

SELECTIONS

from the

Requiem of
Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME THREE

About the Composer

The Grande Messe des Morts (Requiem) of Hector Berlioz (1803-1869), his favorite composition, was written in 1837 in response to a commission to honor soldiers who had died in the Revolution of 1830. Eventually, that performance was cancelled, but the premiere took place soon after to honor the soldiers killed in the siege of Constantine. It is considered to be one of his greatest works, but receives very few performances because of the need to accommodate four offstage brass choirs and a huge battery of percussion.

This work was composed while Berlioz was composing his first substantial Opera, Benvenuto Cellini, which later formed the basis for Roman Carnival, his most successful concert overture. Two years later, he was to write his third symphony, based on the story of Romeo and Juliet (the first two being Symphonie fantastique and Harold in Italy). Later in his career, he composed two other major choral works based on religious themes (Te Deum, L'Enfance du Christ), two more operas (Les Troyens, Beatrice et Benedict) as well as "Le Damnation de Faust", a work that is a cross between opera and oratorio (it is often performed in either venue).

Berlioz was a major innovator in almost every aspect of orchestral composition. He was the first major composer to successfully write programmatic music, to write long melodies for orchestral instruments and to greatly expand the role of each and every instrument in the orchestra. His use of the orchestra in "Symphonie fantastique" as at the age of 26, just two years after the composition of Beethoven's Ninth Symphony, is worlds apart from that of the master of the previous generation. He set the table for the further development of the 19th-century orchestra through the works of Meyerbeer, Wagner, Mahler and Strauss.

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 C. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. **Breathing-** 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.

Requiem Aeternam (excerpt)

Berlioz

$\text{♩} = 80$

The musical notation for the bass staff shows six measures of whole rests, followed by two measures of eighth notes. The first eighth note measure contains a G4 and an F#4, while the second contains an E4 and a D4.

pp

17

Musical notation for measure 17, bass clef. The measure contains eighth and sixteenth notes, ending with a sharp sign (#).

pp

24

32

32

$$ff$$
 mf


40

The 40th measure of the musical score for 'The Swan' is shown. It features a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter rest, then a quarter note G4, an eighth note A4, and a quarter note Bb4. The melody continues with a quarter note C5, an eighth note Bb4, and a quarter note A4. The measure concludes with a quarter note G4, an eighth note F4, and a quarter note E4. The staff is marked with a '4' below the first measure, indicating the measure number.

$$ff$$
 $dim.$


p

47



pp

55



p

64



73



80



88



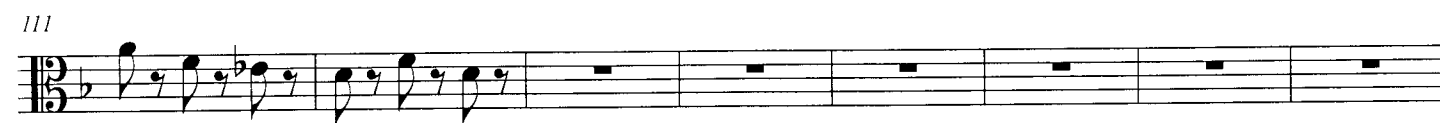
96



103



111



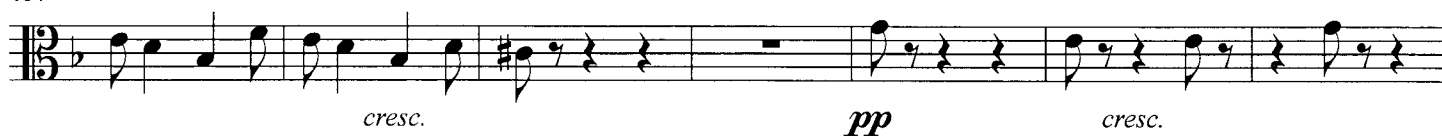
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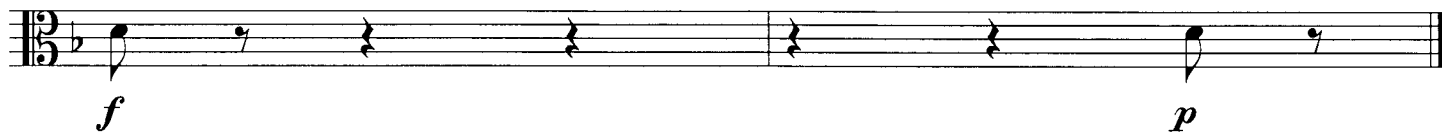
126



