

# 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.

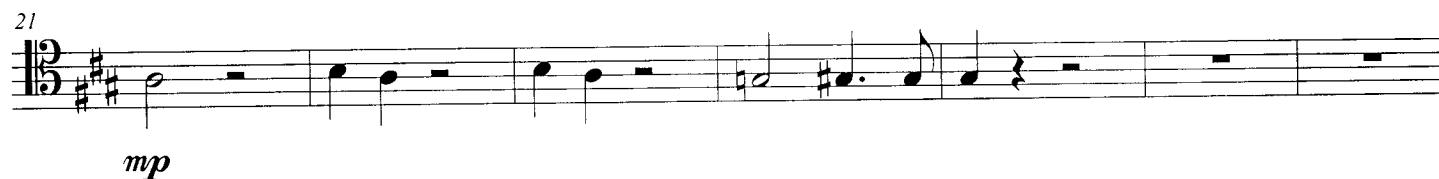
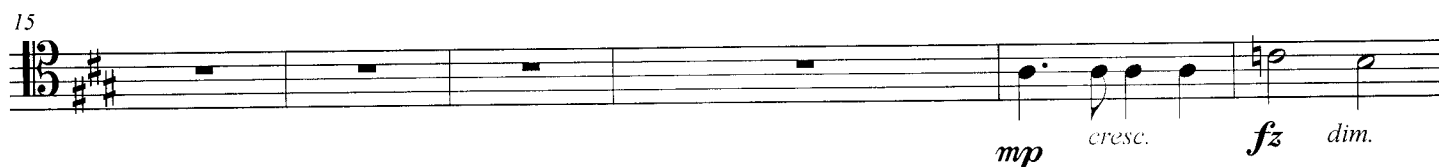
## Requiem Aeternam

from the "Requiem"

Dvorak

Bob Reifsnyder

♩=70





115



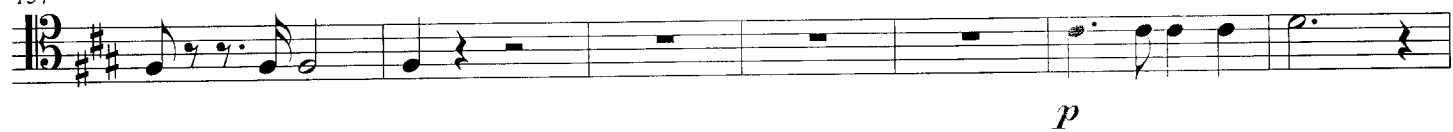
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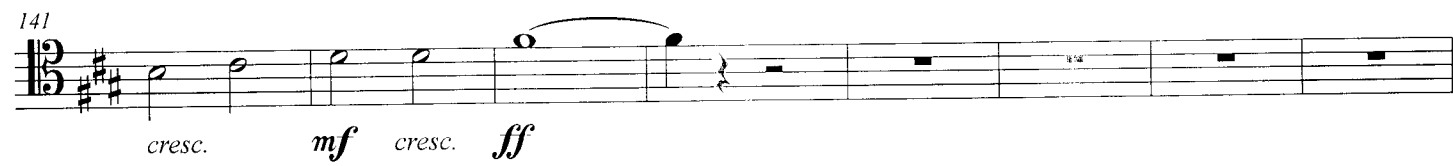
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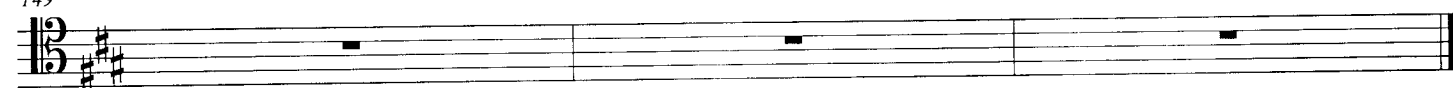
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# Graduale

from the "Requiem"

Dvorak

Bob Reifsnnyder

$\text{♩} = 70$

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

$\text{♩} = 80$

9 *mf dim. mp mp cresc. mf cresc. f cresc. ff*

$\text{♩} = 70$

17 *mp mf dim. mp dim.*

25 *p cresc. mp cresc. mf dim. mp*

$\text{♩} = 80$

33 *mp cresc. mf cresc. f cresc. ff dim. mf*

$\text{♩} = 70$

41 *mp cresc. mf*

49 *dim. mp cresc. mf cresc. f dim.*

57 *mf dim. mp dim. p cresc. mp*



65

65 66 67 68 69 70 71 72

*cresc. cresc. mf dim. mp mf cresc. f cresc. ff dim.*

This musical staff contains measures 65 through 72. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes beamed together. Dynamic markings are placed below the staff: *cresc.* (measures 65-66), *cresc.* (measure 67), *mf dim. mp* (measures 68-70), *mf cresc. f cresc. ff dim.* (measures 71-72).

