

SELECTIONS

from the

Missa Solemnis of
Ludwig van Beethoven

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME TWO

About the Composer

The *Missa Solemnis* of Ludwig van Beethoven (1770-1827) is one of his latest compositions, written between 1819-23 and premiered in St. Petersburg, Russia in 1824. It is considered to be one of his greatest works, but receives very few performances because of the strenuous demands on the chorus. It is also an unusual format for Beethoven; setting the text of the mass essentially prevented him from using his prodigious talents for development and theme variation, both essential elements of his musical style.

The work is in five movements, corresponding to the traditional Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei), but each of the movements is massive, resulting in performances that normally last between 80-85 minutes. Such length would be totally unrealistic for a trombone choir; therefore, I chose excerpts from each of the five movements, making sure that all five included an ending. The Benedictus, extracted from the larger Sanctus movement, is arranged in its entirety, making it by far the longest arrangement in this set.

In most cases, I used Beethoven's original dynamic markings, but one has to be aware of his "Sf" markings; this is Beethoven, not Mahler! With frequent exceptions, parts 1-4 represent the winds, 5-8 the strings and 9-12 the chorus. The soloists can be either 5-8 or 9-12, depending on the context.

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 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.

Kyrie (excerpt)

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 60$

8

15

23

29

35

41

47

f *p* *cresc.* *f* *p* *mf* *cresc.* *f* *dim.* *p* *f* *decresc.* *p* *f* *sf*

Detailed description: This is a musical score for Trombone 4, an excerpt from Beethoven's 'Missa Solemnis' by Bob Reifsnyder. The score is written in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The music consists of eight staves of notation. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff begins at measure 8, marked with a piano (*p*) dynamic, and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The third staff begins at measure 15, marked with a piano (*p*) dynamic, and includes a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The fourth staff begins at measure 23, marked with a piano (*p*) dynamic, and includes a crescendo (*cresc.*). The fifth staff begins at measure 29, marked with a forte (*f*) dynamic, and includes a diminuendo (*dim.*) and a piano (*p*) dynamic. The sixth staff begins at measure 35, marked with a decrescendo (*decresc.*) and a piano (*p*) dynamic. The seventh staff begins at measure 41, marked with a piano (*p*) dynamic. The eighth staff begins at measure 47, marked with a forte (*f*) dynamic, and includes a sforzando (*sf*) dynamic.



Gloria (excerpt)

from "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 55$



9



16



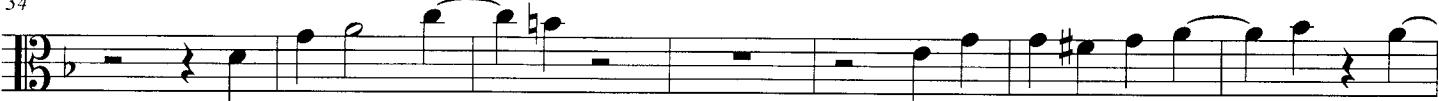
22



28



34



41



47



52



58



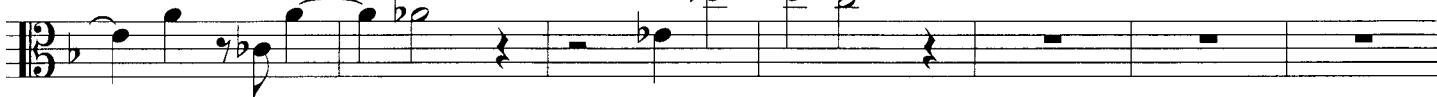
64



70



76



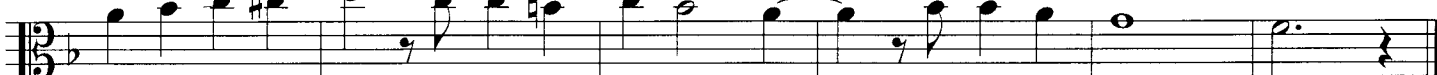
83



89



95

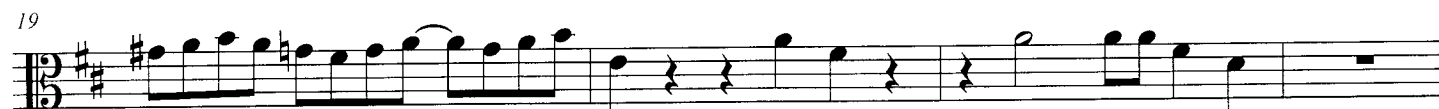
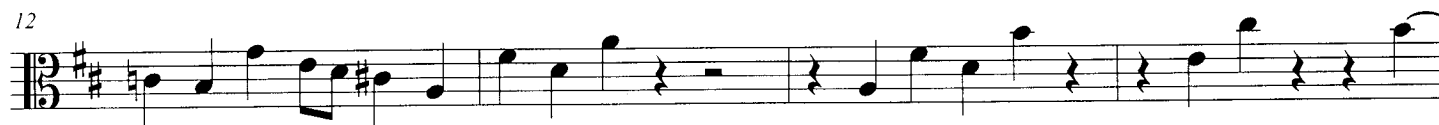


Credo (excerpt)

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 80$



31

ff

Musical staff 31-34: Treble clef, key of D major (two sharps). Measures 31-34. Measure 31: quarter notes D4, E4, F#4, G4. Measure 32: quarter notes A4, B4, C5, B4. Measure 33: quarter notes A4, G4, F#4, E4. Measure 34: quarter notes D4, C4, B3, A3. Dynamics: *ff* starting at measure 34.

