

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

7

cresc. *fz* *pp*

13

p

18

pp

23

30

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

38

cresc. *mp* *mp* *cresc.* *ff*

44

ff *dim.*

47

mf *dim.* *pp*

51

f *dim.* *mf* *dim.* *pp*

55

f *marcato*

60

pp

65

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

70

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

77

pp

82

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

88

mp *dim.* *p*

94



100



106



111



115



119



123



128



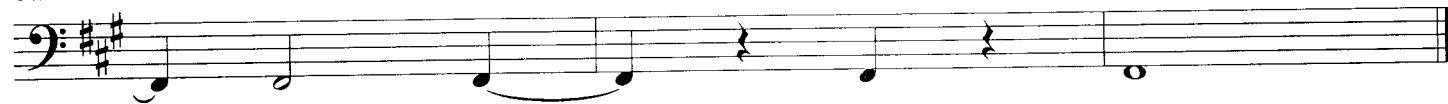
135



142



149

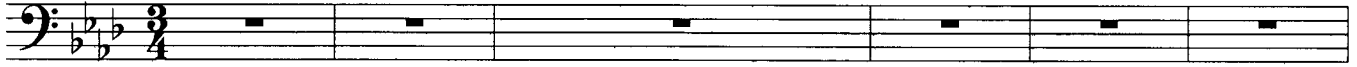


Graduale

from the "Requiem"

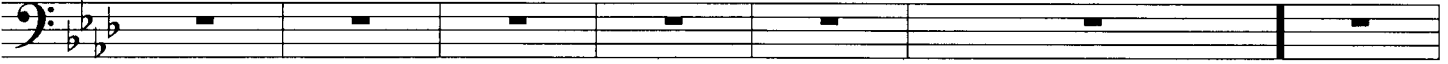
Dvorak
Bob Reifsnyder

♩ = 70



♩ = 80

7



14



♩ = 70

21



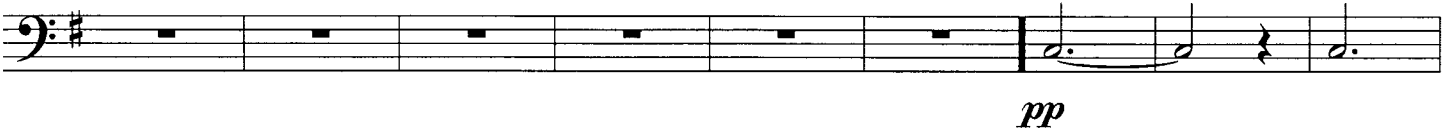
♩ = 80

30



♩ = 70

39



48



57



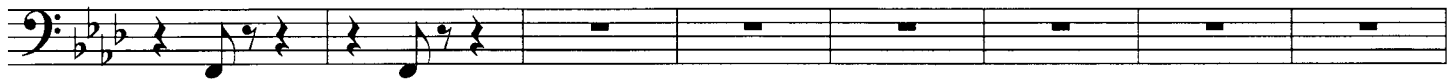
66



75



82



90



Dies Irae

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 70

6

11

16

21

28

36

44

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*

mp *f*

mf *f*

52



60



68



76



84



Tuba Mirum (excerpt)

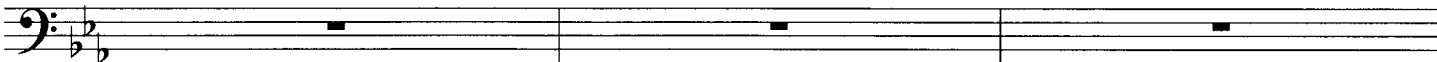
from the "Requiem"

