

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 Reifsnyder

♩=70

pp

6 *cresc.* *fz* *dim.* *pp*

12 *p*

18 *pp*

24 *fp* *dim.* *pp* *cresc.*

32 *fz* *dim.* *pp* *cresc.* *fz* *dim.* *pp*³

38 *cresc.* *mp* *mp* *cresc.*

43 *ff*

47

mf dim. pp

Musical staff 47-50: Treble clef, key of D major (two sharps). Staff 47 begins with a melodic line starting on G4, moving up stepwise to A4, then a half note G4, and a whole note F#4. Staff 48-50 are empty.

51

mf dim. pp f

Musical staff 51-55: Treble clef, key of D major. Staff 51-52 are empty. Staff 53 begins with a melodic line starting on G4, moving up stepwise to A4, then a half note G4, and a whole note F#4. Staff 54-55 continue the melody.

56

pp

Musical staff 56-61: Treble clef, key of D major. Staff 56-57 have notes with accents (>). Staff 58-61 continue the melody.

62

pp

Musical staff 62-68: Treble clef, key of D major. Staff 62-68 are mostly empty with some notes.

69

mp

Musical staff 69-73: Treble clef, key of D major. Staff 69-73 contain a continuous melodic line.

74

dim. p dim. pp p

Musical staff 74-78: Treble clef, key of D major. Staff 74-78 contain a continuous melodic line.

79

cresc. mp dim. p dim.

Musical staff 79-84: Treble clef, key of D major. Staff 79-84 contain a continuous melodic line.

85

pp p cresc. mp dim. p

Musical staff 85-91: Treble clef, key of D major. Staff 85-91 contain a continuous melodic line.

92

p cresc. mp dim. p pp

Musical staff 92-96: Treble clef, key of D major. Staff 92-96 contain a continuous melodic line.

98

cresc. mp

104

p cresc. mf mp dim. p

109

pp

114

fz dim. p fz dim. p

117

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

120

fp cresc. fp cresc. mp cresc.

123

mf cresc. f

126

dim. mp mp dim. p

131

pp pp

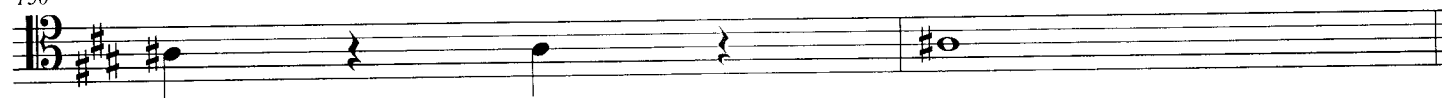
137



143



150

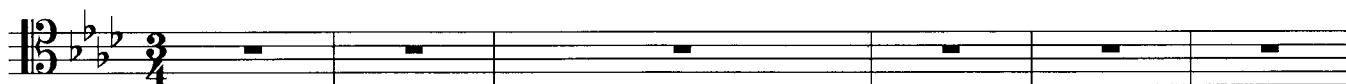


Graduale

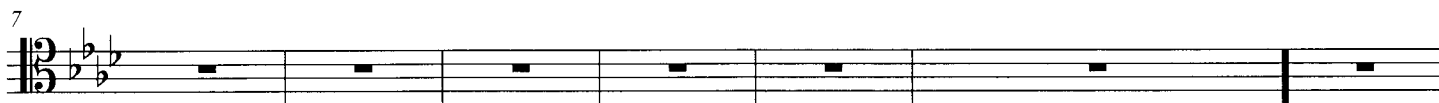
from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70



