HECTOR

BERLIOZ

SYMPHONIES
(PART 1)

COMPLETE WORKS

ABTHEILUNG I.

1. Symphonie fantastique. - Phantastische Symphonie. - The Fantastic Symphony. Op. 14.
2. Symphonie funèbre et triomphale. - Trauer und Triumph Symphonie. - Funeral and triumphal Symphony Op. 15.

VOLUME I

EDWIN F. KALMUS
PUBLISHER OF MUSIC
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ORCHESTERBESETZUNG

2 Flöten (Flöte II auch Kleine Flöte)
2 Oboen (Oboe II auch Englisch Horn)
2 Klarinetten in B, A, C und Es wechselnd
4 Fagotte
4 Hörner in Es, E, F, B basso, und C wechselnd
2 Kornette in B und A wechselnd
2 Trompeten in C, B und Es wechselnd
3 Posaunen
2 Tuben
Schlagwerk: Pauken
Große Trommel
Kleine Trommel
Becken
Glocken
Streicher
2 Harfen

Aufführungsdauer: etwa 52 Minuten

Episode
de la vie d'un artiste

Symphonie fantastique
et Monodrame lyrique

Avertissement

Le programme suivant doit être distribué à l'auditoire toutes les fois que la Symphonie fantastique est exécutée dramatiquement et suivie, en conséquence: du monodrame de Lélio, qui termine et complète l'épisode de la vie d'un artiste. En pareil cas, l'orchestre invisible est disposé sur la scène d'un théâtre derrière la toile baissée.[1])

Si on exécute la symphonie isolément dans un concert, cette disposition n'est plus nécessaire, on peut même à la rigueur se dispenser de distribuer le programme, en conservant seulement le titre des cinq morceaux, la symphonie d'auteur l'espère) pouvant offrir en soi un interêt musical indépendant de toute intention dramatique.

PROGRAMME
de la Symphonie

Un jeune musicien d'une sensibilité maladive et d'une imagination ardente, s'empoisonne avec de l'opium dans un accés de désespoir amoureux. La dose de narcotique, trop faible pour lui donner la mort, le plonge dans un lourd sommeil accompagné des plus étranges visions, pendant lequel ses sensations, ses sentiments, ses souvenirs se traduisent dans son cerveau malade, en pensées et en images musicales. La femme aimée, elle-même, est devenue pour lui une mélodie et comme une idée fixe qu'il retrouve et qu'il entend partout.

1re Partie
Rêveries. Passions

Il se rappelle d'abord ce malaise de l'âme, ce vague des passions, ces mélancolies, ces joies sans sujet qu'il éprouva avant d'avoir vu celle qu'il aime; puis l'amour volcanique qu'elle lui inspira subitement, ses délirantes angoisses, ses jalouses fureurs, ses retours de tendresse, ses consolations religieuses.

[1]) Voyez pour les détails de cette mise en scène la préface de la grande partition de Lélio.

Episode
aus dem Leben eines Künstlers

Phantastische Symphonie
und lyrisches Monodrama

Zur Nachricht

Nachstehendes Programm muß unter die Zuhörer verteilt werden, so oft man die Phantastische Symphonie dramatisch aufführt, und demnach das Monodrama darauf folgt, welches die Episode aus dem Leben eines Künstlers ergänzt und schließe. In diesem Falle bleibt das Orchester unsichtbar und wird auf der Bühne eines Theaters hinter dem herabgelassenen Vorhange aufgestellt.[1])

Wird die Symphonie einzeln im Konzerte vorgetragen, so ist diese Anordnung überflüssig, strenggenommen kann sogar das Austeilen des Programmes unterbleiben, man hat dann bloß die Titel der fünf Nummern beizubehalten. Der Verfasser schmeichelt sich mit der Hoffnung, daß die Symphonie an und für sich, und abgesehen von aller dramatischen Absicht, ein musikalisches Interesse darbieten kann.

PROGRAMM
der Symphonie

Ein junger Musiker von krankhafter Empfindsamkeit und glühender Phantasie hat sich in einem Anfalle verliebter Verzweiflung mit Opium vergiftet. Zu schwach, den Tod herbeizuführen, versenkt ihn die narkotische Dosis in einen langen Schlaf, den die seltsamsten Visionen begleiten. In diesem Zustande geben sich seine Empfindungen, seine Gefühle und Erinnerungen durch musikalische Gedanken und Bilder in seinem kranken Gehirne kund. Die Geliebte selbst wird für ihn zur Melodie, gleichsam zu einer fixen Idee, die er überall wiederfindet, überall hört.

Erster Satz
Träumereien, Leidenschaften

Zuerst gedenkt er des beängstigenden Seelenzustandes, der dunklen Sehnsucht, der Schwermut und des freudigen Aufwallens ohne bewußten Grund, die er empfand, bevor ihm die Geliebte erschienen war, sodann erinnert er sich der heißen Liebe, die sie plötzlich in ihm entfachte, seiner fast wahnsinnigen Herzensangst, seiner wütenden Eifersucht, seiner wieder erwachenden Liebe, seiner religiösen Tröstungen.

[1]) Das Nähere über diese In-Szenesetzung findet man in der Vorrede zur Partitur des Lelio.

An Episode
in the life of an artist

The fantastic Symphony
and the lyric Monodrama

Explanatory

The following programme must be distributed among the audience whenever the Fantastic Symphony is played dramatically and it is followed by the lyric monodrama, which latter supplements and closes the episode in the life of an artist. When such a performance is given, the orchestra must be invisible and placed on the stage of a theatre behind the lowered curtain.[1])

When the Symphony is given by itself in concerts these directions are superfluous and, strictly speaking, the distribution of this programme may be dispensed with. In such cases it is only necessary to retain the titles of the five movements. The composer indulges himself with the hope that the symphony will, on its own merits and irrespective of any dramatic aim, offer an interest in the musical sense alone.

PROGRAMME
of the Symphony

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he had taken was too weak to cause death but is has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feelings and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like a fixed idea which is ever returning and which he hears everywhere.

1st Movement
Visions and passions

At first he thinks of the uneasy and nervous condition of his mind, of sombre longings, of depression and joyous elation without any recognisable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love with which she suddenly inspired him, he thinks of his almost insane anxiety of mind, of his raging jealousy, of his reawakening love, of his religious consolation.

[1]) For the details of the setting-up of the stage see preface in the full score of Lelio.

2me Partie
Un bal

Il retrouve l'aimée dans un bal au milieu du tumulte d'une fête brillante.

Zweiter Satz
Ein Ball

Auf einem Balle, im Tumulte eines glänzenden Festes, findet er die Geliebte wieder.

2nd Movement
A ball

In a ball-room, amidst the confusion of a brillant festival, he finds the loved one again.

3me Partie
Scène aux champs

Un soir d'été, à la campagne, il entend deux pâtres qui dialoguent un Ranz des vaches. Ce duo pastoral, le lieu de la scène, le léger bruissement des arbres doucement agités par le vent, quelques motifs d'espoir qu'il a conçus depuis peu, tout concourt à rendre à son cœur un calme inaccoutumé, à donner à ses idées une couleur plus riante, mais Elle apparaît de nouveau, son cœur se serre, de douloureux pressentiments l'agitent: si elle le trompait . . . L'un des pâtres reprend sa naïve mélodie, l'autre ne répond plus. Le soleil se couche . . . Bruit éloigné du tonnerre . . . Solitude . . . Silence . . .

Dritter Satz
Auf dem Lande

An einem Sommerabende, auf dem Lande, hört er zwei Schäfer, die abwechselnd den Kuhreigen blasen. Dies Schäferduett, der Schauplatz, das leise Flüstern der sanft vom Winde bewegten Bäume, einige Aussichten auf Hoffnung, die ihm erst kürzlich bekannt geworden, alles vereinigt sich, um seinem Herzen eine ungewohnte Ruhe wiederzugeben, seinen Vorstellungen eine lachende Farbe zu verleihen. Da erscheint sie aufs neue, sein Herz stockt, schmerzliche Ahnungen steigen in ihm auf: „Wenn sie ihn hinterginge!" . . . Der eine Schäfer nimmt die naive Melodie wieder auf, der andere antwortet nicht mehr . . . Sonnenuntergang . . . fernes Rollen des Donners . . . Einsamkeit . . . Stille . . .

3rd Movement
In the country

It is a summer evening. He is in the country musing when he hears two shepherd-lads who play the *ranz des vaches* (the tune used by the Swiss to call their flocks together) in alternation. This shepherd-duet, the locality, the soft whisperings of the trees stirred by the zephyr-wind some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling color to his imagination. And then she appears once more. His heart stops beating, painful forebodings fill his soul. "Should she prove false to him!" One of the shepherds resumes the melody, but the other answer him no more . . . Sunset . . . distant rolling of thunder . . . loneliness . . . silence.

4me Partie
Marche au supplice

Il rêve qu'il a tué celle qu'il aimait, qu'il est condamné à mort, conduit au supplice. Le cortège s'avance, aux sons d'une marche tantôt sombre et farouche, tantôt brillante et solennelle, dans laquelle un bruit sourd de pas graves succède sans transition aux éclats les plus bruyants. A la fin, l'idée fixe reparaît un instant comme une dernière pensée d'amour interrompue par le coup fatal.

Vierter Satz
Der Gang zum Hochgericht

Ihm träumt, er habe seine Geliebte gemordet, er sei zum Tode verdammt und werde zum Richtplatze geführt. Ein bald düsterer und wilder, bald glänzender und feierlicher Marsch begleitet den Zug: den lärmendsten Ausbrüchen folgen ohne Übergang dumpfe, abgemessene Schritte. Zuletzt erscheint neuerdings die fixe Idee, auf einen Augenblick, gleichsam ein letzter Liebesgedanke, den der Todesstreich unterbricht.

4th Movement
The procession to the stake

He dreams that he had murdered his beloved, that he has been condemned to death and is being led to the stake. A march that is alternately sombre and wild, brilliant and solemn, accompanies the procession . . . The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived — which is cut short by the death-blow.

5me Partie
Songe d'une nuit du sabbat

Il se voit au sabbat, au milieu d'une troupe affreuse d'ombres, de sorciers, de monstres de toute espèce réunis pour ses funérailles. Bruits étranges, gémissements, éclats de rire, cris lointains auxquels d'autres cris semblent répondre. La mélodie-aimée reparaît encore, mais elle a perdu son caractère de noblesse et de timidité, ce n'est plus qu'un air de danse ignoble, trivial et grotesque, c'est Elle qui vient au sabbat . . . Rugissements de joie à son arrivée . . . Elle se mêle à l'orgie diabolique . . . Glas funèbre, parodie burlesque du Dies iræ. Ronde du sabbat. La Ronde du sabbat et le Dies iræ ensemble.

H. BERLIOZ

Fünfter Satz
Hexensabbat

Er glaubt einem Hexentanze beizuwohnen, inmitten grausiger Gespenster, unter Zauberern und vielgestaltigen Ungeheuern, die sich zu seinem Begräbnisse eingefunden haben. Seltsame Töne, Ächzen, gellendes Lachen, fernes Schreien, auf welches anderes Geschrei zu antworten scheint. Die geliebte Melodie taucht wieder auf, aber sie hat ihren edlen und schüchternen Charakter nicht mehr, sie ist zu einer gemeinen, trivialen und grotesken Tanzweise geworden. Sie ist's, die zur Hexenversammlung kommt. Freudiges Gebrüll begrüßt ihre Ankunft . . . Sie mischt sich unter die höllische Orgie. Sterbegeläute . . . burleske Parodie des Dies iræ, Hexen-Rundtanz. Der Tanz und das Dies iræ zu gleicher Zeit.

5th Movement
The witches' sabbath

He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to assist at his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The beloved melody is heard again but it has its noble and shy character no longer, it has become a vulgar, trivial and grotesque kind of dance. She it is who comes to attend the witches' meeting. Friendly howls and shouts greet her arrival . . . She joins the infernal orgie . . . bells toll for the dead . . . a burlesque parody of the Dies iræ . . . the witches' round-dance . . . the dance and the Dies iræ are heard at the same time.

Symphonie fantastique

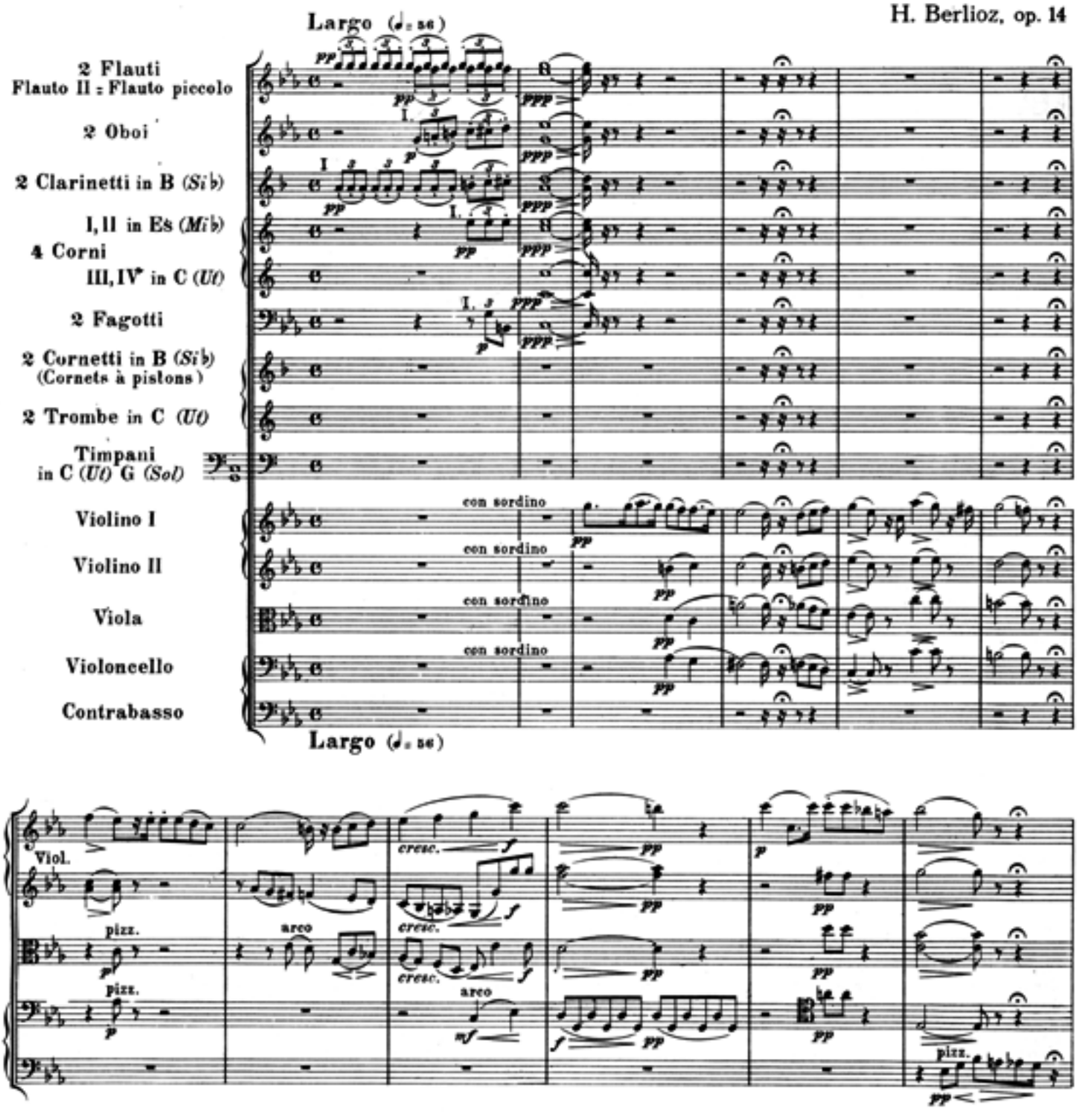
Fantastische Sinfonie Fantastic Symphony

I.

Rêveries - Passions

Träumereien - Leidenschaften Visions and passions

H. Berlioz, op. 14



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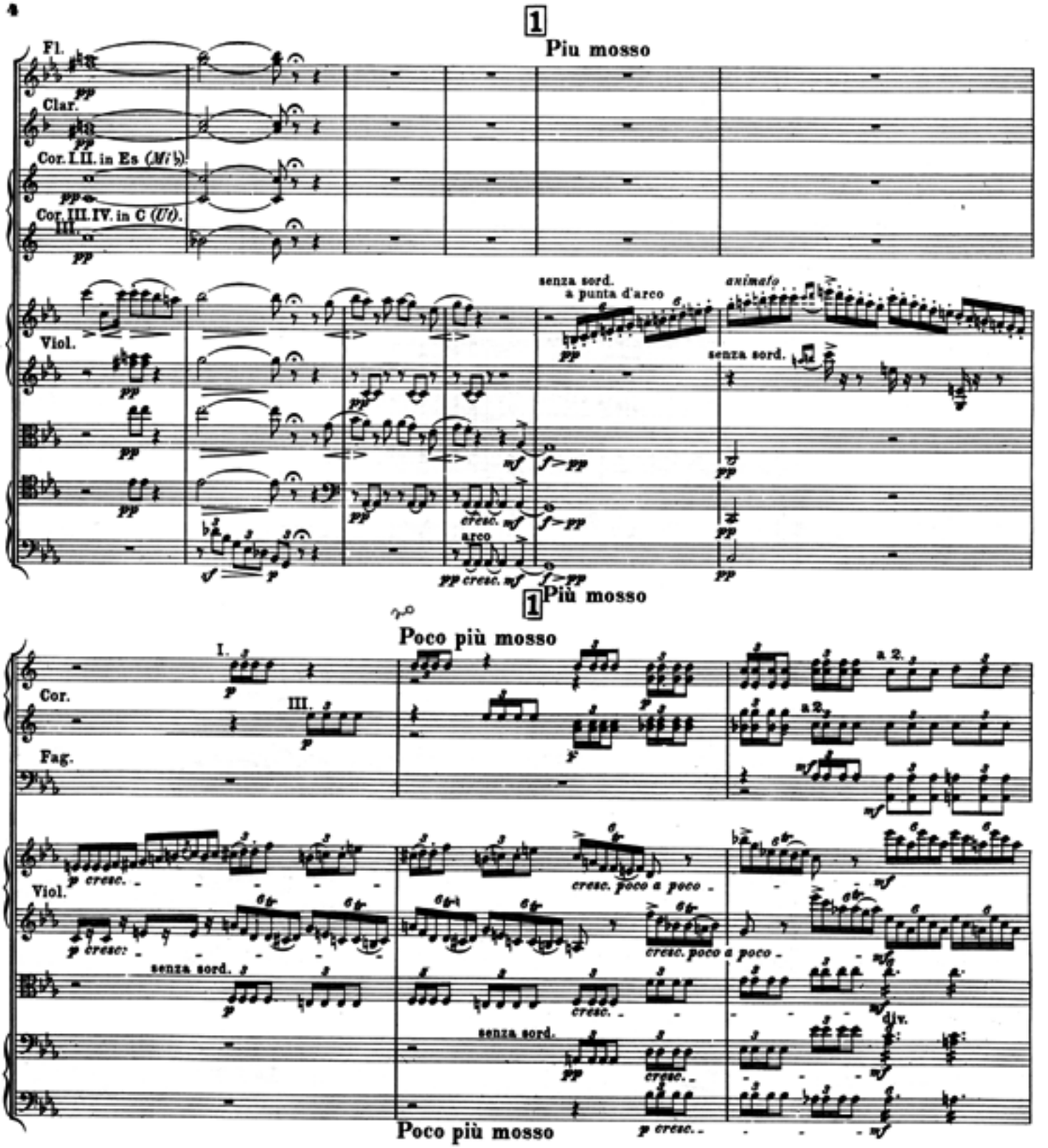
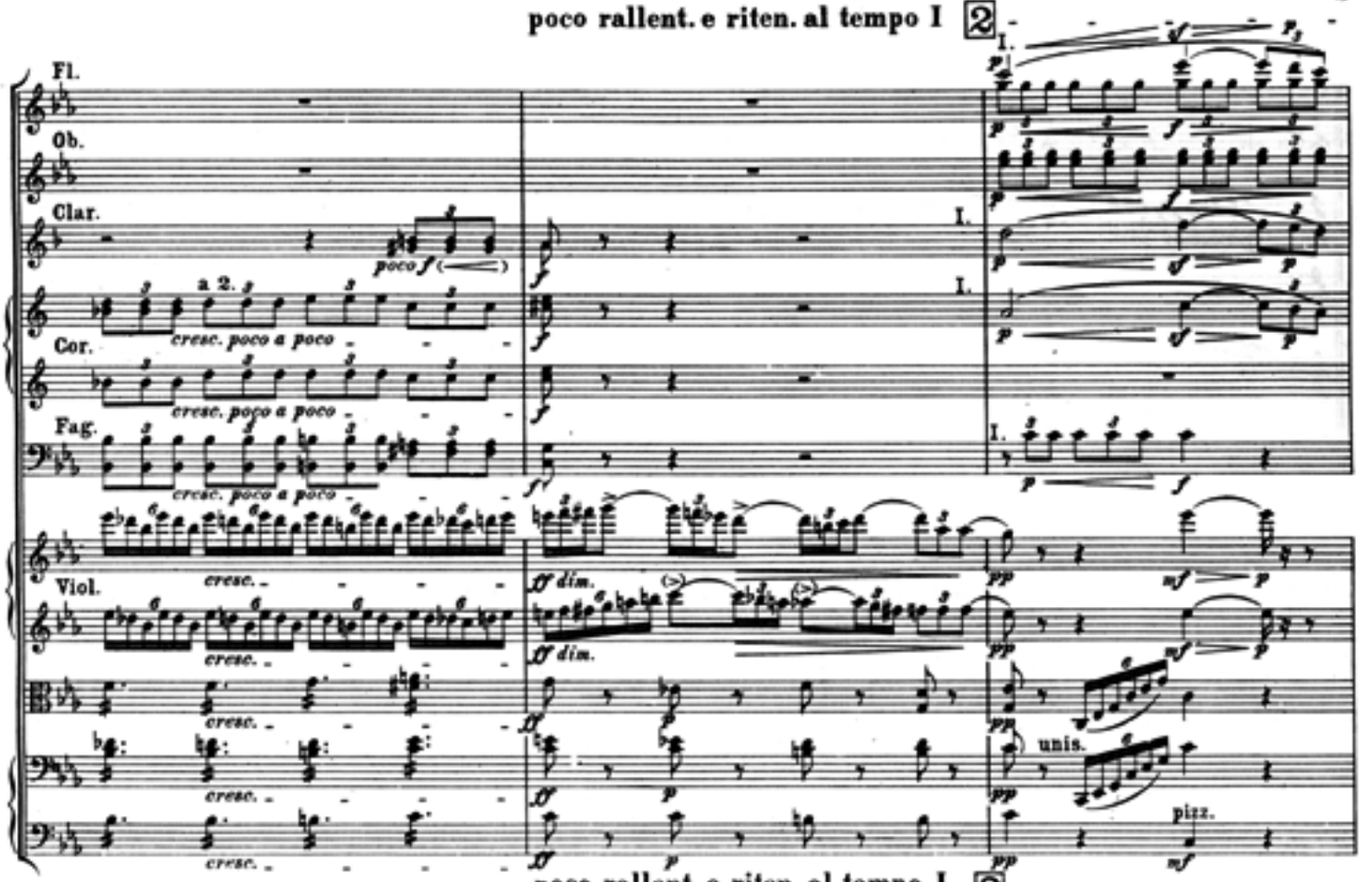


*) Les onze mesures qui suivent sont d'une extrême difficulté; je ne saurais trop recommander aux chefs d'Orchestre de les faire répéter plusieurs fois et avec le plus grand soin, en commençant au changement de mouvement (Più mosso) et finissant à la rentrée du thème (I. tempo). Il sera bon de faire étudier leur trait aux 1ers et 2mes Violons séparément d'abord, puis avec le reste de l'Orchestre, jusqu'à ce qu'ils soient parfaitement sûrs de toutes les nuances de mouvement, qui me paraissent ce qu'il y a de plus difficile à obtenir de la masse, avec l'ensemble et la précision convenables. (Note de H. Berlioz.)

Die folgenden 11 Takte sind von außergewöhnlicher Schwierigkeit; ich kann dem Dirigenten nicht genug empfehlen, sie mehrmals und mit der größten Sorgfalt vom Wechsel des Zeitmaßes (Più mosso) bis zum Wiedereintritt des Themas (Tempo I) zu wiederholen. Es wird gut sein, diese Stelle zuerst mit den 1. u. 2. Violinen allein und nachher mit dem übrigen Orchester zu studieren, bis sie mit allen Abstufungen des Zeitmaßes vollkommen vertraut sind, was mir mit der nötigen Übereinstimmung und Genauigkeit von einer Menge von Spielern am schwersten zu erreichen scheint.

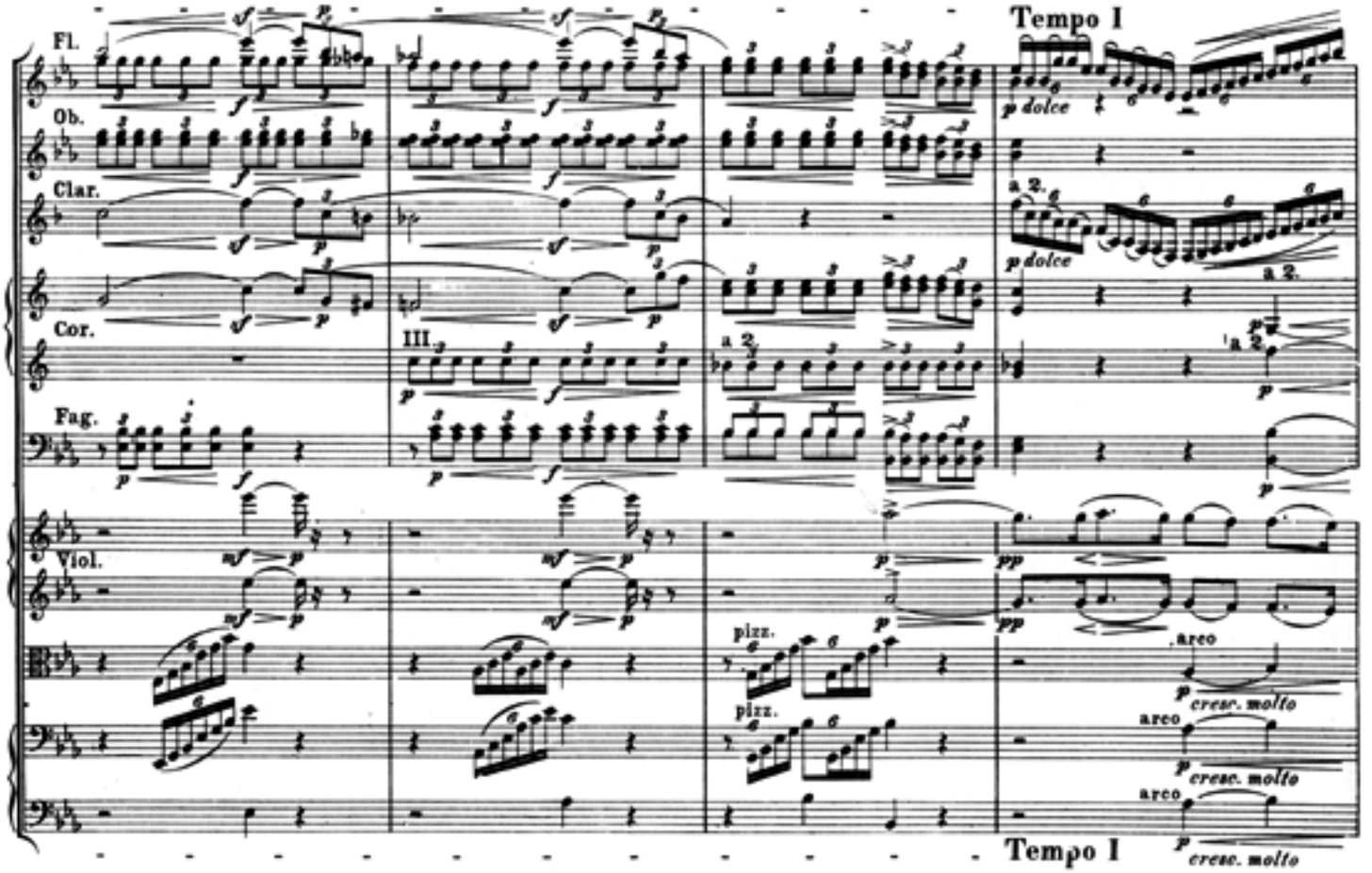
The following 11 bars are of unusual difficulty. I cannot sufficiently advise the conductor to repeat them, and with the greatest care, from the change in time (Più mosso) to the resumption of the theme (Tempo I°). It is a good plan to take this passage at first with the violins (1° and 2°) only and afterwards with the rest of the orchestra until they are perfectly familiar with all grades of the tempo, which seems to me to be the most difficult to obtain with the necessary unity and exactness from a number of players.

poco rallent. e riten. al tempo I 2

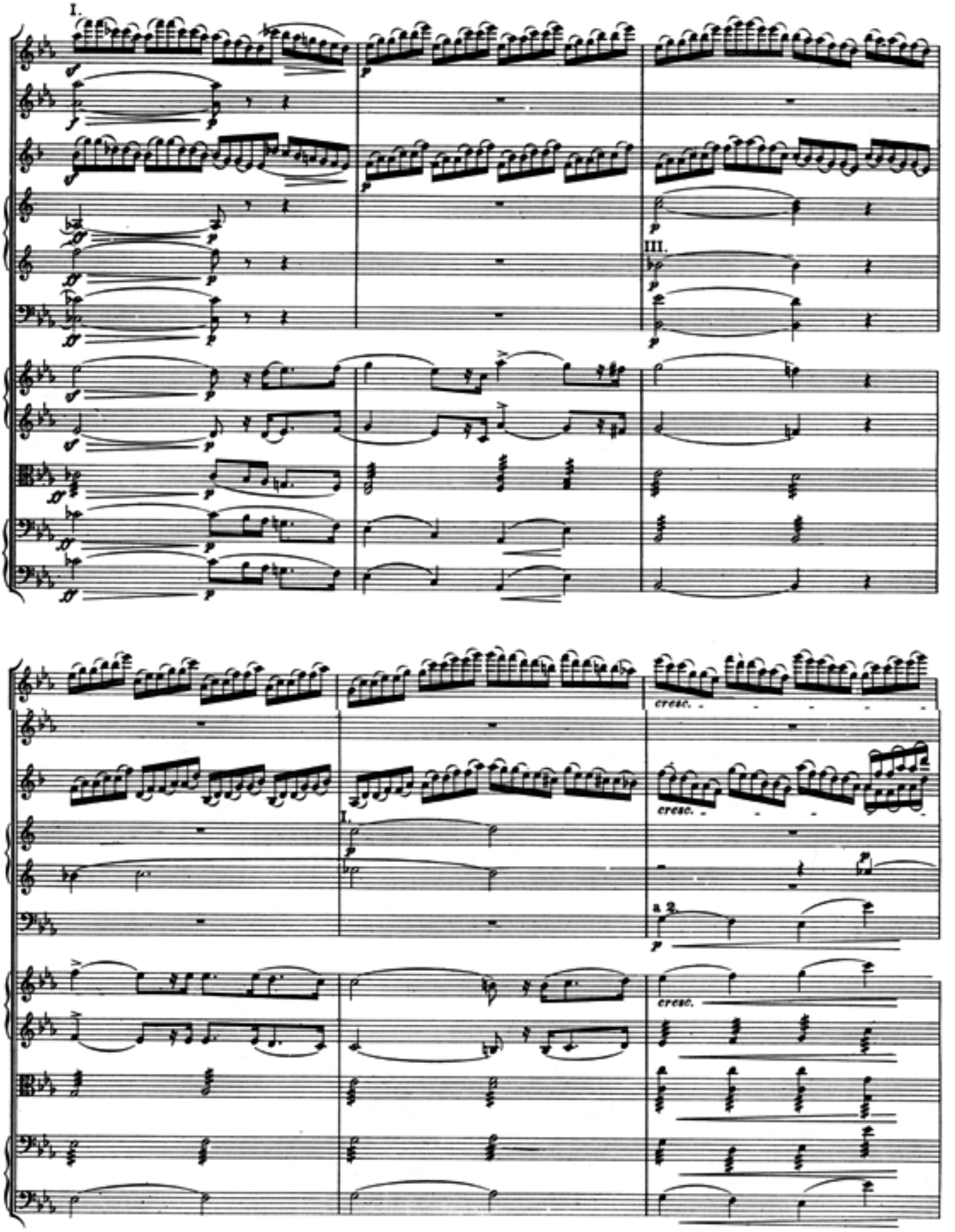


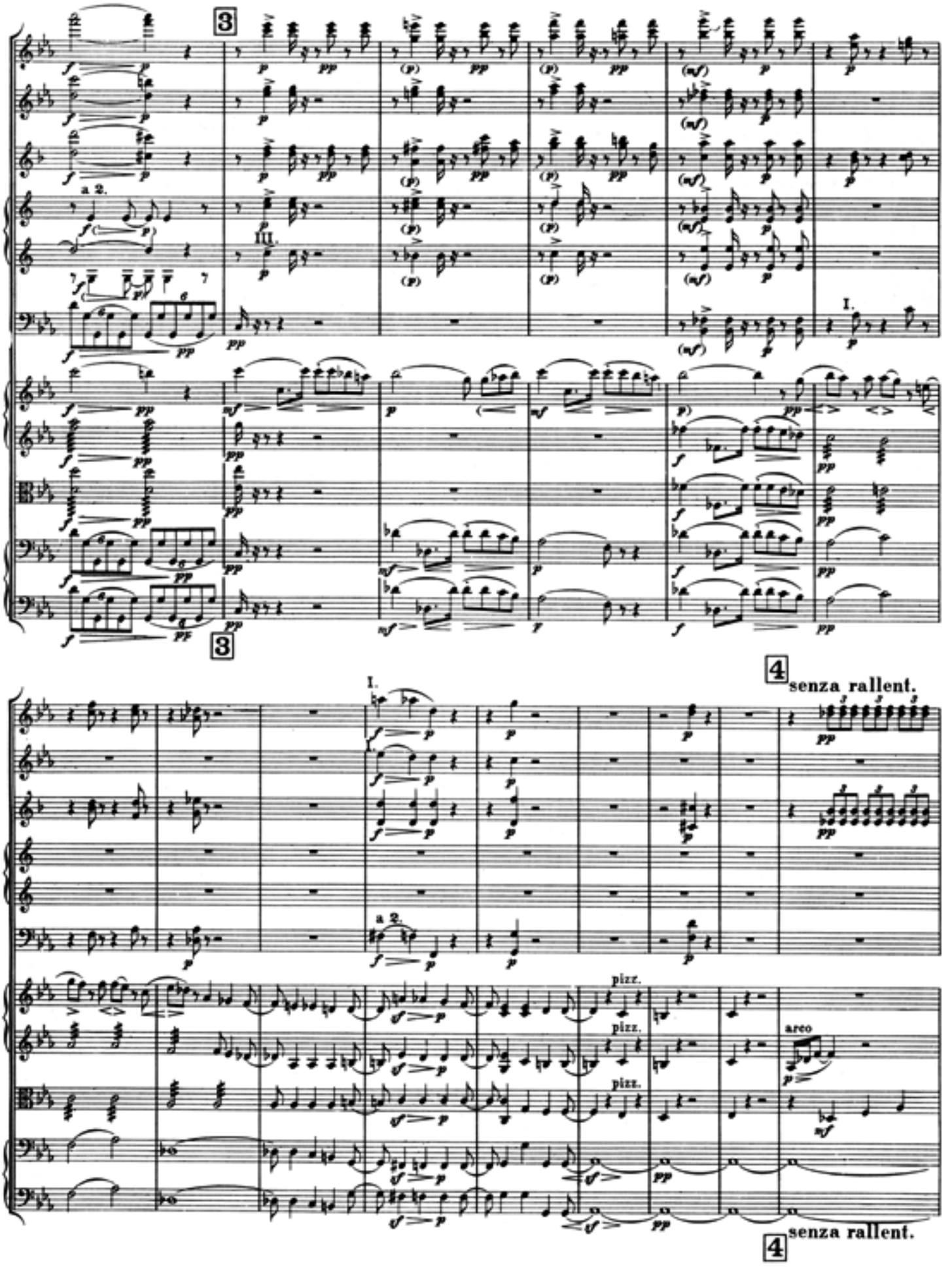
poco rallent. e riten. al tempo I 2

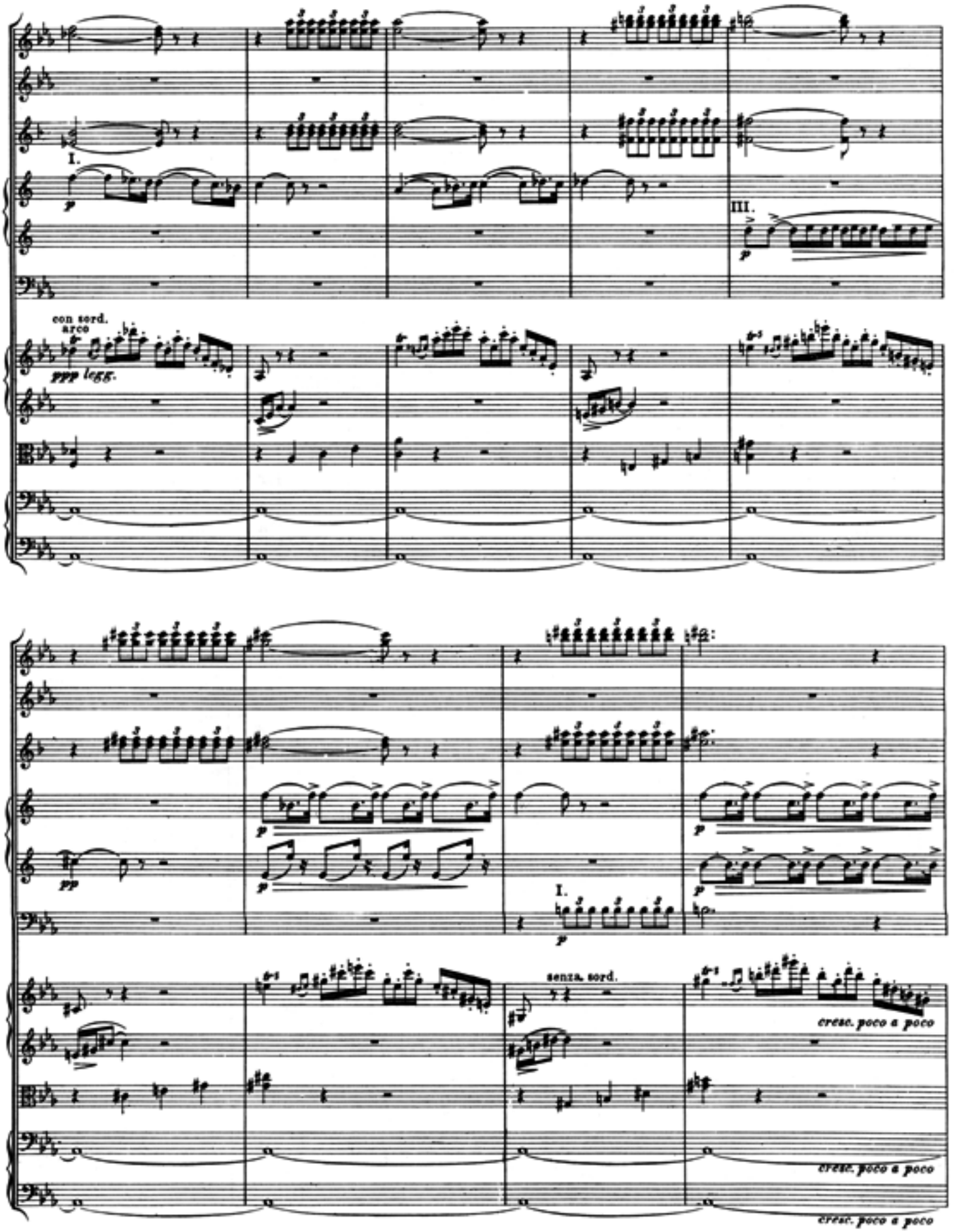
Tempo I

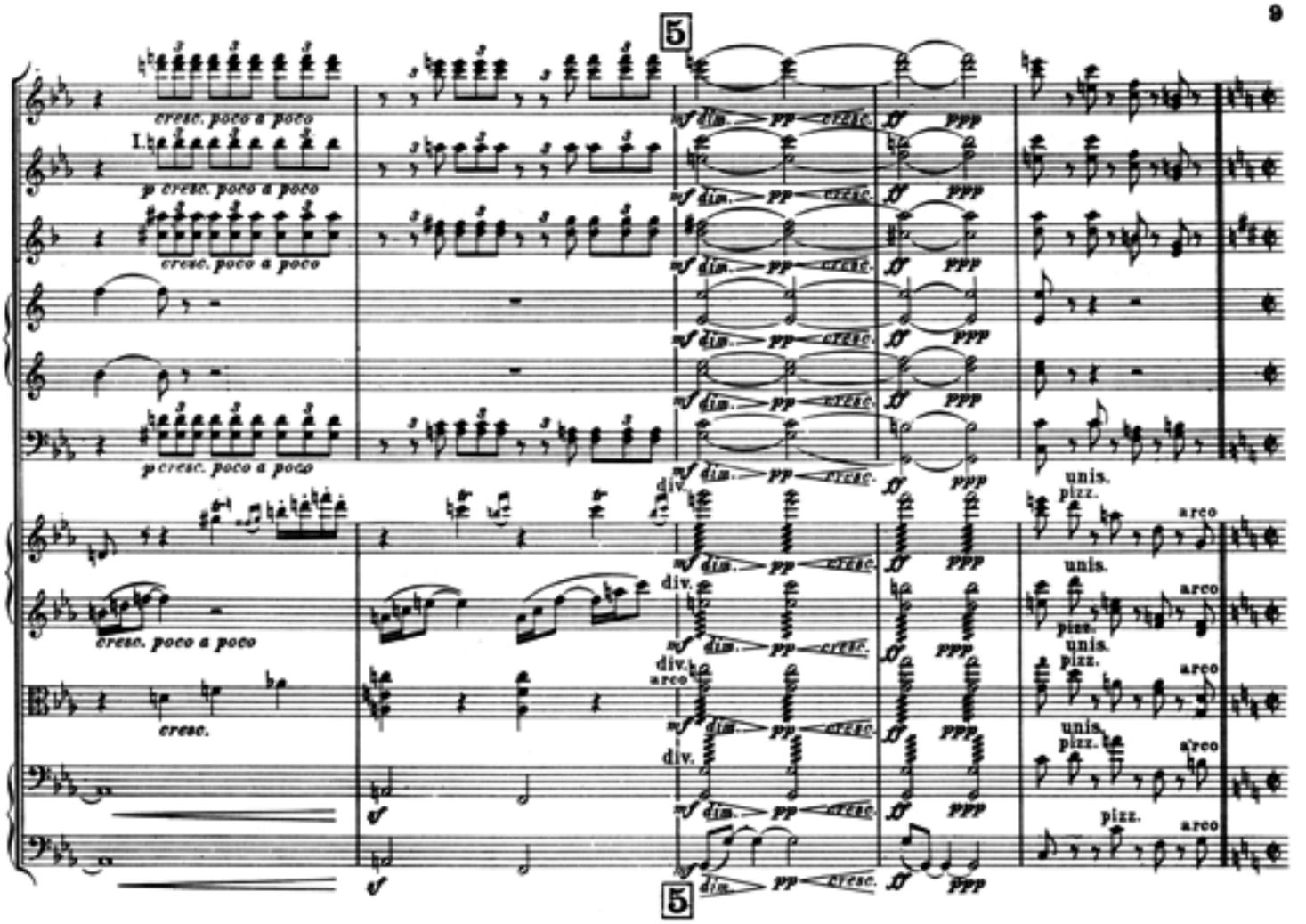


Tempo I


I.
III.
cresc.
cresc.
cresc.
a 2.

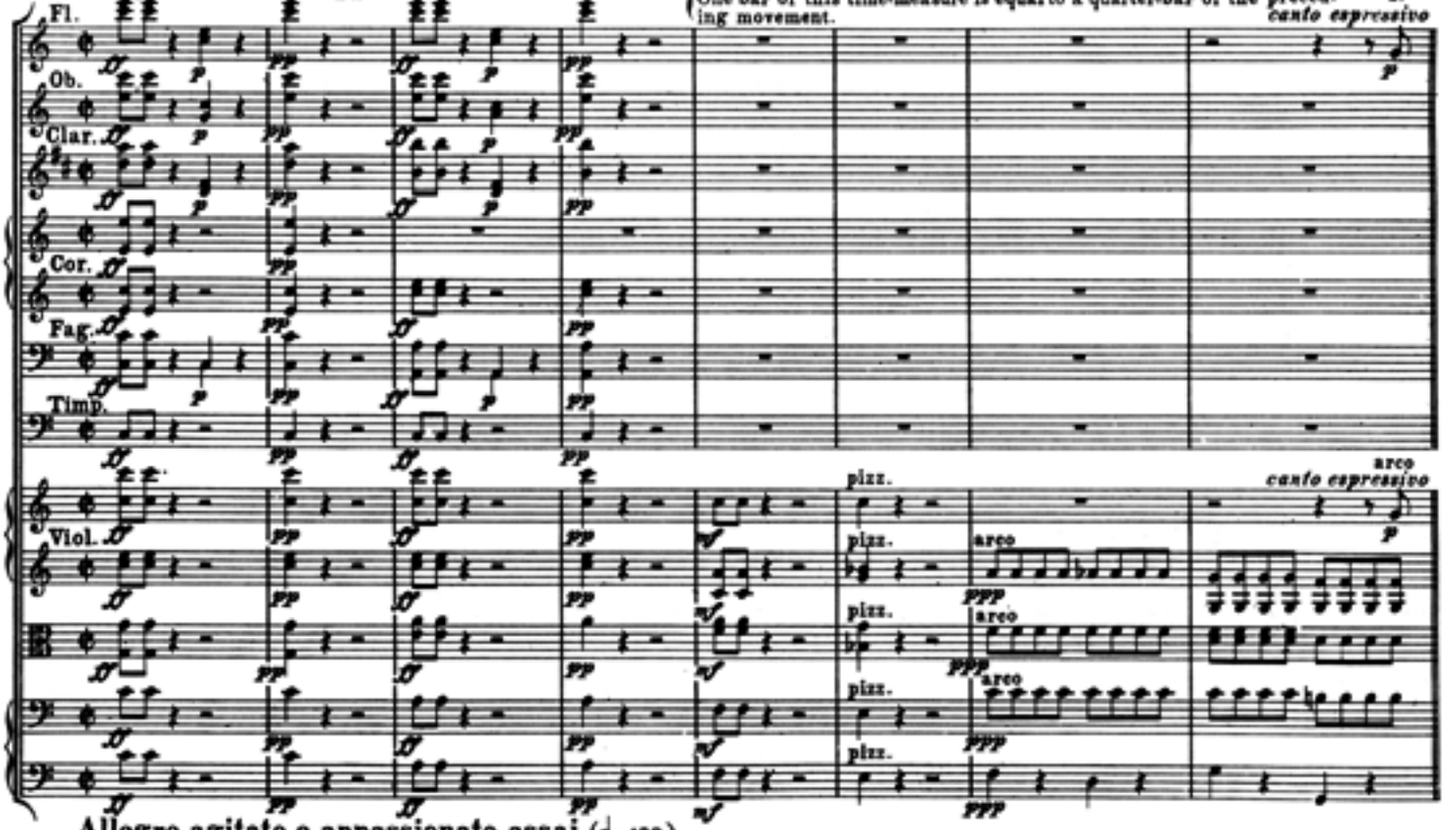

3
a 2.
III.
I.
3
4
senza rallent.
I.
a 2.
pizz.
pizz.
pizz.
arco
4
senza rallent.


I.
III.
con sord.
arco
ppp legg.
pp
senza sord.
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

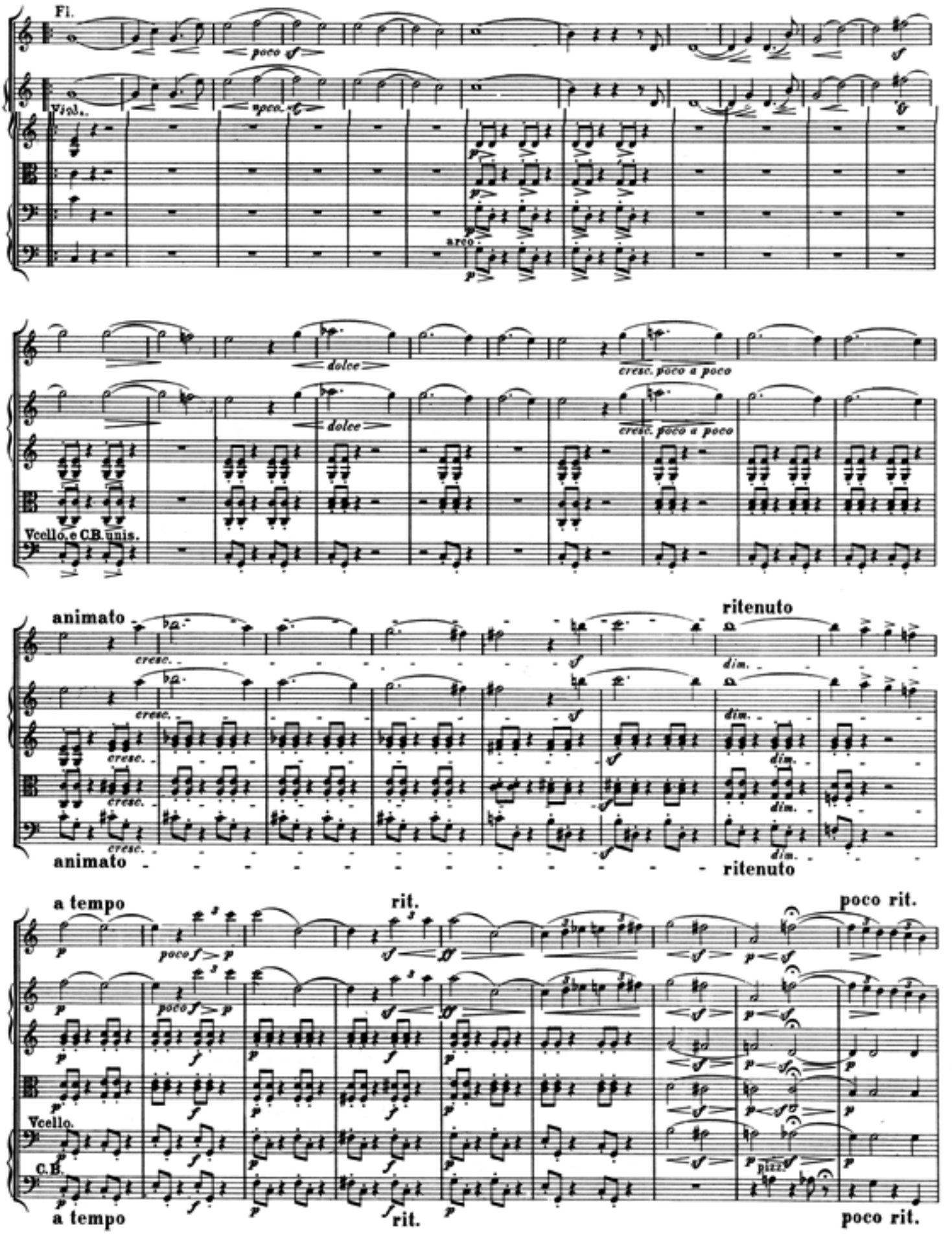


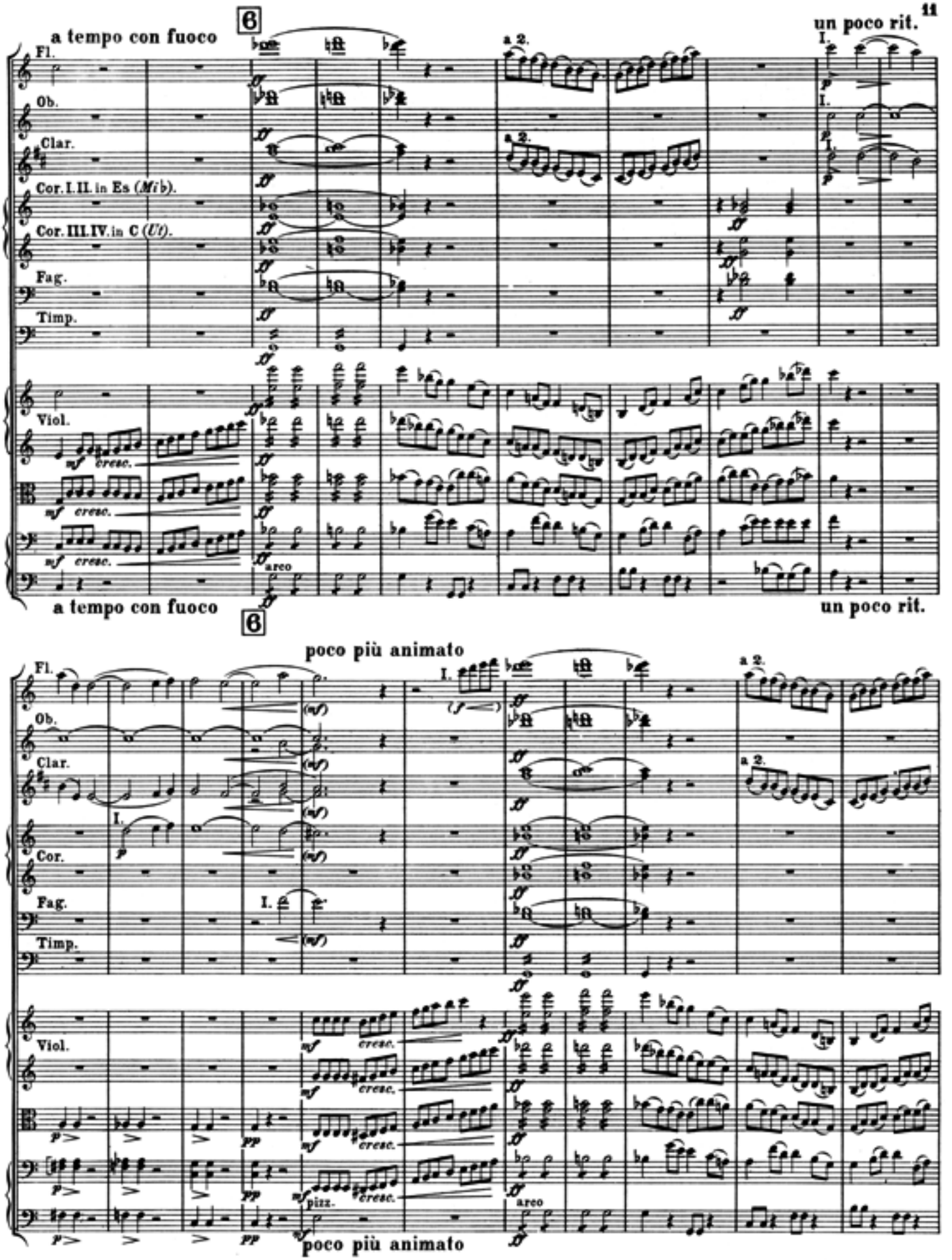
Allegro agitato e appassionato assai (♩= 132)

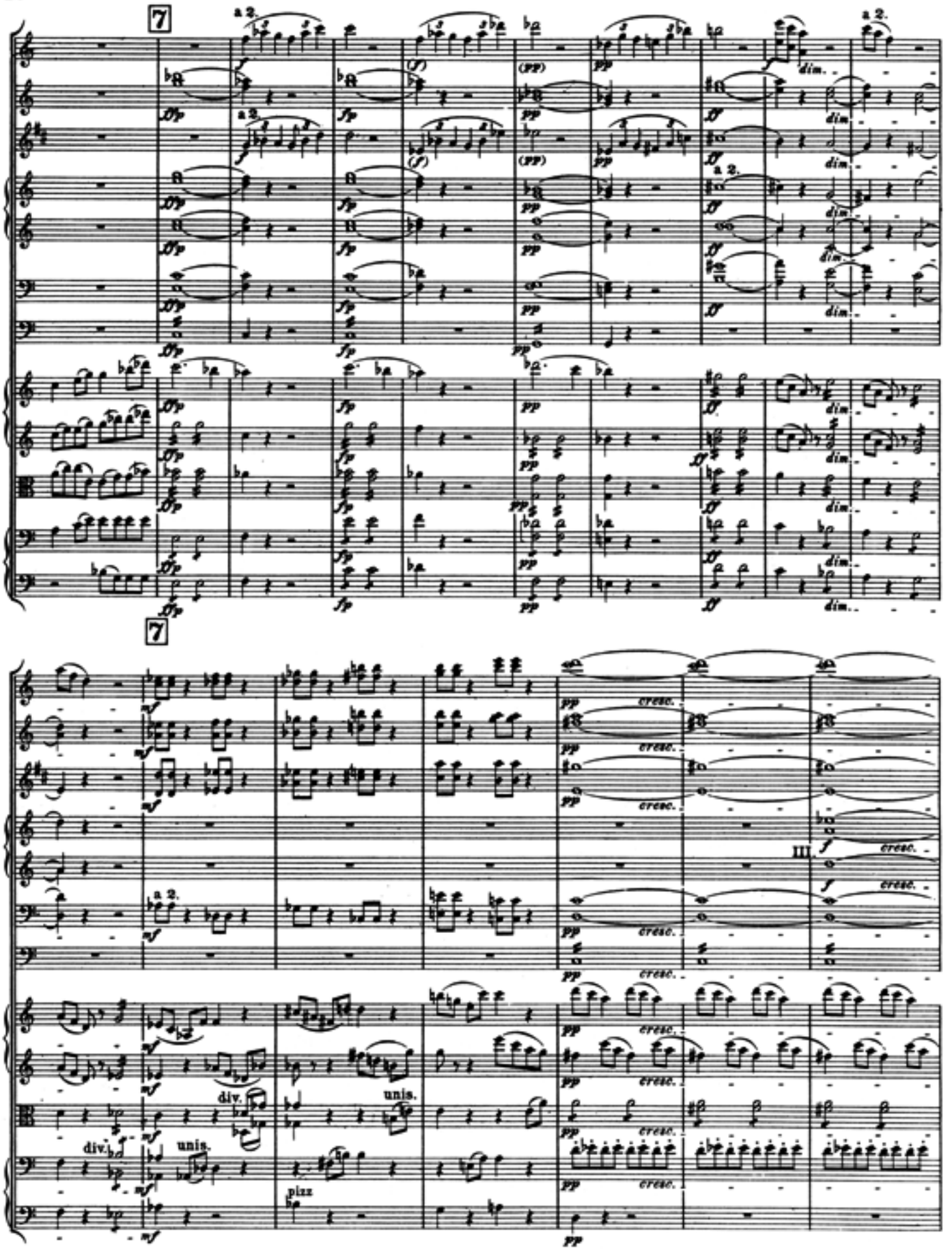
Une mesure de ce **mouvement** équivaut au quart de la précédente.
Ein Takt dieses Zeitmaßes wie ein Viertel des vorhergehenden.
One bar of this time-measure is equal to a quarter-bar of the preceding movement.

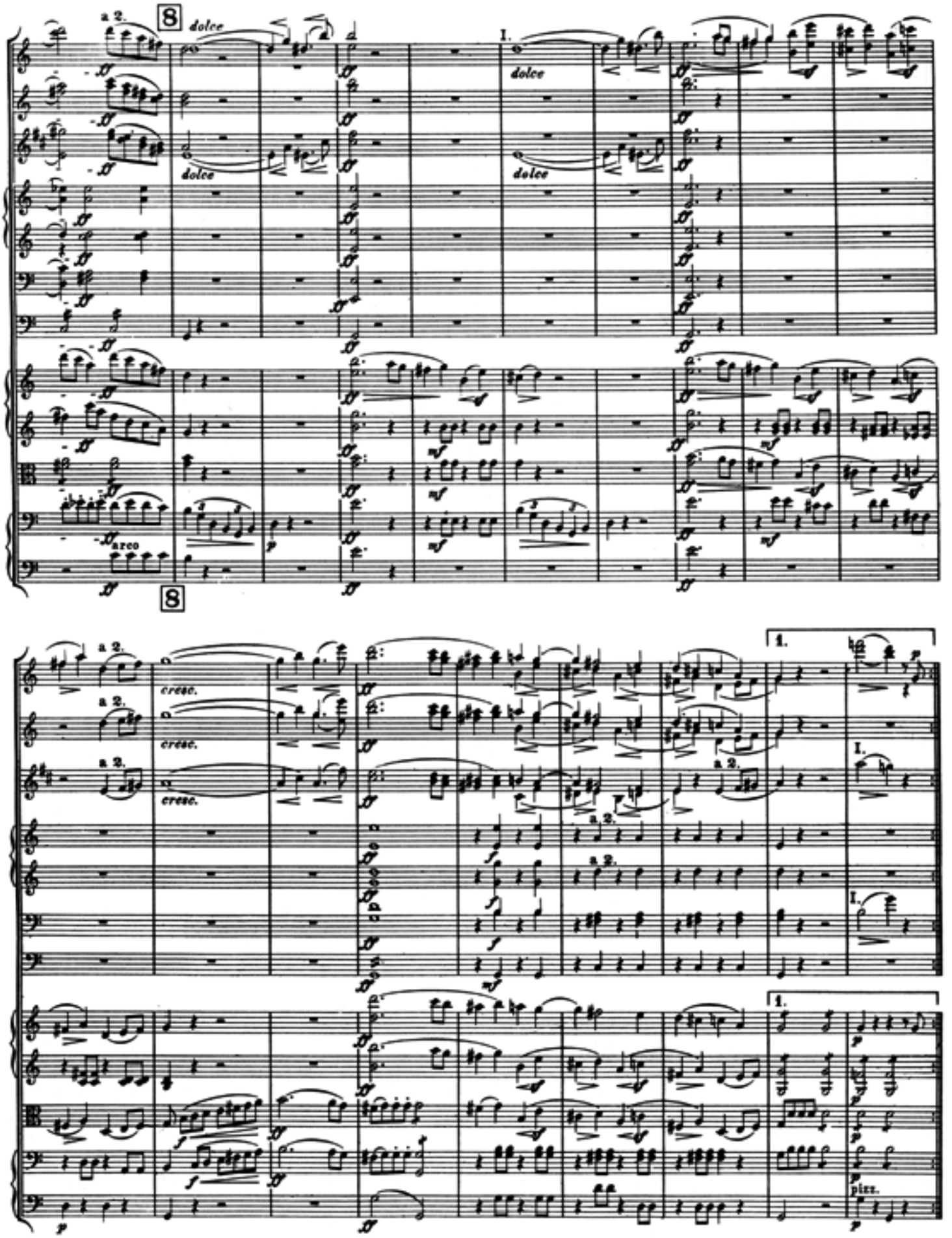


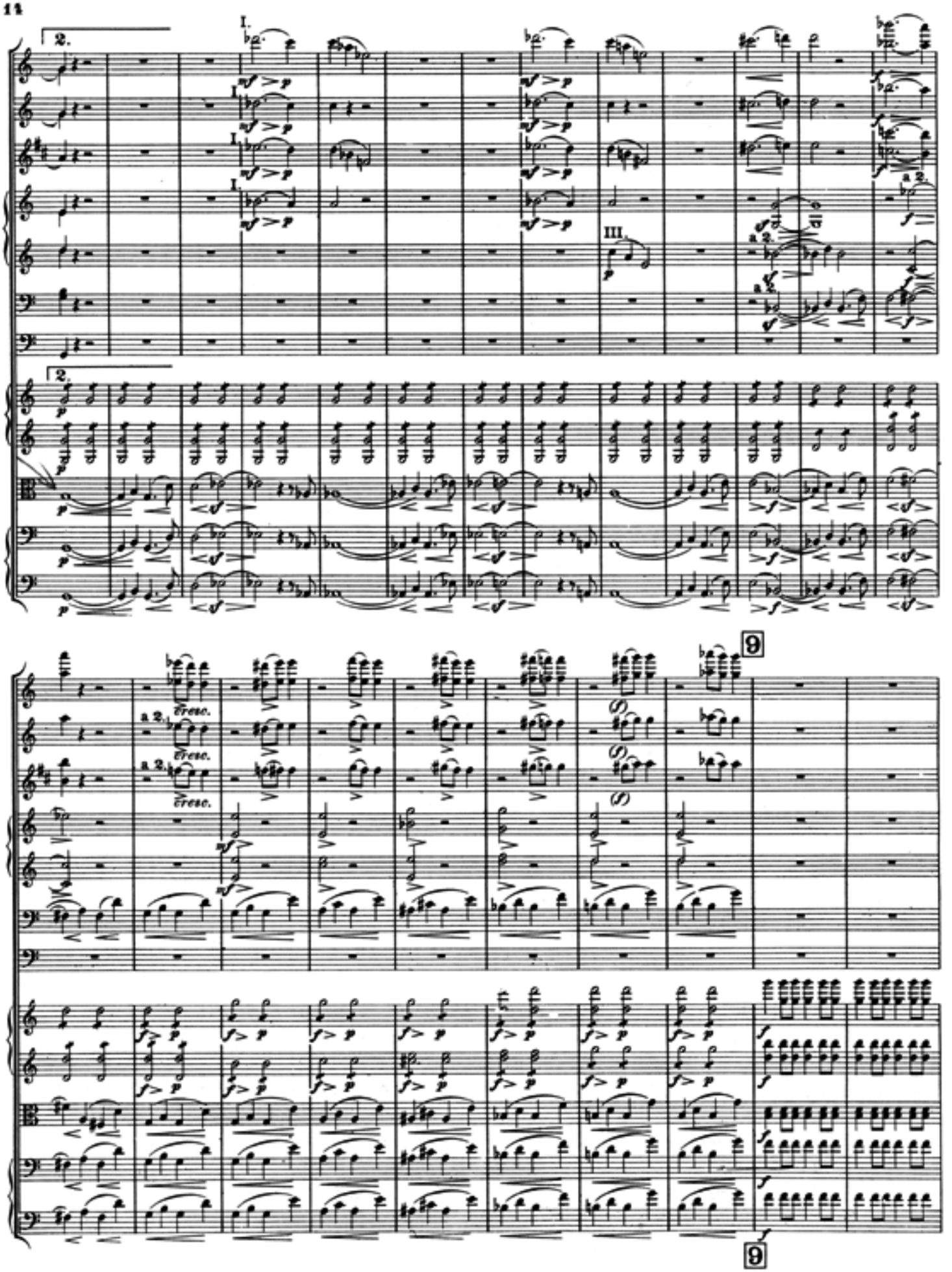
Allegro agitato e appassionato assai. (♩= 132.)

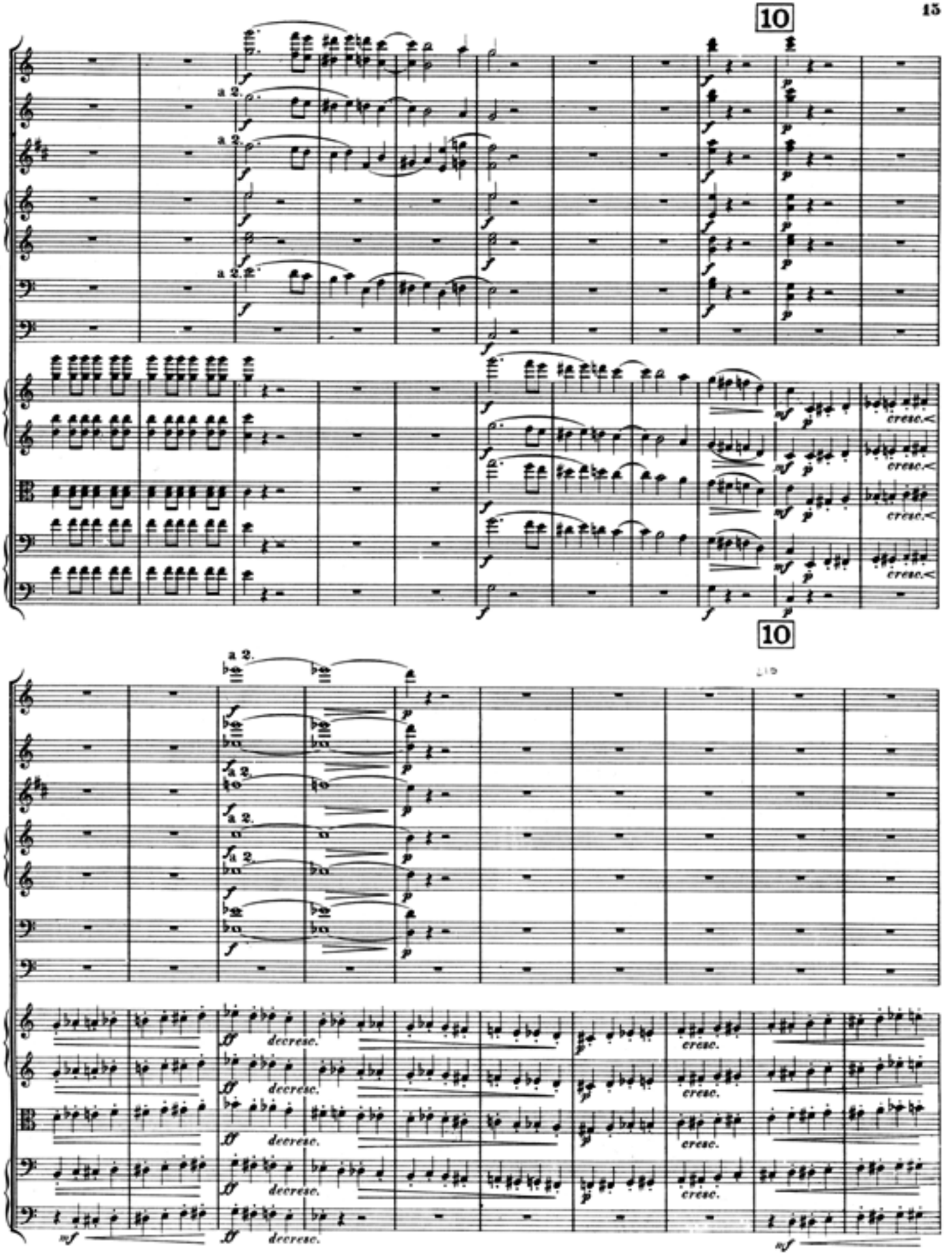

Fl.
poco sf
Vlcl.
arco
dolce
cresc. poco a poco
Vcello, e C.B. unis.
animato
cresc.
ritenuto
dim.
a tempo
poco f
rit.
Vcello.
C.B.
pizz.
poco rit.

