

# SELECTIONS

from the

## **b minor Mass of J.S. Bach (Conclusion)**

Scored for 11 trombones and tuba

arranged by

Bob Reifsnyder

MUSIC from the

**BAROQUE BONE BRIGADE COLLECTION**

**VOLUME FIVE**

## 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 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.

# Et resurrexit, resurrexit

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 80

Musical staff 1: Bass clef, 3/4 time signature. Measures 1-8. Dynamics: *mf*.

9

Musical staff 2: Bass clef, 3/4 time signature. Measures 9-13. Dynamics: *mp*.

14

Musical staff 3: Bass clef, 3/4 time signature. Measures 14-19. Dynamics: *mf*.

20

Musical staff 4: Bass clef, 3/4 time signature. Measures 20-26. Dynamics: *mf*.

27

Musical staff 5: Bass clef, 3/4 time signature. Measures 27-33. Dynamics: *mf*.

34

Musical staff 6: Bass clef, 3/4 time signature. Measures 34-42. Dynamics: *mf*.

43

Musical staff 7: Bass clef, 3/4 time signature. Measures 43-51. Dynamics: *mp*.

52

Musical staff 8: Bass clef, 3/4 time signature. Measures 52-60. Dynamics: *mf*.



# Et Expecto

from the "b minor Mass"

J.S. Bach  
Bob Reifsnyder

$\text{♩} = 80$

Musical staff 1: Bass clef, C major key signature, common time. Measures 1-7. Dynamics: *mf*.

8

Musical staff 2: Bass clef, C major key signature, common time. Measures 8-15. Dynamics: *mf*.

16

Musical staff 3: Bass clef, C major key signature, common time. Measures 16-23. Dynamics: *mp*.

24

Musical staff 4: Bass clef, C major key signature, common time. Measures 24-30. Dynamics: *mf*.

31

Musical staff 5: Bass clef, C major key signature, common time. Measures 31-37. Dynamics: *mf*.

38

Musical staff 6: Bass clef, C major key signature, common time. Measures 38-43. Dynamics: *mp*.

44

Musical staff 7: Bass clef, C major key signature, common time. Measures 44-49. Dynamics: *mf*.

50

Musical staff 8: Bass clef, C major key signature, common time. Measures 50-56. Dynamics: *mf*.

57

Musical staff 57-64: Bass clef, starting with a whole rest. The melody begins at measure 64 with a half note G2, followed by a half note F2, and a half note E2. A dynamic marking of *mf* is placed below the staff.

65

Musical staff 65-70: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1.

71

Musical staff 71-78: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1.

79

Musical staff 79-85: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1.

86

Musical staff 86-90: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1. A dynamic marking of *mp* is placed below the staff.

91

Musical staff 91-96: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1.

97

Musical staff 97-103: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1. A dynamic marking of *mf* is placed below the staff.

104

Musical staff 104-108: Bass clef, starting with a half note G2, followed by a half note F2, and a half note E2. The melody continues with quarter notes D2, C2, B1, and A1.

# Pleni sunt coeli

from the "b minor Mass"

J.S. Bach  
Bob Reifsnnyder

♩.=50

1

*mp*

10

20

*mf*

30

*mp*

40

*mf* *mp*

50

*mf*

60

*mf* *mf*

69

*mf*

79



88



98



110



# Osanna in excelsis

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩. = 50

Musical staff 1: Bass clef, 3/8 time signature. The staff begins with a *mf* dynamic marking. The melody starts with a quarter note, followed by eighth notes, and ends with a quarter note and a *mf* dynamic marking.

Musical staff 2: Bass clef, 3/8 time signature. The staff begins with a measure number '7'. The melody continues with eighth notes and quarter notes.

Musical staff 3: Bass clef, 3/8 time signature. The staff begins with a measure number '18'. The melody features a series of eighth notes. It starts with a *mp* dynamic marking and ends with a *mf* dynamic marking.

Musical staff 4: Bass clef, 3/8 time signature. The staff begins with a measure number '26'. The melody continues with eighth notes and quarter notes.

Musical staff 5: Bass clef, 3/8 time signature. The staff begins with a measure number '35'. The melody continues with eighth notes and quarter notes.

Musical staff 6: Bass clef, 3/8 time signature. The staff begins with a measure number '45'. The melody starts with a *p* dynamic marking, followed by a *mf* dynamic marking, and ends with a *mf* dynamic marking.

Musical staff 7: Bass clef, 3/8 time signature. The staff begins with a measure number '56'. The melody continues with eighth notes and quarter notes, featuring two *mf* dynamic markings.

Musical staff 8: Bass clef, 3/8 time signature. The staff begins with a measure number '66'. The melody continues with eighth notes and quarter notes.

Osanna in excelsis

78

*mp* *mf*

90

*mf*

102

*mf* *mp*

113

*mf*

# Donna nobis pacem

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

$\text{♩} = 70$

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-3. Dynamics: *mf*.

Musical staff 2: Bass clef. Measures 4-7. Measure 4 starts with a 4-measure rest.

Musical staff 3: Bass clef. Measures 8-11. Measure 8 starts with a 4-measure rest.

Musical staff 4: Bass clef. Measures 12-15. Measure 12 starts with a 4-measure rest. Dynamics: *mf*.

Musical staff 5: Bass clef. Measures 16-18. Measure 16 starts with a 4-measure rest.

Musical staff 6: Bass clef. Measures 19-22. Measure 19 starts with a 4-measure rest. Dynamics: *mf*.

Musical staff 7: Bass clef. Measures 23-25. Measure 23 starts with a 4-measure rest.

Musical staff 8: Bass clef. Measures 26-29. Measure 26 starts with a 4-measure rest. Dynamics: *mf*.

