

SELECTIONS

from the

Requiem of
Guiseppe 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.

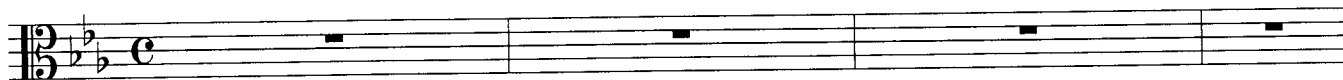
Requiem Aeternam

from the "Requiem"

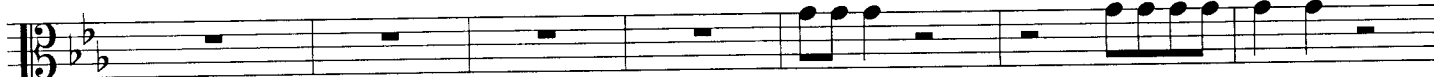
Verdi

Bob Reifsnyder

♩ = 80



5

*pp*

12

*pp*

18

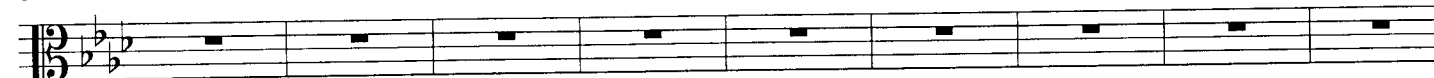
*pp*

♩ = 88

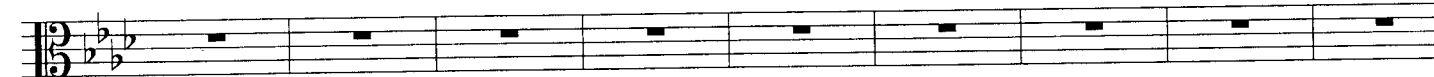
25

*pp*

32



41



♩ = 80

50

*pp*

57

pp

Musical staff 57-63: Bass clef, key of B-flat major. Measures 57-63. Dynamics: *pp*. Accents are present on measures 58, 60, and 62.

64

pp

Musical staff 64-69: Bass clef, key of B-flat major. Measures 64-69. Dynamics: *pp*. Accents are present on measures 64, 65, and 68.

70

pp

Musical staff 70-75: Bass clef, key of B-flat major. Measures 70-75. Dynamics: *pp*. Accents are present on measures 71, 73, and 75.

76

pp cresc. mf

Musical staff 76-83: Bass clef, key of B-flat major. Measures 76-83. Dynamics: *pp* (measures 76-77), *cresc.* (measures 78-82), *mf* (measure 83). A tempo marking of ♩=88 is placed above measure 77.

84

mf cresc. f

Musical staff 84-90: Bass clef, key of B-flat major. Measures 84-90. Dynamics: *mf* (measures 84-85), *cresc.* (measures 86-89), *f* (measure 90). Accents are present on measures 85, 87, and 89.

91

mf cresc. ff

Musical staff 91-96: Bass clef, key of B-flat major. Measures 91-96. Dynamics: *mf* (measures 91-92), *cresc.* (measures 93-95), *ff* (measure 96). Accents are present on measures 92, 94, and 96.

97

mp mp

Musical staff 97-102: Bass clef, key of B-flat major. Measures 97-102. Dynamics: *mp* (measures 97-101), *mp* (measure 102). Accents are present on measures 98, 100, and 102.

103

cresc.

Musical staff 103-107: Bass clef, key of B-flat major. Measures 103-107. Dynamics: *cresc.* (measures 103-107). Accents are present on measures 104, 106, and 107.

108

ff

Musical staff 108-113: Bass clef, key of B-flat major. Measures 108-113. Dynamics: *ff* (measures 108-113). Accents are present on measures 109, 111, and 113.

