

Episode de la Vie d'un Artiste.

GRANDE SYMPHONIE FANTASTIQUE

par

Frédéric Chopin

Oeuvre 4^{ème}

Partition de Piano

PAR

FRANÇOIS LISZT.

Seconde édition revue et corrigée par Fr. Liszt.

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(CONSTANTIN SANDER).

Pr. 8 M.

Just. Lith. de C. G. Röderer & Co.

Episode

de la Vie d'un Artiste.

Symphonie fantastique en cinq Parties.

par

Hector Berlioz.

Exécutée pour la première fois le 5. Decembre 1820 au Conservatoire de Musique de Paris.

PROGRAMME.

Le compositeur a eu pour but de développer dans ce qu'elles ont de musical, différentes situations de la vie d'un artiste. Le plan du drame instrumental, privé du secours de la parole, a besoin d'être exposé d'avance. Le programme suivant doit donc être considéré comme le texte parlé d'un Opéra, servant à amener des morceaux de musique, dont il motive le caractère et l'expression.

Rêveries. — Passions.

Première Partie.

L'auteur suppose qu'un jeune musicien, affecté de cette maladie morale qu'un écrivain célèbre appelle le vague des passions, voit pour la première fois une femme qui réunit tous les charmes de l'être idéal que rêvait son imagination, et en devient éperdument épris. Par une singulière bizarrerie l'image chérie ne se représente jamais à l'esprit de l'Artiste que liée à une pensée musicale, dans laquelle il trouve un certain caractère passionné, mais noble et timide comme celui qu'il prête à l'objet aimé.

Ce reflet mélancolique avec son modèle le poursuivent sans cesse comme une double idée fixe. Telle est la raison de l'apparition constante, dans tous les morceaux de la symphonie, de la mélodie qui commence le premier allegro. Le passage de cet état de rêverie mélancolique, interrompue par quelques accès de joie sans sujet, à celui d'une passion délirante, avec ses mouvements de fureur, de jalousie, ses retours de tendresse, ses larmes, ses consolations religieuses, est le sujet du premier morceau.

Un Bal.

Deuxième Partie.

L'artiste est placé dans les circonstances de la vie les plus diverses, au milieu du tumulte d'une fête, dans la paisible contemplation des beautés de la nature; mais partout, à la ville, aux champs, l'image chérie vient se présenter à lui et jeter le trouble dans son âme.

Episode

aus dem Leben eines Künstlers.

Symphonie-Phantasie in fünf Abtheilungen

von

Hector Berlioz.

Aufgeführt zum ersten Male am 5. Decembre 1820 im Conservatorium der Musik zu Paris.

PROGRAMM.

Der Componist hat sich die Darstellung verschiedener Situationen aus dem Leben eines Künstlers, so weit sie sich überhaupt musikalisch behandeln lassen, zum Ziel gesetzt. Ein nur durch Instrumente ausgeführtes Drama, da auf die Unterstützung durch das Wort verzichten muss, bedarf im Voraus einer Erläuterung. Das folgende Programm soll daher als Text gelten, der dazu bestimmt ist, die einzelnen Musikstücke zu begleiten, um ihren Charakter und Ausdruck zu erläutern.

Traum. — Leidenschaft.

Erste Abtheilung.

Der Componist nimmt an, dass ein junger Musiker an der Gemüthskrankheit leidet, die ein berühmter Schriftsteller „die Fluth der Leidenschaften“ nennt. In diesem Zustande erblickt er zum ersten Mal ein weibliches Wesen, das alle Zauber des von seiner Phantasie geträumten Ideals vereint, und auf Tod und Leben ist er der ihre. Zufolge einer eigenthümlichen Laune des Zufalls erscheint der Seele des Künstlers das geliebte Bild immer nur in Verbindung mit einem musikalischen Gedanken, in dem er einen gewissen leidenschaftlichen, doch zugleich edlen und schüchternen Charakter findet, gleich dem, den er dem geliebten Gegenstande selbst zuschreibt.

