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.

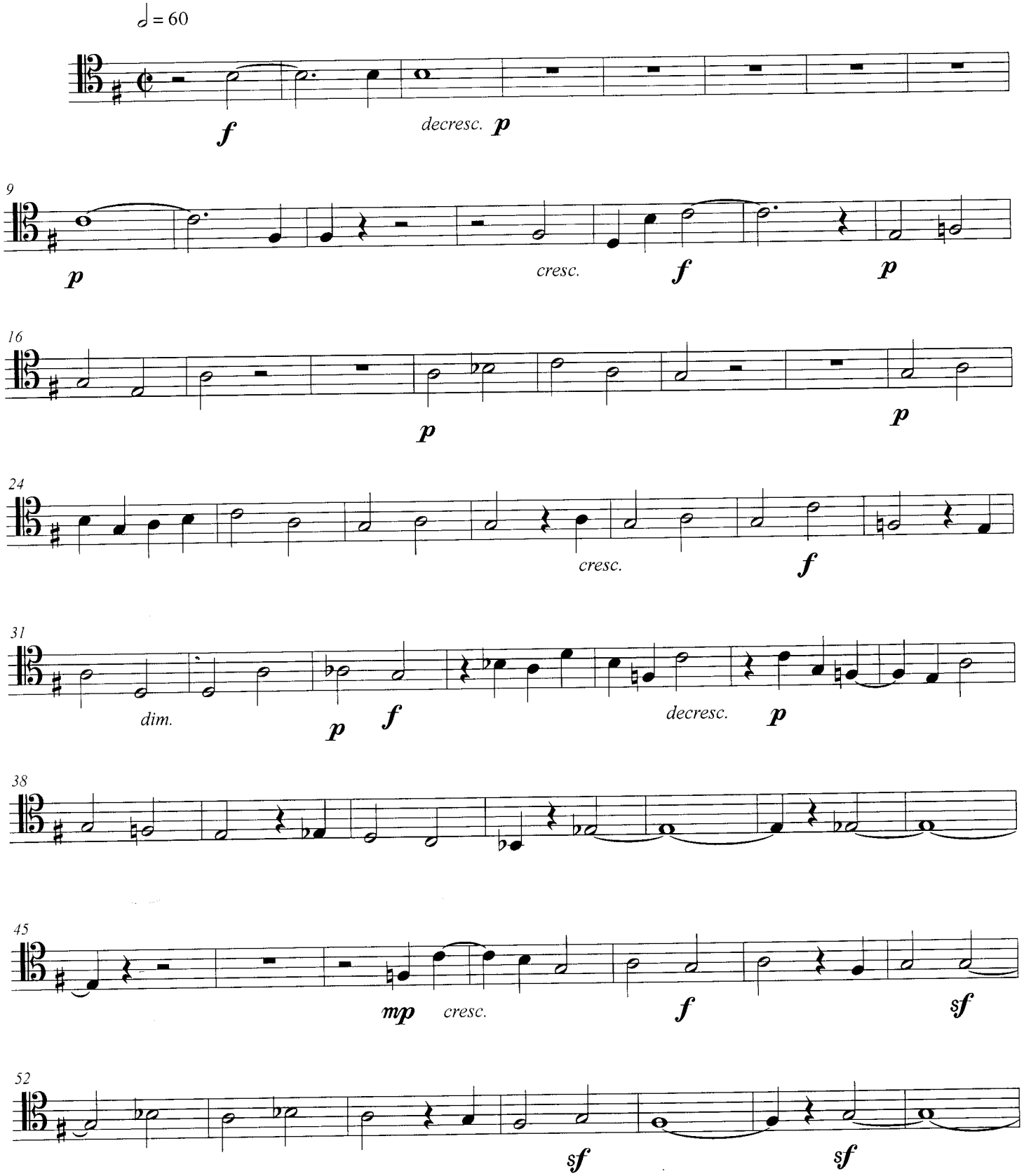
Trombone 3

Kyrie (excerpt)

from the "Missa Solemnis"