35

Musical staff 35-37: Treble clef, key of D major. Measures 35-37. Measure 35: eighth notes D4, E4, F#4, G4, A4, B4, C5, B4. Measure 36: eighth notes A4, G4, F#4, E4, D4, C4, B3, A3. Measure 37: eighth notes G3, F#3, E3, D3, C3, B2, A2, G2. Dynamics: *ff* continues.

38

Musical staff 38-41: Treble clef, key of D major. Measures 38-41. Measure 38: eighth notes G2, F#2, E2, D2, C2, B1, A1, G1. Measure 39: eighth notes F#1, E1, D1, C1, B0, A0, G0, F#0. Measure 40: eighth notes E1, D1, C1, B0, A0, G0, F#0, E0. Measure 41: eighth notes D1, C1, B0, A0, G0, F#0, E0, D0. Dynamics: *ff* continues.

42

Musical staff 42-45: Treble clef, key of D major. Measures 42-45. Measure 42: eighth notes C2, B1, A1, G1, F#1, E1, D1, C1. Measure 43: eighth notes B1, A1, G1, F#1, E1, D1, C1, B1. Measure 44: eighth notes A1, G1, F#1, E1, D1, C1, B1, A1. Measure 45: eighth notes G1, F#1, E1, D1, C1, B1, A1, G1. Dynamics: *f* starting at measure 42.

45

Musical staff 46-48: Treble clef, key of D major. Measures 46-48. Measure 46: eighth notes F#1, E1, D1, C1, B1, A1, G1, F#1. Measure 47: eighth notes E1, D1, C1, B1, A1, G1, F#1, E1. Measure 48: eighth notes D1, C1, B1, A1, G1, F#1, E1, D1. Dynamics: *f* continues.

49

Musical staff 49-51: Treble clef, key of D major. Measures 49-51. Measure 49: eighth notes C1, B0, A0, G0, F#0, E0, D0, C1. Measure 50: eighth notes B0, A0, G0, F#0, E0, D0, C1, B0. Measure 51: eighth notes A0, G0, F#0, E0, D0, C1, B0, A0. Dynamics: *ff* starting at measure 49.

52

Musical staff 52-54: Treble clef, key of D major. Measures 52-54. Measure 52: eighth notes G0, F#0, E0, D0, C1, B0, A0, G0. Measure 53: eighth notes F#0, E0, D0, C1, B0, A0, G0, F#0. Measure 54: eighth notes E0, D0, C1, B0, A0, G0, F#0, E0. Dynamics: *f* starting at measure 52.

55

Musical staff 55-57: Treble clef, key of D major. Measures 55-57. Measure 55: eighth notes D0, C1, B0, A0, G0, F#0, E0, D0. Measure 56: eighth notes C1, B0, A0, G0, F#0, E0, D0, C1. Measure 57: eighth notes B0, A0, G0, F#0, E0, D0, C1, B0. Dynamics: *f* continues.

58

Musical staff 58-60: Treble clef, key of D major. Measures 58-60. Measure 58: eighth notes A0, G0, F#0, E0, D0, C1, B0, A0. Measure 59: eighth notes G0, F#0, E0, D0, C1, B0, A0, G0. Measure 60: eighth notes F#0, E0, D0, C1, B0, A0, G0, F#0. Dynamics: *ff* starting at measure 58.

