

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.

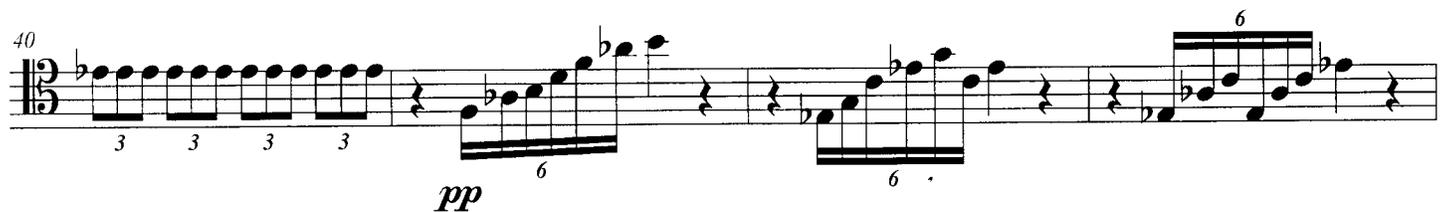
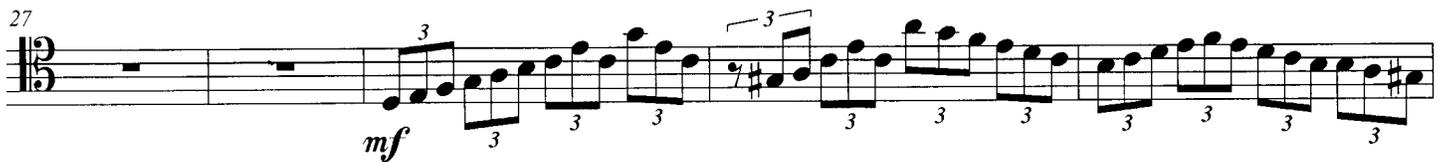
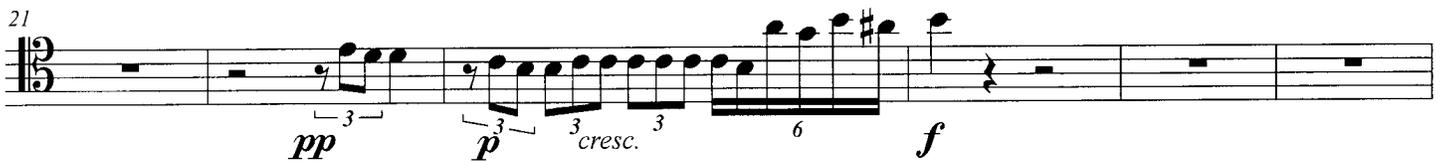
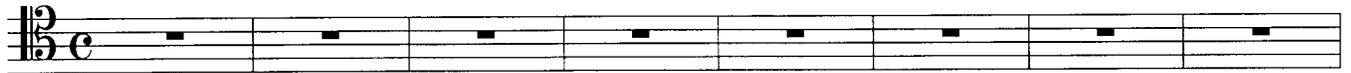
## Notes for this arrangement

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.

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Berlioz  
Bob Reifsnyder

♩ = 70



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44 Musical staff 44-48 in 3/2 time. It begins with a sixteenth-note triplet (marked '6') and continues with eighth-note patterns. Dynamic markings include *mf* with a triplet of eighth notes, *dim.*, and *p*.

49 Musical staff 49-55 in 3/2 time. It features a series of eighth-note patterns with rests. Dynamic markings are *ff* repeated four times.

56 Musical staff 56-62 in 3/2 time. It contains eighth-note patterns with rests. Dynamic markings include *ff*, *p* with a triplet, *ff*, *ff*, and *f*. A tempo marking  $\text{♩} = 100$  is present.

63 Musical staff 63-68 in 3/2 time. It features eighth-note patterns with accents and triplets. Dynamic marking is *ff*.

69 Musical staff 69-75 in 3/2 time. It contains eighth-note patterns with accents. Dynamic markings are *f* and *ff*.

76 Musical staff 76-82 in 3/2 time. It features eighth-note patterns with accents.

83 Musical staff 83-87 in 3/2 time. It contains a continuous eighth-note pattern. Dynamic marking is *ff*.

88 Musical staff 88-94 in 3/2 time. It features eighth-note patterns with rests and triplets. Dynamic markings are *ff* and *ff* with triplets.