Dieser melancholische Reflex des Urbildes und das Urbild selbst verfolgt ihn unaufhörlich wie eine doppelte fixe Idee. Das ist der Grund, weshalb die das erste Allegro eröffnende Melodie in allen Sätzen der Symphonie regelmässig wiederkehrt. Die Steigerung dieser nur hin und wieder durch eine Anwandlung gegenstandsloser Freude unterbrochenen melancholischen Träumerei zur rasenden Leidenschaft mit ihren Aufwallungen der Wuth und Eifersucht, mit ihrer Rückkehr zu zärtlichen Empfindungen, ihren Thränen und religiösen Tröstungen bildet den Gegenstand der ersten Abtheilung.

Ein Ball.

Zweite Abtheilung.

Der Künstler wird in die verschiedensten Lebenslagen versetzt, mitten in das Getümmel eines Festes, wie in die friedliche Betrachtung der Naturschönheiten; aber überall, in der Stadt wie auf dem Lande, erscheint ihm das geliebte Bild und streut Unruhe in seine Seele.

Scène aux Champs.

Troisième Partie.

Se trouvant un soir à la campagne, il entend au loin deux pâtres qui dialoguent un ranz de vaches; ce duo pastoral, le lieu de la scène, le léger bruisement des arbres doucement agités par le vent, quelques motifs d'espérance qu'il a conçu depuis peu, tout concourt à rendre à son cœur un calme inaccoutumé, et à donner à ses idées une couleur plus riante. Il réfléchit sur son isolement; il espère n'être bientôt plus seul. — Mais si elle le trompait! — Ce mélange d'espérance et de crainte, ces idées de bonheur troublées par quelques noirs pressentiments, forment le sujet de l'adagio. A la fin l'un des pâtres reprend le ranz de vaches; l'autre ne répond plus. — Bruit éloigné de tonnerre — Solitude — Silence.

Marche du Supplice.

Quatrième Partie.

Ayant acquis la certitude que son amour est méconnu, l'artiste s'empoisonne avec de l'opium. La dose du narcotique, trop faible pour lui donner la mort, le plonge dans un sommeil accompagné des plus horribles visions. Il rêve qu'il a tué celle qu'il aimait, qu'il est condamné, conduit au supplice, et qu'il assiste à sa propre exécution. Le cortège 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 de la marche les quatre premières mesures de l'idée fixe reparaissent comme une dernière pensée d'amour interrompue par le coup fatal.

Songes d'une Quil du Sabbat.

Cinquième Partie.

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 au sabbat — rugissement 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.

Scène auf dem Lande.

Dritte Abtheilung.

Eines Abends befindet er sich auf dem Lande. Er hört aus der Ferne zwei Hirten, die sich im Kuhreigen Frage und Antwort geben. Dieses Hirtenduet, die Scenerie des Ortes, das leise Säuseln der sanft vom Winde bewegten Bäume, einige Hoffnungsaussichten, die sich ihm vor kurzem eröffnet haben, alles das vereint sich, sein Herz in ungewohnte Ruhe zu wiegen und seinen Ideen eine lachendere Färbung zu geben. Er denkt über sein vereinsamtes Leben nach, bald hofft er nicht mehr allein zu stehn. — Aber wenn sie ihn täuschte?! — Diese Mischung von Hoffnung und Furcht, diese Vorstellungen des Glücks, die von schwarzen Ahnungen durchkreuzt werden, bilden den Gegenstand des Adagio. Am Schluss stimmt der eine Hirt den Kuhreigen wieder an, aber der andre antwortet nicht mehr. — Fernes Donnerrollen — Einsamkeit — Schweigen.

Der Gang zum Richtplatz.

Vierte Abtheilung.

Nachdem er die gewisse Ueberzeugung erlangt hat, dass seine Liebe verschmäht wird, vergiftet sich der Künstler mit Opium. Aber die narkotische Dosis ist zu schwach, um ihn zu tödten, und versenkt in nur in einen Schlaf, der von furchterlichen Visionen begleitet wird. Er träumt, er habe seine Geliebte getödtet, sei deshalb zum Tode verurtheilt, werde jetzt zum Richtplatz geführt und wohne so seiner eigenen Hinrichtung bei. Der Zug bewegt sich unter den bald düstern und wilden, bald glänzenden und feierlichen Klängen eines Marsches, in dem ein dumpfes Geräusch schwerer Tritte plötzlich unvermittelt in den lautesten Lärm übergeht. Am Schluss des Marsches ertönen wieder die vier ersten Tacte der fixen Idee wie ein letzter Liebesgedanke, um durch den verhängnissvollen Hieb des Beiles abgebrochen zu werden.

