

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 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.

# Te Deum

from "Te Deum"

Bruckner  
Bob Reifsnyder

$\text{♩} = 75$



8



15



23



30



36



45



53



59

ff

Musical staff 59-63: Bass clef, key of B-flat major. Measures 59-63 contain eighth and sixteenth notes with accents. Dynamic *ff* is indicated below measure 59.

64

*f*

Musical staff 64-68: Bass clef, key of B-flat major. Measures 64-68 contain eighth and sixteenth notes with accents. Dynamic *f* is indicated below measure 64.

71

Musical staff 71-78: Bass clef, key of B-flat major. Measures 71-78 contain half notes and whole notes with slurs. Measure 78 ends with a double bar line.

79

Musical staff 79-86: Bass clef, key of B-flat major. Measures 79-86 contain half notes and whole notes with slurs. Measure 86 ends with a double bar line.

87

Musical staff 87-92: Bass clef, key of B-flat major. Measures 87-92 contain eighth and sixteenth notes with accents. Measure 92 ends with a double bar line.

93

Musical staff 93-99: Bass clef, key of B-flat major. Measures 93-99 contain eighth and sixteenth notes with accents. Measure 99 ends with a double bar line.

100

*p*

Musical staff 100-106: Bass clef, key of B-flat major. Measures 100-106 contain half notes and whole notes with slurs. Dynamic *p* is indicated below measure 100. Measure 106 ends with a double bar line.

107

Musical staff 107-114: Bass clef, key of B-flat major. Measures 107-114 contain whole notes. Measure 114 ends with a double bar line.

115

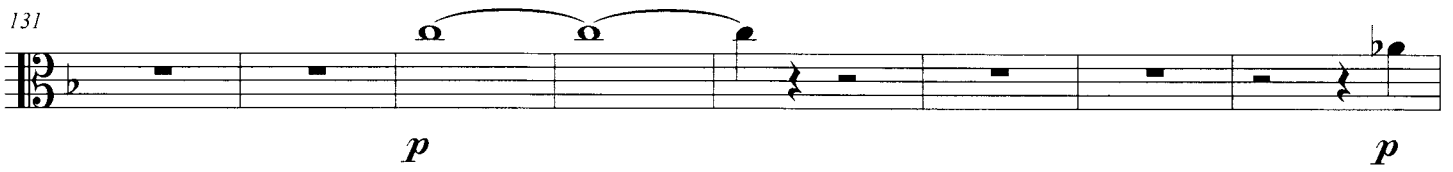
*f*

Musical staff 115-118: Bass clef, key of B-flat major. Measures 115-118 contain whole notes. Dynamic *f* is indicated below measure 115. Measure 118 ends with a double bar line.

123



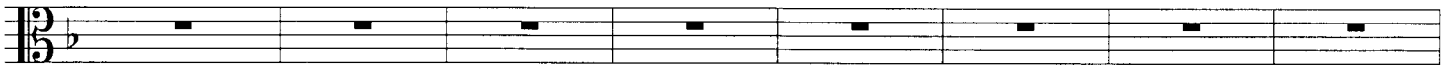
131



139



145



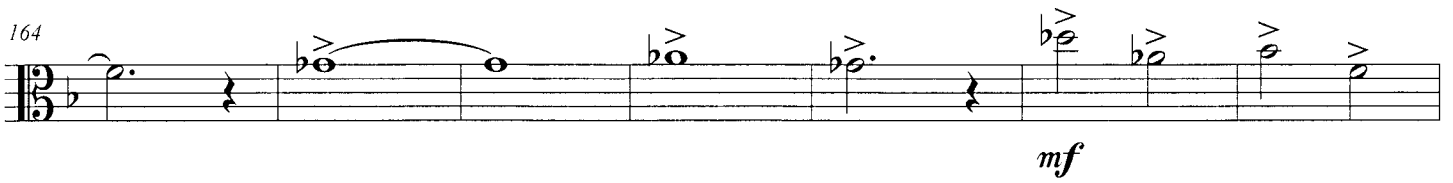
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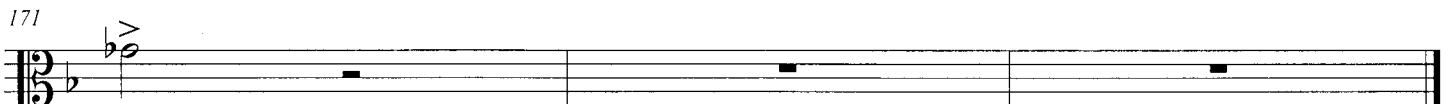
157



