

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Arranged by J. H. Foulds.

In this extraordinary Symphony Berlioz portrays (Part I) the "Reveries and Passions" of his artist, and by means of a recurring melody, his *idée fixe*, indicates the character of his inamorata.

II UN BAL. (A BALL. VALSE.) The gaiety and charm of the dance is sought in this movement, and the composer revels in those miracles of orchestration of which he was such a supreme master. At the height of the gaiety the hero catches sight of his ladylove and the movement is brought to a conclusion in the happiest manner.

Note. This movement may be commenced at ③ the point where the Valse proper begins. Also a cut may be made from ⑩ to ⑪ as indicated.

IV MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.) The Artist turns to Nature for comfort (Part III Scene in the Fields) but in Part IV his disordered imagination runs riot and he sees a vision of a ghastly "March to the Gallows" - himself as victim. At the end of the march Berlioz indicates by use of the *idée fixe*, that the artists' last thought is of his love, but the guillotine falls, and amid the screams and cheers of the mob the movement ends. Only Berlioz could have imagined and carried through such a work as this.

Note. A cut may be made from ⑩ to ⑪

II. UN BAL. (A BALL. VALSE.)

Piano - Conductor.

Valse. Allegro non troppo. ♦ = 60

* If desired commence at ③

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H. & S. 6214

Piano - Conductor.

cresc. sempre

1st Viol. F1. Ob. Vla. Harp. **(2)** ff Tutti. Triangle.

ff Trgl. Ob. Clar. **(3)** f ff 2nd Viol. Vla. Cello. Bass. p

1st Viol. *p dolce e tenero* s

rall. a tempo

rall. a tempo

Piano - Conductor.

3

(4) 1st Viol.

Musical score for measures 4-5. The score includes four staves: 1st Violin (top), Harp, Cello, and Bass (bottom). Measure 4 starts with a dynamic *sf*. Measure 5 begins with a forte dynamic *f*.

(5)

Musical score for measures 5-6. The score includes three staves: Flute (top), Clarinet (middle), and Bass (bottom). Measures 5 and 6 feature dynamic markings *sf*, *p*, and *pp*.

(6) 1st Viol.

Musical score for measures 6-7. The score includes three staves: 1st Violin (top), Horns (middle), and Bass (bottom). Measure 6 ends with a dynamic *pp*. Measure 7 begins with a dynamic *cresc.*

Piano - Conductor.

cresc. sempre

1st Viol. Fl. Ob. Vla. Harp. 2
ff Tutti. Triangle.

3

ff ff f p 2nd Viol. Vla. Cello.
Trgl. Brass. Bass.

1st Viol. p dolce e tenero

rall. a tempo sf

rall. a tempo

4
Piano - Conductor.

The musical score consists of ten staves of music. The top staff is for the Piano-Conductor, showing hands playing chords. The second staff is for the 2nd Violin. The third staff is for the 1st Violin. The fourth staff is for the Double Bass. The fifth staff is for the Str. Harp. W. W. (String Harp). The sixth staff is for the Piano-Conductor. The seventh staff is for the 1st Violin. The eighth staff is for the Double Bass. The ninth staff is for the Piano-Conductor. The tenth staff is for the Double Bass. Various dynamics are indicated throughout, including *f*, *ff*, *p*, *pp*, *sforzando* (sf), and *mezzo-forte* (mf). Measure numbers 7 and 8 are circled in red at the beginning of their respective sections.

Piano - Conductor.

5

9

F. Ob. (Harmonium.)

p *espress.*
Viol. tremolo.

Cello.

Bass. pp

Fl. Clar.

1st Viol.

2nd Viol.

Vla.

1st Viol.

Vla.

Cello.

1st Viol.

2nd Viol.

cresc.

cresc.

f

Piano - Conductor.

(11)

1st Viol. 2nd Viol. 1st Viol. Vla. 2nd Viol.

(12)

pp

(13)

1st Viol. Vla. Cello Fag.

w. w. w. 2nd Viol. 2nd Viol.

p Bassoon Double Bass

Piano - Conductor.

7

Harp. Figure.

(14)

(15)

Cello.

Fl.

Cl.

Harp. 3

Piano-Conductor.

2nd Viol. pizz. 1st Viol. pizz. 2nd Viol. 1st Viol. 2nd Viol.

Vla. Cello. Vla. Cello. dim. Vla.

W. W. Harp. Cello. Vla. Cello. dim. Vla.

p *sf* *sf* *dimin.*

16

1st Viol. 1st Viol. 1st Viol. 1st Viol.

pp *pp* *cresc.*

f *p*

f *f*

f

17

1st Viol. 1st Viol. 1st Viol. 1st Viol.

Fl. Ob. Cl. G. P. 2nd Viol. Vla. Cello. Bass.

p *mf* *mf*

Piano - Conductor.

9

Tempo I.

Tempo I.

18

animato
1st & 2nd Viol.

Piano - Conductor.

Musical score for Piano-Conductor, featuring two staves (treble and bass) and two systems of music. The score includes dynamic markings such as *p*, *cresc.*, *f*, *ff*, and *v*. Measure numbers 19 and 20 are circled at the beginning of their respective systems. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns, set against a background of sustained notes and rests.

Piano - Conductor.

11

Fl. Picc.

ff

(21*)

Fl.

p Horn.

Ct. Solo.

pp

sf

Viol. Vla. Horns. Harp.

1st Cl. 2nd Cl. *poco rall.*

(22) Tempo I.

Tutti.

ff con fuoco

Viol. *sf*

sf

Str. Str.

W.W.

W.W.
Harp.

Harp.

Piano-Conductor.

23

animato Vla. *cresc. molto*

Horn. Cl. *cresc. molto*

Fag. *p animato* Cello. 2nd Violin.

1st Violin. *ff* 2nd Violin. *cresc.*

ff *mf* *cresc.*

24

Fl. 2nd Violin. 1st Violin. 2nd Violin. Cello. Vla. Cello.

ff *w. w.* *stringendo*

1st Violin. 2nd Violin. 1st Violin. 2nd Violin. 1st Violin.
Vla. Cello. Cello. Cello. Vla.

ff *ff*

IV. MARCHE AU SUPPLICE.
 (MARCH TO THE SCAFFOLD.)

Allegretto non troppo. $\text{d} = 72$

Vla. Cello Bass.
pizz.

muted
Horns.

pizz.

Horns.

Musical score for the first system. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time (indicated by 'c'). The key signature is one flat. The first measure shows 'Vla. Cello Bass' and 'Timp.' playing eighth-note patterns. The second measure shows 'muted Horns.' playing eighth-note patterns. The third measure shows 'Vla. Cello Bass' and 'Timp.' playing eighth-note patterns. The fourth measure shows 'Horns.' playing eighth-note patterns. Measure numbers 6 are indicated under each measure.

pizz.

Horns.

pizz.

Horns.

Fag.

Fag.

Musical score for the second system. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time. The key signature is one flat. The first measure shows 'Horns.' and 'Fag.' playing eighth-note patterns. The second measure shows 'Timp.' playing eighth-note patterns. The third measure shows 'Horns.' and 'Fag.' playing eighth-note patterns. The fourth measure shows 'Timp.' playing eighth-note patterns. Measure numbers 6 are indicated under each measure.

①

pizz.

Horn Fag.

2nd Cl.

