

“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

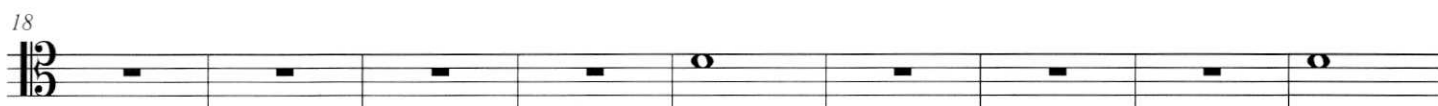
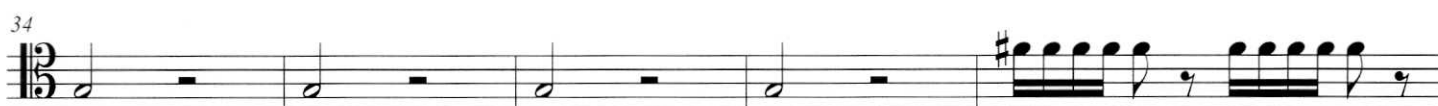
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority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

♩ = 70

*pp* *sc.* *dim.**pp* *cresc.* *dim.**mp* *dim.* *p**cresc.* *mf* *dim.**mp**f**pp* *esc.* *f**pp* *esc.* *f**ff**dim.* *cresc.* *ff**dim.* *f**fp* *cresc.* *f*

$\text{♩} = 80$

First staff of music, 3/8 time. Dynamics: *fp cresc.*, *ff*, *ff*.

[illegible][illegible]

113

118

*cresc.* *mp*

This musical staff contains measures 113 through 117. It begins with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes. A crescendo marking is placed below measures 115 and 116, and a mezzo-piano (*mp*) dynamic marking is placed below measure 117.

118

124

*cresc.* *mf* *f*

This musical staff contains measures 118 through 123. It continues the melodic line with eighth and quarter notes. A crescendo marking is placed below measures 119 and 120. Dynamic markings of mezzo-forte (*mf*) and forte (*f*) are placed below measures 121 and 122 respectively. Accents are placed above measures 122, 123, and 124.

124

130

*ff*

This musical staff contains measures 124 through 129. The melody features eighth and quarter notes with various accidentals. A fortissimo (*ff*) dynamic marking is placed below measure 125. Accents are placed above measures 124, 125, 126, 127, 128, 129, and 130.

130

137

*p*

This musical staff contains measures 130 through 136. The melody continues with eighth and quarter notes. A piano (*p*) dynamic marking is placed below measure 131. Accents are placed above measures 130, 131, 132, 133, 134, 135, and 136.

137

143

*mp* *mf* *f*

This musical staff contains measures 137 through 142. The melody features eighth and quarter notes. Dynamic markings of mezzo-piano (*mp*), mezzo-forte (*mf*), and forte (*f*) are placed below measures 138, 140, and 142 respectively.

143

149

*cresc.* *ff*

This musical staff contains measures 143 through 148. The melody continues with eighth and quarter notes. A crescendo marking is placed below measures 146 and 147, and a fortissimo (*ff*) dynamic marking is placed below measure 148.

149

155

This musical staff contains measures 149 through 154. The melody consists of eighth and quarter notes.

155

161

This musical staff contains measures 155 through 160. The melody continues with eighth and quarter notes.

161

*mp*

This musical staff contains measures 161 through 166. The melody features eighth and quarter notes. A mezzo-piano (*mp*) dynamic marking is placed below measure 166.

167

mp cresc. f mp cresc.

Musical staff 167-172. The staff is in 3/4 time. It begins with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The music features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The staff ends with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking.

173

f mp cresc. f

Musical staff 173-179. The staff is in 3/4 time. It begins with a forte (f) dynamic. The music features a series of eighth and sixteenth notes, with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The staff ends with a forte (f) dynamic.

180

mp cresc. ff

Musical staff 180-185. The staff is in 3/4 time. It begins with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a fortissimo (ff) dynamic.

186

ff

Musical staff 186-192. The staff is in 3/4 time. It begins with a fortissimo (ff) dynamic. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a fortissimo (ff) dynamic.

193

Musical staff 193-198. The staff is in 3/4 time. It begins with a fortissimo (ff) dynamic. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a fortissimo (ff) dynamic.

199

Musical staff 199-207. The staff is in 3/4 time. It begins with a fortissimo (ff) dynamic. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a fortissimo (ff) dynamic.

208

$\text{♩} = 90$

ff f

Musical staff 208-214. The staff is in 3/4 time. It begins with a fortissimo (ff) dynamic. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a forte (f) dynamic.

215

cresc. ff

Musical staff 215-221. The staff is in 3/4 time. It begins with a mezzo-piano (mp) dynamic and a crescendo (cresc.) marking. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a fortissimo (ff) dynamic.

222

f

Musical staff 222-228. The staff is in 3/4 time. It begins with a fortissimo (ff) dynamic. The music features a series of eighth and sixteenth notes, with a fortissimo (ff) dynamic marking. The staff ends with a forte (f) dynamic.

229



236



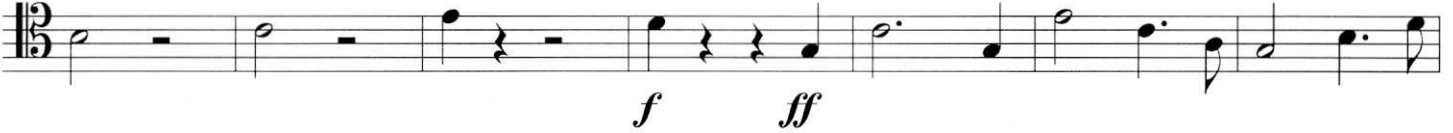
243



249



256

 $\text{♩} = 120$ 

263



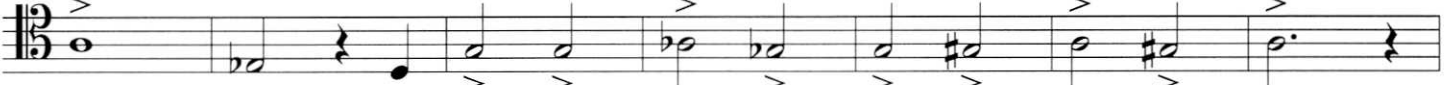
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276



283





290



298