73

73 74 75 76 77 78 79

*mp dim. p cresc. mp p*

This musical staff contains measures 73 through 79. It continues with the same treble clef and two-flat key signature. The notation includes various note values and rests. Dynamic markings are placed below the staff: *mp* (measure 73), *dim.* (measure 74), *p cresc. mp p* (measures 75-79).

81

81 82 83 84 85 86 87 88

*pp*

This musical staff contains measures 81 through 88. It continues with the same treble clef and two-flat key signature. The notation includes various note values and rests. A dynamic marking of *pp* (pianissimo) is placed below the staff in measure 82.

89

89 90 91 92 93 94 95 96

*cresc. mp dim. p dim. pp*

This musical staff contains measures 89 through 96. It continues with the same treble clef and two-flat key signature. The notation includes various note values and rests. Dynamic markings are placed below the staff: *cresc.* (measure 89), *mp dim. p dim. pp* (measures 90-96).

97

97 98 99 100 101 102 103 104

This musical staff contains measures 97 through 104. It continues with the same treble clef and two-flat key signature. The notation includes various note values and rests. The staff ends with a double bar line in measure 104.

# Dies Irae

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩. = 70

8

16

24

31

39

47

54

*f*

*ff*

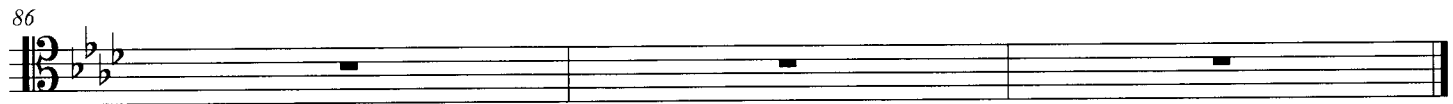
*f cresc. ff*

*f*

*ff*

*ff*

Detailed description: This is a musical score for Trombone 5, part of a Trombone 5 part for 'Dies Irae' from Dvorak's 'Requiem' by Bob Reifsnyder. The score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 70. The score consists of eight staves of music. The first staff starts with a whole rest for the first four measures, followed by a half note G3, a quarter note F3, and a half note E3. The second staff continues with a half note D3, a quarter note C3, a half note B2, a quarter note A2, a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The third staff begins with a half note C2, followed by a whole rest for two measures, then a series of eighth notes with accents: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, 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, 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D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361



# Tuba Mirum (excerpt)

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 70

First staff of music, measures 1-5. Key signature: two flats (B-flat and E-flat). Time signature: common time (C). The staff contains five whole rests.

Second staff of music, measures 6-8. Key signature: two flats. The staff contains three whole rests.

Third staff of music, measures 9-15. Key signature: two flats. The staff contains seven whole rests.

Fourth staff of music, measures 16-22. Key signature: two flats. Measure 16 contains a whole rest. Measure 17 contains a whole rest. Measure 18 contains a whole rest. Measure 19 contains a half note G2 (one ledger line below). Measure 20 contains a half note F2 (one ledger line below). Measure 21 contains a half note E2 (one ledger line below). Measure 22 contains a half note D2 (one ledger line below). Dynamics: *mf* (measure 19), *cresc.* (measure 20), *ff* (measure 21), *dim.* (measure 22). Accents (>) are placed over the notes in measures 19, 20, 21, and 22.

Fifth staff of music, measures 23-29. Key signature: two flats. Measure 23 contains a half note G2. Measure 24 contains a half note F2. Measure 25 contains a half note E2. Measure 26 contains a half note D2. Measure 27 contains a half note C2 (two ledger lines below). Measure 28 contains a half note B1 (two ledger lines below). Measure 29 contains a half note A1 (two ledger lines below). Dynamics: *mp* (measure 23), *f* (measure 24), *dim.* (measure 25), *mp* (measure 26), *p* (measure 27), *cresc.* (measure 28), *f* (measure 29). Accents (>) are placed over the notes in measures 23, 24, 25, 26, 27, 28, and 29.

Sixth staff of music, measures 30-36. Key signature: two flats. Measure 30 contains a half note G2. Measure 31 contains a half note F2. Measure 32 contains a half note E2. Measure 33 contains a half note D2. Measure 34 contains a half note C2. Measure 35 contains a half note B1. Measure 36 contains a half note A1. Dynamics: *dim.* (measure 30), *mp* (measure 31), *cresc.* (measure 32), *f* (measure 33), *cresc.* (measure 34), *ff* (measure 35). Accents (>) are placed over the notes in measures 30, 31, 32, 33, 34, 35, and 36.

