Symphonie Fantastique, Mvt V

Transposition Inquisition No. 65 a/b

Hector Berlioz

arr. Martorano

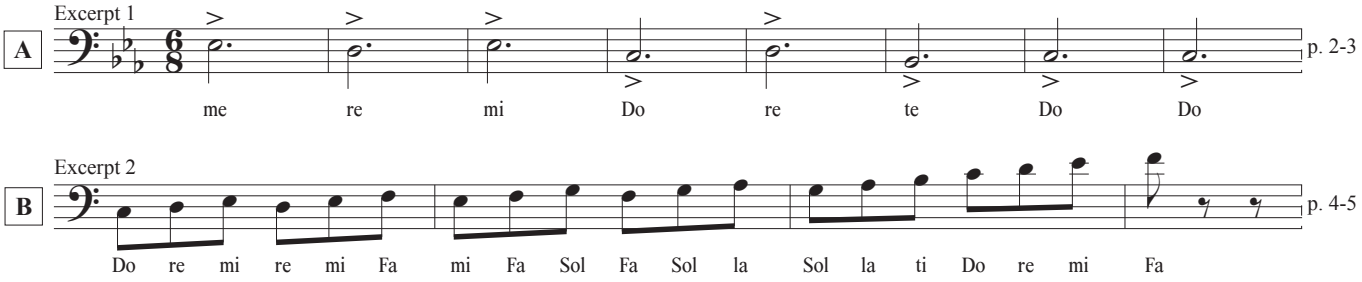
About the Composer:

"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 Dictonary)*

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.



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.

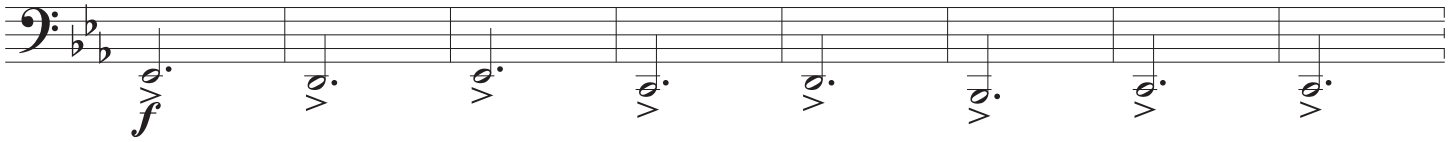
Jacobs, W. (2010). Berlioz, Symphony Fantastic. In The One Hundred (pp. 7-10). Mable City, MI: Encore Music.

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. Dies Irae (Day of Wrath): The two tubas play in unison. Breathing should be staggered so that there are no breaks between notes. The tone color of the two tubas must match exactly. It is best for both tubists to use Eb instruments for this passage. The second tubist should breathe one measure after each breath of the first tubist. The volume is forte-do not play this passage too loudly. When playing measures 18 and 19, both tubists should count three beats to the measure. This will help to assure perfect ensemble.

The passage at rehearsal number 84 to the end of the symphony is best played on an F-tuba. Play the first note of each tuplet with an accent. Do not play the last three notes before rehearsal number 85 one octave higher unless asked to do so by the conductor. The eighth-note passages may require multiple tonguing (depending upon the chosen tempo). Therefore, you must perfect these parts with both single and multiple tonguing.

1

senza accel.



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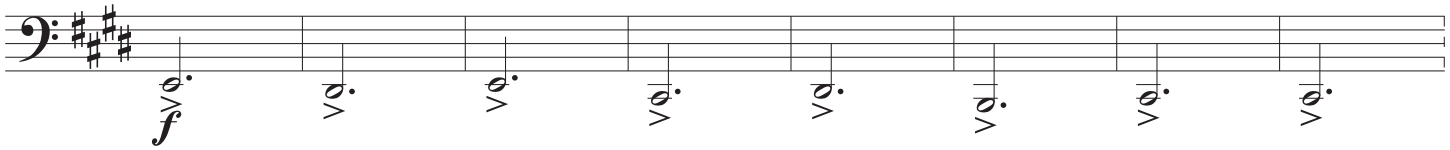

