Phantastische Symphonie.

(In 5 Sätzen.)

Symphonie Fantastique. (En 5 parties.)

Fantastic Symphony. (In 5 movements.)

Sr. Majestät Nikolaus I., Kaiser von Russland, gewidmet.

I.

Träumereien, Leidenschaften.

Rêveries. Passions. Visions and Passions.

H. Berlioz, Op. 14.

Largo. (♩= 56.)

2 Flauti.
Flauto II = Flauto piccolo.

2 Oboi.

2 Clarinetti in B (*Si* ♭).

I. II. in Es (*Mi* ♭).

4 Corni.

III. IV. in C (*Ut*).

2 Fagotti.

2 Cornetti in B (*Si* ♭).
(Cornets à pistons.)

2 Trombe in C (*Ut*).

Timpani
in C (*Ut*) G (*Sol*).

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

con sordino

Largo. (♩= 56.)

Viol.

pizz.

arco

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1

Più mosso.*)

Fl.
Clar.
Cor. I.II. in Es (*Mi* ♭).
Cor. III.IV. in C (*Ut*).
III.
Viol.

pp
senza sord.
a punta d'arco
animato
mf
f>pp
cresc. mf
arco
sf
p

1 Più mosso.

Poco più mosso.

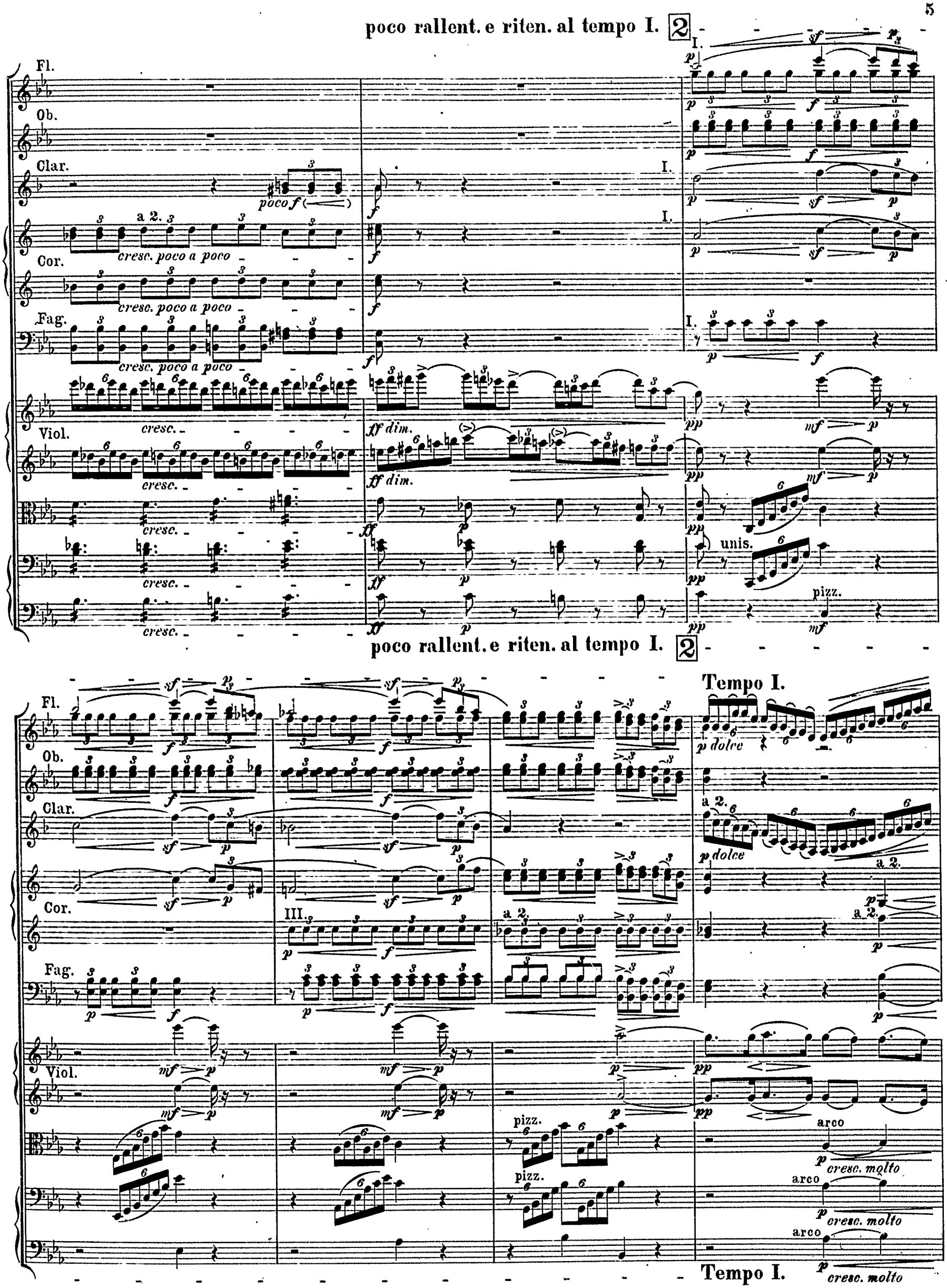
I.
III.
Cor.
Fag.
Viol.
a 2.
p cresc.
cresc. poco a poco
senza sord.
div.
mf
pp
p cresc.

Poco più mosso.

*) 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 studiren, bis sie mit allen Abstufungen des Zeitmaasses vollkommen vertraut sind, was mir mit der nöthigen 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
Fl.
Ob.
Clar.
poco f
a 2.
cresc. poco a poco
Cor.
Fag.
Viol.
cresc.
ff dim.
unis.
pizz.
Tempo I.
p dolce
arco
cresc. molto

I.

III.

cresc.

cresc.

I.

a 2.

cresc.

3

a 2.

III.

I.

3

4

I.

a 2.

pizz.

pizz.

pizz.

arco

senza rallent.

4 senza rallent.

I.

p

f

III.

p

con sord.
arco

ppp legg.

pp

p

I.

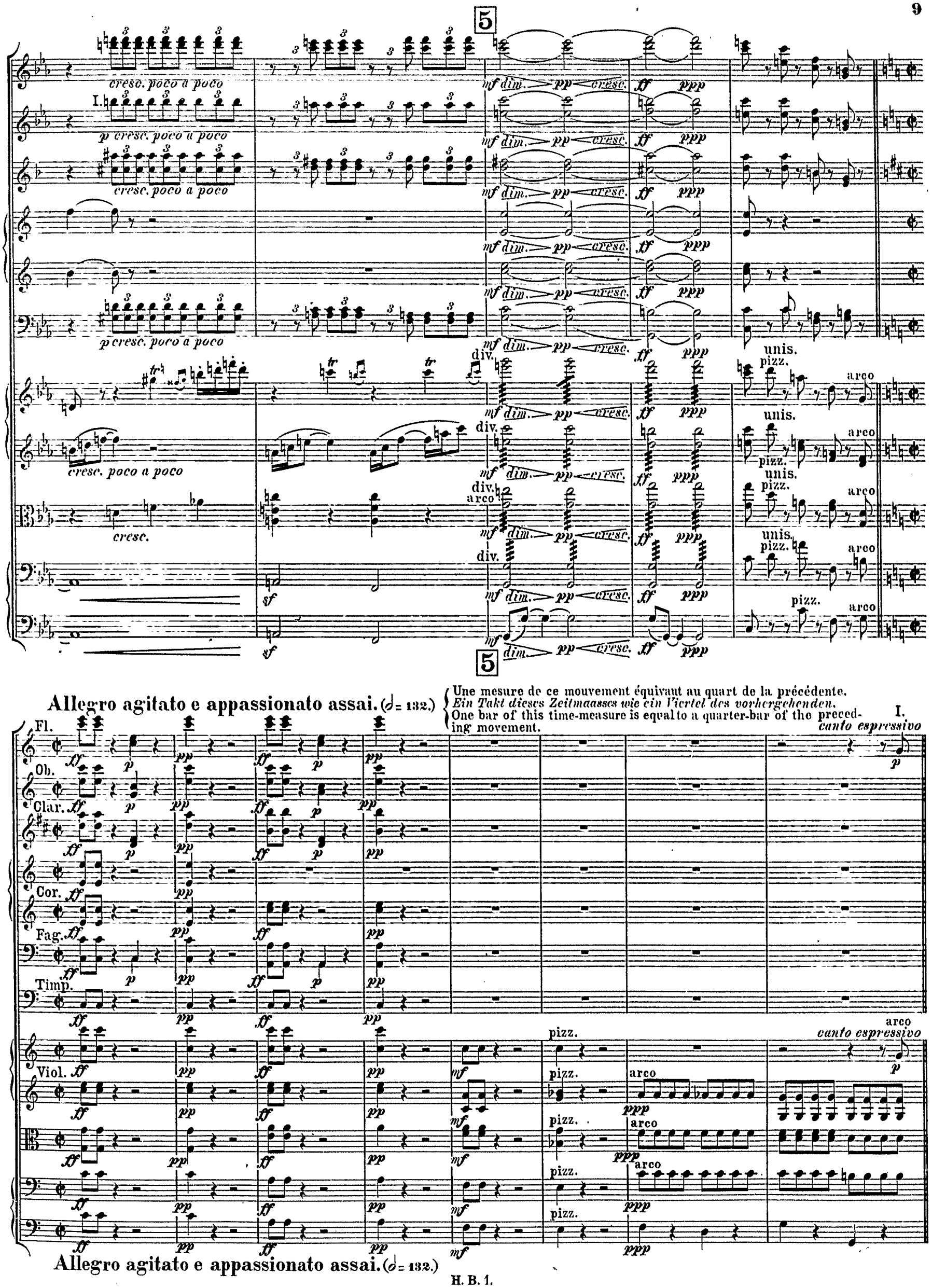
p

senza sord.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco


5
cresc. poco a poco
I.
p cresc. poco a poco
cresc. poco a poco
p cresc. poco a poco
cresc. poco a poco
cresc.
div.
arco
unis.
pizz.
arco
mf dim. pp cresc. ff ppp
sf
5
Allegro agitato e appassionato assai. (𝅗𝅥 = 132.)
Une mesure de ce mouvement équivaut au quart de la précédente.
Ein Takt dieses Zeitmaasses wie ein Viertel des vorhergehenden.
One bar of this time-measure is equal to a quarter-bar of the preceding movement.
I.
canto espressivo
Fl.
Ob.
Clar.
Cor.
Fag.
Timp.
Viol.
pizz.
arco
canto espressivo
Allegro agitato e appassionato assai. (𝅗𝅥 = 132.)

Fl.

poco sf

sf

Viol.

poco sf

sf

p

p

arco

p

dolce

cresc. poco a poco

dolce

cresc. poco a poco

Vcello. e C.B. unis.

animato

cresc.

sf

ritenuto

dim.

animato

ritenuto

a tempo

poco f p

sf ff

rit.

poco rit.

Vcello.

C.B.

pizz.

a tempo

rit.

poco rit.

a tempo con fuoco

6

un poco rit.

Fl.
Ob.
Clar.
Cor. I. II. in Es (*Mi* ♭).
Cor. III. IV. in C (*Ut*).
Fag.
Timp.
Viol.

