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.

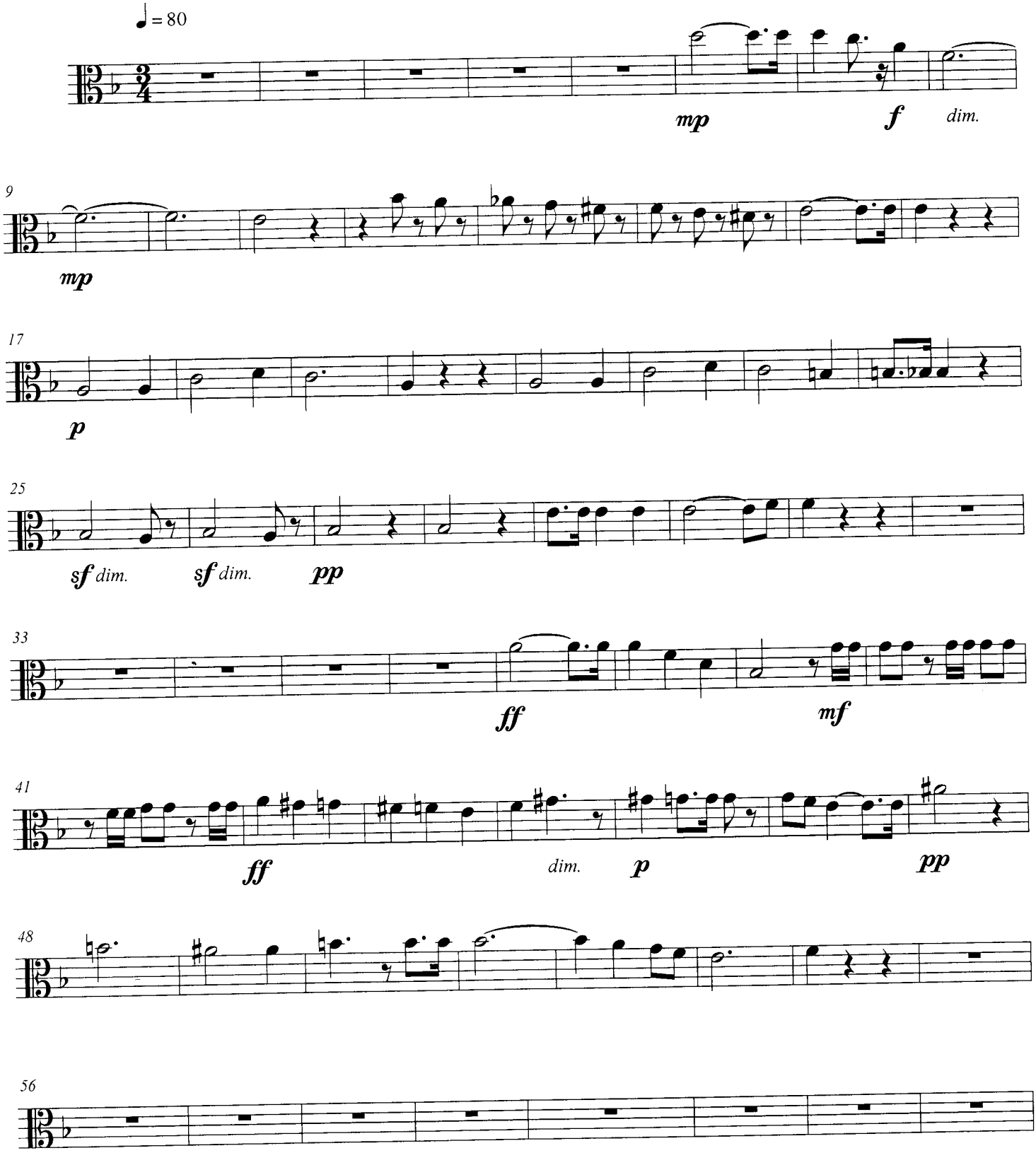
Trombone 7

Requiem Aeternam (excerpt)

from the Requiem Mass

Berlioz

Bob Reifsnyder



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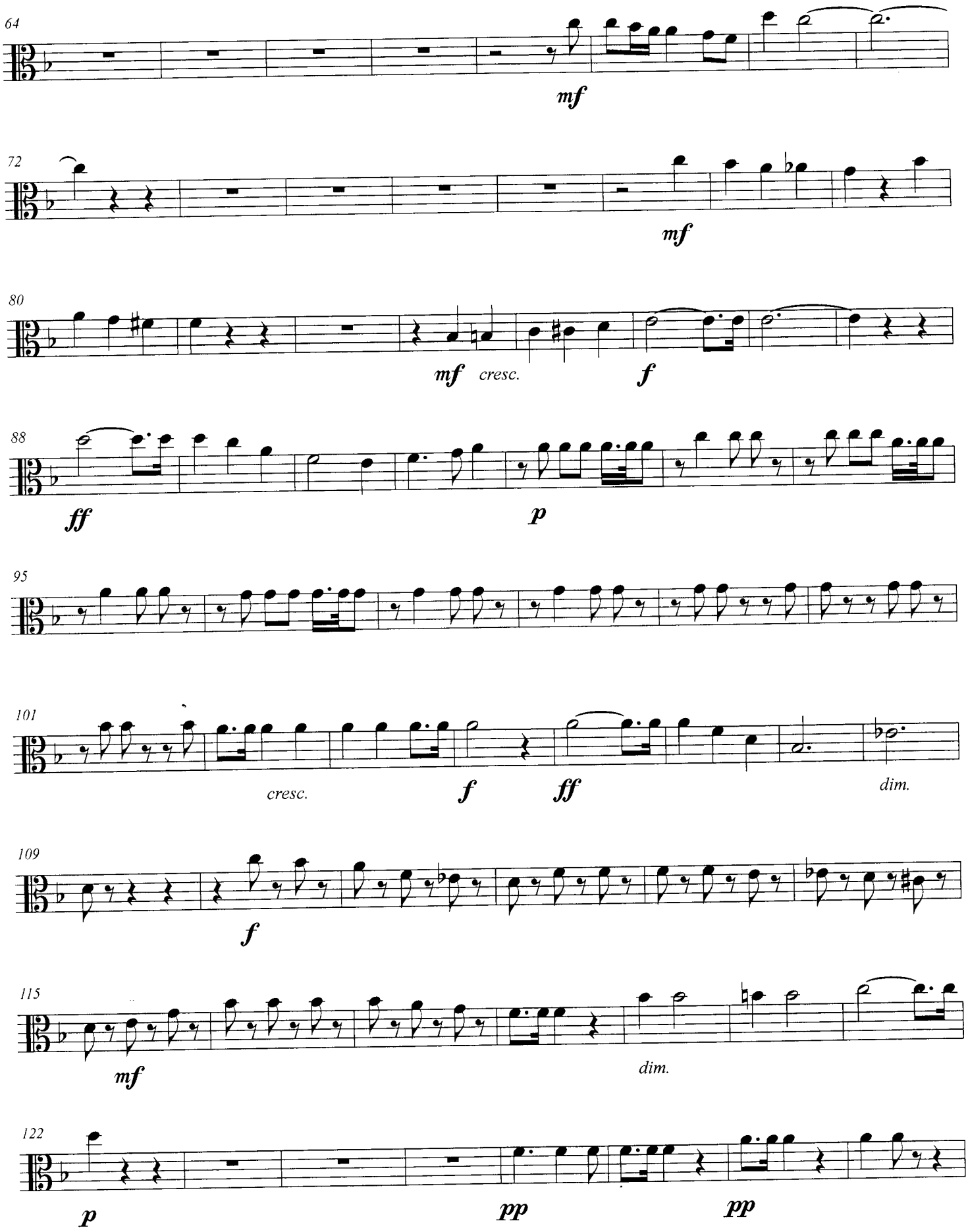
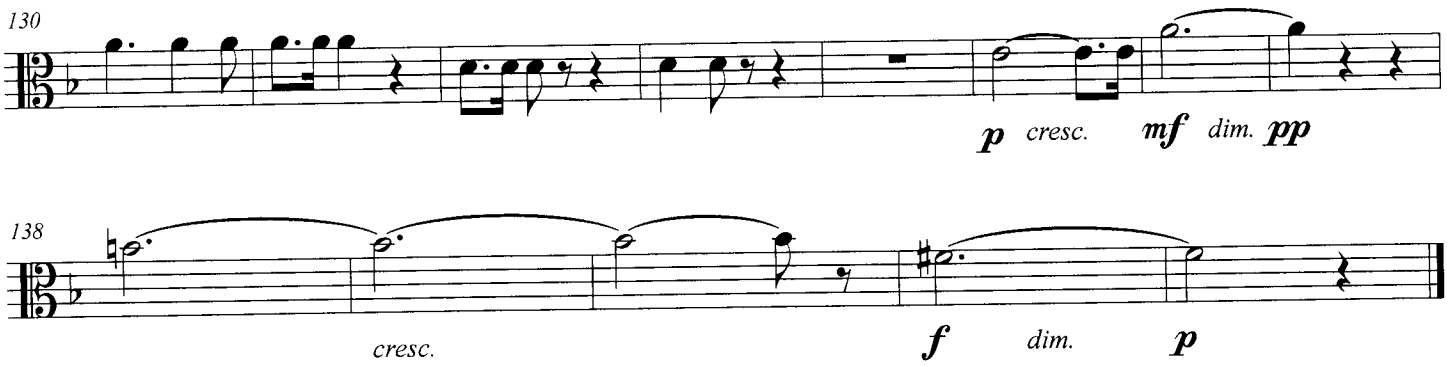

