

Symphonie Fantastique, Mvt IV

Transposition Inquisition No. 67

Hector Berlioz (1803-1869)

arr. Martorano

About the Composer:

"French composer. He stands as the leading musician of his age in a country whose principal artistic endeavor was then literary, and in an art—music—whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century.
-Hugh Macdonald (Groves Music Dictionary)

About the Composition:

"Symphonie fantastique, Op. 14, is a program symphony written in 1830. It is an important piece of the early Romantic period. The first performance was at the Paris Conservatoire on 5 December 1830. Symphonie fantastique is a piece of program music that tells the story of an artist gifted with a lively imagination who has poisoned himself with opium in the depths of despair because of hopeless, unrequited love. Berlioz provided his own preface and program notes for each movement of the work:

(Movement V) He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath ... Roar of delight at her arrival ... She joins the diabolical orgy ... The funeral knell tolls, burlesque parody of the Dies irae, the dance of the witches. The dance of the witches combined with the Dies irae.

Do Do te le Sol Fa me me ri Do te le Sol Sol

Fa me re Do ti re Do ti la Sol Fa me re Do ti le Sol Fa me re Do

Torchinsky, A. (1976). Symphony No. 2 in D Major, Op. 73. In *The Tuba Player's Orchestral Repertoire* (Vol. I, pp. iii-iv). Hackensack, NJ: Joseph Boonin.

This of course is one of the more famous works for tuba players because of the big solo passage in the Witches' Sabbath—the Dies irae—and any number of difficult passages throughout the fourth and fifth movements. One spot worth mentioning is the running passage before no. 85 in the last movement. The last three notes of this passage were originally written an octave above what appears here. I feel that it produces a better effect to play the original version because the overall line of the figure is ascending. If this original version is attempted, try to back off the last three notes because the trombones double the tubas at this point. Finally, last thoughts on the Dies irae. Some conductors will ask for it to be played in octaves, claiming that this is a German version. In my experience, having played this work many times under a host of conductors, I have yet to see anything even suggesting a so-called German version. I think this is strictly a conductors whim.

Jacobs, W. (2010). Berlioz, Symphony Fantastic. In *The One Hundred* (pp. 7-10). Mable City, MI: Encore Music.

The original score of Symphonie Fantastique included one ophicleide and one serpent. It was revised to contain two ophicleides and today is played by two tubas. The following passage builds in loudness and intensity up to the loud high Eb. Notice the staccato half notes—place appropriate space between them. After rehearsal number 58, difficulties increase. It is best to use an Eb tuba for the Db arpeggio three measures after rehearsal number 58. Depending upon the tempo, double tonguing may be required to achieve clarity on these sixteenth notes. Therefore, practice this passage with and without multiple tonguing. Memorize this passage.

1

mf

cresc.

f

ff

Detailed description: This exercise consists of two systems of two staves each. The first system starts with a bass clef and a key signature of two flats. The first staff begins with a mezzo-forte (mf) dynamic. The second staff continues the melody with a crescendo (cresc.) marking. The second system continues the piece, with the first staff reaching a forte (f) dynamic and the second staff reaching fortissimo (ff) with a hairpin crescendo.

2

mf

cresc.

f

ff

Detailed description: This exercise follows the same two-staff structure as exercise 1. The key signature changes to three flats. The first staff starts at mf, and the second staff includes a crescendo. The second system shows the first staff reaching f and the second staff reaching ff with a hairpin crescendo.

3

mf

cresc.

f

ff

Detailed description: This exercise follows the same two-staff structure. The key signature changes to four flats. The first staff starts at mf, and the second staff includes a crescendo. The second system shows the first staff reaching f and the second staff reaching ff with a hairpin crescendo.

4

mf

cresc.

f

ff

Detailed description: This exercise follows the same two-staff structure. The key signature changes to five flats. The first staff starts at mf, and the second staff includes a crescendo. The second system shows the first staff reaching f and the second staff reaching ff with a hairpin crescendo.

5

mf *cresc.*

f *ff*

Detailed description: This exercise consists of two staves of music in bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second staff continues the piece, featuring a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic, indicated by a wedge-shaped hairpin.

6

mf *cresc.*

f *ff*

Detailed description: This exercise consists of two staves of music in bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second staff continues the piece, featuring a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic, indicated by a wedge-shaped hairpin.

7

mf *cresc.*

f *ff*

Detailed description: This exercise consists of two staves of music in bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second staff continues the piece, featuring a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic, indicated by a wedge-shaped hairpin.

8

mf *cresc.*

f *ff*

Detailed description: This exercise consists of two staves of music in bass clef. The first staff begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second staff continues the piece, featuring a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic, indicated by a wedge-shaped hairpin.

9

mf *cresc.*

Musical notation for exercise 9, first system. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a quarter note, a half note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The second system continues with a half note, a quarter note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The dynamic markings *mf* and *cresc.* are placed below the first and second measures respectively.

10

mf *cresc.*

Musical notation for exercise 10, first system. The top staff is in bass clef with a key signature of one sharp (F#). It contains a quarter note, a half note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The second system continues with a half note, a quarter note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The dynamic markings *mf* and *cresc.* are placed below the first and second measures respectively.

11

mf *cresc.*

Musical notation for exercise 11, first system. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a quarter note, a half note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The second system continues with a half note, a quarter note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The dynamic markings *mf* and *cresc.* are placed below the first and second measures respectively.

12

mf *cresc.*

Musical notation for exercise 12, first system. The top staff is in bass clef with a key signature of two sharps (F#, C#). It contains a quarter note, a half note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The second system continues with a half note, a quarter note, and a quarter note, followed by a measure with a quarter note, an eighth note, and a quarter note. The dynamic markings *mf* and *cresc.* are placed below the first and second measures respectively.