

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 Reifsnnyder, 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"

$\text{♩} = 80$

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 four measures, each containing a single half note: B-flat, A-flat, G, and F.

5

pp

11

pp

18

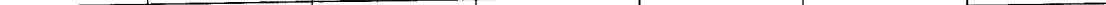
$\text{♩} = 88$

25

pp

33

42



42

50

pp

Requiem Aeternam

2

♩ = 80

56



63



70



♩ = 88

77



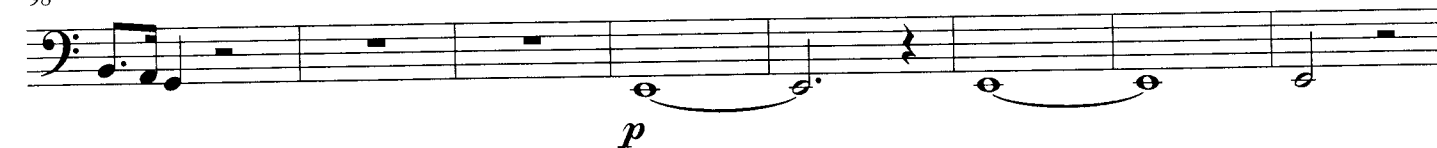
85



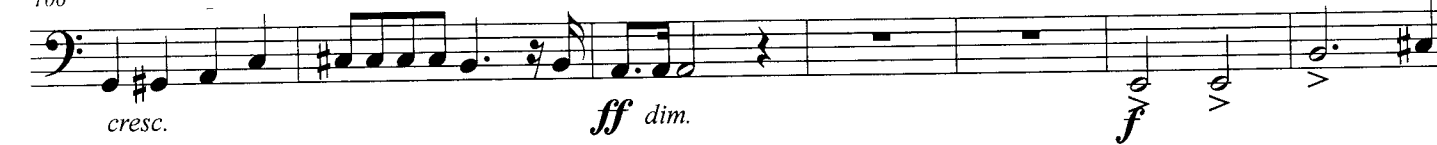
92



98



106



113



119

119

pp *p* *f*

rit. ♩ = 80

Detailed description: This musical staff contains measures 119 through 126. It begins with a bass clef and a key signature of one flat (B-flat). Measures 119-121 contain whole rests. In measure 122, the music begins with a half note B-flat, followed by quarter notes A-flat, G, and F. Measure 123 has a half rest, and measure 124 has a half note E. Measure 125 features a half note D and a quarter note C. Measure 126 concludes with a half note B-flat and a quarter note A. Dynamic markings include *pp* at the start, *p* under measure 122, and *f* under measure 125. A *rit.* (ritardando) marking is placed above the staff between measures 122 and 123, with a tempo indicator ♩ = 80 below it.

127

127

dim. *pp* *pp*

Detailed description: This musical staff contains measures 127 through 134. It begins with a bass clef and a key signature of one flat. Measure 127 starts with a half note B-flat, followed by quarter notes A-flat, G, and F. Measure 128 has a half note E. Measure 129 features a half note D and a quarter note C. Measure 130 has a half rest. Measure 131 begins with a half note B-flat, followed by quarter notes A-flat, G, and F. Measure 132 has a half note E. Measure 133 features a half note D and a quarter note C. Measure 134 concludes with a half note B-flat and a quarter note A. Dynamic markings include *dim.* (diminuendo) above measure 128, and *pp* (pianissimo) under measures 130 and 132.

135

135

Detailed description: This musical staff contains measures 135 through 142. It begins with a bass clef and a key signature of one flat. Measure 135 starts with a half note B-flat, followed by quarter notes A-flat, G, and F. Measure 136 has a half note E. Measure 137 features a half note D and a quarter note C. Measure 138 has a half rest. Measure 139 begins with a half note B-flat, followed by quarter notes A-flat, G, and F. Measure 140 has a half note E. Measure 141 features a half note D and a quarter note C. Measure 142 concludes with a half note B-flat and a quarter note A.

