

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 10th. 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 $\text{♩} = 60$

mp

6

11

16

20

24

29

p

34

40



46



50



54



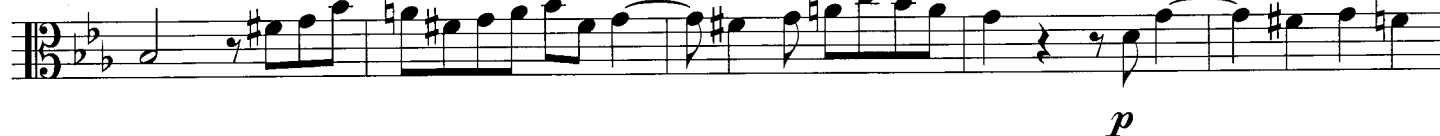
59



64



69



74



79



84



88



92



96



101



105



110



115



119



124



"Gloria" from the b minor Mass

J.S. Bach

Bob Reifsnyder

♩ = 50



11



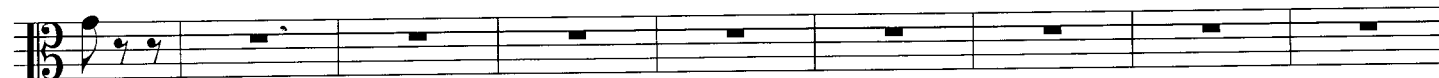
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34



46



55

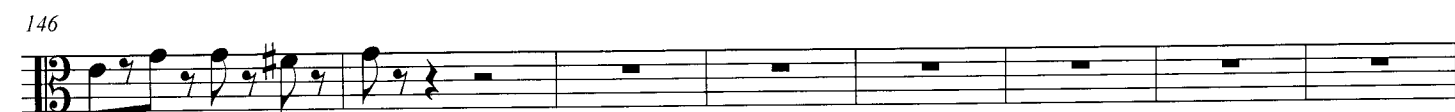
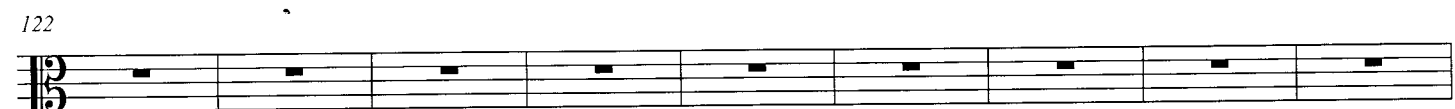


65



75

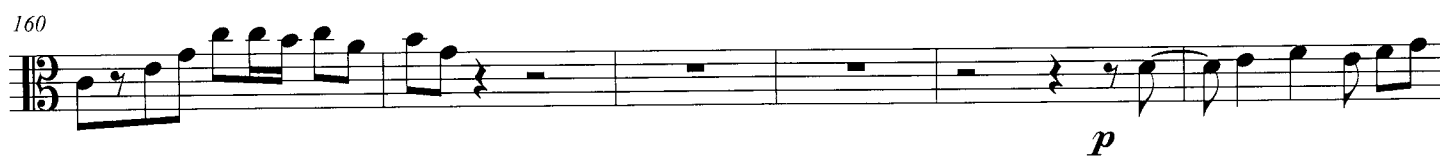




154



160



166



173



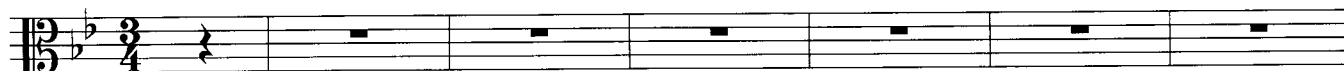
"Qui tollis peccata mundi"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩=70



