

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.

Trombone 2

Requiem Aeternam

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩}=70$



8

Musical staff in common time with a treble clef and three sharps. Measures 8-11 show a melodic line with dynamics: ***p***, ***cresc.***, ***p***, ***dim. pp***.

16

Musical staff in common time with a treble clef and three sharps. Measure 16 shows a melodic line with a dynamic of ***pp***.

23

Musical staff in common time with a treble clef and three sharps. Measures 23-26 show a melodic line with dynamics: ***p***, ***cresc. mp***, ***dim. p***, ***p***, ***cresc.***, ***fz dim.***.

29

Musical staff in common time with a treble clef and three sharps. Measures 29-32 show a melodic line with dynamics: ***p***, ***cresc. fz dim.***, ***p***, ***cresc.***, ***fz dim. p***.

36

Musical staff in common time with a treble clef and three sharps. Measures 36-39 show a melodic line with dynamics: ***mp***, ***cresc.***, ***mf***.

42

Musical staff in common time with a treble clef and three sharps. Measures 42-45 show a melodic line with dynamics: ***f***, ***fz dim.***, ***pp***.

49

Musical staff in common time with a treble clef and three sharps. Measures 49-52 show a melodic line with a dynamic of ***f***.

Requiem Aeternam

56

62

67

73

80

86

93

100

104

110

pp

fz *dim.* **fz** *dim.*

117

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

123

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

129

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

135

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

140

ff **fz** **fz** **fz** **fz**

15

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

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Trombone 2

Graduale

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 70$

The musical score consists of eight staves of music for Trombone 2. The first staff begins with a dynamic of **p**, followed by **dim.**, **pp** at $\text{♩} = 80$, **fpp**, **cresc.**, **p**, and **cresc.**. The second staff starts with **mp**, **dim.**, and **p**. The third staff includes dynamics **mf**, **cresc.**, **fz**, **dim.**, and **pp**. The fourth staff begins with **24**. The fifth staff starts with **33** and includes dynamics **fz**, **dim.**, **mp**, **dim.**, and **p**. The sixth staff begins with **42** and includes a dynamic of **pp**. The seventh staff begins with **49** and includes a dynamic of **p**. The eighth staff begins with **56** and includes dynamics **mp**, **p**, and **pp**.

Graduale

63

A musical score for a single instrument. The key signature is one flat (B-flat). The time signature is common time (indicated by a 'C'). The music consists of eighth-note pairs connected by vertical stems. Measure 63 starts with a dynamic of **p**. Measures 64-65 start with **pp**. Measures 66-67 start with **p**.

70

Measure 70 starts with **mf**, followed by **f**, then **p**, and finally **pp** in measure 74.

77

Measures 77-80 show a continuation of the eighth-note pairs from the previous measures, with dynamics **p** and **pp**.

85

Measures 85-88 are entirely silent, indicated by a series of horizontal dashes.

94

Measures 94-97 are entirely silent, indicated by a series of horizontal dashes.

Trombone 2

Dies Irae
from the "Requiem"

Dvorak
Bob Reifsnyder

$\text{♩} = 70$

The musical score consists of eight staves of music for Trombone 2. The key signature is G minor (two flats). The tempo is indicated as $\text{♩} = 70$. The dynamics and performance instructions include:

- Staff 1: Measure 1, dynamic *f*.
- Staff 2: Measure 8.
- Staff 3: Measure 16.
- Staff 4: Measure 24.
- Staff 5: Measure 30.
- Staff 6: Measures 36-37, dynamic *mp*, *cresc.*, *f*, dynamic *mf*.
- Staff 7: Measure 41.
- Staff 8: Measure 47, dynamic *f*.

Dies Irae

2

55

f

63

70

dim.

p

dim.

pp

76

85

Trombone 2

Tuba Mirum (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 70$

The musical score consists of eight staves of music for Trombone 2. The key signature is B-flat major (two flats). The tempo is indicated as $\text{♩} = 70$ at the beginning.

Staff 1: Measures 1-7. Dynamics: fz , $dim.$, pp , fz , $dim.$, pp . Measure 7 ends with a repeat sign.

Staff 2: Measures 8-14. Dynamics: fz , $dim.$, pp . Measure 14 ends with a repeat sign.

Staff 3: Measures 15-20. Dynamics: mp .

