

# 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 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. There are rests in measures 2 and 3. Measure 4 contains eighth notes D3, E-flat3, and F3. Measure 5 contains quarter notes G3, A3, and B-flat3.

Musical staff 2: Measures 6-10. Measure 6 starts with quarter notes C3, D3, and E-flat3. Measure 7 has quarter notes F3, G3, and A3. Measure 8 has a half note B-flat3. Measure 9 has quarter notes C4, B-flat3, and A3. Measure 10 has quarter notes G3, F3, and E-flat3.

Musical staff 3: Measures 11-15. Measure 11 has a half note G3. Measure 12 has quarter notes A3, B-flat3, and C4. Measure 13 has quarter notes D4, E-flat4, and F4. Measure 14 has quarter notes G4, A4, and B-flat4. Measure 15 has quarter notes C5, B-flat4, and A4.

Musical staff 4: Measures 16-19. Measure 16 has quarter notes G4, A4, and B-flat4. Measure 17 has quarter notes C5, B-flat4, and A4. Measure 18 has quarter notes G4, F4, and E-flat4. Measure 19 has quarter notes D4, C4, and B-flat3.

Musical staff 5: Measures 20-24. Measure 20 has quarter notes B-flat3, A3, and G3. Measure 21 has quarter notes F3, E-flat3, and D3. Measure 22 has quarter notes C3, B-flat2, and A2. Measure 23 has quarter notes G2, F2, and E-flat2. Measure 24 has quarter notes D2, C2, and B-flat1.

Musical staff 6: Measures 25-29. Measure 25 has quarter notes B-flat1, A1, and G1. Measure 26 has quarter notes F1, E-flat1, and D1. Measure 27 has quarter notes C1, B-flat0, and A0. Measure 28 has quarter notes G0, F0, and E-flat0. Measure 29 has quarter notes D0, C0, and B-flat-1.

Musical staff 7: Measures 30-37. Measures 30-37 are whole rests.

p

Musical staff 8: Measures 38-42. Measure 38 has a half note G2. Measure 39 has quarter notes A2, B-flat2, and C3. Measure 40 has quarter notes D3, E-flat3, and F3. Measure 41 has quarter notes G3, A3, and B-flat3. Measure 42 has quarter notes C4, B-flat3, and A3.

Kyrie from the "b minor Mass"

42

Musical staff 42-46: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and ending with a quarter rest.

47

47

*mp*

Musical staff 47-51: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with a dynamic marking of *mp* (mezzo-piano) at the beginning.

52

Musical staff 52-56: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

57

Musical staff 57-61: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

62

Musical staff 62-66: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

67

Musical staff 67-71: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

72

72

*mp*

Musical staff 72-76: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with a dynamic marking of *mp* (mezzo-piano) at the beginning.

77

Musical staff 77-81: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

82

Musical staff 82-86: Bass clef, B-flat major key signature, 3/4 time signature. The staff contains a melodic line with various note values and rests.

87



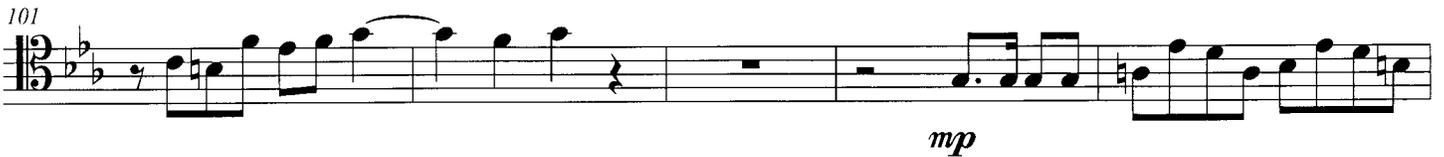
92



97



101



*mp*

106



110



114



118



123



# "Gloria" from the b minor Mass

J.S. Bach  
Bob Reifsnyder

♩.=50

*mp*

10

20

*mp*

30

39

48

58

65

75

*mp*

Musical staff 75-83: Bass clef, 3/4 time signature. Starts with a whole rest, then a series of eighth-note patterns with slurs and accents. Dynamic marking *mp*.

