

SELECTIONS

from the

Te Deum of  
ANTON BRUCKNER

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME FIVE

## About the Composer

The sacred music of Anton Bruckner (1824-96) was written largely early in his career when he was employed as organist at the Cathedral of Linz, Austria. Once he made the decision to move to Vienna fairly late in his career, he concentrated on writing his 11 Symphonies, with the Te Deum (1883) being the major exception. It was composed while he was also working on the Seventh Symphony; indeed, he actually uses a theme from that work in the last movement of the Te Deum.

During his lifetime, it was by far and away his most successful work and the only time that he ever made any money as a composer. It was also his own personal favorite work, stating that if only one of his works were to survive, he hoped it would be the Te Deum. At one point in time, the idea was floated to pair it with the Ninth Symphony as a fourth movement (it is only 22 minutes in duration), but there are no chronicled instances of this actually taking place.

After the Mass and the Requiem, the Te Deum was the most frequently set prayer by composers in the classical and romantic periods, with compositions by such composers as Haydn, Mozart, Berlioz and Verdi. Most are short versions using minimal resources, with the exception being the setting by Berlioz, which is conceived on a grand scale. The Bruckner is only 22 minutes long, so I decided to arrange it in its entirety. Normally, the five movements are performed without pause, but I chose to separate them to make allowances for the endurance challenges for trombones. This also allowed me to choose different keys to put the arrangements in the ideal range for a trombone choir.

## 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 some 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 C. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **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.

# Te Deum

from "Te Deum"

Bruckner  
Bob Reifsnyder

$\text{♩} = 75$

*f*

6

11

*dim.* *p*

16

21

*cresc.* *mp*

26

*dim.* *p*

31

*cresc. poco a poco* *mf*

36

45

*pp* *p*

50

*f*

55

60

65

70

75

80

85

90

Musical staff 90-94 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents.

95

Musical staff 95-99 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamic *dim.* is written below the staff, and *p* is written below the final measure.

100

Musical staff 100-104 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamics *p*, *cresc.*, *mp*, *dim.*, and *p* are written below the staff.

105

Musical staff 105-109 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamic *cresc. poco a poco* is written below the staff.

110

Musical staff 110-114 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamics *mp* and *cresc.* are written below the staff.

115

Musical staff 115-119 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamics *mf*, *dim.*, and *p* are written below the staff.

120

Musical staff 120-124 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamic *f* is written below the staff.

125

Musical staff 125-129 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents.

130

Musical staff 130-134 in bass clef with a key signature of two flats. It contains a sequence of eighth and sixteenth notes with various dynamics and accents. The dynamics *p* and *pp* are written below the staff.

138

*cresc.* *mpresc.*

Musical staff 138-142: This staff contains five measures of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, F104, G104, A104, Bb105, C106, D106, E106, F106, G106, A106, Bb107, C108, D108, E108, F108, G108, A108, 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G620, A620, Bb621, C622, D622, E622, F622, G622, A622, Bb623, C624, D624, E624, F624, G624, A624, Bb625, C626, D626, E626, F626, G626, A626, Bb627, C628, D628, E628, F628, G628, A628, Bb629, C630, D630, E630, F630, G630, A630, Bb631, C632, D632, E632, F632, G632, A632, Bb633, C634, D634, E634, F634, G634, A634, Bb635, C636, D636, E636, F636, G636, A636, Bb637, C638, D638, E638, F638, G638, A638, Bb639, C640, D640, E640, F640, G640, A640, Bb641, C642, D642, E642, F642, G642, A642, Bb643, C644, D644, E644, F644, G644, A644, Bb645, C646, D646, E646, F646, G646, A646, Bb647, C648, D648, E648, F648, G648, A648, Bb649, C650, D650, E650, F650, G650, A650, Bb651, C652, D652, E652, F652, G652, A652, Bb653, C654, D654, E654, F654, G654, A654, Bb655, C656, D656, E656, F656, G656, A656, Bb657, C658, D658, E658, F658, G658, A658, Bb659, C660, D660, E660, F660, G660, A660, Bb661, C662, D662, E662, F662, G662, A662, Bb663, C664, D664, E664, F664, G664, A664, Bb665, C666, D666, E666, F666, G666, A666, 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# Te Ergo

from the "Te Deum"

Bruckner  
Bob Reifsnyder

♩=90

9

*mp dim.*

17

*pp*

22

*pp cresc. p*

28

*mp*

35

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# Aeterna Fac

from the "Te Deum"

Bruckner  
Bob Reifsnnyder

$\text{♩} = 75$

1 *mf*

5

10 *f*

15

20 *dim.* *p*

25 *cresc.* *mp* *dim.* *p* *cresc.* *mp* *dim.* *p* *poco a poco cresc.*

30 *mf* *poco a poco cresc.* *f* *p* *mp* *dim.*

$\text{♩} = 60$

36 *p* *f*

42

A musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The staff contains two whole notes, one in the first measure and one in the second measure, both positioned on the second line of the staff. The first measure is separated from the second by a vertical bar line. The staff ends with a double bar line.







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# In Te Speravi

from the "Te Deum"

Bruckner  
Bob Reifsnnyder

♩=80

*mp*

8 *mf* *pp*

15 *p*

20 *f*

26 *p*

32

38 *cresc.*

43 *mf* *f*

48

dim. mp

Musical staff 48-52 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *dim.* and *mp*.

53

pp pp cresc. p cresc. mp

Musical staff 53-59 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with dynamic markings of *pp*, *pp*, *cresc.*, *p*, *cresc.*, and *mp*.

60

mf mp dim. p pp

Musical staff 60-64 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with dynamic markings of *mf*, *mp*, *dim.*, *p*, and *pp*.

65

Musical staff 65-70 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *pp*.

71

pp

Musical staff 71-76 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *pp*.

77

pp

Musical staff 77-81 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *pp*.

82

p cresc. mp

Musical staff 82-87 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with dynamic markings of *p*, *cresc.*, and *mp*.

88

mf

Musical staff 88-93 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *mf*.

94

f

Musical staff 94-99 in 3/4 time, key of D major. It begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with a dynamic marking of *f*.



142

The image shows a single musical staff for measure 142. The staff is in treble clef with a key signature of one sharp (F#). The notation begins with a treble clef, followed by two sharps (F# and C#) indicating the key signature. The first note is a quarter note on the G line (G4), marked with a 'V' above it. The staff continues with a whole rest, a half rest, and another whole rest, ending with a double bar line.