

# 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 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 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 10<sup>th</sup>. 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

Musical staff 1: Measures 1-5. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music begins with a half note G2, followed by quarter notes A2, B-flat2, and C3. Measure 2 contains a half note D3, a quarter note E-flat3, and a quarter rest. Measure 3 features a half note F3, a quarter note G3, and a quarter note A3. Measure 4 has a half note B-flat3, a quarter note C4, and a quarter note D4. Measure 5 consists of a half note E4, a quarter note F4, and a quarter note G4.

Musical staff 2: Measures 6-10. Measure 6 starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. Measure 7 contains a half note D5, a quarter note E5, and a quarter note F5. Measure 8 has a half note G5, a quarter note A5, and a quarter note B-flat5. Measure 9 features a half note C6, a quarter note B5, and a quarter note A5. Measure 10 consists of a half note G5, a quarter note F5, and a quarter note E5.

Musical staff 3: Measures 11-15. Measure 11 starts with a half note D5, followed by quarter notes C5, B4, and A4. Measure 12 contains a half note G4, a quarter note F4, and a quarter note E4. Measure 13 has a half note D4, a quarter note C4, and a quarter note B3. Measure 14 features a half note A3, a quarter note G3, and a quarter note F3. Measure 15 consists of a half note E3, a quarter note D3, and a quarter note C3.

Musical staff 4: Measures 16-20. Measure 16 starts with a half note B2, followed by quarter notes A2, G2, and F2. Measure 17 contains a half note E2, a quarter note D2, and a quarter note C2. Measure 18 has a half note B1, a quarter note A1, and a quarter note G1. Measure 19 features a half note F1, a quarter note E1, and a quarter note D1. Measure 20 consists of a half note C1, a quarter note B1, and a quarter note A1.

Musical staff 5: Measures 21-24. Measure 21 starts with a half note G1, followed by quarter notes F1, E1, and D1. Measure 22 contains a half note C1, a quarter note B1, and a quarter note A1. Measure 23 has a half note G1, a quarter note F1, and a quarter note E1. Measure 24 features a half note F1, a quarter note E1, and a quarter note D1.

Musical staff 6: Measures 25-29. Measure 25 starts with a half note C2, followed by quarter notes B1, A1, and G1. Measure 26 contains a half note F1, a quarter note E1, and a quarter note D1. Measure 27 has a half note B1, a quarter note A1, and a quarter note G1. Measure 28 features a half note A1, a quarter note G1, and a quarter note F1. Measure 29 consists of a half note G1, a quarter note F1, and a quarter note E1.

p

Musical staff 7: Measures 30-34. Measure 30 starts with a half note D2, followed by quarter notes C2, B1, and A1. Measure 31 contains a half note G1, a quarter note F1, and a quarter note E1. Measure 32 has a half note F1, a quarter note E1, and a quarter note D1. Measure 33 features a half note E1, a quarter note D1, and a quarter note C1. Measure 34 consists of a half note D1, a quarter note C1, and a quarter note B1.

Musical staff 8: Measures 35-39. Measure 35 starts with a half note C1, followed by quarter notes B1, A1, and G1. Measure 36 contains a half note F1, a quarter note E1, and a quarter note D1. Measure 37 has a half note B1, a quarter note A1, and a quarter note G1. Measure 38 features a half note A1, a quarter note G1, and a quarter note F1. Measure 39 consists of a half note G1, a quarter note F1, and a quarter note E1.



Kyrie from the "b minor Mass"

86



91



96



100



105



110



115



120



124



# "Gloria" from the b minor Mass

J.S. Bach

Bob Reifsnyder

♩.=50

*mf*

10

*mf*

21

*p*

32

*p*

42

*p*

52

*p*

62

*p*

72

*mp* *mp*

"Gloria" from the b minor Mass

82

82

$\text{♩} = 80$

93

93

103

*p*

103

110

*p*

110

117

117

124

124

133

*p*

133

141

*p*

141

147

147

156

*mf*

Musical staff 156-161: A single staff in bass clef with a 3/4 time signature. It begins with a rest for two measures, followed by a melodic line starting on a quarter note G4. The melody continues with eighth and sixteenth notes, ending with a quarter rest in the final measure.

