

Die Meistersinger
Overture
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME SIX

About the Composer

"Die Meistersinger" of Richard Wagner (1813-83) received its premiere in 1868 in Munich, under the patronage of King Ludwig of Bavaria. It was completed at approximately the same time as Meyerbeer's "L'Africaine" (completed posthumously in 1865)), Verdi's "Don Carlo" (1867) and Gounod's "Romeo and Juliet" (1867). It is often spuriously referred to as a comic opera, most likely because it has a happy ending and a character (Beckmesser) worth of derision. The length of the opera, however, as well as the often grandiose character of the music, suggests that it is indeed a very serious work.

The Overture (Wagner referred to it as a Prelude) is most famous for its liberal and ingenious use of counterpoint. There is one section toward the conclusion where he combines all three principal themes and a running line in the middle strings into an incredibly rich four-part texture reminiscent of a Bach Cantata. Historians have surmised that this was a direct response to the influential Viennese critic Edward Hanslick, who despised Wagner's music and often accused him of having only rudimentary musical skills. In fact, the original score had the character Beckmesser, an amateur musician with no inspiration or discernible musical qualities, labeled as Hanslick. Obviously, Wagner proved the critic incorrect in the composition of this musical masterpiece.

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 "Die Meistersinger"

Wagner

Bob Reifsnyder

 $\text{♩} = 100$ 

6



11



16



21



26

rit. $\text{♩} = 80$ 

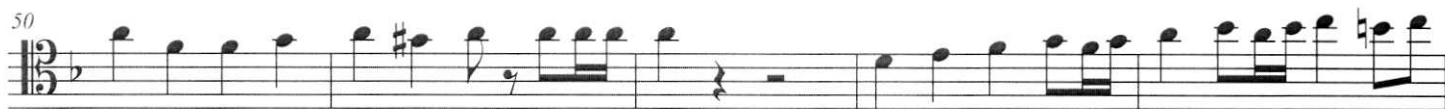
33



39

 $\text{♩} = 100$ 

Overture to "Die Meistersinger"



Overture to "Die Meistersinger"

3

94 *rit.* $\text{♩} = 80$

f *lim.* *p* *p*

Musical staff 94-99: Treble clef, key of D major (two sharps). Measure 94 has a whole rest. Measure 95 has a half note D4. Measure 96 has a quarter note E4. Measure 97 has a quarter note F#4. Measure 98 has a quarter note G4. Measure 99 has a quarter note A4. Dynamics: *f* *lim.* *p* at the start, *p* at the end.

100

p *cresc.*

Musical staff 100-105: Treble clef, key of D major. Measure 100 has a quarter note D4. Measure 101 has a quarter note E4. Measure 102 has a quarter note F#4. Measure 103 has a quarter note G4. Measure 104 has a quarter note A4. Measure 105 has a quarter note B4. Dynamics: *p* at the start, *cresc.* at the end.

106

f *lim.* *mp* *cresc.* *mf* *dim.* *mp* *cresc.*

Musical staff 106-111: Treble clef, key of D major. Measure 106 has a quarter note D4. Measure 107 has a quarter note E4. Measure 108 has a quarter note F#4. Measure 109 has a quarter note G4. Measure 110 has a quarter note A4. Measure 111 has a quarter note B4. Dynamics: *f* *lim.* *mp* *cresc.* *mf* *dim.* *mp* *cresc.*

110

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

Musical staff 110-114: Treble clef, key of D major. Measure 110 has a quarter note D4. Measure 111 has a quarter note E4. Measure 112 has a quarter note F#4. Measure 113 has a quarter note G4. Measure 114 has a quarter note A4. Dynamics: *f* *p* *cresc.* *f* *dim.* *p* *mp*

115

cresc. *mf* *mf* *cresc.*

Musical staff 115-119: Treble clef, key of D major. Measure 115 has a quarter note D4. Measure 116 has a quarter note E4. Measure 117 has a quarter note F#4. Measure 118 has a quarter note G4. Measure 119 has a quarter note A4. Dynamics: *cresc.* *mf* *mf* *cresc.*

120

ff

Musical staff 120-125: Treble clef, key of D major. Measure 120 has a quarter note D4. Measure 121 has a quarter note E4. Measure 122 has a quarter note F#4. Measure 123 has a quarter note G4. Measure 124 has a quarter note A4. Measure 125 has a quarter note B4. Dynamics: *ff*

126

p

Musical staff 126-129: Treble clef, key of D major. Measure 126 has a quarter note D4. Measure 127 has a quarter note E4. Measure 128 has a quarter note F#4. Measure 129 has a quarter note G4. Dynamics: *p*

130

cresc. *mf*

Musical staff 130-133: Treble clef, key of D major. Measure 130 has a quarter note D4. Measure 131 has a quarter note E4. Measure 132 has a quarter note F#4. Measure 133 has a quarter note G4. Dynamics: *cresc.* *mf*

134

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

Musical staff 134-137: Treble clef, key of D major. Measure 134 has a quarter note D4. Measure 135 has a quarter note E4. Measure 136 has a quarter note F#4. Measure 137 has a quarter note G4. Dynamics: *f* *dim.* *p* *p* *cresc.*

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140

mp dim. p p

Musical staff 140-143. The staff is in 3/4 time with a key signature of three flats. It begins with a melodic line in the right hand and a supporting bass line in the left hand. The dynamics are marked *mp dim.*, *p*, and *p*.

144

cresc.

Musical staff 144-146. The melodic line continues with a crescendo marked *cresc.*

147

ff

Musical staff 147-148. The music features a series of sixteenth-note patterns in the right hand. The dynamic is marked *ff*.

149

Musical staff 149-150. The melodic line continues with a series of eighth-note patterns.

151

dim. p

Musical staff 151-155. The staff includes a triplet of eighth notes. The dynamics are marked *dim.* and *p*.

156

3

Musical staff 156-159. The staff includes a triplet of eighth notes. The dynamic is marked *p*.

160

3 3

Musical staff 160-163. The staff includes two triplet markings over eighth notes.

164

3 3

Musical staff 164-167. The staff includes two triplet markings over eighth notes.

168

accelerando ♩=90 f

Musical staff 168-171. The staff includes a triplet marking. The dynamics are marked *accelerando*, *♩=90*, and *f*.

173



177



181



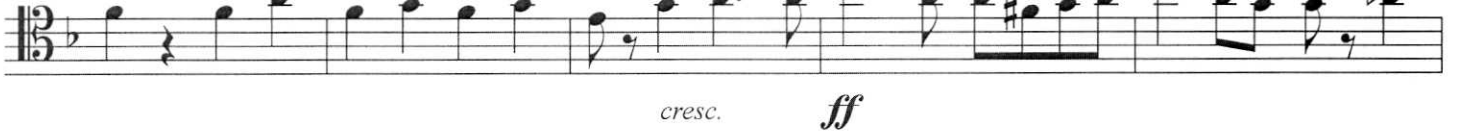
184



191



197



202



♩ = 80

accel.

♩ = 100

208



213



218

