

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.

Bass Trombone 3

Te Deum
from "Te Deum"

Bruckner
Bob Reifsnyder

 $d=75$ [illegible]

7

[illegible]

14

21

21

30

[illegible]

39

A musical staff in bass clef with a key signature of one flat (B-flat). The staff contains six measures, each with a single eighth note. The notes are: B-flat (first line), A (first space), G (second line), F (second space), E (third line), and D (third space).

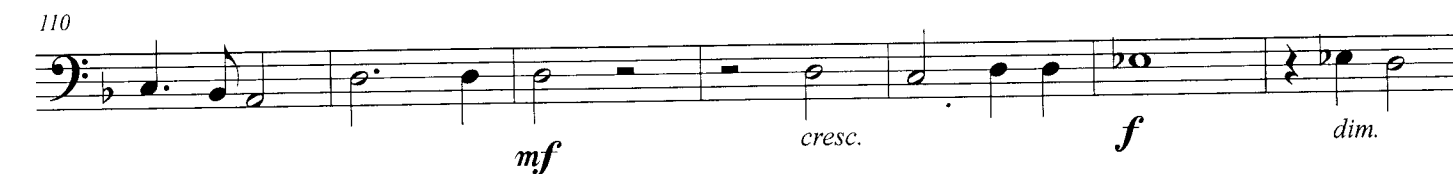
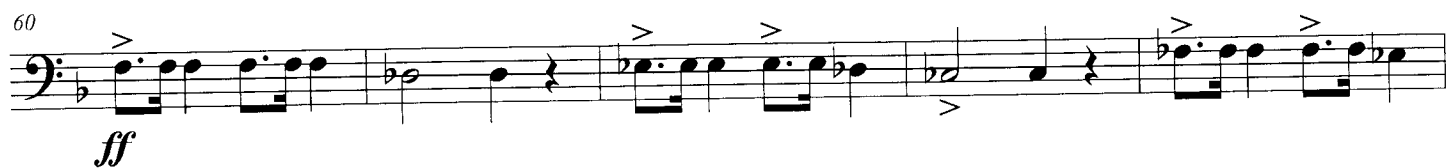
45

45

p *mp* *ff*

54

[illegible]



117



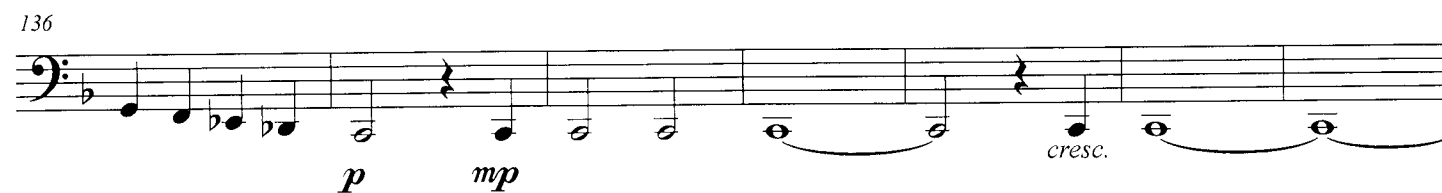
123



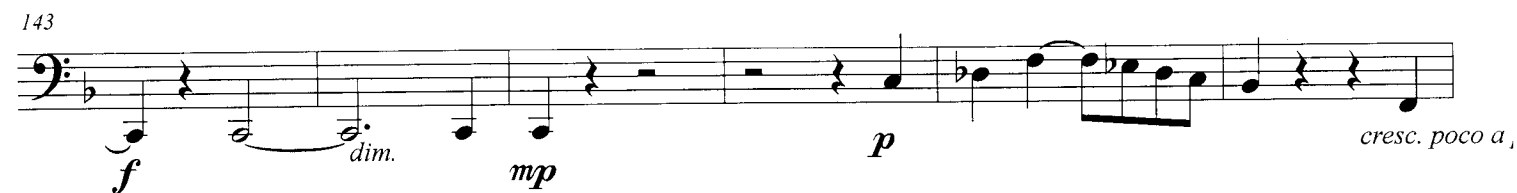
130



136



143



149



156



163



170



This page intentionally left blank

Te Ergo

from the "Te Deum"

