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 p;ublisher 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.

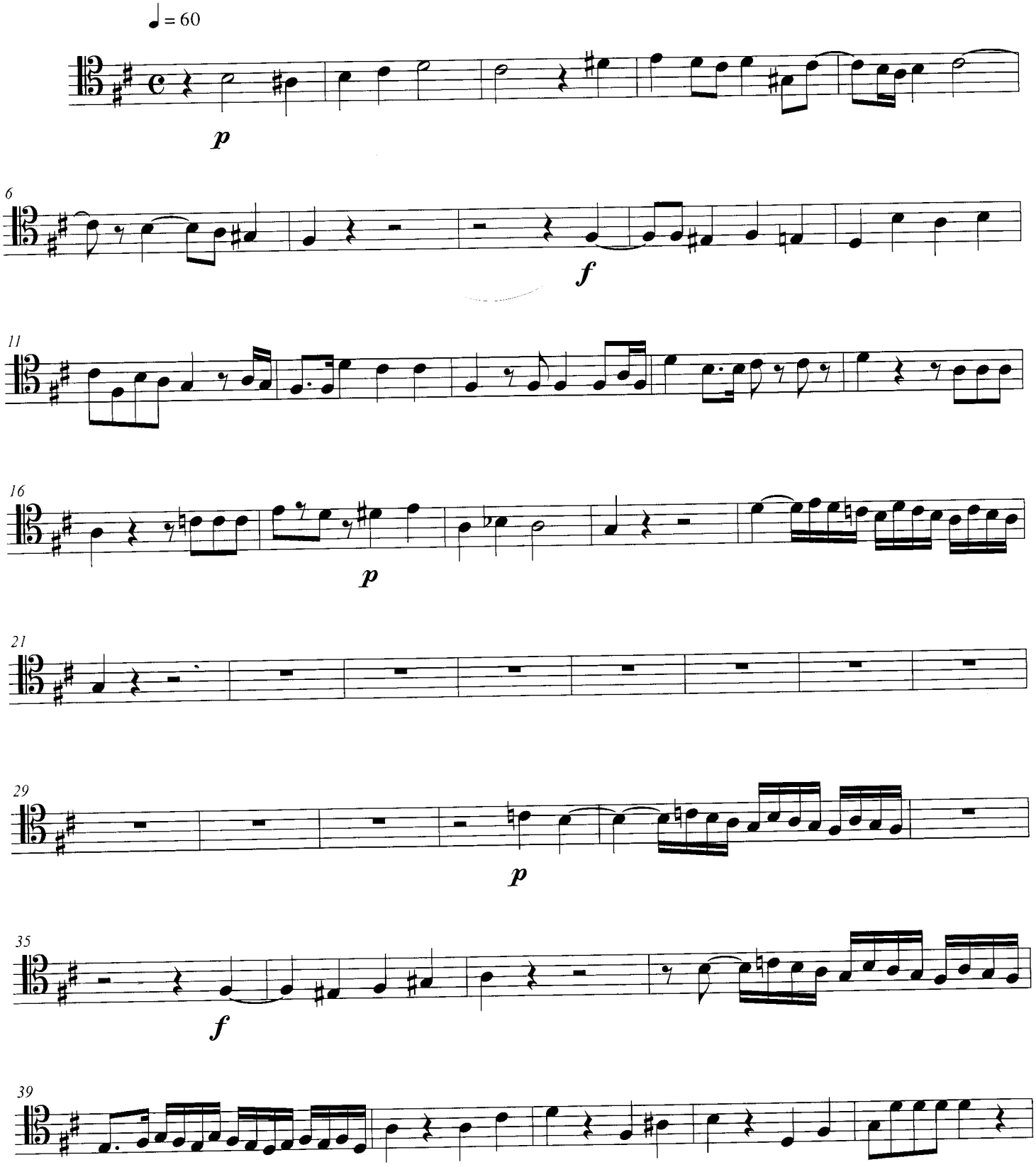
5. Breathing- There are no breath marks in these transcriptions; that is perhaps the most personal decision a brass player ever makes. There are, however, notes left out in extended passages that would be otherwise impossible to perform well, hopefully in the most appropriate locations.

