

“Rienzi Overture”
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME ONE

About the Composer

"Rienzi" of Richard Wagner (1813-83) was premiered in Dresden, Germany in 1842 and was his first success. It led to his appointment as Kapellmeister at the city's Opera House and to the later premieres of his next two operas (Die Fliegende Hollander and Tannhauser). In the nineteenth-century, it was his greatest success, although he later repudiated its composition. It did not receive a performance in Bayreuth until 2013; even then, the performance did not take place in his famous "Festspielhaus", which was built to premiere the "Ring of the Nibelung" by King Ludwig of Bavaria, Wagner's most important Patron.

Wagner's three early operas were all derivative of other composers. "Die Feen" was greatly influenced by von Weber, "Das Liebesverbot" by Marschner and "Rienzi" by Meyerbeer. This was predictable, since during Wagner's time in Paris in the late 1830s Meyerbeer was his only influential supporter. In fact, he was instrumental in securing the premiere in Dresden. The conductor Hans von Bulow (the first husband of Wagner's second wife, Cosima) once called "Rienzi" Meyerbeer's best opera. In contrast, another critic referred to it as Meyerbeer's worst opera! Mahler apparently agreed with von Bulow; he is known to have considered "Rienzi" to be Wagner's most impressive composition. Wagner certainly did not agree.

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.

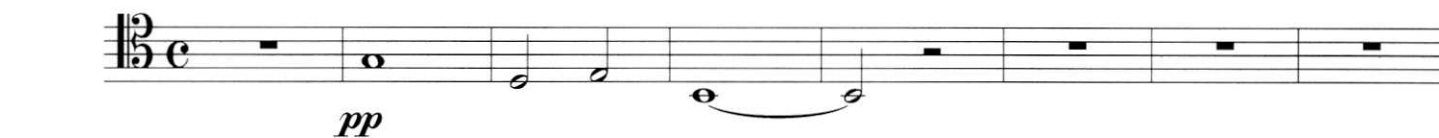
Notes for this arrangement

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 B. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing and Articulation-** 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. Performers are also encouraged to add slurs whenever it is deemed appropriate.

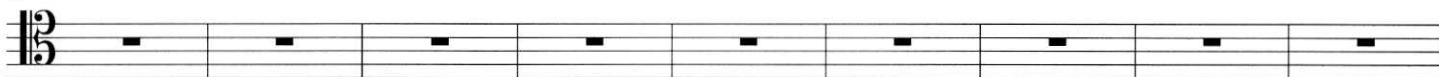
Overture to Rienzi

Wagner
Bob Reifsnyder

♩ = 70



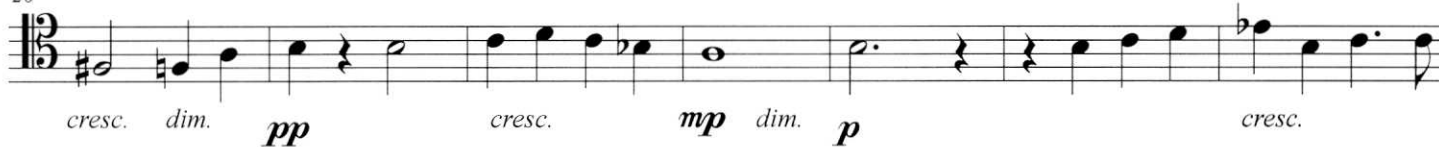
9



18



26



33



39



42



46






92

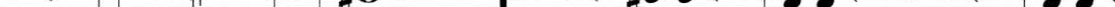
ff

99



f *dim.* *p*

107 *rit.* *a tempo*



113

cresc. *mp*

118

cresc. ***f***

124

[illegible]