Musical score for the third system. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time. The key signature is one flat. The first measure shows 'Horn Fag.' and '2nd Cl.' playing eighth-note patterns. The second measure shows 'Timp.' playing eighth-note patterns. The third measure shows 'Horn Fag.' and '2nd Cl.' playing eighth-note patterns. The fourth measure shows 'Timp.' playing eighth-note patterns. Measure numbers 6 are indicated under each measure.

②

Tromb.

Musical score for the fourth system. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time. The key signature is one sharp. The first measure shows 'Tromb.' playing eighth-note patterns. The second measure shows 'Timp.' playing eighth-note patterns. The third measure shows 'Tromb.' playing eighth-note patterns. The fourth measure shows 'Timp.' playing eighth-note patterns. Measure numbers 3 are indicated under each measure. Dynamic markings 'f' and 'ff' are shown above the staves. The section ends with a repeat sign and the number '2' in a circle.

dim.

p

Musical score for the fifth system. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef, both in common time. The key signature is one sharp. The first measure shows 'Timp.' playing eighth-note patterns. The second measure shows 'Bassoon' playing eighth-note patterns. The third measure shows 'Timp.' playing eighth-note patterns. The fourth measure shows 'Bassoon' playing eighth-note patterns. Measure numbers 3 are indicated under each measure. Dynamic markings 'dim.' and 'p' are shown above the staves.

Piano - Conductor.

mf cresc. 2nd Viol.

dim. p

(3)

1st Viol. f

pp f 6 6 6 6 6 6

dim. p

dim. dim. p 6 6 6 6 6 6

(4)

1st Viol. 2nd Viol. f

Vla. ff Cello. Bass. Timp.

ff 6 6 6 6 6 6

dim. f Vla. p

dim. p

(5)

1st & 2nd Viol.
Vla
pizz.

p Fag. staccato

Cello.
Bass.
pizz.

pp

Tromb.
Timp. cresc.

Str.

Fag. *ff*

ff Tutti.

percussion

2nd Viol. 1st Viol.

ff

Piano - Conductor.

ff

ff

ff

Str.

7

Brass.
ff

W.W.
ff

Brass.
ff

W.W.
ff

pizz. Str. f arco f pizz. Str. f 1st Viol. pizz. mf

2nd Viol. Vla. 1st Viol. ff 2nd Viol. Vla. Cello. ff

Cello. 1st Viol. W.W. ff

Piano-Conductor:

17

Musical score for Piano-Conductor, showing four systems of music.

System 1: Three staves (treble, bass, and piano) in common time, key signature of one flat. The piano part includes dynamic markings like f and ff .

System 2: Three staves. Measure 9 is circled. The piano part includes dynamics ff and ff .

System 3: Three staves. Measure 10 is circled. The piano part includes dynamics ff , ff , and ff . The brass section is indicated with "Brass.".

System 4: Three staves. Measures 6 and 7 are marked with "Str. > 6" and "Str. > 6". Measures 8 and 9 are marked with "W.W." and "ff". Measures 10 and 11 are marked with "W.W." and "ff". The piano part includes dynamics p and f .

Piano - Conductor.

11 1st Viol. W.W. 6
Brass. marcato f
f cresc.
più f

12 Str. trem.
ff Full Wind. Cello. Bass.
ff Timp. B.D. Cymb.
B.D. Cymb. B.D. Cymb. B.D. Cymb.

13 F1. Ob. # Str. p pp fff
dim p pp fff

Piano - Conductor:

19

The musical score consists of six staves of music, divided into three systems by circled numbers (14, 15, 16). The score includes parts for Piano (Conductor), 1st Violin, 4th String, 1st & 2nd Violin, Wind, Horns, Trombone, Timpani, Cello/Bass, and Piano.

System 14: The piano part features eighth-note chords. The strings play eighth-note patterns. The woodwinds and brass provide harmonic support. The bassoon has sustained notes. The piano part includes dynamic markings *f* and *stacc.*

System 15: The piano part continues with eighth-note chords. The woodwind section (Wind, Trombone, Timpani) plays eighth-note patterns. The bassoon provides harmonic support. The piano part includes dynamics *f* and *ff*.

System 16: The piano part features eighth-note chords. The woodwind section (Wind, Bassoon) plays eighth-note patterns. The piano part includes dynamics *ff*, *Str.*, and *dim.*

Piano - Conductor.

Sheet music for Piano-Conductor, showing measures 17 and 18 of a musical score. The music is in 2/4 time, with various dynamics and performance instructions.

Measure 17:

- Piano: Measures 17-18 show a complex harmonic progression with frequent changes in key signature (from E major to A major, then to D major). The piano part includes dynamic markings like *p*, *pp*, and *ff*.
- Clarinets (C1.): Measure 17 ends with a forte dynamic (*ff*) followed by a melodic line.

Measure 18:

- Piano: Starts with a dynamic of *ff* and *mf*. It includes markings for "pizz." (pizzicato) and "W. W." (wavy wavy).
- Wind Ensemble: Includes markings for *pp* (dolce assai e appassionato), *ff*, *f*, *fff* (Brass), and *fff* (Timp. B.D.).
- String Section: Includes markings for 1st & 2nd Violin, Flute (Fl.), Cello, and Bassoon (B.C.).
- Drums: Includes markings for Cymbal (Cymb. B.D.) and Snare Drum (Snare B.D.).

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Note. This movement may be commenced at ③ the point where the Valse proper begins. Also a cut may be made from ② to ④ as indicated.

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.) The Artist turns to Nature for comfort (Part III Scene in the Fields) but in Part IV his disordered imagination runs riot and he sees a vision of a ghastly „March to the Gallows” himself as victim. At the end of the march Berlioz indicates by use of the *idée fixe* that the artists’ last thought is of his love, but the guillotine falls, and amid the screams and cheers of the mob the movement ends. Only Berlioz could have imagined and carried through such a work as this.

Note. A cut may be made from ⑦ to ⑧

II. UN BAL. (A BALL. VALSE.)

1st Violin.

• If desired commence at ③

1st Violin.

A musical score for the 1st Violin, featuring eight numbered measures (4 through 11) in common time with a key signature of one sharp. Measure 4 starts with a dynamic of *p*, followed by *dolce e tenero*. It includes slurs and grace notes. Measure 5 begins with *a tempo* and *sf*. Measure 6 shows dynamics *pp*, *sf*, *pp*, and *cresc.* Measure 7 is marked *p espressivo*. Measure 8 is marked *wini.* Measures 9 and 10 show a continuation of the melodic line with various dynamics and slurs. Measure 11 concludes with a dynamic of *sf*.

dolce e tenero
rallent.
a tempo
sf
 Harp or Clar.
sf — *p*
pp *sf* — *pp* *cresc.*
f
Fl. Ob.
sf *sf* — *p*
p espressivo
wini.
sf —

1st Violin.

3

(9)

Fl. Ob. (9)
p espress.

sf Cello.

Fl. Cl.

2nd Violins.

Viola.

Cello.

cresc.

cresc.

cresc.

f

p

cresc.

f

p *espress.*

1st Violin.

4

(12) *Fl.* *dim.*

p *pp*

(13) *pp* *ff* *espresso*

p

(14) *f*

(15) *fl.* *f*

pizz. *2nd Violin.* *2nd Violin.*

mf *p*

(16) *arco* *pp* *cresc.*

tr.

Flute. *G. P.*

(17) *f*

p

rall. *Tempo I.*

rall. *Tempo I.*

f *p*

animato (18) *p* *ff*

1st Violin.