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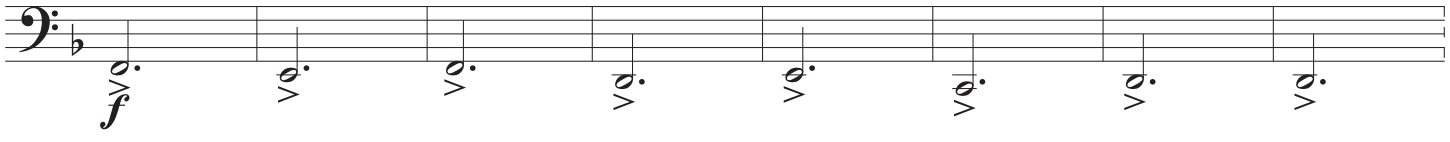

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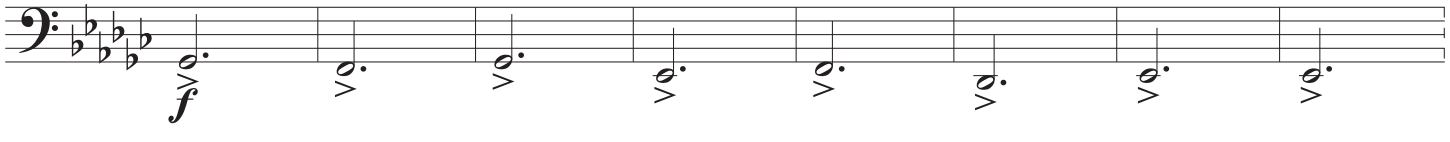

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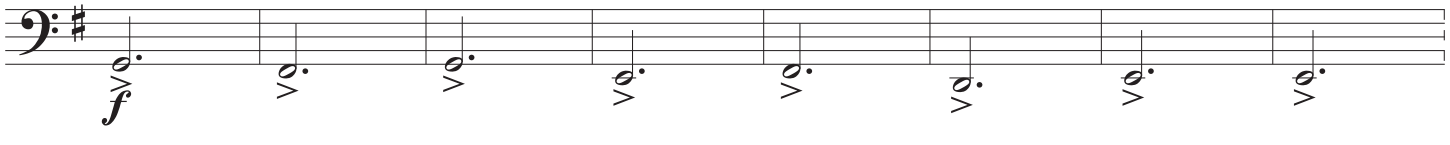

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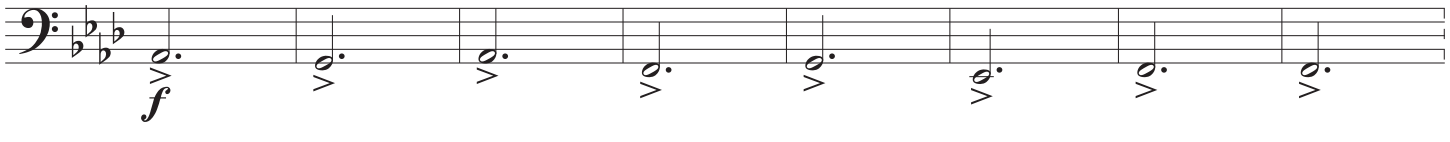

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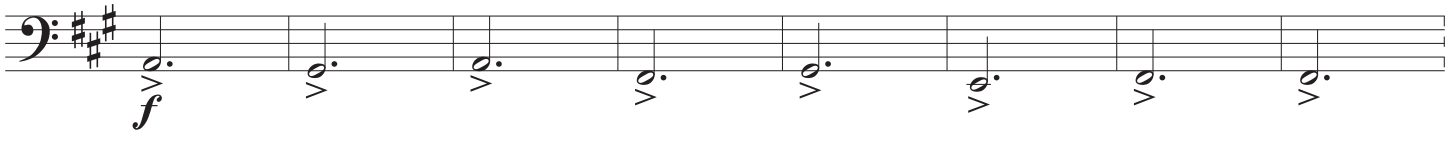

