

“Le Corsaire”
(abridged)

Hector Berlioz

Scored for 12 trombones

arranged by

Bob Reifsnyder

Music from the

ROMANTIC BONE COLLECTION

VOLUME SIX

About the Composer

"Le Corsaire" of Hector Berlioz (1803-69) was composed in 1844 to create another "showstopper" for his hugely successful concert tours through Europe, which were hugely successful for him both artistically and financially. Like "King Lear", it was written on a holiday in Nice, but not with a preconceived subject in mind. His first title was the fairly innocuous "Tour of Nice", but he later decided to name it "Le Corsaire Rouge" after the James Fennimore Cooper novel "Red Rover". Eventually he settled on "Le Corsaire", after the more successful Lord Byron verse of the same name.

Unlike his other concert overtures, the slow section is brief, with a melody that is also quite short in duration. This is very uncharacteristic of Berlioz, who pioneered the concept of long song-like melodies in instrumental music. The allegro finale, though, is vintage Berlioz. The melody is constantly developed, with imitation his preferred mode of expression. Also in abundance is dynamic contrast to the extreme, with several climaxes eventually leading to a rousing finish. The work is very popular with both performers and audiences to this day; after "Symphonie fantastique", "Roman Carnival" and "Hungarian March" (from Damnation of Faust), it is his fourth most frequently performed work. It is no accident that three of these come from the 1840s, which was by far his most successful period as a conductor and composer with contemporary audiences. It is important to note, however, that he remained unpopular in France, where he was a neglected musical genius for his entire career.

About the arranger

Bob Reifsnnyder, 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.

Le Corsaire

Berlioz

Bob Reifsnyder

 $\text{♩} = 90$

5 *f*

10 *cresc.* *ff* *f*

14

19 *mf* *mp* *p*

25 *pp* *rit.* $\text{♩} = 70$

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

39 *mp* *cresc.* *f* *dim.* *pp*

$\text{♩} = 90$

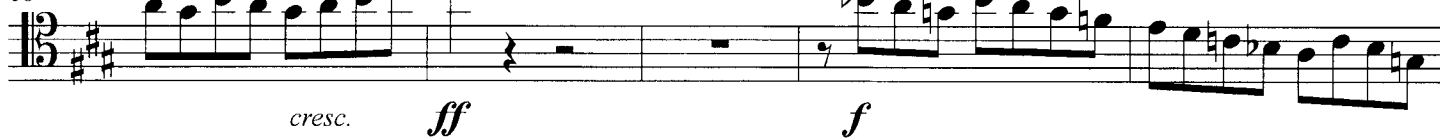
45



53



58



63



67



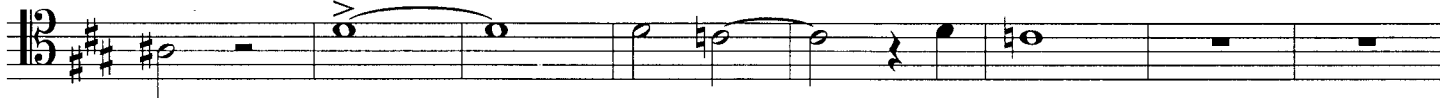
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79



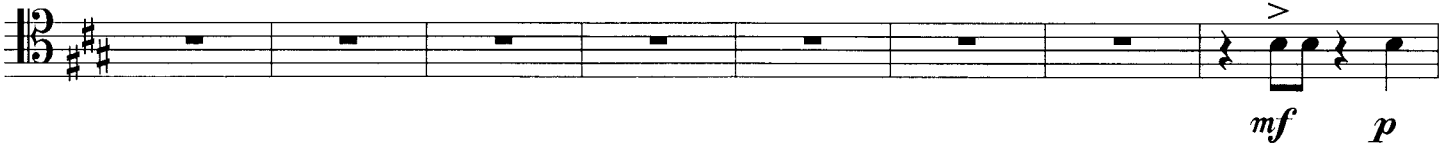
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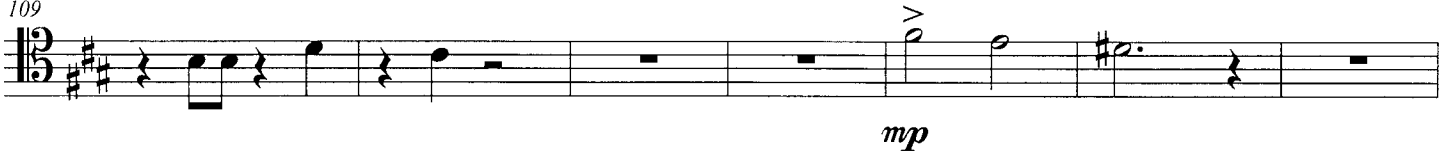
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101



