

SELECTIONS

from the

**Requiem of
Hector Berlioz**

Scored for 12 trombones

arranged by

Bob Reifsnyder

MUSIC from the

BONE MASS COLLECTION

VOLUME THREE

About the Composer

The Grande Messe des Morts (Requiem) of Hector Berlioz (1803-1869), his favorite composition, was written in 1837 in response to a commission to honor soldiers who had died in the Revolution of 1830. Eventually, that performance was cancelled, but the premiere took place soon after to honor the soldiers killed in the siege of Constantine. It is considered to be one of his greatest works, but receives very few performances because of the need to accommodate four offstage brass choirs and a huge battery of percussion.

This work was composed while Berlioz was composing his first substantial Opera, *Benvenuto Cellini*, which later formed the basis for *Roman Carnival*, his most successful concert overture. Two years later, he was to write his third symphony, based on the story of Romeo and Juliet (the first two being *Symphonie fantastique* and *Harold in Italy*). Later in his career, he composed two other major choral works based on religious themes (*Te Deum*, *L'Enfance du Christ*), two more operas (*Les Troyens*, *Beatrice et Benedict*) as well as “*Le Damnation de Faust*”, a work that is a cross between opera and oratorio (it is often performed in either venue).

Berlioz was a major innovator in almost every aspect of orchestral composition. He was the first major composer to successfully write programmatic music, to write long melodies for orchestral instruments and to greatly expand the role of each and every instrument in the orchestra. His use of the orchestra in “*Symphonie fantastique*” as at the age of 26, just two years after the composition of Beethoven’s Ninth Symphony, is worlds apart from that of the master of the previous generation. He set the table for the further development of the 19th-century orchestra through the works of Meyerbeer, Wagner, Mahler and Strauss.

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 C. For each of the three quartets, the ideal mix would be alto, .525 bore tenor, .547 bore tenor and bass trombone.
5. Breathing- 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.

Trombone 6

Requiem Aeternam (excerpt)

from the Requiem Mass

Berlioz

Bob Reifsnyder

$\text{♩} = 80$

1
B-flat major, common time.
 $\text{♩} = 80$
pp

8
B-flat major, common time.
pp

16
B-flat major, common time.
pp

23
B-flat major, common time.

30
B-flat major, common time.
ff

38
B-flat major, common time.
mf ***ff***

44
B-flat major, common time.
dim. ***p*** ***pp***

52
B-flat major, common time.
mf

Requiem Aeternam (excerpt)

59

mf

66

mf p

74

80 cresc. f

87 pp

95 pp

101 cresc. f ff

109 p p

116 mp dim. p

Requiem Aeternam (excerpt)

3

123

pp

131

pp

mf cresc.

f dim pp

cresc.

f

dim.

p

Trombone 6

Tuba Mirum
from the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 72$

The musical score consists of ten staves of music for Trombone 6. The tempo is indicated as $\text{♩} = 72$. The dynamics and articulations include *ff*, *dim.*, *f*, *sfp*, *sf*, *cresc.*, *ff*, *mf*, *pp*, and *3* (for triplets). The key signature changes frequently, including $\text{B} \flat$, C , $\text{D} \sharp$, $\text{E} \sharp$, $\text{F} \sharp$, $\text{G} \sharp$, $\text{A} \sharp$, $\text{B} \sharp$, $\text{C} \sharp$, and $\text{D} \flat$. The score includes measures 1 through 37, with measure numbers 5, 9, 14, 20, 25, 31, and 37 explicitly labeled. Measure 1 starts with *ff* and *dim.* followed by *f*. Measures 5-8 show a pattern of eighth-note pairs. Measures 9-13 show a continuous eighth-note pattern with sixteenth-note grace notes. Measures 14-18 show a eighth-note pattern with sixteenth-note grace notes and dynamic changes from *sfp* to *sf*. Measures 19-23 show a eighth-note pattern with sixteenth-note grace notes and a dynamic change to *ff*. Measures 24-28 show a eighth-note pattern with sixteenth-note grace notes. Measures 29-33 show a eighth-note pattern with sixteenth-note grace notes and a dynamic change to *ff*. Measures 34-38 show a eighth-note pattern with sixteenth-note grace notes.

