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 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.

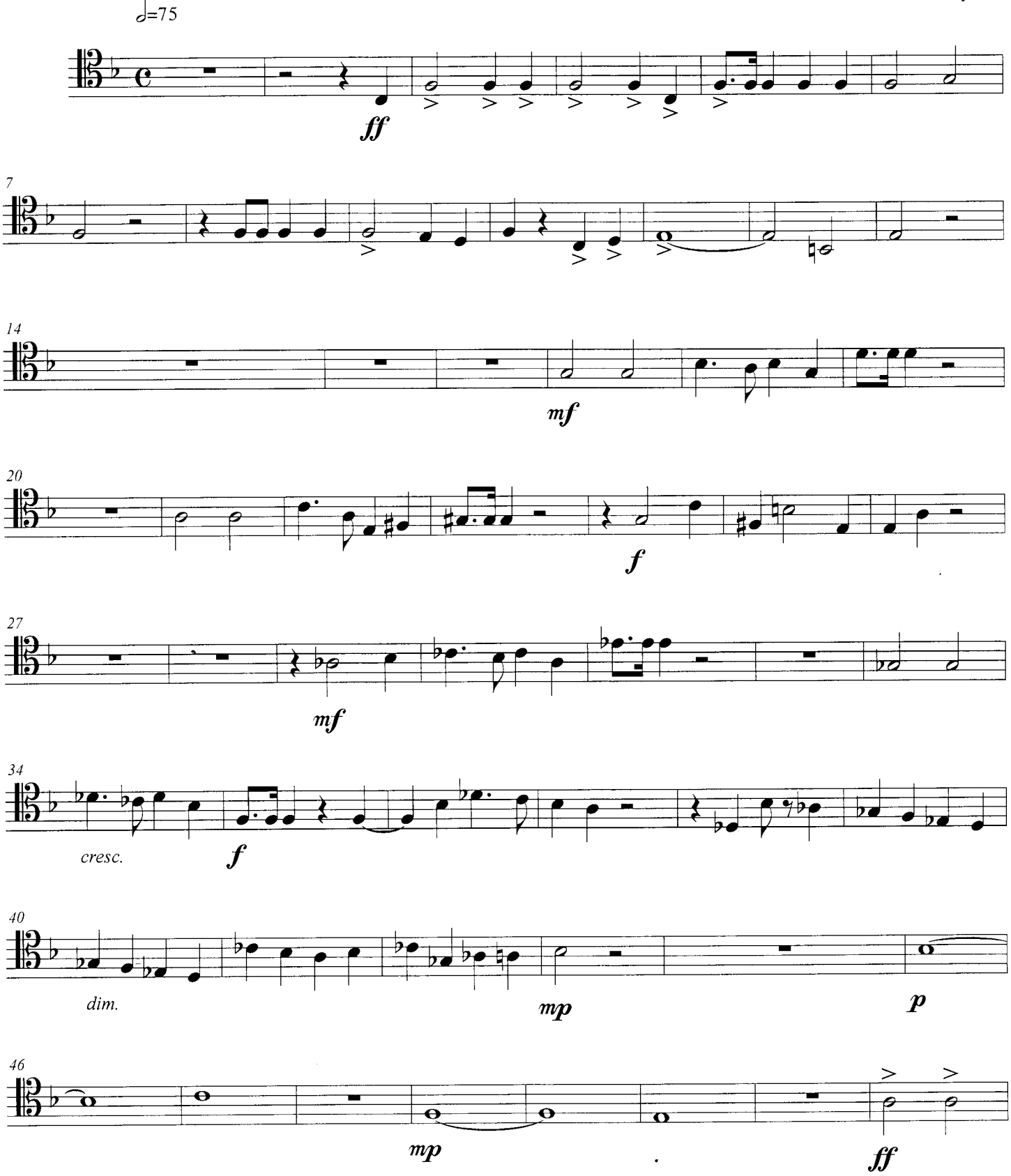
Trombone 9

# Te Deum

## from "Te Deum"

Bruckner

Bob Reifsnyder

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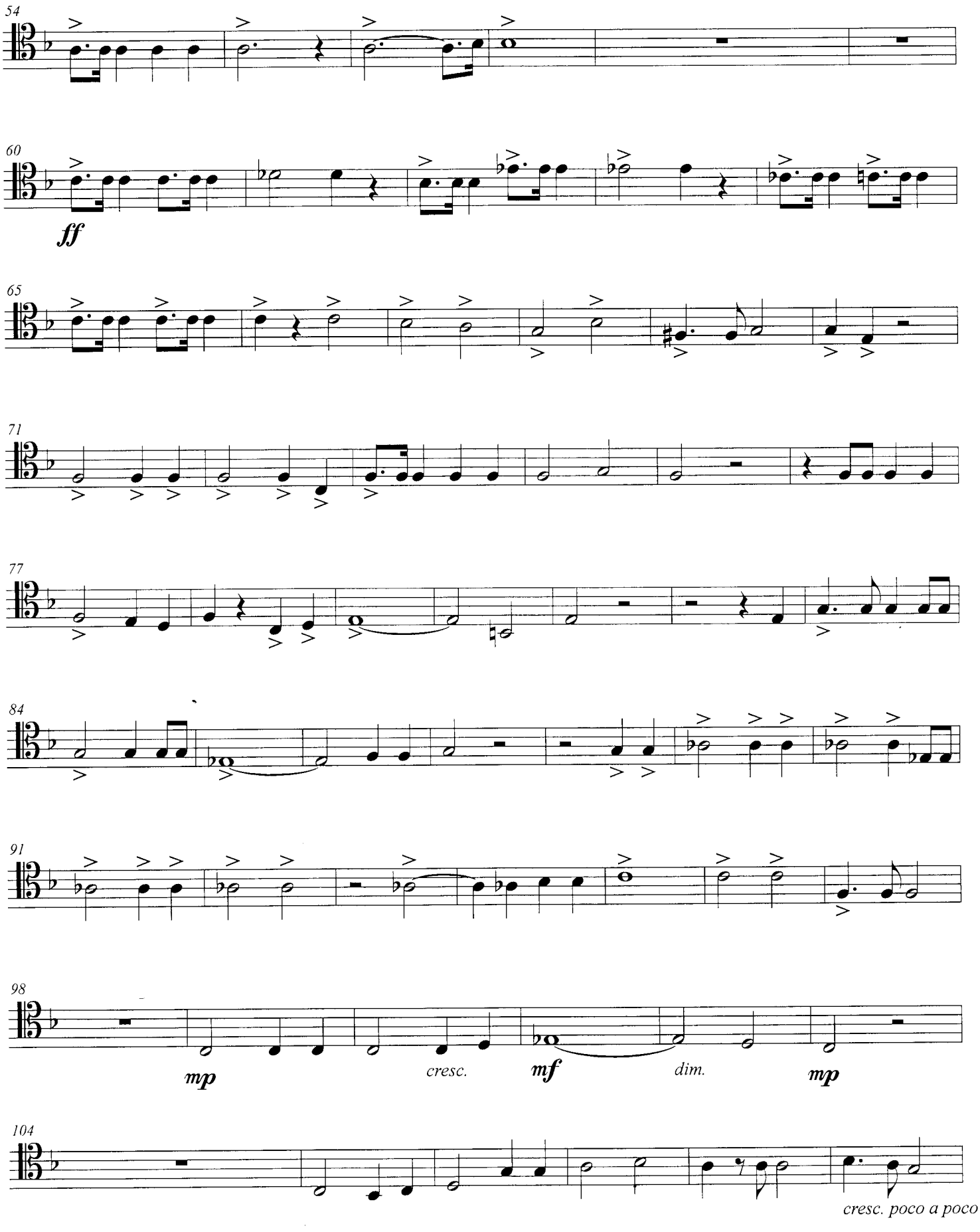
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dim.
