

Overture to “King Lear”  
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME THREE

## About the Composer

The Overture to "King Lear" of Hector Berlioz (1803-69) is the first of three major works composed during his "Prix de Rome" years of 1831 and 1832, although it was actually composed in Nice, where he stayed for three weeks on his way to Rome. The other two are Rob Roy overture, based on the Sir Walter Scott novel, and Lelio, a sequel to "Symphonie Fantastique" that also has references to Shakespeare (Hamlet and The Tempest). This preoccupation certainly had a lot to do with his obsession with the English Shakespearean actress Harriet Smithson, who he eventually married. It turned out to be a very unhappy alliance, although his love for Shakespeare never wavered. His later masterpieces, the Romeo and Juliet Symphony and the Opera Beatrice and Benedict (Much Ado about Nothing), certainly attest to that fact.

"King Lear" is stylistically very similar to the first movement of "Symphonie Fantastique", a strong indication that he was reluctant to move on from the success of that work. Lelio, his unprecedented work that features a narrator, tenor and piano as an orchestral instrument (the first appearance in the literature for all three), even quotes the principal theme at the beginning and end of the orchestral passages in the composition. Once he returned to Paris, though, he started moving in other directions, this time with an obvious reflection upon his two years in Italy. ("Harold in Italy", the viola symphony, and the opera "Benvenuto Cellini"). All of Berlioz' Shakespearean works (King Lear, Lelio, Romeo and Juliet, Beatrice and Benedict) easily fall into the category of neglected masterpieces; none of them receives anything but token performances today.

## 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.



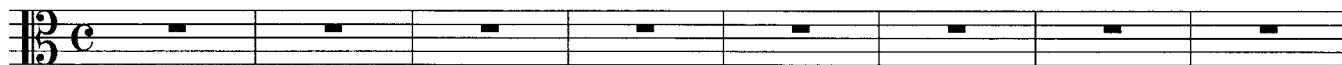
## Notes for this arrangement

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.

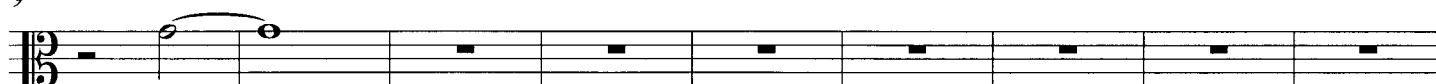
## Overture to "King Lear"

Berlioz  
Bob Reifsnyder

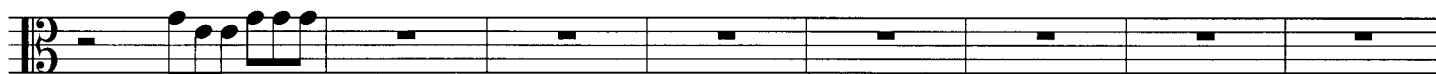
♩ = 70



9

*p*

18

*p* <sup>3</sup> *cresc.* <sup>3</sup> *f*

26

*mp*

32

*p*

36

*mf*

41

*p*

45

*pp**ff**ff*

51

*ff* *ff* *ff* *ff*

58

*ff* *f* *ff*  $\text{♩} = 100$

65

*ff*

73

*f* *ff*

80

87

*f* *ff*

94

102

*f*

108

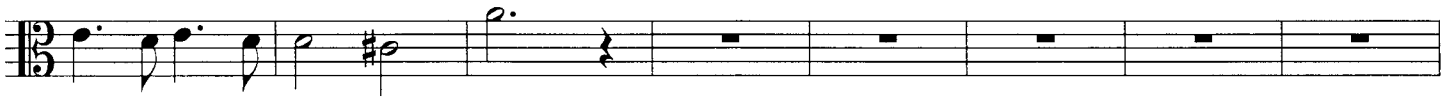
*dim.*

The image displays a musical score for the Overture to "King Lear" in bass clef, 3/4 time. The score is divided into measures, with measure numbers 51, 58, 65, 73, 80, 87, 94, 102, and 108 marked at the beginning of their respective lines. The music features various dynamics, including fortissimo (ff), forte (f), and decrescendo (dim.). There are several slurs and accents throughout the piece. A tempo marking of quarter note = 100 is present. The score includes triplets and a decrescendo marking at the end.

