

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 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.

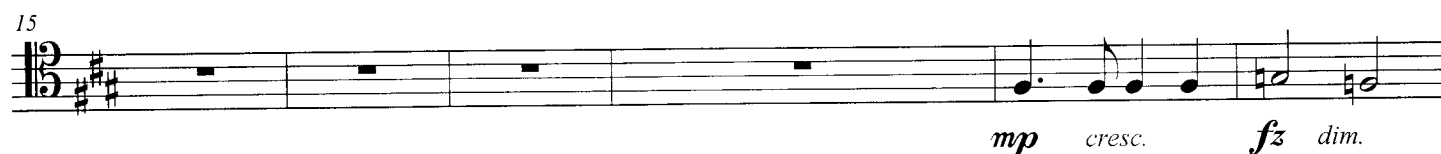
## Requiem Aeternam

from the "Requiem"

Dvorak

Bob Reifsnnyder

♩=70



54

*ff*

61

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

67

*cresc.* *f*

73

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

80

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

86

95

*p* *cresc.*

102

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

108

*mp*

115



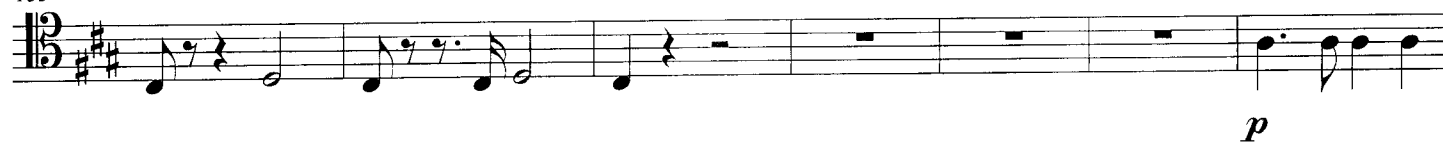
121



128



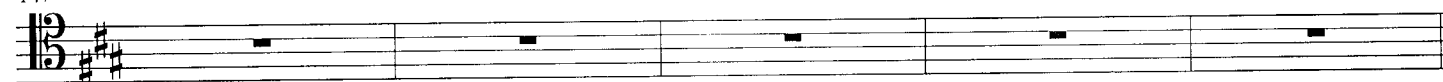
133



140



147



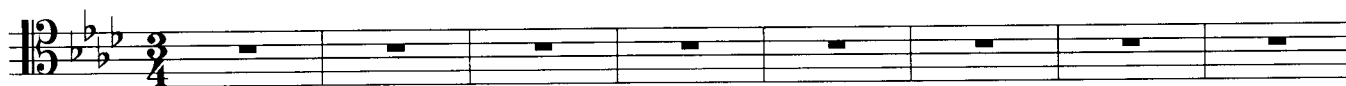
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# Graduale

from the "Requiem"

