

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.

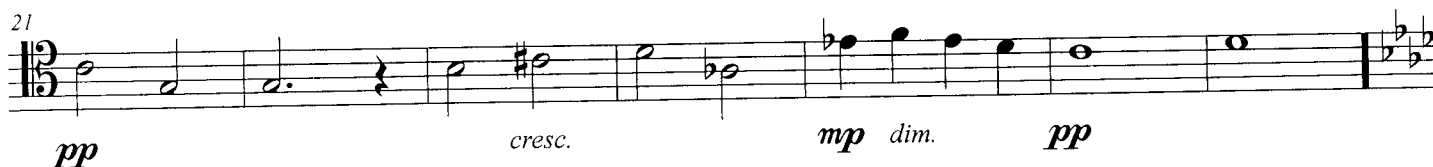
## Requiem Aeternam

from the "Requiem"

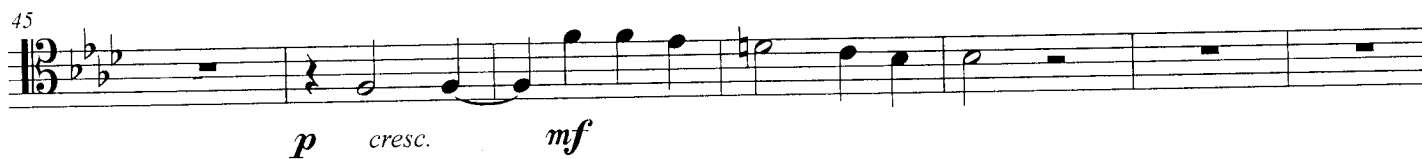
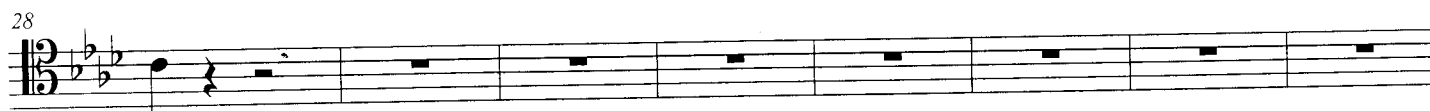
Verdi

Bob Reifsnyder

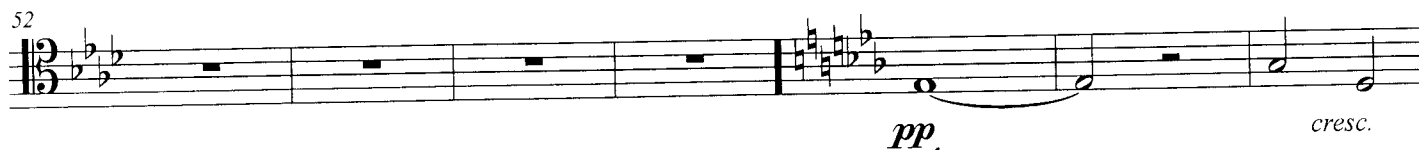
♩ = 80



♩ = 88



♩ = 80



59

*mf* *dim.* *pp*

65

*cresc.* *pp* *cresc.*

71

*pp* *cresc.* *mp* *dim.* *p*

♩=88

78

*p*

83

88

93

*cresc.* *ff*

97

*pp*

100

103



107



112



116



123



126

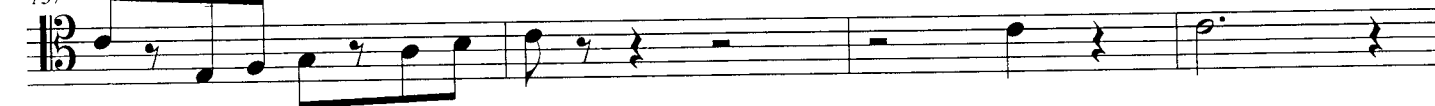


$\text{♩} = 80$

130



137



# Dies Irae

from the "Requiem"

Verdi  
Bob Reifsnyder

$\text{♩} = 80$

ff

5

9

ff

14

18

f

f

22

f

26

cresc.

31

ff

Detailed description: This is a musical score for Trombone 6, part of a Trombone 5/6 part. The music is in 3/4 time, key of B-flat major (two flats). The tempo is marked as quarter note = 80. The score consists of eight staves of music. The first staff begins with a fortissimo (ff) dynamic. The second staff starts at measure 5. The third staff starts at measure 9 and includes another fortissimo (ff) dynamic. The fourth staff starts at measure 14. The fifth staff starts at measure 18 and includes two fortissimo (f) dynamics. The sixth staff starts at measure 22 and includes a fortissimo (f) dynamic. The seventh staff starts at measure 26 and includes a crescendo (cresc.) marking. The eighth staff starts at measure 31 and includes a fortissimo (ff) dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some accidentals (sharps and flats) throughout the score.

