

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.

Trombone 1

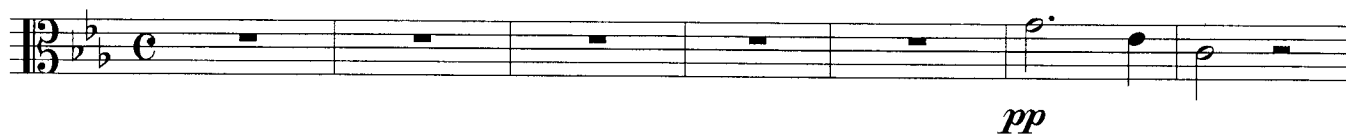
Requiem Aeternam

from the "Requiem"

Verdi

Bob Reifsnyder

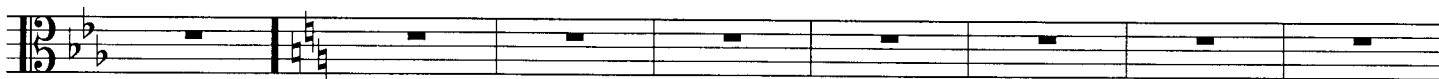
♩ = 80



8

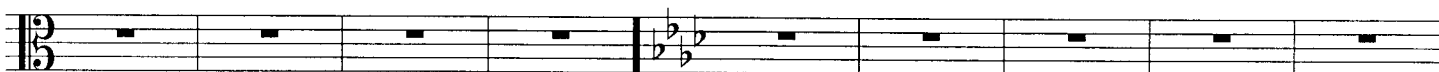


16

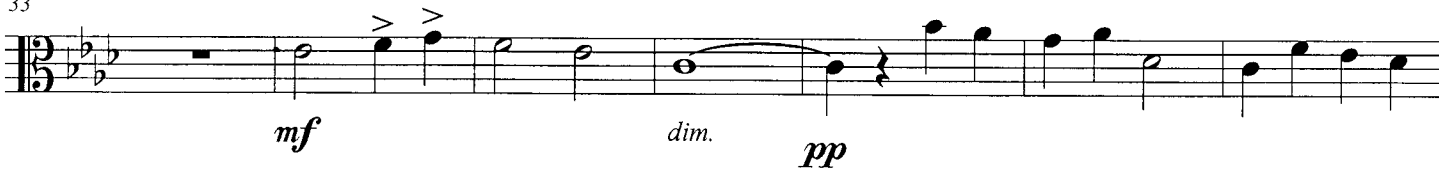


♩ = 88

24



33



40



47

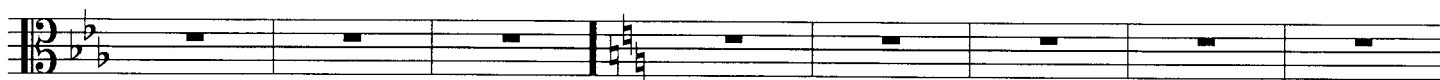


♩ = 80

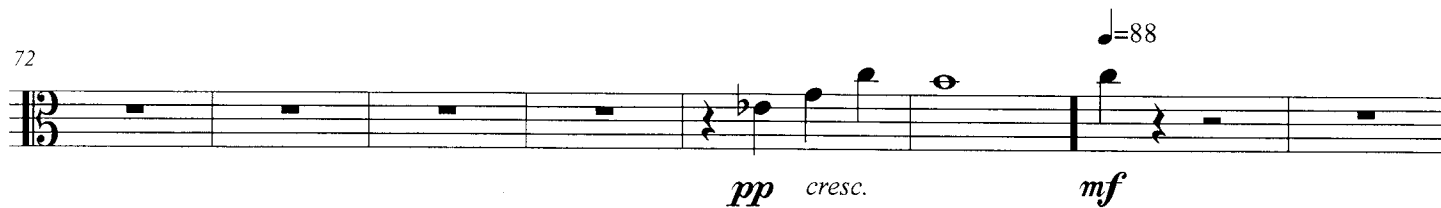
