

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

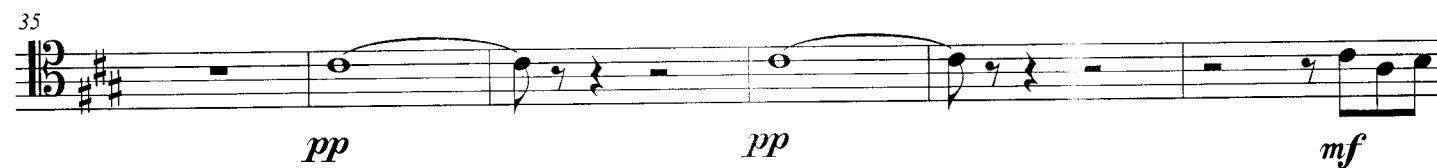
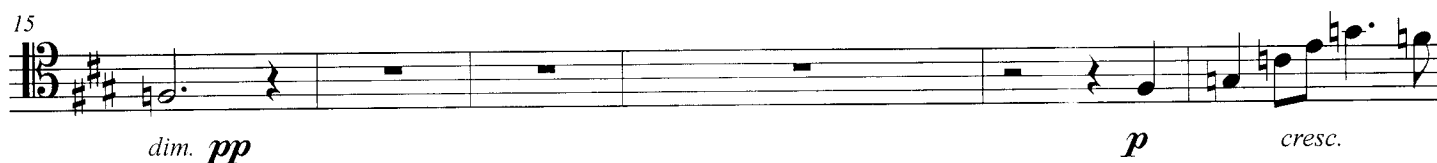
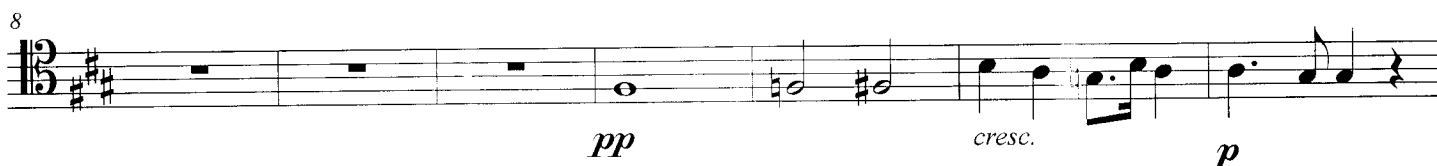
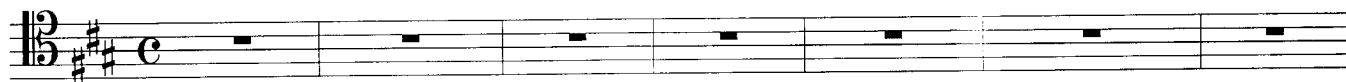
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority 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

 $\text{♩} = 70$ 

54

pp *f*

61

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

67

p *cresc.* *mf*

73

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

79

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

85

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

91

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

98

mf *cresc.* *f* *dñ.*

104

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

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Graduale

from the "Requiem"

