

Overture to “King Lear”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME THREE

About the Composer

The Overture to "King Lear" of Hector Berlioz (1803-69) is the first of three major works composed during his "Prix de Rome" years of 1831 and 1832, although it was actually composed in Nice, where he stayed for three weeks on his way to Rome. The other two are Rob Roy overture, based on the Sir Walter Scott novel, and Lelio, a sequel to "Symphonie Fantastique" that also has references to Shakespeare (Hamlet and The Tempest). This preoccupation certainly had a lot to do with his obsession with the English Shakespearean actress Harriet Smithson, who he eventually married. It turned out to be a very unhappy alliance, although his love for Shakespeare never wavered. His later masterpieces, the Romeo and Juliet Symphony and the Opera Beatrice and Benedict (Much Ado about Nothing), certainly attest to that fact.

"King Lear" is stylistically very similar to the first movement of "Symphonie Fantastique", a strong indication that he was reluctant to move on from the success of that work. Lelio, his unprecedented work that features a narrator, tenor and piano as an orchestral instrument (the first appearance in the literature for all three), even quotes the principal theme at the beginning and end of the orchestral passages in the composition. Once he returned to Paris, though, he started moving in other directions, this time with an obvious reflection upon his two years in Italy. ("Harold in Italy", the viola symphony, and the opera "Benvenuto Cellini"). All of Berlioz' Shakespearean works (King Lear, Lelio, Romeo and Juliet, Beatrice and Benedict) easily fall into the category of neglected masterpieces; none of them receives anything but token performances today.

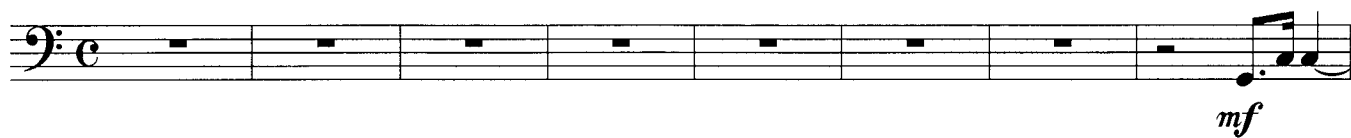
About the arranger

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.

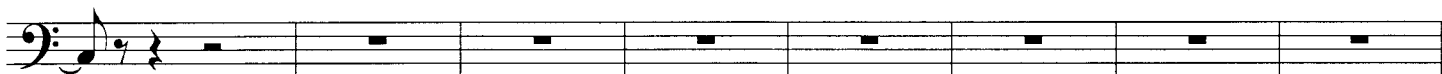
Notes for this arrangement

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 "King Lear"

Berlioz
Bob Reifsnyder $\text{♩} = 70$ 

9



17



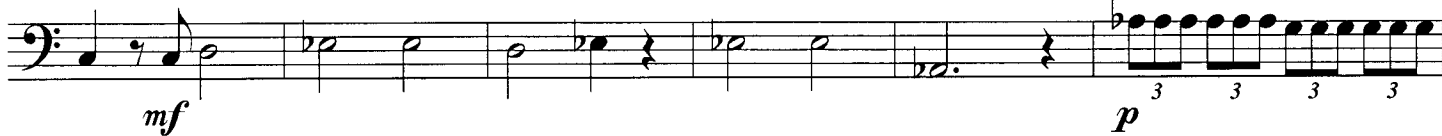
25



32



36



42



45



50

56

61

67

74

81

88

94

102

$\text{♩} = 100$

f *ff* *ff* *f* *ff*

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of nine systems of five measures each. The tempo is marked as quarter note = 100. The score includes various musical notations such as triplets, accents, and dynamic markings (f, ff). The measure numbers 50, 56, 61, 67, 74, 81, 88, 94, and 102 are placed at the beginning of each system. The dynamics *f* and *ff* are used throughout the piece, indicating varying levels of volume. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets and accents.