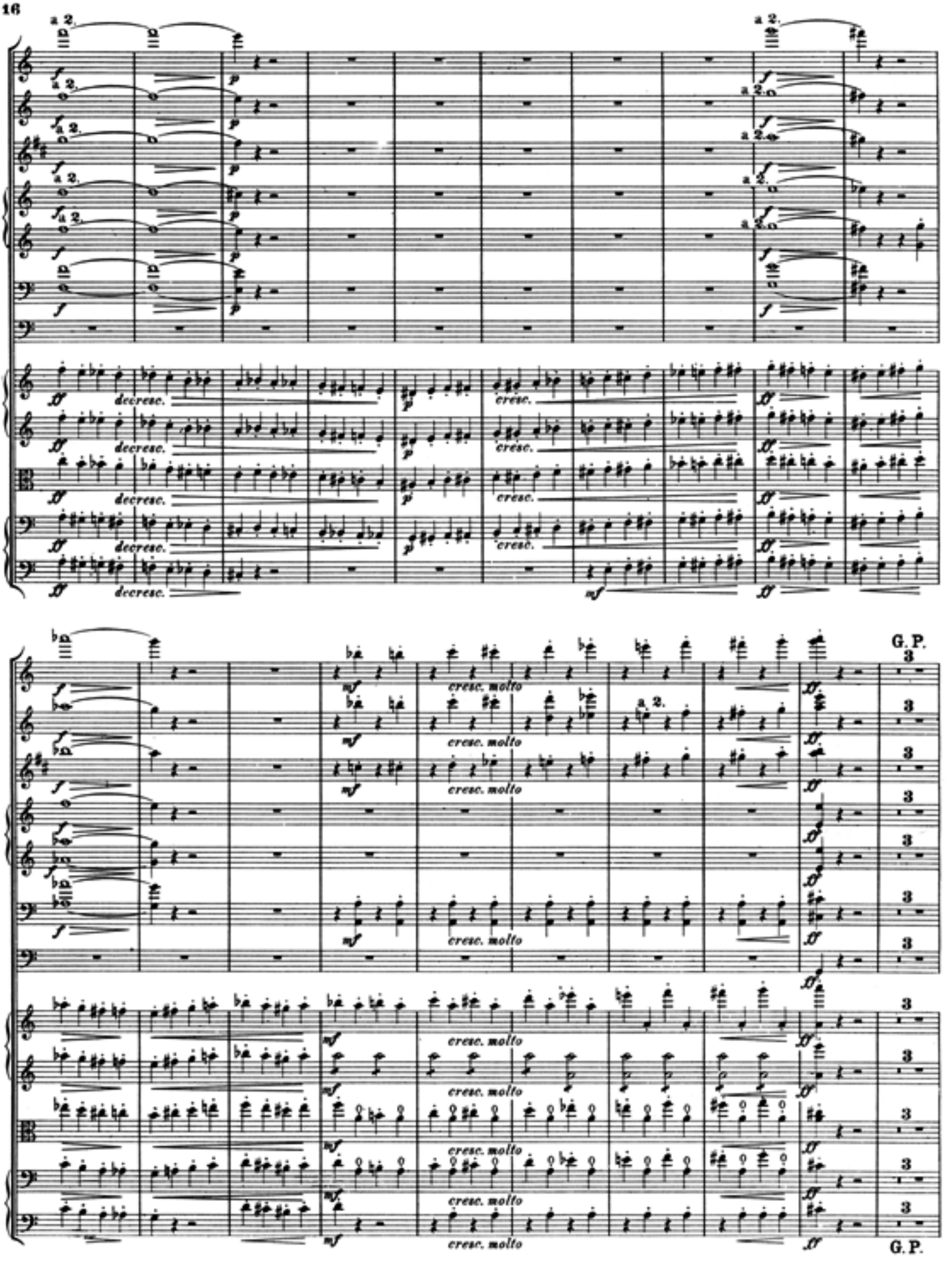

a tempo con fuoco
6
un poco rit.
Fl.
Ob.
Clar.
Cor. I. II. in Es (Mi b).
Cor. III. IV. in C (Ut).
Fag.
Timp.
Viol.
a 2.
I.
cresc.
areo
a tempo con fuoco
un poco rit.
6
poco più animato
Cor.
pizz.
poco più animato

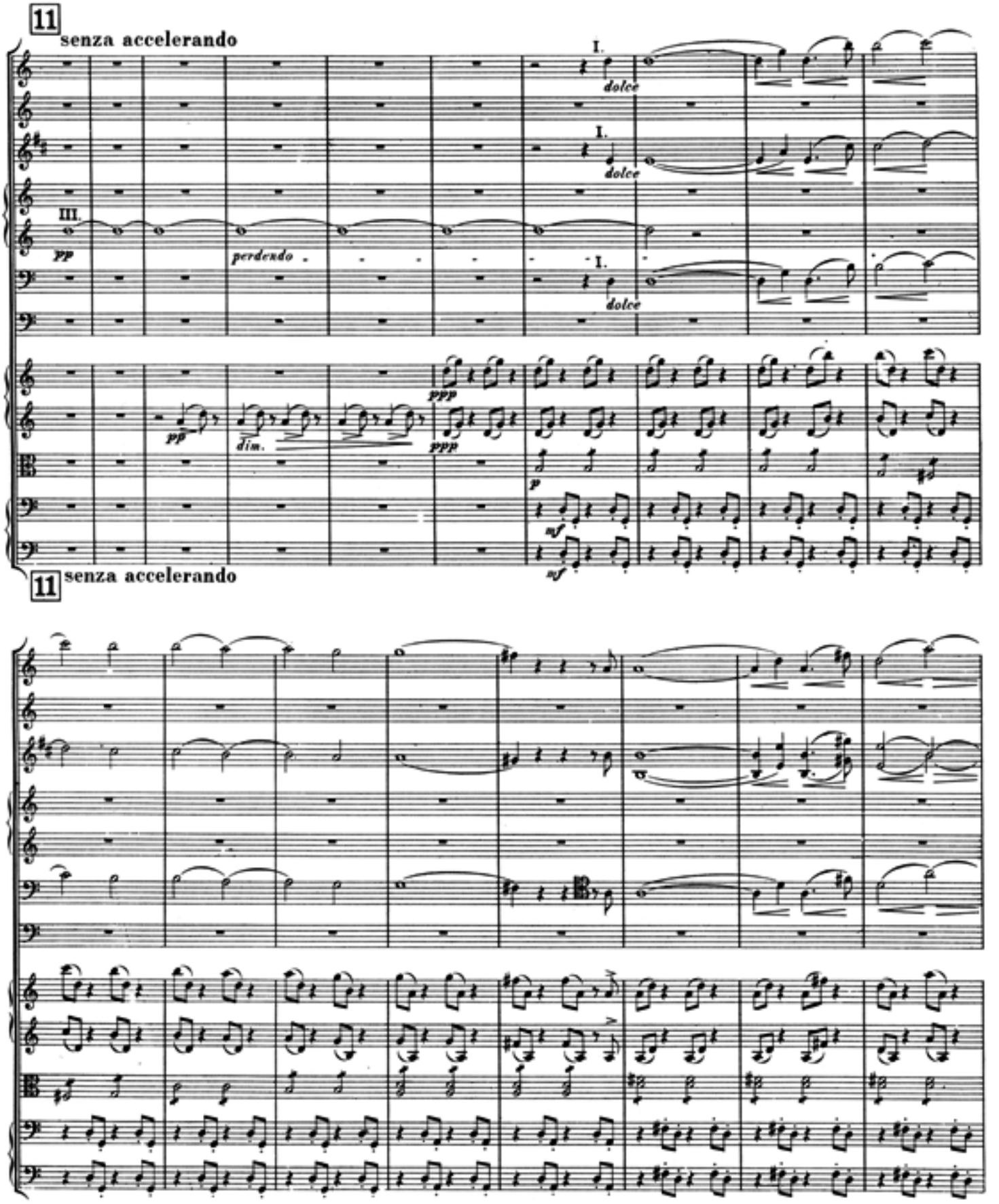

7
a 2.
dim.
7
a 2.
cresc.
III.
div.
unis.
pizz

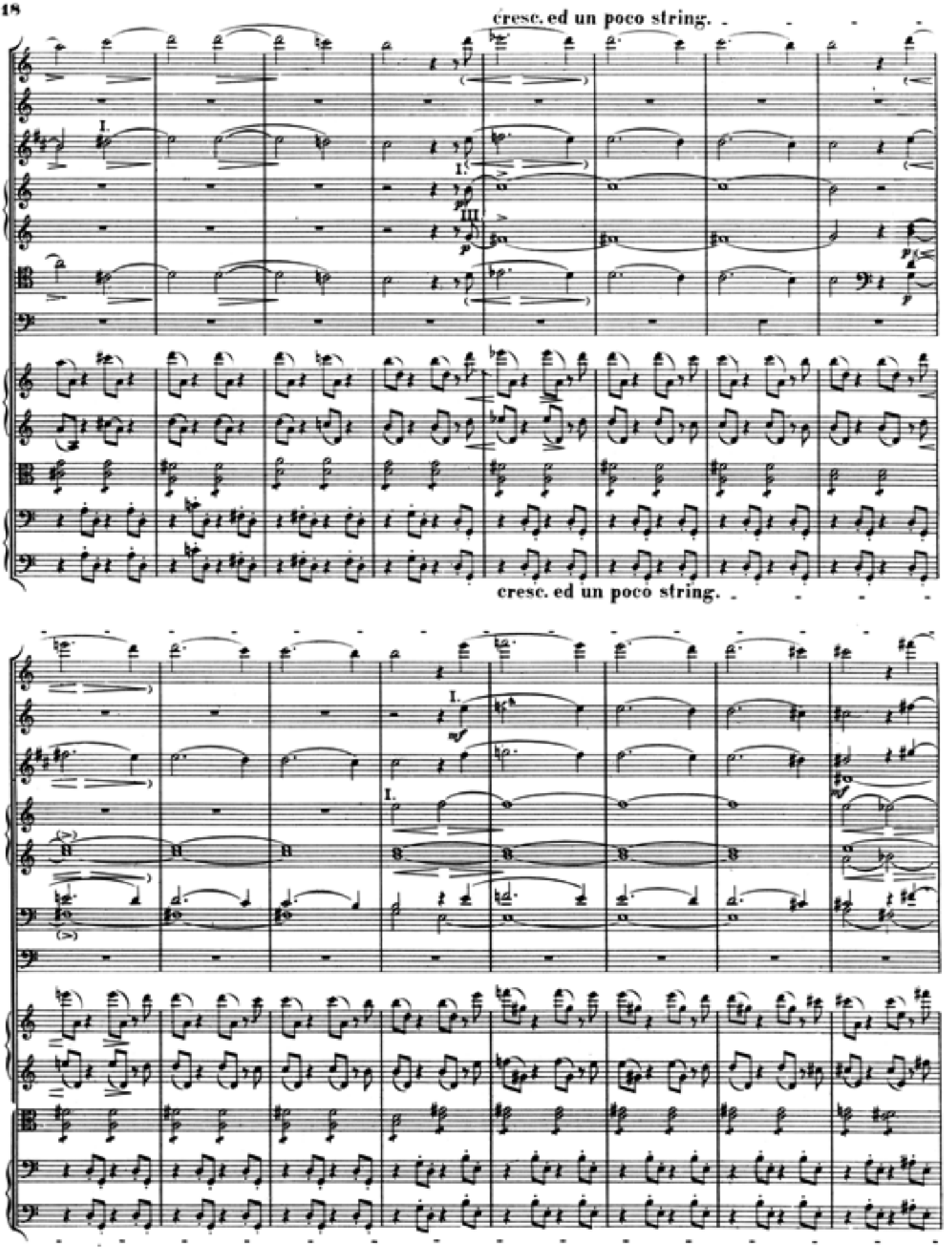

a 2.
8
dolce
I.
dolce
dolce
dolce
arco
8
a 2.
cresc.
a 2.
cresc.
a 2.
cresc.
a 2.
a 2.
a 2.
1.
I.
I.
1.
pizz.

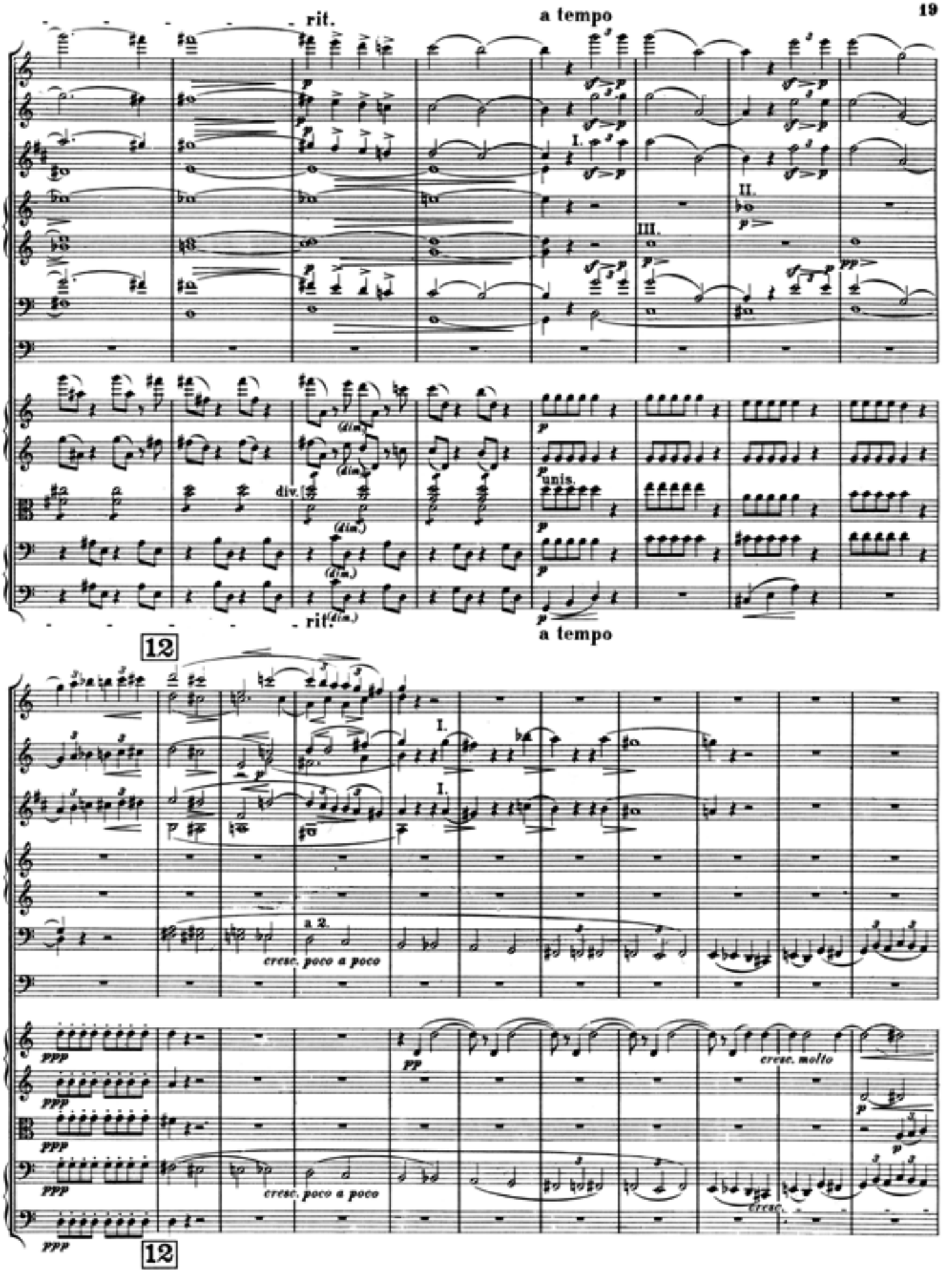

2.
I.
III
a 2.
cresc.
9

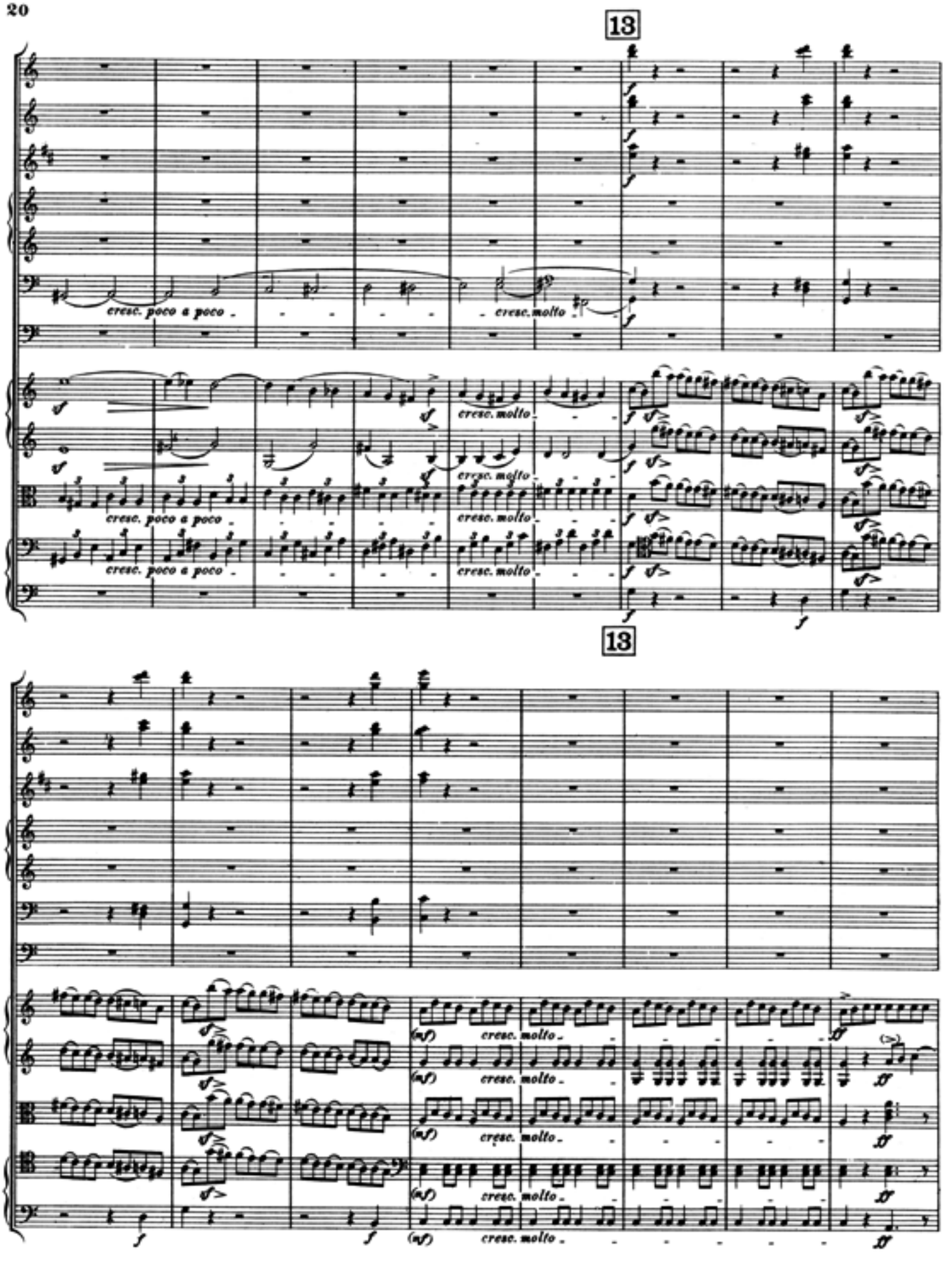

10
a 2.
a 2.
a 2.
cresc.
10
a 2.
decrease.
cresc.

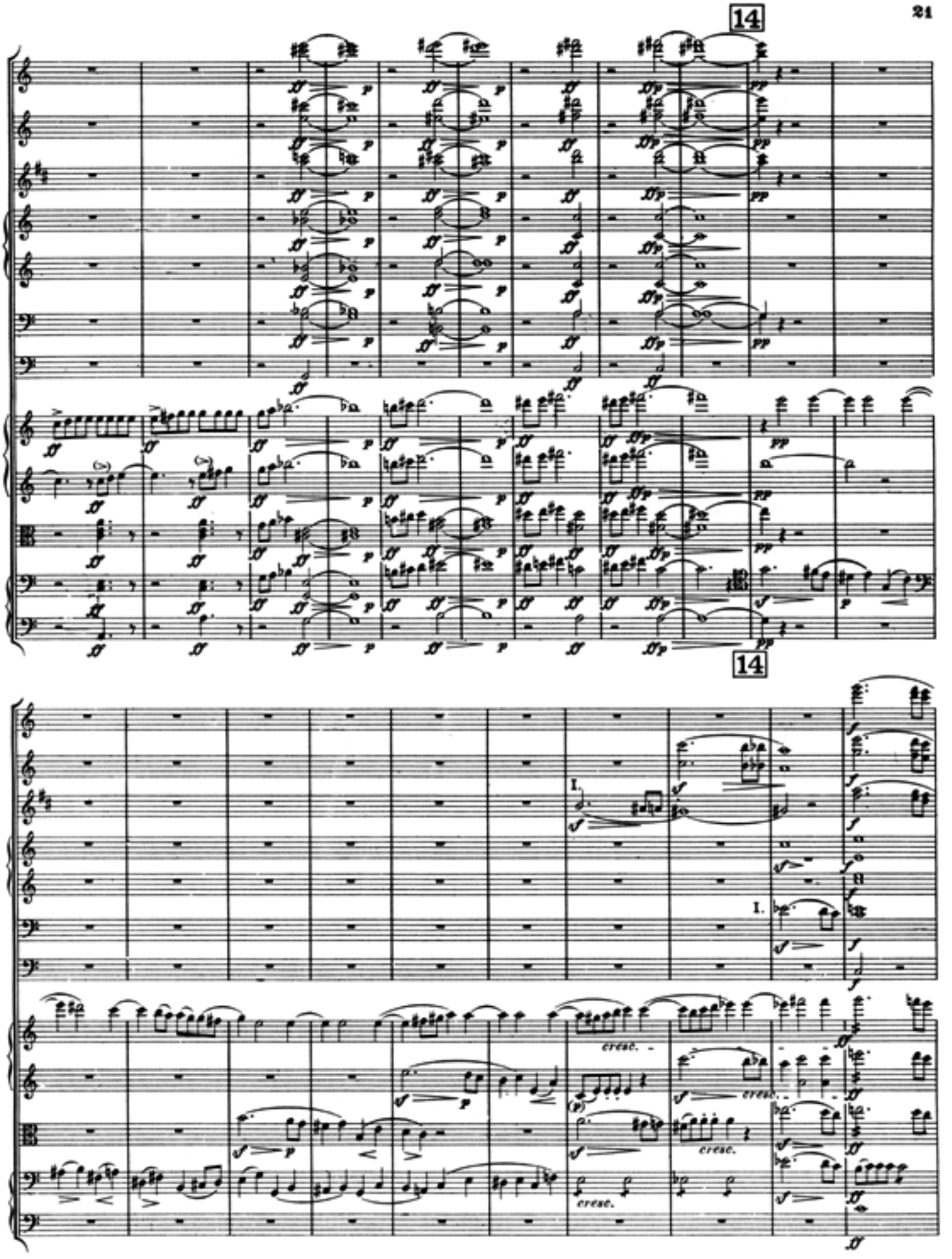

a 2.
decresc.
cresc.
cresc. molto
G. P.

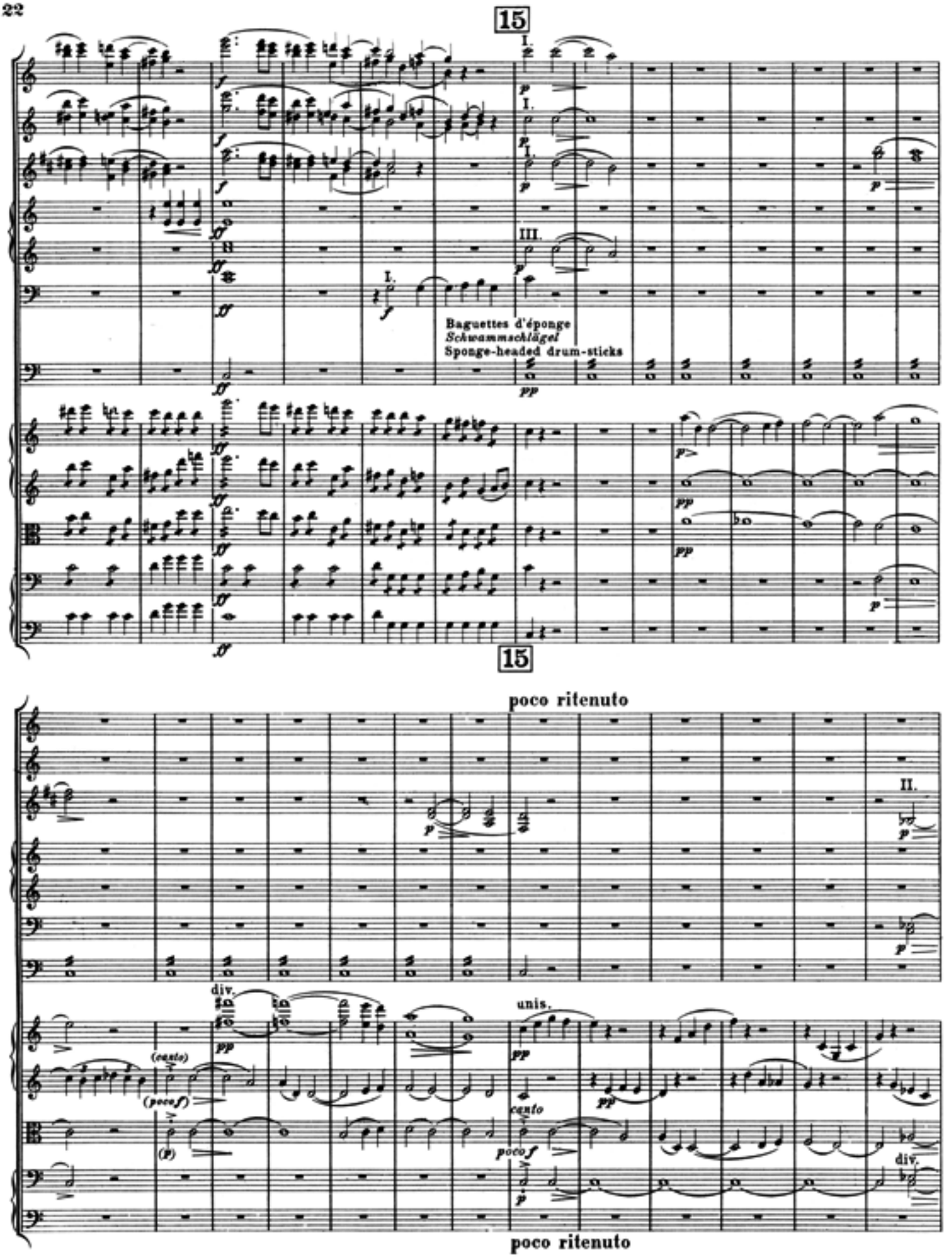

11
senza accelerando
I.
dolce
I.
dolce
III.
pp
perdendo
I.
dolce
ppp
pp
dim.
ppp
p
mf
mf
11
senza accelerando

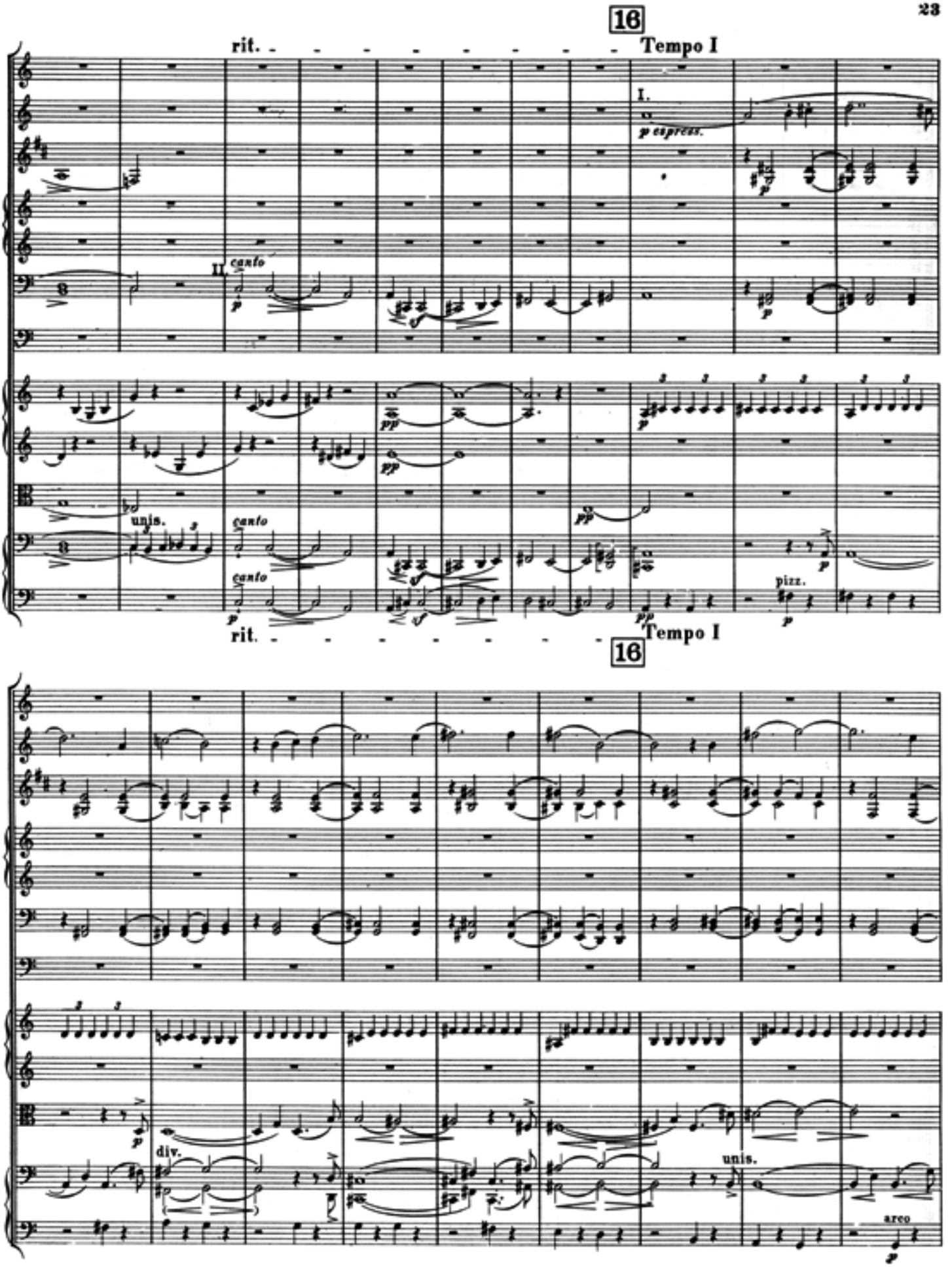

cresc. ed un poco string.
cresc. ed un poco string.

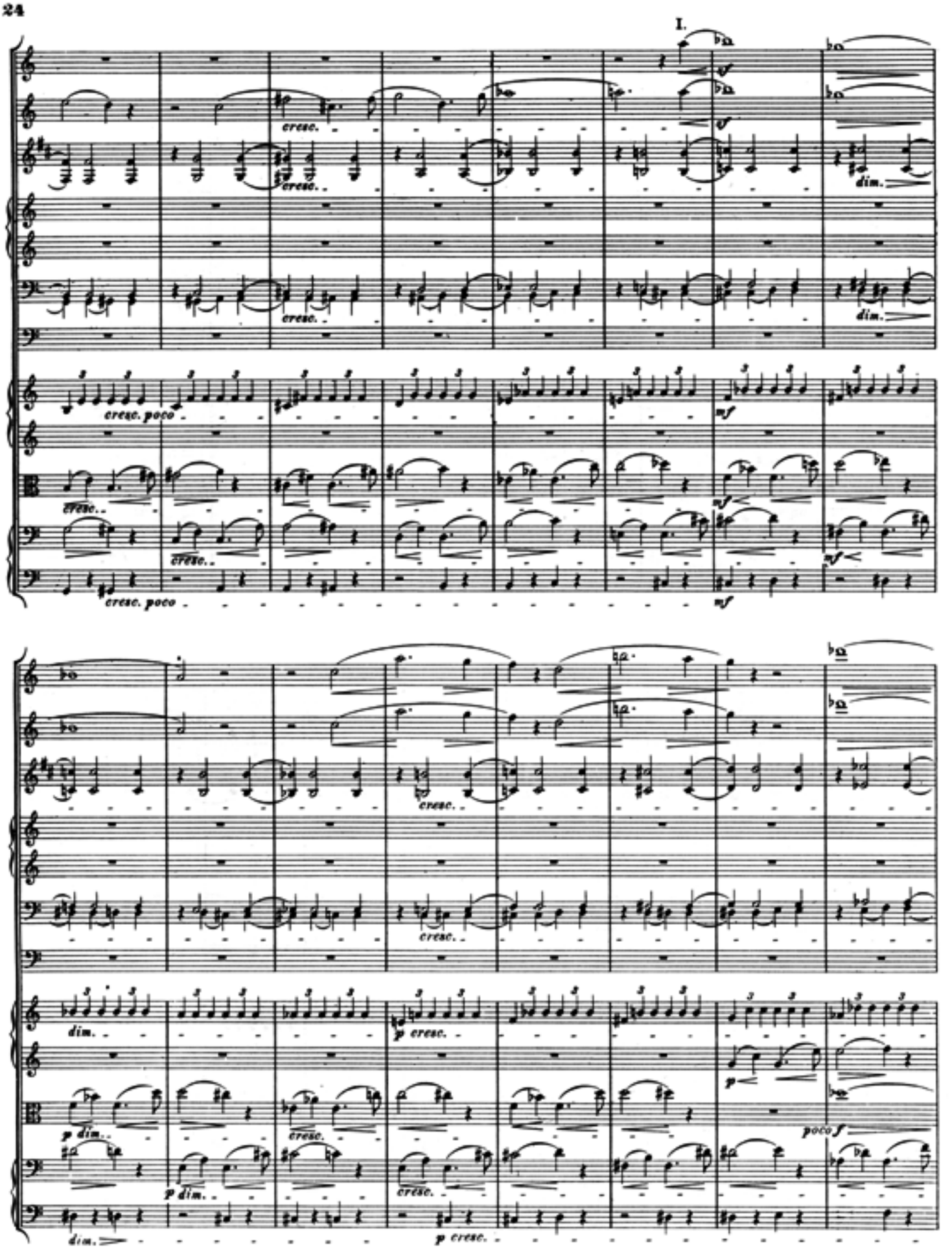

rit.
a tempo
I.
II.
III.
(dim.)
div.
unis.
rit.
a tempo
12
a 2.
cresc. poco a poco
pp
cresc. molto
ppp
12

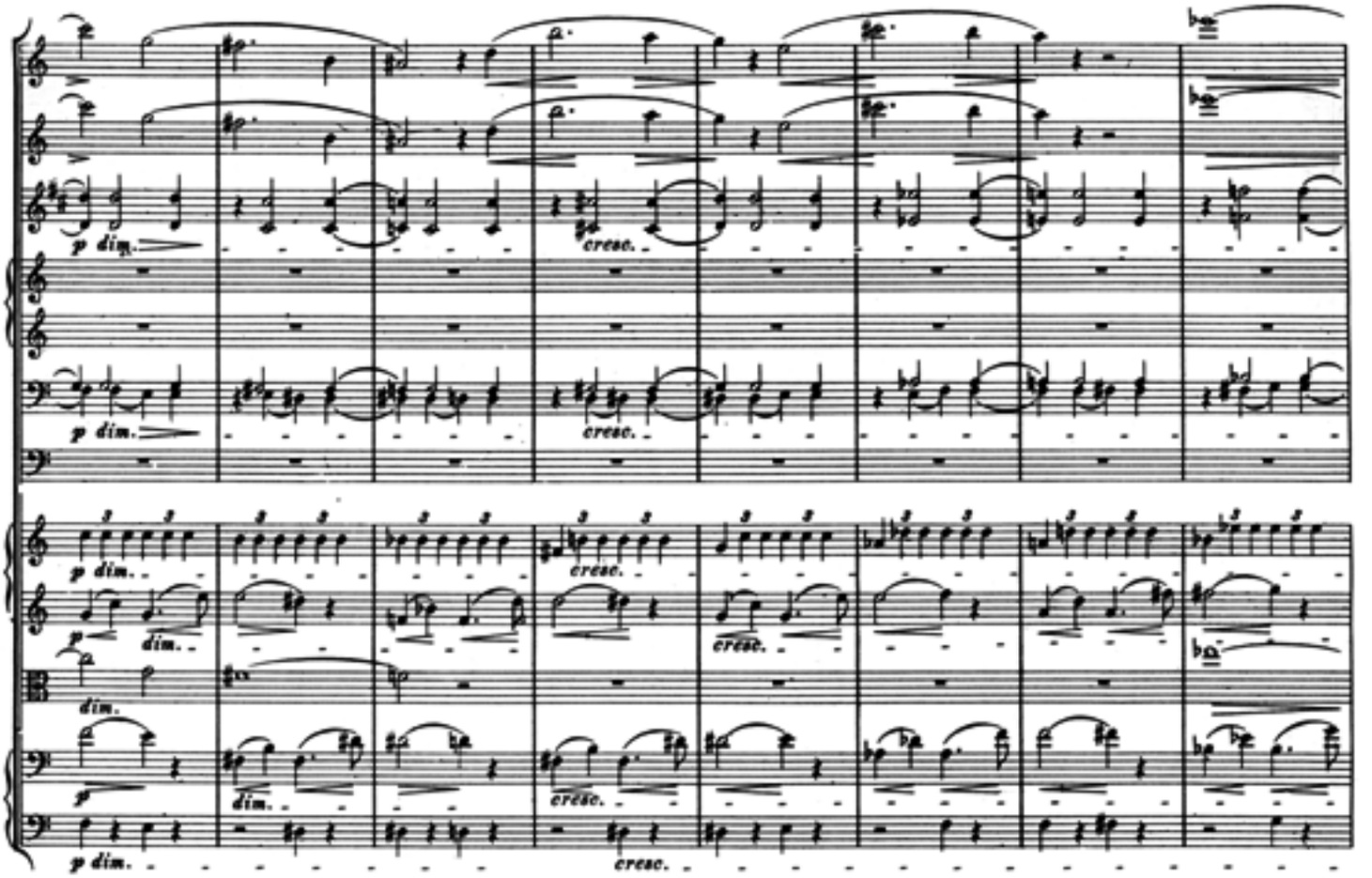

13
cresc. poco a poco
cresc. molto
13
cresc. molto

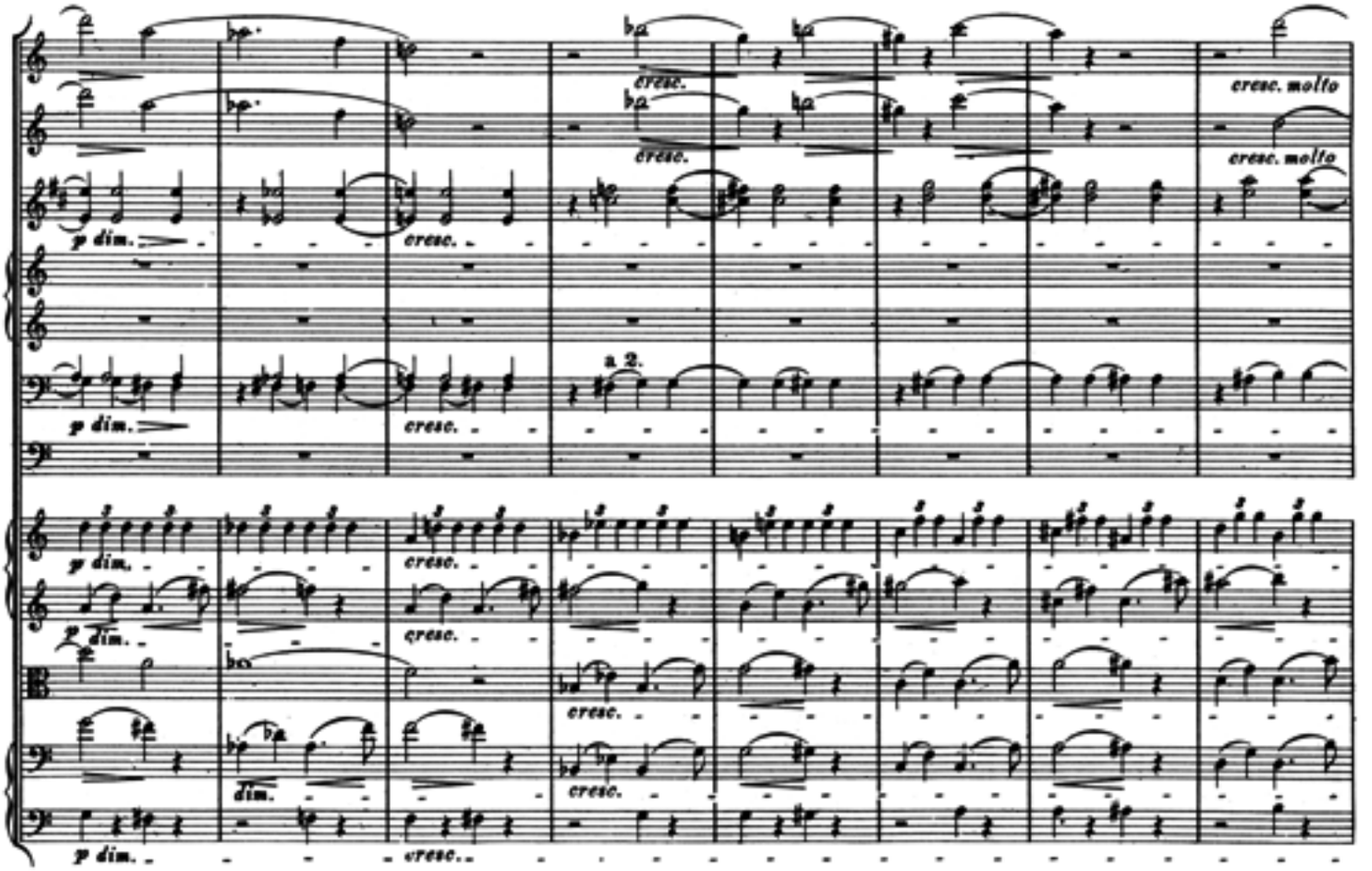

14
14
I.
I.
cresc.
cresc.
cresc.

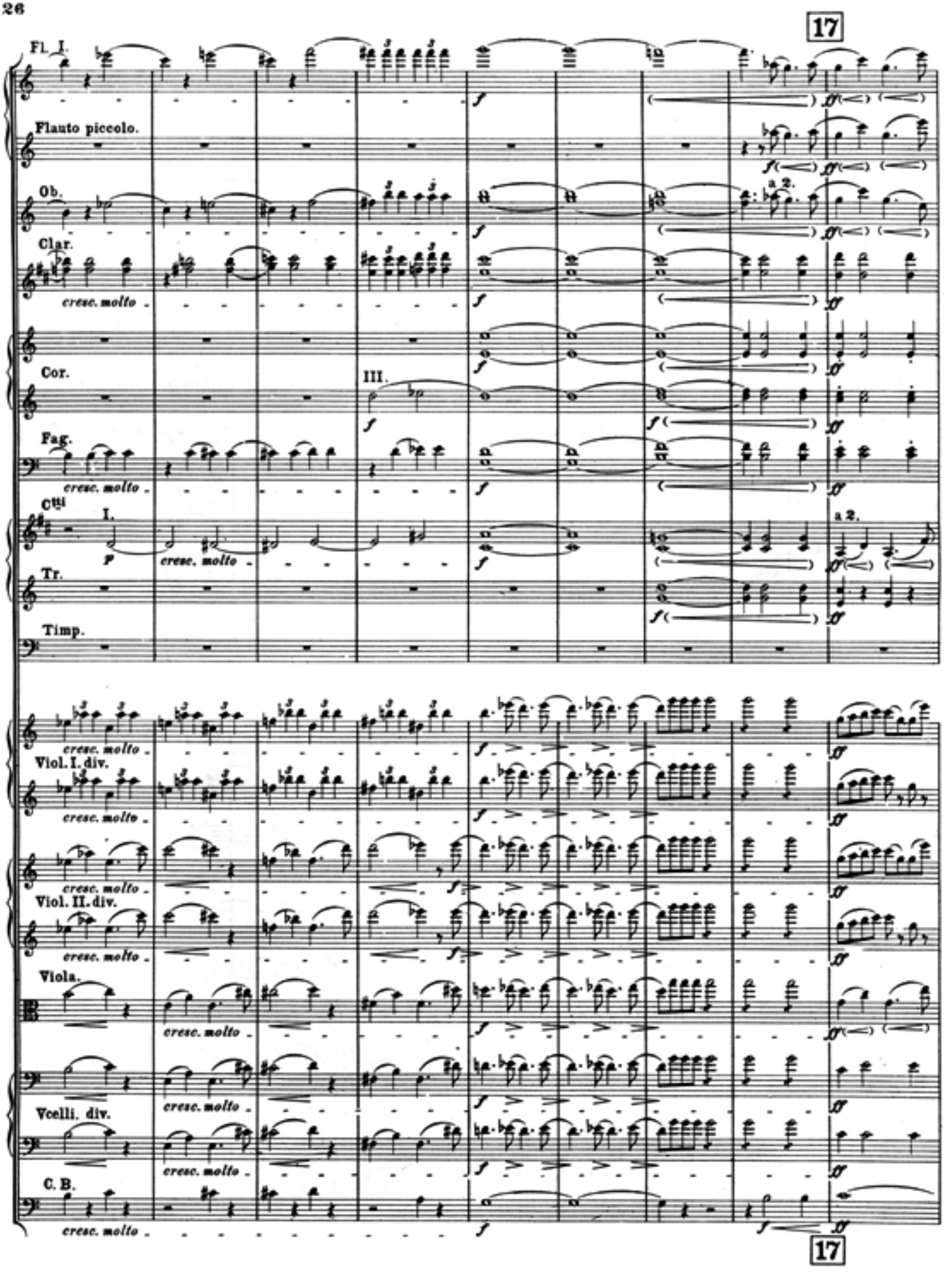

15
Baguettes d'éponge
Schwammschlägel
Sponge-headed drum-sticks
15
poco ritenuto
poco ritenuto

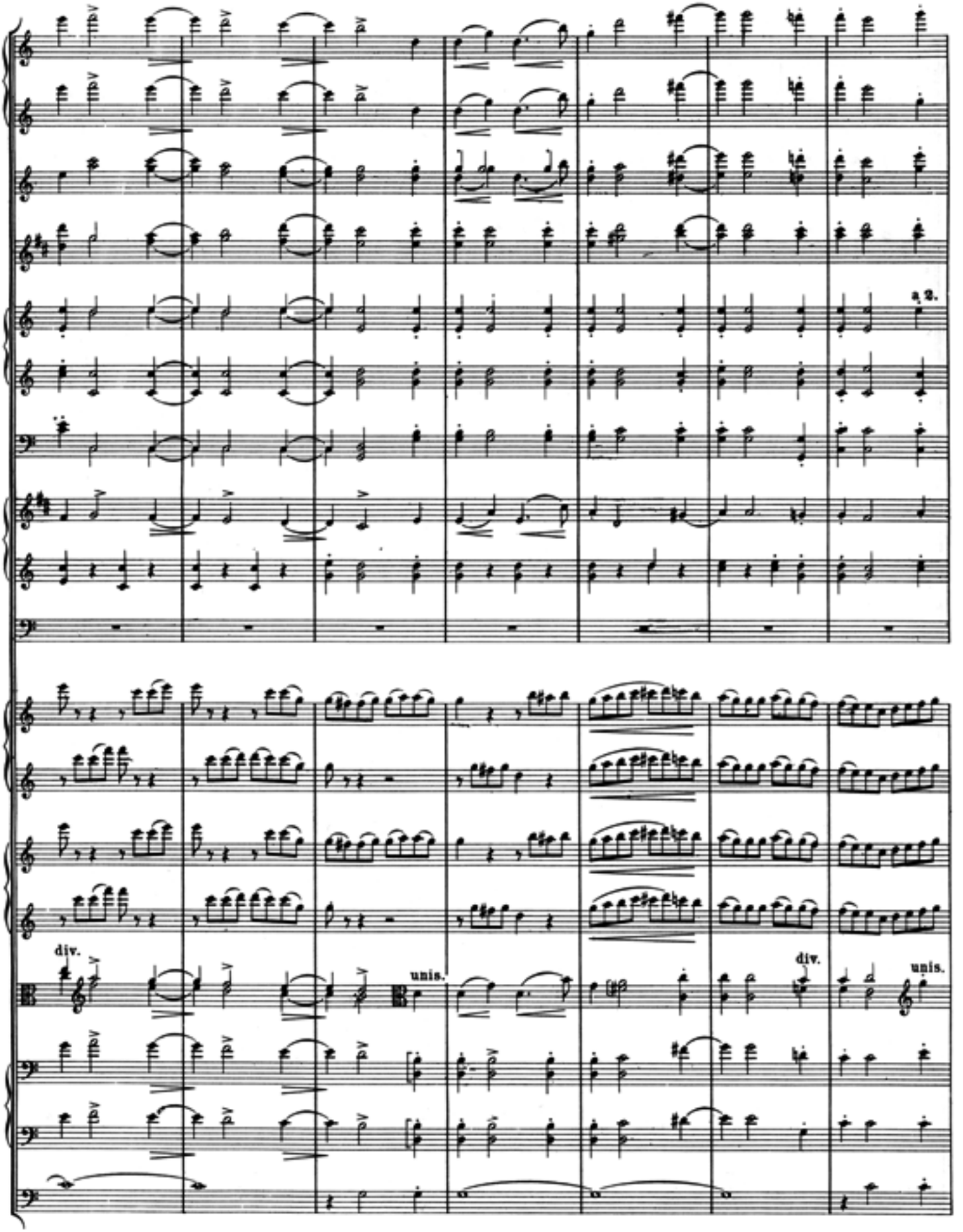

16
rit.
Tempo I
I.
p espress.
II.
canto
unis.
pizz.
16
rit.
Tempo I
div.
unis.
arco

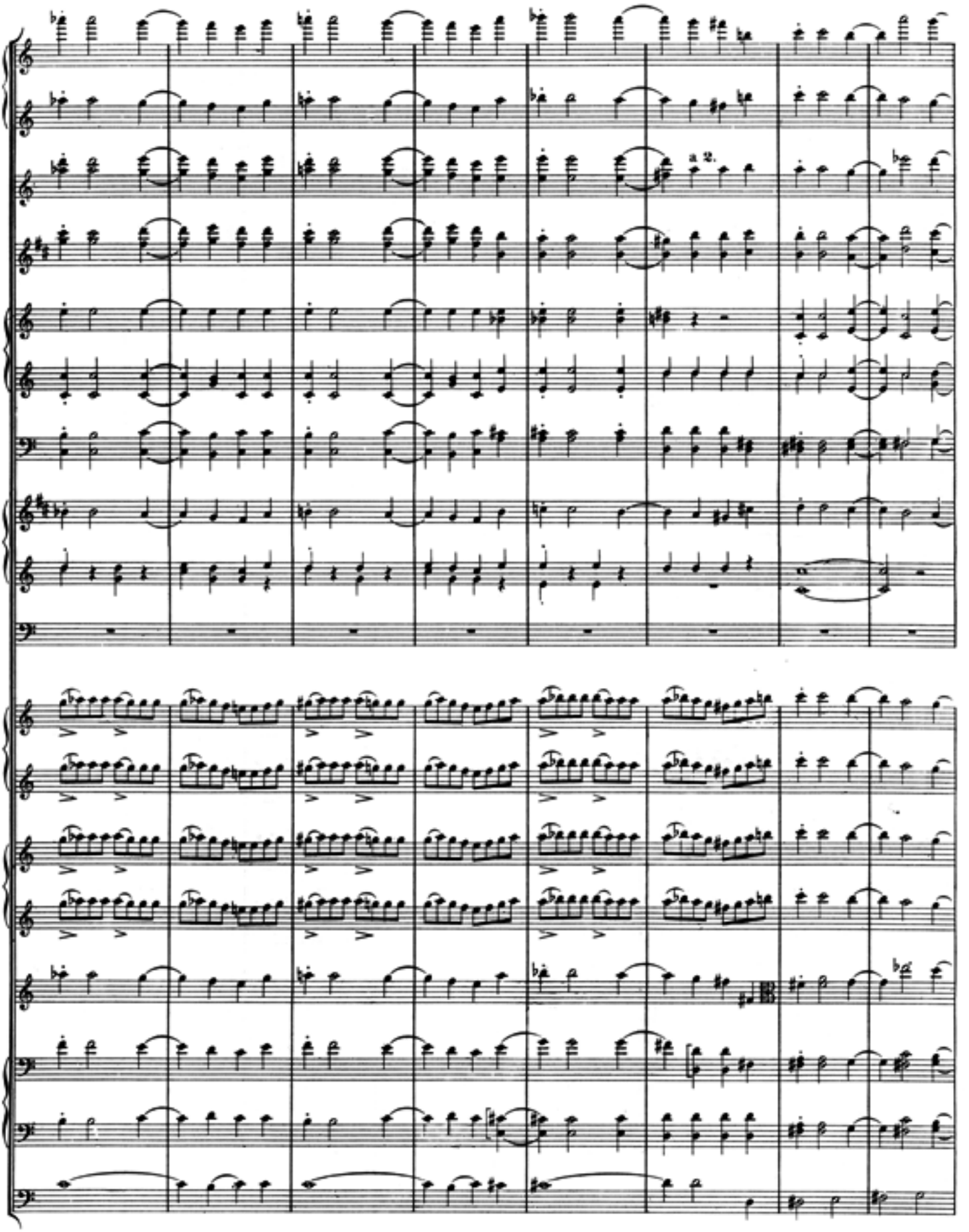

I.
cresc.
cresc.
cresc.
dim.
dim.
cresc. poco
cresc.
cresc.
mf
mf
mf
cresc. poco
mf
cresc.
cresc.
dim.
p cresc.
p
p dim.
cresc.
poco f
p dim.
cresc.
dim.
p cresc.

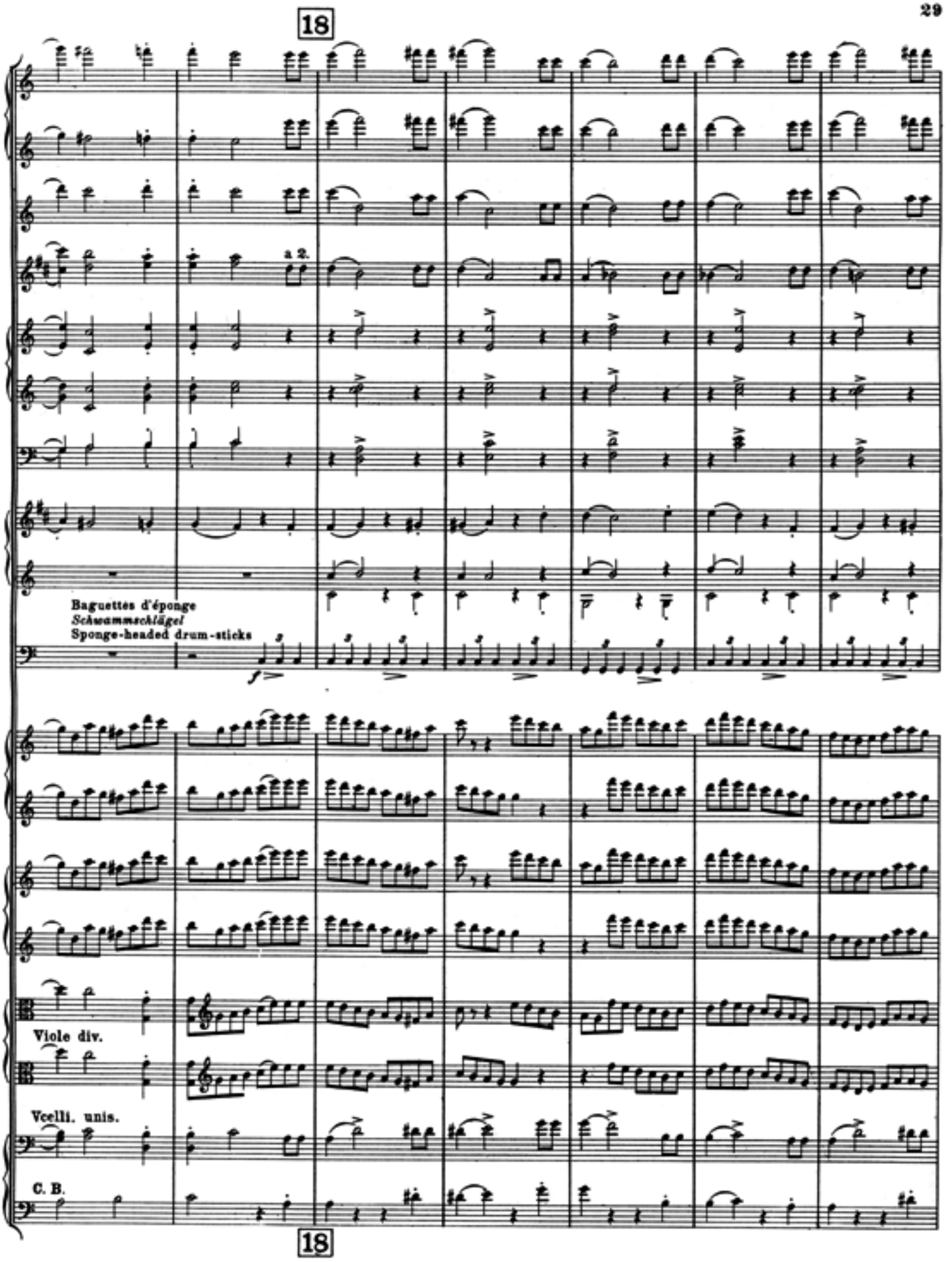

p dim.
cresc.
dim.

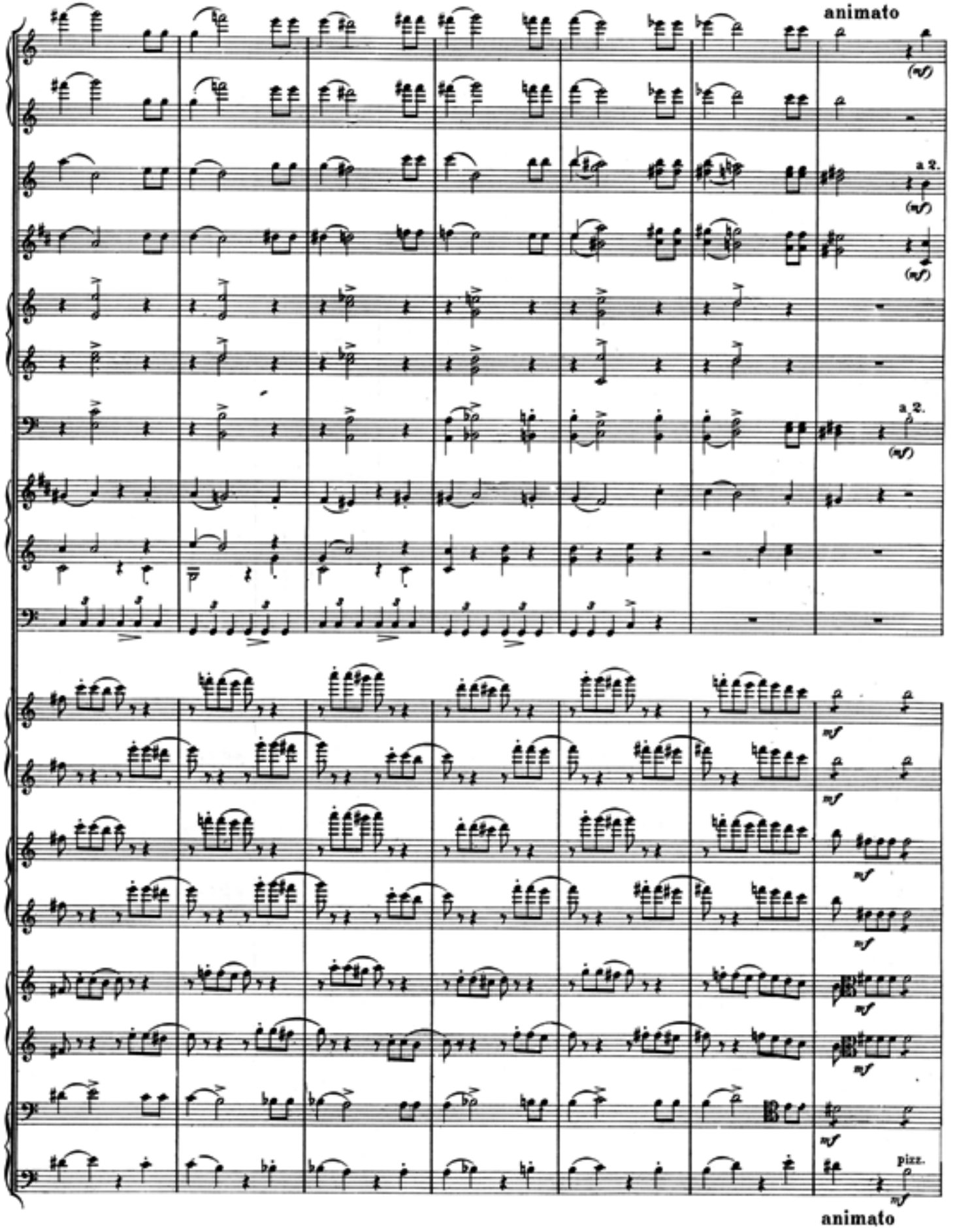

p dim.
cresc.
a 2.
cresc. molto
dim.

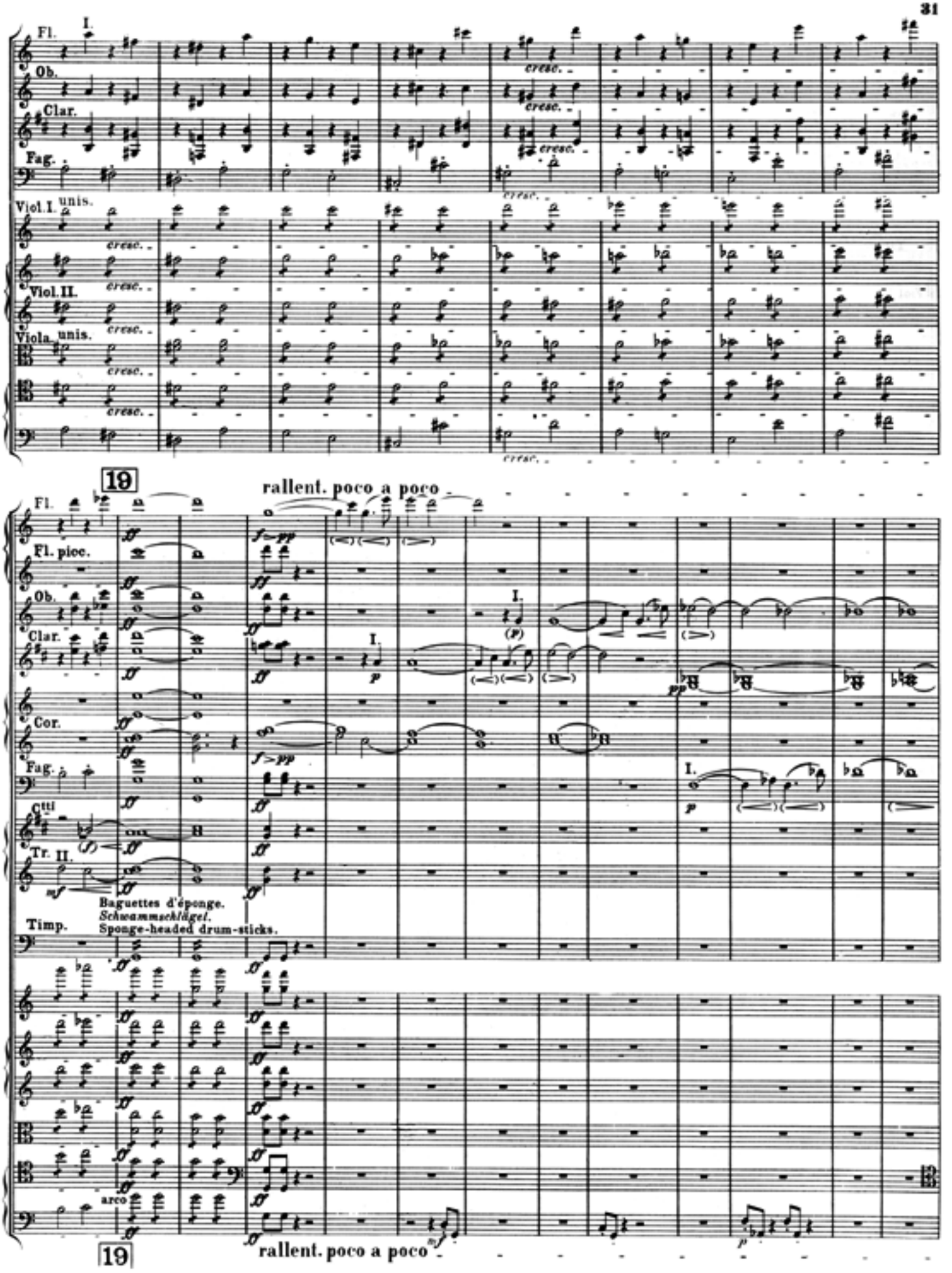

17
Fl. I.
Flauto piccolo.
Ob.
Clar.
cresc. molto
Cor.
III.
Fag.
cresc. molto
Ctti
I.
cresc. molto
Tr.
Timp.
a 2.
cresc. molto
Viol. I. div.
cresc. molto
Viol. II. div.
cresc. molto
Viola.
cresc. molto
Vcelli. div.
cresc. molto
C. B.
cresc. molto
17

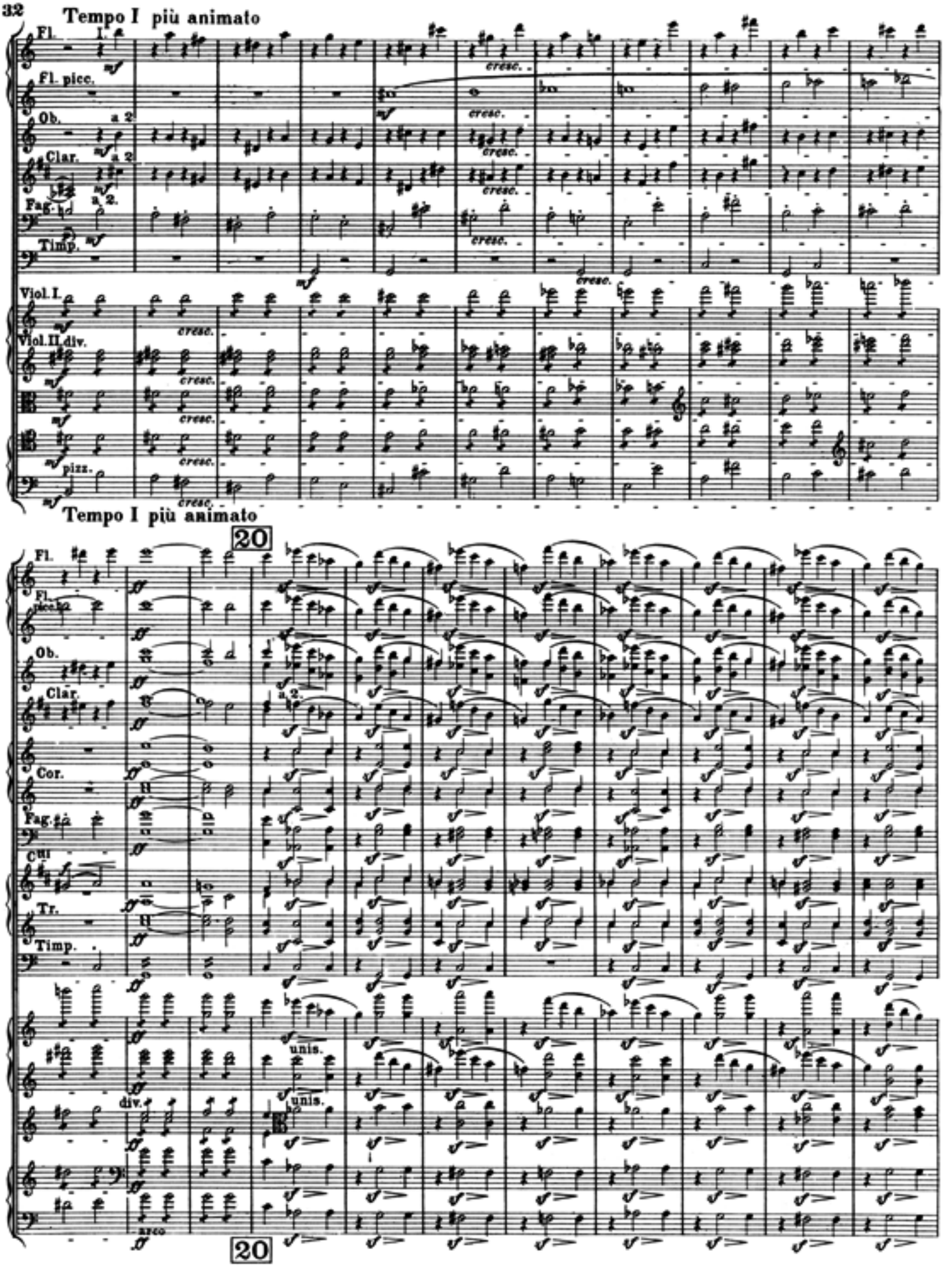

a 2.
div.
unis.
div.
unis.

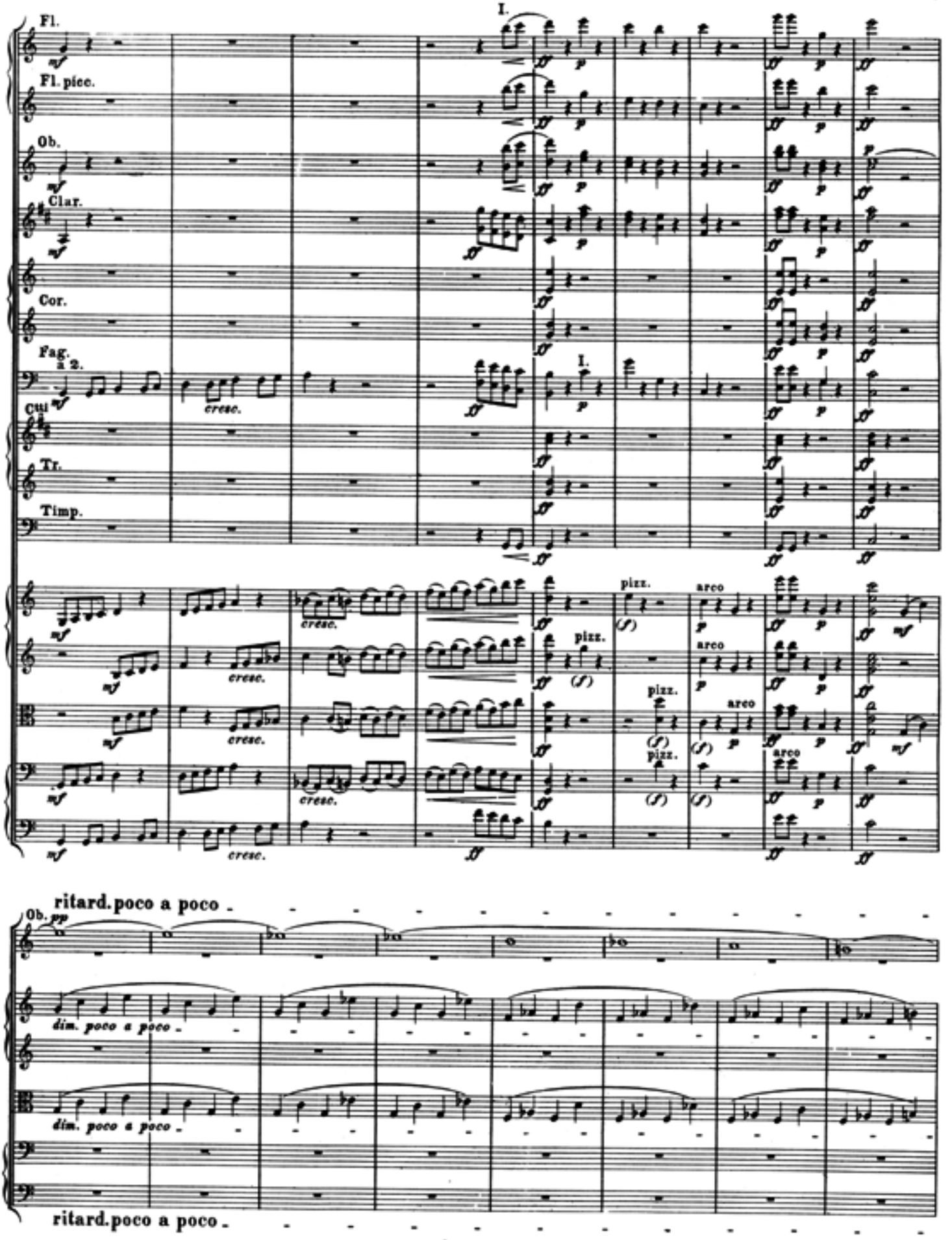

a 2.

