

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

 $\text{♩} = 80$ 

8



16



23



30



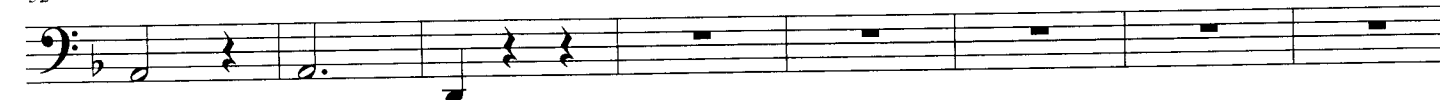
37



44



52



60



69



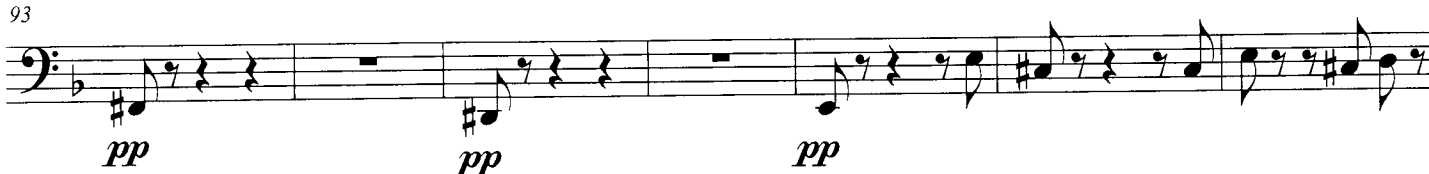
77



84



93



100



107



114



121



128



136

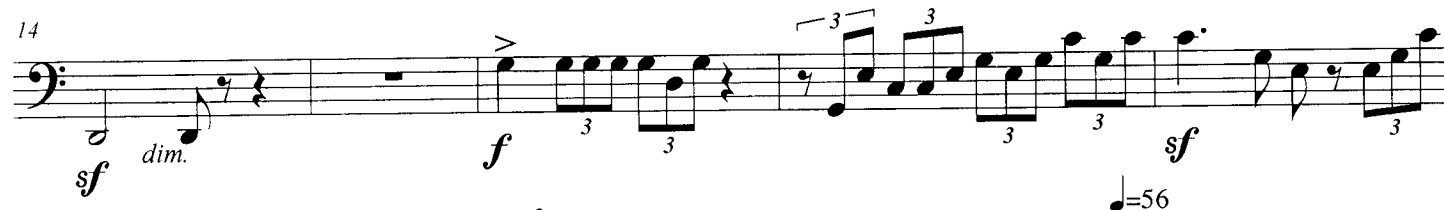


Tuba Mirum

from the "Requiem"

Berlioz
Bob Reifsnyder

♩ = 72



♩ = 56



45

ff dim. ff dim. ff dim. ff dim. ff dim. ff dim.

Staff 45-49: Bass clef, key of B-flat major. Measures 45-49 feature triplet eighth notes. Dynamic markings: *ff dim.* (45), *ff dim.* (46), *ff dim.* (47), *ff dim.* (48), *ff dim.* (49).

50

ff dim. ff pp

Staff 50-54: Bass clef, key of B-flat major. Measures 50-54 feature triplet eighth notes. Dynamic markings: *ff dim.* (50), *ff* (51), *pp* (52), *ff dim.* (53), *ff* (54).

55

Staff 55-58: Bass clef, key of B-flat major. Measures 55-58 feature triplet eighth notes. Dynamic markings: *ff dim.* (55), *ff* (56), *ff dim.* (57), *ff* (58).

59

cresc. f cresc. ff

Staff 59-63: Bass clef, key of B-flat major. Measures 59-63 feature eighth notes and triplet eighth notes. Dynamic markings: *cresc.* (59), *f* (60), *cresc.* (61), *ff* (62), *ff* (63).

64

mf cresc. ff mf cresc. ff mf cresc. ff

Staff 64-68: Bass clef, key of B-flat major. Measures 64-68 feature eighth notes and triplet eighth notes. Dynamic markings: *mf cresc.* (64), *ff* (65), *mf cresc.* (66), *ff* (67), *mf cresc.* (68), *ff* (69).

69

sf dim. sf dim. sf dim. ff³ dim. dim.