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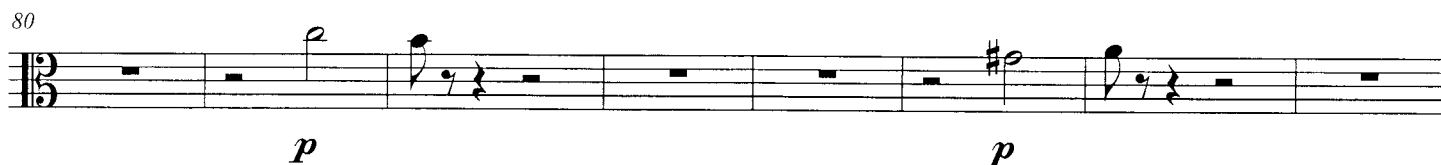
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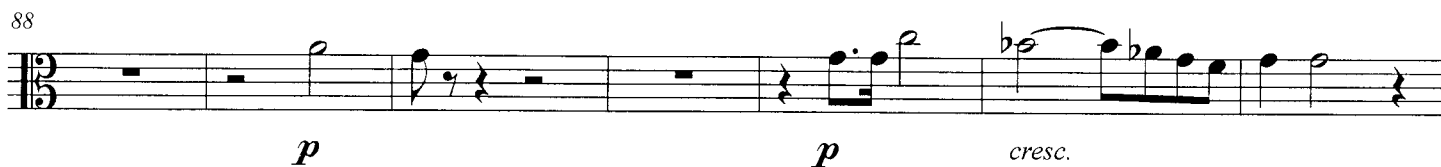
72



80



88



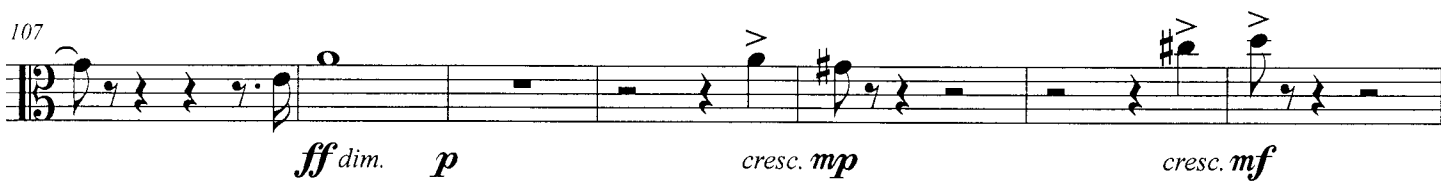
95



102



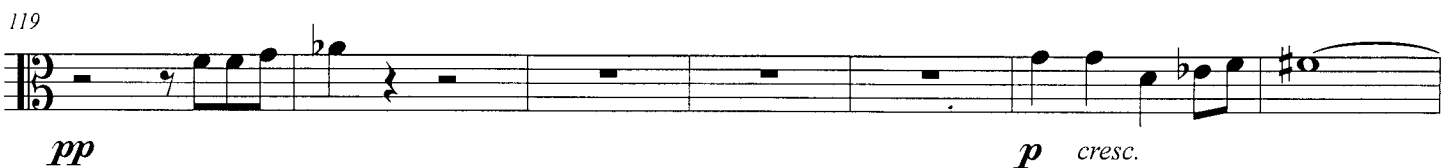
107



114



119



Requiem Aeternam

3

126

rit.

♩ = 80



133



Dies Irae

from the "Requiem"

