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.

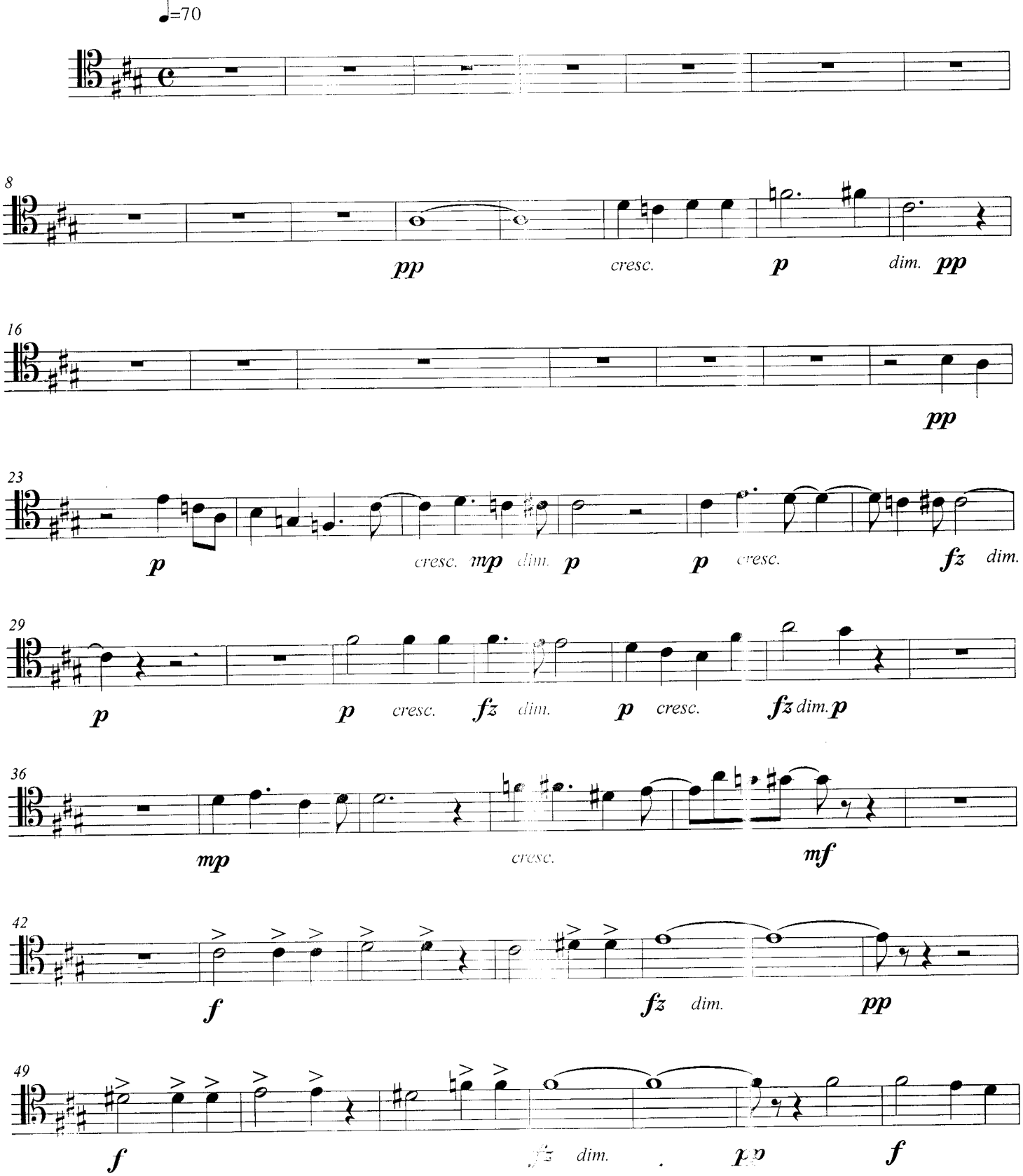
Trombone 2

Requiem Aeternam

from the "Requiem"

Dvorak

Bob Reifsnyder



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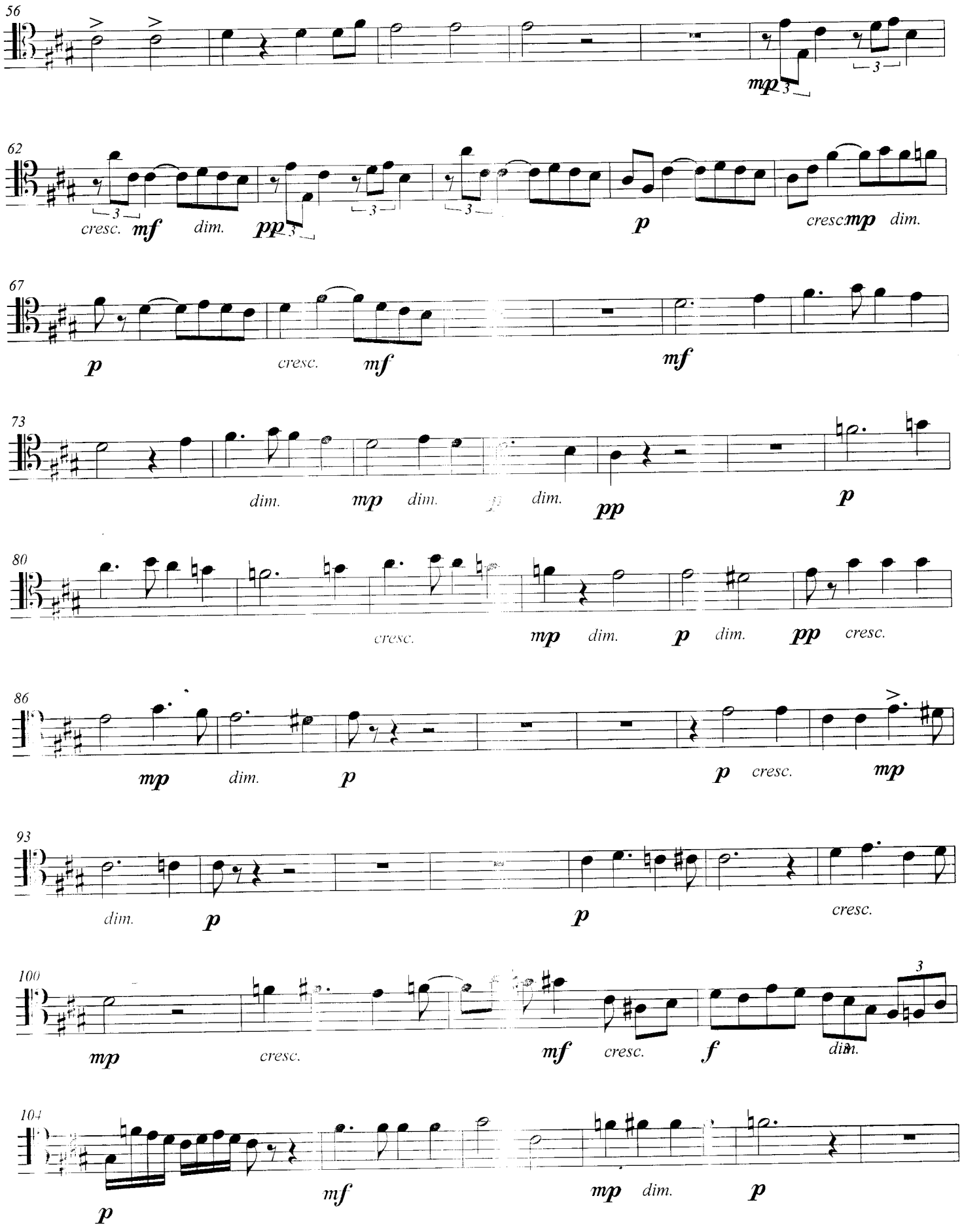
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p
cresc mp dim.
67
p
cresc. mf
mf
73
dim. mp dim. dim.
pp
p
80
cresc. mp dim. p dim. pp cresc.
86
mp dim. p
p cresc. mp
93
dim. p
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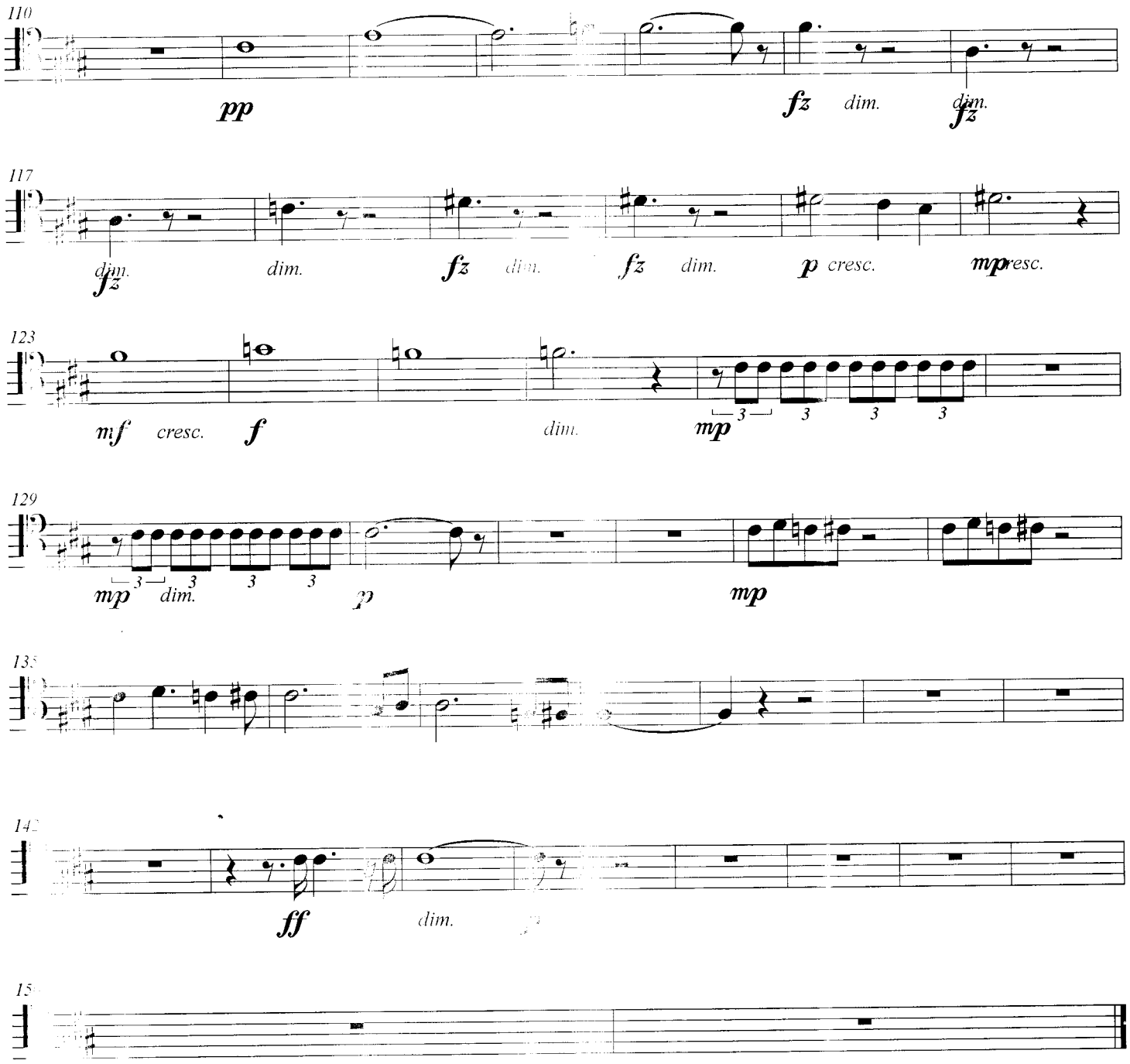
cresc.
100
mp cresc. mf cresc. f dim.
104
p
mf
mp dim. p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pp
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dim.
fz
117
dim.
fz
dim.
fz
fz dim.
fz dim.
p cresc.
mp cresc.
123
mf cresc.
f
dim.
mp
3
3
3
3
129
mp
3
dim.
3
3
3
p
mp
135
ff
dim.
15

