

SELECTIONS

from the

Requiem of Antonin Dvorak

Dedicated to
Jane Bradshaw Finch

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME SEVEN

@2020

About the Composer

The "Requiem" of Antonin Dvorak (1841-1904)) is the first of three remarkable sacred works written between 1890 and 1892, after he composed his eighth Symphony and before his move to New York City to become head of the National Conservatory. Like the Mass in D that came right after it, it was premiered in London, which had always been quite responsive to his music. The Te Deum was premiered in New York City as part of his welcoming festivities in the fall of 1892. Of these three works, the Requiem is recognized as the strongest one, although it does not receive the number of performances in the U.S. that such a masterpiece deserves.

At first glance, it appears that Dvorak was heavily influenced by Verdi's previous setting of the Requiem almost 20 years earlier. Each of the Latin prayers is set in a very similar musical style and he also repeats the music of the Dies Irae in much the same manner. (As I did with my arrangement of the Verdi, I chose not to repeat it). Upon closer examination, however, Dvorak seems equally influenced by the Brahms Requiem, even though that work does not use the Latin text. As with Brahms, Dvorak has the same musical motive appear in various permutations in each and every movement (the motive is based on the interval of the second). The work begins and ends with this musical idea.

The Requiem has 13 movements, but I have chosen to arrange only 11 of them, with the two longest excerpted. One of the them is essentially the same material as a previous movement, while the other is an intimate solo setting that does not lend itself to a 12-part ensemble.

I have also dedicated this arrangement to Jane Bradshaw Finch, who upon occasion has declared Dvorak to be her favorite composer. She is a superb musician and teacher who also possesses great intelligence, compassion and devotion, as well as a world class sense of humor!

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 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.

Requiem Aeternam

from the "Requiem"

Dvorak

Bob Reifsnyder

♩=70

8

pp *cresc.* *p*

15

fz *dim.* *pp*

22

pp *fp* *dim.*

30

pp *cresc.* *fz* *dim.* *p* *cresc.* *fz* *dim.* *mp*

37

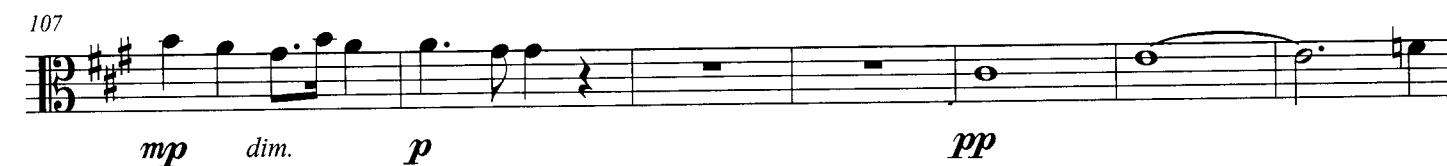
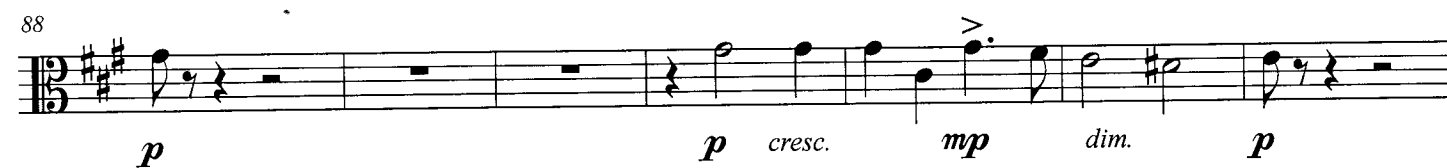
f ³ ³

43

f *fz* *dim.* *pp* *f*

50

fz *dim.* *pp* *f*



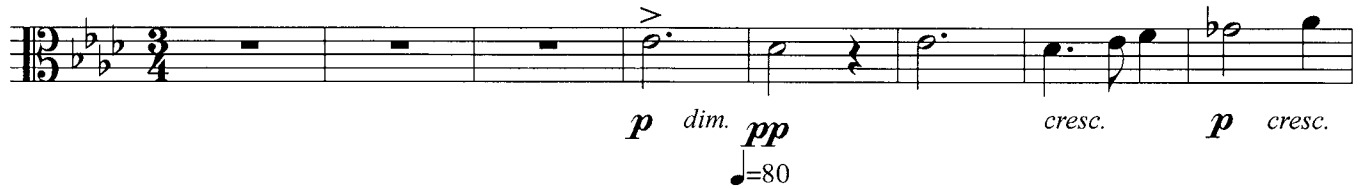
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Graduale