Overture to "King Lear"

108

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of a sequence of notes and rests: a whole rest, a half note G2, a whole rest, a half note F#2, a whole rest, a half note E2, a quarter note D#2 with an accent (>) above it, a quarter note D2, a quarter note C2, a quarter rest, a whole rest, a whole rest, a whole rest, and a whole rest. The dynamics 'dim.' and 'mf' are indicated below the staff.

116

A musical staff with a bass clef and nine measures, each containing a single eighth note.

125

125

rit. *a tempo*

p *cresc.*

134

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody starts with a triplet of eighth notes (F#, G, A) marked *mf*, followed by a quarter rest, a half rest, and a quarter rest. The melody then continues with a quarter note (F#), a half note (G), and a quarter note (A), marked *mf* and *p* respectively.

142

The first staff of music is in bass clef. It begins with a whole rest on the first line. This is followed by a half note G2 (first line, one ledger line below) and a half note F2 (first space, one ledger line below), which are beamed together. The next measure contains a half note E2 (first space, one ledger line below) with a sharp sign (#) on the staff. This is followed by a half note D2 (first space, one ledger line below). The final measure of the staff contains a half note C2 (first space, one ledger line below). The dynamic marking *pp* is placed below the first measure.

151

The bass line of 'The Rose Tree' is written on a single staff. It begins with a whole rest, followed by a half note G2, a half note F2, and a half note E2, all beamed together. This is followed by a quarter rest, then a quarter note D2, a quarter note C2, and a quarter note B1. The line continues with a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The piece ends with a whole rest. Dynamics include *f* (forte) under the first note, *dim.* (diminuendo) over the first three notes, *pp* (pianissimo) under the first note of the second measure, and *mp* (mezzo-piano) under the first note of the third measure.

159

The bass line is written on a single staff in bass clef. It consists of six measures of whole rests, followed by a final measure containing a half note G (below the staff), a half note F (below the staff), and a whole note E (below the staff). The piece concludes with a *p* (piano) dynamic marking.

167

175

175 *rit.* *a tempo*

p *cresc.*

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of seven measures. The first measure contains a quarter note G2, a quarter note F2, and a quarter rest. The second measure contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The third measure contains a quarter note A1 with a sharp sign, a quarter rest, and a quarter note G1. The fourth measure contains a quarter note F1, a quarter note E1, and a quarter rest. The fifth measure contains a quarter rest. The sixth measure contains a quarter rest. The seventh measure contains a half note D2 and a half note C2. The dynamic marking *mf* is placed below the final measure.

The bass line is written on a single staff with a bass clef. It consists of 10 measures. The first measure has a quarter note G2, followed by a quarter rest. The second measure has a half rest. The third measure has a half rest, followed by a quarter note F#2. The fourth measure has a quarter note G2, followed by a quarter note A2. The fifth measure has a quarter note B2, followed by a quarter note A2. The sixth measure has a quarter note G2, followed by a quarter rest. The seventh measure has a half rest. The eighth measure has a half rest. The ninth measure has a half rest. The tenth measure has a half rest. Dynamics are indicated below the staff: *p* under the first measure, *cresc.* under the fourth measure, and *mp* under the sixth measure.

[illegible]

The bass line of 'The Rose Tree' is written in 3/4 time on a single staff. It begins with two measures of whole rests. The third measure starts with a forte (*ff*) dynamic and a half note G2, followed by a half note A2. The fourth measure contains a half note G2, a quarter note F#2, and a quarter note E2. The fifth measure has a half note D2, a half note C2, and a whole rest. The sixth measure consists of a half note B1, a half note A1, and a half note G1. The seventh measure has a half note F1, a half note E1, and a half note D1. The eighth measure contains a half note C1, a half note B1, and a half note A1. The piece concludes with a final whole rest in the ninth measure.