5

mf

(19) *cresc.*

(20) *ff*

(21) *poco riten.* Clar. *div.* Clar. *pp*

poco rall. Clarts. *rall.* (22) *Tempo I.* *con fuoco* *ff*

(23) *animato* Viola. *erese.* Cello. *f* 2nd Violins.

ff *mf* *cresc.* (24) *stringendo* *ff* *ff*

1st Violin.

IV. MARCHE AU SUPPLICE.

(MARCH TO THE SCAFFOLD.)

Allegretto non troppo. ($\text{d} = 72$)

Timpani Solo.

*pizz.**pp*

1st Horn muted.

①

Clar.

Musical score for the first section of the march. The score consists of two staves. The top staff is for the 1st Violin, which plays eighth-note patterns. The bottom staff is for the Cello/Bassoon, which plays eighth-note patterns. The key signature is one flat, and the time signature is common time. The dynamic is *pizz.* (pizzicato). The section ends with a repeat sign.

Musical score for section 1, continued. The score consists of two staves. The top staff is for the 1st Violin, which continues its eighth-note pattern. The bottom staff is for the Cello/Bassoon. The key signature changes to no sharps or flats. The dynamic is *f*. The section ends with a repeat sign.

Musical score for section 2. The score consists of two staves. The top staff is for the 1st Violin, which starts with an *arco* dynamic. The bottom staff is for the Viola, which plays eighth-note patterns. The dynamic is *ff*.

Musical score for section 3. The score consists of two staves. The top staff is for the 1st Violin, which plays eighth-note patterns. The bottom staff is for the Cello/Bassoon, which plays eighth-note patterns. The dynamics are *f* and *mf*.

Musical score for section 4. The score consists of two staves. The top staff is for the 1st Violin, which starts with a *Timp.* dynamic. The bottom staff is for the Cello/Bassoon, which plays eighth-note patterns. The dynamics are *pp*, *f*, and *ff*.

Musical score for section 5. The score consists of two staves. The top staff is for the 1st Violin, which starts with a *F1.* dynamic. The bottom staff is for the Cello/Bassoon, which plays eighth-note patterns. The dynamics are *p*, *f*, and *ff*.

1st Violin.

7

dim. *p* *ff*

5 pizz. (vibrato)

dim. *pp*

arco *ff*

6

ff

7 Brass.

pizz. arco pizz. arco pizz. 2nd Viol. arco

8

ff

9

ff

Wind.

ff

mf

10 Brass.

ff

f

1st Violin.

11

Trombones.

11

12

Trumpets.

11

12

full Wind.

11

12

full Wind.

13

14

13

14

4th corda

1st Violin.

9

Wind.

(14) 

Wind.

(15) 

(16) 

Fl.

(17*) 

pp dolce assai

(18) 

Wind.

ff

ff

ff

ff

ff

ff

ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
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H. BERLIOZ, OP.14.

1

2nd Violin.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

Sheet music for 2nd Violin of Berlioz's Symphonie Fantastique, Movement II, 'Un Bal'. The music is in 3/8 time, key signature of A major (three sharps). The score consists of eight staves of musical notation. Various dynamics and performance instructions are included, such as 'pp' (pianissimo), 'sf' (fortissimo), 'cresc.', 'rallent.', 'p dolce e tenero', 'a tempo', 'pizz.', 'arc', and 'arco'. Numbered circled measures (1 through 8) are used to mark specific sections of the music.

2nd Violin.

sf = **(9)**

(10)

cresc.

(11) **(12)** *f*

1st Clar. *p* *pp* *dim.*

pp

(13) *ff* *p* *p leggiero*

(14) *f* *f*

(15) *f*

Clar.

2nd Violin.

3

pizz. 1 1 1

(16) arco *mf* *p* pizz. 1 arco

pp cresc.

Ob. (17) pizz. *G. P.* *p* rall.

Oboe.

Tempo I. arco *f* rall.

Tempo I. *f* animato (18) *p* cresc.

(19) *ff* *pp* cresc.

f

(20) *ff*

poco riten. ^{*} *Fl.* *pp*

ff

2nd Violin.

poco rall.
rall.

(22) *Tempo I.*
con fuoco

(23) *animato*

(24) *stringendo*

cresc.

mf

f

fff

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

pizz.

pp (1)

(2) *arco* 5 *pizz. arco*

f *f* *p* *mf* *f*

(3) *f* *ff* *p* *pp* *p*

2nd Violin.

5

Cl. 4

5 pizz. (vibrate) ff

6 dim. ff

7 ff Brass. f

pizz. arco pizz. arco

8 pizz. arco f

9 ff

mf

10 ff Brass.

2nd Violin.

6 pizz. arco

pizz. arco pizz. 3 11 arco

Brass. f ff

stacc. 4th corda 14

pp ff

12 13 14

15

ff

16 Clar. f dim. p

17*

18 pp ff pizz. Wind. arco ff

ff

SYMPHONIE FANTASTIQUE.

1

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Viola.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

The musical score for the Viola part of 'Symphonie Fantastique' Movement II, 'Un Bal'. The score is written in common time with a key signature of one sharp. It features eight staves of music, each with a different dynamic marking such as *p*, *pp*, *f*, *ff*, *cresc.*, *rallent.*, *a tempo*, *pizz.*, *sf*, and *cresc.*. Articulation marks like *sf* and *p* are also present. Measure numbers 1 through 8 are circled in the first seven staves. The score includes performance instructions like 'arco' and 'pizz.'. The music starts with a forte dynamic (*f*) and ends with a piano dynamic (*p*).

* If desired commence at 3

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Viola.

Musical score for Viola, page 2, featuring 15 numbered measures:

- Measure 1:** Dynamics ff, sf, pp.
- Measure 2:** Dynamics ff, sf, pp.
- Measure 3:** Dynamics ppp.
- Measure 4:** Numbered 9.
- Measure 5:** Dynamics mf.
- Measure 6:** Dynamics cresc., cresc.
- Measure 7:** Numbered 11.
- Measure 8:** Dynamics f, p.
- Measure 9:** Dynamics cresc., f.
- Measure 10:** Dynamics cresc.
- Measure 11:** Dynamics p, pp.
- Measure 12:** Dynamics cresc., f.
- Measure 13:** Dynamics Clar., 2nd Clar., pp, ff, p espress.
- Measure 14:** Dynamics f.
- Measure 15:** Dynamics f, pizz., mf.

Viola.

3

16 1 arco
p dim. *pp* cresc.
 Clar.

pizz. 1 1 arco
 <*f*>

G. P. 17 pizz.
 Horns. *rall.* arco Tempo I. pizz.
f *rall.* Tempo I.

arco *rall.* *sf* *f*

animato 18 *p* cresc.

ff *pp*
 19 cresc.

f

20

ff

21* *poco riten.*
Horn. *pp*
ff *poco rall.* 2 2 *rall.*

pp

Viola.

(22) **Tempo I.**
con fuoco

(23) **animato**
Cello.
mf *cresc.*

(24) **stringendo**

mf *cresc.*

ff *ff*

fff

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

1 *pizz.*
pp

2 *arco*
f

3 *mf* *f*
ff

Horn.

1 *p*

pp

p

p

Viola.

5

Musical score for Viola, page 5, featuring ten numbered measures (4-13) with various performance instructions:

- Measure 4:** Dynamics ***ff***. Measure ends with a fermata.
- Measure 5:** Dynamics ***ff***, **pizz. (vibrate)**. Measure ends with a fermata.
- Measure 6:** Dynamics ***ff***. Measure ends with a fermata.
- Measure 7:** Dynamics ***f***. Measure ends with a fermata.
- Measure 8:** Dynamics ***f***. Measure ends with a fermata.
- Measure 9:** Dynamics ***ff***. Measure ends with a fermata.
- Measure 10:** Dynamics ***mf***. Measure ends with a fermata.
- Measure 11:** Dynamics ***f***. Measure ends with a fermata.
- Measure 12:** Dynamics ***ff***. Measure ends with a fermata.
- Measure 13:** Dynamics ***ff***. Measure ends with a fermata.