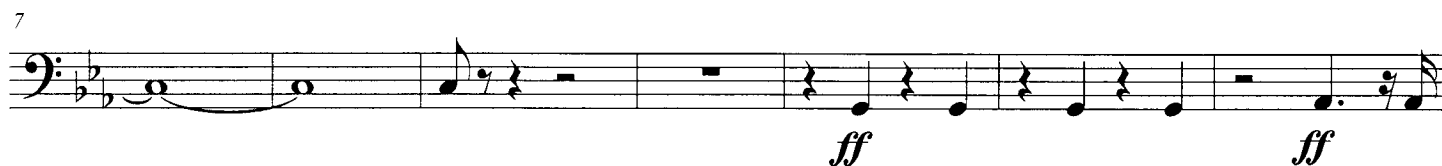
This page intentionally left blank

Dies Irae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 80$ 

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of eighth and quarter notes, with rests. A dynamic marking of *p* (piano) is present.

The first staff of music is written in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G2, followed by a quarter note F2, and then a quarter rest. The next measure contains a half note E-flat2, followed by a quarter note D2, and then a quarter note C2. The following measure contains a half note B-flat1, followed by a quarter note A1, and then a quarter note G1. The piece concludes with five measures of whole rests. The dynamic marking *pp* is placed below the first measure.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The notation consists of five measures: the first three measures each contain a quarter rest followed by a beamed eighth-note pair (G2, F2) and a quarter rest; the fourth measure contains a half note G2 followed by a quarter rest; the fifth measure contains a half note F2 followed by a quarter rest.

[illegible]

30

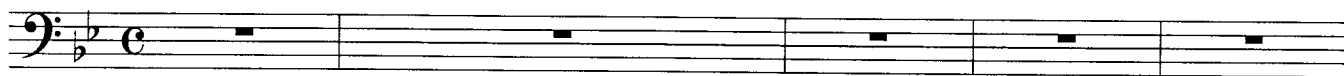
Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation includes a series of eighth and quarter notes, with some notes marked with an accent (>) and a slur. The piece concludes with a double bar line.

Tuba Mirum

from the "Requiem"

Verdi
Bob Reifsnyder

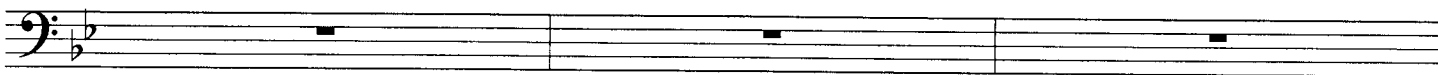
♩ = 88



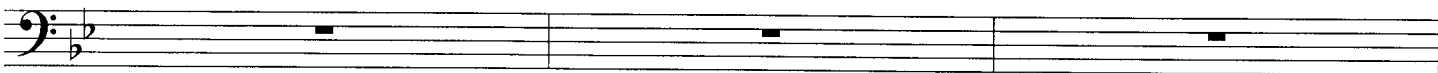
6



9



12



15



21



26



32



38

ff 3 3 3 3 3 3 3 *ff* 3 3 3

43

3 3 3 *ff*

49

mp

55

cresc. *mf*

61

mp

68

Rex tremendae

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 72$ 

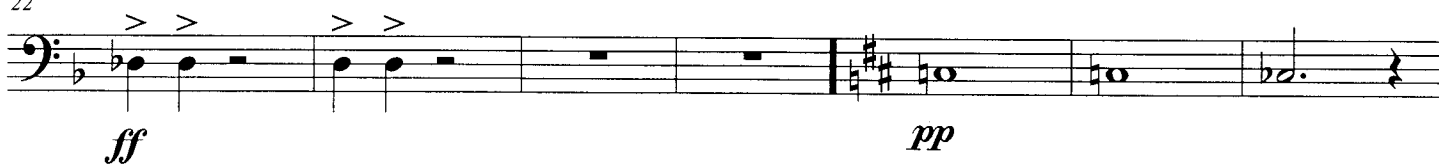
7



15



22



29



35



40



45



52



59



Lacrymosa

from the "Requiem"