Overture to "King Lear"

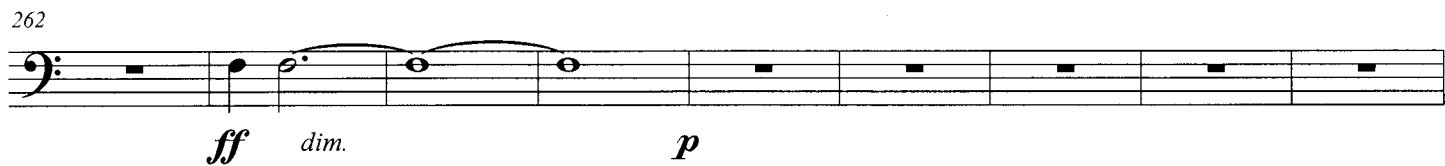
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256



262



271



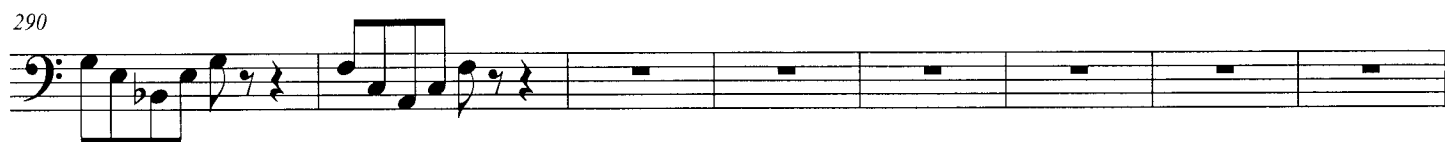
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284



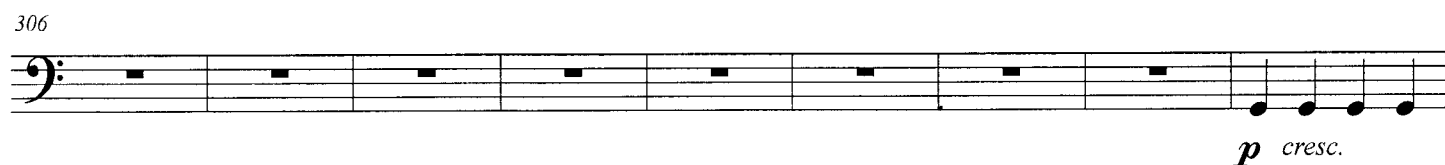
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298



306



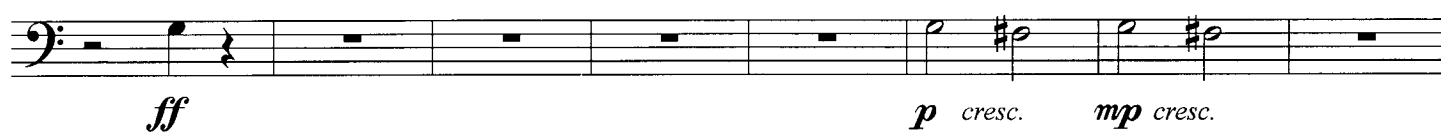
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323



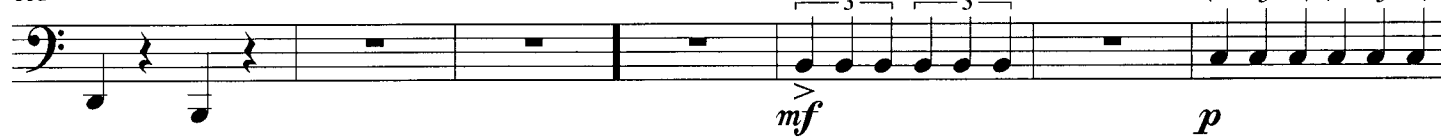
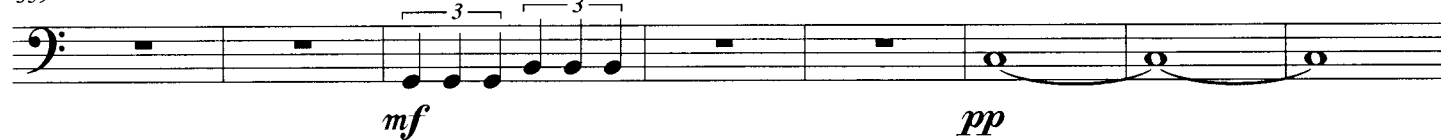
331