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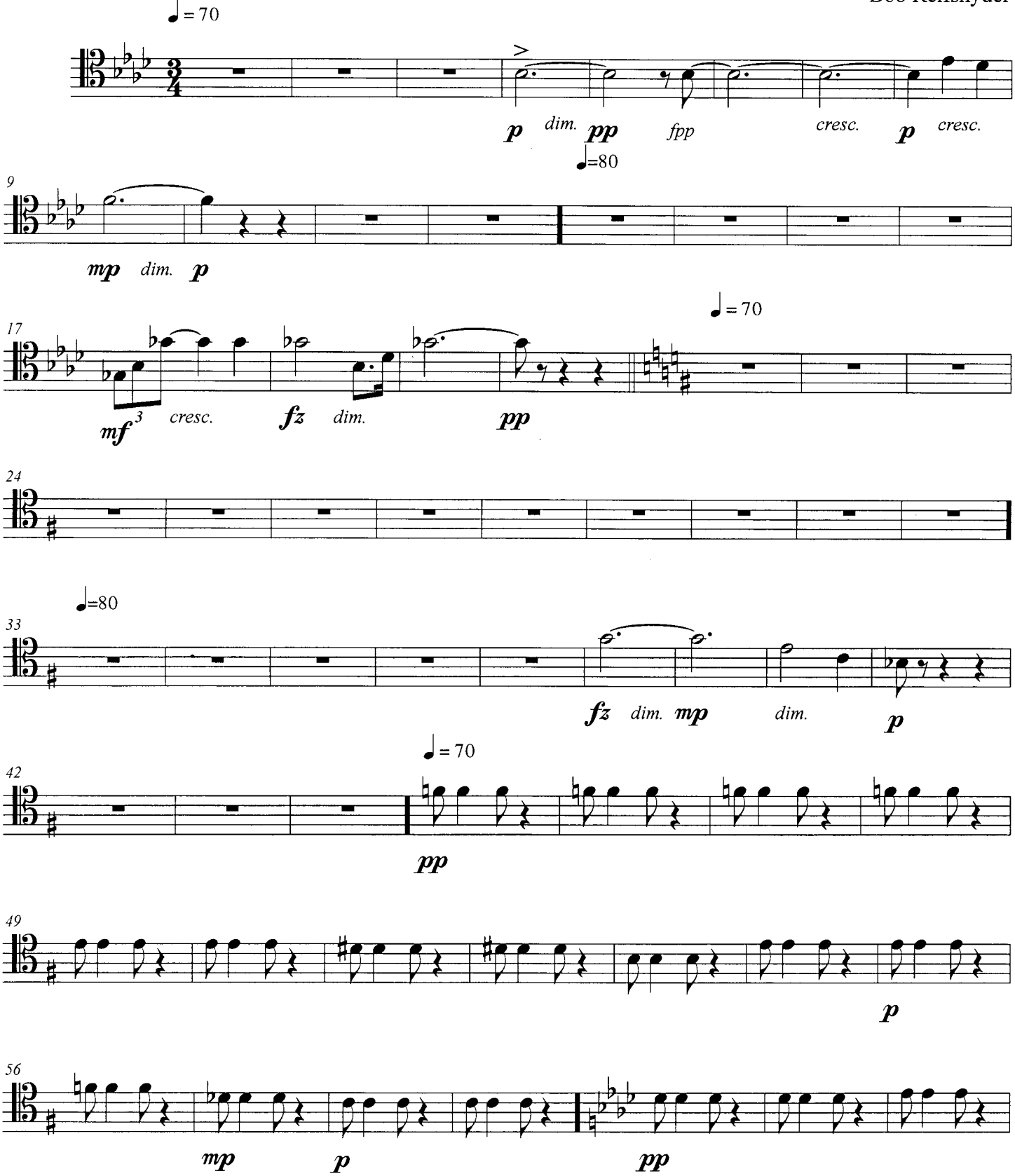
Trombone 2

Graduale

from the "Requiem"

Dvorak

Bob Reifsnyder



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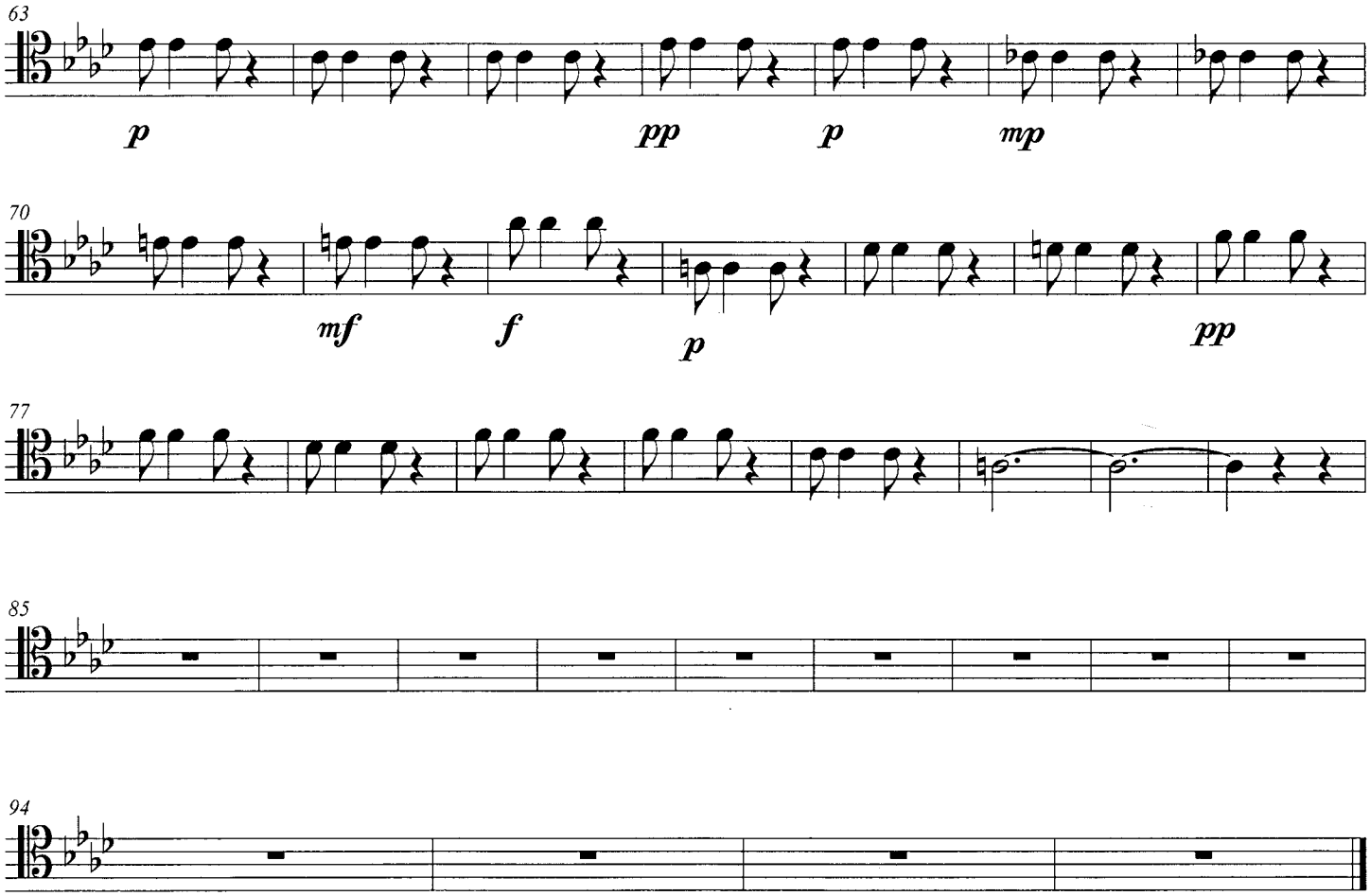

63
p
pp
p
mp
70
mf
f
p
pp
77
85
94

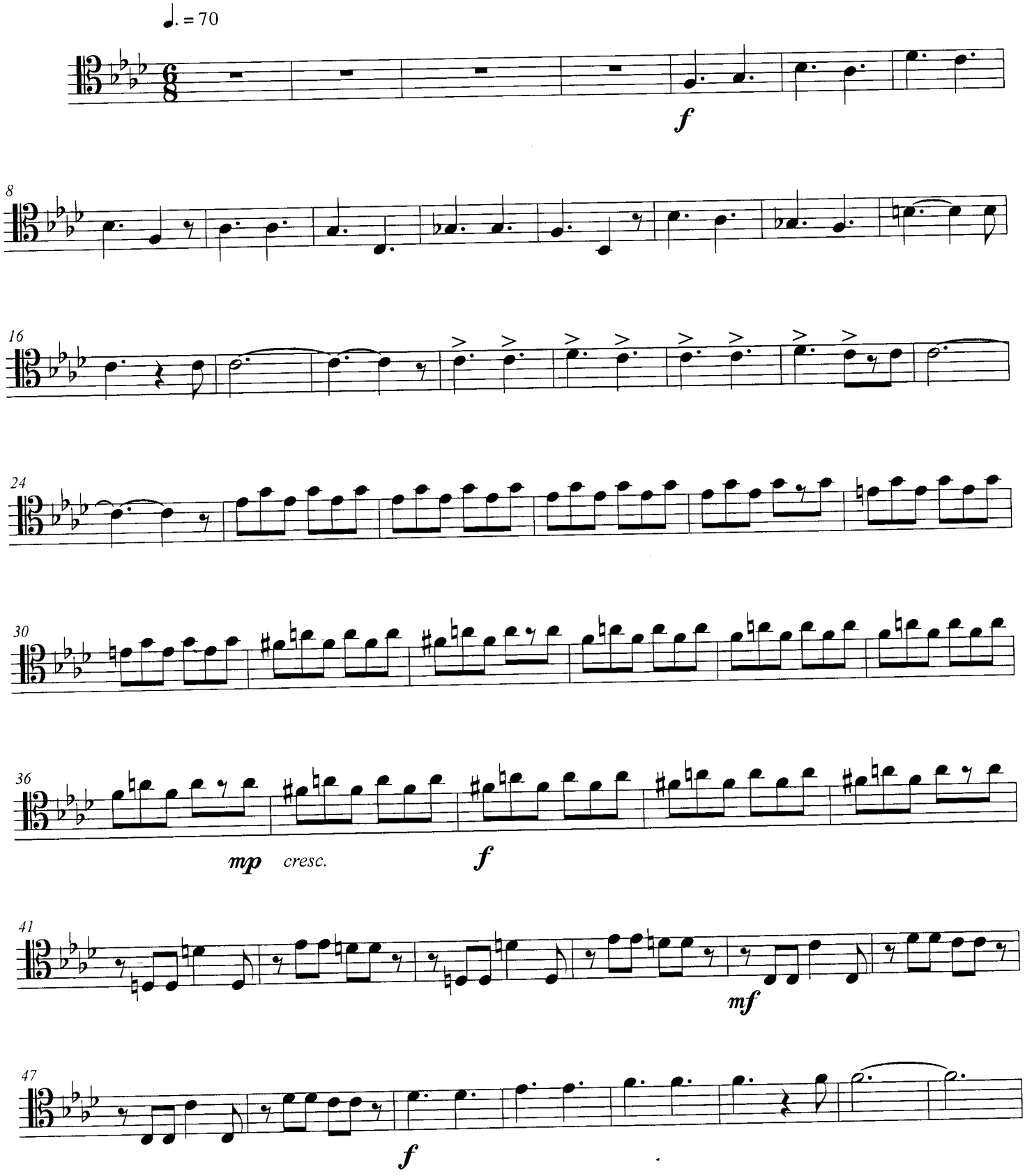
Trombone 2

Dies Irae

from the "Requiem"

Dvorak

Bob Reifsnyder



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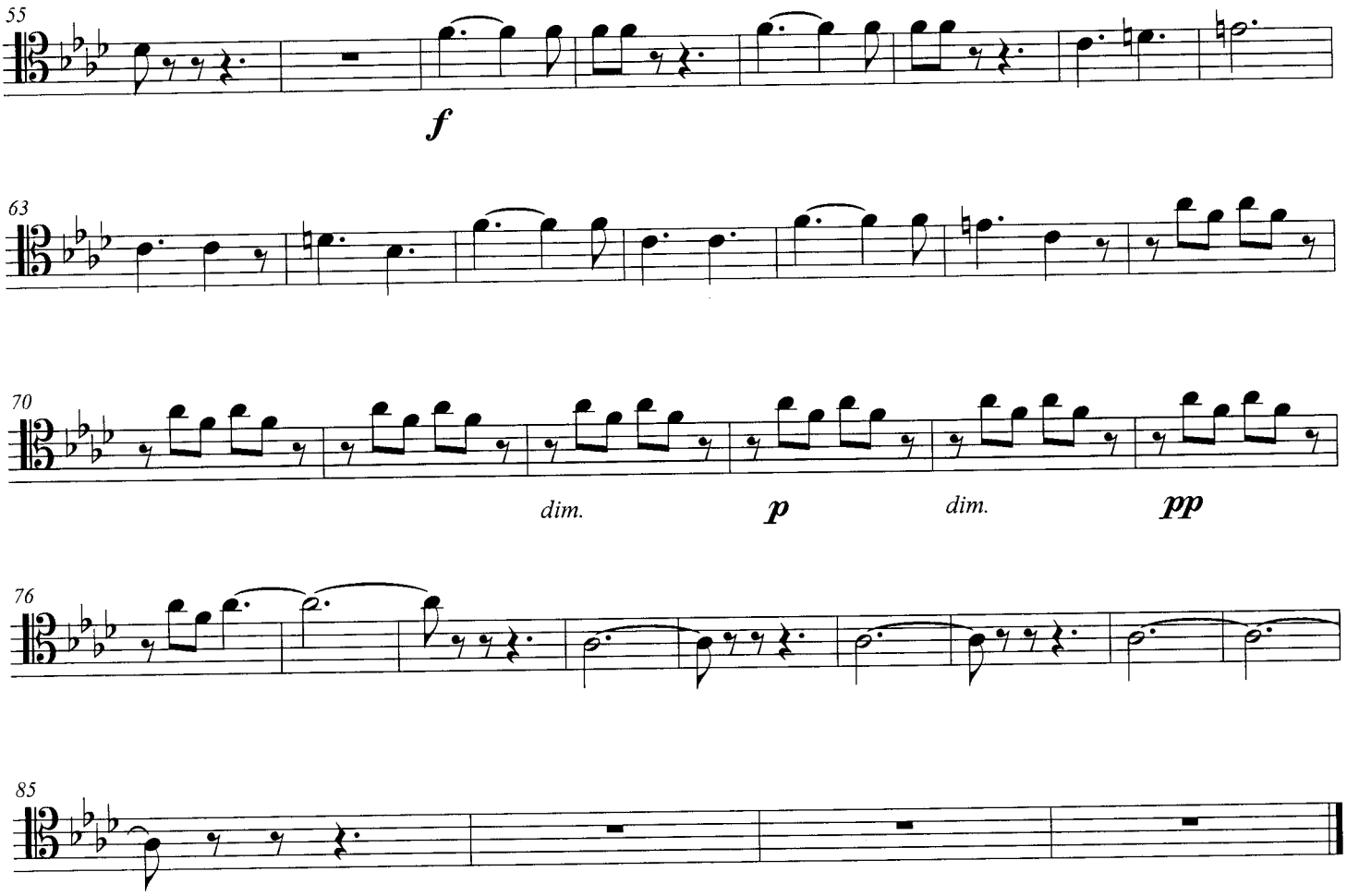
Dies Irae



