SELECTIONS

from the

Requiem of Guiseppi Verdi

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME FOUR

About the Composer

The Requiem of Guiseppi Verdi (1813-1901), was originally conceived as a memorial to Giochino 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.

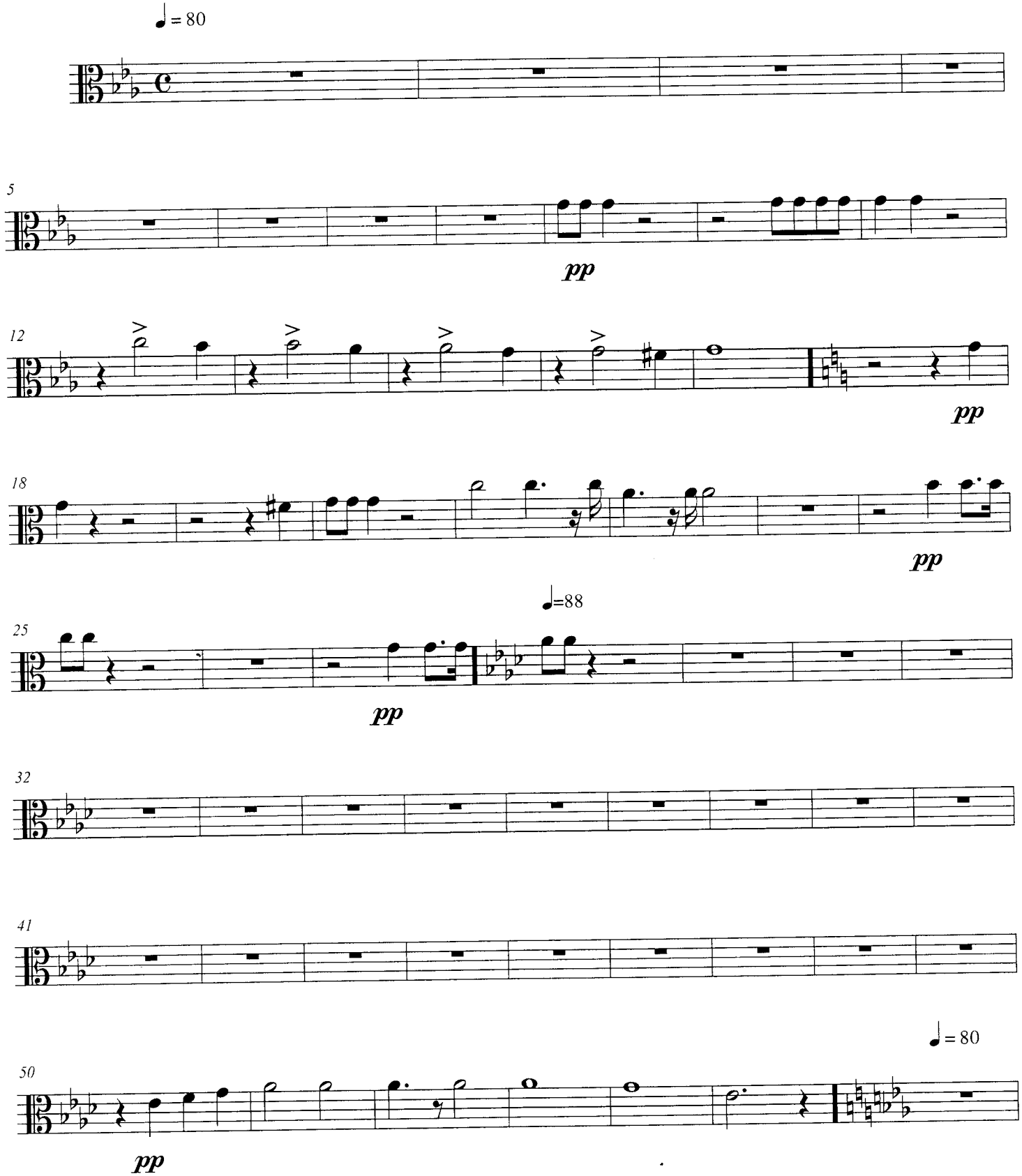
Trombone 7

Requiem Aeternam

from the "Requiem"

Verdi

Bob Reifsnyder



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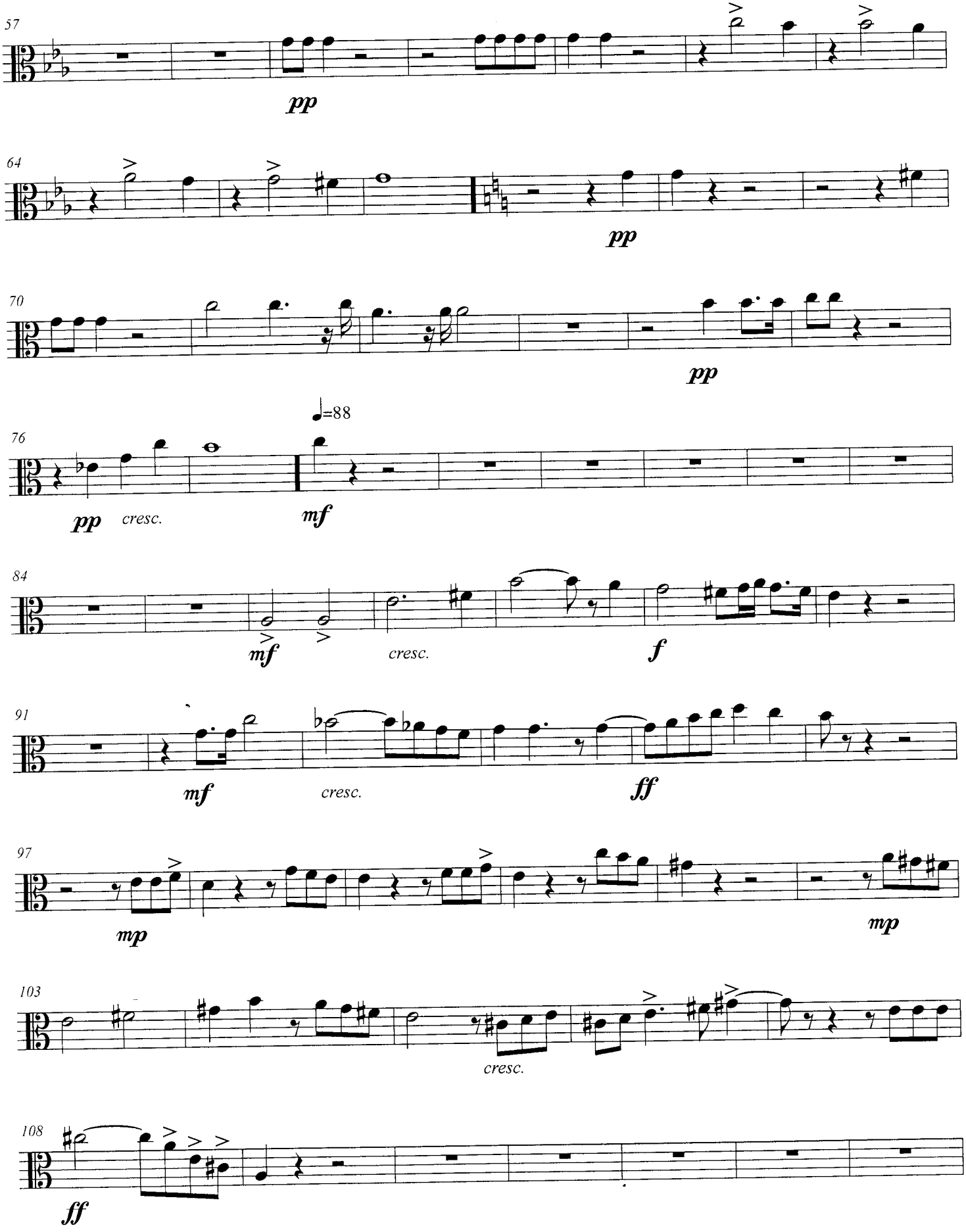
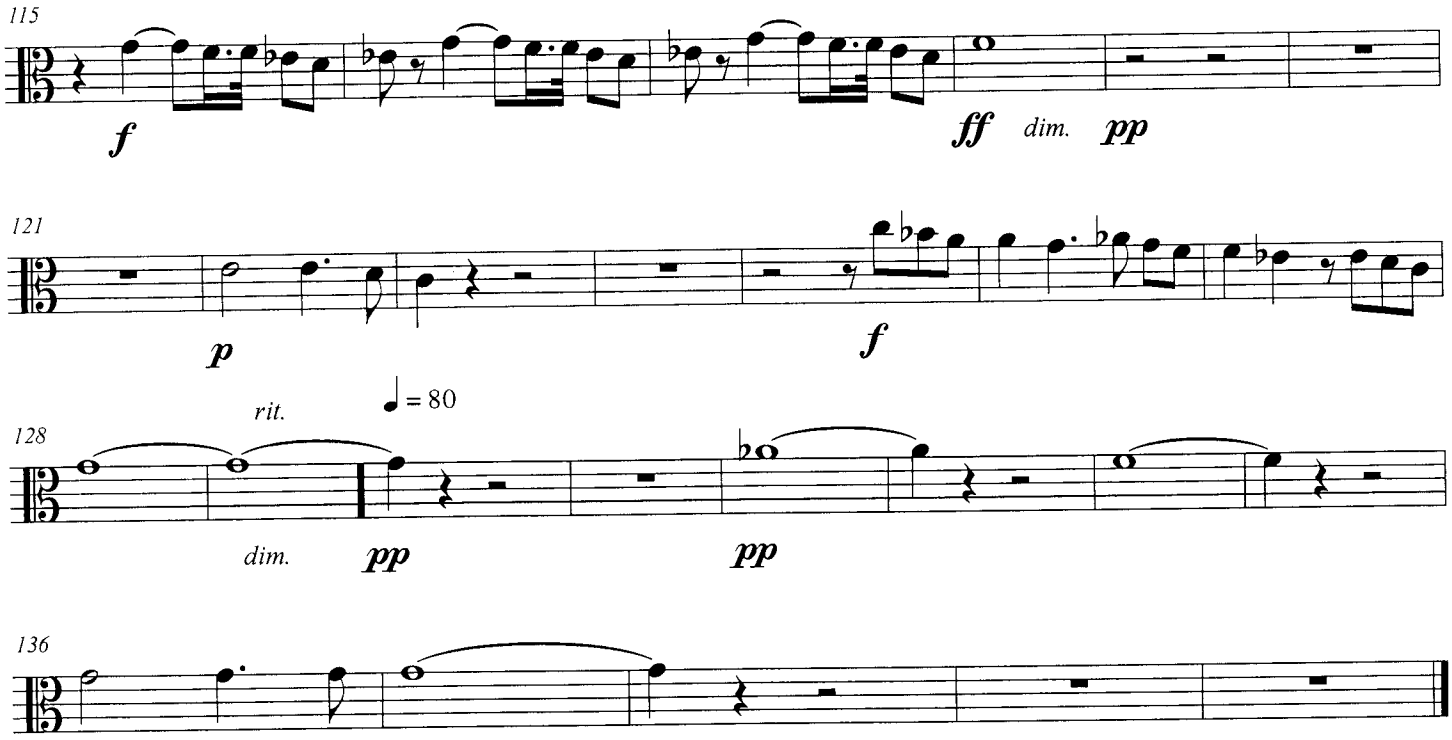

