

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

VOLUME SIX

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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 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.

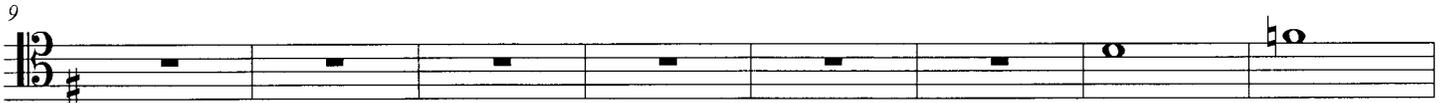
"Selig sind, die da Lied tragen"

from "A German Requiem"

Brahms

Bob Reifsnyder

$\text{♩} = 55$



p



p

cresc.

mp

dim.

p



cresc.

mp

p



cresc.

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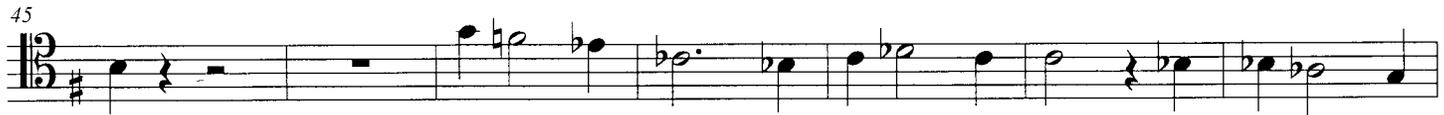


cresc.

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p

cresc.



f

"Selig sind, die da Lied tragen"

58

dim. p

Musical staff 58-64: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by quarter notes 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, 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122

Musical staff 122-128. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4. Dynamics include *cresc.*, *mf*, *dim.*, and *mp*.

129

Musical staff 129-135. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a half note G4 with a slur over it, then quarter notes F#4, E4, D4, C4, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest. Dynamics include *mp*, *cresc.*, *mf*, *dim.*, and *mp*.

136

Musical staff 136-143. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest. Dynamics include *f*, *dim.*, *mf*, and *dim.*.

144

Musical staff 144-149. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest. Dynamics include *mp*, *mp*, *cresc.*, and *mf* *cresc.*.

150

Musical staff 150-156. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest. Dynamics include *f*, *dim.*, *mp*, and *p*.

157

Musical staff 157-162. The staff begins with a treble clef and a key signature of one sharp (F#). The music consists of a sequence of notes: quarter notes G4, A4, B4, C5, followed by a quarter rest, then quarter notes B4, A4, G4, F#4, E4, D4, C4, followed by a quarter rest. Dynamics include *f*, *dim.*, *mp*, and *p*.

Trombone 8

Denn alles Fleisch es ist wie Gras (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩=80



9



ff

18



dim.

p

26



p

cresc.

mp

dim.

p

♩=75

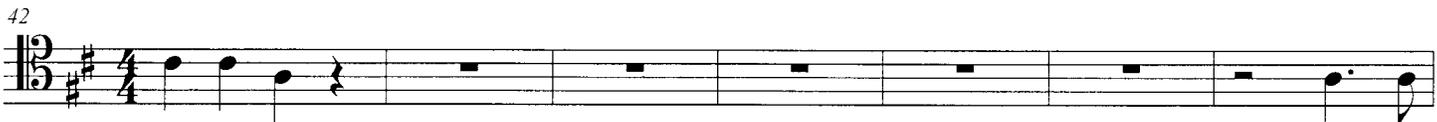
34



f

♩=100

42



f

49



55



cresc.

ff

p

62

cresc. mp dim. p

Musical staff 62-68 in 3/4 time, key of D major. It begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece concludes with a whole note D4.

69

f p

Musical staff 69-74 in 3/4 time, key of D major. It starts with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece ends with a whole note D4.

75

cresc. mp dim. p cresc. f

Musical staff 75-80 in 3/4 time, key of D major. It begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece concludes with a whole note D4.

81

Musical staff 81-86 in 3/4 time, key of D major. It starts with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece ends with a whole note D4.

87

p cresc. mp dim. p

Musical staff 87-93 in 3/4 time, key of D major. It begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece concludes with a whole note D4.

94

cresc. mp dim. p cresc. f

Musical staff 94-100 in 3/4 time, key of D major. It starts with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece ends with a whole note D4.

