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 10^{th}. 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.

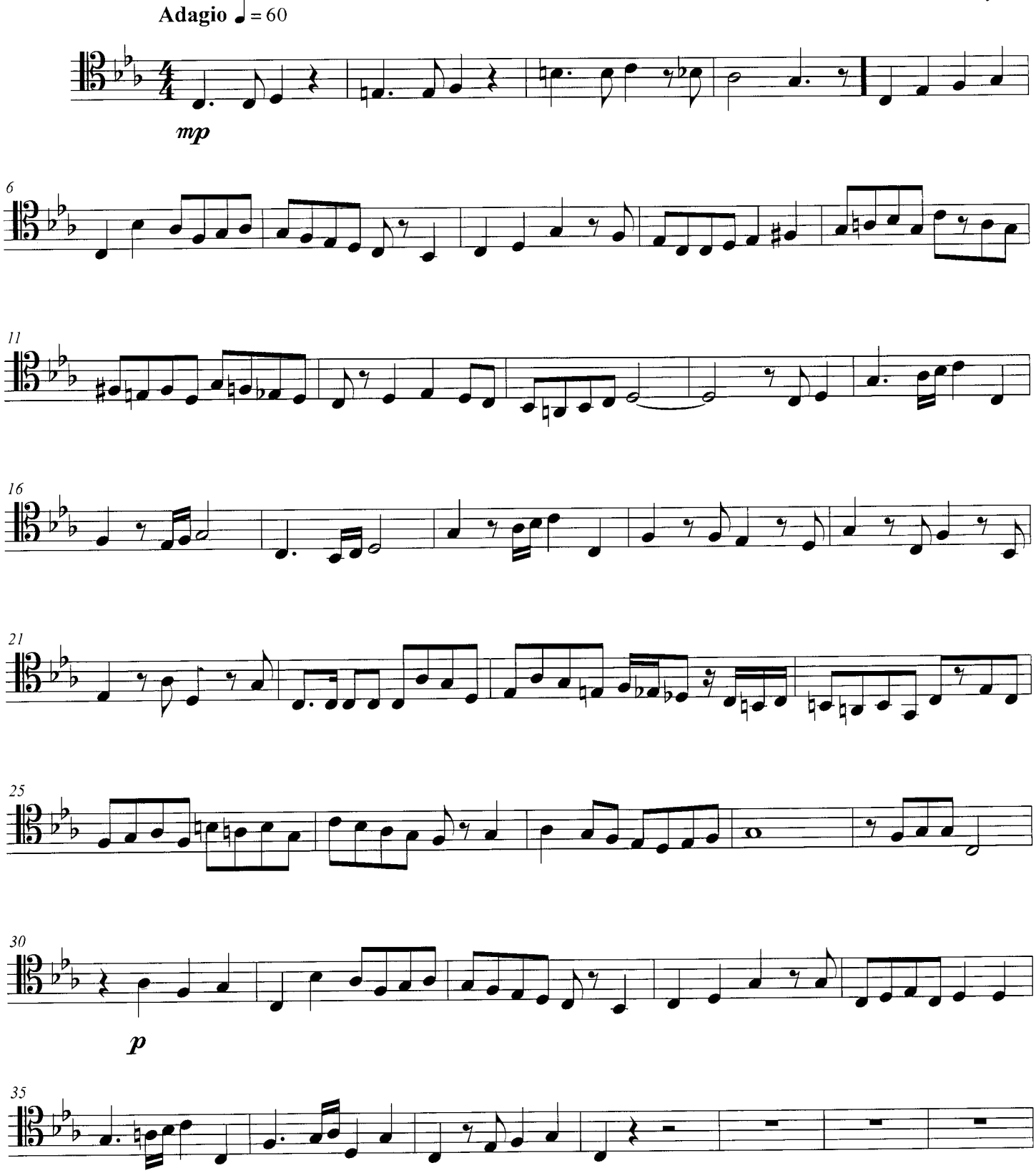
7. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Trombone 3

Kyrie from the "b minor Mass"