Dvorak  
Bob Reifsnyder

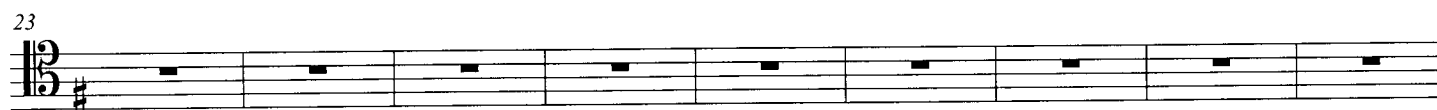
♩ = 70



♩ = 80



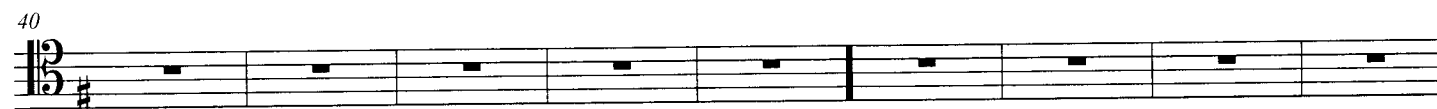
♩ = 70



♩ = 80



♩ = 70





65



72



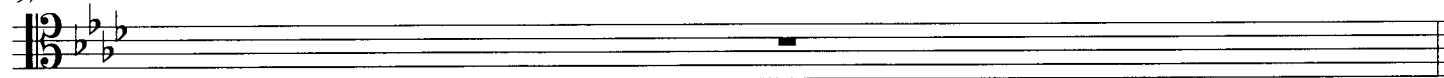
80



89



97

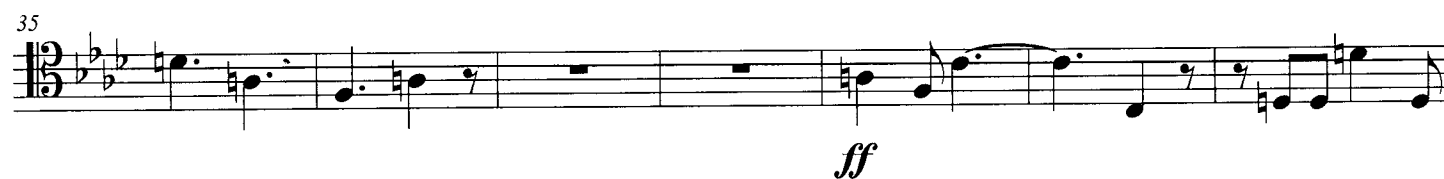


# Dies Irae

from the "Requiem"

Dvorak  
Bob Reifsnyder

$\text{♩} = 70$



63



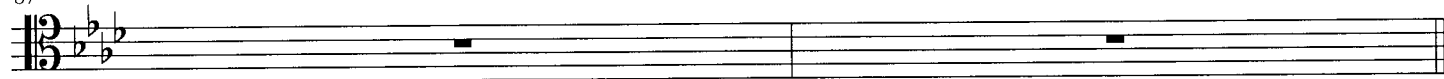
71



79



87



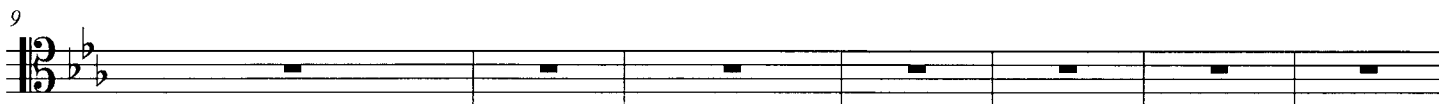
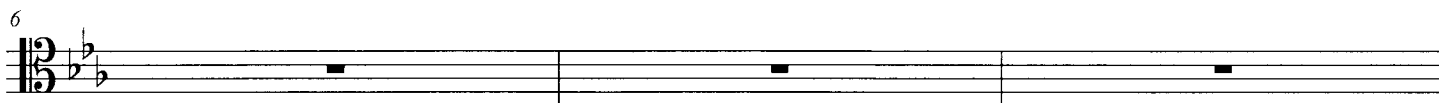
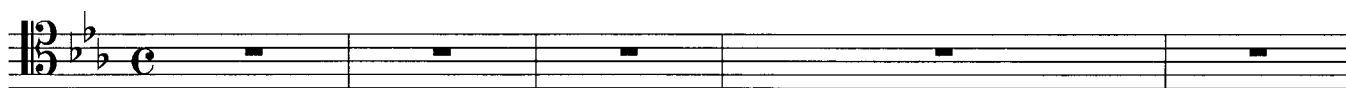
## Tuba Mirum (excerpt)

from the "Requiem"