Dvorak

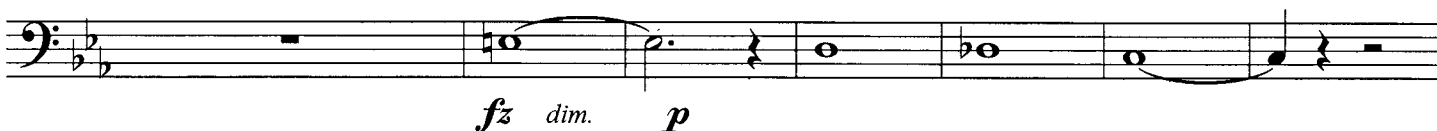
Bob Reifsnyder

 $\text{♩} = 70$ 

6



9

 $\text{♩} = 80$

16



22



28



34



41



47



50



53



56



59



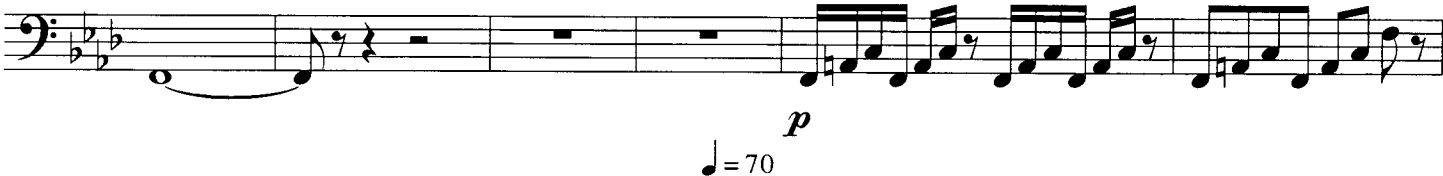
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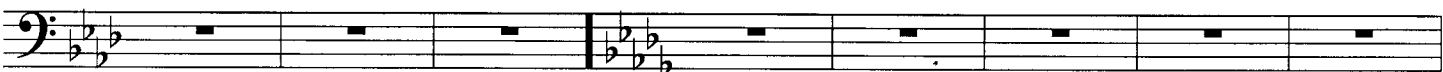
65



73



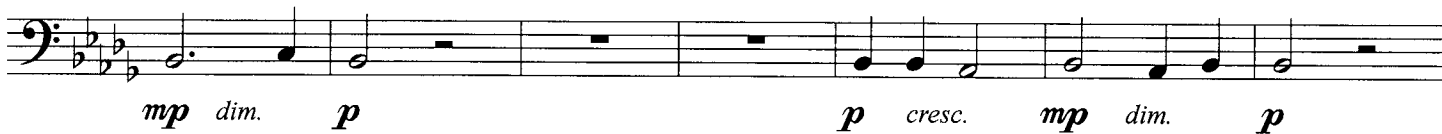
79



87



95



102



108



Dvorak

 = 70

4

[illegible]

10

[illegible]

15

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

22

First staff of the exercise, showing a bass clef, a whole rest, and a melodic phrase starting on G4 with dynamics *pp*, *cresc.*, *p*, *dim.*, and *pp*.

28

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a whole rest, a half note B-flat, a quarter note A, a half note G with an accent (>), a whole rest, a half note F, and a whole note E. The dynamics are marked as *p* (piano), *cresc.* (crescendo), *mp* (mezzo-piano), *dim.* (diminuendo), and *pp* (pianissimo).

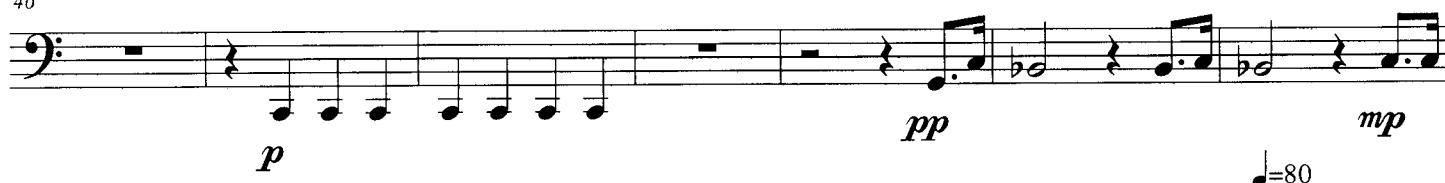
34

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one sharp (F#). The melody begins with a whole note G2, followed by a whole note A2, and then a half note B2. A dynamic marking of *pp* (pianissimo) is placed below the first note. The melody continues with a half note G2, followed by a half note F#2, and then a half note E2. A dynamic marking of *mf* (mezzo-forte) is placed below the first note of this second phrase. The melody concludes with a half note D2, followed by a half note C2, and then a half note B1.