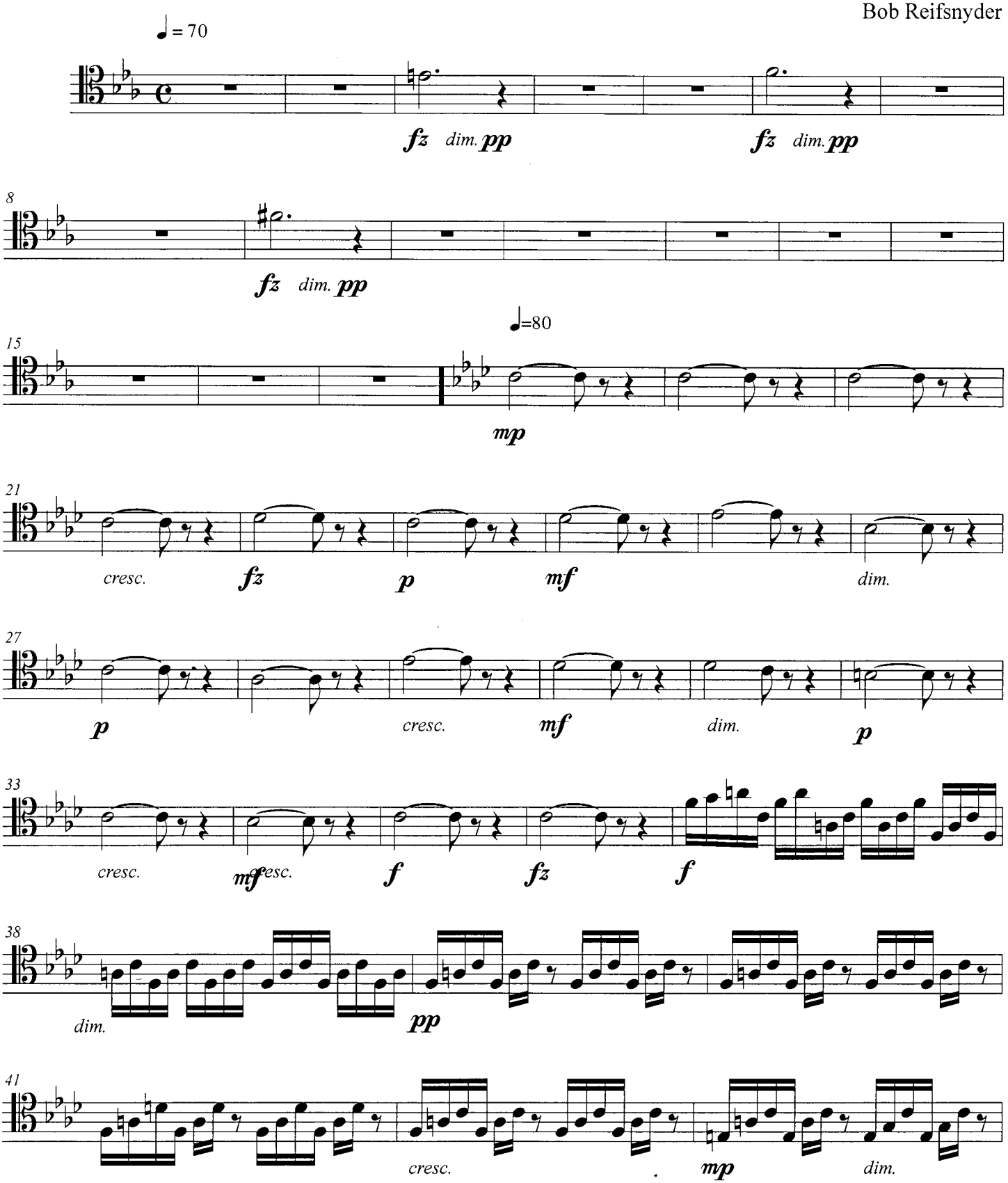
Trombone 2

Tuba Mirum (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder



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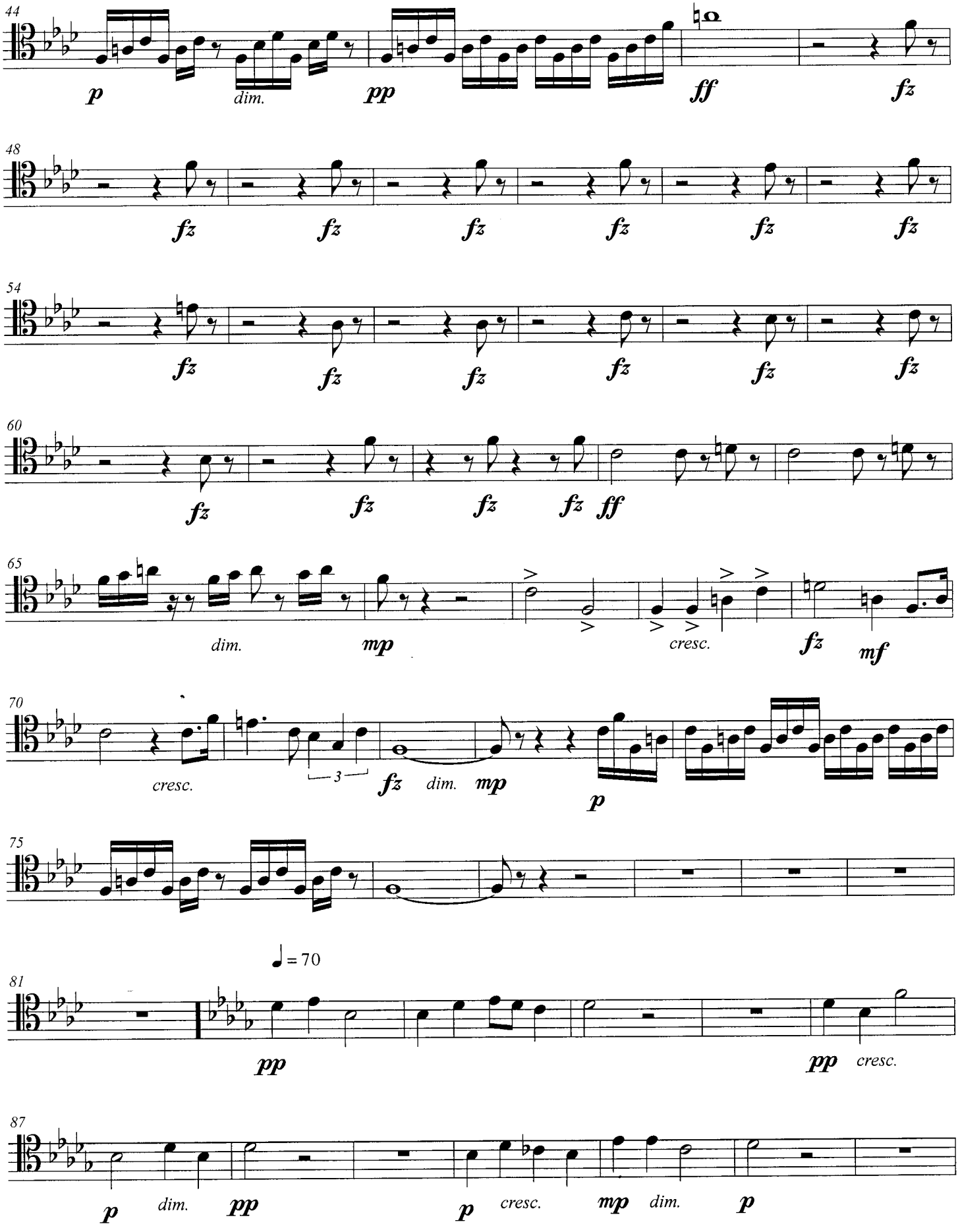
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p
dim.
pp
ff
fz
48
fz
54
60
65
dim.
mp
cresc.
mf
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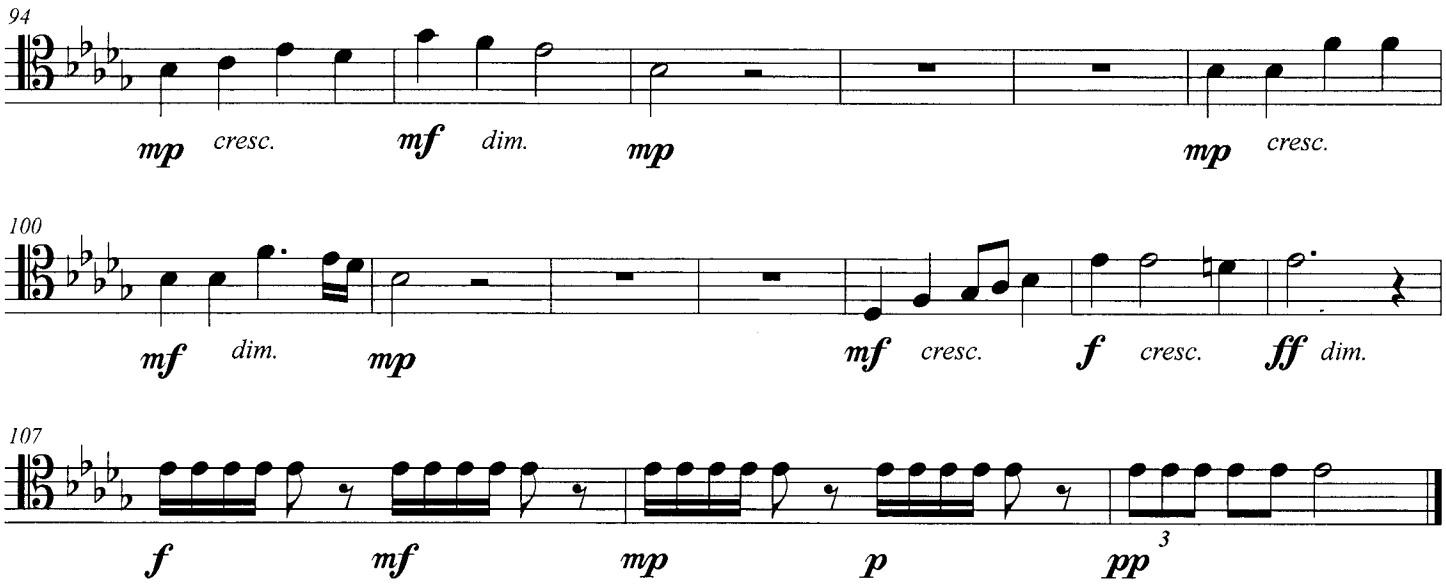
3
dim.
75
♩ = 70
81
87
dim.
cresc.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mf dim.
mp
mp cresc.
100
mf dim.
mp
mf cresc.
f cresc.
ff dim.
107
f
mf
mp
p
pp
3

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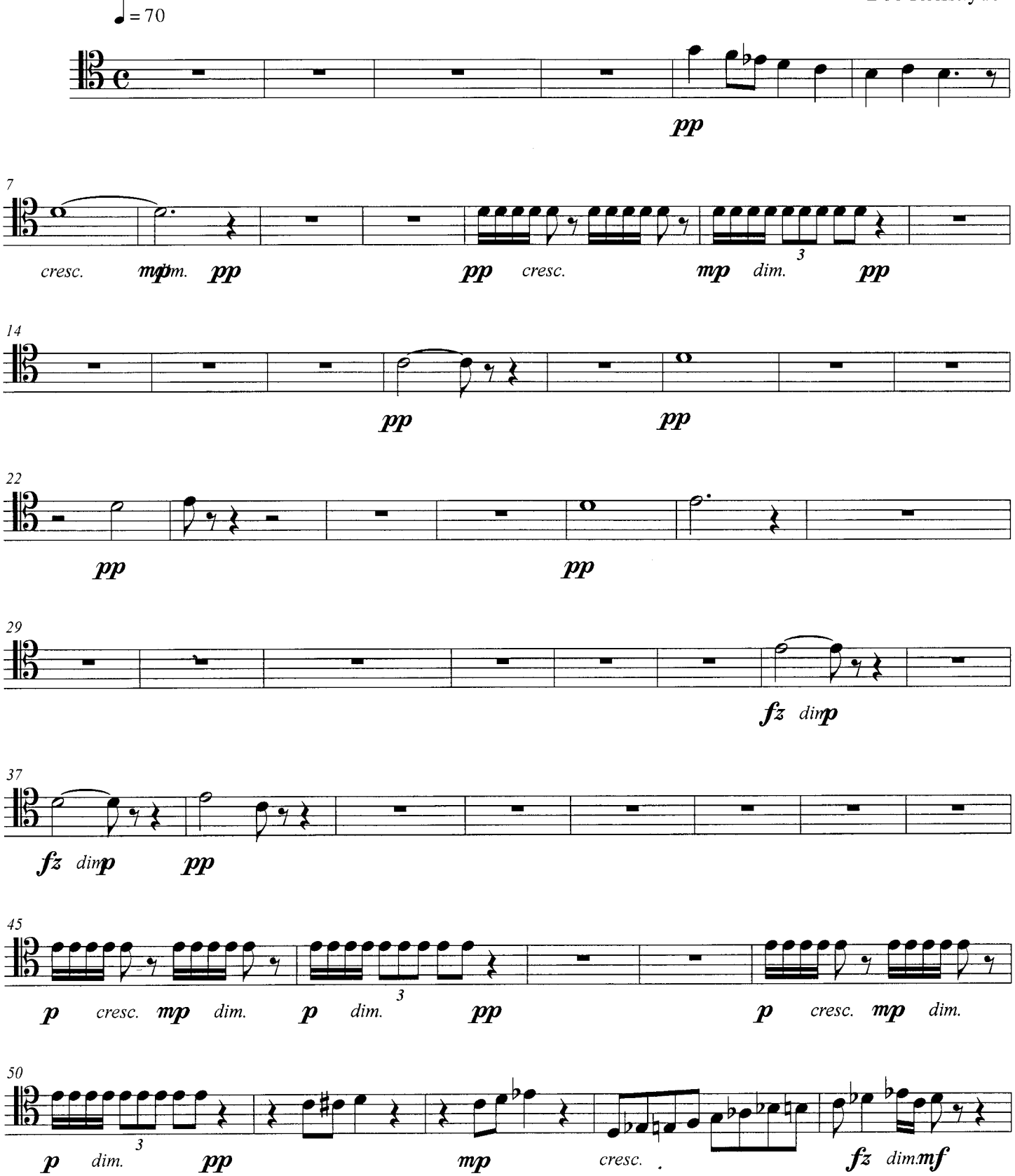
Trombone 2