57
pp
64
pp
70
pp
76
♩=88
pp cresc.
mf
84
mf
cresc.
f
91
mf
cresc.
ff
97
mp
mp
103
cresc.
108
ff


115
f
ff
dim.
pp
121
p
f
128
rit.
♩ = 80
dim.
pp
pp
136

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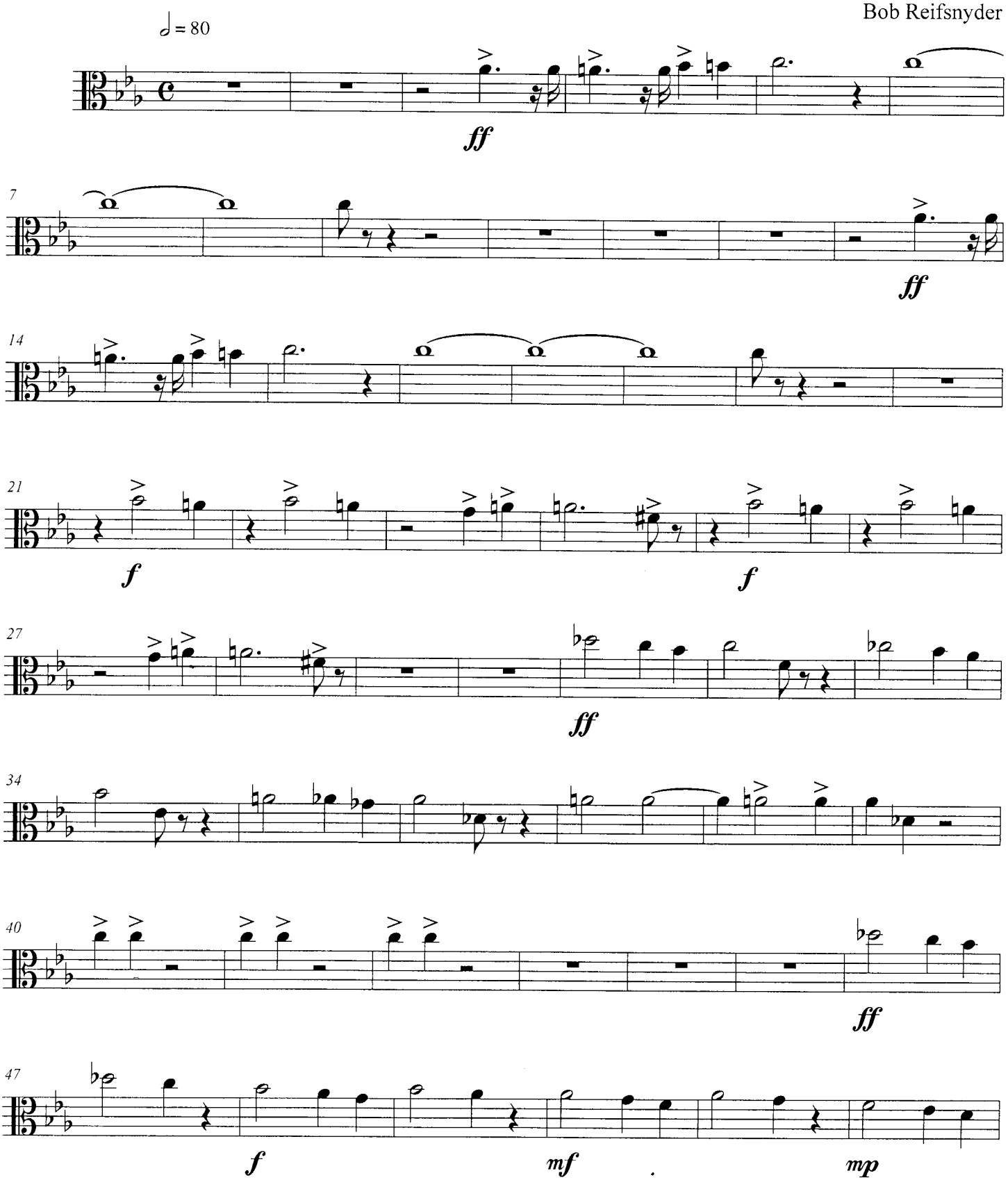
Trombone 7

Dies Irae

from the "Requiem"

