

# 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 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 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

$\text{♩} = 60$

Staff 1: Bass clef, key signature of one sharp (F#), common time. Measures 1-6. Dynamics: *f*, *decresc.*, *p*.

7

Staff 2: Bass clef, key signature of one sharp (F#), common time. Measures 7-13. Dynamics: *cresc.*, *f*.

14

Staff 3: Bass clef, key signature of one sharp (F#), common time. Measures 14-20. Dynamics: *p*, *f*, *p*.

21

Staff 4: Bass clef, key signature of one sharp (F#), common time. Measures 21-27. Dynamics: *ff*, *p*, *mf*, *p*.

28

Staff 5: Bass clef, key signature of one sharp (F#), common time. Measures 28-34. Dynamics: *cresc.*, *f*, *dim.*, *p*, *f*.

35

Staff 6: Bass clef, key signature of one sharp (F#), common time. Measures 35-42. Dynamics: *decresc.*, *p*.

43

Staff 7: Bass clef, key signature of one sharp (F#), common time. Measures 43-49. Dynamics: *p*, *cresc.*, *f*.

50

Staff 8: Bass clef, key signature of one sharp (F#), common time. Measures 50-56. Dynamics: *sf*, *sf*.

Kyrie (excerpt)

2

57

Musical staff 57-64. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *sf*, *sf*, *dim.*, and *p*.

65

Musical staff 65-71. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *f* and *pp*.

72

Musical staff 72-78. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *cresc.*, *f*, and *p*.

79

Musical staff 79-86. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *cresc.*, *p*, and *p*.

87

Musical staff 87-93. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *pp* and *f*.

94

Musical staff 94-99. Bass clef, key signature of one sharp (F#). The staff contains a melodic line with dynamics: *p*, *dim.*, and *pp*.



49



55



60



65



73



80



85



91



96

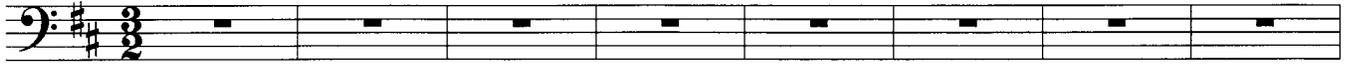


# Credo (excerpt)

from the "Missa Solemnis"

Beethoven  
Bob Reifsnyder

$\text{♩} = 80$



36



40



45



50



55



$\text{♩} = 80$

60



64



69



73



78

Musical staff 78-81: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes with stems pointing up. A *pp* dynamic marking is centered below the staff.

82

Musical staff 82-86: Bass clef, key signature of two sharps. The staff contains a sequence of notes, including a long melodic line with a slur and a fermata over a dotted half note.

87

Musical staff 87-91: Bass clef, key signature of two sharps. The staff contains a sequence of notes with dynamic markings: *cresc.*, *dim.*, *cresc.*, *dim.*, and *ff*.

92

Musical staff 92-96: Bass clef, key signature of two sharps. The staff contains a sequence of notes, including a fast-moving sixteenth-note passage. A *fp* dynamic marking is centered below the staff.

97

Musical staff 97-101: Bass clef, key signature of two sharps. The staff contains a sequence of notes, including a long melodic line with a slur and a fermata over a dotted half note. A *pp* dynamic marking is centered below the staff.

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# Benedictus

from the "Missa Solemnis"

Beethoven  
Bob Reifsnyder

♩. = 60

*p*

6

*pp*

10

14

18

*cresc.* *f*

22

*p* *mf*

26

30

*pp*

35



39



43



47



53



58



63



68



72



77



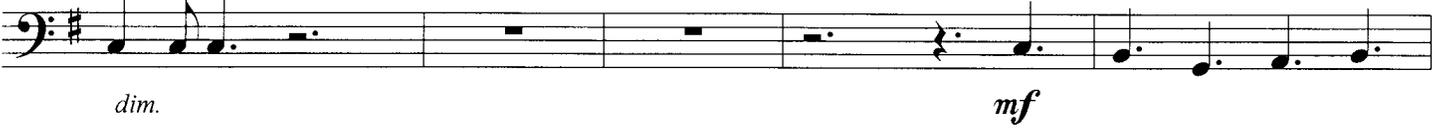
81



85



89



94



98



102



106



110



Benedictus

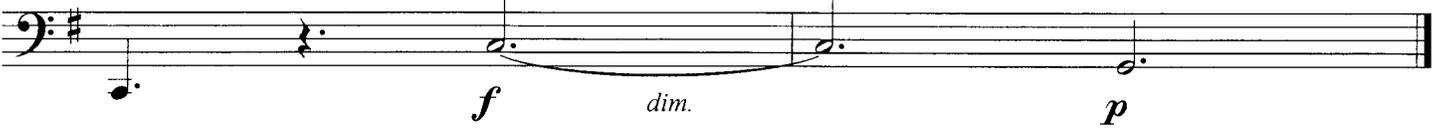
114



119



123





Agnus Dei (excerpt)

65

A single staff of music in bass clef with a key signature of one flat (B-flat). The music consists of eight measures. The first measure contains a single dotted quarter note with a dynamic marking of *ff* below it. The second measure contains a dotted quarter note, followed by a slur over two eighth notes, with a dynamic marking of *sf* below the first note. The third measure contains a quarter note followed by a quarter rest. The fourth measure contains a quarter note followed by a quarter rest. The fifth measure contains a quarter note followed by a quarter rest. The sixth measure contains a quarter note followed by a quarter rest. The seventh measure contains a quarter note followed by a quarter rest. The eighth measure contains a quarter note followed by a quarter rest. The piece concludes with a double bar line.