134



141



Tuba Mirum

from the "Requiem"

Berlioz
Bob Reifsnnyder

♩ = 72

ff *dim.* *f* *f*

8

12

f *cresc.* *sf* *dim.*

17

f *sf* *cresc.*

♩ = 56

21

f *ff*

♩ = 72

27

34

41

pp *ff* *dim.* *ff* *dim.* *ff* *dim.* *ff* *dim.*

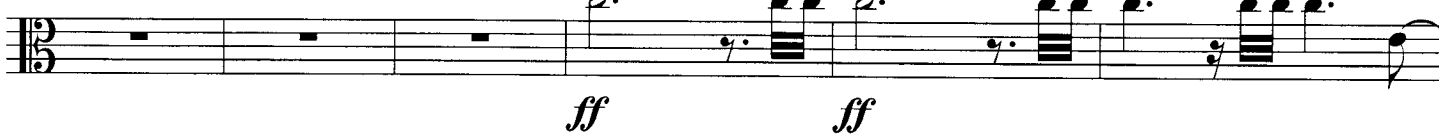
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57



64



70



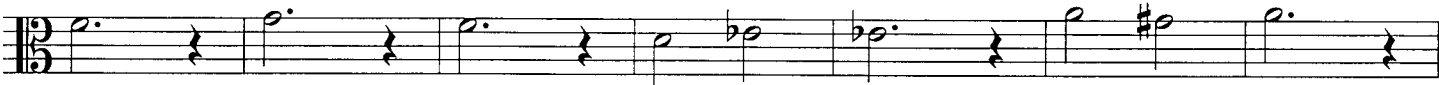
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80



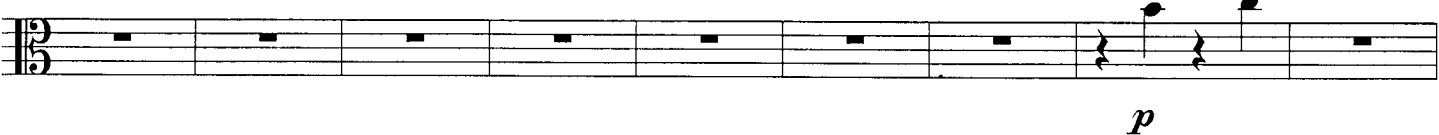
87



94



100



109



Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

 $\text{♩} = 66$  $\text{♩} = 72$ *cresc. poco a poco* $\text{♩} = 78$ *cresc. po.**cresc.**cresc.*

40



44



48



51



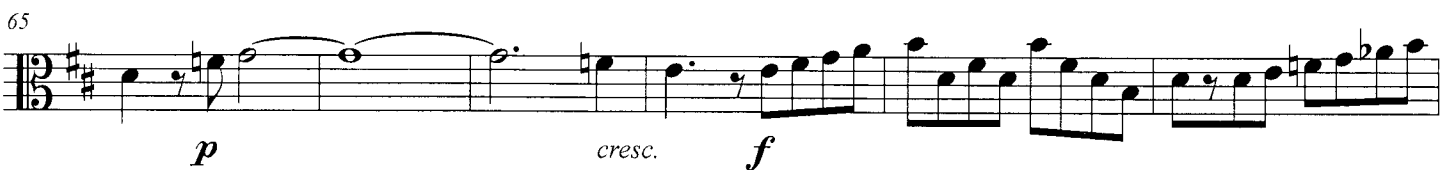
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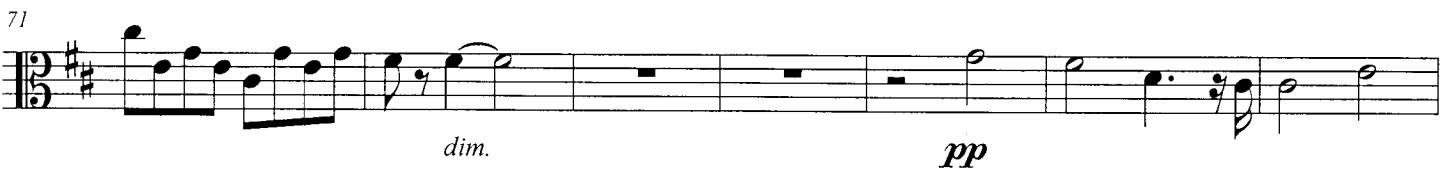
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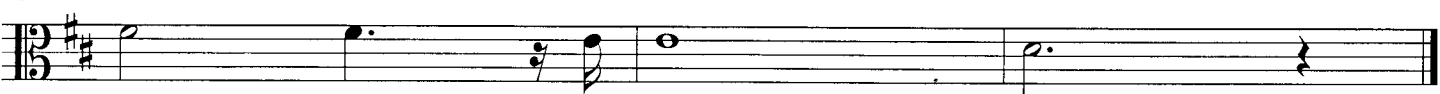
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71