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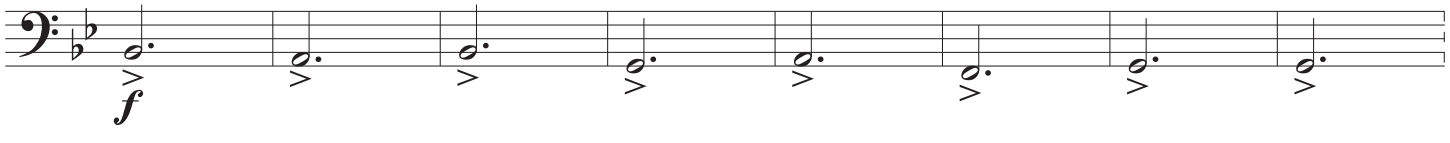

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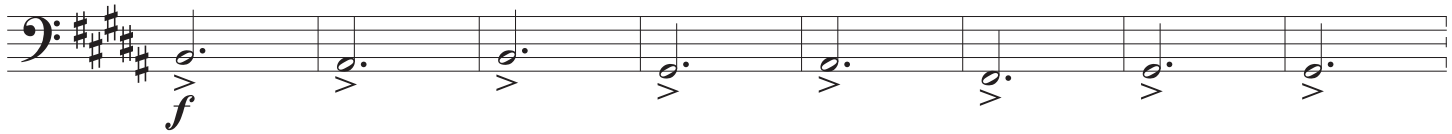
senza accel.



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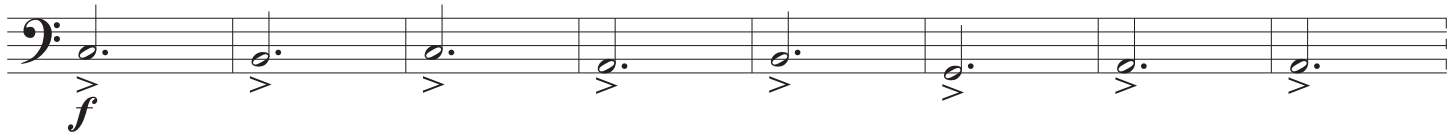

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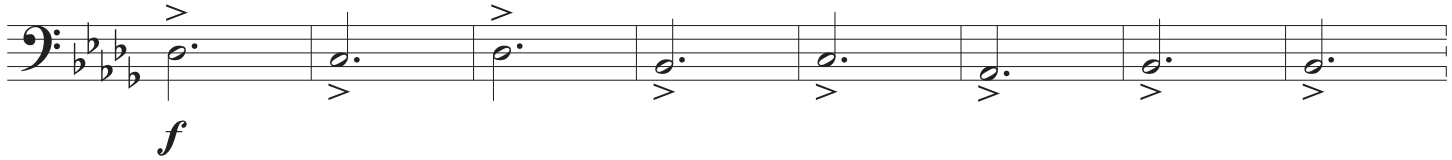

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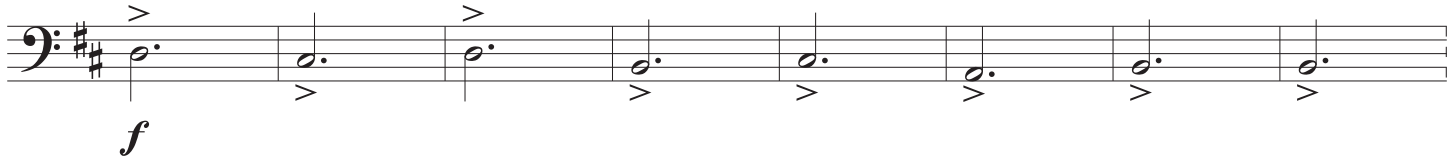

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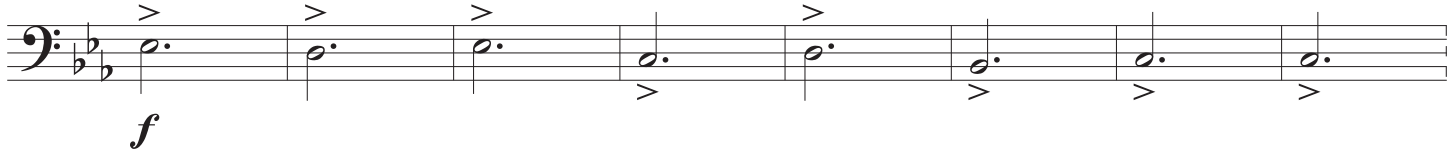