162

*p*

Musical staff 162-169: A single staff in bass clef with a 3/4 time signature. It begins with a rest for two measures, followed by a melodic line starting on a quarter note G4. The melody continues with eighth and sixteenth notes, ending with a quarter rest in the final measure.

170

*mf*

Musical staff 170-175: A single staff in bass clef with a 3/4 time signature. It begins with a rest for two measures, followed by a melodic line starting on a quarter note G4. The melody continues with eighth and sixteenth notes, ending with a quarter rest in the final measure.

176

Musical staff 176-183: A single staff in bass clef with a 3/4 time signature. It begins with a rest for two measures, followed by a melodic line starting on a quarter note G4. The melody continues with eighth and sixteenth notes, ending with a quarter rest in the final measure.

Trombone 3

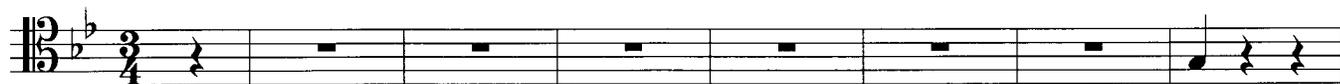
# "Qui tollis peccata mundi"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

$\text{♩} = 70$



*p*



*mf*

# "Cum sancto Spiritu"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 90

*mp*

6

*p*

11

*mp* *mp*

16

*p*

22

*mp*

28

*mp*

33

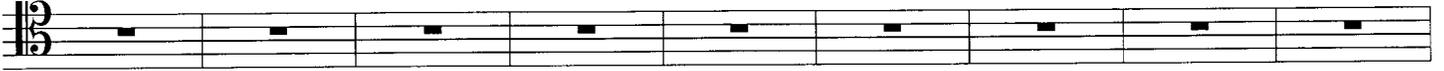
*mp*

38

*mp*

"Cum sancto Spiritu"

47



56



65



*mp*

72



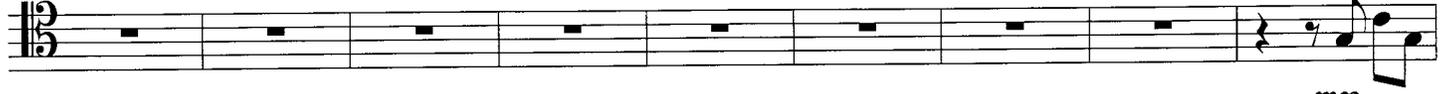
78



85



92



*mp*

101



106



111



Musical staff 111: A single staff in 3/8 time with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes with various accidentals (sharps and flats).

117



Musical staff 117: A single staff in 3/8 time with a key signature of one flat. The melody features sixteenth-note runs and eighth notes. A dynamic marking of *mf* (mezzo-forte) is placed at the end of the staff.

123



Musical staff 123: A single staff in 3/8 time with a key signature of one flat. The melody includes eighth notes, quarter notes, and rests, ending with a double bar line.



Patrem omnipotentem

52

Musical staff 1, measures 52-57. The staff is in bass clef with a 3/4 time signature. It begins with a whole rest, followed by a series of eighth and quarter notes, including a half note with a sharp sign. The staff concludes with a quarter rest and a quarter note.

58

Musical staff 2, measures 58-63. The staff continues with eighth and quarter notes, featuring a half note with a sharp sign and a quarter note with a sharp sign. It ends with a quarter rest and a quarter note.

64

Musical staff 3, measures 64-69. The staff features a half note with a sharp sign, followed by eighth and quarter notes. It concludes with a quarter rest and a quarter note.

70

Musical staff 4, measures 70-76. The staff contains several measures with whole rests, interspersed with eighth and quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff at the end of the line.

77

Musical staff 5, measures 77-82. The staff features a series of eighth and quarter notes, including a half note with a sharp sign. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

83

Musical staff 6, measures 83-85. The staff shows a few notes, including a half note with a sharp sign, followed by a whole note with a sharp sign. The staff ends with a double bar line.