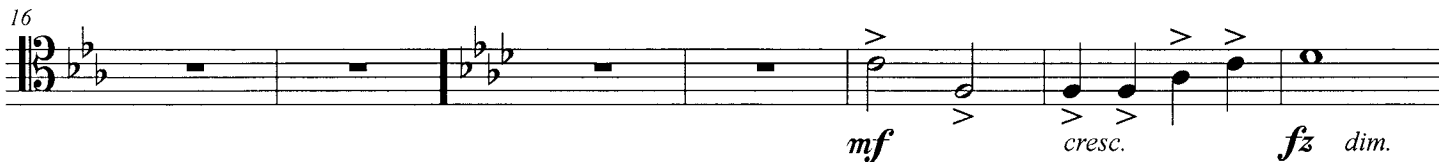
Dvorak

Bob Reifsnyder

♩ = 70



♩ = 80



51

51 52 53 54 55 56 57

*mp* *cresc.* *f*

This staff contains measures 51 through 57. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 52 has a half note D4 with an accent (>). Measure 53 has a half note E4. Measure 54 has a half note F4. Measure 55 has a half note G4. Measure 56 has a half note F4. Measure 57 has a half note E4. Dynamics include *mp*, *cresc.*, and *f*.

58

58 59 60 61 62 63

*ff* 3

This staff contains measures 58 through 63. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 59 has a half note D4 with an accent (>). Measure 60 has a half note E4. Measure 61 has a half note F4. Measure 62 has a half note G4. Measure 63 has a half note F4. Dynamics include *ff* and a triplet of eighth notes in measure 62.

64

64 65 66 67 68 69

*p*

This staff contains measures 64 through 69. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 65 has a half note D4. Measure 66 has a half note E4. Measure 67 has a half note F4. Measure 68 has a half note G4. Measure 69 has a half note F4. Dynamics include *p*.

70

70 71 72 73 74 75

This staff contains measures 70 through 75. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 71 has a half note D4. Measure 72 has a half note E4. Measure 73 has a half note F4. Measure 74 has a half note G4. Measure 75 has a half note F4. Dynamics include *p*.

76

76 77 78 79 80 81 82

*p* *cresc.*

$\text{♩} = 70$

This staff contains measures 76 through 82. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 77 has a half note D4. Measure 78 has a half note E4. Measure 79 has a half note F4. Measure 80 has a half note G4. Measure 81 has a half note F4. Measure 82 has a half note E4. Dynamics include *p* and *cresc.*. A tempo marking of  $\text{♩} = 70$  is present.

83

83 84 85 86 87 88 89

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

This staff contains measures 83 through 89. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 84 has a half note D4. Measure 85 has a half note E4. Measure 86 has a half note F4. Measure 87 has a half note G4. Measure 88 has a half note F4. Measure 89 has a half note E4. Dynamics include *mp*, *dim.*, *p*, *p*, *cresc.*, *mp*, *dim.*, and *p*.

90

90 91 92 93 94 95 96 97 98

This staff contains measures 90 through 98. It consists of whole rests in all measures.

99

99 100 101 102 103 104 105 106

*f*

This staff contains measures 99 through 106. It consists of whole rests in all measures.

107

107 108 109 110 111 112 113

*f* *dim.* *p*

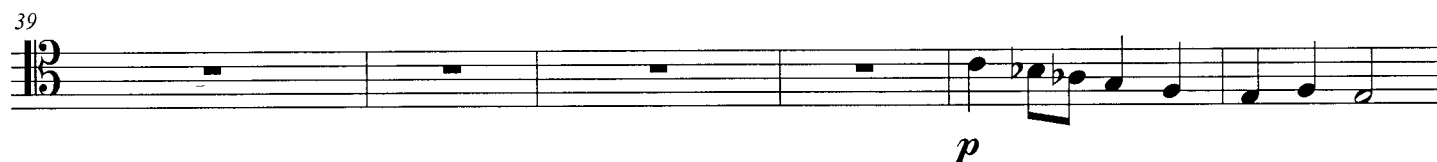
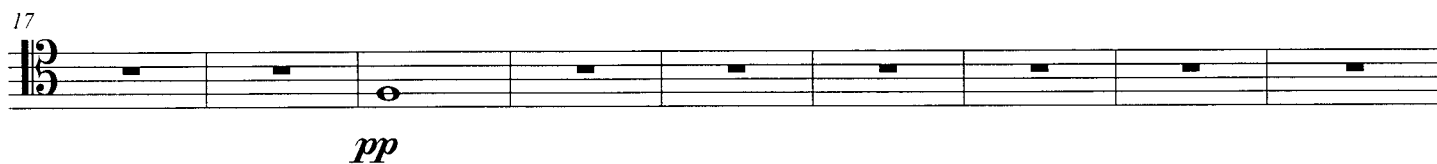
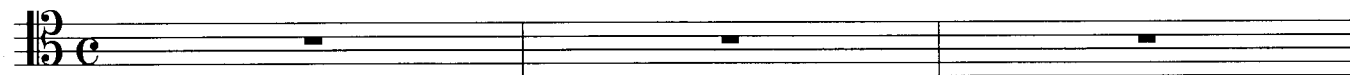
This staff contains measures 107 through 113. It begins with a half note G3, followed by quarter notes A3, B3, and C4. Measure 108 has a half note D4. Measure 109 has a half note E4. Measure 110 has a half note F4. Measure 111 has a half note G4. Measure 112 has a half note F4. Measure 113 has a half note E4. Dynamics include *f*, *dim.*, and *p*.

## Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 70$ 

52



mf

♩ = 80

58



f dim. p f f

64



dim. mf

70



f cresc. ff f

75



♩ = 70

80



mf dim. mp dim. p dim. pp

86



pp

93

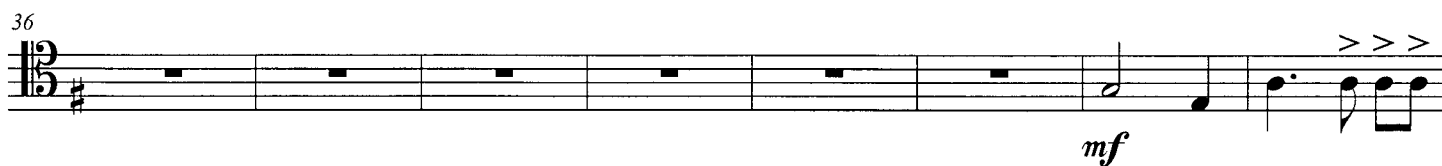
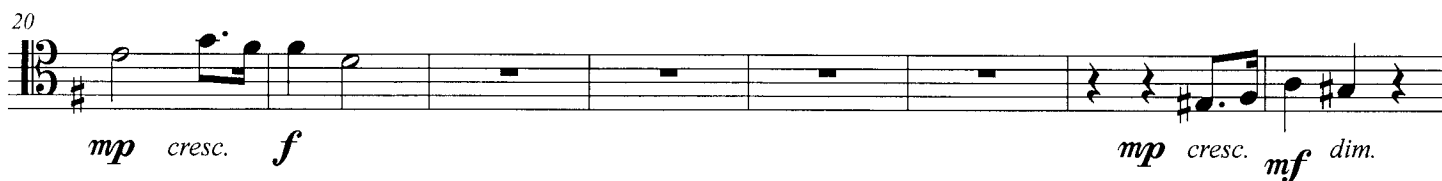
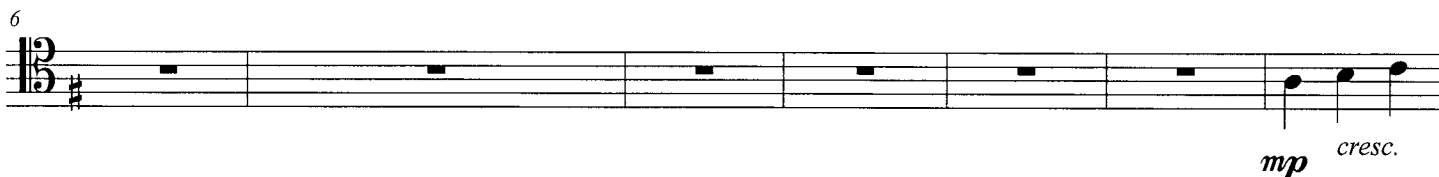
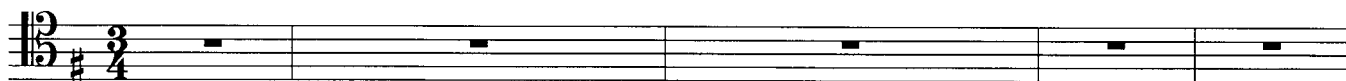


