

SELECTIONS

from the

Requiem of  
Giuseppe Verdi

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME FOUR

## About the Composer

The Requiem of Giuseppe Verdi (1813-1901), was originally conceived as a memorial to Gioachino Rossini (1792-1868), with 12 different composers taking part in the project. The collaboration, however, developed quite slowly and in the interim period the poet Alessandro Manzoni (1785-1873), a close friend of Verdi, also passed away. Verdi decided to compose a whole Requiem in his honor. The Requiem project for Rossini was eventually also completed and would certainly receive numerous performances today, were it not for the overwhelming shadow cast by Verdi's masterpiece.

This work came after "Aida"; afterwards, Verdi intended for it to be his last major composition. Through the persuasion of the composer/librettist Arrigo Boito, however, he later completed both *Othello* and *Falstaff*, which many recognize as his two greatest operas. He was not done; several sacred works were penned in his last years, all of which are certainly worthy of performance.

The Requiem is characterized by a massive "Dies irae" movement, which contains 10 different sections of the mass that are normally separated into movements, as well as a repeat of the "Dies irae" music (that music is also repeated in the "Libera me", in addition to the initial "Requiem aeternam"). In arranging for trombones, I chose to organize several of these sections into separate movements, as well as not repeating material that had already been introduced. What remains, though, is certainly representative of the greatness of this composition.

Verdi was an opera composer; his genius lies in the many famous arias penned for his many operatic masterpieces and the Requiem is certainly no exception. Those movements, though, did not lend themselves well to transcription for 12 trombones; as a result, only the choral movements are included, though a few solo passages inevitably creep into the texture!

## 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

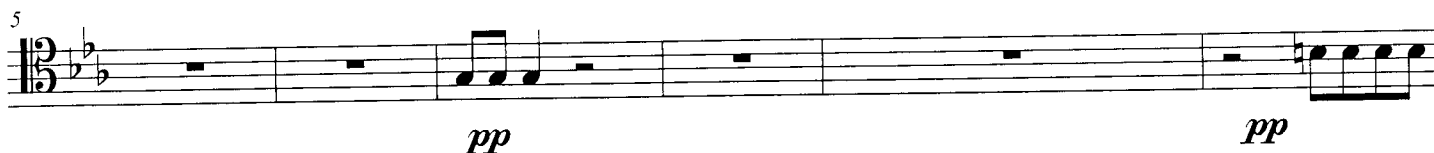
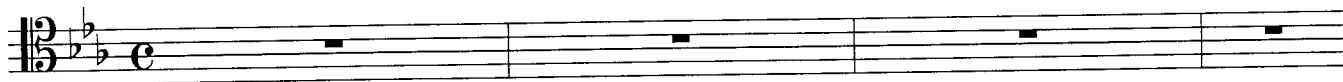
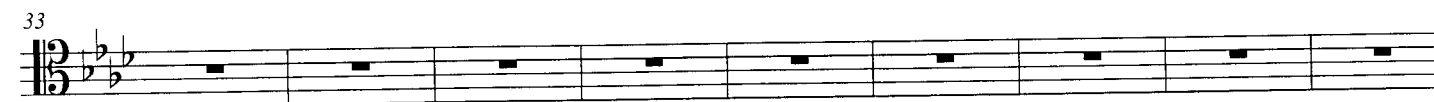
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority 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 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.

## Requiem Aeternam

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 80$  $\text{♩} = 88$ 

♩ = 80

56

pp pp

Musical staff 56-62: Treble clef, key of B-flat major (two flats). Measures 56-62. Dynamics: *pp* at measure 56, *pp* at measure 60.

63

pp

Musical staff 63-69: Treble clef, key of B-flat major. Measures 63-69. Dynamics: *pp* at measure 65.

70

pp cresc.

Musical staff 70-76: Treble clef, key of B-flat major. Measures 70-76. Dynamics: *pp* at measure 74, *cresc.* at measure 75.

♩ = 88

77

mf cresc. f

Musical staff 77-83: Treble clef, key of B-flat major. Measures 77-83. Dynamics: *mf* at measure 77, *cresc.* at measure 80, *f* at measure 82.

84

Musical staff 84-91: Treble clef, key of B-flat major. Measures 84-91. Dynamics: None.

