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Symphonie fantastique

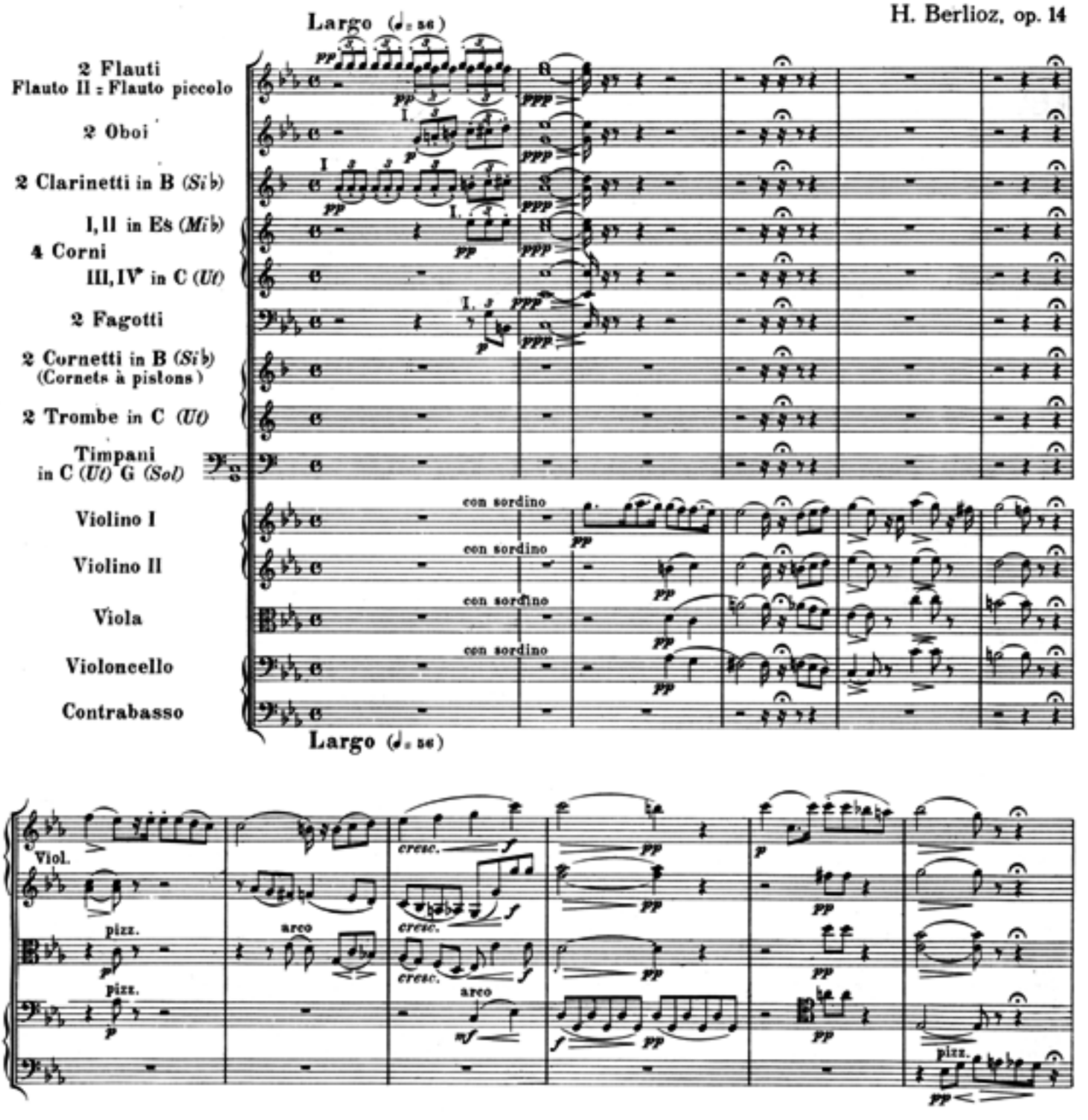
Fantastische Sinfonie Fantastic Symphony

I.

Rêveries - Passions

Träumereien - Leidenschaften Visions and passions

H. Berlioz, op. 14



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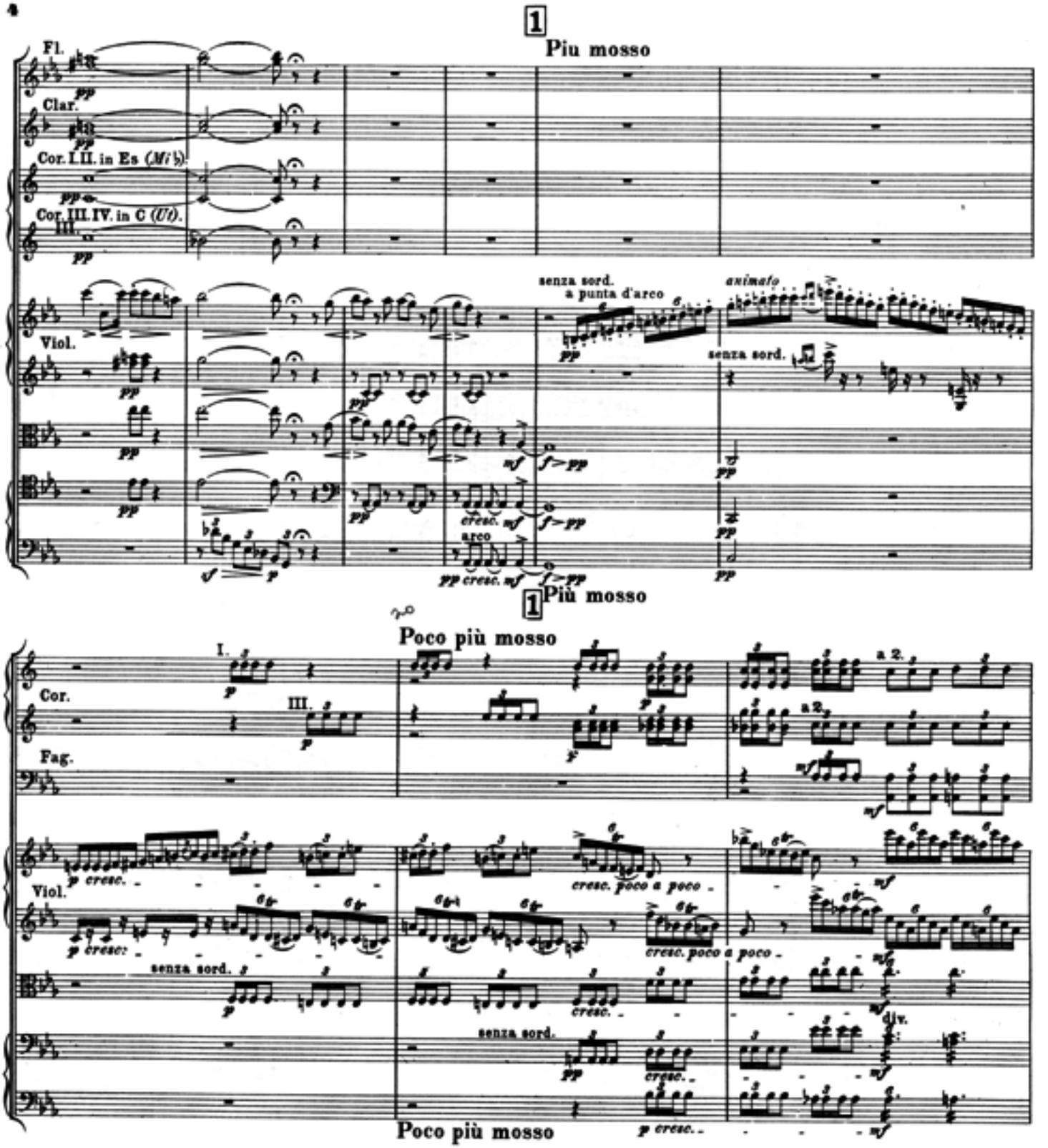
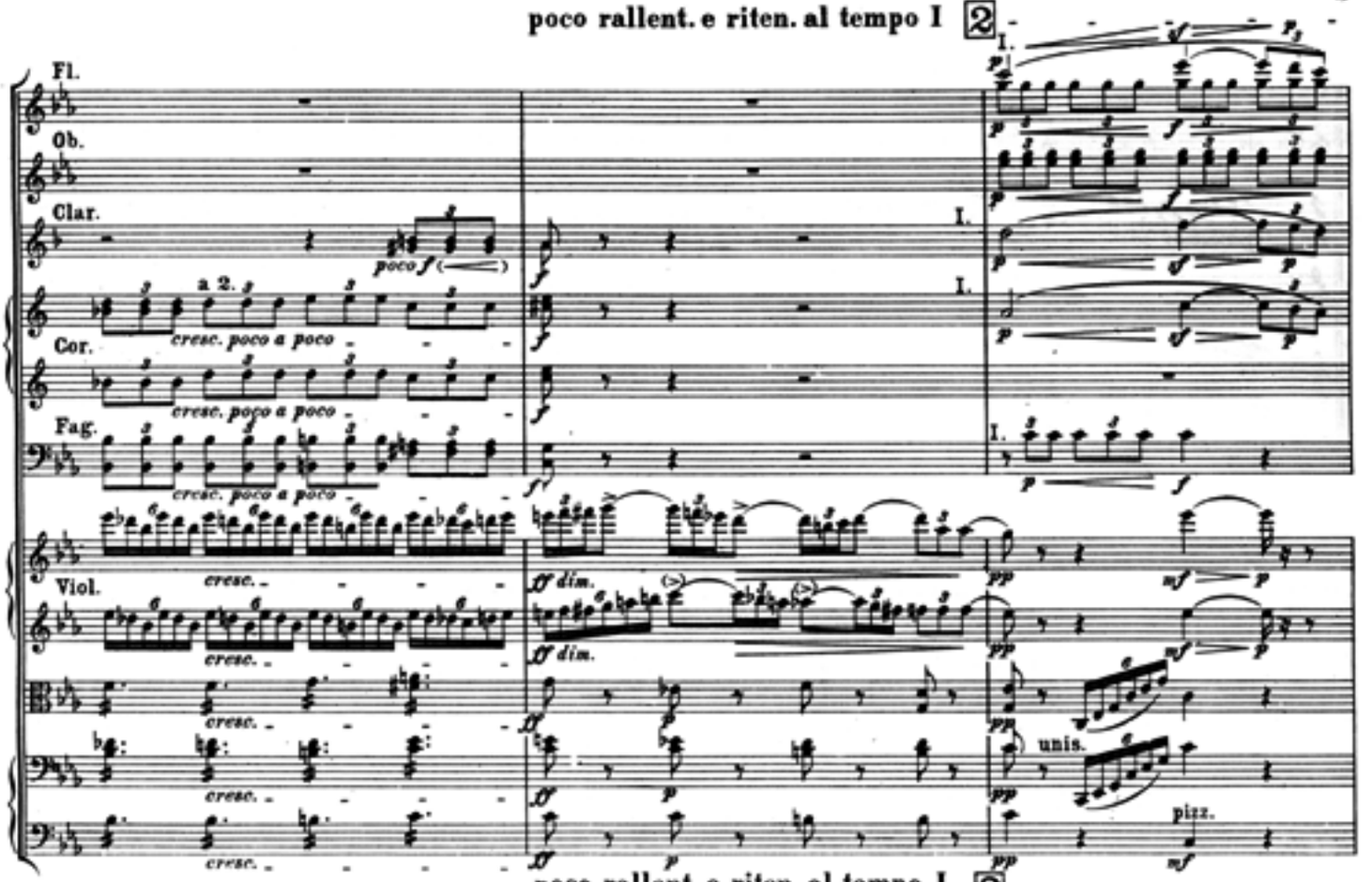


*) Les onze mesures qui suivent sont d'une extrême difficulté; je ne saurais trop recommander aux chefs d'Orchestre de les faire répéter plusieurs fois et avec le plus grand soin, en commençant au changement de mouvement (Più mosso) et finissant à la rentrée du thème (I. tempo). Il sera bon de faire 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.

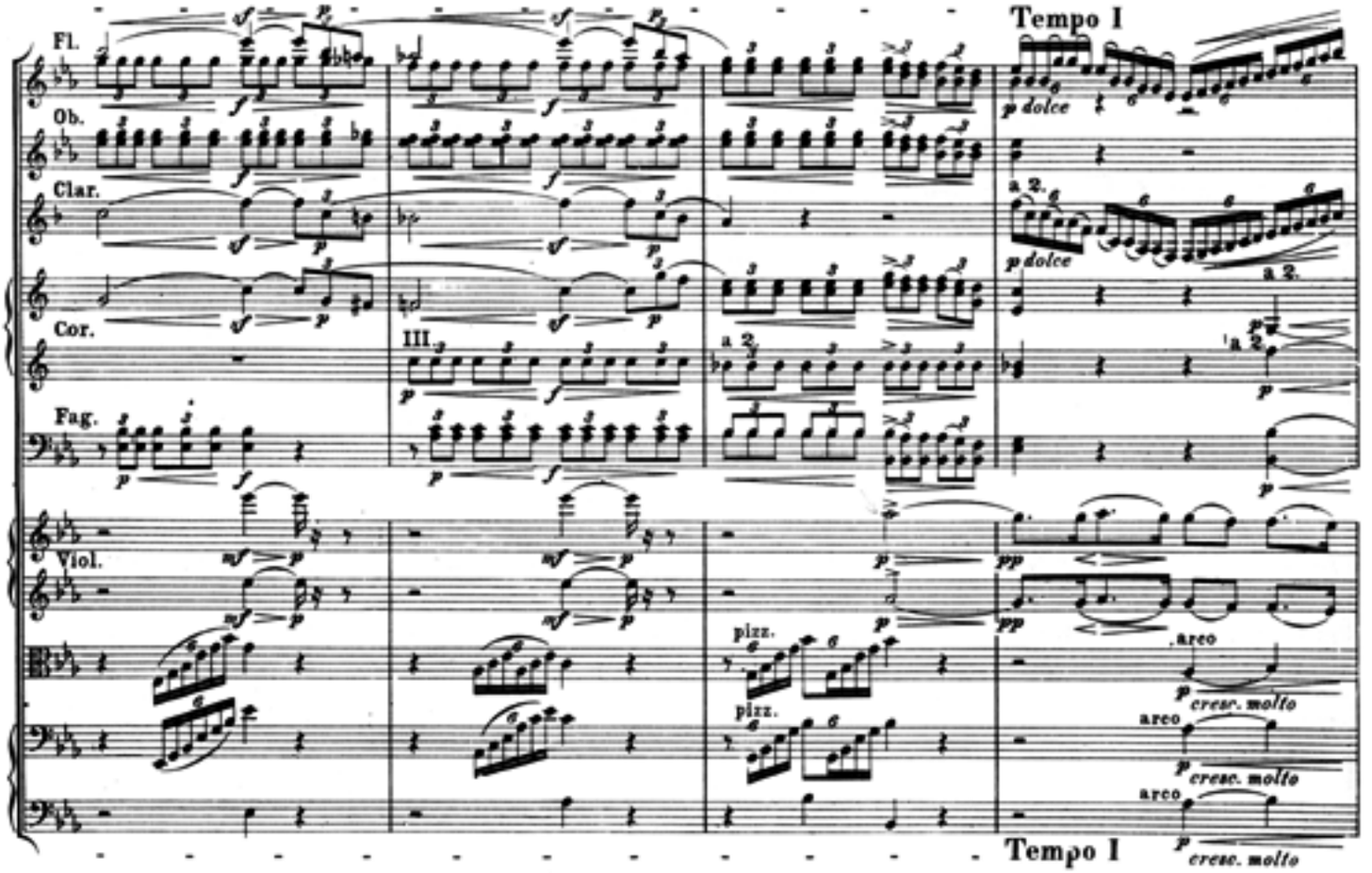
The following 11 bars are of unusual difficulty. I cannot sufficiently advise the conductor to repeat them, and with the greatest care, from the change in time (Più mosso) to the resumption of the theme (Tempo I°). It is a good plan to take this passage at first with the violins (1° and 2°) only and 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

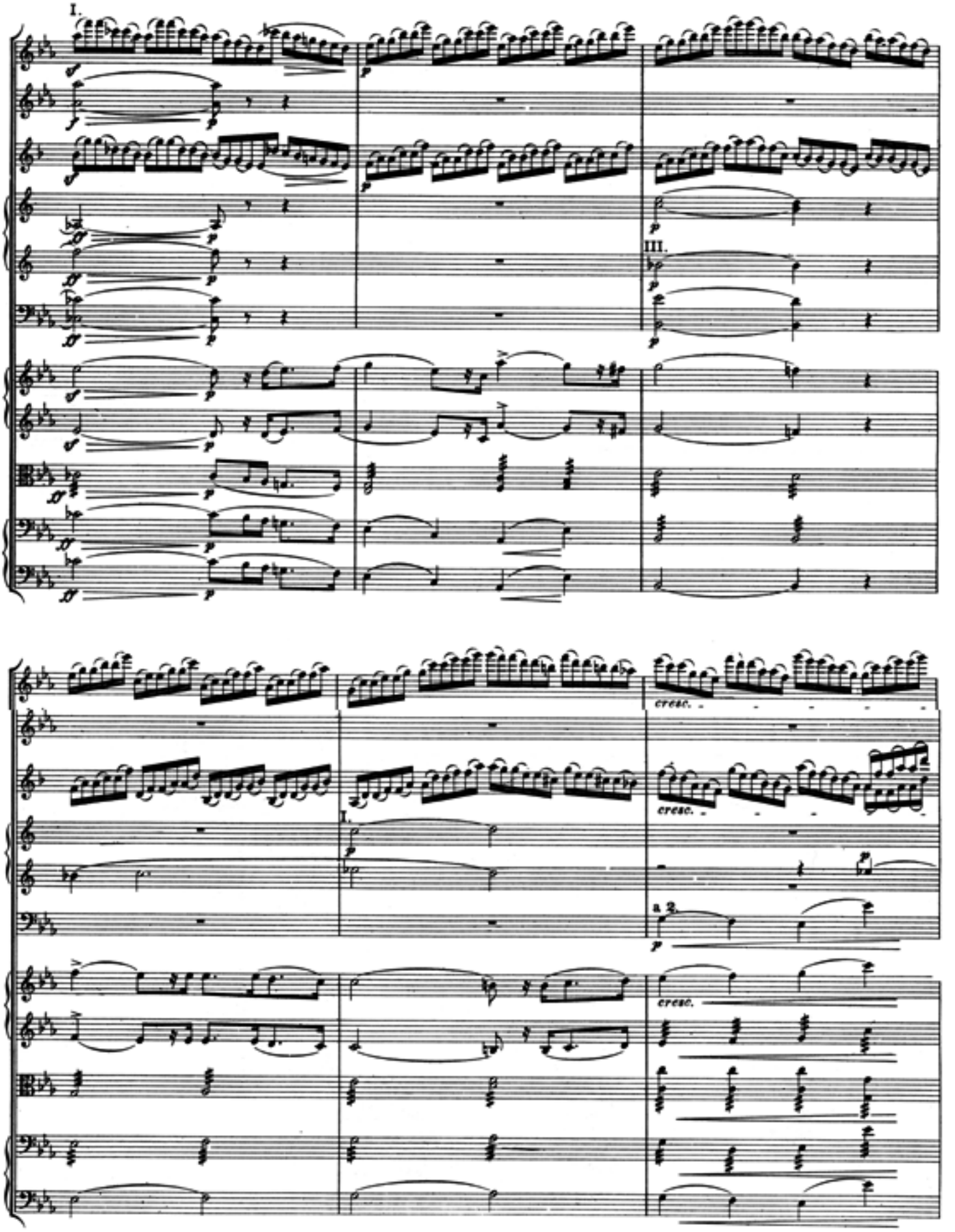


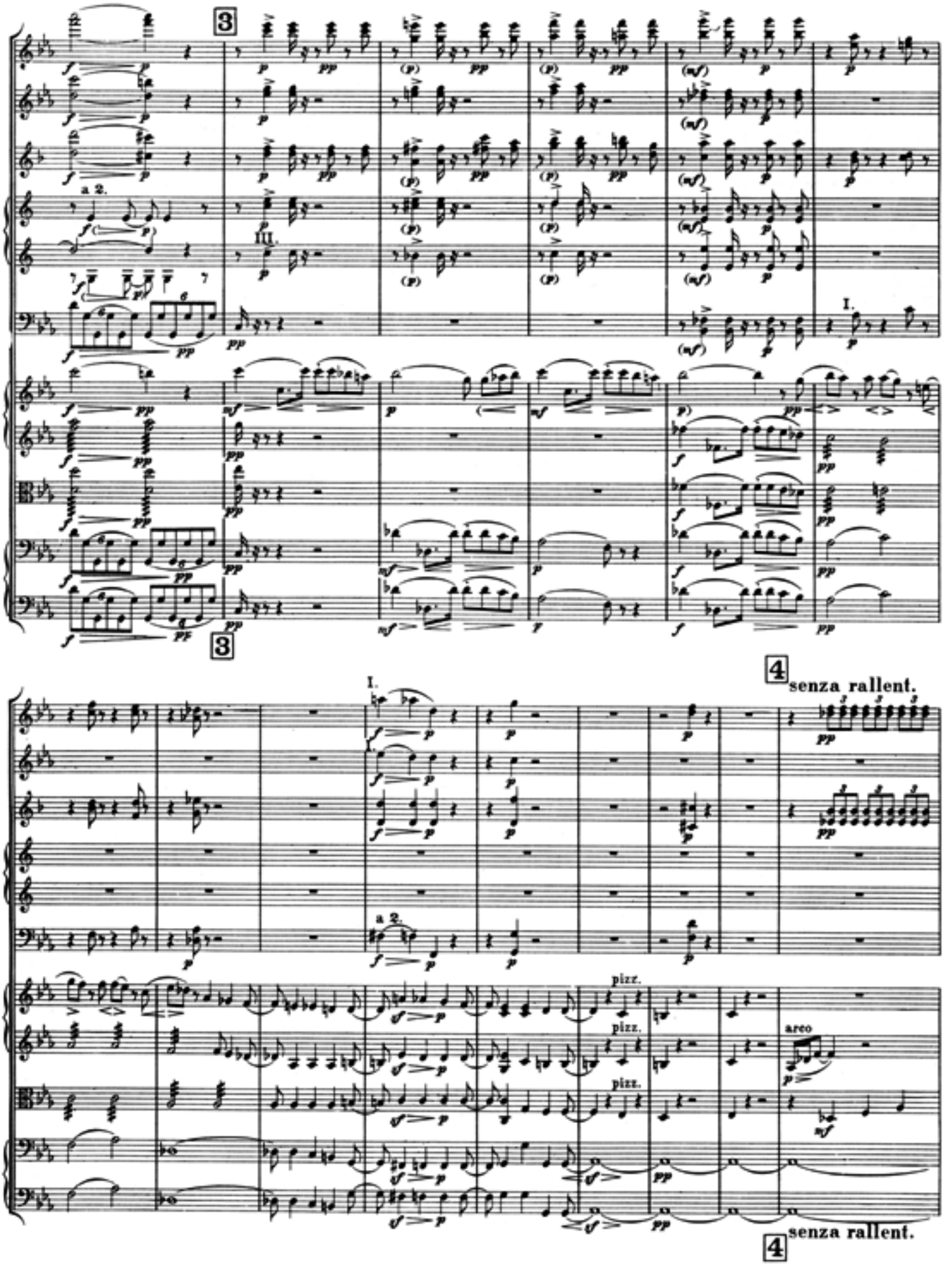
poco rallent. e riten. al tempo I 2

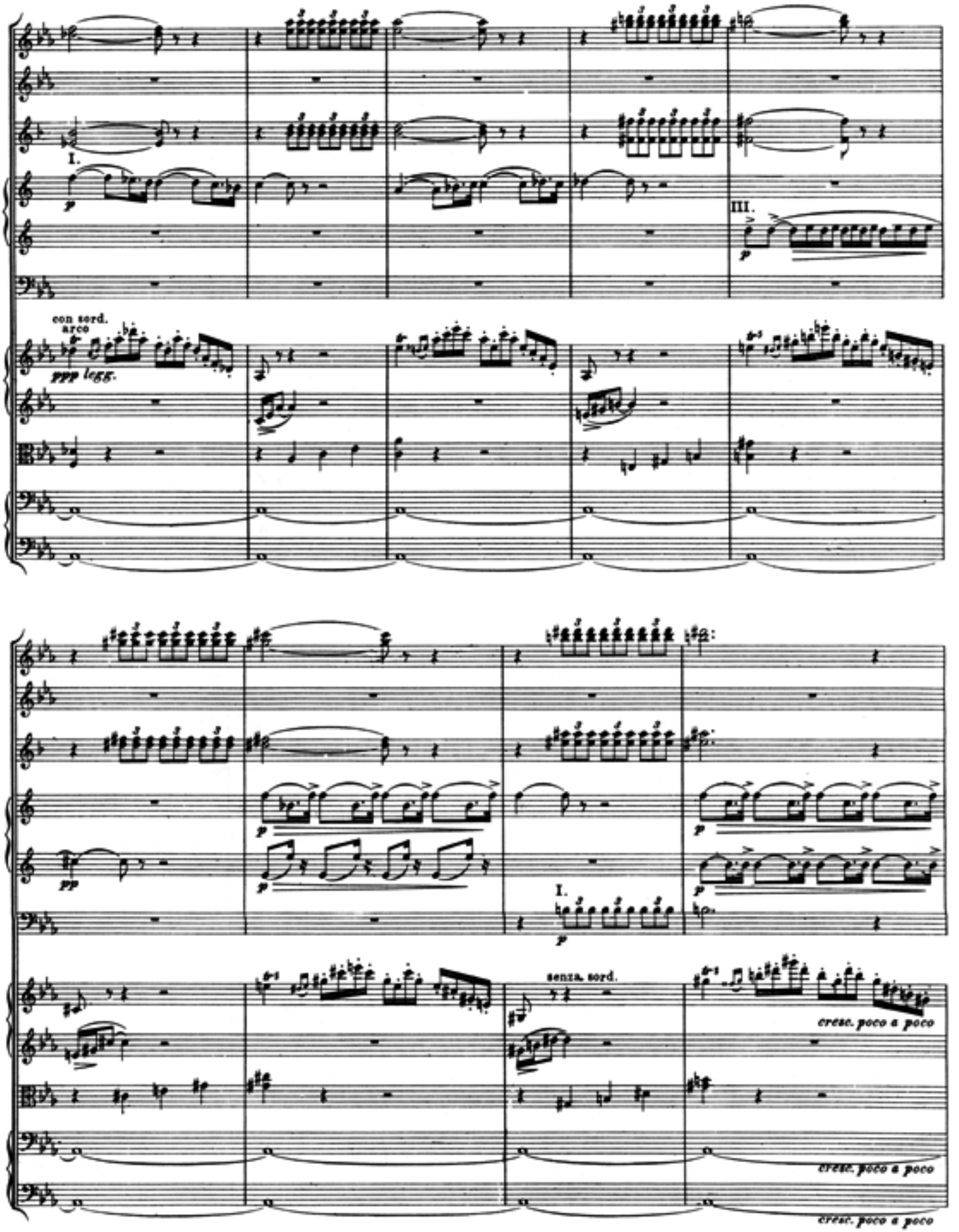
Tempo I

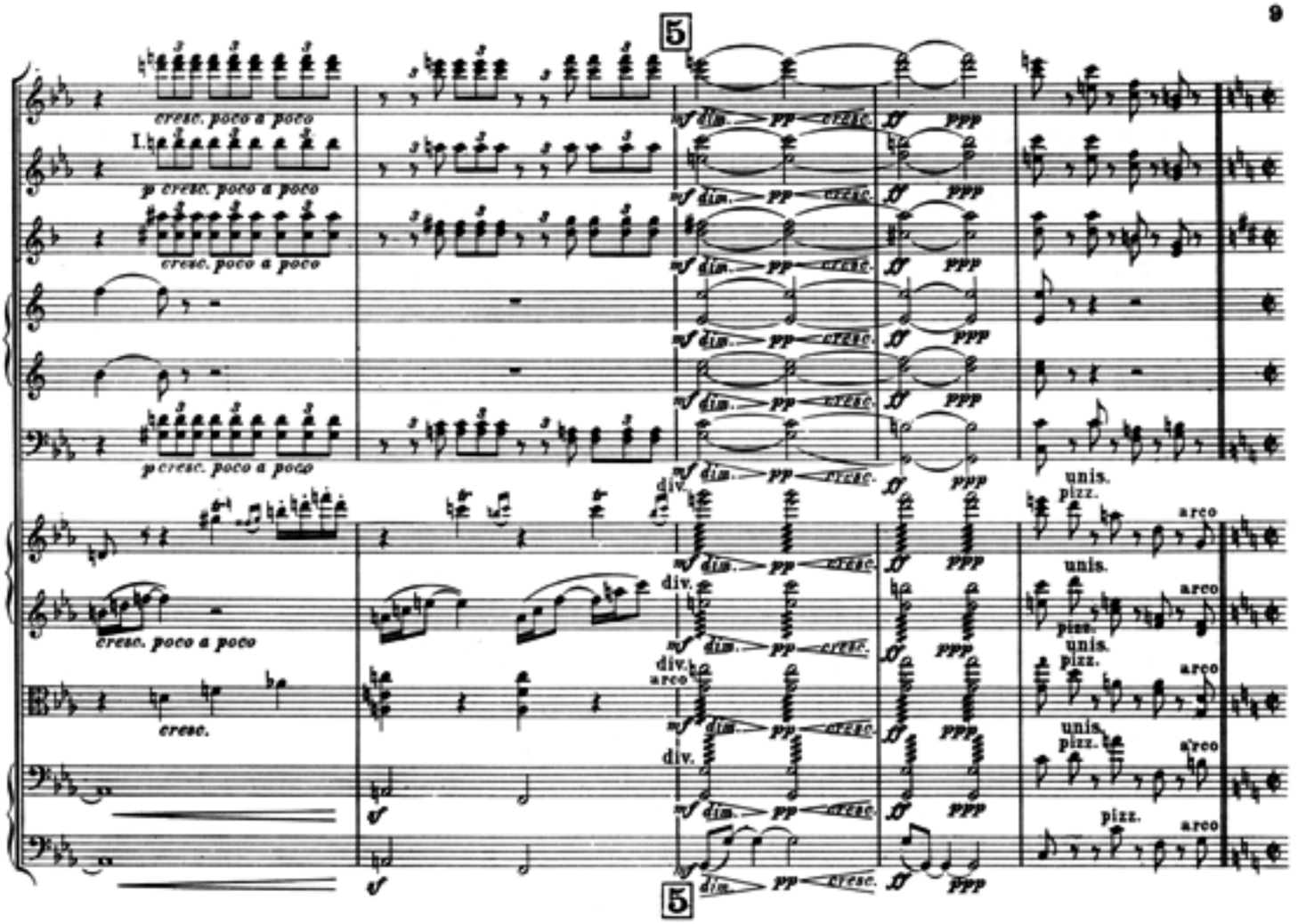


Tempo I


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

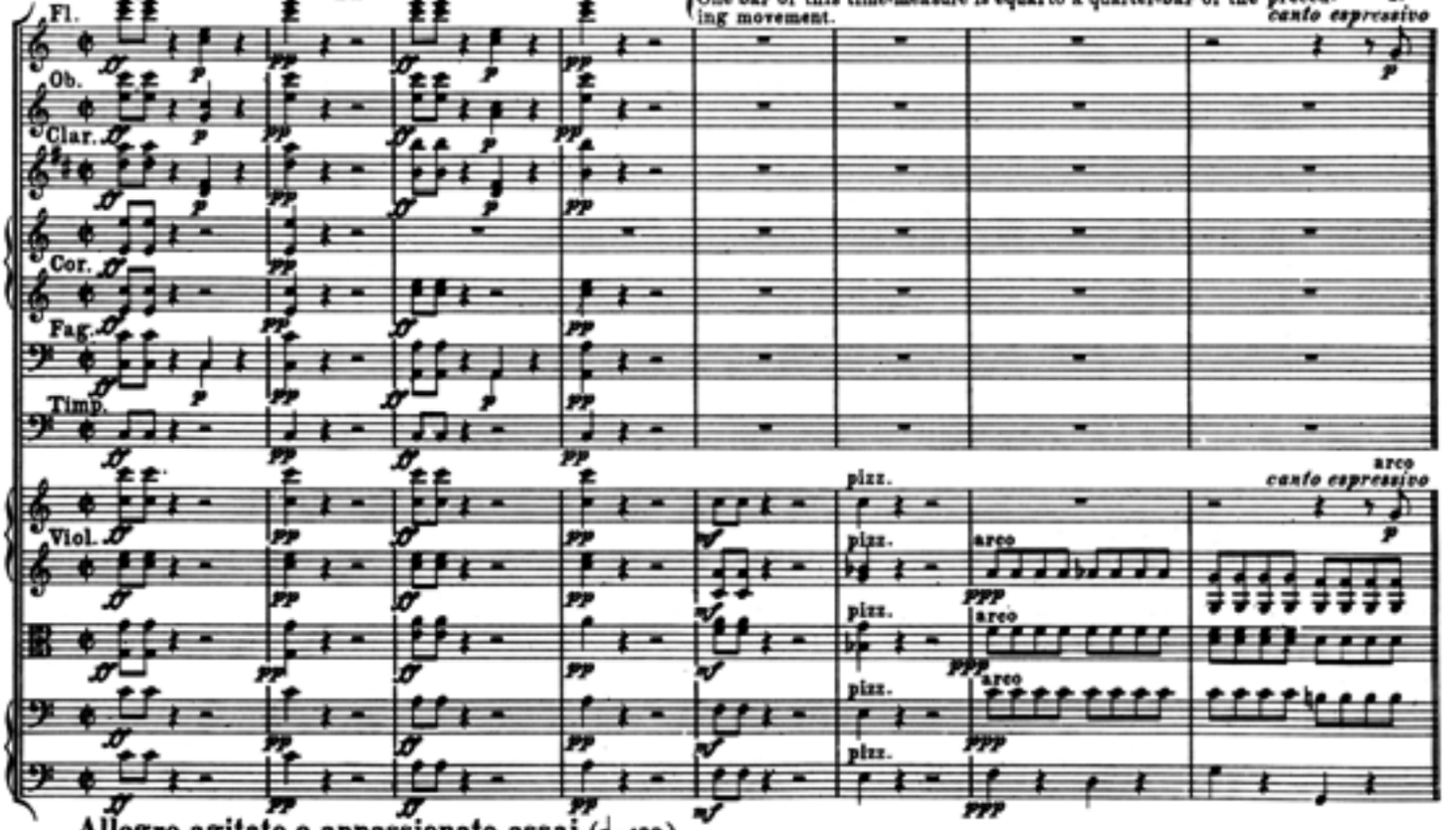

3
a 2.
III.
I.
3
4
senza rallent.
I.
a 2.
pizz.
pizz.
pizz.
arco
4
senza rallent.


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

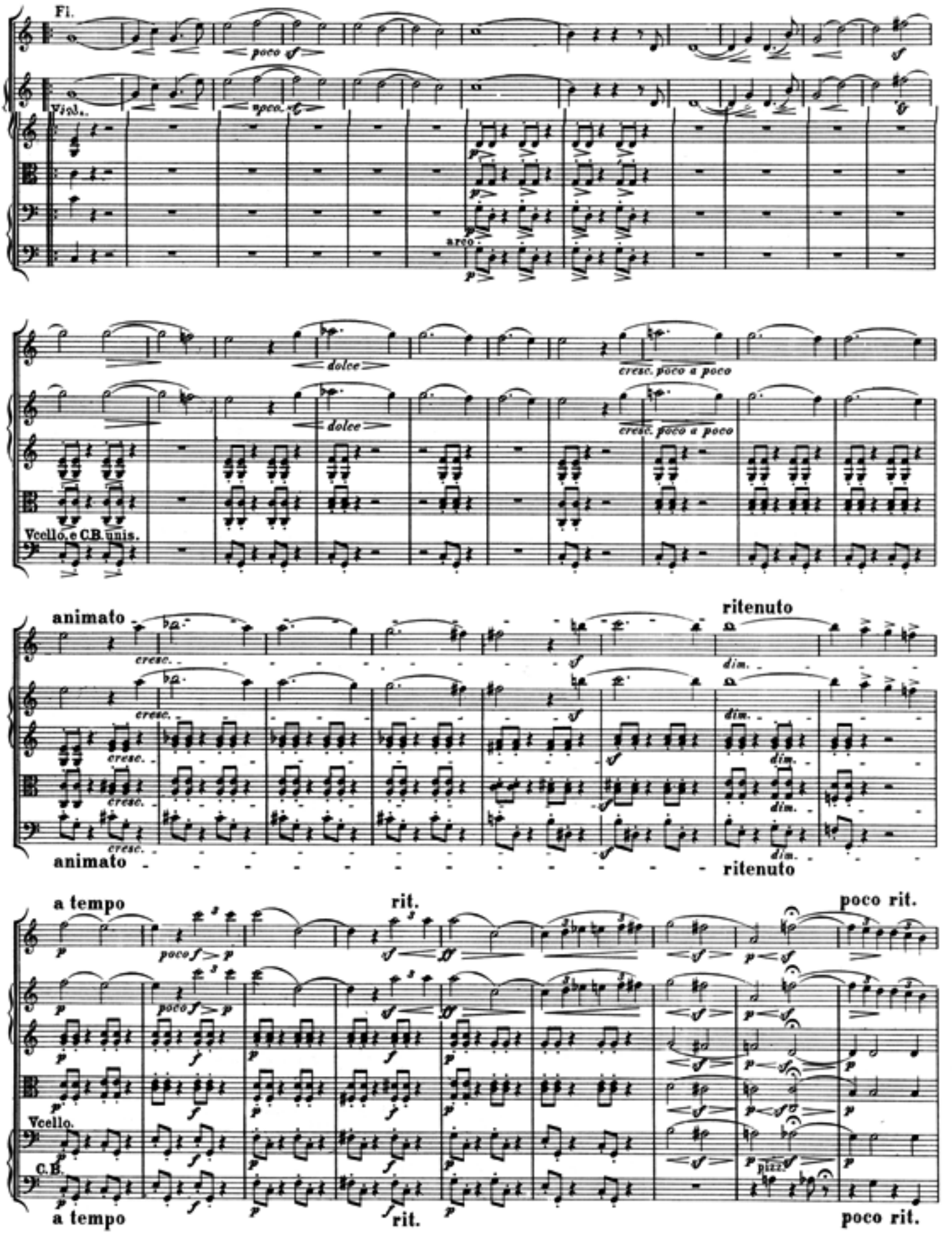


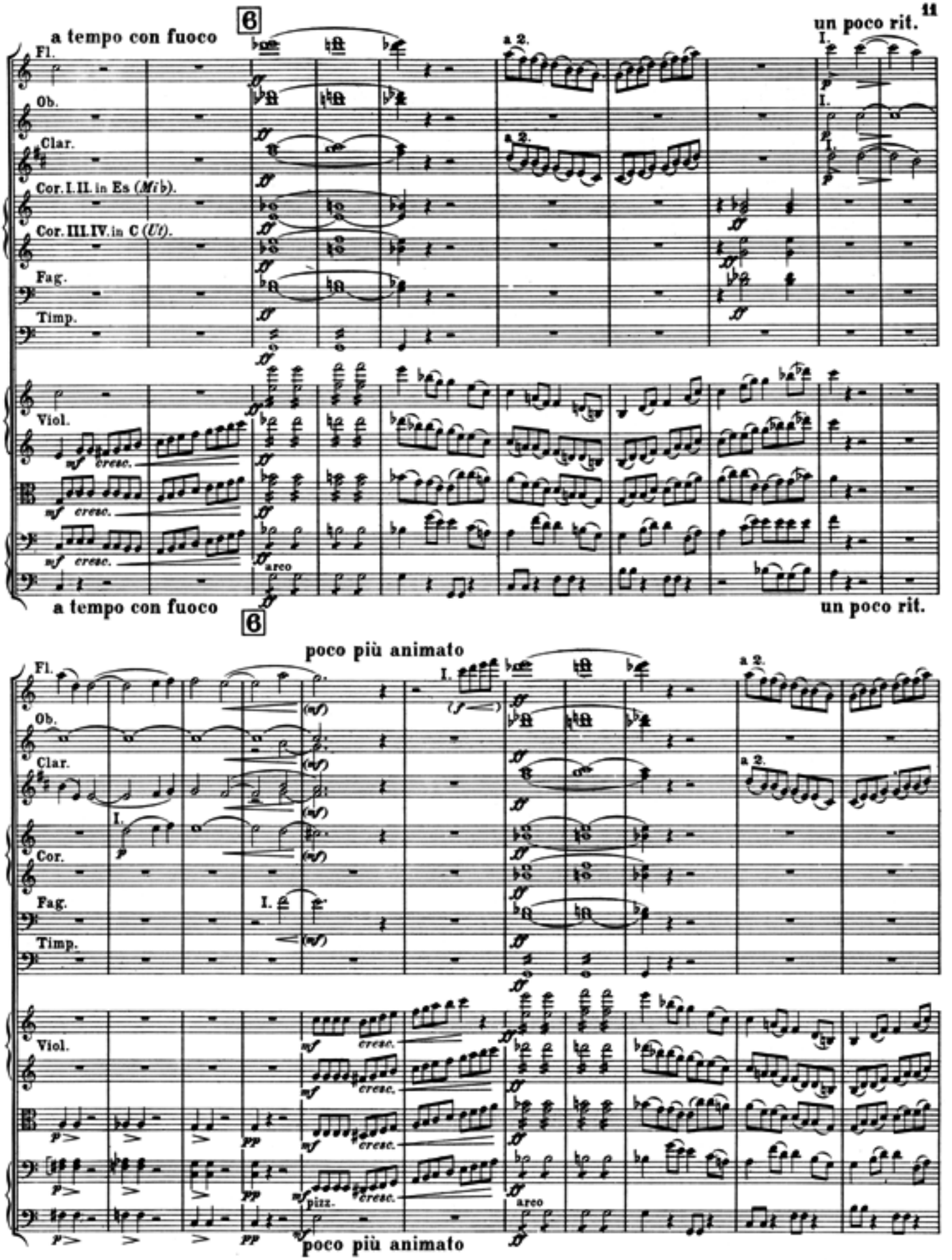
Allegro agitato e appassionato assai (♩= 132)

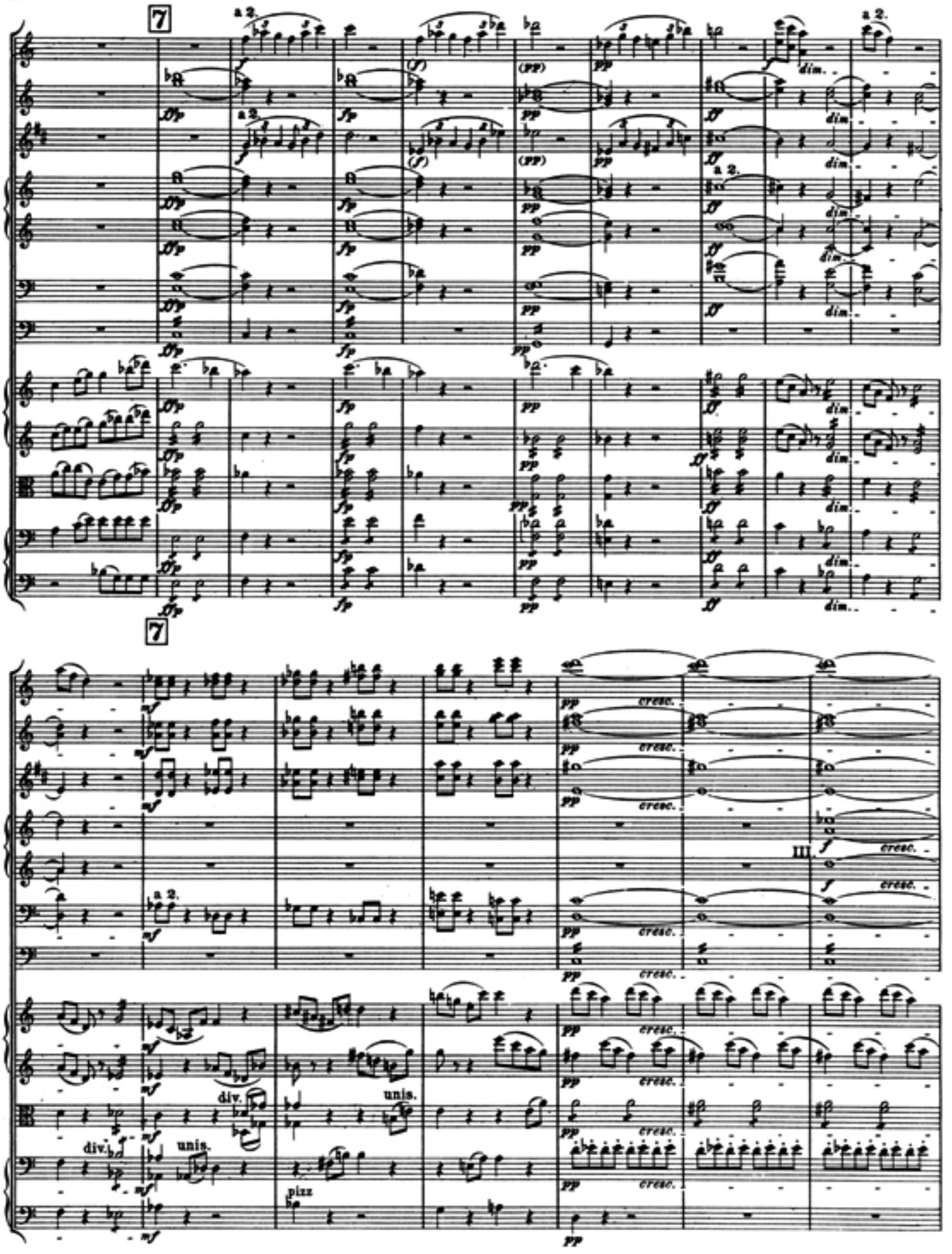
Une mesure de ce **mouvement** équivaut au quart de la précédente.
Ein Takt dieses Zeitmaßes wie ein Viertel des vorhergehenden.
One bar of this time-measure is equal to a quarter-bar of the preceding movement.

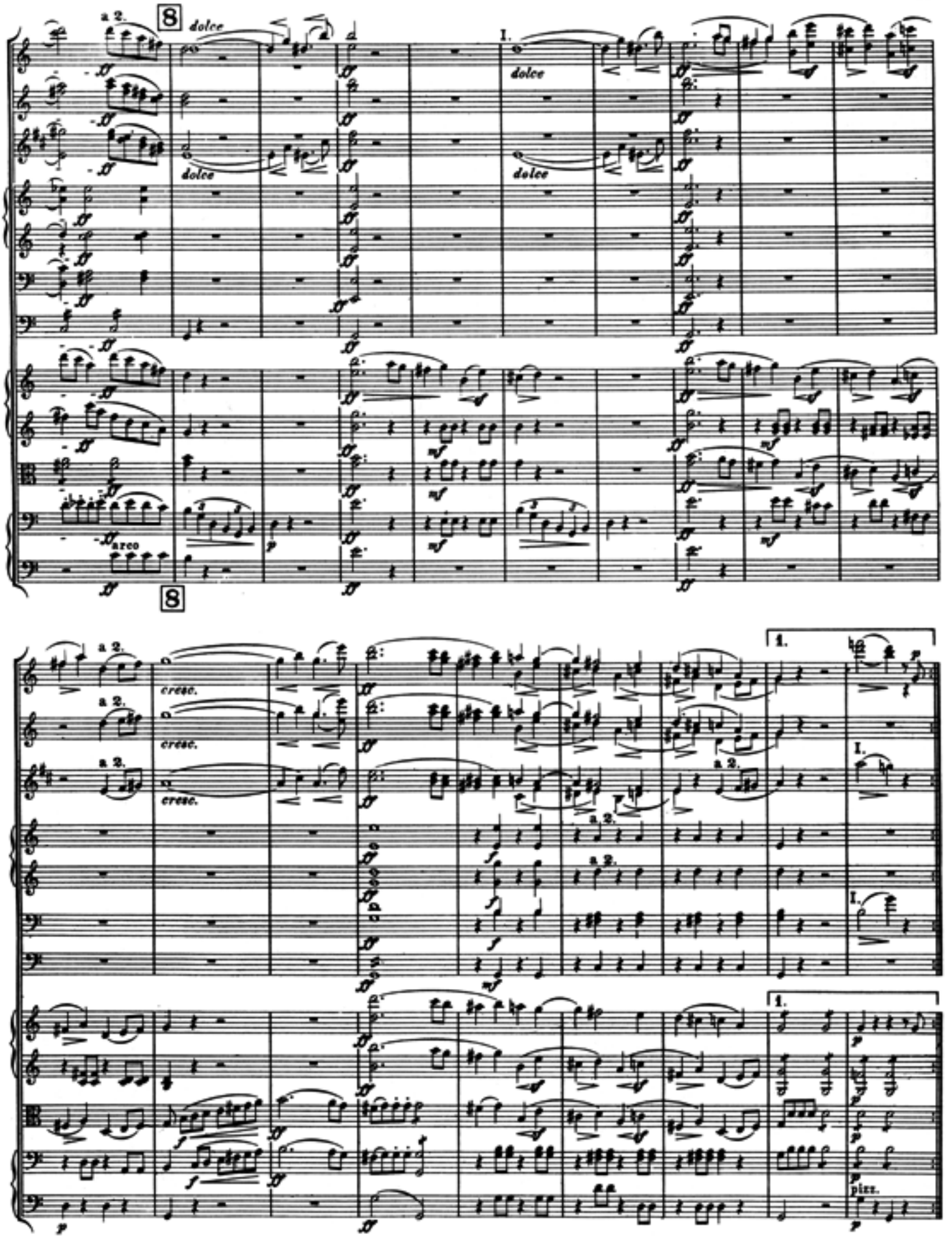


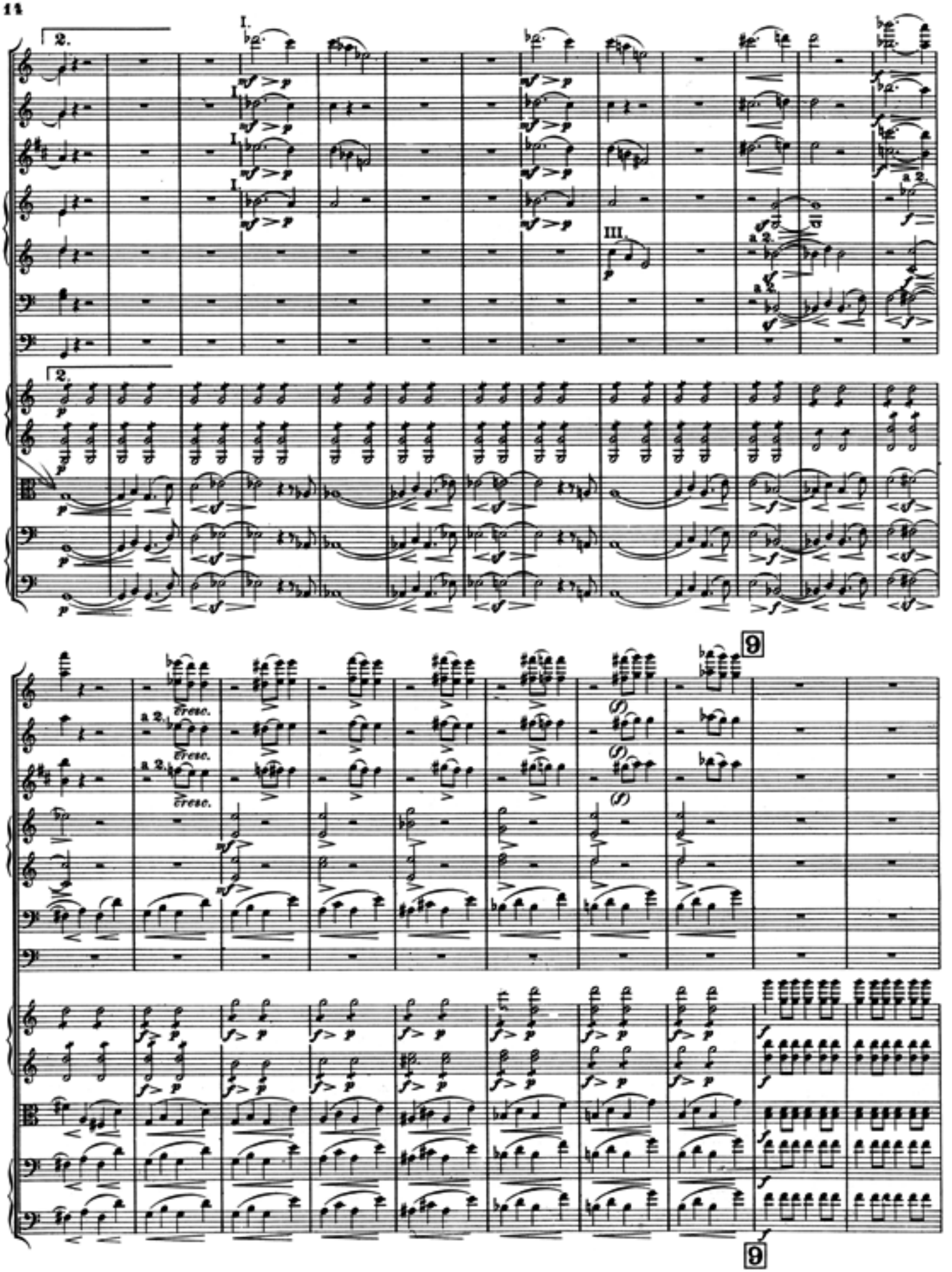
Allegro agitato e appassionato assai. (♩= 132.)

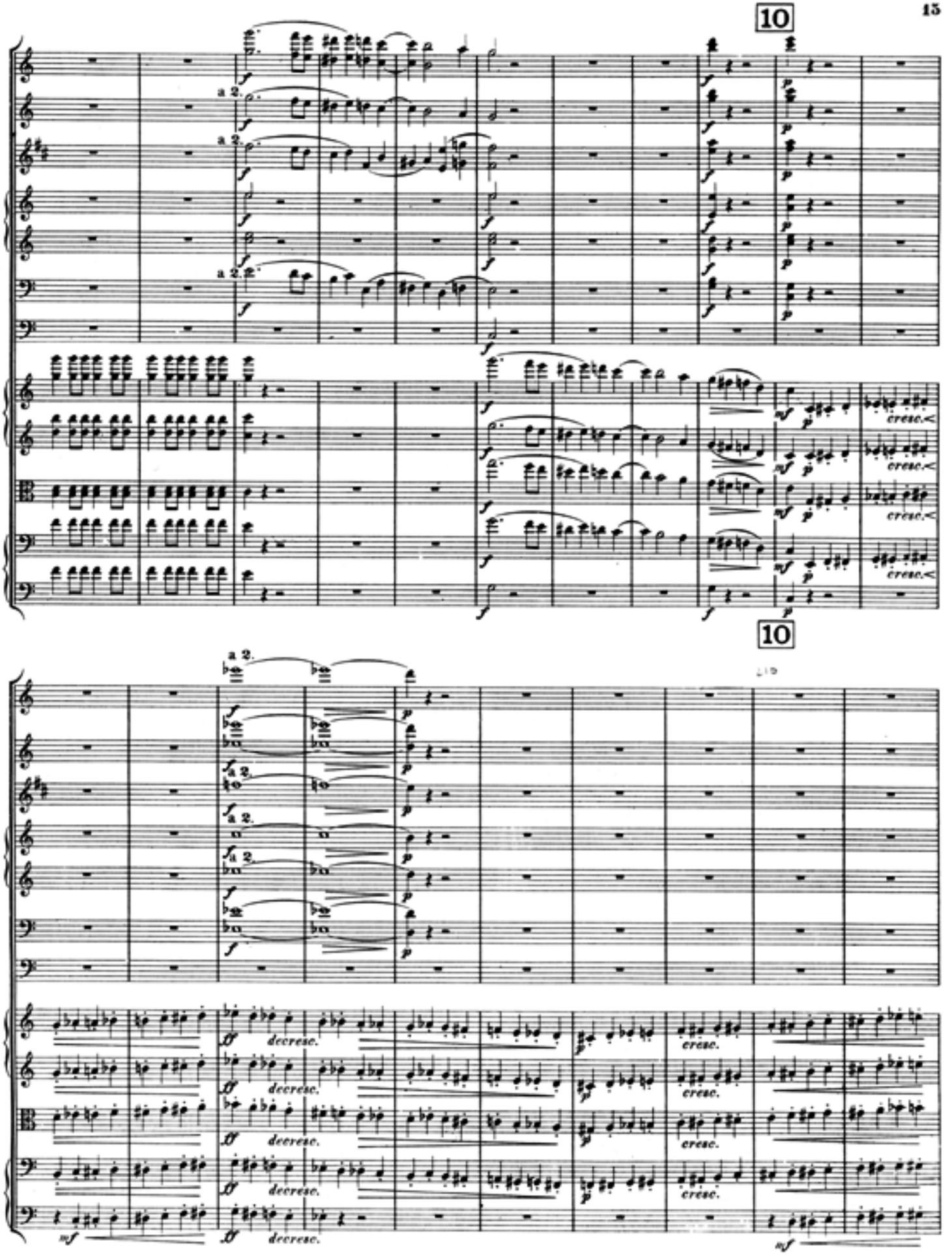

Fl.
poco sf
Vlcl.
arco
dolce
cresc. poco a poco
Vcello, e C.B. unis.
animato
cresc.
ritenuto
dim.
a tempo
poco f
rit.
Vcello.
C.B.
pizz.
poco rit.

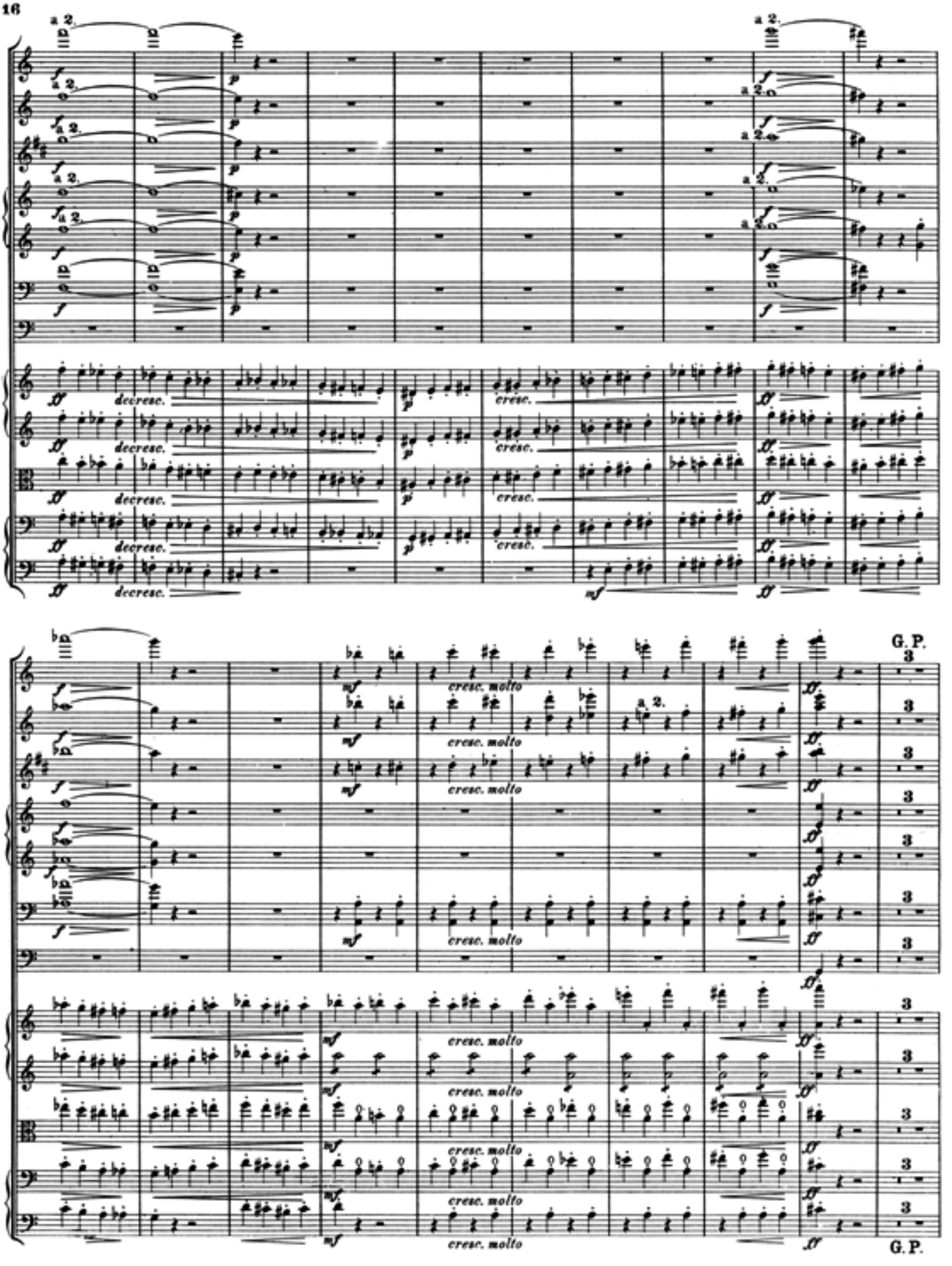

a tempo con fuoco
6
un poco rit.
Fl.
Ob.
Clar.
Cor. I. II. in Es (Mi b).
Cor. III. IV. in C (Ut).
Fag.
Timp.
Viol.
a 2.
I.
cresc.
areo
a tempo con fuoco
un poco rit.
6
poco più animato
Cor.
pizz.
poco più animato

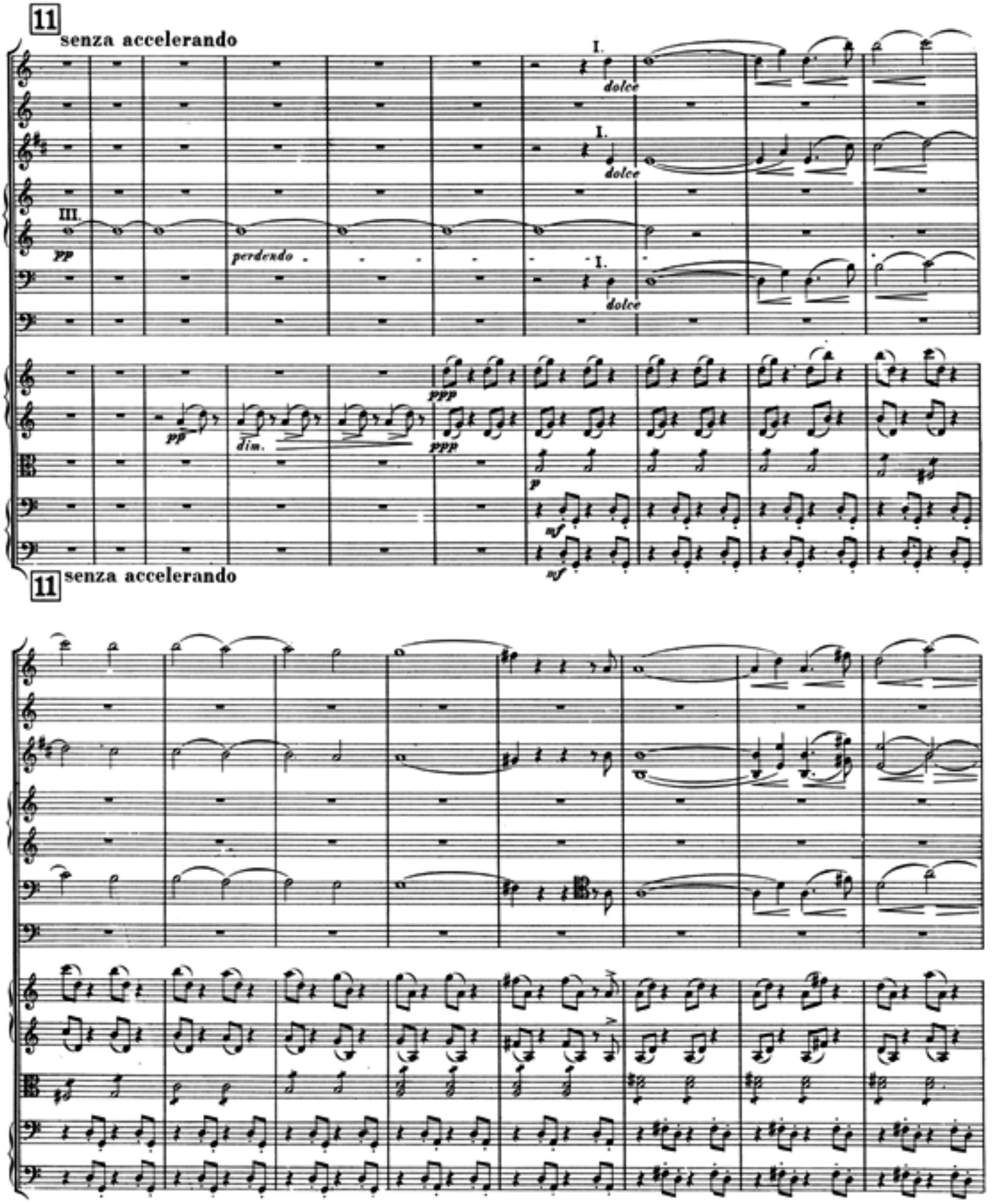

7
a 2.
dim.
7
a 2.
cresc.
III.
div.
unis.
pizz

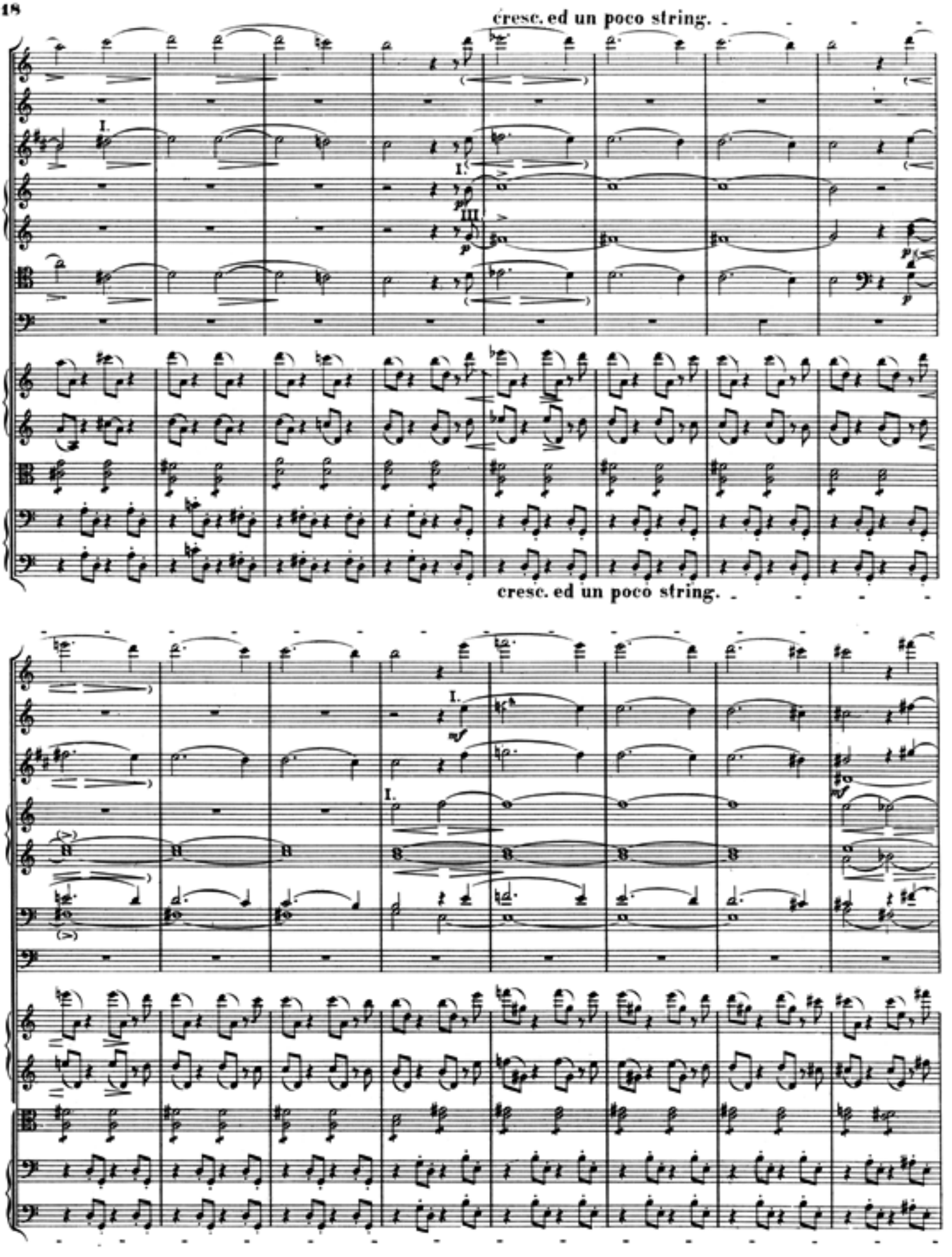

a 2.
8
dolce
I.
dolce
dolce
dolce
arco
8
a 2.
cresc.
a 2.
cresc.
a 2.
cresc.
a 2.
a 2.
a 2.
1.
I.
I.
1.
pizz.