Quid sum Miser (Rex Tremendae)

from the "Requiem"

Dvorak

Bob Reifsnyder



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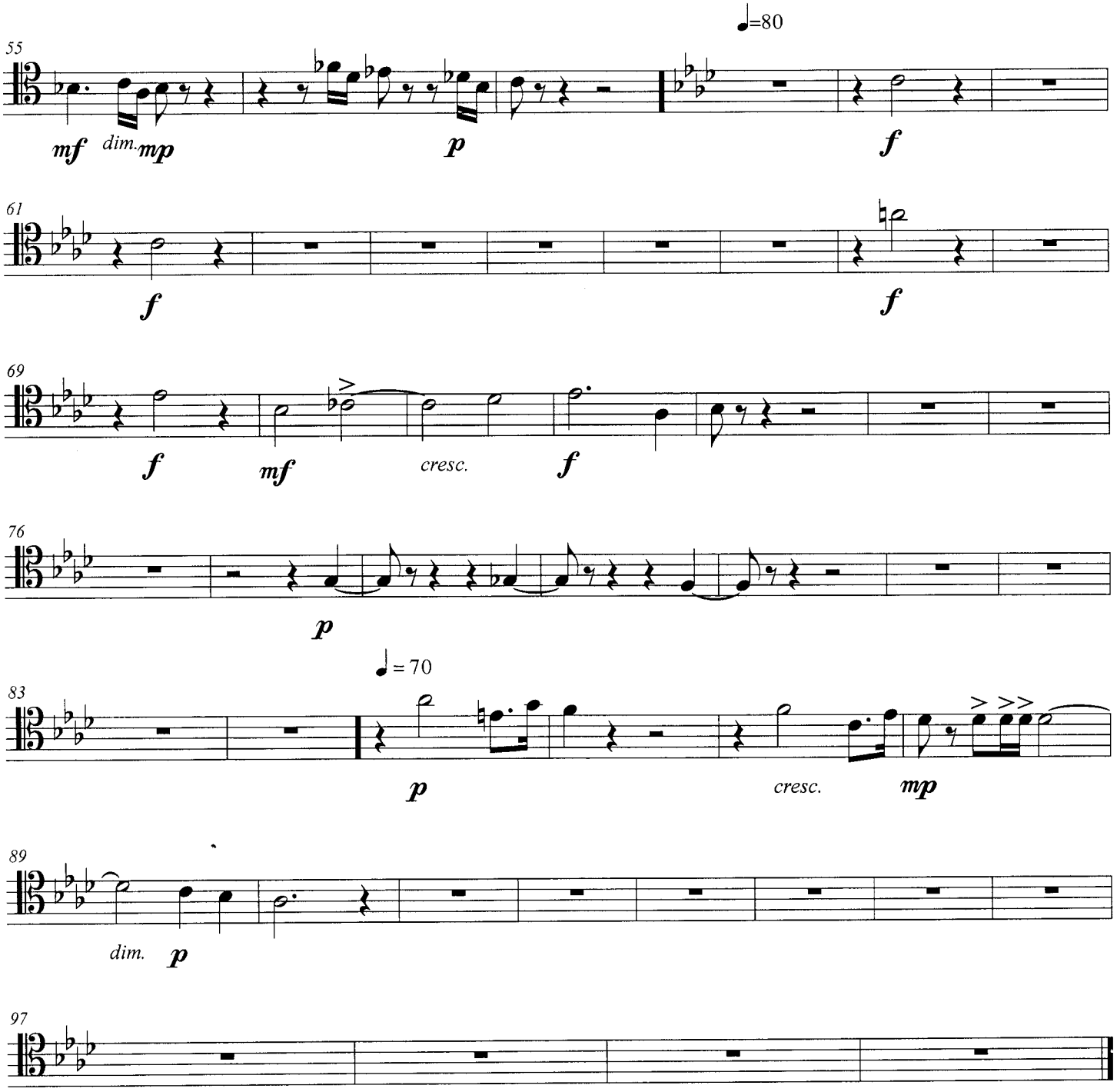
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p
f
61
f
f
69
f
mf
cresc.
f
76
p
♩ = 70
83
p
cresc.
mp
89
dim.
p
97

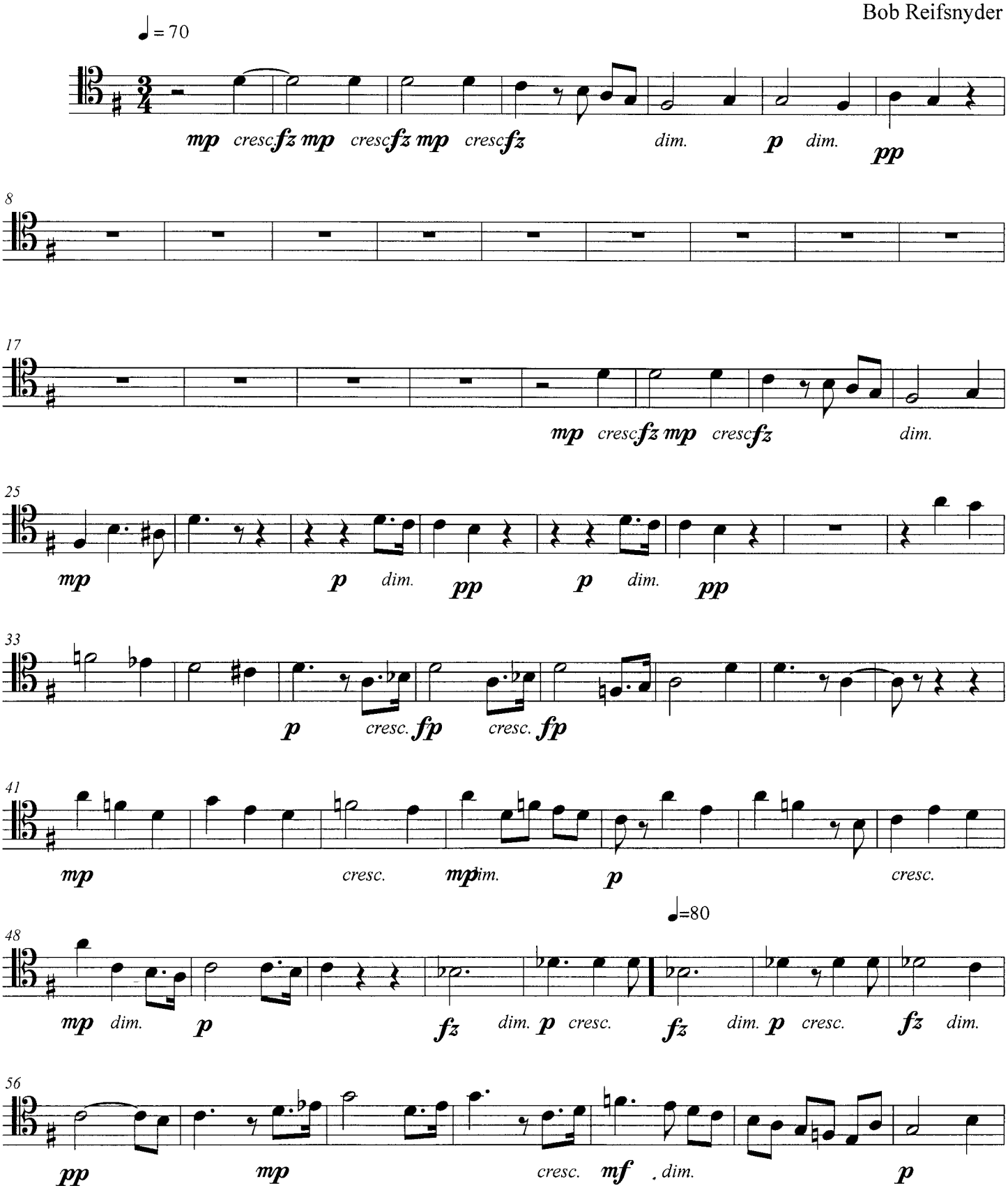
Trombone 2

Recordare (Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnyder



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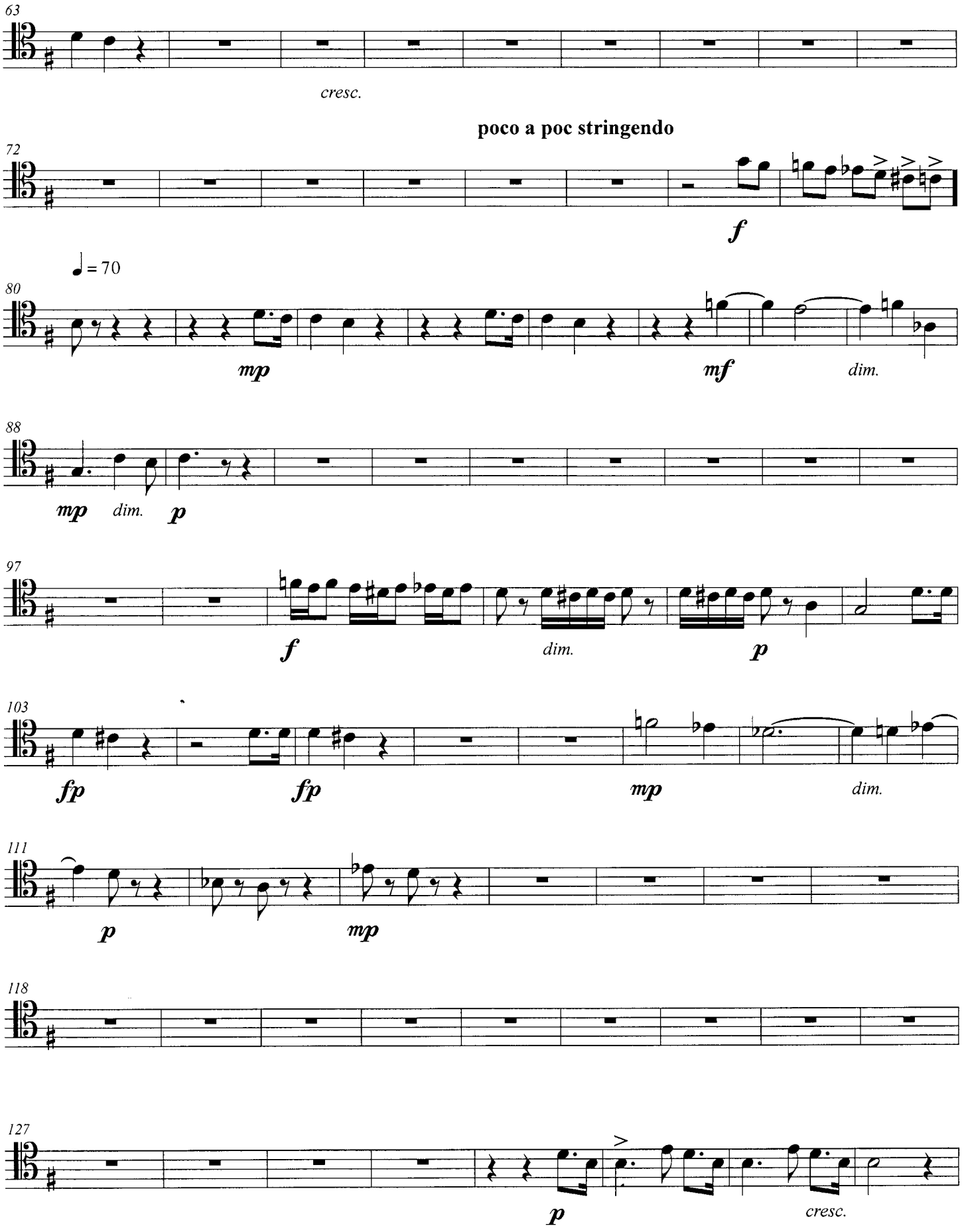
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cresc.
poco a poc stringendo
72
f
♩ = 70
80
mp
mf
dim.
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fp
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dim.
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p
mp
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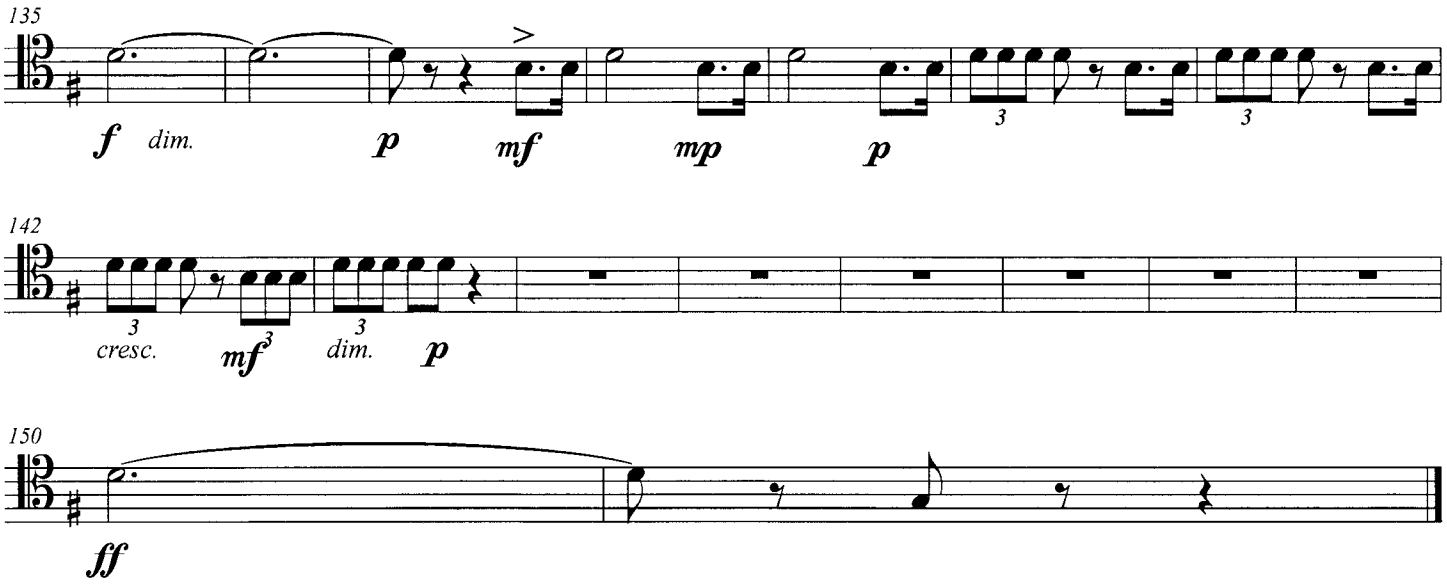
p
cresc.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p
mf
mp
p
3
3
142
3
cresc.
mf
3
dim.
p
150
ff

