

SELECTIONS

from the

German Requiem of Johannes Brahms

In loving memory of
Dr. Susan Kuzniewski
(1951-1996)

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME SIX

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About the Composer

The "German Requiem" of Johannes Brahms (1833-97) was composed between 1865 and 1868 and is his first truly successful composition. Before its premiere, Brahms was not highly thought of as a composer; after its premiere, he rapidly became one of the musical treasures of Viennese society. The impetus for its composition is often tied to the death of his mother in 1865, but sketches of the work date back to his time in the Robert Schumann household 10 years earlier.

There is no relationship between this creation and the Latin Mass; not only is the text in German, but the purpose was humanistic instead of liturgical. That does not prevent the many performances that take place today in churches and cathedrals. The overwhelming mood of the composition is indeed sacred and is treated as such by the musical community.

The original version was in six movements, with what became the fifth movement added soon after its original premiere. Since that movement is almost entirely a soprano solo, and does not lend itself well to transcription for trombone choir, I have chosen to arrange only the original six movements, with three of them excerpted.

I have also dedicated this arrangement to my late wife, Susan Kuzniewski, who died of Breast Cancer in 1996. It was the only major choral composition that we performed together on stage, as well as being a work that seems to describe her musical spirit perfectly. She was a wonderful singer, but much more devoted to her duties as mother of our three children. All four of us are severely diminished by her absence.

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.

"Selig sind, die da Lied tragen"

from "A German Requiem"

Brahms

Bob Reifsnnyder

$\text{♩} = 55$

p

6

cresc.

12

mp dim. p cresc. mp dim. p

18

dim. pp

26

p

33

cresc. mp dim. p cresc. mp

40

p cresc. mp dimp p

48

cresc. dim. p cresc. f

108

Musical staff 108: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes starting with a whole note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, 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G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361

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111



116



121



126



132



139



144



149



154



Bass Trombone 2

"Herr, lehre doch mich (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnnyder

$\text{♩} = 70$

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

9

"Wie lieblich sind deine Wohnungen"

59

59

63

59-63: Bass clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a continuous eighth-note melody.

64

64

70

64-70: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *fp*, *fp*, *fp*, *fp*, *mf*.

71

71

78

71-78: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *dim.*, *p*, *fp*, *fp*, *fp*, *fp*, *mp*.

79

79

86

79-86: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *cresc.*, *mf*, *dim.*, *p*.

87

87

94

87-94: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *p*.

95

95

102

95-102: Bass clef, key signature of two sharps. The staff contains a melody with rests.

103

103

110

103-110: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *cresc.*, *mp*, *dim.*, *p*.

112

112

120

112-120: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *cresc.*, *mp*.

121

121

128

121-128: Bass clef, key signature of two sharps. The staff contains a melody with rests. Dynamics: *cresc.*, *mf*.

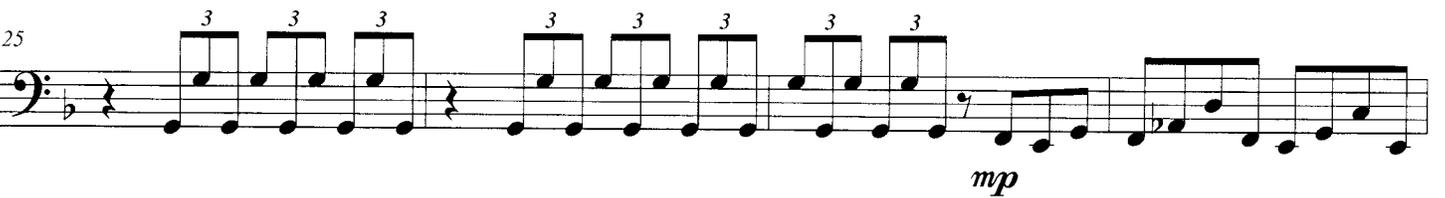
"Denn wir haben die" (excerpt)

from the "German Requiem"

Brahms

Bob Reifsnnyder

♩=110



92

92

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

Musical staff 92: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *cresc.*, *mp*, *cresc.*, *mf fz*, and *fz*.

99

99

fz fz fz mf

Musical staff 99: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *fz fz fz mf*.

105

105

cresc. *f* *p*

Musical staff 105: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *cresc.*, *f*, and *p*.

111

111

dim. *pp*

Musical staff 111: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *dim.* and *pp*.

118

118

p cresc. *mp cresc.* *mf*

Musical staff 118: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *p cresc.*, *mp cresc.*, and *mf*.

125

125

mf *dim.*

Musical staff 125: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *mf* and *dim.*

131

131

mp f *p*

Musical staff 131: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *mp f* and *p*.

137

137

f

Musical staff 137: Bass clef, B-flat key signature. The staff contains a sequence of notes with dynamic markings: *f*.

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Selig sind die Toten

from the "German Requiem"

Brahms
Bob Reifsnyder

♩=80

6

mf

11

16

21

26

33

dim. p cresc.

39

mp dim. p mf

45

p

47

p *p*

51

55

p

63

70

mf *cresc.* *f* *dim.* *mp* *pp* *cresc.* *mp* *dim.* *pp*

77

pp

84

pp

89

93

p *cresc.*

159

Musical staff for measures 159-164. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a sequence of notes and rests. The first measure starts with a slur over a quarter note, followed by a quarter rest, a quarter note, and a quarter rest. The second measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The third measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fourth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fifth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The sixth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The seventh measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The eighth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The ninth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The tenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The eleventh measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The twelfth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The thirteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fourteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fifteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The sixteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The dynamic markings *dim.* and *p* are placed below the first measure, and *pp* is placed below the thirteenth measure.

165

Musical staff for measures 165-168. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of a sequence of notes and rests. The first measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The second measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The third measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fourth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fifth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The sixth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The seventh measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The eighth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The ninth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The tenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The eleventh measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The twelfth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The thirteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fourteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The fifteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The sixteenth measure has a quarter rest, a quarter note, a quarter rest, and a quarter note. The staff ends with a double bar line.