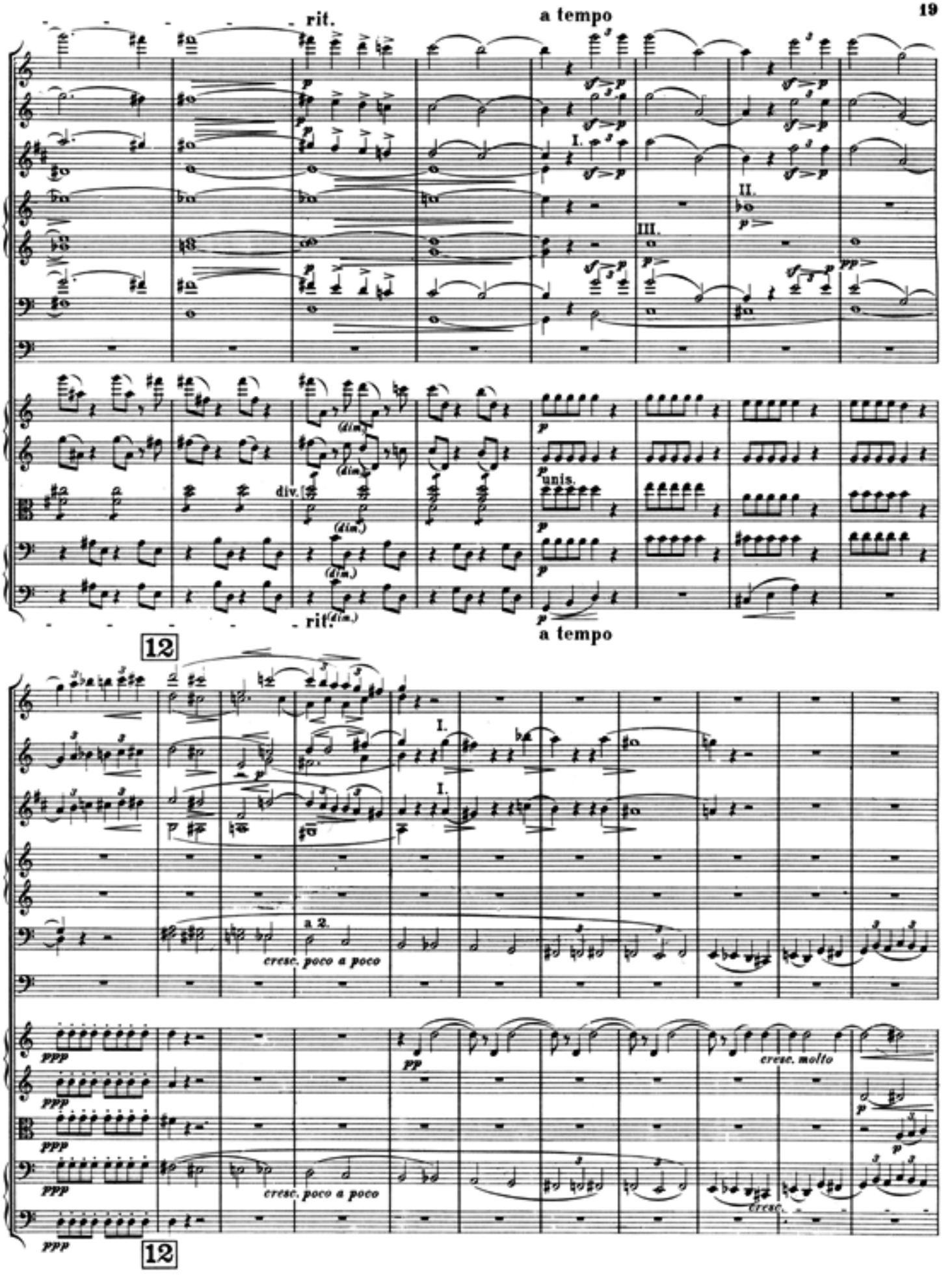

2.
I.
III
a 2.
cresc.
9

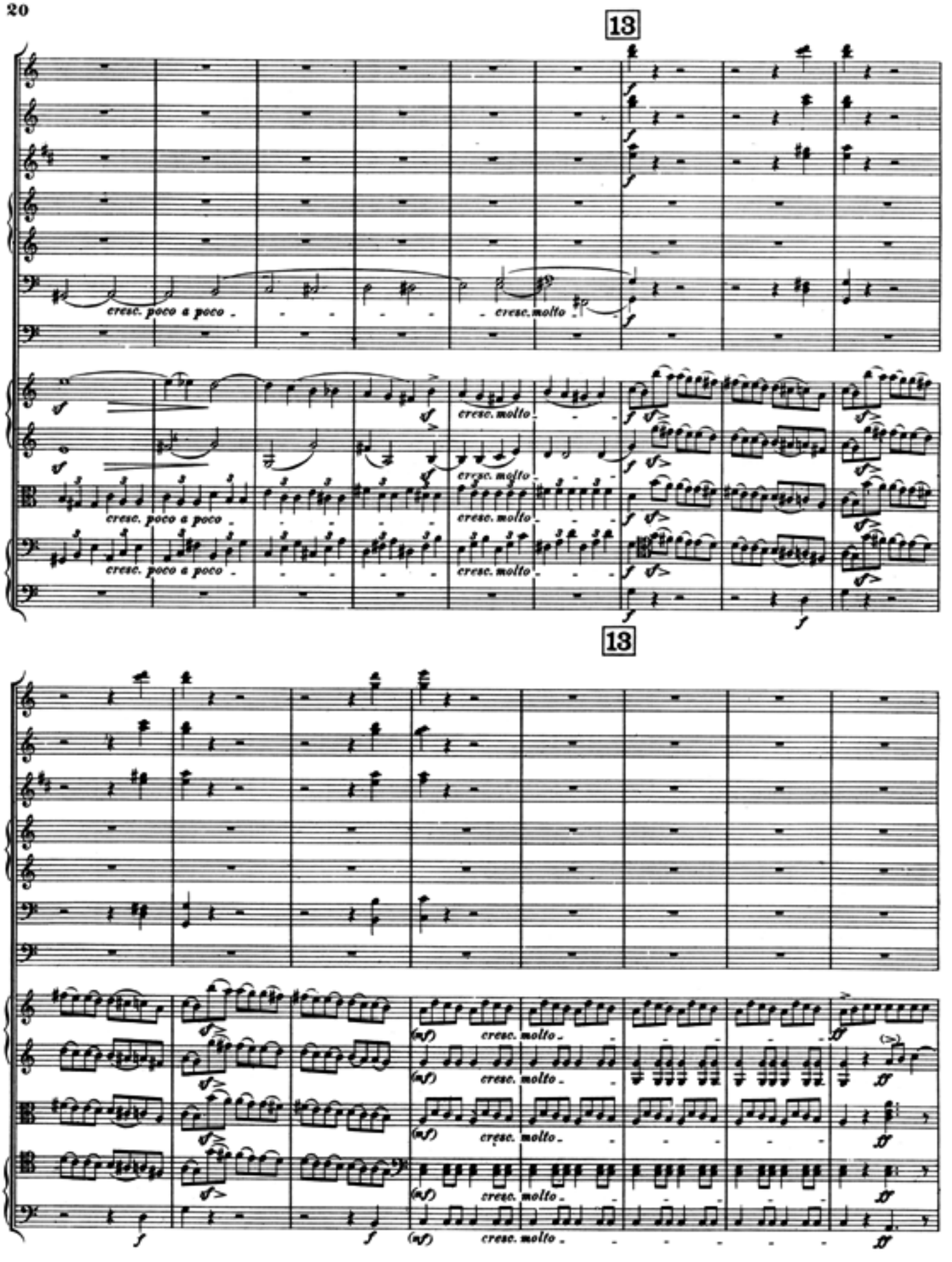

10
a 2.
a 2.
a 2.
cresc.
10
a 2.
decrease.
cresc.

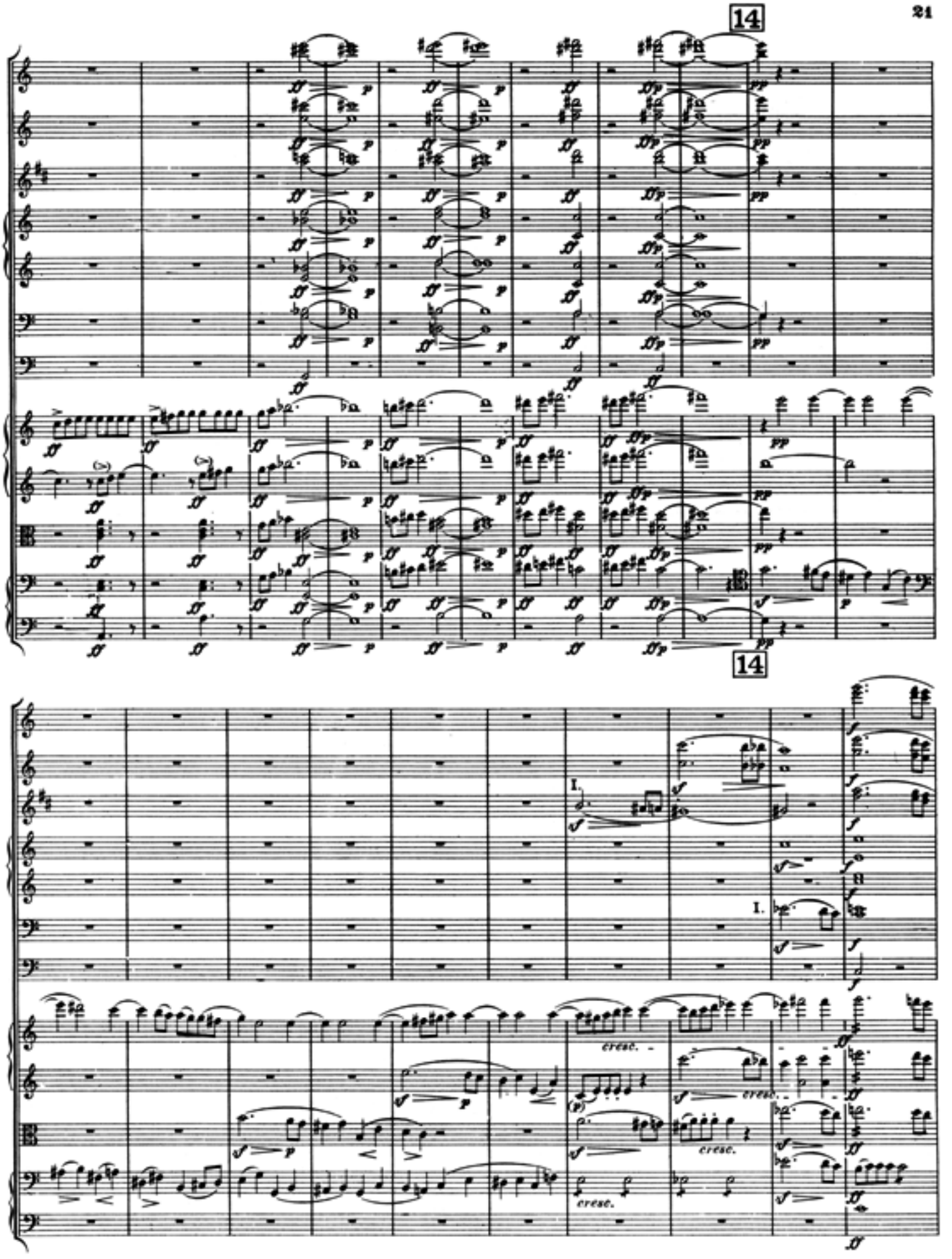

a 2.
decresc.
cresc.
cresc. molto
G. P.

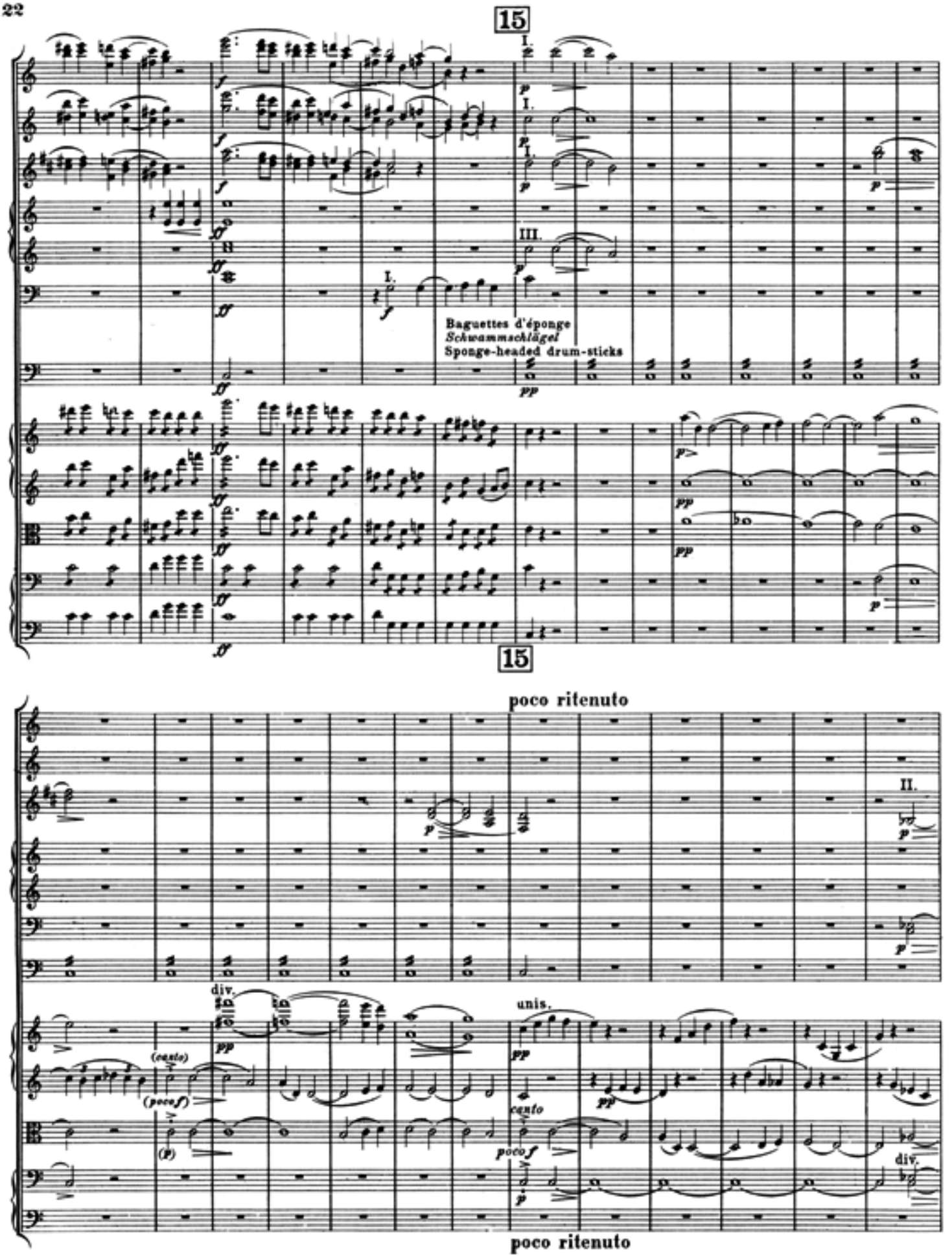

11
senza accelerando
I.
dolce
I.
dolce
III.
pp
perdendo
I.
dolce
ppp
pp
dim.
ppp
p
mf
mf
11
senza accelerando

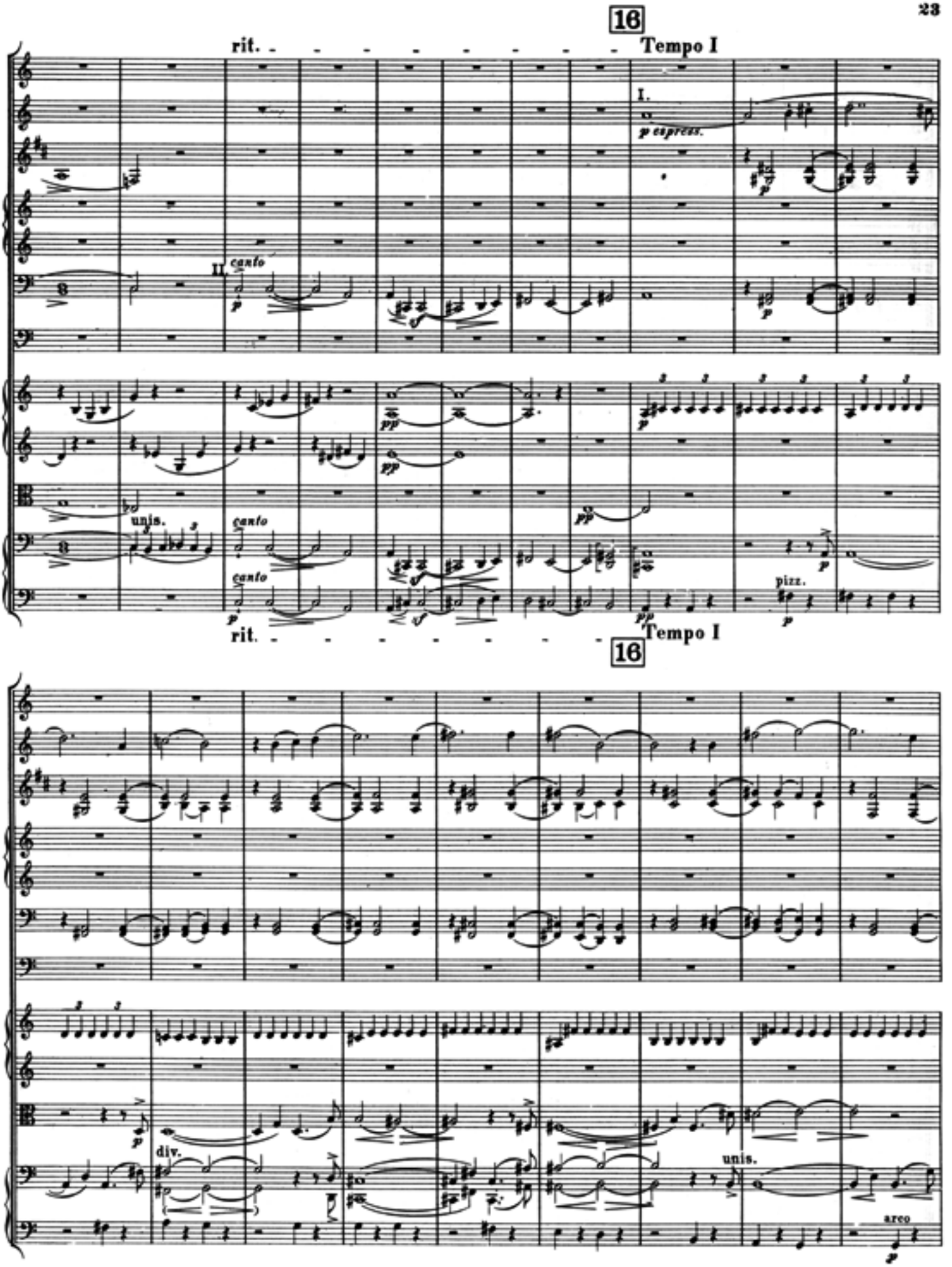

cresc. ed un poco string.
cresc. ed un poco string.

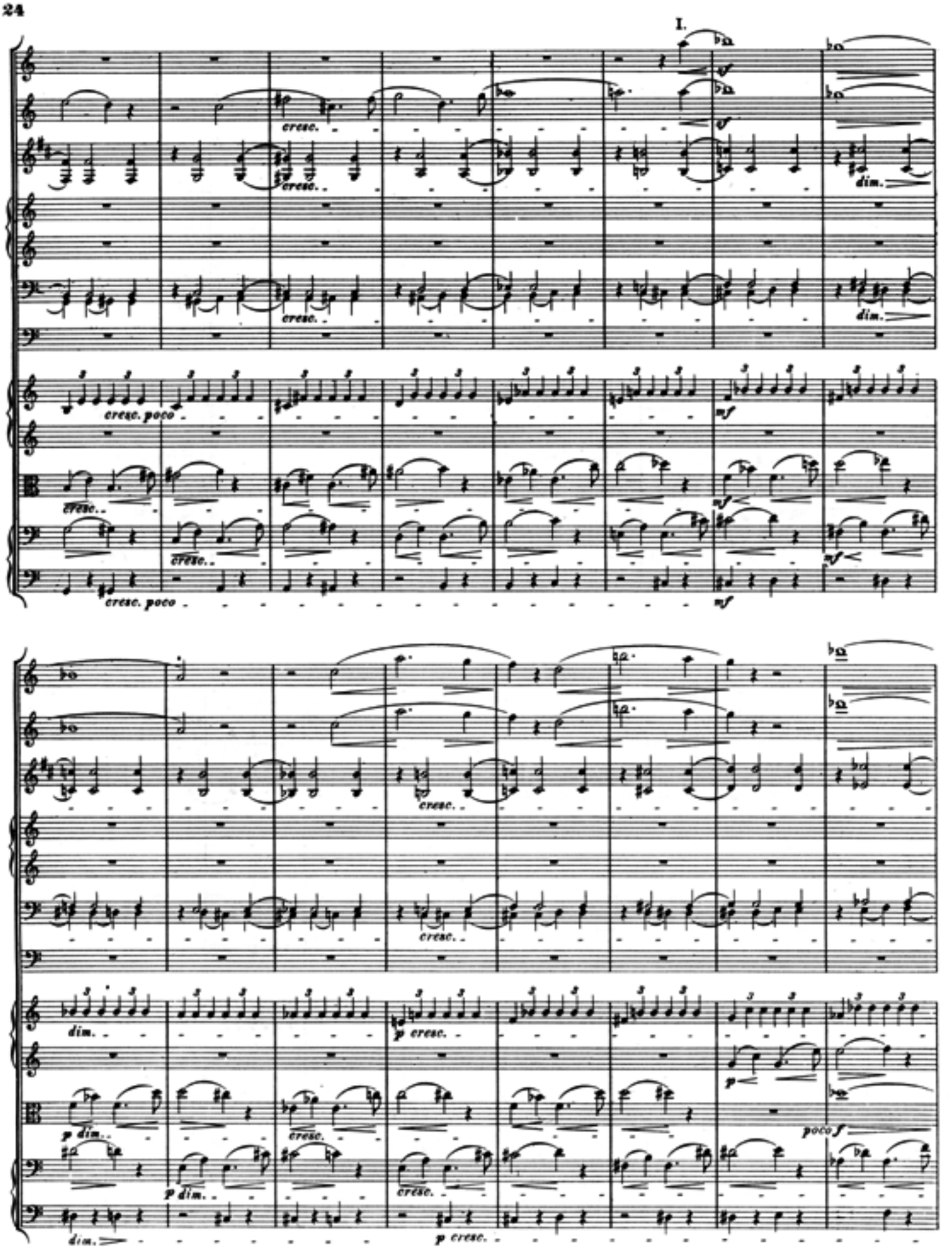

rit.
a tempo
I.
II.
III.
(dim.)
div.
unis.
rit.
a tempo
12
a 2.
cresc. poco a poco
pp
cresc. molto
ppp
12

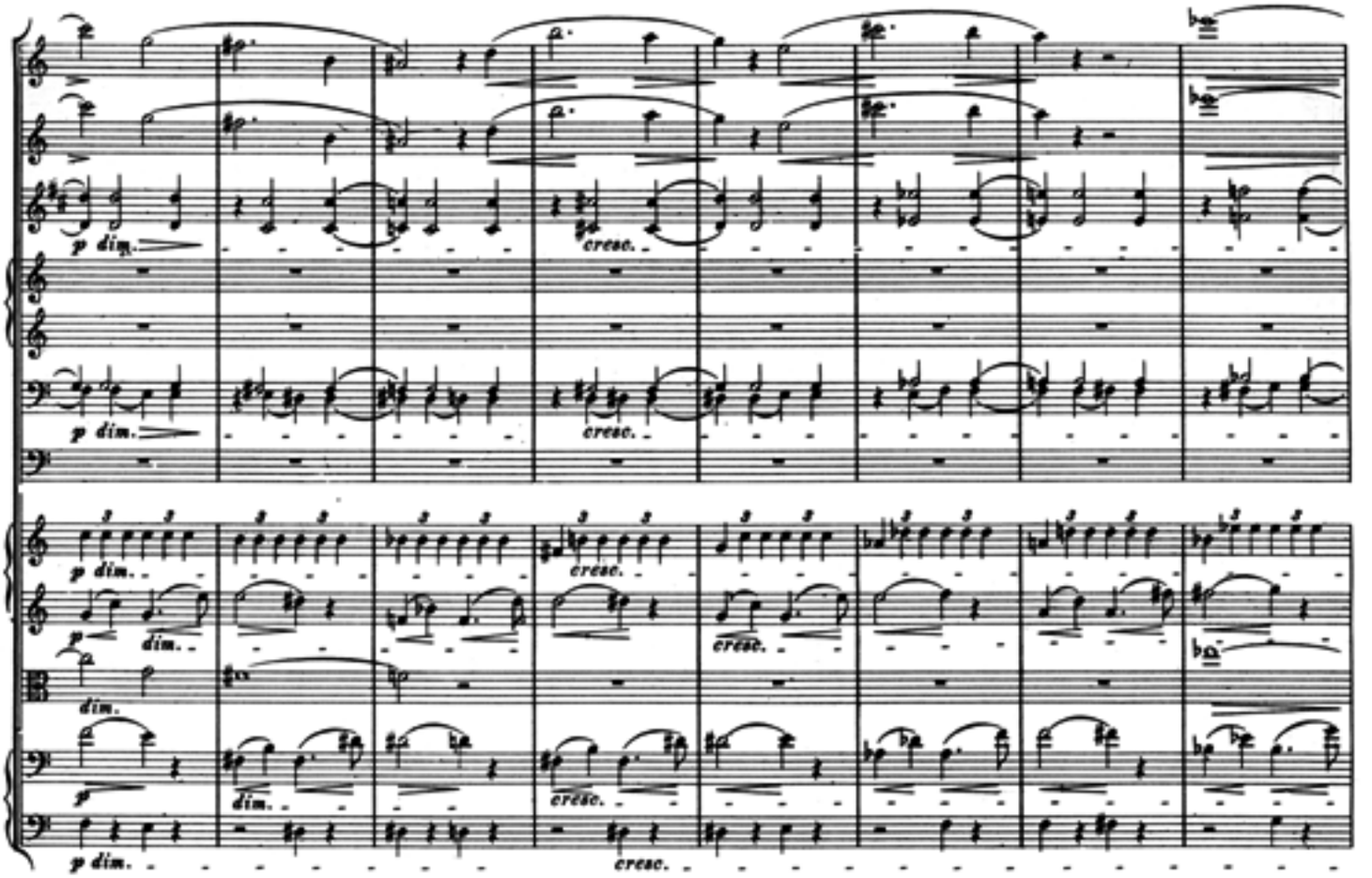

13
cresc. poco a poco
cresc. molto
13
cresc. molto

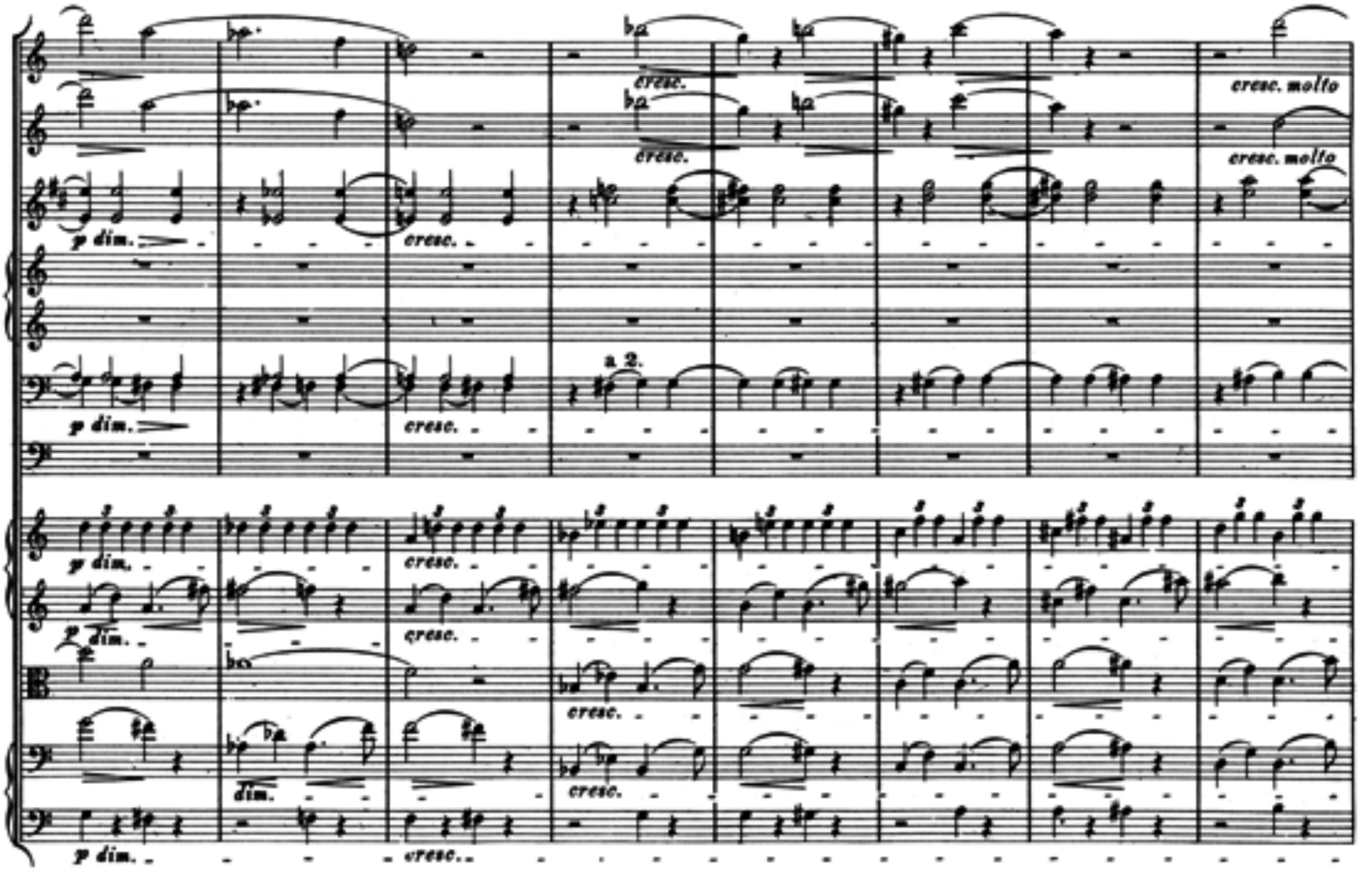

14
14
I.
I.
cresc.
cresc.
cresc.

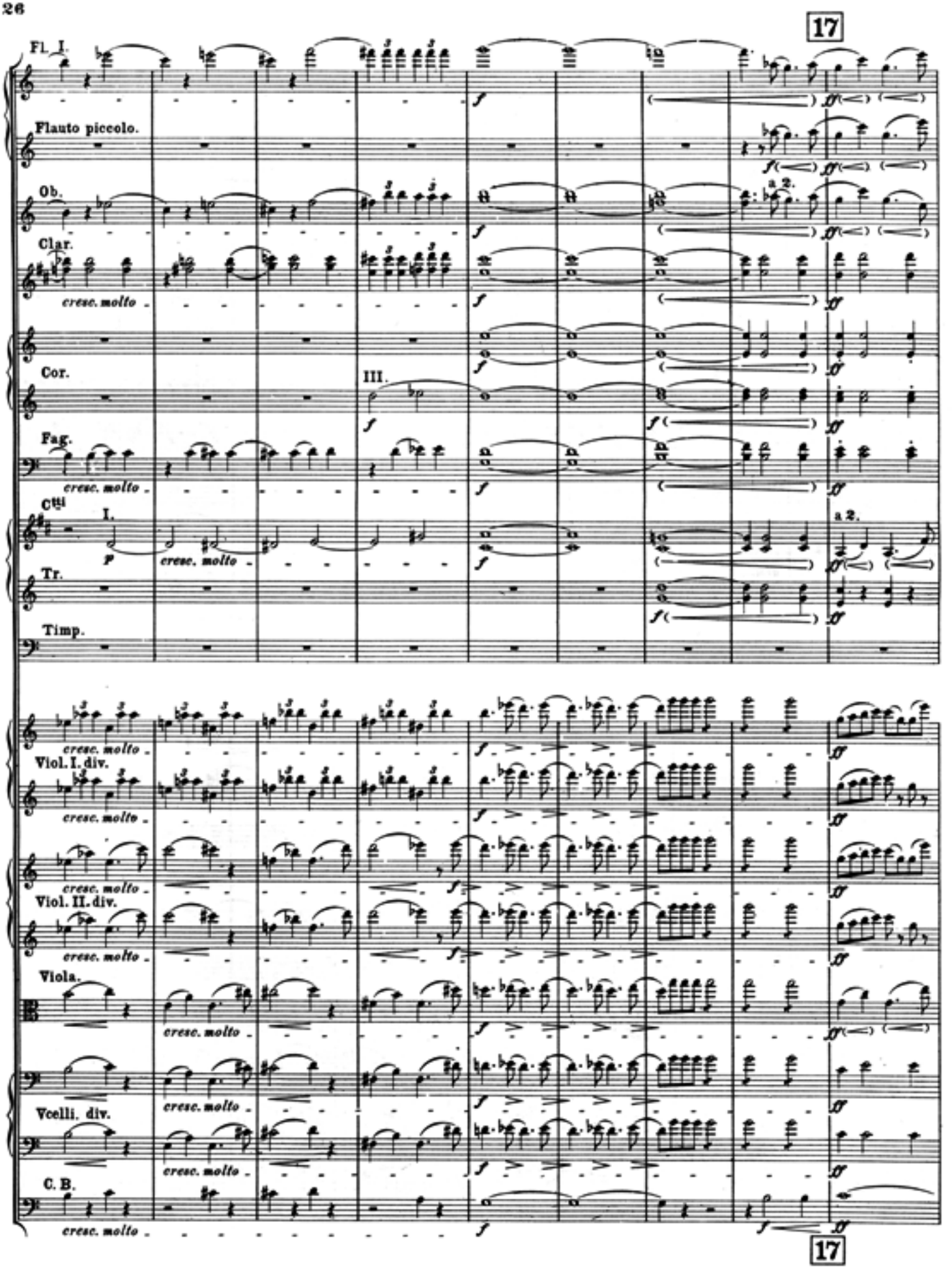

15
Baguettes d'éponge
Schwammschlägel
Sponge-headed drum-sticks
15
poco ritenuto
poco ritenuto

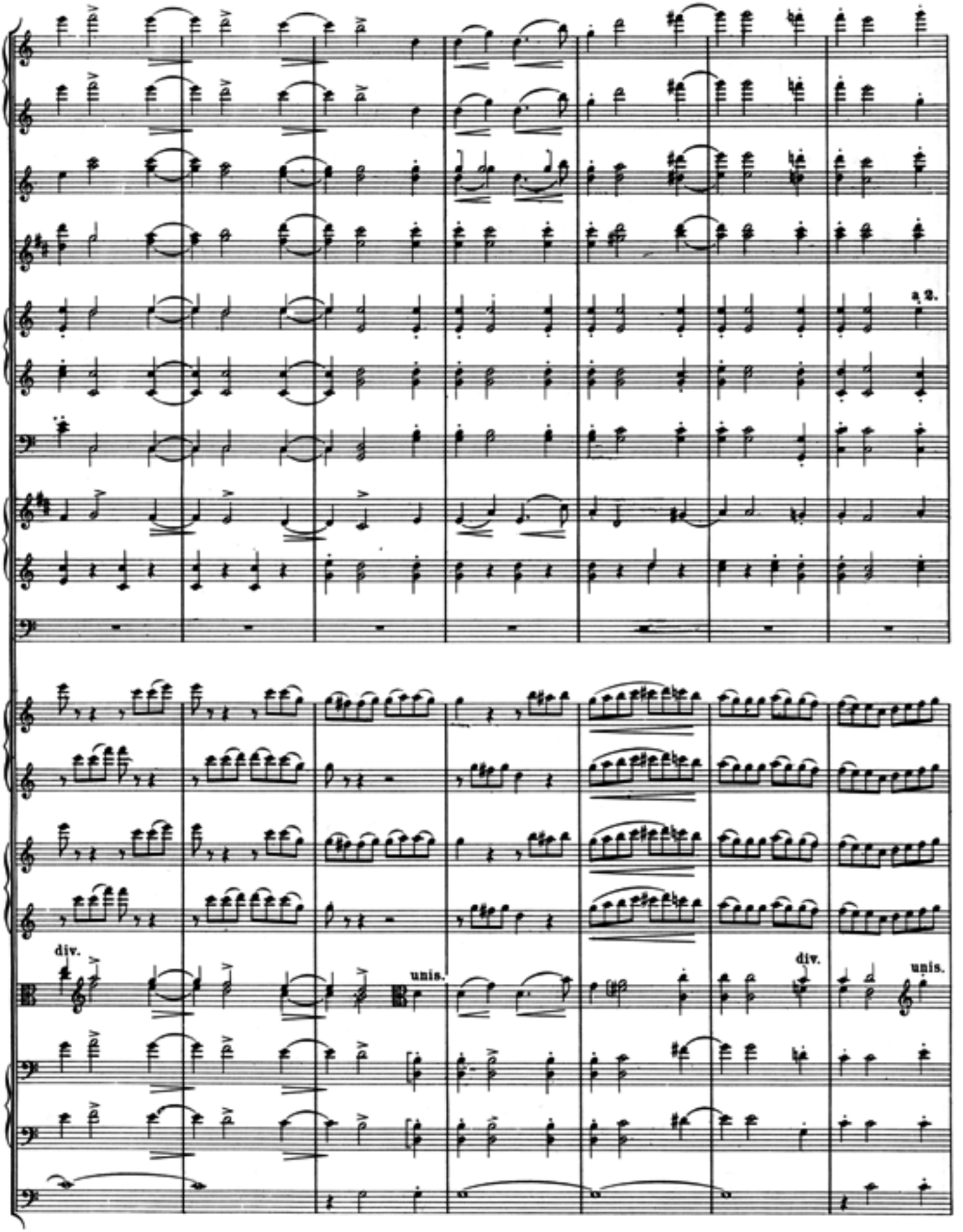

16
rit.
Tempo I
I.
p espress.
II.
canto
unis.
pizz.
16
rit.
Tempo I
div.
unis.
arco

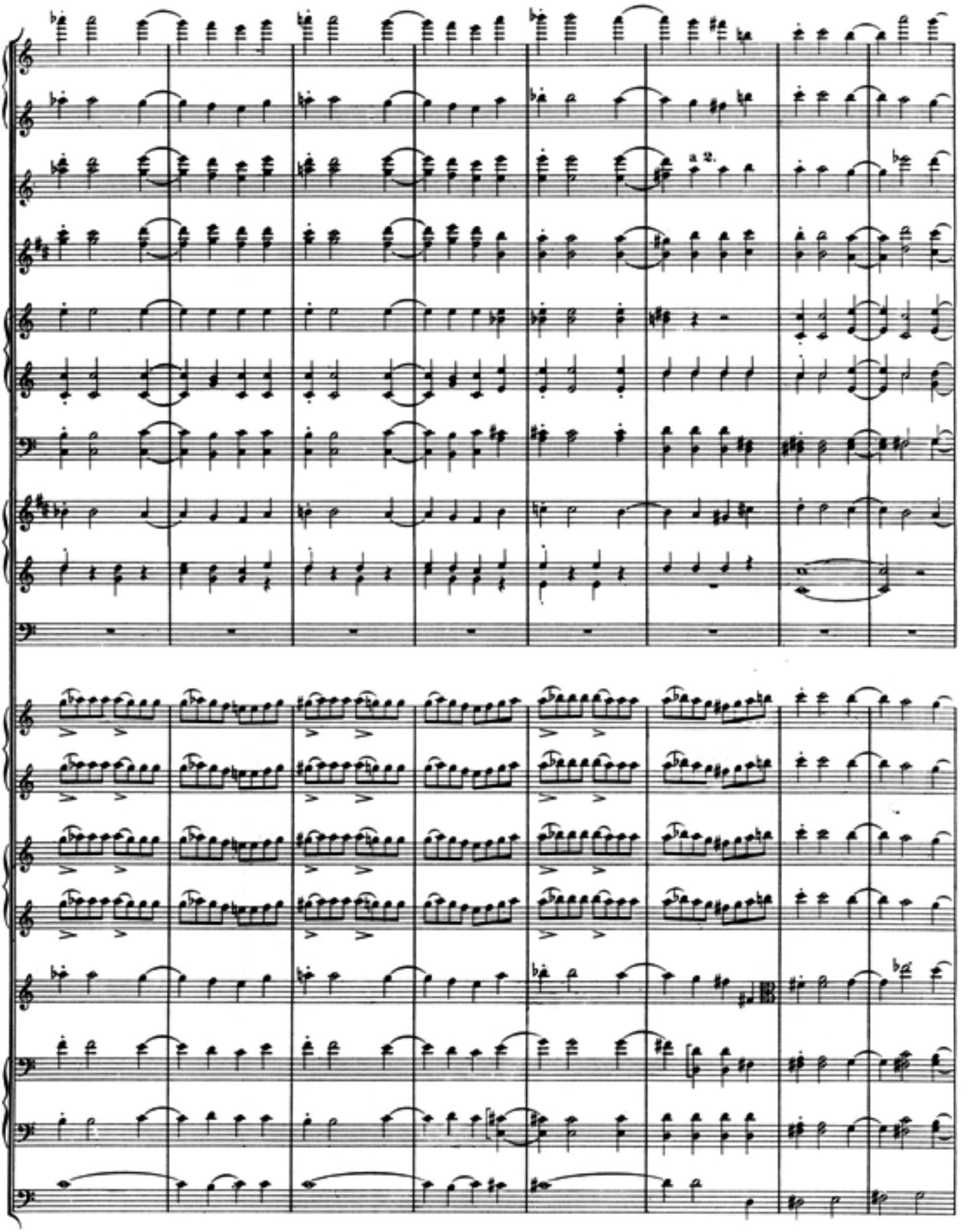

I.
cresc.
cresc.
cresc.
dim.
dim.
cresc. poco
cresc.
cresc.
mf
mf
mf
cresc. poco
mf
cresc.
cresc.
dim.
p cresc.
p
p dim.
cresc.
poco f
p dim.
cresc.
dim.
p cresc.

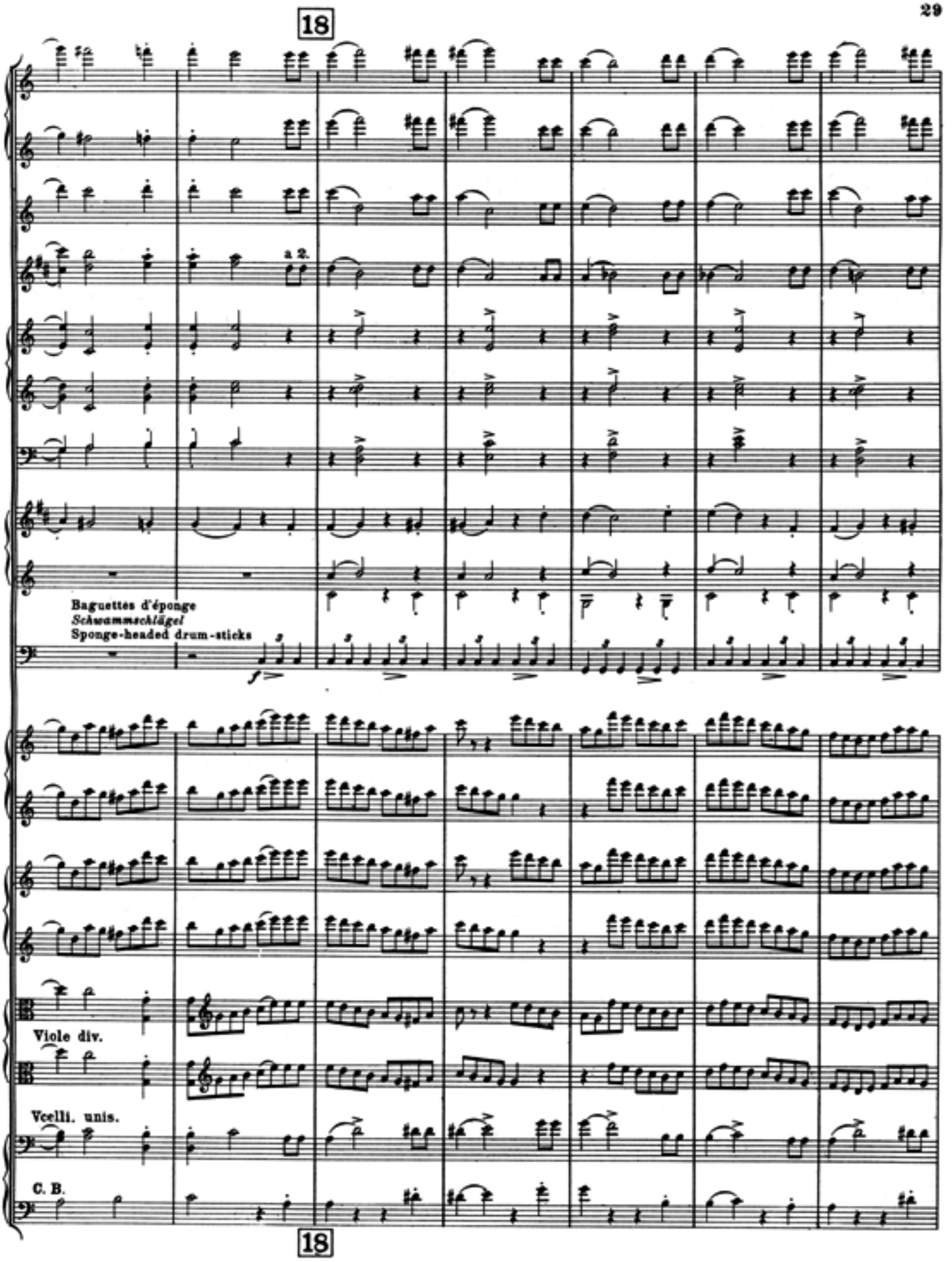

p dim.
cresc.
dim.

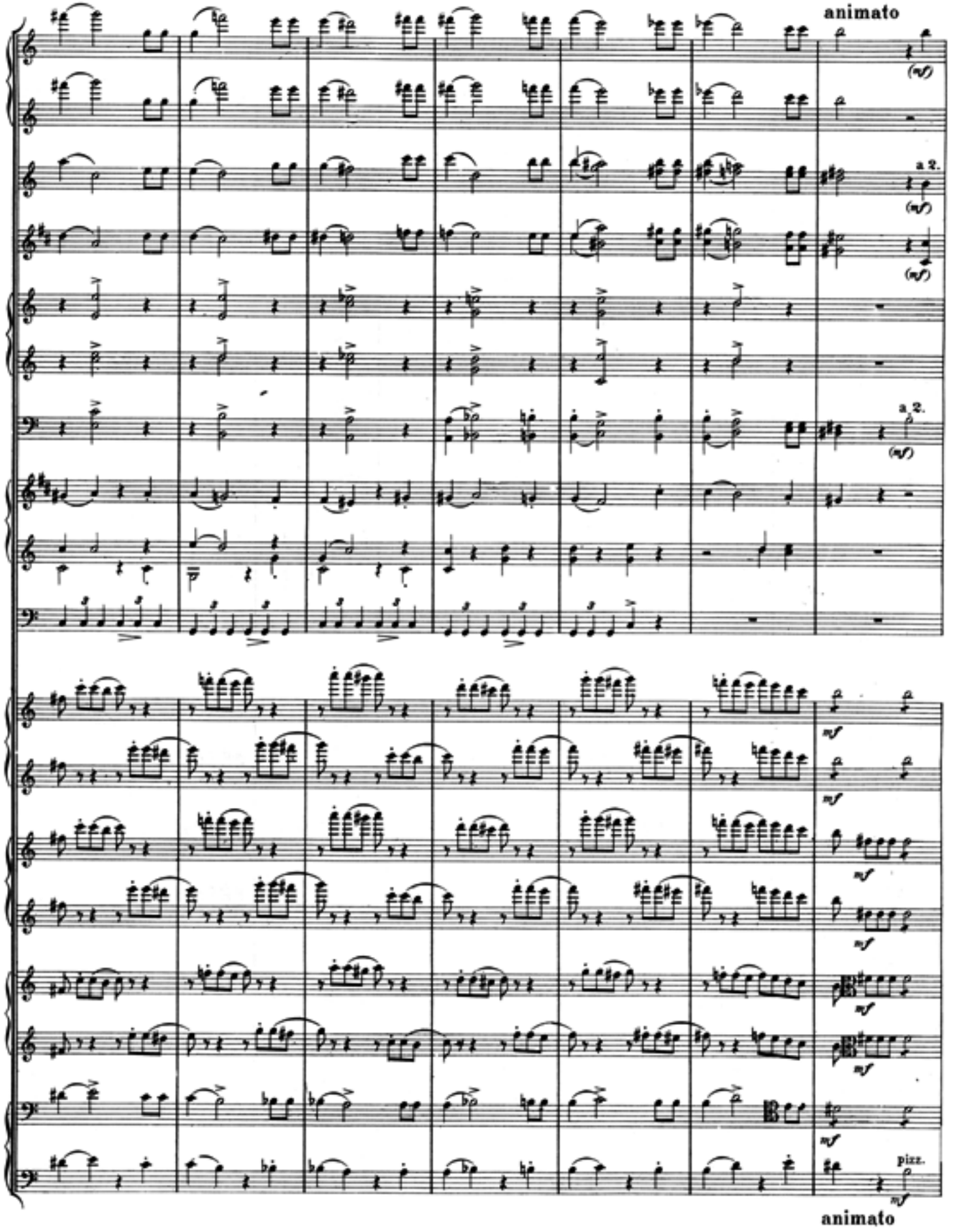

p dim.
cresc.
a 2.
cresc. molto
dim.

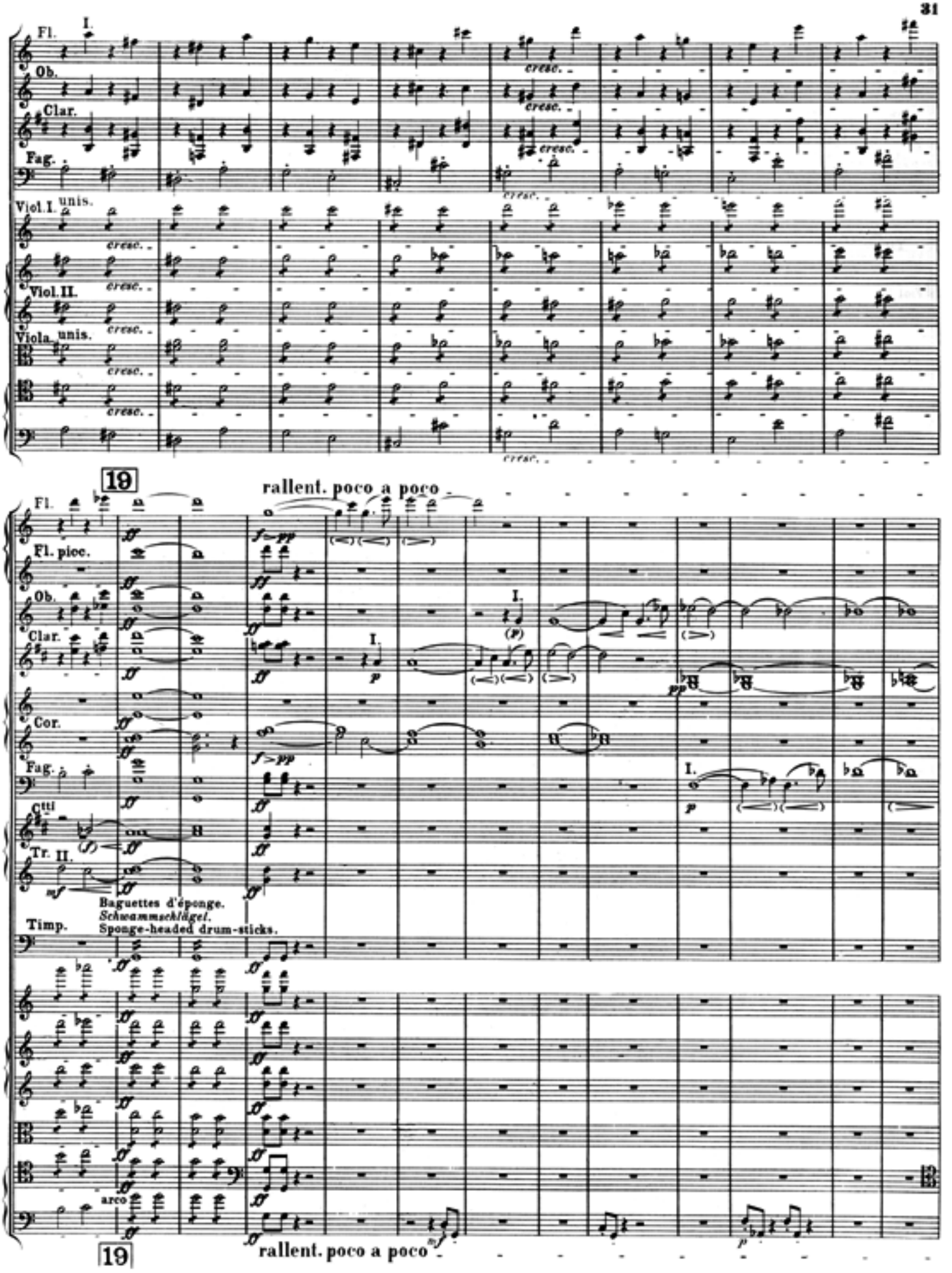

17
Fl. I.
Flauto piccolo.
Ob.
Clar.
cresc. molto
Cor.
III.
Fag.
cresc. molto
Ctti
I.
cresc. molto
Tr.
Timp.
a 2.
cresc. molto
Viol. I. div.
cresc. molto
Viol. II. div.
cresc. molto
Viola.
cresc. molto
Vcelli. div.
cresc. molto
C. B.
cresc. molto
17

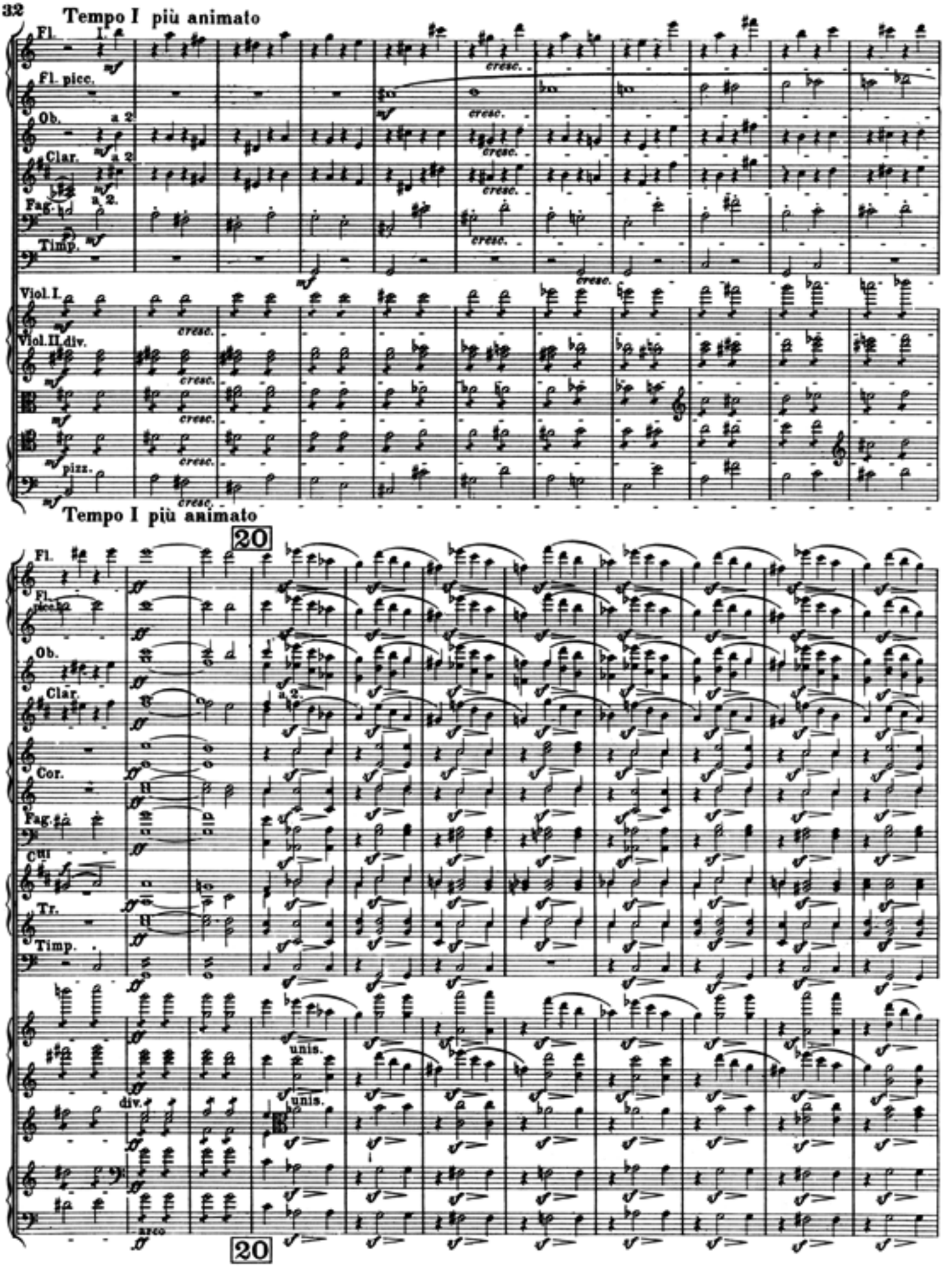

a 2.
div.
unis.
div.
unis.

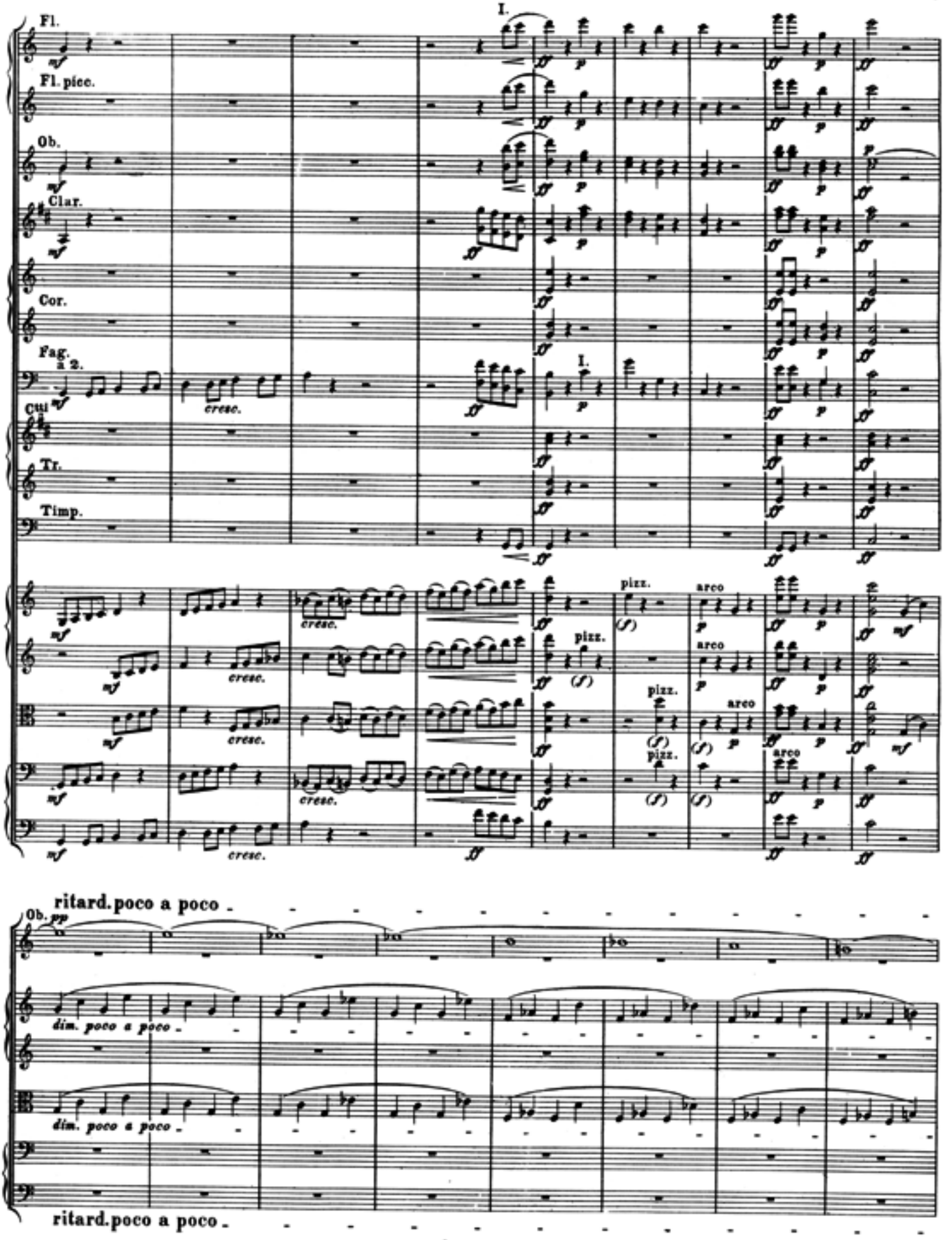

a 2.

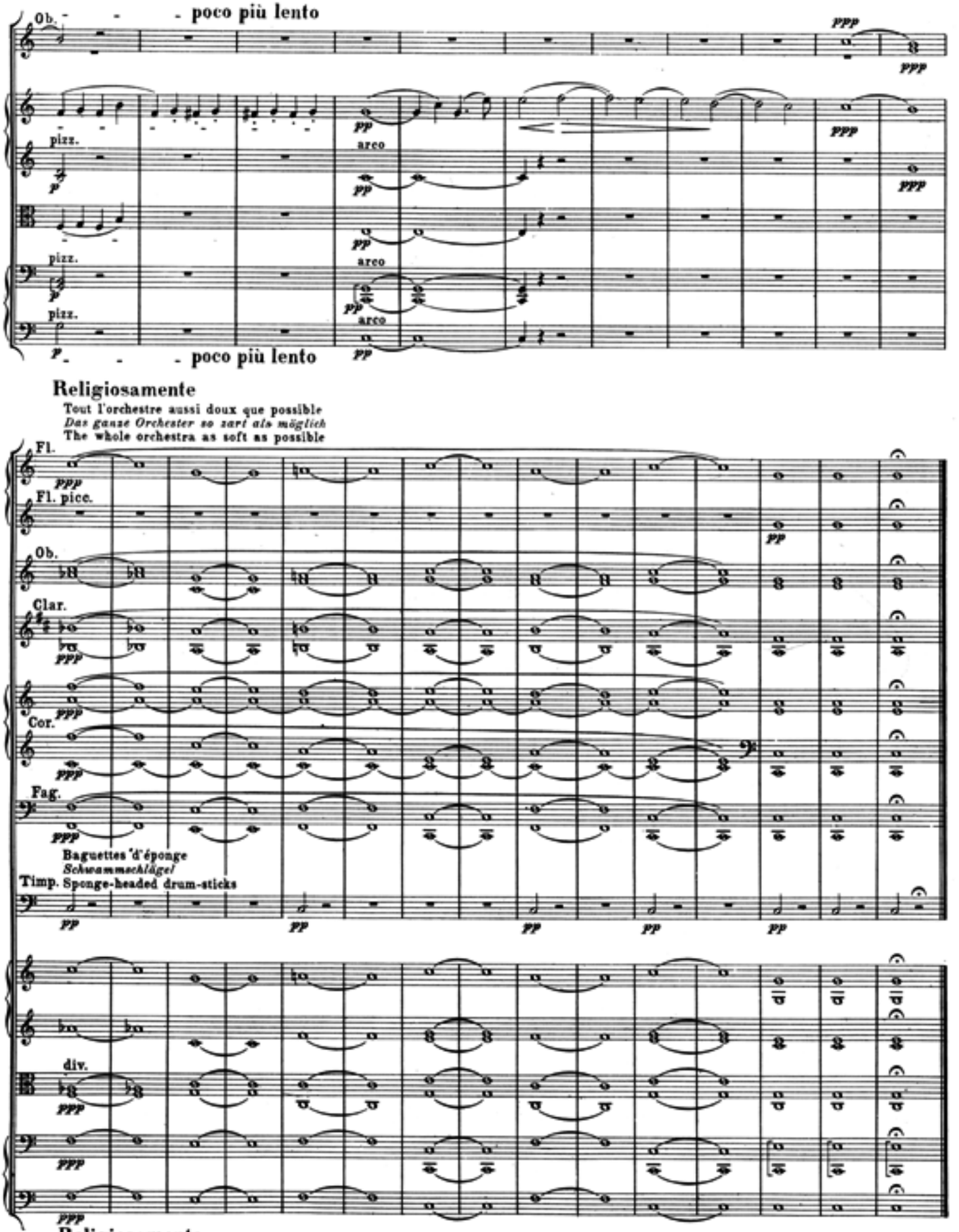

18
a 2.
Baguettes d'éponge
Schwammschlägel
Sponge-headed drum-sticks
Viole div.
Vcelli. unis.
C. B.
18


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

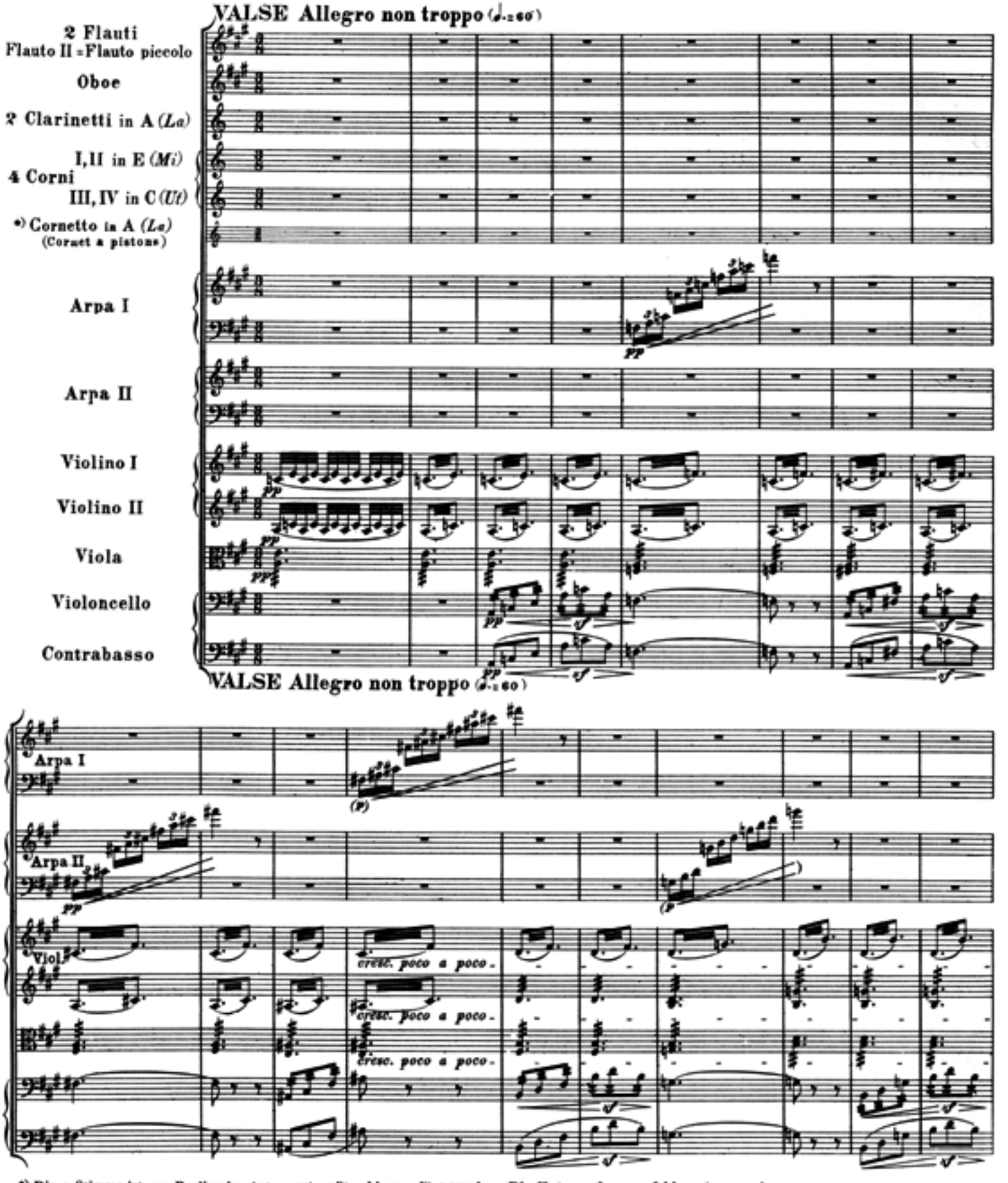

I.
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
a 2.
cresc.
Cui
Tr.
Timp.
pizz.
arco
ritard. poco a poco
dim. poco a poco


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

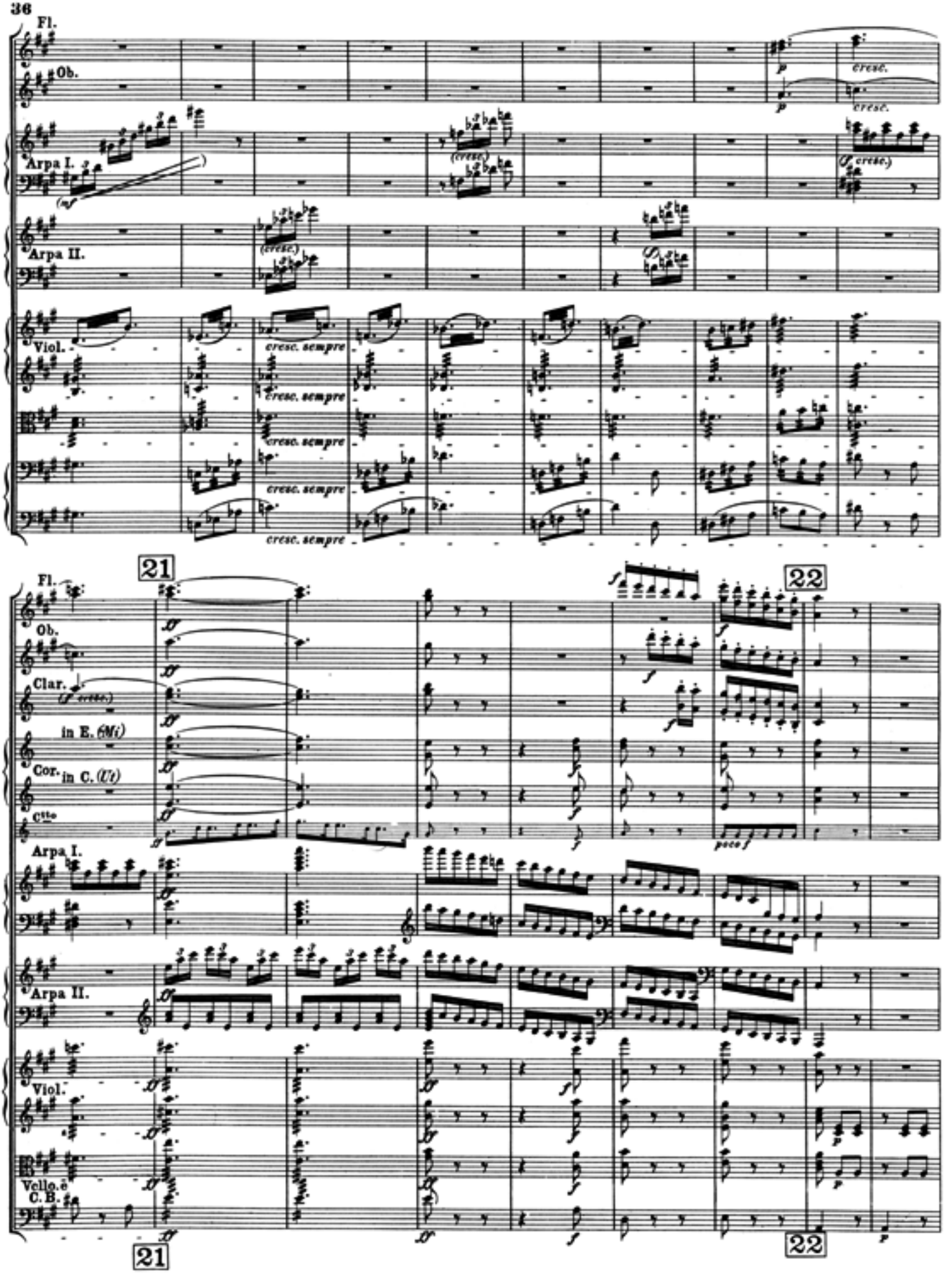
II.

