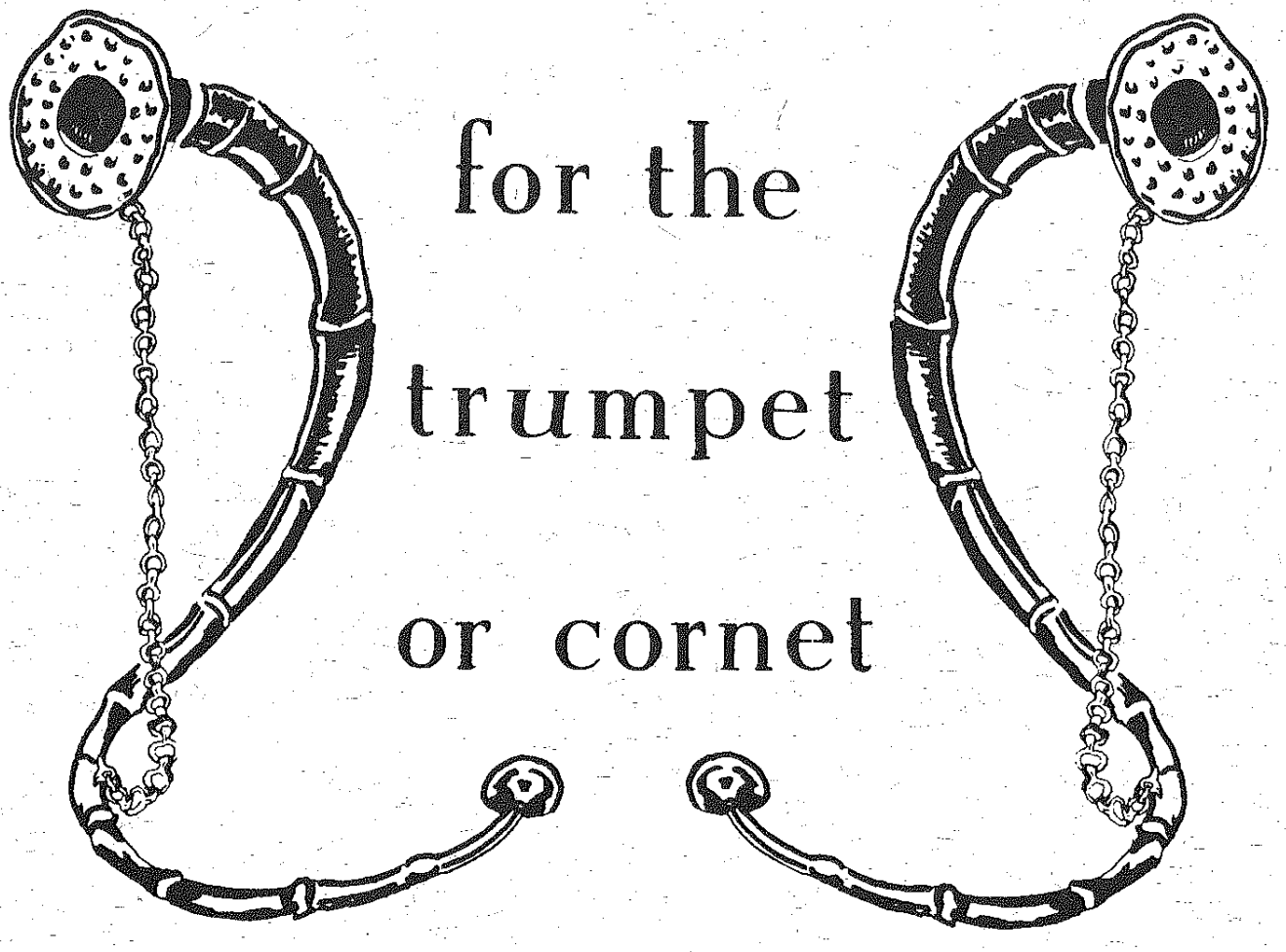
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MICHAEL J. GISONDI

BACH



for the trumpet or cornet

mcginnis & marx new york

Preface

Johann Sebastian Bach (1685-1750), the great master of the eighteenth century, was the most outstanding member of a large family of distinguished musicians. Bach was a thorough student of the music of his contemporaries as well as his predecessors, men like Palestrina, Frescobaldi, Corelli, Vivaldi and Couperin. He also transcribed their music and composed works in their national styles. The study of Bach's music, therefore is more than the study of works of just one outstanding composer. It acquaints us with music at its greatest as well as with a multitude of musical styles over a long period.

Bach is among the most prolific composers of all time. He was also a great organist, an accomplished violinist and he taught many students including various members of his own family. He wrote in all forms of church and secular music, developing and enlarging each beyond the limits known in his day. His work remained unknown to the large musical public and it was not till a century after his death that a society was formed with the purpose of publishing all of it. The "Bach Gesellschaft" edition consists of 46 volumes. A modern effort to republish all of his works in editions brought up to date in research was begun exactly another century later. So far three volumes of this new edition have appeared.

The modern valve trumpet was not in existence during Bach's day. The natural trumpet which was used consisted of a cylindrical tube with a thin conical opening at the top. In appearance it resembled the cavalry trumpet of today. The sound was small and the timbre in the upper register very thin, resembling a toy trumpet. Bach wrote orchestral and obligato parts for this instrument, the first part, called clarino, being extremely high. Its balance fitted well into Bach's orchestration. The valve trumpet which we know today did not develop until the beginning of the 19th century bringing with it an entirely new concept of writing for brass instruments.

In compiling these studies from the works of Bach it has been my idea to add to the literature of the trumpet these masterful examples of polyphonic writing, so rich in style and so great in exemplifying the highest esthetics of the art. I am sure that every performer will derive great musical benefits from them together with an ever improving proficiency in his playing of the trumpet.

Michael J. Gisondi
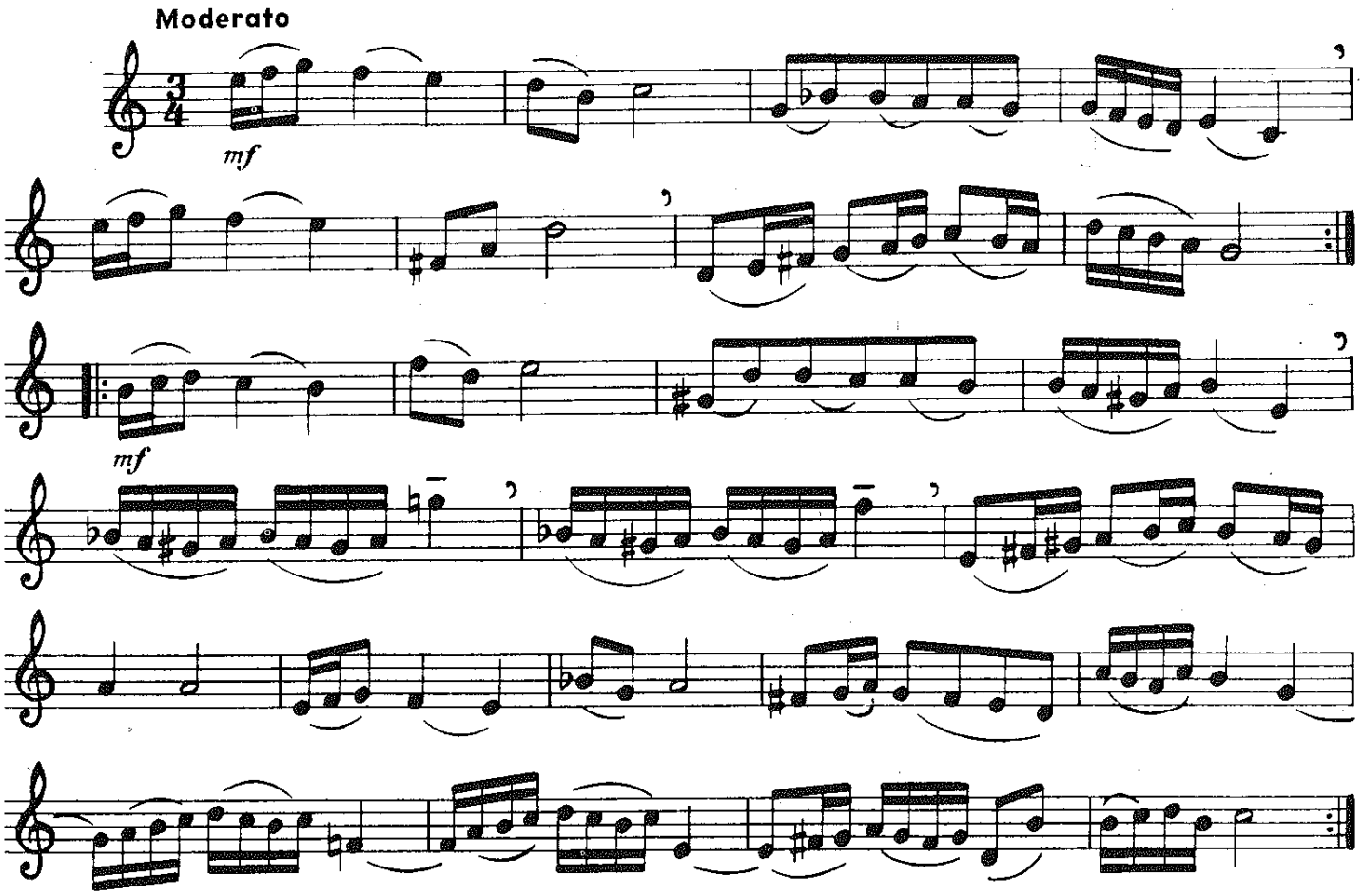
Table of Contents

No. 1 POLONAISE from French Suite No. 6 3
No. 2 GAVOTTE from French Suite No. 5 3
No. 3 DOUBLE (ALLEMANDA) from Partita No. 1 for unaccompanied violin 4
No. 4 ALLEMANDE from Partita No. 2 for unaccompanied violin 5
No. 5 ALLEGRO ASSAI from Sonata No. 3 for unaccompanied violin 6
No. 6 SICILIANO from Sonata No. 2 for flute and piano 7
No. 7 PRESTO from Sonata No. 1 for unaccompanied violin 8
No. 8 GIGUE from Suite No. 1 for unaccompanied cello 10
No. 9 ADAGIO from Organ Toccata in C 11
No. 10 DOUBLE (COURANTE) from Partita No. 1 for unaccompanied violin 12
No. 11 DOUBLE (SARABANDE) from Partita No. 1 for unaccompanied violin 14
No. 12 ALLEGRO from Sonata No. 2 for unaccompanied violin 15
No. 13 "Jesu, Joy of Man's Desiring" from Cantata No. 147 16
No. 14 ARIA from Cantata No. 12 17
No. 15 ADAGIO from Sonata No. 2 for flute and figured bass 18
No. 16 AIR from Overture No. 1 in D Major 19
No. 17 "Sleepers Awake" from Schübler Chorales 19
No. 18 GIGUE from Suite No. 4 for unaccompanied cello 20
No. 19 GIGUE from Suite No. 5 for unaccompanied cello 21
No. 20 BOURRÉE from Suite No. 4 for unaccompanied cello 22
No. 21 SICILIANO from Sonata No. 3 for flute and figured bass 23
No. 22 GIGUE from Partita No. 3 for unaccompanied violin 24
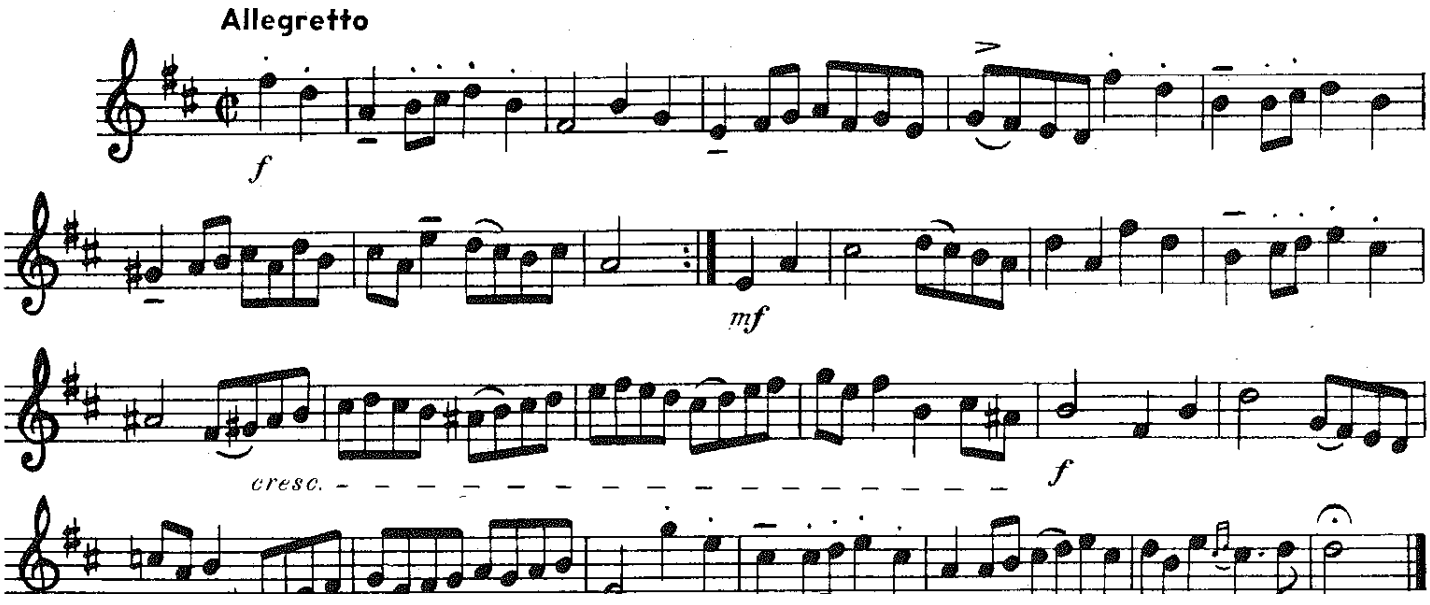
BACH