Seventh staff of music, measures 37-43. Key signature: two flats. Measure 37 contains a half note G2. Measure 38 contains a half note F2. Measure 39 contains a half note E2. Measure 40 contains a half note D2. Measure 41 contains a half note C2. Measure 42 contains a half note B1. Measure 43 contains a half note A1. Dynamics: *f* (measure 37), *dim.* (measure 38), *p* (measure 39), *cresc.* (measure 40), *mf* (measure 41), *dim.* (measure 42). Accents (>) are placed over the notes in measures 37, 38, 39, 40, 41, 42, and 43.

Eighth staff of music, measures 44-50. Key signature: two flats. Measure 44 contains a half note G2. Measure 45 contains a half note F2. Measure 46 contains a half note E2. Measure 47 contains a half note D2. Measure 48 contains a half note C2. Measure 49 contains a half note B1. Measure 50 contains a half note A1. Dynamics: *mp* (measure 44), *dim.* (measure 45), *p* (measure 46), *ff* (measure 47), *ff* (measure 48), *ff* (measure 49), *ff* (measure 50). Accents (>) are placed over the notes in measures 44, 45, 46, 47, 48, 49, and 50.

51

51 52 53 54 55 56 57

*mp* *cresc.* *f*

This staff contains measures 51 through 57. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

58

58 59 60 61 62 63

*ff* 3

This staff contains measures 58 through 63. It continues the melodic line with a fortissimo (ff) dynamic and a triplet of eighth notes in measure 62. The staff ends with a fermata over the final note.

64

64 65 66 67 68 69 70

*p*

This staff contains measures 64 through 70. The music is marked piano (p) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

71

71 72 73 74 75 76 77 78 79

This staff contains measures 71 through 79. The music is marked piano (p) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

80

80 81 82 83 84 85

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

$\text{♩} = 70$

This staff contains measures 80 through 85. It begins with a tempo marking of quarter note = 70. The music is marked piano (p) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

86

86 87 88 89 90 91

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

This staff contains measures 86 through 91. The music is marked piano (p) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

92

92 93 94 95 96 97 98

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

This staff contains measures 92 through 98. The music is marked mezzo-forte (mf) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

99

99 100 101 102 103 104 105

*f* *dim.* *p*

This staff contains measures 99 through 105. The music is marked fortissimo (f) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

106

106 107 108 109 110 111 112

*f* *f* *dim.* *p*

This staff contains measures 106 through 112. The music is marked fortissimo (f) and features a series of eighth and quarter notes, with a crescendo leading to a fortissimo (f) dynamic at the end of the staff.

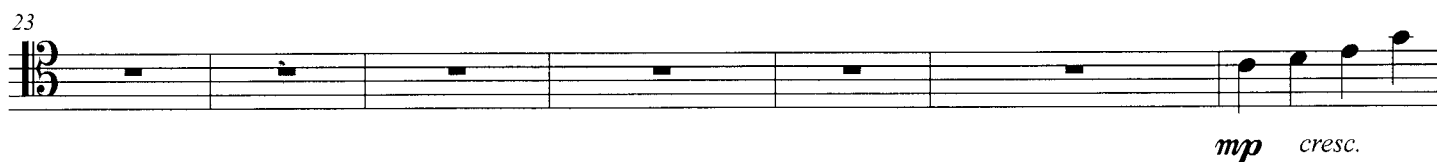
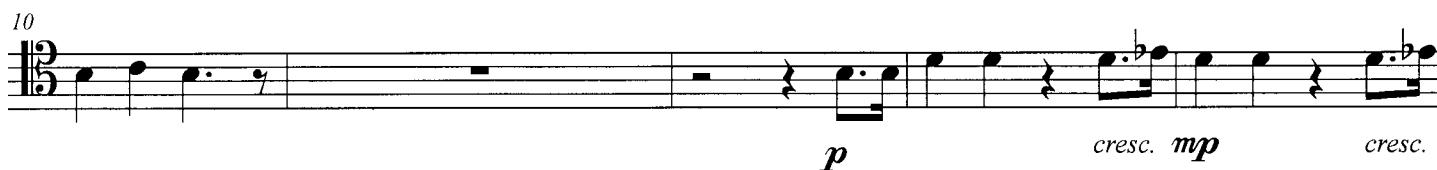
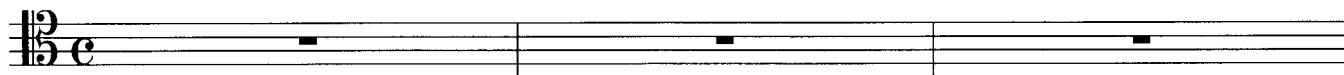
## Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

Bob Reifsnyder

♩ = 70



50

*p* *mf*

55

*f*  $\text{♩} = 80$

60

*f*

65

*dim.* *mf* *f*

69

*cresc.* *ff*

75

*f*

80

$\text{♩} = 70$

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

86

*pp*

93

The musical score is written for a single melodic line in 12/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into measures, with measure numbers 50, 55, 60, 65, 69, 75, 80, 86, and 93 marked at the beginning of their respective lines. The notation includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), *f* (forte), *dim.* (diminuendo), *mp* (mezzo-piano), *pp* (pianissimo), and *ff* (fortissimo). There are also crescendo (*cresc.*) and decrescendo markings. The tempo is indicated by a quarter note followed by a metronome mark of 80 at measure 55 and 70 at measure 80. The score concludes with a double bar line at measure 93.

