

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

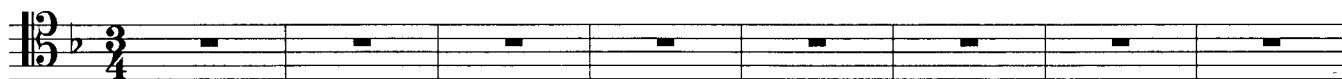
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority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

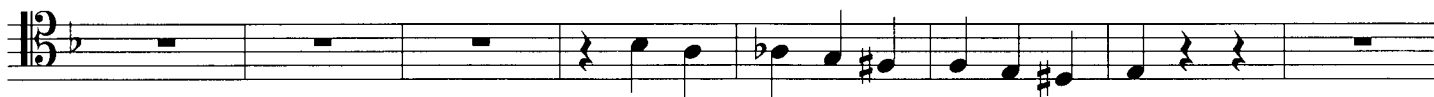
from the Requiem Mass

Berlioz

Bob Reifsnyder

 $\text{♩} = 80$ 

9

*pp*

17

*p*

24

*sf dim.**sf dim.**pp*

30

*ff dim.*

38

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

46

*pp*

54

*p*

63



73



81



89



97



105



113



121



129



137

The musical score is written on a single staff in 13/8 time. The key signature has one flat (B-flat). The notation includes the following notes and rests: Measure 137: B-flat quarter note, quarter rest, quarter rest. Measure 138: B-flat half note, quarter rest. Measure 139: B-flat half note, quarter rest. Measure 140: B-flat half note, quarter rest. Measure 141: B-flat half note, quarter rest. The dynamics are marked as follows: *pp* at the beginning of measure 137, *cresc.* between measures 138 and 139, *f* at the beginning of measure 140, *dim.* between measures 140 and 141, and *p* at the beginning of measure 142.

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

Tuba Mirum

from the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 72$

The musical score is written for Trombone 2 in E-flat major, 3/4 time. It consists of nine staves of music. The first staff begins with a half note G2, followed by a whole rest for five measures, and ends with a half note G2. The second staff starts at measure 8 with a triplet of eighth notes (F2, E2, D2), followed by a series of triplets and eighth notes. The third staff starts at measure 12 with a triplet of eighth notes (F2, E2, D2), followed by a half rest, a quarter note G2, and a half note G2. The fourth staff starts at measure 18 with a half note G2, followed by a series of triplets and eighth notes, and ends with a half note G2. The fifth staff starts at measure 23 with a half rest, followed by a series of triplets and eighth notes, and ends with a half note G2. The sixth staff starts at measure 30 with a half rest, followed by a series of triplets and eighth notes, and ends with a half note G2. The seventh staff starts at measure 37 with a half note G2, followed by a series of half notes and rests, and ends with a half note G2. The eighth staff starts at measure 44 with a half note G2, followed by a series of half notes and rests, and ends with a half note G2.

ff *dim.* *f*

8

12

sf *dim.* *sf* *dim.* 3

18

sf *cresc.* *ff*

$\text{♩} = 56$

23

f *ff*

$\text{♩} = 72$

30

37

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

44

mf *f* *dim.* *ff*

50

57

mf

Musical staff 50-57: Treble clef, 3/4 time. Measures 50-54 contain whole notes with stems. Measure 55 contains a half note. Measure 56 contains a whole note. Measure 57 contains a whole note.

58

64

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

Musical staff 58-64: Treble clef, 3/4 time. Measures 58-60 contain whole notes. Measure 61 contains a half note. Measure 62 contains a half note. Measure 63 contains a half note. Measure 64 contains a half note.

65

68

ff

Musical staff 65-68: Treble clef, 3/4 time. Measures 65-68 contain eighth notes.

69

72

Musical staff 69-72: Treble clef, 3/4 time. Measures 69-71 contain eighth notes. Measure 72 contains a half note.

73

78

sf *3* *sf* *dim.*

Musical staff 73-78: Treble clef, 3/4 time. Measures 73-75 contain eighth notes. Measure 76 contains a half note. Measure 77 contains a half note. Measure 78 contains a half note.

79

83

sf *dim.* *f* *3cresc.* *3* *3* *3* *3* *ff* *3* *3*

$\text{♩} = 56$

Musical staff 79-83: Treble clef, 3/4 time. Measures 79-81 contain eighth notes. Measure 82 contains a half note. Measure 83 contains a half note.

84

90

f *ff*

Musical staff 84-90: Treble clef, 3/4 time. Measures 84-86 contain eighth notes. Measure 87 contains a half note. Measure 88 contains a half note. Measure 89 contains a half note. Measure 90 contains a half note.

