

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

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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

$\text{♩} = 60$

The musical score is written for Trombone 3 in 3/4 time, with a tempo of 60 beats per minute. The key signature is one sharp (F#). The score consists of eight staves of music, each with a measure number at the beginning. The dynamics and articulations are as follows:

- Staff 1 (Measures 1-8): Starts with a half rest, followed by a half note G4, a dotted half note A4, and a half note B4. Dynamics: *f* (under the first note), *decresc.* (over the second note), *p* (under the third note).
- Staff 2 (Measures 9-15): Measures 9-10 have a half note G4 and a half note A4. Measure 11 has a half rest. Measure 12 has a half note B4. Measure 13 has a half note C5. Measure 14 has a half note D5. Measure 15 has a half note E5. Dynamics: *p* (under measure 9), *cresc.* (over measures 12-13), *f* (under measure 14), *p* (under measure 15).
- Staff 3 (Measures 16-23): Measures 16-17 have a half note G4 and a half note A4. Measure 18 has a half rest. Measure 19 has a half note B4. Measure 20 has a half note C5. Measure 21 has a half note D5. Measure 22 has a half note E5. Measure 23 has a half note F#5. Dynamics: *p* (under measure 19), *p* (under measure 23).
- Staff 4 (Measures 24-30): Measures 24-25 have a half note G4 and a half note A4. Measure 26 has a half note B4. Measure 27 has a half note C5. Measure 28 has a half note D5. Measure 29 has a half note E5. Measure 30 has a half note F#5. Dynamics: *cresc.* (over measures 28-29), *f* (under measure 30).
- Staff 5 (Measures 31-37): Measures 31-32 have a half note G4 and a half note A4. Measure 33 has a half note B4. Measure 34 has a half note C5. Measure 35 has a half note D5. Measure 36 has a half note E5. Measure 37 has a half note F#5. Dynamics: *dim.* (over measures 31-32), *p* (under measure 33), *f* (under measure 35), *decresc.* (over measures 36-37), *p* (under measure 37).
- Staff 6 (Measures 38-44): Measures 38-39 have a half note G4 and a half note A4. Measure 40 has a half note B4. Measure 41 has a half note C5. Measure 42 has a half note D5. Measure 43 has a half note E5. Measure 44 has a half note F#5. Dynamics: *mp* (under measure 40), *cresc.* (over measures 41-42), *f* (under measure 43), *sf* (under measure 44).
- Staff 7 (Measures 45-51): Measures 45-46 have a half note G4 and a half note A4. Measure 47 has a half note B4. Measure 48 has a half note C5. Measure 49 has a half note D5. Measure 50 has a half note E5. Measure 51 has a half note F#5. Dynamics: *mp* (under measure 45), *cresc.* (over measures 46-47), *f* (under measure 48), *sf* (under measure 51).
- Staff 8 (Measures 52-58): Measures 52-53 have a half note G4 and a half note A4. Measure 54 has a half note B4. Measure 55 has a half note C5. Measure 56 has a half note D5. Measure 57 has a half note E5. Measure 58 has a half note F#5. Dynamics: *sf* (under measure 54), *sf* (under measure 57).

59

sf *dim.* *p* *cresc.* *f*

66

pp *cresc.*

73

f *p* *cresc.*

80

p *dim.*

87

pp *mf* *cresc.* *f*

94

dim. *p* *pp*

Gloria (excerpt)