J.S. Bach

Bob Reifsnyder



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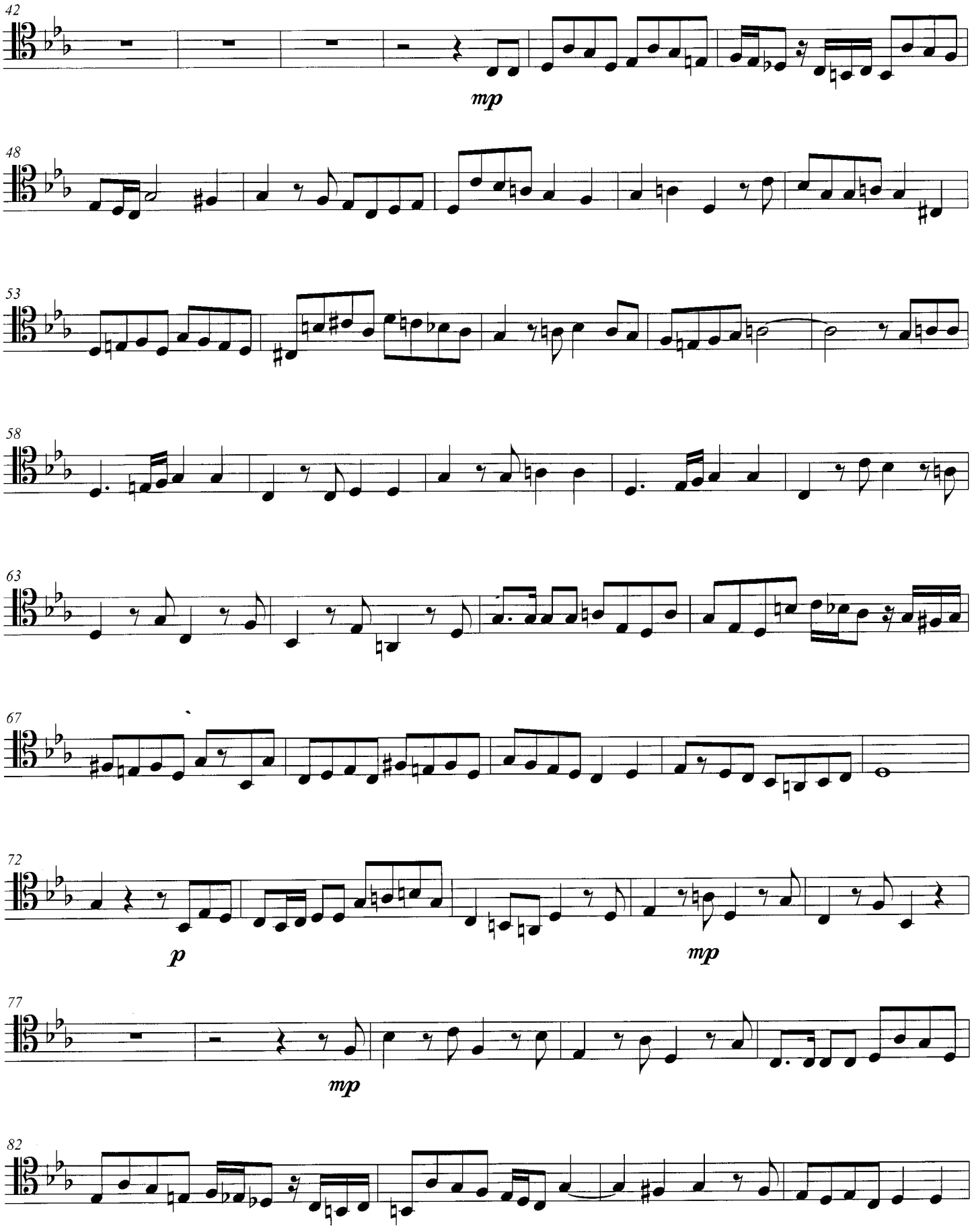
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