Trombone 3

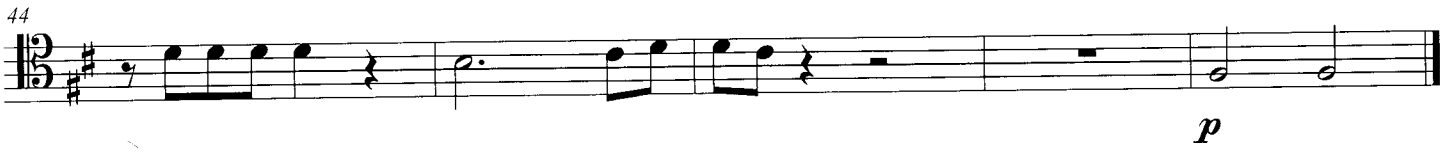
Introitus

from the "Requiem"

W. A. Mozart
Bob Reifsnyder



©2020

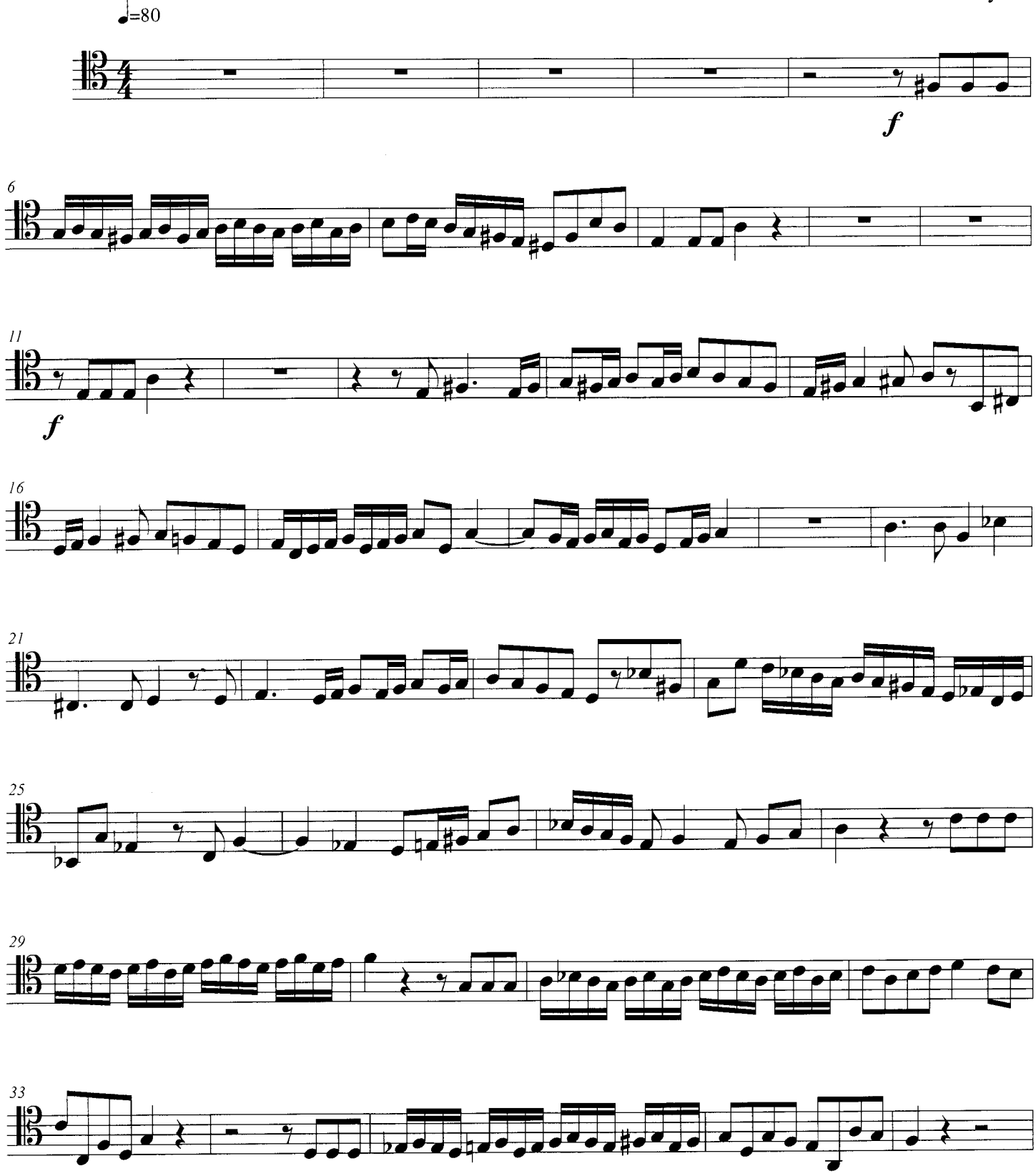

44
p

Trombone 3

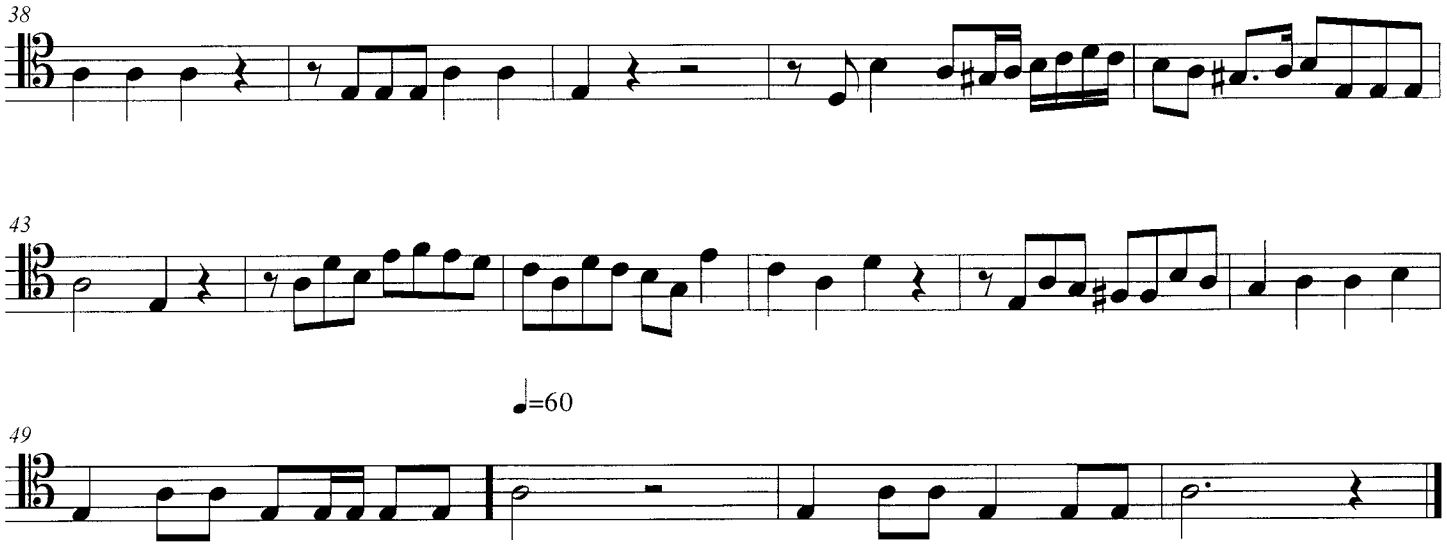
Kyrie

from the "Requiem"