64
mf
72
mf
80
mf cresc.
f
88
ff
p
95
101
cresc.
f
ff
dim.
109
f
115
mf
dim.
122
p
pp
pp


130
p cresc. mf dim. pp
138
cresc.
f dim. p

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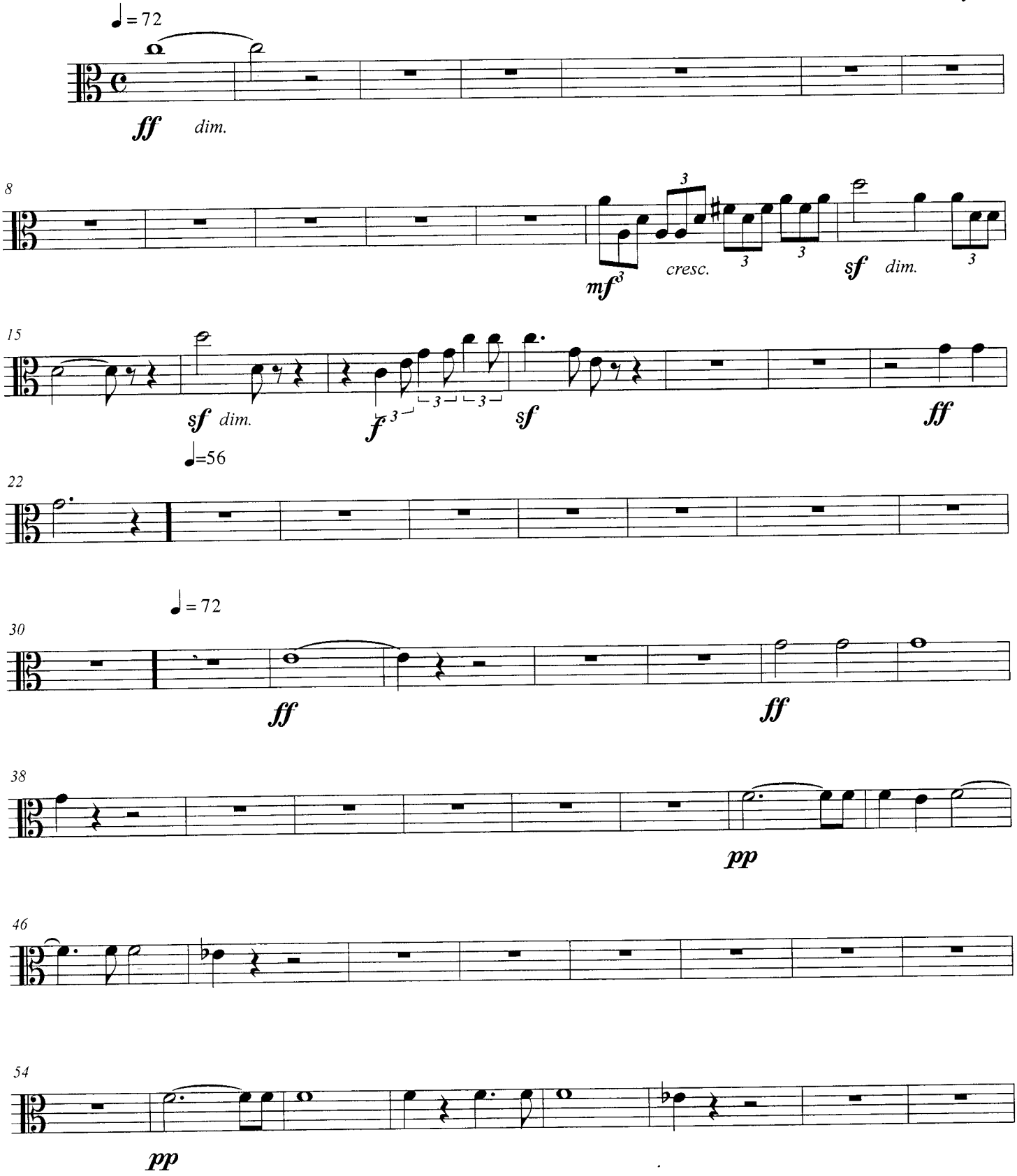
Trombone 7

Tuba Mirum

from the "Requiem"

Berlioz

Bob Reifsnyder



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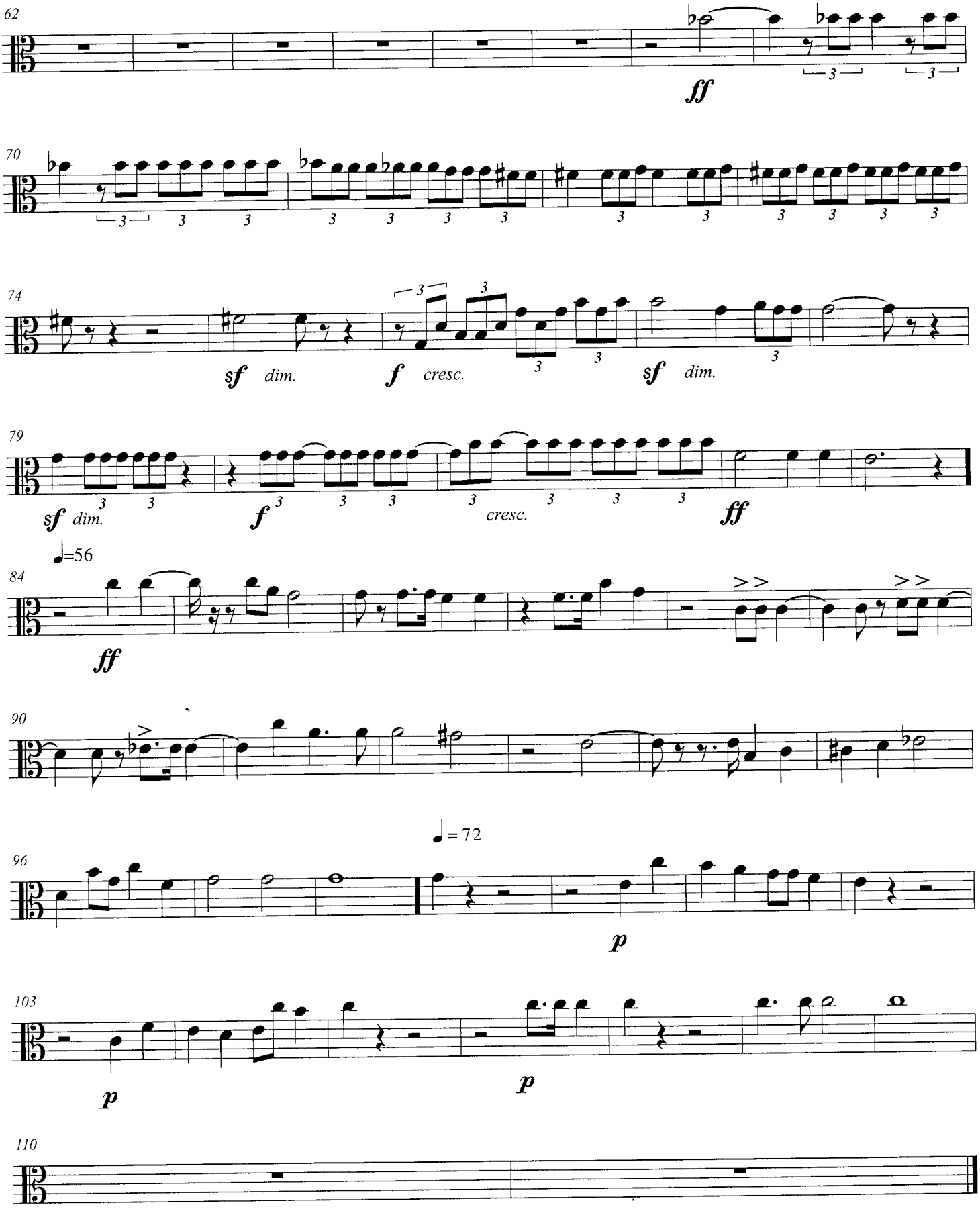
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ff
70
74
sf dim.
f cresc.
sf dim.
79
sf dim.
f
cresc.
ff
♩=56
84
ff
90
♩ = 72
96
p
103
p
p
110