Traum eines Hexensabbats.

Fünfte Abtheilung.

Er sieht sich beim Sabbat mitten in einer schauerhaften Schaar von Schatten, Hexen und Ungeheuern aller Art, die sich versammelt haben, um sein Leichenbegängnis zu halten, Seltsames Getöse, Seufzerlaute, Gelächter, ferne Wehrufe, denen andre Rufe zu antworten scheinen. Noch einmal erklingt die geliebte Melodie; aber sie hat ihren edlen und schüchternen Charakter verloren und ist nur noch ein unedles, gemeines und grobsinniges Tanzlied: die Geliebte kommt zum Hexensabbat — Freudengebrüll bei ihrer Ankunft — sie nimmt Theil an den teuflischen Orgien — Geläute der Todtenglocken — Burleske-Parodie des Dies irae, Ronde des Hexensabbats, zum Schluss die Sabbatsronde und das Dies irae zusammen.

I^{re} PARTIE.

LARGO. REVERIES, PASSIONS.

M. M. ♩ = 56.

Flûte *pp* Violon, avec sourdines

Hautb. Clarin. *ppp una corda*

Basson *pp*

pp *pp*

pp *pp*

pp *cresc.* *pp* *f* *pp*

p *pp* *pp* *pp* *pp*

Contrebasses Instruments à vent

pizz. pp C.B. *pp*

pp *mf* *pp* *pp* *pp*

Plus vite *pp* staccato vivamente

tre corde

Flûte
pp

8

loco

molto espressivo il canto

rinforz.

Ped.

Ped.

Ped.

Ped.

Ped.

poco

a

poco

cre - scen - do

24

*

*

più cresc.

ten.

*

ten.

*

ten.

*

ten.

*

8

loco

f

pp

Ped.

*

III. 24

*

mf marcato *Ped.* * *f marcato* *dim.* *dim.* *

This system contains the first two staves of music. The upper staff features a melodic line with various articulations and dynamics, including *mf*, *f marcato*, and *dim.*. The lower staff provides a rhythmic accompaniment with *mf* dynamics and includes the instruction *marcato* and *Ped.* (pedal). A star symbol (*) is placed below the lower staff.

pp *Ped.* *

This system contains the third and fourth staves. The upper staff has a melodic line starting with *pp* dynamics. The lower staff features a dense, rhythmic accompaniment with *pp* dynamics and includes the instruction *Ped.* and a star symbol (*).

Ped. *

This system contains the fifth and sixth staves. The upper staff continues the melodic line with *Ped.* and a star symbol (*). The lower staff features a rhythmic accompaniment with *Ped.* and a star symbol (*).

manando *Ped.* *

This system contains the seventh and eighth staves. The upper staff has a melodic line with *manando* dynamics and includes the instruction *Ped.* and a star symbol (*). The lower staff features a rhythmic accompaniment with *Ped.* and a star symbol (*).

pizz. *sf* *p* *sf*

This system contains the ninth and tenth staves. The upper staff features a melodic line with *pizz.* dynamics and includes *sf* and *p* dynamics. The lower staff features a rhythmic accompaniment with *sf* dynamics.

Violons: avec sourdines 8

tr ten. p

ppp Cor.

mf cantando *Ad.*

loco ten. Flûte

pp Clarinettes

Tenue des Violoncelles et Contrebasses

tr ten. p

ppp Cor.

plentivo espressivo

pp

ppp 1 Cor.

mf plentivo

ten p

tr

pp

agitato

pp

Ad.

ten.