Beethoven

Bob Reifsnyder



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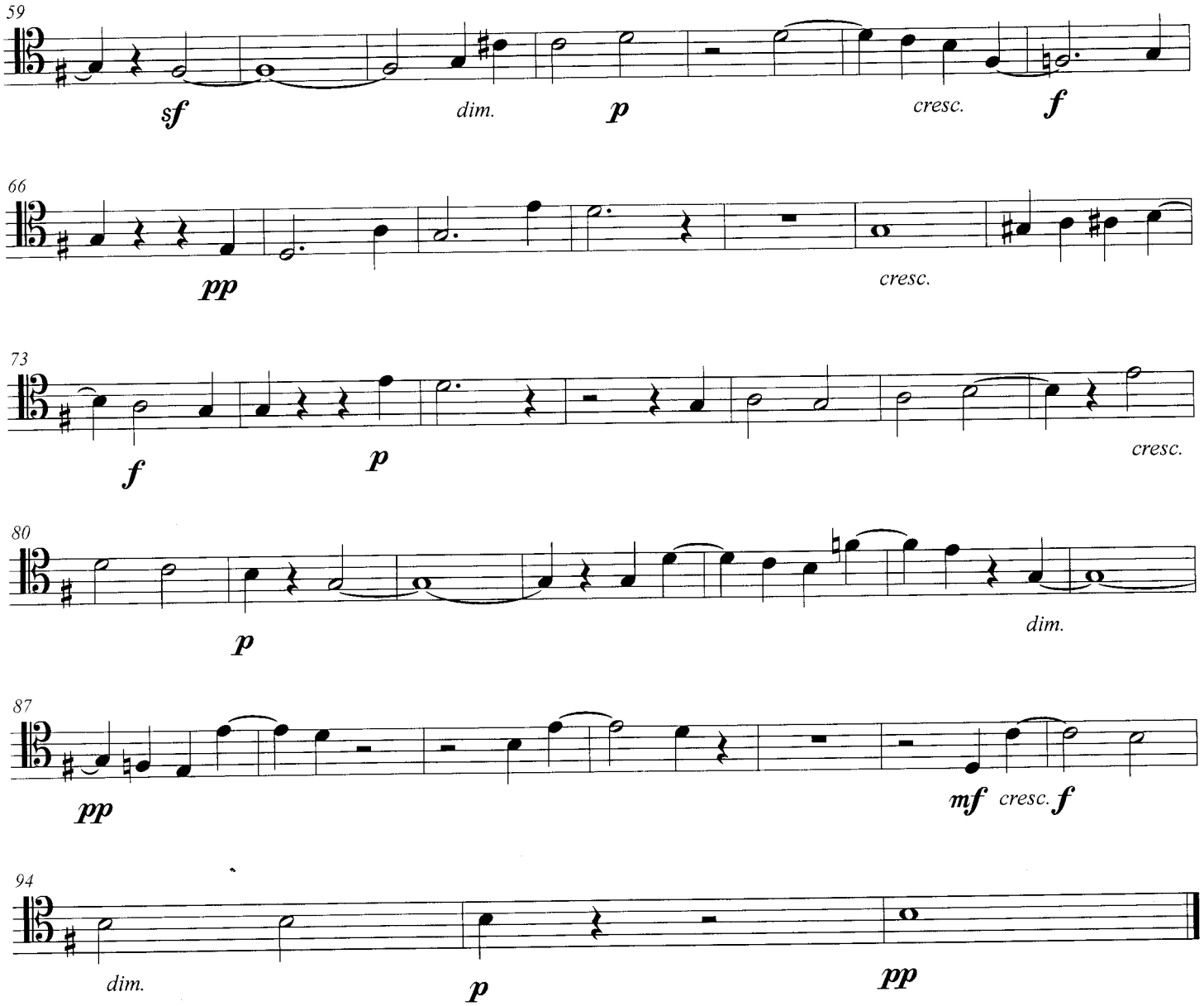
Kyrie (excerpt)



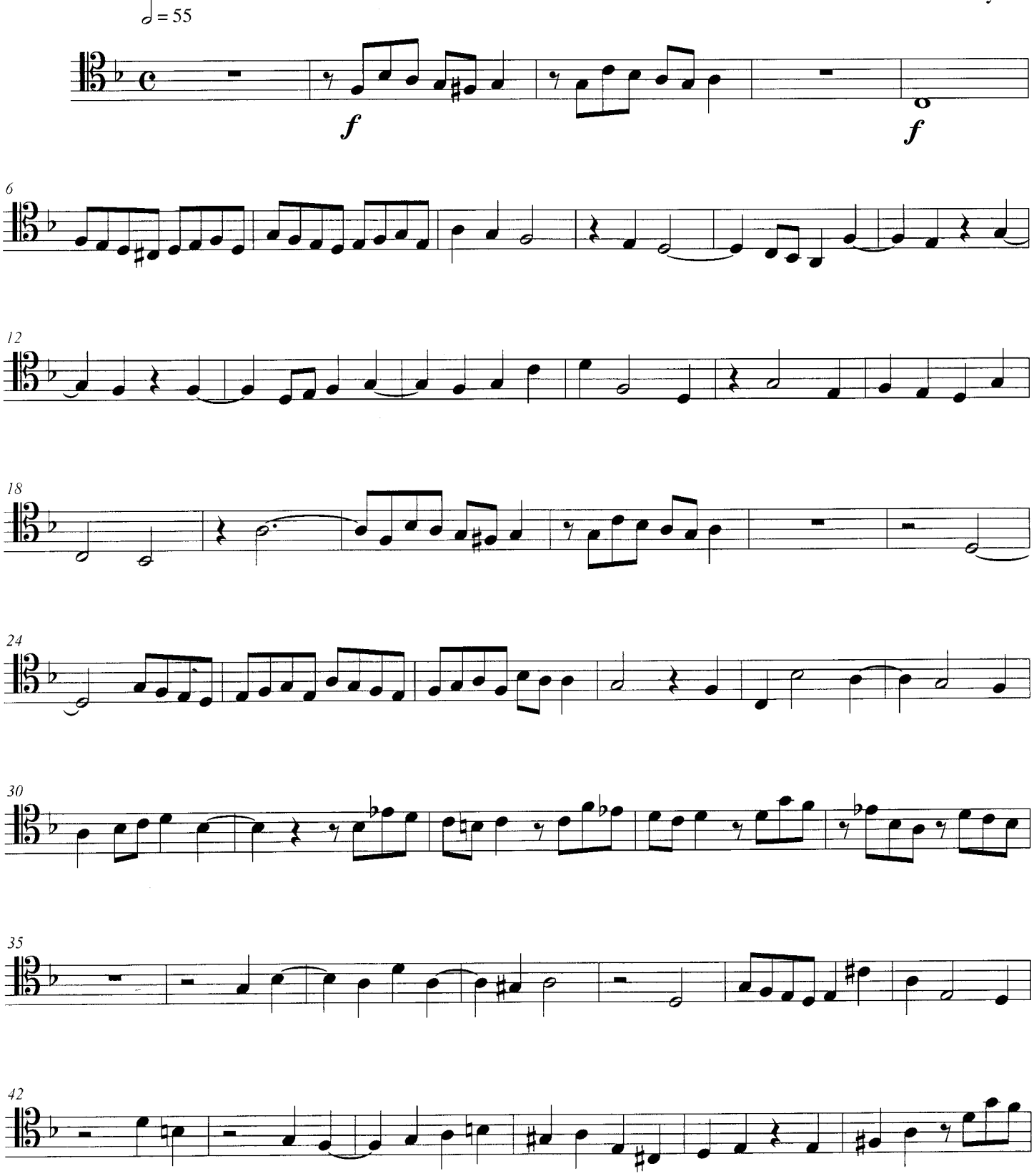
Trombone 3

Gloria (excerpt)

from "Missa Solemnis"