W.A. Mozart
Bob Reifsnyder



©

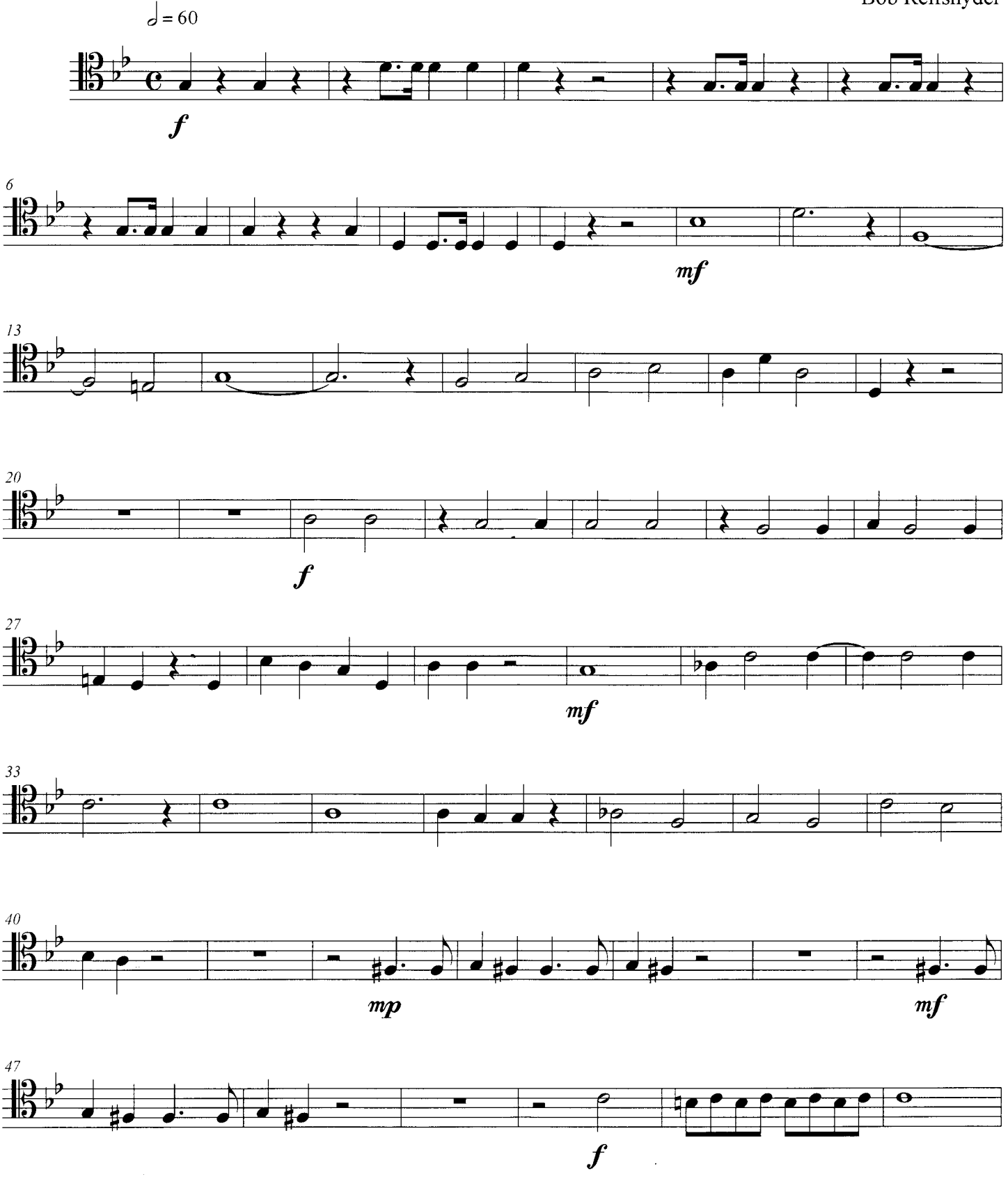

38
43
♩=60
49

Trombone 3

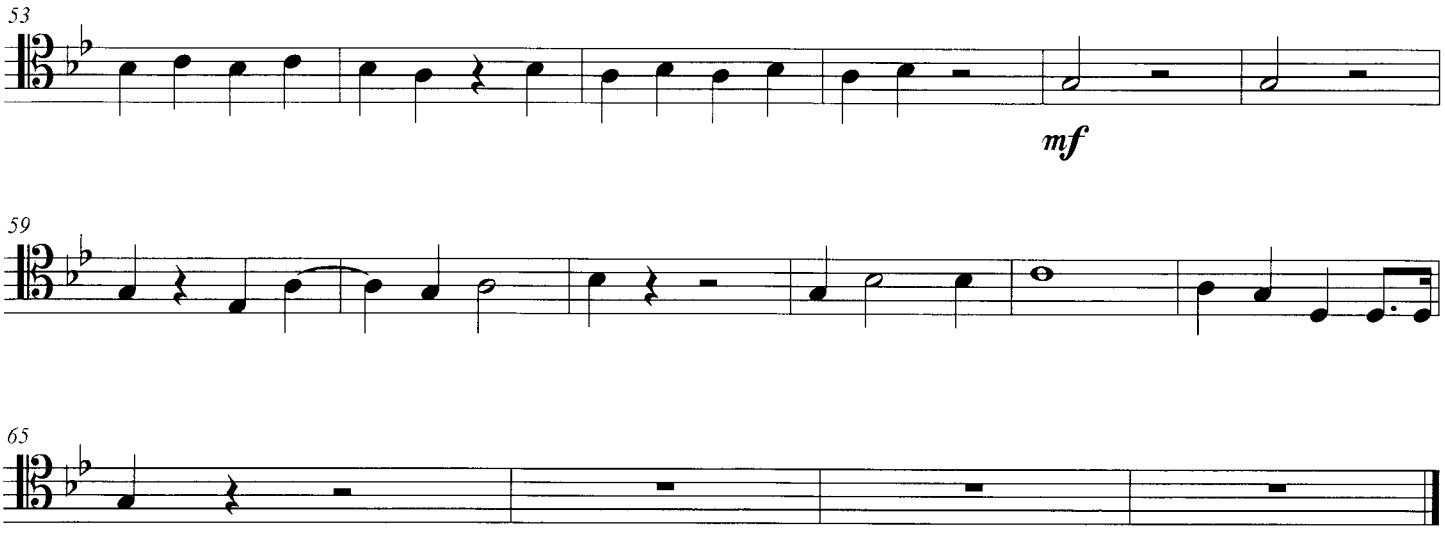
Dies Irae

from the "Requiem"