Verdi

Bob Reifsnyder



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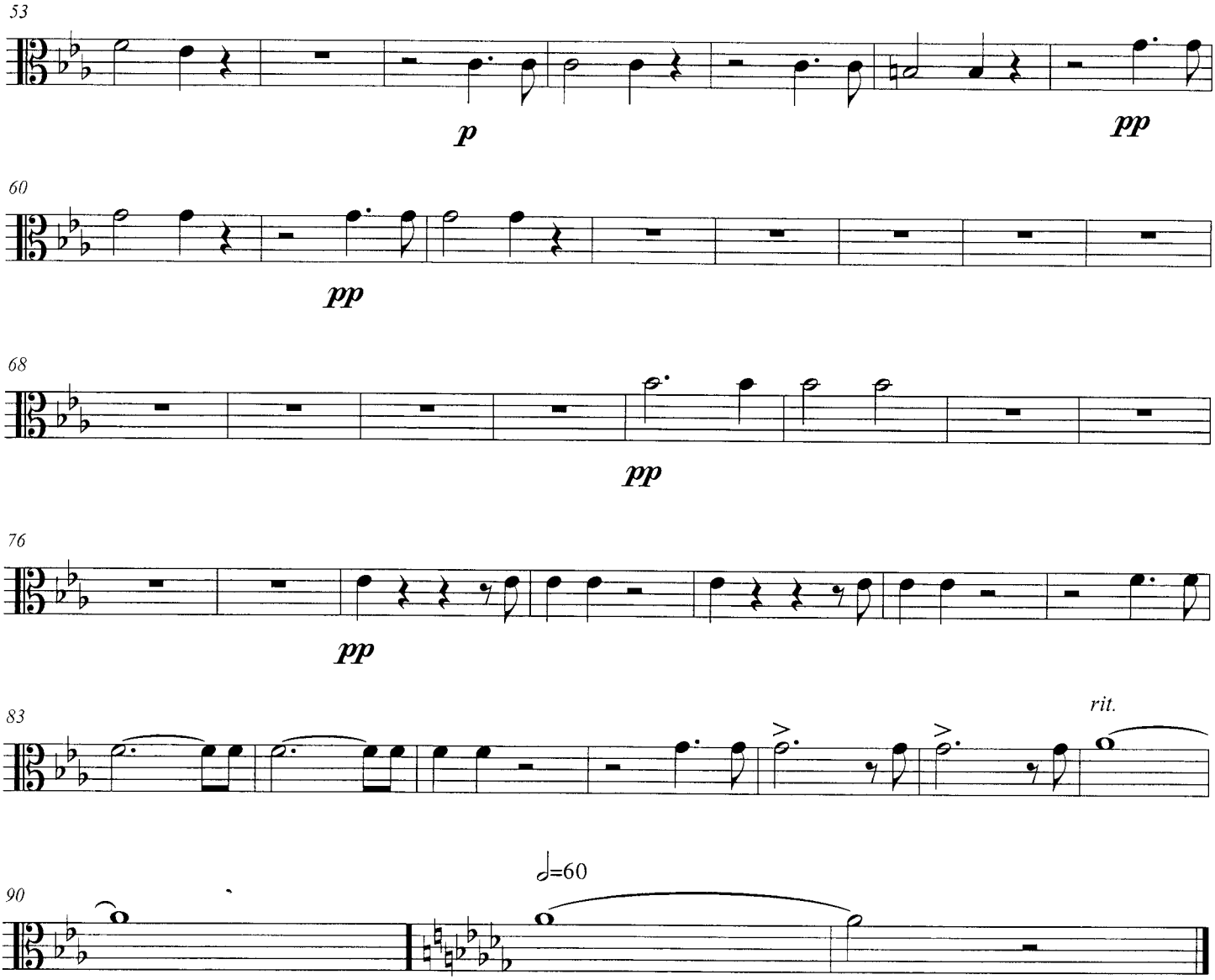

53
p
pp
60
pp
68
pp
76
pp
83
rit.
90
𝅗𝅥=60

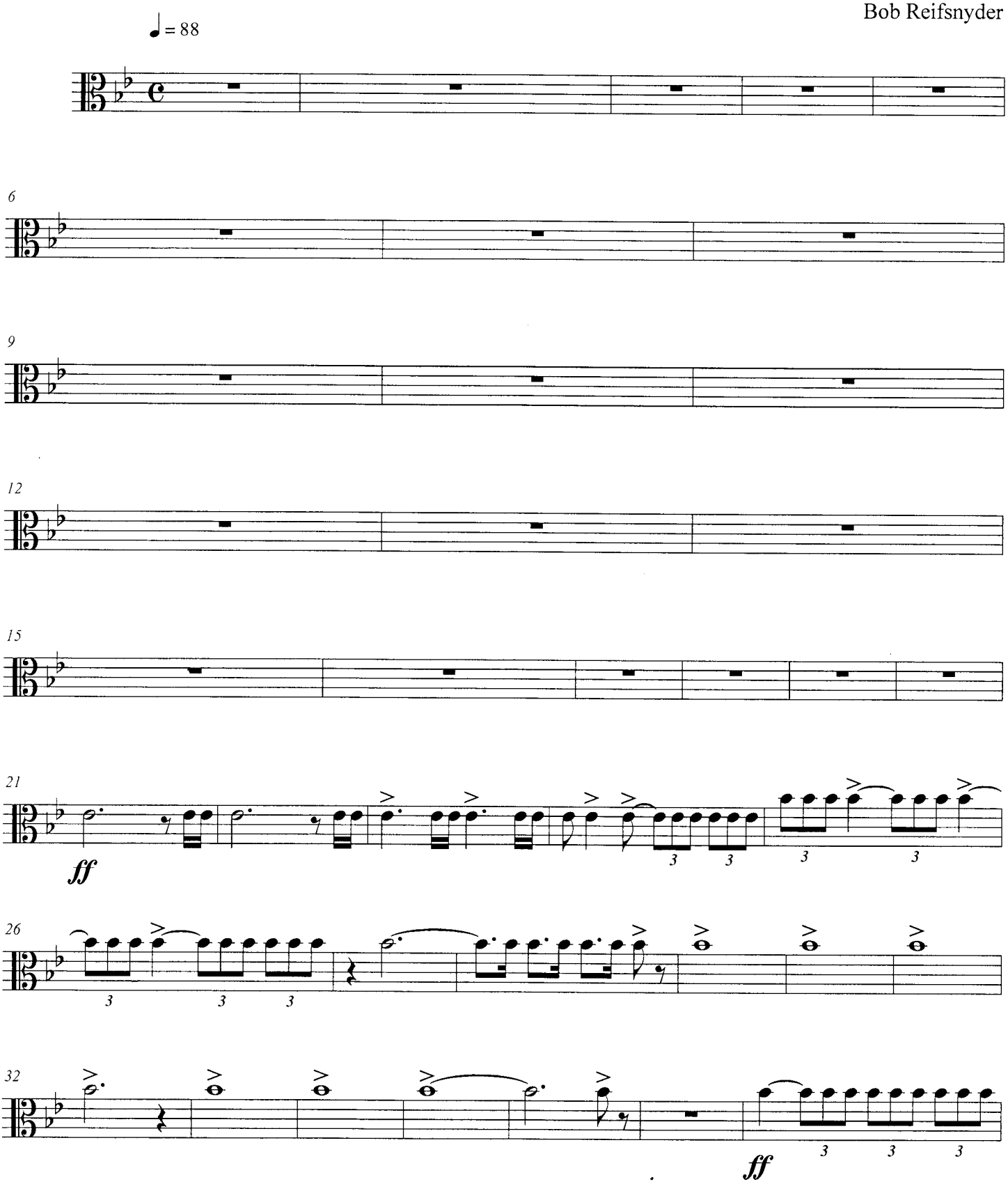
Trombone 7

Tuba Mirum

from the "Requiem"

