A CRITICAL EDITION OF THE

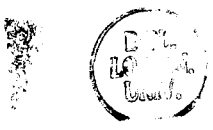
CONCERT OVERTURES

OF

HECTOR BERLIOZ

WITH REFERENCE TO THE
HISTORICAL AND LITERARY
BACKGROUND

VOLUME II



Berlioz in 1863

GRANDE OUVERTURE WAVERLEY

PAR

HECTOR BERLIOZ

GRANDE OUVERTURE WAVERLEY: SOURCES

The printed first edition (P) of *Waverley* is used as the primary source for this edition, given that reference is made to the autograph (A) where there are variants between sources. The printed orchestral parts (PO), which were made from a different source from P, contain many ambiguities which makes their detailed listing cumbersome: therefore only those which are relevant and clear will be included. There is also a dilemma regarding the distinction between ties and slurs for articulation. It is often the case that the printed score puts in extra slurs in passages where the autograph indicates only ties but no slurs. In these instances the autograph will be followed, particularly as this is one place where PO supports A.

AUTOGRAPH SCORE: F-Pc ms 1507.

Grande ouverture / de Waverley / Dédiée au Colonel Marmion / [deleted:] *Grande Ouverture Caractéristique / et composée / Par / Hector Berlioz /* [sic] *Œuvre 1r /Partition / Prix .../....Dreams of love and Lady's charms / Give way to honour and to arms./* [R] (*Waverley / Walter Scott*) Right margin: *Berlioz, rus de Londres 31.* Upper R.: *À Monsieur Brown, témoignage d'une vive et inaltérable amitié; Hectore Berlioz, ce 16 avril 1839.* In the lower half of the TP are 29 lines of commentary: *Waverley était dans sa seizième année, lorsque son goût pour la solitude et son caractère mélancolique et rêveur commencèrent à se manifester... Dans ces lieux solitaires et silencieux Edouard se plaisait à donner l'essor à son imagination... Il se représentait des scènes merveilleuses, plus brillantes que toutes celles dont il avait entendu parler... Son secret et son isolement lui devinrent doublés amers, lorsqu'en avançant dans la vie, il sentit l'influence dans passions naissantes... 'Mon cher Edouard, la volonté du ciel et celle de votre père, volonté que vous devez respecter, font que vous entrer dans la carrière des armes, où plusieurs de vos ancêtres se sont couverts d'une gloire immortelle'... Edouard, agité de mille sentiments confus, sortit de la vaste cour du château de Waverley ... et entrait dans un autre monde où tout lui parut d'abord charmant, parce que tout était nouveau...*

'Entendez-vous les cornemuses, capitaine Waverley ? '
Waverley prit la main de Flore, et la soirée se termina par la danse et d'autres passetemps agréables. Edouard se retira, le coeur agité; il chercha pendant longtemps, mais en vain, à fixer ses idées, puis, il s'abandonna tout entier à son imagination, et vogua sous sa conduite, vers le pays des illusions. Il s'endormit enfin, et dans son sommeil, il rêva constamment de Flora Mac Ivor...

Il y eut alors un silence important d'environ trois minutes pendant lesquelles, les montagnards, se découvrant la tête, levèrent les yeux au ciel et prononcèrent une courte prière. Waverley sentit alors battre son coeur, comme s'il eut voulu s'échapper de son sein. Ce n'était ni la crainte, ni l'ardeur du combat, c'était un mélange de ces deux sentiments qui l'étourdit d'abord et lui causa une espèce de délire. Le son des instruments de guerre augmentait encore son enthousiasme.

Les Clans s'avancèrent en bon ordre, chaque colonne fondit sur l'ennemi. Le murmure de leurs voix réunies se changea bientôt en sauvage clameur...

'En avant, enfants d'Ivor', s'écria Fergus, 'laisserons-nous Cameron répandre le premier sang?'
Ils se précipitèrent avec des cris de déchirants ...

La bataille était finie, tous les bagages d'artillerie et de munitions de guerre étaient restés au pouvoir des vanqueurs.[1]

36 numbered fols. (1^r = TP, 1^v blank, 2^r - 36^r music, 36^v blank). Upright 26 x 35.8 cm; 20 staves. Autograph fair copy, with revisions for publication. Used by the engraver.

MANUSCRIPT ORCHESTRAL PARTS: D-brd-DT mus. n 357. Upright white, 12 staves. At least 2 German copyists, 8 parts: Vns I (3), Vns II (2), Altos, Vlles & Cb. (2).

