

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 19<sup>th</sup>-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.

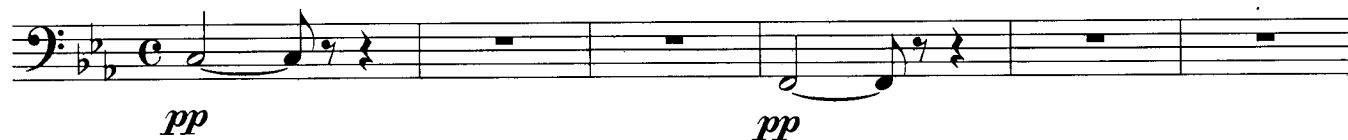
## Notes for this arrangement

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 Reifsnnyder

 $\text{♩} = 80$ 

7



11



16



22



30



35



41



47



53



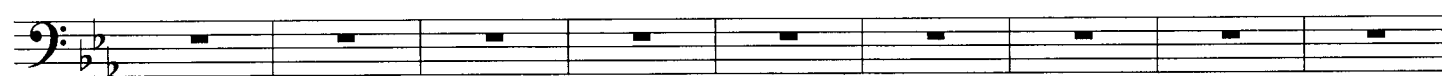
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64



71



80



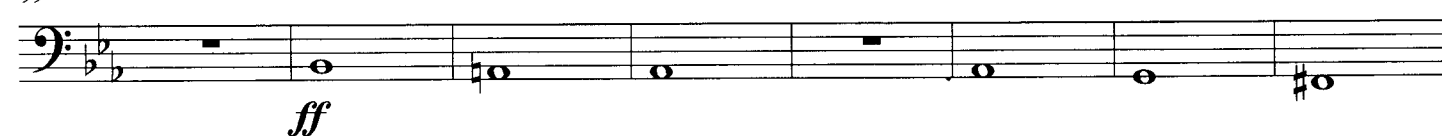
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93



99



## Overture to "Francis Juges"

107



115



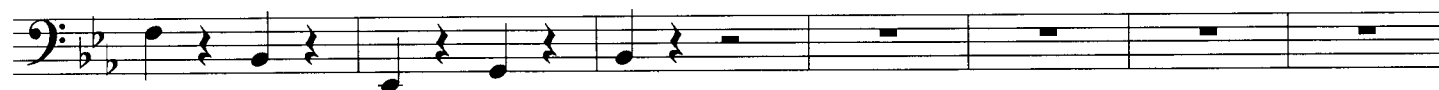
121



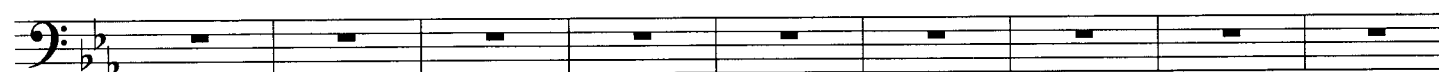
127



133



140



149



156



162



The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G2, a quarter note F2, and a quarter note E2. This is followed by a whole rest, then a half note D2, a quarter note C2, and a quarter note B1. The line continues with a half note A1, a quarter note G1, and a quarter note F1. The final measure consists of a half note E1 and a whole rest. The dynamic marking *ff* is placed below the first measure of the melody.

The bass line of 'The Rose Tree' is written in bass clef with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter rest, followed by a quarter note G2, an eighth note F2, and a quarter note E2. This is followed by a quarter rest, a quarter note D2, and a quarter note C2. The next measure contains a quarter rest, a quarter note B1, and a quarter note A1. The melody then continues with a quarter note G1, a quarter note F1, and a quarter note E1. The final measure consists of a quarter note D1, a quarter note C1, and a quarter note B0. The dynamics are marked as *f* (forte) for the first measure, *mf* (mezzo-forte) for the second measure, and *p* (piano) for the third measure, with a *cresc.* (crescendo) marking for the final measure.

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It begins with a half note G2 (one ledger line below the staff) marked with a forte (*f*) dynamic. This is followed by a whole rest. Then, there is a half note F2 (two ledger lines below) marked with a crescendo (*cresc.*) hairpin. This is followed by a half note E2 (three ledger lines below) marked with a fortissimo (*ff*) dynamic. The line continues with a half note D2 (three ledger lines below), a half note C2 (four ledger lines below), and a half note B1 (five ledger lines below), each marked with a fortissimo (*ff*) dynamic. The piece concludes with a final whole rest.

