

“The Flying Dutchman Overture”
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME TWO

About the Composer

"Der Fleigende Hollander" of Richard Wagner (1813-83) was premiered in Dresden, Germany in 1843. It was the second of three operas to be produced there during his years as Kapellmeister of the city's Opera House (Rienzi and Tannhauser are the others). It was composed at the same time as "Nabucco" (1842) and "Don Pasquale" (1843), although Verdi was at the beginning of his career and Donizetti at the end of his. It is the earliest of his operas that is regularly performed in Bayreuth at the 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 Fleigende Hollander" is the first to be written in a totally original style, although he is still quite a ways away from the total maturity of the Ring of the Nibelung. One still finds arias and traditional operatic choruses, but he is beginning to use musical motives to represent characters and emotions throughout the opera. A popular legend about its composition, fostered by Wagner, is that he found the inspiration to compose the work after a particularly harrowing journey in the North Sea. In reality, Wagner has already conceived and written down a substantial portion of the opera before this trip, but it certainly helped with the "advertising"! It remains an incredible accomplishment for a 30-year old untrained musician and stylistically was years ahead of his counterpart Verdi, who was the same age. "Rigoletto" did not appear until 1851.

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.

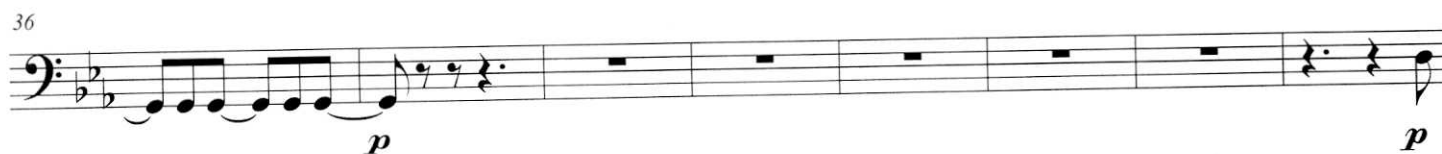
Notes for this arrangement

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 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 "The Flying Dutchman"

Wagner

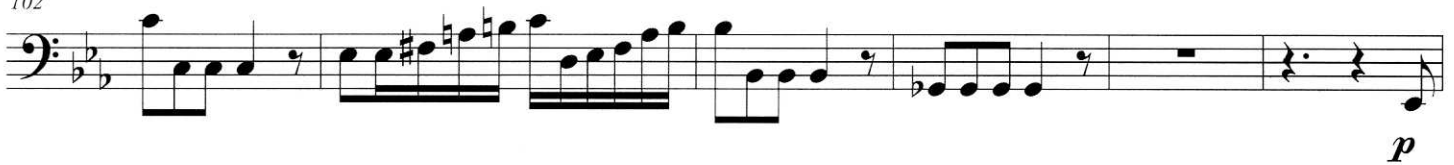
Bob Reifsnyder

 $\text{♩} = 80$ 

Overture to "The Flying Dutchman"

3

102



108



112



116



119



127



134

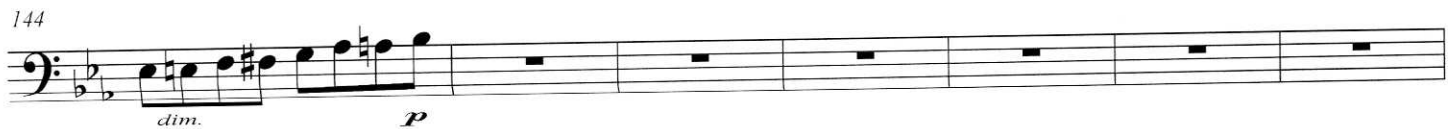


$\text{♩} = 80$

139



144



151

156

p *cresc.* *f* *p* 6 *cresc.* 6

This musical staff contains measures 151 through 156. It begins with a piano (*p*) dynamic and features several accents (>) over the first few notes. The music then builds up with a crescendo (*cresc.*) to a forte (*f*) dynamic. After a brief rest, it returns to piano (*p*) and includes two sixteenth-note runs, each marked with a '6' and a crescendo (*cresc.*).

157

162

f 6 *dim.* 6 *p* 6 *cresc.* 6

This musical staff contains measures 157 through 162. It starts with a forte (*f*) dynamic and features two sixteenth-note runs, each marked with a '6' and a decrescendo (*dim.*). The music then transitions to piano (*p*) and includes another sixteenth-note run marked with a '6' and a crescendo (*cresc.*).

159

163

f 6 *dim.* 6 *p*

$\text{♩} = 80$

This musical staff contains measures 159 through 163. It begins with a forte (*f*) dynamic and features two sixteenth-note runs, each marked with a '6' and a decrescendo (*dim.*). The music then transitions to piano (*p*). A tempo marking of $\text{♩} = 80$ is placed below the staff.

163

166

cresc. *f* *cresc.*

This musical staff contains measures 163 through 166. It begins with a crescendo (*cresc.*) leading into a forte (*f*) dynamic. The music then returns to a crescendo (*cresc.*) at the end of the staff.

167

172

ff

This musical staff contains measures 167 through 172. It begins with a fortissimo (*ff*) dynamic and features a series of sixteenth-note runs.

173

176

mf

This musical staff contains measures 173 through 176. It begins with a mezzo-forte (*mf*) dynamic and features a series of sixteenth-note runs.