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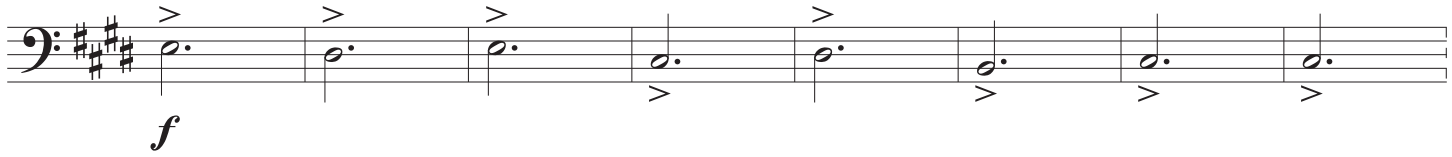

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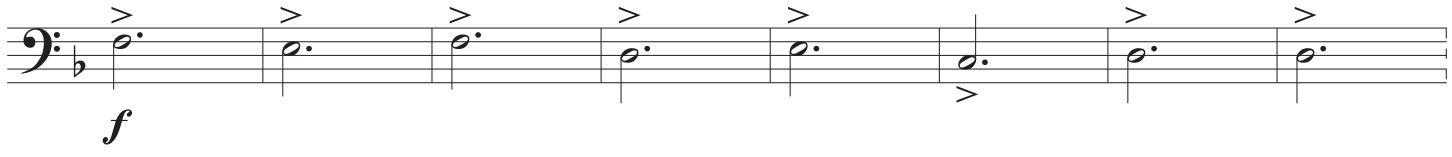

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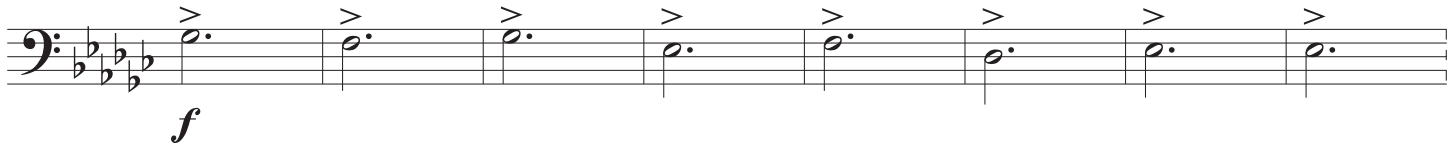

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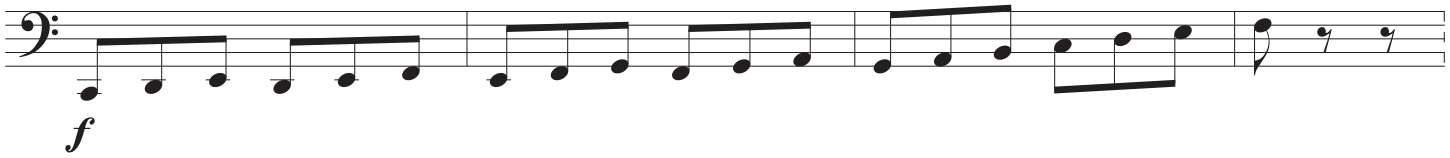

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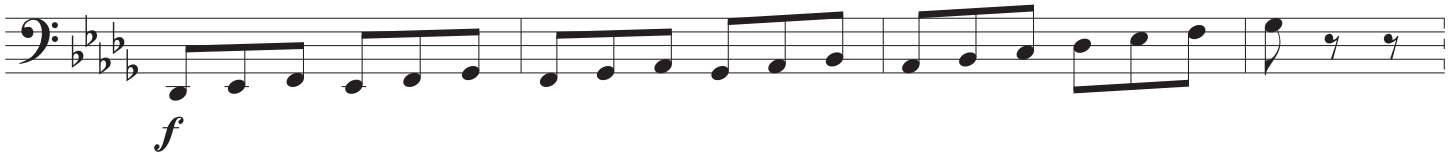

