

Songe d'une nuit du sabbat

Hexensabbat

The witches' sabbath

Flauto I
e Flauto piccolo
2 Oboi

I in Es (Mi)
2 Clarinetti
II in C (Ut)

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

I e II
4 Fagotti
III e IV

2 Trombe in Es (Mi)

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

Tromboni I e II

Trombone III

2 Tube

Timpani I
in H (Si) E (Mi)

Timpani II
in G (Sol) C (Ut)

Gran Tamburo
(Grosse Caisse)

Due campane
(2 Glocken)
in C (Ut) G (Sol)

Violino I
divisi
1. con sordini
2. con sordini
3. con sordini

Violino II
divisi
1. con sordini
2. con sordini
3. con sordini

Viola
divisi
1. con sordini
2. con sordini

Violoncello e
Contrabasso

Larghetto (♩ = 63)

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Si l'on ne peut trouver deux Cloches assez graves pour sonner l'un des trois UT et l'un des trois SOL qui sont écrits, il vaut mieux employer des Pianos. Ils exécuteront alors la partie de Cloche en double octave, comme elle est écrite. (Note de H. Berlioz.)

Kann man nicht zwei Glocken finden, welche groß genug sind, um eines der drei O und eines der drei G, die vorgeschrieben sind, erklingen zu lassen, so ist es besser, die Klaviere zu verwenden. Man spielt dann die Glockenpartie in doppelter Oktave, so wie sie geschrieben ist.

If 2 bells are not available which are large enough to produce one of the 3 Cs and one of the 3 Gs as written, it is better to use the piano-fortes. In such event the bell-part must be played with double-octaves as written.

Musical score for measures 60-62, measures 1-3 of a new system. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. Measures 60-62 show a transition from a quiet, sustained texture to a more active, rhythmic pattern. Measures 1-3 of the new system show a continuation of this pattern, with a first ending bracketed over measures 2 and 3.

Musical score for measures 60-62, measures 4-6 of a new system. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. Measures 60-62 show a transition from a quiet, sustained texture to a more active, rhythmic pattern. Measures 4-6 of the new system show a continuation of this pattern, with a first ending bracketed over measures 5 and 6.

FL. I. *f* *mf* *dim.*

Fl. picc. *f* *mf* *dim.*

con sordino III. *ppp* *dim.*

II. *f* *mf* *dim.*

arco *f* *mf* *dim.*

un. *pp*

un. *pp*

61

62