

“Tannhauser Overture”
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME THREE

About the Composer

"Tannhauser" of Richard Wagner (1813-83) was premiered in Dresden, Germany in 1845. It was the last of three operas to be produced there during his years as Kapellmeister of the city's Opera House (Rienzi and Der Fliegende Hollander are the others). It was completed at approximately the same time as "Macbeth" (1847) and "Damnation of Faust" (1846), with Verdi still in the early stages of his career and Berlioz in the middle of his. It is the second of his operas that is regularly performed in Bayreuth at the 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 Fliegende Hollander" is the first to be written in a totally original style, although he is still quite a ways away from the total maturity of the Ring of the Nibelung. One still finds arias and traditional operatic choruses, but he is beginning to use musical motives to represent characters and emotions throughout the opera. In Tannhauser, he takes this one step further, but not without one of the finest baritone arias ever composed as well as one of the most memorable choruses in the entire operatic literature. Unfortunately, the complete overture is almost never heard in the opera house, since it was shortened to make room for the "Venusberg" music, which Wagner added for its Paris premiere in 1861. Since this is the same period when he was composing "Tristan und Isolde", the music is too attractive to pass up; the original version of the opera is now almost never produced. Fortunately, Symphony orchestras still frequently program the original overture, which is the basis for this arrangement.

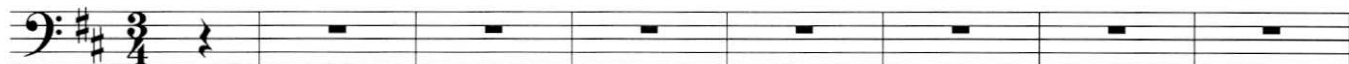
About the arranger

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.

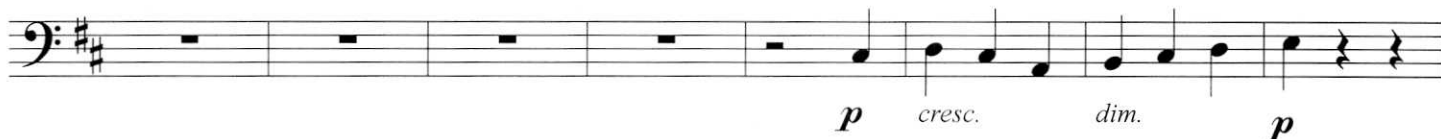
Notes for this arrangement

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.

Tannhauser Overture

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

8



16



24



31



39



46



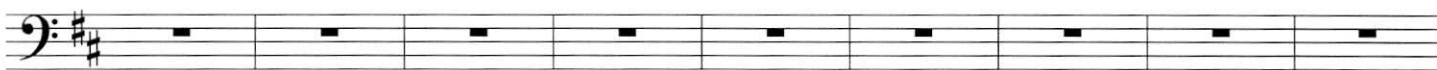
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62



70

 $\text{♩} = 80$

79



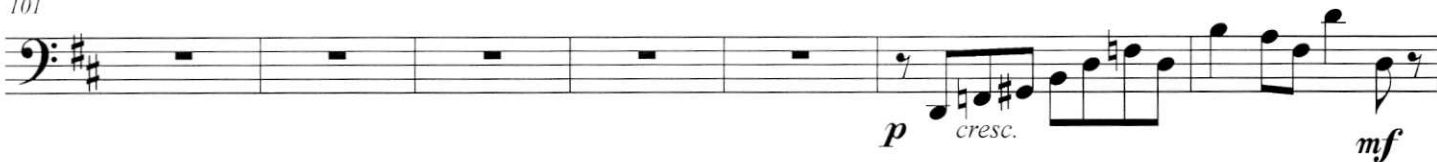
86



93



101



108

 $\text{♩} = 70$

114



118



122 *accel.*

fp *cresc.*

Staff 122-125: Bass clef, key of D major. Measures 122-125 show a continuous eighth-note pattern. Measure 122 starts with a forte piano (*fp*) dynamic. Measure 124 has a crescendo (*cresc.*) marking. Measure 125 has an accent (>) and a dynamic marking of *f*. A tempo marking of $\text{♩} = 80$ is at the end of the staff.

126

ff *f*

Staff 126-129: Bass clef, key of D major. Measures 126-129 show a continuous eighth-note pattern. Measure 126 starts with a forte piano (*fp*) dynamic. Measure 127 has a crescendo (*cresc.*) marking. Measure 128 has a dynamic marking of *ff*. Measure 129 has a dynamic marking of *f*.

132

mf

Staff 132-137: Bass clef, key of D major. Measures 132-137 show a continuous eighth-note pattern. Measure 132 starts with a mezzo-forte (*mf*) dynamic. Measure 133 has a crescendo (*cresc.*) marking. Measure 134 has a dynamic marking of *mf*. Measure 135 has a dynamic marking of *f*. Measure 136 has a dynamic marking of *mf*. Measure 137 has a dynamic marking of *f*.

138

Staff 138-144: Bass clef, key of D major. Measures 138-144 show a continuous eighth-note pattern. Measure 138 starts with a mezzo-forte (*mf*) dynamic. Measure 139 has a crescendo (*cresc.*) marking. Measure 140 has a dynamic marking of *mf*. Measure 141 has a dynamic marking of *f*. Measure 142 has a dynamic marking of *mf*. Measure 143 has a dynamic marking of *f*. Measure 144 has a dynamic marking of *mf*.