from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70



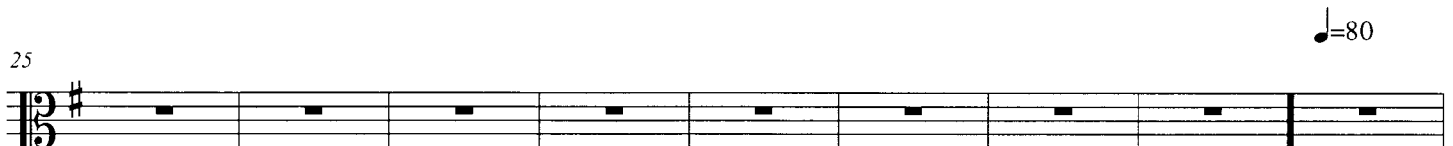
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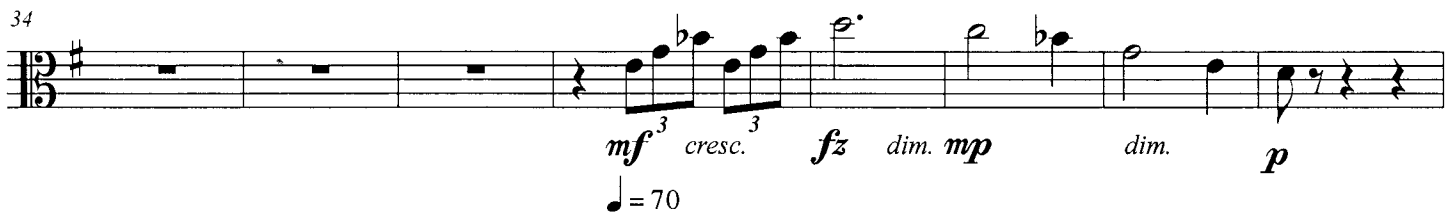
17



25



34



42



49



56



63



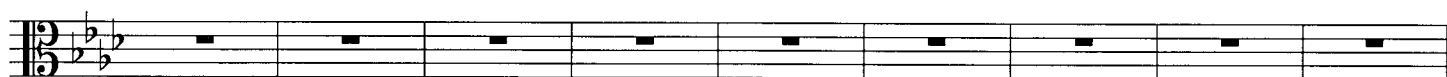
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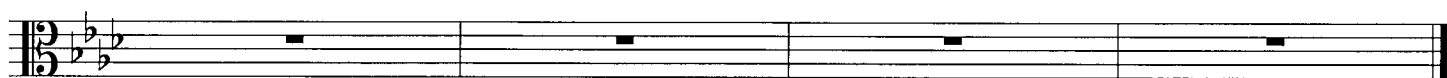
77



85



94



Dies Irae

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 70

The musical score is written for Trombone 1 in a key of B-flat major (three flats) and 6/8 time. It consists of eight staves of music. The first staff begins with a whole note rest, followed by a series of dotted half notes. The second staff continues with dotted half notes and eighth notes. The third staff features a series of eighth notes with accents. The fourth staff continues with eighth notes. The fifth staff features a series of eighth notes with a crescendo marking. The sixth staff continues with eighth notes and a forte marking. The seventh staff features a series of eighth notes with a mezzo-forte marking. The eighth staff continues with eighth notes and a forte marking.

8

16

24

30

36

42

50

f

mp cresc. f

mf f

f

58



64



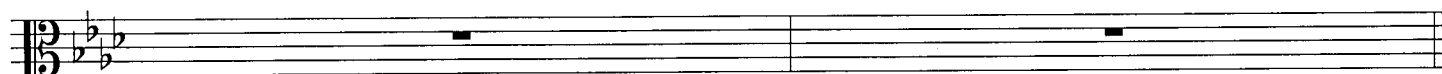
71



79



87



Tuba Mirum (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 70$ 

8



15



20



23



26



29



32



35



40



46



52



58



64



68



71



73



Tuba Mirum (excerpt)

