

“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.

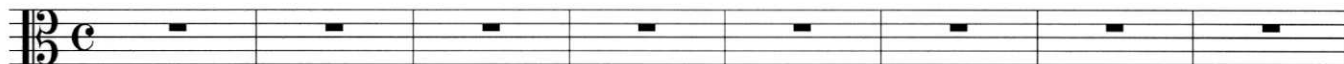
Notes for this arrangement

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

 $\text{♩} = 70$ 

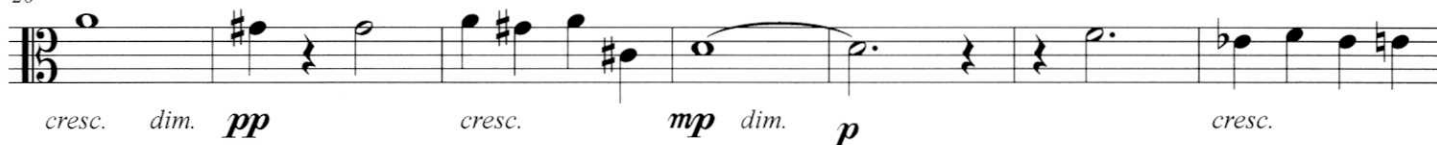
9



18



26



33



38



41



44



48



51



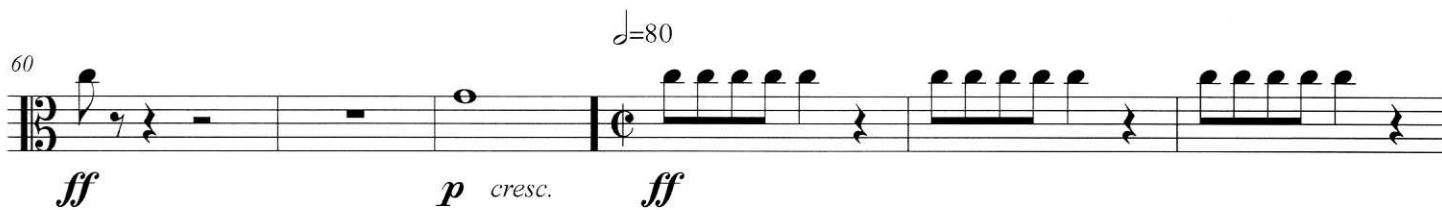
54



57



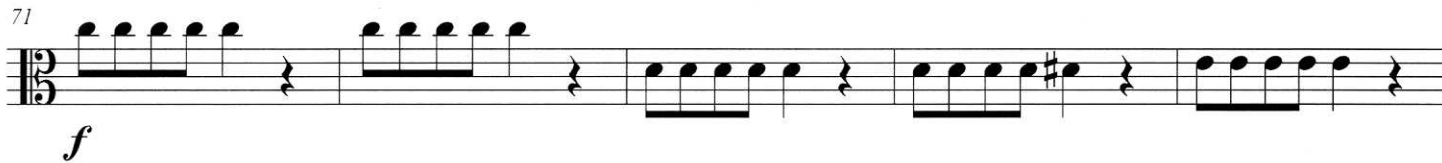
60



66



71



76



81



87

87

ff

94

94

ff

101

101

f dim. *p* *rit.*

109

109 *a tempo*

115

115

cresc. *mp*

120

120

cresc. *mf*

127

127

The musical score for Example 127 is written on a single staff with a bass clef. It consists of seven measures. The first measure contains a whole rest. The second measure contains a whole rest. The third measure contains a half note G2, marked with a fortissimo (*ff*) dynamic. The fourth measure contains a whole rest. The fifth measure contains a quarter rest, followed by a quarter note G2, marked with a piano (*p*) dynamic. The sixth measure contains a quarter rest, followed by a quarter note G2, marked with a piano (*p*) dynamic. The seventh measure contains a quarter rest, followed by a quarter note G2, marked with a piano (*p*) dynamic.

134

134

mp

140

140

mf *f*

145

The first system of the musical score is written on a single staff with a bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G2, followed by a half note F#2, a quarter note E2, and a quarter note D2. There is a whole rest for the next measure. The second measure starts with a quarter note G2, followed by a quarter note F#2, a half note E2, and a quarter note D2. The third measure contains a half note G2 and a half note F#2. The fourth measure contains a quarter note E2, a quarter note D2, a quarter note C#2, and a quarter note B1. The fifth measure contains a half note A1 and a half note G2. The sixth measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The system ends with a quarter rest.