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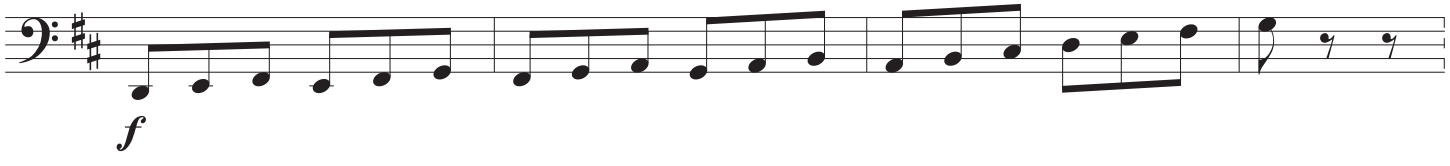

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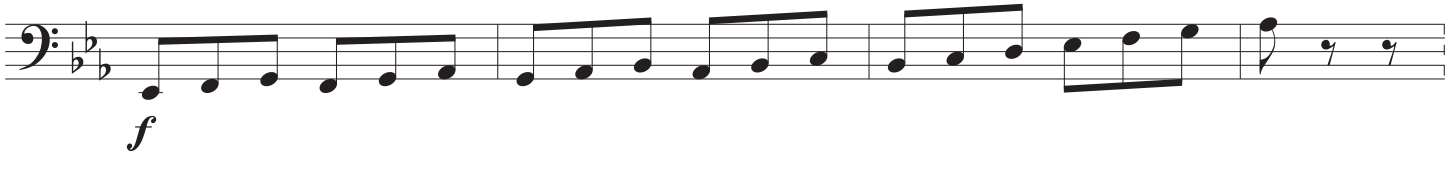

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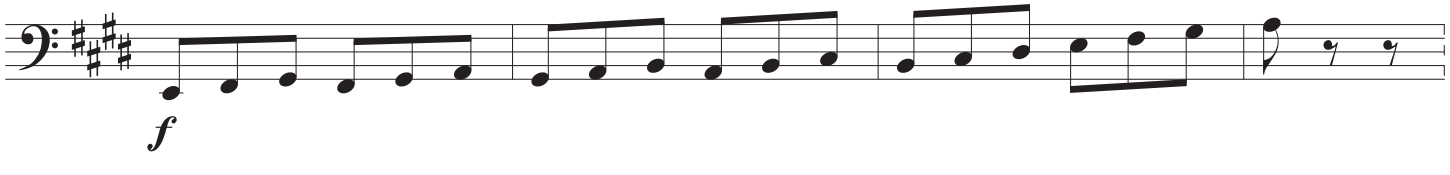

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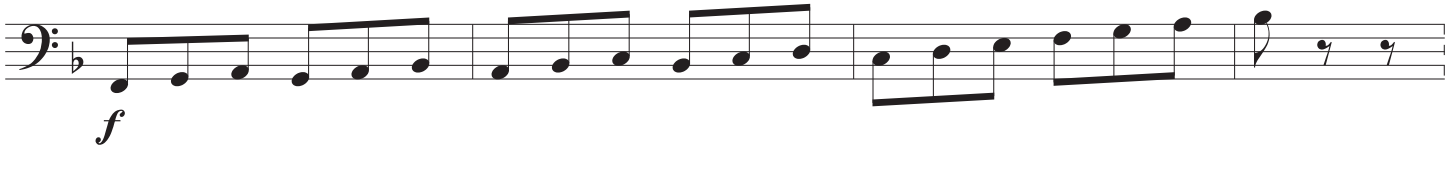