## Recordare ( Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnyder

♩ = 70

8

16

23

30

38

46

54

♩ = 80

*fz fz fz dim. p dim. pp*

*mp cresc. f dim. mp mp cresc. f dim. mp*

*mp cresc. fz mf dim. mp cresc. f fz*

*fz dim. mp mp dim. p mp dim.*

*p mf cresc. f dim. mp*

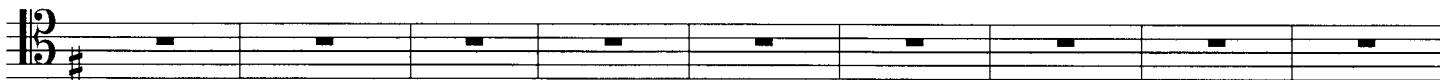
*mf dim. mp*

*f dim. mp f f*

*dim. mf dim. mp*



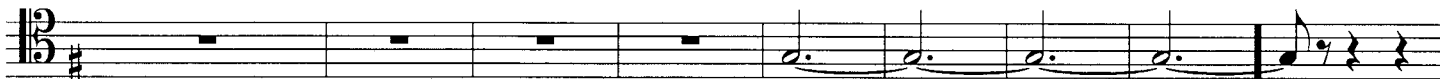
63



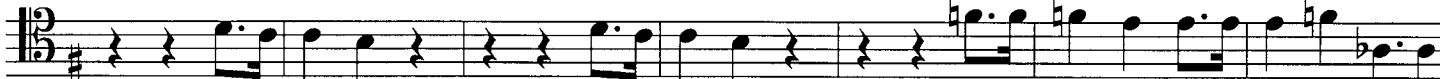
poco a poc stringendo

♩ = 70

72

*pp* cresc. *mf*

81

*mf* *f* *dim.*

88

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

96

*cresc.* *f* *cresc.* *ff* *dim.* *mp* *cresc.*

103

*mf* *dim.* *mp* *mf* *fp* *mf*

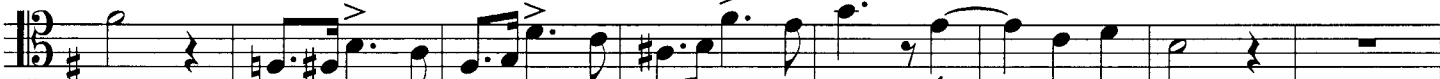
109

*fp* *mf* *dim.* *mp*

117

*p* *cresc.* *f* *dim.* *mf* *dim.* *3* *pp*

125

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

133

133 134 135 136 137 138 139 140

*p* *cresc.* *f* *dim.* *p* *mf*

This musical staff contains measures 133 through 140. It begins with a whole rest in measure 133, followed by a half note in 134, a quarter note in 135, and a half note in 136. Measures 137 and 138 feature a melodic line with a slur and a fermata over the first measure. Measure 139 has a quarter rest, and measure 140 has a half note. Dynamic markings are placed below the staff: *p* (piano) at the start, *cresc.* (crescendo) after measure 134, *f* (forte) at measure 136, *dim.* (diminuendo) at measure 137, *p* at measure 138, and *mf* (mezzo-forte) at measure 140.

141

141 142 143 144 145 146 147 148

*p* *cresc.*

This musical staff contains measures 141 through 148. Measures 141-143 show a melodic line with a slur and a fermata over the first measure. Measures 144-146 have whole rests. Measures 147 and 148 feature a melodic line with a slur and a fermata over the first measure. Dynamic markings are placed below the staff: *p* (piano) at the start and *cresc.* (crescendo) at measure 148.

149

149 150 151 152 153 154 155 156

*mf* *cresc.* *ff*

This musical staff contains measures 149 through 156. Measures 149-151 show a melodic line with a slur and a fermata over the first measure. Measures 152-154 have whole rests. Measures 155 and 156 feature a melodic line with a slur and a fermata over the first measure. Dynamic markings are placed below the staff: *mf* (mezzo-forte) at the start, *cresc.* (crescendo) at measure 151, and *ff* (fortissimo) at measure 153.