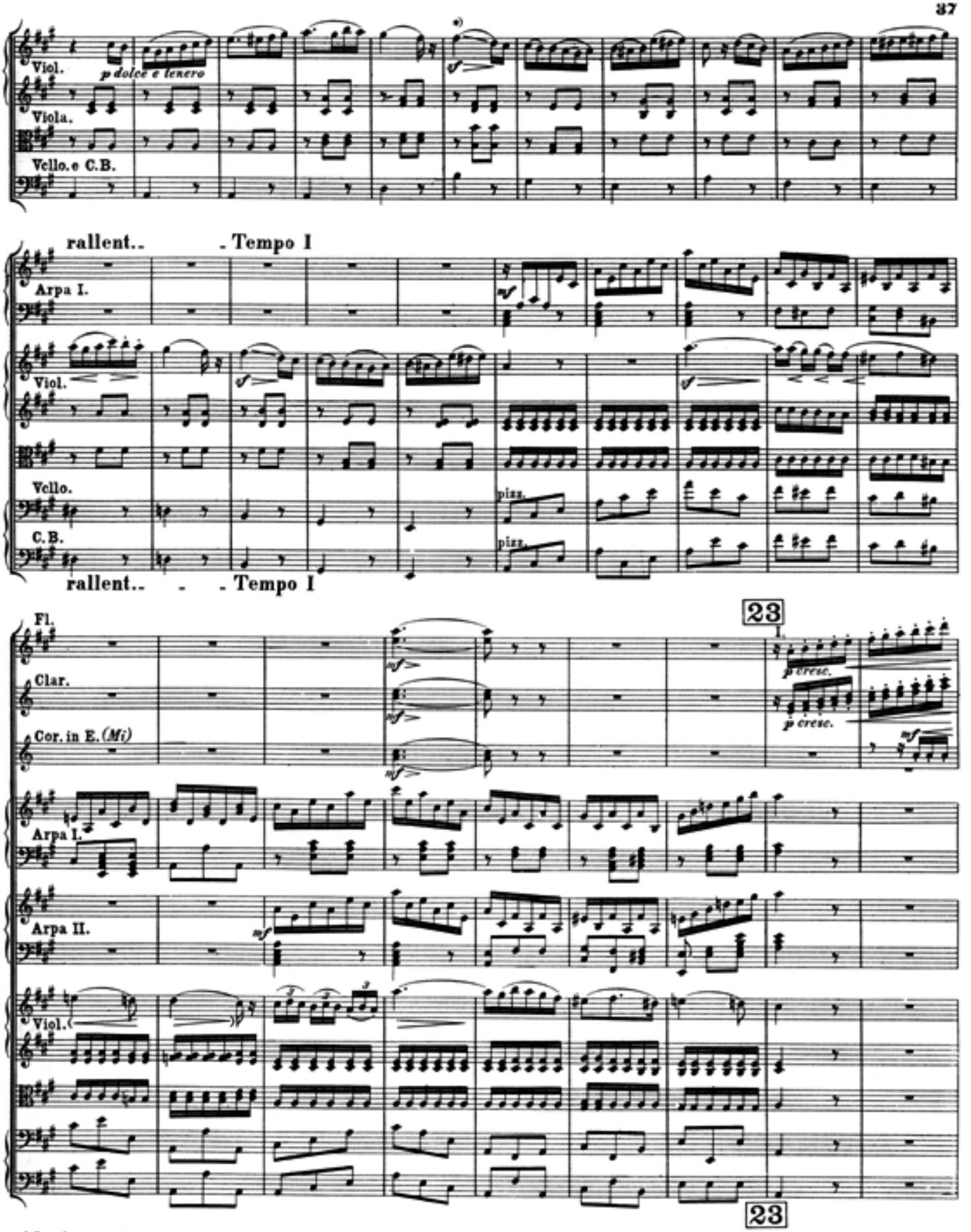
Un bal

Ein Ball[1] A Ball

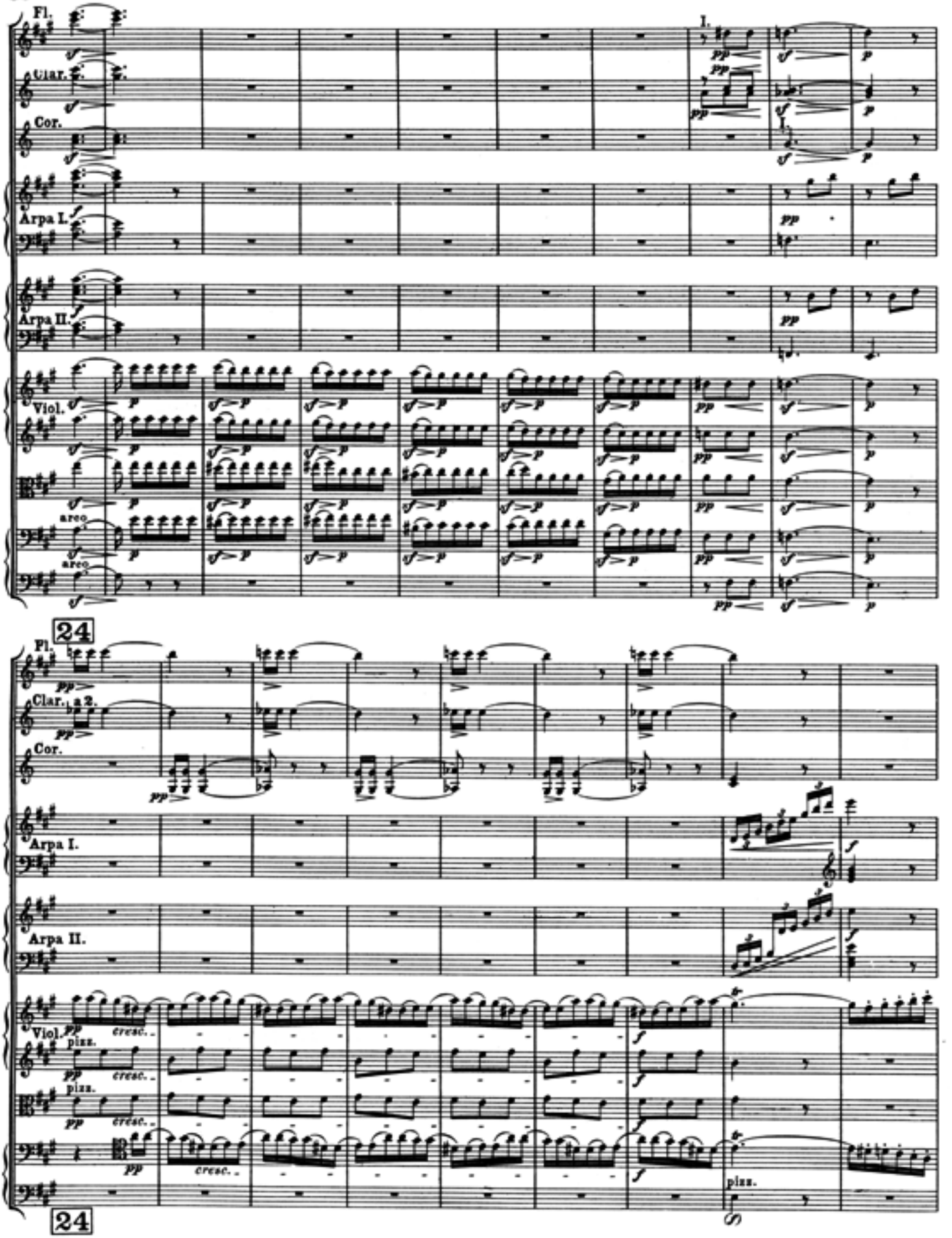


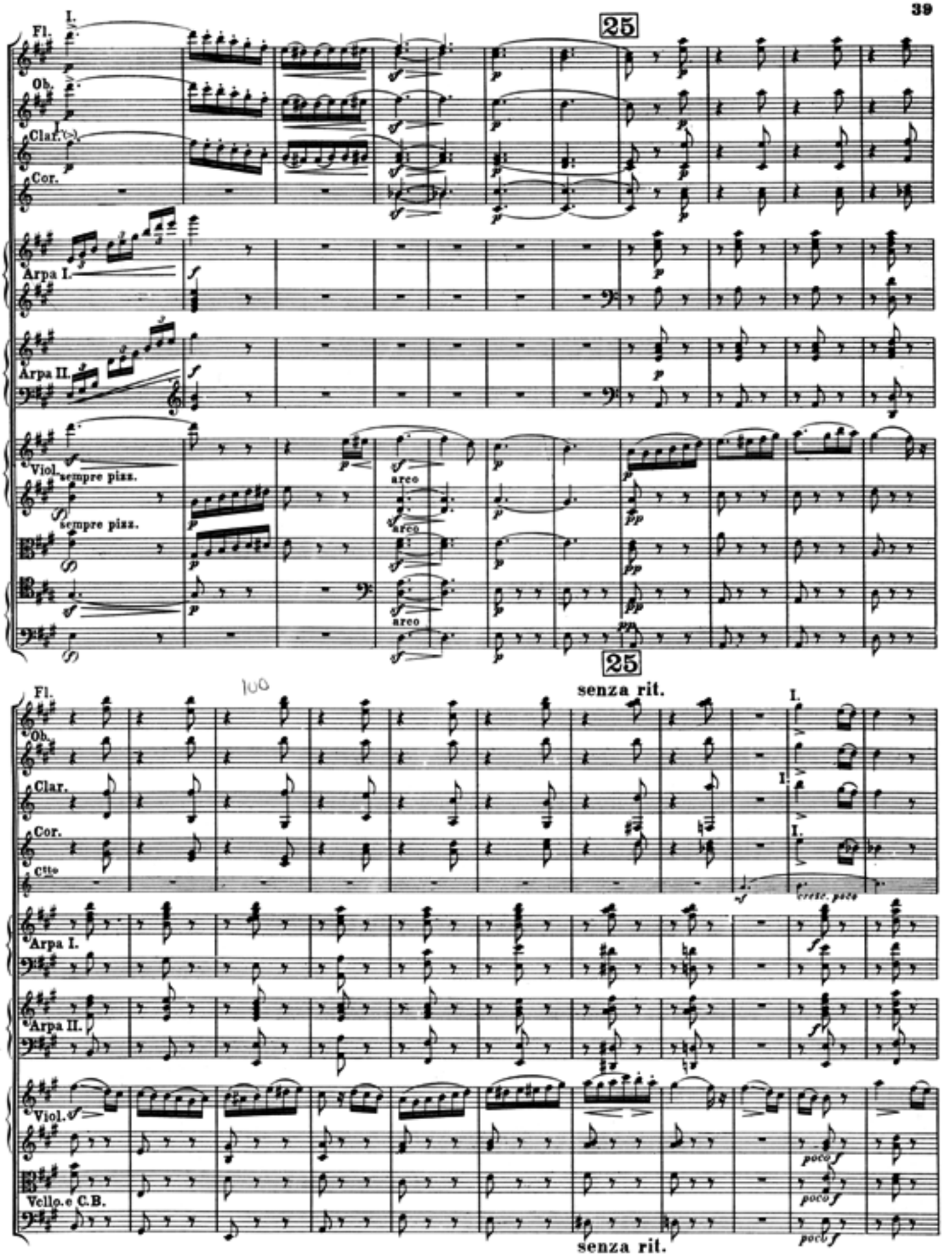
*) Diese Stimme ist von Berlioz im Autograph später hinzugefügt worden. Die Herausgeber empfehlen, sie wegzulassen.
Cette partie se trouve sur l'autographe et a été ajoutée par Berlioz plus tard. Les éditeurs recommandent de l'omettre.
This part has been later added by Berlioz himself in the autograph.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

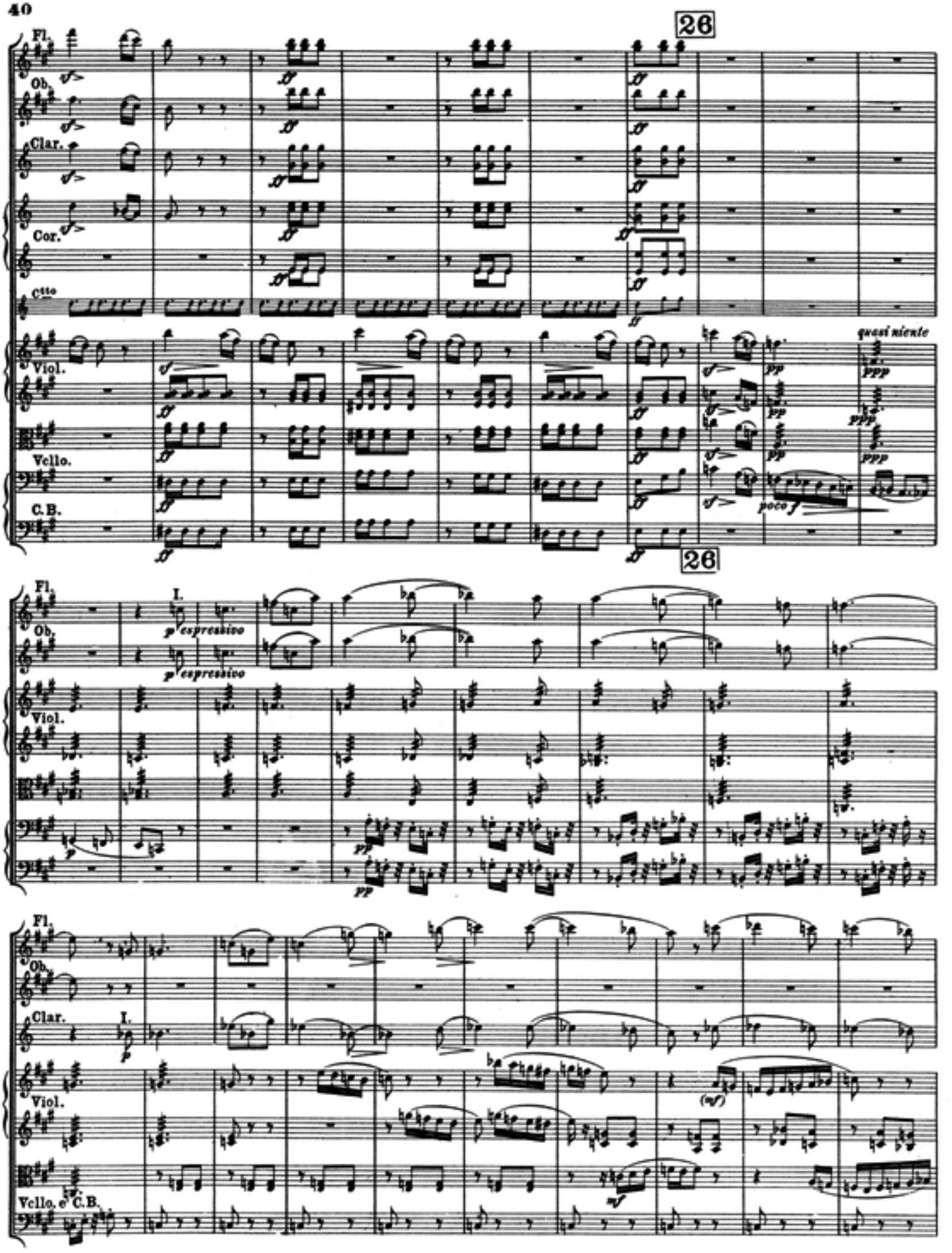

Fl.
Ob.
Arpa I.
Arpa II.
Viol.
cresc.
cresc. sempre
21
22
Clar.
in E. (Mi)
Cor.
in C. (Ut)
Cte
poco f
Vcllo. e C. B.

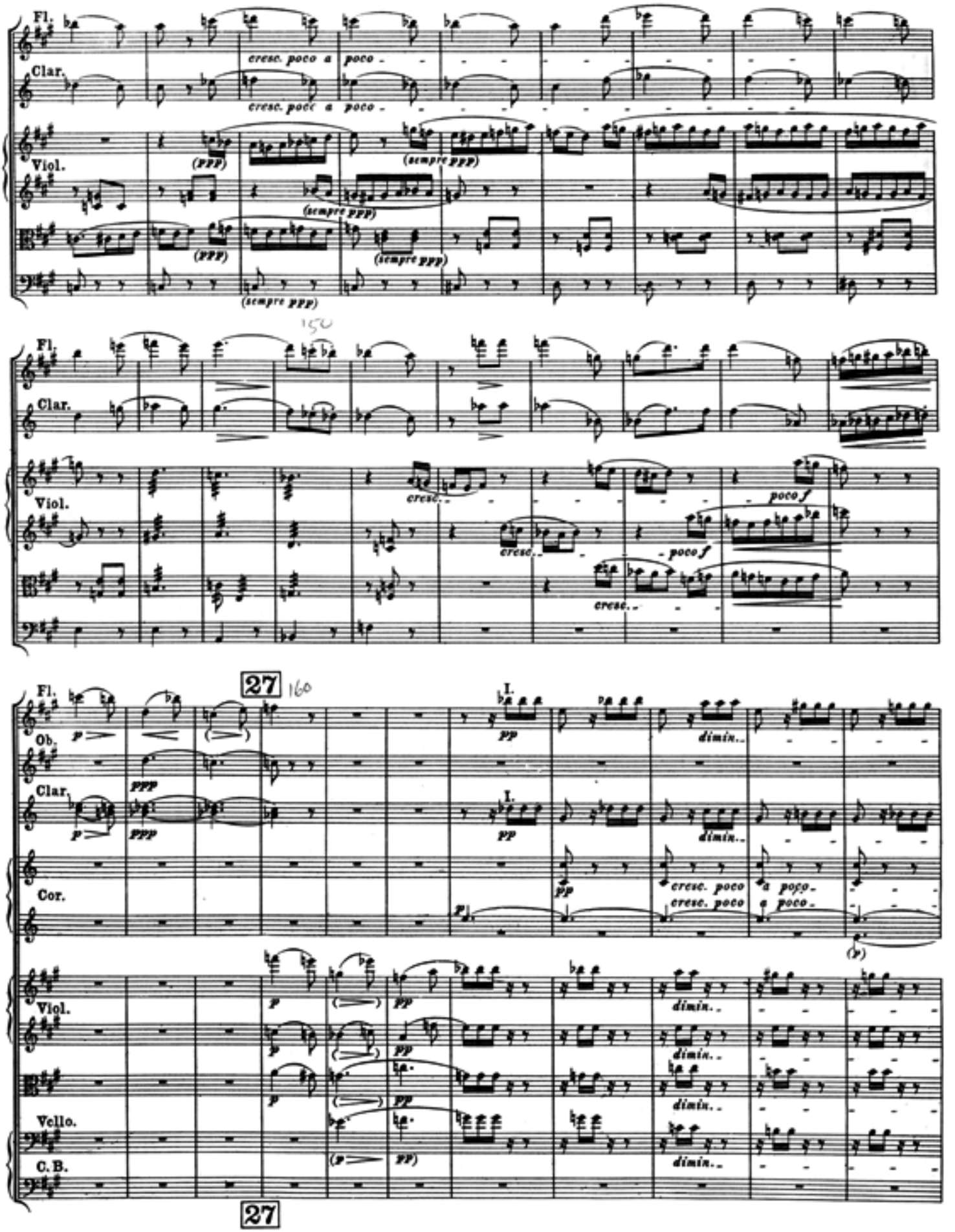


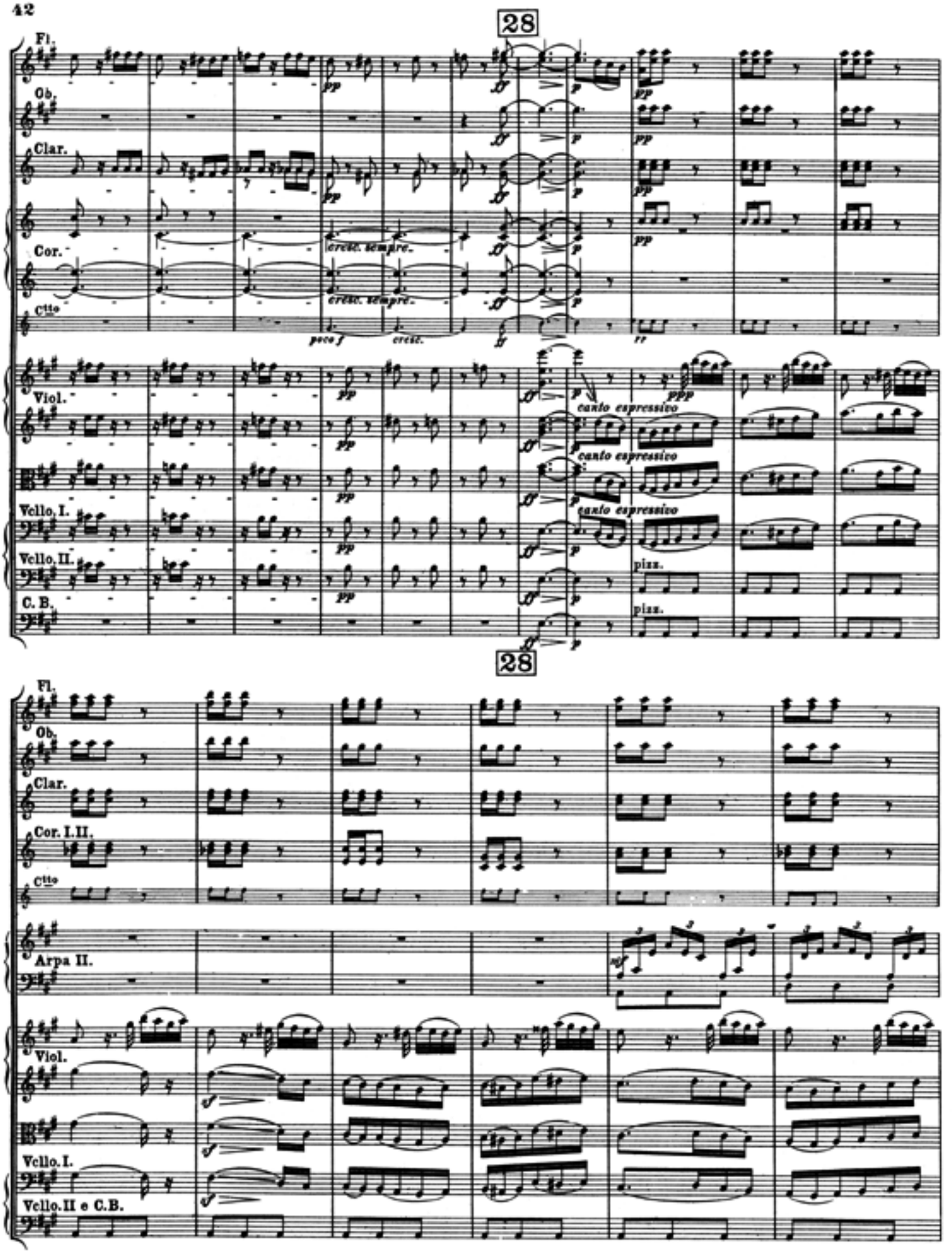
*) Le signe ⌒ indique qu'il faut traîner le son d'une note à l'autre. (H. Berlioz.)
Das Zeichen ⌒ bedeutet, daß der Ton von einer Note zur andern herabgezogen werden soll.
The sign ⌒ indicates that the tone should be drawn down from one note to the other.

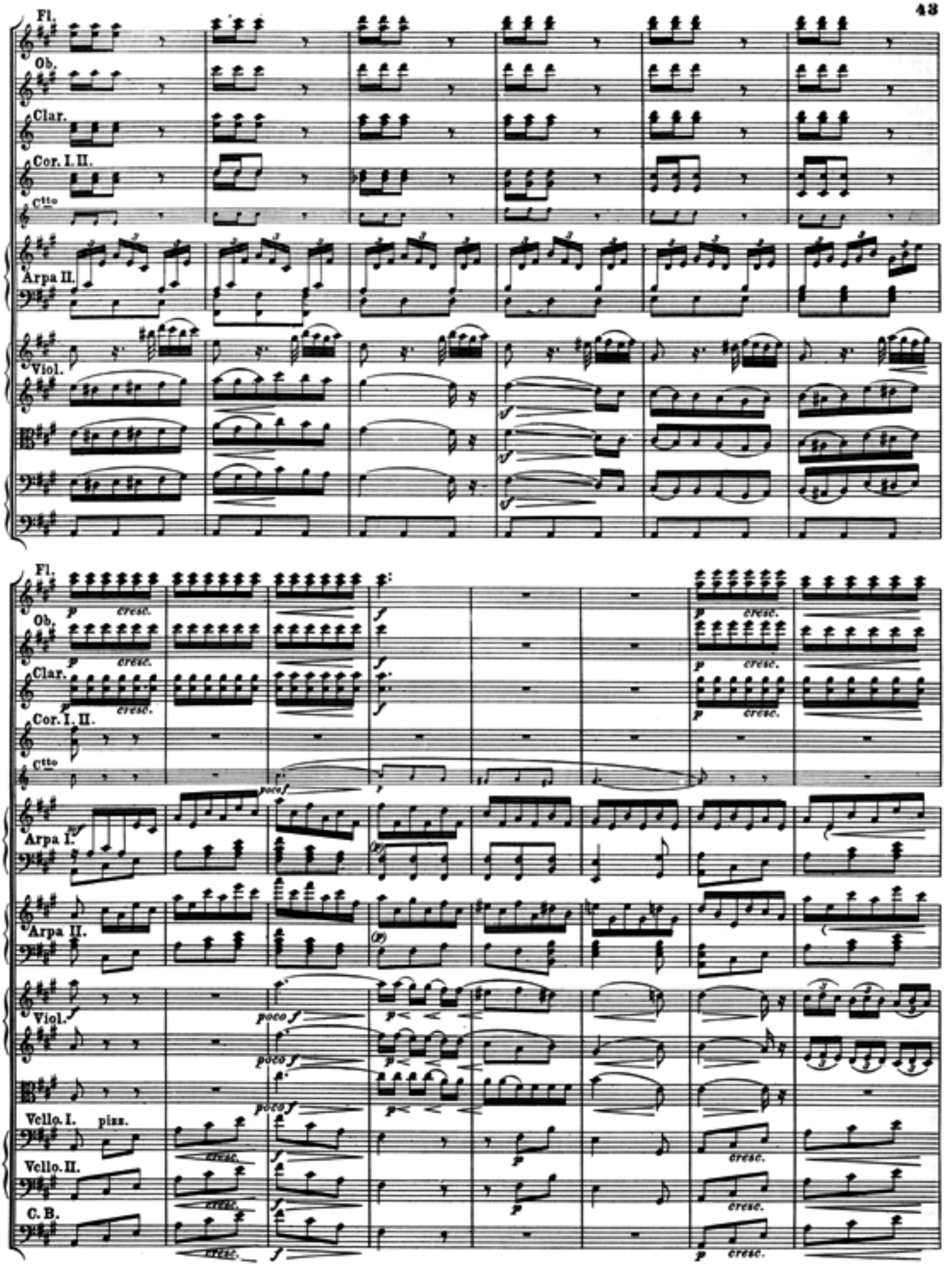

Fl.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
arco
arco
I.
I.
24
Fl.
Clar. a 2.
Cor.
Arpa I.
Arpa II.
Viol.
pizz.
pizz.
pizz.
24

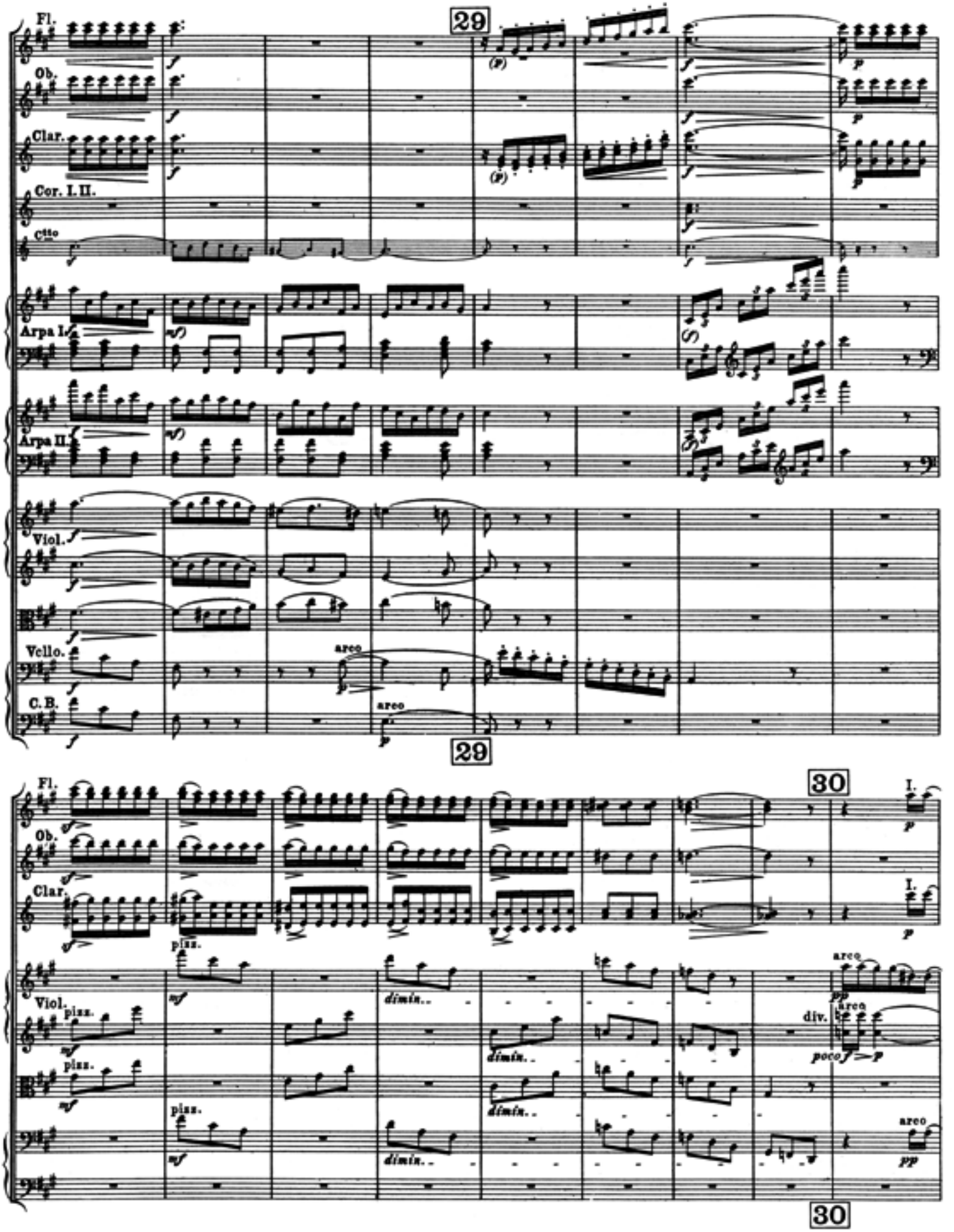

25
Fl.
Ob.
Clar.
Cor.
Arpa I.
Arpa II.
Viol.
sempre pizz.
arco
25
senza rit.
Ctto
cresc. poco
Vcllo. e C.B.
poco f
senza rit.

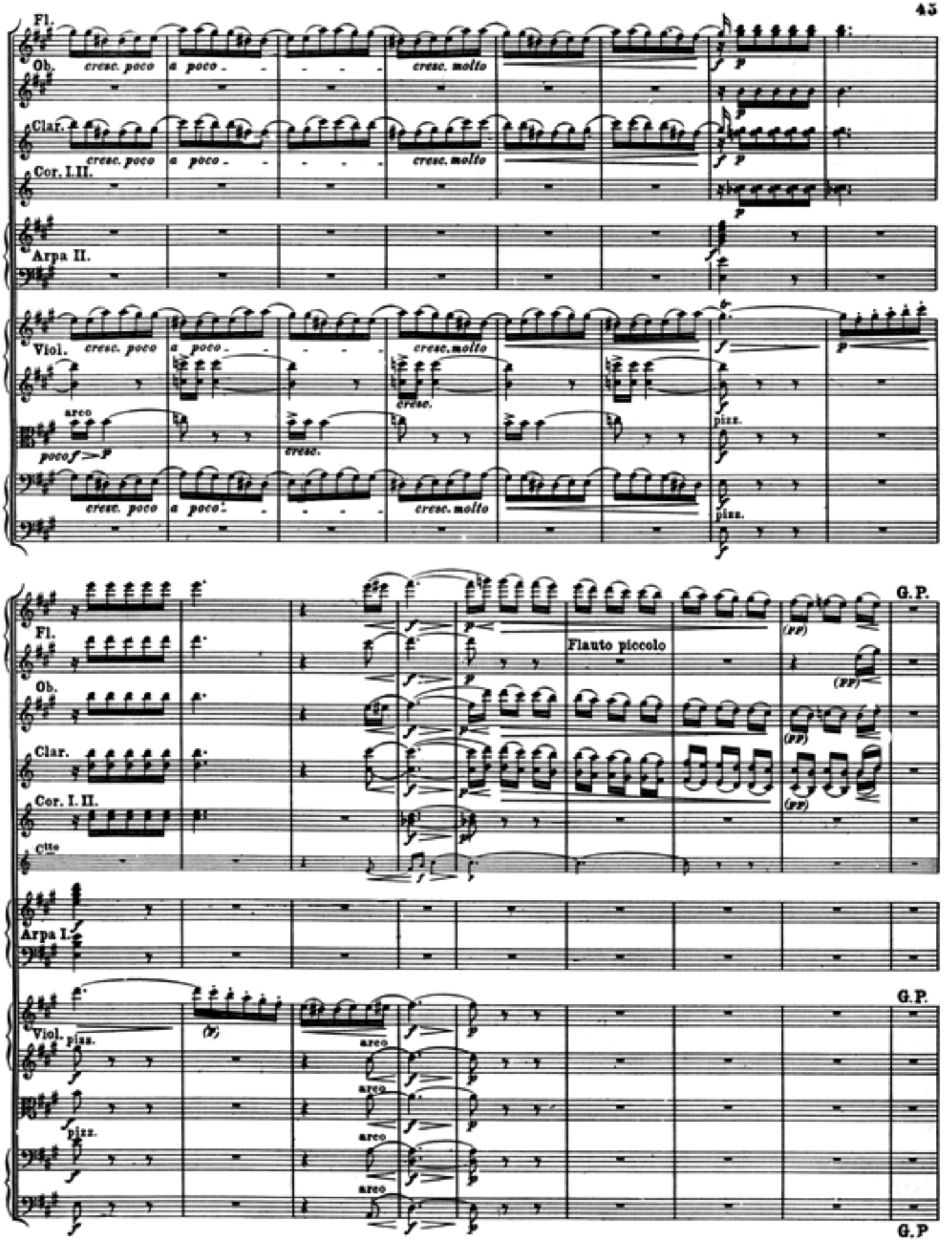

26
Fl.
Ob.
Clar.
Cor.
ctto
Viol.
Vcllo.
C.B.
quasi niente
poco f
26
I.
espressivo
I.
(mf)
Vcllo. e C.B.

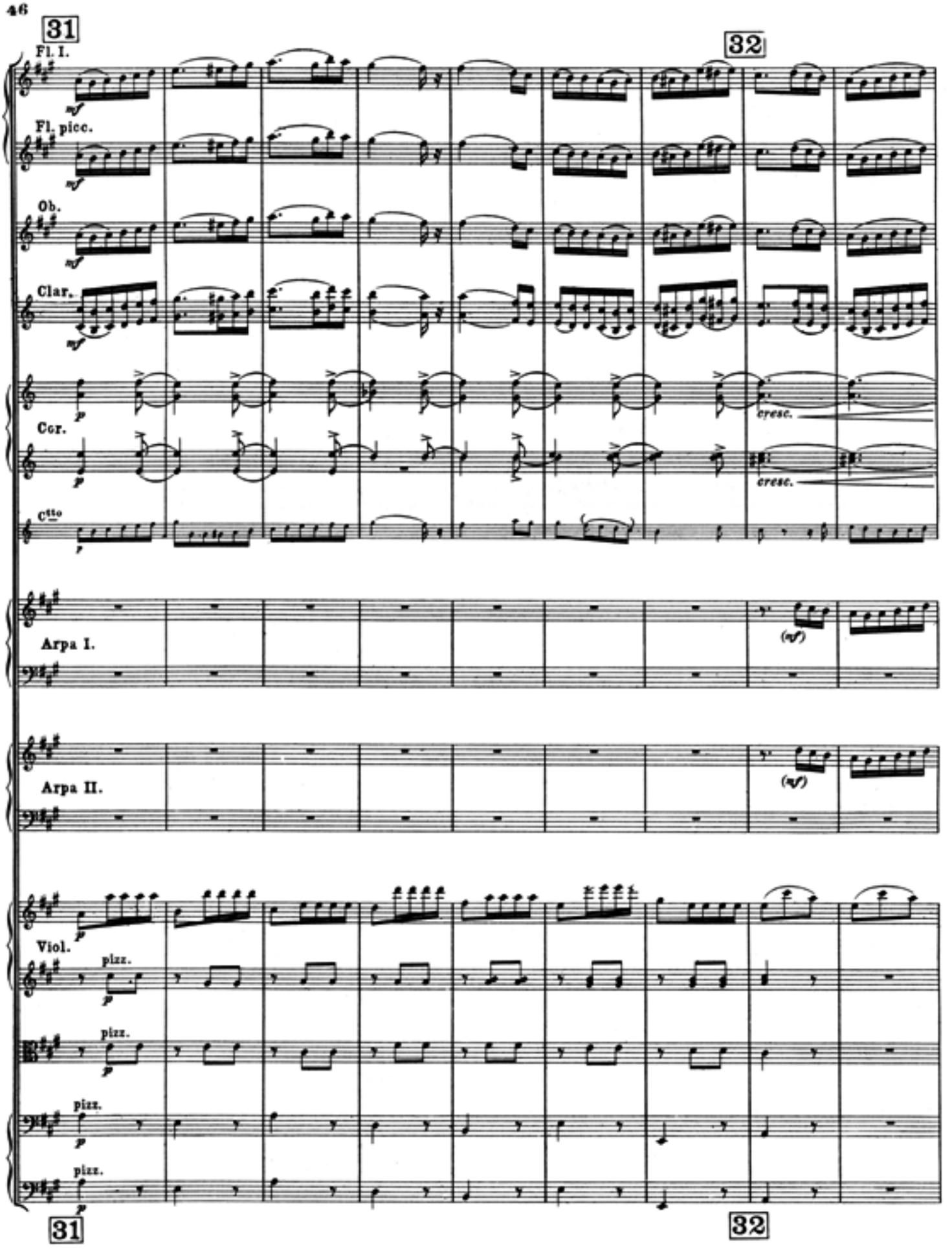

Fl.
Clar.
Viol.
cresc. poco a poco
(ppp)
(sempre ppp)
cresc.
poco f
27
Ob.
Cor.
Vcllo.
C.B.
I.
pp
dimin.
cresc. poco a poco
(p)

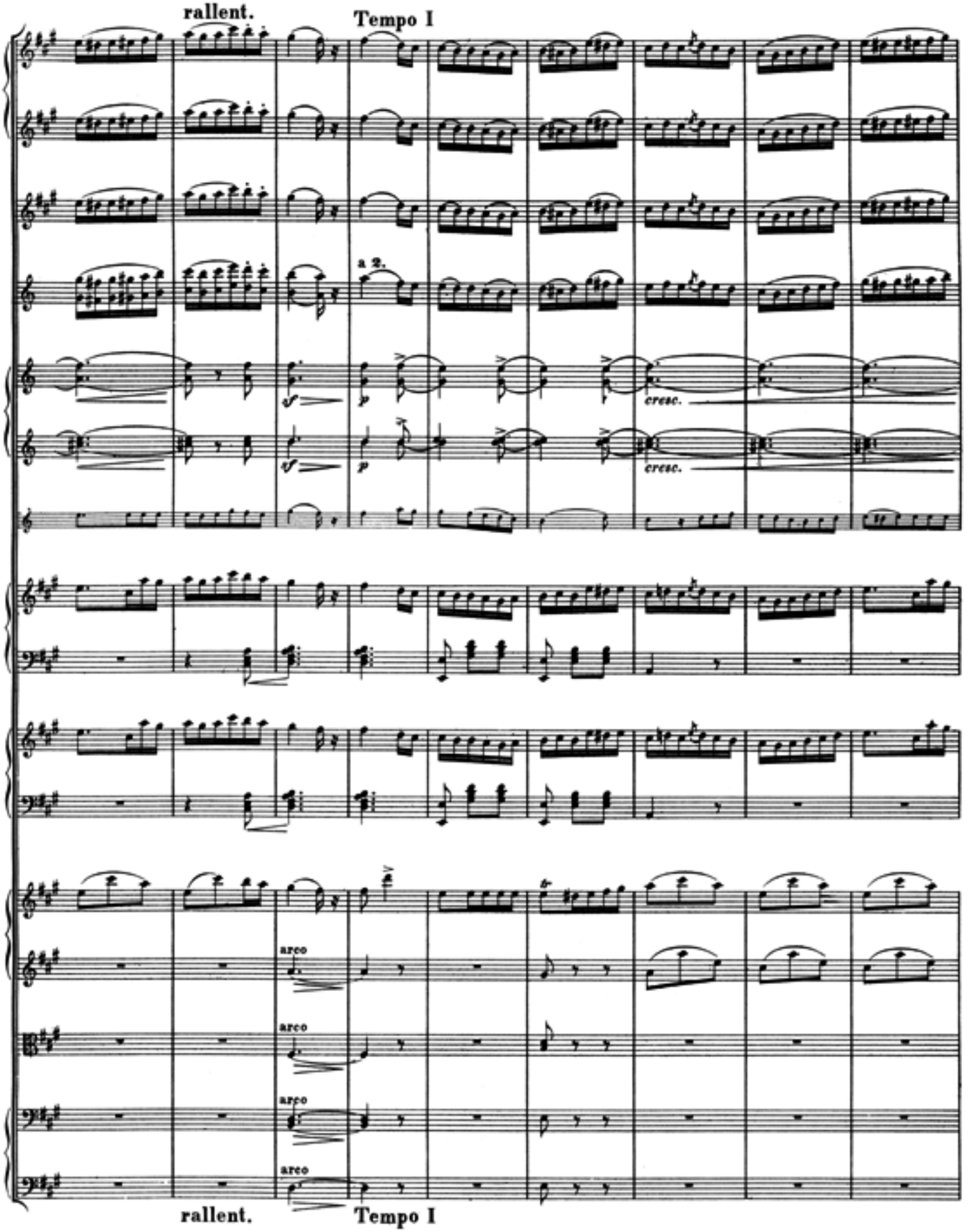

28
Fl.
Ob.
Clar.
Cor.
Ctto
Viol.
Vcllo. I.
Vcllo. II.
C. B.
cresc. sempre.
poco f
cresc.
canto espressivo
pizz.
28
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Vcllo. I.
Vcllo. II e C.B.

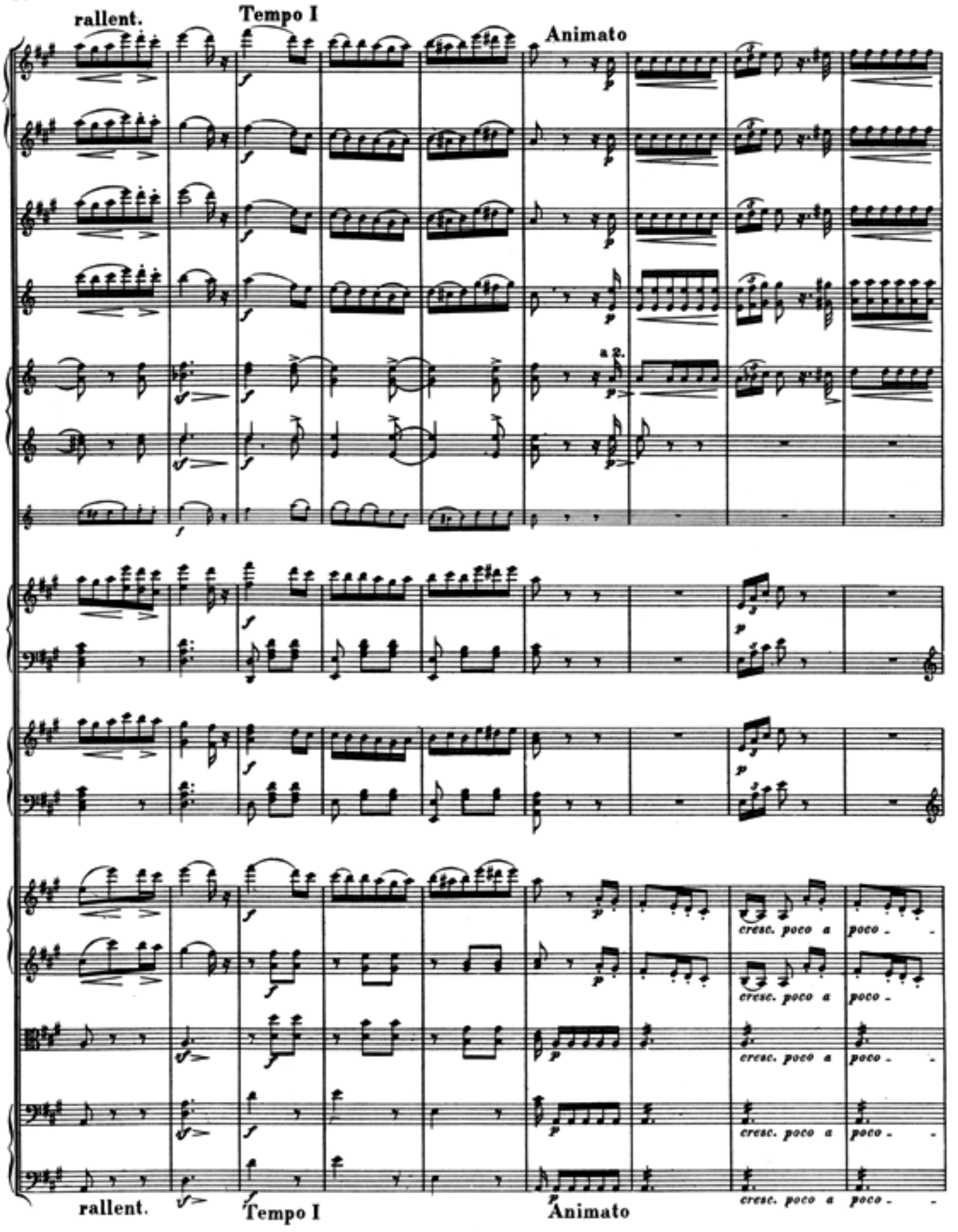

Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa II.
Viol.
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa I.
Arpa II.
Viol.
Vello. I.
Vello. II.
C. B.
pizz.
cresc.
poco f

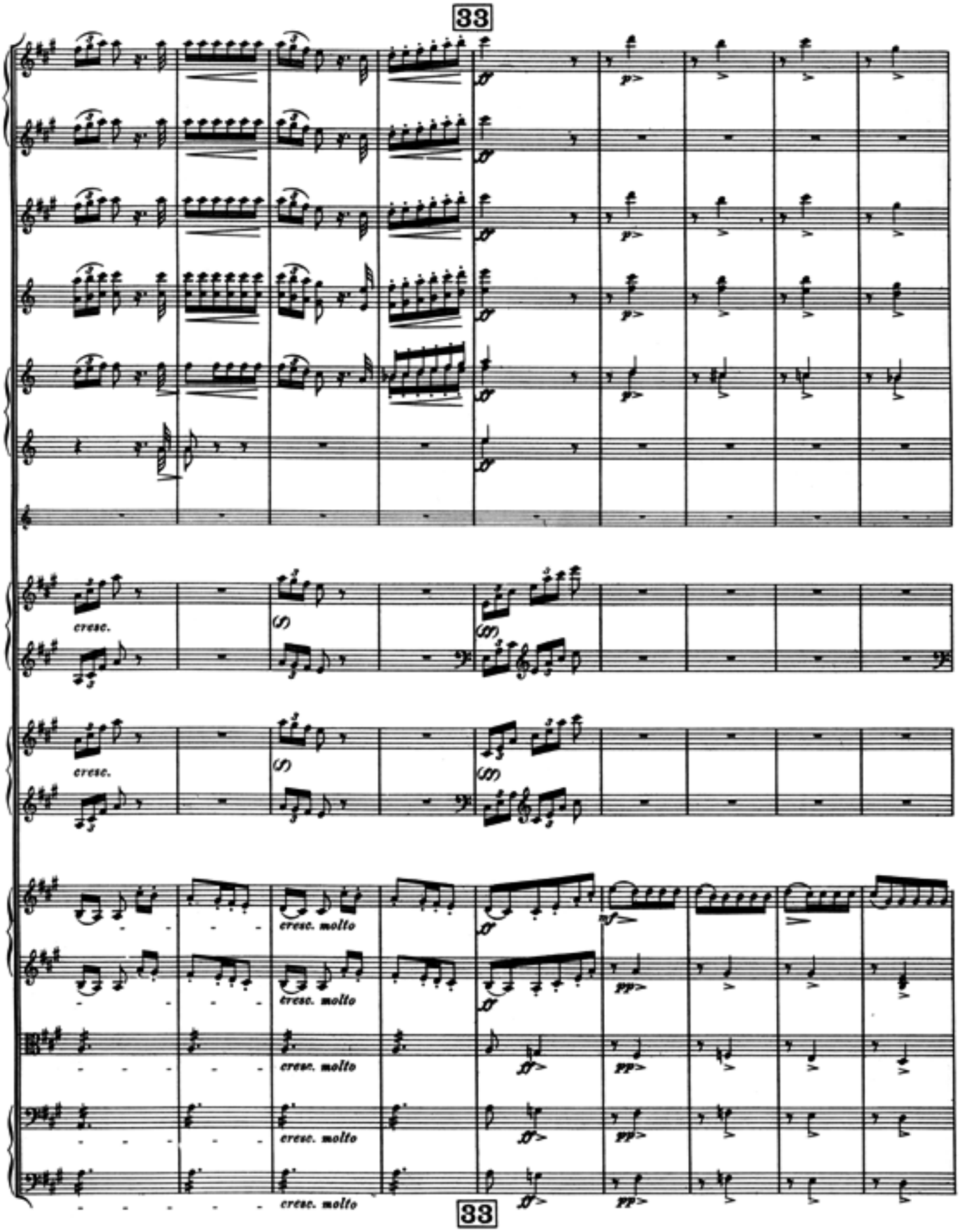

29
Fl.
Ob.
Clar.
Cor. I. II.
Ctto
Arpa I.
Arpa II.
Viol.
Vcllo.
C. B.
arco
arco
29
30
Fl.
Ob.
Clar.
Viol.
pizz.
pizz.
pizz.
pizz.
dimin..
dimin..
dimin..
arco
arco
div.
poco f — p
arco
I.
I.
30

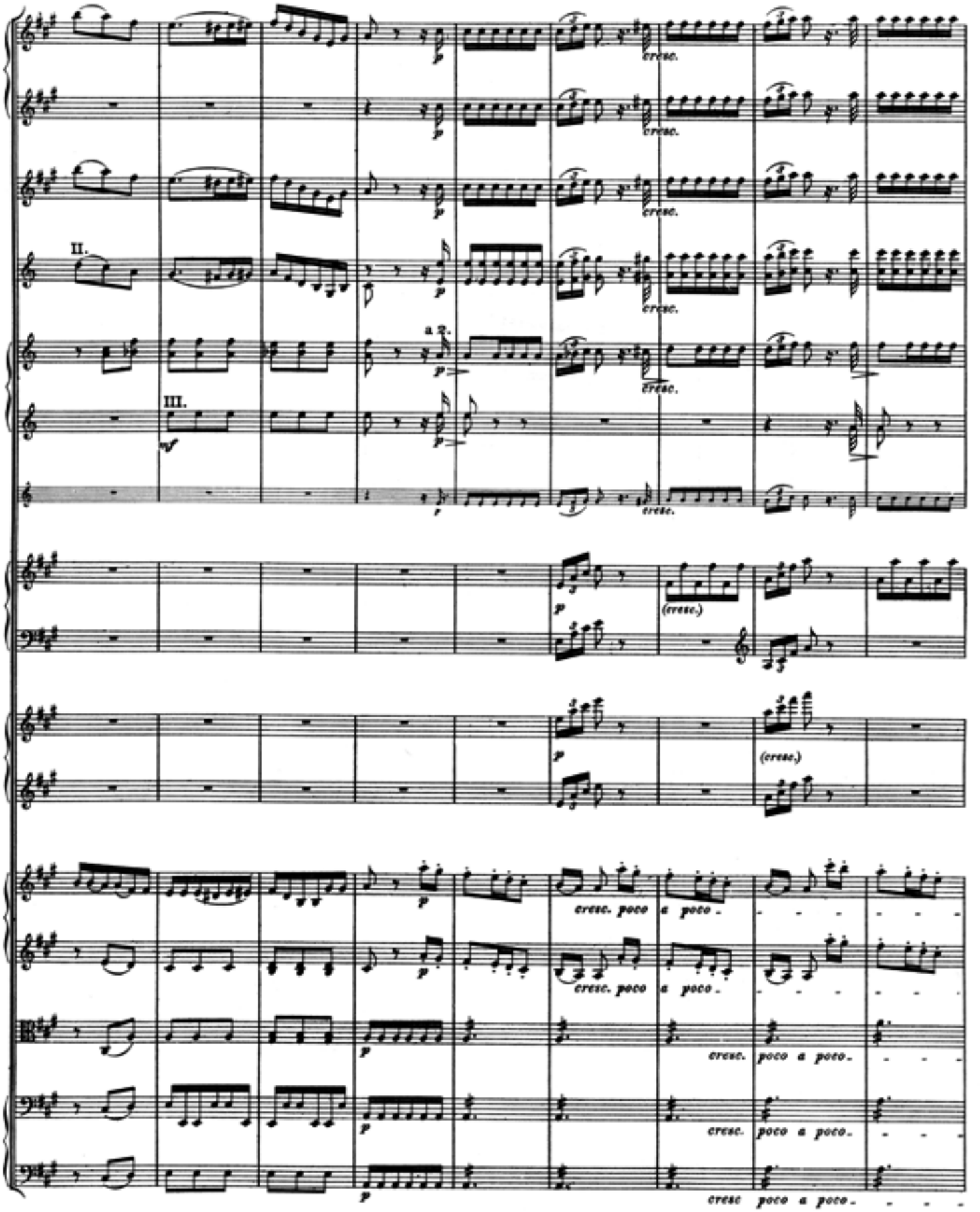

Fl.
Ob.
cresc. poco
a poco
cresc. molto
Clar.
Cor. I. II.
Arpa II.
Viol.
arco
poco f
cresc.
pizz.
Flauto piccolo
G.P.
Ctto
Arpa I.

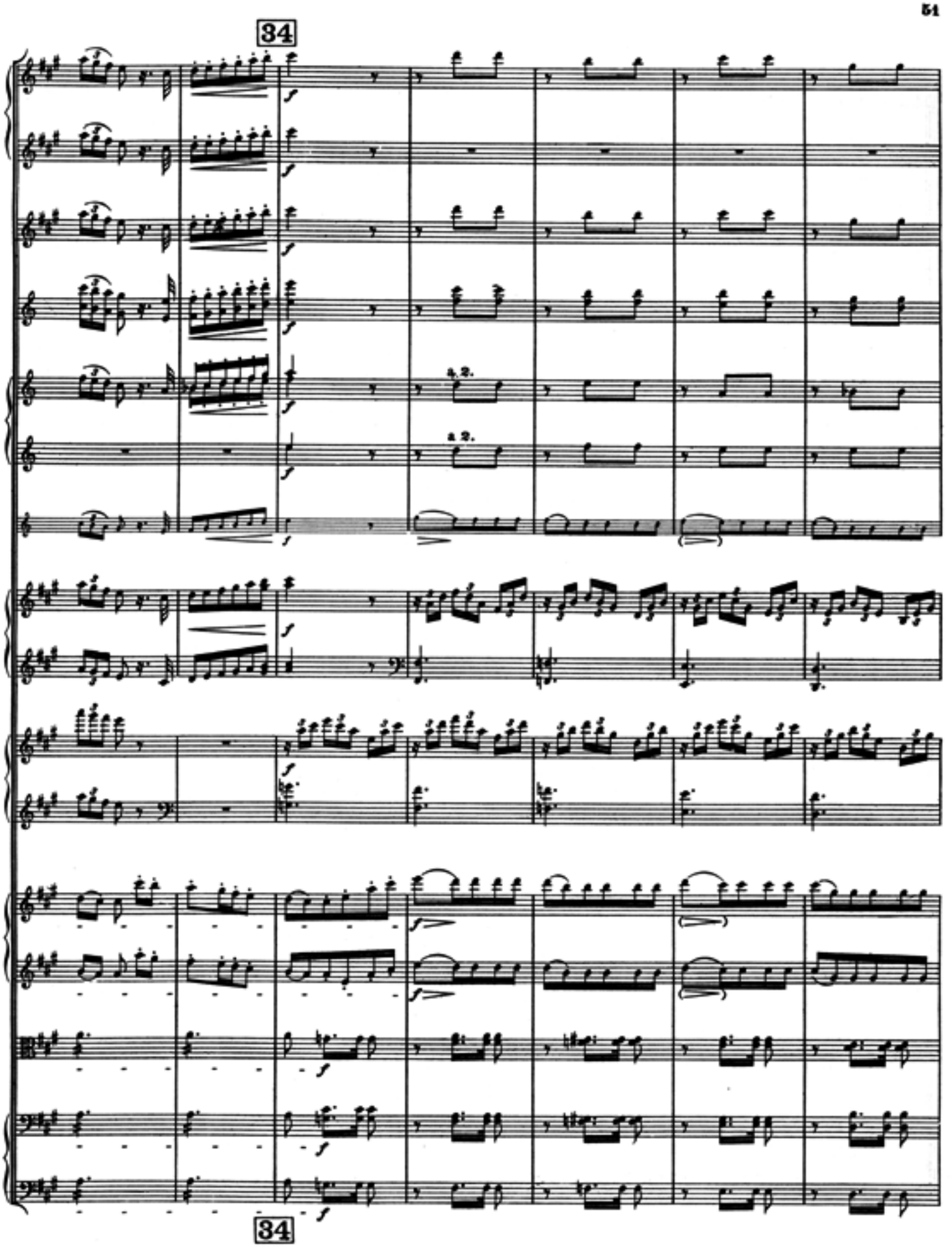

31
32
Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
Ctto
Arpa I.
Arpa II.
Viol.
cresc.
cresc.
pizz.
pizz.
pizz.
pizz.
31
32

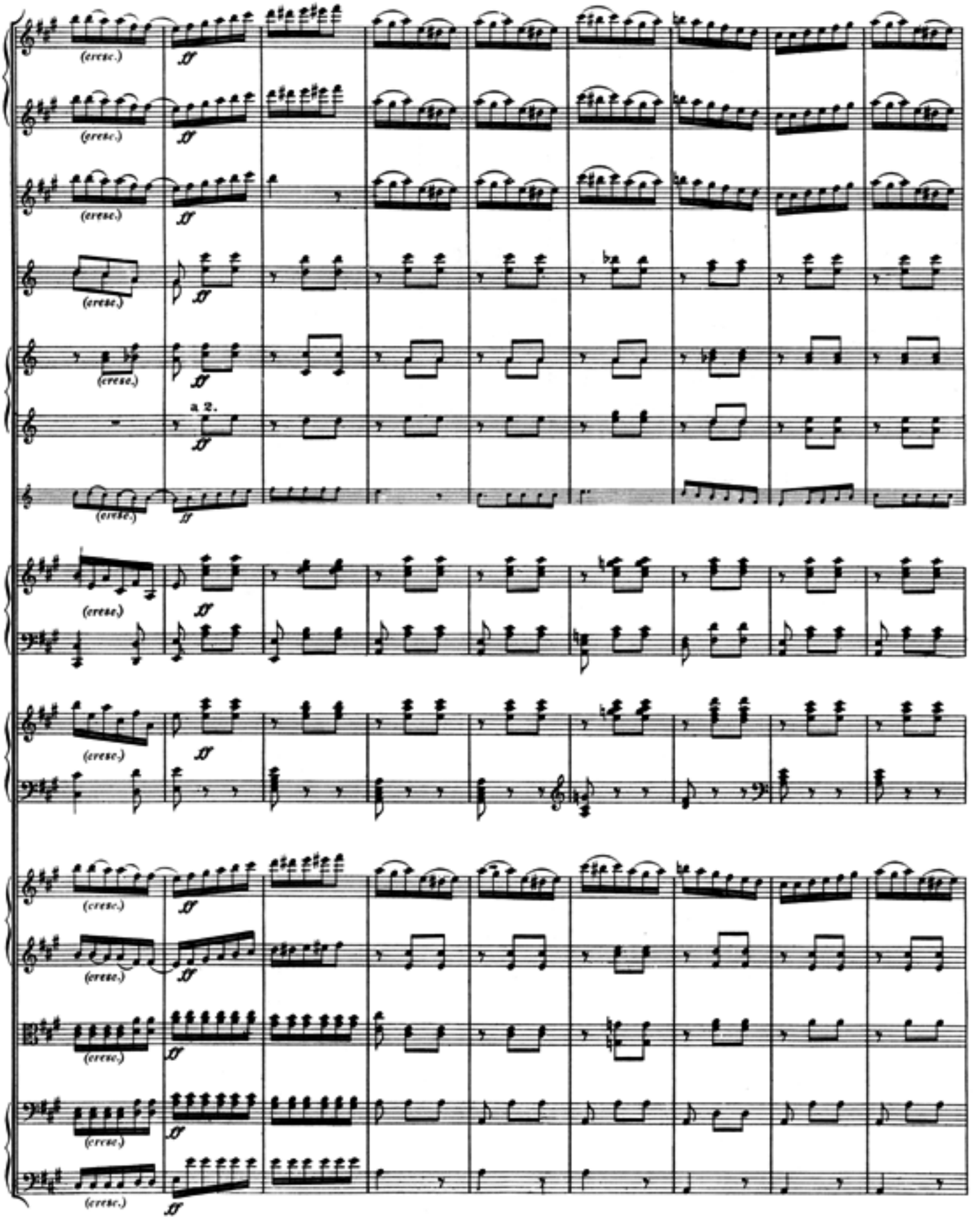

rallent.
Tempo I
a 2.
cresc.
cresc.
arco
arco
arco
arco
rallent.
Tempo I

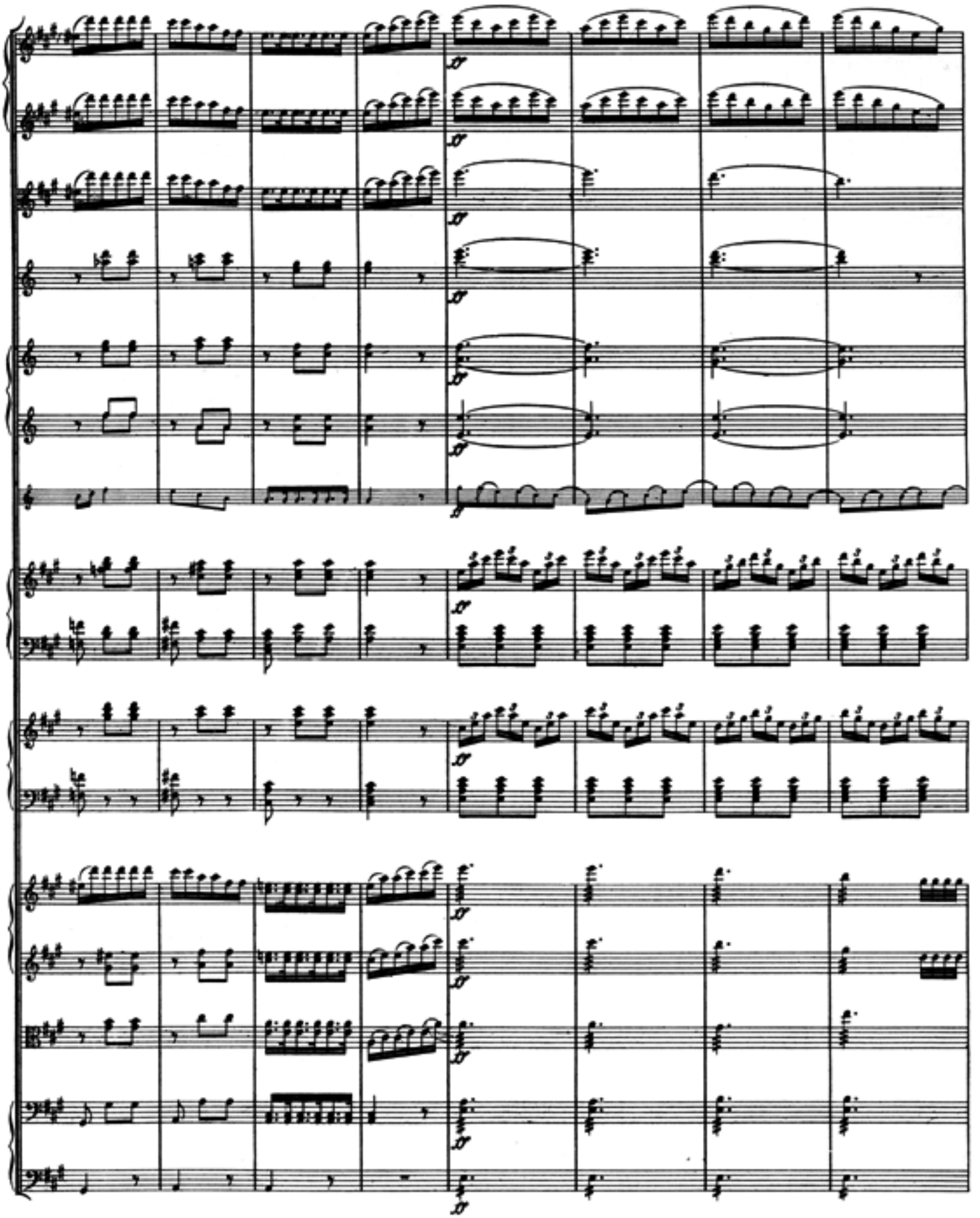

rallent.
Tempo I
Animato
a 2.
cresc. poco a poco
rallent.
Tempo I
Animato
cresc. poco a poco


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

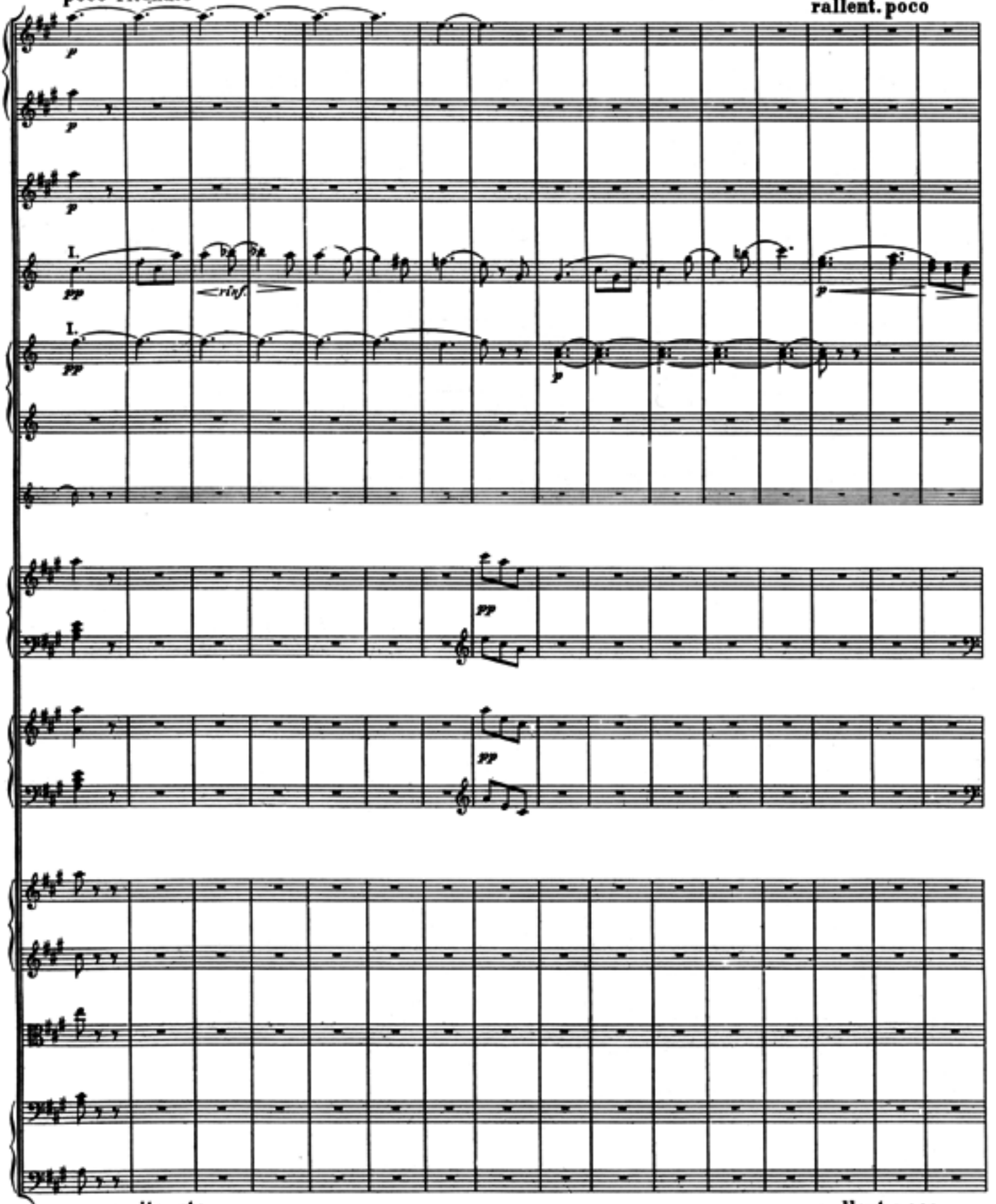

(cresc.)
ff
a 2.