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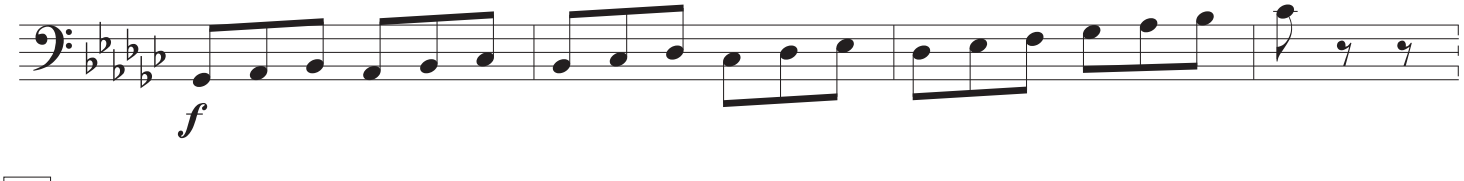

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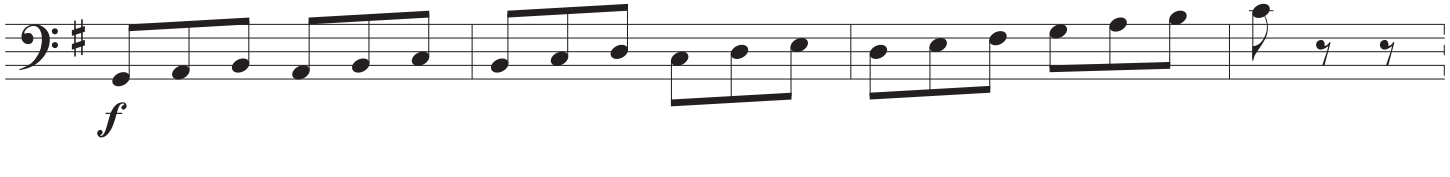

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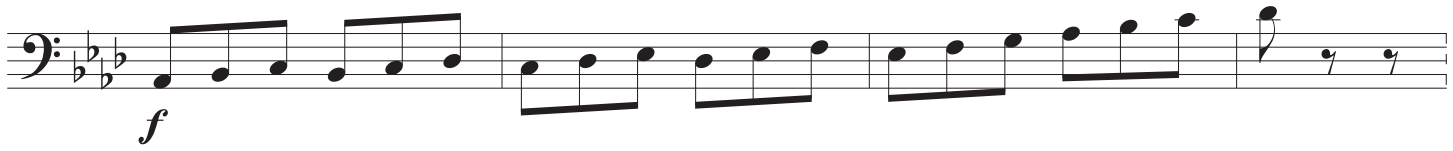

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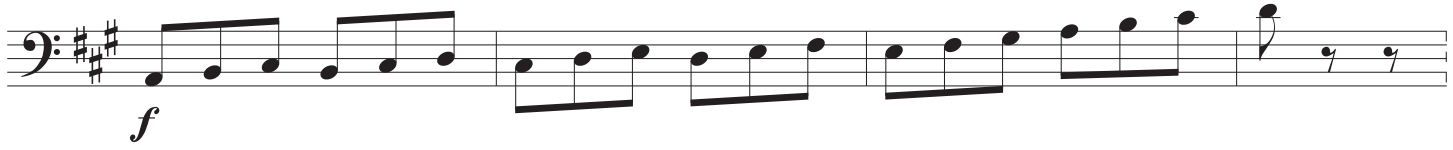

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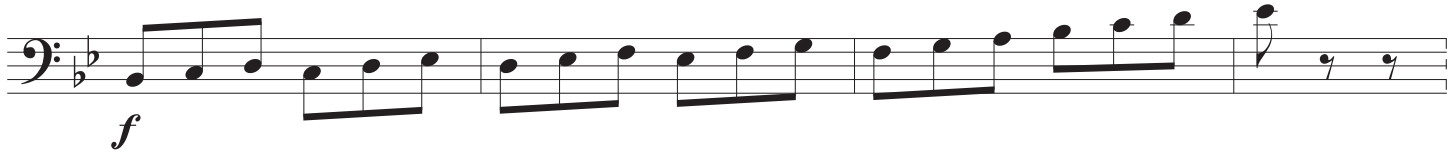