Dvorak
Bob Reifsnnyder

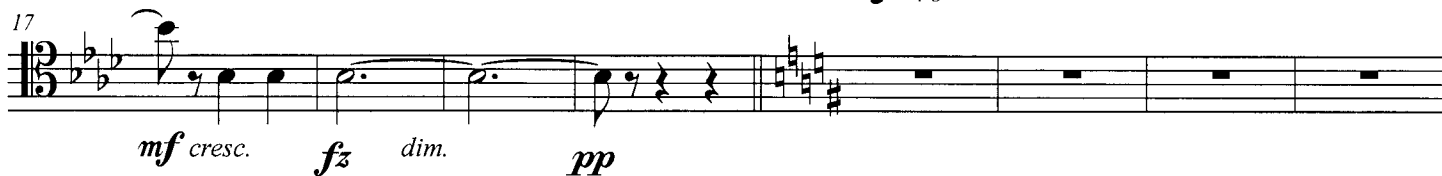
♩ = 70



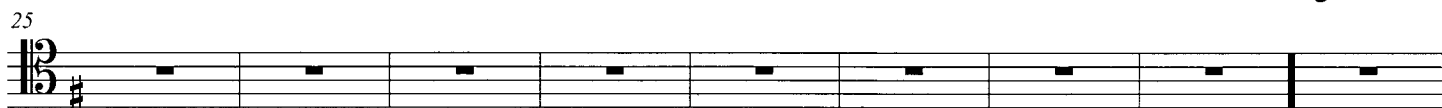
♩ = 80



♩ = 70



♩ = 80



♩ = 70



62

62 63 64 65 66 67 68

p *pp* *p* *mp*

Musical staff 62-68: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains seven measures of music. Measures 62-65 are eighth-note patterns: G4, A4, B-flat4, G4, F4, E-flat4, D4. Measure 66 is a quarter note G4. Measure 67 is a quarter note A4. Measure 68 is a quarter note B-flat4. Dynamics: *p* (62), *pp* (63), *p* (64), *mp* (65).

69

69 70 71 72 73 74 75

mf *f* *p*

Musical staff 69-75: Treble clef, key signature of three flats, 3/4 time signature. The staff contains seven measures. Measures 69-71 are eighth-note patterns: G4, A4, B-flat4, G4, F4, E-flat4, D4. Measure 72 is a quarter note G4. Measure 73 is a quarter note A4. Measure 74 is a quarter note B-flat4. Measure 75 is a quarter note G4. Dynamics: *mf* (69), *f* (70), *p* (71).

76

76 77 78 79 80 81 82 83

pp

Musical staff 76-83: Treble clef, key signature of three flats, 3/4 time signature. The staff contains eight measures. Measures 76-80 are eighth-note patterns: G4, A4, B-flat4, G4, F4, E-flat4, D4. Measure 81 is a quarter note G4. Measure 82 is a quarter note A4. Measure 83 is a quarter note B-flat4. Dynamics: *pp* (76).

84

84 85 86 87 88 89 90 91

Musical staff 84-91: Treble clef, key signature of three flats, 3/4 time signature. The staff contains eight measures. Measures 84-91 are whole rests.

92

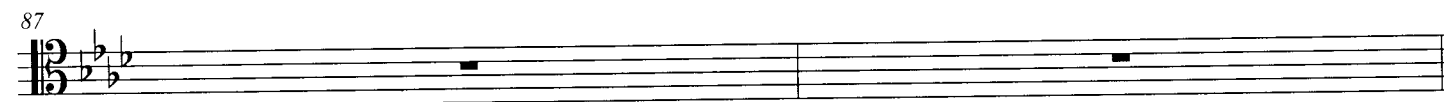
92 93 94 95 96 97 98

Musical staff 92-98: Treble clef, key signature of three flats, 3/4 time signature. The staff contains seven measures. Measures 92-98 are whole rests.

Dies Irae
from the "Requiem"

$\text{♩} = 70$

57



Tuba Mirum (excerpt)

from the "Requiem"

