

Overture to “Waverly”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME TWO

About the Composer

The Overture to "Waverly" of Hector Berlioz (1803-69), composed in 1827, is his first of four concert overtures (the other three are "King Lear", "Rob Roy" and "Le Corsaire"). The failure of Berlioz' opera "Franc-Juges" to be accepted for performance led him to finally enroll in the Paris Conservatory in the fall of 1826 with the express goal of winning the "Prix de Rome". It took him four attempts, but he finally was awarded the Prize in 1830, which led to an eventual muted acceptance by the Parisian musical aristocracy. In this four-year period, his major compositions were "Waverly" and "Symphonie fantastique" (1830). In between them was a total obsession with the English actress Harriet Smithson, which is the only viable explanation for the totally radical differences between these two works.

"Waverly" is based on the historical novel of the same name written by Sir Walter Scott. The most obvious feature of the overture is the extensive use of imitation in both the slow and fast sections, as well as some very original use of dynamics. For a work written at the same time as the Ninth Symphony of Beethoven, it is remarkable how differently the instruments of the orchestra are used, which does indeed foreshadow somewhat what was to come three years later. Berlioz was much more popular in Germany during his lifetime and this work illustrates that quite dramatically. Stylistically, it exhibits almost no characteristics of French early 19th-century music, which must have enraged his Professors at the Conservatory!

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 "Waverly"

Berlioz
Bob Reifsnyder

♩ = 70

p

8
pp *ff* *p* *cresc.*

16
ff *p* *pp*

23

30
mp *cresc.* *sf* *mf*

37
dim. *mp* *p*

44
mf dim. *mp* *p*

51
ff *dim.* *mf* *ff* *dim.* *mf*

58

p *cresc.* *mp* *dim.* *p* *mp*

$\text{♩} = 90$

67

dim. *p* *ff*

75

dim. *f*

82

mf *cresc.*

87

f *cresc.* *ff*

93

100

107

f *sf* *sf* *sf* *sf* *sf*

113

ff *p*

120

120 121 122 123 124 125

mf *dim.* *p*

This musical staff contains measures 120 through 125. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Dynamic markings *mf*, *dim.*, and *p* are placed below the staff at measures 123, 124, and 125 respectively.

126

126 127 128 129 130 131

p

This musical staff contains measures 126 through 131. It continues the melody with eighth and quarter notes. A dynamic marking *p* is placed below the staff at measure 127.

132

132 133 134 135 136 137 138

p

This musical staff contains measures 132 through 138. It begins with three measures of whole rests, followed by a continuation of the melody. A dynamic marking *p* is placed below the staff at measure 134.

139

139 140 141 142 143 144 145

This musical staff contains measures 139 through 145. It continues the melody with eighth and quarter notes, ending with two measures of whole rests.

146

146 147 148 149 150 151 152 153

f *ff*

This musical staff contains measures 146 through 153. It begins with a whole rest, followed by a half note, then a slur over measures 147-149. Dynamic markings *f* and *ff* are placed below the staff at measures 147 and 151 respectively.

154

154 155 156 157 158 159 160

pp

This musical staff contains measures 154 through 160. It begins with a whole rest, followed by a series of eighth and quarter notes. A dynamic marking *pp* is placed below the staff at measure 155.

161

161 162 163 164 165 166

This musical staff contains measures 161 through 166. It continues the melody with eighth and quarter notes.

167

167 168 169 170 171 172

This musical staff contains measures 167 through 172. It continues the melody with eighth and quarter notes.

173

173 174 175 176 177 178

ff

This musical staff contains measures 173 through 178. It begins with a half note, followed by a whole rest, then a series of eighth and quarter notes. A dynamic marking *ff* is placed below the staff at measure 174.

180

180 181 182 183 184 185

f *cresc.* *ff*

Musical staff 180-185: Treble clef, 12/8 time signature. Measures 180-185. Dynamics: *f*, *cresc.*, *ff*.

186

186 187 188 189 190 191

ff

Musical staff 186-191: Treble clef, 12/8 time signature. Measures 186-191. Dynamics: *ff*.

192

192 193 194 195 196 197

f *cresc.* *ff*

Musical staff 192-197: Treble clef, 12/8 time signature. Measures 192-197. Dynamics: *f*, *cresc.*, *ff*.

198

198 199 200 201 202 203

Musical staff 198-203: Treble clef, 12/8 time signature. Measures 198-203.

204

204 205 206 207 208 209

Musical staff 204-209: Treble clef, 12/8 time signature. Measures 204-209.

209

209 210 211 212 213 214

ff

Musical staff 209-214: Treble clef, 12/8 time signature. Measures 209-214. Dynamics: *ff*.

215

215 216 217 218 219 220

Musical staff 215-220: Treble clef, 12/8 time signature. Measures 215-220.

220

220 221 222 223 224 225 226

mf *mf*

Musical staff 220-226: Treble clef, 12/8 time signature. Measures 220-226. Dynamics: *mf*, *mf*.

227

227 228 229 230 231 232

p

Musical staff 227-232: Treble clef, 12/8 time signature. Measures 227-232. Dynamics: *p*.

282

282

The first staff of music is in 12/8 time. It begins with a half rest, followed by a quarter note G4, a half rest, and a quarter note A4. This is followed by an eighth-note triplet (B4, C5, B4), an eighth-note triplet (A4, G4, F#4), and an eighth-note triplet (E4, D4, C4). The next measure contains an eighth-note triplet (B3, A3, G3), a quarter note F#3, and a quarter note E3. The following measure has a quarter note D3, a half rest, and a quarter rest. The final measure consists of a quarter rest, an eighth-note triplet (C4, B3, A3), an eighth-note triplet (G3, F#3, E3), and a quarter note D3. Dynamics include *cresc.* under the first triplet, *ff* under the second triplet, and *mp* under the final triplet.

The first staff of music is in 3/4 time and begins with a treble clef. It contains two measures of eighth-note triplets (G4, A4, B4) marked with a bracket and the number '3'. The first measure is marked with a piano (*pp*) dynamic. The second measure is marked with a mezzo-forte (*mp*) dynamic. This is followed by a series of rests: a half rest, a quarter rest, and a half rest. The staff concludes with a final measure containing a quarter note (G#4), an eighth note (A4), and a quarter note (B4).

345

ff

351

mf

358

cresc. *ff* *ff*

364

ff

370

ff

376

ff