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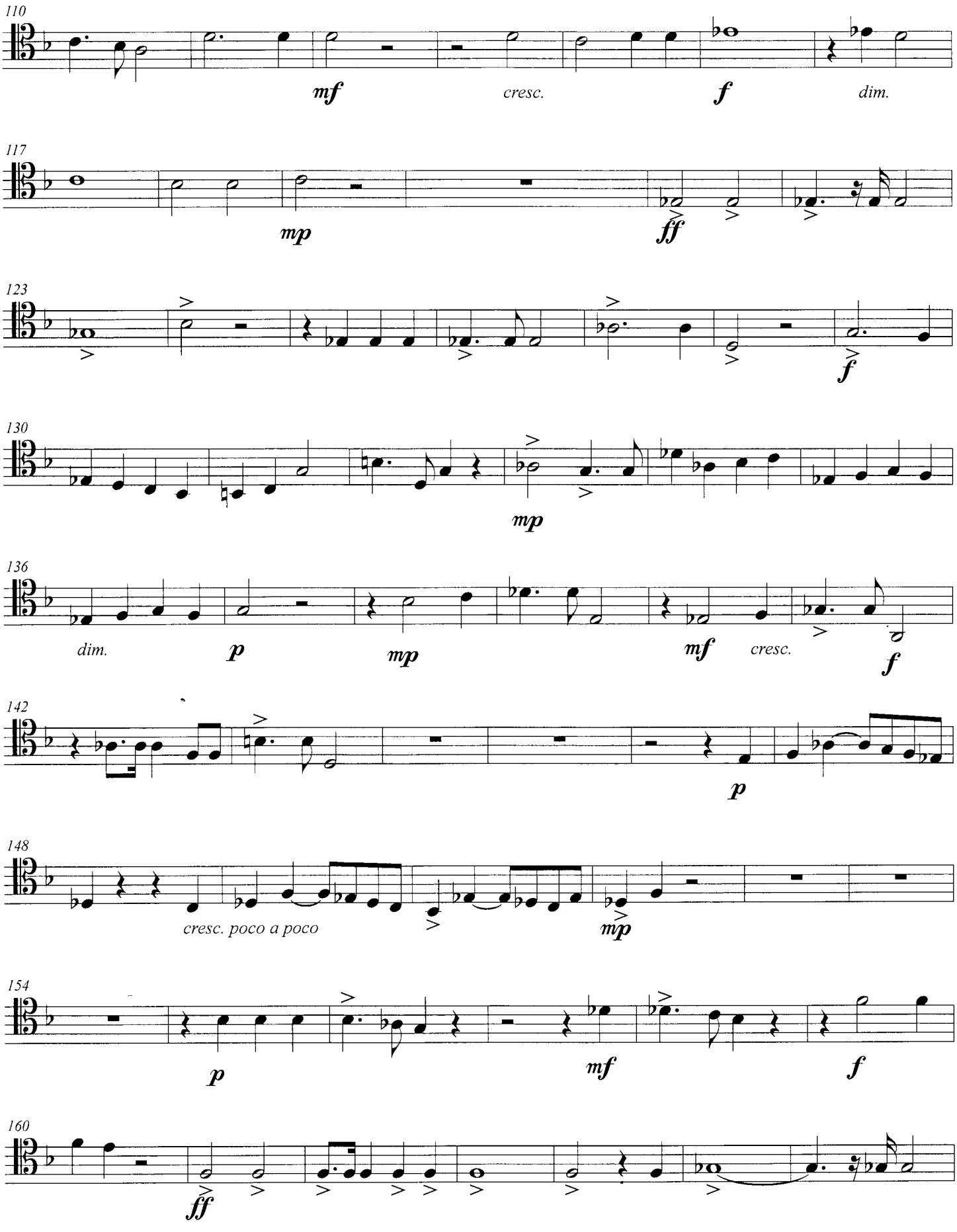
104
cresc. poco a poco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ff
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f
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mp
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p
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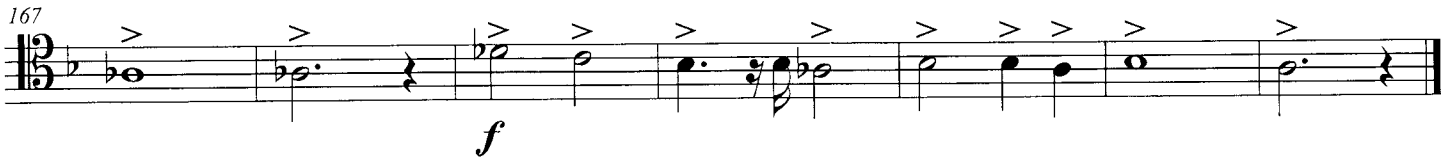
p
mf
f
160
ff