136

p *mp*

143

mf *f* *ff*

149



155



161



166



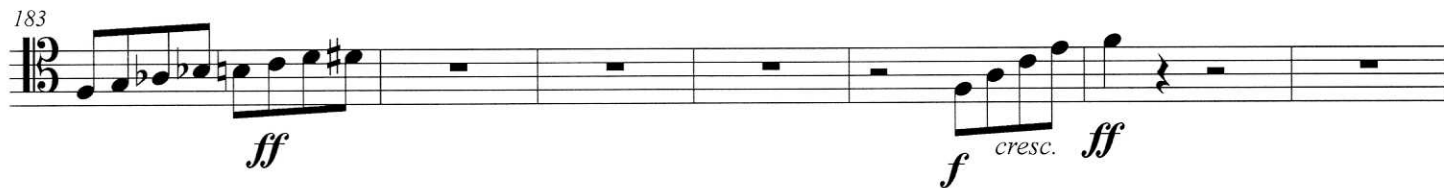
172



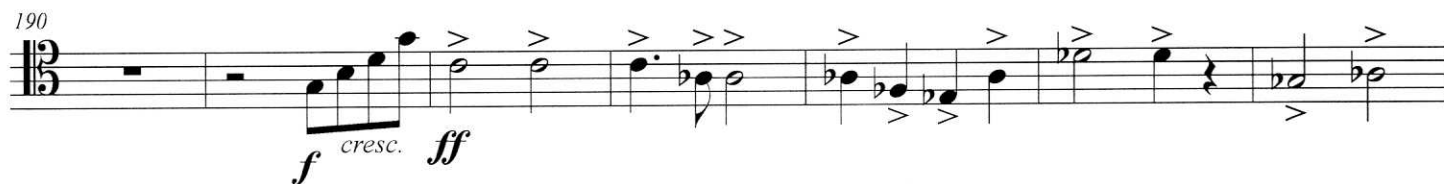
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183



190

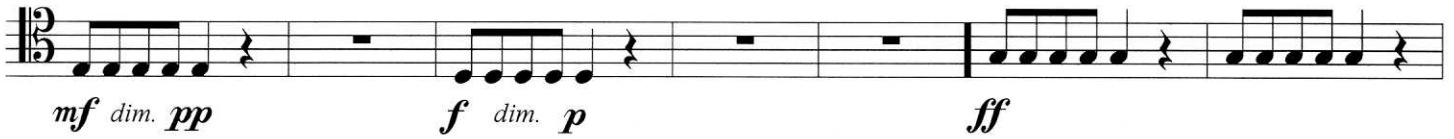


197



$\text{♩} = 90$

203



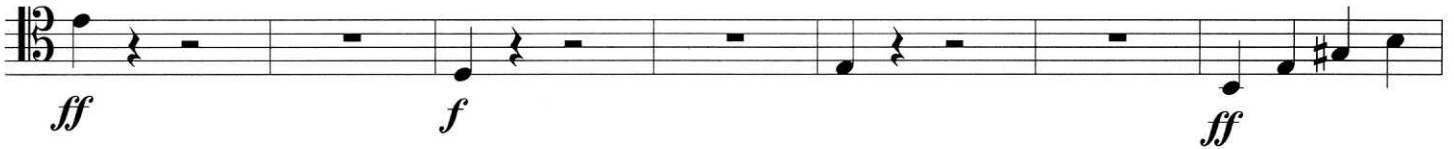
210



215



220



227



233



241



247



253



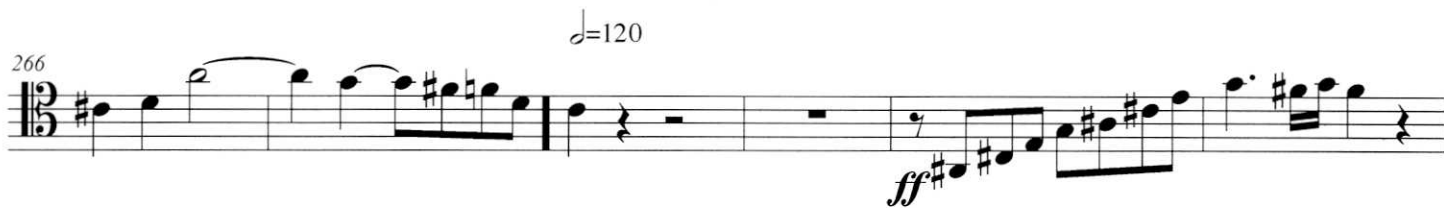
260



ff

This musical staff contains measures 260 through 265. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The music features a series of eighth and sixteenth notes, with a half note in measure 262. A forte (*ff*) dynamic marking is placed below the first measure.

266



ff $\text{♩} = 120$


This musical staff contains measures 266 through 271. It continues with the same key signature and time signature. Measures 266-270 feature a melodic line with various intervals, including a tritone in measure 267. Measure 271 begins with a new melodic phrase. A forte (*ff*) dynamic marking is placed below measure 270. A tempo marking of $\text{♩} = 120$ is placed above the staff between measures 266 and 271.

272



This musical staff contains measures 272 through 277. The music continues with a series of eighth and sixteenth notes, with a half note in measure 275. The key signature remains one sharp.

278



This musical staff contains measures 278 through 283. The music features a series of eighth and sixteenth notes, with a half note in measure 280. The key signature remains one sharp.

284



This musical staff contains measures 284 through 290. The music features a series of eighth and sixteenth notes, with a half note in measure 287. The key signature remains one sharp. Accents (>) are placed above measures 285, 286, 287, 288, 289, and 290.

291



This musical staff contains measures 291 through 296. The music features a series of eighth and sixteenth notes, with a half note in measure 293. The key signature remains one sharp. An accent (>) is placed above measure 291, and another is placed above measure 296.

297



This musical staff contains measures 297 through 302. The music features a series of eighth and sixteenth notes, with a half note in measure 300. The key signature remains one sharp. The staff ends with a double bar line.