

“Rienzi Overture”
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME ONE

About the Composer

"Rienzi" of Richard Wagner (1813-83) was premiered in Dresden, Germany in 1842 and was his first success. It led to his appointment as Kapellmeister at the city's Opera House and to the later premieres of his next two operas (Die Fliegende Hollander and Tannhauser). In the nineteenth-century, it was his greatest success, although he later repudiated its composition. It did not receive a performance in Bayreuth until 2013; even then, the performance did not take place in his famous "Festspielhaus", which was built to premiere the "Ring of the Nibelung" by King Ludwig of Bavaria, Wagner's most important Patron.

Wagner's three early operas were all derivative of other composers. "Die Feen" was greatly influenced by von Weber, "Das Liebesverbot" by Marschner and "Rienzi" by Meyerbeer. This was predictable, since during Wagner's time in Paris in the late 1830s Meyerbeer was his only influential supporter. In fact, he was instrumental in securing the premiere in Dresden. The conductor Hans von Bulow (the first husband of Wagner's second wife, Cosima) once called "Rienzi" Meyerbeer's best opera. In contrast, another critic referred to it as Meyerbeer's worst opera! Mahler apparently agreed with von Bulow; he is known to have considered "Rienzi" to be Wagner's most impressive composition. Wagner certainly did not agree.

About the arranger

Bob Reifsnnyder, 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 and Articulation-** 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. Performers are also encouraged to add slurs whenever it is deemed appropriate.

Overture to Rienzi

Wagner
Bob Reifsnyder $\text{♩} = 70$ 

9



18



24



30



36



43



49



56



fp cresc. *f* *fp cresc.* *ff*

62



ff

69



dim. *f*

75



f

81



cresc. *ff*

87



ff

93



ff

100



ff *dim.* *f dim.* *mf*

107



rit. *a tempo* *mf*

Detailed description: This page contains musical notation for measures 56 through 112 of the Overture to Rienzi. The notation is in 3/4 time and features various dynamic markings and articulations. The first system (measures 56-61) includes markings for *fp cresc.*, *f*, *fp cresc.*, and *ff*, with a tempo marking of $\text{♩} = 80$. The second system (measures 62-68) is marked *ff*. The third system (measures 69-74) shows *dim.* and *f*. The fourth system (measures 75-80) is marked *f*. The fifth system (measures 81-86) includes *cresc.* and *ff*. The sixth system (measures 87-92) is marked *ff*. The seventh system (measures 93-99) is marked *ff*. The eighth system (measures 100-106) includes *ff*, *dim.*, *f dim.*, and *mf*. The ninth system (measures 107-112) includes *rit.*, *a tempo*, and *mf*.

114

114 115 116 117 118 119

p *cresc.* *mp* *mp*

Musical staff 114-119: Treble clef, 3/4 time. Measures 114-115: quarter notes G4, A4, B4. Measure 116: quarter notes C5, B4, A4. Measure 117: quarter notes G4, F4, E4. Measure 118: quarter notes D4, C4, B3. Measure 119: quarter notes A3, G3, F3.

120

120 121 122 123 124 125 126

cresc. *f* *ff*

Musical staff 120-126: Treble clef, 3/4 time. Measure 120: quarter notes G4, A4, B4. Measure 121: quarter notes C5, B4, A4. Measure 122: quarter notes G4, F4, E4. Measure 123: quarter notes D4, C4, B3. Measure 124: quarter notes A3, G3, F3. Measure 125: quarter notes E3, D3, C3. Measure 126: quarter notes B2, A2, G2.

127

127 128 129 130 131 132

p

Musical staff 127-132: Treble clef, 3/4 time. Measure 127: quarter notes G4, A4, B4. Measure 128: quarter notes C5, B4, A4. Measure 129: quarter notes G4, F4, E4. Measure 130: quarter notes D4, C4, B3. Measure 131: quarter notes A3, G3, F3. Measure 132: quarter notes E3, D3, C3.

133

133 134 135 136 137 138

mp

Musical staff 133-138: Treble clef, 3/4 time. Measure 133: quarter notes G4, A4, B4. Measure 134: quarter notes C5, B4, A4. Measure 135: quarter notes G4, F4, E4. Measure 136: quarter notes D4, C4, B3. Measure 137: quarter notes A3, G3, F3. Measure 138: quarter notes E3, D3, C3.

139

139 140 141 142 143 144

mf *f*

Musical staff 139-144: Treble clef, 3/4 time. Measure 139: quarter notes G4, A4, B4. Measure 140: quarter notes C5, B4, A4. Measure 141: quarter notes G4, F4, E4. Measure 142: quarter notes D4, C4, B3. Measure 143: quarter notes A3, G3, F3. Measure 144: quarter notes E3, D3, C3.

145

145 146 147 148 149 150

cresc. *ff*

Musical staff 145-150: Treble clef, 3/4 time. Measure 145: quarter notes G4, A4, B4. Measure 146: quarter notes C5, B4, A4. Measure 147: quarter notes G4, F4, E4. Measure 148: quarter notes D4, C4, B3. Measure 149: quarter notes A3, G3, F3. Measure 150: quarter notes E3, D3, C3.

151

151 152 153 154 155 156

Musical staff 151-156: Treble clef, 3/4 time. Measure 151: quarter notes G4, A4, B4. Measure 152: quarter notes C5, B4, A4. Measure 153: quarter notes G4, F4, E4. Measure 154: quarter notes D4, C4, B3. Measure 155: quarter notes A3, G3, F3. Measure 156: quarter notes E3, D3, C3.

157

157 158 159 160 161 162

Musical staff 157-162: Treble clef, 3/4 time. Measure 157: quarter notes G4, A4, B4. Measure 158: quarter notes C5, B4, A4. Measure 159: quarter notes G4, F4, E4. Measure 160: quarter notes D4, C4, B3. Measure 161: quarter notes A3, G3, F3. Measure 162: quarter notes E3, D3, C3.

163

163 164 165 166 167 168

mp *cresc.* *f*

Musical staff 163-168: Treble clef, 3/4 time. Measure 163: quarter notes G4, A4, B4. Measure 164: quarter notes C5, B4, A4. Measure 165: quarter notes G4, F4, E4. Measure 166: quarter notes D4, C4, B3. Measure 167: quarter notes A3, G3, F3. Measure 168: quarter notes E3, D3, C3.



235

ff *ff*

243

249

p

256

f *ff* $\text{♩} = 120$

263

269

276

283

290

298