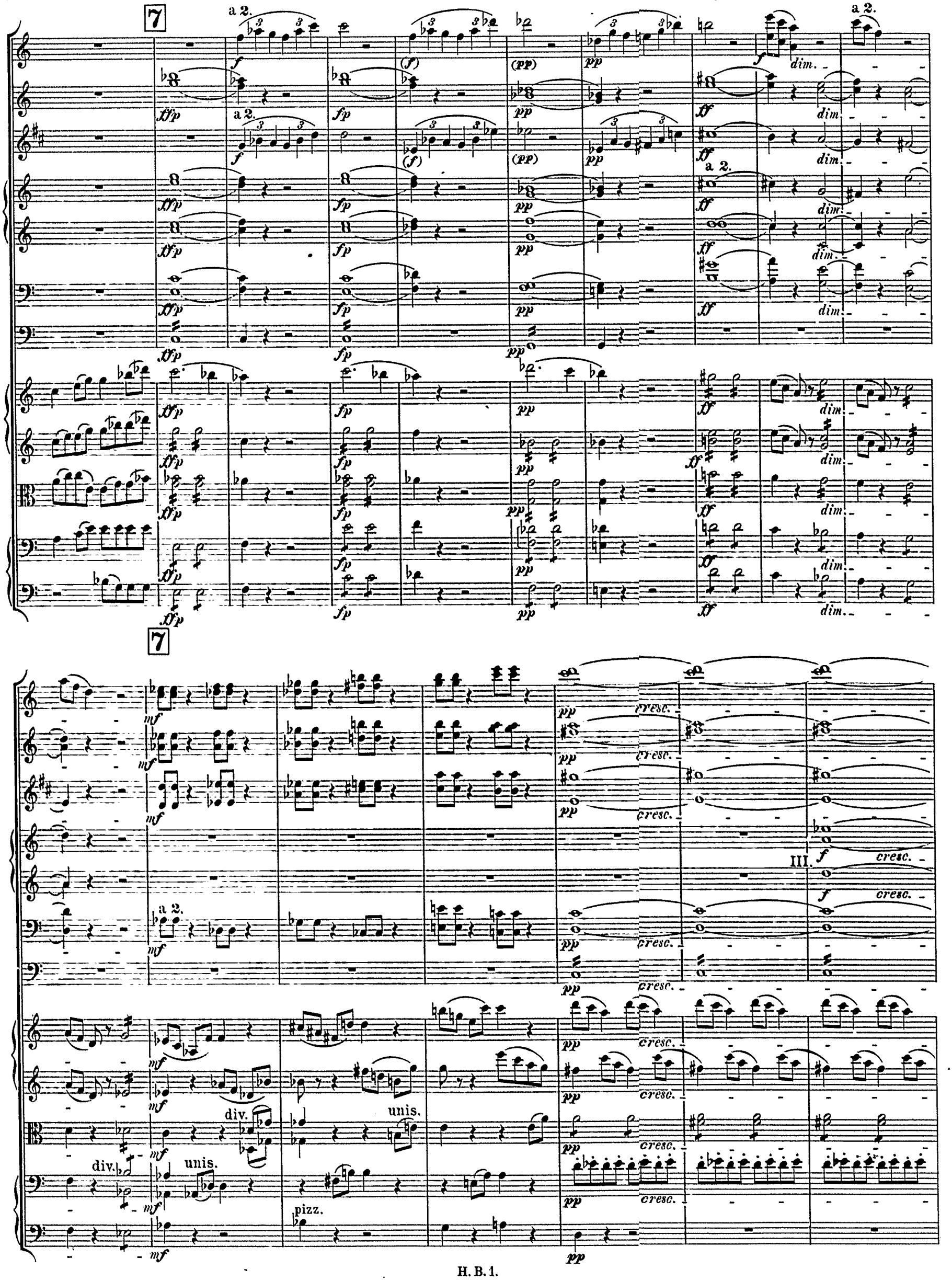
a tempo con fuoco

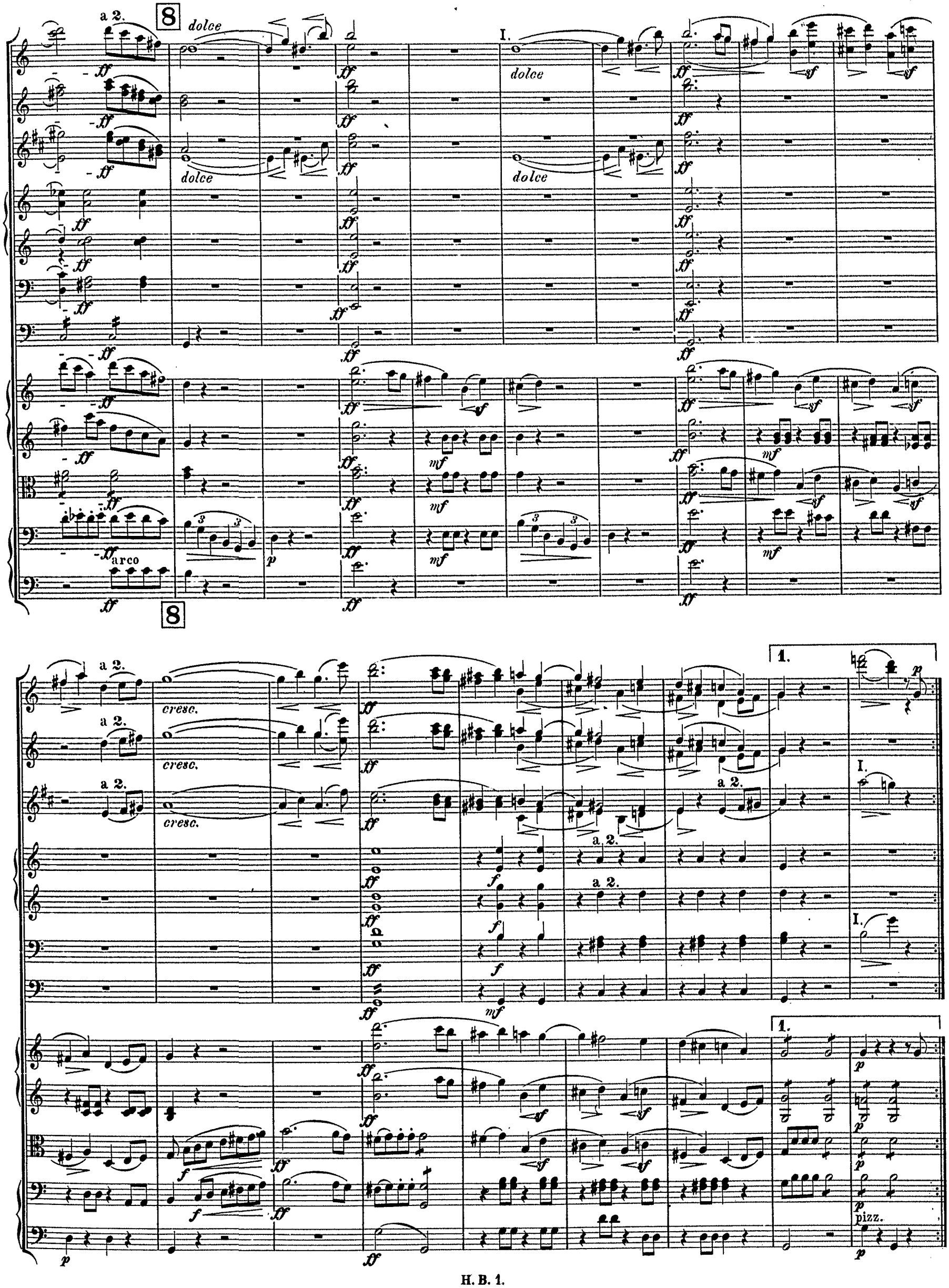
6

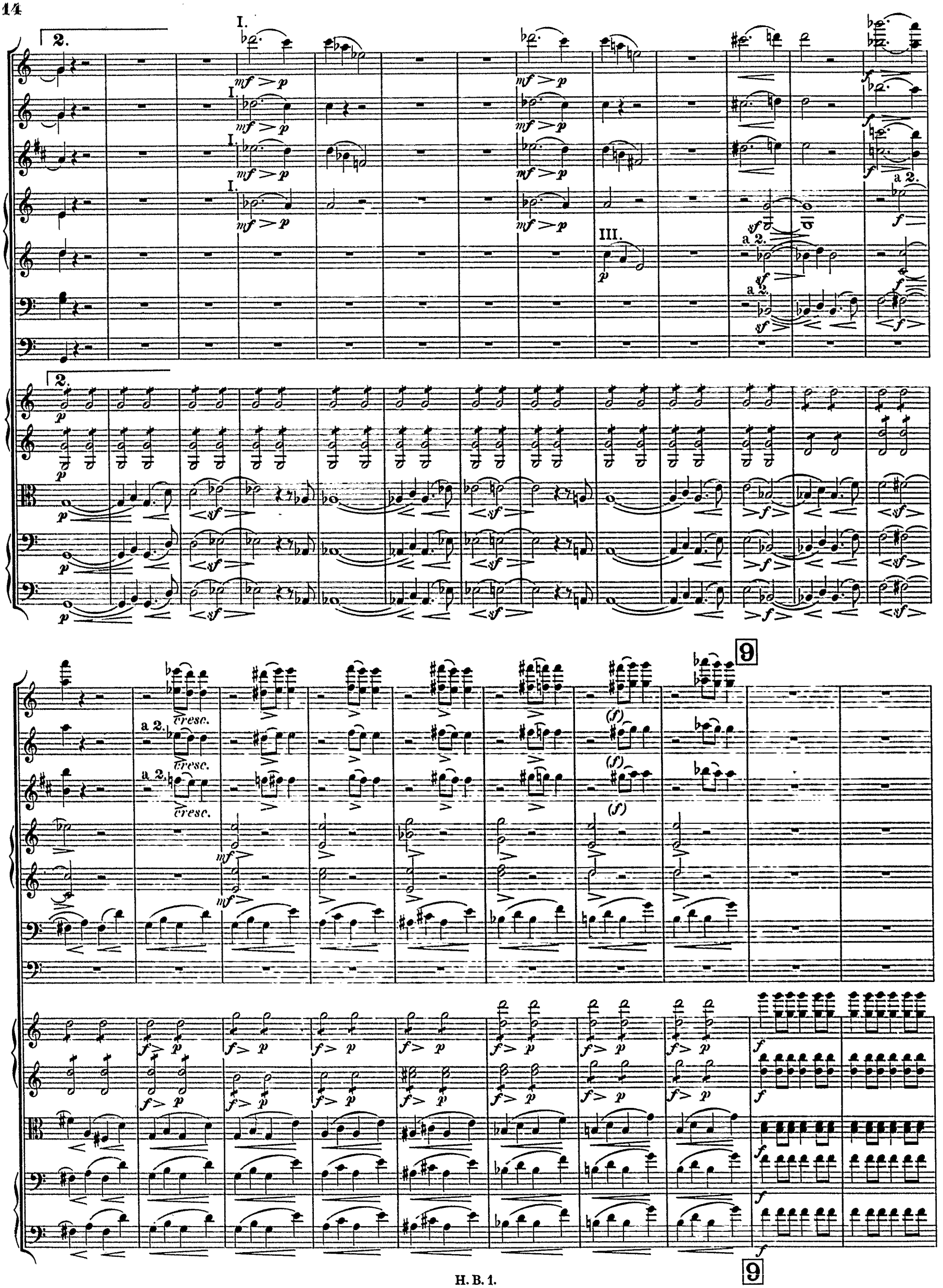
poco più animato

un poco rit.

poco più animato


7
a 2.
dim.
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.

mf p cresc.

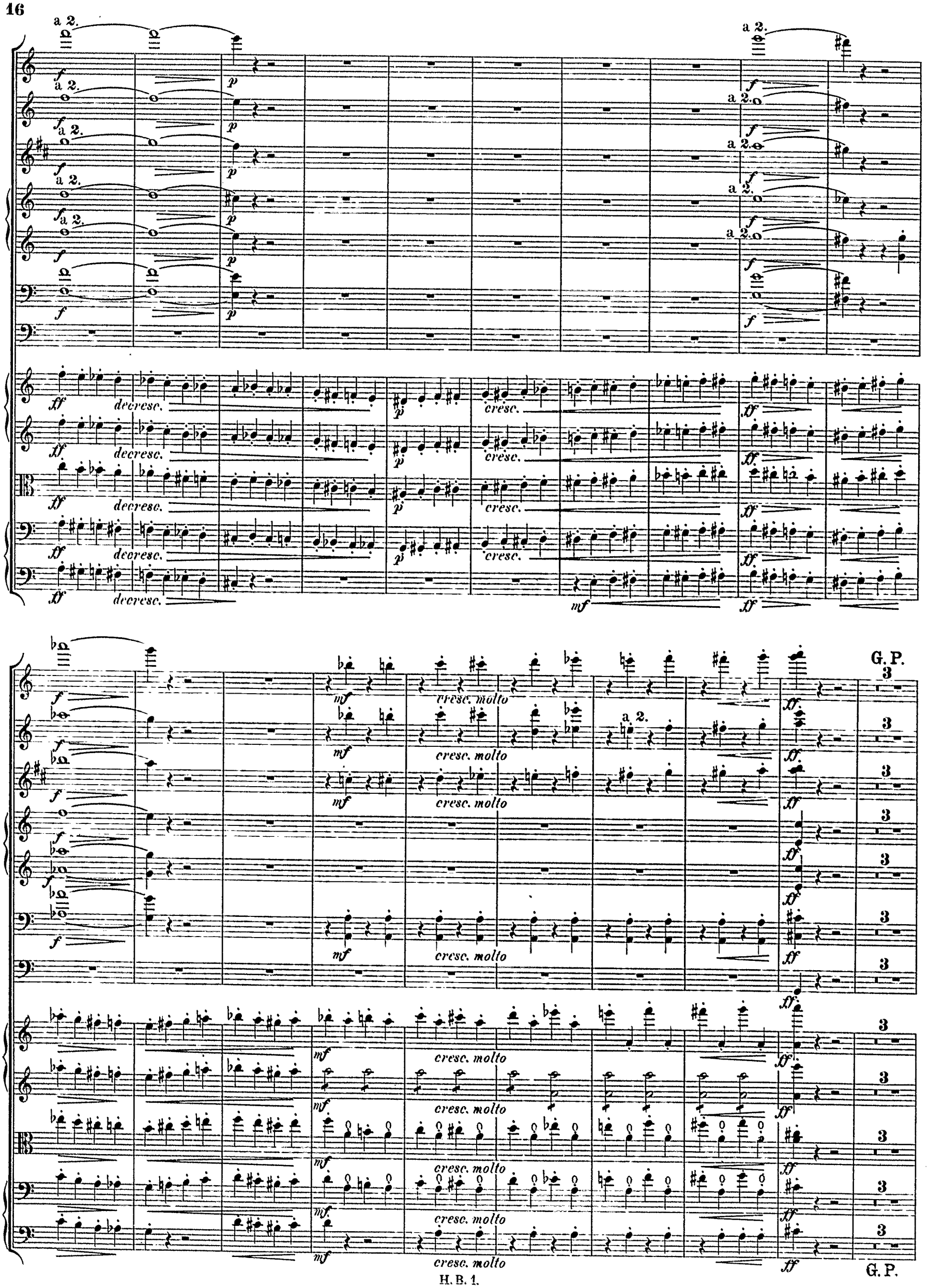
10

a 2.

ff decresc.

p cresc.

mf


a 2.
f
p
ff
decresc.
cresc.
mf
cresc. molto
G. P.
3

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.

I.

III.

cresc. ed un poco string.

rit. a tempo

I. II. III.

div. unis.

rit. (dim.) a tempo

12

I. I.

a 2.

cresc. poco a poco

cresc. molto

cresc.

12

13

cresc. poco a poco

cresc. molto

13

(mf) cresc. molto

14

14

I.

I.

cresc.

cresc.

cresc.

cresc.

15

I.

I.

I.

III.

I.

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

15

poco ritenuto

II.

div.

unis.

(canto)

(poco f)

canto

poco f

div.

poco ritenuto

16

rit. - - - - - - - - - Tempo I.

I.

p espress.

II. *canto*

p

sf

pp

unis.

canto

canto

p

sf

pp

p

pizz.

p

pp

rit. - - - - - - - - - Tempo I.

16

p

div.

unis.

arco

p

I.

cresc.

cresc.

cresc.

dim.

dim.

cresc. poco

cresc.

cresc.

cresc. poco

mf

mf

mf

mf

cresc.

dim.

p dim.

p dim.

dim.

p cresc.

cresc.

cresc.

p cresc.

p

poco f

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

17

Fl. I.

Flauto piccolo.

Ob.

Clar.

cresc. molto

Cor.

III.

Fag.

cresc. molto

Ctti

I.

p

cresc. molto

Tr.

Timp.

a 2.

cresc. molto

Viol. I. div.

Viol. II. div.

Viola.

Vcelli. div.

C. B.

f *ff*

a 2.

div.

unis.

div.

unis.

a 2.

18

a 2.

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

f

Viole div.

Vcelli. unis.

C. B.

18

animato

(mf)

a 2.

(mf)

(mf)

a 2.

(mf)

mf

mf

mf

mf

mf

mf

pizz.

mf

animato

Fl. I.
Ob.
Clar.
Fag.
Viol.I. unis.
Viol.II.
Viola. unis.
cresc.

19

rallent. poco a poco

Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Ctti
Tr. II.
Timp.
Baguettes d'éponge.
Schwammschlügel.
Sponge-headed drum-sticks.
arco

19

rallent. poco a poco

Tempo I. più animato.

Fl. I. *mf* *cresc.*
Fl. picc. *mf* *cresc.*
Ob. a 2. *mf* *cresc.*
Clar. a 2. *mf* *cresc.*
Fag. a 2. *mf* *cresc.*
Timp. *mf* *cresc.*
Viol. I. *mf* *cresc.*
Viol. II. div. *mf* *cresc.*
mf *cresc.*
mf pizz. *cresc.*
mf *cresc.*

Tempo I. più animato.

20

Fl. *ff* *sf*
Fl. picc. *ff* *sf*
Ob. *ff* *sf*
Clar. a 2. *ff* *sf*
Cor. *ff* *sf*
Fag. *ff* *sf*
Ctti *f*
Tr. *ff* *sf*
Timp. *ff* *sf*
ff *sf*
unis. *sf*
div. unis. *sf*
arco *ff* *sf*

Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
a 2.
Ctti
Tr.
Timp.

I.

mf cresc. ff p pizz. arco (f)

ritard. poco a poco

Ob. pp

dim. poco a poco

ritard. poco a poco

Ob. - - - poco più lento

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.

Ein Ball.

Un Bal. A Ball.

VALSE. Allegro non troppo. (♩.=60.)

2 Flauti.
Flauto II = Flauto piccolo.

Oboe.

2 Clarinetti in A (*La*).

I. II. in E (*Mi*).

4 Corni.
III. IV. in C (*Ut*).

*) Cornetto in A (*La*).
(Cornet a pistons.)

Arpa I.

Arpa II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

VALSE. Allegro non troppo. (♩.=60.)

Arpa I.

Arpa II.

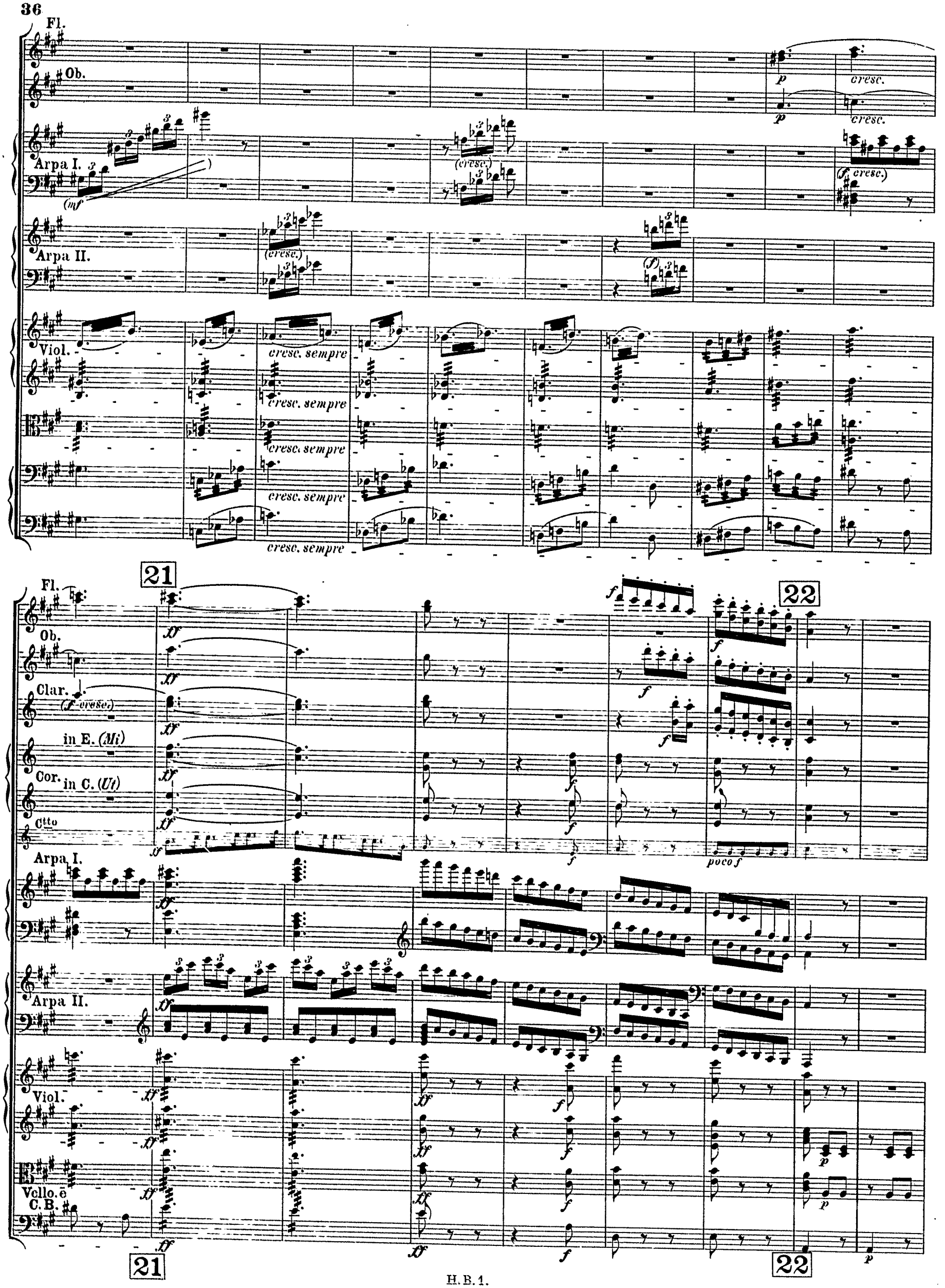
Viol.

cresc. poco a poco -

cresc. poco a poco -

cresc. poco a poco -

*) 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.
Clar.
in E. (Mi)
Cor.
in C. (Ut)
Ctto
Vcllo. e C.B.
cresc.
cresc. sempre
poco f
21
22

Viol.

Viola.

Vcllo. e C.B.

p dolce e tenero

sf

*) 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.

rallent.. - - Tempo I.

Arpa I.

mf

Viol.

sf

Vcllo.

C.B.

pizz.

pizz.

rallent.. - - Tempo I.

23

I.

Fl.

Clar.

Cor. in E. *(Mi)*

mf

p cresc.

mf

Arpa I.

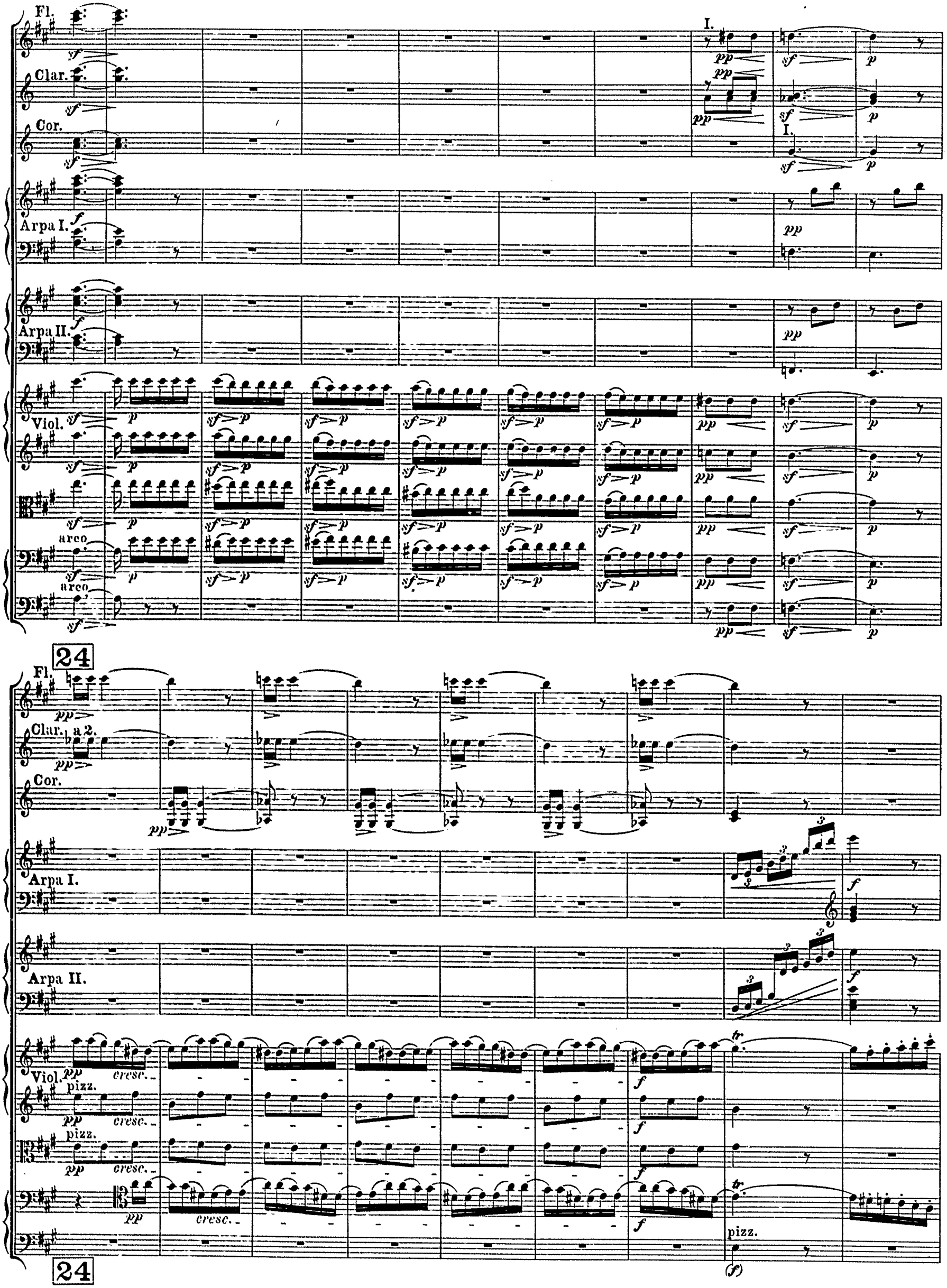
Arpa II.

mf

Viol.

