THE ORCHESTRATION OF HECTOR BERLIOZ
WITH SPECIAL REFERENCE TO THE SYMPHONIE FANTASTIQUE

by

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PREFACE

Having a particular inclination to the study of instruments, both from the standpoint of a teacher and a performer, the author has set out to broaden his knowledge of orchestration through the study of an outstanding orchestrator. As Berlioz himself was interested in the study of the use of instruments, a survey has been made of the field of orchestration through the composer's writings and scores.

Although much information was obtained in this field, it was gratifying to note that still more information in the general field of music was a welcome by-product.

The object of this thesis is to present an analytical survey of the orchestration of Berlioz with special reference to the "Symphonie Fantastique".

Chapter I

THE MAN AND HIS TIMES

Since this is not primarily a study of the composer's life only a very brief account will be given here.[1]

Berlioz was born near Grenoble, France, December 11, 1803, the son of a medical man. The son enjoyed a fellow-feeling with his father who read Horace and Virgil to the impetuous son at the impressionable age of twelve. A search through Florian's "Estelle et Némorin" fired the boy's imagination. He pictured himself as Némorin and his boyhood sweetheart, Estelle Duboeuf, the perfect "Estelle".

The father sent him to medical school in Paris where Berlioz became an admirer of the arts, frequenting the opera. Here he met others interested in literature and art, pupils of Querin and of Gros.

He spent considerable time with the independent study of musical scores and the harmony treatises of Rameau and Catel much to the consternation of his father who threatened to cut off his allowance.

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1. Most accounts concerning the life of Berlioz seem to be very conflicting probably due to the many exaggerations and discrepancies in his own "Memoirs". Although they make interesting reading, it is a matter of conjecture as to whether or not he expected everything to be taken seriously.

Feeling the need of expert guidance he undertook to study music privately with Lesueur who became like a second father to him. Finally, Berlioz dropped out of medical school and enrolled in the Paris Conservatory where he was forced to earn his own living by singing with the chorus-singers at the "Théâtre des Nouveautés". Here he studied composition with Reicha while continuing with Lesueur. Though he objected to the pedantic tutoring of Reicha, he owes much to him for his technic of composition. After only a few years' study at the Conservatory, he left to devote himself to the new expression then taking form in the romantic movement.

As a performer, Berlioz was limited to the guitar, flageolet and flute. It is significant that the two great masters of the period were relatively ignorant of the technic of the piano. Wagner could play a little, but Berlioz remained to the end of his life rather out of sympathy with the instrument.

One of his first efforts in composition, an orchestral mass given at St.-Roch, in 1825, made him the object of ridicule. Undaunted, he continued with two overtures, "Waverly" and "Les Francs Juges" (1828). A "Symphonie Fantastique, Episode de la vie d'un artiste" (1830) was inspired by his unrequited love of the English actress Henrietta Smithson who created "Ophelia"

in Paris.[2] In the same year, he became engaged to a pianist, Marie Moke, who was later to marry Camille Pleyel. His cantata, "Sardanapale" won for him the Grand Prix de Rome in that year.

His "Symphonie Fantastique" was composed at the time of his highest enthusiasms for Gluck, Weber, Beethoven, Goethe and Shakespeare. In 1833 he married Miss Smithson and, for the next two years, Berlioz was to experience the happiest period of his restless life. By 1840 his best works had already been written and he was to experience a long period of little means and poor health. His wife tried for a return to the stage but never attained her former success. He was forced to write for periodicals for financial aid.

Berlioz did have a good business head, especially in his way of writing his own publicity. After a performance of the "Symphonie Fantastique" and "Lélio", Berlioz wrote his own biography under the protection of the name of d'Ortigue who revised it for the "Revue de Paris" where it appeared December 15, 1833. Modern psychologists might have labeled him an "exhibitionist".

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2. Elliot, John H., Berlioz, London, J.M. Dent and Sons Ltd., New York, E.P.Dutton and Co. Inc., p. 43. "-----or to be strictly accurate, Henriette. In point of fact, her real Christian names were Harriet Constance; she was born in 1800, of Irish parentage."

During the composition of the autobiographical "Symphonie Fantastique", Berlioz manifested a strong tendency towards self-dramatization. The "Symphonie Fantastique" is one of the most intriguing curiosities in musical history.

Berlioz was boldly adventurous in his early productive period but later laughed quietly and half sadly over some of his earlier extravagances. Later a morbid and bitter cynicism contributed to his decline of spiritual and artistic vitality. Wagner was to carry off the laurels that might have been his, leaving Berlioz neglected by an unappreciative generation.

In addition to his enormous musical output, he was a literary man of no mean ability. His "Memoirs" and his famous "Treatise on Instrumentation" are undoubtedly his greatest contributions in this field.

To describe Berlioz is to define romanticism itself. The young romantics lived intensely in the mind - life was an irrelevance. "'It was the fashion,' wrote Alexandre Dumas, some time later, 'to suffer from the lungs; everyone was a consumptive, poets especially; it was good form to spit blood after every emotion in any way sensational, and to die before reaching thirty.'"[3]

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3. Ibid., 17.

The movement was a revolt against the conventionality, artificiality and pseudo-classicism of the nineteenth century. The court of Louis XIV was typical of the superficiality of a period when the individual was subordinate to the general laws of conventionality.

The attack was spearheaded by French drama, literature and painting. Music was to play a belated role, partially because of technical deficiencies. With the invention of new instruments and the perfecting of the existing instruments, the stage was set for an entirely new treatment of the orchestra. Berlioz was as independent in the revolt as Hugo or Delacroix. His "Symphonie Fantastique" was the ultimate reflection of the revolt in the field of music and made up for a retarded beginning.

Changes in philosophic and religious thought influenced music less directly, but all phases of the movement were motivated by somewhat these same conditions and the desire for individual freedom. Music was most closely allied in aesthetic ideas to literature in that both composers and authors chose new subject material.

Rousseau is significant in French literature. His influence of emotional individuality can be traced through Bernadin de St. Pierre, Mme. de Staël and Chateaubriand to Victor Hugo and George Sand. Poets displayed their sufferings and withdrew to their "ivory towers". It was an age of egoism and eccentricity, of science over religion. The French Revolution was caused by an extremely

autocratic government, opposed by the masses, motivated by the desire for freedom of thought in social, political and religious affairs.

Science had caused people to become more and more detached from nature and the "enlightened" esthetes of the day accepted this as a challenge to bring the individual back to a realization of his emotional being.

Berlioz's type of humor is seen in his description of the typical young provincial musician who after hearing Spontini's "Vestale" felt he had attained the maximum from this earth and blew out his brains. He describes his own reactions to music:

> On hearing certain works, my vital strength seems first of all doubled; I feel a delicious pleasure with which the reason has no connection; -----Emotion, increasing in direct proportion to the energy of grandeur of the composer's ideas then soon produces a strange agitation in the circulation of the blood; my arteries throb violently; tears which, in a general way indicate the end of paroxysm, -------spasmodic contractions of the muscles supervene; the limbs tremble; there is a 'total numbness of the feet and hands'; a partial paralysis of the nerves of sight and hearing; in short I no longer see or hear perfectly, am seized with giddiness and am half swooning. No doubt, sensations carried to such a degree of violence are somewhat rare; besides which there is a rigorous contrast to be placed against them - that of 'bad musical effect' producing the contrary of admiration and pleasure. No music acts more strongly in this direction than that which appears to me to present the principal defects of platitude and false expression. -- ----------

such music exasperates me, and I seem to vomit it from every pore.[4]

Berlioz believed he could communicate definite ideas through the medium of music without the aid of words. Paradoxically he adds a programme so that there is little left for the imagination. The programme for a violin solo which he wrote for Artôt accounts for every modulation and every phrase of the music.[5]

The "Symphonie Fantastique" is the climax of the composer's early period and marks the height of his eccentricities. By 1830 his ideas for a musical autobiographical sketch had taken form. His "Episode de la vie d'un Artiste - Symphonie fantastique en cinq parties" was intended by the composer to be the crowning glory of the romantic school. Berlioz was under the influence of having read Goethe's "Faust" when he was writing the "Symphonie Fantastique". Much of the material comprising this symphony had appeared in previous works and had been taken over completely or in part. The opening melody of the Largo was first written to some verses from Florian's "Estelle" when Berlioz was twelve years of age.

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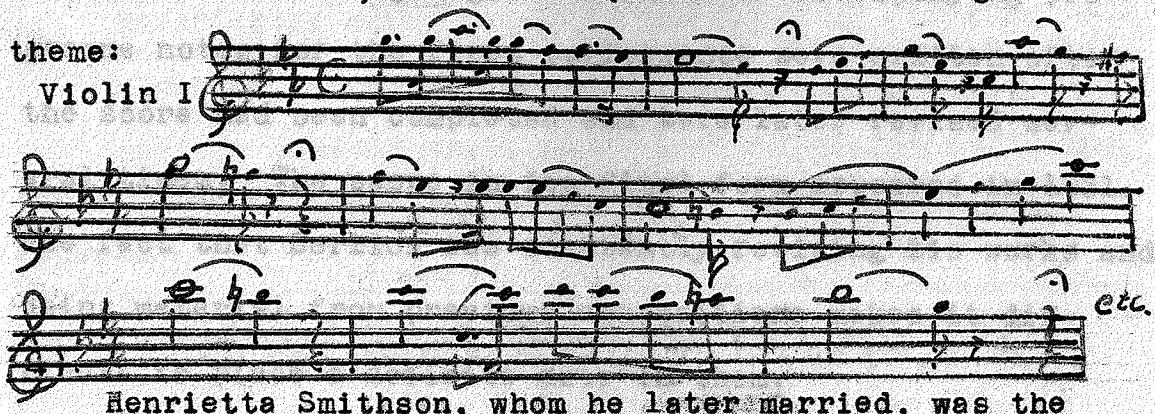
4. Berlioz, Hector, Beethoven's nine symphonies, London, Wm. Reeves, 83 Cross Road, (no date), p. 56.

5. Hadow, W.H., Studies in modern music, New York, The Macmillan Co., (1892 first pub.), p. 131.

Estelle, his secret first love, who was later to become Mme. Fournier, was the inspiration of the Largo theme:



Henrietta Smithson, whom he later married, was the inspiration of the "idée fixe" or the main theme which originally appeared in the cantata, "Herminie":

The "Marche au supplice" was supposedly written in one night for the opera "Les Francs Juges".[6] When Berlioz re-employed the theme in the symphony, he added four bars of the "idée fixe" just before "le coup fatal" as the last thoughts of love.

The first performance of the symphony was set for May 23, 1830, but was delayed until December 5, because of

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6. Elliot, op. cit., 51.

unfavorable circumstances. Even during this interim, the score was undergoing revision. The accompanying programme notes for the first performance were written after the score had been completed and were later revised several times. The score in its final form appeared in 1831. The fact that Berlioz was constantly revising his works and using material from previous compositions makes it difficult to place a definite date on them.

For the sake of completeness and in order to try to understand what Berlioz has attempted to do, it is necessary to include a resumé of the programme:

> The opening Adagio presents a young artist, with a lively imagination and a sensitive temperament, plunged in that half-morbid reverie which French writers explain as the 'besoin d'aimer'. In the Allegro which follows he meets his fate, 'the woman who realises the ideal of beauty and charm for which his heart has yearned', and gives himself up to the passion which she inspires. His love is typified by a rather sentimental melody, given in full at the opening of the movement and repeated in various forms throughout the whole work. The Second movement proper is an Adagio, in which the artist wanders alone through fields, listens to the shepherd's pipe and the mutterings of the distant storm, and dreaming of the newborn hope that has come to sweeten his solitude. Next comes a ballroom scene, in which he stands apart, silent and preoccupied, watching dancers with a listless, careless gaze, and cherishing in his heart the persistent melody. In a fit of despair he poisons himself with opium, but the narcotic instead of killing him produces a horrible vision, in which he imagines that he has killed his mistress and that he is condemned to die. The Fourth movement is the march to execution, a long, grim procession, winding up with the 'idée fixe' and the sharp flash of the guillotine. Last comes the 'Pensée d'une tête coupée': a hideous orgy of witches and demons, who dance round the

> coffin, perform a burlesque 'Dies Irae' for its funeral rite, and welcome with diabolic glee a brutalised and degraded version of the original subject. And so the symphony ends with an indescribable scene of chaos and fury, of fiendish mockery and insult, a delirium of passion, mad, riotous and unrestrained.[7]

Berlioz himself wrote four versions of the programme, the last of which is contained in the score of the appendix.

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7. Hadow, op. cit., 133-134.

Chapter II

CONTEMPORARY INFLUENCES ON THE ORCHESTRATION OF BERLIOZ

As a guide to the reader, it might be helpful to define what is meant by the word "orchestration" in this study. Many writers use the terms "instrumentation" and "orchestration" interchangeably. In this study the term "instrumentation" is reserved simply to refer to the list of instruments in a particular orchestra or composition. The following is the author's concept of the word "orchestration".

It is the orchestrator's task to assign parts to the various instruments according to their range, agility, timbre, dynamic control and usefulness in producing special effects.

He must also consider the instruments in combinations taking into consideration their blending qualities and their relative dynamic power. Through all this it is necessary for the orchestrator to consider the desirability of maintaining the individuality of each instrument or of each choir. Particularly in programme music, it is essential to select the instruments or group of instruments that will achieve the desired dramatic effect.

Before we take up the study of the orchestra of Berlioz, it would be clarifying to review briefly the orchestra of the most outstanding composers of the century preceeding Berlioz.

It was primarily from a study of the dramatic scores of his immediate predecessors that Berlioz learned orchestration. One need only look at his standard "Treatise on Instrumentation"[1] to see the high regard he held for the orchestration of Gluck, Mozart, Beethoven, Meyerbeer and Weber.

Gluck regarded the strings as the nucleus of his orchestra. He used the dramatic effectiveness of the viola in the low range. Violas are utilized for doubling the solo singer even though their range is above that of the accompanying violins.[2]

Ex. 1. "Alceste", Gluck.

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1. Berlioz, Hector, Treatise on instrumentation, London, Novello and Co., 1858, (second edition).

2. Prout, E., The orchestra, vol. I, London, Augener and Co., 1897, p. 47.

Berlioz in his "Treatise" mentions Gluck's effective use of tremolo in "Alceste" but attributes the indication, "sul ponticello", to Habeneck, conductor at the Conservatoire. Gluck may be given credit for introducing mutes into the orchestra in his "Armide". Berlioz cites an example from "Alceste" of muted violins, violas and cellos with basses not muted.[3]

Gluck did not advance the woodwinds measurably. However, in "Iphigenie en Aulide", he uses the oboe on a very expressive solo of a more lyric nature than is usually to be found in the works of Bach or Handel.[4]

Ex. 2. "Iphigénie en Aulide", Gluck.

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3. Berlioz - Strauss, Treatise on instrumentation, New York, E.F. Kalmus, 1948, p.32, .

4. Prout, op. cit., 116.

Gluck still made use of the cornetto, an early instrument made of wood or bone, pierced with holes and having a mouthpiece much like that of a trumpet. In the first Act of "Orfeo ed Euridice", it appears with three trombones in the funeral ceremony, where the cornetto doubles the voice part. In a Paris production, which Berlioz heard, the cornetto was omitted without being replaced by any other instrument, which produced a very unsatisfactory result. Berlioz's reaction to this production may explain his extensive use of the cornet-à-pistons.

Gluck hit upon a rather novel use of horns in his "Alceste".[5] As the open horns were too loud and did not produce just the right effect for the dramatic demand at the moment, he brought the bells of the horns together. The two colliding unison notes produced the peculiar tone quality desired. The disarrangement of the embouchure and the resistance of the artists led him to discontinue the practice. However, he later directed them to change crooks in order to be able to play the passage with "stopped" horn. Thus the weak notes of the early horn were turned to the composer's advantage to produce the desired effect.

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5. Berlioz, Hector, Gluck and his operas with an account of their relationship to musical art, London, Wm. Reeves, written about 1860, translation1914, p. 123-125.

Gluck is attributed with having used the bass drum without cymbals for the first time in an orchestral score in his "Iphigénie en Aulide". The bass drum marks the rhythm by striking the first beat of every measure of one entire section except the last four bars.[6]

Here are a few of Berlioz's criticisms of the orchestration of Gluck:

1. Careless about revision.

2. The practice of writing the viola two octaves above the bass resulted in the viola playing the bass line above the first violins.

3. Sustained chords of four-parts in the strings during recitatives created a "persistent buzzing effect".

4. Uninteresting, overly simple basses. "Nowadays, skillful composers neglect no orchestral part; but endeavor to give each one an interest, and to vary its rhythmic forms as much as possible."

5. Little brightness because of use of instruments only in the middle register.

6. Neglected low notes of the clarinets, horns and trombones.[7]

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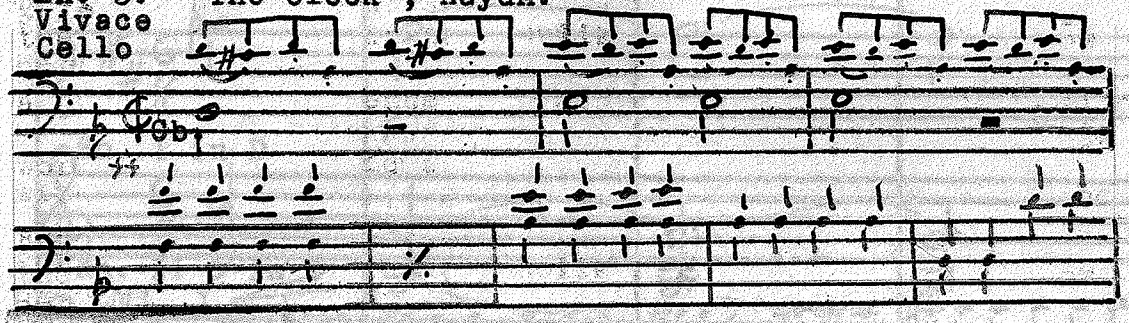
6. Prout, op.cit., 254.

7. Berlioz, Gluck and his operas, 7-.50

Haydn's string section was a complete, self-sufficient body in spite of the fact that he still retained the harpsichord. He still used the cello primarily on the bass line as did Händel. The cello and bass were written on the same line but instances like the following that show a greater independence were more frequent than in Händel's works.[8] Using cello and bass two octaves apart, as

Ex. 3. "The Clock", Haydn.



Haydn has done here, is very undesirable according to Berlioz.[9]

Like Händel, Haydn also commonly doubled the strings with woodwinds, particularly with oboes. Later, as he began to use clarinet, the oboe was reserved for use primarily as a solo instrument.

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8. Haydn, Joseph, Symphony no. 4. (101), in d major, ("The Clock"), New York, E.F. Kalmus, (no date), p. 59.

9. Berlioz, Hector, A treatise on instrumentation, p. 32.

Haydn used the horn in the low register more frequently than did his predecessors, who, for the most part, wrote above concert middle C, often to double the bass.[10]

Ex. 4. "The Clock", Haydn.

In writing for horns and trumpets, Haydn was very conservative, never using more than two distinct parts for each instrument. He used no trombones in his symphonic scores.

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10. Haydn, op. cit., 19.

Haydn's first symphony included only two oboes and two horns in addition to the strings. In some of Haydn's later works, we find the instrumentation of the normal symphonic orchestra to have grown to two flutes, two oboes, two bassoons, two horns, two trumpets, kettle drums and strings. Haydn later added two clarinets as we find in "The Clock" symphony. For his "Creation", he added a contra-bassoon and three trombones.

With the independence of the string section achieved by the time of Mozart, the use of the harpsichord was no longer necessary; however the strings still maintained a limited range. High F occurs for first violins at only two points in the "Jupiter Symphony".

The instrumentation of Mozart was essentially the same as that of Haydn. Mozart, however, usually wrote for only one flute whereas he used the other winds in pairs.

After hearing the clarinets in the Stamitz orchestra, Mozart revised his later symphonies to include two clarinets. In comparing the two versions, it is obvious that many of the important oboe passages were given to the clarinets. From this time on, the clarinet takes its place more and more alongside the other woodwind voices.

In the "G Minor Symphony", Mozart uses no trumpets nor kettle drums. It is significant that the natural trumpet does not lend itself well to compositions in a minor key.

An outstanding feature of Mozart's use of woodwinds is his delicacy. A favorite doubling with Mozart was flute, violins and bassoons in three respective octaves.[11]

Ex. 5. "Jupiter Symphony", Mozart.

Beethoven accepted the instrumentation of Mozart's orchestra for use in his earlier symphonies with the exception that Mozart usually employed only one flute:

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11. Mozart, Wolfgang Amadeus, Symphony no. 41 in c major (Jupiter), New York, E.F. Kalmus, (no date), p. 41.

2 Flutes

2 Oboes

2 Clarinets

2 Bassoons

2 Horns

2 Trumpets

2 Timpani

and Strings

In Beethoven's Third Symphony, three horns are employed. For the Finale of the Fifth Symphony, Beethoven adds piccolo, contra-bassoon and three trombones, alto, tenor and bass, as was the practice in Germany. For the Sixth Symphony, he adds piccolo and only two trombones, the alto and tenor which are used in the Fourth Movement, "Trumpet and Storm", and the Fifth Movement, "The Shepherd's Hymn - Thanksgiving after the Storm". The Seventh and the Eighth Symphonies employ the basic instrumentation.

In the Ninth Symphony, in D minor, Beethoven has added another pair of horns, three trombones and contra-bassoon in the last two movements. In the last movement, he adds voices: four soli, (soprano, alto, tenor and baritone) and a chorus (S.A.T.B.).

The addition of the second pair of horns completed the evolution of the classical symphony.

The outstanding differences, then, in the instrumentations of Mozart and Beethoven were: that the latter used two flutes instead of one; by now two clarinets had attained full status in the symphony orchestra; in his symphonies Beethoven wrote for as many as four horns and three trombones; the contra-bassoon and human voice are further advances in the direction of instrumental development.

Following is a summary of outstanding contributions of Beethoven to orchestration:

1. He increased the range of the violin.
2. The bassoon's high range was more commonly used.
3. The contra-bassoon was recognized for its part in the Fifth and the Ninth Symphonies and especially in "Fidelio".
4. The trombones were brought into prominence in orchestral composition after a long period of relative inactivity restricted to opera.
5. The timpani were tuned to intervals other than the conventional fourth and fifth. (In the Second Movement of the Ninth Symphony, the timpani, tuned to an octave, carry the theme alone/ on one entrance. In "Fidelio" they are tuned to a diminished fifth.)

Beethoven has linked classicism to romanticism and has broadened the horizons for orchestration in descriptive music. The direct influence of Beethoven is seen in the instrumentation which Weber employed. However,

Weber used the woodwinds as a self-sufficient choir to a greater extent than Beethoven did and made greater use of the clarinet in the chalumeau register. Weber used four horns and three trombones more frequently than Beethoven to the extent that they became the rule rather than the exception.

Contemporary with Beethoven, great advances were being made in the field of dramatic music by Meyerbeer and Weber.

Meyerbeer's operatic writings marked a departure from the works of Gluck in the following ways:

1. Although the strings were still important, the wind instruments had progressed to the point where the homogeneous groups were harmonically independent and could completely relieve the strings at times.

2. The violins and cellos were frequently subdivided into several parts.

3. The viola is given more prominence.

4. The basses and timpani are each given solo passages.

5. Use was made of piccolo, English horn, bass clarinet, four bassoons, four trumpets, wind bands on stage, two harps and bells.

6. Many new and novel effects were created by peculiar doublings, i.e., piccolo and English horn; trumpet and bass clarinet; English horn and bass clarinet in unison; and cellos with flute two octaves higher.

7. Strings are directed to play "col legno" at times.

During the early part of the 19th century, revolutionary experiments were being made by Boehm and Sax to improve construction of the woodwinds and the brass instruments. The flute was the first of the woodwinds to benefit by these experiments and that was not fully perfected until 1847, and It was many years before Boehm flutes were universally available.

The third valve was not added to the cornet until 1830 and it was some time before all players of brass instruments were to accept the revolutionary invention of valves. There was still no real bass in the brass family, but the ophicleide was to fill this vacancy for a short time.

Another contributing factor to the development of orchestral music of this period was the idea of conducting the orchestra with a baton.[12] Today we take this for granted, but it was not until about the nineteenth century that conducting, as such, came into prominence.

This is the situation as Berlioz found it at the early part of the nineteenth century. The romantic movement had let down the barriers between dramatic music

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12. Berlioz wrote a dissertation on conducting which was later incorporated into his "Treatise on Instrumentation".

and symphonic music. Symphonists and composers of programme music had at their disposal all the instruments previously reserved for dramatic works. Each of the instruments had been exploited in turn to some extent by the various composers so that greater technical demands could be made upon the performers. The technical possibilities, special effects, and individual characteristics as to tone color were quite well understood by many of the contemporaries of Berlioz.

Following is the instrumentation of the orchestra quite commonly used and which was at the disposal of the symphonist as well as the dramatic composer:

1 Piccolo
2 Flutes
2 or more Oboes
1 English horn
2 Clarinets
2 or more Bassoons
1 Contra-bassoon
4 Horns
2 Trumpets
3 Trombones
1 Ophicleide

2 or 3 Timpani

1 or 2 Harps

various Percussions

(Voices)

Strings

Chapter III

PRINCIPLES AND GENERALIZATIONS CONCERNING THE ORCHESTRATION OF BERLIOZ

In criticising a composer's works, we must not only consider his music in the light of the times, but we should ask ourselves, "What were his powers of imagination and what was his command of the technical resources at hand, or what did he set out to do and how well does he accomplish his purpose?"

In the field of orchestration, for which Berlioz had no formal training, lies his indisputable claim to fame.

Berlioz describes his music as filled with "passionate expression, intense ardour, rhythmical animation and unexpected effects".[1]

Hadow describes the styles of the outstanding orchestrators of the century as follows: "Beethoven's strong, pure and changing color that satisfies even while it baffles; Dvorak's bright with a glint of sunshine upon the waves; Berlioz's rolling with a storm scattering spray".[2]

Berlioz possessed a complete knowledge of the possibilities and shortcomings of each instrument, a skill in combining instruments and an ingenious inventiveness.

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1. Hadow, op.cit., 124.
2. Ibid., 141.

His style runs the gamut from the Mozartian light-handedness in his arrangement of Weber's "Invitation à la Valse" and the opening of his own "Rakóczy March" to the crude violence of his "Brigands' Orgy" or his "Witches' Sabbath".

Berlioz describes the art of orchestration as follows: "This consists in allotting to each instrument what is both suited to its peculiar nature and best calculated to aid the effect intended to be produced. It also includes the art of so grouping the instruments as to cause the tone of some to be modified by that of others; and thus causing the general effect to be of a character which no one instrument could have evolved, even if added to others of its own class. This aspect of instrumentation is, in music, the exact equivalent of color in painting. Though powerful, gorgeous and often exaggerated at present, it was scarcely known before the close of the eighteenth century."[3]

An important principle which Berlioz used is one he calls "accumulation of sound" which he defines as "- - - - - - one of the most powerful principles of musical emotion. When instruments or voices are extremely numerous and cover a great space, the mass of air set in

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3. Berlioz, Beethoven's nine symphonies, 11.

vibration becomes enormous; and its undulations assume a character of which in the ordinary way, they are deprived. This takes place to such a degree that, in a church where there are many singers, if one of them is heard alone, whatever may be the strength or beauty of his voice, as exhibited in the delivery of a theme of simple and slow character though uninteresting in itself, he will produce but an indifferent effect. On the other hand, let the same theme be repeated, even without much art, by all the voices in unison, and it will, at once, assume an inconceivable majesty".[4]

After enlarging his "Concert des Sylphes", in "La Damnation de Faust", from six voices to chorus, it became a success. "Where one ordinary voice is detestable, fifty ordinary voices may be ravishing."[5]

For the purpose of comparison, let us review the size of the orchestra in Napoleon's court during the early part of the nineteenth century. According to Carse, this orchestra in the early 1800's had no "noisy" instruments, no trumpets, no trombones nor drums. Two trumpets appeared in 1830. The total number in the orchestra of 1803 was 78; in 1847 it was 85; in 1855 it was

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4. Ibid., 12.

5. Berlioz, Hector, Memoirs of Hector Berlioz, ed. by Ernest Newman, Alfred A. Knopf, 1932, p.98.

84, including two or three conductors. "It was the increase in the number of violas and double basses, and the permanent addition of a second pair of horns, three trombones, an ophicleide, cornets, and a few percussion instruments that accounted for the increase in the total strength of the orchestra since the last decades of the eighteenth century."[6] The number of bassoons was reduced. As many as eight had been employed.

Berlioz asked Girard of the Théâtre - Italien to perform his symphony but received the reply, "This is on much too large a scale; we cannot perform a work of this kind at the Théâtre - Italien. It can only be done at the Opéra."[7]

Berlioz hastened to see M. Lubbert of the Académie Royale de Musique who agreed to play it for the Artists' Benevolent Society. The "Memoirs" recount a rehearsal of the symphony with Bloc's orchestra. Eighty musicians had been added to make a total of one hundred and thirty. Upon arrival the orchestra could not be seated in the space provided and there were not enough stands. The rehearsal was such a farce that the idea of a presentation was abandoned.

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6. Carse, Adam von Ahn, The orchestra from Beethoven to Berlioz, Cambridge, England, W. Heffer and Sons Ltd., 1948, p. 72.

7. Berlioz, Memoirs, 100.

To illustrate further his principle of magnitude, we need only to look to his "Requiem", "Roméo et Juliette" and the "Grande Symphonie Funèbre et Triomphale". Listing a few examples of the instrumentaion of these will indicate why these particular works were not frequently played. The "Tuba Mirum" from the "Requiem", for example, called for four-part mixed chorus, four flutes, two oboes, four clarinets in C, eight bassoons, twelve horns, eight timpani with a proportionate number of strings plus four separate groups of brass instruments in the four corners of the hall.[8]

The "Sanctus" from the "Requiem" is scored for one flute, two oboes, four clarinets, eight bassoons, four horns in E flat, four horns in E, four horns in B flat basso, four cornets-à-pistons in B flat, four ophicleides in C, three pairs of cymbals, four violins soli, first violins, second violins, first violas, second violas, tenor solo, choir, first cellos, second cellos and double basses.[9] Only one flute in this large orchestra and a permanent division of violas and cellos is notable.

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8. Daniskas, Hector Berlioz, The Continental Book Company, Stockholm, (no date), p. 37.

9. Lavoix, H., Histoire de l'instrumentation depuis le seizième siècle jusqu'à nos jours, Paris Librairie de Firmin - Didot et Cie., 1878, p. 439.

In "Queen Mab" from "Roméo et Juliette", a dramatic symphony with choruses, Berlioz has employed three choruses all combined at the end.[10]

The full title of the "Grande Symphonie Funèbre et Triomphale" as translated from the autograph for Breitkopf and Härtel is "Funeral and triumphal symphony, composed for the inauguration of the Bastille-Column and the re-interment of the mortal remains of the combatants of July".[11] In the first edition, this title appeared: "Grand Funeral and Triumphal Symphony for grand military (wind) band, with an orchestra of stringed instruments and ad libitum chorus; composed for the re-interment of the mortal remains of the July victims and the inauguration of the Bastille-Column."[12] In the instrumentation for the "Grande Symphonie Funèbre et Triomphale", listed below, the numbers at the right refer to the number of players. The work was intended to be performed in a vast building or out-of-doors. On this particular score the publishers have included the number of players as a guide

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10. Berlioz, Hector, Werke, hrsg. von Ch. Malherbe und F. Weingartner, Leipzig, Breitkopf & Härtel, 1900 Band I, Abtheilung II, p. X.

11. Ibid., Band I, Abtheilung I, p. XLVI.

12. Ibid.

to the intended proportion, but these numbers could be increased proportionately:[13]

Piccolo I (in C)	4
Flutes I (in C)	5
Oboe I	5
Clarinet I (in E flat)	5
Clarinet I (in B flat)	14
Clarinet II (in B flat)	12
Bass Clarinet I (in B flat)	2
Horns I, II (in F)	4
Horns III, IV (in E flat)	4
Horns V, VI (in C)	4
Bassoon	8
Contra-bassoon (ad lib.)	1
Trumpet I, II (in F)	4
Trumpets III, IV (in C)	4
Cornets-à-Pistons I, II (in B flat)	4
Trombone I	4
Trombone II	3
Trombone III	3
Bass Trombone (ad lib.)	1
Tuba I, II	3-3
Tamburi I, II (Coperti) ("On the one side of the orchestra")	4-4
Cinelli 3 pairs	"On the other side of orchestra away from the kettle-drums."
Gran Cassa	
Tamtam	
Timpani (in C, A flat (ad lib.))	
Cellos and double basses (ad lib.)	15-10

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13. Ibid., 1, Breitkopf and Härtel changed the following instruments found in the original score: D-flat piccolo to C piccolo, flute in E flat to flute in C, horns III, IV in A flat to horns in E flat, cornets-à-pistons in A flat to cornet-à-pistons in B flat and ophicleides in C and B flat to tubas. (Ibid., XLVII)

In the score the ad libitum instruments were written on smaller staves and the percussion instruments with the exception of the timpani were placed on single lines probably in an effort to conserve space on the score. The chorus which appears later in the work has the following proportion:[14] Sop. I, II 40; Ten. I, II 30; Bass 30.

Adding up these numbers, we arrive at the impressive aggregation of 136 instrumentalists and 100 vocalists for a total of 236.

One more example of magnitude will suffice. "L'Impériale", a cantata, op. 26, composed for the distribution of awards at the Paris Universal Exhibition was performed in the Palace of Industry at the ceremony, November 15, 1855 by 1200 musicians.

One means used by Berlioz to aid in using the orchestra to meet his dramatic purposes was to assign a definite role to a particular instrument. In "L'Enfance du Christ" several instruments each have a particular role.[15]

A good example of this principle is in the viola solo, or obbligato as it is sometimes referred to, in "Harold en Italie". Like the "Symphonie Fantastique"

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14. The number of singers in the chorus appears on the autograph but Breitkopf and Härtel include it only in the preface. (Ibid, XLVI)

15. Lavoix, op.cit., 434.

this is an autobiographical sketch and reflects Berlioz's travels through Italy. The viola represents Berlioz as a melancholy dreamer after Byron's "Childe Harold". In the First Movement, "Harold in the Mountains", a theme is first presented in the bassoon followed by this romantic melody so perfectly suited to the viola.[16]

Ex. 1. "Harold in Italy", Berlioz.

Many composers of this era seemed to have a predilection for certain instruments to convey a certain type of dramatic situation. In the Third Movement, "Serenade of a Mountaineer of the Abruzzi to his Beloved", Berlioz has employed the usual oboe and English horn solos to paint a rural scene. In the hands of this artist the formula does not simply become another cliché.

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16. Berlioz, Hector, Harold in Italy, Symphony No. 3, op., 16, for orchestra and viola solo, miniature New York, International Music Co., 1948, p. 13.

Ex. 2. "Harold in Italy", Berlioz, p. 111.

In the Second Movement, "March of the Pilgrims", the violins present the theme followed by the viola obbligato which resolves into a variation of the theme of the Adagio in rhythmic augmentation. The viola theme of the Adagio appears in augmentation in the Third Movement again played by the viola. In the last movement, "Orgy of the Brigands, Memories of Preceding Scenes", the viola plays themes from the First and Second Movements. This system of the "phrase mère"[17] can be found in many of the works of Berlioz, "Roméo et Juliette", "La Damnation de Faust" and the "Symphonie Fantastique" to mention a few.