Bruckner
Bob Reifsnyder

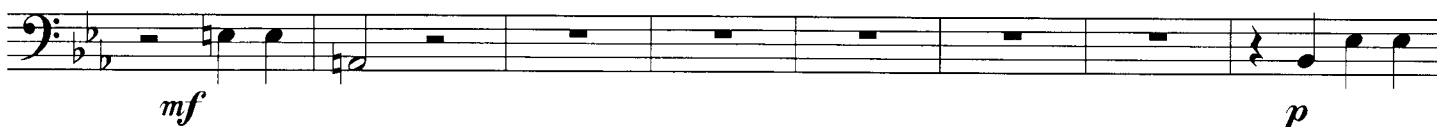
♩=90



8



15



23



30



36



Aeterna Fac

from the "Te Deum"

Bruckner
Bob Reifsnyder

$\text{♩} = 75$

f

6

ff

12

18

dim. *mp*

25

cresc. *mf* *dim.* *mp* *cresc.* *mf* *dim.* *mf*

31

f *ff* *ff*

$\text{♩} = 60$

37

f *mf*

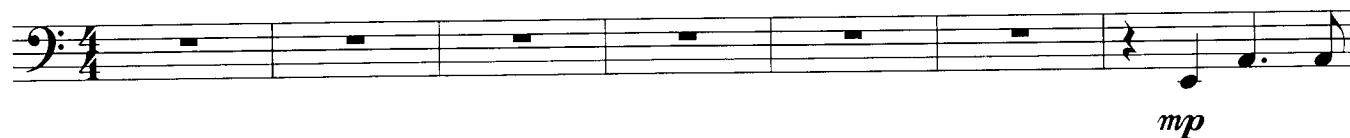
43

Salvum Fac

from the "Te Deum"

Bruckner
Bob Reifsnyder

♩ = 90



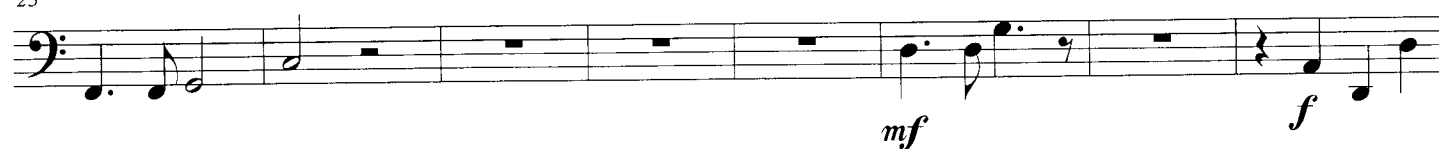
8



16



23



31



38

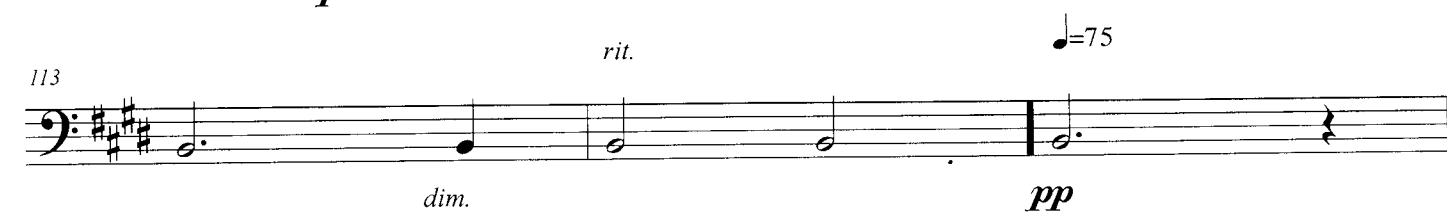
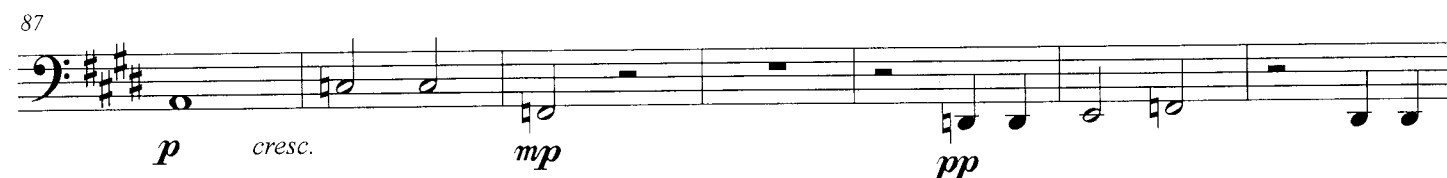