♩=80

62



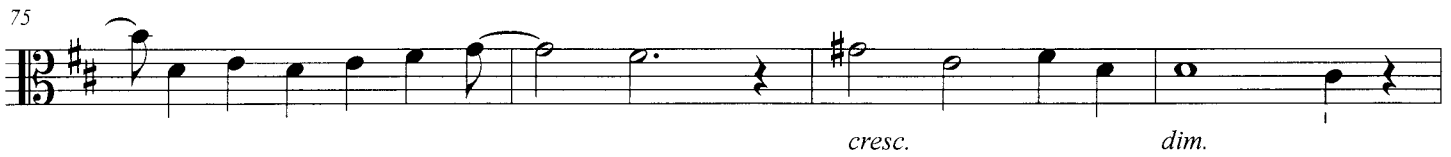
67



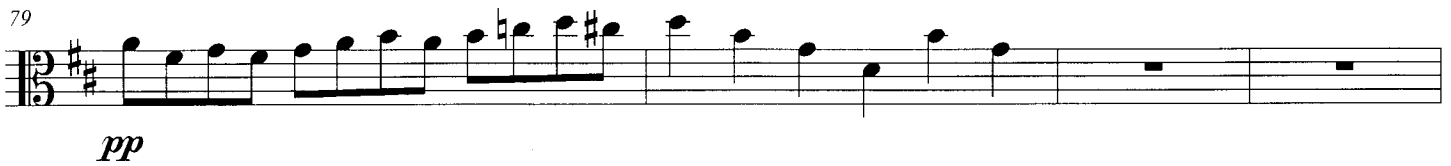
71



75



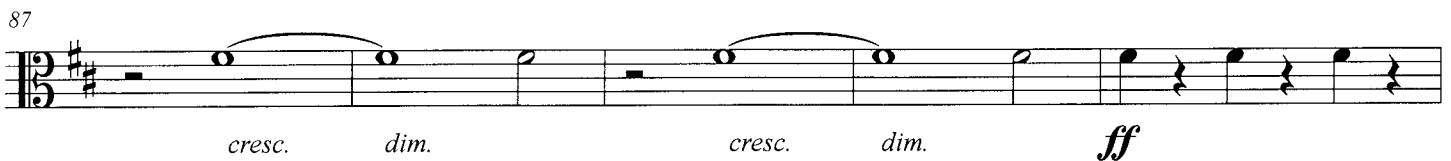
79



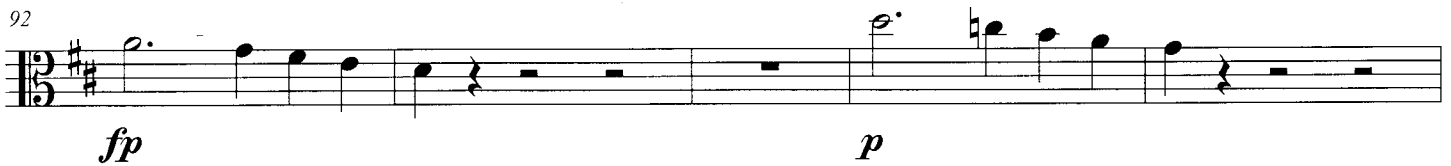
83



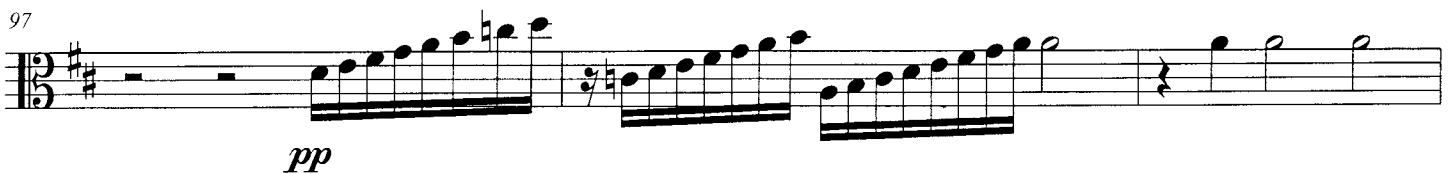
87



92



97



100



Benedictus

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

♩. = 60

8

p *cresc.*

mf

12

19

mf *cresc.* *f* *dim.* *mf*

23

p

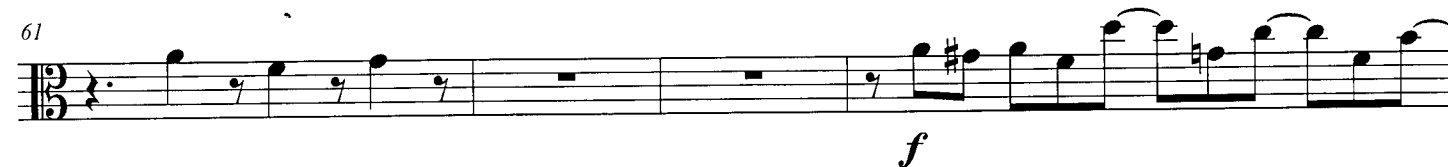
27

mf

31

35

pp *mp*



76



80



85



89



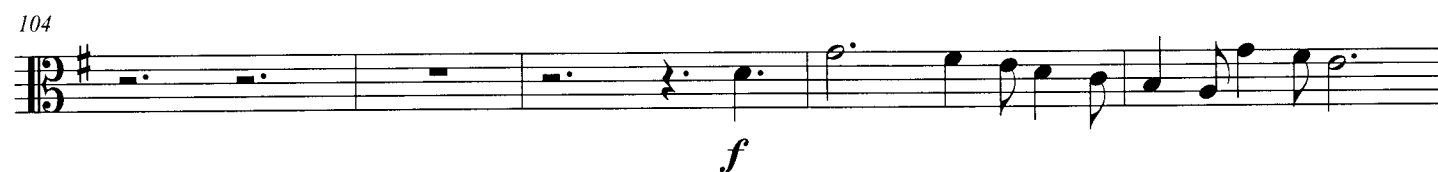
93



97



104



109



113



117



121



Agnus Dei (excerpt)

from the "Missa Solemnis"

$\text{♩} = 60$

19

f sf sf sf p


24

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece concludes with a double bar line. Dynamics markings include *ff* (fortissimo) and *sf* (sforzando).

ff *sf* *sf* *sf*

28

sf sf sf sf sf sf f sf sf

33 
dim. *p*

[illegible]

50



58



66