♩ = 80



♩ = 70

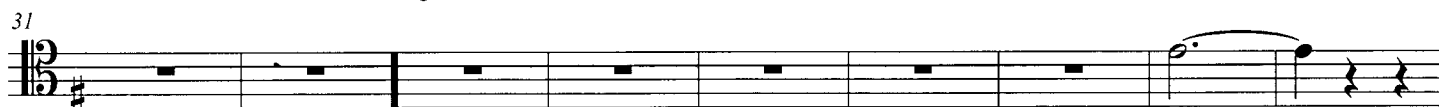


mf cresc. fz dim. pp



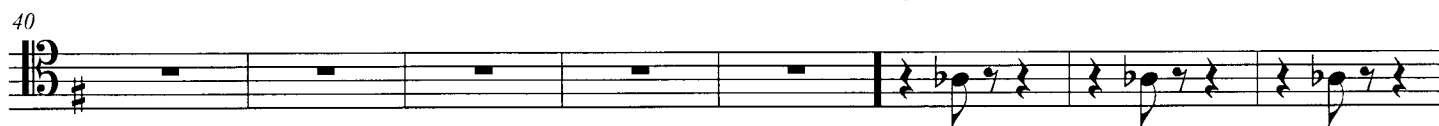
p dim. pp fpp cresc. p cresc. mp dim. p

♩ = 80



fz dim. mp

♩ = 70



pp



p mp p pp

62

62 63 64 65 66 67 68

p *pp* *p* *mp*

Staff 62-68: A single melodic line in 3/4 time, key of B-flat major. The melody consists of eighth notes with stems up, followed by eighth notes with stems down. Dynamics: *p* (62-63), *pp* (64-65), *p* (66-67), *mp* (68).

69

69 70 71 72 73 74 75

mf *f* *p*

Staff 69-75: Continuation of the melodic line. Dynamics: *mf* (69-70), *f* (71-72), *p* (73-75).

76

76 77 78 79 80 81 82

pp

Staff 76-82: Continuation of the melodic line. Dynamics: *pp* (76-82).

83

83 84 85 86 87 88 89

Staff 83-89: Continuation of the melodic line. Dynamics: *pp* (83-89).

91

91 92 93 94 95 96 97

pp

Staff 91-97: Continuation of the melodic line. Dynamics: *pp* (91-97).

Dies Irae

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 70

7

12

17

22

27

32

37

fz *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *fz* *fz* *fz* *fz* *fz* *fz* *f*

f *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

mp *mf* *f* *fz.* *fz* *f*

43



mf f

51



58



63



68



dim.

73



p dim. pp

78



84



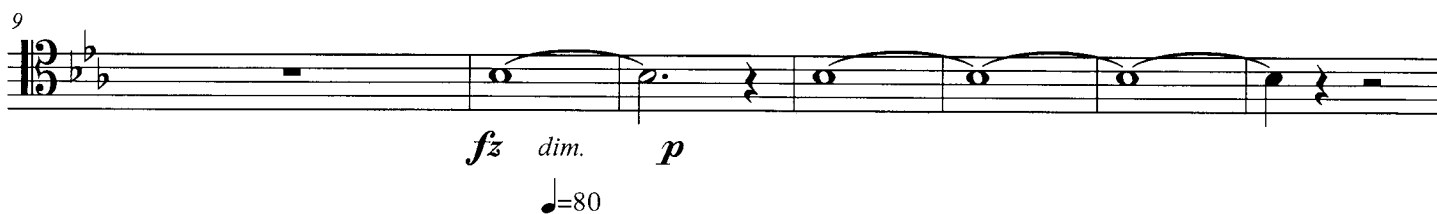
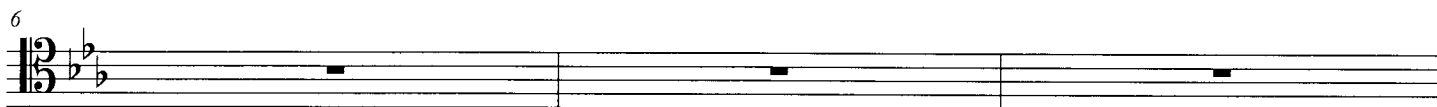
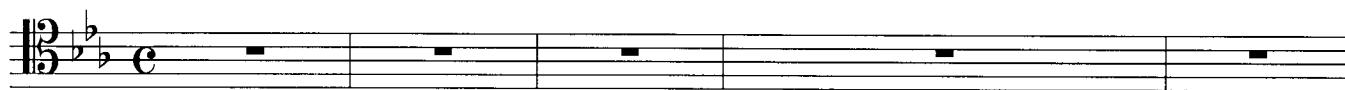
Tuba Mirum (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

♩ = 70





Tuba Mirum (excerpt)

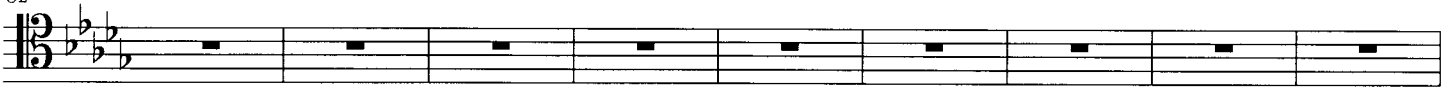
3

75



$\text{♩} = 70$

82



91



99



105



Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

Bob Reifsnyder

♩ = 70

4

pp *cresc.*

8

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

13

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

19

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

25

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

31

dim. *pp* *fz* *dim.* *p*

37

mf *dim.* *p*

42

48

54

59

62

66

69

73

78

p

p

pp

mp

$\text{♩} = 80$

mp

mf

mp

mf

dim.

