

“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

♩=70

8

17

25

33

38

43

48

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*mf*

*dim.*

*p*

*cresc.*

*f*

*ff*

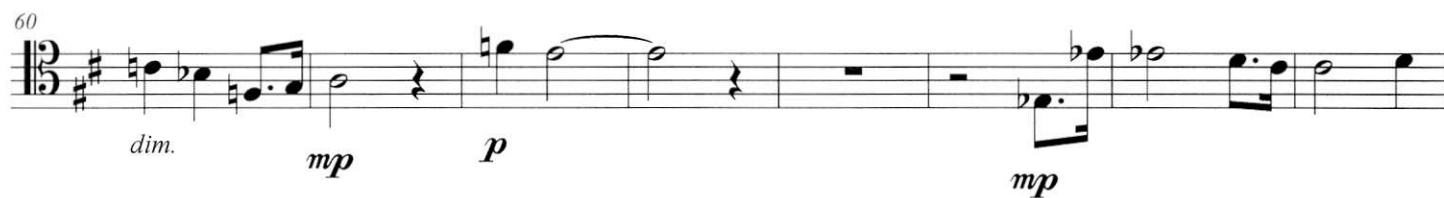
53



mf

Musical staff 53-59: Treble clef, key of D major (two sharps). The staff contains a series of eighth and sixteenth notes, mostly beamed together. A mezzo-forte (mf) dynamic marking is placed below the staff at measure 53.

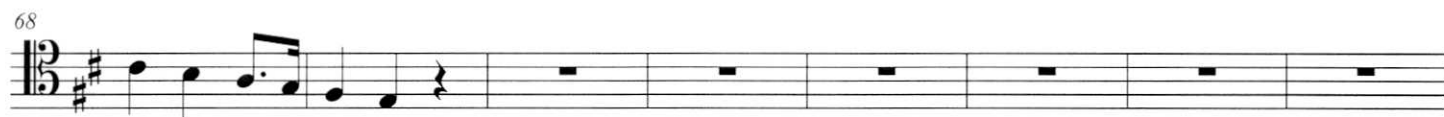
60



dim. mp p mp

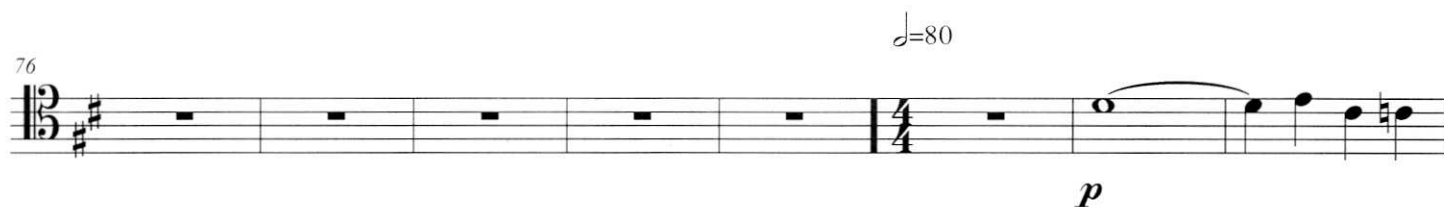
Musical staff 60-67: Continues the melodic line. It includes a decrescendo (dim.) marking at measure 60, followed by mezzo-piano (mp), piano (p), and mezzo-piano (mp) dynamics. A slur covers measures 62-64.

68



Musical staff 68-75: Continues the melodic line with eighth and sixteenth notes. The staff is mostly empty for the first four measures of this system.

76



$\text{♩} = 80$  p

Musical staff 76-83: A tempo change to 80 quarter notes per minute is indicated above the staff. The staff contains a long rest followed by a half note and a quarter note. A piano (p) dynamic marking is at the end.

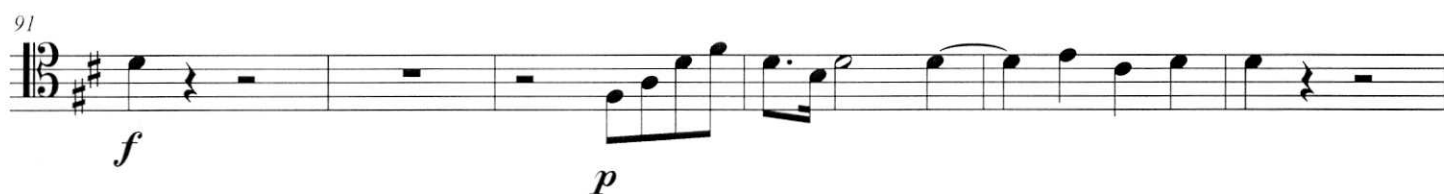
84



cresc.