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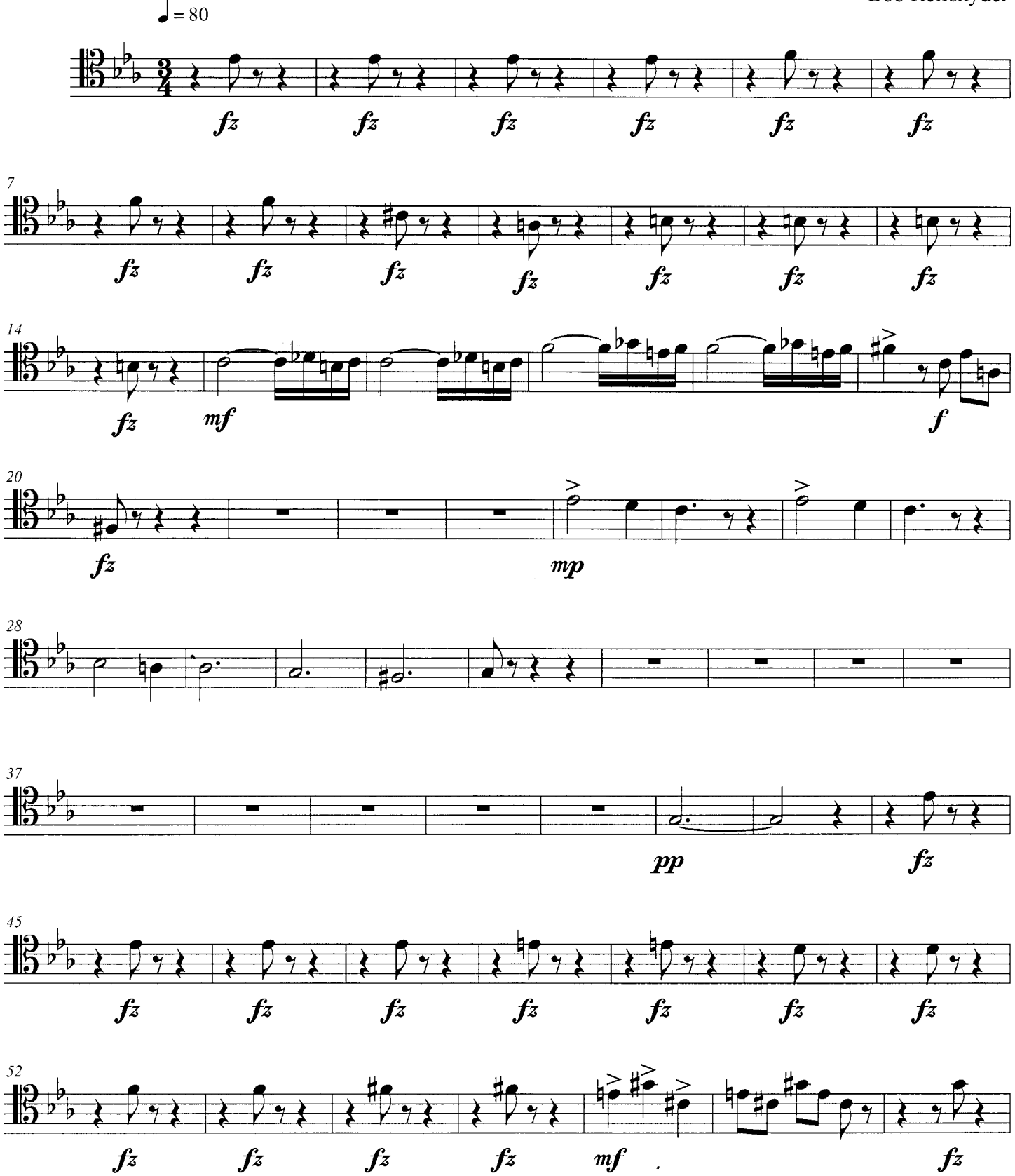
Trombone 2

Confutatis

from the "Requiem"

Dvorak

Bob Reifsnyder



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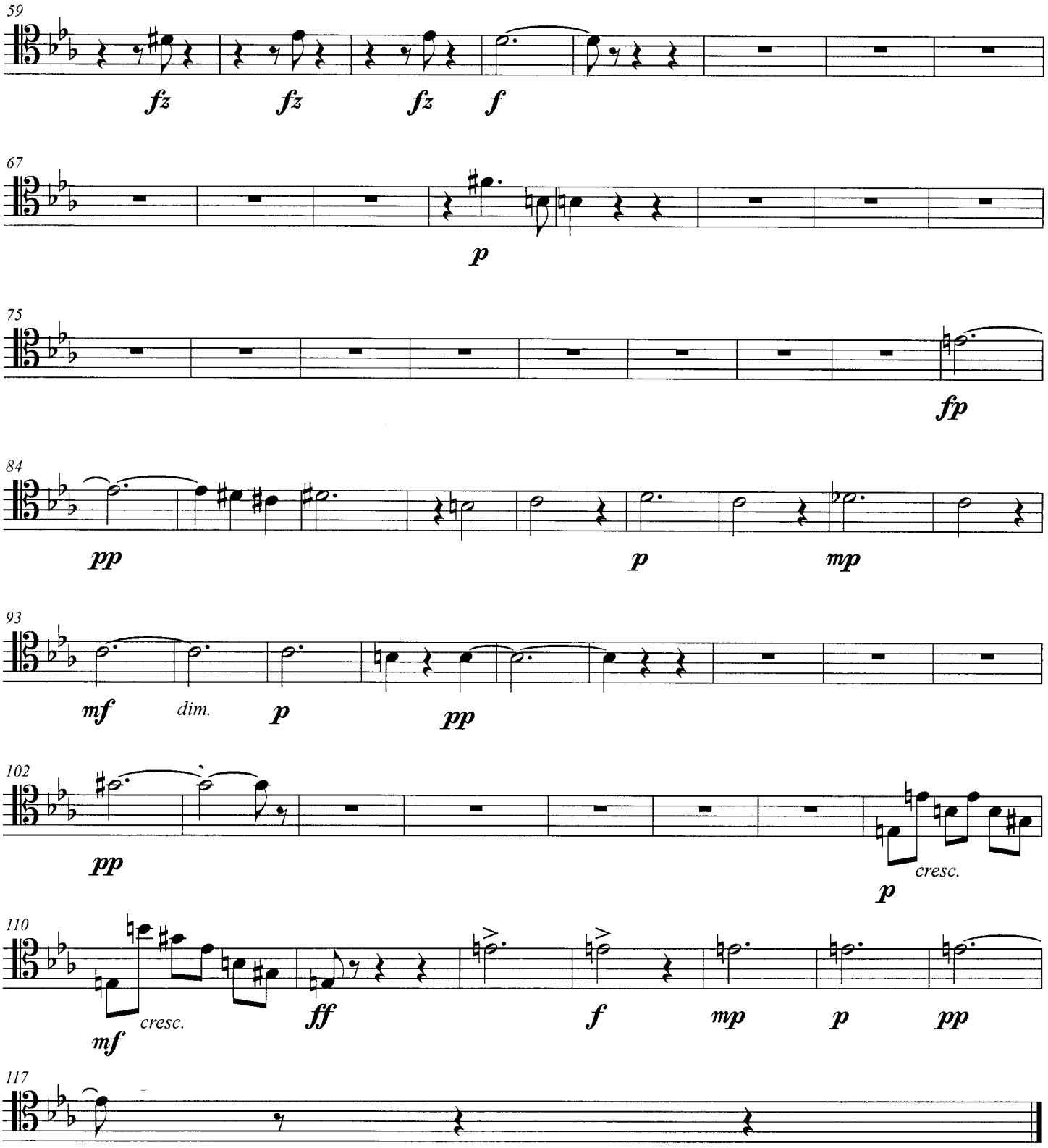
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102
pp
cresc.
p
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mf
cresc.
ff
f
mp
p
pp
117

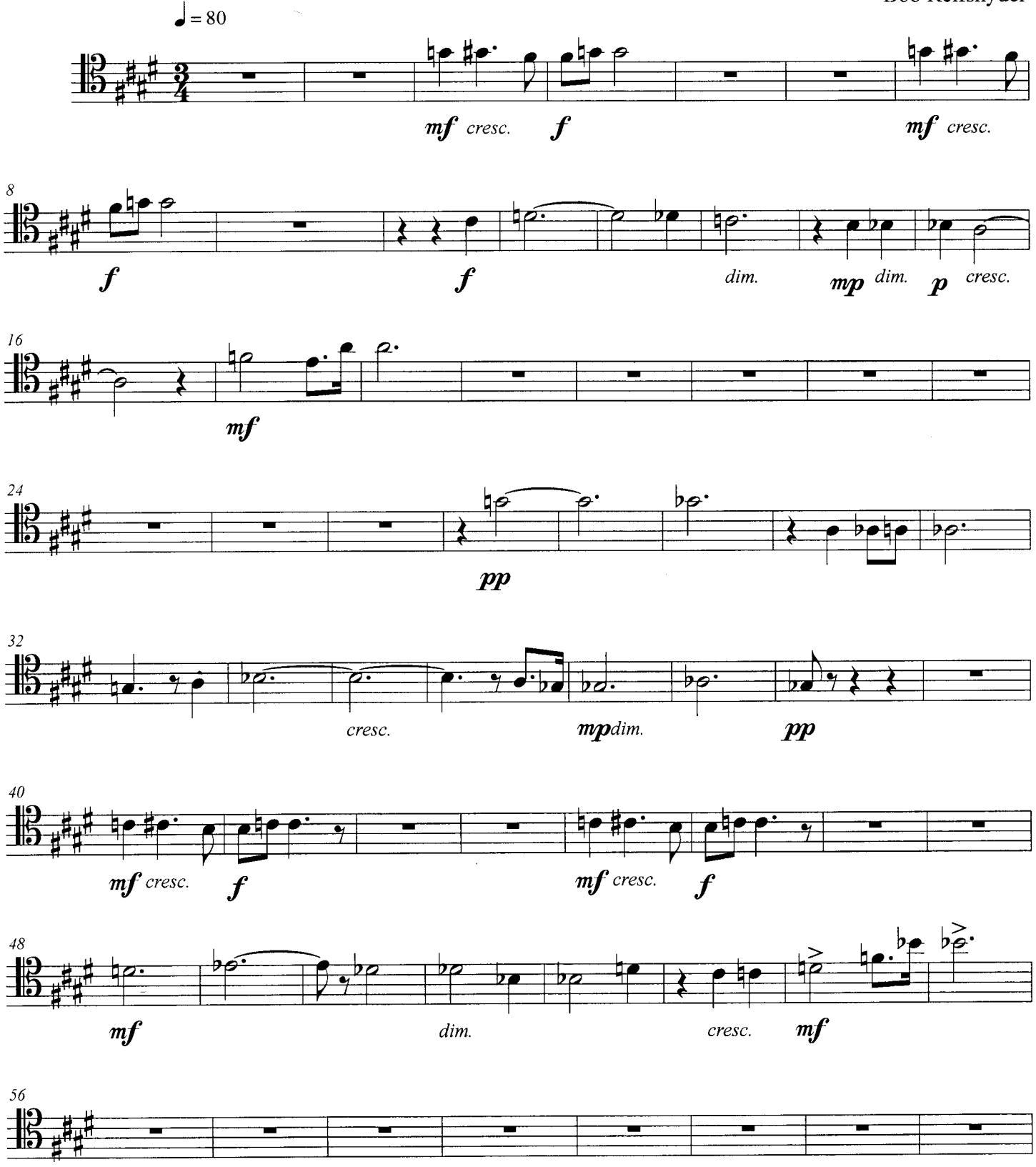
Trombone 2

Lacrimosa

from the "Requiem"