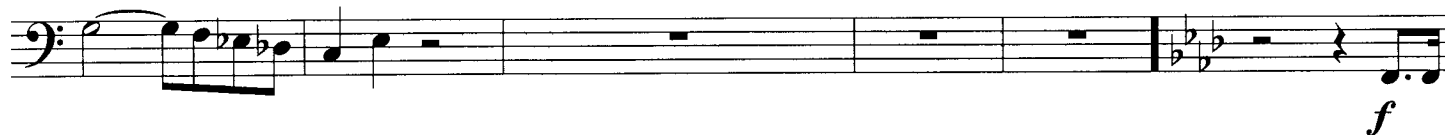
40

The bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody starts with a quarter note G2, followed by a half note F2, and then a half note E2. This is followed by a quarter rest, then a half note D2, and another half note C2. The piece concludes with a final half note B1. The dynamics 'dim.' and 'p' are indicated at the beginning and middle of the line, respectively.

46



53



59



63



68



71



73



78



81



Quid sum Miser (Rex Tremendae)

3

♩ = 70

85

Musical notation for the bass line of 'The Rose Tree'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody starts with a quarter note on G2, followed by a quarter rest, and then a series of quarter notes on G2, F2, E2, D2, C2, B1, A1, and G1, each followed by a quarter rest.

93

[illegible]

pp

99

The first measure of the bass line in the key of D minor (three flats) and 2/4 time. It consists of four quarter notes: D2 (below the staff), C2 (below the staff), B1 (below the staff), and A1 (below the staff).

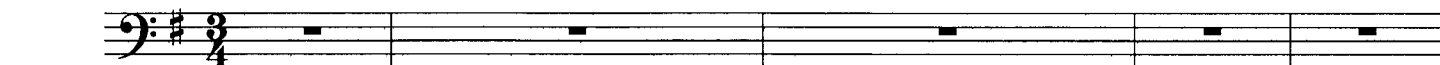
Recordare (Jesu Pie)

from the "Requiem"

Dvorak

Bob Reifsnyder

♩ = 70



6



13



20



29



36



43



48



♩ = 80

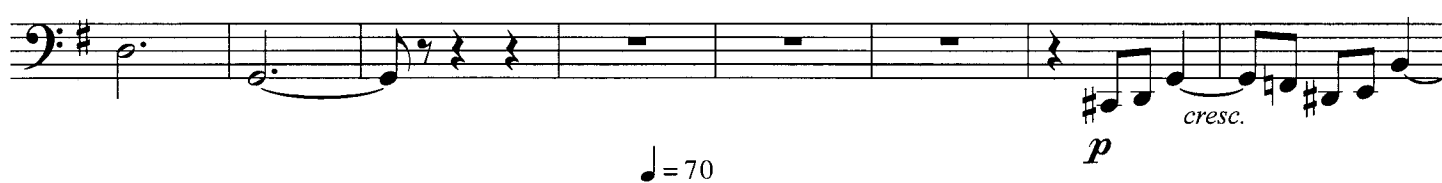
54



61



70



78



84



90



95



99



105



112

[illegible]

119

126

[illegible]

135

[illegible]

142

149

The bass line is written on a single staff in bass clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a half note G2 (labeled *ff*), which is tied to a half note A2. The melody continues with a quarter note B2, a quarter rest, a quarter note C3, a quarter rest, and a final quarter note D3.

Confutatis

from the "Requiem"

Dvorak
Bob Reifsnyder

$\text{♩} = 80$

7

7

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

Musical staff for measures 1-6. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *fz*.

13

13

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

Musical staff for measures 7-12. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *fz*.

18

18

fz *fz* *mf cresc. fz* *mf cresc. fz* *mf cresc. fz*

Musical staff for measures 13-17. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *fz*. Measures 15-17 have a crescendo leading to *fz*.

22

22

mf cresc. fz *mf* *fz* *fz*

Musical staff for measures 18-21. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *fz*. Measures 18-19 have a crescendo leading to *fz*. Measure 20 is marked *mf*. Measure 21 is marked *fz*.

28

28

pp

Musical staff for measures 22-27. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *pp*.

35

35

Musical staff for measures 28-34. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *pp*.