145

ff

Staff 145-152: Bass clef, key of D major. Measures 145-152 show a continuous eighth-note pattern. Measure 145 starts with a mezzo-forte (*mf*) dynamic. Measure 146 has a crescendo (*cresc.*) marking. Measure 147 has a dynamic marking of *ff*. Measure 148 has a dynamic marking of *ff*. Measure 149 has a dynamic marking of *ff*. Measure 150 has a dynamic marking of *ff*. Measure 151 has a dynamic marking of *ff*. Measure 152 has a dynamic marking of *ff*.

153

p *cresc.* *mf*

Staff 153-159: Bass clef, key of D major. Measures 153-159 show a continuous eighth-note pattern. Measure 153 starts with a piano (*p*) dynamic. Measure 154 has a crescendo (*cresc.*) marking. Measure 155 has a dynamic marking of *mf*. Measure 156 has a dynamic marking of *mf*. Measure 157 has a dynamic marking of *mf*. Measure 158 has a dynamic marking of *mf*. Measure 159 has a dynamic marking of *mf*.

160

Staff 160-168: Bass clef, key of D major. Measures 160-168 show a continuous eighth-note pattern. Measure 160 starts with a mezzo-forte (*mf*) dynamic. Measure 161 has a crescendo (*cresc.*) marking. Measure 162 has a dynamic marking of *mf*. Measure 163 has a dynamic marking of *mf*. Measure 164 has a dynamic marking of *mf*. Measure 165 has a dynamic marking of *mf*. Measure 166 has a dynamic marking of *mf*. Measure 167 has a dynamic marking of *mf*. Measure 168 has a dynamic marking of *mf*.

169

pp

Staff 169-176: Bass clef, key of D major. Measures 169-176 show a continuous eighth-note pattern. Measure 169 starts with a piano (*p*) dynamic. Measure 170 has a crescendo (*cresc.*) marking. Measure 171 has a dynamic marking of *pp*. Measure 172 has a dynamic marking of *pp*. Measure 173 has a dynamic marking of *pp*. Measure 174 has a dynamic marking of *pp*. Measure 175 has a dynamic marking of *pp*. Measure 176 has a dynamic marking of *pp*.

177

Staff 177-184: Bass clef, key of D major. Measures 177-184 show a continuous eighth-note pattern. Measure 177 starts with a mezzo-forte (*mf*) dynamic. Measure 178 has a crescendo (*cresc.*) marking. Measure 179 has a dynamic marking of *mf*. Measure 180 has a dynamic marking of *mf*. Measure 181 has a dynamic marking of *mf*. Measure 182 has a dynamic marking of *mf*. Measure 183 has a dynamic marking of *mf*. Measure 184 has a dynamic marking of *mf*.

236



242



247



254



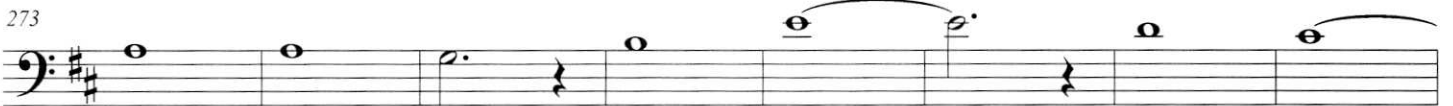
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265



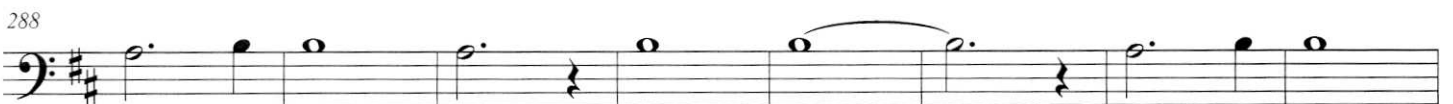
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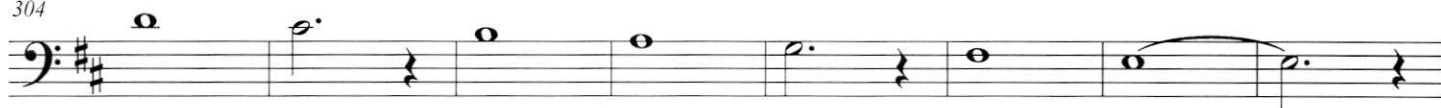
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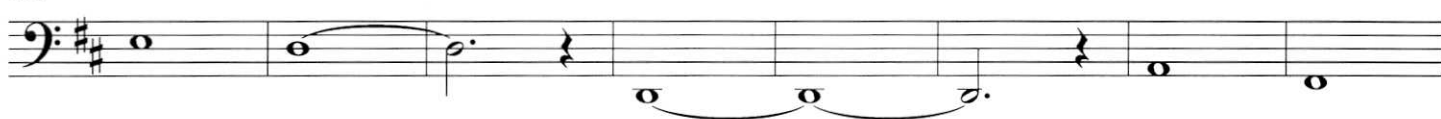
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304



312



320