FOR THE TRUMPET OR CORNET
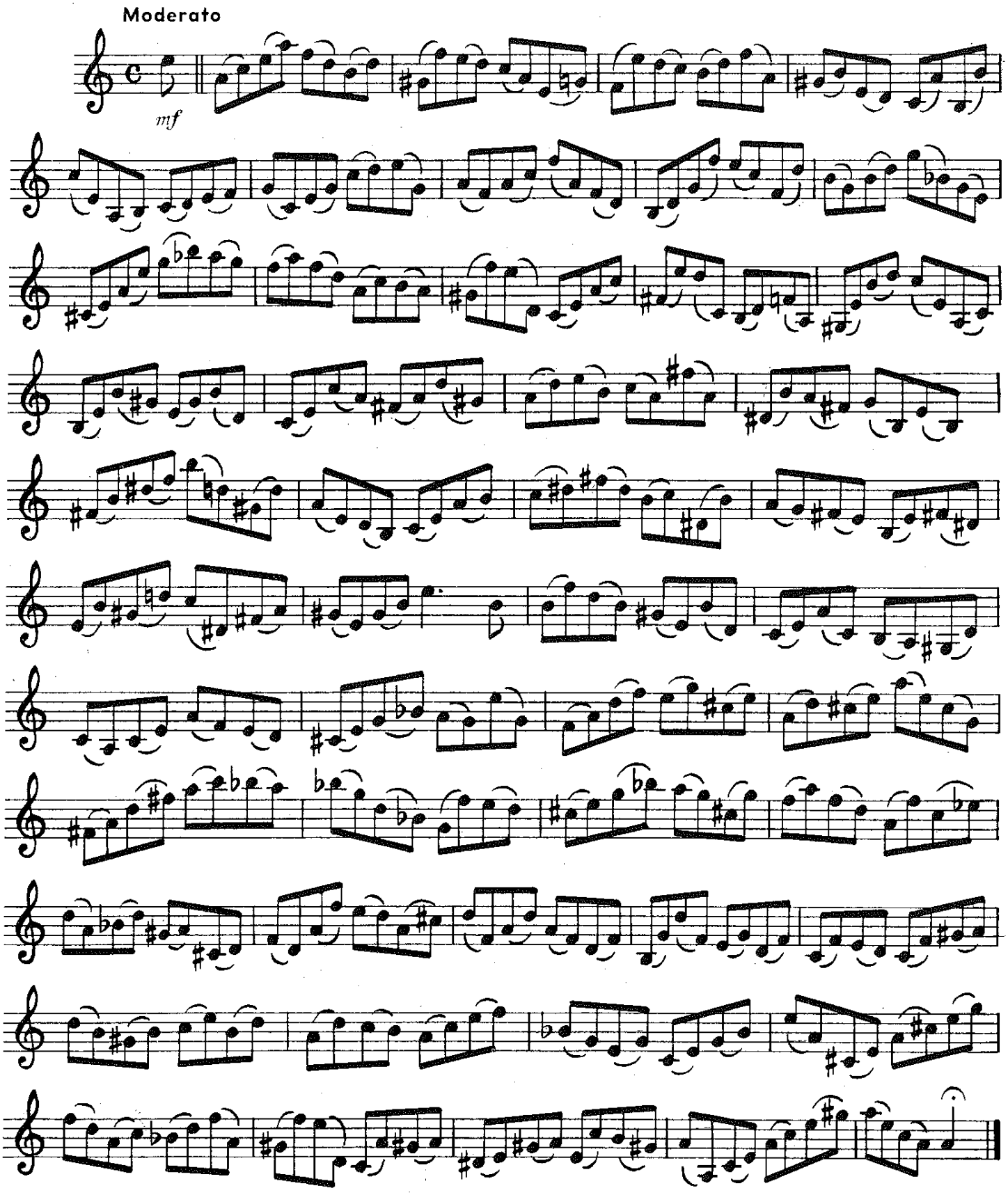
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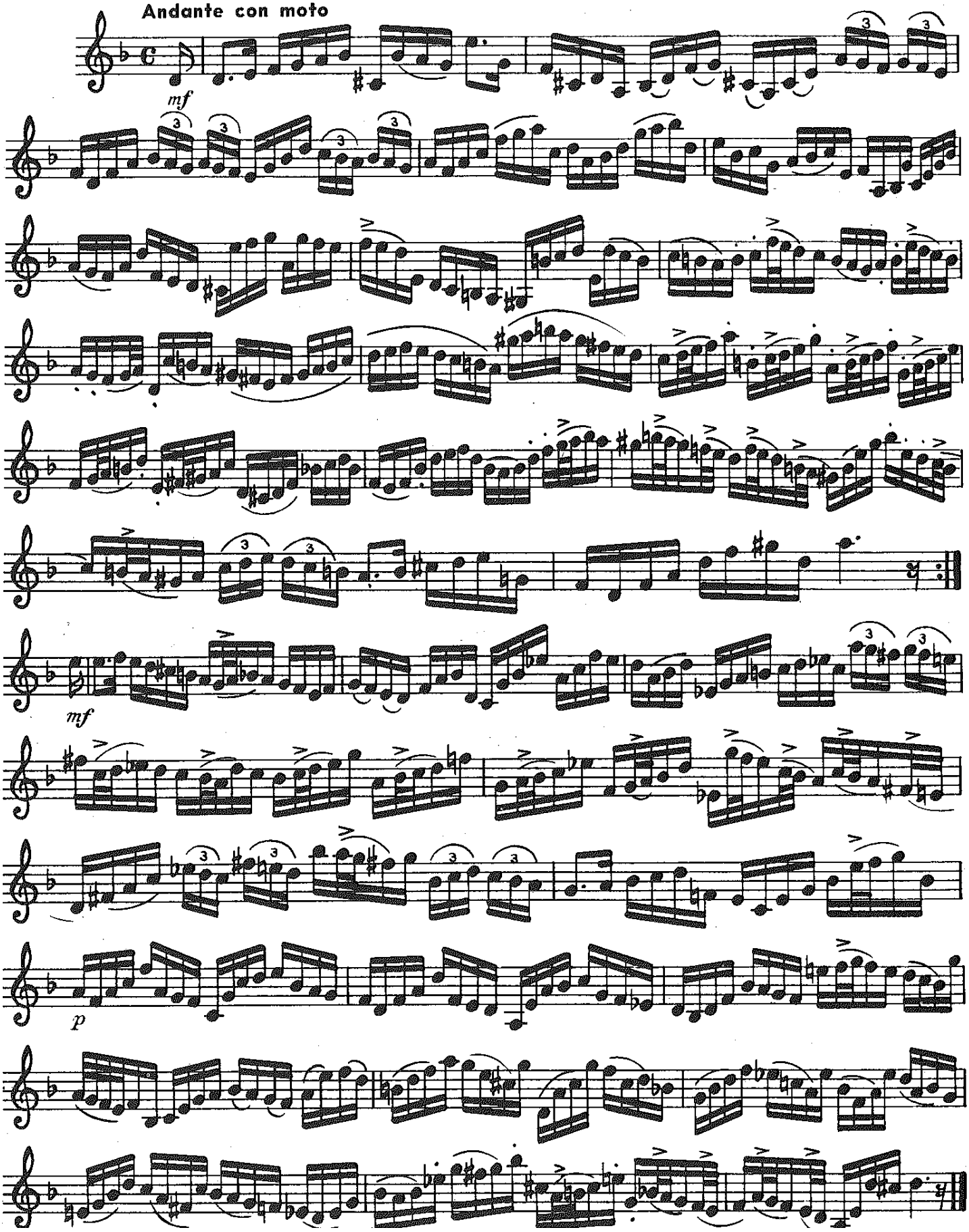


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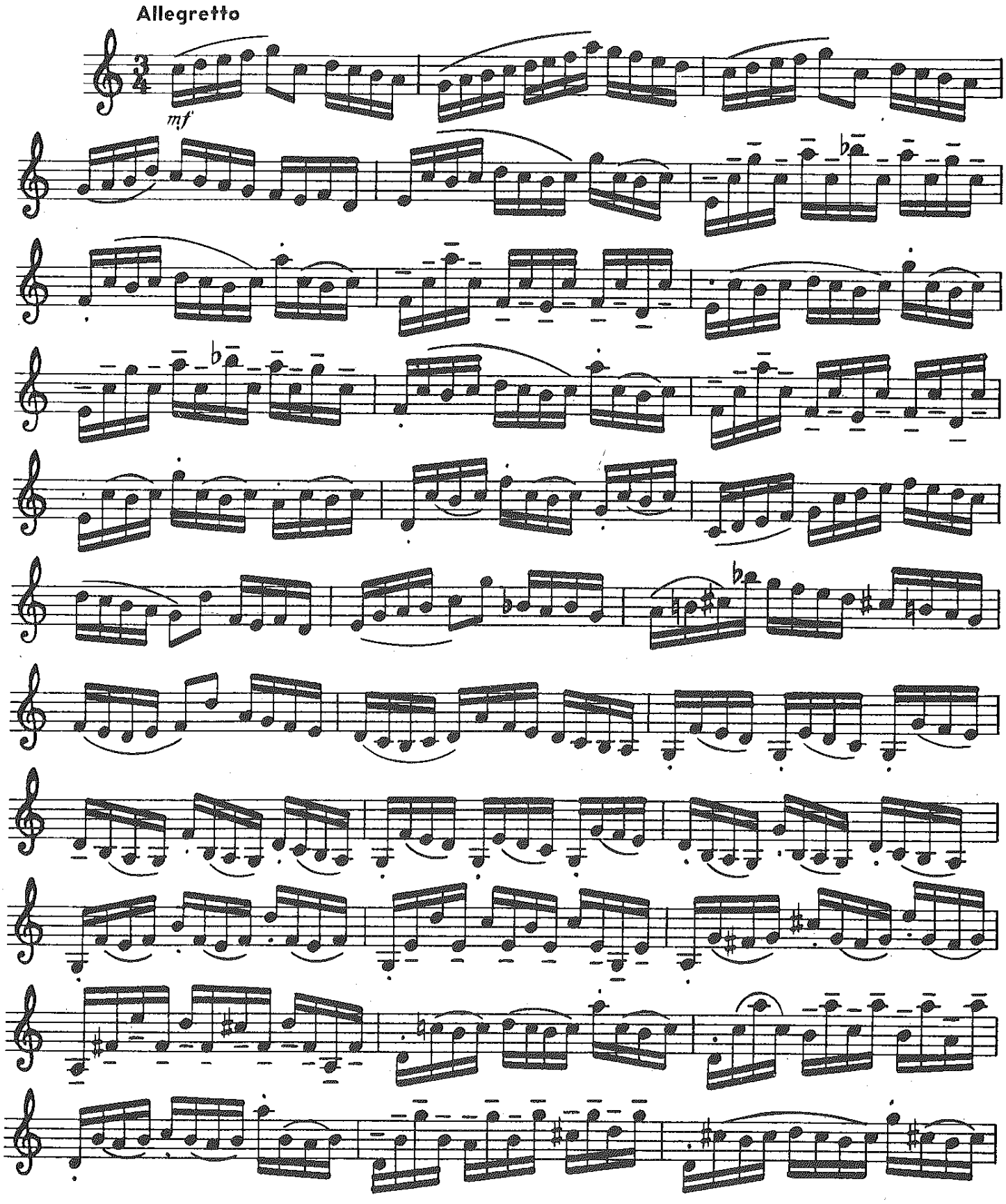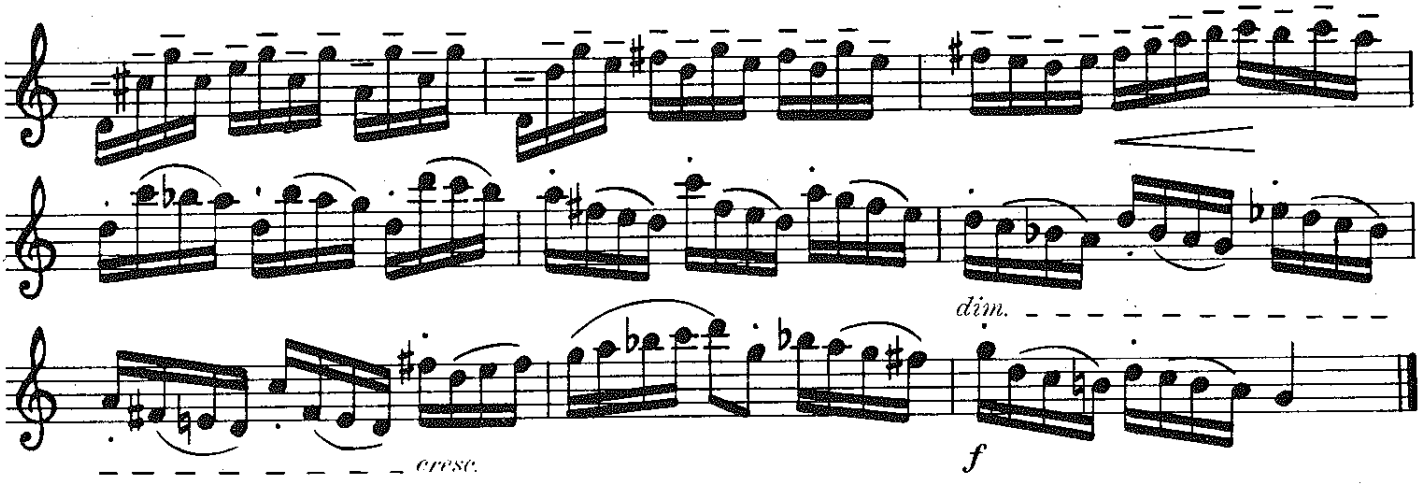