35

poco ritenuto

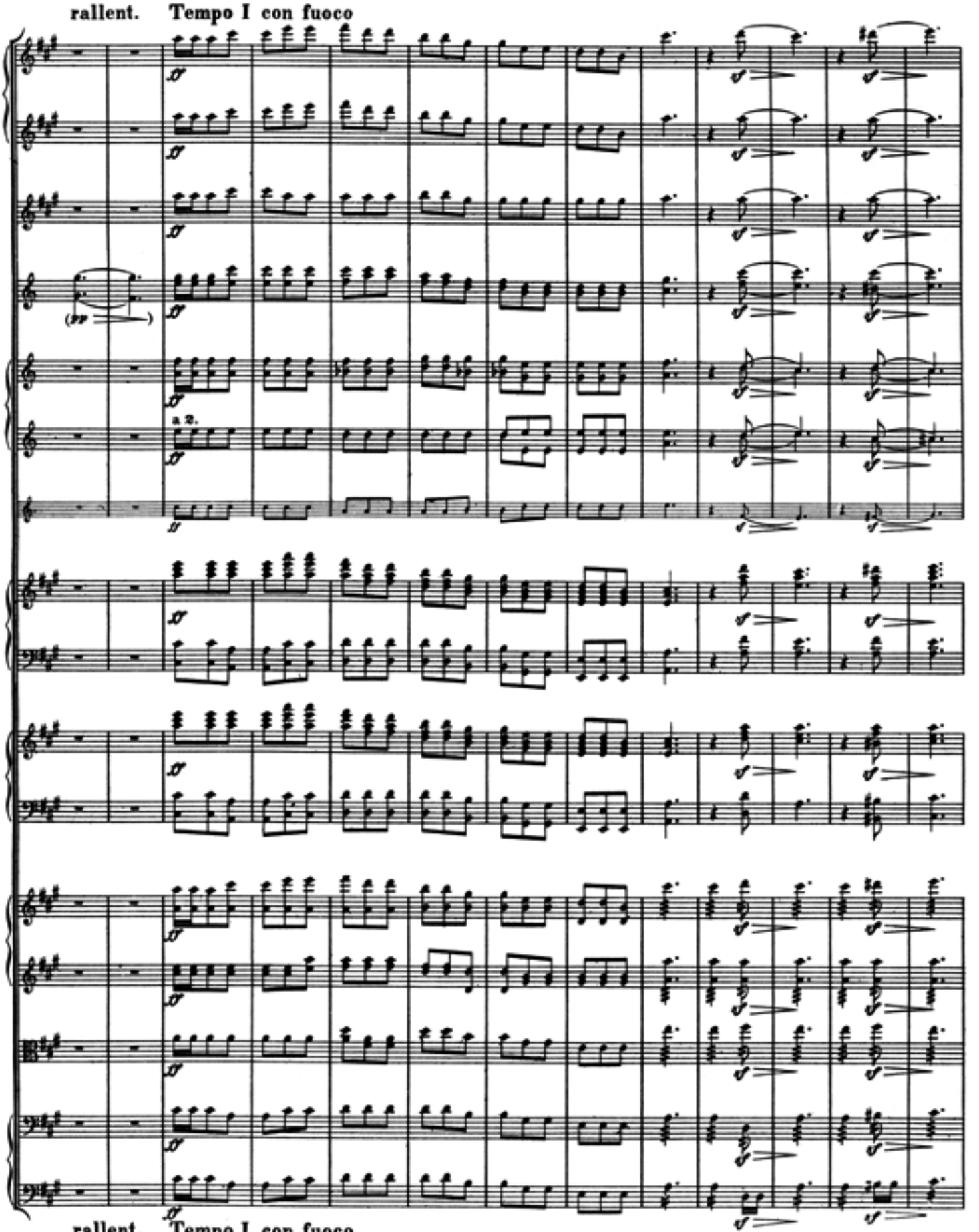
rallent. poco



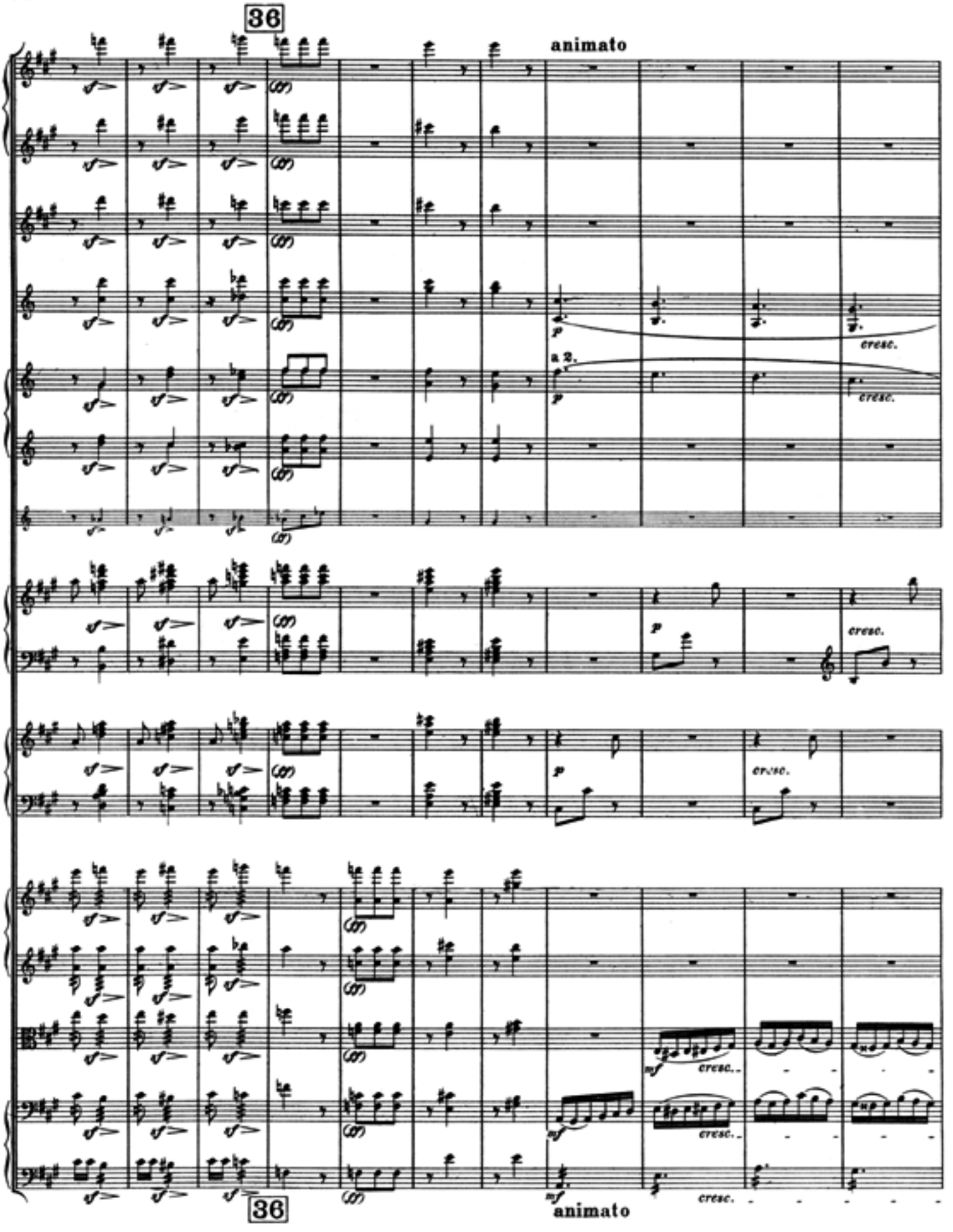
35 poco ritenuto

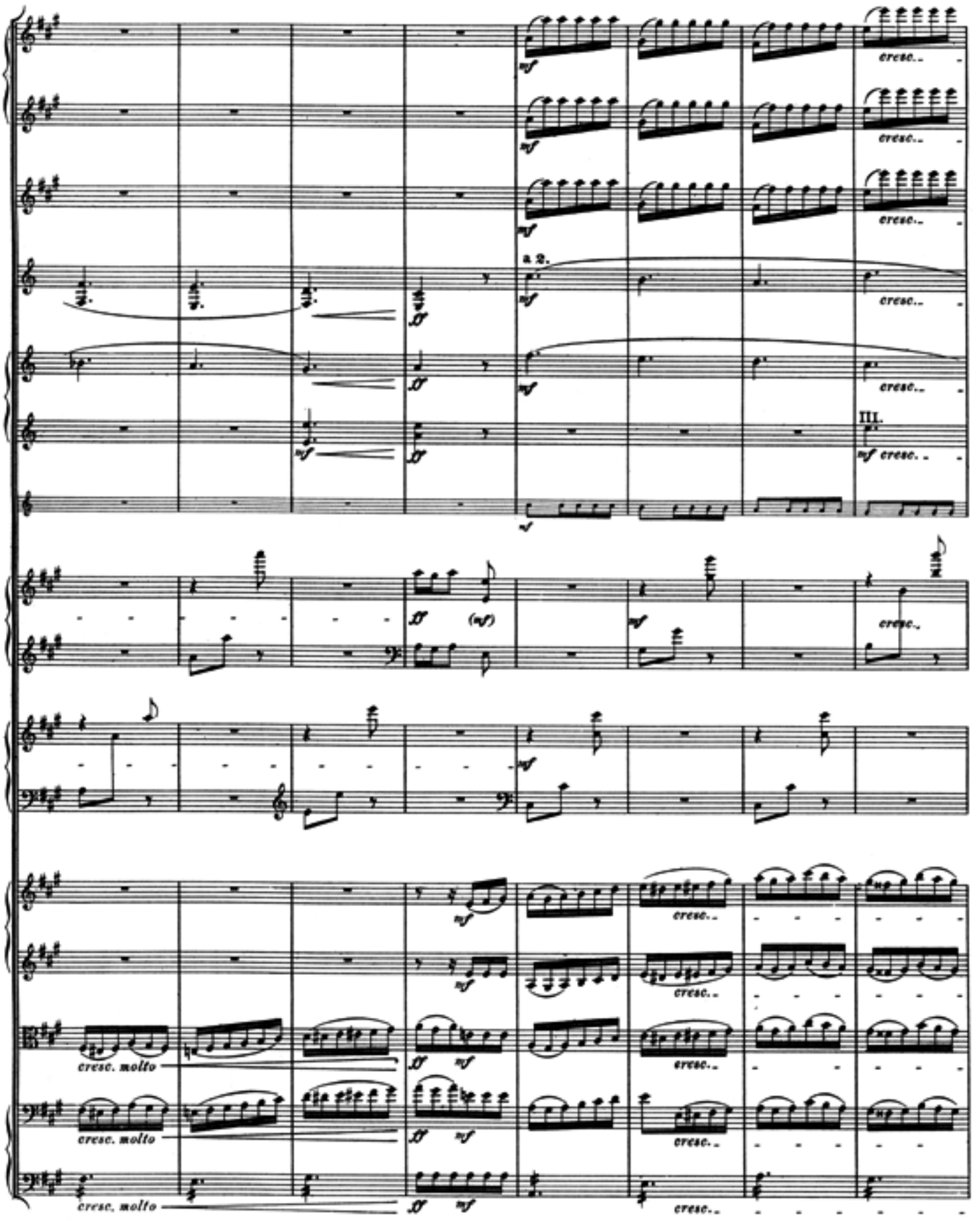
rallent. poco

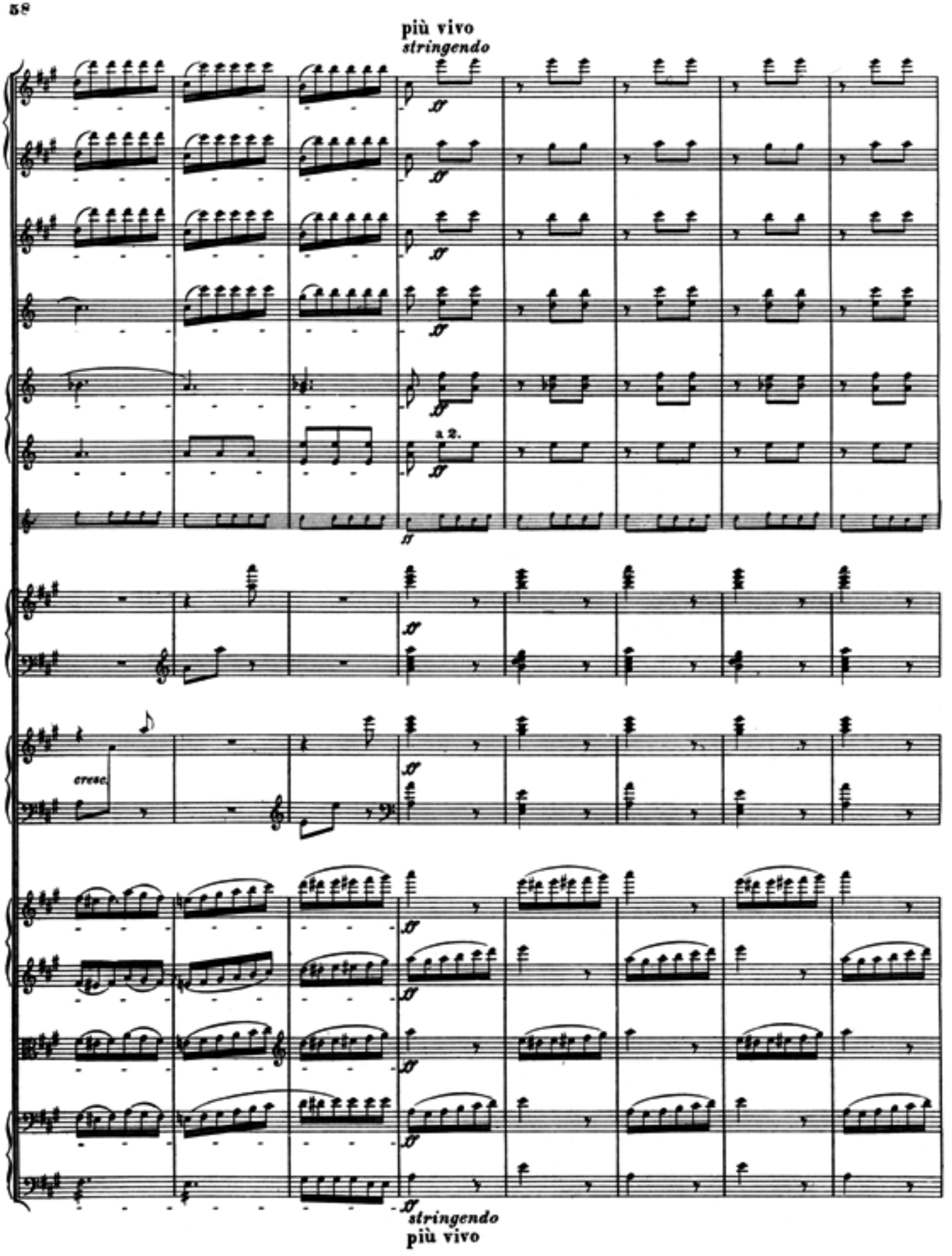
rallent. Tempo I con fuoco

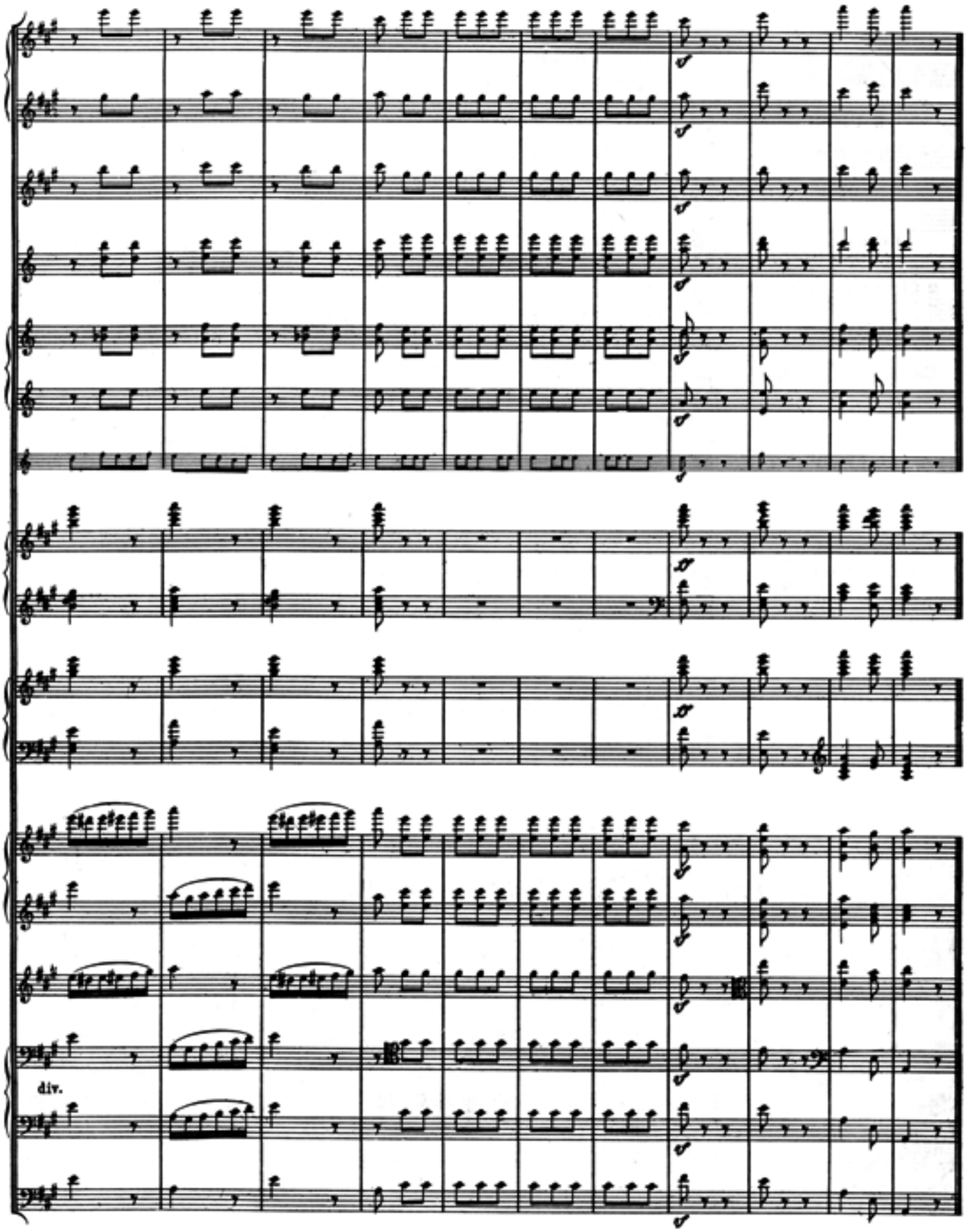


rallent. Tempo I con fuoco


36
animato
a 2.
cresc.
36
animato

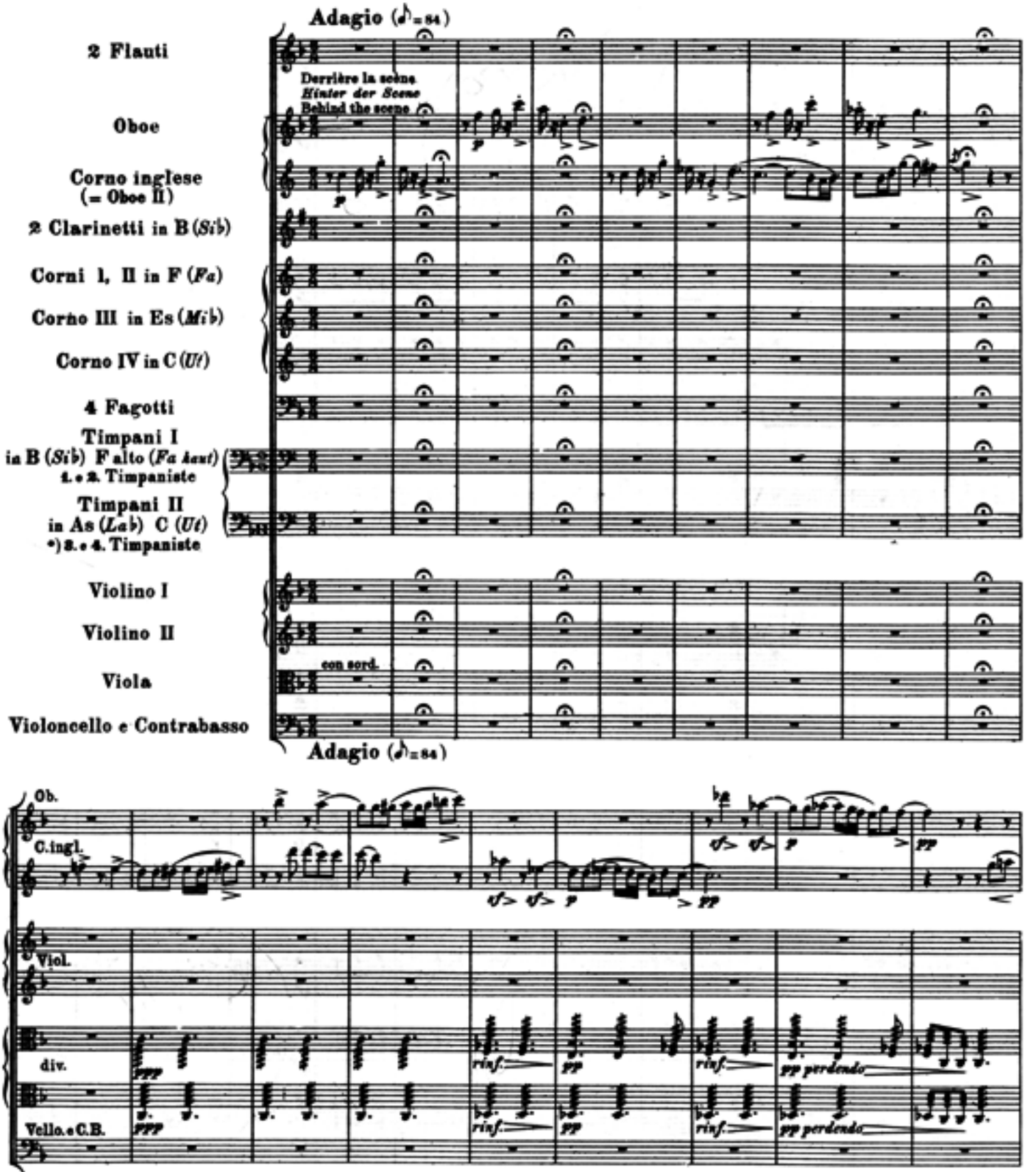

a 2.
III.
cresc. molto
cresc. molto
cresc. molto


più vivo
stringendo
a 2.
cresc.
stringendo
più vivo

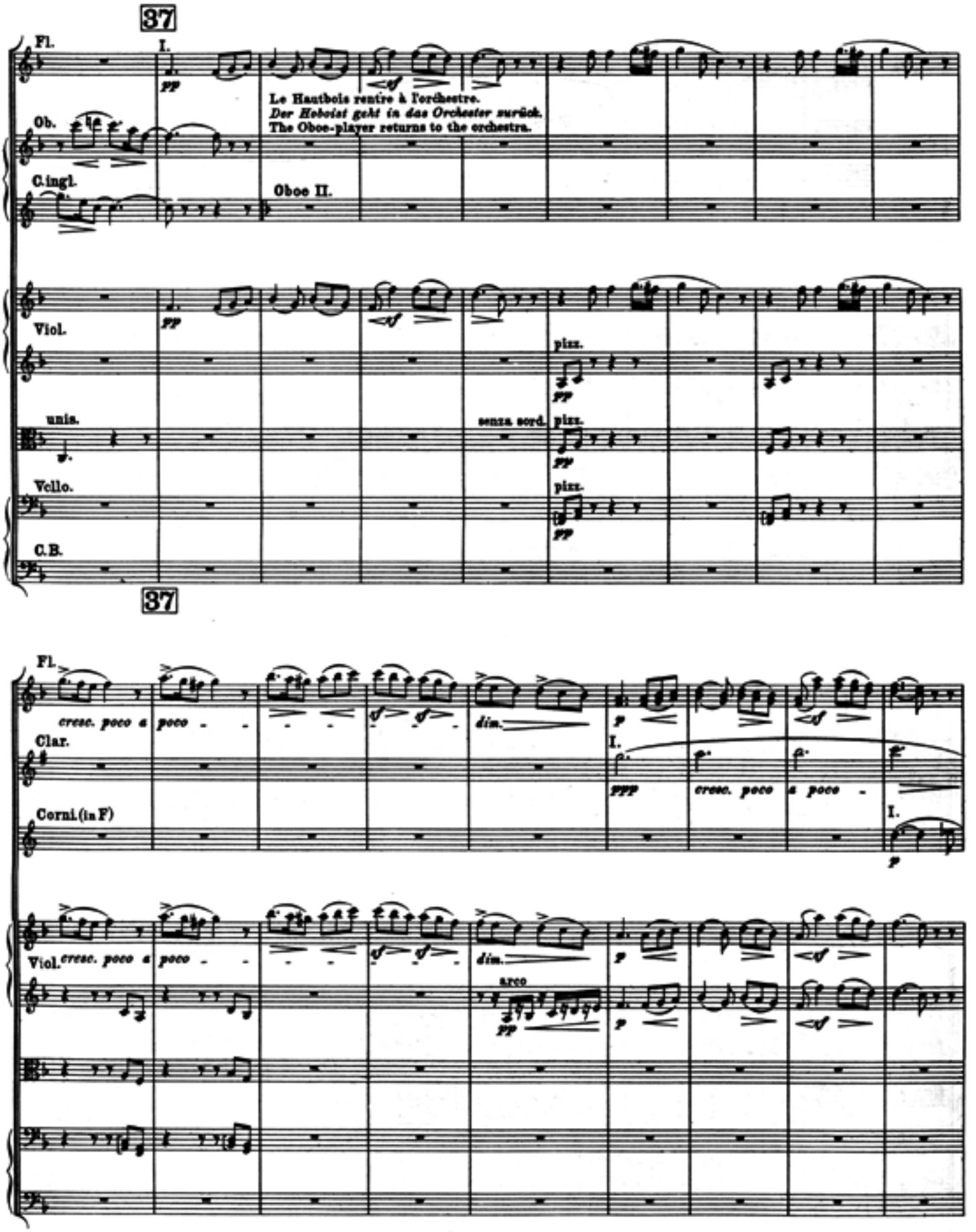

div.

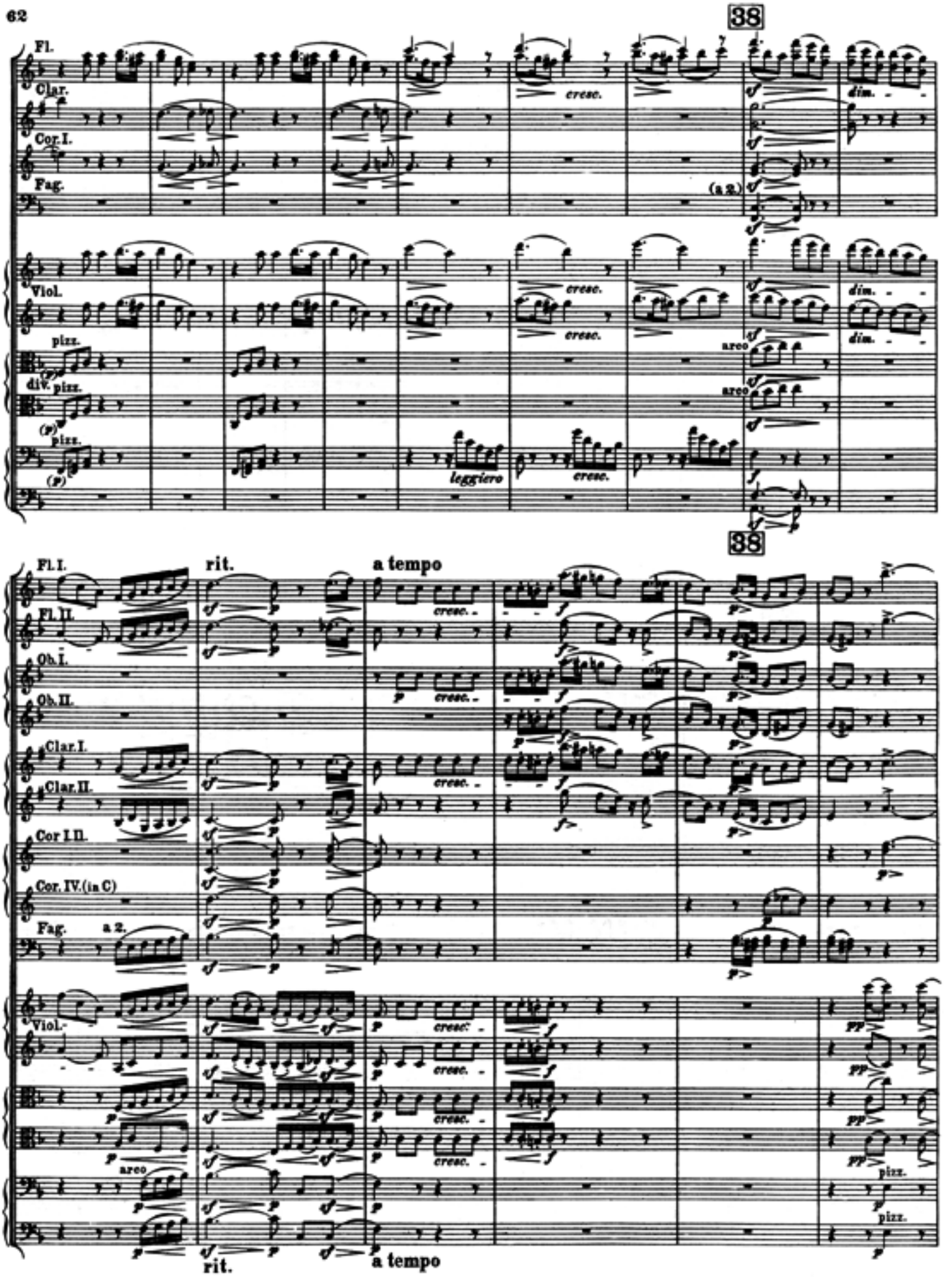
III.

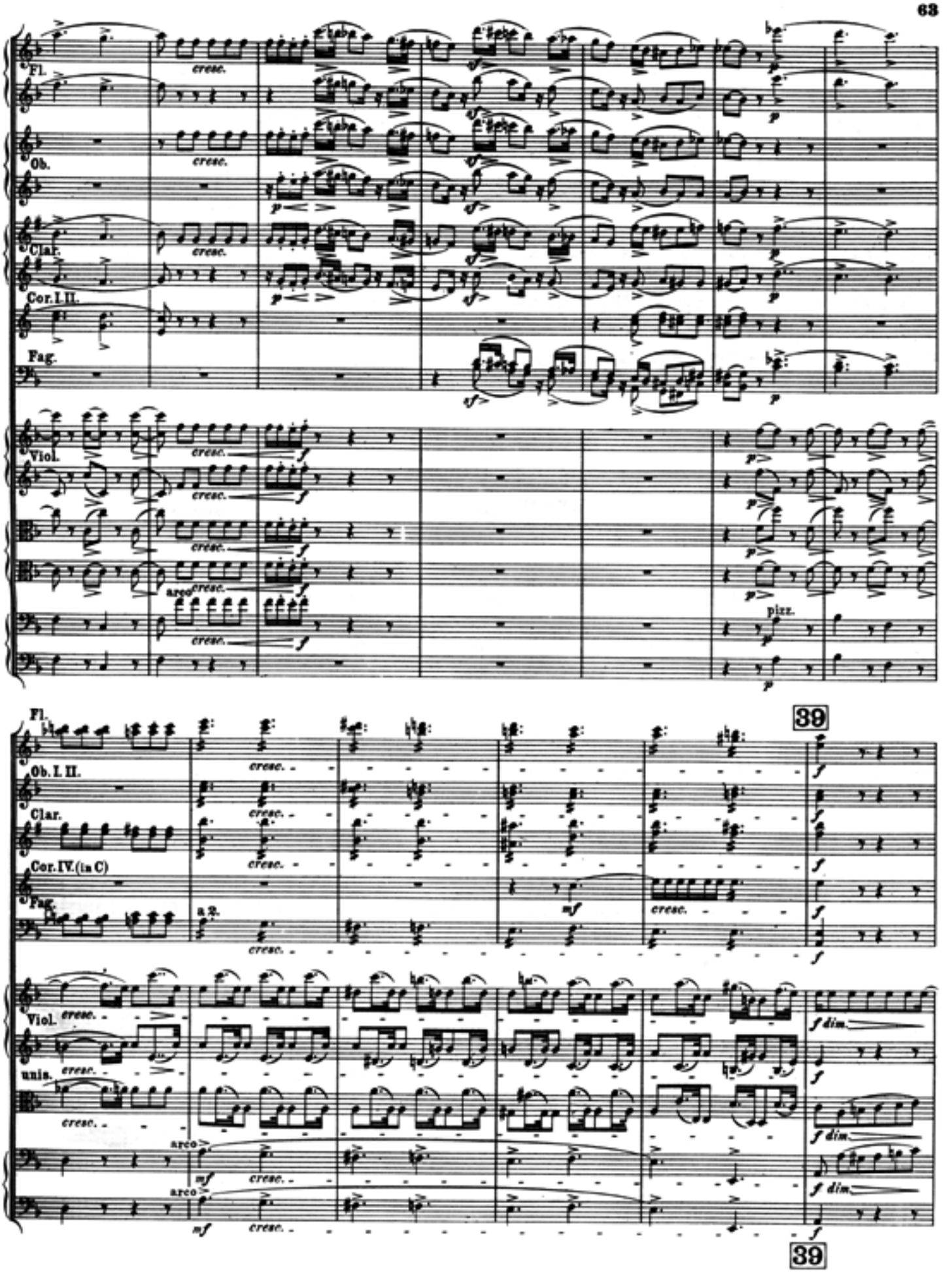
Scène aux champs
Auf dem Lande — In the country

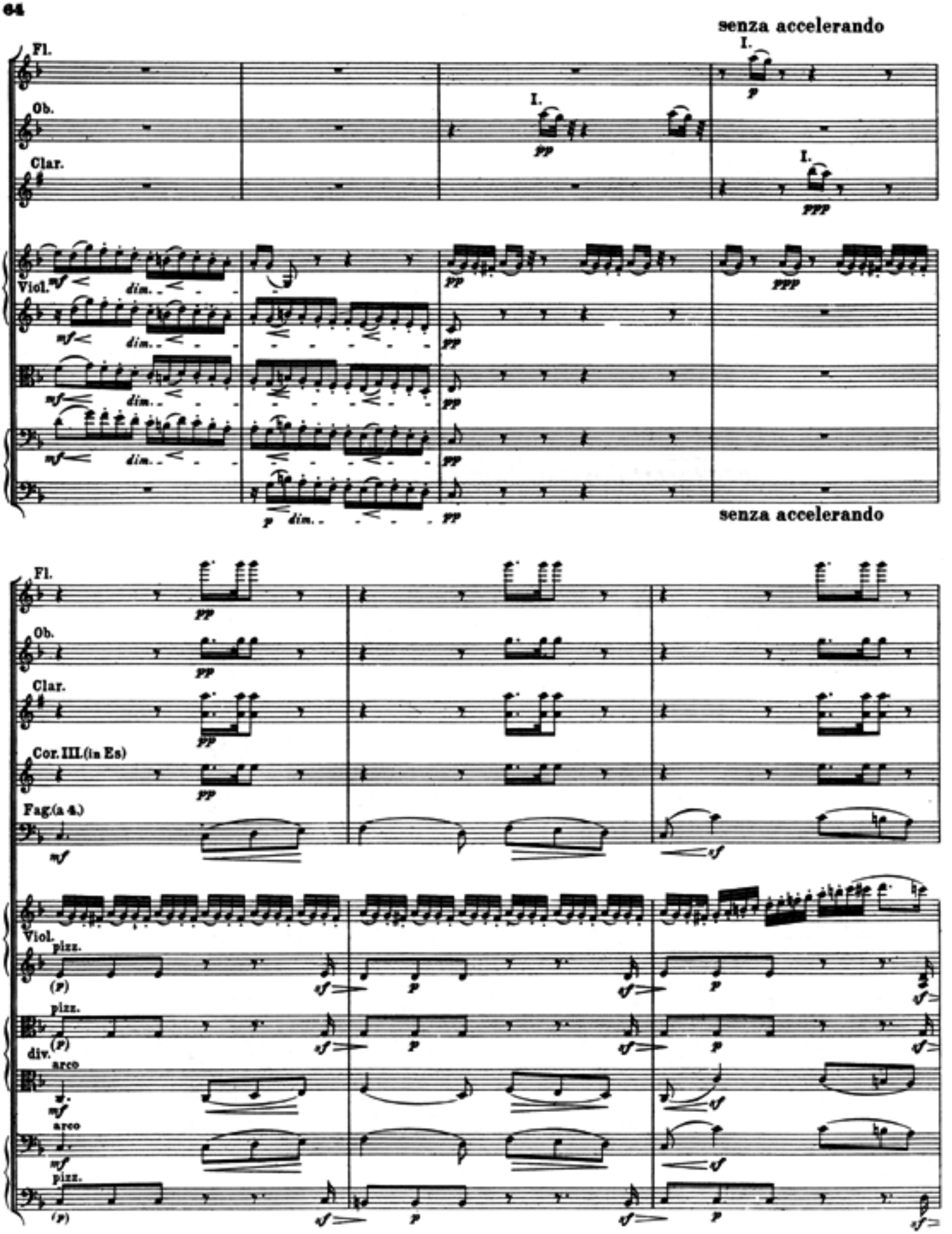


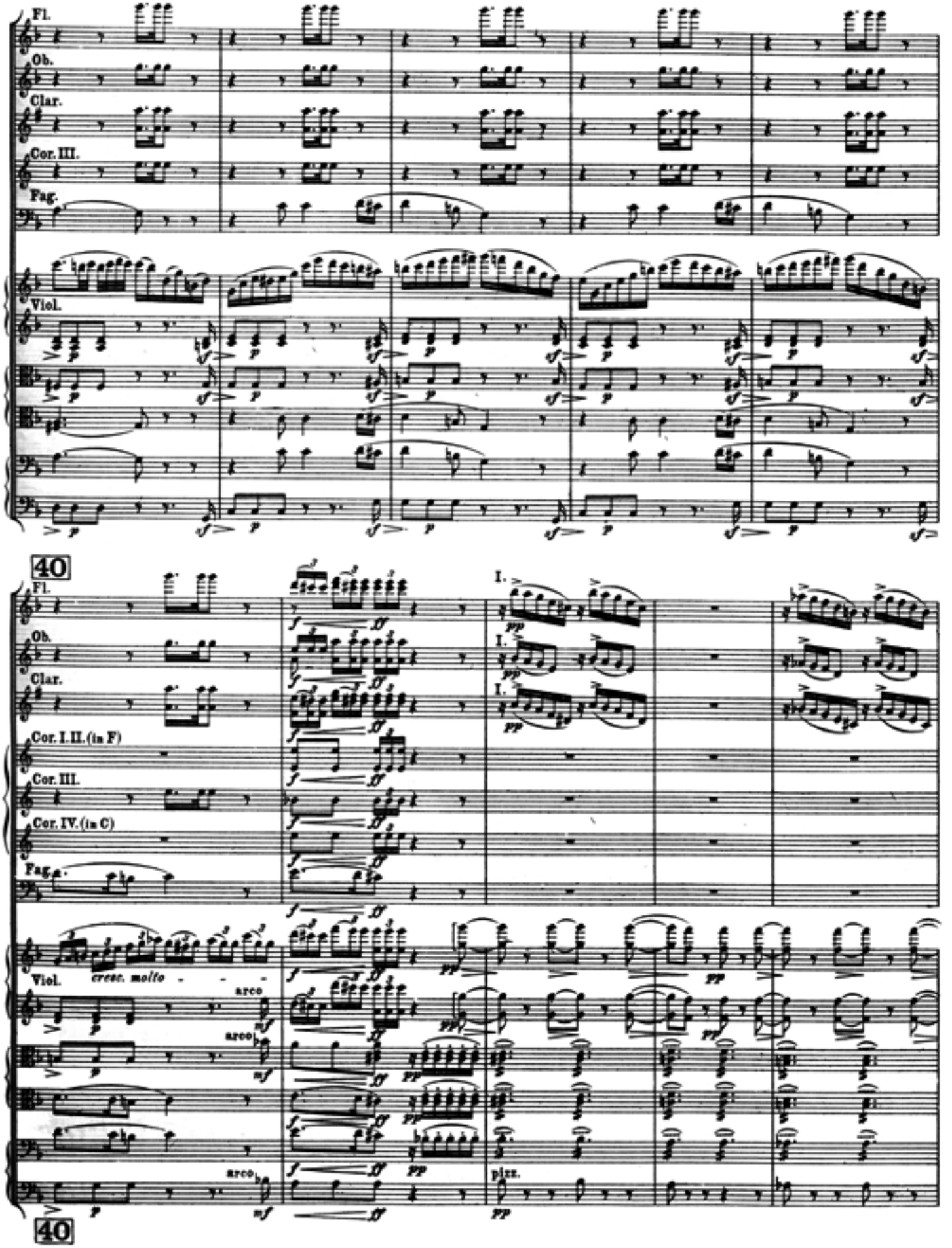
*) Pour le Finale ces 3me et 4me Timbaliers iront prendre la Grosse Caisse, et les 2mes Timbales seront jouées par le 2me Timbalier seul. (H. B.)
Im Finale nehmen der 3. u. 4. Paukenschläger die große Trommel, und das zweite Paar Pauken wird vom zweiten Schläger allein gespielt.
In the last movement (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.

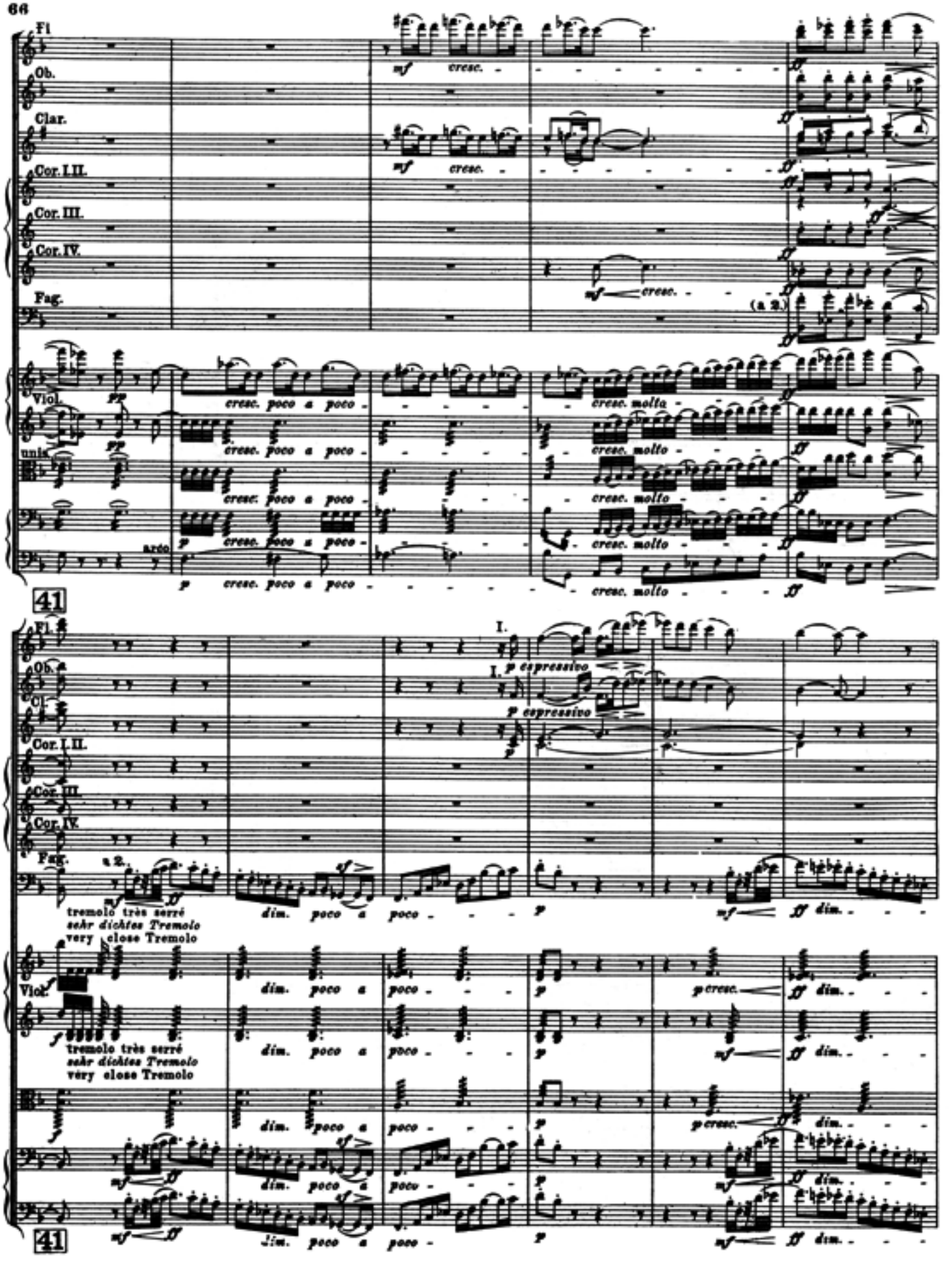

37
Fl.
I.
pp
Le Hautbois rentre à l'orchestre.
Der Hoboist geht in das Orchester zurück.
The Oboe-player returns to the orchestra.
Ob.
C.ingl.
Oboe II.
Viol.
pizz.
unis.
senza sord.
Vcllo.
C.B.
37
Fl.
cresc. poco a poco
dim.
Clar.
Corni (in F)
Viol.
arco

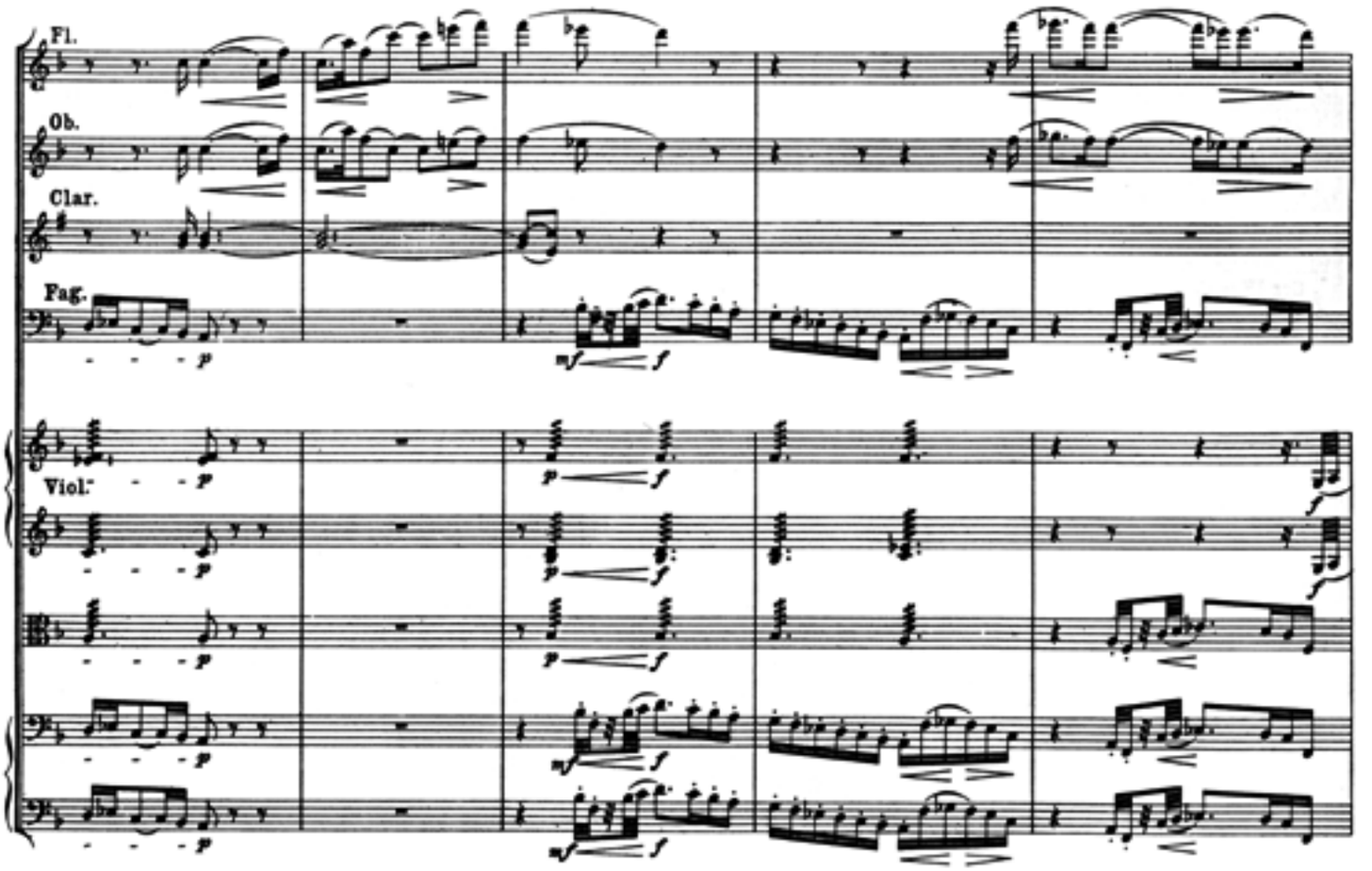

38
Fl.
Clar.
Cor.I.
Fag.
(a 2.)
cresc.
dim.
Viol.
pizz.
div. pizz.
arco
leggiero
38
Fl.I.
Fl.II.
Ob.I.
Ob.II.
Clar.I.
Clar.II.
Cor I II.
Cor. IV.(in C)
Fag.
a 2.
rit.
a tempo
Viol.
pizz.

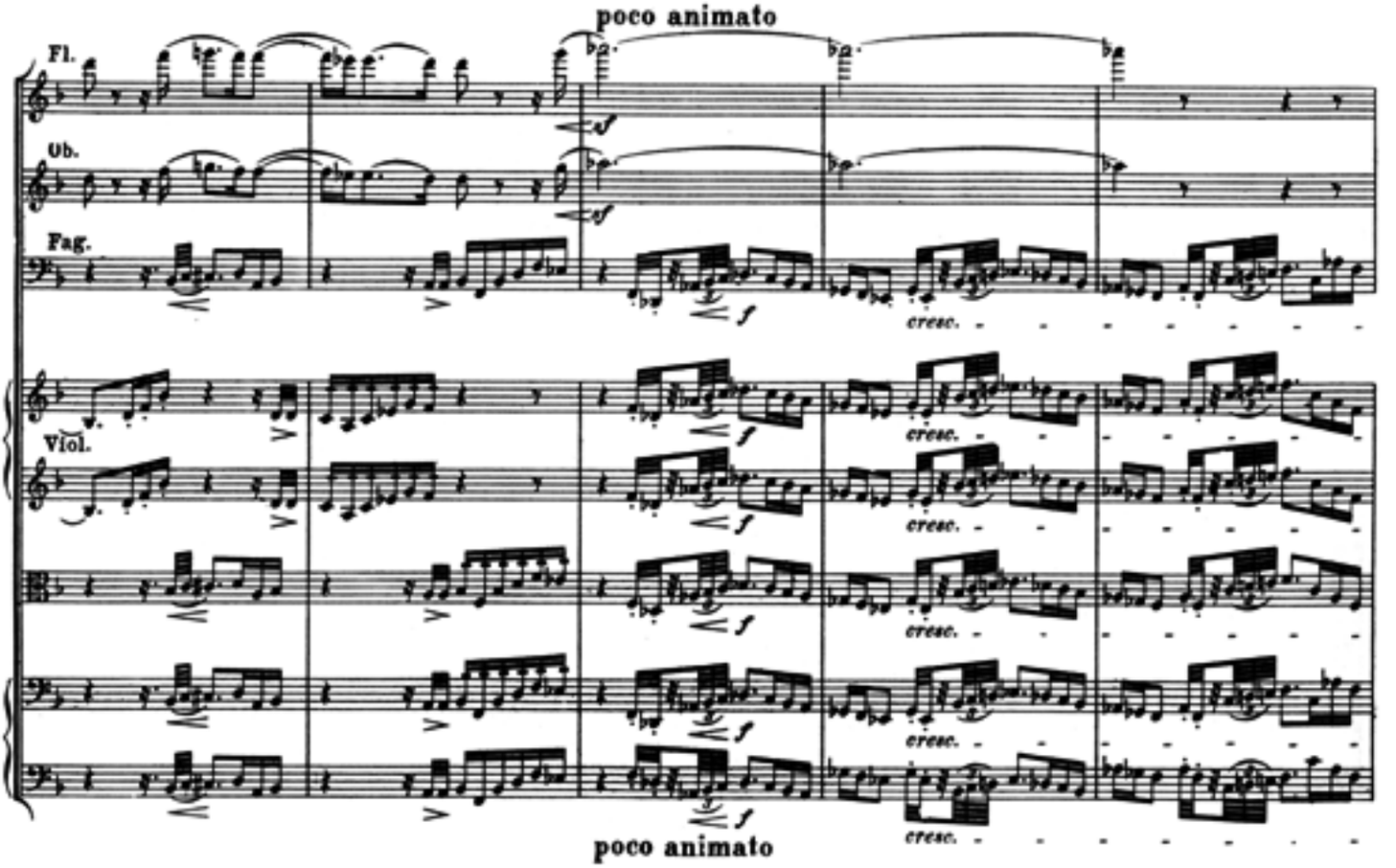

Fl.
Ob.
Clar.
Cor. I. II.
Fag.
Viol.
arco
pizz.
39
Ob. I. II.
Cor. IV. (in C)
a 2.
unis.
f dim.
39

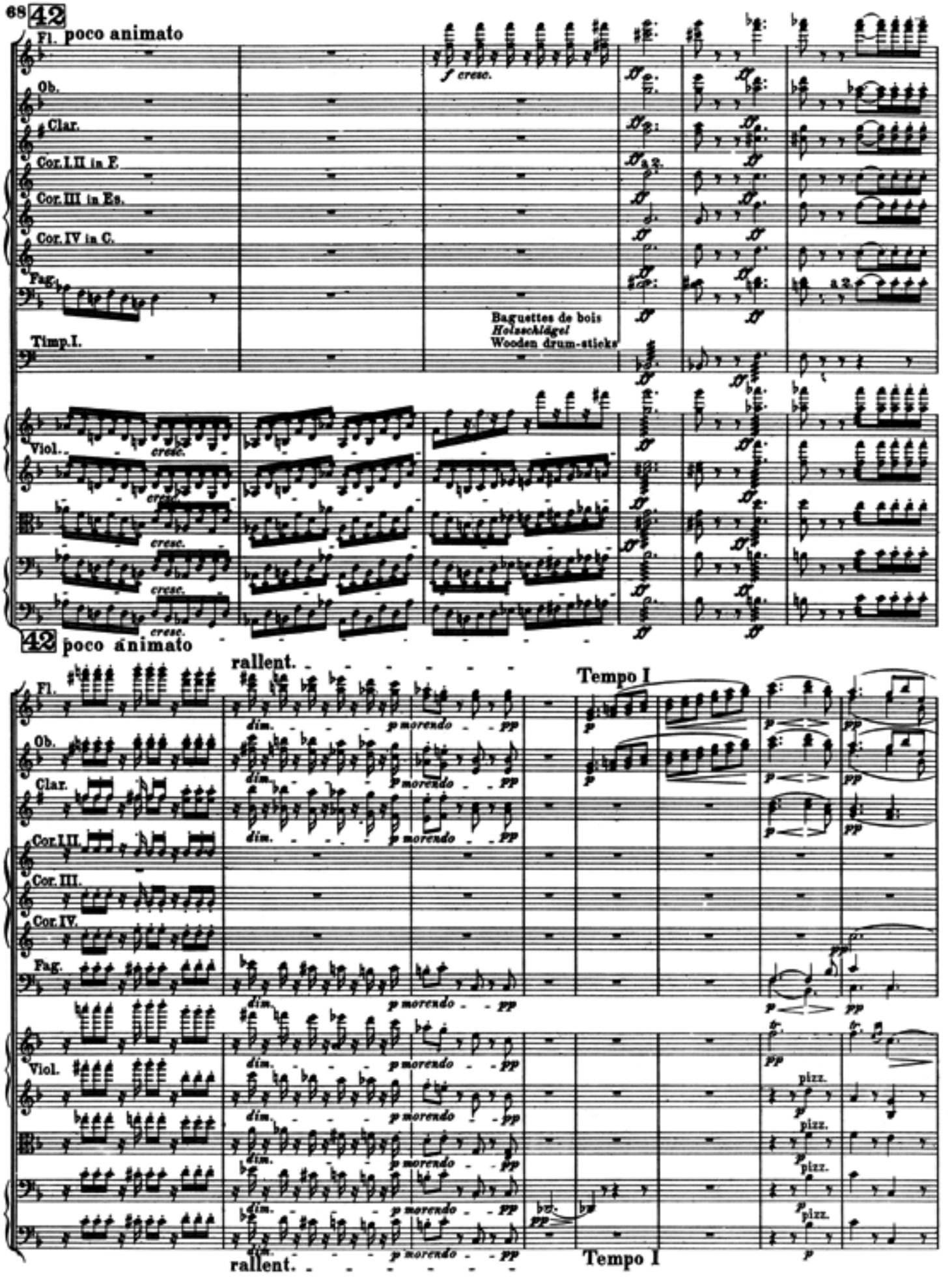

senza accelerando
Fl.
Ob.
Clar.
Viol.
I.
dim.
senza accelerando
Cor. III. (in Es)
Fag. (a 4.)
pizz.
div.
arco

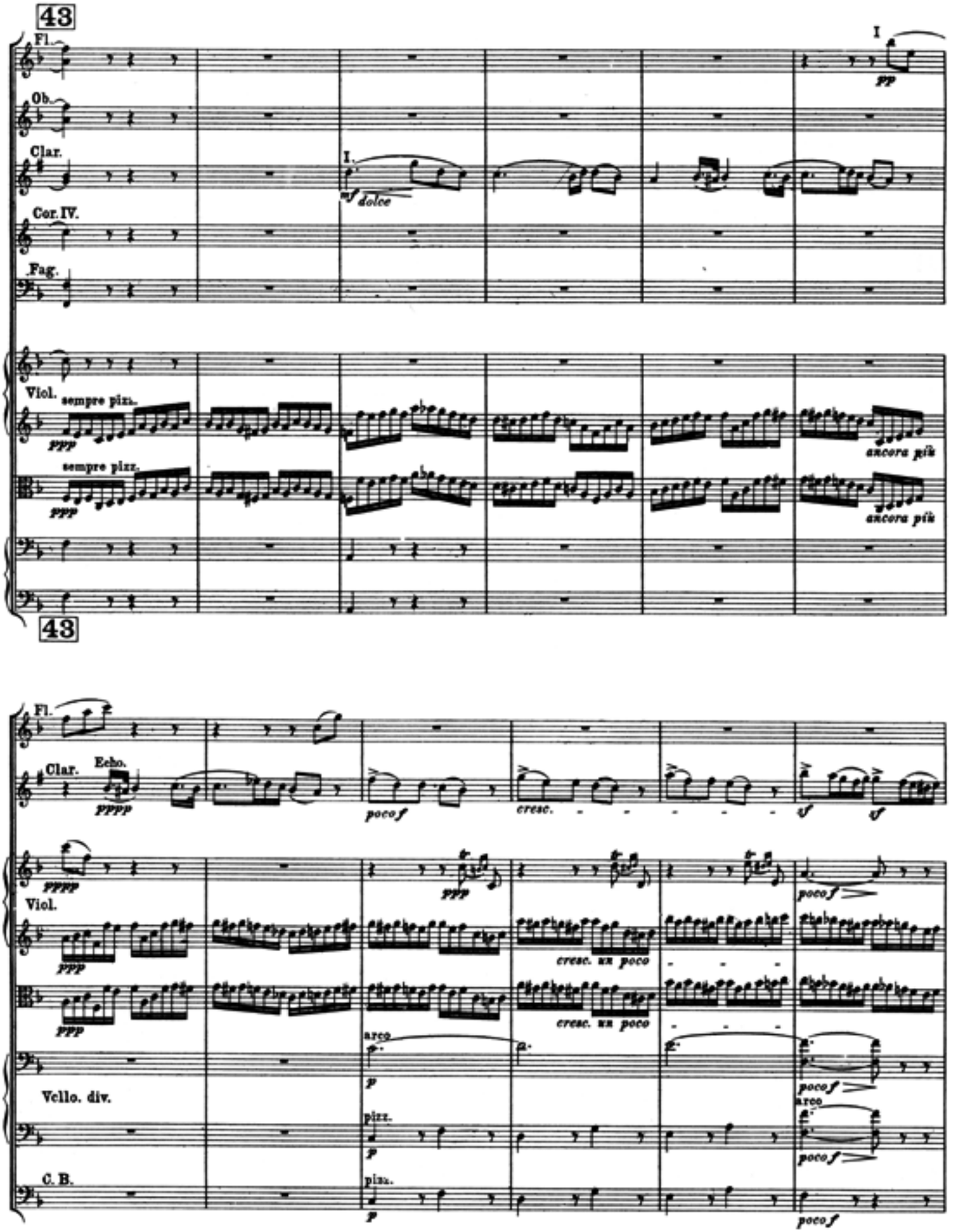

Fl.
Ob.
Clar.
Cor. III.
Fag.
Viol.
40
Fl.
Ob.
Clar.
Cor. I. II. (in F)
Cor. III.
Cor. IV. (in C)
Fag.
Viol.
cresc. molto
arco
arco
arco
pizz.
40

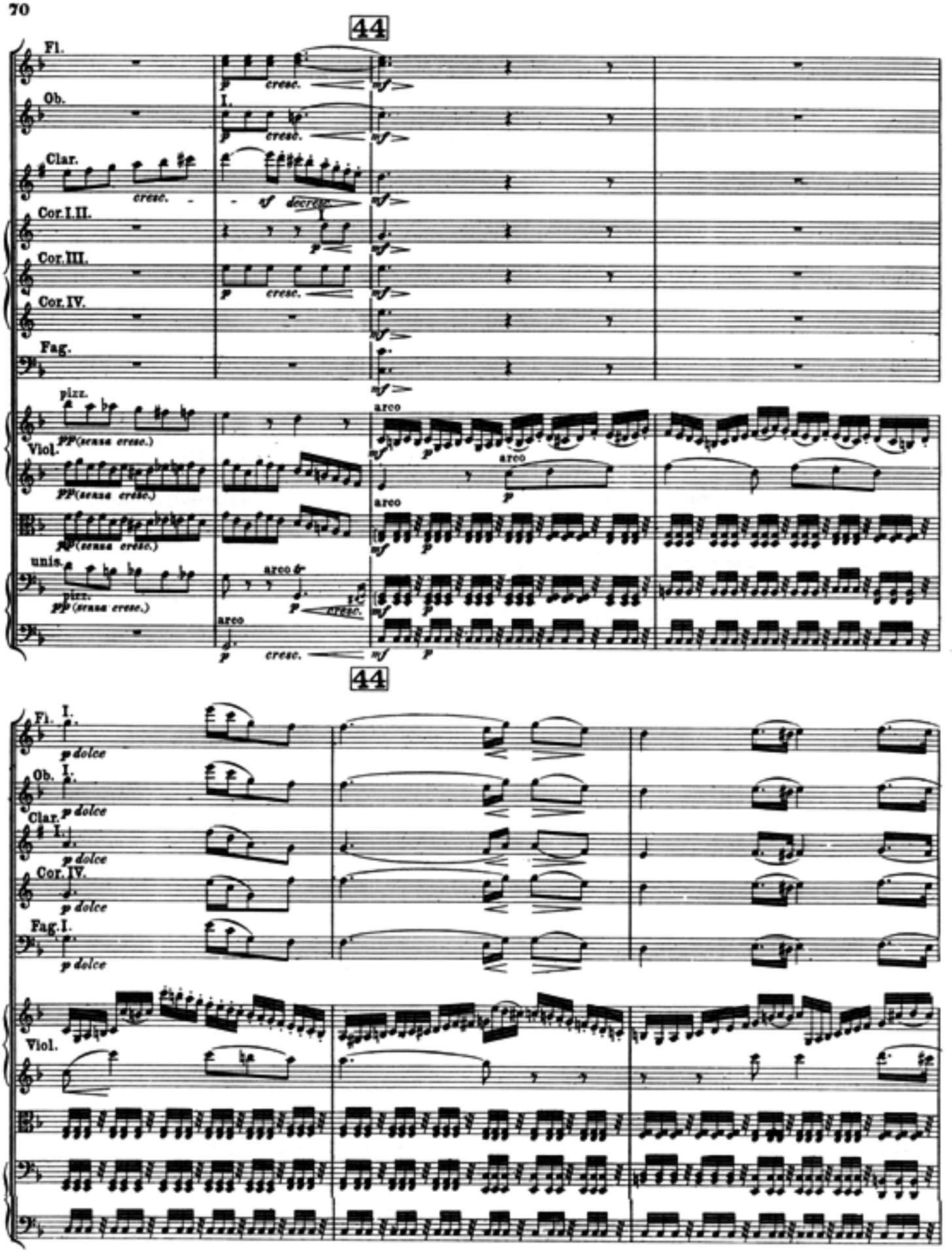

Fl.
Ob.
Clar.
Cor. I.II.
Cor. III.
Cor. IV.
Fag.
(a 2.)
Viol.
unis.
arco
cresc. poco a poco
cresc. molto
41
I.
p espressivo
a 2.
tremolo très serré
sehr dichtes Tremolo
very close Tremolo
dim. poco a poco
p cresc.
ff dim.

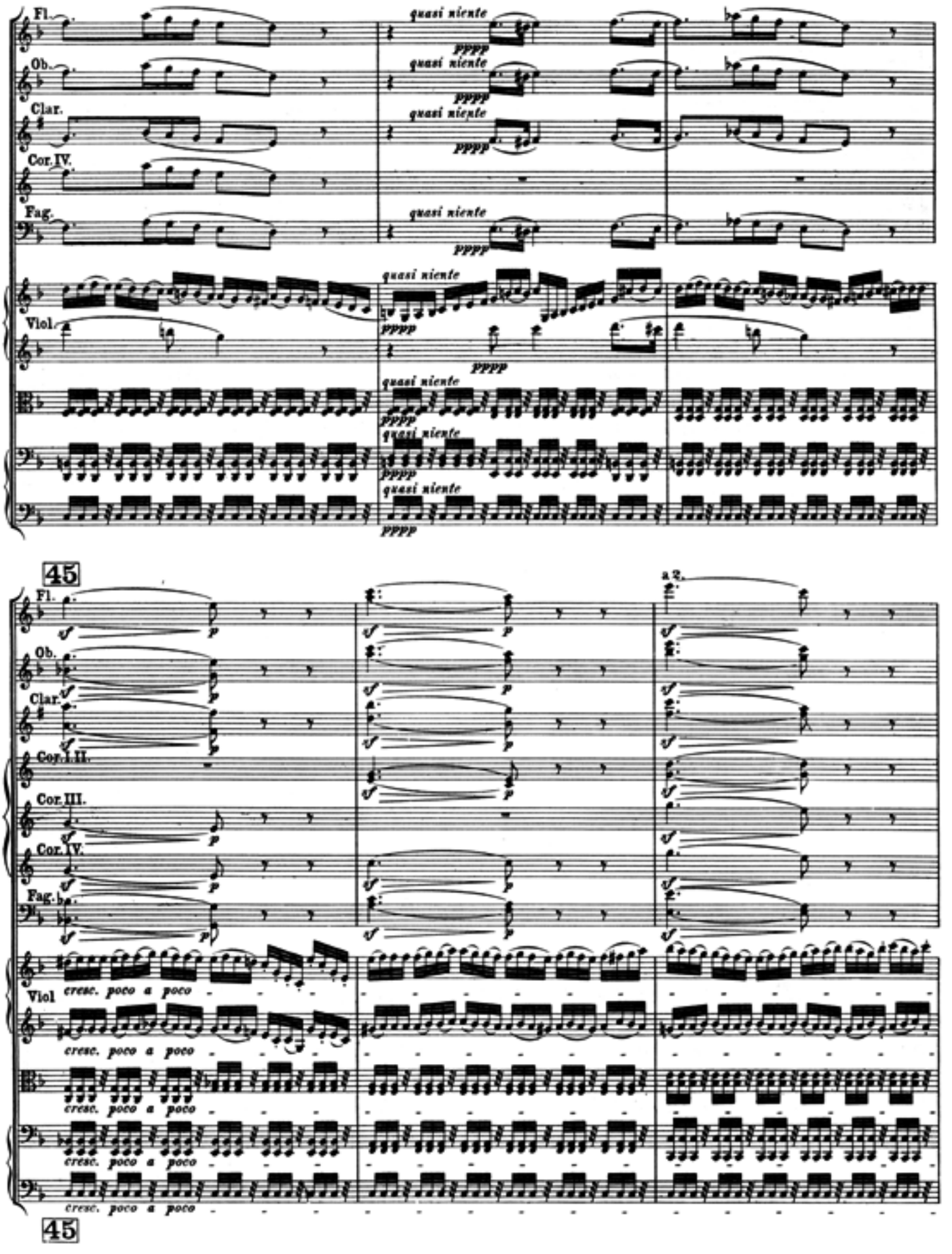

Fl.
Ob.
Clar.
Fag.
Viol.
poco animato

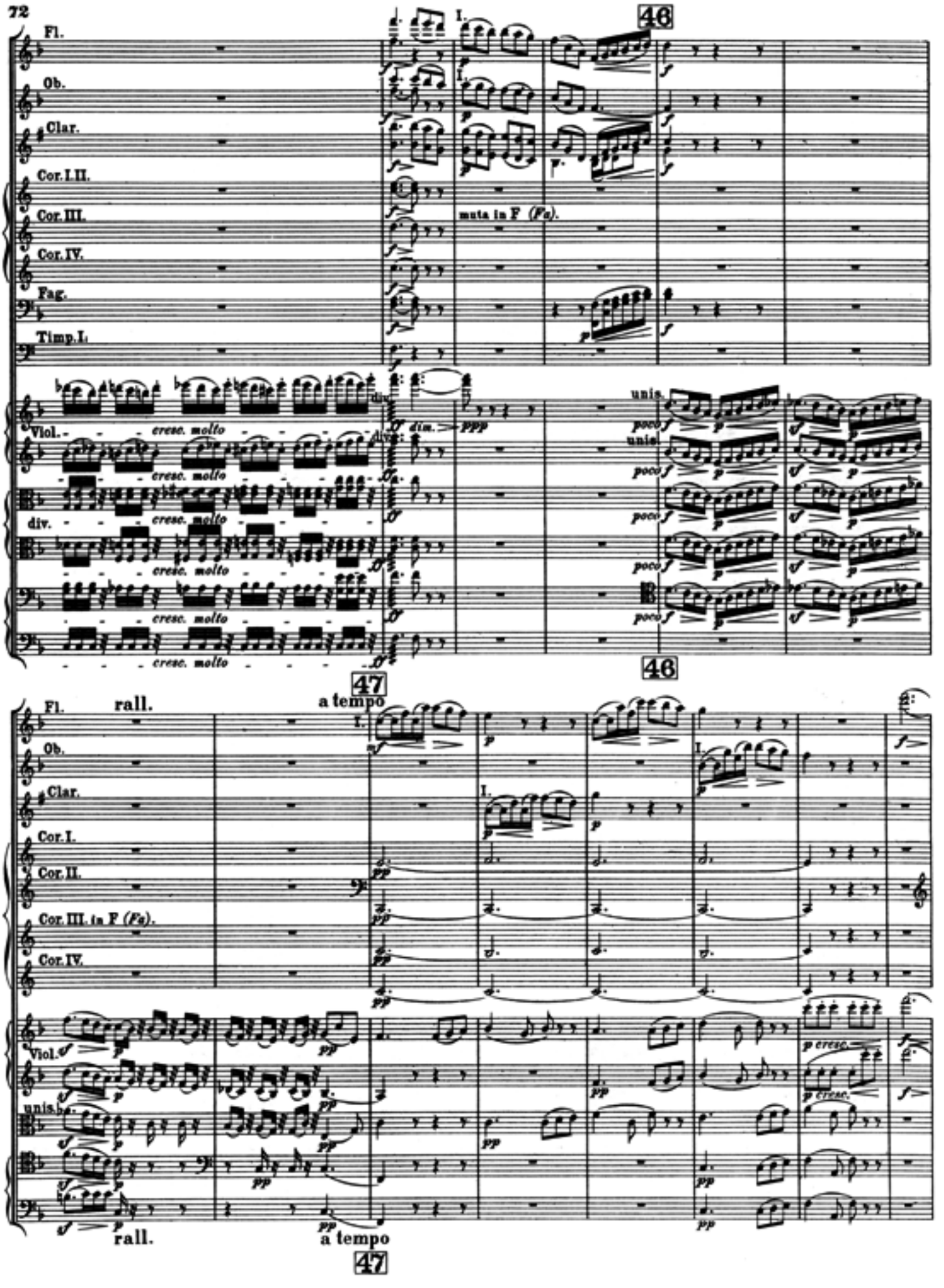

Fl.
Ob.
Fag.
Viol.
cresc.
poco animato

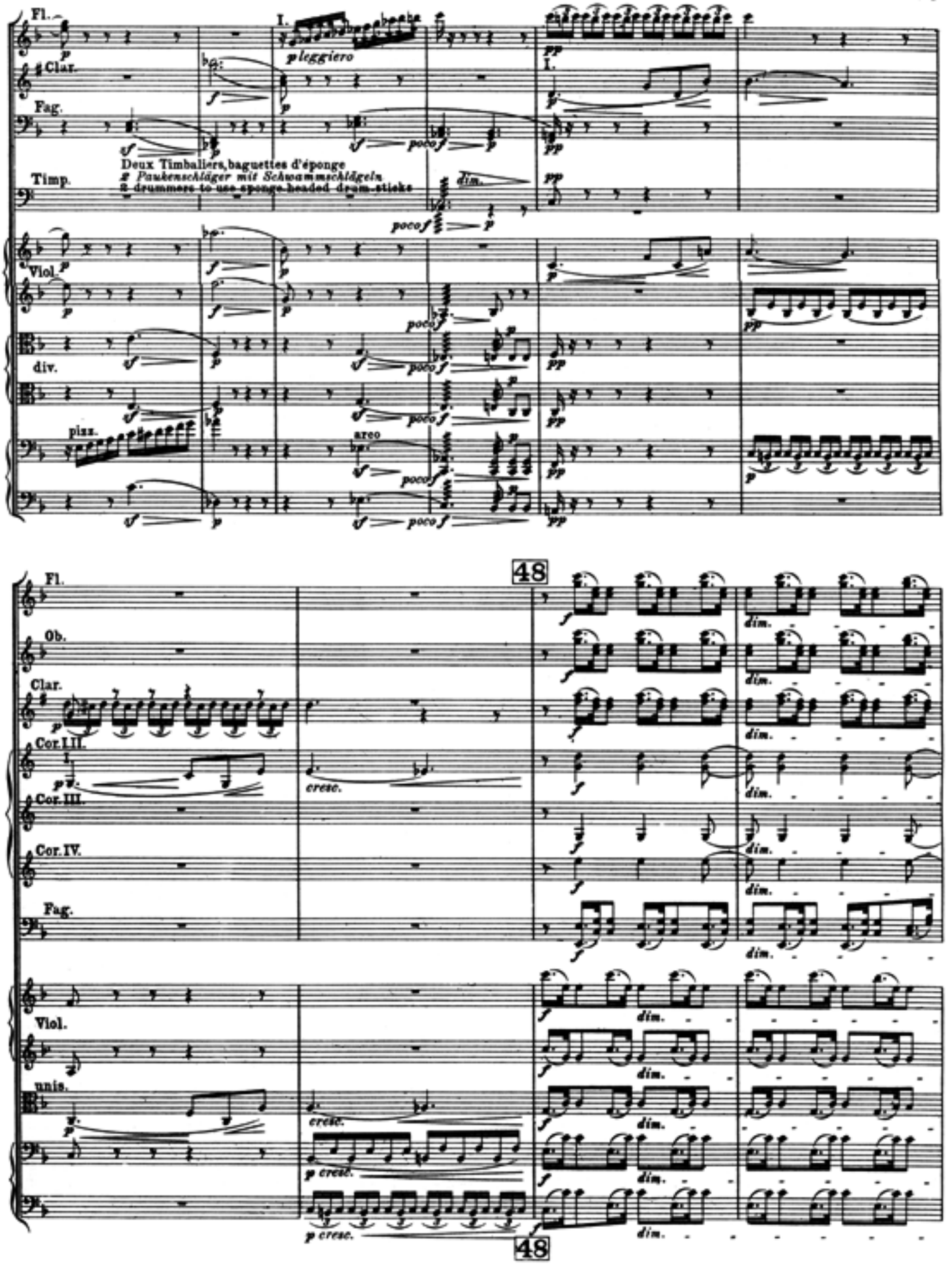

42
poco animato
Fl.
Ob.
Clar.
Cor.I.II in F.
Cor.III in Es.
Cor.IV in C.
Fag.
Timp.I.
f cresc.
Baguettes de bois
Holzschlägel
Wooden drum-sticks
Viol.
cresc.
42
poco animato
rallent.
Tempo I
dim.
p morendo
pp
p
pizz.
rallent.
Tempo I

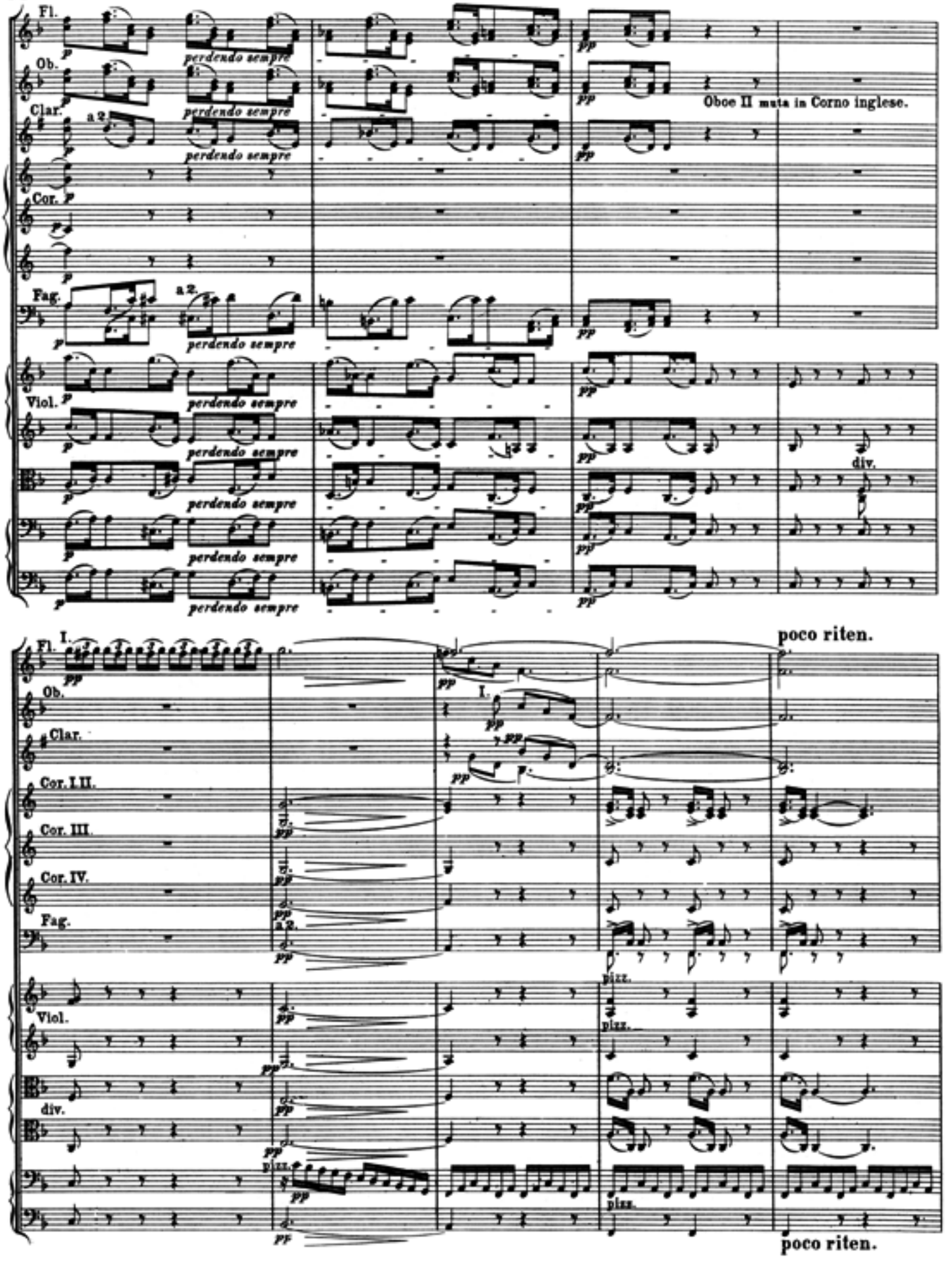

43
Fl.
Ob.
Clar.
Cor. IV.
Fag.
Viol.
sempre pizz.
sempre pizz.
I.
I
mf dolce
pp
ppp
ppp
ancora più
ancora più
43
Fl.
Clar.
Echo.
pppp
poco f
cresc.
sf
sf
pppp
ppp
poco f
Viol.
ppp
ppp
cresc. un poco
cresc. un poco
arco
p
pizz.
p
Vcllo. div.
C. B.
pizz.
p
poco f
arco
poco f
poco f
poco f

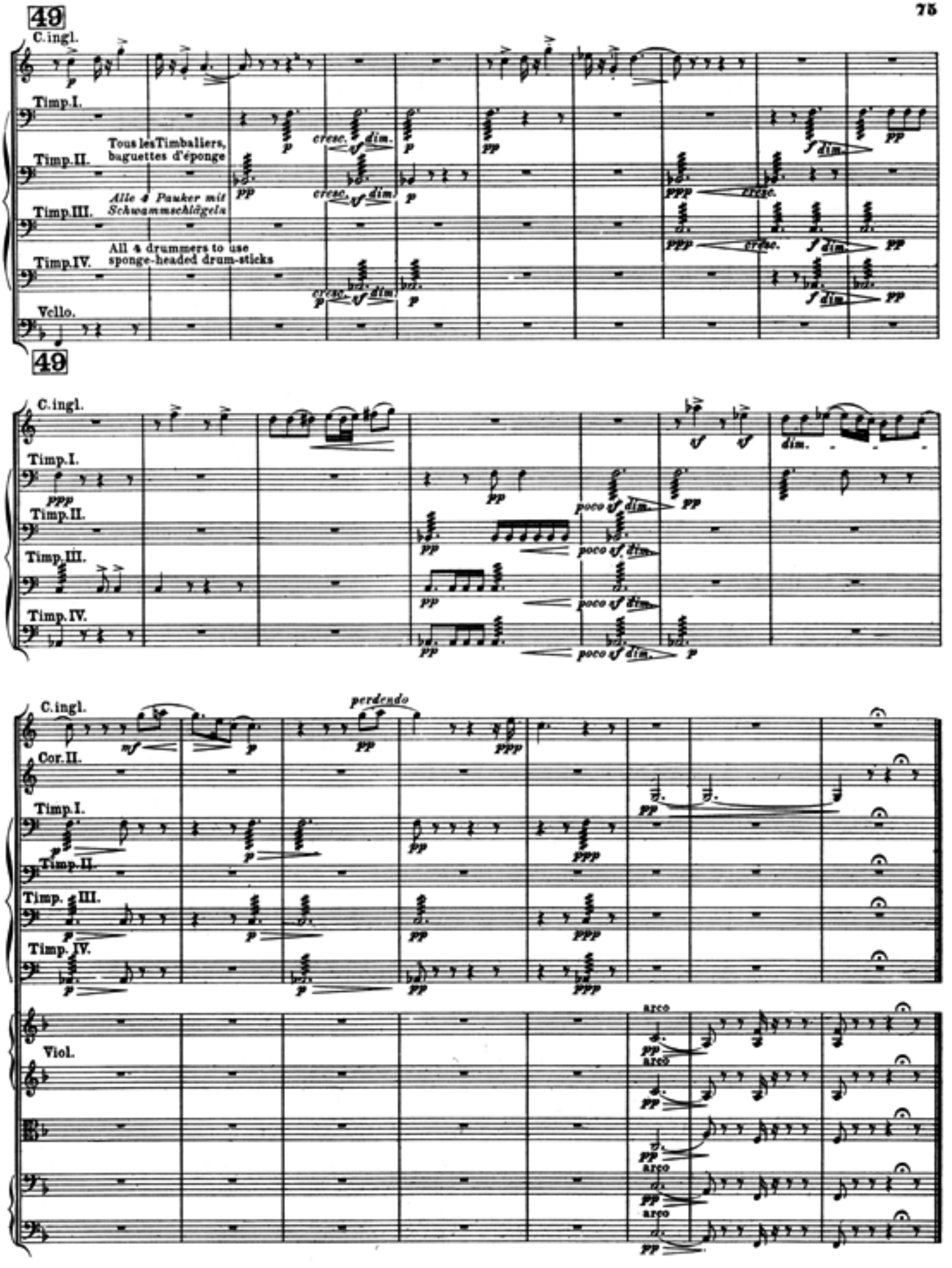

44
Fl.
Ob.
I.
Clar.
cresc.
sf decresc.
Cor. I. II.
Cor. III.
Cor. IV.
Fag.
pizz.
pp (senza cresc.)
Viol.
arco
unis.
44
Fl. I.
p dolce
Ob. I.
Clar. I.
Cor. IV.
Fag. I.
Viol.