Beethoven

Bob Reifsnyder



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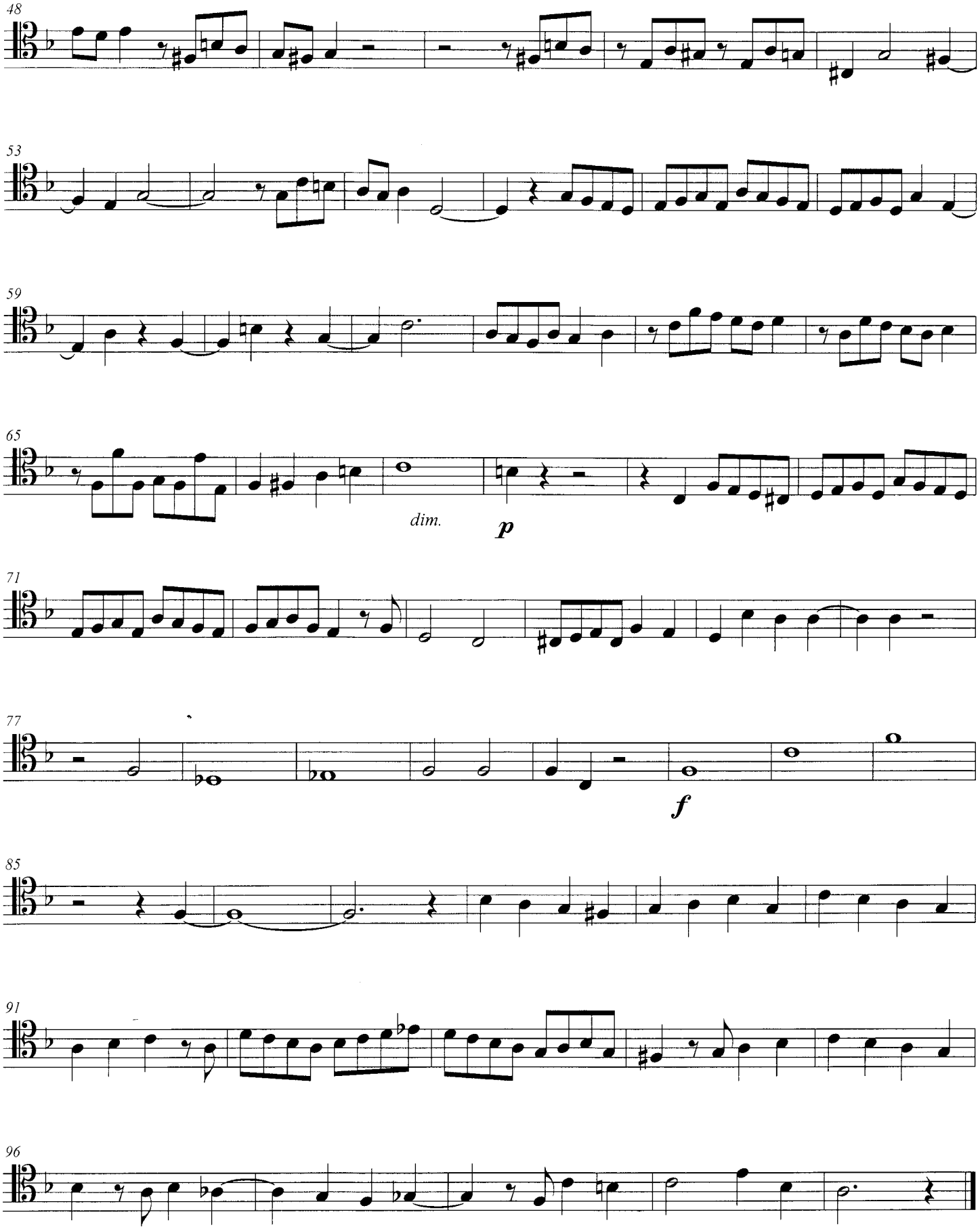