3

 $\text{♩} = 70$

80



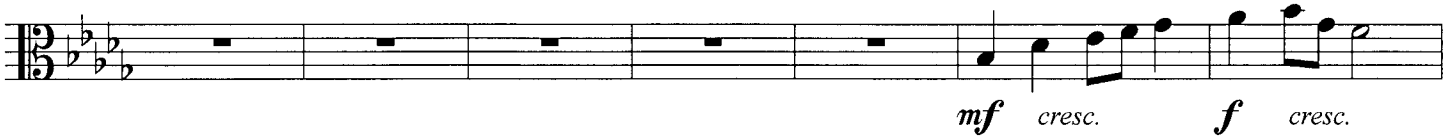
86



92



99



106



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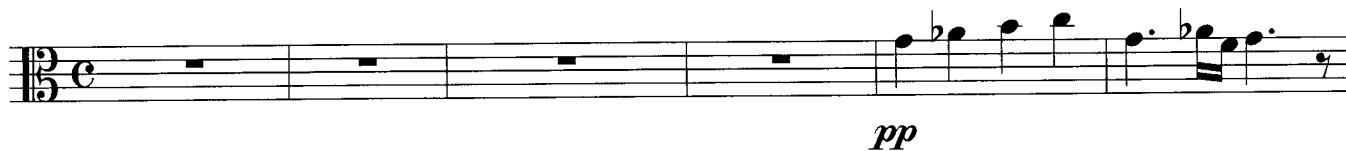
Quid sum Miser (Rex Tremendae)

from the "Requiem"

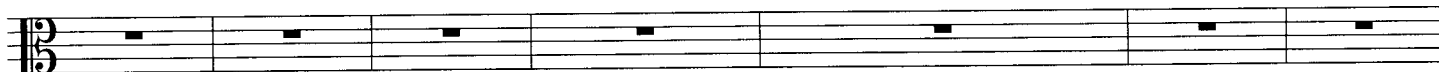
Dvorak

Bob Reifsnyder

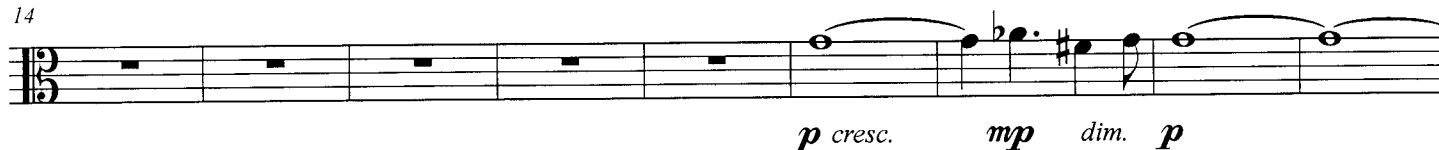
♩ = 70



7



14



23



30



37



45



50



55

mf dim. mp p f

Musical staff 55-60: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains six measures. Measures 55-57 feature eighth-note patterns with slurs and accents. Measure 58 is a whole rest. Measure 59 is a whole rest. Measure 60 is a half note G4. Dynamics: mf, dim., mp, p, f.

61

dim. p

Musical staff 61-66: Treble clef, key signature of three flats. The staff contains six measures. Measures 61-62 feature eighth-note patterns with slurs and accents. Measures 63-64 are whole rests. Measure 65 is a half note G4. Measure 66 is a half note F#4. Dynamics: dim., p.

67

f f mf cresc.

Musical staff 67-71: Treble clef, key signature of three flats. The staff contains five measures. Measures 67-68 are whole rests. Measure 69 is a half note G4. Measure 70 is a half note F#4. Measure 71 is a half note E4. Dynamics: f, f, mf, cresc.

72

f f dim. p

Musical staff 72-77: Treble clef, key signature of three flats. The staff contains six measures. Measures 72-73 are eighth-note patterns with slurs. Measures 74-75 are whole rests. Measure 76 is a half note G4. Measure 77 is a half note F#4. Dynamics: f, f, dim., p.

78

cresc. fz dim. p cresc. fz dim. p cresc. fz

Musical staff 78-83: Treble clef, key signature of three flats. The staff contains six measures. Measures 78-79 are eighth-note patterns with slurs and accents. Measures 80-81 are eighth-note patterns with slurs and accents. Measures 82-83 are whole rests. Dynamics: cresc., fz, dim., p, cresc., fz, dim., p, cresc., fz.

