

Symphonie fantastique

Fantastische Sinfonie

Fantastic Symphony

I.

Rêveries - Passions

Träumereien - Leidenschaften

Visions and passions

H. Berlioz, op. 14

2 Flauti
Flauto II : Flauto piccolo

2 Oboi

2 Clarinetti in B (Sib)

I, II in Es (Mib)
4 Corni
III, IV in C (Ut)

2 Fagotti

2 Cornetti in B (Sib)
(Cornets à pistons)

2 Trombe in C (Ut)

Timpani
in C (Ut) G (Sol)

Largo (♩ = 56)

Violino I

Violino II

Viola

Violoncello

Contrabasso

con sordino

con sordino

con sordino

con sordino

Largo (♩ = 56)

Viol.

pizz.

arco

cresc.

pizz.

cresc.

arco

f

pp

p

pp

pizz.

pp

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

1

Piu mosso

Poco più mosso

1

Poco più mosso

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

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

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

poco rallent. e riten. al tempo I [2]

Musical score for orchestra, page 5, measures 1-2. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Horn (Cor.), Bassoon (Fag.), Violin (Viol.), and Cello/Bass (Cresc.). The instrumentation is as follows:

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Clar.):** Playing eighth-note patterns.
- Horn (Cor.):** Playing eighth-note patterns with dynamics "cresc. poco a poco".
- Bassoon (Fag.):** Playing eighth-note patterns with dynamics "cresc. poco a poco".
- Violin (Viol.):** Playing eighth-note patterns with dynamics "cresc.". Measures 1 and 2 show crescendos followed by decrescendos.
- Cello/Bass (Cresc.):** Playing eighth-note patterns with dynamics "cresc.". Measures 1 and 2 show crescendos followed by decrescendos.
- Double Bass (L.):** Playing eighth-note patterns.
- Tenor Trombone (L.):** Playing eighth-note patterns.
- Trumpet (L.):** Playing eighth-note patterns.
- Drum (L.):** Playing eighth-note patterns.
- Double Bass (R.):** Playing eighth-note patterns.
- Tenor Trombone (R.):** Playing eighth-note patterns.
- Trumpet (R.):** Playing eighth-note patterns.
- Double Bass (L.):** Playing eighth-note patterns.
- Tenor Trombone (L.):** Playing eighth-note patterns.
- Trumpet (L.):** Playing eighth-note patterns.
- Double Bass (R.):** Playing eighth-note patterns.
- Tenor Trombone (R.):** Playing eighth-note patterns.
- Trumpet (R.):** Playing eighth-note patterns.

The score indicates "poco rallent. e riten. al tempo I [2]" at the beginning of measure 1 and again at the start of measure 2.

poco rallent. e riten. al tempo I [2]

Musical score for orchestra, page 5, measures 3-4. The instrumentation continues with the same instruments as the previous measures.

- Flute (Fl.):** Playing eighth-note patterns.
- Oboe (Ob.):** Playing eighth-note patterns.
- Clarinet (Clar.):** Playing eighth-note patterns.
- Horn (Cor.):** Playing eighth-note patterns.
- Bassoon (Fag.):** Playing eighth-note patterns.
- Violin (Viol.):** Playing eighth-note patterns.
- Cello/Bass (Cresc.):** Playing eighth-note patterns.
- Double Bass (L.):** Playing eighth-note patterns.
- Tenor Trombone (L.):** Playing eighth-note patterns.
- Trumpet (L.):** Playing eighth-note patterns.
- Double Bass (R.):** Playing eighth-note patterns.
- Tenor Trombone (R.):** Playing eighth-note patterns.
- Trumpet (R.):** Playing eighth-note patterns.

The score indicates "Tempo I" at the beginning of measure 3 and again at the start of measure 4. Various dynamics are used throughout, including *p dolce*, *pizz.*, *arco*, *cresc. molto*, and *III.*

I.

This section begins with a dynamic of f . The first measure features sixteenth-note patterns in the upper voices. The second measure shows eighth-note patterns. The third measure includes dynamics p and pp , and section markings "III." and "III.". Measures 4-6 continue the rhythmic patterns established in section I.

cresc.