23

H. B. 1.

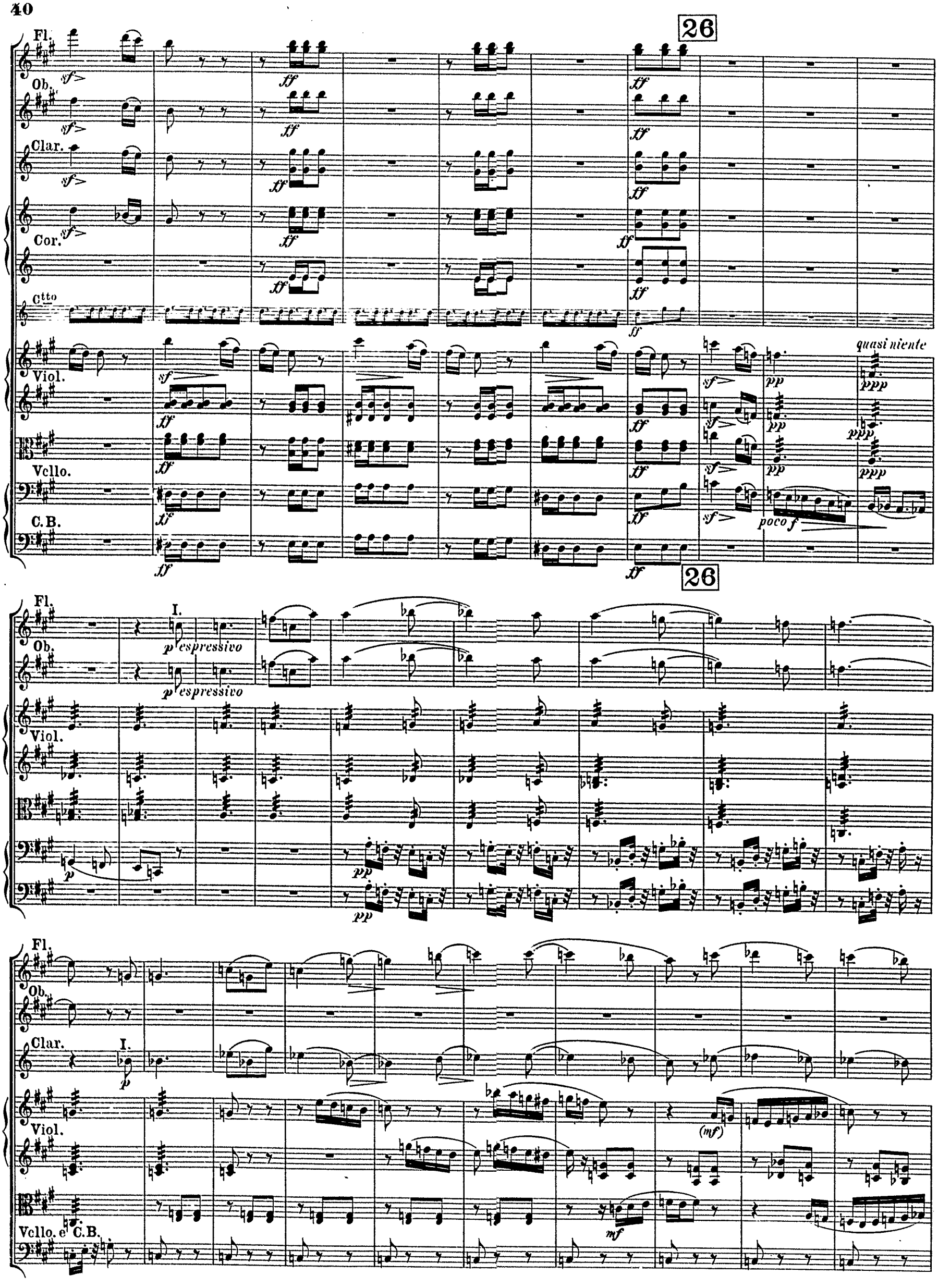

Fl.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
arco
I.
24
a 2.
pizz.
cresc.
tr.

25

Fl.
Ob.
Clar. I.
Cor.
Arpa I.
Arpa II.
Viol. sempre pizz.
sempre pizz.
arco
arco
arco
25

senza rit.

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


26
Fl.
Ob.
Clar.
Cor.
Ctto
Viol.
Vcllo.
C.B.
quasi niente
poco f
I.
p espressivo
Vcllo. e C.B.

Fl.
Clar.
Viol.
cresc. poco a poco
(ppp)
(sempre ppp)

Fl.
Clar.
Viol.
cresc.
poco f

27

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

27

28

Fl.
Ob.
Clar.
Cor.
Ctto
Viol.
Vcllo. I.
Vcllo. II.
C. B.

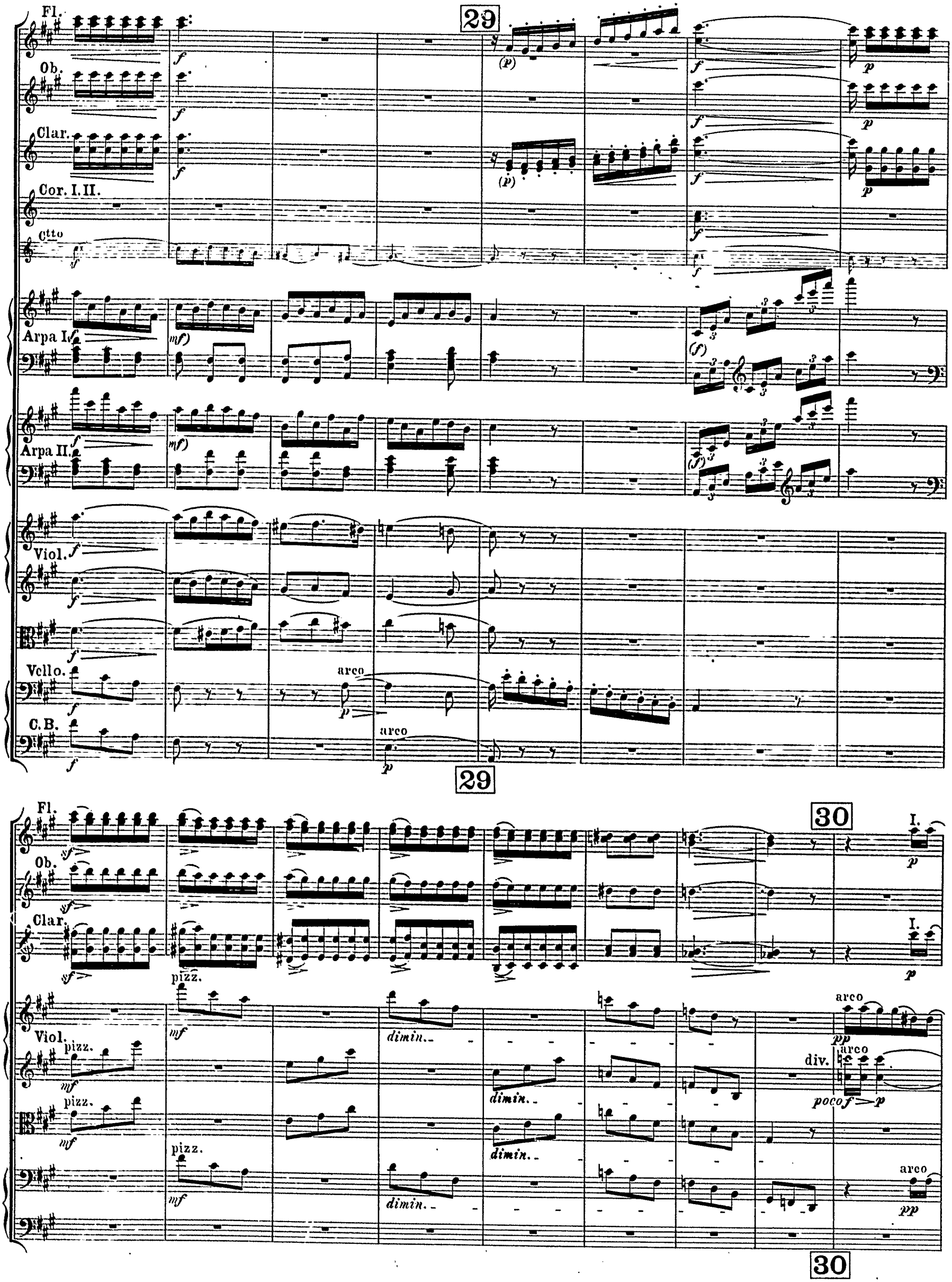
pp *ff* *p* *cresc. sempre* *poco f* *cresc.* *ppp* *canto espressivo* *pizz.*

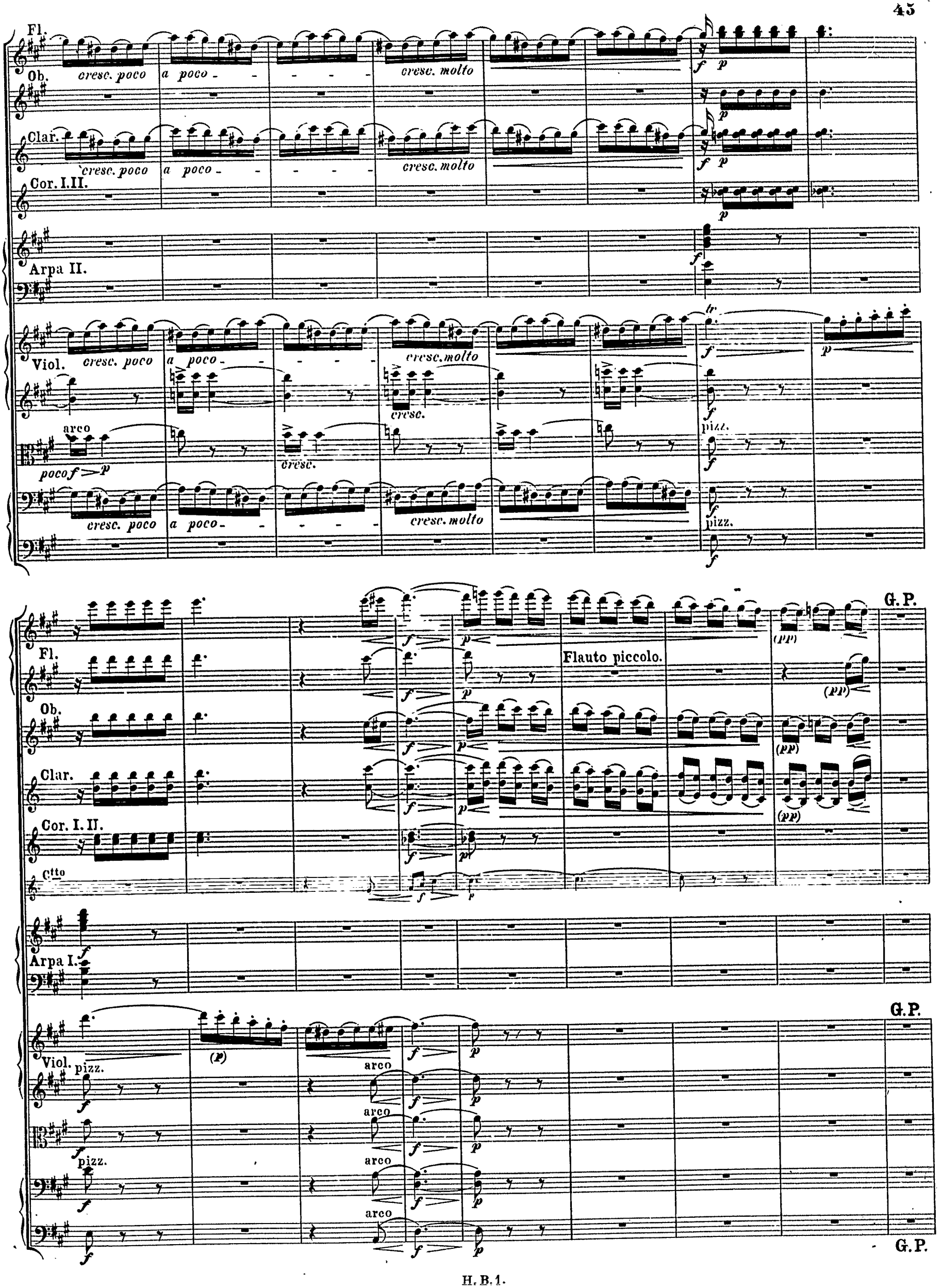
28

Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Vcllo. I.
Vcllo. II e C. B.

mf *sf*

Fl.
Ob.
Clar.
Cor. I. II.
C^tto
Arpa II.
Viol.
Fl.
Ob.
Clar.
Cor. I. II.
C^tto
Arpa I.
Arpa II.
Viol.
Vcllo. I.
Vcllo. II.
C. B.
pizz.


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


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

31

32

Fl. I.

mf

Fl. picc.

mf

Ob.

mf

Clar.

mf

p

Cor.

p

cresc.

cresc.

Otto

p

Arpa I.

(*mf*)

Arpa II.

(*mf*)

Viol.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

31

32

rallent.

Tempo I.

a 2.

sf

p

cresc.

arco

rallent. Tempo I.

rallent. Tempo I. Animato.

a 2.

cresc. poco a poco

rallent. Tempo I. Animato.

33

ff

p>

cresc.

(f)

(ff)

cresc. molto

mf>

pp>

ff>

33

II.

III.

a 2.

mf

p

cresc.

(cresc.)

cresc. poco a poco

34

a 2.

a 2.

34

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

a 2.

ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

(cresc.) ff

ff

35

poco ritenuto

rallent. poco

p

p

p

I.

pp

<rinf.

I.

pp

p

p

pp

pp

35 poco ritenuto

rallent. poco

rallent. Tempo I. con fuoco.

(pp)

a 2.

rallent. Tempo I. con fuoco.

36

animato

sf (ff) p cresc. a 2. mf

36

animato

mf cresc.

mf cresc.

mf cresc.

a 2.

ff mf cresc.

ff mf cresc.

mf ff III. mf cresc.

mf

ff (mf) mf cresc.

mf

cresc. molto ff mf cresc.

cresc. molto ff mf cresc.

cresc. molto ff mf cresc.

più vivo
stringendo

ff

a 2.

cresc.

stringendo
più vivo

div.

III.

Auf dem Lande.

Scène aux champs. In the country.

Adagio. (♪ = 84.)

2 Flauti.

Oboe.

Corno inglese. (= Oboe II.)

2 Clarinetti in B (*Si b*).

Corni I. II in F (*Fa*).

Corno III in Es (*Mi b*).

Corno IV in C (*Ut*).

4 Fagotti.

Timpani I in B (*Si b*) F alto (*Fa haut*). 1. e 2. Timpaniste.

Timpani II in As (*La b*) C (*Ut*). *) 3. e 4. Timpaniste.

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

Derrière la scène.
Hinter der Scene.
Behind the scene.

p

p

con sord.

Adagio. (♪ = 84.)

Ob.

C.ingl.

sf *sf* *p* *pp*

Viol.

div.

ppp

Vcllo. e C.B.

ppp

rinf. *pp* *rinf.* *pp perdendo*

rinf. *pp* *rinf.* *pp perdendo*

*) 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

sf

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.

pp

sf

pizz.

pp

unis.

senza sord.

pizz.

pp

Vcllo.

pizz.

pp

C.B.

37

Fl.

cresc. poco a poco

sf sf

dim.

p

sf

Clar.