W.A. Mozart
Bob Reifsnyder



©

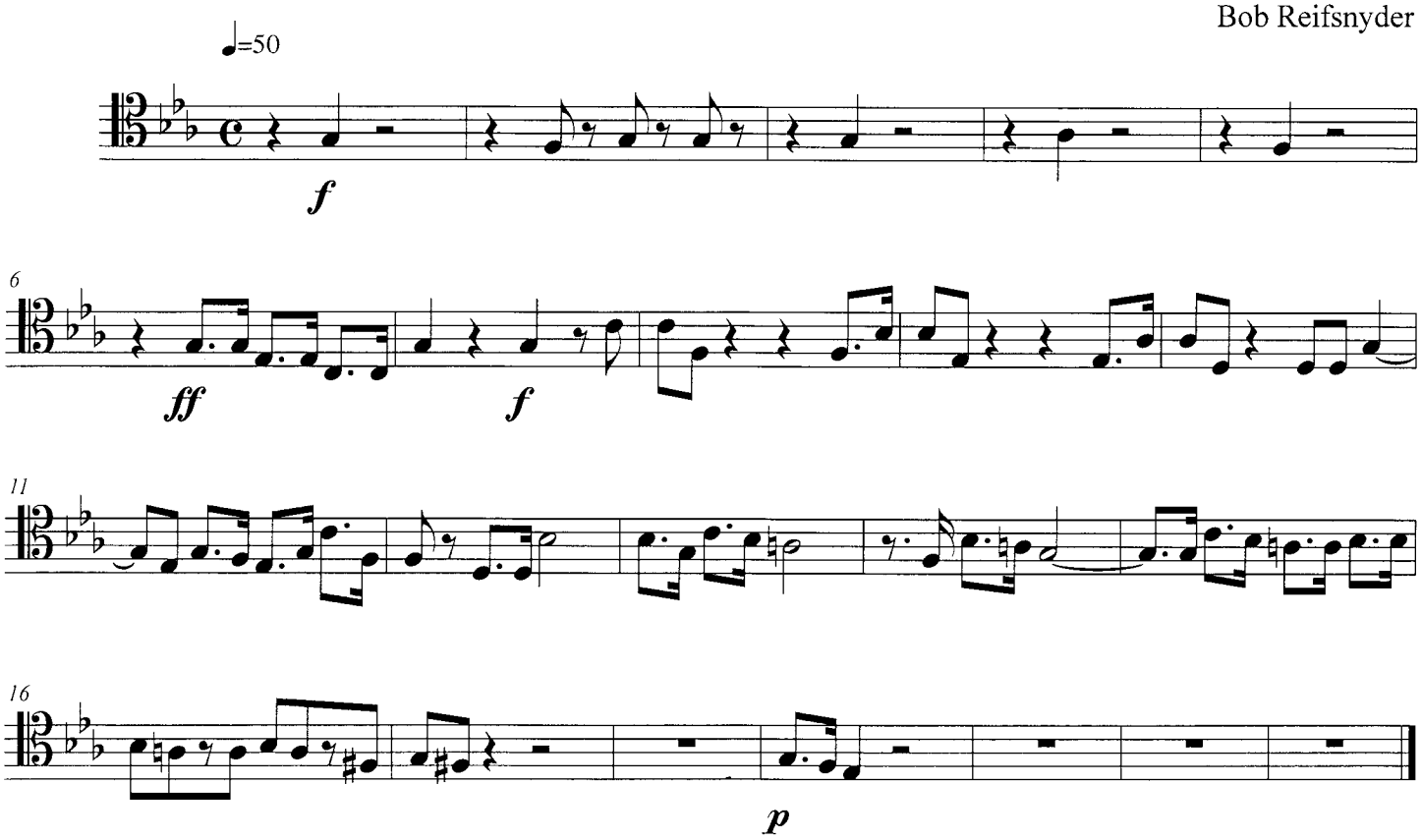

53
mf
59
65

Trombone 3

Rex Tremendae

from the "Requiem"