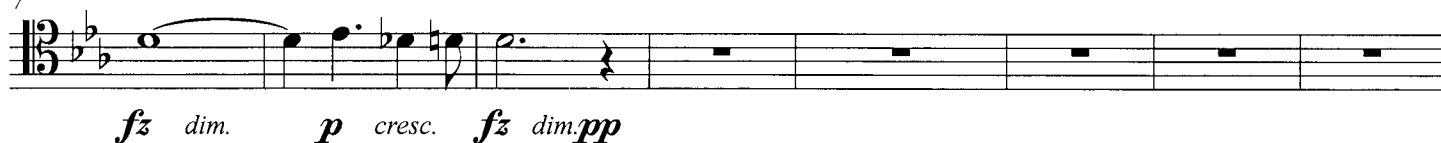
Dvorak

Bob Reifsnyder

♩ = 70



7



♩ = 80

15



20



23



26



29



32



35 *f* *f*

38 *dim.* *pp*

41 *cresc.* *mp* *dim.*

44 *p* *dim.* *pp* *ff* *fz*

48 *fz* *fz* *fz* *fz* *fz* *fz*

54 *fz* *fz* *fz* *fz* *fz* *fz*

60 *fz* *fz* *fz* *fz* *ff*

64 *dim.* *mp* *cresc.*

69 *fz* *mf* *cresc.* *fz* *dim.* *mp*

3

75

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven measures, each containing a single eighth rest. The eighth measure is separated from the previous ones by a double bar line and contains a quarter note G2, a quarter note F2, and a quarter note E2. The dynamic marking *pp* (pianissimo) is placed below the final measure.

83

The first staff of music is in 3/4 time, key of B-flat major (two flats), and features a treble clef. The melody begins with a half note B-flat, followed by a quarter note A-flat, and then a quarter rest. The next measure contains a half note G-flat. This is followed by a quarter note F, a quarter note E-flat, and a quarter note D. The final measure of the staff contains a half note C, a quarter note B-flat, and a quarter note A-flat. The dynamics *pp*, *cresc.*, *p*, *dim.*, and *pp* are indicated below the notes.

90

97

Musical notation for Example 6-10, showing dynamics *mp*, *cresc.*, *mf*, *dim.*, and *mp*.

104

[illegible]

109

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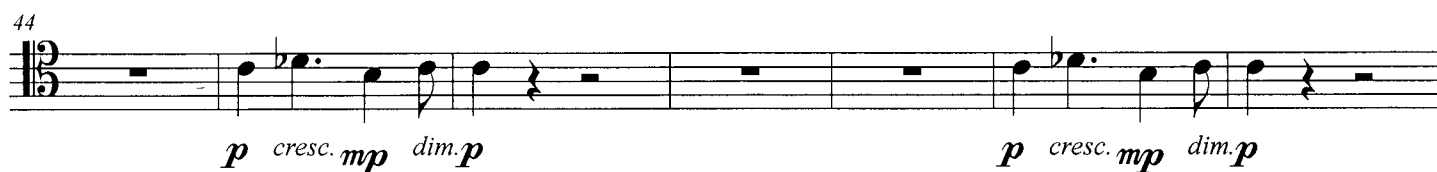
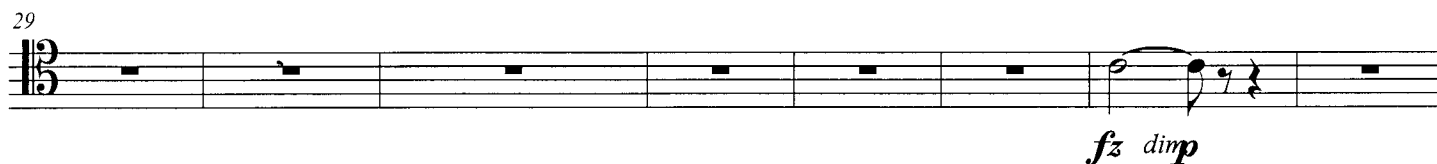
Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

