

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 19<sup>th</sup>-century orchestra through the works of Meyerbeer, Wagner, Mahler and Strauss.

## 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 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)

from the Requiem Mass

Berlioz

Bob Reifsnyder

 $\text{♩} = 80$ 

*pp*

8

16

*pp*

23

31

*ff* *dim.*

39

*ff* *dim.* *ff* *dim.* *p*

47

*pp*

55

*mf*

63

mf

Musical staff 63-70: Treble clef, key of B-flat major (two flats). The staff contains a whole rest followed by eighth-note runs. The dynamic *mf* is centered below the staff.

71

mf p

Musical staff 71-77: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *mf* and *p* are placed below the staff.

78

cresc. f

Musical staff 78-85: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *cresc.* and *f* are placed below the staff.

86

ff

Musical staff 86-92: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamic *ff* is placed below the staff.

93

pp pp

Musical staff 93-98: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *pp* and *pp* are placed below the staff.

99

f dim.

Musical staff 99-105: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *f* and *dim.* are placed below the staff.

106

ff dim. p

Musical staff 106-113: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *ff*, *dim.*, and *p* are placed below the staff.

114

mf mp dim.

Musical staff 114-120: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *mf*, *mp*, and *dim.* are placed below the staff.

121

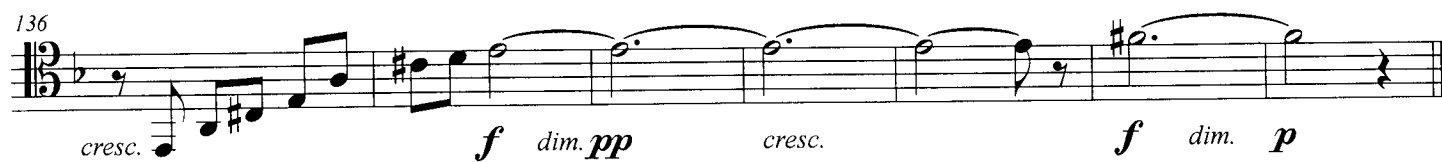
p pp

Musical staff 121-127: Treble clef, key of B-flat major. The staff contains eighth-note runs and a half note. The dynamics *p* and *pp* are placed below the staff.

129



136



# Tuba Mirum

from the "Requiem"

Berlioz  
Bob Reifsnyder

$\text{♩} = 72$

*ff* *dim.* *f* *f*

8

12

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

18

*sf* *cresc.*

$\text{♩} = 56$

21

*ff* *f* *ff*

$\text{♩} = 72$

27

34

41

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

49



56



62



69



74



80



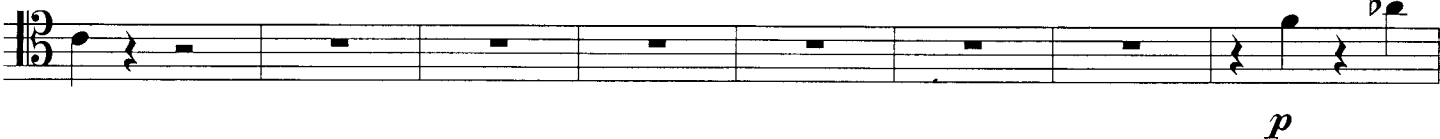
86



94



100





108



## Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

 $\text{♩} = 66$  $\text{♩} = 72$  $\text{♩} = 78$ 

36 *cresc.* *cresc.*

Musical staff 36-38 in 12/8 time, key of D major. Staff 36 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a crescendo marking. Staff 37 is a whole rest. Staff 38 continues the melody with another crescendo marking.

39 *f cresc.* ♩ = 84

Musical staff 39-41. Staff 39 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a forte (f) and crescendo (cresc.) marking. Staff 40 continues the melody. Staff 41 ends with a double bar line.

42 *ff* *ff*

Musical staff 42-45. Staff 42 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a fortissimo (ff) marking. Staff 43 continues the melody. Staff 44 continues the melody. Staff 45 ends with a double bar line.

46 *ff*

Musical staff 46-49. Staff 46 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a fortissimo (ff) marking. Staff 47 continues the melody. Staff 48 continues the melody. Staff 49 ends with a double bar line.