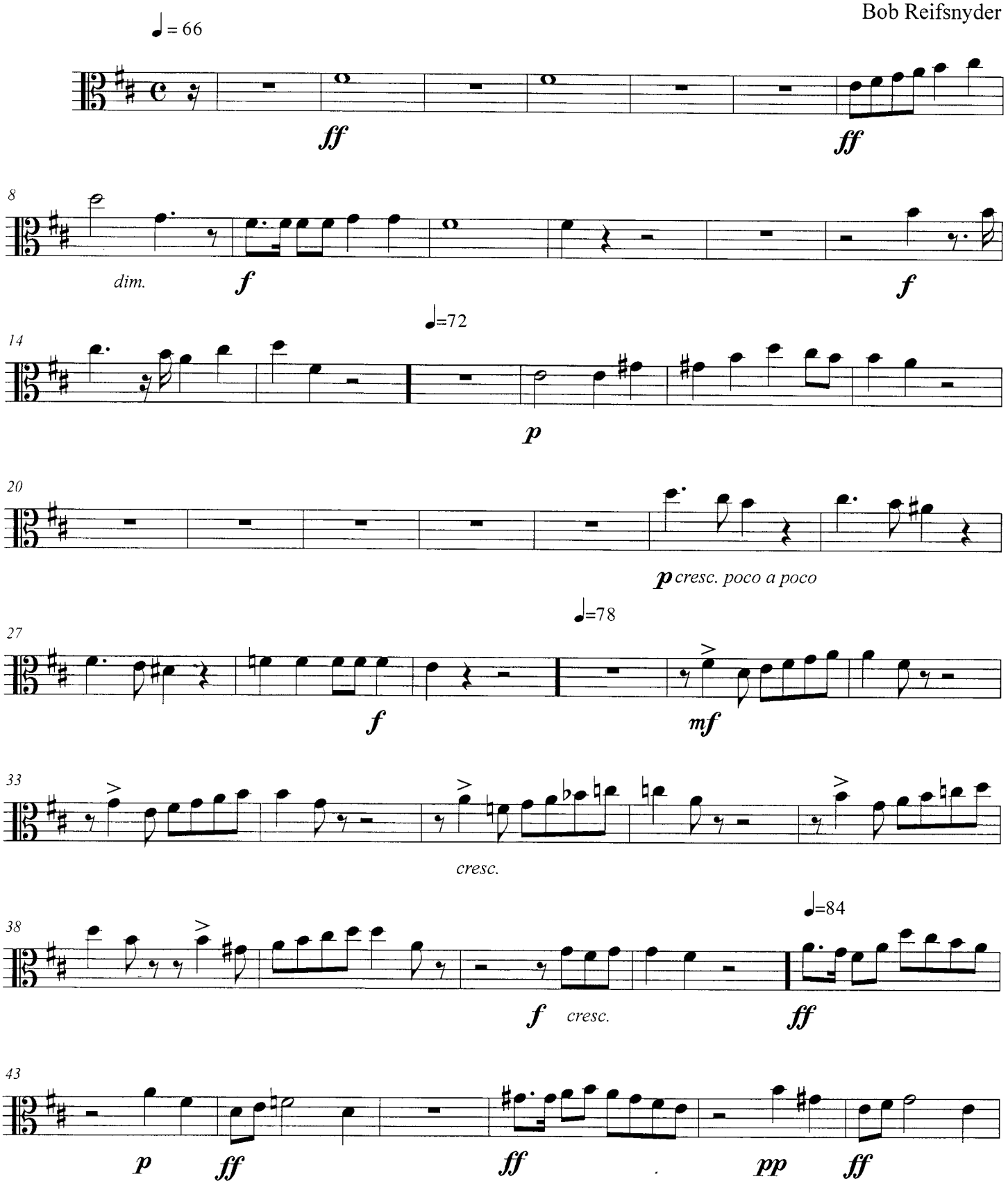
Trombone 7

Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder



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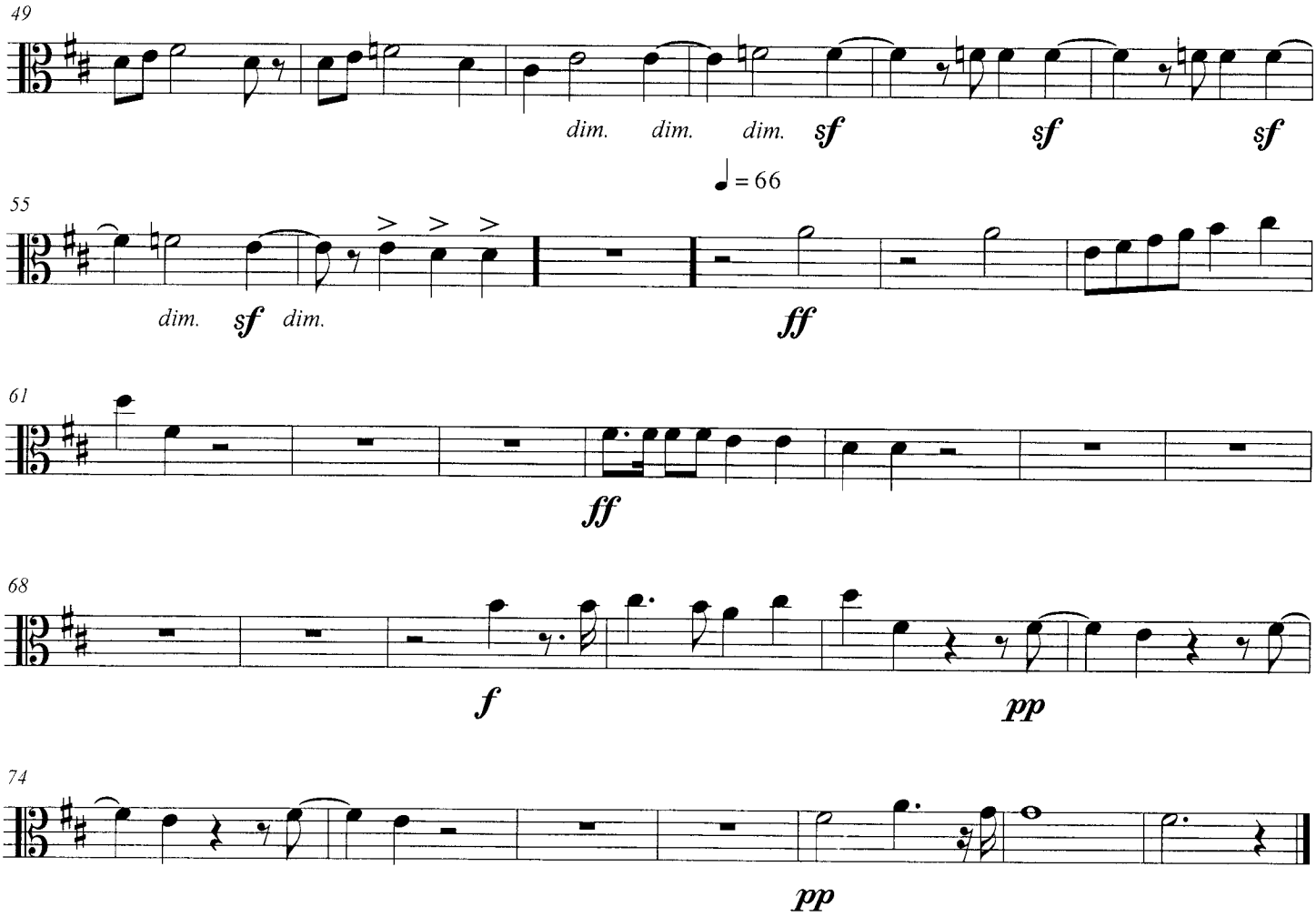
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dim.
dim.
dim.
sf
sf
sf
♩ = 66
55
dim.
sf
dim.
ff
61
ff
68
f
pp
74
pp

