

SELECTIONS

from the

b minor Mass of J.S. Bach (Part one)

Scored for 11 trombones and tuba

arranged by

Bob Reifsnyder

MUSIC from the

BAROQUE BONE BRIGADE COLLECTION

VOLUME FOUR

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 Reifsnnyder, a graduate of Interlochen Arts Academy, has two degrees from Juilliard and a Doctorate from Indiana University. As a trombone teacher, he has served on the faculties of the Juilliard Pre-College Division, Indiana University, Indiana State University, and Ithaca College. As a professional trombonist, he has been a member of the West Point band, the National Orchestra of New York, the Spoleto Festival orchestra, Goldman Band, Ringling Brothers, the German orchestras of Bielefeld, Kaiserslautern and Solingen, Terre Haute Symphony, Tri-Cities Opera, Cayuga Chamber Orchestra, Manitowoc Symphony and the Wisconsin Philharmonic. As a gig musician, he has appeared with the Metropolitan Opera, the orchestras of Wuppertal and Dusseldorf in Germany, L'Orchestre de la Suisse Romande, Chamber Orchestra of Lausanne, Fort Wayne Philharmonic, Syracuse Symphony, Binghamton Pops, Ithaca Opera, the Wisconsin orchestras of Sheboygan, Oshkosh, Green Bay and the Fox Valley Symphony.

Notes for this arrangement

1. **Performance-** 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 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 twelfth part. For parts 8-12, the ideal mix would be to have a .525 bore on the 9th part and a .547 bore on the 10th. These are the chorus lines.
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.

Kyrie from the "b minor Mass"

J.S. Bach
Bob Reifsnyder

Adagio ♩ = 60

mp

6

11

16

20

24

29

p

34

40

mp

46

50

54

59

64

69

p

74

mp *mp*

79

Kyrie from the "b minor Mass"

84



88



92



96



101



105



110



115



119



124



Trombone 1

"Gloria" from the b minor Mass

J.S. Bach

Bob Reifsnyder

♩ = 50

mf

11

23

p

34

46

55

p

65

75

mp

85

97

♩=80

p

105

111

116

122

131

140

146

154

Musical staff 154, bass clef, 5/4 time signature. The staff contains a melodic line starting with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. A dynamic marking of *mf* is centered below the staff.

160

Musical staff 160, bass clef, 5/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *p* is centered below the staff.

166

Musical staff 166, bass clef, 5/4 time signature. The staff contains a melodic line with eighth and sixteenth notes.

173

Musical staff 173, bass clef, 5/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. A dynamic marking of *mf* is centered below the staff.

Trombone 1

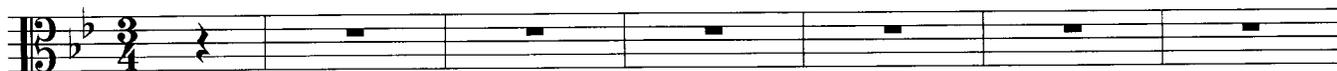
"Qui tollis peccata mundi"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

$\text{♩} = 70$



p



"Qui tollis peccata mundi"

42

Musical notation for measures 42-45. The score is in bass clef with a key signature of one sharp (F#). It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. A slur is placed over measures 43 and 44. The piece concludes with a final whole note chord in measure 45.

46

Musical notation for measures 46-50. The score continues with similar rhythmic complexity. A dynamic marking of *mf* (mezzo-forte) is placed below the staff in measure 48. The piece ends with a final whole note chord in measure 50.

"Cum sancto Spiritu"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 90

mp

7

p *mp*

14

p *mp*

20

p

24

p

29

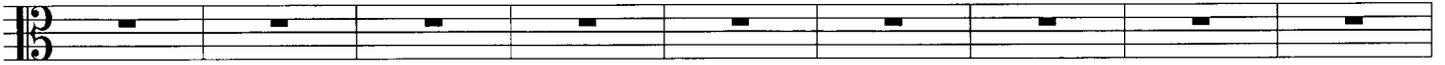
mp

35

43

"Cum sancto Spiritu"

52



61



68



75



80



86



92



98



103



108



114



118



123



127



Trombone 1

Patrem omnipotentem

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

mp mp

7

mp

14

mp

21

mp

27

mp

33

mp

39

p

45

mp