Performance instructions include: **dim.**, **pp**, **arco**, **pizz.**, **Brass.**, ***f***, ***mf***, and dynamic markings ***ff***, ***mf***.

Viola.

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Cello.

II. UN BAL. (A BALL. VALSE.)

Arranged by J. H. Foulds.

Valse. Allegro non troppo.

* If desired commence at ③.

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Cello.

1

cresc. *ff*

(9) 2

ff *sf* *dim.* *p*

(10)

pp *mf*

(11)

mf *cresc.* *f* *p*

(12)

9 *pp* *dim.*

(13)

p *espress.* *pp* *ff*

(14)

pizz. *f* *p*

p *f* *arco*

Cello.

3

(15) Trombone. Bassoon. pizz. Viola. dim.

(16) arco pp cresc. 2nd Cl. pizz. 1 arco f Bassoon. G. P. (17) mf rall. Bassoon. Trb. sf

Tempo I. pizz. arco rall. Tempo I. animato (18) cresc. ff pp cresc. (19) f

(20) ff poco riten. (21) * Horn. ff

Cello.

4

pp 2nd Horn. *poco rall.* 2 *rall.* (22) *Tempo I.* *con fuoco*

ff

(23) *animato* *mf* *cresc.*

f *ff*

mf *cresc.*

(24) *stringendo* *ff*

fff

IV. MARCHE AU SUPPLICE.
(MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

pizz. 2nd Horn muted.

1

pp

Bassoon.

2 *arg.* *f* *ff* *dim.* *p*

ff *p*

pp

Cello.

5

(3)

Bassoon.
pizz.

p
pizz.
(vibrate)

dim.

arco

6

ff

ff

7 Brass.

Cello.

(8)

(9)

(10)

(11)

Cello.

7

12

13

14

15

16

17*

Wind.

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Bass.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

* If desired commence at 3

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Bass.

5 (9) 2

ff

pp

cresc.

f *p*

Trombone.
arco

ff *p*

f

arco

f

pizz.

pp

f

rall.

mf

f

(10)

(11)

11 (12) 1 *pizz.*

(13) *pizz.*

(14) 2

15 *Tuba.* 8

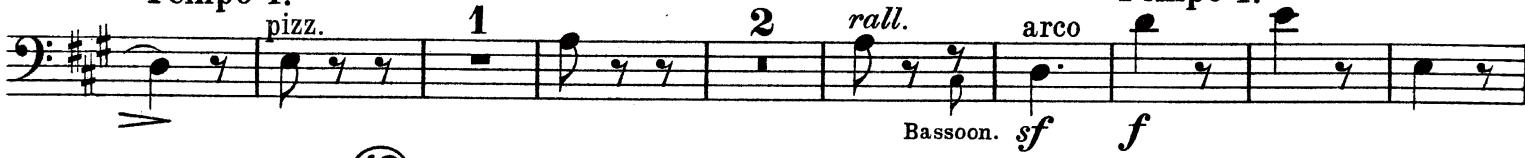
(16) 7 *pizz.* 1 1 *arco* 3 *G.P.*

(17) *pizz.* 2 *rall.* 1 *arco* *f*

Bass.

8

Tempo I.



Tempo I.

12 *poco rall. rall.*
3 2(22) *Tempo I.*
con fuoco(23) *animato*(24) *stringendo*

Bass.

IV. MARCHE AU SUPPLICE.
 (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

pizz.

1

2

3

4

5 (vibrato)

6

7 Brass.

8

9

10

Bass.

5

(8) arco
f ff

(9) pizz. ff

(10) arco Brass. ff f

(11) arco ff ff

(12) ff ff

(13) pp ff ff

(14) ff

(15)

(16) Tuba. f dim. p

(17)* 4

(18) Timp. Solo. pizz. 3 arco ff ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Flutes.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

1
2
3
4
5
12
2
5
1
p
sf
sf

* If desired commence at ③

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Flutes.

1st

(6)

1st Harp.

2nd

(7)

(8)

(9) Solo. *p espr.*

(10)

(11)

cresc.

p

cresc.

f

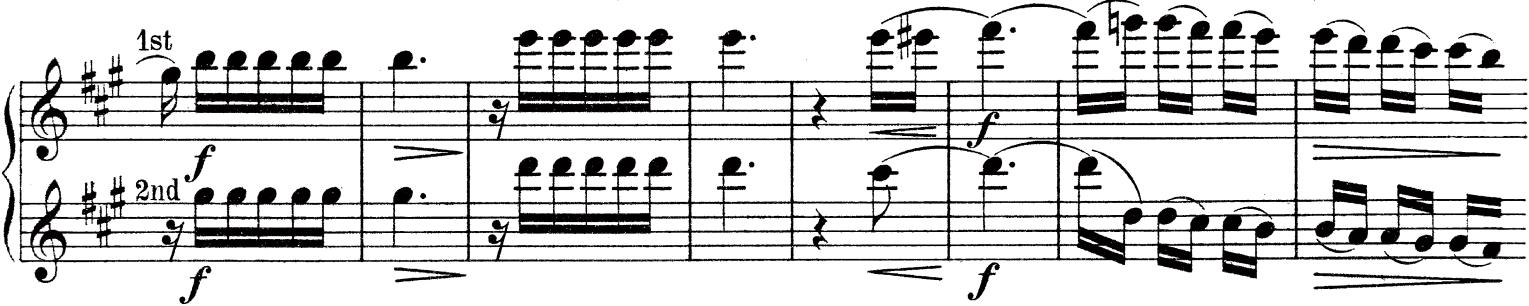
Flutes.

3

Musical score for Flutes, page 3, featuring six staves of music. The score includes dynamics such as *p*, *f*, *ff*, *p cresc.*, *f cresc.*, and *dim.*. Measure 12 starts with a dynamic *p* and a 1st ending, followed by a 2nd ending with a dynamic *p* and a dim. ending. Measure 13 begins with a dynamic *p*. Measure 14 starts with a dynamic *p cresc.*, followed by a dynamic *f*, a dynamic *p*, and a dynamic *p*. Measure 15 starts with a dynamic *f*, followed by a dynamic *p*, and ends with a dynamic *f=p*.

Flutes.

(16)



(17)



Tempo I.



(19)



Flutes.

5

ff

(20)

ff

1st
2nd

(21) * poco riten.

Tempo I.
poco rall. rall. (22) con fuoco

5 3 2 a2 ff

1st
2nd f

(23) animato a 2 f mf cresc.

(24) stringendo ff

1st
2nd fff

Flutes.

IV. MARCHE AU SUPPLICE.
 (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

1st
2nd 8 8 16 7 ff 11 ff

5

6 ff ff

7 f

8 mf f

Flutes.

7

Sheet music for Flutes, page 7, featuring six staves of musical notation. The music is in common time and includes dynamic markings such as *f*, *mf*, *cresc.*, *ff*, and *pp*. Measure 9 (measures 1-4) consists of eighth-note patterns with grace notes. Measure 10 (measures 5-8) shows eighth-note pairs followed by sixteenth-note patterns. Measure 11 (measures 9-12) features sixteenth-note patterns with a crescendo. Measure 12 (measures 13-16) shows eighth-note pairs and sixteenth-note patterns. Measure 13 (measures 17-20) includes dynamic changes from *pp* to *ff* and back to *ff*. Measure 14 (measures 21-24) concludes the section with eighth-note patterns.