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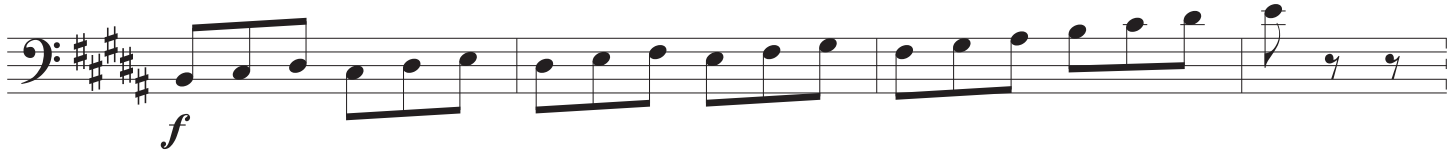

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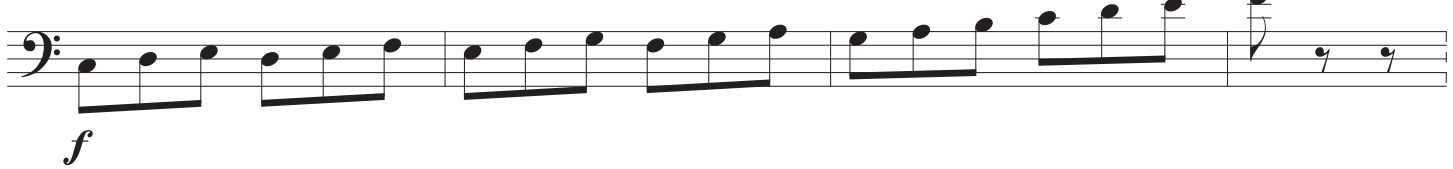

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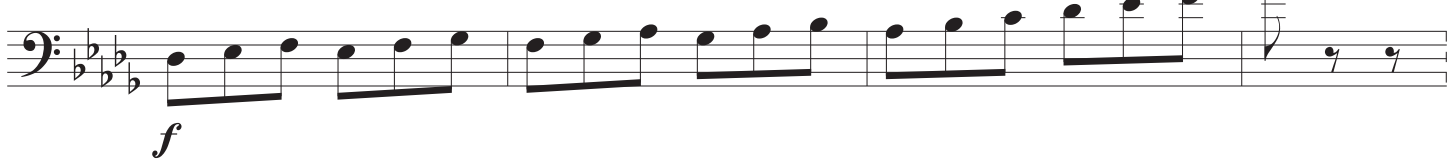

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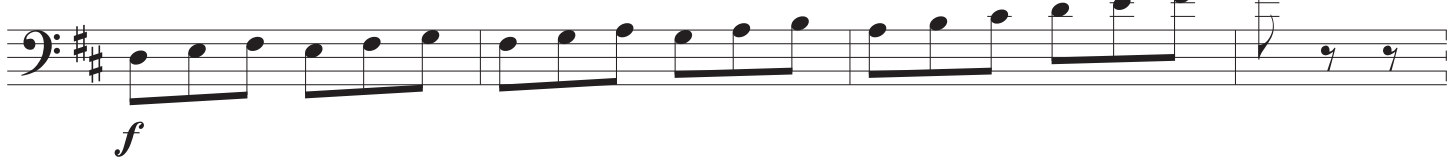
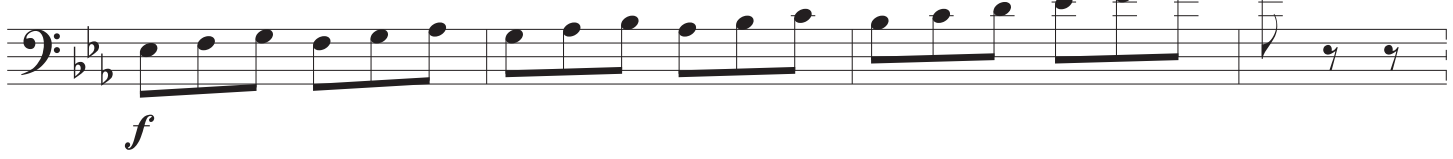
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