

SELECTIONS

from the

Requiem of
Giuseppe 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

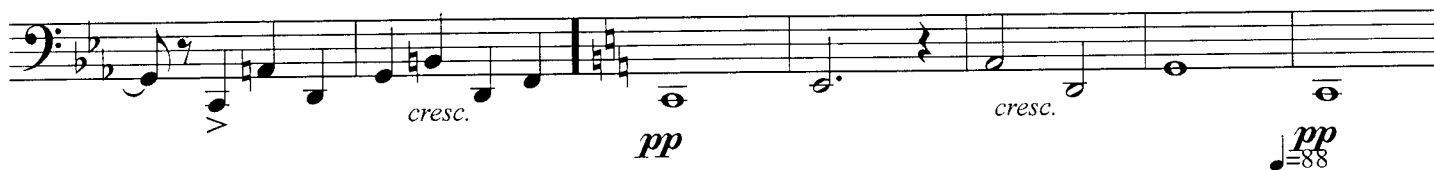
Bob Reifsnyder

 $\text{♩} = 80$ 

8



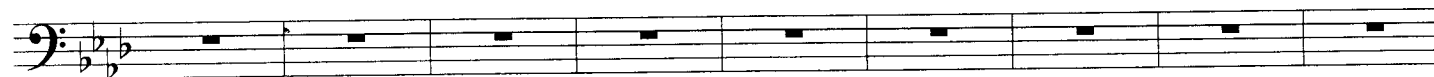
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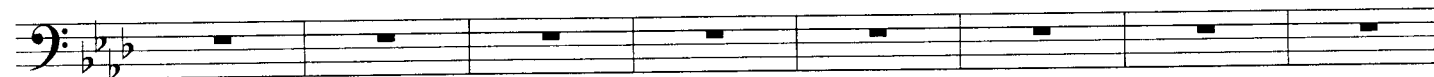
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29



38



46

 $\text{♩} = 80$

54



61



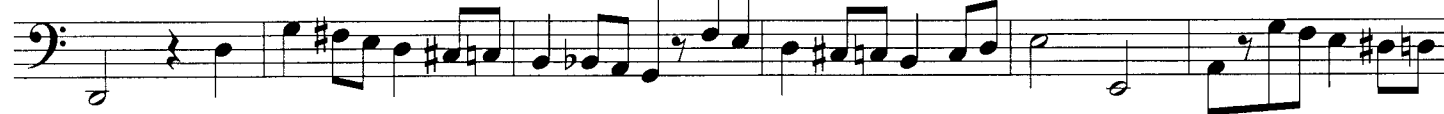
67



75



81



87



92



98



102



105



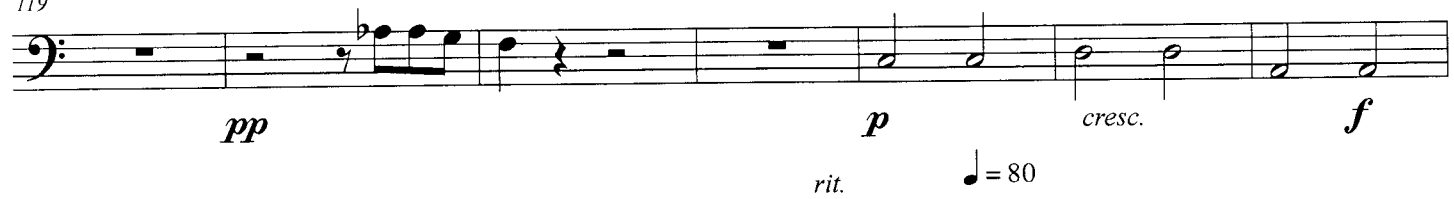
109



114



119



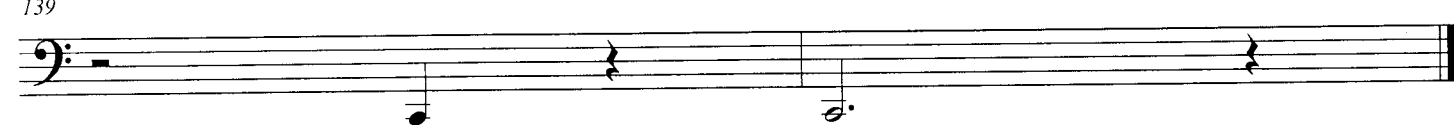
126



132



139



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Dies Irae

from the "Requiem"

Verdi
Bob Reifsnyder

$\text{♩} = 80$

5

10

15

20

25

30

35

ff

f

cresc.

ff

40

[illegible]

46

The musical notation for the bass line of 'The Rose Tree' is shown in a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. The dynamics are marked as *ff* (fortissimo) for the first two measures, *f* (forte) for the next two measures, and *mf* (mezzo-forte) for the final measure. The notation is as follows:

ff *f* *mf*

51

58

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of whole notes: B-flat, A-flat, G-flat, F, E, D, C, and B-flat. The notation is written on a single staff with a bass clef. The first four measures each contain a whole note, and the last four measures each contain a whole note. The final measure is followed by a double bar line.

