

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

 $\text{♩} = 70$ 

The musical score for Trombone 8 is written in 3/2 time. It begins with a tempo marking of  $\text{♩} = 70$ . The first staff (measures 1-5) starts with a forte (*f*) dynamic, followed by a triplet of eighth notes, a half note with an accent (>), and a half note. The dynamics then move to *dim.*, *p*, *cresc.*, and *sf*. The second staff (measures 6-13) begins with a triplet of eighth notes, followed by a half note with an accent (>), and then rests. The dynamics are *dim.* and *p*. The third staff (measures 14-20) consists of rests followed by a half note, then a triplet of eighth notes, and a half note with an accent (>). The dynamic is *ff*. The fourth staff (measures 21-25) features a triplet of eighth notes, followed by a half note, then a triplet of eighth notes, and a half note. The dynamic is *pp*. The fifth staff (measures 26-29) starts with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes, and a half note. The dynamic is *p*. The sixth staff (measures 30-33) begins with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes, and a half note. The dynamic is *mf*. The seventh staff (measures 34-36) starts with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes, and a half note. The dynamic is *pp*. The eighth staff (measures 37-40) begins with a triplet of eighth notes, followed by a half note, then a triplet of eighth notes, and a half note. The dynamic is *pp*.

40 *mf*

45 *p* *ff*

50

56

$\text{♩} = 100$

61 *f*

68 *ff*

75 *f* *ff*

82 *ff*

89

Detailed description: This is a musical score for a piano, measures 40 through 89. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The score is written on a single staff. Measure 40 starts with a sixteenth-note triplet (B-flat, A, G) followed by a quarter rest, then a half note B-flat, a quarter note A, and a dotted half note G. Measure 41 has a quarter rest, a half note B-flat, and a quarter note A. Measure 42 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 43 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 44 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 45 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 46 has a quarter rest, a half note B-flat, and a quarter note A. Measure 47 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 48 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 49 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 50 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 51 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 52 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 53 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 54 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 55 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 56 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 57 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 58 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 59 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 60 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 61 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 62 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 63 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 64 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 65 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 66 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 67 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 68 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 69 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 70 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 71 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 72 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 73 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 74 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 75 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 76 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 77 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 78 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 79 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 80 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 81 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 82 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 83 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 84 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 85 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E. Measure 86 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 87 has a half note B-flat, a quarter note A, and a dotted half note G. Measure 88 has a quarter note B-flat, an eighth-note triplet (A, G, F), and a quarter note E. Measure 89 has an eighth-note triplet (D, C, B), an eighth-note triplet (A, G, F), and a quarter note E.

# Overture to "King Lear"

3

95

101

*ff* *f*

107

dim.

113

*p*

122

*pp*

129

The first system of the musical score for 'The Little Boat' consists of 12 measures. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'a tempo'. The first measure contains a half note G4, followed by a half note F4, and then a whole note E4. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest. The fifth measure is a whole rest. The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The dynamics are marked 'cresc.' at the beginning, 'p' at the start of the second measure, 'p' at the start of the eighth measure, and 'mf' at the start of the tenth measure. The tempo is marked 'rit.' at the beginning and 'a tempo' at the start of the eighth measure. The piece ends with a double bar line.

*cresc.* *p* *p* *cresc.* *mf*

*rit.* *a tempo*

137

*mf* *p* *pp*

144

A musical staff in bass clef showing a single-measure rest. The staff is divided into two systems of two staves each. The first system contains a single-measure rest on the first staff, while the second staff is empty. The second system also contains a single-measure rest on the first staff, with the second staff empty. The measure is marked with a '1' in the first system and a '2' in the second system.

152

The first system of the musical score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a measure containing a half note G4 (G4) and a half note F#4 (F#4), both marked with an accent (>) and a slur. This is followed by a measure with a whole rest. The next measure contains a half note G4 (G4) and a half note F#4 (F#4). The final measure of the system contains a half note G4 (G4) and a half note F#4 (F#4). The dynamics are marked as *f* (forte) for the first measure, *dim.* (diminuendo) for the second measure, *pp* (pianissimo) for the third measure, and *mp* (mezzo-piano) for the fourth measure.

215

*mp* *mf*

222

222-228: Musical staff in 3/2 time. Measures 222-223 are whole rests. Measures 224-228 contain eighth notes. Dynamics: *p* (224), *mp* (226), *mf* (228) with a triplet of eighth notes.

229

229-234: Musical staff in 3/2 time. Measures 229-234 contain eighth notes, mostly in triplets. Dynamics: *cresc.* (229), *f* (232), *cresc.* (234), *ff* (234).