50 *sf sf dim. sf dim.* ♩ = 66

Musical staff 50-53. Staff 50 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a sforzando (sf) marking. Staff 51 continues the melody. Staff 52 continues the melody. Staff 53 ends with a double bar line.

54 *f sf dim. sf dim. ff*

Musical staff 54-58. Staff 54 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a forte (f) marking. Staff 55 continues the melody. Staff 56 continues the melody. Staff 57 continues the melody. Staff 58 ends with a double bar line.

59 *pp cresc. ff*

Musical staff 59-64. Staff 59 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a pianissimo (pp) marking. Staff 60 continues the melody. Staff 61 continues the melody. Staff 62 continues the melody. Staff 63 continues the melody. Staff 64 ends with a double bar line.

65 *p cresc. f*

Musical staff 65-70. Staff 65 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a piano (p) marking. Staff 66 continues the melody. Staff 67 continues the melody. Staff 68 continues the melody. Staff 69 continues the melody. Staff 70 ends with a double bar line.

71 *dim. pp*

Musical staff 71-76. Staff 71 starts with a treble clef and a key signature of two sharps. It contains two measures of music with a decrescendo (dim.) marking. Staff 72 continues the melody. Staff 73 continues the melody. Staff 74 continues the melody. Staff 75 continues the melody. Staff 76 ends with a double bar line.

77



## Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 60$ *pp* $\text{♩} = 60$ *cresc.**mp**cresc.*

$\text{♩} = 60$

34

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

37

*f cresc. cresc. ff*

41

45

*sf*

49

53

*dim. mf cresc. molto*

57

*ff*

61

*f*

65



Trombone 5

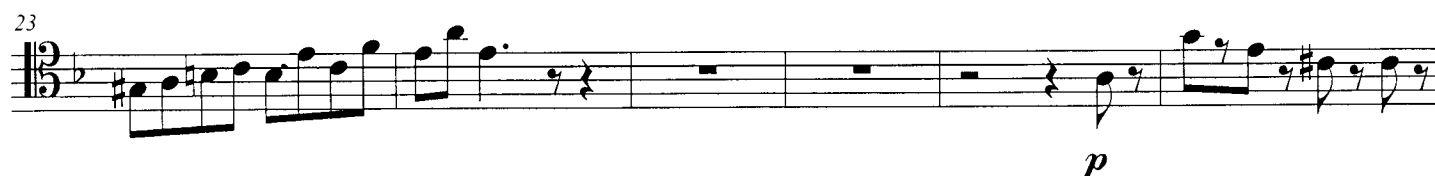
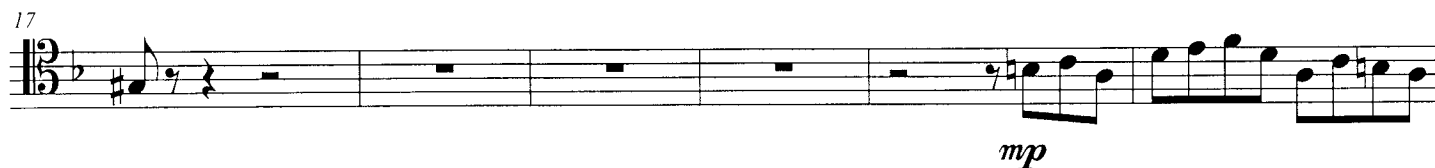
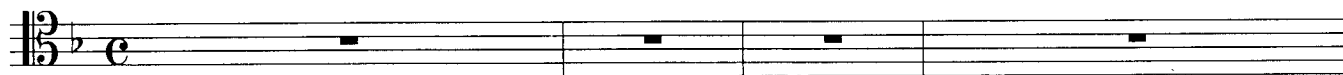
# Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