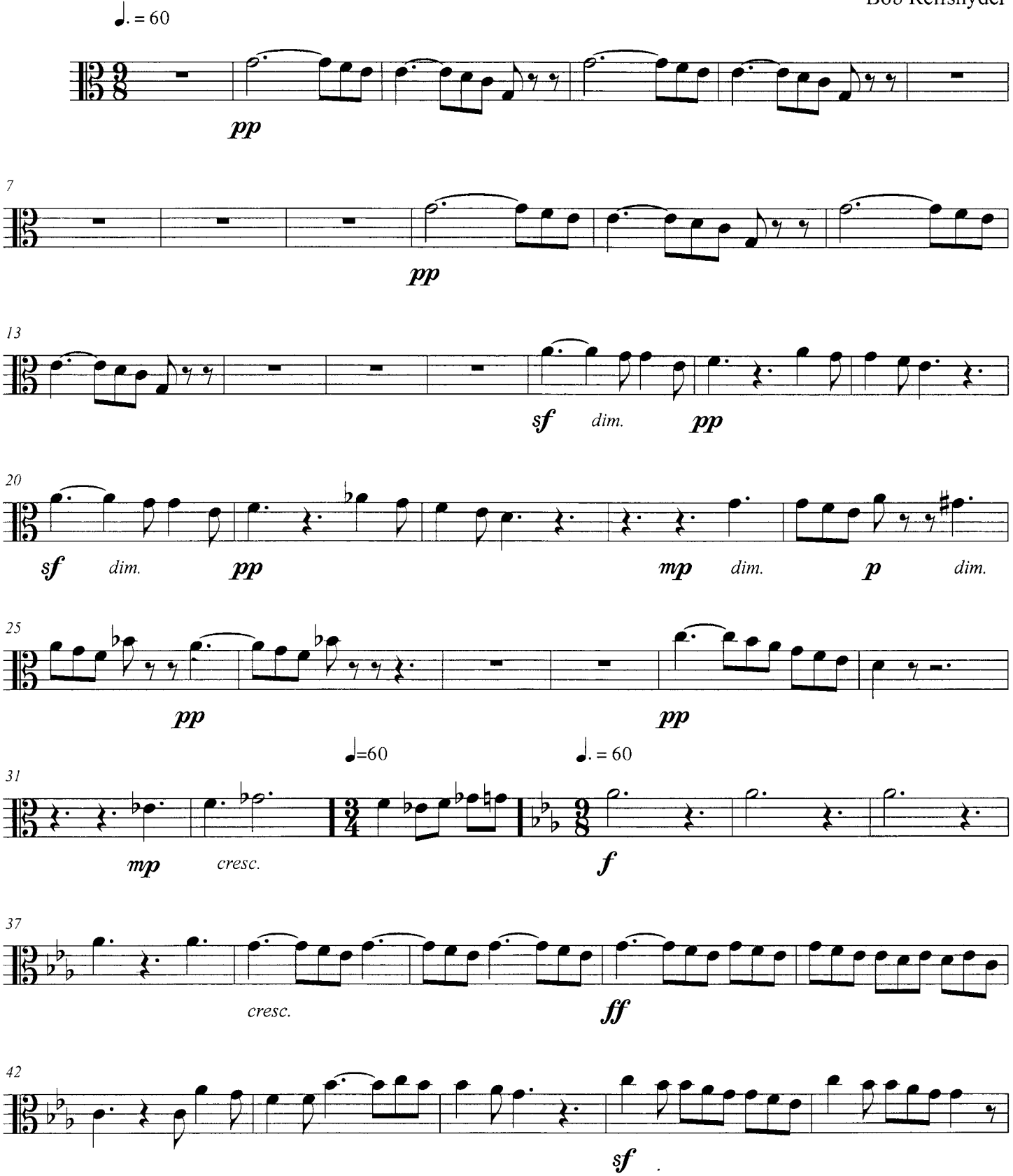
Trombone 7

Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder



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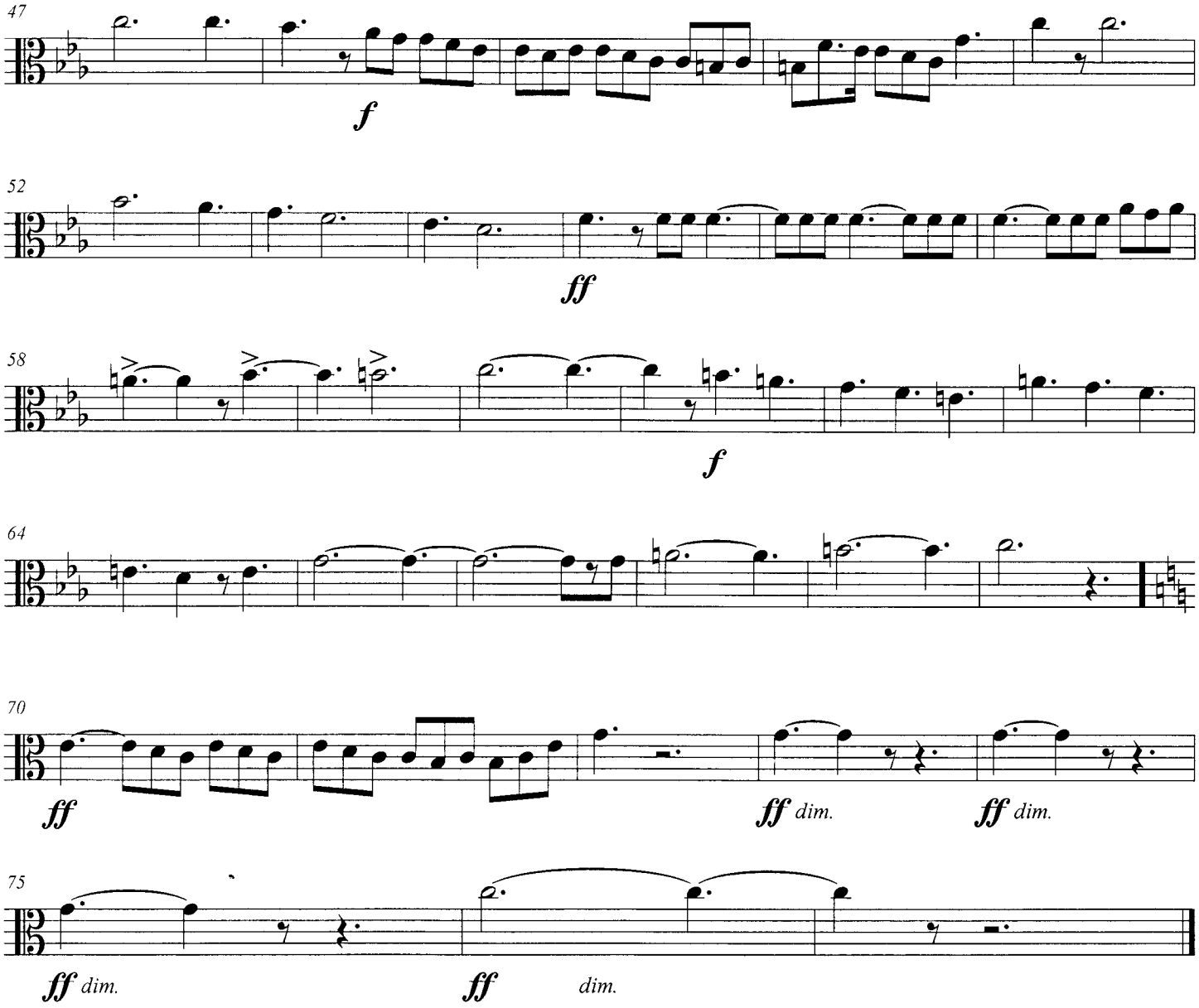

