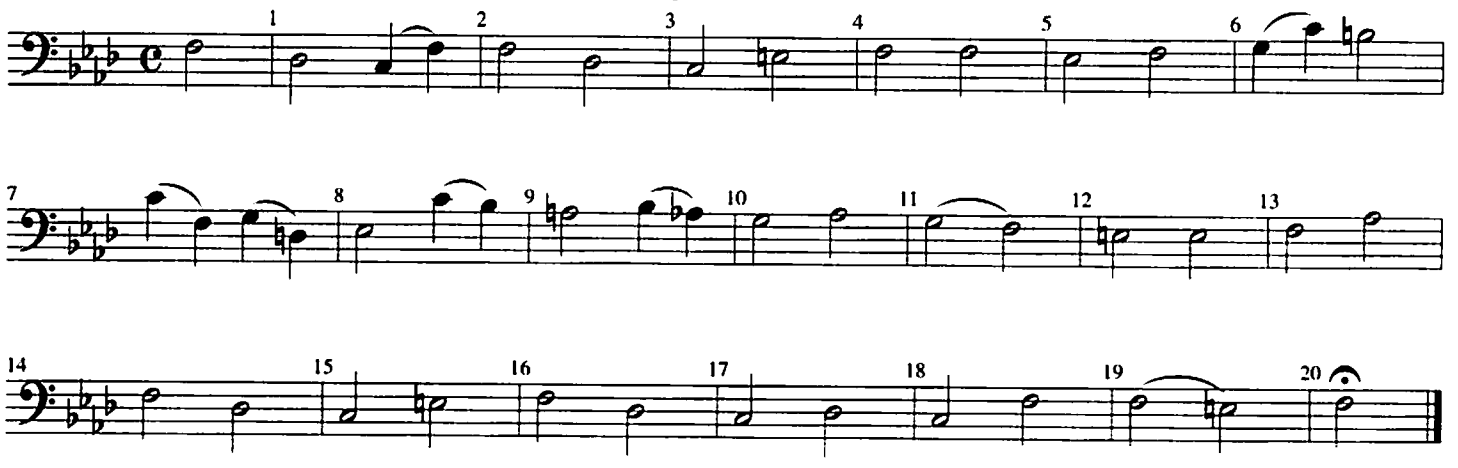


CHORALE NO. 13

Solo with Piano Score



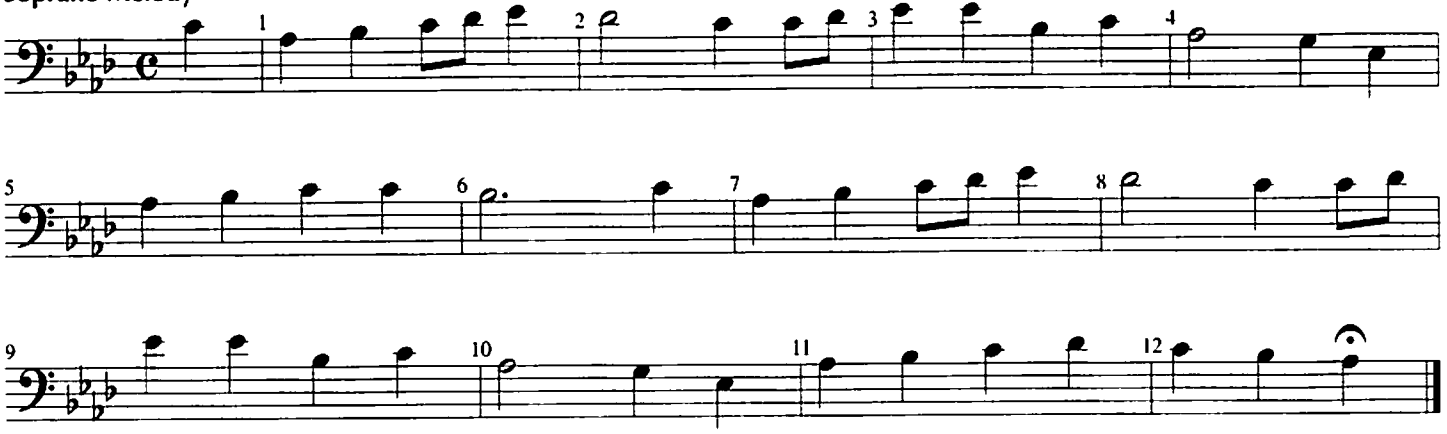
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



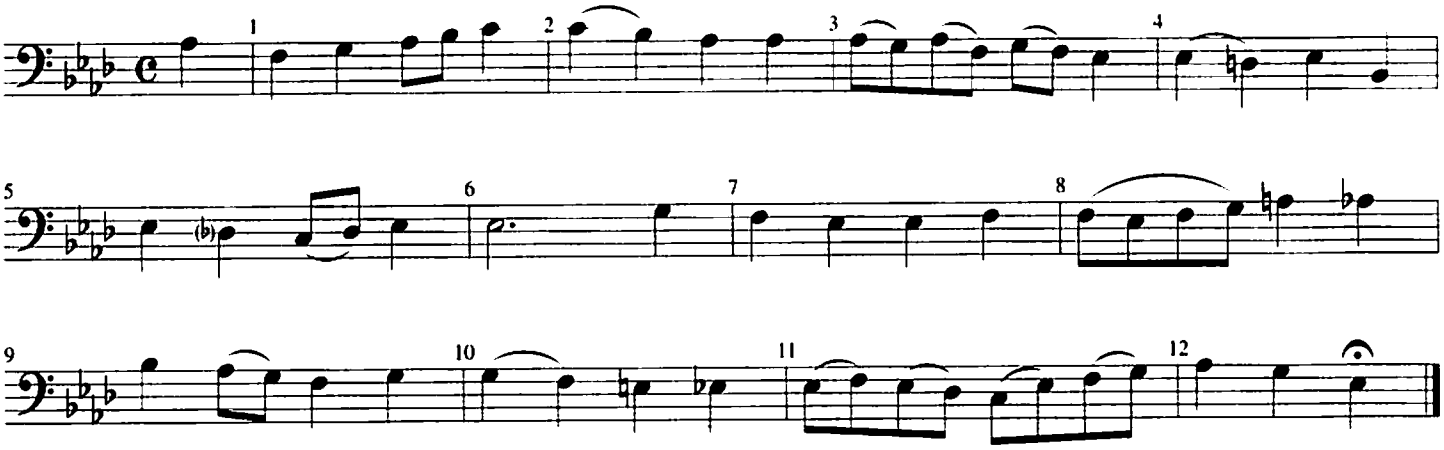
CHORALE NO. 14

Johann Sebastian Bach (1685–1750)

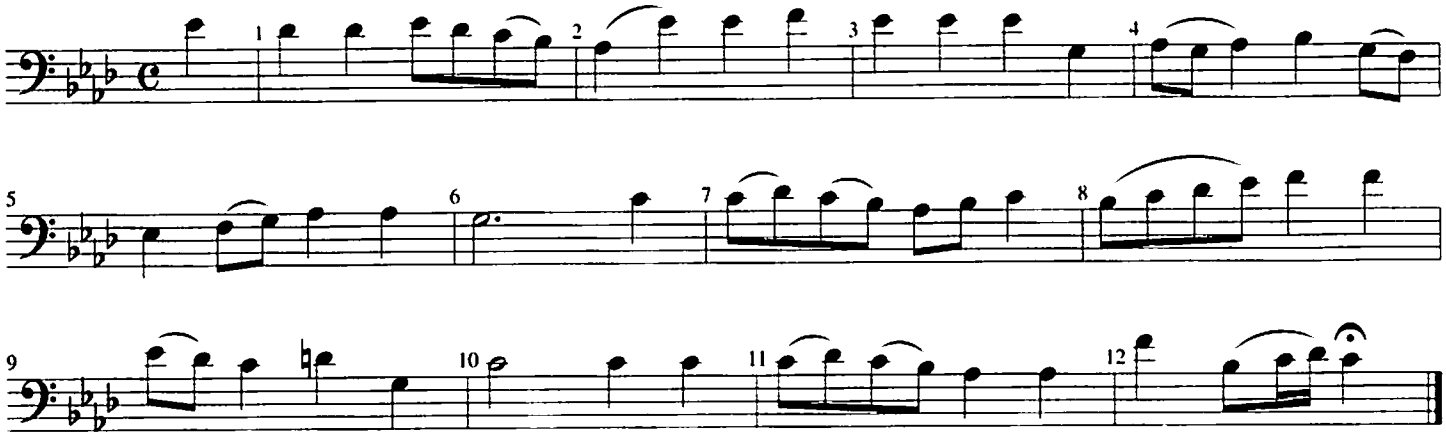
Soprano Melody



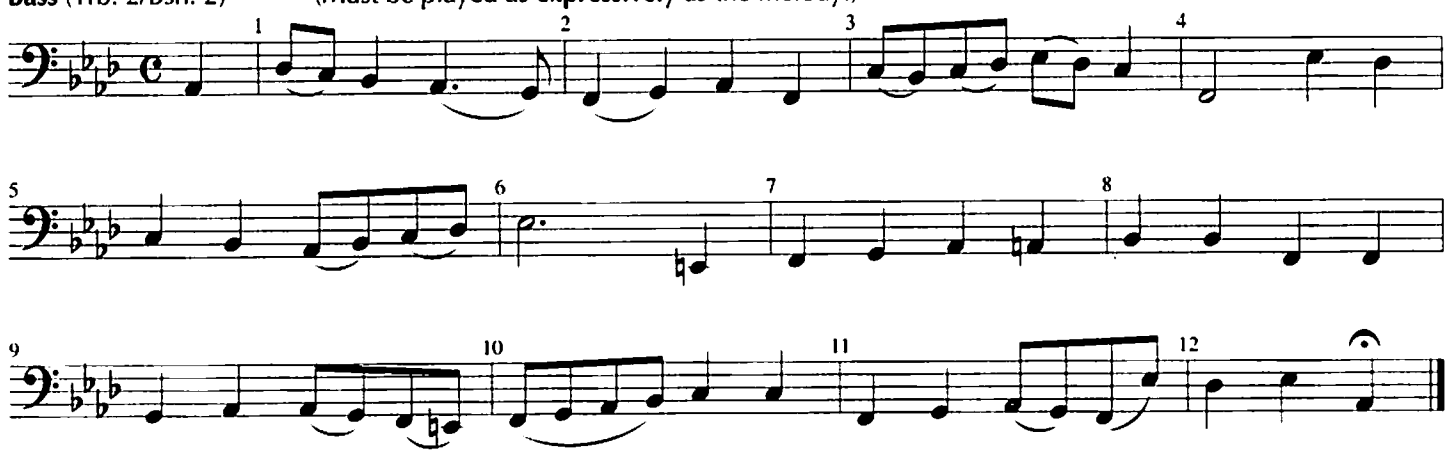
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

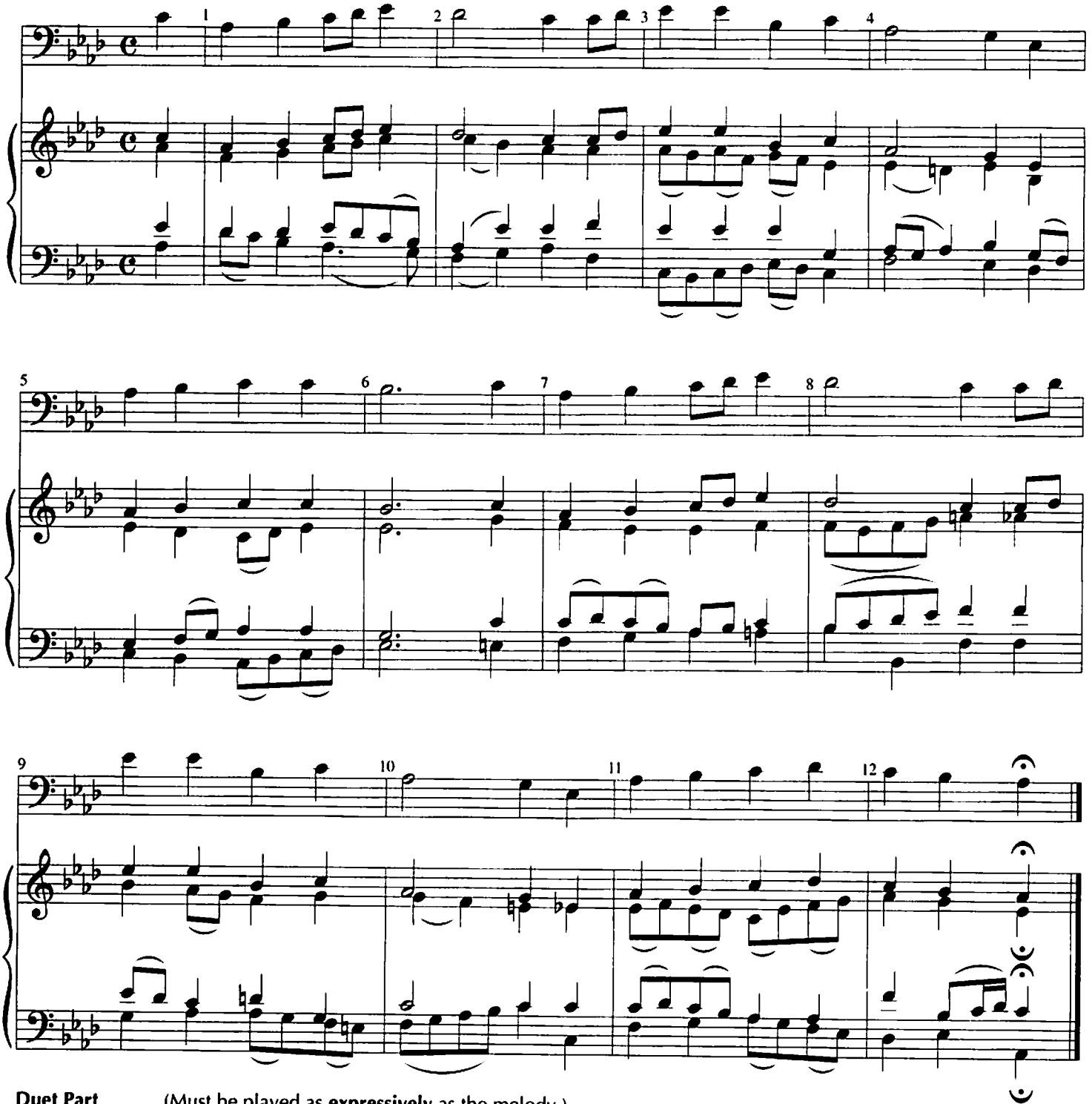


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

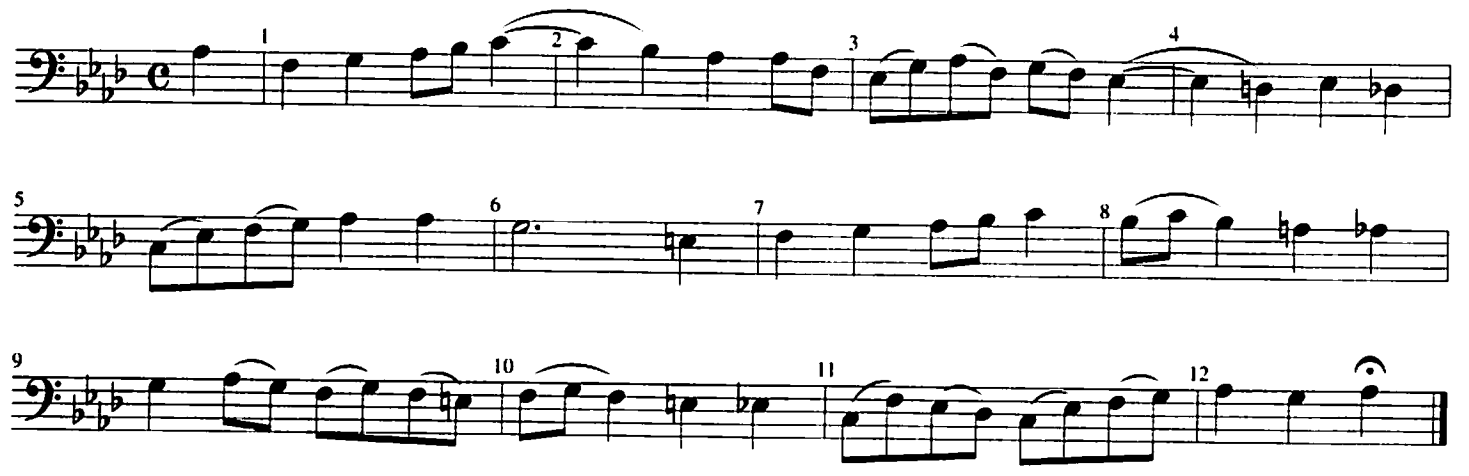


CHORALE NO. 14

Solo with Piano Score



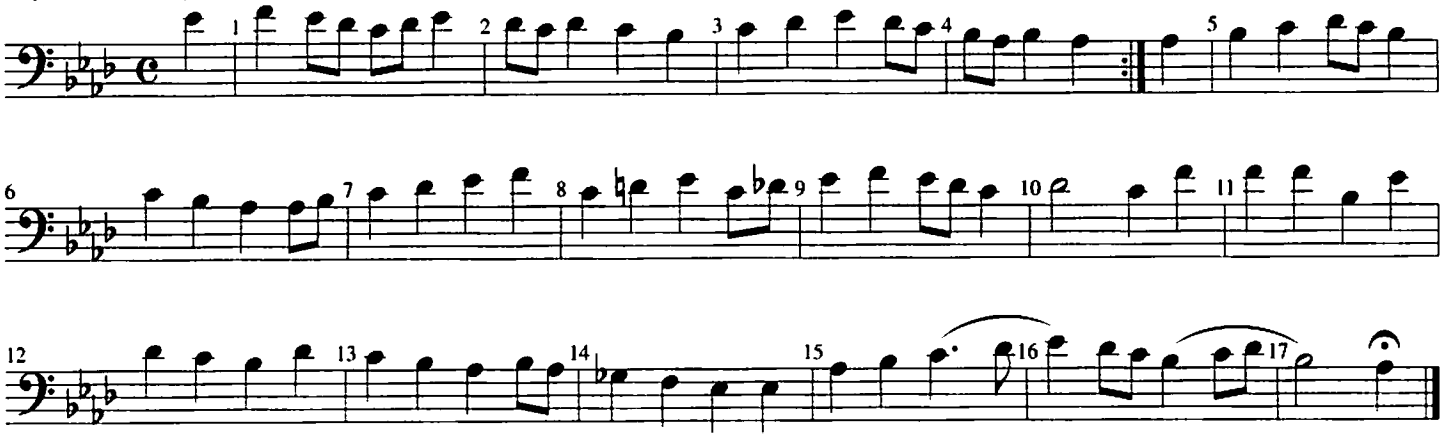
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



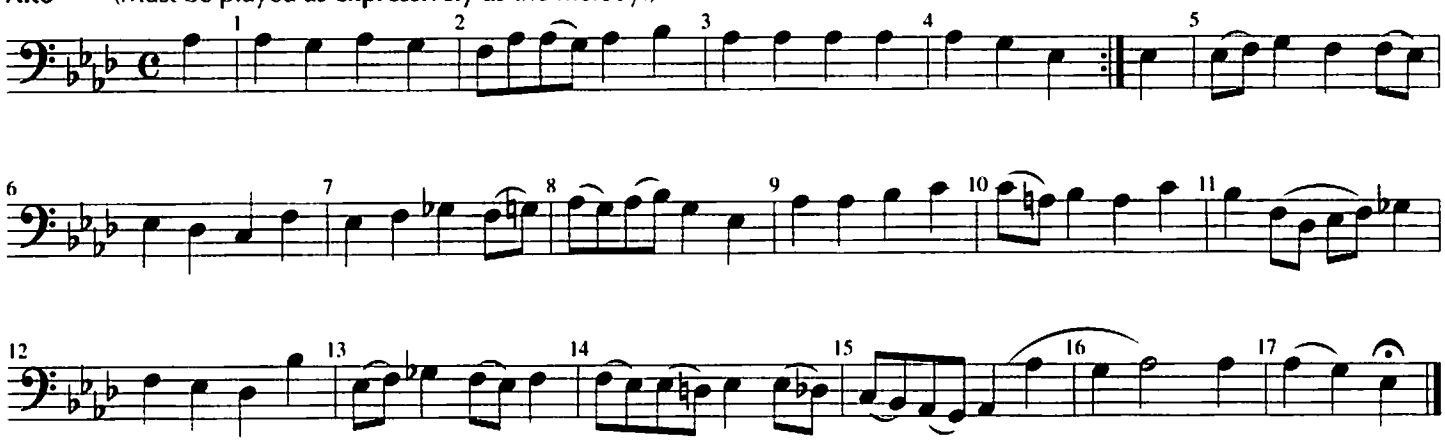
CHORALE NO. 15

Soprano Melody

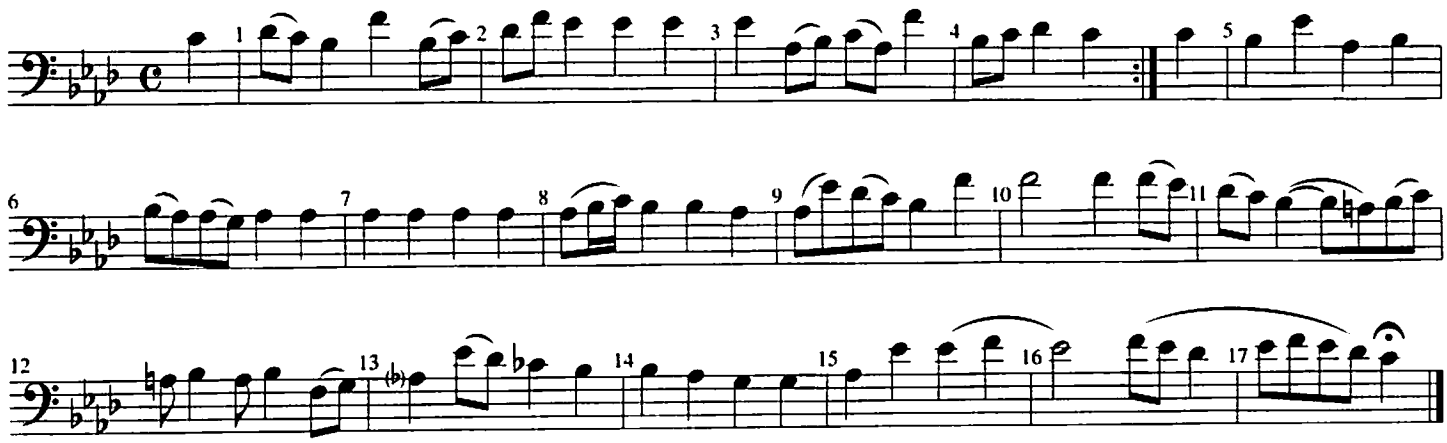
Wolfgang Dachstein (1487–1553)