I.

ppp

cresc. poco a poco

Corni.(in F)

I.

p

Viol.

cresc. poco a poco

sf sf

dim.

p

sf

arco

pp

p

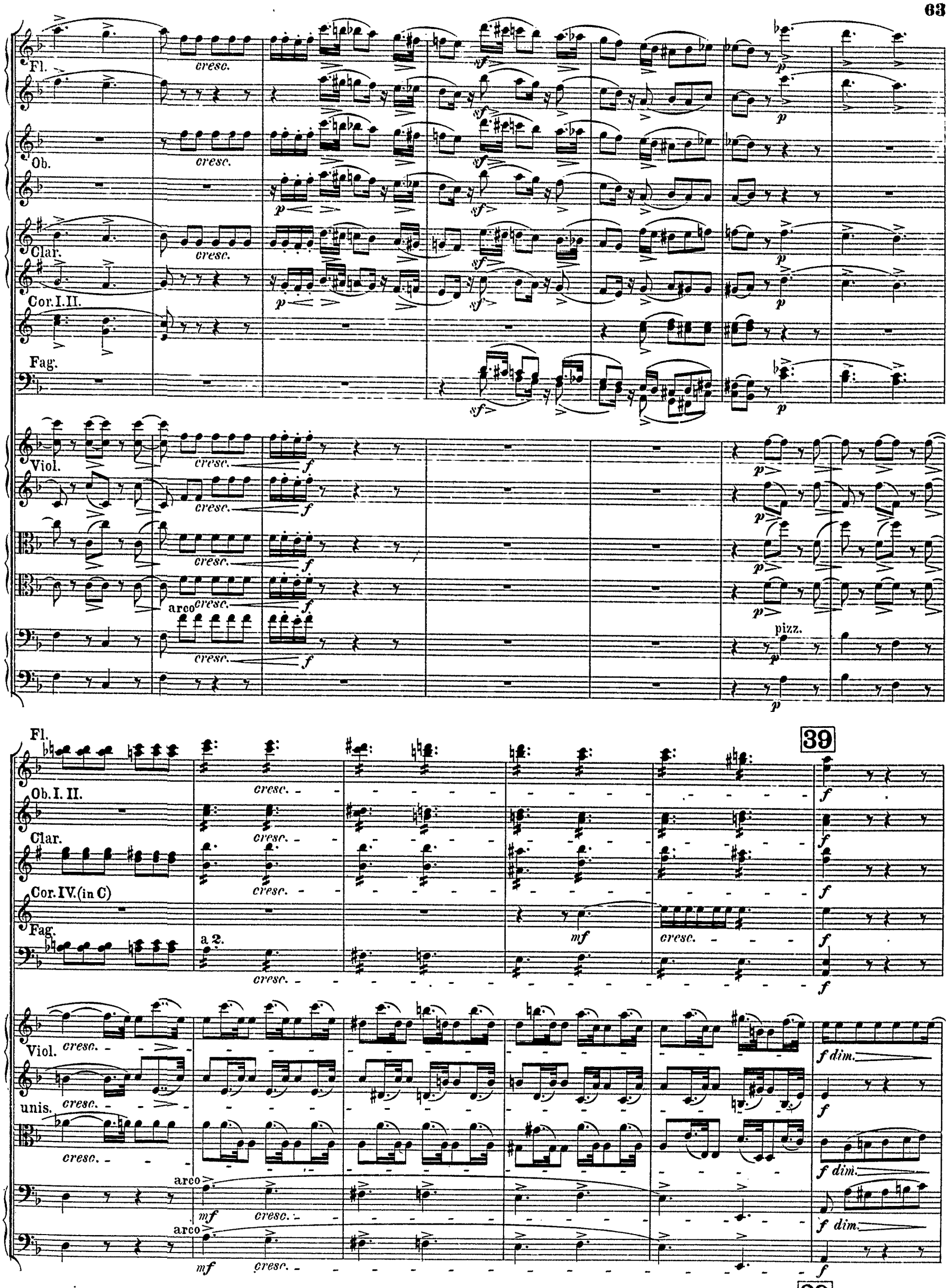
sf

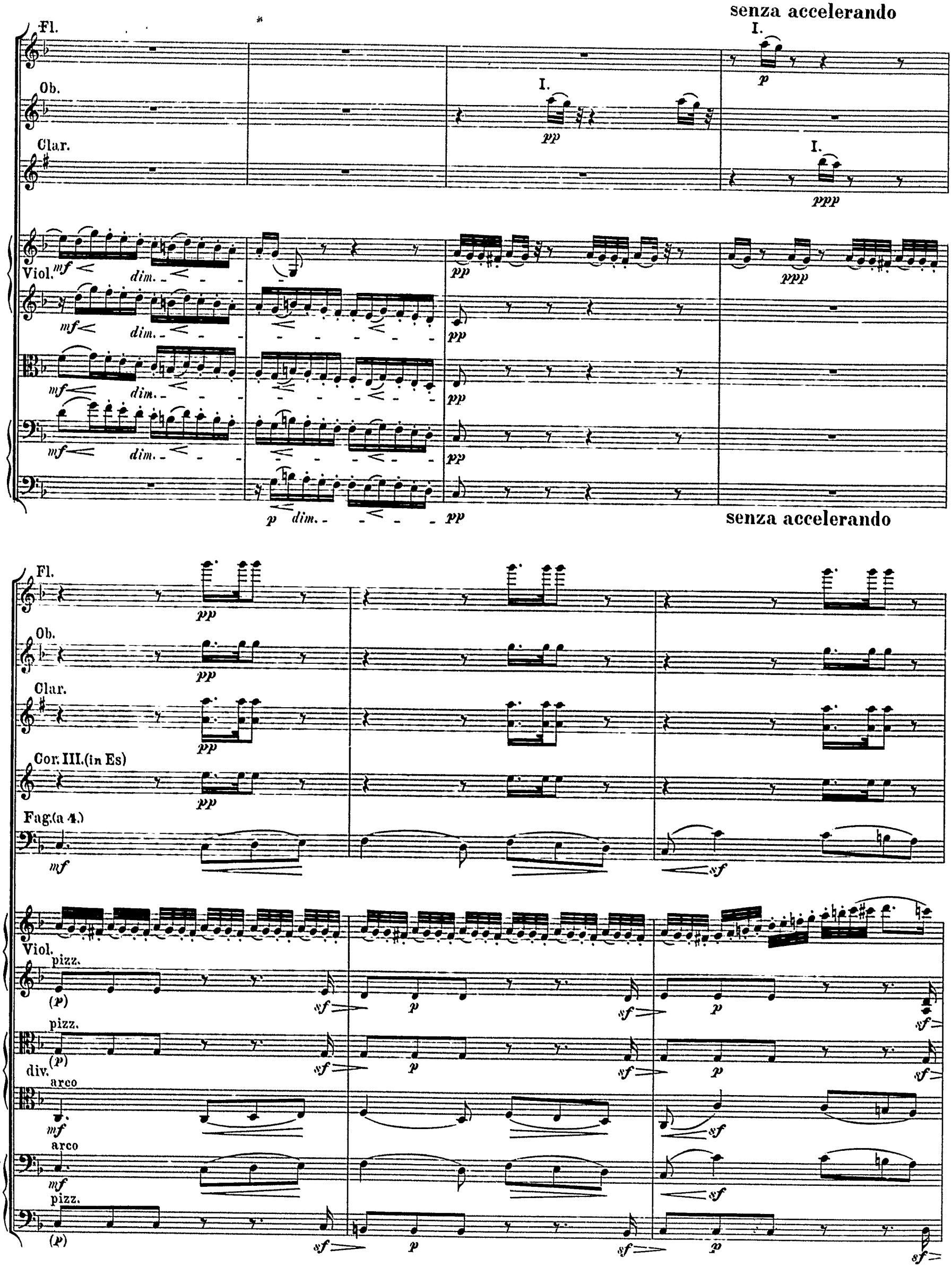
38

Fl.
Clar.
Cor.I.
Fag.
(a 2.)
Viol.
pizz.
div. pizz.
pizz.
arco
arco
cresc.
leggiero
dim.

38

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


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

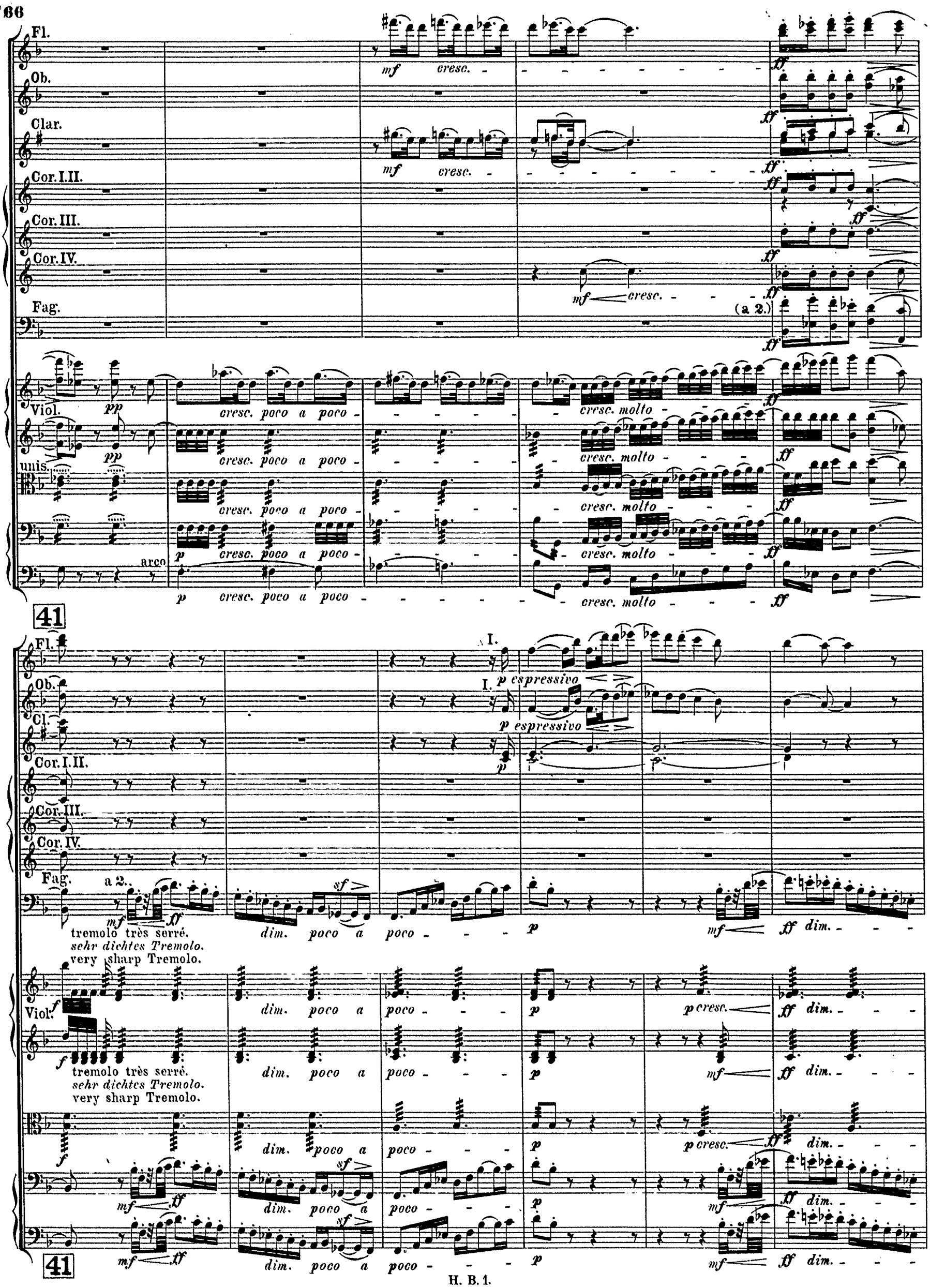

senza accelerando
Fl.
Ob.
Clar.
Viol.
I.
pp
ppp
mf
dim.
p
senza accelerando
Fl.
Ob.
Clar.
Cor. III. (in Es)
Fag. (a 4.)
Viol.
pizz.
div.
arco
sf

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
I.
I.
I.
pizz.

40


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

Fl.

Ob.

Clar.

Fag.

Viol.

poco animato

cresc.

poco animato

42

Fl. poco animato

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.

ff a 2.

Viol.

cresc.

42 poco animato

rallent.

Tempo I.

dim. *p morendo* *pp*

pizz.

43

Fl.

Ob.

Clar.

I.

mf dolce

Cor. IV.

Fag.

I.

pp

Viol. sempre pizz.

ppp

sempre pizz.

ppp

ancora più

ancora più

43

Fl.

Clar. Echo.

pppp

pocof

cresc.

sf *sf*

pppp

ppp

Viol.

ppp

ppp

cresc. un poco

cresc. un poco

poco f

arco

p

Vello. div.

pizz.

p

arco

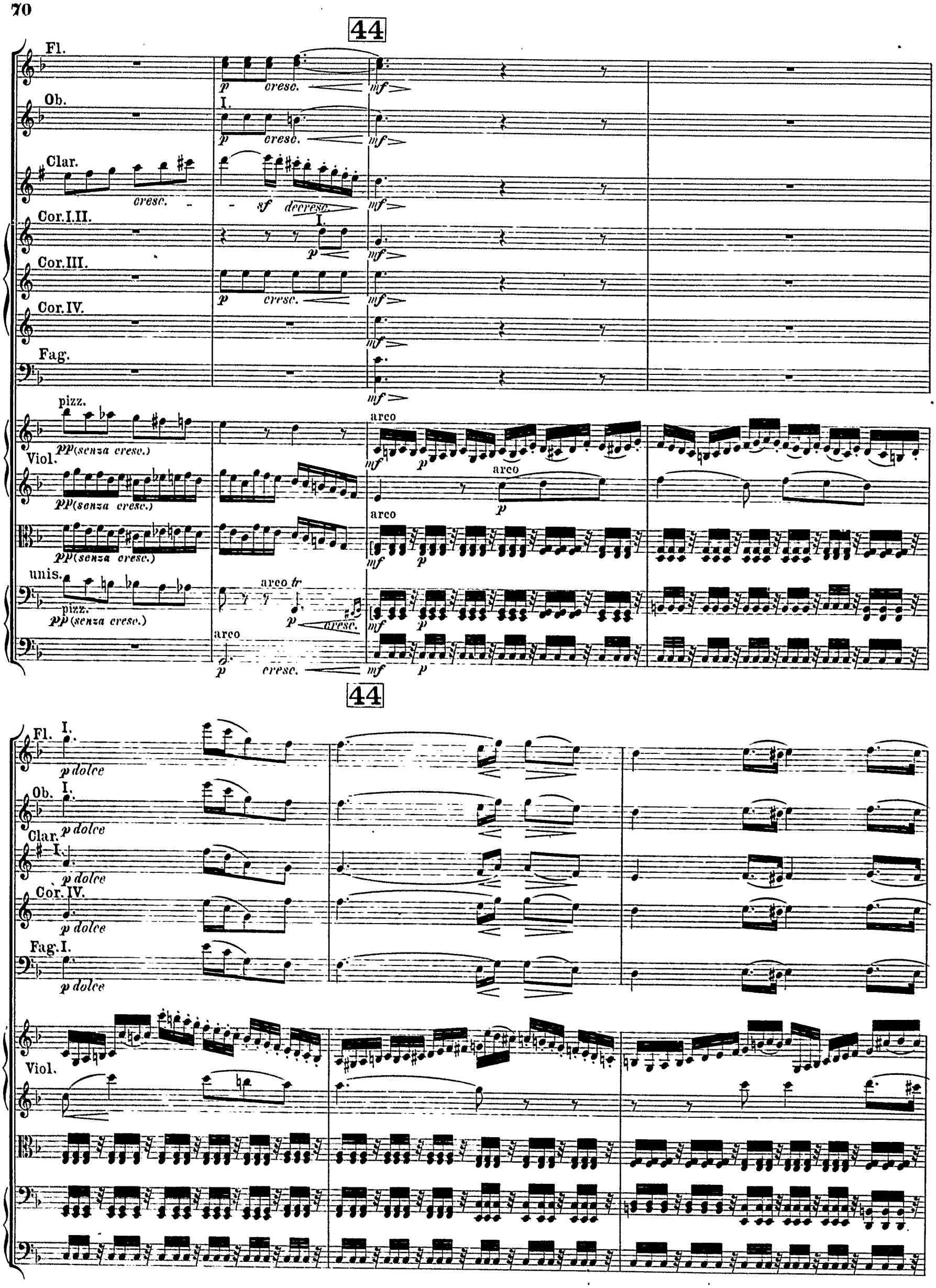
poco f

C. B.

pizz.

p

poco f


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

Fl.
Ob.
Clar.
Cor.IV.
Fag.
Viol.

quasi niente
pppp

45

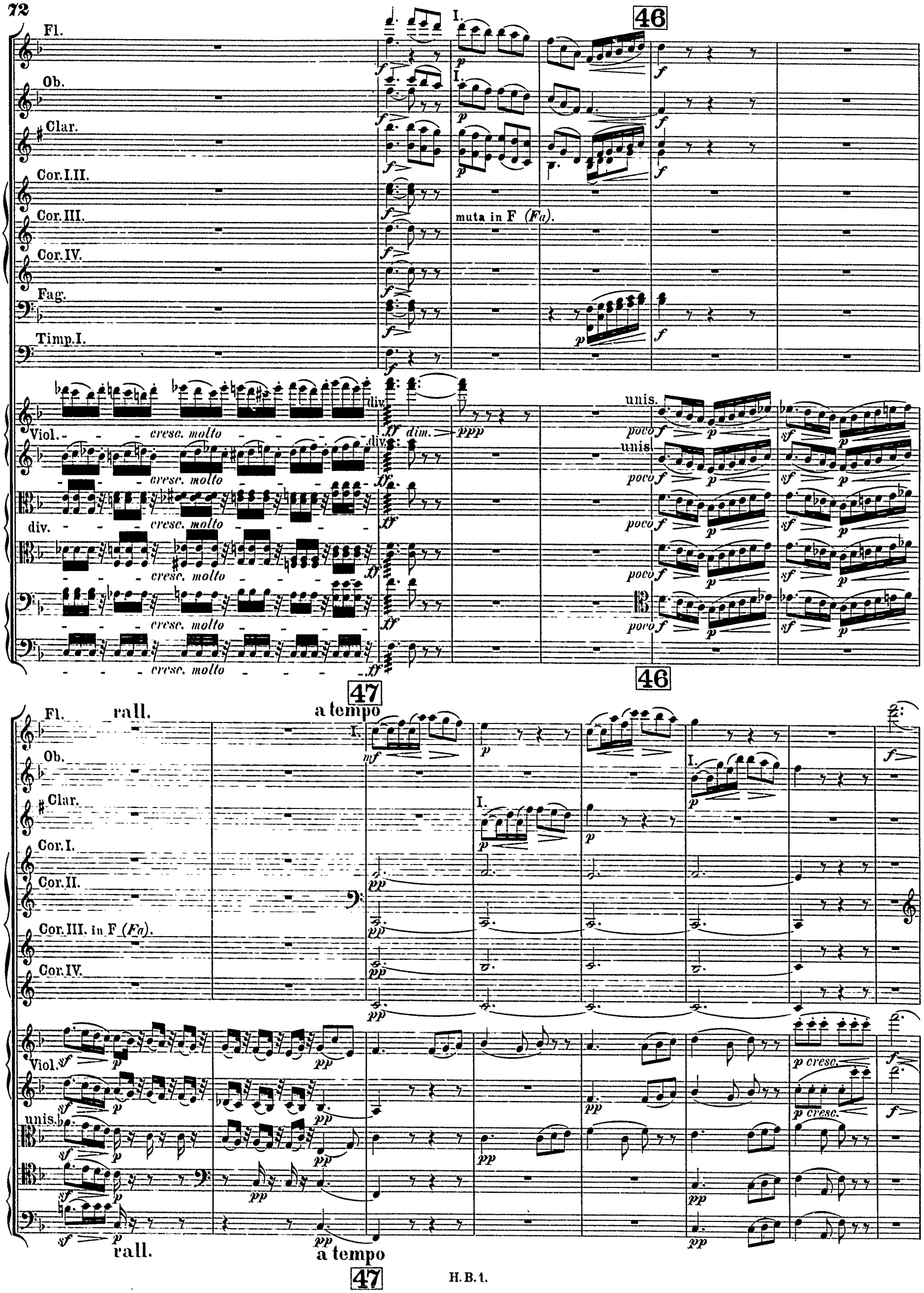
Fl.
Ob.
Clar.
Cor.I.II.
Cor.III.
Cor.IV.
Fag.
Viol.

sf *p*

a2.

cresc. poco a poco

45


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

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

48

Ob.