167
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Trombone 9

# Te Ergo

## from the "Te Deum"

Bruckner

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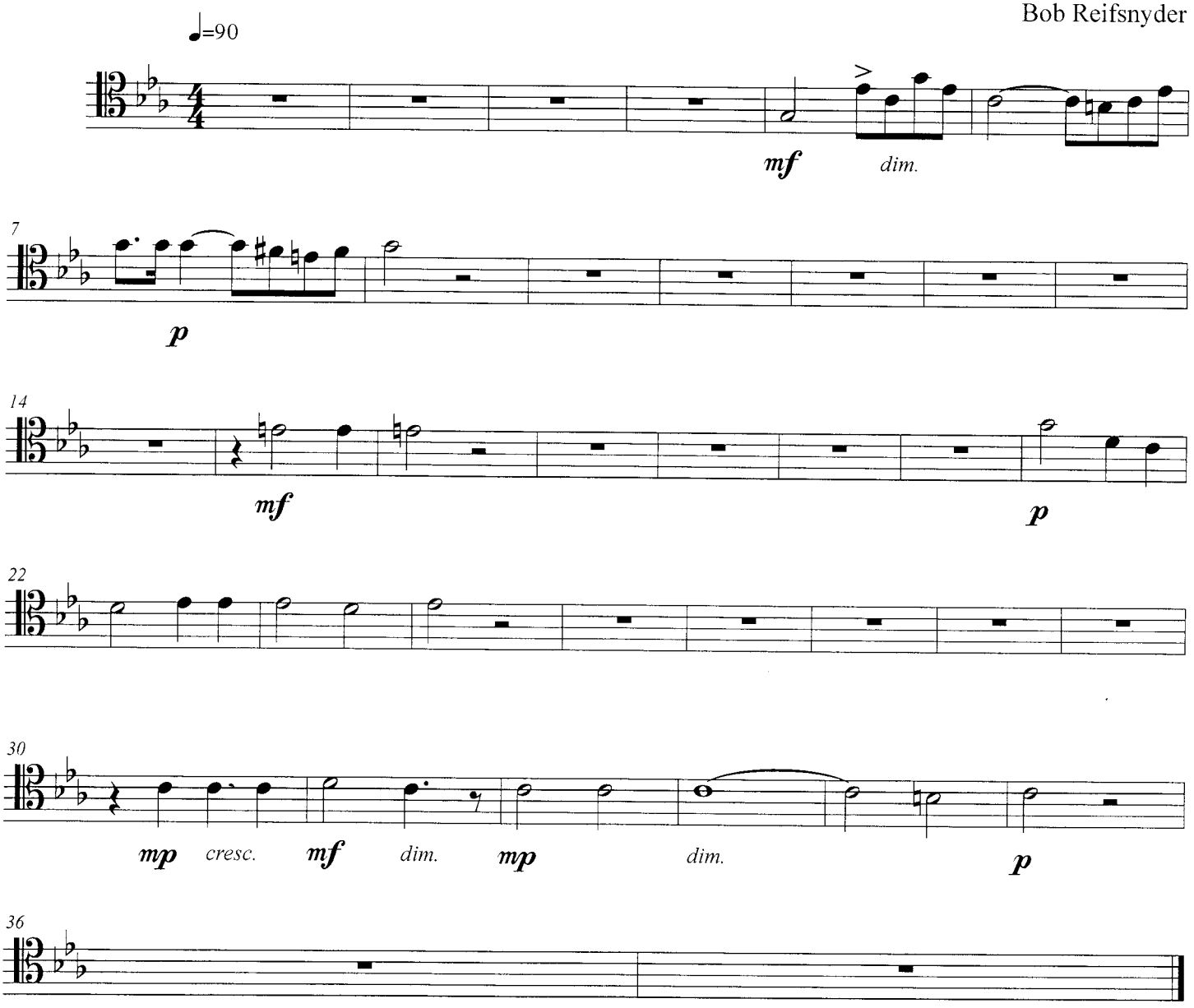