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.

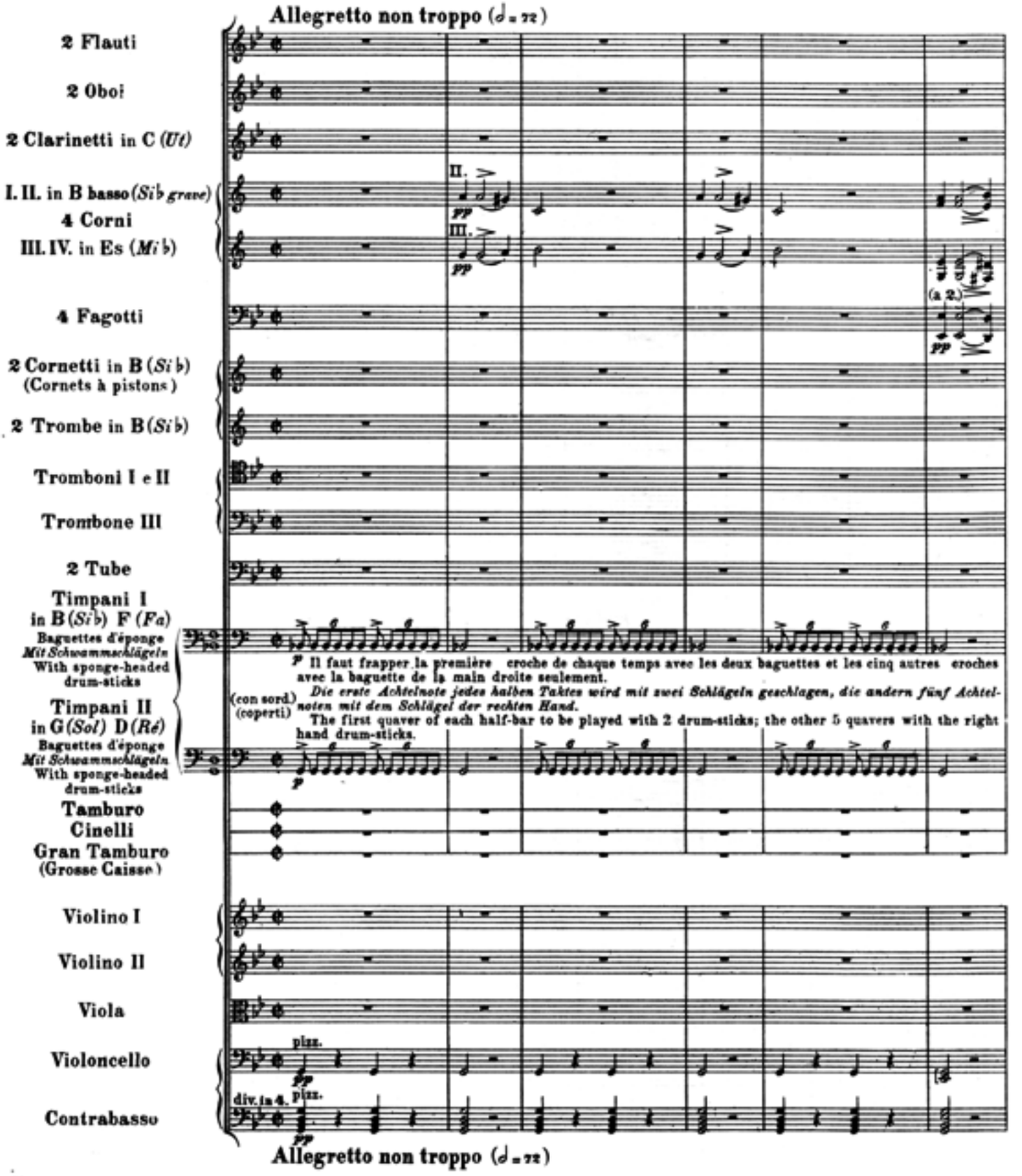

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.
perdendo sempre
a 2.
Oboe II muta in Corno inglese.
div.
poco riten.
I.
Cor. I. II.
Cor. III.
Cor. IV.
pizz.


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

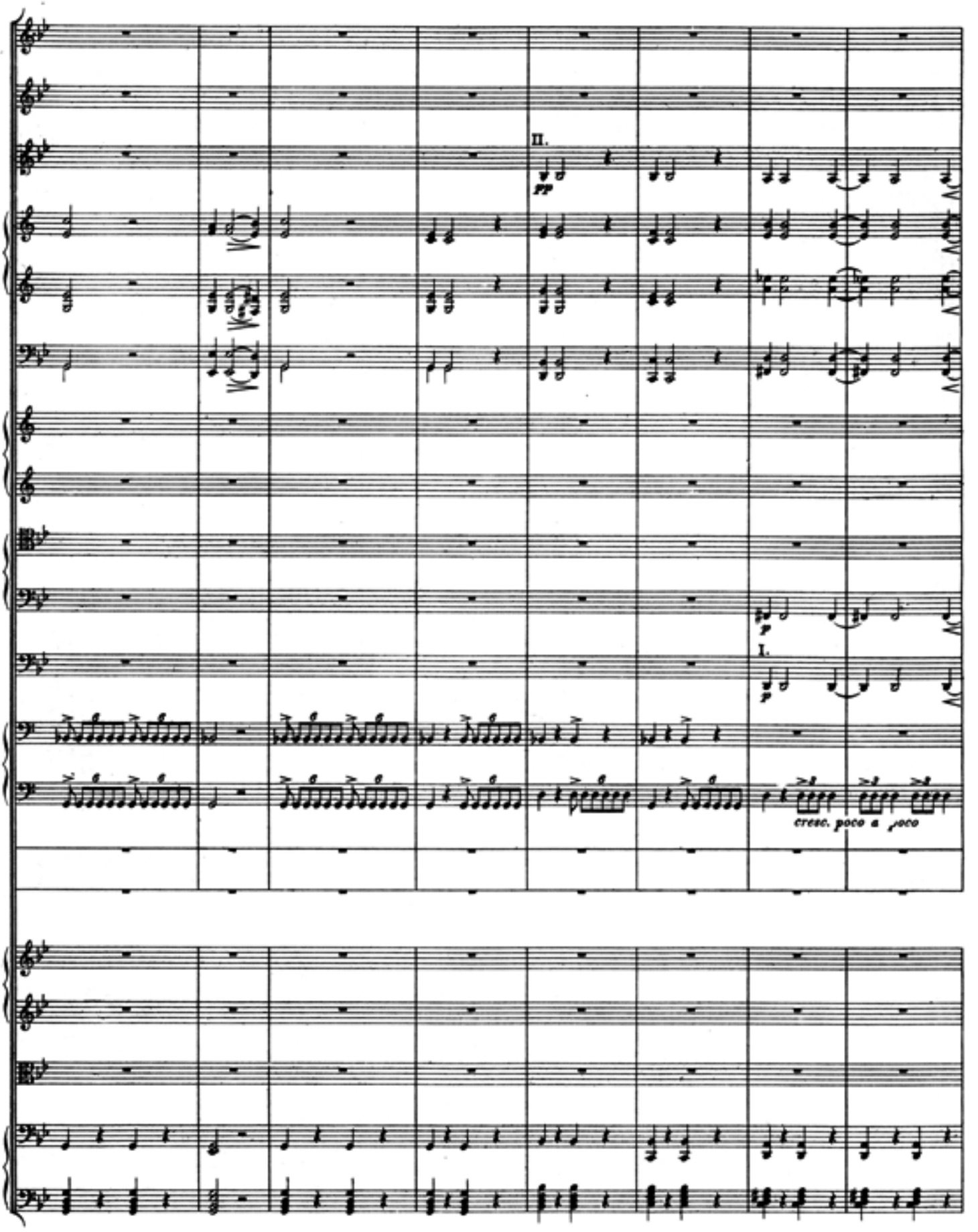
IV.

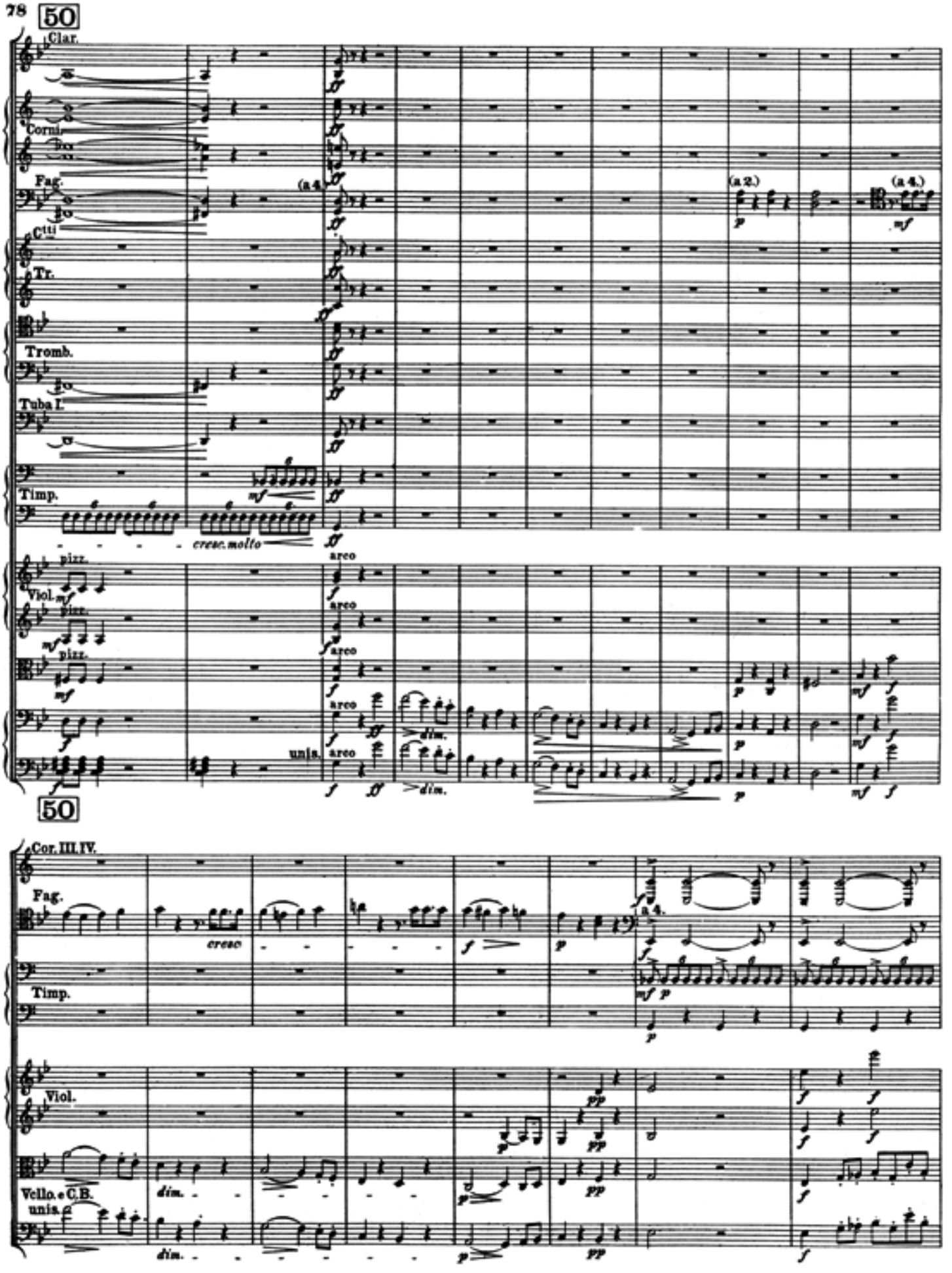
Marche au supplice

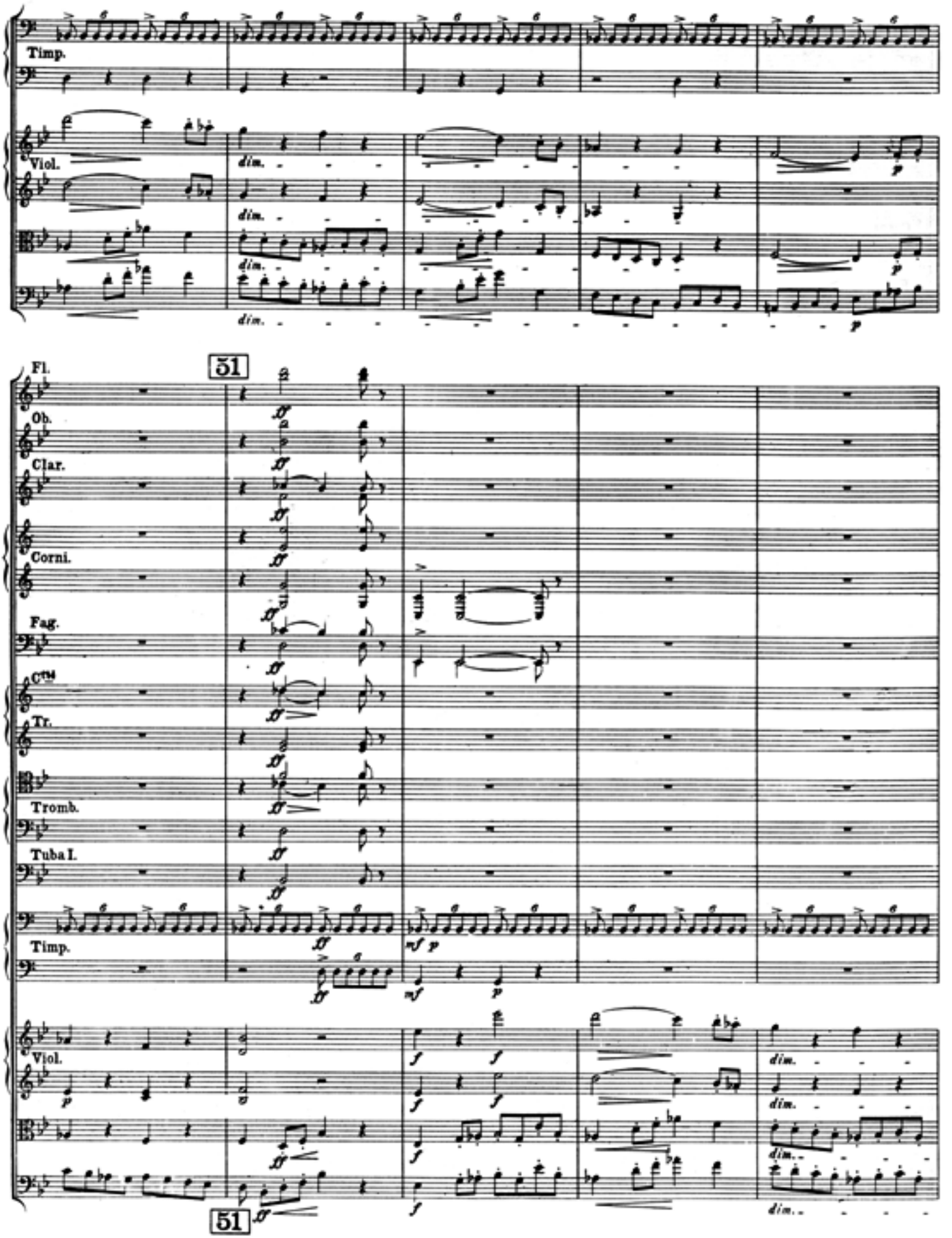
Der Gang zum Hochgericht — The procession to the stake

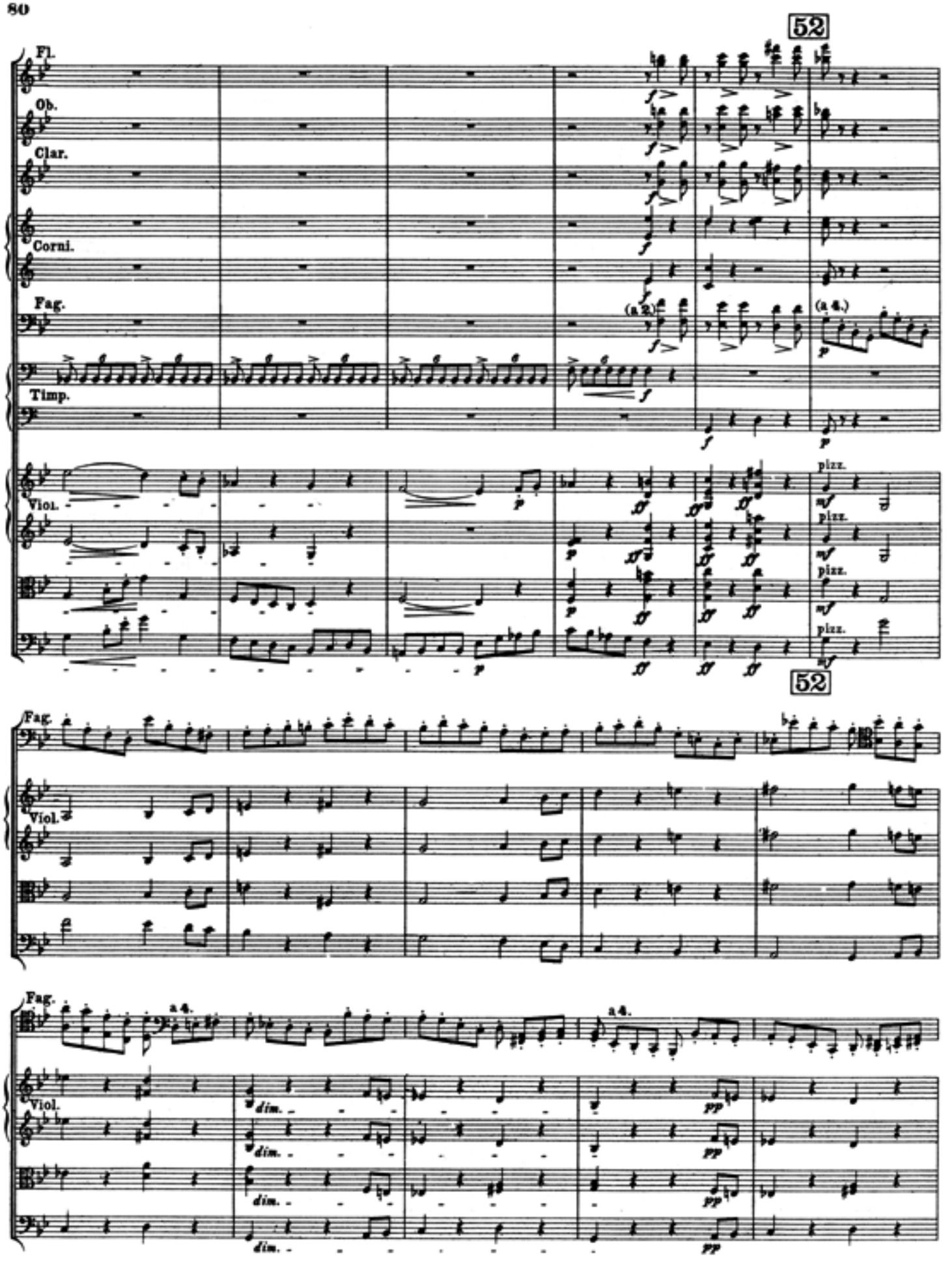


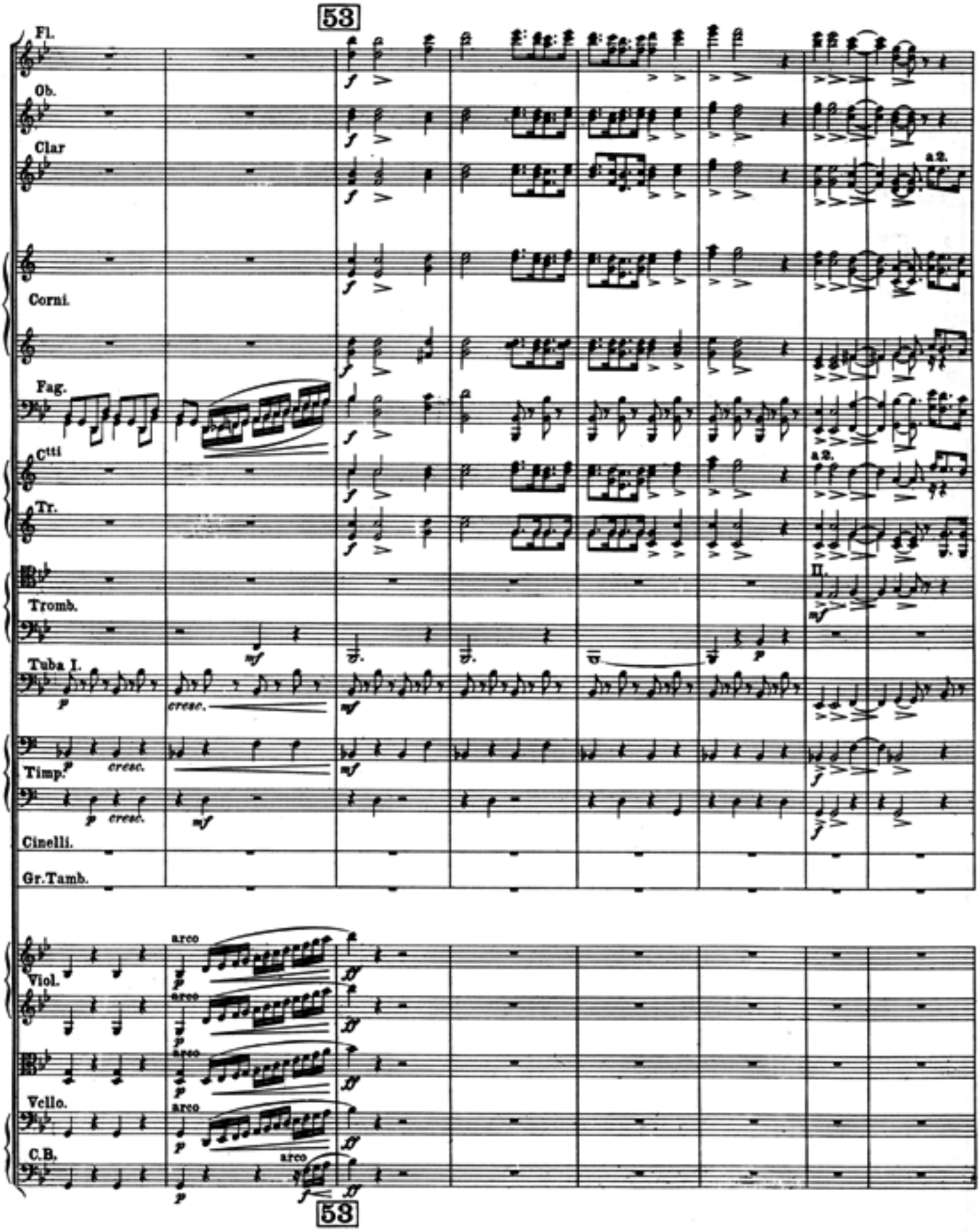
*) On peut, dans ce morceau, doubler les instruments à vent. (Note de H. Berlioz.)
In diesem Satz können die Blasinstrumente verdoppelt werden.
In this movement the wind-instruments may be doubled.

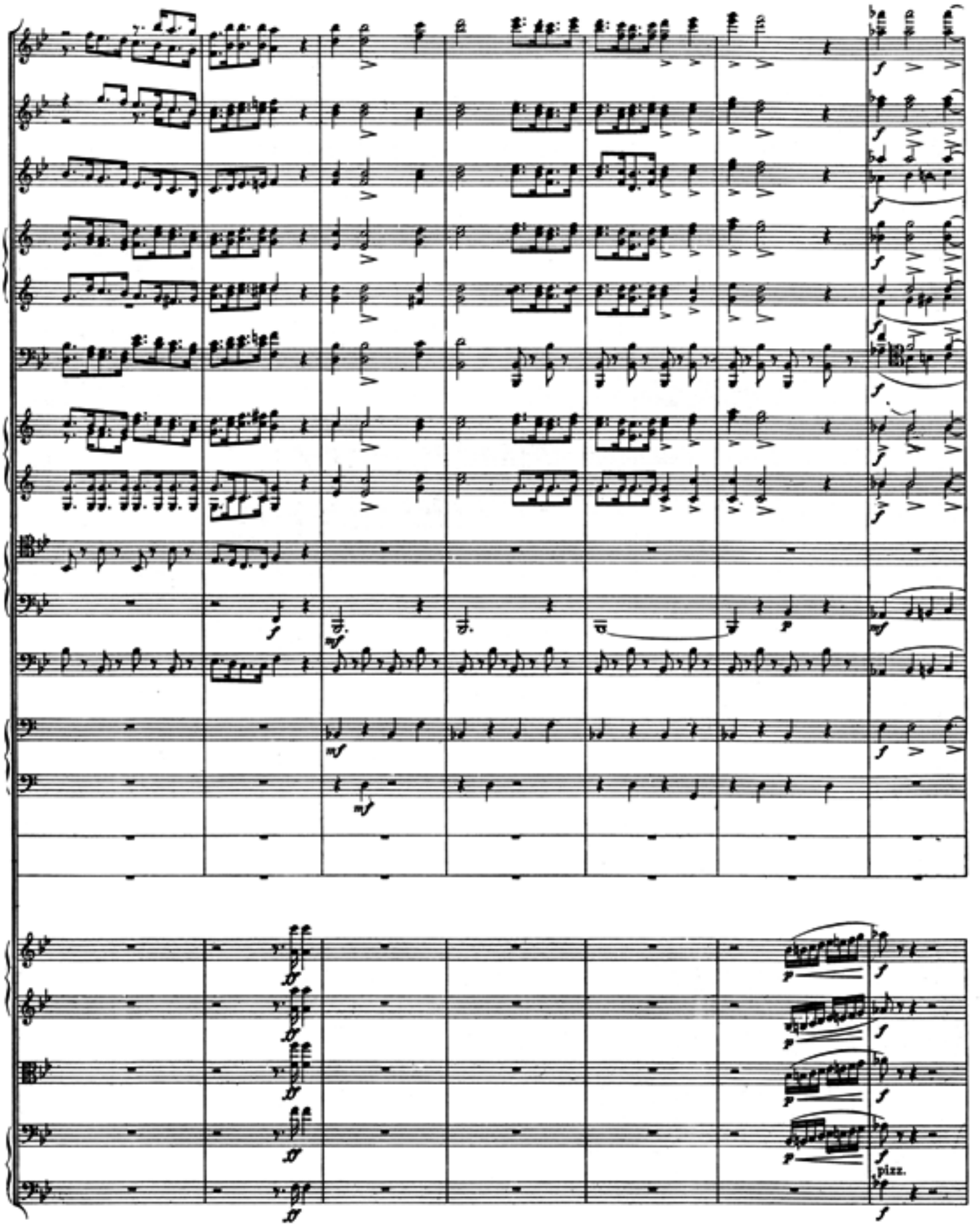

II.
pp
p
I.
p
cresc. poco a poco

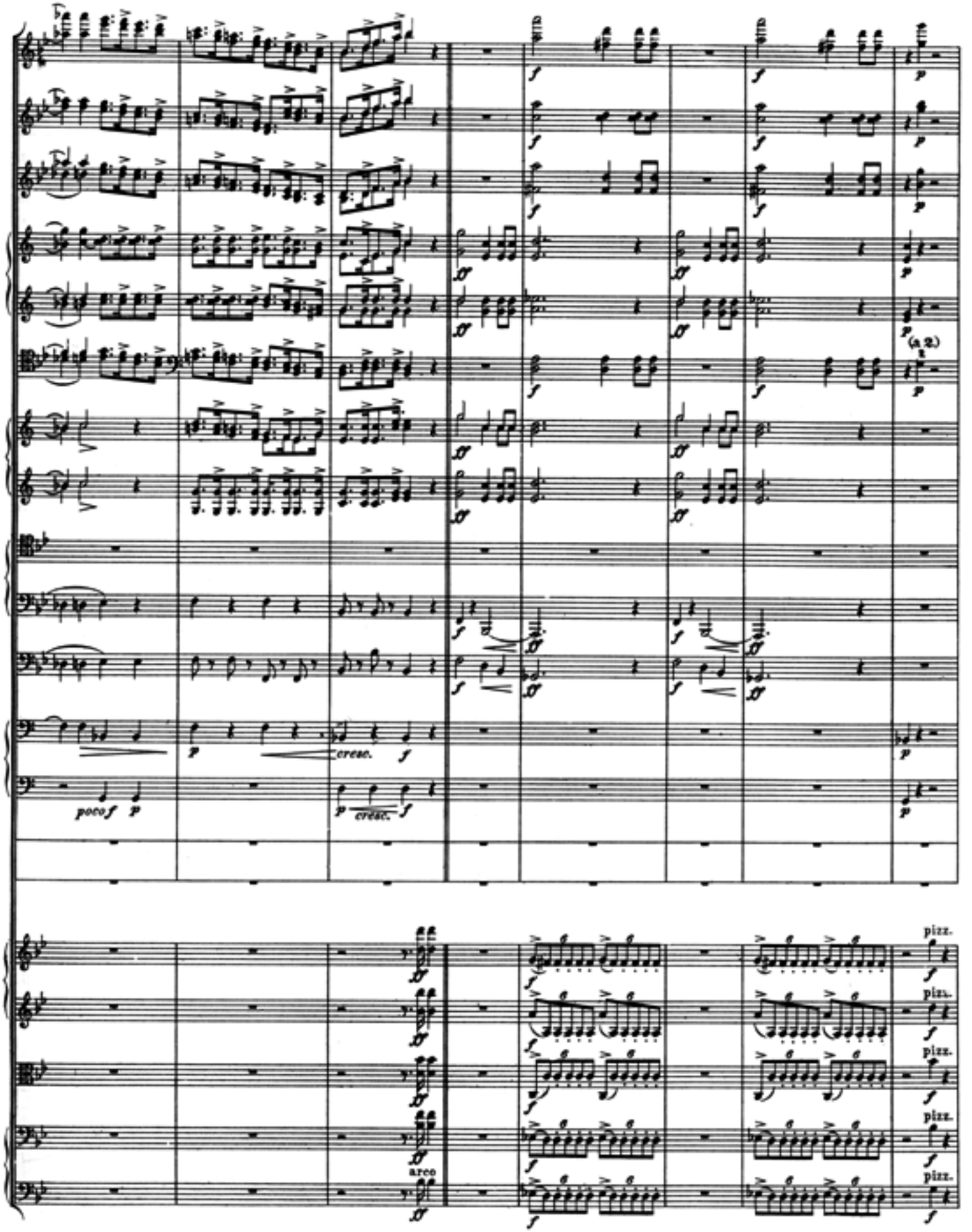

50
Clar.
Corni
Fag.
(a 4.)
(a 2.)
(a 4.)
Ctti
Tr.
Tromb.
Tuba I.
Timp.
cresc. molto
pizz.
arco
Viol.
unis.
dim.
50
Cor. III. IV.
Fag.
cresc
a 4.
Timp.
Viol.
Vello. e C.B.
unis.
dim.

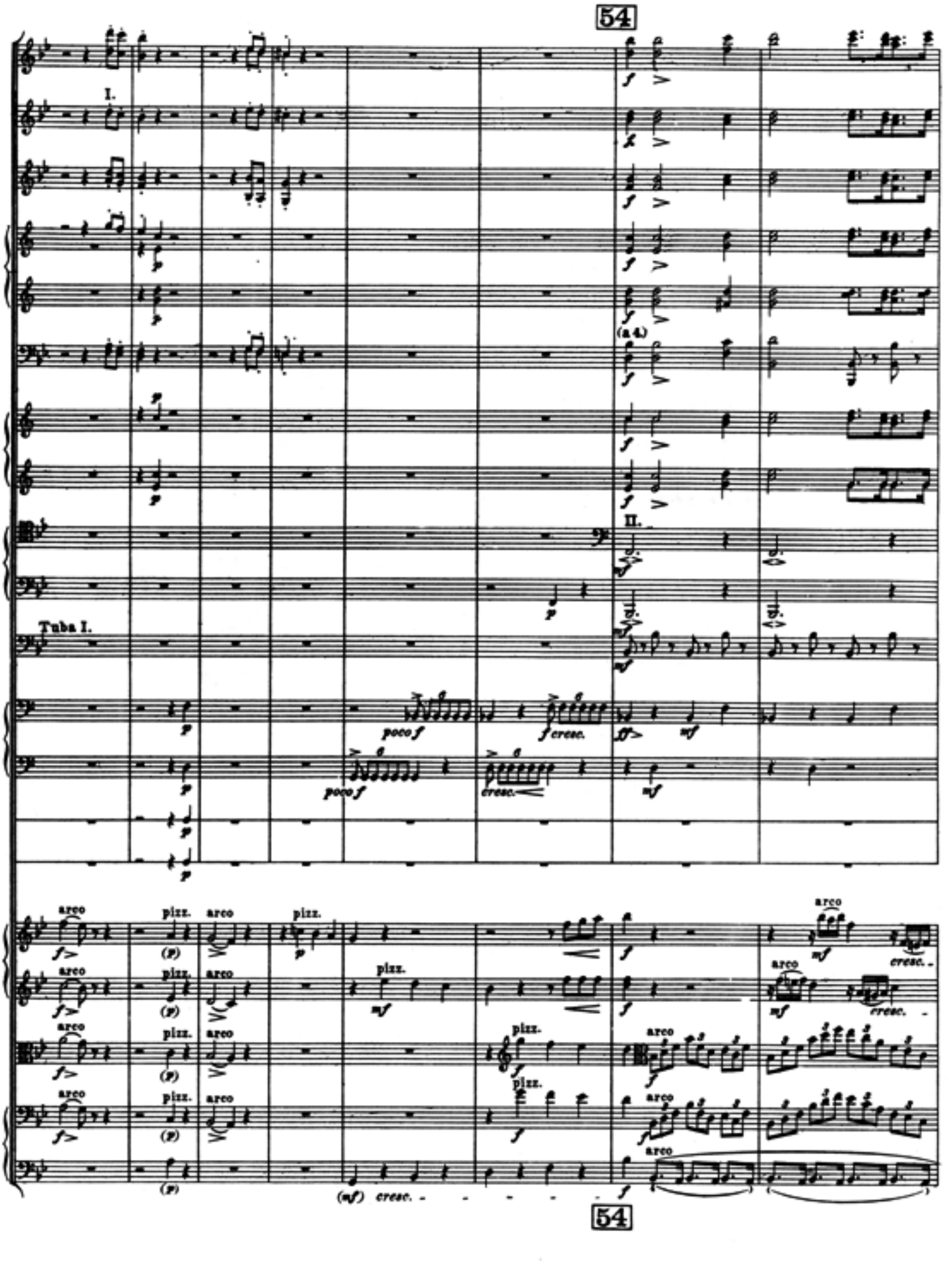

Timp.
Viol.
dim.
dim.
dim.
dim.
p
p
51
Fl.
Ob.
Clar.
Corni.
Fag.
C^tto
Tr.
Tromb.
Tuba I.
Timp.
ff
mf p
mf
p
Viol.
p
f
f
f
f
dim.
dim.
dim.
51

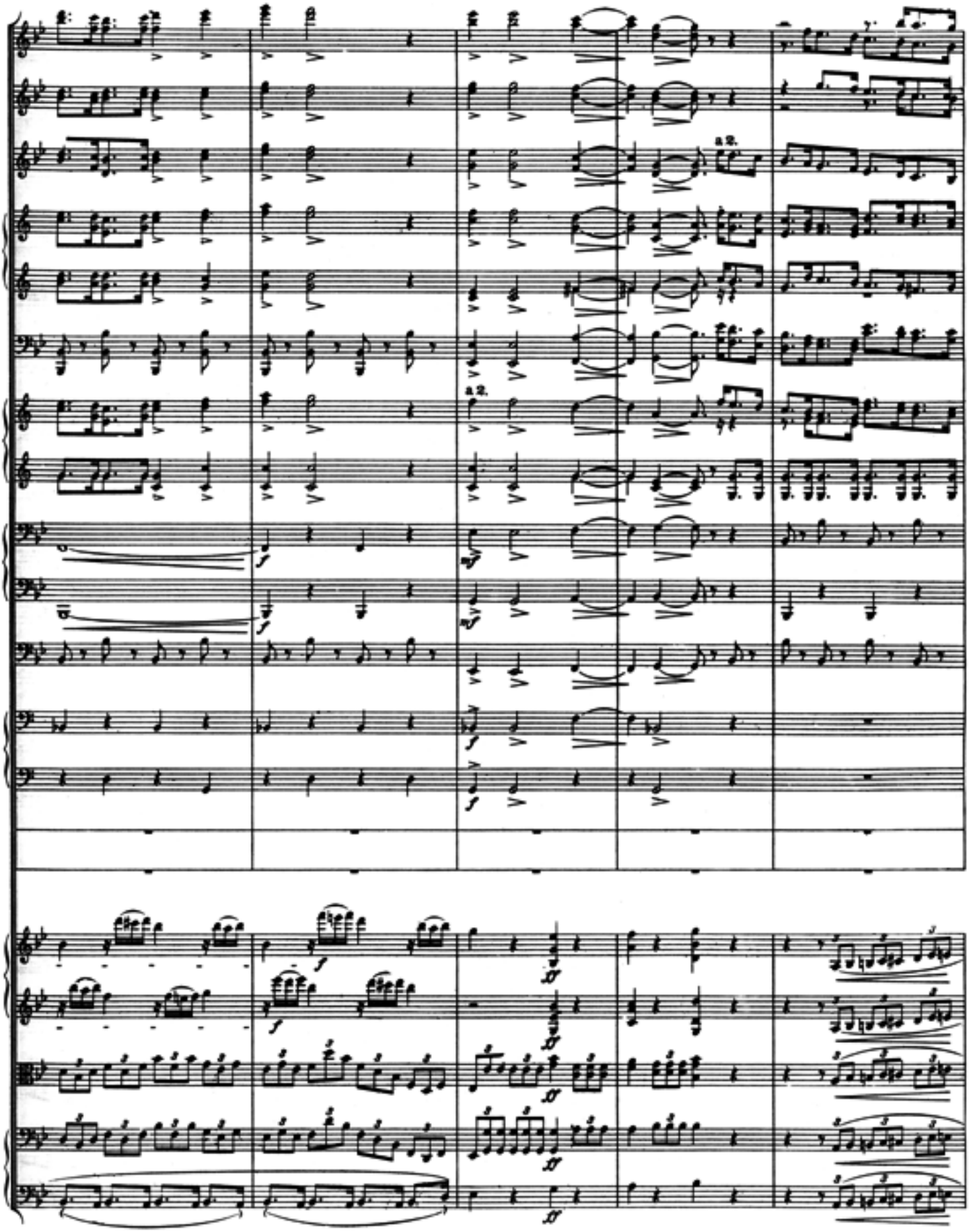

52
Fl.
Ob.
Clar.
Corni.
Fag.
Timp.
Viol.
(a 2.)
(a 4.)
pizz.
52
a 4.
dim.
pp

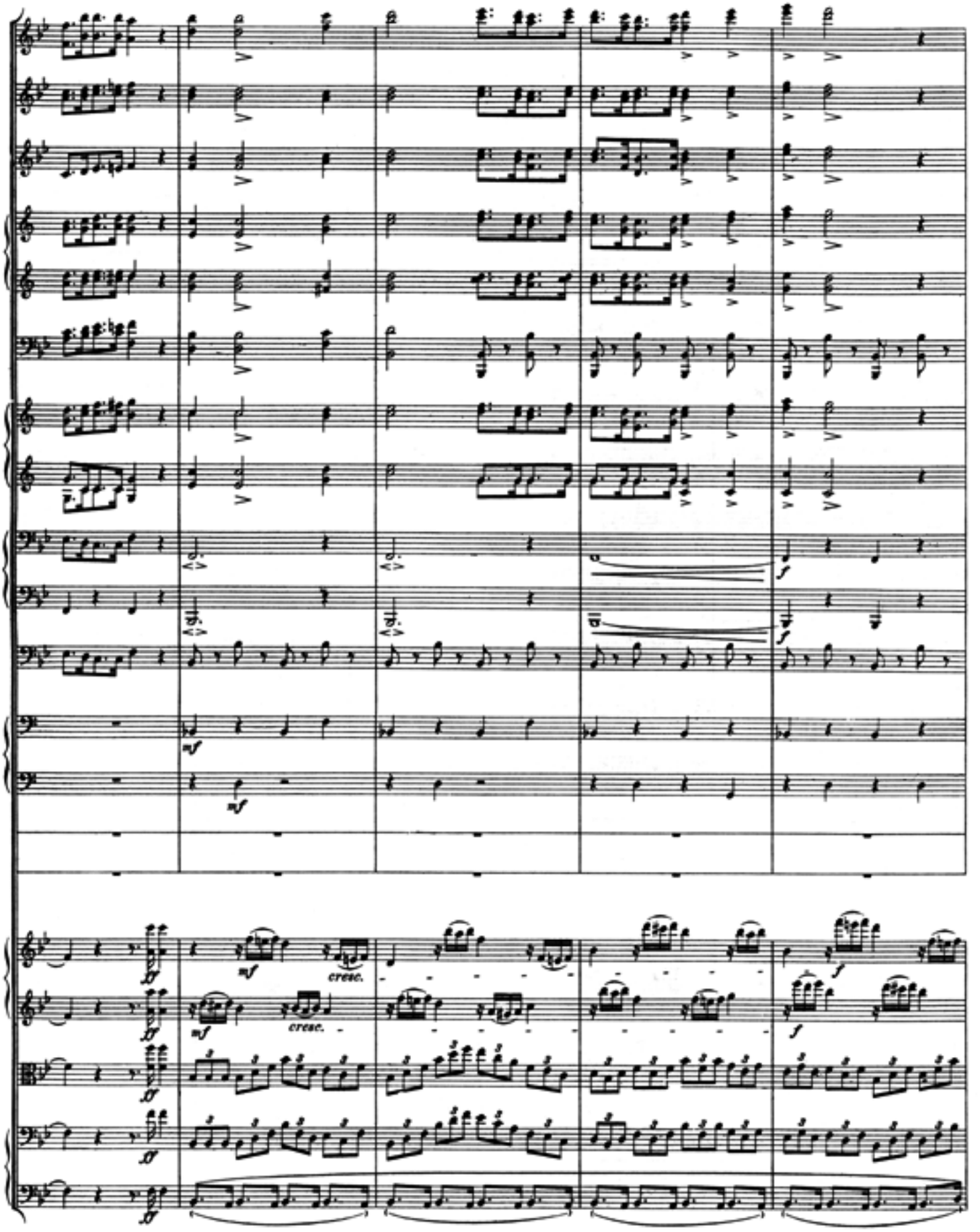

53
Fl.
Ob.
Clar
Corni.
Fag.
C^tti
Tr.
Tromb.
Tuba I.
Timp.
Cinelli.
Gr.Tamb.
Viol.
Vcllo.
C.B.
a2.
II.
arco
cresc.
53

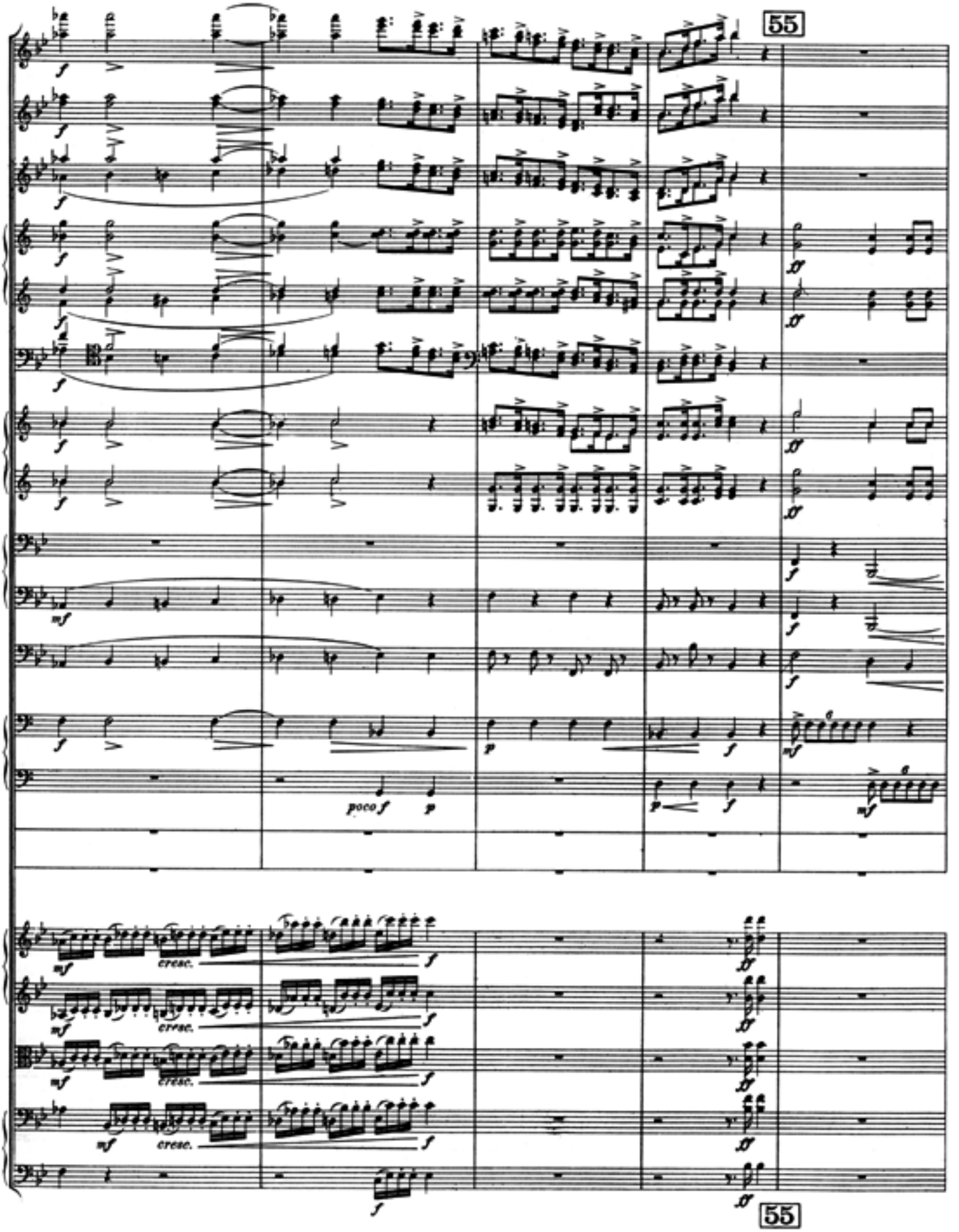

pizz.

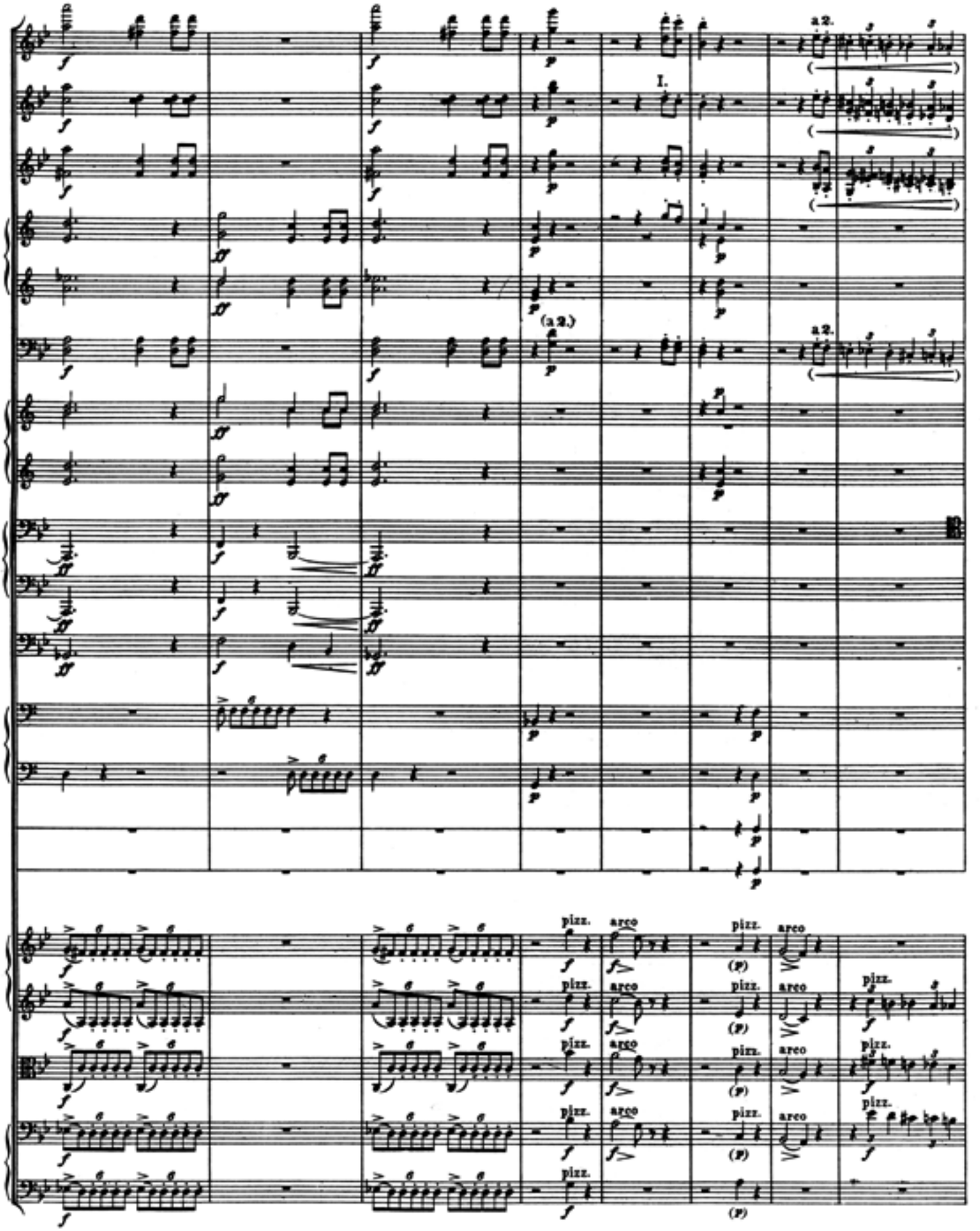

poco f p
cresc. f
p cresc. f
(a 2.)
arco
pizz.

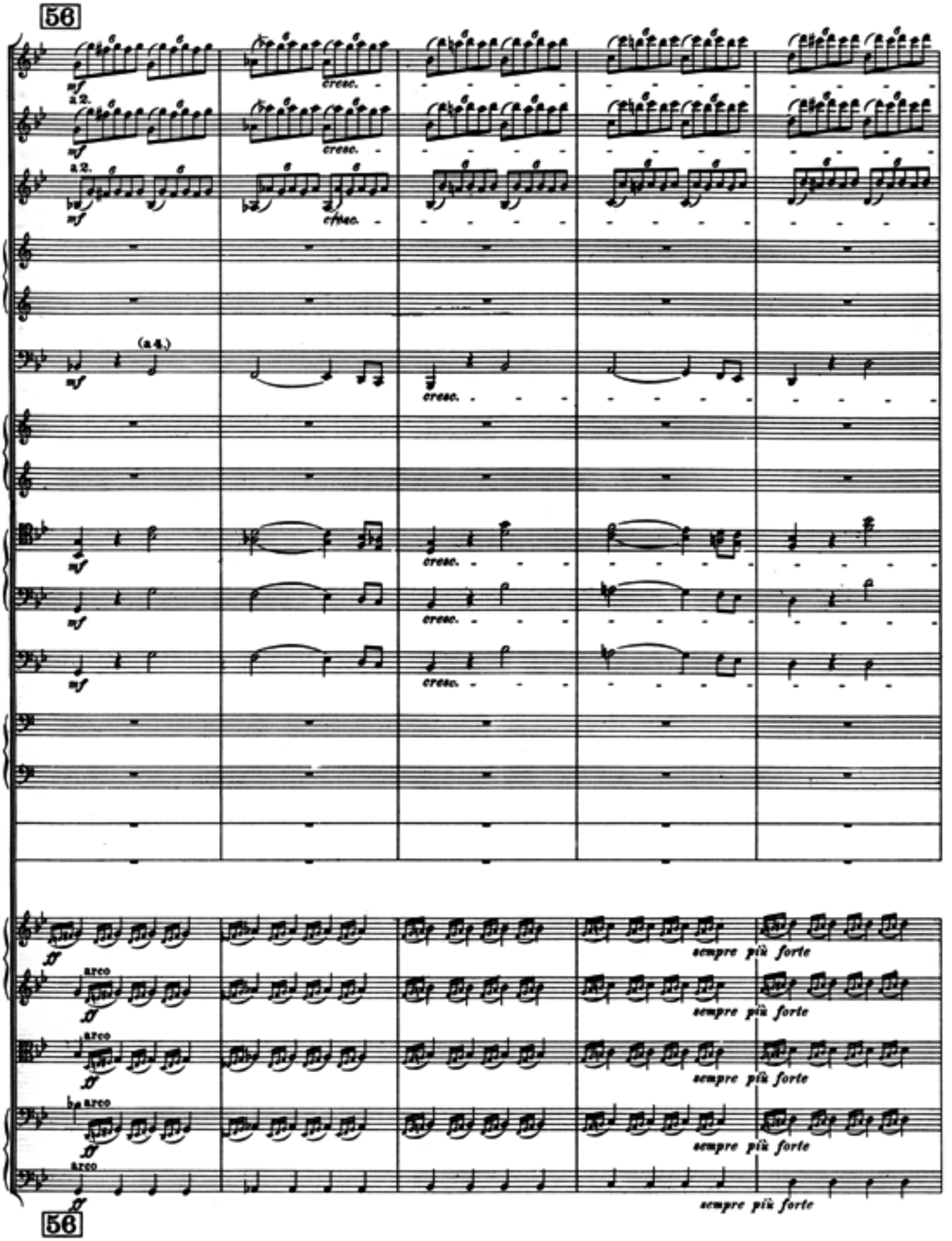

54
I.
(a 4)
II.
Tuba I.
poco f
f cresc.
cresc.
arco
pizz.
(mf) cresc.
54

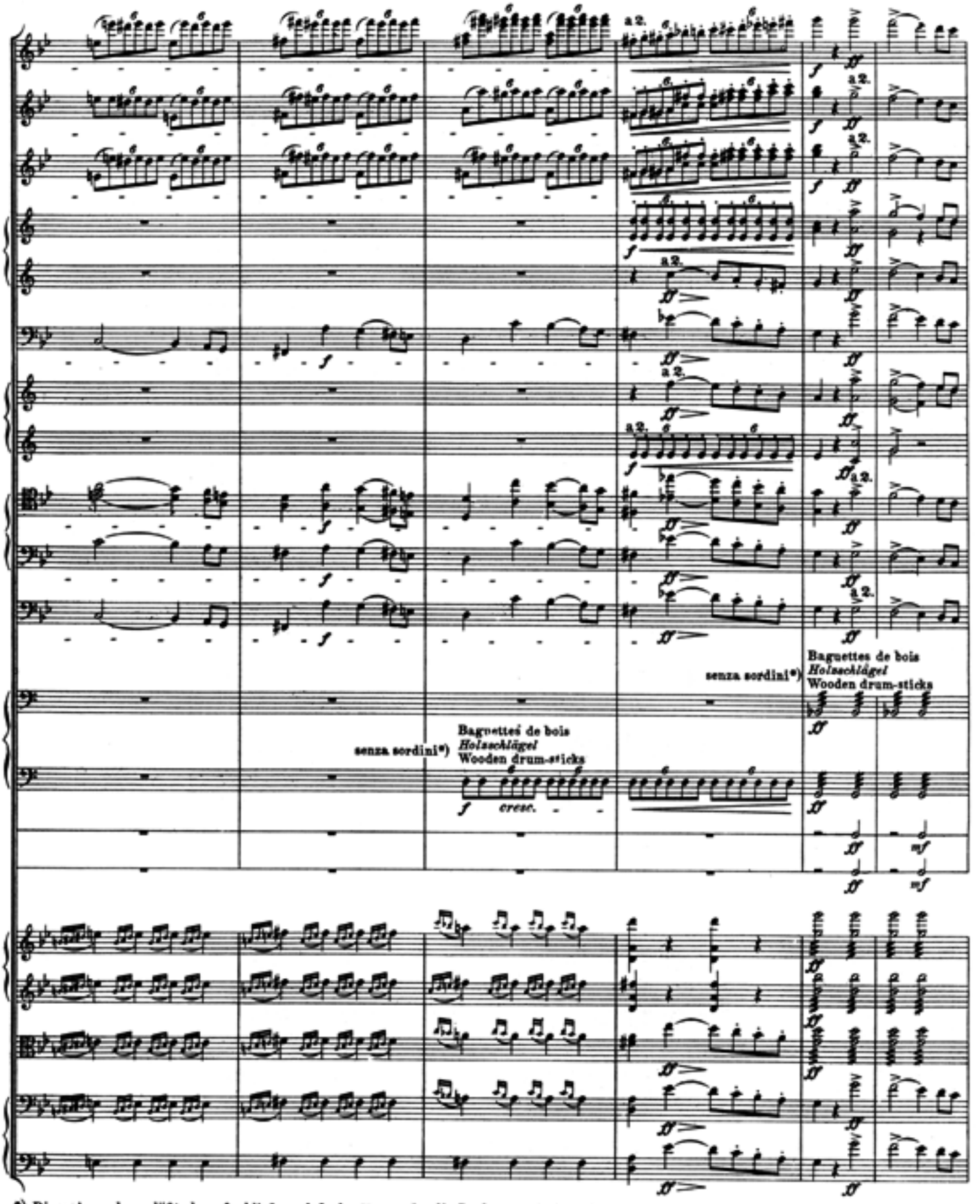

a 2.
a 2.


mf
mf
cresc.
cresc.
f
f


55
poco f
p
cresc.
55


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

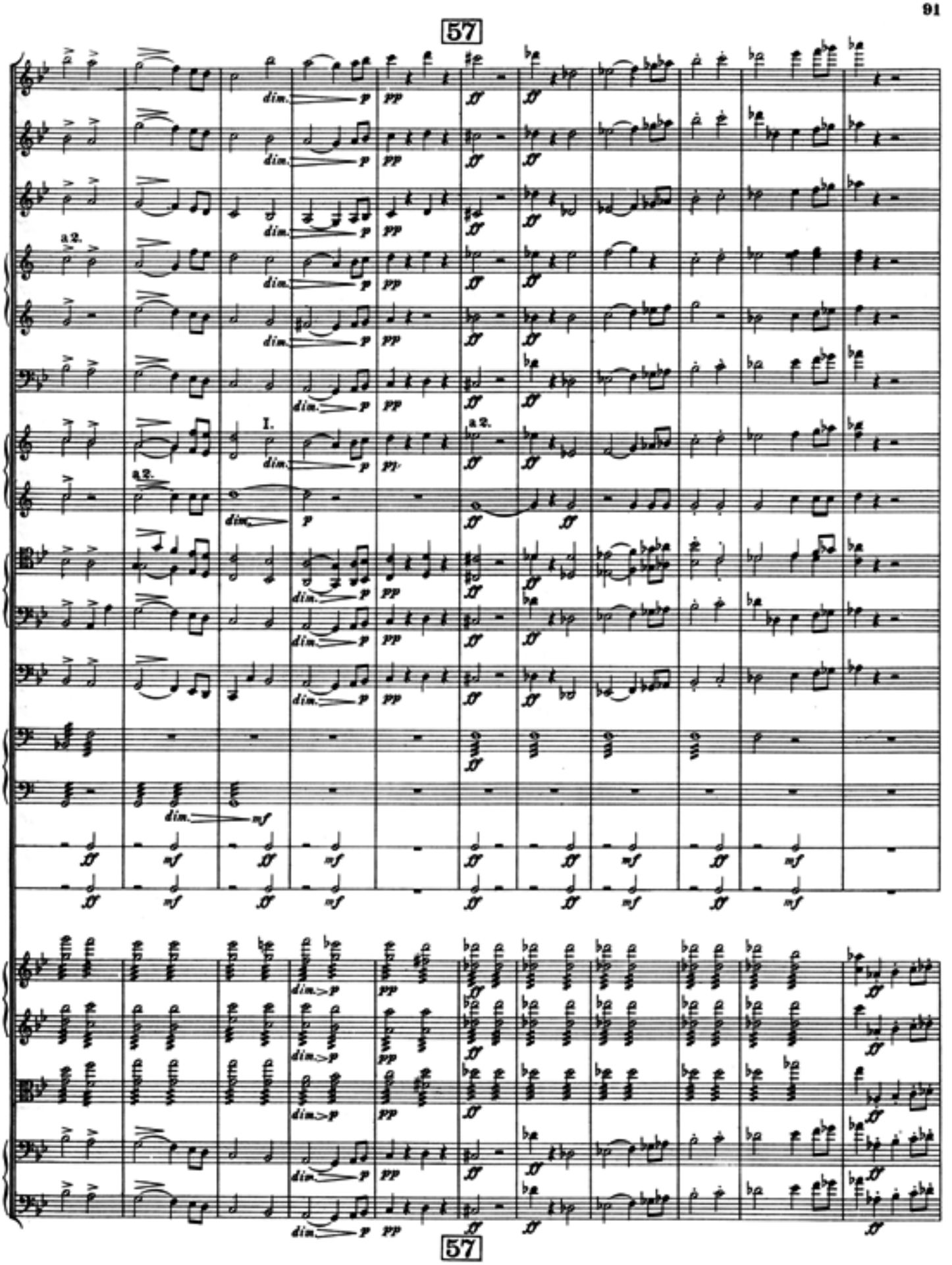

56
a 2.
mf
cresc.
(a 4.)
sempre più forte
arco
56

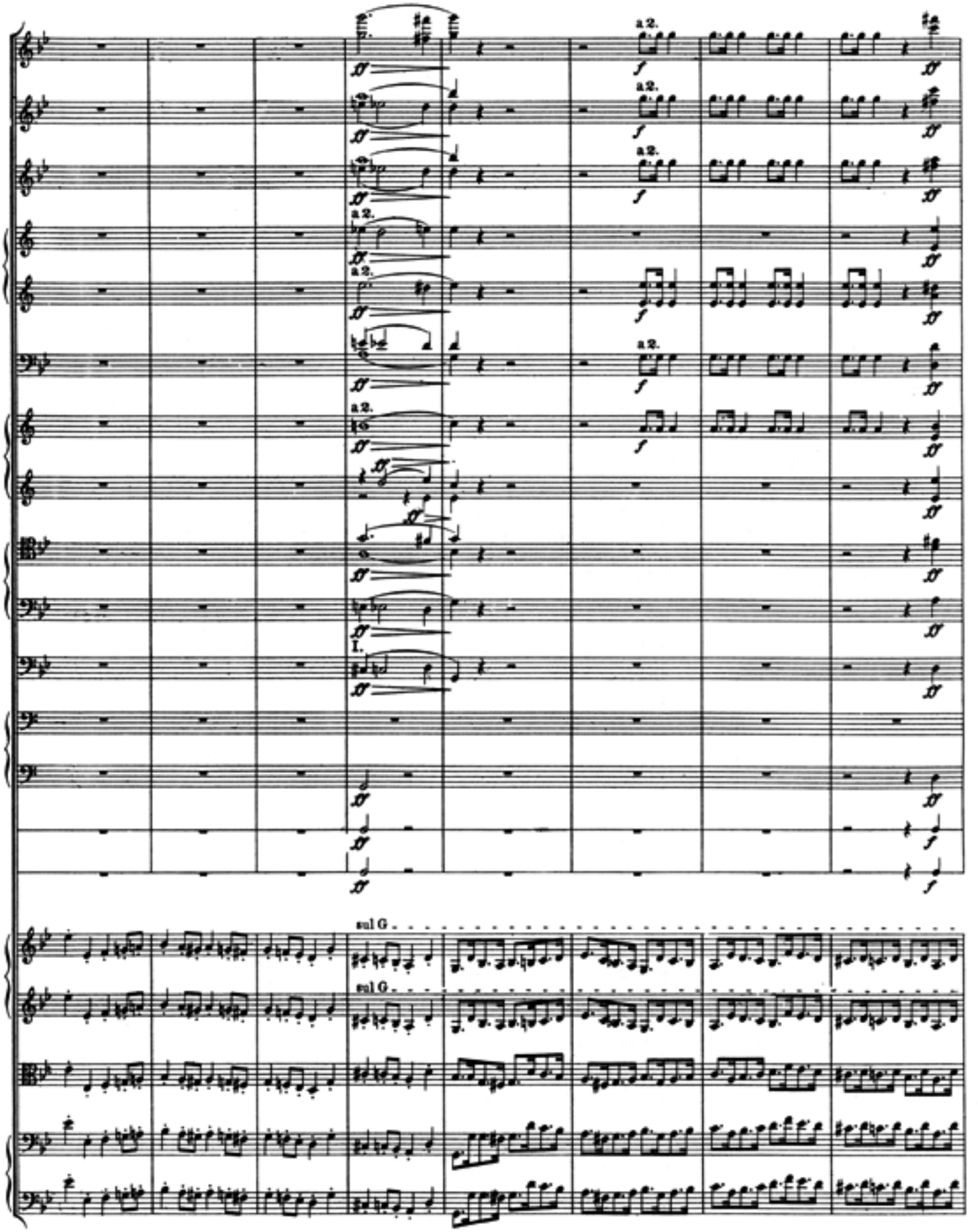


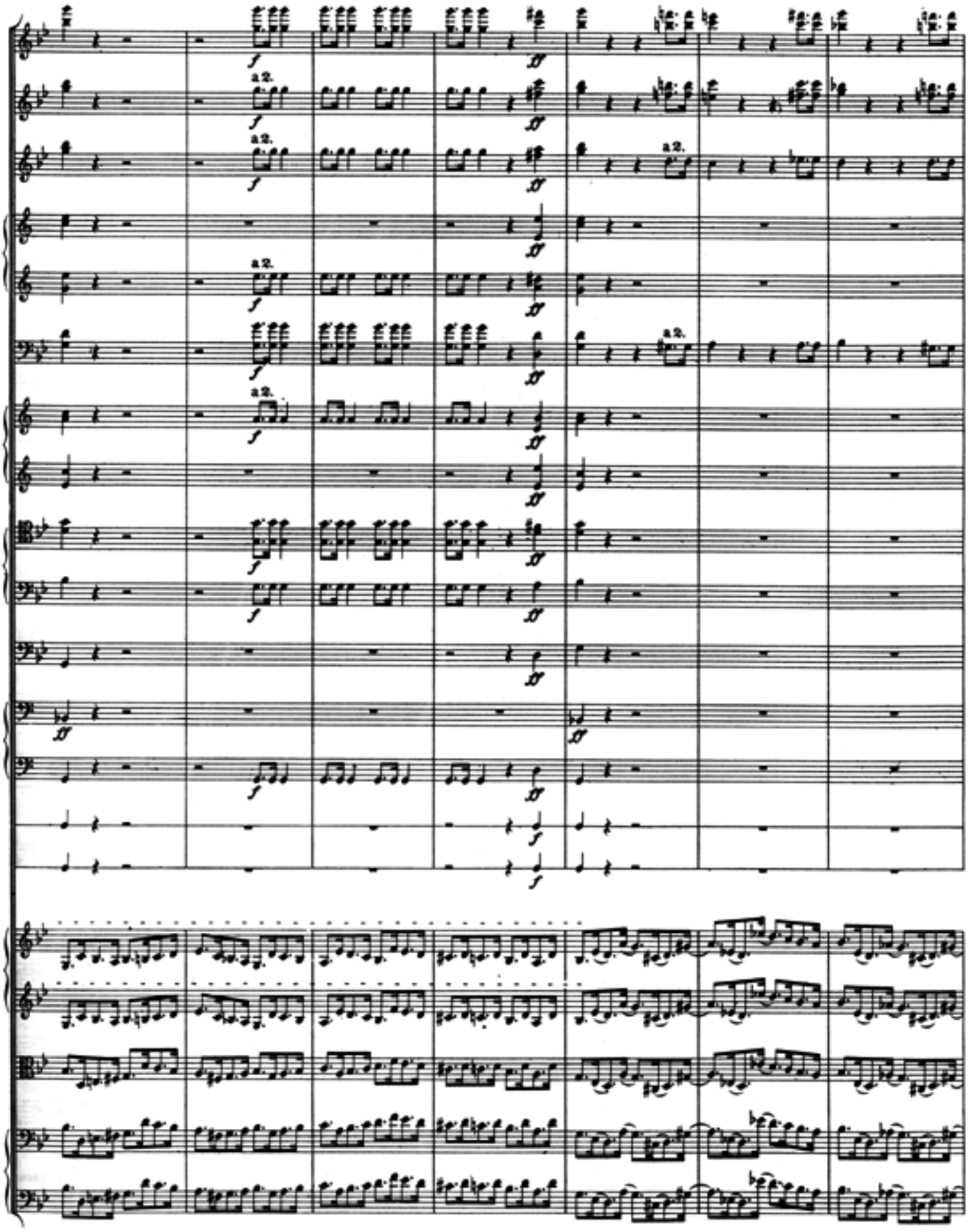
*) Diese Anmerkung läßt darauf schließen, daß der Komponist die Pauken zu Anfang dieses Stückes con sordini (coperti) haben wollte.
Anm. d. Herausgeber.