48
53
59
65
dim.
p
71
77
f
85
91
96

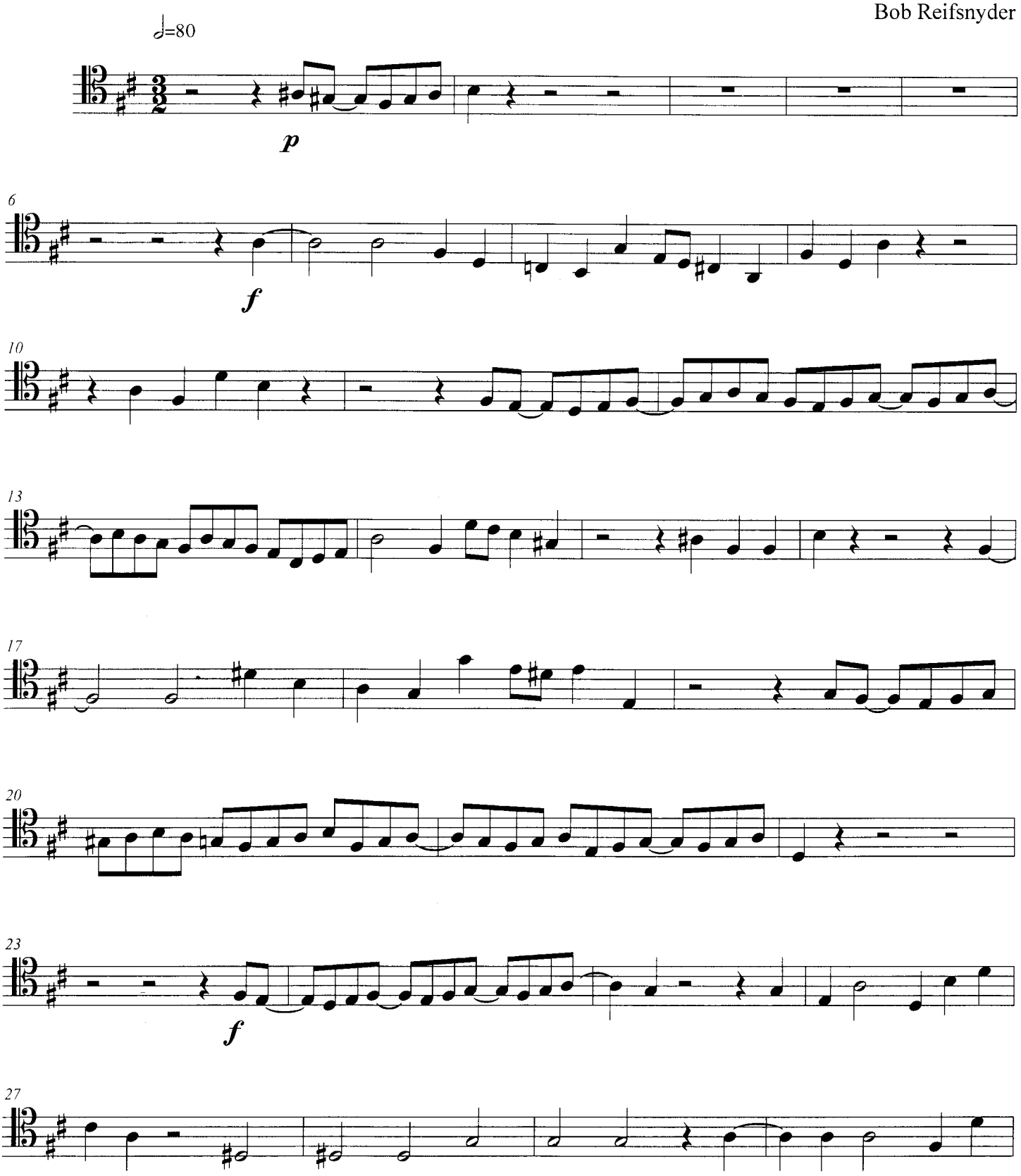
Trombone 3

Credo (excerpt)

from the "Missa Solemnis"