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# Confutatis

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 80

*mf*

9 *f*

16 *mf* *ff* *dim.* *p*

25 *mp*

33 *p*

41 *mf*

50 *fz mf* *f*

57 *fz* *fz* *fz* *ff*

64

dim. *p* *mp* *p* *pp*

Musical staff 64-71. The staff is in 3/4 time with a key signature of two flats. It begins with a half note G4, followed by a quarter note A4, and a dotted half note B4. A slur covers the first three notes, with a 'dim.' marking below. The staff continues with a half note C5, a quarter note D5, and a dotted half note E5. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note F5, a quarter note G5, and a dotted half note A5. A slur covers the last three notes, with a '*mp*' marking below. The staff continues with a half note B5, a quarter note C6, and a dotted half note D6. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note E6, a quarter note F6, and a dotted half note G6. A slur covers the last three notes, with a '*pp*' marking below.

72

*p* *cresc.*

Musical staff 72-79. The staff continues with a half note A6, a quarter note B6, and a dotted half note C7. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note D7, a quarter note E7, and a dotted half note F7. A slur covers the last three notes, with a '*cresc.*' marking below. The staff continues with a half note G7, a quarter note A7, and a dotted half note B7. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note C8, a quarter note D8, and a dotted half note E8. A slur covers the last three notes, with a '*cresc.*' marking below.

80

*mp* *dim.* *pp* *p*

Musical staff 80-88. The staff begins with a half note F7, a quarter note G7, and a dotted half note A7. A slur covers the last three notes, with a '*mp*' marking below. The staff then has a half rest, followed by a half note B7, a quarter note C8, and a dotted half note D8. A slur covers the last three notes, with a '*dim.*' marking below. The staff continues with a half note E8, a quarter note F8, and a dotted half note G8. A slur covers the last three notes, with a '*pp*' marking below. The staff then has a half rest, followed by a half note A8, a quarter note B8, and a dotted half note C9. A slur covers the last three notes, with a '*p*' marking below.

89

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

Musical staff 89-96. The staff begins with a half note D9, a quarter note E9, and a dotted half note F9. A slur covers the last three notes, with a '*mp*' marking below. The staff then has a half rest, followed by a half note G9, a quarter note A9, and a dotted half note B9. A slur covers the last three notes, with a '*mf*' marking below. The staff continues with a half note C10, a quarter note D10, and a dotted half note E10. A slur covers the last three notes, with a '*f*' marking below. The staff then has a half rest, followed by a half note F10, a quarter note G10, and a dotted half note A10. A slur covers the last three notes, with a '*dim.*' marking below. The staff continues with a half note B10, a quarter note C11, and a dotted half note D11. A slur covers the last three notes, with a '*p*' marking below.

97

*p* *p*

Musical staff 97-104. The staff begins with a half note E11, a quarter note F11, and a dotted half note G11. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note A11, a quarter note B11, and a dotted half note C12. A slur covers the last three notes, with a '*p*' marking below. The staff continues with a half note D12, a quarter note E12, and a dotted half note F12. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note G12, a quarter note A12, and a dotted half note B12. A slur covers the last three notes, with a '*p*' marking below.

105

*p* *cresc.* *mf* *dim.* *p* *ff*

Musical staff 105-112. The staff begins with a half note C13, a quarter note D13, and a dotted half note E13. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note F13, a quarter note G13, and a dotted half note A13. A slur covers the last three notes, with a '*cresc.*' marking below. The staff continues with a half note B13, a quarter note C14, and a dotted half note D14. A slur covers the last three notes, with a '*mf*' marking below. The staff then has a half rest, followed by a half note E14, a quarter note F14, and a dotted half note G14. A slur covers the last three notes, with a '*dim.*' marking below. The staff continues with a half note A14, a quarter note B14, and a dotted half note C15. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note D15, a quarter note E15, and a dotted half note F15. A slur covers the last three notes, with a '*ff*' marking below.

113

*f* *mp* *p* *pp*

Musical staff 113-119. The staff begins with a half note G15, a quarter note A15, and a dotted half note B15. A slur covers the last three notes, with a '*f*' marking below. The staff then has a half rest, followed by a half note C16, a quarter note D16, and a dotted half note E16. A slur covers the last three notes, with a '*mp*' marking below. The staff continues with a half note F16, a quarter note G16, and a dotted half note A16. A slur covers the last three notes, with a '*p*' marking below. The staff then has a half rest, followed by a half note B16, a quarter note C17, and a dotted half note D17. A slur covers the last three notes, with a '*pp*' marking below.

# Lacrimosa

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 80

ff

8

ff

dim.

15

mf

cresc.

f

p

23

mp

cresc.

mf

dim.

31

mp

mp

cresc.

f

dim.

38

mp

f

f

46

f

53

p

61

61-68

*mp* *cresc.* *mf* *dim.* *mp*

Musical staff 61-68. The staff is in 12/8 time with a key signature of one sharp (F#). It begins with a whole rest for 8 measures. In measure 61, there is a triplet of eighth notes (F#, A, C). The melody continues with eighth and quarter notes, ending with an accent on a quarter note in measure 68.