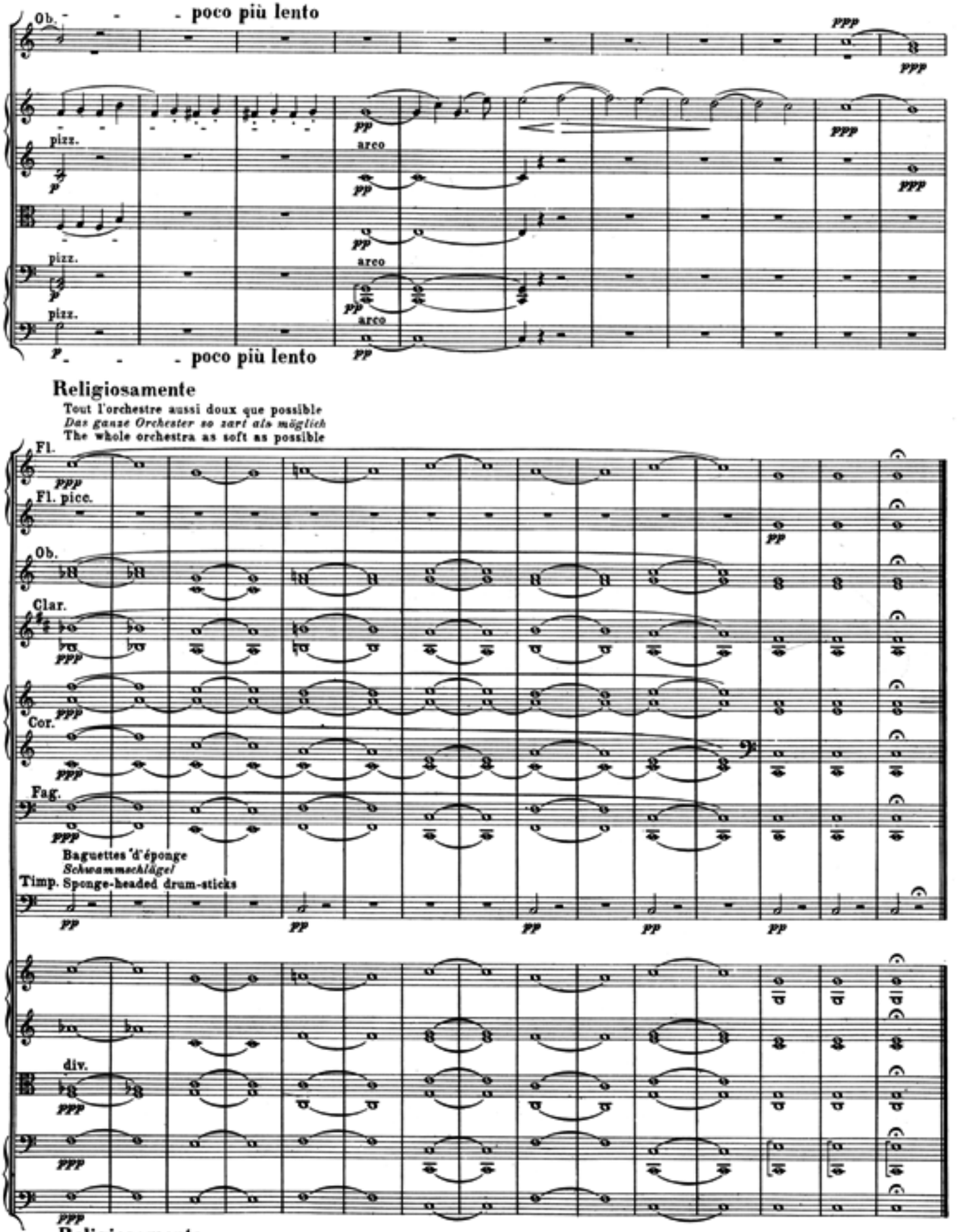

18
a 2.
Baguettes d'éponge
Schwammschlägel
Sponge-headed drum-sticks
Viole div.
Vcelli. unis.
C. B.
18


animato
a 2.
a 2.
pizz.
animato


Fl.
I.
Ob.
Clar.
Fag.
cresc.
Viol. I. unis.
Viol. II.
Viola unis.
19
rallent. poco a poco
Fl. picc.
Cor.
Ctti
Tr. II.
Timp.
Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.
arco
rallent. poco a poco


Tempo I più animato
Fl.
Fl. picc.
Ob.
Clar.
Fag.
Timp.
Viol. I.
Viol. II.
div.
pizz.
cresc.
a 2.
Tempo I più animato
20
Cor.
Tr.
unis.
div.
arco
20

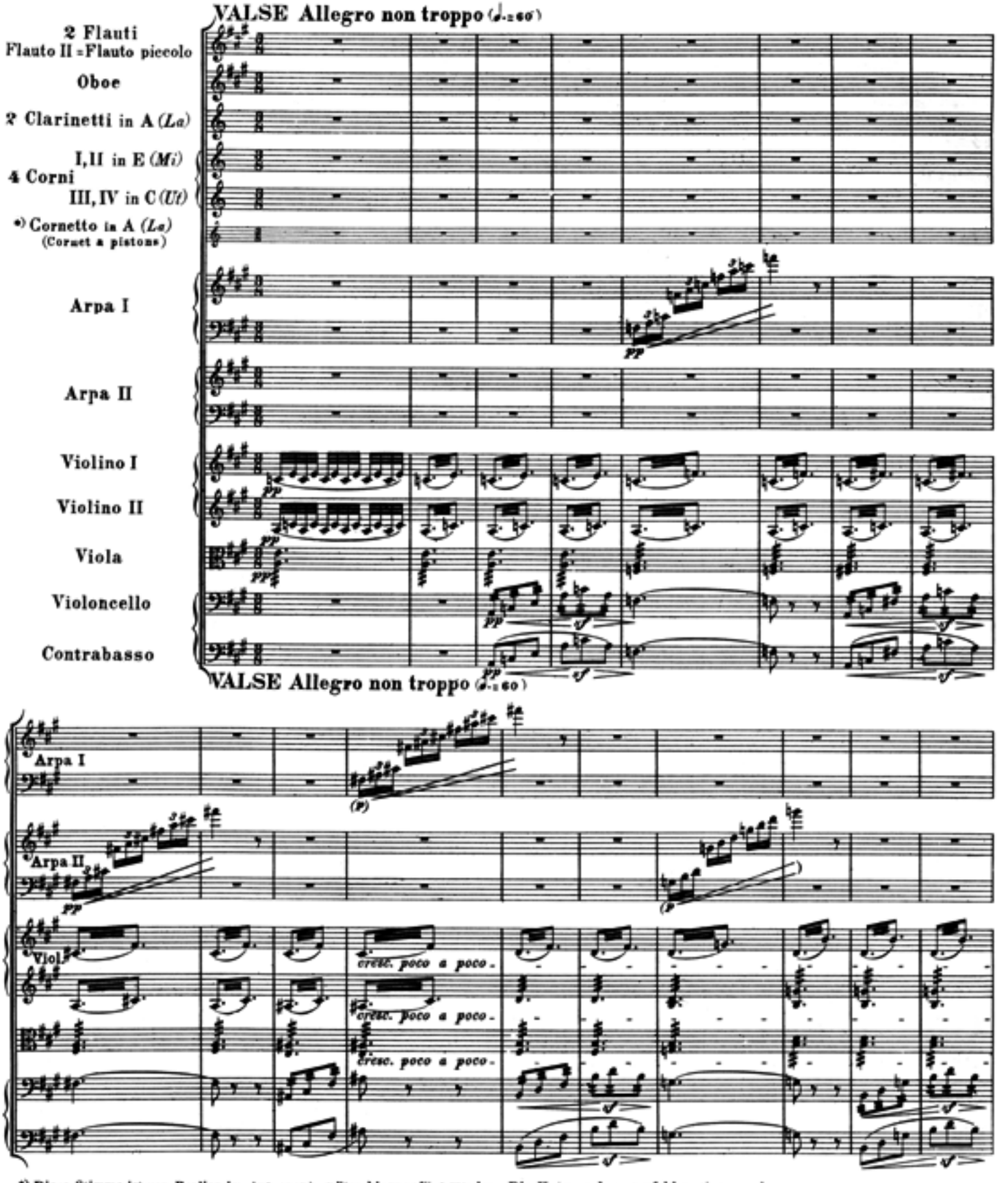

I.
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
a 2.
cresc.
Cui
Tr.
Timp.
pizz.
arco
ritard. poco a poco
dim. poco a poco


Ob.
poco più lento
ppp
pizz.
arco
pizz.
arco
pizz.
arco
poco più lento
Religiosamente
Tout l'orchestre aussi doux que possible
Das ganze Orchester so zart als möglich
The whole orchestra as soft as possible
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Baguettes d'éponge
Schwammschlägel
Timp. Sponge-headed drum-sticks
div.
Religiosamente

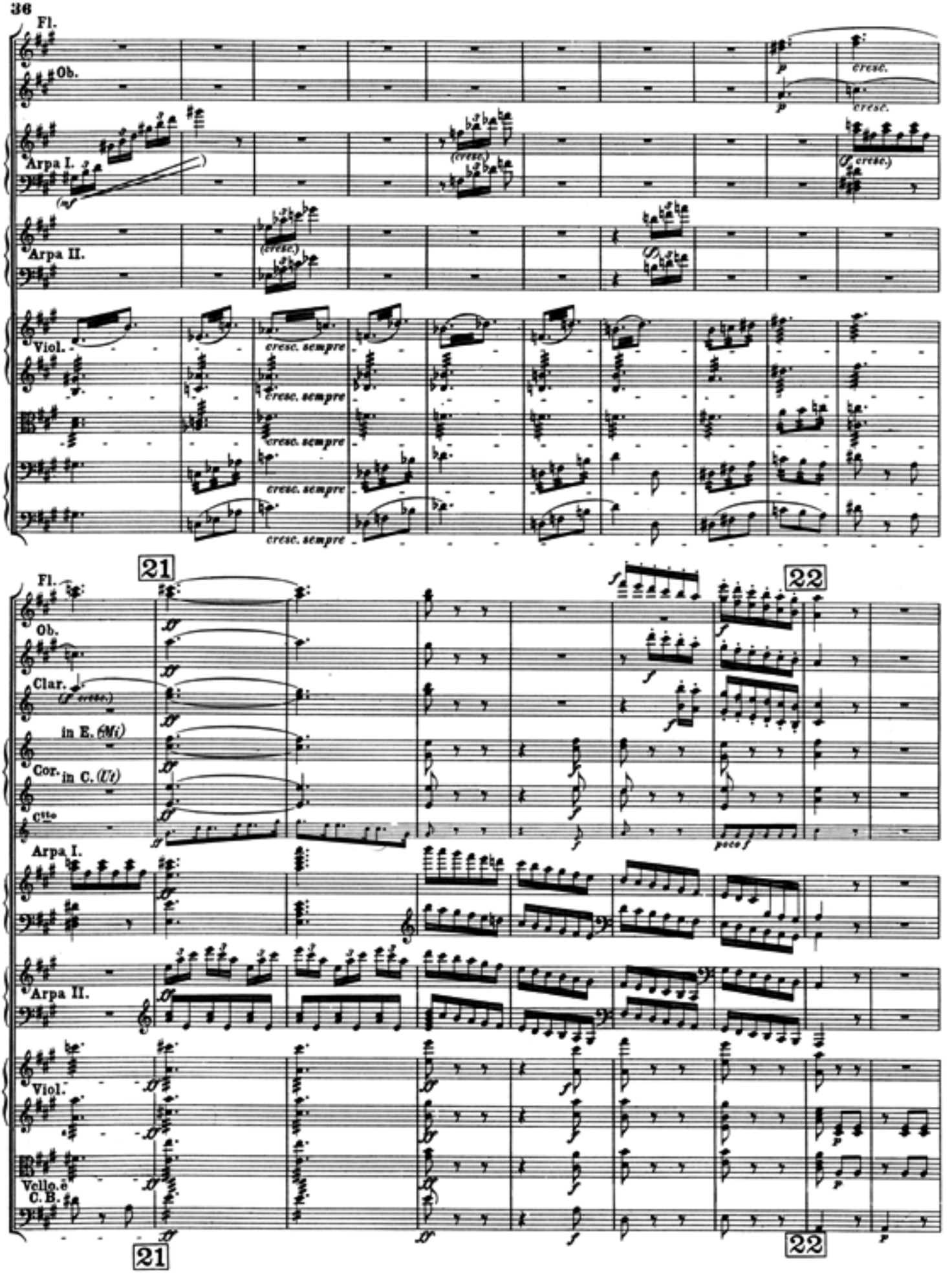
II.

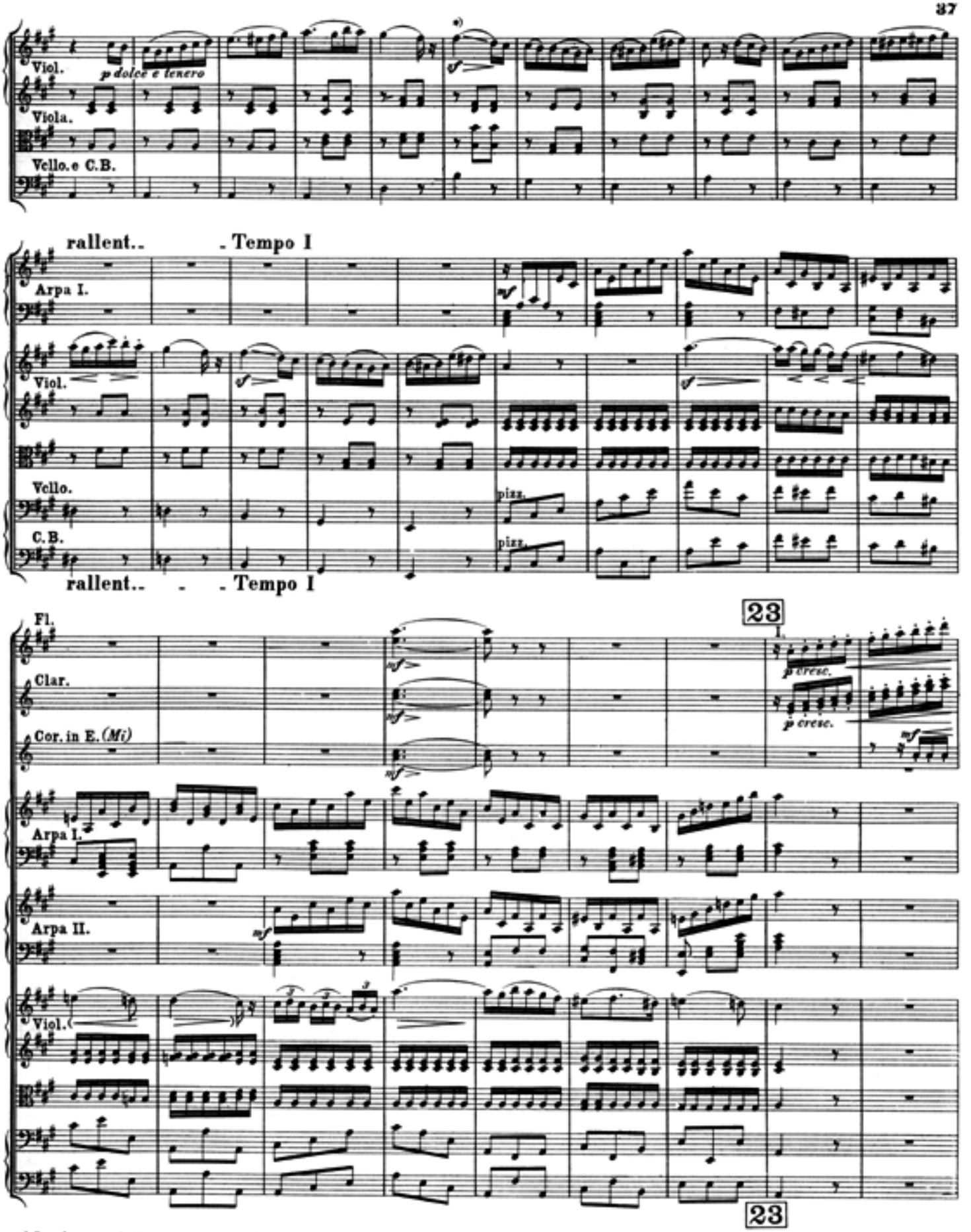
Un bal

Ein Ball[1] A Ball

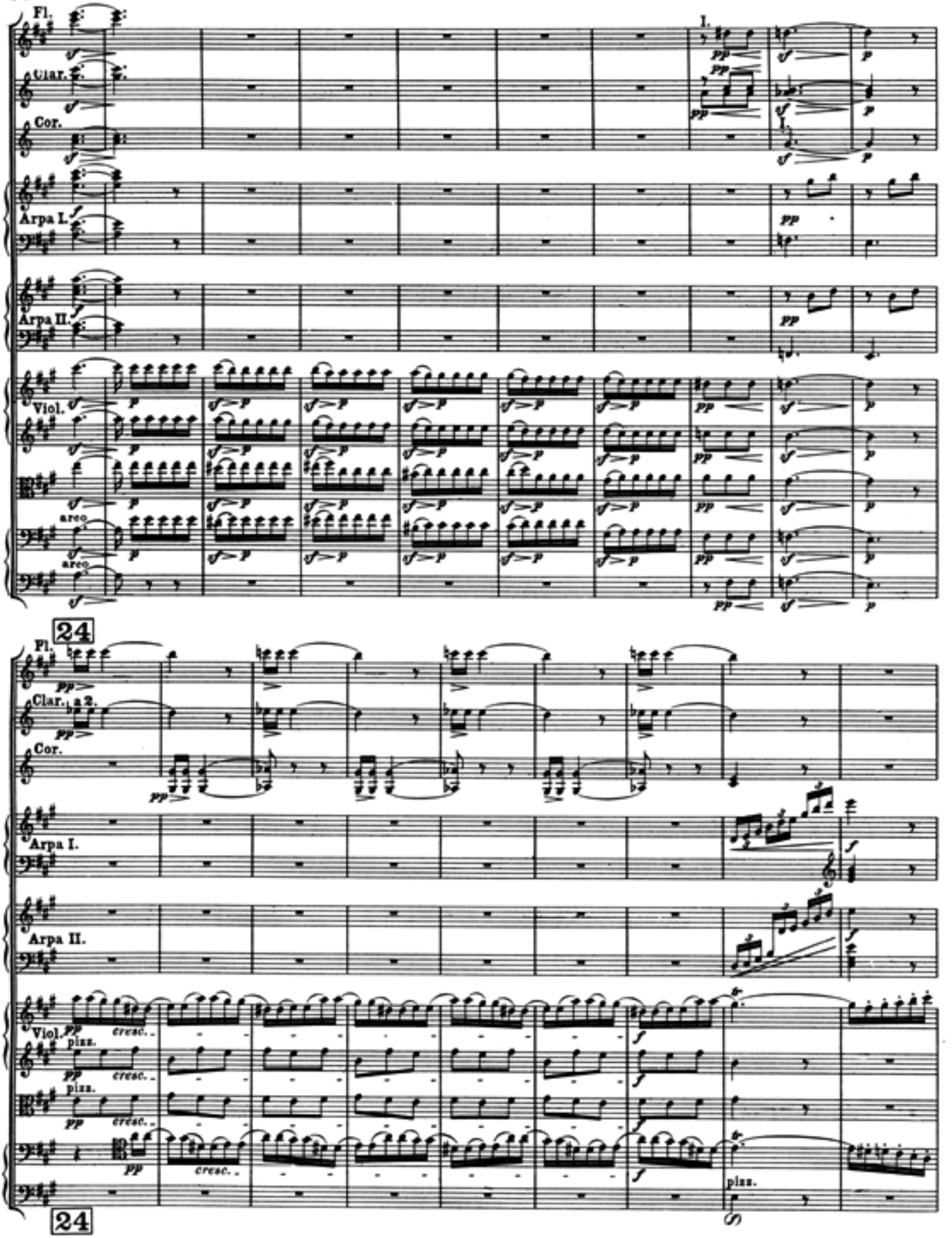


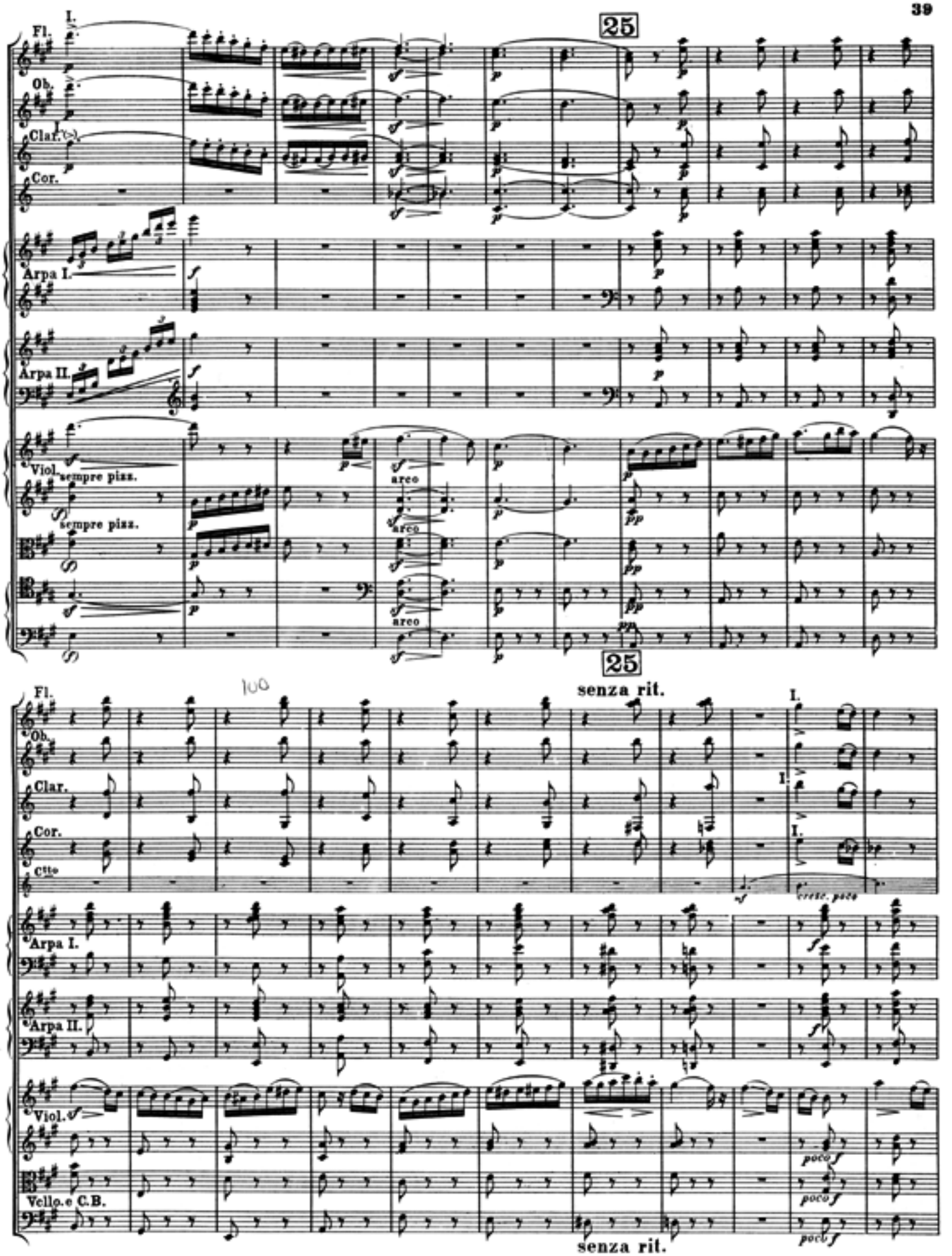
*) Diese Stimme ist von Berlioz im Autograph später hinzugefügt worden. Die Herausgeber empfehlen, sie wegzulassen.
Cette partie se trouve sur l'autographe et a été ajoutée par Berlioz plus tard. Les éditeurs recommandent de l'omettre.
This part has been later added by Berlioz himself in the autograph. The editors recommend to omit same.

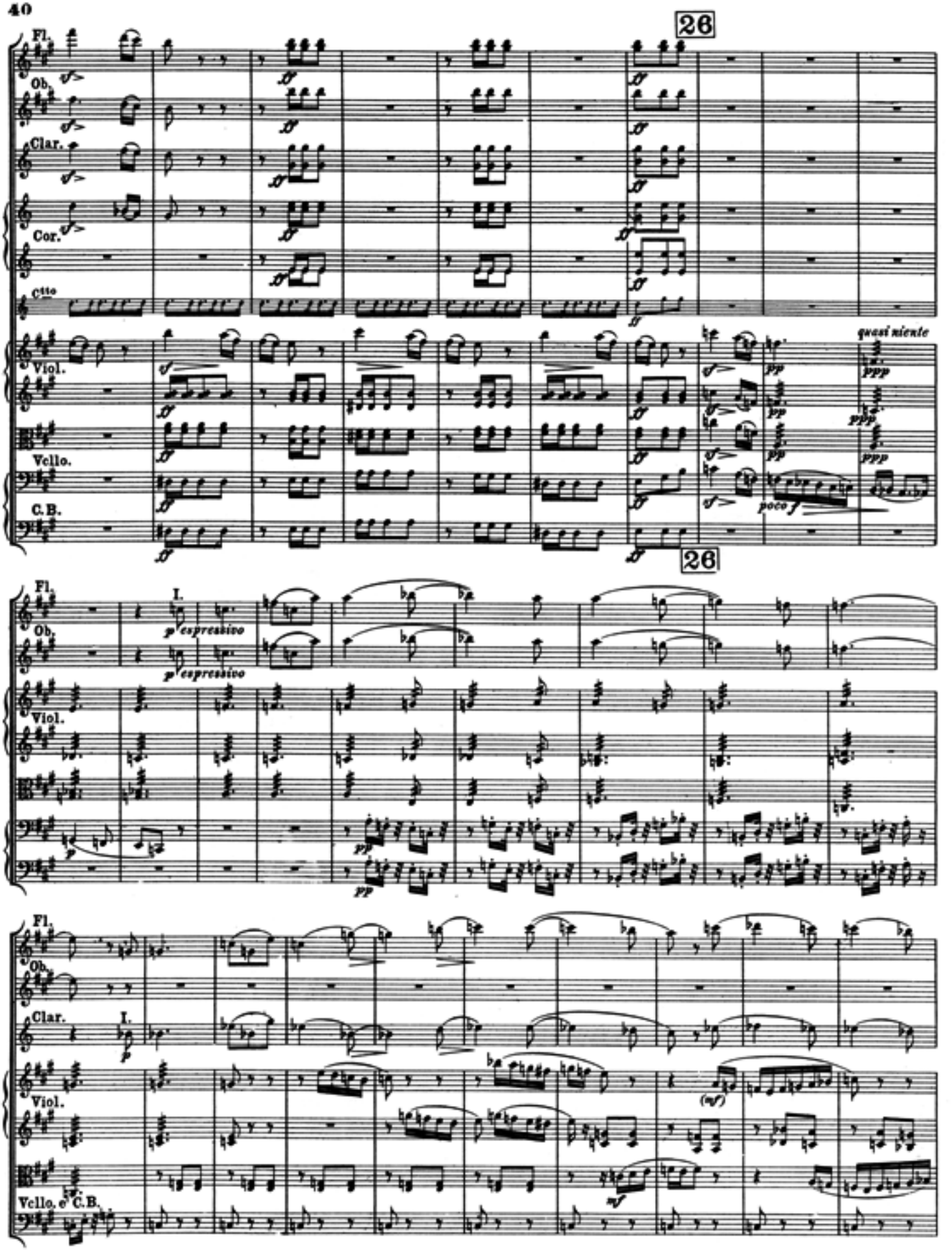

Fl.
Ob.
Arpa I.
Arpa II.
Viol.
cresc.
cresc. sempre
21
22
Clar.
in E. (Mi)
Cor.
in C. (Ut)
Cte
poco f
Vcllo. e C. B.

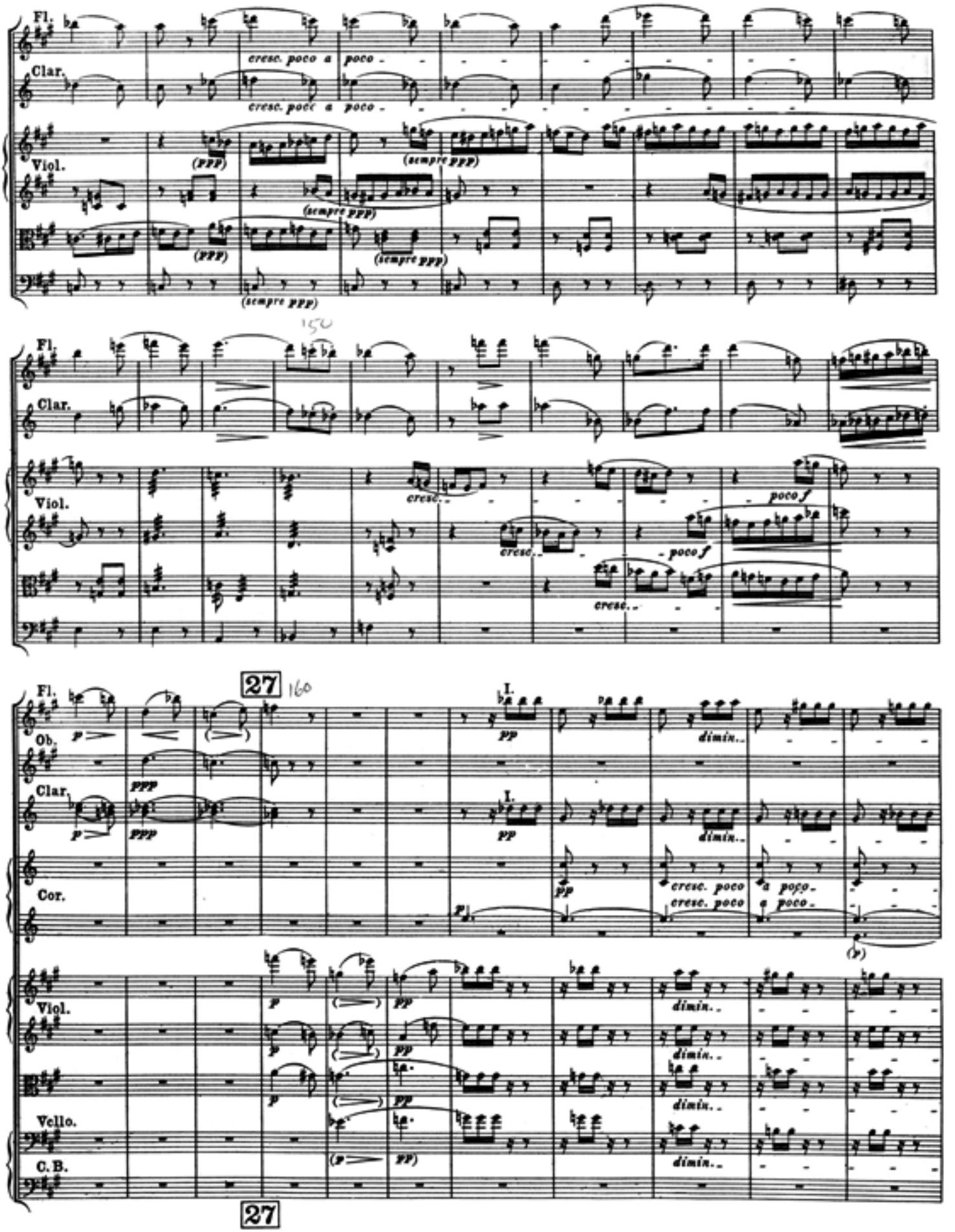


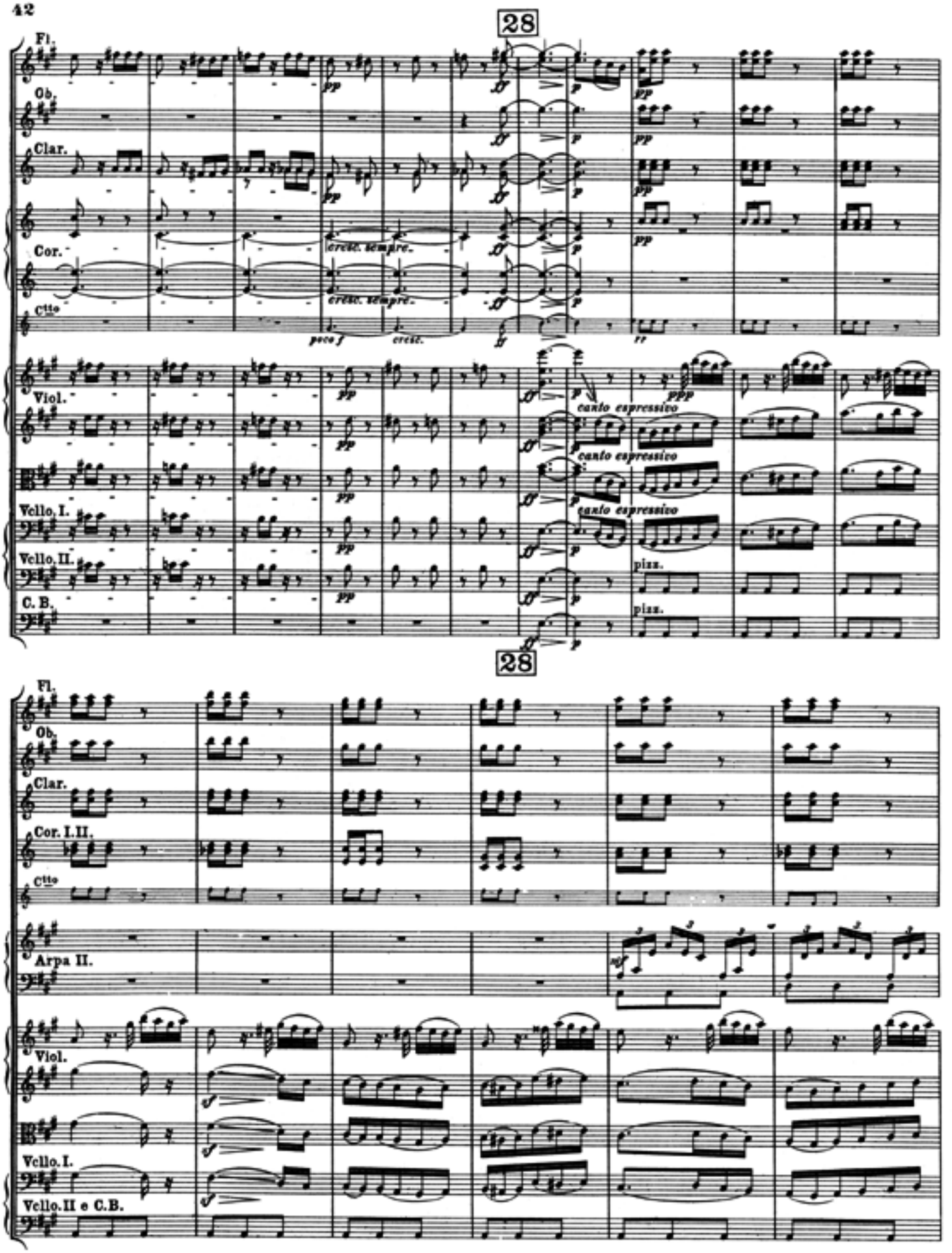
*) Le signe ⌒ indique qu'il faut traîner le son d'une note à l'autre. (H. Berlioz.)
Das Zeichen ⌒ bedeutet, daß der Ton von einer Note zur andern herabgezogen werden soll.
The sign ⌒ indicates that the tone should be drawn down from one note to the other.

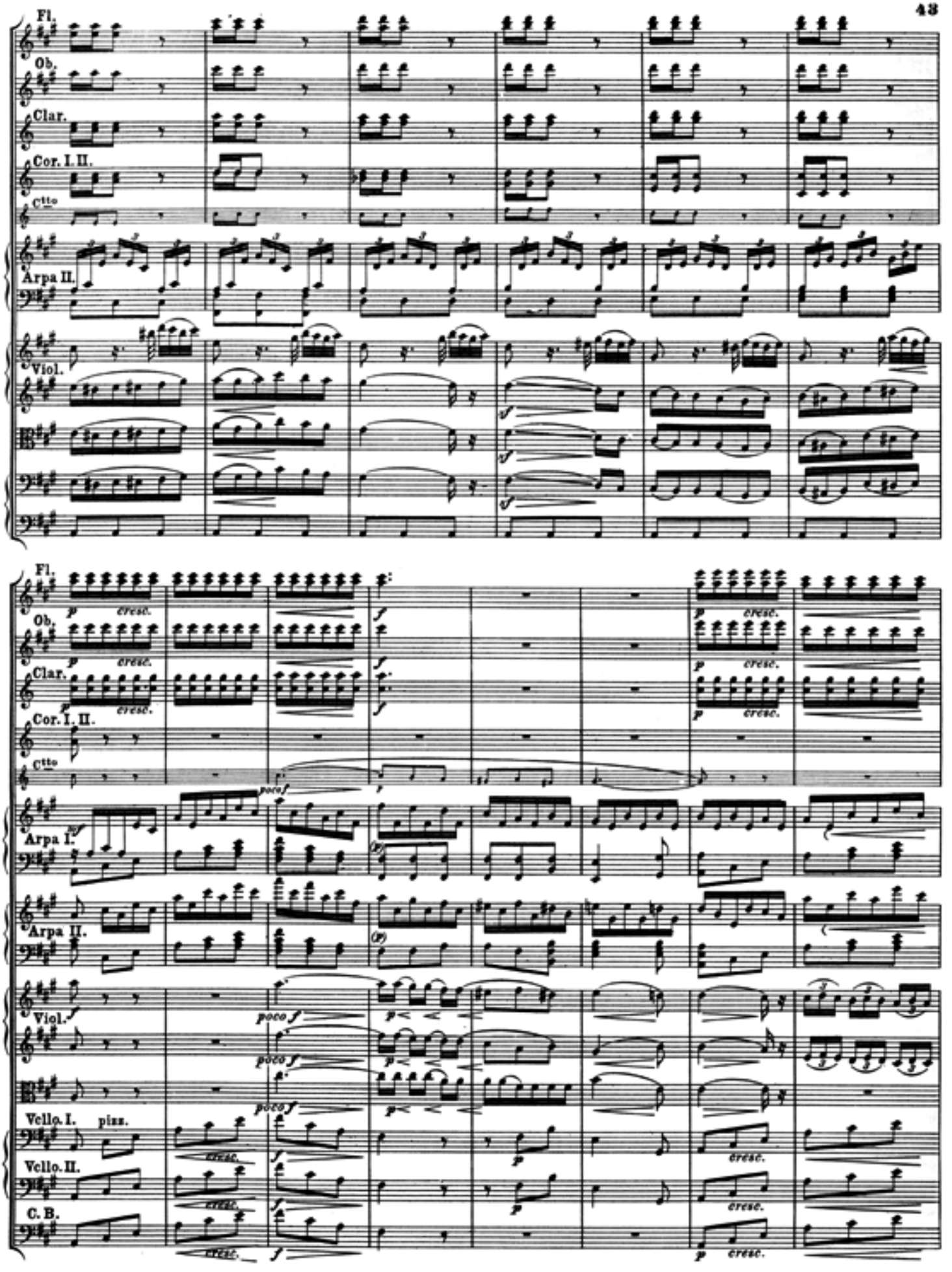

Fl.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
arco
arco
I.
I.
24
Fl.
Clar. a 2.
Cor.
Arpa I.
Arpa II.
Viol.
pizz.
pizz.
pizz.
24

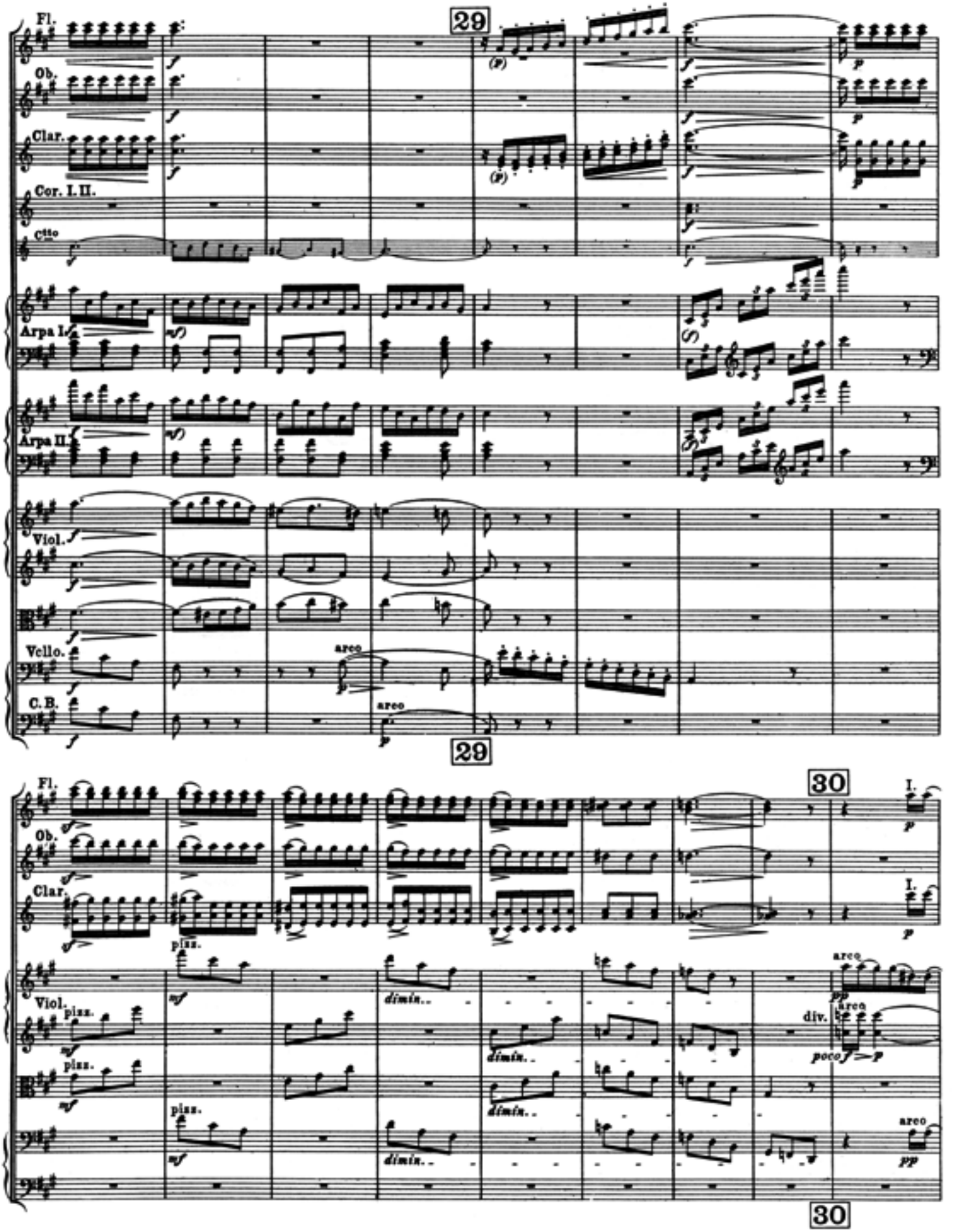

25
Fl.
Ob.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
sempre pizz.
arco
25
senza rit.
Ctto
cresc. poco
Vcllo. e C.B.
poco f
senza rit.

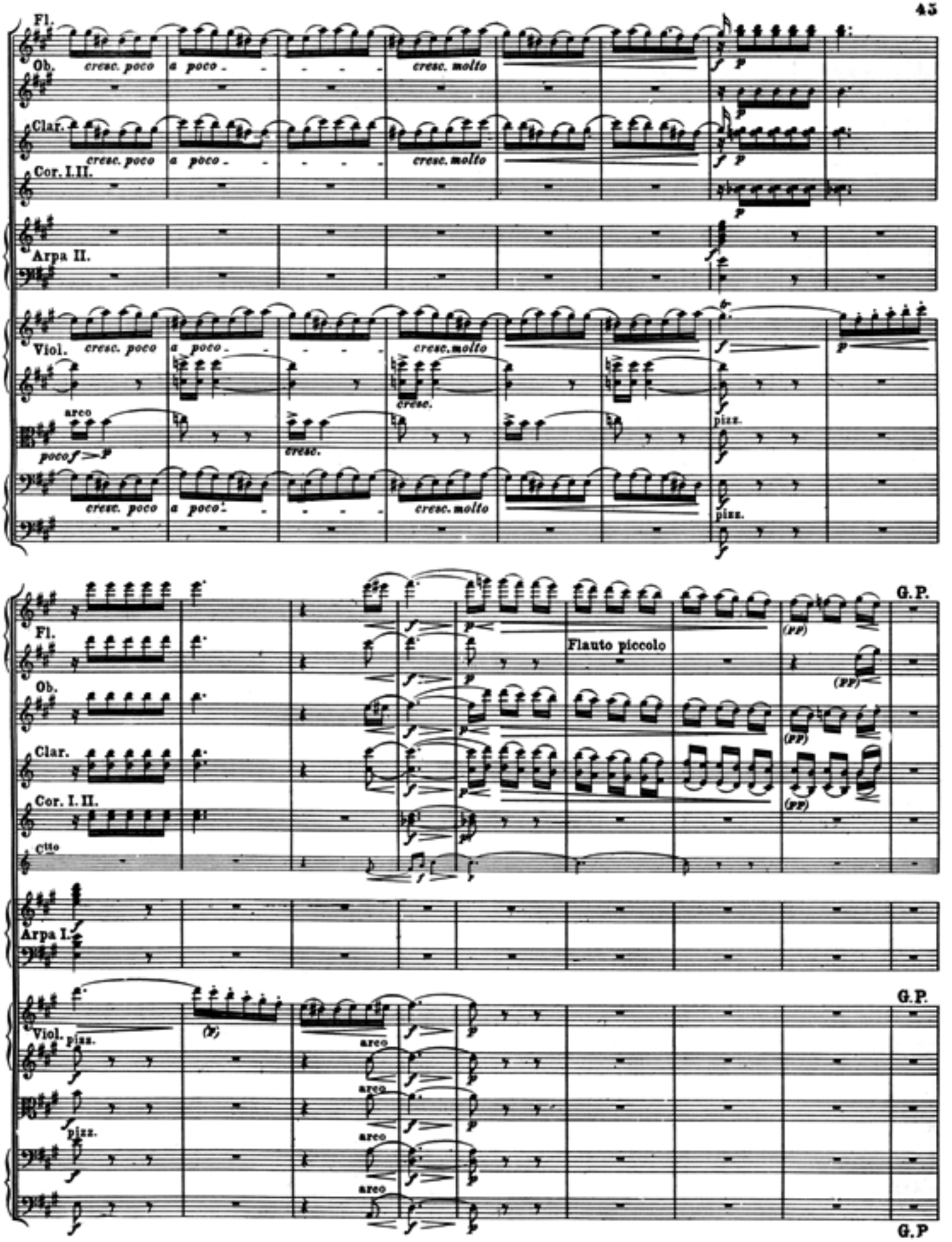

26
Fl.
Ob.
Clar.
Cor.
ctto
Viol.
Vcllo.
C.B.
quasi niente
poco f
26
I.
espressivo
I.
(mf)
Vcllo. e C.B.

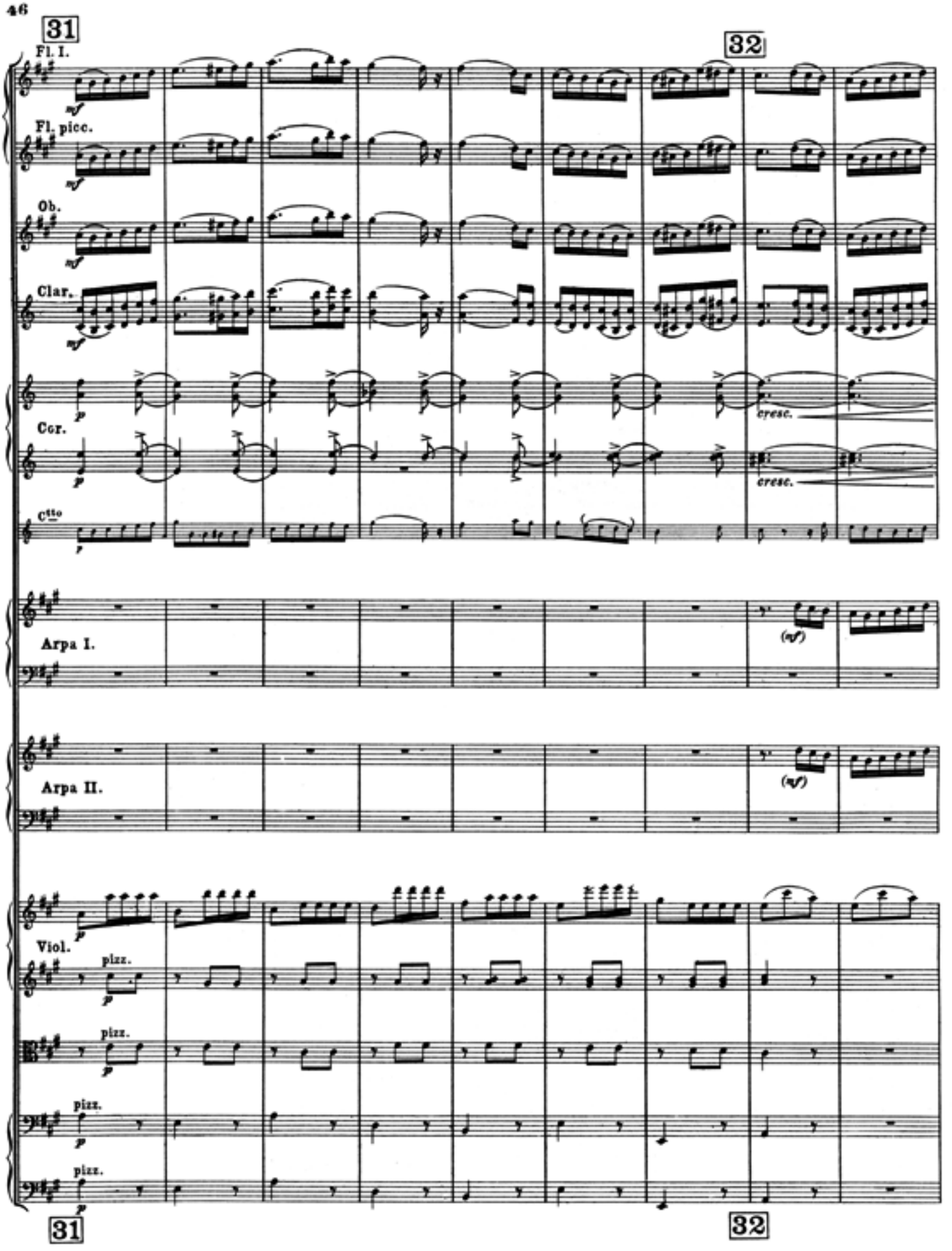

Fl.
Clar.
Viol.
cresc. poco a poco
(ppp)
(sempre ppp)
cresc.
poco f
27
Ob.
Cor.
Vcllo.
C.B.
I.
pp
dimin.
cresc. poco a poco
(p)

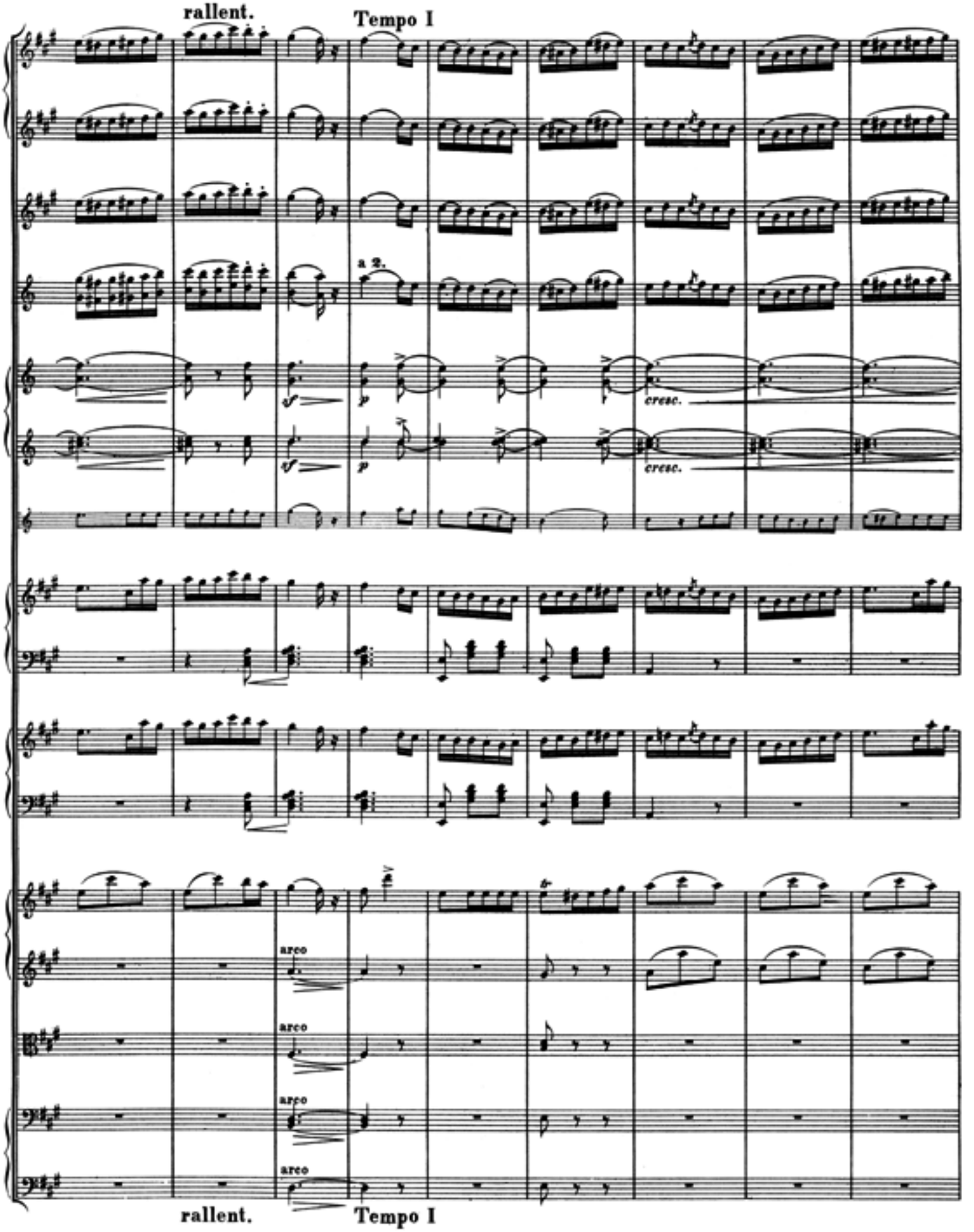

28
Fl.
Ob.
Clar.
Cor.
Ctto
Viol.
Vcllo. I.
Vcllo. II.
C. B.
cresc. sempre.
poco f
cresc.
canto espressivo
pizz.
28
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Vcllo. I.
Vcllo. II e C.B.

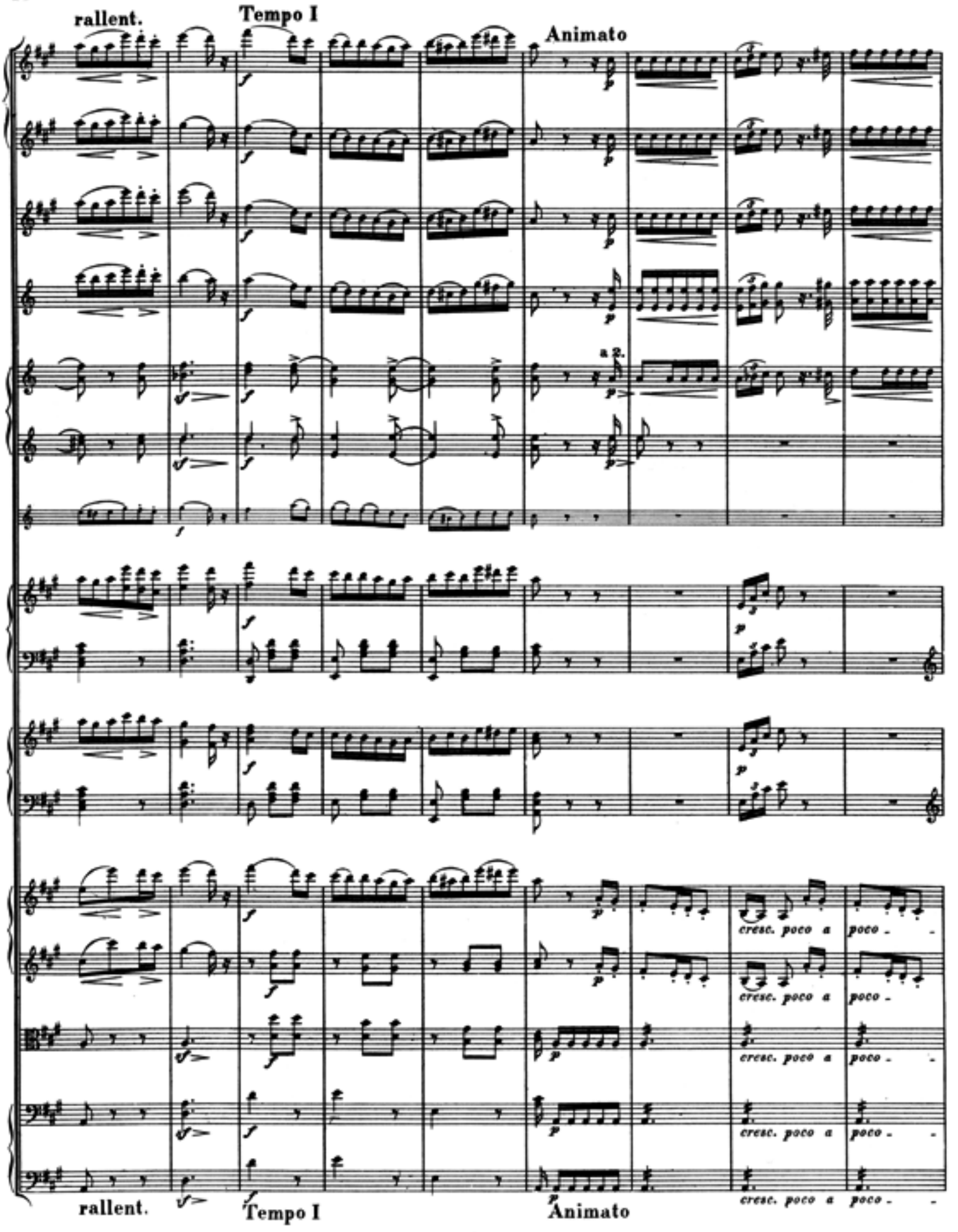

Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa I.
Arpa II.
Viol.
Vello. I.
Vello. II.
C. B.
pizz.
cresc.
poco f

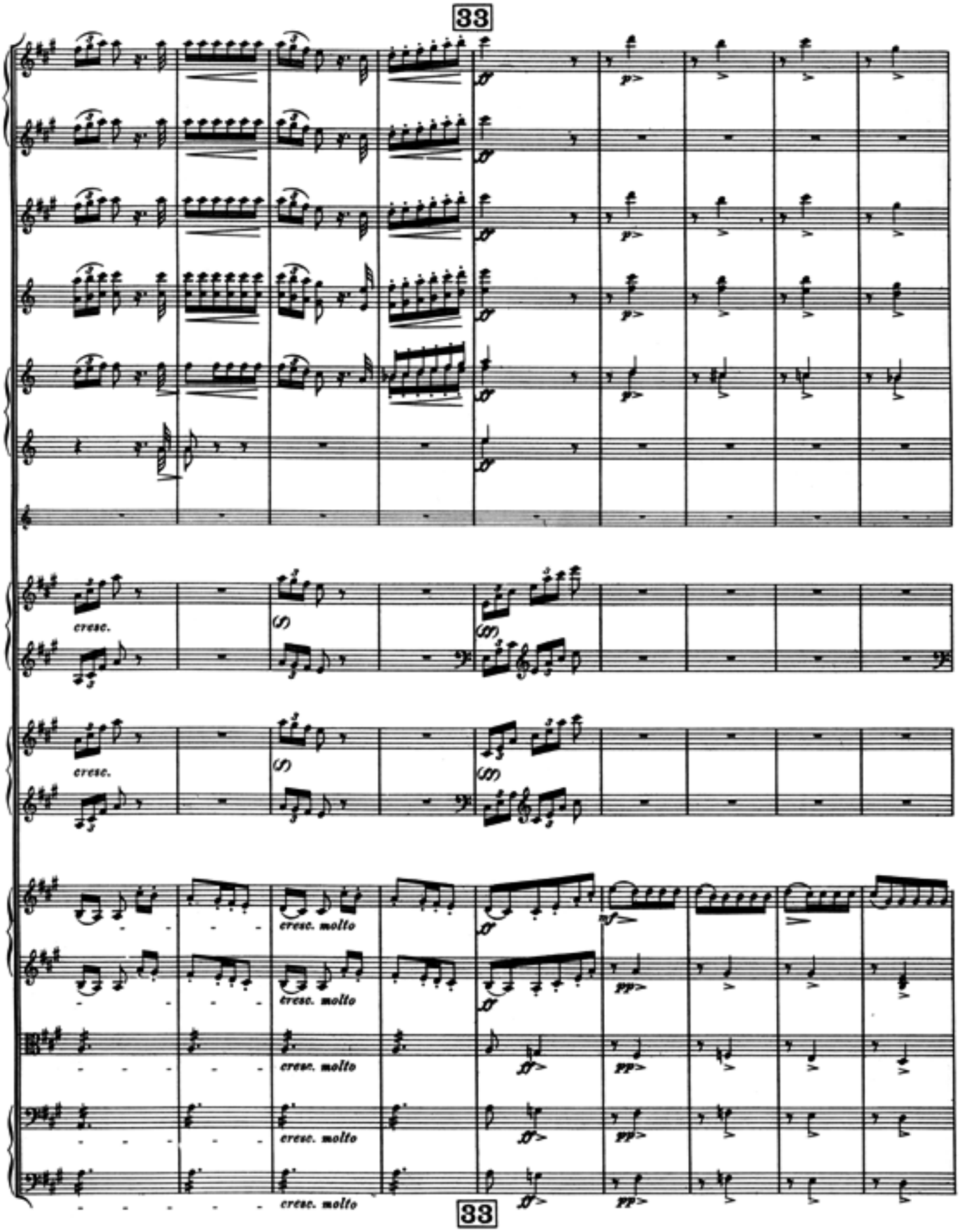

29
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa I.
Arpa II.
Viol.
Vcllo.
C. B.
arco
arco
29
30
Fl.
Ob.
Clar.
Viol.
pizz.
pizz.
pizz.
pizz.
dimin..
dimin..
dimin..
arco
arco
div.
poco f — p
arco
I.
I.
30

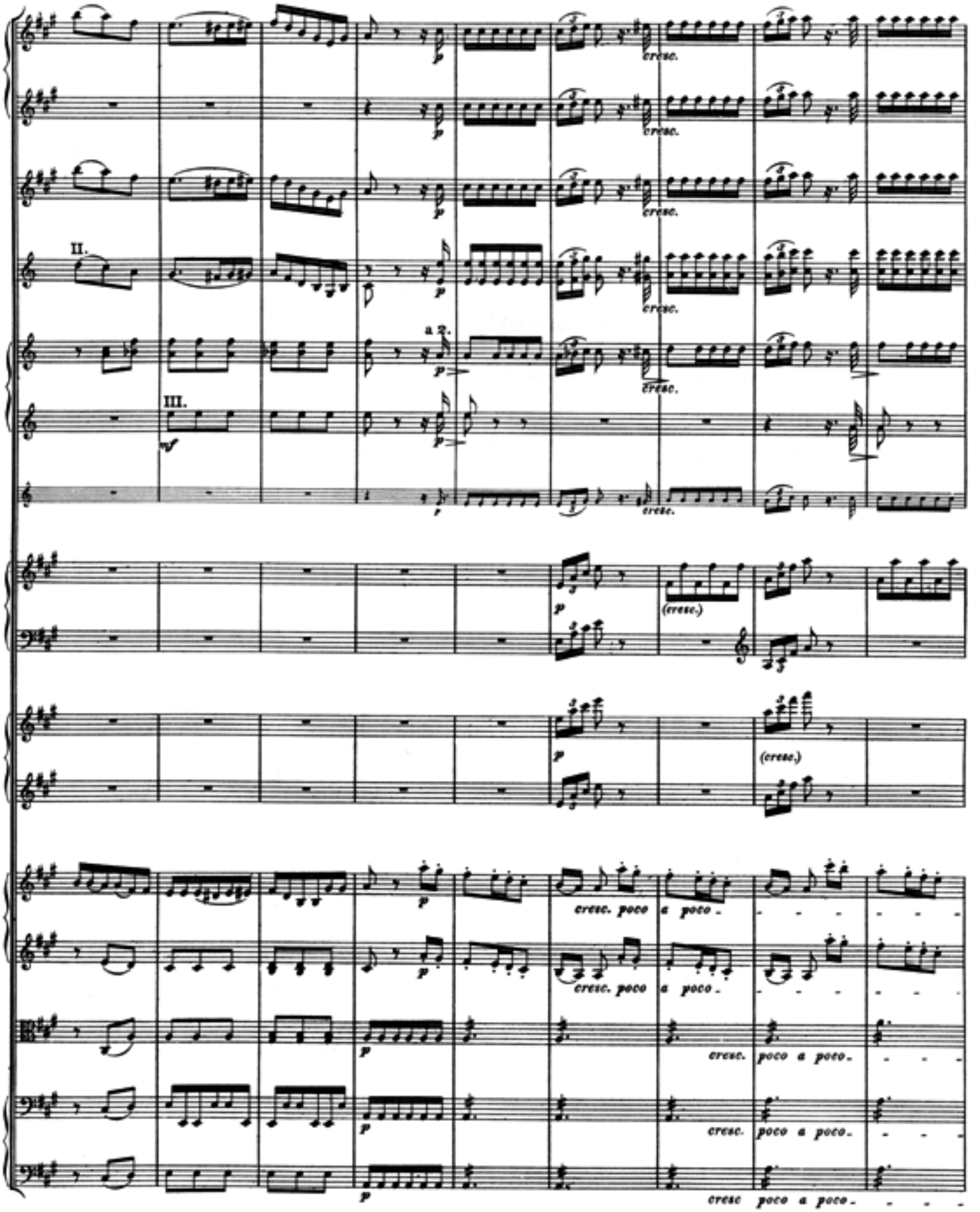

Fl.
Ob.
cresc. poco
a poco
cresc. molto
Clar.
Cor. I. II.
Arpa II.
Viol.
arco
poco f
cresc.
pizz.
Flauto piccolo
G.P.
Ctto
Arpa I.

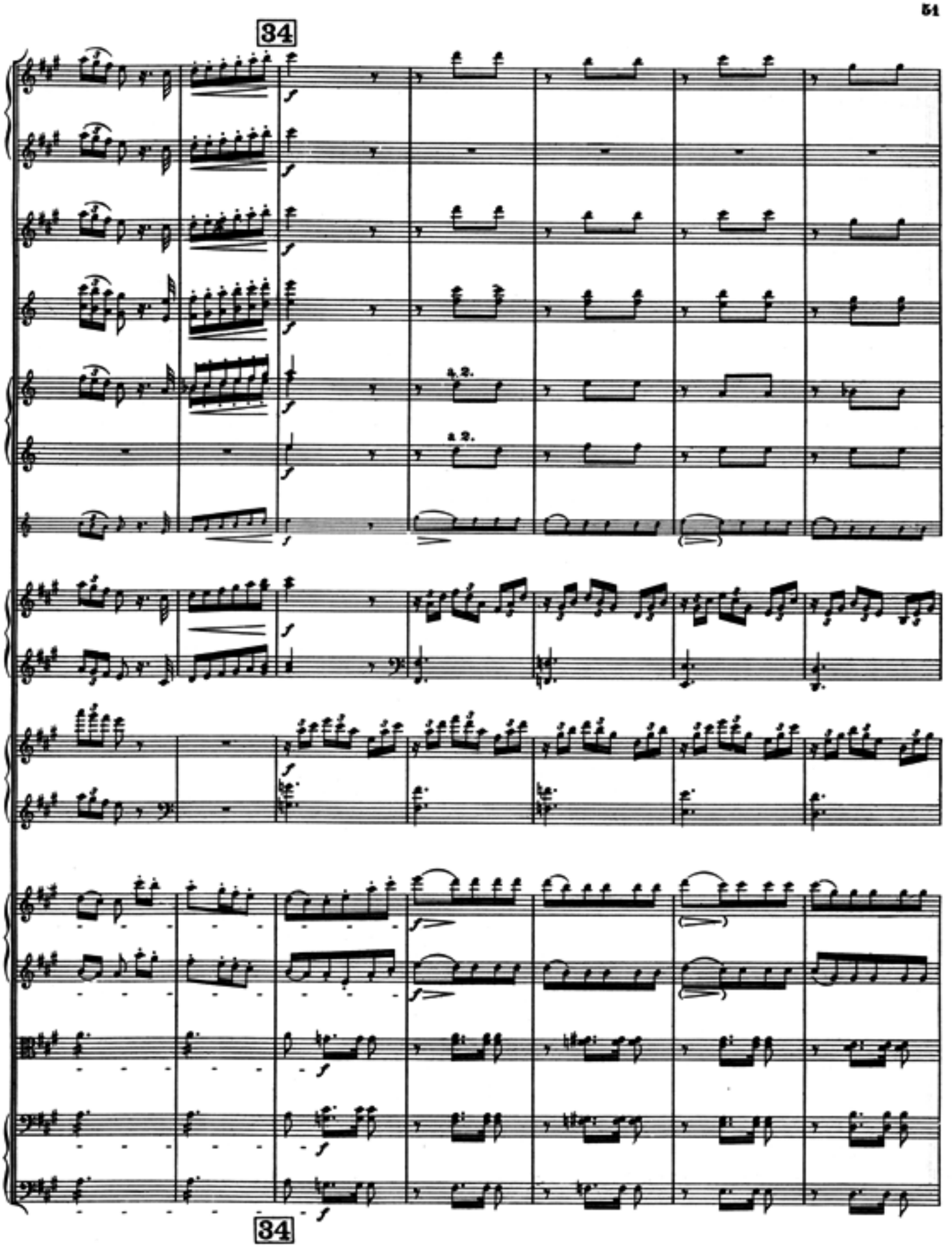

31
32
Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
Ctto
Arpa I.
Arpa II.
Viol.
cresc.
cresc.
pizz.
pizz.
pizz.
pizz.
31
32

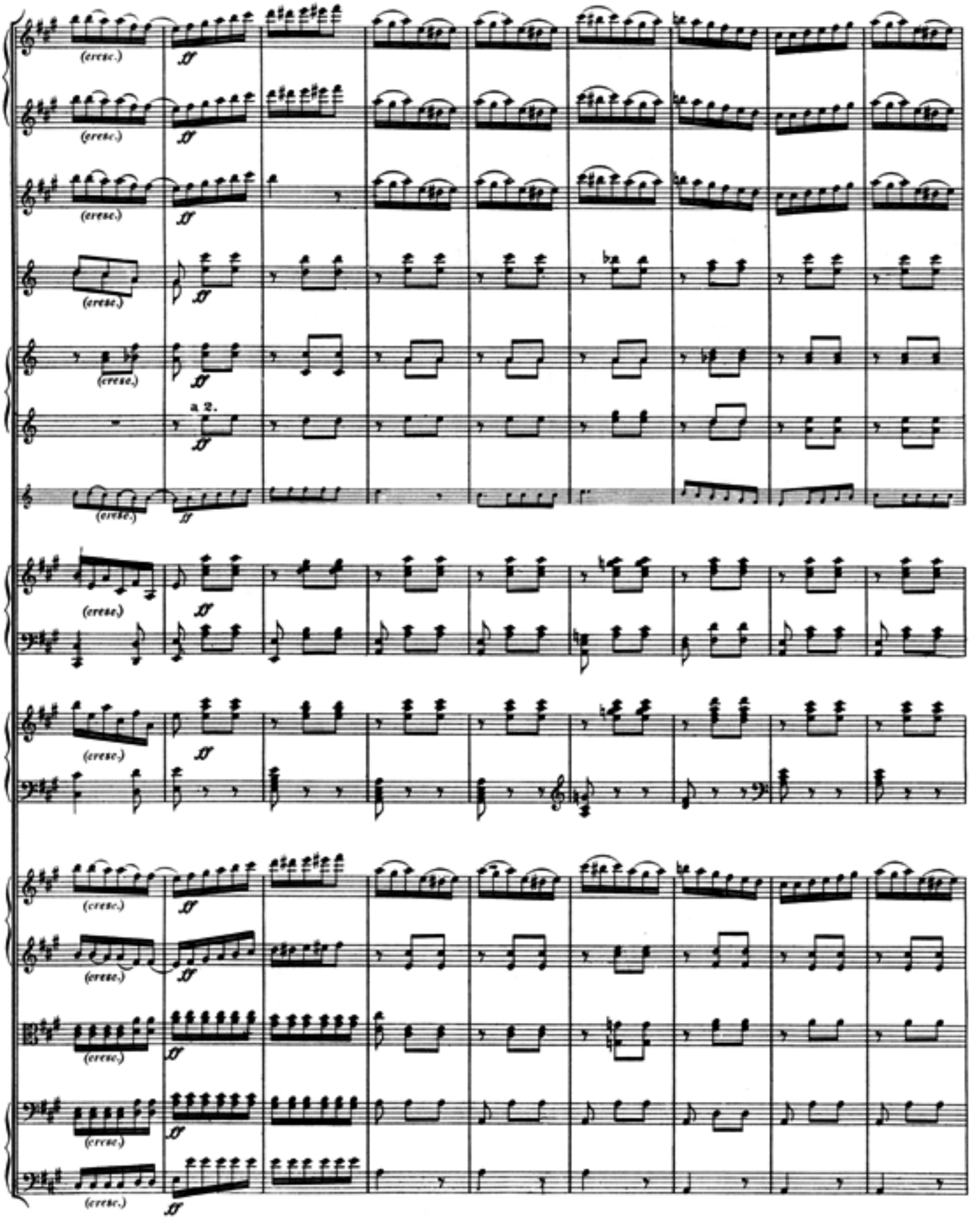

rallent.
Tempo I
a 2.
cresc.
cresc.
arco
arco
arco
arco
rallent.
Tempo I

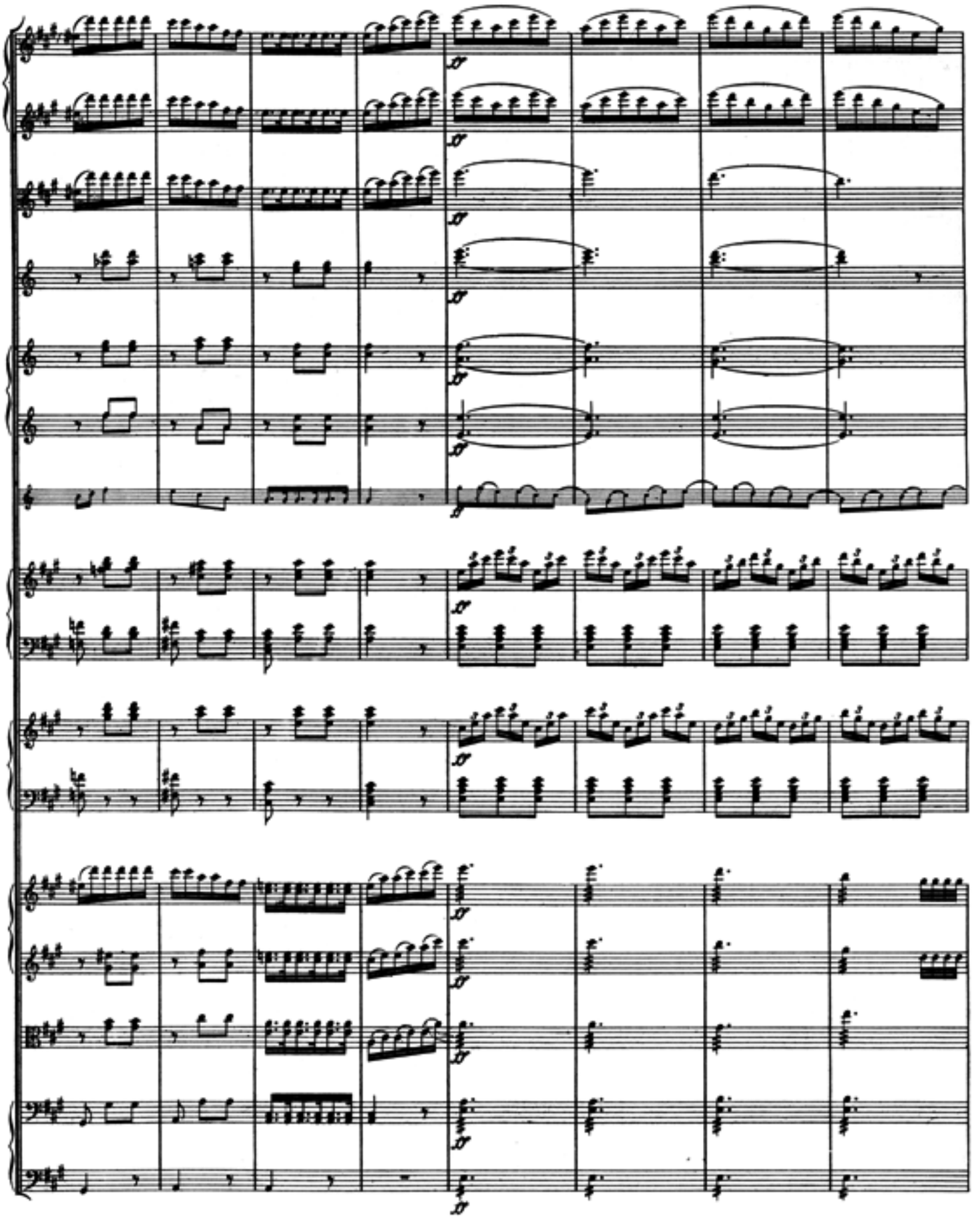

rallent.
Tempo I
Animato
a 2.
cresc. poco a poco
rallent.
Tempo I
Animato
cresc. poco a poco


33
cresc.
cresc.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
33


II.
III.
a 2.
cresc.
(cresc.)
cresc. poco a poco.
cresc. poco a poco.
cresc. poco a poco.
cresc. poco a poco.
cresc poco a poco.


