

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

 $\text{♩} = 80$ 

9



18



26



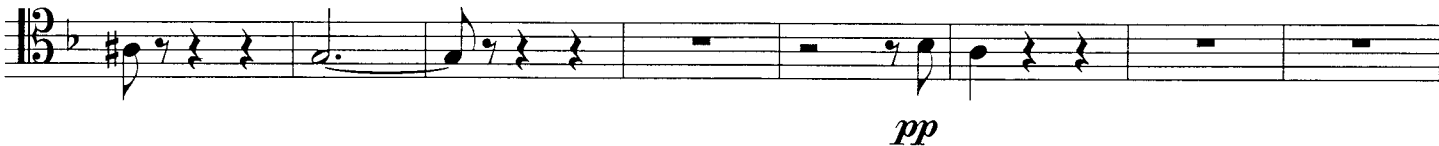
34



42



49



57



67



76



84



92



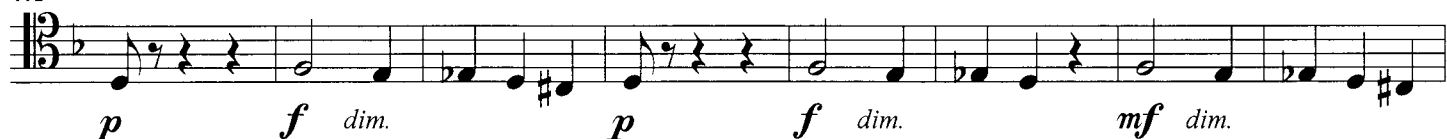
98



104



112



120



128



136

136

mf *dim.* *pp* *cresc.* *f* *dim.* *p*

The musical score is written on a single staff in 3/4 time, indicated by the 3/4 time signature. The key signature has one flat (B-flat). The melody begins with a half note on G4, followed by a quarter note on A4, and then a quarter rest. This is followed by a half note on B-flat4, a quarter note on C5, and a quarter rest. The next measure contains a half note on D5, a quarter note on E5, and a quarter rest. The melody then continues with a half note on F5, a quarter note on G5, and a quarter rest. This is followed by a half note on A5, a quarter note on B5, and a quarter rest. The next measure contains a half note on C6, a quarter note on B5, and a quarter rest. The melody then continues with a half note on A5, a quarter note on G5, and a quarter rest. This is followed by a half note on F5, a quarter note on E5, and a quarter rest. The final measure contains a half note on D5, a quarter note on C5, and a quarter rest. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *dim.* (diminuendo) and *pp* (pianissimo) after the first measure, *cresc.* (crescendo) after the third measure, *f* (forte) after the fifth measure, *dim.* (diminuendo) after the sixth measure, and *p* (piano) at the end. The score is enclosed in a double bar line.

Tuba Mirum

from the "Requiem"

Berlioz
Bob Reifsnnyder

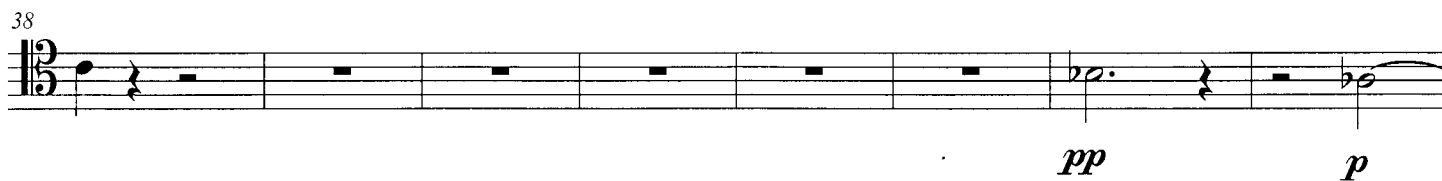
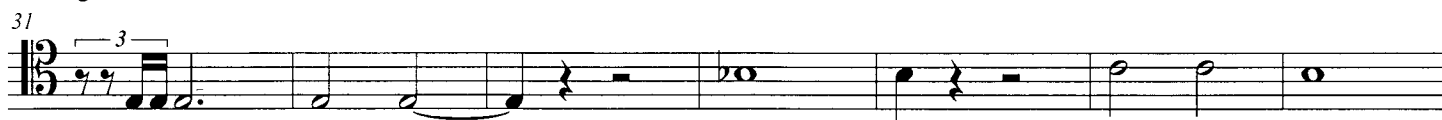
♩ = 72



♩ = 56



♩ = 72



46

ff p mf dim.