Dvorak

Bob Reifsnyder



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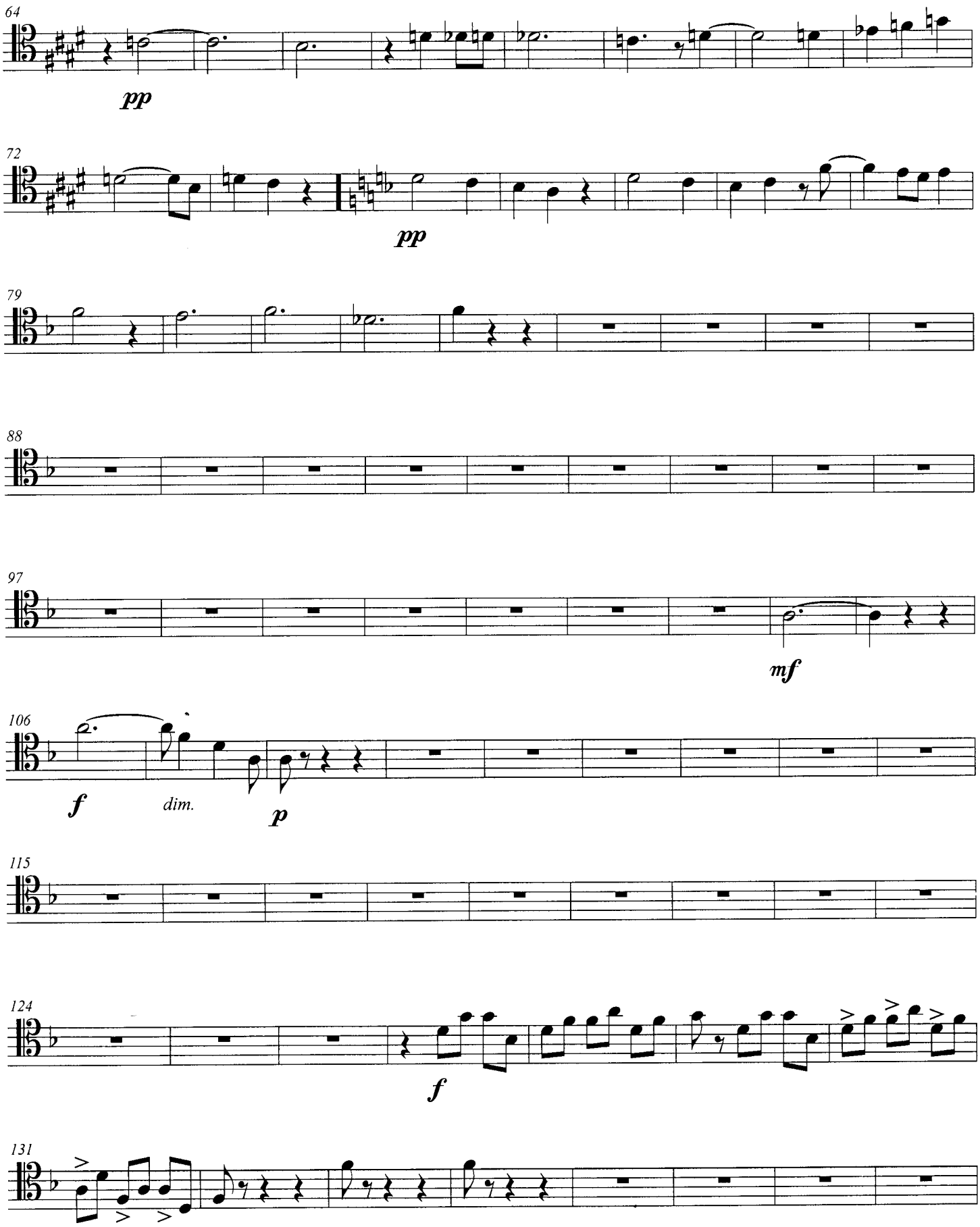
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p
115
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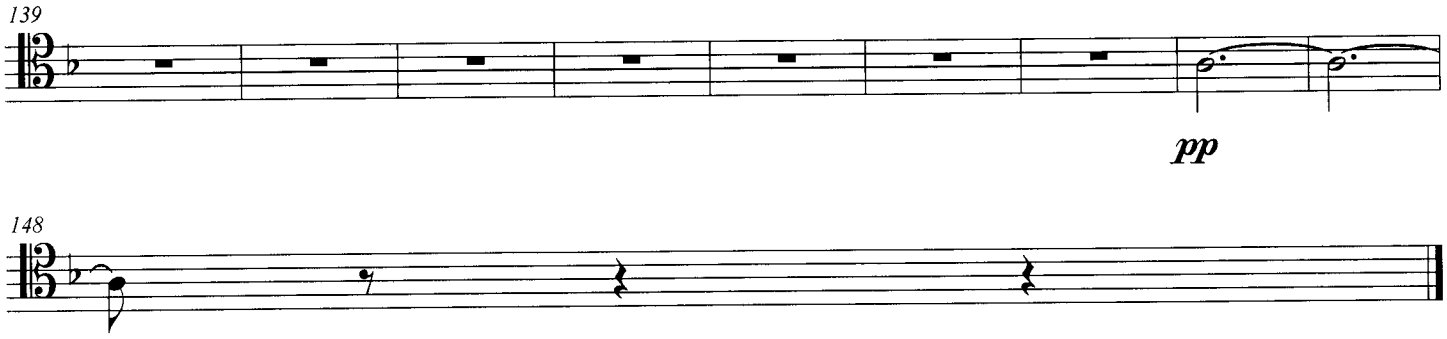
f
131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148

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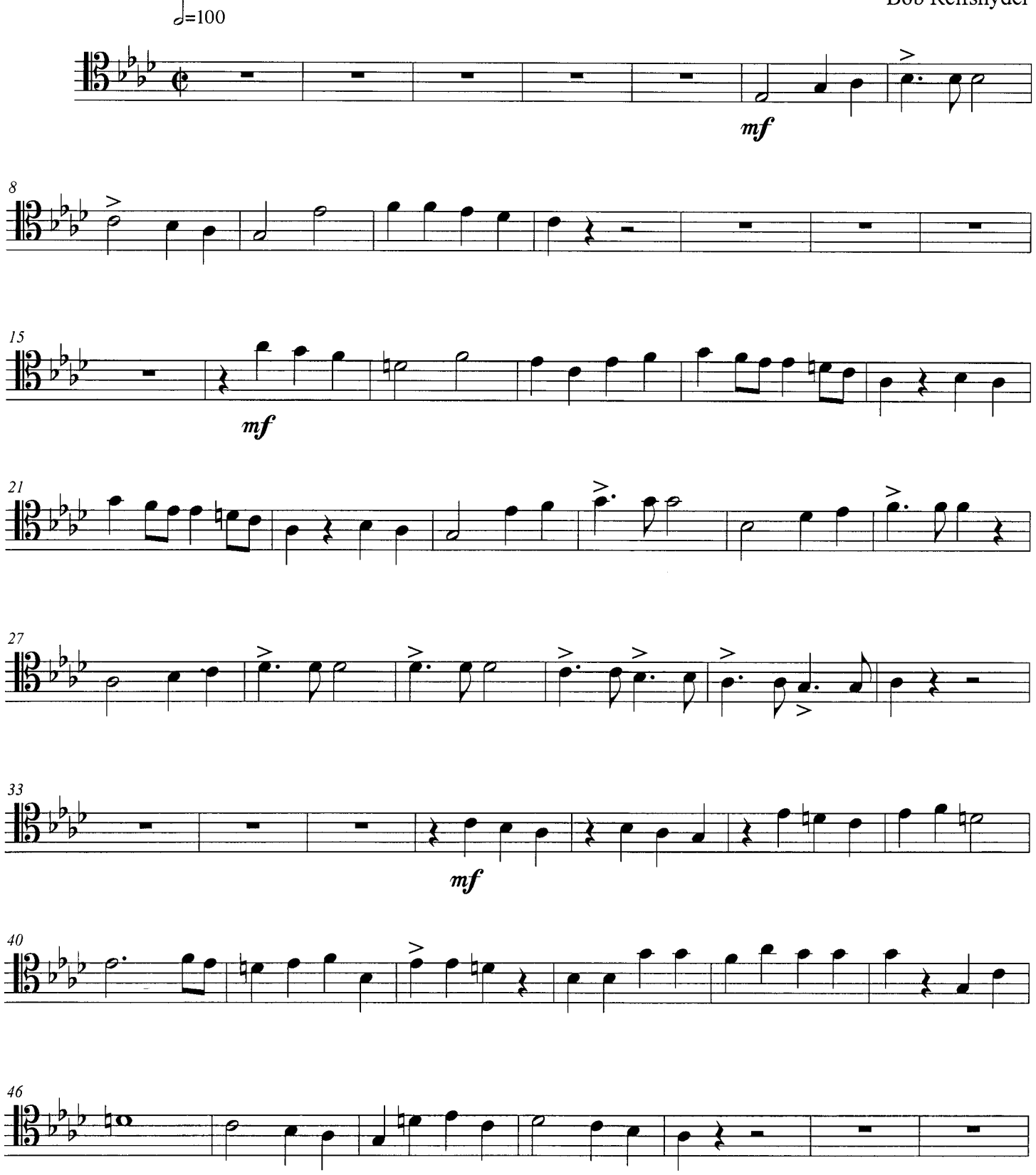
Trombone 2

Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder



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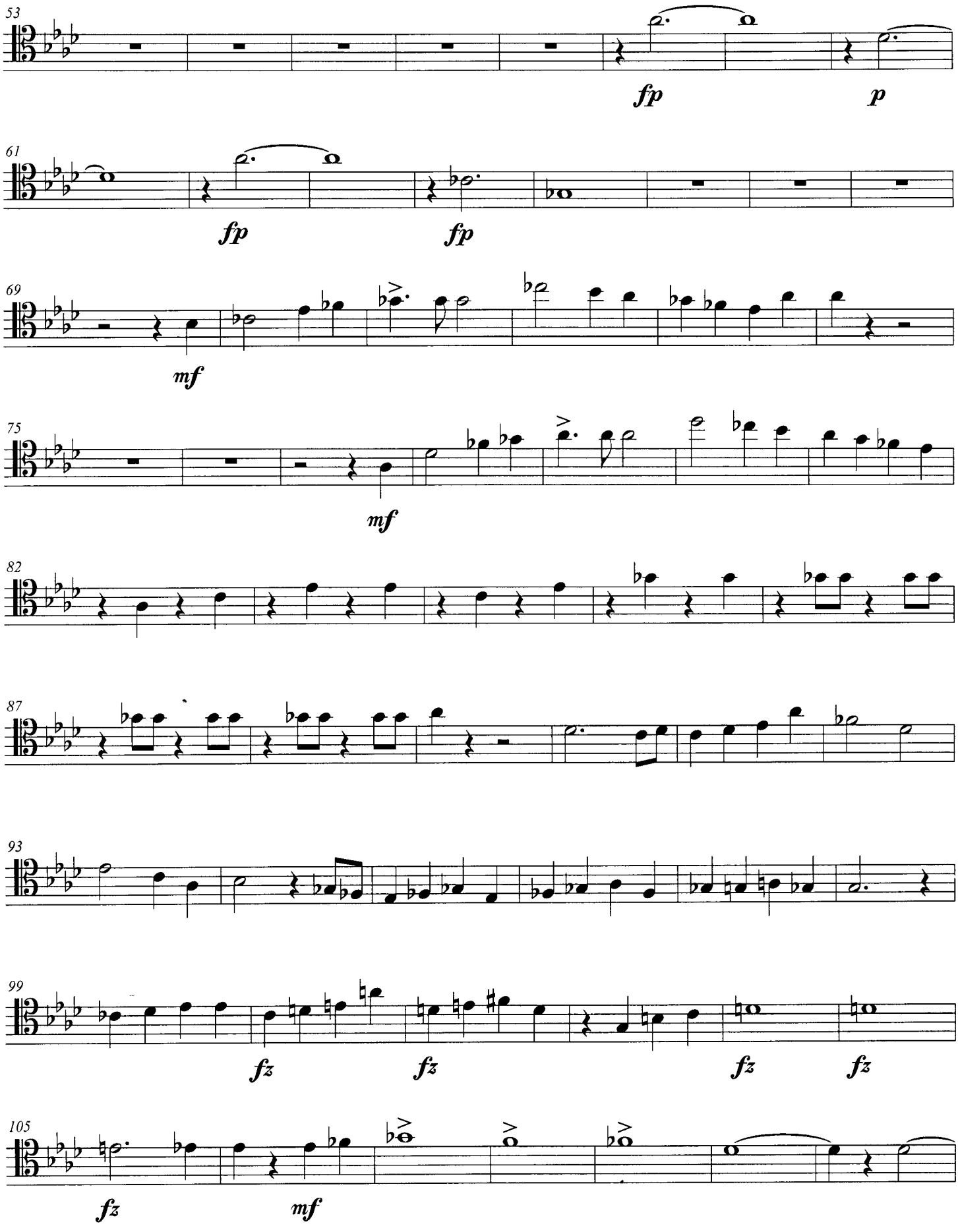
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fz
fz
fz
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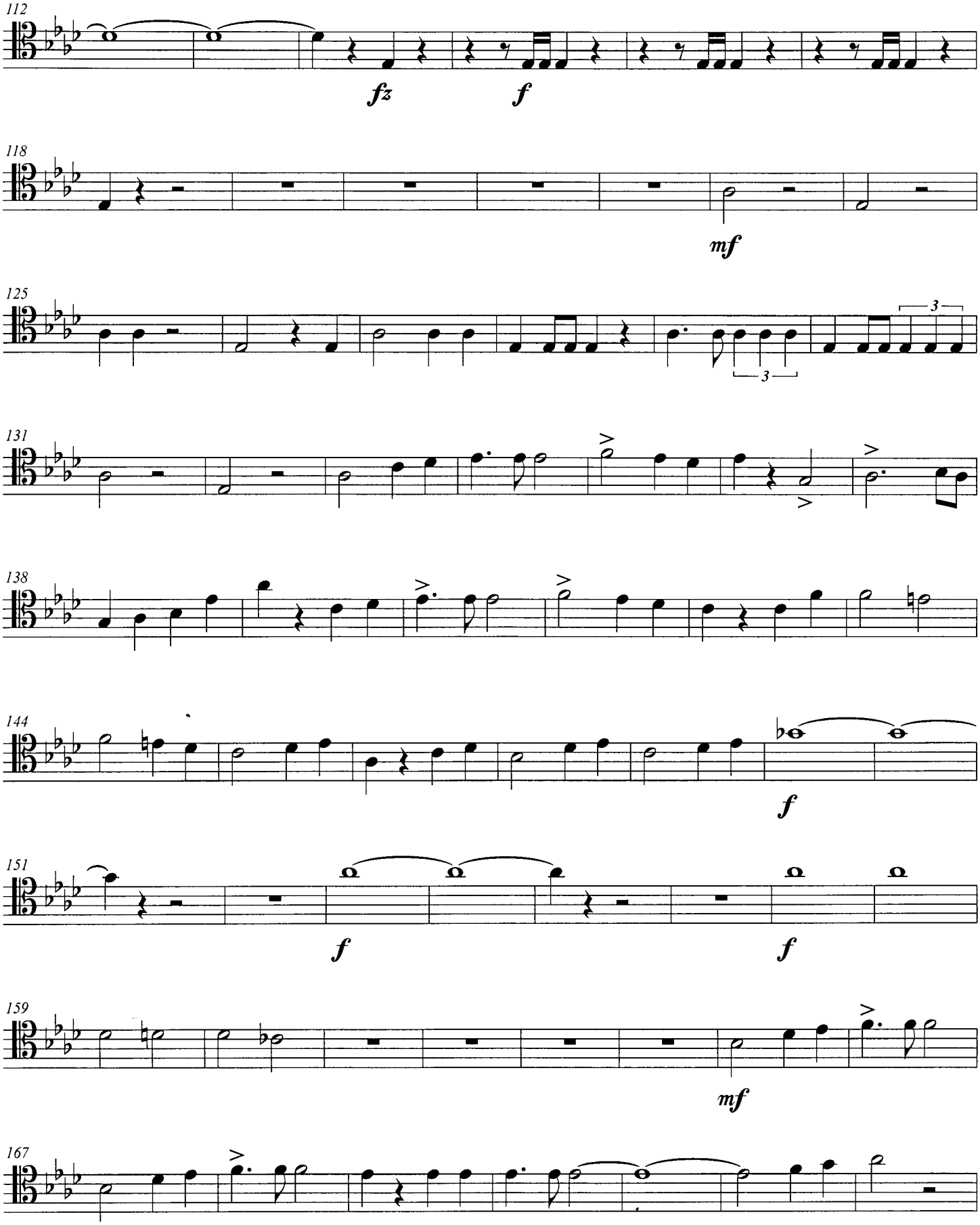
fz
mf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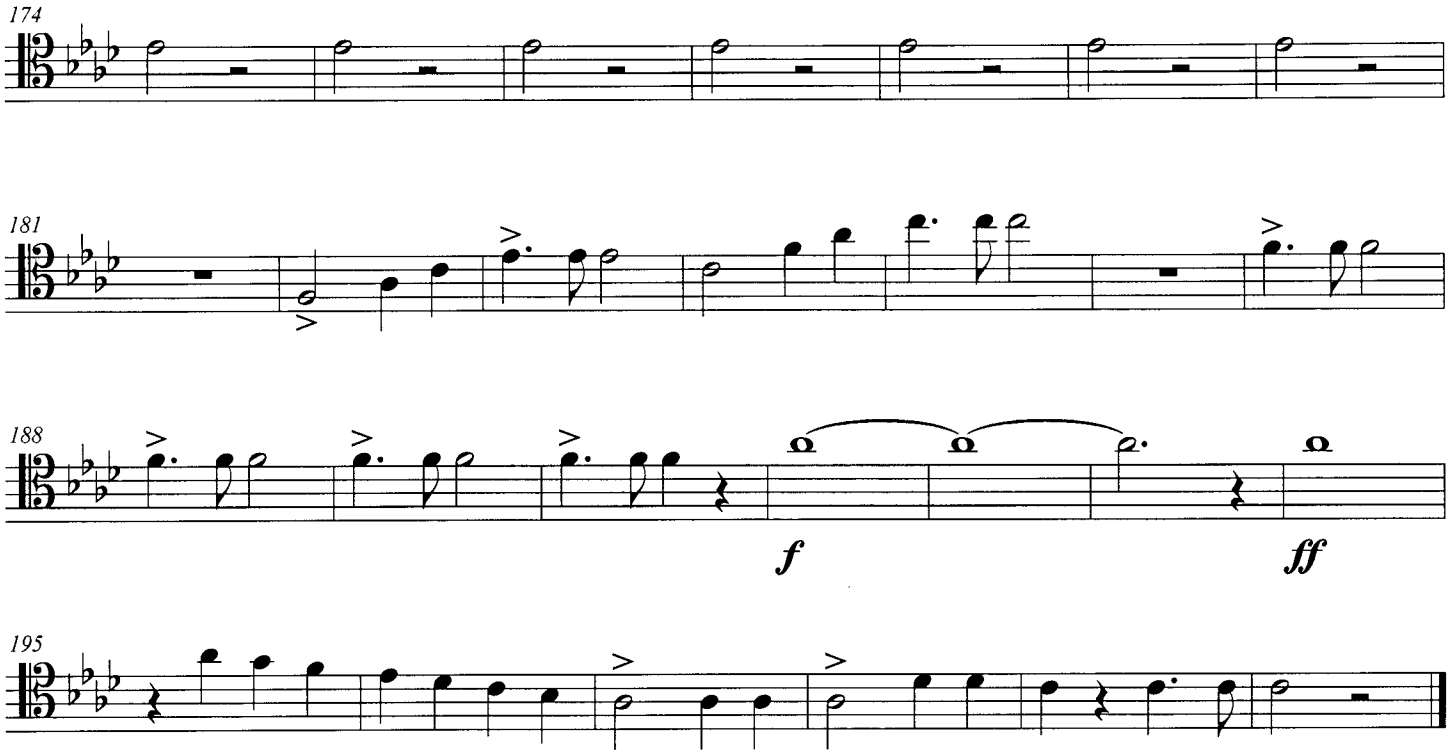
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181
188
f
ff
195

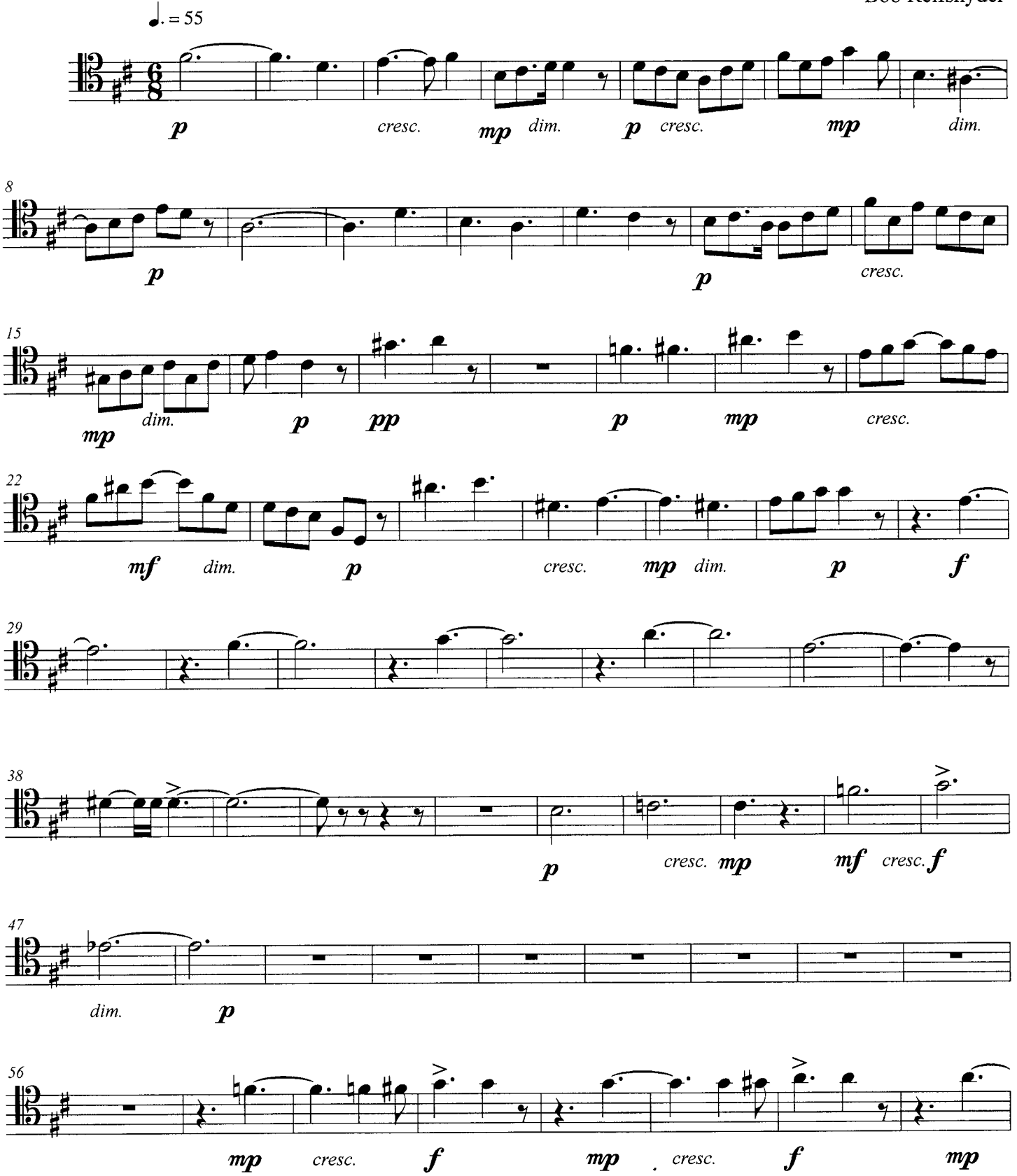
Trombone 2

Sanctus

from the "Requiem"

Dvorak

Bob Reifsnyder



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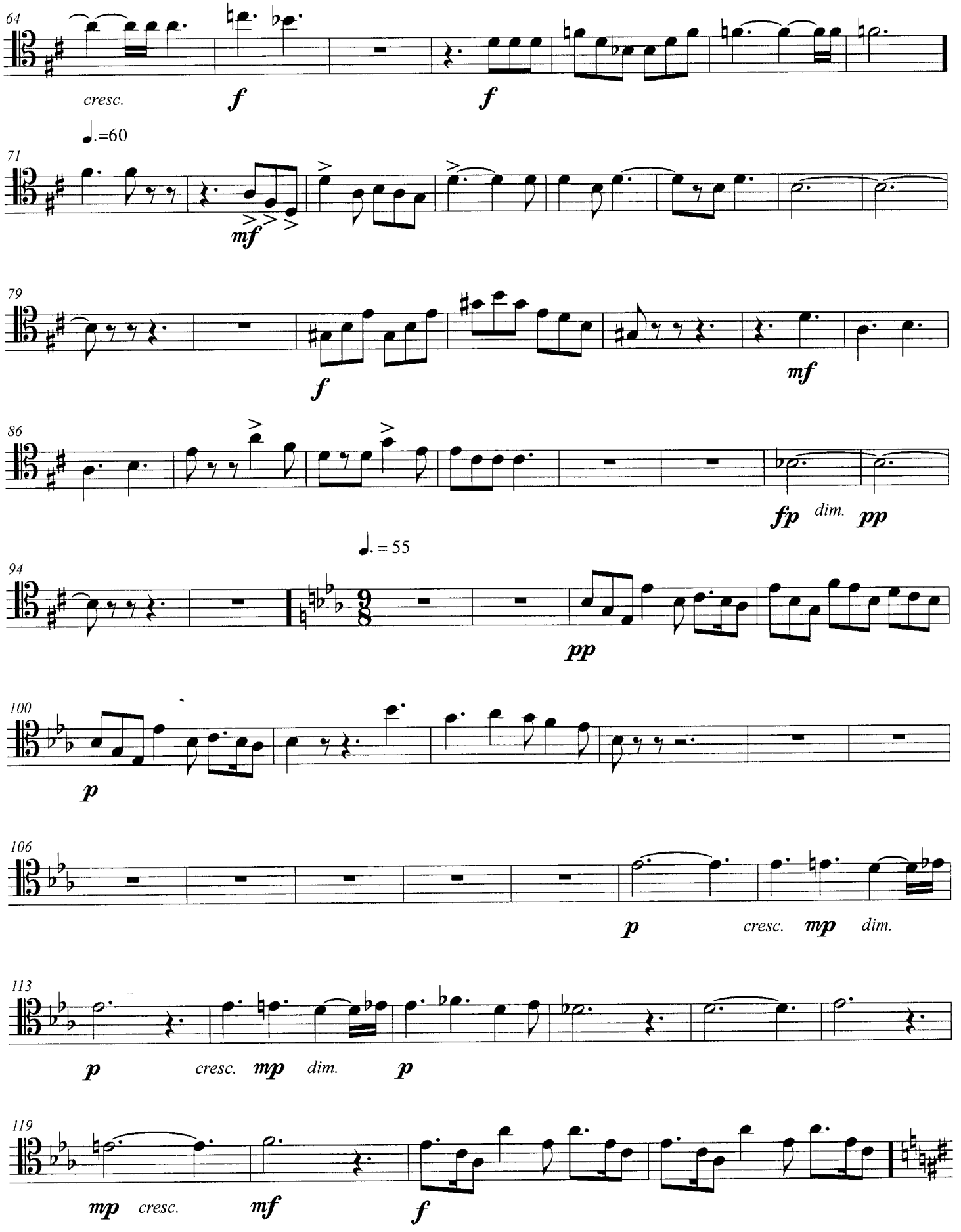
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f
f
♩.=60
71
mf
79
f
mf
86
fp dim. pp
♩. = 55
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mf
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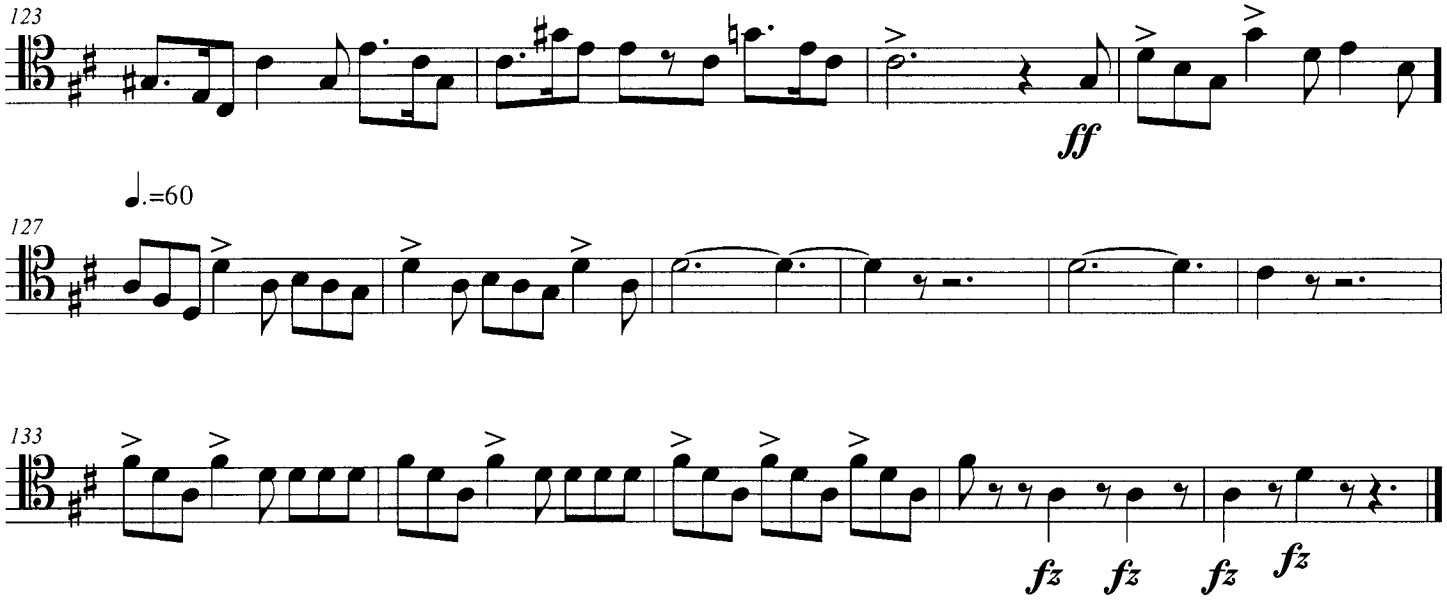
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♩.=60
127
133
fz fz fz fz