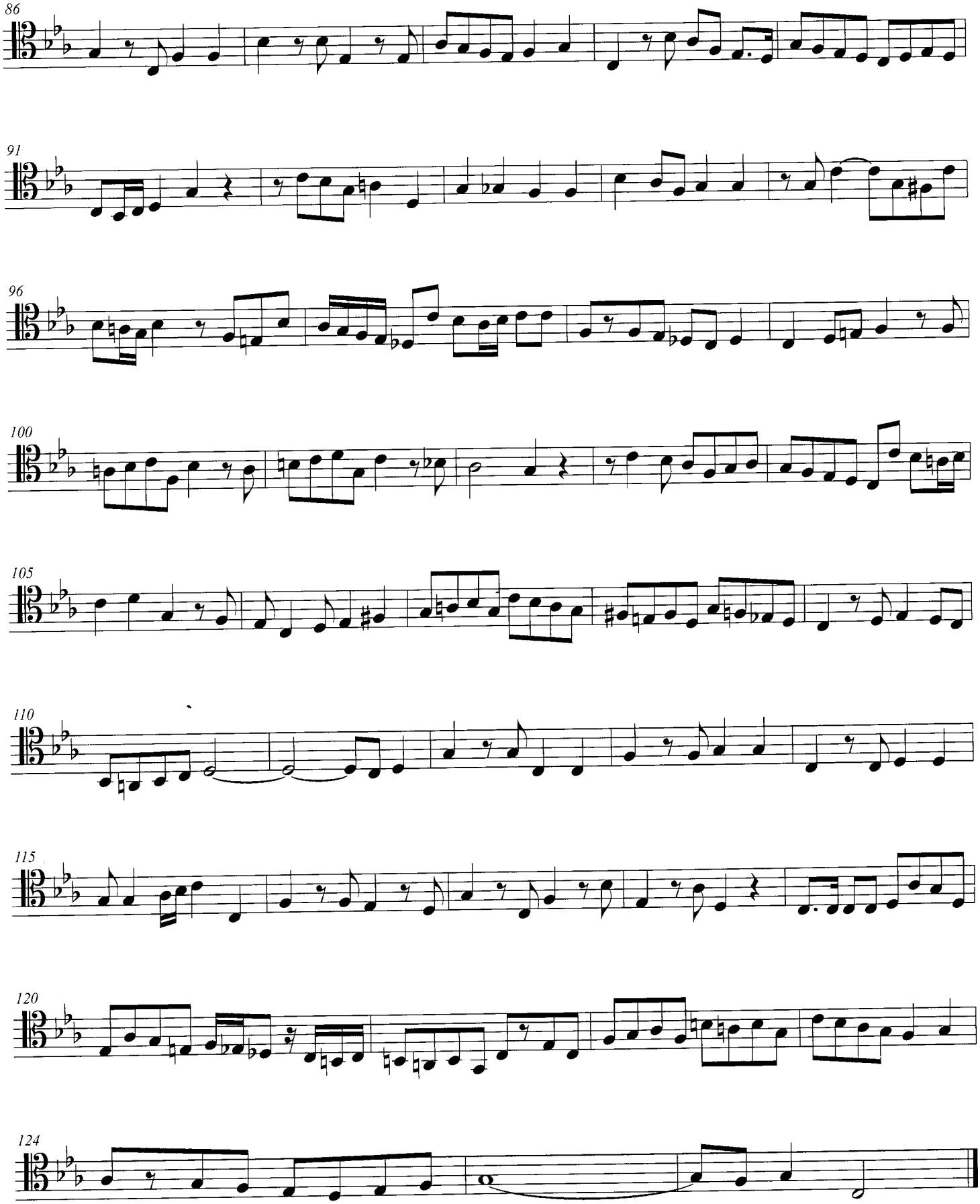
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91
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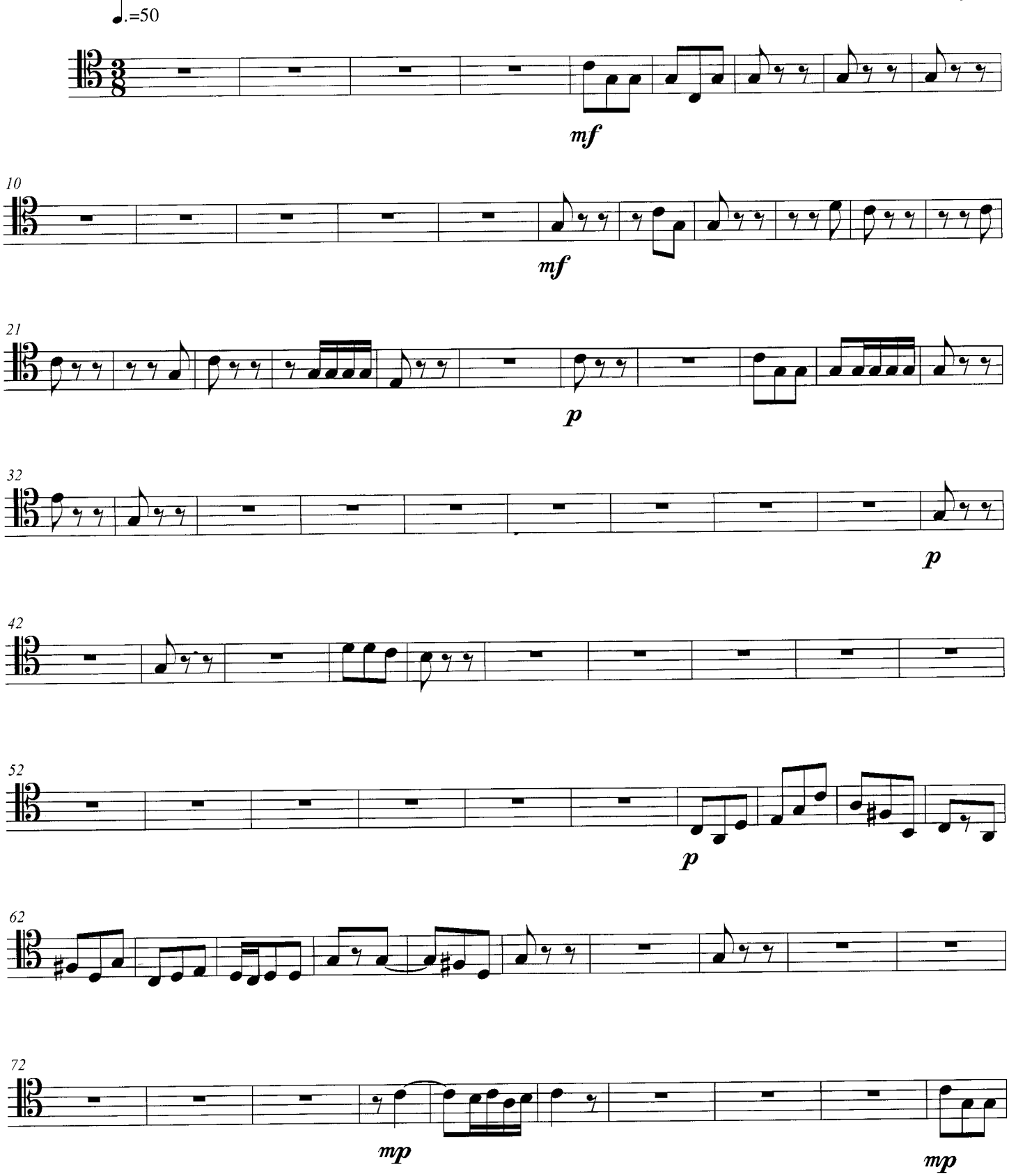
124