109



116



123



129



136



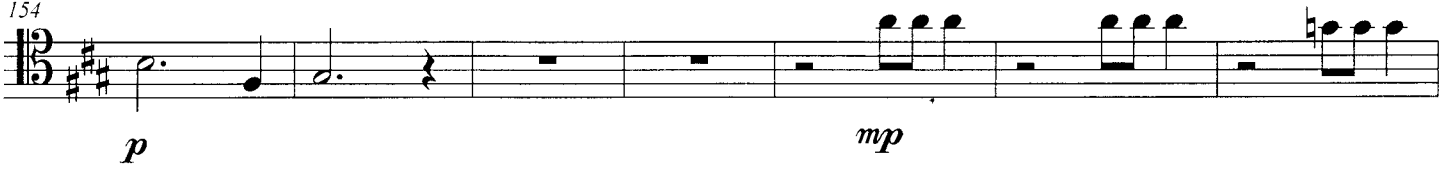
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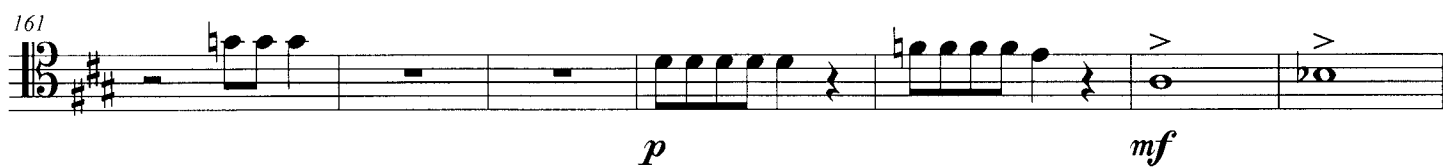
148



154



161



161-167

p *mf*

Detailed description: This musical staff covers measures 161 to 167. It begins with a whole rest in measure 161. Measures 162 and 163 contain eighth-note patterns. Measure 164 has a whole rest. Measures 165 and 166 feature eighth-note patterns. Measure 167 ends with a half note G2, marked with an accent (>) and a *mf* dynamic.

168



168-174

cresc. *f* *dim.* *mf*

Detailed description: This musical staff covers measures 168 to 174. Measure 168 starts with a half note G2, marked with an accent (>). Measures 169 and 170 contain eighth-note patterns. Measure 171 has a whole rest. Measure 172 features a half note G2, marked with an accent (>). Measure 173 has a whole rest. Measure 174 ends with a half note G2, marked with an accent (>) and a *mf* dynamic.

