

SELECTIONS

from the

German Requiem of Johannes Brahms

In loving memory of
Dr. Susan Kuzniewski
(1951-1996)

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

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About the Composer

The "German Requiem" of Johannes Brahms (1833-97)) was composed between 1865 and 1868 and is his first truly successful composition. Before its premiere, Brahms was not highly thought of as a composer; after its premiere, he rapidly became one of the musical treasures of Viennese society. The impetus for its composition is often tied to the death of his mother in 1865, but sketches of the work date back to his time in the Robert Schumann household 10 years earlier.

There is no relationship between this creation and the Latin Mass; not only is the text in German, but the purpose was humanistic instead of liturgical. That does not prevent the many performances that take place today in churches and cathedrals. The overwhelming mood of the composition is indeed sacred and is treated as such by the musical community.

The original version was in six movements, with what became the fifth movement added soon after its original premiere. Since that movement is almost entirely a soprano solo, and does not lend itself well to transcription for trombone choir, I have chosen to arrange only the original six movements, with three of them excerpted.

I have also dedicated this arrangement to my late wife, Susan Kuzniewski, who died of Breast Cancer in 1996. It was the only major choral composition that we performed together on stage, as well as being a work that seems to describe her musical spirit perfectly. She was a wonderful singer, but much more devoted to her duties as mother of our three children. All four of us are severely diminished by her absence.

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 B. 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.

"Selig sind, die da Lied tragen"

from "A German Requiem"

Brahms

Bob Reifsnyder

$\text{♩} = 55$

9

pp

9

pp cresc. p dim. pp cresc. p dim. pp

17

pp

26

p

34

cresc. mp dim. p p cresc.

42

mp dim. p

49

mf cresc. f

56

dim. p

"Selig sind, die da Lied tragen"

62

pp

70

p dim. pp cresc. p dim. pp

78

p cresc.

87

mf mp dim.

93

p pp

101

pp cresc. p dim. pp p cresc. mp dim.

109

p cresc. mp p cresc.

116

mp p

123

cresc. mp dim. p p cresc.

131

Musical staff 131: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *mp*, *dim.*, *p*, *mp*, *dim.*, *p*. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, 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G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360

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Bass Trombone 1

Denn alles Fleisch es ist wie Gras (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩=80

Staff 1: Bass clef, 3/4 time signature. Measures 1-7. Dynamics: *p*, *poco a poco cresc.*

8

Staff 2: Bass clef, 3/4 time signature. Measures 8-15. Dynamics: *mf* *sempre cresc.*, *ff*

16

Staff 3: Bass clef, 3/4 time signature. Measures 16-23. Dynamics: *dim.*, *p*

24

♩=75

33

Staff 5: Bass clef, 3/4 time signature. Measures 33-39. Dynamics: *mf*

♩=100

40

Staff 6: Bass clef, 3/4 time signature. Measures 40-45. Dynamics: *f*, *mf*

46

51

115



120



125



131



137



143



150



157



164



Bass Trombone 1

"Herr, lehre doch mich (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩ = 70

p *cresc.* *mp* *cresc.*

9

mf

16

22

28

34

40

f

Bass Trombone 1 "Wie lieblich sind deine Wohnungen"

from the "German Requiem"

Brahms

Bob Reifsnyder

$\text{♩} = 110$



p *p*

7



p

13



p

19



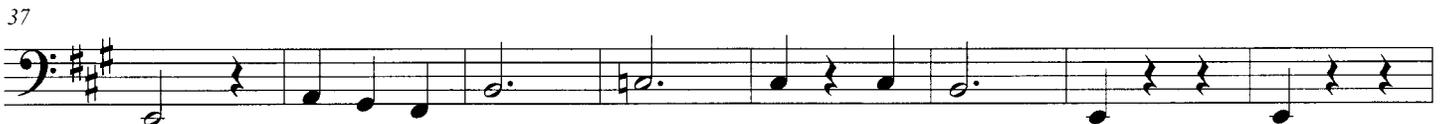
p

28



p

37



p

45



mp dim. p

53



mp cresc. mf dim. p

62

Musical staff 62-68. Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with rests. Dynamics include *p* at the beginning, followed by *fp* at measures 65, 66, and 67.

