

SELECTIONS

from the

Requiem Mass  
of W.A. Mozart

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME ONE

## About the Composer

The Requiem Mass of Wolfgang Amadeus Mozart (1756-91) is one of the most intriguing compositions in the history of music. It remained unfinished at his death, but the exact circumstances have been muddled by a fictional play "Amadeus", which was turned into a highly successful movie. Fortunately, historical scholarship has discovered many of the actual circumstances of its composition and completion.

The work was commissioned by a Duke who was quite fond of passing off the works he paid for as his own compositions. There is no reason to suggest that wasn't his intention with the Requiem. Mozart's widow had one of his students, Franz Sussmayer, finish the work and delivered it to the Duke to receive the commission. At the same time, she made arrangements to sell the work to a publisher as his last "finished" composition, thus preventing the Duke from claiming it as one of his own.

In order to pull off this caper, she had to publicly deny that Sussmayer had actually finished the work. He objected strenuously, even writing a long treatise in his defense which outlined exactly what Mozart had and hadn't composed. His letter was discredited by most at the time, since a grieving widow seemed more credible than a fledgling young student. Over time, however, his rebuttal has been substantiated by virtually every music historian, and forms the basis for historical scholarship on the Requiem.

Mozart's hand stops after the first eight bars of the Lacrimosa, but I have chosen to credit him fully for that movement. In listening to the movement, it seems to be totally in character with his intentions. Much of the rest of the Requiem rehashes material from earlier movements, but there is also considerable original music composed by Sussmayer. I decided to include two of those movements in the collection, to present a more complete picture of the entire work.

## 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.

# Introitus

from the "Requiem"

$\bullet = 60$

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# Kyrie

from the "Requiem"

W.A. Mozart  
Bob Reifsnyder

$\text{♩} = 80$



The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a quarter note G2, followed by eighth notes A2, B2, and C3, then a quarter rest. After a whole rest, it continues with a quarter note D3, followed by eighth notes E3, F3, and G3, then a quarter note A3. This is followed by a series of eighth notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a quarter rest, followed by a quarter note G2, a quarter rest, and a quarter note F2. The melody then proceeds with eighth notes: G2-A2-B2, C3-B2-A2, G2-F2-E2, and D2-C2-B1. A double bar line follows, after which there is a half rest, then a quarter note G2, and finally a quarter note F2.

A musical staff with a bass clef. A single note is written on the first line (F4). The staff is otherwise empty.

# Dies Irae

from the "Requiem"

W.A. Mozart  
Bob Reifsnyder

$\text{♩} = 60$

6

*f*

12

*mf*

19

*f*

26

*mf*

32

*mf*

39

*mf*

46

*f*



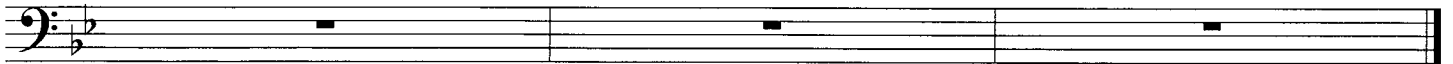
52



59



66



Rex Tremendae  
from the "Requiem"

W. A. Mozart  
Bob Reifsnyder

♩=50

*f*

4

8

*f*

13

18

*p*

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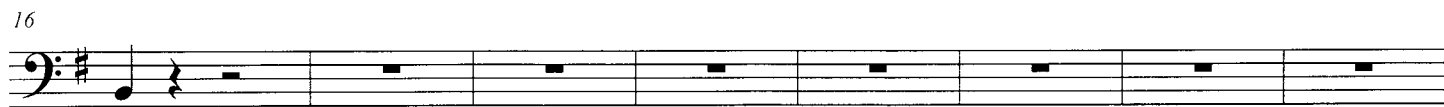
# Confutatis

from the "Requiem"

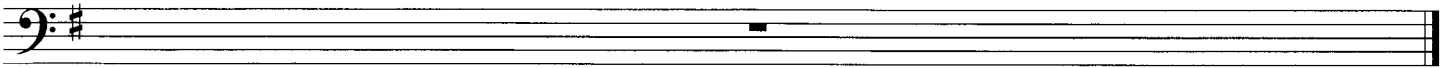
W. A. Mozart

Bob Reifsnyder

♩=70



40



# Lacrimosa

from the "Requiem"

W. A. Mozart  
Bob Reifsnyder

$\text{♩} = 45$



6



11



16



21



25



30



# Osanna in Excelsis

from the Requiem

Mozart-Sussmayer  
Bob Reifsnyder

$\text{♩} = 132$



8



15



22



Agnus Dei  
from the "Requiem"

Bob Reifsnyder

The first staff of music is in bass clef with a 3/4 time signature. It contains six measures of music. The notes are: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), and E3 (quarter note). The dynamic marking *mf* is placed below the first measure.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts with a half note F#2, followed by a quarter note G2, and a quarter rest. This is followed by four measures of whole rests. The melody then continues with a quarter note F#2, a quarter note G2, a half note A2, a quarter note B2 (with a sharp sign), a quarter note A2, and a quarter note G2. The piece ends with a double bar line. A dynamic marking 'p' (piano) is placed below the first note of the final phrase.

First staff of music, featuring a bass clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth and quarter notes with rests.

The first staff of music is in bass clef and 4/4 time. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (half), C3 (quarter), D3 (quarter), E3 (half), F3 (quarter), G3 (quarter), and A3 (half). The notes are written on a five-line staff, with G2 on the first line, A2 on the first space, B2 on the second line, C3 on the second space, D3 on the third line, E3 on the third space, F3 on the fourth line, G3 on the fourth space, and A3 on the fifth line.