Tuba Mirum

43

pp *ff dim ff dim.* *ff dim ff dim.* *ff dim ff dim.*

50

ff dim ff *pp*

58

cresc. *f* *cresc.* *ff*

64

mf cresc. ff *mf cresc. ff* *mf cresc. ff*

69

sf dim. *sf dim.* *sf dim.* *ff* *dim.* *dim.*

74

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

$\text{♩} = 56$

81

f cresc. *ff* *f*

88

3 *3* *3* *3* *3* *3* *3* *3*

92

3 *3* *3* *3* *3* *3* *3* *3*

Tuba Mirum

3

 $\text{♩} = 72$

96

p

101

pp **pp** **p**

108

pp **p**

Trombone 6

Rex Tremendae (excerpt)

from the Requiem

Berlioz

Bob Reifsnyder

$\text{♩} = 66$

The musical score consists of six staves of music for Trombone 6. The first staff begins with a dynamic of ***ff***. The second staff starts with ***dim.*** followed by ***f***. The third staff begins at ***ff*** and ends at ***p***. The fourth staff begins at ***ff***. The fifth staff begins at ***cresc. poco a poco***. The sixth staff begins at ***f*** and ends at ***p***.

Measure 1: ***ff***
Measure 2: ***dim.*** ***f***
Measure 3: ***ff***
Measure 4: ***ff***
Measure 5: ***cresc. poco a poco***
Measure 6: ***f*** ***mf***

Rex Tremendae (excerpt)

38

42

46

50

55

61

67

72

78

$\text{♩} = 84$

$\text{♩} = 66$

Trombone 6

Lacrimosa (excerpt)

from the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 60$



pp

5



9



13



17



21



25



29



$\text{♩} = 60$

Lacrimosa (excerpt)

 $\text{♩} = 60$

34

Measures 34-36: Bassoon part. Measure 34: Dynamics f cresc. Measure 35: Dynamics f cresc. Measure 36: Dynamics f cresc.

37

Measures 37-39: Bassoon part. Measure 37: Dynamics f. Measures 38-39: Dynamics cresc. Measure 39: Dynamics ff.

41

Measures 41-43: Bassoon part. Measures 41-42: Sixteenth-note patterns. Measure 43: Eight-note pattern.

45

Measures 45-47: Bassoon part. Measure 45: Dynamics sf. Measure 47: Dynamics f.

49

Measures 49-51: Bassoon part. Measures 49-50: Sixteenth-note patterns. Measure 51: Eight-note pattern.

53

Measures 53-55: Bassoon part. Measure 53: Diminution. Measures 54-55: Dynamics mf cresc. molto.

57

Measures 57-59: Bassoon part. Measure 57: Dynamics ff.

61

Measures 61-63: Bassoon part. Measure 61: Dynamics f.

66

Measures 66-68: Bassoon part. Measures 66-67: Sixteenth-note patterns. Measure 68: Eight-note pattern.

Lacrimosa (excerpt)

3

70

ff

74

ff dim.

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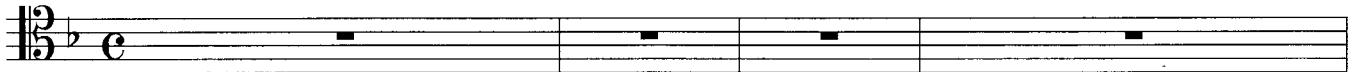
Trombone 6 "Chorus of the Souls of Purgatory" (Offertorium)

from the "Requiem"

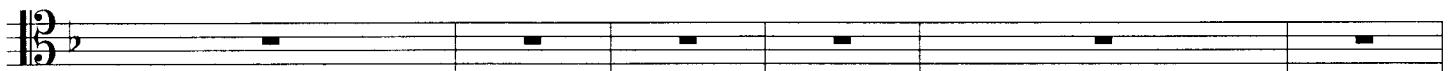
Berlioz

Bob Reifsnyder

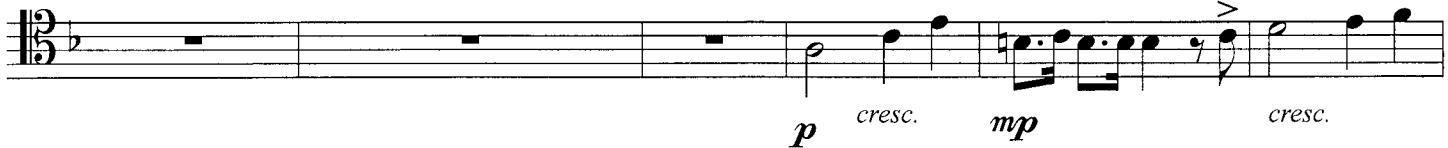
$\text{♩} = 84$



5



11



17



23



29



34



39



"Chorus of the Souls of Purgatory" (Offertorium)