ere - - - - - seen - - - - - do

Ad. f energico

* *Ad.*

8 30 40 4 5 8

mf *sf* *diminuendo* *pp*

Ca. *

8 40

ff

Ca. *

ppp *pp* *m.g.* *m.d.*

Ca. *

M. M. $\text{♩} = 132.$

ALLEGRO
 agitato
 appassionato
 assai. (1)

ff *p* *pp* *ff* *p* *pp* *f*

ppp *mf espressivo con passione.*
 Violons et Flûtes

p *sf*

(1) Une mesure de ce mouvement équivant à un quart de celle de l'Adagio précédent.
 F. E. C. L. 2893

m.d.
animato m.g.
impetuoso ff *

ben articolato con Fuoco.

loco
ff energico
sf
Flute marcato
Clarinetto
fp
Flute
Clarinetto

pp
p
ff
diminuendo

poco a poco
agitato
crescen - do

pp
cre - - - scen - - - do sempre - - - ff *

Flûte
Clarinette

p *mf* *ff*

strepitoso

f *fff* *sf*

1^{re} fois 2^e fois

dim. *p*

Flûte
Hautbois

sf *dim.* *p*

mf *sf*

sf *p*

f *p*

First system of musical notation. Treble clef with a 5/4 time signature. The piece begins with a dynamic of *f*. The right hand features a complex rhythmic pattern of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. A *rit.* marking is present towards the end of the system, followed by a *ff* dynamic and the word *enter.* A small asterisk is located at the bottom right of the system.

Second system of musical notation. Treble clef. The tempo marking *loco* is at the beginning. The right hand has a melodic line with some rests, while the left hand continues with eighth notes. Dynamics include *rit.*, *ff*, *marcatiss.*, and *mf con fuoco. cresc.*

Third system of musical notation. Treble clef. The right hand features a series of chords and short notes. The left hand continues with eighth notes. Dynamics include *ff*, *decresc.*, and *p*. The instruction *sempre staccato* is written above the right hand.

Fourth system of musical notation. Treble clef. The right hand has a melodic line with some rests. The left hand continues with eighth notes. Dynamics include *cresc.*, *ff*, and *decresc.*

Fifth system of musical notation. Treble clef. The right hand has a melodic line with some rests. The left hand continues with eighth notes. Dynamics include *p*, *cresc.*, and *ff*.

Sixth system of musical notation. Treble clef. The right hand has a melodic line with some rests. The left hand continues with eighth notes. Dynamics include *mf*, *cresc.*, *molto*, and *ff sec.*. There are also markings for *8va* and *3* (triplets).

pp leggiero dolce ma marcato
Cor. *pp* leggerissimo
il Tema
sempre dolce ed appassionato
espressivo poco rinf.

The musical score is written for piano and voice. It consists of seven systems of music. The first system shows the vocal line and piano accompaniment with the instruction *pp* leggiero. The second system is labeled 'il Tema'. The third system includes a triplet of eighth notes. The fourth system is marked 'sempre dolce ed appassionato'. The fifth system continues the piano accompaniment. The sixth system is marked 'espressivo'. The seventh system is marked 'poco rinf.'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Flûte
Hautbois
Clarinete

dolor cenero

leggierissimo

p

Hautbois
perdendosi

pp

poco calan - - - do cre - -

un poco marcato

Les notes superieures très accentuées.

scendo - - - molto

cre - - - scen - - - do più cre - - - scen - - -

affrettando

sf f con passione

do sempre

loco

quasi staccato

cre - - - scen - - - do

loco

Violoncelle *sf*

sf *fff* *p* *sf* *fff* *ff* *pp*

un poco marcato

Violon.

diminuendo

p

crescendo

loco

sf *ff* *ff*

Flûtes

Clarinettes

Violon.

p *pp* *dolce* *

Timballes

pp

sempre diminuendo

fff *poco f il*

canto

mancando

ritar - dan - do

ral - len - tando

pp

perdendosi

ben pronunziato la melodia

pp

Hautbois.