Cor.I.III.

Cor.III.

Cor.IV.

unis.

cresc.

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.

p *perdendo sempre*

a 2.

pp

Oboe II muta in Corno inglese.

div.

I.

poco riten.

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.

IV.

Gang zum Hochgericht.

Marche au Supplice. The Procession to the Stake.

Allegretto non troppo. (♩ = 72.)

2 Flauti.

2 Oboi.

2 Clarinetti in C (*Ut*).

I. II. in B basso (*Si♭ grave*).

4 Corni.

III. IV. in Es (*Mi♭*).

4 Fagotti.

2 Cornetti in B (*Si♭*). (Cornets à pistons.)

2 Trombe in B (*Si♭*).

Tromboni I e II.

Trombone III.

2 Tube.

Timpani I in B (*Si♭*) F (*Fa*).
Baguettes d'éponge.
Mit Schwammschlägeln.
With sponge-headed drum-sticks.

Timpani II in G (*Sol*) D (*Ré*).
Baguettes d'éponge.
Mit Schwammschlägeln.
With sponge-headed drum-sticks.

Tamburo.

Cinelli.

Gran Tamburo. (Grosse Caisse.)

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

II. *pp*

III. *pp*

(a 2.) *pp*

p Il faut frapper la première croche de chaque temps avec les deux baguettes et les cinq autres croches avec la baguette de la main droite seulement.
Die erste Achtelnote jedes halben Taktes wird mit zwei Schlägeln geschlagen, die andern fünf Achtelnoten mit dem Schlägel der rechten Hand.
The first quaver of each half-bar to be played with 2 drum-sticks; the other 5 quavers with the right hand drum-sticks.

(con sord.) (coperti)

p

pizz. *pp*

div. in 4. pizz. *pp*

Allegretto non troppo. (♩ = 72.)

*) 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.)

Ctti

Tr.

Tromb.

Tuba I.

Timp.

cresc. molto

Viol.

pizz.

arco

unis.

dim.

(a 2.)

(a 4.)

50

Cor. III. IV.

Fag.

cresc.

a 4.

Timp.

Viol.

Vello. e C.B.

unis.

dim.

Timp.

Viol.

dim.

dim.

dim.

p

p

p

51

Fl.

Ob.

Clar.

Corni.

Fag.

Ctti

Tr.

Tromb.

Tuba I.

Timp.

ff

mf p

mf

p

Viol.

f

dim.

dim.

dim.

51

52

Fl.
Ob.
Clar.
Corni.
Fag.
Timp.
Viol.

(a 2.)
(a 4.)
pizz.

52

Fag.
Viol.

a 4.
dim.
pp

53

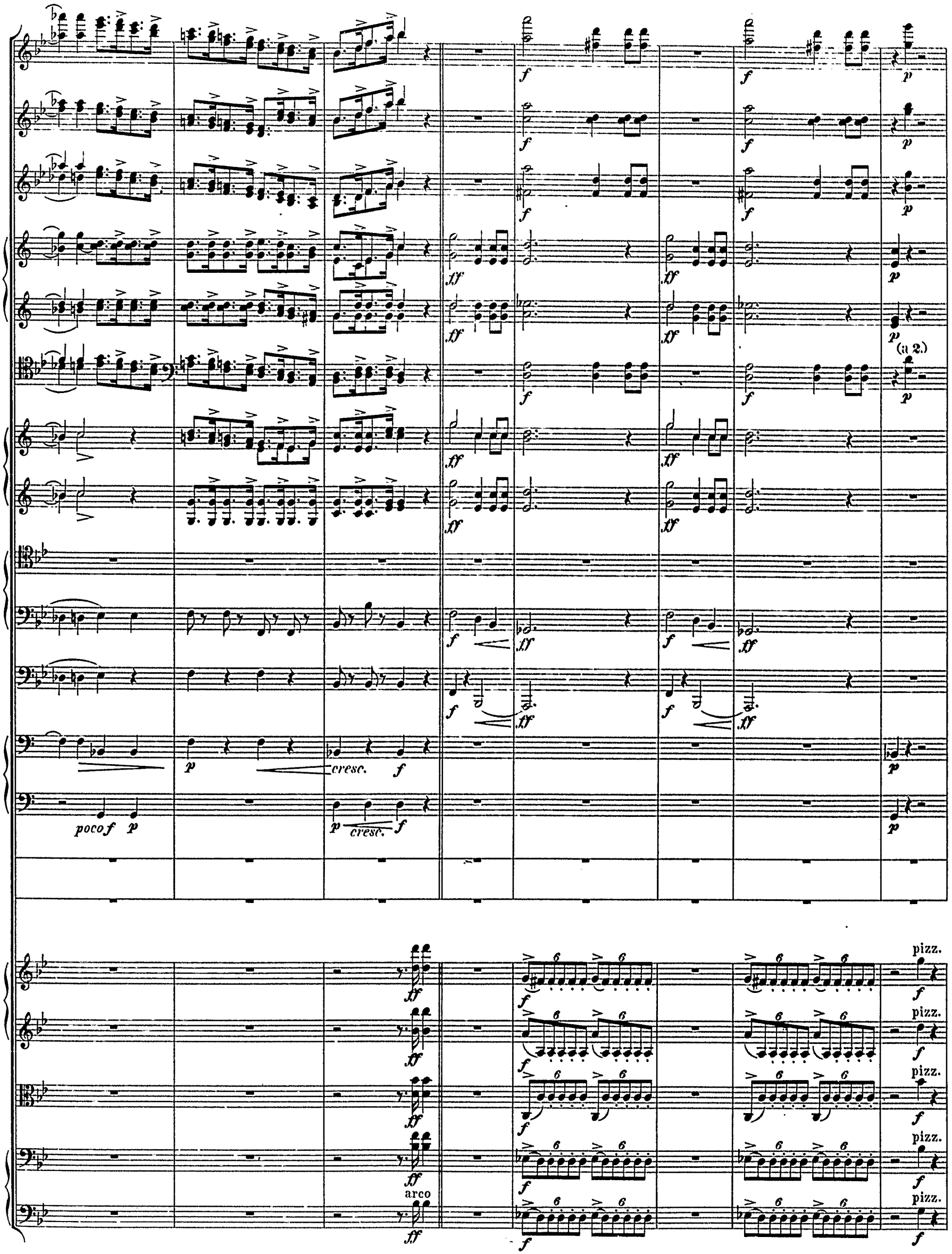
Fl.
Ob.
Clar.
Corni.
Fag.
C^tti
Tr.
Tromb.
Tuba I.
Timp.
Cinelli.
Gr.Tamb.
Viol.
Vcllo.
C.B.

a 2.
II.
arco
cresc.

53

I.

pizz.


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

I.

(a 4.)

2 Tubo.

a 2.

a 2.

II.