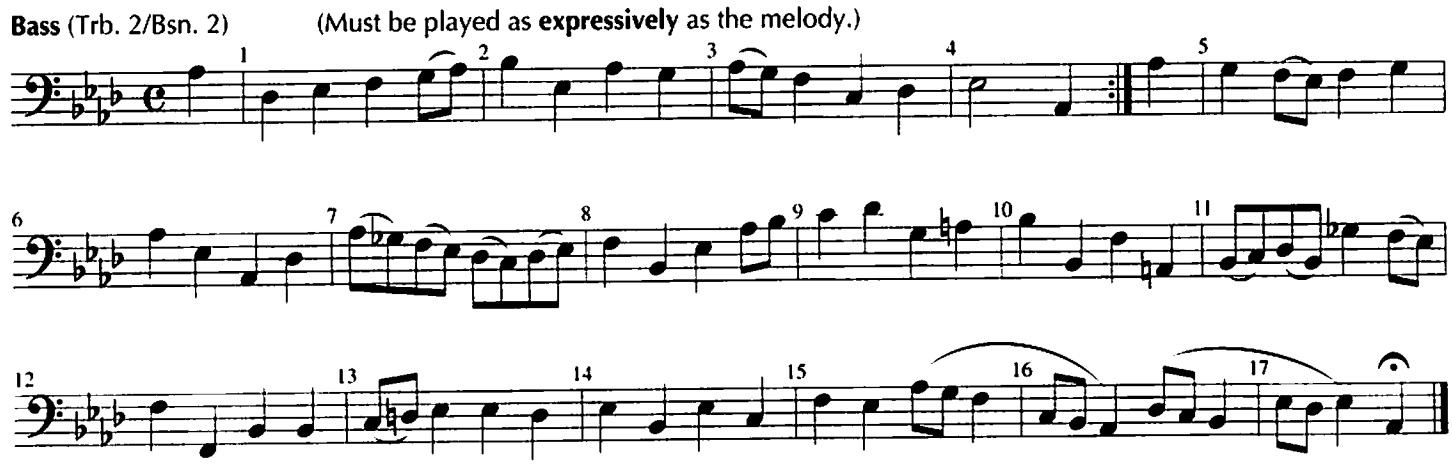
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

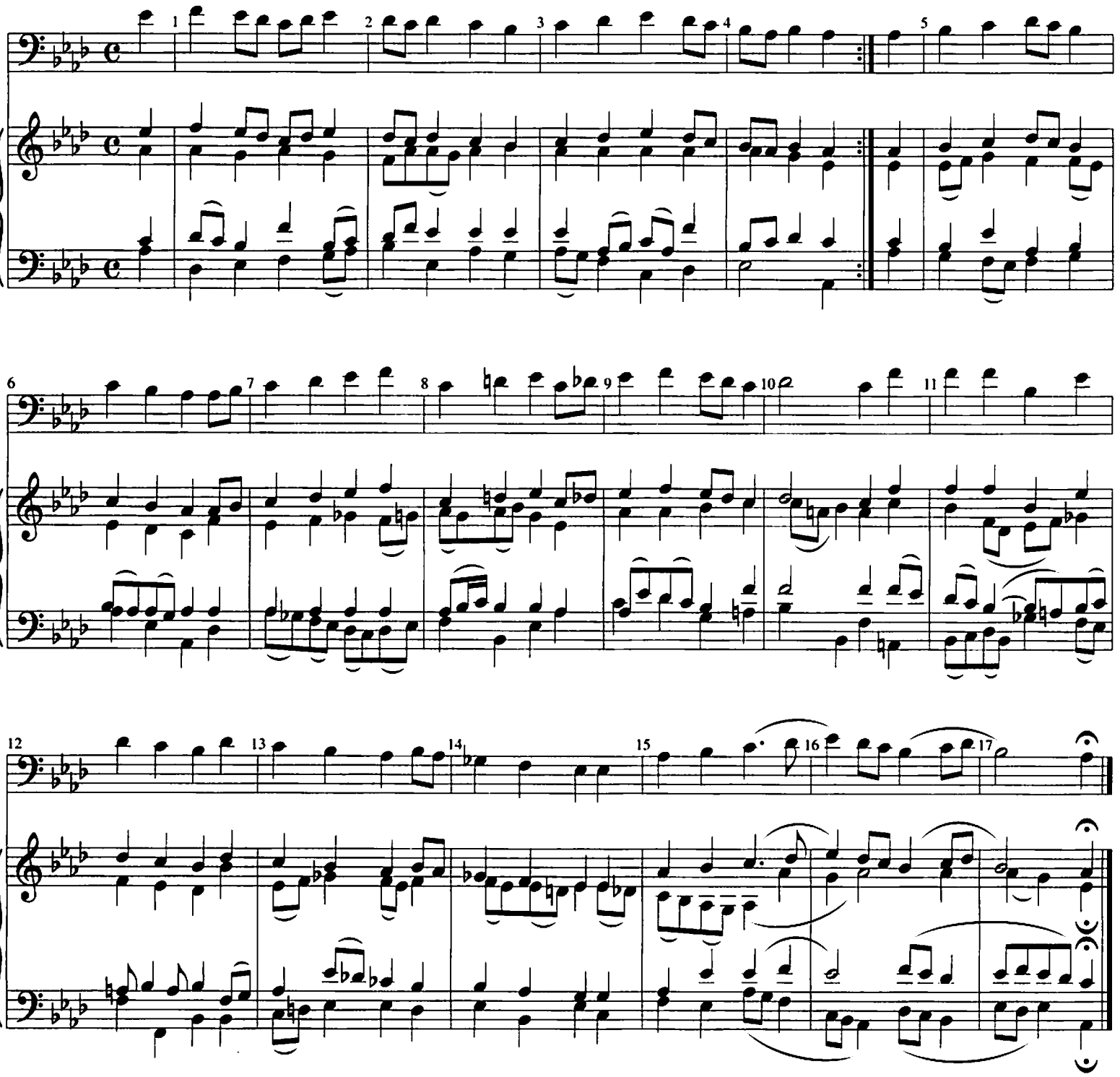


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

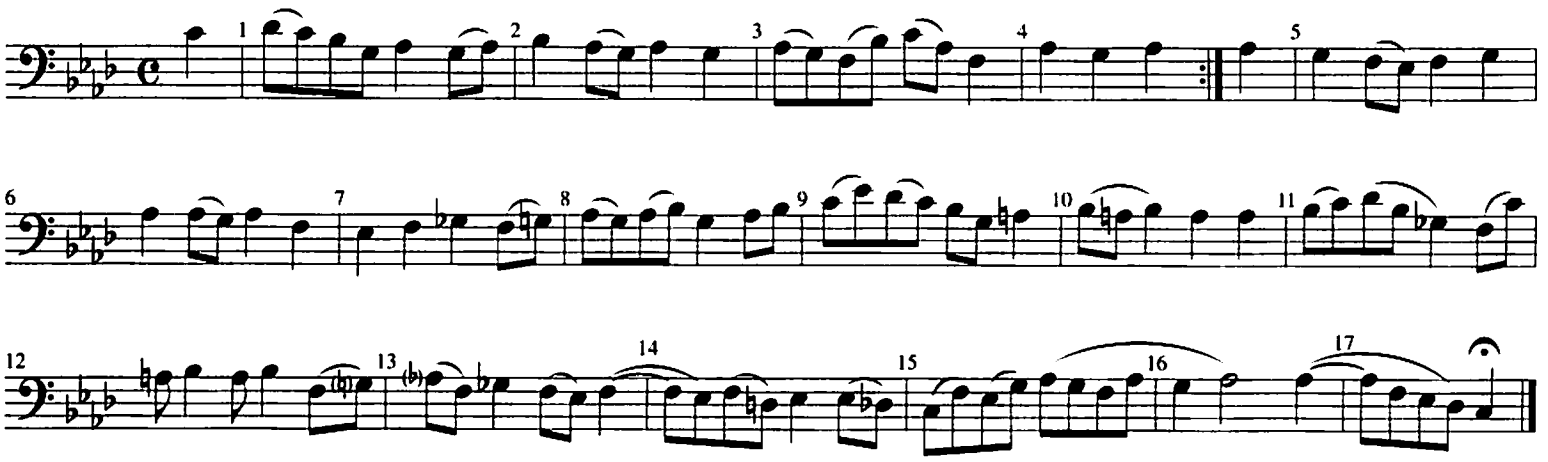


CHORALE NO. 15

Solo with Piano Score



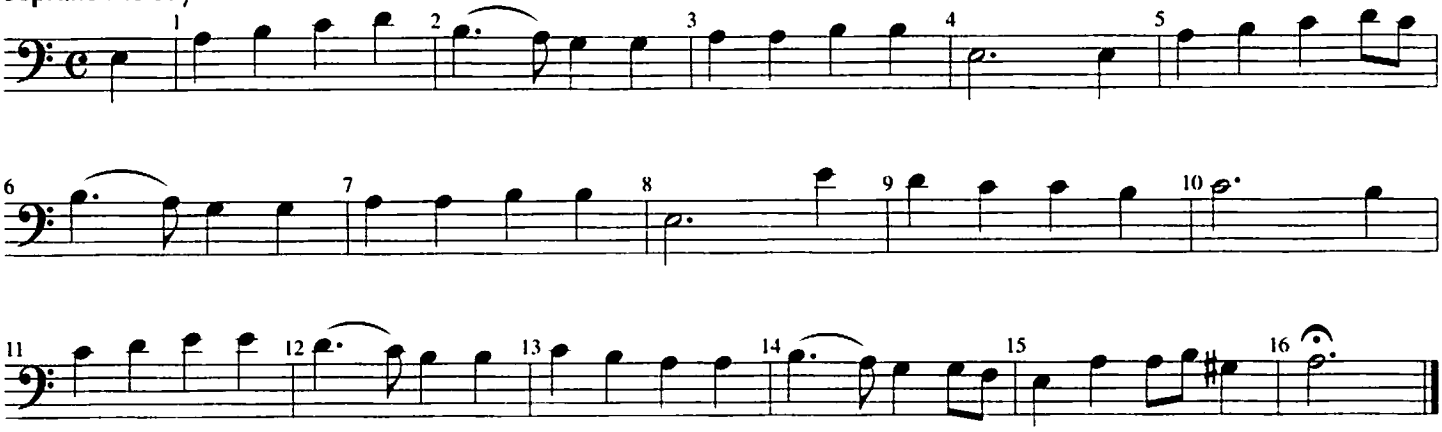
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



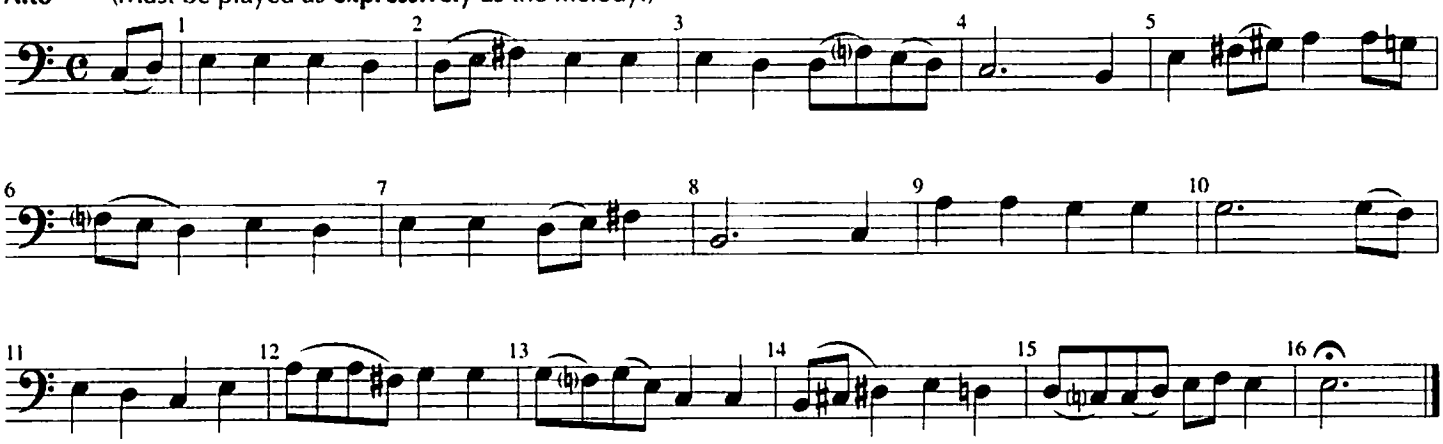
CHORALE NO. 16

Johann Sebastian Bach (1685–1750)

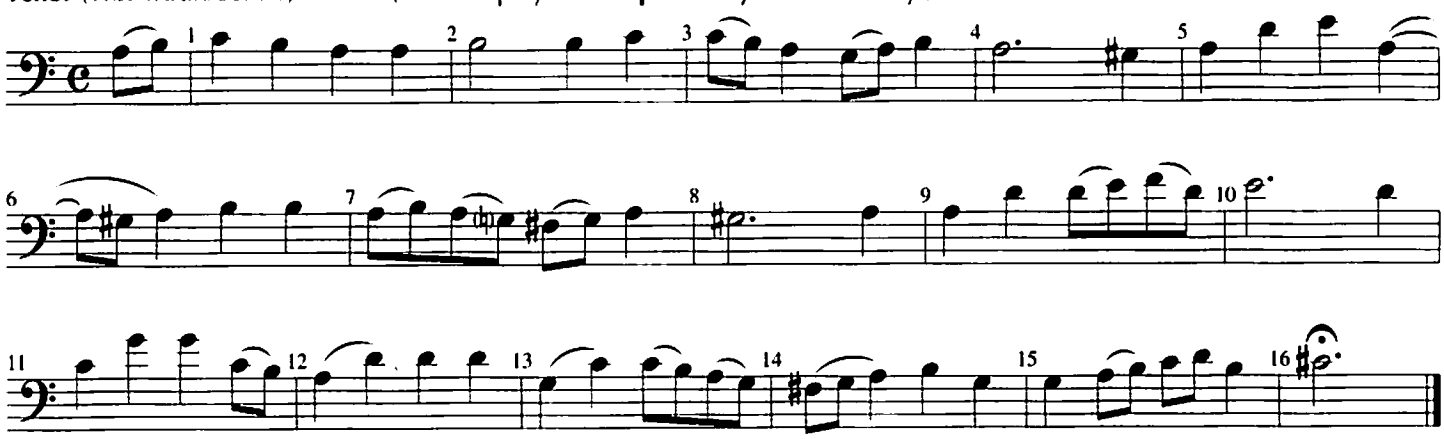
Soprano Melody



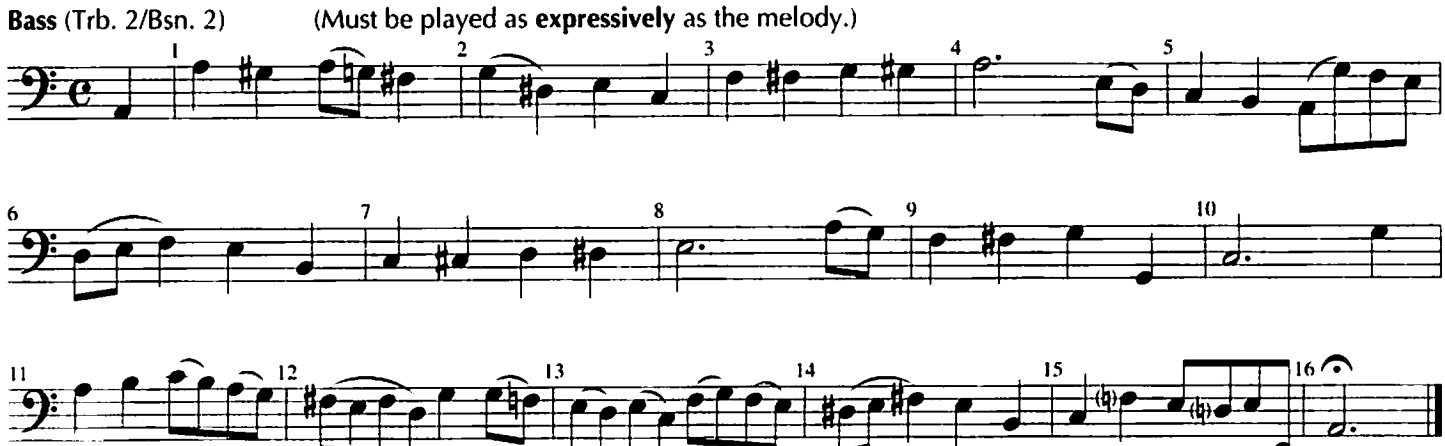
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

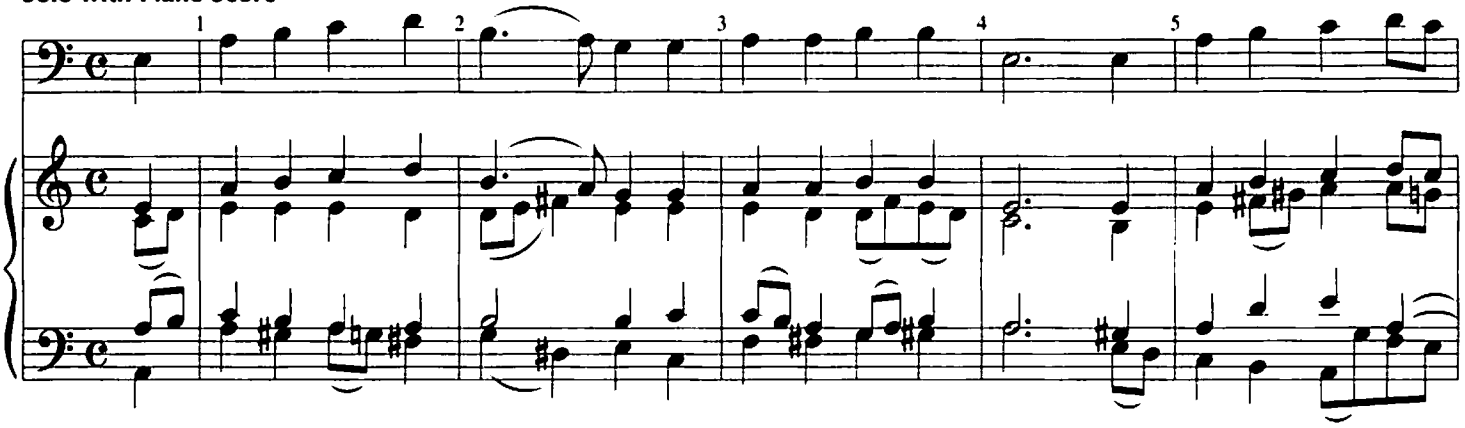


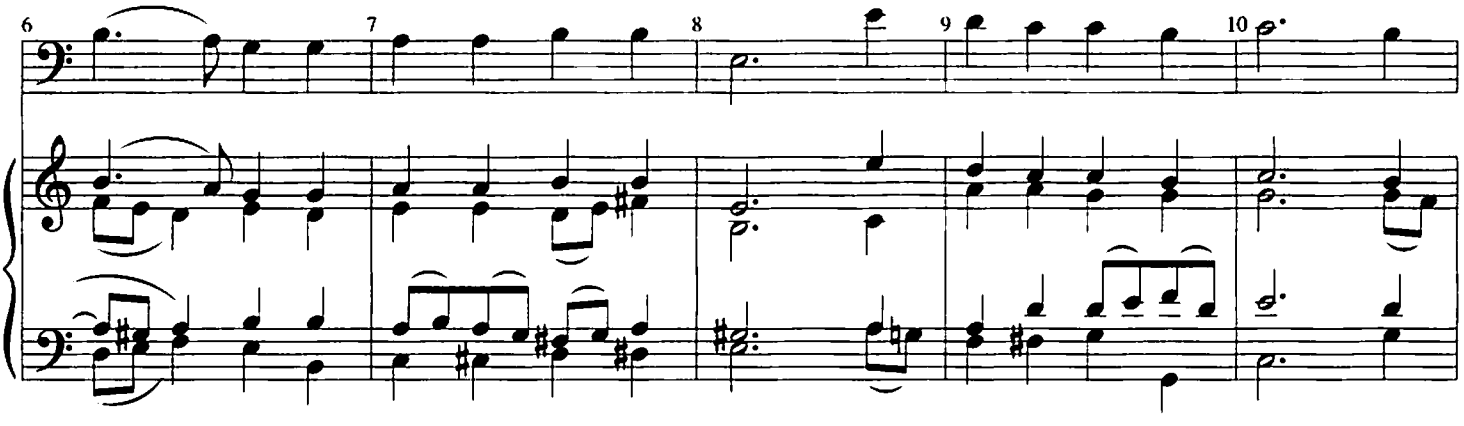
Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