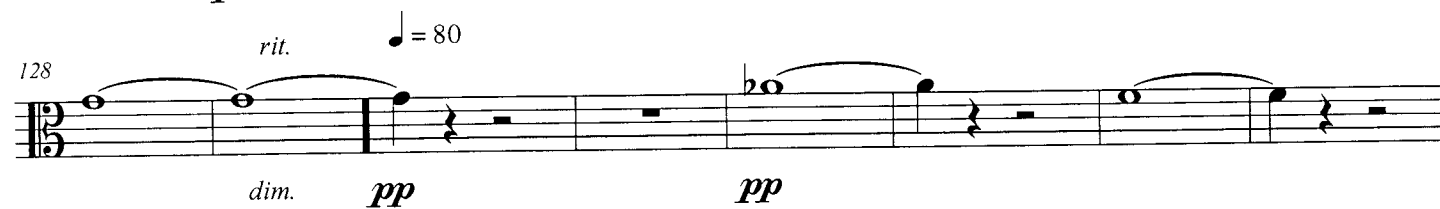
115



121



128



136



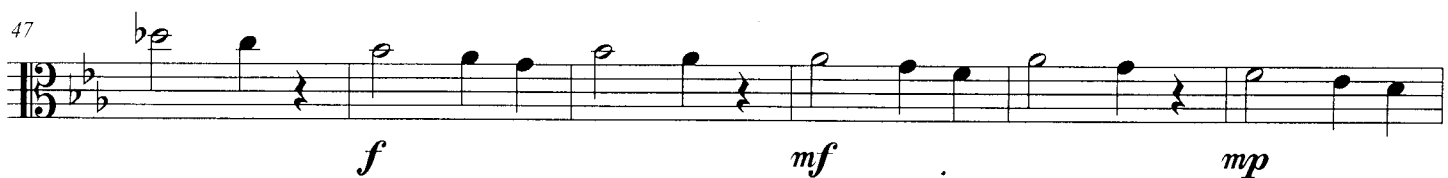
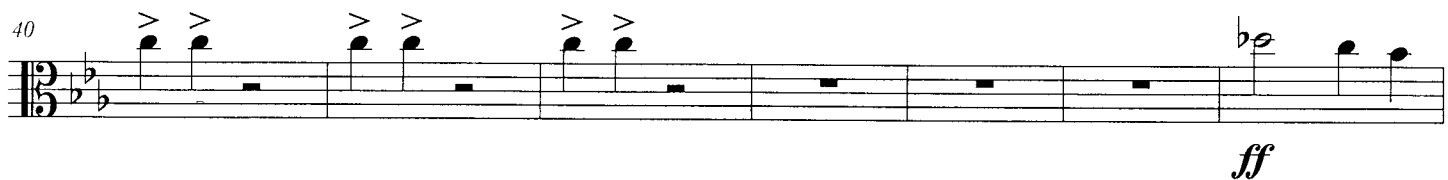
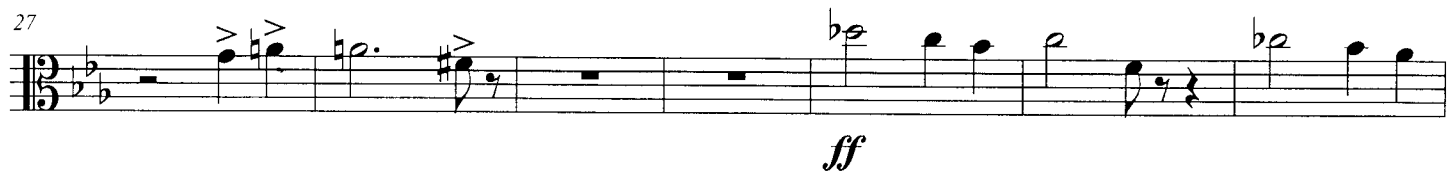
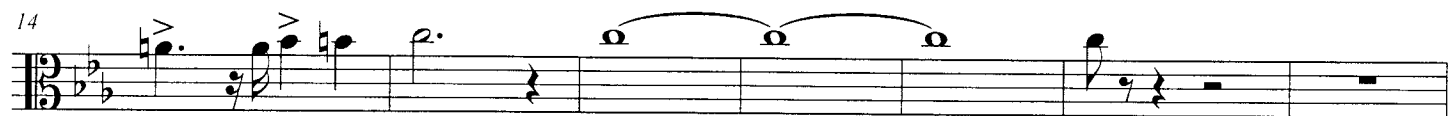
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Dies Irae

from the "Requiem"