164



171



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# Te Ergo

from the "Te Deum"

Bruckner  
Bob Reifsnyder

♩=90

7

13

18

24

29

35

*pp* *pp* *mp*

*pp* *p*

*mp* *p*

*mp*

*mf*

*pp*



Trombone 1

# Aeterna Fac

from the "Te Deum"

Bruckner  
Bob Reifsnyder

$\text{♩} = 75$



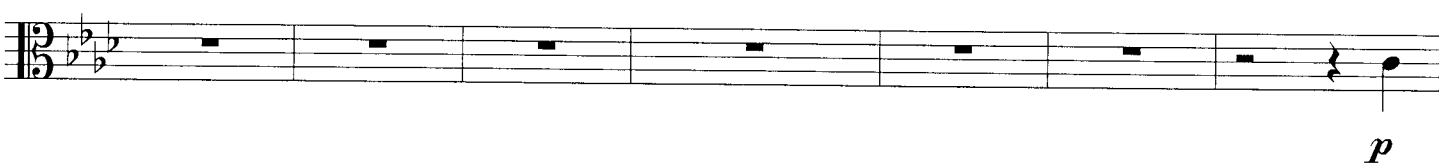
8



16



22



29



35



41



# Salvum Fac

from the "Te Deum"

Bruckner  
Bob Reifsnyder

♩ = 90

7

14

21

26

30

38

46

*pp* *p* *mp* *p* *mf* *pp* *p*

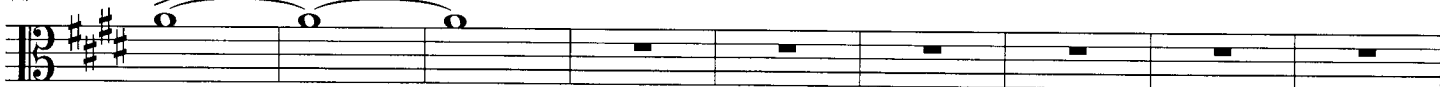
54



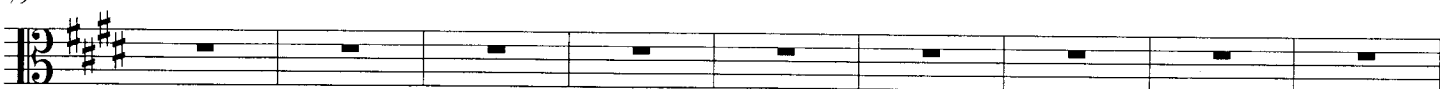
62



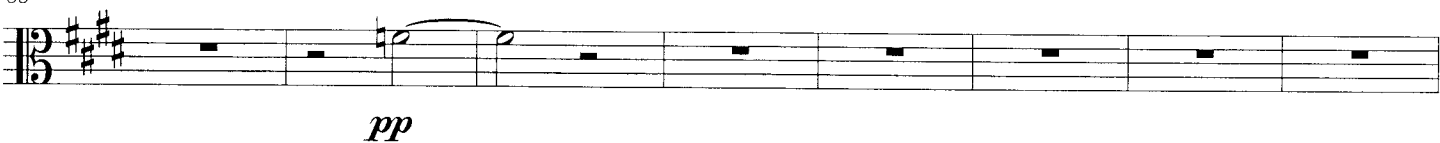
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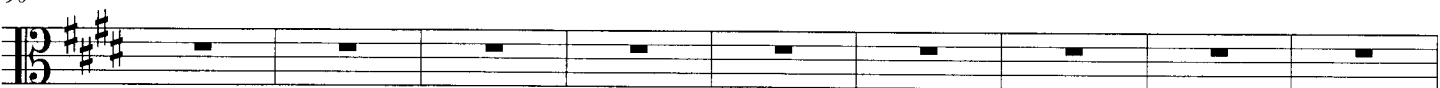
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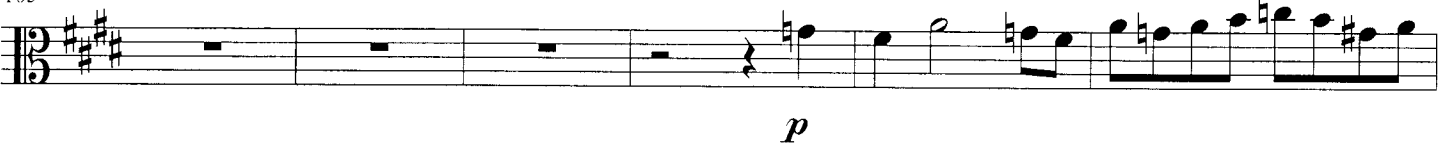
88



