

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 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

$\text{♩} = 60$

7

15

22

29

35

41

47

f *p* *p cresc.* *f* *p* *f* *ff* *mf* *p* *cresc.* *f* *dim.* *p* *f* *decresc.* *p* *cresc.* *f* *sf*

Detailed description: This is a musical score for Trombone 6, an excerpt from Beethoven's 'Missa Solemnis' by Bob Reifsnyder. The score is written in 3/4 time with a tempo of 60 beats per minute. It consists of eight staves of music, each starting with a measure number (7, 15, 22, 29, 35, 41, 47). The key signature has one sharp (F#). The dynamics range from *f* (forte) to *ff* (fortissimo), with various crescendos and decrescendos. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

53



59



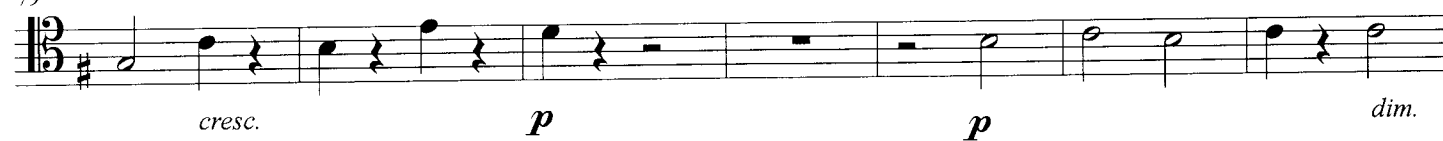
66



73



79



86



93



Gloria (excerpt)
from "Missa Solemnis"

$$d = 55$$

42

42

48



54



59



65



70



75



81



87



92



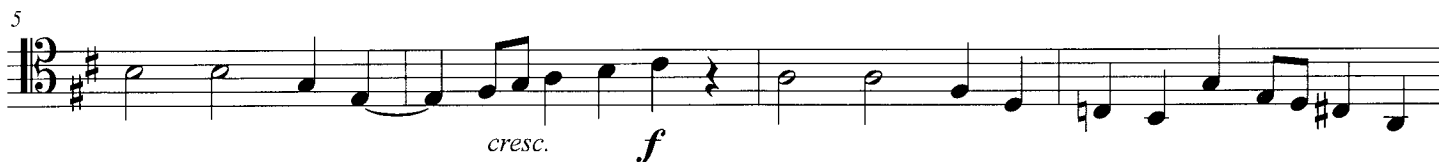
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Credo (excerpt)

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

$\text{♩} = 80$



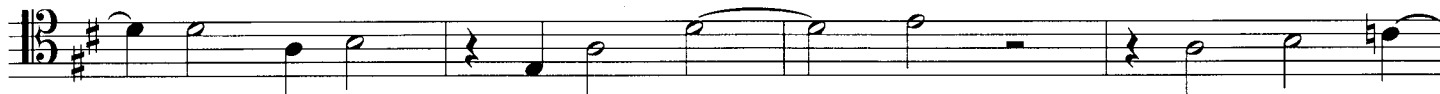
30



34

*ff*

38

*f*

42



46

*ff*

50



54

*f*

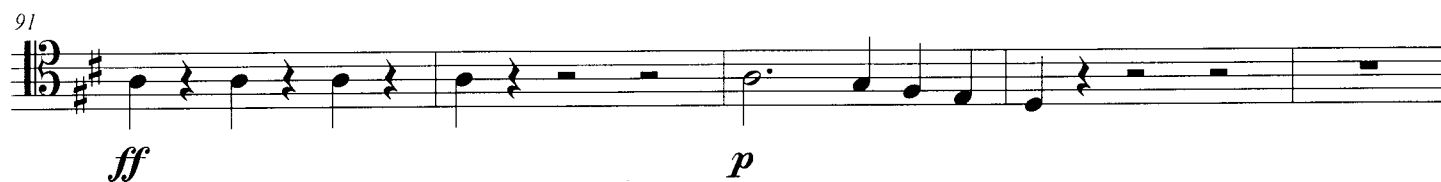
57



♩=80

60

*ff*



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Benedictus

from the "Missa Solemnis"

Beethoven
Bob Reifsnnyder

♩. = 60

p *cresc.*

4 *dim.* *p*

9 *pp*

14 *cresc. dim. cresc. dim. pp cresc.*

20 *f* *dim.* *p*

24

28

32 *pp*

36



40



44



48



52



56



60



64



68



72

72 73 74 75

cresc. *f* *mf* *p*

This staff contains measures 72 through 75. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes eighth and quarter notes with rests, and dynamic markings of *cresc.*, *f*, *mf*, and *p*.

76

76 77 78 79

mp *p*

This staff contains measures 76 through 79. It continues the melodic line with eighth and quarter notes, featuring a *mp* marking in measure 78 and a *p* marking in measure 79.

80

80 81 82 83

mp *p*

This staff contains measures 80 through 83. It features a series of eighth notes in measures 80 and 81, followed by quarter notes in measures 82 and 83, with *mp* and *p* dynamics.

84

84 85 86 87 88

sf *ff* *dim.* *f* *dim.* *f*

This staff contains measures 84 through 88. It includes a half note in measure 84, followed by quarter notes, and then a phrase of half notes in measures 86-88 with dynamic markings of *sf*, *ff*, *dim.*, *f*, *dim.*, and *f*.

89

89 90 91 92

p

This staff contains measures 89 through 92. It consists of a continuous eighth-note melody, starting with a *p* dynamic in measure 89.

93

93 94 95 96

This staff contains measures 93 through 96. It continues the eighth-note melody from the previous staff.

97

97 98 99 100 101 102 103

p *cresc.* *f*

This staff contains measures 97 through 103. It begins with a whole rest in measure 97, followed by a half note in measure 98, and then a phrase of quarter notes in measures 100-103, with dynamics of *p*, *cresc.*, and *f*.

104

104 105 106 107

This staff contains measures 104 through 107. It features a half note in measure 104, followed by quarter notes in measures 105-107.

108

108 109 110 111

This staff contains measures 108 through 111. It continues the melodic line with eighth and quarter notes.

112

ff p p

Musical staff 112-115. The staff is in 3/8 time with a key signature of one sharp (F#). It contains four measures. Measure 112 starts with a forte (ff) dynamic and features a descending eighth-note scale. Measures 113 and 114 are marked piano (p) and contain quarter notes. Measure 115 ends with a half note. The dynamics are indicated below the staff: ff under measure 112, and p under measures 113 and 114.

116

Musical staff 116-119. The staff continues the melody from the previous system. It contains four measures, each with a half note. The notes are G4, F#4, E4, and D4.

120

f

Musical staff 120-123. The staff contains four measures. Measure 120 starts with a half note G4. Measure 121 has a half note F#4. Measure 122 has a half note E4. Measure 123 ends with a half note D4. A forte (f) dynamic is indicated below the staff under measure 123.

124

p

Musical staff 124-127. The staff contains four measures. Measure 124 is a whole rest. Measure 125 has a half note G4. Measure 126 has a half note F#4. Measure 127 ends with a half note E4. A piano (p) dynamic is indicated below the staff under measure 125.

Agnus Dei (excerpt)

from the "Missa Solemnis"

Beethoven
Bob Reifsnyder

♩.=60

mf *p cresc. mf*

9

13 *dim. p*

19 *f sf sf sf p*

26 *ff sf sf sf sf sf sf sf sf f sf*

32 *sf sf sf sf dim. p*

38 *cresc.*

45 *p p pp*

53



62