36

36

41

The first system of the musical score is written on a single staff in 3/8 time. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 3/8. The melody consists of eighth and sixteenth notes, with many notes marked with an accent (>). A dynamic marking of *f* (forte) is placed below the staff. The system ends with a double bar line.

46

*ff* *f* *mf*

52

*mp*

60

*pp*

67

67

74

Musical notation for measure 74. The staff is in treble clef with a key signature of one flat (B-flat). The measure contains six groups of eighth notes, each followed by a quarter rest. Each group consists of four eighth notes: B-flat, A, G, and F.

[illegible]

83

83



Dies Irae

3

*rit.*

$\text{♩} = 60$

87

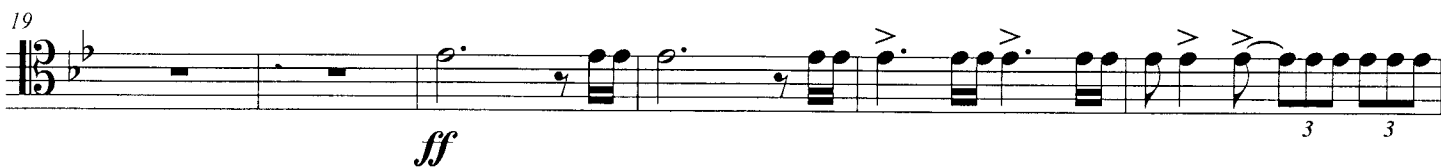
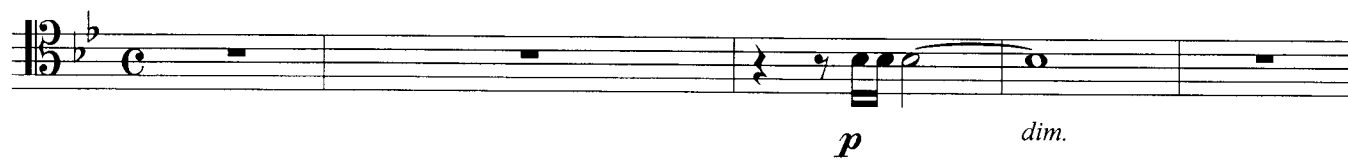


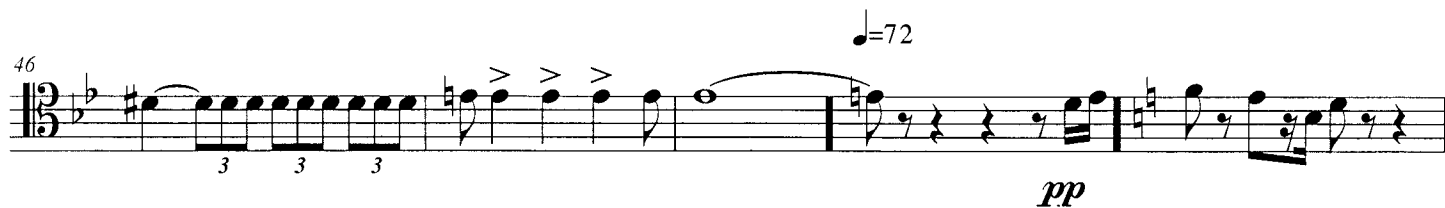
# Tuba Mirum

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 88$ 



# Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnnyder

 $\text{♩} = 72$ 

ff dim. pp

3 ff dim.

6 pp

9 p dim. pp cresc. p dim. pp cresc. pp dim. pp

15 ff p ff

18 p ff p ff

22

26 pp

Detailed description: This is a musical score for Trombone 6, part of 'Rex tremendae' from Verdi's 'Requiem'. The score is written on a single staff with a 3/4 time signature and a key signature of one flat (B-flat). The tempo is marked as quarter note = 72. The score consists of eight lines of music. The first line starts with a forte (ff) dynamic, followed by a decrescendo (dim.) to piano (pp). The second line starts at measure 3 with a forte (ff) dynamic, followed by a decrescendo (dim.). The third line starts at measure 6 with a piano (pp) dynamic. The fourth line starts at measure 9 with a piano (p) dynamic, followed by a decrescendo (dim.) to pianissimo (pp), then a crescendo (cresc.) back to piano (p), another decrescendo (dim.) to pianissimo (pp), a crescendo (cresc.) back to pianissimo (pp), a decrescendo (dim.) to pianissimo (pp), and finally a crescendo (cresc.) back to pianissimo (pp). The fifth line starts at measure 15 with a forte (ff) dynamic, followed by a piano (p) dynamic, and then a forte (ff) dynamic. The sixth line starts at measure 18 with a piano (p) dynamic, followed by a forte (ff) dynamic, a piano (p) dynamic, and then a forte (ff) dynamic. The seventh line starts at measure 22 with a piano (p) dynamic, followed by a forte (ff) dynamic, a piano (p) dynamic, and then a forte (ff) dynamic. The eighth line starts at measure 26 with a piano (pp) dynamic.