Verdi

Bob Reifsnyder

 $\text{♩} = 60$ 

9



15



20



26



31



37



43



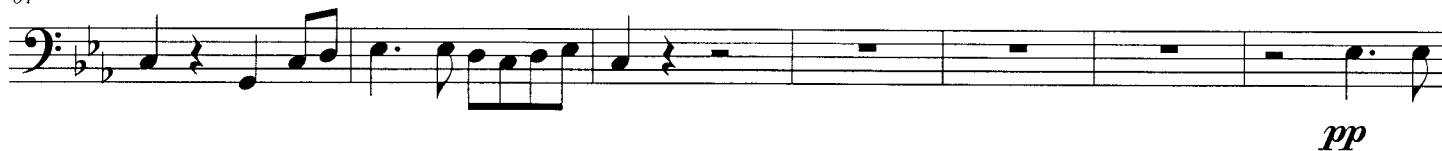
49



56



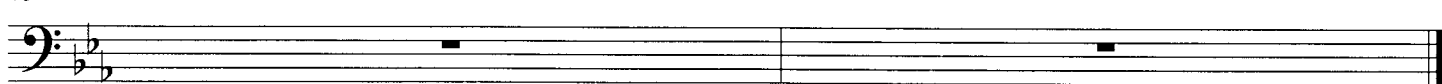
61



68



75



Sanctus

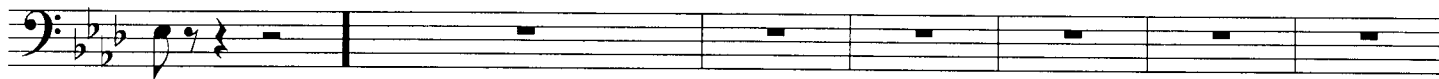
from the "Requiem"

Verdi
Bob Reifsnyder

$\text{♩} = 126$

$\text{♩} = 100$

8



15



21



28



34



40



47



54



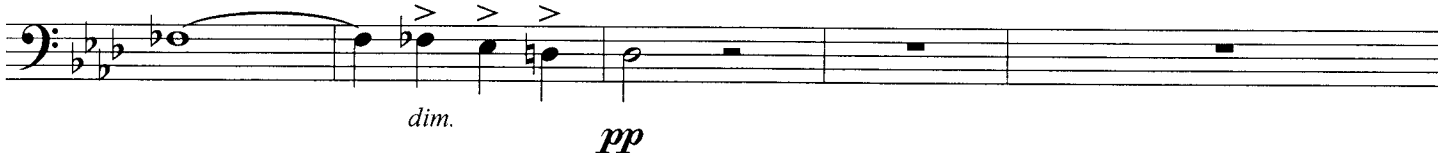
61



67



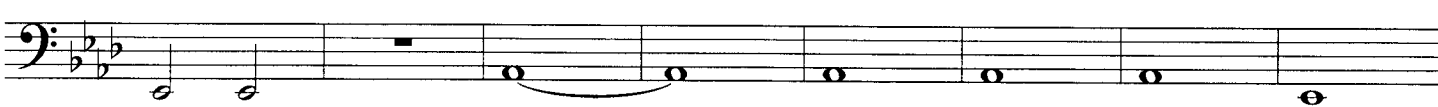
73



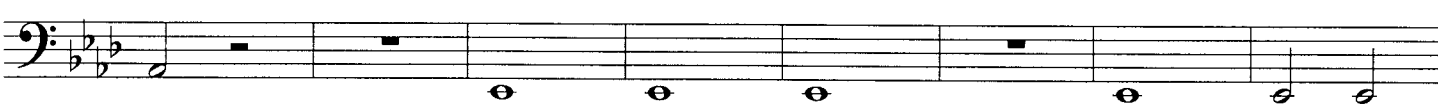
78



85



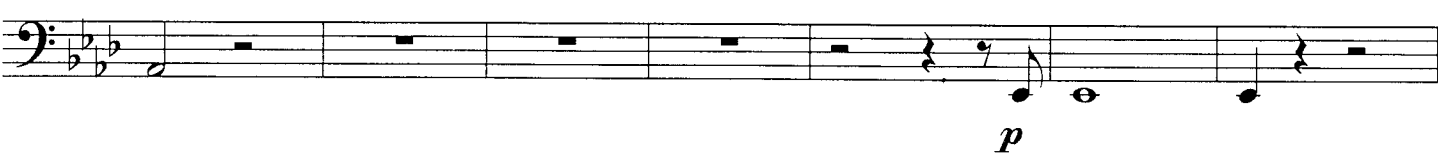
93



101



109



116



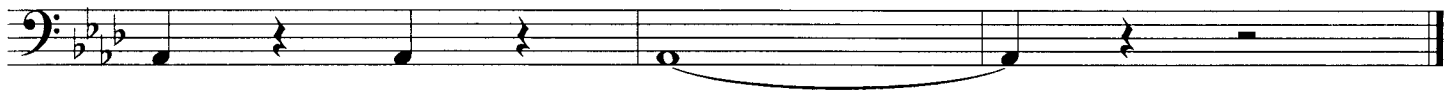
124



131



137



Libera Me (excerpt)

from the "Requiem"

Verdi

Bob Reifsnyder

$\text{♩} = 116$

5

11

[illegible]

18

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody is written on a single staff. It begins with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. There is a measure rest, followed by a quarter note D2, a quarter note C2, and a quarter note B1. This is followed by a dotted quarter note A1, an eighth note G1, and a half note F1. The piece concludes with a measure rest, followed by a quarter note E1, a quarter note D1, a quarter note C1, and a quarter note B1. The dynamic marking *mf* is placed below the final measure.