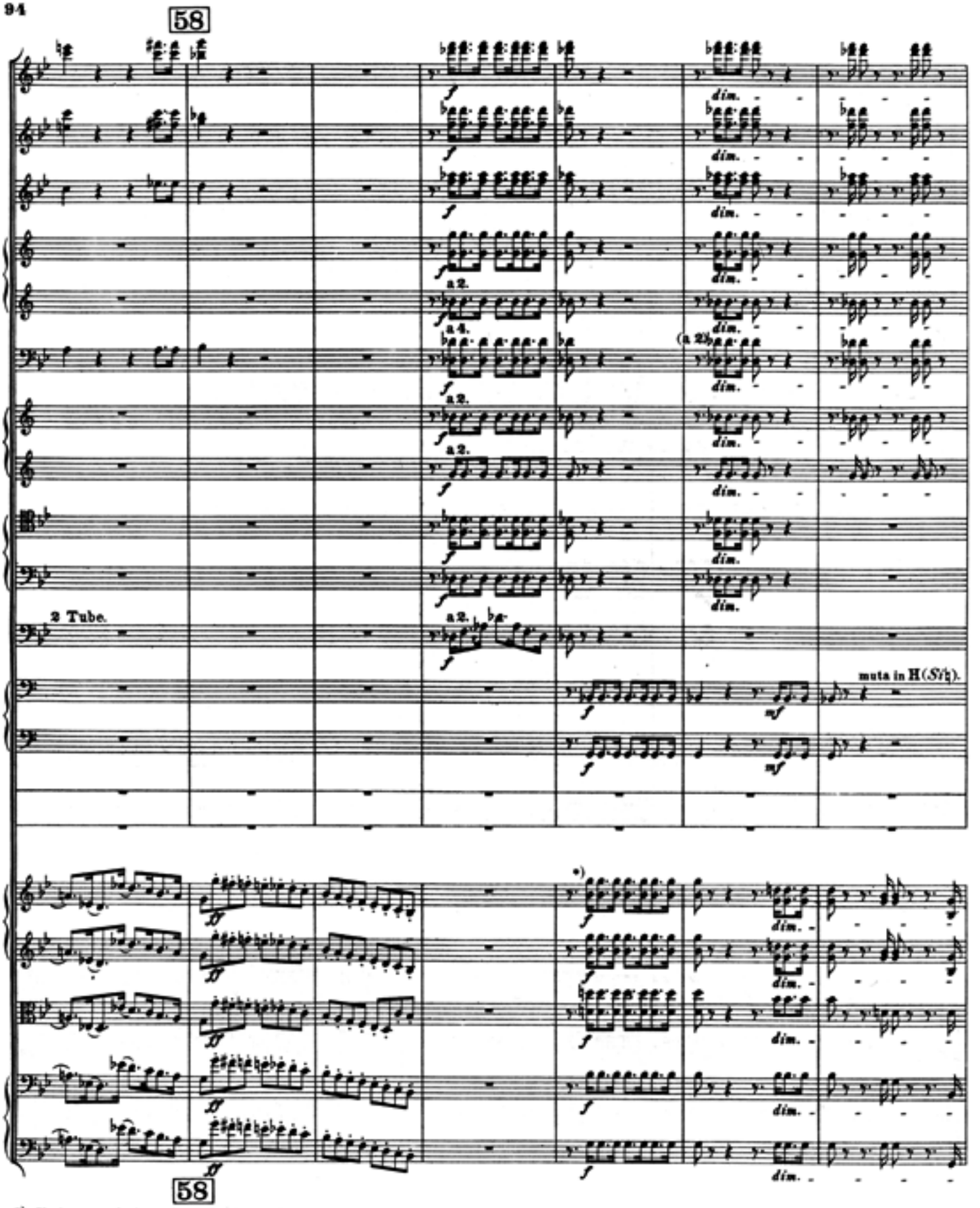
Cette indication permet de supposer que le compositeur voulait avec sourdines les timbales au commencement de ce morceau.
Note des éditeurs.

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

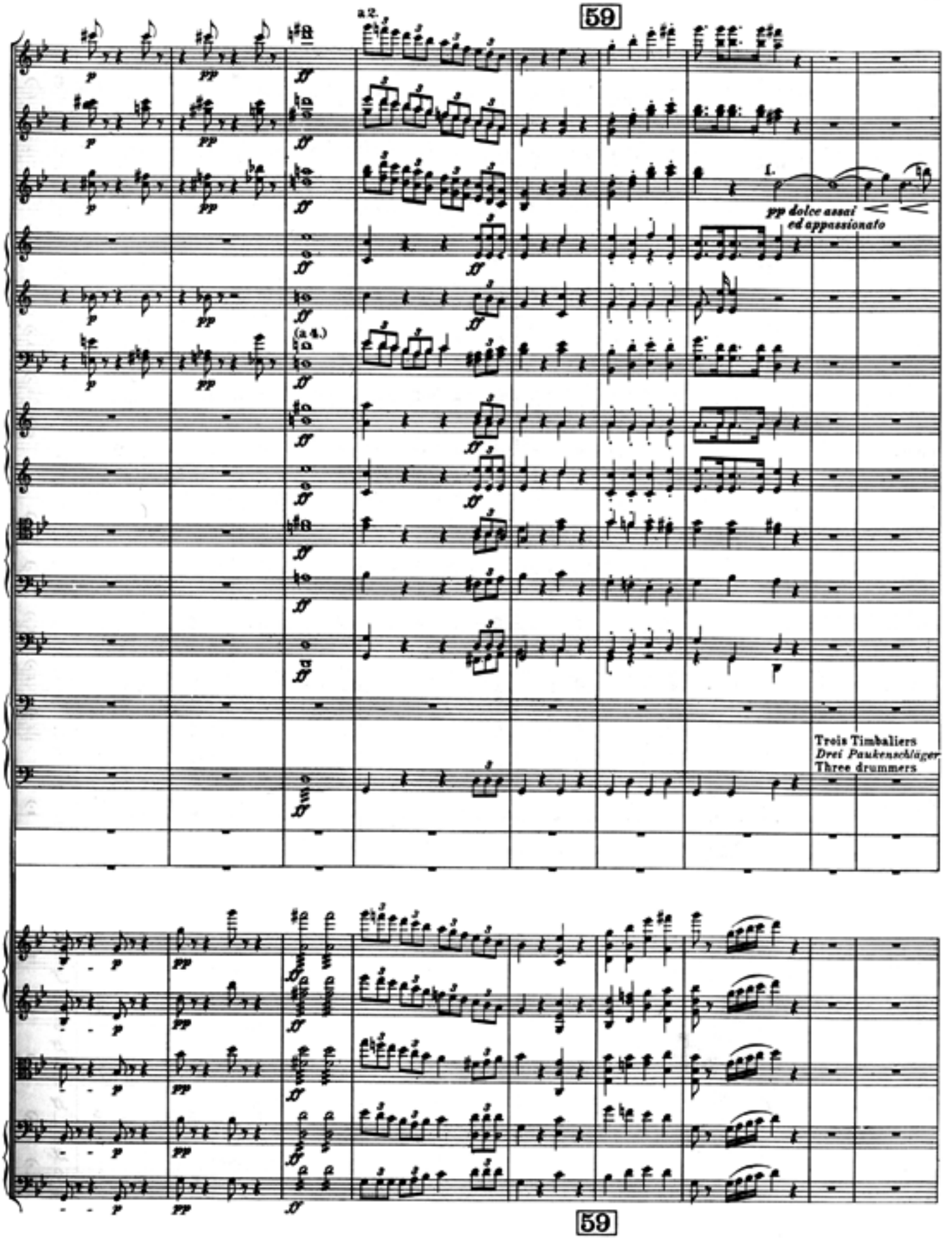

a2.
a2.
a2.
a2.
a2.
a2.
a2.

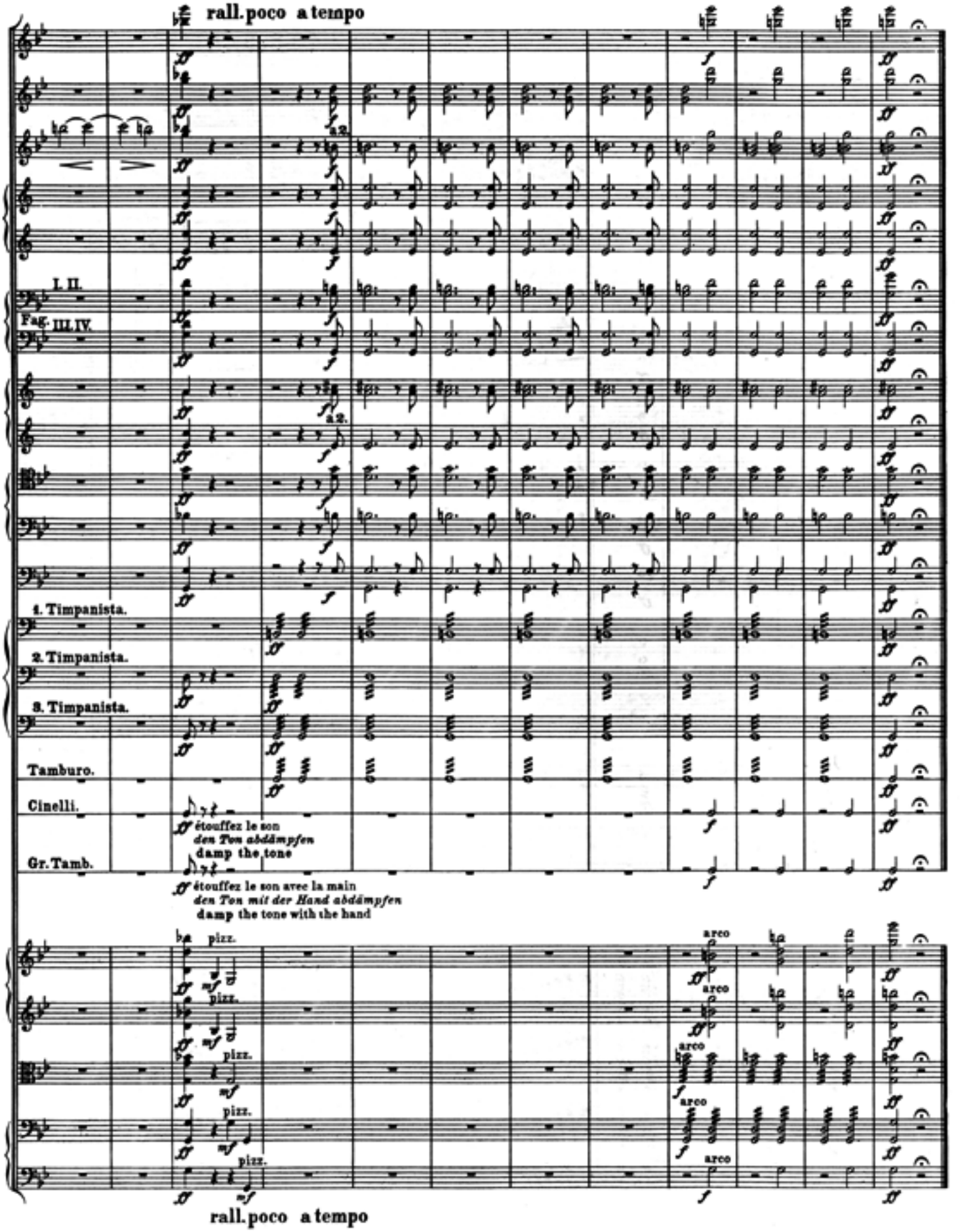


*) Il n'y a pas de faute de copie ici; c'est bien l'accord de Sol naturel mineur qui froisse de très près l'accord de Ré bémol majeur; l'auteur recommande aux Violons et Altos de ne pas «corriger» leurs parties en mettant des ♭ aux Ré, quintes de l'accord de Sol. (Note de H. Berlioz.)

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".

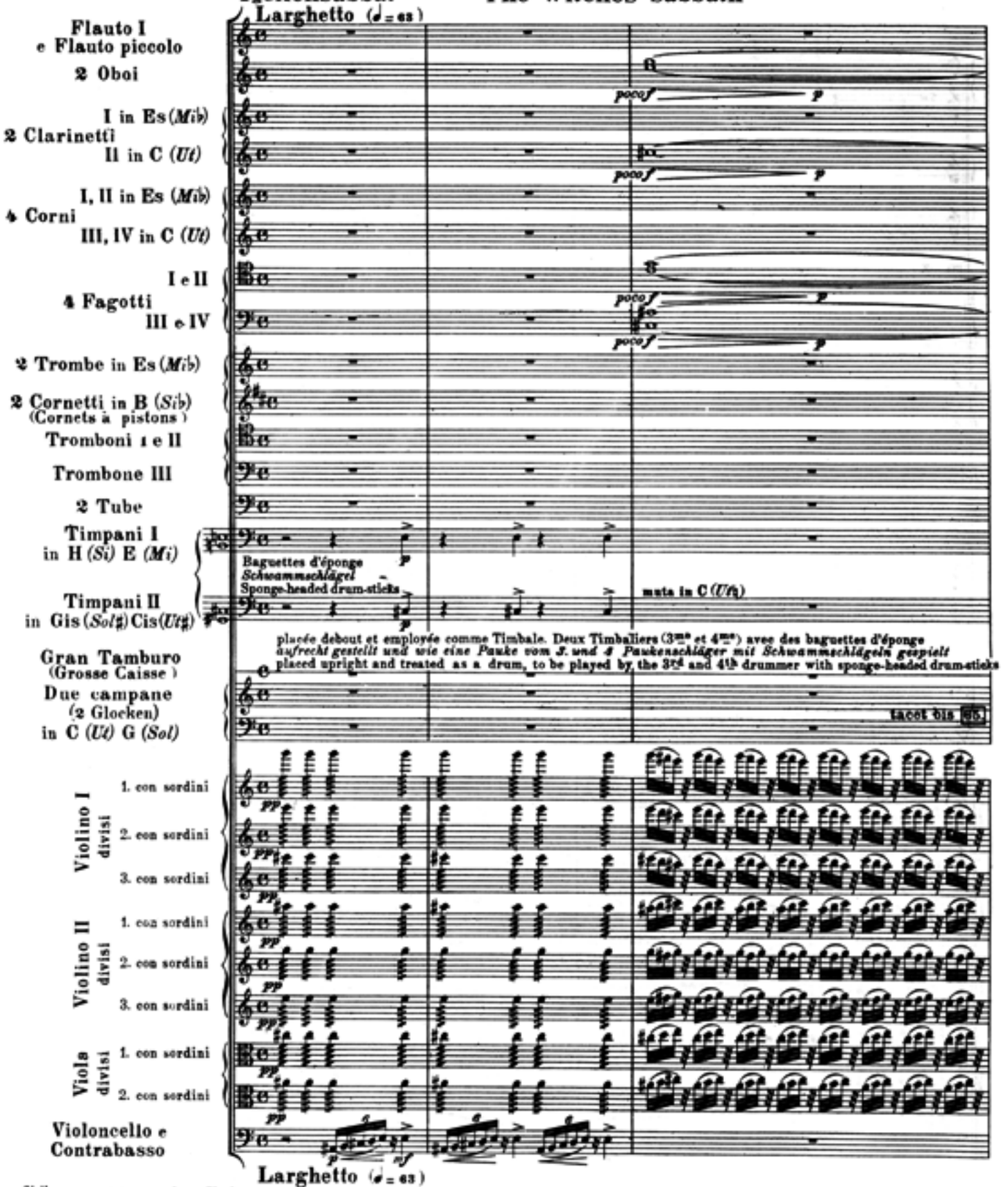
This is no clerical error; the G-minor-chord is immediately neat to the D-flat-major chord. The composer requests the violinists and violaplayers not to "correct" their parts by placing a ♭ before the D of the fifth of the G-minor-chord.


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.

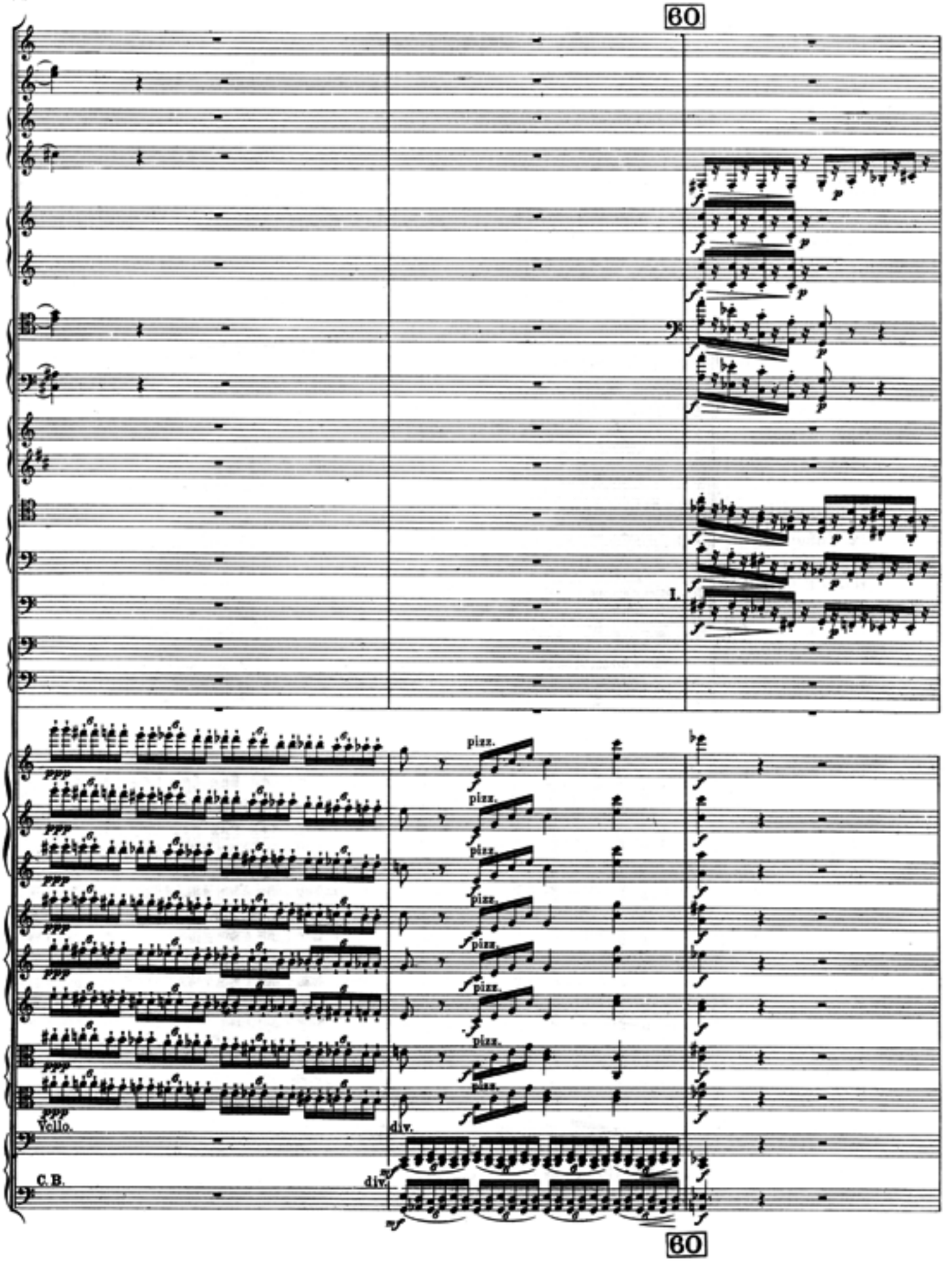
Songe d'une nuit du sabbat
Hexensabbat — The witches' sabbath

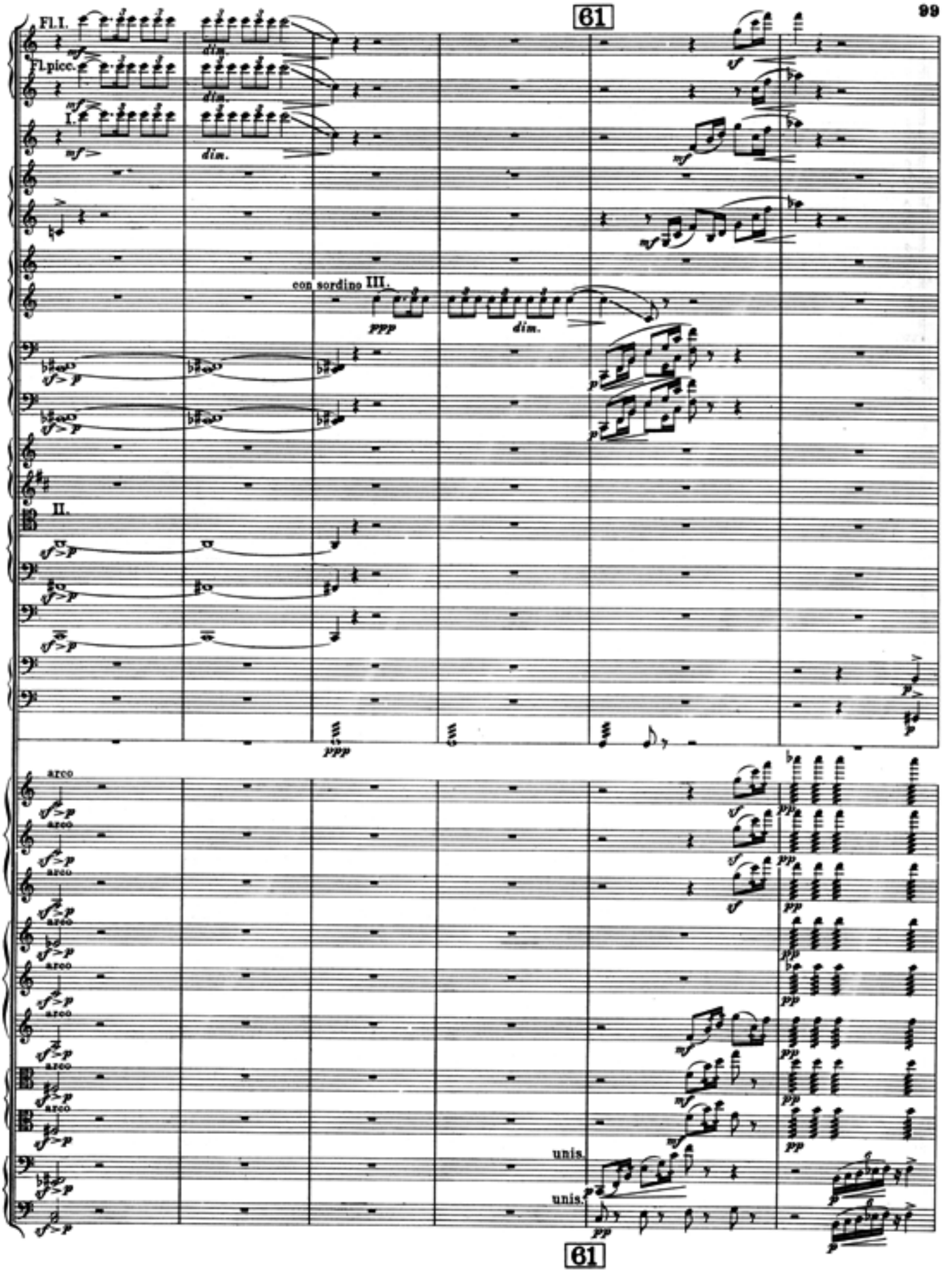


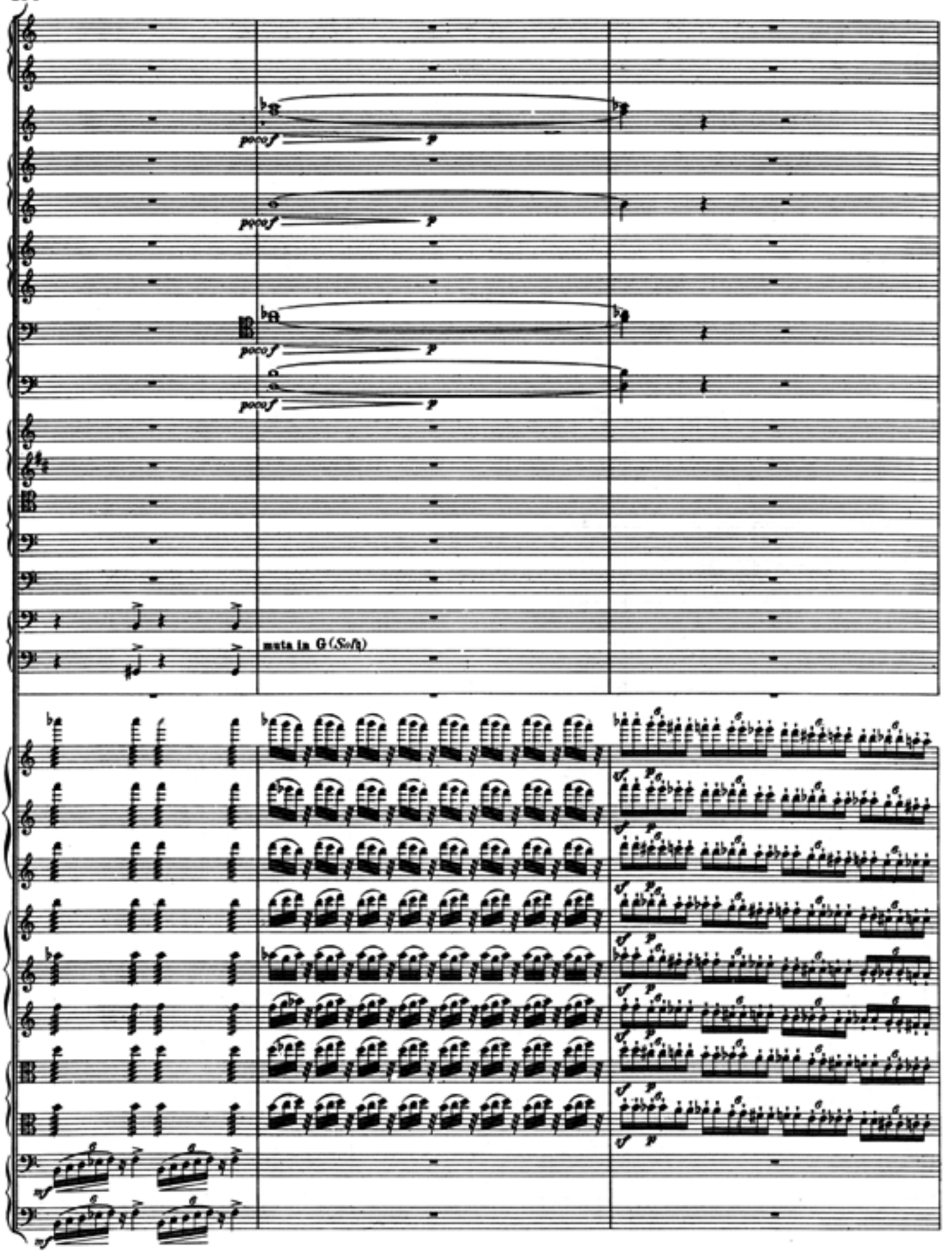
Si l'on ne peut trouver deux Cloches assez graves pour sonner l'un des trois UT et l'un des trois SOL qui sont écrits, il vaut mieux employer des Pianos. Ils exécuteront alors la partie de Cloche en double octave, comme elle est écrite. (Note de H. Berlioz.)

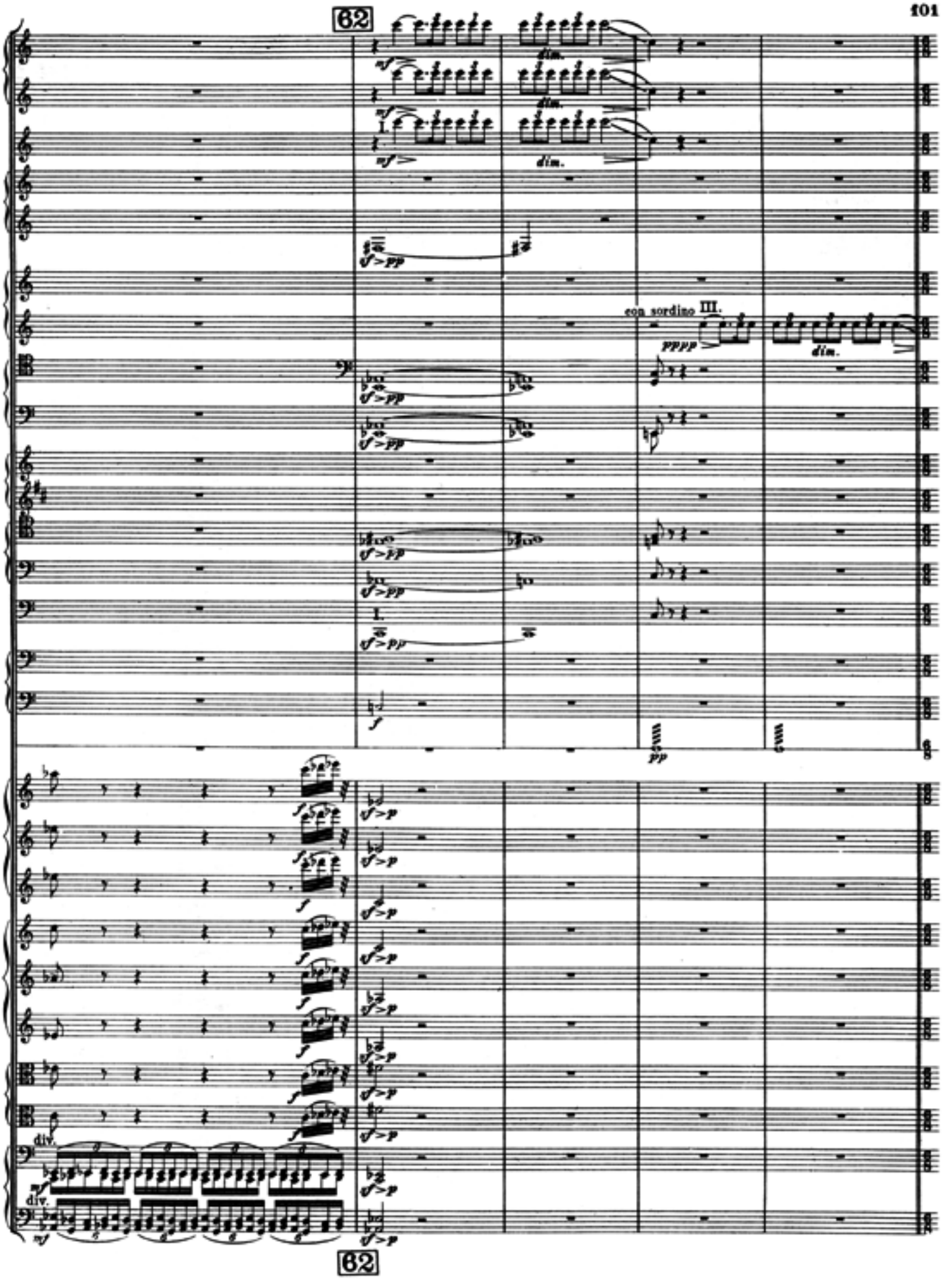
Kann man nicht zwei Glocken finden, welche groß genug sind, um eines der drei C und eines der drei G, die vorgeschrieben sind, erklingen zu lassen, so ist es besser, die Klaviere zu verwenden. Man spielt dann die Glockenpartie in doppelter Oktave, so wie sie geschrieben ist.

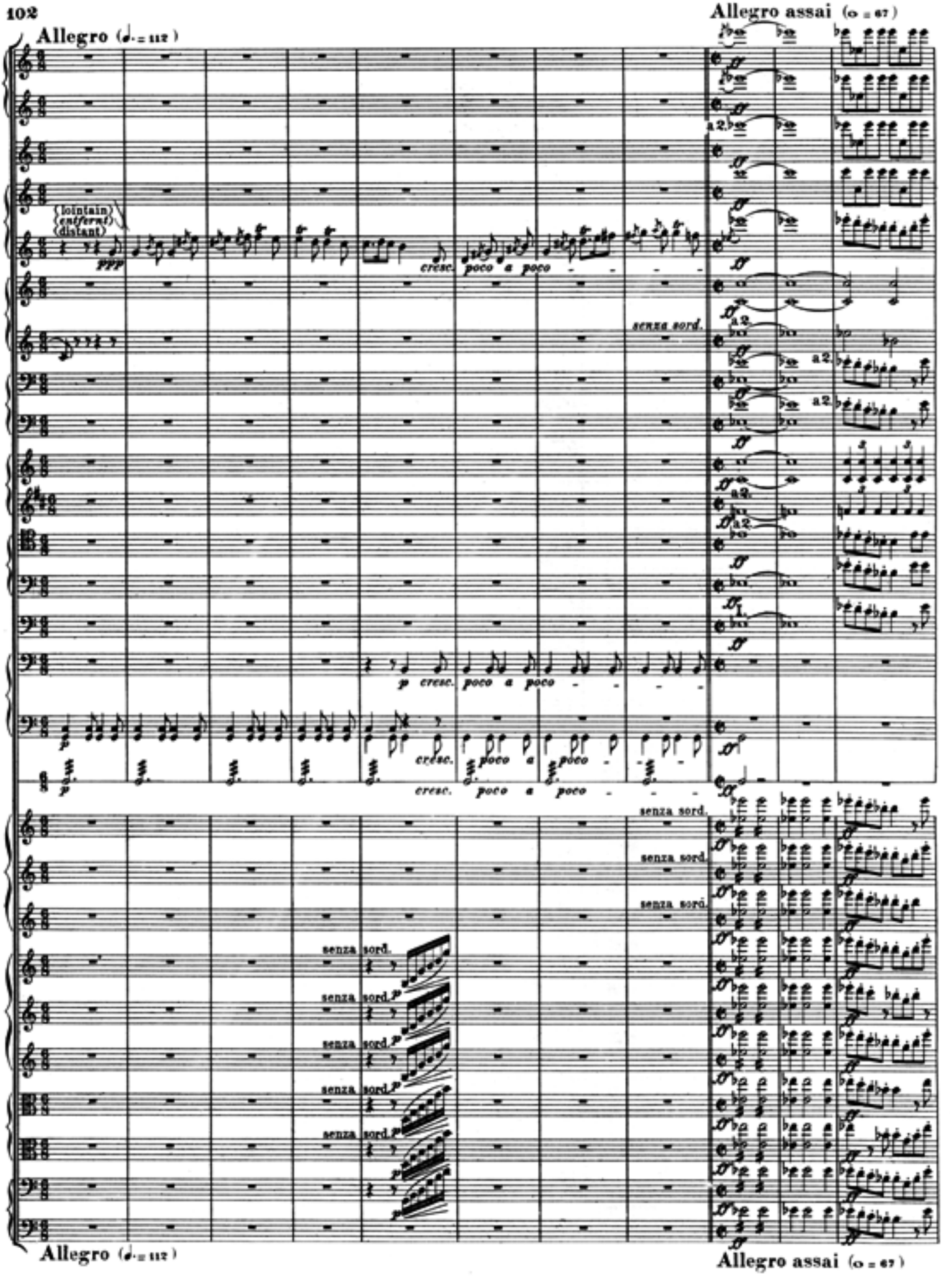
If 2 bells are not available which are large enough to produce one of the 3 Cs and one of the 3 Gs as written, it is better to use the pianofortes. In such event the bell-part must be played with double-octaves as written.

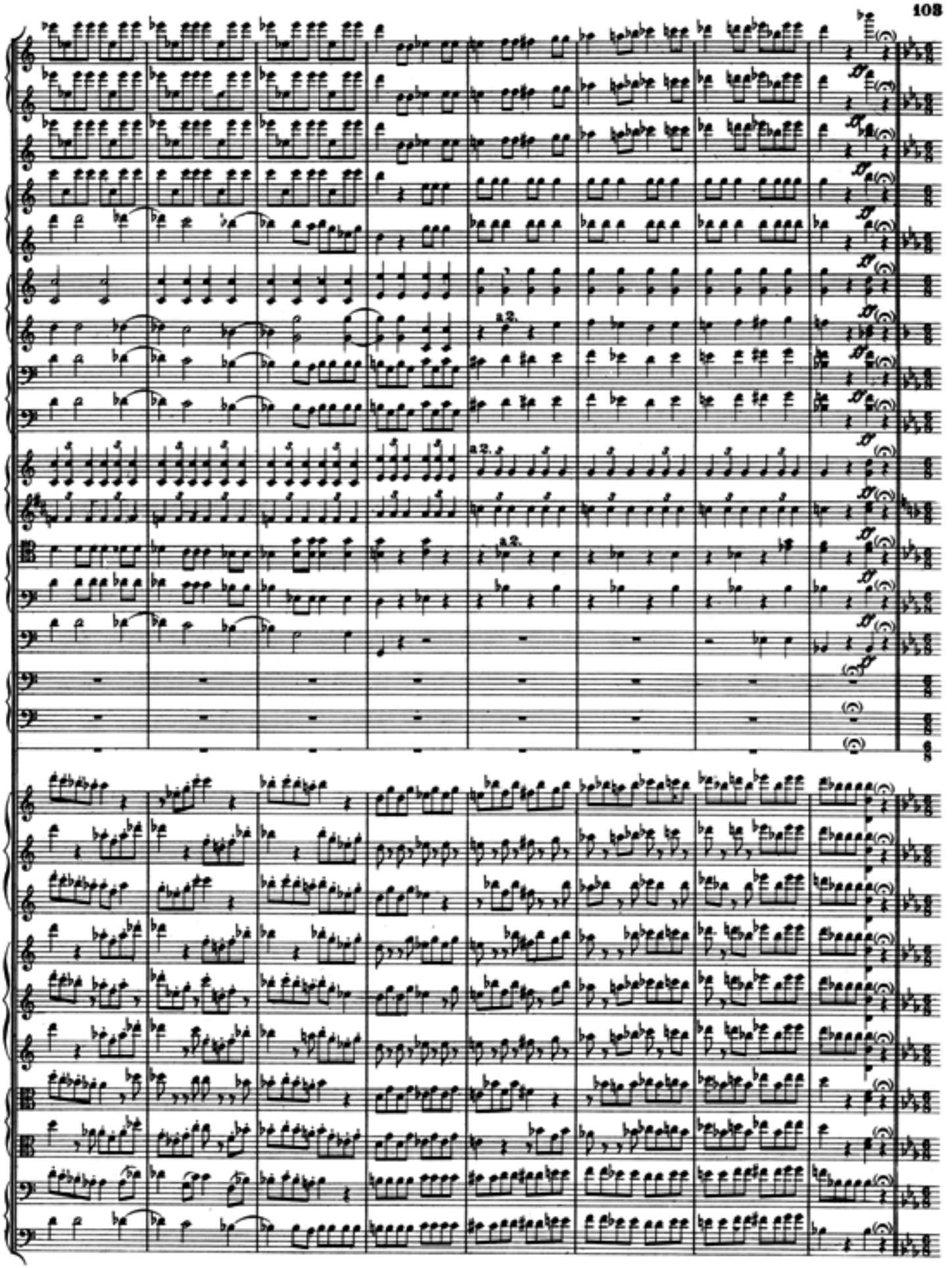

60
pizz.
Vcllo.
C.B.
div.
60


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

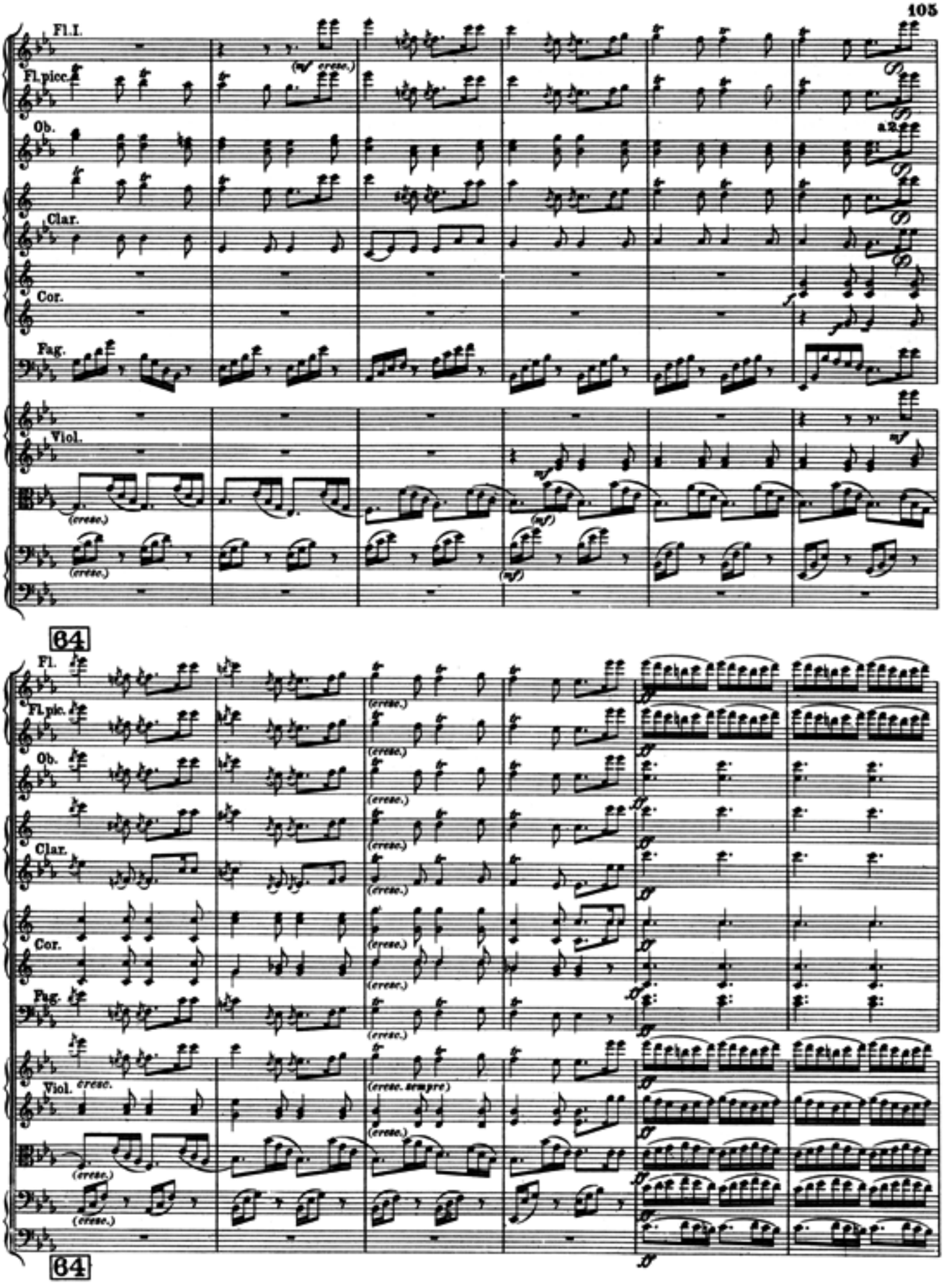
Fl. picc.

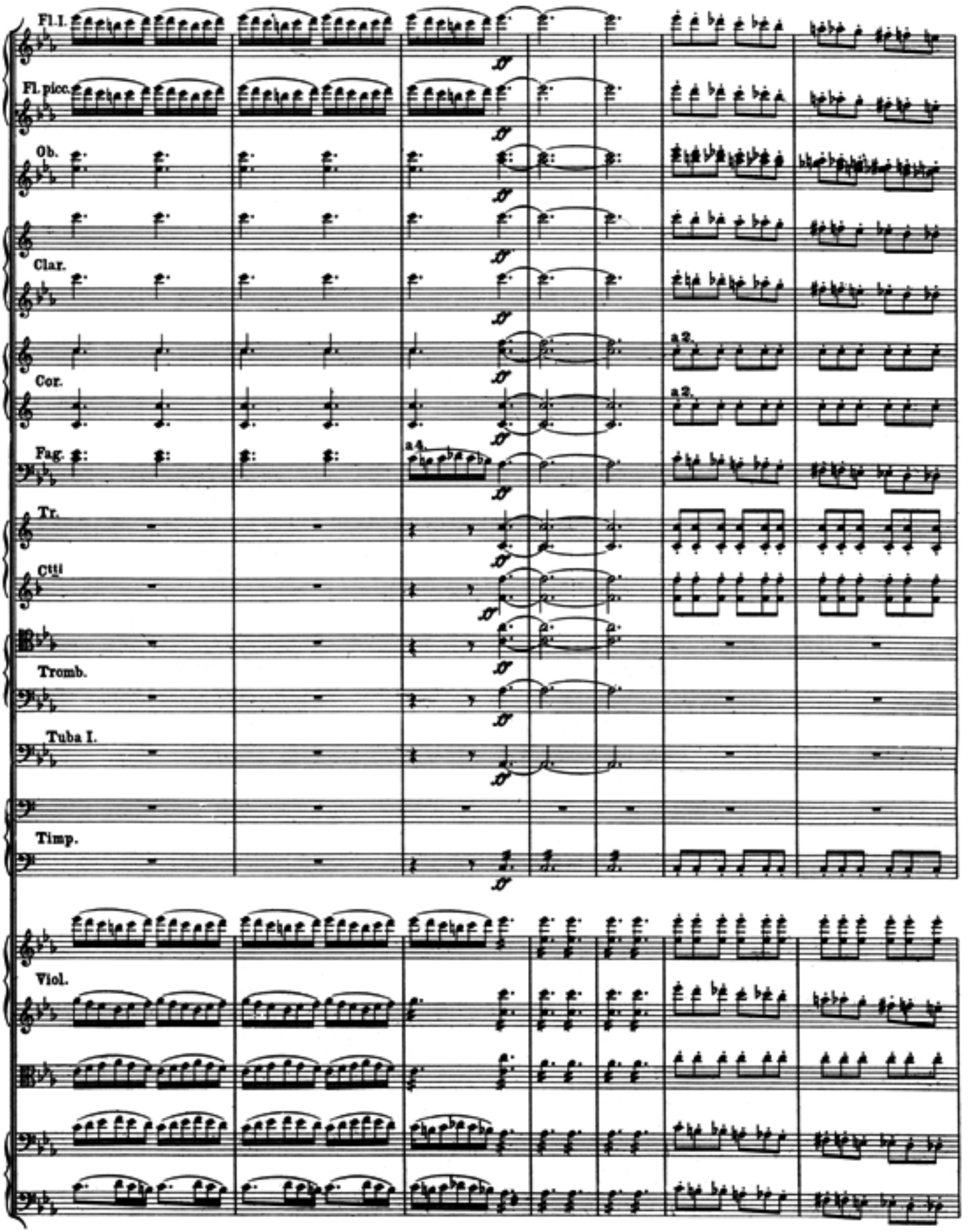
Ob.

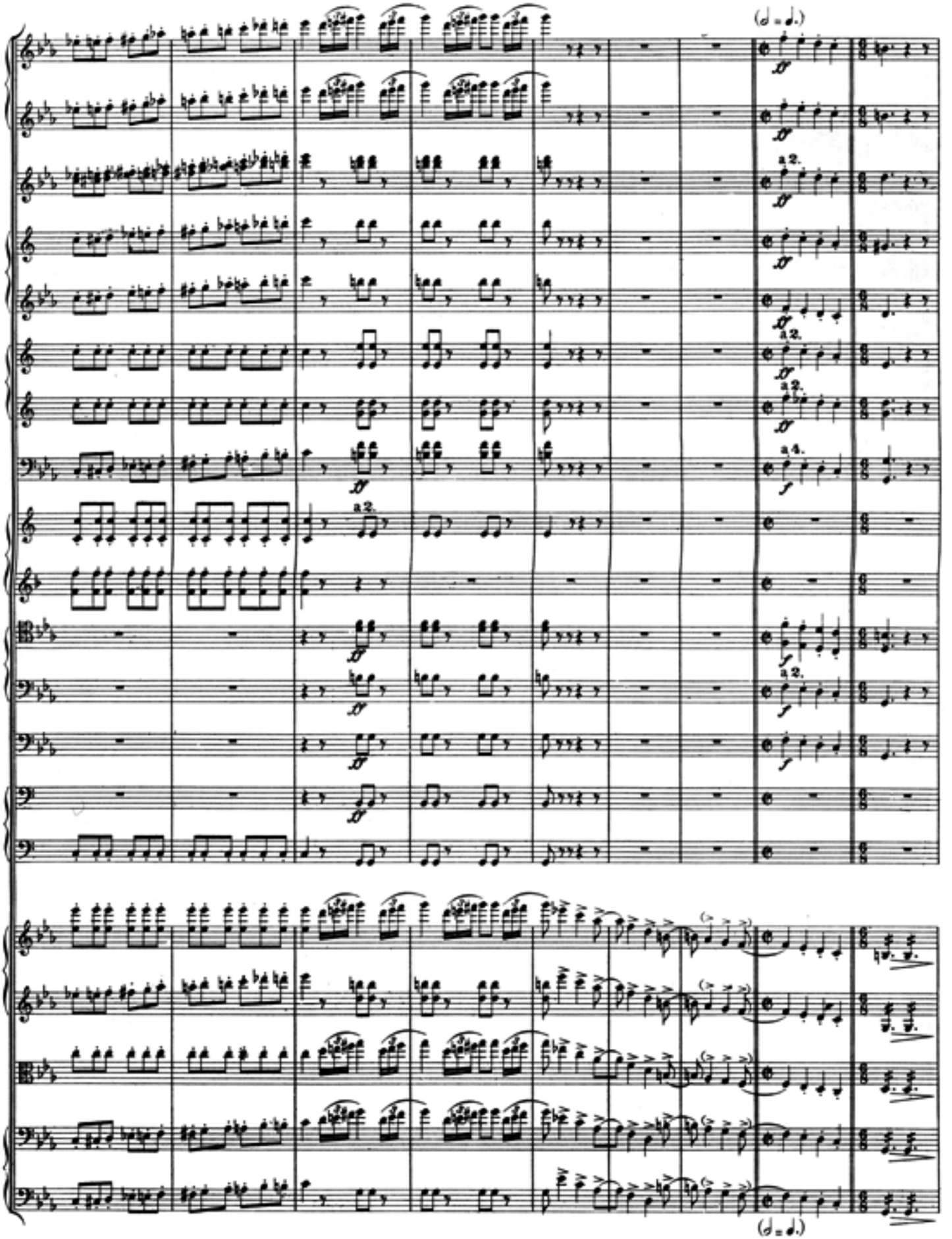
Clar.

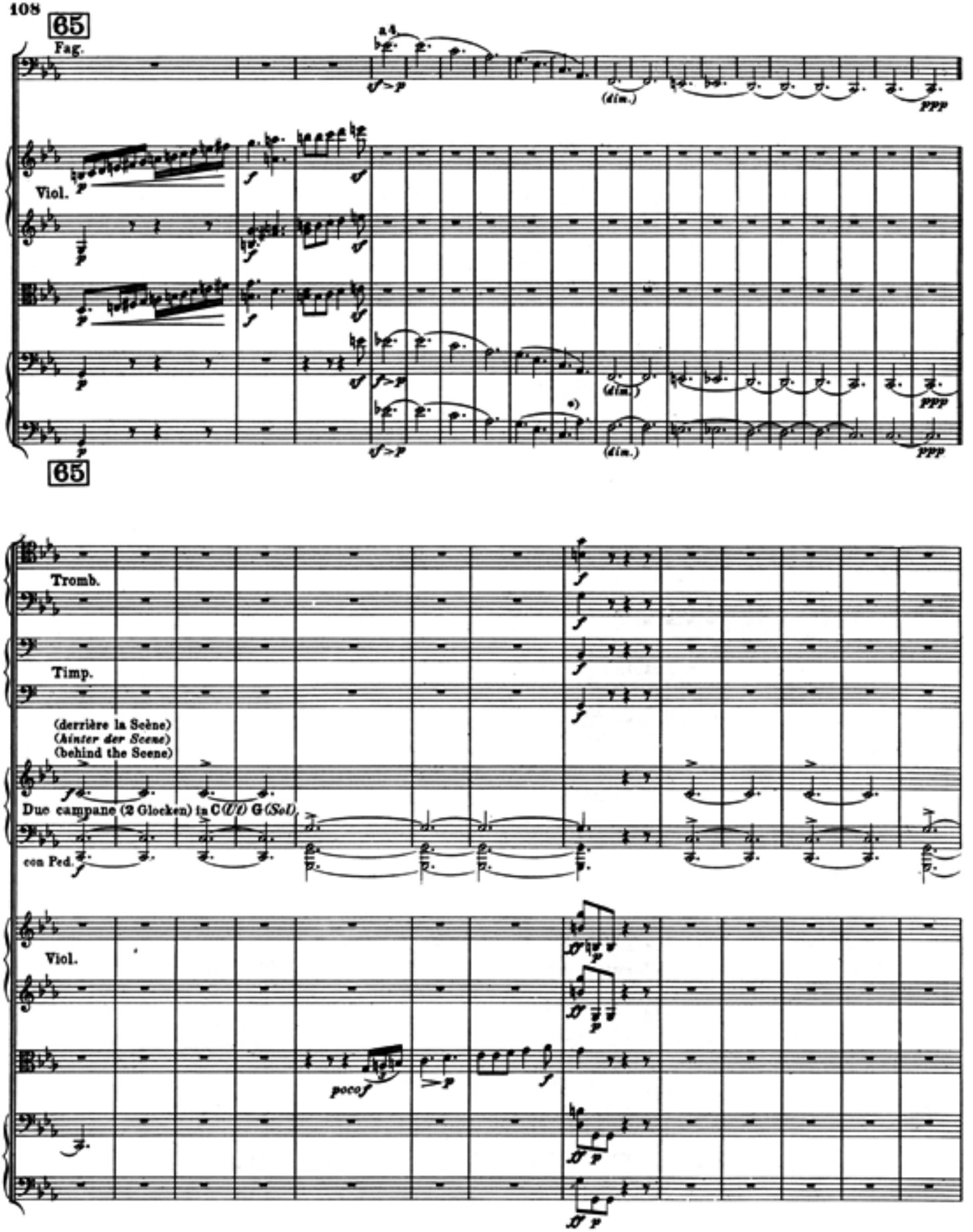
Fag.

Viol.

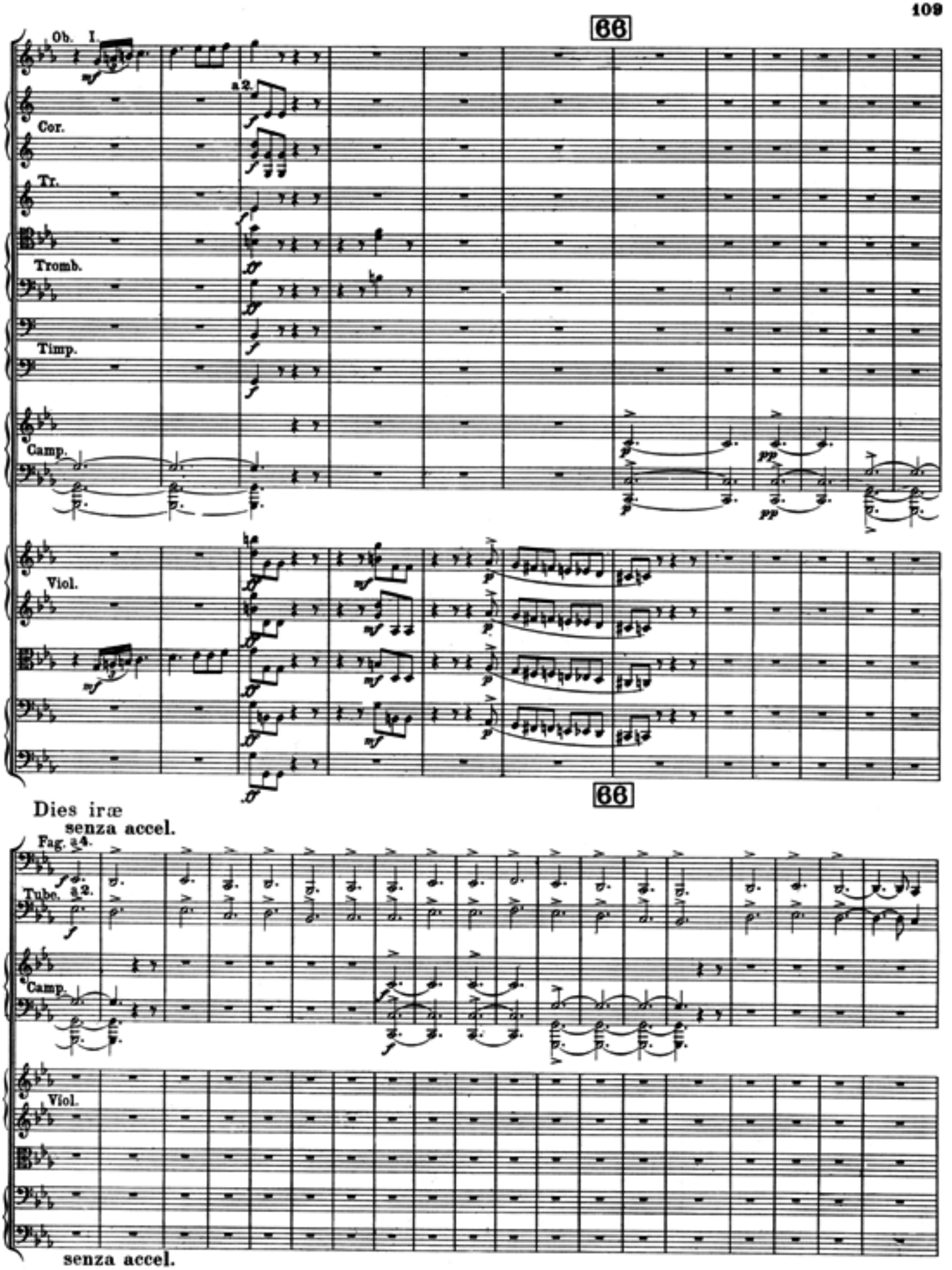

Fl.I.
Fl.picc.
Ob.
Clar.
Cor.
Fag.
Viol.
(cresc.)
(mf)
a2
64
Fl.
Fl.pic.
Ob.
Clar.
Cor.
Fag.
Viol.
cresc.
(cresc. sempre)
f
ff
64

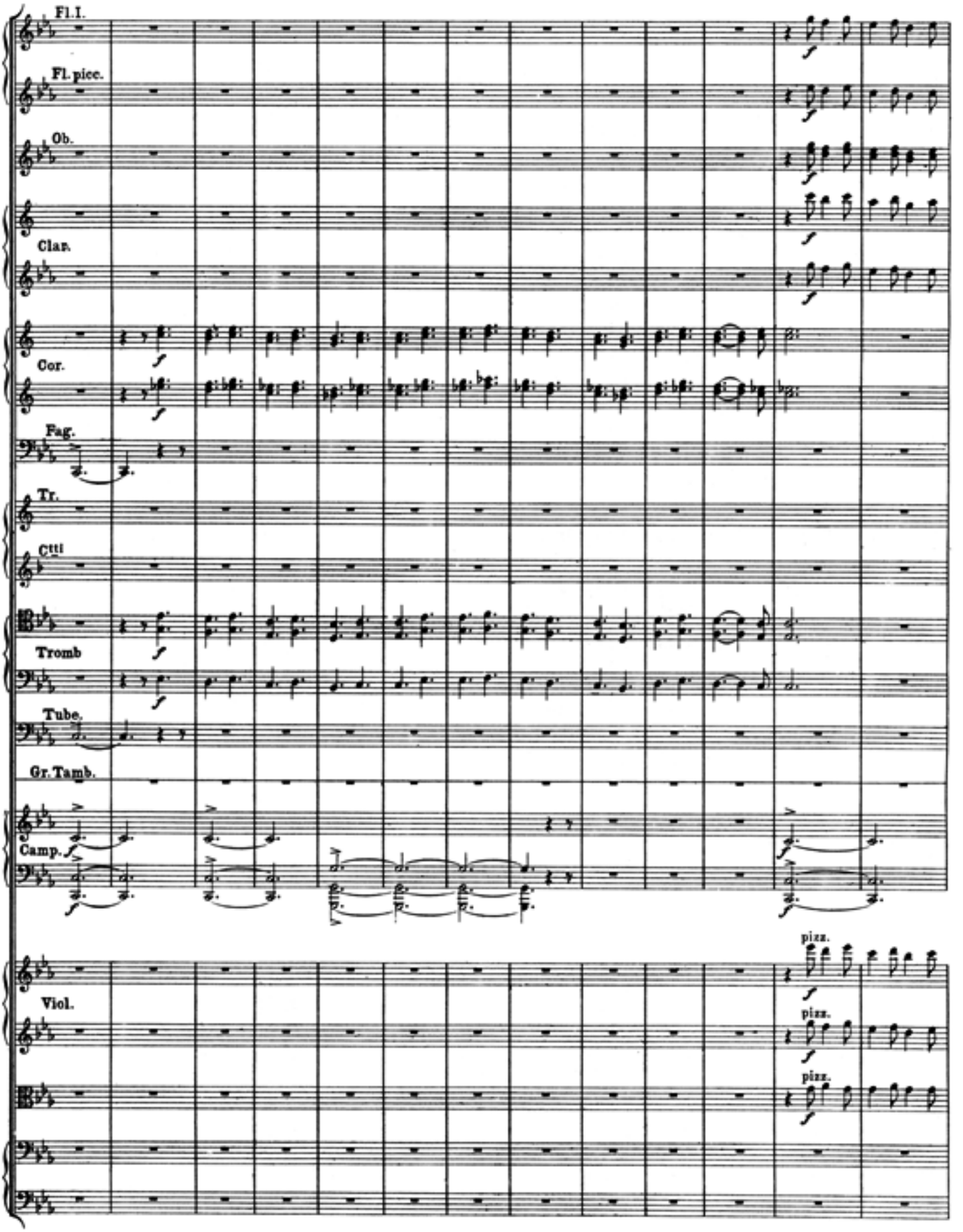

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
a2.
Fag.
a4.
Tr.
Ctti
Tromb.
Tuba I.
Timp.
Viol.

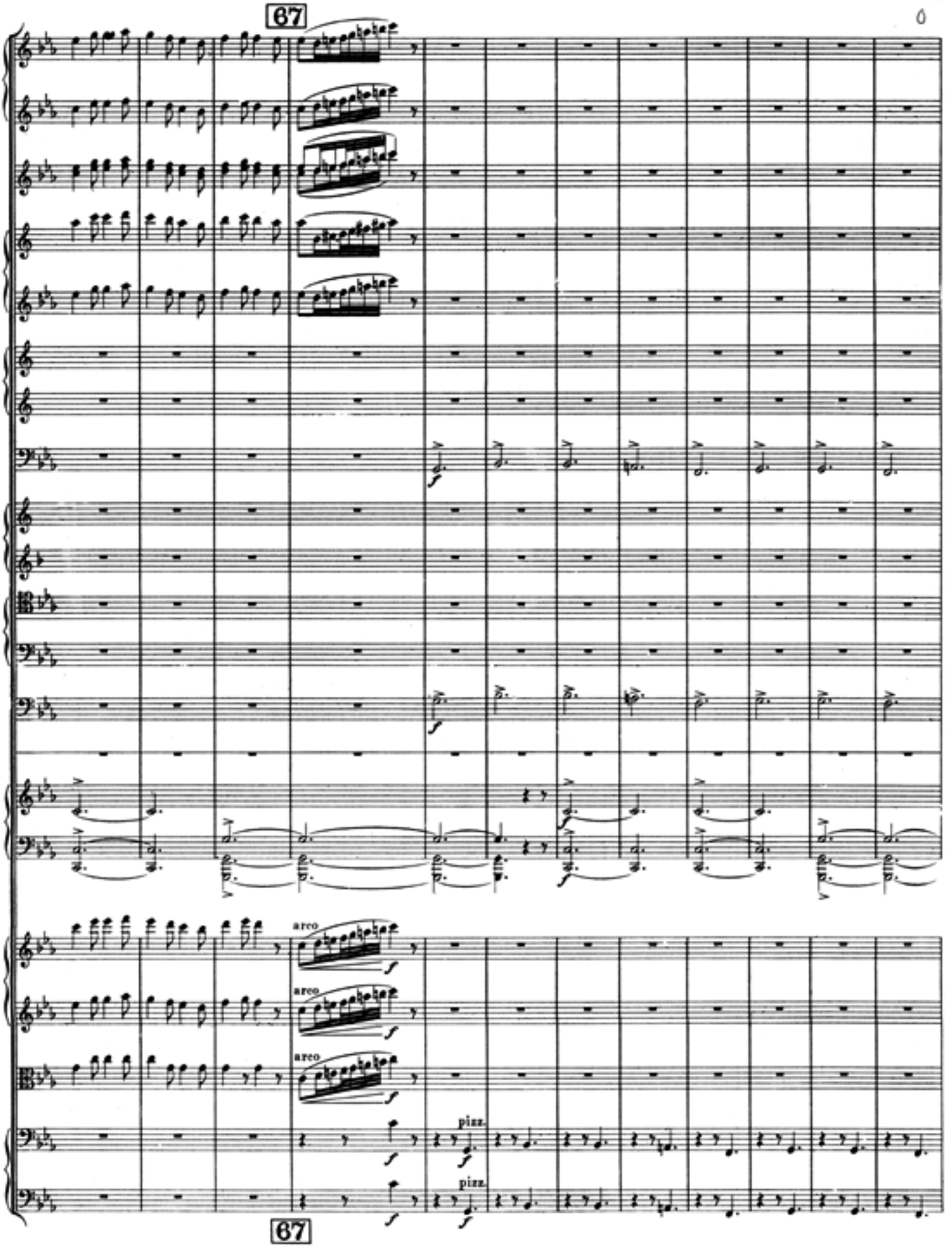

(𝅗𝅥 = 𝅗𝅥.)
a 2.
a 4.
(𝅗𝅥 = 𝅗𝅥.)