41

41

Musical staff for measures 35-40. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *pp*.

47

47

fz *fz* *fz* *fz*

Musical staff for measures 41-46. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notes are: G2 (half), F2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (half). Each note is marked with *fz*.

48



54



60



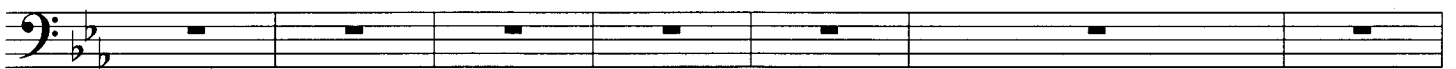
64



69



76



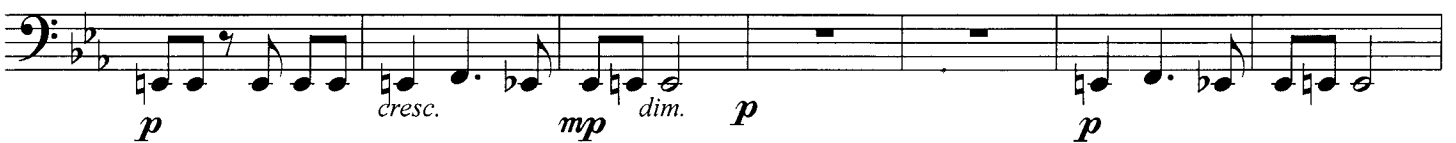
83



90



95



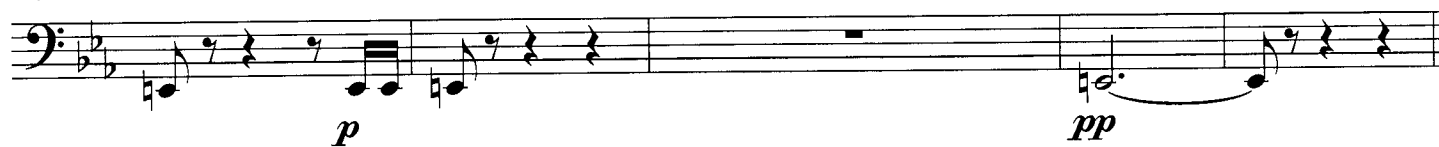
102



108



113



Lacrimosa

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 80$

1
f 3 3 3 3 3 3 3 3 3 3 *p*

6
f 3 3 3 3 3 3 *p*

11
f 3 3 3 3 3 3 *dim.* 3 *mp* 3 *dim.* *p* 3 *cresc.* 3 3

16
mp *cresc.* *mf* *p* *pp*

23

29

34
cresc. *mp* *dim.* *pp*

40
mf 3 3 3 3 *mf* *cresc.* *f*

46



53



59



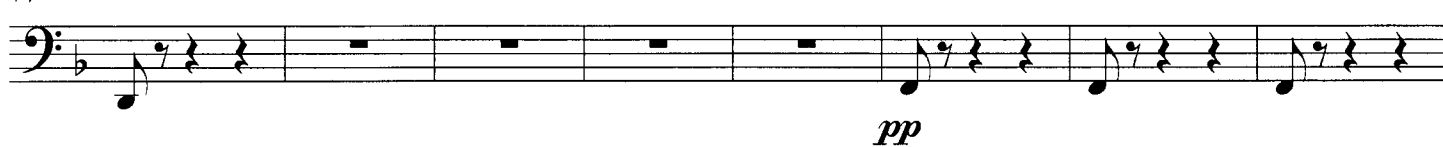
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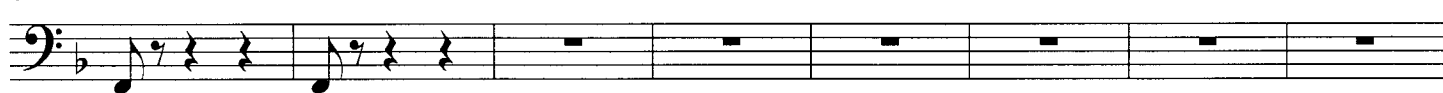
69