Verdi
Bob Reifsnyder

$\text{♩} = 80$



First staff of music, featuring a treble clef, key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes with rests. Dynamics markings *p* and *pp* are present below the staff.

pp

The first staff of music is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half rest, then a quarter note G2, a quarter note F2, a quarter rest, and a quarter note E2. This is followed by a half note D2, a half note C2, a whole rest, a half note B1, a half note A1, a quarter rest, and a quarter note G1. The staff concludes with a half note F1 and a half note E1. The dynamic marking *pp* is centered below the staff.

[illegible]

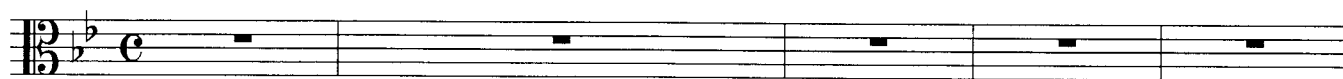
The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a whole note G2, followed by a half note F2, and then a half note E2. The melody consists of a descending eighth-note scale: D2, C2, B1, A1, G1, F1, E1, D1. The piece concludes with a final whole note D1.

Tuba Mirum

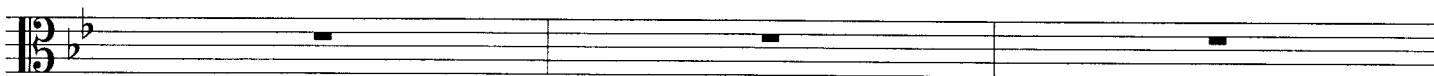
from the "Requiem"

Verdi
Bob Reifsnyder

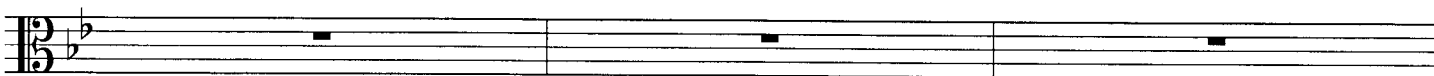
♩ = 88



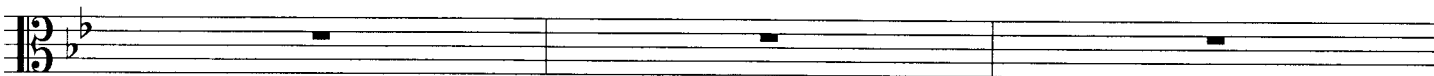
6



9



12



15



21



26



32




43

$\text{♩} = 72$


ff

56



A musical staff in bass clef containing a single-measure rest, represented by a thick horizontal line across the middle of the staff.

65



Rex tremendae

from the "Requiem"

Verdi
Bob Reifsnyder

♩ = 72

7

13

19

25

30

36

43

pp

pp

mp

mp

mf

mf

mf

ff

ff

dim.

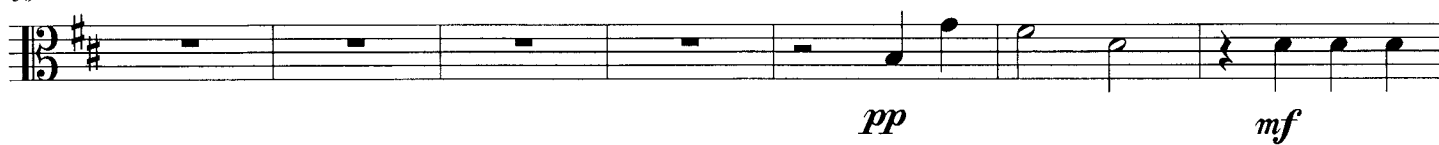
p

mp

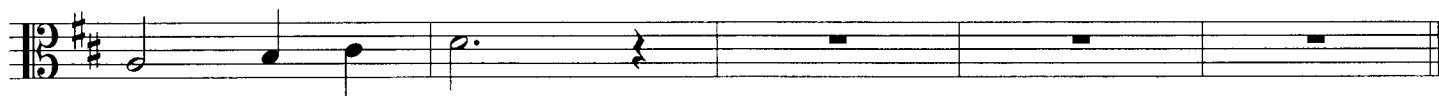
mf

ff

50



57



Lacrymosa
from the "Requiem"