30



35



39



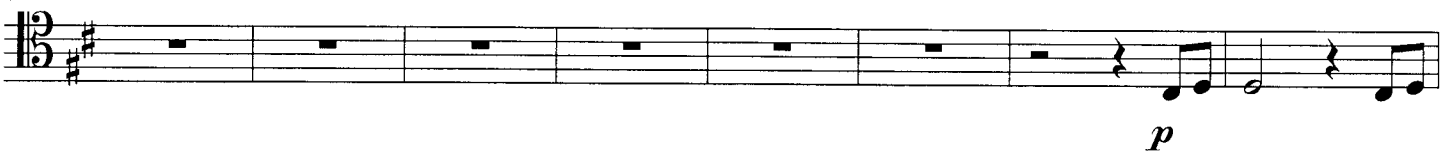
42



46



52



60



# Lacrymosa

from the "Requiem"

Verdi  
Bob Reifsnyder

♩ = 60



50



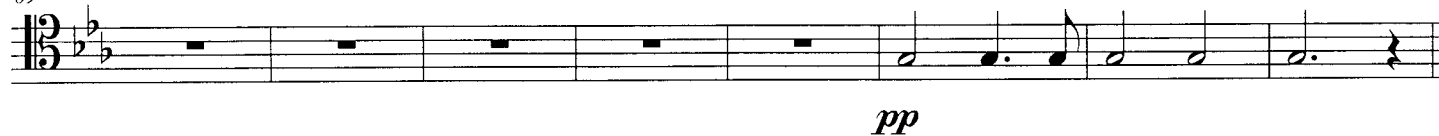
57



64



69



# Sanctus

from the "Requiem"

Verdi  
Bob Reifsnyder

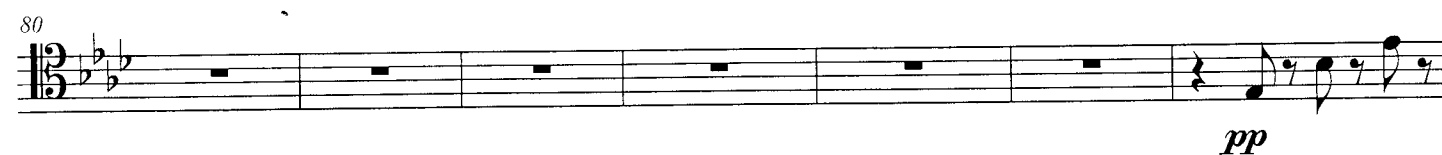
$\text{♩} = 126$



$\text{♩} = 100$







102

*dim.* *pp*

107

107

113

*p* *ff*

[illegible]

122

122

126

*ff*

130

Example 130 is a single-staff musical piece in 2/4 time. The key signature has one flat (B-flat). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, and ends with a quarter rest.

136

# Libera Me (excerpt)

from the "Requiem"

Verdi  
Bob Reifsnyder

$\text{♩} = 116$

8

16

24

31

37

44

50

*ff*

*ff*

*ff*

*f*

*f*

*pp*

*p*

*pp*

*ff*

The musical score is written for Trombone 6 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 key signature of one flat. The tempo is marked as 116 beats per minute. The score includes various dynamics: *ff* (fortissimo) at measures 1, 8, 16, and 24; *f* (forte) at measures 31 and 37; *pp* (pianissimo) at measure 44; *p* (piano) at measure 50; and *pp* (pianissimo) at measure 53. The score also features accents (>) and slurs. The key signature changes to two sharps (F# and C#) at measure 50.

57



63



69



75



82



90



99



105



113

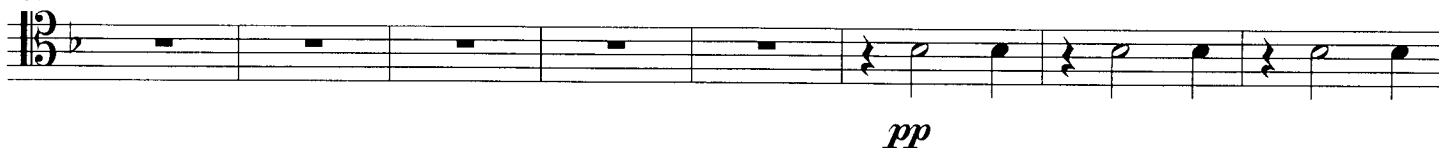




178



184



192



199



206



213



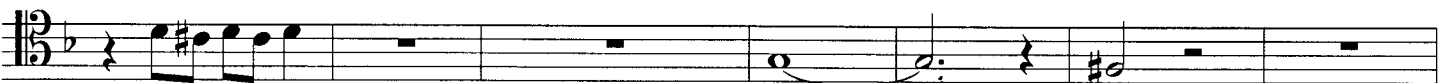
221

*allegando*

227

 $\text{♩} = 84$ *molto alleg.*

233



240