Verdi

Bob Reifsnyder



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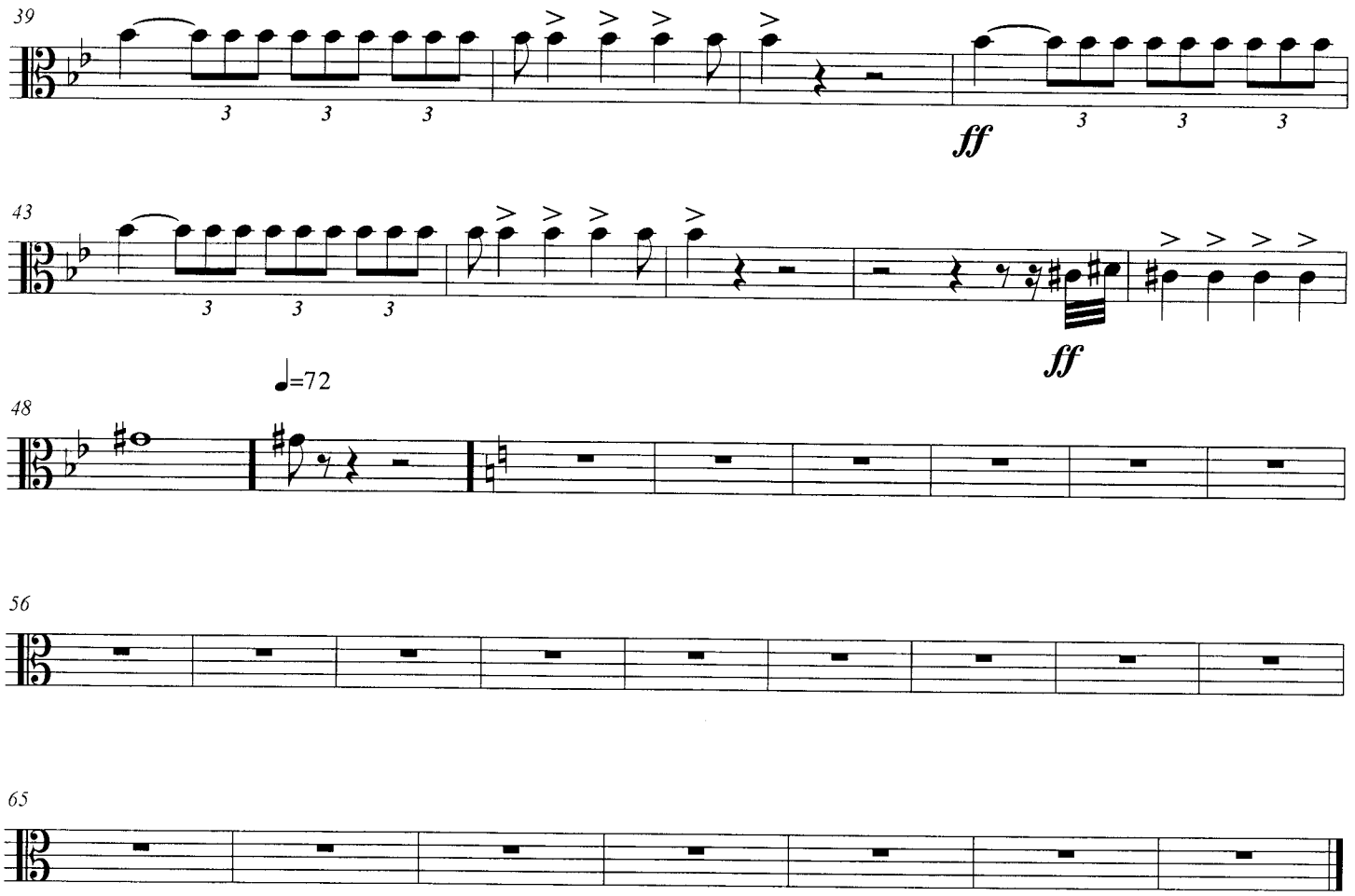

39
ff
43
ff
♩=72
48
56
65

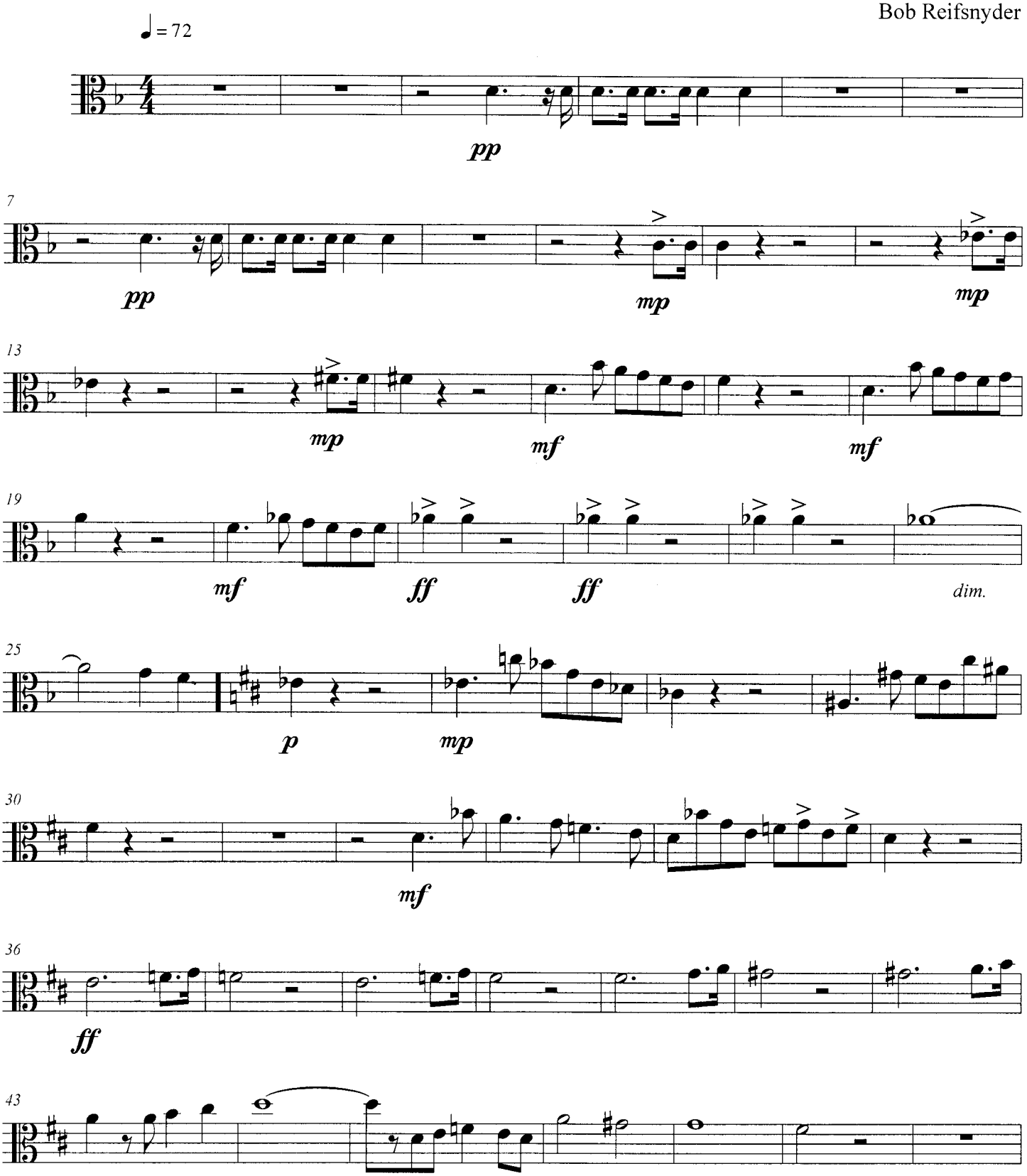
Trombone 7

Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder



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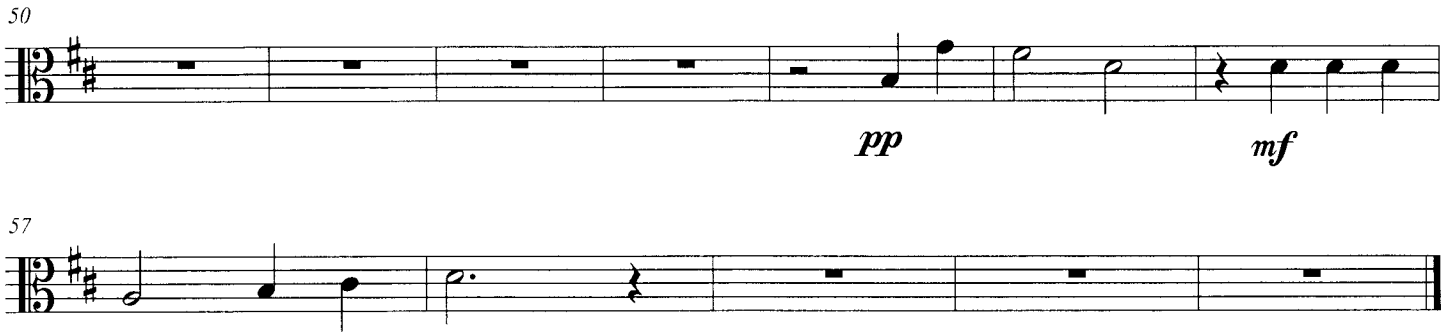