Flutes.

(14)

15

16

17

Clar. Solo.
dolce assai

18

ff

ff

ff

ff

ff

ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Oboe.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

1
2
3
4
5
6
7
8
9
10
11
12

pp 1st Viol.
mf cresc. *ff* *ralent. a tempo* *p* *2nd Flute.*
p *2nd Clar.*
sf *p*
sf *p*
ff *p* *espr.*
p *cresc.*
f

* If desired commence at 3

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Oboe.

2 (12) 2nd Clar. *p* 1st Clar. *pp* *cresc.*

(13) *p*

(14) *p cresc.* 2 *f* *p* *f*

F1. (15) *f* *p*

(16) *pp*

cresc. *f*

(17) *f* *G.P.* *mf*

rall. *Tempo I.* *rall.*

Oboe.

3

Tempo I.

animato (18)

(19)

cresc.

f (20)

ff

poco riten. (21) *poco rall.* (22) *con fuoco* **Tempo I.** (23) *animato* 6 *ff* *mf* *ff* *mf* *cresc.*

stringendo (24) *ff* *fff*

Oboe.

IV. MARCHE AU SUPPLICE.

(MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

The musical score consists of ten staves of music for Oboe, arranged vertically. The key signature is one flat, and the time signature is common time. The music is divided into measures by vertical bar lines. Various dynamics and performance instructions are included:

- Measure 1:** Dynamics include **p**, **ff**, and **cresc.**
- Measure 2:** Dynamics include **f** and **ff**.
- Measure 3:** Dynamics include **pp** and **ff**.
- Measure 4:** Dynamics include **ff**.
- Measure 5:** Dynamics include **f**.
- Measure 6:** Dynamics include **ff**.
- Measure 7:** Dynamics include **ff**.
- Measure 8:** Dynamics include **f**.
- Measure 9:** Dynamics include **mf**.
- Measure 10:** Dynamics include **ff**.
- Measure 11:** Dynamics include **f** and **mf**.

Numbered circled measures are indicated at the beginning of several staves: 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10.

Oboe.

5

The sheet music for the Oboe part consists of 18 numbered measures (11 through 18) in common time, with a key signature of one flat. Measure 11 starts with a dynamic of cresc. Measures 12 and 13 show dynamic changes from ff to pp and back to ff . Measure 14 features dynamics f , ff , and ff . Measure 15 includes a dynamic of pp marked with an asterisk (*). Measures 16 and 17 show dynamics f , ff , and dim. . Measure 18 ends with a dynamic of ff .

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

1st Clarinet.

Arranged by J. H. Foulds.

II. UN BAL.

(A BALL. VALSE.)

in A.

Valse. Allegro non troppo.

If desired commence at (3)

1st Clarinet.

2

9 *espr.*

10

11 *f*

12 *p*

13 *ff*

14 *p cresc.*

15 *f*

16 *pp cresc.*

17 *G. P.* *mf*

rall.

Tempo I.

1st Clarinet.

Tempo I.
3

18 *animato* *p*

19 *cresc.*

20 *f*

21 *poco riten.*
Solo. *pp*

22 *Tempo I.* *rall.* *ff con fuoco*

23 *animato* *p* *cresc.* *ff* *mf* *cresc.*

24 *stringendo* *ff*

fff

1st Clarinet.

IV. MARCHE AU SUPPLICE.

(MARCH TO THE SCAFFOLD.)

in B♭.

Allegretto non troppo.

1

2 5

3 6 4 3

5 4 6

3 ff

7 8

1 f ff

9

1st Clarinet.

5

1st Clarinet.

5

(1) ff

(10) 2nd Trumpet. f

(11) mf

cresc.

(12) ff ff

(13) pp ff

(14) ff

(15) f

(16) ff f

dim. *) 17 p ff

pp dolce assai e appassionato

(18) ff ff ff

SYMPHONIE FANTASTIQUE.

1

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

2nd Clarinet.

Arranged by J. H. Foulds.

II. UN BAL.

in A.

(A BALL. VALSE.)

Valse. Allegro non troppo.

The musical score for the 2nd Clarinet part of Berlioz's *Symphonie Fantastique*, Movement II, "Un Bal". The score is in 3/8 time and consists of 16 staves of music. The key signature varies throughout the piece. The music features various dynamics, including *ff*, *p*, *mf*, *sf*, *pp*, and *f*. Performance instructions such as "rallent. a tempo" and "mf" are also present. The piece includes many grace notes and slurs. Measure numbers are circled and placed near the beginning of each staff. The music is arranged by J. H. Foulds.

* If desired commence at ③

2nd Clarinet.

17 *G. P.* *f*
mf *rall.* *Tempo I.*
rall. *Tempo I.*
f
 animato *p* *3* *18* *3* *19* *3* *cresc.*
p *3* *f* *20*
ff
poco rit. *poco rall.* *rall.*
 21 *13* *ff con fuoco* *p* *f*
 22 *Tempo I.*
animato *1*
 23 *p* *stringendo* *cresc.* *ff* *mf*
cresc. *ff*
fff

2nd Clarinet.

3

IV. MARCHE AU SUPPLICE.
(MARCH TO THE SCAFFOLD.)

in B_b.

Allegretto non troppo.

The musical score consists of eleven staves of music for 2nd Clarinet. The key signature is B_b, indicated by a single flat symbol. The tempo is Allegretto non troppo. The score includes the following performance instructions and markings:

- Staff 1: 2nd Horn muted.
- Staff 2: (1) pp
- Staff 3: (2) ff
- Staff 4: 5
- Staff 5: cresc.
- Staff 6: (3) f
- Staff 7: 6 ff
- Staff 8: (4) p
- Staff 9: (5) 11
- Staff 10: (6) ff
- Staff 11: (7) ff
- Staff 12: 1 mf

Dynamics include *p*, *pp*, *ff*, *cresc.*, *f*, *mf*, and *ff*. Measure numbers are placed above certain measures: 1, 2, 5, 6, 11, 3, 4, and 7. Measure 12 ends with a final measure sign.

2nd Clarinet.

(8)

ff

ff

(9)

ff

(10) 1

mf

3 3

(11)

6 6 6 6 6 6

(12) ff ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

dim.

p pp

3 3 3 3

4 ff

ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Bassoon.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

Measure 1: Viola. Cello. *pp*. *sf*.

Measure 2: *sf*.

Measure 3: *mf*.

Measure 4: *f*.

Measure 5: *ff*.

Measure 6: *f*.

Measure 7: *p*.

Measure 8: *pp*.

Measure 9: *sf*.

Measure 10: *rallent. a tempo*.

Measure 11: *p*.

Measure 12: *pp*.

Measure 13: *sf*.

Measure 14: *pp*.

Measure 15: *sf*.

* If desired commence at ③

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Bassoon.

13 *cresc.*
ff *p espressivo*
 14 *p cresc.* 10 15 *f* *sf* *2nd Clar.*
 16 *p* 11
 17 *G.P.* *f* *Tempo I.*
 18 *rall.* *cresc.* *sf* *p* *animato* *cresc.*
 19 *p* *cresc.* 20
 21 *poco riten.*
 22 *poco rall.* *Tempo I.* 13
 5 *ff confuoco* *f*
 23 *animato* *p* *cresc.* *ff*
 24 *mf* *cresc.* *ff* *fff*

Bassoon.

