

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
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Symphony Fantastique

IV. March to the Scaffold

Hector Berlioz
Transcription by
Evan VanDoren

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RWS

Symphony Band Series

RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score.....	1	B \flat Tenor Saxophone.....	2
Piccolo.....	1	E \flat Baritone Saxophone.....	1
Solo Flute 1.....	1	B \flat Cornet 1.....	2
Solo Flute 2.....	1	B \flat Cornet 2.....	2
Flute 1.....	5	B \flat Trumpet 1.....	3
Flute 2.....	5	B \flat Trumpet 2.....	3
Oboe 1.....	1	F Horn 1.....	1
Oboe 2.....	1	F Horn 2.....	1
E \flat Clarinet.....	1	F Horn 3.....	1
Solo B \flat Clarinet 1.....	1	F Horn 4.....	1
Solo B \flat Clarinet 2.....	1	Trombone 1.....	2
B \flat Clarinet 1.....	4	Trombone 2.....	2
B \flat Clarinet 2.....	4	Bass Trombone.....	2
B \flat Clarinet 3.....	4	Euphonium.....	2
B \flat Bass Clarinet.....	2	Euphonium T.C.....	2
E \flat Contralto Clarinet.....	1	Tuba.....	4
B \flat Contrabass Clarinet.....	1	Double Bass.....	2
Bassoon 1.....	1	Timpani 1.....	1
Bassoon 2.....	1	Timpani 2.....	1
E \flat Alto Saxophone 1.....	3	Percussion: Marimba, Crash Cymbals,	
E \flat Alto Saxophone 2.....	3	Snare Drum, Bass Drum.....	4

PROGRAM NOTE

Symphony Fantastique is among Hector Berlioz's earliest and most prominent works. A young composer in Paris, Berlioz became love-struck with an actress, Harriet Smithson, whom he saw perform the role of Ophelia in Shakespeare's "Hamlet". However, despite his numerous outreaches, Smithson departed Paris, spurning Berlioz and unknowingly inspiring a now cherished piece of the classical repertoire.

Inspired and somewhat challenged by the influence of Beethoven, Berlioz grappled early in his career to reconcile the musical conventions of the time (early 1800's Paris) with his own proclivity for passionate expression, lengthy and numerous melodies, and the unexpected. Within this symphony, the influence of German romanticism is clearly prevalent. A programmatic musical melodrama, Berlioz tells the story of a musician's experience with unrequited love. Or, as he describes it:

"A young musician of morbid sensitivity and ardent imagination poisons himself with opium in a moment of despair caused by frustrated love. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his experiences, feelings and memories are translated in his feverish brain into musical thoughts and images. His beloved becomes for him a melody and like an idée fixe ("fixed idea") which he meets and hears everywhere."

Structured in five movements, the symphony begins already inside the musician's opium-induced sleep, where he recalls his first daydreams of his beloved. Then, he meets her at a ball. Later, set in the countryside, the musician entertains a hopefulness he may yet woo his beloved as he watches storm clouds roll closer. Next, he dreams he's killed his beloved and is condemned to death. The symphony concludes with a wild depiction of his funeral in the midst of a witches' sabbath, replete with "all manner of ghoulis characters", including his beloved, who now appears decidedly less pure in form.

The fourth movement, *March to the Scaffold*, was repurposed from an unfinished opera, "Les francs-juges", and is said to have been written within a single evening. As Berlioz describes:

"He dreams that he has killed his beloved, that he is condemned to death and led to execution. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end, the idée fixe reappears for a moment like a final thought of love interrupted by the fatal blow."



NOTES TO CONDUCTOR

This movement is a march, and thus, should be performed with a somewhat “lifted” style. Berlioz’s tempo marking, “Allegretto non troppo”, or “fast, but not too much” indicates a more weighted, heavy feel, matching the imagined fatigue of a man plodding to his death at the scaffold.

At the start of the piece, efforts are made to create options for the conductor to obtain the most accurate replication of the low string texture of the original work in the absence of full instrumentation. The best scenario is for two or more string bassists to perform all the notes in the double bass part, with the low clarinets reinforcing. However, should one bass player be present, she or he should play the bottom split only. In the absence of any string bassist, a tuba should perform the written cues. A low marimba part is written, playable by one player with four mallets, to reinforce all low string and/or low clarinet notes if needed.

Efforts have been made to ensure Berlioz’s orchestration and stylistic intent is captured. It should be noted for wind players that, for the most part, where notes of a quarter note length are marked with a “staccato”, they are to mimic the “pizzicato” technique of the original string parts. However, the staccato is used in other note values to simply denote a lift or separation of the note. In a few cases, original note lengths have been adjusted to better indicate Berlioz’s intended stylistic approach, though much of the piece remains unchanged from its original state. It is recommended the conductor and performers study trusted recordings by major professional orchestras, referencing the lifted stylistic approach, as well as string bowings as it may influence the approach to articulation.

