

“Tannhauser Overture”
(abridged)

Richard Wagner

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

REVOLUTIONARY BONE COLLECTION

VOLUME THREE

About the Composer

"Tannhauser" of Richard Wagner (1813-83) was premiered in Dresden, Germany in 1845. It was the last of three operas to be produced there during his years as Kapellmeister of the city's Opera House (Rienzi and Der Fliegende Hollander are the others). It was completed at approximately the same time as "Macbeth" (1847) and "Damnation of Faust" (1846), with Verdi still in the early stages of his career and Berlioz in the middle of his. It is the second 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 Fliegende 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. In Tannhauser, he takes this one step further, but not without one of the finest baritone arias ever composed as well as one of the most memorable choruses in the entire operatic literature. Unfortunately, the complete overture is almost never heard in the opera house, since it was shortened to make room for the "Venusberg" music, which Wagner added for its Paris premiere in 1861. Since this is the same period when he was composing "Tristan und Isolde", the music is too attractive to pass up; the original version of the opera is now almost never produced. Fortunately, Symphony orchestras still frequently program the original overture, which is the basis for this arrangement.

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

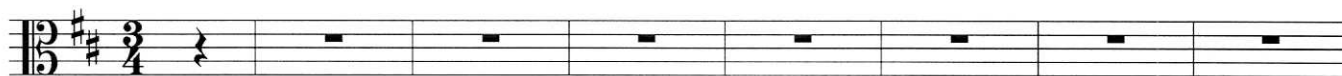
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority 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.

Tannhauser Overture

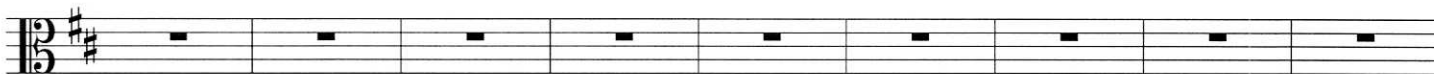
Wagner

Bob Reifsnyder

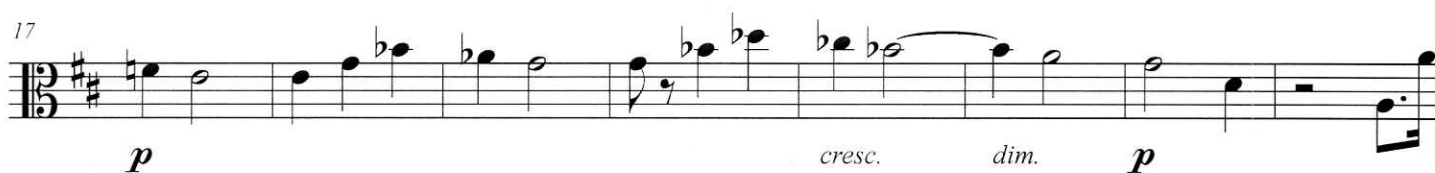
♩=70



8



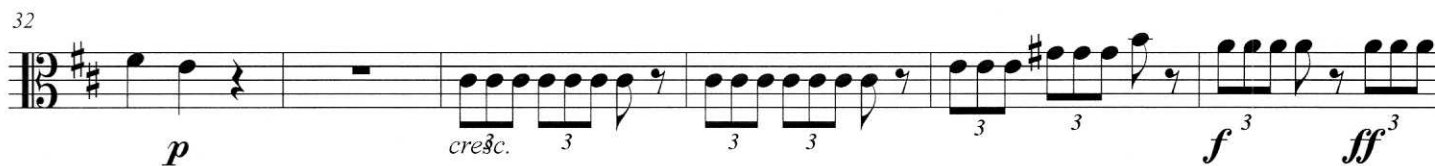
17



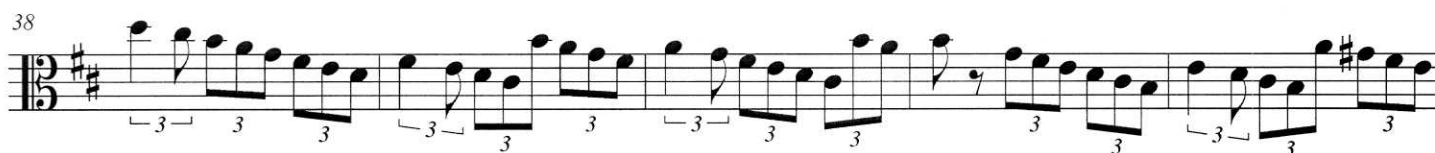
25



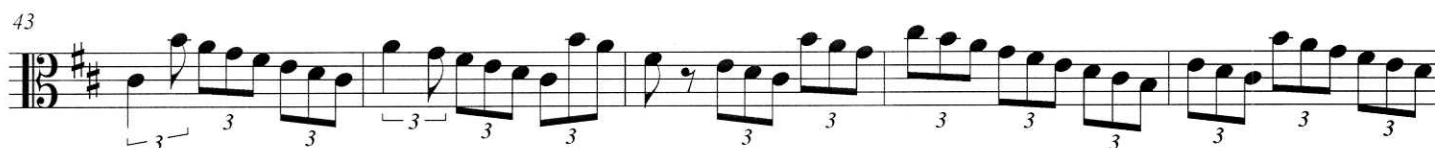
32



38



43



48



53

53 54 55 56 57 58

3 *dim.* 3 3 *mp* 3 3 *mp* 3

Staff 53-58: Treble clef, key of D major (two sharps). Measures 53-58 contain eighth-note triplets. Dynamic markings include *dim.*, *mp*, and *mp*.

59

59 60 61 62 63 64

mp 3 3 3 *p* 3 3 *p* 3

Staff 59-64: Treble clef, key of D major. Measures 59-64 contain eighth-note triplets. Dynamic markings include *mp*, *p*, and *p*.