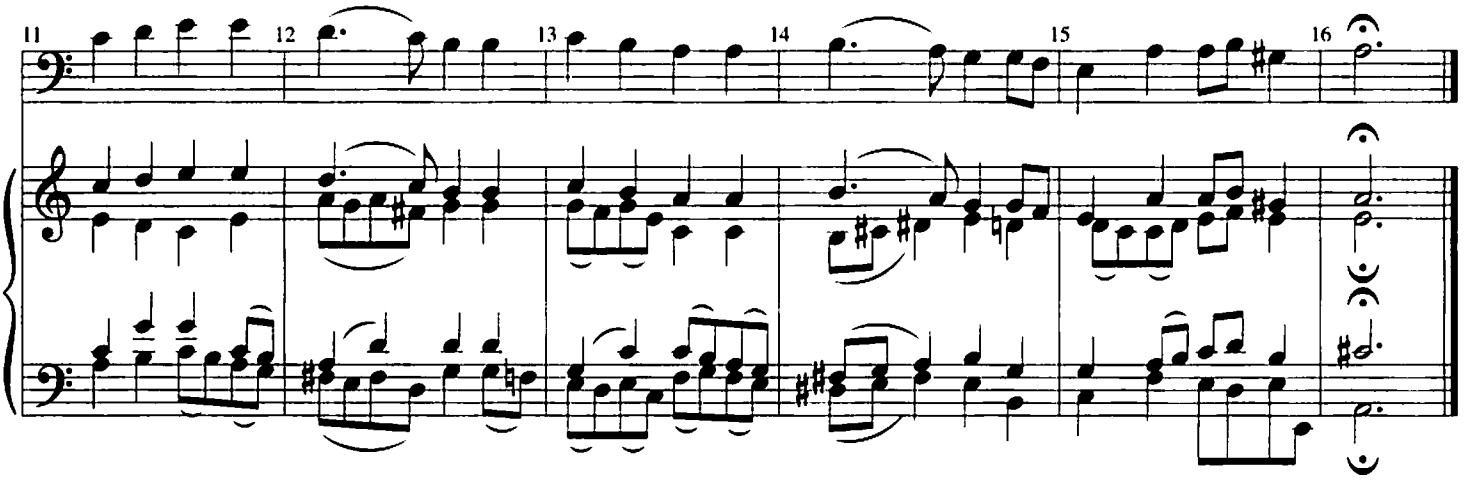


CHORALE NO. 16

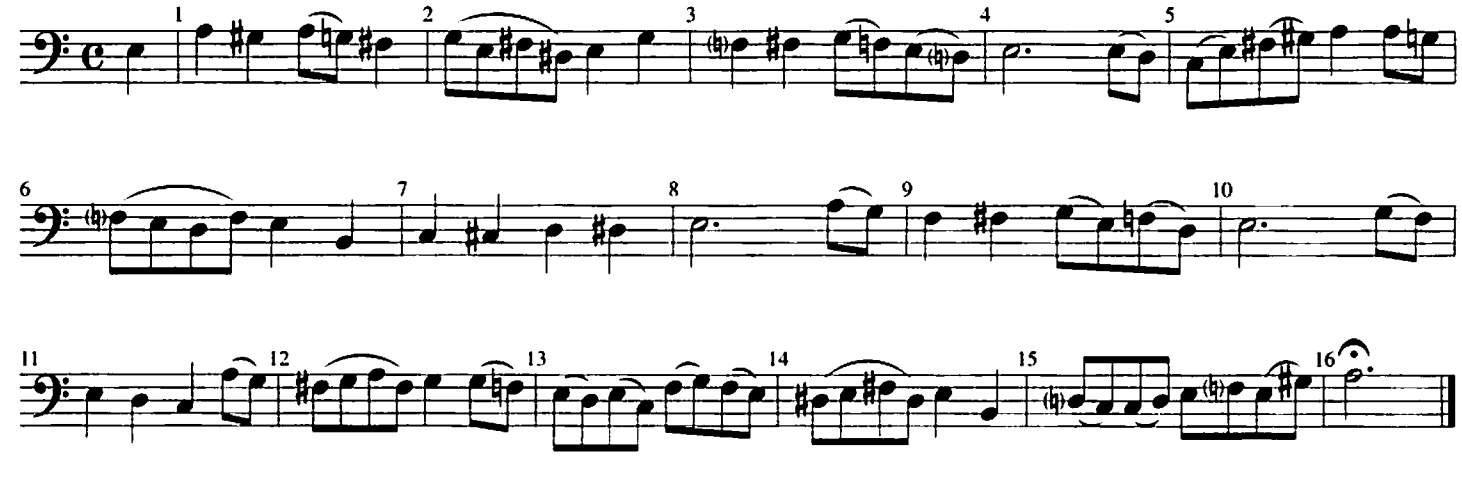
Solo with Piano Score







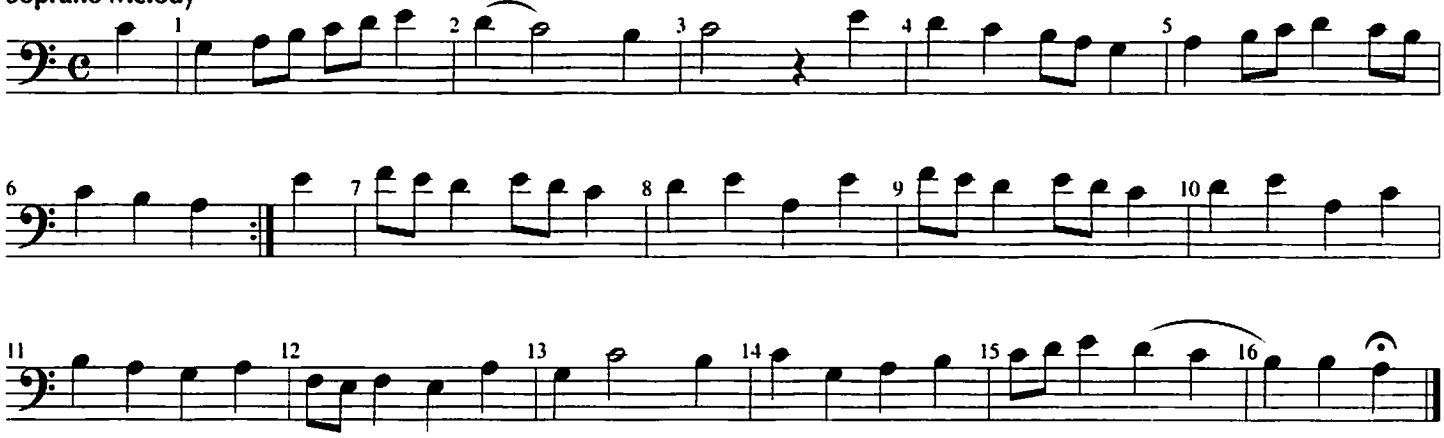
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



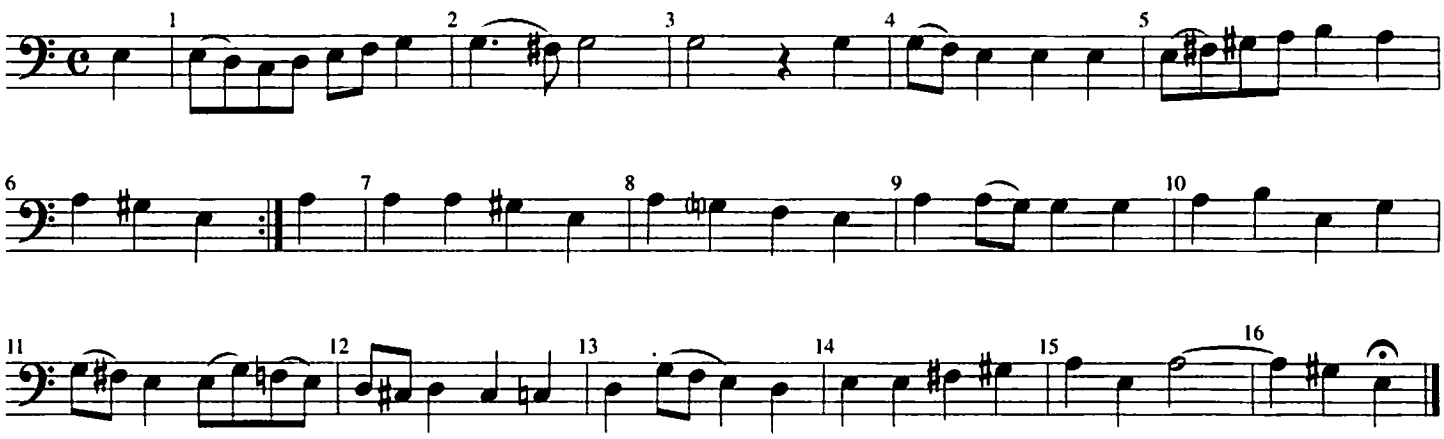
CHORALE NO. 17

Johann Sebastian Bach (1685–1750)

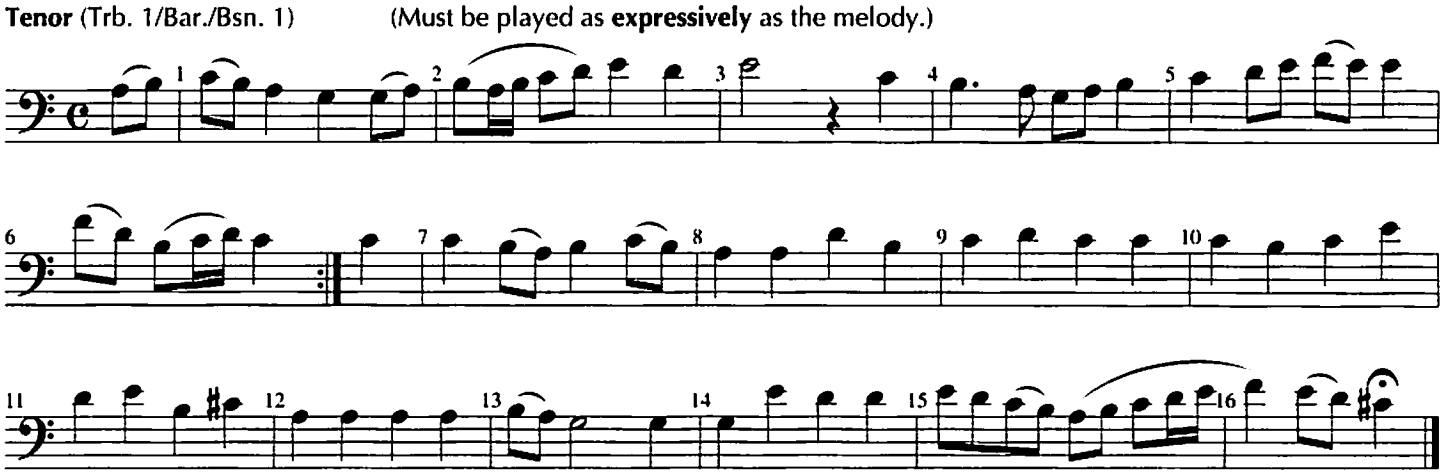
Soprano Melody



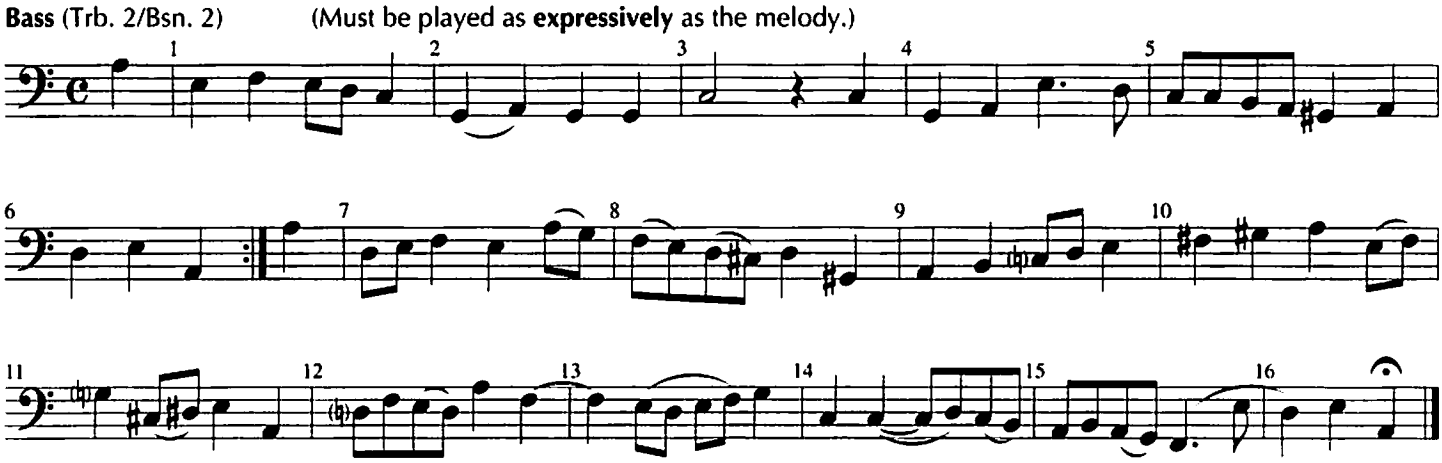
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

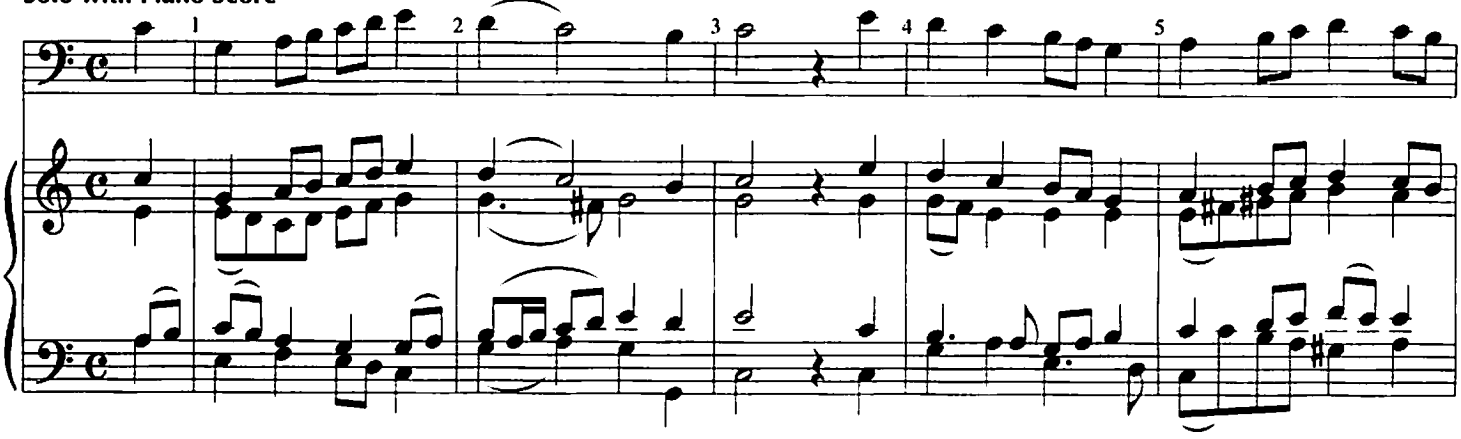


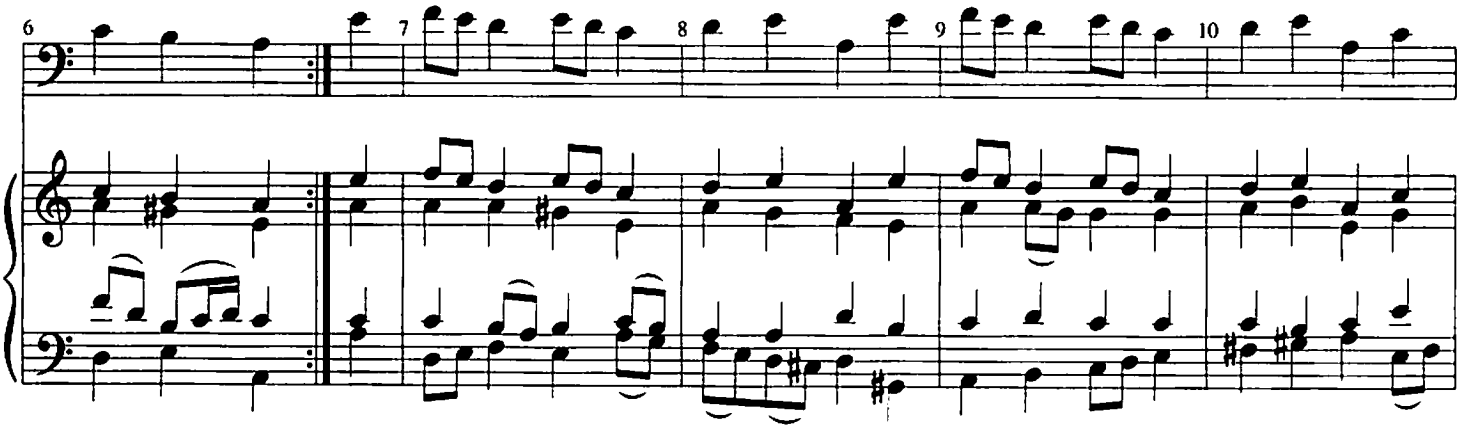
Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

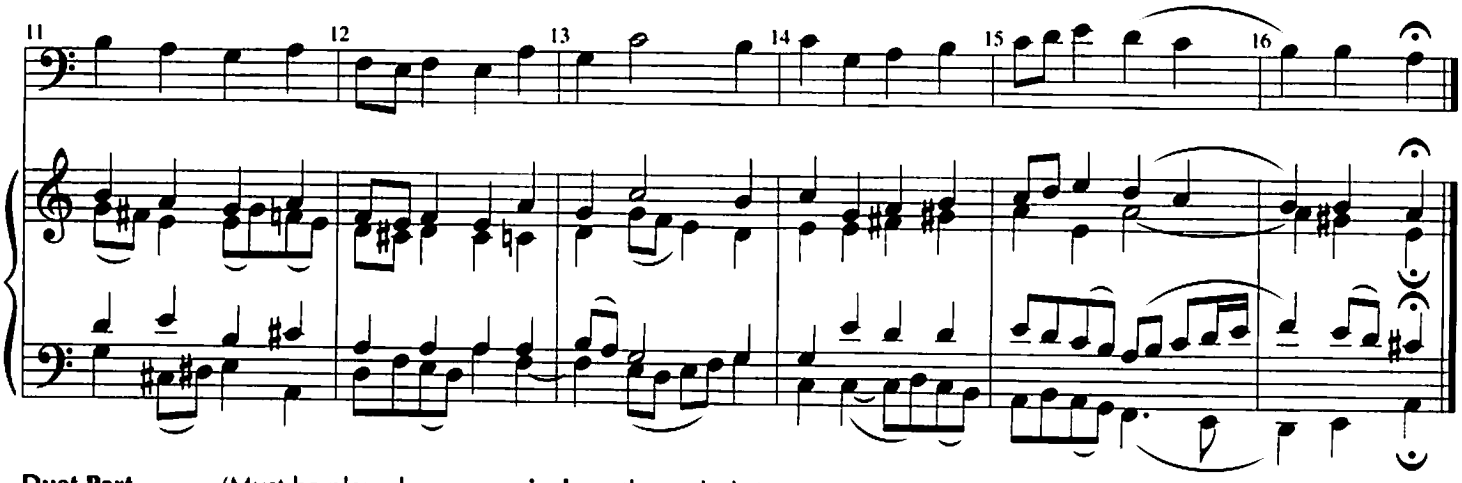


CHORALE NO. 17

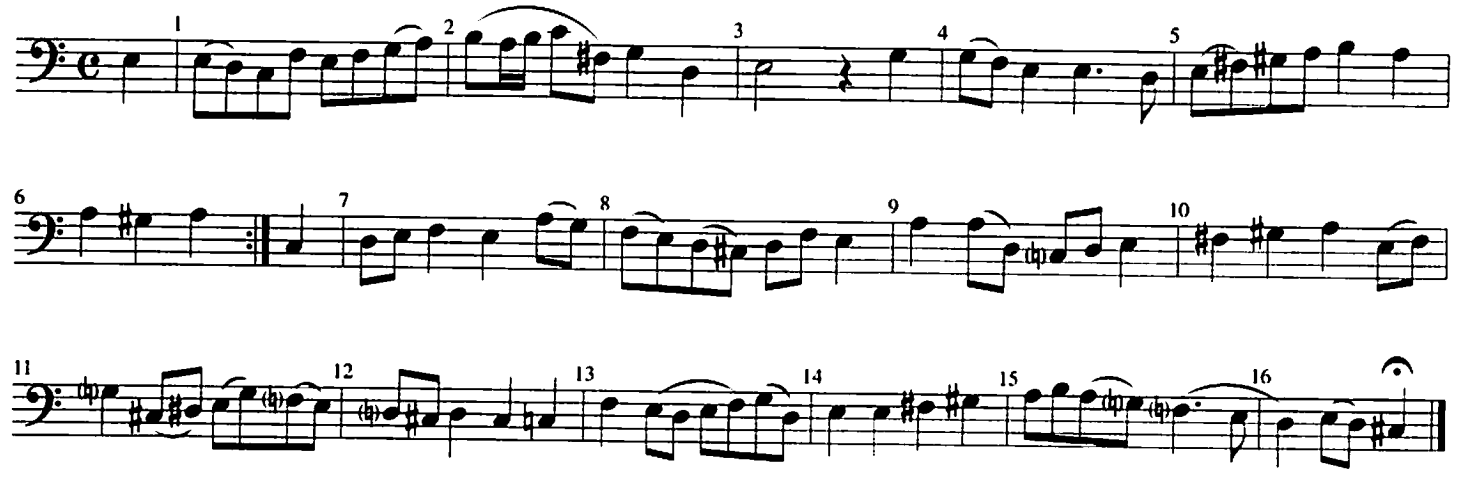
Solo with Piano Score







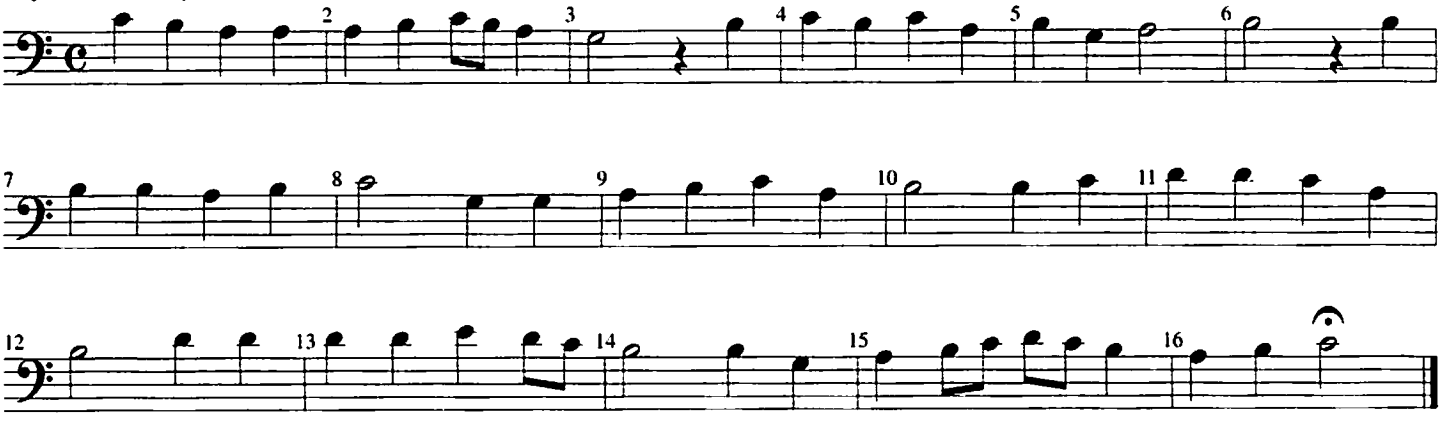
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



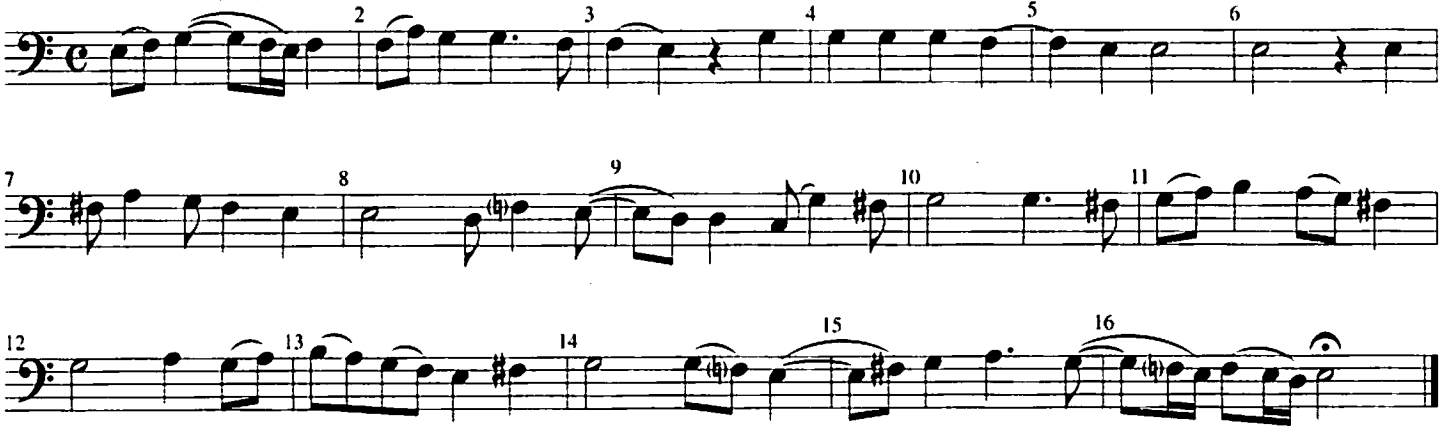
CHORALE NO. 18

Johann Sebastian Bach (1685–1750)