Verdi
Bob Reifsnnyder

$\text{♩} = 80$



39



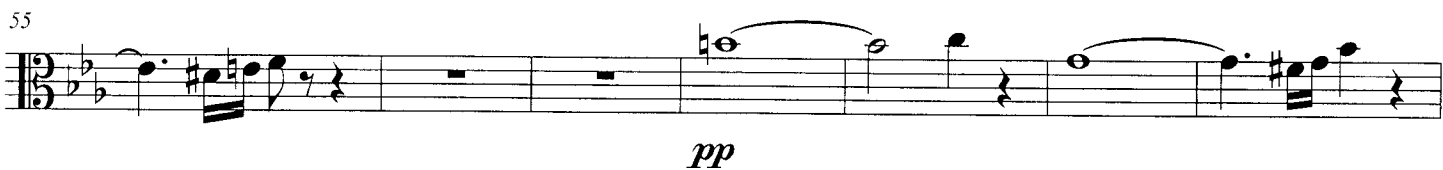
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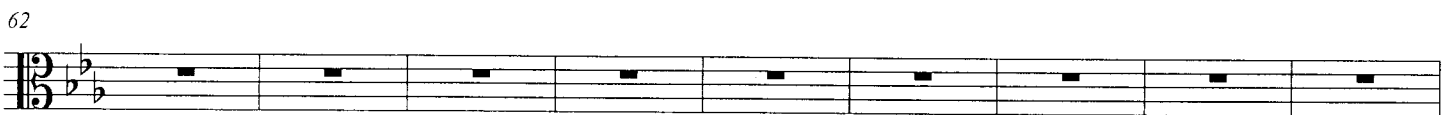
49



55



62



71



76



80



84



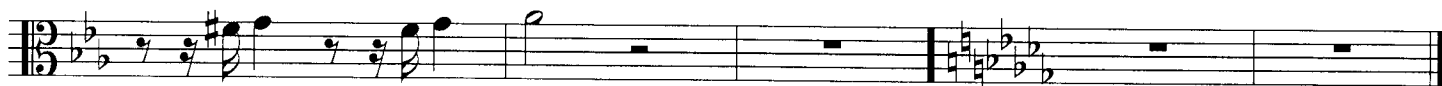
Dies Irae

3

88

rit.

$\text{♩} = 60$

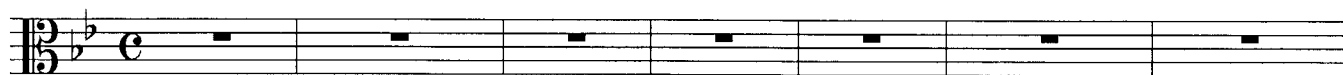


Tuba Mirum

from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 88



8



15



20



24



27



31



35



39

ff

Musical staff 39-42: Bass clef, key of B-flat major. Measures 39-40: Accented eighth notes (B-flat, A, G, F) followed by a quarter rest. Measure 41: A continuous eighth-note scale from G down to B-flat. Measure 42: Accented eighth notes (B-flat, A, G, F) followed by a quarter rest. Dynamic: *ff*.

43

ff

Musical staff 43-46: Bass clef, key of B-flat major. Measures 43-44: Accented eighth notes (B-flat, A, G, F) followed by a quarter rest. Measure 45: A continuous eighth-note scale from G down to B-flat. Measure 46: Accented eighth notes (B-flat, A, G, F) followed by a quarter rest. Dynamic: *ff*.

47

$\text{♩} = 72$

Musical staff 47-52: Bass clef, key of B-flat major. Measures 47-48: Accented eighth notes (B-flat, A, G, F) followed by a quarter rest. Measure 49: A continuous eighth-note scale from G down to B-flat. Measure 50: A continuous eighth-note scale from B-flat up to G. Measure 51: A continuous eighth-note scale from G down to B-flat. Measure 52: A continuous eighth-note scale from B-flat up to G. Tempo marking: $\text{♩} = 72$.

53

Musical staff 53-61: Bass clef, key of B-flat major. Measures 53-61: A continuous eighth-note scale from B-flat up to G.

62

Musical staff 62-70: Bass clef, key of B-flat major. Measures 62-70: A continuous eighth-note scale from B-flat up to G.

71

Musical staff 71-79: Bass clef, key of B-flat major. Measures 71-79: A continuous eighth-note scale from B-flat up to G.

Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 72$

72

7

14

21

28

34

40

46

pp

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

p dim. pp ff ff ff

ff ff pp

pp pp

ff

54



Lacrymosa
from the "Requiem"

$\text{♩} = 60$

8

mp dim. p *p*

13 

17

mf *dim.* *p* *pp*

24

29

cresc. *mp*

36

p *cresc.* *f*

42



50



58



64



71

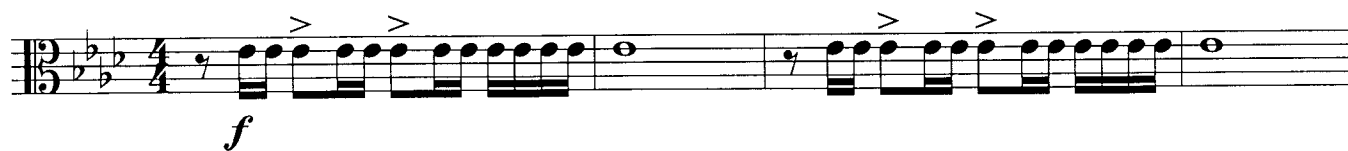


Sanctus

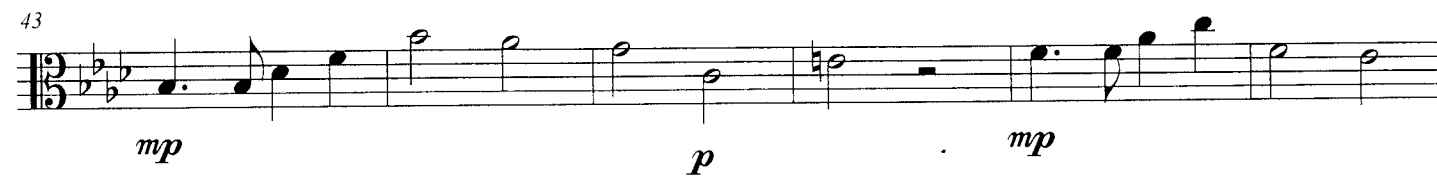
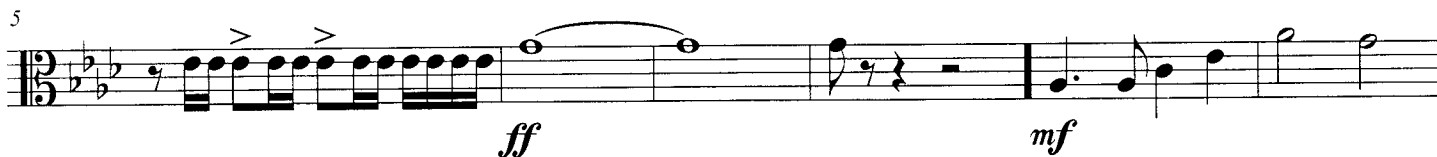
from the "Requiem"

Verdi
Bob Reifsnyder

♩=126



♩=100



49



56



62



68



75



83



91



99



106



Sanctus

3

113



120



128



135



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Libera Me (excerpt)
from the "Requiem"

Bob Reifsnyder

[illegible]

16



ff

24

32

Measure 32 (Bass Clef): The measure begins with a half rest. This is followed by a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The sequence continues with a half note G1, a quarter note F#1, a quarter note E1, and a quarter note D1. The measure concludes with a half rest.


39

p

46

53

The first system of the musical score for 'The Little Boat' is written on a single staff with a bass clef and a key signature of one flat (B-flat). The music begins with a whole rest, followed by a quarter rest, then a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. A slur covers the next two notes: a half note C2 and a quarter note B1. This is followed by a quarter rest, then a quarter note G1, a quarter note F1, a quarter note E1, and a half note D1. A slur covers the next two notes: a half note C1 and a quarter note B0. The system ends with a quarter rest, then a quarter note G0, a quarter note F0, a quarter note E0, and a half note D0. The dynamic markings *p* and *ff* are placed below the staff, corresponding to the first and second measures of the melody.

59 

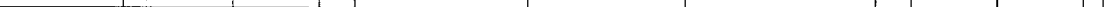
The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half rest, and then a quarter note G2 with an accent mark (^). This is followed by a quarter rest, a half rest, and a quarter note A2. The system continues with a quarter note B-flat2, a quarter note C3, a quarter note D3, a quarter note E3, a quarter note F3, a quarter note G3, a quarter note A3, and a quarter note B-flat3. The system concludes with a quarter note C4.