65

65 66 67 68 69 70

p 3 3 3 *p* 3 3 *p* 3

Staff 65-70: Treble clef, key of D major. Measures 65-70 contain eighth-note triplets. Dynamic markings include *p*, *p*, and *p*.

70

70 71 72 73 74 75 76 77 78

Staff 70-78: Treble clef, key of D major. Measures 70-78 contain whole rests.

79

79 80 81 82 83 84

$\text{♩} = 80$ *p*

Staff 79-84: Treble clef, key of D major. Measure 79 contains a whole rest. Measure 80 changes to 4/4 time. Measures 81-84 contain eighth notes. Dynamic marking is *p*.

85

85 86 87 88 89

cresc.

Staff 85-89: Treble clef, key of D major. Measures 85-89 contain eighth notes. Dynamic marking is *cresc.*

90

90 91 92 93 94

f dim. *p* *p*

Staff 90-94: Treble clef, key of D major. Measures 90-94 contain eighth notes. Dynamic markings include *f*, *dim.*, *p*, and *p*.

95

95 96 97 98 99 100

p

Staff 95-100: Treble clef, key of D major. Measures 95-100 contain eighth notes. Dynamic marking is *p*.

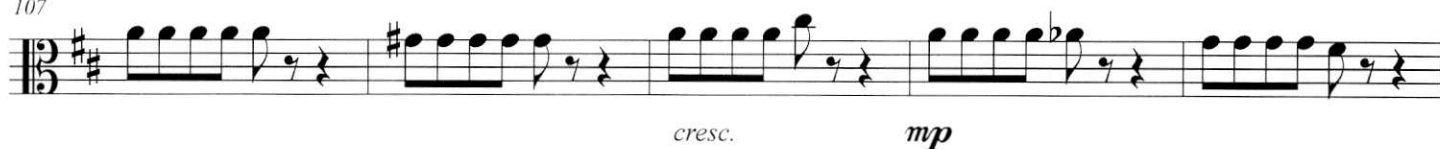
101

101 102 103 104 105

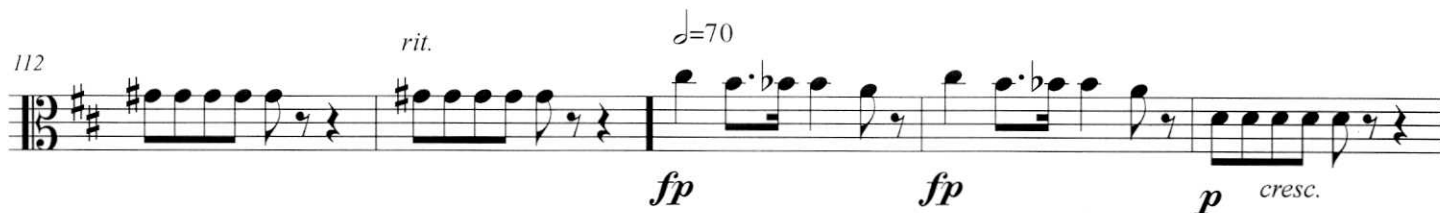
p

Staff 101-105: Treble clef, key of D major. Measures 101-105 contain eighth notes. Dynamic marking is *p*.

107



112



117



122



127



132



137



143



148



153 *dim.* *p*

158

164 *f* *dim.* *p* *pp*

169

173

177

181

186 *mp*

191 *cresc.* *fp*

This musical score is for the Tannhauser Overture, measures 153 through 191. It is written for a single staff in 3/4 time, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as follows: *dim.* (diminuendo) at measure 153, *p* (piano) at measure 153, *f* (forte) at measure 164, *dim.* (diminuendo) at measure 164, *p* (piano) at measure 164, *pp* (pianissimo) at measure 164, *mp* (mezzo-piano) at measure 186, *cresc.* (crescendo) at measure 191, and *fp* (fortissimo) at measure 191. The score is divided into measures by bar lines, and the measures are numbered 153, 158, 164, 169, 173, 177, 181, 186, and 191.

196 *accel.*
cresc. *fp*

Staff 196-200: Bass clef, key of D major. Measures 196-200 show a melodic line with eighth and sixteenth notes, accented, and slurs. Dynamics include *cresc.* and *fp*.

200 *cresc.* *f*

Staff 200-205: Bass clef, key of D major. Measures 200-205 continue the melodic line with accented notes and slurs. Dynamics include *cresc.* and *f*.

205 *rit.* $\text{♩} = 80$ *cresc.* *ff*

Staff 205-212: Bass clef, key of D major. Measures 205-212 feature a melodic line with a *rit.* marking and a tempo change to $\text{♩} = 80$. Dynamics include *cresc.* and *ff*.

212 *f*

Staff 212-219: Bass clef, key of D major. Measures 212-219 show a melodic line with accented notes and slurs. Dynamics include *f*.

219 *mf* *cresc.* *f*

Staff 219-225: Bass clef, key of D major. Measures 219-225 show a melodic line with accented notes and slurs. Dynamics include *mf*, *cresc.*, and *f*.

225 *ff*

Staff 225-231: Bass clef, key of D major. Measures 225-231 show a melodic line with accented notes and slurs. Dynamics include *ff*.

231

Staff 231-236: Bass clef, key of D major. Measures 231-236 show a melodic line with accented notes and slurs.

236

Staff 236-241: Bass clef, key of D major. Measures 236-241 show a melodic line with accented notes and slurs.

241 *f* *cresc.* *ff*

Staff 241-246: Bass clef, key of D major. Measures 241-246 show a melodic line with accented notes and slurs. Dynamics include *f*, *cresc.*, and *ff*.

248

dim. *f* *f*

298



304



310



316



321