p

mf

dim.

p

mf

dim.

mp

p

cresc.

mf

dim.

p

cresc.

mf

dim.

p

mf

cresc.

f

mf

mf

fz

fz

fz

mp

dim.

p

dim.

pp

$\text{♩} = 70$

84



92



pp

98



Recordare (Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnnyder

 $\text{♩} = 70$

6

p *cresc.* *mf* *dim.* *p* *cresc.* ³

13

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

21

mf *p*

29

cresc. *mf* *dim.*

35

p ³

43

mp

49

dim. *p* *cresc.*

$\text{♩} = 80$ 

poco a poc stringendo

 $\text{♩} = 70$ 

102

102-107

fp fp mp

Musical staff 102-107. The staff is in 3/4 time with a key signature of one sharp (F#). It begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter rest. This pattern repeats. At measure 105, there is a triplet of eighth notes G4, A4, Bb4. The piece ends with a half note Bb4.

108

108-112

dim. p

Musical staff 108-112. The staff continues with a triplet of eighth notes G4, A4, Bb4, followed by a half note Bb4. This is followed by a half note G4, a quarter note F#4, and a quarter rest. The piece ends with a half note G4.

113

113-121

mp f dim. p dim. pp

Musical staff 113-121. The staff begins with a half note G4, a quarter note F#4, and a quarter rest. This is followed by a half note G4, a quarter note F#4, and a quarter rest. The piece ends with a half note G4.

122

122-128

Musical staff 122-128. The staff contains seven measures of whole rests.

129

129-136

p cresc. f dim.

Musical staff 129-136. The staff begins with a half note G4, a quarter note F#4, and a quarter rest. This is followed by a half note G4, a quarter note F#4, and a quarter rest. The piece ends with a half note G4.

137

137-144

p

Musical staff 137-144. The staff contains seven measures of whole rests.

145

145-148

ff

Musical staff 145-148. The staff contains four measures of whole rests, followed by a half note G4, a quarter note F#4, and a quarter rest. The piece ends with a half note G4.

Confutatis

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 80$

mf

5

9

13

17

f *fz*

21

pp

28

35

42

mf

Musical staff 42-46: Treble clef, key of B-flat major (two flats). Measure 42 is a whole rest. Measure 43 is a whole rest. Measure 44 contains eighth notes G4, A4, Bb4, A4, G4. Measure 45 contains eighth notes G4, A4, Bb4, A4, G4. Measure 46 contains eighth notes G4, A4, Bb4, A4, G4. Dynamic: *mf*.

47

Musical staff 47-50: Treble clef, key of B-flat major. Measure 47 contains eighth notes G4, A4, Bb4, A4, G4. Measure 48 contains eighth notes G4, A4, Bb4, A4, G4. Measure 49 contains eighth notes G4, A4, Bb4, A4, G4. Measure 50 contains eighth notes G4, A4, Bb4, A4, G4.

51

Musical staff 51-54: Treble clef, key of B-flat major. Measure 51 contains eighth notes G4, A4, Bb4, A4, G4. Measure 52 contains eighth notes G4, A4, Bb4, A4, G4. Measure 53 contains eighth notes G4, A4, Bb4, A4, G4. Measure 54 contains eighth notes G4, A4, Bb4, A4, G4.

55

Musical staff 55-58: Treble clef, key of B-flat major. Measure 55 contains eighth notes G4, A4, Bb4, A4, G4. Measure 56 contains eighth notes G4, A4, Bb4, A4, G4. Measure 57 contains eighth notes G4, A4, Bb4, A4, G4. Measure 58 contains eighth notes G4, A4, Bb4, A4, G4.

59

ff

Musical staff 59-63: Treble clef, key of B-flat major. Measure 59 contains eighth notes G4, A4, Bb4, A4, G4. Measure 60 contains eighth notes G4, A4, Bb4, A4, G4. Measure 61 contains eighth notes G4, A4, Bb4, A4, G4. Measure 62 contains eighth notes G4, A4, Bb4, A4, G4. Measure 63 contains eighth notes G4, A4, Bb4, A4, G4. Dynamic: *ff*.

64

pp

Musical staff 64-68: Treble clef, key of B-flat major. Measure 64 is a whole rest. Measure 65 is a whole rest. Measure 66 contains eighth notes G4, A4, Bb4, A4, G4. Measure 67 contains eighth notes G4, A4, Bb4, A4, G4. Measure 68 contains eighth notes G4, A4, Bb4, A4, G4. Dynamic: *pp*.