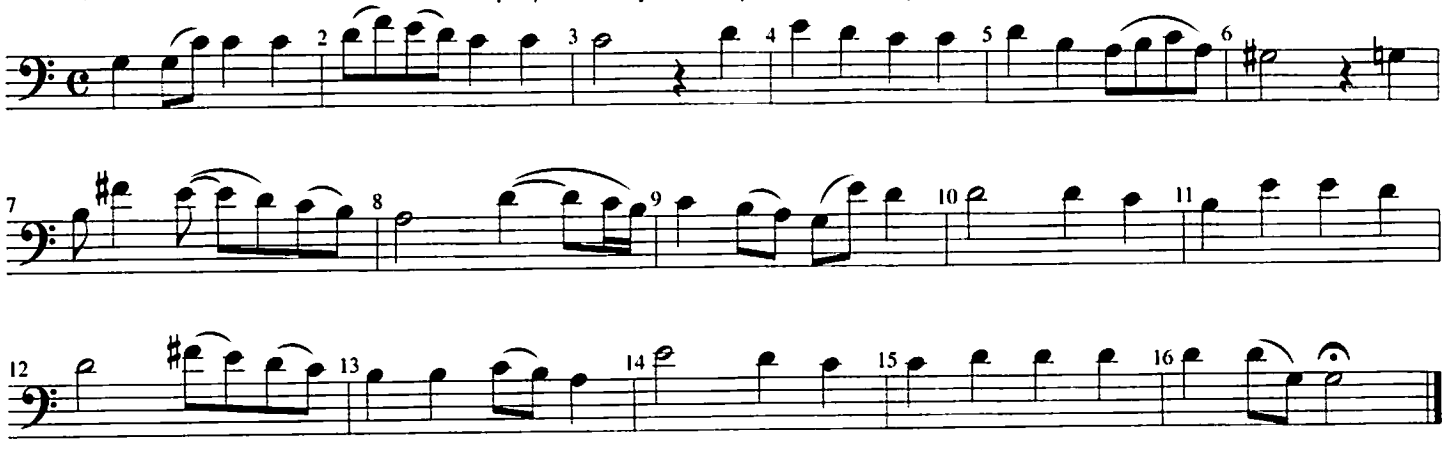
Soprano Melody



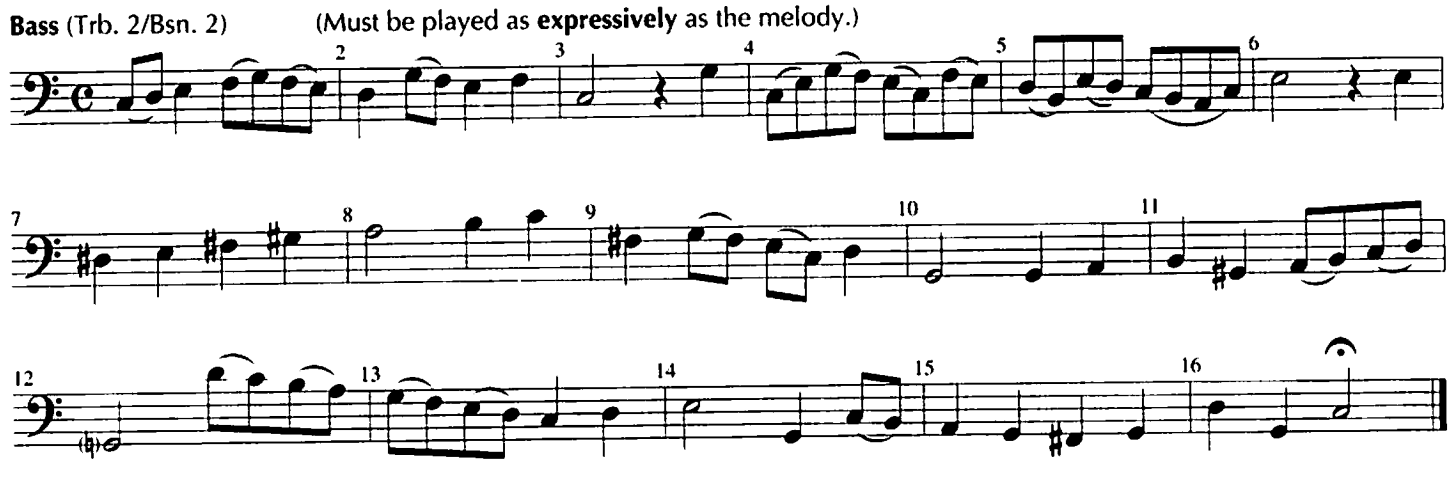
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

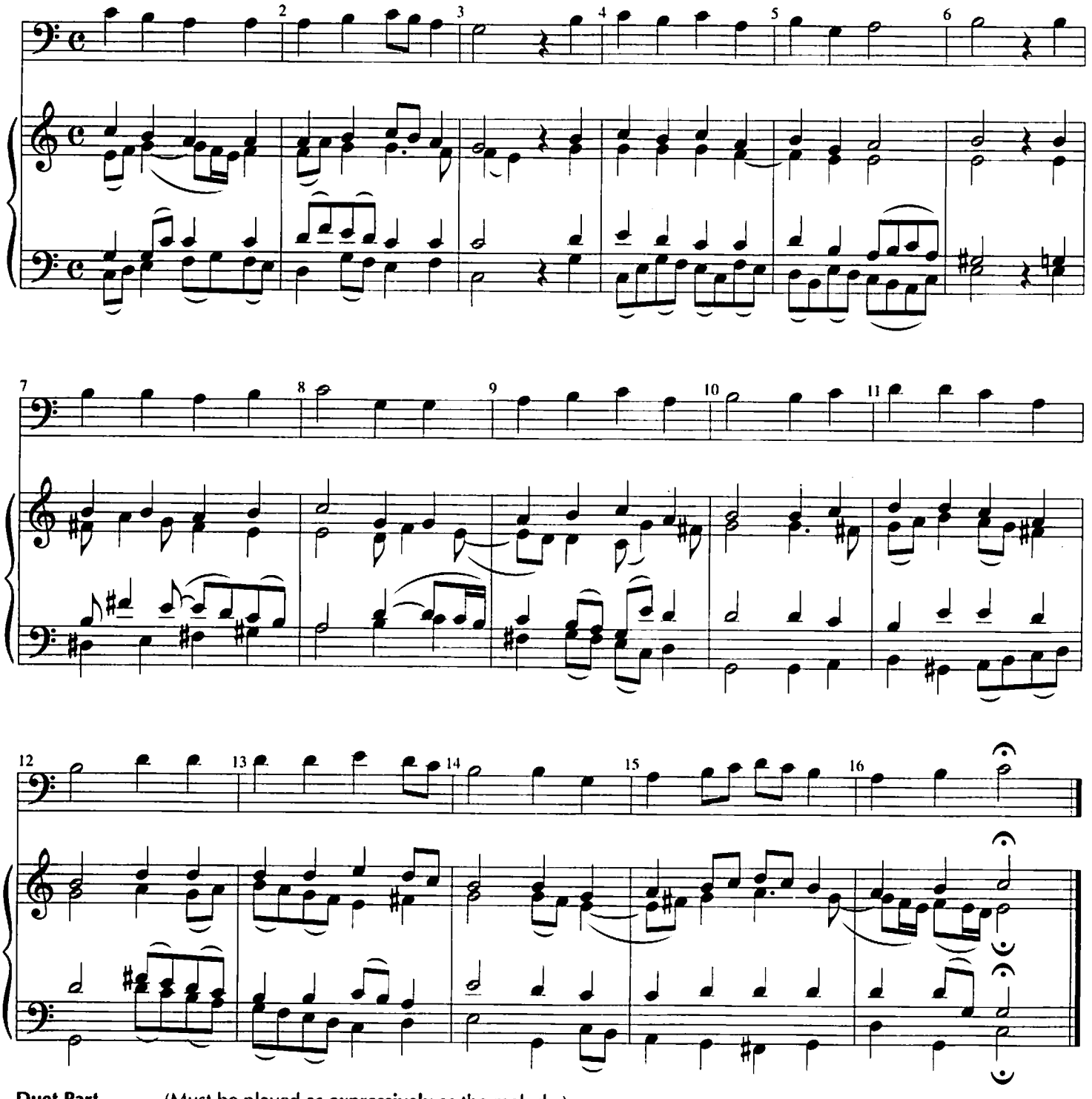


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

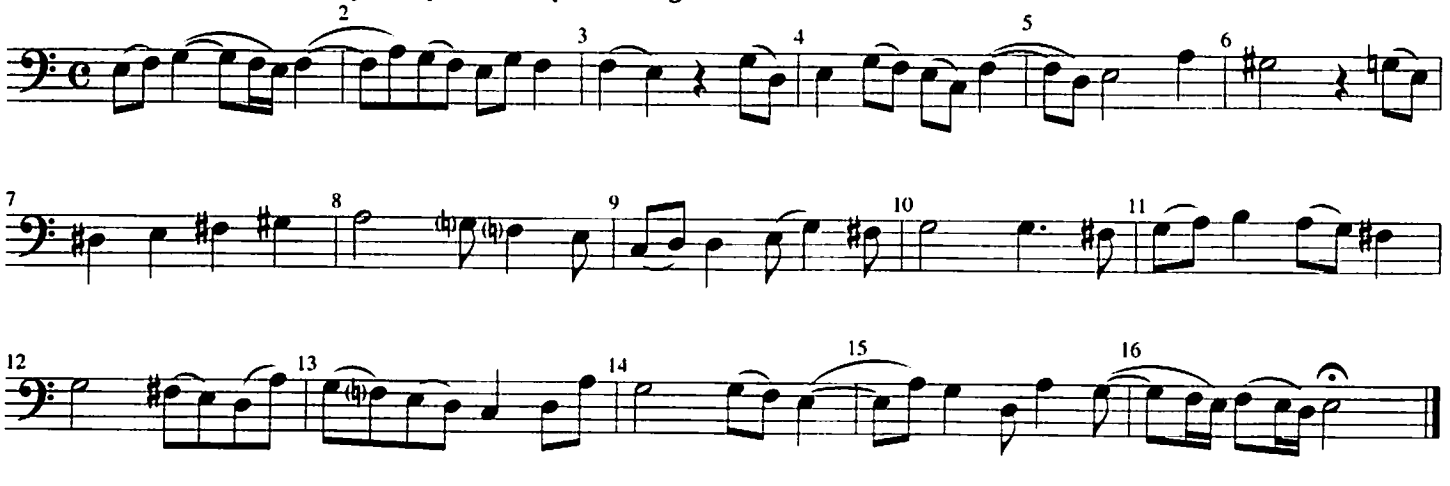


CHORALE NO. 18

Solo with Piano Score



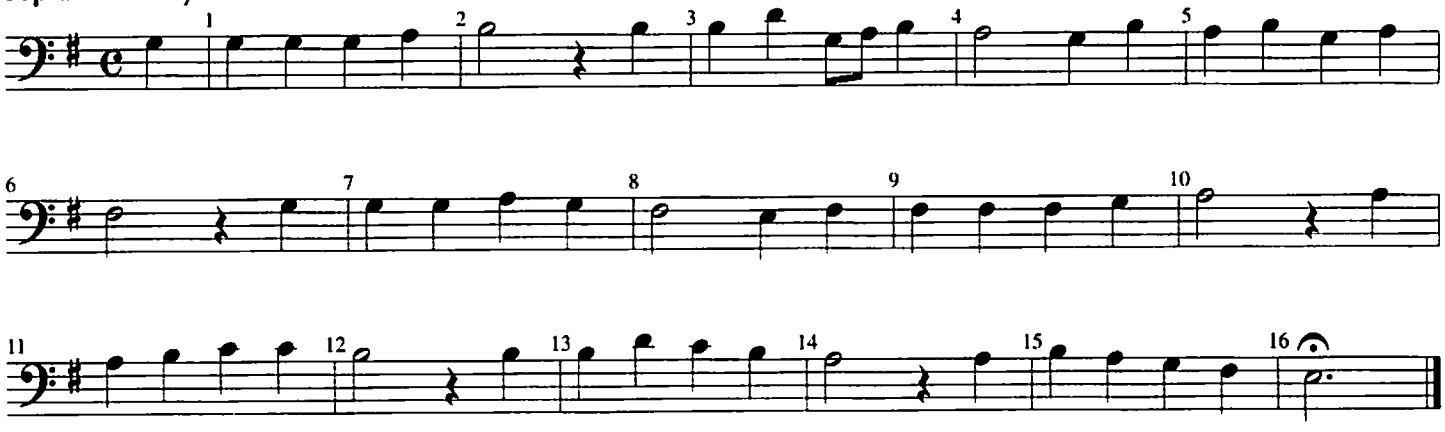
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



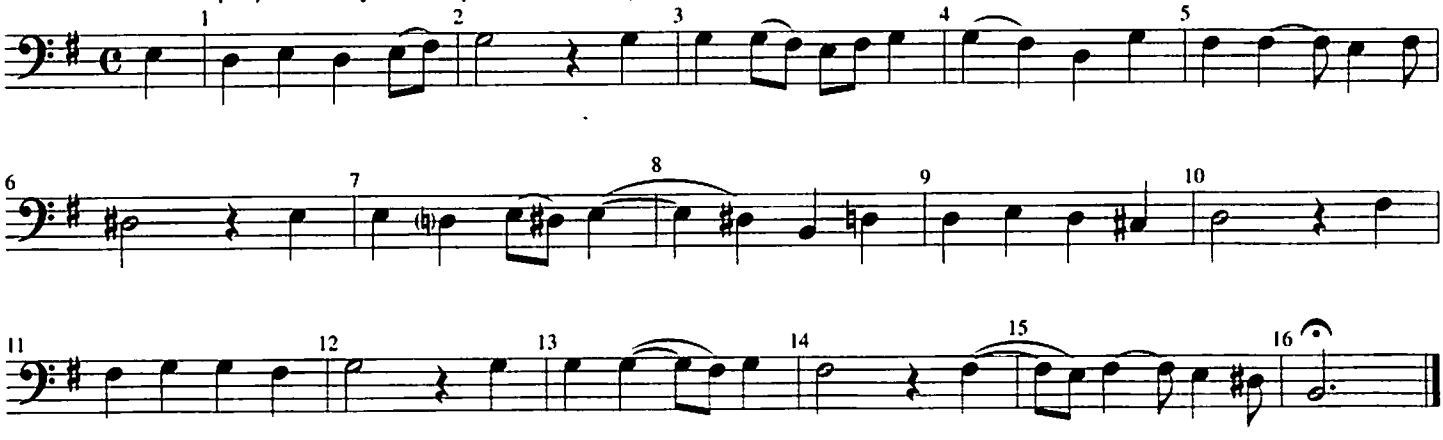
CHORALE NO. 19

Johann Sebastian Bach (1685–1750)

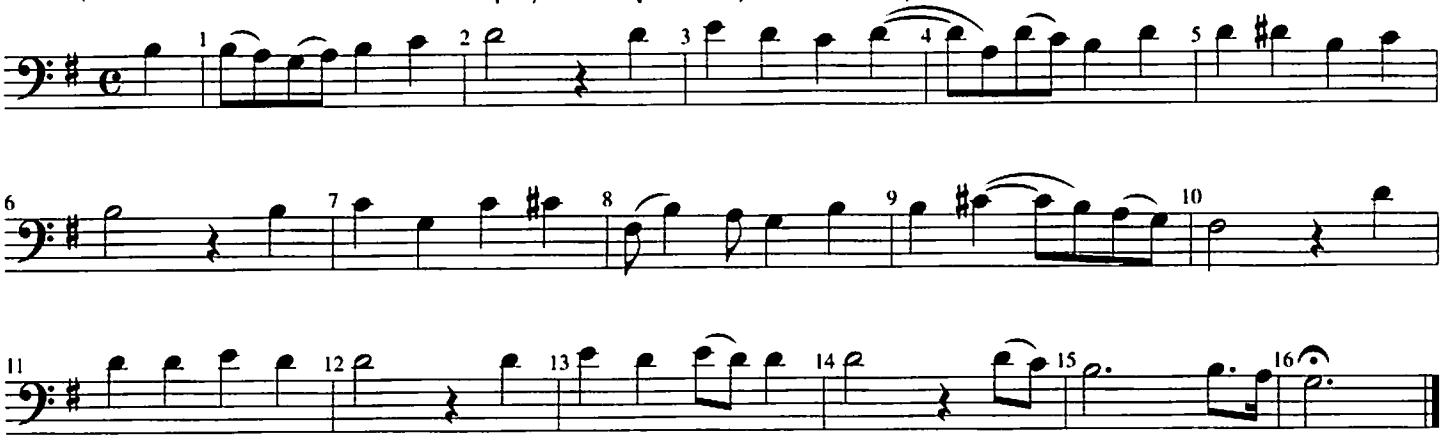
Soprano Melody



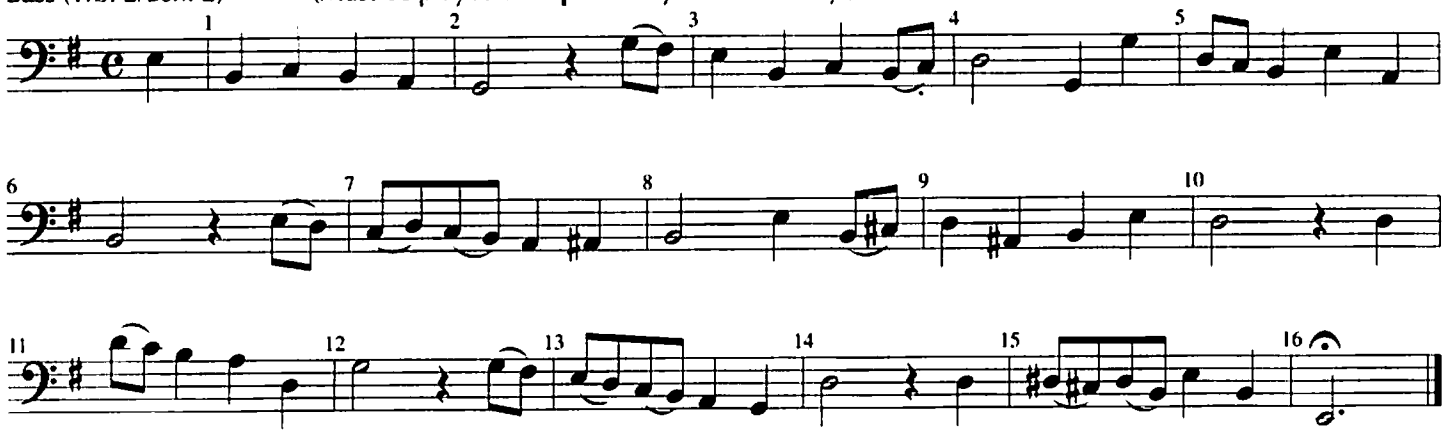
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

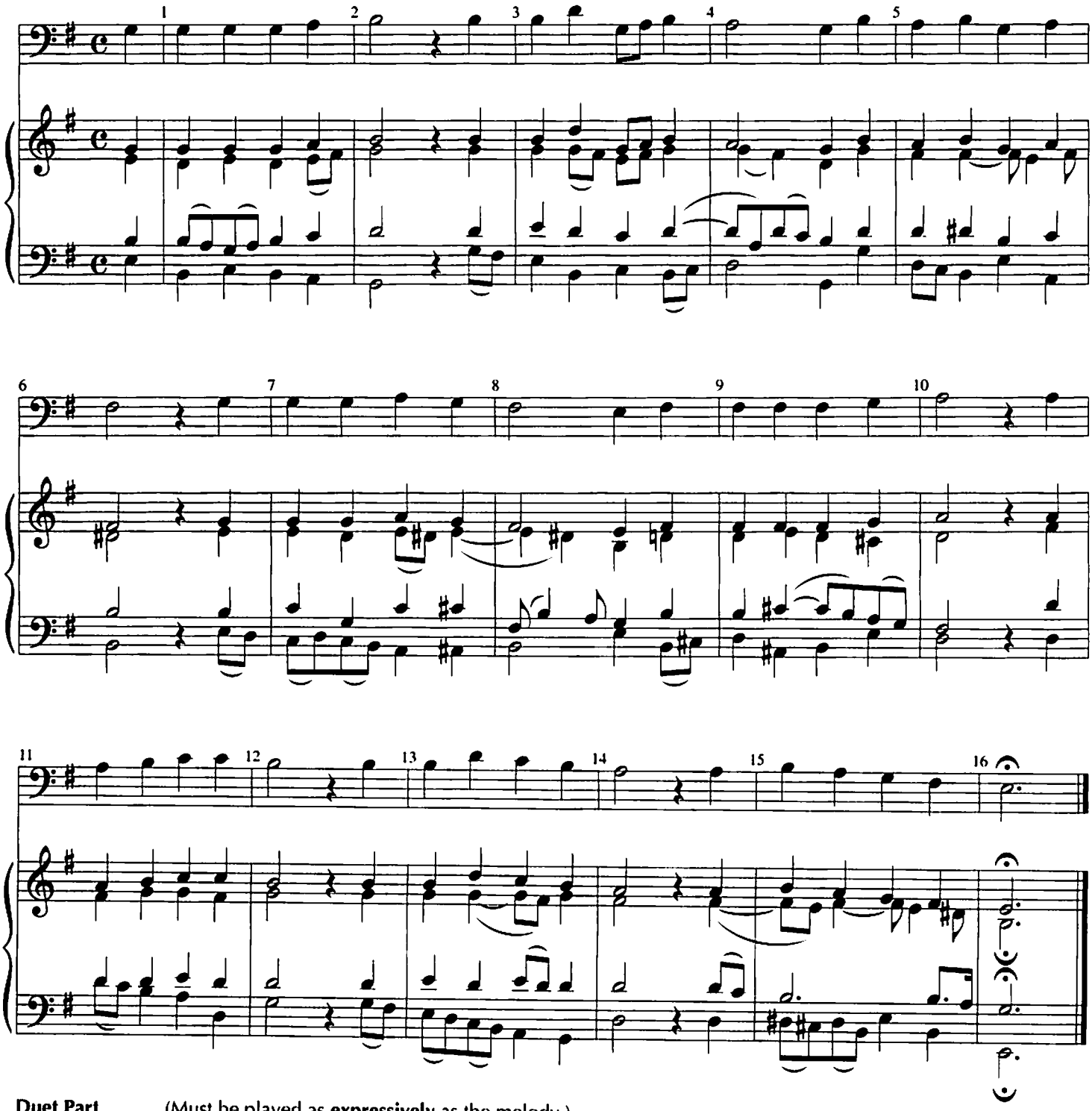


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

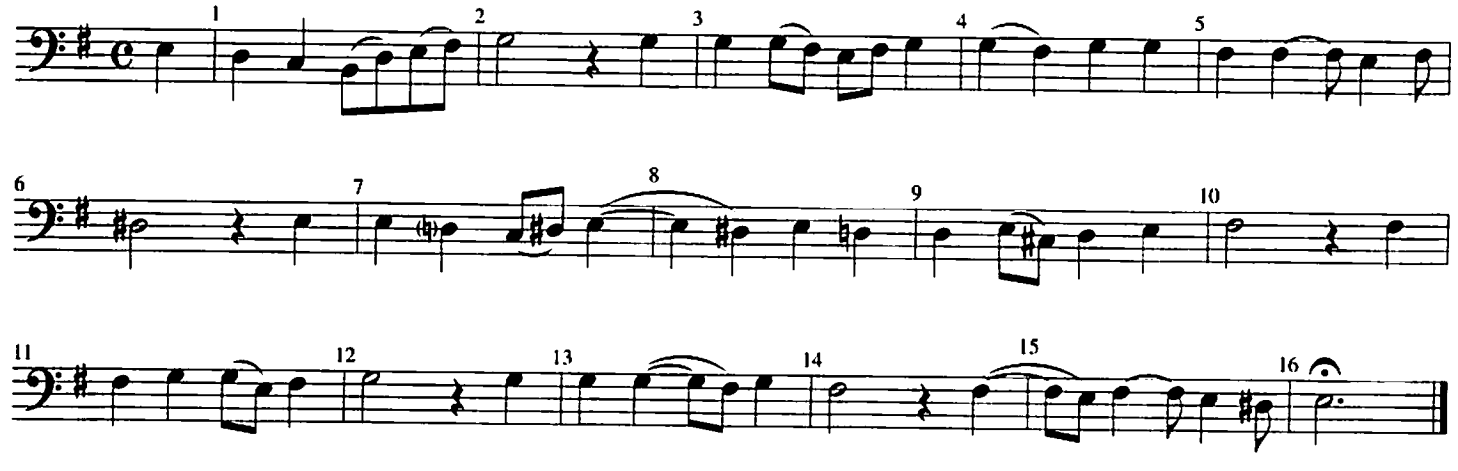


CHORALE NO. 19

Solo with Piano Score



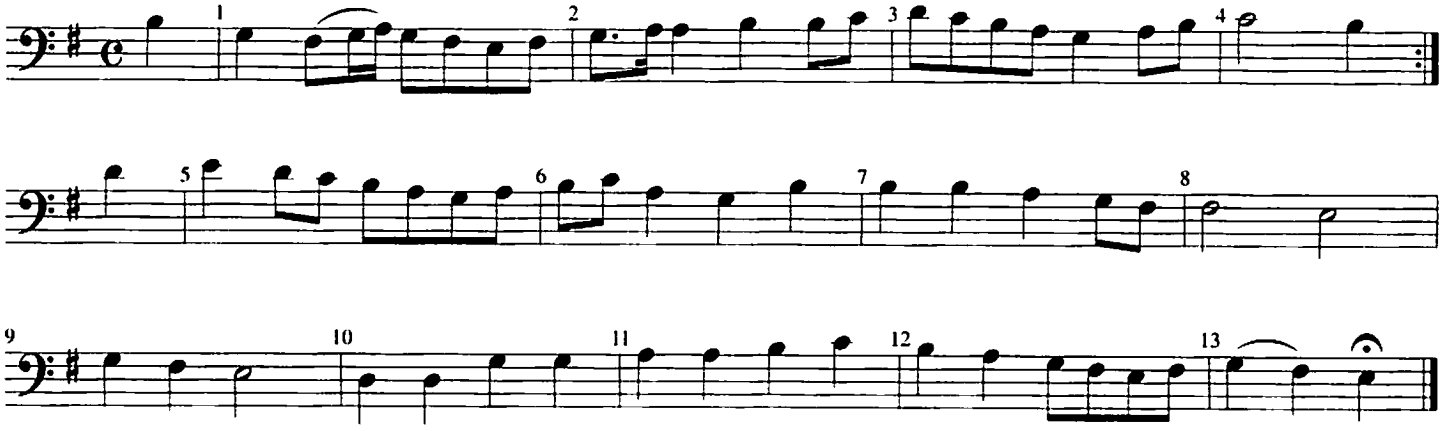
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