♩=70

84

p cresc. mp dim. p

Musical staff 84-89: Treble clef, key signature of three flats. The staff contains six measures. Measures 84-85 are whole rests. Measure 86 is a half note G4. Measure 87 is a half note F#4. Measure 88 is a half note E4. Measure 89 is a half note D4. Dynamics: p, cresc., mp, dim., p.

90

Musical staff 90-97: Treble clef, key signature of three flats. The staff contains eight measures, all of which are whole rests.

98

Musical staff 98-100: Treble clef, key signature of three flats. The staff contains three measures, all of which are whole rests.

Recordare (Jesu Pie)

from the "Requiem"

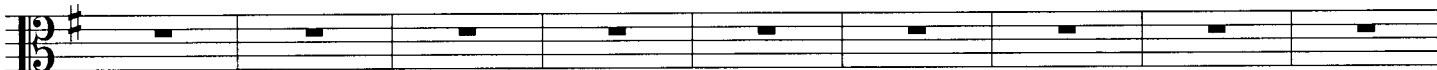
Dvorak

Bob Reifsnnyder

♩ = 70



8



17



25



33

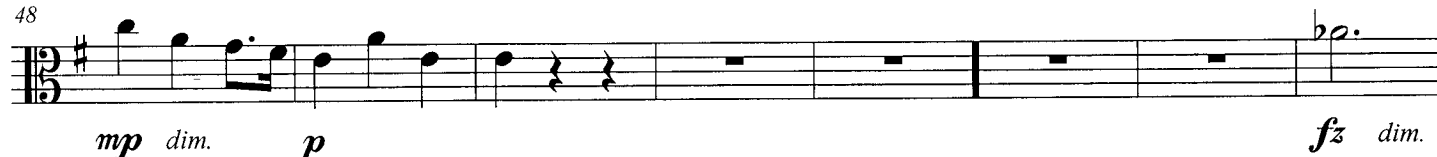


41



♩ = 80

48



56



64

64

p *f* *dim.* *p* *dim.* *pp* *cresc.*