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Trombone 9

# Aeterna Fac

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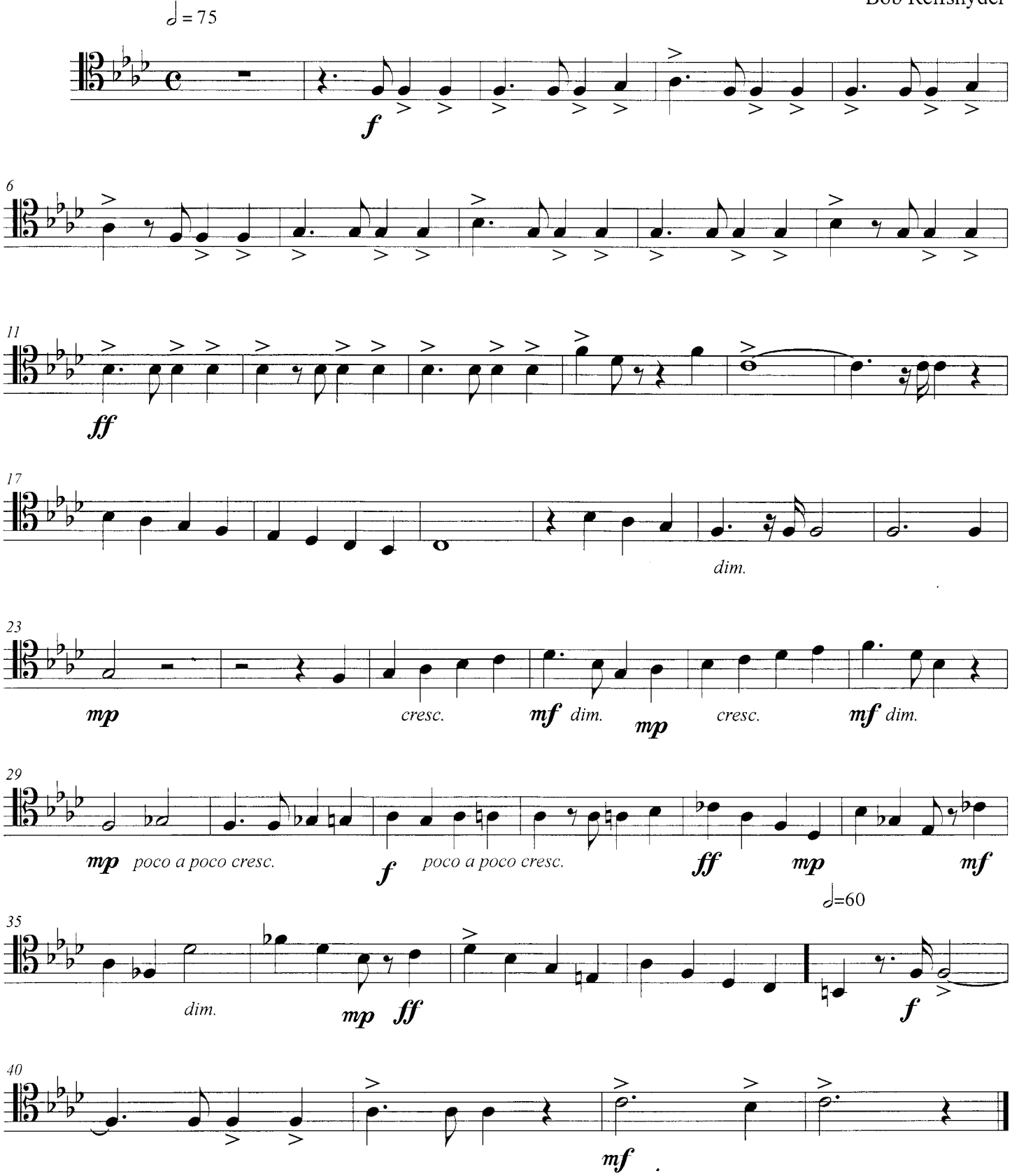


