

“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.

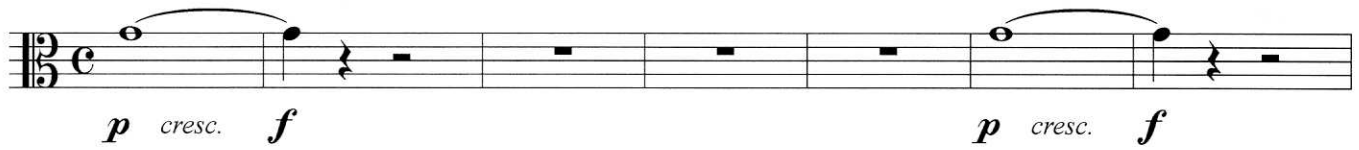
Notes for this arrangement

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.

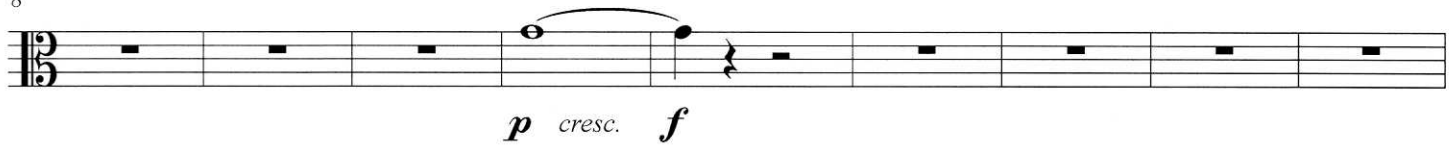
Overture to Rienzi

Wagner

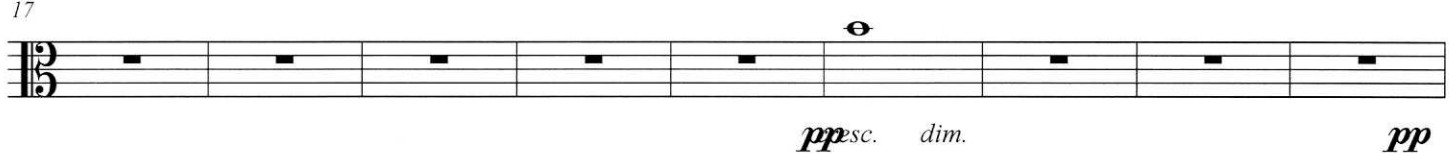
Bob Reifsnyder

 $\text{♩} = 70$ 

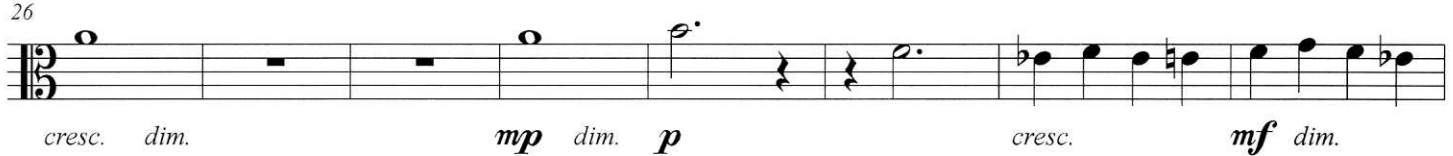
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17



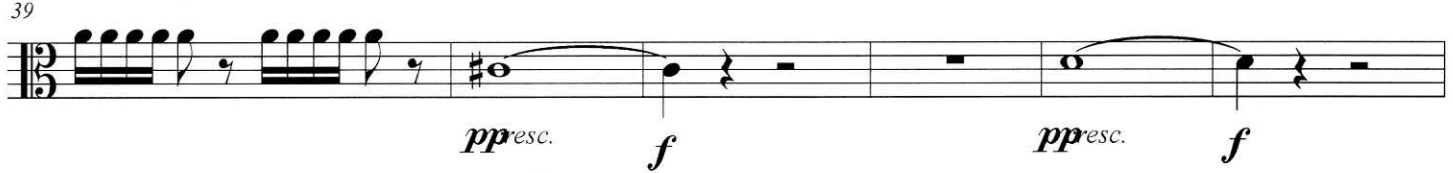
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34



39



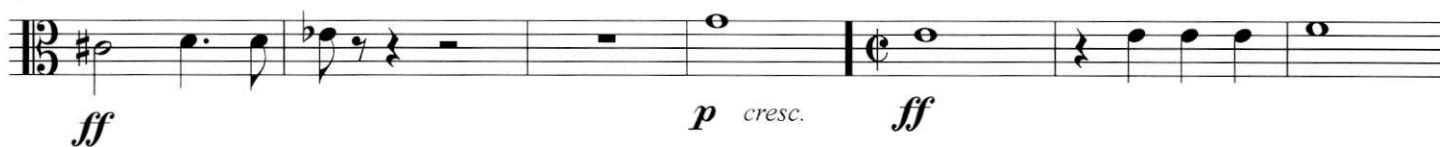
45



51



59



66



72



78



84



89



95



102



110



116

mf *dim.* *mp* *cresc.* *mf*

122

ff

131

p

138

mp *mf* *f*

144

cresc. *ff*

150

f

156

f

162

mp *cresc.* *f*

169

f

176

182

f

This musical staff contains measures 176 through 182. It begins with a bass clef and a key signature of one flat. The notation includes eighth and sixteenth notes with accents, and rests. A dynamic marking of *f* (forte) is centered below the staff.