74



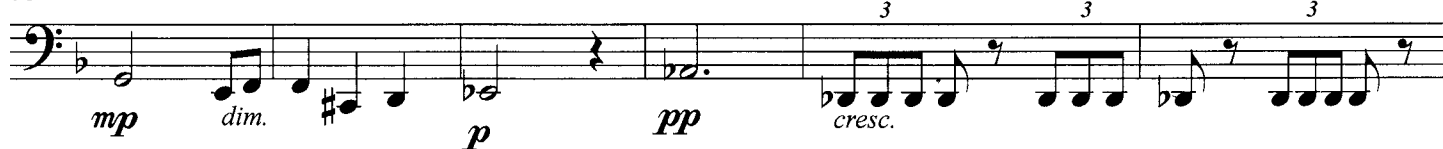
82



90



98



104



110



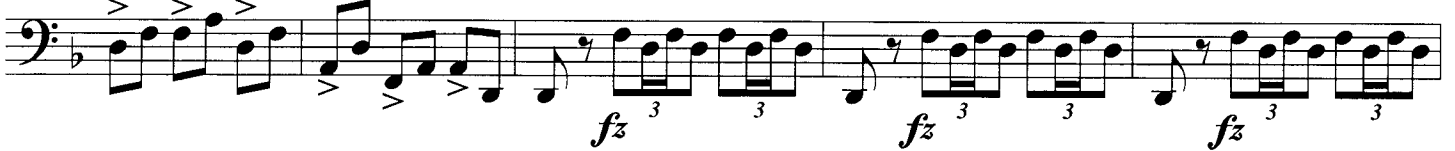
116



124



130



135



143



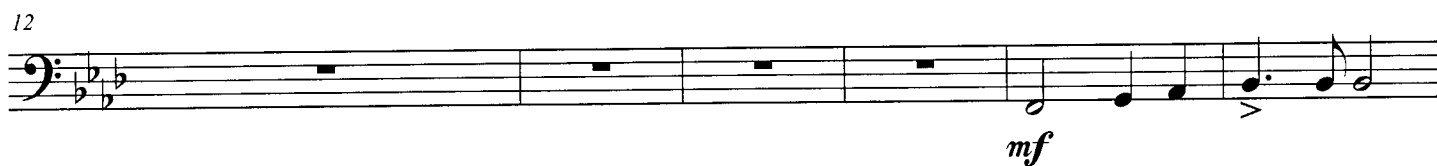
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Offertorium (excerpt)

from the "Requiem"

Dvorak

Bob Reifsnyder

 $\text{♩} = 100$ 

47



101



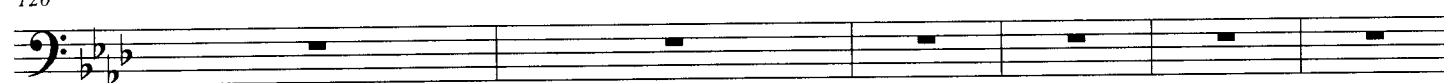
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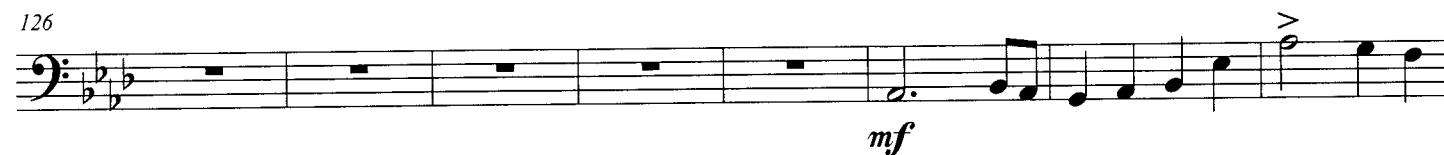
113



