

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 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.

Tuba

Et resurrexit, resurrexit

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder

♩ = 80

7

12

17

22

28

34

40

mf

mp

mp

mf

mp

mp

mp

mp

48



54



60



66



71



76



81



86



92



96



102



108



Tuba

Et Expecto

from the "b minor Mass"

J.S. Bach
Bob Reifsnnyder

$\text{♩} = 80$



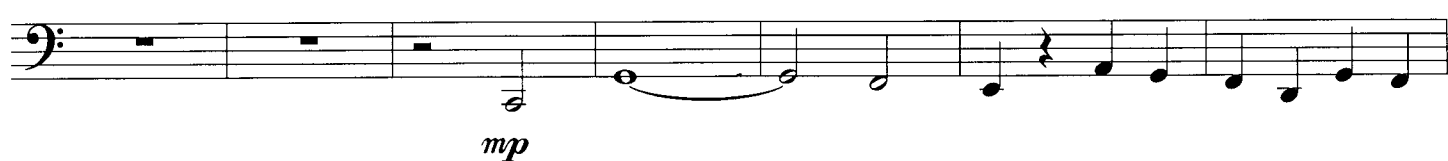
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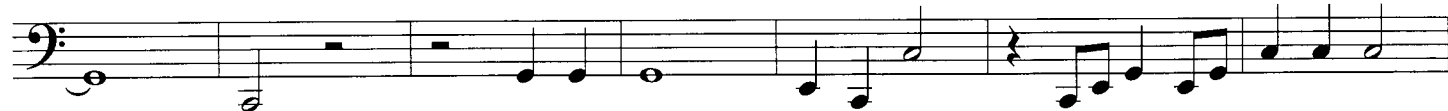
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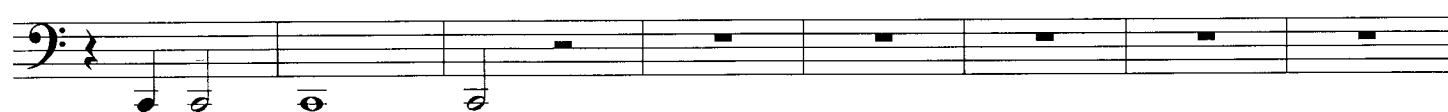
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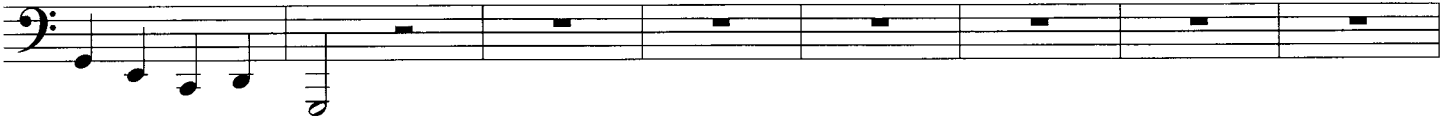
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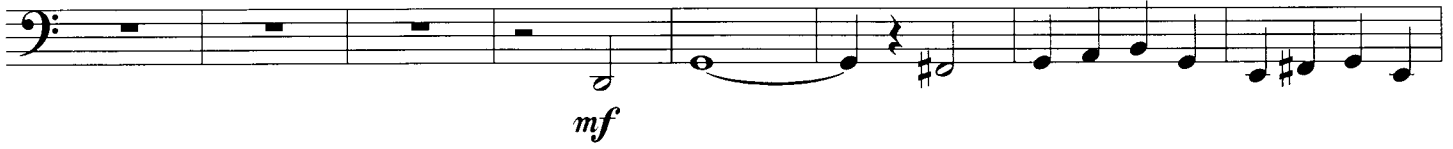
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53



61



69



76



81



86



93



99



104



Tuba

Pleni sunt coeli

from the "b minor Mass"

J.S. Bach
Bob Reifsnyder

♩.=50



8



19



29



39



49



58



68



The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with five measures of whole rests. The melody starts in the sixth measure with a half note G2, followed by a quarter note F2, and then a half note E2. The next measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The final measure consists of a half note A1 and a half note G1. The dynamic marking *mf* is placed below the first note of the melody.

A single staff of music in bass clef, representing the bass line of the song. It contains the same sequence of notes as the treble line, including the final triplet of eighth notes.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a C4 (one ledger line below the staff) and proceeds with eighth notes: C4, B3, A3, G3, F3, E3, D3, C3. This is followed by a series of eighth-note chords, each with a flat: F3-A3, E3-G3, D3-F3, C3-E3, B2-D3, A2-C3, G2-B2, F2-A2. The piece concludes with a final C3 note. The tempo marking 'mp' (moderato piano) is located at the bottom right of the staff.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 11 measures. The notes are: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (half), F3 (half), G3 (half), A3 (half), B3 (half), C4 (half). The notes are written in a simple, folk-like style with a single line of music.

The bass line of 'The Rose Tree' is written on a single staff with a bass clef. It consists of four measures. The first measure contains a whole note G2, a quarter note A2, and a quarter note B2. The second measure contains a half note C3, a half note D3, and a half note E3. The third measure contains a half note F3, a half note G3, and a half note A3. The fourth measure contains a half note B3, a half note C4, and a half note D4. The piece ends with a double bar line.

Tuba

Osanna in excelsis

from the "b minor Mass"

J.S. Bach
Bob Reifsnyder

$\bullet = 50$

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes a treble clef, a key signature of one flat, and a time signature of 3/8. The melody consists of several measures, including a triplet of eighth notes (G4, A4, Bb4) marked *mp*, followed by a quarter note (G4), a half note (F4), and a quarter note (E4). The piece concludes with a final measure containing a quarter note (G4) marked *mp*.