Often an instrument represents a person, as in "Harold en Italie", but in the "Symphonie Fantastique", the person is represented by a melodic idea transformed in

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17. Lavoix, op. cit., 434.

many ways throughout each movement.

A somewhat doubtful principle which Berlioz employs in his scoring is that violins are more brilliant in keys employing open strings. He goes into this at great length in his "Treatise".[18]

"MAJOR KEYS:

C	easy	grave, but dull, vague.
C#	very difficult	less vague, more elegant.
Db	difficult but less then preceding	majestic.
D	easy	gay, noisy, commonplace.
D#	almost impracticable	dull.
Eb	easy	majestic; tolerably sonorous; soft; grave.
E	not very difficult	brilliant, pompous, noble.
Fb	impracticable	
F	easy	energetic; vigourous.
F#	very difficult	brilliant, dashing.
Gb	very difficult	less brilliant, more tender.
G	easy	rather gay, slightly commonplace.
G#	nearly impracticable	dull; but noble.
Ab	not very difficult	soft, veiled, very noble.
A	easy	brilliant, elegant, joyous.
A#	impracticable	
Bb	easy	noble; but without pomp.
B	not very difficult	noble, sonorous; radiant.
Cb	almost impracticable	noble, but not very sonorous.

MINOR KEYS:

C	easy	gloomy, not very sonorous.
C#	tolerably easy	tragic, sonorous, elegant.
Db	difficult	serious not very sonorous.
D	easy	lugubrious, sonorous, somewhat commonplace.

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18. Berlioz, A treatise,(sec. ed.), p. 24.

D#	almost impracticable	dull.
Eb	difficult	very vague, very mournful.
E	easy	screamy, slightly commonplace.
Fb	impracticable	
F	rather difficult	not very sonorous, gloomy, violent.
F#	less difficult	tragic, sonorous, dashing.
Gb	impracticable	
G	easy	melancholy, tolerably sonorous, soft
G#	very difficult	not very sonorous; mournful, elegant.
Ab	very difficult	very dull, and mournful,
	almost impracticable	but noble.
A	easy	tolerably sonorous, soft, mournful, rather noble.
A#	impracticable	
Bb	difficult	gloomy, dull, hoarse, but noble.
B	easy	very sonorous, wild, rough,
Cb	impracticable."	ominous, violent.

In making generalizations, it is necessary to draw from a few specific examples. Berlioz is most conspicuous in the field of orchestration for his originality; however, at times, he lacked restraint. He was an experimenter in producing exactly the right effect. Although he may have allowed his imagination to rule his reason, he developed many new technics. Each innovation was exploited in turn, but eventually it would seek its own level and finally would become an integrated part of his working technical equipment.

There was a touch of defilement in Berlioz's thinking which psychologists might note as a symptom of insanity. There are some things that are taboo as a subject for programme music. A composer, in striving for

originality must somewhat restrain the situation which he seeks to depict to fit into the accepted moral standards of the day.

He contemplated writing an opera on the subject of an impious, licentious potentate, one of the scenes of which would depict a burlesque Last Judgement.

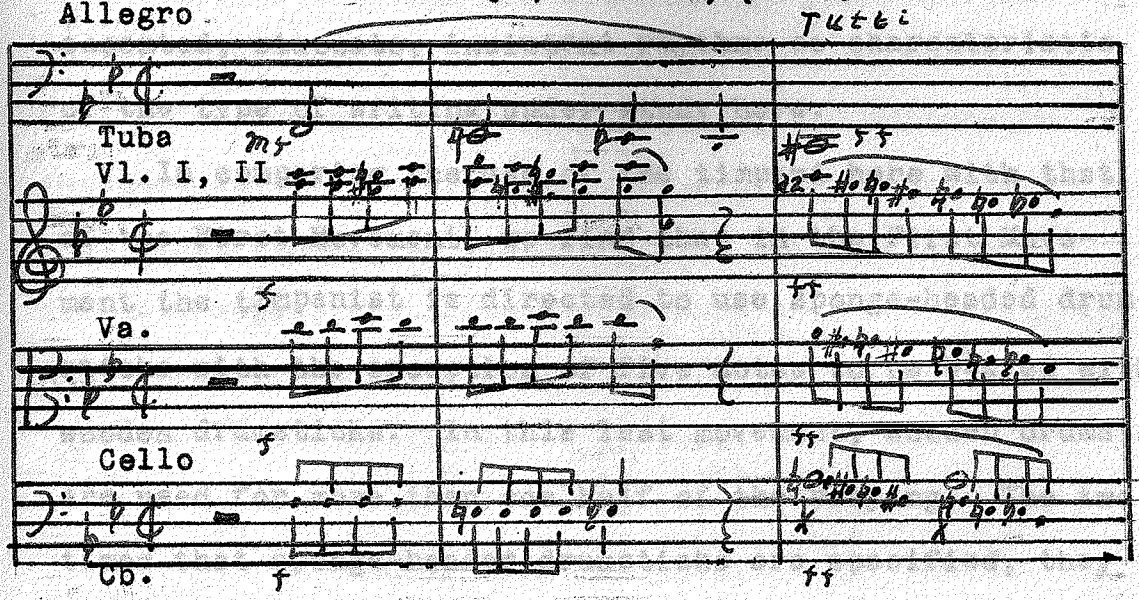
After attending a children's religious service in London, he imagined a burlesque version of it. This morbid element of his imagination is evident in the orgy in "Harold en Italie", the "Chorus of Devils" in "La Damnation de Faust" and especially in the "Witches' Sabbath" in the "Symphonie Fantastique". Although the orchestration is very colorful and spectacular in these movements, Berlioz still has to rely on the programme notes to portray the picture.

A few examples of technics from "Harold en Italie" have been observed in Berlioz's attempt to portray a horrible and weird spectacle. In comparing the instrumentation of the "Orgy of the Brigands" with that of the other movements, we find that he has omitted some instruments such as harp and English horn. He has added an ophicleide, cymbals and two snare drums. The editors have replaced the ophicleide with a tuba.

In observing the use of the tuba, we find that the tuba usually adds its weight to the loud tutti passages. Its first entrance on page 153 is an interesting exception. Here it has a solo line accompanied by the

strings:

Ex. 3. "Harold in Italy", Berlioz, p. 153.



The tuba is often scored with bassoon, trombones and double basses. Here this combination plays an arpeggio simply reinforced in the remaining strings:

Ex. 4. "Harold in Italy", Berlioz, p. 156.

The cymbals and drums are used in a very conventional manner but are quite indispensable in pointing up the jerky, accented, staccato, insistent rhythms so characteristic of the type of writing under study here.

In comparing the use of the timpani here with that of the First Movement, we find that in the First Movement the timpanist is directed to use sponge-headed drumsticks with the exception of five notes to be played with wooden drumsticks. In this last movement, wooden drumsticks are used for more than one half of the playing. The two times that sponge-headed drumsticks are specified, they are employed on a diminuendo.

In the pianissimo passages, Berlioz succeeds in creating an atmosphere of impending disaster. After a short allegro fortissimo passage for strings and woodwinds followed by an apprehensive grand pause, the Adagio theme of the introduction of the symphony returns in the solo viola, reinforced by bassoon. The addition of four horns in a low range played pianissimo lends a new, restless atmosphere.

A factor that must have contributed to the correct interpretation of Berlioz's scores was his precise instructions to the conductor and to the individual players. We have already seen earlier in this chapter an instrumentation listing for his "Funeral and Triumphal Symphony" where he listed the number of performers.

Others of his contemporaries may have made similar indications occasionally, but in the case of Berlioz, it was general practice, even in his smaller works. Very often the numbers were omitted by the editors or included in the preface merely as a guide to the correct proportions. In the preface of the book of his complete works, the editors make this note concerning the number of string players in "Roméo et Juliette".

Violin I	at least	15
Violin II	at least	15
Viola	at least	10
Cello	at least	14
Double bass	at least	9

Berlioz explains in detail the best manner of placing the choruses and the orchestra for "Roméo et Juliette". Following is a resumé: The space usually occupied by the orchestra is covered over about two feet lower than the front of the stage. Footlights are also covered. On stage is a large closed room.

The space two feet below is occupied by the chorus of the Capulets at right; the chorus of the Montagues is to the left. The sopranos in front are seated; the tenors and the basses are standing.

The Prologue choristers, 14 to 20, stand at the front of the stage (2 feet up); the three soloists are in front of them.

These face the audience and are lead by a choirmaster who follows the orchestra conductor.

The orchestra is in the usual manner on stage, eight harps are in front of the violins, in the place of the choristers after the prologue.

The male double chorus off stage comes in at the correct musical cue; then the orchestra conductor follows them.[19]

Frequently we find specific instructions as to how to play a particular passage, especially for percussion players. It is common practice for Berlioz to specify the kind of timpani sticks either "sponge-headed drumsticks" or "wooden drumsticks". In "La Damnation de Faust", Berlioz instructs the cymbal player to suspend the cymbal by its strap and hit it with a sponge-headed drumstick. Later in the same work the cymbal player is told to strike the two cymbals in the ordinary manner and to choke the sound. In a fantasia on Shakespeare's "Tempest" from "Lélio", the bass drummer has the following note: "with two drumsticks beat each side alternately".[20] The bass drum part is notated on a single line rather than a normal staff and continues for several pages of the score.

Ex. 5. "Tempest" from "Lélio", Berlioz.

19. Berlioz, Werke, op. cit., p. VII.

20. Ibid, 81.

The care taken by Berlioz in designating the correct balance of strings when giving the instrumentation has been mentioned. It seems logical then that he should be concerned with the correct balance throughout the composition. In order to achieve this, he is very meticulous in his works to give exactly the correct dynamic indication to each instrument or choir. In "Harold en Italie", on page 149 of the miniature score, the woodwinds are "forte", the brasses "mezzo-forte" and the strings "fortissimo".

It is significant that Berlioz was among the first to add the tempo indications for the metronome in his scores soon after its invention by Mälzel in 1816. It is an interesting side light, with respect to accuracy, that Berlioz is attributed with inaugurating sectional rehearsals as we know them today.[21]

Since Berlioz was so demanding of the orchestra, we might expect that he would want to conduct his own works. When his compositions were performed, he all but forced himself onto the podium in order to be assured of the correct interpretation.

"Since my defeat at the "Théâtre Italien", I had such mistrust of my own skill as a conductor that I allowed Girard to direct my concerts for some time longer; but, at the fourth performance of "Harold", he made so serious a mistake at the end of the serenade (where, if

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21. Carse, op. cit., 255.

one part of the orchestra does not double its speed, the other part cannot go on, because the whole bar of the former corresponds to the half bar of the latter) that, seeing at last that there was no hope of working up the end of the 'Allegro' properly, I resolved in future to conduct myself, and not allow anyone else to communicate my ideas to the performers."[22]

His rehearsals were no routine affairs. "The composer of the 'Symphonie Fantastique' could not possibly have been a colourless time-beater. Berlioz's conducting inspired the orchestra with fire and enthusiasm. He carried everything as if it were by storm."[23]

His demands on the orchestra in his composition may be illustrated by a few examples of how he wrote for some of the instruments that were not usually entrusted with important thematic material. We have already seen what importance he has placed on the viola in "Harold en Italie". The first Scherzetto in F major in "Roméo et Juliette" used neither violins nor double basses, but the violas are divided. A glance at the opening of "Roméo et Juliette" will further attest to his high regard for the viola.[24]

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22. Berlioz, Memoirs, 282.

23. Carse, op. cit., 375.

24. Berlioz, Werke, Band I, Abtheilung III, p. 1.

Ex. 6. "Roméo et Juliette", Berlioz.

Allegro fugato

After a short fugal introduction in the same work, the trombones enter with a very important countermelody which is in larger note values and more suited to the instrument at this tempo. The first trombone is quite high at the opening, originally written for the alto. The unisons in the third and fourth measures of the example were probably still in octaves in the autograph.[25] (Ex. 7 will be found on the following page.)

This example also serves to point out the unusual horn keys. By "crooking" the horns in E, Eb, G and F respectively and by an ingenious passing of the melodic line from one horn to another, Berlioz frequently makes use of horns on important thematic material. It should be pointed out that at the time of this work, 1838-1839, valve horns were not always available in all orchestras.

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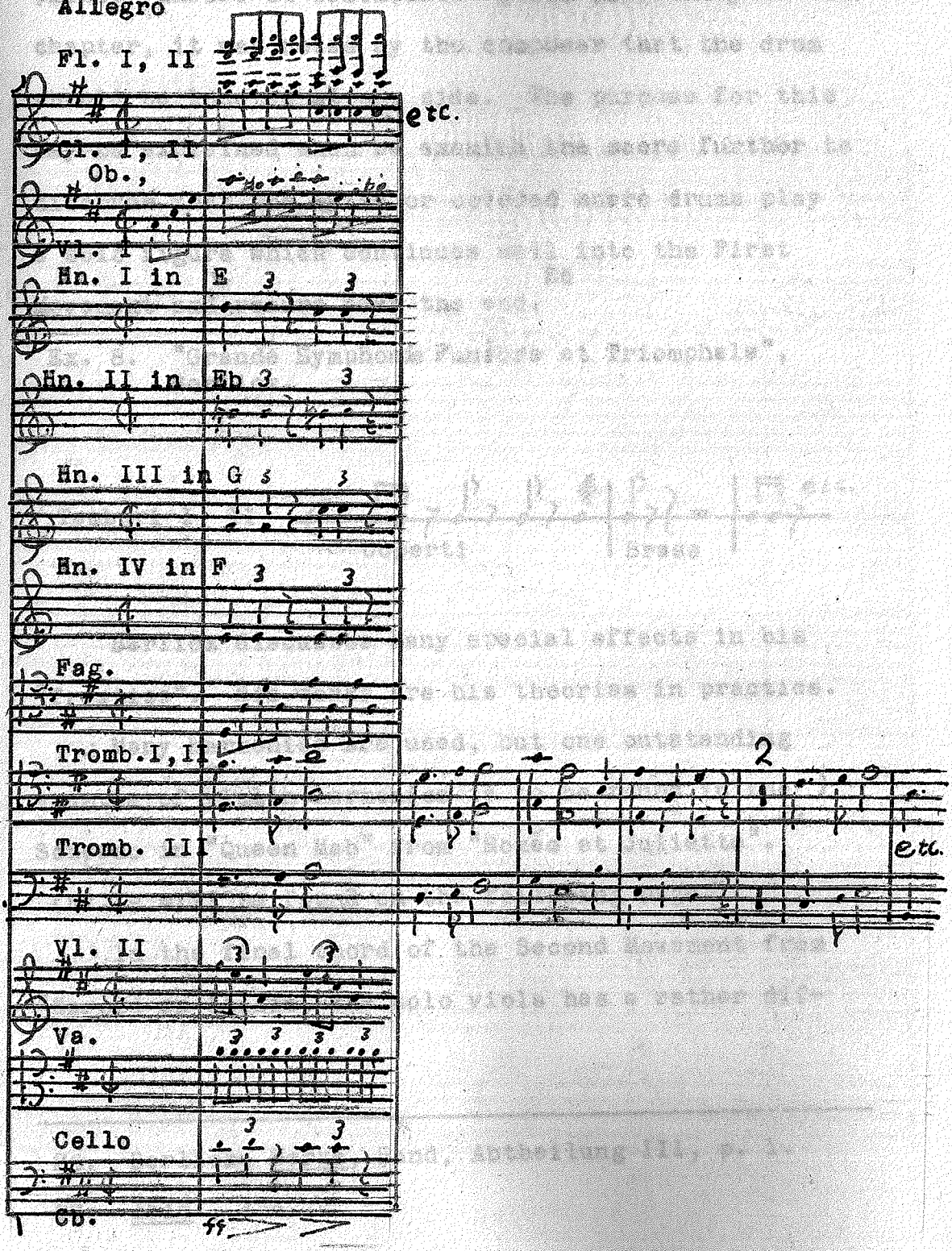
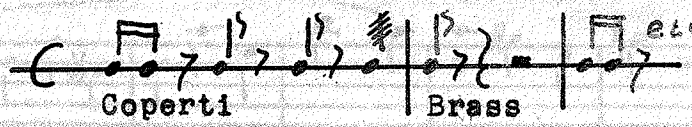
25. Ibid., p. 5.

Ex. 7. "Roméo et Juliette", Berlioz.



On the first page of the score for "Grande Symphonie Funèbre et Triomphale" given previously in this chapter, it was noted by the composer that the drum should be located at one side. The purpose for this may be explained when we examine the score further to discover that the muted or covered snare drums play a solo figure which continues well into the First Movement and recurs near the end.[26]

Ex. 8. "Grande Symphonie Funèbre et Triomphale", Berlioz.



Berlioz discusses many special effects in his "Treatise". His works are his theories in practice.

Many harmonics are used, but one outstanding example of violin harmonics is to be found in the Scherzo in "Queen Mab" from "Roméo et Juliette".[27]

(Ex. 9 will be found on the following page.)

In the final chord of the Second Movement from "Harold en Italie", the solo viola has a rather dif-

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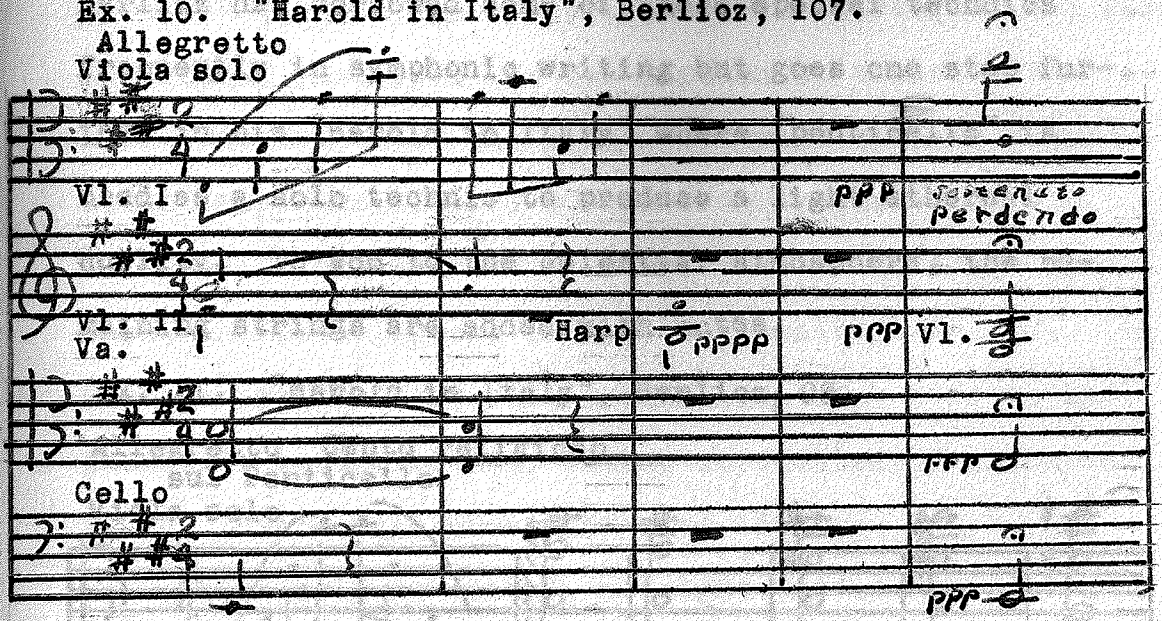
26. Berlioz, Werke, Band, Abtheilung III, p. 1.

27. Ibid., 134.

Ex. 9. "Queen Mab" from "Roméo et Juliette", Berlioz.

ficult harmonic.

Ex. 10. "Harold in Italy", Berlioz, 107.



This also serves as an example of the use of complete rests for the full orchestra which began to appear more frequently in orchestral scores at about this time. Berlioz has mentioned a pause in Gluck's "Alceste" of exactly two and a half bars.[29] Another effect was noted in the same work. The second violins and violas have a "tremolo", "executed by pressing hard upon the strings near the bridge. This produces an effect resembling the noise of a cataract."[30] "Ponticello" had been employed

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28. It was the writer's privilege to play in an orchestra which accompanied Primrose on this work during the season of 1951-52. The harp was out of tune, as harps sometimes are, on the B harmonic. The strings tried to humor the pitch accordingly, but Mr. Primrose was left "high and dry", as it were, since the harmonic could be humored only a very little without the inevitable break in the tone. The movement ended only half "humourously."

29. Berlioz, Gluck's operas, 84.

30. Ibid., 83.

in many operatic scores for a dramatic background. Berlioz has borrowed some of these special technics frequently in symphonic writing but goes one step further in his "Harold in Italy" where "ponticello" is used as a solo technic to produce a light ethereal quality. To add to the celestial atmosphere, the remaining strings are added with mutes.

Ex. 11. "Harold in Italy", Berlioz, 98

A further study of special effects will be made in the following chapter on the "Symphonie Fantastique".

Although Berlioz was an experimenter, he was also his severest critic. He was untiring in his search for new and unusual combinations of instruments. Since he did not compose at the piano, each part was originally conceived for a particular instrument. He recognized

smaller groups within the string orchestra, each distinct in its own tone color, even each string of the same instrument possessed its own particular timbre. The instruments had their own color, yet when used in combination they were altered by their environment.

Choirs of instruments were used in the conventional ways, antiphonally and in various combinations, but Berlioz realized that if an important line were to be prominent enough it must either be doubled or accompanied by instruments of a different timbre.

In "Harold in Italy", we might expect the instrumentation to be decreased when the solo viola enters. We find that this is usually true, but there is at least one glaring example where the solo instrument plays against the whole orchestra.

(Ex. 12 will be found on the following page.)

The above example also manifests a marked advance over the loud, noisy tuttis so carelessly scored by most of the contemporaries of Berlioz.

In general Berlioz spaces the instruments differently in soft tuttis than in loud tuttis. He is careful not to require the brass instruments to play too high in soft tuttis so that the strings can be heard even in their low or middle range. It can also be seen in the above example that by the time the

Ex. 12. "Harold in Italy", Berlioz, P. 58.

orchestra has reached its fortissimo, the strings are high enough to be heard. The bassoons are often employed in octaves on the bass of the chord in such a case.

Perhaps one of the most striking advances of this period in French scores, and particularly in the works of Berlioz, is the abundance of blank staves. The general appearance of the page is different. Composers have gotten away from the block appearance. Usually one choir of instruments plays a harmonization of the melody while another line in the form of an obbligato is passed around in several instruments. Very often the strings play the entire passage while the woodwinds, including horns, "sketch in" the melody or create a counter-melody. The number of possible combinations in this type of writing would approach infinity.[31]

(Ex. 13 will be found on the following page.)

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31. Berlioz, Harold in Italy, 77.

Ex. 13. "Harold in Italy", Berlioz.

Chapter IV

A COMPARATIVE STUDY OF FOUR EDITIONS OF THE SCORE OF THE SYMPHONIE FANTASTIQUE

"In a hitherto unpublished letter (this letter belongs to the collection of Charles Malherbe, Paris) he (Berlioz) wrote to his friend, Morel: '. . . . . I dream of a carefully executed German edition, to be published in Leipzig, comprising the whole of my works. This would cost 20,000 francs. If ever I realize this project I shall be able to poison the friendly libraries without compunction and yours will be the first victim. '"[1]

This letter was dated June 26, 1854 and the Breitkopf and Härtel edition was not a reality until 1900, 31 years after his death. However we know that Berlioz himself did some of the proofreading since the preface states that he "often made corrections on proofs without adding them to the autographs."[2]

The first publication of the score was by Maurice Schlesinger (Edition No. 4608). For this no date can be found, but we know that it antedated the actual publication of the Breitkopf and Härtel edition of 1900, which refers to it in the preface as one of the sources for the new edition calling it the "First Orchestral

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1. Berlioz, Werke, Band I, Abtheilung I, ;. IX.

2. Ibid., p. X.

Score". We may assume from this that the Schlesinger edition was published before the Eulenburg edition, No. 22 of 1899. A copy of the Schlesinger score could not be located by the writer.[3]

The earliest edition of the "Symphonie Fantastique" now accessible is the Eulenburg score, number 22, published in Leipzig in 1899, thirty years after the composer's death.[4]

A revised edition is numbered 422 and contains a few corrections, made noticeable by a different type of printing.[5]

The miniature Kalmus edition, number 144, will also be referred to in this study.[6]

In comparing these four scores, it is obvious that the three miniature scores were made from the same

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3. Among other possible sources the writer has contacted the Newberry Library and the Library of Congress without success.

4. Berlioz, Hector, Phantastische Symphonie, Leipzig, Eulenburg's kleine Orchester - Partitur - Ausgabe Symphonien, No. 22, 1899.

5. Berlioz, Hector, Symphonie fantastique, Op. 14, New York, Eulenburg Miniature Scores, No. 422, (no date).

6. Berlioz, Hector, Fantastic symphony, Op. 14, Scarsdale, New York, Edwin F. Kalmus Miniature Orchestra Scores, No. 144, (no date).

plates since the music is identical with the exception of a few corrections which have been made in the later two editions. Even such errors as on page 52 where the clef signs for viola and cello are reversed appear in all three editions. The Kalmus edition has changed the names of the stringed instruments from plural to singular and added the names of all the instruments at the left on every page. The revised Eulenburg score retains these two changes and adds a few corrections not in the Kalmus edition. This would establish the order in point of time of publication as follows: Eulenburg, number 22, Kalmus, and Eulenburg, number 422. Since the latter score is the most correct of these three and is more accessible than the authoritative Breitkopf and Härtel edition, page numbers used in this study will refer to the Eulenburg, number 422.

The original sources for the Breitkopf and Härtel edition were:

"1. The Autographic Orchestral Score, belonging to M. Charles Malherbe, of Paris.

2. The First Orchestral Score, published by Maurice Schlesinger (Edition No. 4608), (No date).

3. The Harp - part for No. 2 'A Ball', in manuscript copy - - - - from Berlioz - -"[7]

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7. Berlioz, Werke, Band I, Abtheilung I, p. XXXIII.

The Breitkopf and Härtel edition places the horns definitely within the woodwind section on the score between the clarinets and the bassoons.

Berlioz specified the number of string players. These numbers were included in the three miniature scores but omitted in the Breitkopf and Härtel edition. Berlioz very often overdid his written directions to the point where he cluttered up his scores. For example, from measures 23 through 27 in the First Movement, Berlioz had written "poco rallent", then "retenu jusqu 'au premier mouvement"[8] and, finally, "un poco ritard", all in the space of five measures. Breitkopf and Härtel substituted "poco rall. e. rit. al tempo I . . .".

In this work Berlioz was probably influenced by the fact that many of the orchestras of the period employed four bassoons. While often specifying four bassoons in the instrumentation he rarely wrote more than two parts, however, usually in octaves. He used the word "solo" if one bassoon were to play and "soli" or "tous" if all four were to be on one part. When they played in octaves, the number of performers on each part was originally not indicated. The Breitkopf and Härtel edition, when two parts are in octaves, adds "a 2" for one on each part or "a 4" for two on each part.

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8. Ibid., p. XIV.

In many later editions of most of his works the four bassoons have been reduced to two. In the "Symphonie Fantastique" all these editions use four at some point; however, there are only a very few measures where there are more than two actual parts to be played.

Because the cornets were such new instruments at this time, Berlioz seemed to be very undecided as to how to write for them. He still thought of them somewhat as he did the trumpets as evidenced by the fact that he notated them in the key of C and used transposing slides. It is interesting that the autograph does not contain either a cornet part or trumpet part in the First Movement but two cornets in G and two trumpets in C were added later by Berlioz.

The editors of Breitkopf and Härtel have modernized their score somewhat by writing the cornets in B flat in the First Movement. The other editions have retained the cornets in G.

A further study of the score itself will be made page by page in order to avoid unnecessary turning. The reader is directed to a numbered score contained in the appendix.

In the second violins, page 3, measure 20, we find the first example of the corrections that were obviously added by hand for the revised Eulenburg edition. Note the natural before the trill. The first Eulenburg and the

Kalmus editions do not have this natural sign but the Breitkopf and Hartel editions has. Note also the A natural in the cellos in the same measure. The omission of this natural sign in the other miniature scores is definitely an oversight. Further examples of carelessness in notating trills can be found on page nine. The two revised editions are corrected in four instances on this page but they do not agree on the G sharp trill in the first violin, measure 59. The Eulenburg score has it as a G sharp to A sharp trill; in Breitkopf and Hartel it is a G sharp to A natural.

At the Allegro, page 11, Breitkopf and Hartel writes "one bar of this is equal to a quarter bar of the preceding". The metronome markings for the Introduction, quarter note equals 56, and this Allegro, half note equals 132, would not seem to agree with this remark since doubling 56 would be only 112. This would seem to indicate that in this early work at least Berlioz did not always include the metronome speeds. He probably wrote the above remark in the original score as an approximate relative speed but later he or the editors added the more definite indication.

On page 31, measure 270, the Breitkopf and Hartel edition indicates a ritard with the " a tempo" on measure 272.

Pierre Monteux, as evidenced by his interpretation with the San Francisco Symphony Orchestra, disregards this tempo nuance.[9]

A glance at the instrumentation for the Second Movement, page 57, reveals that the Breitkopf and Härtel editors have included a cornetto part in A with "cornet-à-pistons" in parentheses. Berlioz added the part for cornet-à-pistons in A at the bottom of the original score. The editors add a note recommending that it be omitted in performance.

Since a separate harp part is mentioned by Breitkopf and Härtel as providing additional source material for the preparation of their printed edition, one might be inclined to assume that this part was also added later. However upon examination, we find that the harps are so indispensable in the movement that they must have been on the original score. Perhaps the additional parts helped solve some problems arising in questionable passages.

In the Third Movement, page 100, the two revised editions have listed four bassoons. Kalmus lists only two and the earlier Eulenburg avoids the issue by stating no number. There are no more than two separate voices

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9. R.C.A. Victor L M 1131 recording, Berlioz, Symphonie fantastique, San Francisco Symphony Orchestra, Pierre Monteux, conductor, (about 1951).

throughout this movement and much of the time they are in unison.

Although Kalmus lists only two bassoons at the start of the Fourth Movement, four appear near the end, page 158, on three separate parts, one being doubled, the other two in octaves. All three parts are doubled in other instruments. By eliminating the second and third bassoons, this movement could be played by two bassoons without seriously impairing the balance of the chords.

The clefs employed for the trombones in the miniature scores are the same as those used by Berlioz, but in the Breitkopf and Härtel score they are written as two tenor trombones in tenor clef and one trombone in bass clef. This latter would not necessarily have to be a bass trombone from the standpoint of range because Berlioz has avoided the low tones that are missing on the tenor trombone. He skips down to the low B flat and A but these may be played as pedal tones on a tenor. There are examples on pages 140 to 148 where the trombone is written below the tuba. These low pedal tones are quite practical if played by a good third trombone player.

Berlioz originally wrote this Fourth Movement with only one ophicleide, later adding a second part.

In the First French edition, mentioned as a source for the Breitkopf and Härtel score, two have been used, one in C and one in B flat.[10] The two parts have been retained but designated for two C tubas in all these later four editions. Breitkopf and Härtel notes here that the number of wind players may be doubled throughout this Fourth Movement.

The editors for Breitkopf and Härtel explain in a footnote the unusual notation for timpani at the start of the Fourth Movement. The accented eighth notes with separate stems were to be played with both sticks and the others with the right stick. In this edition the timpani are "con sordini"[11] to page 150, measure 120, where they have the indication "senza sordini". This

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10. The ophicleide was the bass of the keyed bugle family. The instrument was made of brass and was equipped with keys to cover the holes along its side. A large cup-shaped mouthpiece was used. It was a large bore instrument that produced a coarse and powerful tone.

11. Berlioz-Strauss, op. cit., 385. Berlioz writes: "Particularly in the scores of the old master, the indication 'muffled' or 'covered kettledrums' is frequently found. This means that the skin of the instrument is to be covered with a piece of cloth, which damps the sound and lends it a mournful expression."

edition also includes a snare drum in its listing of the instrumentation at the beginning of the movement. The miniature editions add the instrument where it is needed for the last nine measures.

On page 132, measure 16, Breitkopf and Härtel writes "senza sord." for horns. The omission of this indication in all the miniature scores is undoubtedly an oversight.

In the last movement all four scores employ four bassoons in the first two parts of "Dream of a Witches' Sabbath" and two bassoons on the last two parts. In the Larghetto there are only three instances where more than two separate parts occur. On page 161, measure 3 and page 165, measure 14, there are four parts; on page 167, measure 19, there are three parts. In all cases the lowest note must be present since it is the bass of the chord. In the first two instances the first and second parts are doubled but the third part is essential to the chord. In the last instance the first and fourth parts should be played if only two players are available. With these few alterations in the bassoon parts the whole symphony could be played with two bassoons without seriously jeopardizing the performance.

Berlioz wrote for one serpent[12] in the "Lontano"

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12. The serpent was the bass of the Zinke family and was the predecessor of the ophicleide.

and the "Witches' Round Dance". This was later changed to two ophicleides in C and B flat. It is highly probable that Berlioz himself made this change without writing it into the score. Tubas soon replaced these two inferior instruments.

This study of editions has resulted in the realization that in order to interpret an orchestral score intelligently, one must first try to ascertain the original intention of the composer. This can be done only be a thorough study of as many editions as are accessible. With a thorough knowledge of the score and the background of the period, one is able to interpret and reorchestrate in part if necessary so that a modern orchestra can perform the work with authority.

Chapter V

THE MELODIC USAGE OF INSTRUMENTS IN THE "SYMPHONIE FANTASTIQUE"

We have seen in preceding chapters how Berlioz has made unusual solo use of instruments. We will endeavor in this chapter to narrow the study down to the "Symphonie Fantastique".

It is very necessary here to keep in mind the period in which the composer lived and how the movement towards romanticism influenced his works. No doubt the struggle for free expression of the individual had a direct bearing on Berlioz's attempt to individualize instruments and give them melodic freedom. The solo use of an instrument often directly portrays a thought which Berlioz tried to convey in his programme.

The reader's attention is directed to graph A in the appendix. The purposes of the graph, in brief, are these:

1. To show the frequency of usage of various instruments in presenting thematic material.

2. To determine the distribution of melodic material throughout the movement for each instrument.

3. To show the frequency and purpose of doubling instruments on thematic material.

4. To determine what bearing the dynamic level has on the choice of solo instruments and their doubling.

5. To determine what connection there is between

the programme and the selection of solo instruments.

6. To determine the formal scheme in so far as it may effect the usage of instruments.

A brief explanation of graph A will be presented here. Each theme when presented in its complete form is represented by a solid line of a particular color as indicated in the key. Fragments of a theme are represented by a broken line in the appropriate color. Fugal treatment of a theme is given in a solid line with short vertical lines for each repetition of motive material.

Double, triple and quadruple horizontal lines represent a theme in the first, second and third octaves below respectively.

The formal and harmonic schemes are added here only for the purpose of studying their relationship to the orchestration.

Pedal points, dynamics, key signatures, time signature and tempo indications are represented so that all the information necessary for the study of the orchestration can be seen at a glance.

In counting the number of measures each instrument plays thematic material, we arrive at the following figures, arranged here in list form according to frequency:

Flute I	218
Violin I	204
Oboe I	149
Violin II	147
Viola	136

Clarinet I	133
Cello	107
Bassoon I	82
Clarinet II	63
Double bass	56
Piccolo	45
Oboe II	27
Cornets I, II	27
Flute II	26
Bassoon II	22
Horn I	16
Horn III	15
Horn IV	2
Horn II	0
Trumpets I, II	0

It is revealing to find that the first flute heads the list and that it is used for the entire presentation of the rather long main theme of the Allegro, the "idée fixe". This does not mean that Berlioz has completely broken with the classic principle of using the strings as the nucleus of the orchestra. We find that the first violins rank second on the list and are used in the presentation of the theme of the Introduction and that they are simply doubled by the flute for the "idée fixe". If we follow the first flute and first violin lines across the graph we find that a great deal of the time they do play together. Very often the flute will have the melody in a rather straight forward manner and the violins will have a figuration that points up the melody as for example on page 28, measure 240.