The bass line is written on a single staff in bass clef with a key signature of one flat (B-flat). It consists of four measures. The first three measures each contain a whole rest. The fourth measure contains a half note G2, followed by a quarter rest. The fifth measure contains a half note G2, followed by a quarter rest. The sixth measure contains a half note G2, followed by a quarter rest. The seventh measure contains a half note G2, followed by a quarter rest. The eighth measure contains a half note G2, followed by a quarter rest. The piece ends with a double bar line.

The bass line is written on a single staff in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of the following notes: a whole rest, a whole rest, a quarter note G2 (labeled *mf*), a quarter note F2, a quarter note E2, a whole rest, a whole rest, a whole rest, a quarter note D2 (labeled *mf*), a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a half note E1, and a whole rest.

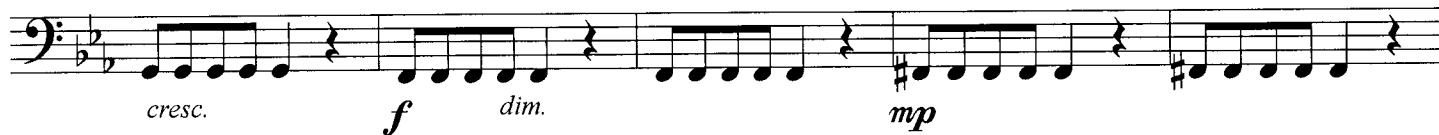
First staff of music, bass clef, key signature of two flats. The notation begins with a whole rest, followed by a series of eighth notes. Dynamics include a crescendo (cresc.) and a mezzo-forte (mf) marking, and a piano (p) marking.

Musical notation for the bass line of 'The Rose Tree'. The key signature is B-flat major (two flats). The melody consists of eighth notes, with rests after every four notes. The notation includes a *cresc.* (crescendo) marking and a *f dim.* (forte decrescendo) marking.

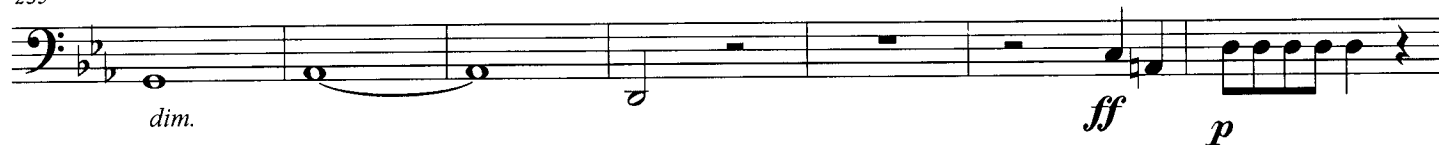
225



230



235



242



247



252



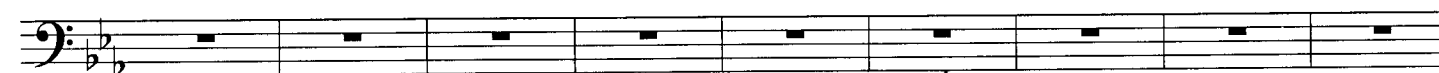
260



267



274





Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 2/4. The melody consists of eighth notes with upward stems, grouped in pairs. The tempo is marked as quarter note = 45.

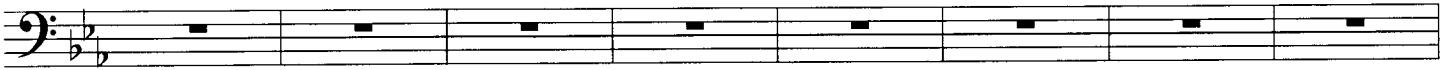
The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a series of eighth notes: B-flat, D, E, F, G, A, B-flat, A, G, F, E, D, C. This is followed by a double bar line and a change to a 3/4 time signature. The melody continues with a series of eighth notes: B-flat, D, E, F, G, A, B-flat, A, G, F, E, D, C.

[illegible][illegible][illegible][illegible]

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 4/4. The melody starts with a quarter note on G2, followed by a quarter rest, then a series of eighth notes on G2, F2, E2, D2, C2, B1, A1, and G1.

A musical staff in bass clef with a key signature of one flat (B-flat). The melody consists of a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, and G1. The notes are positioned on the lines and spaces of the staff, with the final note G1 being a ledger line below the staff.

