

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.

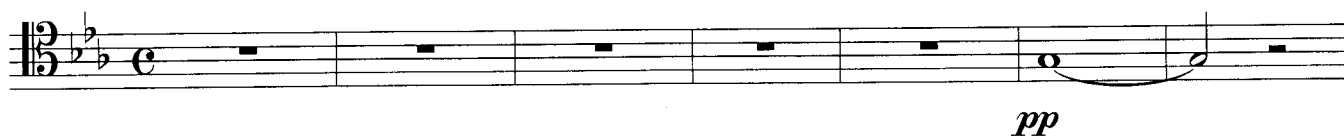
Requiem Aeternam

from the "Requiem"

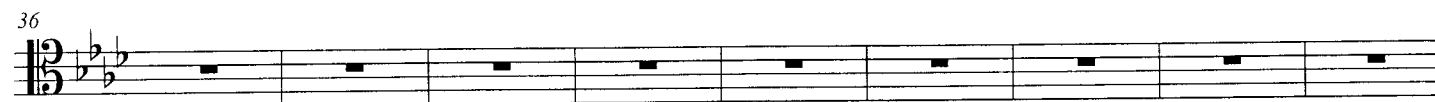
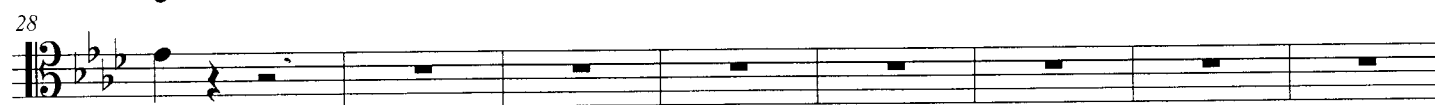
Verdi

Bob Reifsnyder

♩ = 80



♩ = 88



♩ = 80



59

mf *dim.* *pp*

66

cresc. *pp* *cresc.* *pp* ♩=88

73

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

79

84

89

cresc.

94

ff *pp*

98

101

mp *cresc.*

107

107 108 109 110 111

ff *dim.* *p* *cresc.* *mp*

Detailed description: This staff contains measures 107 through 111. It begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, some with accents. Dynamic markings are *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), and *mp* (mezzo-piano).

112

112 113 114 115

cresc. *cresc.* *f*

Detailed description: This staff contains measures 112 through 115. It continues the melodic line with eighth and sixteenth notes. Dynamic markings are *cresc.* (crescendo), *cresc.* (crescendo), and *f* (forte).

116

116 117 118 119 120 121

pp

Detailed description: This staff contains measures 116 through 121. Measures 116-119 are mostly rests, followed by a short melodic phrase in measure 120. The dynamic marking is *pp* (pianissimo).

122

122 123 124 125

p *cresc.* *f*

Detailed description: This staff contains measures 122 through 125. It features a continuous melodic line of eighth and sixteenth notes. Dynamic markings are *p* (piano), *cresc.* (crescendo), and *f* (forte).

126

126 127 128 129

rit. *dim.*

Detailed description: This staff contains measures 126 through 129. The tempo is marked *rit.* (ritardando). The music ends with a half note and a quarter note. The dynamic marking is *dim.* (diminuendo).

♩ = 80

130

130 131 132 133 134 135 136

pp *pp*

Detailed description: This staff contains measures 130 through 136. It begins with a tempo marking of a quarter note equal to 80 beats per minute (♩ = 80). The music features half notes and quarter notes, some with accents. Dynamic markings are *pp* (pianissimo) and *pp* (pianissimo).

137

137 138 139 140

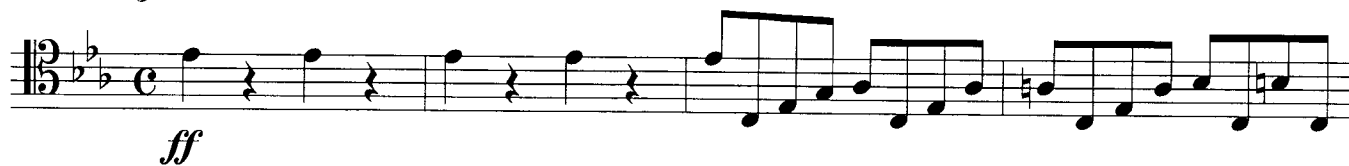
Detailed description: This staff contains measures 137 through 140. It continues the melodic line with quarter and half notes. The staff ends with a double bar line.

