

“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

♩. = 120

f

8

mp *cresc.* *ff* *p*

16

p

23

mf *dim.* *mp* *p* *dim.* *pp*

30

p

35

mf *dim.* *p* *mf*

40

f *dim.* *p*

47

mf *cresc.*

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"Le Carnaval romain"

54 *f*

57

59 *p* *cresc.*

65 *f* *p* *p* ♩. = 120

73 *p*

81 *pp*

88 *mf*

96 *ff*

103

The musical score is written for a single melodic line in 12/8 time, featuring a key signature of one sharp (F#). The score is divided into measures, with measure numbers 54, 57, 59, 65, 73, 81, 88, 96, and 103 marked at the beginning of their respective lines. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *f* (forte), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). A crescendo marking (*cresc.*) is used between measures 59 and 65. A tempo marking of ♩. = 120 is placed between measures 59 and 65. The score is characterized by frequent sixteenth-note runs, often indicated by a '6' above the staff, and occasional accents (>) over specific notes.

109



mf cresc.

Musical staff 109-115: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It begins with a sixteenth-note triplet, followed by eighth notes, and ends with a quarter note. Dynamics include *mf* and *cresc.*

116



ff mf

Musical staff 116-122: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It features a mix of eighth and sixteenth notes. Dynamics include *ff* and *mf*.

123



cresc. f

Musical staff 123-129: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It includes a half note and several eighth-note patterns. Dynamics include *cresc.* and *f*.

130



ff pp

Musical staff 130-137: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It features a half note, a quarter note, and a half note. Dynamics include *ff* and *pp*.

138



pp

Musical staff 138-145: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It includes a half note, a quarter note, and a half note. Dynamics include *pp*.

146



ff

Musical staff 146-152: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It features a mix of eighth and sixteenth notes. Dynamics include *ff*.

153



p cresc.

Musical staff 153-159: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It includes a half note, a quarter note, and a half note. Dynamics include *p* and *cresc.*

160



f cresc. ff

Musical staff 160-166: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It features a mix of eighth and sixteenth notes. Dynamics include *f*, *cresc.*, and *ff*.

167



f cresc. ff

Musical staff 167-173: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. It includes a half note, a quarter note, and a half note. Dynamics include *f*, *cresc.*, and *ff*.

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174



mf *cresc.* *ff*

Musical staff 174-180: Treble clef, key of D major (F#), 12/8 time signature. The staff contains eight measures of music. The first measure has a fermata over the first eighth note. The dynamics *mf*, *cresc.*, and *ff* are indicated below the staff.

181



f *mp*

Musical staff 181-187: Treble clef, key of D major (F#), 12/8 time signature. The staff contains seven measures of music. The dynamics *f* and *mp* are indicated below the staff.

188



f

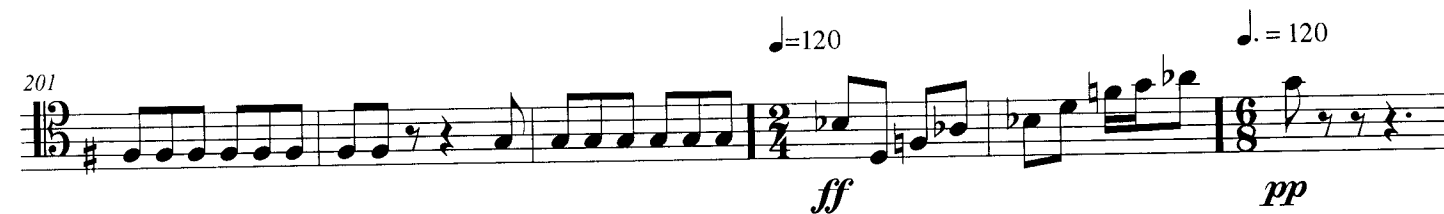
Musical staff 188-194: Treble clef, key of D major (F#), 12/8 time signature. The staff contains seven measures of music. The dynamic *f* is indicated below the staff.

195



Musical staff 195-200: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music.

201



$\text{♩} = 120$ $\text{♩} = 120$
ff *pp*

Musical staff 201-206: Treble clef, key of D major (F#), 12/8 time signature. The staff contains six measures of music. The first measure has a fermata over the first eighth note. The tempo markings $\text{♩} = 120$ are placed above the staff. The dynamics *ff* and *pp* are indicated below the staff.

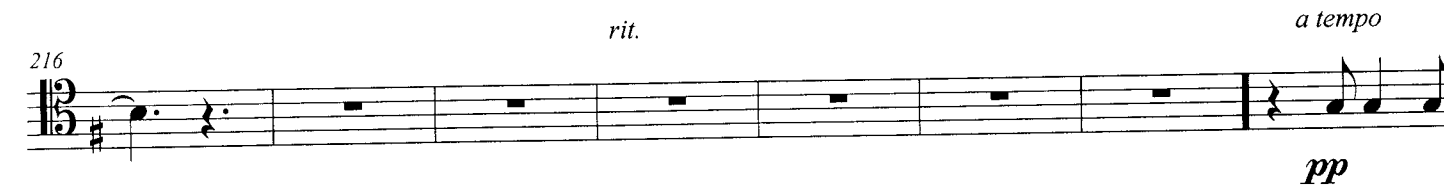
207



pp

Musical staff 207-215: Treble clef, key of D major (F#), 12/8 time signature. The staff contains nine measures of music. The dynamic *pp* is indicated below the staff.

216



rit. *a tempo*
pp

Musical staff 216-223: Treble clef, key of D major (F#), 12/8 time signature. The staff contains eight measures of music. The first measure has a fermata over the first eighth note. The markings *rit.* and *a tempo* are placed below the staff. The dynamic *pp* is indicated below the staff.

224



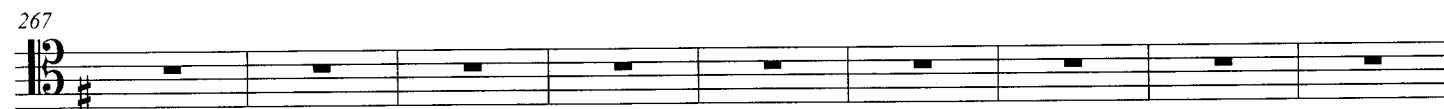
Musical staff 224-230: Treble clef, key of D major (F#), 12/8 time signature. The staff contains seven measures of music.

231



p

Musical staff 231-237: Treble clef, key of D major (F#), 12/8 time signature. The staff contains seven measures of music. The dynamic *p* is indicated below the staff.



"Le Carnaval romain"

♩. = 120



♩. = 120

♩. = 120