mf

f

mf

f

f

mf

f

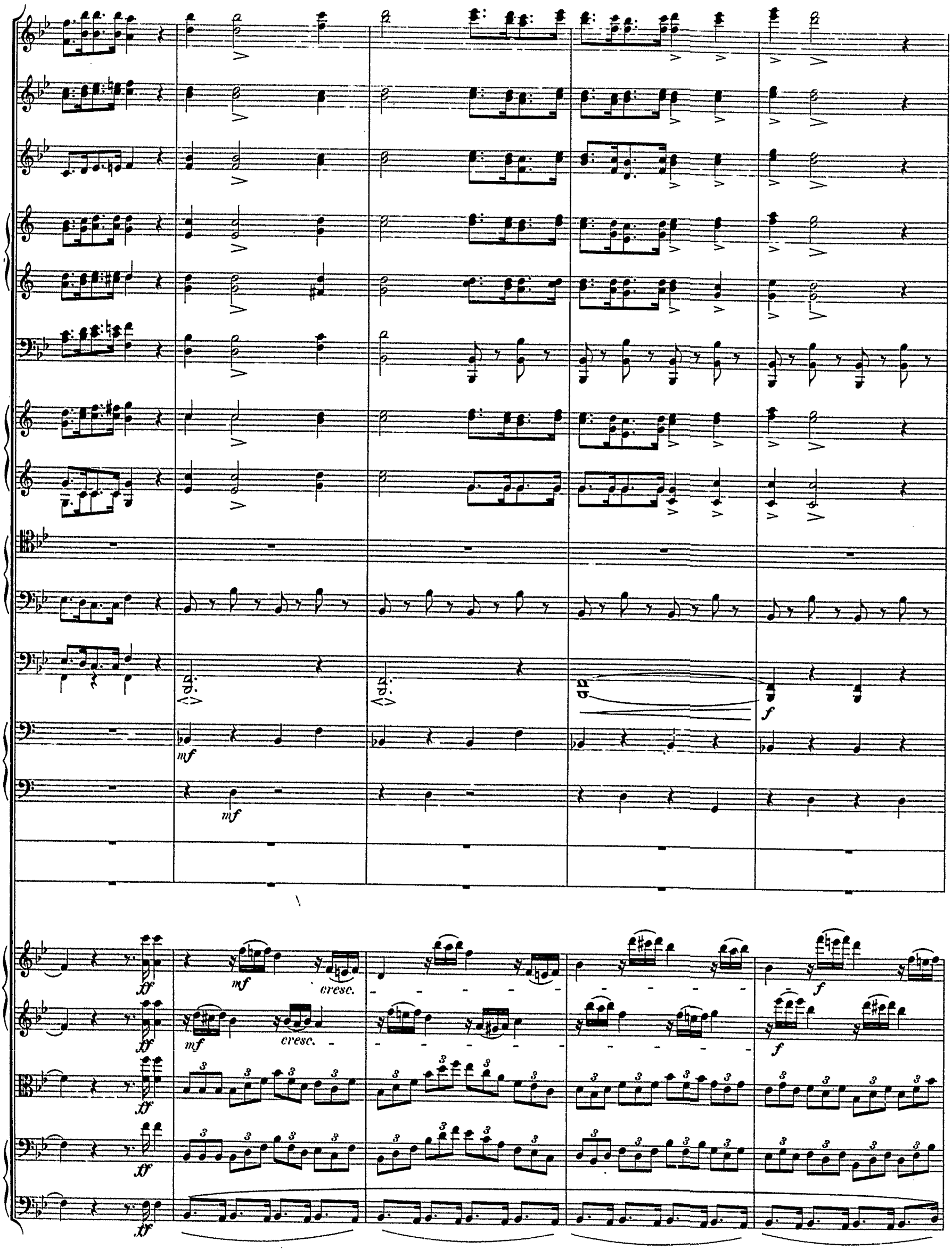
f

ff

ff

ff

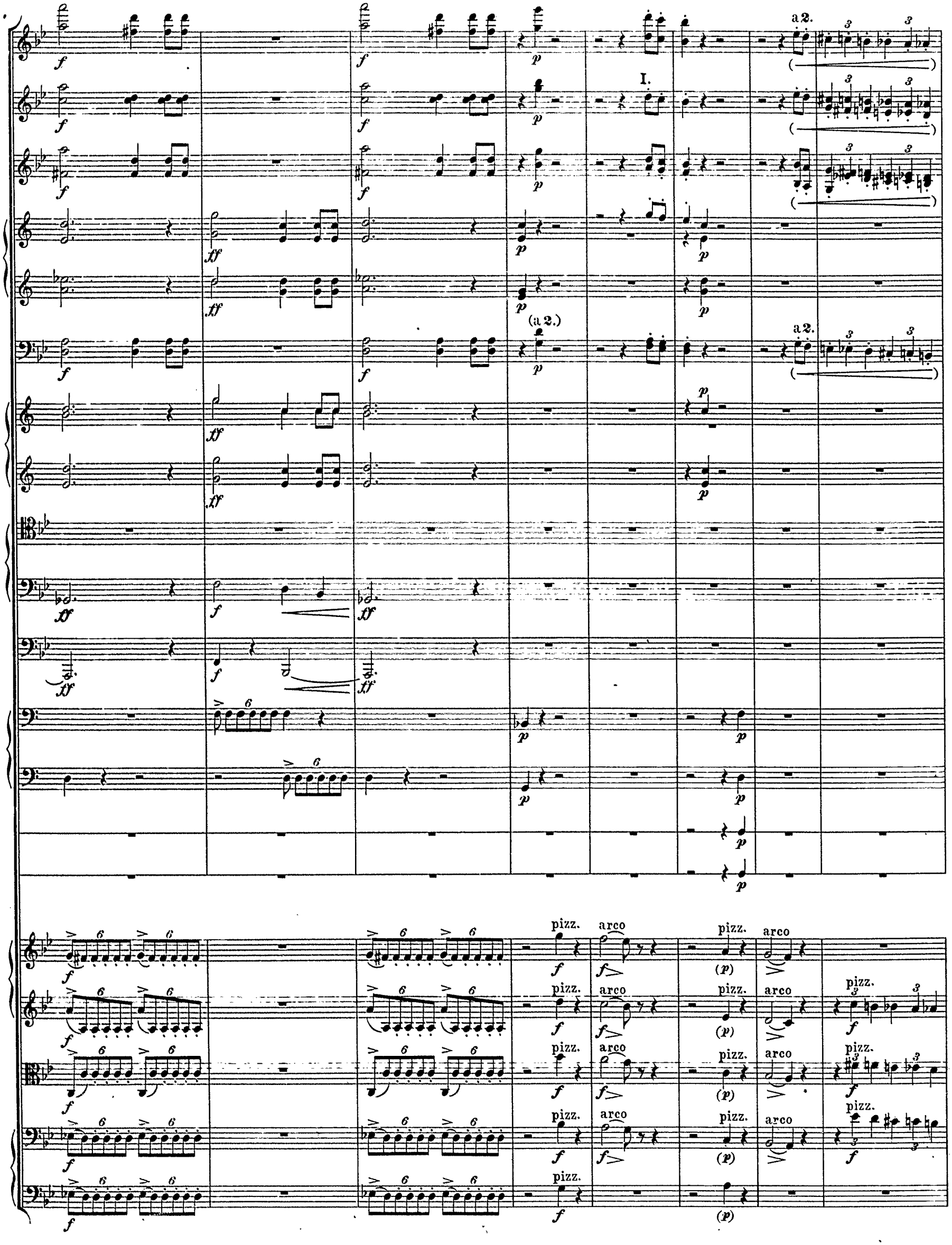
ff

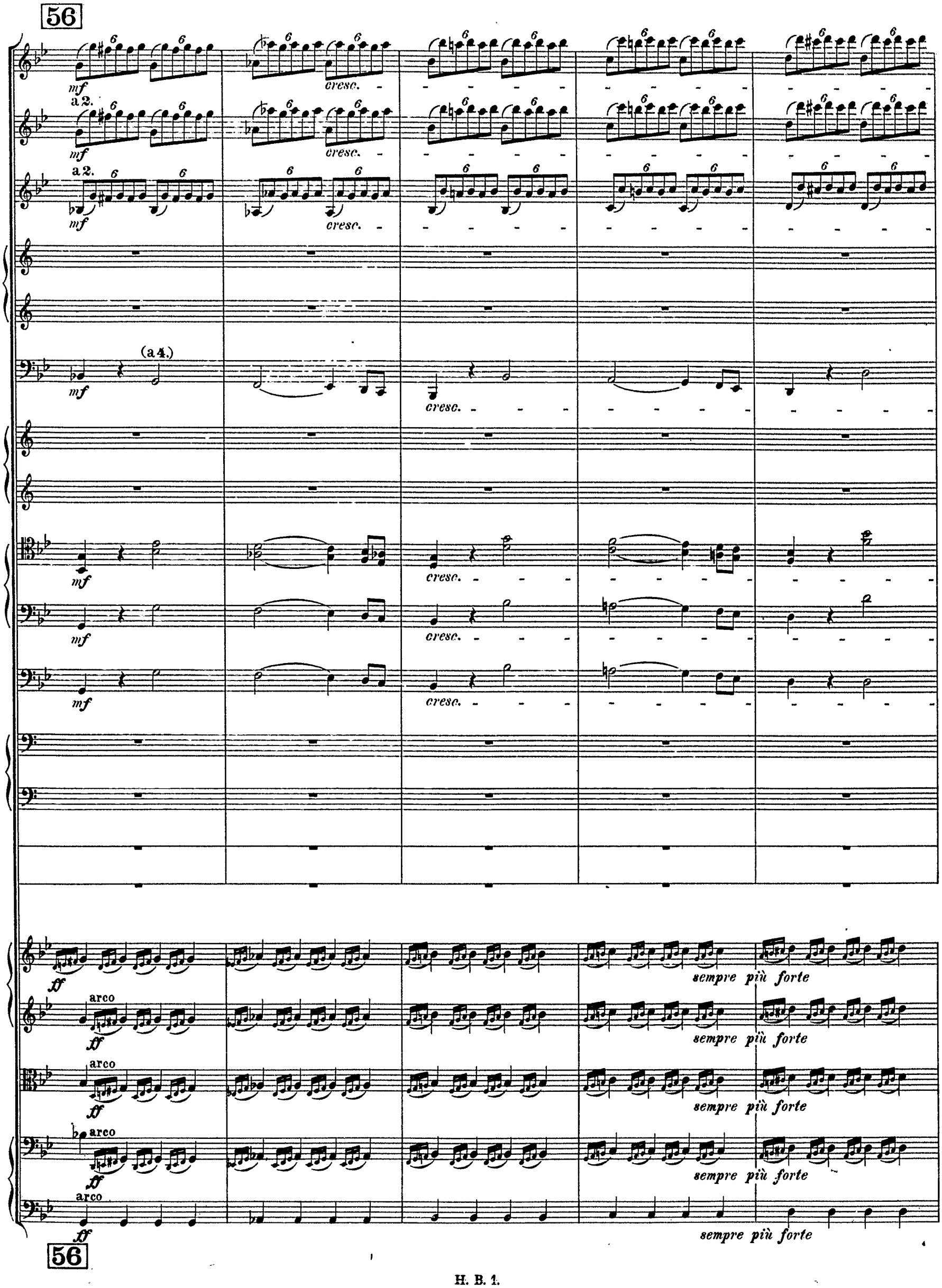

mf
mf
f
ff
mf
cresc.
mf
cresc.
f
ff
ff
ff

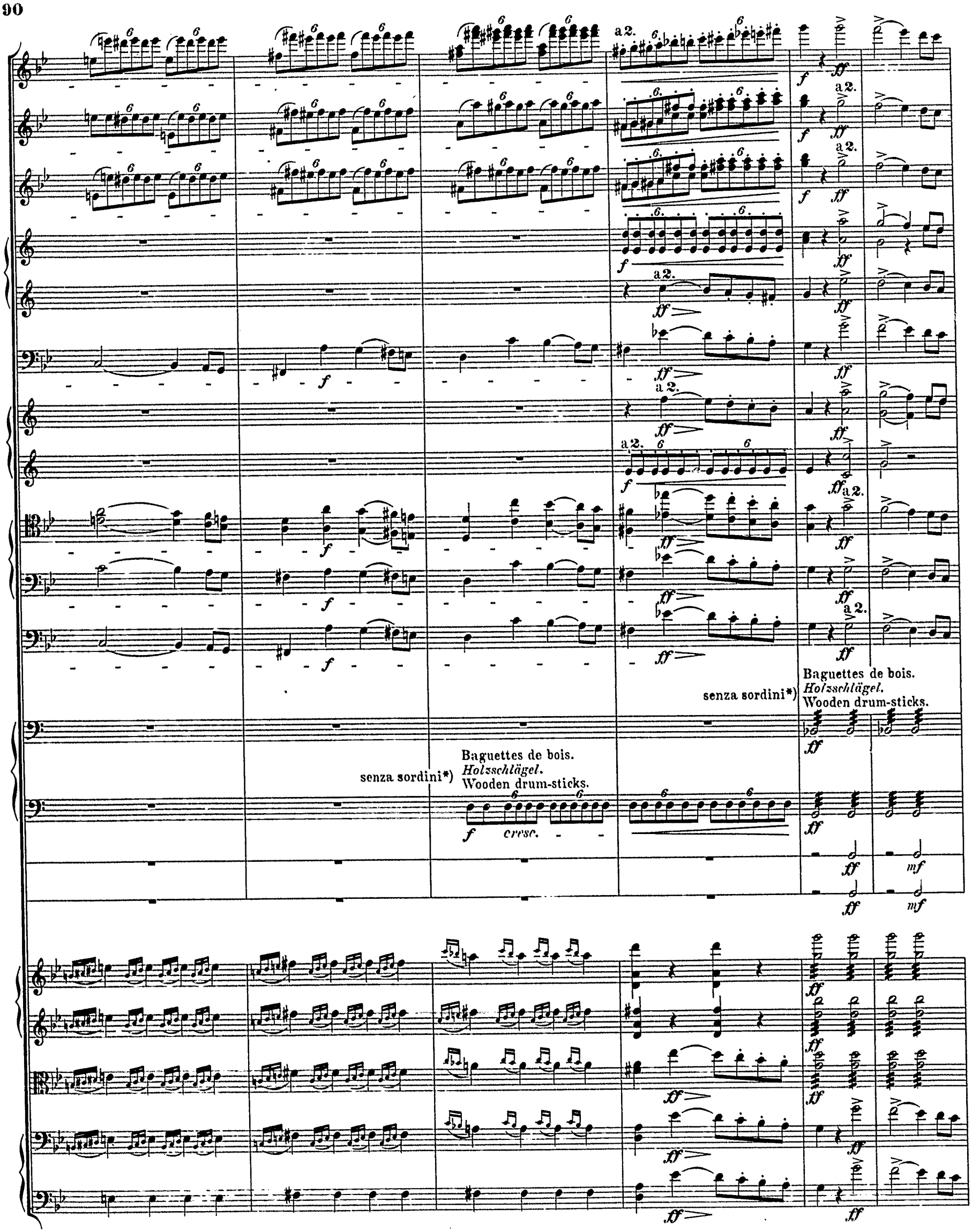
55

I.

55


a 2.
I.
(a 2.)
a 2.
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.
arco
pizz.


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



*) Diese Anmerkung lässt darauf schliessen, dass der Componist 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

a 2.

I.

a 2.

a 2.

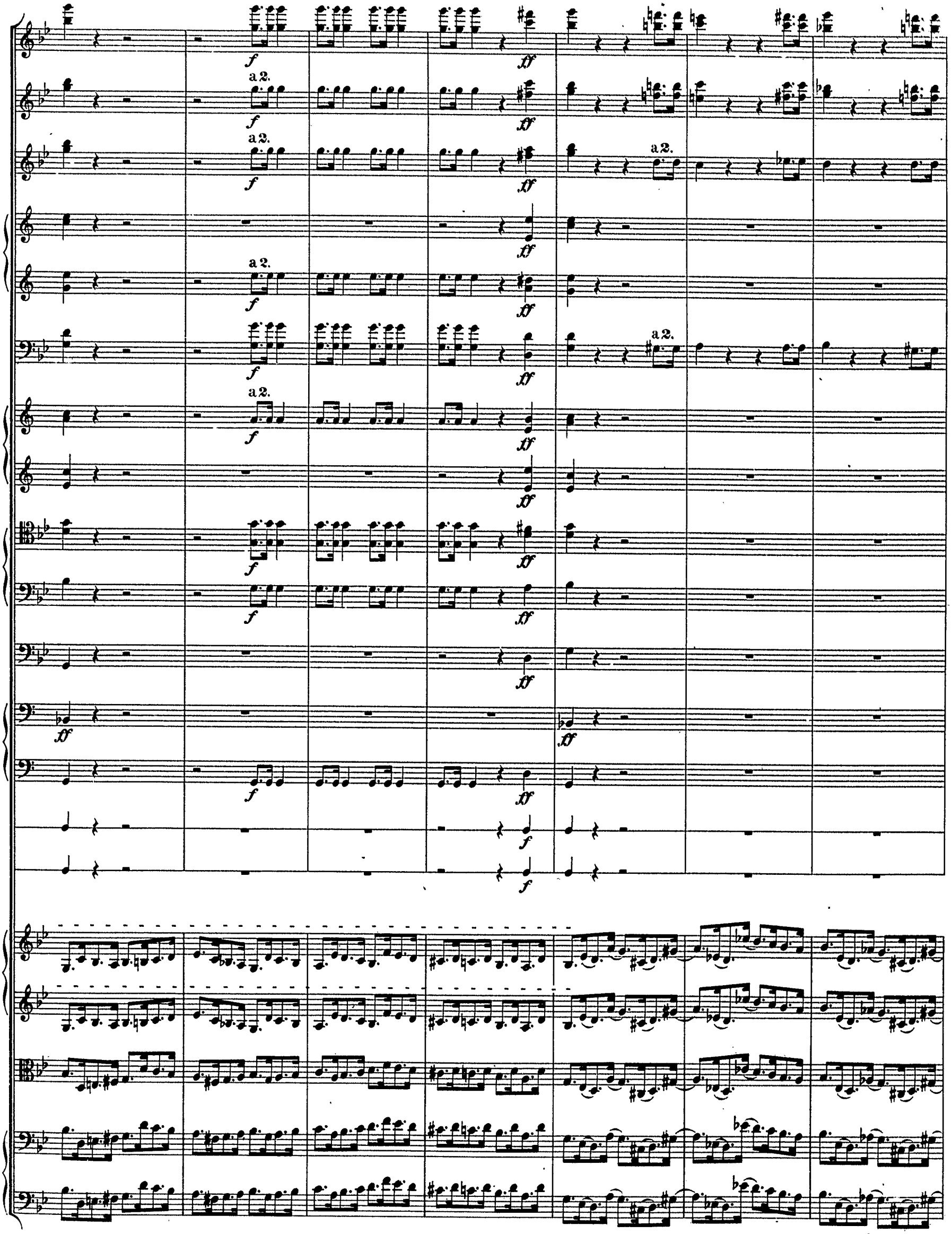
57

a 2.

I.

sul G

sul G


a 2.
a 2.
a 2.
a 2.
a 2.
a 2.
f
ff

58

2 Tube.

muta in H(*Si♮*).

58

*) 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 Componist ersucht die Violinisten und Bratschisten, ihre Stimmen nicht durch Vorsetzen eines ♭ zum D, der Quinte des G moll-Akkordes, zu „corrigiren".

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

a 2.

(a 4.)

I.

pp dolce assai ed appassionato

Trois Timbaliers.
Drei Paukenschläger.
Three drummers.

59

rall. poco a tempo

I. II.

Fag. III. IV.

1. Timpanista.

2. Timpanista.

3. Timpanista.

Tamburo.

Cinelli.

Gr. Tamb.

étouffez le son
den Ton abdämpfen
muffle the tone

étouffez le son avec la main
den Ton mit der Hand abdämpfen
muffle the tone with the hand

pizz.

arco

rall. poco a tempo

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

Larghetto. (♩ = 63.)

Flauto I e Flauto piccolo.

2 Oboi.

I in Es (*Mi♭*).
2 Clarinetti.
II in C (*Ut*).

I. II in Es (*Mi♭*).
4 Corni.
III. IV in C (*Ut*).

I e II.
4 Fagotti.
III e IV.

2 Trombe in Es (*Mi♭*).

2 Cornetti in B (*Si♭*).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

2 Tube.

Timpani I in H (*Si*) E (*Mi*).

Timpani II in Gis (*Sol♯*) Cis (*Ut♯*).

Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.

muta in C (*Ut♮*)

placée debout et employée comme Timbale. Deux Timbaliers (3me et 4me) avec des baguettes d'éponge.
aufrecht gestellt und wie eine Pauke vom 3. und 4. Paukenschläger mit Schwammschlägeln gespielt.
placed upright and treated as a drum, to be played by the 3rd and 4th drummer with sponge-headed drum-sticks.

Gran Tamburo.
(Grosse Caisse.)

Due campane
(2 Glocken)
in C (*Ut*) G (*Sol*).

tacet bis 65.

Violino I. divisi
1. con sordini.
2. con sordini.
3. con sordini.

Violino II. divisi
1. con sordini.
2. con sordini.
3. con sordini.

Viola. divisi
1. con sordini.
2. con sordini.

Violoncello e Contrabasso.

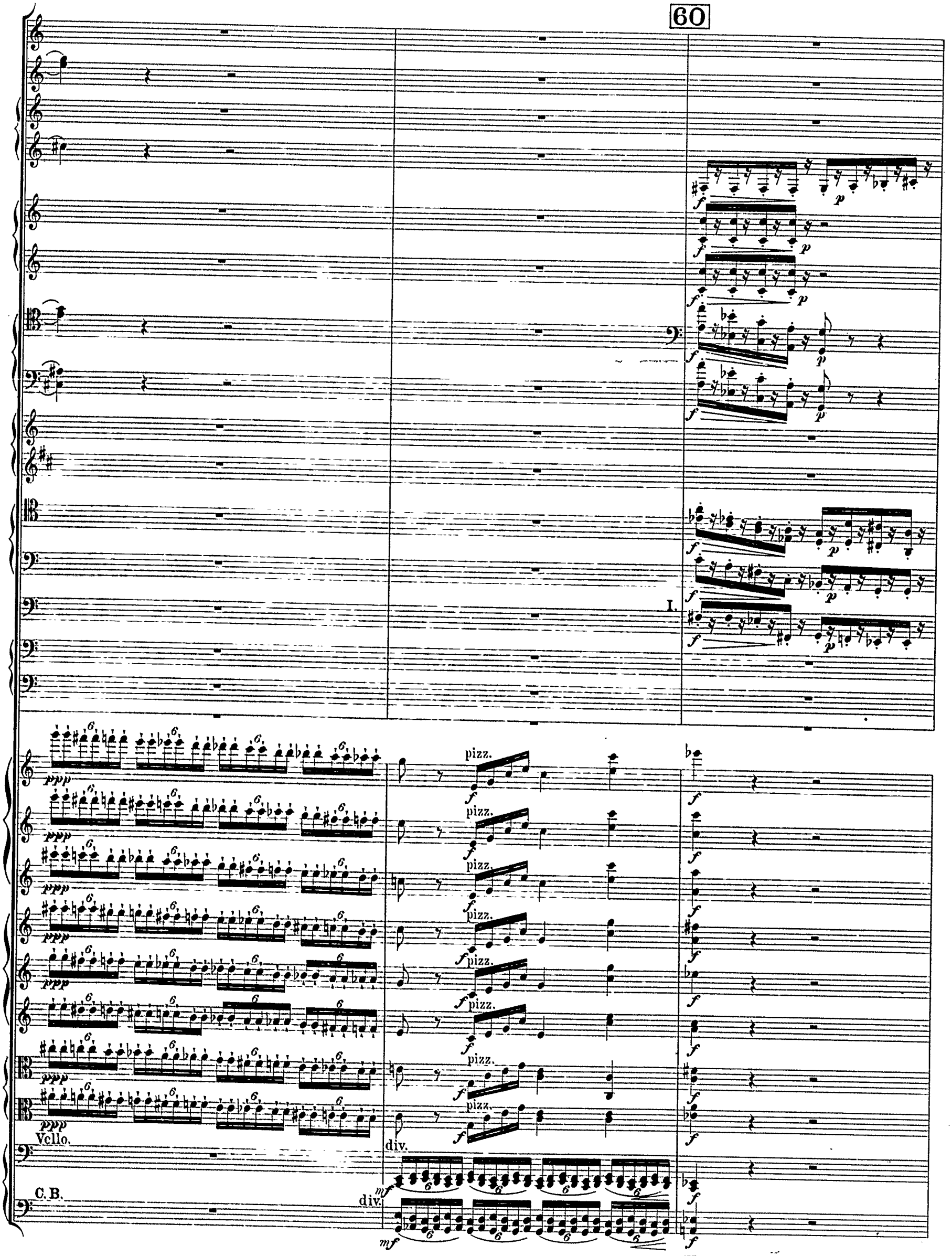
Larghetto. (♩ = 63.)

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 Octave, 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.

H.B.1.


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

Fl.I.

Fl.picc.

I.

II.

con sordino III.

arco

unis.

poco f p

poco f p

poco f p

poco f p

muta in G (Solg)

mf

mf

mf dim.

mf dim.

I. mf dim.

sf > pp

con sordino III.

pppp dim.

sf > pp

sf > pp

sf > pp

sf > pp

I.

sf > pp

f

pp

sf > p

f

sf > p

f

sf > p

f

sf > p

f

sf > p

f

sf > p

f

sf > p

div.

mf

div.

mf

sf > p

Allegro. (♩. = 112.)

(lointain) (entfernt) (distant)

ppp

cresc. poco a poco

senza sord.

p cresc. poco a poco

cresc. poco a poco

senza sord.

Allegro assai. (𝅗𝅥 = 67.)

a2.

a 2.

a 2.

a 2.

ff

63

Allegro. (♩. = 104.)

Fl. picc.

Ob.

poco f

Clar. I in Es (*Mib*).

poco f *cresc.*

Clar. II in C (*Ut*).

poco f

Fag.

mf

a 4.

mf

Viol. I unis.

Viol. II unis.

Viola unis.

Vcllo.

C.B.

Allegro. (♩. = 104.)

63

Fl. picc.

(sempre cresc.)

Ob.

(sempre cresc.)

Clar.

(sempre cresc.)

Fag.

Viol.

pp

pp

Fl.I.

Fl.picc.

Ob.

Clar.

Cor.

Fag.

Viol.

(mf cresc.)

(cresc.)

mf

(mf)

(f)

a 2.

f

64

Fl.

Fl.pic.

Ob.

Clar.

Cor.

Fag.

Viol.

(cresc.)

(cresc. sempre)

ff

64

Fl.I.

Fl.picc.

Ob.

Clar.

Cor.

Fag.

Tr.

Ctti

Tromb.

Tuba I.

Timp.

Viol.

ff

a 2.

a 4.

(𝅗𝅥 = 𝅗𝅥.)

ff

a 2.

ff

a 2.

ff

a 2.

ff

a 2.

ff

a 4.

f

a 2.

ff

ff

ff

ff

f

a 2.

f

f

65

Fag.

a4.

Viol.

Tromb.

Timp.

(derrière la Scène)
(*hinter der Scene*)
(behind the Scene)

Due campane (2 Glocken) in C (*Ut*) G (*Sol*).

con Ped.

Viol.

65

*) Die Herausgeber empfehlen, die folgenden Takte auf fünfsaitigen Contrabässen in der tiefen Octave 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.

Cor.

Tr.

Tromb.

Timp.

Camp.

Viol.

66

Dies iræ.

senza accel.

Fag. a4.

Tube.

Camp.

Viol.

senza accel.

Fl.I.

Fl.picc.

Ob.

Clar.

Cor.

Fag.

Tr.

Ctti

Tromb.

Tube.

Gr.Tamb.

Camp.

Viol.

67

arco

arco

arco

pizz.

pizz.

67

pizz.

pizz.

pizz.