95 Musical staff 95-100 in 3/2 time. It contains eighth-note patterns with rests and triplets. Dynamic marking is *f*.

102

Musical staff 102: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

109

Musical staff 109: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*pp*

116

Musical staff 116: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

122

Musical staff 122: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*mp*

130

Musical staff 130: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*rit.* *a tempo*

*mf* *3* *dim.* *3*

137

Musical staff 137: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*pp* *pp*

144

Musical staff 144: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*pp*

151

Musical staff 151: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*pp*

159

Musical staff 159: Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

*p* *cresc.* *mp*

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167

*mp* *cresc.*

This musical staff contains measures 167 through 173. It begins with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The melody consists of eighth and quarter notes, with a sharp sign above the final note of the staff.

174

*f* *p* *p*

*rit.* *a tempo*

This musical staff contains measures 174 through 180. It starts with a forte (*f*) dynamic, followed by piano (*p*) dynamics. The tempo markings *rit.* and *a tempo* are placed above the staff. The melody features quarter and eighth notes with some rests.

181

*cresc.* *f* *f*

This musical staff contains measures 181 through 186. It begins with a crescendo (*cresc.*) and a forte (*f*) dynamic. The melody is composed of eighth and quarter notes, with a sharp sign above the second measure.

187

*p* *cresc.* *f*

This musical staff contains measures 187 through 194. It starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a forte (*f*) dynamic. The melody includes a long note with a slur and a fermata.

195

*pp*

This musical staff contains measures 195 through 200. It begins with a pianissimo (*pp*) dynamic. The melody consists of eighth and quarter notes.

201

*f* *dim.* *mp*

This musical staff contains measures 201 through 207. It starts with a forte (*f*) dynamic, followed by a diminuendo (*dim.*) and a mezzo-piano (*mp*) dynamic. The melody features quarter and eighth notes with a sharp sign above the second measure.

208

*p* *p*

This musical staff contains measures 208 through 215. It begins with a piano (*p*) dynamic, followed by another piano (*p*) dynamic. The melody includes a long note with a slur and a fermata.

216

*p* *f* *p*

This musical staff contains measures 216 through 223. It starts with a piano (*p*) dynamic, followed by a forte (*f*) and then a piano (*p*) dynamic. The melody consists of quarter and eighth notes.

224

*p*

This musical staff contains measures 224 through 231. It begins with a piano (*p*) dynamic. The melody features a long note with a slur and a fermata.

233

*f cresc. ff*

240

246

*ff*

253

*mf cresc. ff*

260

*ff*

267

*ff*

273

*f mf f*

279

284

*ff*

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290

*f*

Musical staff 290-295 in bass clef with a 3/4 time signature. It features a series of eighth notes with triplets. A dynamic marking of *f* is placed below the staff.

296

Musical staff 296-302 in bass clef with a 3/4 time signature. It continues with eighth notes and triplets.

303

Musical staff 303-311 in bass clef with a 3/4 time signature. It consists of a series of rests followed by a half note with a sharp sign and another half note with a sharp sign. A dynamic marking of *p* is placed below the staff.

312

Musical staff 312-319 in bass clef with a 3/4 time signature. It consists of a series of rests followed by a half note with a sharp sign and a triplet of eighth notes. Dynamic markings of *ff* and *pp* are placed below the staff.

320

Musical staff 320-327 in bass clef with a 3/4 time signature. It features eighth notes with triplets and half notes with sharp signs. Dynamic markings of *ff* are placed below the staff.

328

Musical staff 328-335 in bass clef with a 3/4 time signature. It features eighth notes with sharp signs and a half note with a sharp sign. Dynamic markings of *p*, *ff*, and *pp cresc.* are placed below the staff.

336

Musical staff 336-343 in bass clef with a 3/4 time signature. It features a half note with a sharp sign, eighth notes, and a half note. Dynamic markings of *p cresc.*, *mp cresc.*, *mf*, and *p* are placed below the staff.

344

Musical staff 344-351 in bass clef with a 3/4 time signature. It features eighth notes with sharp signs and a half note. Dynamic markings of *mf*, *dim.*, and *p* are placed below the staff.

352

Musical staff 352-359 in bass clef with a 3/4 time signature. It features a half note with a sharp sign, eighth notes, and a triplet of eighth notes. Dynamic markings of *pp*, *cresc.*, and *mf* are placed below the staff.

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359 *poco animato* *a tempo*  
*mp* 3 3 3 3 >

367 *rit.* *mf dim. p*

376 *a tempo*  
*mp* *pp*

383 *p*

389 *mp* *cresc.* *mf* *cresc.*

396 *rit.* *a tempo* *f* *p* 3 3 3 3 3 3 3 3

402 3 3 3 3

409 *p* *cresc.* *mp*

414 *p* *cresc.* *mp*

421

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

429

*ff* ♩=100

437

*f* *p*

445

*ff* *f*

452

*ff*

459

*mf* *ff* *v*

466

*mf*