## Recordare ( Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 70$  $\text{♩} = 80$ 



59



68



poco a poc stringendo

♩ = 70

76



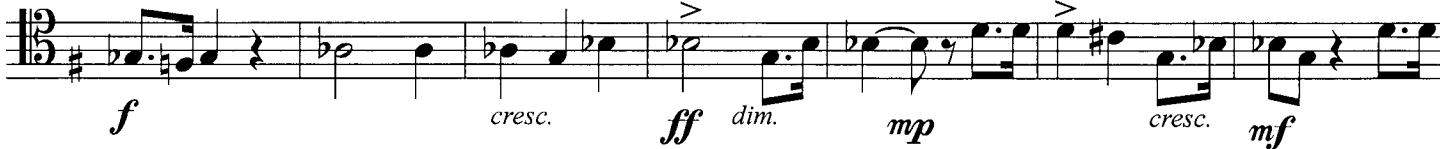
82



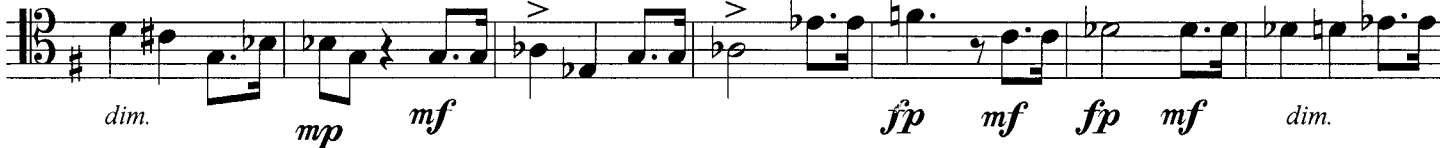
89



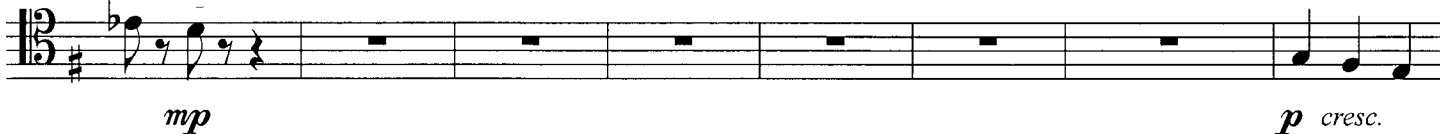
97



104



111



119



127

127-134

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

Detailed description: This musical staff contains measures 127 through 134. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody starts with eighth notes, followed by a half note, and then a series of rests. Dynamic markings include *mp*, *cresc.*, *mf*, *cresc.*, *f*, *cresc.*, *ff*, *dim.*, *mp*, and *mp cresc.* at the end. There are also accents (>) over some notes.

135

135-142

*f* *dim.* *p*

Detailed description: This musical staff contains measures 135 through 142. It continues the melody with a half note, followed by a series of rests. Dynamic markings include *f*, *dim.*, and *p*.

143

143-150

*mp* *p* *cresc.* *mf* *cresc.* *ff*

Detailed description: This musical staff contains measures 143 through 150. The melody resumes with eighth notes and quarter notes. Dynamic markings include *mp*, *p*, *cresc.*, *mf*, *cresc.*, and *ff*. There are also accents (>) over some notes.

151

151-158

Detailed description: This musical staff contains measures 151 through 158. It shows a single measure with a half note, followed by a series of rests, ending with a double bar line.

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# Confutatis

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 80

8

16

23

31

39

48

55

*mf* *f* *mf* *f* *mp* *p* *mf* *f* *mf* *f*

63

*mp* *p*

70

*pp* *p*

78

*cresc.* *mp* *dim.* *pp*

86

*p* *mp* *mf* *f*

94

*dim.* *p* *p*

102

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

109

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

# Lacrimosa

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 80

8

*ff* *ff* *dim.*

15

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

23

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

31

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

38

*mp* *f*

46

*f*

54

*mf* *pp*

62

62-69

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

Musical staff 62-69. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *mp*, *cresc.*, *mf*, *dim.*, *mp*, *mp*, *cresc.*, *mf*. The staff contains eighth and quarter notes with various rests.

