

SELECTIONS

from the

Requiem Mass
of W.A. Mozart

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME ONE

About the Composer

The Requiem Mass of Wolfgang Amadeus Mozart (1756-91) is one of the most intriguing compositions in the history of music. It remained unfinished at his death, but the exact circumstances have been muddled by a fictional play "Amadeus", which was turned into a highly successful movie. Fortunately, historical scholarship has discovered many of the actual circumstances of its composition and completion.

The work was commissioned by a Duke who was quite fond of passing off the works he paid for as his own compositions. There is no reason to suggest that wasn't his intention with the Requiem. Mozart's widow had one of his students, Franz Sussmayer, finish the work and delivered it to the Duke to receive the commission. At the same time, she made arrangements to sell the work to a publisher as his last "finished" composition, thus preventing the Duke from claiming it as one of his own.

In order to pull off this caper, she had to publicly deny that Sussmayer had actually finished the work. He objected strenuously, even writing a long treatise in his defense which outlined exactly what Mozart had and hadn't composed. His letter was discredited by most at the time, since a grieving widow seemed more credible than a fledgling young student. Over time, however, his rebuttal has been substantiated by virtually every music historian, and forms the basis for historical scholarship on the Requiem.

Mozart's hand stops after the first eight bars of the Lacrimosa, but I have chosen to credit him fully for that movement. In listening to the movement, it seems to be totally in character with his intentions. Much of the rest of the Requiem rehashes material from earlier movements, but there is also considerable original music composed by Sussmayer. I decided to include two of those movements in the collection, to present a more complete picture of the entire work.

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 quite a bit of 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 C. 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.

Introitus

from the "Requiem"

W. A. Mozart
Bob Reifsnyder

♩ = 60

p

5

f

10

15

p

19

23

f

27

30

p



Kyrie

from the "Requiem"

W.A. Mozart
Bob Reifsnyder

♩=80

4

10

14

19

24

28

34

f

f

f

f



Dies Irae

from the "Requiem"

W.A. Mozart

Bob Reifsnyder

 $\text{♩} = 60$

6

11

16

21

26

31

36

f

mf

mp

f

mf

mp

The musical score is written for Trombone 5 in E-flat major, 3/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 6 and includes a mezzo-forte (*mf*) dynamic. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes a mezzo-piano (*mp*) dynamic. The fifth staff starts at measure 21 and includes a forte (*f*) dynamic. The sixth staff starts at measure 26 and includes a mezzo-forte (*mf*) dynamic. The seventh staff starts at measure 31. The eighth staff starts at measure 36 and includes a mezzo-piano (*mp*) dynamic. The score is marked with measure numbers 6, 11, 16, 21, 26, 31, and 36 at the beginning of their respective staves.

41

mf

Musical staff 41-46: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains six measures. Measures 41-42 feature eighth-note runs. Measures 43-44 are whole rests. Measure 45 has a dotted quarter note followed by an eighth rest. Measure 46 has an eighth-note run. The dynamic *mf* is centered below the staff.

47

f

Musical staff 47-51: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains five measures. Measures 47-48 are whole rests. Measure 49 has a dotted quarter note followed by an eighth rest. Measures 50-51 feature eighth-note runs. The dynamic *f* is centered below the staff.

52

mf

Musical staff 52-56: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains five measures. Measures 52-53 have eighth-note runs. Measures 54-55 have dotted quarter notes followed by eighth rests. Measure 56 has an eighth-note run. The dynamic *mf* is centered below the staff.

57

Musical staff 57-61: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains five measures. Measures 57-58 have eighth-note runs. Measures 59-60 have dotted quarter notes followed by eighth rests. Measure 61 has an eighth-note run.

62

mp

Musical staff 62-66: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains five measures. Measures 62-63 have eighth-note runs. Measure 64 has a dotted quarter note followed by an eighth rest. Measures 65-66 have eighth-note runs. The dynamic *mp* is centered below the staff.

67

Musical staff 67-70: Treble clef, key signature of one flat (B-flat), 3/8 time signature. The staff contains four measures. Measures 67-68 have eighth-note runs. Measure 69 has a dotted quarter note followed by an eighth rest. Measure 70 has a whole note. The staff ends with a double bar line.

Rex Tremendae

from the "Requiem"

W. A. Mozart

Bob Reifsnyder

♩=50

f

3

5

f

8

10

f

13

16

p

19

This musical score is for the Trombone 5 part of 'Rex Tremendae' from Mozart's 'Requiem', arranged by Bob Reifsnyder. The piece is in 3/4 time with a tempo of 50 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff is marked with a '3' above the first measure. The third staff has a '5' above the first measure and a forte (*f*) dynamic marking. The fourth staff is marked with an '8' above the first measure. The fifth staff is marked with a '10' above the first measure and a forte (*f*) dynamic marking. The sixth staff is marked with a '13' above the first measure. The seventh staff is marked with a '16' above the first measure and a piano (*p*) dynamic marking. The eighth staff is marked with a '19' above the first measure and ends with a double bar line.

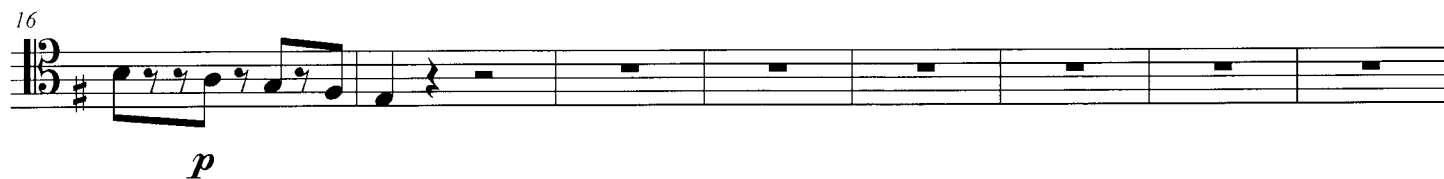
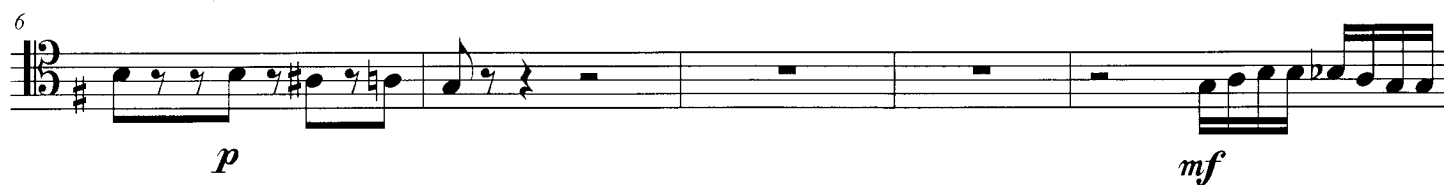
This page intentionally left blank

Confutatis

from the "Requiem"

W. A. Mozart
Bob Reifsnyder

$\text{♩} = 70$





Lacrimosa
from the "Requiem"

W. A. Mozart
Bob Reifsnyder

♩.=45

mp

4
pp gradual cresc.

8
f *p*

11
mp *mf*

15
p *mp*

18
p *f*

22
gradual decresc.

26
p cresc. *mf*



Osanna in Excelsis

from the Requiem

Mozart-Sussmayer
Bob Reifsnyder

♩ = 132



This page intentionally left blank

Agnus Dei

from the "Requiem"

Mozart-Sussmayer

Bob Reifsnyder

 $\text{♩} = 70$

p

4

8 *p*

15 *p*

20

23 *mf* *p*

30 *mf*

37 *p*