3

IV. MARCHE AU SUPPLICE.
(MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

The musical score consists of seven staves of bassoon music. Staff 1 starts with a dynamic of *pp*. Staff 2 features a crescendo from *ff* to *p*. Staff 3 includes dynamics *p*, *pp*, and *f*. Staff 4 has a dynamic of *ff*. Staff 5 is labeled "Solo." with dynamics *f* and *mp stacc.*. Staff 6 starts with a dynamic of *ff*. Staff 7 ends with a dynamic of *ff*. The score concludes with a final staff ending with a dynamic of *mf*.

Bassoon.

(8) 

(9)

(10)

(11)

2nd Tromb.

cresc.

f

cresc.

(12)

(13)

(14)

ff

ff

ff

pp

(15)

ff

ff

ff

(16)

f

dim.

p

(17)

4

pp

ff

ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Horns in F.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

1

If desired commence at (3)

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Horns in F.

2

(12) *pp* 1st Trpt. *cresc.* *ff*

(13) *p* *p* *staccato* *cresc.*

(14) *p* *f* 10

(15) *sf* 1st Clar. 4 2nd Clar. (16) 7 *mf* *p*

(17) 3 G. P. *p*

rall. *cresc.* *rall.* *Tempo I.* *animato* (18) *p* *cresc.*

rall. *Tempo I.* *p* *f* *p* *a 2* *p*

(19) *p* *cresc.* (20) *ff* *poco rall.* *pp*

* (21) 1st *poco riten.*

p

Horns in F.

3

(22) Tempo I.

ff con fuoco

animato 1st

cresc.

stringendo

mf *cresc.* *f*

ff

IV. MARCHE AU SUPPLICE.
(MARCHE TO THE SCAFFOLD.)

Allegretto non troppo.

1 muted

1

open

2 15 3 7 4 6 5 12 6 7

ff

ff

a 2

ff

1st 2

Bassoon.

mf

Horns in F

(8) *f*

(9)

(10) *ff ff*

(11) *mf*
2nd & 3rd Trb.
3rd Trb.

(12) *cresc.* *ff ff*

(13) *pp ff*

(14) *f ff*

(15) *dim.*

(16) *2 ff*

(17) *3*

(18) *4 ff*

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

1st Trumpet.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

in A

Valse. Allegro non troppo.

• I desired commence at ③

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1st Trumpet.

12 1 2 3 4 5 6 7 8 9 10
pp *cresc.* *ff* *p*

13 *p delicato*

14 *p* *f*

8 *p* Clarts. 15 *sf*

2 *p* Fl. Cl.

16 7 *mf* *p* *p* *f*

3 G.P. 17 *p*

rall. *sf* *p* *Tempo I.* *2nd Trpt.*

rall. *f* *Tempo I.* *animato* *p*

18 *cresc.* 5

19 *p* *2nd Trpt.* *p*

f

20 1 *ff*

1st Trumpet.

(22) **Tempo I.**

3

Musical score for the first trumpet and other instruments. The score consists of four staves of music. The top staff is for the 1st Trumpet, marked with dynamic ff. The second staff shows a melodic line with dynamics f and ff. The third staff features a 1st Horn part with dynamic cresc. and animato. The fourth staff includes a 2nd Clarinet part with dynamic cresc. and a string section part with dynamic mf. Measure numbers 13 and 5 are indicated above the staves.

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

in B \flat

Allegretto non troppo.

Musical score for the march to the scaffold. The score consists of seven staves of music. The first staff starts with dynamic p. Measures 8 and 14 are circled. The second staff starts with dynamic ff. Measures 12, 3, 7, and 4 are circled. The third staff starts with dynamic ff. Measures 6 and 5 are circled. The fourth staff starts with dynamic ff. Measure 3 is circled. The fifth staff starts with dynamic ff. Measure 7 is circled. The sixth staff starts with dynamic ff. Measure 1 is circled. The seventh staff starts with dynamic ff. Measure 2 is circled. The score includes instructions for pStrings and Clarts.

4

1st Trumpet.

(8)



(9)



(10)



(11)



(12)



(13)



(14)



(15)



(16)



dim.

p

(17)

4 (18)



ff

ff



SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

2nd Trumpet.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

in A

Valse. Allegro non troppo.

The musical score for the 2nd Trumpet part of Berlioz's "Symphonie Fantastique" consists of 14 staves of music. The instrumentation includes 2nd Clarinet and 2nd Trumpet. Various dynamics like *f*, *ff*, *p*, and *pp* are indicated throughout the score. The score is arranged in a single system with measures numbered 1 through 14.

* If desired commence at 3.

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2nd Trumpet.

2nd Clar. *p*

(15) *sf*

2 2nd Clar. *p*

(16) *mf* **7** *p* **1** *p*

3 *G. P.* **(17)** *p* *rall.* *Tempo I.* *sf* *p*

(18) *rall.* *f* *Tempo I.* *animato* *p*

cresc.

5 *p* **(19)** *p*

f *f*

(20) *ff*

(21) *poco riten.* *poco rall.* **13** **5**

(22) *Tempo I.* *con fuoco* *ff* *f*

2nd Trumpet.

(23) *animato*

cresc. *mf* *cresc.*

(24) *stringendo*

f

fff

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

in B \flat
Allegretto non troppo.

8 (1) 4 (2)

p *ff* *ff*

12 (3) 7 (4) 6

ff *f*

(5) 12 (6) >

ff

> > > > > > >

ff

(7) 1 2

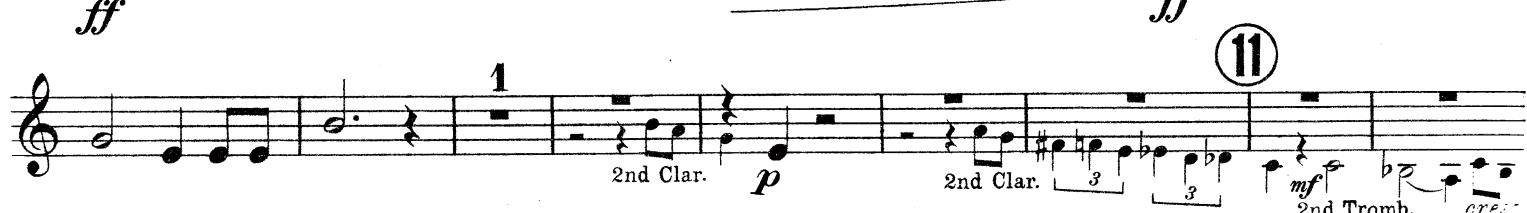
ff 2nd Clar. *p*

2nd Trumpet.

(8) 

(9) 

(10) 

1 

6 6 

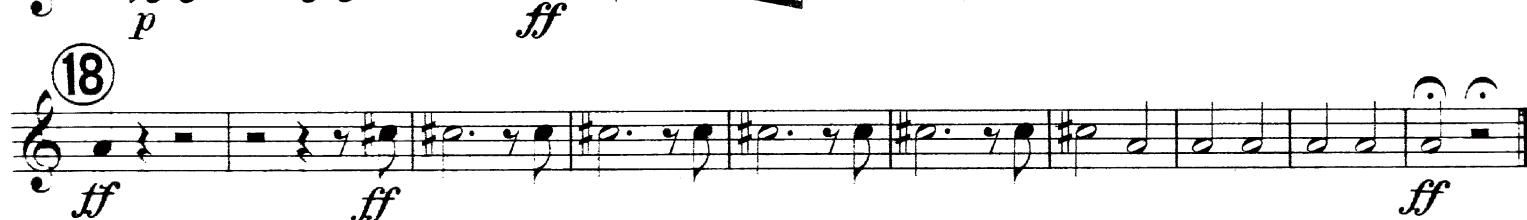
ff 13 

3 14 

f 15 

2 16 

p 2 ff 3 4 

18 

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

1st & 2nd Trombones.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.) TACET.