70

70-75

*dim.* *mp*

Musical staff 70-75. Key signature: three sharps (F#, C#, G#). Time signature: 3/4. Dynamics: *dim.*, *mp*. The staff contains eighth and quarter notes, including a triplet of eighth notes at measure 72.

76

76-84

Musical staff 76-84. Key signature: two sharps (F#, C#). Time signature: 3/4. The staff contains whole rests for all measures.

85

85-93

*pp* *pp* *pp* *cresc.* *f*

Musical staff 85-93. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *pp*, *pp*, *pp*, *cresc.*, *f*. The staff contains dotted half notes and quarter notes.

94

94-101

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

Musical staff 94-101. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *dim.*, *pp*, *f*, *mf*, *mp*, *p*. The staff contains dotted half notes, quarter notes, and eighth notes.

102

102-109

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

Musical staff 102-109. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *cresc.*, *mf*, *f*, *ff*. The staff contains dotted half notes, quarter notes, and eighth notes.

110

110-117

*mp* *p* *pp*

Musical staff 110-117. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *mp*, *p*, *pp*. The staff contains dotted half notes, quarter notes, and eighth notes.

118

118-126

*pp* *pp* *p* *cresc.*

Musical staff 118-126. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *pp*, *pp*, *p*, *cresc.*. The staff contains dotted half notes, quarter notes, and eighth notes.

127

127-134

*ff* *f* *dim.*

Musical staff 127-134. Key signature: two sharps (F#, C#). Time signature: 3/4. Dynamics: *ff*, *f*, *dim.*. The staff contains dotted half notes, quarter notes, and eighth notes.

136



145





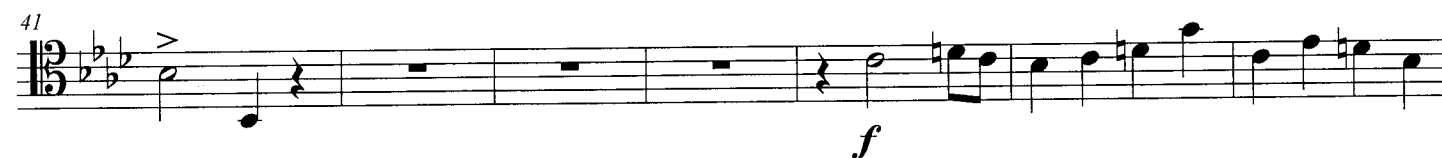
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## Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 100$ 

54



60



66



72



79



85



92



98



104



110

*ff*

118

*f*

126

132

139

146

*ff*

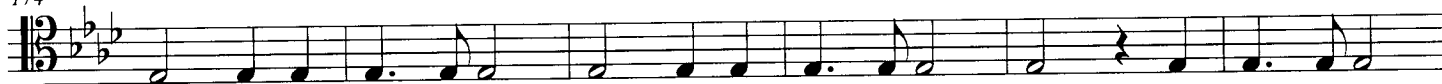
153

160

*f*

167

174



180



186



194



# Sanctus

from the "Requiem"

Dvorak  
Bob Reifsnnyder

♩. = 55

*mf*

8  
*mf* *cresc.* *f* *dim.* *mf*

16  
*mf*

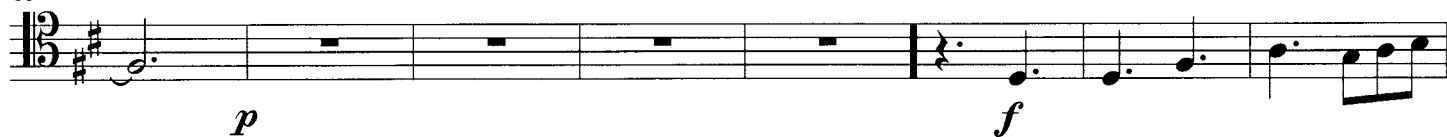
24  
*ff*

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

41  
*p* *cresc.* *f* *dim.* *p*

57  
*mf* *dim.*

66



74



82



89



♩. = 55

96



103



108



114



120



Sanctus

3

♩.=60

125



130



*ff*

136





# Agnus Dei

from the "Requiem"