50
pp
mf
57

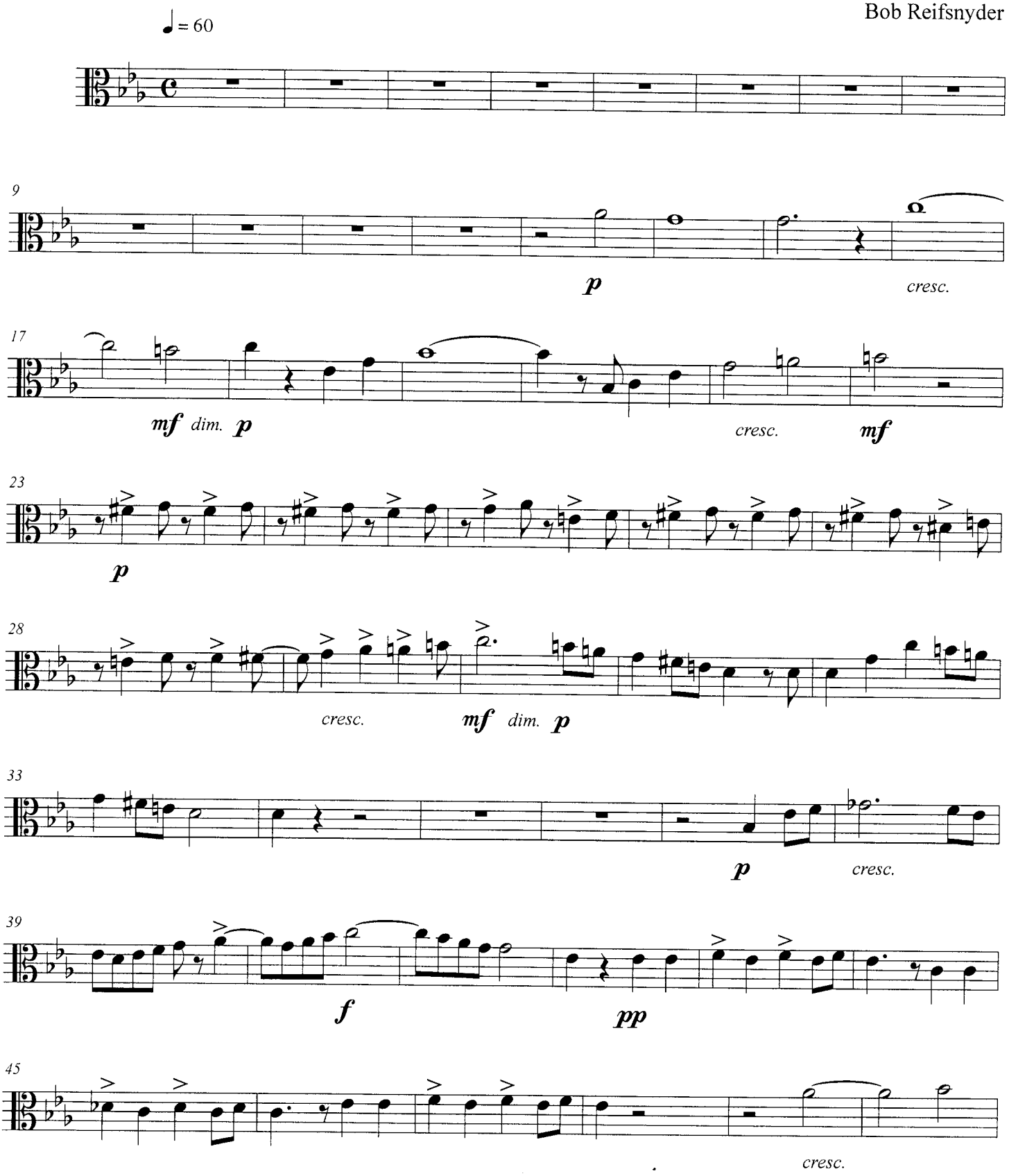
Trombone 7

Lacrymosa

from the "Requiem"

Verdi

Bob Reifsnyder



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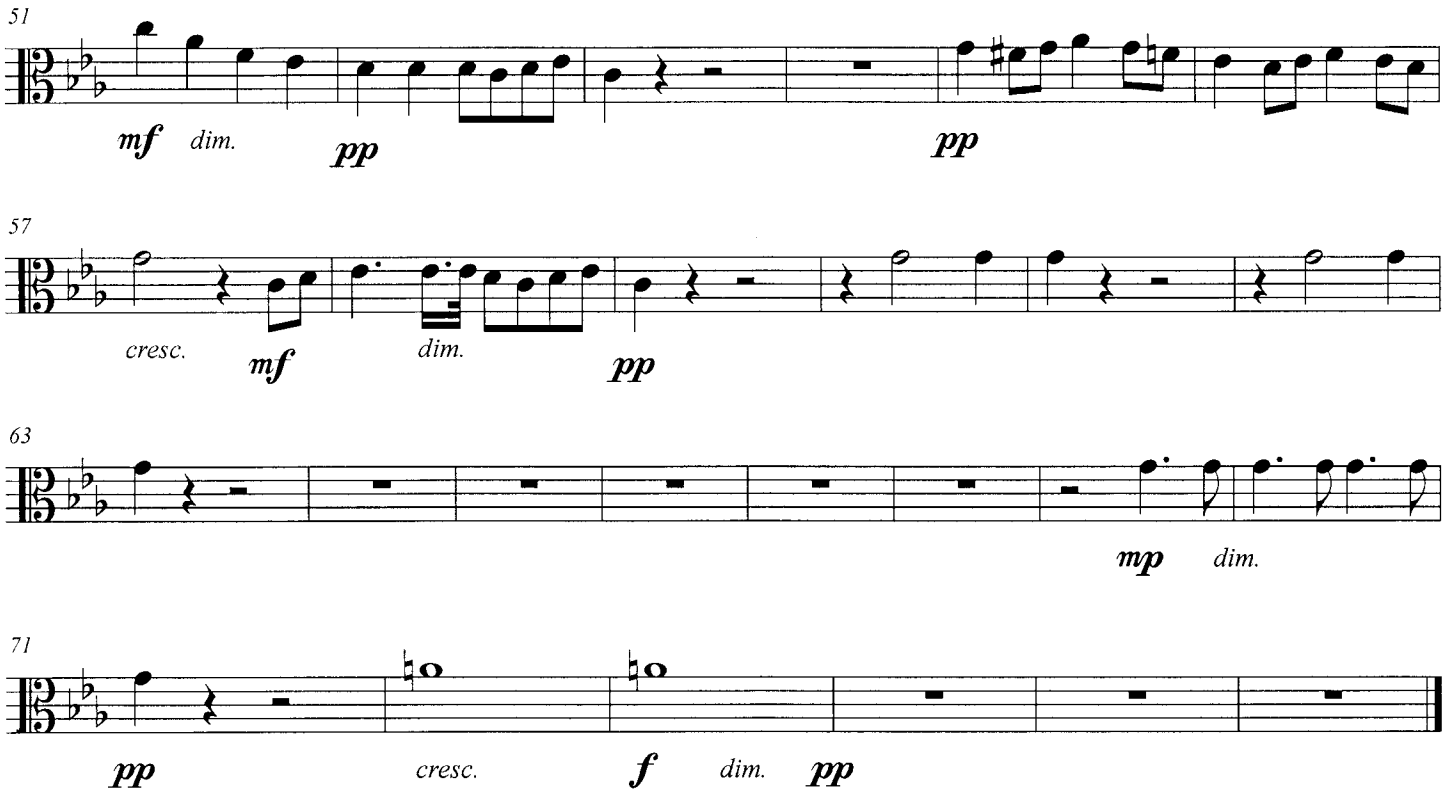