In measure 123, a tremolo is indicated in several of the woodwind voices. To create an accurate ensemble tremolo sound, it is suggested that wind players perform articulations as quickly as possible, varying slightly from other performers within their sections, at an approximate rhythmic pace of sextuplets. To perform the softer dynamic levels in this segment (meas. 128-129), the conductor may consider reducing the number of players temporarily.

While a Contralto Clarinet part is included in the score, parts for Contralto Clarinet and Contrabass Clarinet are provided. These parts are exact duplicates of each other. It is recommended that only one of the two be utilized.

Finally, as an option for your printed program and concert promotion, you may wish to use the French title and spelling ***Symphonie Fantastique***.



ABOUT THE TRANSCRIBER



Evan VanDoren is a freelance arranger, composer, and educational consultant. As the owner of VanDoren Music, Evan is commissioned each year to create works for concert and marching ensembles. He has arranged and orchestrated award-winning marching shows for numerous high school bands across the country.

Evan is an active clinician, presenting for Drum Corps International, the Music Educators National Convention, the Texas Bandmasters Association, the Texas Music Educators Association, and Music for All. He regularly consults with band programs around the country. Additionally, Evan is an active adjudicator with Bands of America, the University Interscholastic League, and the Texas Music Adjudicators Association.

Evan is the brass arranger for the Santa Clara Vanguard Drum and Bugle Corps, from Santa Clara, California, as well as the leadership faculty of SASI Leadership, based in central Texas.

Before devoting his life to creating music, Evan was a band director at Cedar Park High School, in Cedar Park, Texas, during which time the band was awarded multiple marching state championships and national recognition. He received a Bachelor in Music Education with Honors from Butler University in Indianapolis, Indiana. Currently, he lives in Cedar Park, Texas, with his wife, Katie, and their dog, Cooper.

25

Picc.

S. Fl. 1-2

Fls. 1-2

Obs. 1-2

E♭ Clar.

S. Clar. 1-2

B♭ Clar. 1

B♭ Clar. 2-3

B. Cl.

Ca. Clar.

Bsns.

A. Saxes

T. Sax

B. Sax

f *dim.* *p* *pp*

mf *cresc.* *f* *p* *pp* *f*

25

Cmts.

Tpts. 1-2

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Timp. 1

Timp. 2

Perc.

f *dim.* *p* *pp*

f *f*

mf *p*

Picc.

S. Fl. 1-2
f *dim.* *f* *div.* *f*

Fls. 1-2
f *dim.* *f*

Obs. 1-2
f

E. Clar.
f *dim.* *f*

S. Clar. 1-2
f *dim.* *p* *f*

B \flat Clar. 1
f *dim.* *p* *ff*

B \flat Clar. 2-3
f *dim.* *p* *ff*

B. Cl.
f *dim.* *p* *ff*

Ca. Clar.
f *ff*

Bsns.
f *f*

A. Saxes
f *dim.* *p* *ff*

T. Sax
f *dim.* *p* *ff*

B. Sax
f *dim.* *p* *ff*

Cmts.
ff

Trpts. 1-2
ff

Hn. 1-2
f *ff*

Hn. 3-4
f *ff*

Trbn. 1-2
f *ff*

B. Trbn.
f *ff*

Euph.
f *dim.* *p* *ff*

Tuba
f *ff*

D.B.
f *dim.* *p* *ff*

Timpani 1
mf p *f*

Timpani 2
p *f*

Perc.

Picc.

S. Fl. 1-2

Fls. 1-2

Obs. 1-2

E. Clar.

S. Clar. 1-2

B \flat Clar. 1

B \flat Clar. 2-3

B. Cl.

Ca. Clar.

Bsns.

A. Saxs

T. Sax

B. Sax

mp

p

sim.

Cmts.

Tpts. 1-2

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Timp. 1

Timp. 2

Perc.

cue: Bs. Clar.

mp

cue: Ca. Clar.

mp

pizz.

mp

p

Picc.

S. Fl. 1-2 *div.*
f

Fls. 1-2 *ff*

Obs. 1-2 *f*

E. Clar. *ff*

S. Clar. 1-2 *div.*
f *a2*

B♭ Clar. 1 *ff*

B♭ Clar. 2-3 *ff*

B. Cl. *ff*

Ca. Clar. *ff*

Bsns. *f*

A. Saxes *ff*

T. Sax *ff*

B. Sax *ff*

Cmts. *f*

Tpts. 1-2 *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbns. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

D.B. *ff*

Timp. 1 *f*

Timp. 2 *f*

Perc.