34
a 2.
a 2.
34

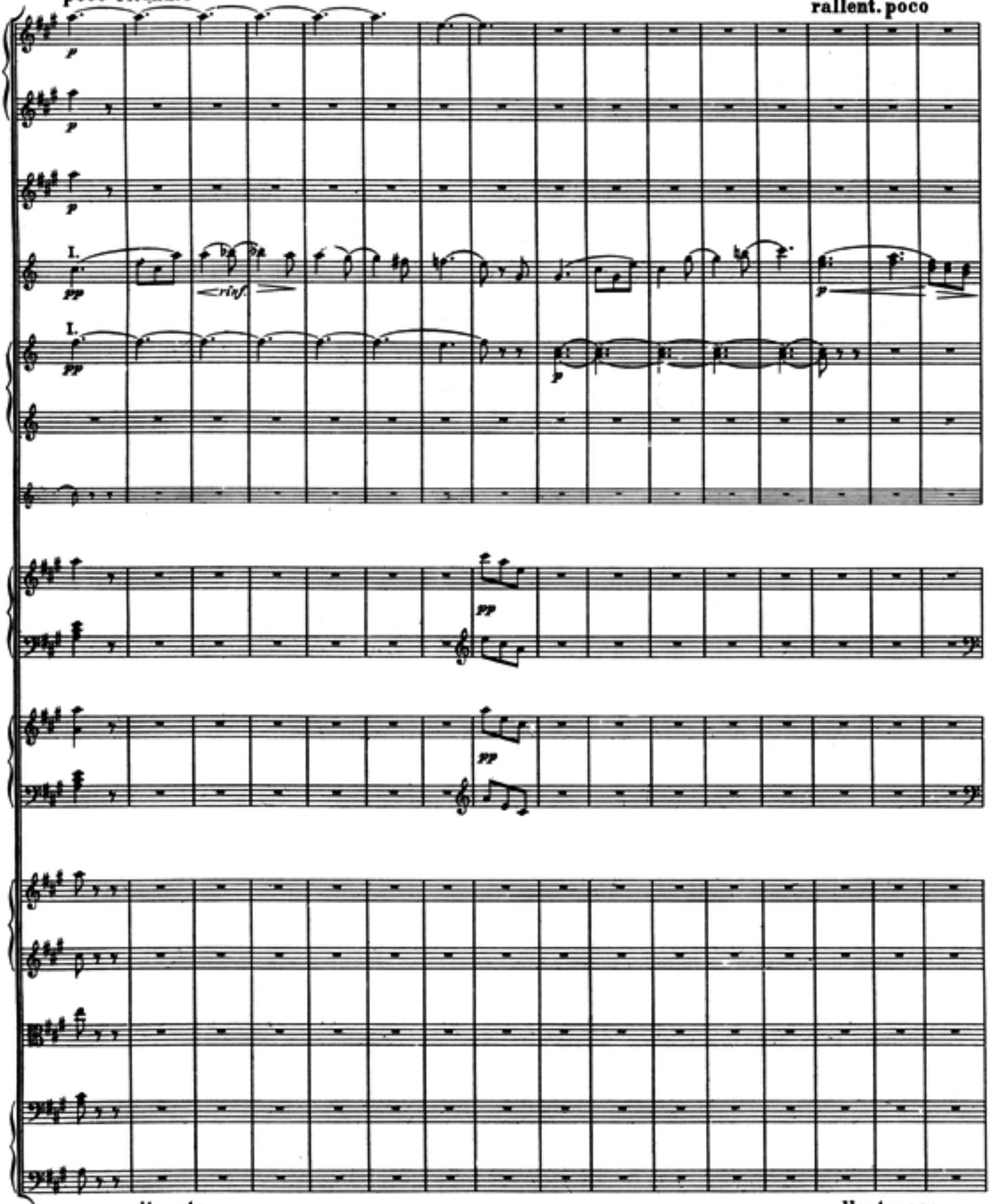

(cresc.)
ff
a 2.



35

poco ritenuto

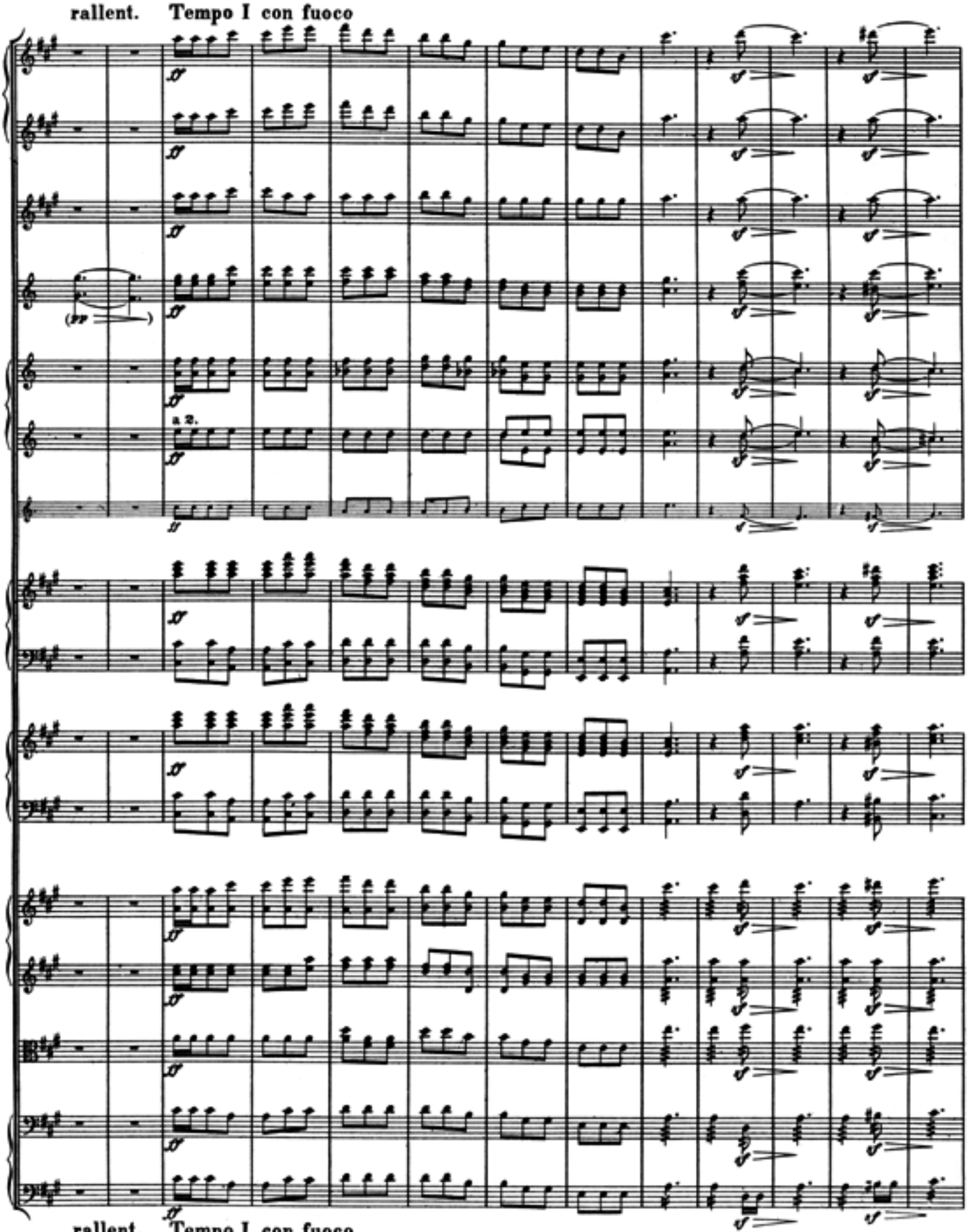
rallent. poco



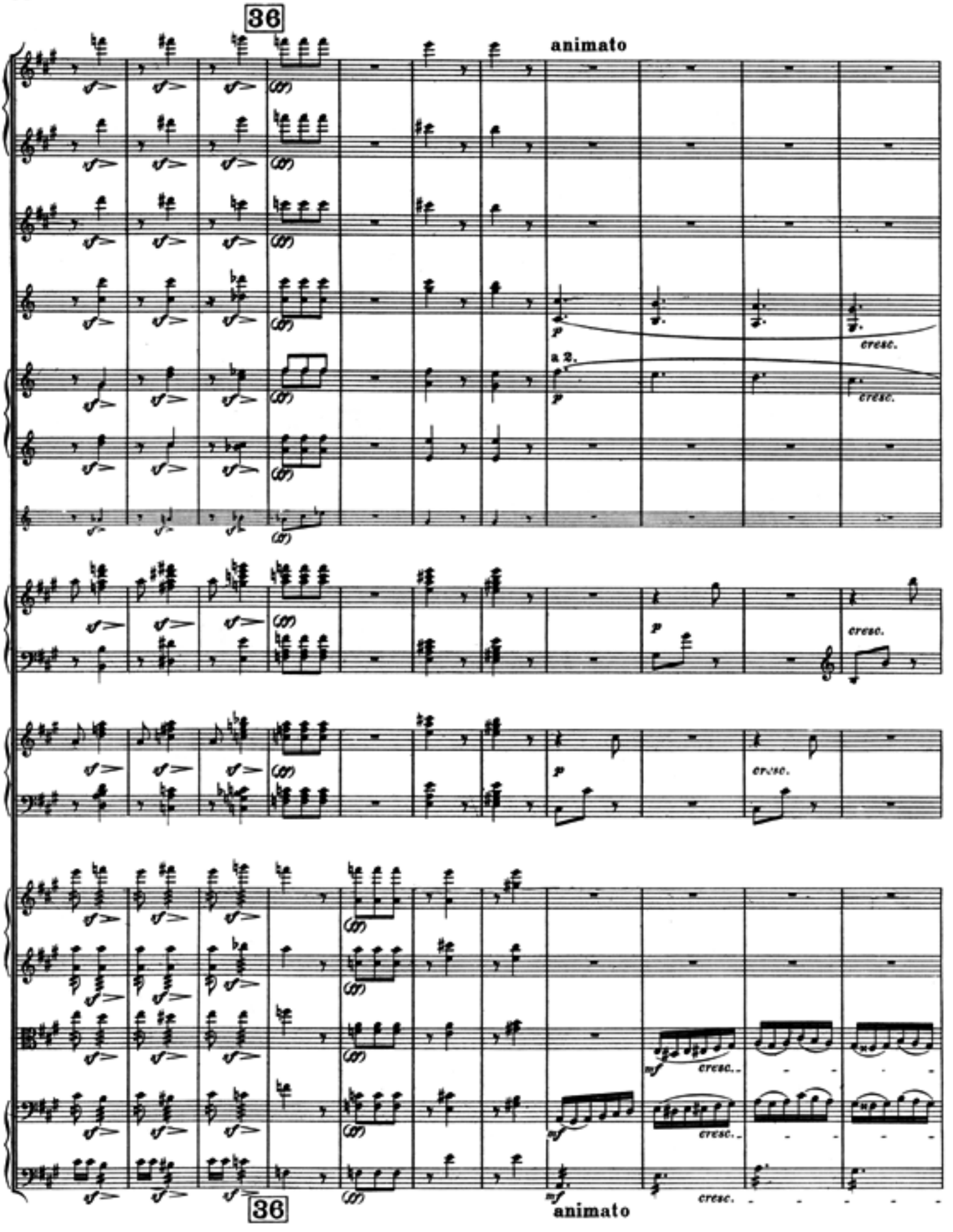
35 poco ritenuto

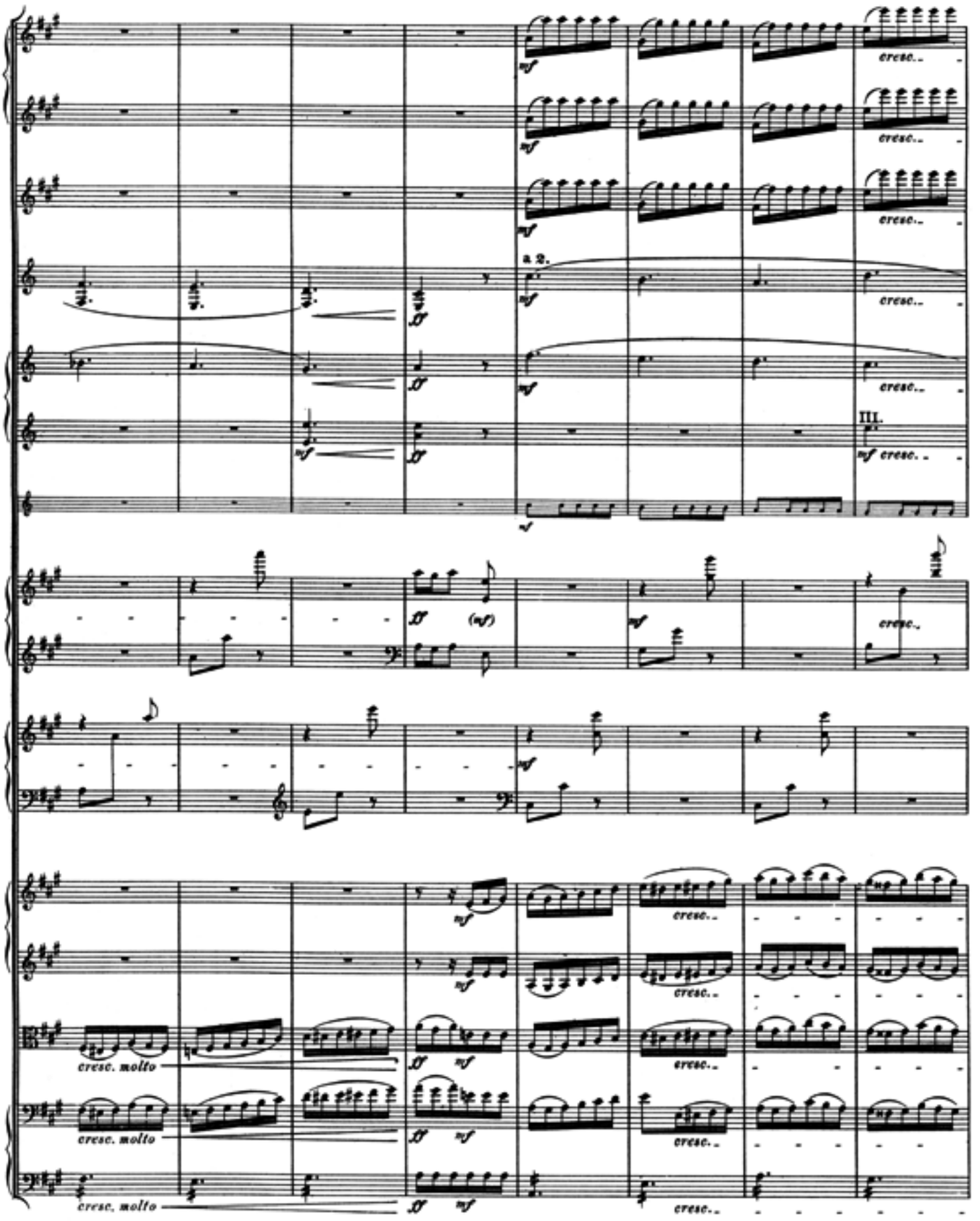
rallent. poco

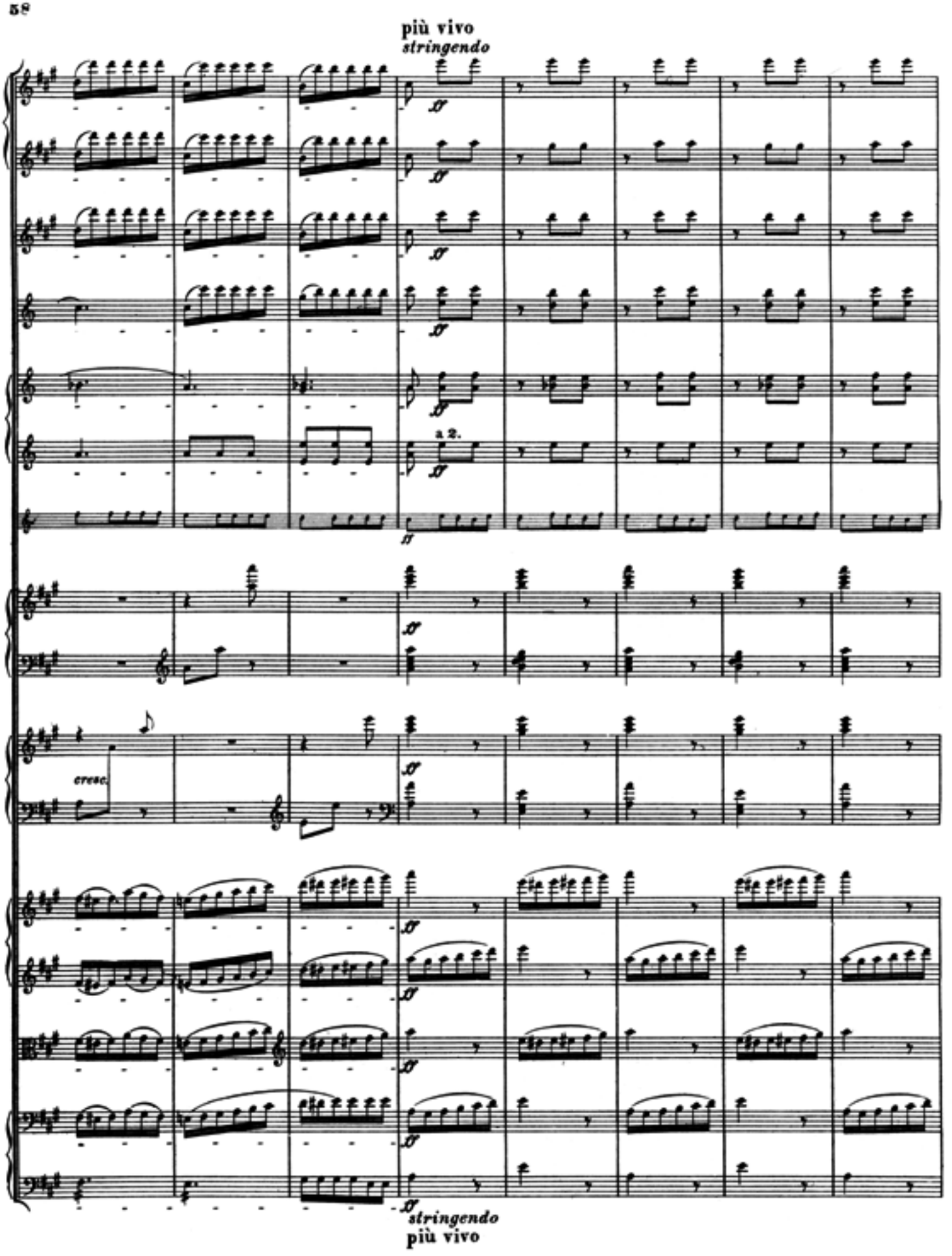
rallent. Tempo I con fuoco

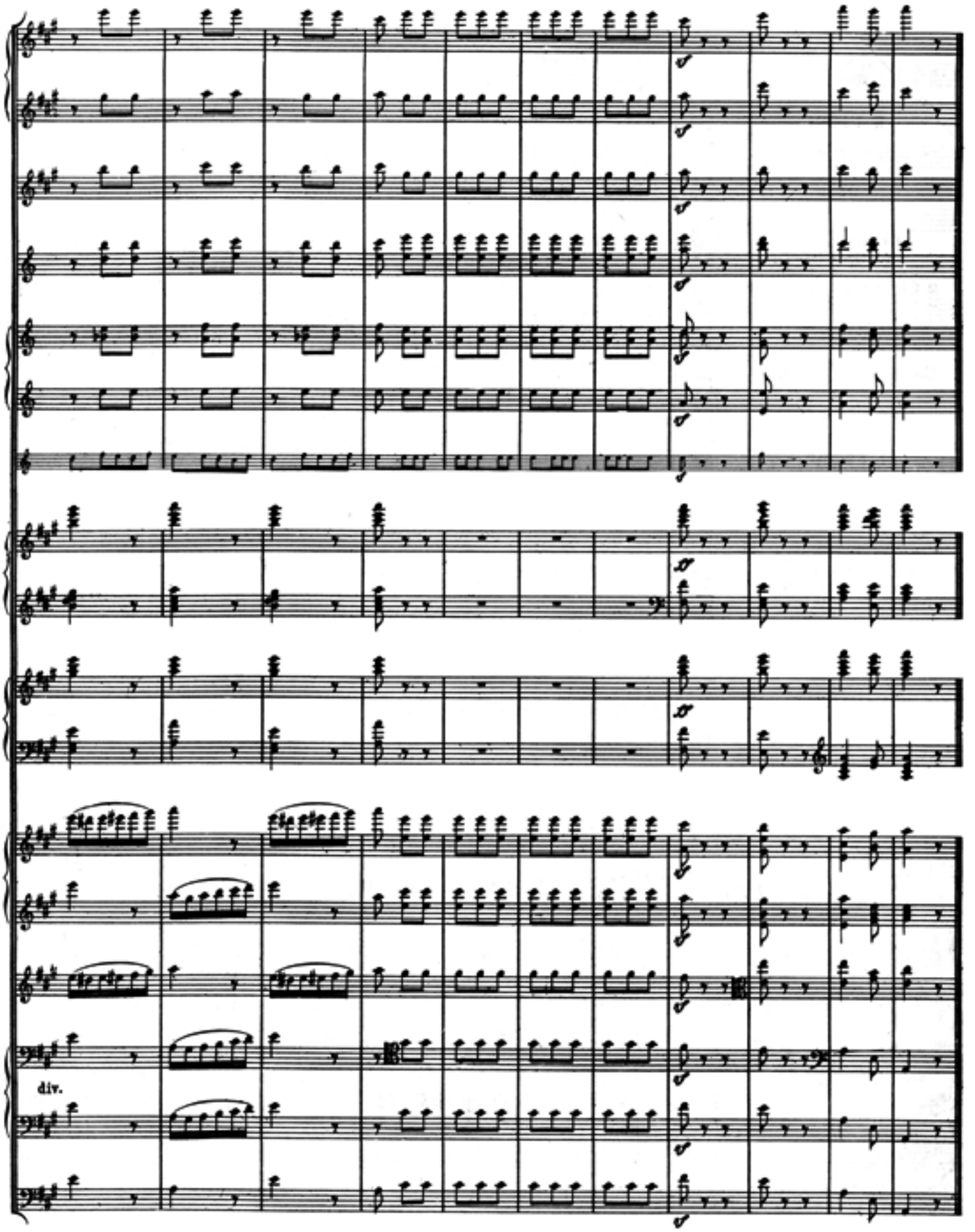


rallent. Tempo I con fuoco


36
animato
a 2.
cresc.
36
animato

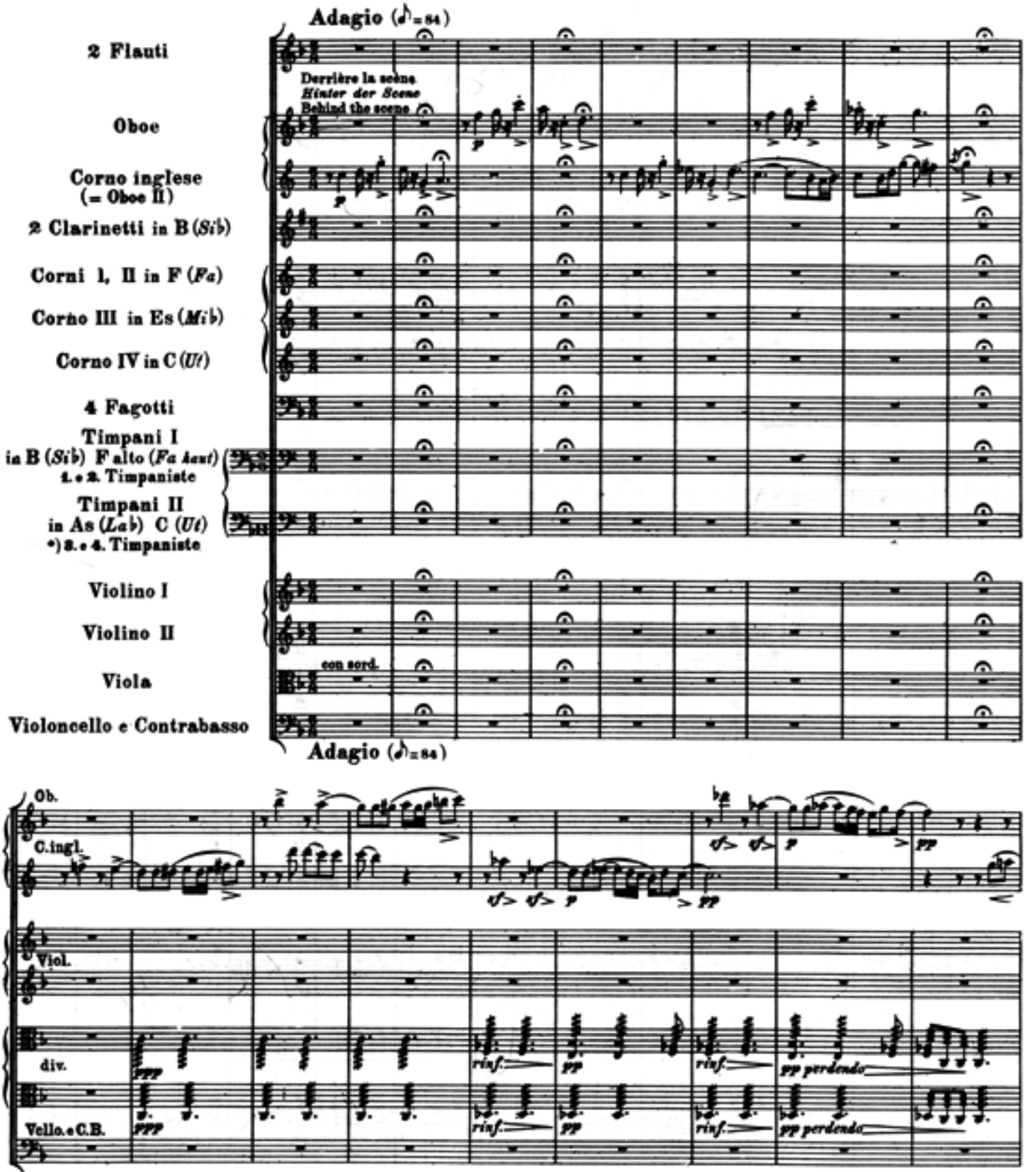

a 2.
III.
cresc. molto
cresc. molto
cresc. molto


più vivo
stringendo
a 2.
cresc.
stringendo
più vivo

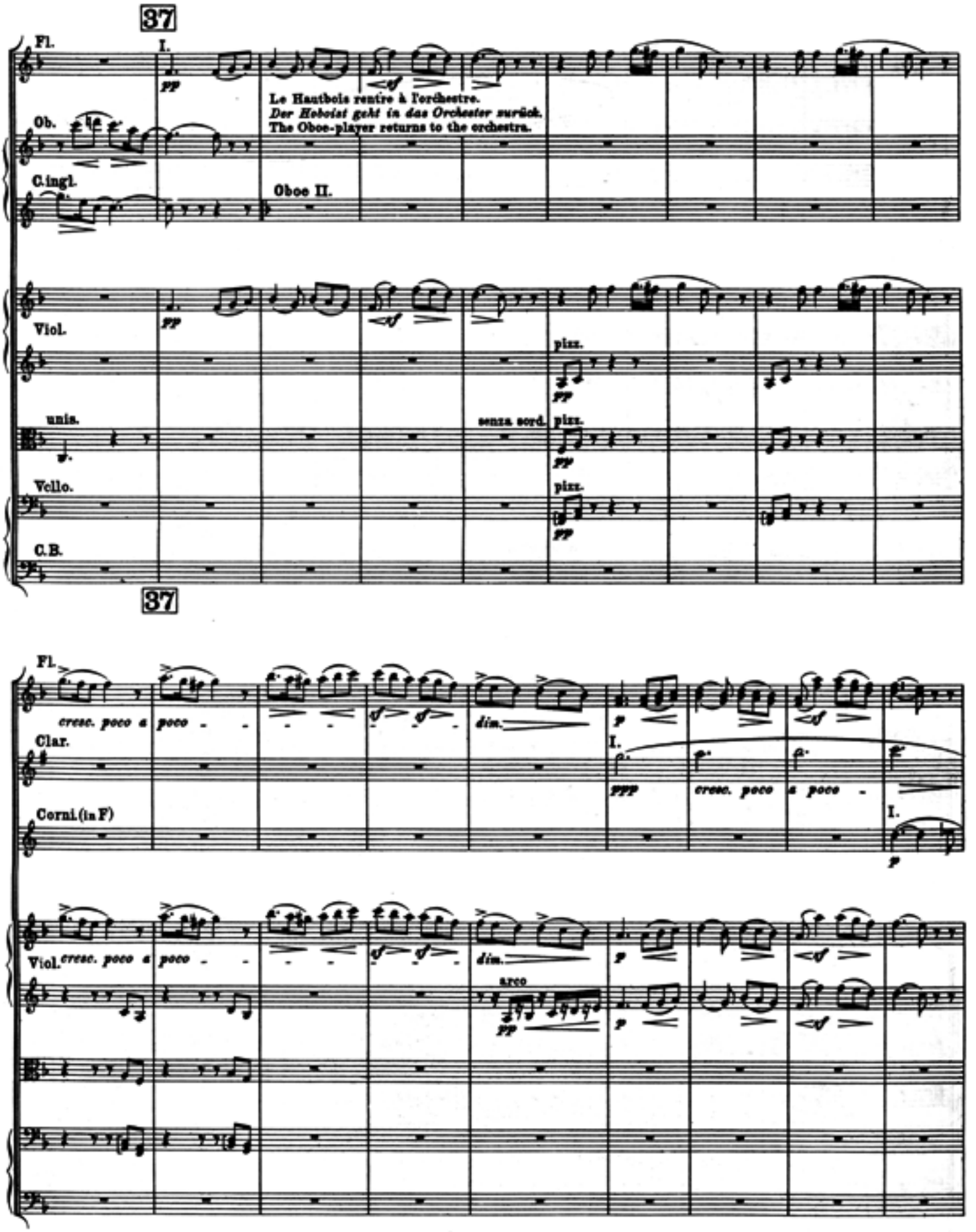

div.

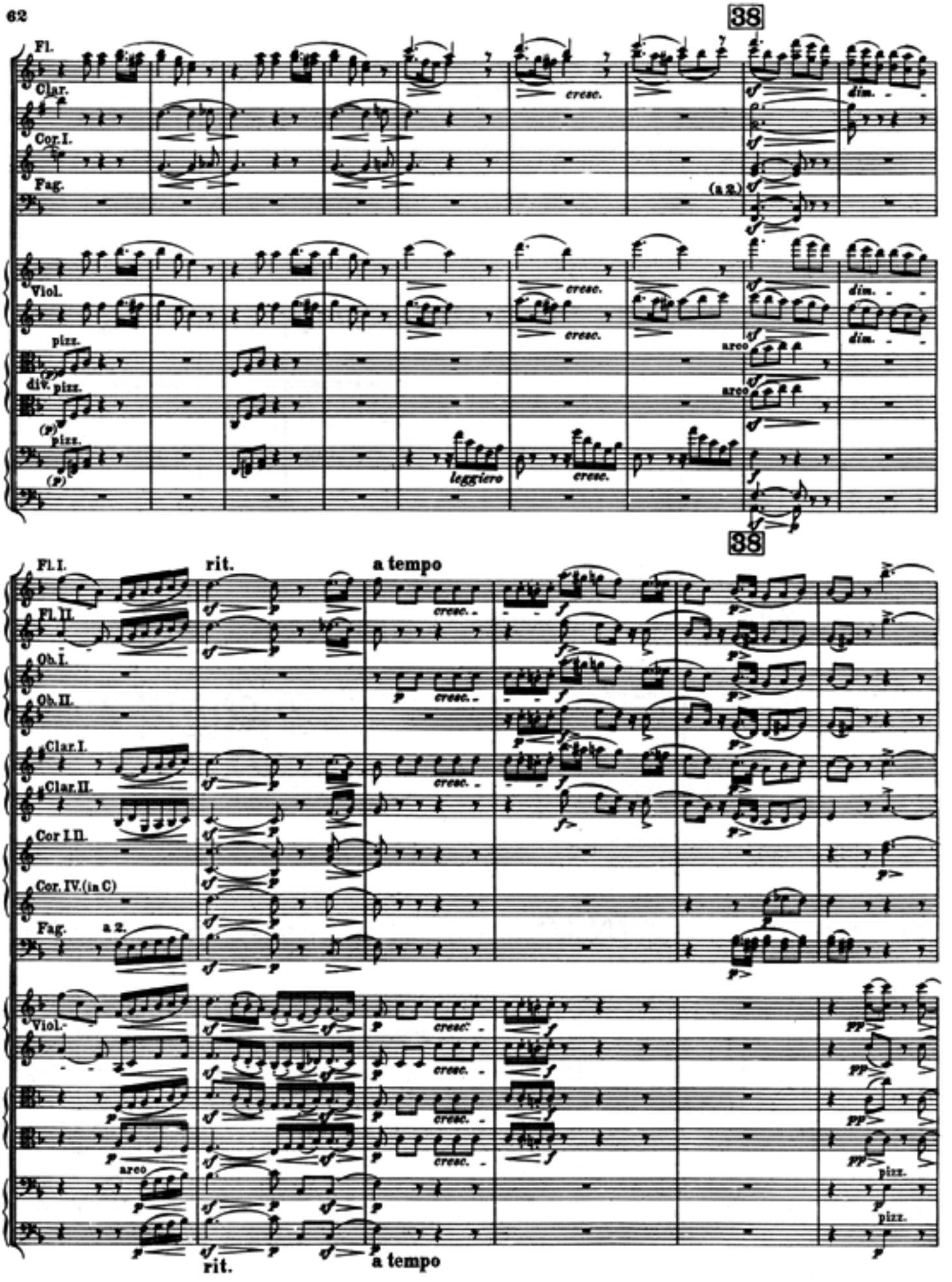
III.

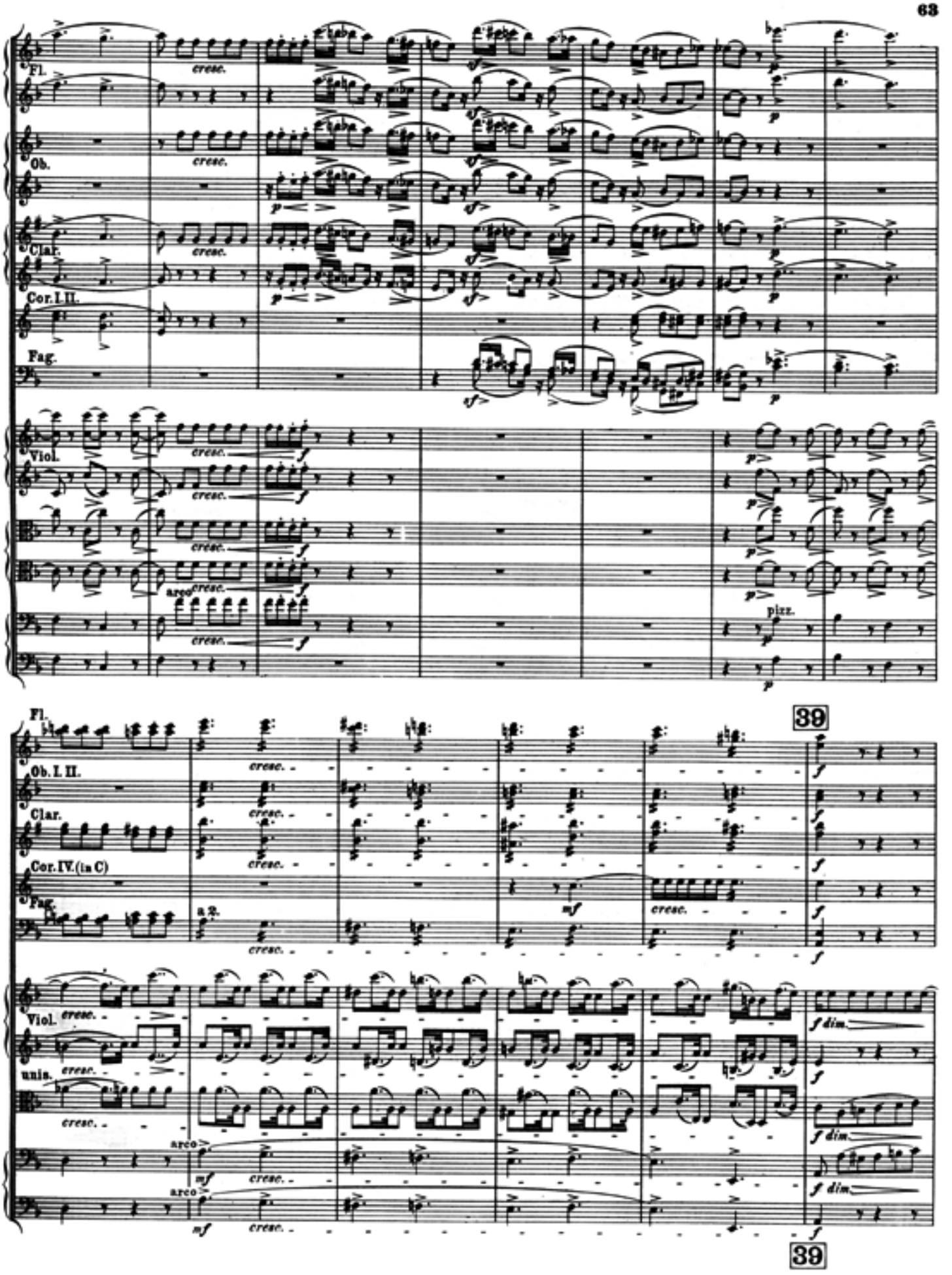
Scène aux champs
Auf dem Lande — In the country

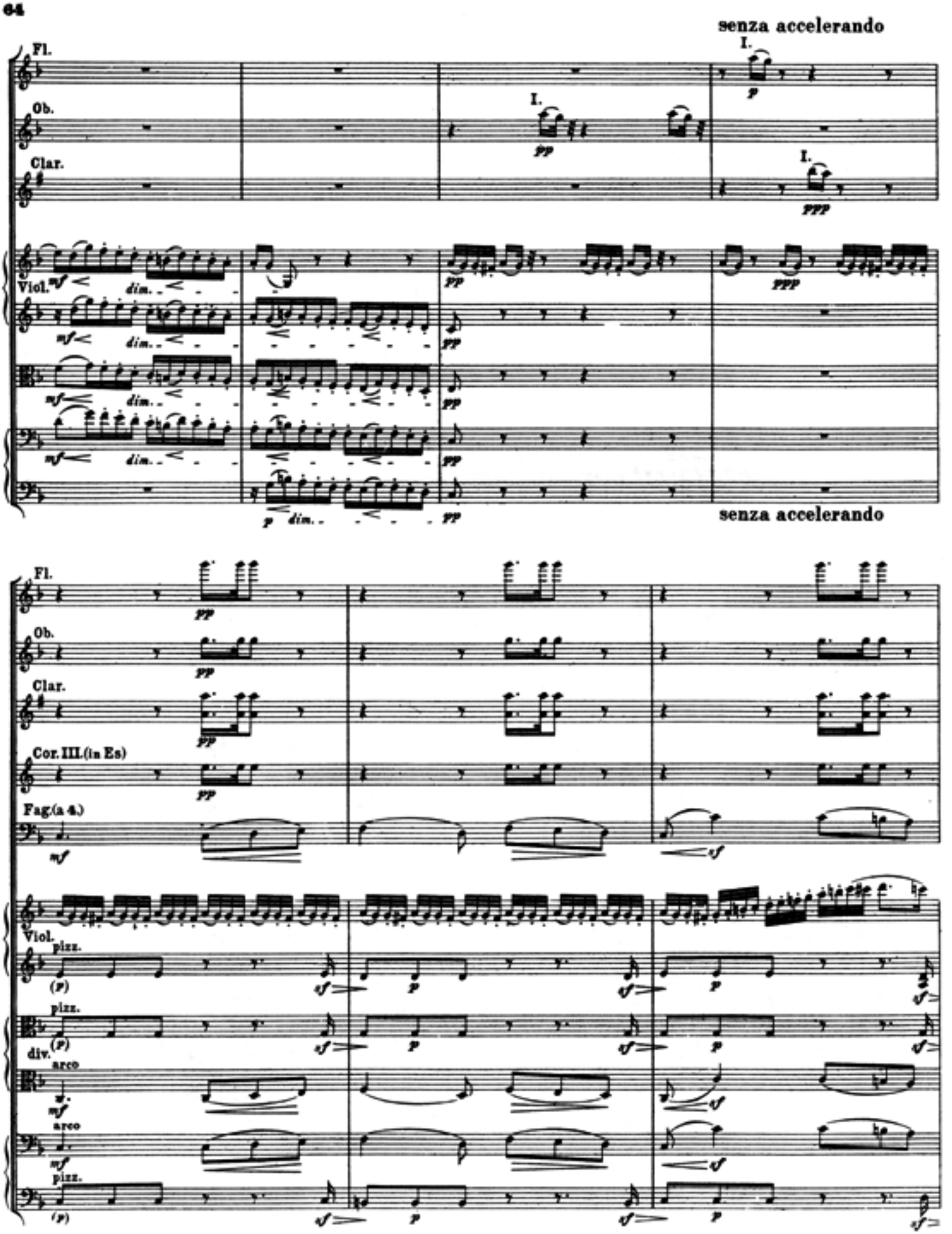


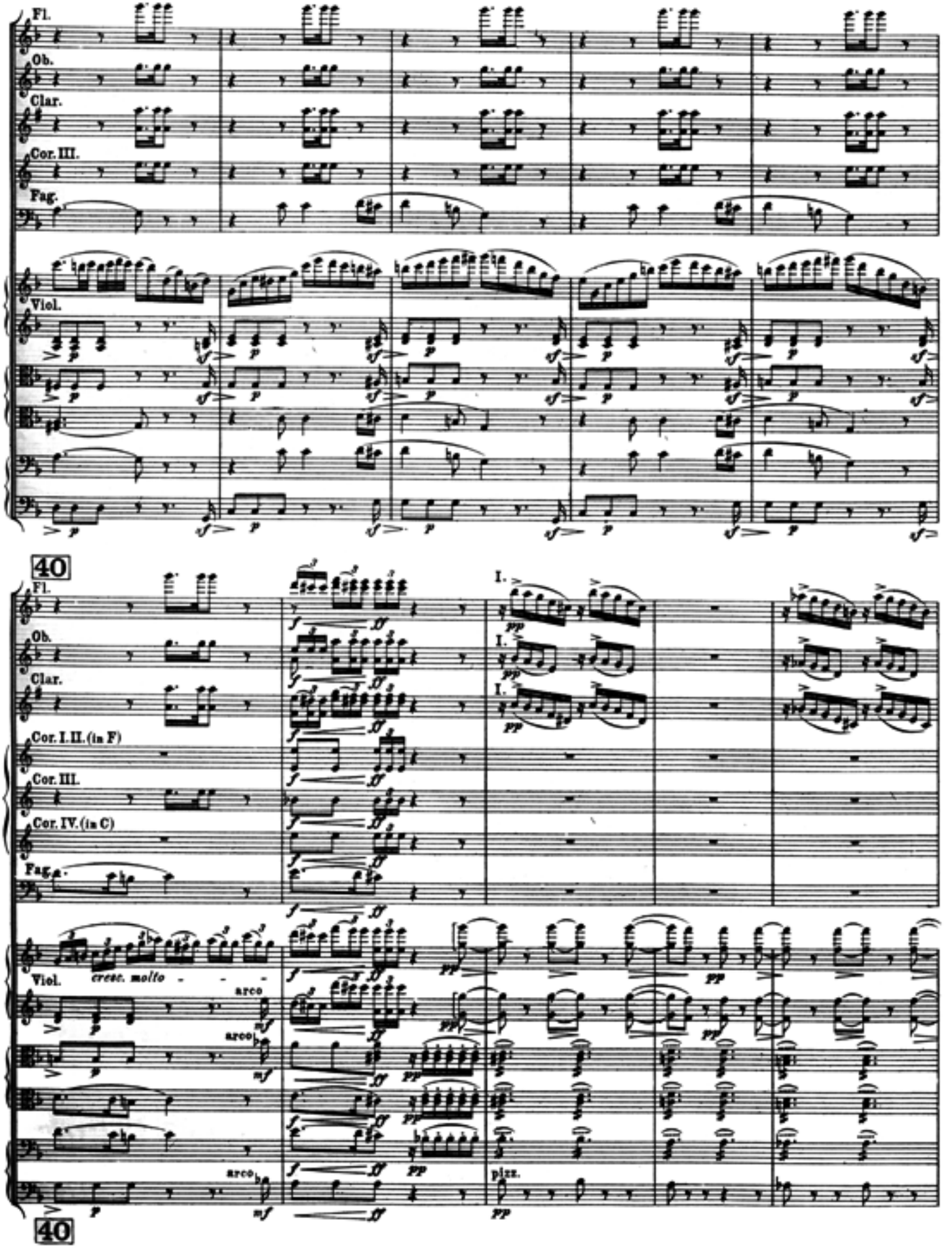
*) Pour le Finale ces 3me et 4me Timbaliers iront prendre la Grosse Caisse, et les 2mes Timbales seront jouées par le 2me Timbalier seul. (H. B.)
Im Finale nehmen der 3. u. 4. Paukenschläger die große Trommel, und das zweite Paar Pauken wird vom zweiten Schläger allein gespielt.
In the last movement (Finale) the 3rd and 4th drum-players must take the big-drum and the second pair of kettle-drums be played by the second drummer alone.

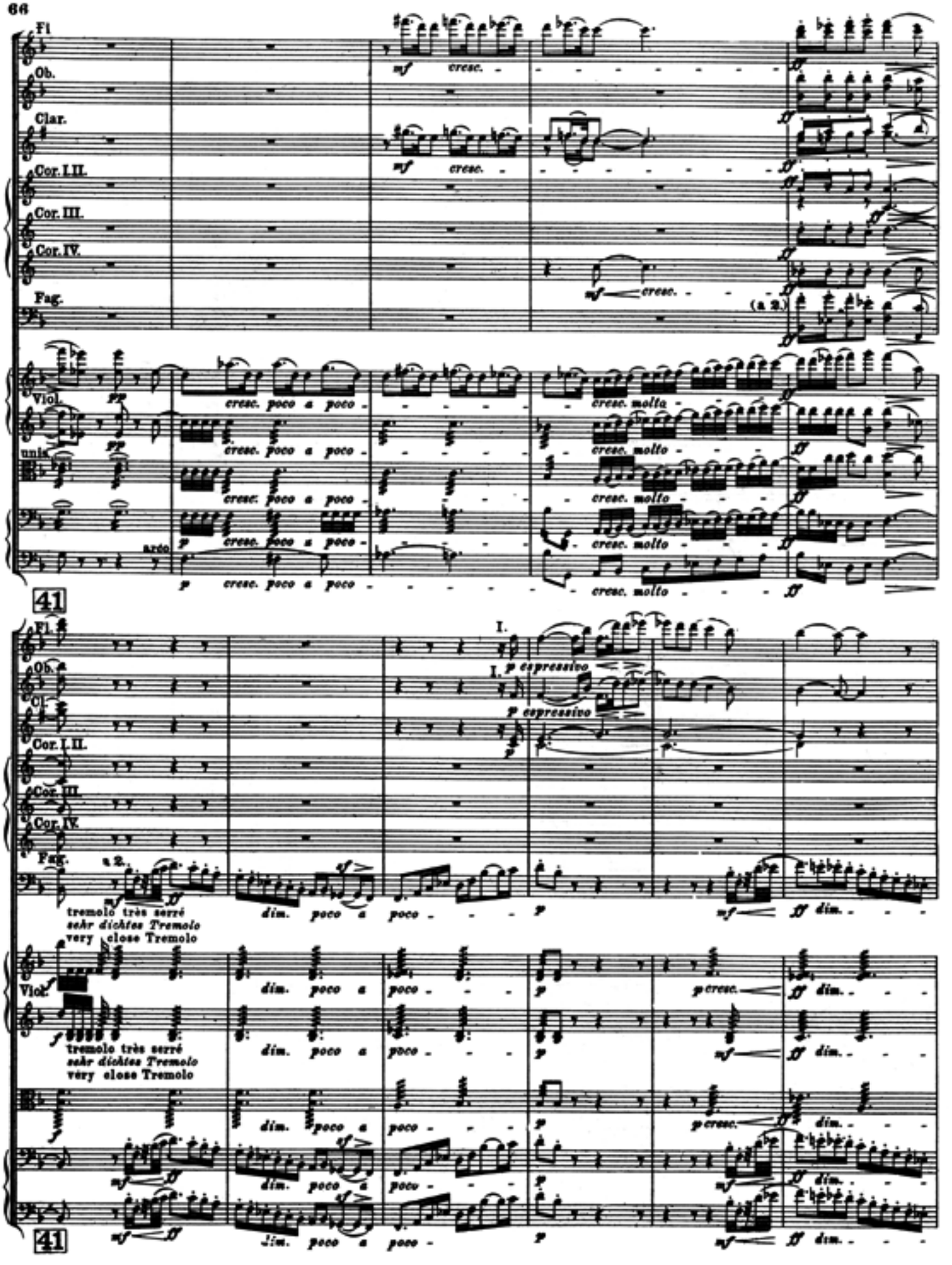

37
Fl.
I.
pp
Le Hautbois rentre à l'orchestre.
Der Hoboist geht in das Orchester zurück.
The Oboe-player returns to the orchestra.
Ob.
C.ingl.
Oboe II.
Viol.
pizz.
unis.
senza sord.
Vcllo.
C.B.
37
Fl.
cresc. poco a poco
dim.
Clar.
Corni (in F)
Viol.
arco

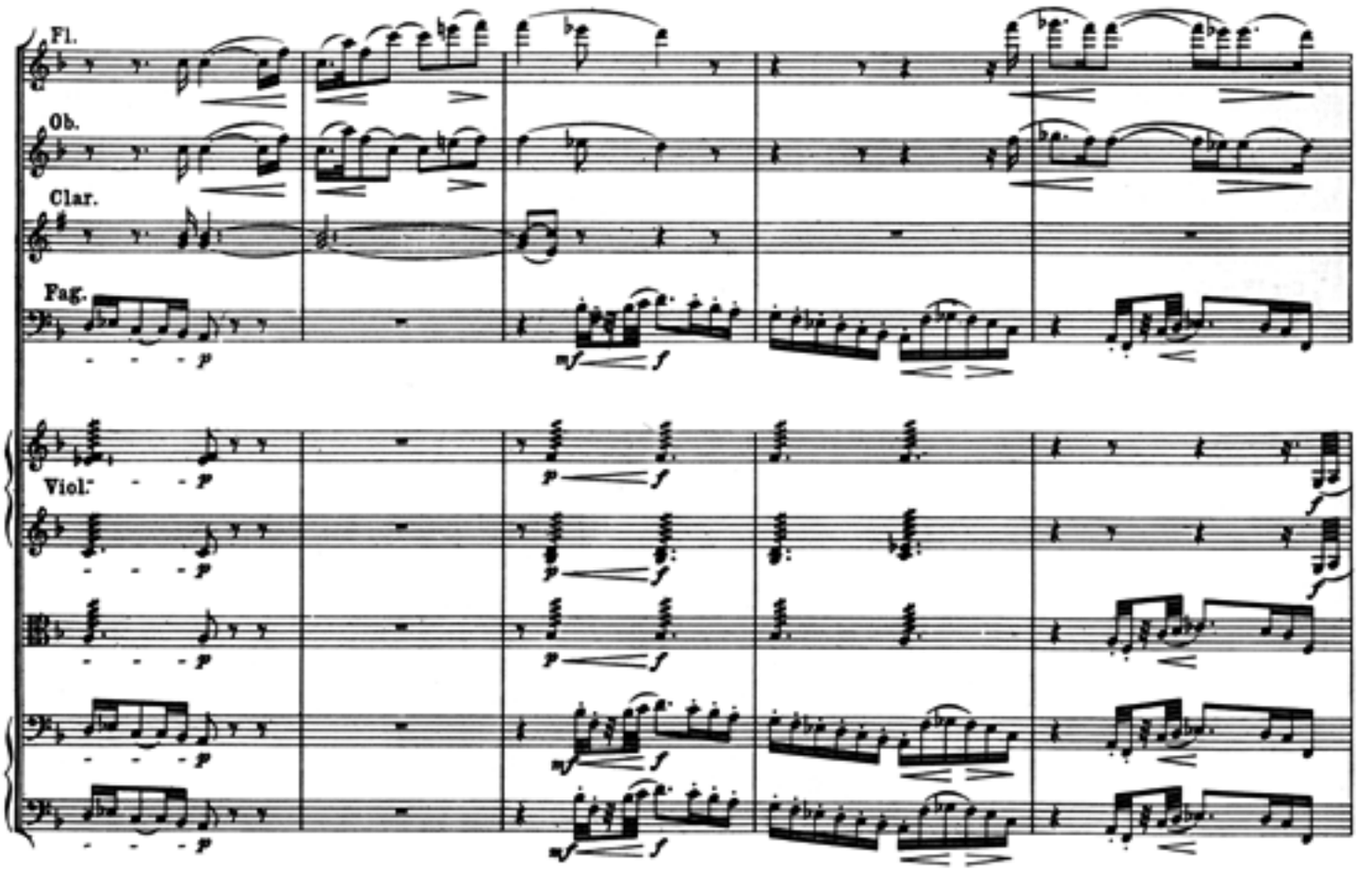

38
Fl.
Clar.
Cor.I.
Fag.
(a 2.)
cresc.
dim.
Viol.
pizz.
div. pizz.
arco
leggiero
38
Fl.I.
Fl.II.
Ob.I.
Ob.II.
Clar.I.
Clar.II.
Cor I II.
Cor. IV.(in C)
Fag.
a 2.
rit.
a tempo
Viol.
pizz.

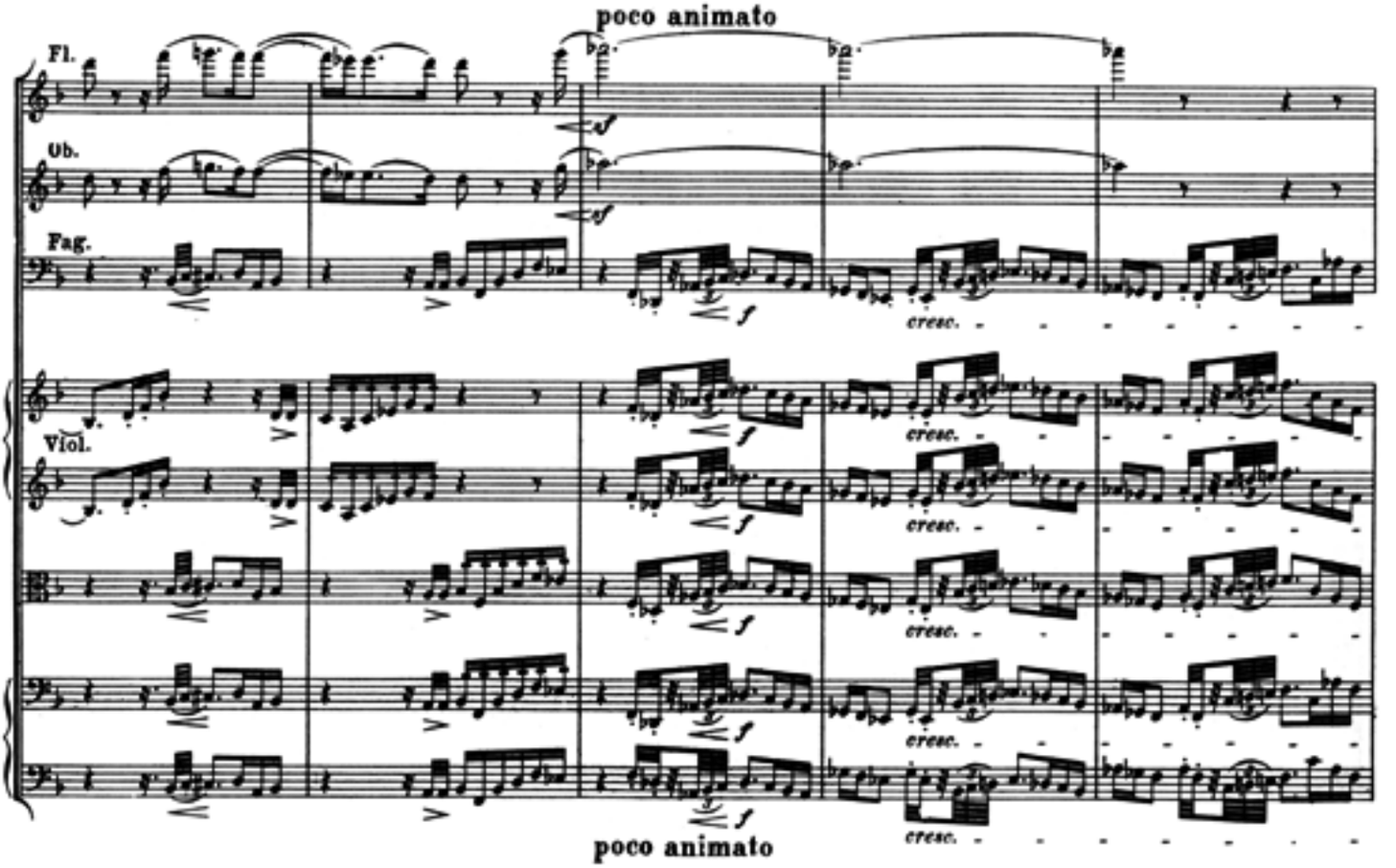

Fl.
Ob.
Clar.
Cor. I. II.
Fag.
Viol.
arco
pizz.
39
Ob. I. II.
Cor. IV. (in C)
a 2.
unis.
f dim.
39

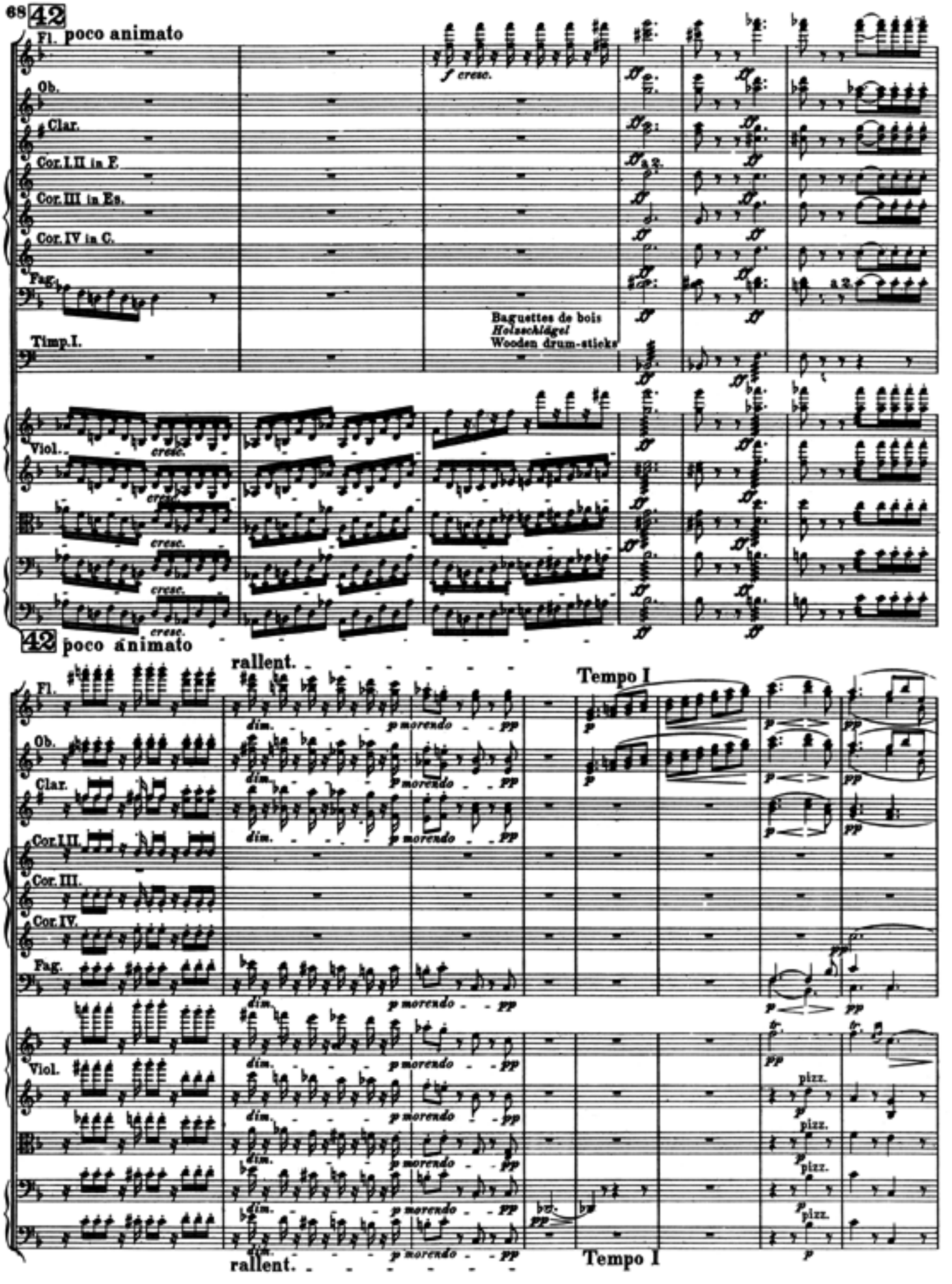

senza accelerando
Fl.
Ob.
Clar.
Viol.
I.
dim.
senza accelerando
Cor. III. (in Es)
Fag. (a 4.)
pizz.
div.
arco

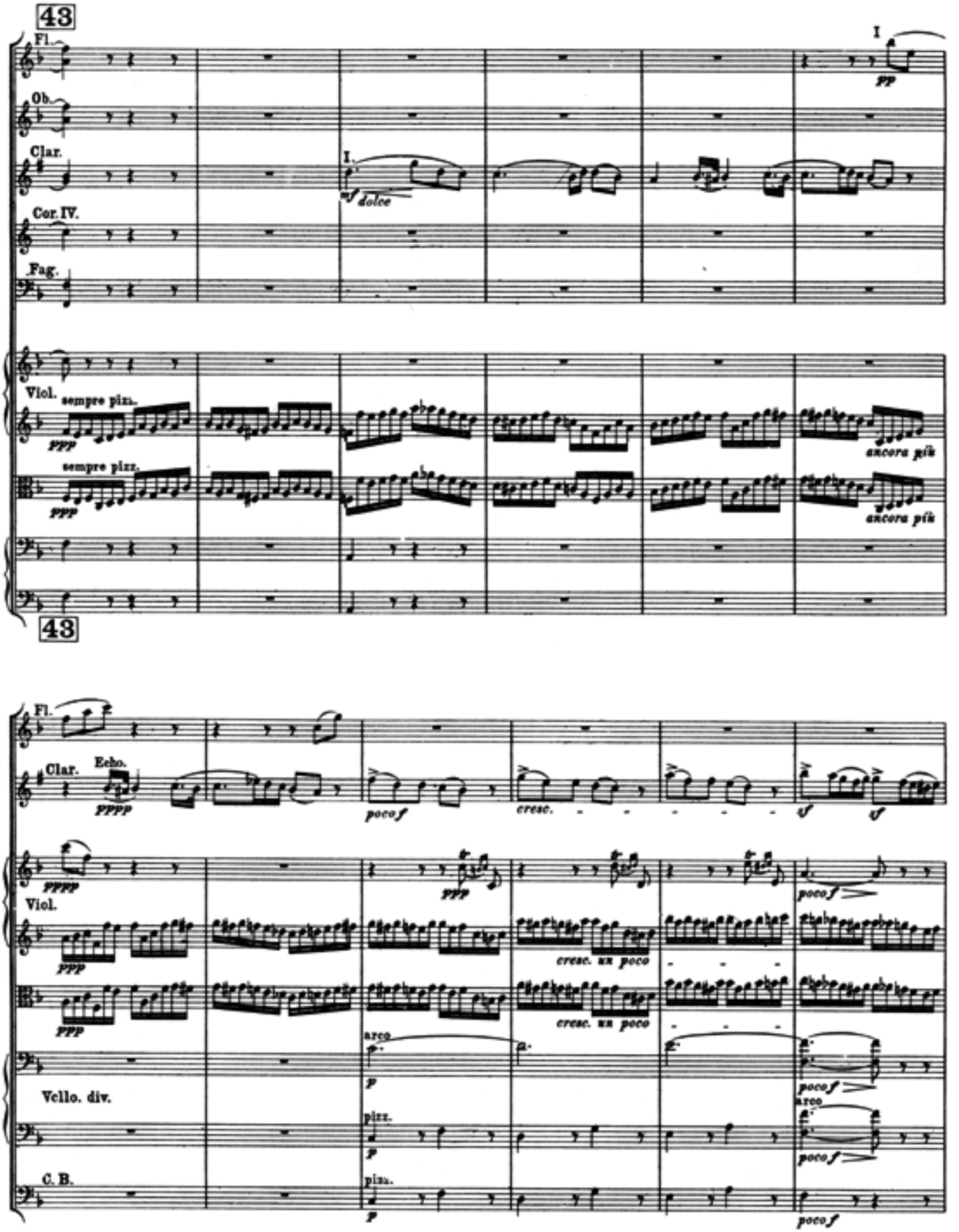

Fl.
Ob.
Clar.
Cor. III.
Fag.
Viol.
40
Fl.
Ob.
Clar.
Cor. I. II. (in F)
Cor. III.
Cor. IV. (in C)
Fag.
Viol.
cresc. molto
arco
arco
arco
pizz.
40

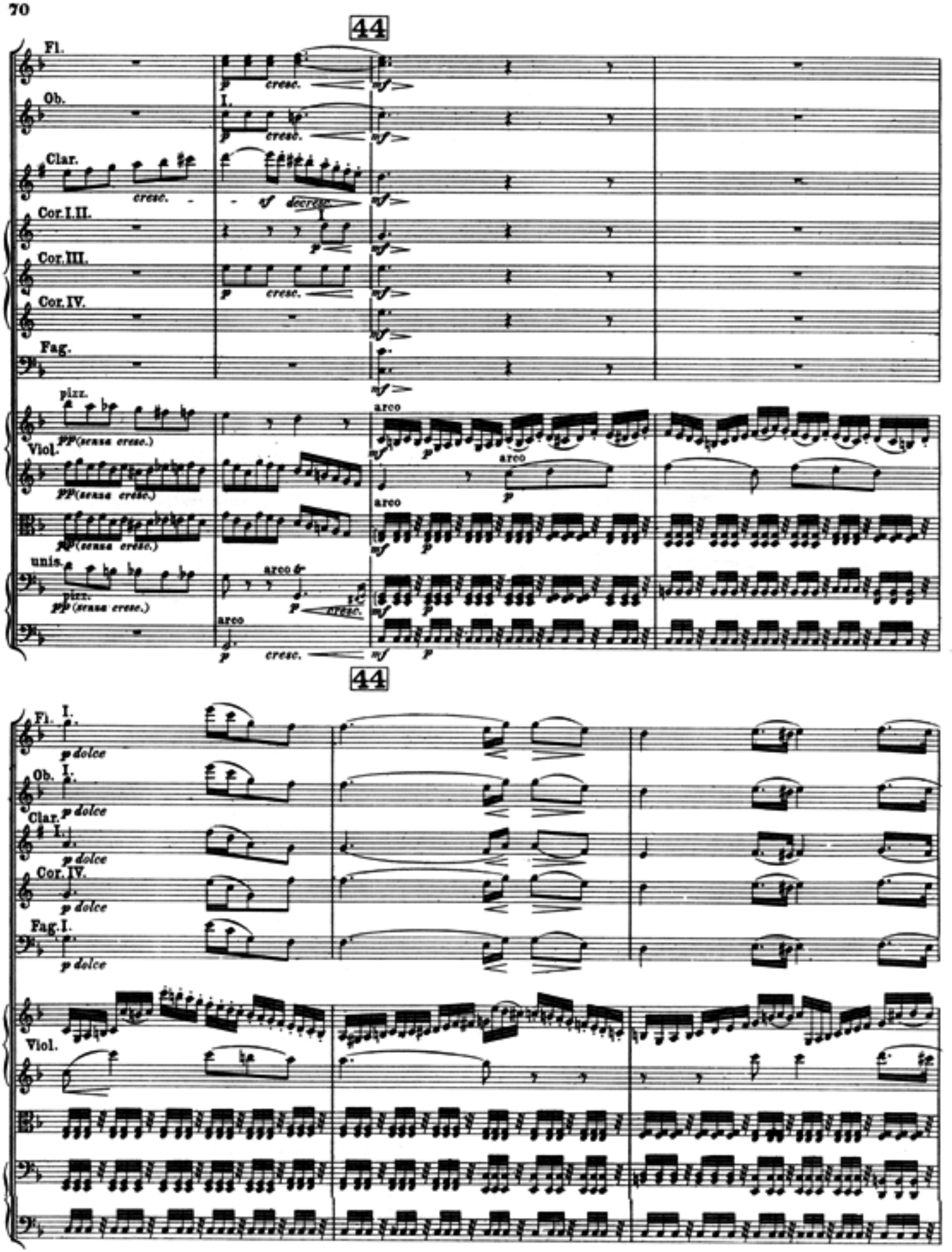

Fl.
Ob.
Clar.
Cor. I.II.
Cor. III.
Cor. IV.
Fag.
(a 2.)
Viol.
unis.
arco
cresc. poco a poco
cresc. molto
41
I.
p espressivo
a 2.
tremolo très serré
sehr dichtes Tremolo
very close Tremolo
dim. poco a poco
p cresc.
ff dim.