NB. Clarinettes et Bassons.

cre -

scen - do

poco

cre - scen - do

NB. Cette troisième ligne n'est pas exécutable, en même temps que les deux autres, sur le piano, et sert seulement comme indication du contexte de la partition originale.

mf
diminuendo

crescendo
decrecendo

Ped.

crescendo

diminuendo

crescen
do sempre piu ere scen do

e piu agitato

locc
fff marcatisimo

8

8

sempre marcatis

simile

Flûtes, Hautbois et Clarinettes

animato

mf leggieramente

cre - - - scen - - - do

Contre basse pizzicato

sempre più forte

ff *

Flûte

Hautbois

pp

* riten. Cor.

rallentando poco a poco

Clarinetto

sempre rallentando

Tempo 1° (più animato)

Flûtes, Hautbois et Clarinettes

mf

cre - - - scen - - - do

Contre basso pizz.

do

lento

sf *mf martelato*

crescendo molto *ff* *p* pizzicato

ritardando e diminuendo poco a poco Hautbois

un poco più lento

religioso *pp*

ppp

2 - PARTIE
UN BAL.

VALSE

Allegro non troppo. 60 = ♩

pp
⊕ leggero tremolando

pp 4 5 4 5

un poco marcato
Harpe
pp
pp

Harpe un poco marcato
pp

pp
poco agitato

do
sf
poco

poco
sf
piu agitato.
sempre crescen.

do

sempre più agitato

mf

This system contains the first two staves of music. The vocal line begins with the syllable "do" and is followed by the instruction "sempre più agitato". The piano accompaniment features a complex rhythmic pattern with many beamed notes. Dynamic markings include "mf" and several asterisks indicating specific performance points.

This system continues the musical score with two staves. The piano accompaniment maintains its intricate texture, with various articulations and slurs. The key signature and time signature remain consistent with the previous system.

sf

accelerando

This system features a dynamic shift to "sf" (sforzando) and the instruction "accelerando". The piano accompaniment becomes more intense and faster. The vocal line continues with similar rhythmic patterns.

molto crescen

This system shows the vocal line with the syllables "molto crescen". The piano accompaniment features long, sweeping slurs over the notes, indicating a gradual increase in volume and intensity.

do

ff

This system begins with the syllable "do" and a dynamic marking of "ff" (fortissimo). The piano accompaniment is highly rhythmic and powerful. There are several asterisks and slurs throughout the system.

sf martelato

sf

sf

sf

p

This final system on the page includes the instruction "sf martelato" (sforzando martellato), which is followed by four measures of repeated rhythmic patterns. The dynamics fluctuate between "sf" and "p" (piano).

dolce e tenero

Harpe
con grazia

ben marcato il canto
poco rinforz.

mf poco agitato
espressivo

p
vivamente
crescendo
sf
con delicatezza dolce

pp Harp

Flûtes et Clarinettes

pp

cre - scen - do poco a poco

staccato e leggiero

f

tr

8

ppp

espressivo

* sf p

dolce con grazia

p

sf

ped. *

poco cre - scen - do

tr

ped. * ped. *

poco f ma marcato

poco f *sf*

molto diminuendo

ff *sf*

1 3 1 2 1

sempre *pp* la mano destra

(Nota.) molto espressivo *mg.*

una corde

pp Red.

un poco marcato

p *f*

molto pronunziato* il canto

pp *sf* * dolce sos.

Violon. cantaudo

Nota) Il faut s'écouter aussi doux que possible tout ce qui est grave en petites Notes.

pp *perdendosi*

pirando * * * * * *cre* * *scen* *

sempre

do * *poco* * *a* * *poco* * *espressivo* *

tre corde

pp *scherzando con grazia.*

pp *perdendosi e poco rallentando* *f* *ff* *a tempo* *Red.*

Flûtes et Clarinettes

9 2 3 4 2 3 4 6 3 5 4 3 5 4 3

dolce

espress.

8

ritard.

8^

loco

in tempo

f con fuoco

un poco animato
leggero e staccato

mp

sempre leggero staccato

poco a poco

cre - scen - do

ff

espressivo

pp

pp

OSSIA.

The musical score is written for piano and voice. It consists of seven systems of staves. The piano part is in the lower staves, and the voice part is in the upper staves. The score includes various dynamics and performance instructions:

- System 1:** Piano part starts with *dolce* and *dolce grazioso*. The voice part has *dolce*.
- System 2:** Piano part has *poco a poco cresc.* and *scendo.*. The voice part has *f*.
- System 3:** Piano part has *sf* and *ff*. The voice part has *ff*.
- System 4:** Piano part has *ff* and *loco*. The voice part has *loco*.
- System 5:** Piano part has *ff* and *loco*. The voice part has *loco*.
- System 6:** Piano part has *ff* and *loco*. The voice part has *loco*.
- System 7:** Piano part has *ff* and *loco*. The voice part has *dolce*.