53

p mf dim. p dim. p dim. p cresc.

60

f cresc. ff dim. ff

66

Staff with continuous eighth-note patterns.

70

f 3 3 3 3 3 3

74

cresc. sf dim. sf 3 3 f cresc.

79

dim. f 3 3 3 3 3 3 ff 3 3

85

f ff

92

dim. ff dim. ff 3 3 3 3

♩ = 56

Tuba Mirum

3

♩ = 72

99



106



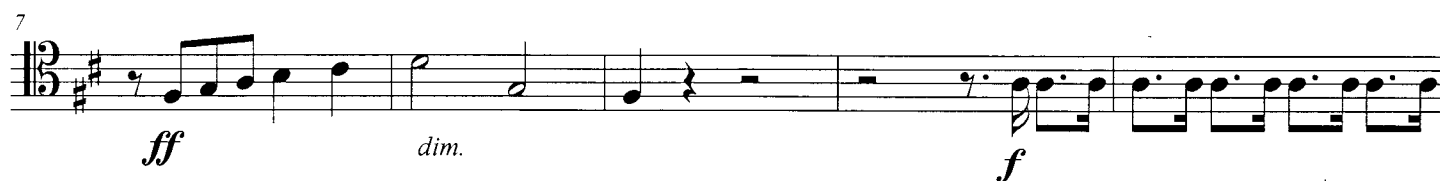
Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

♩ = 66



♩ = 72



♩ = 78



♩ = 84



50

dim. dim. dim. *sf* *sf* *sf* dim. *sf* dim.

♩ = 66

Musical staff 50-55 in 3/8 time, key of D major. The staff contains a series of eighth and quarter notes with dynamic markings: *dim.*, *dim.*, *dim.*, *sf*, *sf*, *sf*, *dim.*, *sf*, *dim.*. A tempo marking of ♩ = 66 is present below the staff.

56

ff *p*

Musical staff 56-61 in 3/8 time, key of D major. The staff contains eighth and quarter notes with dynamic markings: *ff* and *p*. There are also accents (>) over some notes.

62

dim. *p* dim. *ff* *p*

Musical staff 62-66 in 3/8 time, key of D major. The staff contains eighth and quarter notes with dynamic markings: *dim.*, *p*, *dim.*, *ff*, and *p*. There is a triplet of eighth notes in the middle of the staff.

67

mp dim. *mf* dim. *f*

Musical staff 67-73 in 3/8 time, key of D major. The staff contains eighth and quarter notes with dynamic markings: *mp*, *dim.*, *mf*, *dim.*, and *f*.

74

pp

Musical staff 74-79 in 3/8 time, key of D major. The staff contains eighth and quarter notes with a dynamic marking of *pp*.

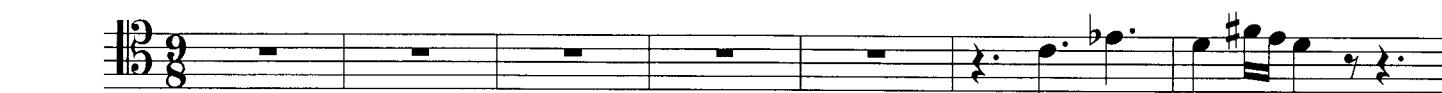
Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩. = 60

*pp*

8

*pp*

15



21

*sf* *dim.**mp**dim.**p**dim.**pp*

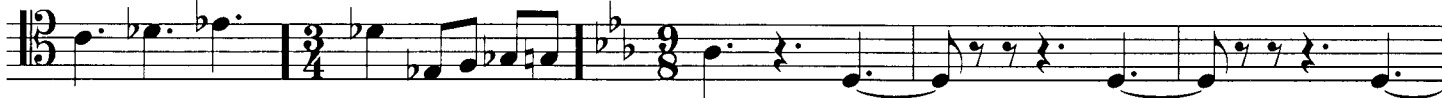
26

*cresc.**mp*

♩. = 60

♩. = 60

32

*cresc.**f*

37

*cresc.**ff*

42

*sf.*

47

f

52

ff

57

f

63

[illegible]