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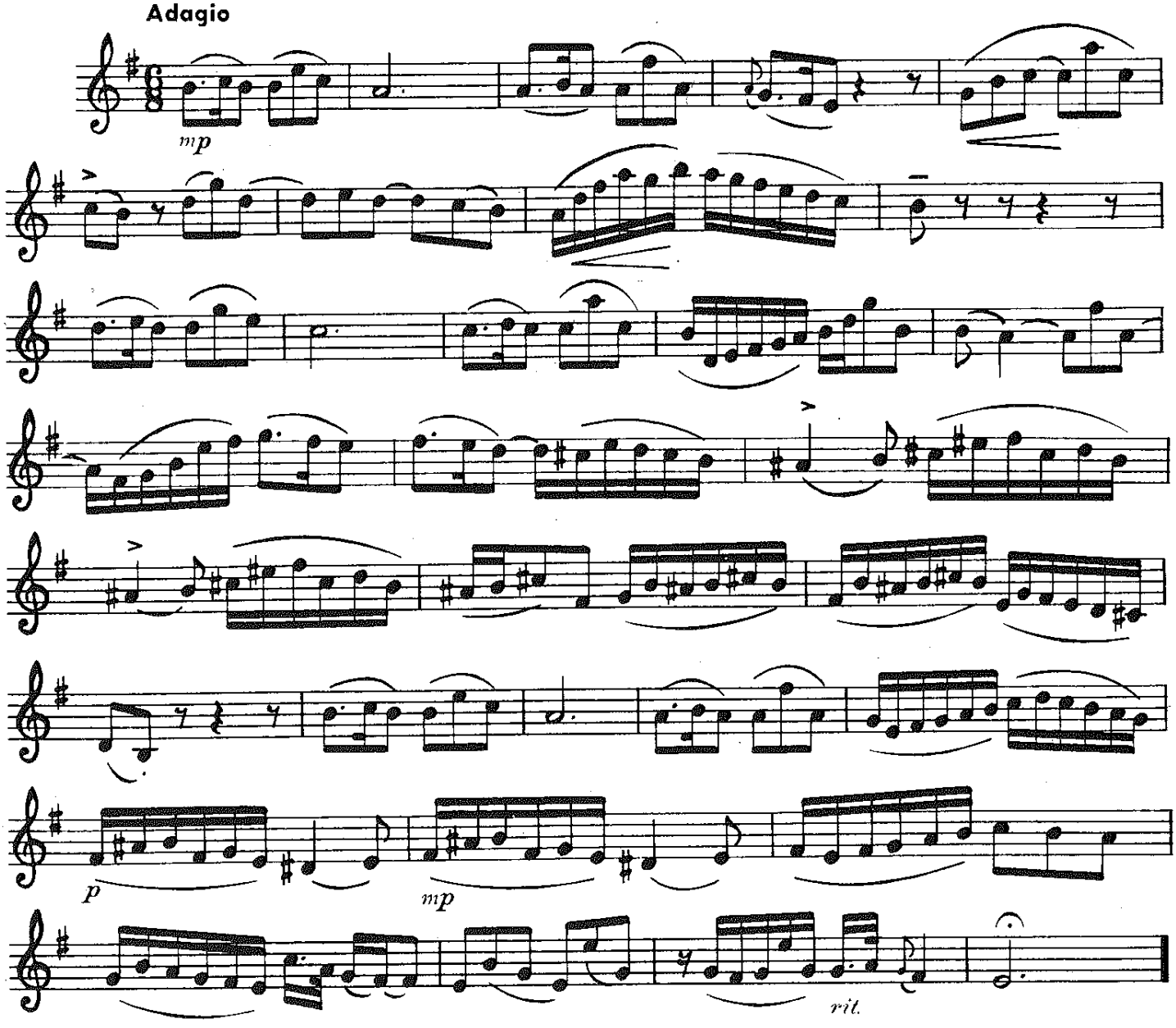


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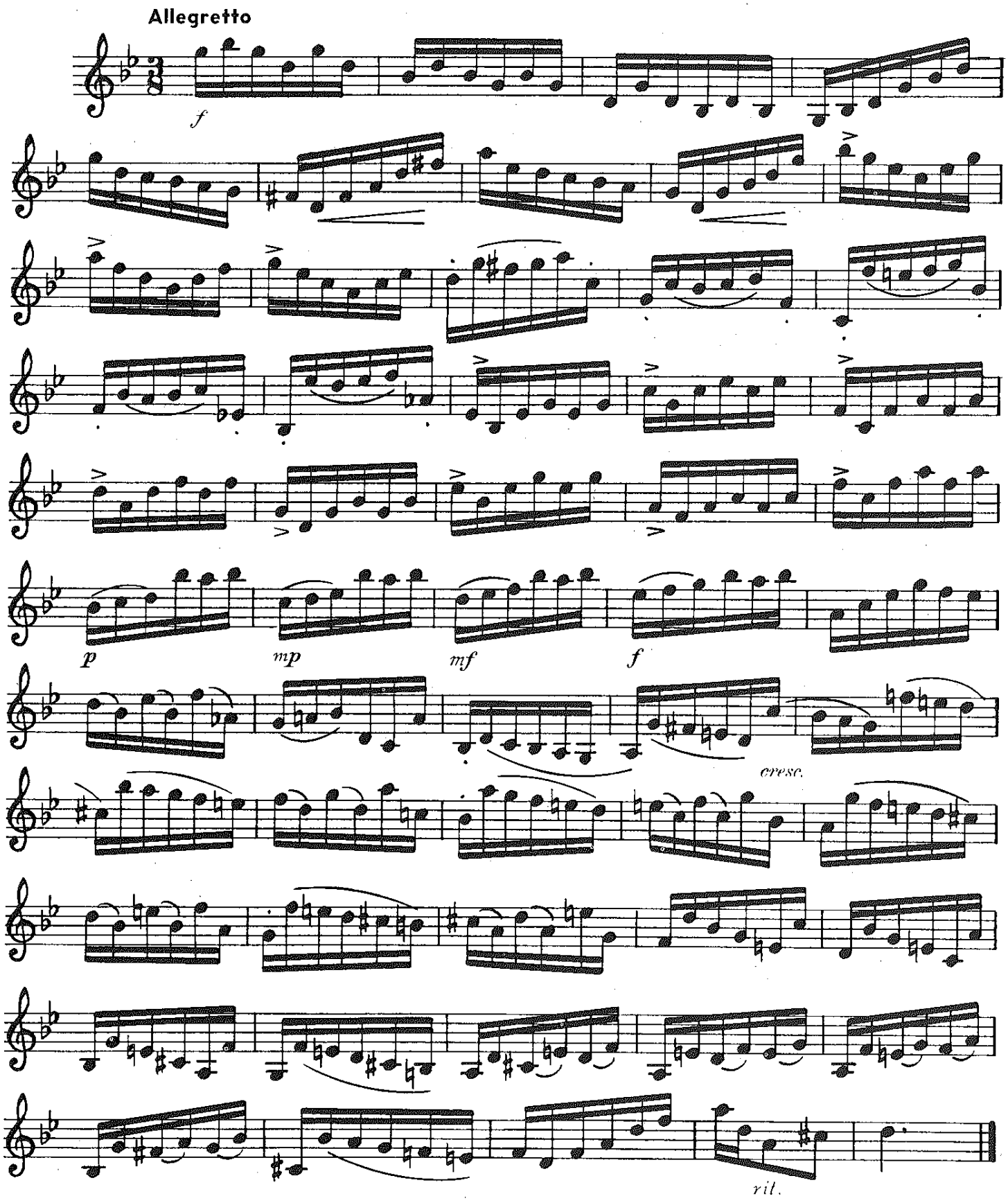


