

“Roman Carnival”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME FIVE

About the Composer

"Roman Carnival" of Hector Berlioz (1803-69) was fashioned in 1844 using music from "Benvenuto Cellini". He had given up on the opera ever being produced in Paris (he was correct in this assumption) and decided to create a "showstopper" for his concert tours through Europe, which were hugely successful for him both artistically and financially. The music is taken from the Love Duet of the first act and the Carnival chorus of the second act; the latter is of course the inspiration for the work's title. Because of his constant touring, this was not a time of fertile composition, although its placement between "Les Nuits d'Ete (1841) and Damnation of Faust (1845) indicates that his incredible imagination was still in great abundance.

"Roman Carnival" is in no way, shape, or form a simple rehashing of previous material. A great analogy would be the "Venusburg" music that Wagner wrote for the Paris premiere of Tannhauser, where earlier music is completely transformed in the hands of a mature master. The Love Duet music is constantly developed through imitation, sometimes with as many as four different versions heard simultaneously before it reappears at the end in a different tempo, meter and character. The chorus is constantly modulating into a new key, each time with a freshly orchestrated version. It is no wonder that this work remains exceedingly popular today, surpassed only in number of performances by "Symphonie Fantastique". Of course, the original music was also glorious; the opera indeed deserves to be a repertoire work in the world's major houses.

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.

"Le Carnaval romain"

from "Benvenuto Cellini"

Berlioz

Bob Reifsnyder

 $\text{♩} = 120$

8 $\text{♩} = 120$ $\text{♩} = 60$ *f*

15 *mf* *cresc.*

22 *f cresc. mf pp*

27 *p* *mf*

33 *cresc.* *f*

39 *mf* *cresc.*

45 *f dim. p* *p*

Detailed description: This is a musical score for Trombone 2, part of a larger work. The score is written on a single staff with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked as quarter note = 120. The score is divided into measures, with measure numbers 8, 15, 22, 27, 33, 39, and 45 indicated at the start of their respective lines. The dynamics range from fortissimo (f) to pianissimo (pp), with crescendos and decrescendos. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The key signature changes from one sharp to one flat at measure 15. The tempo changes from 120 to 60 at measure 22. The score ends at measure 45.

49

52

55

62

69

77

85

93

101

pp mp

mf cresc. f pp p

p

p

pp pp

ff

$\text{♩} = 120$

The image shows a musical score for a piece titled "Le Carnaval romain". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The score is divided into measures, with measure numbers 49, 52, 55, 62, 69, 77, 85, 93, and 101 marked at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte), *p* (piano), and *ff* (fortissimo) are used throughout the piece. A tempo marking of $\text{♩} = 120$ is present below measure 62. The score ends with a final measure at measure 101.

108

ff *mf* *cresc.*

Musical staff 108-114: Treble clef, key of D major (F#), 3/8 time. Starts with a half note D4, followed by eighth notes. Dynamics: *ff* at the beginning, *mf* and *cresc.* towards the end.

115

ff

Musical staff 115-121: Continuation of the melody. Dynamics: *ff* at the beginning.

122

f

Musical staff 122-129: Continuation of the melody. Dynamics: *f* at the beginning.

130

ff *f* *pp*

Musical staff 130-137: Continuation of the melody. Dynamics: *ff*, *f*, and *pp* at different points.

138

p *pp*

Musical staff 138-145: Continuation of the melody. Dynamics: *p* and *pp* at different points.

146

ff

Musical staff 146-152: Continuation of the melody. Dynamics: *ff* at the beginning.

153

p *cresc.* *f*

Musical staff 153-160: Continuation of the melody. Dynamics: *p*, *cresc.*, and *f* at different points.

161

cresc. *ff*

Musical staff 161-168: Continuation of the melody. Dynamics: *cresc.* and *ff* at different points.

169

f *cresc.* *ff* *mf*

Musical staff 169-176: Continuation of the melody. Dynamics: *f*, *cresc.*, *ff*, and *mf* at different points.

177



ff

Musical staff 177-183. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure. The dynamic marking *ff* is centered below the staff.

184



p

Musical staff 184-190. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *p* is centered below the staff.

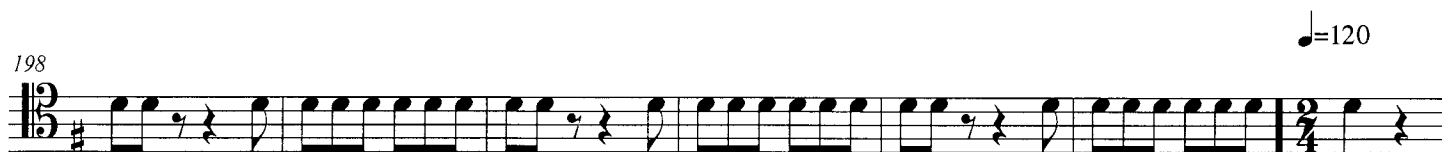
191



f

Musical staff 191-197. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *f* is centered below the staff.

198



$\text{♩} = 120$

Musical staff 198-204. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. A tempo marking $\text{♩} = 120$ is placed to the right of the staff.

205



ff *pp*

Musical staff 205-211. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic markings *ff* and *pp* are centered below the staff.

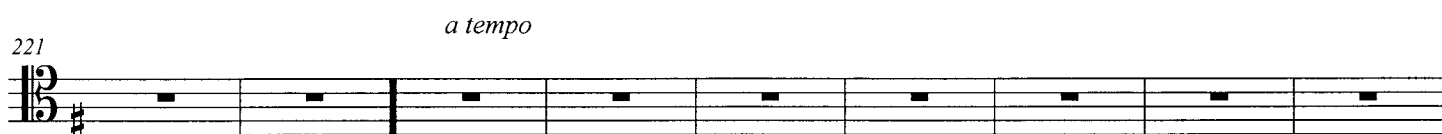
212



rit.

Musical staff 212-219. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *rit.* is centered below the staff.

221



a tempo

Musical staff 221-228. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *a tempo* is centered below the staff.

230



pp

Musical staff 230-236. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *pp* is centered below the staff.

237



mf

Musical staff 237-243. Key signature: one sharp (F#). Time signature: 3/8. The staff contains a series of eighth and sixteenth notes, some beamed together. The dynamic marking *mf* is centered below the staff.

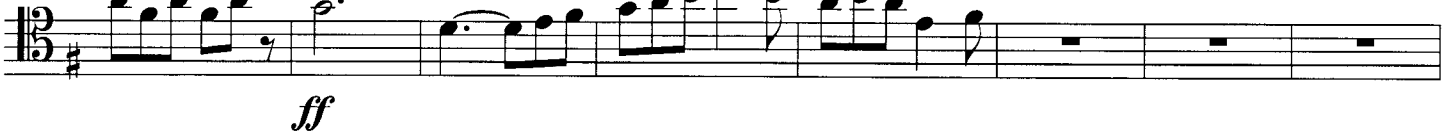
246



255



262



270



278



285



292



299



306