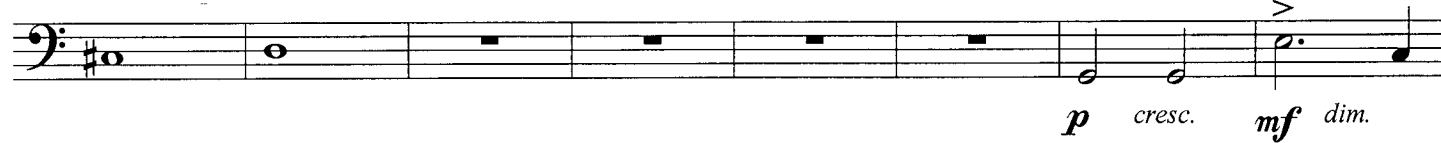
339

346 *a tempo*

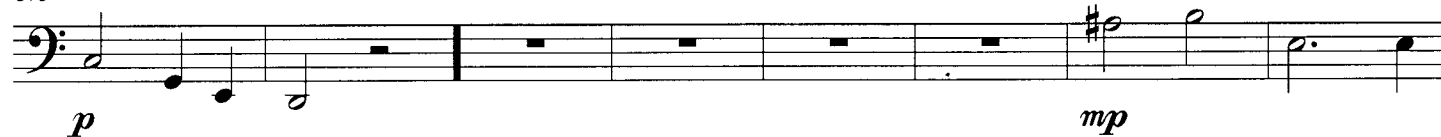
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359 *poco animato*

367



375



Overture to "King Lear"

383



389



395

rit.

a tempo



402



408



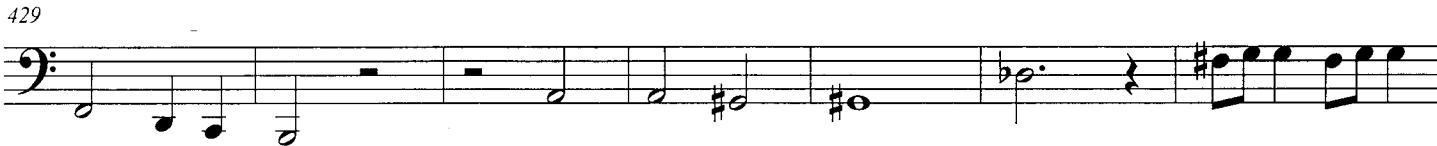
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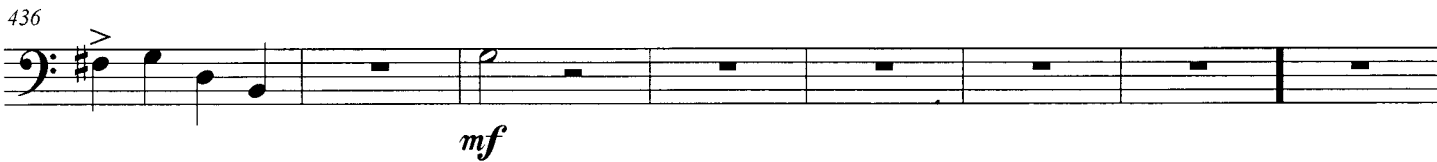
422