To continue with the first violins it is significant that Berlioz at the time of this work still presented the themes in the first violins. The episodic

themes which Wotton[1] refers to as "objectless joys" (page 33, measure 293) and "furious jealousy" (measure 303) are presented in the first violins.

The first of these themes is doubled an octave lower in the viola; the second is reinforced by second violins at the fortissimo and doubled one octave lower in the violas and two octaves lower in the cellos. This line in the first violins seems to emerge into an important countermelody that is very much like the first of these two themes.

The first violins are conspicuously absent on the graph at measure 364 where the other strings are busily engaged in a fugal treatment of the first part of the main theme. Referring to the score we find that the first violins play a rather unimportant sequential filler that gradually rises as it gains in importance. It is as though Berlioz were saving the first violins for the recapitulation (page 44, measure 412) where we find a very curious division of the violins again on a figuration that outlines the melody. Berlioz cites this example of divisions of violins in his "Treatise". He allocates parts of this rapid technical figure to

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1. Wotton, Tom S, Berlioz, four works, London, Oxford University Press, 1929, p.13

2. Berlioz-Strauss, op. cit., 42.

different players. The first and second violins are divided in the same manner here so that the players on each stand will alternate rather than giving part of the figure to the first violins and the other part to the second violins. Berlioz also employs this excellent device in writing for the woodwind instruments. The rests allow time for the performer to prepare himself psychologically as well as to prepare his fingers or embouchure. The effect from the listener's standpoint is one of clarity and unity. Many such examples can be found to substantiate the fact that Berlioz was a very practical orchestrator.

The individuality of the timbre of each instrument is of utmost importance in Berlioz's style of scoring. He would often introduce an instrument for a few measures to add just the right color to a melody as the Romantic artists used small splashes of color in their paintings. The woodwinds lend themselves particularly well to this "added color" treatment. On page 37, measure 321, the woodwinds begin the Canto which is picked up by the violins. The clarinets are added at the phrase endings for color. At the last occurrence of the passage, measure 351, the bassoons are also added for a different color. This technic often took the form of adding individual instruments at different points on the score for a gradual changing of the orchestral timbre analagous to the

Romantic artist gradually changing the hues of his painting. Perhaps the best example can be found in the opening measures of the symphony. Note also that the adding of instruments may not necessarily be symmetrical.

The oboe is particularly useful for color because of its distinctive timbre. The role of the oboe in this period has changed from one where the instrument simply doubles indiscriminately to the role of another "soloist" where the rich, colorful tones of the instrument are reserved for exactly the right moment. Any musical device which is overused will begin to lose its effectiveness. Although the oboe may have lost some of its popularity to the clarinet, its individuality has been increased by minimum usage. A good example of its new role as soloist occurs near the end of the First Movement. Originally, Berlioz closed the movement on the half note, page 54, measure 493. He later added the quiet ending. After a rather bombastic section, the oboe is left exposed on a solo that is simply a descending chromatic scale in whole notes. The solo lends a dignity to the violins that only the oboe could produce. Again in measure 511, the oboe color is added to the phrase ending of the otherwise straight-forward statement of the Allegro theme in first violins.

Returning to the frequency list, we find that the second violins are used almost as often as the oboe on

thematic material. This is somewhat misleading in that the oboe in reality has many exposed solo passages that are not classified as thematic material. The second violins, however, have quite a different purpose and are rarely used on thematic material without the first violins unless it is to carry on a line from some other group in the string section as we find on page 37, measure 331. The Canto begins in the woodwinds, is then passed through the first violins, the second violins, to the violas and is finally doubled in the cellos and double basses. Continuing at measure 361, the process is reversed up to the recapitulation, measure 412, where the second violins reinforce the first violins on the divisi. The seconds continue with the firsts in unison as is the common practice with Berlioz when an increase of weight on a line is desirable. An example of similar treatment is found in the First Movement of Beethoven's "C Minor Symphony". Berlioz felt that the balance of this line must be preserved when the timpani enters at measure 429 because he has added the violas at that point. In his "Treatise" Berlioz points out that doubling with the violas an octave below only obscures rather than aids unless the violins are too high for the viola to reinforce them at the unison. Here he

has added them in unison.[3] Only by utilizing so many instruments and by writing the parts high enough are the divisi violins and violas able to balance the rest of the orchestra.

To continue with the list in order of frequency, we find that Berlioz had already manifested his inclination toward the viola in this relatively early work. We might expect the romanticist Berlioz to employ this instrument in a movement entitled "Rêveries - Passions". In his "Treatise" Berlioz describes the instrument as follows: "Its low strings have a characteristic, husky timbre while its high notes are distinguished by their mournfully passionate sound. The general character of its tones is one of profound melancholy and is notably different from that of the other string instruments."[4]

In this regard it is noteworthy that Berlioz has employed the viola to aid in the presentation of the themes previously referred to as "objectless joys" and "furious jealousy".

It is easy to see from the graph that the viola often doubles the violins at the lower octave. A check with the score reveals that in all cases the part for the violins is too high to be executed clearly by the violas in unison. At the beginning of the develop-

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3. Ibid.,53

4. Ibid., 60.

ment section, page 21, measure 168, the violas are actually the lead of the string section. At the bottom of page 22 we find an interesting study in dynamics. Within a broad crescendo the lower strings and the bassoons, led by the violas, begin softly on each measure and make a crescendo. These instruments are opposed by the violins and woodwinds which begin each measure loudly and make a diminuendo. On the following page the violins and the bassoon rejoin their own choirs.

The graph shows that the use of the violas increases as the movement progresses and that the violas are still usually employed melodically where there is a great deal of doubling on thematic material. The emancipation of the viola is rapidly taking place at this time and its use in the "Symphonie Fantastique" is a marked advance over the slavish doubling of a bass part so often detrimental to the orchestration of the predecessors of Berlioz.[5]

The graph indicates that the chief usage of the clarinet is to double the flute at the lower octave. In this respect the clarinet is superior to the oboe in three ways. The clarinet's low range can continue to

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5. The date of the "Harold en Italie" symphony which features viola is 1834, only four years after the "Symphonie Fantastique".

maintain the lower octave even beyond the practical lower limits of the flute whereas the oboe would have to skip up to the unison. The full tones of the low register of the clarinet blend much better with the flute than do the thick lower notes of the oboe. From the standpoint of dynamic control, the flute and oboe proceed oppositely as they approach the lower limits. The flute tones become soft and velvety whereas the oboe tones tend to become raucous. For the doubling of the flute the clarinet is superior to the oboe in respect to these three points.

A good example of effective blend of flute with clarinet in octaves can be found on page 5, measure 28. The tone of the two clarinets in the lower register is delightfully colored by being combined with one flute, also in its lower register. This use of the rich low tones of the clarinet was entirely unknown to the immediate predecessors of Berlioz.

It should be remembered that at this time Berlioz was writing for clarinets that had comparatively greater facility in the sharp keys. It should also be noted that composers had not yet settled on the keys of B flat and A for clarinets, but they also employed clarinets in C, E flat and occasionally in D, F and G. Berlioz often wrote for C clarinet but in his later works he used the B flat and A clarinets almost ex-

clusively regardless of the key of the composition. In the last movement of the "Symphonie Fantastique" the E flat clarinet is used for its shrill, cutting tone quality so appropriate in depicting the "Dream of a Witches' Sabbath".

The cello by this time had, for all practical purposes, achieved its independence. The cellos are now used alone on thematic material, as, for example, on page 35, measure 313. This lyric melody is ideally suited to the instrument. The high register of the solo at the beginning takes advantage of the expressive qualities of the cello. On page 38, measure 354, a common doubling with the double basses occurs. Continuing we find that Berlioz has divided the cellos rather than add the basses on the theme again. For the most part the lower instruments are reserved for the development section, doubling the theme, one, two or even three octaves lower.

The bassoons are employed on thematic material in the woodwind section very much like the cellos in the string section. Comparing the woodwinds, page 23, measure 193, with the strings, measure 196, we find a close resemblance. The best example of a strict doubling of the woodwinds with bassoon in a lower octave occurs on pages 28 through 31 on the presentation of the "idée fixe" in the dominant. A common doubling for woodwinds in the symphony is flute doubled

one octave lower in clarinet and two octaves lower in the bassoon as we find here. The oboe may be added to the combination as we find in measure 264 and as on page 49, measure 441. In this last example the bassoon is very effectively doubled in still another octave in the double basses, played pizzicato. The bassoon is frequently added to the lower strings as on page 22, measure 178, and page 38, measure 354. Examples of the contrapuntal usage of the bassoon in the woodwind section are to be found on pages 36 and 50. In the first example the entries are duplicated in the strings. The bassoon is logically reinforced in unison by the violas and cellos.

A review of the graph shows us that the second clarinet is usually added to the first clarinet where more melodic power is needed. However, on page 5, measure 28, Berlioz has indicated two clarinets doubled on a "p" passage an octave higher in the first flute. The second clarinet is given the solo, page 18, measure 150, in preference to the first clarinet, probably in order to avoid having the two instruments cross. Berlioz may also have seen an opportunity here to add melodic interest to the second part. On page 49 the second clarinet performs a common function of doubling the first clarinet in the lower octave, actually in unison with the bassoon. When the same passage occurs again on page 51, Berlioz prefers to write the clarinets in unison.

Since he has extended the phrase by two measures it seems that he intends to have a greater climax at measure 475 than at measure 451. The intensity of the passage naturally increases with an accompaniment built on the ascending chromatic scale. The shift of register of just this one instrument would help to give the effect of greater intensity.

It has been seen that on thematic material the double basses are used primarily to double the cellos or bassoons an octave lower. Berlioz is to be given credit for employing old technics in such novel ways as to lend distinction to his orchestration. The doubling of the bassoons on page 49 with pizzicato basses, followed on the second and fourth beats of each measure by the flute, oboe and clarinet on the same melody is unusual and highly effective. Perhaps the best example of double basses doubled with both cellos and bassoons in a melodic passage, page 38, measure 354, has already been cited.

It is likely that when this work was performed in Germany where five-string basses were available, the octave lower was maintained from measure 356, on page 39, to the Tempo primo, ending on the A. There is an unusual bass part to be found on pages 40 to 43. The basses play the outline of the second bassoon line an octave lower. This line reinforces the last measure of the two measure sequential figure in the cellos.

This is somewhat the exception in that the basses are actually sounding two octaves below the cellos at certain points. The space between the basses and cellos is filled in by the bassoons and second clarinet. The sequential figure in the cellos keeps rising to measure 399 where the cellos skip down an octave while the basses continue on up. It is probable that Berlioz had this in mind when he started the basses low so that the general effect on the listener here would be one of a continual rise with an accompanying increase in intensity to the recapitulation. This rise in register is further borne out in a study of the accompanying higher parts which proceed higher and higher until finally the piccolo is added at the recapitulation in order to continue the line upward.

This example serves also as an excellent example of Berlioz's use of the piccolo. There is perhaps no one instrument that can achieve the desired increase in intensity better than the piccolo, at measure 411, especially when added as skillfully as Berlioz has done here. Like the oboe the effectiveness of the piccolo seems to be in inverse proportion to the extent of its use. The general rise in intensity is climaxed by the addition of the piccolo at the fortissimo tutti passage marking the beginning of the recapitulation, page 44. This exemplifies a common usage for the piccolo, that of extending the high range of the flute. The effect

upon the listener is that the line is continually carried upward by one instrument of extreme range.

Although the piccolo is usually employed in the high register on fortissimo passages the low range can be used for a special effect. Berlioz has turned the weakness of its low range to his advantage in the final pianissimo chords of the movement, page 56.

The second oboe is almost invariably used to double the first oboe at the unison or octave. In this movement the second oboe plays 32 measures of thematic material. Of these 32 measures, 15 are in unison with the first oboe and 11 are at the lower octave. In the remaining 6 measures the second oboe doubles the first flute at the octave on the melody while the first oboe and second flute are in unison on a harmony part in between. When the second oboe is playing thematic material the dynamic markings are always a fortissimo or at least a mezzoforte with a crescendo. At no time is the second oboe playing the melody when the first is not playing at all. It can be said then that the primary function of the second oboe on thematic material is that of simply reinforcing an existing line in a certain register. However, to employ the instrument wisely one must take into consideration its unique penetrating qualities especially in the low register.

Berlioz has reserved the cornets until just before

the recapitulation, page 44, so that the "idée fixe" has a new color for its return in the key of C. The cornet employed here is the low G cornet which sounds a fourth lower than it is notated. As indicated in the graph this would produce the melody three octaves below the piccolo, two below the flute, and at times below the violas and cellos. The written middle C, measure 412, would sound only a fifth above the double basses. The tone quality of the cornet of the era left much to be desired but whether or not we agree with Berlioz in his use of the instrument, we must remember that it was being widely used in bands throughout France.

The fact that the second flute is represented so little on the graph of melodic usage is in part due to the appearance of the piccolo which is played by the same person. Obviously its primary melodic function is to double the first flute at the unison or the lower octave. The point at which it must skip up to the unison is determined mainly by the dynamics. On page 19, in a fortissimo, its lowest note is A on the second space. On page 20 Berlioz prefers to skip up to the top line F sharp which apparently would be ineffectual in the lower octave even though the dynamic level is piano. In the same passage immediately following, Berlioz takes the second flute down in measure 165 to the first space F sharp and even to the D below since skipping up at this point would

destroy the contour and place the second flute above the first flute. On page 23 the flutes play a descending scale marked forte down to the third line B but the second flute skips up an octave for just two notes A and G. In writing a melody with two flutes in octaves, the second flute loses its effectiveness as it descends to its first octave range, depending upon the dynamic level of the orchestra.

As previously mentioned, Berlioz often wrote for four bassoons but rarely wrote more than two distinct parts.[6] Very often all four played in unison. It has been pointed out that Berlioz was very exacting in specifying the number of string players and in some instances the numbers of wind players. However, when four bassoons were employed he was often careless in designating just how many were to play at certain points. Various editors have placed different interpretations on the correct balance of bassoons. It must be remembered that general improvements on oboes and bassoons have given them a greater dynamic range and control. Since there are only two parts the issue is one of balance. On page 22, the unison bassoons double the lower strings. On the following page the unison bassoons are supported by two clarinets. At this point there are only two

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6. See Chapter IV, page 58.

lines of writing with the upper line in two flutes and two oboes. The logical balance on the lower line where the melody occurs would seem to be two bassoons with two clarinets.

The solo for second bassoon with cello and bass, page 38, measure 354, is worthy of note. From what preceded and follows this solo there seems to be no concrete reason for not assigning it to the first bassoon. Berlioz may have reasoned that since the second player would be accustomed to the low register this would be an opportunity to add interest to his part without a great deal of risk. Berlioz almost invariably used four or more horns, occasionally each pitched in a different key. In this work he employs them in pairs. Berlioz was aware of some of the advantages of the valve horns but since they were not yet available in the Paris orchestras, he continued writing for natural horn in this work. A study of the parts will reveal that although they are possible on the natural horn, they are not at all like the hunting call sort of writing employed by many of his predecessors.

Berlioz asserts his position on the use of valve horns in his "Treatise" published in 1844: "- - - - the timbre of the horn with pistons differs a little from that of the ordinary horn; therefore, it cannot replace it altogether. I think it should be treated almost

as a separate instrument, particularly suitable in furnishing good, sonorous and energetic basses, similar to the low tones of the tenor trombone, although without their strength."[7]

The Breitkopf and Härtel edition places the horns in the score between the clarinets and bassoons which indicates that they are often used with the woodwinds. The graph will substantiate this. Berlioz often uses flute, clarinet and horn on thematic material frequently adding oboe to this combination. On page 4, measure 24, the flute, clarinet and horn are used in three respective octaves. By shifting a melody between horns of different keys Berlioz takes advantage of the open tones and only the best of the stopped tones of the different horns. Pages 8 and 9, beginning on measure 50, offer an excellent example. On page 21, measure 171, the first horn is added for color but is unable to complete the figure. The second time, measure 175, the figure is changed; the first horn in E flat begins as before and the third horn in C completes the figure with a minimum of poor stopped tones. After the climax, page 27, measure 130, Berlioz writes an effective grand pause. The sense of anticipation of what is to follow,

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7. Berlioz-Strauss, op. cit.,259.

caused by this silence, is further intensified by a single sustained tone played solo by the third horn. This eventually blends into the anacrusis for the return of the "idée fixe".

As an explanation of the lack of trumpets, it should be noted that the natural trumpets employed here do not lend themselves to the lyric themes Berlioz has written in this symphony.

In conclusion, we might point out that the total number of measures of thematic material played by the woodwinds is 798 compared to 676 for strings. This reflects the predilection of Berlioz for the woodwind instruments.

Chapter VI

COMBINATIONS AND RANGE AS OBSERVED IN THE SYMPHONIE FANTASTIQUE

In a study of the range of each instrument as used in the symphony, it is necessary to determine the high and low points and then to study these points in context to see how the extremes of the range are utilized. A study should be made as to whether or not the notes in the extreme ranges should be approached with precaution and whether or not sufficient precaution has been taken in this symphony.

The normal range of an instrument can be determined by a study of the number of times each note is used. From this the approximate limits of the normal range can be estimated. In some cases these limits can be set quite definitely at a certain note; in other cases the limits can only be set at an arbitrary point and qualifications stated. In determining the normal range of an instrument we should bear in mind two considerations. The first is that certain instruments by their own particular physical characteristics may quite definitely establish one or both of the limits of its tessitura. The other consideration is that where such limits are not already established by the peculiarities of the instrument, any attempt to establish the limits would be chiefly arbitrary.

In dealing with the number of times each note is played, it was discovered that there were instances where the same note was reiterated for several measures. Page 23 will serve as an example. Here the first violins simply reiterate the same high G with the bow. To count each of these notes would be placing proportionately too much emphasis on these notes as compared to the notes in the string passage that follows. Once a note is struck it seems immaterial to this study whether it is sustained or repeated. In order to eliminate this factor, at least partially, it seemed more logical to count each note once per measure. By the same token tremolos will be counted once per measure.

Tabulations have been made for each instrument for the first two movements. From this information, graphs were made in an effort to arrive at a curve of range usage for each instrument. The reader's attention is directed to Chart B of the appendix. Tabulations of the first and second parts for each instrument were made separately but added together when entered on the graph. The totals for both parts for the first two movements are entered on the graph in red. Each one tenth of an inch represents ten occurrences of a note.

These first two movements were selected because they comprise the greatest breadth in key signatures within the symphony; from three flats to three sharps.

This is important since the key to some extent will determine the frequency of certain notes. It can be observed that the tonic and dominant are most prevalent in most instruments.

A graph for English horn was constructed from its usage in the Third Movement, in so much as it is not used in the First and Second Movements, and entered on the graph in green. For the same reason, graphs were made for three trombones and two tubas from the Fourth Movement and entered in blue.

The extreme practical limits of the instruments as they existed at the time of Berlioz, according to his "Treatise", are represented on the graph by vertical lines in purple. Extensions of the range since then are represented in a broken line.

Further tabulations of the extreme ranges were made for all instruments through the remainder of the symphony to see if they exceeded the highest and the lowest notes encountered in the first two movements. Observations can also be made by comparing the first and second parts from the original statistical information. Graphs for the two separate violin parts have been given as being representative of the difference between first and second parts for most instruments.

The extreme range of the piccolo of the period

is from d' to c'''' [1] according to the "Treatise on Instrumentation". [2] The piccolo sounds an octave higher then it is notated. According to Berlioz the two upper notes are very shrill and difficult to produce and can be used only on very loud passages. The lower fourth from d' to g' is very weak and can be used only in very soft passages and then usually for a special effect.

The a''' and g''' sharp are found from page 227 to the end of the composition during one of the most furious fortissimo tuttis. The fact that the piccolo is introduced near the end of the first two movements and for the entire last movement, which is entitled "Dream of a Witches' Sabbath", would seem to indicate that its use is reserved for the climaxes or the more dramatic sections of the composition.

Mention has been made in a previous chapter [3] of

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1. The system of designating the register of a written note, as it will be used in this range study, can be seen employed in the range chart B in the appendix. All designations will refer to the notes as written for the instrument unless the concert pitch is specified.

2. Berlioz-Strauss, op. cit., 235.

3. Chapter IV, page 80.

ths special usage of the low g', page 56. The last movement offers another example of the low range of the piccolo being employed an octave higher than the flute on a passage marked piano. The low f' sharp, page 223, Measure 466, would be audible in the woodwind passage but Berlioz certainly did not expect the g' in the following measure to be heard in a fortissimo tutti. On the other hand the lower notes of the scale passage, page 217, are quite effectual even against the fortissimo sustained chords. The moving part against sustained chords will usually be heard, especially if reinforced in the two lower octaves in the flutes, violins and violas as found here. In a scale passage such as this, the ear will follow the piccolo down and up again aided by the imagination whereas if the passage were to skip down to the f' sharp, the piccolo would hardly be discernible.

The relatively low range of the piccolo is employed on page 51 in a rather unusual doubling of the first violins at the unison. The piccolo, flute and violin sounding in unison doubled an octave lower in oboe and clarinet can be observed at the tempo primo, page 84. Another example of piccolo and flute in unison occurs on page 203, measure 316, of the last movement.

In a previous chapter, we have seen how the piccolo is occasionally used to continue the flute line up-

ward. Other examples of this use of the piccolo are seen in the last movement, page 199, measure 295, and page 200, measure 302.

Perhaps the most unique doubling for the piccolo occurs in the "Dream of a Witches' Sabbath", page 170, measure 46, where its shrill tones continue the E flat clarinet upward and double it at the octave higher as the clarinet drops down.

In the last movement the g''' appears 26 times for piccolo. Since the last movement is in the key of C, the dominant, g''', would be the logical high point that might most frequently be used. From here up, as the frequency diminishes rapidly, g''' might be considered the upper limit of the normal range for the piccolo as employed in this symphony. The lowest note of comparable frequency might be considered d'' from the evidence presented in these three movements.

The flutes at the time of Berlioz could play from c' to c'''' with somewhat the same reservations as stated above for piccolo.

In general, the first flute does not play in its highest range as frequently when it is playing with the piccolo, since the piccolo usually doubles the flute an octave higher. However the highest notes attained by the first flute in the symphony, high a flats, a's and b flats, are reached when the flute and piccolo

are playing in unison as on pages 203, 204, 226 and 229.

The comparative low range of the flute is employed in the First Movement, page 12, with the most frequent doubling at the unison in the violin. When the theme is employed in a higher register as on page 18, measure 150, the flute is doubled at the octave by the clarinet and on the following page by the second flute and first violins. As the orchestration becomes more full the melody is doubled in still another octave by the bassoons as seen on page 28. The oboe is added to this combination on page 30 in the middle octave with the clarinet. We have seen how still another octave can be added by introducing the piccolo, page 43, measure 411.

When the harp is introduced in the Second Movement, Berlioz doubles the instrument with flute very frequently and in numerous ways. There is a strange compatibility of these two instruments in their high registers. The clear sustained flow of tone from the flute blends with and enhances the bell-like, percussive quality of the harp. On page 63 the flutes, clarinets and horns are added for color. On the following page these instruments continue the listener's interest from the harp and violin to the tutti chord, measure 68. On page 68 the oboe is added to the woodwinds for a very interesting accompaniment for the violin. The strings play the first beat of each measure followed by harp on the

second beat and woodwinds on the third beat.

The tessitura of the first flute, as employed in the "Symphonie Fantastique" could be said to be from d'' to e'''. The over-all range of the second flute as used in the symphony is one semitone smaller than that of the first flute. However, the second flute plays in unison with the first flute as well as in octaves so one might expect its tessitura to be slightly greater than that of the first flute.

In the last three movements, the first flute plays a''' sixteen times and in the last movement a''' sharp four times. The highest note for the second flutes is g''' sharp which appears twice in the symphony. Its lowest note is only a semitone below that of the first flute but its lower register from g' to d' is used much more frequently. If the tessitura for the second flute were to be determined, the lower limit might well be extended to include the b'.

Oboes of the first half of the nineteenth century could play from b to f'''. A few were equipped with the low b flat key but the extreme low range was very risky. Strangely enough the lowest note, c', which is employed only once in the symphony, occurs on a passage marked pianississimo, page 56. It is somewhat prepared by slurring down from the d' flat preceding. Even though the section is very soft most of the in-

struments are playing, which would also help to integrate the rather rough quality of this low tone.

The low and middle range of the oboe is often employed in doubling the flute in the lower octave as seen on page 113, measure 89, where the "idée fixe" appears in the Third Movement.

When scored with the woodwind section on soft passages, as on page 119, the oboe frequently doubles the flute at the unison. It may also fill in the harmony between the clarinet and flute. It is in this capacity that it is employed on page 123.

On tutti passages the oboes very often double the clarinets in the same register as seen on pages 153 to 155. Because its somewhat limited tessitura is more limited in both directions than that of the clarinet and of the flute, the oboe more frequently than the other instruments finds itself in the position of being unable to complete the line with either of these instruments and is compelled to skip to another octave. Berlioz feels free to do this in any of the instruments whenever necessary but very rarely will he let more than a pair of instruments skip at one time. The placement of these skips on page 151 is hardly coincidental. Between measures 125 and 126, the oboe skips up. At the same point the E flat horns are given a rest before the skip and the second tenor trombone skips up the octave

on the beat before in order to avoid having too many make the leap at the same point. All other leaps are staggered at various points throughout the passage. At measure 127, the tuba makes the leap of the octave in the same manner as the trombones to avoid the skip simultaneously with the flutes. In outside voices this similar motion would be in poor taste. The lower contour is maintained, however, since the double basses continue the line downward to its logical conclusion.

To return to the graph of the oboe, we find that the usefulness of the lower tones gradually diminishes as we approach the lower limit. The upper part of the useful range, on the other hand, reaches a rather definite ending on the note e'''. Further evidence in the following movements will substantiate this. The e''' appears 37 times in the last three movements, four of which are in the second oboe. The f''', page 204, measure 321, occurs only once in the composition. The high e''' then is an often used tone, especially in loud tutti passages; however, the modern improved oboes are capable of producing even the g''' piano.

On the evidence of the graph of the first two movements, it would seem that g' should be accepted as the lower limit of the tessitura and d''' as the upper limit, giving a compass of one and one half octaves.

Berlioz explains in his "Treatise on Instrumentation" that "melodious passages"[3] for oboe should not exceed the range from g' to e''' inclusive. This might very well have been what he considered the tessitura of the instrument to be.

The English horn in F can be said to be the alto of the oboe. Its scale from c' to f''' actually sounds a fifth lower. Like the oboe some English horns of this era could extend this scale downward to include the b flat.

From the little evidence presented in this symphony, we might set the tessitura at the full compass covered here from g' to d''. The employment of the English horn in this symphony is entirely in the capacity of a solo instrument. It is apparent then that Berlioz has stayed within the limits he has established for the oboe when used in a similar capacity.

In his "Treatise", Berlioz states that the clarinet has a range of three and a half octaves or more, but he sets the upper limit at d'''' which today seems extremely high. This would give the clarinet the extremely wide range of just less than four octaves.

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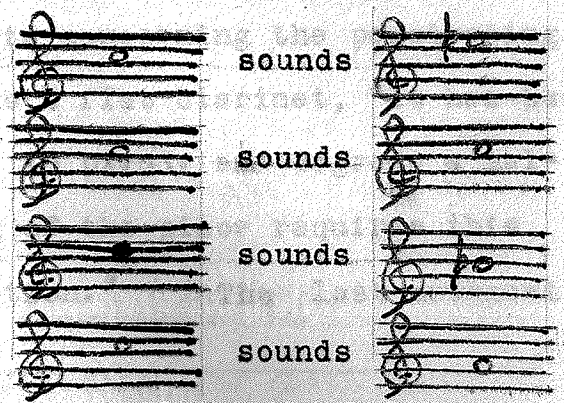
3. Berlioz-Strauss, op. cit., 164.

The upper fourth from a''' to d'''' is very difficult and usable only where its screaming, shrill tone will be balanced by a great mass of tone in the middle and lower registers. The low tones are quite useful when used alone as the bass of the woodwind section or doubled with bassoon, basses or both.

Clarinets of many different keys were frequently used by Berlioz because of a condition that seemed to perpetuate itself. The instruments used in France in the early nineteenth century were difficult to play in keys beyond the limited circle of D, G, C, F, B flat and their relative minors. Composers then wrote for the instruments of the key that would offer the least difficulty, consequently the performer's versatility was stifled. With the adoption of the Boehm system and the general acceptance of the clarinets in B flat and A, the demands on the performer's skill were greatly increased. Following is a list of clarinets of different keys in use at the time of Berlioz:



Berlioz used the C clarinet almost as frequently as

the B flat clarinet; however, in his "Treatise" of 1844, he states a preference for the quality of the B flat clarinet. Many performers today prefer to transpose the C and even the A clarinet parts in order to preserve the quality of the B flat clarinet even if it results in playing in several sharps.

The lower clarinets possess a rich, veiled melancholy tone. Berlioz asserts that "clarinets lose proportionately in purity, sweetness, and nobility as their key is raised higher and higher above that of B flat; this key is one of the finest on the instrument."[4]

Transposing C and A clarinet parts for B flat clarinet can be justified on the grounds that they are pitched closely enough together to preserve the tone quality originally desired by the composer. Transpositions further than a major second away from the original would be impractical and detrimental to the original intent of the composer.

Berlioz was probably referring to his own "Symphonie Fantastique" when he wrote concerning the penetrating and commonplace quality of the E flat clarinet, "It has been used in a modern symphony to parody and degrade a melody; the dramatic meaning of the piece requires this rather strange transformation."[5] The last movement

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4. Ibid., 206.
5. Ibid., 206.

is sometimes entitled "Thoughts of a Cut-off Head" following the act of the guillotine in the previous movement. The young romantic artist of the programme dreams that his loved one attends the witches' orgy. She first appears in the form of the "idée fixe", page 167, written for C clarinet. The orchestra here is in the key of C but obligingly modulates during the following two pages to E flat for the entrance of E flat clarinet on the "idée fixe". No other instrument could have served his previously expressed purpose so well.

Berlioz notes that the E flat clarinet should not be assigned notes higher than g'''. In the last movement the frequency of appearance of its upper notes is as follows:

f'''	1
e'''	7
d'''#	5
d'''	9
c'''#	26
c'''	37
b''	41
a''#	10

Berlioz's use of the lower range from d' sharp to g' is much less frequent. The B flat and A clarinets as employed in the First and Second Movements go up to and stop quite abruptly on e'''. This range is not extended in the following three movements. His use of the lower tones gradually decreases as we drop in frequency of use to the lowest tone. The graph indicates quite a sharp decline from the third register avail-

able on the instrument to the fourth and from the second to the first registers. The tessitura quite conveniently coincides with the second and third registers plus one note of the first register, from e' to c'''.

The bassoon is the bass of the woodwind section and is notated in bass and tenor clef. It has a range of more than three octaves from BB flat to e''. These upper two or three tones are hazardous but the octave just below possesses a quality of pity that is useful on solo passages in certain dramatic situations depicting great suffering.

The low range of the instrument, while extremely useful as a bass, has a tendency toward the comical or grotesque. The bassoons in the Third and Fourth Movements are taken down to the low BB flat, one of the finest sounding tones on the instrument, 24 times, 18 of which are in the second bassoon. The third and fourth bassoons as used in the Fourth and Fifth Movements strangely enough do not play below the E but are taken up as high as g' twice. The high notes occur when all four bassoons are playing in unison. The high range of the First Movement is not extended in the remaining movements.

The bassoon is so versatile in usage because of its great range and varying tonal qualities that it is dif-

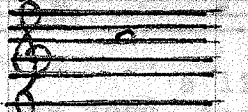
ficult to say that one register is more useful than another. From the graph of the First Movement, one might more or less arbitrarily set the tessitura from G to e'. However, tones higher and lower have been used to good effect.

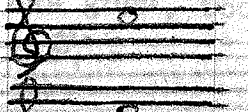
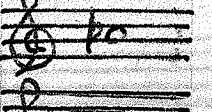
At the time of the "Symphonie Fantastique", Berlioz was still employing the natural horn. A study of the range of horns must of course mention the pitch of the horn in question since that is an important factor in determining the range.

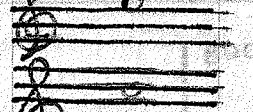
Following is a table of horns accessible to Berlioz:

Horn in high C sounds

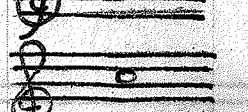
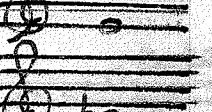
Horn in high B flat sounds

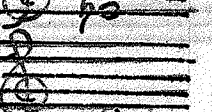
Horn in A  sounds

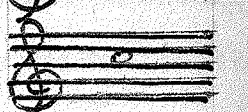
Horn in A flat  sounds 

Horn in G  sounds

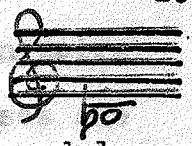
Horn in F sounds

Horn in E  sounds 

Horn in E flat sounds 

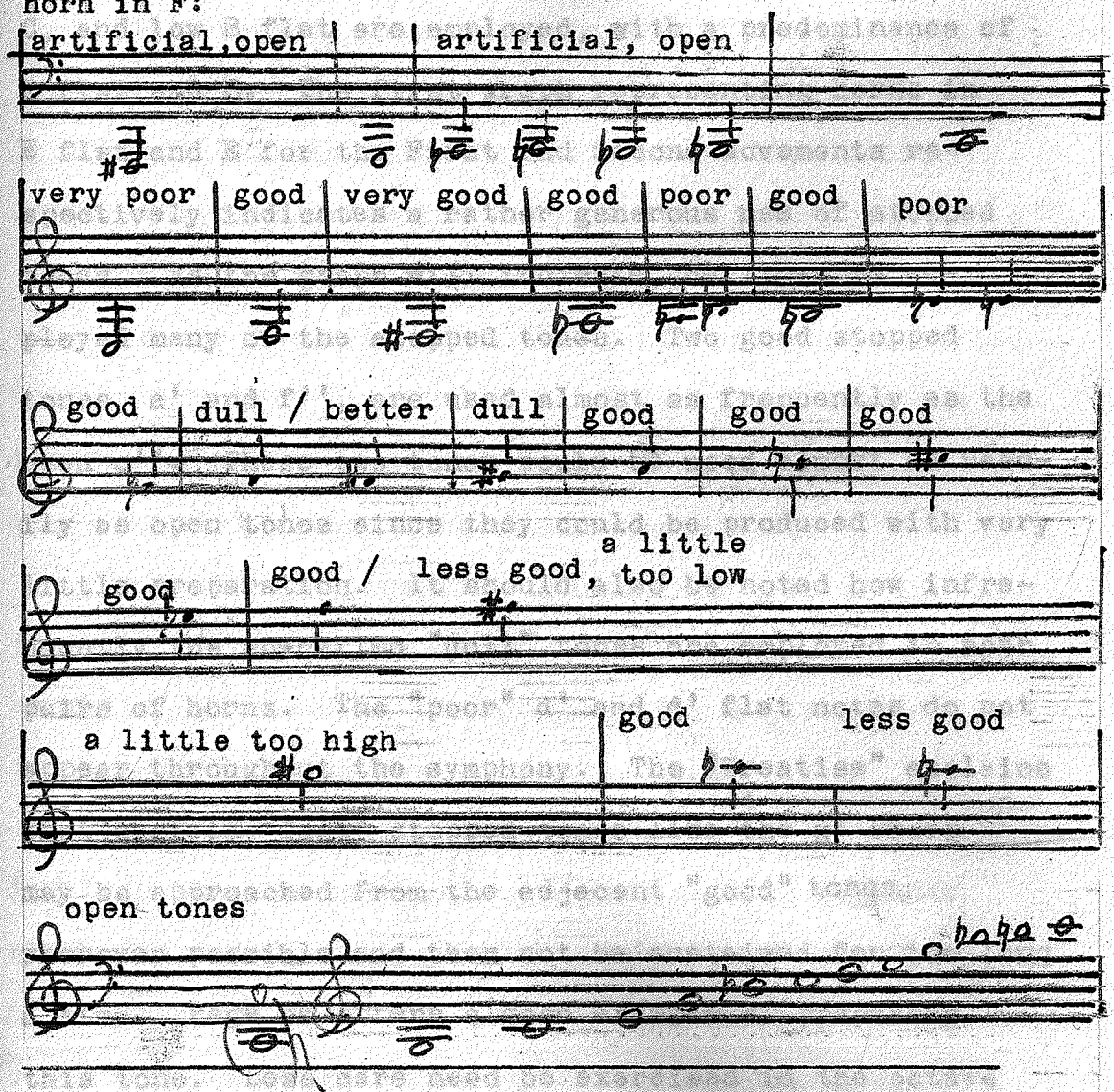
Horn in D  sounds

Horn in low C sounds

Horn in low B flat sounds 

In general the higher pitched horns will read lower notation throughout their range than the low horns; consequently, the ranges in actual sound of all horns may vary only slightly.