66

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, and G1. The final note, G1, is followed by a fermata.

74

79

A musical staff in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of six measures, each containing a quarter note followed by a quarter rest. The notes are: B-flat, A-flat, G, F, E-flat, and D. Vertical lines connect the notes to the lyrics 'The Rose Tree' written below the staff.

85

rit.

[illegible]

$\text{♩} = 60$

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of two measures: the first measure contains a single eighth note (B-flat), and the second measure contains a single eighth note (B-flat). The notes are written on a five-line staff with a bass clef.

Tuba Mirum

from the "Requiem"

$\text{♩} = 88$

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef, key of B-flat major (two flats), and common time (C). The melody consists of five measures, each containing a single quarter note: B-flat, A, G, F, and E.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of three measures, each containing a single quarter note: B-flat (first line), A (second line), and G (third line).

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of three measures, each containing a single quarter note: B-flat (first line), A (second line), and G (third line).

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of three measures, each containing a single quarter note: B-flat (first line), A (second line), and G (third line).

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of six measures, each containing a single eighth note: B-flat, A, G, F, E, and D.

21

ff

3 3 3 3

20

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a triplet of eighth notes, a half note, and a quarter note, followed by a half note and a quarter note. The melody is written in a single staff.

31

The first staff of music contains measures 1 through 8. It begins with a bass clef and a key signature of one flat (B-flat). Measure 1 has a quarter note G2 with an accent (>) and a dotted quarter note. Measure 2 has eighth notes G2, A2, Bb2, and C3, with an accent (>) over the first eighth note. Measure 3 has eighth notes D3, E3, F3, and G3, with an accent (>) over the first eighth note. Measure 4 has eighth notes A3, Bb3, C4, and D4, with an accent (>) over the first eighth note. Measure 5 has eighth notes E4, F4, G4, and A4, with an accent (>) over the first eighth note. Measure 6 has eighth notes Bb4, C5, D5, and E5, with an accent (>) over the first eighth note. Measure 7 has eighth notes F5, G5, A5, and Bb5, with an accent (>) over the first eighth note. Measure 8 has eighth notes C6, D6, E6, and F6, with an accent (>) over the first eighth note. The staff continues with measures 9 through 16, which are not shown in this image.

36

36

41

The first system of the musical score for 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). It consists of 11 measures. The melody begins with a quarter note G2, followed by a quarter rest, then a dotted quarter note A2. The next measure contains a quarter note B-flat2 and a quarter note G2. This is followed by a quarter rest, a dotted quarter note A2, and a quarter note G2. The eighth measure features a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure has a quarter note C2, a quarter note B-flat2, and a quarter note A2. The tenth measure contains a quarter note G2, a quarter note F2, and a quarter note E2. The final measure of the system is a quarter rest. The score includes various musical notations such as stems, beams, and rests, and is marked with a '41' at the beginning.

46 ♩ = 72

pp

51

Measure 51 in the bass clef. The notation consists of a sequence of eighth and sixteenth notes, with some notes beamed together. The measure is divided into two halves by a bar line.

56

56

[illegible]

65

Measure 65 in bass clef. The notation consists of six measures. The first measure contains a quarter rest, an eighth rest, a quarter note G2, an eighth note F#2, a quarter note E2, and a quarter rest. The second measure is a whole rest. The third measure contains a quarter rest, an eighth rest, a quarter note G2, an eighth note F#2, a quarter note E2, and a quarter rest. The fourth measure contains a quarter note G2, an eighth note F#2, a quarter note E2, and a quarter rest. The fifth measure is a whole rest. The sixth measure contains a whole note G2.