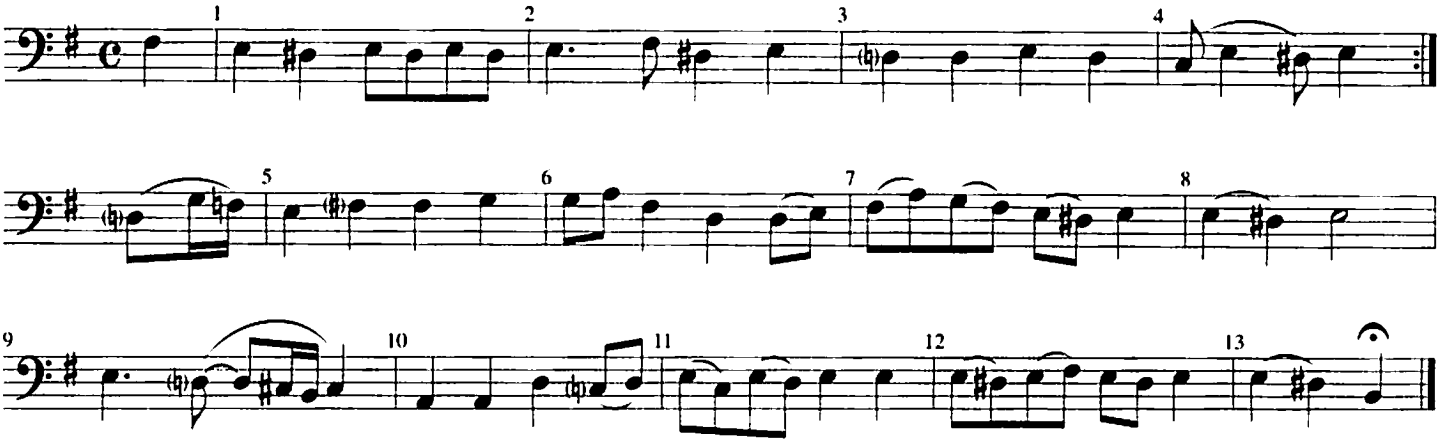
CHORALE NO. 20

Soprano Melody

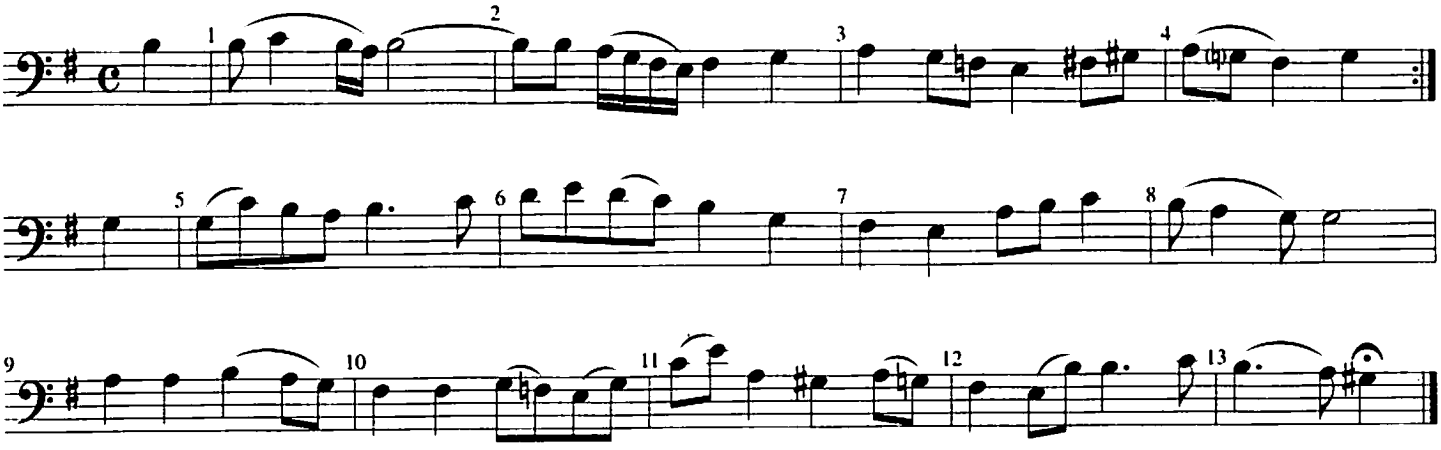
Johann Sebastian Bach (1685–1750)



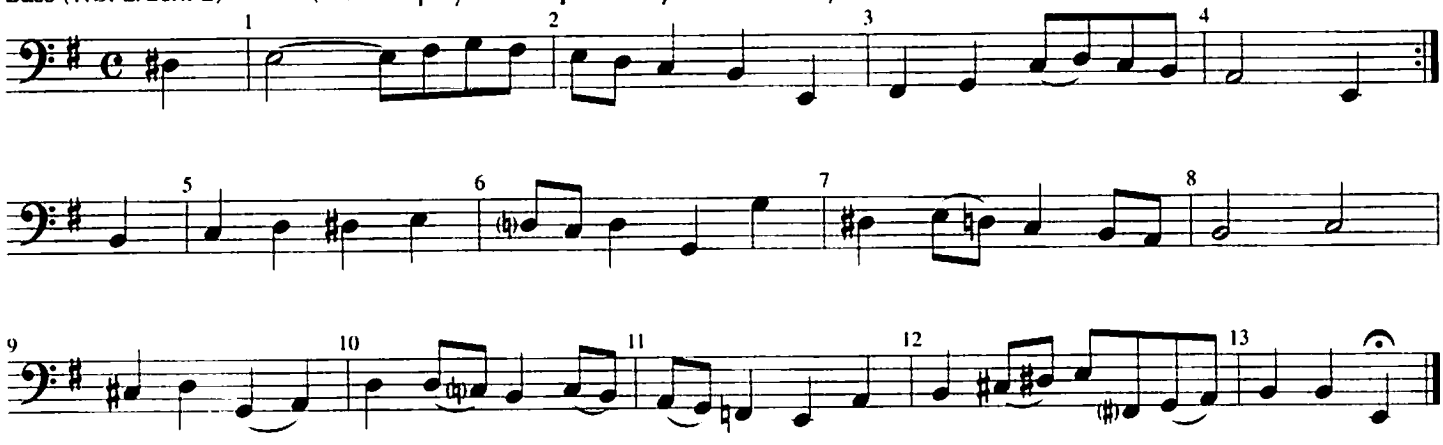
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

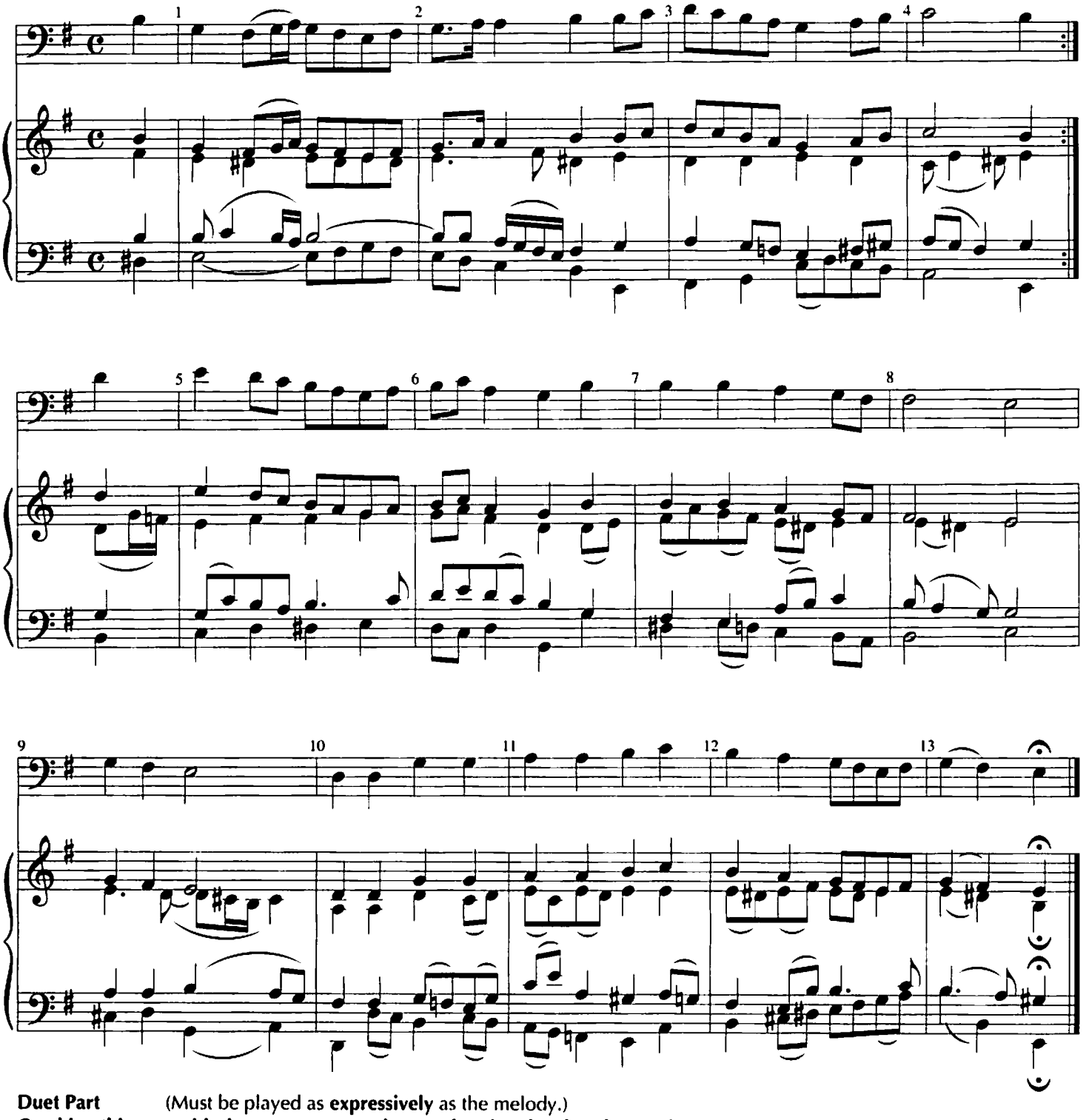


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

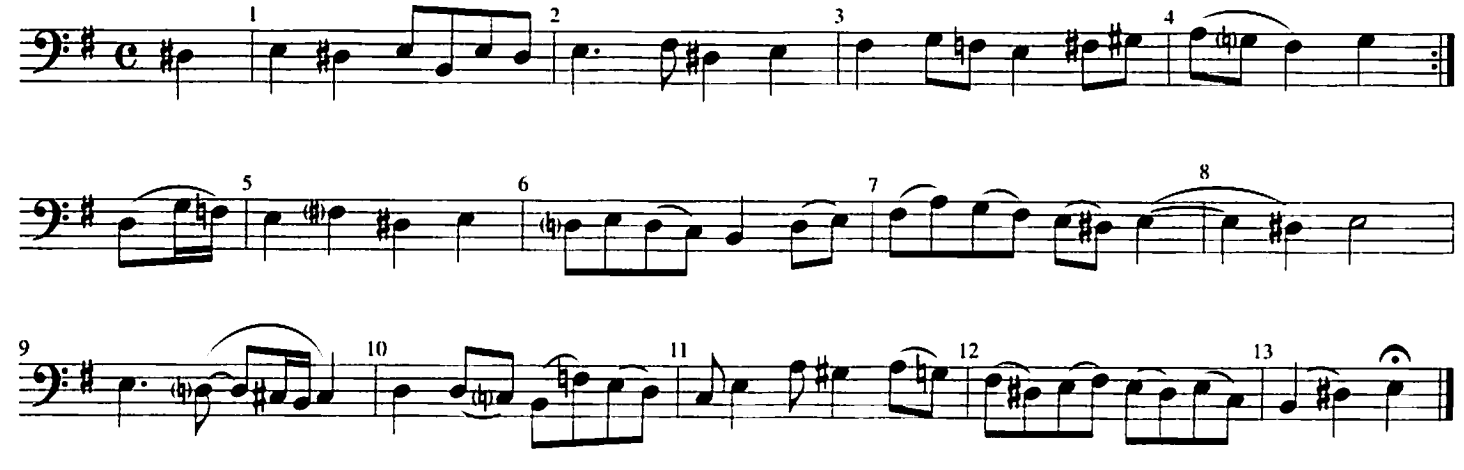


CHORALE NO. 20

Solo with Piano Score



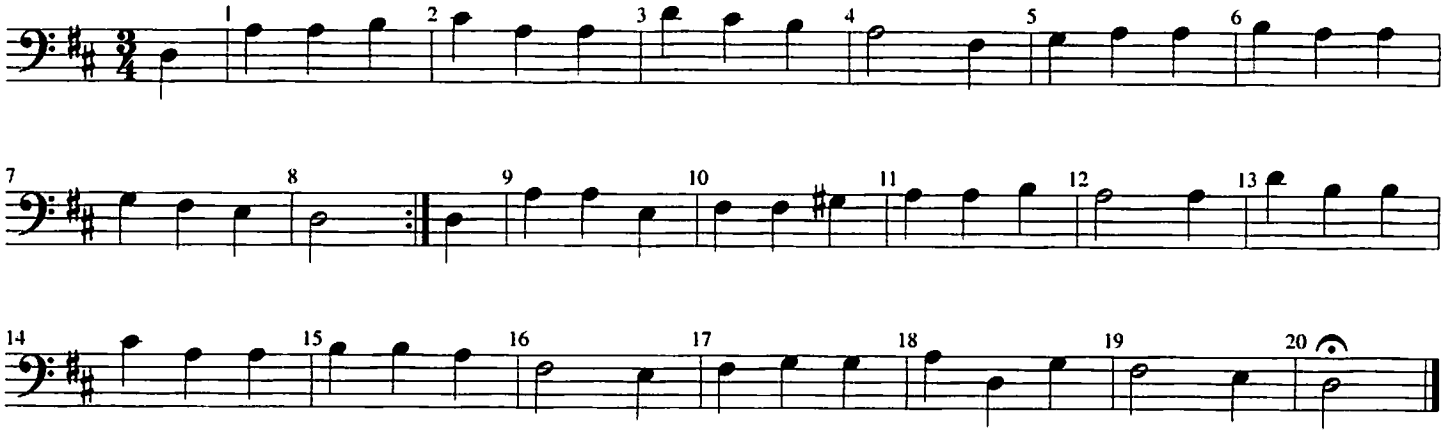
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



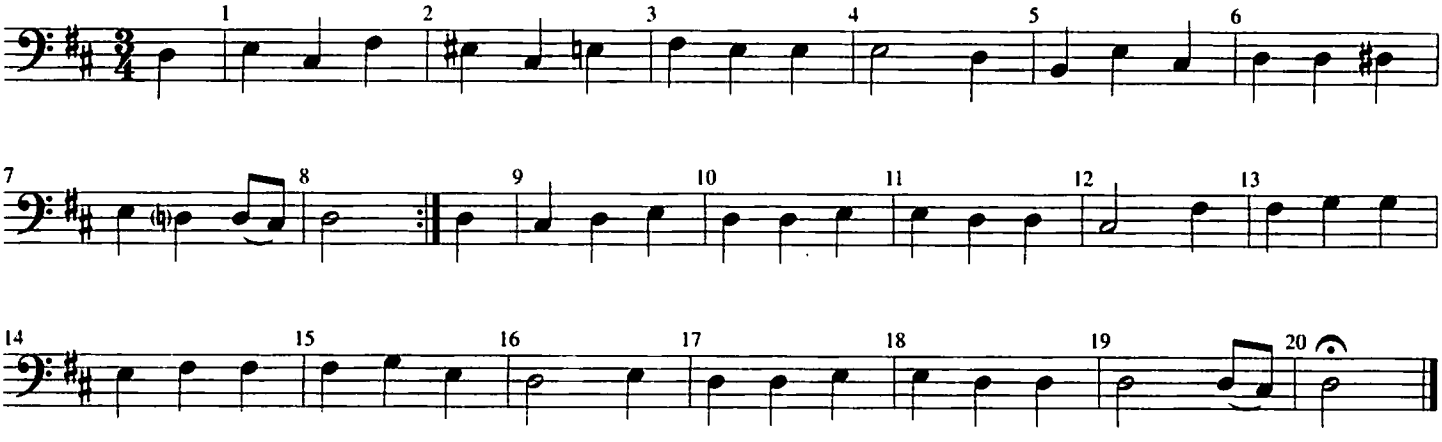
CHORALE NO. 21

Soprano Melody

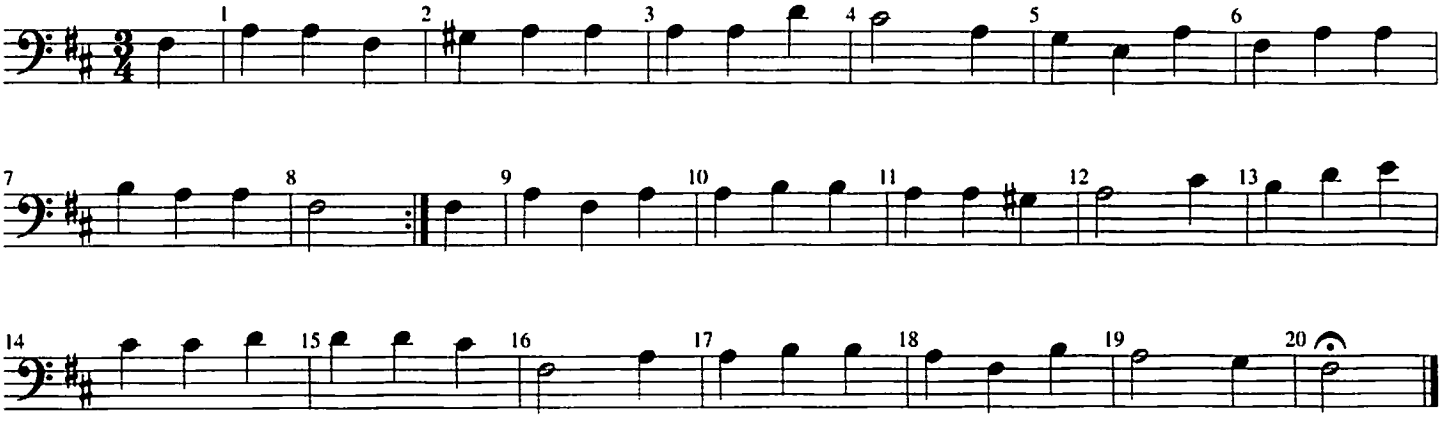
Niels Jespersön's Gradual (1573)



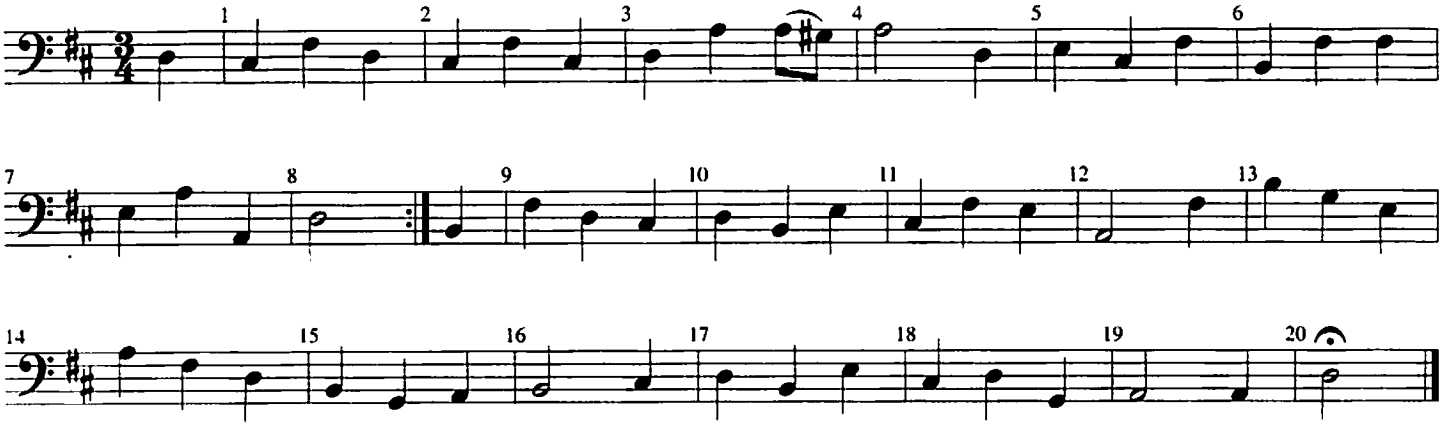
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