Trombone 3

"Gloria" from the b minor Mass

J.S. Bach

Bob Reifsnyder



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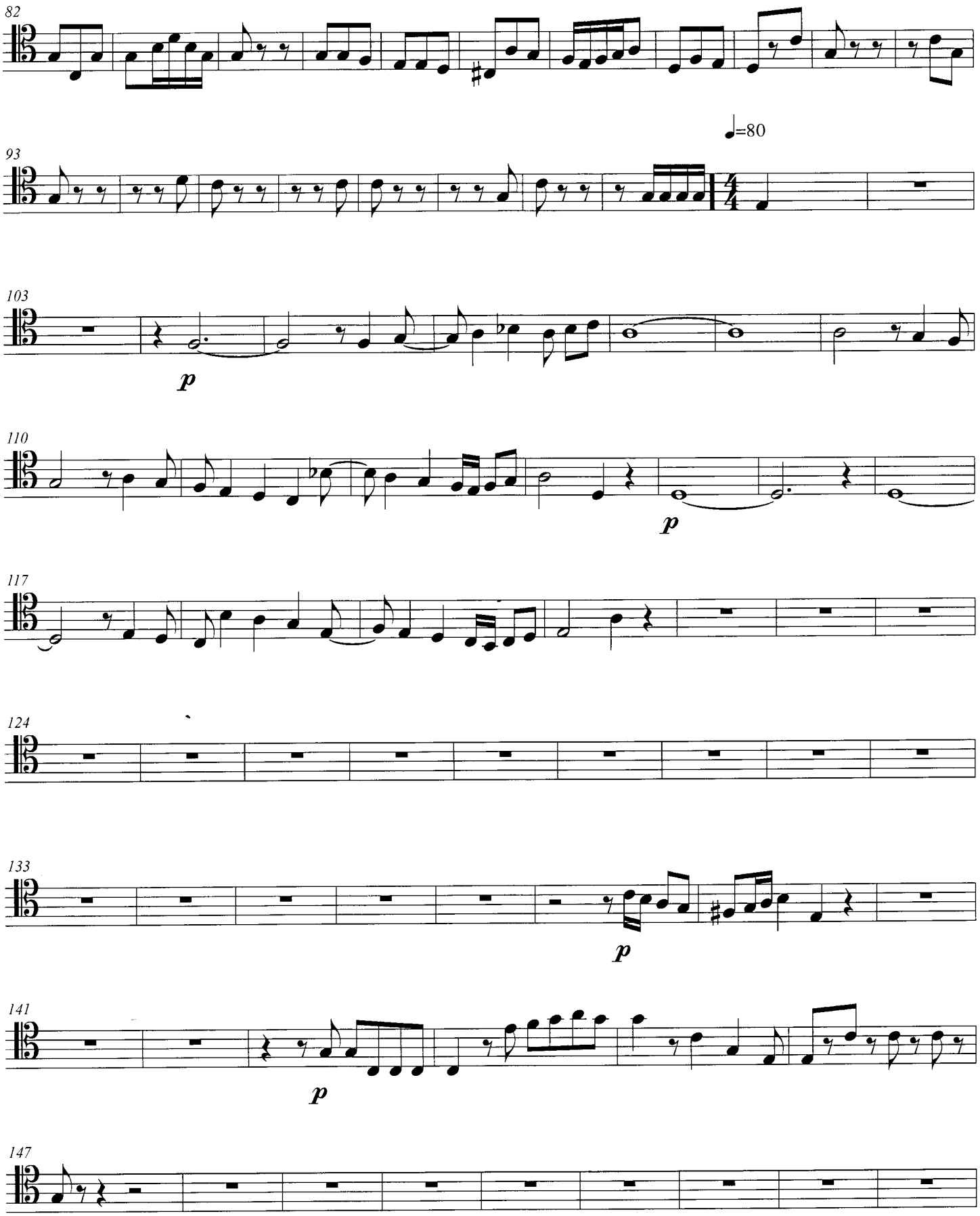
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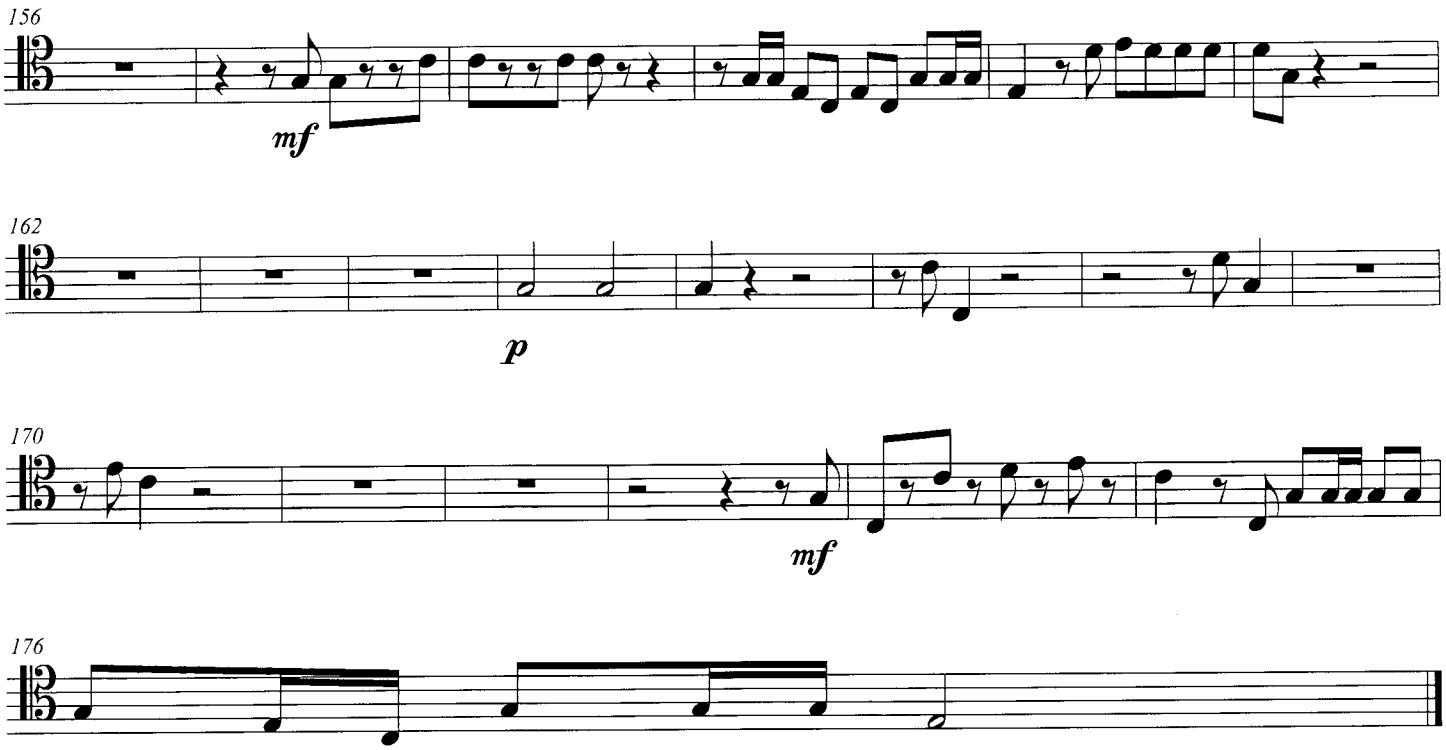
♩=80
103
p
110
p
117
124
133
p
141
p
147


