

“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 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.

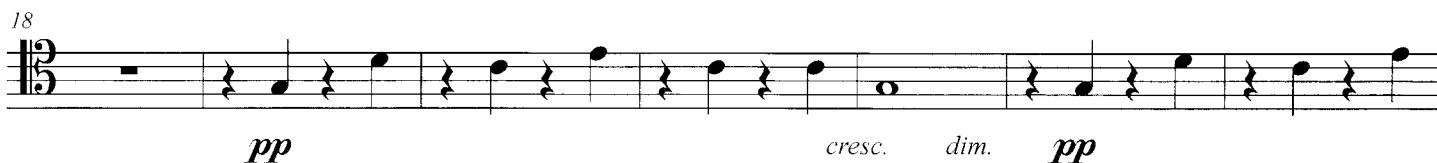
Notes for this arrangement

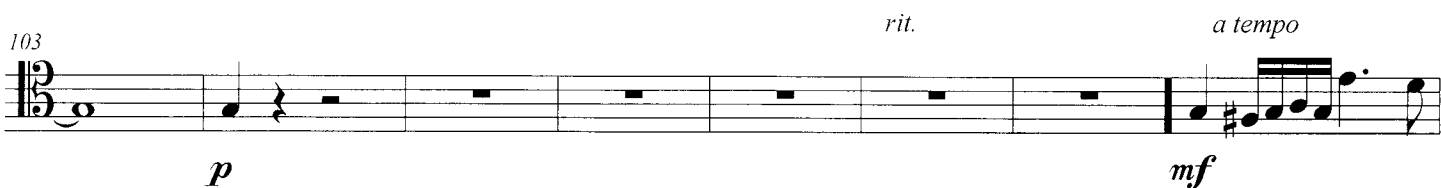
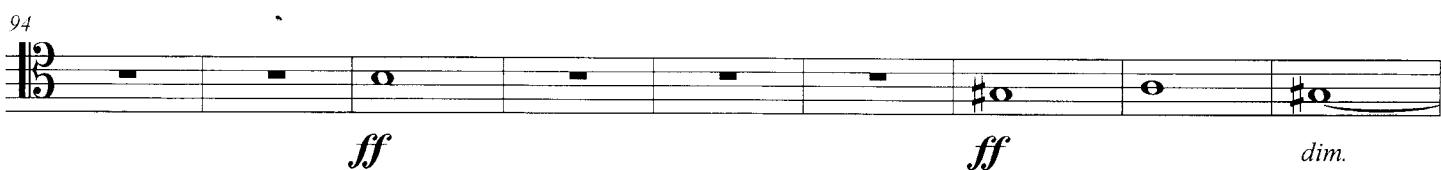
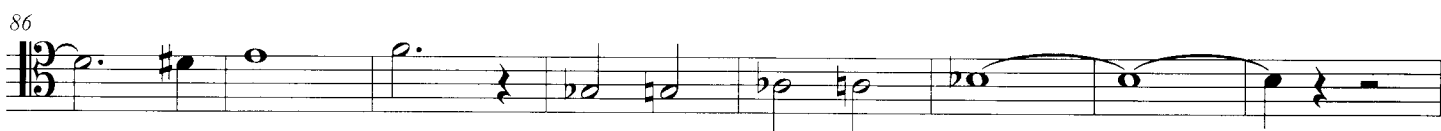
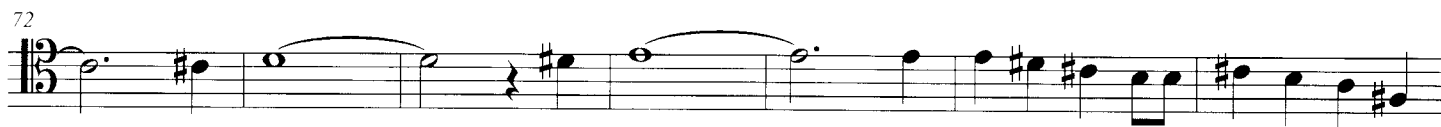
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority 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 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.

