

# Overture to “Les Francs-Juges” (abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME ONE

## About the Composer

The Overture to “Les Franc-Juges” of Hector Berlioz (1803-69), composed in 1826, is his first extant composition programmed by today’s symphony orchestras. In 1825, Berlioz composed a Solemn Mass (unfortunately lost) that became his first artistic success, receiving several performances and several positive reviews. This encouraged him to write his first opera, but “Franc-Juges” was rejected by all four Parisian opera houses as well as a German Opera House that initially showed some interest. Berlioz revised it twice in later years to no avail and he eventually destroyed it, saving only the overture and a couple of arias and duets. These were introduced to 1830s audiences in his own self-produced symphony concerts. This failure led him to finally enroll in the Paris Conservatory in the fall of 1826, which eventually led to his muted acceptance as a composer by the Parisian public.

The most unique feature of the overture is a short 16-measure passage in the middle where he actually uses two time signatures at once (common time and 3/4). This was indeed revolutionary for the period; it took 55 years for another major work to use this device (the overture to Wagner’s “Parsifal” has an extended section in common time and 6/4). I chose to edit this passage by using only one time signature, thus alleviating the confusion such an event is likely to cause. Berlioz was much more popular in Germany during his lifetime and this work illustrates that quite dramatically; stylistically, it is very close to von Weber and exhibits almost no characteristics of French 19<sup>th</sup>-century music. For an untrained musician of 23, however, it is truly a remarkable composition.

## 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

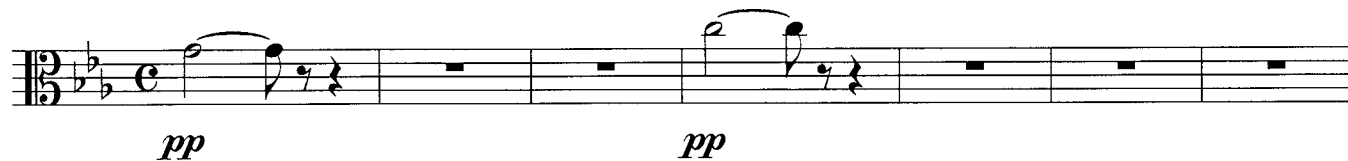
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority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

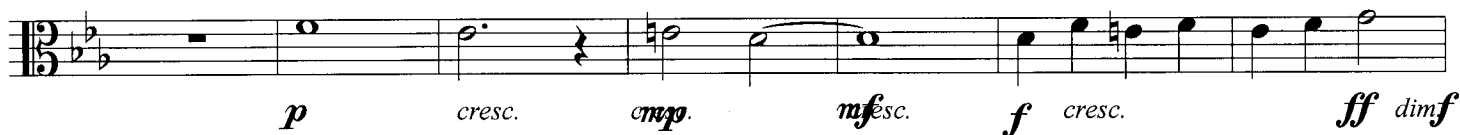
Berlioz

Bob Reifsnnyder

♩=80



8



15



23



29



34



41



47



The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of 10 measures. The first two measures are whole rests. The third measure contains a half note G2. The fourth measure contains a half note F2. The fifth measure contains a half note E2. The sixth measure contains a half note D2. The seventh measure contains a half note C2. The eighth measure contains a half note B1. The ninth measure contains a half note A1. The tenth measure contains a half note G1. The dynamic markings *mf*, *f cresc.*, *ff*, and *p* are placed below the fourth, sixth, eighth, and tenth measures, respectively.

60

69

Musical notation for the bass line of 'The Rose Tree'. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of a series of whole notes on the line G (B-flat) for the first seven measures, followed by a quarter rest in the eighth measure, and then a triplet of eighth notes (F, G, A) in the ninth measure. The piece concludes with a *p* (piano) dynamic marking.

77

77  *cresc.*

82

89

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with some rests. The notation is written on a single staff.

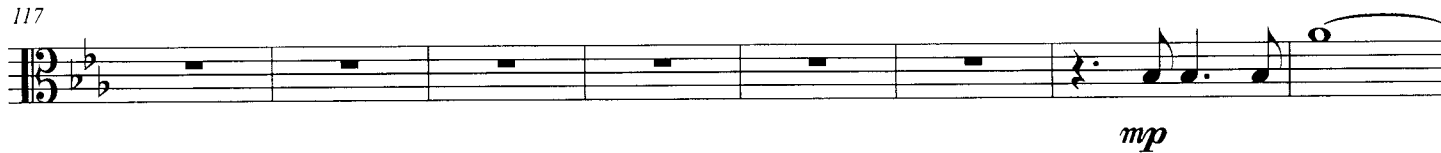
95

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 melody consists of eighth and quarter notes. The first two measures are marked with a forte (*ff*) dynamic.