51
mf dim.
pp
pp
57
cresc.
mf
dim.
pp
63
mp dim.
71
pp
cresc.
f dim.
pp

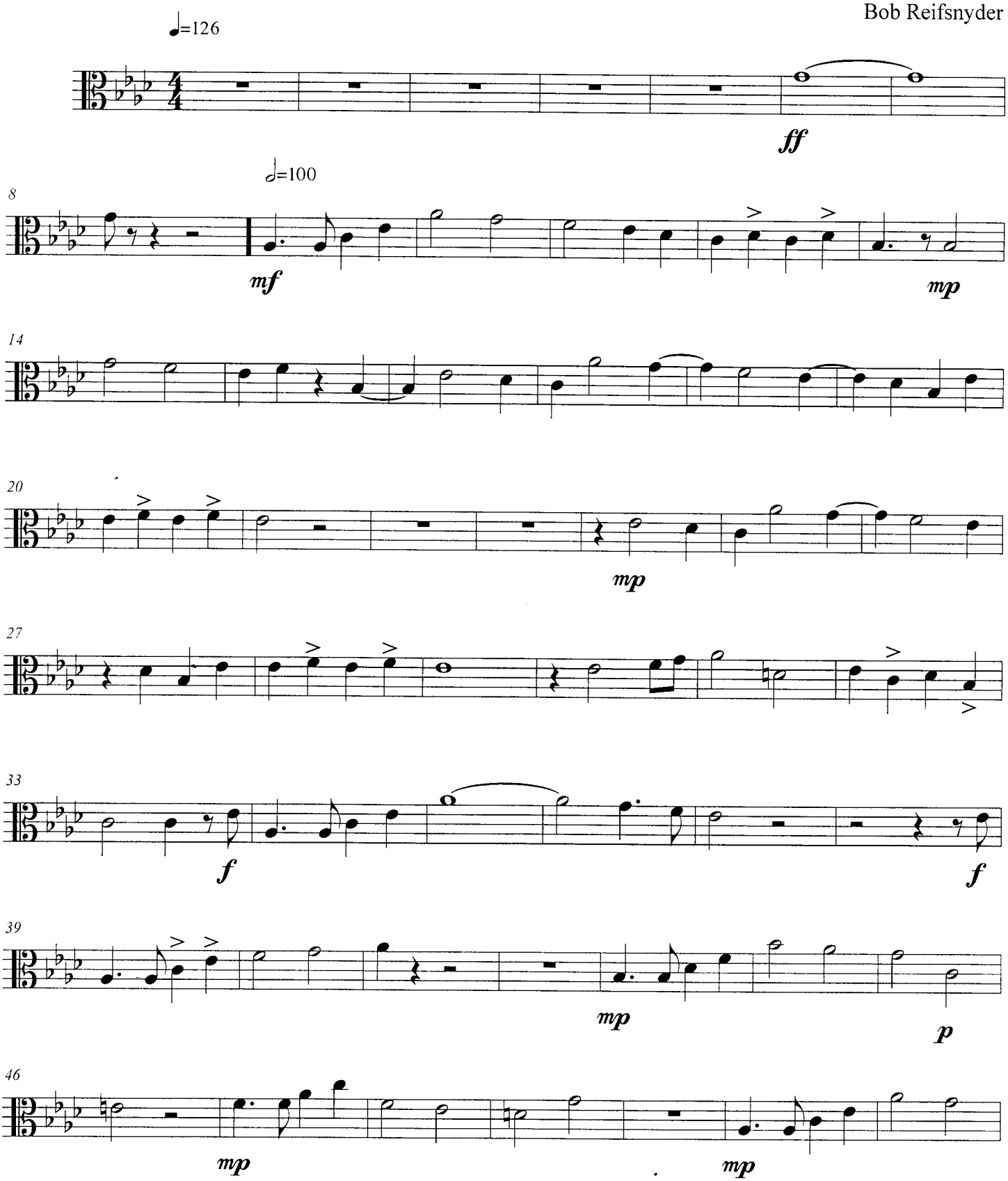
Trombone 7

Sanctus

from the "Requiem"

Verdi

Bob Reifsnyder



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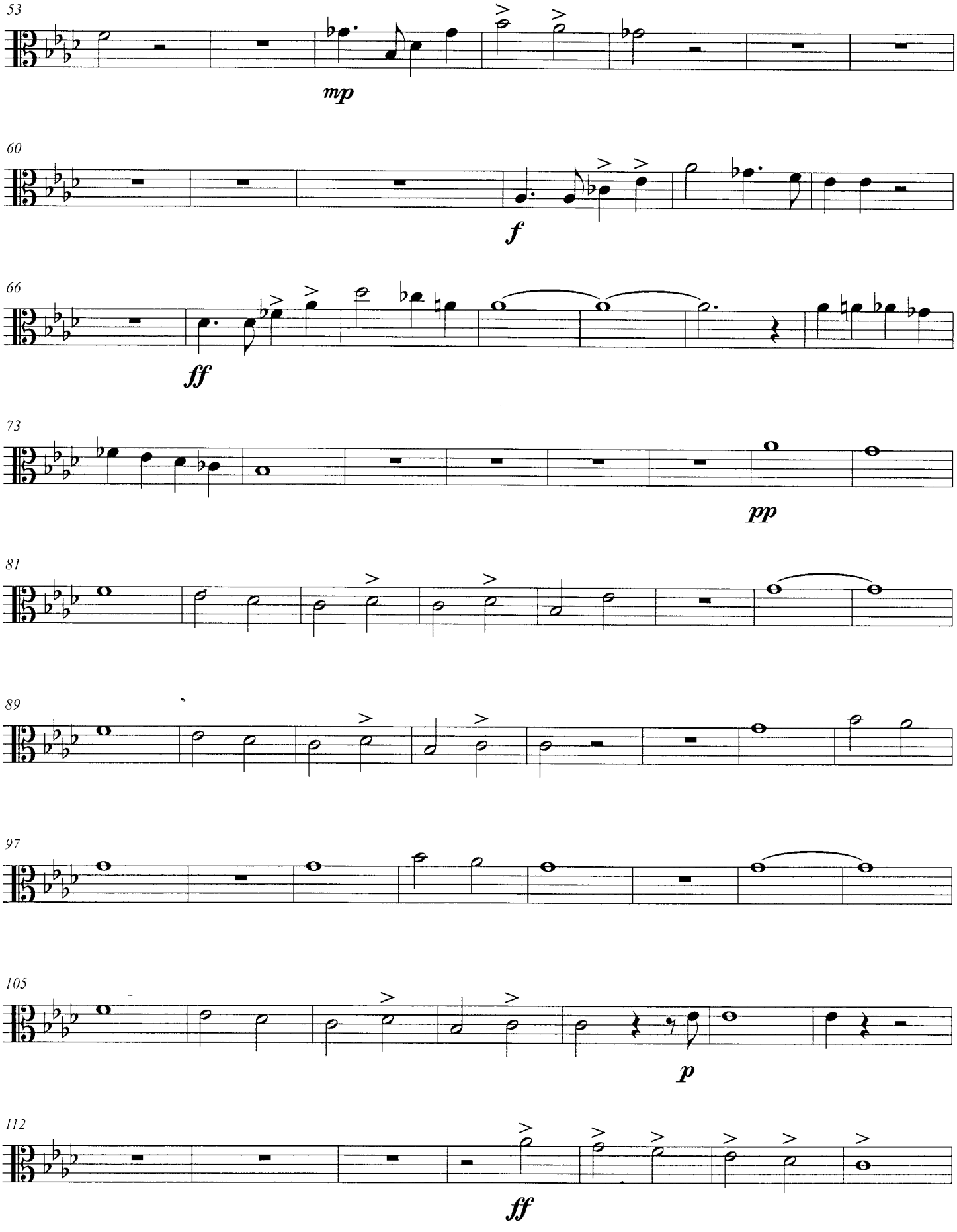
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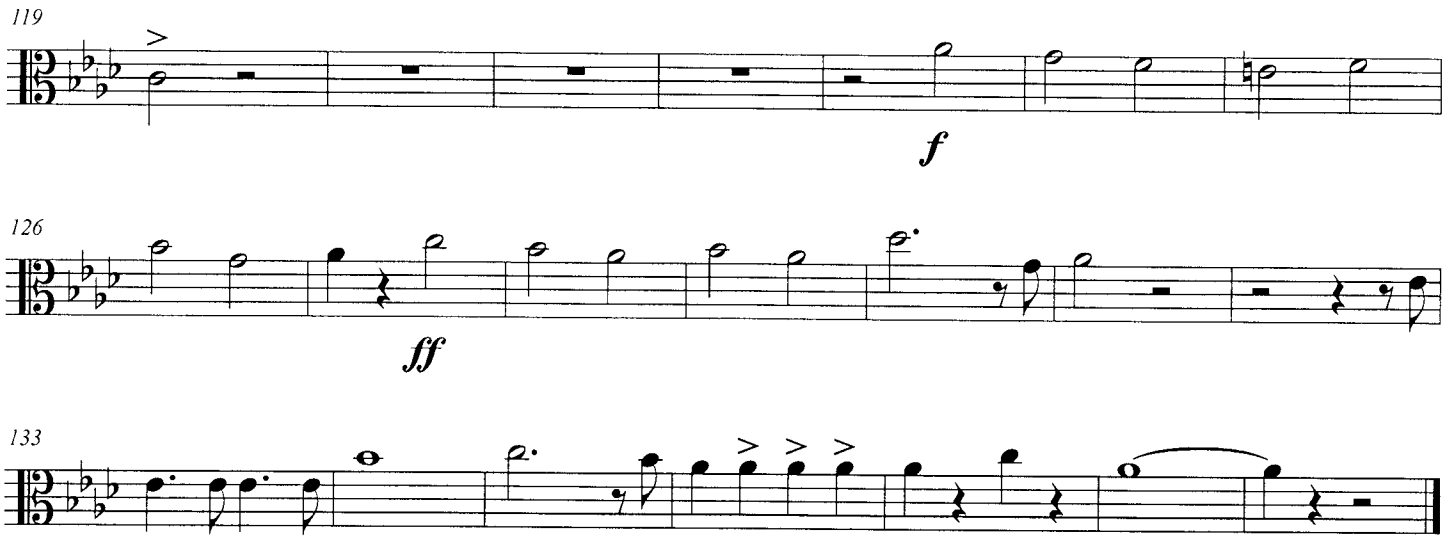
60
f
66
ff
73
pp
81
89
97
105
p
112
ff