71

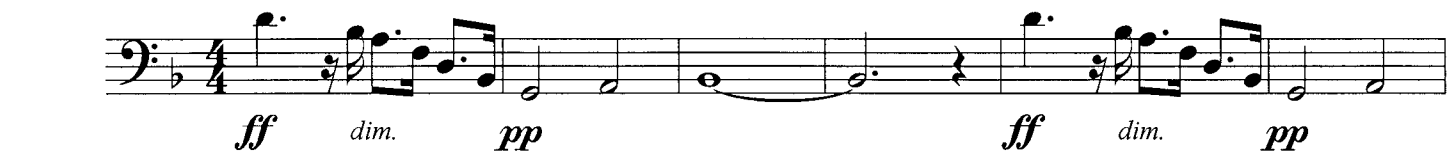
Measure 71: Bass clef, whole note (C2).

Rex tremendae

from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 72



7



14



19



23



28



34



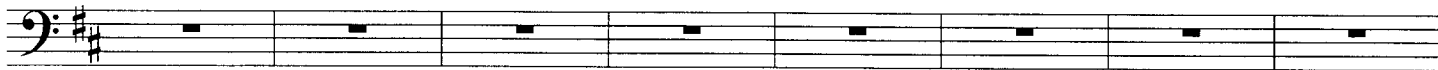
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44



50



58



Lacrymosa

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 60$ 

6



12



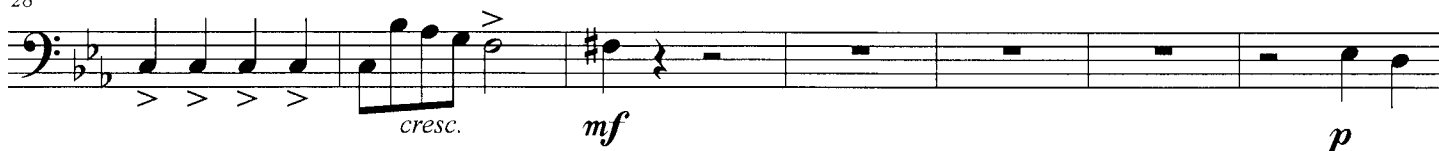
18



23



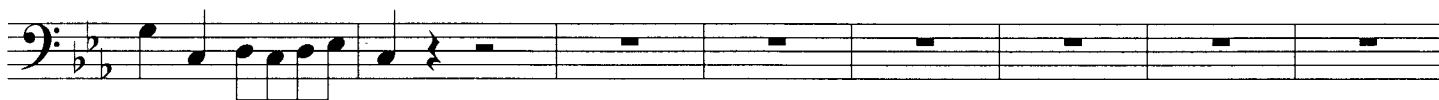
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35



41



49



57



64



69



Sanctus

from the "Requiem"

Bob Reifsnyder

$$d=100$$
$$ff$$
 mf

mp

 \vec{m}_f

p

53



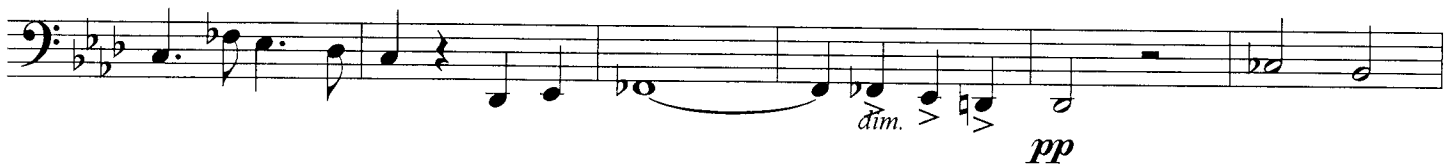
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65



71



77



84



90



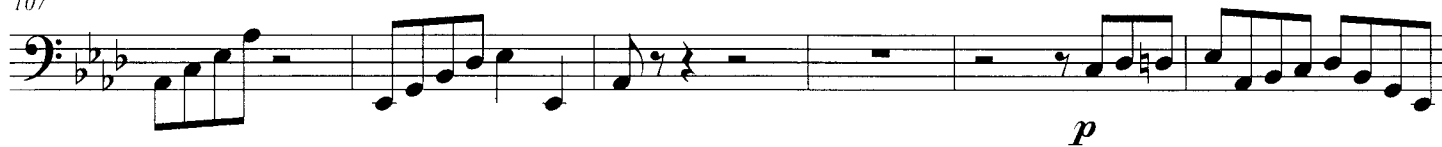
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101



107



113



118



122



126



130



136



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Libera Me (excerpt)