84

Musical staff 84-92: Bass clef, 3/4 time signature. Continues with eighth-note patterns, including some with sharps and slurs.

93

Musical staff 93-100: Bass clef, 3/4 time signature. Continues with eighth-note patterns, ending with a 4/4 time signature change.

$\text{♩} = 80$

101

*mp*

Musical staff 101-105: Bass clef, 4/4 time signature. Features a half rest followed by quarter notes and eighth notes. Dynamic marking *mp*.

106

Musical staff 106-111: Bass clef, 3/4 time signature. Continues with eighth-note patterns and slurs.

112

Musical staff 112-116: Bass clef, 3/4 time signature. Continues with eighth-note patterns and slurs.

117

Musical staff 117-121: Bass clef, 3/4 time signature. Continues with eighth-note patterns and slurs.

122

*p*

Musical staff 122-126: Bass clef, 3/4 time signature. Continues with eighth-note patterns. Dynamic marking *p*.

127

Musical staff 127-131: Bass clef, 3/4 time signature. Continues with eighth-note patterns.

132

137

*mp*

142

147

150

155

160

*mp* *mp*

166

171

*mf*



# "Qui tollis peccata mundi"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩=70

Musical staff 1: First line of music for Trombone 5, starting with a piano (*p*) dynamic marking.

Musical staff 2: Second line of music for Trombone 5.

Musical staff 3: Third line of music for Trombone 5.

Musical staff 4: Fourth line of music for Trombone 5.

Musical staff 5: Fifth line of music for Trombone 5.

Musical staff 6: Sixth line of music for Trombone 5.

Musical staff 7: Seventh line of music for Trombone 5, ending with a mezzo-forte (*mf*) dynamic marking.

Musical staff 8: Eighth line of music for Trombone 5, ending with a double bar line.

# "Cum sancto Spiritu"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 90

*mp*

6

*p* *mp*

11

*mp* *p* *mp*

16

*p*

22

*mp*

27

*mp*

32

*mp*

37

*mp*

"Cum sancto Spiritu"

44



Musical staff 44-50: Bass clef, 3/4 time signature. Measures 44-50. Measure 44 starts with a sixteenth-note triplet. Measures 45-50 contain rests.

51



Musical staff 51-59: Bass clef, 3/4 time signature. Measures 51-59. Measures 51-59 contain rests.

60



Musical staff 60-66: Bass clef, 3/4 time signature. Measures 60-66. Measure 60 contains rests. Measure 61 starts with a half note G2. Measure 62 has a dynamic marking *p*. Measure 63 has a dynamic marking *mp*. Measures 64-66 contain eighth-note patterns.

67



Musical staff 67-71: Bass clef, 3/4 time signature. Measures 67-71. Measure 67 starts with a sixteenth-note triplet. Measures 68-71 contain eighth-note patterns.

72



Musical staff 72-76: Bass clef, 3/4 time signature. Measures 72-76. Measures 72-76 contain eighth-note patterns.

77



Musical staff 77-80: Bass clef, 3/4 time signature. Measures 77-80. Measures 77-80 contain eighth-note patterns.

81



Musical staff 81-86: Bass clef, 3/4 time signature. Measures 81-86. Measure 81 contains rests. Measure 82 has a dynamic marking *mp*. Measures 83-86 contain eighth-note patterns.

87



Musical staff 87-90: Bass clef, 3/4 time signature. Measures 87-90. Measures 87-90 contain eighth-note patterns.

91



Musical staff 91-94: Bass clef, 3/4 time signature. Measures 91-94. Measures 91-94 contain eighth-note patterns.

"Cum sancto Spiritu"

95

101

104

108

113

117

123

# Patrem omnipotentem

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

$\text{♩} = 90$

*mp*

7

13

19

27

*p*

33

39

48

*mp*