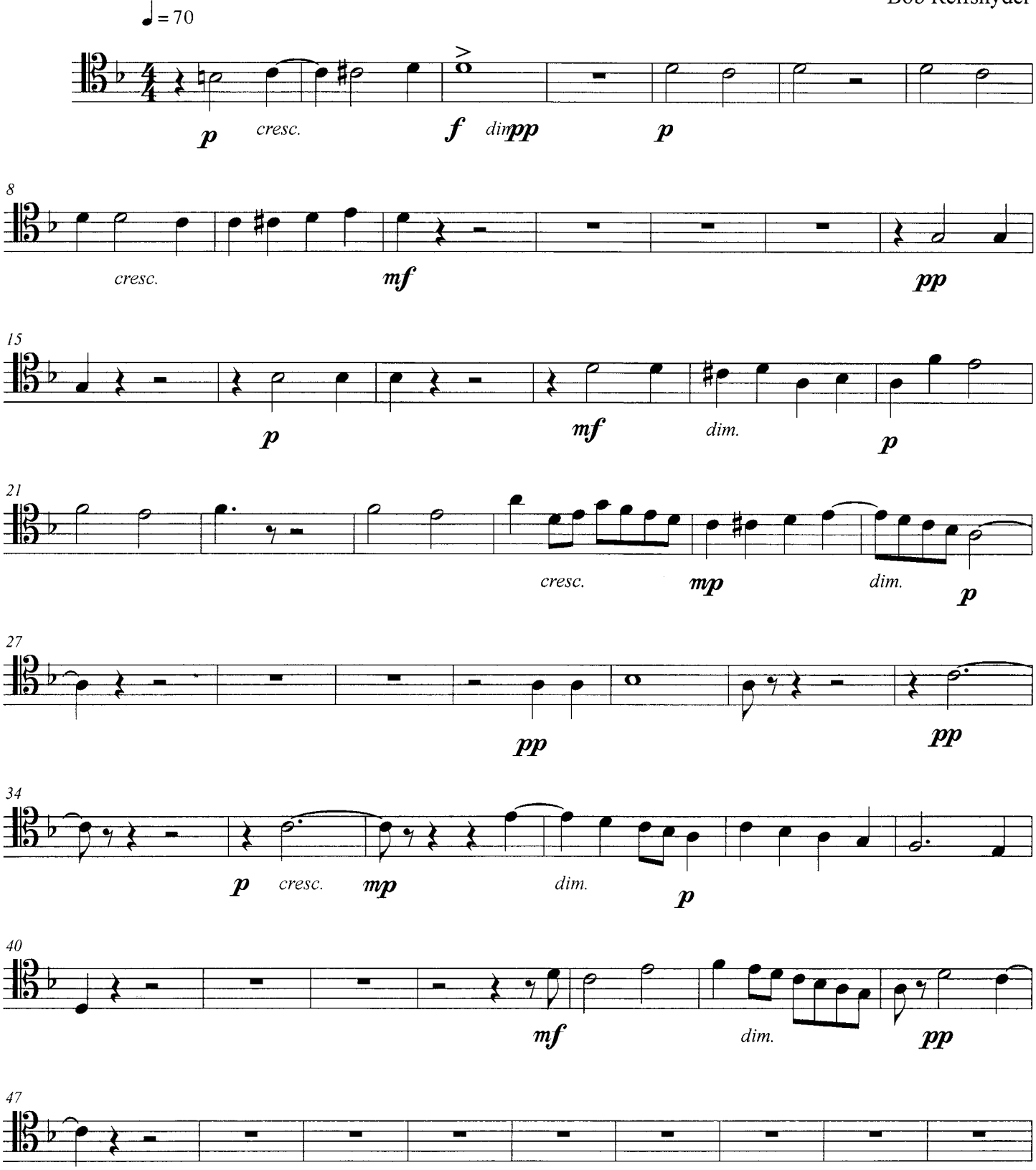
Trombone 2

Agnus Dei

from the "Requiem"

Dvorak

Bob Reifsnyder



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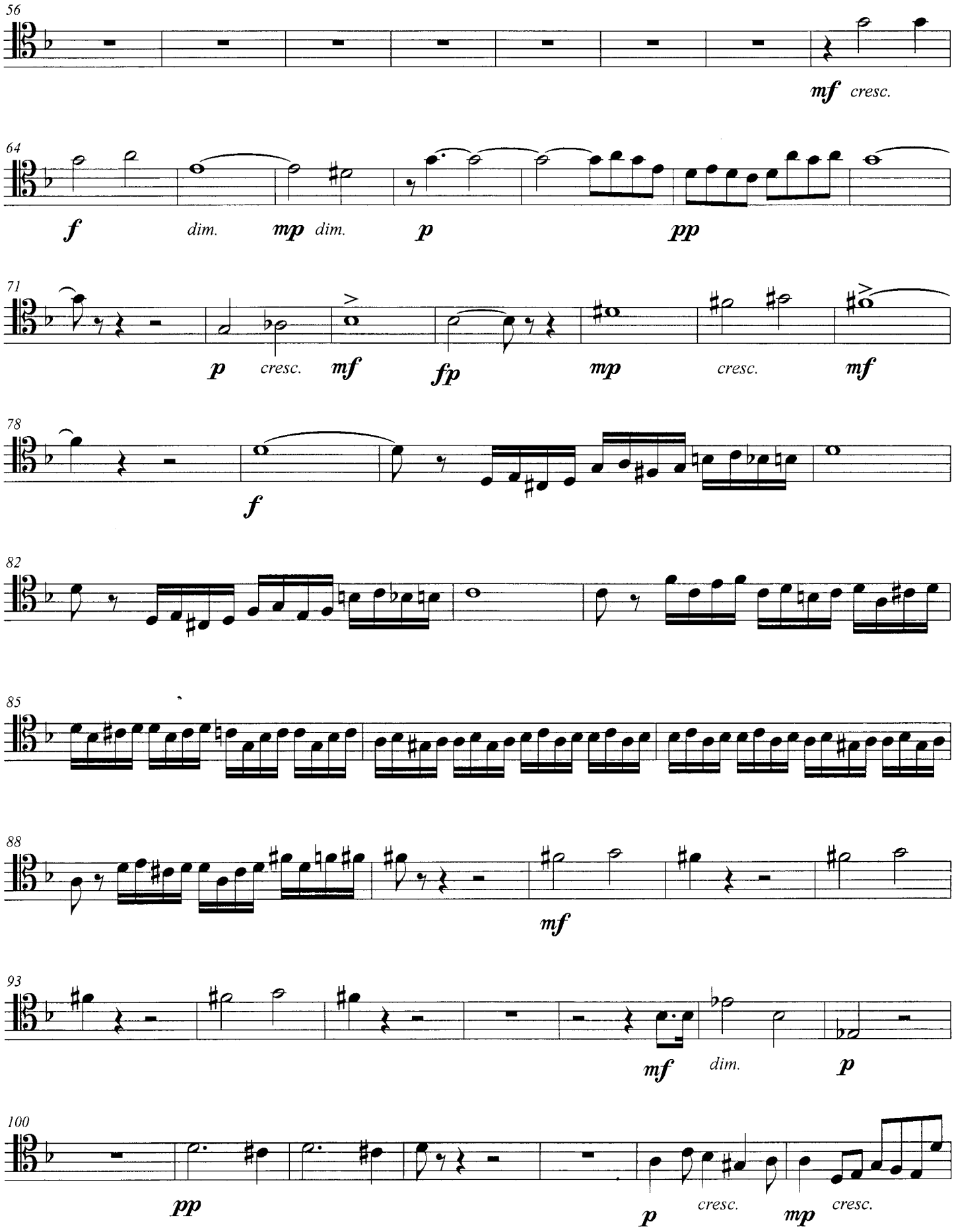
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mf
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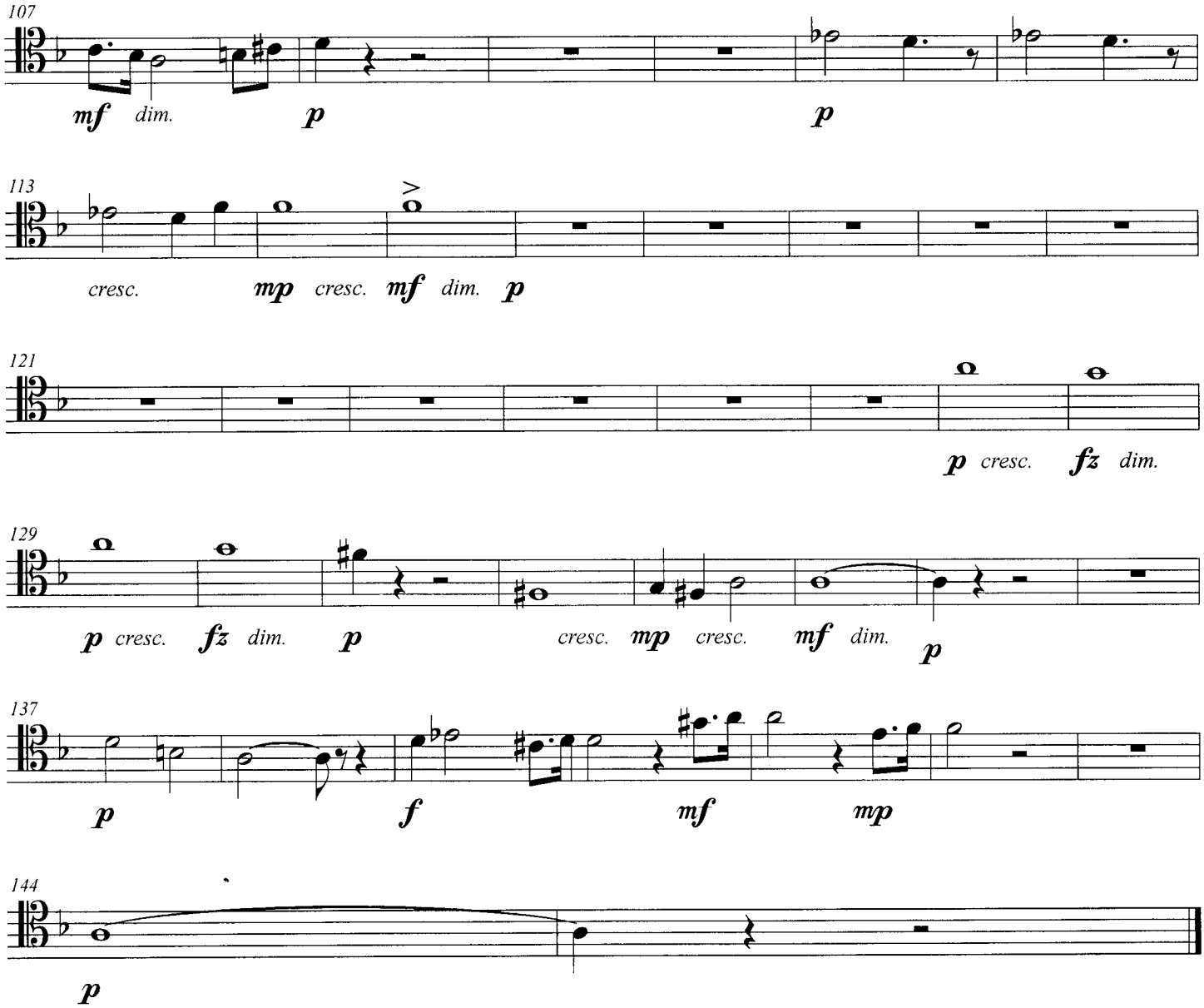
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137
p
f
mf
mp
144
p