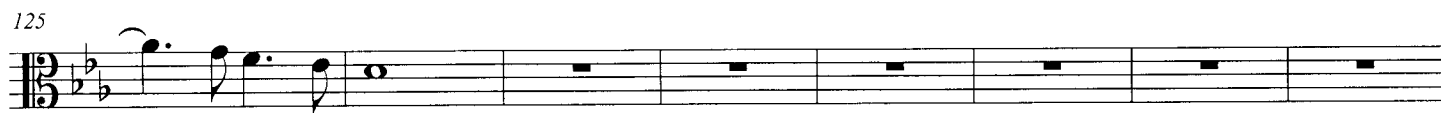
103

110

117



125



133



141



147



153



159



166



172



178

*f*

[illegible]

192

Measures 1-8 of the musical score for page 192. The key signature is two flats (B-flat and E-flat). The notation includes a whole note, a half note, a quarter note, a dotted quarter note, a half note, a whole note, a quarter note, and a quarter note. There are also two measures with a quarter note followed by a quarter rest, and two measures with a quarter note followed by a quarter rest.

200

Example 10

208

Example 10-12

216

224

A musical score for a single-measure rest in bass clef. The staff is a five-line bass clef with a key signature of two flats (B-flat and E-flat). The first measure contains a whole rest, indicated by a horizontal line with a vertical tick mark. Above the staff, there are two fermatas, one above the first measure and one above the second measure. The second measure is empty, indicating a continuation of the rest.