73 

Trombone 3

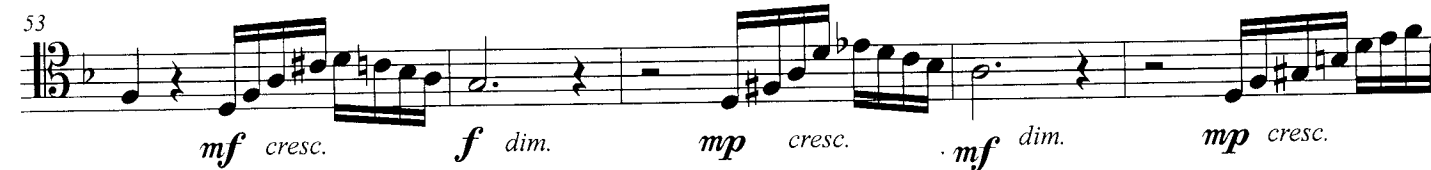
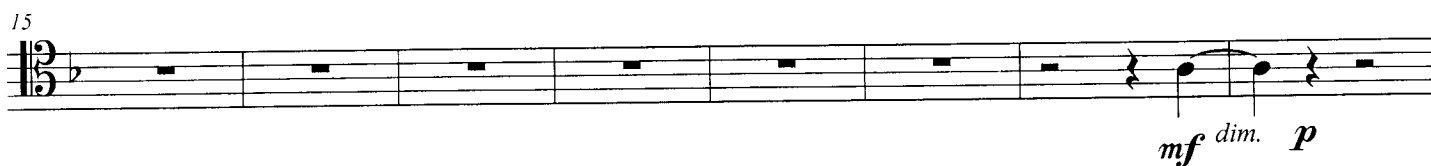
"Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

Berlioz

Bob Reifsnyder

♩ = 84



"Chorus of the Souls of Purgatory" (Offertorium)

58



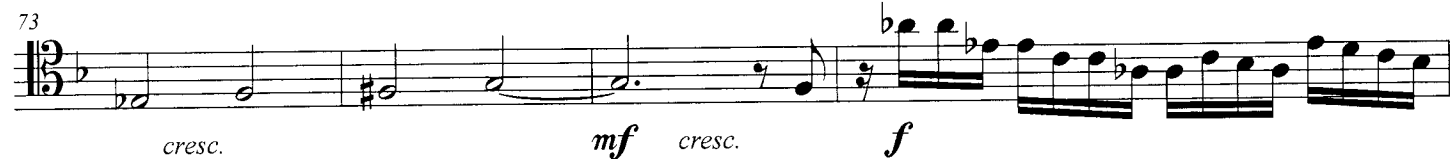
64



70



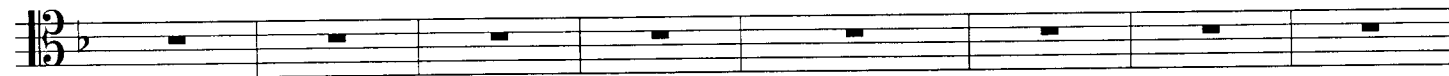
73



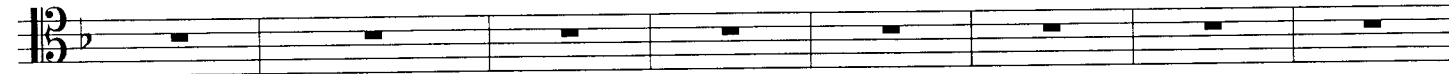
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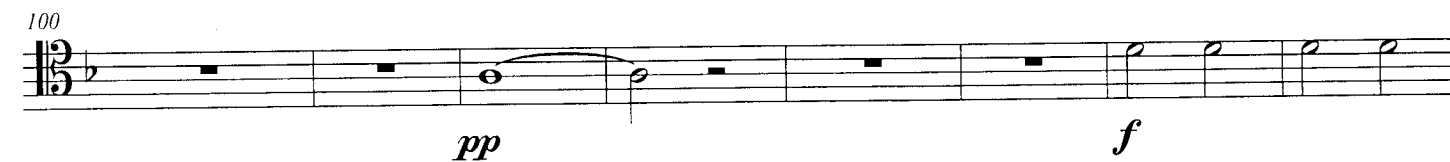
84



92



100



108



113

113-116: Four measures of music in 3/4 time, featuring eighth-note triplets. The first measure is marked *p*, and the last measure is marked *mp*.