78



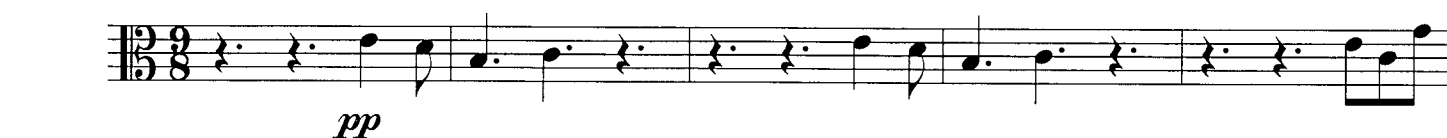
Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnnyder

♩. = 60



6



12



18



23



27



♩. = 60

♩. = 60

32



36



[illegible]

The first system of the musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of a single line of music with a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The system ends with a double bar line. Below the staff, the dynamic marking *ff* (fortissimo) is written.

The left hand part of the musical score for 'The Little Boat' is written in bass clef with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, often beamed together. The piece begins with a whole rest, followed by a series of eighth notes. A dynamic marking of *f* (forte) appears below the staff. The score includes several double bar lines and fingerings indicated by numbers 1 through 5.

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of 12 measures. The first three measures are eighth notes: B-flat, A, and G, each with a '2' below it indicating a doublet. The next three measures are eighth notes: F, E, and D, each with a '2' below it. The final six measures are eighth notes: C, B-flat, A, G, F, and E, each with a '2' below it. The system ends with a double bar line.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is written on a single staff with a treble clef. The melody consists of eighth and sixteenth notes, with a final measure marked with a forte (*ff*) dynamic.

Lacrimosa (excerpt)

3

76

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Trombone 4

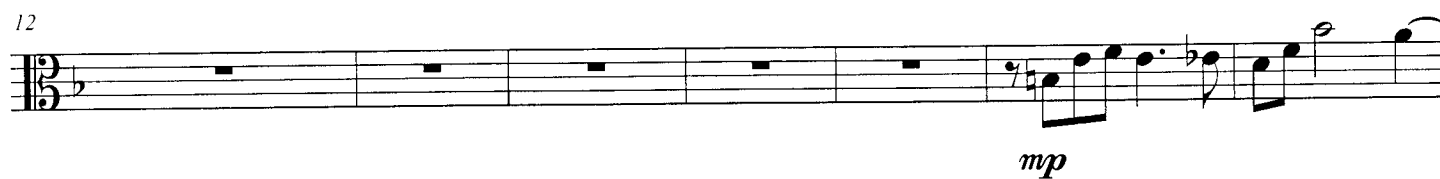
Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 84$