This section begins with a dynamic of f . The first measure features sixteenth-note patterns. The second measure shows eighth-note patterns. The third measure includes dynamics p and pp , and section markings "I.", "II.", and "III.". Measures 4-6 continue the rhythmic patterns established in section II.

3

1. 2. III. I.

3

4 senza rallent.

1. 2. pizz. arco
pizz. pizz.
rall.

4 senza rallent.

8

Musical score page 8, measures 1-4. The score consists of eight staves. Measures 1-2 show various rhythmic patterns with dynamic markings like p , f , and $\text{f} \#$. Measure 3 starts with a bassoon solo labeled "I." followed by a section labeled "III.". Measure 4 ends with a forte dynamic.

Musical score page 8, measures 5-8. The score continues with eighth-note patterns. Measure 5 includes dynamics ppp and $legg.$. Measures 6-7 feature sustained notes. Measure 8 concludes with a dynamic p .

Musical score page 8, measures 9-12. Measures 9-10 show eighth-note patterns. Measure 11 begins with a bassoon solo labeled "I." followed by a section labeled "II.". Measure 12 ends with a dynamic p .

Musical score page 8, measures 13-16. Measures 13-14 show eighth-note patterns. Measure 15 begins with a bassoon solo labeled "II." followed by a section labeled "III.". Measures 16 ends with dynamics $cresc. poco a poco$.

5

Allegro agitato e appassionato assai (d: 132)

Une mesure de ce mouvement équivaut au quart de la précédente.
Ein Takt dieses Zeitmaßes setzt ein Viertel des vorhergehenden.

One bar of this time-measure is equal to a quarter-bar of the preceding movement.

I.
canto espressivo

canto espressivo

pizz. arco

Allegro agitato e appassionato assai. (d: 132)

Fl.

poco sf

poco sf

poco sf

Vcllo. e C.B. unis.

dolce

cresc. poco a poco

dolce

cresc. poco a poco

animato

cresc.

cresc.

cresc.

cresc.

ritenuto

dim.

dim.

dim.

dim.

animato

cresc.

rit.

poco rit.

poco sf > p

poco sf > p

Vcllo.

C.B.

a tempo

rit.

poco rit.

a tempo con fuoco

6

un poco rit.

a tempo con fuoco

6

un poco rit.

poco più animato

poco più animato

7

a.2.

7

a.2.

a. 2.

8 dolce

dolce

dolce

dolce

arc

8

This section of the score consists of three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. Measure 8 begins with a forte dynamic (indicated by a large 'F') followed by a sustained note. Measures 9 and 10 follow with sustained notes, each marked with 'dolce' (soft) and 'arc' (arco). Measure 10 ends with another 'arc' marking.

a. 2.

cresc.

cresc.

cresc.

1.

1.

pizz.

This section of the score continues from measure 10. It consists of three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. Measures 11 through 13 feature sustained notes. Measure 11 starts with 'a. 2.' and 'cresc.'. Measures 12 and 13 continue with sustained notes, each marked with 'a. 2.', '1.', and 'pizz.'.

11

2.

I. *p*

2.

III. *p*

9

2. *cresc.*

2. *cresc.*

cresc.

9

This musical score page contains four systems of music for an orchestra. The first system (measures 1-4) starts with a dynamic of *p* and includes woodwind entries with markings like >p and crescendos. The second system (measures 5-8) features rhythmic patterns in the bassoon and double bass. The third system (measures 9-12) includes dynamic markings such as <v> and <v>>. The fourth system (measures 13-16) concludes with a forte dynamic. Measure numbers 1 through 16 are indicated above each system.

10

Musical score page 15, measures 10-11. The score consists of ten staves. Measures 10 and 11 show various dynamics including **f**, **ff**, **p**, and **cresc.** markings. Measure 11 concludes with a dynamic instruction **cresc.**

10

Musical score page 15, measures 12-13. The score consists of ten staves. Measures 12 and 13 show dynamics including **ff**, **f**, **p**, and **cresc.** markings. Measure 13 concludes with a dynamic instruction **decrese.**

Musical score for orchestra and piano. The top staff shows ten staves for the orchestra, each with a dynamic marking *p*. The piano part consists of two staves, also with dynamics *p*. Measure 2 starts with a forte dynamic *f*. Measure 3 begins with a crescendo dynamic *cresc.*

Continuation of the musical score. The piano part shows alternating dynamics: decrease (*decrease.*) and crescendo (*cresc.*). Measures 4 and 5 continue this pattern, with the orchestra maintaining a steady eighth-note pattern.