69

69-75

*mp* *cresc.* *mf* *dim.* *mp*

Musical staff 69-75. The staff continues the melody from the previous system, featuring a mix of eighth and quarter notes with some rests.

76

76-82

*p* *mp*

Musical staff 76-82. The melody continues with a half note in measure 76, followed by eighth and quarter notes. Measure 82 ends with a triplet of eighth notes.

83

83-89

*pp* *pp* *pp*

Musical staff 83-89. This system features a more rhythmic melody with eighth and quarter notes, including some beamed eighth notes.

92

92-99

*cresc.* *f* *dim.* *pp* *f* *mf* *mp*

Musical staff 92-99. The staff begins with a half note, followed by eighth and quarter notes. There are dynamic markings for crescendo, fortissimo, decrescendo, and piano.

100

100-107

*p* *cresc.* *mf* *f* *ff*

Musical staff 100-107. The staff continues the melody with eighth and quarter notes, including a half note in measure 104.

108

108-115

*mp* *p*

Musical staff 108-115. The staff begins with a whole rest for 4 measures, followed by a melody of eighth and quarter notes.

116

116-123

*pp* *pp* *pp*

Musical staff 116-123. The staff continues the melody with eighth and quarter notes, including a half note in measure 121.

124

124-131

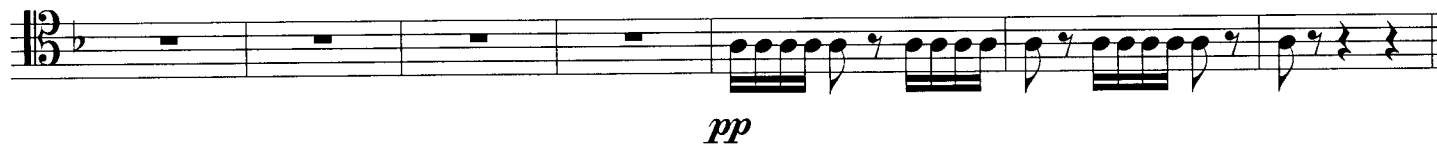
*p* *cresc.* *ff*

Musical staff 124-131. The staff begins with a half note, followed by eighth and quarter notes, including a half note in measure 128.

133



142





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# Offertorium (excerpt)

## from the "Requiem"

$$J=100$$


8 

[illegible][illegible]

26

Musical notation for measure 26. The staff is in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes. The bass line consists of quarter notes. There are accents (>) over the eighth notes in the second and third measures of the staff.

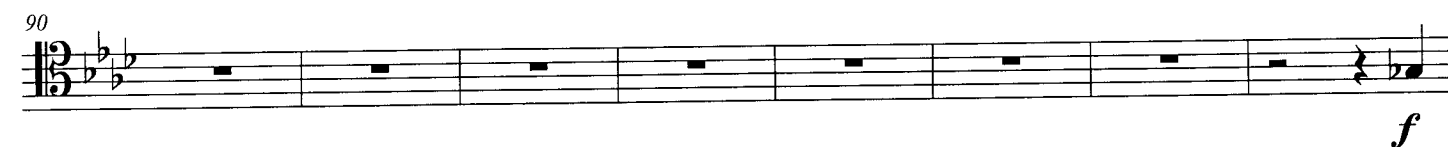
32

32

[illegible]