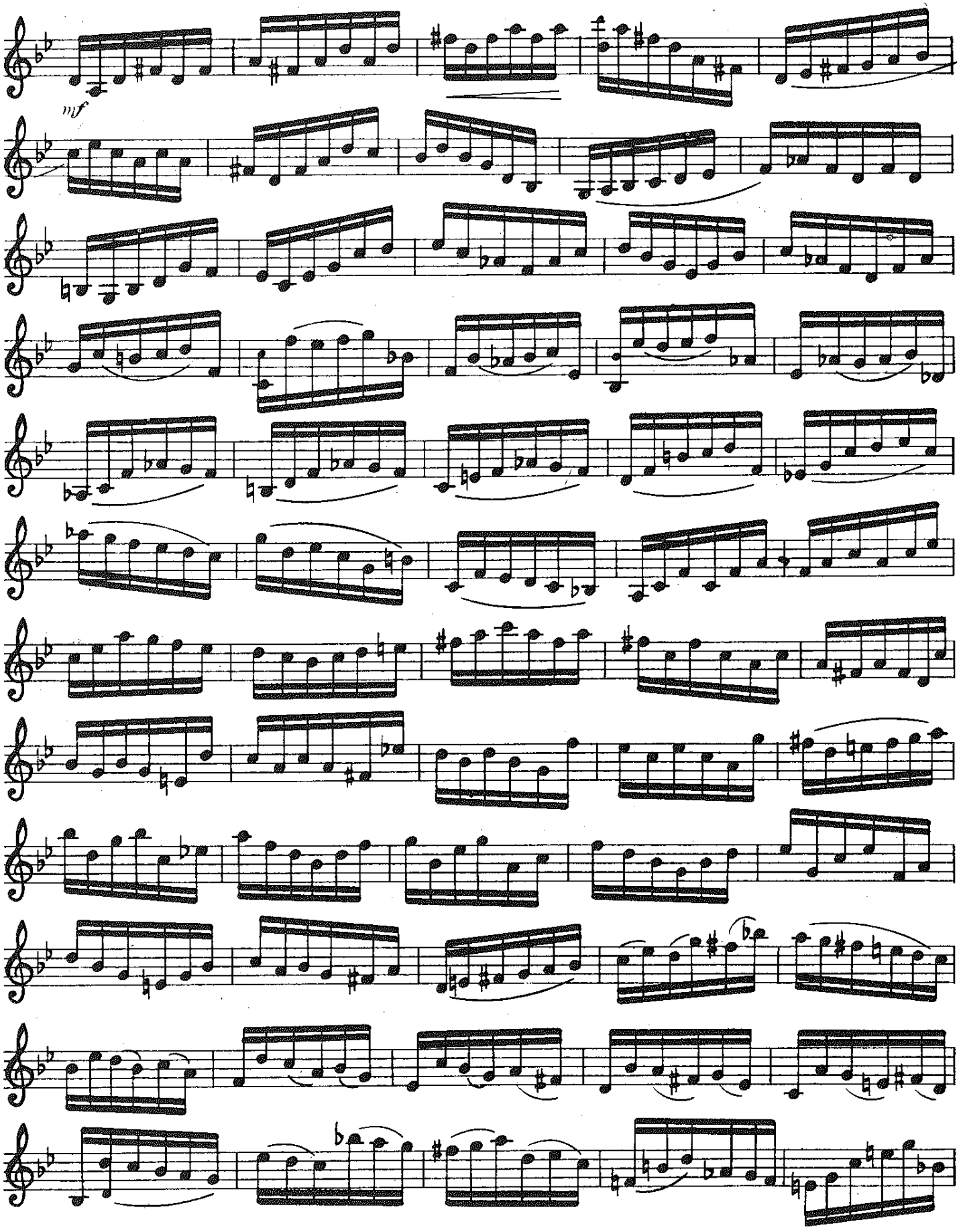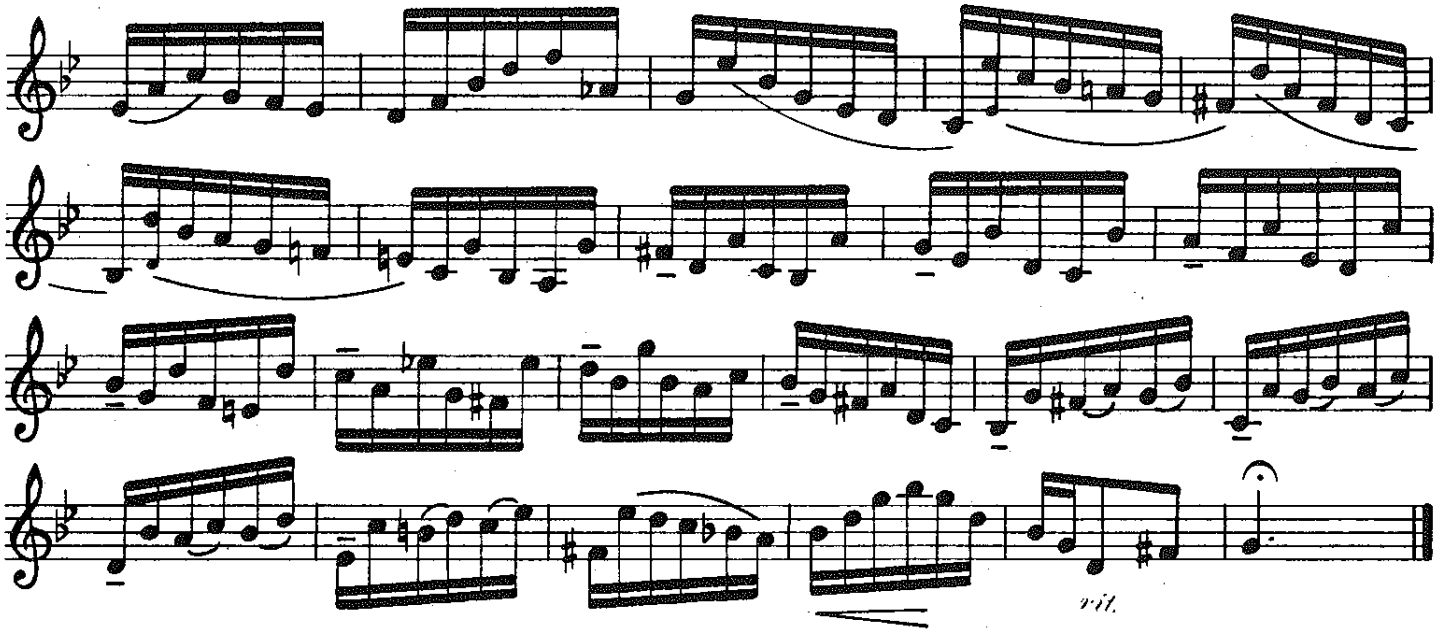


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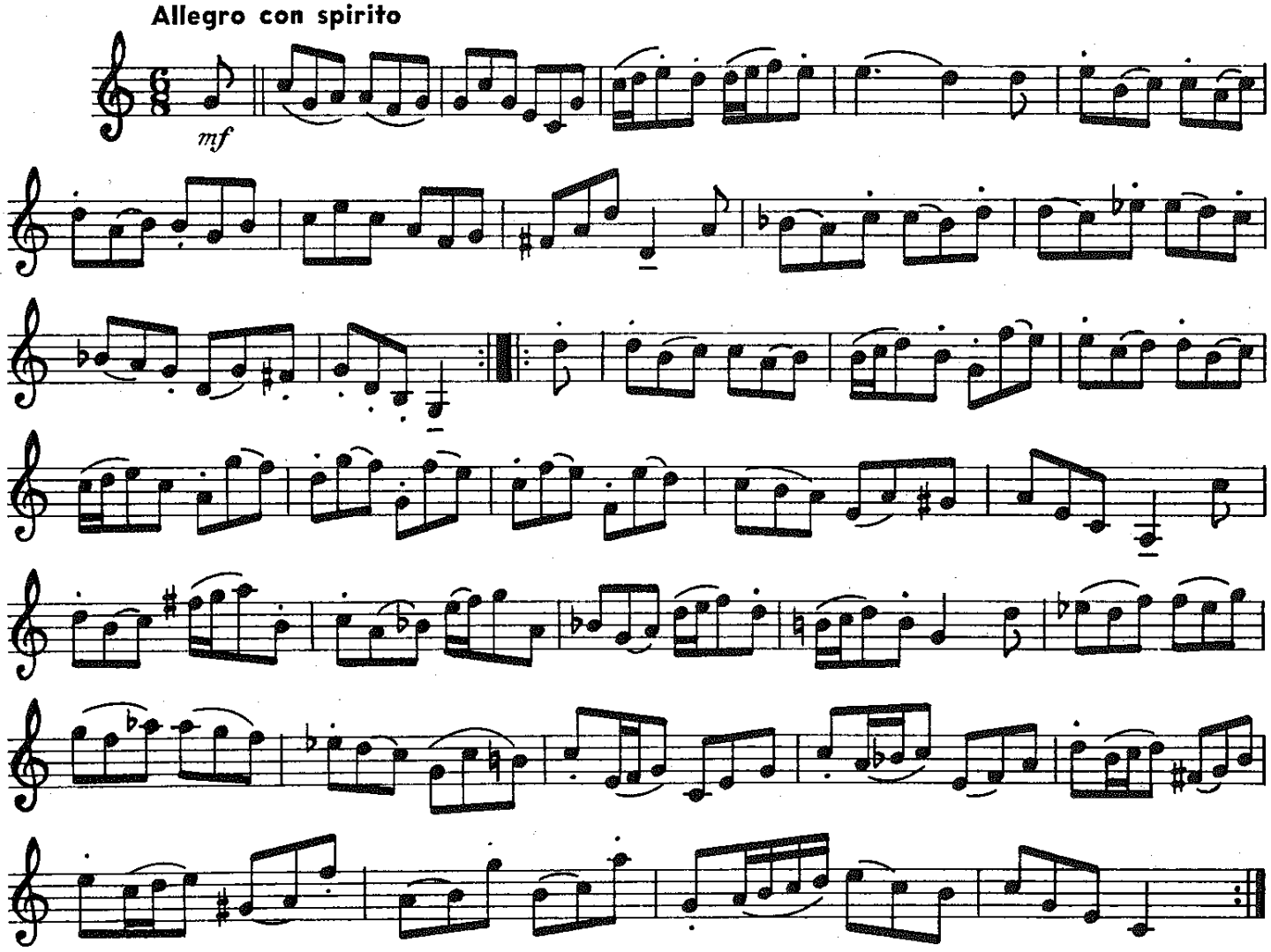


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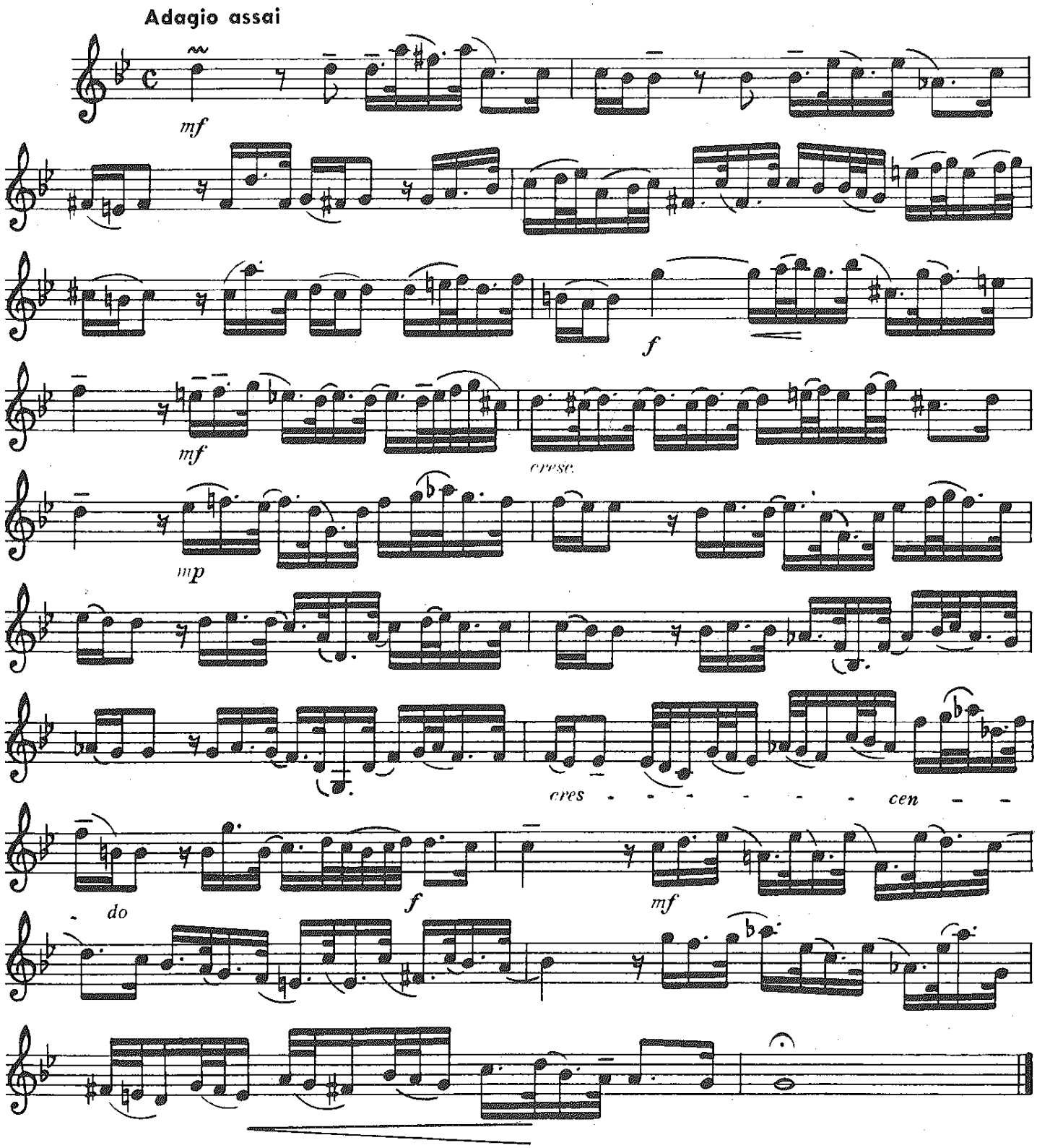



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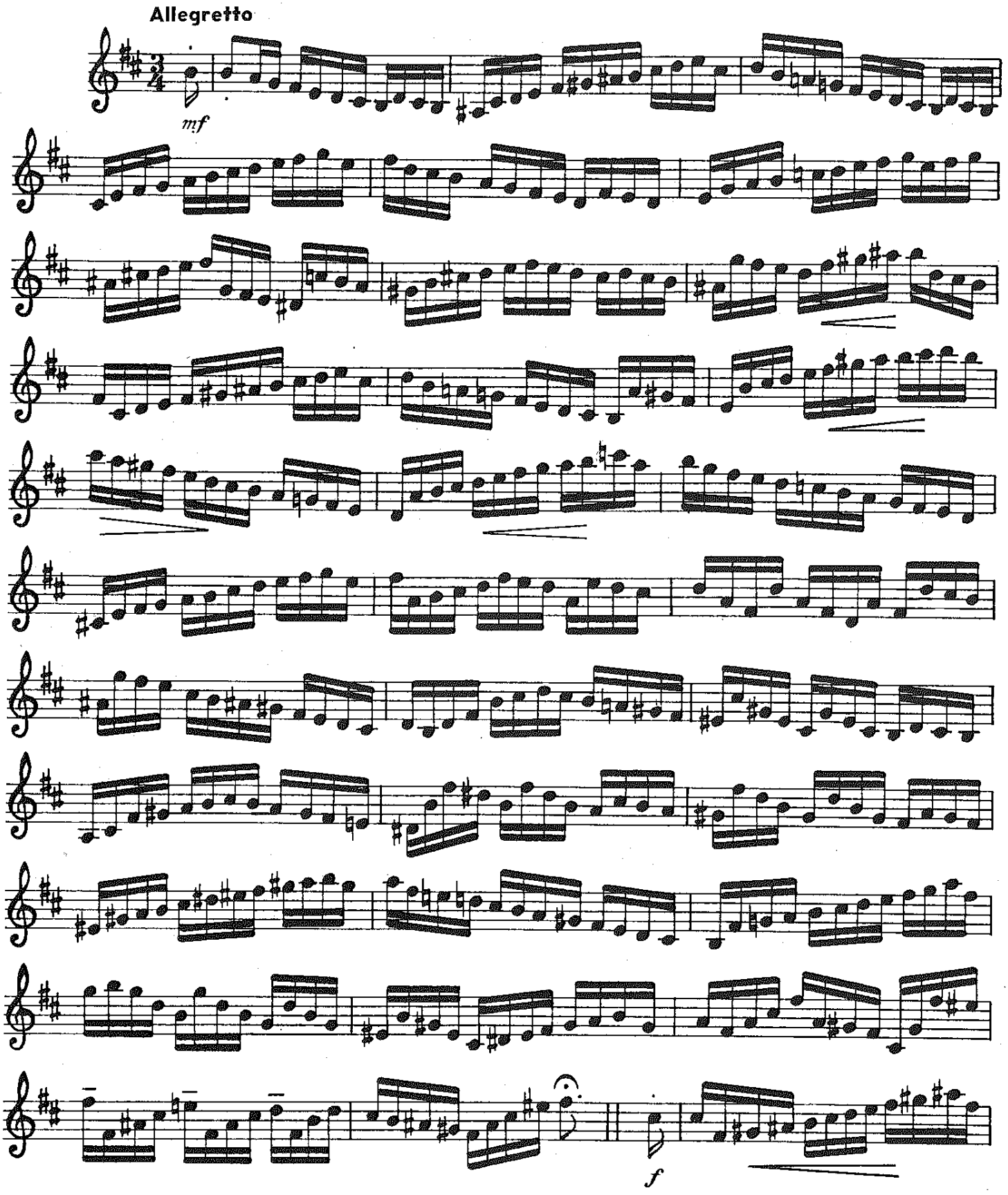