119
f
126
ff
133

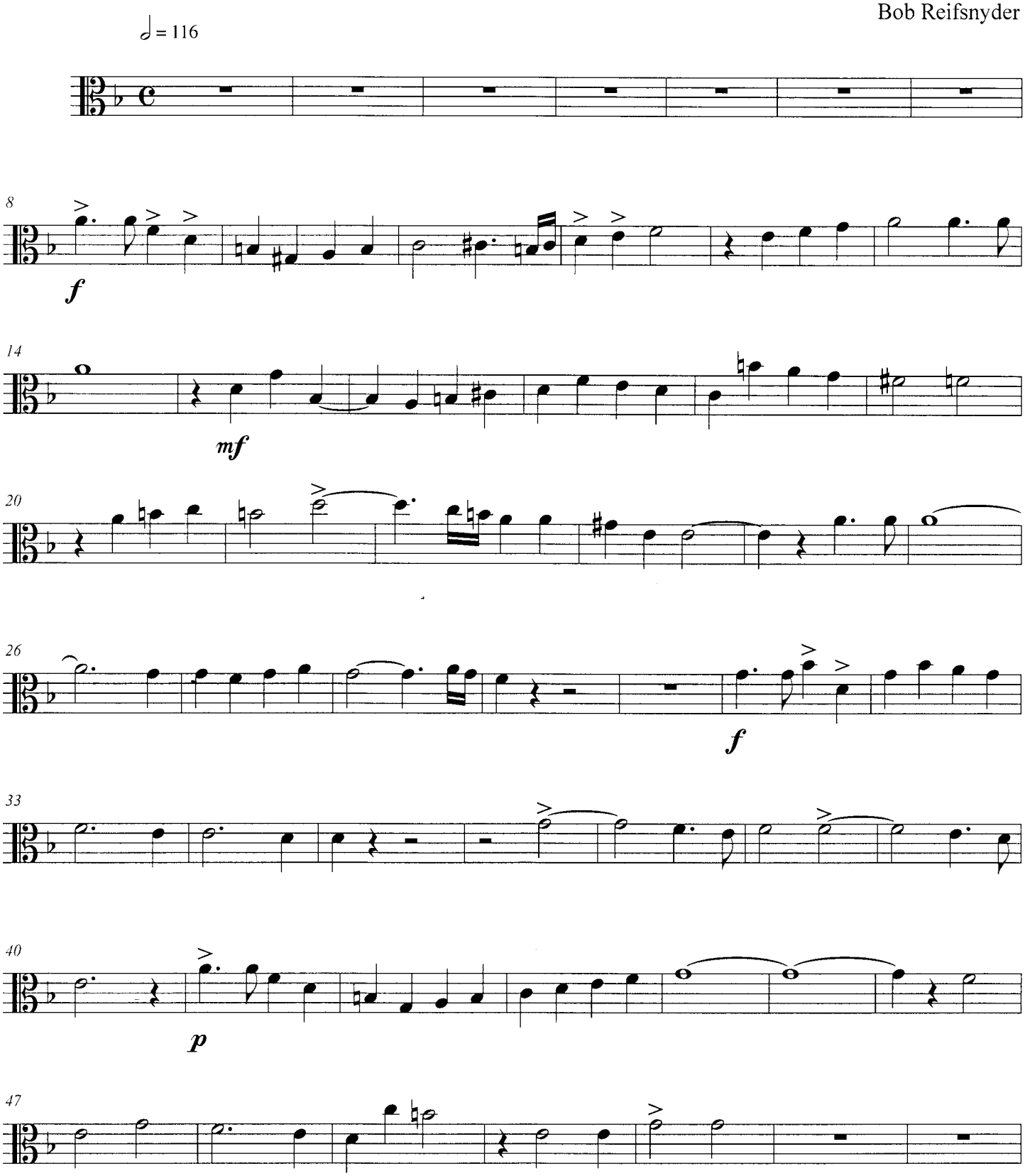
Trombone 7

Libera Me (excerpt)

from the "Requiem"

