

“Roman Carnival”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME FIVE

About the Composer

"Roman Carnival" of Hector Berlioz (1803-69) was fashioned in 1844 using music from "Benvenuto Cellini". He had given up on the opera ever being produced in Paris (he was correct in this assumption) and decided to create a "showstopper" for his concert tours through Europe, which were hugely successful for him both artistically and financially. The music is taken from the Love Duet of the first act and the Carnival chorus of the second act; the latter is of course the inspiration for the work's title. Because of his constant touring, this was not a time of fertile composition, although its placement between "Les Nuits d'Ete" (1841) and Damnation of Faust (1845) indicates that his incredible imagination was still in great abundance.

"Roman Carnival" is in no way, shape, or form a simple rehashing of previous material. A great analogy would be the "Venusburg" music that Wagner wrote for the Paris premiere of Tannhauser, where earlier music is completely transformed in the hands of a mature master. The Love Duet music is constantly developed through imitation, sometimes with as many as four different versions heard simultaneously before it reappears at the end in a different tempo, meter and character. The chorus is constantly modulating into a new key, each time with a freshly orchestrated version. It is no wonder that this work remains exceedingly popular today, surpassed only in number of performances by "Symphonie Fantastique". Of course, the original music was also glorious; the opera indeed deserves to be a repertoire work in the world's major houses.

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.

"Le Carnaval romain"

from "Benvenuto Cellini"

Berlioz

Bob Reifsnyder

♩. = 120

8

15

22

27

34

40

46

f

f

mf

cresc.

f cresc. mf pp

p dim pp

pp

mf

cresc.

f

mf

cresc.

f dim. p

mf

53

53-59: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A crescendo (cresc.) leads to a forte (f) dynamic at measure 56, marked with an accent (>) over the eighth note D5. The staff continues with whole rests for measures 57, 58, and 59.

cresc. *f*

60

60-65: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A mezzo-forte (mf) dynamic is indicated. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. A crescendo (cresc.) leads to a forte (f) dynamic at measure 65. A tempo marking of quarter note = 120 is placed below the staff.

mf *cresc.* *f* ♩. = 120

66

66-72: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A decrescendo (dim.) leads to a piano (p) dynamic at measure 70. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. A double bar line occurs at measure 72, after which the staff continues with whole rests for measures 73, 74, and 75.

dim. *p*

73

73-80: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A piano (p) dynamic is indicated. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. The staff continues with whole rests for measures 77, 78, and 79.

p

81

81-88: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A piano (p) dynamic is indicated. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. The staff continues with whole rests for measures 85, 86, and 87. A piano-piano (pp) dynamic is indicated at measure 88.

p *pp*

89

89-97: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. The staff continues with whole rests for measures 90, 91, 92, 93, 94, 95, 96, and 97.

98

98-105: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A fortissimo (ff) dynamic is indicated. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. The staff continues with whole rests for measures 101, 102, and 103.

ff

106

106-112: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A fortissimo (ff) dynamic is indicated. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. The staff continues with whole rests for measures 109, 110, and 111.

ff

113

113-119: Musical staff in 3/8 time, key of D major. It begins with a half rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. A mezzo-forte (mf) dynamic is indicated. A crescendo (cresc.) leads to a fortissimo (ff) dynamic at measure 116. The staff continues with eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. The staff continues with whole rests for measures 117, 118, and 119.

mf *cresc.* *ff*

120

f

Musical staff 120-127: Treble clef, key of D major (F#), 12/8 time. Measures 120-127. Dynamics: *f* (forte) starting at measure 125.

128

ff *f*

Musical staff 128-135: Treble clef, key of D major (F#), 12/8 time. Measures 128-135. Dynamics: *ff* (fortissimo) at measure 132, *f* (forte) at measure 135.

136

pp *p*

Musical staff 136-143: Treble clef, key of D major (F#), 12/8 time. Measures 136-143. Dynamics: *pp* (pianissimo) at measure 136, *p* (piano) at measure 139.

144

pp *ff*

Musical staff 144-151: Treble clef, key of D major (F#), 12/8 time. Measures 144-151. Dynamics: *pp* (pianissimo) at measure 144, *ff* (fortissimo) at measure 148.

152

p

Musical staff 152-158: Treble clef, key of D major (F#), 12/8 time. Measures 152-158. Dynamics: *p* (piano) at measure 154.

159

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

Musical staff 159-166: Treble clef, key of D major (F#), 12/8 time. Measures 159-166. Dynamics: *cresc.* (crescendo) at measure 159, *f* (forte) at measure 160, *cresc.* (crescendo) at measure 163, *ff* (fortissimo) at measure 164, *ff* (fortissimo) at measure 166.

167

f *cresc.* *ff*

Musical staff 167-173: Treble clef, key of D major (F#), 12/8 time. Measures 167-173. Dynamics: *f* (forte) at measure 167, *cresc.* (crescendo) at measure 170, *ff* (fortissimo) at measure 172.

174

mf *ff*

Musical staff 174-181: Treble clef, key of D major (F#), 12/8 time. Measures 174-181. Dynamics: *mf* (mezzo-forte) at measure 174, *ff* (fortissimo) at measure 177.

182

p

Musical staff 182-188: Treble clef, key of D major (F#), 12/8 time. Measures 182-188. Dynamics: *p* (piano) at measure 185.

189

189-195

f *dim.* *mf*

Staff 189-195: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *f*, *dim.*, and *mf*.

196

196-203

f *dim.* *mf* *f* *dim.* *mf* *f* *dim.* *mf* *f* *dim.* *mf*

$\text{half note} = 120$ $\text{half note} = 120$

Staff 196-203: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *f*, *dim.*, and *mf*. A tempo marking $\text{half note} = 120$ appears twice.

204

204-211

f *ff* *pp*

Staff 204-211: Treble clef, key of D major (F#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *f*, *ff*, and *pp*.

212

212-220

rit.

Staff 212-220: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *rit.*

221

221-229

a tempo *mp*

Staff 221-229: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *a tempo* and *mp*.

230

230-238

Staff 230-238: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes.

239

239-246

mp *mf*

Staff 239-246: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mp* and *mf*.

247

247-255

mf

Staff 247-255: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mf*.

256

256-264

mf *cresc.*

Staff 256-264: Treble clef, key of D major (F#), 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mf* and *cresc.*

263

ff

Musical staff 263-270: Treble clef, key of D major (F#), 3/8 time. Starts with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by two more quarter rests.

271

mf

Musical staff 271-277: Treble clef, key of D major (F#), 3/8 time. Starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

278

f

Musical staff 278-284: Treble clef, key of D major (F#), 3/8 time. Starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

285

Musical staff 285-291: Treble clef, key of D major (F#), 3/8 time. Starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

292

p

Musical staff 292-298: Treble clef, key of D major (F#), 3/8 time. Starts with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

299

f

$\text{♩} = 120$

Musical staff 299-305: Treble clef, key of D major (F#), 3/8 time. Starts with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4. A tempo marking $\text{♩} = 120$ is present.

306

ff

Musical staff 306-313: Treble clef, key of D major (F#), 3/8 time. Starts with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

314

Musical staff 314-320: Treble clef, key of D major (F#), 3/8 time. Starts with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

321

Musical staff 321-327: Treble clef, key of D major (F#), 3/8 time. Starts with eighth notes D4, E4, F#4, G4, A4, B4, C5, D5. Then a quarter rest, followed by eighth notes D5, C5, B4, A4, G4, F#4, E4, D4.

"Le Carnaval romain"

328



♩ = 120

♩. = 120

335