177

181

f

This musical staff contains measures 177 through 181. It begins with a forte (*f*) dynamic and features a series of sixteenth-note runs.

182

186

p *cresc.* *f* *mf*

This musical staff contains measures 182 through 186. It begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) to a forte (*f*) dynamic, and then a mezzo-forte (*mf*) dynamic.

187

191

cresc. *f*

This musical staff contains measures 187 through 191. It begins with a crescendo (*cresc.*) leading into a forte (*f*) dynamic.

Overture to "The Flying Dutchman"

5

 $\text{♩} = 80$

193

193-197: Bass clef, 6/8 time. Measure 193: half note G2, quarter note F2, quarter note E2. Measure 194: half note D2, quarter note C2, quarter note B1. Measure 195: half note A1, quarter note G1, quarter note F1. Measure 196: half note E1, quarter note D1, quarter note C1. Measure 197: half note B0, quarter note A0, quarter note G0. Dynamics: *cresc.* (193-194), *p* (195-197). Trills: 3 notes (195), 3 notes (197).

198

198-200: Bass clef, 6/8 time. Measure 198: half note G2, quarter note F2, quarter note E2. Measure 199: half note D2, quarter note C2, quarter note B1. Measure 200: half note A1, quarter note G1, quarter note F1. Dynamics: *cresc.* (198-199), *p* (200). Trills: 3 notes (199), 3 notes (200).

201

201-205: Bass clef, 6/8 time. Measure 201: half note G2, quarter note F2, quarter note E2. Measure 202: half note D2, quarter note C2, quarter note B1. Measure 203: half note A1, quarter note G1, quarter note F1. Measure 204: half note E1, quarter note D1, quarter note C1. Measure 205: half note B0, quarter note A0, quarter note G0. Dynamics: *cresc.* (201-202), *p* (203-204), *cresc.* (205), *mf* (205). Trills: 3 notes (203), 3 notes (205).

206

206-213: Bass clef, 6/8 time. Measure 206: half note G2, quarter note F2, quarter note E2. Measure 207: half note D2, quarter note C2, quarter note B1. Measure 208: half note A1, quarter note G1, quarter note F1. Measure 209: half note E1, quarter note D1, quarter note C1. Measure 210: half note B0, quarter note A0, quarter note G0. Measure 211: half note G2, quarter note F2, quarter note E2. Measure 212: half note D2, quarter note C2, quarter note B1. Measure 213: half note A1, quarter note G1, quarter note F1. Dynamics: *cresc.* (206-207), *f* (208-209), *cresc.* (210-211), *ff* (212-213).

214

214-218: Bass clef, 6/8 time. Measure 214: half note G2, quarter note F2, quarter note E2. Measure 215: half note D2, quarter note C2, quarter note B1. Measure 216: half note A1, quarter note G1, quarter note F1. Measure 217: half note E1, quarter note D1, quarter note C1. Measure 218: half note B0, quarter note A0, quarter note G0. Dynamics: *pp* (214-215), *cresc.* (216-217), *f* (218).

219

219-223: Bass clef, 6/8 time. Measure 219: half note G2, quarter note F2, quarter note E2. Measure 220: half note D2, quarter note C2, quarter note B1. Measure 221: half note A1, quarter note G1, quarter note F1. Measure 222: half note E1, quarter note D1, quarter note C1. Measure 223: half note B0, quarter note A0, quarter note G0. Dynamics: *p* (219-220), *cresc.* (221-222), *f* (223), *p* (223).

224

224-229: Bass clef, 6/8 time. Measure 224: half note G2, quarter note F2, quarter note E2. Measure 225: half note D2, quarter note C2, quarter note B1. Measure 226: half note A1, quarter note G1, quarter note F1. Measure 227: half note E1, quarter note D1, quarter note C1. Measure 228: half note B0, quarter note A0, quarter note G0. Measure 229: half note G2, quarter note F2, quarter note E2. Dynamics: *cresc.* (224-225), *f* (226-227).

230

230-234: Bass clef, 6/8 time. Measure 230: half note G2, quarter note F2, quarter note E2. Measure 231: half note D2, quarter note C2, quarter note B1. Measure 232: half note A1, quarter note G1, quarter note F1. Measure 233: half note E1, quarter note D1, quarter note C1. Measure 234: half note B0, quarter note A0, quarter note G0. Dynamics: *p* (230-231), *cresc.* (232-233), *f* (234).

235

235-239: Bass clef, 6/8 time. Measure 235: half note G2, quarter note F2, quarter note E2. Measure 236: half note D2, quarter note C2, quarter note B1. Measure 237: half note A1, quarter note G1, quarter note F1. Measure 238: half note E1, quarter note D1, quarter note C1. Measure 239: half note B0, quarter note A0, quarter note G0. Dynamics: *p* (235-236), *cresc.* (237-238).

238

f *cresc.*

$\text{♩} = 80$

241

ff *f* *mf*

248

f *cresc.* *ff* *dim.* *mp*

254

p *cresc.* *mf* *p*

261

cresc. *f* *mp* *cresc.* *f* *p* *cresc.* *f*

268

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

275

cresc. *ff*

282

$\text{♩} = 60$

6 6 6 6 6 6

286

6 6 6 6 6

Overture to "The Flying Dutchman"

7

♩.=60

♩.=60

290



297