69

Musical staff 69-75: Treble clef, key of B-flat major. Measures 69-75 are whole rests.

76

p

Musical staff 76-82: Treble clef, key of B-flat major. Measure 76 is a whole rest. Measure 77 contains eighth notes G4, A4, Bb4, A4, G4. Measure 78 contains eighth notes G4, A4, Bb4, A4, G4. Measure 79 is a whole rest. Measure 80 is a whole rest. Measure 81 is a whole rest. Measure 82 is a whole rest. Dynamic: *p*.

83

pp p

Musical staff 83-86: Treble clef, key of B-flat major. Measure 83 is a whole rest. Measure 84 is a whole rest. Measure 85 contains eighth notes G4, A4, Bb4, A4, G4. Measure 86 contains eighth notes G4, A4, Bb4, A4, G4. Dynamic: *pp* then *p*.

90

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of four measures. The first measure contains a half note G2, a quarter note A2, and a quarter note B-flat2. The second measure contains a half note C3, a quarter note D3, and a quarter note E3. The third measure contains a half note F3, a quarter note G3, and a quarter note A3. The fourth measure contains a half note B-flat3, a quarter note C4, and a quarter note D4. The dynamic marking *mp* is placed below the second measure. The dynamic marking *mf* is placed below the third measure. The dynamic marking *mf* is placed below the fourth measure.

95

p *pp*

101



108

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

$\text{♩} = 80$

Musical score for "The Rose Tree" in 3/4 time. The score is written for a treble and bass staff. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as triplets, dynamics (f, p, mp, mf, pp, cresc., dim.), and articulation (accents, slurs). The piece is divided into measures, with measure numbers 5, 10, 15, 21, 28, 34, and 39 indicated. The score ends with a double bar line and a repeat sign.

44

49

54

61

67

73

80

88

97

mf *p* *pp* *cresc.* *3*

103

103 104 105 106

mf *cresc.* *f*

Three-measure triplet markings (3) are present under measures 103, 104, 105, 106, and 107.

107

107 108 109 110 111 112

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

Three-measure triplet markings (3) are present under measures 107, 108, 109, 110, and 111.

113

113 114 115 116 117 118 119 120

pp

121

121 122 123 124 125 126

pp *cresc.*

A three-measure triplet marking (3) is present under measure 126.

127

127 128 129 130 131

f

132

132 133 134 135 136 137

fz *fz* *fz*

Three-measure triplet markings (3) are present under measures 132, 133, 134, 135, 136, and 137.

138

138 139 140 141 142 143 144 145 146

pp

147

147 148 149 150

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Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 100$

6

12

18

24

30

37

43

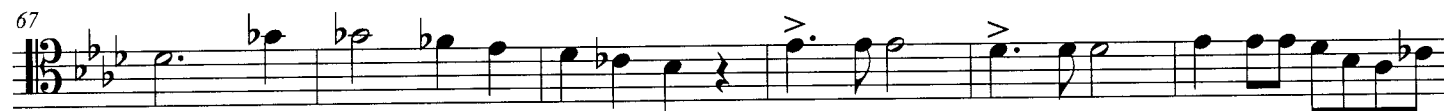
mf

fz

fz fz fz fz fz fz

mf

mf



104

104-109

fz fz mf

This musical staff contains measures 104 through 109. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The first measure (104) starts with a forte *fz* dynamic. The second measure (105) also has a forte *fz* dynamic. The third measure (106) has a mezzo-forte *mf* dynamic. The staff continues with various eighth and quarter notes, some with slurs, and rests.

110

110-114

This musical staff contains measures 110 through 114. It continues the melodic line with eighth and quarter notes, some with slurs, and rests.

115

115-119

This musical staff contains measures 115 through 119. It continues the melodic line with eighth and quarter notes, some with slurs, and rests.

120

120-125

This musical staff contains measures 120 through 125. It consists of six measures of whole rests.

126

126-133

mf

This musical staff contains measures 126 through 133. It begins with six measures of whole rests. In measure 131, the music resumes with a mezzo-forte *mf* dynamic. The staff continues with eighth and quarter notes, some with slurs, and rests.

134

134-139

This musical staff contains measures 134 through 139. It continues the melodic line with eighth and quarter notes, some with slurs, and rests.

140

140-145

This musical staff contains measures 140 through 145. It continues the melodic line with eighth and quarter notes, some with slurs, and rests.

146

146-150

f

This musical staff contains measures 146 through 150. It continues the melodic line with eighth and quarter notes, some with slurs, and rests. The dynamic *f* (forte) is indicated below the staff.