PRINTED SCORE: *Grande / OUVERTURE / DE / WAVERLEY, / DÉDIÉE / au Colonel F. Marmion / et composée par / HECTOR*

[1] Acknowledgements are due to Dr Jean-Louis Tamvaco for transcribing this quotation as it appears on the title page of the autograph.

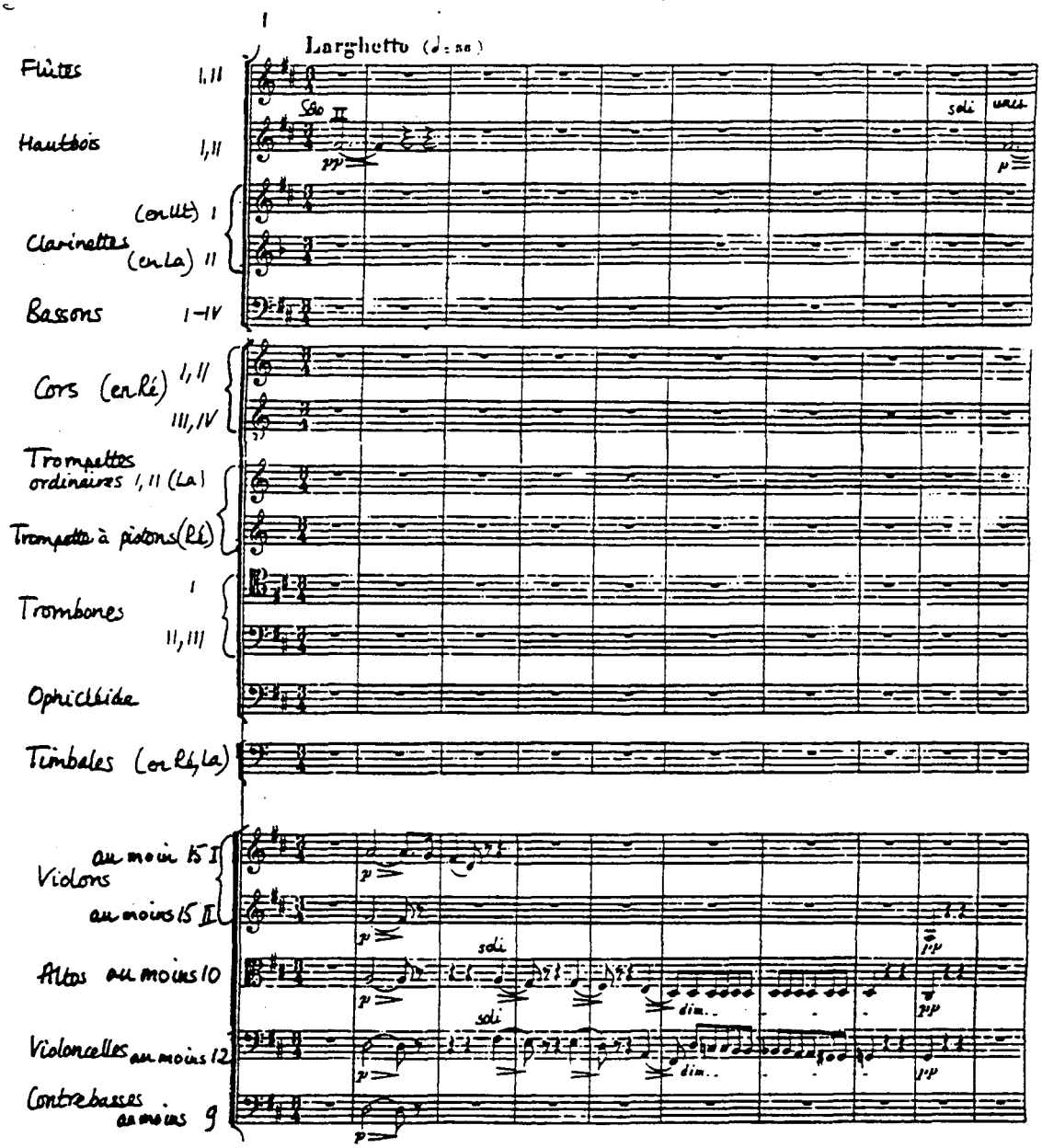
BERLIOZ / Op: 1er / [L.:] *Partition 20f / Parties séparées 18f* // [R.:] ... *Dreams of love and Lady's charms / Give place to honour and to arms. / (Waverley Walter Scott)* // [C.:] *A.V. / N.B. La Partition des huits Scènes de Faust, intitulée Œuvre 1er / ayant été détruite par l'Auteur, il l'a remplacée par celle-ci. / A PARIS, chez S. RICHAULT, Editeur, Boulevart Poissonnière, 16 au 1er / 5637. 5638. R.* Paris: S.\Richault, [1839]. Pl. no. 5637. (5637. 5638.R. on TP). TP, TP^{v} blank, 1-50, [51-52] blank. Hopkinson 21A.