42



46



"Cum sancto Spiritu"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 90



7



14



20



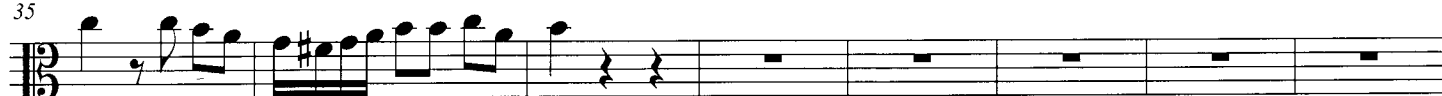
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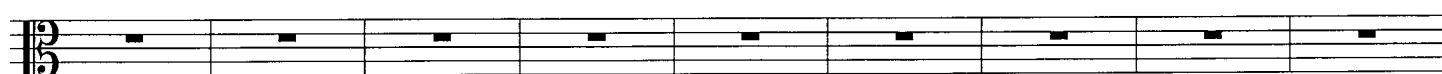
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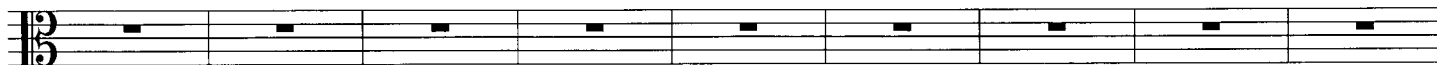
35



43



52



61



68



75



80



86



92



98



103



108



114



118



123



127



Patrem omnipotentem

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

 $\text{♩} = 90$

1 *mp* *mp*

7 *mp*

14 *mp*

21

27

33

39 *p*

45 *mp*

51

[illegible]