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Trombone 9

# Salvum Fac

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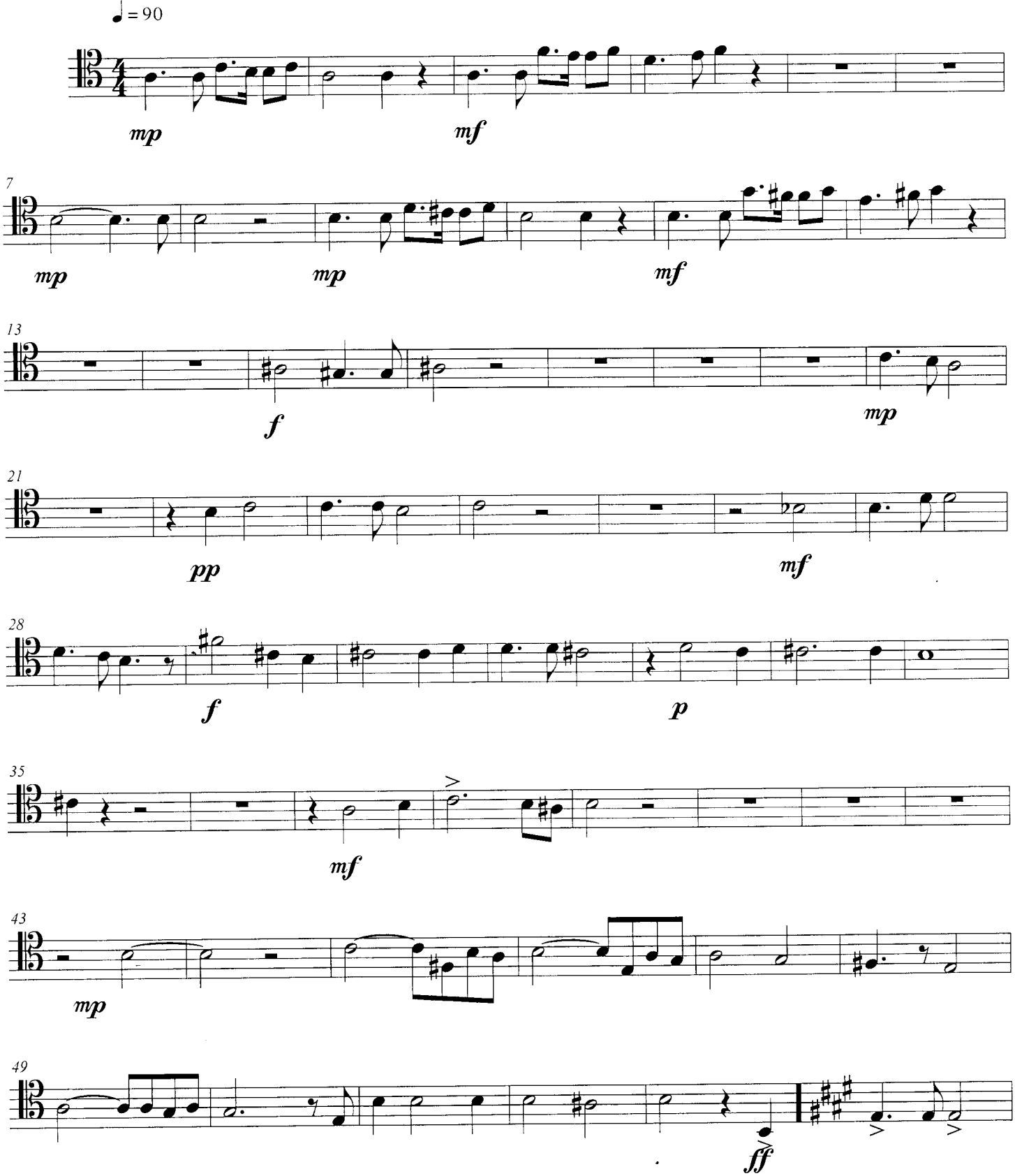