429


$$d=100$$

436



The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with two measures of whole rests. The third measure contains a half note G2, marked with a forte (*f*) dynamic. The fourth measure contains a half note F2, marked with a fortissimo (*ff*) dynamic. 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 eleventh measure contains a half note F1. The twelfth measure contains a half note E1. The thirteenth measure contains a half note D1. The fourteenth measure contains a half note C1. The fifteenth measure contains a half note B0. The sixteenth measure contains a half note A0. The seventeenth measure contains a half note G0. The eighteenth measure contains a half note F0. The nineteenth measure contains a half note E0. The twentieth measure contains a half note D0. The twenty-first measure contains a half note C0. The twenty-second measure contains a half note B0. The twenty-third measure contains a half note A0. The twenty-fourth measure contains a half note G0. The twenty-fifth measure contains a half note F0. The twenty-sixth measure contains a half note E0. The twenty-seventh measure contains a half note D0. The twenty-eighth measure contains a half note C0. The twenty-ninth measure contains a half note B0. The thirtieth measure contains a half note A0. The thirty-first measure contains a half note G0. The thirty-second measure contains a half note F0. The thirty-third measure contains a half note E0. The thirty-fourth measure contains a half note D0. The thirty-fifth measure contains a half note C0. The thirty-sixth measure contains a half note B0. The thirty-seventh measure contains a half note A0. The thirty-eighth measure contains a half note G0. The thirty-ninth measure contains a half note F0. The fortieth measure contains a half note E0. The forty-first measure contains a half note D0. The forty-second measure contains a half note C0. The forty-third measure contains a half note B0. The forty-fourth measure contains a half note A0. The forty-fifth measure contains a half note G0. The forty-sixth measure contains a half note F0. The forty-seventh measure contains a half note E0. The forty-eighth measure contains a half note D0. The forty-ninth measure contains a half note C0. The fiftieth measure contains a half note B0. The fifty-first measure contains a half note A0. The fifty-second measure contains a half note G0. The fifty-third measure contains a half note F0. The fifty-fourth measure contains a half note E0. The fifty-fifth measure contains a half note D0. The fifty-sixth measure contains a half note C0. The fifty-seventh measure contains a half note B0. The fifty-eighth measure contains a half note A0. The fifty-ninth measure contains a half note G0. The sixtieth measure contains a half note F0. The sixty-first measure contains a half note E0. The sixty-second measure contains a half note D0. The sixty-third measure contains a half note C0. The sixty-fourth measure contains a half note B0. The sixty-fifth measure contains a half note A0. The sixty-sixth measure contains a half note G0. The sixty-seventh measure contains a half note F0. The sixty-eighth measure contains a half note E0. The sixty-ninth measure contains a half note D0. The seventieth measure contains a half note C0. The seventy-first measure contains a half note B0. The seventy-second measure contains a half note A0. The seventy-third measure contains a half note G0. The seventy-fourth measure contains a half note F0. The seventy-fifth measure contains a half note E0. The seventy-sixth measure contains a half note D0. The seventy-seventh measure contains a half note C0. The seventy-eighth measure contains a half note B0. The seventy-ninth measure contains a half note A0. The eightieth measure contains a half note G0. The eighty-first measure contains a half note F0. The eighty-second measure contains a half note E0. The eighty-third measure contains a half note D0. The eighty-fourth measure contains a half note C0. The eighty-fifth measure contains a half note B0. The eighty-sixth measure contains a half note A0. The eighty-seventh measure contains a half note G0. The eighty-eighth measure contains a half note F0. The eighty-ninth measure contains a half note E0. The ninetieth measure contains a half note D0. The hundredth measure contains a half note C0.

The bass line is written on a single staff with a bass clef. It begins with three measures of whole rests. The melody starts in the fourth measure with a quarter note G2, followed by a quarter rest, a half note F2, a quarter rest, a half note E2, a quarter rest, a half note D2, and a quarter rest. The final measure consists of a whole note C2. The dynamic marking *ff* is placed below the first note of the melody.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. The dynamics are marked as *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). The melody ends with a quarter rest and a final whole rest.