Measures 6 and 7 show the piano part in G.P. (Glissando) style. The piano part consists of two staves, with dynamics *cresc. molto*, *a 2.*, and *ff*.

G. P.

3

3

G. P.

11 senza accelerando

11 senza accelerando

cresc. ed un poco string.

Musical score for orchestra, page 18, measures 1-8. The score consists of eight staves. Measures 1-4 show woodwind entries (Flute I, Flute II, Clarinet I, Clarinet II) with dynamic markings *p*, *f*, *p*, *f*. Measures 5-8 show bassoon entries with dynamic *p*. Measure 9 begins with a forte dynamic *f* for the strings. Measure 10 concludes with the instruction *cresc. ed un poco string.*

Musical score for orchestra, page 18, measures 9-16. The score consists of eight staves. Measures 9-12 show woodwind entries (Flute I, Flute II, Clarinet I, Clarinet II) with dynamic *p*. Measures 13-16 show bassoon entries with dynamic *p*. The score concludes with a final dynamic instruction *f*.

rit.

a tempo

11

12

rit.

a tempo

I. f
II. p
III. p

div. (dim.)
unis.
rit. (dim.)
a tempo

12

I.
I.
a 2.
cresc. poco a poco

ppp
pp
ppp
ppp
cresc. poco a poco
erect. molto
erect.

12

13

Musical score for orchestra, page 20, measures 13-14. The score consists of eight staves. Measure 13 starts with a dynamic of *cresc. poco a poco*. The strings play eighth-note patterns. Measure 14 begins with *cresc. molto*, followed by *cresc. molto* again. The woodwind section (oboes, bassoon) enters with eighth-note patterns. The dynamic *cresc. poco a poco* is indicated at the start of measure 14.

13

Musical score for orchestra, page 20, measures 15-16. The score consists of eight staves. Measures 15 and 16 feature eighth-note patterns from the woodwind section (oboes, bassoon). The dynamic *cresc. molto* is indicated twice in measure 15 and twice in measure 16.

14

Musical score page 21, system 14, top half. The score consists of ten staves. The first six staves are in common time, featuring various woodwind instruments (oboes, bassoons, etc.) with dynamic markings like p , $p\acute{}$, and pp . The last four staves are in 6/8 time, showing rhythmic patterns with eighth and sixteenth notes. Measure numbers 14 are present above the top staff and below the bottom staff.

14

Musical score page 21, system 14, bottom half. The score continues with ten staves. The first six staves are in common time, with dynamics p and $p\acute{}$. The last four staves are in 6/8 time, with dynamics f and $cresc.$ The measure number 14 is present above the top staff.

15

Baguettes d'éponge
Schwammstöcke
Sponge-headed drum-sticks

III.

pp

15

poco ritenuto

II.

p

p

div.

(coda)

(poco f)

poco f

canto

poco f

unis.

pp

div.

poco ritenuto

16

Tempo I

rit.

I.
p express.

II. *canto*

unis. *canto* *canto*

rit.

Tempo I

16

Musical score page 24, system 1. The score consists of eight staves. Measures 1-6 show various dynamics including crescendo (cresc.) and decrescendo (dim.). Measure 7 begins with a dynamic instruction "cresc. poco". Measures 8-12 show further dynamics, including "cresc.", "cresc. poco", and "dim.". The first staff ends with a fermata.

Musical score page 24, system 2. The score continues with eight staves. Measures 1-6 show dynamics including "cresc.", "cresc.", and "dim.". Measures 7-12 show dynamics including "p cresc.", "p", "p dim.", "cresc.", "cresc.", "p cresc.", and "poco f". The second staff ends with a fermata.