poco a poc stringendo

71

71

f *dim.* *p* *dim.* *pp* *pp* *cresc.*

♩ = 70

78

78

f *mp*

85

85

mf *dim.* *mp* *dim.* *p* *mp*

92

92

cresc. *mf* *cresc.* *f*

99

99

dim. *p* *fp*

105

105

fp *mp* *dim.* *p*

113

113

mp

121

121

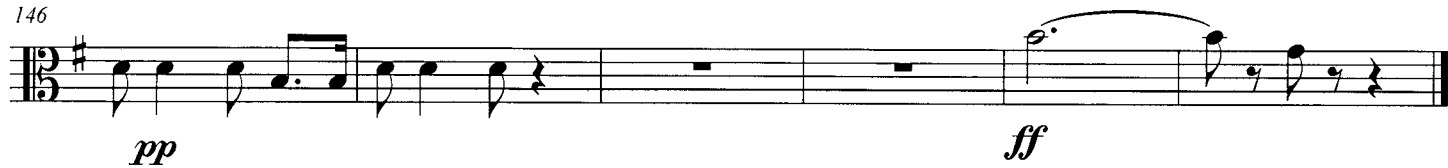
130



138



146



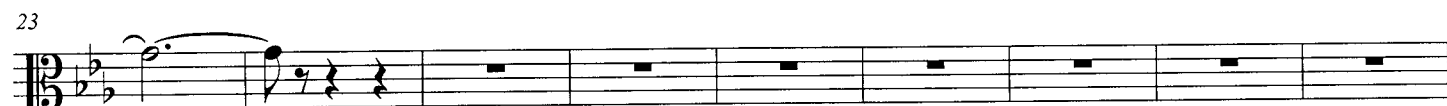
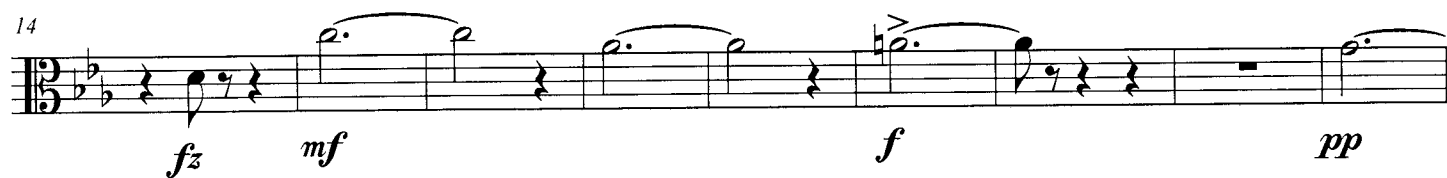
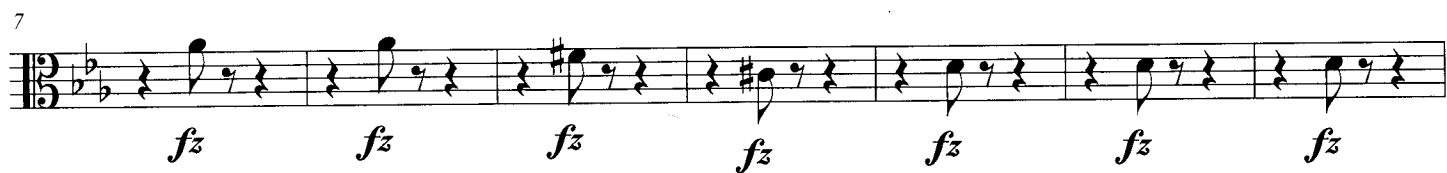
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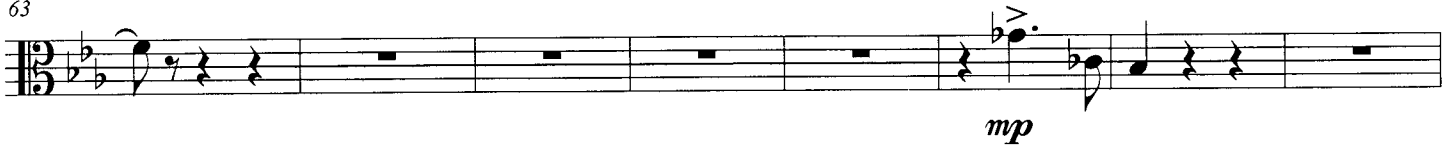
from the "Requiem"

Dvorak
Bob Reifsnyder

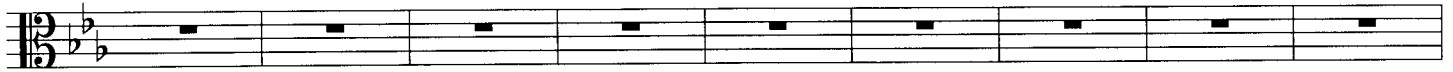
$\text{♩} = 80$



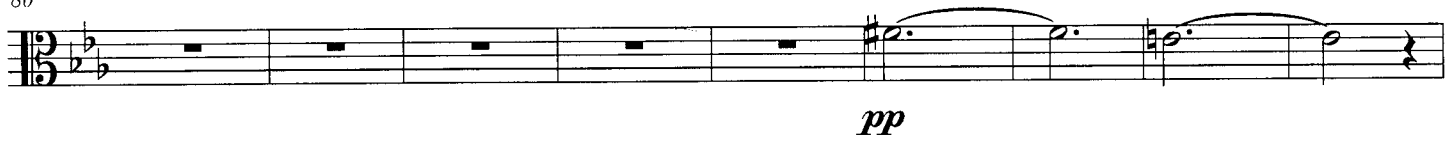
63



71



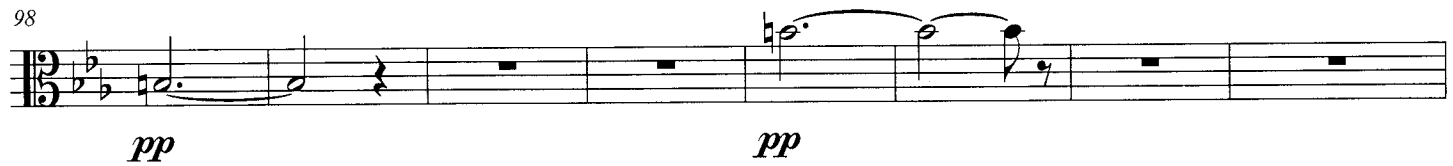
80



89



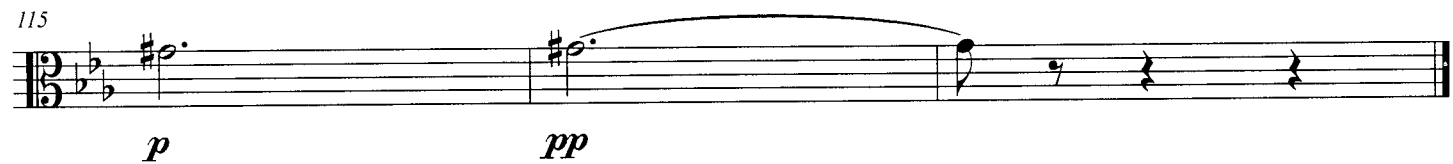
98



106



115



Lacrimosa

from the "Requiem"

