

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 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.

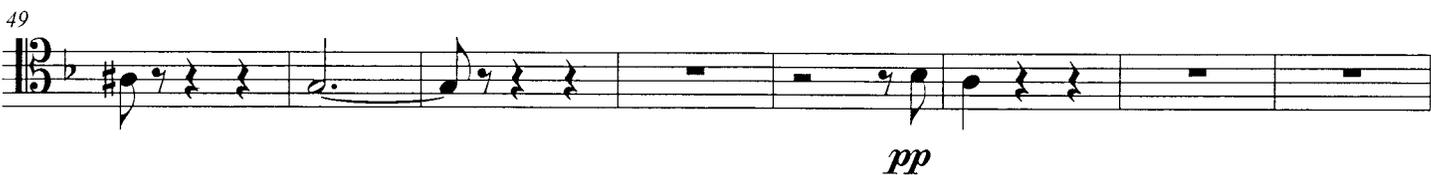
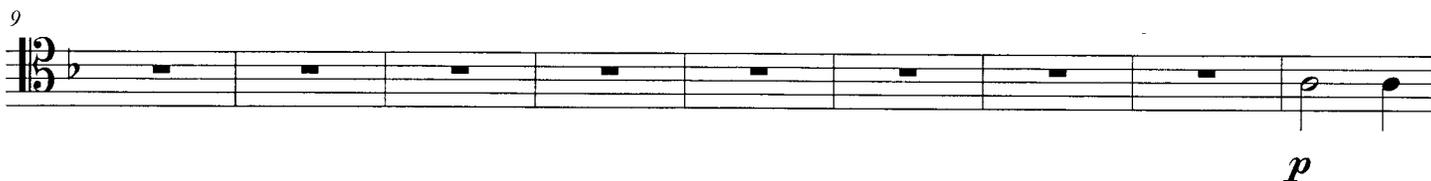
Requiem Aeternam (excerpt)

from the Requiem Mass

Berlioz

Bob Reifsnyder

♩ = 80



67

p

Musical staff 67-75: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of half notes and quarter notes, mostly tied across measures. A dynamic marking of *p* is placed below the staff at the end of the line.

76

cresc.

Musical staff 76-83: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of quarter notes and eighth notes. A dynamic marking of *cresc.* is placed below the staff at the end of the line.

84

f *ff*

Musical staff 84-91: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of quarter notes and eighth notes. Dynamic markings of *f* and *ff* are placed below the staff.

92

pp

Musical staff 92-97: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth notes and quarter notes. A dynamic marking of *pp* is placed below the staff at the beginning of the line.

98

cresc.

Musical staff 98-103: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of eighth notes and quarter notes. A dynamic marking of *cresc.* is placed below the staff at the end of the line.

104

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

Musical staff 104-111: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of quarter notes and eighth notes. Dynamic markings of *f*, *dim.*, *f*, *dim.*, *p*, *f*, and *dim.* are placed below the staff.

112

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

Musical staff 112-119: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of quarter notes and eighth notes. Dynamic markings of *p*, *f*, *dim.*, *p*, *f*, *dim.*, *mf*, and *dim.* are placed below the staff.

120

p

Musical staff 120-127: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of half notes and quarter notes, mostly tied across measures. A dynamic marking of *p* is placed below the staff at the end of the line.

128

pp *pp*

Musical staff 128-135: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a series of quarter notes and eighth notes. Dynamic markings of *pp* and *pp* are placed below the staff.

136

A single staff of music in bass clef with a key signature of one flat. The notation includes a series of notes with various dynamics and articulations. The first two notes are marked *mf* and *dim. pp*. The next three notes are marked *cresc.*. The final two notes are marked *f*, *dim.*, and *p*.

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

Tuba Mirum

from the "Requiem"

Berlioz
Bob Reifsnnyder

♩ = 72

ff dim. f

7

10

15 sf dim. sf

♩ = 56

20 cresc. ff

25 f ff

♩ = 72

31

38 pp p

46

ff *p* *mf* *dim.*

Musical staff 46-52: Treble clef, 2/4 time signature. Measures 46-52. Dynamics: *ff* (measures 46-50), *p* (measure 51), *mf* (measure 52), *dim.* (measures 46-52).

53

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

Musical staff 53-59: Treble clef, 2/4 time signature. Measures 53-59. Dynamics: *p* (measures 53-54), *mf* (measures 55-56), *dim.* (measures 57-58), *p* (measures 59-60), *dim.* (measures 61-62), *p* (measures 63-64), *dim.* (measures 65-66), *p* (measures 67-68), *cresc.* (measures 69-70).

60

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

Musical staff 60-65: Treble clef, 2/4 time signature. Measures 60-65. Dynamics: *f* (measures 60-61), *cresc.* (measures 62-63), *ff* (measures 64-65), *dim.* (measures 60-65), *ff* (measures 60-65).

66

Musical staff 66-69: Treble clef, 2/4 time signature. Measures 66-69. Dynamics: *f* (measures 66-69).