156
mf
162
p
170
mf
176

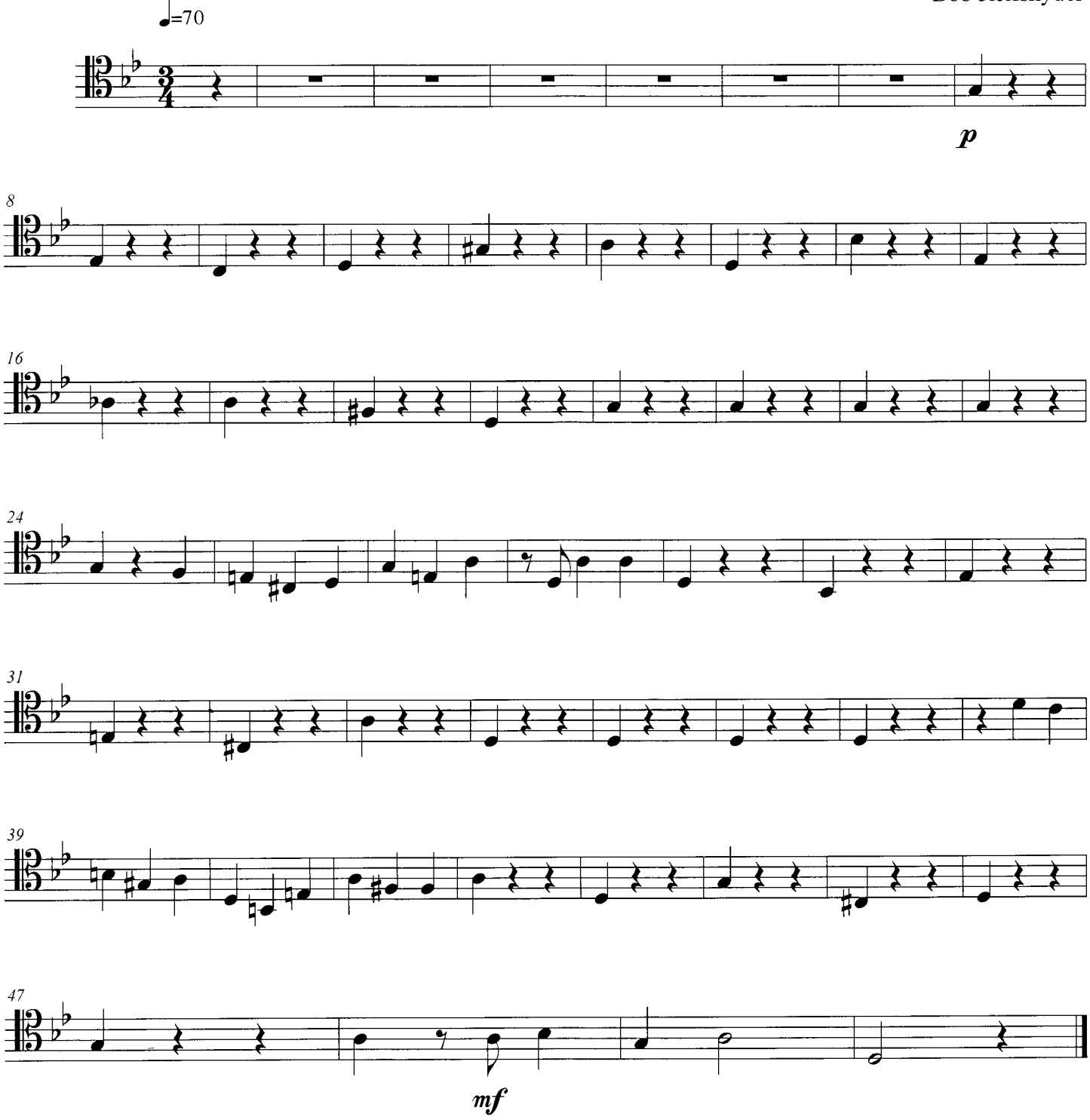
Trombone 3

"Qui tollis peccata mundi"

from the "b minor Mass"

J.S. Bach

Bob Reifsnyder



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Trombone 3

"Cum sancto Spiritu"

from the "b minor Mass"