96



105



111



# In Te Speravi

from the "Te Deum"

Bruckner  
Bob Reifsnyder

♩=80

*p* *mp*

8 *mf*

16 *p*

24 *f*

31 *p*

39 *p* *cresc.* *mf*

44 *cresc.* *f*

50 *p* *pp*

56



61



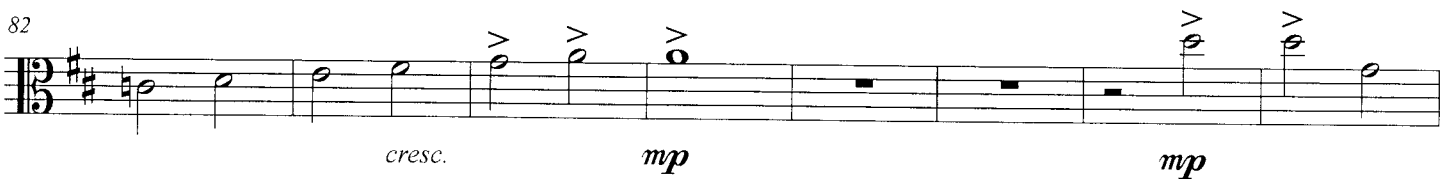
68



74



82



90



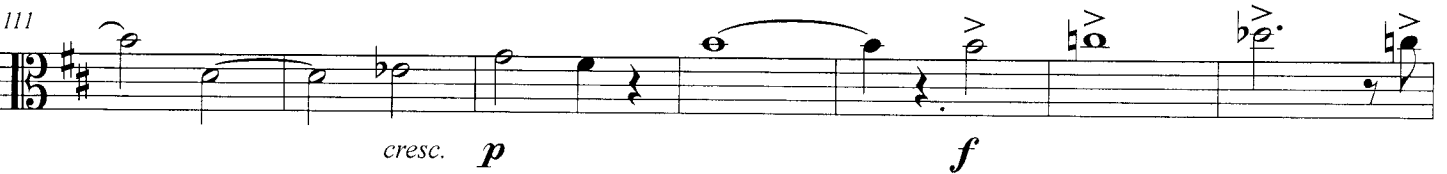
97



104



111



118  $\text{♩} = 80$

*f*

Musical staff 118-124. The staff is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a series of eighth notes with accents, followed by a bar line. The tempo is marked as quarter note = 80. The staff continues with four measures of whole rests, followed by a half note with an accent. The dynamic marking *f* is placed below the staff.

125

*ff*

Musical staff 125-131. The staff continues with eighth notes with accents, followed by a bar line. It then has a series of eighth notes with accents, followed by a bar line. The staff continues with eighth notes with accents, followed by a bar line. The dynamic marking *ff* is placed below the staff.

132

Musical staff 132-139. The staff begins with a half note with an accent, followed by a bar line. It then has a half note with an accent, followed by a bar line. The staff continues with eighth notes with accents, followed by a bar line. The dynamic marking *ff* is placed below the staff.

140

Musical staff 140-143. The staff begins with a half note with an accent, followed by a bar line. It then has a half note with an accent, followed by a bar line. The staff continues with eighth notes with accents, followed by a bar line. The dynamic marking *ff* is placed below the staff.