70

f 3 3 3 3 3 3

Musical staff 70-73: Treble clef, 2/4 time signature. Measures 70-73. Dynamics: *f* (measures 70-73). Triplet markings (3) are present in measures 70-73.

74

cresc. *sf* *dim.* *sf* 3 3 *f* *cresc.* ♩ = 56

Musical staff 74-78: Treble clef, 2/4 time signature. Measures 74-78. Dynamics: *cresc.* (measures 74-75), *sf* (measures 76-77), *dim.* (measures 78-79), *sf* (measures 80-81), *f* (measures 82-83), *cresc.* (measures 84-85). Triplet markings (3) are present in measures 74-75, 76-77, 80-81, 82-83. Tempo marking: ♩ = 56.

79

dim. *f* 3 3 3 3 *ff* 3 3

Musical staff 79-84: Treble clef, 2/4 time signature. Measures 79-84. Dynamics: *dim.* (measures 79-80), *f* (measures 81-82), *cresc.* (measures 83-84), *ff* (measures 85-86). Triplet markings (3) are present in measures 81-82, 83-84, 85-86.

85

f *ff*

Musical staff 85-91: Treble clef, 2/4 time signature. Measures 85-91. Dynamics: *f* (measures 85-86), *ff* (measures 87-91).

92

dim. *ff* *dim.* *ff* 3 3 3 3

Musical staff 92-98: Treble clef, 2/4 time signature. Measures 92-98. Dynamics: *dim.* (measures 92-93), *ff* (measures 94-95), *dim.* (measures 96-97), *ff* (measures 98-99). Triplet markings (3) are present in measures 94-95, 96-97, 98-99.

Tuba Mirum

♩ = 72

99

p *p*

106

pp

Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

♩ = 66

Musical staff 1: Measures 1-6. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *ff*.

Musical staff 2: Measures 7-11. Dynamics: *ff*, *dim.*, *f*. Tempo change: ♩ = 72.

Musical staff 3: Measures 12-16. Dynamics: *dim.*

Musical staff 4: Measures 17-24. Dynamics: *p*.

Musical staff 5: Measures 25-30. Dynamics: *p cresc. poco a poco*, *f*, *p*. Tempo change: ♩ = 78.

Musical staff 6: Measures 31-38. Dynamics: *cresc. poco a poco*.

Musical staff 7: Measures 39-44. Dynamics: *f cresc.*, *ff*, *pp*, *mf cresc.*. Tempo change: ♩ = 84.

Musical staff 8: Measures 45-50. Dynamics: *ff*, *pp*, *ff*.

Rex Tremendae (excerpt)

50

dim. dim. dim. sf sf sf dim. sf dim.

♩ = 66

56

ff p

62

dim. p dim. ff p

67

mp dim. mf dim. f

74

pp

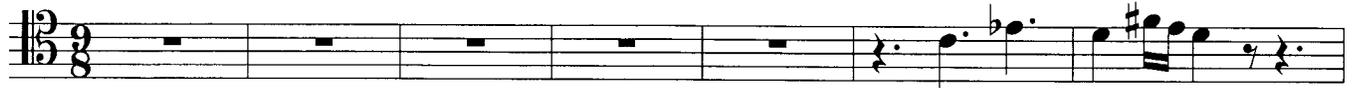
Lacrimosa (excerpt)

from the "Requiem"

Berlioz

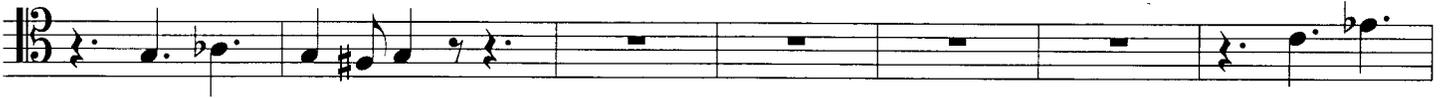
Bob Reifsnyder

♩. = 60



pp

8

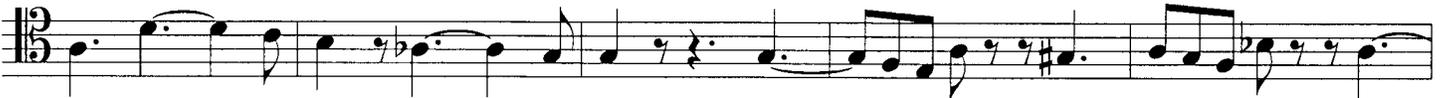


pp

15



21



sf dim.

mp

dim.

p

dim.

pp

26



cresc.

mp

♩. = 60

♩. = 60

32



cresc.

f

37



cresc.

ff

42



sf.

Lacrimosa (excerpt)

47

f

52

ff

57

f

63

ff

69

ff

73

ff dim.