Musical score for orchestra, page 25, featuring three systems of music:

- System 1:** Measures 1-3. Dynamics: *p dim.*, *f*, *p dim.*. Articulations: accents on eighth notes. Measure 3 includes a crescendo dynamic.
- System 2:** Measures 4-6. Dynamics: *p dim.*, *cresc.*, *p dim.*, *cresc.*, *dim.*, *bass*. Articulations: accents on eighth notes.
- System 3:** Measures 7-9. Dynamics: *p dim.*, *cresc.*, *a. 2.*, *cresc.*, *cresc. molto*, *cresc. molto*. Articulations: accents on eighth notes.
- System 4:** Measures 10-12. Dynamics: *p dim.*, *cresc.*, *p dim.*, *cresc.*, *cresc.*, *cresc.*. Articulations: accents on eighth notes.

Fl. I.

Flauto piccolo.

Ob.

Clar.

cresc. molto

Cor.

III.

Fag.

cresc. molto

Ct. I.

p

cresc. molto

Tr.

Timp.

cresc. molto

Viol. I. div.

cresc. molto

cresc. molto

Viol. II. div.

cresc. molto

Viola.

cresc. molto

Viol. I. div.

cresc. molto

C. B.

cresc. molto



Musical score page 27, top half. The page contains ten staves of musical notation for various instruments. The staves are arranged in two groups: the top group has five staves and the bottom group has five staves. The notation includes various note heads, stems, and rests. Measure numbers 27 and 28 are visible at the end of the top staff.



Musical score page 27, bottom half. The page continues the musical score from the top half. It features ten staves of musical notation, divided into two groups of five staves each. The notation includes various note heads, stems, and rests. Measure numbers 27 and 28 are visible at the end of the top staff.



Musical score page 28, top half. The page contains ten staves of music for a large ensemble. The staves are arranged in two groups of five. The top group consists of a soprano, alto, tenor, bass, and double bass. The bottom group consists of a soprano, alto, tenor, bass, and double bass. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as forte and piano. The key signature changes frequently, including sections in B-flat major, A major, and G major.



Musical score page 28, bottom half. This section continues the musical piece from the top half. It includes ten staves of music for the same ensemble setup: soprano, alto, tenor, bass, and double bass. The music consists of eighth-note patterns and dynamic markings like forte and piano. The key signature remains consistent with the top half, primarily in B-flat major, A major, and G major.

18

Baguettes d'éponge
Schwammstöcke
Sponge-headed drum-sticks

Viole div.

C. B.

18

animato

animato

Fl. I.

Ob.

Clar.

Fag.

Viol. I. unis.

cresc.

Viol. II. unis.

cresc.

Viola. unis.

cresc.

Bass. unis.

cresc.

Double Bass.

cresc.

Fl. I.

Fl. picc.

Ob.

Clar.

Cor.

Fag.

Ct. II.

Tr. II.

Timp.

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

19

ralent. poco a poco

Fl. I.

Fl. picc.

Ob.

Clar.

Cor.

Fag.

Ct. II.

Tr. II.

Timp.

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

arco

ralent. poco a poco

19

ralent. poco a poco

32 **Tempo I più animato**

Fl. - *ff*
 Fl. picc. *f*
 Ob. *a 2*
 Clar. *a 2*
 Bass. *a 2*
 Timp. *m*
 Viol. I
 Viol. II div.
 Bass. *pizz.*
 Cresc.
Tempo I più animato

Fl. *ff*
 Fl. picc. *p*
 Ob. *d*
 Clar. *a 2*
 Cor. *p*
 Bass. *p*
 Tr. *p*
 Timp. *d*
ff
 unis. *p*
 div. *p*
p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*
20

Fl.

Fl. picc.

Ob.

Clar.

Cor.

Fag. 2.

Cui

Tr.

Timp.

I.

cresc.

pizz.

arco

cresc.

cresc.

cresc.

cresc.

cresc.

ritard. poco a poco .

Ob. pp

dim. poco a poco .

dim. poco a poco .

ritard. poco a poco .

poco più lento

poco più lento

ppp

pizz.

p

pp
arco

pp
arco

pizz.
p

pp
arco

pp
arco

Religiosamente

Tout l'orchestre aussi doux que possible
Das ganze Orchester so zart als möglich
 The whole orchestra as soft as possible

Fl.

Fl. pice.

Ob.

Clar.

Cor.

Fag.

Baguettes d'éponge
Schwammstöcke
 Tim. Sponge-headed drum-sticks

PP

PP

PP

PP

PP

div.

PP

PP

PP

PP

PP

Religiosamente