

Overture to “Les Francs-Juges”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME ONE

About the Composer

The Overture to “Les Franc-Juges” of Hector Berlioz (1803-69), composed in 1826, is his first extant composition programmed by today’s symphony orchestras. In 1825, Berlioz composed a Solemn Mass (unfortunately lost) that became his first artistic success, receiving several performances and several positive reviews. This encouraged him to write his first opera, but “Franc-Juges” was rejected by all four Parisian opera houses as well as a German Opera House that initially showed some interest. Berlioz revised it twice in later years to no avail and he eventually destroyed it, saving only the overture and a couple of arias and duets. These were introduced to 1830s audiences in his own self-produced symphony concerts. This failure led him to finally enroll in the Paris Conservatory in the fall of 1826, which eventually led to his muted acceptance as a composer by the Parisian public.

The most unique feature of the overture is a short 16-measure passage in the middle where he actually uses two time signatures at once (common time and 3/4). This was indeed revolutionary for the period; it took 55 years for another major work to use this device (the overture to Wagner’s “Parsifal” has an extended section in common time and 6/4). I chose to edit this passage by using only one time signature, thus alleviating the confusion such an event is likely to cause. Berlioz was much more popular in Germany during his lifetime and this work illustrates that quite dramatically; stylistically, it is very close to von Weber and exhibits almost no characteristics of French 19th-century music. For an untrained musician of 23, however, it is truly a remarkable composition.

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.

Overture to "Francs Juges"

Berlioz

Bob Reifsnyder

♩=80

pp *pp*

8 *p* *cresc.*

11 *mp cresc.* *mf cresc.* *mf cresc.* *ff dim.*

15 *f dim.* *mf dim.* *mp dim.* *p dim.* *pp*

21 *ff*

29 *dim.* *dim.* *mf* *mp* *cresc.*

34 *ff* *ff* *f*

40 *mf* *f cresc.*

Overture to "Francs Juges"

44

ff pp cresc. mp cresc. f cresc. ff dim.

50

mf p pp mf

56

mf cresc. f cresc. ff pp

61

cresc. p

67

Empty staff with rests.

76

f

83

cresc. ff ff

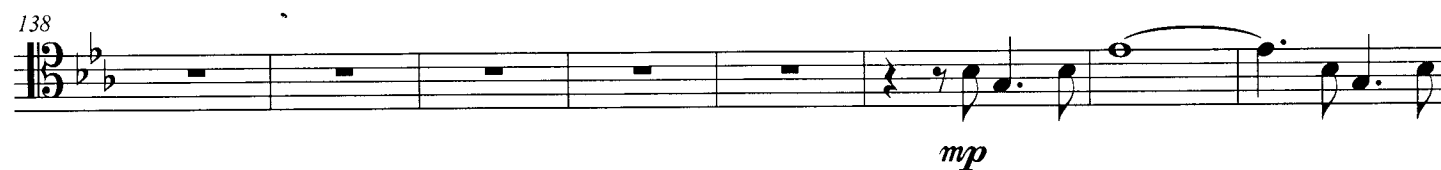
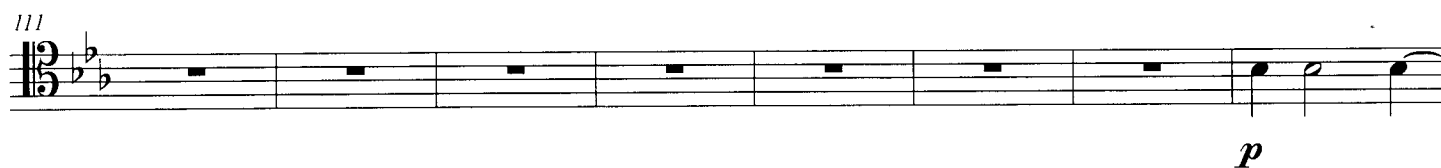
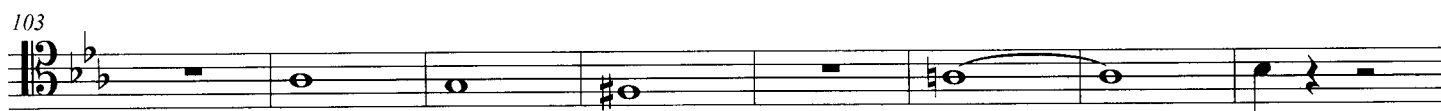
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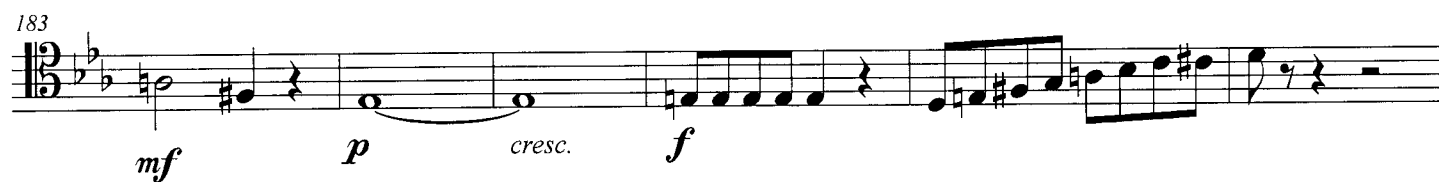
f

