

“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

9

18

25

32

38

45

51

pp

pp *cresc.* *dim.* *pp*

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

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

f *f*

cresc. *ff* *dim.* *cresc.* *ff*

dim. *f* *fp* *cresc.* *f*

$\text{♩} = 80$

115

121



f *ff*

128



p

135



p

141



mp *mf* *f* *ff*

148



154



f

160



166



mp *f*

173



f *f*

Detailed description: This page contains nine staves of musical notation for the Overture to Rienzi. The notation is in bass clef with a 3/4 time signature. The key signature has one sharp (F#). The staves are numbered 121 through 173. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes have accents (>). The notation is clean and professional, typical of a printed musical score.

180

ff

Musical staff 180-185: Treble clef, 3/4 time signature. Measures 180-185 contain various notes with accents and rests. The dynamic *ff* is indicated below the staff.

186

ff

Musical staff 186-192: Treble clef, 3/4 time signature. Measures 186-192 contain various notes with accents and rests. The dynamic *ff* is indicated below the staff.

193

Musical staff 193-198: Treble clef, 3/4 time signature. Measures 193-198 contain various notes with accents and rests.

199

p

Musical staff 199-206: Treble clef, 3/4 time signature. Measures 199-206 contain various notes with accents and rests. The dynamic *p* is indicated below the staff.

207

ff

$\text{♩} = 90$

Musical staff 207-213: Treble clef, 3/4 time signature. Measures 207-213 contain various notes with accents and rests. The dynamic *ff* is indicated below the staff. A tempo marking $\text{♩} = 90$ is present.

214

f *cresc.* *ff*

Musical staff 214-220: Treble clef, 3/4 time signature. Measures 214-220 contain various notes with accents and rests. The dynamics *f*, *cresc.*, and *ff* are indicated below the staff.

221

Musical staff 221-225: Treble clef, 3/4 time signature. Measures 221-225 contain various notes with accents and rests.

226

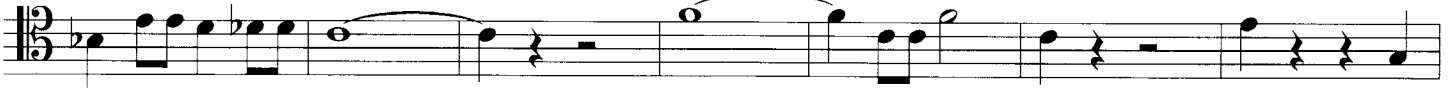
f *ff*

Musical staff 226-231: Treble clef, 3/4 time signature. Measures 226-231 contain various notes with accents and rests. The dynamics *f* and *ff* are indicated below the staff.

232

Musical staff 232-237: Treble clef, 3/4 time signature. Measures 232-237 contain various notes with accents and rests.

237



244



251



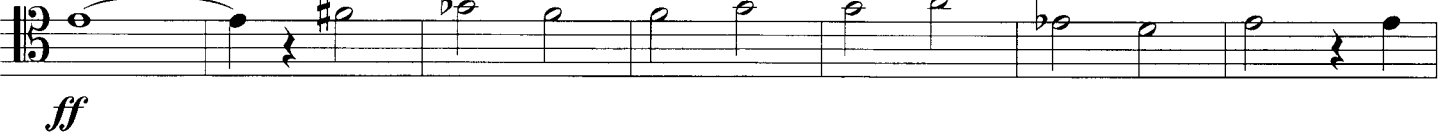
257



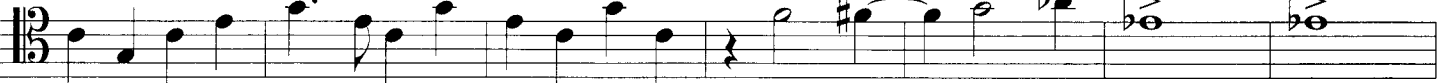
263



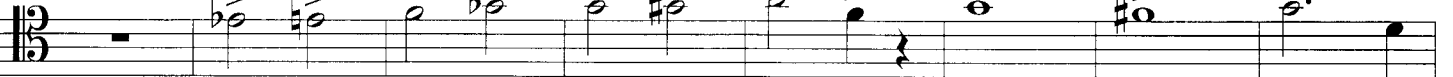
270



277



284



292



299

This musical notation represents measure 299. It is written on a single five-line staff with a treble clef. The key signature has one flat (B-flat). The measure contains the following notes and rests: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on A4, a quarter note on G4, a half rest, a quarter note on G4, a half rest, a quarter note on F4, a half rest, and a whole note on E4. The measure concludes with a double bar line.