Following are the notes available on the natural horn in F:[6]



6. Ibid., 249.

In this symphony Berlioz uses the horns in pairs with one exception; in the Third Movement he uses one pair of F horns, one E flat horn and one C horn. He does not have the horn players change crooks within any measure in this symphony. In this respect his employment of the horns is quite conventional.

In this composition horns in the keys of F, E, E flat, C, and low B flat are employed, with a predominance of E flat and C. The first graph representing horns in E flat and E for the First and Second Movements respectively indicates a rather generous use of stopped tones. As the graph will indicate, Berlioz has employed many of the stopped tones. Two good stopped tones, a' and f'', are used almost as frequently as the open c''. These two tones could be used almost as readily as open tones since they could be produced with very little preparation. It should also be noted how infrequently the so-called "dull" tones are employed in both pairs of horns. The "poor" d' and d' flat notes do not appear throughout the symphony. The "Treatise" explains that certain "dull" stopped tones like the g' sharp may be approached from the adjacent "good" tones wherever possible and then not be sustained for too long a time. Page 66 offers a good example of preparing this tone. Less care need be exercised in the octave lower but it is also prepared in the same manner. The

low f sharp in the fourth horn, page 132, measure 6, is prepared by slurring down from the preceding g.

The f'' is used much more frequently than the open g'' and the e more frequently than the g. If one is to establish the tessitura then these limits seem to be logical: from e' to f'' with the qualification that the c' should also be included for the second horn.

The preceding remarks apply to all horns except that the tessitura of the different horns will be slightly changed for the horns in the various keys. The range of normal usage for C horns lies between c' and e''.

Berlioz's careful usage of stopped and artificial tones in the horns is undoubtedly his greatest contribution to the horn players' art. This illustrates his appreciation for the various instruments in the light of their special virtues and shortcomings.

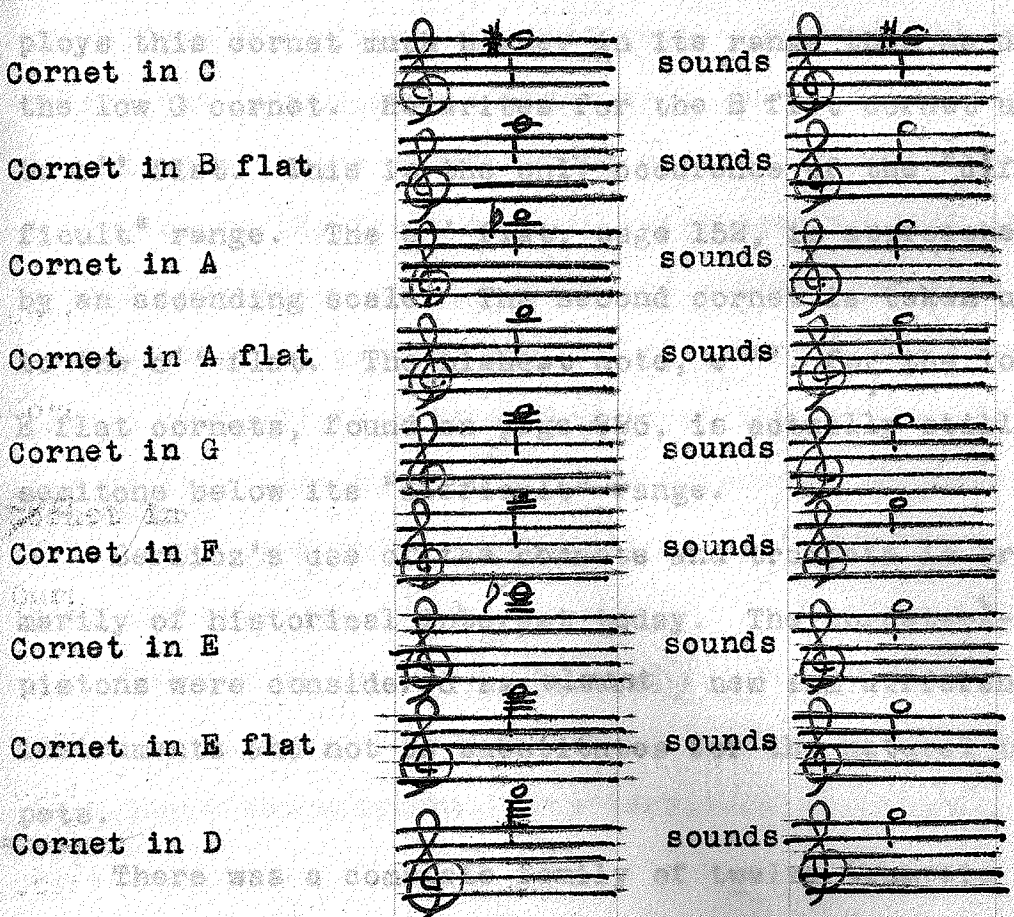
In a previous chapter, mention was made of the employment of crooks for cornets. The pitch of the cornets was often the same as the trumpets for a given movement and notated without key signature.

There was almost a complete family of cornets ranging from the non-transposing high C down to a low D which sounded a minor seventh lower than it was notated. Like the horns there was very little difference in the concert pitch range of these various cornets since the lower pitched instruments are given proportionately

higher notation.

In his "Treatise", Berlioz lists the various cornets and states the upper limits for each. He describes the upper notes of the range of each instrument as "difficult". Apparently the lower pitched instruments of his day could play correspondingly higher notation so that there was little difference in the actual pitch of the upper limits of each instrument.

Following is his table showing the keys of the cornets available with the highest note just below the "difficult" range transposed to concert pitch:



The highest written note, g'', for the G cornet as used in the First Movement is well under its upper limits. Its tessitura seems to be between e' and f''.

The cornet part written later for the Second Movement indicates a definite rise within the range. A comparison of the two graphs with their respective range limits will quickly confirm that the latter cornet part is much higher.

The highest pitched cornet used in this symphony is the B flat cornet employed for the Fourth Movement. Berlioz wrote this movement before the first, but he employs this cornet much higher in its range than he does the low G cornet. He writes for the B flat cornet up to b'' flat. This is the only occurence of the "difficult" range. The b'' flat, page 152, is approached by an ascending scale. The second cornet is taken up to the d'' flat. The highest note, e''', for the low E flat cornets, found on page 225, is actually still one semitone below its "difficult" range.

Berlioz's use of the cornets and trumpets is primarily of historical interest today. The cornets-à-pistons were considered as almost new and different instruments and not as substitutes for the natural trumpets.

There was a complete family of twelve trumpets in common use. They ranged from the low A flat to the high

G. Seven of these trumpets sound higher than they are notated.

The open b' flat, which is slightly too low in pitch, appears in only one place in the symphony, page 203. Two high E flat trumpets strike this tone fortissimo without preparation after a three measure rest.

The f'' could be produced, but on the natural trumpet it was slightly sharp. Berlioz asserts that the f'' can be used only as a passing tone between g'' and e'' and that it should not be sustained. The only time he employs the tone, page 47, measure 433, it is skipped up to from d'' after a quarter rest. On page 168 Berlioz writes the trumpets in octaves with the first trumpets in unison with the cornets. On measure 36 of the following page, the first trumpet skips down to join the second trumpet on the g' while the cornets continue on up. If Berlioz were to use the g'', this would have been a logical place to employ it at the fortissimo closing of this section of the Fifth Movement. Perhaps he felt that the cornets could play the g'' with less risk than the trumpets could.

The use of trumpets in the First and Second Movements is fairly representative of the use of trumpets throughout the symphony. The tessitura is from c' to e''.

Another brass instrument, now obsolete, that Berlioz

employed occasionally was the alto trombone. It was notated as a nontransposing instrument in alto clef and was sometimes referred to as the small trombone or alto trombone in E flat because of its size relative to the tenor trombone in B flat.

One striking aspect of the graphs of the trombones is their relative evenness. The trombones approach both limits of their range closer than the other brasses do. The tessitura of the tenor trombones is from the d' down to the B flat. There is insufficient evidence in the symphony to establish the tessitura of the alto trombone with any validity. Berlioz explains in his "Treatise" that it is advisable not to use the poor quality lower tones of the alto trombone since the same tones are excellent on the tenor trombone.

The symphony contains a rather extended use of the pedal BB flat in the second tenor trombone, pages 137 through 148, where the trombone actually plays the bass of the harmony one and two octaves below the tuba. Berlioz even extends this extreme range to include the pedal AA which is quite possible on the tenor trombone but very rarely used. The part was obviously intended for the tenor trombone rather than the bass trombone because the tones between BB flat and F which are missing on the trombone have been avoided.

It is a matter of conjecture, but Berlioz would pro-

bably have used the tuba for these low tones if one had been available. The C ophicleide for which he originally wrote in this symphony had a range from BB to d''. The B flat ophicleide also employed here could have produced these tones; however, Berlioz has described its low register as being "poor".

After the symphony was written, some German five-valved basses were introduced into France with the extreme range of over four octaves, AAA to a'. If the editors were revising the parts for these tubas, this could account for the extremely high tuba parts. The e'-flat appears once on page 168. Furthermore, Berlioz originally wrote the "Lontano" and the "Witches' Round Dance" to include one serpent. This instrument had the same range as the ophicleide. The part was later revised by Berlioz for two ophicleides in C and B flat respectively which in turn were replaced by tubas as mentioned above.

With so many instruments represented, a study of the graph marked "tuba" would not be a valid study of any one instrument but would show only the average range of the part.

The Second Movement affords an excellent opportunity to observe Berlioz's use of the harps. We must remember that he was writing here for the E flat harp with a range from FF to d''''. The E flat harp was in reality a non-

transposing instrument but because it produced the scale of E flat with all pedals up, it was said to be tuned to E flat. The instrument had seven pedals like the modern harp but each pedal raised its particular octaves only one semitone. This harp could therefore play with facility in eight keys: E flat, B flat, F, C, G, D, A, and E.

Berlioz usually used the lower range of the harp for a bass in octaves as can be seen on page 69. He rarely wrote block chords with the bottom note lower than e. Some exceptions to this can be found on pages 82 and 83. The lowest chord in close position occurs on page 63 where Berlioz has written the major chord built on the low A. The upper tones of the harp as used on pages 92, measure 309, lend an ethereal quality to the "idée fixe".

It can be seen from the graph that Berlioz has nearly exploited the range of the E flat harp, approaching the upper limit to within one semitone and the lower limit to within four semitones. The important factor of individual ability in producing the extremes of the range is of course eliminated on the harp. This may well lead to the conclusion that in the use of some of the other instruments where the range was not so fully utilized this factor was uppermost in the mind of Berlioz. The tessitura of the harp as used in

the symphony seems to lie from e''' to e.

Of the percussion instruments the timpani are undoubtedly the most valuable. Timpani are usually made in two sizes, the larger having a range from F to c, and the smaller having a range from B flat to f. The various pitches of the timpani as employed in the symphony complete the chromatic octave except for three tones. There is, of course, a predominance of C and G, the tonic and dominant of the key of the symphony. These two timpani are used in the First Movement in a very conventional manner.

While symphony orchestras of the day were equipped with two timpani, some opera orchestras used three. Berlioz not infrequently wrote for two pairs of timpani to be played by two players. His employment of chords in timpani is at this period unique.

On pages 129 and 130, the desolate English horn solo begins as before but this time is answered not by the oboe as at the beginning but by the thunder of the timpani.

What could be more descriptive of the "March to the Gallows" than Berlioz's manner of employing the timpani at the outset of the Fourth Movement? It was mentioned previously that in the Breitkopf and Härtel edition, the timpani are muted to measure 121. This same edition also explains that the accented eighth notes set

off from the rest were to be struck with both sticks and the others with the right stick. Although each pair of timpani is tuned in fifths, page 131, Berlioz employs one of each pair in order to produce thirds. From page 227 to the end of the symphony, in the last movement, where the timpani are tuned in fourths, a very unusual employment of simultaneous thirds occurs.

The graphs for the first and second violins are presented separately for a comparative study. The range of neither the first nor the second violins has been extended in the last three movements beyond that represented on the graph.

At the time of Berlioz, the high c'''' was the accepted limit of the range to be assigned to orchestra players. Berlioz makes no use of harmonics for any of the instruments of the string section in this symphony. Soloists were expected to go considerably higher. According to Richard Strauss, the orchestra violin range has since been extended to include g''''.[7] The high c'''', page 52, is approached cautiously in whole note and half note values on the ascending chromatic scale.

The high range is utilized on fortissimo tutti passages as we find on pages 115 and 116. Writing double stops in octaves in both first and second violins, as in

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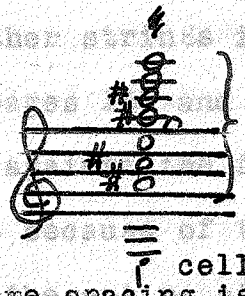
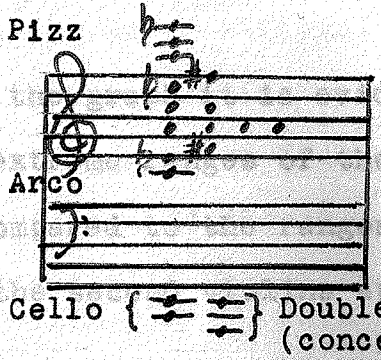
7. Ibid., 2.

this example, is a common practice with Berlioz. Another technic used to add to the dramatic intensity of the upper tones of the violins is the tremolo, employed on page 151. When the tremolo is employed muted in pianissimo passages, as we find at the opening of the "Dream of a Witches' Sabbath", page 160, it usually connotes unrest, excitement or terror. Paradoxically, this same formula is often employed to produce ethereal effects but in this first instance the high tremolo on the diminished seventh chord over the low timpani, cellos and double basses produces an atmosphere of apprehension. The spacing of the high tremolo can be seen best if placed on the staff over the highest note of the low voices:



Somewhat the same spacing is employed in measure 6 of the movement. The high pizzicato chord over the low massing of tones in the cellos and double basses produces a most peculiar cadaverous effect:



When Berlioz writes an important melodic line in an inner voice, he is careful not to obscure the line with harmonic filler in the same register. On pages 109 to 111, he writes the first theme of the movement in the bassoons, violas and cellos. The rhythmic figure in the woodwinds is reminiscent of the second theme. He writes a countermelody in the first violins which rises to greater importance at measure 71. From here on this line is at the top or filling in the space left between the flute and oboe.

The lower register of the violins is usually employed in soft accompaniment passages as on pages 205 and 206. However, the lower register is occasionally employed with the other strings in octaves on a fortissimo passage as on pages 152 and 153. Here the low register is effective against the fortissimo in the remainder of the orchestra because of the insistent rhythm and the sheer weight of the entire string section of one line in octaves. At the coda, measure 140, the strings divide into two lines and the woodwinds and the cornets play octaves. However, this time the dynamic level is only forte.

Returning to the graph it is evident that Berlioz has employed the extreme ranges of the violins quite generously when compared to the ranges of the wind instruments. Even the second violins approach the limit

to within four semitones. Proportionately greater use is made of the lower limits in the second violins.

The tessitura of the first violas is approximately from g' to e'''. If one were to establish the tessitura of the second violins as seen from the graph, it would be from d' to c'''.

We have seen previously that Berlioz held the viola in rather high esteem. The viola holds the unenviable position of being in the middle of the string section. In many of his writings Berlioz mentions the deplorable plight of the violist. Too many composers were indifferent to the instrument and assigned it to a very uninteresting harmonic filler part or, worse, yet, when they were at a loss as to what to do with the instrument, they simply wrote "col basso".

Very little harmonic filler, such as that on page 71, measure 129, is to be found in the symphony. Berlioz keeps interest in the viola line by alternating the filler part with the second violin.

Since the viola is in the middle, the question is ever present whether it should be scored with the upper strings or with the lower strings. In the Fourth Movement there are 90 measures in which the upper strings play one figure against another figure in the lower strings. The viola is scored for 42 measures with the violins and 48 measures with the cellos and basses or

roughly one half with each.

If the violins are not too high the violas double the violins in unison or on a lower harmony part. Occasionally in small ensemble passages, the viola will double the first violin an octave lower, as on page 177.

The viola is scored in unison with the cellos on page 152, measure 135, where the strings play one single line in three octaves. They continue with cellos in unison when the strings divide into two lines at measure 140.

On page 43 the viola doubles the cello an octave higher. The viola is taken to its highest note, b'' flat, on page 46, to maintain the octave above the cello.

On page 171 the viola is employed in its low range on an interesting independent line that supplements the cello part. Berlioz seems to make rather extensive use of the upper range to within two semitones of the theoretical limit of the period. The tessitura lies from g to e''.

The range of the cello for orchestral purposes at the time of Berlioz was from C to g'' excluding the use of harmonics. Virtuosos go considerably higher but the range for use in the orchestra today has not been appreciably extended.

Berlioz takes advantage of the melodic expressiveness of the cello in a long contrapuntal section for strings beginning in the cello, page 39, measure 361. The lyric

"idée fixe" begins in the middle and low range, rising in register and expressiveness at each entry until the climax is reached at the recapitulation, page 44, measure 412. Here the cellos divide in harmony in the upper range for a rather extended passage, which is quite a common practice with Berlioz.

On page 102, measure 24, the first theme of the "Scenes in the Country" played by the first flute and the first violins is given an unusual accompaniment in the second violins, violas and cellos pizzicato. The low range of the cellos is employed as the bass of these upper strings. The short arpeggio pizzicato figure fills in the rests in the melody. At measure 41, the cellos alone perform this function with a different figure. The pizzicato in this instance provides a light accompaniment to a simple melody.

Near the end of the "March to the Gallows" the pizzicato is employed with quite a different purpose. On page 158, measure 164, the "idée fixe" appears pianissimo in the clarinet as the last thoughts of love just before the fatal stroke of the guillotine, represented by the fortissimo G minor chord in the full orchestra, is punctuated by three pizzicato notes in the strings like drops of blood from the blade. The fortissimo roll on the snare drum with the G major

triad in the timpani gives the touch of finality.

We have seen that the cellos most frequently double the basses at the upper octave. These instruments present the first theme of the Fourth Movement in this manner, page 133, measure 17. The viola is added a third higher at measure 25. When this theme appears near the end of the movement, the cellos and basses are doubled fortissimo by all the woodwinds and basses. This tutti section ends the phrase with a rapid diminuendo to a pianissimo and a subito fortissimo followed by the inversion of the theme in the same instruments.

The cello is frequently used as the bass of the string section in pianissimo passages, as found near the opening of the symphony, measure 3. The velvety quality of the muted strings provides just the right atmosphere for the presentation of the "Estelle" theme. The basses are inconspicuously added at measure 17.

An unusual passage where the basses are intermittently added to the cellos, begins on page 23, measure 200. The cellos begin the passage piano in the low range as the bass of the section. With each crescendo, the double basses are added, usually on the second part to avoid an entrance on the accented beat of the measure.

The cellos and basses occasionally employ an undulating nervous figuration, as seen on page 162, measure 5, where the massed tones in the low register

lend an underlying atmosphere of confusion to the orchestration. Another example can be seen on page 218, measure 435. Since the lowest note of the sixteenth figure in the cello is an open string, it would be quite playable on the double bass. However, Berlioz prefers to write the part differently to add to the atmosphere of confusion.

On page 142, measure 89, in the "March to the Gallows", Berlioz writes a triplet arpeggio figure for viola and cello in octaves in their middle ranges. Against this the basses play a rapid dotted eighth and sixteenth note figure taking advantage of the open A string. Still a different figure in sixteenth notes is passed between the first and the second violin. To the listener the strings lend a surging, whirling accompaniment to the second theme in the woodwinds and brasses.

Returning to the graph, we find that Berlioz employs the upper octave comparatively little even though he takes the cellos to within three semitones of what was considered their limit. The low range of the cello below the open G string is also somewhat neglected. The tessitura is approximately two octaves, from G to g'.

At the time of Berlioz some three-string double basses were still in use in France. They were tuned in fifths to G, d and a. These basses had a range upward from G and were usually not asked to go above a'.

Many four-string basses were also in use with the conventional tuning, E, A, d and g. The range of these basses was from E to a!. Occasionally some four-string basses used a combination of these two systems of tuning: E, G, d and a. All of the basses sound an octave lower than they are notated.

Berlioz recommended the use of both systems of tuning within a section in order to increase the number of open strings available and thereby increase the sonority of the orchestra. As seen by all of the graphs of the string instruments, Berlioz took advantage of these open strings. The points of greatest frequency of occurrence are found to be the open strings for each instrument. This is particularly true of the lowest string of the second violin, viola and cello. A study of the score reveals that the greatest advantage of open strings is made in playing double stops except in the case of the double basses. Double stops are usually employed at points where the increased sonority of these open strings is desirable.

The graph of the double basses offers a few clues as to the type of basses Berlioz actually used. The presence of the low E would seem to eliminate the three-string basses unless the performers were expected to transpose the lower notes up an octave. The high points at low A and g indicate that there certainly were four-string basses with the conventional tuning. However,

the low G is rather prominent when compared to the sharp decline just below this point on the graph. The a is the most prominent note represented on the graph. Above this there is a rather sharp decline. It seems not unreasonable to assume that Berlioz expected there would be at least a few basses in the section tuned to E, G and a which could give the desired resonance to these two prominent tones, G and a.

The double basses in the orchestra are usually assigned to the lowest tones of the harmony. They may be doubled under ordinary circumstances an octave higher or at the unison by cellos, bassoons, or even by the lowest tones of the clarinet. Berlioz has expressed in his "Treatise" an aversion to doubling the trombones with the double basses. Adding the basses to the piercing tones of the trombones only dulls the effect.

Like the trombones, the ophicleides were also rather incompatible with the double basses. Since the tuba parts were originally conceived for the ophicleide, this may explain why the tubas are not scored with the double basses more than they are here. The manner in which these two instruments were occasionally doubled by the basses can be seen on page 142, measure 89. Each instrument has its own rhythmic figure and thereby retains its identity. Exact doublings of these

three instruments as seen on pages 151 and 168 would probably be justified by Berlioz on the grounds that by doubling the melodic line in many voices the identity of these instruments is lost and they simply become a part of a composite effect.

We have seen several examples of Berlioz's rather common practice of massing tones in the very low register for a dramatic effect. On pages 131 and 132 the basses have been divided into four to produce pizzicato chords which are doubled in the cellos and timpani. The low registers of the horns, bassoons, clarinets and finally the second tenor trombone and tuba contribute to the effect.

A typical pizzicato accompaniment can be seen on page 74, measure 176, and page 81, measure 233. Pizzicato in the basses is sometimes employed also on a melody with sustaining instruments like the bassoons as we have seen on page 51, measure 463. On page 205, measure 331, the basses and the cellos pizzicato have overlapping phrases with the sustained melody in horns or bassoons.

Ostinato-like figures are frequently employed, the longest and most striking example of which is to be found in the Third Movement, page 118, measure 131. This unusual rapid reiteration in the lower strings emphasizes the rhythm of the countermelody in the first violins.

The first theme in the second violins encounters the third theme of the movement in the woodwinds at measure 133, but both themes are eventually abandoned as if overpowered by the accompaniment.

The high range of the double basses is used primarily on the melodic material. On page 133, measure 17, the first theme of the Fourth Movement begins on the g' which can be considered within a rather useful range. On the following page the countermelody takes the basses up to the a' flat. This note appears three times, always on this countermelody.

These a' flats extend the graphed range of the double basses to within one semitone of the recognized limit. The tessitura of the basses is approximately G to e'.

The inventive genius of Berlioz's accompaniments can be realized as one quickly thumbs through the score. Every page has a different appearance. Very few instances of a literal return to a particular style of accompaniment can be noted. The eighth note accompaniment for the first presentation of the "idée fixe" in the key of C page 12, is the longest in one style, lasting for 30 measures. The return of the "idée fixe" in the key of G, page 28, brings with it an altered form of the accompaniment. The longest sequence to be found in the symphony appears on page 23, measure 200. This is maintained for 31 measures and returns only in fragmentary form. The

longest pedal occurs on page 37 in the timpani. On page 38 it is continued in the cellos.

Chapter VII

CONCLUSIONS

The discussion of Berlioz's theories on orchestration has been followed by a study of his scores with special reference to the "Symphonie Fanstastique". This study is by no means exhaustive as to all the details of his orchestration. However, from the evidence gathered, certain conclusions as to his contributions in the field of orchestration can be submitted.

Following is a list of orchestral technics characteristic of Berlioz's scores:

1. Modern orchestration inherited much from Berlioz in his development of special effects; some of which are an extended use of tremolo, sul ponticello, col legno, pizzicato, harmonics, the use of mutes and the use of undulating bass figures.

2. He often used a massing of tones in the very low register to produce a certain dramatic effect.

3. An inventive genius is displayed in his constantly varying the style of accompaniment.

4. Berlioz's method of adding instruments in stepwise fashion to the score influenced the orchestration of many later composers.

5. He gave melodic interest to the instruments

which had been somewhat enslaved to harmonic filler. The viola is a striking example.

6. He experimented with many new combinations of instruments.

7. He often divided the instruments on rapid passages by allocating short bits of the passage to different individual performers.

8. His employment of chords in the timpani is a feature observed in several of his works.

9. He expanded the instrumentation of the symphonic orchestra by including in his scores the piccolo, English horn, contra-bassoon, harps, E flat clarinet and a wide variety of percussion instruments.

10. He advocated the use of the Boehm system for woodwinds.

11. He very often scored for four bassoons.

12. He stimulated a new use for trombones in the symphonic orchestra.

13. He experimented with the use of cornets in the orchestra.

14. Berlioz employed the brass freely on thematic material. The trumpet would be an exception to this.

15. He employed three or more timpani tuned to intervals other then fourths and fifths.

16. Berlioz used four or more horns each pitched in a different key. By ingeniously passing a melody

from one horn to another, he was able to avoid the poor stopped tones.

17. A multiple division of strings was used in Berlioz's scoring.

18. His expanded use of open strings by means of double stops added sonority to his orchestra.

19. His directions to the conductor and individual performers as to the interpretation of the score were detailed.

20. Berlioz is very outstanding in his scoring for large groups of band, orchestra and chorus with additional groups on or off stage.

The romantic movement like most revolutionary movements was not without opposition. Men with the high ideals and dominating force of Berlioz were needed to pioneer in the new musical adventure which was striving for new freedom of expression.

The fact still remains that it was his manner of writing for the instruments that gave his orchestration its greatest mark of distinction. Every instrument of the orchestra was a potential solo voice. Berlioz possessed more than just the technical knowledge of the instruments. He was able to evaluate their aesthetic value to the orchestration in the light of the technical limitations and potentialities of each instrument. He had an intimate understanding of the

tone quality of each instrument in all its registers and in combinations with other instruments.

The romantic movement brought with it a changed concept in subject material for descriptive music. Berlioz's love of the diabolical, the gruesome and the spectacular is reflected in his treatment of the orchestra. The new era of descriptive music opened new horizons for a more colorful use of instrumental combinations and special effects. Berlioz ranked high in this art.

Criticisms have been leveled against Berlioz for his assertion that music could convey a specific idea. The degree to which Berlioz felt that his music would convey his exact concept is a matter of conjecture. To some, the programme may be an aid to the appreciation of the symphony, to others the music is appreciated in spite of the programme. If Berlioz felt that his music conveyed a definite idea, he was certainly not always successful in this respect.

Liszt was active in Paris after 1827 and was greatly influenced by Berlioz's music in formulating his own ideas of the symphonic poem. In the matter of orchestration, Berlioz's influence can be traced in the string accompaniments in Liszt's symphonic poem, "Tasso". The pizzicato accompaniments and the multiple division of strings are hardly coincidental. Liszt's high regard

for the music of Berlioz was evidenced by the fact that Liszt was instrumental in having his "Benvenuto Cellini" revived at Weimar.

The "idée fixe" serves as a unifying force in the "Symphonie Fantastique" as do the themes which recur throughout the "Harold en Italie" symphony. This use of themes may well have been the generic force that stimulated Liszt's use of his "ego theme" and Franck's development of the cyclic form. Franck's melodies grow by repeating the first notes of the melody, expanding the melody in length each time, until eventually on the third time the melody is given in its entirety. This melodic formula may have been evolved as Franck observed Berlioz's "Harold en Italie". On the solo viola's fourth entrance in the last movement of the symphony the melody is presented in this manner.

Wagner opposes programme music and Berlioz in his writings. However, the influence of Berlioz's orchestration can be seen in Wagner's scores. The low massing of tones for a certain dramatic effect, use of horns in several keys, as stated on page 45, soft timpani solos, the use of brass thematically, multiple division of strings and the undulating bass figure were all expanded by Wagner. In Berlioz's "Harold en Italie", the Canto of the "March of the Pilgrims" is introduced into the finale, foreshadowing the "Pilgrims' Chorus" in "Tannhäuser". Berlioz explains the technical pos-

sibilities of producing a rapid, ascending small group of notes on double basses and uses the technic in the "Symphonie Fantastique" much as Wagner does, particularly in his motif often referred to as the "Fafner" motif. Perhaps it is just coincidental but the motifs of "Dejection", "Reflection" and "Murmuring" from Wagner's "Ring des Nibelungen" are also suggested in the "Symphonie Fantastique". As much as Wagner seemingly opposed Berlioz, he had only praise for him for not lowering his musical standards for the sake of popularity.

The German public knew Berlioz's music through Hans von Bülow who conducted Berlioz's overtures on many of his concerts. Berlioz himself toured Germany, Russia and England conducting his own works.

We need only to study Berlioz's "Treatise on Instrumentation" as revised by Richard Strauss to observe the high regard the latter held for the former. The reasons for the revision were to bring the text up to date with regard to technical advances in the manufacture of instruments and to include more examples extracted from more recent composers which in themselves attest to the influence of Berlioz's orchestration. Strauss draws most heavily from the works of Liszt and others. He cites some examples from his own works where he has made errors concerning certain points discussed by Berlioz.

A study of "Also Sprach Zarathustra" by Strauss will reveal his great debt to Berlioz. The shrill little E flat clarinet is employed with the piccolo. The piccolo enters after the clarinet and carries the line upward to double the E flat clarinet at the octave. The theme of the "inhabitants of the unseen world" is presented in stepwise fashion in the woodwinds over a tremolo melody in the low strings.

The multiple division of strings is evident near the beginning where Strauss adds the strings by stands in producing a long crescendo from a pianissimo to a fortissimo. All these technics along with the employment of English horn and two harps may also be traced to Berlioz.

Many composers all over Europe seemed to be impressed with the magnitude of some of the works of Berlioz. Mahler's Fifth Symphony, which is typical of most of his symphonic works, calls for a large orchestra of four flutes, two oboes, three clarinets, two bassoons, contra-bassoon, six horns, four trumpets, cymbals, bass drum, snare drum, gong and strings. His first and second symphonies call for an even larger orchestra and the second includes groups of brass instruments off stage. In spite of the grand scale of his works, his orchestration is transparent enough to allow individual expression for each instrument. Un-

like Berlioz, however, he scorned the idea of a pre-arranged programme. Instead he employs voices to carry the poetic idea in his Second, Third, Fourth and Eighth Symphonies.

The Russian Nationalists studied the scores of Berlioz closely. Perhaps no other group so unanimously accepted Berlioz as their model of orchestration. The crude violence in Rimsky-Korsakoff's scoring may be traced to certain technics utilized in Berlioz's scores. In the "Russian Easter" three trombones are employed on thematic material as Berlioz has done in his "Roméo et Juliette" and "La Damnation de Faust". Rimsky-Korsakoff also employs the strings on double stops that utilize many open strings when an increase in sonority is desirable. The increased use of a greater variety of percussion instruments in the scores of Rimsky-Korsakoff, Balakirev, Borodin, Moussorgsky and Cui is very likely an influence of Berlioz.

Berlioz has been spared the harm done by cheap imitators, but on the other hand he founded no school and had few direct disciples to perpetuate his gains. As a result many of his works have lost nothing of their freshness and originality in a century. His influence was felt least in his native France although Saint Saëns and D'Indy show indications as to Berlioz's influence in their use of brass instruments.

Although Berlioz's use of new and more developed technics often seems to reflect a defiance towards conventionalism, it shows a constant struggle towards higher ideals. His music will live on not only because of the pleasure it affords concert goers, but also because of the high standards he established which are reflected in the works of many composers who followed him.