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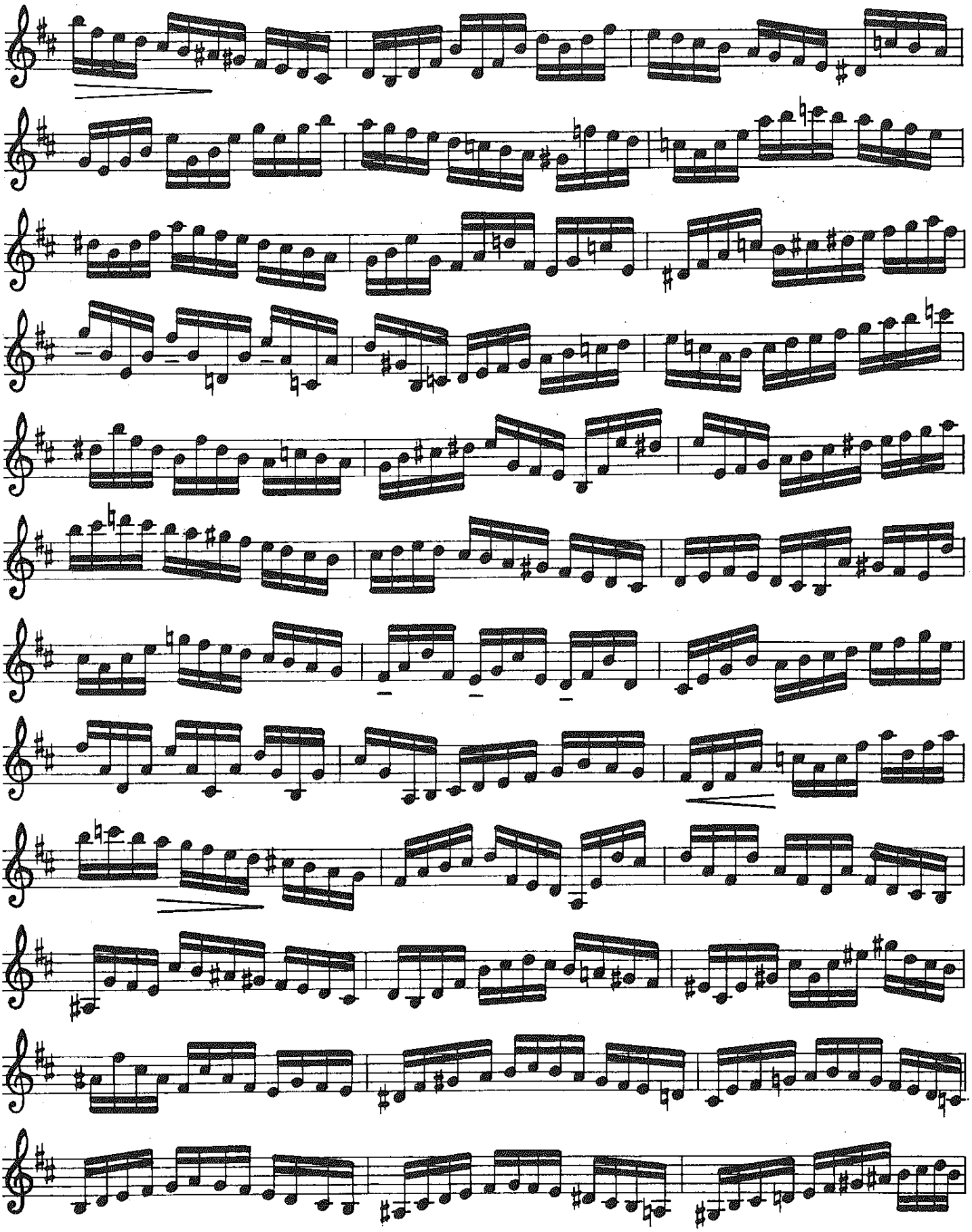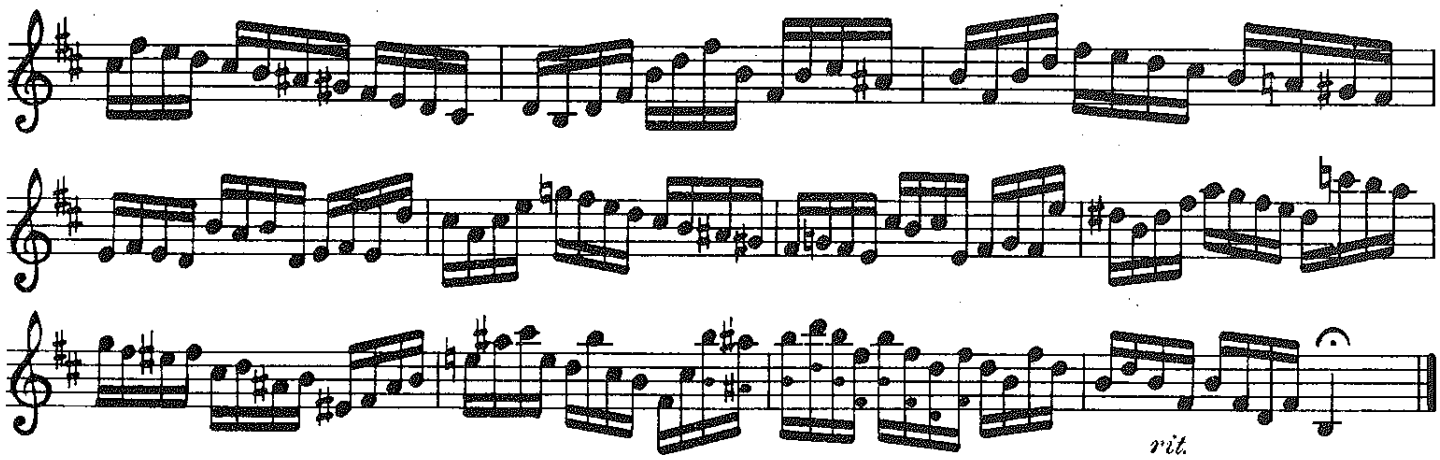


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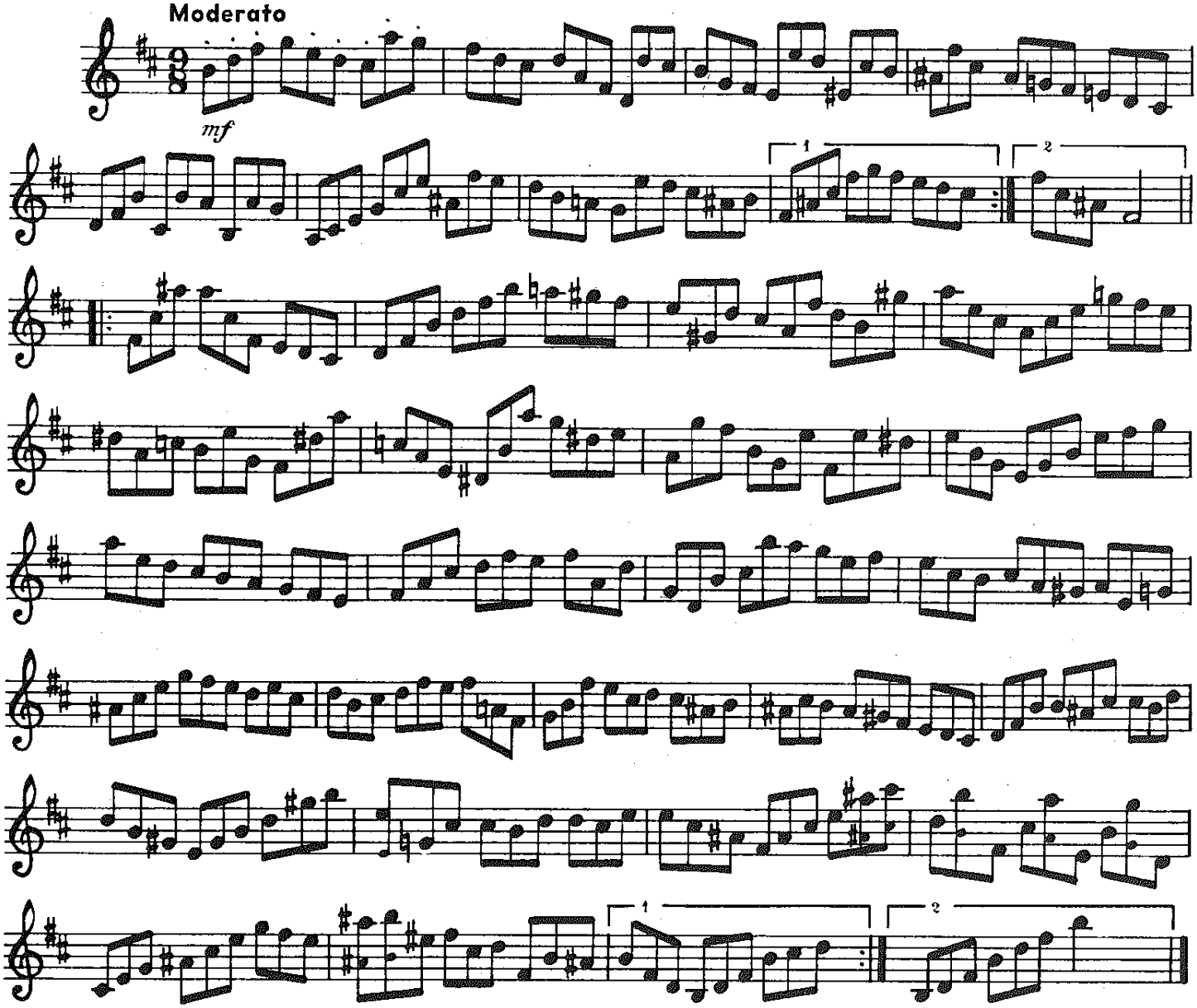


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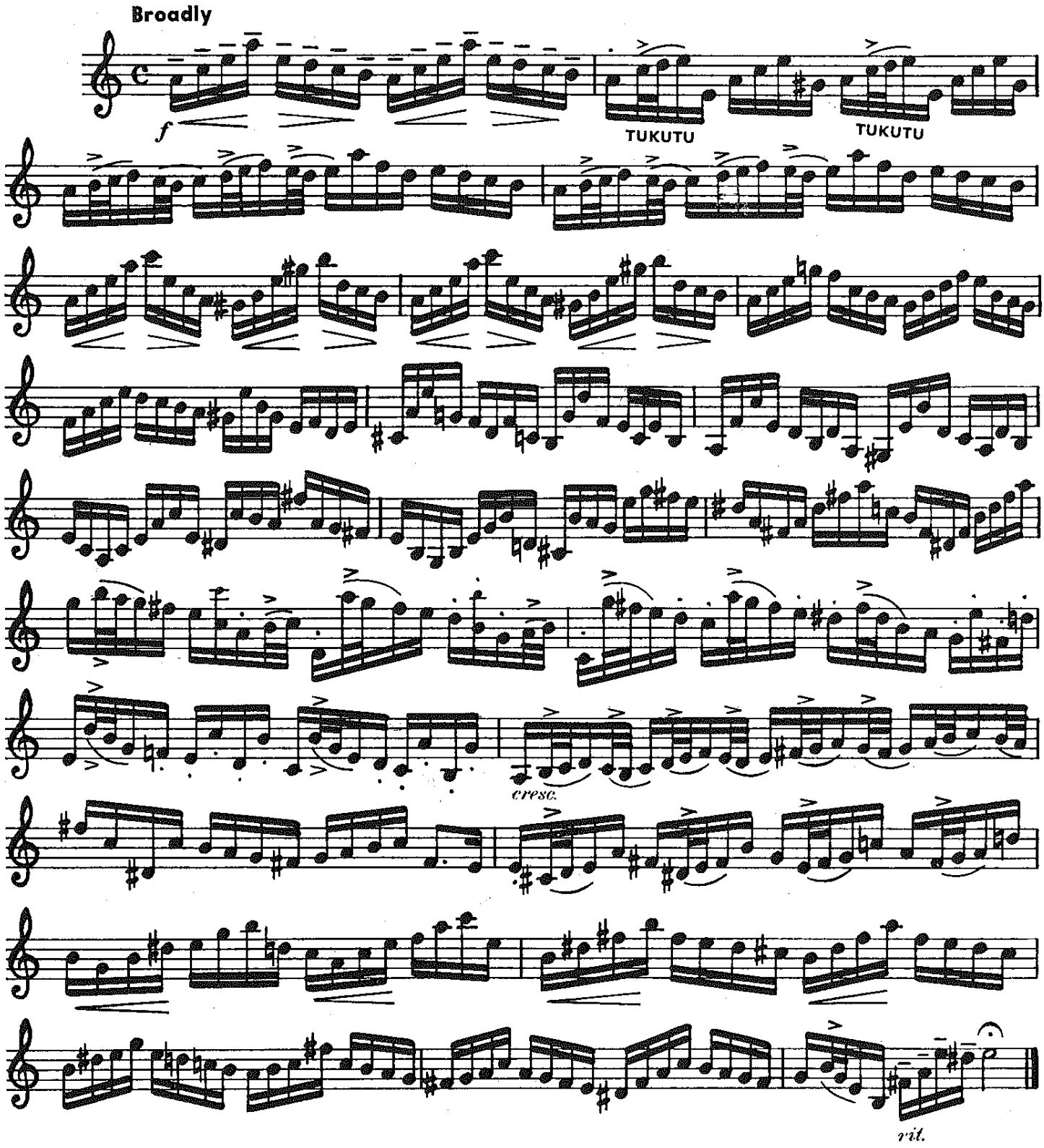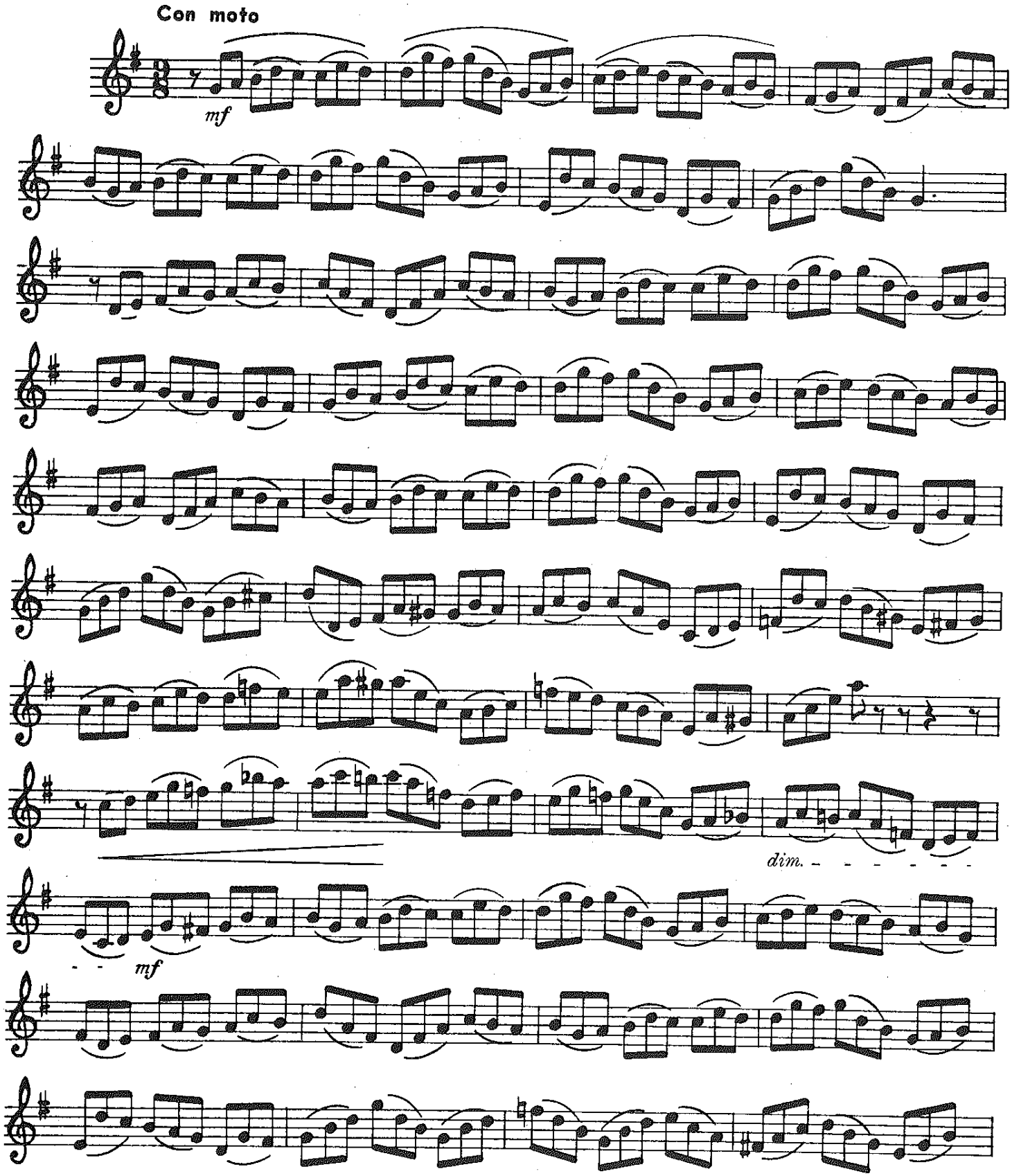






