

SELECTIONS

from the

Requiem of
Guiseppe Verdi

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME FOUR

About the Composer

The Requiem of Giuseppe Verdi (1813-1901), was originally conceived as a memorial to Gioachino Rossini (1792-1868), with 12 different composers taking part in the project. The collaboration, however, developed quite slowly and in the interim period the poet Alessandro Manzoni (1785-1873), a close friend of Verdi, also passed away. Verdi decided to compose a whole Requiem in his honor. The Requiem project for Rossini was eventually also completed and would certainly receive numerous performances today, were it not for the overwhelming shadow cast by Verdi's masterpiece.

This work came after "Aida"; afterwards, Verdi intended for it to be his last major composition. Through the persuasion of the composer/librettist Arrigo Boito, however, he later completed both Othello and Falstaff, which many recognize as his two greatest operas. He was not done; several sacred works were penned in his last years, all of which are certainly worthy of performance.

The Requiem is characterized by a massive "Dies irae" movement, which contains 10 different sections of the mass that are normally separated into movements, as well as a repeat of the "Dies irae" music (that music is also repeated in the "Libera me", in addition to the initial "Requiem aeternam"). In arranging for trombones, I chose to organize several of these sections into separate movements, as well as not repeating material that had already been introduced. What remains, though, is certainly representative of the greatness of this composition.

Verdi was an opera composer; his genius lies in the many famous arias penned for his many operatic masterpieces and the Requiem is certainly no exception. Those movements, though, did not lend themselves well to transcription for 12 trombones; as a result, only the choral movements are included, though a few solo passages inevitably creep into the texture!

About the arranger

Bob Reifsnyder, 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 C. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing-** 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.