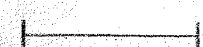
Graph A

Graph A

KEY TO GRAPH A

KEY TO THEMES:

Theme of the Introduction

 First part of Main Theme of the Allegro

Second part of Main Theme, similar to Theme of the Introduction

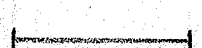
Third part of Main Theme

The Idée Fixe, or Main Theme of the Allegro

Transition material, similar to first part of Main Theme of Allegro

Subsidiary Theme of the Allegro, in part, similar to Main Theme

(Any color) Material from a certain theme

 An Episodic Theme, representing "Gladness"

An Episodic Theme, representing "Jealousy"

Fugal entries of Main Theme

(Any Color) A Theme one octave below

(Any Color) A Theme two octaves below

KEY TO TONAL CENTER:

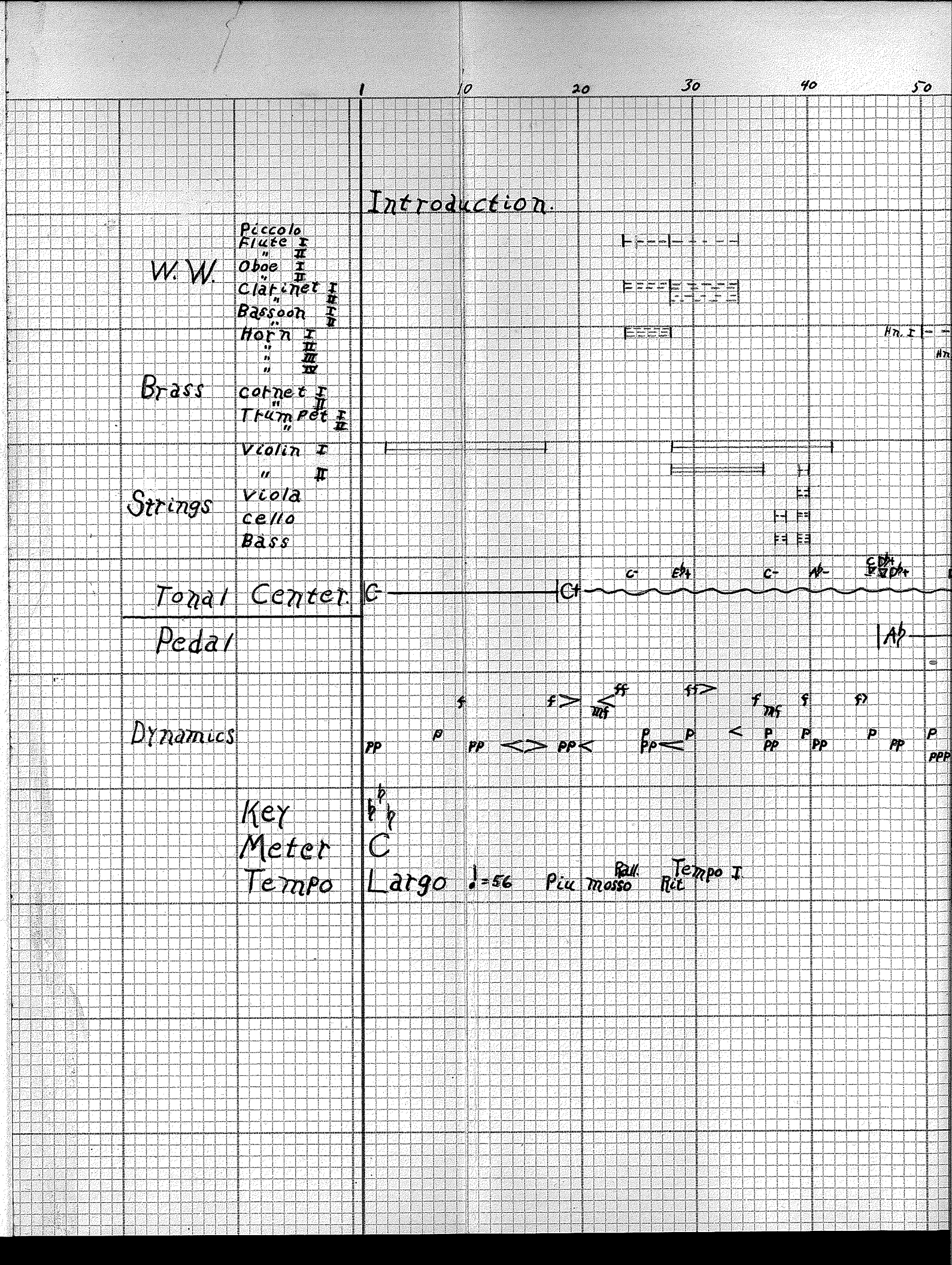
Static section

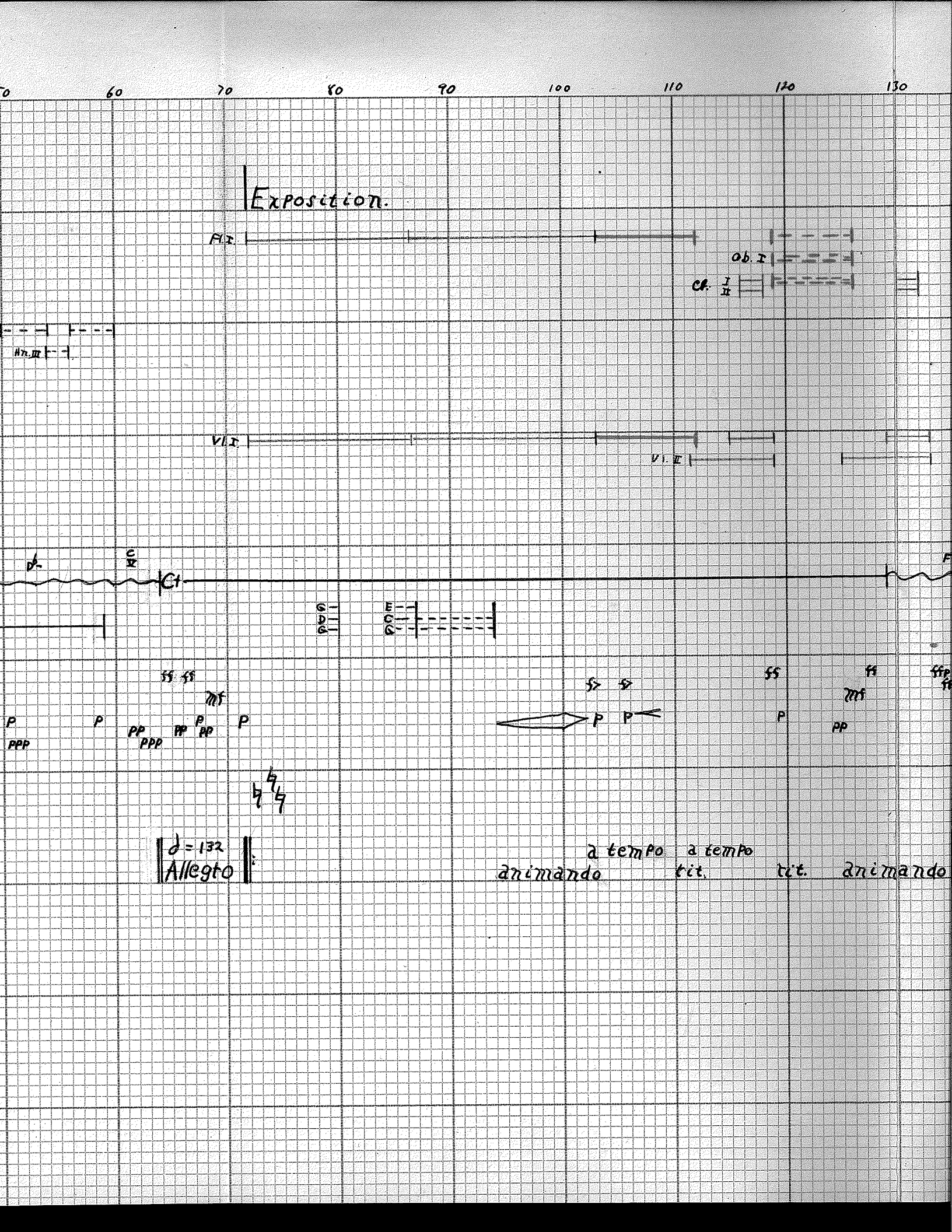
Transitory section

KEY TO PEDAL:

Continuous pedal

Ostinato-like pedal


1
10
20
30
40
50
Introduction.
W.W.
Piccolo
Flute I II
" I II
Oboe I II
" I II
Clarinet I II
" I II
Bassoon I II
" I II
Horn I II III IV
" I II III IV
Brass
cornet I II
" I II
Trumpet I II
" I II
Strings
Violin I
" II
Viola
cello
Bass
Hn. I
Hn
Tonal Center
C
C-
Eb+
C-
Ab-
Ab
Pedal
Dynamics
f
ff
sf
fz
mf
ms
p
pp
ppp
Key
Meter
C
Tempo
Largo ♩=56
Piu mosso
Rall.
Rit
Tempo I


60
70
80
90
100
110
120
130
Exposition.
Fl. I
Ob. I
Cl. I II
Hn. III
Vl. I
Vl. II
Vc.
Ct
C IX
Allegro
a tempo
animando
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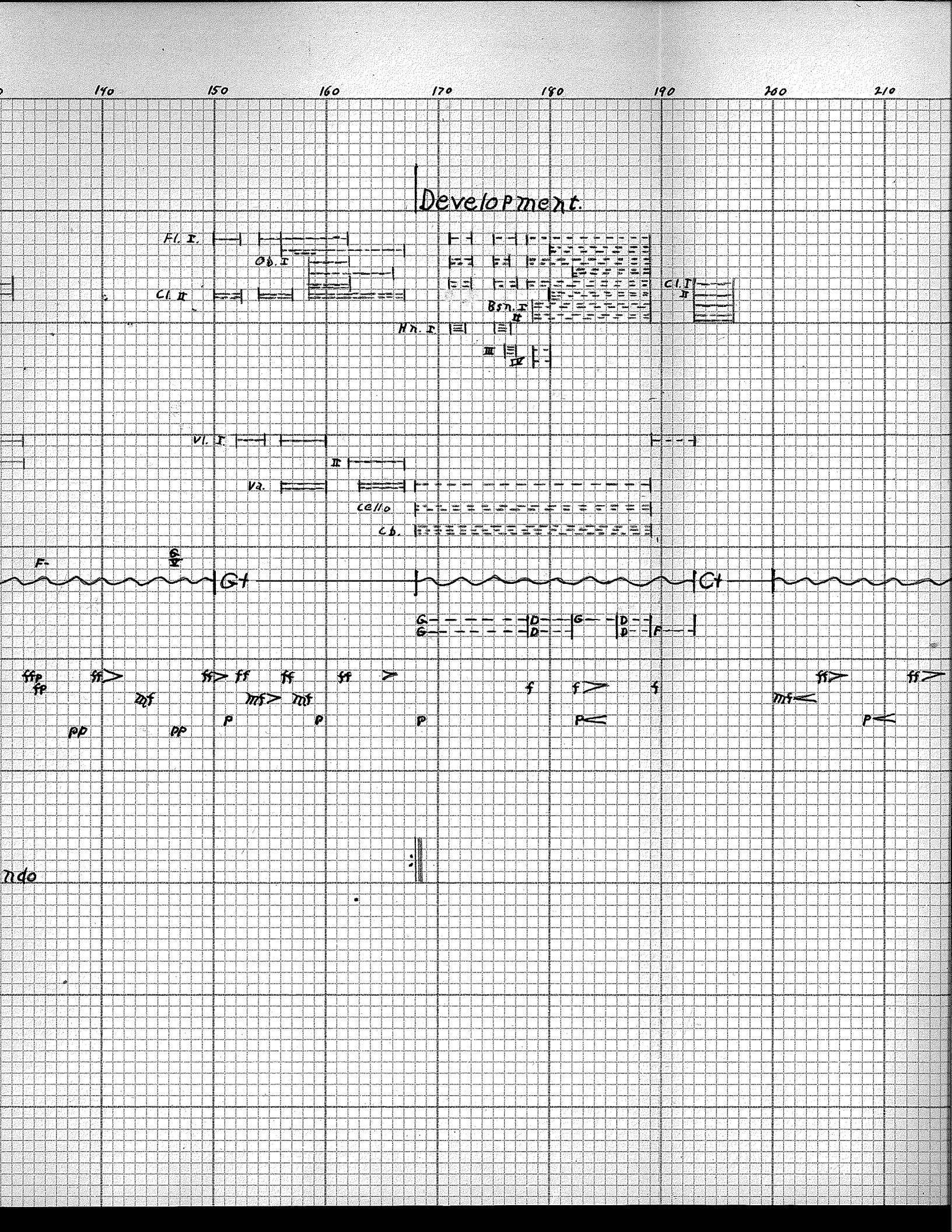
140
150
160
170
180
190
200
210
Development.
Fl. I.
Ob. I
Cl. II
Cl. I
Bsn. I
Hn. I
Vl. I.
Va.
cello
Cb.
F-
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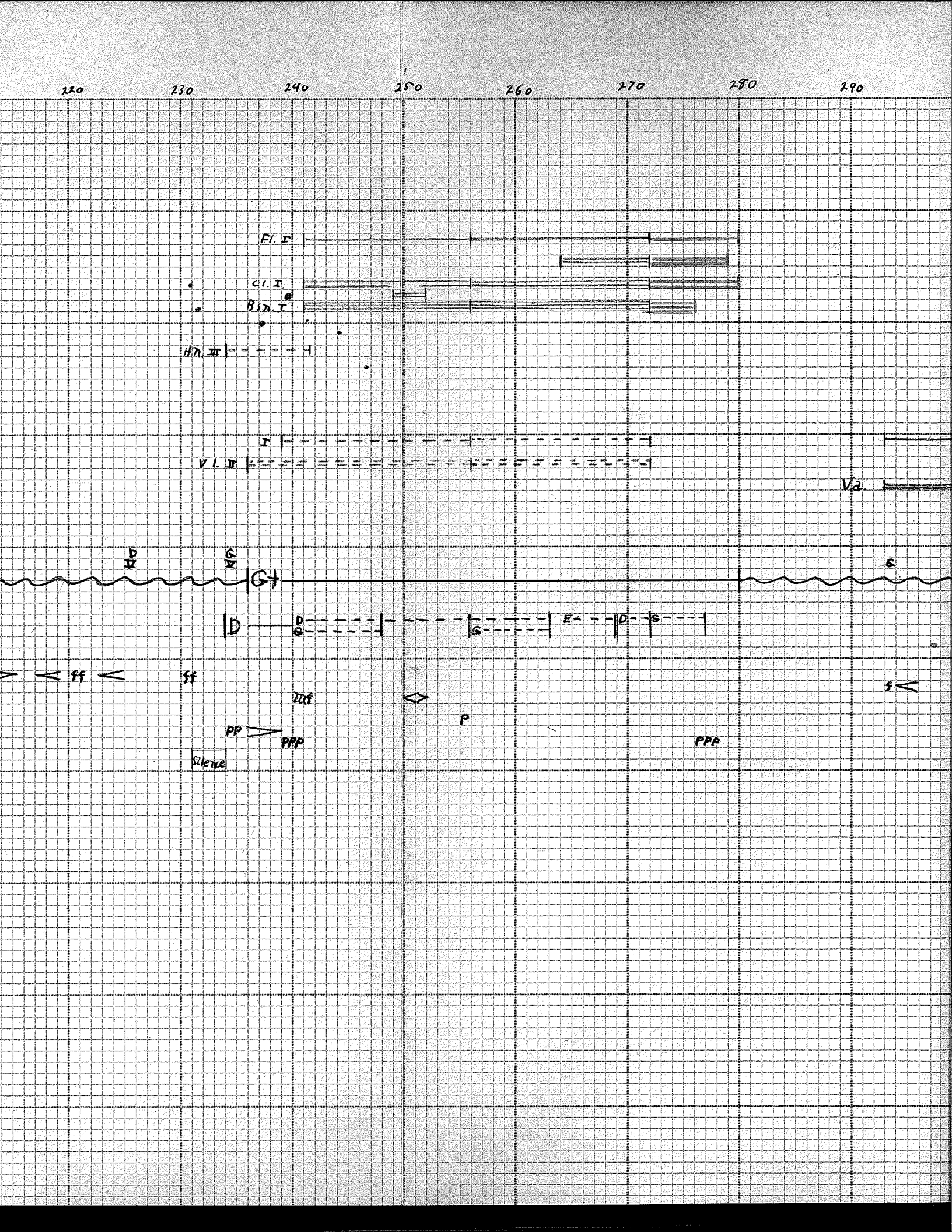
C
ndo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230
240
250
260
270
280
290
Fl. I
Cl. I
Bsn. I
Hn. III
I
VI. II
Va.
D
G
G
D
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E
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ff
ff
fff
pp
ppp
p
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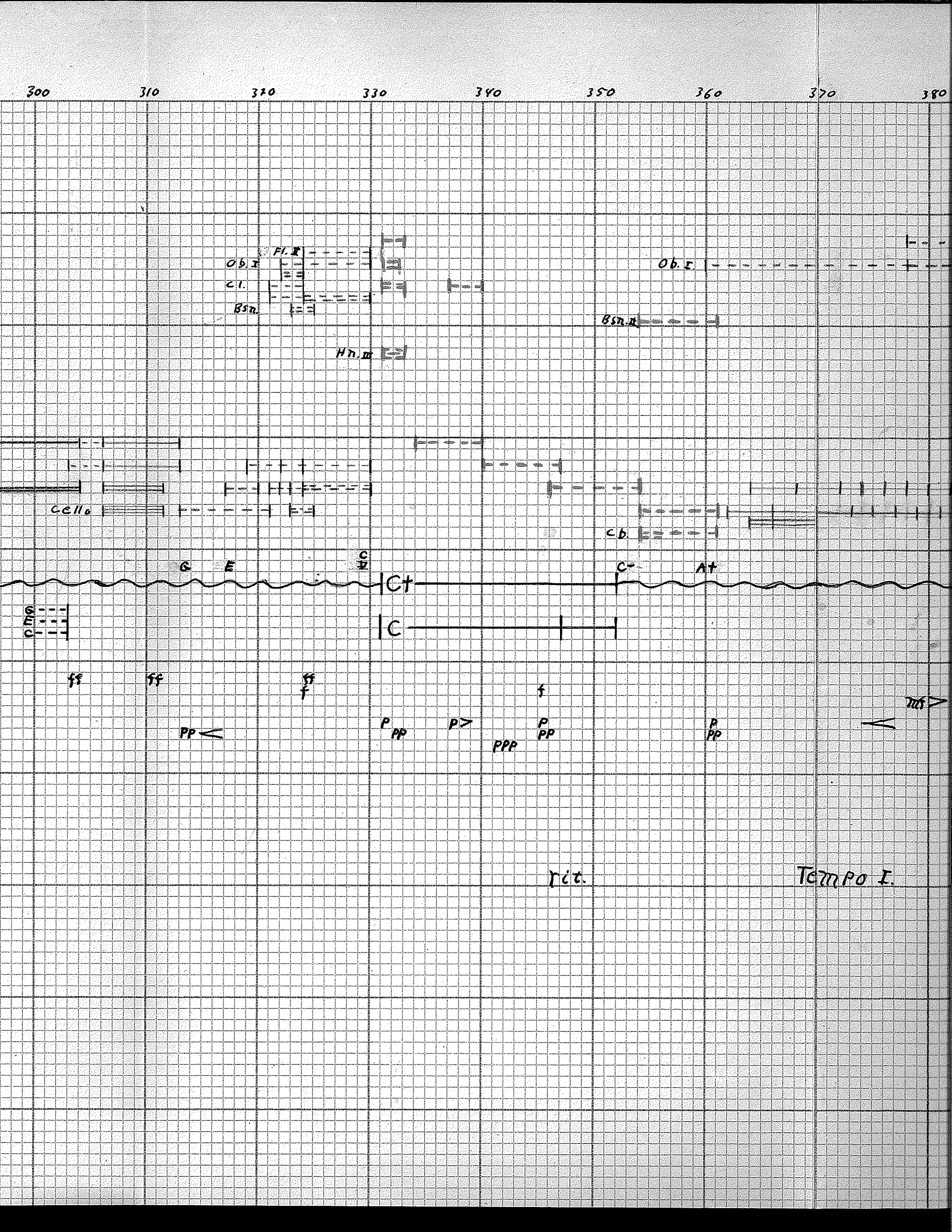
Silence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320
330
340
350
360
370
380
Fl. I
Ob. I
Cl.
Bsn.
Hn. III
Ob. I
Bsn. I
Cello
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G
E
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A+
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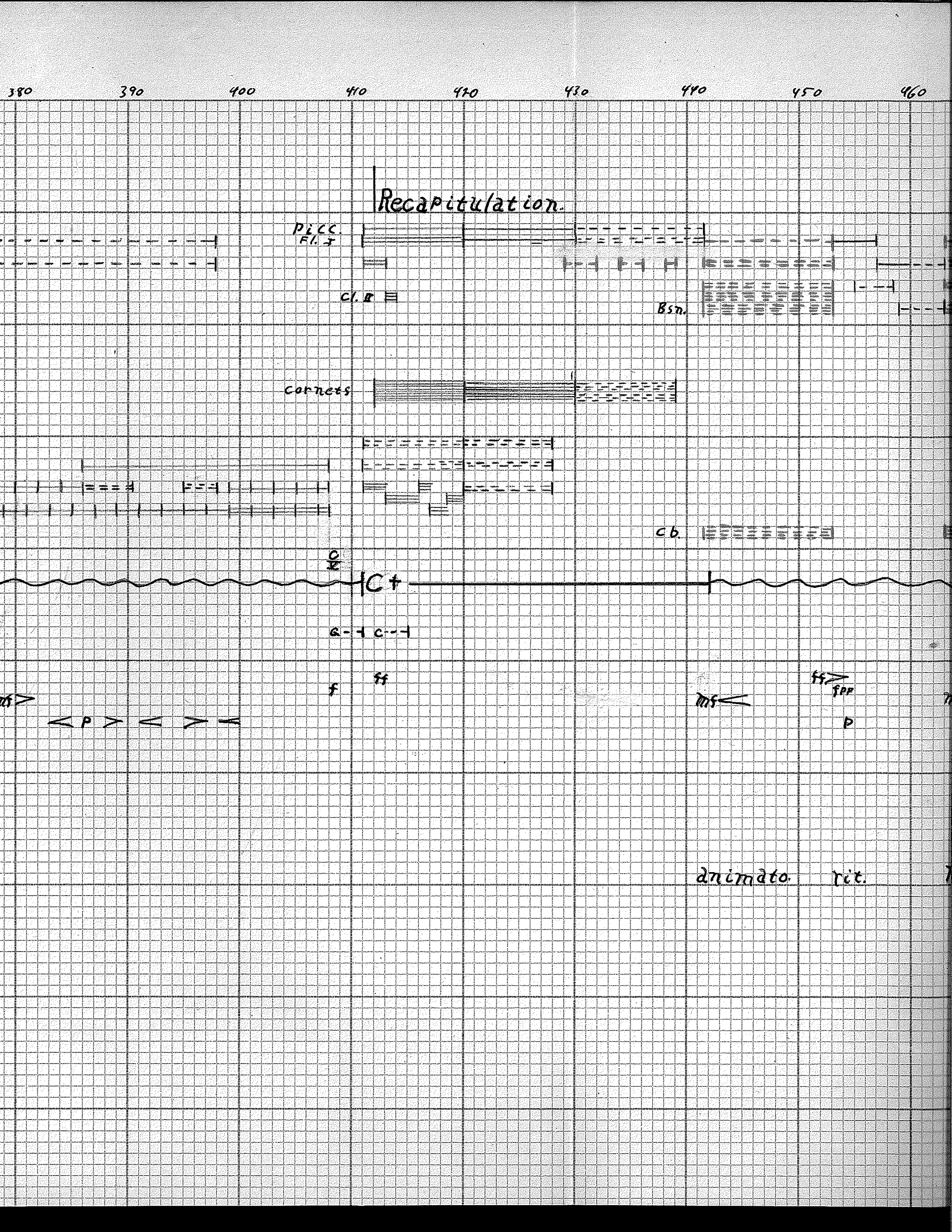
rit.
Tempo I.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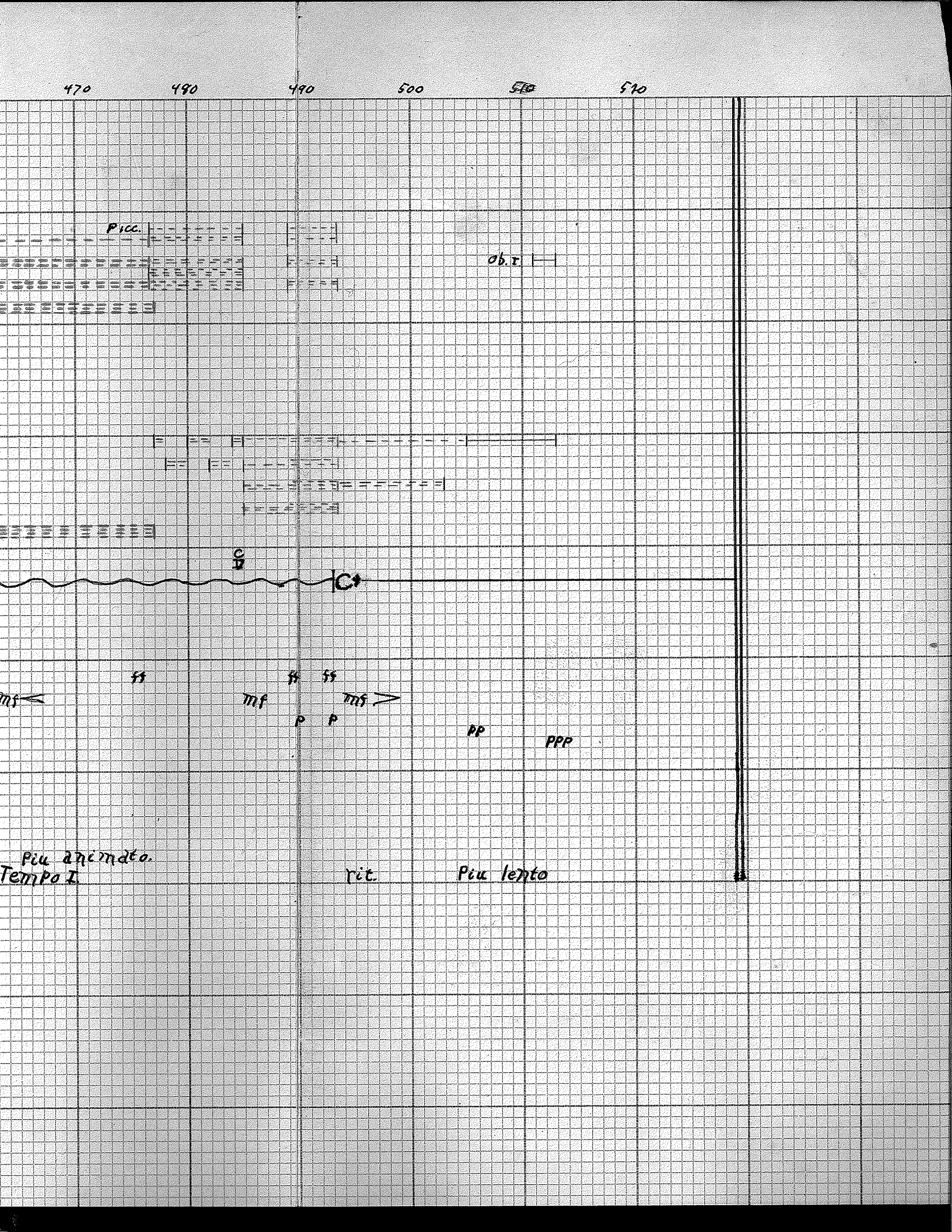
390
400
410
420
430
440
450
460
Recapitulation
picc.
Fl. I
Cl. II
Bsn.
cornets
cb.
C
C
f
ff
ff
fpp
mf
p
mf
p
animato
rit.


470
490
490
500
510
530
Picc.
ob. I
C
ff
ff
ff
mf
mf
mf
p
p
pp
ppp
Piu animato.
Tempo I.
rit.
Piu lento

Piccolo

Flute

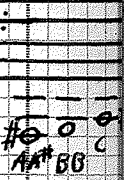
Oboe

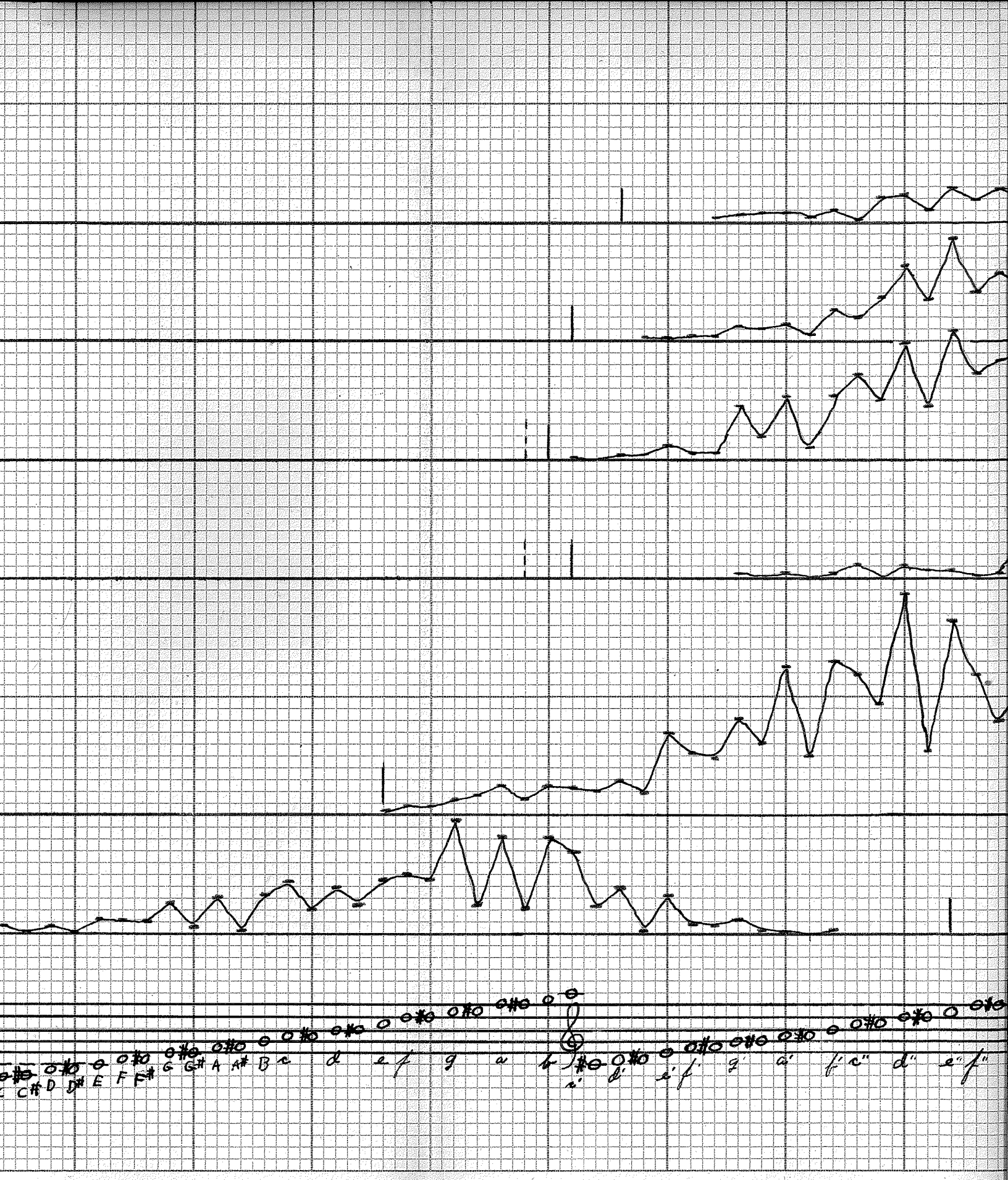
English Horn

Graph B

Clarinet in B♭, A

Bassoon





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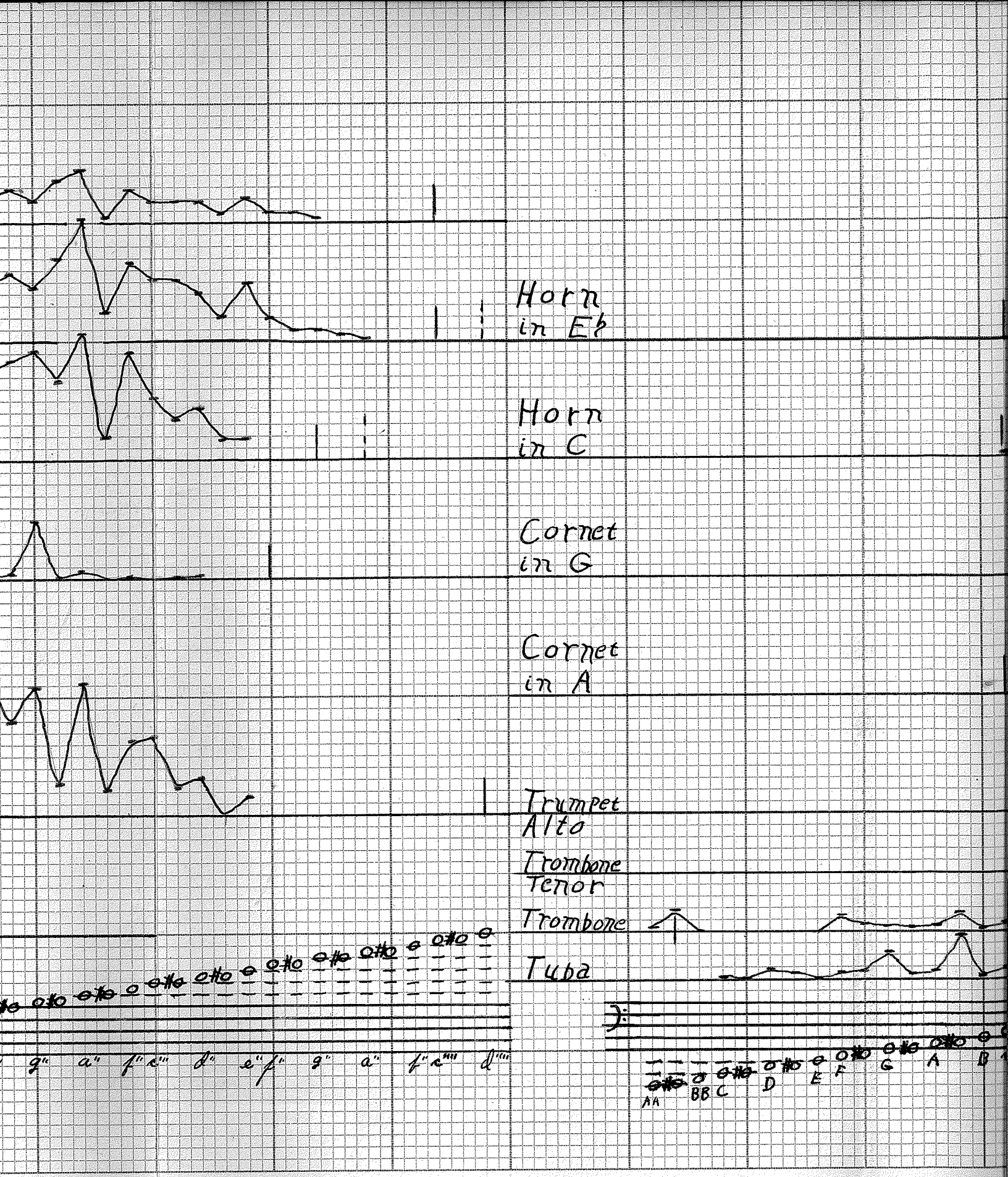

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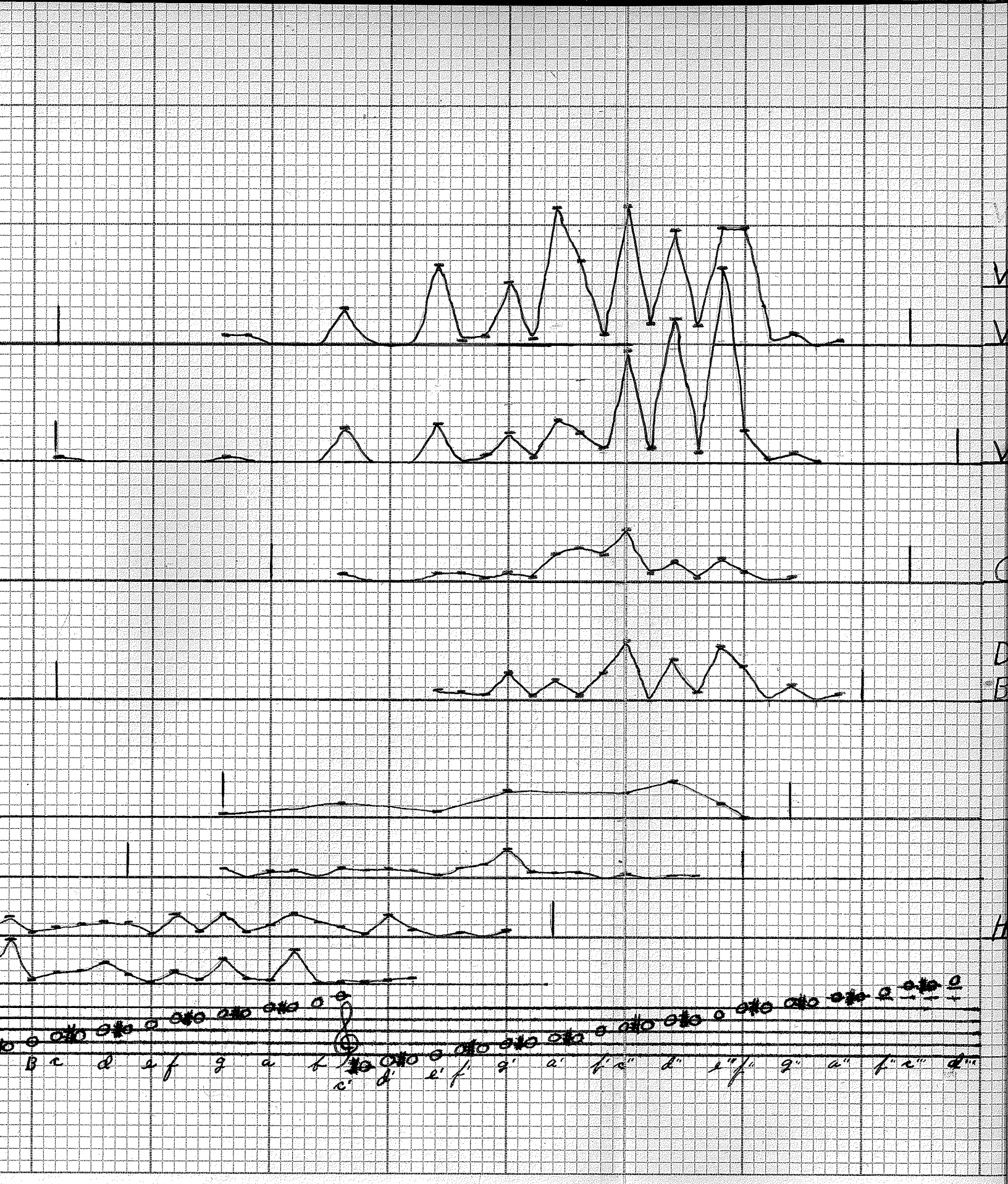

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Violin I.