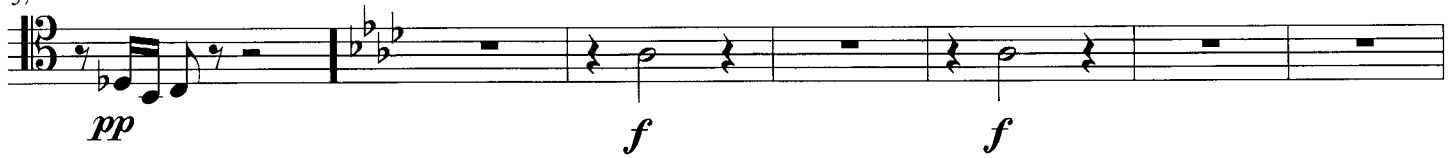
Bob Reifsnyder

♩ = 70



$\text{♩} = 80$

57



64



71



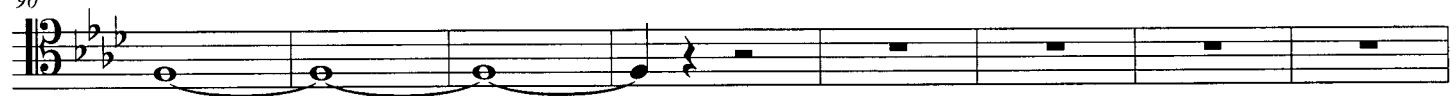
77

 $\text{♩} = 70$

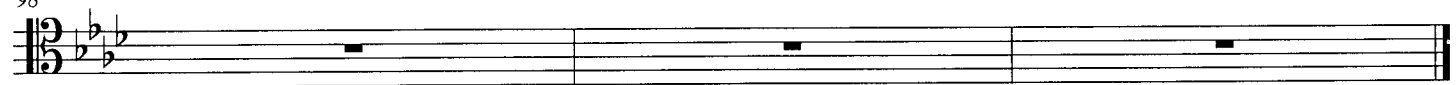
83



90



98



Recordare (Jesu Pie)

from the "Requiem"

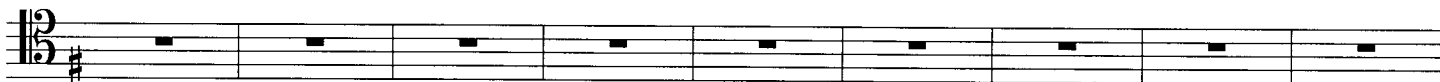
Dvorak

Bob Reifsnyder

♩ = 70



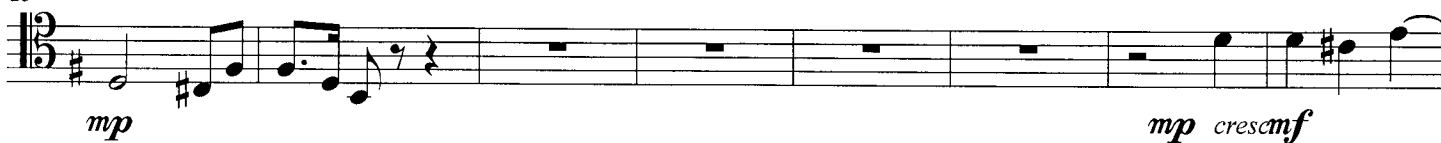
8



17



25



33



41



49



57



64

*poco a poc stringendo*

73

*pp cresc.**f*

♩ = 70

80

*p**mf*

87

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

93

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

98

*dim.**mp*

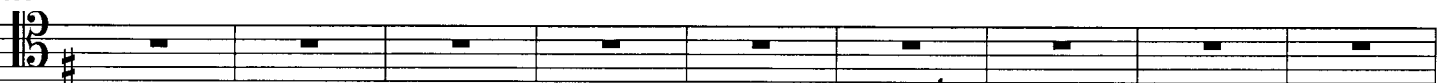
103

*fp**f**mp*

110

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

118



127

136

First staff of music, treble clef, key of D major (one sharp). The melody begins with a half note D4, followed by a quarter note E4, a quarter rest, and a quarter note F#4. The dynamics are marked *p* (piano) under the first note, *mf* (mezzo-forte) with an accent over the second note, *mp* (mezzo-piano) under the third note, *p* (piano) under the fourth note, and a triplet of eighth notes (G4, A4, B4) marked *p*. This is followed by another triplet of eighth notes (C5, B4, A4) marked *p*, and a final triplet of eighth notes (G4, F#4, E4) marked *creſc.* (crescendo) and *mf* (mezzo-forte).