43

47

51

56

62

67

73

78

81

84

p **pp**

87

91

94

100

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

106

ff *dim.* **p** **pp**

113

p **mp** **mf**

118

f **mf**

123

mp **p**

"Chorus of the Souls of Purgatory" (Offertorium)

128

pp cresc. f pp

134

pp

141

p

148

pp pp

Trombone 6

Hosanna (excerpt)

From the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 56$

Musical score for Trombone 6, page 1, measures 1-7. The score consists of seven staves of music. The first staff starts with an open circle (F) followed by a half note (G). The second staff starts with a half note (A). The third staff starts with a half note (B). The fourth staff starts with a half note (C). The fifth staff starts with a half note (D). The sixth staff starts with a half note (E). The seventh staff starts with a half note (F).

mp

Musical score for Trombone 6, page 1, measures 8-14. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Musical score for Trombone 6, page 1, measures 15-21. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Musical score for Trombone 6, page 1, measures 22-28. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Musical score for Trombone 6, page 1, measures 29-35. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Musical score for Trombone 6, page 1, measures 36-42. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Musical score for Trombone 6, page 1, measures 43-49. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

mp

Musical score for Trombone 6, page 1, measures 50-56. The score consists of seven staves of music. The first staff starts with a half note (A). The second staff starts with a half note (B). The third staff starts with a half note (C). The fourth staff starts with a half note (D). The fifth staff starts with a half note (E). The sixth staff starts with a half note (F). The seventh staff starts with a half note (G).

Hosanna (excerpt)

2



63



Trombone 6

Agnus Dei
from the "Requiem"

Berlioz

Bob Reifsnyder

$\text{♩} = 60$



pp

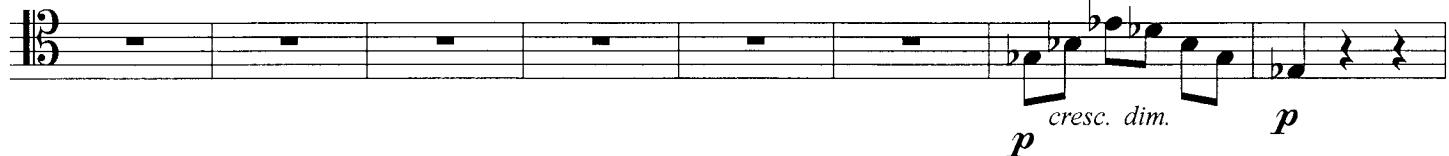
9



18



27



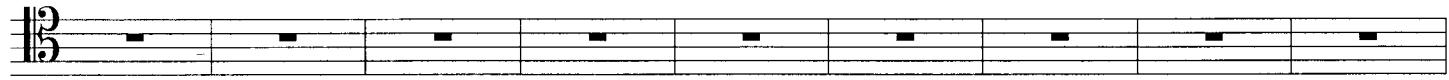
35



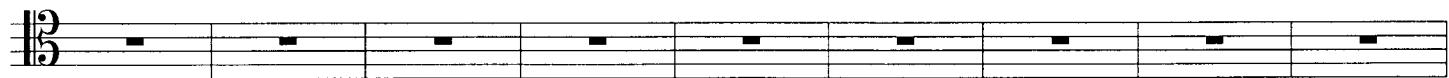
44



53



62



Agnus Dei

71

p cresc. dim. *p*

79

mp

86

mp

93

p

101

107

cresc. *f* *ff*

115

pp

122

129

ff dim. *p*

The musical score consists of ten staves of bassoon music. Staff 1 (measures 71-75) starts with a dynamic of *p*, followed by crescendo (*cresc.*) and diminuendo (*dim.*) markings, ending back at *p*. Staff 2 (measures 76-80) begins with a dynamic of *mp*. Staff 3 (measures 81-85) also begins with *mp*. Staff 4 (measures 86-90) begins with *mp*. Staff 5 (measures 91-95) begins with *p*. Staff 6 (measures 96-100) shows a melodic line with eighth-note patterns. Staff 7 (measures 101-105) continues the melodic line. Staff 8 (measures 106-110) shows a melodic line with eighth-note patterns. Staff 9 (measures 111-115) begins with *pp*. Staff 10 (measures 116-120) shows a melodic line with eighth-note patterns. Staff 11 (measures 121-125) begins with *ff*. Staff 12 (measures 126-130) ends with *dim.* and *p*.

Agnus Dei

3

137

143

150

pp

157

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

165

f *p* *pp*

173

p *dim.* *p* *dim.* *pp*

180

187

192

Agnus Dei