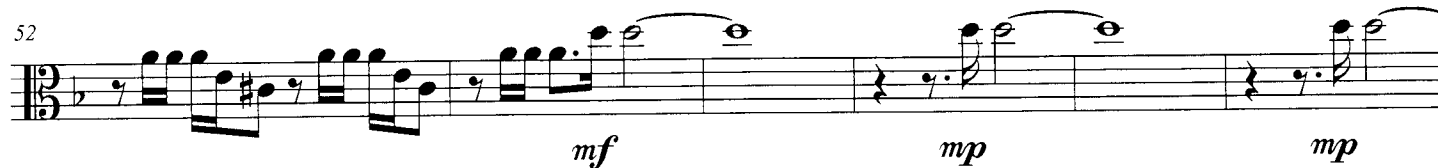
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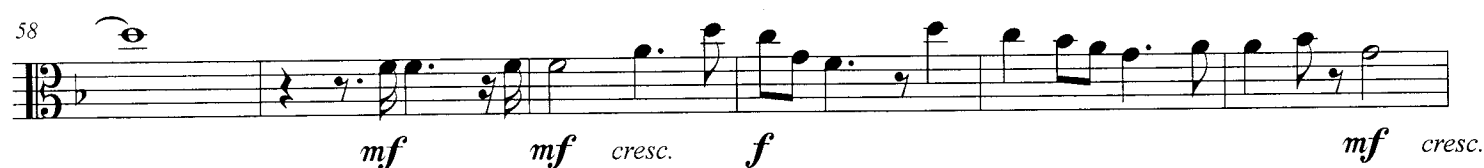
48



52



58



64



69



75



79



82



86



91



95



99



105



111



117



123



128



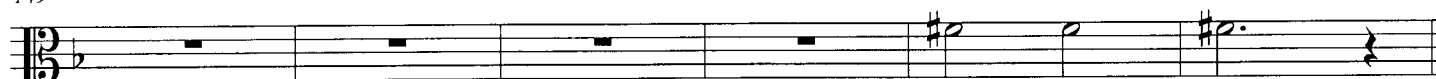
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*pp*

141

*cresc. mp*

149

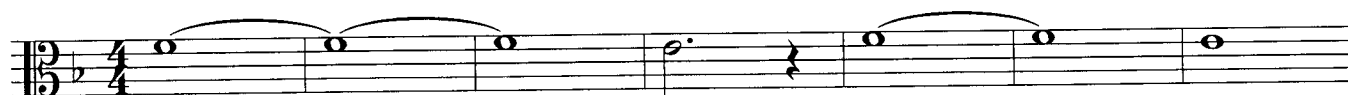
*pp*

Hosanna (excerpt)

From the "Requiem"

Berlioz

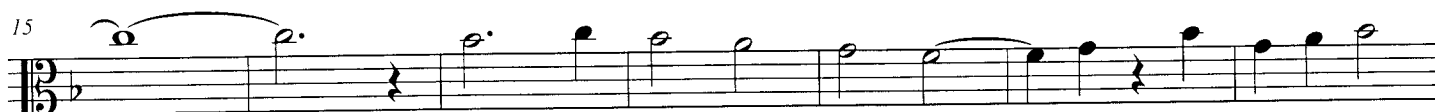
Bob Reifsnyder

 $\text{♩} = 56$ *mp*

8



15



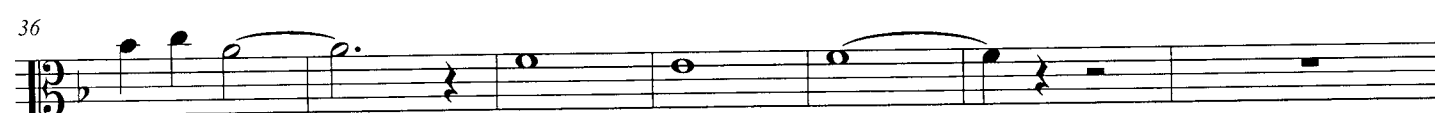
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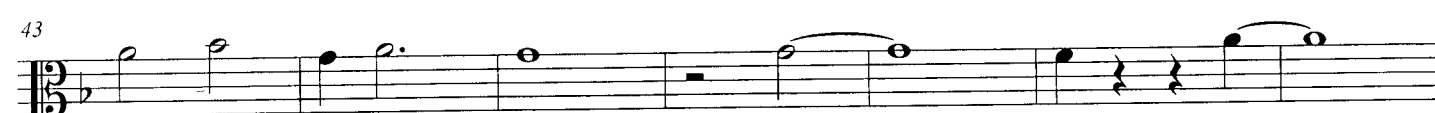
29