from "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 55$





Credo (excerpt)
from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 80$



6



10



13



17



20



23



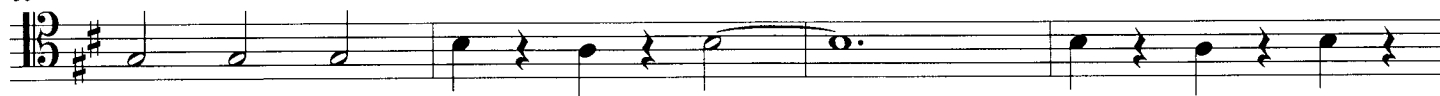
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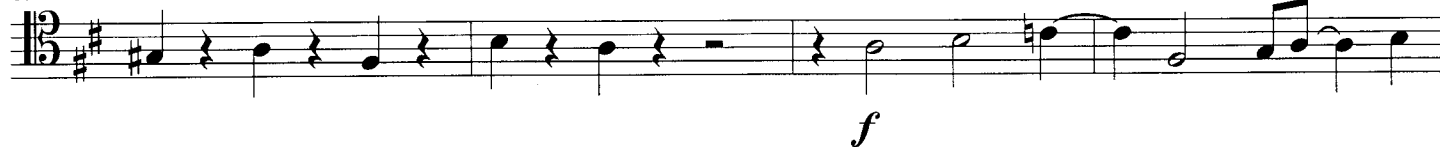
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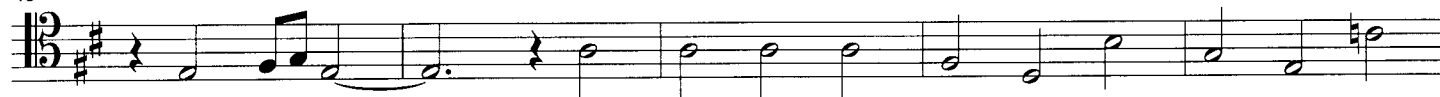
35



39



43



48



52



♩=80

57



62



66



70



74



78



84



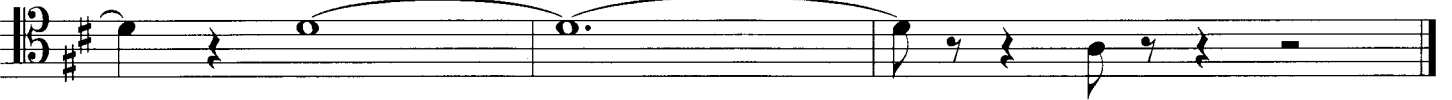
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94



98



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Benedictus

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

♩. = 60

1

6

10

15

19

22

27

31

p

p cresc. mp p

cresc. dim.

cresc. dim.

cresc. f dim.

p

cresc. p

cresc. dim.

36

36 37 38 39

cresc. dim. cresc. mp

Staff 36-39: Treble clef, key of D major (F#), 12/8 time. Measures 36-37: quarter notes D4, F#4, A4. Measure 38: quarter notes D4, F#4, A4. Measure 39: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5.

40

40 41 42 43 44

p cresc. mp p

Staff 40-44: Treble clef, key of D major (F#), 12/8 time. Measure 40: eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Measure 41: quarter notes D4, F#4, A4. Measure 42: quarter notes D4, F#4, A4. Measure 43: quarter notes D4, F#4, A4. Measure 44: quarter notes D4, F#4, A4.

45

45 46 47 48 49 50 51 52 53 54

sf mf dim. mf dim. sf sf dim. p

Staff 45-54: Treble clef, key of D major (F#), 12/8 time. Measure 45: quarter notes D4, F#4, A4. Measure 46: quarter notes D4, F#4, A4. Measure 47: quarter notes D4, F#4, A4. Measure 48: quarter notes D4, F#4, A4. Measure 49: quarter notes D4, F#4, A4. Measure 50: quarter notes D4, F#4, A4. Measure 51: quarter notes D4, F#4, A4. Measure 52: quarter notes D4, F#4, A4. Measure 53: quarter notes D4, F#4, A4. Measure 54: quarter notes D4, F#4, A4.

50

50 51 52 53 54

Staff 50-54: Treble clef, key of D major (F#), 12/8 time. Measure 50: quarter notes D4, F#4, A4. Measure 51: quarter notes D4, F#4, A4. Measure 52: quarter notes D4, F#4, A4. Measure 53: quarter notes D4, F#4, A4. Measure 54: quarter notes D4, F#4, A4.