68

arco

arco

arco

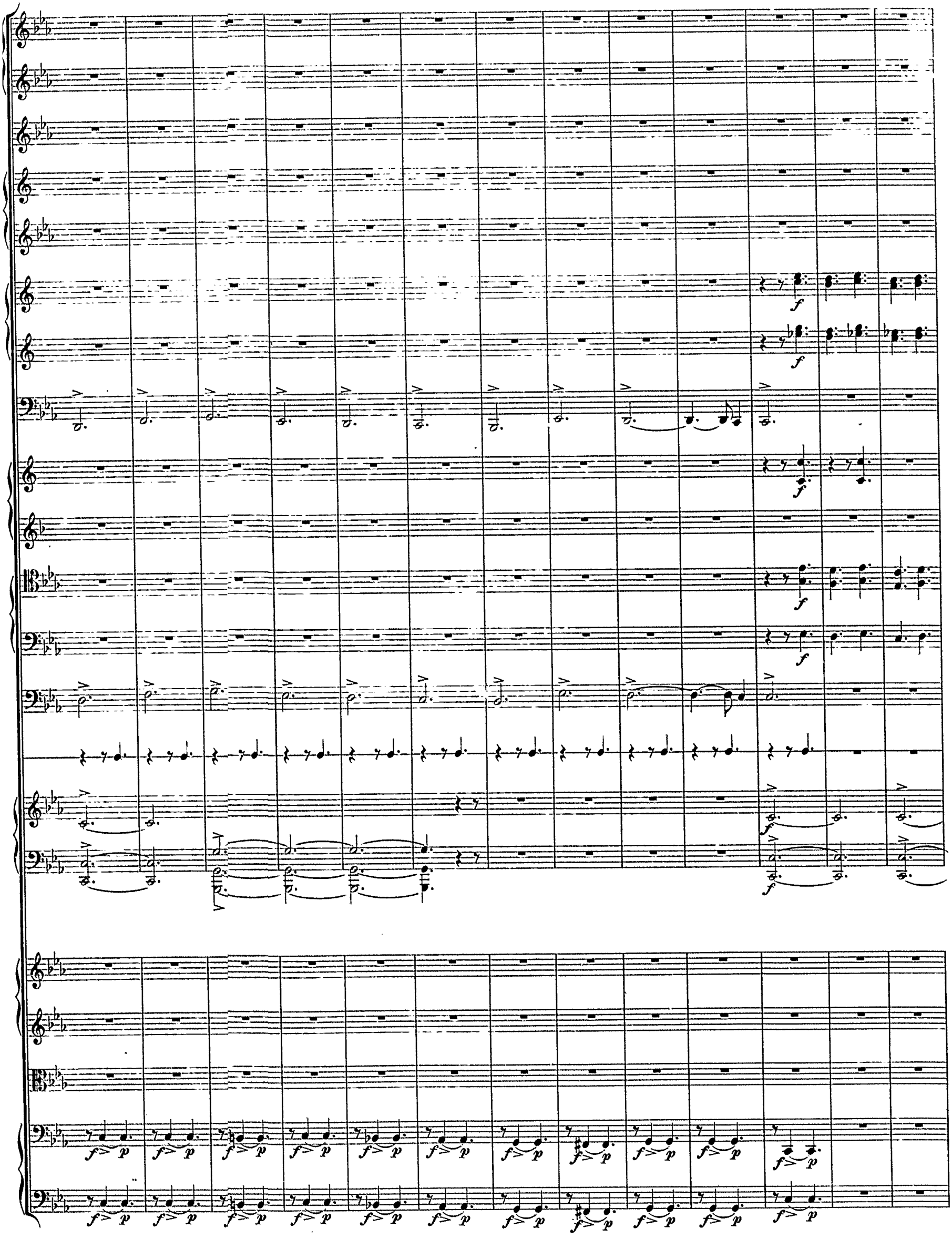
arco

arco

tenuto

tenuto

68



f

f

f

f

f

f

pizz.

f

pizz.

f

pizz.

f

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.

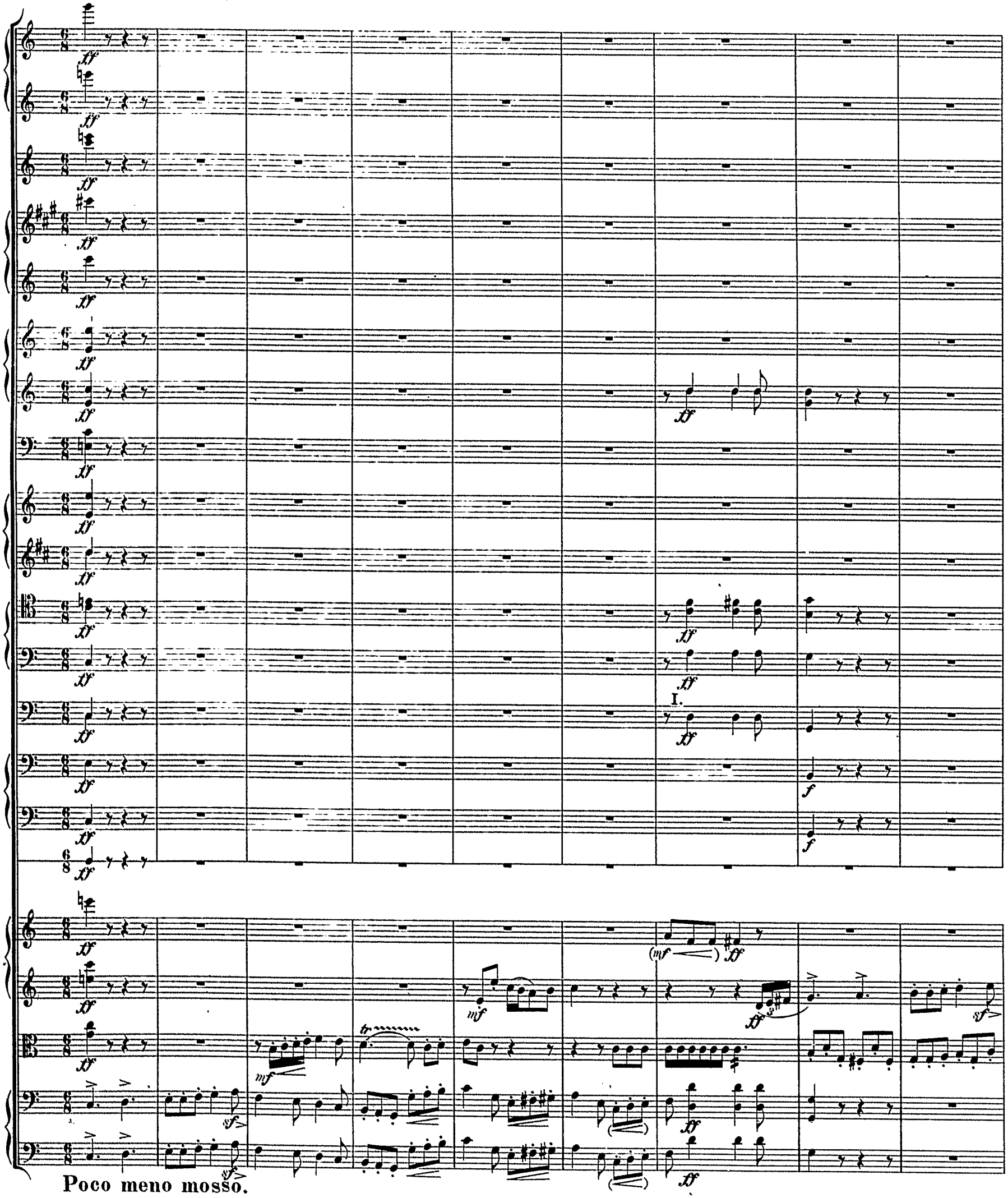
(Baguettes d'éponge.)
(*Schwammschlägel.*)
(Sponge-headed sticks.)

Viol.

70

Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.

Poco meno mosso.*)

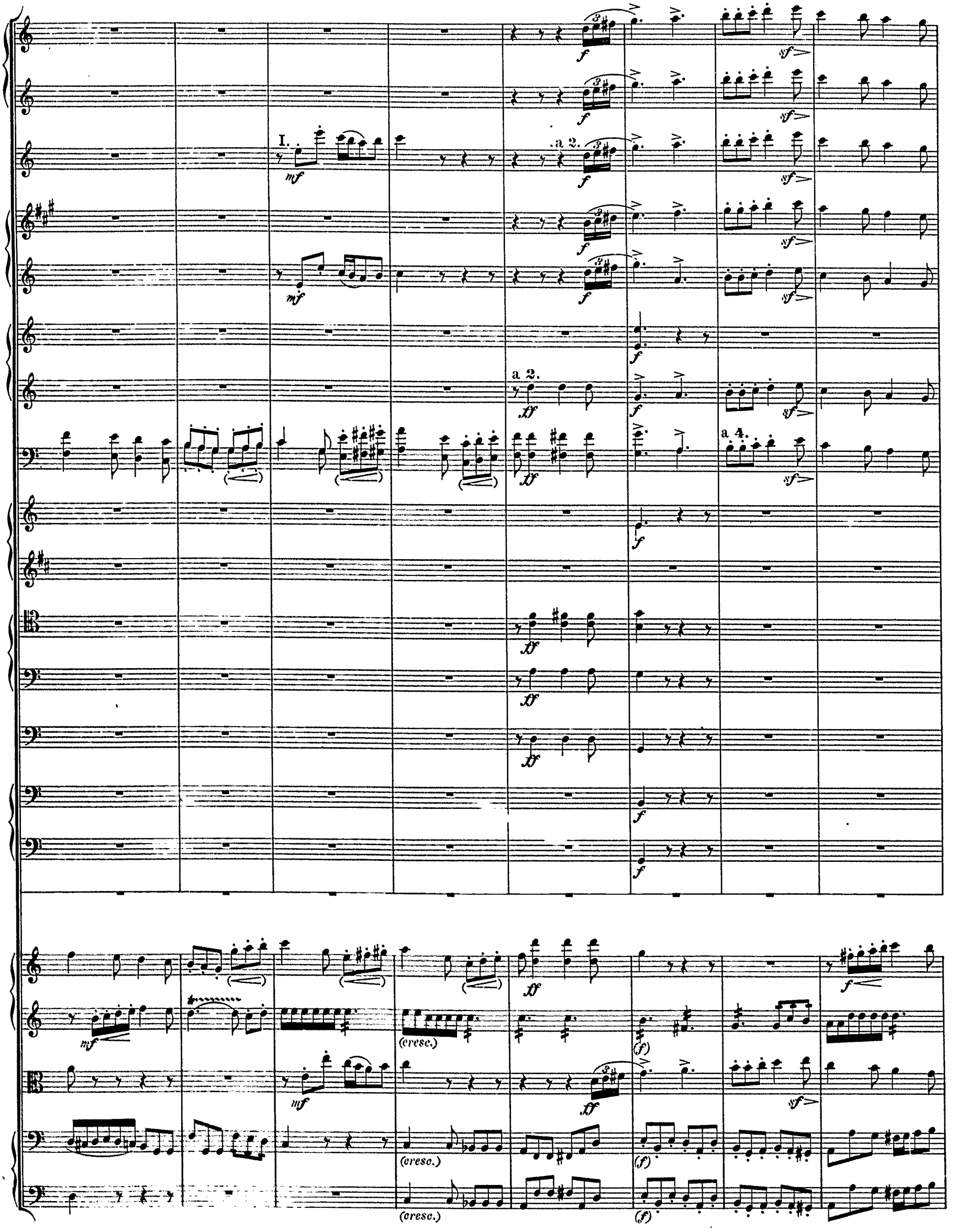


*) Le mouvement, qui a dû s'animer un peu, redevient ici comme au chiffre 63 Allegro (♩.= 104)
Das Zeitmaass, welches sich etwas belebt hat, wird hier wieder wie bei Ziffer 63 Allegro (♩.= 104)
The movement, which has animated itself, is here again as at number 63 Allegro (♩.= 104)

71

I.

71


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

72

(sempre ff)

(sempre ff)

a 2.

a 4.

a 2.

a 2.

mf cresc.

(sempre f)

(sempre f)

(sempre f)

(sempre f)

72

f

f

f

f

f

a 2.

sf

f

f

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

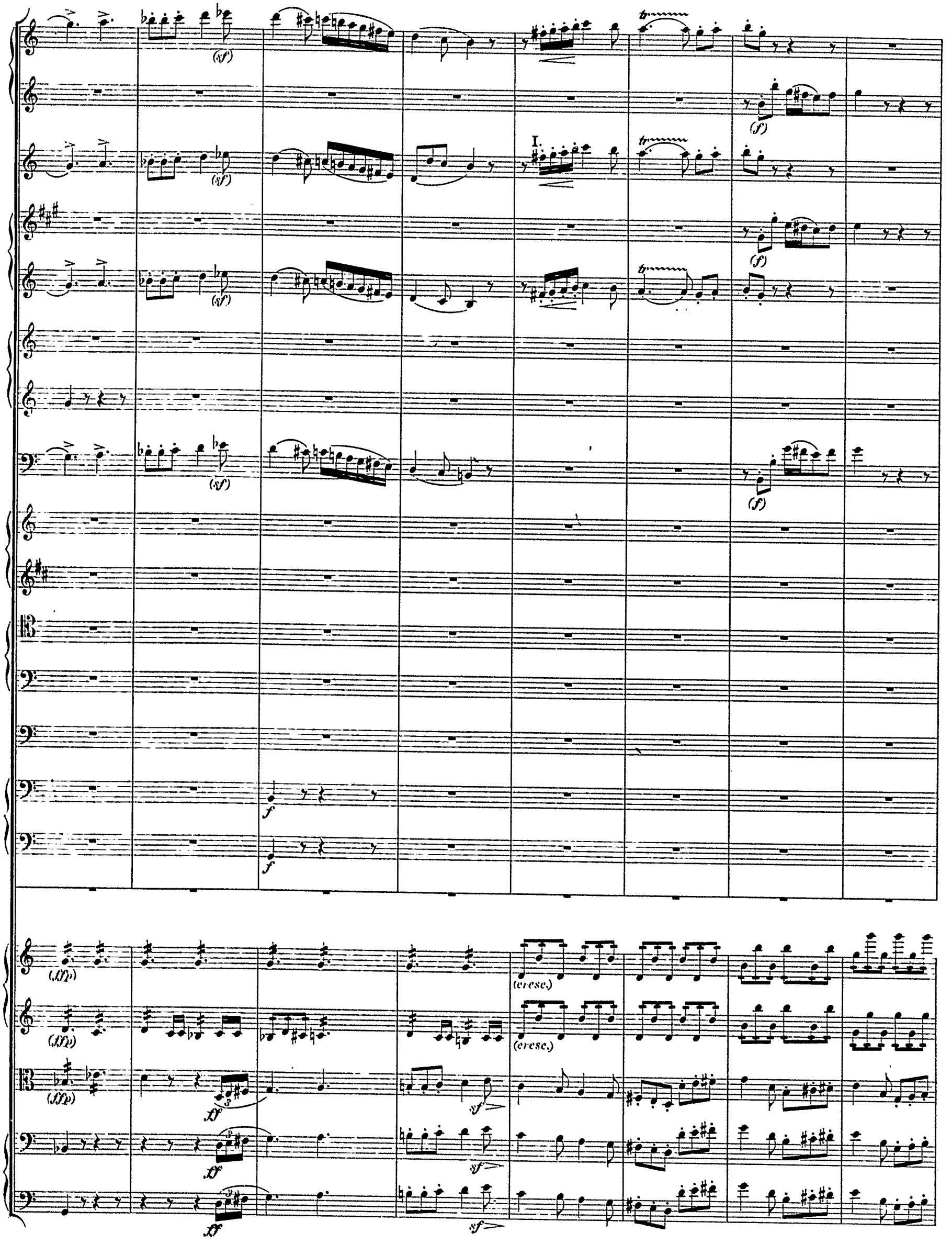
73

III.

a 2.

a 2.

73


(sf)
(f)
I.
(ffp)
(cresc.)
ff
sf

74

a 2.

III.

a 4.

74

p (dim.) mf (senza dim.)

ff p

f pp

pp

sf (pp)

pizz. arco

ff

f dimin..

f dimin..

f dimin..

f dimin..

a 2.

ff p

ff p

ff p

a 2.

ff p

ff p

ff p

ff pp

ff pp

pizz.

arco

75

f (senza dim.)

p (subito)

a 2.

ff

a 4.

mf

(p)

pp

pizz.

(ff sempre)

75

76

ff

ff

ff

ff

ff

I.
mf
dim.
pp

III.
mf
dim.
pp

sf pp

sf pp

a 4.
(poco f)

(pp)

ff

mf dim.

p sempre dim.

arco
sf
mf dim.

arco
sf
mf dim.

p sempre dim.

p sempre dim.

ff
pizz.
poco f

ff
pizz.
poco f

76

sf pp

sf pp

sf pp

sf pp

(a 2.)

(p)

pp

dim.

ppp

ppp

dimin. sempre

ppp

p

pp

pp

p

77

II.
poco f
IV.
poco f (dim.)
II.
II.
pp
IV.
pp
ppp
II.

quasi niente
quasi niente
pizz.
pp
quasi niente
pppp
mf
ppp
mf
ppp
mf
arco
mf
dim.
div. arco
div.
ppp
arco
mf
dim.

77

78

cresc. poco a poco

II.

con sord.
IV.

poco f 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 Timbalier réunis.
Beide Schläger zusammen.
Both drummers together.

p cresc. poco a poco

p

p

79

mf

mf

I.

mf

mf

mf

senza sord.

mf

senza sord.

mf

a 4.

mf

cresc. poco a poco

mf

cresc. sempre

cresc. poco a poco

mf

f cresc. sempre

cresc. poco a poco

mf

cresc. sempre

cresc. poco a poco

mf

cresc. sempre

mf

80

(cresc. molto)

(cresc. molto)

mf (cresc. molto)

mf (cresc. molto)

f

a 4.