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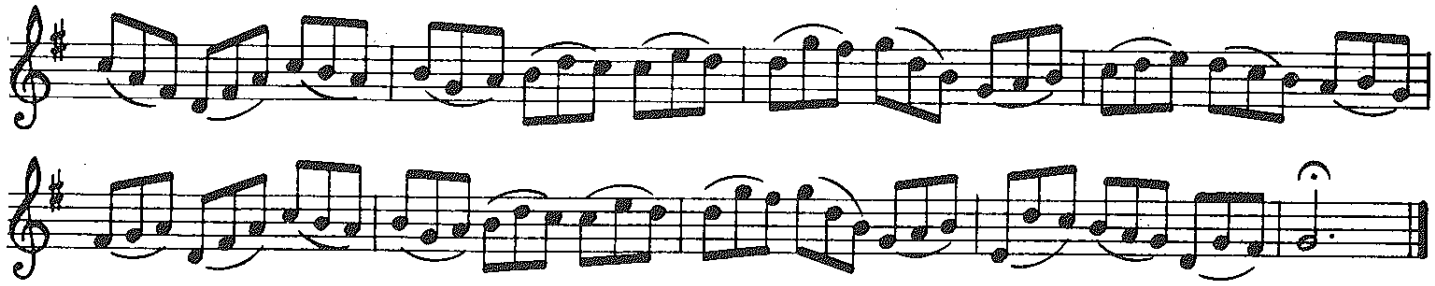


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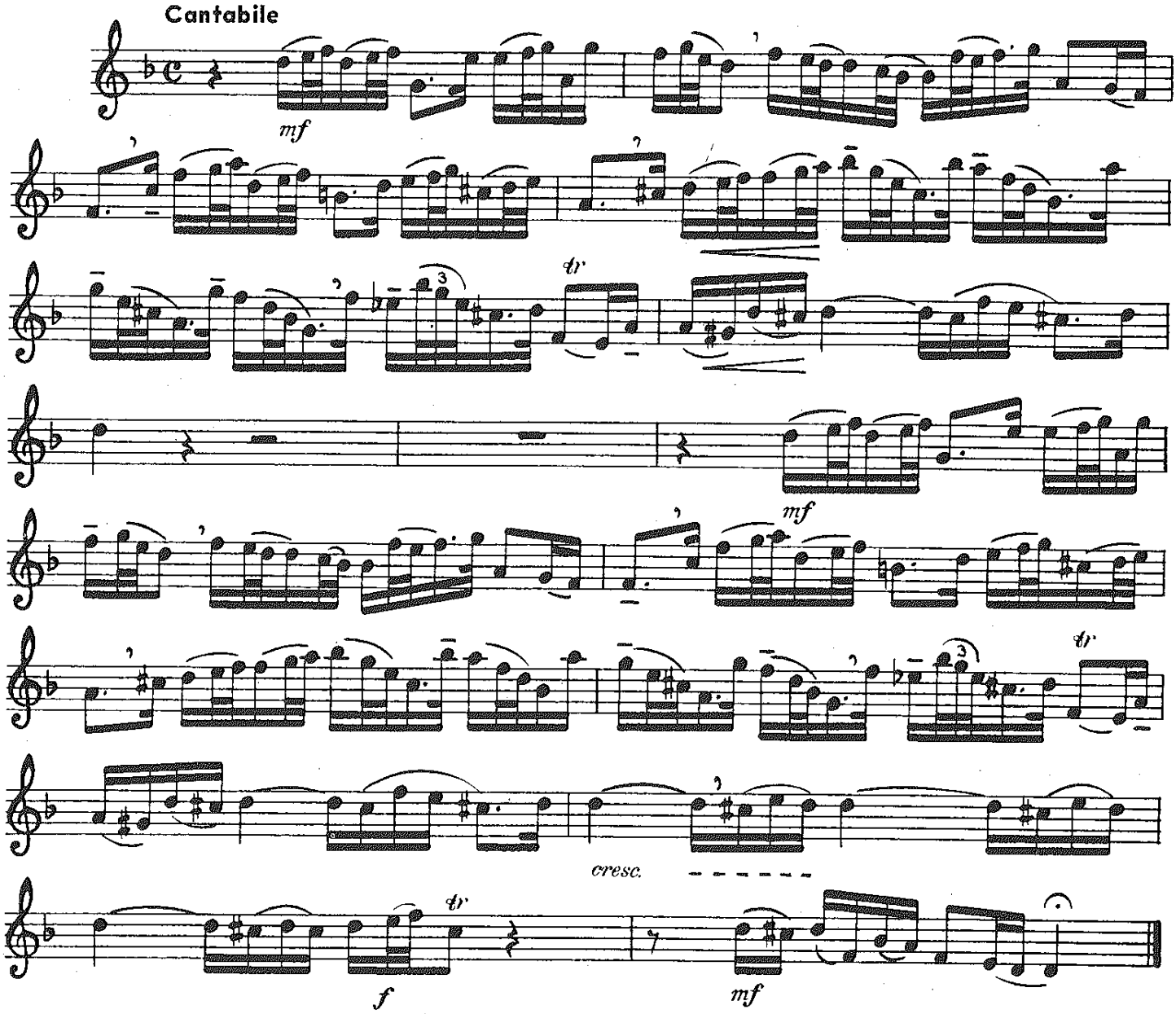


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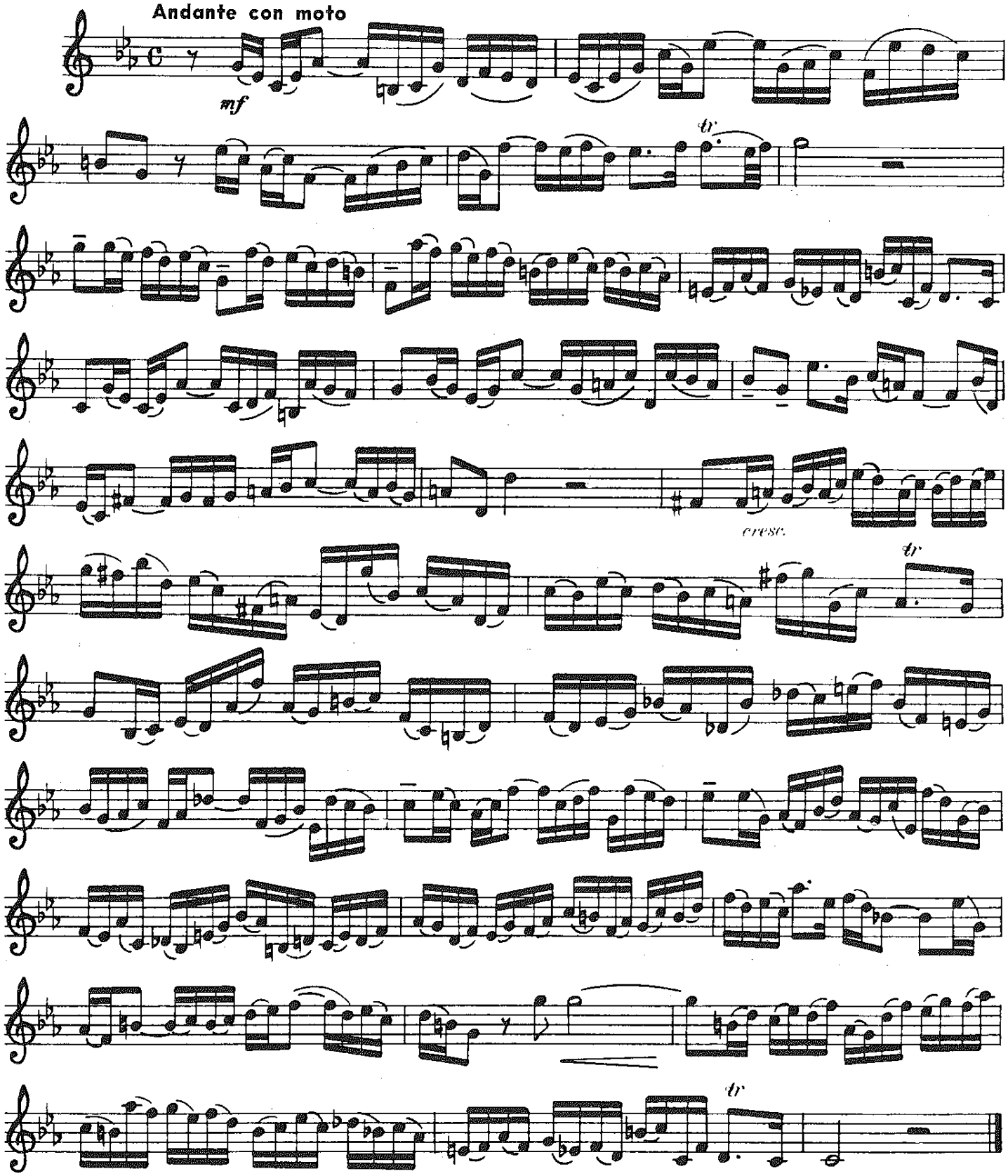




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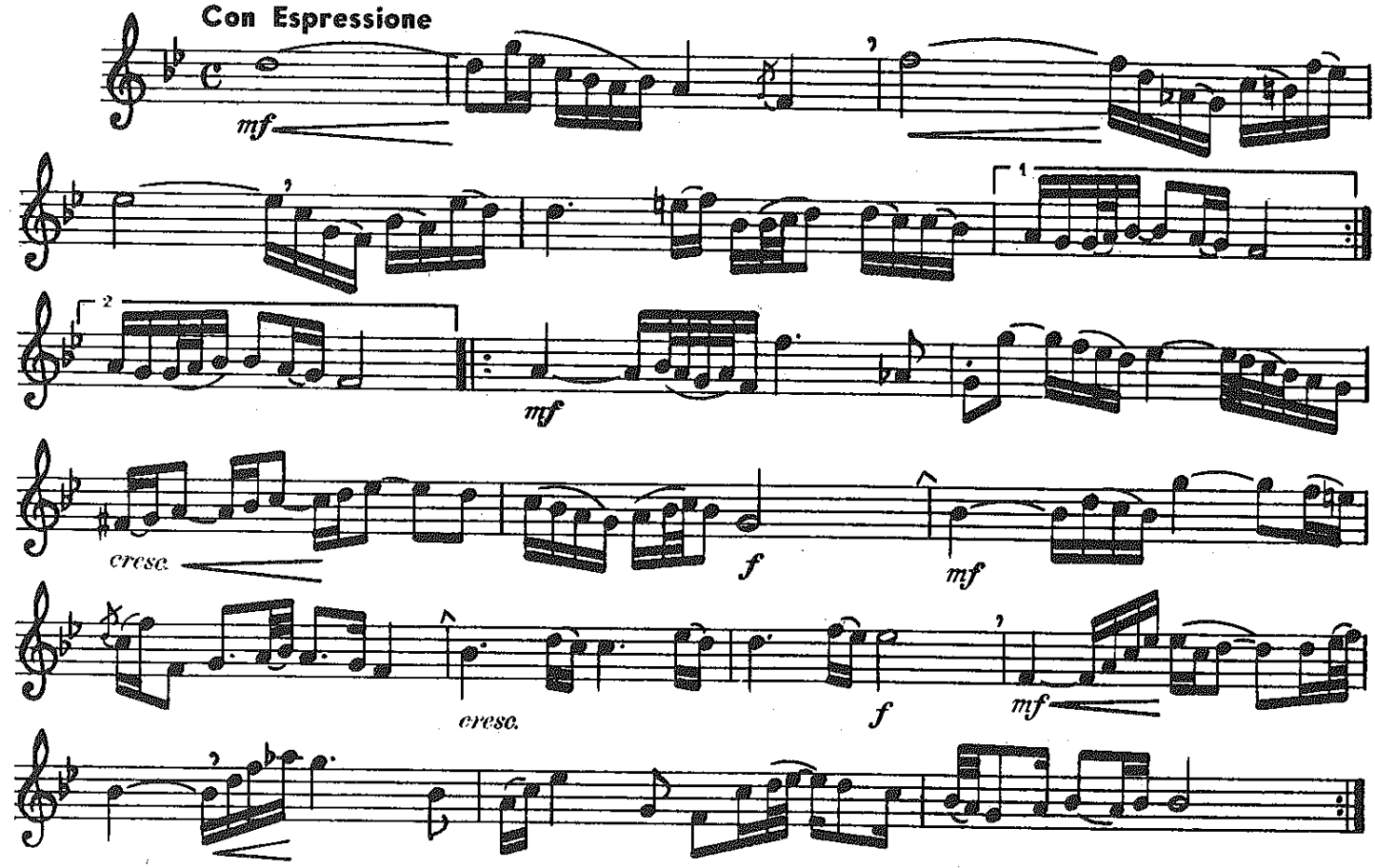