Dvorak
Bob Reifsnnyder

♩ = 80

8

16

24

32

39

46

54

mf cresc. f mf cresc.

f f dim. mp dim. p cresc.

mf pp

p

cresc. mp dim. pp

mf cresc. f mf cresc. f

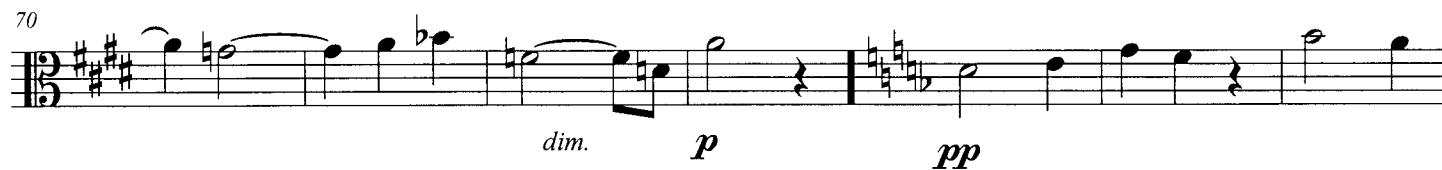
mf dim. cresc.

mf

62



70



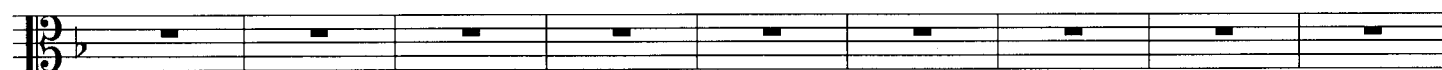
77



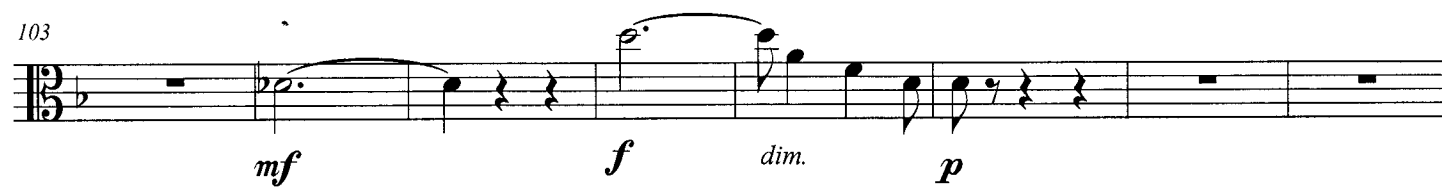
86



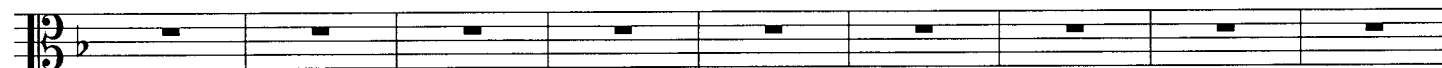
94



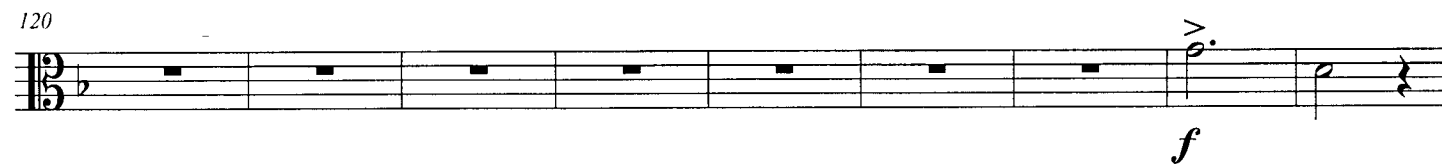
103



111



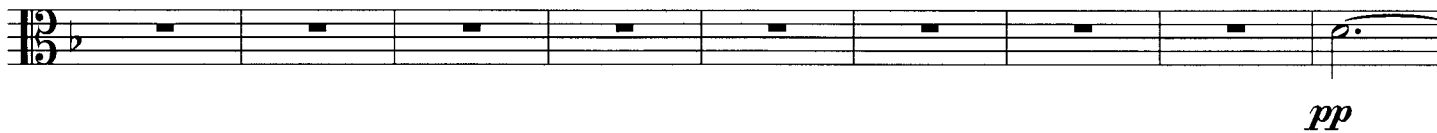
120



129



138



147



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Offertorium (excerpt)
from the "Requiem"

 $d=100$ [illegible][illegible][illegible]

21

The second system of the musical score, starting at measure 21. It continues in the same key of B-flat major and 3/4 time. The melody in the treble clef features a descending line of eighth notes (G4, F4, E4, D4, C4) followed by a half note (B3) and a quarter rest. The bass line consists of a half note (B2), a quarter note (A2), and a quarter rest. The system concludes with a final measure containing a half note (B3) and a quarter rest.