Requiem Aeternam

from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 80



8



16



♩ = 88

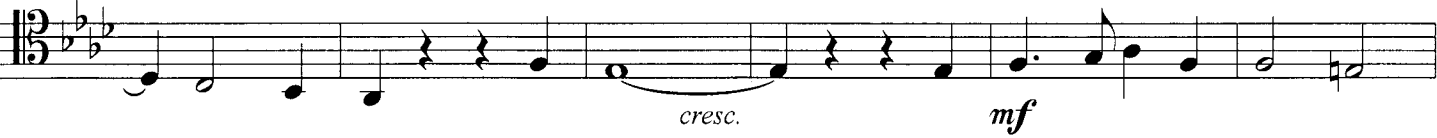
24



32



38



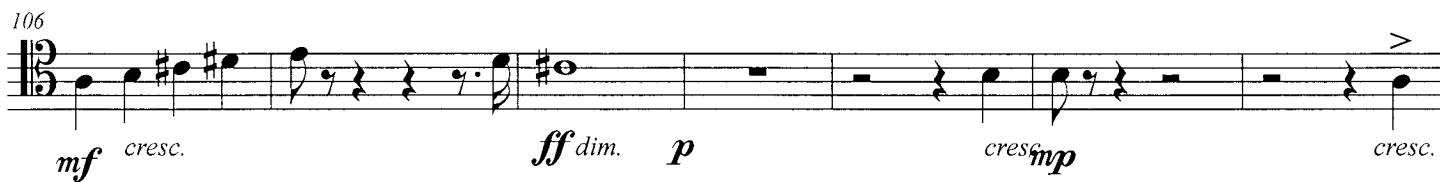
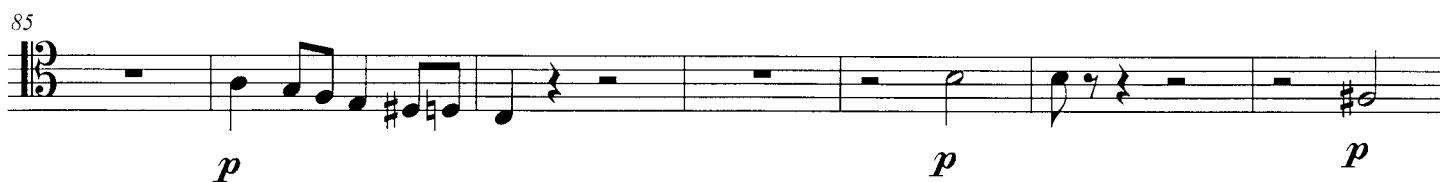
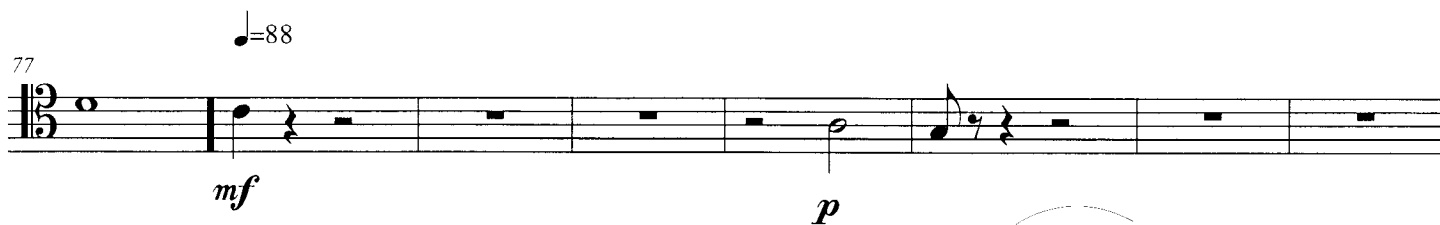
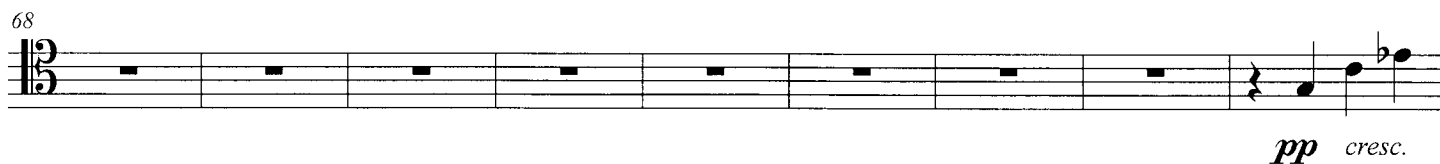
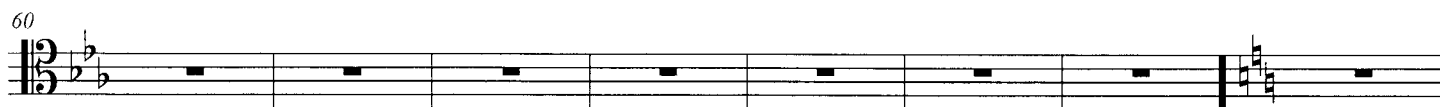
44



♩ = 80

52





Requiem Aeternam

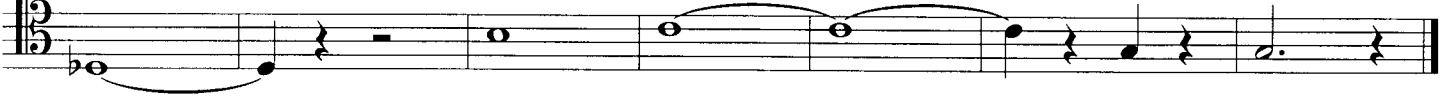
rit.