W. A. Mozart
Bob Reifsnyder



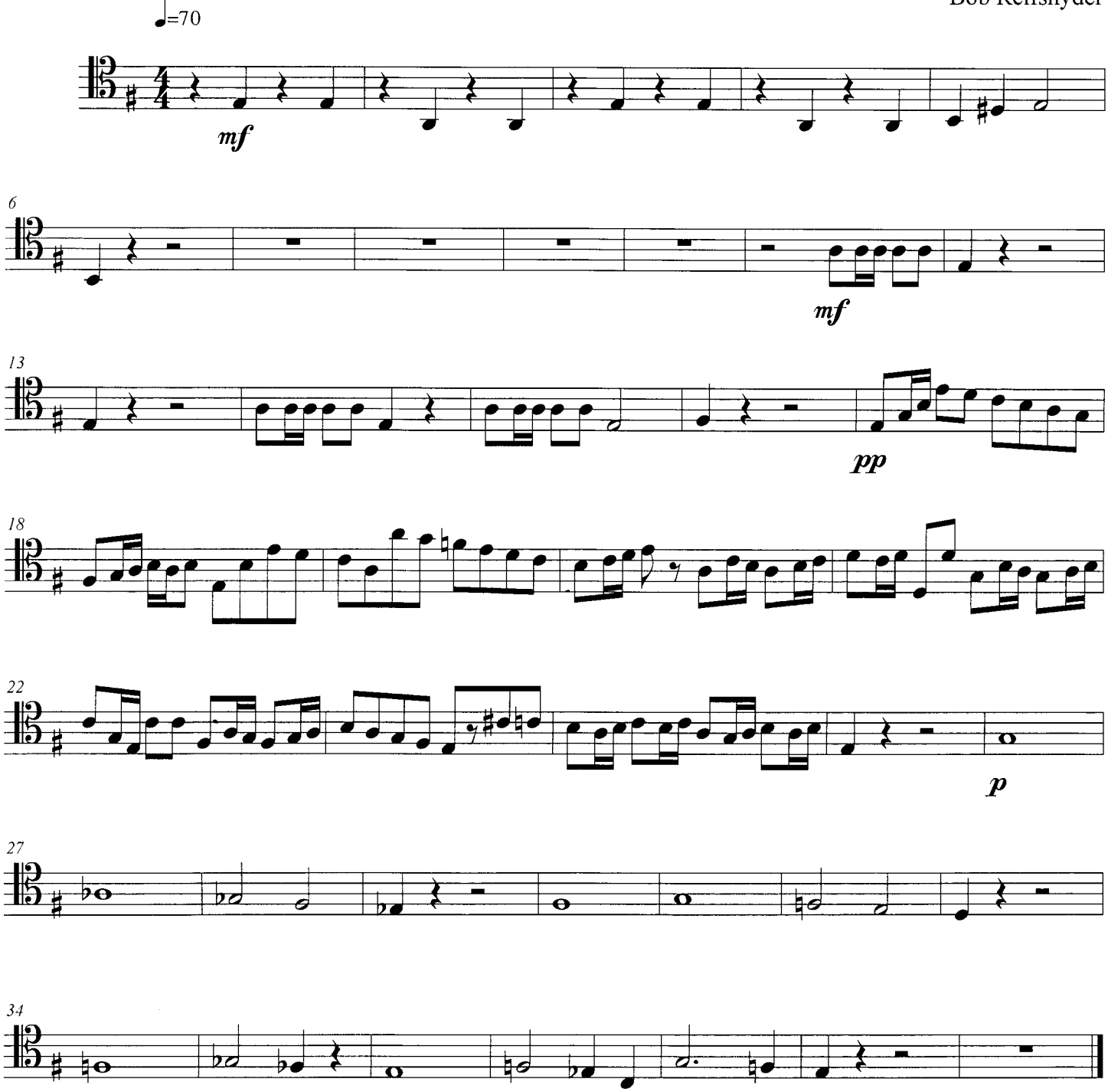
©

Trombone 3

Confutatis

from the "Requiem"