Violin II

Viola

Cello

Double Bass

Harp

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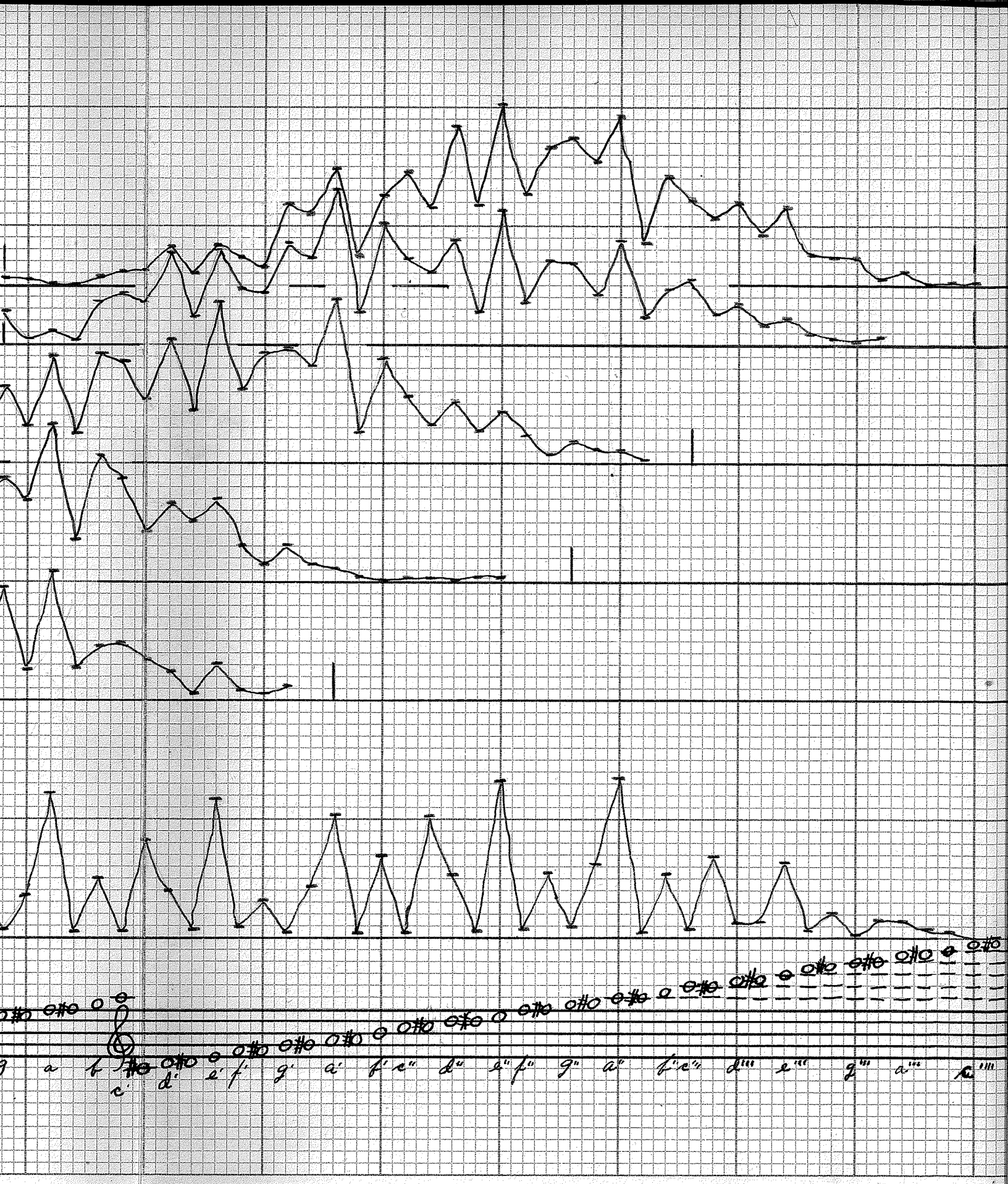

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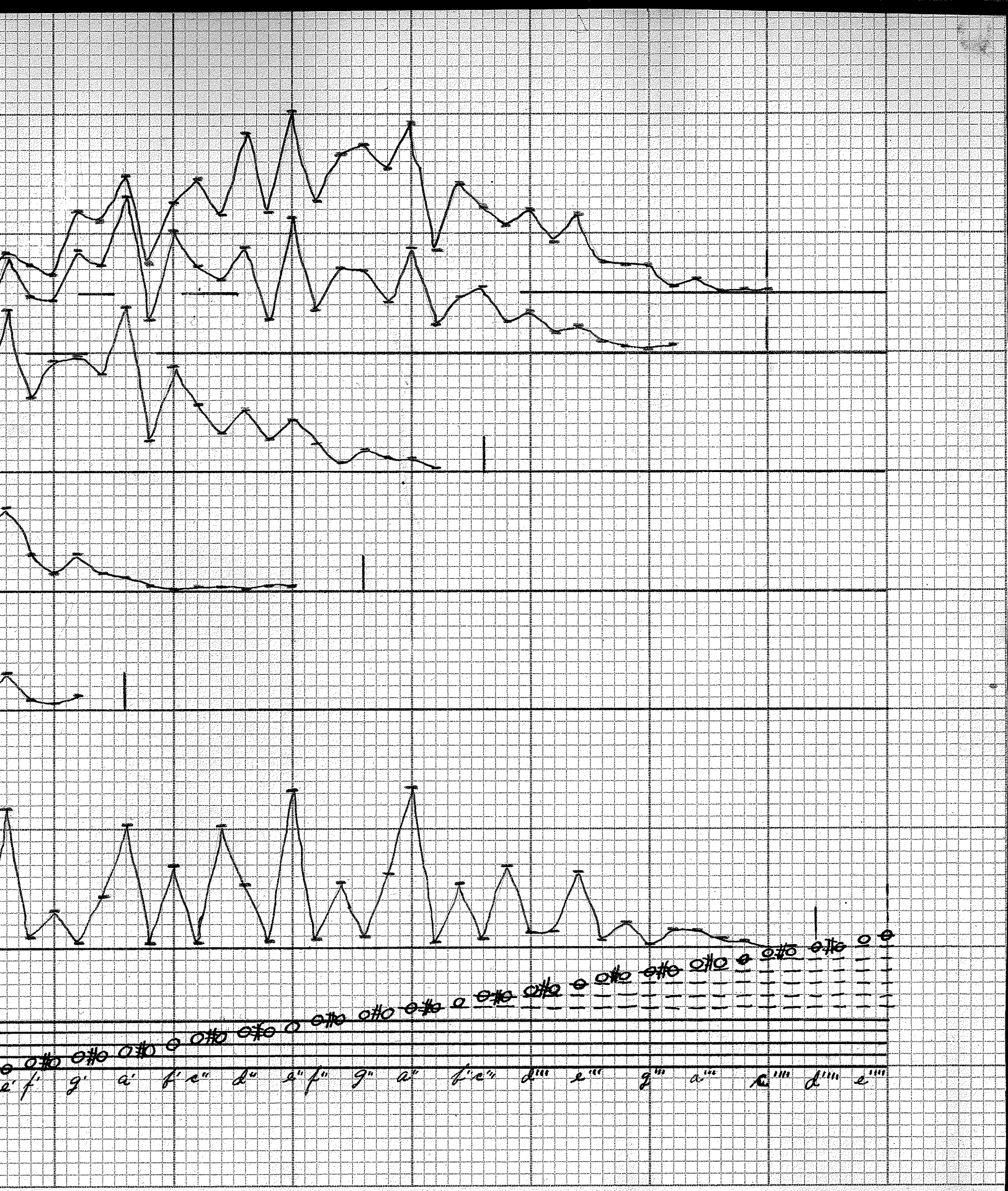
EUGENE DIETZGEN CO.



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Appendix C

CALENDAR OF BERLIOZ'S LIFE

1803 Born at La Côte-Saint-André, near Grenoble, Dec.11.
1815 Plays flute, flageolet, harmony, composes.
1820 Begins medicine.
1821 Medical school in Paris. Hears "Iphigénie en Tauride"; begins study of Gluck.
1822 Lessons from Gerono, pupil of Lesueur.
1823 Accepted by Lesueur. "Estelle et Némorin" opera, "Le Passage de la Mer Rouge" oratorio. Article for "Le Corsaire".
1824 Stops medical school, begins a mass.
1825 Borrows 1200 francs for performance of mass at church of St.-Roch.
1826 Cantata "La Révolution Grecque". Fails at Prix de Rome. Consents to enter Conservatoire under Reicha and Lesueur.
1827 Begins opera, "Les Francs Juges". Father pays debts, cuts off allowance. Job in chorus at Théâtre des Nouveautés. Cantata "La Mort d'Orphée". Fails at Prix de Rome. Love with actress Henrietta Smithson.
1828 Concert of his works at Conservatoire. Wins second prize in Prix de Rome. Begins "Huit Scènes de Faust", his opus 1.
1829 Cantata "Cléopâtre" for Prix de Rome but no prize. Op. 1 published.
1830 "Symphonie Fantastique" ("Episode de la Vie d'un Artiste") inspired by disappointed love of Henrietta Smithson. Love with pianist Camille (Marie) Moke; engaged. Wins grand Prix de Rome with cantata, "Sardanapale". "Symphonie Fanstastique" performed Dec. 5.
1831 Rome. Marie Moke married to Camille Pleyel. Overture to "Rob Roy", "Le Corsaire", and "King Lear", also "Lélio, ou Le Retour à la vie". Revises "Symphonie Fantastique".
1832 Leaves Rome, goes to Paris, meets Henrietta Smithson.
1833 Marries Henrietta Oct. 3.
1834 Symphony "Harold en Italie". perfected Nov.23. Son Louis born. Begins opera, "Benvenuto Cellini".
1835 Becomes critic for "Journal des Débats (till 1863). Cantata "Le Cinq Mai".
1836 Commissioned by government to write a Requiem.
1837 Requiem performed Dec. 5. "Benvenuto Cellini" finished.
1838 "Benvenuto Cellini" produced at Paris opera. 20,000 francs from Paganini for "Harold en Italie". Assistant librarian at Conservatoire.

1839 Composes dramatic symphony "Roméo et Juliette"; performed Nov. 24.
1840 Composes "Grande Symphonie Funèbre et Triomphale", commissioned by government, performed July 28.
1841 Estrangement of wife. Contacts singer Marie Recio. Opera, "La Nonne Sanglante" begun and abandoned.
1843 Meets Schumann at Leipzig and Meyerbeer at Berlin, gives concerts there and at Mannheim, Weimar, Dresden, Brunswick, Hamburg, Hanover and Darmstadt. Composes "Carnaval Romain" overture.
1844 Performance of "Carnaval Romain". "Traité de l'Instrumentation et d'Orchestration" published.
1845 Represents the "Journal des Débats" at Beethoven Festival in Bonn. Gives four concerts in Vienna.
1846 Concerts in Prague, Budapest, Breslau, Brunswick. Refuses post of court director at Vienna. "La Damnation de Faust" completed, performed Dec. 6.
1847 Russian visit. Concerts highly successful in St. Petersburg, Moscow, Riga. "Faust" given at Berlin, June 19. London as conductor.
1848 Concert of works in London. Returns to Paris. Begins "Mémoires", father dies.
1849 Composes "Te Deum".
1850 Established and conducts a short-lived Société Philharmonique.
1851 London conductor of New Philharmonic Society.
1852 Six concerts of the New Philharmonic in London. "Benvenuto" produced by Liszt at Weimar. Meets Hans von Bülow.
1853 London for "Benvenuto"; failure. Conducts Leipzig Gewandhaus.
1854 Wife dies. Four concerts in Dresden. Composes "L'Enfance du Christ" performed Dec. 10. Marries Marie Recio Oct. 19.
1855 Attends Berlioz Fest at Weimar. "Te Deum" performed at Paris Exposition. Visits Liszt and Princess Sayn-Wittgenstein. New Philharmonic in London. Meetings with Wagner.
1856 Weimar and Baden-Baden. Begins opera "Les Troyens" to his own libretto, based on Virgil's "Aeneid". Elected to Institute.
1858 Completes "Les Troyens".
1860 Quarrels with Wagner. Begins comic opera, "Beatrice and Benedict" based on Shakespeare's "Much Ado about Nothing".
1861 "Les Troyens" accepted at Opéra but not performed.
1862 "Beatrice and Benedict" finished, produced at Baden-Baden. Second wife Marie Recio dies.
1863 "Beatrice and Benedict" in German at Weimar. Conducts "L'Enfance du Christ" at Lower Rhenish Festival, Strassburg. Second part of "Les Troyens" ("Les Troyens à Carthage") produced at Théâtre Lyrique, Paris.

1864 Visits Estelle Duboeuf (Mme. Fornier - loved as a boy), Lyons.
1865 Revises "Mémoires"; ill.
1866 Conducts "La Damnation de Faust" in Vienna.
1867 Concert at Cologne. Son, Louis, dies in Havana. Conducts six concerts at St. Petersburg. Meets Balakireff; then Tschaikovsky.
1868 To Monaco and Nice. Serious fall. To Paris, very ill. Visits Grenoble. 1
1869 Dies in Paris, March 8.

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Date 2/6/1952

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Richard C. Church

Date 8/6/1952

Eulenburg Miniature Scores

CHAMBER MUSIC

No.
1. **Mozart**, Quartett, G [387]
2. **Beethoven**, Quartett, op. 131, Cis m
3. **Haydn**, Quartett, op. 76, 3, C (Kaiser-)
4. **Beethoven**, Quartett, op. 135, F
5. **Cherubini**, Quartett, Es
6. **Beethoven**, Quartett, op. 132, A m
7. **Mendelssohn**, Quartett, op. 44, 2, E m
8. **Mozart**, Quartett, C [465]
9. **Beethoven**, Quartett, op. 130, B
10. **Haydn**, Quartett, op. 76, 2, D m (Quinten-)
11. **Schubert**, Quartett, op. posth., D m (Der Tod und das Mädchen)
12. **Beethoven**, Septett, op. 20, Es
13. **Mozart**, Quintett, G m [516]
14. **Beethoven**, Quartett, op. 95, F m
15. **Schubert**, Quintett, op. 163, C
16. **Beethoven**, Quartett, op. 18, 1, F
17. **Beethoven**, Quartett, op. 18, 2, G
18. **Beethoven**, Quartett, op. 18, 3, D
19. **Beethoven**, Quartett, op. 18, 4, C m
20. **Beethoven**, Quartett, op. 18, 5, A
21. **Beethoven**, Quartett, op. 18, 6, B
22. **Beethoven**, Quartett, op. 74, Es (Harfen-)
23. **Cherubini**, Quartett, D m
24. **Mozart**, Quartett, D [499]
25. **Mozart**, Quartett, D [575]
26. **Mozart**, Quartett, B [589]
27. **Mozart**, Quartett, F [590]
28. **Beethoven**, Quartett, op. 59, 1, F
29. **Beethoven**, Quartett, op. 59, 2, E m
30. **Beethoven**, Quartett, op. 59, 3, C
31. **Beethoven**, Quintett, op. 29, C
32. **Mozart**, Quartett, D m [421]
33. **Mozart**, Quartett, Es [428]
34. **Mozart**, Quartett, B (Jagd-) [458]
35. **Mozart**, Quartett, A [464]
36. **Beethoven**, Quartett, op. 127, Es
37. **Mozart**, Quintett, C m [406]
38. **Mozart**, Quintett, C [515]
39. **Schubert**, Quartett, op. 161, G
40. **Schubert**, Quartett, op. 29, A m
41. **Beethoven**, Streich-Trio, op. 3, Es
42. **Beethoven**, Streich-Trio, op. 9, 1, G
43. **Beethoven**, Streich-Trio, op. 9, 2, D
44. **Beethoven**, Streich-Trio, op. 9, 3, C m
45. **Beethoven**, Streich-Trio, op. 8, D (Seren.)
46. **Cherubini**, Quartett, C
47. **Mendelssohn**, Quartett, op. 12, Es
48. **Mendelssohn**, Quartett, op. 44, 1, D
49. **Mendelssohn**, Quartett, op. 44, 3, Es
50. **Mozart**, Quintett, D [593]
51. **Mozart**, Quintett, Es [614]
52. **Haydn**, Quartett, op. 33, 2, Es (Russ.-No. 2)
53. **Haydn**, Quartett, op. 33, 3, C (Vogel-)
54. **Haydn**, Quartett, op. 54, 1, G
55. **Haydn**, Quartett, op. 64, 5, D (Lerchen-)
56. **Haydn**, Quartett, op. 76, 4, B
57. **Haydn**, Quartett, op. 76, 5, D (ber. Largo)
58. **Haydn**, Quartett, op. 74, 3, G m (Reiter-)
59. **Mendelssohn**, Oktett, op. 20, Es
60. **Schubert**, Oktett, op. 166, F
61. **Haydn**, Quartett, op. 77, 1, G
62. **Haydn**, Quartett, op. 17, 5, G
64. **Haydn**, Quart., op. 20, 6, A (Sonnen-No. 6)
65. **Haydn**, Quartett, op. 64, 3, B
66. **Haydn**, Quartett, op. 54, 2, C
67. **Mendelssohn**, Quintett, op. 87, B
68. **Mendelssohn**, Quartett, op. 13, A m
69. **Haydn**, Quartett, op. 76, 1, G
70. **Mozart**, Streich-Trio (Divert.) Es [563]
71. **Mozart**, Klarinetten-Quintett, A [581]
72. **Mozart**, Sextett (Divertimento) D [334]
73. **Mozart**, Sextett (Divertimento) B [287]
74. **Schumann**, Quartett, op. 41, 1, A m

No.
75. **Schumann**, Quartett, op. 41, 2, F
76. **Schumann**, Quartett, op. 41, 3, A
77. **Schumann**, Klavier-Quartett, op. 47, Es
78. **Schumann**, Klavier-Quintett, op. 44, Es
79. **Beethoven**, Klavier-Trio, op. 97, B
80. **Mendelssohn**, Klavier-Trio, op. 49, D m
81. **Mendelssohn**, Klavier-Trio, op. 66, C m
82. **Beethoven**, Kl.-Tr., op. 70, 1, D (Geister-)
83. **Beethoven**, Klavier-Trio, op. 70, 2, Es
84. **Schubert**, Klavier-Trio, op. 99, B
85. **Schubert**, Klavier-Trio, op. 100, Es
86. **Schumann**, Klavier-Trio, op. 63, D m
87. **Schumann**, Klavier-Trio, op. 80, F
88. **Schumann**, Klavier-Trio, op. 110, G m
89. **Haydn**, Quartett, op. 9, 1, C
90. **Haydn**, Quartett, op. 17, 6, D
91. **Haydn**, Quartett, op. 64, 4, G
92. **Haydn**, Quartett, op. 64, 6, Es
93. **Haydn**, Quart., op. 20, 4, D (Sonnen-No. 4)
94. **Haydn**, Quart., op. 20, 5, F m (Sonn.-No. 5)
95. **Haydn**, Quartett, op. 9, 4, D m
96. **Haydn**, Quartett, op. 55, 1, A
97. **Spohr**, Nonett, op. 31, F
98. **Beethoven**, Quartett, op. 133, B (Fuge)
99. **Schumann**, Klavier-Trio, op. 88, A m
100. **Mozart**, Serenade f. Blas-Instr., B [361]
101. **Mendelssohn**, Quartett, op. 80, F m
102. **Mendelssohn**, Quartett, op. 81, E
103. **Beethoven**, Flötentrio, op. 25, D (Seren.)
104. **Beethoven**, Trio für Blasinstr., op. 87, C
105. **Dittersdorf**, Quartett, Es
106. **Dittersdorf**, Quartett, D
107. **Dittersdorf**, Quartett, B
108. **Haydn**, Quart., op. 20, 2, C (Sonn.-No. 2)
109. **Haydn**, Quartett, op. 64, 2, H m
110. **Haydn**, Quartett, op. 71, 1, B
111. **Haydn**, Quartett, op. 17, 1, E
112. **Haydn**, Quartett, op. 50, 4, Fis m
113. **Haydn**, Quartett, op. 54, 3, E
114. **Beethoven**, Klavier-Quartett, op. 16, Es
115. **Boccherini**, Quintett, E
116. **Schubert**, Quartett, op. 168, B
117. **Schubert**, Quartett, op. posth., G m
118. **Schubert**, Forellen-Quintett, op. 114, A
119. **Schubert**, Quartett, op. 125, 2, E
120. **Schubert**, Quartett, op. 125, 1, Es
122. **Beethoven**, Klavier-Trio, op. 1, 1, Es
123. **Beethoven**, Klavier-Trio, op. 1, 2, G
124. **Beethoven**, Klavier-Trio, op. 1, 3, C m
125. **Spohr**, Doppel-Quartett, op. 77, Es
126. **Spohr**, Oktett, op. 32, E
127. **Beethoven**, Sonate, op. 47, A (Kreutzer-)
128. **Spohr**, Doppel-Quartett, op. 65, D m
129. **Spohr**, Doppel-Quartett, op. 136, G m
130. **Spohr**, Doppel-Quartett, op. 87, E m
131. **Cherubini**, Quartett, op. posth., E
132. **Cherubini**, Quartett, op. posth., F
133. **Cherubini**, Quartett, op. posth., A m
134. **Mendelssohn**, Quintett, op. 18, A
135. **Beethoven**, Oktett f. Blasinstr., op. 103, Es
136. **Dittersdorf**, Quartett, G
137. **Dittersdorf**, Quartett, A
138. **Dittersdorf**, Quartett, C
139. **Beethoven**, Sextett f. Blasinstr., op. 71, Es
140. **Beethoven**, Sextett, op. 81 b, Es
141. **Mozart**, Sextett (Divertimento) D [205]
142. **Haydn**, Quartett, op. 17, 2, F
143. **Haydn**, Quartett, op. 55, 3, B
144. **Haydn**, Quartett, op. 64, 1, C
145. **Haydn**, Quartett, op. 71, 2, D
146. **Haydn**, Quartett, op. 74, 1, C
147. **Haydn**, Quartett, op. 74, 2, F
148. **Haydn**, Quartett, op. 71, 3, Es
149. **Haydn**, Quartett, op. 1, 4, G

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Empereur de toutes les Russies

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Symphonie fantastique en 5 parties

par

HECTOR BERLIOZ

Op. 14

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Fantastic Symphony by Berlioz

The first performance of the *Fantastic Symphony* by Berlioz was given on December 5, 1830, at the Paris Conservatory of Music under the direction of François-Antoine Habeneck.

Berlioz himself prepared four sets of program notes. He indicated that the program notes were to be distributed among the audience whenever this work was to be produced dramatically on the stage. However, for regular concert performances this was not necessary, although the titles of the five episodes were always to be mentioned in the program. The following notes are given in the version appended to the score:

A young musician of extraordinary sensibility and abundant imagination, in the depths of despair because of hopeless love, has poisoned himself with opium. The drug is too feeble to kill him but plunges him into a heavy sleep accompanied by weird visions. His sensations, emotions, and memories, as they pass through his affected mind, are transformed into musical images and ideas. The beloved one herself becomes to him a melody, a recurrent theme (*idée fixe*) which haunts him continually.

I. Reveries. Passions

First he remembers that weariness of the soul, that indefinable longing, that somber melancholia and those objectless joys which he experienced before meeting his beloved. Then, the volcanic love with which she at once inspired him, his delirious suffering, his return to tenderness, his religious consolations.

II. A Ball

At a ball, in the midst of a noisy, brilliant fête, he finds his beloved again.

III. In the Country

On a summer evening in the country, he hears two herders calling each other with their shepherd melodies. The pastoral duet in such surroundings, the gentle rustle of the trees softly swayed by the wind, some reasons for hope which had come to his knowledge recently — all unite to fill his heart with a rare tranquility and lend brighter colors to his fancies. But his beloved appears anew, spasms contract his heart, and he is filled with dark premonition. What if she proved faithless? Only one of the shepherds resumes his rustic tune. The sun sets. Far away there is rumbling thunder — solitude — silence.

IV. March to the Scaffold

He dreams he has killed his loved one, that he is condemned to death and led to his execution. A march, now gloomy and ferocious, now solemn and brilliant, accompanies the procession. Noisy outbursts are followed without pause by the heavy sound of measured footsteps. Finally, like a last thought of love, the *idée fixe* appears for a moment, to be cut off by the fall of the axe.

V. Dream of a Witches' Sabbath

He sees himself at a Witches' Sabbath surrounded by a fearful crowd of specters, sorcerers, and monsters of every kind, united for his burial. Unearthly sounds, groans, shrieks of laughter, distant cries, to which others seem to respond! The melody of his beloved is heard, but it has lost its character of nobility and reserve. Instead, it is now an ignoble dance tune, trivial and grotesque. It is She who comes to the Sabbath! A shout of joy greets her arrival. She joins the diabolical orgy. The funeral knell, burlesque of the Dies Irae. Dance of the Witches. The dance and the Dies Irae combined.

PROGRAMME
(dernière version)

Episode
de la Vie d'un Artiste.
Symphonie fantastique
et
Monodrame lyrique.

Avertissement.

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

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

Programme de la Symphonie.

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

Première Partie.

Rêveries, Passions.

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

Episode
aus dem Leben eines Künstlers.
Phantastische Symphonie
und
lyrisches Monodrama.

Zur Nachricht.

Nachstehendes Programm muss unter die Zuhörer vertheilt werden, so oft man die phantastische Symphonie dramatisch ausführt und demnach das Monodrama darauf folgt, welches die Episode aus dem Leben eines Künstlers ergänzt und schliesst. In diesem Falle bleibt das Orchester unsichtbar und wird auf der Bühne eines Theaters hinter dem herabgelassenen Vorhange aufgestellt.

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

Programm der Symphonie.

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

Erste Abtheilung.

Traumbilder, Leidenschaft.

Zuerst gedenkt er des beangstigenden Seelenzustandes, der dunkeln Sehnsucht, der Schwermuth und des freudigen Aufwallens ohne bewussten Grund, die er empfand, bevor ihm die Geliebte erschienen war; sodann erinnert er sich der heissen Liebe, die sie plötzlich in ihm entzündet, seiner fast wahnsinnigen Herzensangst, seiner eifersüchtigen Wuth, seiner wiedererwachenden Liebe, seiner religiösen Tröstungen.

Deuxième Partie.

Un Bal.

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

Troisième Partie.

Scène aux Champs.

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

Quatrième Partie.

Marche au Supplice.

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

Cinquième Partie.

Songe d'une Nuit du Sabbat.

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

Zweite Abtheilung.

Auf dem Balle.

Auf einem Balle, inmitten des Geräusches eines glänzenden Festes, findet er die Geliebte wieder.

Dritte Abtheilung.

Auf dem Lande.

An einem Sommerabende auf dem Lande hört er zwei Schäfer, die abwechselnd den Kuhreigen blasen. Dieses Schäferduett, der Schauplatz, das leise Flüstern der vom Winde bewegten Bäume, einige Ursachen zur Hoffnung, die ihm erst kürzlich bekannt geworden, alles vereinigt sich um seinem Herzen eine ungewöhnliche Ruhe zu geben, seinen Vorstellungen ein lachenderes Colorit zu verleihen. Da erscheint s i e auf's Neue; sein Herz stockt, schmerzliche Ahnungen steigen in ihm auf: Wenn sie ihn hinterginge! ... Der eine Schäfer nimmt die naive Melodie wieder auf; der Andere antwortet nicht mehr .... Sonnenuntergang .... fernes Rollen des Donners .... Einsamkeit .... Stille.

Vierte Abtheilung.

Der Gang zum Richtplatz.

Ihm träumt, er habe seine Geliebte gemordet, er sei zum Tode verdammt und werde zum Richtplatze geführt. Ein bald düsterer und wilder, bald brillanter und feierlicher Marsch begleitet den Zug: den lärmendsten Ausbrüchen folgen ohne Uebergang dumpfe, abgemessene Schritte. Zuletzt erscheint neuerdings die f i x e I d e e, auf einen Augenblick nur, gleichsam ein letzter Liebesgedanke, den der Todesstreich unterbricht.

Fünfte Abtheilung.

Walpurgisnachtstraum.

Er glaubt einem Hexensabbat beizuwohnen, inmitten grausiger Gespenster, unter Zauberwesen und vielgestaltigen Ungeheuern, die sich zu seinem Begräbnisse eingefunden haben. Seltsame Töne, Aechzen, gellendes Lachen, fernes Schreien, auf welches anderes Geschrei zu antworten scheint. Die geliebte Melodie taucht wieder auf, aber sie hat ihren edlen und schüchternen Charakter nicht mehr; sie ist zu einer gemeinen, trivialen und grotesken Tanzweise geworden, s i e ist's, die zur Hexenversammlung kommt. Freudiges Gebrüll begrüsst ihre Ankunft .... Sie mischt sich unter die höllische Orgie; Sterbegeläute .... burleske Parodie des Dies irae; Hexenrundtanz. Das Rondo und das Dies irae zu gleicher Zeit.

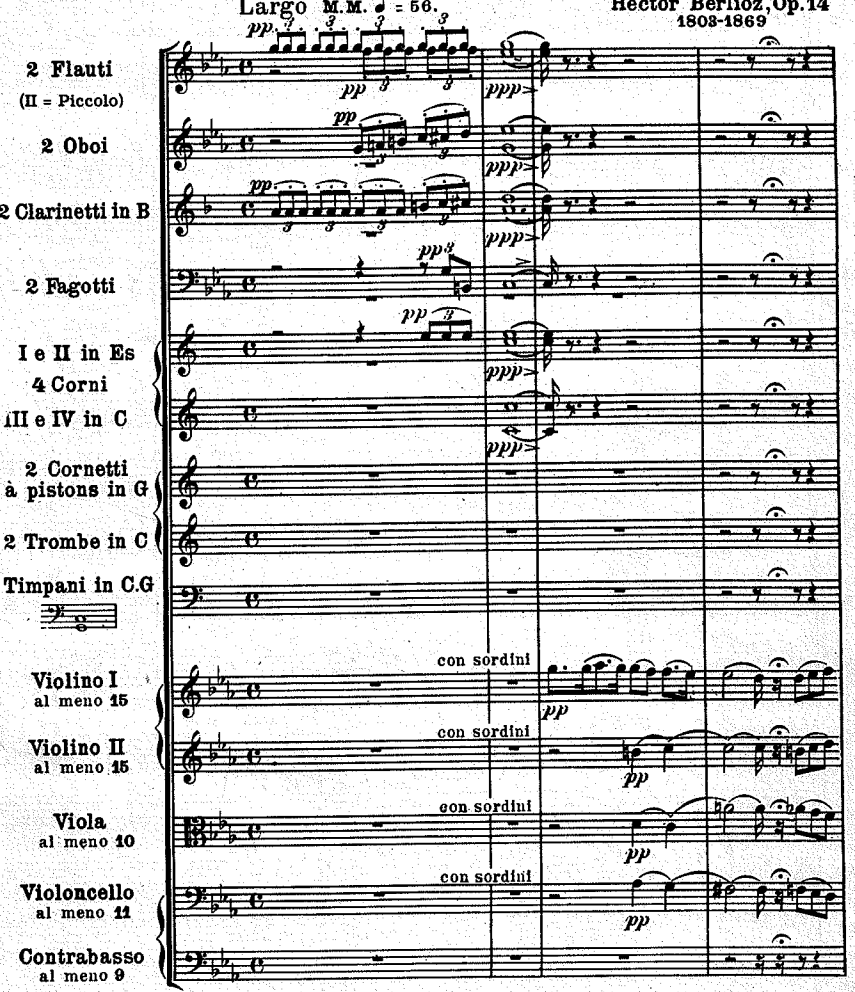
Symphonie fantastique

Rêveries. Passions

Träumereien. Leidenschaften | Reveries. Passions

Largo M.M. ♩ = 56.

Hector Berlioz, Op. 14
1803-1869



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5
Vl.
Vla.
Vc.
Cb.
pizz.
arco
cresc.
10
Fl.
Cl.
(Es) Cor. (C)
Soli pizz.
15
più mosso
a punta d'arco
senza sord.
arco

(Es) Cor. (C)
animando
Vl.
Vla.
Vc.
Cb.
cresc.
un poco più mosso
Fg.
cresc. poco a poco

poco rallent.

Cl.
Fg.
(Es) Cor. (C)
Vl.
Vla.
Vc.
Cb.

poco
cresc. poco a poco
cresc. poco a poco
cresc.
cresc.
cresc.
divisi
cresc.
cresc.
ff dim.
ff dim.
ff
p

Solo.
sf p
25
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Solo.
Vl.
Vla.
Vc.
Cb.
pp
mf
unis.
pizz.
mf

Tempo I.

un poco ritard.
p dolce
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Vl.
Vla.
Vc.
Cb.
a 2
dolce
poco ritard.
pizz.
arco
cresc. molto
arco
cresc. molto
poco ritard.

30
I.
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Vl.
Vla.
Vc.
Cb.

Fl.
Cl.
Fg.
(Es)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.
cresc.
unis
cresc.
cresc.

35

Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.

40

Fl.
Ob.
Cl.
Fg.
I. Solo
(Es)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.

45

non rall.

Solo

Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

pizz.

arco

50

I. Solo

Cor. (Es)

con sord.

ppp leggiero

55

Cl.

(Es) Cor. (C)

I.