Dies Irae

from the "Requiem"

Verdi
Bob Reifsnyder

$\text{♩} = 80$



36



41



f *cresc.*

46



ff *f* *mf*

51



mp *mp* *p*

57



pp

64



70



76



81



Dies Irae

3

87 *rit.* $\text{♩} = 60$

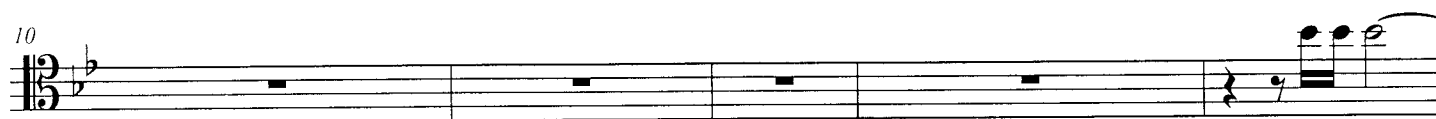
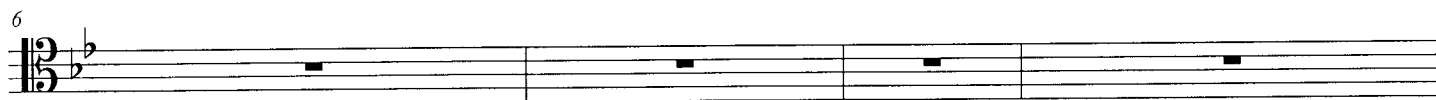
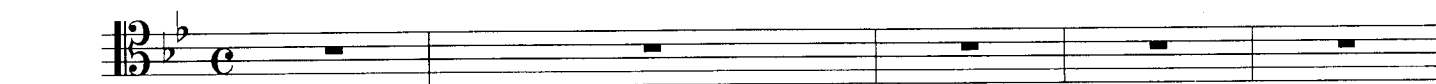
The musical score for measure 87 of 'Dies Irae' is written on a single staff. The time signature is 3/4, and the key signature is B-flat major (two flats). The measure begins with a double bar line. The first part of the measure contains a melodic line: a quarter rest, followed by a quarter note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, a quarter note B4, a quarter rest, a quarter note A4, a quarter rest, a quarter note G4, and a half note F#4. This is followed by a double bar line. The second part of the measure, after the key signature change to B-flat minor (three flats), consists of a half note F#4, a half note E4, and a half note D4. The measure ends with a double bar line. Above the staff, the tempo is marked 'rit.' and the tempo indicator is a quarter note equal to 60 beats per minute.

Tuba Mirum

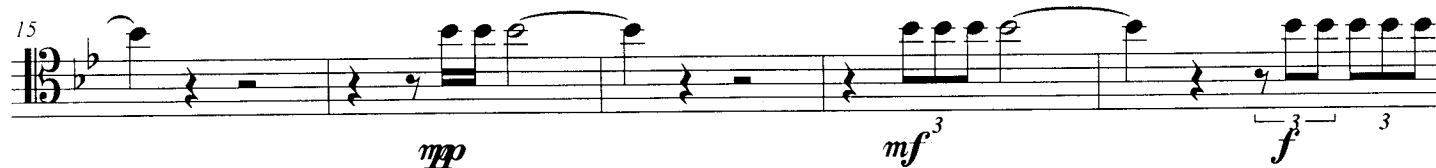
from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 88



p



36

Handwritten musical notation for the right hand. The staff is in 12/8 time with a key signature of one flat (B-flat). The notation includes eighth notes, quarter notes, and triplet markings. The piece concludes with a double fermata and a fortissimo (*ff*) dynamic marking.

41

Musical notation for the first staff, measures 41 to 50. The staff is in 3/8 time and contains various notes, rests, and triplets.

46

3 3 3

72

pp

50

Musical notation for measure 50, featuring a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. The notation includes eighth and sixteenth notes, with some notes beamed together, and rests.