101

f

Musical staff 101-106 in 3/4 time, key of D major. It begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece concludes with a whole note D4.

107

ff

Musical staff 107-112 in 3/4 time, key of D major. It starts with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece ends with a whole note D4.

113

Musical staff 113-118 in 3/4 time, key of D major. It begins with a half note D4, followed by quarter notes E4, F#4, G4, and A4. A half note B4 is tied to the next measure. The piece concludes with a whole note D4.

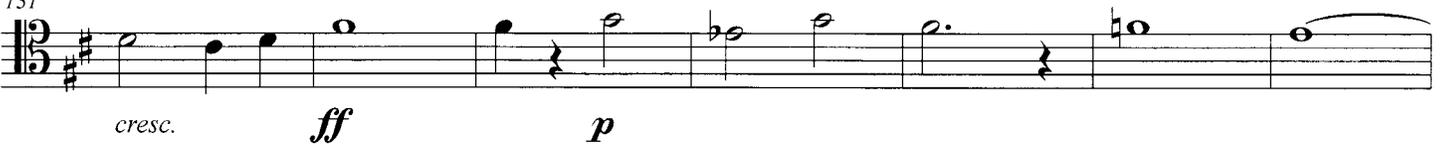
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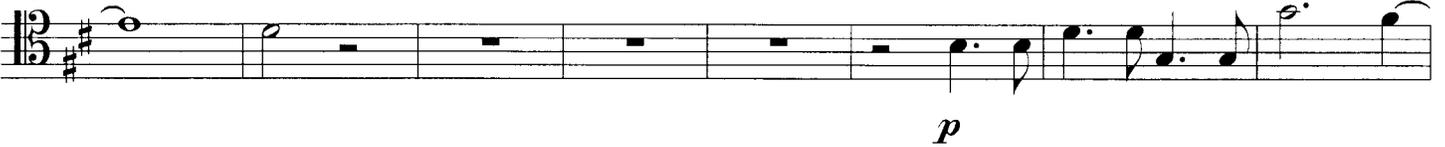
124



131



138



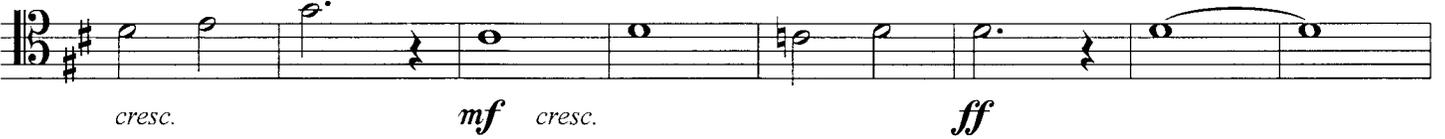
146



153



160



168



"Herr, lehre doch mich (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnyder

♩ = 70

mp *cresc.*

mf *cresc.* f

f

f

f

f

f

f

"Wie lieblich sind deine Wohnungen"

from the "German Requiem"

Brahms

Bob Reifsnnyder

♩=110

1-5

p *mp*

Musical staff 1-5: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melodic line starting with a quarter rest, followed by eighth notes, and ending with a quarter rest. Dynamics are *p* and *mp*.

6-13

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

Musical staff 6-13: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *cresc.*, *mf*, *dim.*, and *mp*.

14-22

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

Musical staff 14-22: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*, *cresc.*, *mf*, and *dim.*

23-31

mp

Musical staff 23-31: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*.

32-39

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

Musical staff 32-39: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*, *cresc.*, *mf*, and *dim.*

40-48

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

Musical staff 40-48: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*, *cresc.*, *mf*, *dim.*, *mp*, *mp*, *cresc.*, *mf*, *dim.*, and *mp*.

49-56

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

Musical staff 49-56: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*, *cresc.*, *mf*, *cresc.*, *f*, and *dim.*

57-64

mp

Musical staff 57-64: Treble clef, key signature of two sharps, 3/4 time signature. The staff contains a melodic line with quarter notes and quarter rests. Dynamics are *mp*.