Beethoven

Bob Reifsnyder



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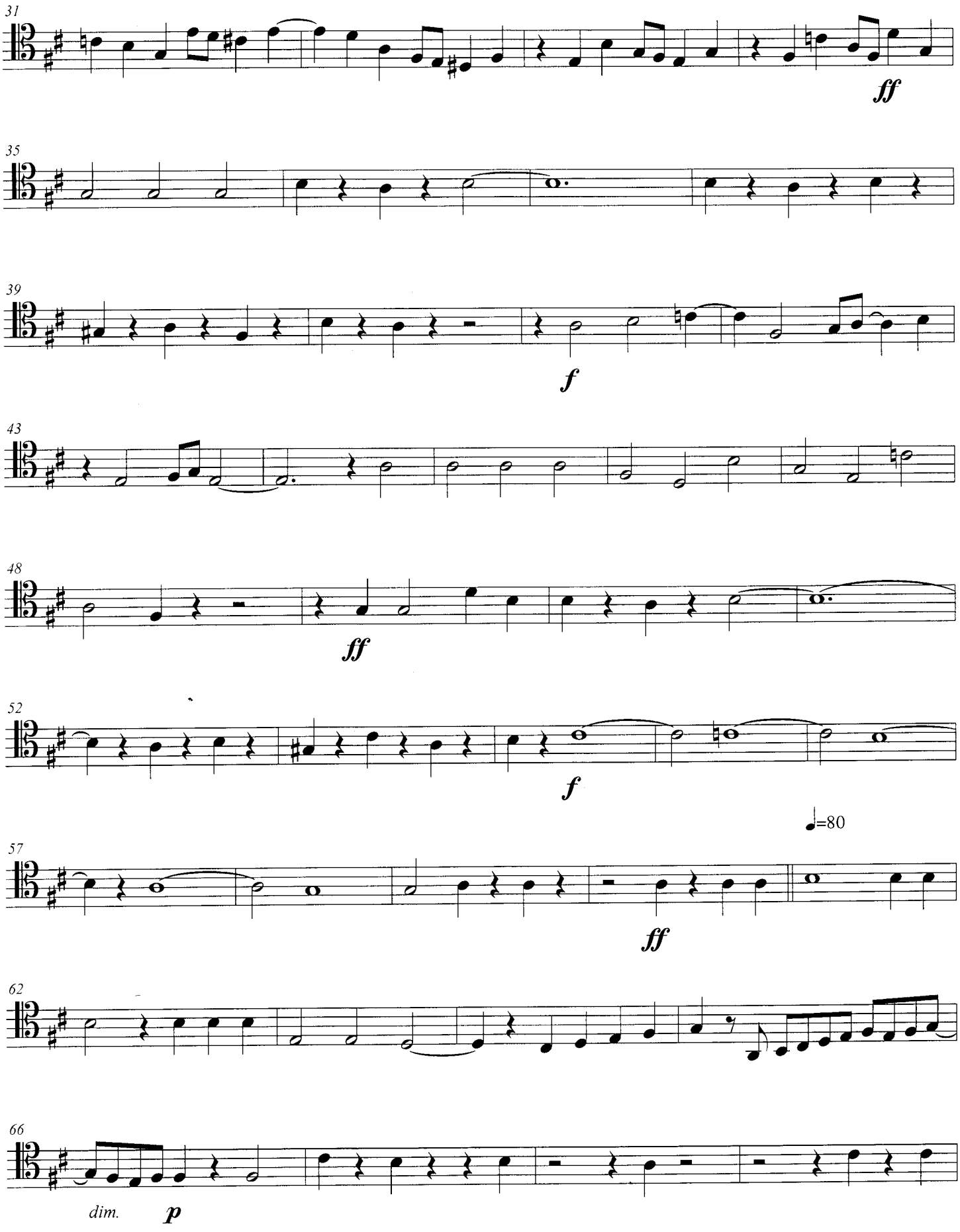
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ff
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66
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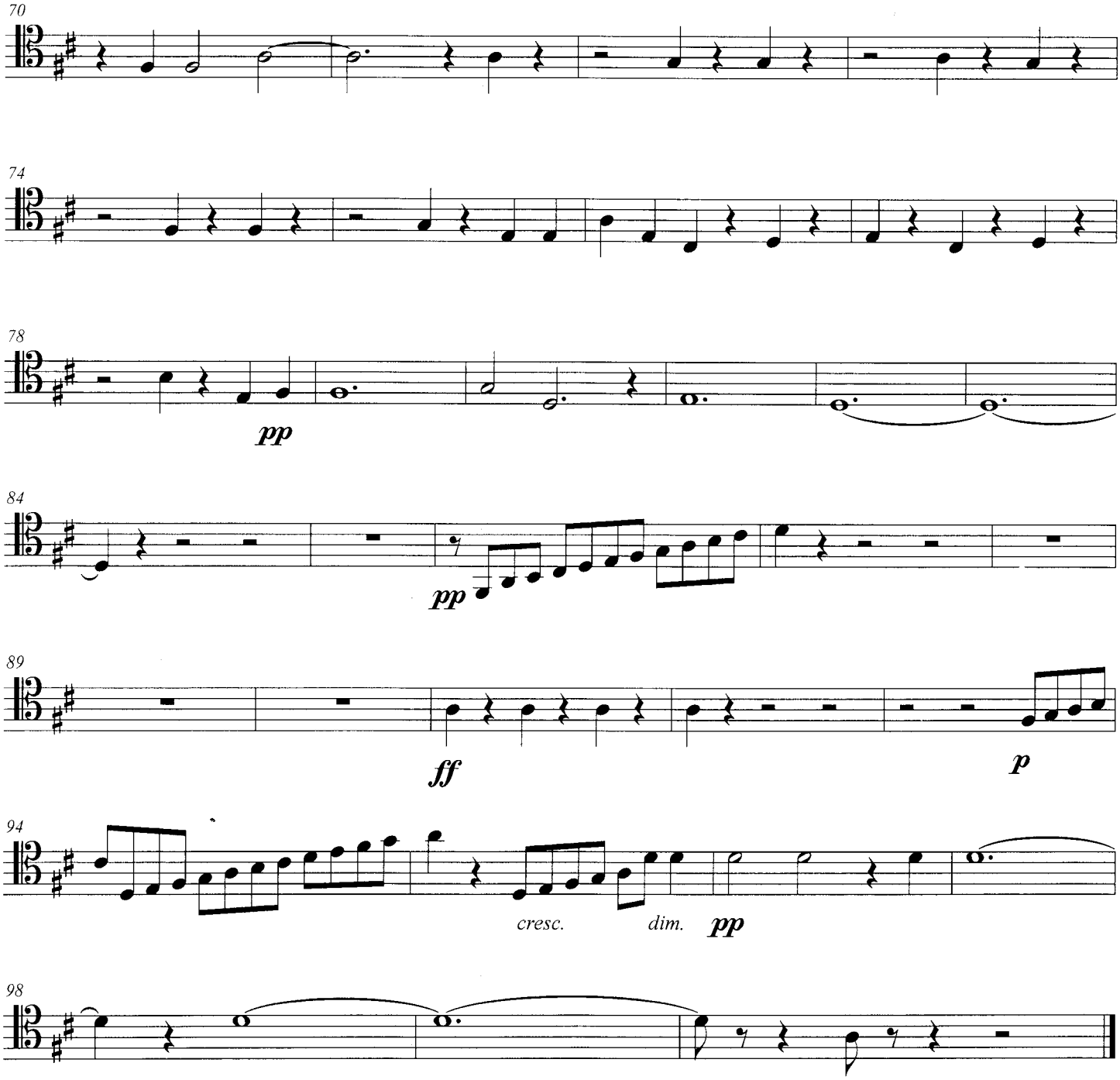
p


70
74
78
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84
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89
ff
p
94
cresc.
dim.
pp
98