91

96

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

$\text{♩} = 72$

Musical staff 91-96: Treble clef, 3/4 time. Measures 91-93 contain eighth notes. Measure 94 contains a half note. Measure 95 contains a half note. Measure 96 contains a half note.

97

100

p

Musical staff 97-100: Treble clef, 3/4 time. Measures 97-99 contain eighth notes. Measure 100 contains a half note.

104

104 105 106 107 108 109 110

p *pp*

Detailed description: This system contains measures 104 through 110. Measure 104 begins with a piano (*p*) dynamic. The melody consists of quarter notes: G4, A4, Bb4, and C5. Measures 105 and 106 contain whole rests. Measure 107 features a half note G4 tied to the next measure. Measure 108 has a whole rest. Measure 109 contains a half note Bb4 tied to the next measure. Measure 110 begins with a pianissimo (*pp*) dynamic and contains eighth notes: G4, A4, Bb4, and C5. A fermata is placed over the Bb4 in measure 109.

111

111

Detailed description: This system contains measure 111. It begins with a piano (*p*) dynamic and features a half note G4. The rest of the measure is a whole rest.

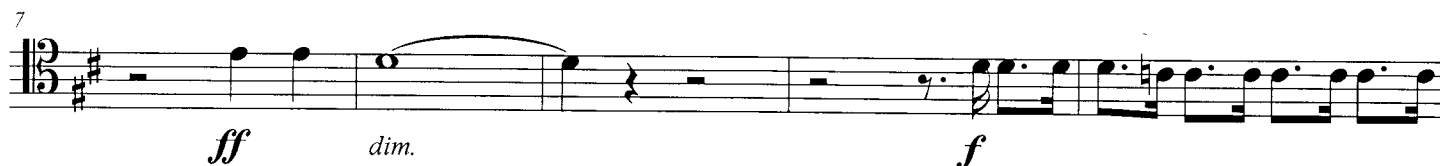
Rex Tremendae (excerpt)

from the Requiem

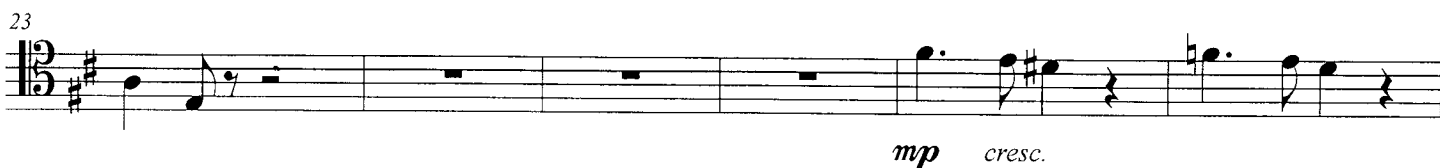
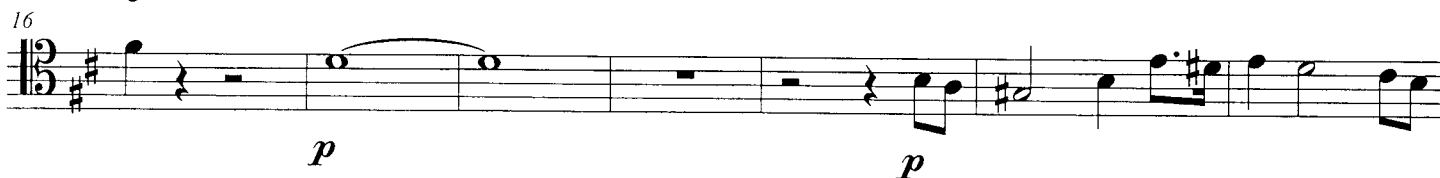
Berlioz

Bob Reifsnyder

♩ = 66



♩ = 72



♩ = 78



♩ = 84



49

dim. dim. dim. sf sf sf

♩ = 66

55

dim. sf dim. ff

61

ff

67

f pp

74

pp

Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 60$

6

12

18

24

28

33

38

pp

sf dim.

mp dim.

p dim.

pp

pp

cresc.

mp

cresc.