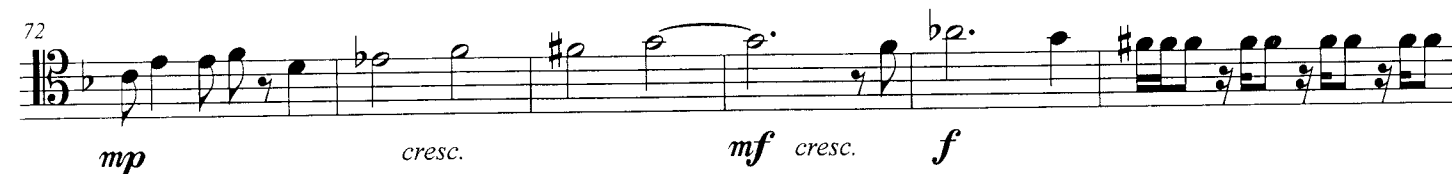
Bob Reifsnyder

♩ = 84





## "Chorus of the Souls of Purgatory" (Offertorium)



92

*p* *cresc.* *dim.* *p* *dim.* *pp*

97

*pp*

101

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

106

*f* *ff* *dim.* *p* *pp*

113

*p* *mp* *mf*

118

*f* *mf*

123

*mp* *p*

128

*pp* *cresc.* *f* *pp*

134

*pp*

"Chorus of the Souls of Purgatory" (Offertorium)

141

141

*cresc. mp p*

This musical staff, numbered 141, is written in 3/5 time and features a key signature of one flat (B-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. A slur covers the next two measures, which contain a half note C5 and a half note D5. The melody then descends through a half note C5, a quarter note B-flat4, and a quarter note A4. The final measure of the staff contains a half note G4. Dynamic markings are placed below the staff: *cresc.* under the first measure of the slur, *mp* under the second measure of the slur, and *p* under the final measure.

148

148

*pp pp*

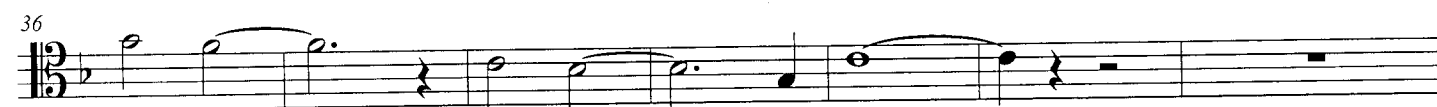
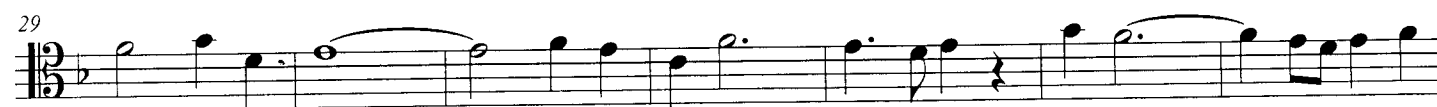
This musical staff, numbered 148, continues in 3/5 time and one flat. It begins with a half note G4, followed by a quarter note A4, and then a quarter note B-flat4. A slur covers the next two measures, which contain a half note C5 and a half note D5. The melody then descends through a half note C5, a quarter note B-flat4, and a quarter note A4. The final measure of the staff contains a half note G4. Dynamic markings are placed below the staff: *pp* under the first measure of the slur and *pp* under the second measure of the slur.