55

55

59

59

63

63

68

68

Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 72$

ff dim. pp

4 ff dim. pp

7 pp cresc. p dim. pp cresc.

12 p dim. pp cresc. p dim. pp ff p

17 ff p ff p

21 ff

25 pp

30 cresc. p

35



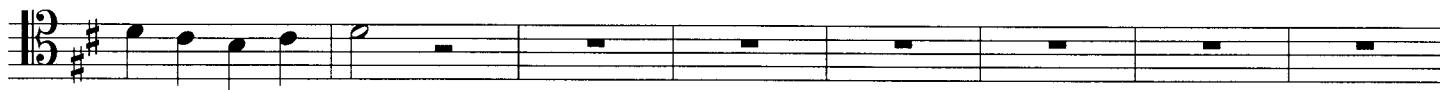
39



43



47



55

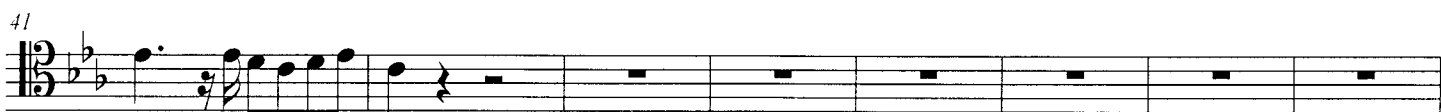


Lacrymosa

from the "Requiem"

Verdi

Bob Reifsnnyder

 $\text{♩} = 60$ 

49



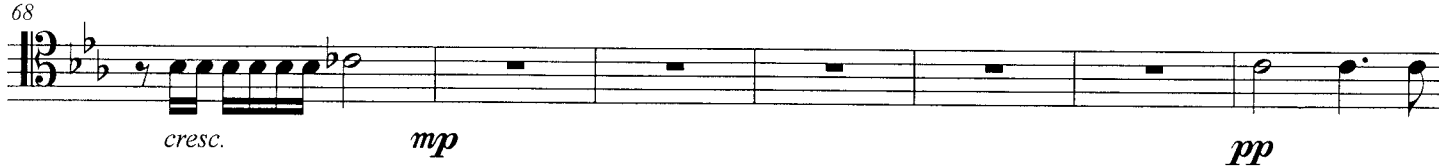
56



63



68



75

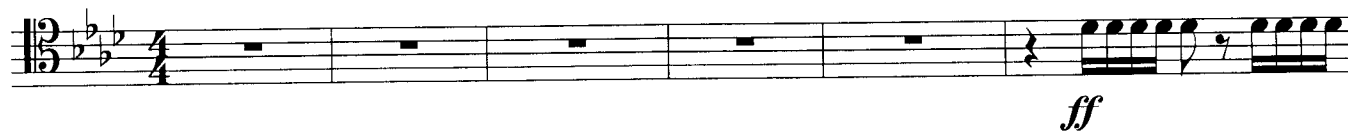


Sanctus

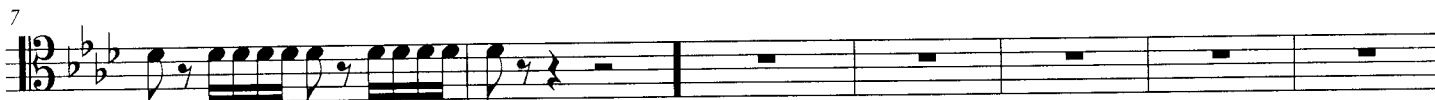
from the "Requiem"

Verdi
Bob Reifsnyder

♩=126



♩=100





93



99



104



109



115



120



124



128



132





Libera Me (excerpt)

from the "Requiem"