Picc.

S. Fl. 1-2 *div.*

Fls. 1-2

Obs. 1-2 *p* *f* *ff*

E. Clar.

S. Clar. 1-2 *div.* *a2* *ff*

B. Clar. 1

B. Clar. 2-3 *p* *f* *ff*

B. Cl.

Ca. Clar.

Bsns.

A. Saxes *p* *f* *ff*

T. Sax *p* *f* *ff*

B. Sax *p* *f* *ff*

Cmts.

Tpts. 1-2

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

D.B. *f* *pizz.* *arco* *ff*

Timp. 1 *mf* *f* *p* *f*

Timp. 2 *mf* *f* *p* *p* *f*

Perc.

Picc. *ff* *div.*

S. Fl. 1-2 *ff* *p* *a2*

Fls. 1-2 *ff*

Obs. 1-2 *ff* *p*

E. Clar. *ff* *div.*

S. Clar. 1-2 *ff* *p*

B♭ Clar. 1 *ff* *f* *mf*

B♭ Clar. 2-3 *ff* *f* *mf*

B. Cl. *ff* *f* *mf*

Ca. Clar. *ff* *f* *mf*

Bsns. *ff* *p*

A. Saxes *ff*

T. Sax *ff*

B. Sax *ff*

Cmts. *ff* *p*

Tpts. 1-2 *ff*

Hn. 1-2 *ff* *p*

Hn. 3-4 *ff* *p*

Tbns. 1-2 *ff*

B. Tbn. *f* *ff* *f* *ff*

Euph. *ff*

Tuba *f* *ff*

D.B. *ff* *f* *mf* *pizz.*

Timp. 1 *p*

Timp. 2 *p*

Perc. *B.D.* *p* *Cr. Cym.*

Picc.

S. Fl. 1-2

Fls. 1-2

Obs. 1-2

E. Clar.

S. Clar. 1-2

B. Clar. 1

B. Clar. 2-3

B. Cl.

Ca. Clar.

Bsns.

A. Saxes

T. Sax

B. Sax

Cmts.

Tpts. 1-2

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Timp. 1

Timp. 2

Perc.

99 100 101 102 103

Picc. *ff* *ff div.*

S. Fl. 1-2 *ff* *p*

Fls. 1-2 *ff* *ff* *p*

Obs. 1-2 *ff* *ff* *p*

E. Clar. *ff* *ff* *p*

S. Clar. 1-2 *ff* *ff* *p*

B♭ Clar. 1 *ff* *ff* *f* *mf*

B♭ Clar. 2-3 *ff* *ff* *f* *mf*

B. Cl. *a2* *ff* *ff* *f* *mf*

Ca. Clar. *ff* *ff* *f* *mf*

Bsns. *a2* *ff* *ff* *p*

A. Saxes *ff* *ff* *f* *mf*

T. Sax *ff* *ff* *f* *mf*

B. Sax *ff* *ff* *f* *mf*

Cmts. *ff* *p*

Tpts. 1-2 *ff*

Hn. 1-2 *ff* *p*

Hn. 3-4 *ff* *p*

Trbn. 1-2 *ff*

B. Trn. *f* *ff* *f* *ff*

Euph. *ff*

Tuba *f* *ff* *f* *ff* *pizz.*

D.B. *ff* *ff* *f* *mf*

Timp. 1 *f* *mf* *p*

Timp. 2 *p* *f* *mf* *p*

Perc. *p* Cr. Cym. B.D. *p*

Picc.

S. Fl. 1-2

Fls. 1-2

Obs. 1-2

E. Clar.

S. Clar. 1-2

B. Clar. 1

B. Clar. 2-3

B. Cl.

Ca. Clar.

Bsns.

A. Saxes

T. Sax

B. Sax

Cmts.

Tpts. 1-2

Hn. 1-2

Hn. 3-4

Tbns. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Timp. 1

Timp. 2

Perc.

a2

mp

mf

div.

cresc.

