

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 Reifsnnyder

♩ = 80

First staff of music (measures 1-7). The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a whole rest in measure 1, followed by whole rests in measures 2 and 3. In measure 4, the bass line begins with a quarter note G2, followed by quarter notes A2, Bb2, A2, G2, F2, E2, and D2. The dynamic marking *pp* is centered below the staff.

8

Second staff of music (measures 8-15). The music continues from the previous staff. Measures 8-10 contain eighth notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. Measures 11-15 contain whole rests.

16

Third staff of music (measures 16-23). The music begins with a whole rest in measure 16. Measures 17-23 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic marking *p* is centered below the staff.

24

Fourth staff of music (measures 24-31). The music begins with a half note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, and D2. Measures 25-27 contain eighth notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. Measures 28-31 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic markings *sf dim.*, *sf dim.*, *pp*, and *ff* are placed below the staff at measures 24, 25, 27, and 31 respectively.

32

Fifth staff of music (measures 32-39). The music begins with a half note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, and D2. Measures 33-35 contain eighth notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. Measures 36-39 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic markings *dim.*, *ff*, and *dim.* are placed below the staff at measures 35, 38, and 39 respectively.

40

Sixth staff of music (measures 40-47). The music begins with a half note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, and D2. Measures 41-43 contain eighth notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. Measures 44-47 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic markings *ff*, *dim.*, and *p* are placed below the staff at measures 41, 45, and 46 respectively.

48

Seventh staff of music (measures 48-55). The music begins with a half note G2, followed by eighth notes A2, Bb2, A2, G2, F2, E2, and D2. Measures 49-51 contain eighth notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. Measures 52-55 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic markings *pp* and *pp* are placed below the staff at measures 48 and 54 respectively.

56

Eighth staff of music (measures 56-63). The music begins with a whole rest in measure 56, followed by whole rests in measures 57 and 58. In measure 59, the bass line begins with a quarter note G2, followed by quarter notes A2, Bb2, A2, G2, F2, E2, and D2. Measures 60-63 contain half notes: G2, A2, Bb2, A2, G2, F2, E2, and D2. The dynamic marking *p* is centered below the staff.

66



76



83



91



98



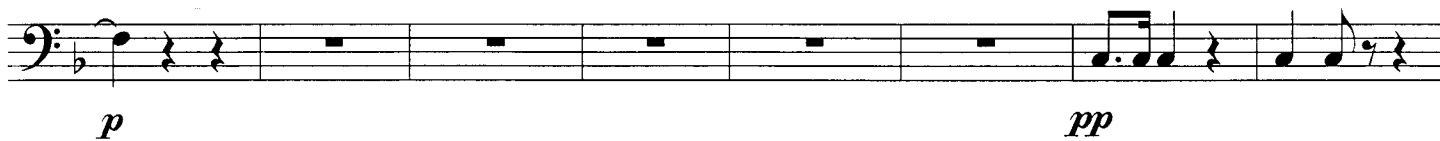
106



114



122



130



Requiem Aeternam (excerpt)

3

138

[illegible]