$\text{♩} = 60$

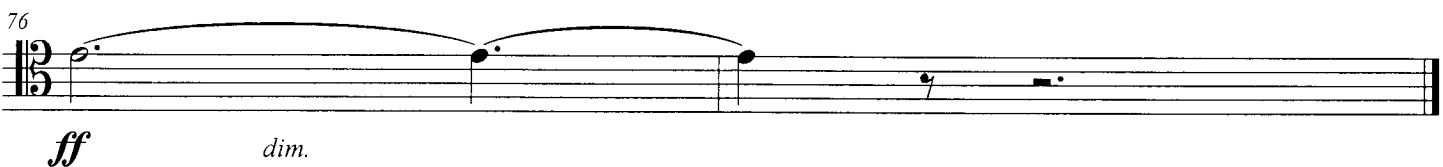
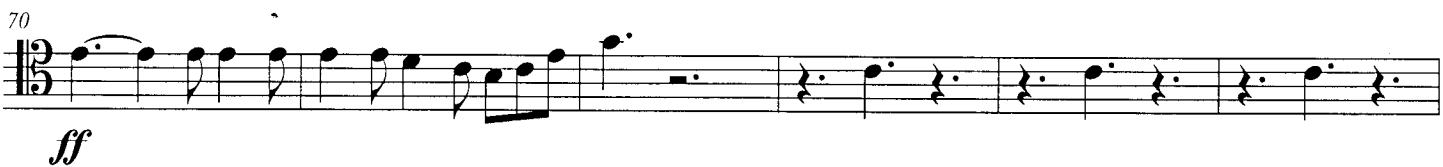
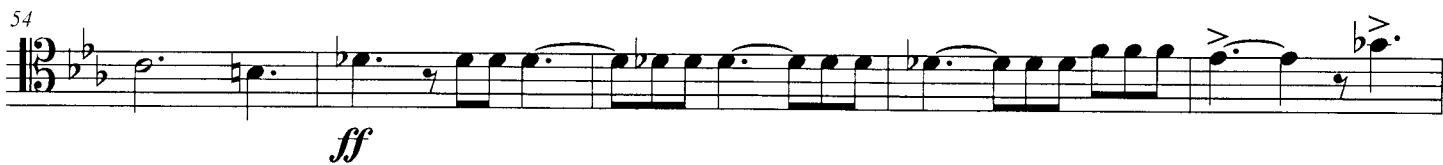
$\text{♩} = 60$

f

cresc.

ff

©



Trombone 2

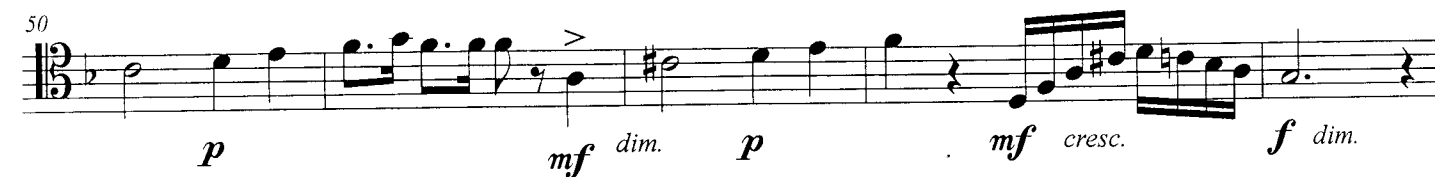
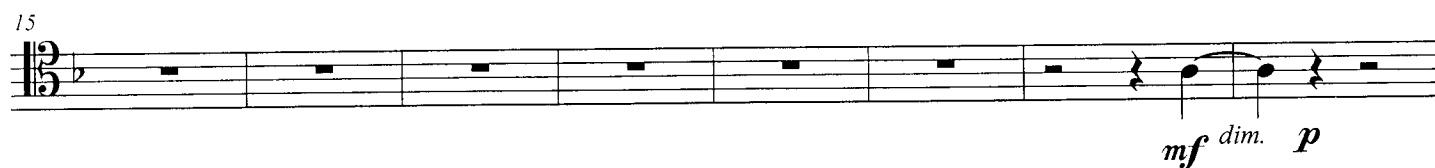
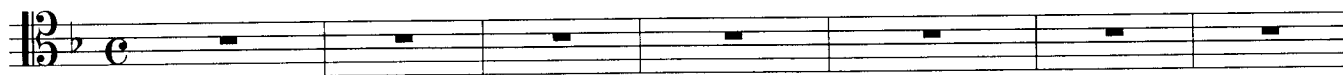
Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 84



"Chorus of the Souls of Purgatory" (Offertorium)