♩ = 80

127



134

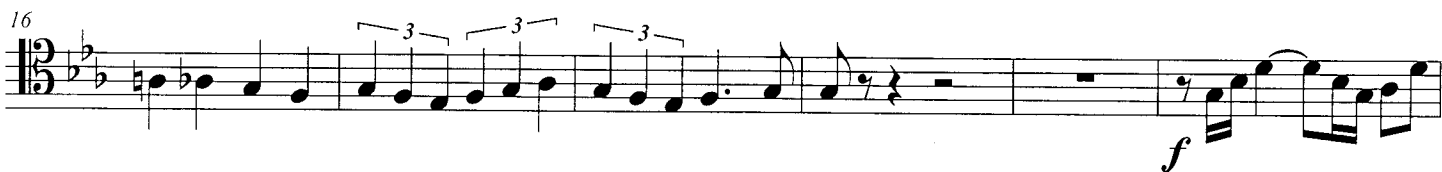


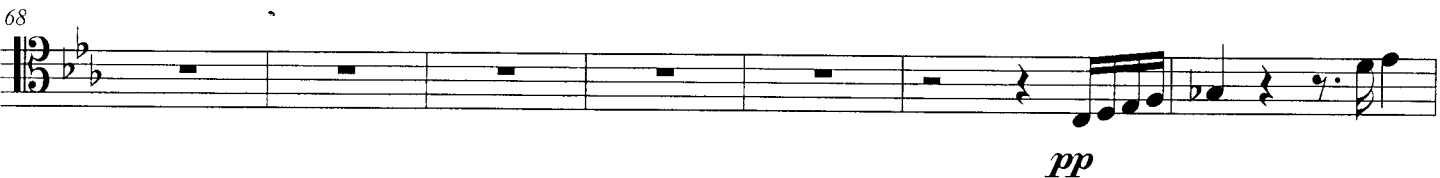
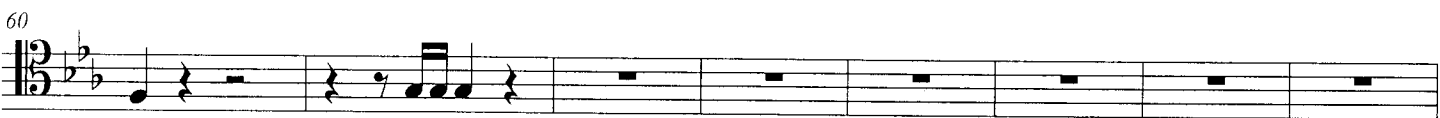
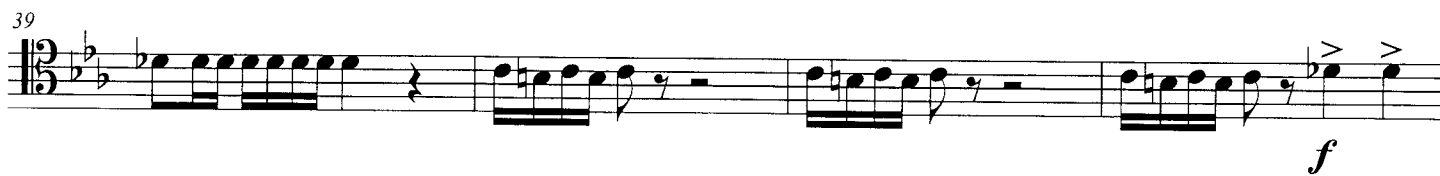
Dies Irae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 80$ 



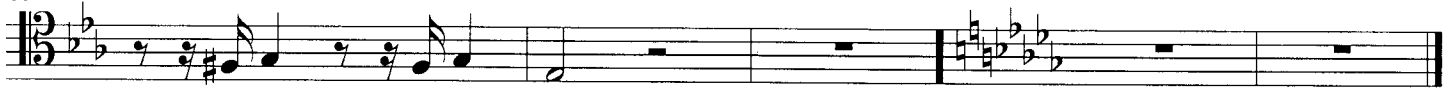
Dies Irae

3

88

rit.

$\text{♩} = 60$



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Tuba Mirum

from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 88

p *dim.* *p*

dim. *p* *dim.* *p cresc.*

mp cresc. *mf cresc.* *f cresc.*

ff

ff

41

ff

46

ff ♩=72

50

59

68

Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 72$

Musical score for Trombone 3, "Rex tremendae" from Verdi's "Requiem". The score is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 72$. The score consists of eight staves, each containing a line of music. The dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo). The score includes various musical notations such as rests, notes, and accidentals.

Staff 1: *pp*

Staff 2: *pp* *pp* *pp*

Staff 3: *pp* *ff* *ff*

Staff 4: *ff* *ff* *ff*

Staff 5: *pp*

Staff 6: *ff*

Staff 7: *ff*

Staff 8: *ff*

52

mf

This musical staff contains measures 52 through 59. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. Measures 52-54 each contain a whole rest. In measure 55, the melody begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4 in measures 56-59 respectively. A mezzo-forte (*mf*) dynamic marking is placed below the first note of measure 55.

60

This musical staff contains measures 60 and 61. Both measures contain whole rests. The staff concludes with a double bar line.

Lacrymosa
from the "Requiem"

Bob Reifsnyder

$\text{♩} = 60$

Musical notation for Example 6-10, showing a sequence of notes with dynamic markings *p* and *pp*.

[illegible]

13  *cresc.*

17

mf *dim.* *p* *p* *pp*

23

Musical notation for measure 23, featuring a bass clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and quarter notes with rests.