## Hosanna (excerpt)

From the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 56$ 

57



63

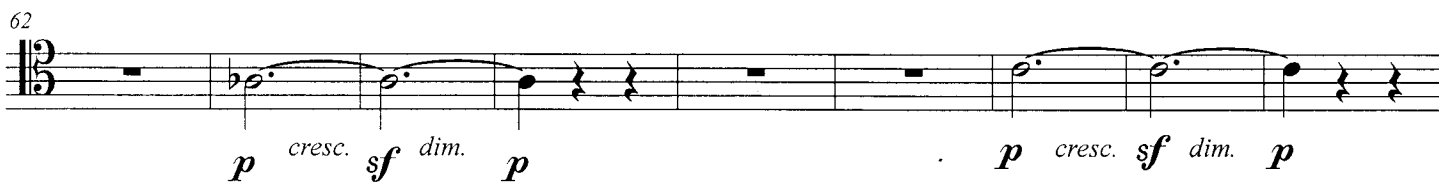
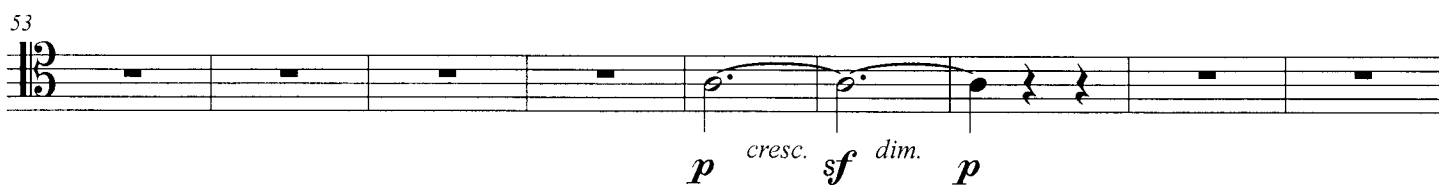
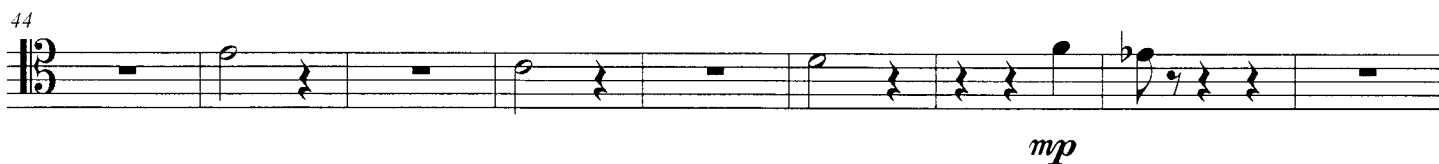
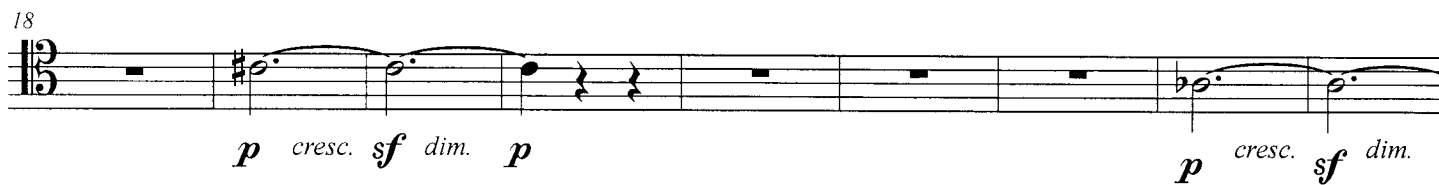


# Agnus Dei

from the "Requiem"

Berlioz  
Bob Reifsnyder

♩ = 60



71

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

Musical staff 71-78, 12/8 time signature, key of B-flat major. Measures 71-78 contain a melodic line with dynamics *p*, *cresc.*, *dim.*, and *p*.

79

*mp*

Musical staff 79-86, 12/8 time signature, key of B-flat major. Measures 79-86 contain a melodic line with dynamics *mp*.

87

Musical staff 87-93, 12/8 time signature, key of B-flat major. Measures 87-93 contain a melodic line.

94

*mp*

Musical staff 94-99, 12/8 time signature, key of B-flat major. Measures 94-99 contain a melodic line with dynamics *mp*.

100

Musical staff 100-106, 12/8 time signature, key of B-flat major. Measures 100-106 contain a melodic line.

107

*f* *ff*

Musical staff 107-114, 12/8 time signature, key of B-flat major. Measures 107-114 contain a melodic line with dynamics *f* and *ff*.

115

*pp*

Musical staff 115-121, 12/8 time signature, key of B-flat major. Measures 115-121 contain a melodic line with dynamics *pp*.

122

*cresc.*

Musical staff 122-128, 12/8 time signature, key of B-flat major. Measures 122-128 contain a melodic line with dynamics *cresc.*.

129

*ff* *dim.* *p* *mf*

Musical staff 129-135, 12/8 time signature, key of B-flat major. Measures 129-135 contain a melodic line with dynamics *ff*, *dim.*, *p*, and *mf*.