92

mf cresc. ff

Musical staff 92-97: Treble clef, key of B-flat major. Measures 92-97. Dynamics: *mf* at measure 92, *cresc.* at measure 94, *ff* at measure 96.

98

mp p

Musical staff 98-105: Treble clef, key of B-flat major. Measures 98-105. Dynamics: *mp* at measure 98, *p* at measure 102.

106

f cresc. ff dim. f

Musical staff 106-112: Treble clef, key of B-flat major. Measures 106-112. Dynamics: *f* at measure 106, *cresc.* at measure 107, *ff* at measure 108, *dim.* at measure 109, *f* at measure 111.

113

cresc. ff dim. pp

Musical staff 113-119: Treble clef, key of B-flat major. Measures 113-119. Dynamics: *cresc.* at measure 113, *ff* at measure 115, *dim.* at measure 117, *pp* at measure 119.

120



127



134



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# Dies Irae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 80$ 

ff

7

ff

14

19

f

25

f

cresc.

ff

32

38

45

ff

f

mf

Detailed description: This is a musical score for Trombone 9, part of the 'Dies Irae' movement from Verdi's 'Requiem'. The score is written for a single trombone part in 3/4 time, with a tempo marking of quarter note = 80. 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 rest, followed by a series of eighth and sixteenth notes with accents, marked *ff*. The second staff starts at measure 7 with triplet eighth notes, marked *ff*. The third staff starts at measure 14 with triplet eighth notes. The fourth staff starts at measure 19 with eighth notes and rests, marked *f*. The fifth staff starts at measure 25 with eighth notes and rests, marked *f*, and includes a *cresc.* marking leading to a *ff* section. The sixth staff starts at measure 32 with eighth notes and rests. The seventh staff starts at measure 38 with eighth notes and rests. The eighth staff starts at measure 45 with eighth notes and rests, marked *ff*, *f*, and *mf* at different points.



52

52-57: Musical staff in 3/4 time, key of B-flat major. Measures 52-57 contain eighth and quarter notes with rests. Dynamics: *mp* at measure 52, *p* at measure 54.

58

58-64: Musical staff in 3/4 time, key of B-flat major. Measures 58-64 contain eighth and quarter notes with rests. Dynamics: *pp* at measure 60, *pp* at measure 64.

65

65-72: Musical staff in 3/4 time, key of B-flat major. Measures 65-72 contain whole notes and rests.

73

73-79: Musical staff in 3/4 time, key of B-flat major. Measures 73-79 contain whole notes and rests. Dynamics: *pp* at measure 73, *pp* at measure 77.

80

80-85: Musical staff in 3/4 time, key of B-flat major. Measures 80-85 contain eighth and quarter notes with rests. Dynamics: *pp* at measure 80.

86

86-92: Musical staff in 3/4 time, key of B-flat major. Measures 86-92 contain eighth and quarter notes with rests. Dynamics: *rit.* at measure 88, *pp* at measure 90. Tempo:  $\text{♩} = 60$  at measure 90.

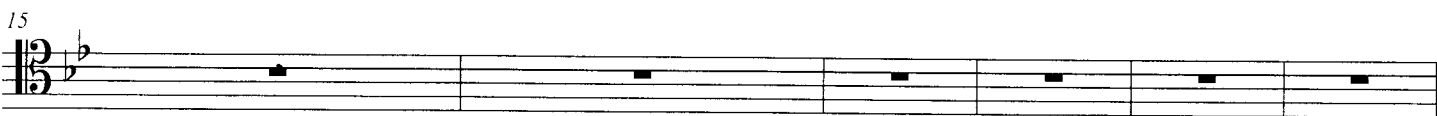
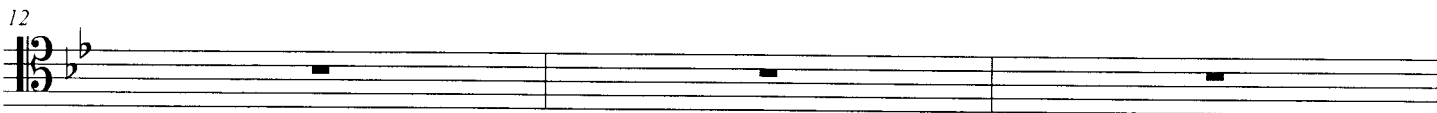
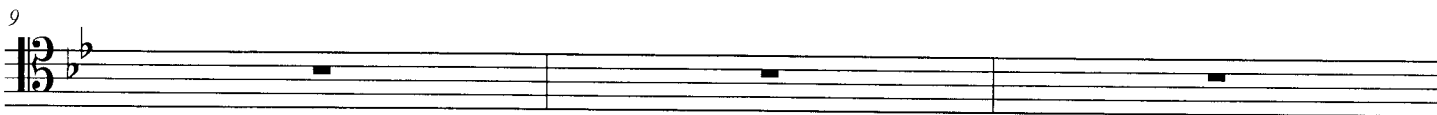
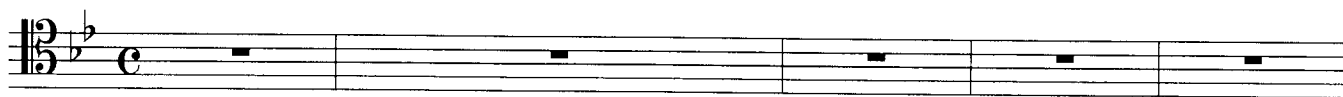
# Tuba Mirum