45



53



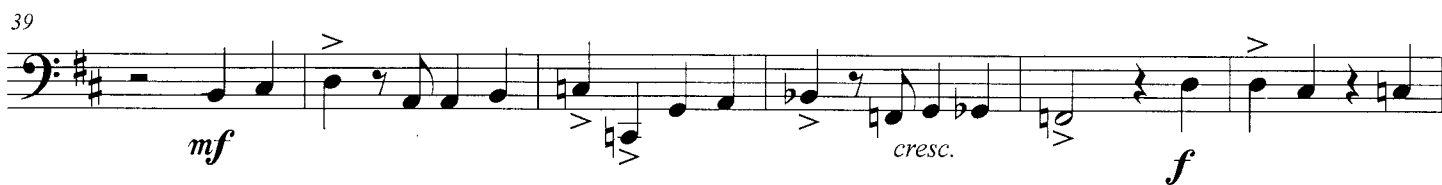


In Te Speravi

from the "Te Deum"

Bruckner
Bob Reifsnyder

♩=80



50



56



62



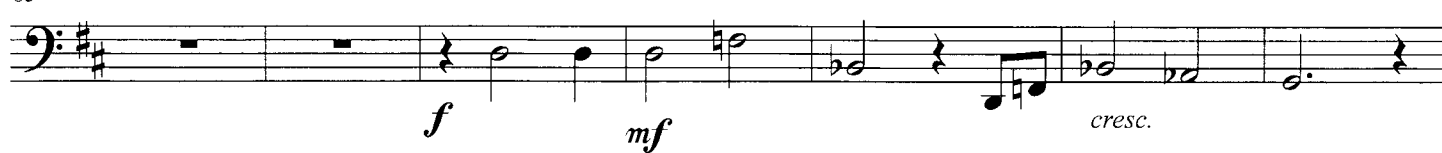
69



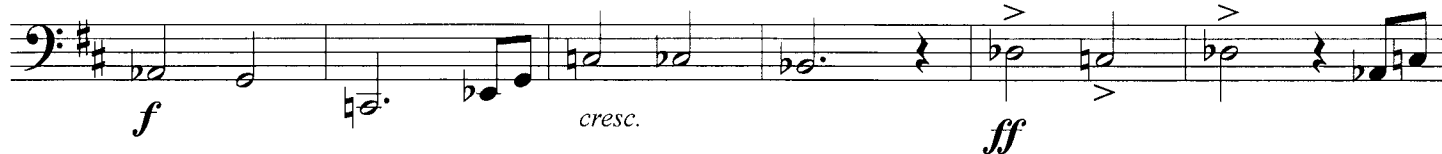
76



83



90



96



102



108

The first system of the musical score is written in bass clef with a key signature of one sharp (F#). The tempo is marked 'mod.to' and the time signature is 4/4. The music begins with a whole note chord of F# and C, followed by a half note chord of B and F#, and then a half note chord of A and D. This is followed by a half note chord of G and D, and then a half note chord of F# and C. The music then continues with a half note chord of B and F#, and then a half note chord of A and D. The system ends with a half note chord of G and D, and then a half note chord of F# and C. The dynamic marking 'mp' is placed below the music, and the tempo marking 'mod.to' is placed above the music. The time signature '4/4' is also present.

115

122

[illegible]

129

The bass line is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The melody consists of the following notes and rests:

- Measure 1: Quarter note G2 (below the staff), quarter note A2 (below the staff).
- Measure 2: Quarter rest, quarter note B2 (below the staff), quarter note C3 (below the staff).
- Measure 3: Quarter note B2, quarter note A2, quarter note G2.
- Measure 4: Quarter rest, quarter note F#2 (below the staff), quarter note E2 (below the staff).
- Measure 5: Quarter note D2 (below the staff), quarter note C#2 (below the staff), quarter note B2.
- Measure 6: Half note A2, quarter note G2.
- Measure 7: Quarter rest.

136