Staff 4: Measures 21-28. Dynamics: *cresc.*, fz , p , mf , *dim.*

Staff 5: Measures 29-36. Dynamics: p , *cresc.*, mf , *dim.*, p .

Staff 6: Measures 37-44. Dynamics: *cresc.*, mf , *cresc.*, f , fz , f .

Staff 7: Measures 45-52. Dynamics: *dim.*, pp .

Staff 8: Measures 53-60. Dynamics: *cresc.*, mp , *dim.*

Tuba Mirum (excerpt)

44

48

54

60

65

70

75

81

87

$\text{J} = 70$

Tuba Mirum (excerpt)

3

94

100

107

The musical score consists of three staves of music for tuba. Measure 94 starts with a dynamic of **mp**, followed by *cresc.*, then **mf**, *dim.*, **mp**, then **mp**, followed by *cresc.*. Measure 100 starts with **mf**, *dim.*, then **mp**, then **mf**, *cresc.*, then **f**, *cresc.*, then **ff**, *dim.*. Measure 107 starts with **f**, then **mf**, then **mp**, then **p**, then **pp** with a superscript 3.

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Trombone 2

Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 70$

The musical score consists of eight staves of music for Trombone 2. The key signature is C major (one sharp). The tempo is indicated as $\text{♩} = 70$. The dynamics and performance instructions include:

- Staff 1: pp (measures 6-7)
- Staff 2: *cresc.*, mp , pm , pp (measures 7-8); pp , *cresc.* (measures 9-10); mp , *dim.*, pp (measures 11-12)
- Staff 3: pp (measures 14-15); pp (measures 16-17)
- Staff 4: pp (measures 22-23); pp (measures 24-25)
- Staff 5: fz , *dimp* (measures 29-30)
- Staff 6: fz , *dimp*, pp (measures 37-38)
- Staff 7: p , *cresc.*, mp , *dim.*, p , *dim.*, pp (measures 45-46); p , *cresc.*, mp , *dim.* (measures 47-48)
- Staff 8: p , *dim.*, pp (measures 50-51); mp , *cresc.*, fz , *dim.mf* (measures 52-53)

Quid sum Miser (Rex Tremendae)

 $\text{♩}=80$

55

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

61

f *f*

69

f *mf* *cresc.* *f*

76

p

 $\text{♩}=70$

83

p *cresc.* *mp*

89

dim. *p*

97

Trombone 2

Recordare (Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 70$

mp cresc fz mp cresc fz mp cresc fz dim. p dim. pp

8

17

25

33

41

$\text{♩} = 80$

48

56

Recordare (Jesu Pie)

63

72

cresc.

poco a poc stringendo

f

$\text{♩} = 70$

80

mp

mf

dim.

88

mp

dim.

p

97

f

dim.

p

103

fp

fp

mp

dim.

111

p

mp

118

p

cresc.

127

Recordare (Jesu Pie)

3

135

A musical score for a bassoon. The key signature is one sharp. Measure 135 starts with a dynamic **f dim.**, followed by a sixteenth-note pattern. Measures 136-137 show a transition with dynamics **p**, **mf**, **mp**, and **p**. Measures 138-141 continue with eighth-note patterns and dynamics **mp** and **p**.

142

A musical score for a bassoon. The key signature is one sharp. Measures 142-148 show a series of eighth-note patterns. Dynamics include **cresc.** (with a three overline), **mf³** (with a three overline), **dim.** (with a three overline), and **p**.

150

A musical score for a bassoon. The key signature is one sharp. Measures 150-156 show a melodic line with sustained notes and slurs. The dynamic **ff** is indicated at the beginning of measure 150.

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Trombone 2

Confutatis

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 80$

The musical score for Trombone 2 features eight staves of music. Staff 1 (measures 1-6) shows a continuous eighth-note pattern with dynamic *fz*. Staff 2 (measures 7-13) shows a similar pattern with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Staff 3 (measures 14-18) shows a more complex pattern with dynamics *fz*, *mf*, and *f*. Staff 4 (measures 20-24) shows a pattern with dynamics *fz* and *mp*. Staff 5 (measures 28-31) shows a pattern with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Staff 6 (measures 37-41) shows a pattern with dynamics *pp* and *fz*. Staff 7 (measures 45-51) shows a pattern with dynamics *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Staff 8 (measures 52-58) shows a pattern with dynamics *fz*, *fz*, *fz*, *fz*, *mf*, and *fz*.