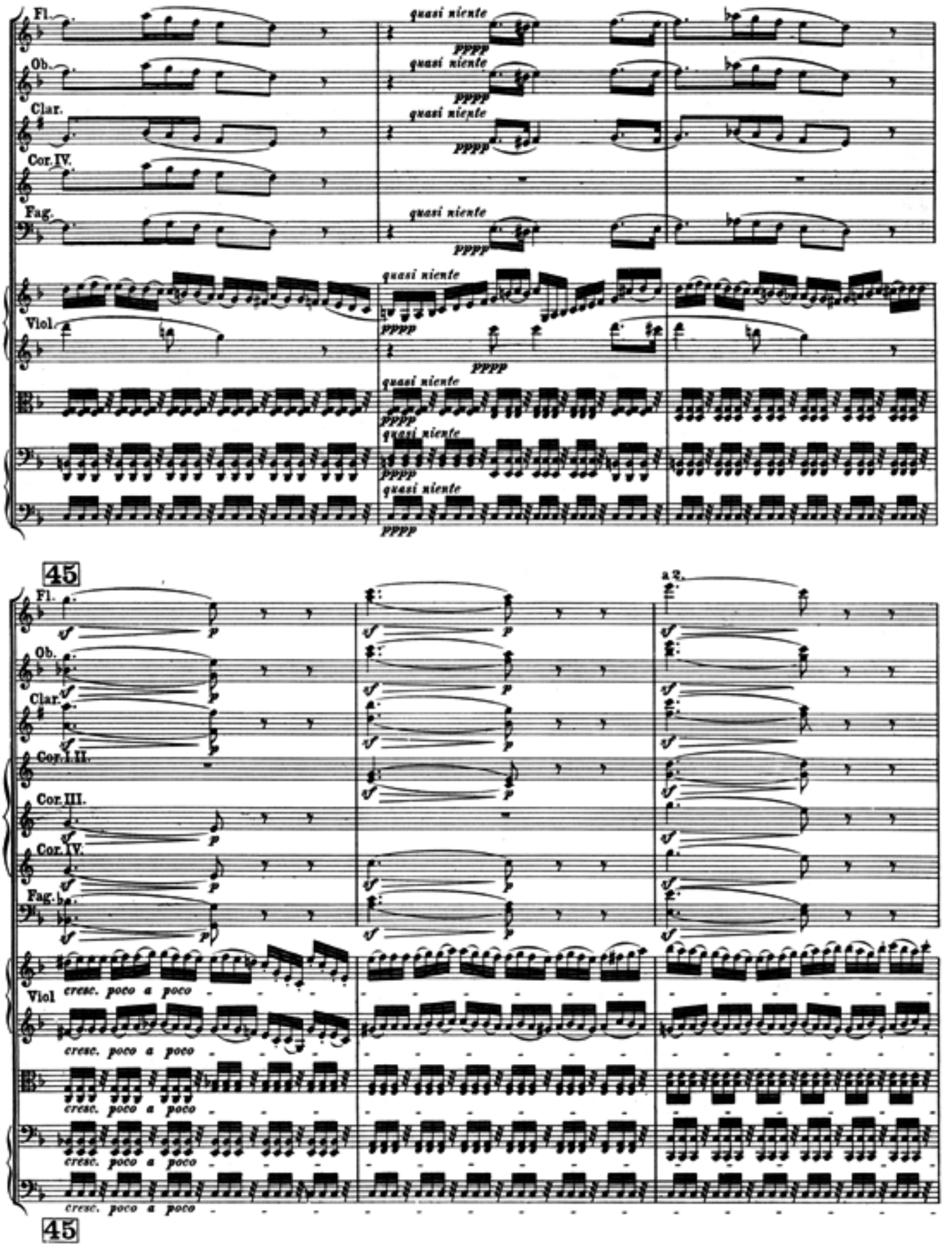

Fl.
Ob.
Clar.
Fag.
Viol.
poco animato

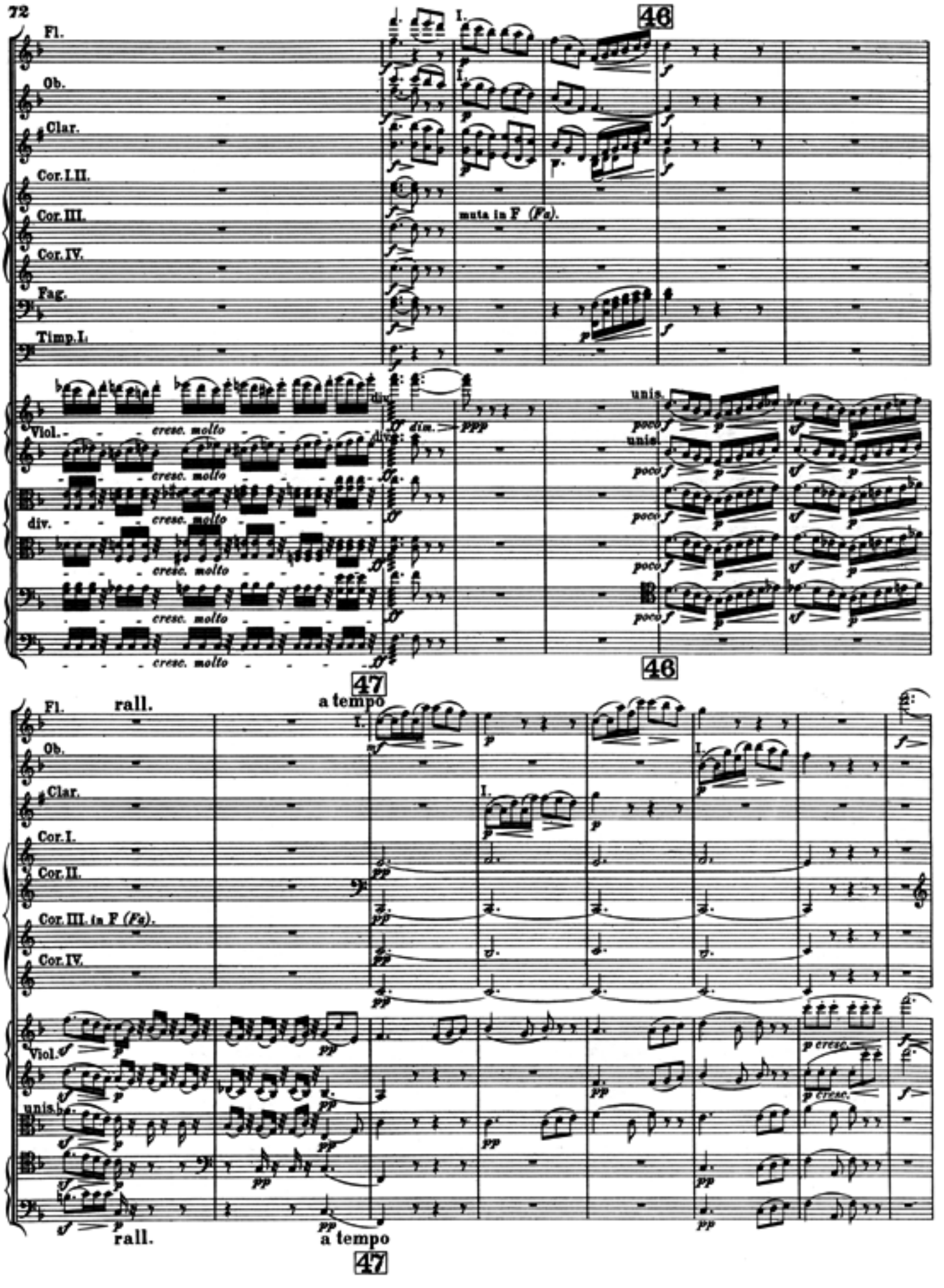

Fl.
Ob.
Fag.
Viol.
cresc.
poco animato

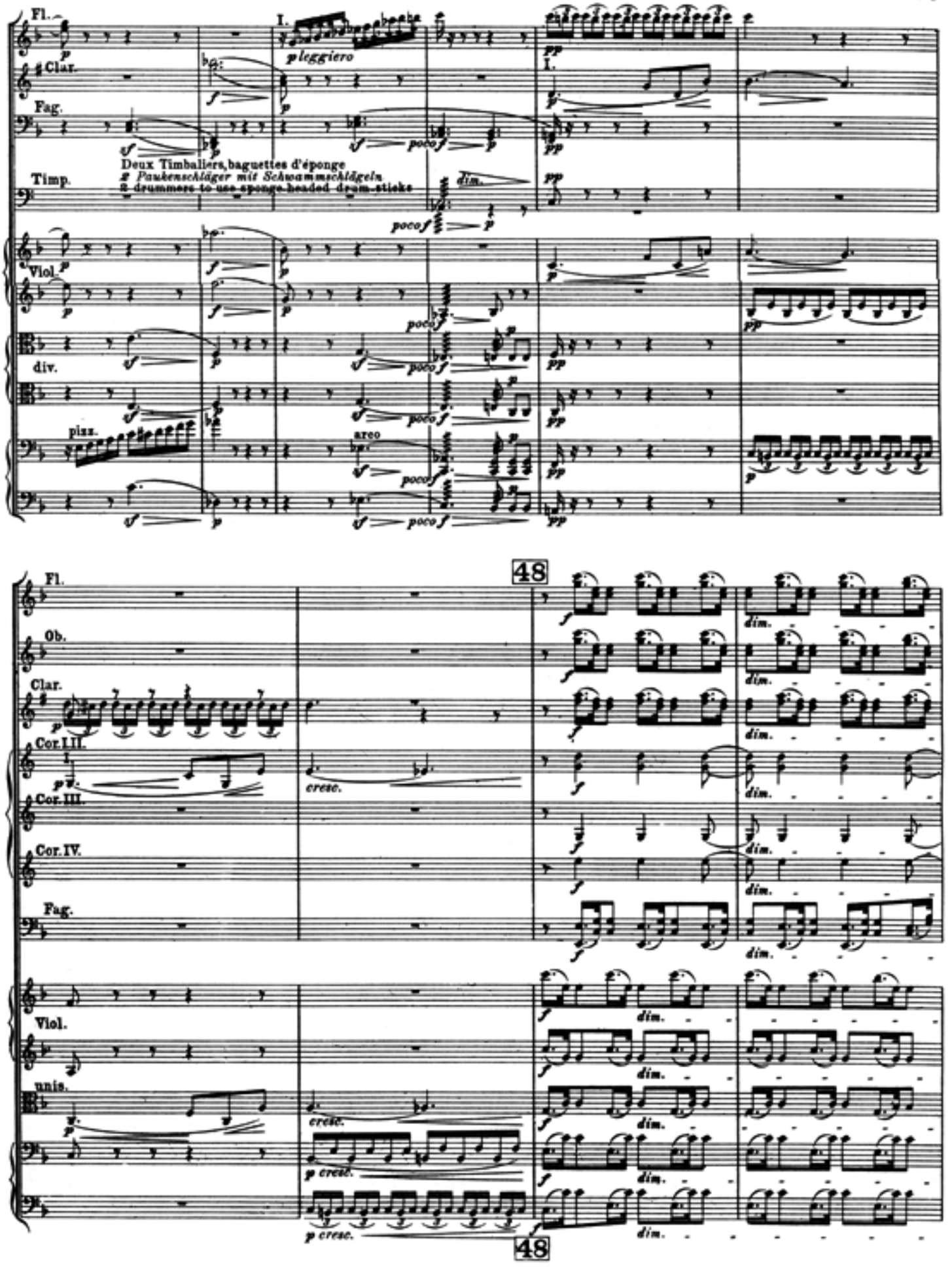

42
poco animato
Fl.
Ob.
Clar.
Cor.I.II in F.
Cor.III in Es.
Cor.IV in C.
Fag.
Timp.I.
f cresc.
Baguettes de bois
Holzschlägel
Wooden drum-sticks
Viol.
cresc.
42
poco animato
rallent.
Tempo I
dim.
p morendo
pp
p
pizz.
rallent.
Tempo I

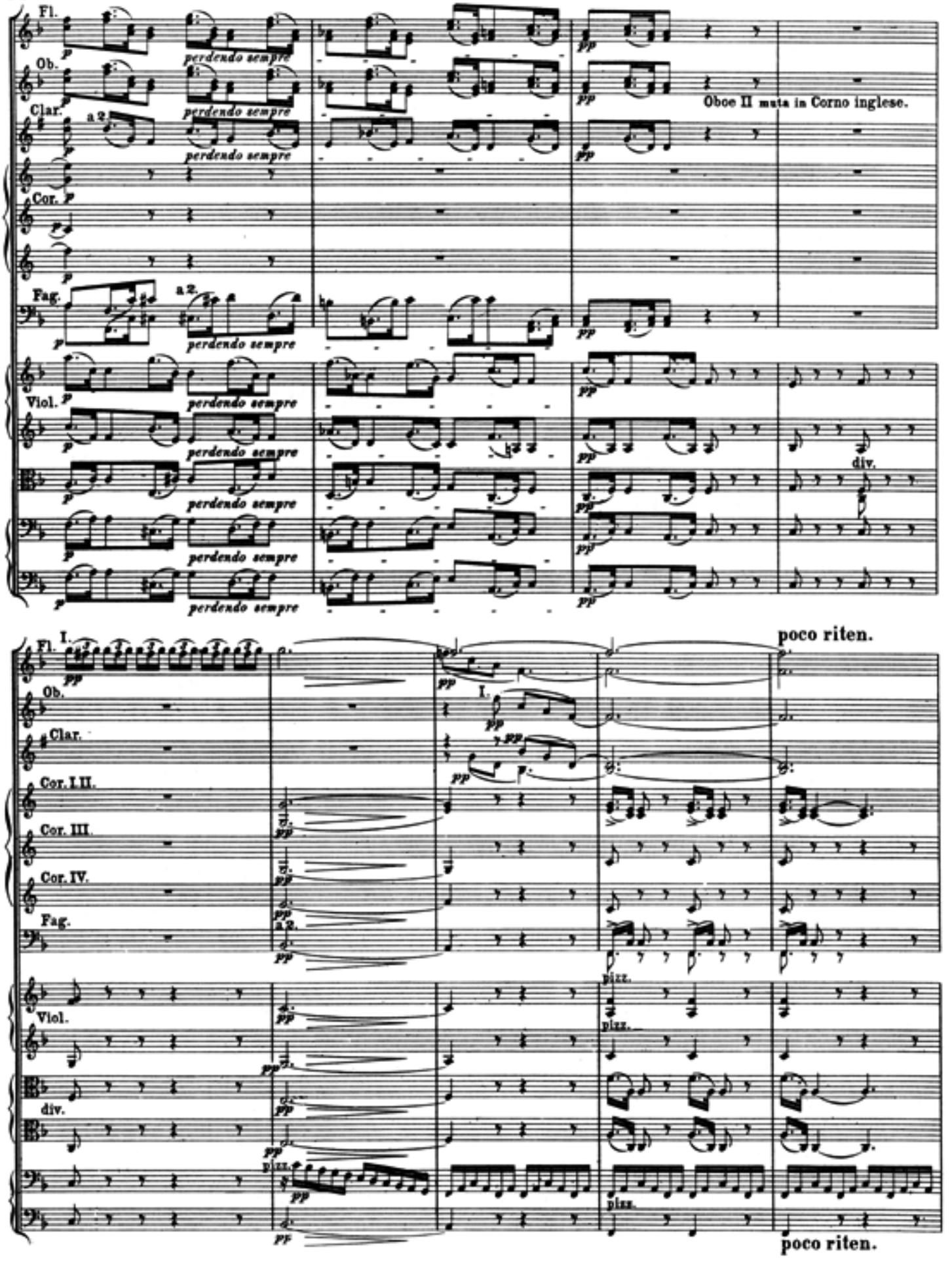

43
Fl.
Ob.
Clar.
Cor. IV.
Fag.
Viol.
sempre pizz.
sempre pizz.
I.
I
mf dolce
pp
ppp
ppp
ancora più
ancora più
43
Fl.
Clar.
Echo.
pppp
poco f
cresc.
sf
sf
pppp
ppp
poco f
Viol.
ppp
ppp
cresc. un poco
cresc. un poco
arco
p
pizz.
p
Vcllo. div.
C. B.
pizz.
p
poco f
arco
poco f
poco f
poco f

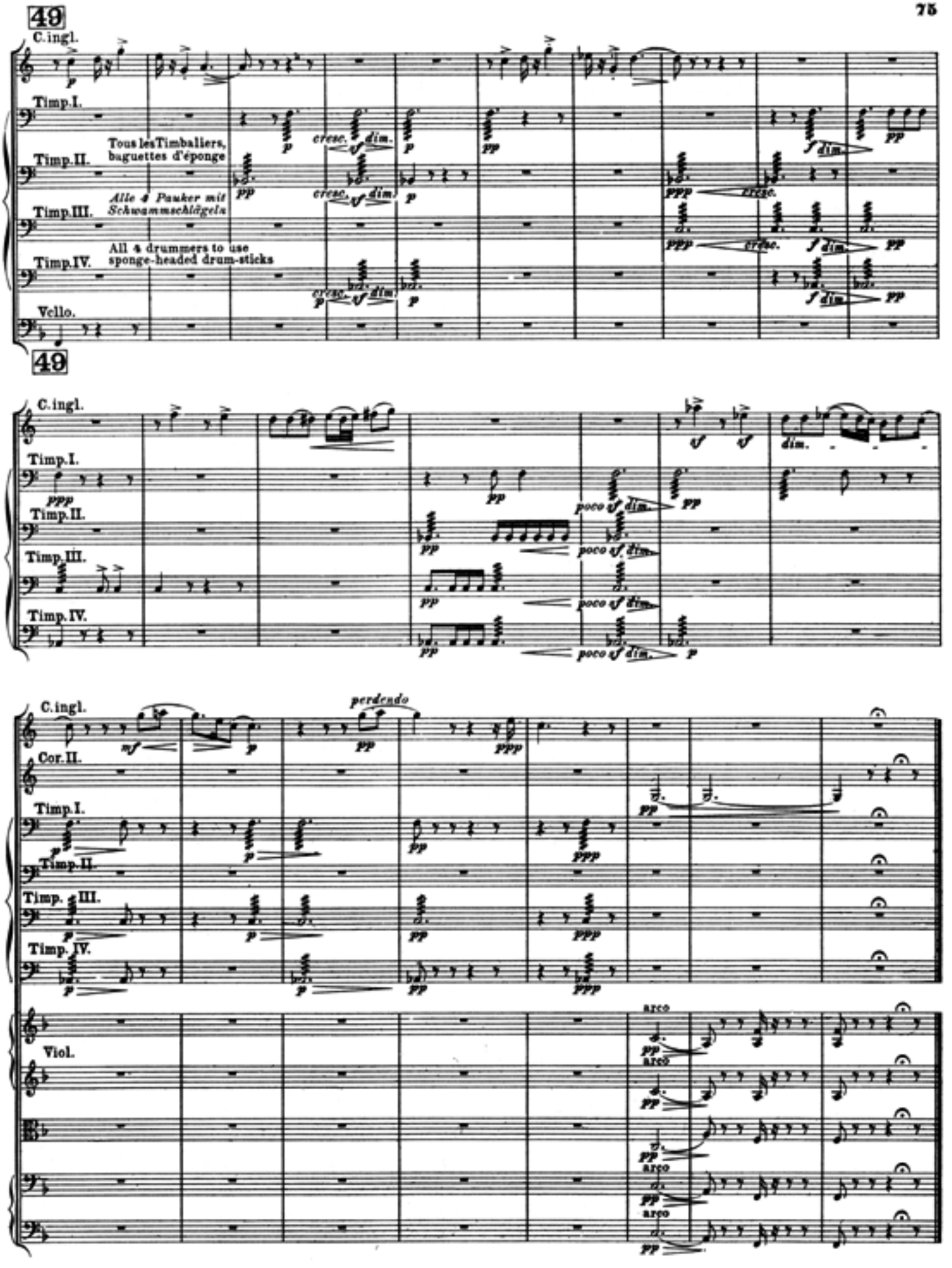

44
Fl.
Ob.
I.
Clar.
cresc.
sf decresc.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
pizz.
pp (senza cresc.)
Viol.
arco
unis.
44
Fl. I.
p dolce
Ob. I.
Clar. I.
Cor. IV.
Fag. I.
Viol.


Fl.
Ob.
Clar.
Cor. IV.
Fag.
Viol.
quasi niente
pppp
45
Cor. I. II.
Cor. III.
a 2.
cresc. poco a poco


46
Fl.
Ob.
Clar.
Cor. I. II.
Cor. III.
muta in F (Fa).
Cor. IV.
Fag.
Timp. I.
Viol.
cresc. molto
div.
dim.
ppp
unis.
poco f
p
46
47
a tempo
rall.
Fl.
Ob.
Clar.
Cor. I.
Cor. II.
Cor. III. in F (Fa).
Cor. IV.
Viol.
unis.
p cresc.
rall.
a tempo
47


Fl.
Clar.
Fag.
Timp.
Deux Timbaliers, baguettes d'éponge
2 Paukenschläger mit Schwammschlägeln
2 drummers to use sponge headed drum-sticks
Viol.
div.
pizz.
arco
I.
pleggiero
poco f
dim.
pp
48
Ob.
Cor. I.II.
Cor. III.
Cor. IV.
unis.
cresc.
p cresc.
f
dim.

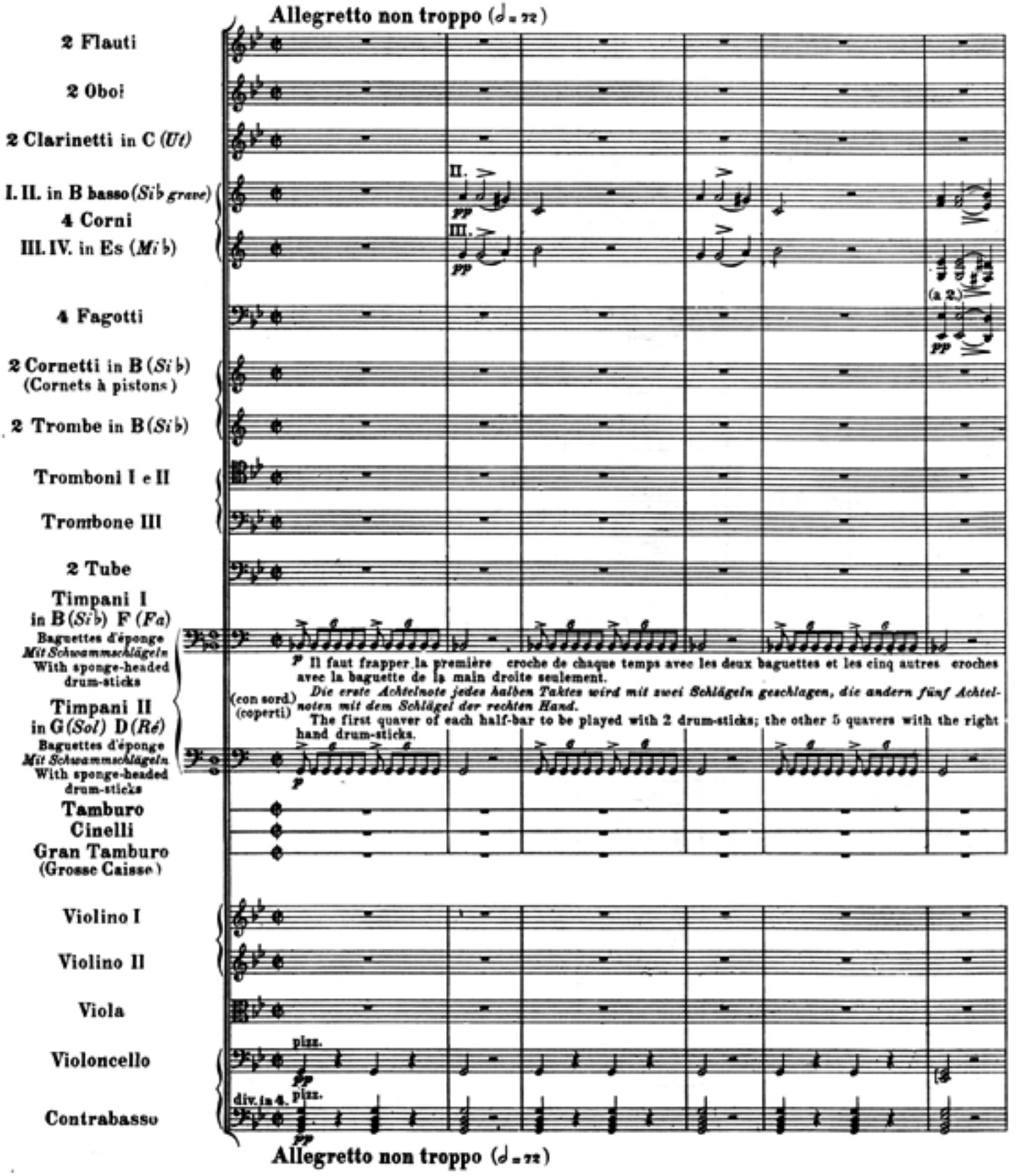

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.
perdendo sempre
a 2.
Oboe II muta in Corno inglese.
div.
poco riten.
I.
Cor. I. II.
Cor. III.
Cor. IV.
pizz.


49
C.ingl.
Timp.I.
Timp.II.
Timp.III.
Timp.IV.
Vcllo.
Tous les Timbaliers, baguettes d'éponge
Alle 4 Pauker mit Schwammschlägeln
All 4 drummers to use sponge-headed drum-sticks
49
C.ingl.
Timp.I.
Timp.II.
Timp.III.
Timp.IV.
C.ingl.
Cor.II.
Timp.I.
Timp.II.
Timp. III.
Timp. IV.
Viol.
perdendo
arco

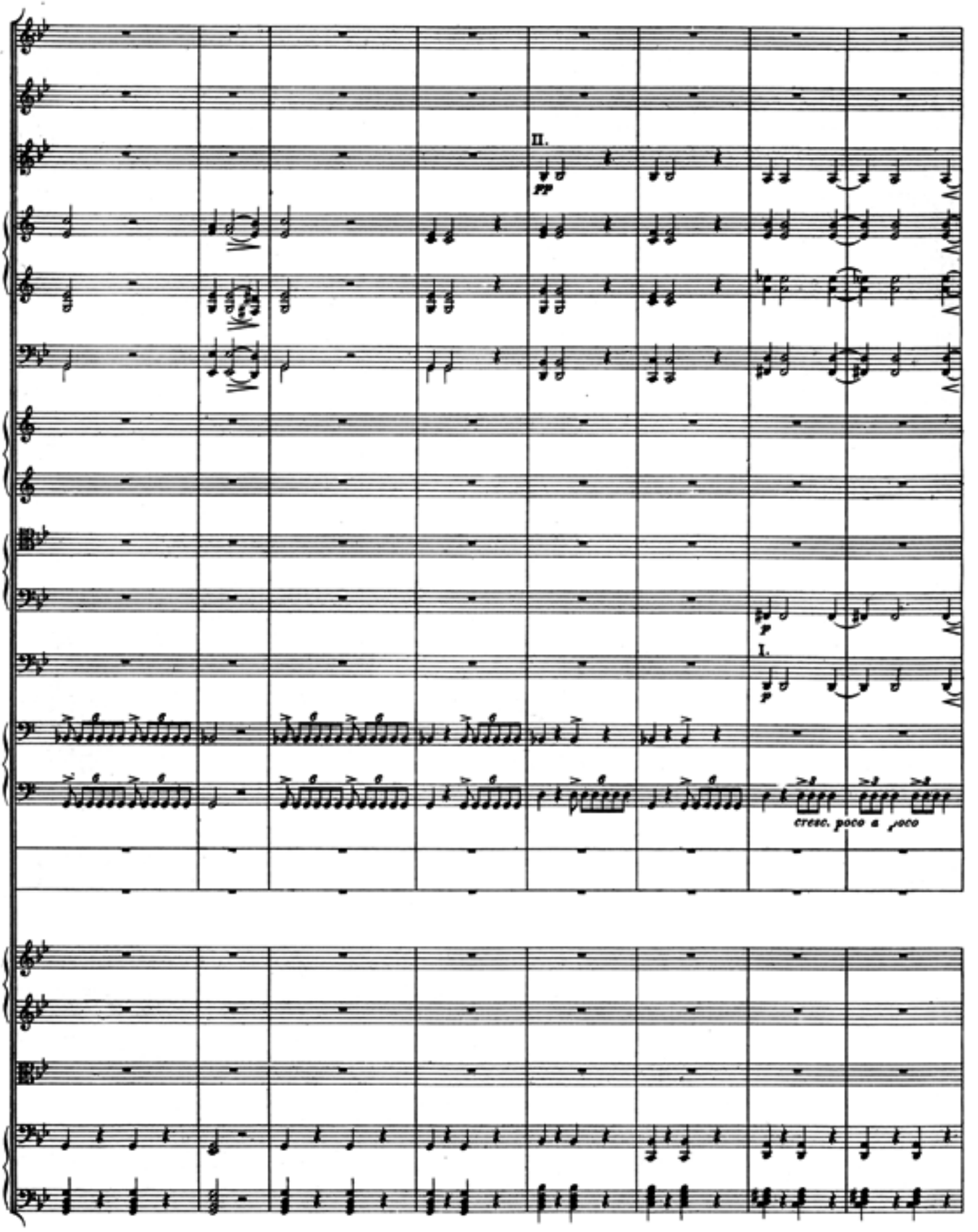
IV.

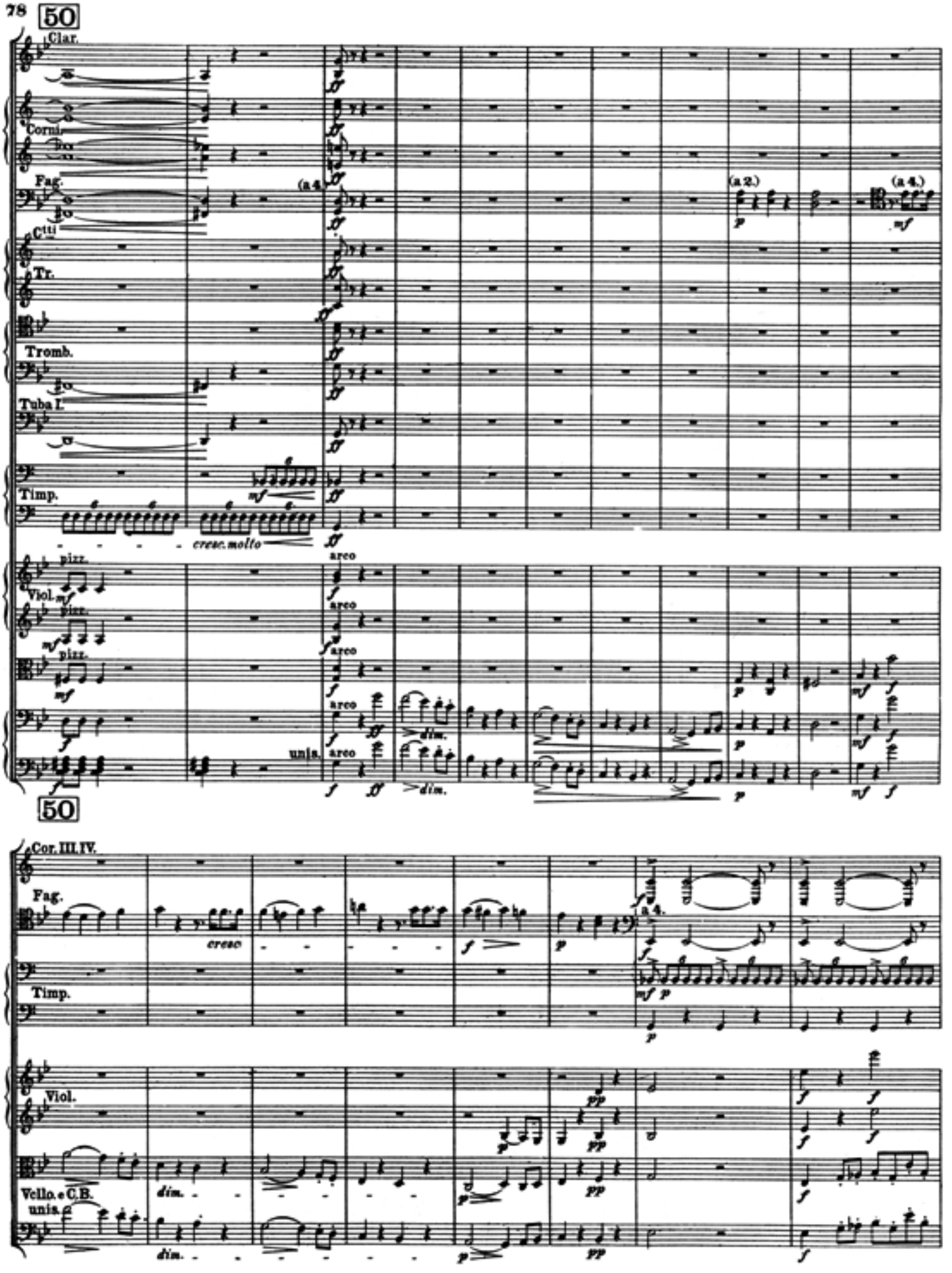
Marche au supplice

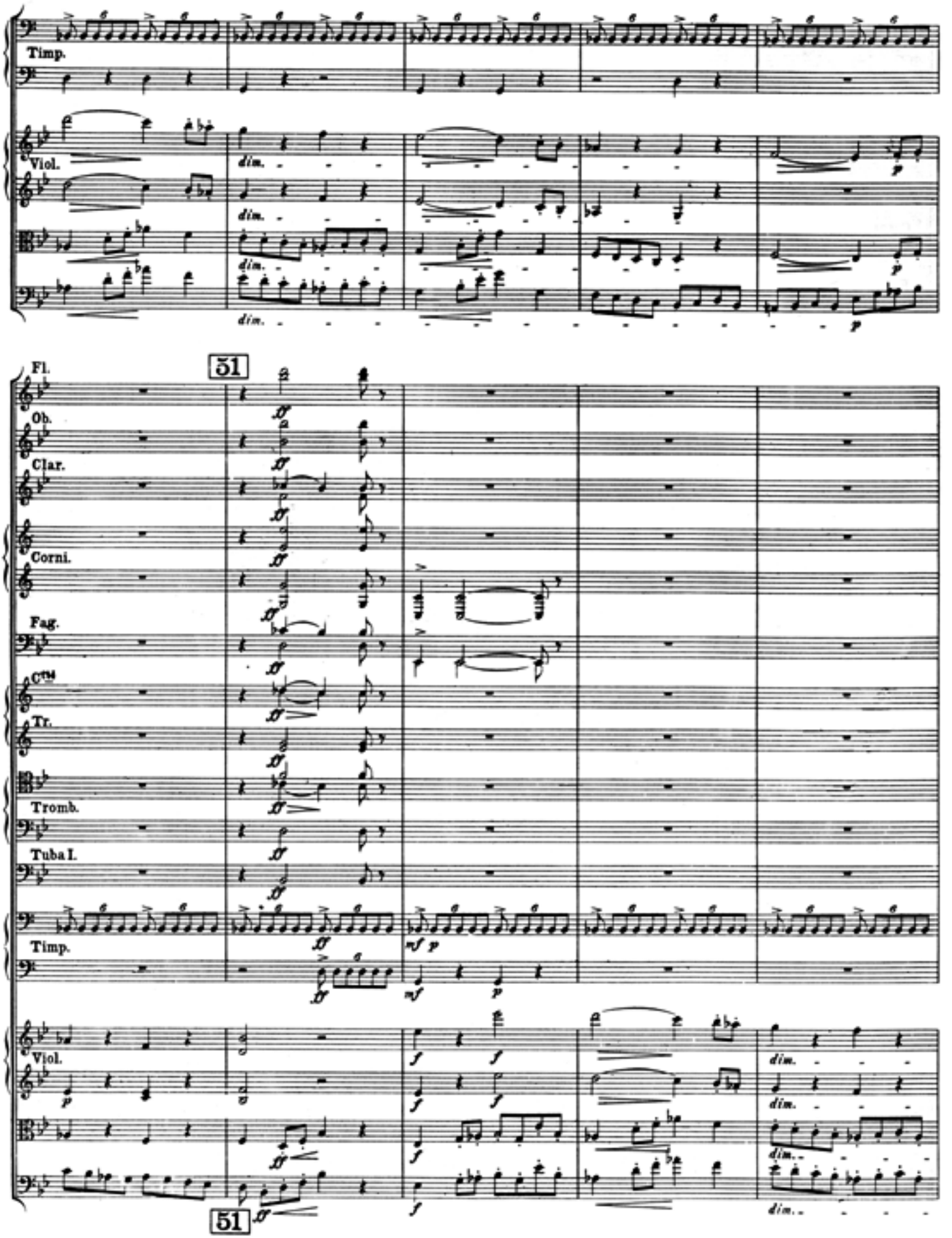
Der Gang zum Hochgericht — The procession to the stake

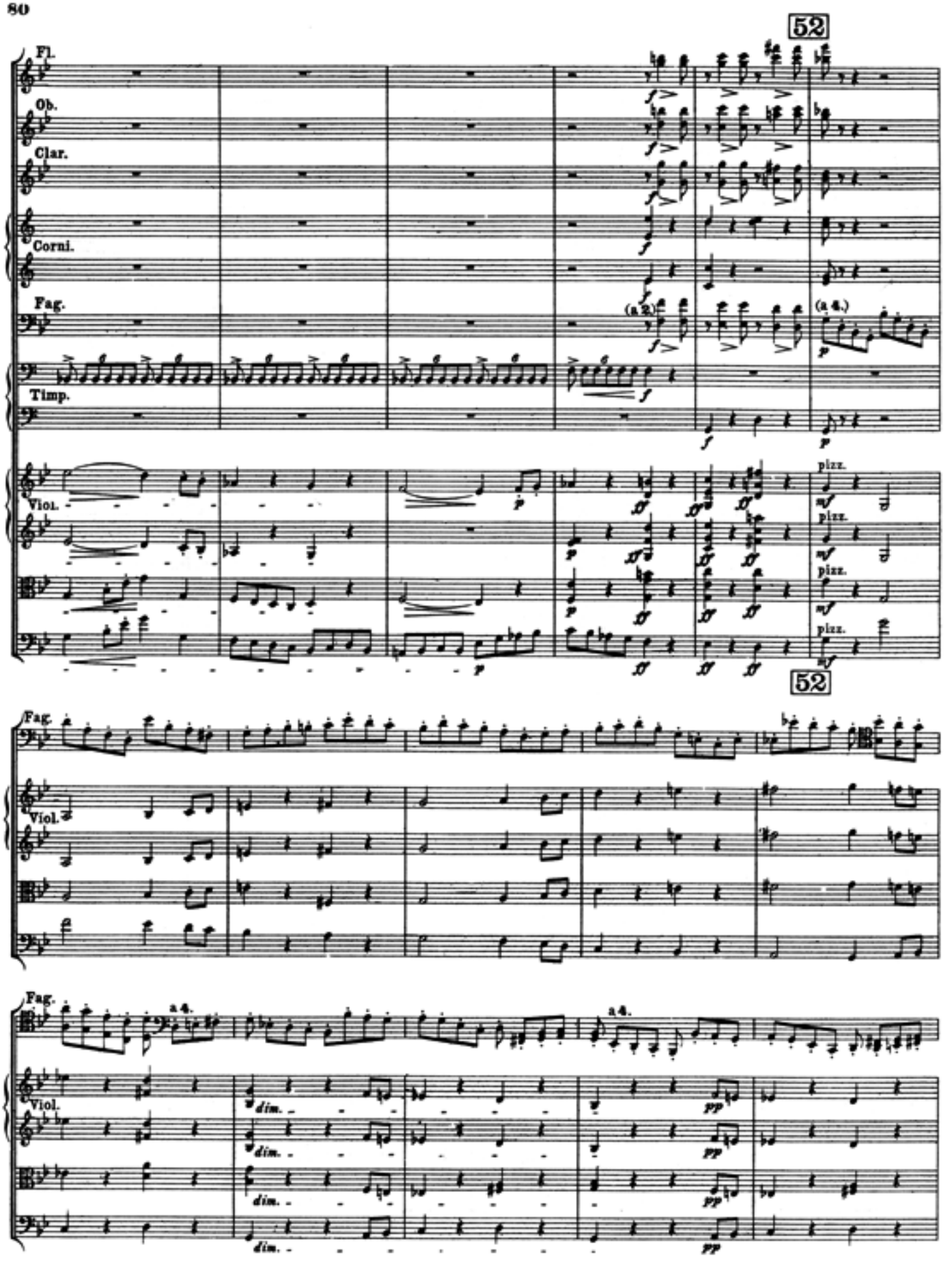


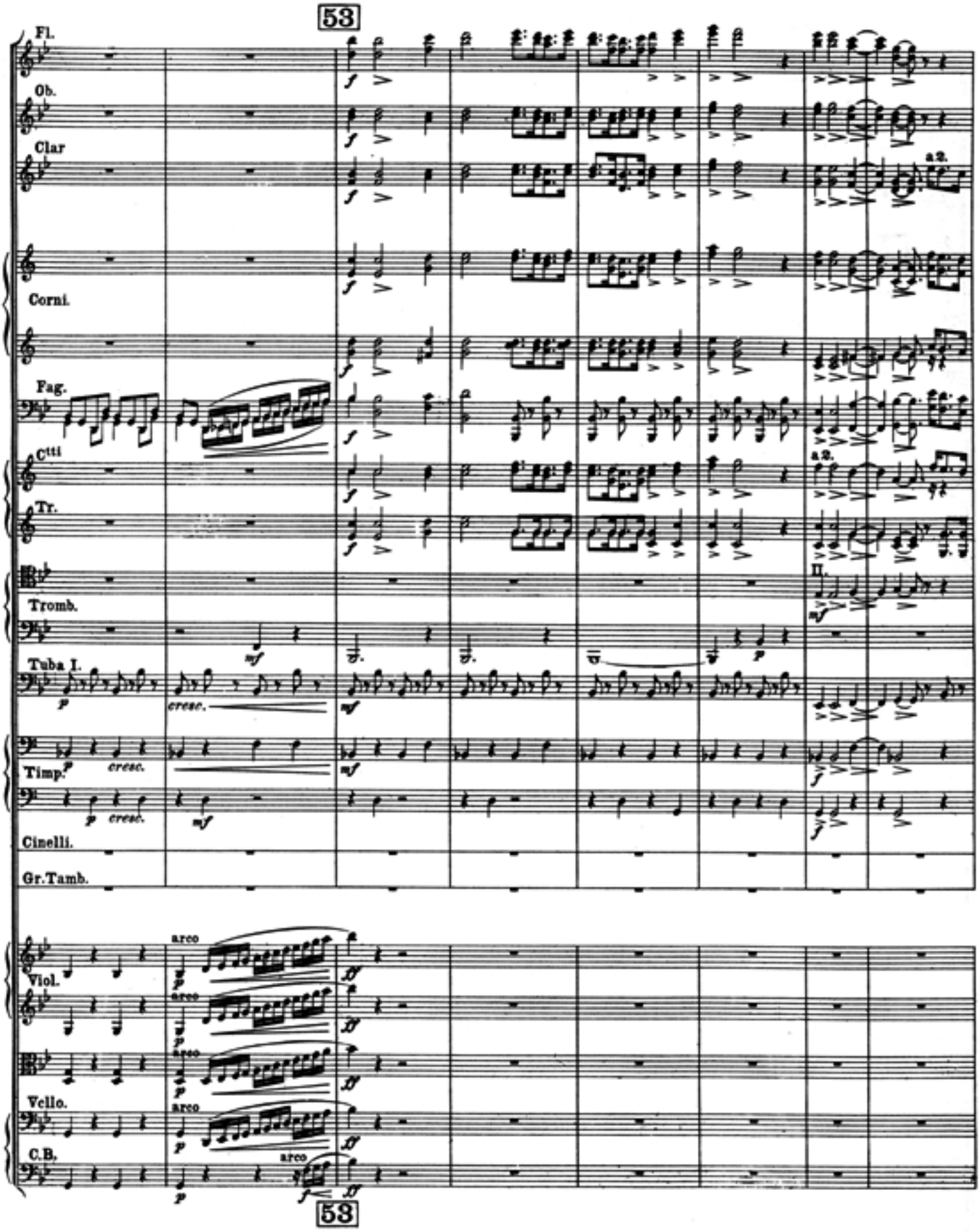
*) On peut, dans ce morceau, doubler les instruments à vent. (Note de H. Berlioz.)
In diesem Satz können die Blasinstrumente verdoppelt werden.
In this movement the wind-instruments may be doubled.

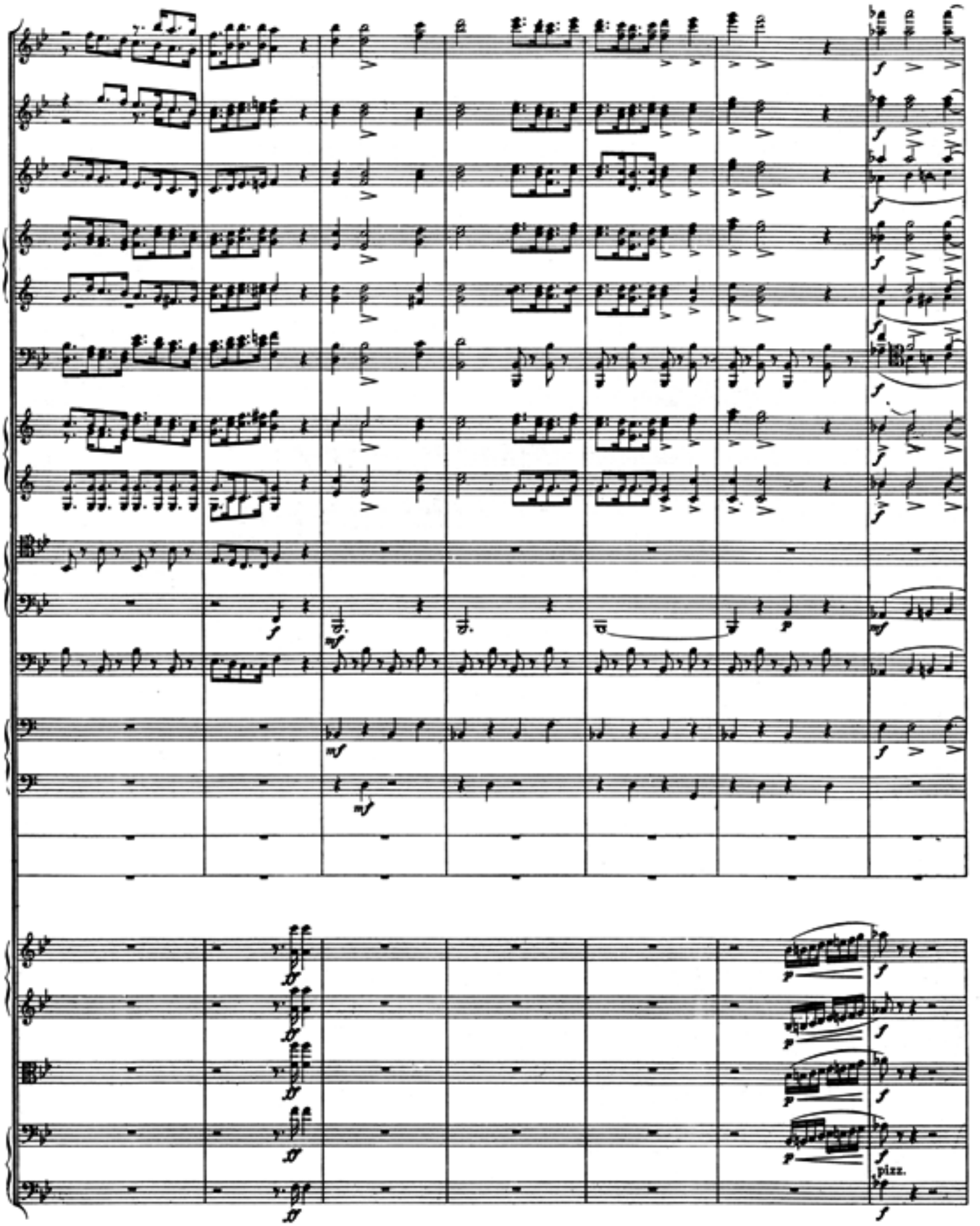

II.
pp
p
I.
p
cresc. poco a poco

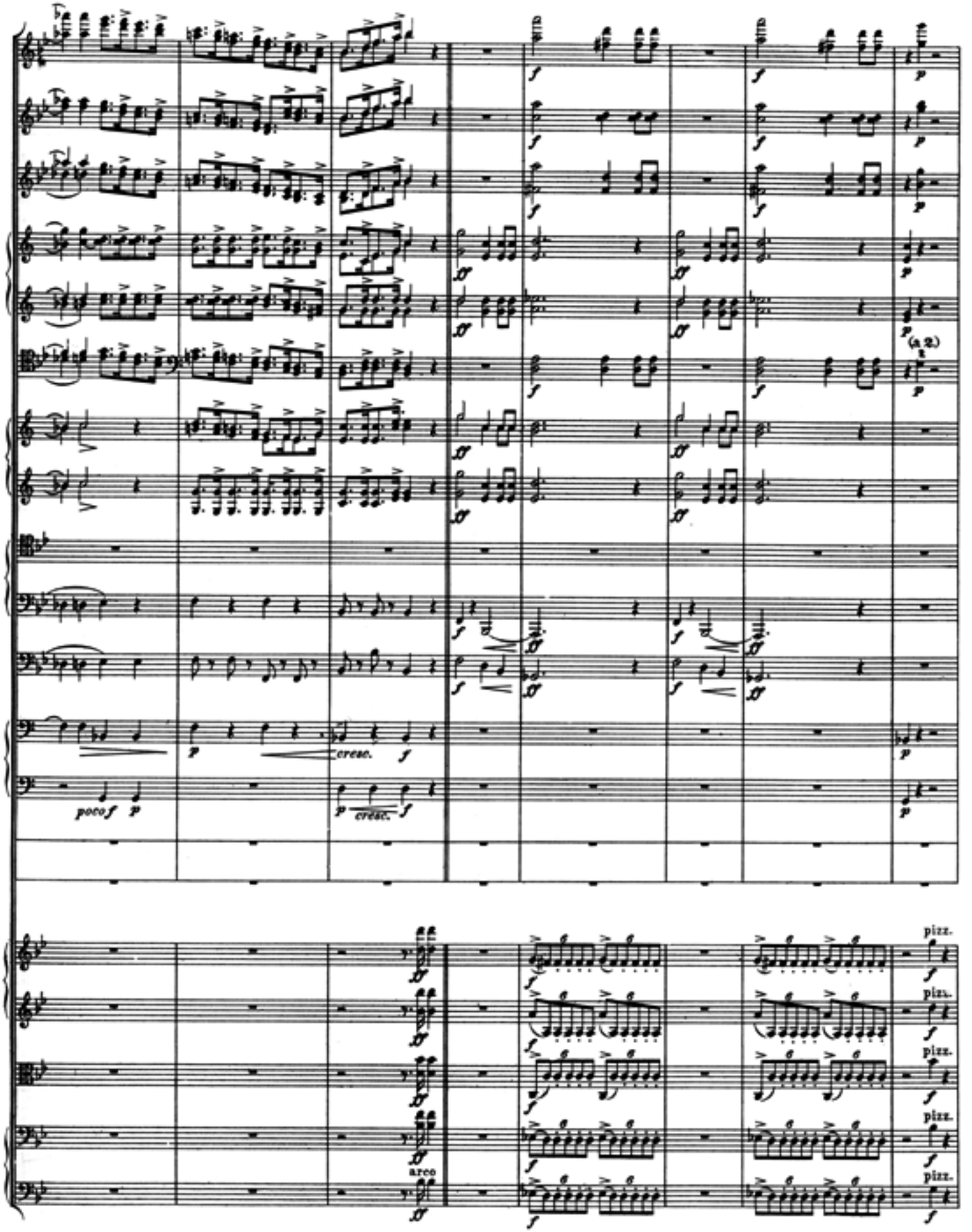

50
Clar.
Corni
Fag.
(a 4.)
(a 2.)
(a 4.)
Ctti
Tr.
Tromb.
Tuba I.
Timp.
cresc. molto
pizz.
arco
Viol.
unis.
dim.
50
Cor. III. IV.
Fag.
cresc
a 4.
Timp.
Viol.
Vello. e C.B.
unis.
dim.

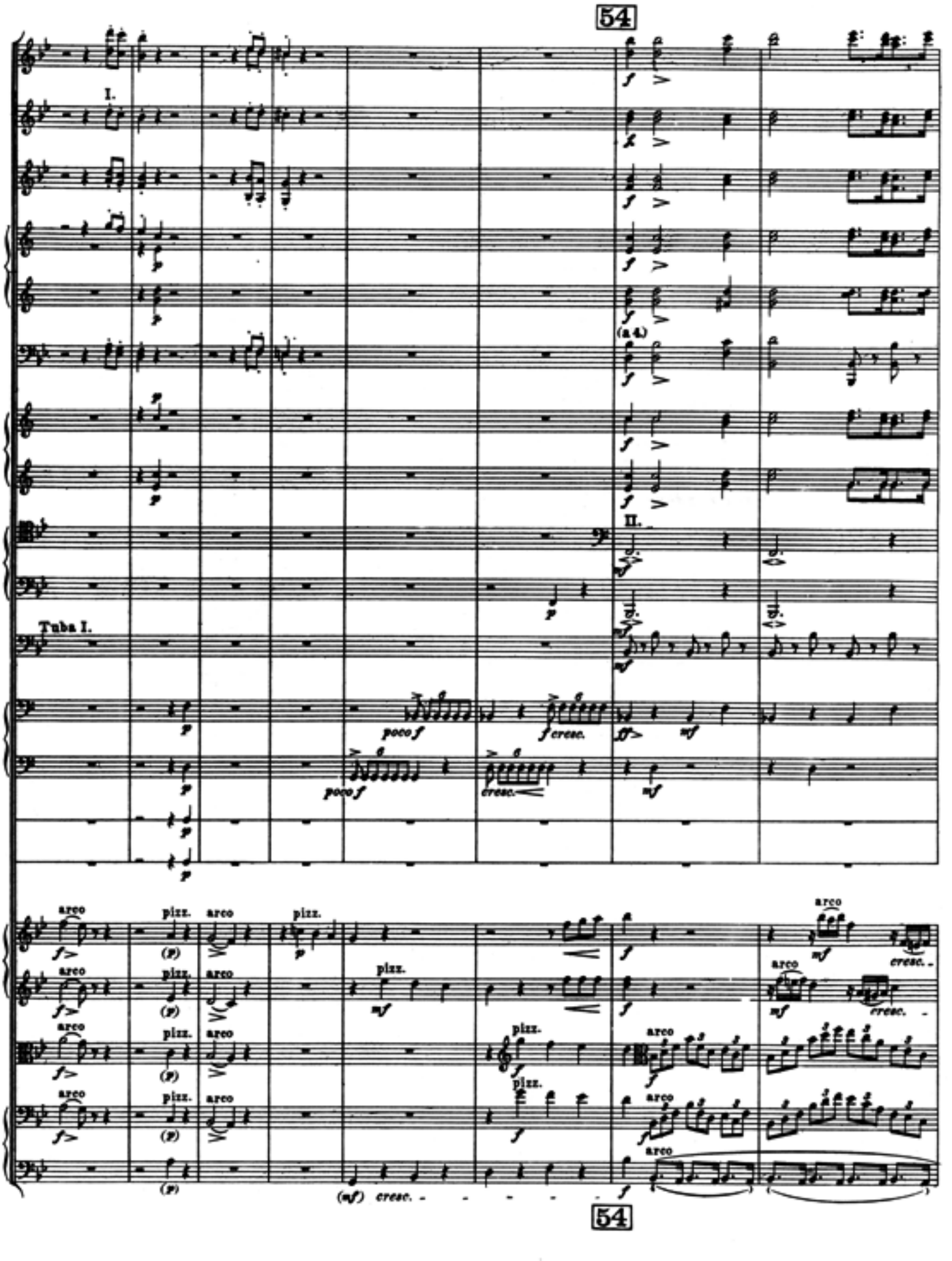

Timp.
Viol.
dim.
dim.
dim.
dim.
p
p
51
Fl.
Ob.
Clar.
Corni.
Fag.
C^tto
Tr.
Tromb.
Tuba I.
Timp.
ff
mf p
mf
p
Viol.
p
f
f
f
f
dim.
dim.
dim.
51

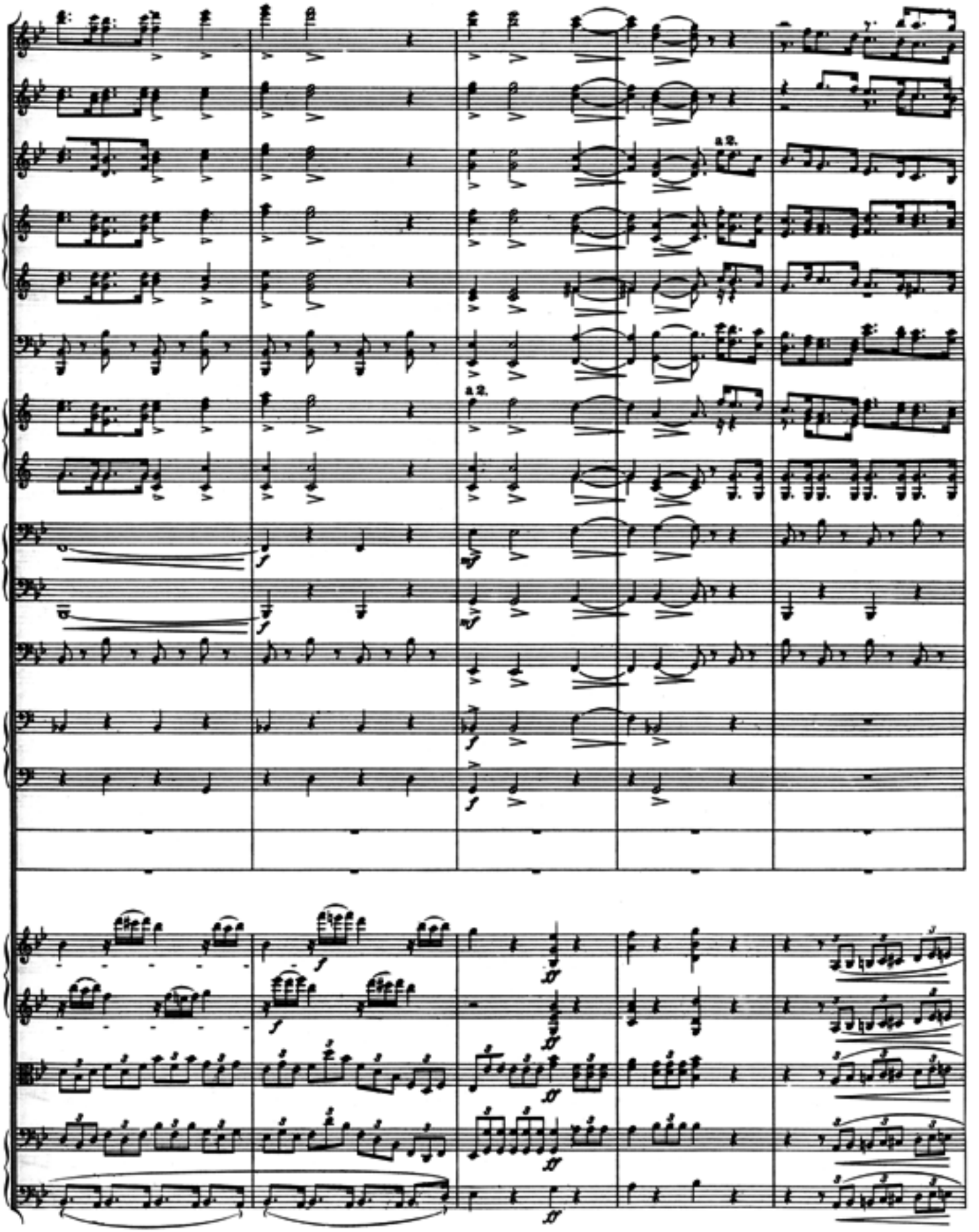

52
Fl.
Ob.
Clar.
Corni.
Fag.
Timp.
Viol.
(a 2.)
(a 4.)
pizz.
52
a 4.
dim.
pp

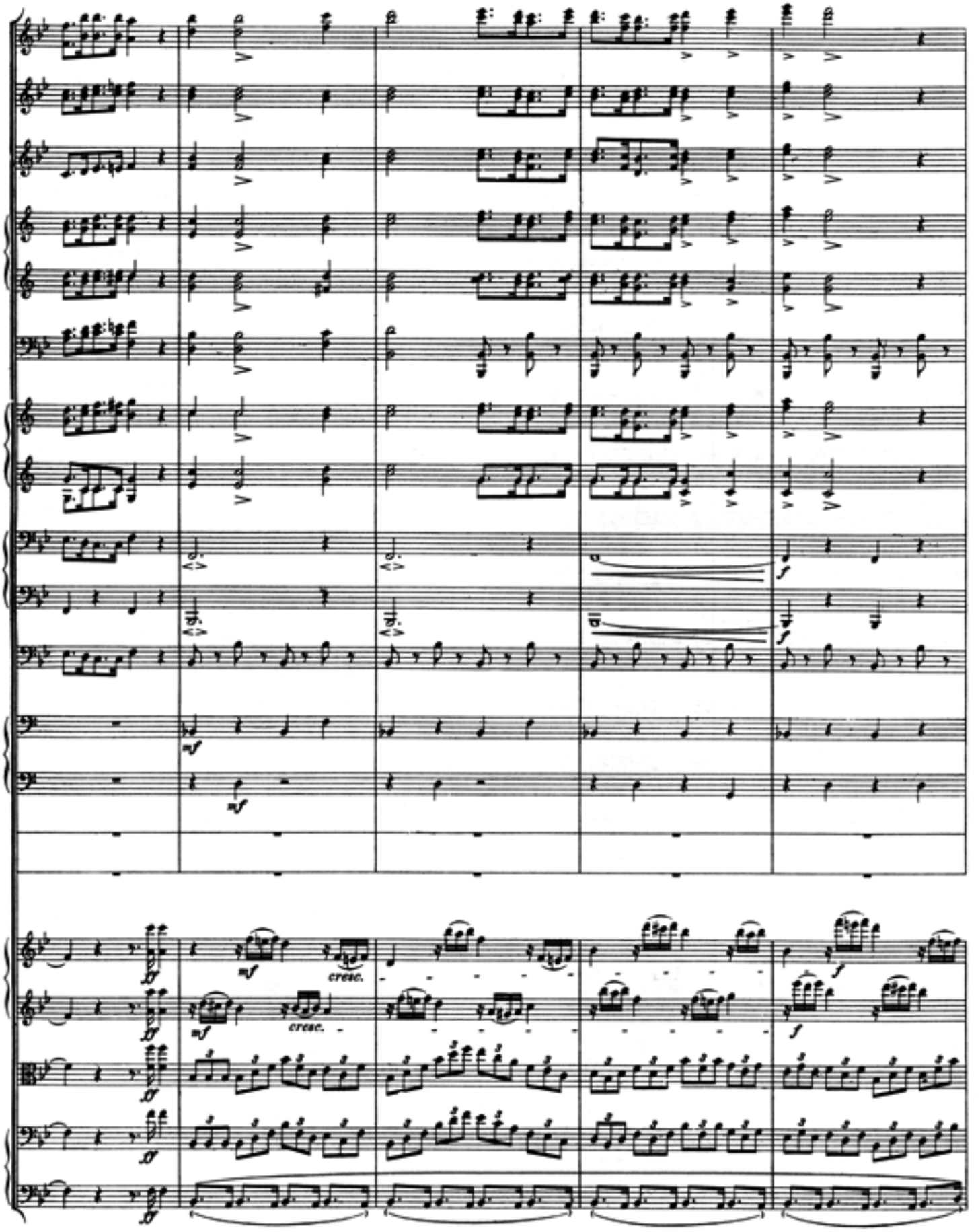

53
Fl.
Ob.
Clar
Corni.
Fag.
C^tti
Tr.
Tromb.
Tuba I.
Timp.
Cinelli.
Gr.Tamb.
Viol.
Vcllo.
C.B.
a2.
II.
arco
cresc.
53

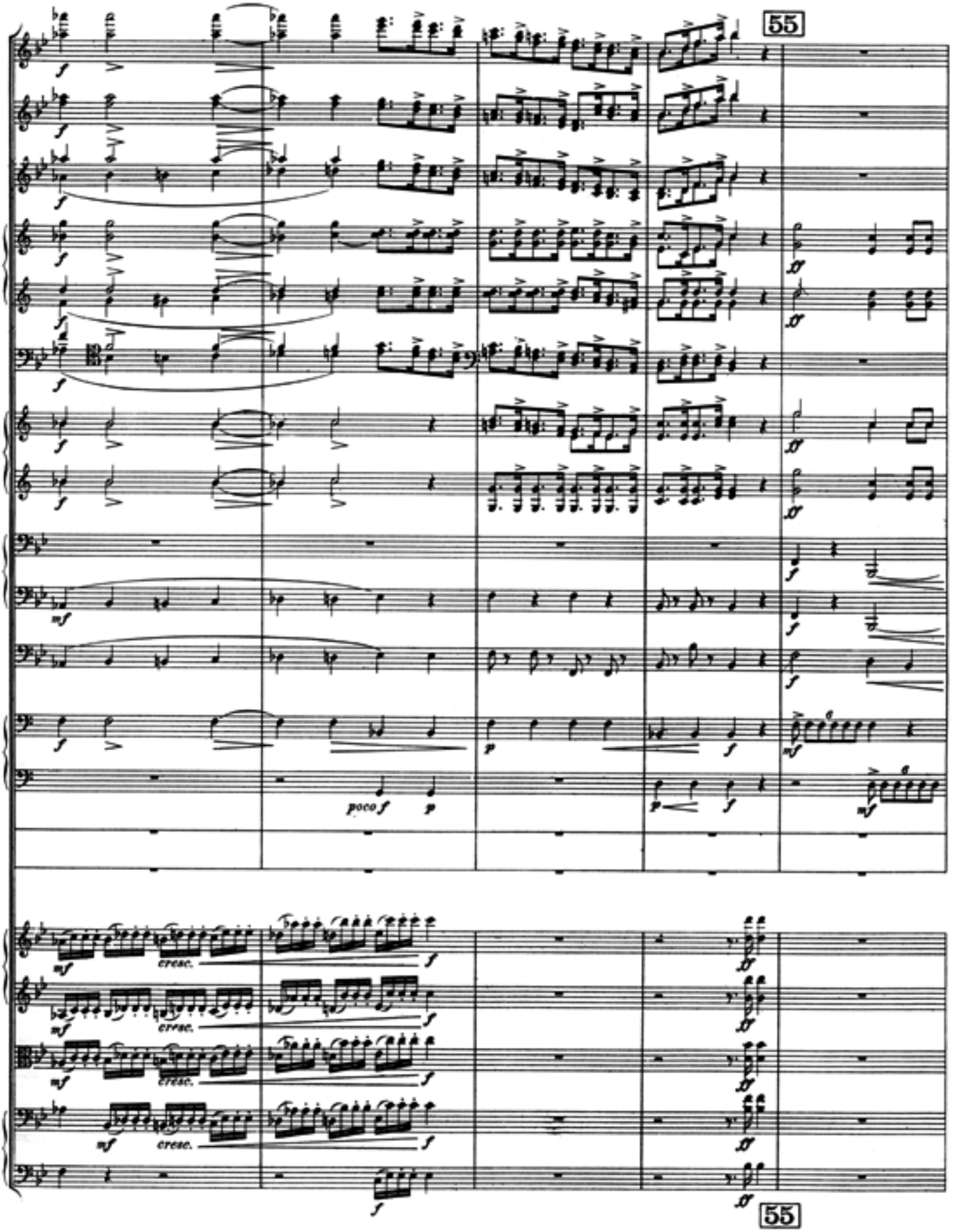

pizz.

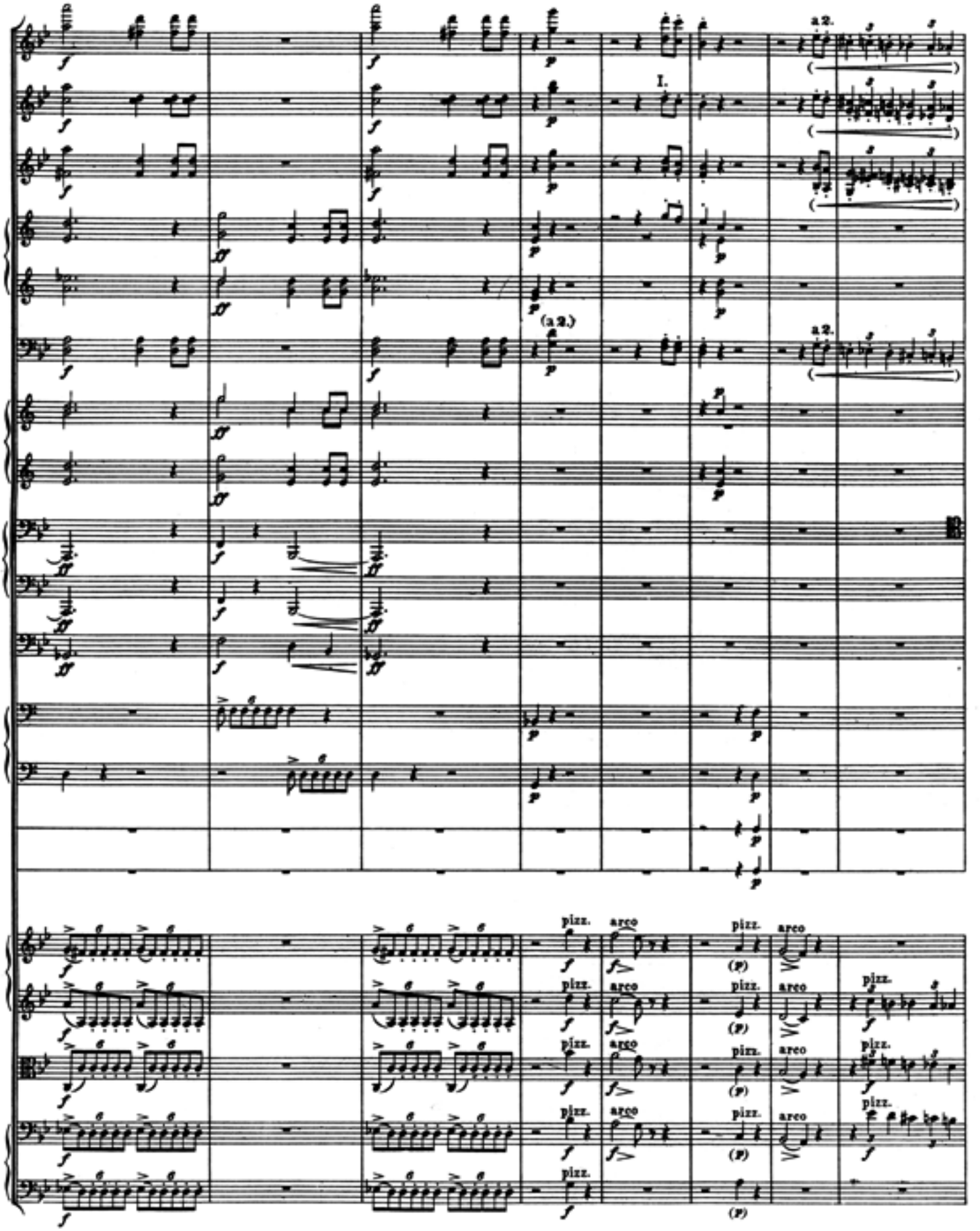

poco f p
cresc. f
p cresc. f
(a 2.)
arco
pizz.