J.S. Bach

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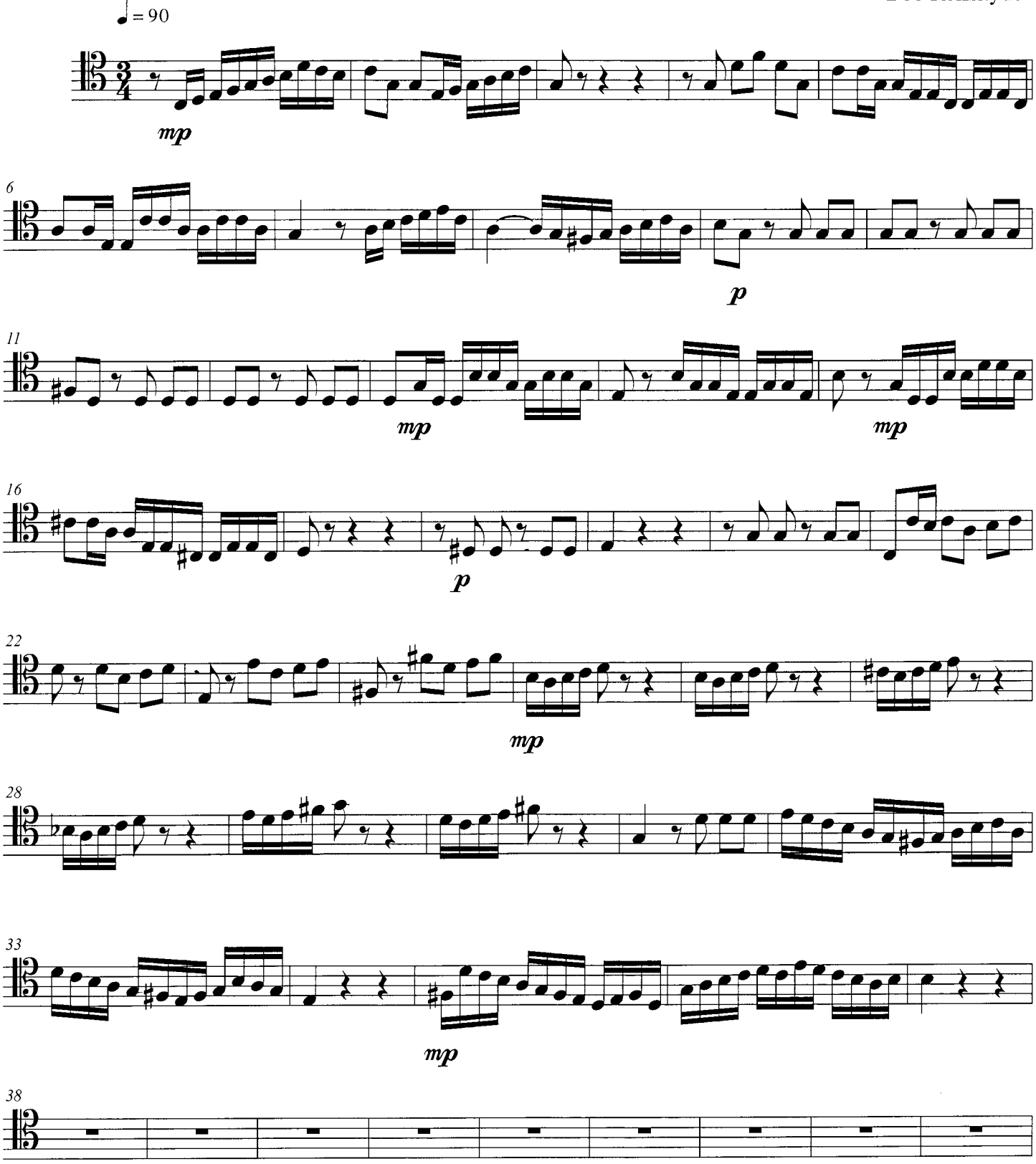