44

*f*



110

*ff*

118

*f*

125

131

138

144

*ff*

151

*ff* *ff*

158

165

*f*

171



177



184



191



198



# Sanctus

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 55

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

8 *mp* *mp* *cresc.* *mf* *dim.*

16 *mp* *p* *mp* *mf* *cresc.*

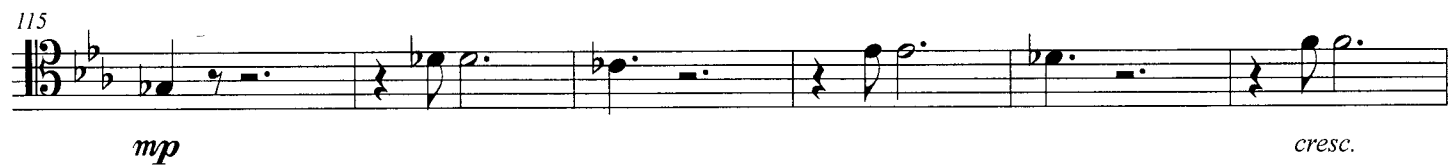
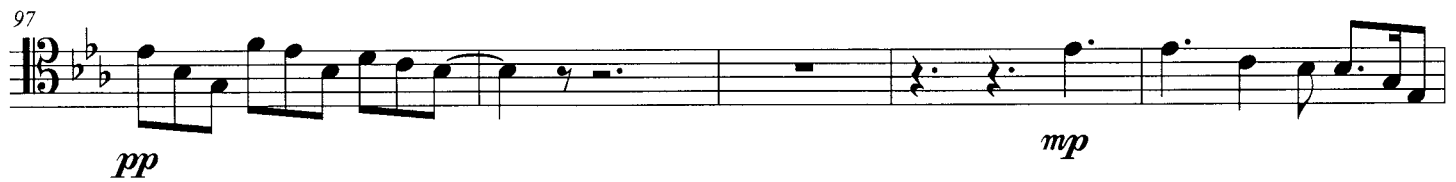
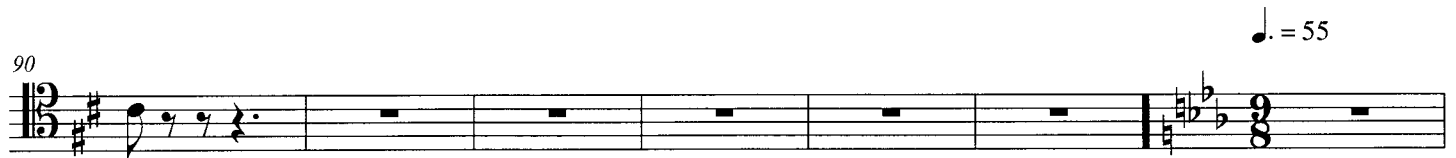
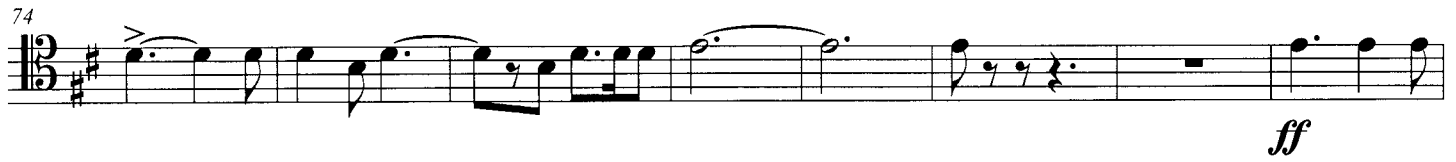
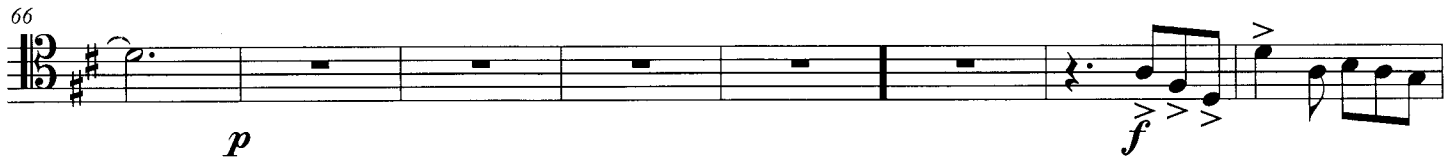
25 *f* *dim.* *p* *ff*

33

41 *mp* *cresc.* *f* *cresc.* *ff* *dim.* *mp*

49 *p* *cresc.* *f* *dim.* *p*

57 *mf* *dim.*

$\text{♩} = 60$ 

Sanctus

3

♩.=60

126



132



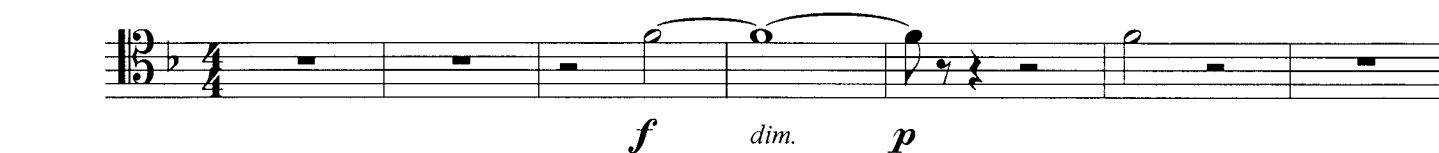


# Agnus Dei

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 70



51

51-55

*mf* *f*

Musical staff 51-55 in 3/4 time, key of B-flat major. The staff contains five measures. Measure 51 starts with a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. Measure 52 has a quarter rest, followed by a half note B4. Measure 53 has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4. Measure 54 has a quarter rest, followed by a half note B4. Measure 55 has a quarter rest, followed by eighth notes G4, A4, Bb4, and A4, with a fermata over the final A4. Dynamics: *mf* at measure 53, *f* at measure 55.