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

The musical score consists of two staves for the 1st & 2nd Trombones. The top staff begins with a dynamic *p* and measure 8, followed by measures 10, 11, and 12. The bottom staff begins with a dynamic *f* and measure 5, followed by measures 6, 7, and 8. Measure 1 is a solo for the 1st Trombone, indicated by "1st Solo.". Measures 2, 3, and 4 are for the Bassoon, indicated by "Bassoon.". Measure 5 is for the Horn, indicated by "Horn.". Measures 6, 7, and 8 are for the Trombones, indicated by "1st". Various dynamics such as *f*, *ff*, *p*, *dim.*, and *mf* are used throughout the piece.

1st & 2nd Trombones.

3

9

ff

ff

mf

p

marcato

cresc.

f

cresc.

ff

pp

ff

ff

Bassoon.

ff

Bassoon.

Bassoon.

f

ff

dim.

Horns.

ff

ff

ff

ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Bass Trombone.

(or TUBA.)

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

Bassoon.

f

rall. a tempo

mf

sf

pp

mf

ff

p

cresc.

ff

p

staccato

p < f =

2nd Horn.

pp

p

12 *13* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *14* *10*

* If desired commence at 3

Bass Trombone.
(or Tuba.)

15 8 16 12 3 G. P. 17

sf *f* *p*

2 *rall.* Tempo I. *rall.*

1 *sf* > 6 *p* < *sf*

Tempo I. animato 18 1 2 3 4 5 6

f *p*

7 8 19 1 2 3 4 5 6 7

> *p*

20

f *ff*

ff

*) 21 *poco riten.* *poco rall.* *con fuoco* 22 Tempo I.

13 5 *ff*

f

23 *animato*
Bassoon. *cresc.*

p

mf

24 *stringendo*

cresc. *f*

fff

IV. MARCHE AU SUPPLICE.
 (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

The musical score consists of ten staves of bass clef music. The first staff begins with a dynamic of *p*, followed by measures 1 through 4, which include a bassoon part (labeled 5) with *p* dynamics and staccato markings. Staff 2 starts with *f* dynamics. Staff 3 starts with *p* dynamics. Staff 4 starts with *ff* dynamics. Staff 5 starts with *f* dynamics. Staff 6 starts with *mf* dynamics and ends with *fff*. Staff 7 starts with *ff* dynamics. Staff 8 starts with *mf* dynamics. Staff 9 starts with *p* dynamics and includes a bassoon part (labeled Bassoon.) with *p* dynamics. Staff 10 starts with *ff* dynamics.

Bass Trombone (or Tuba).

(8)

(9)

(10)

(11) 1 2 *mf* *p* *mf* *marcato* *cresc.*

(12)

(13)

(14) 3 *ff* *ff* *ff* *ff* *f*

Bassoon.

(15) 5 *ff* *f*

(16) *f* *dim.* *p* *pp*

Bassoon.

(17) ^{*} 4 *ff*

(18) ⁴ *ff*

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Timpani.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.) TACET.

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

in D & G

Allegretto non troppo.

Solo. 6 6

6 6

Timpani.

3

(6) 1

7 1

8 1

9

10 1

11 2

12 9

13 4

14 3

15 5

16 1

17 * mf

18 4

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.
(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Drums.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

The musical score consists of 17 numbered measures for Drums. Measure 1 starts with a forte dynamic (f) and includes a 'Triangle.' instruction. Measure 2 shows a 'B. Dr.' instruction. Measure 3 includes a 'rall.' (rallentando) and 'a tempo' instruction. Measures 4 through 16 continue the rhythmic pattern. Measure 17 concludes with a dynamic marking 'p' and a 'Triangle.' instruction. The score is written on three staves of five-line music paper.

* If desired commence at 3

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W. 1.

PARIS, 16 Rue Soufflot IX^e

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H. & S. 6214

Drums.

Tempo I.

animato (18) 16 (19) Triangle.

f B. Dr. **p**

(5) (6) (7) (8) (9) (10) (11) (12)

B. Dr.

Triangle. (20) 1 (21) * poco riten. (22) *Tempo I.* con fuoco

f Triangle. (21) * poco riten. (22) *Tempo I.* con fuoco

ff (13) (14) (15) (16) (17) (18) (19) (20)

5 **ff**

(1) (2) (3) (4) (5) (6) (7) (8)

f B. Dr.

(23) *animato* (24) Triangle. 1 (2) (3) (4) (5) (6) (7) (8)

15 **f** stringendo

Triangle.

f B. Dr.

IV. MARCHE AU SUPPLICE. (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

C **pp** B. Dr.

(1) (2) (3) (4) (5) (6) (7) (8)

1 (9) (10) (11) (12) (13) (14) (15) (16)

Drums.

3

(2) Cymb. 14 > > (3) > > > 4 ff

(4) 7 (5) 13 (6) Cymb. 3 Cymb. 3 Cymb. 2

mf p mf B. Dr. mf B. Dr. mf B. Dr. mf B. Dr.

2 Cymb. 7 4 1 Cymb. 4 (8)

p B. Dr. f f B. Dr. p B. Dr. p B. Dr. f B. Dr.

2 Cymb. (9)

2 Cymb. (10) 1 1

f B. Dr.

1 2 (11) 7 (12) Cymb.

p B. Dr. p B. Dr. ff mf

ff mf ff p ff ff mf

1 (13)

ff mf ff p ff ff mf

4 (14) 3 2

ff mf ff f

(15) 5 (16)

f B. Dr. 7 (17) 5

(18) Cymb. S. Dr. Cymb.

f B. Dr. ff ff B. Dr. ff

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Harmonium.

Arranged by J. H. Foulds.

II. UN BAL. (A BALL. VALSE.)

Valse. Allegro non troppo.

1

cresc. poco a poco

cresc. sempre

ff

8va bassa ad lib.

f

pdolce e tenero

2nd Viol. Vla.

Cello & Bass.

HAWKES & SON, Denman Street, Piccadilly Circus, LONDON, W. 1.

PARIS, 16 Rue Saunier IX^e

H. & S. 6204

Harmonium.

The sheet music consists of eight staves of musical notation for Harmonium, arranged in two columns of four staves each. The notation is in common time, with a key signature of one sharp (F#). The music includes various dynamics such as *rall.*, *a tempo*, *mf*, *p*, *sf*, *pp*, and *sforzando*. Performance instructions like *not legato* and *Cello.* are also present. Measure numbers 4, 5, 6, and 7 are circled in the first three systems respectively.

Measure 4: *not legato*

Measure 5: *f*, *p*

Measure 6: *pp*

Measure 7: *Cello.*, *sf*

Harmonium.

3

8 1st Viol.

9 Fl. Ob. espress.

Cello.

Cl.

10

11 f cresc. ppp 2

Harmonium.

12 Clar. *p* *cresc.*

13 *cresc. ff p*

14 *p f*

15 *Cello. f p*

16 *pp cresc.*

Harmonium.