III. Solo

III.

senza sord.

cresc. a poco a poco

cresc. poco

60

Allegro agitato e appassionato assai. M. M. ♩ = 132.

65

70

75
espress.
poco sf
poco sf
arco
80
85
dolce
dolce
90
cresc. poco a poco
cresc. poco a poco
animando
cresc
cresc
cresc.
cresc.
Fl.
Vl.
Vla.
Vc.
Cb.
Vc.e Cb.

95
100
rit
dim.
dim.
dim.
dim.
a tempo
105
poco f
poco f
110
un poco rit.
a tempo con fuoco
mf cresc.
mf cresc.
mf cresc.
pizz.
Fl.
Vl.
Vla.
Vc.
Cb.
Vc.e Cb.

115
a 2
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
ff arco
I. Solo
un poco rit.
130
125
un poco animando
p Solo
cresc.
pizz.

130
a 2
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
C. à p. (G)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
arco

135

140

Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
fp
pp
ff
dim.

145

Fl.
Ob.
Cl.
Fg.
Es
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
mf
div.
unis.
pizz.

150

Solo.
dolce
Fl.
Ob.
Cl.
Solo.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
arco
Cb.
pp
cresc.
f
ff
p

155

Solo.
Fl.
Ob.
Cl.
Solo.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
ff
mf
sf

160
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
cresc.
cresc.
ff
ff p
mf
f
sf
p

165
1.
2.
170
I.
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
mf p
p
pizz.
sf

175
180
185
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Vl.
Vla.
Vc.
Cb.
I.
unis.
a 2.
cresc.
mf
sf
f
p

190
195
200
Fl.
Ob.
Cl.
Fg.
(Es) Cor. (C)
Timp.
Vl.
Vla.
Vc.
Cb.
a 2.
unis.
cresc.
sempre stacc.
ff decresc.
ff
f
mf
p

205
210
a 2.
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
p
f
ff
mf
cresc.
decr.

215
220
a 2.
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
p
f
ff
cresc.

225
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
a 2.
f
cresc.
molto
pf

230
235
silenzio
non string.
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
ff
III.Solo.
pp
perdendo
Soli.
dim.
ppp

240

245

250

255

260

265
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.a.p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
div.
Vc.
Cb.
I.
mf

270
275
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.a.p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
div.
Vc.
Cb.
p
sf>p
I.
II.
III.
pp

280
I. Solo.
unis.
cresc. poco a
poco
285
290
cresc. molto
sf
cresc.
poco a
poco
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

295
300
cresc.
molto
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

305
310
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.a.p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.

315
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.a.p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Soli.
Vc.
Cb.

320
325
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
cresc.
cresc.

330
335
Solo.
Fl.
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.a.p
(G)
Tr.
(C)
Timp.
baguettes d'éponge.
Solo.
Vl.
Vla.
Vc.
Cb.

340
345
Cl.
Timp.
Vl.
Vla.
Vc.
Cb.
p
div.
ppp
un poco riten.
350
riten.
Fg.
unis.
canto Solo.
poco f
canto
II.

355
360
Tempo I.
rallent. poco
riten.
I. Solo. espressivo
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
pp
sf
Soli.
pizz.
365
Soli.
div.

370
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
cresc.
unis.
arco
p
cresc.
375
I.
380
Fl.
sf
mf
dim.
p
mf
dim.

385
Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.
cresc.
p
dim.
p cresc.
390
p dim.
poco f
p dim.
cresc.

395

Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

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

400

Fl.I
Fl.II
Ob.
Cl.
Fg.
C.à p. (G)
Vl.
Vla.
Vc.
Cb.

cresc. Fl.picc. 1. *molto* *unis.* *cresc. molto*

405 410

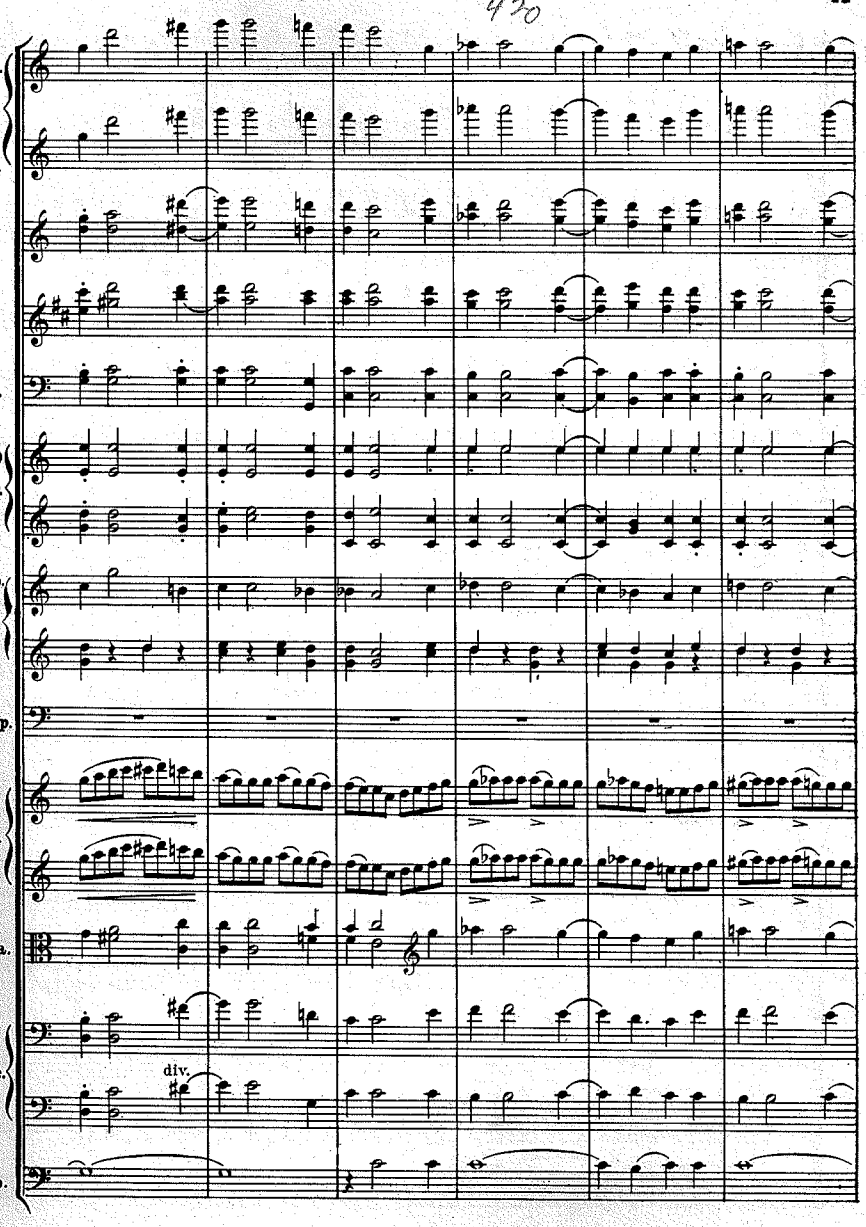
Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es) Cor. (C)
C.à p. (G)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.

f III. *cresc.*

415

Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.I
Vl.II
Vla.
Vc.
Cb.
ff
a 2.
div.
unis.
non div.

420


Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es)
Cor.
(C)
C.à.p.
(G)
Tr.
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
div.

425

Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es) Cor. (C)
C.à p. (G)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.

a 2.

baguettes d'éponge.

f

430

435

Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es) Cor. (C)
C.à p. (G)
Tr. (C)
Timp.
Vl.I
Vl.II
Vla.
Vc.
Cb.

a 2.

div.

unis.

440

445

animato.

450

455

ritenuto rallent. poco a poco

460

465

Tempo I. più animato.

470
475
Fl.p.
Fl.I
Ob.
Cl.
a 2.
Fg.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
unis.
div.
Vla.
Vc.
Cb.
arco

480
485
Fl.p.
Fl.I
Ob.
Cl.
Fg.
unis.
(Es)
Cor.
(C)
C.à p.
(G)
Tr.
(C)
Timp.
Vl.
cresc.
Vla.
Vc.
Cb.

490

ritar -

Fl.p.
Fl.I
Ob.
Cl.
Fg.
(Es) Cor. (C)
C.à p. (G)
Tr. (C)
Timp.
Vl.
Vla.
Vc.
Cb.

Solo.

arco
pizz.

495

-dando e diminuendo poco a poco

500

un poco

Ob.
Vl.
Vla.
Vc.
Cb.

pizz.

505

piu lento

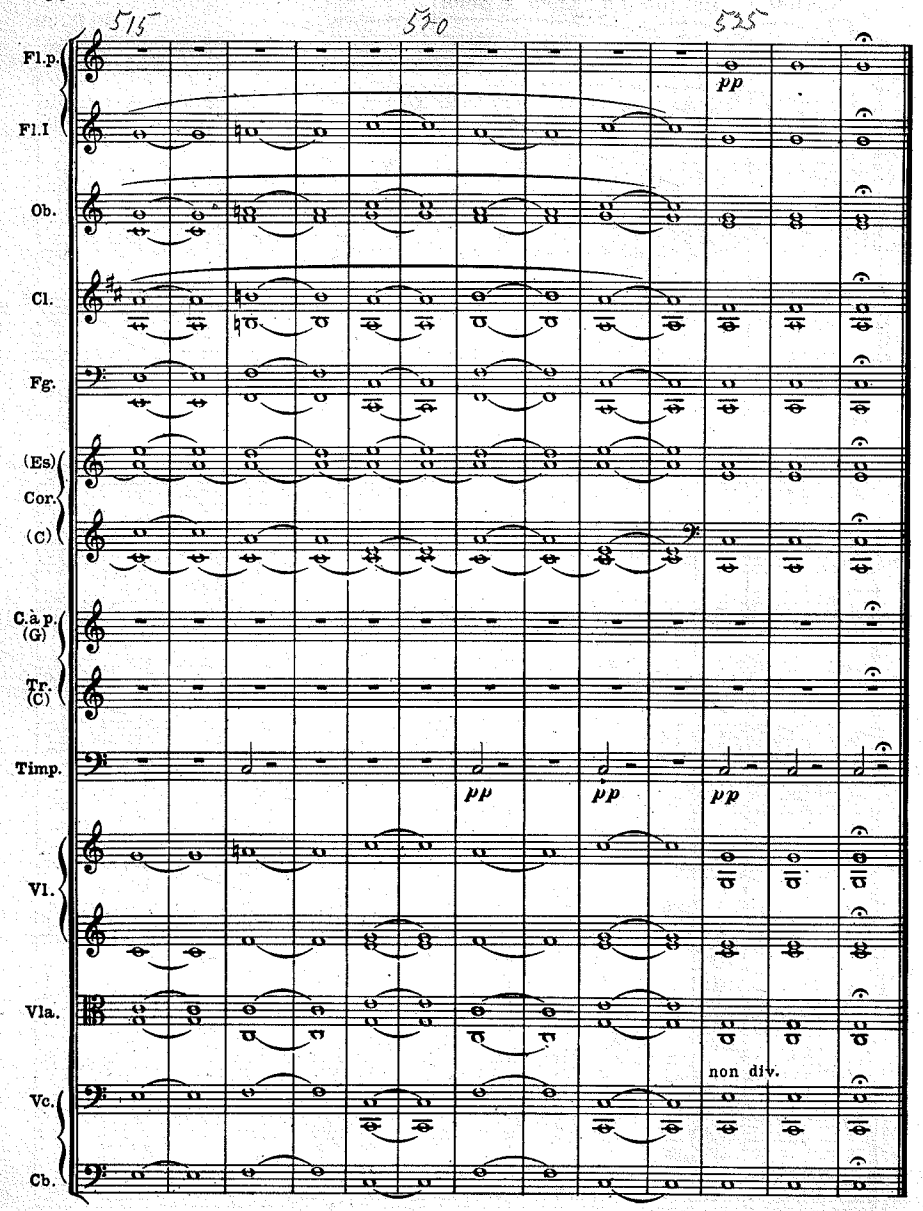
570

Religiosamente

Fl.I
Ob.
Cl.
Fg.
(Es) Cor. (C)
Timp.
Vl.
Vla.
Vc.
Cb.

Baguettes d'éponge

arco
divisi



Cornetto in A (La) (Cornet à Piston) Breitkopf and Härtel.

Un bal

Ein Ball

A Ball

5

Valse Allegro non troppo M.M. ♩.=60

Note: La partie de Cornetto, que Berlioz a ajoutée plus tard, est omise ici.

10
A.I
A.II
Vl.
Vla.
Vc.
Cb.
mf
pp
cre-
sf
sf
15
20
A.I
A.II
Vl.
Vla.
Vc.
Cb.
- scen -
- do
poco
a
poco
sf
sf

25
Fl.
Ob.
Cl.
A.I
A.II
Vl.
Vla.
Vc.
Cb.
p cresc.
p cresc.
cresc.
sempre.
cresc.
sempre
cresc.
sempre.

Cornet
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A. I
A. II
Vl.
Vl.
Vc.
Cb.
ff
30

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A. I
A. II
Vl.
Vla.
Vc.
Cb.
f
35
dolce e tenero
p

45

rallent.

=

50 a tempo

Solo. 55

60

65

70

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

p cresc.
sf
f
p
arco

75

Fl.
Ob.
Clar.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

a 2.
Solo.
Solo.
pizz.
pizz.
pp
pp cresc.
sf
p

80
85
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
cresc.
f
pizz.

90
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
sempre pizz.
arco
p
f
sf

95

100

Soli.

Fl.

Ob.

Cl.

(E) Cor. (C)

Soli.

A.I

A.II

Vl.

Vla.

Vc.

Cb.

Soli.

125

non rall.

Fl.

Ob.

Cl.

(E) Cor. (C)

A.I

A.II

Vl.

Vla.

Vc.

Cb.

poco f

Fl.
Ob.
Cl.
(E)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.
110
114
115
120
I.Solo.
p espr.
quasi niente
ppp
pppp
poco f
pp

125
130
135
Fl.
Ob.
Cl.
I.Solo.
Vl.
Vla.
Vc.
Cb.
mf

140
Fl.
Ob.
Cl.
Vl.
Vla.
Vc.
Cb.
cresc.
poco
145
a
poco

150
155
160
Fl.
Ob.
Cl.
Vl.
Vla.
Vc.
Cb.
cresc.
poco f
poco
f
ppp
pp
I.
(E)
Cor.
(C)
Solo.

165
170
175
Fl.
Cl.
(E)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.
dim.
cresc. poco a poco
cresc.
pp
Ob.
sempre
ff
p
espr.
ppp
div.
pizz.

180
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A. I
A. II
Vl.
Vla.
Vc.
Cb.
mf
sf

185
76
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

190
77
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
p cresc.
f
mf
poco f
pizz.
p

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
p cresc.
f
unis.
arco

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
pizz.
arco
mf

210
215
220
Fl.
Ob.
Cl.
Vl.
Vla.
Vc.
Cb.
Cor. (E)
A.II
dim.
cresc.poco
arco
div.
poco f p
pizz.
a - poco - cresc. molto
molto
I.II.

225
Fl.
Ob.
Cl.
Cor. (E)
A.I
Vl.
Vla.
Vc.
Cb.
pizz.
arco
Fl. I.
unis.
Picc.
(E) Cor. (C)
Vo. e Cb.

82
240
rall.
Fl.
Ob.
Cl.
(E)
Cor.
(C)
cresc.
sf
cresc.
sf
A.I
A.II
Vl.
arco
Vla.
arco
Vc.
arco
Cb.
arco

83
rall.
Tempo I.
293
250
Fl.
Ob.
a 2.
Cl.
(E)
Cor.
(C)
p
cresc.
cresc.
A.I
A.II
Vl.
Vla.
Vc.
Cb.

Tempo I.
animato
255
Fl.
Fl.p.
Ob.
Cl.
(E)
Cor.
(C)
a 2.
A. I
A. II
Vl.
Vla.
Vc.
Cb.
cresc. poco

Fl.
Fl.p.
Ob.
Cl.
(E)
Cor.
(C)
A. I
cresc.
A. II
Vl.
a poco
cresc. molto
Vla.
Vc.
Cb.

265 270

Fl.
Ob.
Cl.
(E) Cor. (C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

275

a 2.

cresc. poco a poco

280

Fl.
Ob.
Cl.
(E) Cor. (C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

f

a 2.

285

ff

290

295

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

300

ff

poco riten.

305

310

Fl.
Ob.
Cl.
(E) Cor. (C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

Solo.
pp
rf
Solo.
pp
p
Soli.
pp
Soli.
pp

315

poco rallent.

rallent.

Tempo I.
con fuoco
unis.

320

Fl.
Ob.
Cl.
(E) Cor. (C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.

p
ff
ff
ff
ff
ff
ff
ff
ff
ff

325
330
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
sf

335
animato
Fl.
Ob.
Cl.
(E)
Cor.
(C)
a 2.
A.I
A.II
Vl.
Vla.
Vc.
Cb.
p
mf
cresc.

340
345
a 2.
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
mf
ff
f
cresc.
cresc. molto

350
stringendo
Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
cresc.
ff
mf
f
unis.

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
355
ff
ff

Fl.
Ob.
Cl.
(E)
Cor.
(C)
A.I
A.II
Vl.
Vla.
Vc.
Cb.
360
sf
365
sf
sf
sf
sf
lf
ff
sf
sf
sf
sf
div.
sf
sf

Scene aux champs
Szene auf dem Lande – Scenes in the Country

Adagio M.M. ♪ = 84

5

2 Flauti

Oboe I — lontano — *p*

Corno inglese (Oboe II.) — Solo. — *p*

2 Clarinetti in B

4 Fagotti

I e II in F
4 Corni
III in Es

IV in C

Timpani in B.F

Timpani in As.C

Violino I

Violino II

Viola — con sordini — div. — con sordini

Violoncello

Contrabasso

10

Ob.
C.i.
Vl.
Vla. — Soli. — *ppp* — Soli. — *ppp*
Vc.
Cb.

Ob. — *sf* *sf* *p* *pp*
C.i. — *sf* *sf* *p* *pp*
Vl.
Vla. — *rinf* *pp* *rinf* *pp* *rinf* *pp* *perdendo* *pp* *perdendo*
Vc. — *rinf* *pp* *rinf* *pp*
Cb.

30
Solo.
Fl.
Ob.
C.i.
Vl.
Vla.
Vc.
Cb.
Ob. II.
senza sord.
pizz.
non div.

25
30
cresc. poco a poco
Fl.
Vl.
Vla.
Vc.
Cb.

35
dim.
Solo
cresc. poco a poco
Fl.
Cl.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
arco
pizz.

40
cresc.
leggiero
Fl.
Cl.
Cor. (F)
Vl.
Vla.
Vc.
Cb.

30
Solo.
Fl.
Ob.
C.i.
Vl.
Vla.
Vc.
Cb.
Ob. II.
senza sord.
senza sord.
pizz.
non div.
25
cresc. poco a poco
30

dim.
35
Fl.
Cl.
Cor. (F)
Vl.
Vla.
Vc.
Cb.
Solo
cresc. poco a poco
arco
pizz.
40
leggiero
cresc.

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
rit.
dim.
nella orchestra
unis.
arco
divisi
pizz.

a tempo
Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
a 2
pizz.

55

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
arco
pizz.

60

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
cresc.
unis.
arco
pizz.

65

Fl.
Ob.
Cl.
Fg.
IV.
Cor. (C)
mf
creso.
f
Vl.
Vla.
Vc.
Cb.
f dim.
dim.
mf
sf

Fl.
Ob.
Cl.
Solo.
pp
ppp
Vl.
Vla.
Vc.
Cb.
p
dim.

70

I.
pp
Fl.
Ob.
Cl.
unis.
mf
Fg.
III.
Cor. (Es)
Vl.
pizz.
Vla.
arco
Soli. arco
Vc.
Cb.
sf
p

Fl.
Ob.
Cl.
Fg.
Cor. (Es)
Vl.
Vla.
Vc.
Cb.
sf
p

75

I.
Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
p
sf

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
Solo.
cresc. molto
arco
pizz.
pp
f
ff
mf

80

Fl.
Ob.
Cl.
Vl.
Vla.
Vc.
Cb.

pp pp pp pp
unis.
cresc. poco a
mf arco cresc. poco a

85

mf cresc. ff
I e II.
III.
IV.
poco cresc. molto ff

Solo.

unis.
f ff sf dim. poco a

f trem.

90

espressivo
mf p cresc. ff dim.

95

Fl.
Ob.
Cl.
Fg.
Vl.
Vla.
Vc.
Cb.

animando un poco

100

animando un poco

cresc.

105

cresc.

baguettes de bois.

unis.

110

rallent.

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Vl.
Vla.
Vc.
Cb.

dim. p morendo pp

Soli.

Tempo I.

IV.

pizz.

sempre pizz.

130

Solo. pp

I. dolce

mf

encora più

pizz.

125

Echo.

pppp

poco f cresc.

ppp

cresc. un poco

arco

div.

130

Fl.
Ob.
Cl.
(F) Cor. (Es)
Vl.
Vla.
Vc.
Cb.

p cresc.
sf sf cresc. sf decresc.
pizz. pp
poco f
arco
sempre pizz.
arco tr
mf
unis. non div.

Fl.
Ob.
Cl.
Fg.
Cor. (C)
Vl.
Vla.
Vc.
Cb.

p dolce

135

137

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(Es)
(G)
Timp.
Vl.
Vla.
Vc.
Cb.
quasi niente
I.
pppp
I. II.
III.
IV.

140

Fl.
Ob.
Cl.
Fg.
(F)
Cor.
(Es)
(G)
Timp.
Vl.
Vla.
Vc.
Cb.
sf
p
cresc. poco a poco

Fl.
Ob.
Cl.
Fg.
(F)
Cor. (Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
sf
cresc.
cresc. molto
div.

145

Fl.
Ob.
Cl.
Fg.
(F)
Cor. Es)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
In F.
div.
ff
dim.
ppp
poco
f
p
sf

150

Fl.
Ob.
Cl.
Fg.
(F)
(F)
Cor.
(F)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
Solo.
mf
p
Solo.
I.
pp
rall.
a tempo
sf

155

Fl.
Ob.
Cl.
Fg.
(F)
(F)
Cor.
(F)
(C)
Timp.
Vl.
Vla.
Vc.
Cb.
Solo.
p
f
p cresc.
pizz.
sf

160

Solo.

Fl.

Cl. Ob.

Fg.

Timp.

Vl.

Vla.

Vc.

Cb.

p legg.

baguettes d'éponge.

poco f

div.

arco

Solo.

cresc.

165

Fl.

Ob.

Cl.

Fg.

(F)

Cor. (F)

(C)

Timp.

Vl.

Vla.

Vc.

Cb.

dim.

perdendo

a2

unis.

170

Solo.

Fl. *sempre* *pp*

Ob. *sempre* *pp*

Oboe II = Corno inglese.

Cl. *sempre* *pp*

Fg. *sempre* *pp*

(F) Cor. (F) (C)

Timp.

Vl. *sempre* *pp*

Vla. *sempre* *pp* div.

Vc. *sempre* *pp*

Cb. *sempre* *pp*

un poco riten.

Fl. Ob. Cl. Fg. (F) Cor. (F) (C) Vl. Vla. Vc. Cb.

pp

pizz.

div.

pizz.

un poco riten.

175

180

Solo

C.i.

Timp.

I. baguettes d'éponge

II. baguettes d'éponge

p *pp* *cresc.* *sf* *dim.* *p*

Vc.

Marche au supplice

Der Gang zum Richtplatz | March to the Gallows

10
15
Cl.
Fg.
(B) Cor. (Es)
Timp.
Vc.
Cb.
a 2.
pp
Tbni.
Tb.
ten. I. II.
I.
creso.
poco
a
poco
pizz.
cresc. molto
oreso.
mf cresc.
Vl.
Vla.
f pizz.
Pizz.

20
25
30
Cl.
Fg.
(B) Cor. (Es)
C. à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Vl.
Vla.
Vc.
Cb.
arco
unis. arco
dim.
Soli.
unis.
cresc.
Vl.
Vla.
Vc. e Cb.

Fg.
Cor. (Es)
III. IV.
Soli.
Timp.
Vl.
Vla.
Vc. e Cb.
35
dim.

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc. e Cb.
dim.

45

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
Timp.
Vl.
Vla.
Vc. e Cb.

Soli. unis.

pizz.

50

Fg.
Vl.
Vla.
Vc. e Cb.

55

Fg.
Vl.
Vla.
Vc. e Cb.

unis.

dim.

pp

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Vl.
Vla.
Vc.
Cb.

senza sord.

ten. I. II.

I.

cresc.

arco

65

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

a 2.

mf

f

arco

ff

70

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

mf

p

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
pizz.
arco
poco f
cresc.
cresc.

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
Soli.
Soli.
Soli.
Solo
Solo
pizz.
arco

85

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G. C.
Vl.
Vla.
Vc.
Cb.

unis.
Solo.
poco f
cresc.
ff
mf
pizz.
arco
f

90

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

arco
mf
cresc.
f

95

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
mf
f
ff

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
mf
cresc.

100

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
Càp. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
dimin.
poco f
cresc.

105

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
Càp. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
Soli.
Soli.

110

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.à p. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

Soli.

pizz. arco

115

Fl.
Ob.
Cl.
Fg.
Tbni.
Tb.
Vl.
Vla.
Vc.
Cb.

a2. unis. mf cresc. arco pizz. ff

sempre più f

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.àp.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
a2.
baguettes de bois
cresc.
baguettes de bois

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.àp.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
a2.
dim.
p
pp
ff
mf

135

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
a 2.
Tbni.
Tb.
Timp.
Ptti.
G.C.
mf
ff
Vl.
Vla.
Vc.
Cb.

140

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
a 2.
Tbni.
Tb.
Timp.
Ptti.
G.C.
IV^a corda
Vl.
Vla.
Vc.
Cb.

145

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
a2.
ff
f

150

Fl.
Ob.
Cl.
Fg.
(B)
Cor.
(Es)
C.à p.
(B)
Tr.
(B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
a2
unis.
ff

155

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.àp. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

dim.
a2.
muta B in H.
dimin.

160

Fl.
Ob.
Cl.
Fg.
(B) Cor. (Ea)
C.àp. (B)
Tr. (B)
Tbni.
Tb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.

a2.

165
170
Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.àp. (B)
Tr. (B)
Tbni.
Tb.
Tamb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
I.Solo.
pp
dolce assai e appassionato
a2.
I. e II.
III.
IV.
Solo.
pizz.
mf
ff

175
Fl.
Ob.
Cl.
Fg.
(B) Cor. (Es)
C.àp. (B)
Tr. (B)
Tbni.
Tb.
Tamb.
Timp.
Ptti.
G.C.
Vl.
Vla.
Vc.
Cb.
arco
f
ff

Songe d'une nuit du Sabbat

Beim Hexen-Sabbath / Dream of a Witches' Sabbath

Larghetto M.M. ♩= 63

Flauto grande e Flauto piccolo
2 Oboi
Clarinetto in Es
Clarinetto in C
I. e II 4 Fagotti III. e IV
I e II in Es 4 Corni III. e IV. in C
2 Cornetti à pistons in Es
2 Trombe in Es
3 Tromboni
Tuba
I. in E. H Timpani II. in Gis. Cis.
Gran Cassa.
Violini I. (div.)
Violini II (div.)
Viole (div.)
Violoncello
Contrabasso

baguettes d'éponge

con sord.

Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C à p. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G. C.
Vl. I
Vl. II
Vla.
Vc.
Cb.

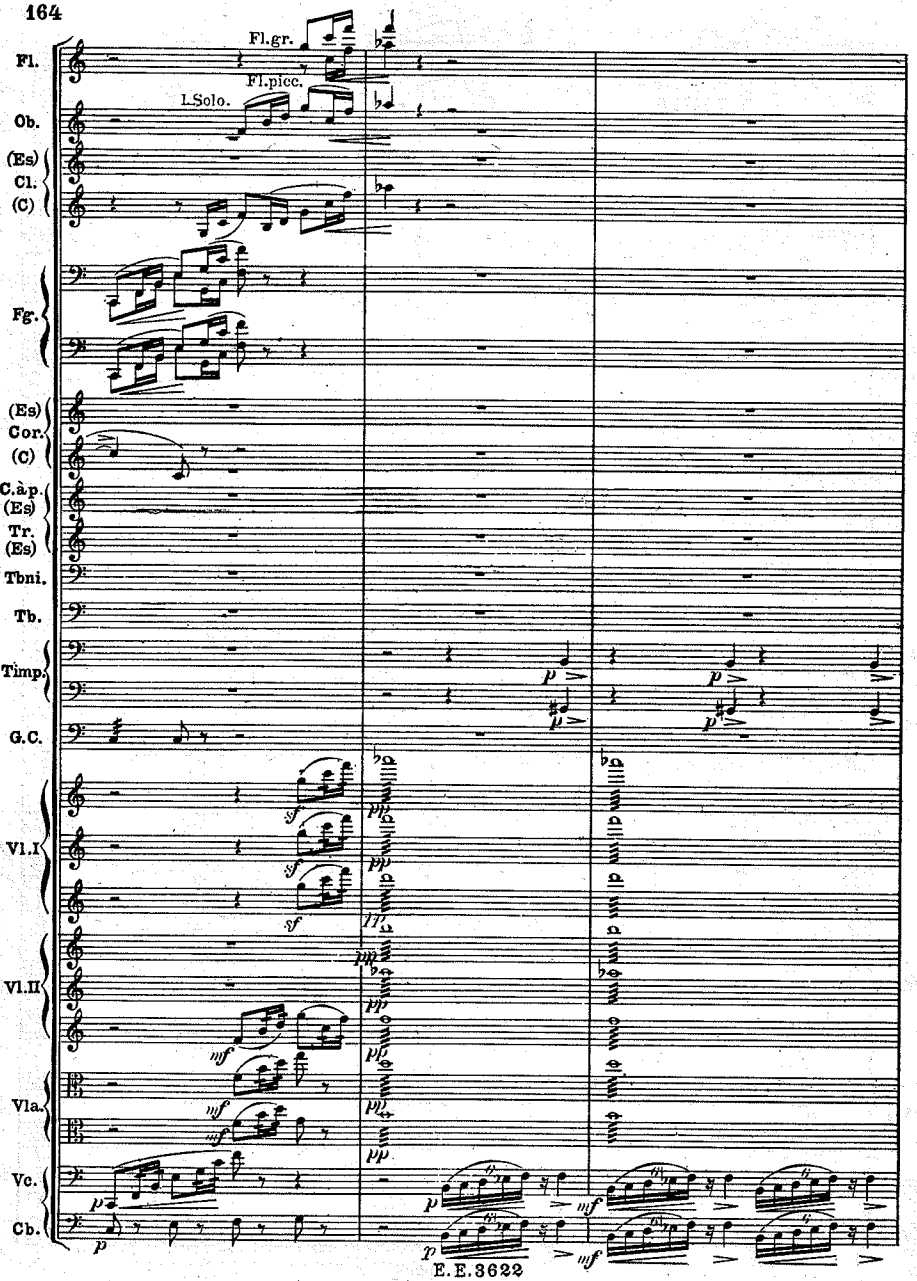
poco f > p

muta Cis in C.

ppp

Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.I
Vl.II
Vla.
Vc.
Cb.
pizz.
divisi
dim.

a 2.
Soli.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.I
Vl.II
Vla.
Vc.
Cb.
I.Solo.
con sord.
dim.
due sonatori de' timpani coi bacchetti di spugna.
rullante.
arco


Fl.
Fl.gr.
Fl.picc.
I.Solo.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p.
(Es)
Tr.
(Es)
Tbni.
Tb.
Timp.
G.C.
Vl.I
Vl.II
Vla.
Vc.
Cb.

Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p.
(Es)
Tr.
(Es)
Tbni.
Tb.
Timp.
G.C.
Vl.I
Vl.II
Vla.
Vc.
Cb.
poco f=p

a 2.
I. Solo.
dim.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es) Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl. I
Vl. II
Vla.
Vc.
Cb.
divisi

20

gr. e picc.
Allegro. M. M. ♩. = 112.
Fl.
Ob.
Cl. (C)
Fg.
Cor. (C)
Tbni.
Tb.
Timp.
G.C.
I, II.
III. IV.
con sord.
Solo.
dimin.
Solo.
II.
25
cresc.
poco a poco
Cl. (C)
Timp.
G.C.
Vl. II
Vla.
Vc.
Cb.
div.
senza sord.
I.
II.
III.

30

Allegro assai. M.M. ♩=76.

Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl. I
Vl. II
Vla.
Vc.
Cb.

a 2.
senza sord.
a 3.

35

40

45

Allegro M. M. ♩. = 104

Flauto piccolo
Flauto grande
2 Oboi
Clarinetto in Es
Clarinetto in C
4 Fagotti
I. e II in Es
4 Corni
III. e IV in C
2 Cornetti à pistons in Es
2 Trombe in Es
3 Tromboni
Tuba
I
Timpani
II
Gran Cassa
Violino I
Violino II
Viola
Violoncello
Contrabasso

mf
poco f
Solo.
poco f
cresc.
poco f

50

Picc.
Ob.
(Es) Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

unis.
mf

55

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

pp
pp

60

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.àp. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
a2
f
mf
cresc.

65

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.àp. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
ff

66

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.àp. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

a 2.

unis.

ff

70

75

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.àp. (Es)
Tr. (Es)
Tbni.
Tb.
Timp.
G.C.
Vl.
Vla.
Vc
Cb.

a 2.

a 2.

76

80

85

90

95

100

102
Lontano
105
2 Campane in C. G ó Pianoforte
Flauto piccolo
Flauto grande
2 Oboi
Clarinetto in Es
Clarinetto in C
2 Fagotti
I e II in Es
4 Corni
III e IV in C
2 Cornetti à pistons in Es
2 Trombe in Es
3 Tromboni
Tuba I in C
Tuba II in B.
2 Timpani
Gran Cassa
Violino I
Violino II
Viola
Violoncello
Contrabasso
Soli
poco f
p
f
ff

110
115
Cmp.
Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.ap. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
I. Solo.
mf
a 2.
f
ff
p

Cmp.
Fg.
(C) Tb. (B)
Vl.
Vla.
Vc.
Solo
Solo
sempre senza stringendo

Cmp.
Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.ap. (Es) Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.

160
Cmp.
Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(C) Tb.
(B)
Vl.
Vla.
Vc.
Cb.
a 2
arco
pizz.
165
170

175
180
Cmp.
Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G. C.
Vl.
Vla.
Vc.
Cb.
pizz.

185

Cmp.
Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

arco
ten.

190

195

Cmp.
Fg.
(C) Tb. (B)
G.C.
Vc.
Cb.

200

205

Cmp.
Fg.
(Es) Cor. (C)
Tr. (Es)
Tbni.
(C) Tb. (B)
G.C.
Vc.
Cb.

210
215
Cmp.
Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc
Cb.
pizz.
pizz.
pizz.

220
Cmp.
Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
due sonatori de' timpani coi bacchetti di spugna.
rullante.
Vl.
Vla.
Vc.
Cb.
arco
arco
arco
arco
arco

225

(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
G.C.
Vl.
Vla.
Vc.

230

Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

unis.