116



124



132



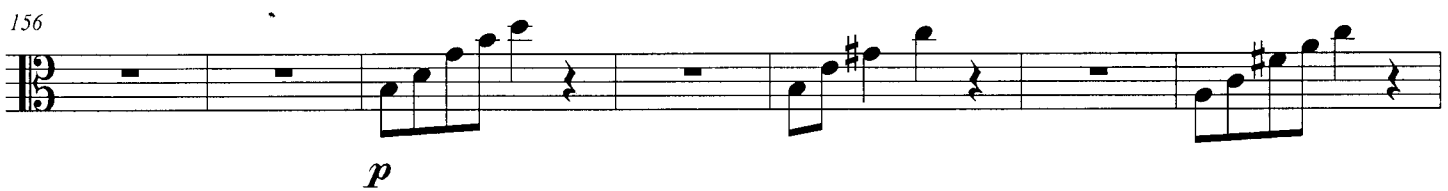
140



148



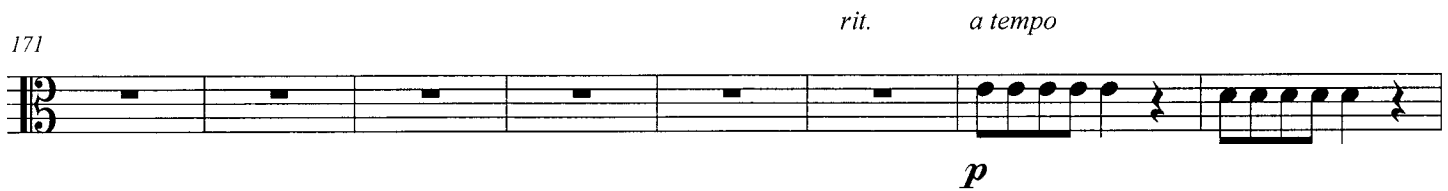
156



163



171



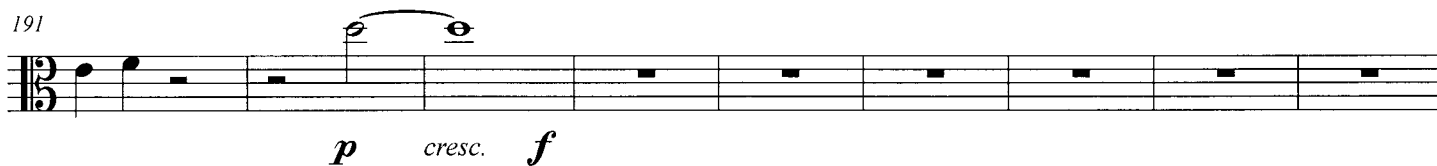
179



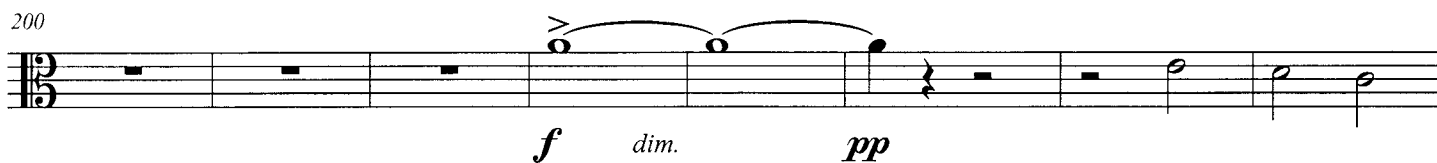
185



191



200



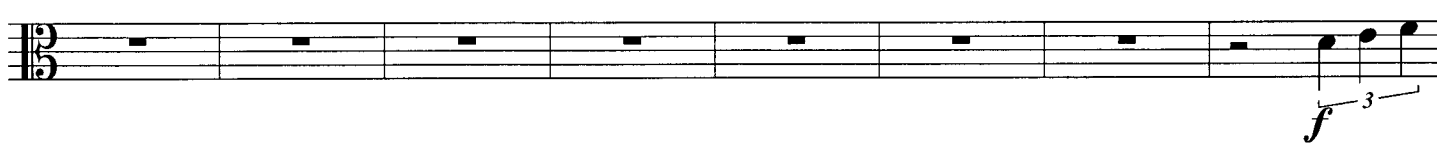
208



217



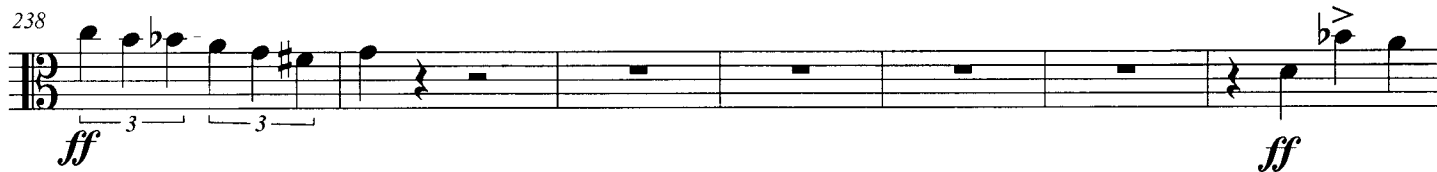
224



232



238



245





251

257

*mf* *ff*

3 3 3

Detailed description: This musical staff contains measures 251 through 257. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with eighth notes, followed by a half note with an accent (>), and then a dotted half note. The dynamic markings *mf* and *ff* are placed below the staff. Triplet markings (3) are present under the final three measures.