63

Exercise 63 is a short piece in bass clef, 4/4 time. The melody is written on a single staff and consists of the following notes and rests:
Measure 1: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter).
Measure 2: D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter).
Measure 3: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter).
Measure 4: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).
Measure 5: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
Measure 6: F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter).
Measure 7: C6 (quarter), D6 (quarter), E6 (quarter), F6 (quarter).
Measure 8: G6 (quarter), A6 (quarter), B6 (quarter), C7 (quarter).
Measure 9: D7 (quarter), E7 (quarter), F7 (quarter), G7 (quarter).
Measure 10: A7 (quarter), B7 (quarter), C8 (quarter), D8 (quarter).
Measure 11: E8 (quarter), F8 (quarter), G8 (quarter), A8 (quarter).
Measure 12: B8 (quarter), C9 (quarter), D9 (quarter), E9 (quarter).
Measure 13: F9 (quarter), G9 (quarter), A9 (quarter), B9 (quarter).
Measure 14: C10 (quarter), D10 (quarter), E10 (quarter), F10 (quarter).
Measure 15: G10 (quarter), A10 (quarter), B10 (quarter), C11 (quarter).
Measure 16: D11 (quarter), E11 (quarter), F11 (quarter), G11 (quarter).
Measure 17: A11 (quarter), B11 (quarter), C12 (quarter), D12 (quarter).
Measure 18: E12 (quarter), F12 (quarter), G12 (quarter), A12 (quarter).
Measure 19: B12 (quarter), C13 (quarter), D13 (quarter), E13 (quarter).
Measure 20: F13 (quarter), G13 (quarter), A13 (quarter), B13 (quarter).
Measure 21: C14 (quarter), D14 (quarter), E14 (quarter), F14 (quarter).
Measure 22: G14 (quarter), A14 (quarter), B14 (quarter), C15 (quarter).
Measure 23: D15 (quarter), E15 (quarter), F15 (quarter), G15 (quarter).
Measure 24: A15 (quarter), B15 (quarter), C16 (quarter), D16 (quarter).
Measure 25: E16 (quarter), F16 (quarter), G16 (quarter), A16 (quarter).
Measure 26: B16 (quarter), C17 (quarter), D17 (quarter), E17 (quarter).
Measure 27: F17 (quarter), G17 (quarter), A17 (quarter), B17 (quarter).
Measure 28: C18 (quarter), D18 (quarter), E18 (quarter), F18 (quarter).
Measure 29: G18 (quarter), A18 (quarter), B18 (quarter), C19 (quarter).
Measure 30: D19 (quarter), E19 (quarter), F19 (quarter), G19 (quarter).
Measure 31: A19 (quarter), B19 (quarter), C20 (quarter), D20 (quarter).
Measure 32: E20 (quarter), F20 (quarter), G20 (quarter), A20 (quarter).
Measure 33: B20 (quarter), C21 (quarter), D21 (quarter), E21 (quarter).
Measure 34: F21 (quarter), G21 (quarter), A21 (quarter), B21 (quarter).
Measure 35: C22 (quarter), D22 (quarter), E22 (quarter), F22 (quarter).
Measure 36: G22 (quarter), A22 (quarter), B22 (quarter), C23 (quarter).
Measure 37: D23 (quarter), E23 (quarter), F23 (quarter), G23 (quarter).
Measure 38: A23 (quarter), B23 (quarter), C24 (quarter), D24 (quarter).
Measure 39: E24 (quarter), F24 (quarter), G24 (quarter), A24 (quarter).
Measure 40: B24 (quarter), C25 (quarter), D25 (quarter), E25 (quarter).
Measure 41: F25 (quarter), G25 (quarter), A25 (quarter), B25 (quarter).
Measure 42: C26 (quarter), D26 (quarter), E26 (quarter), F26 (quarter).
Measure 43: G26 (quarter), A26 (quarter), B26 (quarter), C27 (quarter).
Measure 44: D27 (quarter), E27 (quarter), F27 (quarter), G27 (quarter).
Measure 45: A27 (quarter), B27 (quarter), C28 (quarter), D28 (quarter).
Measure 46: E28 (quarter), F28 (quarter), G28 (quarter), A28 (quarter).
Measure 47: B28 (quarter), C29 (quarter), D29 (quarter), E29 (quarter).
Measure 48: F29 (quarter), G29 (quarter), A29 (quarter), B29 (quarter).
Measure 49: C30 (quarter), D30 (quarter), E30 (quarter), F30 (quarter).
Measure 50: G30 (quarter), A30 (quarter), B30 (quarter), C31 (quarter).
Measure 51: D31 (quarter), E31 (quarter), F31 (quarter), G31 (quarter).
Measure 52: A31 (quarter), B31 (quarter), C32 (quarter), D32 (quarter).
Measure 53: E32 (quarter), F32 (quarter), G32 (quarter), A32 (quarter).
Measure 54: B32 (quarter), C33 (quarter), D33 (quarter), E33 (quarter).
Measure 55: F33 (quarter), G33 (quarter), A33 (quarter), B33 (quarter).
Measure 56: C34 (quarter), D34 (quarter), E34 (quarter), F34 (quarter).
Measure 57: G34 (quarter), A34 (quarter), B34 (quarter), C35 (quarter).
Measure 58: D35 (quarter), E35 (quarter), F35 (quarter), G35 (quarter).
Measure 59: A35 (quarter), B35 (quarter), C36 (quarter), D36 (quarter).
Measure 60: E36 (quarter), F36 (quarter), G36 (quarter), A36 (quarter).
Measure 61: B36 (quarter), C37 (quarter), D37 (quarter), E37 (quarter).
Measure 62: F37 (quarter), G37 (quarter), A37 (quarter), B37 (quarter).
Measure 63: C38 (quarter), D38 (quarter), E38 (quarter), F38 (quarter).
Measure 64: G38 (quarter), A38 (quarter), B38 (quarter), C39 (quarter).
Measure 65: D39 (quarter), E39 (quarter), F39 (quarter), G39 (quarter).