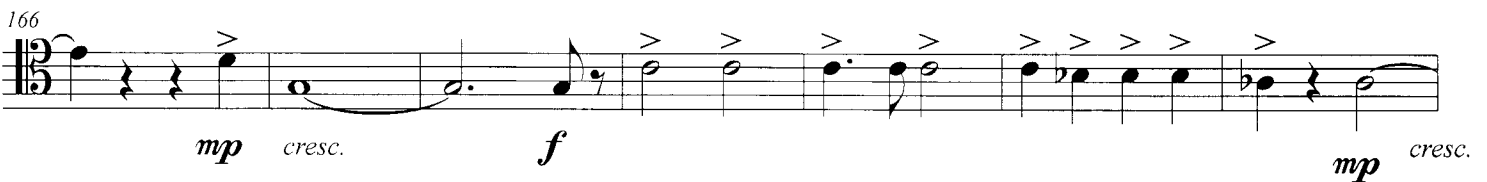
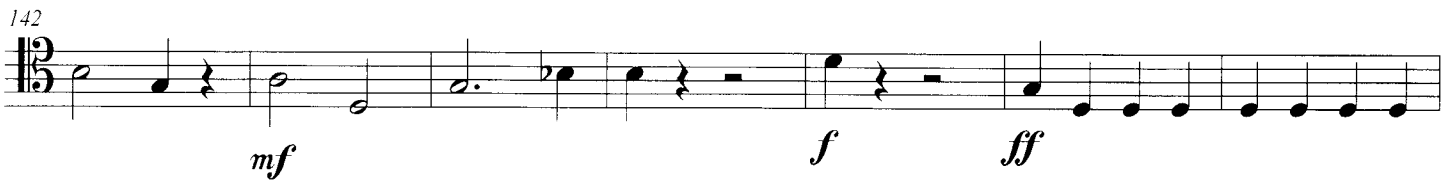
Overture to Rienzi

Wagner
Bob Reifsnyder

♩ = 70



$\text{♩} = 80$ 



180

180 181 182 183 184 185 186

mp *cresc.* *ff*

Musical staff 180-186. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *mp*, *cresc.*, *ff*.

187

187 188 189 190 191 192 193

ff

Musical staff 187-193. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *ff*.

194

194 195 196 197 198 199 200

p

Musical staff 194-200. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *p*.

200

200 201 202 203 204 205 206 207

Musical staff 200-207. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *p*.

208

208 209 210 211 212 213 214

ff *f*

Musical staff 208-214. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *ff*, *f*.

215

215 216 217 218 219 220 221

f *cresc.* *ff*

Musical staff 215-221. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *f*, *cresc.*, *ff*.

222

222 223 224 225 226 227

Musical staff 222-227. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *f*, *ff*.

228

228 229 230 231 232 233

f *ff*

Musical staff 228-233. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *f*, *ff*.

234

234 235 236 237 238 239

Musical staff 234-239. Key signature: one flat (B-flat). Time signature: 3/4. The staff contains eighth and quarter notes with accents. Dynamics: *f*, *ff*.

240



247



253



258



cresc.

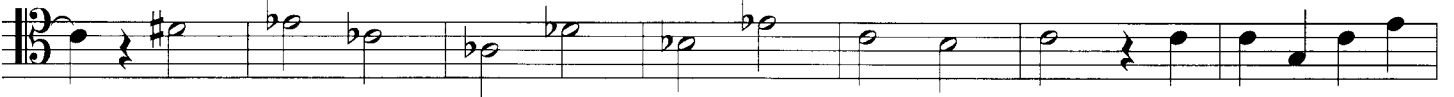
$$ff$$

$\text{♩} = 120$

264


$$ff$$

271



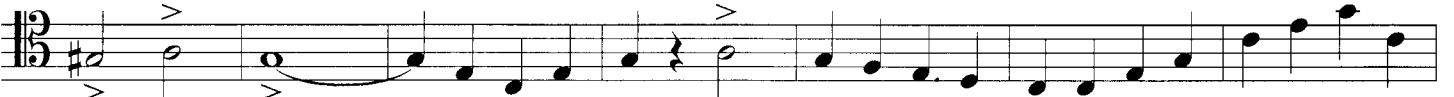
278



285



293



300