120



126



134



140



146



151



156



161



166



171



177



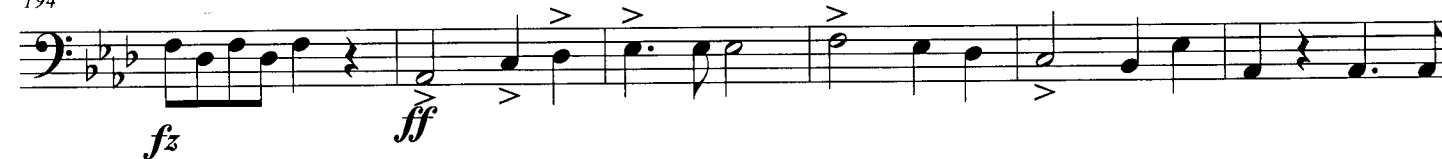
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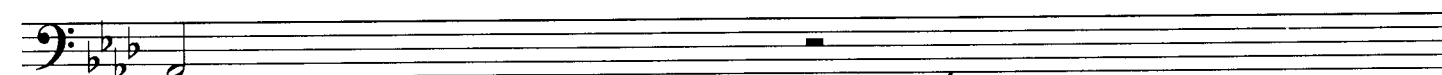
188



194



200



Sanctus

from the "Requiem"

Dvorak
Bob Reifsnyder

♩. = 55

p

7

p

14

pp *p*

21

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

27

p *ff*

34

f *fz*

41

mf *cresc.* *f*

49

pp

113



117



121



125



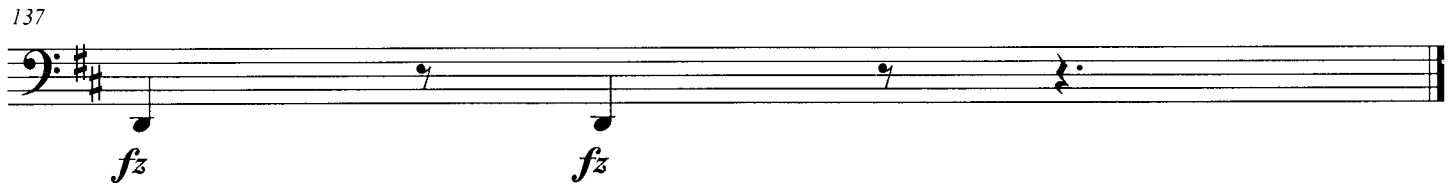
129



133



137



Agnus Dei

from the "Requiem"

Dvorak
Bob Reifsnyder

♩ = 70

7

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

14

mf *cresc.* *f* *pp*

20

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

26

p *cresc.* *mp*

33

dim. *p* *pp*

38

pp *cresc.* *mp* *p*

44

mf

50

dim. *pp*

51



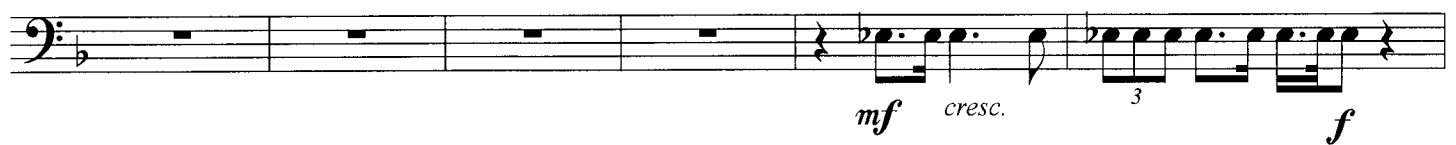
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64



69



75



78



81



85



92



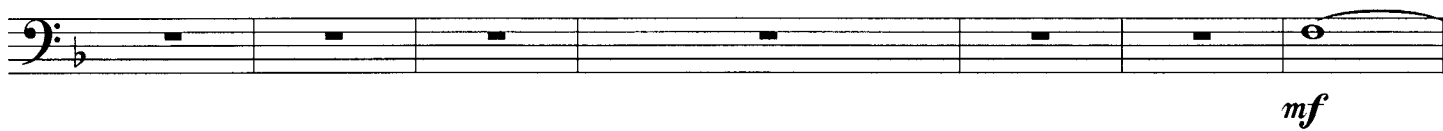
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104



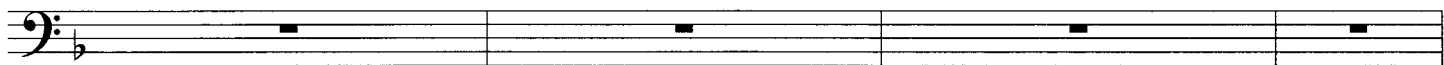
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117



123



127



131



138



144