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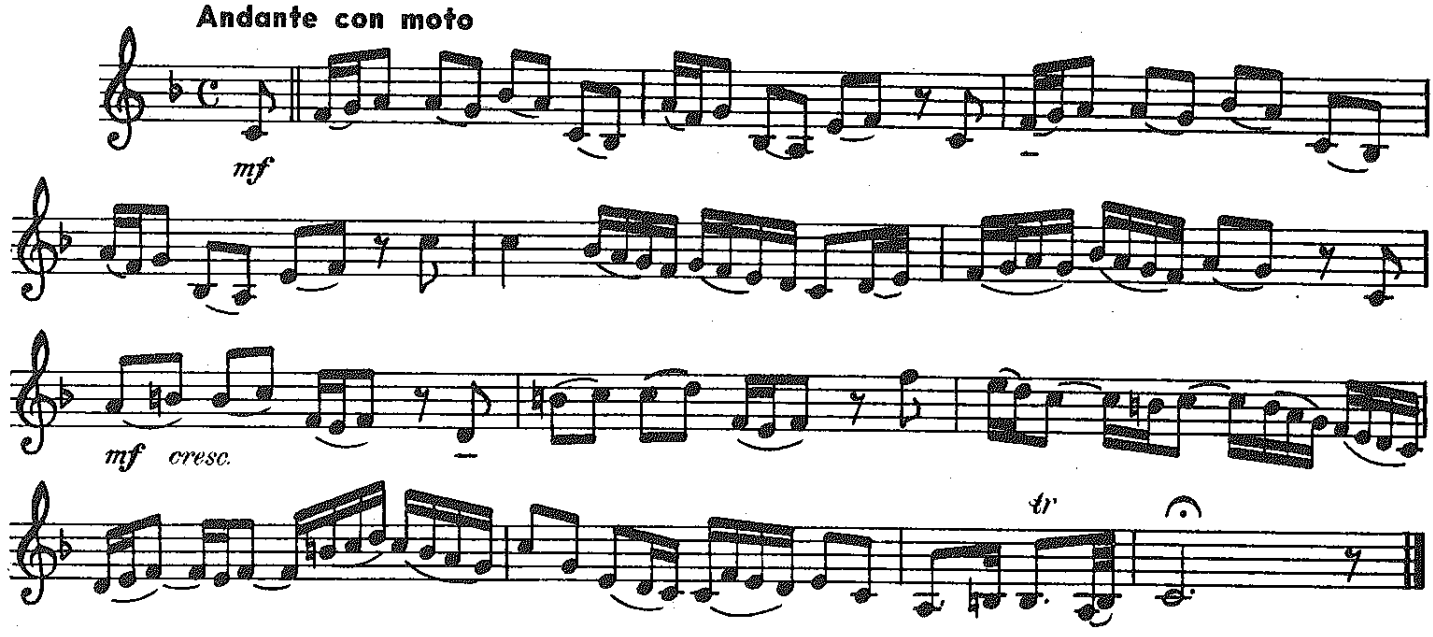


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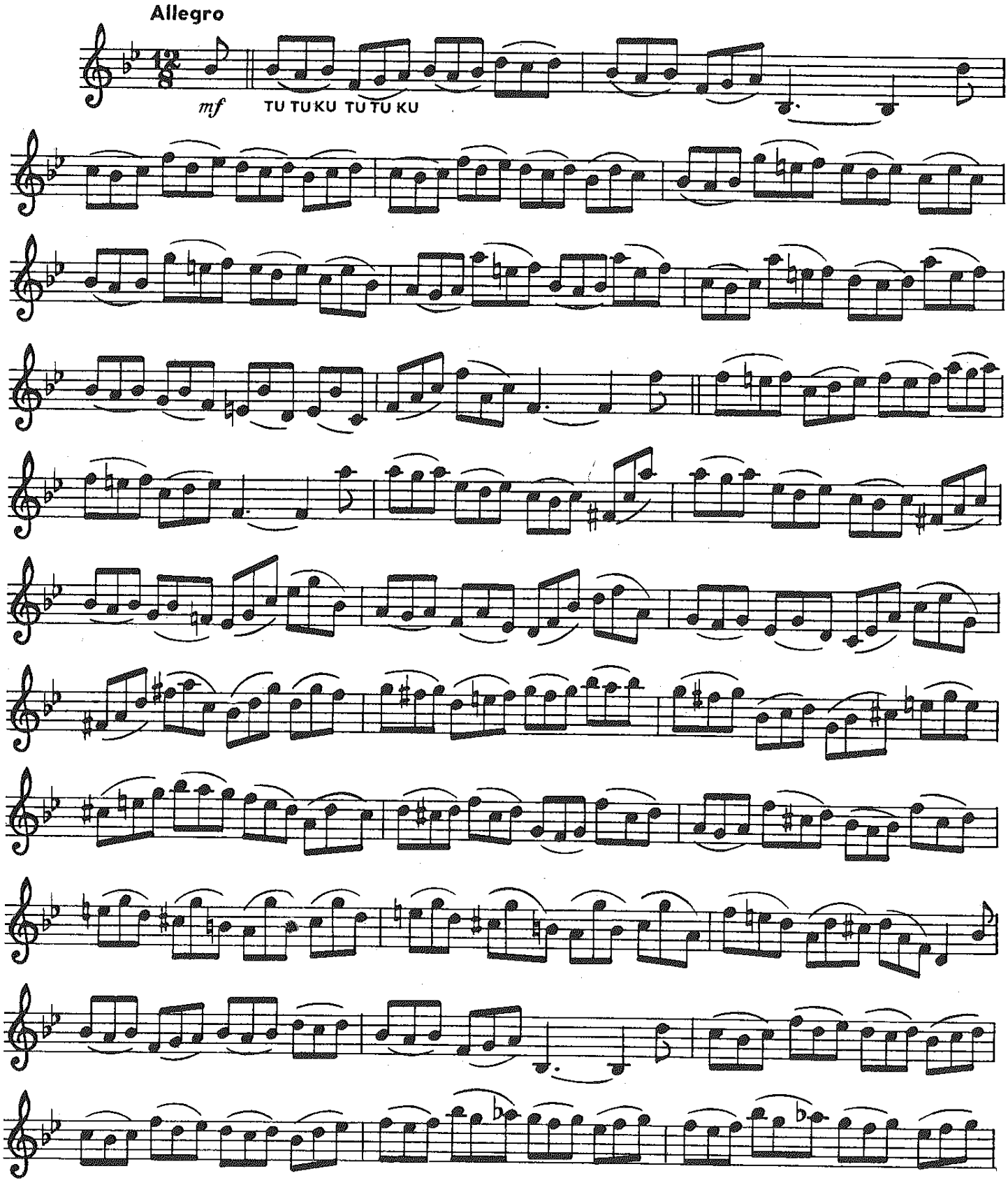


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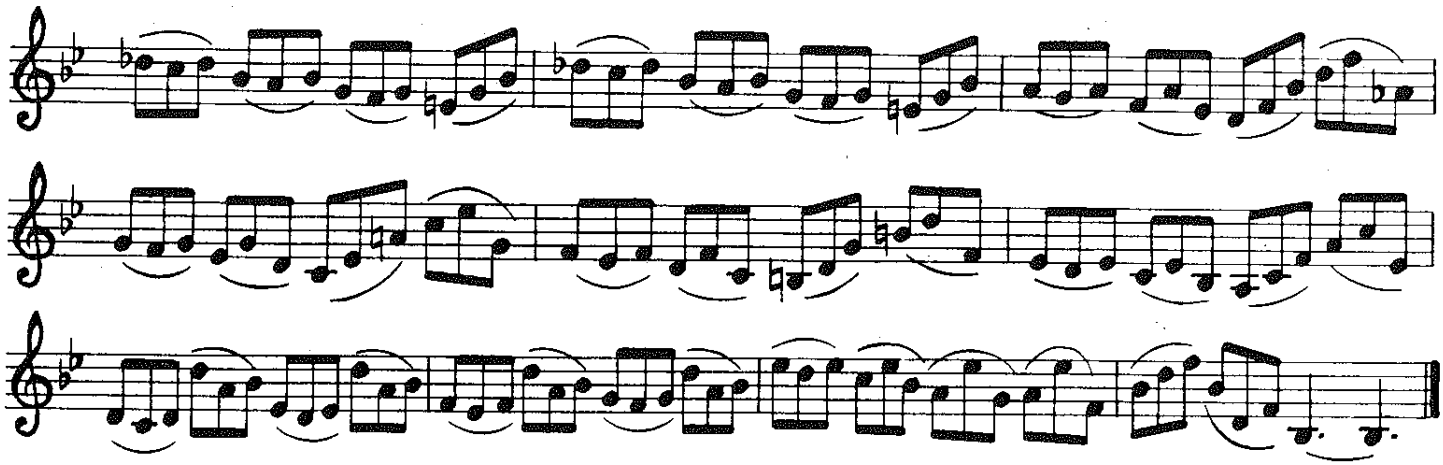
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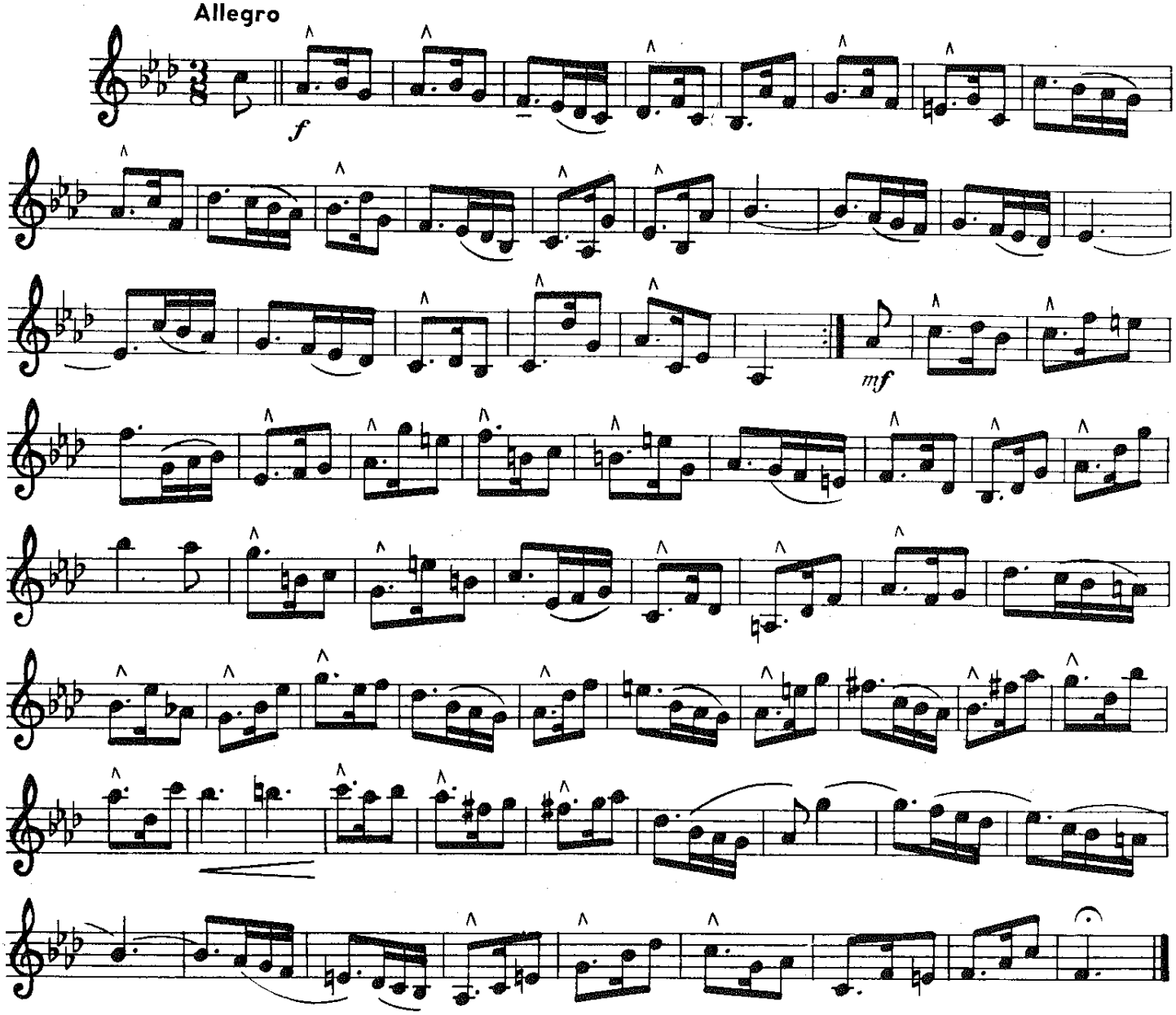


