

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 19<sup>th</sup>-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

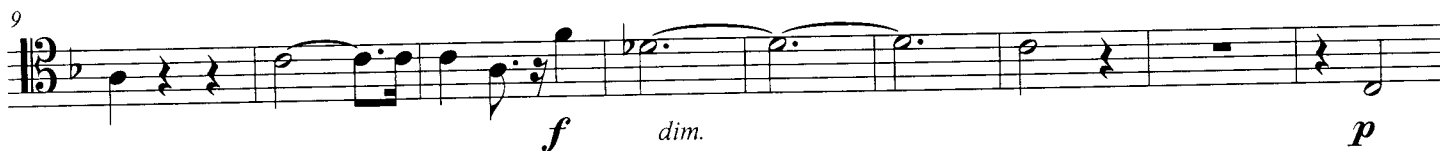
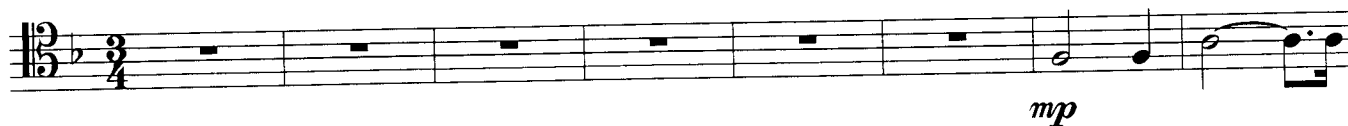
1. **Performance-** These works are designed to add to the performance repertoire of the low brass choir.
2. **Clef reading-** These arrangements will hopefully also serve as advanced clef practice for trombonists playing the top parts. It is unfortunate that clef reading skills don't seem to be a priority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

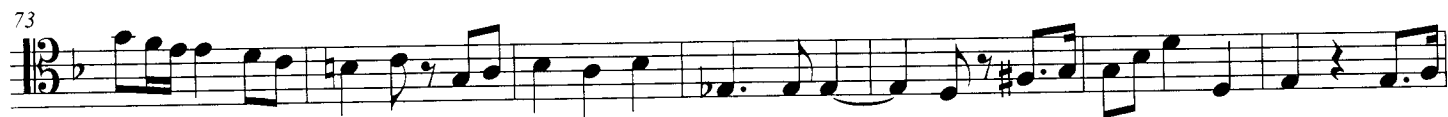
## Requiem Aeternam (excerpt)

from the Requiem Mass

Berlioz

Bob Reifsnyder

 $\text{♩} = 80$ 



132



140



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# Tuba Mirum

from the "Requiem"

Berlioz  
Bob Reifsnyder

♩ = 72



♩ = 72





57

57 58 59 60 61 62 63

*cresc. f cresc. ff*

Staff 57-63: Treble clef, 3/4 time. Measures 57-58: whole notes, G2, B1. Measure 59: quarter rest, G2. Measure 60: eighth notes, G2, A2, B2, C3. Measure 61: half note, D3. Measure 62: quarter rest, D3. Measure 63: quarter notes, E3, D3.

64

64 65 66 67 68 69 70

Staff 64-70: Treble clef, 3/4 time. Measures 64-65: eighth notes, G2, A2. Measures 66-67: quarter notes, B2, C3. Measures 68-69: quarter notes, D3, E3. Measure 70: quarter note, D3.

71

71 72 73 74 75 76 77 78

*f*

Staff 71-78: Treble clef, 3/4 time. Measures 71-74: whole rests. Measure 75: quarter notes, D3, E3. Measure 76: quarter note, F3. Measure 77: quarter note, E3. Measure 78: quarter note, D3.

♩=56

79

79 80 81 82 83 84

*ff*

Staff 79-84: Treble clef, 3/4 time. Measures 79-80: eighth notes, G2, A2. Measures 81-82: quarter notes, B2, C3. Measure 83: quarter note, D3. Measure 84: quarter note, E3.

85

85 86 87 88 89 90

Staff 85-90: Treble clef, 3/4 time. Measures 85-86: eighth notes, G2, A2. Measures 87-88: quarter notes, B2, C3. Measure 89: quarter note, D3. Measure 90: quarter note, E3.

91

91 92 93 94 95 96

Staff 91-96: Treble clef, 3/4 time. Measures 91-92: eighth notes, G2, A2. Measures 93-94: quarter notes, B2, C3. Measure 95: quarter note, D3. Measure 96: quarter note, E3.

♩=72

97

97 98 99 100 101 102 103 104

*p*

Staff 97-104: Treble clef, 3/4 time. Measures 97-98: half notes, G2, A2. Measure 99: whole rest. Measure 100: whole rest. Measure 101: whole rest. Measure 102: whole rest. Measure 103: quarter notes, B2, C3. Measure 104: quarter notes, D3, E3.