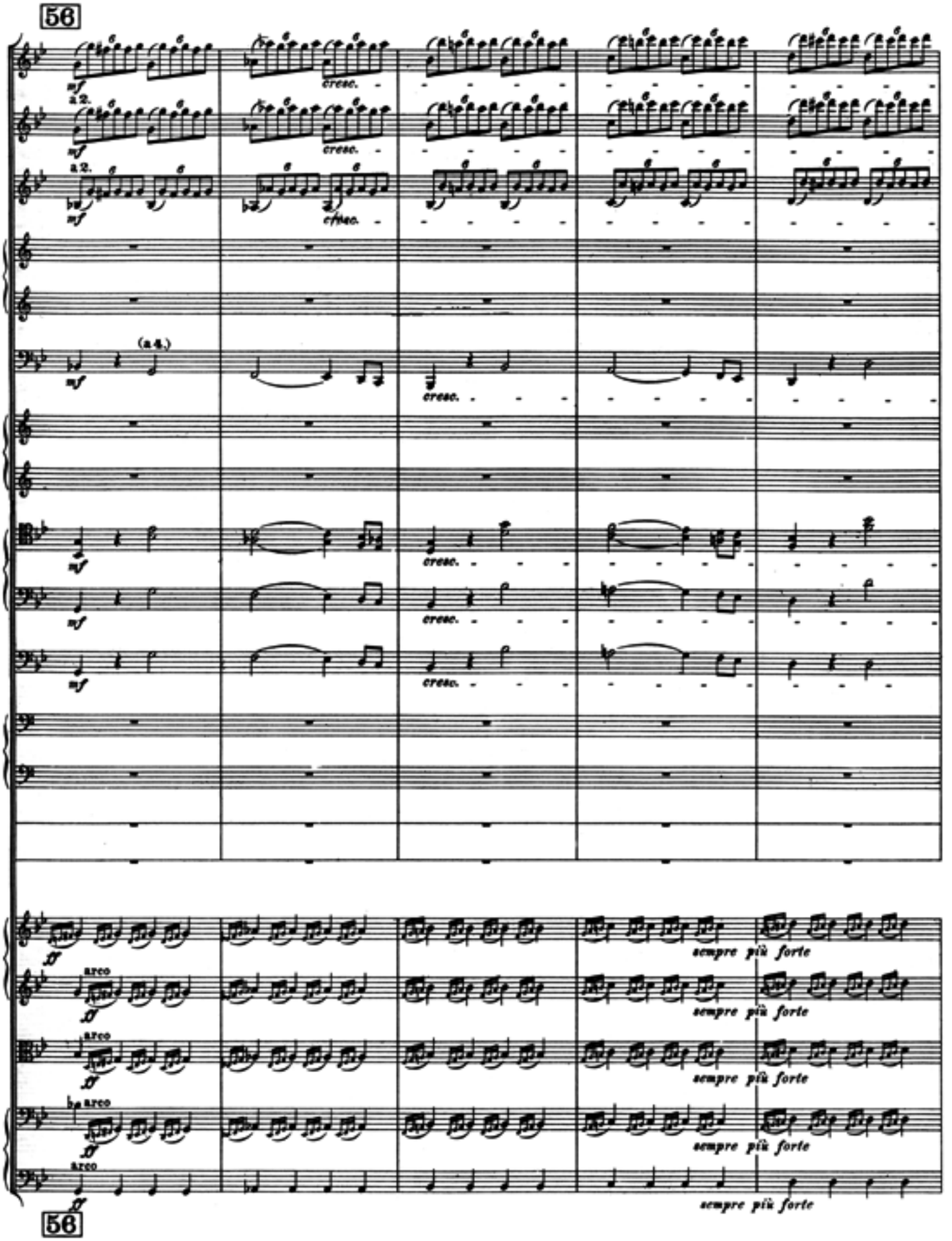

54
I.
(a 4)
II.
Tuba I.
poco f
f cresc.
cresc.
arco
pizz.
(mf) cresc.
54

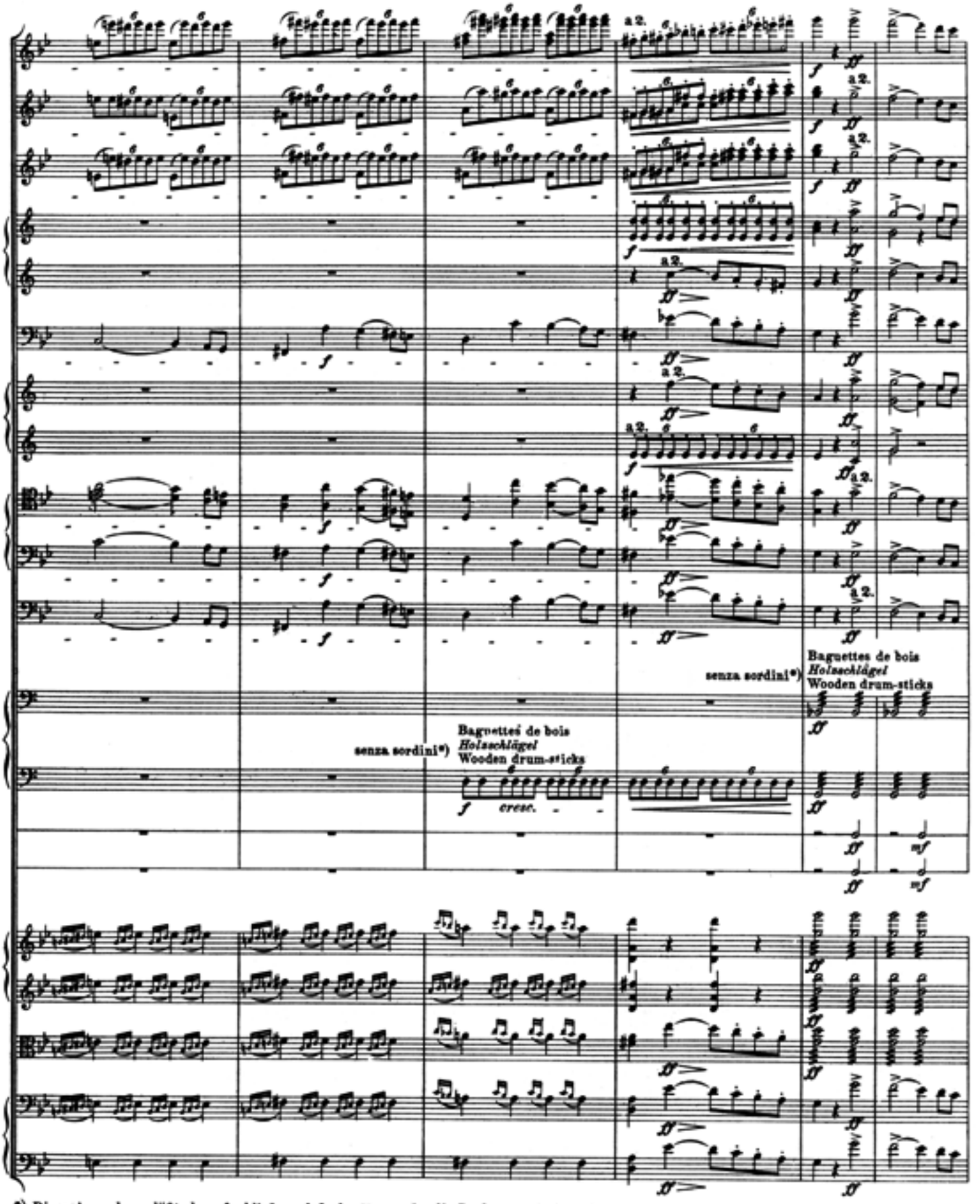

a 2.
a 2.


mf
mf
cresc.
cresc.
f
f


55
poco f
p
cresc.
55


a2.
I.
(a2.)
a2.
pizz.
arco

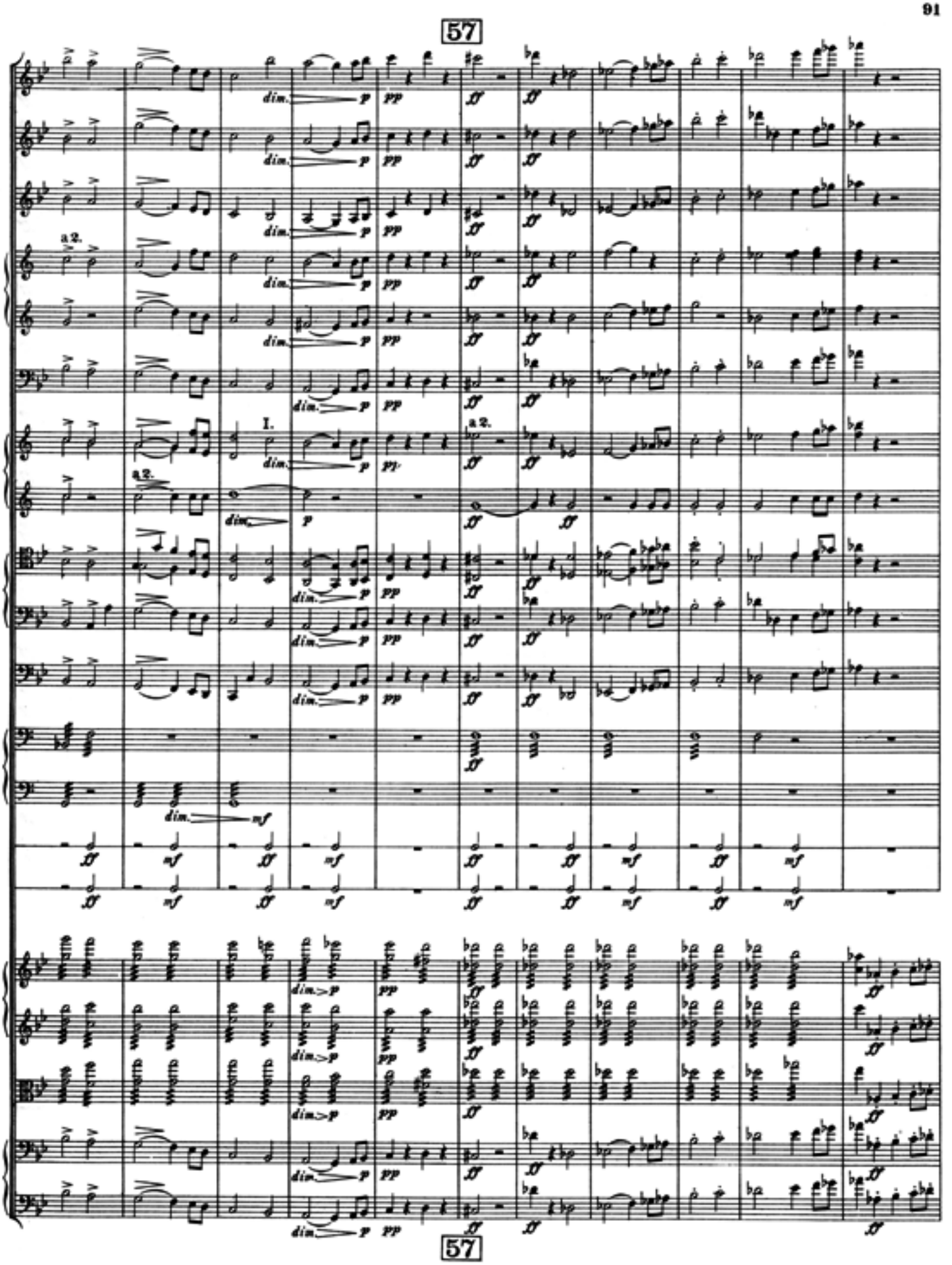

56
a 2.
mf
cresc.
(a 4.)
sempre più forte
arco
56

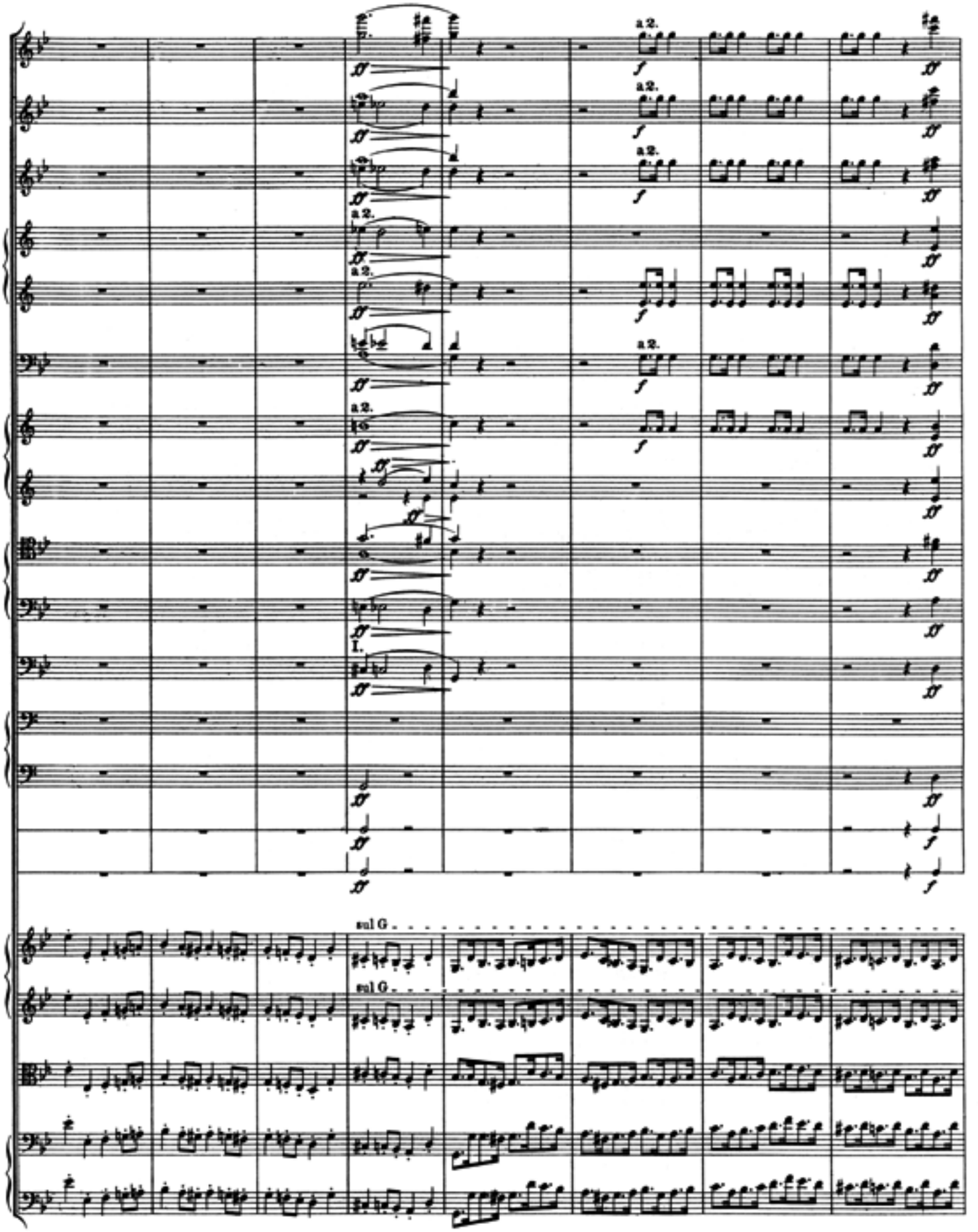


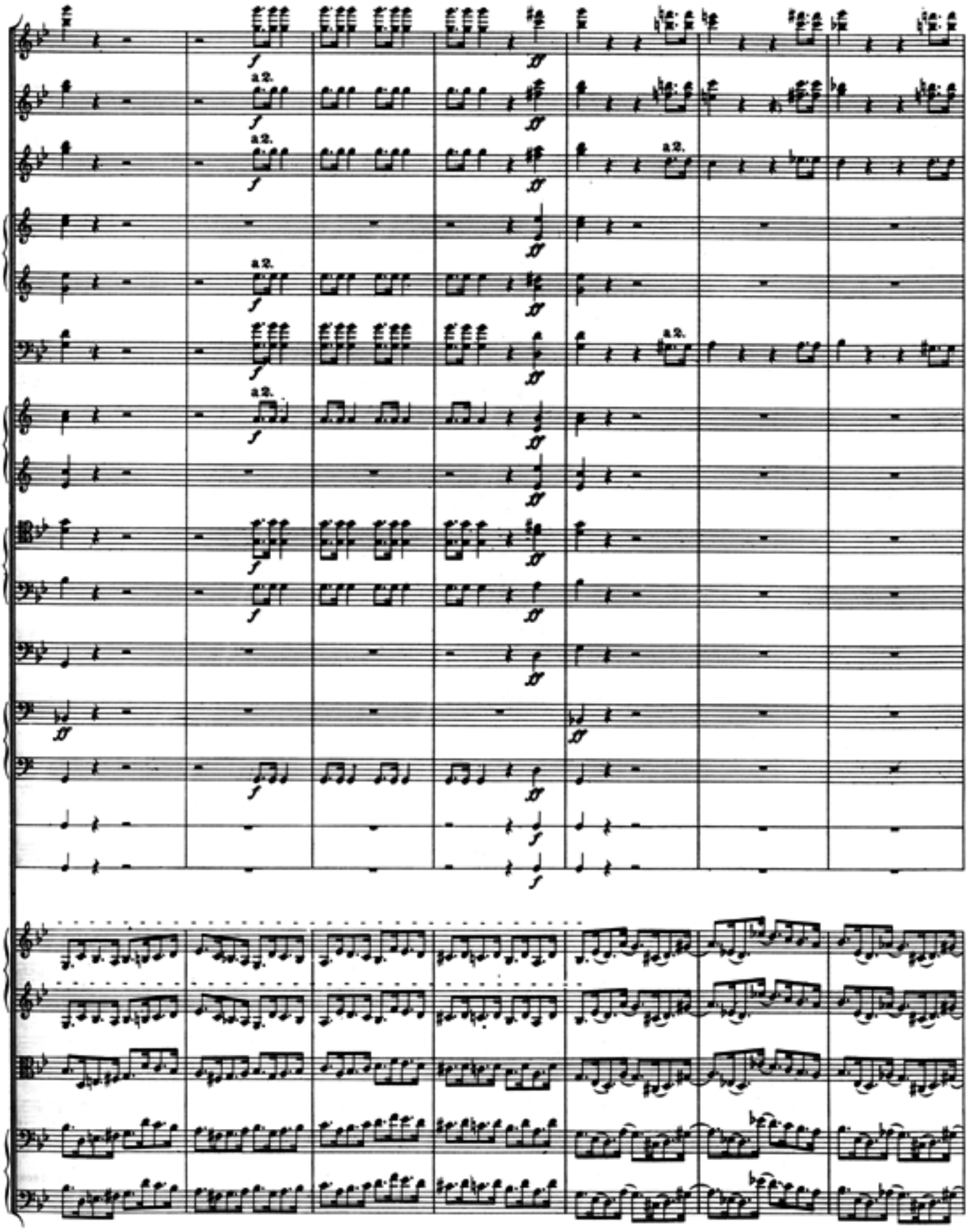
*) Diese Anmerkung läßt darauf schließen, daß der Komponist die Pauken zu Anfang dieses Stückes con sordini (coperti) haben wollte.
Anm. d. Herausgeber.

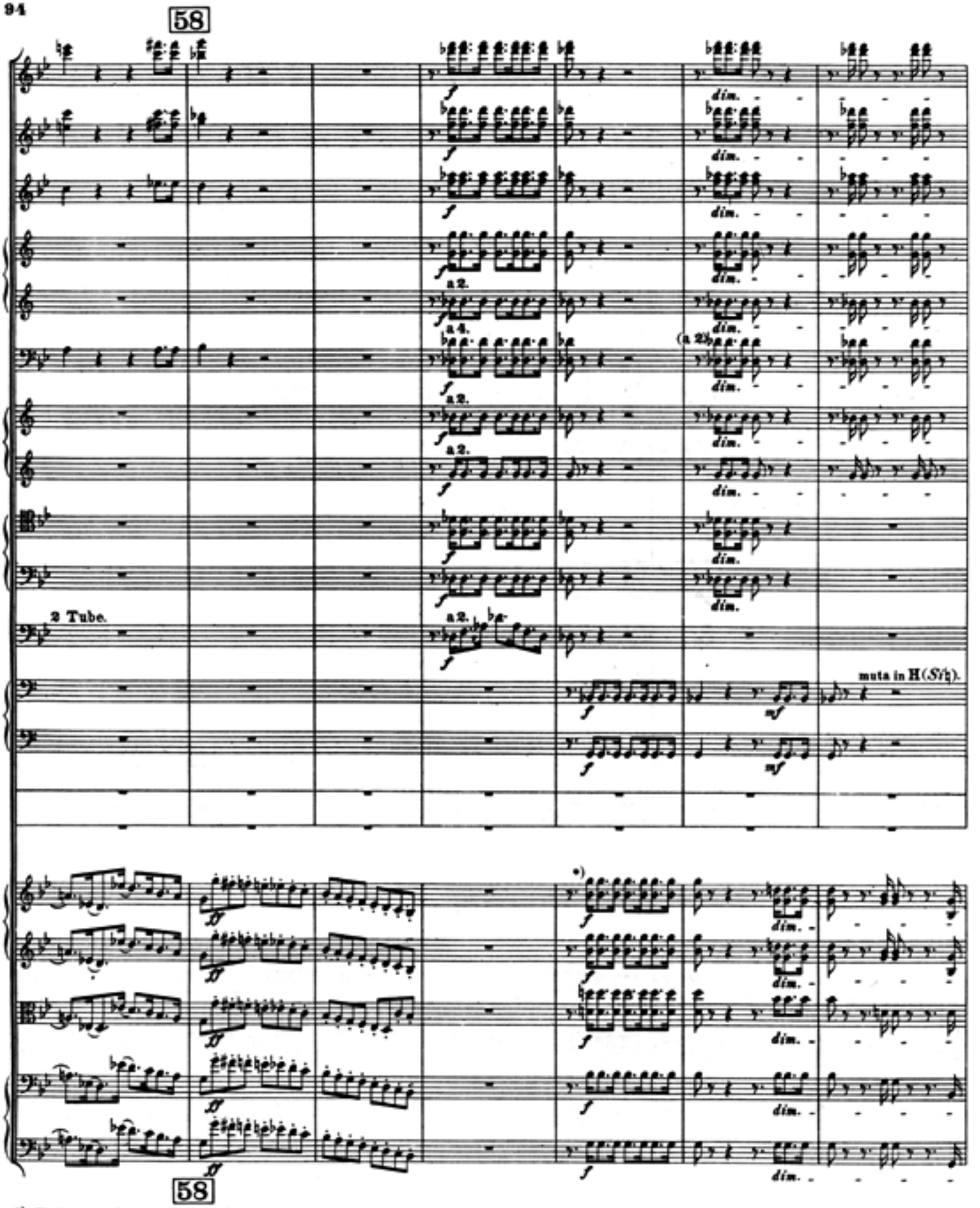
Cette indication permet de supposer que le compositeur voulait avec sourdines les timbales au commencement de ce morceau.
Note des éditeurs.

This remark leads to the conclusion that the composer desired the kettle-drums to be muffled at the beginning of this piece.
Note by the Editors.


57
a2.
I.
a2.
a2.
dim.
p
pp
ff
mf
57


a 2.
I.
sul G
sul G

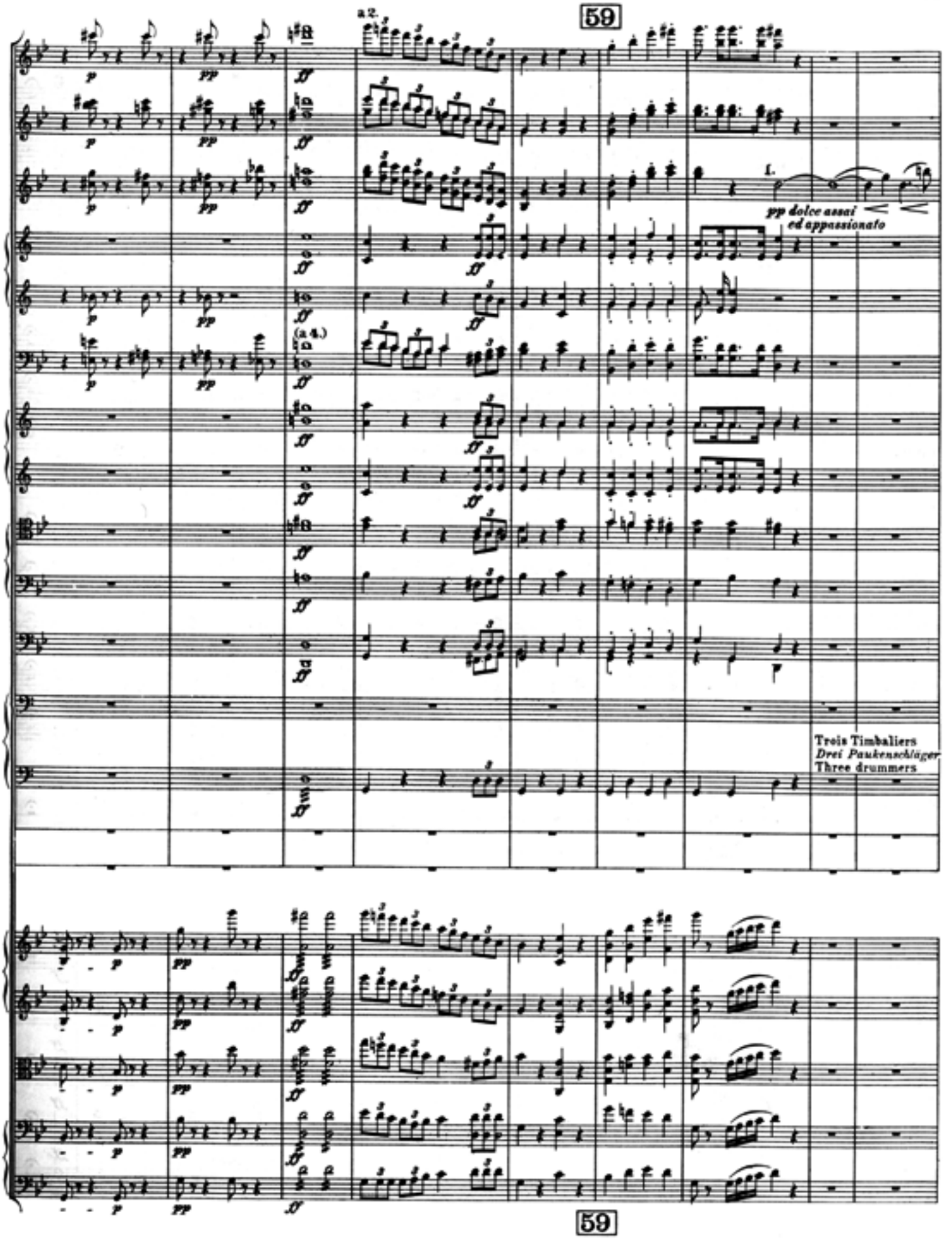

a2.
a2.
a2.
a2.
a2.
a2.
a2.

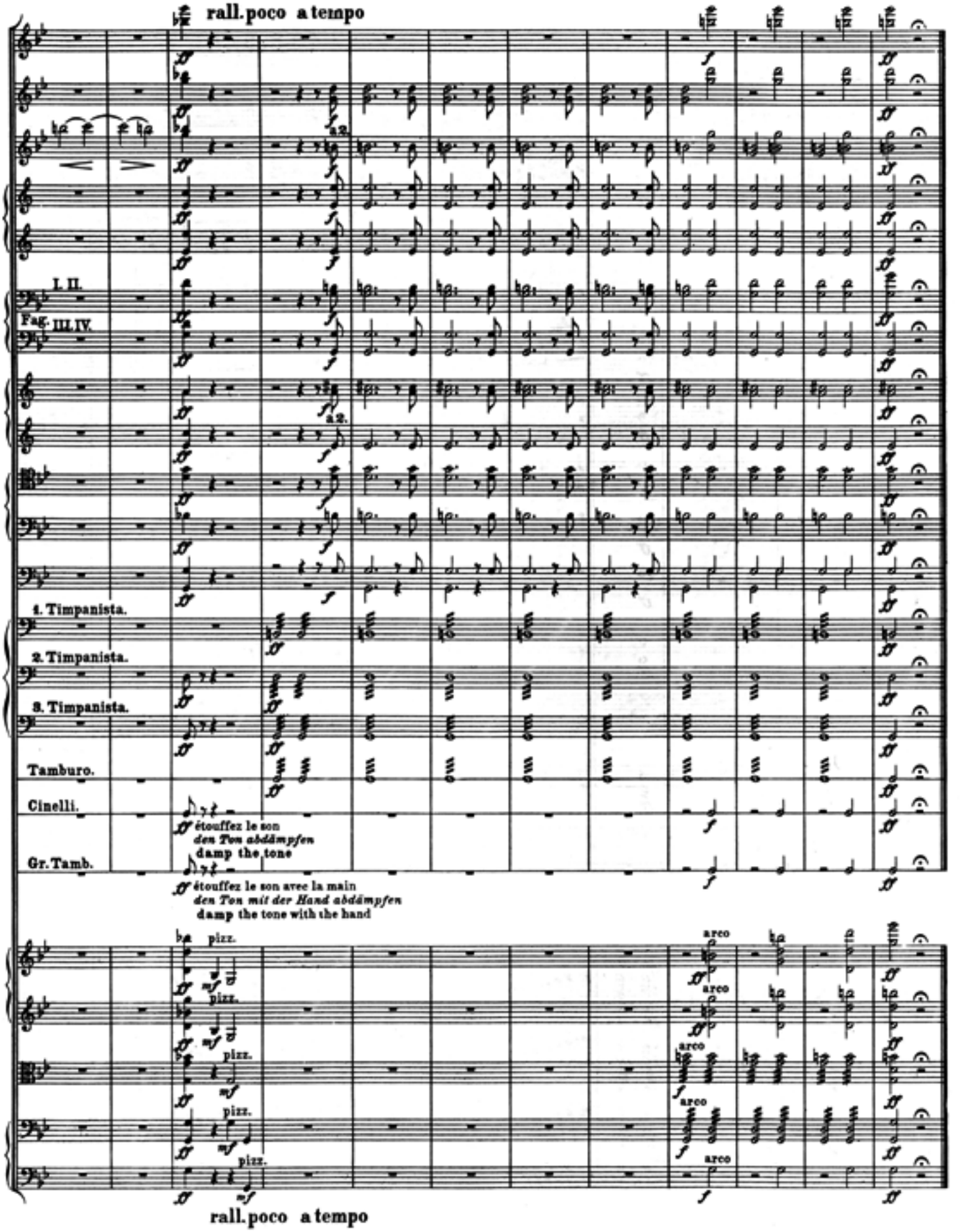


*) Il n'y a pas de faute de copie ici; c'est bien l'accord de Sol naturel mineur qui froisse de très près l'accord de Ré bémol majeur; l'auteur recommande aux Violons et Altos de ne pas «corriger» leurs parties en mettant des ♭ aux Ré, quintes de l'accord de Sol. (Note de H. Berlioz.)

Hier ist kein Schreibfehler; der g-Moll-Akkord steht unmittelbar neben dem Des-Dur-Akkord. Der Komponist ersucht die Violinisten und Bratschisten, ihre Stimmen nicht durch Vorsetzen eines ♭ zum D, der Quinte des g-Moll-Akkordes, zu „korrigieren".

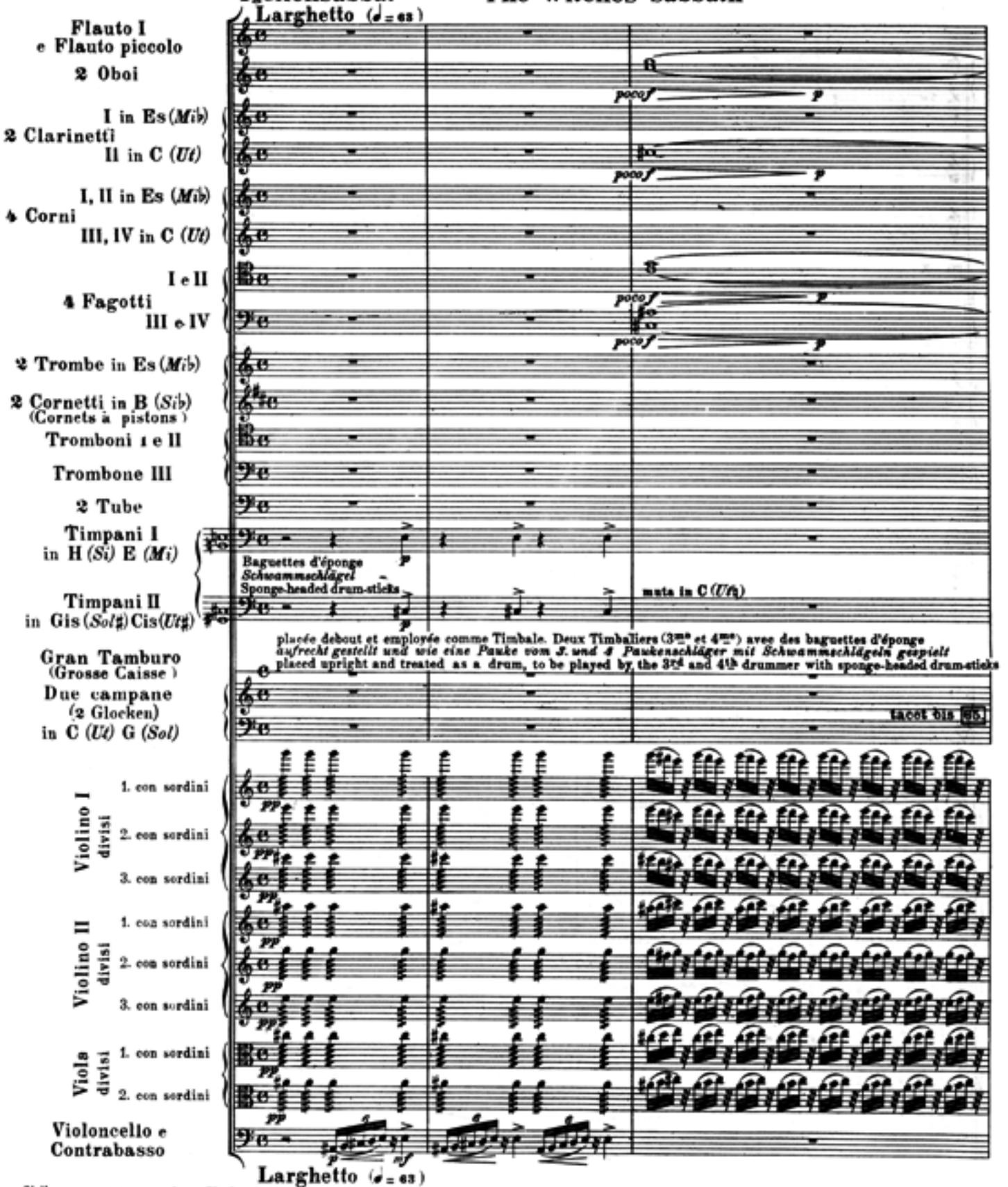
This is no clerical error; the G-minor-chord is immediately neat to the D-flat-major chord. The composer requests the violinists and violaplayers not to "correct" their parts by placing a ♭ before the D of the fifth of the G-minor-chord.


59
a2.
(a 4.)
pp dolce assai
ed appassionato
Trois Timbaliers
Drei Paukenschläger
Three drummers
59


rall. poco a tempo
I. II.
Fag. III. IV.
a2.
1. Timpanista.
2. Timpanista.
3. Timpanista.
Tamburo.
Cinelli.
étouffez le son
den Ton abdämpfen
damp the tone
Gr. Tamb.
étouffez le son avec la main
den Ton mit der Hand abdämpfen
damp the tone with the hand
pizz.
arco
rall. poco a tempo

V.

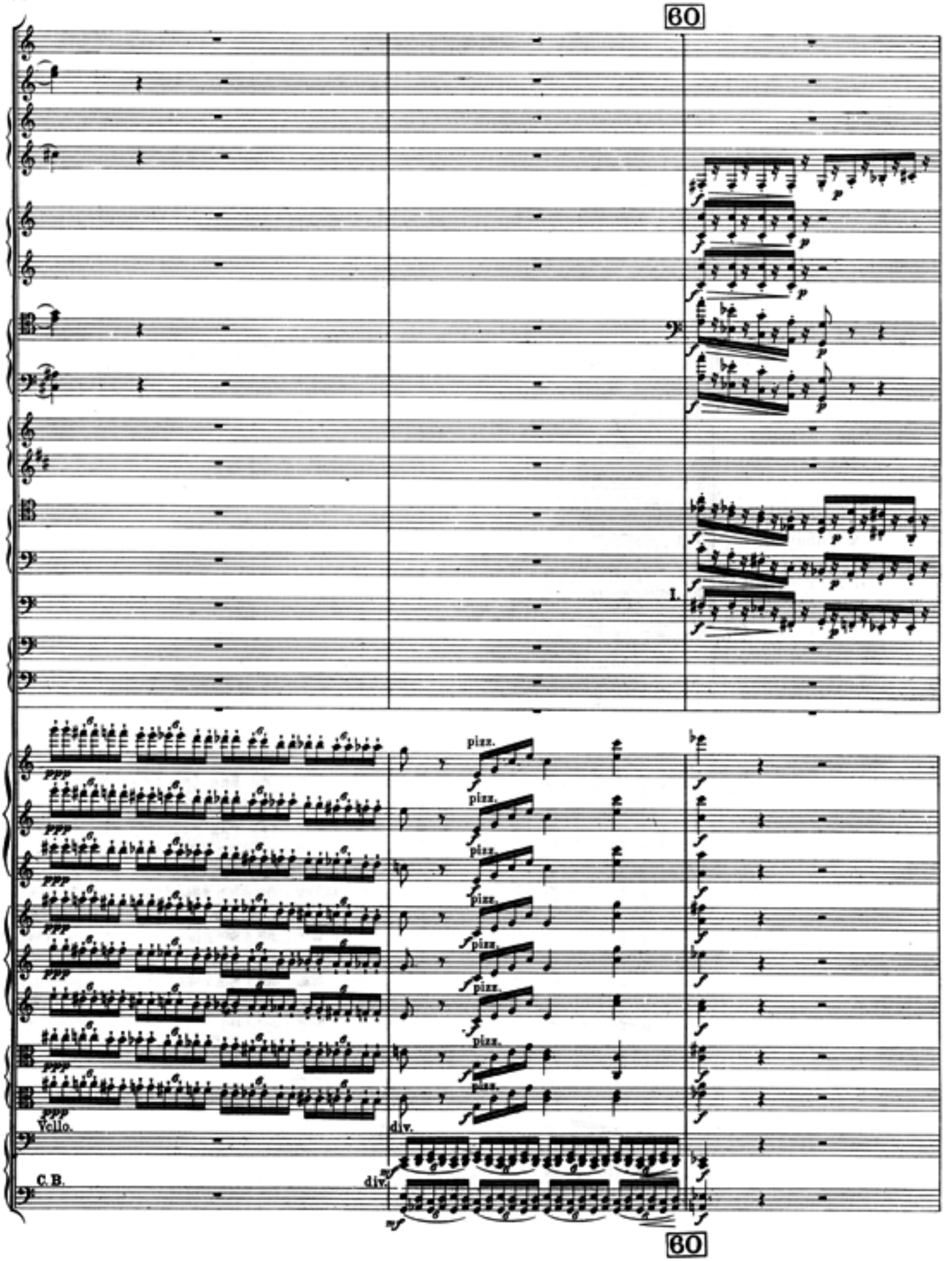
Songe d'une nuit du sabbat
Hexensabbat — The witches' sabbath

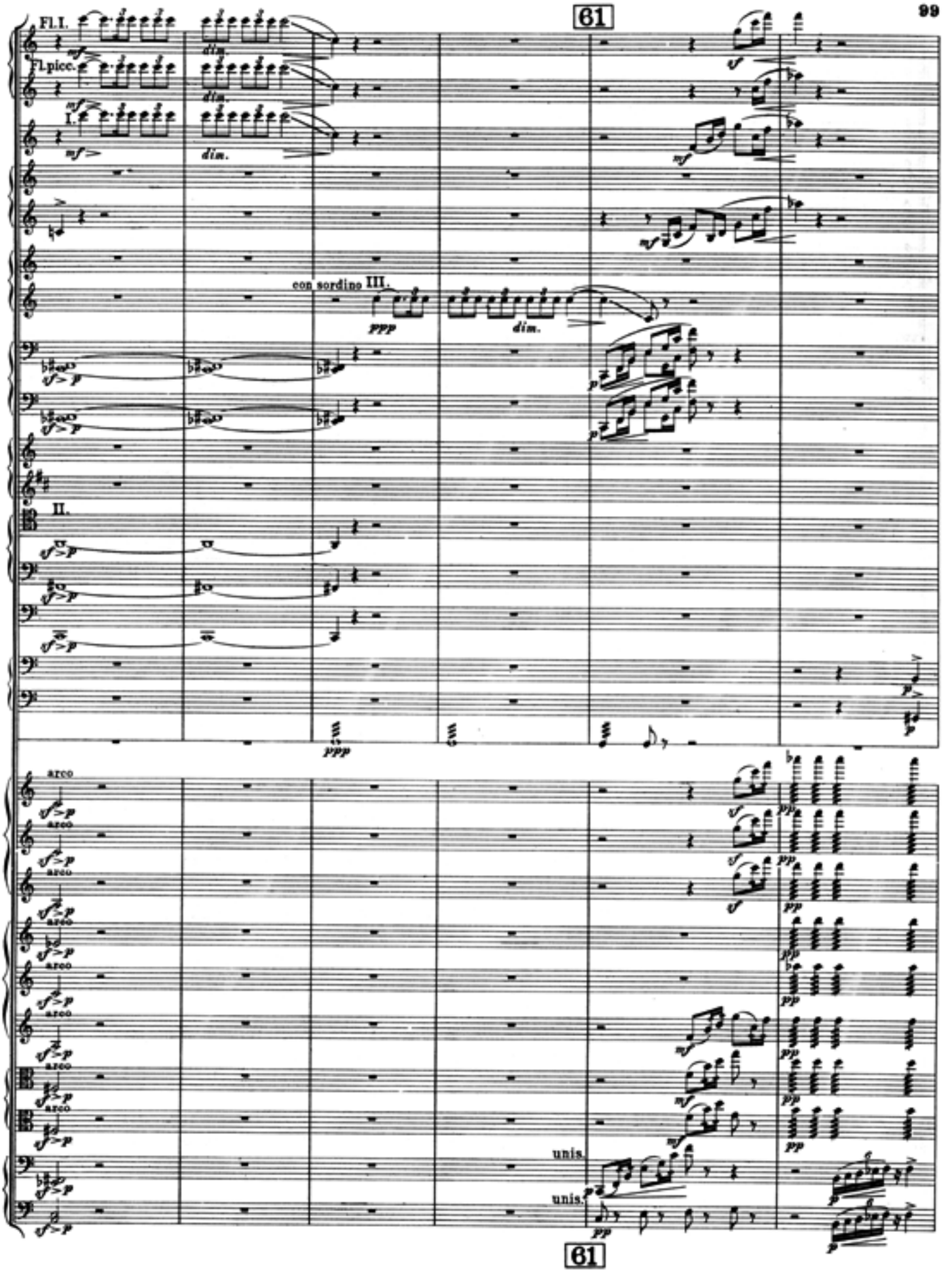


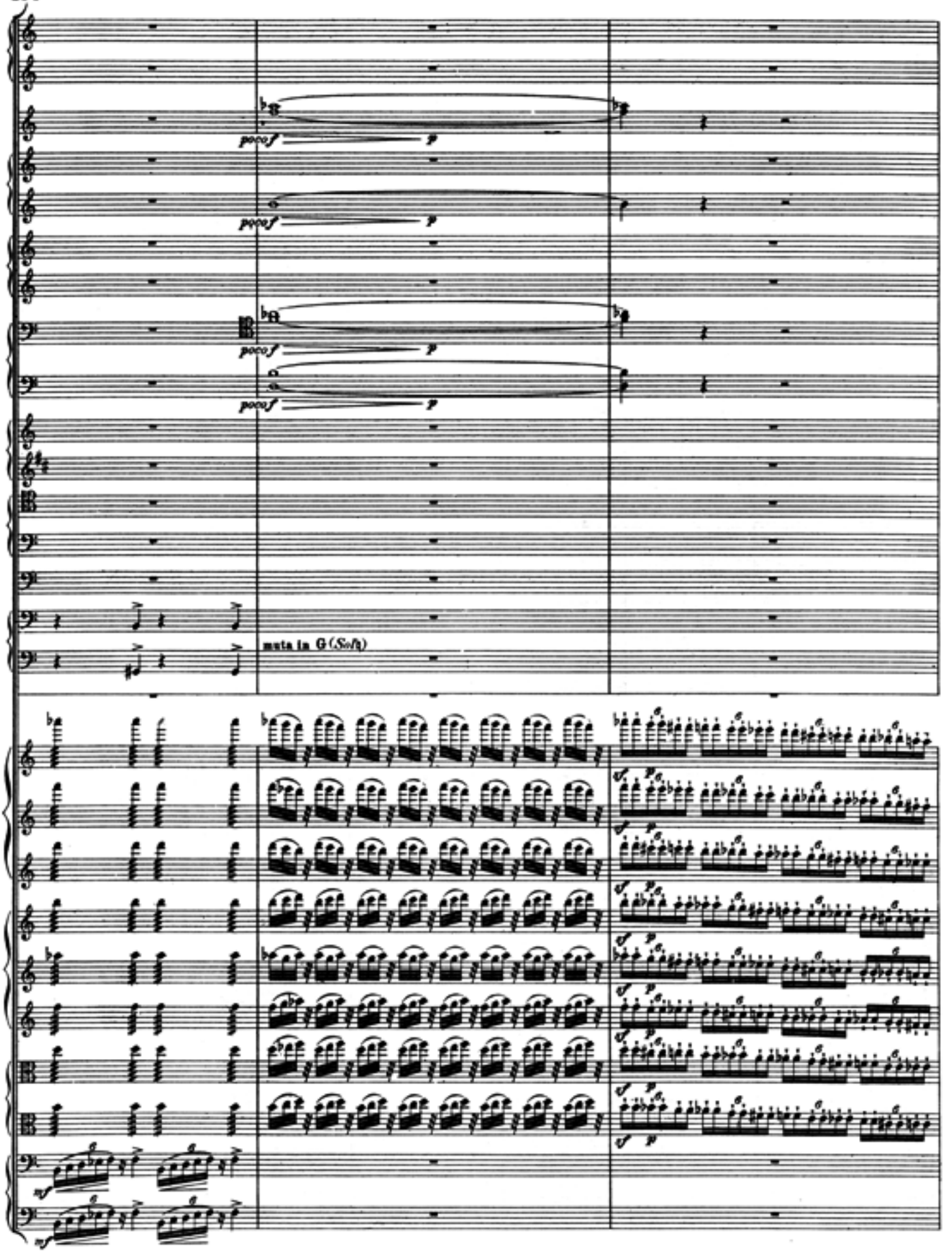
Si l'on ne peut trouver deux Cloches assez graves pour sonner l'un des trois UT et l'un des trois SOL qui sont écrits, il vaut mieux employer des Pianos. Ils exécuteront alors la partie de Cloche en double octave, comme elle est écrite. (Note de H. Berlioz.)

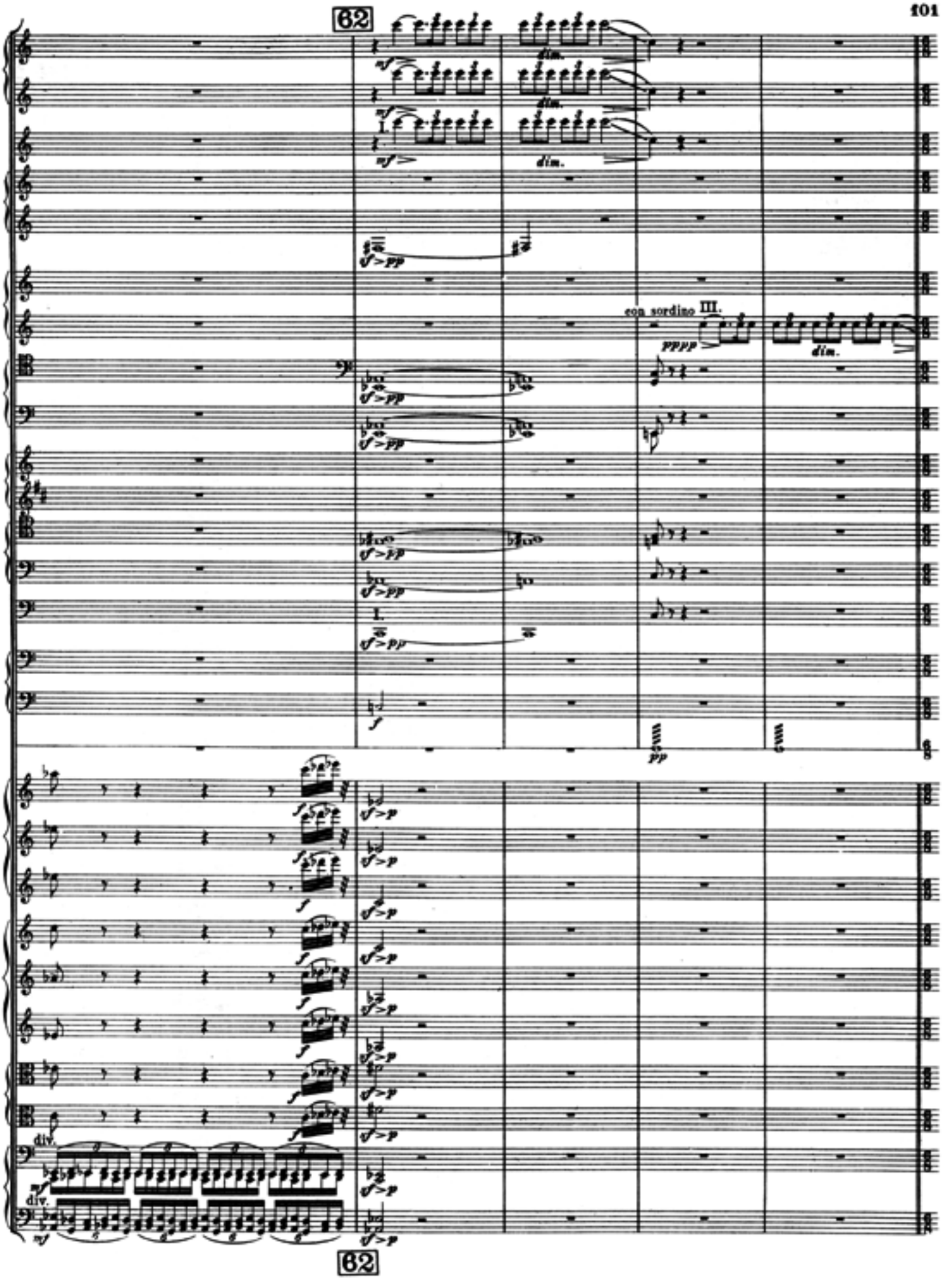
Kann man nicht zwei Glocken finden, welche groß genug sind, um eines der drei C und eines der drei G, die vorgeschrieben sind, erklingen zu lassen, so ist es besser, die Klaviere zu verwenden. Man spielt dann die Glockenpartie in doppelter Oktave, so wie sie geschrieben ist.

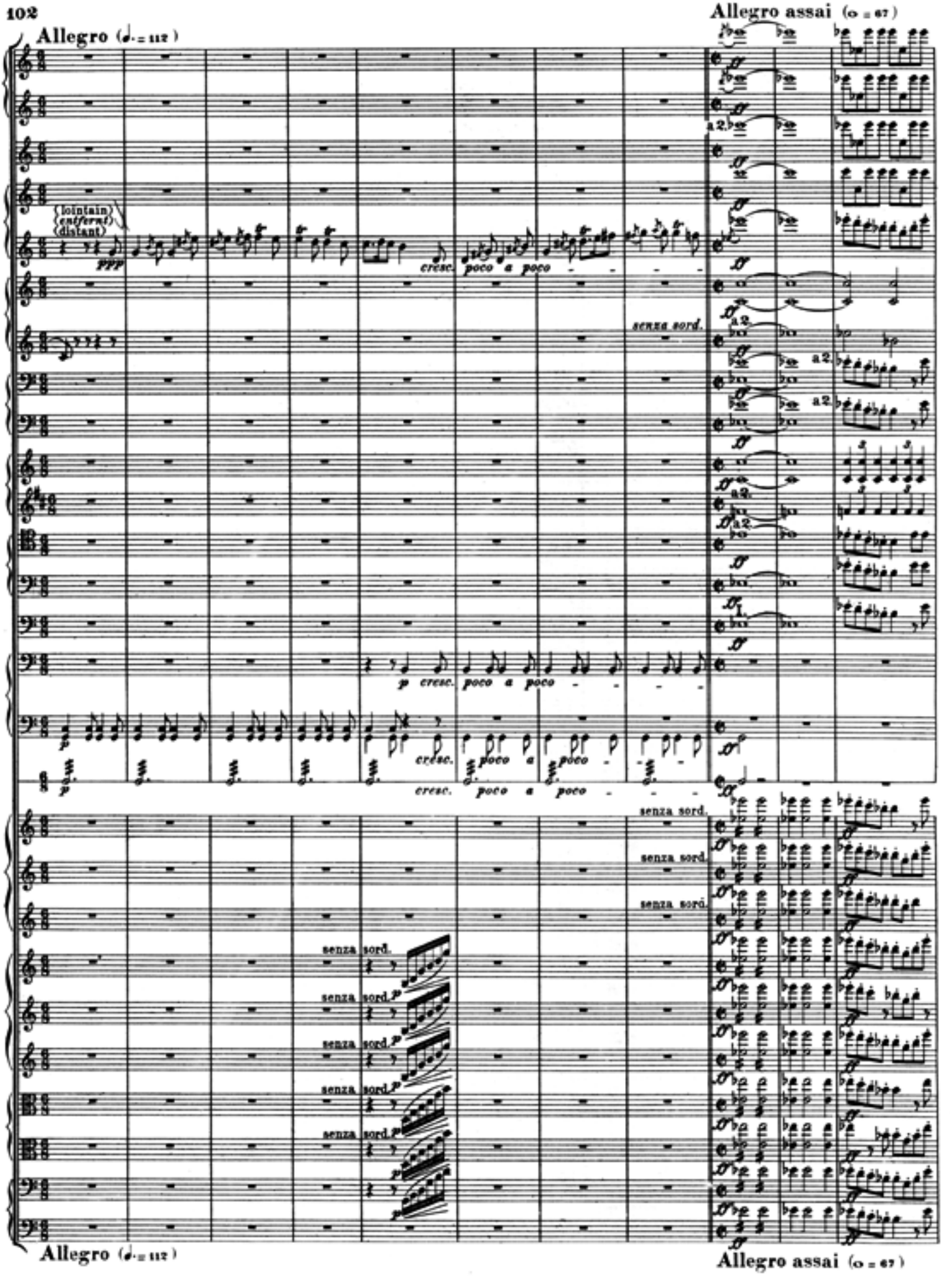
If 2 bells are not available which are large enough to produce one of the 3 Cs and one of the 3 Gs as written, it is better to use the pianofortes. In such event the bell-part must be played with double-octaves as written.

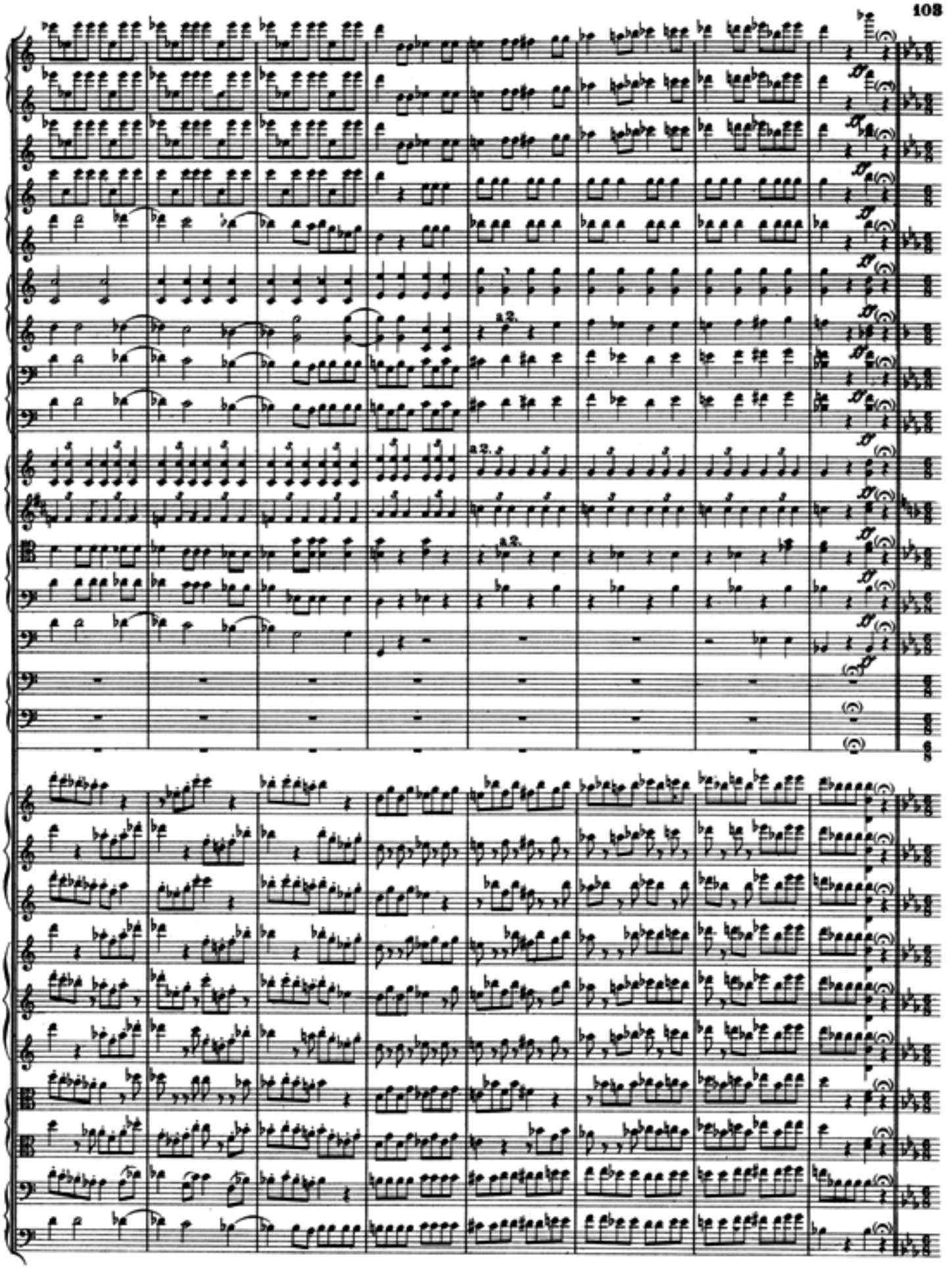

60
pizz.
Vcllo.
C.B.
div.
60


61
Fl.I.
Fl.picc.
I.
con sordino III.
II.
arco
unis.
unis.
61


poco f
p
poco f
p
poco f
p
poco f
p
muta in G (Sol)


62
dim.
I.
con sordino III.
pppp
div.
62


Allegro (♩. = 112)
Allegro assai (o = 67)
(lointain)
(enfernt)
(distant)
ppp
cresc. poco a poco
senza sord.
a2.
p cresc. poco a poco
Allegro (♩. = 112)
Allegro assai (o = 67)



63

Allegro (♩.= 104)

Fl. picc.

Ob.

Clar. I in Es (Mib)

Clar. II in C (Do)

Fag.

Viol. I unis.

Viol. II unis.

Viola unis.

Vcllo.

C.B.

Allegro (♩.= 104)

63

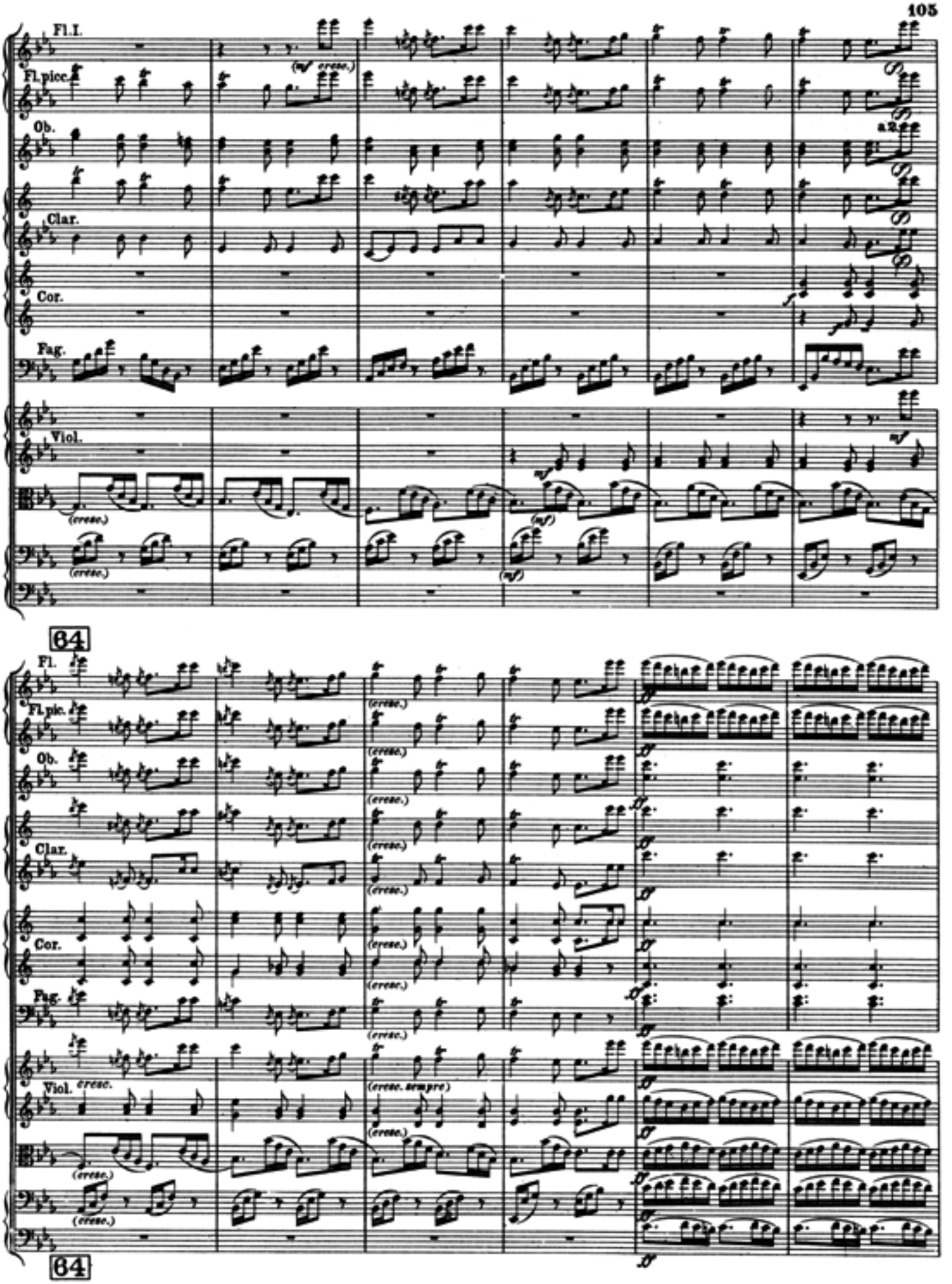
Fl. picc.

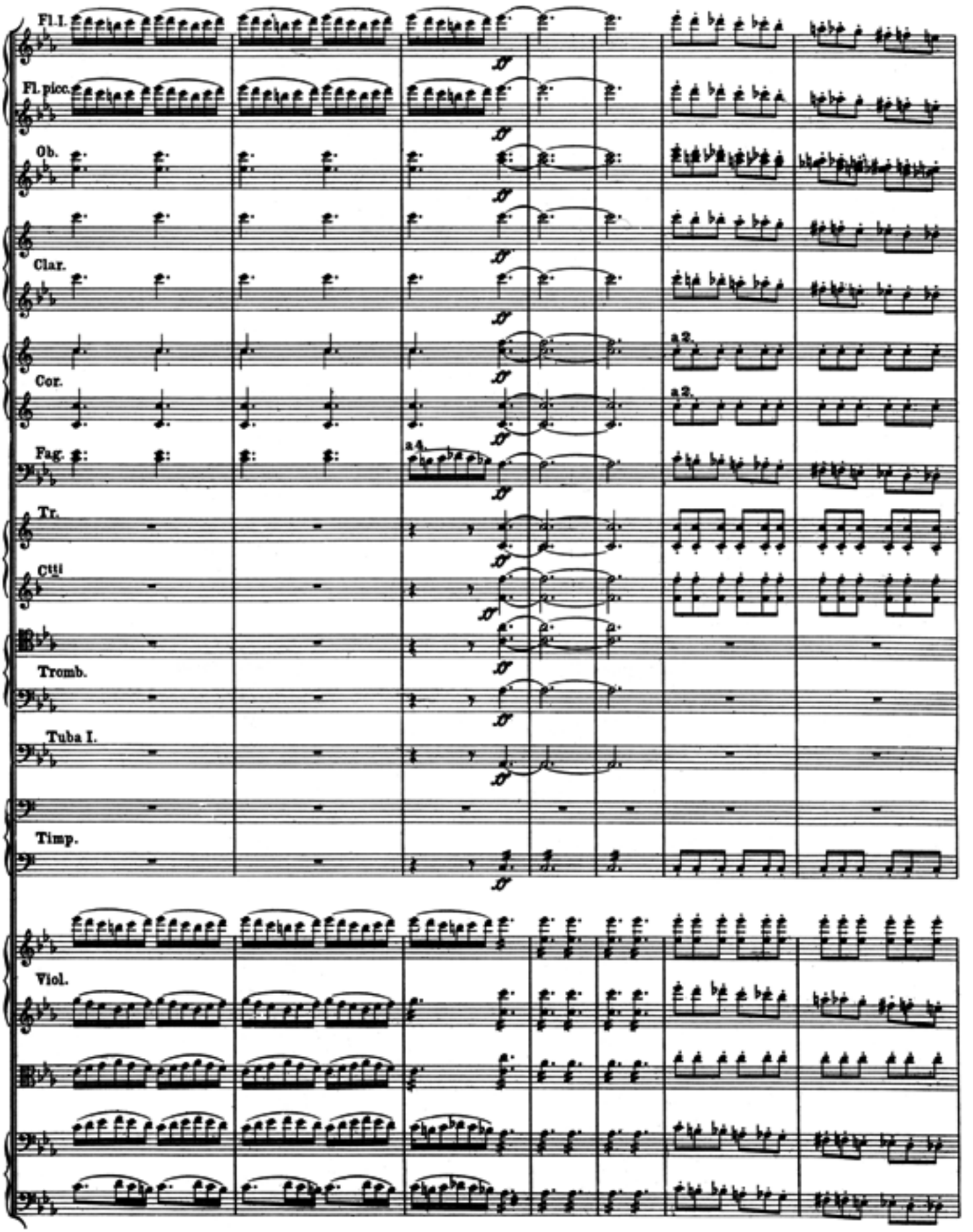
Ob.

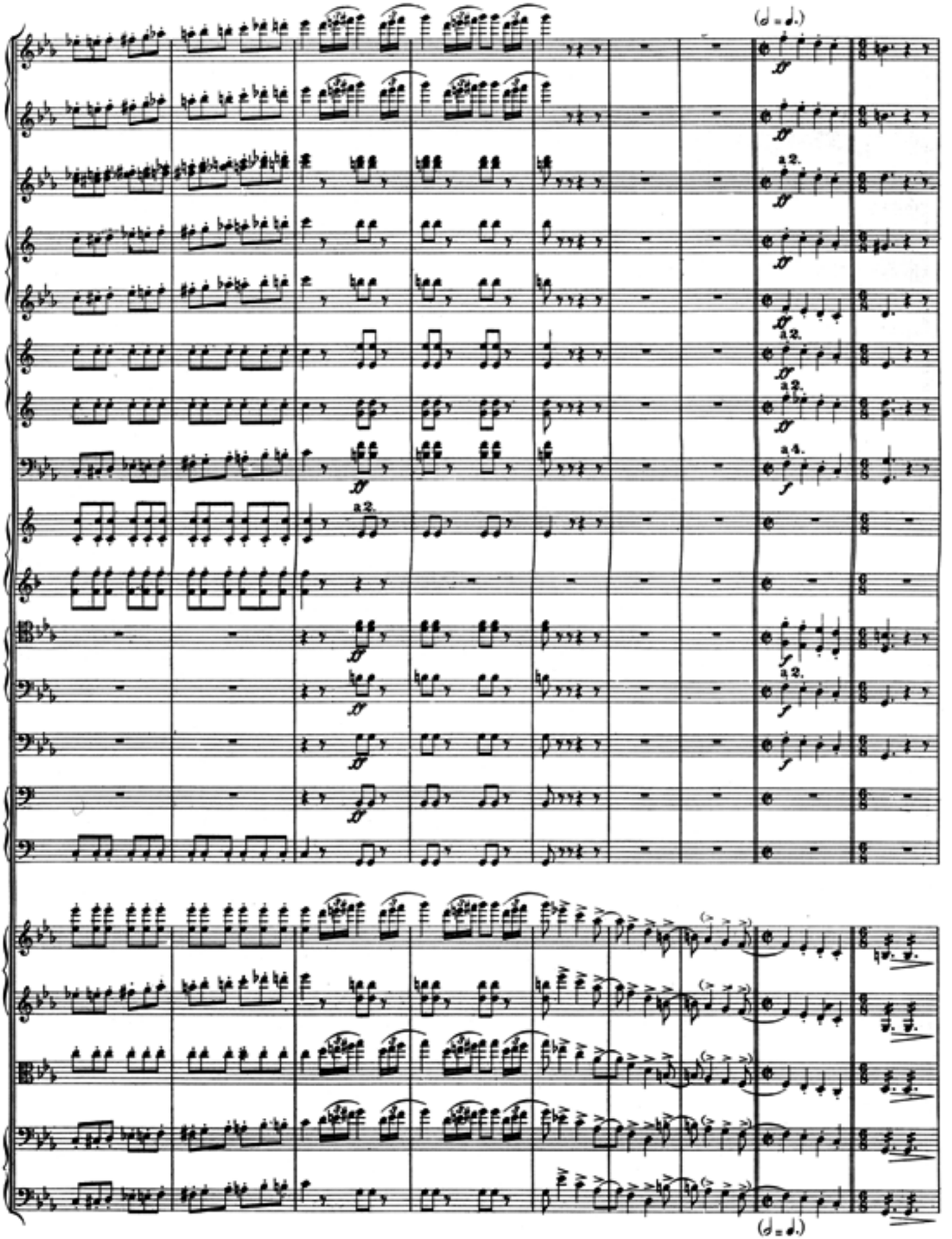
Clar.

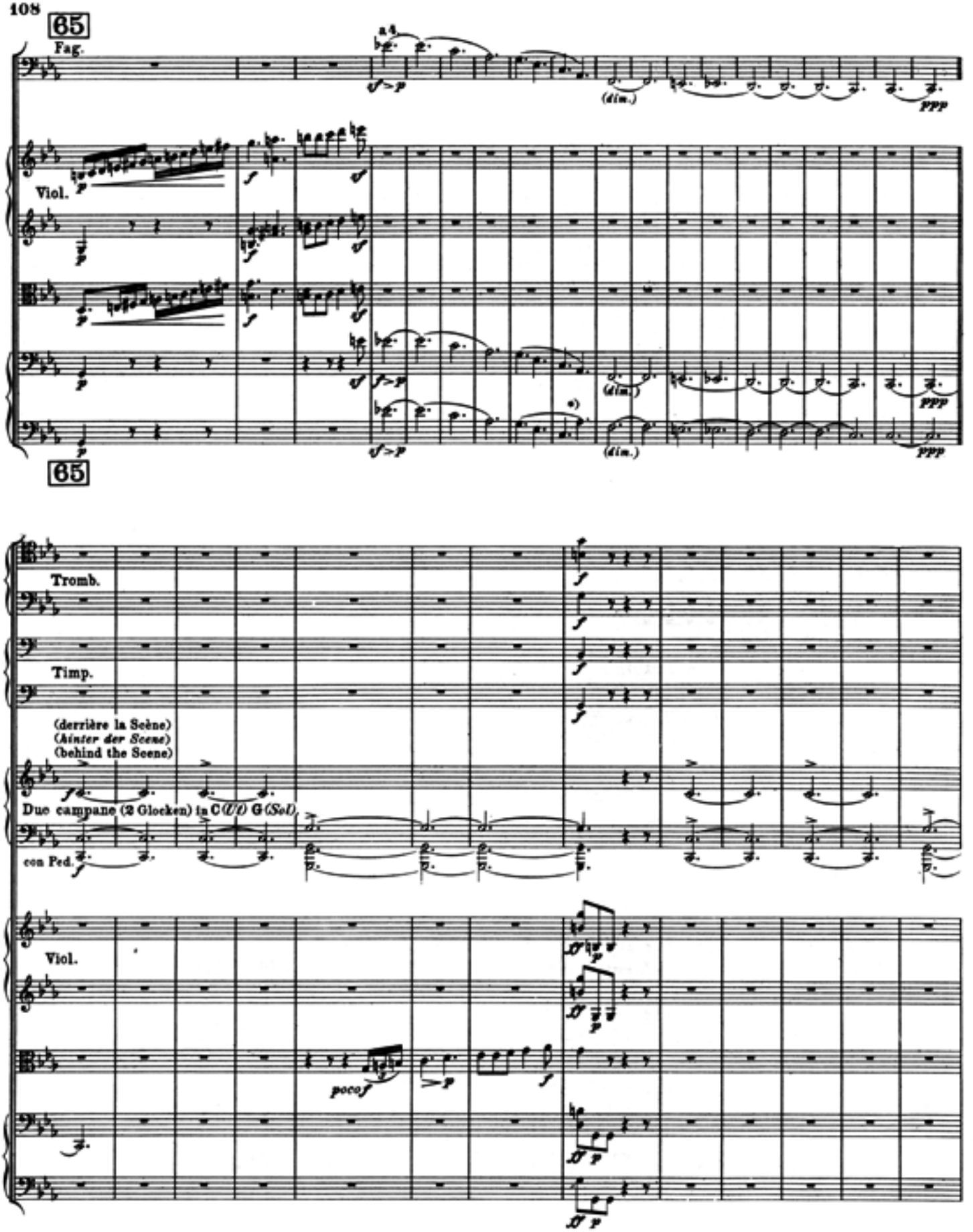
Fag.

Viol.

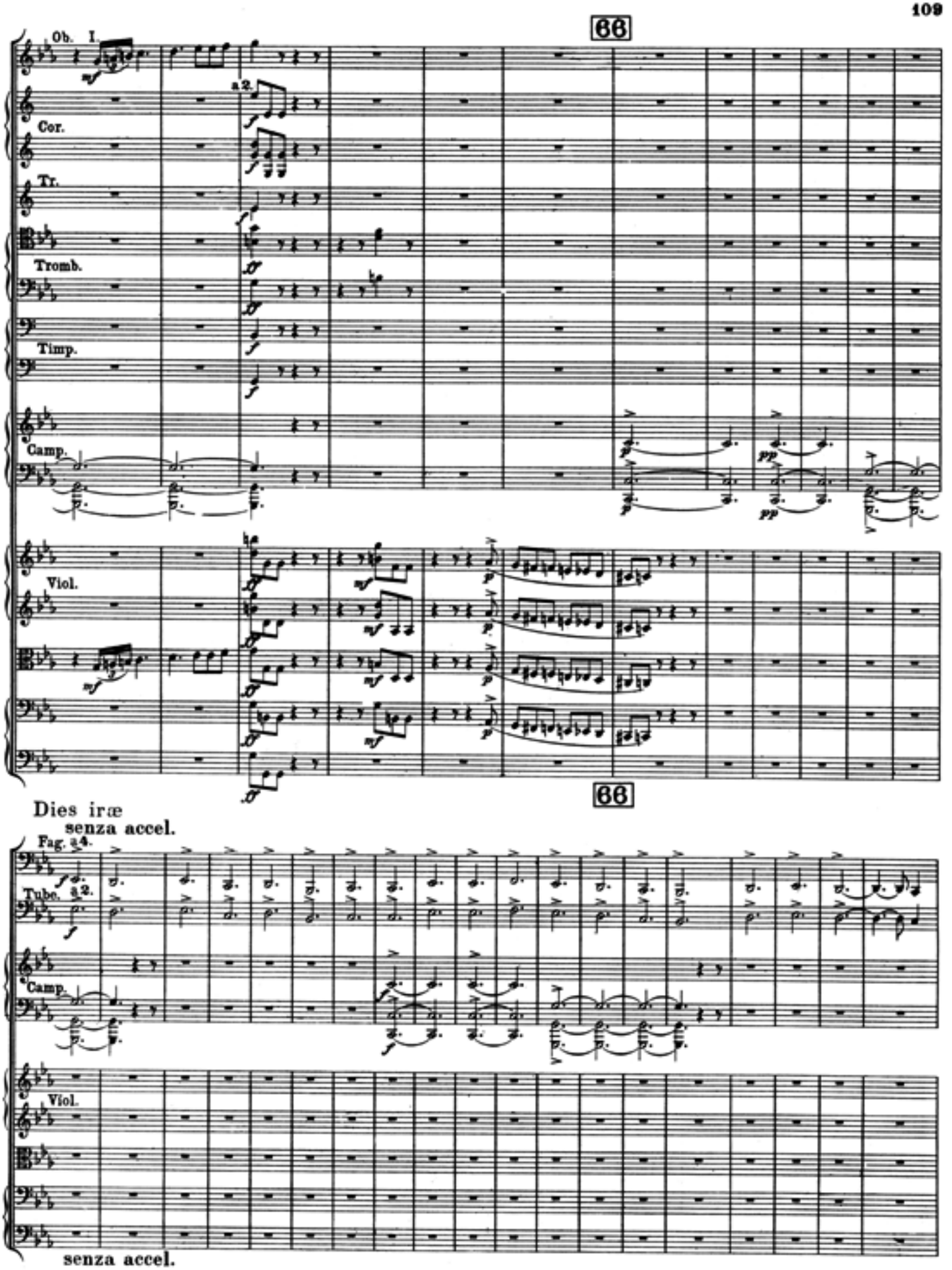

Fl.I.
Fl.picc.
Ob.
Clar.
Cor.
Fag.
Viol.
(cresc.)
(mf)
a2
64
Fl.
Fl.pic.
Ob.
Clar.
Cor.
Fag.
Viol.
cresc.
(cresc. sempre)
f
ff
64

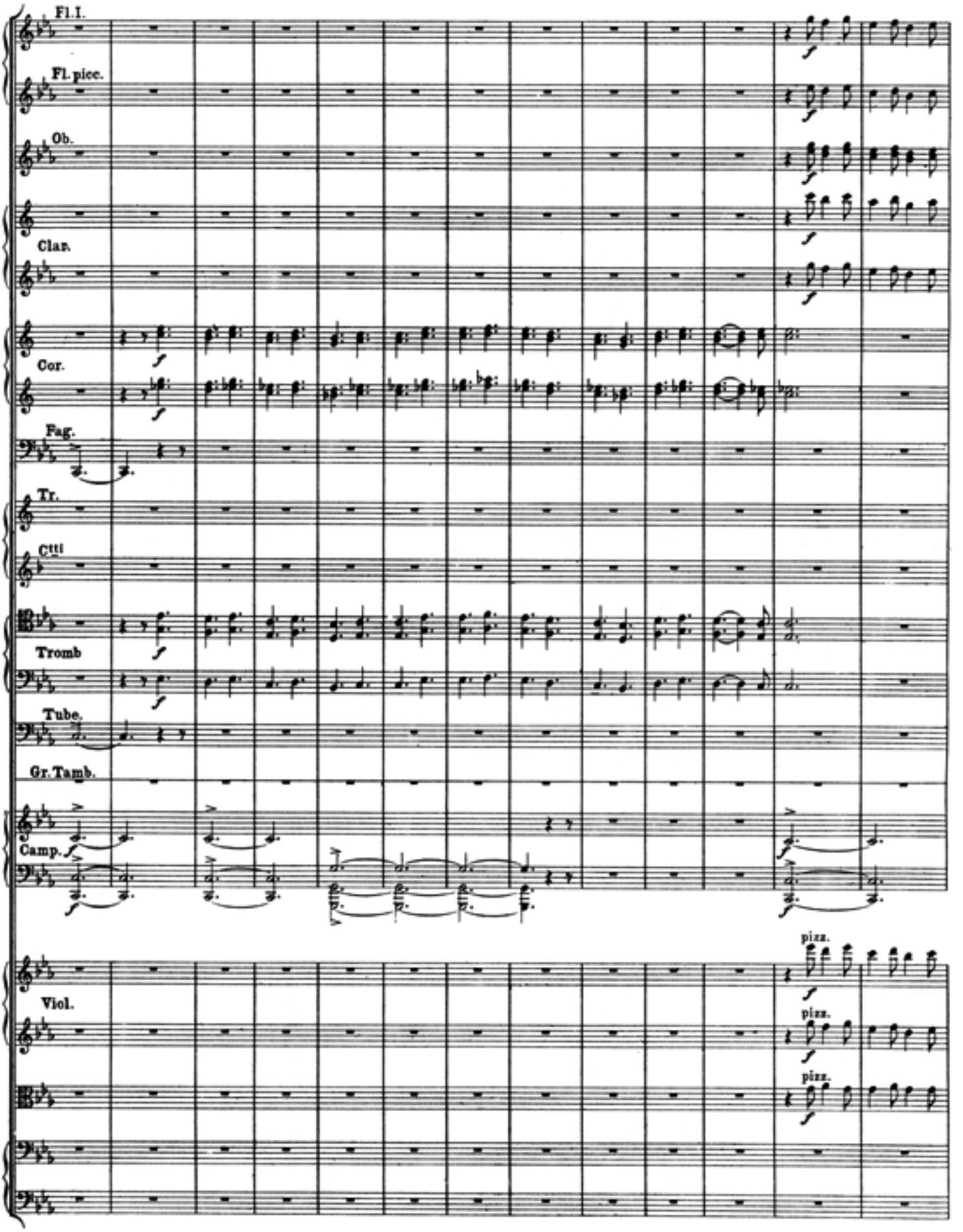

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
a2.
Fag.
a4.
Tr.
Ctti
Tromb.
Tuba I.
Timp.
Viol.