Verdi
Bob Reifsnyder

$\bullet = 60$

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats), and the time signature is common time (C). The melody consists of a series of eighth notes, each followed by a quarter rest, creating a simple, rhythmic pattern.

9

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of quarter notes in the first four measures, followed by a half note, a quarter note, and a final half note with a fermata.

p

cresc.

17

17

Musical notation for measure 17. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes G4, A4, B-flat4, C5, D5, E5, F5, and G5. There are rests for the first half of the measure and for the eighth note after the final quarter note.

 $mf \dim. \mathbf{p}$

cresc.

 mf

23

[illegible]

p

28

28

Musical notation for measure 28, bass clef, key of B-flat major. The measure contains a sequence of eighth and sixteenth notes with various articulations like accents and slurs.

cresc.

$$mf \dim. \mathbf{p}$$

33

33

Measure 33: Bass clef, B-flat major key signature. The notation shows a half note G2, a quarter note A-flat2, a quarter note B-flat2, a half note C3, a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter note D3, a quarter note E3, a half note F3, and a half note G3.

p

cresc.

39

39

39

$$f$$
 pp

45

45

Example 10-10 (continued)

cresc.

51



57



63



71



Sanctus

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 126$  $\text{♩} = 100$

8



14



20



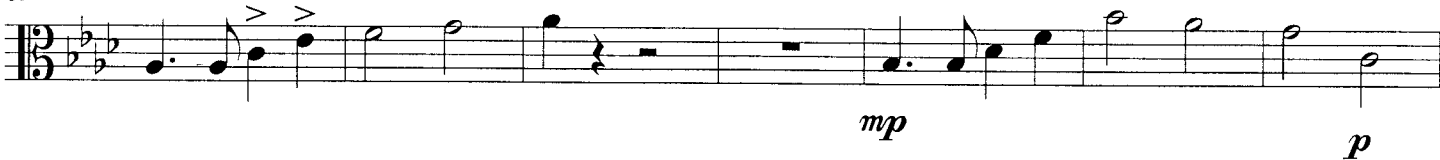
27



33



39



46



53



60



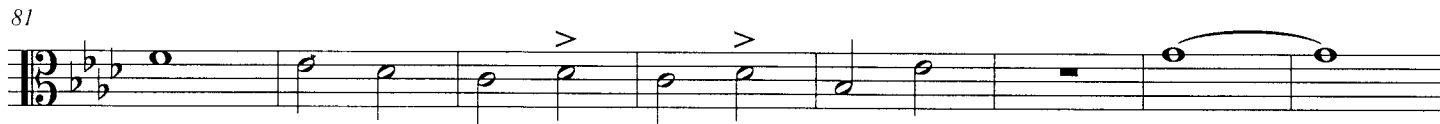
66



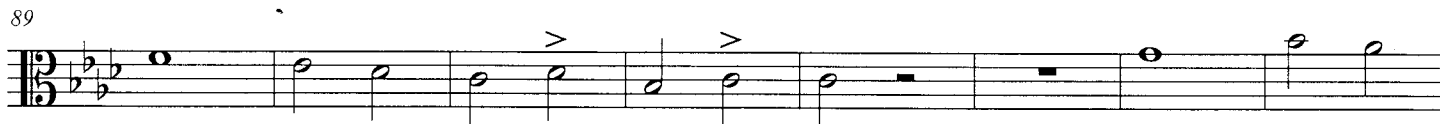
73



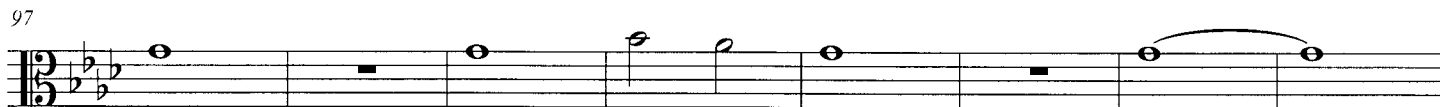
81



89



97



105



112



Sanctus

3

119

126

[illegible]

133

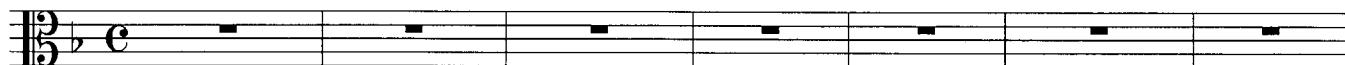
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Libera Me (excerpt)

from the "Requiem"