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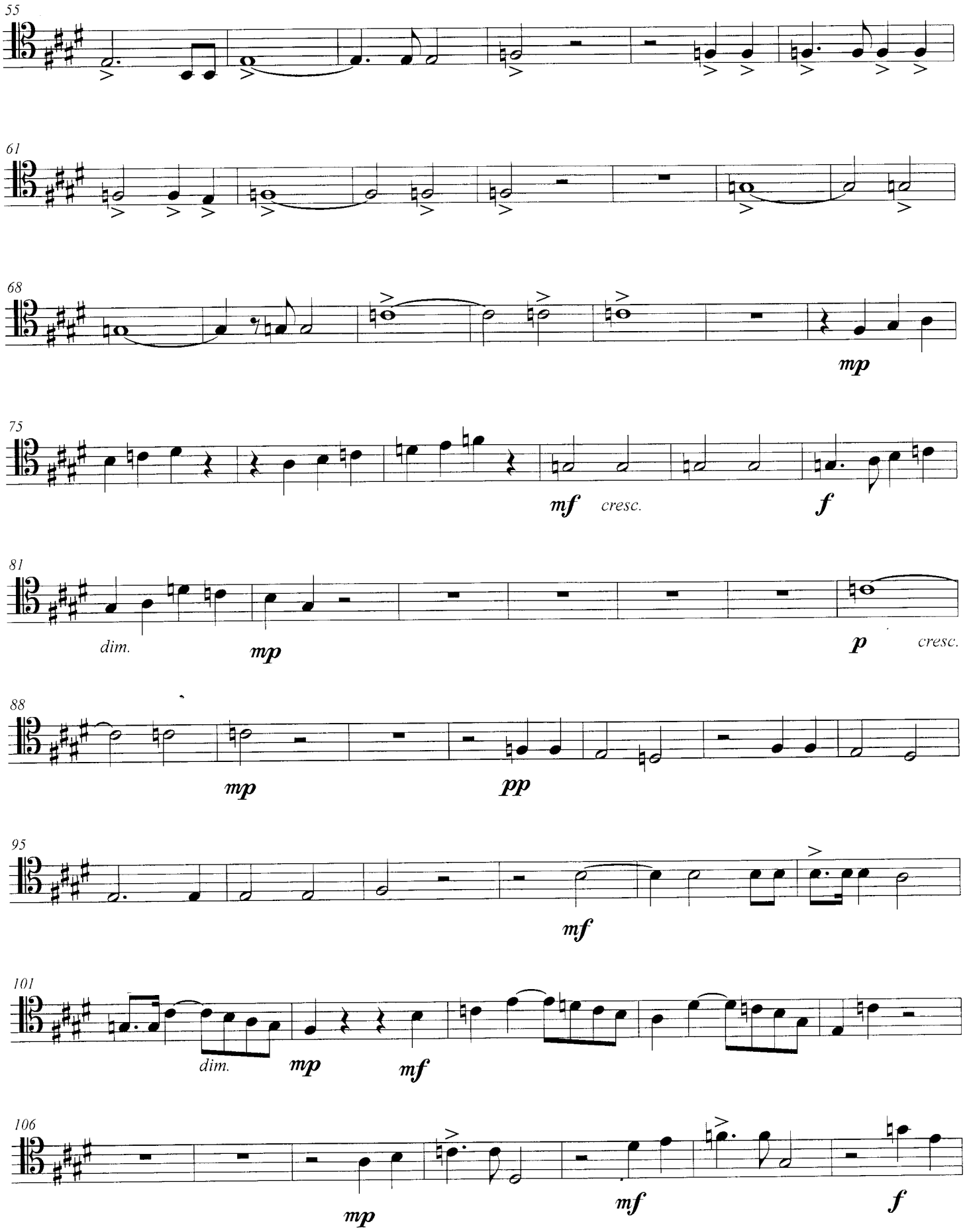
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106
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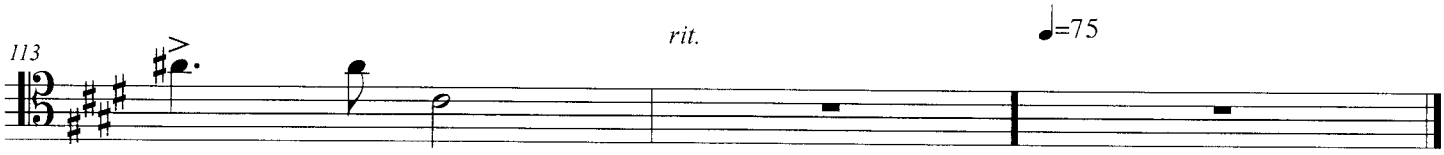
mf
f