27

27

33

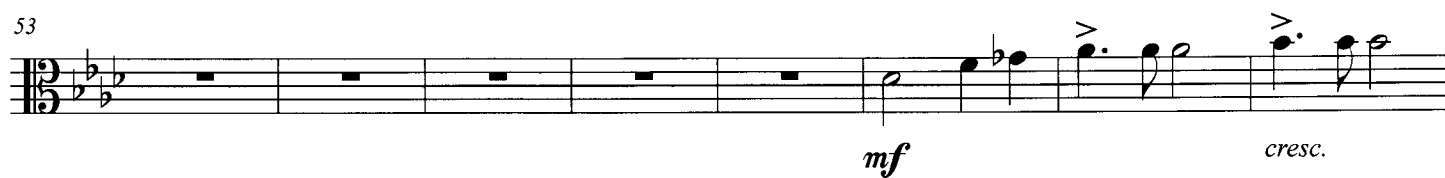
mf

40

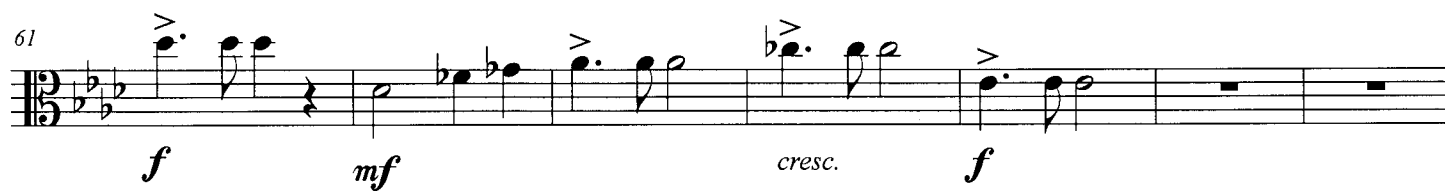
Measure 40 of the piece 'The Rose Tree' in 3/4 time. The melody continues on the treble clef staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The next two measures contain eighth notes: G4-A4, B4-C5, D5-E5, and F5-G5. The final measure of the system contains a half note G5 and a quarter rest.

46

53



61



68



74



81



87



93



100



106



174



181



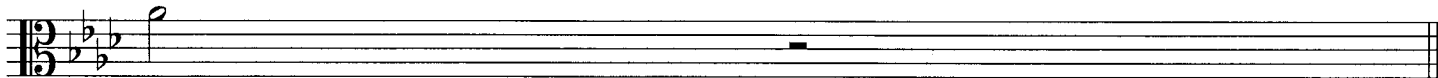
187



194



200



Sanctus

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 55

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

8 *p* *p* *cresc.*

15 *mp* *dim.* *p* *pp* *p* *mp* *cresc.*

22 *mf* *p* *cresc.* *mp* *dim.* *p* *f*

29

38 *mf* *cresc.* *f*

47 *dim.* *p* *mp* *cresc.*

55 *f* *dim.* *mp* *mp* *cresc.* *mf*

62

mp cresc. mf f

69

mf

76

f mf

85

pp

93

p

105

p cresc.