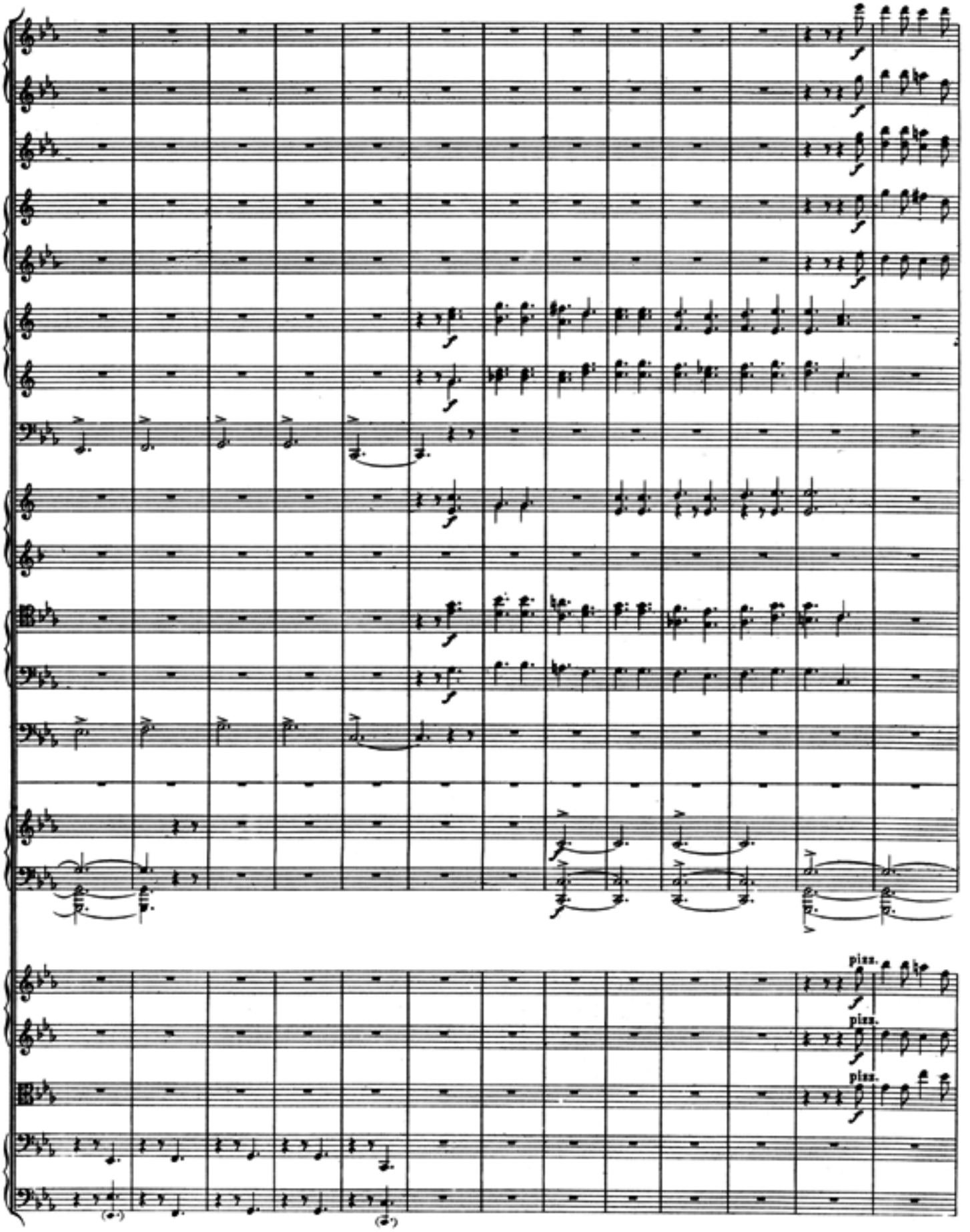


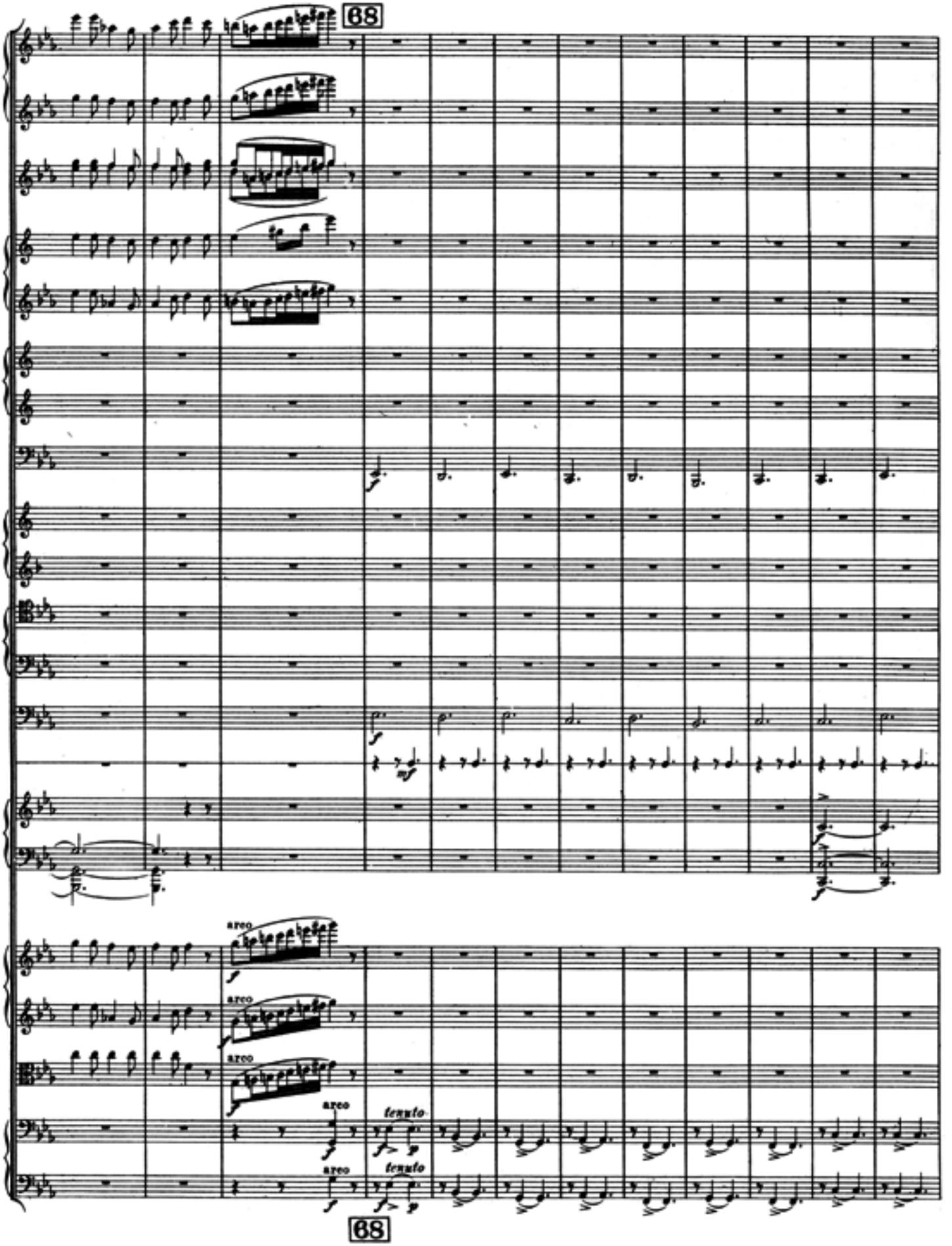
*) Die Herausgeber empfehlen, die folgenden Takte auf fünfsaitigen Kontrabässen in der tiefen Oktave zu spielen.
Les mesures suivantes se jouent une octave plus bas sur la contrebasse à 5 cordes. (Note des Éditeurs.)
The editor wishes the following bars to be played on a 5-stringed double-bass in the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

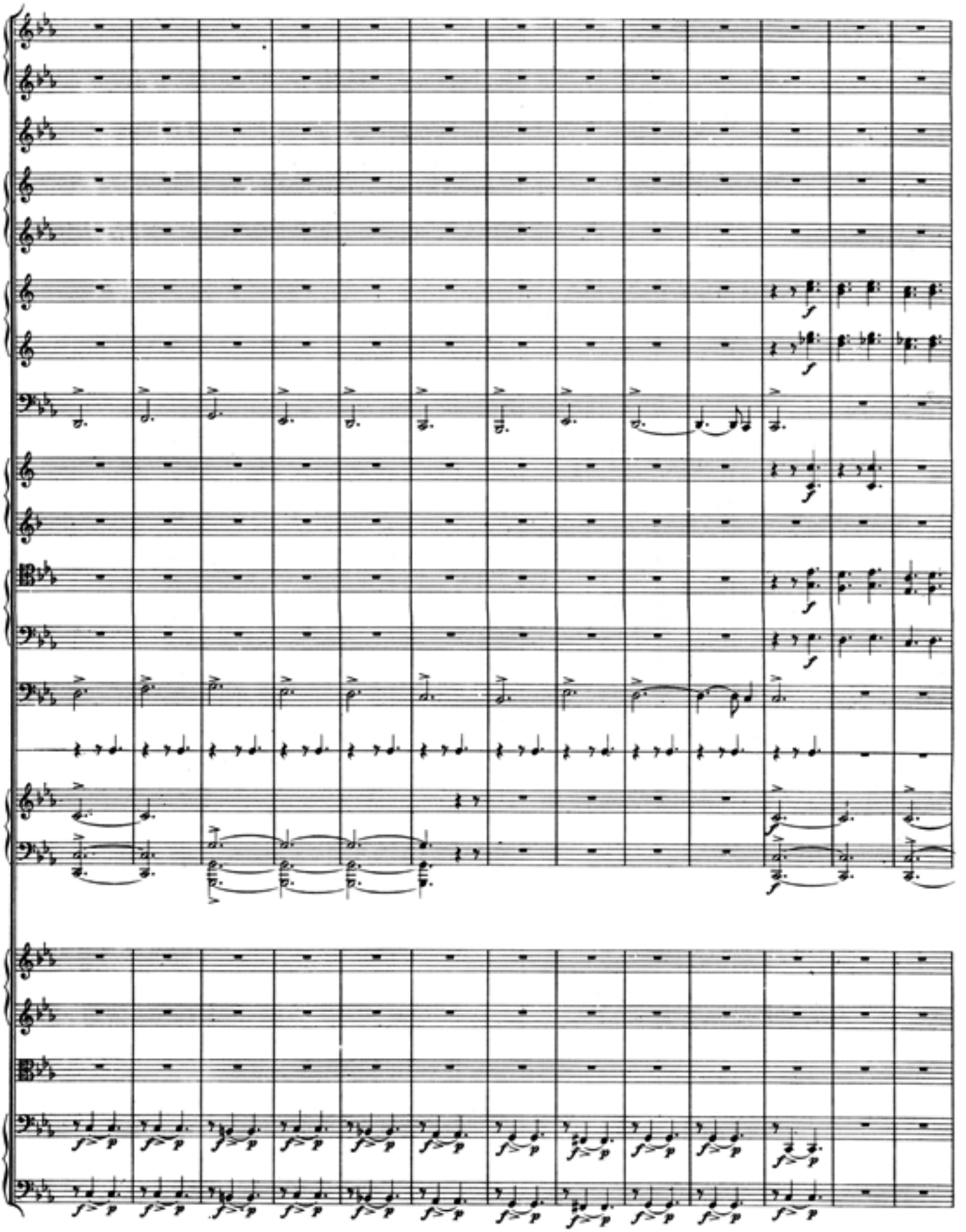

66
Ob. I.
a 2.
Cor.
Tr.
Tromb.
Timp.
Camp.
Viol.
66
Dies iræ
senza accel.
Fag. a 4.
Tube.
a 2.
Camp.
Viol.
senza accel.

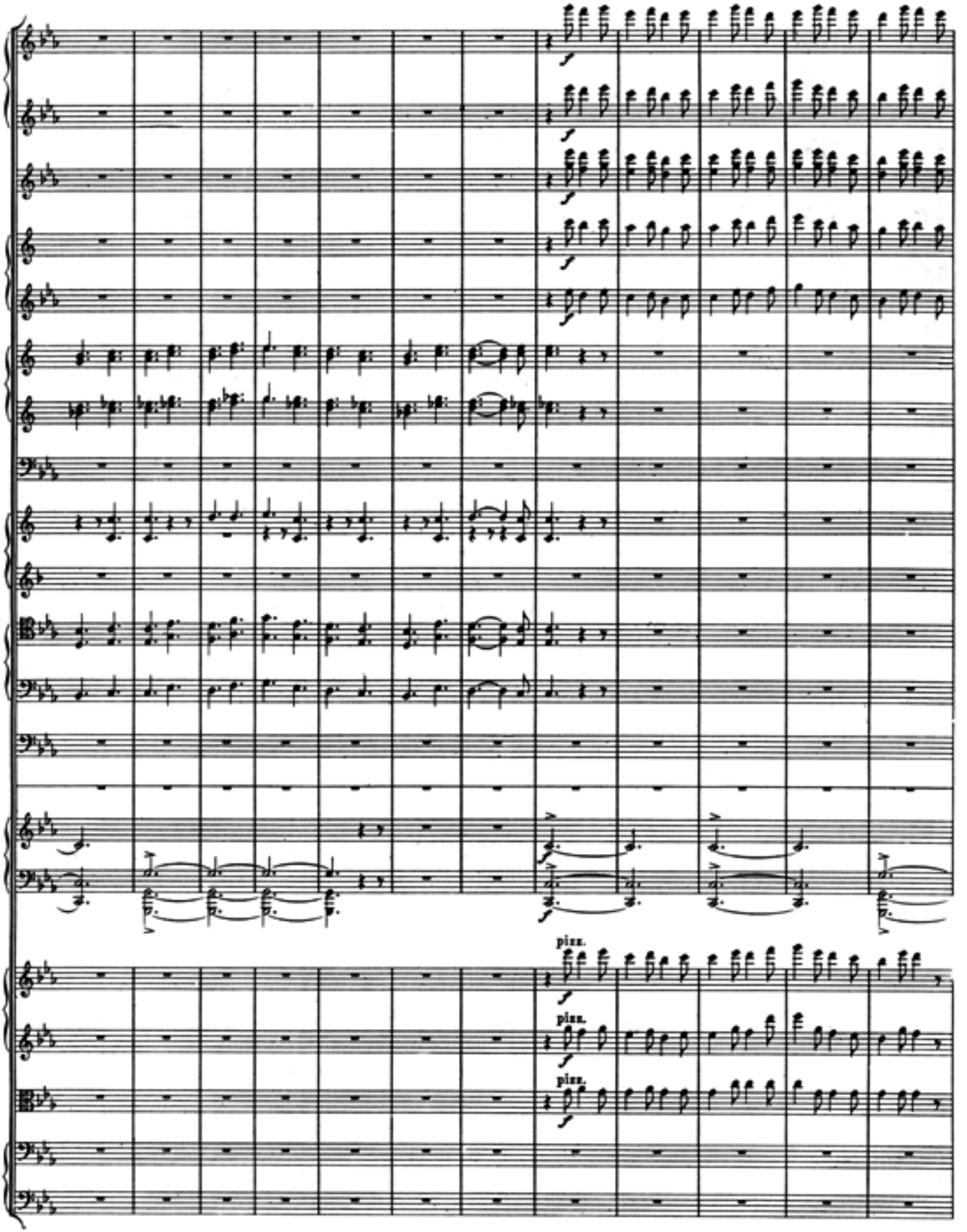

Fl. I.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb
Tube.
Gr. Tamb.
Camp.
Viol.
pizz.
pizz.
pizz.

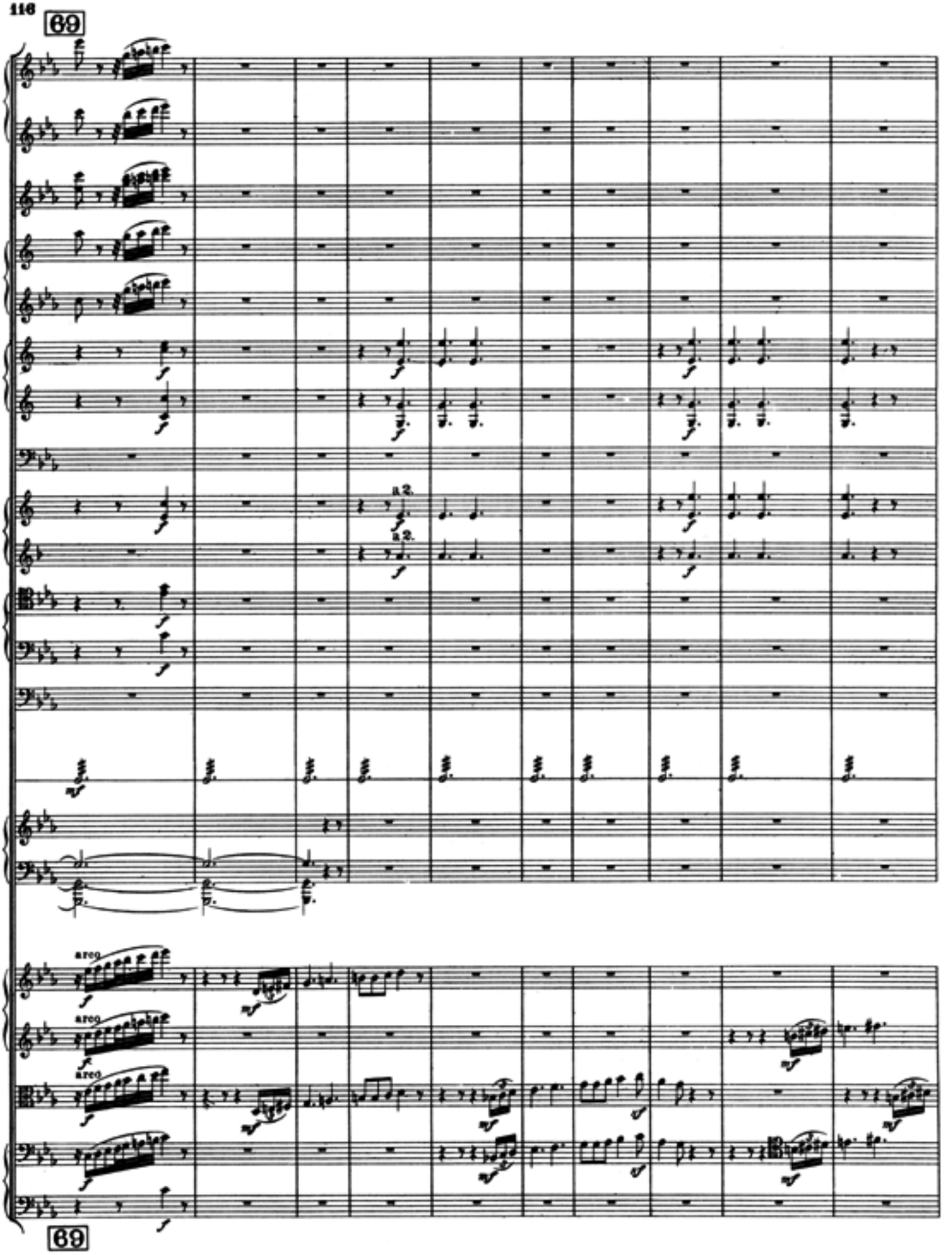

67
arco
arco
arco
pizz.
pizz.
67

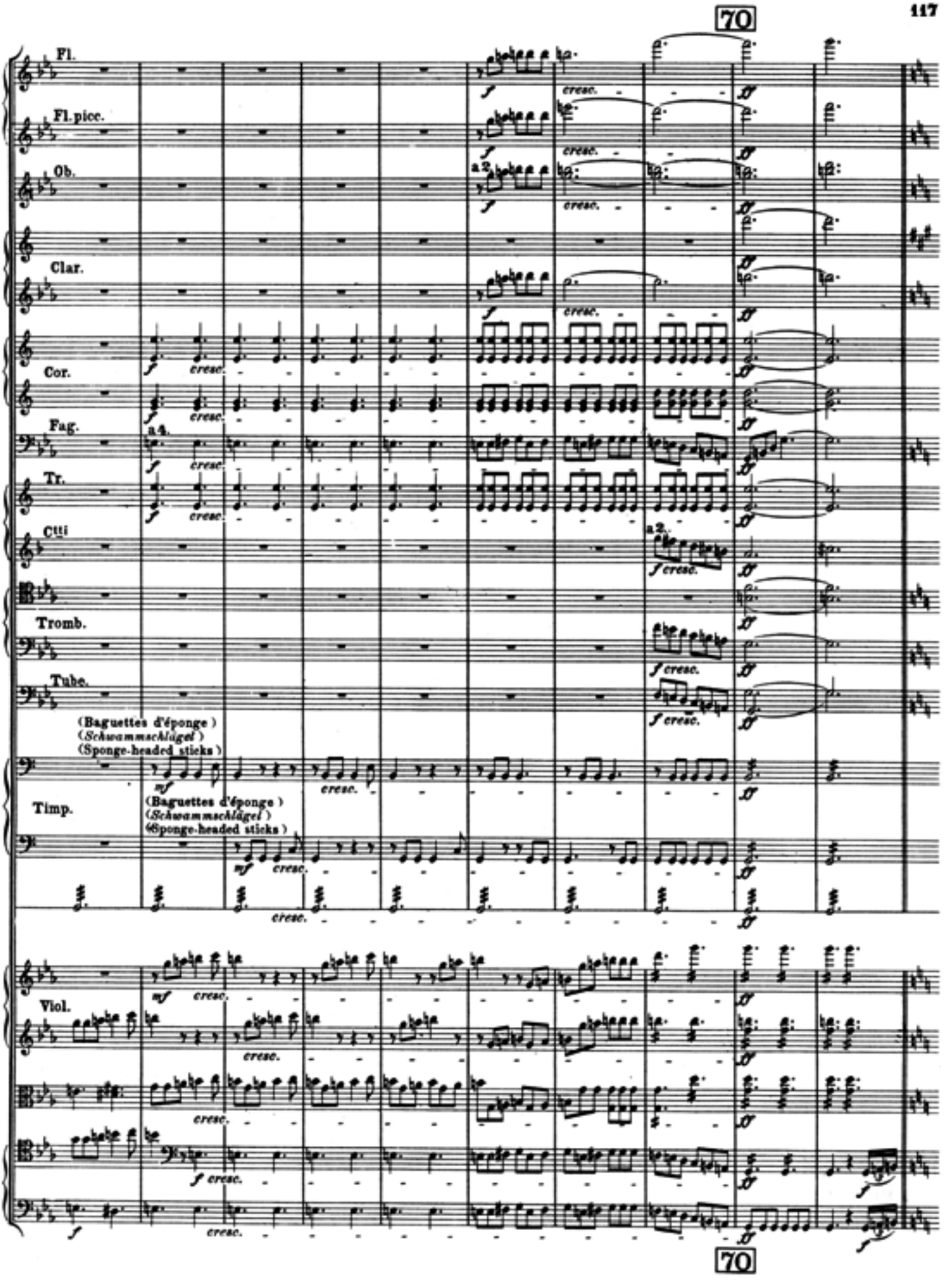

pizz.
pizz.
pizz.


68
arco
arco
arco
arco
arco
tenuto
tenuto
68



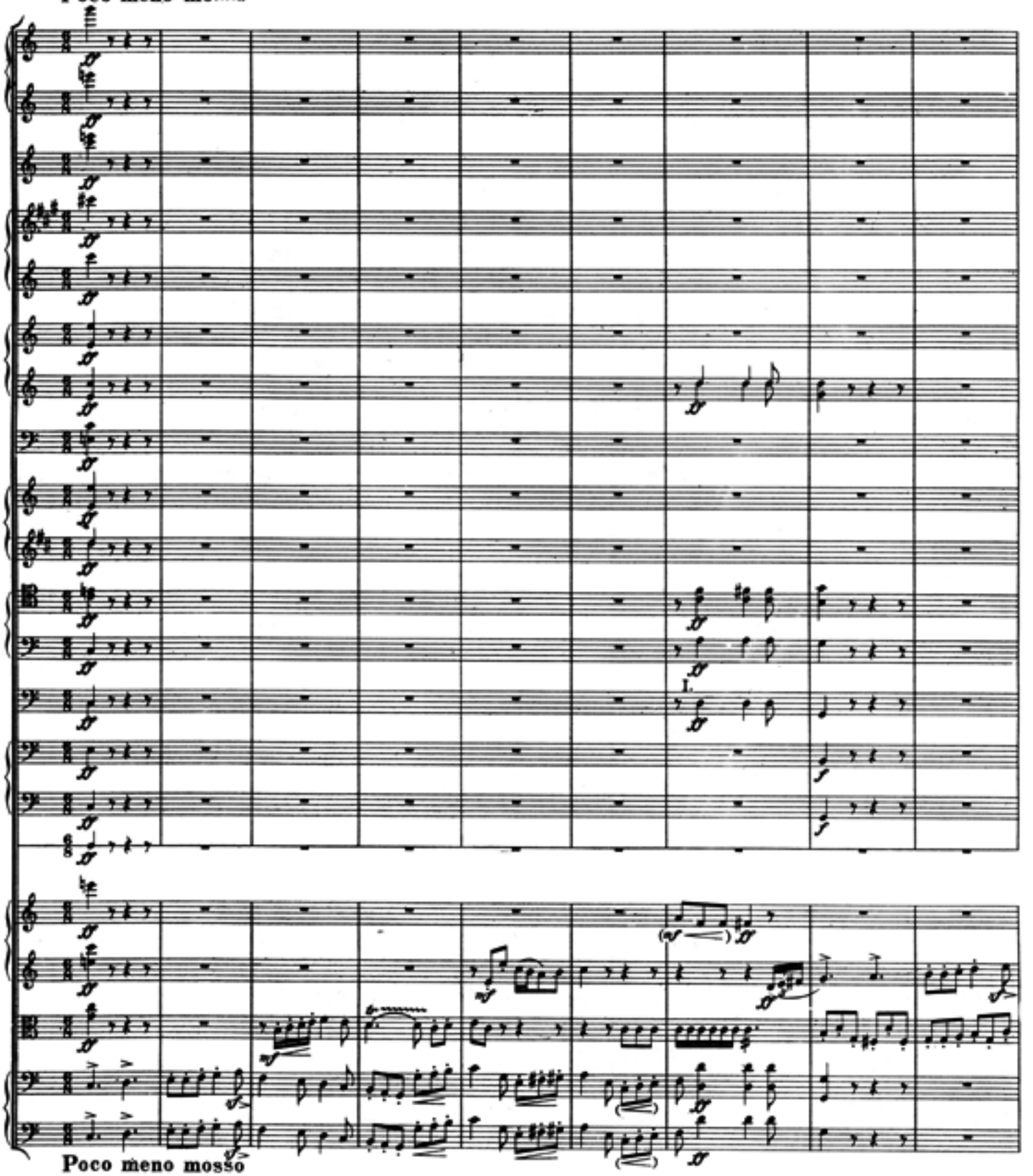

pizz.
pizz.
pizz.


69
a2.
a2.
arco
arco
arco
69

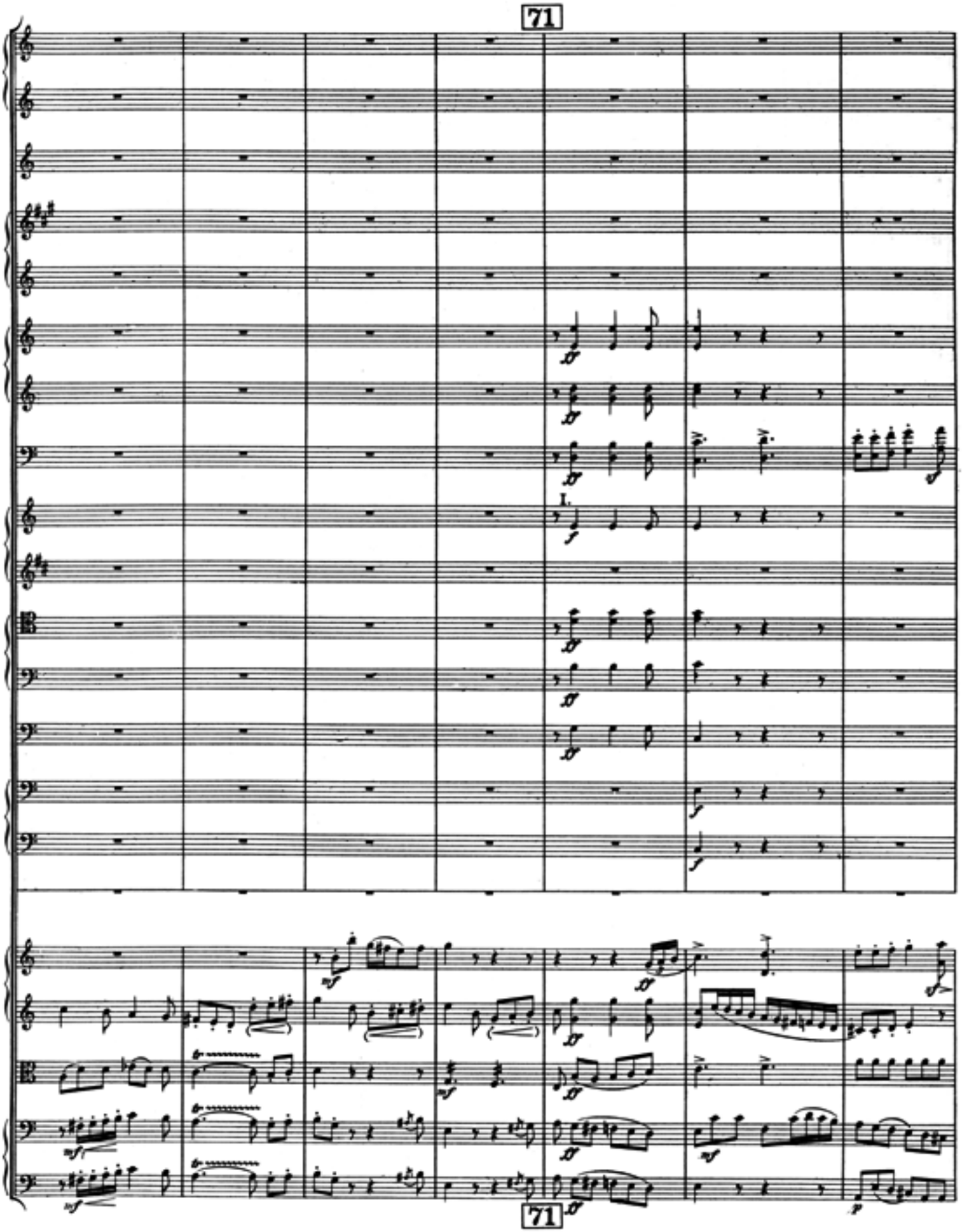

70
Fl.
Fl. picc.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Tube.
(Baguettes d'éponge)
(Schwammschlägel)
(Sponge-headed sticks)
Timp.
Viol.
a2
a4.
cresc.
70

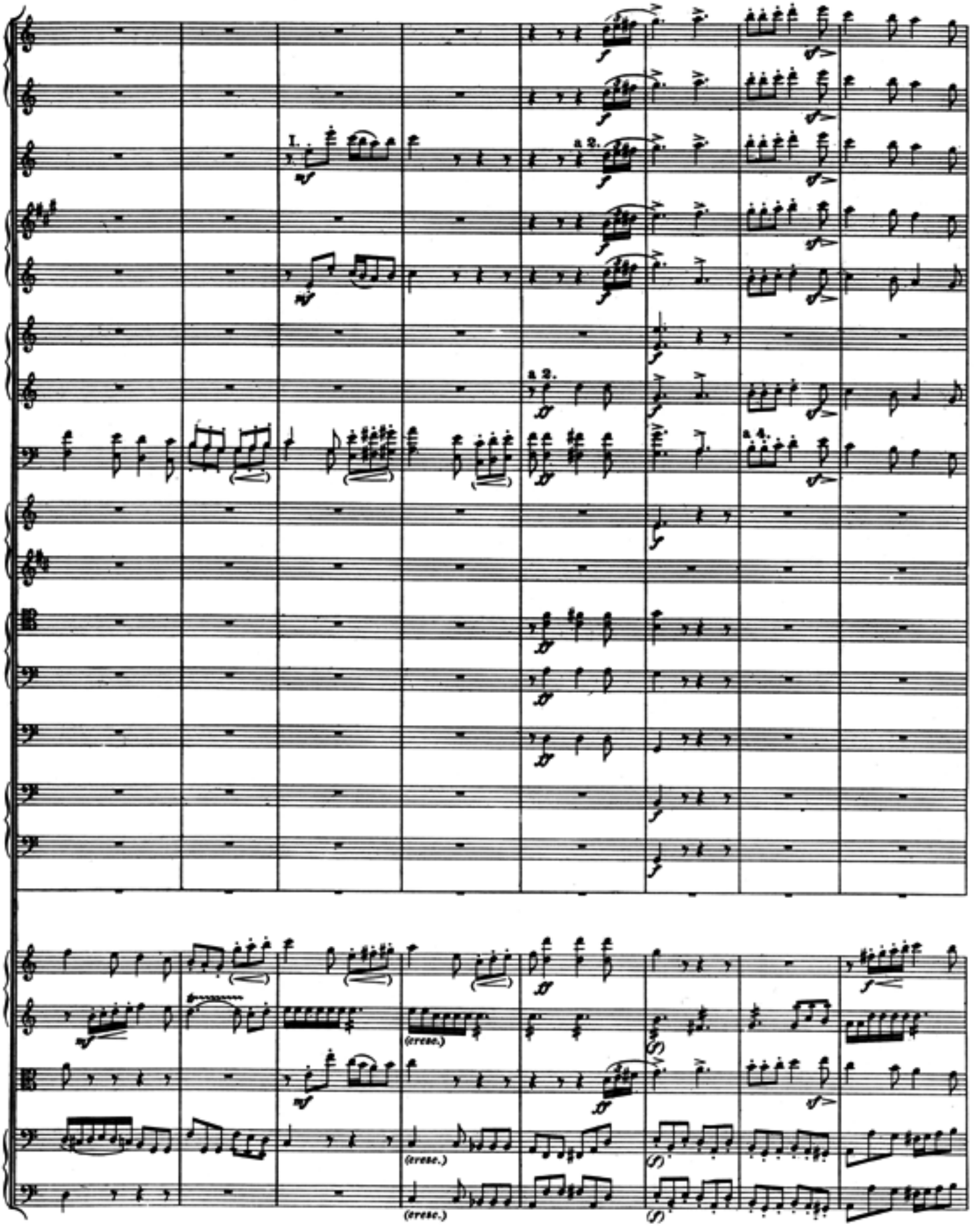
Ronde du Sabbat
Hexenrundtanz
Witches' round dance

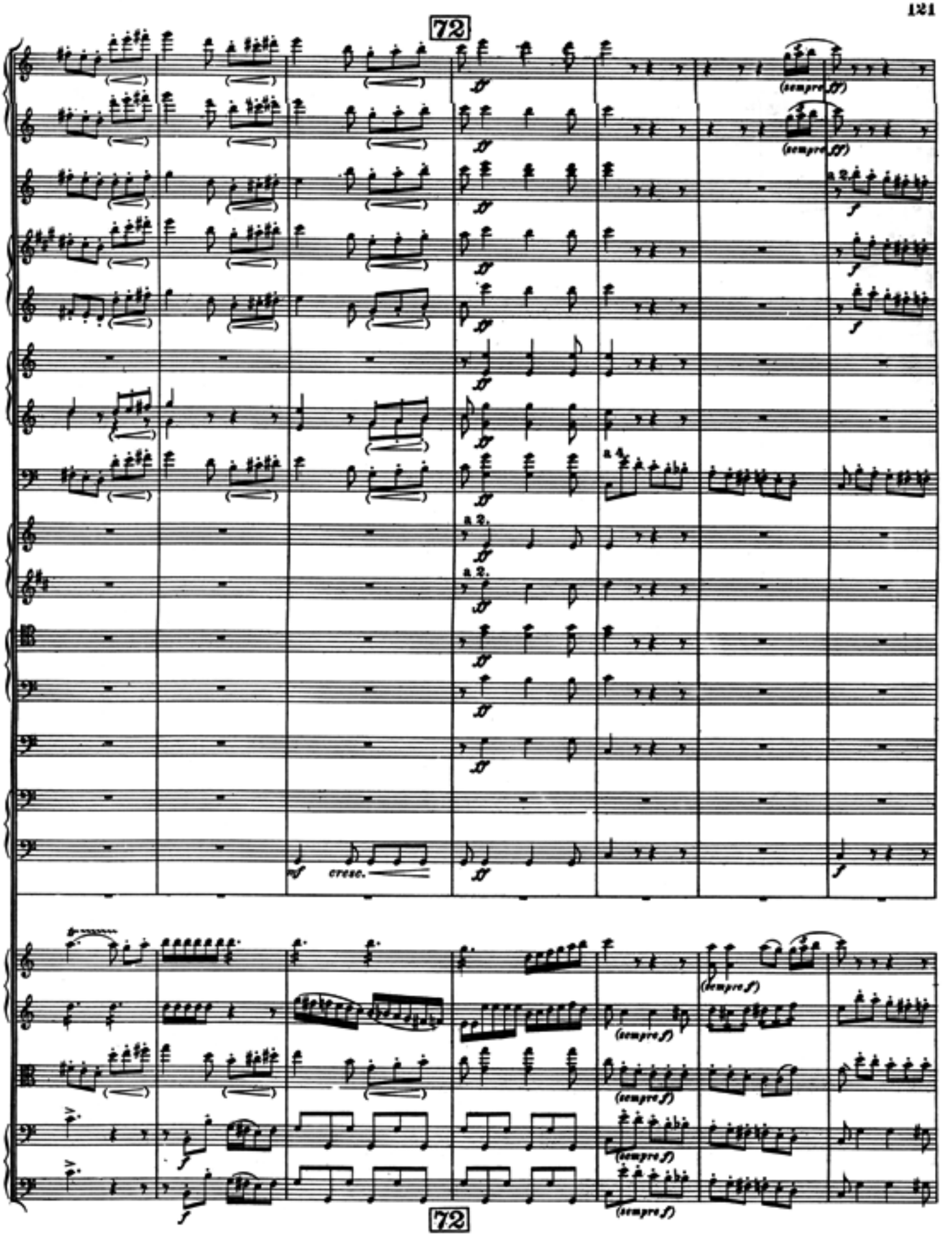
Poco meno mosso *)

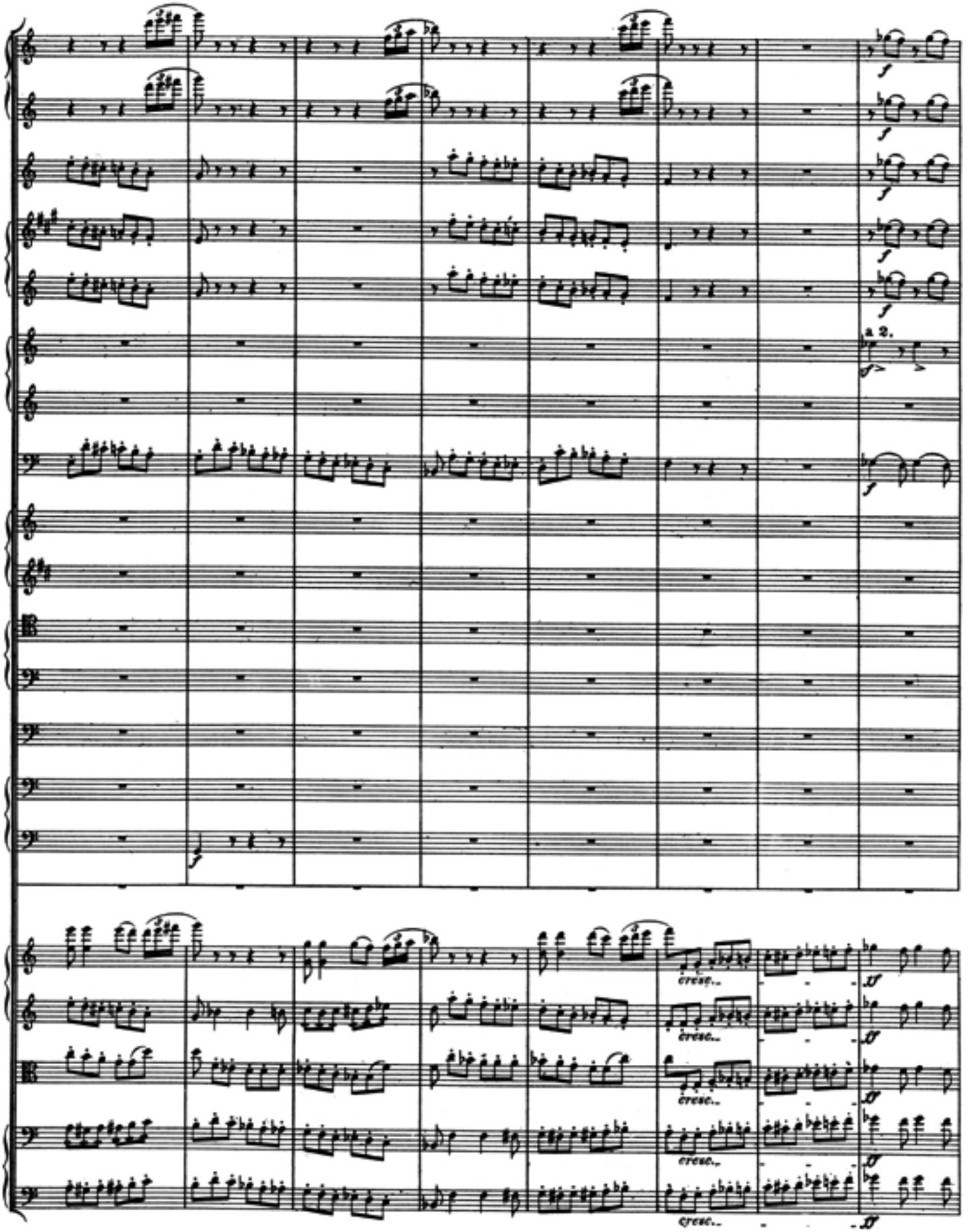


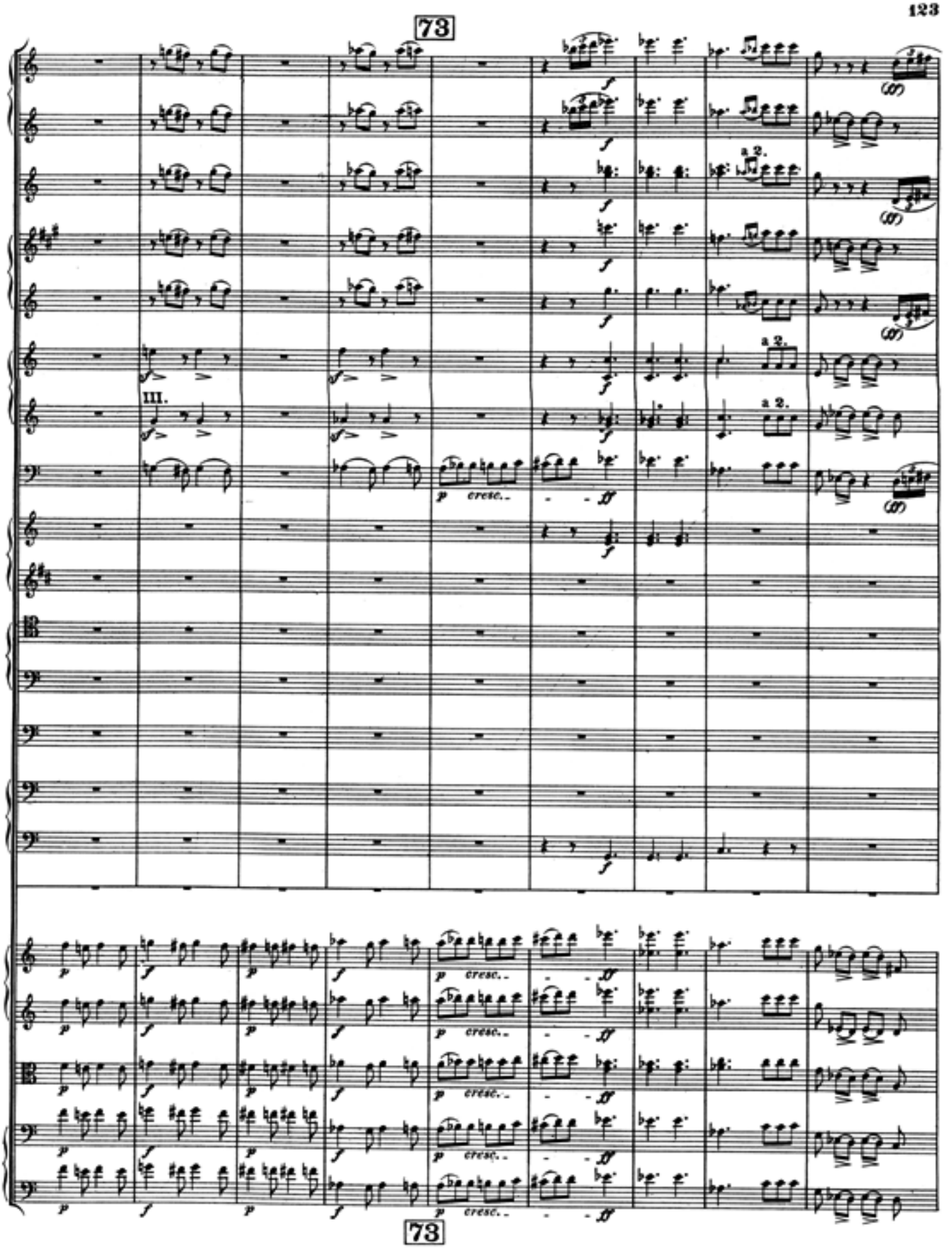
*) Le mouvement, qui a dû s'animer un peu, redevient ici comme au chiffre 63 Allegro (♩= 104)
Das Zeitmaß, welches sich etwas belebt hat, wird hier wieder wie bei Ziffer 63 Allegro (♩= 104)
The movement, which has animated itself, is here again as at number 63 Allegro (♩= 104)

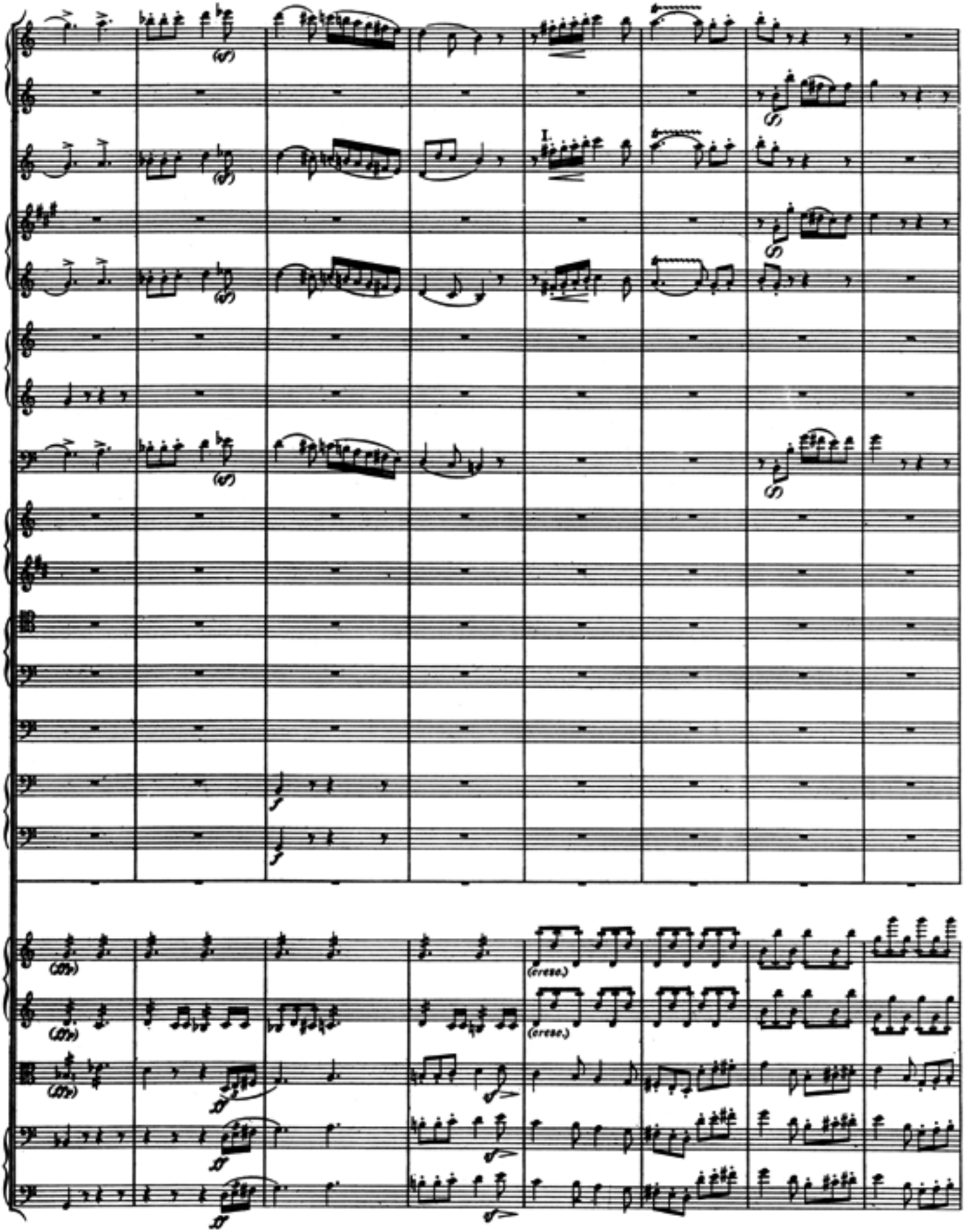

71
1.
71

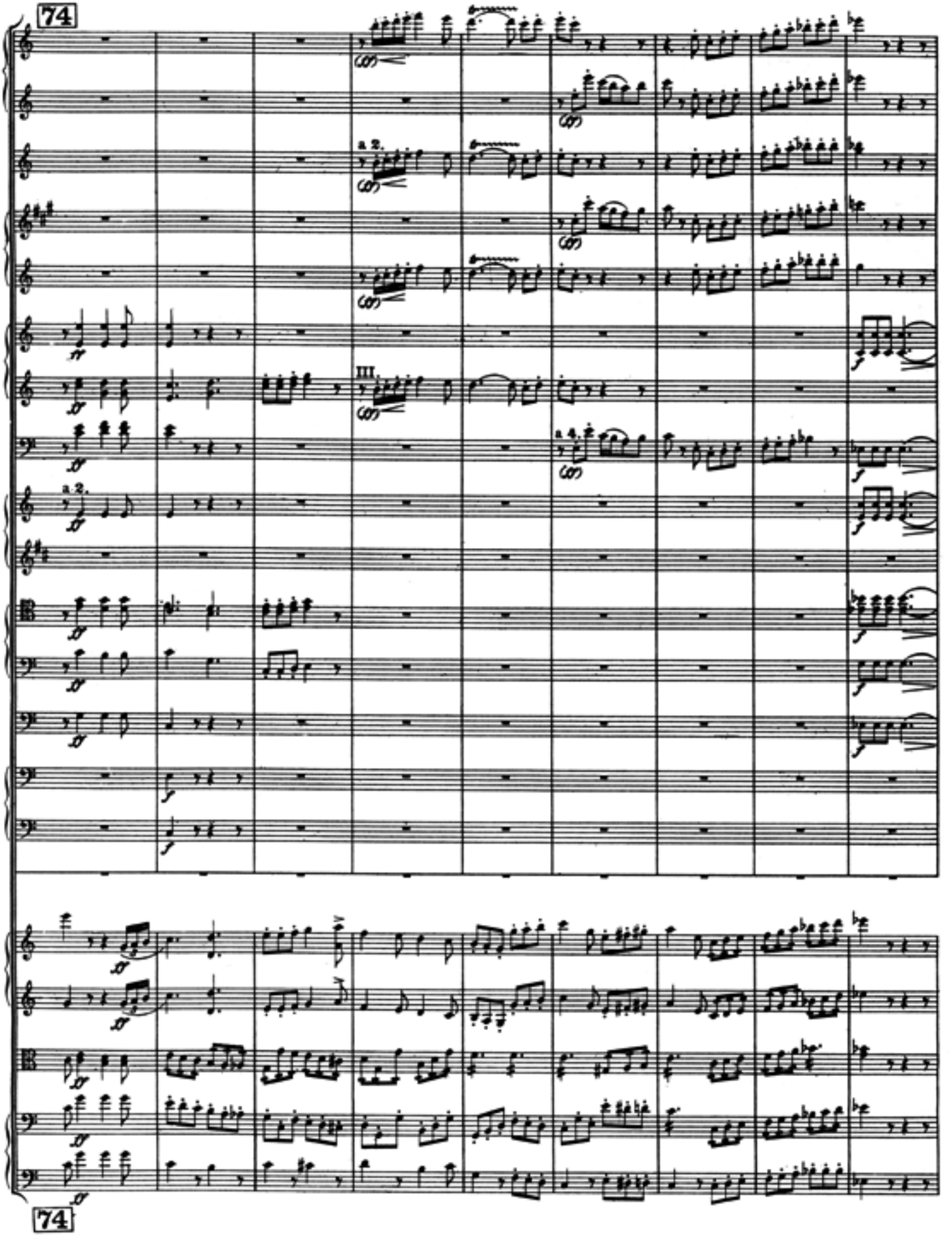

I.
a 2.
a 4.
(cresc.)
(cresc.)
(cresc.)

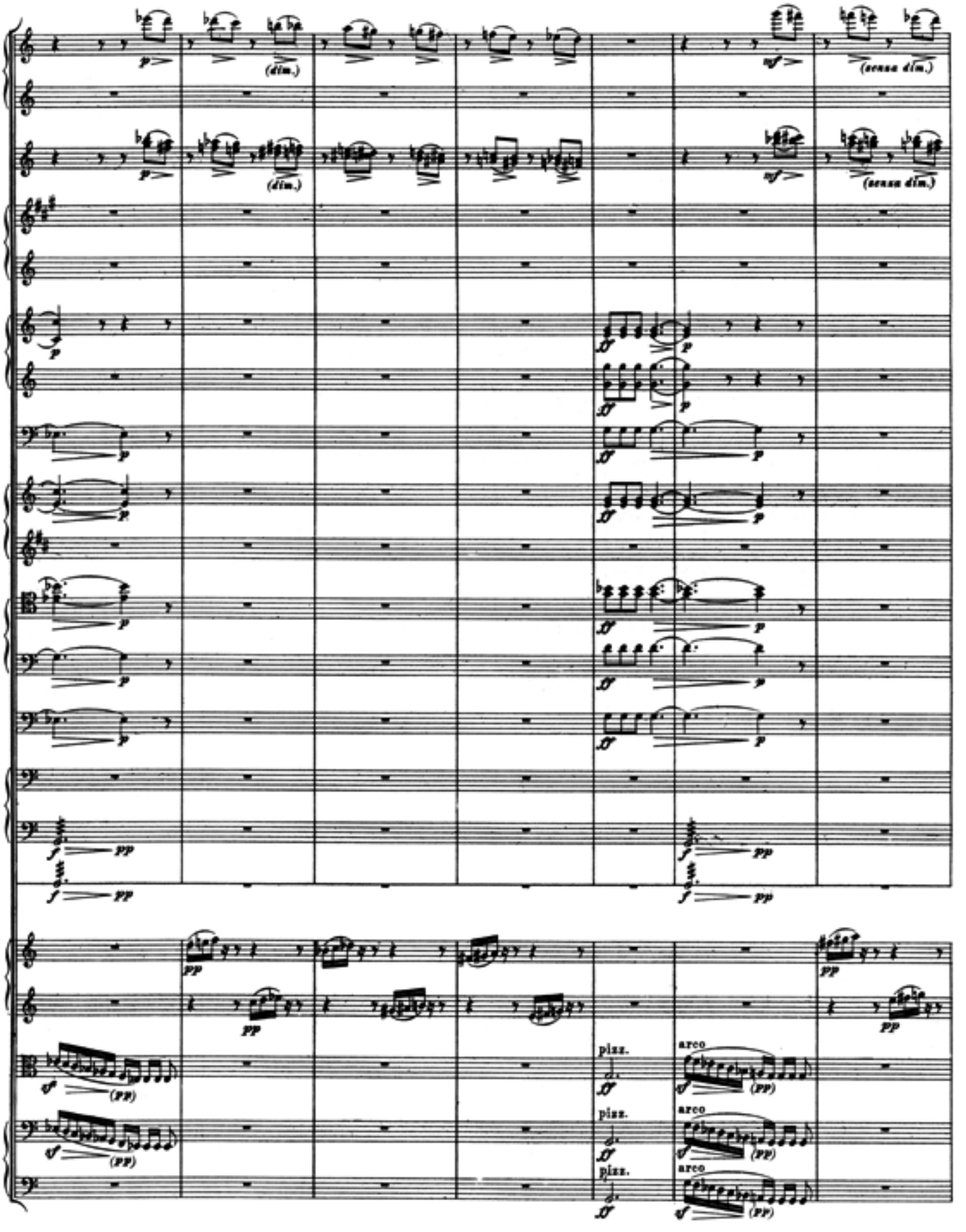

72
(sempre ff)
a 2.
mf
cresc.
(sempre f)
72

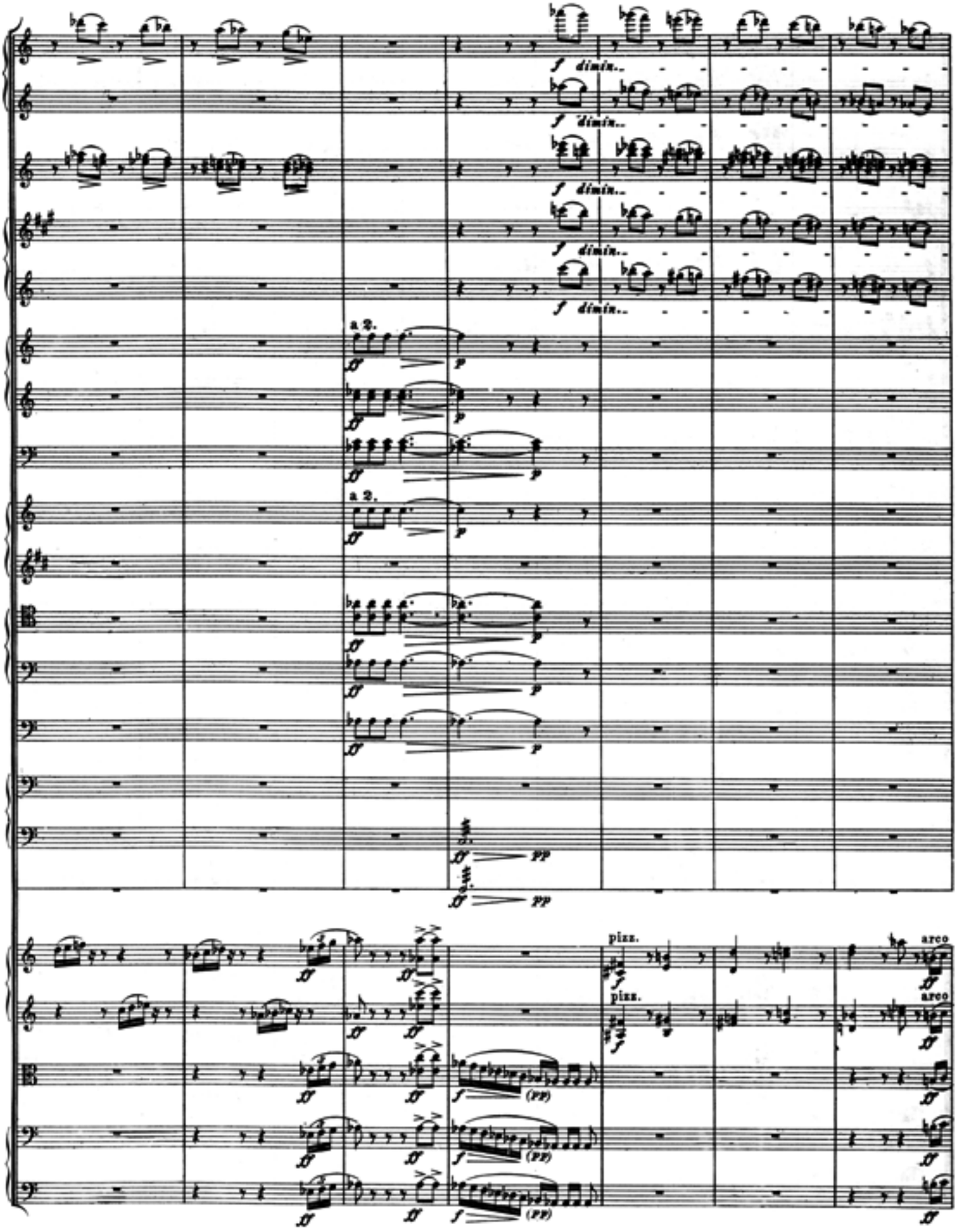

a 2.
cresc.
cresc.
cresc.
cresc.

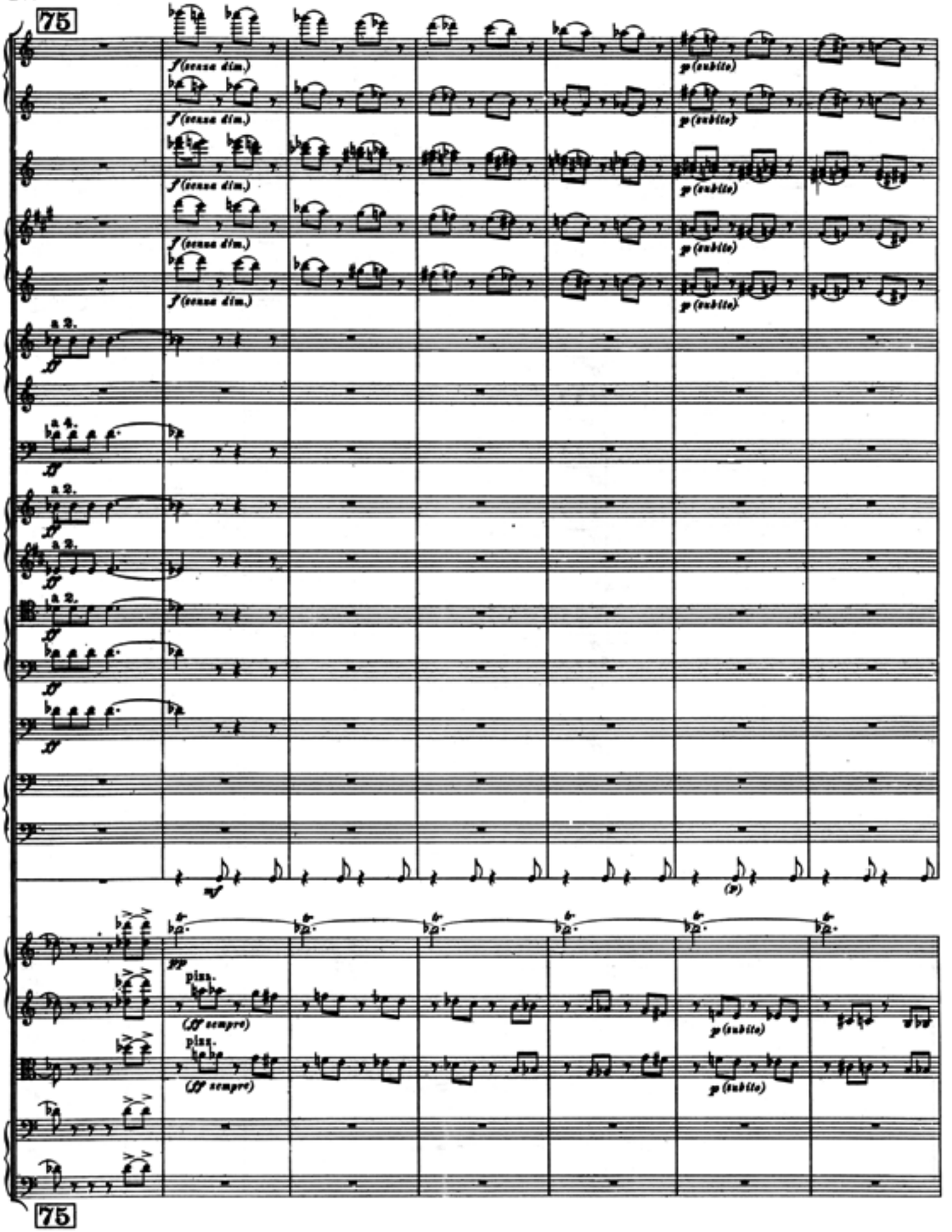

73
III.
a 2.
cresc.
73

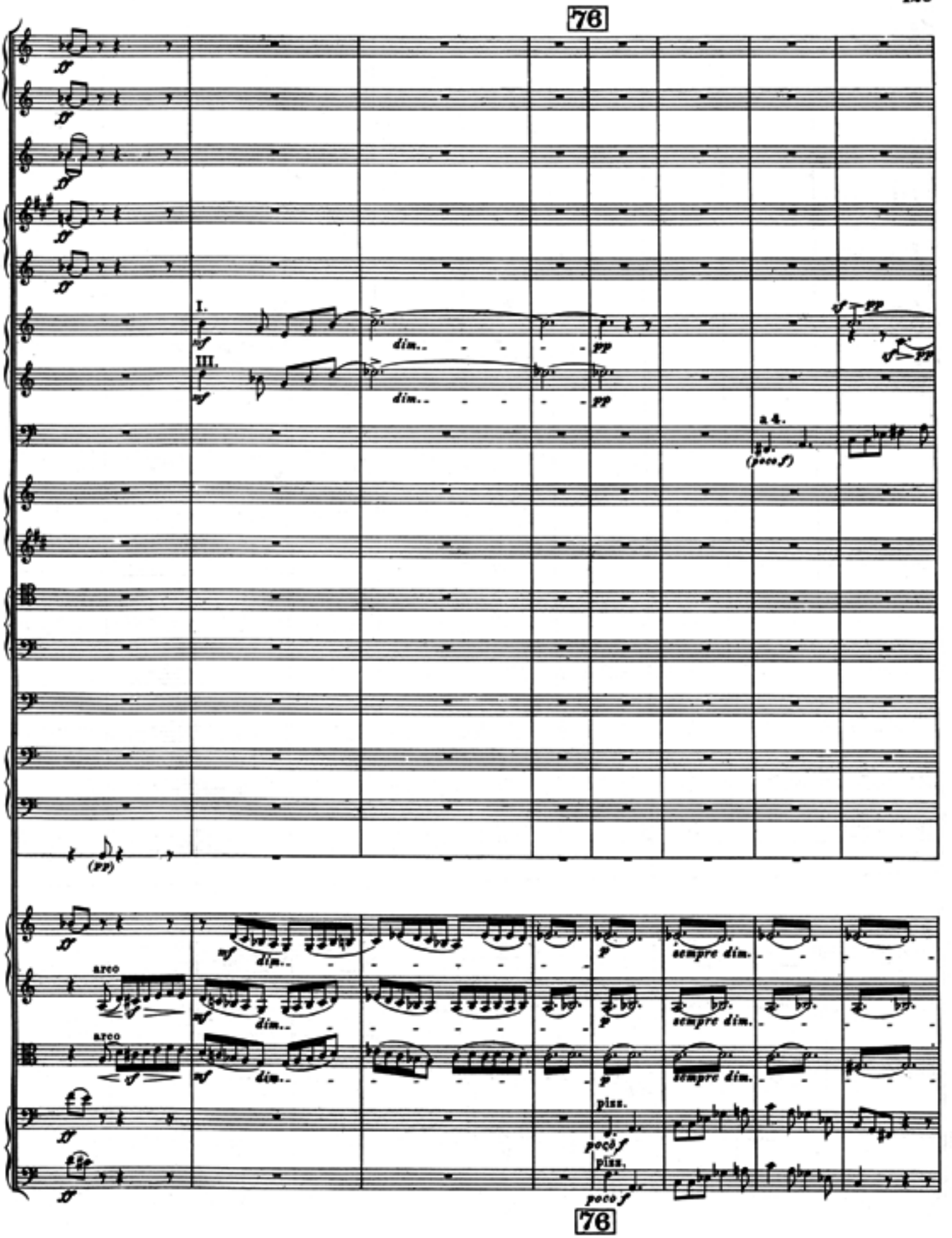

(cresc.)
(cresc.)