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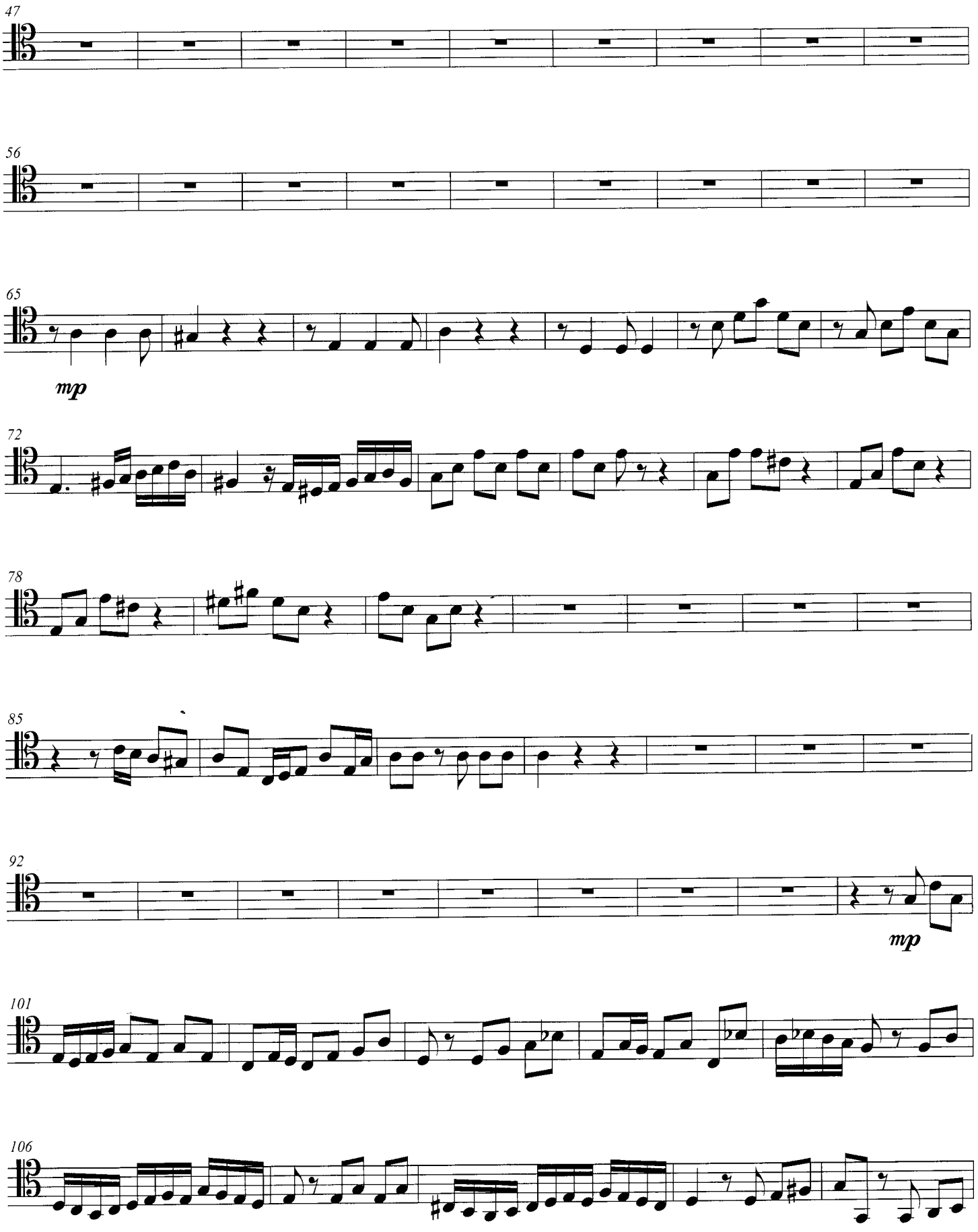
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mp
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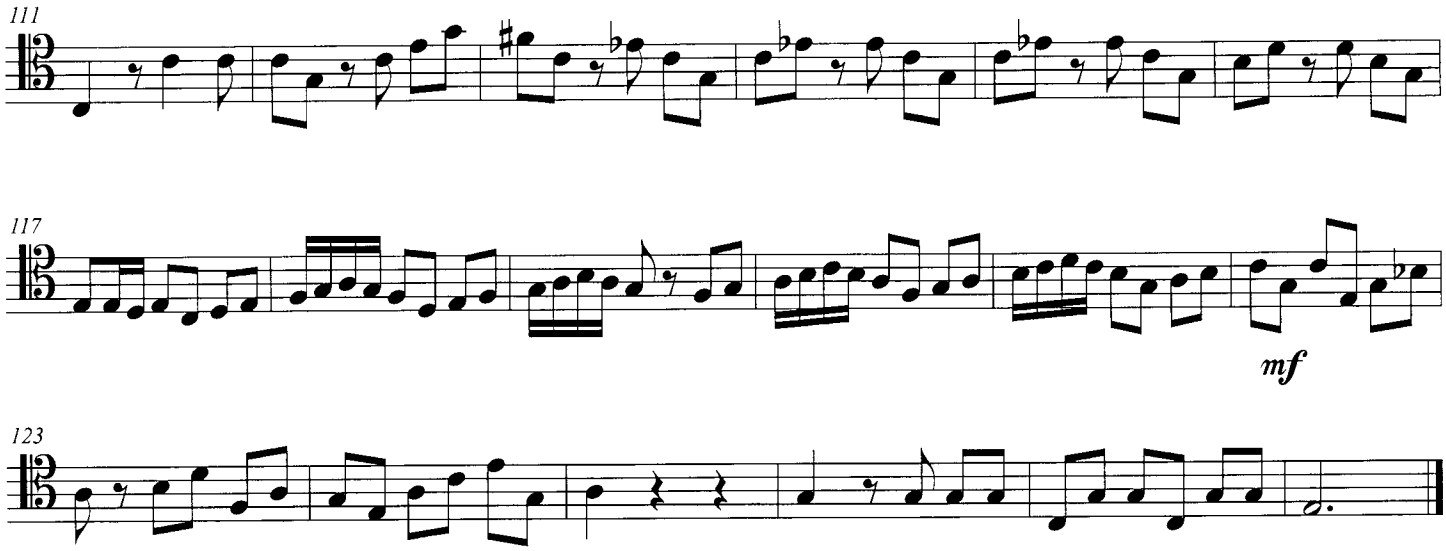
mp
101
106


111
117
mf
123

Trombone 3

Patrem omnipotentem

from the "b minor Mass"

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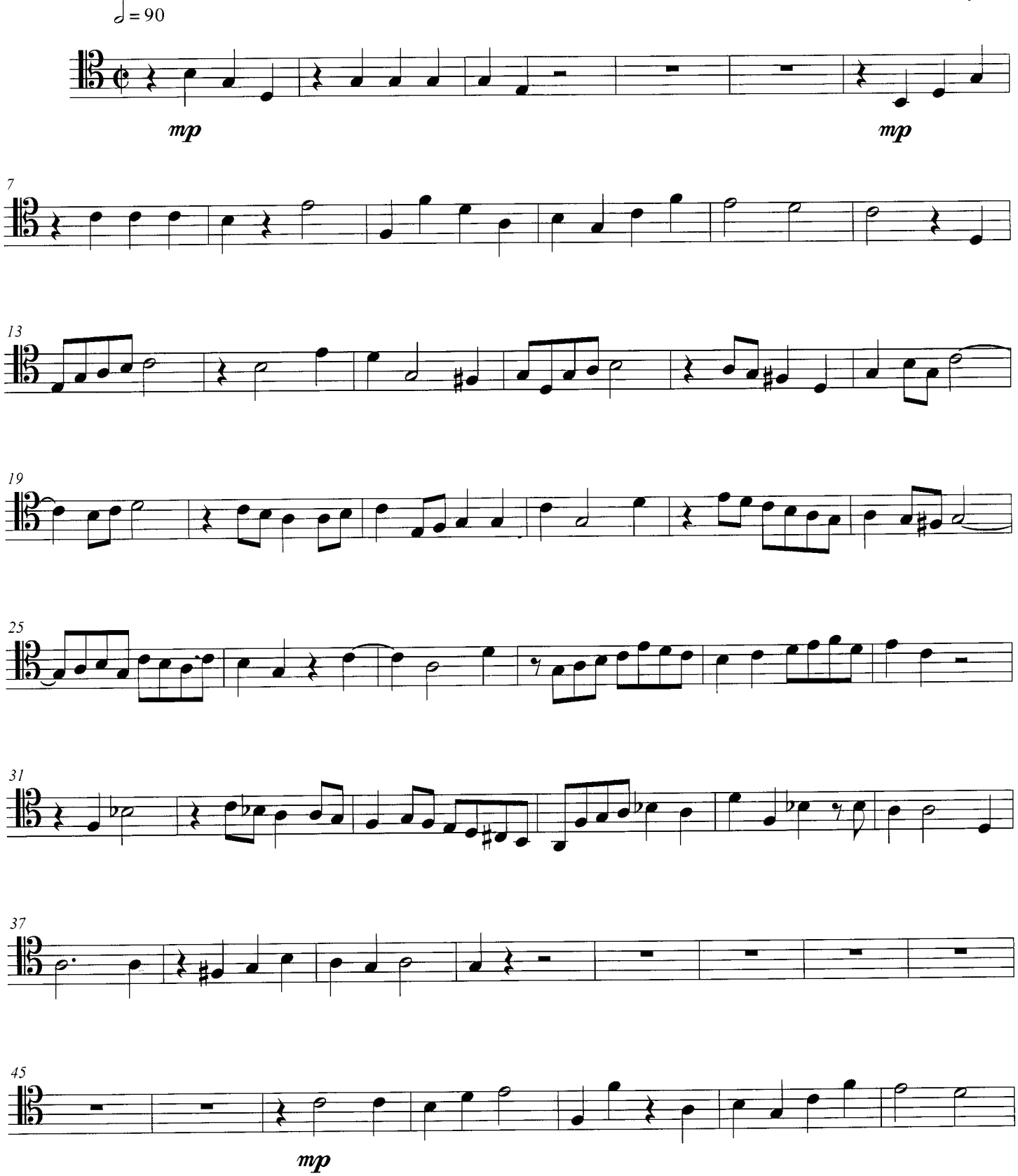