6

6

Musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The piece ends with a *p* (piano) dynamic marking.

16

The musical notation for the bass staff shows a sequence of notes: G2 (quarter), F#2 (eighth), E2 (quarter), D2 (half), C2 (quarter), B1 (half), A1 (quarter), G1 (half). This is followed by five measures containing whole rests. The key signature has one flat (B-flat) and the time signature is common time (C).

25

The bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a half note G2 (labeled *mp*), then a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a whole rest, then a half note G2, then a quarter note G2, a quarter note F2, and a quarter note E2. The line ends with a whole rest.

35

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a whole rest, followed by a quarter rest, then a quarter note G2. The melody continues with eighth and quarter notes, including a triplet of eighth notes (F2, E2, D2) and a quarter note C2. The piece ends with a quarter note G2 and a quarter rest. The dynamic markings *mp* and *p* are placed below the staff.

46

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef. The melody begins with a whole rest, followed by a quarter rest, then a quarter note G2, an eighth-note triplet of A2-B2-C3, a quarter note D3, and a quarter rest. The melody continues with a whole rest, a half rest, a whole rest, a half rest, a whole rest, a half rest, a whole rest, and a quarter rest. The melody concludes with a quarter note G2, an eighth-note triplet of A2-B2-C3, and a quarter note D3. The dynamic marking *p* is placed below the first G2, and *mp* is placed below the final D3.

56

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody is written in a single line of music. It begins with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1. The next measure contains a quarter rest, followed by a quarter note A1, a quarter note G1, and a quarter note F1. The melody then continues with a quarter note E1, a quarter note D1, and a quarter note C1. This is followed by a quarter note B1, a quarter note A1, and a quarter note G1. The melody ends with a quarter note F1, a quarter note E1, and a quarter note D1. The dynamic marking *mp* (mezzo-piano) is placed below the first and last measures.

66

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of a series of eighth and sixteenth notes, with some measures containing rests. The melody is simple and repetitive, typical of a folk song.

Osanna in excelsis

2

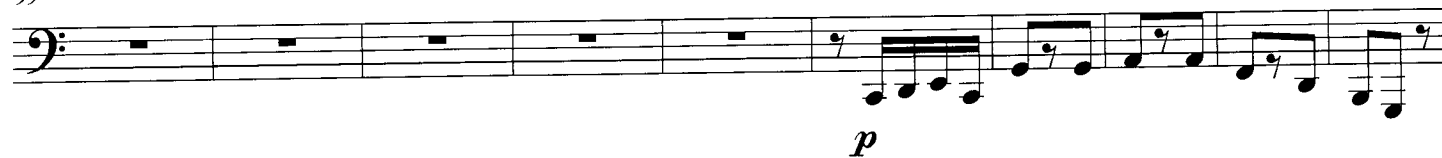
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88



99



109



Tuba

Donna nobis pacem

from the "b minor Mass"

J.S. Bach
Bob Reifsnyder

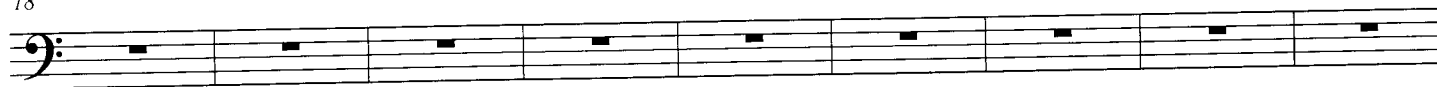
$\text{♩} = 70$



9



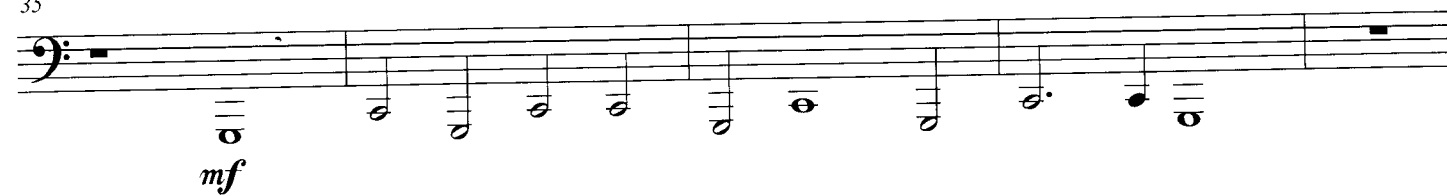
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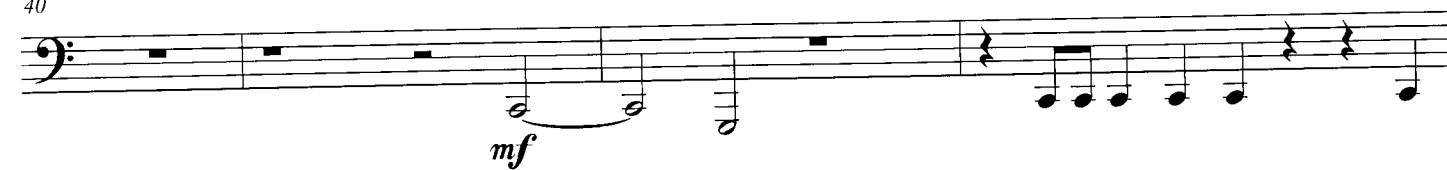
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35



40



44