28

cresc. *mp*

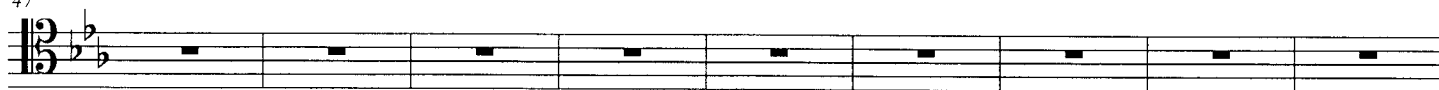
34

p *cresc.* *cresc.*

40

f

47



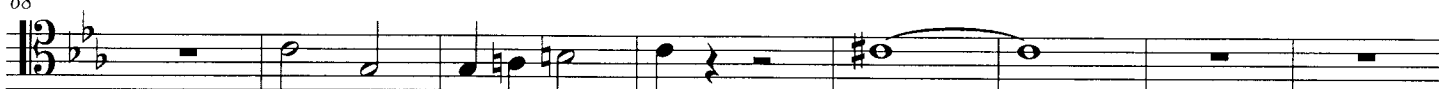
56

*mf* *dim.**pp*

62

*pp**pp*

68

*mp* *dim.**pp**cresc.* *f* *dim.*

76



Sanctus

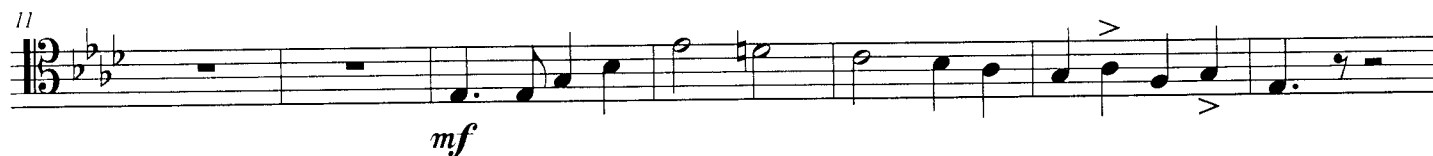
from the "Requiem"

Verdi
Bob Reifsnyder

♩=126



♩=100



48

mp

Musical staff 48-53: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/4 time signature. The staff contains a series of notes and rests. The dynamic marking *mp* is centered below the staff.

54

f

Musical staff 54-59: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic marking *f* is centered below the staff.

60

Musical staff 60-65: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests.

66

f *ff*

Musical staff 66-71: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic markings *f* and *ff* are centered below the staff.

72

pp

Musical staff 72-78: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic marking *pp* is centered below the staff.

79

pp cresc. dim.

Musical staff 79-86: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic marking *pp* is centered below the staff, followed by *cresc.* and *dim.*

87

pp *pp*

Musical staff 87-93: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic markings *pp* and *pp* are centered below the staff.

94

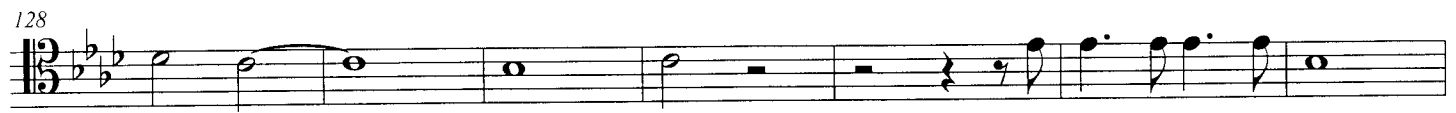
pp

Musical staff 94-100: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic marking *pp* is centered below the staff.

101

p dim. *pp*

Musical staff 101-106: Treble clef, key signature of three flats, 3/4 time signature. The staff contains a series of notes and rests. The dynamic markings *p*, *dim.*, and *pp* are centered below the staff.



Libera Me (excerpt)