55 *mp* *cresc.* *mf* *dim.* *mp* *cresc.* *mf* *dim.* *mf*

60 *cresc.* *f* *mf* *cresc.* *f* *dim.*

66 *p*

69 *cresc.* *mp*

73 *cresc.* *mf* *cresc.*

76 *f* *dim.* *p*

81 *mf* *dim.* *p*

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

95 *pp*

103



110



114



118



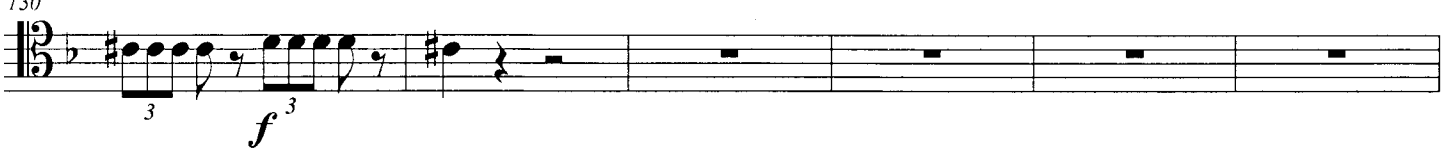
122



126



130



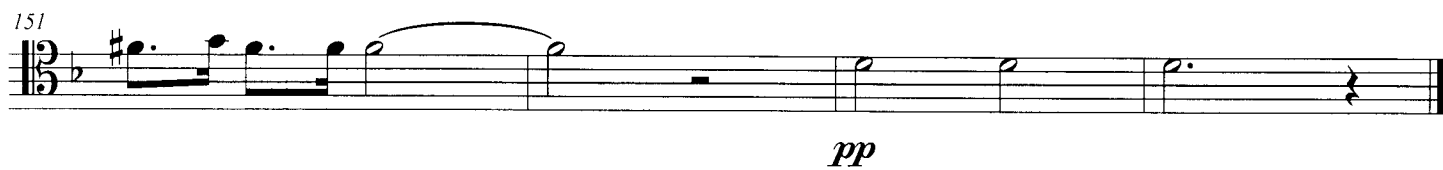
136



144



"Chorus of the Souls of Purgatory" (Offertorium)



Hosanna (excerpt)

Berlioz

$$d = 56$$

9

f

17

23

Musical notation for measure 23. The staff is in bass clef with one flat (B-flat) and one sharp (F-sharp). The melody consists of eighth notes and quarter notes.

29

Musical notation for measure 29, bass clef, 3/4 time. The melody starts on G2, has a quarter rest, then moves to F2, E2, D2, C2, B1, A1, G1. It then has a quarter rest, followed by a triplet of G1, F1, E1, and a quarter note D1.

35

[illegible][illegible]

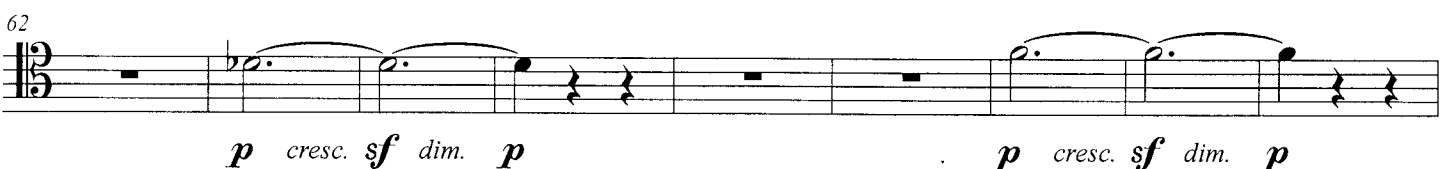


Agnus Dei

from the "Requiem"

Berlioz
Bob Reifsnyder

♩ = 60



[illegible]

147

p

Musical staff 147-154: Treble clef, key of B-flat major (two flats). The staff contains a series of eighth notes with accidentals (sharps and naturals) and rests. The dynamic *p* is written below the staff.

155

p *mf dim. p*

Musical staff 155-162: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. A slur covers the last two measures, which end with a half note. The dynamics *p*, *mf dim.*, and *p* are written below the staff.

163

cresc. *f dim. p* *p*

Musical staff 163-170: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. A slur covers the last two measures, which end with a half note. The dynamics *cresc.*, *f dim.*, *p*, and *p* are written below the staff.

171

pp *pp* *pp*

Musical staff 171-177: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. The dynamics *pp*, *pp*, and *pp* are written below the staff.

178

pp

Musical staff 178-184: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. The dynamic *pp* is written below the staff.

185

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

Musical staff 185-190: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. The dynamics *p*, *dim.*, *p*, *dim.*, *p*, and *dim.* are written below the staff.

191

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

Musical staff 191-196: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. The dynamics *p*, *dim.*, *p*, *dim.*, *p*, *dim.*, and *pp* are written below the staff.

197

p cresc. sf dim. p

Musical staff 197-203: Treble clef, key of B-flat major. The staff contains a series of eighth notes with accidentals and rests. A slur covers the last two measures, which end with a half note. The dynamics *p cresc.*, *sf dim.*, and *p* are written below the staff.