from the "Requiem"

Verdi

Bob Reifsnyder

♩ = 88



37

*ff*

3 3 3 3 3 3

42

*ff*

3 3 3 3 3 3

♩=72

47

*ff*

54

*ff*

63

*ff*

# Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 72$ 

pp

7

pp

cresc. mf dim. mp

13

p

p

20

p ff ff pp

27

mp

33

mf ff

39

45

[illegible]

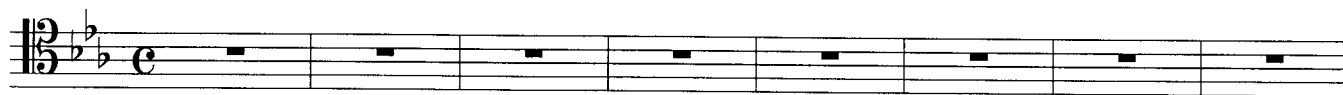
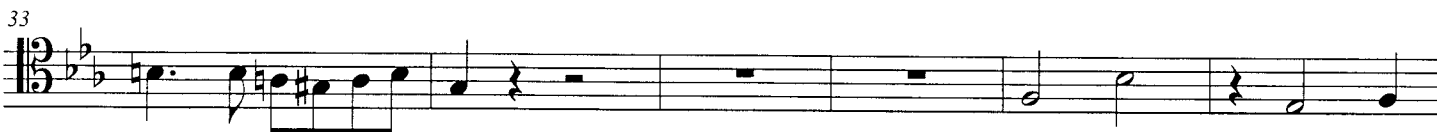
# Lacrymosa

from the "Requiem"

Verdi

Bob Reifsnyder

♩ = 60

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

51



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

Musical staff 51-57: Treble clef, key of B-flat major (two flats). The staff contains measures 51 through 57. Measure 51 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 52 has a half note G4. Measure 53 has a half note F#4. Measure 54 has a half note E4. Measure 55 has a half note D4. Measure 56 has a half note C4. Measure 57 has a half note B3. Dynamics: *mf* at measure 51, *dim.* at measure 52, *pp* at measure 53, *pp* at measure 55, and *mf* at measure 57.

58



*dim.* *pp*

Musical staff 58-65: Treble clef, key of B-flat major. The staff contains measures 58 through 65. Measure 58 starts with a half note G4, followed by quarter notes A4, Bb4, and A4. Measure 59 has a half note G4. Measure 60 has a half note F#4. Measure 61 has a half note E4. Measure 62 has a half note D4. Measure 63 has a half note C4. Measure 64 has a half note B3. Measure 65 has a half note A3. Dynamics: *dim.* at measure 58 and *pp* at measure 59.