69

Musical staff 69-77. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *fp* at the beginning, *mf* at measure 70, *dim.* at measure 73, and *p* at measure 76.

78

Musical staff 78-86. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *mp* at the beginning, *cresc.* at measure 79, *mf* at measure 81, *dim.* at measure 84, and *p* at measure 86.

87

Musical staff 87-94. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests, including a triplet of eighth notes at measure 89. Dynamics include *p* at the beginning and *p* at measure 94.

95

Musical staff 95-103. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *p* at the beginning and *p* at measure 103.

104

Musical staff 104-112. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *p* at the beginning and *p* at measure 112.

113

Musical staff 113-119. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *cresc.* at measure 116 and *mp* at measure 119.

120

Musical staff 120-126. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests. Dynamics include *cresc.* at measure 121 and *mf* at measure 124.

127

Musical staff 127-134. Bass clef, key signature of two sharps. The staff contains a sequence of notes with rests.

134

Musical staff 134, bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes: a half note G2, a half note A2, a whole rest, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole rest. A dynamic marking *mf* is placed below the staff.

141

Musical staff 141, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole rest.

148

Musical staff 148, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole rest. Dynamic markings *dim.* and *p* are placed below the staff.

155

Musical staff 155, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole note G2. Dynamic markings *p* and *p* are placed below the staff.

162

Musical staff 162, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole note G2. Dynamic markings *cresc.* and *mf* are placed below the staff.

170

Musical staff 170, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole note G2. Dynamic markings *dim.*, *mp*, and *p* are placed below the staff.

178

Musical staff 178, bass clef, key signature of two sharps. The staff contains a sequence of notes: a half note G2, a half note A2, a half note B2, a half note C3, a whole rest, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter rest, a quarter rest, and a whole note G2.

"Denn wir haben die" (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩=110



9



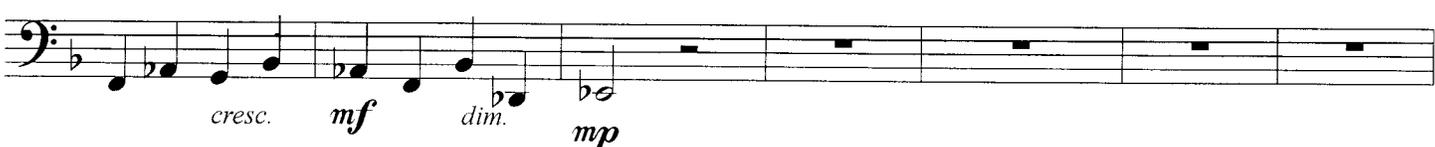
16



22



29



36



41



47



53

Musical staff 53-58: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes, ending with a quarter rest.

59

Musical staff 59-64: Bass clef, key signature of one flat. The staff contains a sequence of notes with rests, including a half note rest. Dynamics markings: *fp*, *p*, *cresc.*, *mf*.

65

Musical staff 65-70: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note. Dynamics marking: *mf*.

71

Musical staff 71-75: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with beams, including a half note.

76

Musical staff 76-80: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a quarter note.

81

Musical staff 81-87: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a quarter note. Dynamics markings: *cresc.*, *f*, *p*.

88

Musical staff 88-93: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a quarter note. Dynamics marking: *cresc.*

94

Musical staff 94-100: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a quarter note. Dynamics markings: *mp*, *cresc.*, *mf*, *fz*, *fz*, *fz*, *fz*.

101

Musical staff 101-106: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note and a quarter note. Dynamics markings: *fz*, *mf*.

106

cresc.
f
p

113

cresc.

119

mp *cresc.* *mf*

125

dim.

131

mp *f* *p* *f*

138

ff *f*

Selig sind die Toten

from the "German Requiem"

Brahms
Bob Reifsnyder

♩=80

mf

7

f

13

mf

19

mf

26

dim. p cresc.

33

mp dim. p mf

39

p pp

46

p

115



121



128



134



141



148



155



162