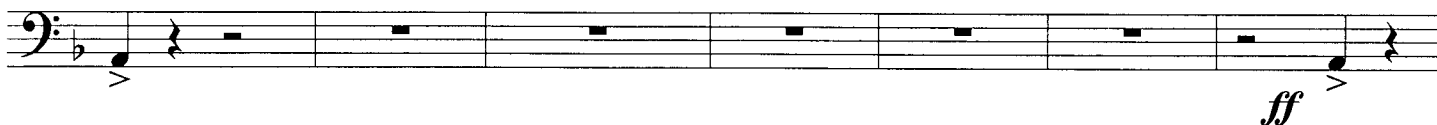
from the "Requiem"

Verdi
Bob Reifsnyder

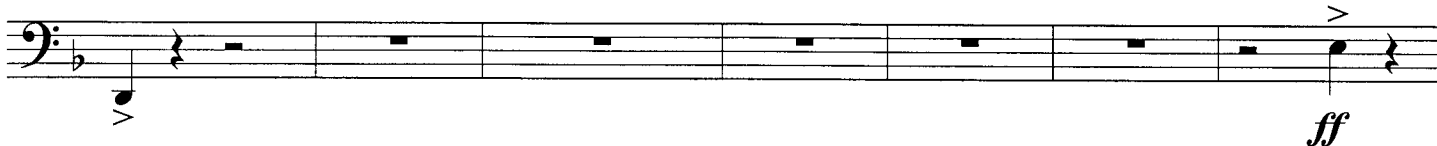
$\text{♩} = 116$



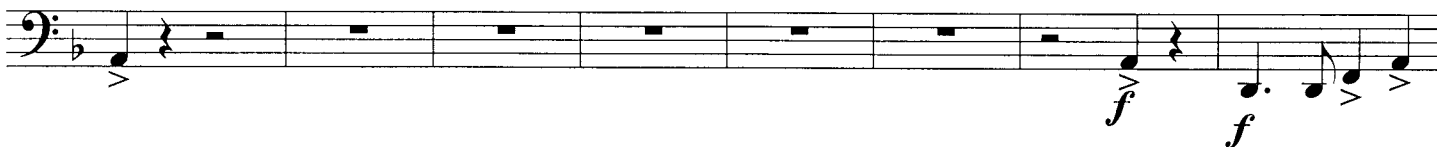
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15



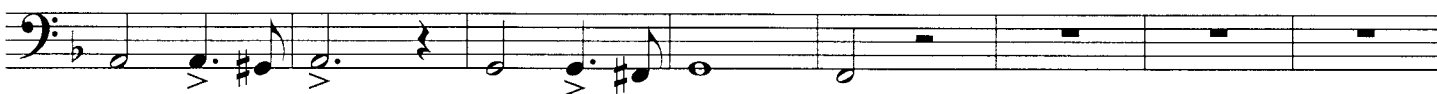
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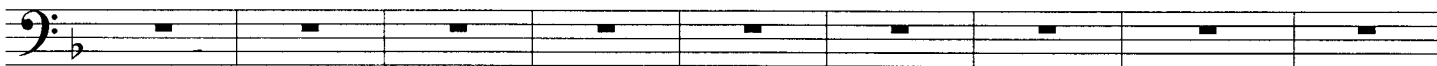
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45



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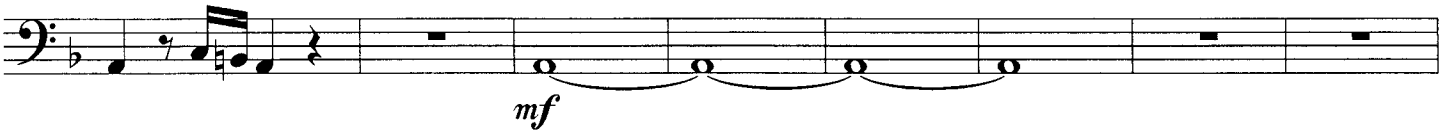
[illegible][illegible]

A musical staff in bass clef with a key signature of one flat (B-flat). The melody consists of a single note on the second line of the staff (F) repeated eight times across eight measures.

The bass line is written on a single staff with a bass clef and a key signature of one flat (B-flat). It consists of seven measures, each containing a single eighth note on the second line (F4). The eighth measure contains a quarter rest, followed by a triplet of eighth notes: G4 (third space), F4 (second line), and E4 (first space). The notes are marked with a piano (*pp*) dynamic and a crescendo (*cresc.*) hairpin.