W. A. Mozart
Bob Reifsnyder



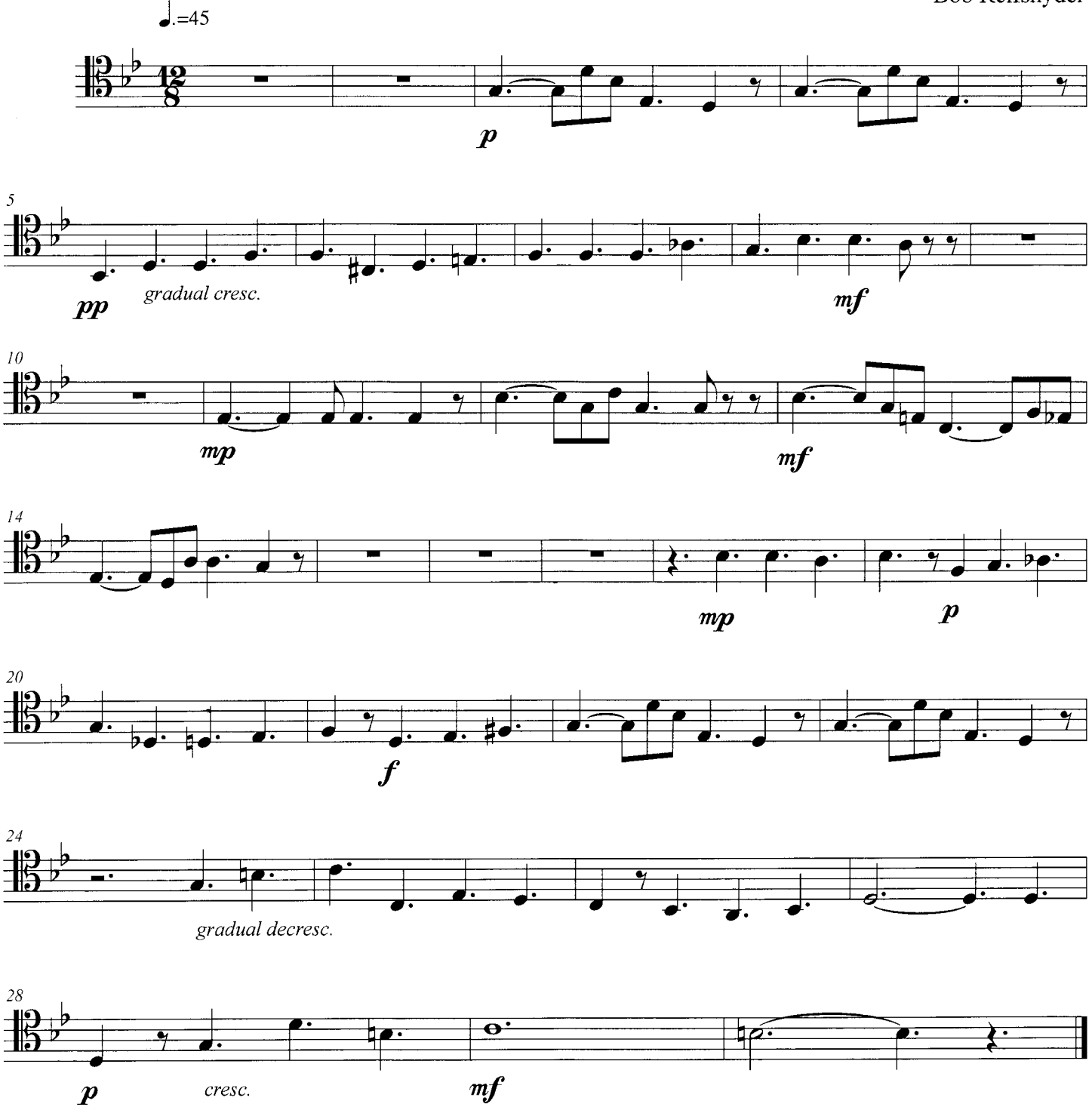
©

Trombone 3

Lacrimosa

from the "Requiem"