Tuba Mirum

from the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 72$ 

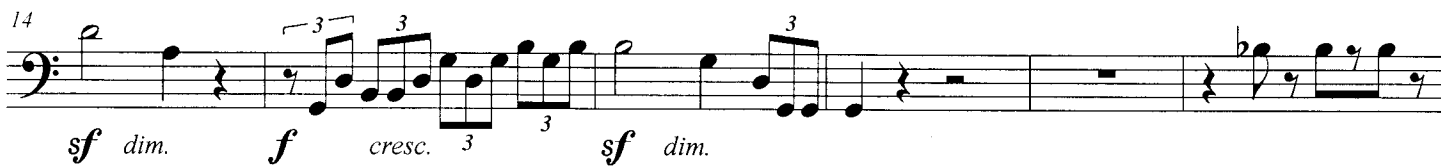
7



10



14



20



26



33



40



47



53



59



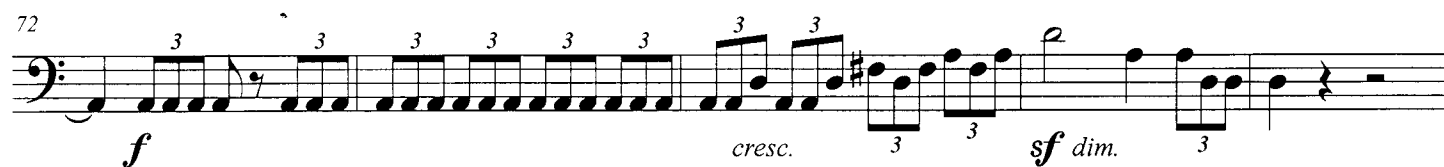
65



68



72



77



83



90

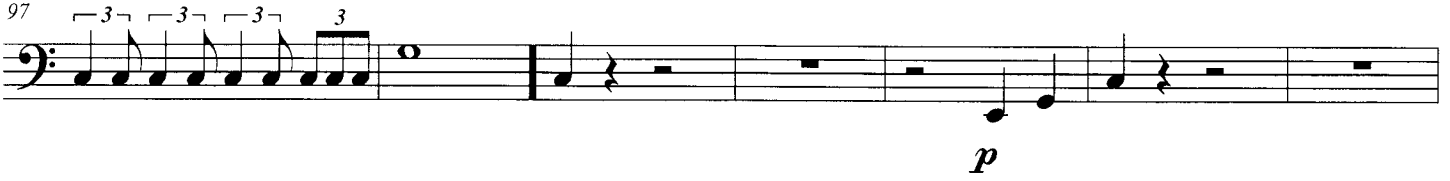


Tuba Mirum

3

 $\text{♩} = 72$

97



104



110



Rex Tremendae (excerpt)

Berlioz

♩ = 66

[illegible]

7

ff *dim.* *f*

12  $\text{♩} = 72$

17

p

[illegible]

32

cresc. poco a poco

40 $\text{♩} = 84$

f cresc. *ff* *pp* *mf cresc.* *ff*

46

pp ff

[illegible][illegible]

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece consists of 35 measures. The first measure is a whole note F#2, marked 'dim.'. The second measure is a whole note G#2, marked 'dim.'. The third measure is a whole note A2, marked 'dim.'. The fourth measure is a whole note B2, marked 'dim.'. The fifth measure is a whole note C3, marked 'dim.'. The sixth measure is a whole note D3, marked 'dim.'. The seventh measure is a whole note E3, marked 'dim.'. The eighth measure is a whole note F#3, marked 'dim.'. The ninth measure is a whole note G#3, marked 'dim.'. The tenth measure is a whole note A3, marked 'dim.'. The eleventh measure is a whole note B3, marked 'dim.'. The twelfth measure is a whole note C4, marked 'dim.'. The thirteenth measure is a whole note D4, marked 'dim.'. The fourteenth measure is a whole note E4, marked 'dim.'. The fifteenth measure is a whole note F#4, marked 'dim.'. The sixteenth measure is a whole note G#4, marked 'dim.'. The seventeenth measure is a whole note A4, marked 'dim.'. The eighteenth measure is a whole note B4, marked 'dim.'. The nineteenth measure is a whole note C5, marked 'dim.'. The twentieth measure is a whole note D5, marked 'dim.'. The twenty-first measure is a whole note E5, marked 'dim.'. The twenty-second measure is a whole note F#5, marked 'dim.'. The twenty-third measure is a whole note G#5, marked 'dim.'. The twenty-fourth measure is a whole note A5, marked 'dim.'. The twenty-fifth measure is a whole note B5, marked 'dim.'. The twenty-sixth measure is a whole note C6, marked 'dim.'. The twenty-seventh measure is a whole note D6, marked 'dim.'. The twenty-eighth measure is a whole note E6, marked 'dim.'. The twenty-ninth measure is a whole note F#6, marked 'dim.'. The thirtieth measure is a whole note G#6, marked 'dim.'. The thirty-first measure is a whole note A6, marked 'dim.'. The thirty-second measure is a whole note B6, marked 'dim.'. The thirty-third measure is a whole note C7, marked 'dim.'. The thirty-fourth measure is a whole note D7, marked 'dim.'. The thirty-fifth measure is a whole note E7, marked 'dim.'. The piece ends with a double bar line.

Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 60$

7

13

19

25

32

37

41

pp

sf dim.

pp

sf dim.

mp

p dim.

pp

cresc. mp

$\text{♩} = 60$

$\text{♩} = 60$

cresc.

f

cresc.