183

189

ff

This musical staff contains measures 183 through 189. It continues the melodic line with various note values and rests. A dynamic marking of *ff* (fortissimo) is centered below the staff.

190

195

ff

This musical staff contains measures 190 through 195. The notation features a mix of eighth and sixteenth notes. A dynamic marking of *ff* (fortissimo) is centered below the staff.

196

202

pp cresc.

This musical staff contains measures 196 through 202. It ends with a half note and a dynamic marking of *pp cresc.* (pianissimo crescendo) at the bottom right.

203

210

mf *p cresc.* *f* *mp cresc.* *ff*

$\text{♩} = 90$

This musical staff contains measures 203 through 210. It includes a tempo marking of $\text{♩} = 90$ above the staff. Dynamic markings *mf*, *p cresc.*, *f*, *mp cresc.*, and *ff* are placed below the staff at various points.

211

216

f

This musical staff contains measures 211 through 216. It features a series of eighth notes and rests. A dynamic marking of *f* (forte) is centered below the staff.

217

223

cresc. *ff*

This musical staff contains measures 217 through 223. It includes a dynamic marking of *cresc.* (crescendo) and *ff* (fortissimo) below the staff.

224

230

f *ff*

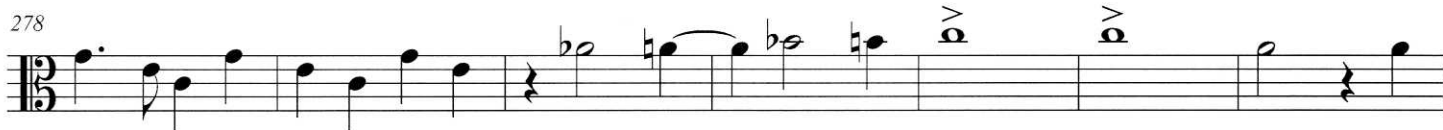
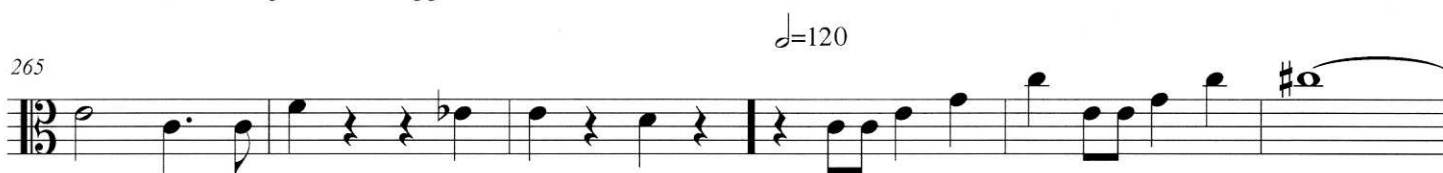
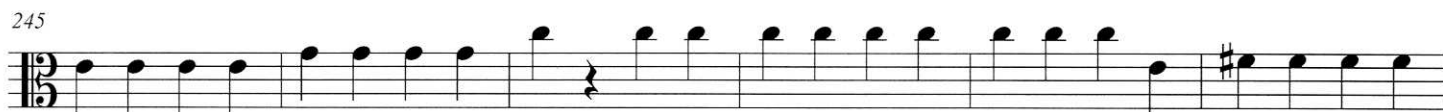
This musical staff contains measures 224 through 230. It features a series of eighth notes and rests. Dynamic markings *f* (forte) and *ff* (fortissimo) are placed below the staff.

231

236

ff *ff* *ff*

This musical staff contains measures 231 through 236. It ends with a half note and a dynamic marking of *ff* (fortissimo) at the bottom right.



300

The musical score consists of two staves. The upper staff is for the voice, written in treble clef with a key signature of one flat (B-flat). It contains three measures: the first measure has a quarter note G4 followed by a half rest; the second measure has a quarter note A4 followed by a half rest; the third measure has a whole note B4. Above the third measure is a fermata symbol. The lower staff is for the piano accompaniment, written in bass clef. It also contains three measures: the first measure has a half note G3 followed by a half rest; the second measure has a half note F3 followed by a half rest; the third measure has a whole note E3. Above the third measure is a fermata symbol.