143

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The time signature is 3/4. The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This is followed by a quarter rest, then a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The piece concludes with a final quarter note G3. The dynamics are marked as *dim.* (diminuendo) over the first two measures, *p* (piano) over the third measure, and *ff* (fortissimo) over the final measure.

151

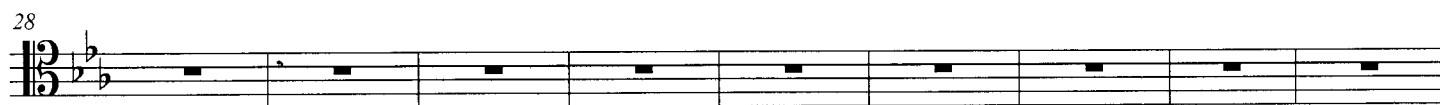
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Confutatis

from the "Requiem"

Dvorak
Bob Reifsnnyder

♩ = 80



59

f *f* *dim.*

66

p *pp*

74

pp *cresc.*

83

fp *pp* *p* *mp*

92

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

101

p

109

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

Lacrimosa

from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 80

8

p

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

16

mf *pp*

24

pp

33

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

41

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

48

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

56

pp

65



73



81



90



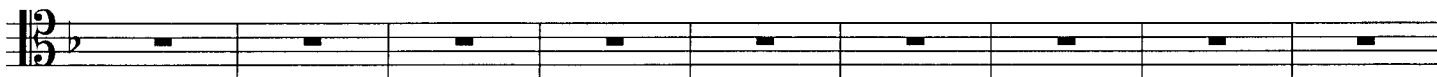
99



108



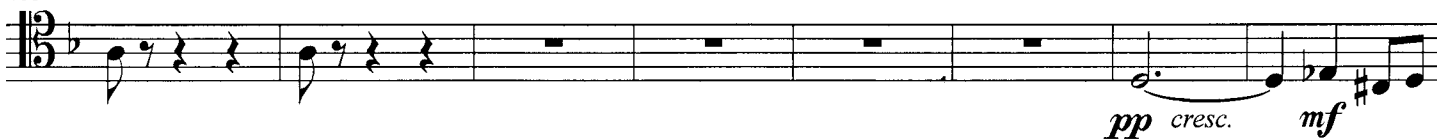
117



126



133



141

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

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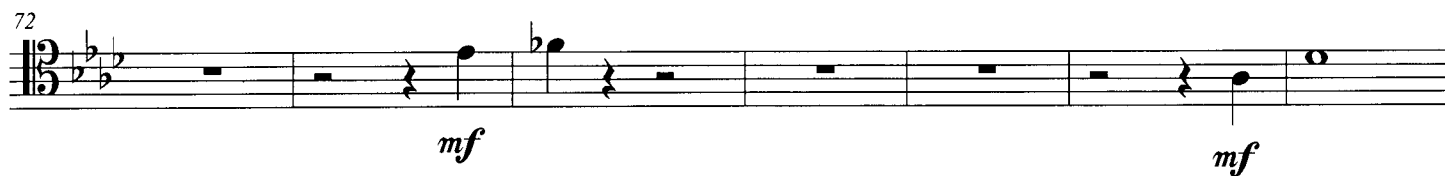
Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 100$ 



[illegible]

115

f

123

131

mf

[illegible]

143

f

150

f *f*

[illegible]