105

105 106 107 108 109 110 111 112

*p*

Staff 105-112: Treble clef, 3/4 time. Measures 105-106: half notes, G2, A2. Measure 107: whole rest. Measure 108: quarter notes, B2, C3. Measure 109: quarter note, D3. Measure 110: half note, E3. Measure 111: whole rest. Measure 112: whole rest.

## Rex Tremendae (excerpt)

from the Requiem

Berlioz

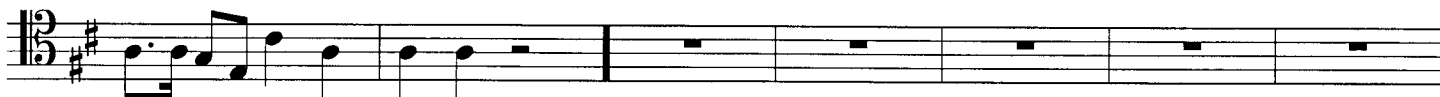
Bob Reifsnyder

 $\text{♩} = 66$ 

8

 $\text{♩} = 72$ 

14



21

 $\text{♩} = 78$ 

27



33

 $\text{♩} = 84$ 

38



43



49



55



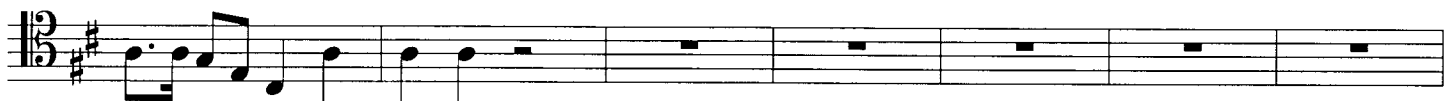
61



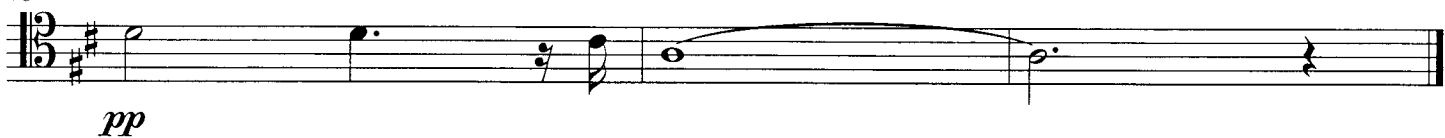
66



71



78

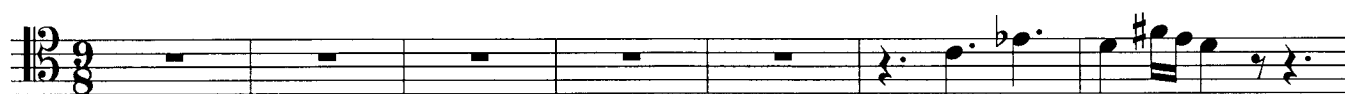
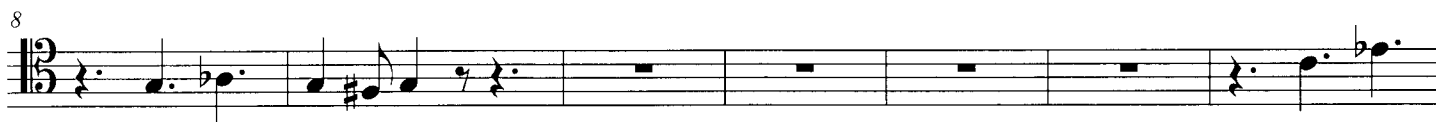


## Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnnyder

 $\text{♩} = 60$ *pp**pp**pp**p dim.**pp**cresc.**mp**cresc.* $\text{♩} = 60$  $\text{♩} = 60$ *f**cresc.**ff**sf**f*