56

56-61

*dim.* *mf* *dim.* *mp* *cresc.* *mf* *cresc.*

Musical staff 56-61 in 3/4 time, key of B-flat major. The staff contains six measures. Measure 56 has a half note G4, followed by a quarter note A4. Measure 57 has a half note Bb4, followed by a quarter note A4. Measure 58 has a half note G4, followed by a quarter note F4. Measure 59 has a half note E4, followed by a quarter note D4. Measure 60 has a half note C4, followed by a quarter note B3. Measure 61 has a half note A3, followed by a quarter note G3. Dynamics: *dim.* at measure 56, *mf* at measure 57, *dim.* at measure 58, *mp* at measure 59, *cresc.* at measure 60, *mf* at measure 61, *cresc.* at measure 61.

62

62-67

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

Musical staff 62-67 in 3/4 time, key of B-flat major. The staff contains six measures. Measure 62 has a half note G4, followed by a quarter note A4. Measure 63 has a half note Bb4, followed by a quarter note A4. Measure 64 has a half note G4, followed by a quarter note F4. Measure 65 has a half note E4, followed by a quarter note D4. Measure 66 has a half note C4, followed by a quarter note B3. Measure 67 has a half note A3, followed by a quarter note G3. Dynamics: *f* at measure 62, *cresc.* at measure 63, *ff* at measure 64, *dim.* at measure 65, *mf* at measure 66, *dim.* at measure 67, *p* at measure 67.

68

68-74

*mp* *cresc.* *f*

Musical staff 68-74 in 3/4 time, key of B-flat major. The staff contains seven measures. Measure 68 has a half note G4, followed by a quarter note A4. Measure 69 has a half note Bb4, followed by a quarter note A4. Measure 70 has a half note G4, followed by a quarter note F4. Measure 71 has a half note E4, followed by a quarter note D4. Measure 72 has a half note C4, followed by a quarter note B3. Measure 73 has a half note A3, followed by a quarter note G3. Measure 74 has a half note F3, followed by a quarter note E3. Dynamics: *mp* at measure 68, *cresc.* at measure 72, *f* at measure 74.

75

75-80

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

Musical staff 75-80 in 3/4 time, key of B-flat major. The staff contains six measures. Measure 75 has a half note G4, followed by a quarter note A4. Measure 76 has a half note Bb4, followed by a quarter note A4. Measure 77 has a half note G4, followed by a quarter note F4. Measure 78 has a half note E4, followed by a quarter note D4. Measure 79 has a half note C4, followed by a quarter note B3. Measure 80 has a half note A3, followed by a quarter note G3. Dynamics: *mf* at measure 75, *cresc.* at measure 76, *f* at measure 77, *ff* at measure 79.

81

81-87

*f* *cresc.*

Musical staff 81-87 in 3/4 time, key of B-flat major. The staff contains seven measures. Measure 81 has a half note G4, followed by a quarter note A4. Measure 82 has a half note Bb4, followed by a quarter note A4. Measure 83 has a half note G4, followed by a quarter note F4. Measure 84 has a half note E4, followed by a quarter note D4. Measure 85 has a half note C4, followed by a quarter note B3. Measure 86 has a half note A3, followed by a quarter note G3. Measure 87 has a half note F3, followed by a quarter note E3. Dynamics: *f* at measure 81, *cresc.* at measure 87.

88

88-93

*ff* *f*

Musical staff 88-93 in 3/4 time, key of B-flat major. The staff contains six measures. Measure 88 has a half note G4, followed by a quarter note A4. Measure 89 has a half note Bb4, followed by a quarter note A4. Measure 90 has a half note G4, followed by a quarter note F4. Measure 91 has a half note E4, followed by a quarter note D4. Measure 92 has a half note C4, followed by a quarter note B3. Measure 93 has a half note A3, followed by a quarter note G3. Dynamics: *ff* at measure 88, *f* at measure 90.

94

94-100

*f* *dim.* *mp*

Musical staff 94-100 in 3/4 time, key of B-flat major. The staff contains seven measures. Measure 94 has a half note G4, followed by a quarter note A4. Measure 95 has a half note Bb4, followed by a quarter note A4. Measure 96 has a half note G4, followed by a quarter note F4. Measure 97 has a half note E4, followed by a quarter note D4. Measure 98 has a half note C4, followed by a quarter note B3. Measure 99 has a half note A3, followed by a quarter note G3. Measure 100 has a half note F3, followed by a quarter note E3. Dynamics: *f* at measure 94, *dim.* at measure 98, *mp* at measure 100.

101

101-106

*mp* *cresc.*

Musical staff 101-106 in 3/4 time, key of B-flat major. The staff contains six measures. Measure 101 has a half note G4, followed by a quarter note A4. Measure 102 has a half note Bb4, followed by a quarter note A4. Measure 103 has a half note G4, followed by a quarter note F4. Measure 104 has a half note E4, followed by a quarter note D4. Measure 105 has a half note C4, followed by a quarter note B3. Measure 106 has a half note A3, followed by a quarter note G3. Dynamics: *mp* at measure 101, *cresc.* at measure 106.

109

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

116

*pp*

123

130

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

135

*mp* *pp* *p*

141

*p*