165

mf

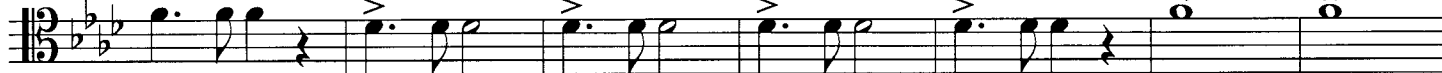
172



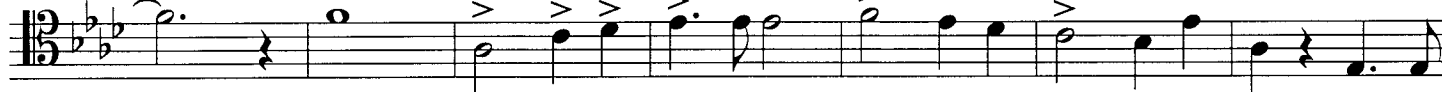
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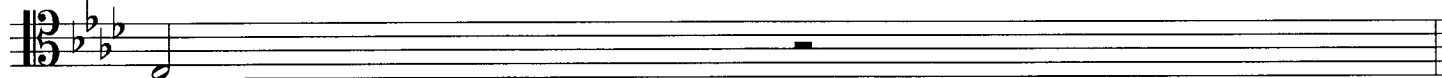
186

*f*

193

*ff*

200



Sanctus

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 55

p *p* *cresc.* *mp*

7 *dim.* *p*

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

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

29 *>>>* *>>>* *>>>* *>>>* *>>>* *>>>* *>>>* *>>>*

36 *f*

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

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

59



67



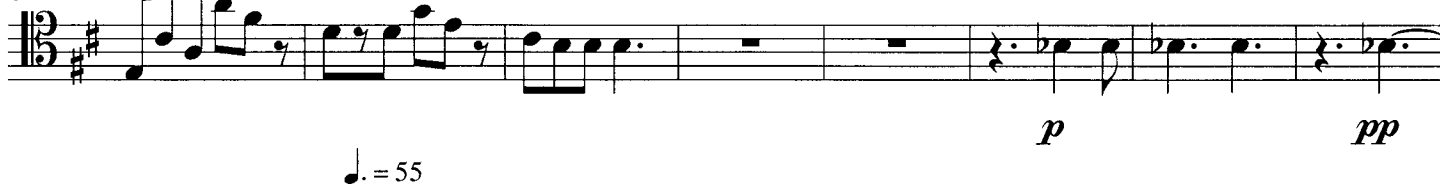
74



81



87



95



101



107



113



119

mf cresc. f

Musical staff 119-122 in 3/8 time, key of B major. It begins with a mezzo-forte (mf) dynamic and a crescendo (cresc.) leading to a forte (f) dynamic. The melody consists of eighth and sixteenth notes.

123

ff

Musical staff 123-126 in 3/8 time, key of B major. It continues the melody with a fortissimo (ff) dynamic and includes accents (>) on several notes.

127

♩.=60

Musical staff 127-130 in 3/8 time, key of B major. It features a tempo marking of quarter note = 60 (♩.=60) and a four-measure rest (4) at the end.

131

Musical staff 131-134 in 3/8 time, key of B major. It continues the melody with a four-measure rest (4) at the beginning.

135

fz fz

Musical staff 135-138 in 3/8 time, key of B major. It continues the melody with a fortissimo (fz) dynamic and ends with a fortissimo (fz) dynamic.

Agnus Dei

from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70

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

8 *cresc.* *mf* *pp*

15 *p* *mf* *dim.* *p*

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

27 *pp* *pp*

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

40 *mf* *dim.* *pp*

47

56



62



68



74



79



83



88



95



103

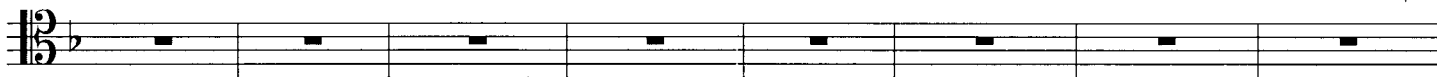


mp *mf* *f* *p* *pp* *mf* *f* *mp* *cresc.* *mf* *f* *pp* *f* *pp* *mf* *cresc.* *mf* *cresc.* *mp* *cresc.* *mf* *dim.* *p*

110



118



126



134



141