Confutatis

59

67

75

84

93

102

110

117

p

fp

pp *p* *mp*

mf *dim.* *p* *pp*

pp *cresc.* *p*

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

Trombone 2

Lacrimosa
from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 80$

The musical score for Trombone 2 features eight staves of music. Staff 1 (measures 1-7) starts with a dynamic of *mf* *cresc.*, followed by *f*, then *mf* *cresc.*. Staff 2 (measures 8-15) includes dynamics *f*, *f*, *dim.*, *mp* *dim.*, and *p* *cresc.*. Staff 3 (measures 16-23) has a dynamic of *mf*. Staff 4 (measures 24-31) ends with a dynamic of *pp*. Staff 5 (measures 32-39) includes dynamics *cresc.*, *mp dim.*, and *pp*. Staff 6 (measures 40-47) includes dynamics *mf* *cresc.*, *f*, *mf* *cresc.*, and *f*. Staff 7 (measures 48-55) includes dynamics *mf*, *dim.*, *cresc.*, and *mf*. Staff 8 (measures 56-63) is mostly silent with a few short notes.

Lacrimosa

64

pp

72

pp

79

88

97

mf

106

f *dim.* *p*

115

124

f

131

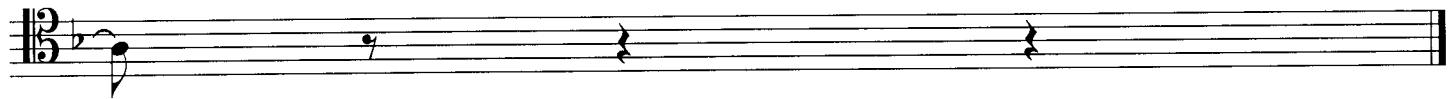
Lacrimosa

3

139



148



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Trombone 2

Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 100$

1

$\text{♩} = 100$

mf

8

15

mf

21

27

33

mf

40

46

Offertorium (excerpt)

53

fp p

61

fp fp

69

mf

75

mf

82

87

93

fz fz fz fz

105

fz mf

Offertorium (excerpt)

3

112

fz *f*

mf

118

mf

125

mf

131

mf

138

mf

144

f

151

f *f*

159

mf

167

mf

Offertorium (excerpt)



Trombone 2

Sanctus

from the "Requiem"

Dvorak

Bob Reifsnnyder

$\text{♩} = 55$

1 p cresc. mp dim. p cresc. mp dim.

8

8 p p cresc.

15

15 mp dim. p pp p mp cresc.

22

22 mf dim. p cresc. mp dim. p f

29

29

38

38 p cresc. mp mf cresc. f

47

47 $dim.$ p

56

56 mp cresc. f mp cresc. f mp

Sanctus

64

cresc.

f

f

$\text{♩} = 60$

mf

f

mf

fp *dim.* *pp*

$\text{♩} = 55$

pp

p

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

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

mp *cresc.* *mf* *f*

Musical score for Sanctus, page 3, featuring three staves of music for a single instrument.

Measure 123: Bass clef, common time, key signature of one sharp. Dynamics: *ff*. Tempo: $\text{♩} = 60$.

Measure 127: Bass clef, common time, key signature of one sharp.

Measure 133: Bass clef, common time, key signature of one sharp. Dynamics: *fz*, *fz*, *fz*, *fz*.

Trombone 2

Agnus Dei
from the "Requiem"

Dvorak

Bob Reifsnyder

$\text{♩} = 70$

The musical score consists of eight staves of music for Trombone 2. The key signature is one sharp (F# major). The time signature is 4/4 throughout. The tempo is indicated as $\text{♩} = 70$. The score includes dynamic markings such as **p**, *cresc.*, **f**, *dim pp*, **p**, *cresc.*, **mf**, *dim.*, **p**, *cresc.*, **mp**, *dim.*, **p**, **pp**, *cresc.*, **mp**, *dim.*, **p**, **pp**, **p**, *cresc.*, **mp**, *dim.*, **p**, **mf**, *dim.*, **pp**, and **p**. Measure numbers 1 through 47 are present above the staves. The music features various note heads, stems, and rests, with some notes having ties or slurs.

Agnus Dei

56

mf cresc.

64

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

71

*p cresc. **mf** **fp** **mp** cresc. **mf***

78

f

82

85

mf

93

*mf dim. **p***

100

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

107

113

121

129

137

144