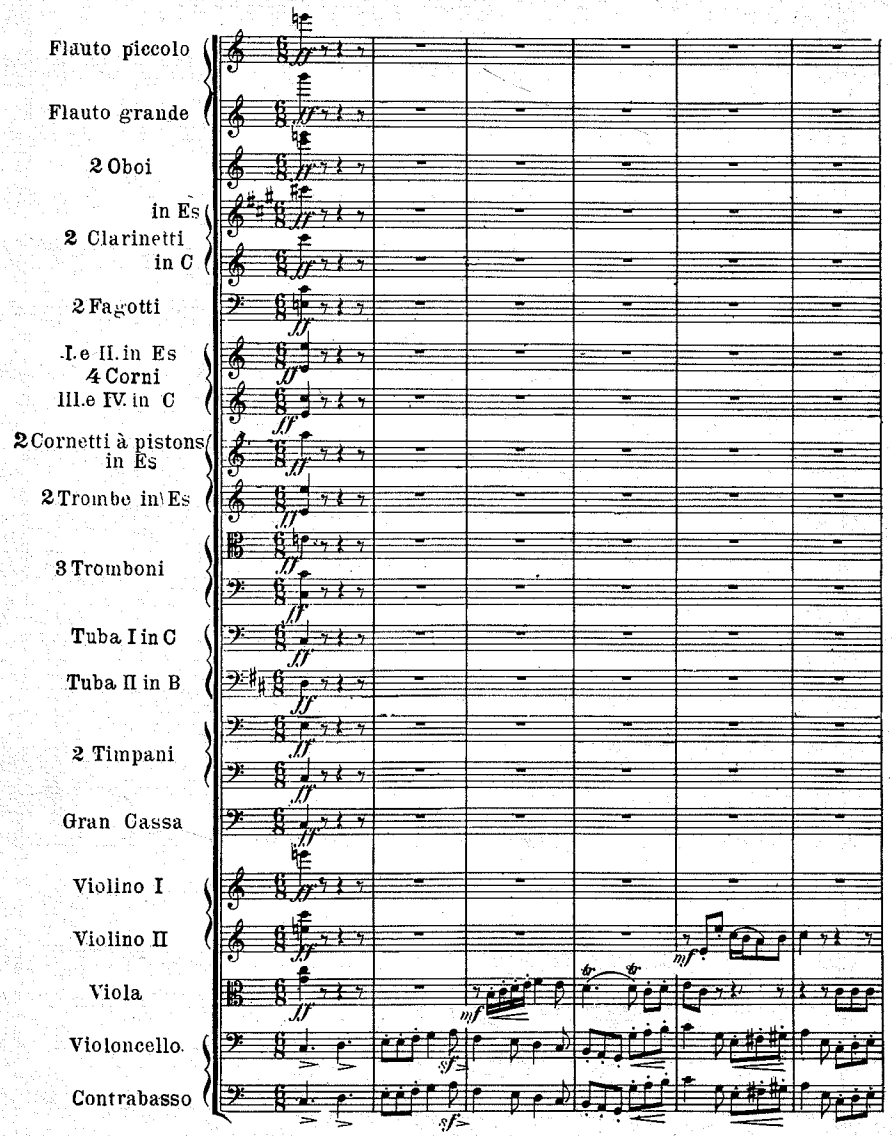
235

Cmp.
Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.a p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

241

Ronde du Sabbat
Hexen-Rundtanz - Witches' Round Dance

245



250

255

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
I.
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

260

Picc.
Fl.
Ob.
(Es) Cl.
(C)
a 2
Fg.
unis.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

255

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
I.
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

260

Picc.
Fl.
Ob.
a 2
(Es) Cl. (C)
Fg.
unis.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

265

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.ap. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

a 2.
a 2
mf cresc.
ff

270

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.ap. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

a 2
unis.
f

275

280

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.àp. (Es)
Tr (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
cresc.
ff
p

285

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.àp. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
p cresc.
ff
f.
p
f

290

Picc.
Fl.
Ob.
a 2
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

295

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

300

305

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl. I
Vla.
Vc.
Cb.
a 2
unis

310

Picc.
Fl.
Solo
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
pizz.

311

315

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
arco
arco
arco

330

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
unis.
a 2.
a 2.
pizz.
pizz.
arco
arco

321

325

330

335

340
345
Fg.
(Es)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.
sf pp
p
dimin. sempre
dimin.
quasi niente.
pizz.
ppp
pp
350
355
Solo
poco f
II. Solo
mf
arco
div.
Soli divisi
dimin.
ppp

360
Fg.
(Es)
Cor.
(C)
Vl.
Vla.
Vc.
Cb.
mf
dimin.
365
D
uno sonator de'timpani
G.C.
Solo
cresc. poco a poco
pp

370

375

(Es) Cor. (C)

con sord.

poco sf *p*

con sord.

poco sf *p*

G.C.

a poco

due sonatori de timpani

p crescendo poco a poco

Vl.

p

Vla.

Vc.

Cb.

380

G.C.

cresc. *sempre*

Vl.

p

cresc. *poco a poco*

cresc. *poco a poco*

Vla.

cresc. *poco a poco*

Vc.

cresc. *poco a poco*

Cb.

385

Pico. Fl.

Ob.

(Es) Cl. (C)

Fg.

(Es) Cor. (C)

Cap. (Es) Tr. (Es)

Tbni.

(C) Tb. (B)

Timp.

G.C.

Vl.

cresc. sempre

Vla.

cresc.

Vc.

Cb.

390

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc
Cb.
mf
mf
unis.
f
cresc. molto
sempre

395

400

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
a 2
div.
unis.

401

405

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
ff

410

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
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C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
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sf

415

(Dies irae et Ronde du Sabbat.)

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
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Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

420

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

425

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

430

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

435

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C. à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

Fl.
Vl.
Vla.
Vc.
Cb.

440

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

445

Fl.
Ob.
Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

mf a 2
mf
mf a 2
col legno
col legno
col legno
div. I.

450

Fl.
Ob.
Cl (C)
Fg.
Vl.
Vla.
Vc.
Cb.

I. div. II. pizz.
pp
pizz.
pp

455

Fl.
Ob.
Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

Fl.
Ob.
Cl. (C)
Fg.
Vl.
Vla.
Vc.
Cb.

arco

460

465

Picc.
Fl.
Solo.
p legg.
Ob.
p legg.
a 2
(Es) Cl.
(C)
p legg.
Fg.
p legg.
(Es) Cor.
(C)
C.à p.
(Es)
Tr.
(Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

470

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p.
(Es)
Tr.
(Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
arco
Vl.
arco
arco
Vla.
arco
Vc.
arco
Cb.

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
unis.
a 2
pp cresc.
mf cresc.
ff

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.
cresc. molto

485

490

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es) Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

unis.

a 2

495

animando un poco

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es) Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

a 2

500

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

505

510

Picc.
Fl.
Ob.
(Es) Cl.
(C)
Fg.
(Es) Cor.
(C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb.
(B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

ff
a 2
f
div.

515

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

520

Picc.
Fl.
Ob.
(Es) Cl. (C)
Fg.
(Es) Cor. (C)
C.à p. (Es)
Tr. (Es)
Tbni.
(C) Tb. (B)
Timp.
G.C.
Vl.
Vla.
Vc.
Cb.

ten.

unis.

a 2

uno Piatto battuto colla bacchetta di spugna.

No.
150. Haydn, Quartett, op. 3, 5, F (m. Serenade)
151. Haydn, Quartett, op. 9, 2, Es . . . .
152. Haydn, Quartett, op. 17, 4, C m . . .
153. Haydn, Quart., op. 33, 5, G (Russ.-No. 5)
154. Haydn, Quartett, op. 42, D m . . . .
155. Haydn, Quartett, op. 50, 5, F . . . .
156. Haydn, Quartett, op. 50, 6, D (Frosch-)
157. Haydn, Quartett, op. 17, 3, Es . . . .
158. Mozart, Klavier-Quartett, G m [478] . .
159. Mozart, Klavier-Quartett, Es [493] . .
160. Mozart, Klavier-Quintett, Es [452] . .
161. Tschaikowsky, Quartett, op. 11, D . .
162. Haydn, Quartett, op. 51 (Sieben Worte)
163. Haydn, Quart., op. 20, 1, Es (Sonn.-No. 1)
164. Haydn, Quart., op. 20, 3, G m (Sonn.-No. 3)
165. Haydn, Quart., op. 33, 1, H m (Russ.-No. 1)
166. Haydn, Quart., op. 33, 4, B (Russ.-No. 4)
167. Haydn, Quartett, op. 50, 1, B . . . . .
168. Haydn, Quartett, op. 50, 2, C . . . .
169. Haydn, Quartett, op. 50, 3, Es . . . .
170. Haydn, Quartett, op. 1, 1, B . . . . .
171. Haydn, Quartett, op. 1, 2, Es . . . .
172. Haydn, Quartett, op. 1, 3, D . . . . .
173. Haydn, Quartett, op. 1, 5, B . . . . .
174. Haydn, Quartett, op. 1, 6, C . . . . .
175. Haydn, Quartett, op. 2, 1, A . . . . .
176. Haydn, Quartett, op. 2, 2, E . . . . .
177. Haydn, Quartett, op. 2, 3, Es . . . .
178. Haydn, Quartett, op. 2, 4, F . . . . .
179. Haydn, Quartett, op. 2, 5, D . . . . .
180. Haydn, Quartett, op. 2, 6, B . . . . .
181. Haydn, Quartett, op. 3, 1, E . . . . .
182. Haydn, Quartett, op. 3, 2, C . . . . .
183. Haydn, Quartett, op. 3, 3, G . . . . .
184. Haydn, Quartett, op. 3, 4, B . . . . .
185. Haydn, Quartett, op. 3, 6, A . . . . .
186. Haydn, Quartett, op. 9, 3, G . . . . .
187. Haydn, Quartett, op. 9, 5, B . . . . .
188. Haydn, Quartett, op. 9, 6, A . . . . .
189. Haydn, Quartett, op. 33, 6, D (Russ.-No. 6)
190. Haydn, Quartett, op. 55, 2, F m . . . .
191. Haydn, Quartett, op. 76, 6, Es . . . .
192. Mozart, Quartett, D [285] . . . . . .
193. Mozart, Quartett, A [298] . . . . . .
194. Mozart, Quartett, F [370] . . . . . .
195. Mozart, Sextett (Divertimento) F [247]
196. Tschaikowsky, Quartett, op. 22, F . .
197. Tschaikowsky, Quartett, op. 30, Es m
200. Beethoven, Klavier-Quintett, op. 16, Es
201. Borodin, Quartett, No. 2, D . . . . .
203. Volkmann, Quartett, op. 34, G . . . .
204. Volkmann, Quartett, op. 35, E m . . .
205. Volkmann, Quartett, op. 37, F m . . .
206. Volkmann, Quartett, op. 43, Es . . . .
207. Verdi, Quartett, E m . . . . . .
208. Sgambati, Quartett, op. 17, Cis m . .
211. Klughardt, Quintett, op. 62, G m . . .
212. Brahms, Klavier-Quintett, op. 34, F m
213. Volkmann, Quartett, op. 14, G m . . .
214. Beethoven, Quintett, op. 4, Es . . . .
215. Beethoven, Quintett, op. 104, C m . .
216. Beethoven, Quintett-Fuge, op. 137, D .
217. Mozart, Sextett, F (Dorfmus.-) (K.-V. 522)
218. Mozart, Quint. G (Nachtmus.) (K.-V. 525)
219. Borodin, Quartett No. 1, A . . . . .
220. Jongen, Quartett, C m . . . . . .
221. Volkmann, Klavier-Trio, op. 3, F . .
222. Volkmann, Klavier-Trio, op. 5, B m .
223. Beethoven, Klavier-Trio, op. 11, B .
225. Klughardt, Quartett, op. 61, D . . .
226. Foerster, Quartett, op. 15, E . . . .
227. Wilm, Sextett, op. 27, H m . . . . .
228. Schumann, Märchenerzählungen, op. 132
229. Sinding, Klavier-Quintett, op. 5, E m .
230. Hochberg, Quartett, op. 22, Es . . .
231. Hochberg, Quartett, op. 27, 1, D . . .
233. Schubert, Klav.-Trio, op. 148, Es (Nocl.) -

No.
234. Scontrino, Quartett, G m . . . . .
235. Brahms, Sextett, op. 18, B . . . . .
236. Brahms, Sextett, op. 36, G . . . . .
237. Brahms, Quintett, op. 88, F . . . . .
238. Brahms, Quintett, op. 111, G . . . .
239. Brahms, Quintett, op. 115, H m (Klarin.-
240. Brahms, Quartett, op. 51, 1, C m . . .
241. Brahms, Quartett, op. 51, 2, A m . . .
242. Brahms, Quartett, op. 67, B . . . . .
243. Brahms, Klavier-Quartett, op. 25, G m
244. Brahms, Klavier-Quartett, op. 26, A .
245. Brahms, Klavier-Quartett, op. 60 C m .
246. Brahms, Klavier-Trio, op. 8, H . . .
247. Brahms, Klavier-Trio, op. 87, C . . .
248. Brahms, Klavier-Trio, op. 101, C m. .
249. Brahms, Horn-Trio, op. 40, Es . . . .
250. Brahms, Klarinetten-Trio, op. 114, A m
251. Tschaikowsky, Klav.-Trio, op. 50, A m
252. Beethoven, Rondino Es (Nachgel. Werk
254. Bach, Brandenburg. Konzert No. 3, (
255. Bach, Brandenburg. Konzert No. 6, B
257. Bach, Brandenburg. Konzert No. 2, F
258. Sinigaglia, Konzert-Etude f. Quartett
259. Haydn, Klavier-Trio, No. 1, G . . . .
260. Suter, Quartett, op. 1, D . . . . . .
261. Scontrino, Quartett, C . . . . . .
262. Mozart, Haffner-Serenade (K.-V. 250)
263. Händel, Concerto grosso No. 12, H m
264. Händel, Concerto grosso No. 1, G . .
265. Händel, Concerto grosso No. 2, F . .
266. Händel, Concerto grosso No. 3, E m
267. Händel, Concerto grosso No. 4, A m
268. Händel, Concerto grosso No. 5, D . .
269. Händel, Concerto grosso No. 6, G m
270. Händel, Concerto grosso No. 7, B . .
271. Händel, Concerto grosso No. 8, C m
272. Händel, Concerto grosso No. 9, F . .
273. Händel, Concerto grosso No. 10, D m
274. Händel, Concerto grosso No. 11, A .
275. Smetana, Quartett, E m (Aus m. Leben)
276. Grieg, Quartett, op. 27, G m . . . . .
277. Sinding, Quartett, op. 70, A m . . . .
278. Beethoven, Kakadu-Variat. G, op. 121a
280. Bach, Brandenburg. Konzert No. 1, F
281. Bach, Brandenburg. Konzert No. 4, G
282. Bach, Brandenburg. Konzert No. 5, D
283. August Reuss, Quartett, op. 25, D m .
284. Smetana, Quartett, D m . . . . . .
285. H. Wolf, Quartett, D m . . . . . .
286. H. Wolf, Ital. Serenade f. Quartett, G
287. Reger, Flöten-Trio (Serenade), op. 77a, D
288. Reger, Streich-Trio, op. 77b, A m . .
289. R. v. Mojsisovics, Streich-Trio, op. 21, A
291. Carl Schroeder, Quartett, op. 89, C .
292. Strauss, Klavier-Quartett, op. 13, C m
293. Reger, Quartett, op. 109, Es . . . . .
294. Sibelius, Quartett, op. 56, D m (fehlt noch)
295. Reger, Klavier-Quartett, op. 113, D m
296. Reger, Sextett, op. 118, F . . . . . .
297. Beethoven, Quartett, F. n. d. Son. op. 14, 1
298. Dvořák, Quartett, op. 34, D m . . . .
299. Dvořák, Quartett, op. 51, Es . . . . .
300. Dvořák, Quartett, op. 61, C . . . . .
301. Dvořák, Quartett, op. 80, E . . . . .
302. Dvořák, Quartett, op. 96, F . . . . .
303. Dvořák, Quartett, op. 105, As . . . .
304. Dvořák, Quartett, op. 106, G . . . .
305. Dvořák, Klavier-Quintett, op. 81, A .
306. Dvořák, Streich-Quintett, op. 97, Es .
307. Scontrino, Praeludium und Fuge, E m
308. Mozart, Serenade f. 8 Blasinstr., Es [375]
309. Mozart, Serenade f. 8 Blasinstr., C m [388]
310. Bruckner, Streich-Quintett, F . . . .
312. Reger, Flöten-Trio (Seren.), op. 141a, G
313. Reger, Streich-Trio, op. 141b, D m . .
314. Reger, Quartett, op. 121, Fis m . . . .
315. Klose, Quartett (Ein Tribut in 4 Raten), Es

SYMPHONIES

No.		No.		No.	
401.	**Mozart**, C (Jupiter) [551]	443.	**Strauß**, Till Eulenspiegel	486.	**Haydn**, No. 45 [16], Fis m (Abschied)
402.	**Beethoven**, No. 5, C m	444.	**Strauß**, Zarathustra	487.	**Haydn**, No. 88 [13], G
403.	**Schubert**, H m (unvoll.)	445.	**Strauß**, Don Quixote	488.	**Haydn**, No. 82 [17], C (L'ours)
404.	**Mozart**, G m [550]	446.	**Mozart**, D (o. Men.) [504]	489.	**Rimsky-Korsakow**, Antar (Symph. No. 2)
405.	**Beethoven**, No. 3, Es (Eroica)	447.	**Liszt**, Bergsymphonie	490.	**Borodin**, No. 1, Es
406.	**Mendelssohn**, Nr. 3, A m	448.	**Liszt**, Tasso	491.	**Borodin**, No. 2, H m
407.	**Beethoven**, No. 6, F (Pastorale)	449.	**Liszt**, Préludes	492.	**Mahler**, No. 7
408.	**Schumann**, No. 3, Es	450.	**Liszt**, Orpheus	493.	**Rimsky-Korsakow**, Scheherazade
409.	**Haydn**, No. 104 [2], D (London)	451.	**Liszt**, Prometheus	494.	**Glasunow**, No. 4, Es
410.	**Schubert**, No. 7, C	452.	**Liszt**, Mazeppa	495.	**Glasunow**, No. 8, Es
411.	**Beethoven**, No. 9, D m	453.	**Liszt**, Festklänge	496.	**Skrjabin**, Divin Poème
412.	**Beethoven**, No. 7, A	454.	**Liszt**, Heldenklage	497.	**Skrjabin**, Le Poème de l'Extase
413.	**Schumann**, No. 4, D m	455.	**Liszt**, Hungaria	498.	**Strauß**, Heldenleben
414.	**Beethoven**, No. 4, B	456.	**Liszt**, Hamlet	499.	**Strauß**, Alpen-Symph.
415.	**Mozart**, Es [543]	457.	**Liszt**, Hunnenschlacht.	500.	**Tschaikowsky**, Manfred
416.	**Beethoven**, No. 8, F	458.	**Liszt**, Ideale	501.	**Borodin**, No. 3 A moll
417.	**Schumann**, No. 1, B	459.	**Bruckner**, No. 1, C m	502.	**Mozart**, C [425]
418.	**Beethoven**, No. 1, C	460.	**Bruckner**, No. 2, C m	503.	**Skrjabin**, No. 2, C m
419.	**Beethoven**, No. 2, D	461.	**Bruckner**, No. 3, D m	504.	**Schubert**, No. 1, D
420.	**Mendelssohn**, Nr. 4, A	462.	**Bruckner**, No. 4, Es (romantische)	505.	**Schubert**, No. 2, B
421.	**Schumann**, No. 2, C	463.	**Bruckner**, No. 5, B	506.	**Schubert**, No. 3, D
422.	**Berlioz**, Phant. Symph.	464.	**Bruckner**, No. 6, A	507.	**Schubert**, No. 4, C m (Tragische)
423.	**Berlioz**, Harold i. Ital.	465.	**Bruckner**, No. 7, E	508.	**Schubert**, No. 5, B
424.	**Berlioz**, Romeo u. Julia	466.	**Bruckner**, No. 8, C m	509.	**Schubert**, No. 6, C
425.	**Brahms**, No. 1, C m	467.	**Bruckner**, No. 9, D m	510.	**Strauß**, Domestica
426.	**Brahms**, No. 2, D	468.	**Haydn**, No. 93 [5], D	511.	**Haydn**, No. 73 [26] D (Chasse)
427.	**Brahms**, No. 3, F	469.	**Haydn**, No. 103 [1], Es (Paukenwirbel)	512.	**Haydn**, No. 31, D (mit Hornsignal)
428.	**Brahms**, No. 4, E m	470.	**Volkmann**, No. 1, D m	513.	**Haydn**, No. 7, C (Le Midi)
429.	**Tschaikowsky**, No. 4, E m	471.	**Smetana**, Vyšehrad	514.	**Franck**, Chasseur maudit
430.	**Tschaikowsky**, No. 4, F m	472.	**Smetana**, Moldau	515.	**Haydn**, No. 8, G (LeSoir)
431.	**Haydn**, No. 99 [3], Es	473.	**Smetana**, Sarka	516.	**Franck**, Les Eolides
432.	**Haydn**, No. 85 [15], B (La Reine)	474.	**Smetana**, Aus Böhmens Hain und Flur	517.	**Haydn**, No. 48, C (Maria Theresia)
433.	**Dvořák**, No. 5, E m (Aus der neuen Welt)	475.	**Smetana**, Tábor	518.	**Haydn**, No. 55, Es (Schul.)
434.	**Haydn**, No. 100 [11], G (Mil.)	476.	**Smetana**, Blanik	519.	**Trapp**, No. 4, B m
435.	**Haydn**, No. 94 [6], G (Paukenst.)	477.	**Liszt**, Faust-Symphonie	520.	**Graener**, Sinf. breve
436.	**Haydn**, No. 92 [16], G (Oxf.)	478.	**Strauß**, Aus Italien	521.	**J. Chr. Bach**, D
437.	**Mozart**, D [385]	479.	**Tschaikowsky**, No. 6, H m (Pathétique)	522.	**J. Chr. Bach**, Es
438.	**Haydn**, No. 102 [12], B	480.	**Haydn**, No. 95 [9], C moll	523.	**Franck**, Rédemption
439.	**Haydn**, No. 101 [4], D (Uhrsk.)	481.	**Haydn**, No. 96 [14], D	524.	**Zador**, Tanz-Symphonie
440.	**Strauß**, Don Juan	482.	**Franck**, D moll		
441.	**Strauß**, Macbeth	483.	**Haydn**, No. 97 [7], C		
442.	**Strauß**, Tod und Verklärung	484.	**Haydn**, No. 86 [10], D		
		485.	**Haydn**, No. 98 [8], B		

525. Dvořák, No. 4

OVERTURES

No.		No.		No.	
601.	**Beethoven**, Leonore No. 3	626.	**Beethoven**, Coriolan	653.	**Mendelssohn**, Meeresst. und glückliche Fahrt
602.	**Weber**, Freischütz	627.	**Beethoven**, Weihe des Hauses	654.	**Rossini**, Semiramis
603.	**Mozart**, Figaros Hochz.	628.	**Beethoven**, Leonore No. 1	655.	**Rossini**, Tankred
604.	**Beethoven**, Egmont	629.	**Beethoven**, Leonore No. 2	656.	**Brahms**, Akad. Fest-O.
605.	**Weber**, Beherrscher der Geister	630.	**Beethoven**, Ruinen von Athen	657.	**Brahms**, Tragische Ouv.
606.	**Mendelssohn**, Melusine	631.	**Beethoven**, Kng. Stephan	658.	**Auber**, Schwarz. Domino
607.	**Weber**, Oberon	632.	**Beethoven**, Namensfeier	659.	**Auber**, Fra Diavolo
608.	**Mozart**, Don Juan	633.	**Marschner**, Hans Heiling	660.	**Mozart**, Titus
609.	**Weber**, Preziosa	634.	**Maillart**, Glöck. d. Erem.	661.	**Mozart**, Idomeneus
610.	**Beethoven**, Fidelio	635.	**Weber**, Euryanthe	662.	**Mozart**, Così fan tutte
611.	**Mendelssohn**, Ruy Blas	636.	**Schubert**, Rosamunde	663.	**Mozart**, Entführung
612.	**Weber**, Jubel-Ouvert.	637.	**Mendelssohn**, Hebriden	664.	**Smetana**, Verkauft. Braut
613.	**Mendelssohn**, Sommernachtstraum	638.	**Glinka**, Leben f. d. Zaren	665.	**Wagner**, Meistersinger
614.	**Mozart**, Zauberflöte	639.	**Glinka**, Ruslan u. Ludmila	666.	**Wagner**, Parsifal
615.	**Nicolai**, Lustig. Weiber	640.	**Cherubini**, Abenceragen	667.	**Wagner**, Rienzi
616.	**Rossini**, Wilhelm Tell	641.	**Cherubini**, Medea	668.	**Wagner**, Holländer
617.	**Berlioz**, Waverley	642.	**Cherubini**, Anakreon	669.	**Wagner**, Tannhäuser
618.	**Berlioz**, Vehmrichter	643.	**Cherubini**, Wasserträger	670.	**Reger**, Lustspiel-Ouv.
619.	**Berlioz**, König Lear	644.	**Cornelius**, Barb. v. Bagd.	671.	**Wagner**, Faust-Ouvert.
620.	**Berlioz**, Röm. Carneva.	645.	**Cornelius**, Cid	672.	**Weingartner**, Lust. Ouv.
621.	**Berlioz**, Korsar	646.	**Schumann**, Manfred	673.	**Volkmann**, Richard III.
622.	**Berlioz**, Benv. Cellini	647.	**Schumann**, Genoveva	674.	**Volkmann**, Fest-Ouv.
623.	**Berlioz**, Roi d. Lahore u. Benved.	648.	**Bennett**, Najaden	675.	**Tschaikowsky**, Romeo
624.	**Tschaikowsky**, 1812	649.	**Wagner**, Tristan u. Isolde	676.	**Gluck**, Iphigenie i. Aulis
625.	**Beethoven**, Prometheus	650.	**Boieldieu**, Weiße Dame	677.	**Smetana**, Libussa
		651.	**Auber**, Eherne Pferd	678.	**Suppé**, Dichter u. Bauer
		652.	**Wagner**, Lohengrin: 1. u. 3. Akt		

OVERTURES

No.
679. Flotow, Stradella
680. Flotow, Martha
681. Bruckner, in G m (unvollst.)
682. Mendelssohn, Heimkehr aus der Fremde
683. Mendelssohn, Athalia
684. Mendelssohn, Paulus
685. Rossini, Barbier von Sevilla
686. Rossini, D. dieb. Elster
687. Pfitzner, Palestrina, 3 Vorspiele
689. Auber, Stummev. Portici
690. Dvořák, Karneval

No.
691. Gluck, Orpheus und Eurydice
692. Rimsky-Korsakow, La grande Pâque Russe
693. Lortzing, Zar und Zimmermann
694. Kreutzer, Das Nachtlager von Granada
695. Mussorgsky, Romantischau-
696. Weber, Abu Hassan
697. Weber, Silvana
698. Schubert, Alfonso und Estrella
699. Glasunow, Fest-Ouvert.
1101. Humperdinck, Hänsel u. Gr.

No.
1102. Gluck, Alceste
1103. Strauß, Fledermaus
1104. Lalo, Le Roi d'Ys
1105. Boieldieu, Tuill von Bagdad
1106. Strauß, Zigeunerbaron
1107. Verdi, Macht des Schicksals
1108. Verdi, Sizilian. Vesper
1109. Cimarosa, Die heimliche Ehe
1110. Rossini, Italien. i. Alg.
1112. Verdi, Nabucco
1113. Rossini, Scala di seta
1114. Händel, Rodelinde, Terpsicore

CONCERTOS

701. Beethoven, Viol.-Konz., D
702. Mendelssohn, Vl.-Kz. Em
703. Spohr, V.-K., Am (Gesangsm.)
704. Beethoven, Klav.-Kz. Cm
705. Beethoven, Klav.-Kzt., G
706. Beethoven, Klav.-Kz., Es
707. Schumann, Klav.-K., Am
708. Tschaikowsky, Viol.-K., D
709. Tschaikowsky, Klav.-Kz., Bm
710. Liszt, Klav.-Konz., Es
711. Bach, Viol.-Konz., Am
712. Bach, Viol.-Konz., E
713. Brahms, Klav.-Kzt., Dm
714. Bruch, Viol.-Konz., Gm
715. Brahms, Klav.-Konz., B
716. Brahms, Viol.-Konz., D
717. Mozart, Viol.-Kzt., A [219]
718. Mozart, Viol.-Kz., Es [268]
719. Mozart, Klav.-Kz., D [537]
720. Liszt, Klav.-Konz., A
721. Mozart, Klav.-Kons., Dm [466]
722. Liszt, Totentanz (Siloti)
723. Brahms, K. f. V. u. Vc., Am
724. Beethoven, Klav.-Kzt., C
725. Beethoven, Klav.-Kzt., B
726. Grieg, Klav.-Konz., Am
727. Bach, Konz. f. 2 Viol. Dm
728. Lalo, Symph. espagnole
729. Beethoven, Tripel-Kzt., C
730. Bach, Konz. f. 2 Klav., C

731. Bach, Konz. f. 2 Klav., Cm
732. Bach, Konz. f. 3 Klav., Dm
733. Bach, Konz. f. 3 Klav., C
734. Mozart, Symph. conc. f. Violine u. Viola, Es [364]
735. Dohnányi, Variat. über ein Kinderlied f. Pfte.
736. Mozart, Klav.-Kz., A [488]
737. Mozart, Klav.-K., Es [482]
738. Franck, Symph. Variat.
739. Mozart, Klav.-Kz., C [467]
740. Mozart, Kl.-Kz., Cm [491]
741. Mozart, K. f. 2 Kl., Es [365]
742. Mozart, Klav.-K., Es [271]
743. Mozart, Klav.-Kz., B [450]
744. Bach, Klav.-Konz., Dm
745. Bach, Klav.-Konz., Fm
746. Weber, Kzst. f. Pfte., Fm
747. Mozart, Vl.-Kzt. G [216]
748. Mozart, Vl.-Kzt. D [218]
749. Vivaldi, Konz. No. 10, Hm.
750. Vivaldi, Konz. No. 11, Dm
751. Dvořák, Viol.-Kzt. Am
752. Glasunow, Vl.-Kzt. Am
753. Vivaldi, Vl.-Kzt. Am No. 6
754. Vivaldi, Vl.-Kzt. Gm
755. Mozart, Symph. conc. f. Klav. I, No. 9
756. Viotti, Vl.-Kzt. Am, No. 22
757. Bach, K. f. Kl., V. u. Fl. Am
758. Vivaldi, Konz. f. Flöte D

759. Bach, Konz. f. 4 Kl., Am
760. Mozart, Klav.-K., G [453]
761. Mozart, Klav.-K., F [459]
762. Vivaldi, Kzt. f. 2 Viol. Am
763. Mozart, Vl.-Kzt. B [207]
764. Mozart, Vl.-Kzt. D [211]
765. J. Chr. Bach, Sinf. conc., A
766. Mozart, Vl.-Kzt. D [271a]
767. Mozart, Kz. f. Fl. u. Hf. [299]
768. J. Chr. Bach, Viol. conc., Es
769. Haydn, Vc.-Konz., D
770. Sibelius, Vl.-Kzt., Dm
771. Mozart, Fl.-Konz. D [314]
772. Vivaldi, Konz., op. 3 No. 2
773. J. Chr. Bach, Kl.-Kz., Es
774. Mozart, Klav.-Kz. C [503]
775. Mozart, Klav.-Kz. B [595]
776. Barsanti, Konz., op. 3 No. 4
777. Barsanti, Konz., op. 3 No. 10
778. Mozart, Klar.-Kz. A [622]
779. Mozart, Flöt.-Kz. G [313]
780. Boccherini, Vc.-Konz., B
781. K. Phil. Em. Bach, Kz. Am
782. Torelli, Viol.-Kzt. Cm
783. Mozart, Kz.-Rondo D f. Kl.
784. Mozart, Fag.-Kzt. B [191]
785. Dvořák, Vc.-Konz.
786. Schumann, Vc.-Konz., op. 129
787. Vivaldi, Viol.-Kzt. E
788. Tschaikowsky, Rokoko-Var.

MISCELLANEOUS WORKS

801. Berlioz, 3 Stck. a. „Faust"
802. Tschaikowsky, Capr. ital.
803. Beethoven, 2 Viol.-Rom. (G, F)
804. Mendelssohn, 5 Stücke a. „Sommernachtstraum"
805. Brahms, Haydn-Variat.
806. Wagner, Siegm. Liebesl.
807. Wagner, Walkürenritt
808. Wagner, Wotans Abschied u. Feuerzauber
809. Wagner, Waldweben
810. Wagner, Siegfried-Idyll
811. Wagner, Trauermusik a. „Götterdämmerung"
812. Wagner, Karfreitagszauber
813. Wagner, Huld.-Marsch
814. Wagner, Bacchanal
815. Wagner, Einl. z. 3. Akt, Tannh.
816. Wagner, Liebesmahl d. Apostel
817. Schubert, Mus. a. „Rosamunde"
818. Bach, Suite No. 3, D
819. Volkmann, Seren., Dm
820. Wagner, Kaisermarsch
821. Bach, Suite No. 2, Hm
822. Strauß, Donauwalzer
823. Beethoven, Egmont-Mus.
824. Tschaikowsky, Nußknacker-Suite
825. Wagner, Einleit. z. 3. Akt „Meistersinger"
826. Wagner, Verwandlungsmusik u. Schlußszene d. 1. Akt „Parsifal"

827. Reger, Mozart-Variat.
828. Bizet, L'Arlésienne, I
829. Bizet, L'Arlésienne, II
830. Mozart, Maurer Trauermusik
831. Weber, Aufforderung zum Tanz
832. Bizet, Roma Suite
833. Borodin, Steppenskizze
834. Glinka, Kamarinskaja
835. Reger, Hiller-Variation.
836. Reger, Konz. i. alten Stil
837. Reger, Romant. Suite
838. Reger, Böcklin-Suite
839. Graener, Var. üb. russ. Volksl.
840. Tschaikowsky, Francesca da Rimini
841. Mussorgsky, Eine Nacht auf dem kahlen Berge
842. Rimsky-Korsakow, Capriccio espagnol
843. Ljadow, Baba-Jaga
844. Ljadow, Kikimora
845. Glinka, Valse-Fantaisie
846. Glinka, Caprice brillant
847. Sekles, Gesichte
848. Strauß, Bürger-Suite
849. Strauß, Tanzsuite
850. Graener, Divertimento
851. Tschaikowsky, Slav. Marsch
852. Ljadow, Russische Volksweisen
853. Ljadow, Der verzaub. See
854. Mozart, Les petits riens
855. Brahms, Serenade, D

856. Bach, Suite No. 1, C
857. Tschaikowsky, Serenade
858. Mozart, Seren. No. 8, D [286]
859. Mozart, Seren. No. 6, D [239]
860. Graener, Gotische Suite
861. Bach, Suite No. 4, D
862. Brahms, Serenade A.
863. Tschaikowsky, Nußknacker.
864. Graener, Comedietta
865. Wolfurt, Tripelfuge
866. Strauß, Wein, Weib u. Gesang
867. Strauß, Rosen a. d. Süden
868. Strauß, Geschichten a. d. Wien. Wald
869. Strauß, Frühlingsstimmen
870. Strauß, Künstlerleben
871. Strauß, Kaiserwalzer
872. Graener, Hotte von Sanssouci
873. Dvořák, Scherzo capriccioso
874. Wunsch, Lustspiel-Suite
875. Strauß, Wiener Blut
876. Trapp, Divertimento
877. Busch, Capriccio
878. Wunsch, Fest auf Tenbijen
879. Telemann, Tafelmusik
880. Zador, Ungar. Capr.
881. Mallpiero, Vier Intermezzi
882. Telemann, Suite f. Flöte u. Streicher, Am
883. Atterberg, Ball. u. Pass.
884. Elgar, Enigma Var.
885. Elgar, Introduct. u. Allegro
886. Borodin, Prinz Igor Tanze