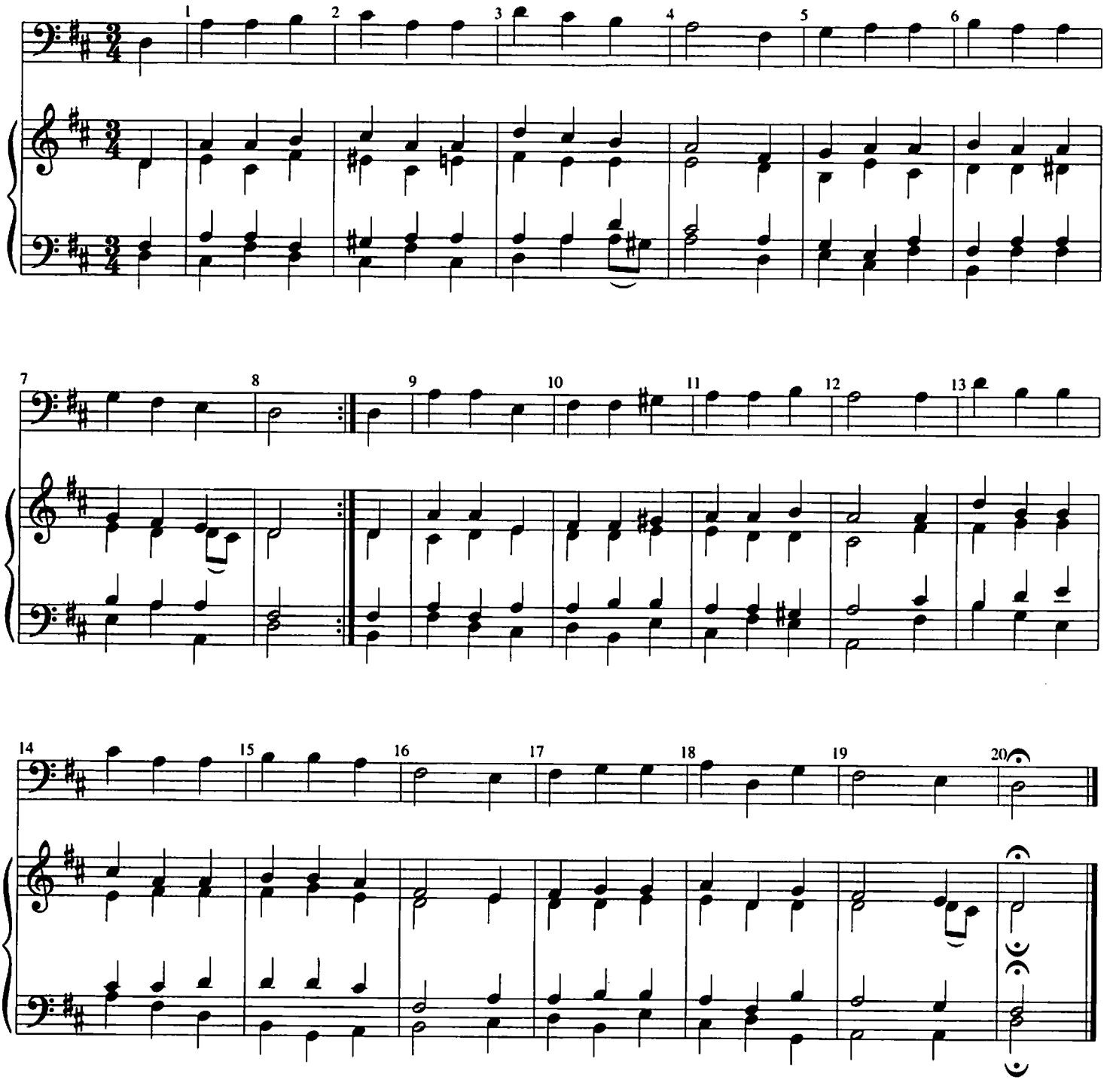


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

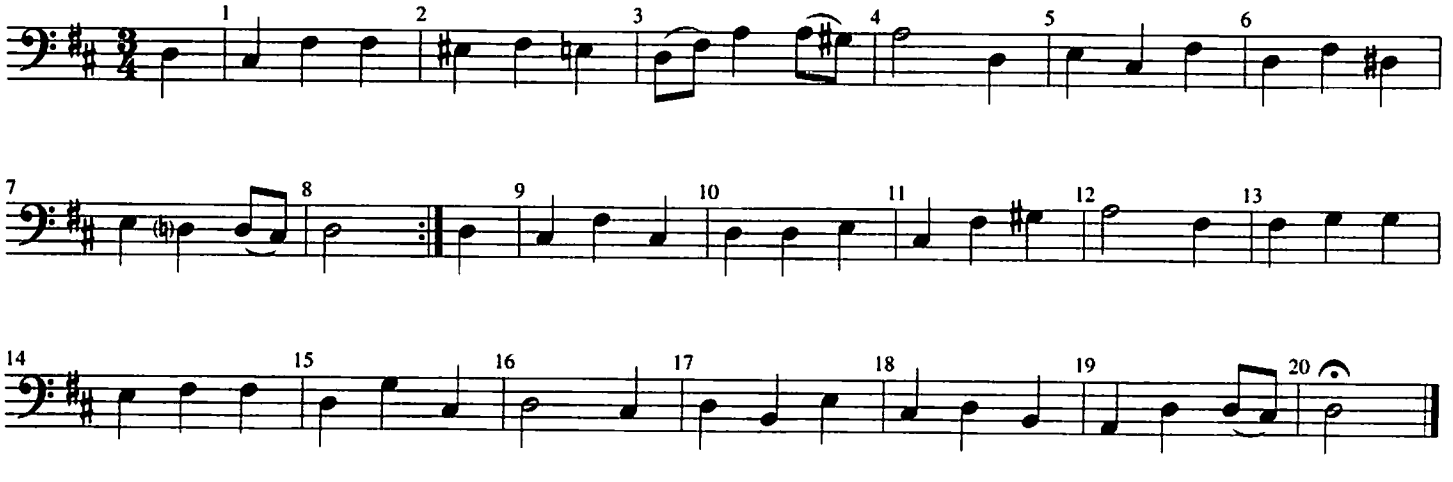


CHORALE NO. 21

Solo with Piano Score



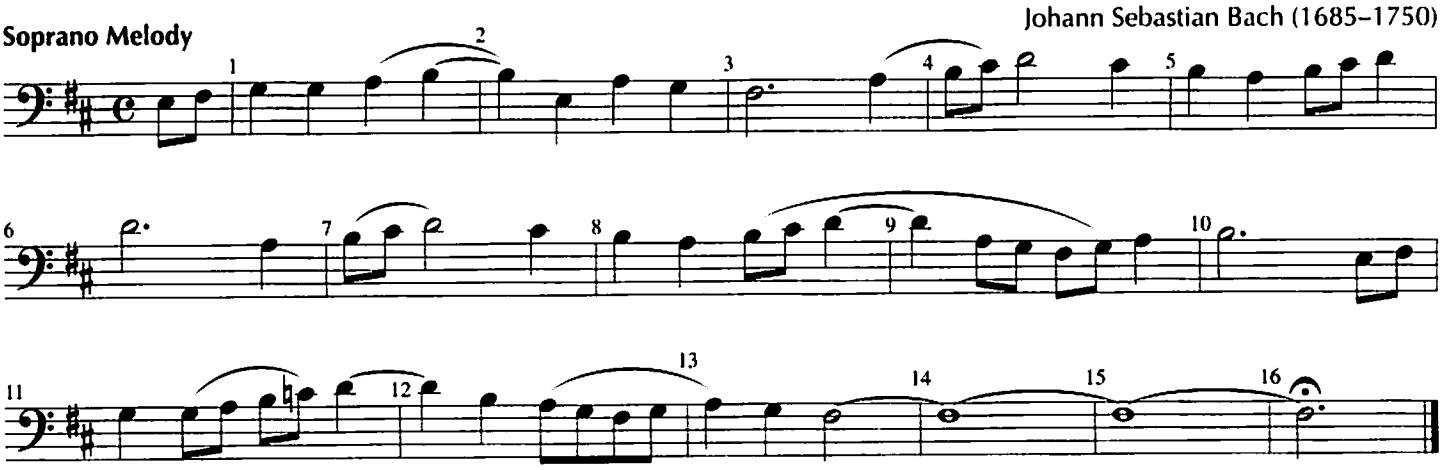
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



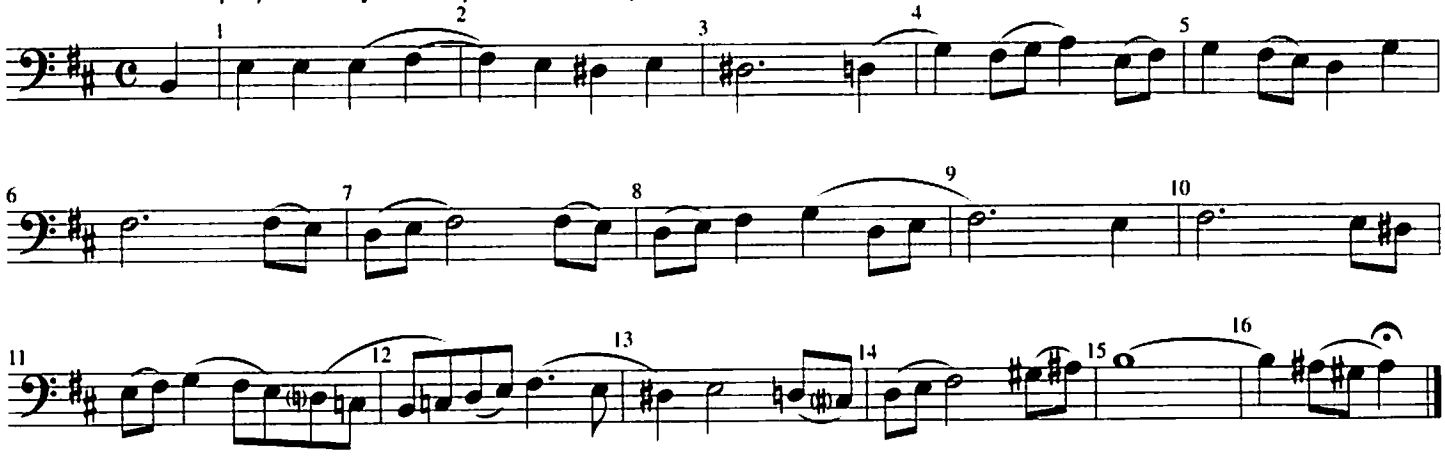
CHORALE NO. 22

Johann Sebastian Bach (1685–1750)

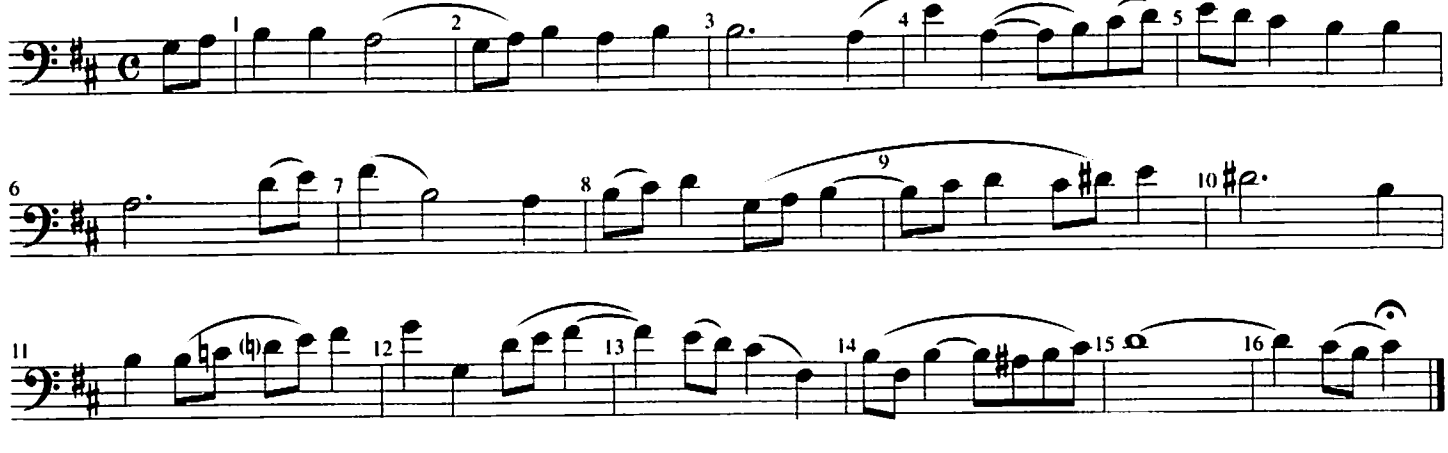
Soprano Melody



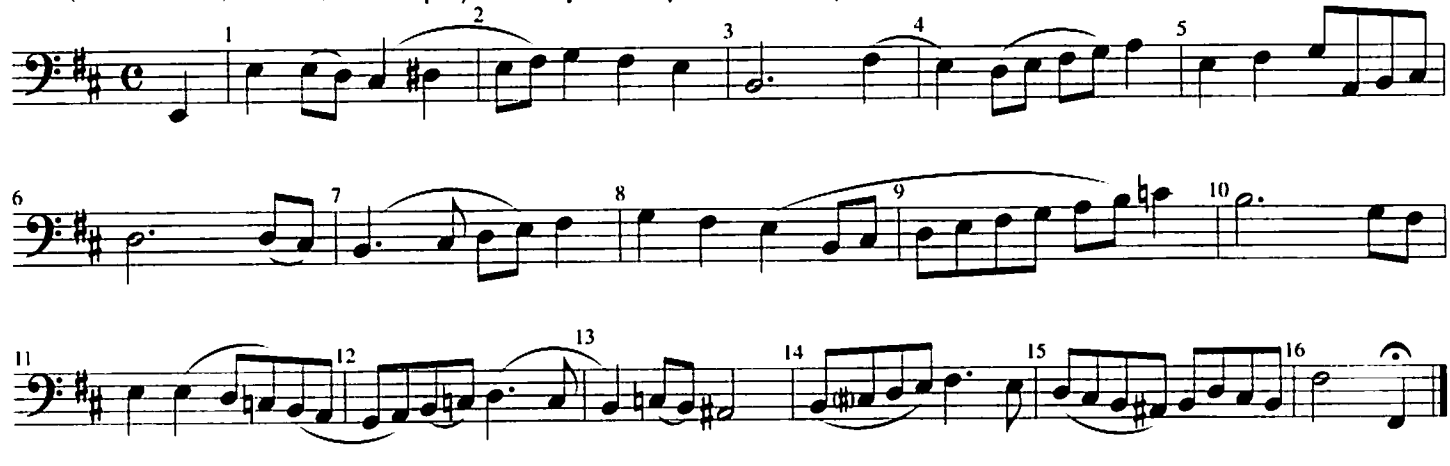
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

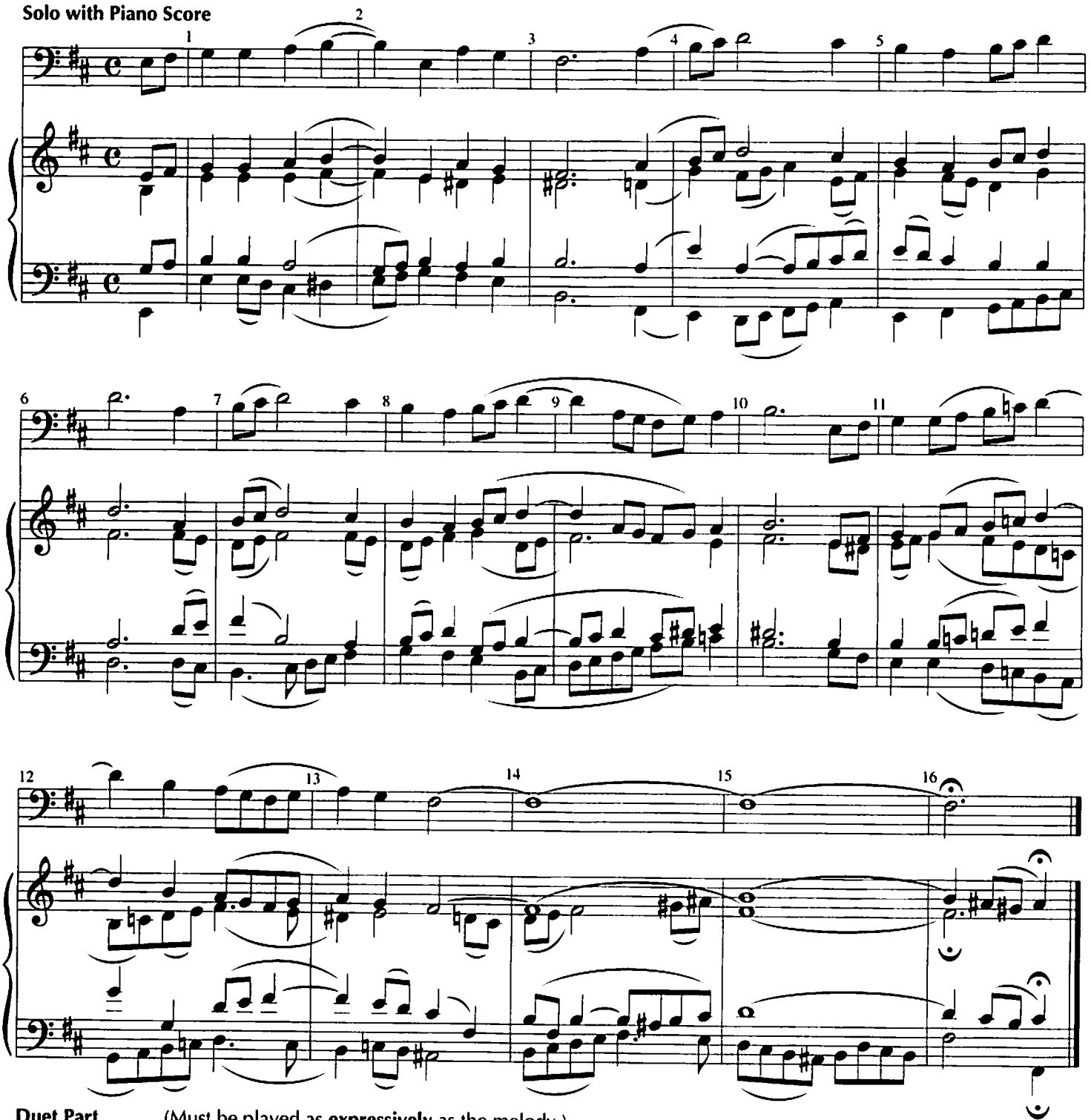


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

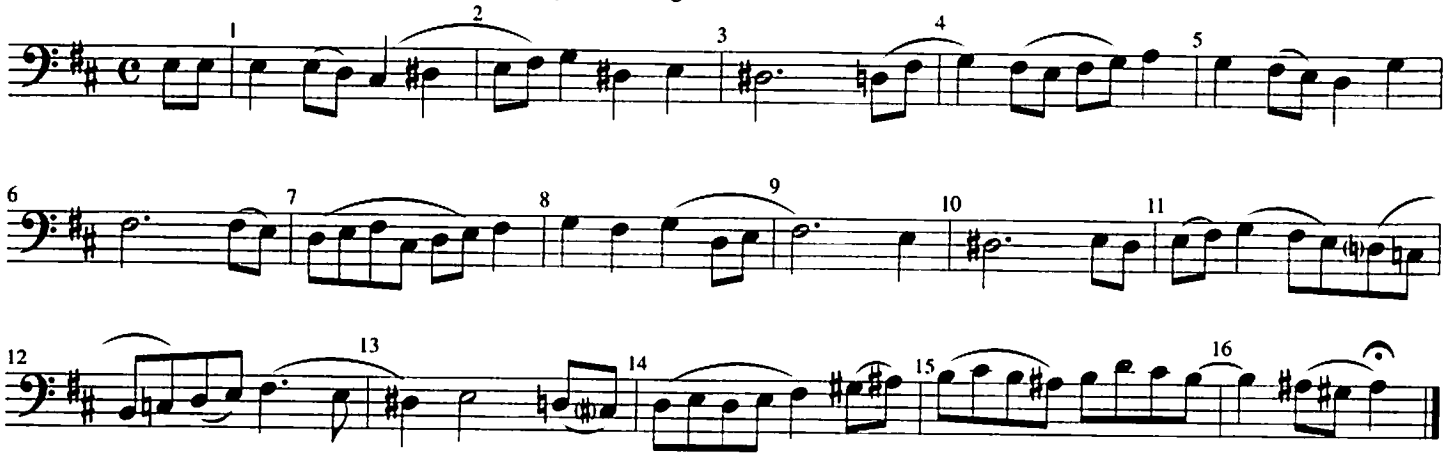


CHORALE NO. 22

Solo with Piano Score



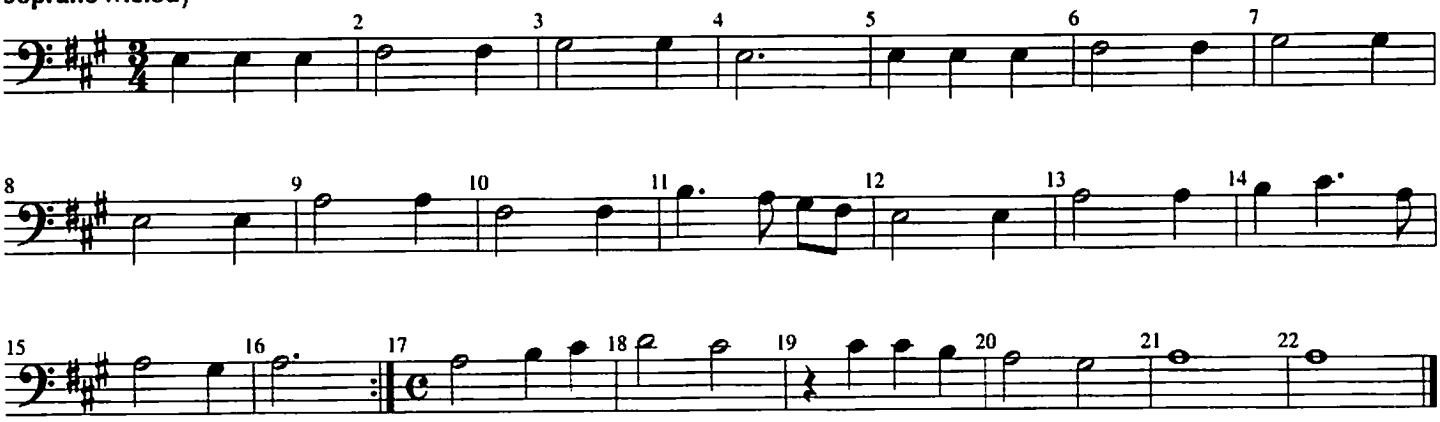
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