36



43

*mp*

50



57



63



Agnus Dei

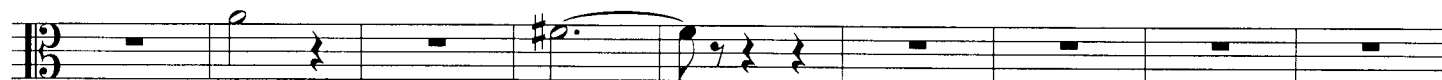
from the "Requiem"

Berlioz
Bob Reifsnnyder

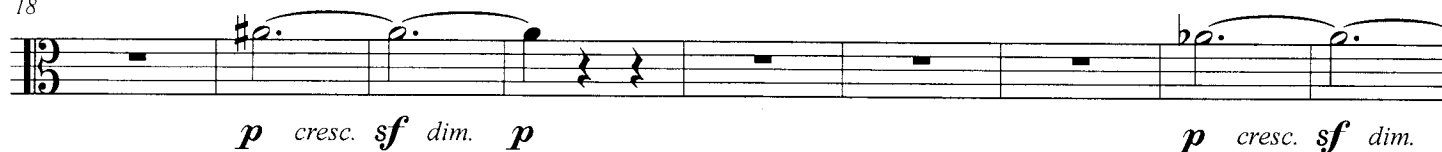
♩ = 60



9



18



27



36



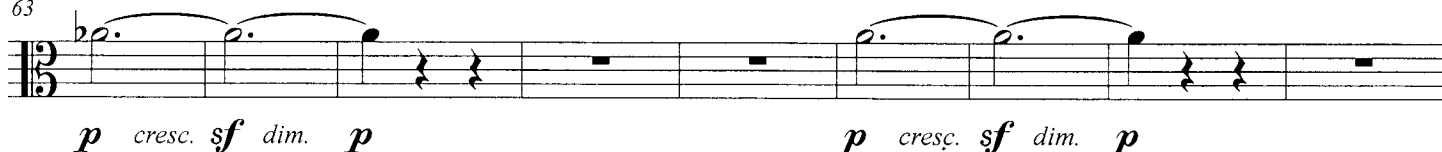
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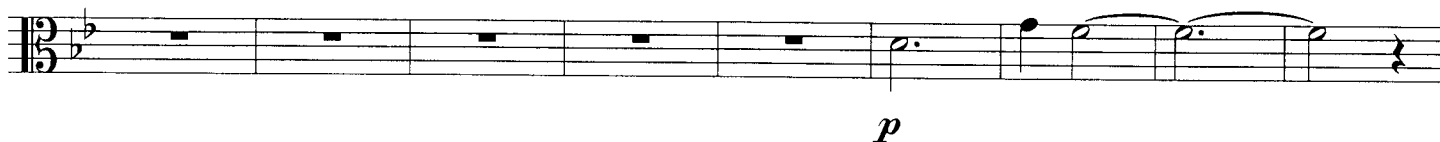
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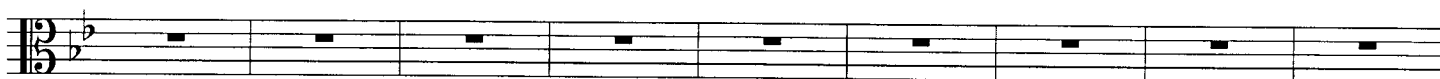
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81



90



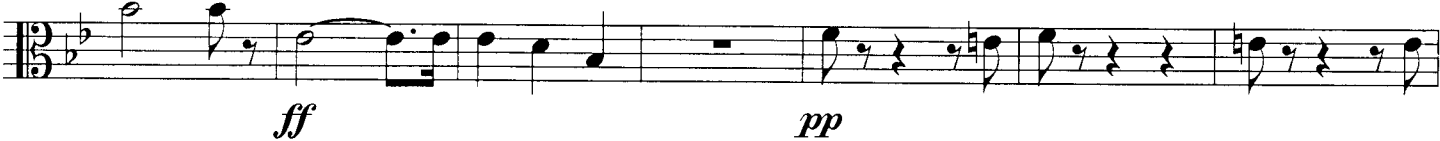
99



106



114



121



128



136



3

143

[illegible]

151

158

166

174

183

189

[illegible]

194

The bass line of 'The Rose Tree' is written in 2/4 time with a key signature of one sharp (F#). The melody consists of several measures, including triplet eighth notes and quarter notes, with rests. The notation is presented on a single staff.

200