The score also includes various musical notations such as slurs, accents, and dynamic markings like *mp*, *f*, *sf*, *ff*, and *loco*. There are also asterisks and other symbols scattered throughout the score.

espressivo

Facilité

rallentando estinto

Tempo 1°

con molto fuoco

con molto fuoco marcato

loco

8 loco

marcatissimo

Animato.

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in G major and 2/4 time. The vocal line is in the same key and time. The score includes various dynamic markings such as *mf*, *ff*, *sf*, and *ffz*. There are also tempo markings like *loco* and *m.g.* (moderato). The vocal line has lyrics: "cre - scen - do". The piano part features many sixteenth-note passages and slurs. There are also some performance instructions like *Re.* (ritardando) and *loco* (ad libitum).

Flûte
Violons
diminuendo
p
Clarinettes
tr
Cor.
tr
ppp
cresc.

8
loco
pizzicato
rf
sf

3 2 2 1 4 3 5 4 3 5 4 3
rf
diminuendo
sf
molto espressivo
ritardando
a tempo
cresc.

poco agitato, con anima.
Les 2 Ped.
placido
Cors

cresc.
sf

8
loco
Les 2 Ped.
placido

tre un poco agitato scen * do * piu * agitato.

dim. f

dimi nu en do

P'accompagnement toujours pp ben pronunziato il canto

sans presser

ppp Flûte sf

Flûte sf

espressivo p

loco

cresc. molto

affrettando.

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32

33

f

les 2 Ped. pp

pp

ped.

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98

99

100

ped.

pp

cra

accéle - rando - un - poco.

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100

scen

do

cresc.

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100

tremolando

ff

diminuendo - poco - a

f

marcatissimo ff

sf

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100

poco

Flûte et Hautbois con carattere di recitativo.

p

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88

89

90

91

92

93

94

95

96

97

98

99

100

37

cre -

scen -

do

8

ff

8

sf

8

rallentando

di mi nuendo

smorzando

p

pp

Ad. * *Ad.* * *Ad.* *

Flutes and Oboes part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic. The music features rapid sixteenth-note passages. A trill (*tr*) is marked in the lower staff. Dynamics include *pp* and *ppp*. A *pizzicato* marking is present in the upper staff.

Clarinet part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a mezzo-piano (*mp*) dynamic and the instruction *cantando*. The music features rapid sixteenth-note passages. A piano (*pp*) dynamic is marked in the lower staff.

Piano part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*pp*) dynamic and the instruction *espressivo*. The music features rapid sixteenth-note passages. Dynamics include *pp*, *poco a poco*, *tr*, and *tr*.

Piano part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic. The music features rapid sixteenth-note passages. Dynamics include *p*, *poco f*, *cresc.*, *sf*, and *tr*.

sempre pronunziato il canto.

Piano part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a mezzo-forte (*mf*) dynamic. The music features rapid sixteenth-note passages. Dynamics include *mf* and *p*.

Piano part. The score consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a piano (*p*) dynamic. The music features rapid sixteenth-note passages. A *ten.* marking is present in the upper staff.

Violons

Instruments à vent. *Ad.*

pp
dolce e alando

ppp

quasi niente.

loco

cresc.

poco

a

poco

molto

cresc.

ff marcato

sempre più

8. *fff* **p* Flûtes et Hautbois Clarinettes

Instruments à cordes. *poco f* *p*

p *rallentando* *a Tempo* *canto espressivo* Violons Flûtes *mf*

Clarinettes *p* *cresc.* Flûtes *mf*

f *pizzicato* *f* *sf* Bassons Clarinettes Flûte *pp*

poco f *p* Flûte *p* Clarinette *amoroso*

p
Ped.
Ped.

p
Ped. cresc. Ped.
f agitato dimi.

nu... endo * * * perdendosi *

* * * *ppp* * *ppp*

pp *ppp*
ten. Cor anglais

* *f* marcato una corda
poco ritardando

Quatre Timbales. sourdinées.

pp *sf* *f* *pp*

48.

pp *

sempre una corda

ppp Timbales sourdinées.