55

55 56 57 58 59

Staff 55-59: Treble clef, key of D major (F#), 12/8 time. Measure 55: quarter notes D4, F#4, A4. Measure 56: quarter notes D4, F#4, A4. Measure 57: quarter notes D4, F#4, A4. Measure 58: quarter notes D4, F#4, A4. Measure 59: quarter notes D4, F#4, A4.

60

60 61 62 63

mf

Staff 60-63: Treble clef, key of D major (F#), 12/8 time. Measure 60: quarter notes D4, F#4, A4. Measure 61: quarter notes D4, F#4, A4. Measure 62: quarter notes D4, F#4, A4. Measure 63: quarter notes D4, F#4, A4.

64

64 65 66 67 68

p

Staff 64-68: Treble clef, key of D major (F#), 12/8 time. Measure 64: quarter notes D4, F#4, A4. Measure 65: quarter notes D4, F#4, A4. Measure 66: quarter notes D4, F#4, A4. Measure 67: quarter notes D4, F#4, A4. Measure 68: quarter notes D4, F#4, A4.

69

69 70 71 72 73

cresc. f

Staff 69-73: Treble clef, key of D major (F#), 12/8 time. Measure 69: quarter notes D4, F#4, A4. Measure 70: quarter notes D4, F#4, A4. Measure 71: quarter notes D4, F#4, A4. Measure 72: quarter notes D4, F#4, A4. Measure 73: quarter notes D4, F#4, A4.

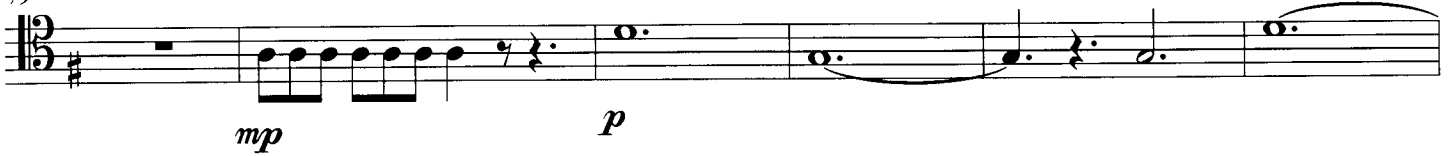
74

74 75 76 77 78

mf p cresc. mp

Staff 74-78: Treble clef, key of D major (F#), 12/8 time. Measure 74: quarter notes D4, F#4, A4. Measure 75: quarter notes D4, F#4, A4. Measure 76: quarter notes D4, F#4, A4. Measure 77: quarter notes D4, F#4, A4. Measure 78: quarter notes D4, F#4, A4.

79



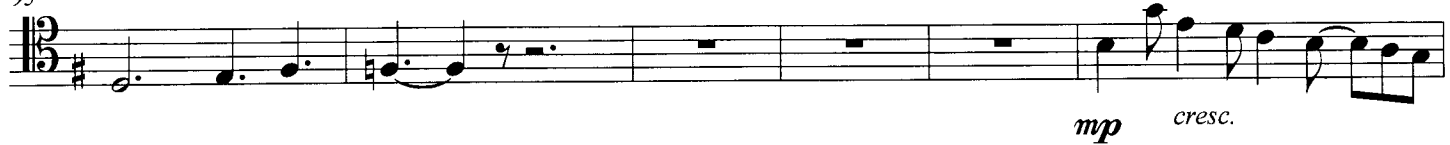
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90



95



101



105



109



113



117



Agnus Dei (excerpt)

from the "Missa Solemnis"

Beethoven
Bob Reifsnnyder

♩.=60

mf

8

15

dim. p f sf sf sf sf

22

p ff sf sf sf

30

sf f sf sf sf sf sf dim.

35

p p

41

cresc. p cresc. dim.

49

p

Agnus Dei (excerpt)

58



66