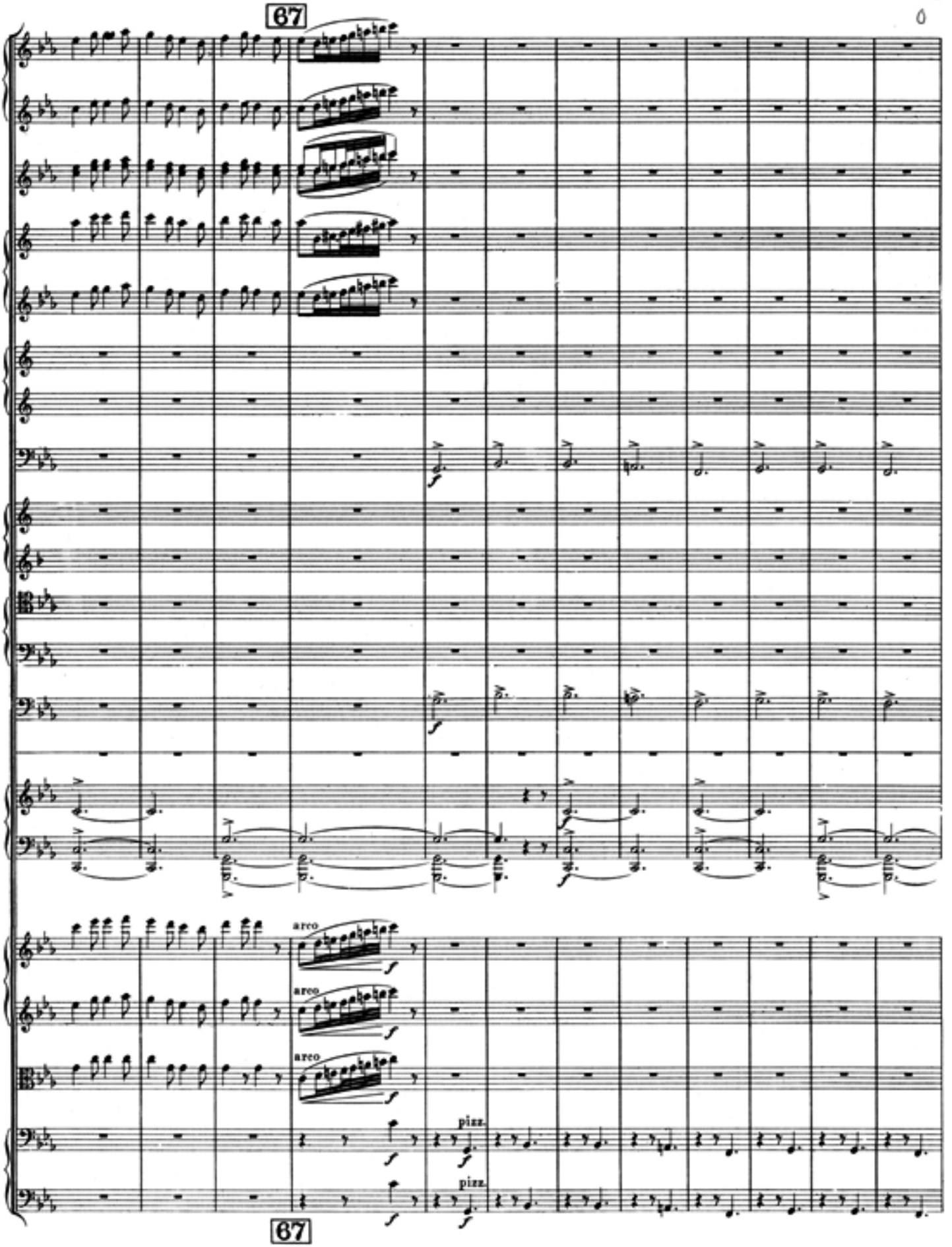

(𝅗𝅥 = 𝅗𝅥.)
a 2.
a 4.
(𝅗𝅥 = 𝅗𝅥.)

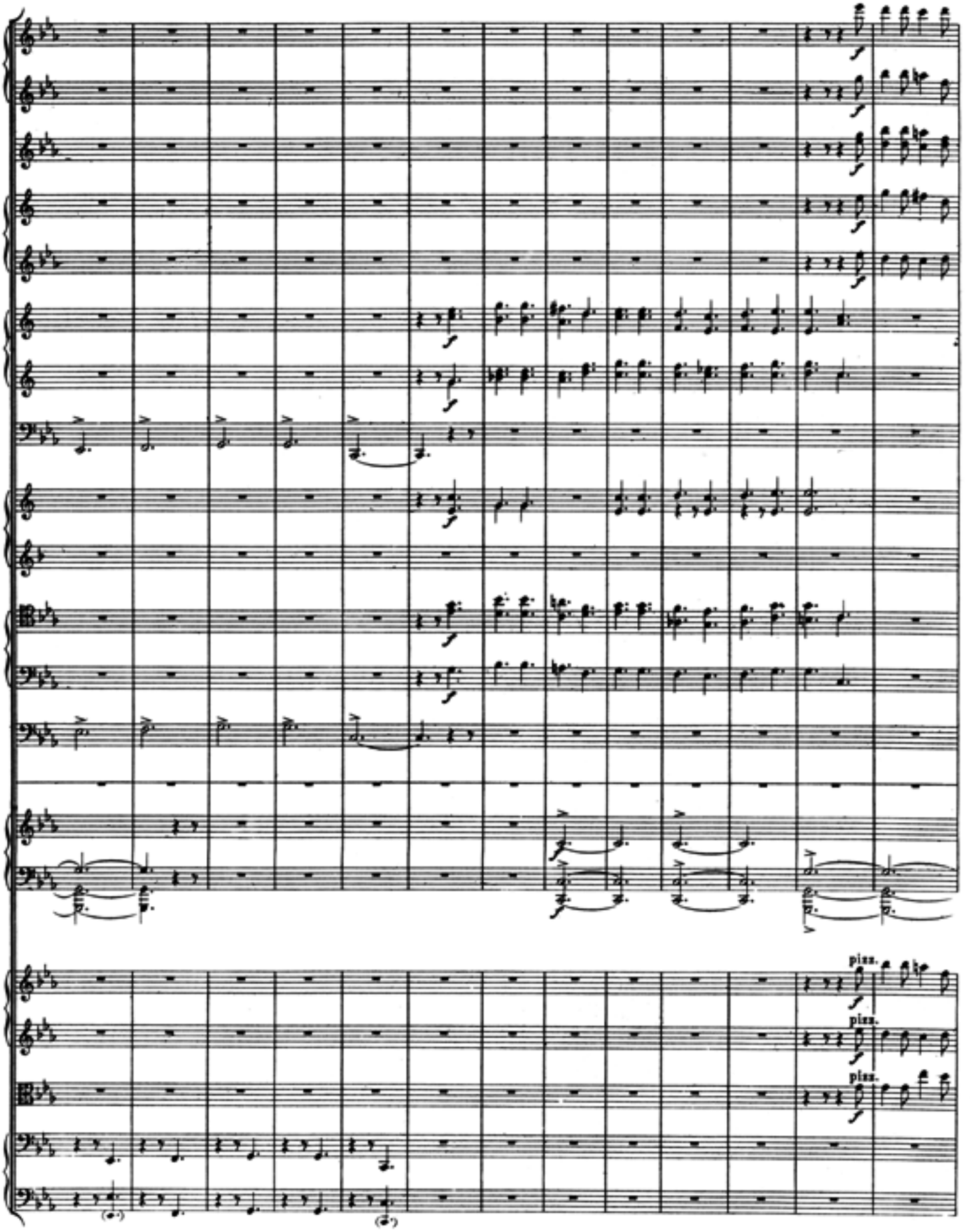


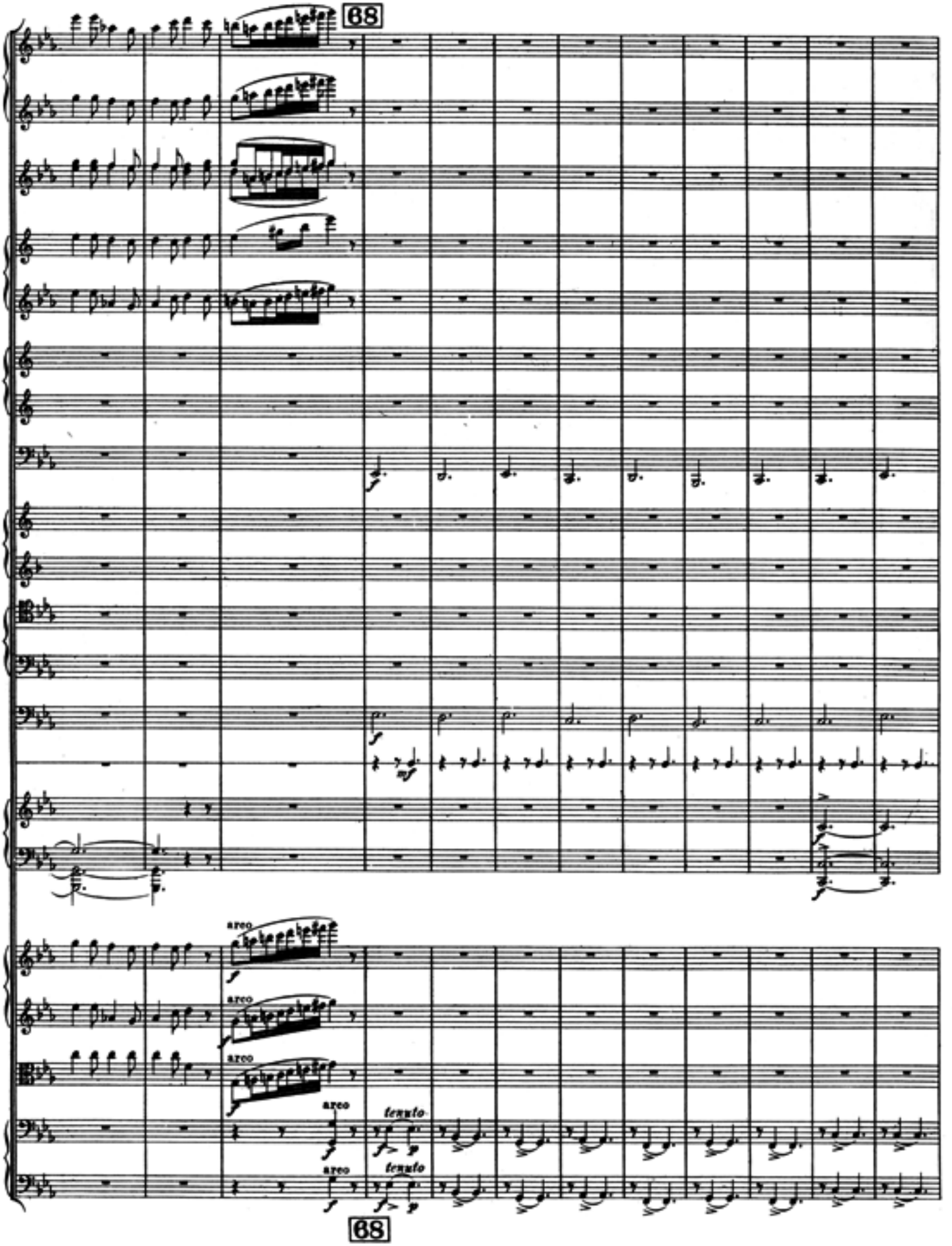
*) Die Herausgeber empfehlen, die folgenden Takte auf fünfsaitigen Kontrabässen in der tiefen Oktave zu spielen.
Les mesures suivantes se jouent une octave plus bas sur la contrebasse à 5 cordes. (Note des Éditeurs.)
The editor wishes the following bars to be played on a 5-stringed double-bass in the lower octave.

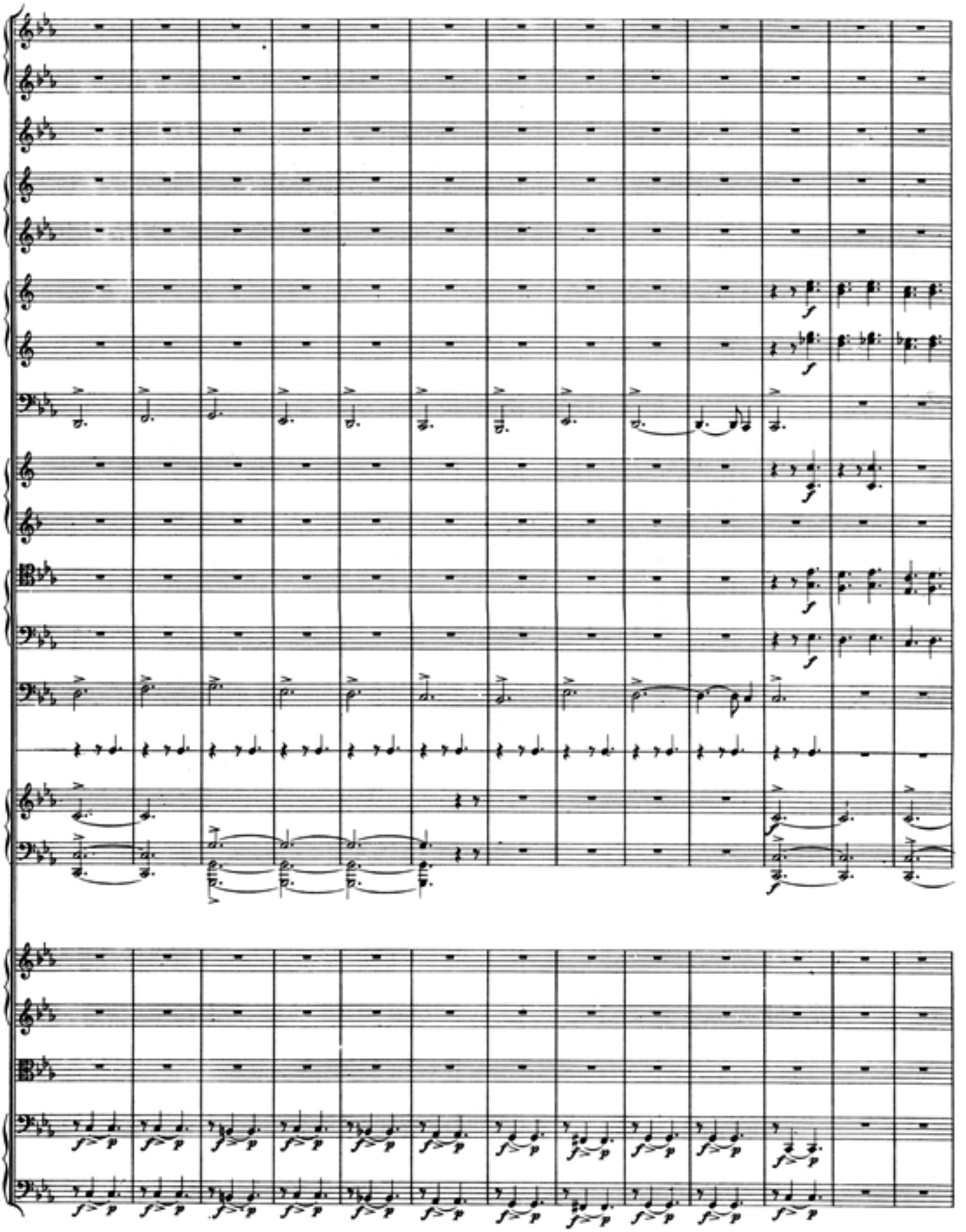

66
Ob. I.
a 2.
Cor.
Tr.
Tromb.
Timp.
Camp.
Viol.
66
Dies iræ
senza accel.
Fag. a 4.
Tube.
a 2.
Camp.
Viol.
senza accel.

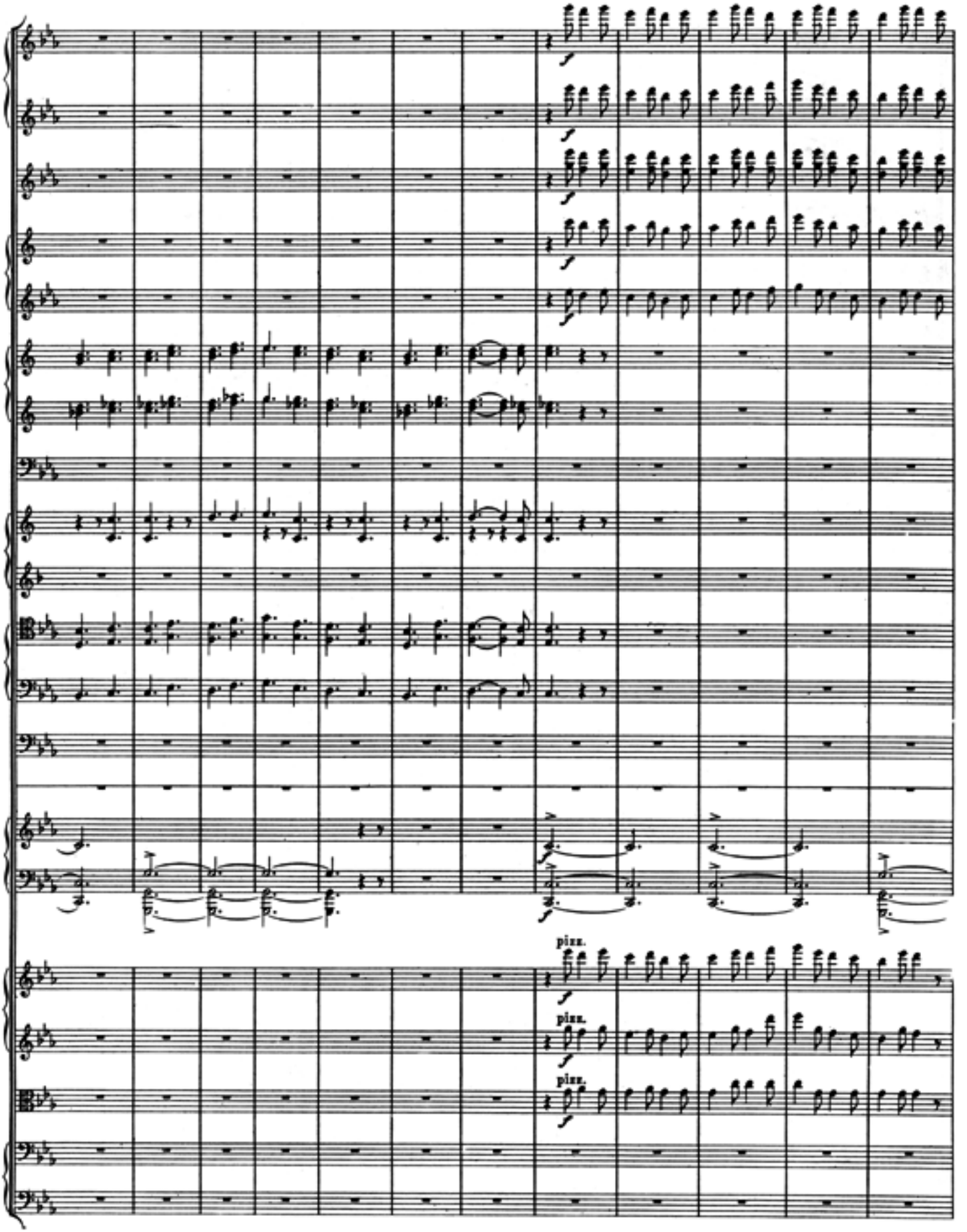

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb
Tube.
Gr. Tamb.
Camp.
Viol.
pizz.
pizz.
pizz.

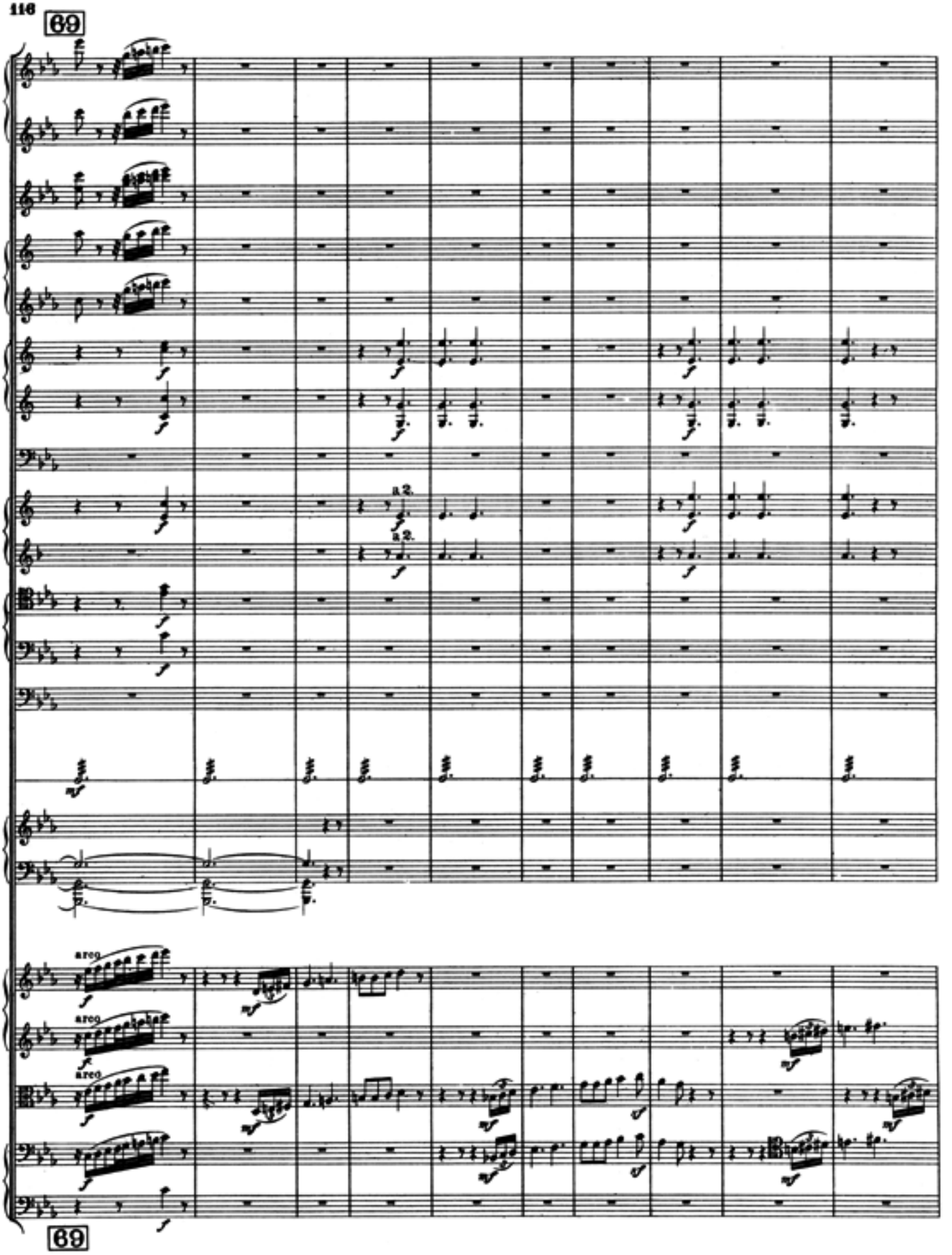

67
arco
arco
arco
pizz.
pizz.
67

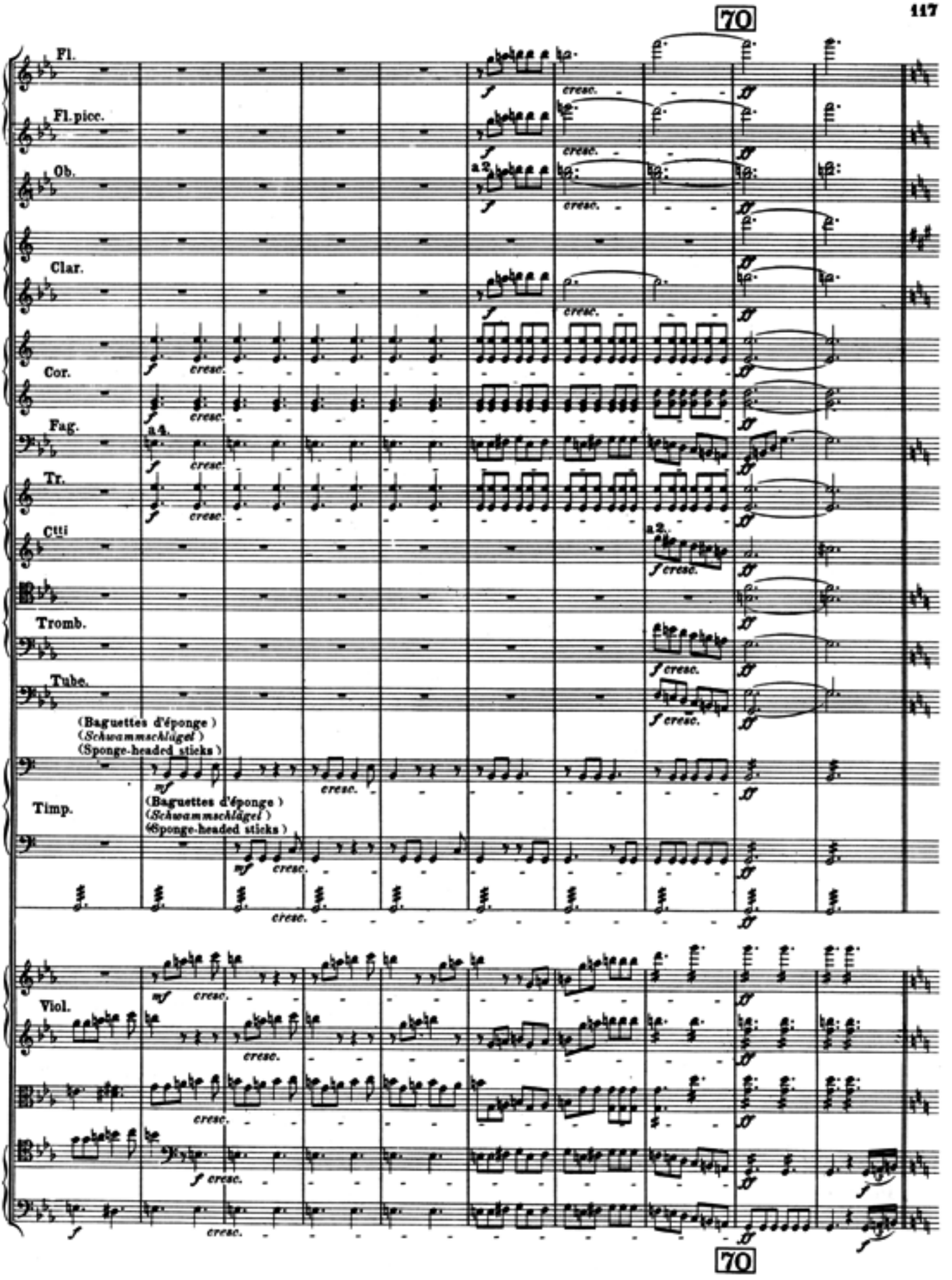

pizz.
pizz.
pizz.


68
arco
arco
arco
arco
arco
tenuto
tenuto
68



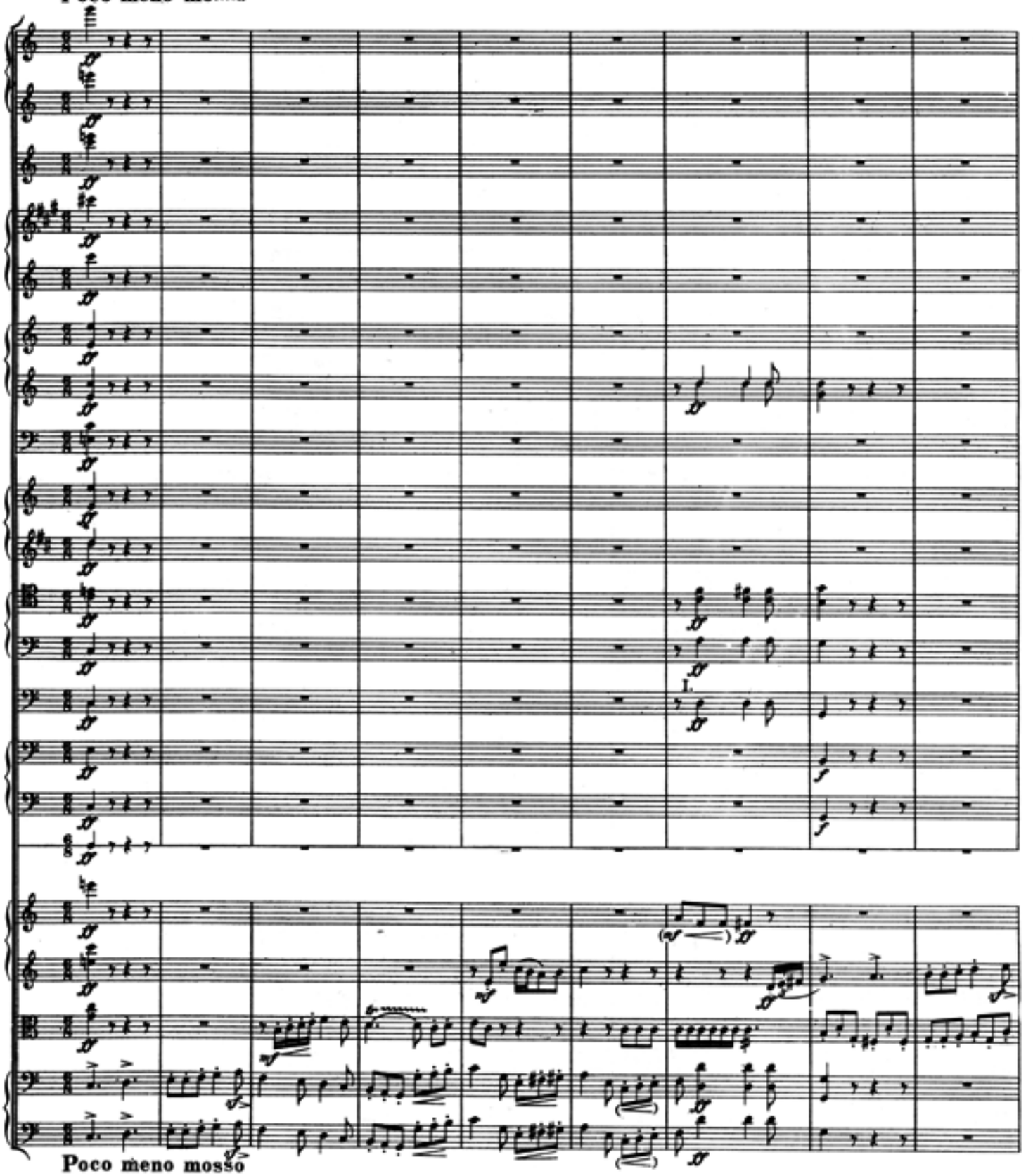

pizz.
pizz.
pizz.


69
a2.
a2.
arco
arco
arco
69

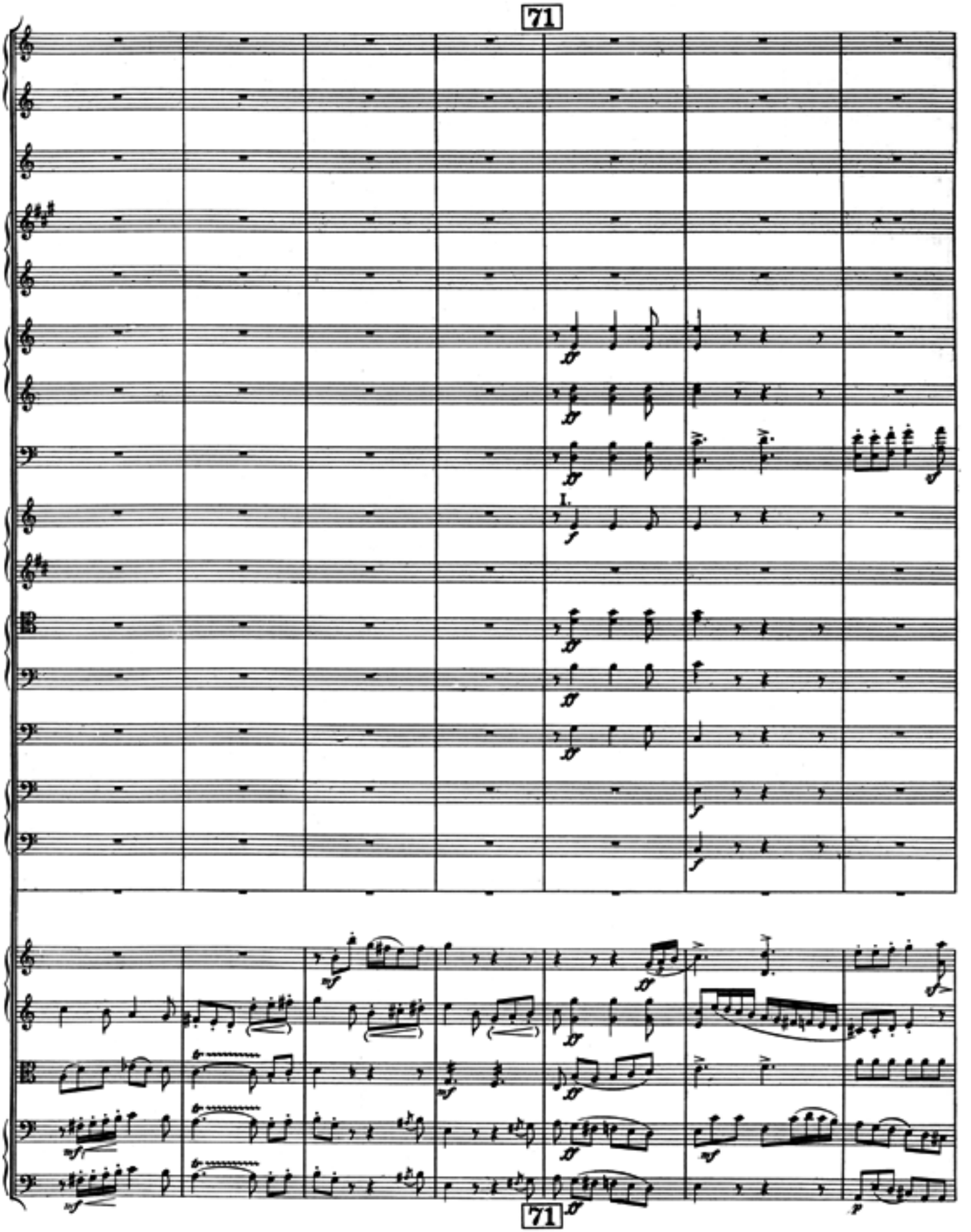

70
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Tube.
(Baguettes d'éponge)
(Schwammschlägel)
(Sponge-headed sticks)
Timp.
Viol.
a2
a4.
cresc.
70

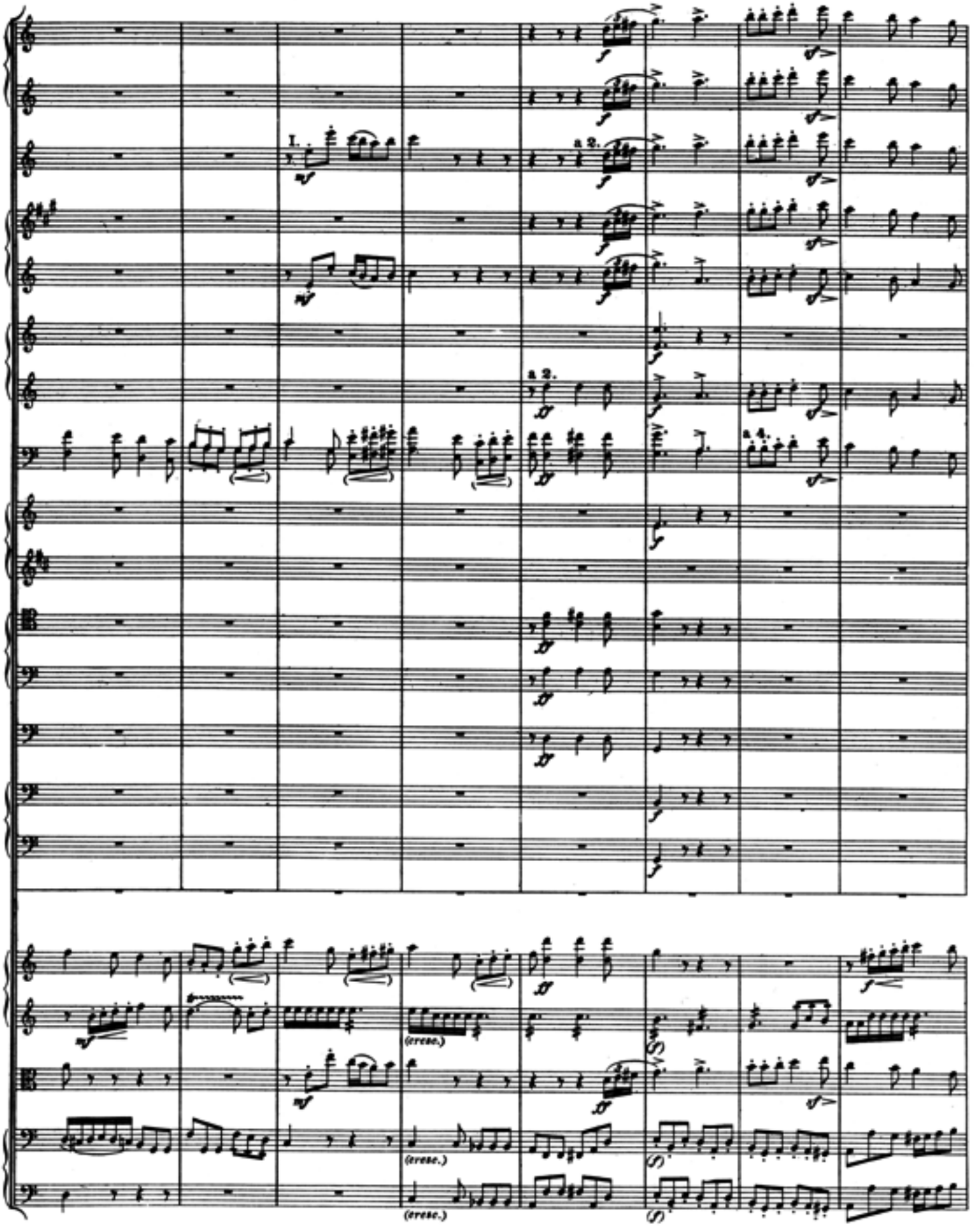
Ronde du Sabbat
Hexenrundtanz
Witches' round dance

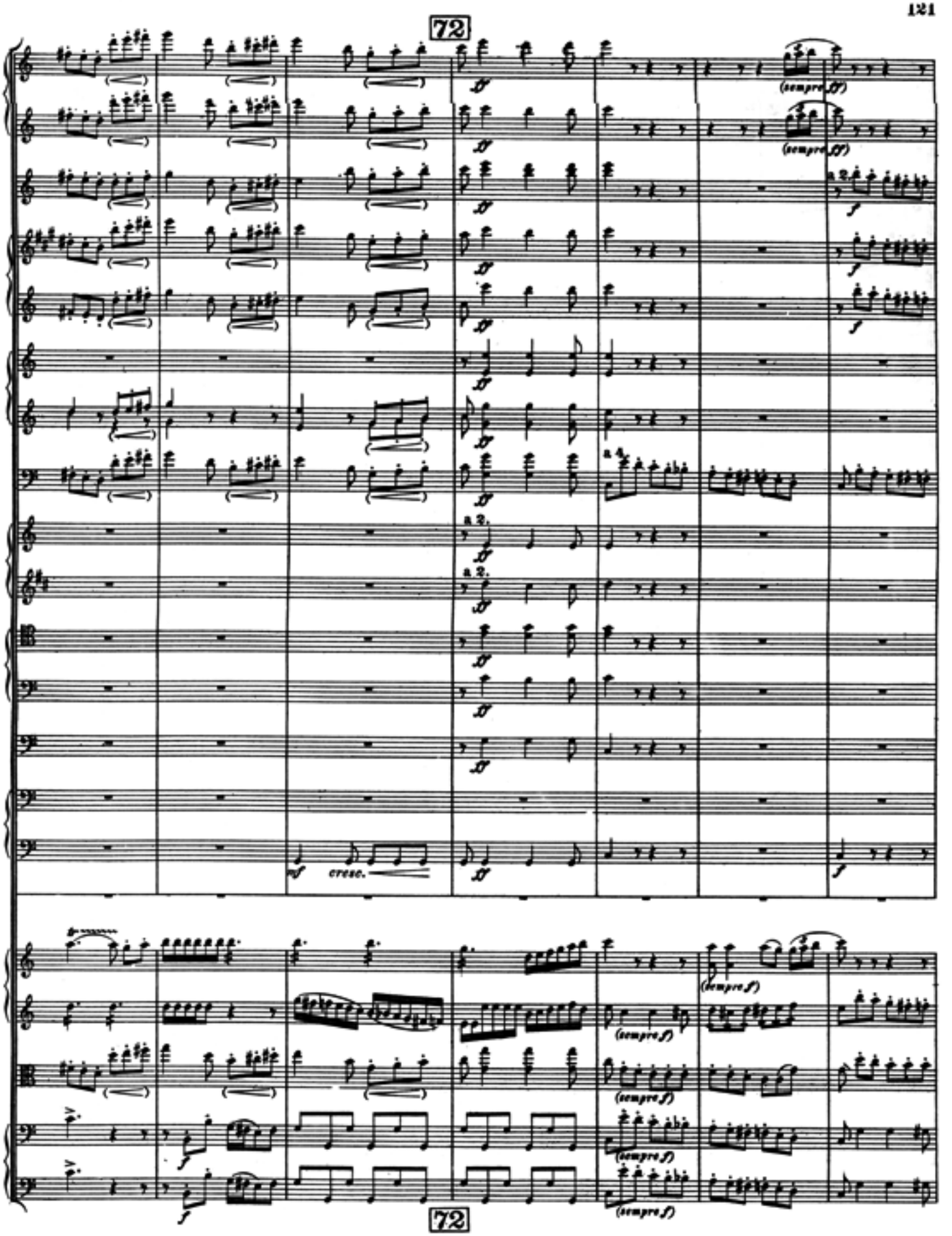
Poco meno mosso *)

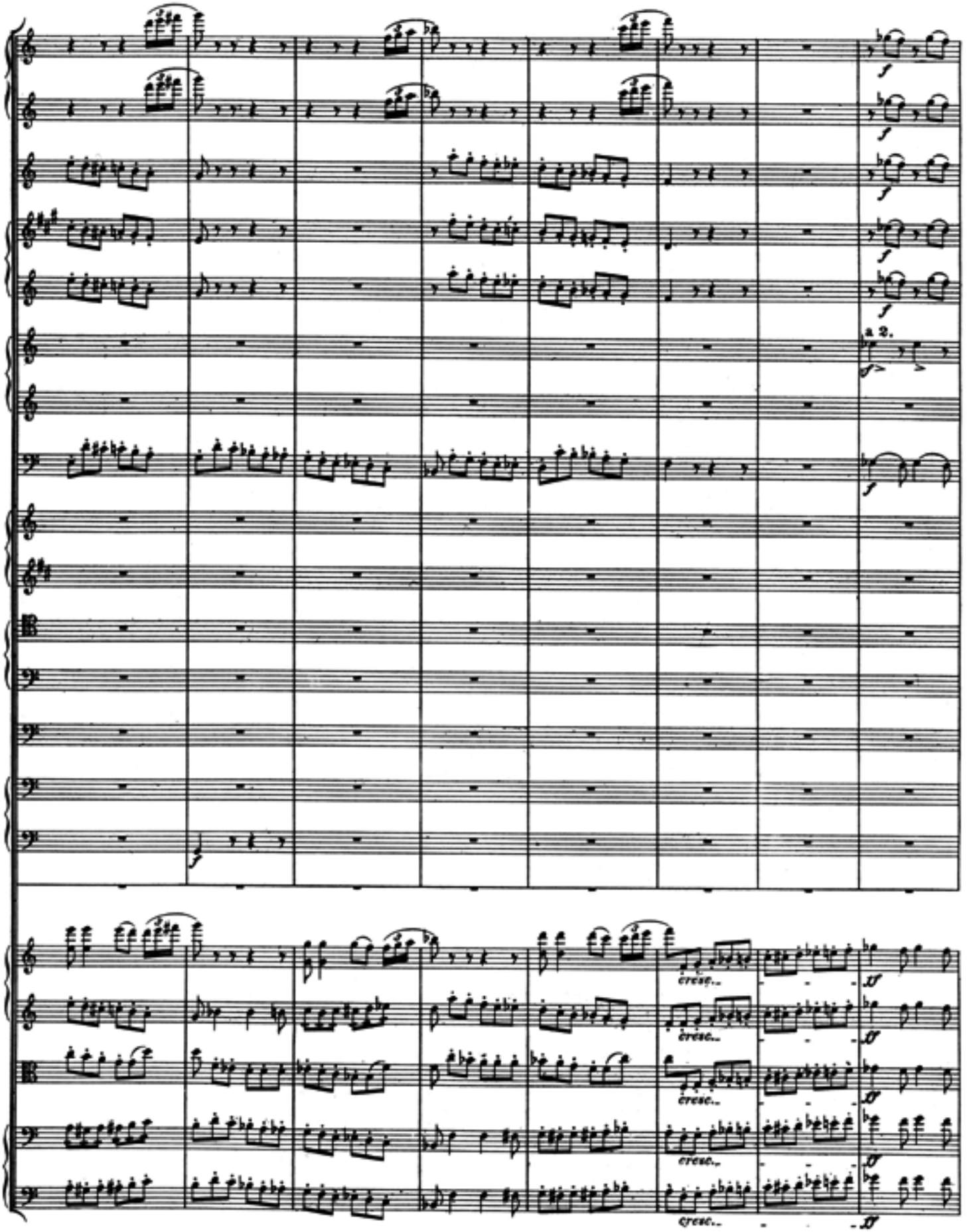


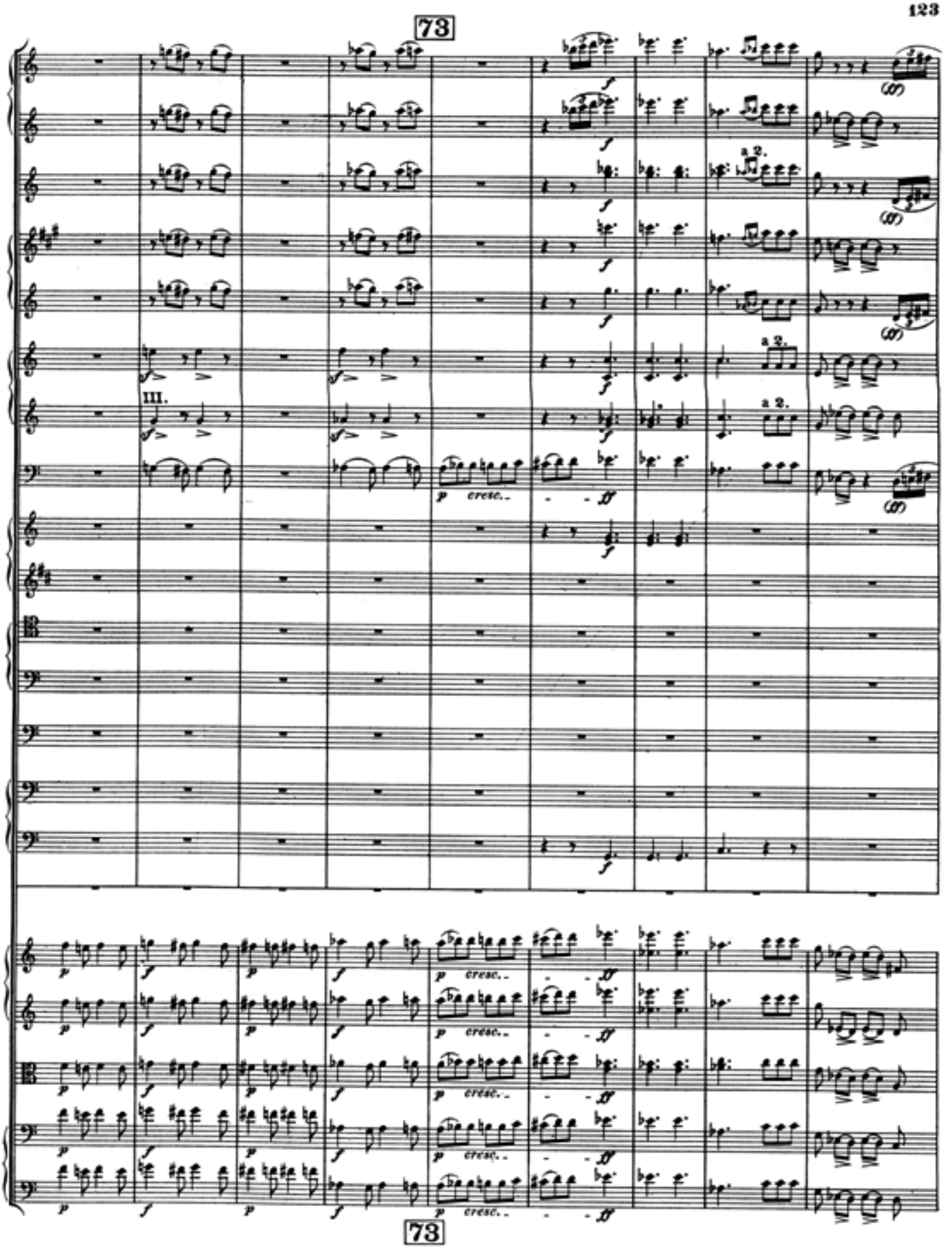
*) Le mouvement, qui a dû s'animer un peu, redevient ici comme au chiffre 63 Allegro (♩= 104)
Das Zeitmaß, welches sich etwas belebt hat, wird hier wieder wie bei Ziffer 63 Allegro (♩= 104)
The movement, which has animated itself, is here again as at number 63 Allegro (♩= 104)

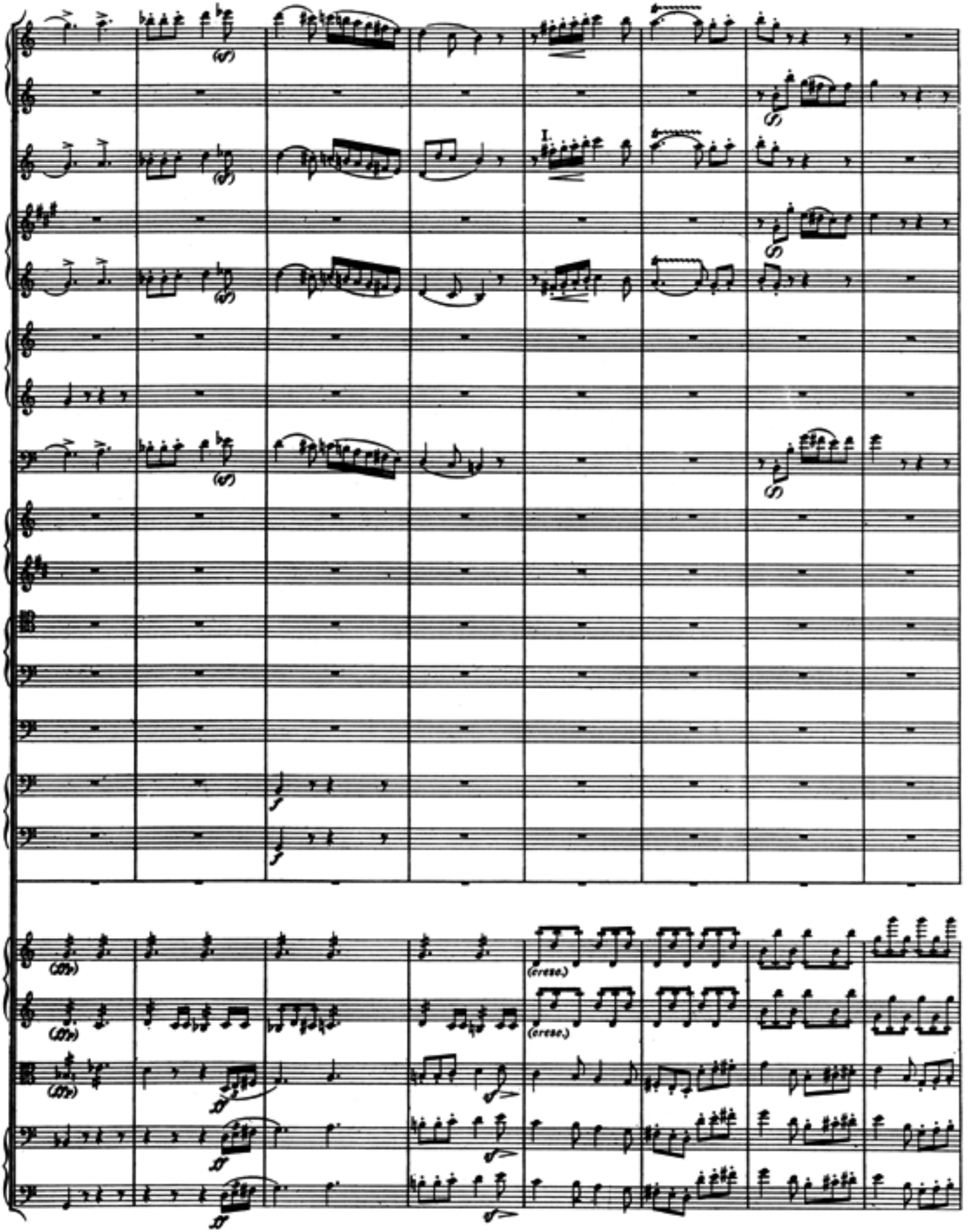

71
1.
71

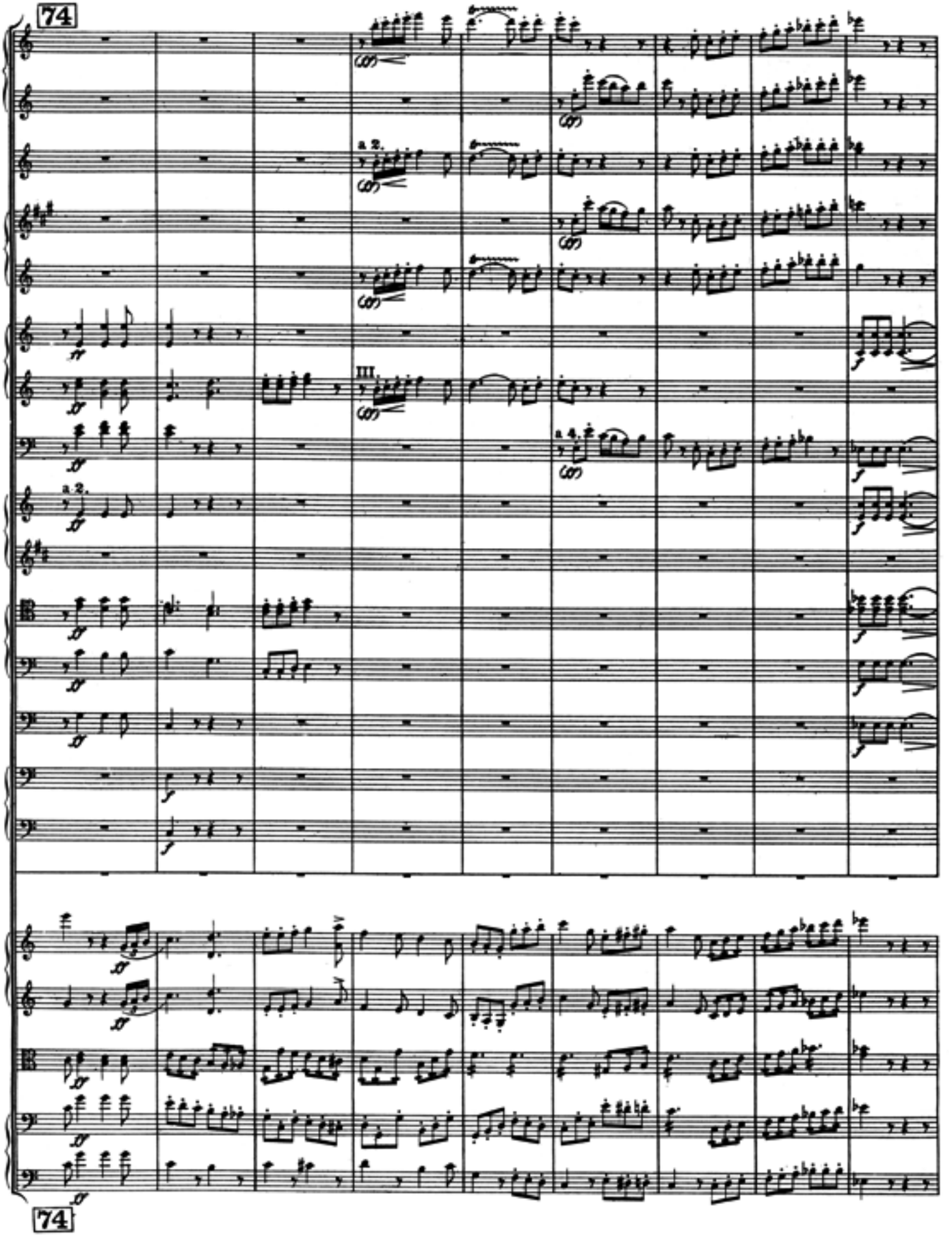

I.
a 2.
a 4.
(cresc.)
(cresc.)
(cresc.)

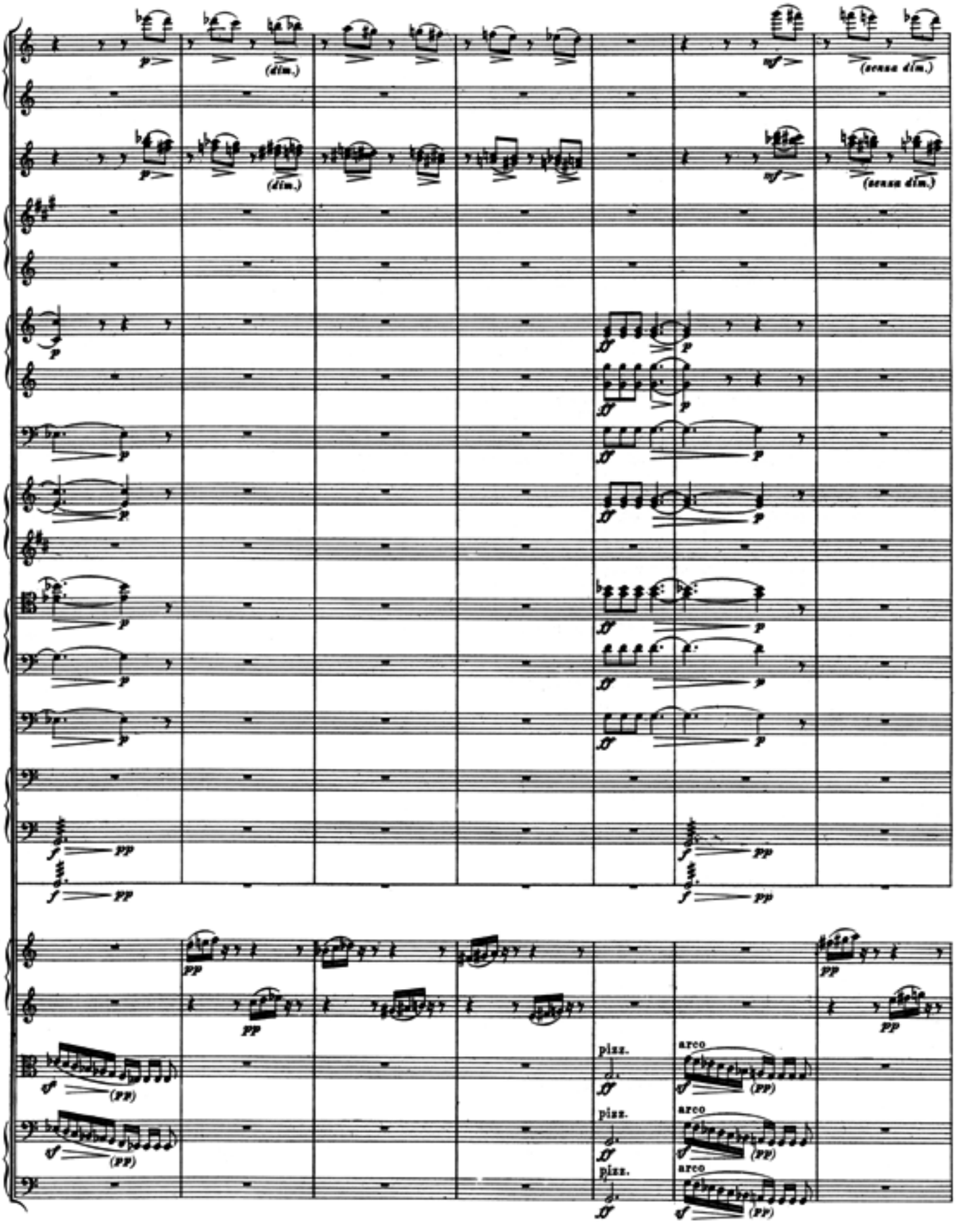

72
(sempre ff)
a 2.
mf
cresc.
(sempre f)
72

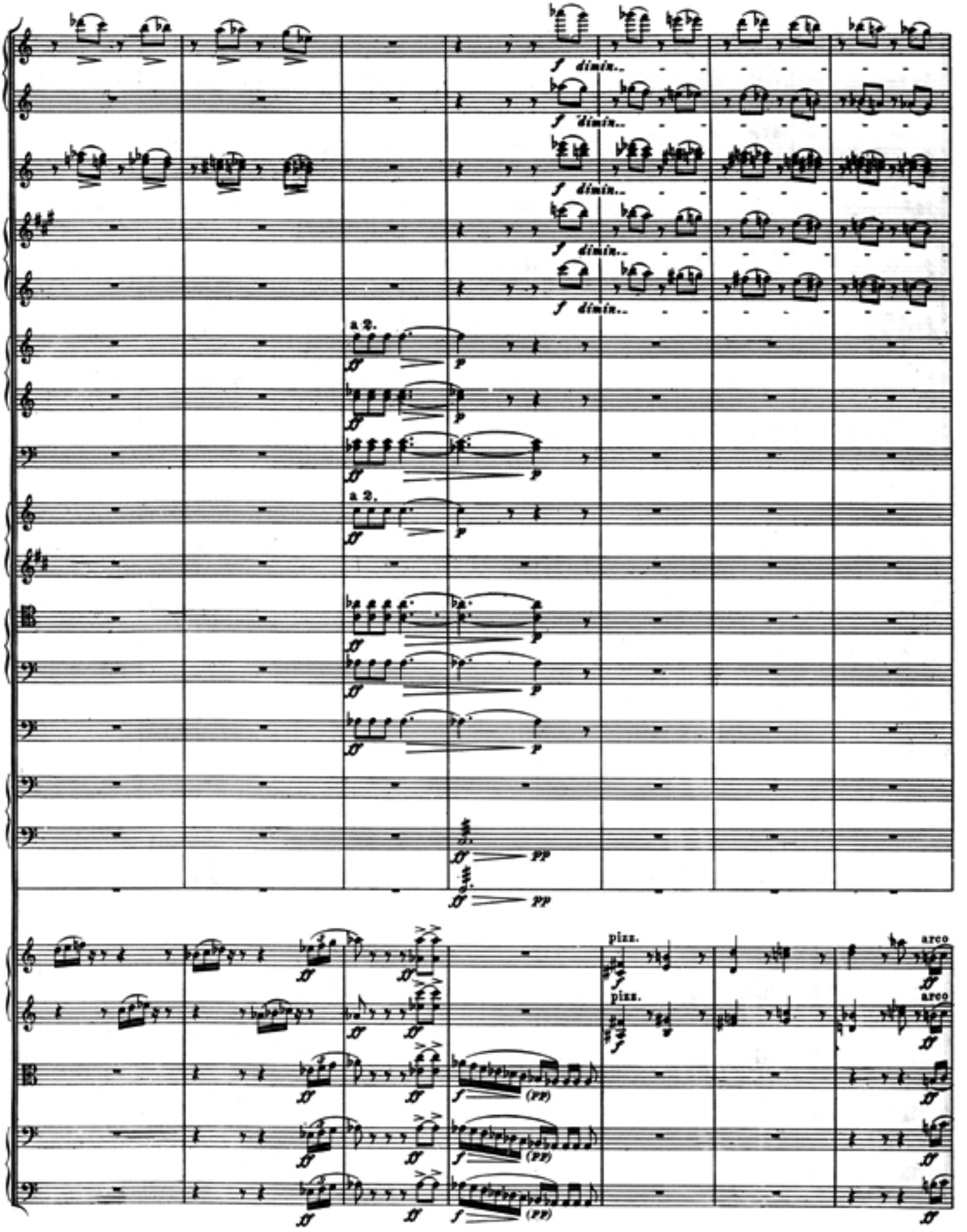

a 2.
cresc.
cresc.
cresc.
cresc.

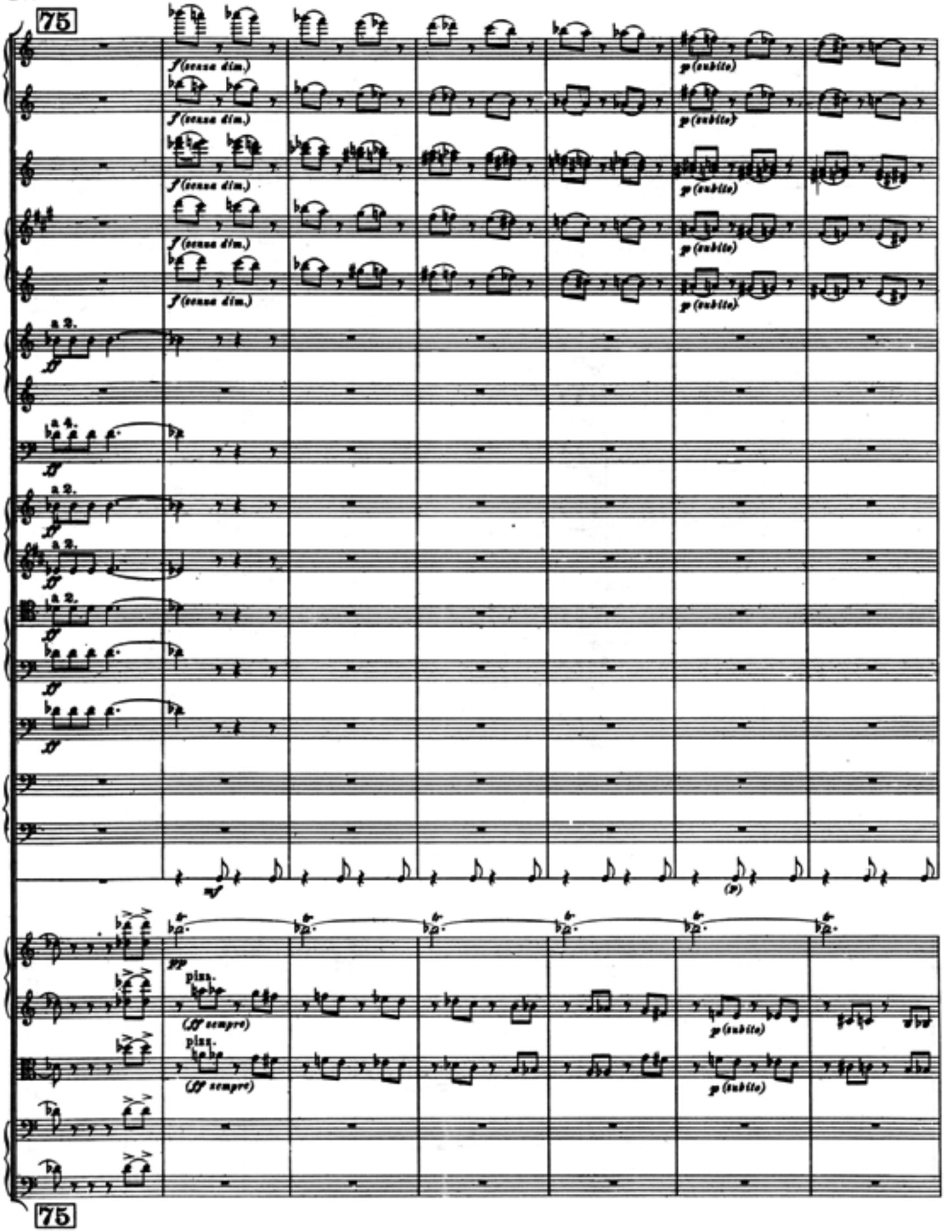

73
III.
a 2.
cresc.
73

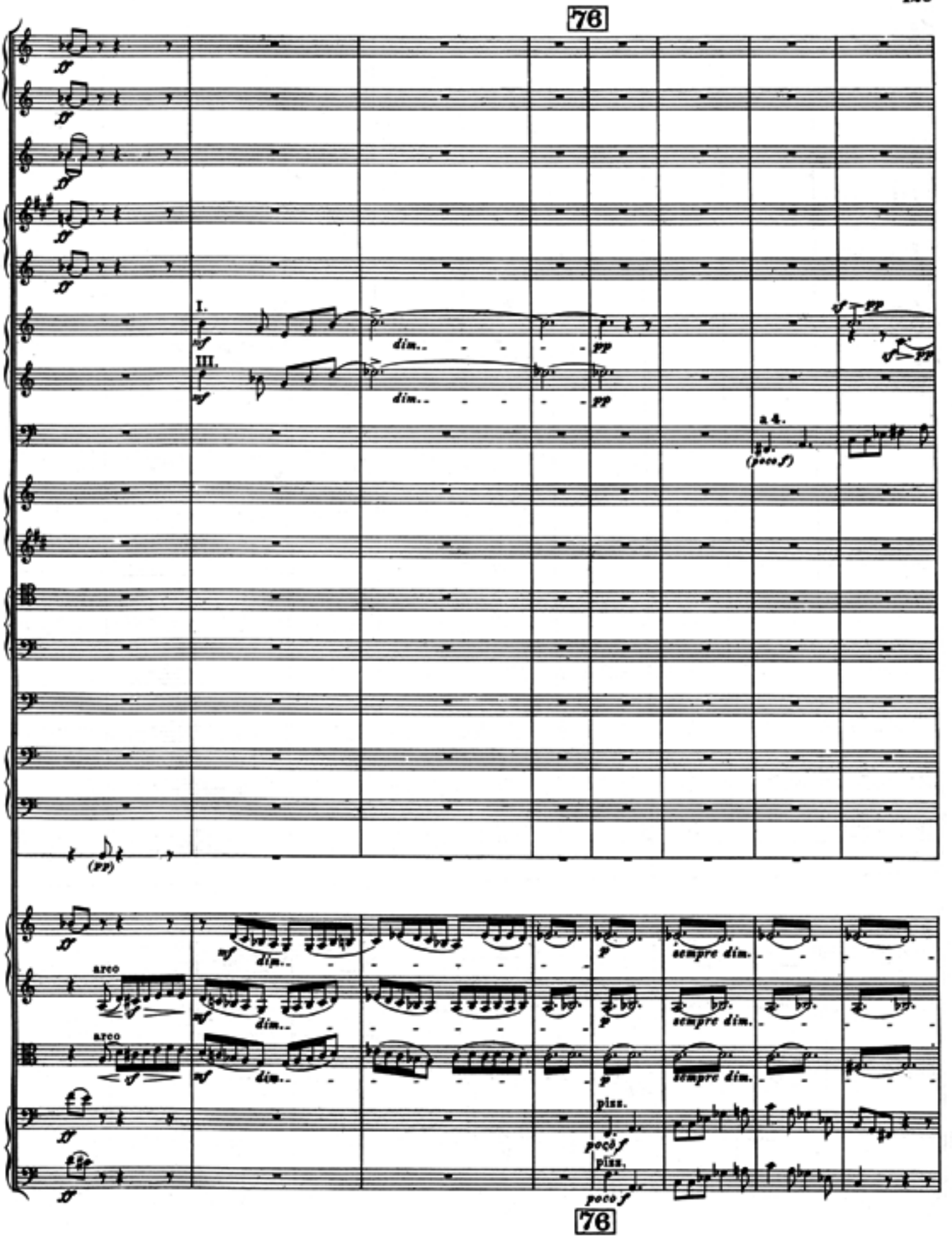

(cresc.)
(cresc.)