113
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♩=75

Trombone 9

# In Te Speravi

## from the "Te Deum"

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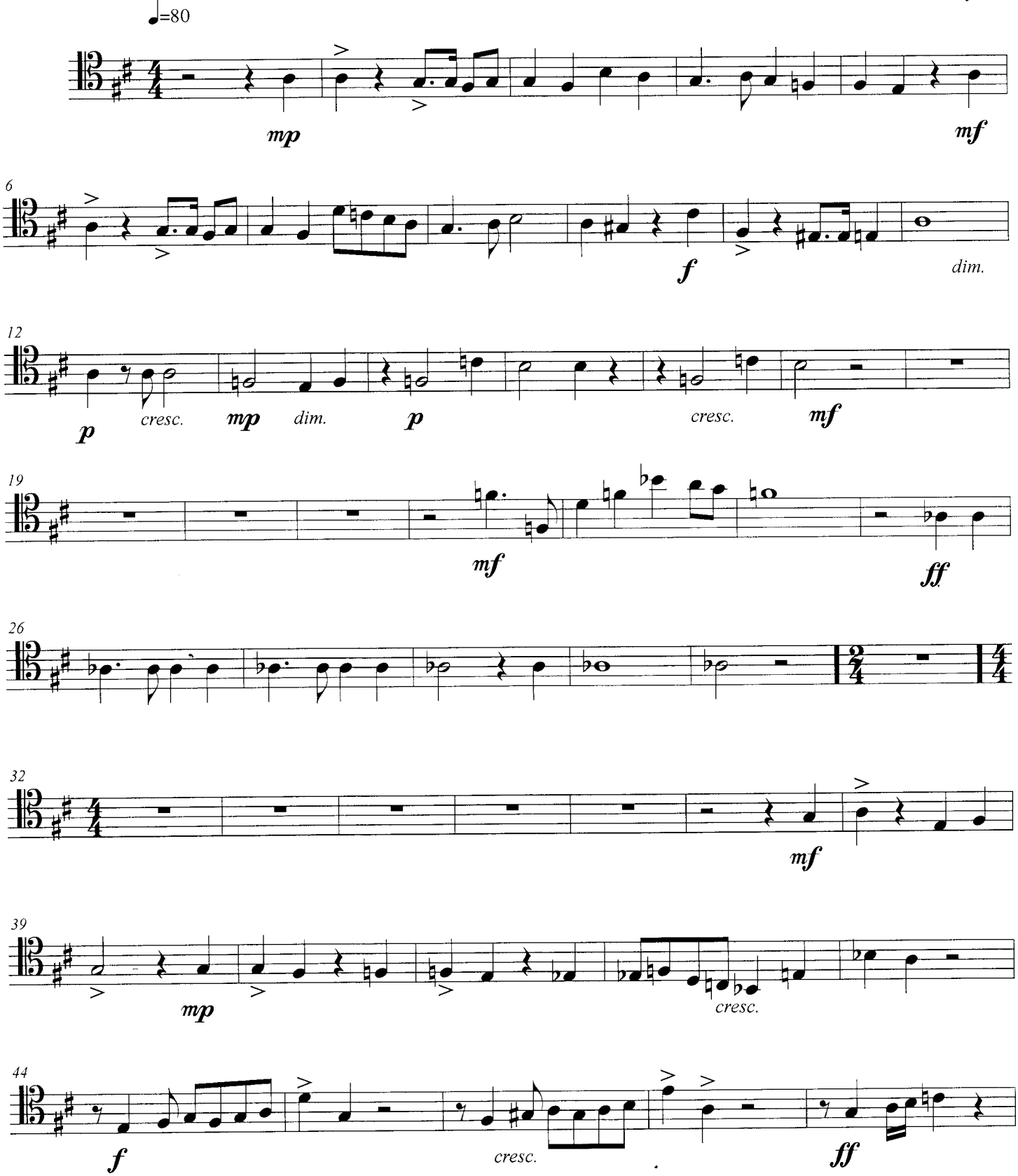