47
f
52
ff
58
f
64
70
ff
ff dim.
ff dim.
75
ff dim.
ff dim.

Trombone 3

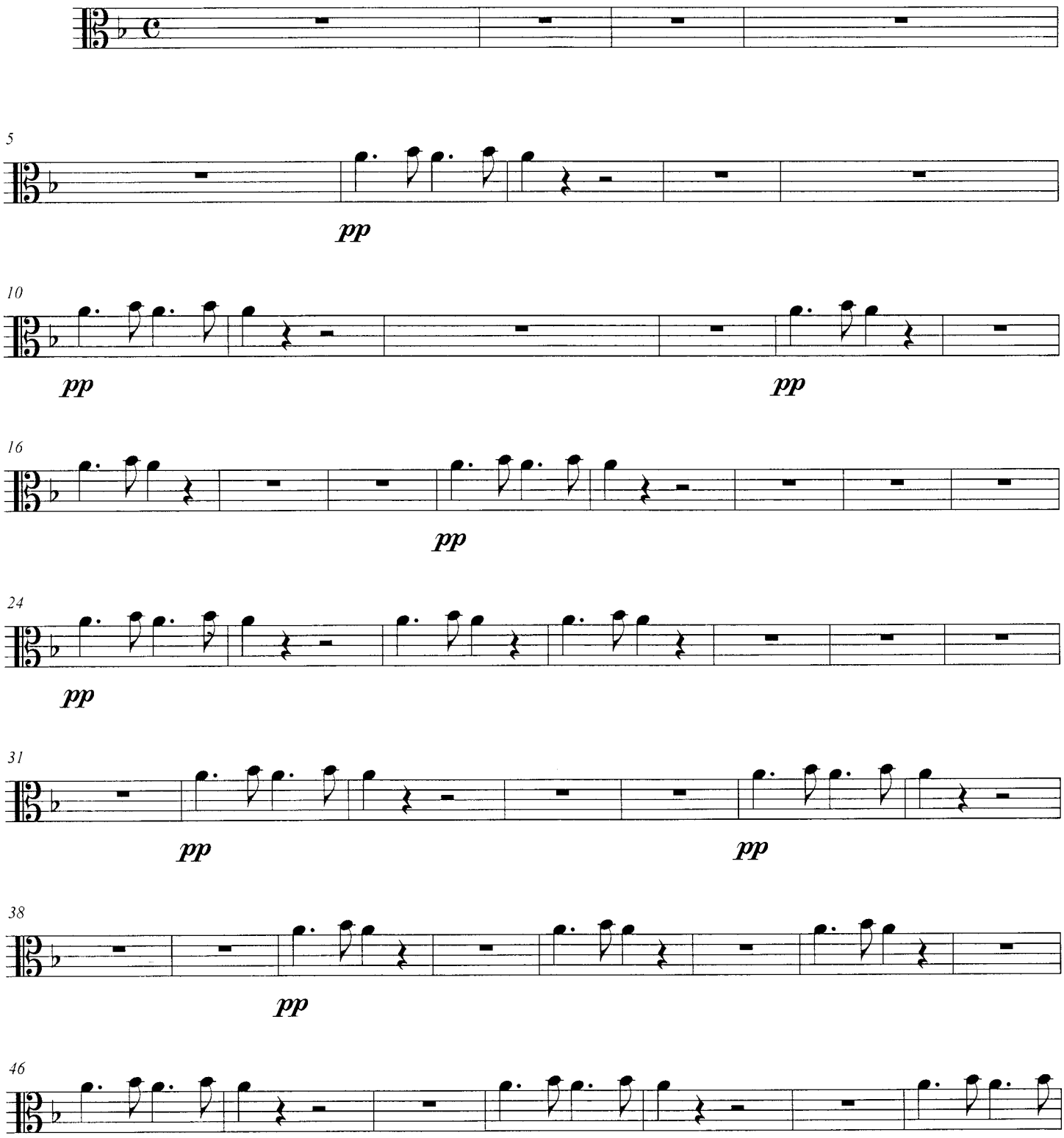
"Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 84



