

“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 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.

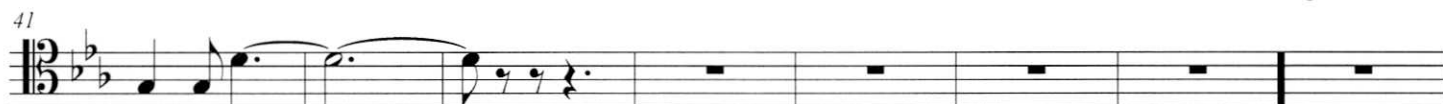
Notes for this arrangement

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 "The Flying Dutchman"

Wagner

Bob Reifsnyder

 $\text{♩} = 80$  $\text{♩} = 40$  $\text{♩} = 60$ 

Overture to "The Flying Dutchman"

3

137 $\text{♩} = 80$

cresc. ***ff*** *dim.*

Detailed description: This musical staff begins at measure 137. It features a series of eighth notes with slurs, followed by a half rest, then a sequence of eighth notes, and finally a half note. The dynamics are marked as *cresc.*, ***ff***, and *dim.*. A tempo marking of $\text{♩} = 80$ is present at the start.

144

p ***p***

Detailed description: This musical staff begins at measure 144. It starts with a half note, followed by a half rest, then a series of eighth notes with slurs, and finally a sequence of eighth notes with accents. The dynamics are marked as ***p*** and ***p***.

152

cresc. ***f***

Detailed description: This musical staff begins at measure 152. It features a series of eighth notes with slurs and accents, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamics are marked as *cresc.* and ***f***.

157

p

Detailed description: This musical staff begins at measure 157. It features a series of eighth notes with slurs and accents, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamic is marked as ***p***.

163 $\text{♩} = 80$

cresc. ***f*** *cresc.* ***ff***

Detailed description: This musical staff begins at measure 163. It features a series of eighth notes with slurs, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamics are marked as *cresc.*, ***f***, *cresc.*, and ***ff***. A tempo marking of $\text{♩} = 80$ is present at the start.

170

f

Detailed description: This musical staff begins at measure 170. It features a series of eighth notes with slurs, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamic is marked as ***f***.

178

f ***f***

Detailed description: This musical staff begins at measure 178. It features a series of eighth notes with slurs, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamics are marked as ***f*** and ***f***.

185

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

Detailed description: This musical staff begins at measure 185. It features a series of eighth notes with slurs, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamics are marked as ***mf***, *cresc.*, and ***f***.

193 $\text{♩} = 80$ $\text{♩} = 80$

cresc. ***p*** *cresc.*

Detailed description: This musical staff begins at measure 193. It features a series of eighth notes with slurs, followed by a half note, then a sequence of eighth notes, and finally a half note. The dynamics are marked as *cresc.*, ***p***, and *cresc.*. Two tempo markings of $\text{♩} = 80$ are present at the start and end of the staff.

199 $\text{♩} = 80$ $\text{♩} = 80$ $\text{♩} = 80$ $\text{♩} = 80$

mf *cresc.* *p* *mf*

206 $\text{♩} = 40$

cresc. *f* *cresc.* *ff*

214 $\text{♩} = 80$

p *cresc.* *f* *p*

221 $\text{♩} = 40$ $\text{♩} = 80$ $\text{♩} = 40$

f *p* *cresc.* *f*

228 $\text{♩} = 80$ $\text{♩} = 40$ $\text{♩} = 80$

mp *cresc.* *f* *p*

236 $\text{♩} = 80$

cresc. *f* *cresc.* *ff* *f*

243 *p* *cresc.* *mf*

249 *f* *cresc.* *ff* *mp*

256 *mf* *p* *f*

The musical score is written for a single melodic line in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The score is divided into measures, with measure numbers 199, 206, 214, 221, 228, 236, 243, 249, and 256 marked at the beginning of their respective staves. The tempo is indicated by a quarter note equal to 80 beats per minute, and the dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and crescendo/decrescendo markings.

263

263 264 265 266 267 268 269

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

Staff 263-269: Treble clef, 3/4 time signature. Notes: 263 (G4, A4), 264 (B4, C5), 265 (B4, A4), 266 (G4, F#4), 267 (E4, D4), 268 (C4, B3), 269 (A3, G3). Dynamics: *mp*, *cresc.*, *f*, *p*, *cresc.*, *f*, *p*, *cresc.*

270

270 271 272 273 274 275 276

mp *f* *cresc.*

Staff 270-276: Treble clef, 3/4 time signature. Notes: 270 (G4, A4), 271 (B4, C5), 272 (B4, A4), 273 (G4, F#4), 274 (E4, D4), 275 (C4, B3), 276 (A3, G3). Dynamics: *mp*, *f*, *cresc.*

277

277 278 279 280 281 282 283

ff *rit.* $\text{♩} = 60$

Staff 277-283: Treble clef, 3/4 time signature. Notes: 277 (G4, A4), 278 (B4, C5), 279 (B4, A4), 280 (G4, F#4), 281 (E4, D4), 282 (C4, B3), 283 (A3, G3). Dynamics: *ff*, *rit.*, $\text{♩} = 60$

284

284 285 286 287 288 289 290 291

ff

Staff 284-291: Treble clef, 3/4 time signature. Notes: 284 (G4, A4), 285 (B4, C5), 286 (B4, A4), 287 (G4, F#4), 288 (E4, D4), 289 (C4, B3), 290 (A3, G3), 291 (A3, G3). Dynamics: *ff*

292

292 293 294 295 296 297 298

p $\text{♩} = 60$ *cresc.* *f*

Staff 292-298: Treble clef, 3/4 time signature. Notes: 292 (G4, A4), 293 (B4, C5), 294 (B4, A4), 295 (G4, F#4), 296 (E4, D4), 297 (C4, B3), 298 (A3, G3). Dynamics: *p*, $\text{♩} = 60$, *cresc.*, *f*