Verdi

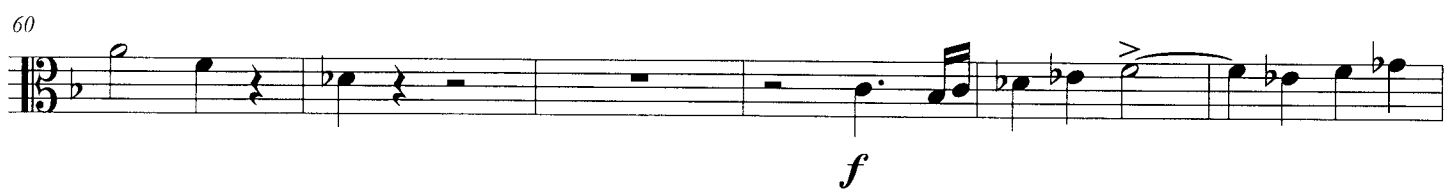
Bob Reifsnyder

 $\text{♩} = 116$ 

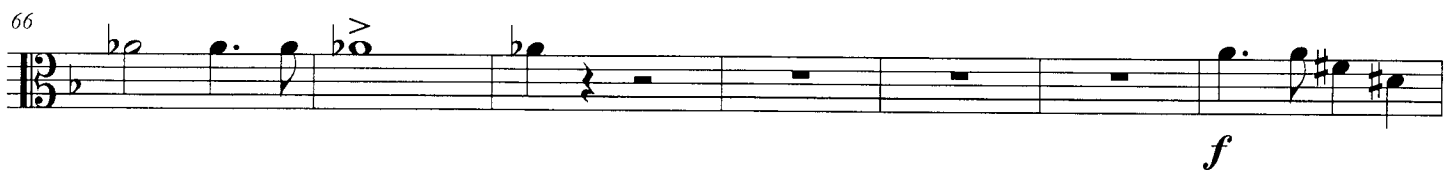
54



60



66



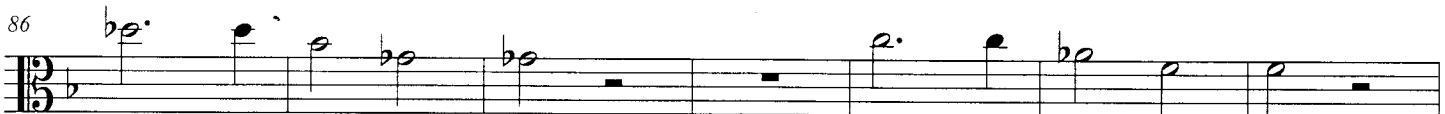
73



79



86



93



100



106



112



118



125



132



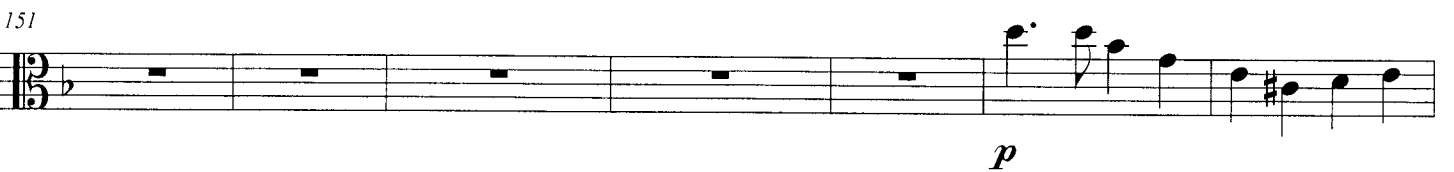
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145



151



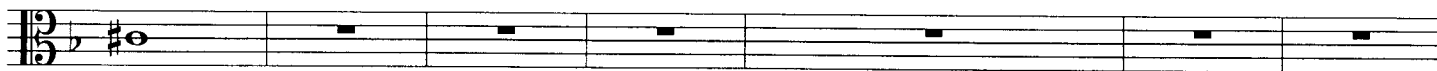
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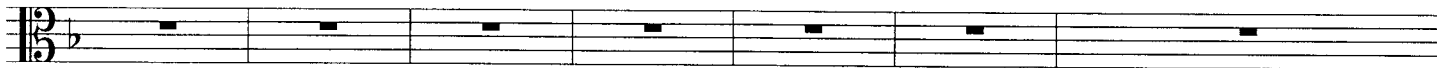