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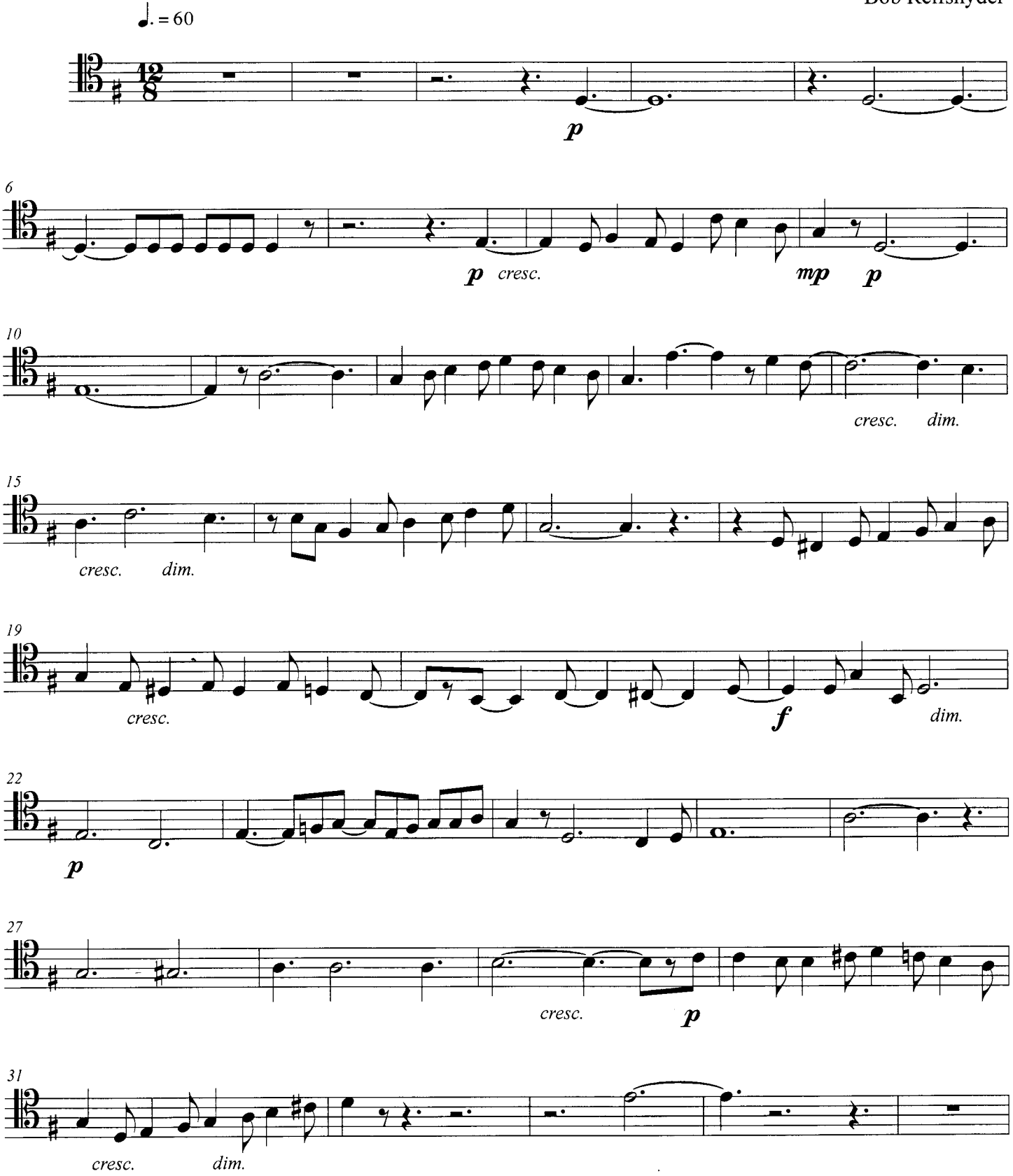
Trombone 3

Benedictus

from the "Missa Solemnis"