Musical staff 84-90: Continues the melodic line with eighth notes. Accents (>) are placed over measures 87, 88, and 89. A crescendo (cresc.) marking is at the end.

91



f p

Musical staff 91-96: Continues the melodic line. A forte (f) dynamic marking is at the beginning, followed by a piano (p) marking. A slur covers measures 93-95.

97



p

Musical staff 97-102: Continues the melodic line. A piano (p) dynamic marking is at the beginning.

103



p

Musical staff 103-107: Continues the melodic line with eighth notes. A piano (p) dynamic marking is at the beginning.

108



cresc. mp

Musical staff 108-113: Continues the melodic line with eighth notes. It includes a crescendo (cresc.) marking at measure 108 and a mezzo-piano (mp) marking at measure 110.

## Tannhauser Overture

3

113 *rit.*  $\text{♩} = 70$

*fp fp p cresc.*

118 *fp fp cresc. accel. fp*

123 *cresc. ff*

128  $\text{♩} = 80$  *f* *>*

133 *>* *mf* *>*

138

142

146 *cresc. ff*

151 *dim.*

157

*p*

Musical staff 157-161: Treble clef, key of D major (two sharps). The staff contains five measures of music. Measures 157-160 feature eighth-note patterns with various accidentals (sharps, naturals, flats). Measure 161 begins with a flat and continues the eighth-note pattern.

162

*fp* *pp*

Musical staff 162-167: Treble clef, key of D major. Measures 162-164 contain eighth-note patterns. Measure 165 is a whole rest. Measure 166 is a whole note D5. Measure 167 is a whole rest. Measures 168-169 contain eighth-note patterns starting with a flat.

168

Musical staff 168-172: Treble clef, key of D major. Measures 168-172 contain continuous eighth-note patterns with various accidentals.

173

Musical staff 173-176: Treble clef, key of D major. Measures 173-176 contain eighth-note patterns with various accidentals.

177

Musical staff 177-180: Treble clef, key of D major. Measures 177-180 contain eighth-note patterns with various accidentals.

181

Musical staff 181-185: Treble clef, key of D major. Measures 181-185 contain eighth-note patterns with various accidentals.

186

Musical staff 186-190: Treble clef, key of D major. Measures 186-190 contain eighth-note patterns with various accidentals.

191

*accel.* *p*

Musical staff 191-198: Treble clef, key of D major. Measures 191-198 contain eighth-note patterns. Measure 191 is a whole rest. Measure 192 is a whole rest. Measure 193 is a whole rest. Measure 194 is a whole rest. Measure 195 is a whole rest. Measure 196 is a whole rest. Measure 197 is a whole rest. Measure 198 begins with a sharp and continues the eighth-note pattern.

199

*cresc.* *f*

Musical staff 199-203: Treble clef, key of D major. Measures 199-203 contain eighth-note patterns with various accidentals. Measure 199 is a whole rest. Measure 200 is a whole rest. Measure 201 is a whole rest. Measure 202 is a whole rest. Measure 203 begins with a flat and continues the eighth-note pattern.

# Tannhauser Overture

5

204 *rit.*  $\text{♩} = 80$

*cresc.* *ff*

This musical staff contains measures 204 through 210. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'rit.' (ritardando) and the time signature is 3/4, indicated by a quarter note equal to 80 beats. The dynamics include a crescendo ('cresc.') and fortissimo ('ff'). The notation features various note values, including eighth and sixteenth notes, with some notes marked with accents (>).

210

*f*

This musical staff contains measures 210 through 216. It continues the melodic line with various note values and rests. The dynamic is marked 'f' (forte).

216

*mf* *cresc.* *f*

This musical staff contains measures 216 through 222. It features a mix of note values and rests. The dynamics are marked 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'f' (forte).

222

*ff* 3

This musical staff contains measures 222 through 228. It includes a triplet of eighth notes marked with a '3' and a fortissimo ('ff') dynamic.

228

This musical staff contains measures 228 through 233. It features a series of eighth notes and rests.

233

This musical staff contains measures 233 through 238. It continues the melodic line with eighth notes and rests.

238

*f*

This musical staff contains measures 238 through 243. It features a series of eighth notes and rests, ending with a forte ('f') dynamic.

243

*cresc.* *ff*

This musical staff contains measures 243 through 248. It includes a crescendo ('cresc.') and fortissimo ('ff') dynamic.

248

*dim.* *mf*

This musical staff contains measures 248 through 253. It features a decrescendo ('dim.') and mezzo-forte ('mf') dynamic.



254

*f*

258

263

*cresc.* *ff*

268

274

280

286

292

298

304



310



316



321