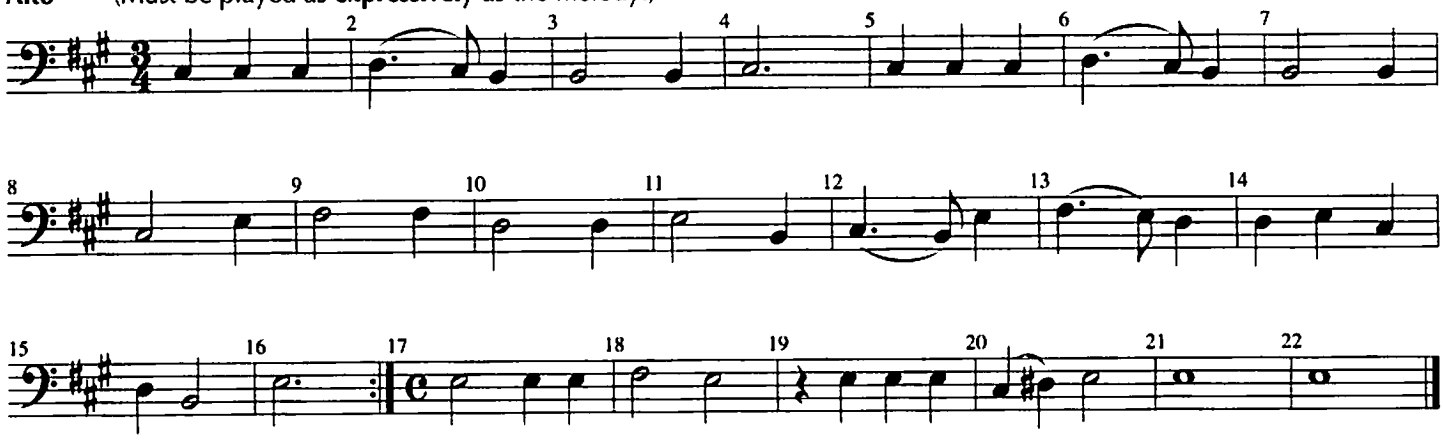
CHORALE NO. 23

Josquin des Prez (1445–1521)

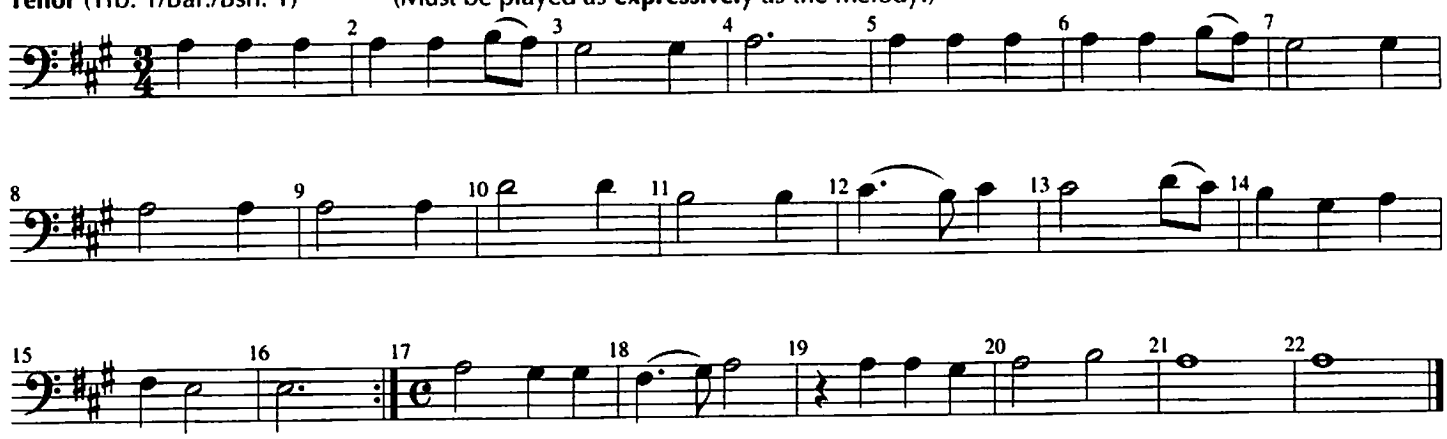
Soprano Melody



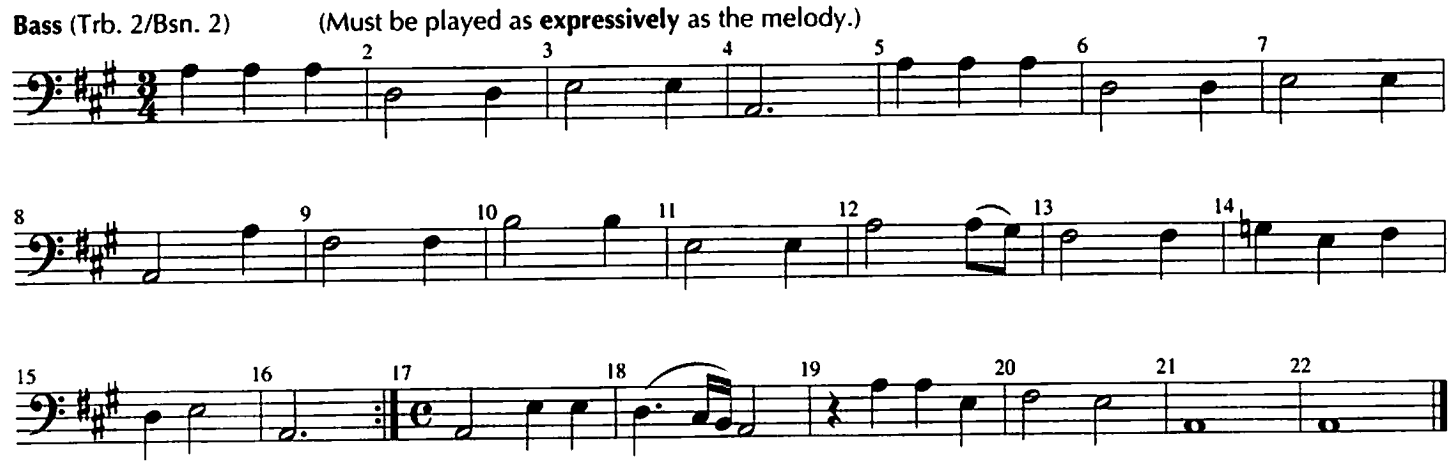
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

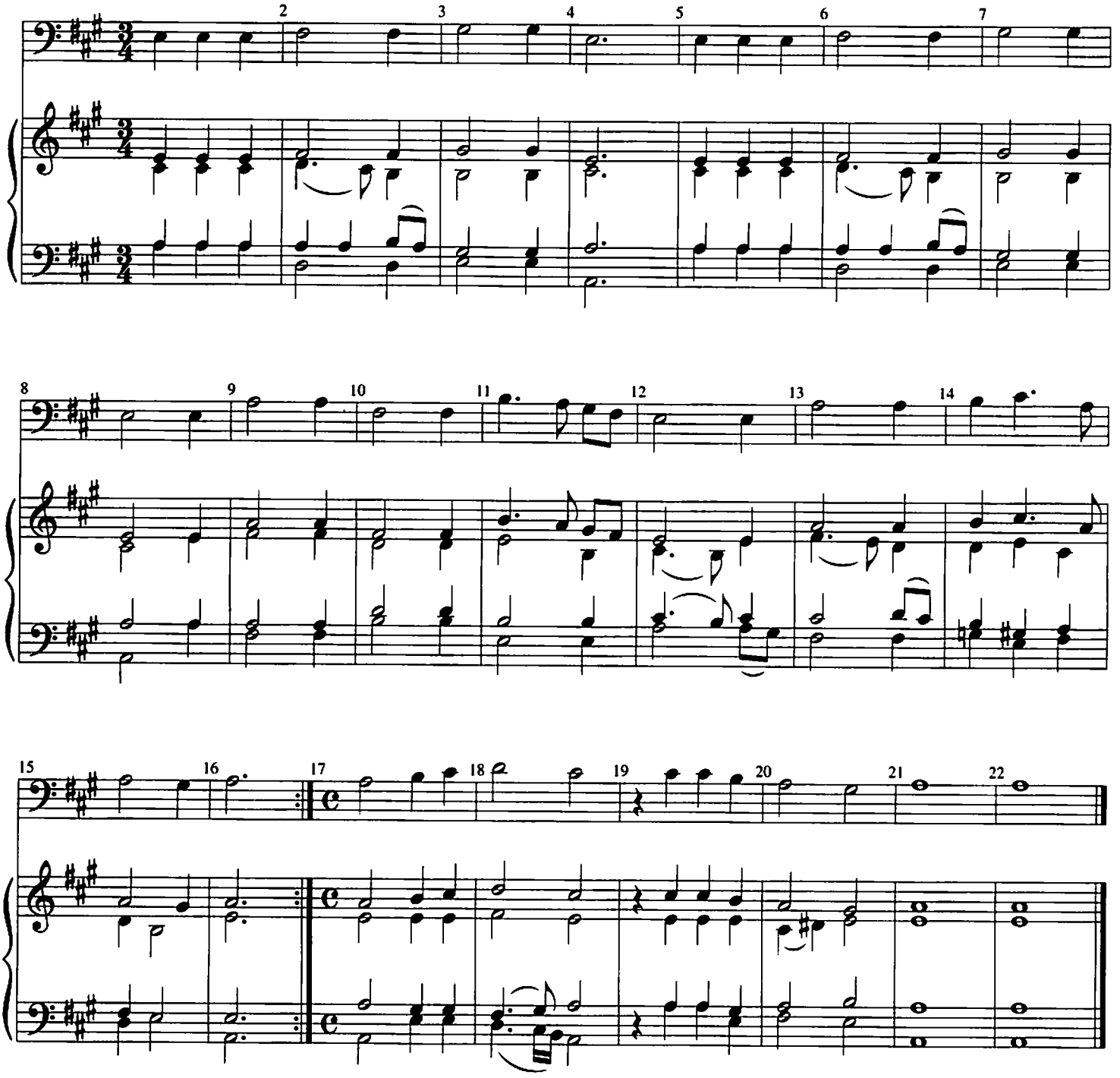


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

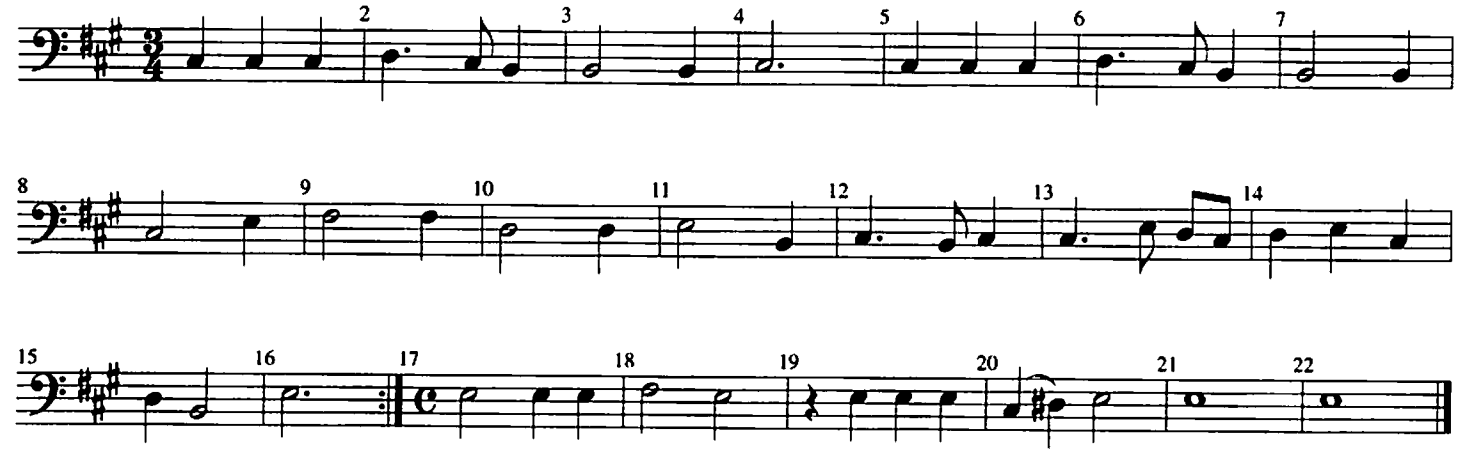


CHORALE NO. 23

Solo with Piano Score



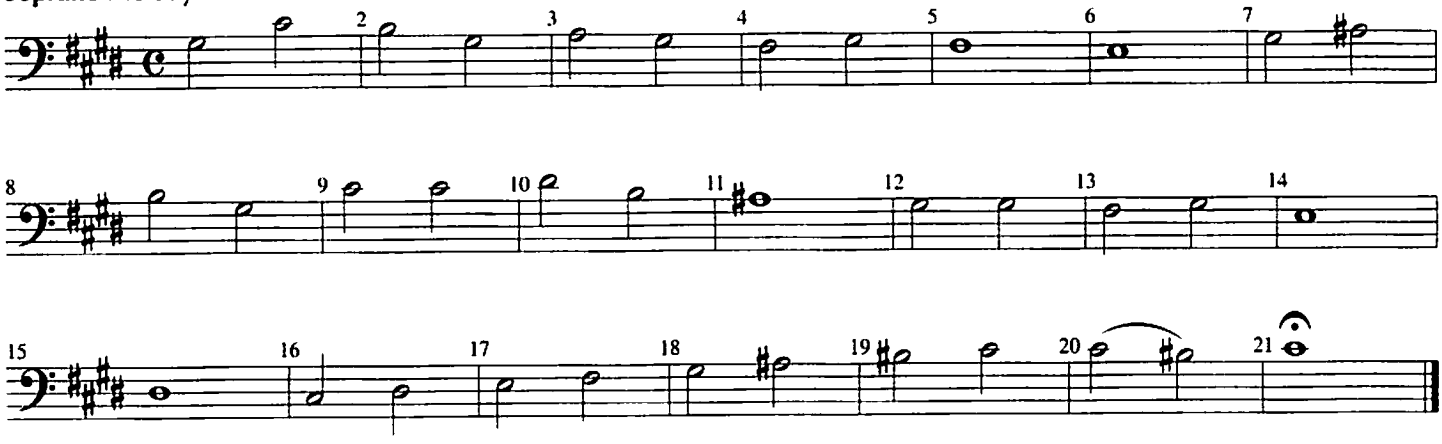
Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



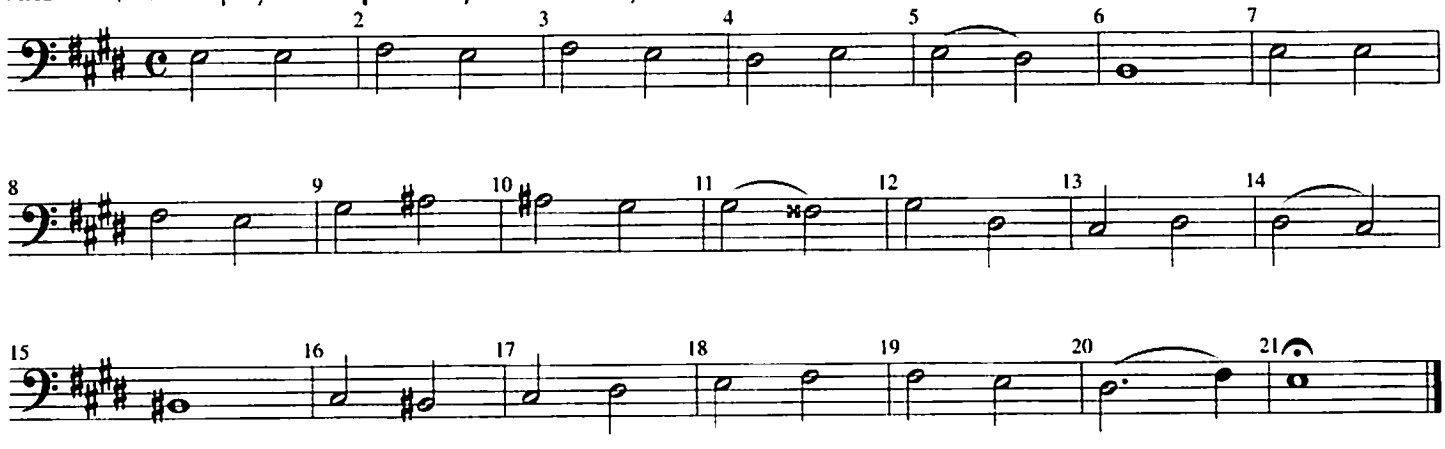
CHORALE NO. 24

Johann Crüger (1598–1663)

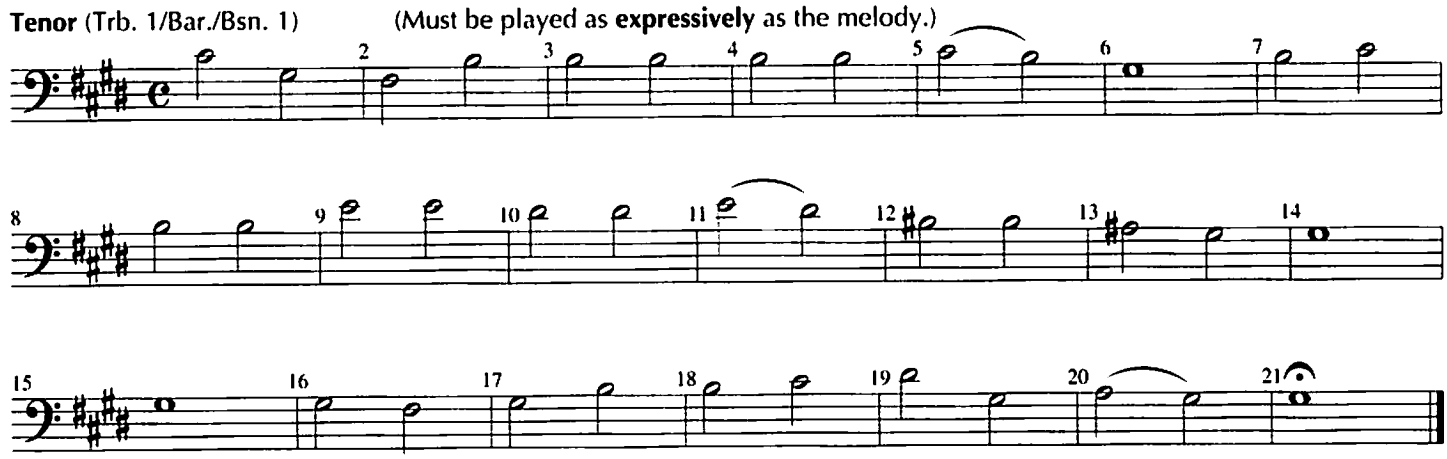
Soprano Melody



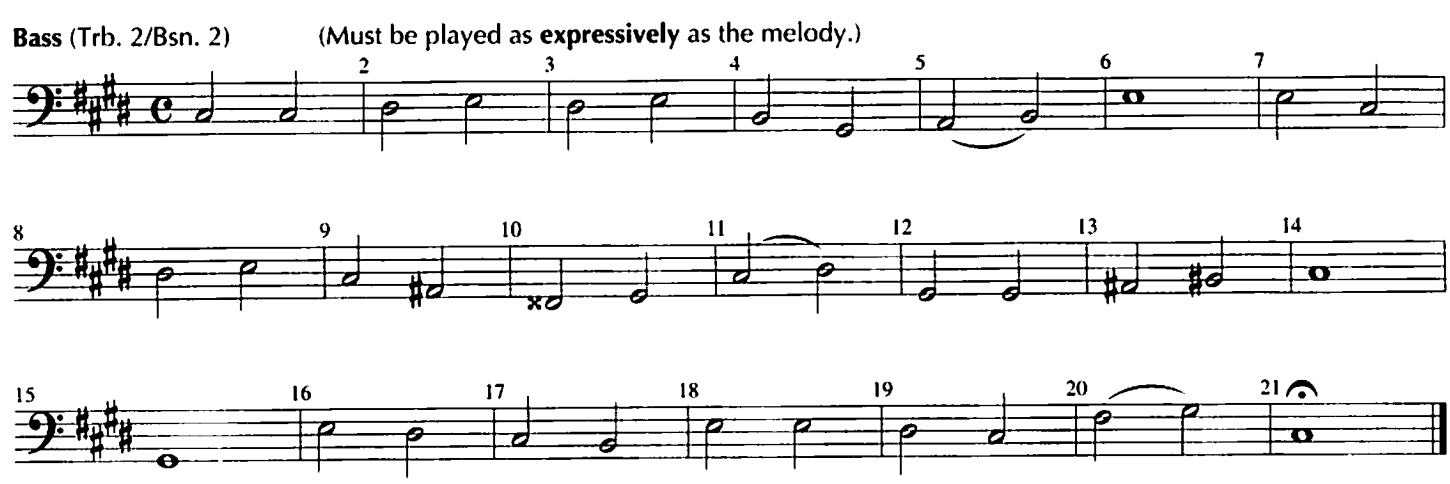
Alto (Must be played as **expressively** as the melody.)



Tenor (Trb. 1/Bar./Bsn. 1) (Must be played as **expressively** as the melody.)

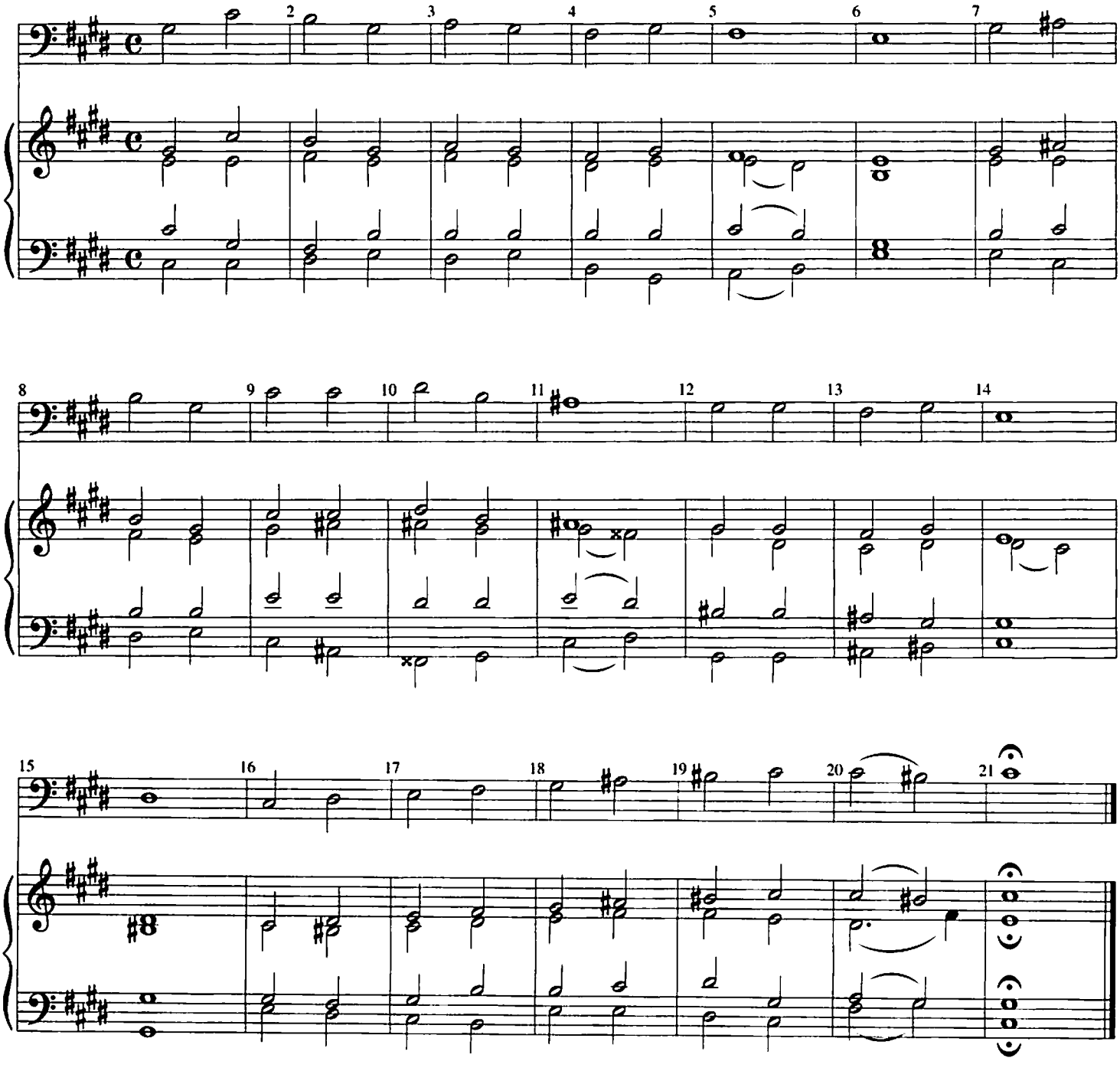


Bass (Trb. 2/Bsn. 2) (Must be played as **expressively** as the melody.)