49



54

*ff*

59

*f*

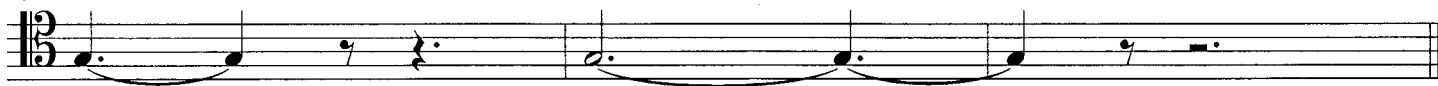
65



70

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

75

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

Trombone 9

# "Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

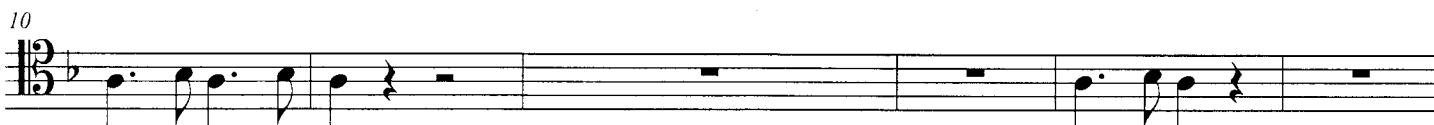
Berlioz

Bob Reifsnyder

♩ = 84



*pp*



*pp*

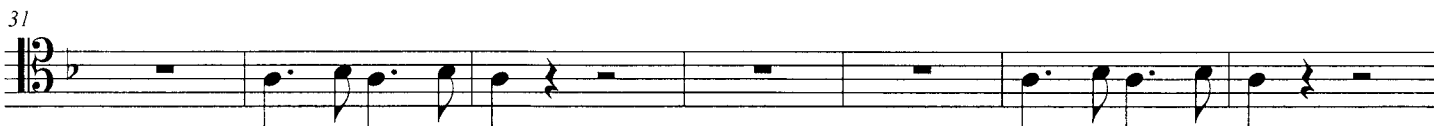
*pp*



*pp*



*pp*



*pp*

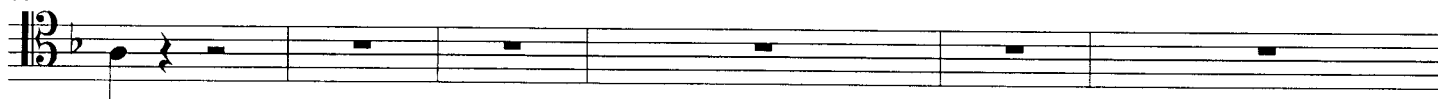
*pp*



*pp*



53



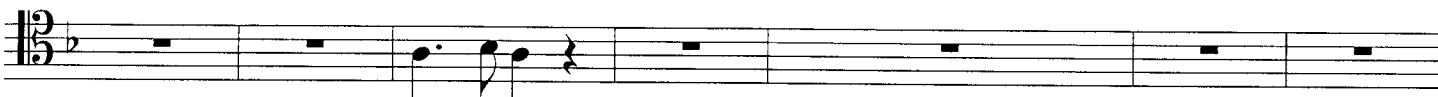
59

*mf*

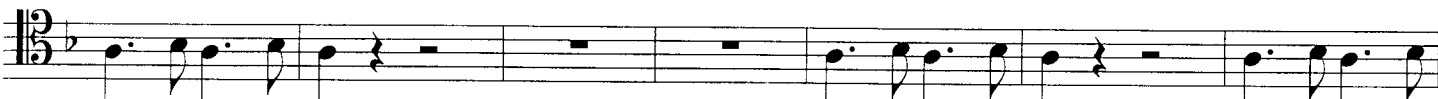
67

*p*

75

*f*

82

*f**pp*

89



96

*pp**pp*

104

*f*

110

*pp**p*

116

mp

Musical staff 116-122: Treble clef, key of B-flat major. Measures 116-122. Dynamics: mp.

123

p

Musical staff 123-126: Treble clef, key of B-flat major. Measures 123-126. Dynamics: p.

127

pp

Musical staff 127-132: Treble clef, key of B-flat major. Measures 127-132. Dynamics: pp.

133

Musical staff 133-139: Treble clef, key of B-flat major. Measures 133-139.

140

pp cresc. mp

Musical staff 140-146: Treble clef, key of B-flat major. Measures 140-146. Dynamics: pp, cresc., mp.

147

p pp pp

Musical staff 147-153: Treble clef, key of B-flat major. Measures 147-153. Dynamics: p, pp, pp.

154

Musical staff 154-154: Treble clef, key of B-flat major. Measure 154.



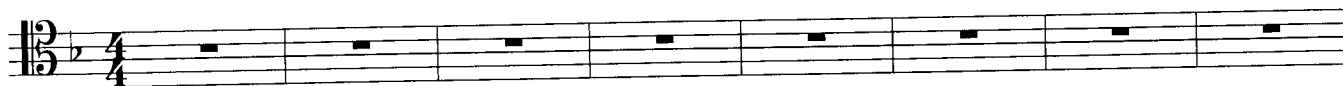
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## Hosanna (excerpt)