(cresc. molto)

ff

ff

ff

ff

ff

ff

a 2.

ff

cresc. molto

ff

cresc. molto

ff

cresc. molto

div.

unis.

ff

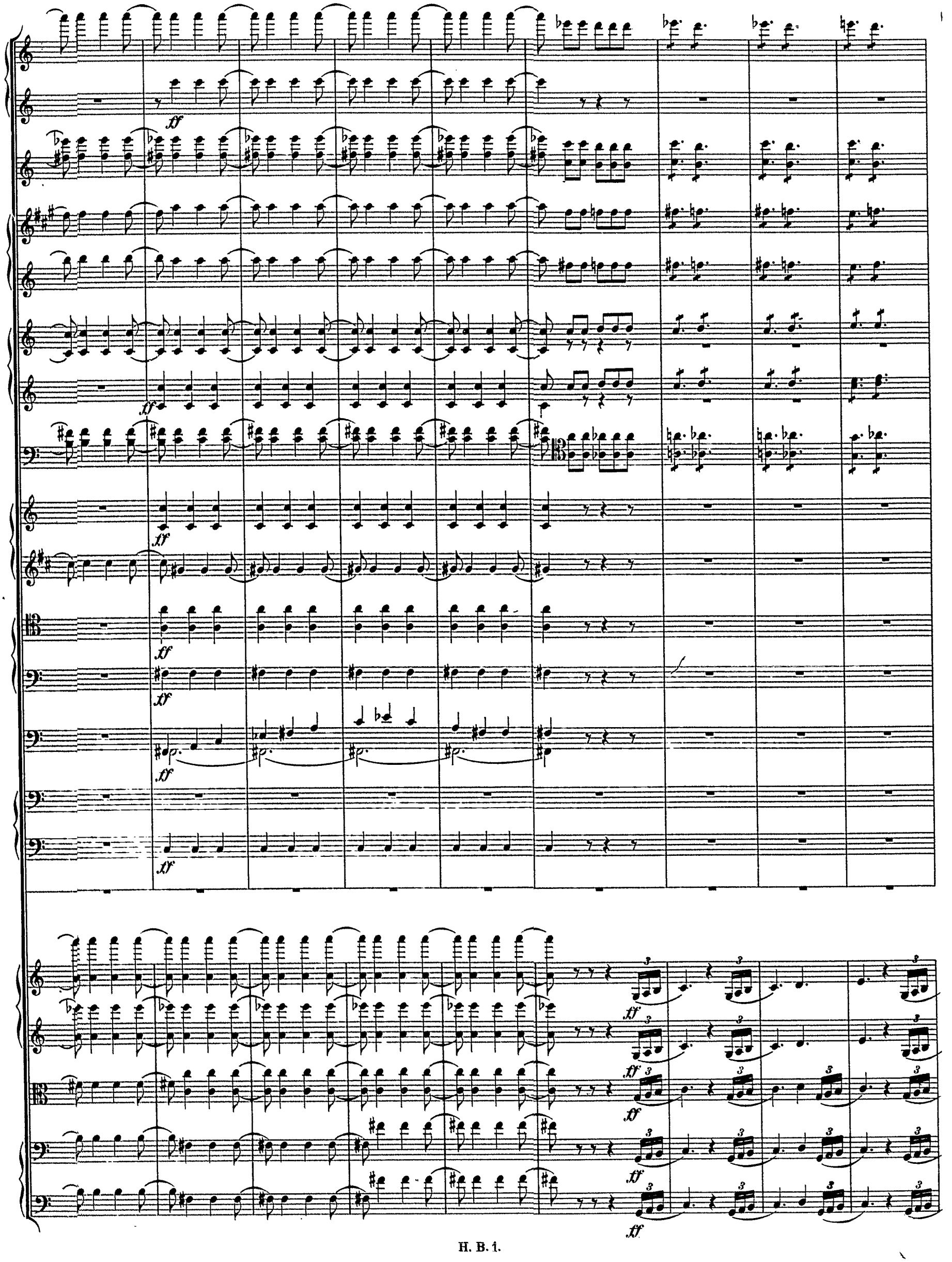
cresc. molto

ff

cresc. molto

ff

80

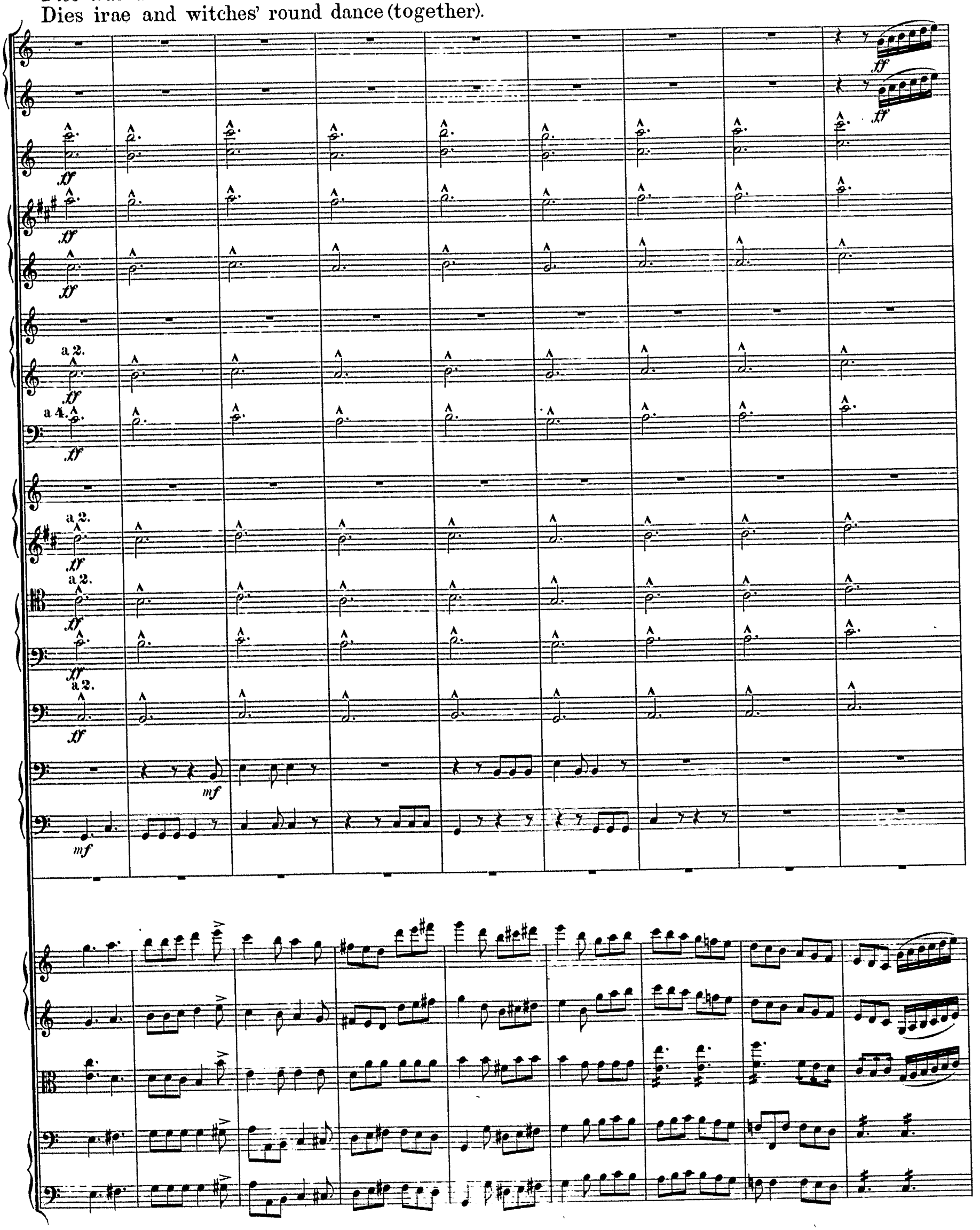

ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff
ff

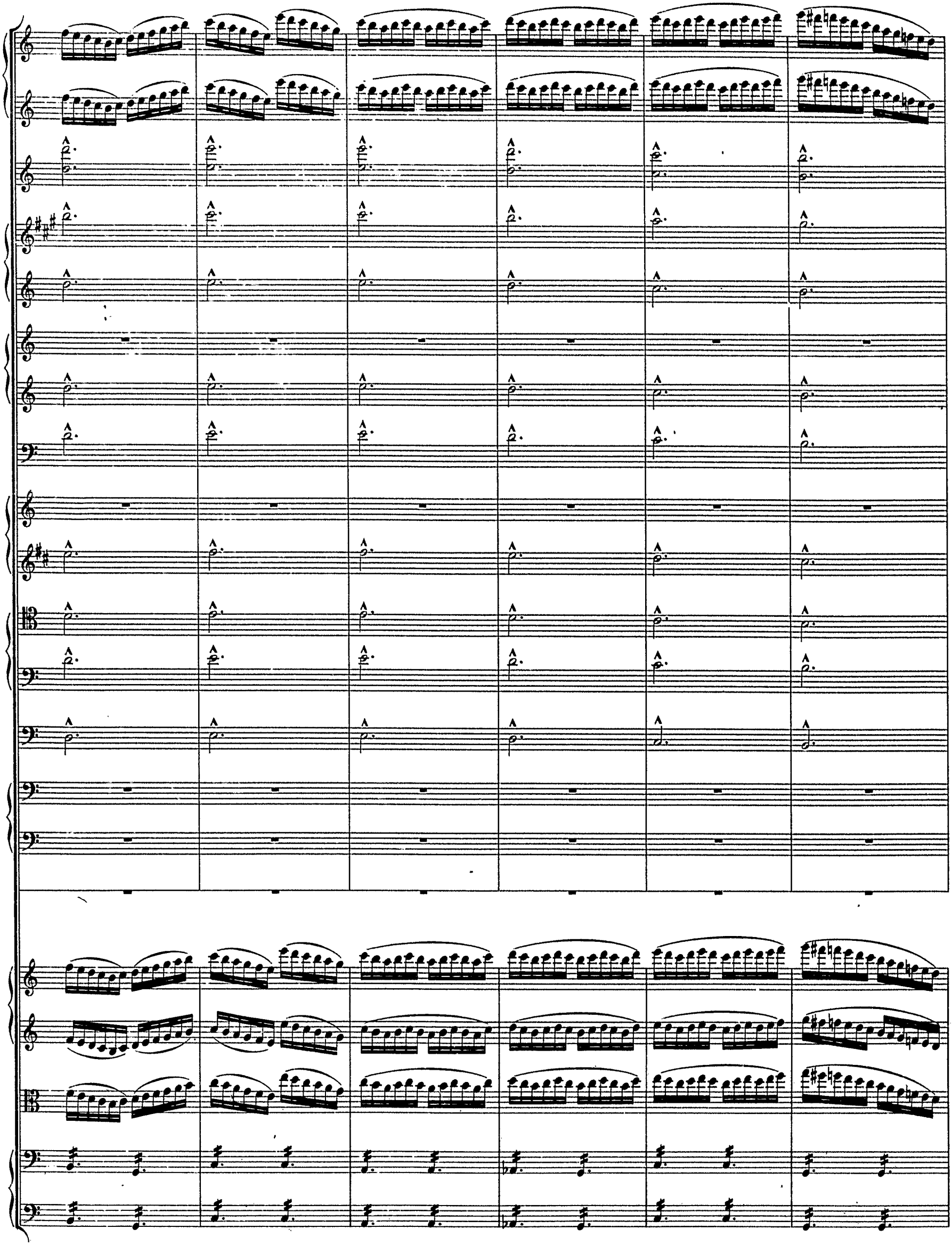
81

sf (sempre ff)

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

pizz.
pp
pizz.
pp

p leggiero

I.

p leggiero

p leggiero

I.

p leggiero

arco

84

p leggiero

a2.

p leggiero

f

ff

ff (a 4.)

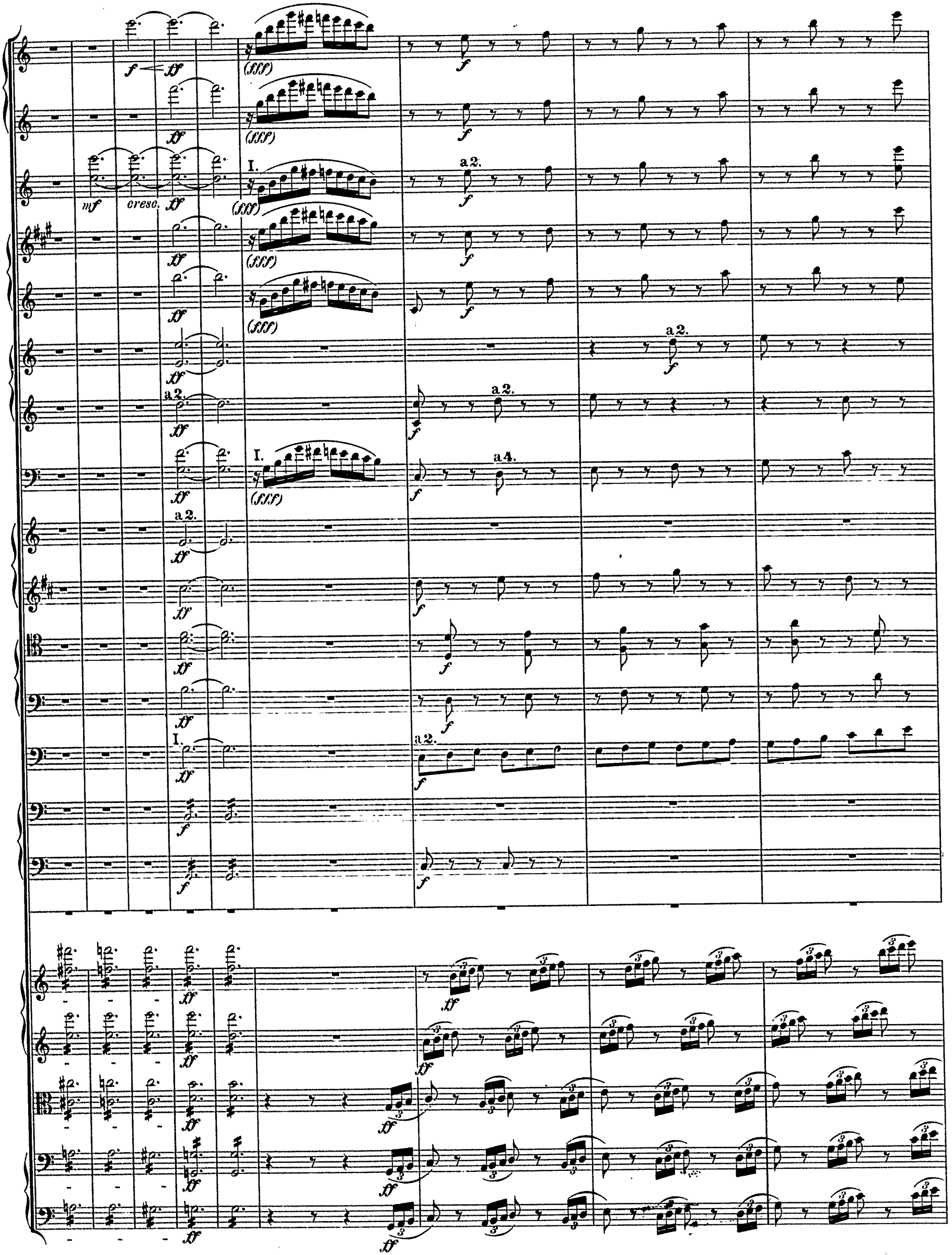
a2.

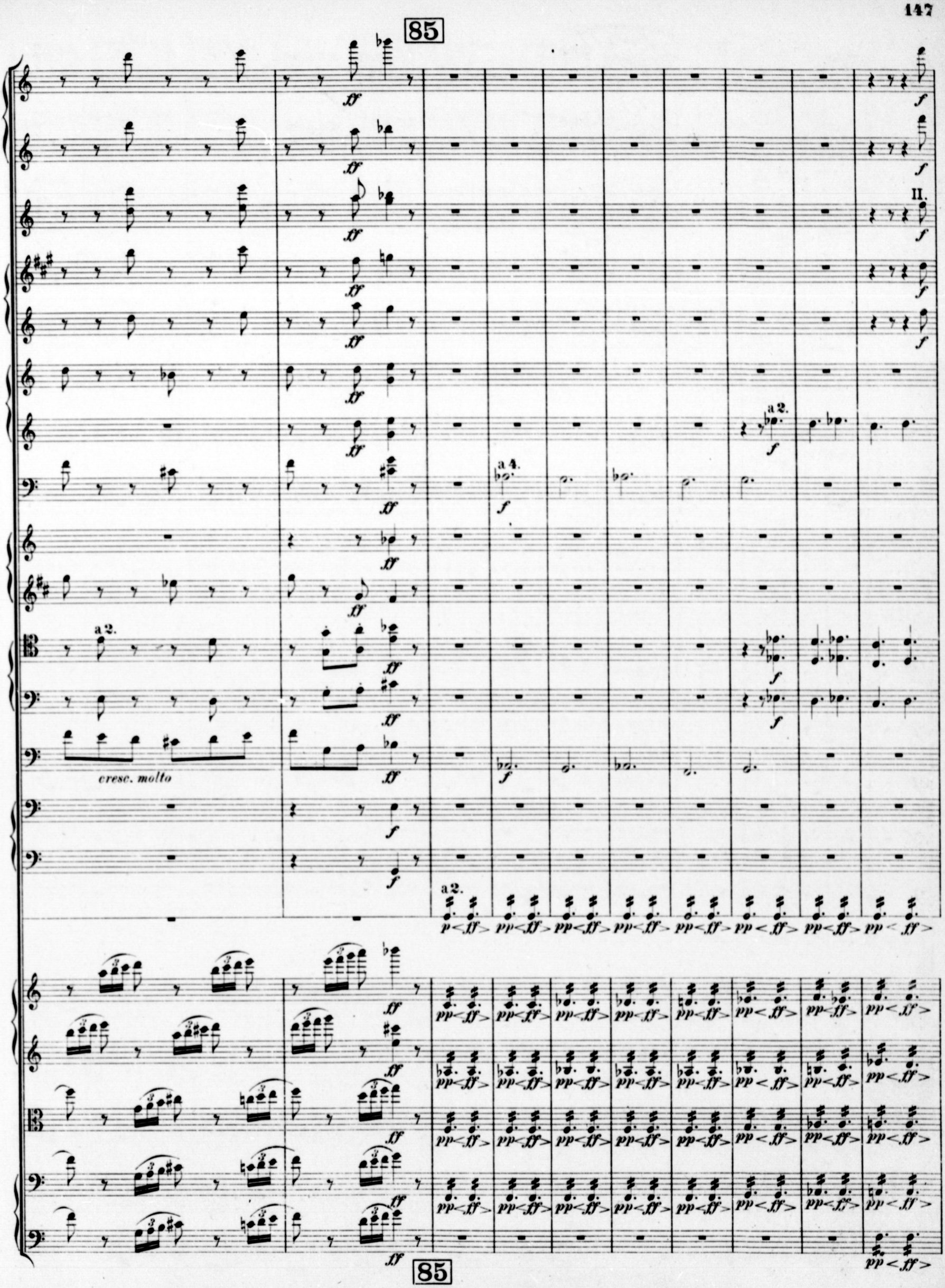
I.

arco

pp cresc.

84


f
ff
(fff)
mf
cresc.
I.
a 2.
a 4.


85
II.
a 2.
a 4.
a 2.
cresc. molto
a 2.
85

poco animato

ff

a 2.

I.

f

poco animato

a 4.

a 2.

a 2.

I.

div.

unis.

a4.

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.