Staff 69-72: Bass clef, key of B-flat major. Measures 69-72 feature eighth notes and triplet eighth notes. Dynamic markings: *sf dim.* (69), *sf dim.* (70), *sf dim.* (71), *ff³* (72), *dim.* (73), *dim.* (74).

73

cresc. sf dim. f cresc. dim.

Staff 73-77: Bass clef, key of B-flat major. Measures 73-77 feature eighth notes and triplet eighth notes. Dynamic markings: *cresc.* (73), *sf dim.* (74), *f cresc.* (75), *dim.* (76), *dim.* (77).

78

f cresc. sf dim. f cresc. ff

Staff 78-82: Bass clef, key of B-flat major. Measures 78-82 feature eighth notes and triplet eighth notes. Dynamic markings: *f cresc.* (78), *sf dim.* (79), *f cresc.* (80), *ff* (81), *ff* (82).

83

f

Staff 83-87: Bass clef, key of B-flat major. Measures 83-87 feature eighth notes and triplet eighth notes. Dynamic markings: *f* (83), *f* (84), *f* (85), *f* (86), *f* (87).

90



♩ = 72

96

*pp*

103

*pp**p**pp*

110



Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

♩ = 66

8

dim. *f*

13 ♩ = 72

mf

18

The first system of the musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of 18 measures. The dynamics are marked as follows: *p* (piano) for measures 1-4, *mf* (mezzo-forte) for measures 5-8, *p* for measures 9-12, *mf* for measures 13-16, and *p* for measures 17-18. The melody is primarily composed of quarter and eighth notes, with some rests. The bass line is mostly whole and half notes.

23

mf *p cresc. poco a poco*

29 $\text{♩} = 78$

f *mf* *>*

34

34

39  *cresc. f cresc. ff* $\text{♩} = 84$

Musical notation for the bass line of 'The Rose Tree'. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation is on a single staff with a bass clef. It begins with a forte (*ff*) dynamic marking. The melody consists of eighth and sixteenth notes, with some rests and a final whole note.

ff *dim. dim. sf*

♩ = 66

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a half note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a half note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The melody then descends: a half note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The piece concludes with a half note B2, a quarter note A2, and a quarter note G2. The notation includes dynamic markings: *sf* (sforzando) under the first and second measures, *dim.* (diminuendo) under the third and fourth measures, *sf* under the fifth measure, *dim.* under the sixth measure, and *ff* (fortissimo) under the final measure. There are also accent marks (>) over the eighth, ninth, and tenth notes.

The bass line is written on a single staff in G major (one sharp). It begins with a whole rest, followed by a half note G2. The melody then proceeds with eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, 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, 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G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D1

A musical score for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody starts with a half rest, followed by a half note G2, a half note F#2, and a half note E2. A slur covers the next three notes: D2, C2, and B1. This is followed by a dotted half note A1. A half rest is then followed by a quarter note G2, a quarter note F#2, and a quarter note E2. The melody continues with a quarter note D2, a quarter note C2, and a quarter note B1. A slur covers the next three notes: A1, G2, and F#2. This is followed by a quarter note E2, a quarter note D2, and a quarter note C2. A slur covers the next three notes: B1, A1, and G2. The melody ends with a quarter note F#2, a quarter note E2, and a quarter note D2.

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Lacrimosa (excerpt)

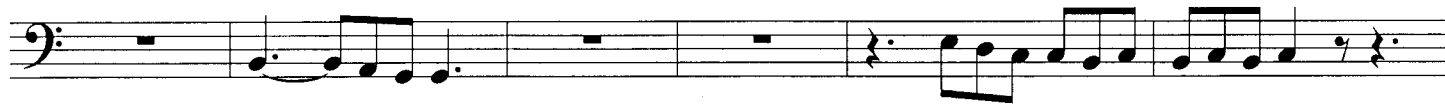
from the "Requiem"