W. A. Mozart
Bob Reifsnyder



©

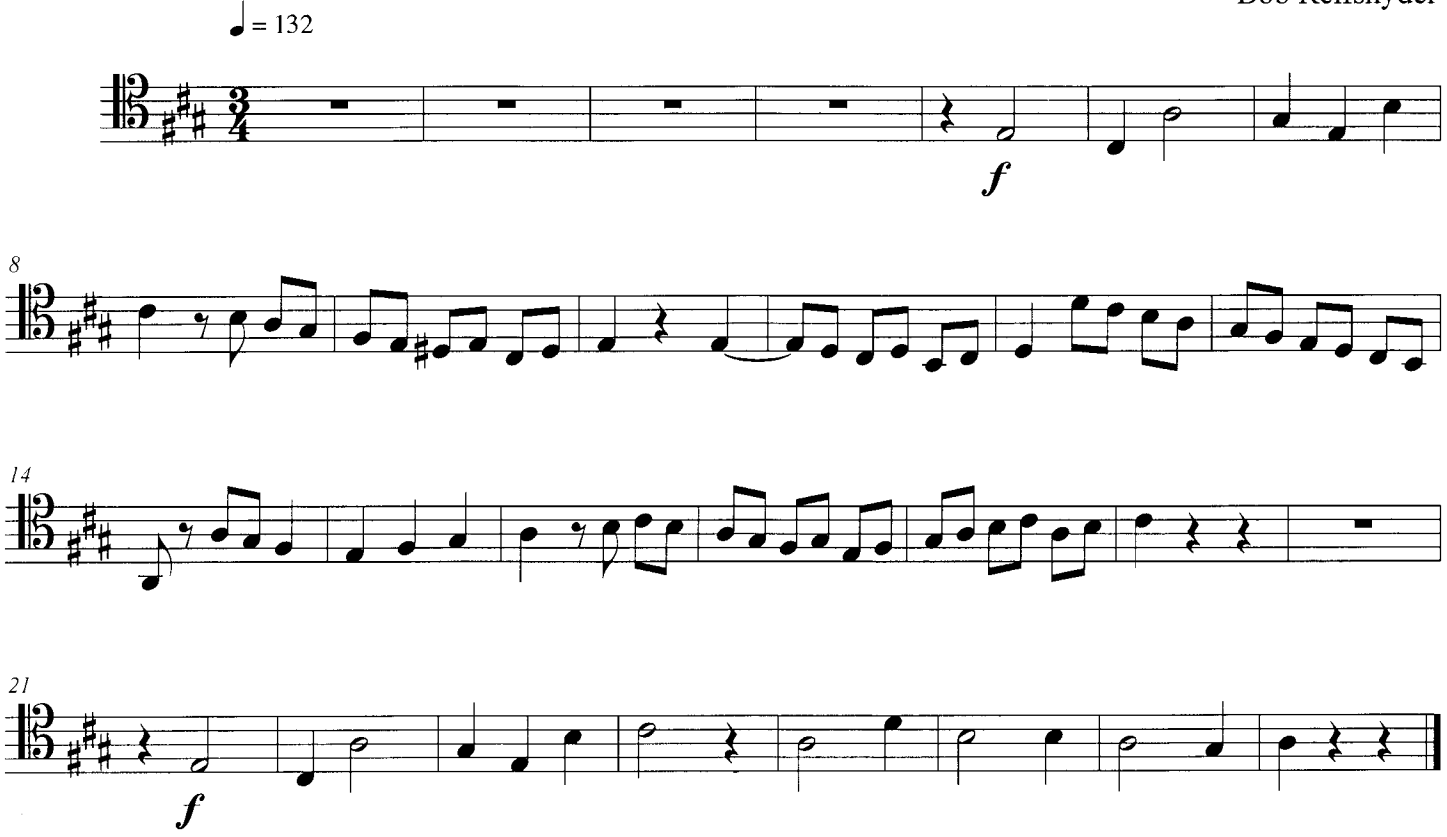
Trombone 3

Osanna in Excelsis

from the Requiem

Mozart-Sussmayer