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 116$

8

16

24

31

38

46

52

ff

ff

f

f

p

p

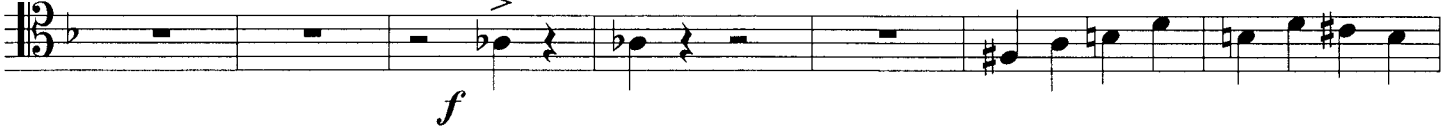
ff

The musical score is written for Trombone 3 in E-flat major, 3/4 time. It consists of eight staves of music. The first staff begins with a common time signature 'C' and a tempo marking of 116 beats per minute. The music is characterized by a series of rests followed by accented notes, with dynamic markings of *ff* (fortissimo) and *f* (forte). The second staff starts at measure 8 and features a *ff* marking. The third staff starts at measure 16 and also has a *ff* marking. The fourth staff starts at measure 24 and includes *f* markings. The fifth staff starts at measure 31 and continues with accented notes. The sixth staff starts at measure 38 and features a *p* (piano) marking. The seventh staff starts at measure 46 and also has a *p* marking. The eighth staff starts at measure 52 and concludes with a *ff* marking. The score is arranged in a single system with measures grouped by bar lines.

58



65



72



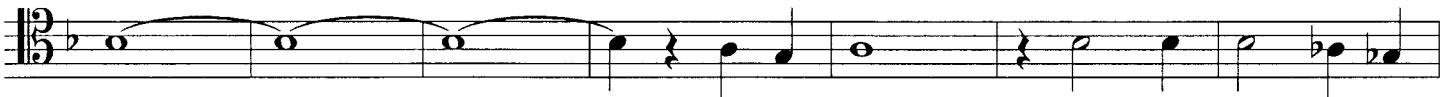
78



85



93



100



106



112



118

The first system of the musical score is in bass clef with a key signature of one flat (B-flat). It consists of eight measures. The first measure contains a quarter note G2, a quarter rest, and a dotted quarter note G2, with a forte (f) dynamic marking below. The second measure contains a half note G2 with an accent (>) above. The third measure contains a half note G2 with a slur above. The fourth measure contains a quarter note G2, a quarter rest, and a dotted quarter note G2, with a forte (f) dynamic marking below. The fifth measure contains a half note G2 with an accent (>) above. The sixth measure contains a half note G2 with a slur above. The seventh measure contains a quarter note G2, a quarter rest, and a dotted quarter note G2, with a forte (f) dynamic marking below. The eighth measure contains a half note G2 with an accent (>) above.

125

The first system of the musical score is in bass clef with a key signature of one flat (B-flat). It begins with a treble clef and a 3/4 time signature. The melody starts on a half note G2, followed by a quarter note A2, and then a quarter note B-flat2. A slur covers the first three notes. The melody continues with a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The melody then moves to a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The melody ends with a half note D4. The dynamic marking *mf* is placed below the first measure. The system ends with a double bar line.

133

p

139

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, Bb4, A4, G4. This is followed by a quarter rest, then a half note G4, and another quarter rest. The system concludes with a half note G4. A dynamic marking of *p* (piano) is placed below the final half note.

145

mf *dim.* *p*

151

Musical notation for measure 151, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and quarter notes across six measures.

157

pp

[illegible][illegible]

179



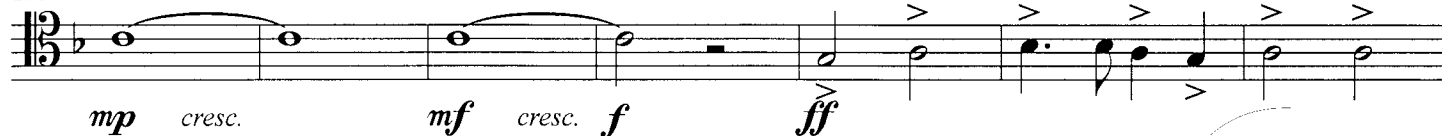
186



193



200



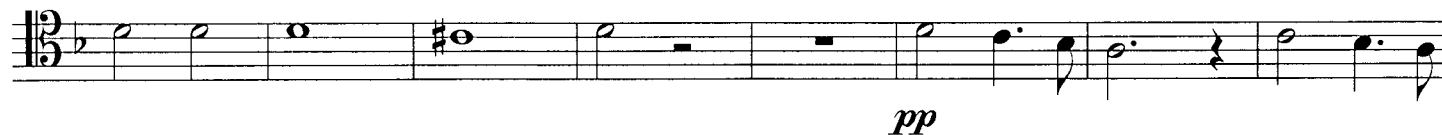
207



213



219

*allegando*

227

 $\text{♩} = 84$ *molto allegando*

235



242