ff

sf

46



51



57



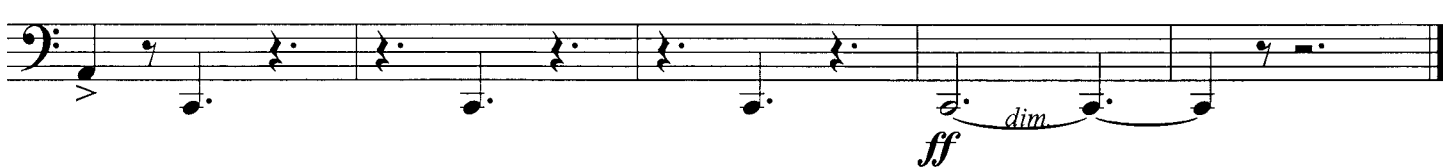
63



68



73



Bass Trombone 1

"Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 84



8



15



23



31



38



46



53



59



66



69



73



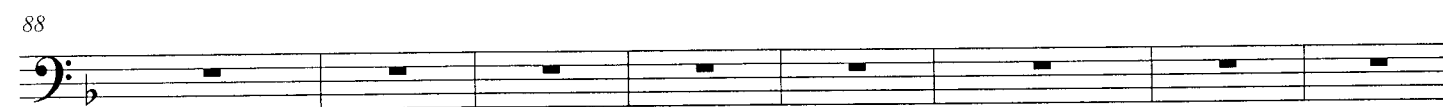
76



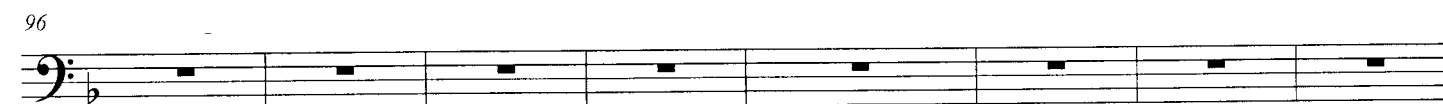
82



88



96



104



"Chorus of the Souls of Purgatory" (Offertorium)

110

p pp

114

p mp

118

mf f mf

124

mp p

128

pp cresc. f

133

pp

141

pp cresc. mp dim. pp

149

p pp

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Hosanna (excerpt)

From the "Requiem"

Berlioz
Bob Reifsnyder

$\text{♩} = 56$



51



57



64

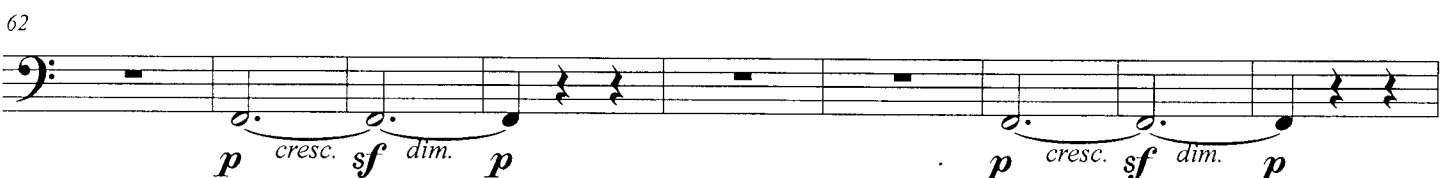
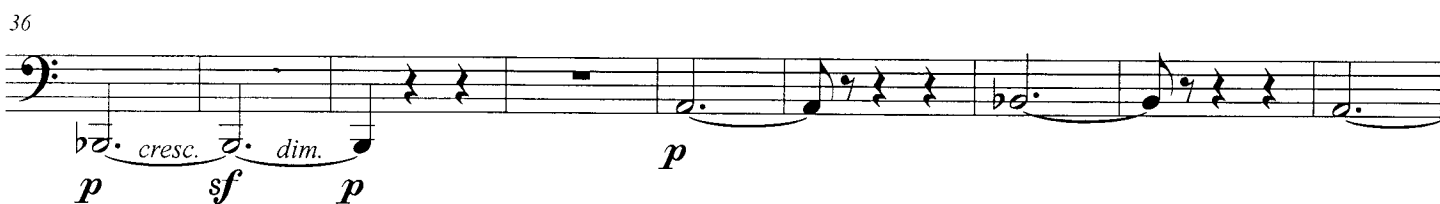


Agnus Dei

from the "Requiem"

Berlioz
Bob Reifsnyder

♩ = 60



[illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure marked *p* (piano).

The first staff of music is written in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, starting on G2 and ending on G3. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), Bb2 (quarter), A2 (quarter), G2 (quarter).

[illegible][illegible][illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure containing a sharp sign and a quarter rest.

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of 12 measures. The notes are: Measure 1: whole rest; Measure 2: half note G2; Measure 3: half note F2; Measure 4: quarter note E2, quarter rest; Measure 5: quarter note D2, quarter rest; Measure 6: quarter note C2, quarter rest; Measure 7: quarter note B1, quarter rest; Measure 8: quarter note A1, quarter rest; Measure 9: quarter note G1, quarter rest; Measure 10: quarter note F1, quarter rest; Measure 11: quarter note E1, quarter rest; Measure 12: quarter note D1, quarter rest. Dynamics are indicated below the staff: *f* *dim.* under measures 2-3, *p* under measure 4, *f* *dim.* under measures 6-7, *p* under measure 8, and *f* *dim.* under measures 10-11.

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