Beethoven

Bob Reifsnyder



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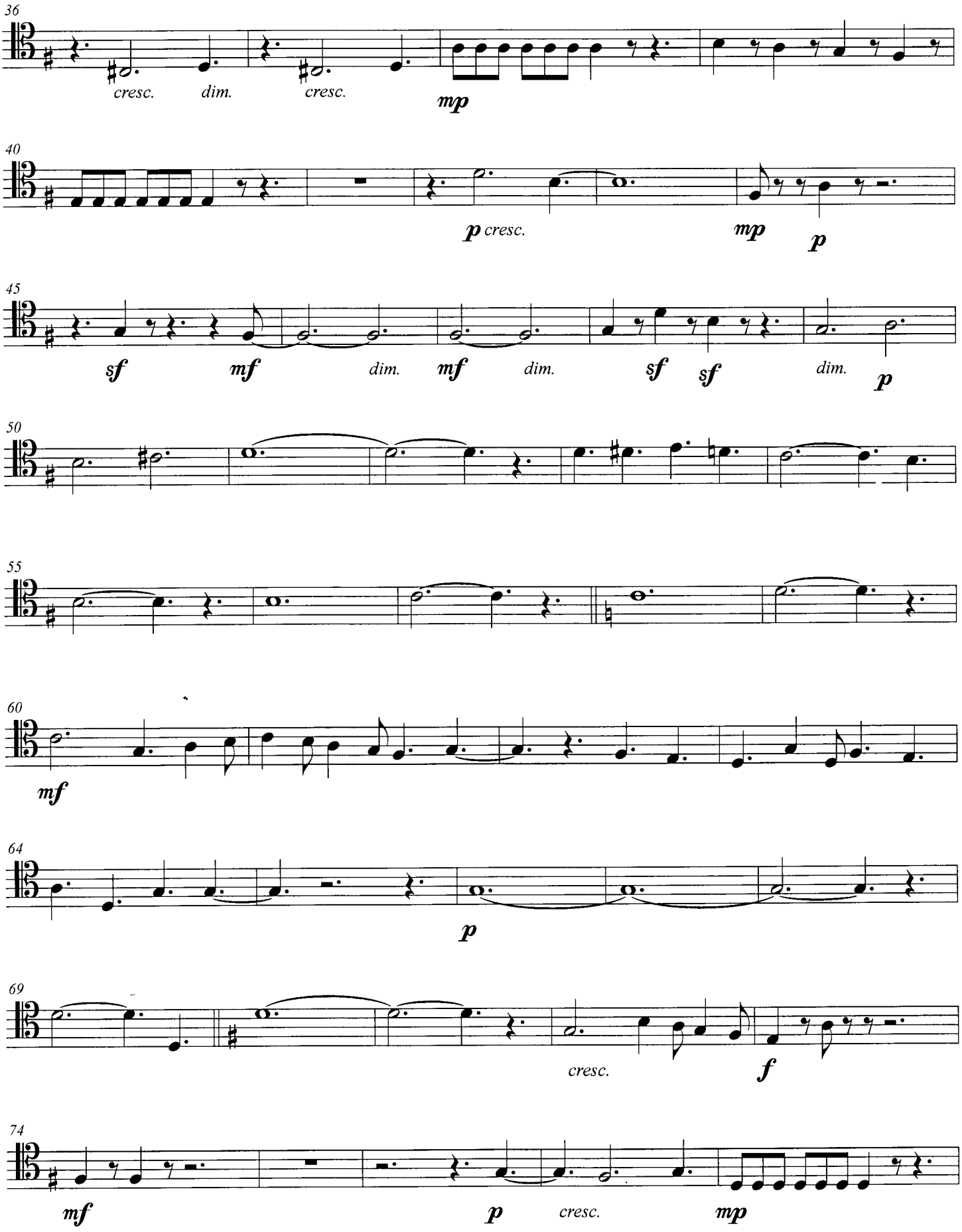
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cresc.
dim.
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40
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45
sf
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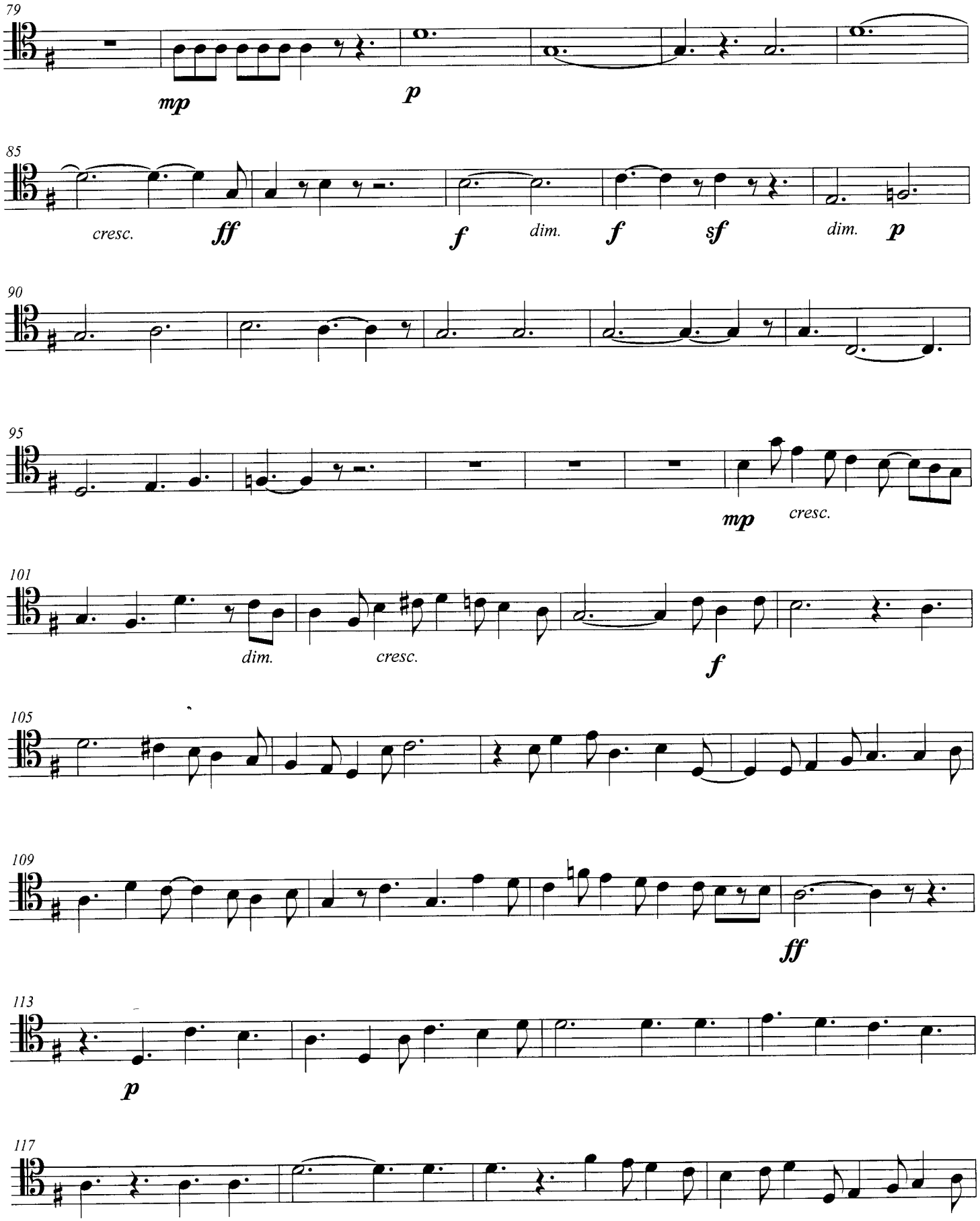
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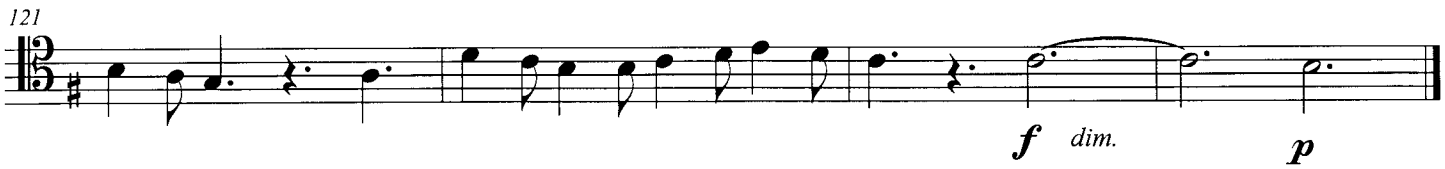
113
p
117