24

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some notes marked with an accent (>). The piece concludes with a double bar line and a final note marked with a forte (*f*) dynamic.

30

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and quarter notes, with some notes marked with an accent (>). The notation includes a repeat sign and a final double bar line.

37

[illegible]

44

[illegible]

51



57



63



69



75



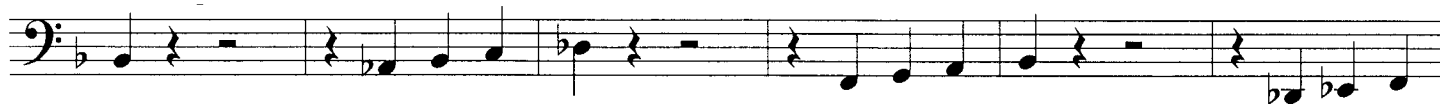
82



90



98



104



110



116



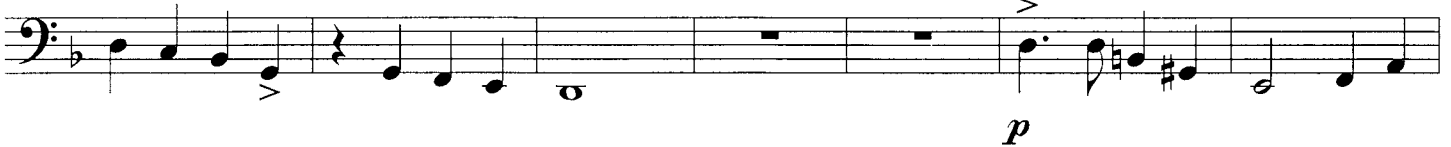
123



131



138



145



152



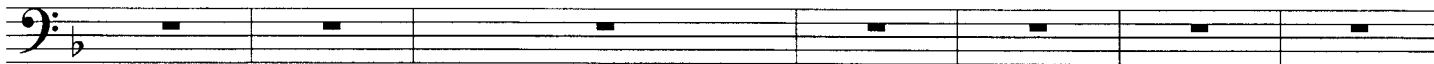
158



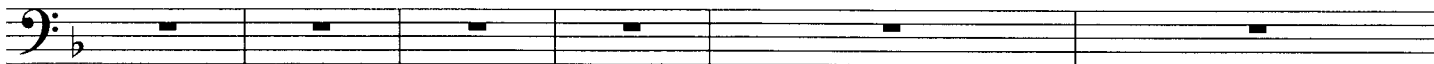
166



174



181



187



192



198



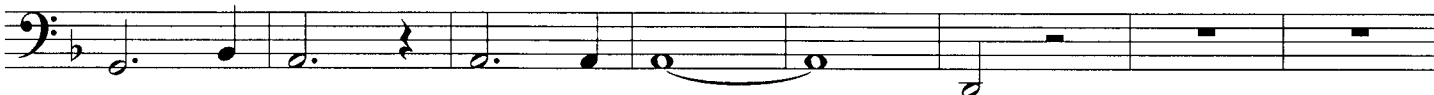
204



210



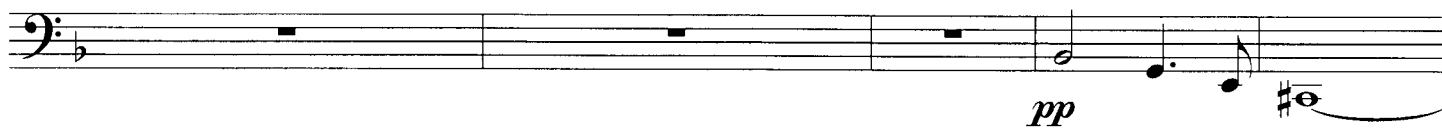
217



225



232



$\text{♩} = 84$

molto allegando

237