Verdi

Bob Reifsnnyder

 $\text{♩} = 116$

ff

8

ff

16

ff

24

f f

32

38

pp

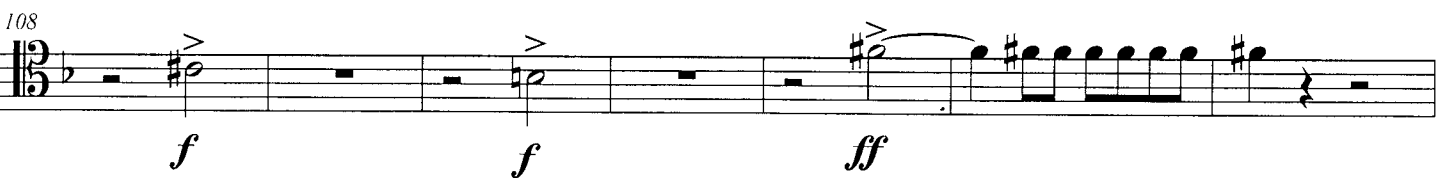
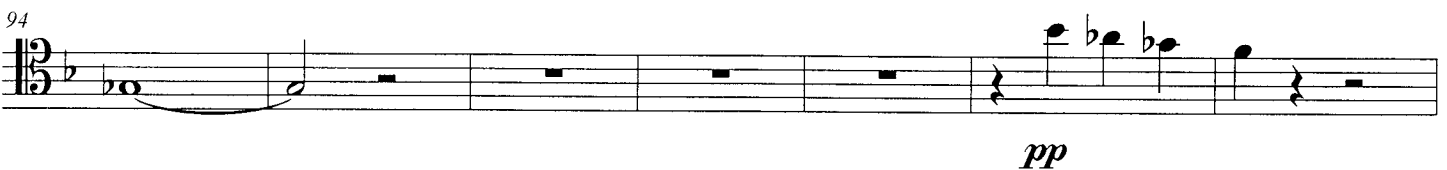
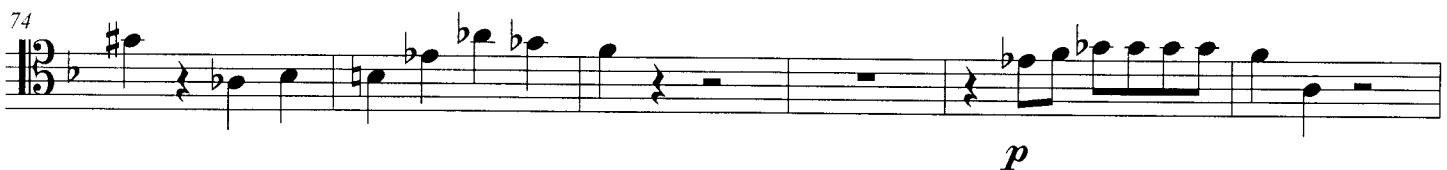
44

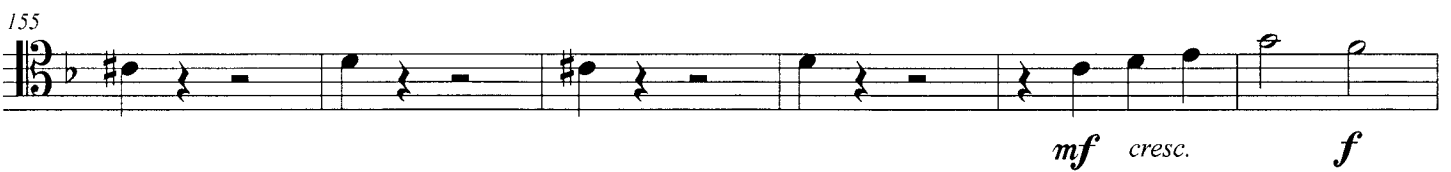
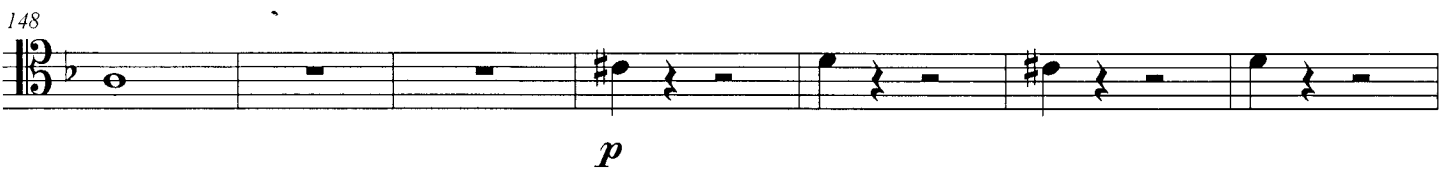
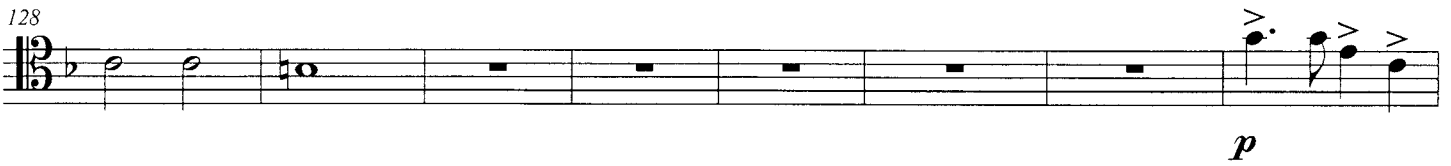
pp