151

151-155

fz fz fz f

This musical staff contains measures 151 through 155. It continues the melodic line with eighth and quarter notes, some with slurs, and rests. The dynamics *fz* (fortissimo) and *f* (forte) are indicated below the staff.

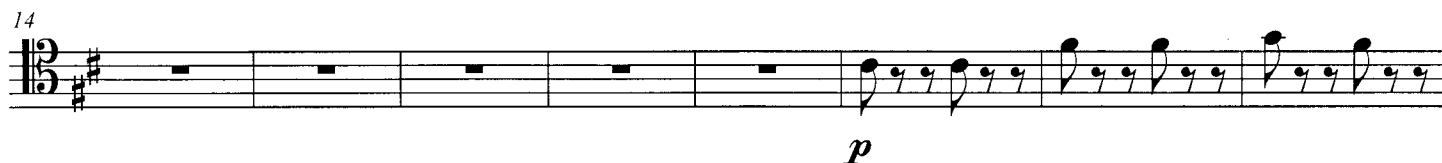


Sanctus

from the "Requiem"

Dvorak
Bob Reifsnyder

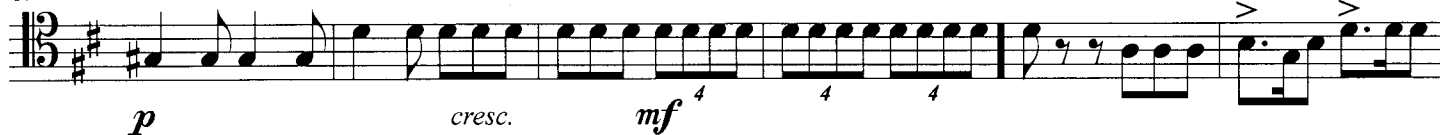
♩. = 55



58



67



73



79



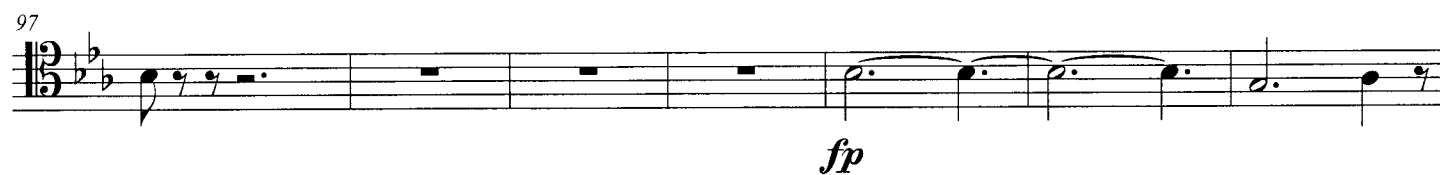
85



91



97



104



108





Agnus Dei

from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70

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

7 *cresc.* *mp* *cresc.* *mf*

13 *pp* *p* *mf*

19 *dim.* *p* *cresc.*

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

32 *pp* *cresc.* *mp* *p*

38 *mf*

43 *dim.* *pp*

49



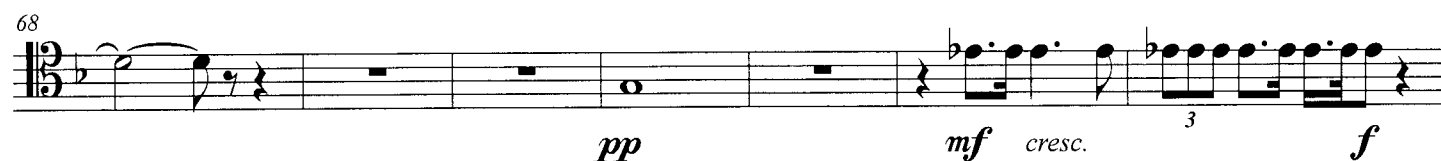
55



62



68



75



79



86



92



99



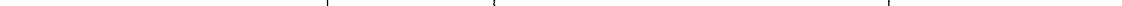
105

mp *dim.* *p*

[illegible]

116

121



Example 121

[illegible]

130

fz dim. p

f dim. p

136

142

The second system of the musical score, measures 142-145. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues from the previous system. Measure 142 contains a half note G4, a quarter note A4, and a quarter rest. Measure 143 contains a quarter note Bb4, a half note C5, and a quarter rest. Measure 144 contains a half note D5 and a half rest. Measure 145 contains a whole note E5. A dynamic marking of *p* (piano) is placed below the first measure of this system.