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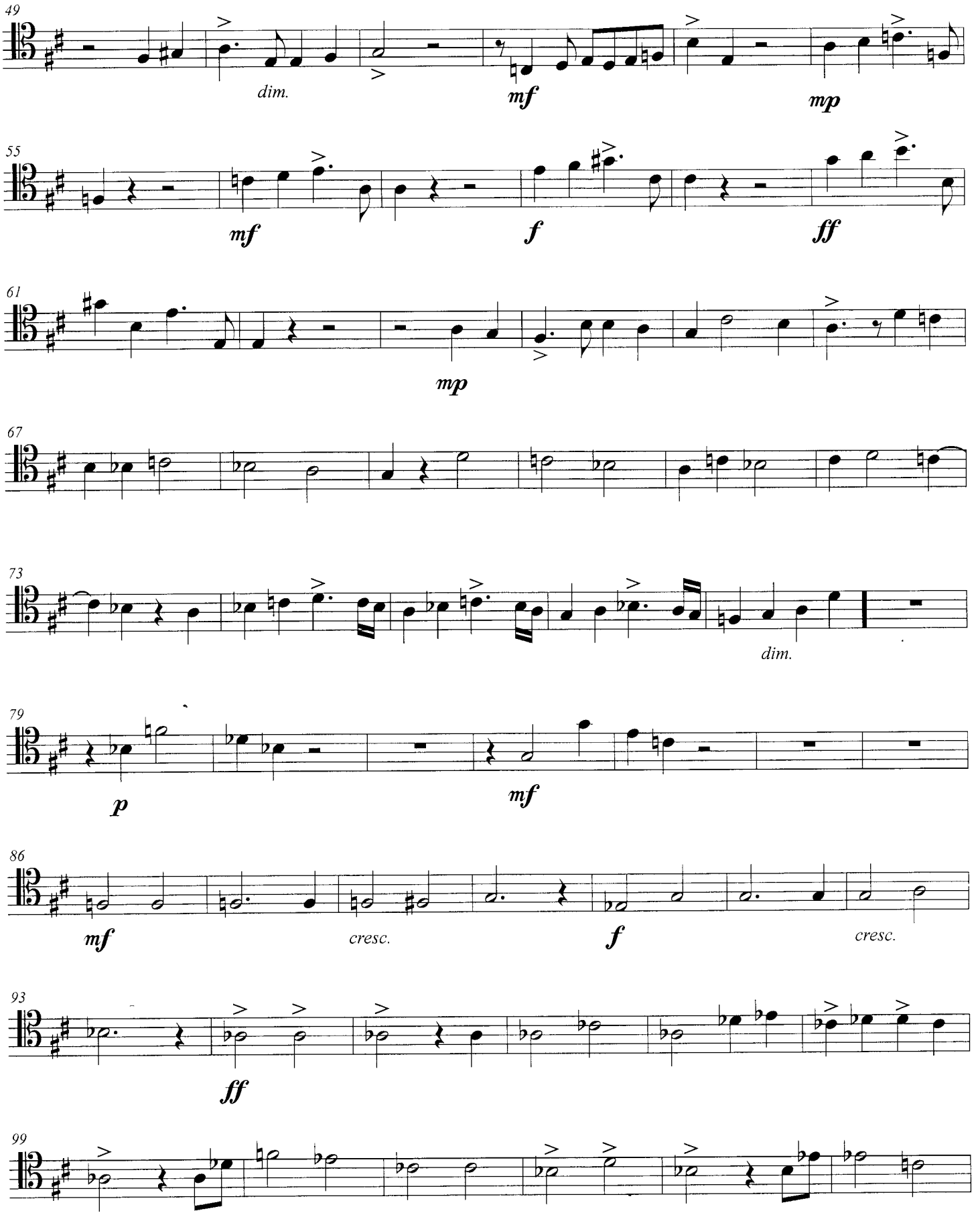
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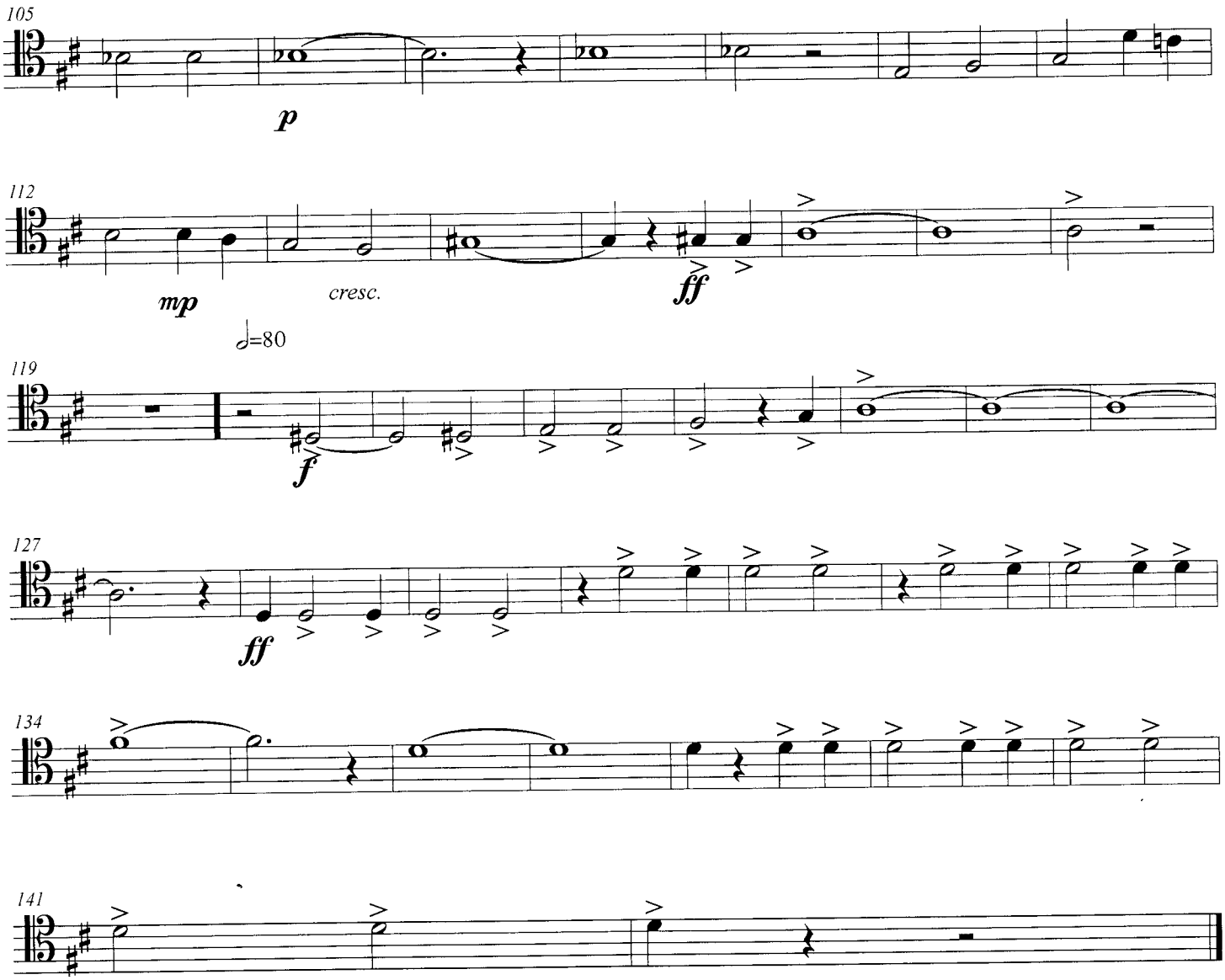
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