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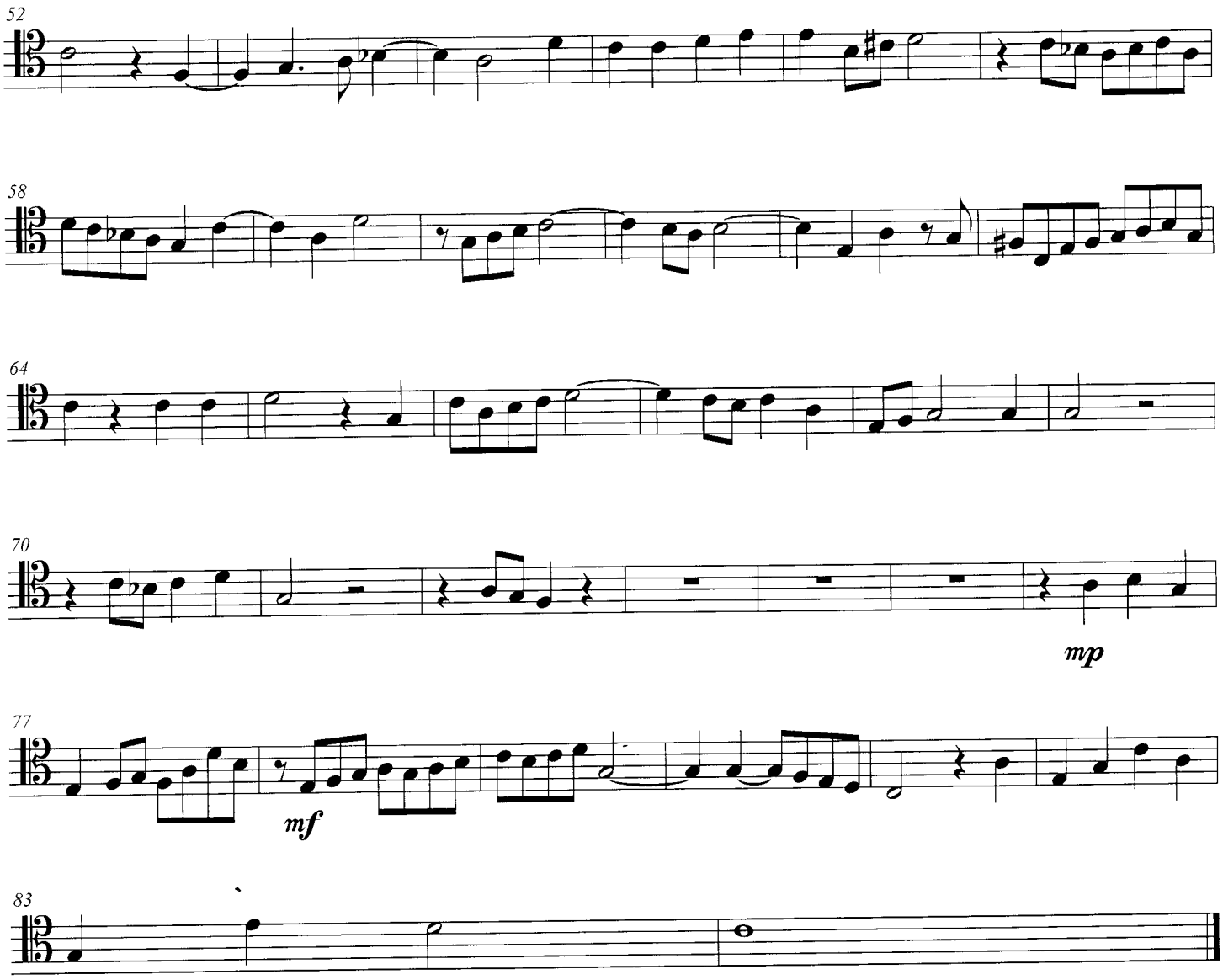
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