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

241

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

248

*mf* *dim.* *mp* *p*

255

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

262

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

270

*mp* *dim.* *p*

278

*mp* *dim.* *p*

286

*mp* *dim.* *p*

294

*mf* *dim.* *p*

303

*mp* *dim.* *p*

312

*mp* *dim.* *p*



321



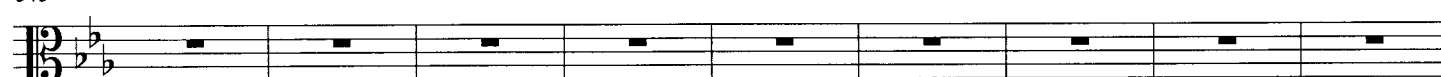
329



336



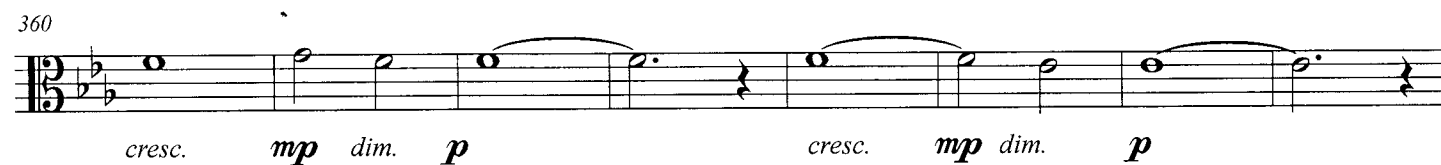
343



352



360



368



376



383



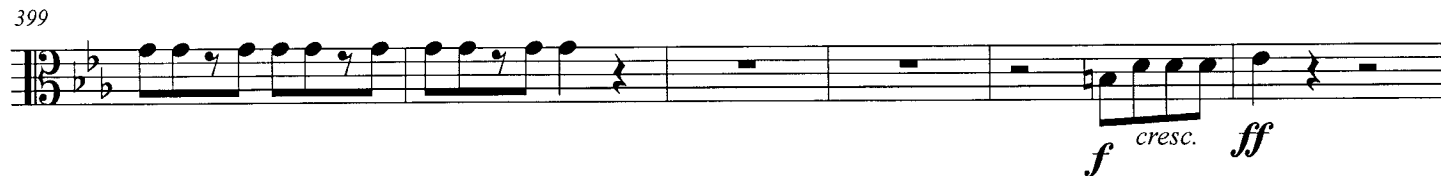
389



394



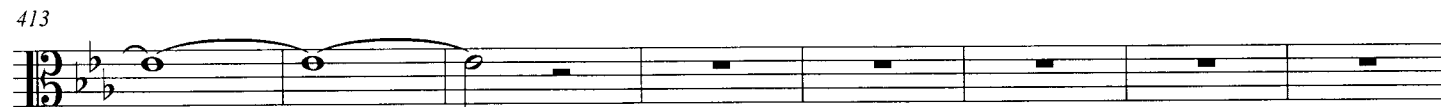
399



405



413



421



427



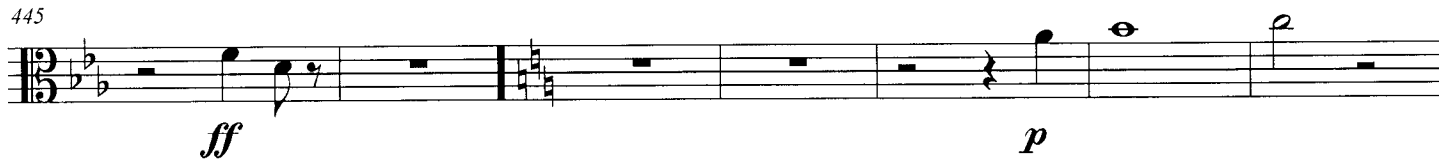
433



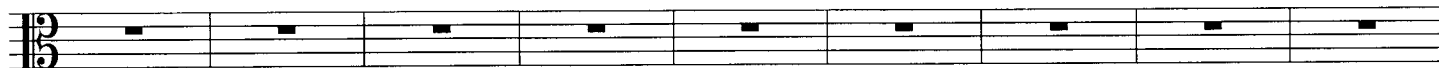
439



445



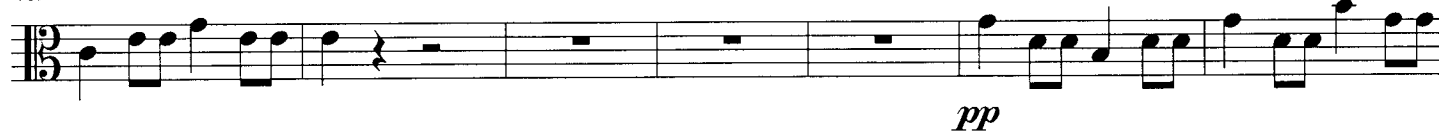
452



461



469



476



482



488



495



502



510

*cresc. f f cresc. ff*

517

*f f cresc. ff*

524

*f f cresc. ff*

531

*f f cresc. ff*

538

*f f cresc. ff*

545

*f f cresc. ff*

551

*f f cresc. ff*

558

*f f cresc. ff*

566

*f f cresc. ff*

574

574

574

575

576

577

578

579

*f*

*f*

Measures 574-579: Bass clef, 3/4 time. Measure 574: *f*, eighth notes G#2, A2, Bb2, A2, G#2. Measure 575: eighth notes F2, E2, D2, C2, B1. Measure 576: eighth notes A1, G1, F1, E1, D1. Measure 577: eighth notes C1, B1, A1, G1, F1. Measure 578: eighth notes E1, D1, C1, B1, A1. Measure 579: eighth notes G1, F1, E1, D1, C1. Dynamics: *f* at the start and end of the system.

580

580

580

581

582

583

584

585

586

*cresc.*

*ff*

Measures 580-586: Bass clef, 3/4 time. Measure 580: eighth notes G#2, A2, Bb2, A2, G#2. Measure 581: eighth notes F2, E2, D2, C2, B1. Measure 582: eighth notes A1, G1, F1, E1, D1. Measure 583: eighth notes C1, B1, A1, G1, F1. Measure 584: eighth notes E1, D1, C1, B1, A1. Measure 585: eighth notes G1, F1, E1, D1, C1. Measure 586: eighth notes B1, A1, G1, F1, E1. Dynamics: *cresc.* and *ff* markings.

587

587

587

588

589

590

Measures 587-590: Bass clef, 3/4 time. Measure 587: eighth notes G#2, A2, Bb2, A2, G#2. Measure 588: eighth notes F2, E2, D2, C2, B1. Measure 589: eighth notes A1, G1, F1, E1, D1. Measure 590: eighth notes C1, B1, A1, G1, F1. Dynamics: *f* at the start and end of the system.