5

The sheet music consists of six staves of musical notation for Harmonium, arranged vertically. The notation includes various dynamics such as *p*, *f*, *G. P.*, *mf*, *rall.*, *Tempo I.*, *animato*, *rall.*, *cresc.*, and *f*. Performance instructions like *G. P.* (Gentle Pulse) and *Tempo I.* are also present. Measure numbers 17 and 18 are circled in the first and second systems respectively. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes between staves, with some staves having one sharp and others having no sharps or flats.

Harmonium.

(19)

Musical score for Harmonium, page 6, measure 19. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time with a key signature of one sharp. Measure 19 begins with a dynamic of *pp*. The melody consists of eighth-note patterns, with sixteenth-note chords appearing in the bass staff. The measure ends with a fermata over the bass staff.

Musical score for Harmonium, page 6, measure 20. The score continues with two staves. The top staff shows a series of eighth-note groups with dynamics *cresc.*, *f*, and *f*. The bottom staff features sustained notes with grace notes. The measure concludes with a dynamic of *f*.

(20)

Musical score for Harmonium, page 6, measure 21. The score continues with two staves. The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff features sustained notes with grace notes. The measure ends with a dynamic of *ff*.

Musical score for Harmonium, page 6, measure 22. The score continues with two staves. The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff features sustained notes with grace notes. The measure ends with a dynamic of *ff*.

(21*)

Musical score for Harmonium, page 6, measure 23. The score continues with two staves. The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff features sustained notes with grace notes. The measure ends with a dynamic of *pp* and a marking for *Clar.*

Musical score for Harmonium, page 6, measure 24. The score continues with two staves. The top staff shows eighth-note chords and sixteenth-note patterns. The bottom staff features sustained notes with grace notes. The measure ends with a dynamic of *p*.

Harmonium.

7

2nd Clar.

poco rall.

(22) **Tempo I.**

ff con fuoco

(23)

animato

1

p

cresc.

(24)

ff stringendo

Harmonium.

IV. MARCHE AU SUPPLICE.
 (MARCH TO THE SCAFFOLD.)

Allegretto non troppo.

The musical score consists of six staves of music for Harmonium, arranged in two columns of three staves each. The key signature is one flat (B-flat), and the time signature varies between common time and 2/4 time. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The first staff (top) starts with a dynamic of *pp*. The second staff (middle) begins with a dynamic of *ff*. The third staff (bottom) starts with a dynamic of *mf*, followed by a crescendo, and ends with a dynamic of *f*. The fourth staff (top) starts with a dynamic of *f*, followed by a decrescendo, and ends with a dynamic of *dim.* (diminuendo). The fifth staff (middle) starts with a dynamic of *p*, followed by a dynamic of *ff*, and ends with a dynamic of *f*. The sixth staff (bottom) continues the rhythmic pattern established in the previous staves.

Harmonium.

9

Musical score for Harmonium, page 9. Measures 1-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: ff (fortissimo) at the end of measure 4.

(5)

Measures 5-8. Key signature: B-flat major (two flats). Measure 5: Bpm. Measure 6: dimin. (diminution). Measure 7: pp (pianissimo). Measure 8: ff (fortissimo).

(6)

Measures 9-12. Key signature: B-flat major (two flats). Measure 9: dimin. (diminution). Measure 10: pp (pianissimo). Measure 11: ff (fortissimo).

Measures 13-16. Key signature: B-flat major (two flats). Measure 13: ff (fortissimo).

Measures 17-20. Key signature: B-flat major (two flats). Measure 17: ff (fortissimo).

(7)

Measures 21-24. Key signature: B-flat major (two flats). Measure 21: ff (fortissimo). Measure 22: ff (fortissimo). Measure 23: ff (fortissimo). Measure 24: ff (fortissimo).

Measures 25-28. Key signature: B-flat major (two flats). Measure 25: ff (fortissimo). Measure 26: p (pianissimo). Measure 27: ff (fortissimo). Measure 28: ff (fortissimo).

Harmonium.

(8)

(9)

(10)

(11) *cresc.*

(12) *p>f*

(13) *p>>* *pp* *fff*

Harmonium.

11

Musical score for Harmonium, page 11, featuring eight staves of music with measure numbers 14 through 18. The score consists of two systems of four staves each. The first system (measures 14-15) starts with a treble clef, a key signature of one flat, and a tempo of $\frac{12}{8}$. Measure 14 includes dynamics *f* and *ff*, and a *stacc.* instruction. Measure 15 includes a dynamic *ff*. The second system (measures 16-17*) starts with a treble clef, a key signature of one flat, and a tempo of $\frac{12}{8}$. Measure 16 includes a dynamic *ff*. The third system (measures 17*-18) starts with a treble clef, a key signature of one flat, and a tempo of $\frac{12}{8}$. Measure 17* features a dynamic *p dolce assai e appassionato* and a solo clarinet line. Measure 18 includes dynamics *ff* and *fff*. The score concludes with a final staff in measure 19.

SYMPHONIE FANTASTIQUE.

EPISODE IN THE LIFE OF AN ARTIST.

(MOVEMENTS N° II AND N° IV.)

H. BERLIOZ, OP. 14.

Harp.

II. UN BAL. (A BALL. VALSE.)

Arranged by J. H. Foulds.

Valse. Allegro non troppo.

Harp.

3

3

2nd Violin.
Viola.

Cello & Bass.

*rall.**a tempo*

Solo.

mf

4

f

5

1

6

6

7

f

-

-

1

f

3

Harp.

7

8 1 12 14 14 14 1 pp

9 10 11 12

13

14

Harp.

5

The sheet music consists of six staves of musical notation for the harp. The key signature is A major (two sharps). The time signature varies between common time and 6/8. Measure 15 starts with eighth-note chords in common time, followed by a dynamic change to forte (f) and a tempo change to piano (p). Measure 16 begins with eighth-note chords in 6/8 time. Measure 17 starts with eighth-note chords in 6/8 time, followed by a dynamic change to mezzo-forte (mf) and a tempo change to G.P. (Grazioso Poco). Measure 18 begins with eighth-note chords in 6/8 time, followed by a dynamic change to forte (f) and a tempo change to rallentando (rall.). The music concludes with a final dynamic change to animato and a tempo change to Tempo I. Measure numbers 15, 16, 17, and 18 are circled in black.

15

16

17

18

rall.

Tempo I.

f

G.P. mf

Tempo I.

animato

1

Harp.

1 ff 8

19

f (G \sharp)

20

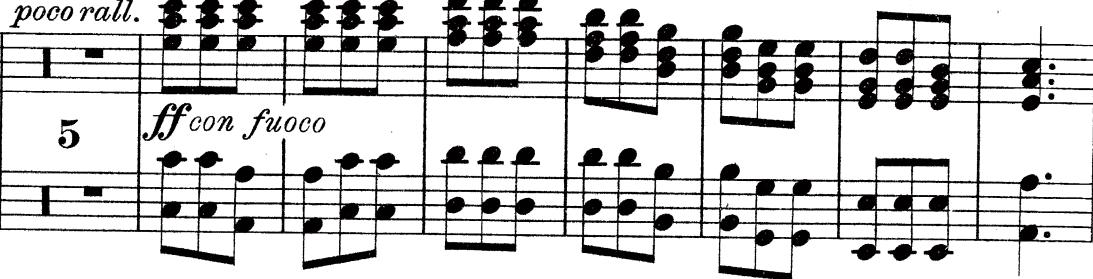
ff

poco riten. 6

Harp.

(22) Tempo I.

poco rall.



(23)

animato



(24)



IV. MARCHE AU SUPPLICE.
(MARCH TO THE SCAFFOLD.)
TACET.