235

235-240: Musical staff in 3/2 time. Measures 235-240 contain eighth notes. Measure 236 has an accent (>) over the first eighth note. Measure 239 has a sharp sign (#) over the first eighth note.

241

241-246: Musical staff in 3/2 time. Measures 241-246 contain eighth notes. Measure 244 has a sharp sign (#) over the first eighth note. Measure 246 ends with a double bar line and a sharp sign (#) over the first eighth note. Dynamics: *ff* (246).

247

247-252: Musical staff in 3/2 time. Measures 247-252 contain eighth notes. Measure 250 has a sharp sign (#) over the first eighth note. Measure 252 ends with a double bar line and a sharp sign (#) over the first eighth note.

253

253-259: Musical staff in 3/2 time. Measures 253-259 contain eighth notes. Measures 253 and 254 have accents (>) over the first eighth notes. Measure 259 has a triplet of eighth notes. Dynamics: *mf cresc.* (253), *ff* (255), *ff* (259).

260

260-265: Musical staff in 3/2 time. Measures 260-265 contain eighth notes. Measures 260 and 261 have triplets of eighth notes. Dynamics: *f* (262), *mf* (264).

265

265-270: Musical staff in 3/2 time. Measures 265-270 contain eighth notes. Measure 269 has a slur over the last two eighth notes. Dynamics: *mp* (265), *p* (267), *ff dim.* (269), *p* (270).

271

271-276: Musical staff in 3/2 time. Measures 271-276 contain eighth notes. Measures 272 and 275 have triplets of eighth notes. Dynamics: *ff* (271).



333

*d*

326

*dd* *d* *ff*

318

*ff* *ff*

313

*f* *fu* *du* *d*

304

297

*ff*

290

*ff*

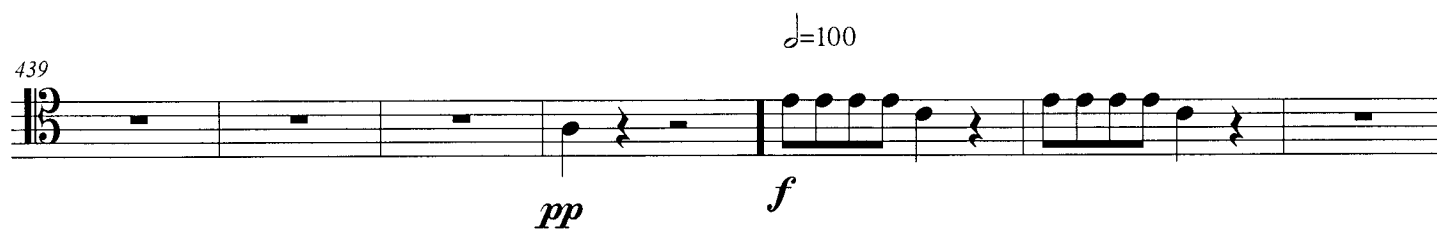
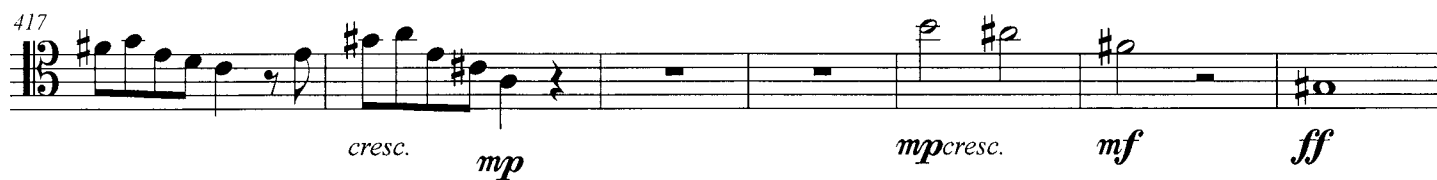
285

*f*

277

This musical score is for the Overture to "King Lear". It consists of ten staves of music, each with a measure number on the right side. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are indicated by letters: *d* (piano), *ff* (fortissimo), *f* (forte), *fu* (fuerzando), and *du* (diminuendo). The score is written in a single system, with the measures numbered 333, 326, 318, 313, 304, 297, 290, 285, and 277 from top to bottom. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamic markings are placed above the notes they apply to. The overall structure of the score suggests a complex and expressive piece of music.



*a tempo*

458

464

*mf* *cresc.* *ff*

This musical score is for measures 458 through 464 of the Overture to "King Lear". The music is written for a single staff in 3/4 time. Measures 458-463 are marked with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic in measure 464. The notation includes various note values, rests, and a crescendo hairpin. The piece concludes with a double bar line at the end of measure 464.