96

ff

♩=90





214



219

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

224

***p***

229

*cresc.* ***f*** *dim.* ***mp***

234

*dim.*

240

***ff******mf***

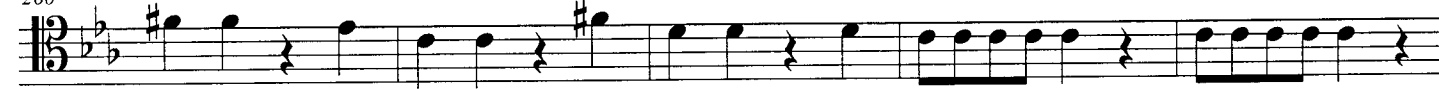
247

***mp******f***

252

***ff***

260

***mp******mf***

265

270

f *cresc.* *ff*

This musical staff contains measures 265 through 270. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music starts with a forte (*f*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*ff*). The melody consists of eighth-note runs in the first half, followed by a half-note rest and then a quarter-note melody in the second half.

270

277

ff

This musical staff contains measures 270 through 277. It continues the melody from the previous staff, starting with a fortissimo (*ff*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

278

285

p

This musical staff contains measures 278 through 285. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

286

291

J.=45

This musical staff contains measures 286 through 291. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody. A tempo marking of *J.=45* is present.

292

297

This musical staff contains measures 292 through 297. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

298

304

This musical staff contains measures 298 through 304. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

305

311

J.=90

This musical staff contains measures 305 through 311. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody. A tempo marking of *J.=90* is present.

312

318

This musical staff contains measures 312 through 318. It continues the melody, starting with a piano (*p*) dynamic. The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

319

324

cresc.

This musical staff contains measures 319 through 324. It continues the melody, starting with a piano (*p*) dynamic and a crescendo (*cresc.*). The first half of the staff features a half-note rest, and the second half features a quarter-note melody.

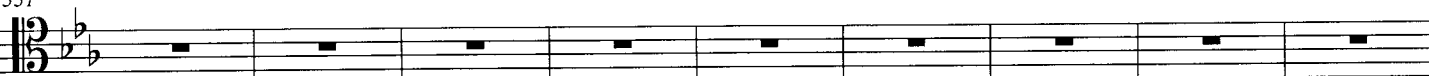
325



dim. *p* dim. *pp*

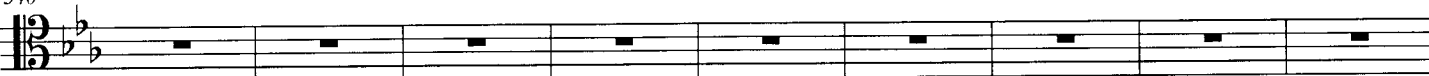
Musical staff 325-330: Treble clef, key of B-flat major (two flats). Measures 325-330 contain eighth and sixteenth notes, with rests in measures 328 and 329. Dynamics: *dim.*, *p*, *dim.*, *pp*.

331



Musical staff 331-339: Treble clef, key of B-flat major. Measures 331-339 contain whole rests.

340



Musical staff 340-348: Treble clef, key of B-flat major. Measures 340-348 contain whole rests.

349



mp

Musical staff 349-355: Treble clef, key of B-flat major. Measures 349-355 contain eighth and sixteenth notes, with rests in measures 352 and 354. Dynamic: *mp*.

356



mf

Musical staff 356-361: Treble clef, key of B-flat major. Measures 356-361 contain eighth and sixteenth notes, with a half note in measure 360. Dynamic: *mf*.

362



mp

Musical staff 362-366: Treble clef, key of B-flat major. Measures 362-366 contain eighth and sixteenth notes, with rests in measures 364 and 365. Dynamic: *mp*.

367



Musical staff 367-371: Treble clef, key of B-flat major. Measures 367-371 contain eighth and sixteenth notes, with rests in measures 369 and 370.

372



f *mp* *cresc.* *f*

Musical staff 372-377: Treble clef, key of B-flat major. Measures 372-377 contain eighth and sixteenth notes, with a half note in measure 376. Dynamics: *f*, *mp*, *cresc.*, *f*.

378



f *f* *f* *f*

Musical staff 378-383: Treble clef, key of B-flat major. Measures 378-383 contain whole notes. Dynamics: *f*, *f*, *f*, *f*.

386



393



400



405



412



418



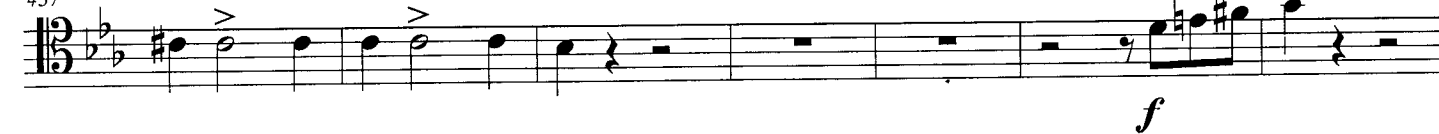
425



431



437





504

Measures 504 and 505 of the musical score. Measure 504 features a vocal line with a half note G4, a quarter note A4, and a quarter note B4, all with accents. The piano accompaniment consists of a half note G3 and a half note F3. Measure 505 features a vocal line with a half note A4, a quarter note B4, and a quarter note C5, all with accents. The piano accompaniment consists of a half note G3 and a half note F3. A fermata is placed over the final note of the vocal line in measure 505.

512

f *ff*

518

12/8

524

ff

529

529

535

535

541

ff

$$d=100$$

547

547

553

553