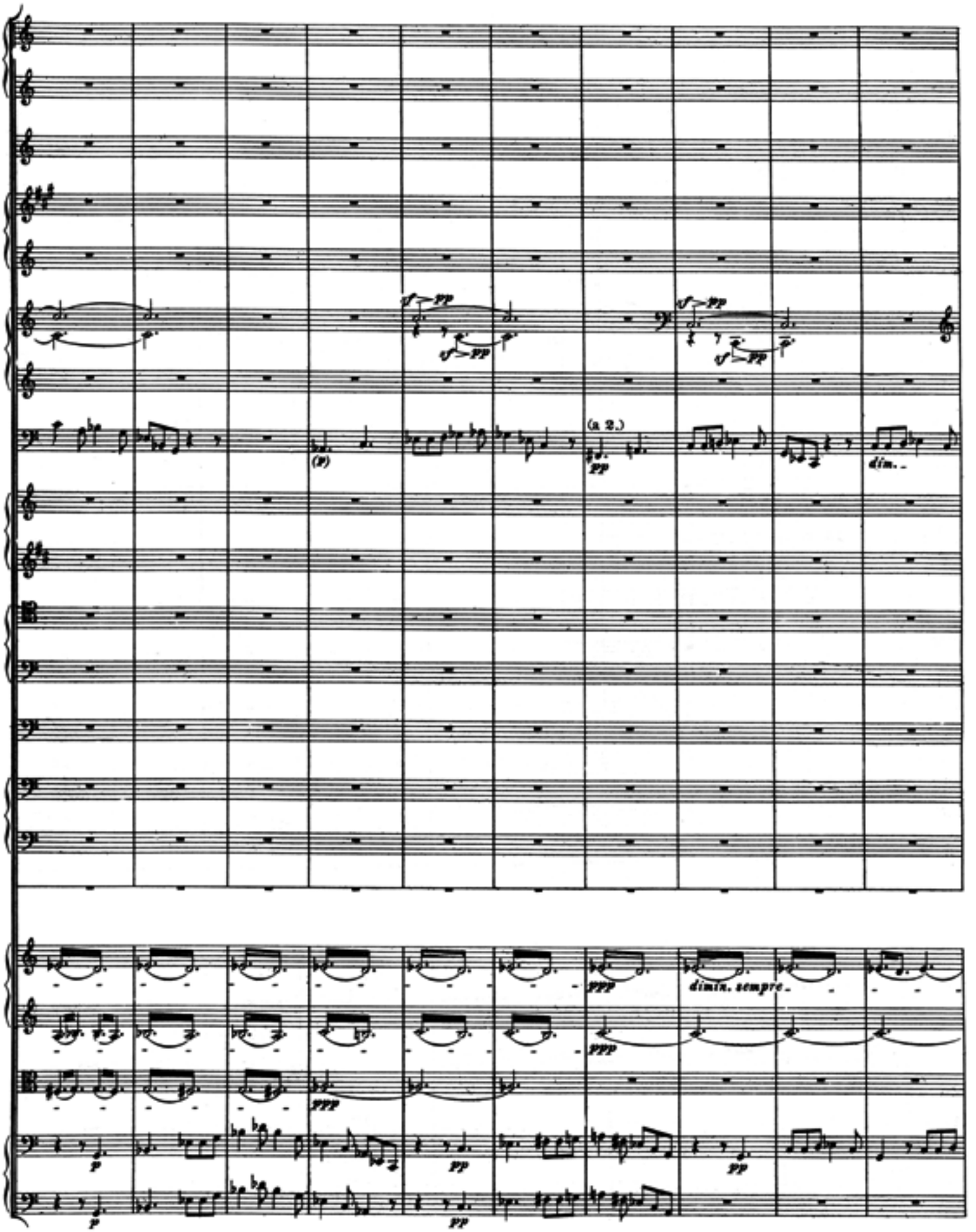

74
a 2.
III.
a 4.
a 2.
74

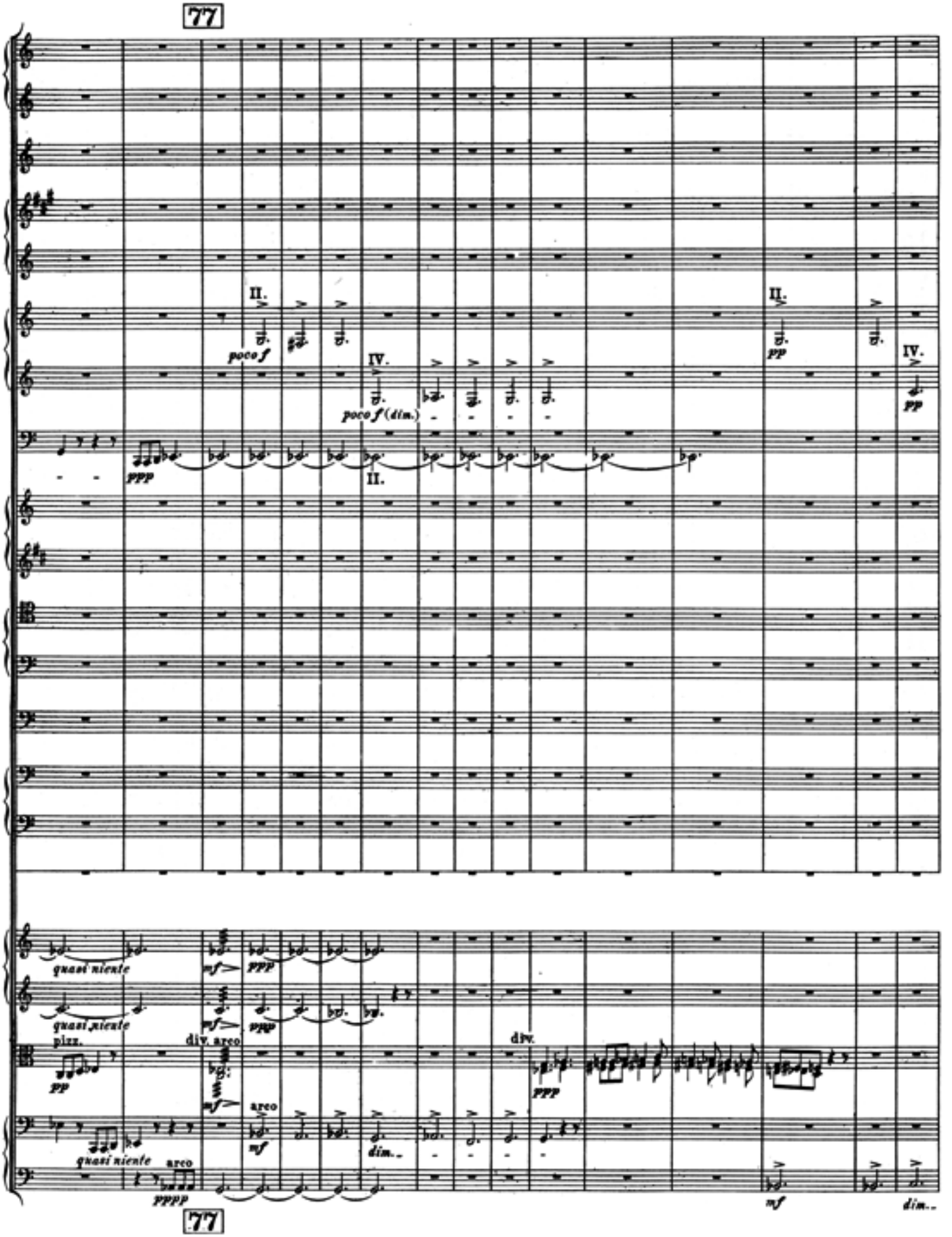

p
(dim.)
mf
(senza dim.)
ff
pp
f
(pp)
pizz.
arco

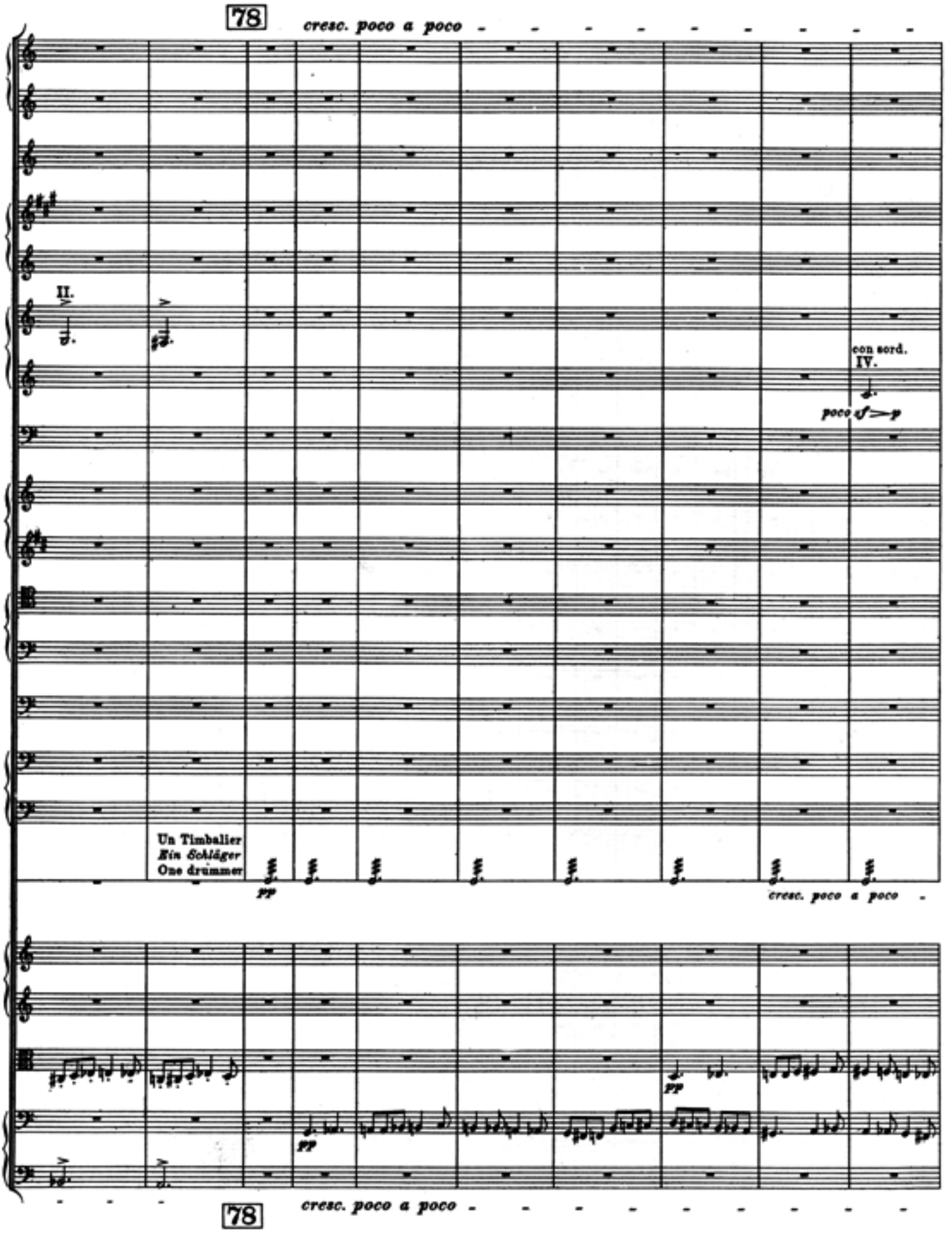

f dimin..
a 2.
pp
pizz.
arco
(pp)


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*

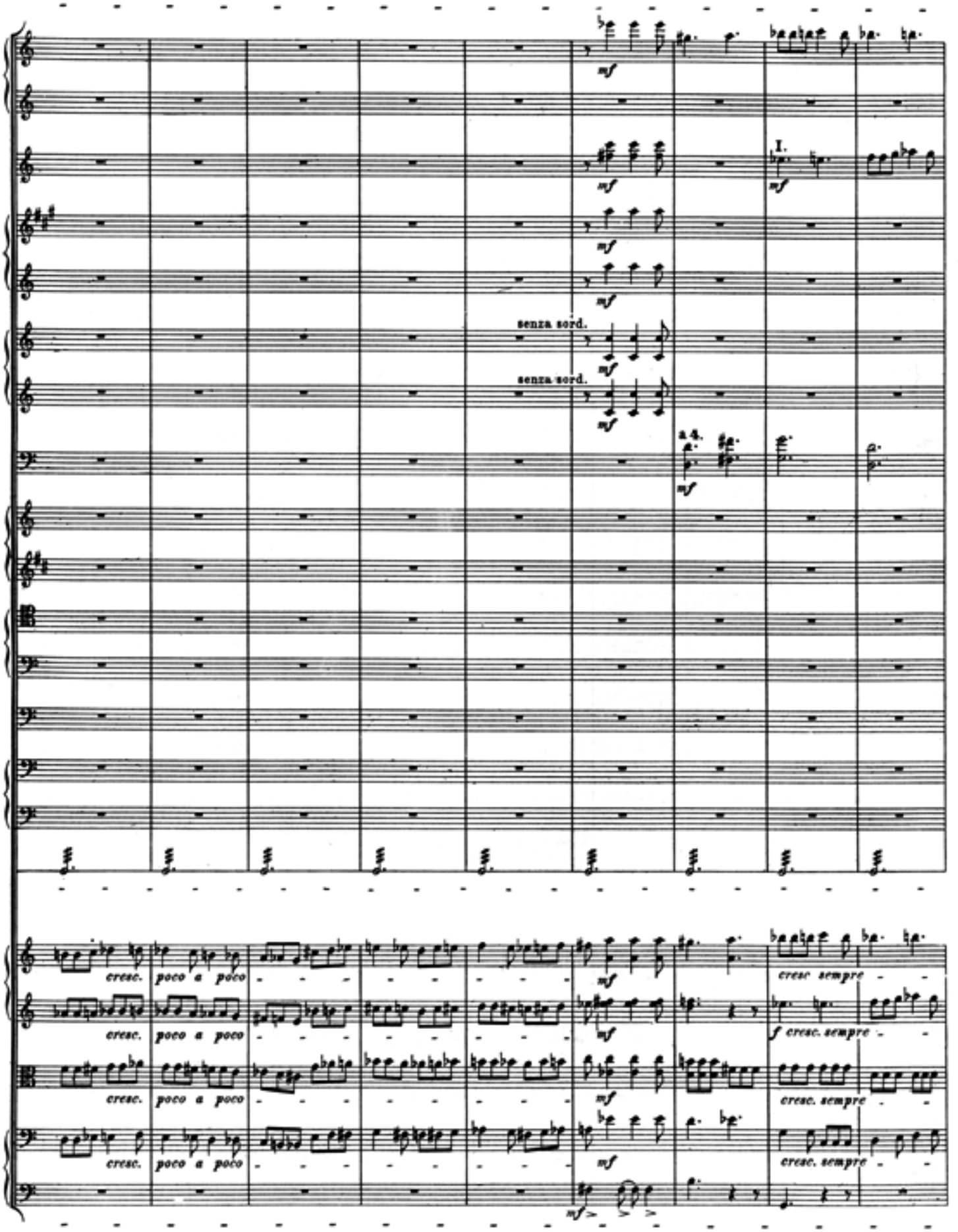
Les deux Timballer réunis
Beide Schläger zusammen
Both drummers together

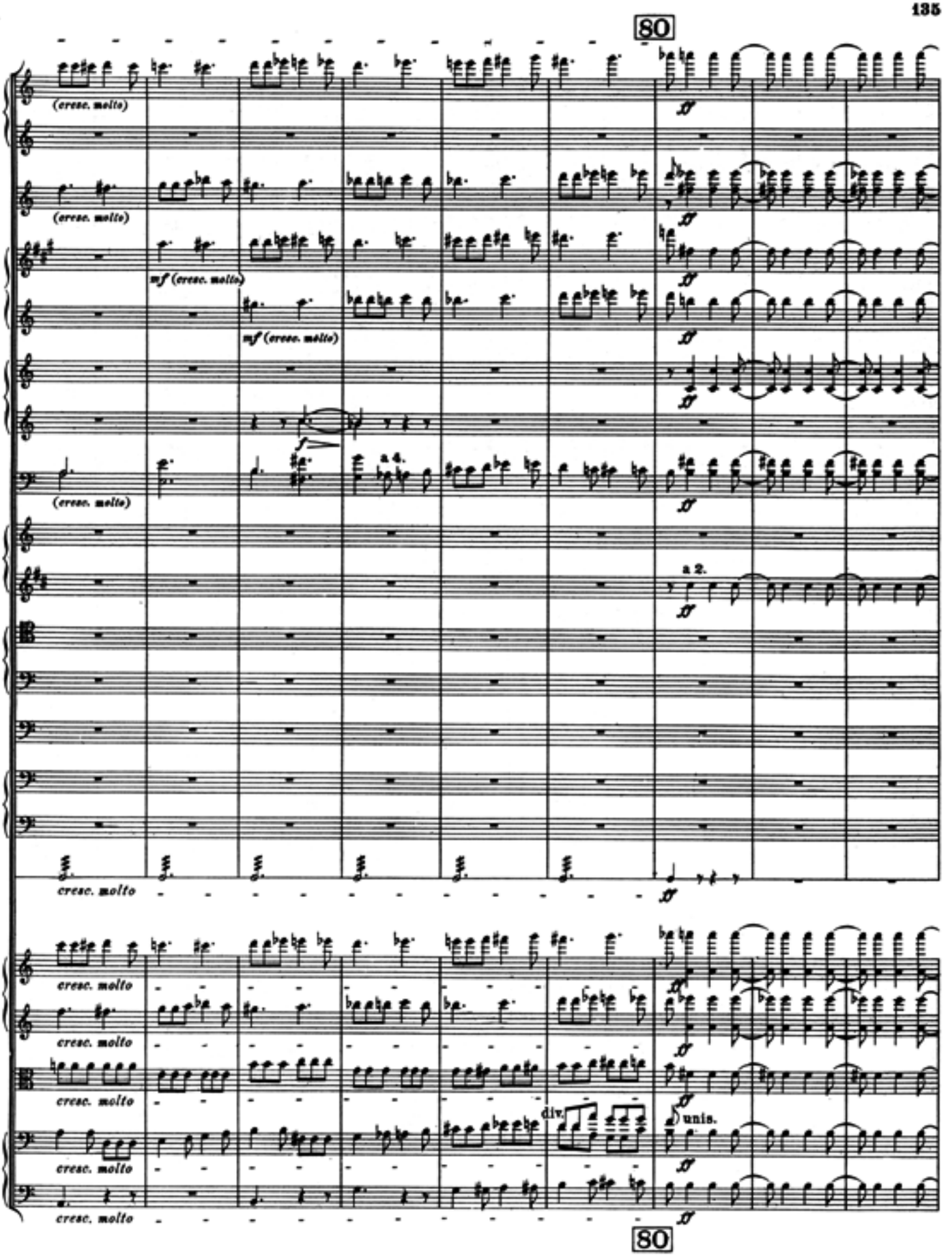
p cresc. poco a poco

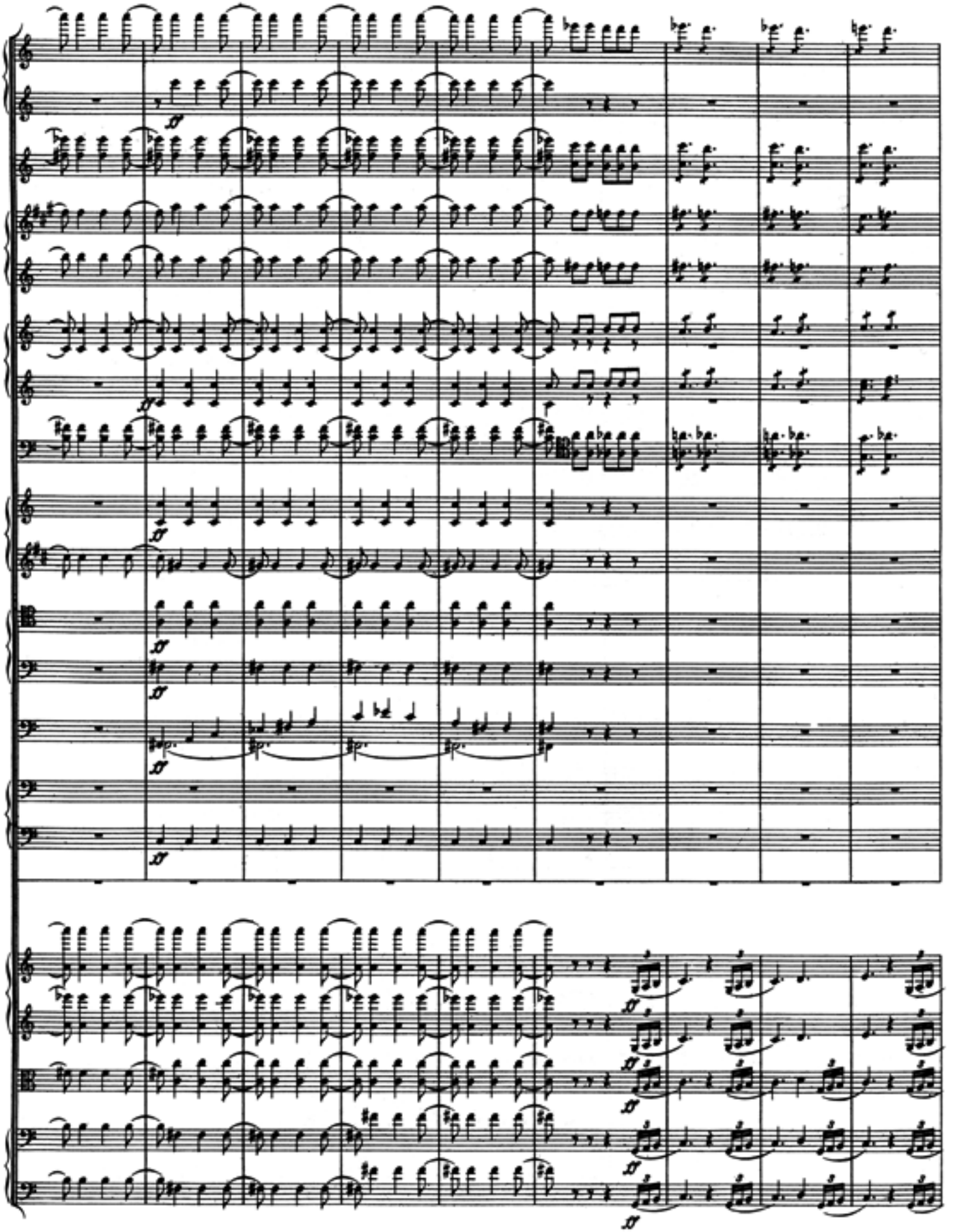
p

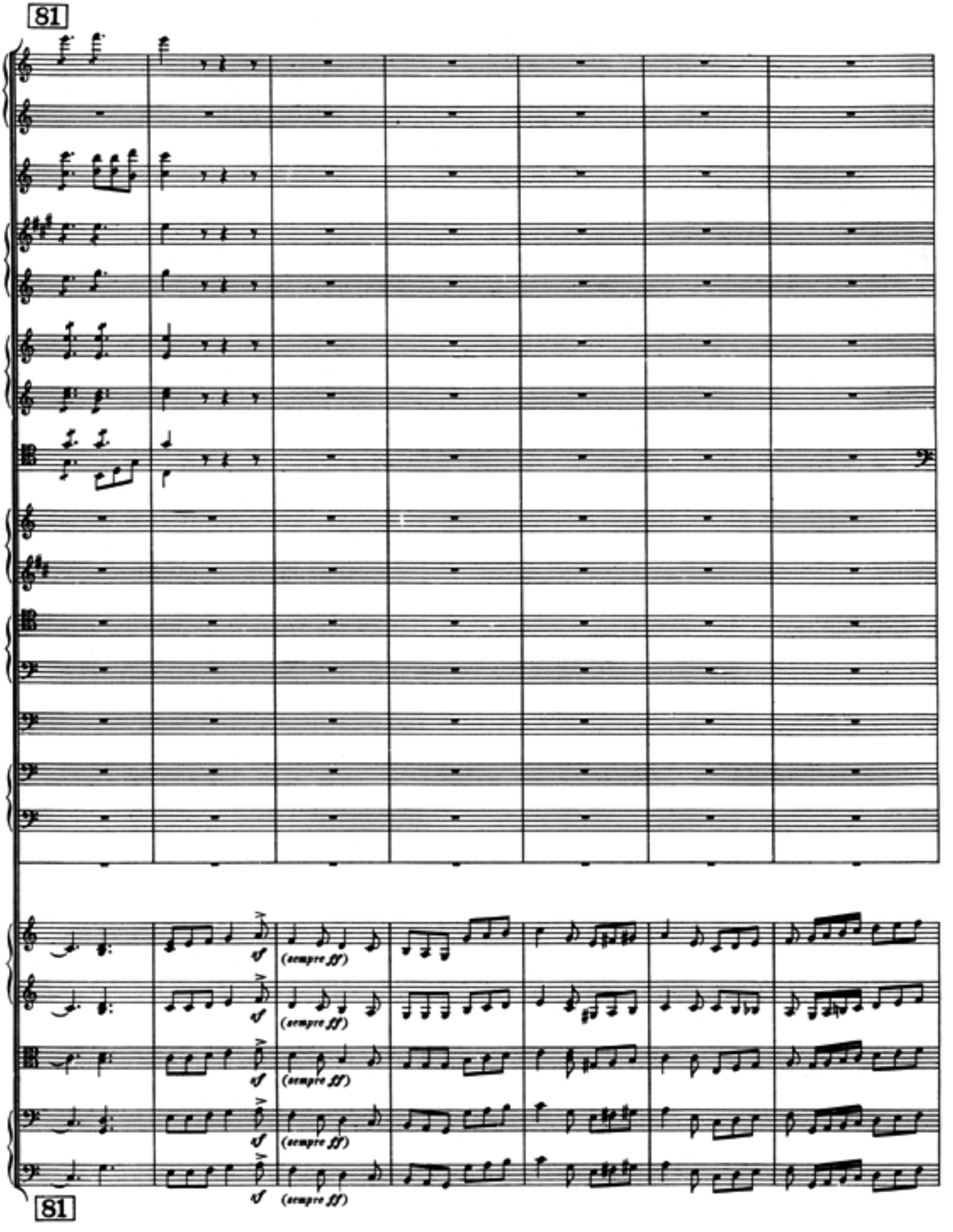
p

79

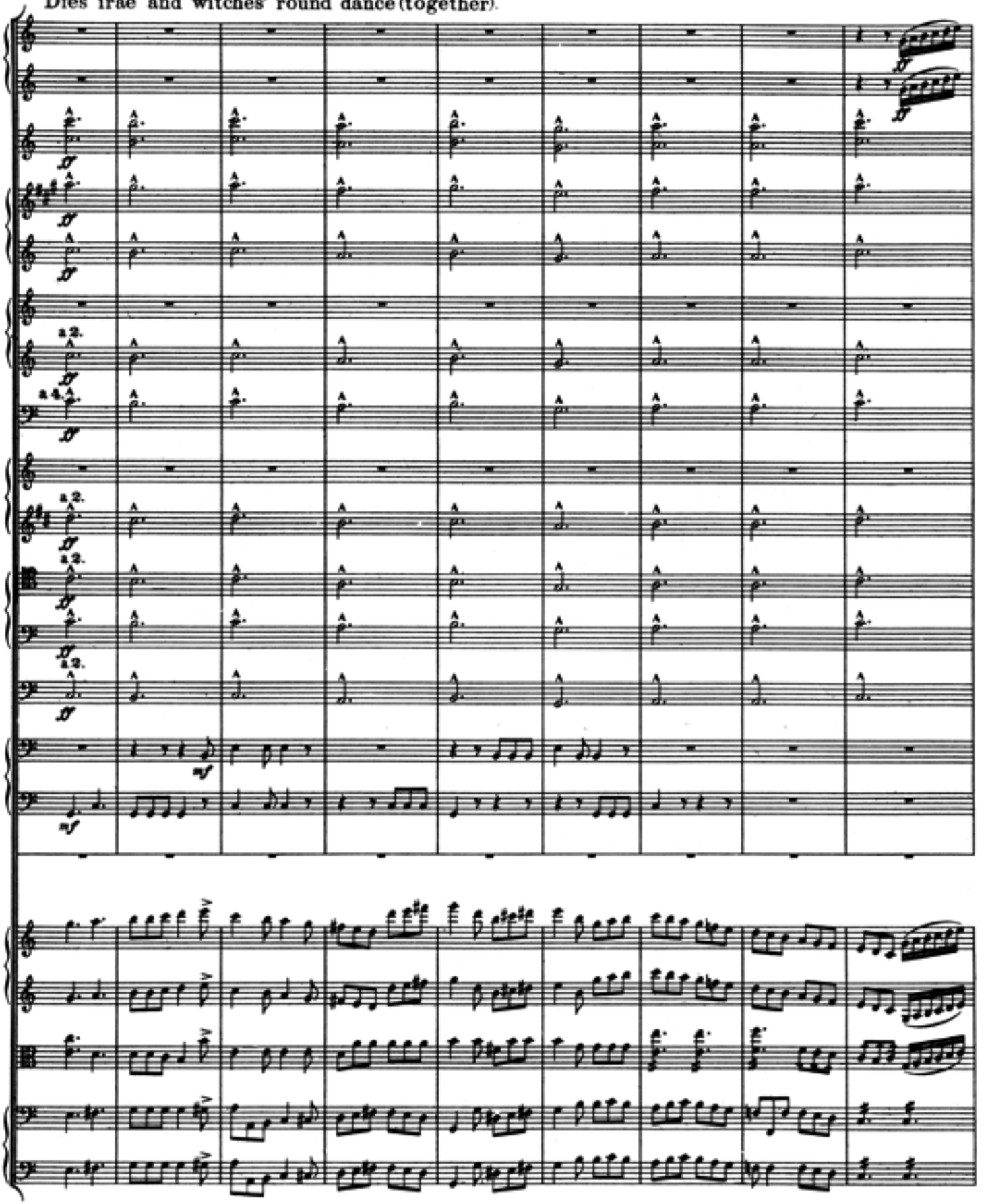

mf
I.
senza sord.
a 4.
cresc. poco a poco
cresc. sempre
f cresc. sempre

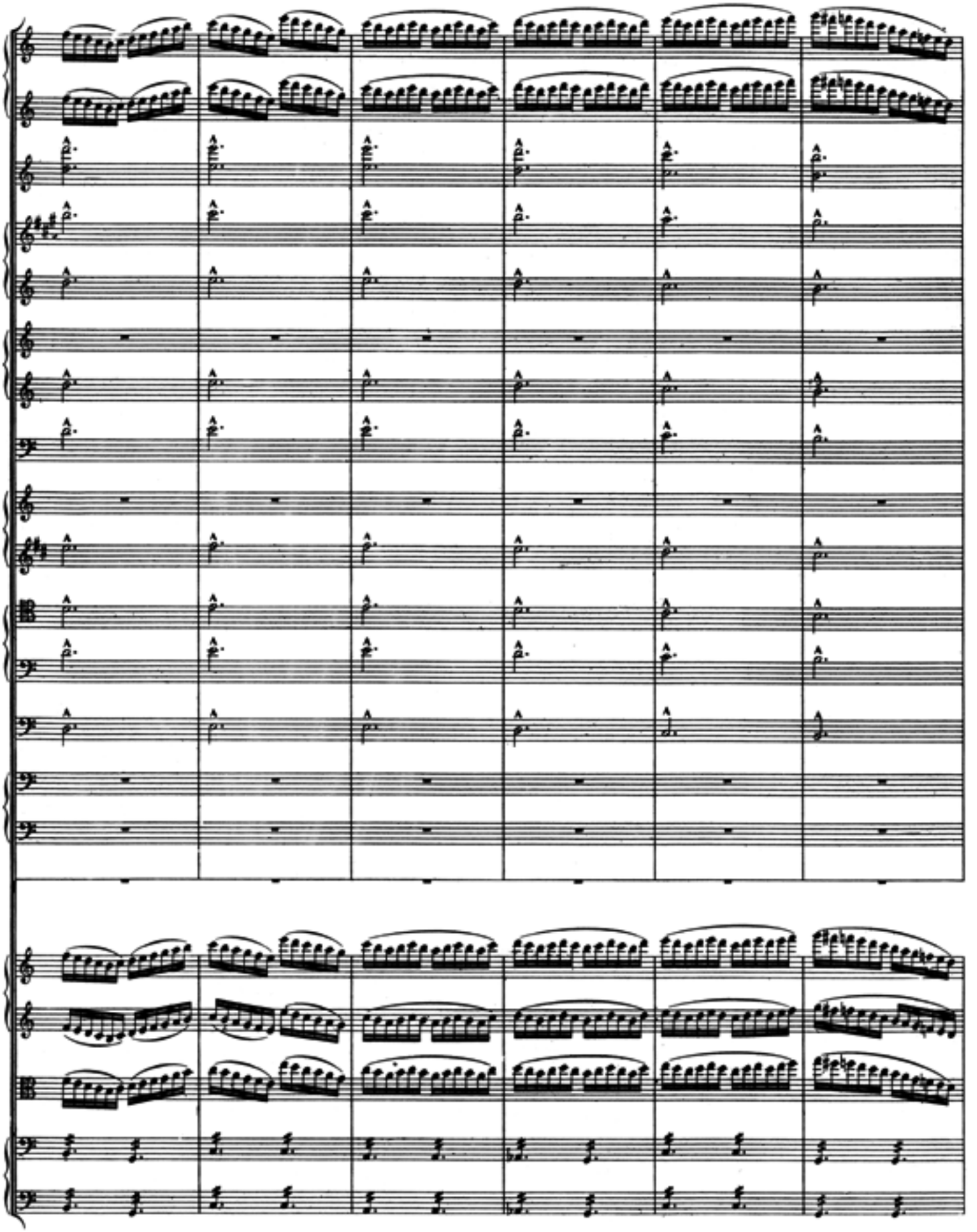

80
(cresc. molto)
(cresc. molto)
mf (cresc. molto)
mf (cresc. molto)
f
a 4.
(cresc. molto)
ff
a 2.
cresc. molto
cresc. molto
cresc. molto
cresc. molto
cresc. molto
div.
unis.
80

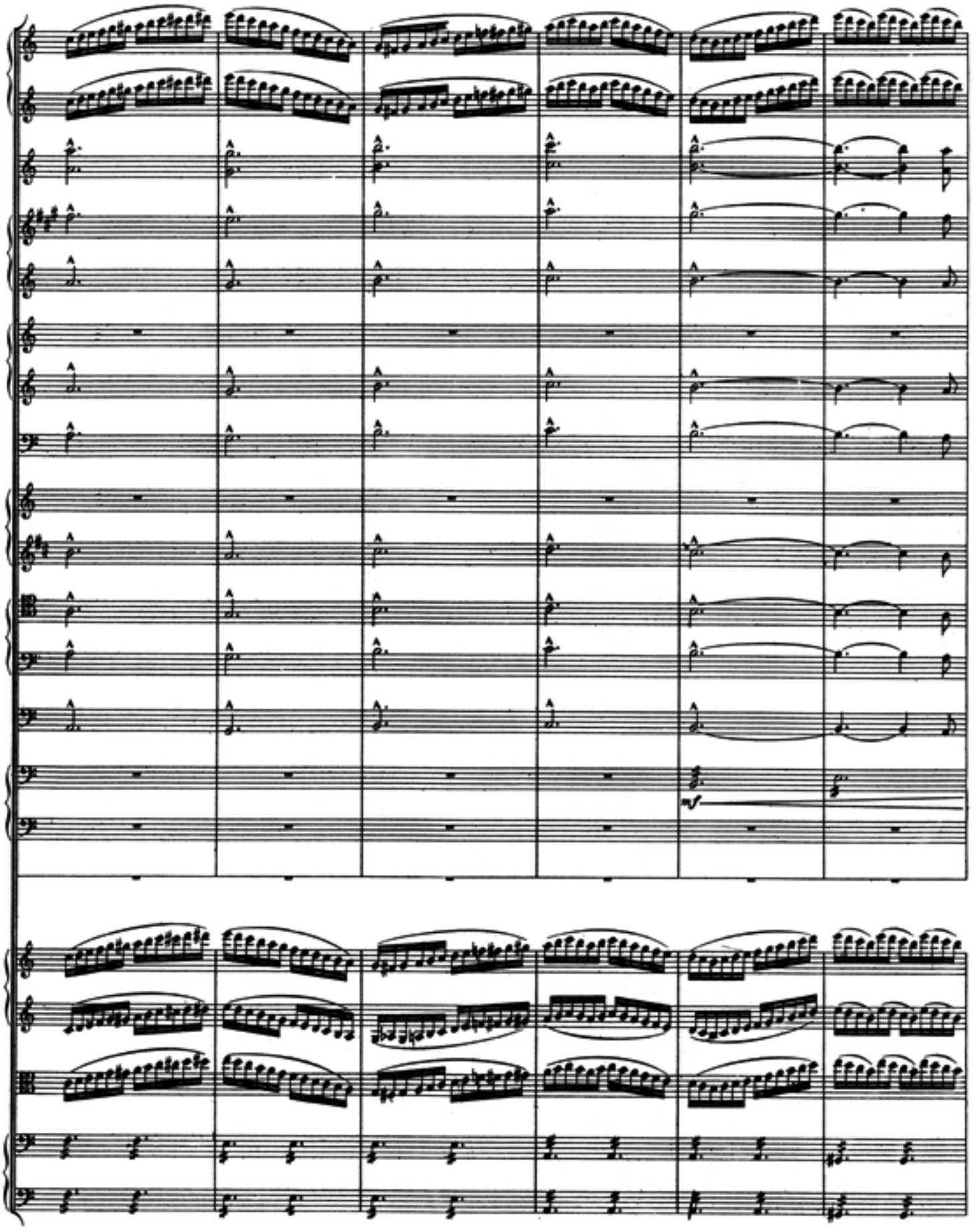


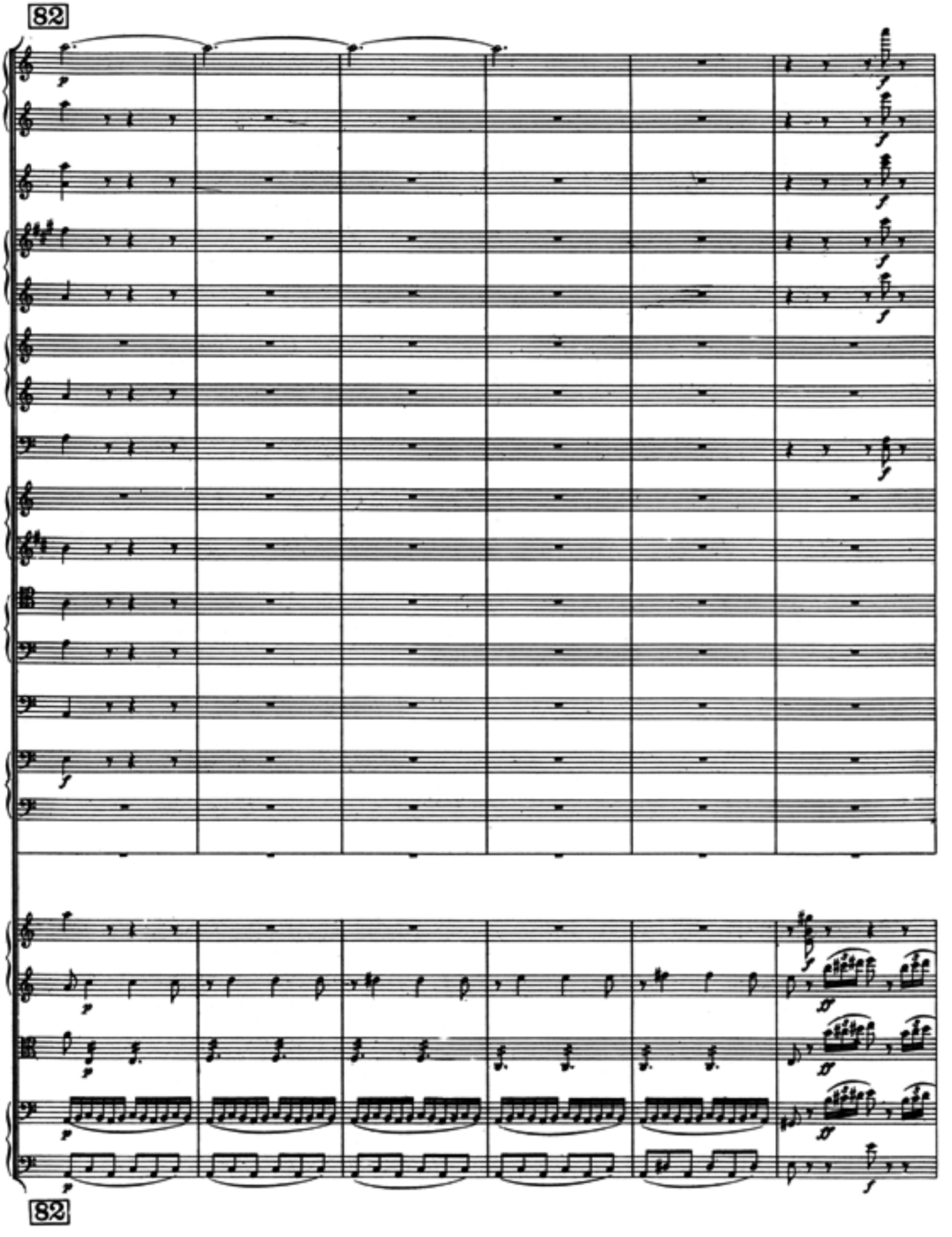

81
(sempre fff)
81

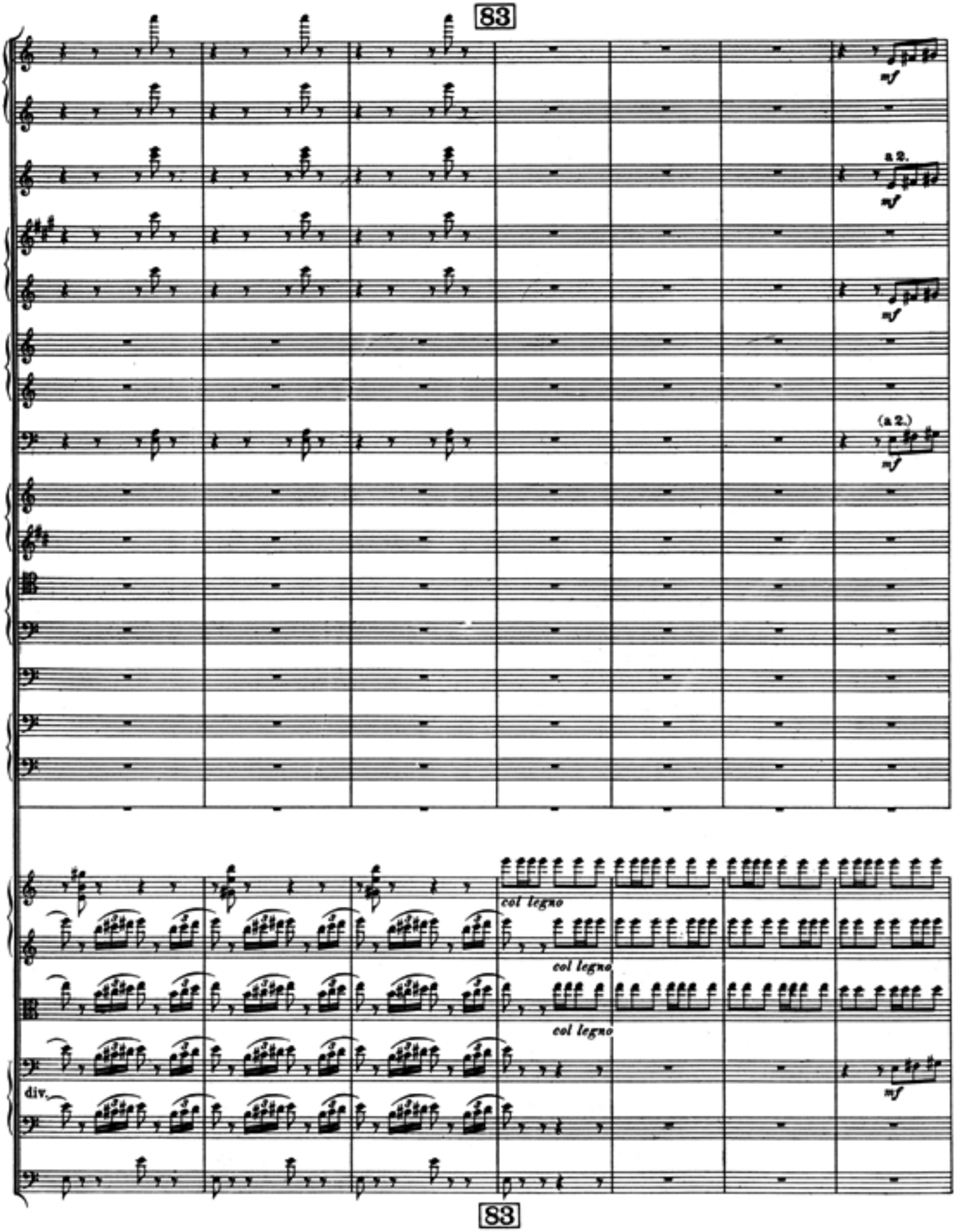
Dies irae et Ronde du Sabbat (ensemble)
Dies irae und Hexenrundtanz (zusammen)
Dies irae and witches' round dance (together).

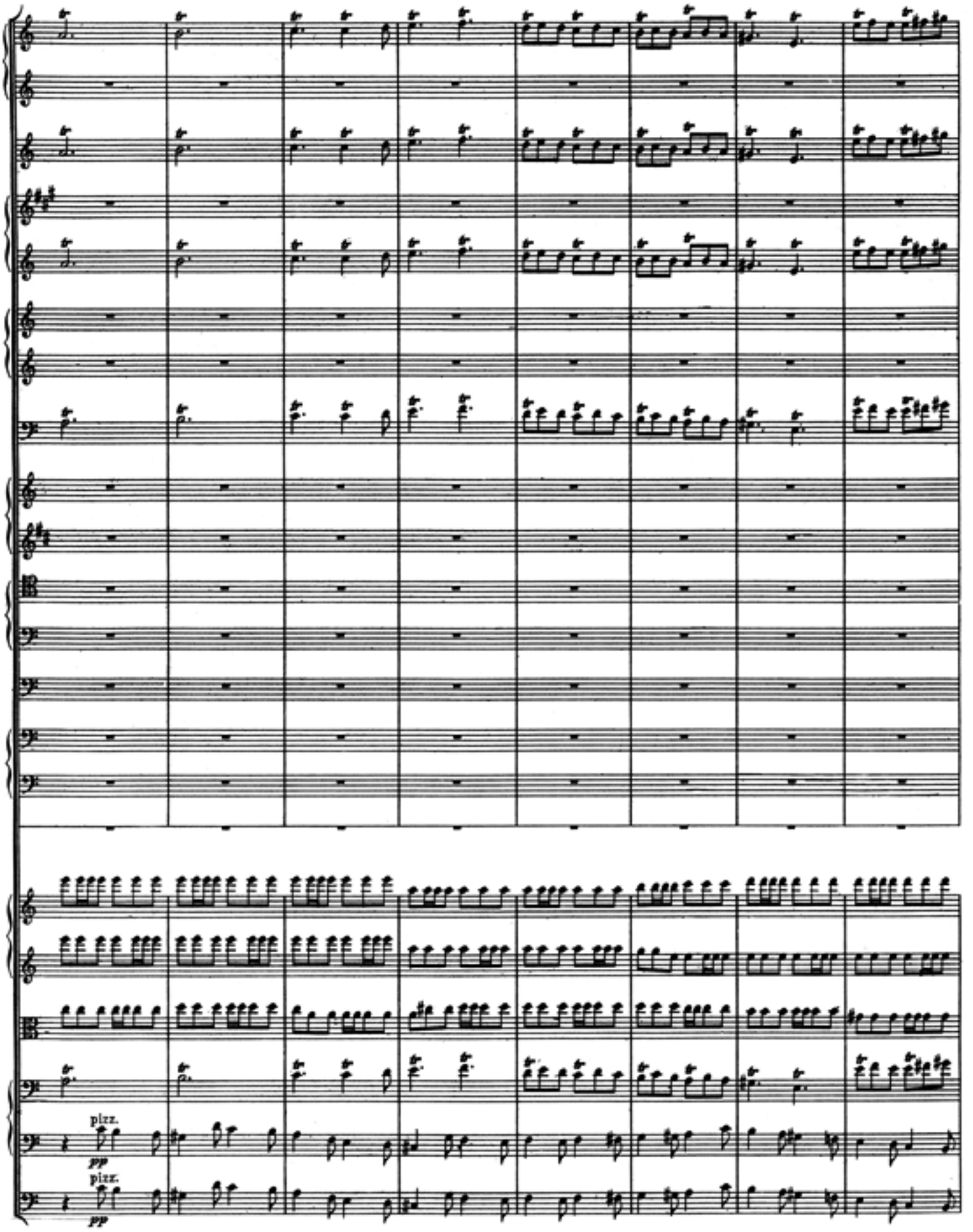


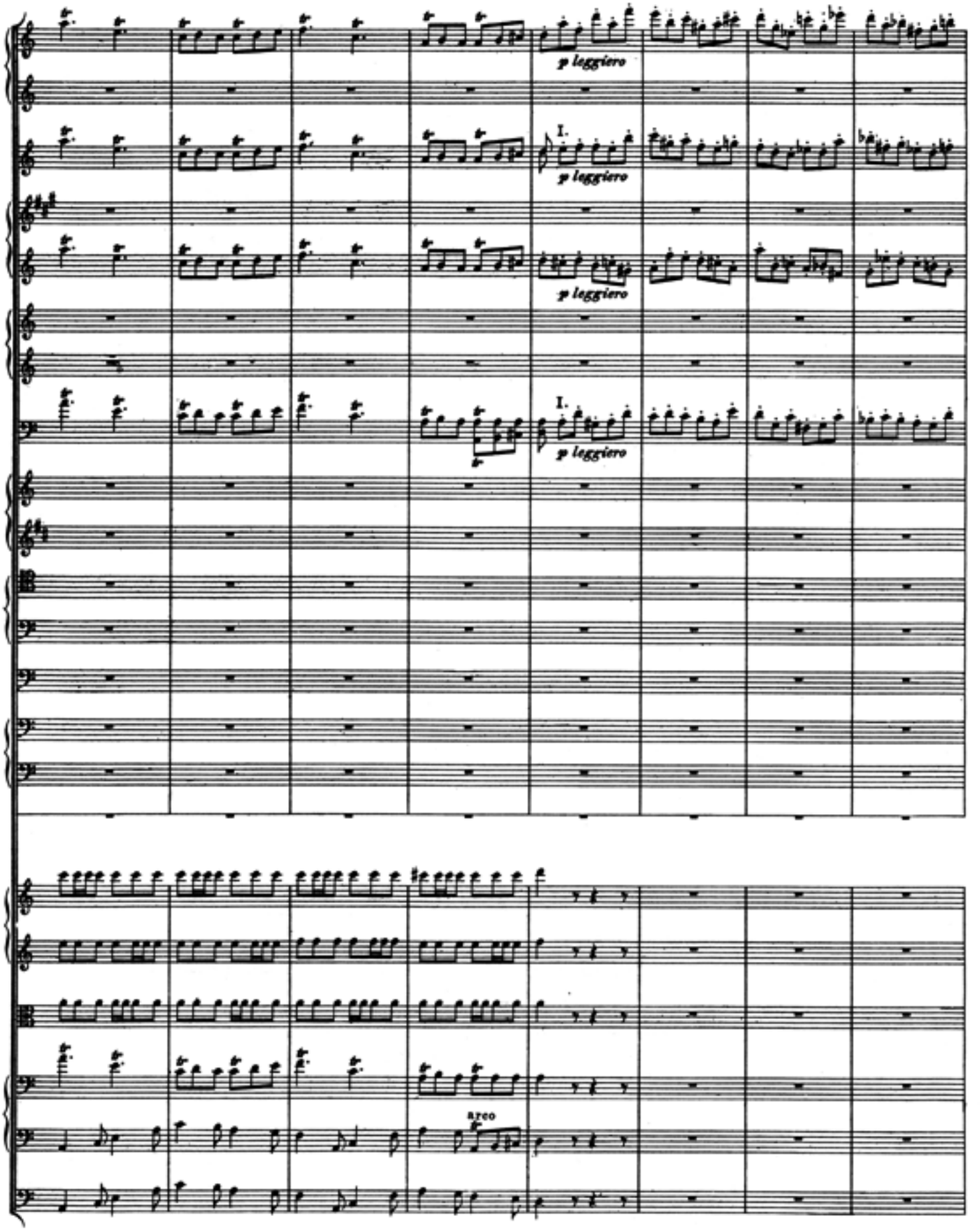


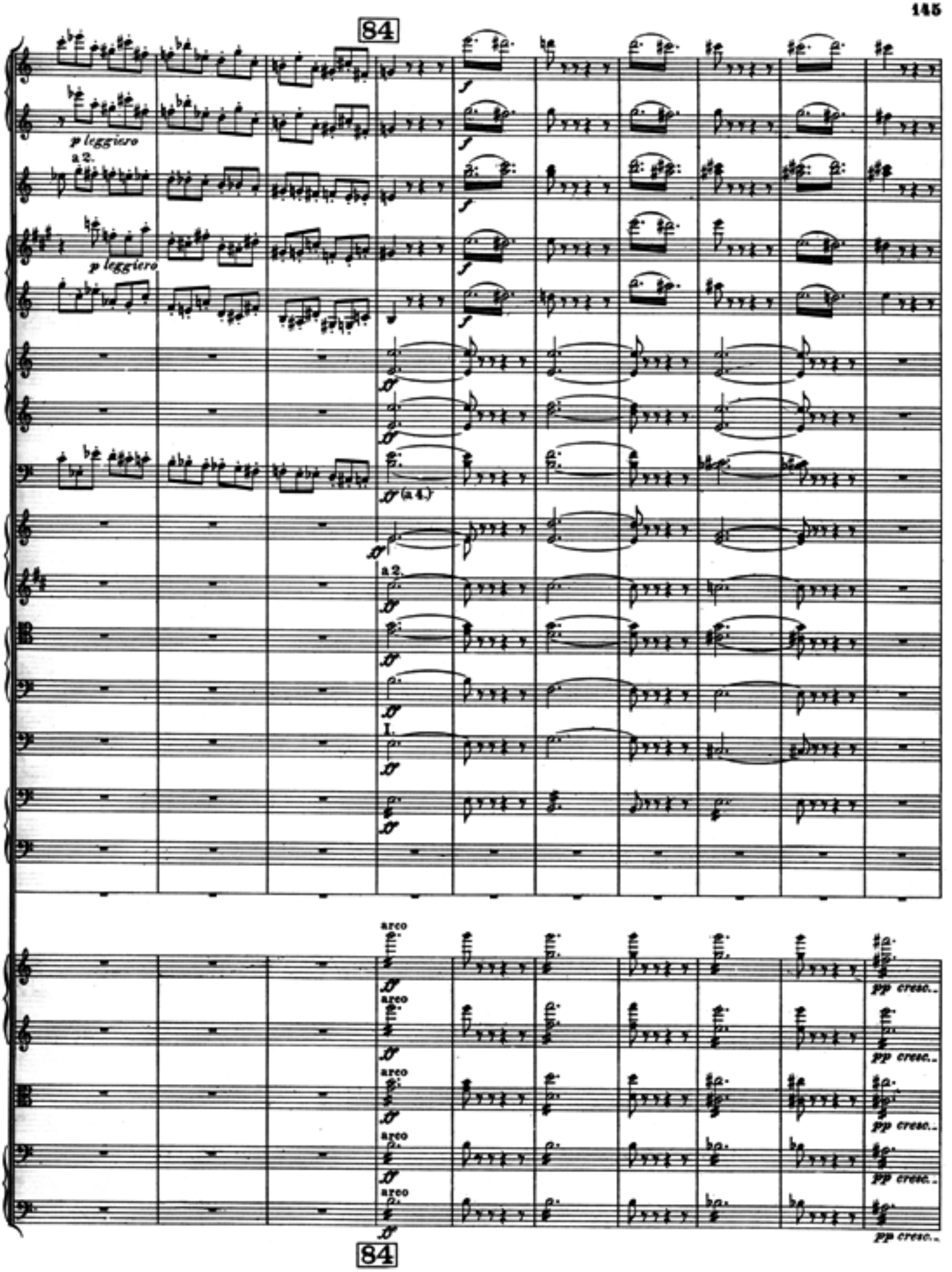

mf

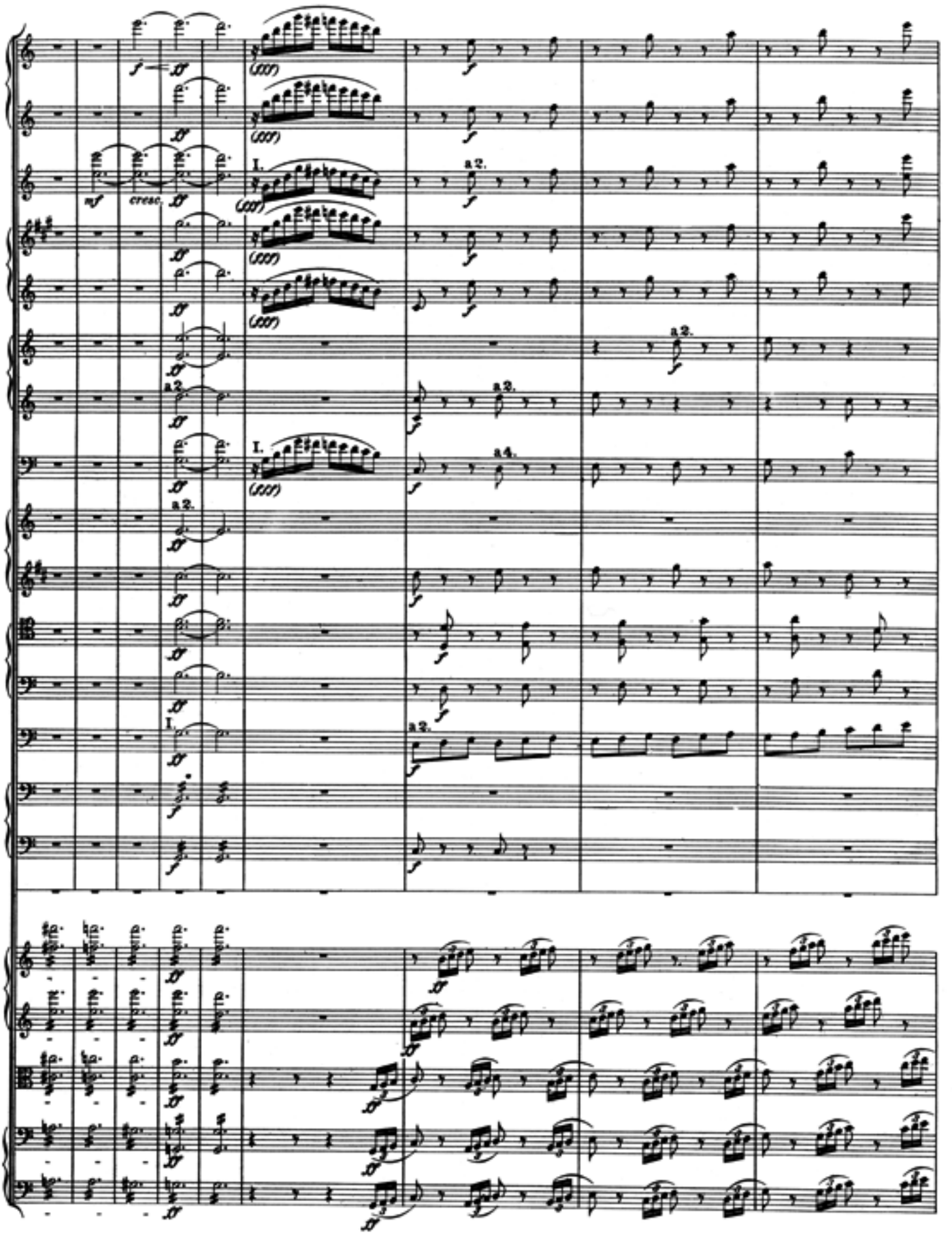

82
82

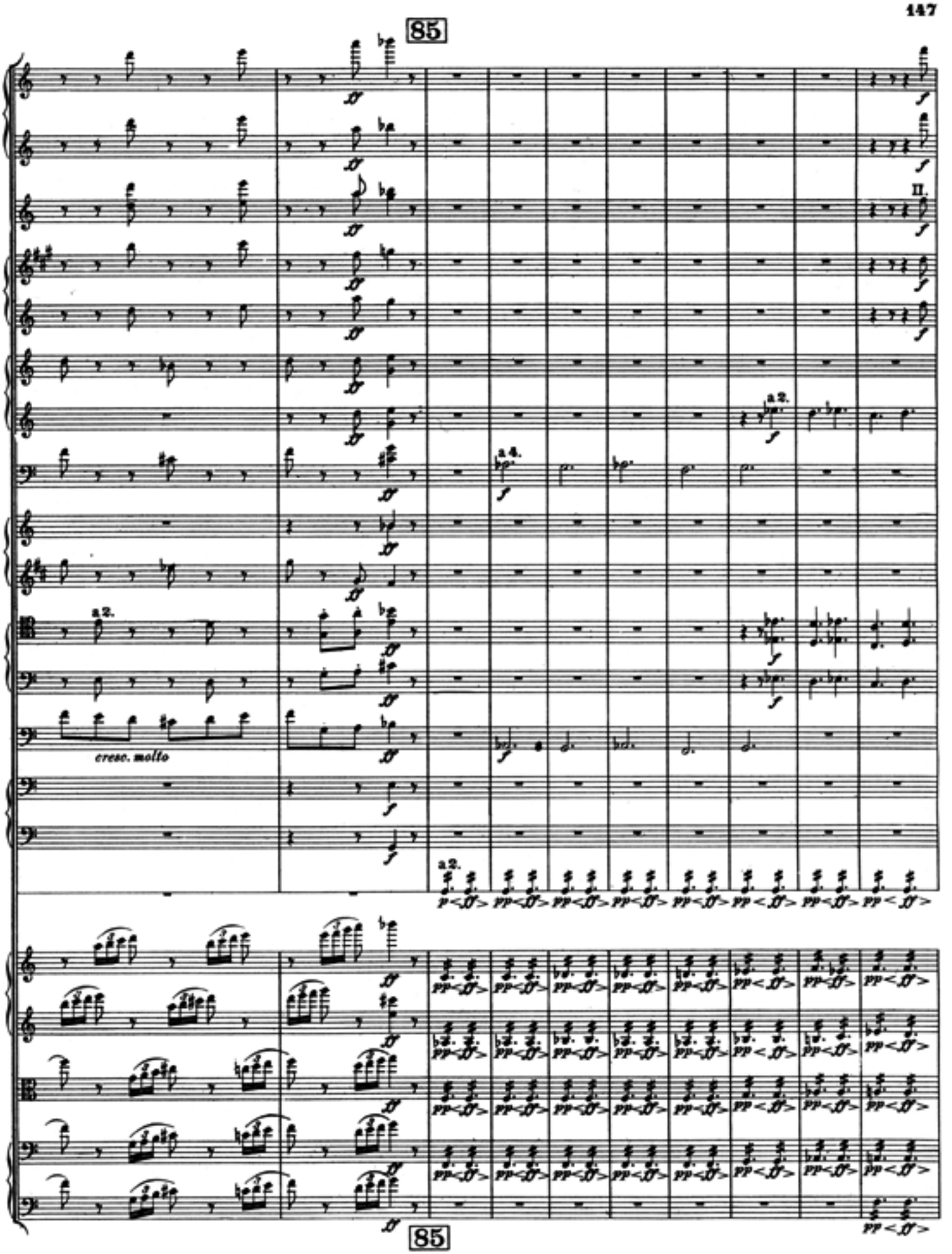

83
mf
a 2.
mf
mf
(a 2.)
mf
col legno
col legno
col legno
div.
mf
83

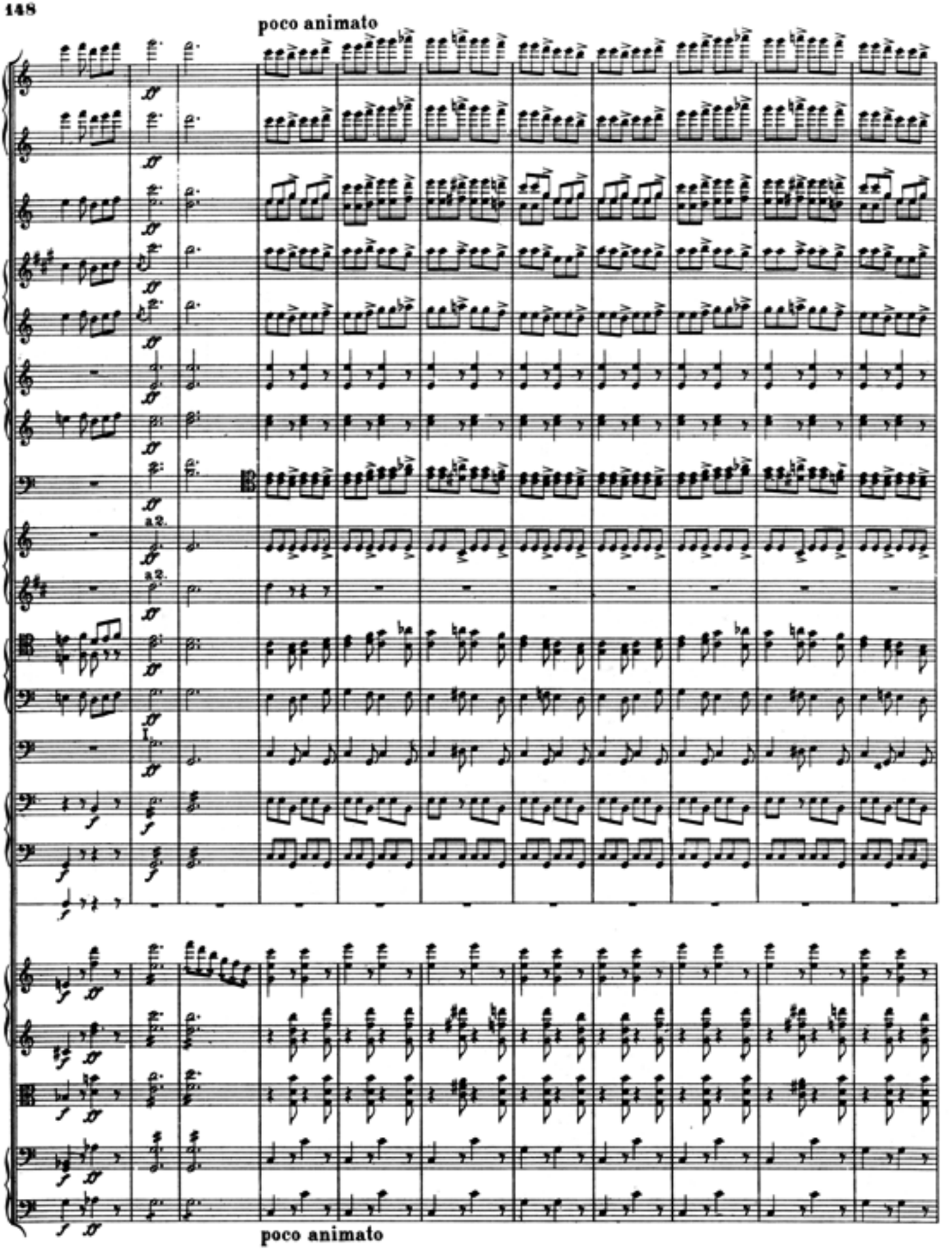

pizz.
pp
pizz.
pp

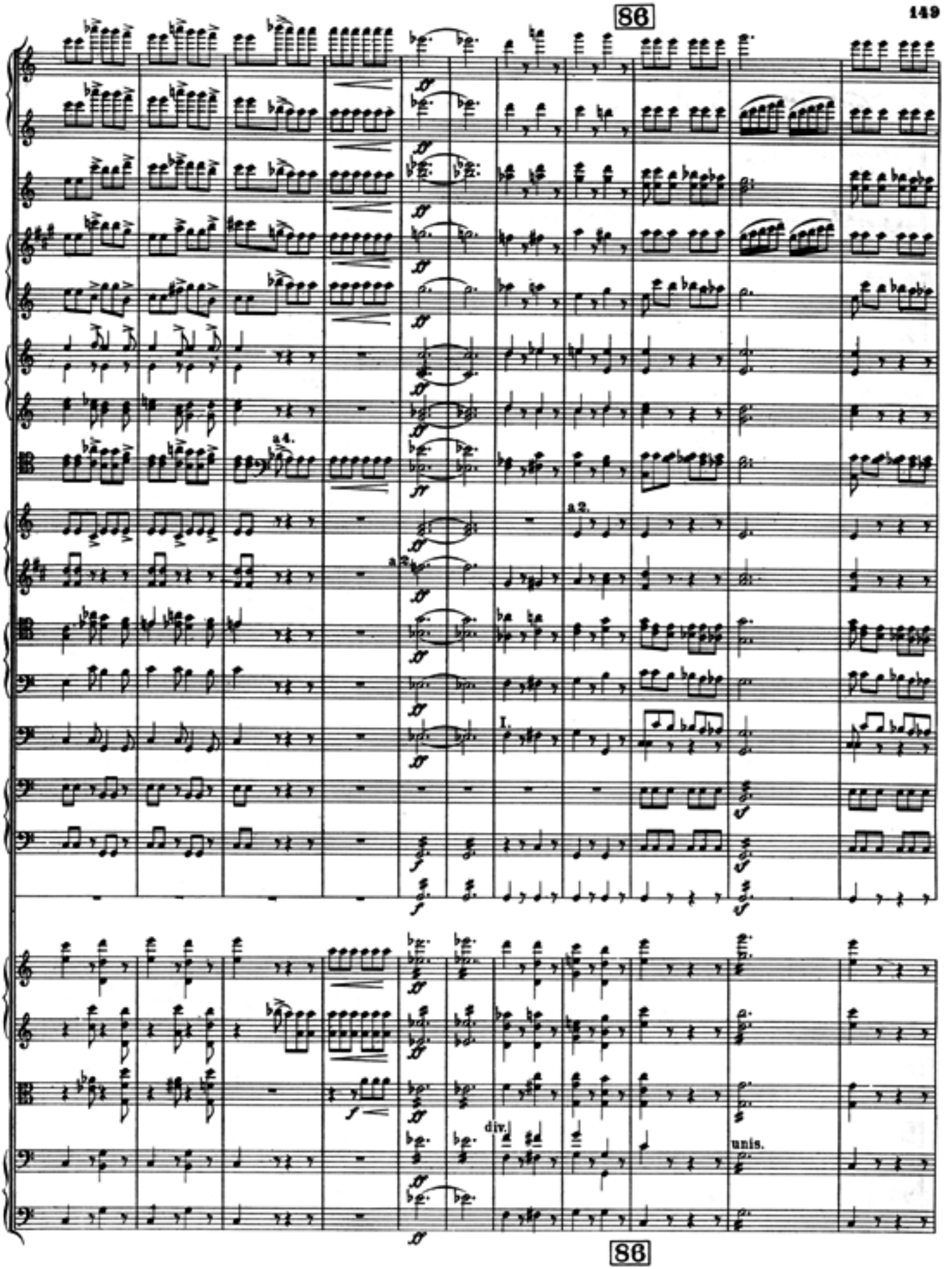

p leggiero
I.
p leggiero
p leggiero
I.
p leggiero
arco

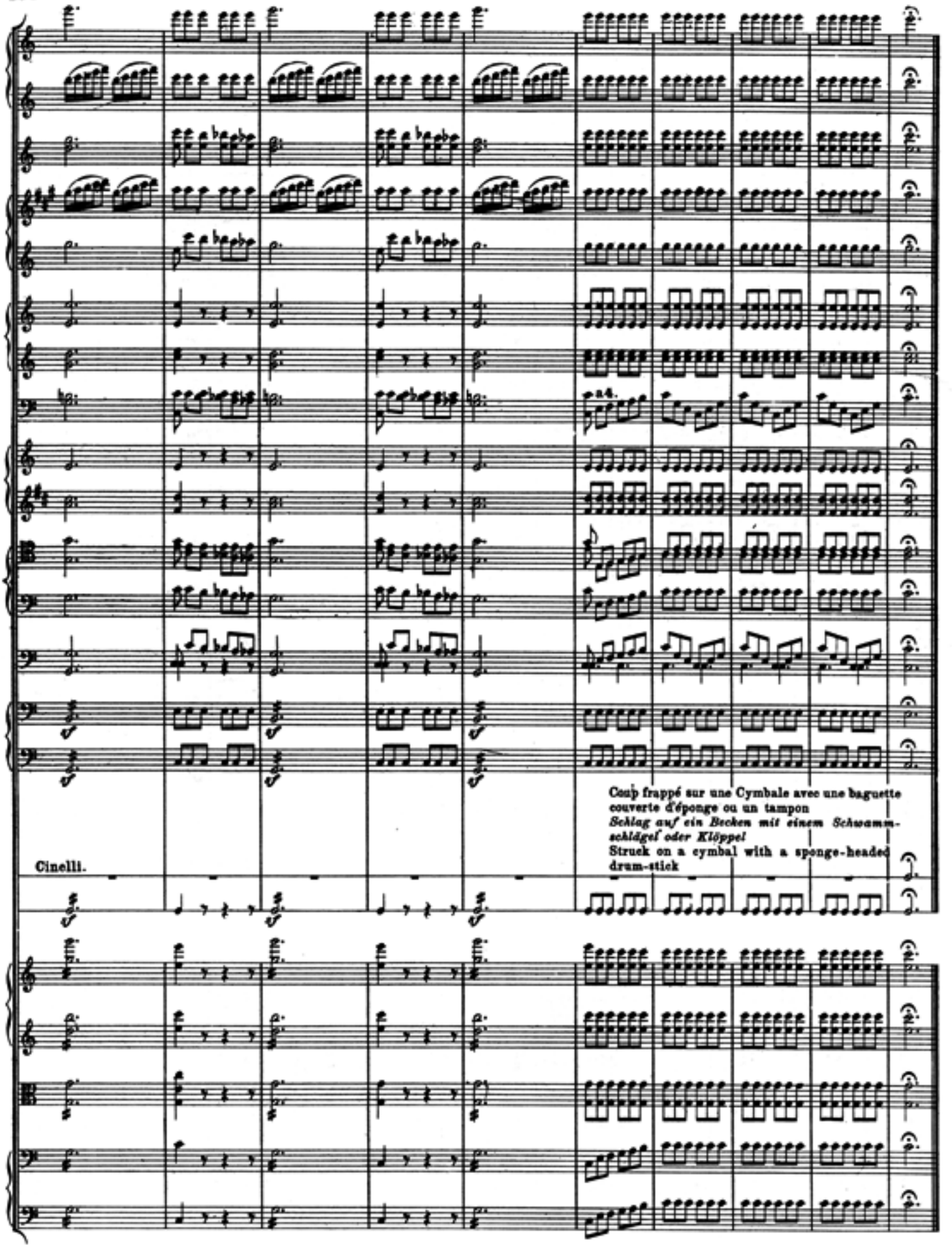

84
p leggiero
a 2.
p leggiero
f
ff
ff (a 4.)
a 2.
I.
arco
pp cresc.
84


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.