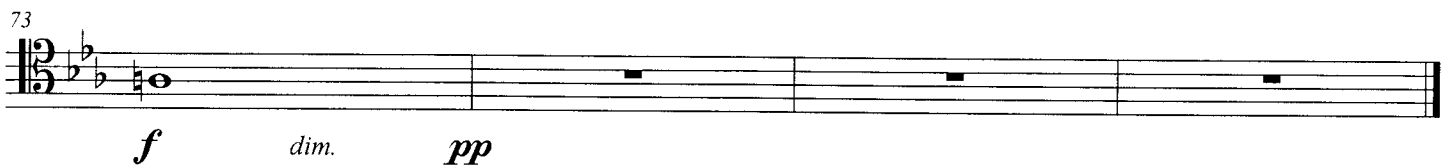
66



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

Musical staff 66-72: Treble clef, key of B-flat major. The staff contains measures 66 through 72. Measure 66 has a half note G4. Measure 67 has a half note F#4. Measure 68 has a half note E4. Measure 69 has a half note D4. Measure 70 has a half note C4. Measure 71 has a half note B3. Measure 72 has a half note A3. Dynamics: *mp* at measure 66, *dim.* at measure 68, *pp* at measure 70, and *cresc.* at measure 72.

73



*f* *dim.* *pp*

Musical staff 73-79: Treble clef, key of B-flat major. The staff contains measures 73 through 79. Measure 73 has a half note G4. Measure 74 has a half note F#4. Measure 75 has a half note E4. Measure 76 has a half note D4. Measure 77 has a half note C4. Measure 78 has a half note B3. Measure 79 has a half note A3. Dynamics: *f* at measure 73, *dim.* at measure 75, and *pp* at measure 77.

# Sanctus

from the "Requiem"

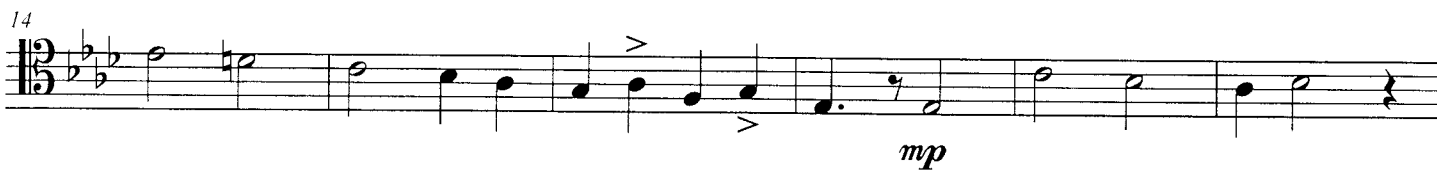
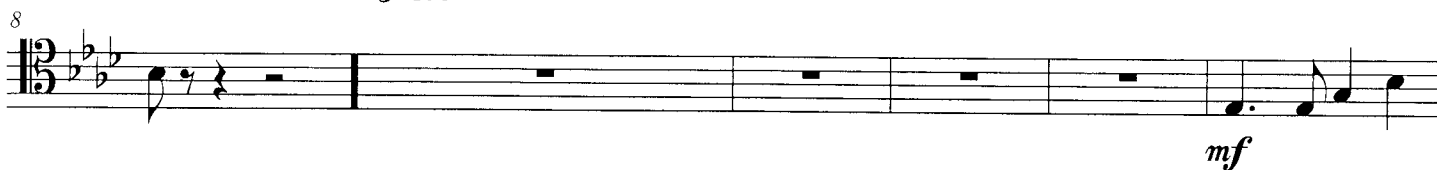
Verdi