[illegible]

157

Musical notation for measure 157, bass clef. The measure contains a sequence of eighth and sixteenth notes with various accidentals (sharps, naturals, and flats).

163

f

[illegible]

174

p *cresc.* *f*

181

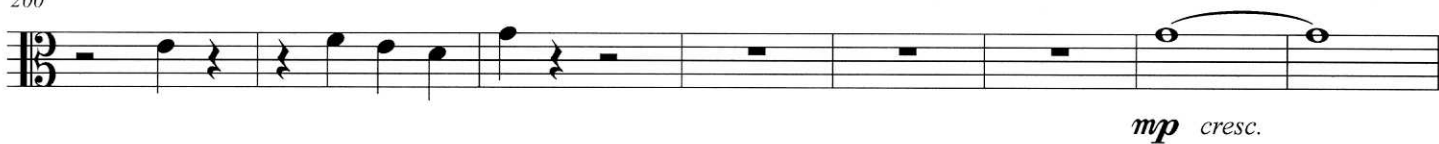
mp *cresc.* *ff*

187

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

[illegible]

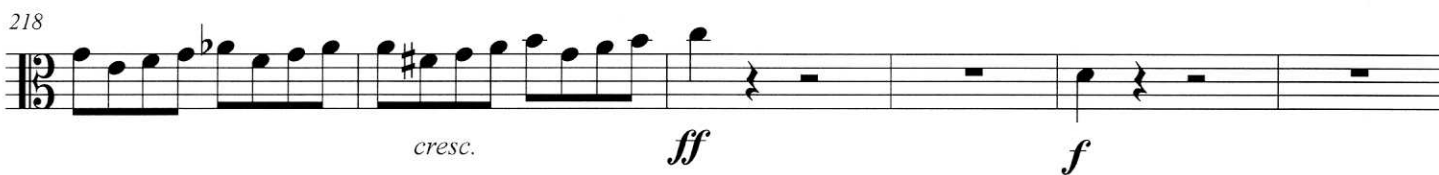
200

208 $\text{♩} = 90$ 

213



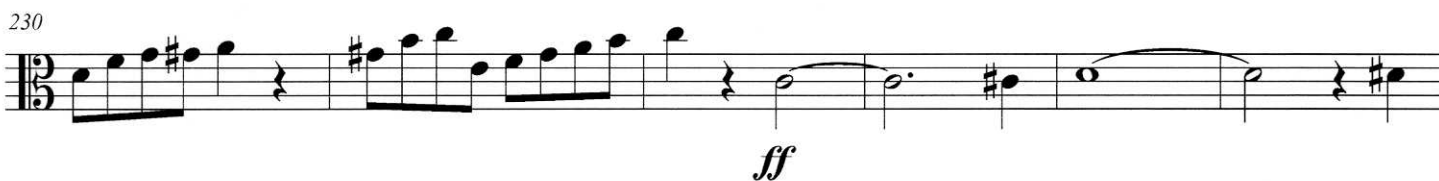
218



224



230



236



243



249



[illegible]

263

269

ff

274

[illegible]

286



286

293

Exercise 293 is a short piece in bass clef, 4/4 time. It consists of 10 measures. The first measure has a quarter rest, followed by four eighth notes (G2, F2, E2, D2). The second measure has a quarter rest, followed by four eighth notes (D2, E2, F2, G2). The third measure has a quarter rest, followed by a quarter note (G2), a quarter note (F2), and a quarter note (E2). The fourth measure has a quarter rest, followed by a quarter note (D2), a quarter note (E2), and a quarter note (F2). The fifth measure has a quarter rest, followed by a quarter note (G2), a quarter note (F2), and a quarter note (E2). The sixth measure has a quarter rest, followed by a quarter note (D2), a quarter note (E2), and a quarter note (F2). The seventh measure has a quarter rest, followed by a quarter note (G2), a quarter note (F2), and a quarter note (E2). The eighth measure has a quarter rest, followed by a quarter note (D2), a quarter note (E2), and a quarter note (F2). The ninth measure has a quarter rest, followed by a quarter note (G2), a quarter note (F2), and a quarter note (E2). The tenth measure has a quarter rest, followed by a quarter note (D2), a quarter note (E2), and a quarter note (F2).

299

Musical notation for exercise 299, featuring a treble clef and a key signature of one flat. The melody consists of eighth notes and rests.