117

117-120: Four measures of music in 3/4 time, featuring eighth-note triplets. The first measure is marked *mf*, and the last measure is marked *f*.

121

121-124: Four measures of music in 3/4 time, featuring eighth-note triplets. The first measure is marked *mf*, and the last measure is marked *mp*.

125

125-128: Four measures of music in 3/4 time, featuring eighth-note triplets. The first measure is marked *p*, and the last measure is marked *pp* with a *cresc.* marking.

129

129-133: Five measures of music in 3/4 time, featuring eighth-note triplets. The first measure is marked *f*. The last three measures are whole rests.

134

134-141: Eight measures of music in 3/4 time. Measures 134-136 are whole rests. Measures 137-141 contain half notes and whole notes, marked *pp*.

142

142-148: Seven measures of music in 3/4 time. Measures 142-143 are whole notes marked *pp*. Measures 144-145 are half notes marked *cresc.* and *mp*. Measures 146-148 are whole notes marked *dim.* and *pp*.

149


149-152: Four measures of music in 3/4 time. Measures 149-150 are half notes marked *p*. Measures 151-152 are whole notes marked *pp*.

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Hosanna (excerpt)

Berlioz

$$d = 56$$

9 

17

Measure 17: Bass clef, 3/4 time signature. The melody consists of eighth and quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, 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A137, B137, C138, D138, E138, F138, G138, A138, B1

23

Musical notation for measure 23, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end.

29

Musical notation for measure 29. The staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a quarter rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. This is followed by an eighth-note pair of C5 and D5, then E5, F#5, and G5. The next part consists of a quarter note G5, a half note F#5, and a quarter note E5. The final part of the measure features a sixteenth-note triplet of D5, E5, and F#5, followed by a quarter note G5, a half note F#5, and a quarter note E5.

35

41

41

47 

53



59



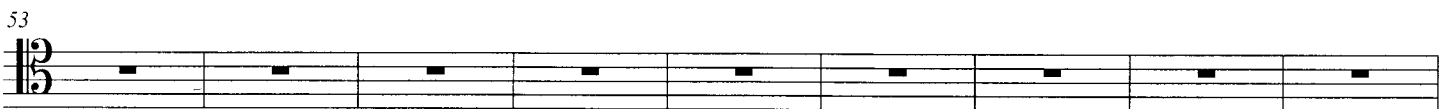
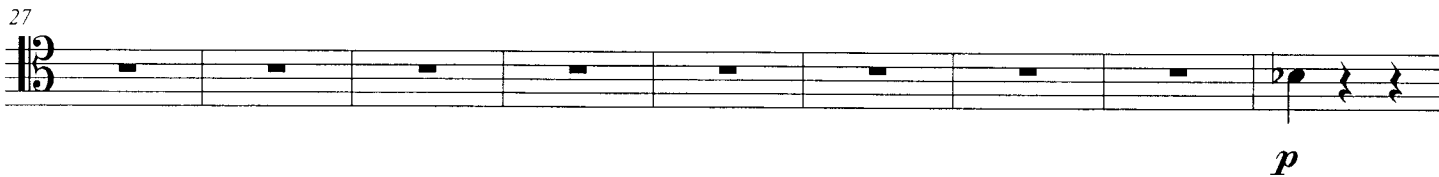
Trombone 3

Agnus Dei

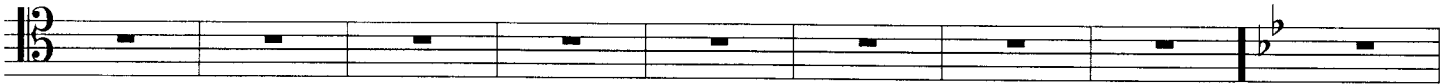
from the "Requiem"

Berlioz
Bob Reifsnyder

♩ = 60



71



80



90



99



107



115



122



128



136



144

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

153

pp *cresc.* *mf* *dim.*

162

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

169

pp *pp* *pp*

176

pp *pp*

183

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

189

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

195

p *dim.* *pp* *p* *cresc. sf* *dim.* *p*