Dvorak  
Bob Reifsnyder

♩ = 70

8

14

20

27

33

39

45

*f* *dim.* *p*

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

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

*mp* *dim.* *p*

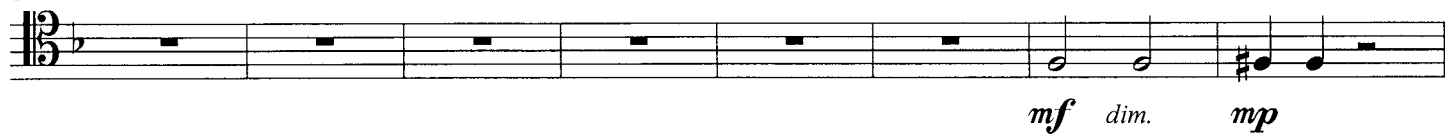
*mp* *p*

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

*f* *f*

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

51



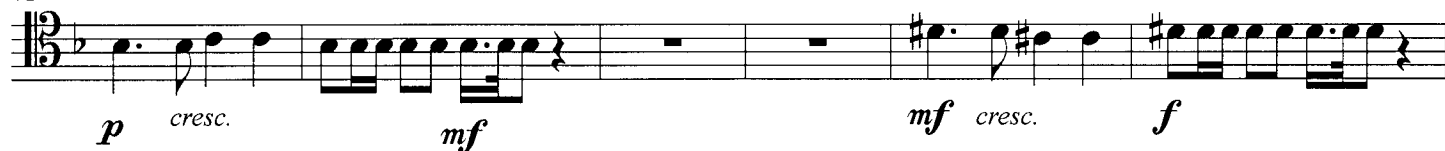
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65



72



78



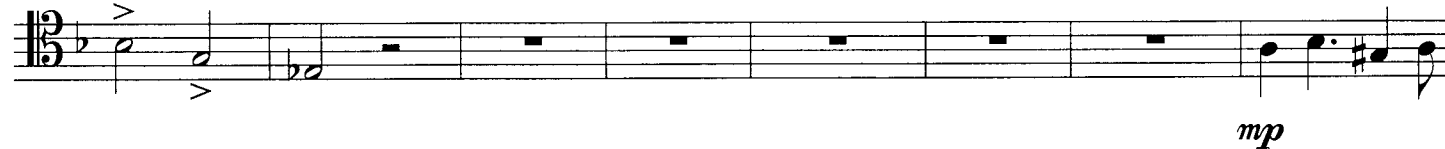
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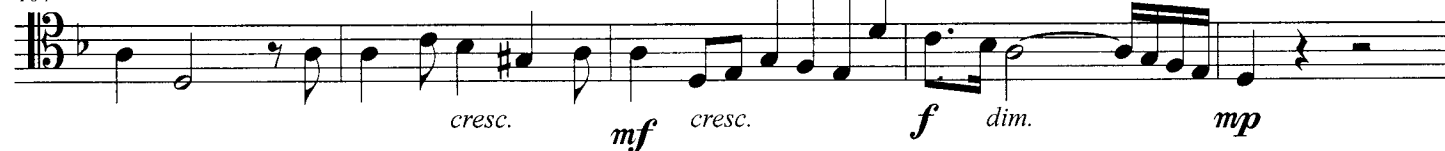
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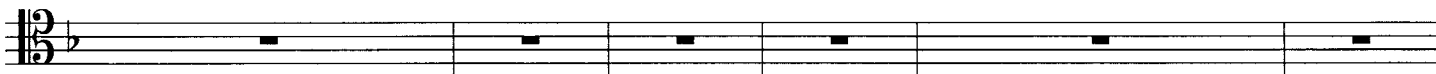
96



104



109



115



123



130



135



140