112

mp dim. p mp dim. p

116

mp cresc. mf mp cresc. mf f

122



126



131



136



Trombone 1

Agnus Dei

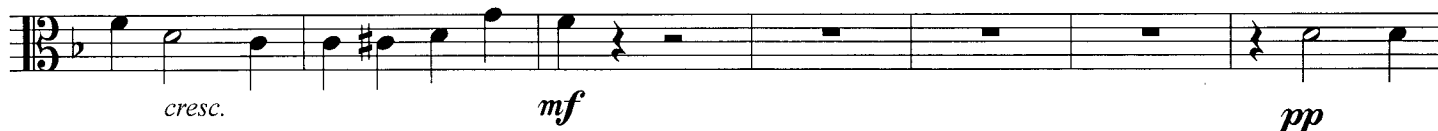
from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70



8



15



21



27



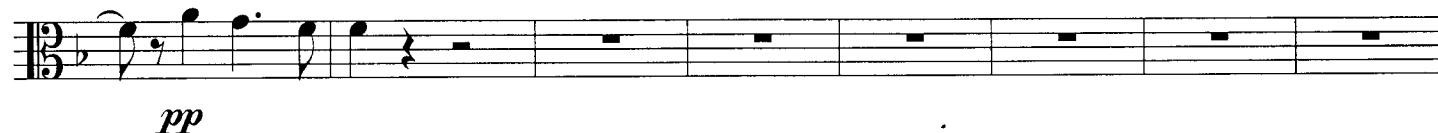
34



40



46



54



61



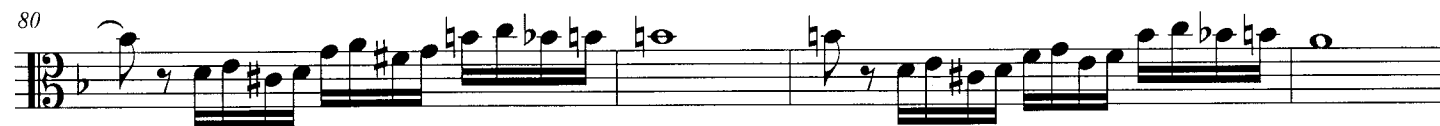
68



73



80



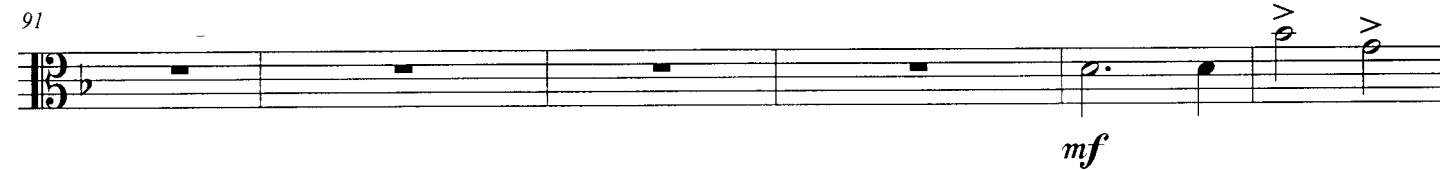
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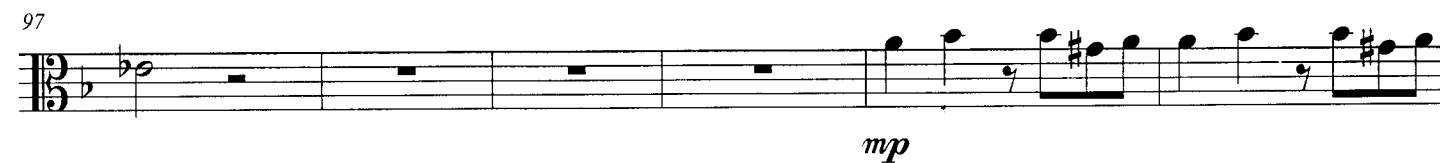
87



91



97



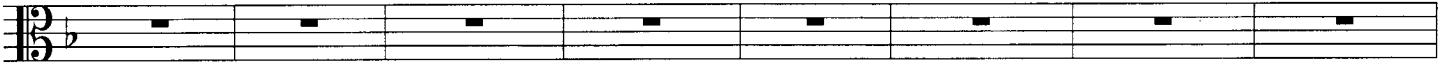
103



110



118



126



134



141