The bass line of 'The Rose Tree' is written in bass clef with a key signature of one flat (B-flat). The melody consists of a sequence of eighth and sixteenth notes, followed by a series of rests. The dynamics are marked as *f* (forte) for the first and third measures, and *f* $\#$ (forte sharp) for the second measure.

124



132



138



144



150



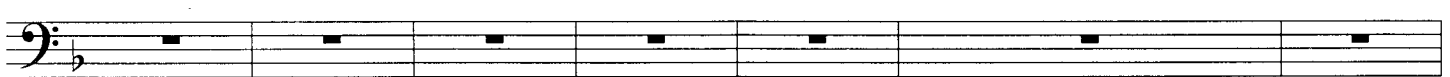
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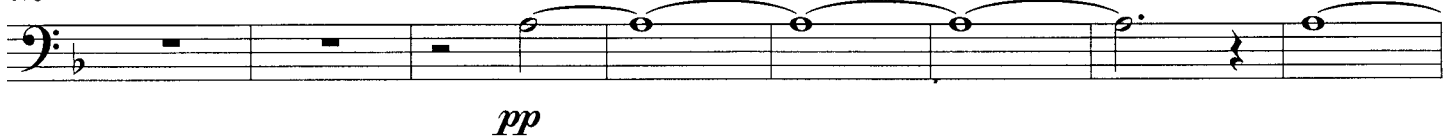
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171



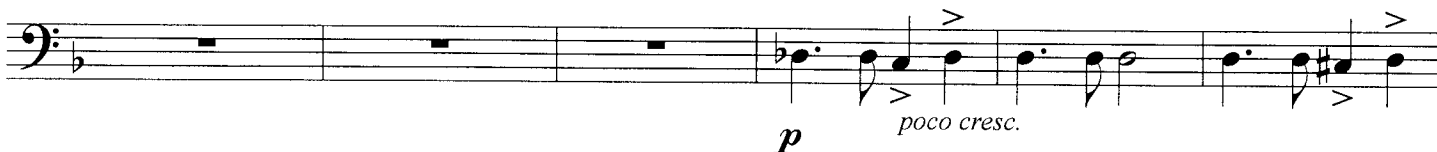
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186



194



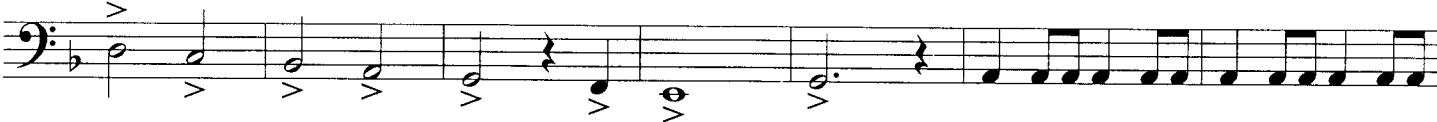
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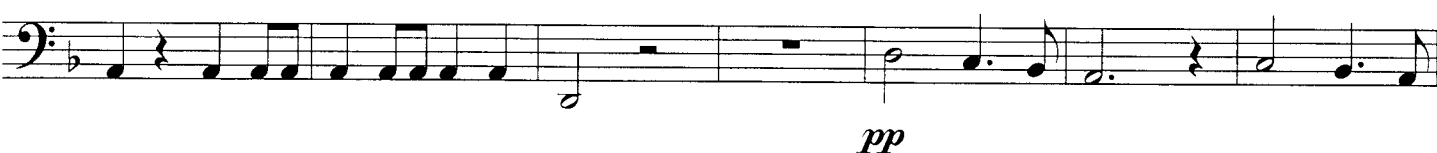
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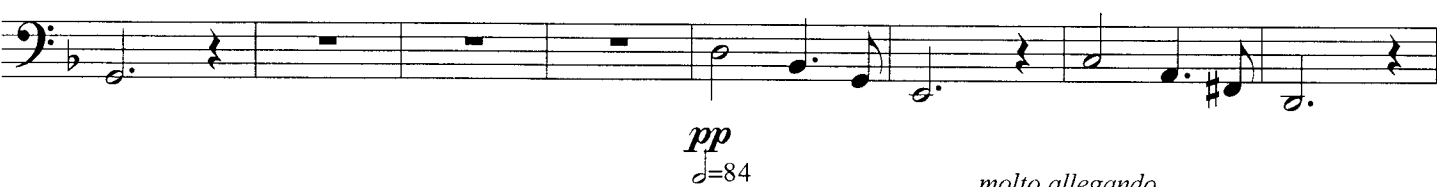
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220



227



235



242