Bob Reifsnyder

♩=126



♩=100





53



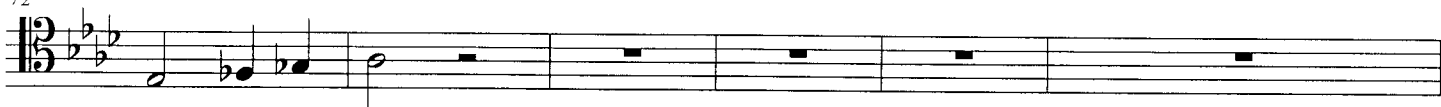
60



67



72



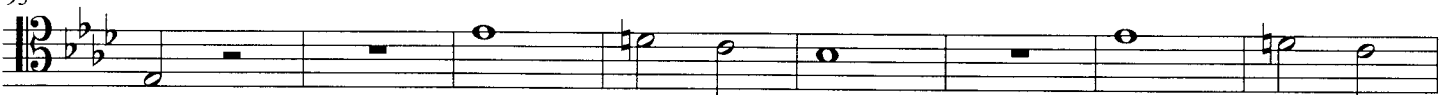
78



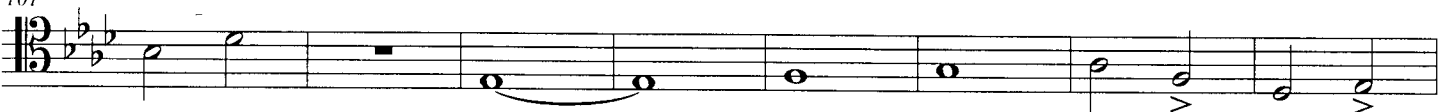
85



93



101



109





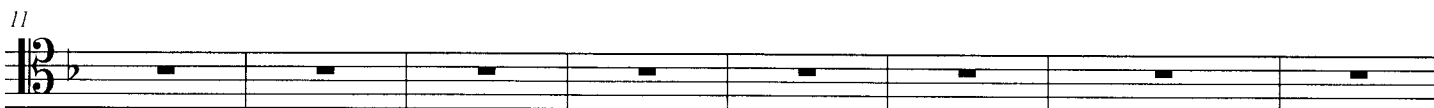
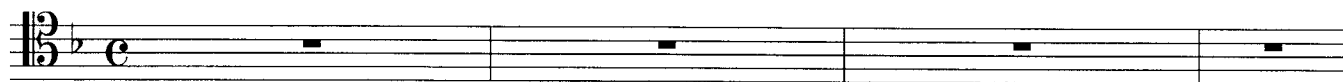
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# Libera Me (excerpt)

from the "Requiem"

Verdi

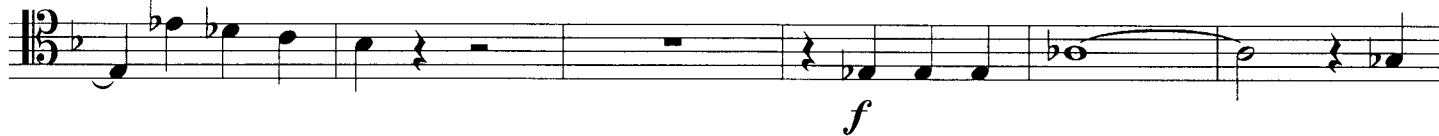
Bob Reifsnyder

 $\text{♩} = 116$ 

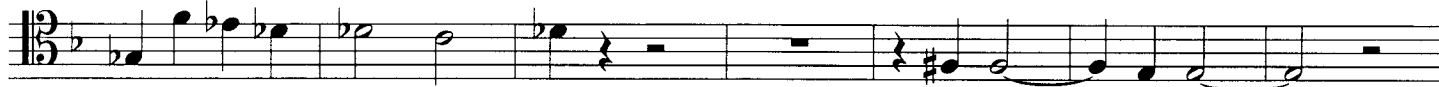
53



60



66



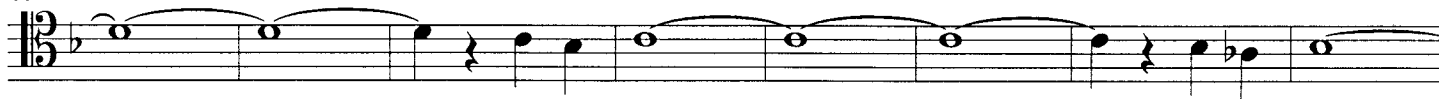
73



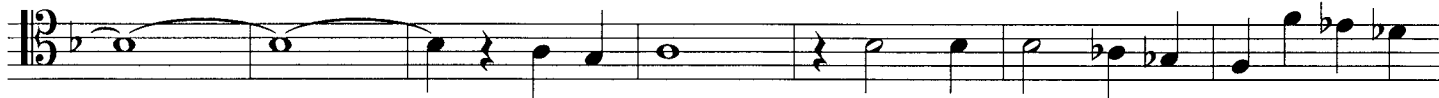
79



86



94



101



107



114

120

*f*

This musical staff contains measures 114 through 120. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some rests. A dynamic marking of *f* (forte) is placed below the staff at measure 120.

121

127

*mf*

This musical staff contains measures 121 through 127. It continues the melody with various note values and rests. A dynamic marking of *mf* (mezzo-forte) is placed below the staff at measure 127.