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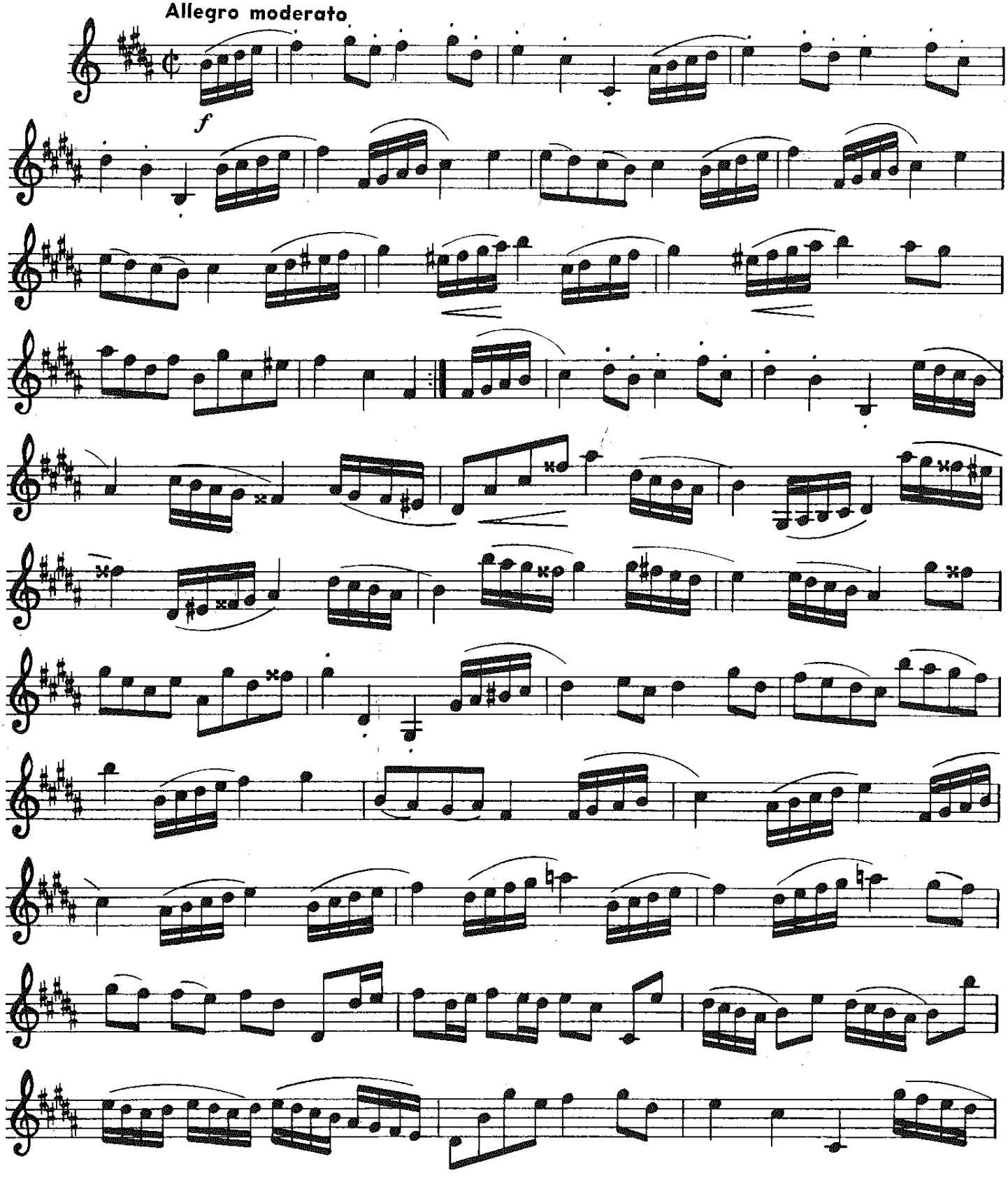


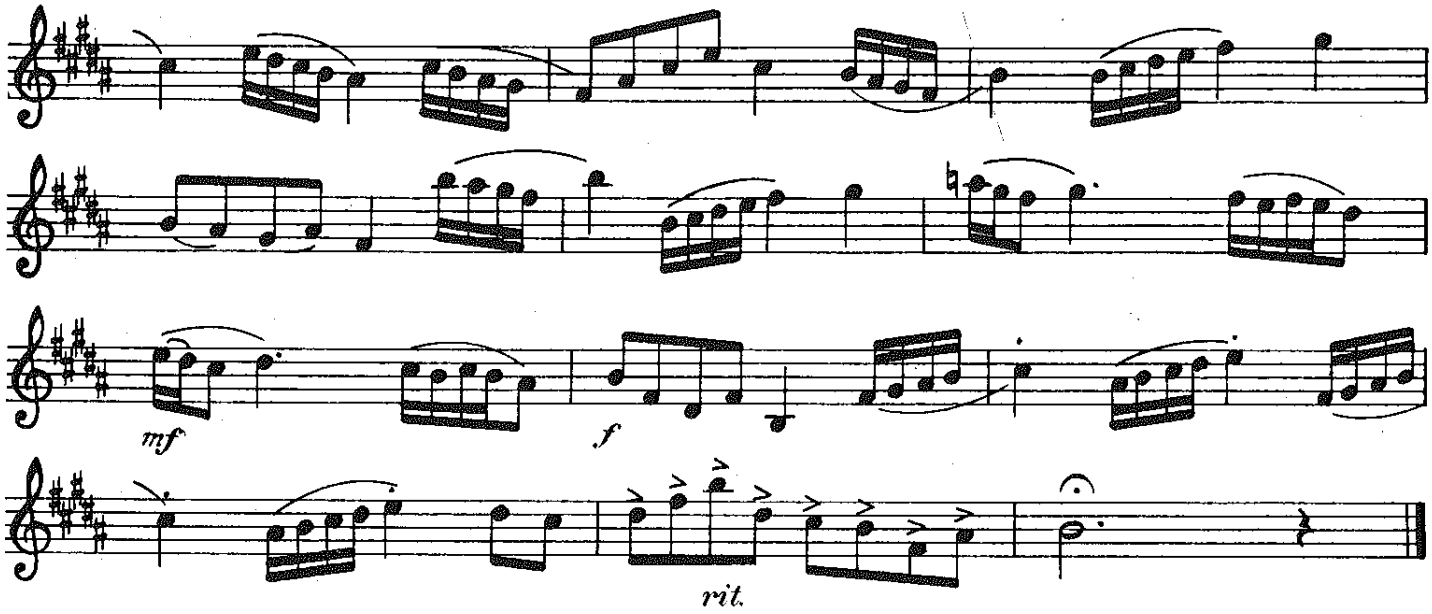


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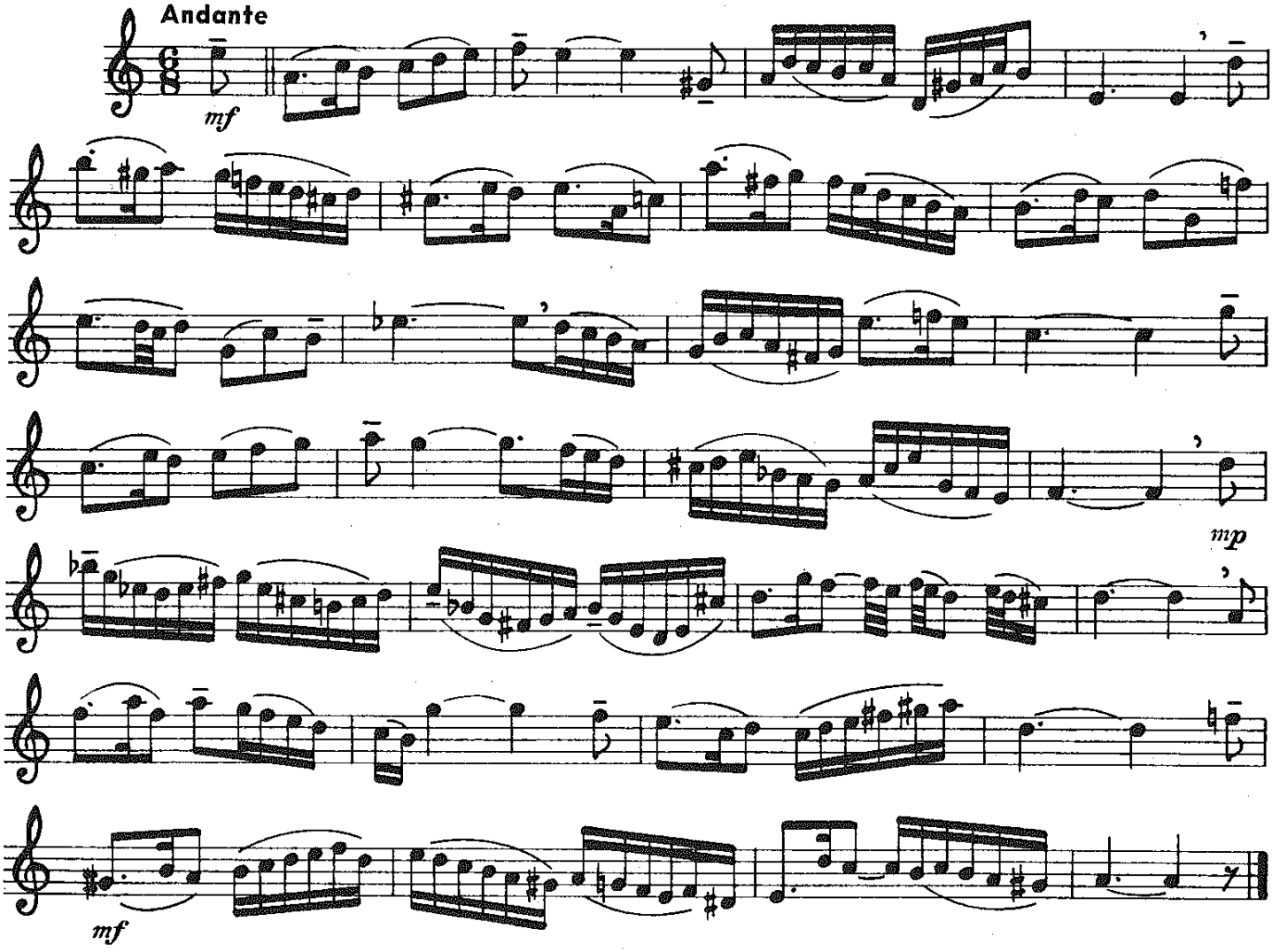


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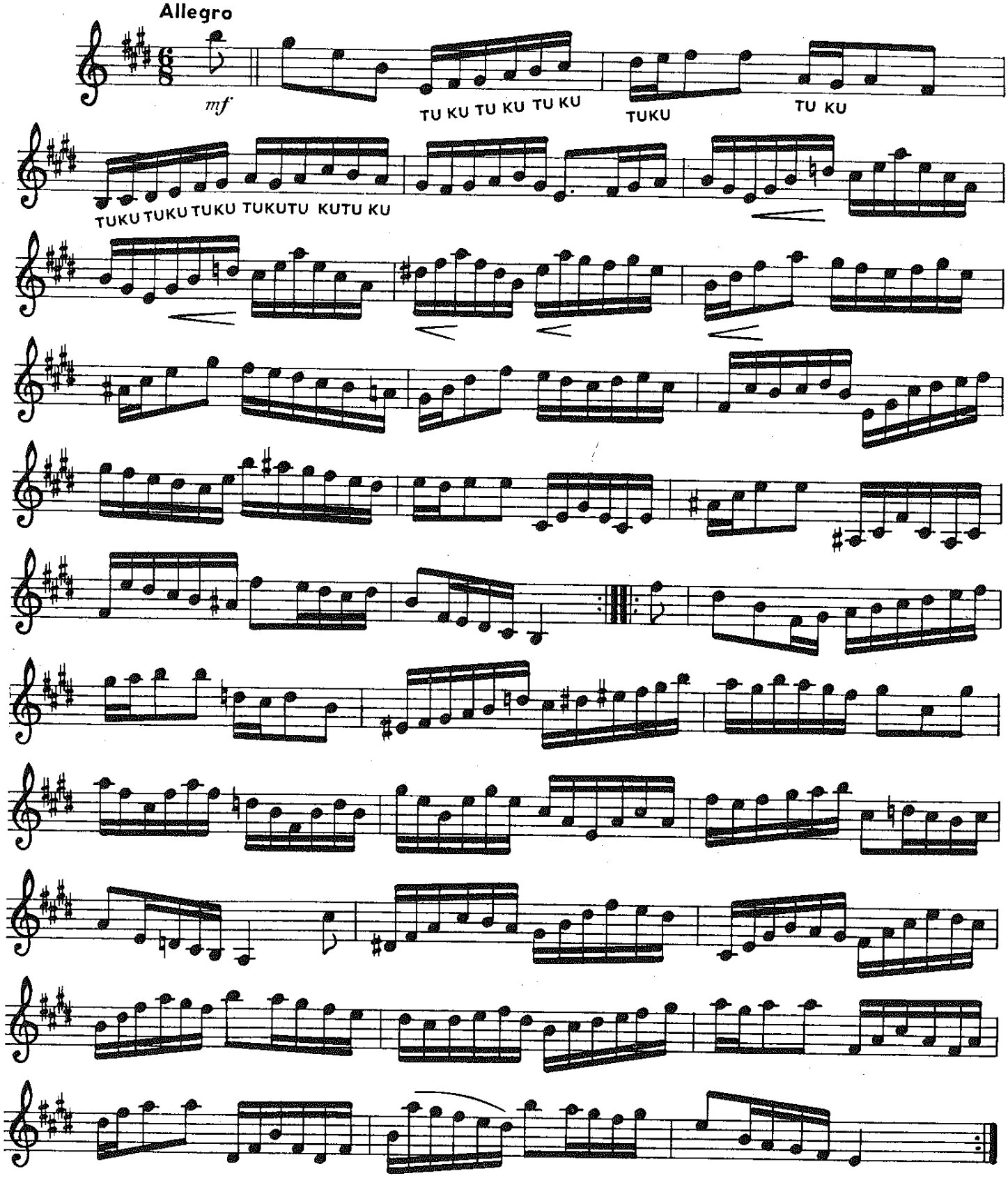




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