Measure 66: A39 (quarter), B39 (quarter), C40 (quarter), D40 (quarter).
Measure 67: E40 (quarter), F40 (quarter), G40 (quarter), A40 (quarter).
Measure 68: B40 (quarter), C41 (quarter), D41 (quarter), E41 (quarter).
Measure 69: F41 (quarter), G41 (quarter), A41 (quarter), B41 (quarter).
Measure 70: C42 (quarter), D42 (quarter), E42 (quarter), F42 (quarter).
Measure 71: G42 (quarter), A42 (quarter), B42 (quarter), C43 (quarter).
Measure 72: D43 (quarter), E43 (quarter), F43 (quarter), G43 (quarter).
Measure 73: A43 (quarter), B43 (quarter), C44 (quarter), D44 (quarter).
Measure 74: E44 (quarter), F44 (quarter), G44 (quarter), A44 (quarter).
Measure 75: B44 (quarter), C45 (quarter), D45 (quarter), E45 (quarter).
Measure 76: F45 (quarter), G45 (quarter), A45 (quarter), B45 (quarter).
Measure 77: C46 (quarter), D46 (quarter), E46 (quarter), F46 (quarter).
Measure 78: G46 (quarter), A46 (quarter), B46 (quarter), C47 (quarter).
Measure 79: D47 (quarter), E47 (quarter), F47 (quarter), G47 (quarter).
Measure 80: A47 (quarter), B47 (quarter), C48 (quarter), D48 (quarter).
Measure 81: E48 (quarter), F48 (quarter), G48 (quarter), A48 (quarter).
Measure 82: B48 (quarter), C49 (quarter), D49 (quarter), E49 (quarter).
Measure 83: F49 (quarter), G49 (quarter), A49 (quarter), B49 (quarter).
Measure 84: C50 (quarter), D50 (quarter), E50 (quarter), F50 (quarter).
Measure 85: G50 (quarter), A50 (quarter), B50 (quarter), C51 (quarter).
Measure 86: D51 (quarter), E51 (quarter), F51 (quarter), G51 (quarter).
Measure 87: A51 (quarter), B51 (quarter), C52 (quarter), D52 (quarter).
Measure 88: E52 (quarter), F52 (quarter), G52 (quarter), A52 (quarter).
Measure 89: B52 (quarter), C53 (quarter), D53 (quarter), E53 (quarter).
Measure 90: F53 (quarter), G53 (quarter), A53 (quarter), B53 (quarter).
Measure 91: C54 (quarter), D54 (quarter), E54 (quarter), F54 (quarter).
Measure 92: G54 (quarter), A54 (quarter), B54 (quarter), C55 (quarter).
Measure 93: D55 (quarter), E55 (quarter), F55 (quarter), G55 (quarter).
Measure 94: A55 (quarter), B55 (quarter), C56 (quarter), D56 (quarter).
Measure 95: E56 (quarter), F56 (quarter), G56 (quarter), A56 (quarter).
Measure 96: B56 (quarter), C57 (quarter), D57 (quarter), E57 (quarter).
Measure 97: F57 (quarter), G57 (quarter), A57 (quarter), B57 (quarter).
Measure 98: C58 (quarter), D58 (quarter), E58 (quarter), F58 (quarter).
Measure 99: G58 (quarter), A58 (quarter), B58 (quarter), C59 (quarter).
Measure 100: D59 (quarter), E59 (quarter), F59 (quarter), G59 (quarter).
Measure 101: A59 (quarter), B59 (quarter), C60 (quarter), D60 (quarter).
Measure 102: E60 (quarter), F60 (quarter), G60 (quarter), A60 (quarter).
Measure 103: B60 (quarter), C61 (quarter), D61 (quarter), E61 (quarter).
Measure 104: F61 (quarter), G61 (quarter), A61 (quarter), B61 (quarter).
Measure 105: C62 (quarter), D62 (quarter), E62 (quarter), F62 (quarter).
Measure 106: G62 (quarter), A62 (quarter), B62 (quarter), C63 (quarter).
Measure 107: D63 (quarter), E63 (quarter), F63 (quarter), G63 (quarter).
Measure 108: A63 (quarter), B63 (quarter), C64 (quarter), D64 (quarter).
Measure 109: E64 (quarter), F64 (quarter), G64 (quarter), A64 (quarter).
Measure 110: B64 (quarter), C65 (quarter), D65 (quarter), E65 (quarter).
Measure 111: F65 (quarter), G65 (quarter), A65 (quarter), B65 (quarter).
Measure 112: C66 (quarter), D66 (quarter), E66 (quarter), F66 (quarter).
Measure 113: G66 (quarter), A66 (quarter), B66 (quarter), C67 (quarter).
Measure 114: D67 (quarter), E67 (quarter), F67 (quarter), G67 (quarter).
Measure 115: A67 (quarter), B67 (quarter), C68 (quarter), D68 (quarter).
Measure 116: E68 (quarter), F68 (quarter), G68 (quarter), A68 (quarter).
Measure 117: B68 (quarter), C69 (quarter), D69 (quarter), E69 (quarter).
Measure 118: F69 (quarter), G69 (quarter), A69 (quarter), B69 (quarter).
Measure 119: C70 (quarter), D70 (quarter), E70 (quarter), F70 (quarter).
Measure 120: G70 (quarter), A70 (quarter), B70 (quarter), C71 (quarter).
Measure 121: D71 (quarter), E71 (quarter), F71 (quarter), G71 (quarter).
Measure 122: A71 (quarter), B71 (quarter), C72 (quarter), D72 (quarter).
Measure 123: E72 (quarter), F72 (quarter), G72 (quarter), A72 (quarter).
Measure 124: B72 (quarter), C73 (quarter), D73 (quarter), E73 (quarter).
Measure 125: F73 (quarter), G73 (quarter), A73 (quarter), B73 (quarter).
Measure 126: C74 (quarter), D74 (quarter), E74 (quarter), F74 (quarter).
Measure 127: G74 (quarter), A74

69

69

75

mf

80

Musical score for "The Rose Tree" (No. 80). The score is in 2/4 time, key of G major (one sharp), and 2-staff format. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note G. The accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece ends with a double bar line.