128

135

*pp*

This musical staff contains measures 128 through 135. It features a series of half notes and whole notes, some with ties. A dynamic marking of *pp* (pianissimo) is placed below the staff at measure 135.

136

141

*p*

This musical staff contains measures 136 through 141. It includes eighth notes, quarter notes, and some accented notes. A dynamic marking of *p* (piano) is placed below the staff at measure 141.

142

148

*p*

This musical staff contains measures 142 through 148. It continues the melodic line with various note values. A dynamic marking of *p* (piano) is placed below the staff at measure 148.

149

154

This musical staff contains measures 149 through 154. It features a mix of eighth and quarter notes. There is no dynamic marking on this staff.

155

162

*pp*

This musical staff contains measures 155 through 162. It includes half notes, quarter notes, and rests. A dynamic marking of *pp* (pianissimo) is placed below the staff at measure 162.

163

170

This musical staff contains measures 163 through 170. It features a series of half notes and whole notes, some with ties. There is no dynamic marking on this staff.

171

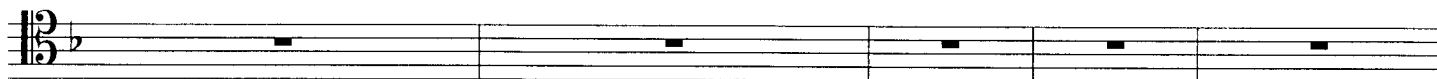
176

This musical staff contains measures 171 through 176. It consists of whole notes and rests. There is no dynamic marking on this staff.

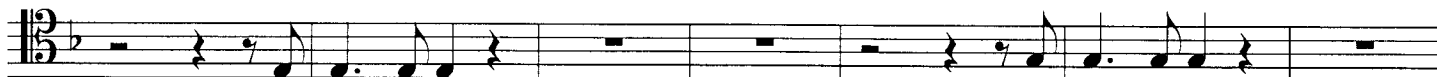
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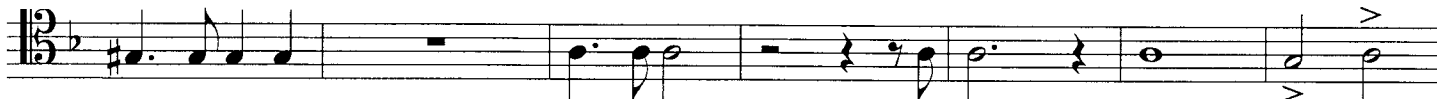
186



191

*pp*

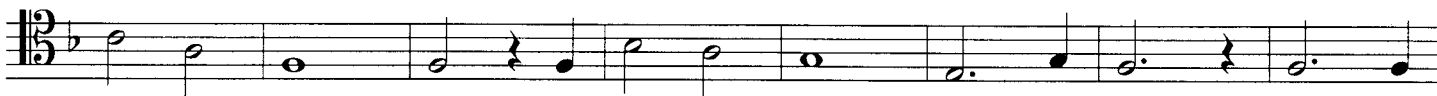
198

*p**mp**mf* *cresc.**f* *cresc.**ff*

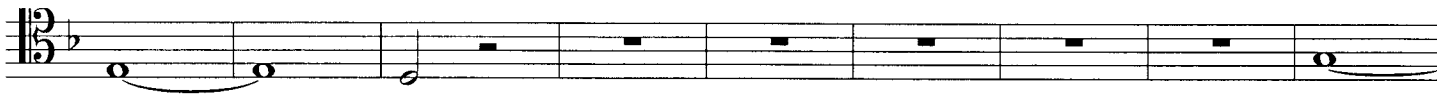
205

*f*

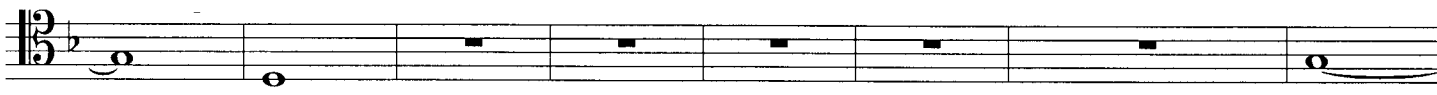
212



220

*pp**allegando*

229

*pp* $\text{♩} = 84$ *molto allegando*

237