* *f* *

dim. *pp* *ppp* *

dolce espressivo

pp *

poco sf

dolente
diminuendo

dim.

pp

pp

Instruments à cordes
et un cor

ppp *pp* *ppp*

tre corde

First system of musical notation. The right hand features a complex, rhythmic melody with many beamed notes and slurs. The left hand provides a steady accompaniment. Dynamics include *pp*, *f*, and *pp*. The word *crese* is written above the right hand in the final measure.

Second system of musical notation. The right hand continues with intricate patterns, including some chords marked with asterisks. The left hand has some notes marked with *sf*. Dynamics include *ff*, *f*, and *sf*.

Third system of musical notation. The right hand has a more active, eighth-note melody. The left hand has a simpler accompaniment. Dynamics include *ff*. The instruction *molto energico* is written below the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *sf*. The word *loce* is written above the right hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *ff* and *sf*.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. Dynamics include *sf*. The instruction *ff marcatisissimo* is written below the system. The word *loce* is written above the right hand. A section for *Trombones* is indicated with *sf* and a key signature change to two flats.

sempre legatissimo

en do *p* più di mi nu - endo -
 Bassi pizzicato Bassons.

Violoncelles et C.B.

Bassons *ppp*

quasi niente *pppp*

Faites sentir le Thème du Dies Irae dans les Notes supérieures de la Main gauche.

pppp *mf* *ppp*
 un poco marcato

mf *ppp*
 poco marcato Grosse caisse roulante

pp

pp

ten. ten.

cre - - - scen - - - do

a poco - - - sempre

cre - - - scen - - - do *mf* *

più crescendo

ff

loco

tr

Flûtes Hautbois 8

Clarinettes Bassons sempre piano

loco

loco

8

ff

loco

8

loco

8

ff

cre

8

loco

loco

ff

rf

rf

scen do

sforzato

sempre ff

8

ff

OSSIA.

pp ff pp ff pp ff

This system contains the first system of music. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The music is marked with dynamics *pp* and *ff*. There are several eighth-note patterns and slurs. The word "OSSIA." is written above the first measure.

pp ff pp ff pp ff pp ff

This system contains the second system of music, continuing the piece. It maintains the same notation and dynamics as the first system, with various articulations and slurs.

ff loco

This system contains the third system of music. The dynamics are marked *ff*. The word "loco" is written above the staff. There are slurs and eighth-note patterns throughout.

OSSIA.

OSSIA.

This system contains the fourth system of music, starting with the word "OSSIA." written above the staff. It features a grand staff with complex accompaniment.

loco

This system contains the fifth system of music. The word "loco" is written above the staff. It features a grand staff with complex accompaniment and slurs.

8

sf *lto.* *

This system contains two staves of music. The upper staff features a melodic line with eighth-note patterns and a dynamic marking of *sf* (sforzando) with the instruction *lto.* (lento). The lower staff provides a harmonic accompaniment with chords and moving lines. A dashed line is drawn above the system.

fff *loco* *

This system contains two staves of music. The upper staff has a melodic line with a dynamic marking of *fff* (fortississimo) and the instruction *loco*. The lower staff features a dense chordal accompaniment. A dashed line is drawn above the system.

8

ff *sempre marcato* *

This system contains two staves of music. The upper staff has a melodic line with a dynamic marking of *ff* (fortissimo) and the instruction *sempre marcato*. The lower staff features a chordal accompaniment with some triplets. A dashed line is drawn above the system.

8

sf *loco* *

This system contains two staves of music. The upper staff has a melodic line with a dynamic marking of *sf* and the instruction *loco*. The lower staff features a chordal accompaniment with some triplets. A dashed line is drawn above the system.

sf *

This system contains two staves of music. The upper staff has a melodic line with a dynamic marking of *sf*. The lower staff features a chordal accompaniment. A dashed line is drawn above the system.

fff

This system contains two staves of music. The upper staff has a melodic line with a dynamic marking of *fff*. The lower staff features a chordal accompaniment. A dashed line is drawn above the system.