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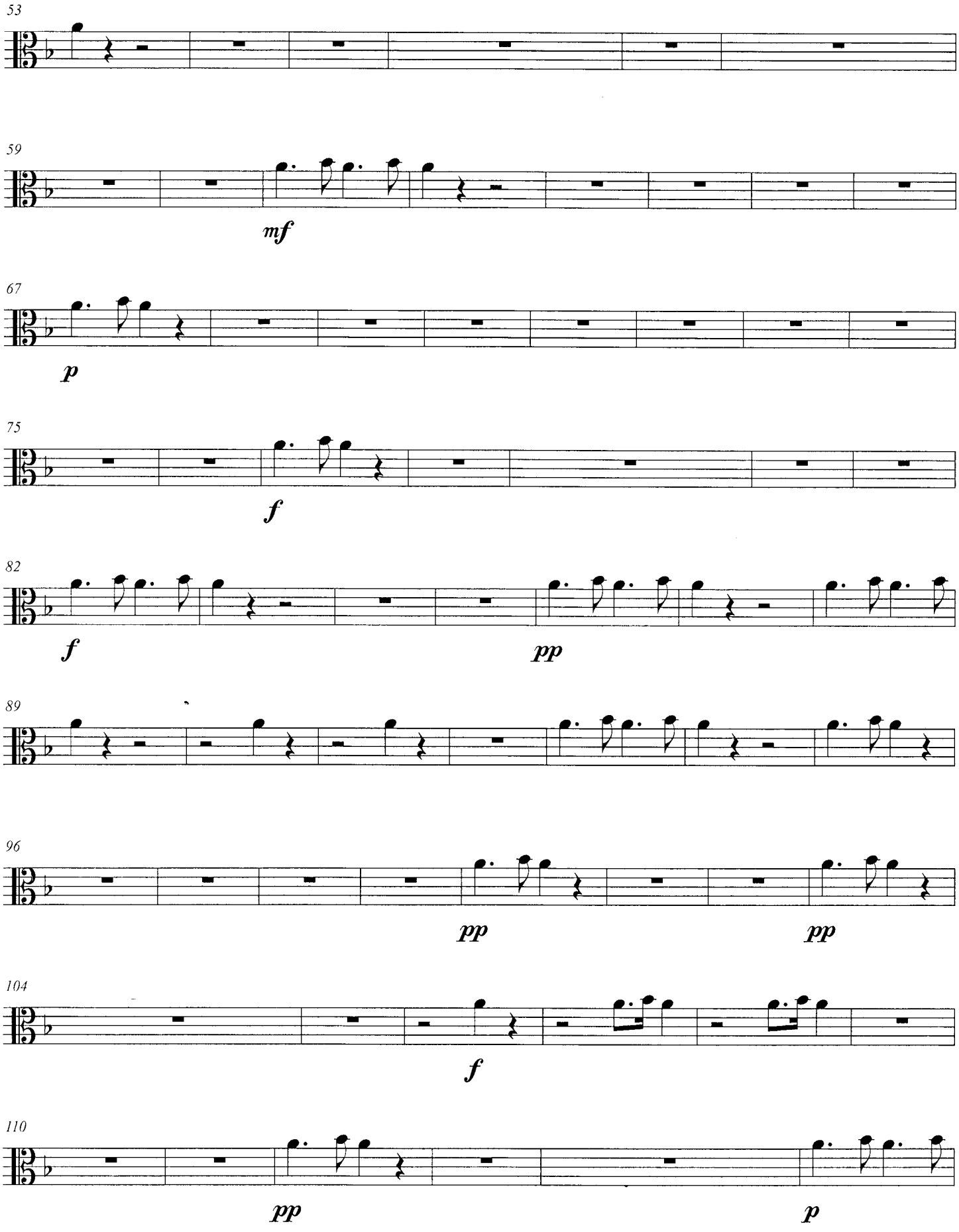
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p
75
f
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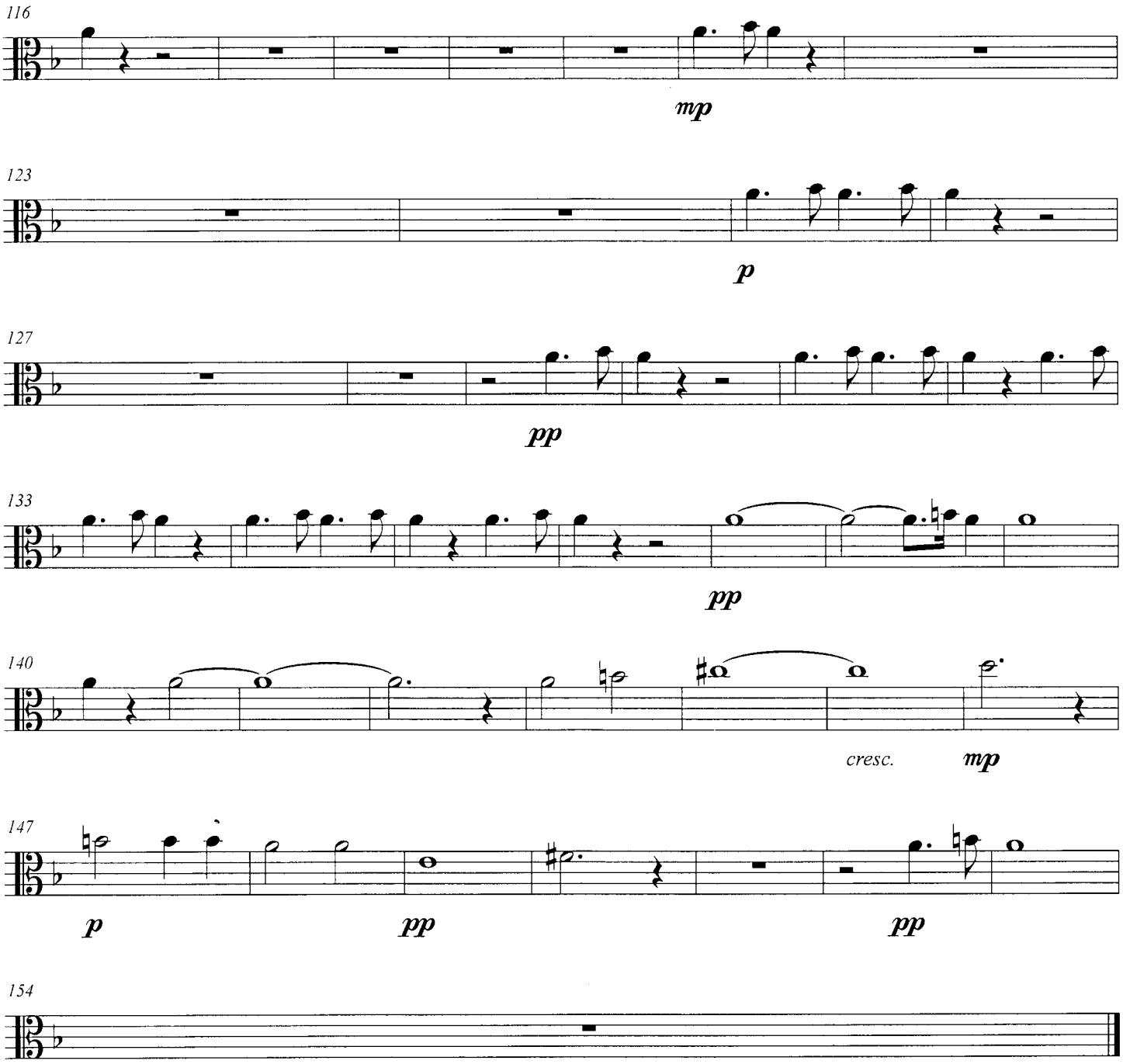
f
pp
89
96
pp
pp
104
f
110
pp
p


116
mp
123
p
127
pp
133
pp
140
cresc.
mp
147
p
pp
pp
154

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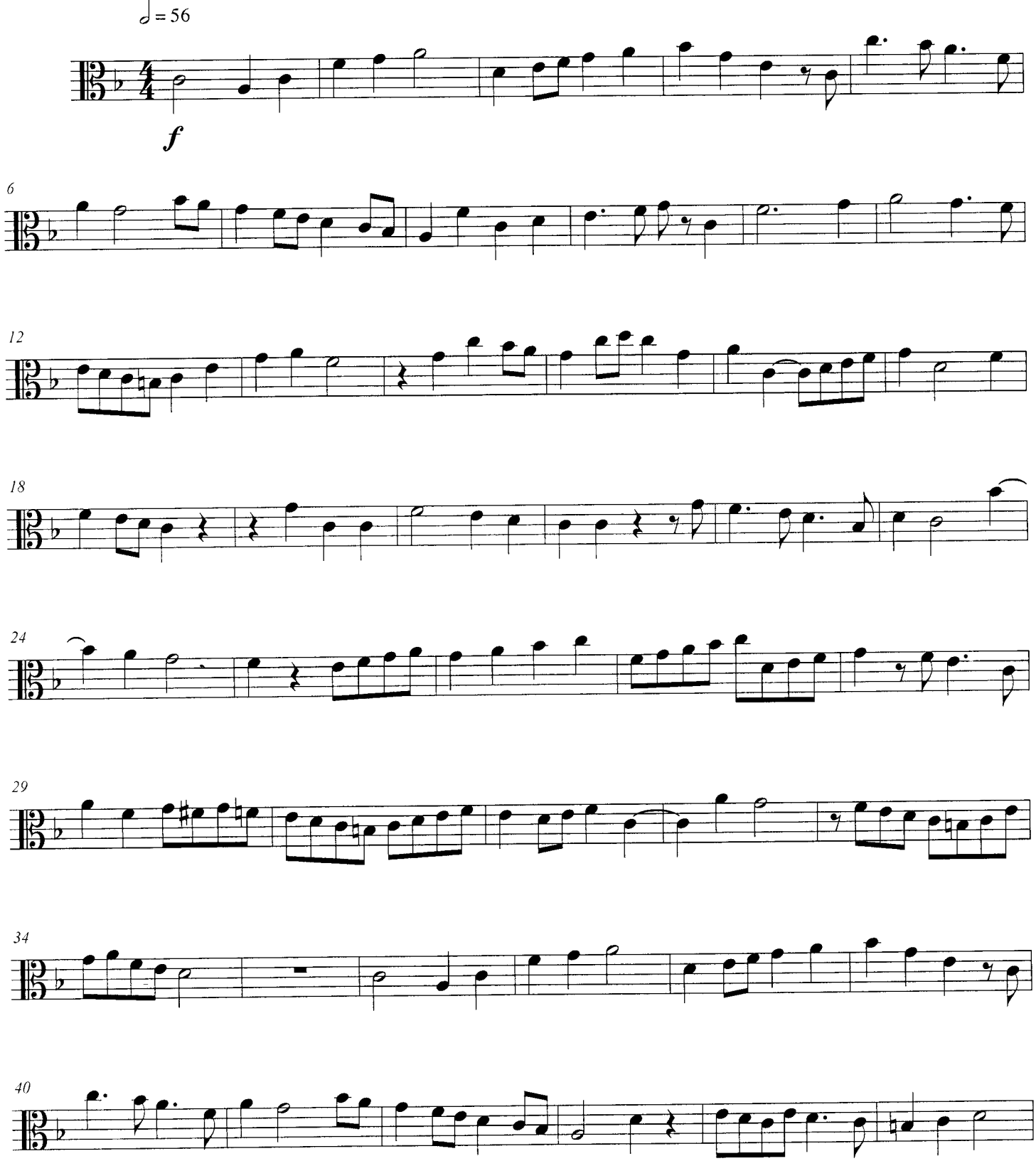
Trombone 7