258

264

*ff* *dim.* *mp*

3 3 3 3

Detailed description: This musical staff contains measures 258 through 264. It continues the melody with eighth notes and quarter notes. Dynamic markings *ff*, *dim.*, and *mp* are shown. Triplet markings (3) are present under measures 258, 259, 261, and 262.

265

271

*ff* *dim.* *p*

Detailed description: This musical staff contains measures 265 through 271. It features a series of eighth notes and quarter notes. Dynamic markings *ff*, *dim.*, and *p* are shown.

272

278

*ff* *dim.* *p* *ff* *f* *mf* *ff*

Detailed description: This musical staff contains measures 272 through 278. It includes a half note with an accent (>) and a dotted half note. Dynamic markings *ff*, *dim.*, *p*, *ff*, *f*, *mf*, and *ff* are shown.

279

284

3 3 3 3

Detailed description: This musical staff contains measures 279 through 284. It features a series of eighth notes and quarter notes. Triplet markings (3) are present under measures 279, 281, 282, 283, and 284.

285

290

*f*

Detailed description: This musical staff contains measures 285 through 290. It features a series of eighth notes and quarter notes. The dynamic marking *f* is shown.

291

296

3 3 3 3

Detailed description: This musical staff contains measures 291 through 296. It features a series of eighth notes and quarter notes. Triplet markings (3) are present under measures 292, 293, 294, and 295.

296

301

*ff*

3 3

Detailed description: This musical staff contains measures 296 through 301. It features a series of eighth notes and quarter notes. The dynamic marking *ff* is shown. Triplet markings (3) are present under measures 296 and 297.

302

307

Detailed description: This musical staff contains measures 302 through 307. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note, followed by a dotted half note, and then a series of quarter notes.