345



353



359



365



371



377



385



392



398



403



411



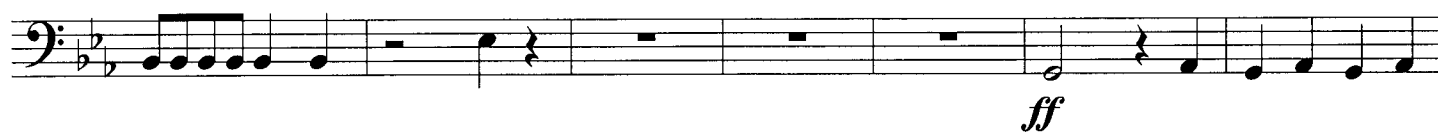
417



423



430



437



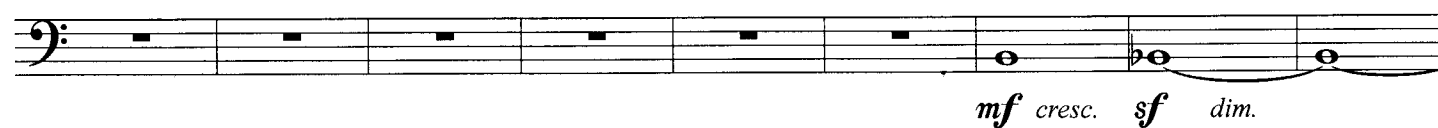
443



450



459



468



476



483



489



495



501



507



513



520



Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole rest, followed by a quarter rest, then a quarter note G2, and a half note F2. This is followed by a whole rest, then a series of eighth 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, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, 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F137, G137, A137, B137, C

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a series of eighth notes (G2, A2, B2, C3, D3, E3, F3, G3) followed by a quarter note (A3), a half note (B3), and a quarter note (C4). There is a measure rest, followed by a quarter note (D4), a half note (E4), and a quarter note (F4). There is another measure rest, followed by a quarter note (G4), a half note (A4), and a quarter note (B4). The piece ends with a quarter note (C5).

537

Musical notation for exercise 537, bass clef, 12 measures. The melody consists of eighth and sixteenth notes with various triplet markings.

Musical notation for Example 6-10, showing a bass staff with a sequence of notes and rests.

$$ff$$

$\mathcal{D}=100$

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a quarter note A2, a quarter note G2, and a quarter note F2. The third measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The fourth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fifth measure contains a quarter note B1, a quarter note A1, and a quarter note G1. The sixth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The seventh measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The eighth measure contains a quarter note C1, a quarter note B1, and a quarter note A1. The ninth measure contains a quarter note A1, a quarter note G1, and a quarter note F1. The tenth measure contains a quarter note F1, a quarter note E1, and a quarter note D1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B1. The twelfth measure contains a quarter note B1, a quarter note A1, and a quarter note G1.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest on the first measure, followed by a whole rest on the second measure. The third measure starts with a key signature change to one flat (B-flat) and contains a quarter note G2, a quarter note F2, and a quarter note E2. This pattern of a quarter note G2, a quarter note F2, and a quarter note E2 is repeated in measures 4, 5, 6, and 7. Each of these four measures is marked with a '3' and a bracket underneath, indicating a triplet. The key signature remains one flat throughout the piece.

562

*ff*

568

*f*

575

Exercise 575 is an 8-measure piece in bass clef. The first measure contains a whole note G2. The second measure contains a quarter note G2, a quarter note A2, and a quarter note B2, with a bracket and the number 3 indicating a triplet. The third measure contains a quarter note C3, a quarter note D3, and a quarter note E3, with a bracket and the number 3 indicating a triplet. The fourth measure contains a quarter note F3, a quarter note G3, and a quarter note A3, with a bracket and the number 3 indicating a triplet. The fifth measure contains a quarter note B3, a quarter note C4, and a quarter note D4, with a bracket and the number 3 indicating a triplet. The sixth measure contains a quarter note E4, a quarter note F4, and a quarter note G4, with a bracket and the number 3 indicating a triplet. The seventh measure contains a quarter note A4, a quarter note B4, and a quarter note C5, with a bracket and the number 3 indicating a triplet. The eighth measure contains a quarter note D5, a quarter note E5, and a quarter note F5, with a bracket and the number 3 indicating a triplet.

581



587