Berlioz

Bob Reifsnyder

 $\text{♩} = 60$ 

6



12



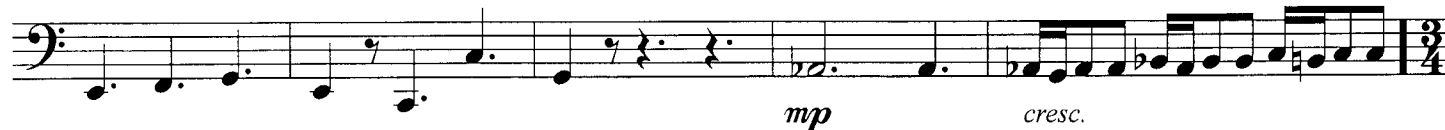
18



23



28

 $\text{♩} = 60$ $\text{♩} = 60$

33



37



41



45



49



53



57



61



66



70



74



"Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

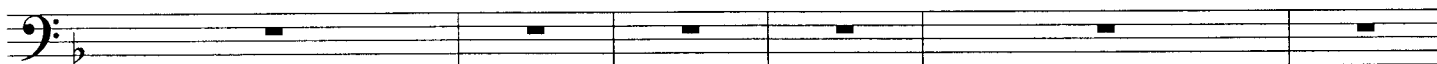
Berlioz

Bob Reifsnyder

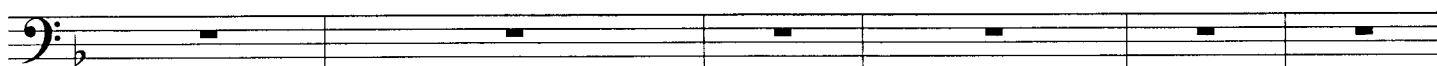
♩ = 84



5



11



17



24



30



36



42



48



53



59



65



71



77



83



89



96



102



106



113



118



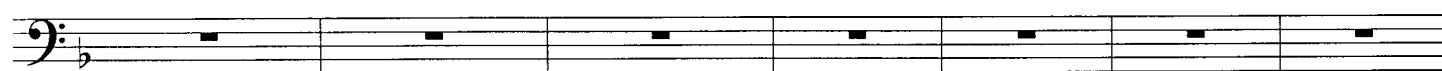
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128



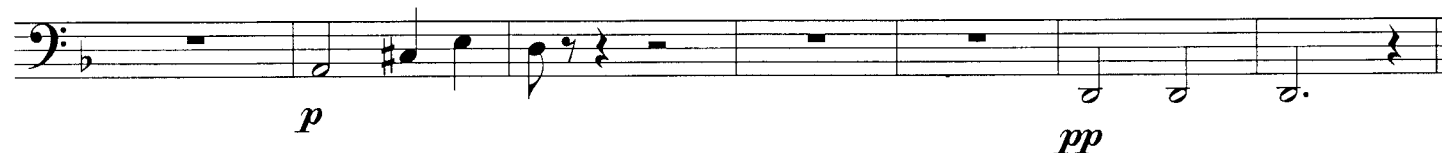
134



141



148



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Hosanna (excerpt)

From the "Requiem"

Berlioz
Bob Reifsnyder

$\text{♩} = 56$

mp

Staff 1: Bass clef, 4/4 time signature, key of B-flat major. Measures 1-7. Dynamics: mp.

8

Staff 2: Bass clef, 4/4 time signature, key of B-flat major. Measures 8-15. Dynamics: mp.

16

Staff 3: Bass clef, 4/4 time signature, key of B-flat major. Measures 16-22. Dynamics: mp.

23

Staff 4: Bass clef, 4/4 time signature, key of B-flat major. Measures 23-29. Dynamics: mp.

30

Staff 5: Bass clef, 4/4 time signature, key of B-flat major. Measures 30-36. Dynamics: mp.

37

mp

Staff 6: Bass clef, 4/4 time signature, key of B-flat major. Measures 37-43. Dynamics: mp.

44

Staff 7: Bass clef, 4/4 time signature, key of B-flat major. Measures 44-51. Dynamics: mp.

52

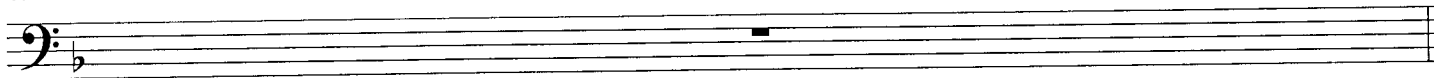
ff

Staff 8: Bass clef, 4/4 time signature, key of B-flat major. Measures 52-58. Dynamics: ff.

59



65



Agnus Dei
from the "Requiem"

$\bullet = 60$

71



79



88



97



103



111



119



125



132



139



146



153



160



168



175



182



188



193