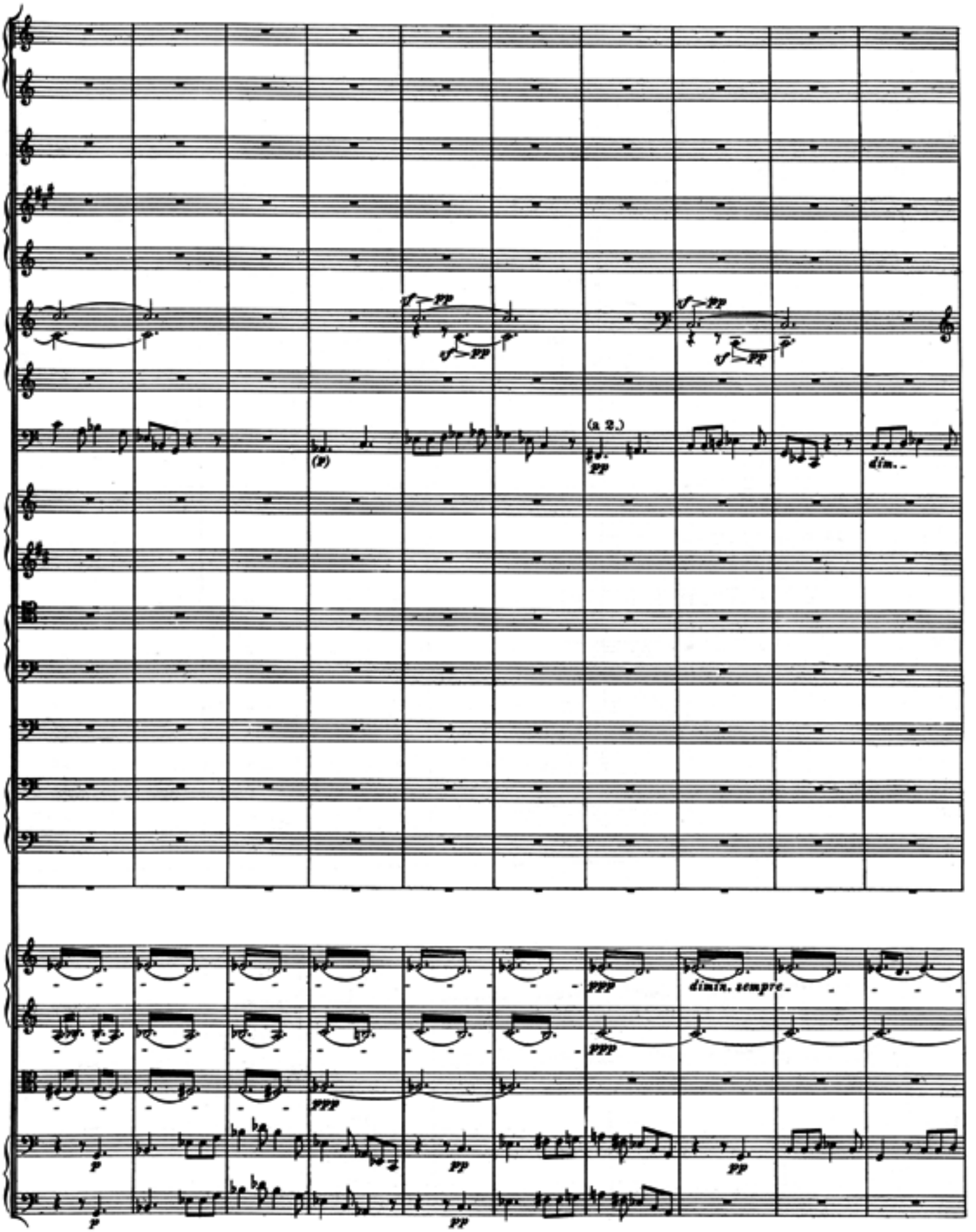

74
a 2.
III.
a 4.
a 2.
74

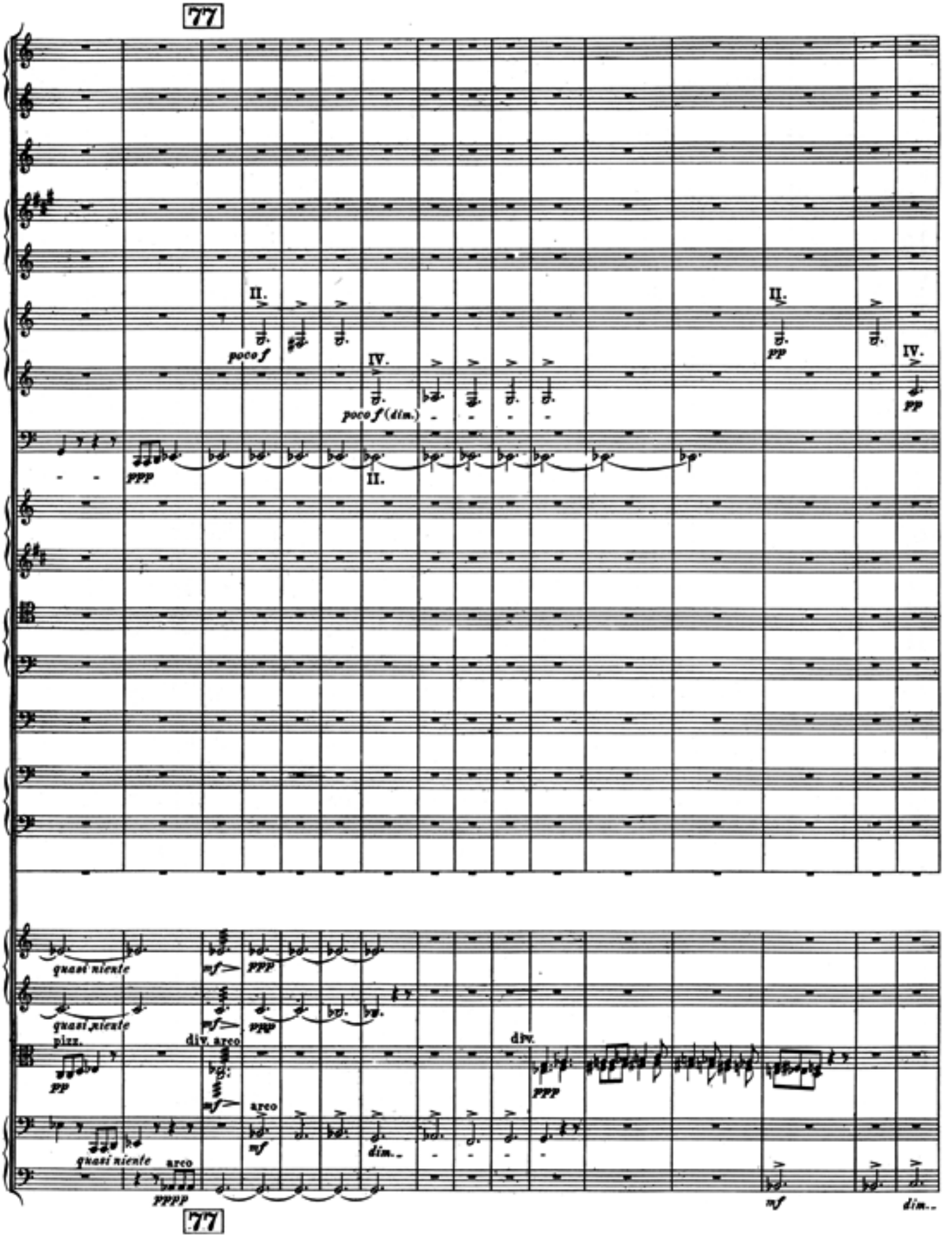

p
(dim.)
mf
(senza dim.)
ff
pp
f
(pp)
pizz.
arco

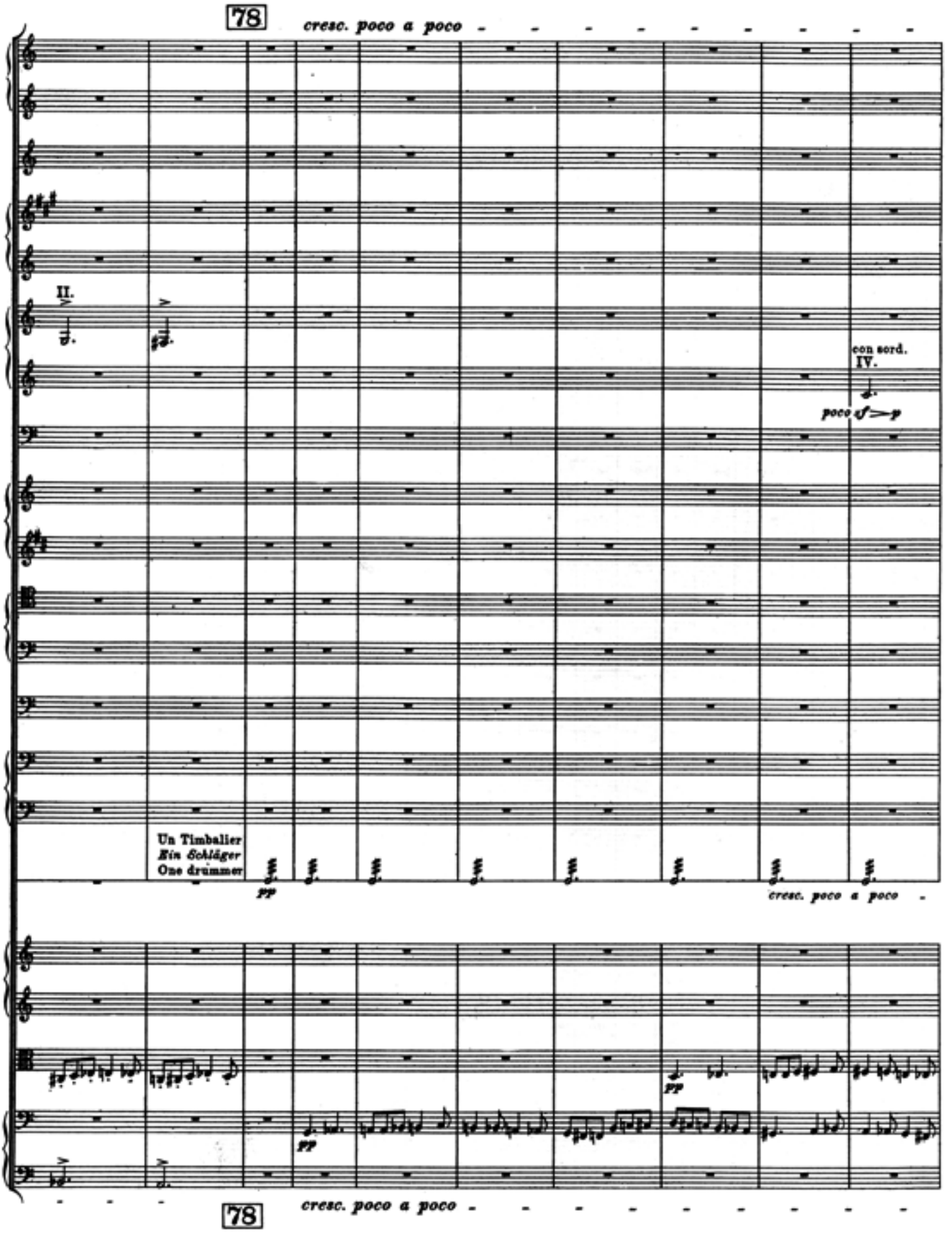

f dimin..
a 2.
pp
pizz.
arco
(pp)


75
f (senza dim.)
p (subito)
a 2.
ff
mf
(p)
pp
pizz.
(ff sempre)
75


76
I.
III.
dim..
pp
a 4.
(poco f)
(pp)
arco
sempre dim.
pizz.
poco f
76


(a 2.)
dim..
dimin. sempre.


77
II.
poco f
IV.
poco f (dim.)
II.
pp
IV.
pp
ppp
II.
quasi niente
mf
ppp
quasi niente
mf
ppp
pizz.
pp
div. arco
mf
arco
mf
dim.
div.
ppp
quasi niente
arco
pppp
mf
dim.
77


78
cresc. poco a poco
II.
con sord.
IV.
poco sf — p
Un Timbalier
Ein Schläger
One drummer
pp
cresc. poco a poco
pp
pp
78
cresc. poco a poco

79

con sord.

II.

poco sf — *p*

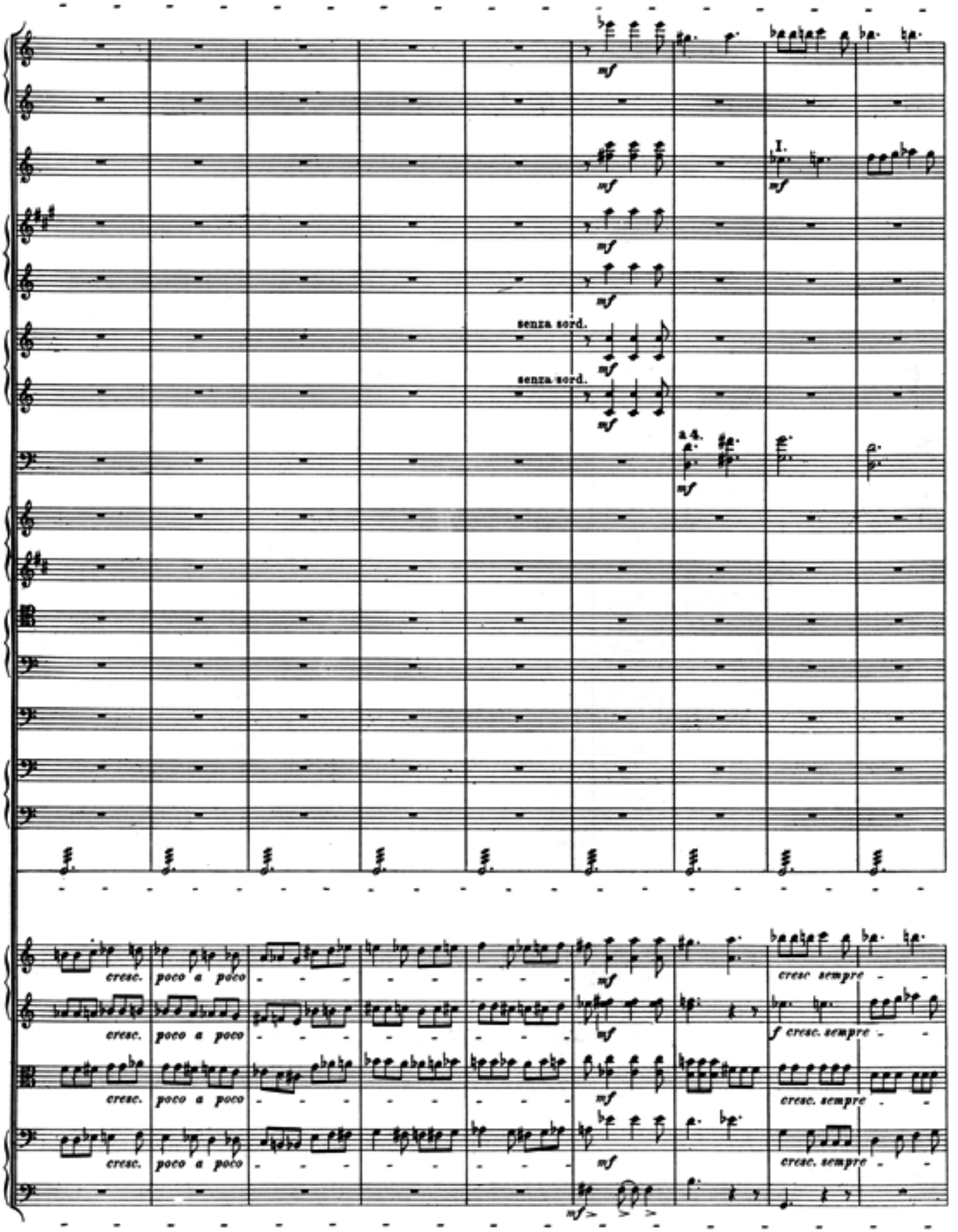
Les deux Timballer réunis
Beide Schläger zusammen
Both drummers together

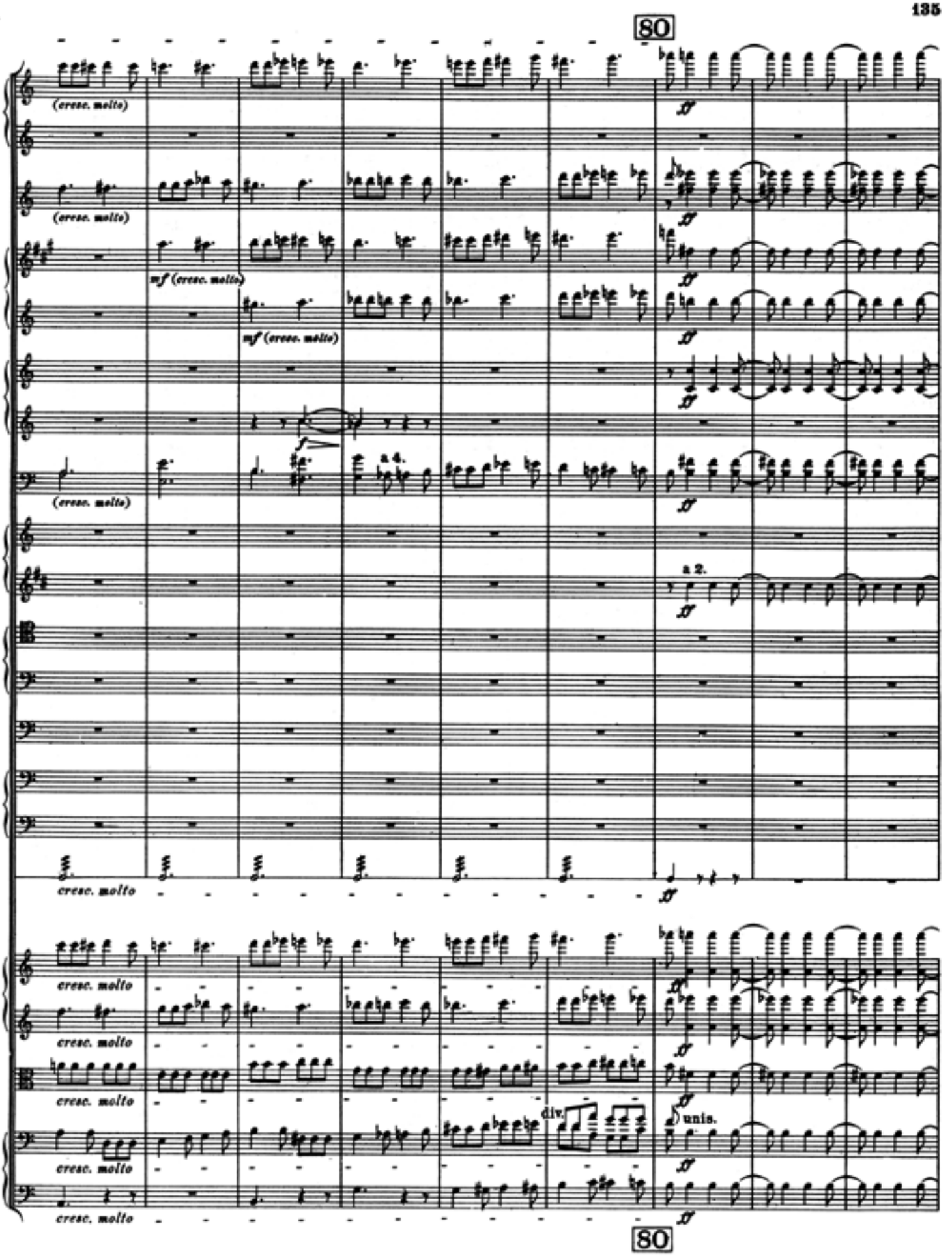
p cresc. poco a poco

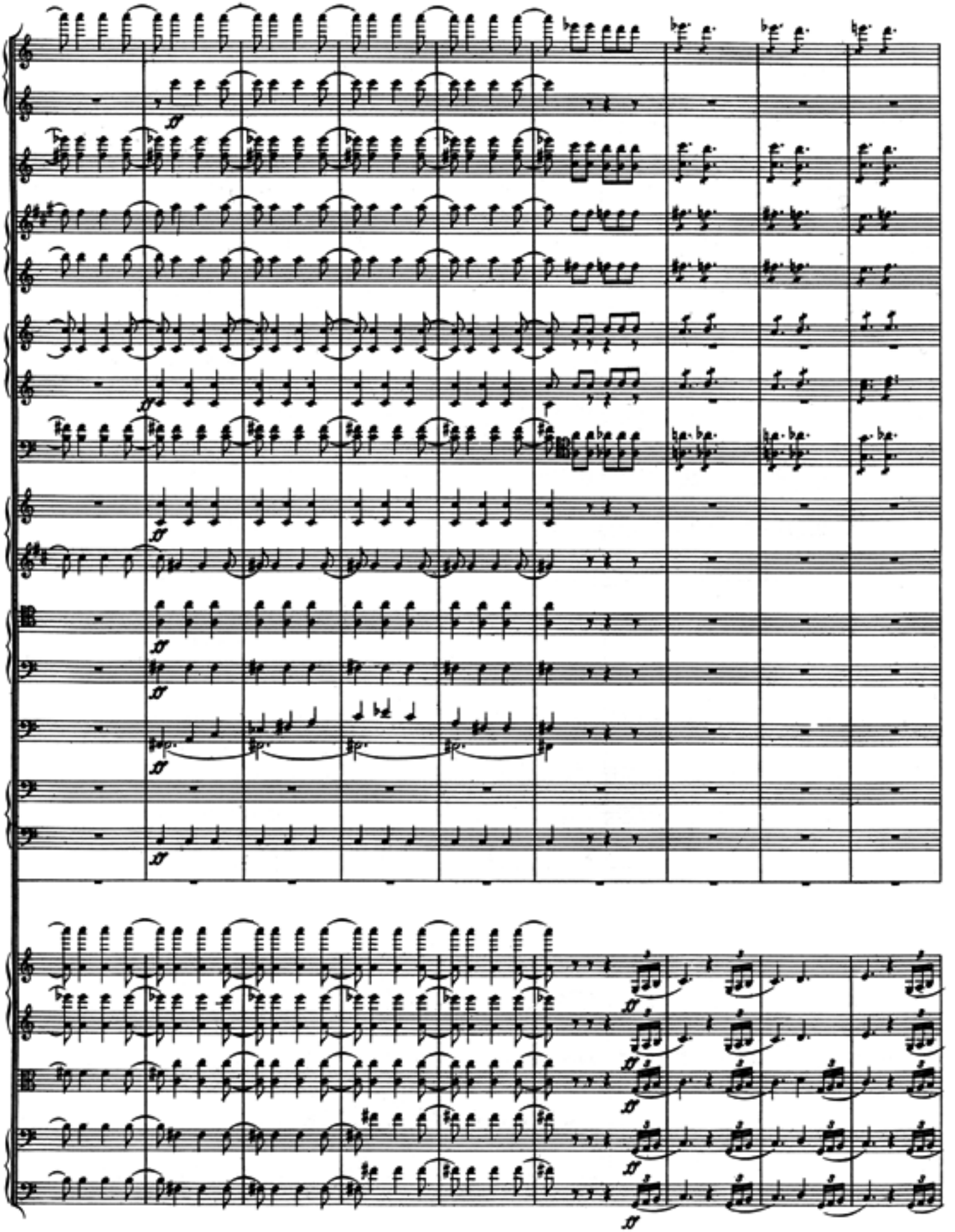
p

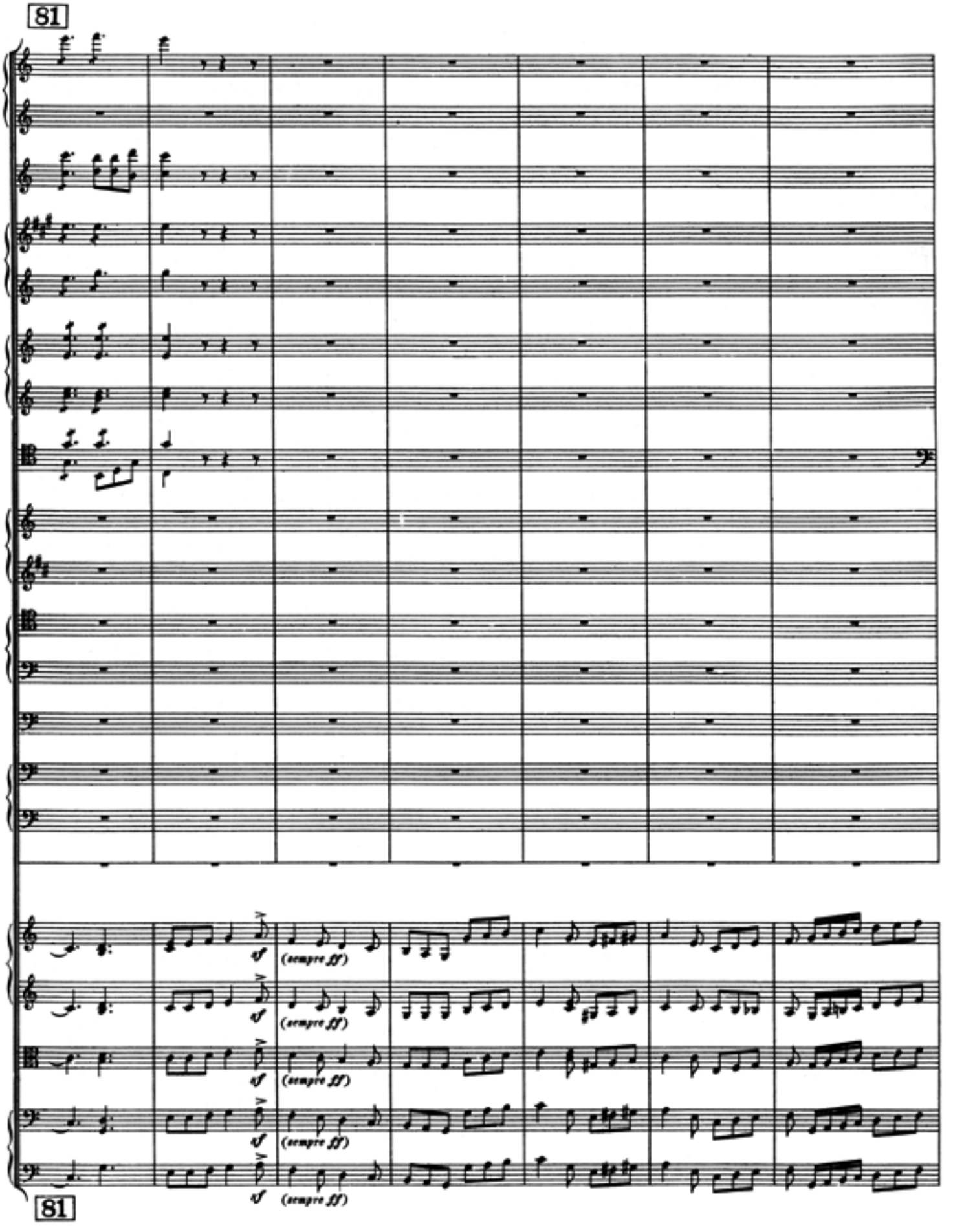
p

79

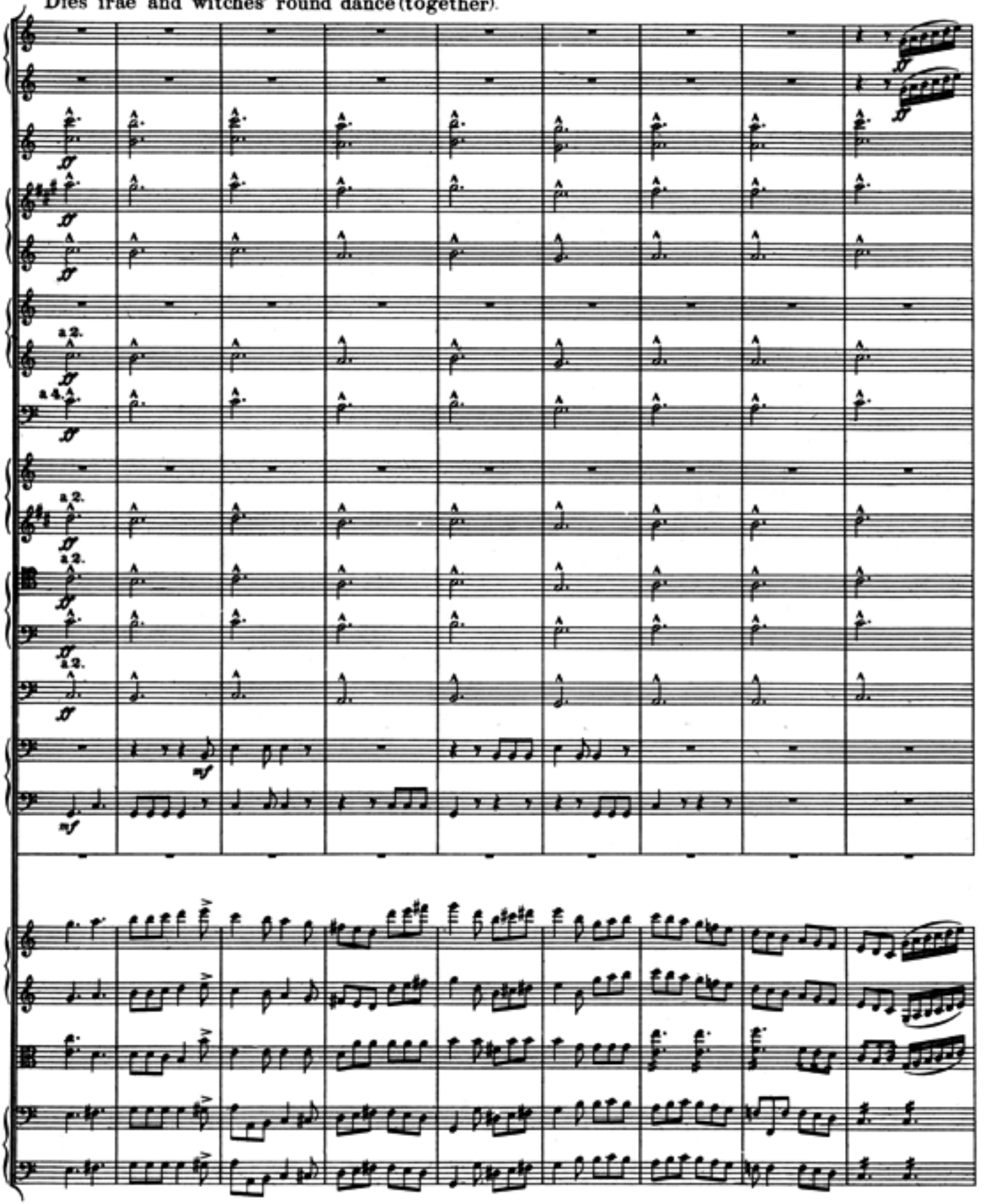

mf
I.
senza sord.
a 4.
cresc. poco a poco
cresc. sempre
f cresc. sempre

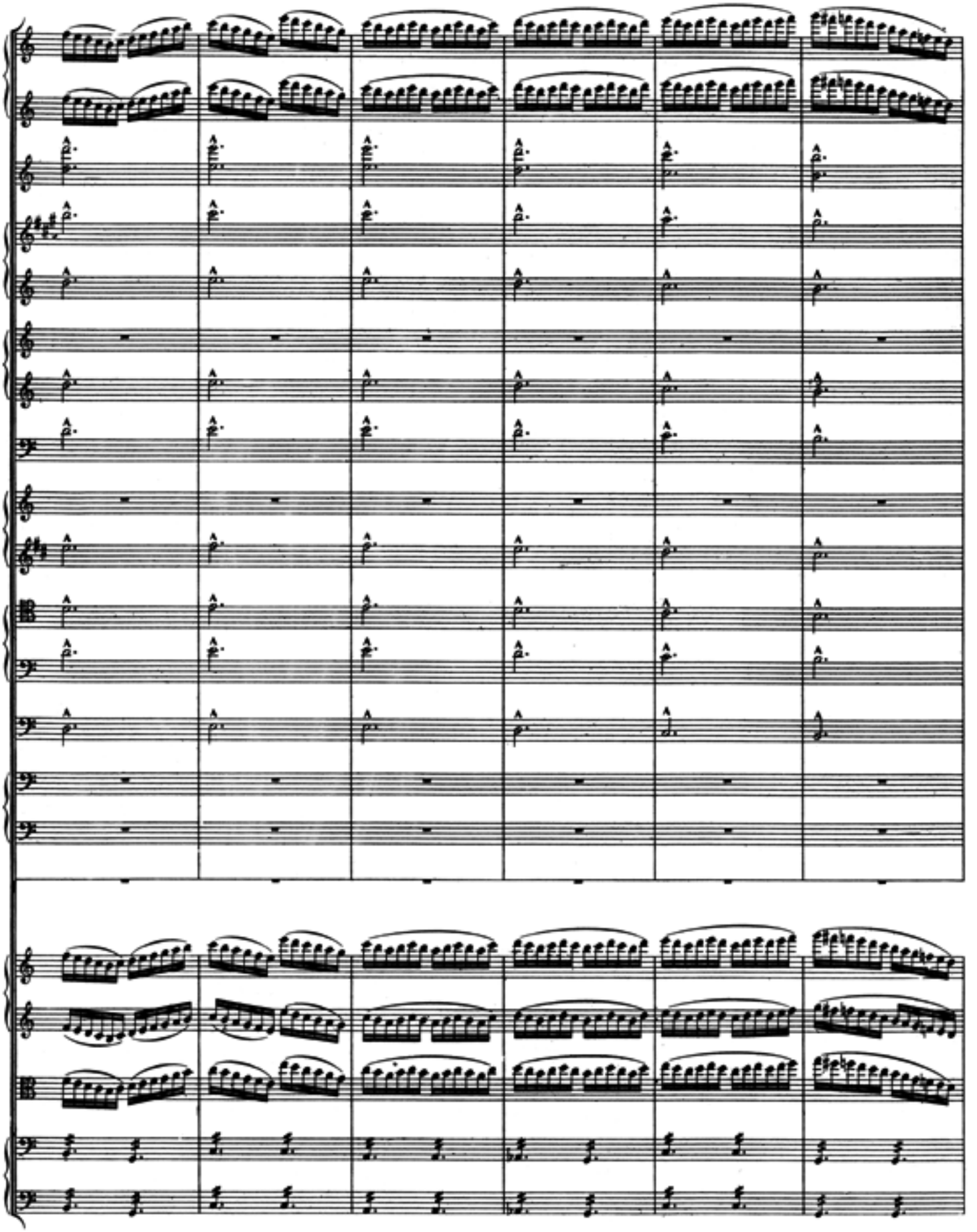

80
(cresc. molto)
(cresc. molto)
mf (cresc. molto)
mf (cresc. molto)
f
a 4.
(cresc. molto)
ff
a 2.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
div.
unis.
80

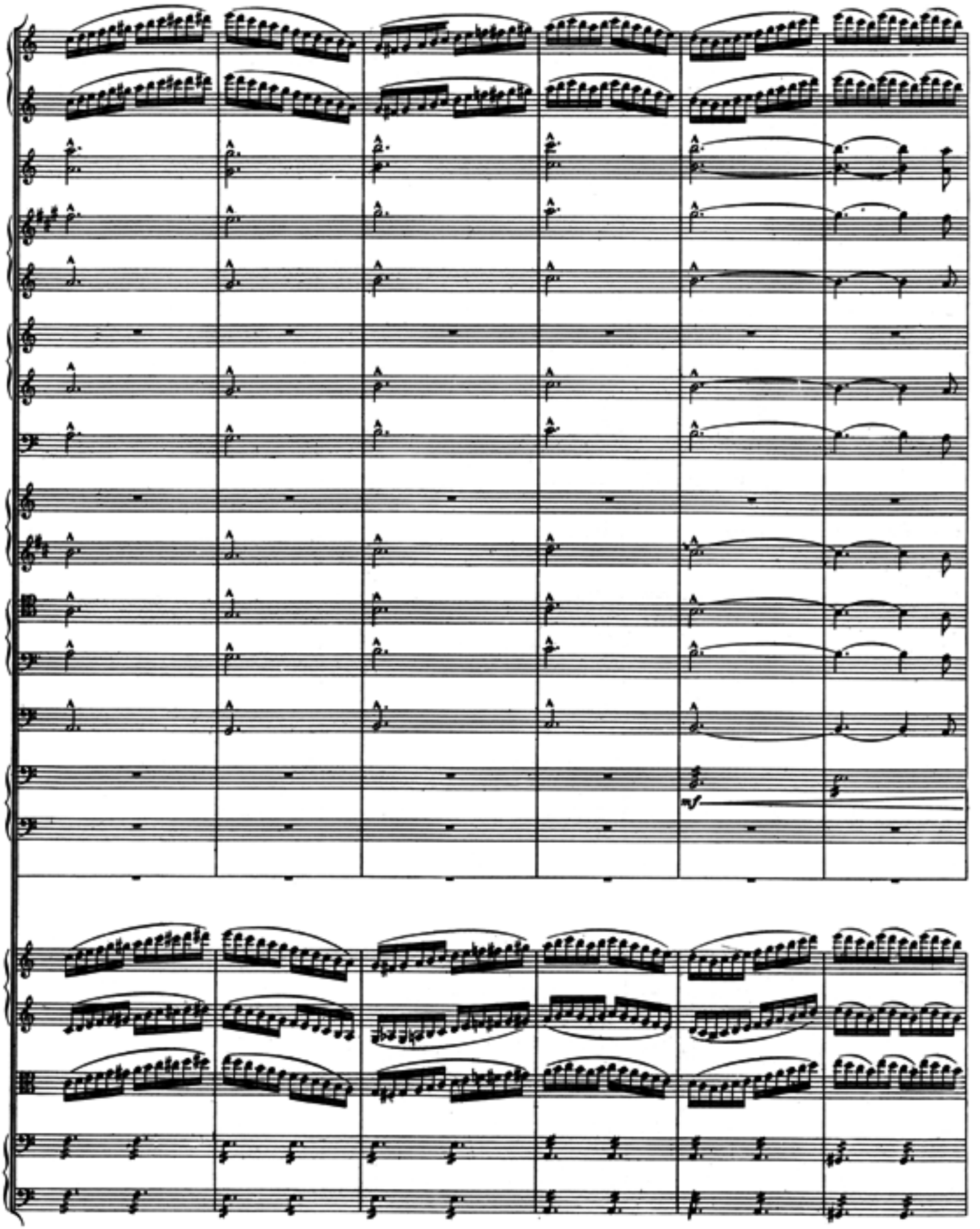


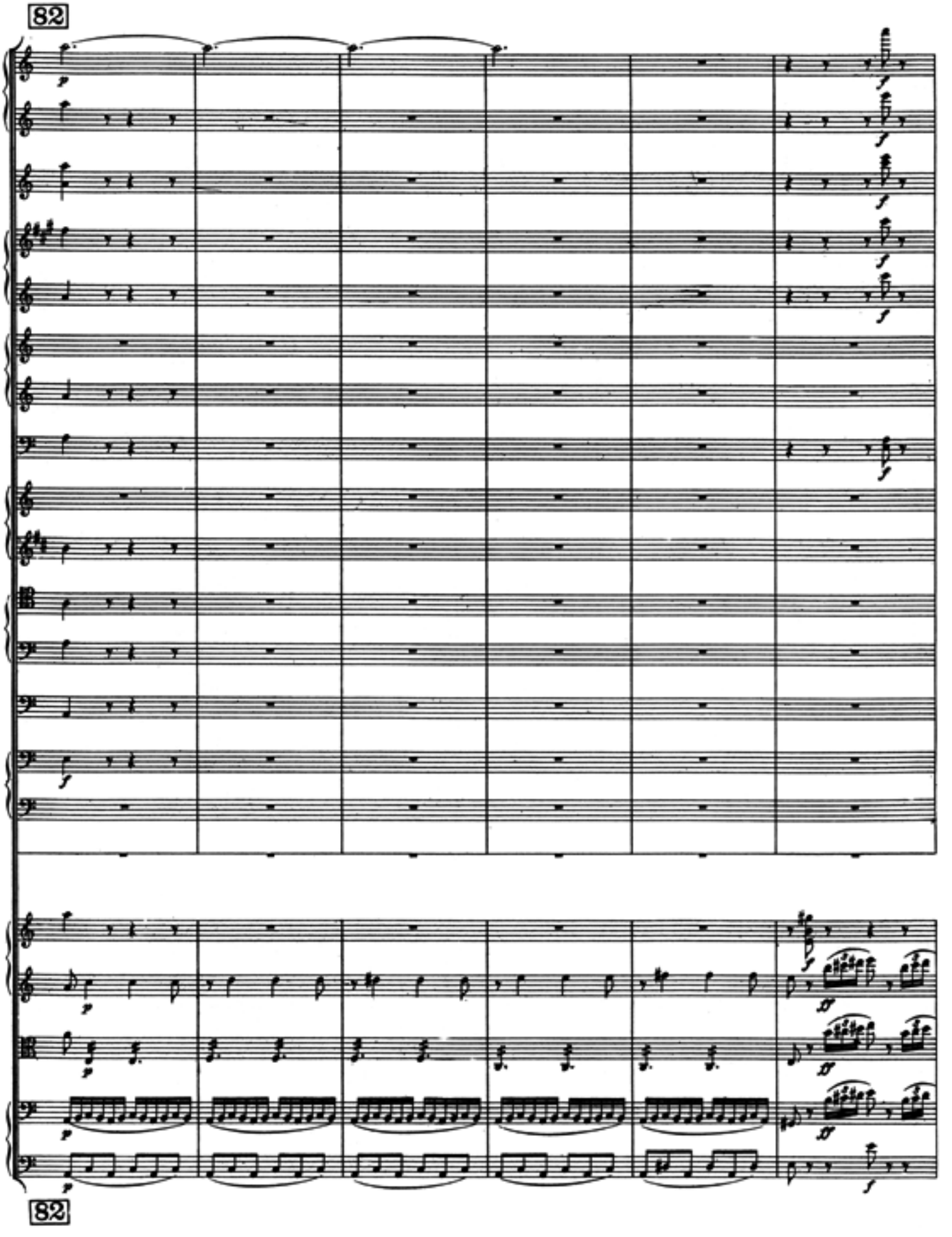

81
(sempre fff)
81

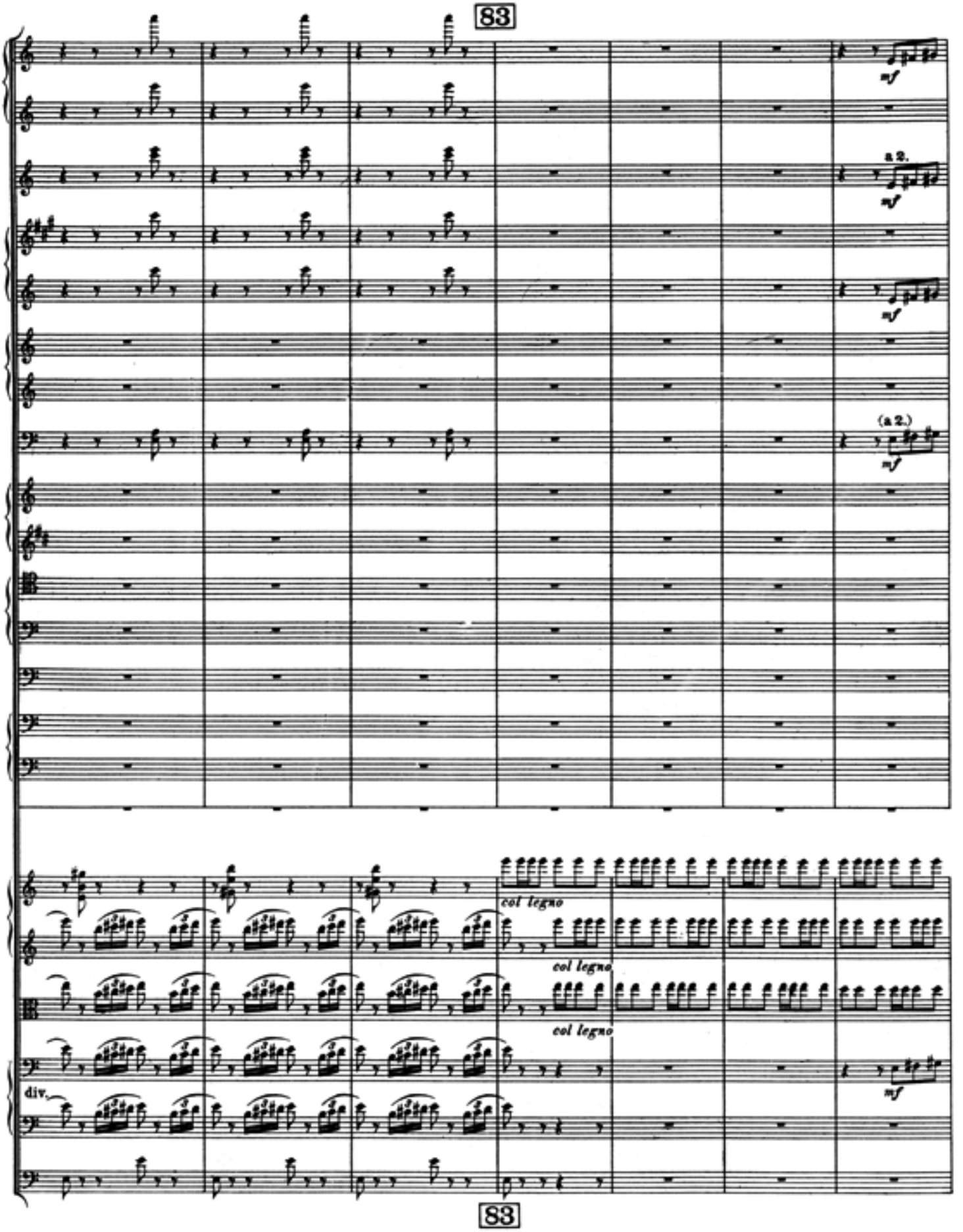
Dies irae et Ronde du Sabbat (ensemble)
Dies irae und Hexenrundtanz (zusammen)
Dies irae and witches' round dance (together).

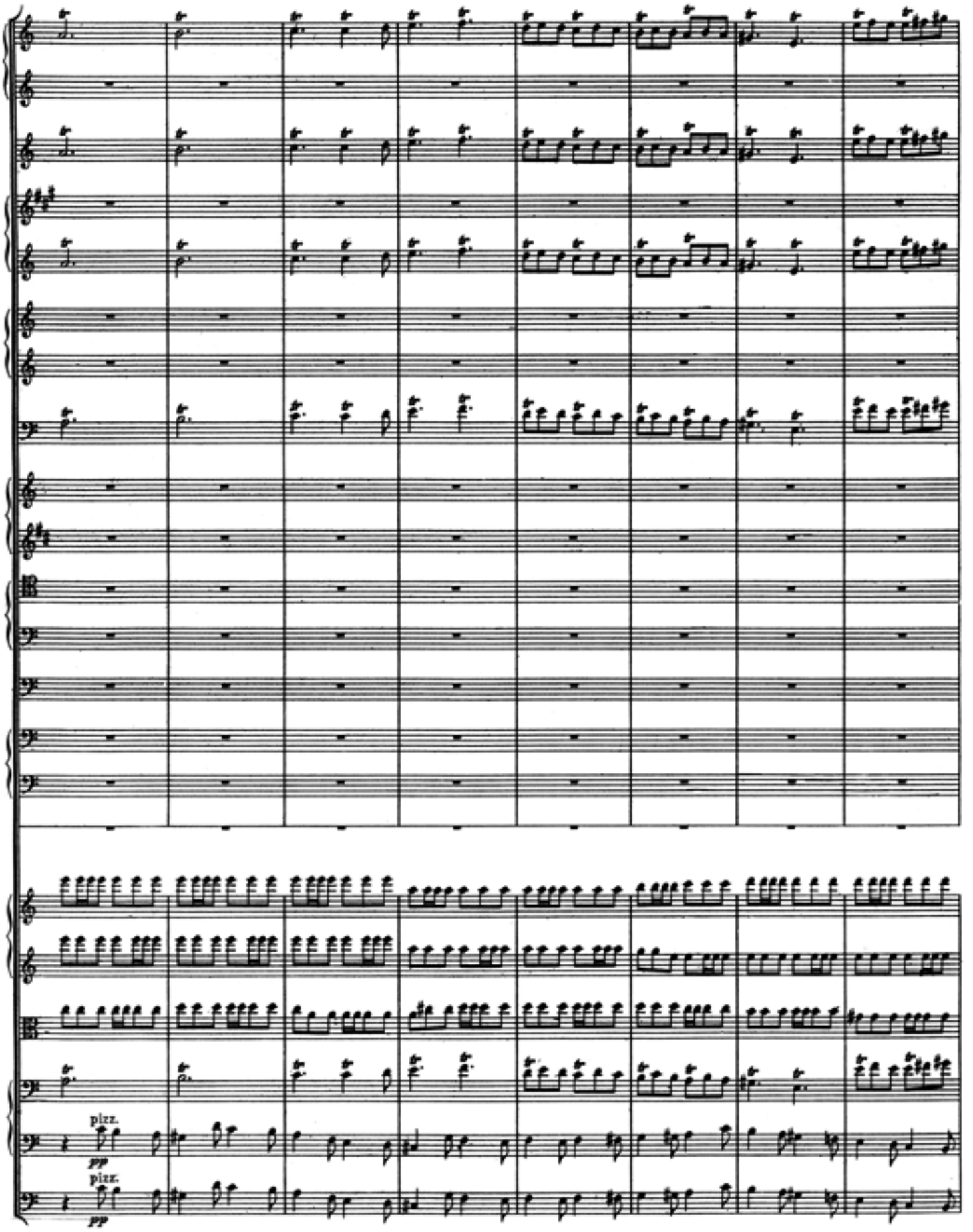


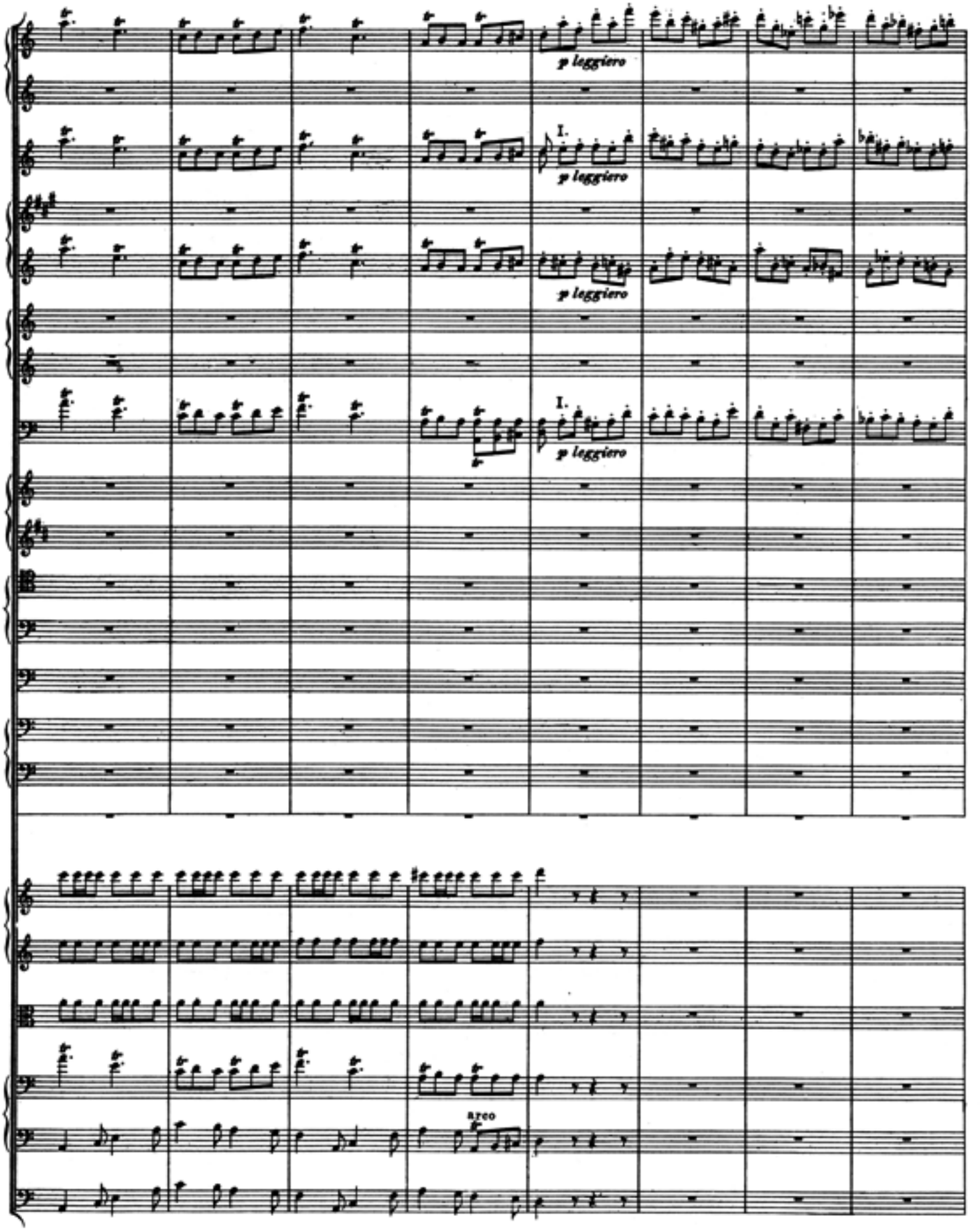


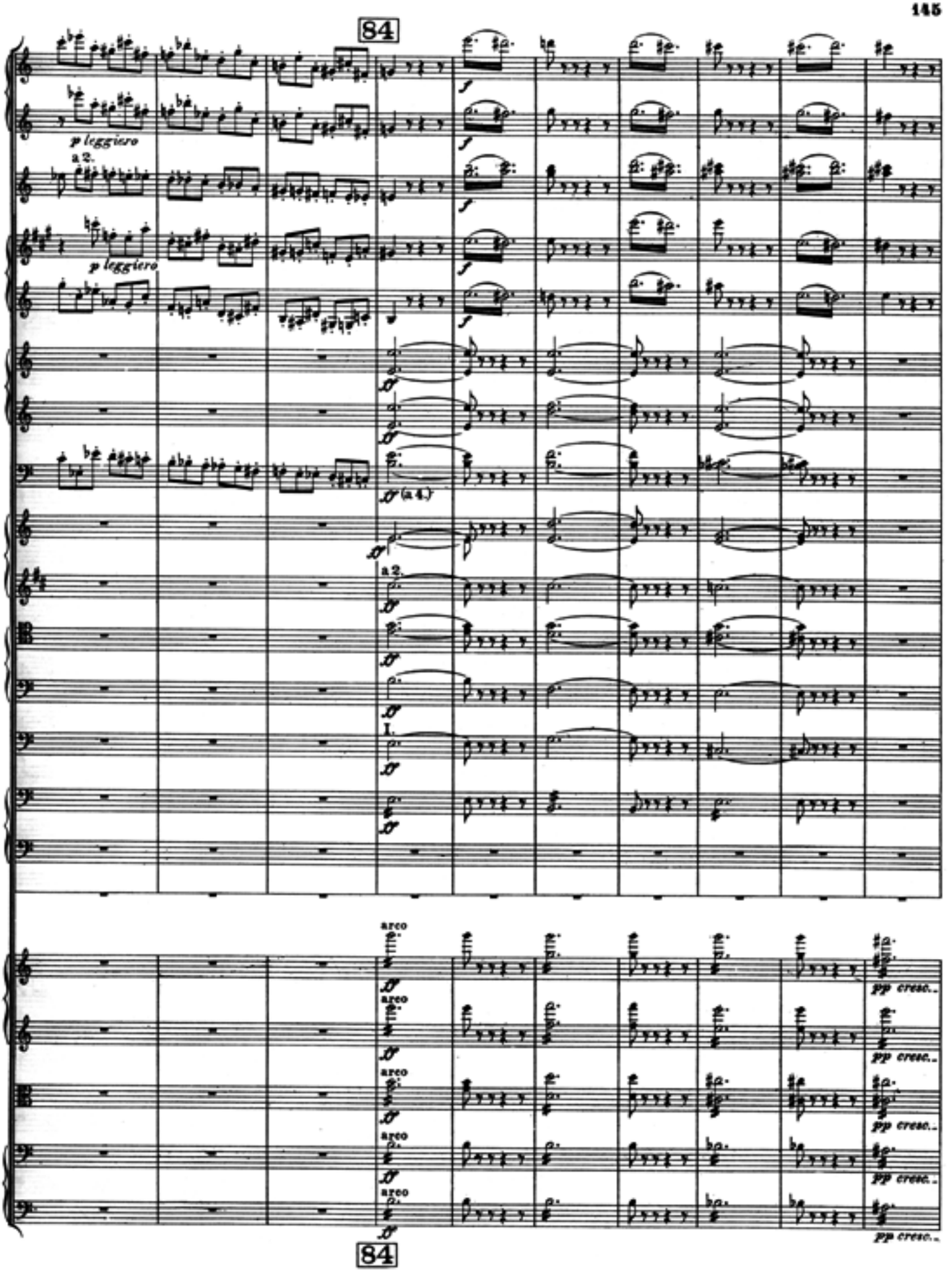

mf

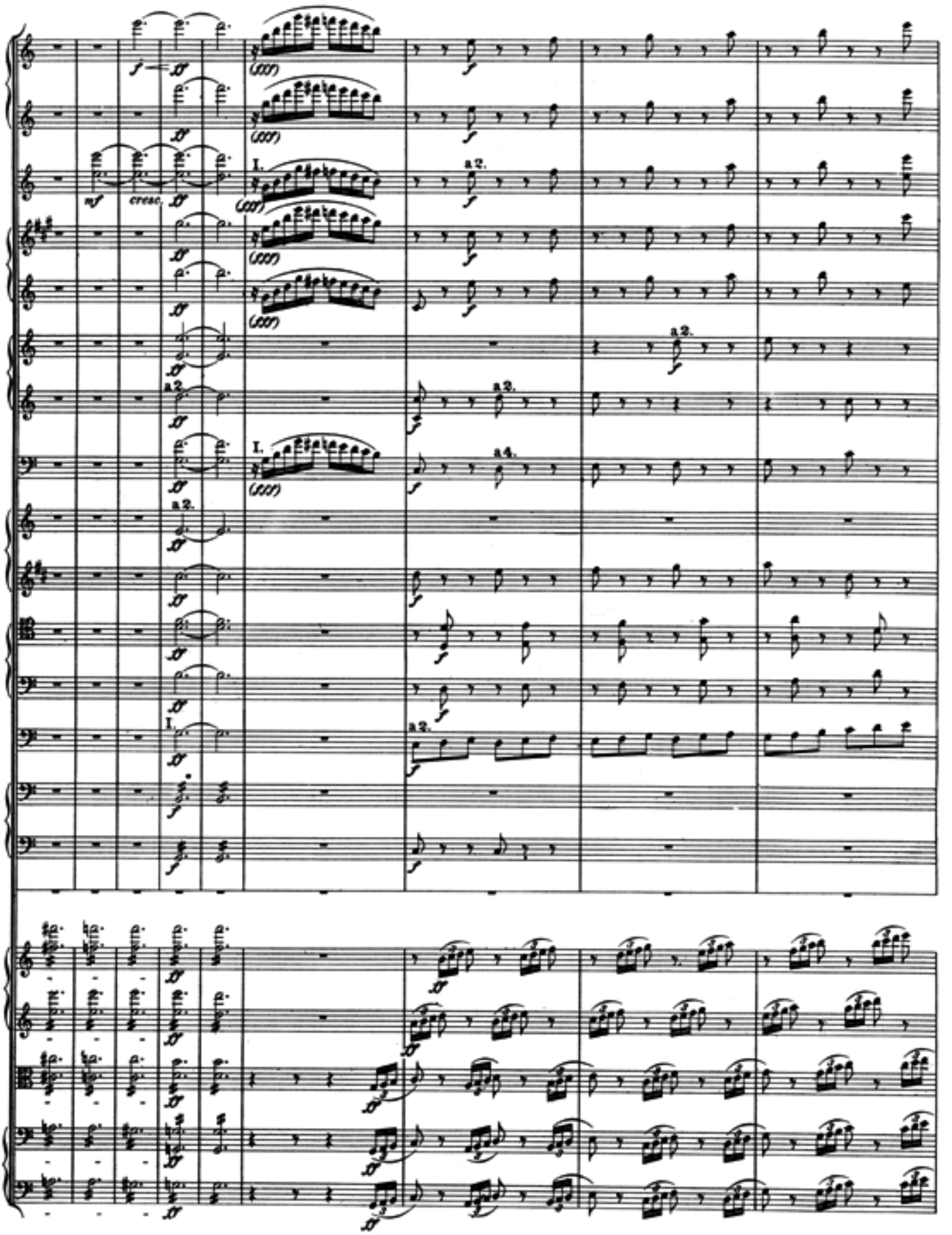

82
82

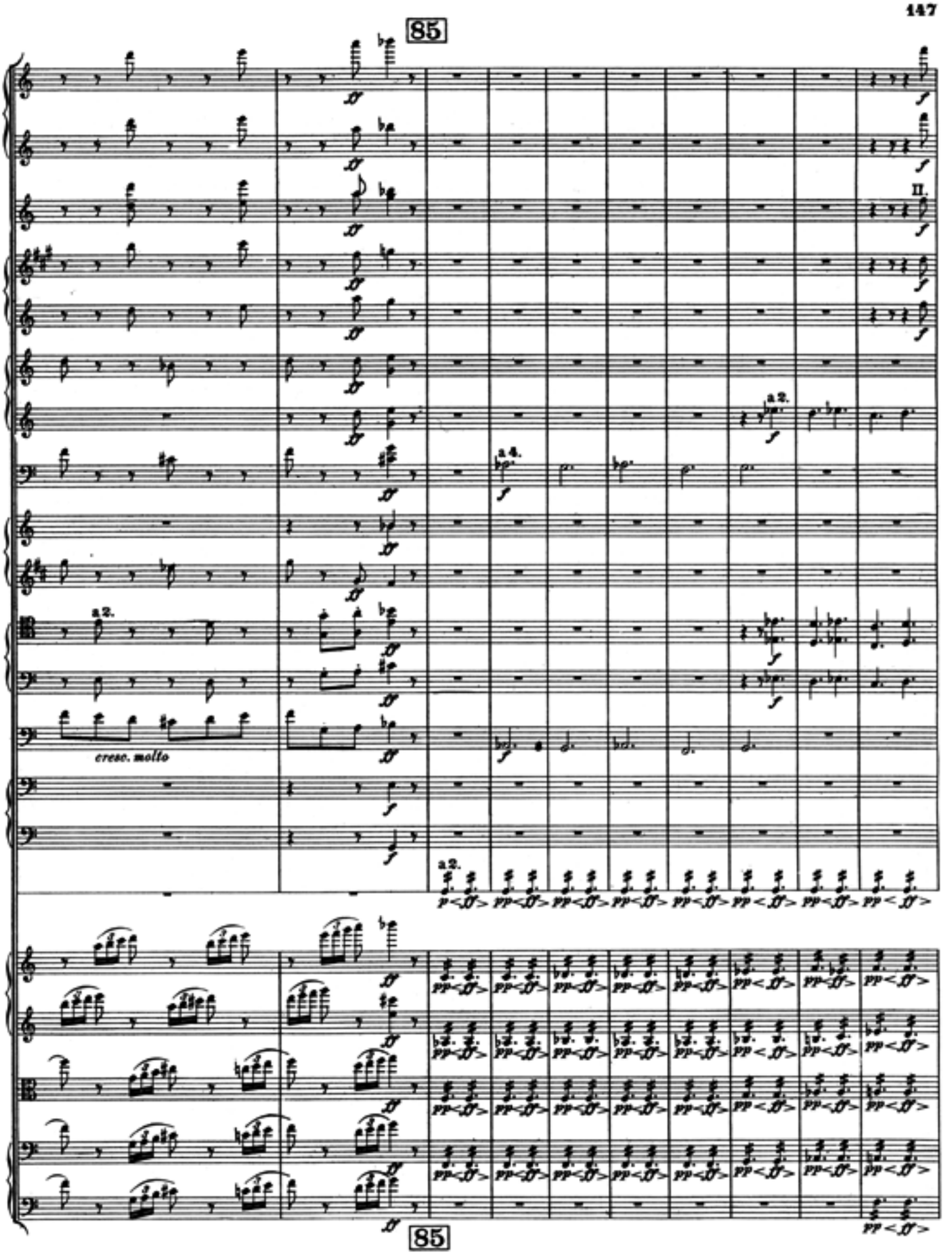

83
mf
a 2.
mf
mf
(a 2.)
mf
col legno
col legno
col legno
div.
mf
83

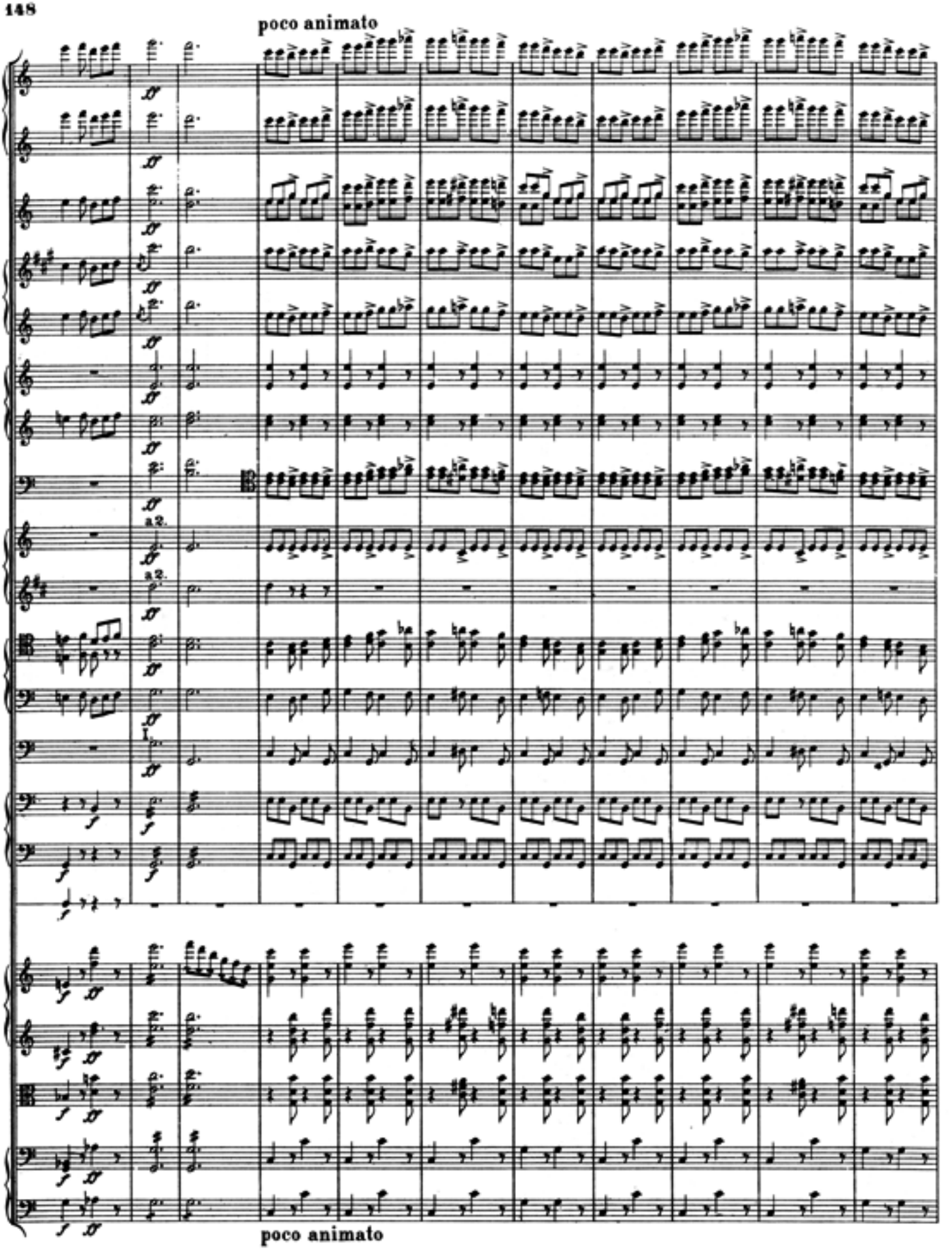

pizz.
pp
pizz.
pp

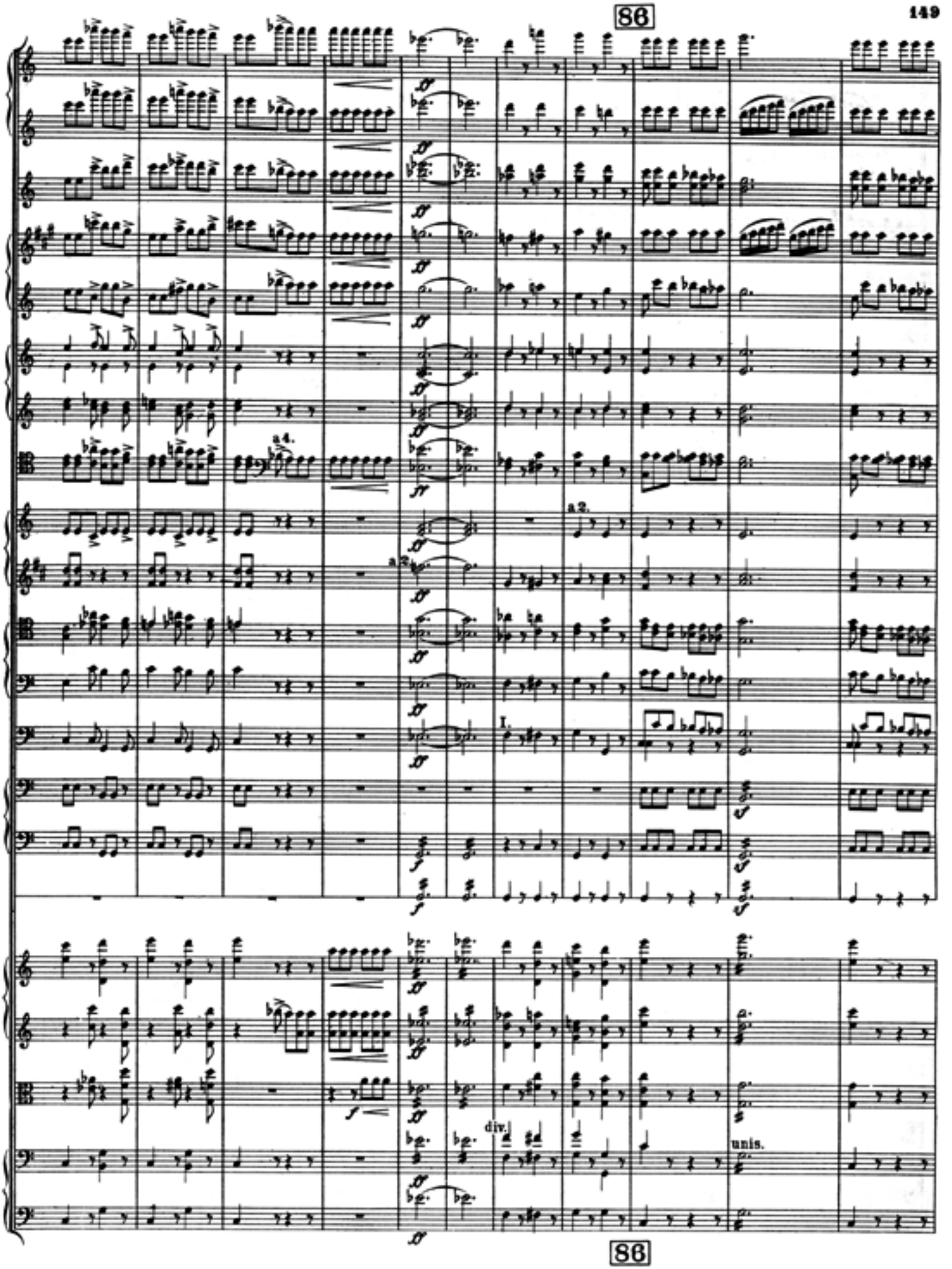

p leggiero
I.
p leggiero
p leggiero
I.
p leggiero
arco

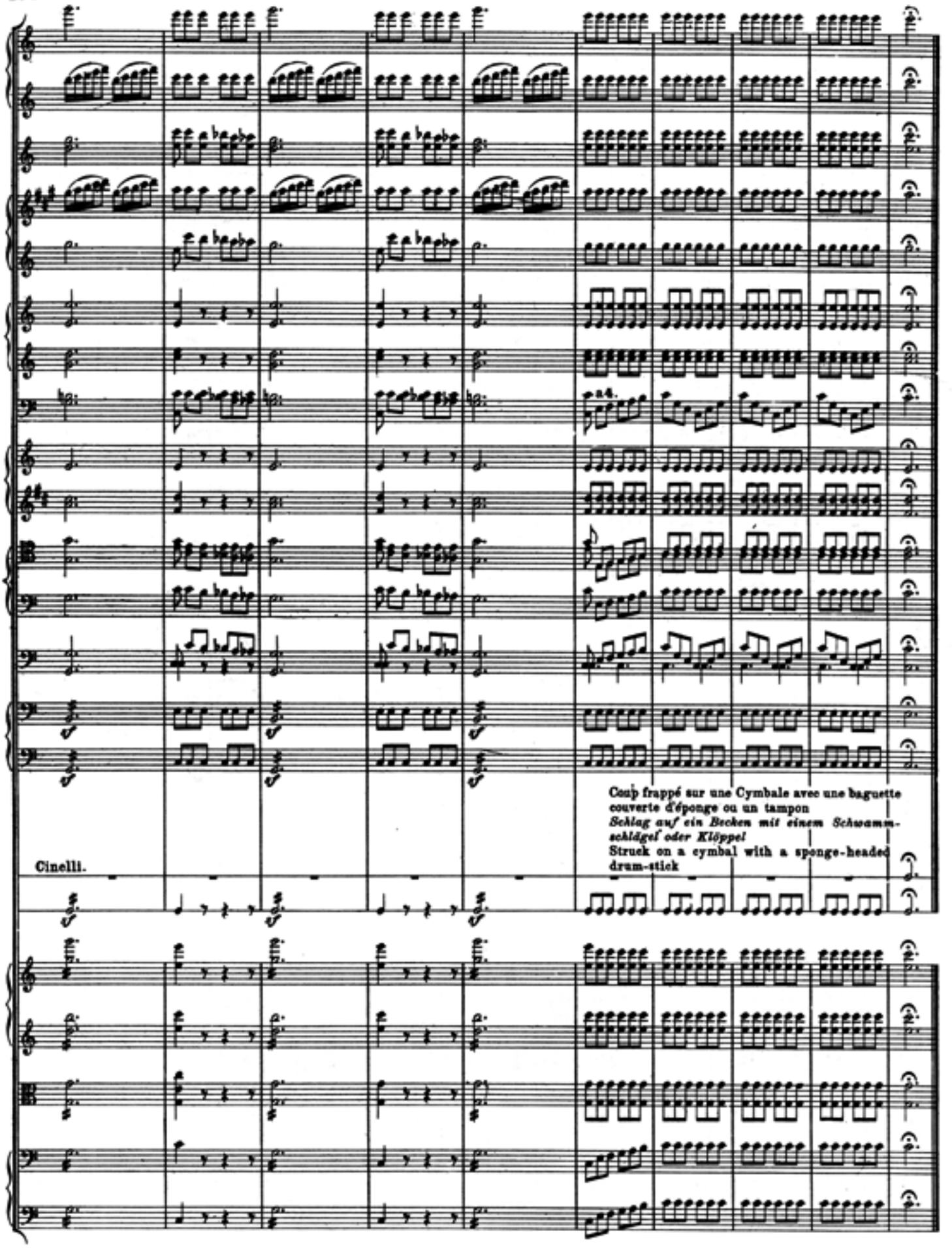

84
p leggiero
a 2.
p leggiero
f
ff
ff (a 4.)
a 2.
I.
arco
pp cresc.
84


mf
cresc.
I.
a 2.
a 4.


85
a2.
a4.
II.
cresc. molto
85


poco animato
a2.
a2.
poco animato


86
a4.
a2.
a2.
I.
div.
unis.
86


Coup frappé sur une Cymbale avec une baguette couverte d'éponge ou un tampon
Schlag auf ein Becken mit einem Schwammschlägel oder Klöppel
Struck on a cymbal with a sponge-headed drum-stick
Cinelli.