311



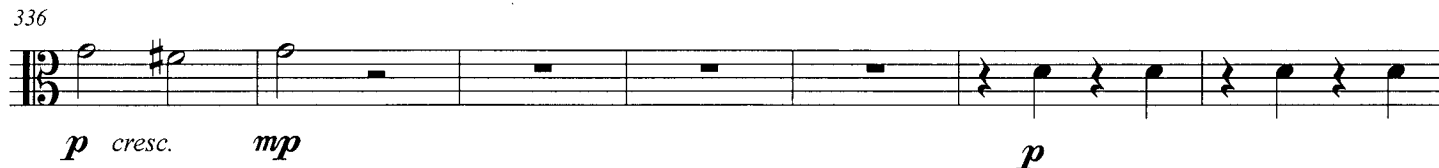
320



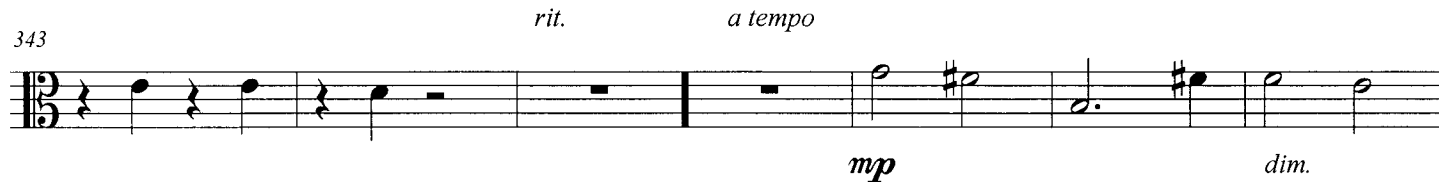
328



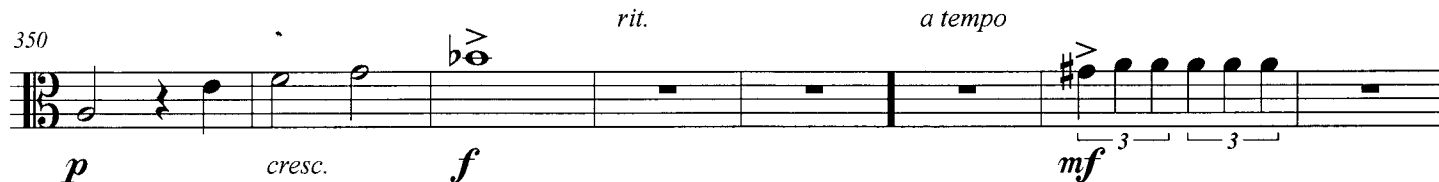
336



343



350



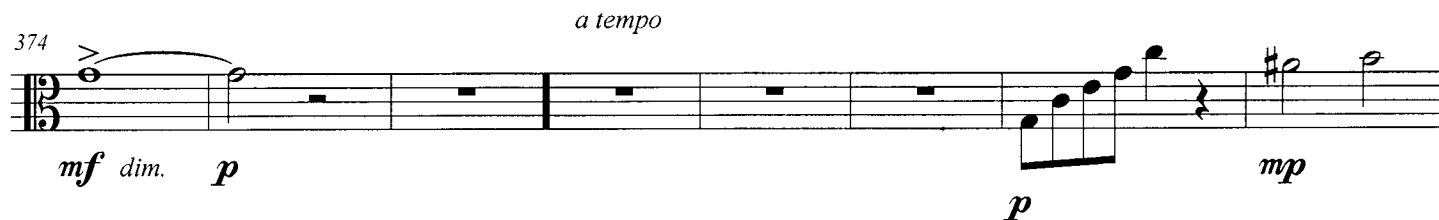
358



366



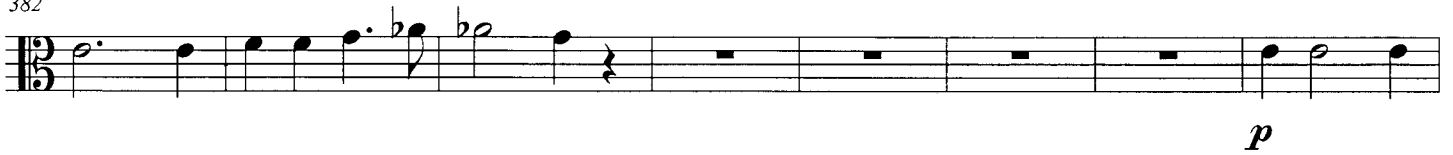
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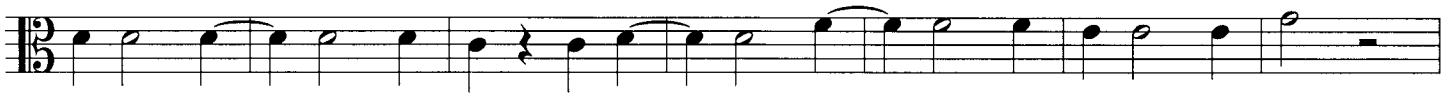
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7

382



390



397



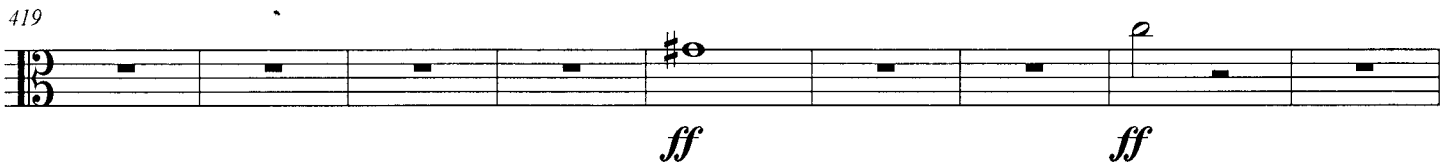
405



411



419



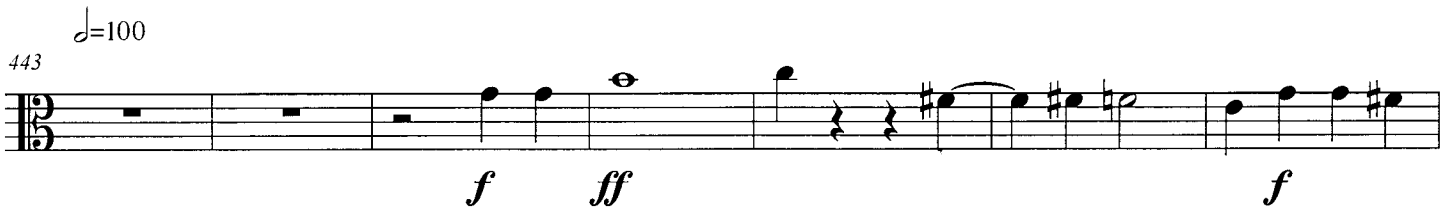
428



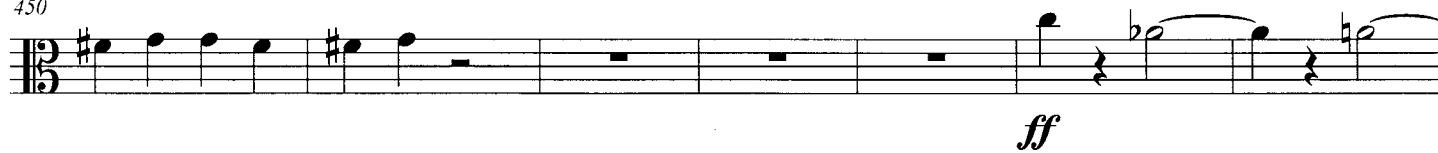
435



443



450



457



464