121
f
dim.
p

Trombone 3

Agnus Dei (excerpt)

from the "Missa Solemnis"

Beethoven

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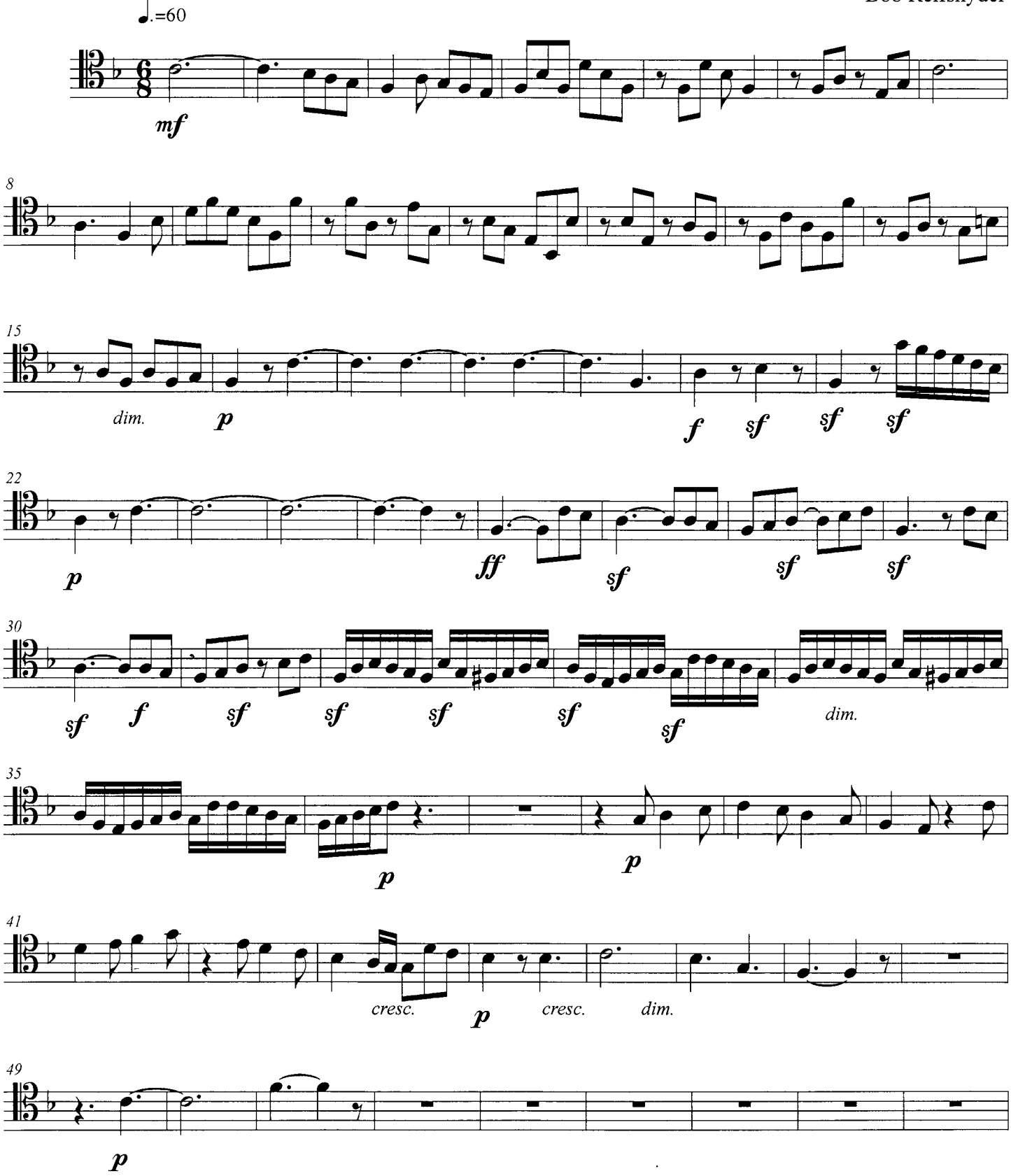

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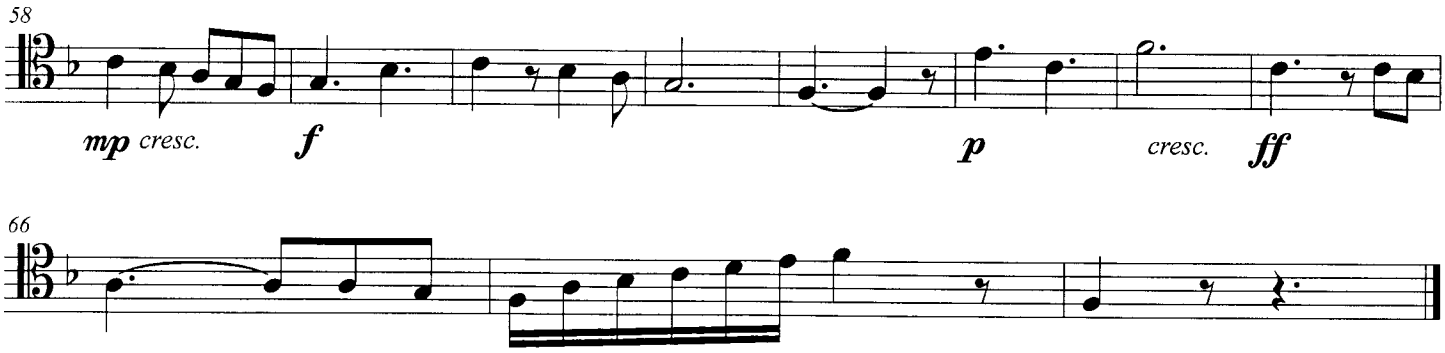
58
mp cresc.
f
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cresc.
ff

66