50

pp ff

Detailed description: This is a musical score for Trombone 5, an excerpt from Verdi's Requiem, specifically the 'Libera Me' section. The score is written for a single trombone part in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as 116 beats per minute. The score consists of eight staves of music. The first staff begins with a whole rest and ends with a half note G2, marked with a forte (ff) dynamic. The second staff starts at measure 8 with a half note G2, marked with a forte (ff) dynamic. The third staff starts at measure 16 with a half note G2, marked with a forte (ff) dynamic. The fourth staff starts at measure 24 with a half note G2, marked with a forte (f) dynamic. The fifth staff starts at measure 32 with a half note G2, marked with a piano (pp) dynamic. The sixth staff starts at measure 38 with a half note G2, marked with a piano (pp) dynamic. The seventh staff starts at measure 44 with a half note G2, marked with a piano (pp) dynamic. The eighth staff starts at measure 50 with a half note G2, marked with a piano (pp) dynamic, and ends with a half note G2, marked with a forte (ff) dynamic.





176

pp

Musical staff 176-181: Treble clef, key signature of one flat (B-flat). The staff contains six measures. Measures 176-180 feature a repeating eighth-note pattern: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measure 181 contains a half note (B-flat) followed by a whole rest.

182

pp

Musical staff 182-189: Treble clef, key signature of one flat. The staff contains eight measures. Measures 182-185 are whole rests. Measure 186 contains a quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measure 187 is a whole rest. Measure 188 is a whole rest. Measure 189 contains a quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#).

190

Musical staff 190-196: Treble clef, key signature of one flat. The staff contains seven measures. Measures 190-191: quarter rest, half note (F#). Measures 192-193: quarter rest, half note (G). Measures 194-195: quarter rest, half note (A). Measure 196: quarter rest, half note (B).

197

p poco cresc. ancora cresc.

Musical staff 197-202: Treble clef, key signature of one flat. The staff contains six measures. Measures 197-198: quarter rest, half note (B-flat). Measures 199-200: quarter rest, half note (A). Measures 201-202: quarter rest, half note (G).

203

f cresc. ff

Musical staff 203-208: Treble clef, key signature of one flat. The staff contains six measures. Measures 203-204: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#). Measures 205-206: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measures 207-208: quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#).

209

f

Musical staff 209-215: Treble clef, key signature of one flat. The staff contains seven measures. Measures 209-211: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#). Measures 212-213: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measures 214-215: quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#).

216

Musical staff 216-223: Treble clef, key signature of one flat. The staff contains eight measures. Measures 216-217: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#). Measures 218-219: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measures 220-221: quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#). Measures 222-223: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#).

224

pp

allegando

Musical staff 224-230: Treble clef, key signature of one flat. The staff contains seven measures. Measures 224-225: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#). Measures 226-227: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measures 228-229: quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#). Measure 230: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#).

231

pp

Musical staff 231-236: Treble clef, key signature of one flat. The staff contains six measures. Measures 231-232: quarter rest, eighth note (B-flat), eighth note (A), eighth note (G), eighth note (F#). Measures 233-234: quarter rest, eighth note (F#), eighth note (G), eighth note (A), eighth note (B-flat). Measures 235-236: quarter rest, eighth note (B), eighth note (A), eighth note (G), eighth note (F#).

Libera Me (excerpt)

$\text{♩} = 84$

molto allegando

237