138

"Denn wir haben die" (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnnyder

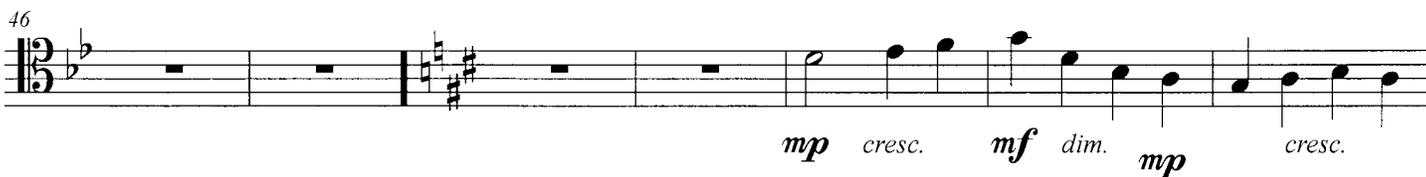
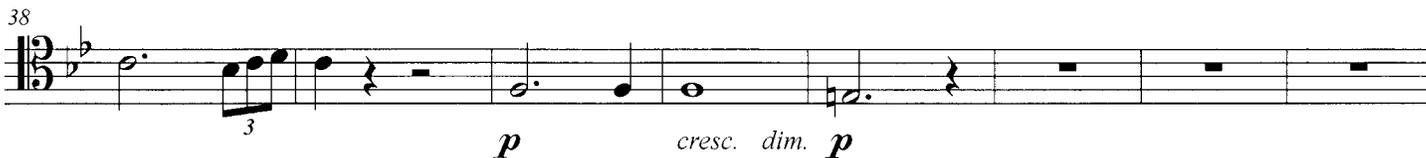
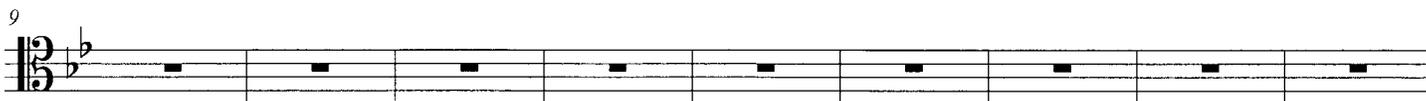
♩=110

Selig sind die Toten

from the "German Requiem"

Brahms
Bob Reifsnnyder

♩=80



59

Musical staff 59-64. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of a series of eighth and quarter notes, starting with a whole rest. The dynamic marking *mp* is centered below the staff.

65

Musical staff 65-71. The staff continues with eighth and quarter notes. The dynamic marking *mp* is centered below the staff.

72

Musical staff 72-78. The staff continues with eighth and quarter notes, including some rests. The dynamic marking *mp* is centered below the first part, and *p* is centered below the second part.

79

Musical staff 79-85. The staff continues with eighth and quarter notes, including rests. The dynamic markings *p*, *cresc.*, *mp*, *dim.*, *p*, and *p* are placed below the staff.

86

Musical staff 86-91. The staff continues with eighth and quarter notes, including rests. The dynamic markings *cresc.*, *mp*, *dim.*, *p*, *cresc.*, *mp*, *dim.*, and *p* are placed below the staff.

92

Musical staff 92-97. The staff continues with eighth and quarter notes, including rests. The dynamic markings *mp*, *cresc.*, *mf*, *dim.*, *mp*, and *dim.* are placed below the staff.

98

Musical staff 98-104. The staff continues with eighth and quarter notes, including rests. The dynamic marking *p* is centered below the staff.

105

Musical staff 105-112. The staff continues with eighth and quarter notes, including rests. The dynamic marking *f* is centered below the staff.

113

Musical staff 113-118. The staff continues with eighth and quarter notes, including rests. The dynamic marking *f* is centered below the staff.

119

Musical staff 119, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *dim.*, *mp*, and *cresc.*

126

Musical staff 126, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *mf*, *dim.*, *mp*, *f*, *cresc.*, a triplet of notes, *ff*, and *mp*.

133

Musical staff 133, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *cresc.*, *mf*, *dim.*, *mp*, *mp*, and *cresc.*

140

Musical staff 140, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: a triplet of notes, *f*, *mp*, and *p*.

146

Musical staff 146, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *mp*, *cresc.*, *mf*, *dim.*, and *mp*.

153

Musical staff 153, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *mp*, *mf*, *cresc.*, *f*, *dim.*, and *mp*.

160

Musical staff 160, starting with a treble clef and a key signature of one flat. The staff contains a sequence of notes with dynamic markings: *cresc.*, *mf*, *dim.*, and *p*.