Bob Reifsnyder



©

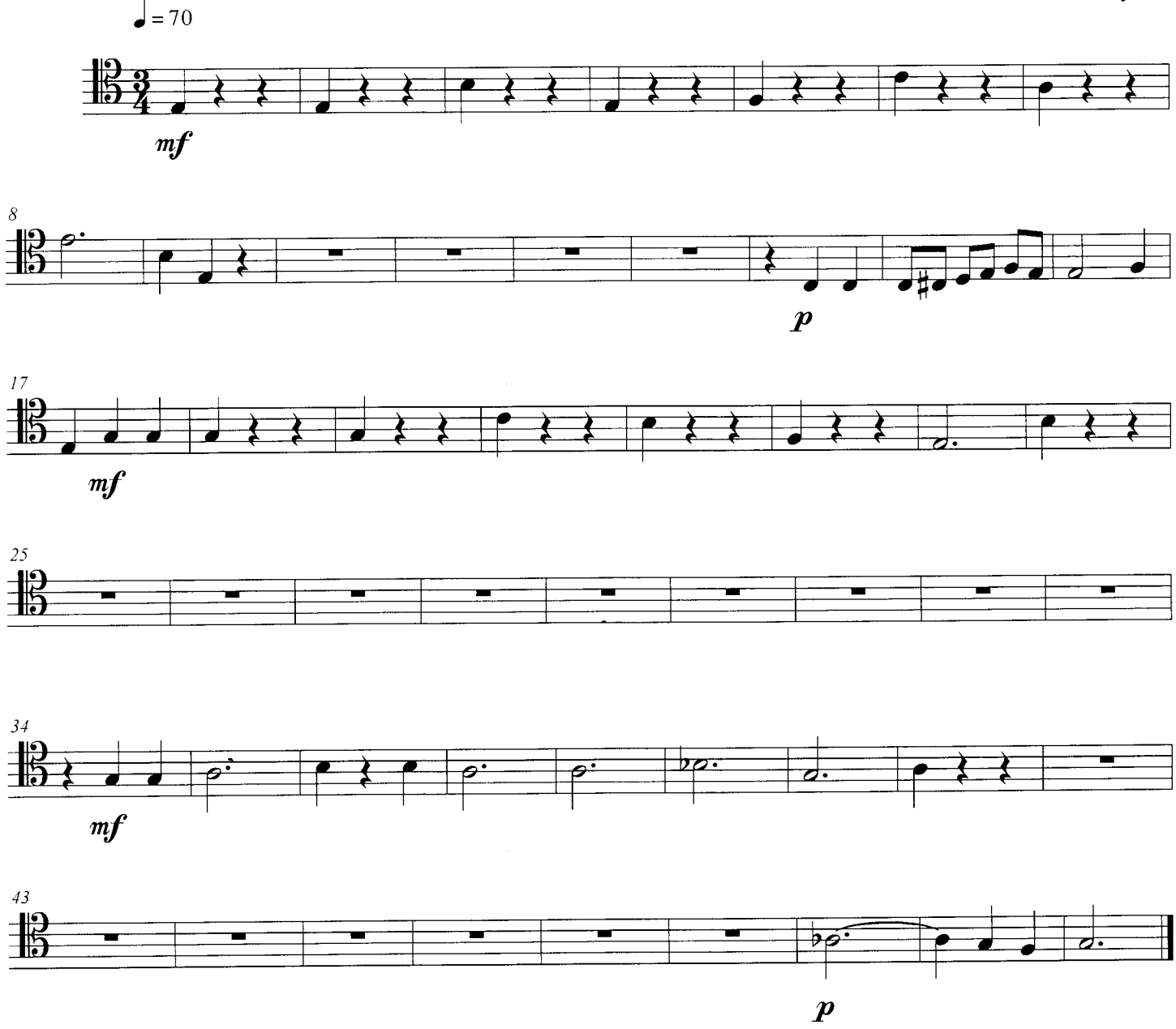
Trombone 3

Agnus Dei

from the "Requiem"

Mozart-Sussmayer

Bob Reifsnyder



©