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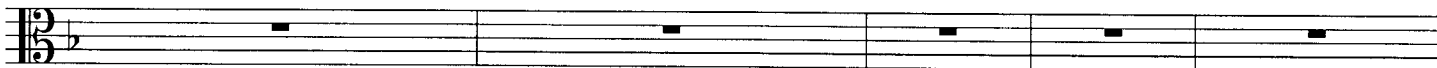
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179



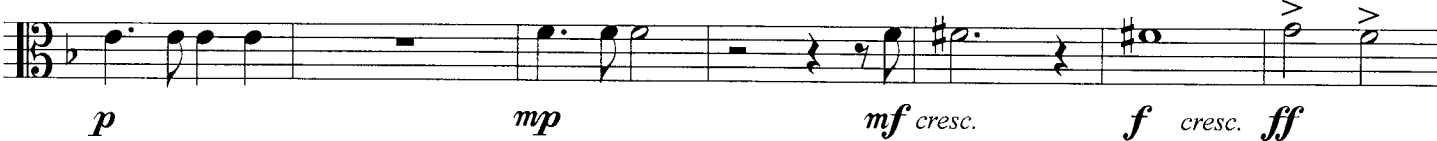
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191



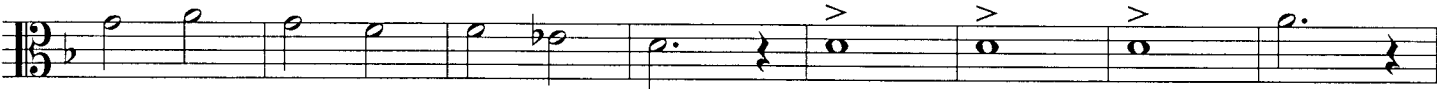
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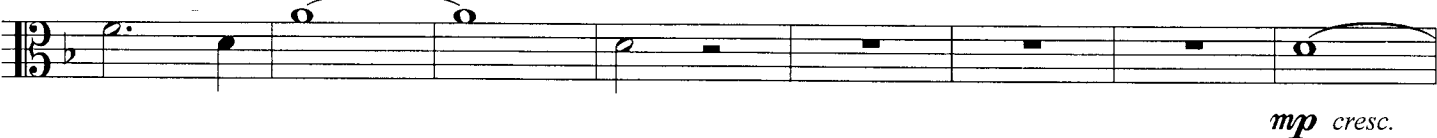
205



211



219



227

allegando

Libera Me (excerpt)

5

$\text{♩} = 84$

molto allegando

234



241