175

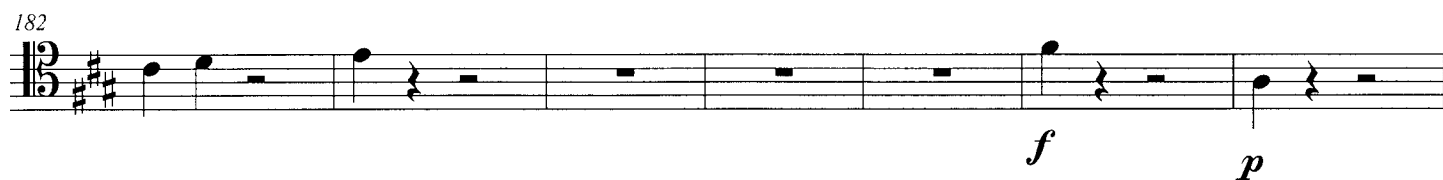


175-181

pp

Detailed description: This musical staff covers measures 175 to 181. Measures 175 and 176 have whole rests. Measure 177 contains eighth-note patterns. Measure 178 has a whole rest. Measure 179 contains eighth-note patterns. Measure 180 has a whole rest. Measure 181 ends with a half note G2, marked with an accent (>).

182



182-188

f *p*

Detailed description: This musical staff covers measures 182 to 188. Measures 182 and 183 contain eighth-note patterns. Measure 184 has a whole rest. Measure 185 contains eighth-note patterns. Measure 186 has a whole rest. Measure 187 contains eighth-note patterns. Measure 188 ends with a half note G2, marked with an accent (>) and a *p* dynamic.

189



189-195

p *mp* *cresc.* *f*

Detailed description: This musical staff covers measures 189 to 195. Measure 189 has a whole rest. Measure 190 contains eighth-note patterns. Measure 191 has a whole rest. Measures 192 and 193 contain eighth-note patterns. Measure 194 features a half note G2, marked with an accent (>). Measure 195 ends with a half note G2, marked with an accent (>) and a *f* dynamic.

196

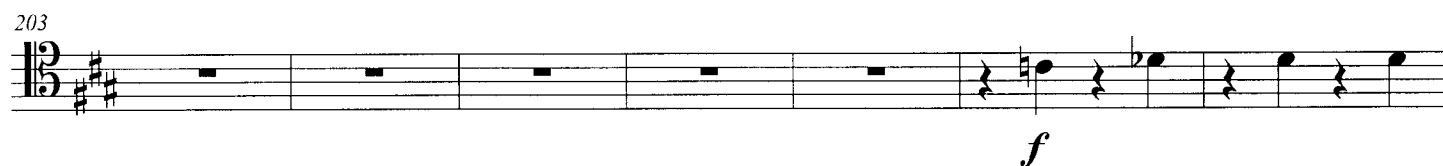


196-202

f

Detailed description: This musical staff covers measures 196 to 202. Measures 196 and 197 have whole rests. Measure 198 contains eighth-note patterns. Measure 199 has a whole rest. Measure 200 contains eighth-note patterns. Measure 201 has a whole rest. Measure 202 ends with a half note G2, marked with an accent (>) and a *f* dynamic.

203



203-209

f

Detailed description: This musical staff covers measures 203 to 209. Measures 203 and 204 have whole rests. Measure 205 contains eighth-note patterns. Measure 206 has a whole rest. Measure 207 contains eighth-note patterns. Measure 208 has a whole rest. Measure 209 ends with a half note G2, marked with an accent (>) and a *f* dynamic.

210



210-215

Detailed description: This musical staff covers measures 210 to 215. Measures 210 and 211 contain eighth-note patterns. Measure 212 has a whole rest. Measure 213 contains eighth-note patterns. Measure 214 has a whole rest. Measure 215 ends with a half note G2, marked with an accent (>) and a *f* dynamic.

216



216-222

Detailed description: This musical staff covers measures 216 to 222. Measures 216 and 217 contain eighth-note patterns. Measure 218 has a whole rest. Measure 219 contains eighth-note patterns. Measure 220 has a whole rest. Measure 221 contains eighth-note patterns. Measure 222 ends with a half note G2, marked with an accent (>) and a *f* dynamic.

222

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

230

f

236

f *f* *f*

243

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

249

255

262

f

270

Exercise 270 is a short piece in bass clef, 3/4 time, with a key signature of two sharps (F# and C#). The melody is written on a single staff and consists of eighth and quarter notes. It features several triplets and rests, creating a rhythmic pattern that is both challenging and melodic.

275

3

3

3

f