From the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 56$ 

## Hosanna (excerpt)

53



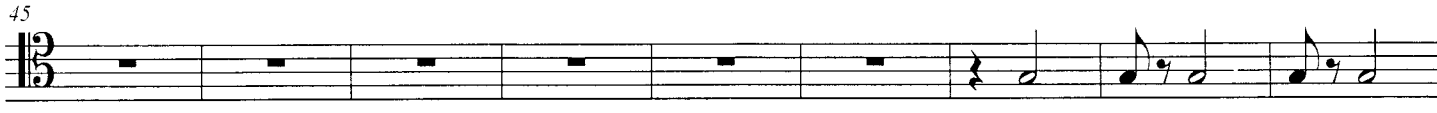
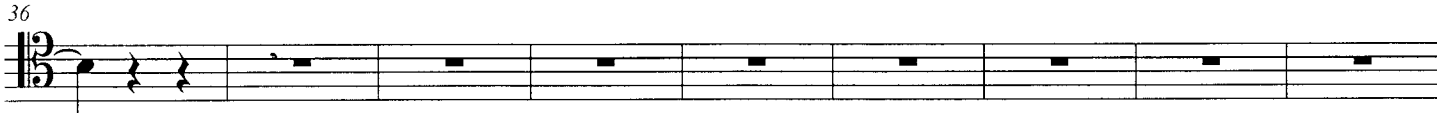
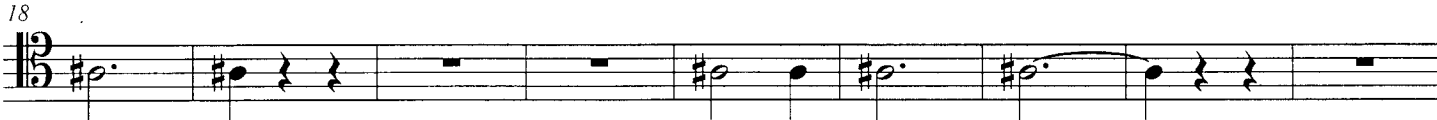
59



Agnus Dei  
from the "Requiem"

Berlioz  
Bob Reifsnyder

♩ = 60

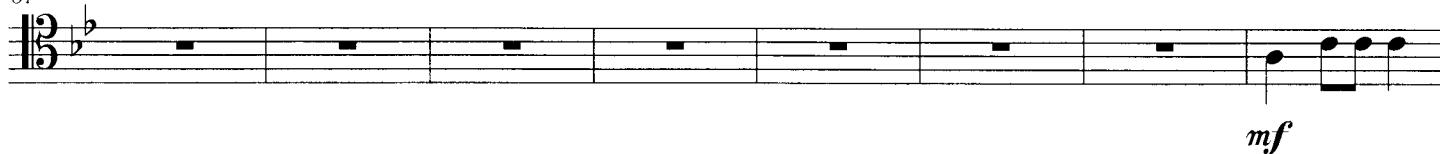


*mp* *mp* *cresc.* *mf* *mf* *cresc.* *f* *dim.*

72



81



89



97



104



112



119



125



132



140

*p*

Musical staff 140-147: Treble clef, key of D major (F#), 3/4 time. Measures 140-147 contain eighth and quarter notes with rests. Dynamic *p* is marked below measure 141.

148

*pp*

Musical staff 148-155: Treble clef, key of D major (F#), 3/4 time. Measures 148-155 contain eighth and quarter notes with rests. Dynamic *pp* is marked below measure 149.

156

*cresc. mf dim. p*

Musical staff 156-163: Treble clef, key of D major (F#), 3/4 time. Measures 156-163 contain eighth and quarter notes with rests. Dynamics *cresc.*, *mf*, *dim.*, and *p* are marked below measures 160, 161, 162, and 163 respectively.

164

*cresc. f dim. p pp*

Musical staff 164-171: Treble clef, key of D major (F#), 3/4 time. Measures 164-171 contain eighth and quarter notes with rests. Dynamics *cresc.*, *f*, *dim.*, *p*, and *pp* are marked below measures 165, 166, 167, 168, and 171 respectively.

172

Musical staff 172-178: Treble clef, key of D major (F#), 3/4 time. Measures 172-178 contain eighth and quarter notes with rests. The staff ends with a double bar line and a 4/4 time signature.

179

*pp*

Musical staff 179-186: Treble clef, key of D major (F#), 4/4 time. Measures 179-186 contain half and quarter notes with rests. Dynamic *pp* is marked below measure 180.

187

Musical staff 187-194: Treble clef, key of D major (F#), 4/4 time. Measures 187-194 contain half and quarter notes with rests.

195

Musical staff 195-202: Treble clef, key of D major (F#), 4/4 time. Measures 195-202 contain half and quarter notes with rests. A slur is placed over measures 195 and 196.