Trombone 3

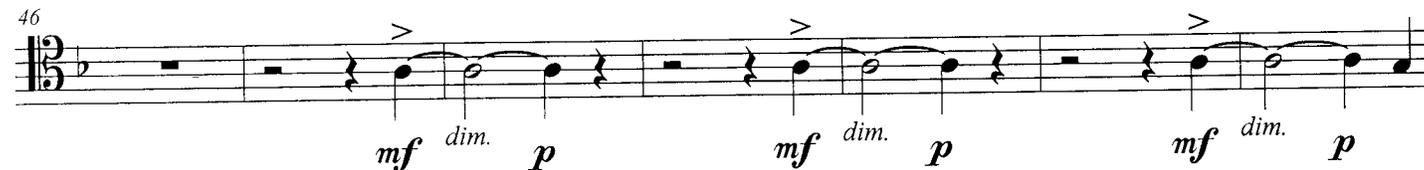
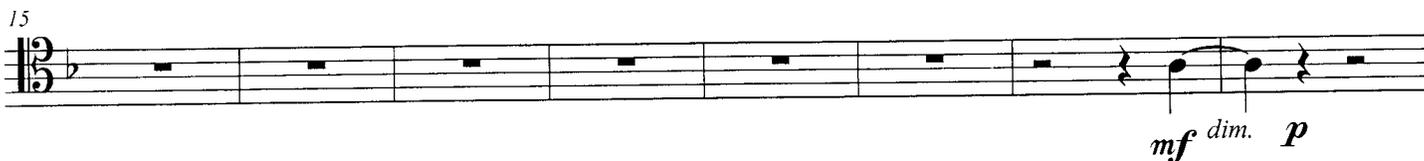
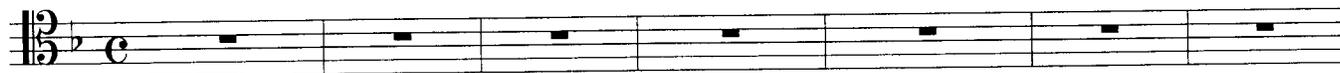
Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 84



113

p *mp*

117

mf *f*

121

mf *mp*

125

p *pp* *cresc.*

129

f

134

pp

142

pp *cresc.* *mp* *dim.* *pp*

149

p *pp*

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Trombone 3

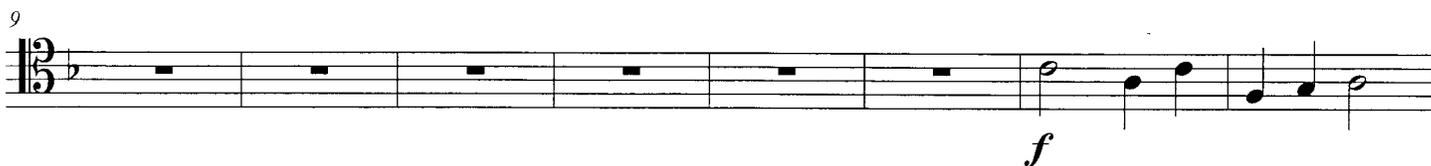
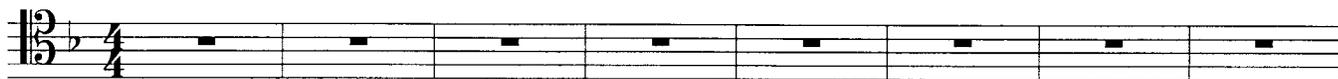
Hosanna (excerpt)

From the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 56$



Hosanna (excerpt)

53

ff

59

||

Trombone 3

Agnus Dei

from the "Requiem"

Berlioz
Bob Reifsnyder

♩ = 60

9

p

18

27

36

p

45

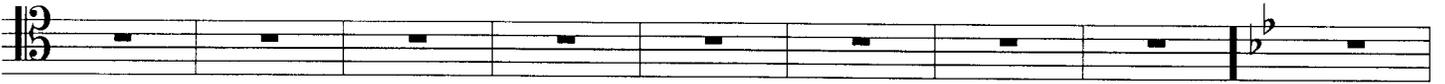
p

53

62

62

71



80



p *p*

90



p

99



p

107



f *ff*

115



pp

122



cresc.

128



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

136



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

144

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

Musical staff 144: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *p*, *f*, *dim.*, *p*, and *pp*. A slur covers the final two notes.

153

pp *resc.* *mf* *dim.*

Musical staff 153: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *pp*, *resc.*, *mf*, and *dim.*. A slur covers the first two notes.

162

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

Musical staff 162: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *p*, *cresc.*, *f*, *dim.*, and *p*. A slur covers the first two notes.

169

pp *pp* *pp*

Musical staff 169: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *pp*, *pp*, and *pp*. A slur covers the first two notes.

176

pp *pp*

Musical staff 176: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *pp* and *pp*. A slur covers the first two notes.

183

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

Musical staff 183: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *p*, *dim.*, *p*, and *dim.*. A slur covers the first two notes.

189

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

Musical staff 189: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *p*, *dim.*, *p*, *dim.*, *p*, and *dim.*. A slur covers the first two notes.

195

p *dim.* *pp* *ppresc* *sf* *dim.* *p*

Musical staff 195: Treble clef, 3/4 time signature. The staff contains a series of notes with dynamic markings *p*, *dim.*, *pp*, *ppresc*, *sf*, *dim.*, and *p*. A slur covers the first two notes.