Hosanna (excerpt)

From the "Requiem"

Berlioz

Bob Reifsnyder



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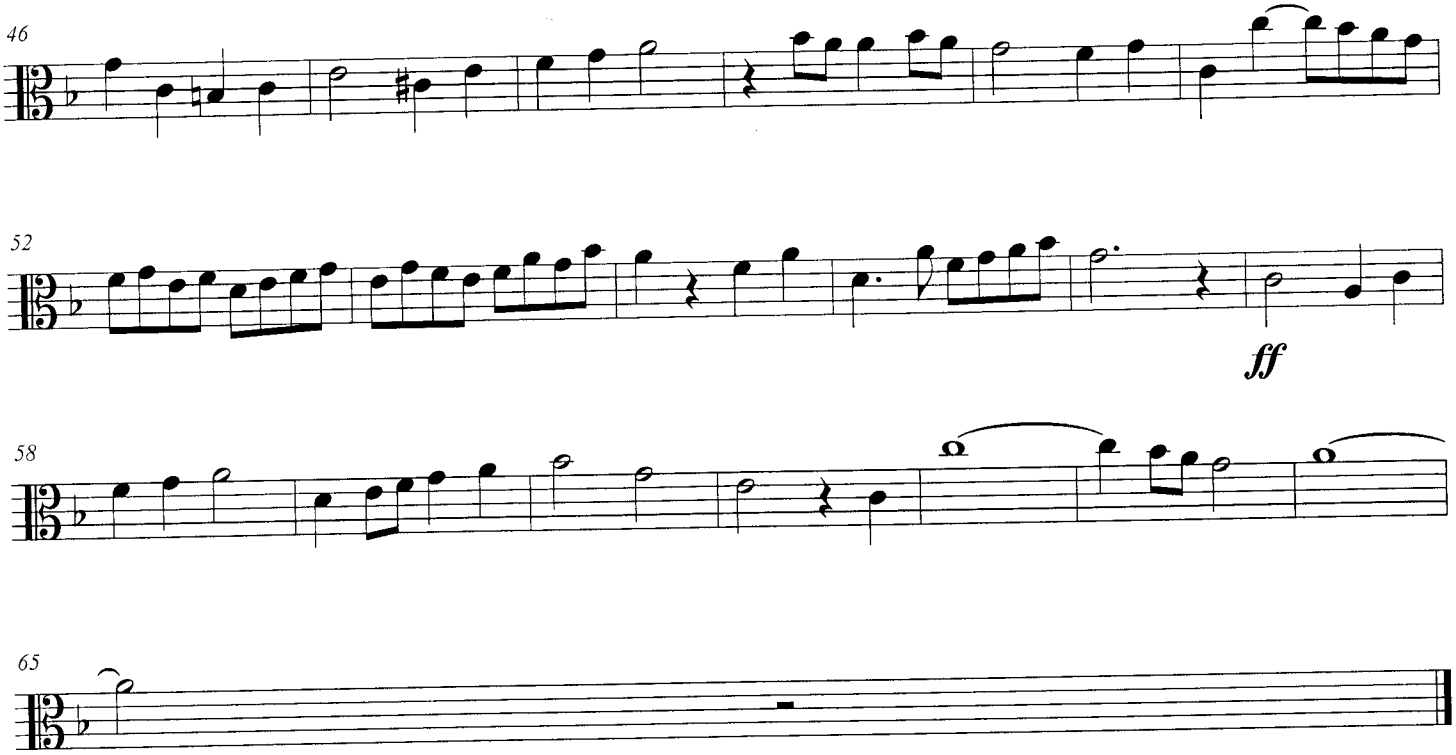
Hosanna (excerpt)