arco

114

112 113 114 115 116 117

tremolo

Picc. *ff*

S. Fl. 1-2 *ff*

Fls. 1-2 *ff* tremolo

Obs. 1-2 *ff*

E. Clar. *ff* tremolo

S. Clar. 1-2 *ff* a2 *div.*

B♭ Clar. 1 *ff* tremolo

B♭ Clar. 2-3 *ff* tremolo

B. Cl. *ff*

Ca. Clar. *ff*

Bsns. *ff*

A. Saxs *ff*

T. Sax *ff*

B. Sax *ff*

dim. *p* *pp* *ff*

Cmts. *ff*

Tpts. 1-2 *ff*

Hrn. 1-2 *ff*

Hrn. 3-4 *ff*

Trbn. 1-2 *ff*

B. Trbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. 1 *ff* wooden or hard mallet

Timp. 2 *ff*

Perc. *ff*

dim. *p* *pp* *ff*

mf

ff *mf* *ff* *mf* *ff* *mf* *ff*

131

Picc. *ff*

S. Fl. 1-2 *ff*

Fls. 1-2 *ff*

Obs. 1-2 *ff*

E. Clar. *ff*

S. Clar. 1-2 *ff* *div.* *a2*

B♭ Clar. 1 *ff*

B♭ Clar. 2-3 *ff*

B. Cl. *ff*

Ca. Clar. *ff*

Bsns. *ff*

A. Saxes *ff*

T. Sax *ff*

B. Sax *ff*

131

Cmts. *ff*

Tpts. 1-2 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Trns. 1-2 *ff*

B. Trn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. 1

Timp. 2 *ff*

Perc. *ff*

ff *mf* *ff* *mf* *ff*

Picc. *f* *dim.* *a2* *pp*

S. Fl. 1-2 *f* *dim.* *p* *pp*

Fls. 1-2 *f* *dim.* *p* *pp*

Obs. 1-2 *f* *dim.* *p* *pp*

E. Clar. *div.* *f* *dim.* *p* *pp*

S. Clar. 1-2 *f* *dim.* *p* *pp*

B♭ Clar. 1 *f* *dim.* *p* *pp*

B♭ Clar. 2-3 *f* *dim.* *p* *pp*

B. Cl. *f* *dim.* *p* *pp*

Ca. Clar. *f* *dim.* *p* *pp*

Bsns. *f* *dim.* *p* *pp*

A. Saxes *f* *dim.* *p* *pp*

T. Sax *f* *dim.* *p* *pp*

B. Sax *f* *dim.* *p* *pp*

Cmts. *f* *dim.*

Tpts. 1-2 *f* *dim.*

Hn. 1-2 *f* *dim.* *p* *pp*

Hn. 3-4 *f* *dim.*

Tbns. 1-2 *f* *dim.*

B. Tbn. *f* *dim.*

Euph. *f*

Tuba *f* *dim.* *p* *pp*

D.B. *f* *dim.* *p* *pp*

Timp. 1 *f* *mf* *B♭ to B♯*

Timp. 2 *f* *mf*

Perc.

160

165

rubato

Picc. *ff*

S. Fl. 1-2 *div.* *ff* *a2* *div.*

Fls. 1-2 *ff*

Obs. 1-2 *ff*

E♭ Clar. *ff*

S. Clar. 1-2 *a2* *ff* *solo* *pp* *bolce assai ed appassionato*

B♭ Clar. 1 *ff*

B♭ Clar. 2-3 *ff*

B. Cl. *ff*

Ca. Clar. *ff*

Bsns. *ff*

A. Saxes *ff*

T. Sax *ff*

B. Sax *ff*

160

165

rubato

Cmts. *ff*

Tpts. 1-2 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Trbn. 1-2 *ff*

B. Trbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff*

Timp. 1 *ff*

Timp. 2 *ff*

Perc. *ff*

160 161 162 163 164 165 166 167 168

169

poco rall. a tempo

rall.

Picc. *ff* *f* *ff*

S. Fl. 1-2 *ff* *f* *ff*

Fls. 1-2 *ff* *f* *ff*

Obs. 1-2 *ff* *f* *ff*

E. Clar. *ff* *f* *ff*

S. Clar. 1-2 *f* *ff* *ff*

B^b Clar. 1 *ff* *mf* *f* *ff*

B^b Clar. 2-3 *ff* *mf* *f* *ff*

B. Cl. *ff* *mf* *f* *ff*

Ca. Clar. *ff* *mf* *f* *ff*

Bsns. *ff* *f* *ff*

A. Saxs *ff* *f* *ff*

T. Sax *ff* *f* *ff*

B. Sax *ff* *f* *ff*

169

poco rall. a tempo

rall.

Cmts. *ff* *f* *ff*

Tpts. 1-2 *ff* *f* *ff*

Hn. 1-2 *ff* *f* *ff*

Hn. 3-4 *ff* *f* *ff*

Trns. 1-2 *ff* *f* *ff*

B. Tbn. *ff* *f* *ff*

Euph. *ff* *f* *ff*

Tuba *ff* *mf* *f* *ff*

D.B. *ff* *mf* *f* *ff*

Timp. 1 *ff* *ff* *ff*

Timp. 2 *ff* *ff* *ff*

Perc. *ff* *ff* *ff*

cue: Ca. Clar.

pizz.

arco

muffle

choke

S.D.

170 171 172 173 174 175 176 177 178

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