Verdi

Bob Reifsnyder



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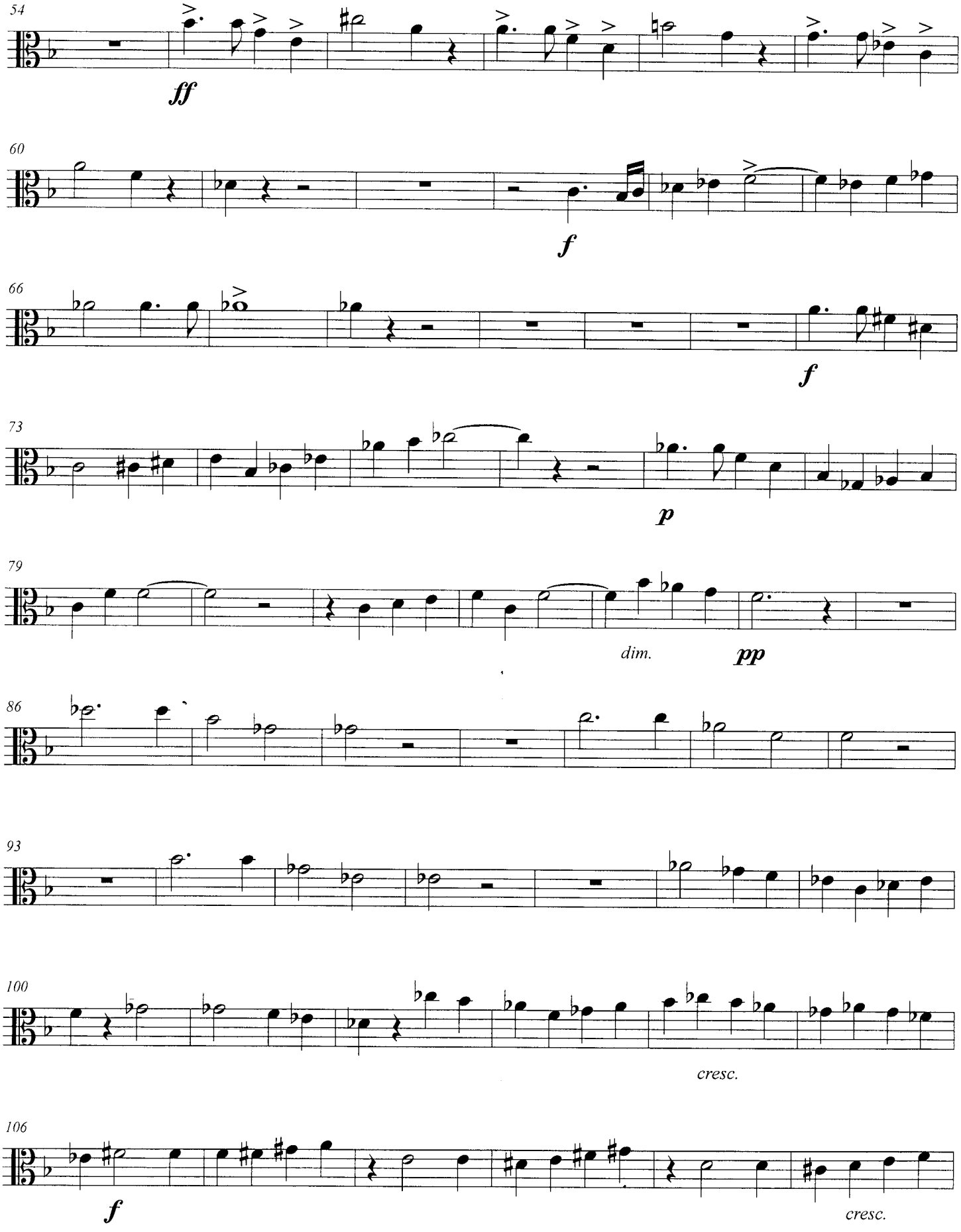
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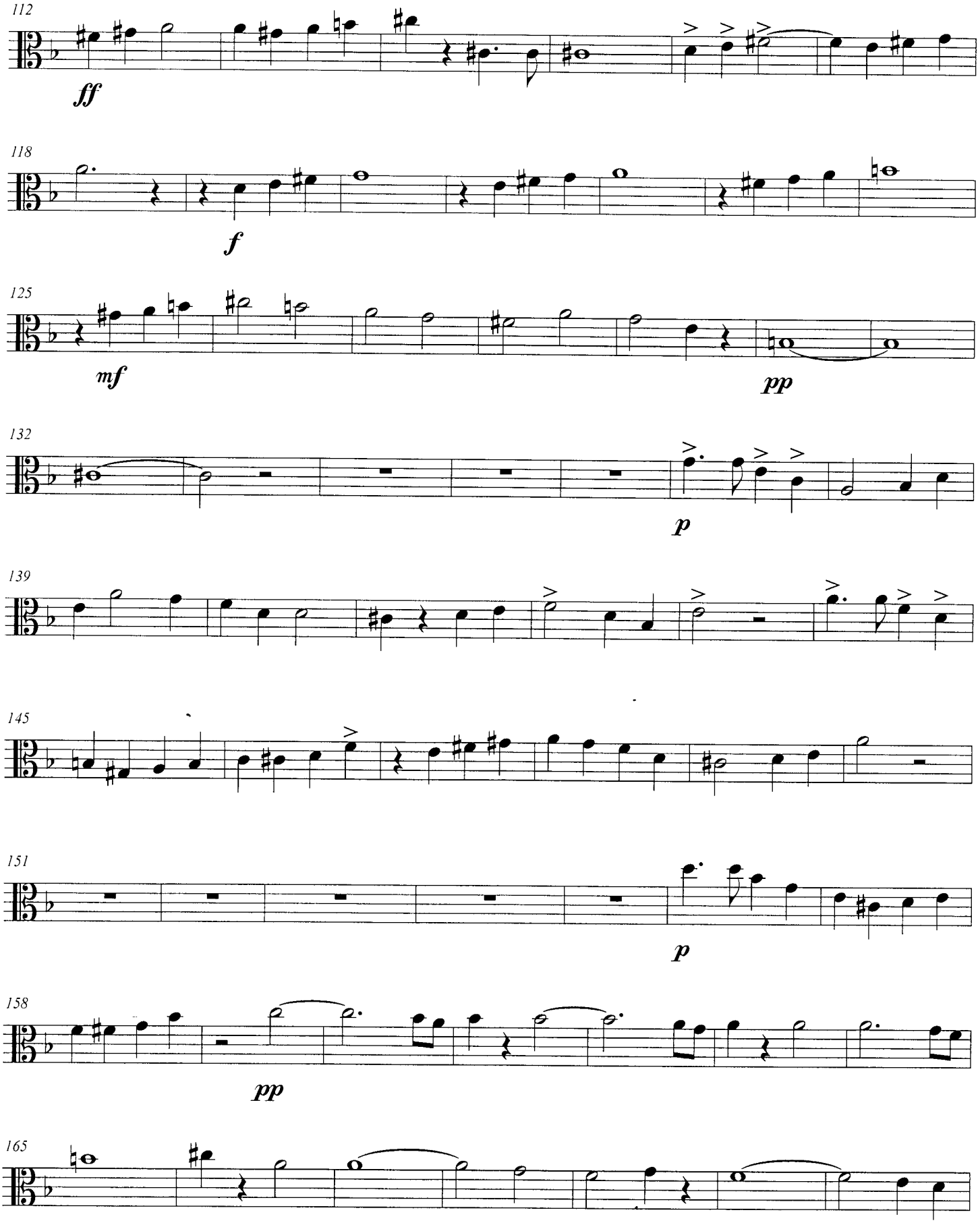
ff
60
f
66
f
73
p
79
dim.
pp
86
93
100
cresc.
106
f
cresc.


112
ff
118
f
125
mf
pp
132
p
139
145
151
p
158
pp
165

172

179

186

191

pp

198

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

205

f

211

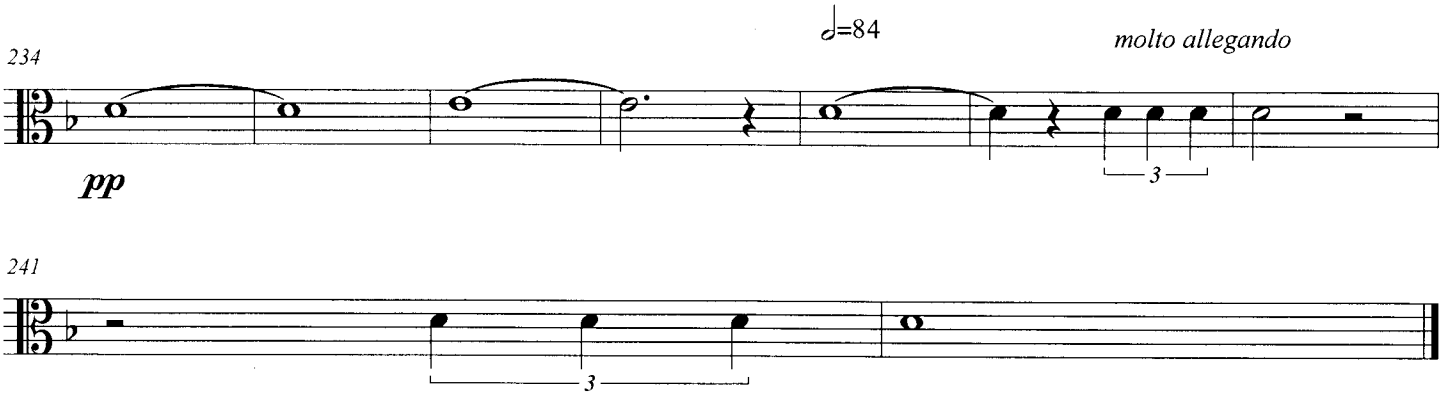
219

mp cresc.

allegando

227

mf cresc. *f*


234
♩=84
molto allegando
pp
3

241
3