Trombone 7

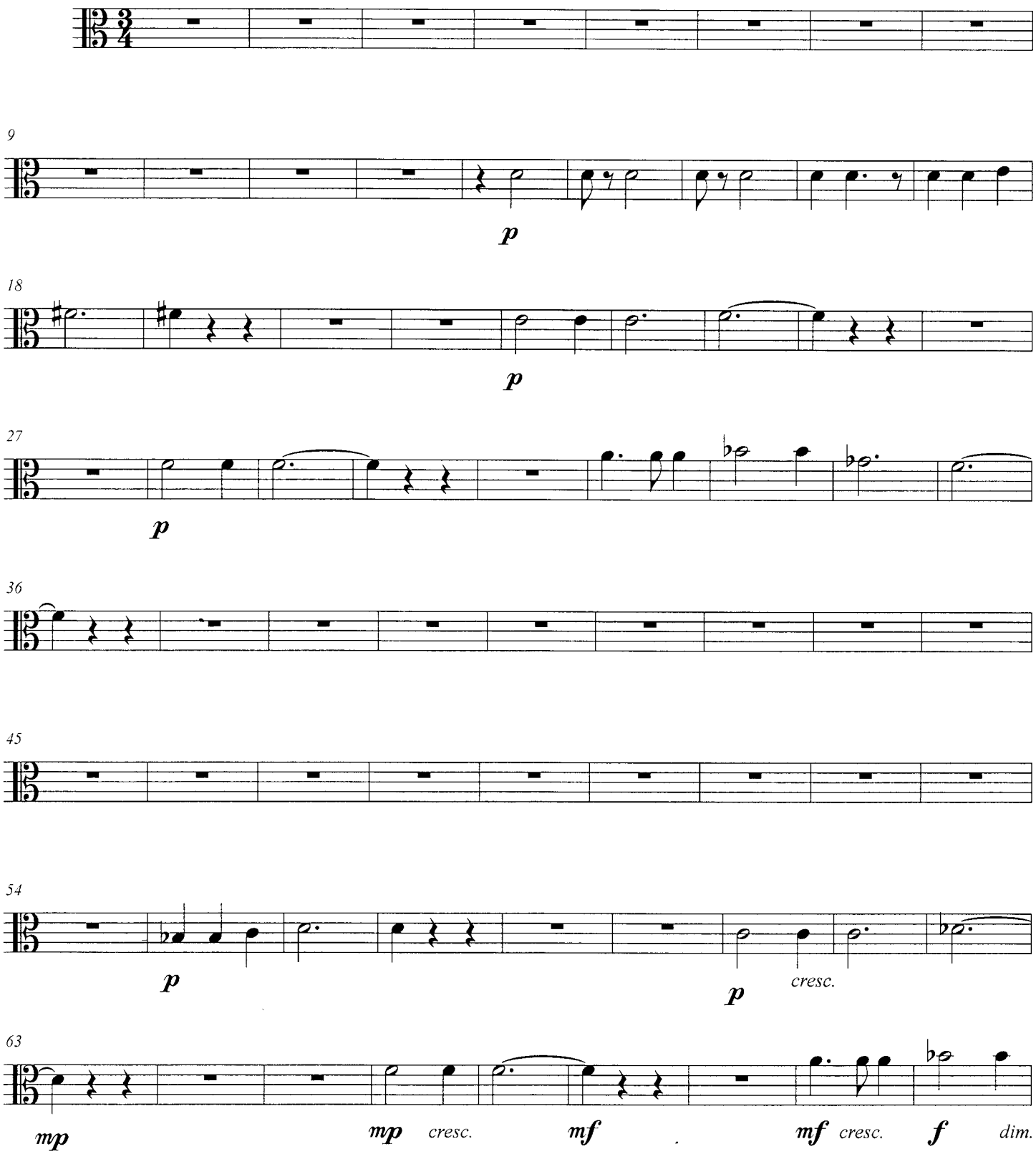
Agnus Dei

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 60



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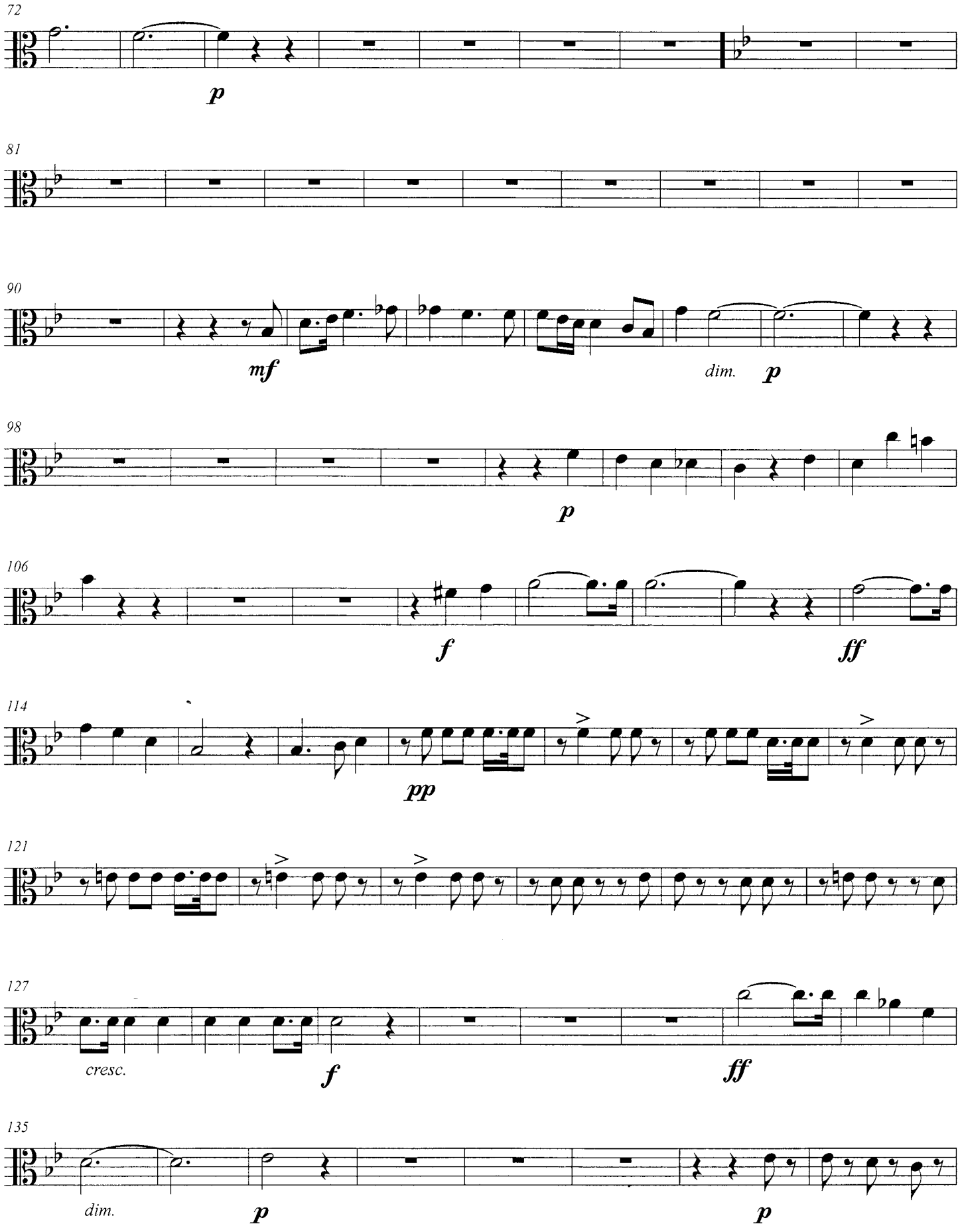
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p
81
90
mf
dim.
p
98
p
106
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ff
114
pp
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cresc.
f
ff
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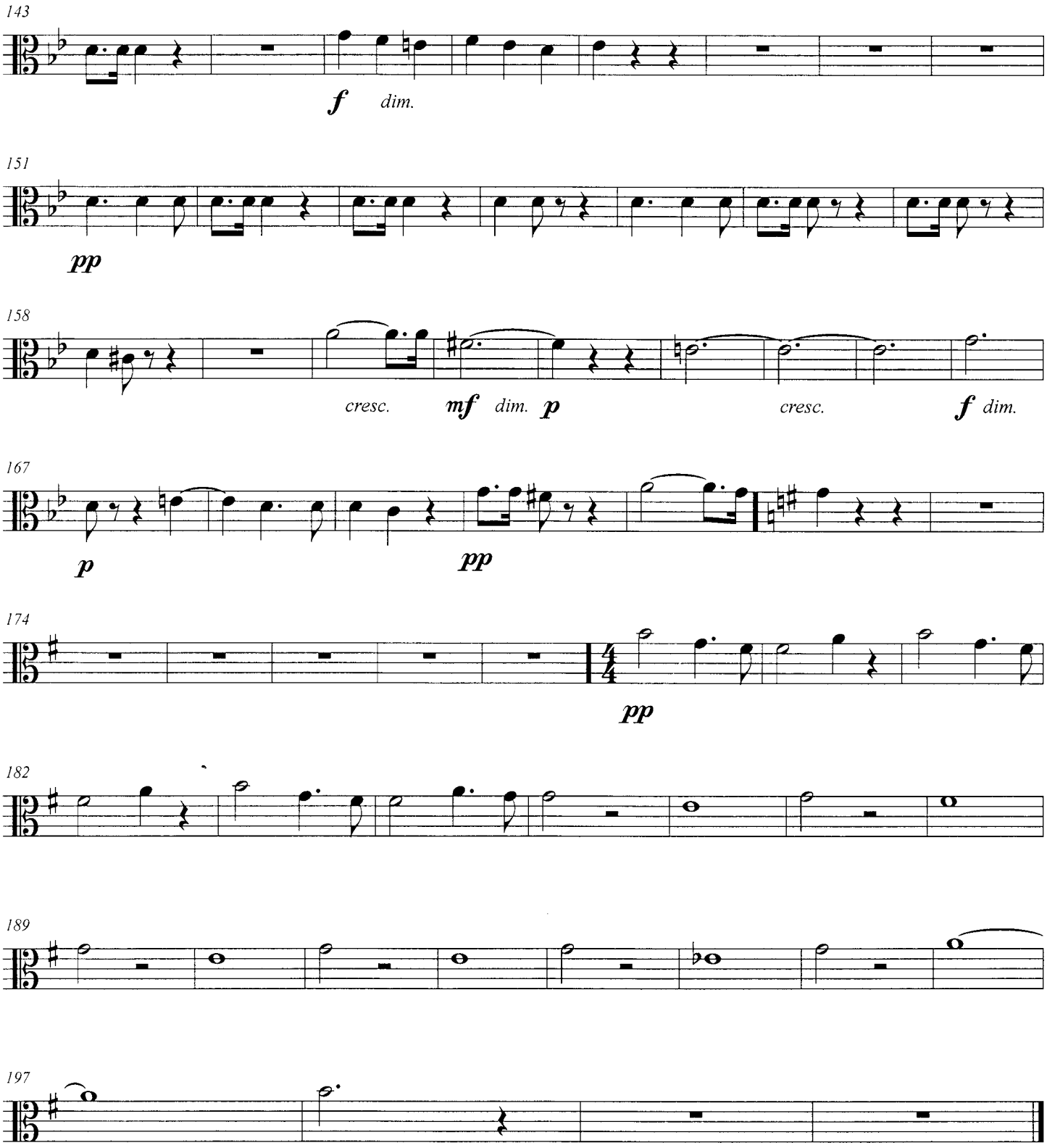
dim.
p
p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f dim.
151
pp
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cresc. mf dim. p cresc. f dim.
167
p pp
174
pp
182
189
197