73

p

19 

86

[illegible]

100

The first system of the musical score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The music begins with a whole rest, followed by a half note B-flat, a half note A, and a half note G. This is followed by a quarter rest, then a quarter note F, a quarter note E, and a quarter note D. The next measure contains a quarter note C, a quarter note B-flat, and a quarter note A. The final measure of the system contains a quarter note G, a quarter note F, and a quarter note E. The system concludes with the instruction 'cresc.'.

106

f *cresc.*

112

ff

118

f *f* *f* *f*

125

mf

133

p

139

p

145

mf *dim.* *p*

151

157

mp

163

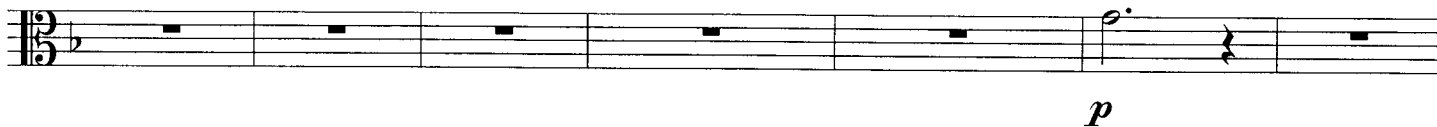
170

pp

178



187



194



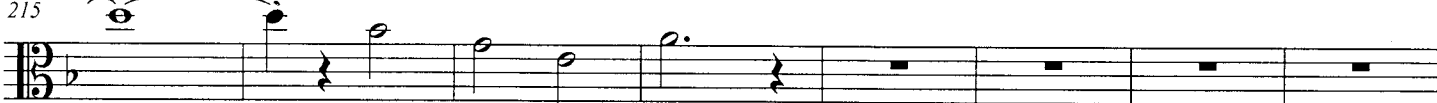
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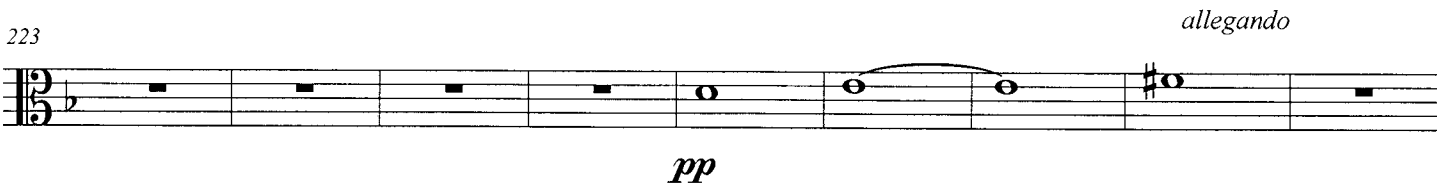
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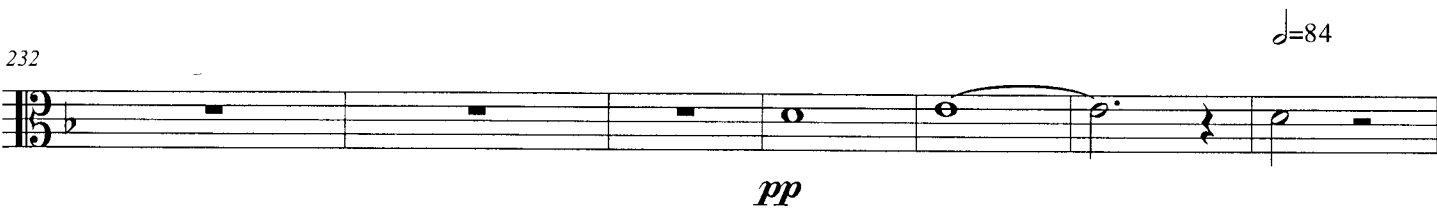
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223



232



239