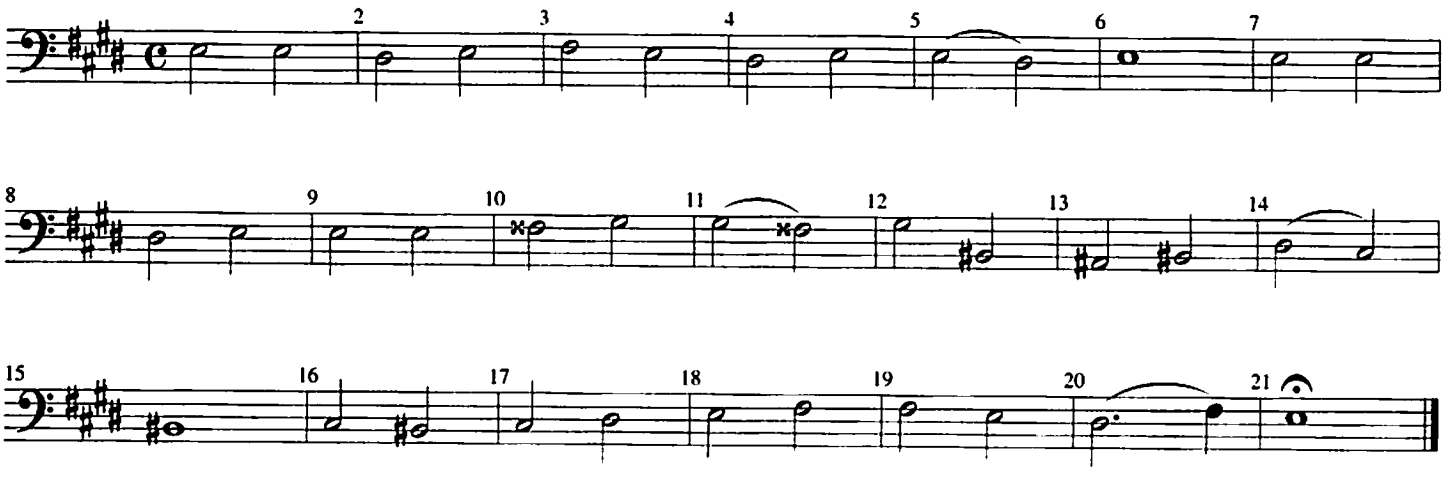


CHORALE NO. 24

Solo with Piano Score

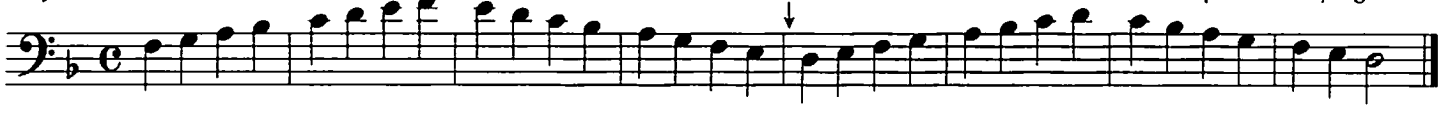


Duet Part (Must be played as **expressively** as the melody.)
Combine this part with the soprano part when performing the chorale as a duet.



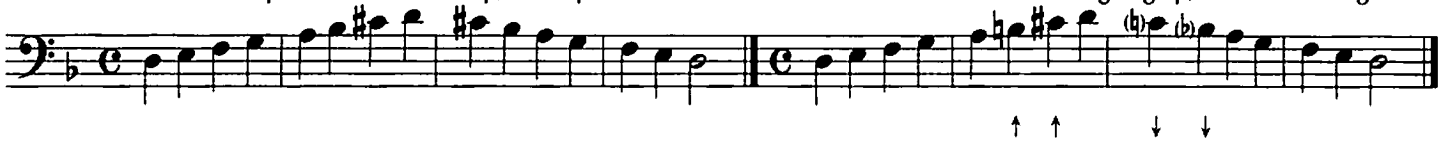
Scales for Chorales 1–4

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

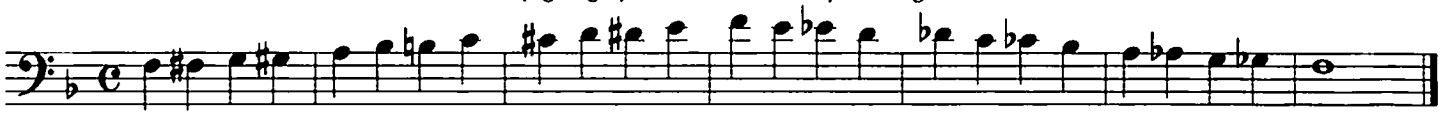


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

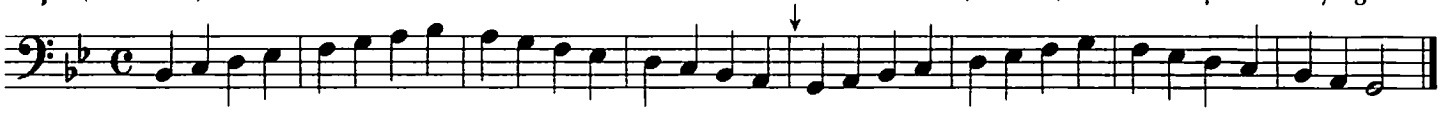


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



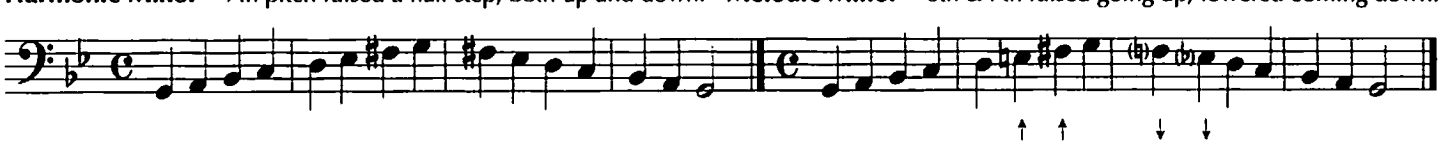
Scales for Chorales 5–8

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

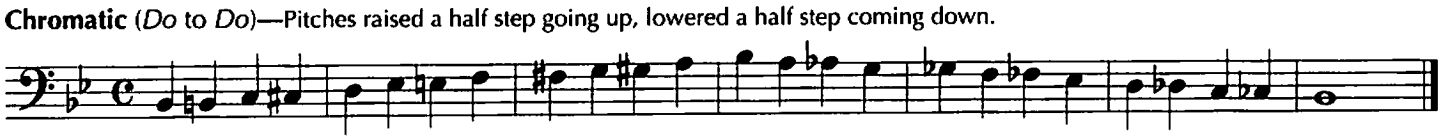


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

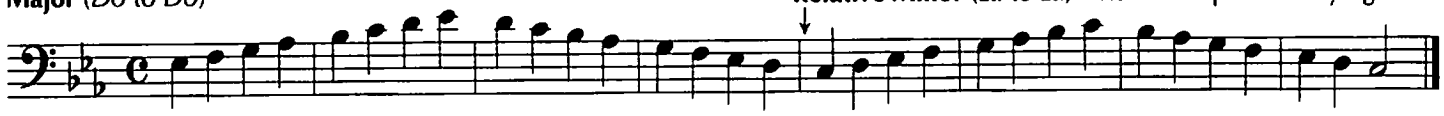


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



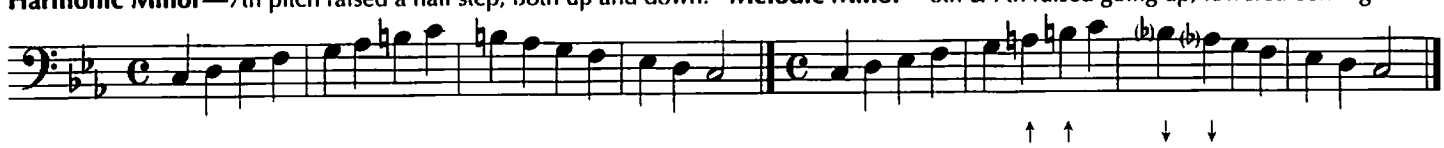
Scales for Chorales 9–12

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

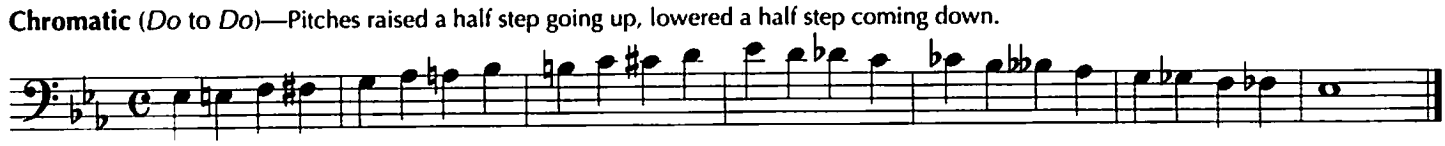


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

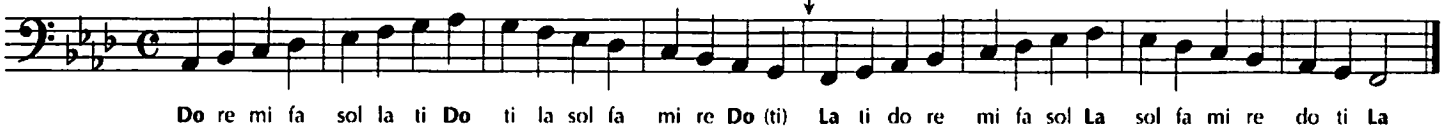


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



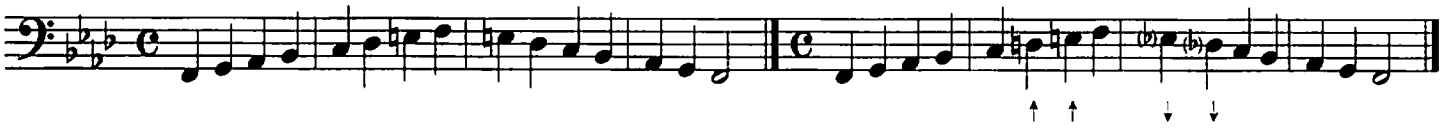
Scales for Chorales 13–15

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

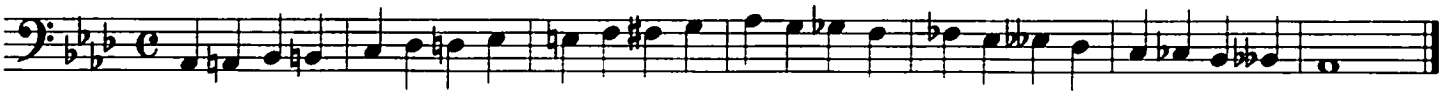


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

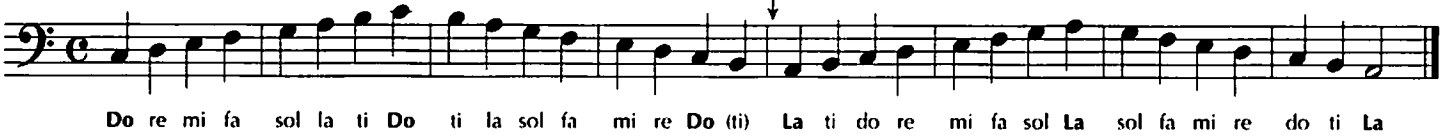


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



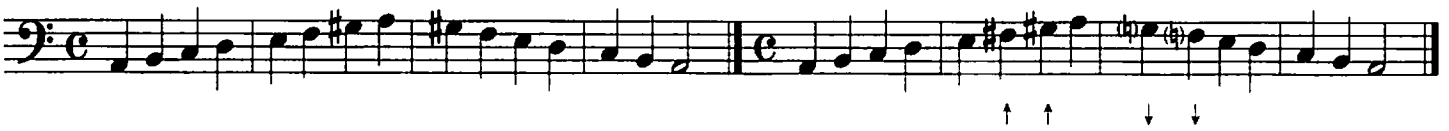
Scales for Chorales 16–18

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

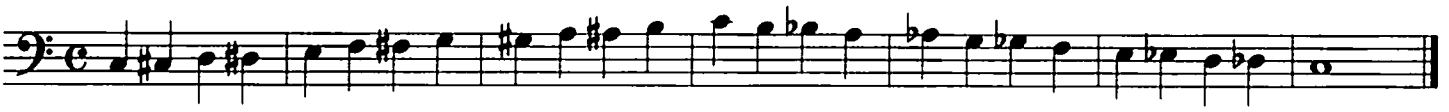


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

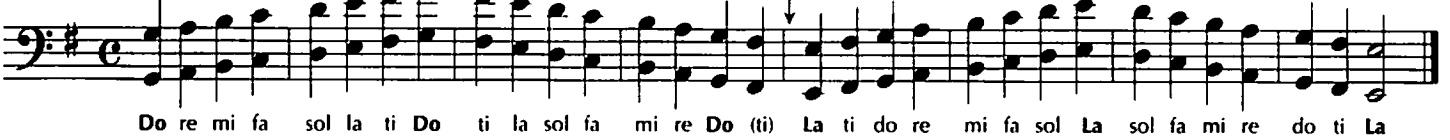


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



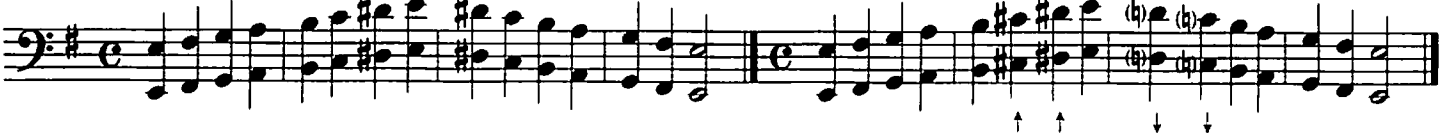
Scales for Chorales 19 & 20

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

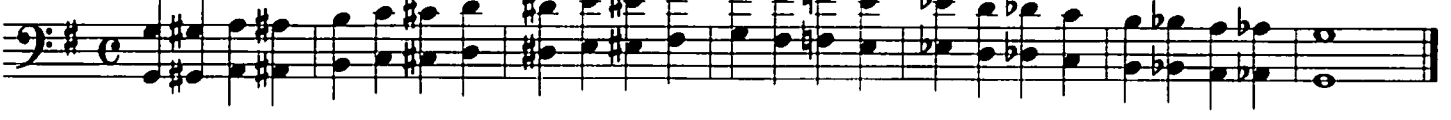


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

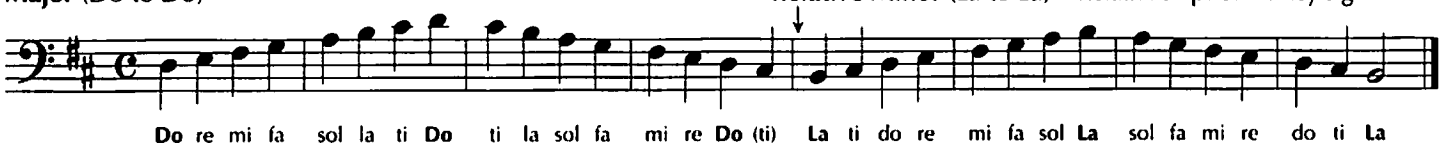


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



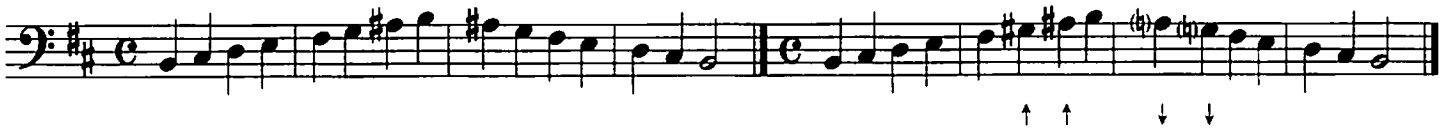
Scales for Chorales 21 & 22

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

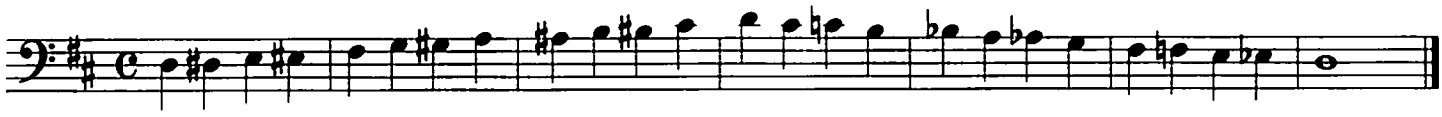


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

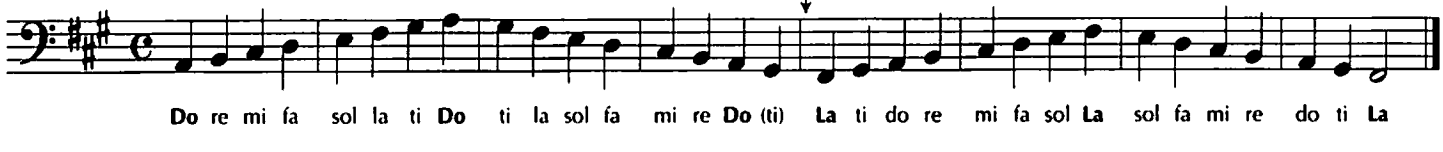


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



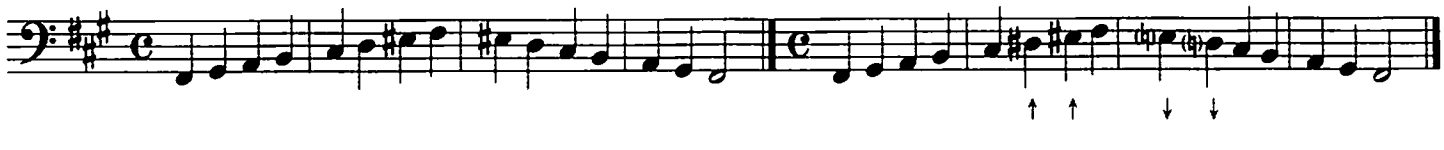
Scales for Chorale 23

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.

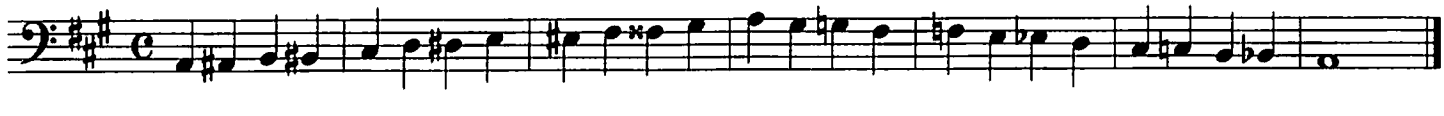


Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.

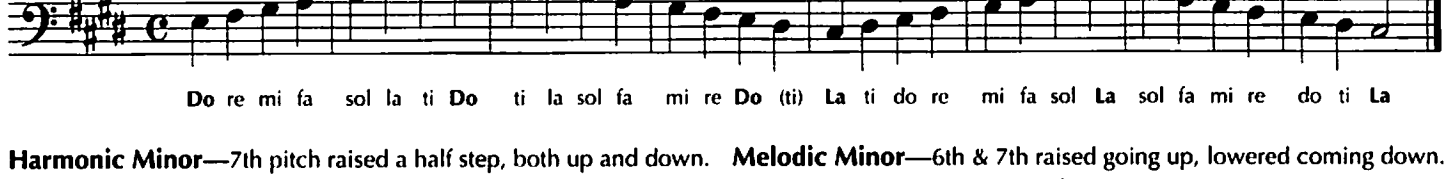


Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.



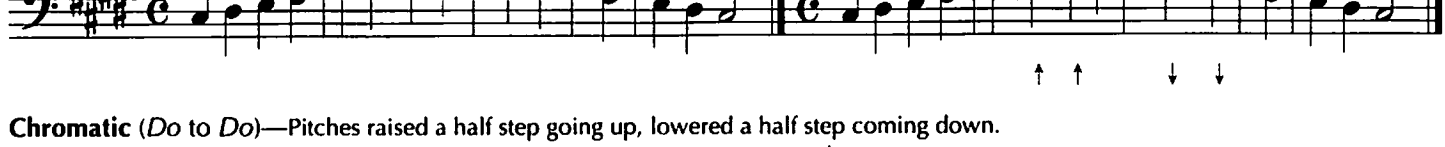
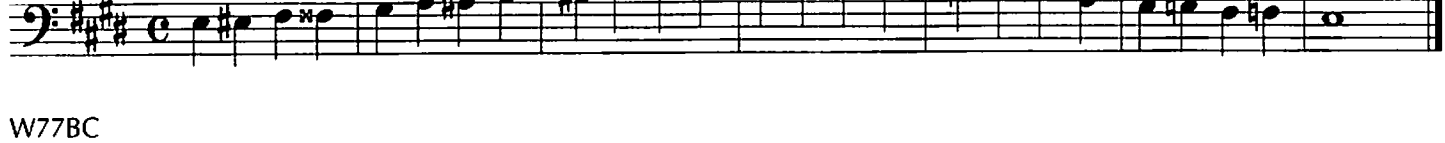
Scales for Chorale 24

Major (*Do* to *Do*) **Relative Minor** (*La* to *La*)—Relationship? Same key signature.



Do re mi fa sol la ti **Do** ti la sol fa mi re **Do** (ti) **La** ti do re mi fa sol **La** sol fa mi re do ti **La**

Harmonic Minor—7th pitch raised a half step, both up and down. **Melodic Minor**—6th & 7th raised going up, lowered coming down.



Chromatic (*Do* to *Do*)—Pitches raised a half step going up, lowered a half step coming down.