

Overture to “Waverly”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME TWO

About the Composer

The Overture to "Waverly" of Hector Berlioz (1803-69), composed in 1827, is his first of four concert overtures (the other three are "King Lear", "Rob Roy" and "Le Corsaire"). The failure of Berlioz' opera "Franc-Juges" to be accepted for performance led him to finally enroll in the Paris Conservatory in the fall of 1826 with the express goal of winning the "Prix de Rome". It took him four attempts, but he finally was awarded the Prize in 1830, which led to an eventual muted acceptance by the Parisian musical aristocracy. In this four-year period, his major compositions were "Waverly" and "Symphonie fantastique" (1830). In between them was a total obsession with the English actress Harriet Smithson, which is the only viable explanation for the totally radical differences between these two works.

"Waverly" is based on the historical novel of the same name written by Sir Walter Scott. The most obvious feature of the overture is the extensive use of imitation in both the slow and fast sections, as well as some very original use of dynamics. For a work written at the same time as the Ninth Symphony of Beethoven, it is remarkable how differently the instruments of the orchestra are used, which does indeed foreshadow somewhat what was to come three years later. Berlioz was much more popular in Germany during his lifetime and this work illustrates that quite dramatically. Stylistically, it exhibits almost no characteristics of French early 19th-century music, which must have enraged his Professors at the Conservatory!

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 "Waverly"

Berlioz

Bob Reifsnyder

 $\text{♩} = 70$

pp

9 *ff* *ff*

18 *pp*

25 *pp* *ff fp* *p*

33 *p* *fp* *p*

39 *p* *mp* *p*

46 *f*

53 *ff* *dim.* *mf* *ff* *dim.* *mf* *p.*

3 3 3 3 3 3

Overture to "Waverly"

59

59 60 61 62 63 64

3 3 3 *cresc.* 3 3 *mp mp dim. p*

Musical staff 59-64: Treble clef, 3/4 time. Measures 59-64. Dynamics: *mp*, *mp*, *dim.*, *p*. Articulation: triplets in measures 59-61, crescendo in measure 62.

65

65 66 67 68 69 70 71 72

dim. pp mp dim. p

Musical staff 65-72: Treble clef, 3/4 time. Measures 65-72. Dynamics: *dim.*, *pp*, *mp*, *dim.*, *p*. Measure 72 ends with a double bar line.

73

73 74 75 76 77 78 79 80

ff

Musical staff 73-80: Treble clef, 3/4 time. Measures 73-80. Dynamics: *ff*. A tempo marking $\text{♩} = 90$ is placed above measure 73.

81

81 82 83 84 85 86 87 88

mf cresc. f cresc. ff

Musical staff 81-88: Treble clef, 3/4 time. Measures 81-88. Dynamics: *mf*, *cresc.*, *f*, *cresc.*, *ff*. Measure 88 ends with a double bar line.

89

89 90 91 92 93

Musical staff 89-93: Treble clef, 3/4 time. Measures 89-93.

94

94 95 96 97 98 99

Musical staff 94-99: Treble clef, 3/4 time. Measures 94-99.

100

100 101 102 103 104 105 106

Musical staff 100-106: Treble clef, 3/4 time. Measures 100-106.

107

107 108 109 110 111 112

f sf sf sf sf

Musical staff 107-112: Treble clef, 3/4 time. Measures 107-112. Dynamics: *f*, *sf*, *sf*, *sf*, *sf*. Measure 112 ends with a double bar line.

113

113 114 115 116 117 118

ff

Musical staff 113-118: Treble clef, 3/4 time. Measures 113-118. Dynamics: *ff*. Measure 118 ends with a double bar line.

122

122 123 124 125 126 127 128

mf *dim.* *p* *p*

This musical staff contains measures 122 through 128. It begins with a half rest, followed by a half note G4, a half note A4, and a half note B4. Measures 123-125 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 126 has a half rest. Measure 127 has a half note G4. Measure 128 has a half note A4. Dynamics are *mf* at the start, *dim.* above measures 123-125, *p* at measure 126, and *p* at measure 128.

129

129 130 131 132 133 134

mf *dim.* *p*

This musical staff contains measures 129 through 134. Measures 129-131 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 132 has a half rest. Measure 133 has a half note G4. Measure 134 has a half note A4. Dynamics are *mf* at the start, *dim.* above measures 132-133, and *p* at measure 134.

135

135 136 137 138 139 140

mp

This musical staff contains measures 135 through 140. Measures 135-137 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 138 has a half note G4. Measure 139 has a half note A4. Measure 140 has a half note B4. The dynamic is *mp* at the start.

141

141 142 143 144 145 146 147 148

f *f*

This musical staff contains measures 141 through 148. Measures 141-142 have a half rest. Measure 143 has a half note G4. Measure 144 has a half note A4. Measure 145 has a half note B4. Measure 146 has a half rest. Measure 147 has a half note G4. Measure 148 has a half note A4. Dynamics are *f* at measure 143 and *f* at measure 148.

149

149 150 151 152 153 154 155

ff *pp*

This musical staff contains measures 149 through 155. Measures 149-150 have a half rest. Measure 151 has a half note G4. Measure 152 has a half note A4. Measure 153 has a half note B4. Measure 154 has a half rest. Measure 155 has a half note G4. Dynamics are *ff* at measure 151 and *pp* at measure 155.

156

156 157 158 159 160 161

This musical staff contains measures 156 through 161. Measures 156-158 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 159 has a half rest. Measure 160 has a half note G4. Measure 161 has a half note A4.

162

162 163 164 165 166 167

p

This musical staff contains measures 162 through 167. Measures 162-164 consist of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 165 has a half note G4. Measure 166 has a half note A4. Measure 167 has a half note B4. The dynamic is *p* at the start.

168

168 169 170 171 172 173

This musical staff contains measures 168 through 173. Measures 168-169 have a half rest. Measure 170 has a half note G4. Measure 171 has a half note A4. Measure 172 has a half note B4. Measure 173 has a half note C5.

174

174 175 176 177 178 179

cresc. *ff* *f*

This musical staff contains measures 174 through 179. Measures 174-175 have a half rest. Measure 176 has a half note G4. Measure 177 has a half note A4. Measure 178 has a half note B4. Measure 179 has a half note C5. Dynamics are *cresc.* at the start, *ff* at measure 176, and *f* at measure 179.

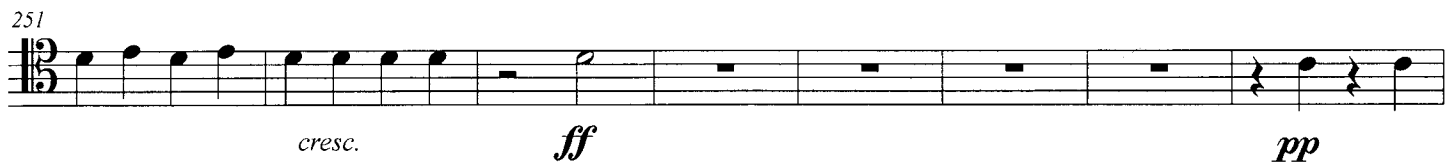
Overture to "Waverly"

180

180 181 182 183 184 185 186

cresc. *ff*

This musical staff contains measures 180 through 186. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, 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Overture to "Waverly"

295

pp

303

mf *mf* *pp* *cresc.*

310

mp *cresc.* *f* *p*

316

cresc. *ff*

322

328

334

342

p *ff*

349

ff *mf*