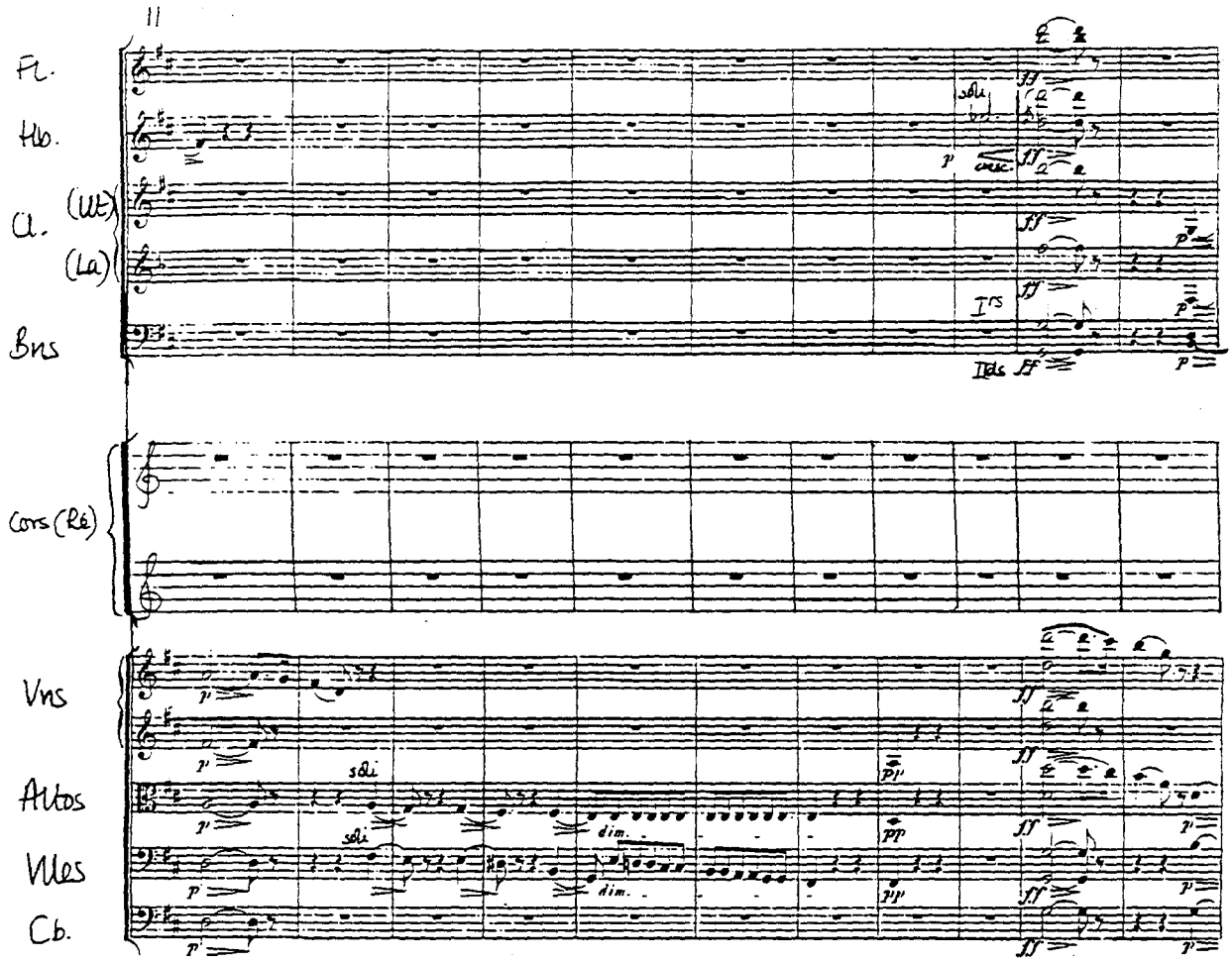
PRINTED ORCHESTRAL PARTS: Same TP as above. Paris: Richault, [1839]. Pl. no. 5638.R. and R. 5638 (with 5636 and 5639 on some parts). 18 parts: Fl. I, Fl. II, Hb. I-II, Cl. I-II, Bns I-II, Bns III-IV, Cors I-II, Cors III-IV, Tromp. I-II, Tromp. à p., Tromb. I, Tromb. II-III, Oph., Timb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 21B.

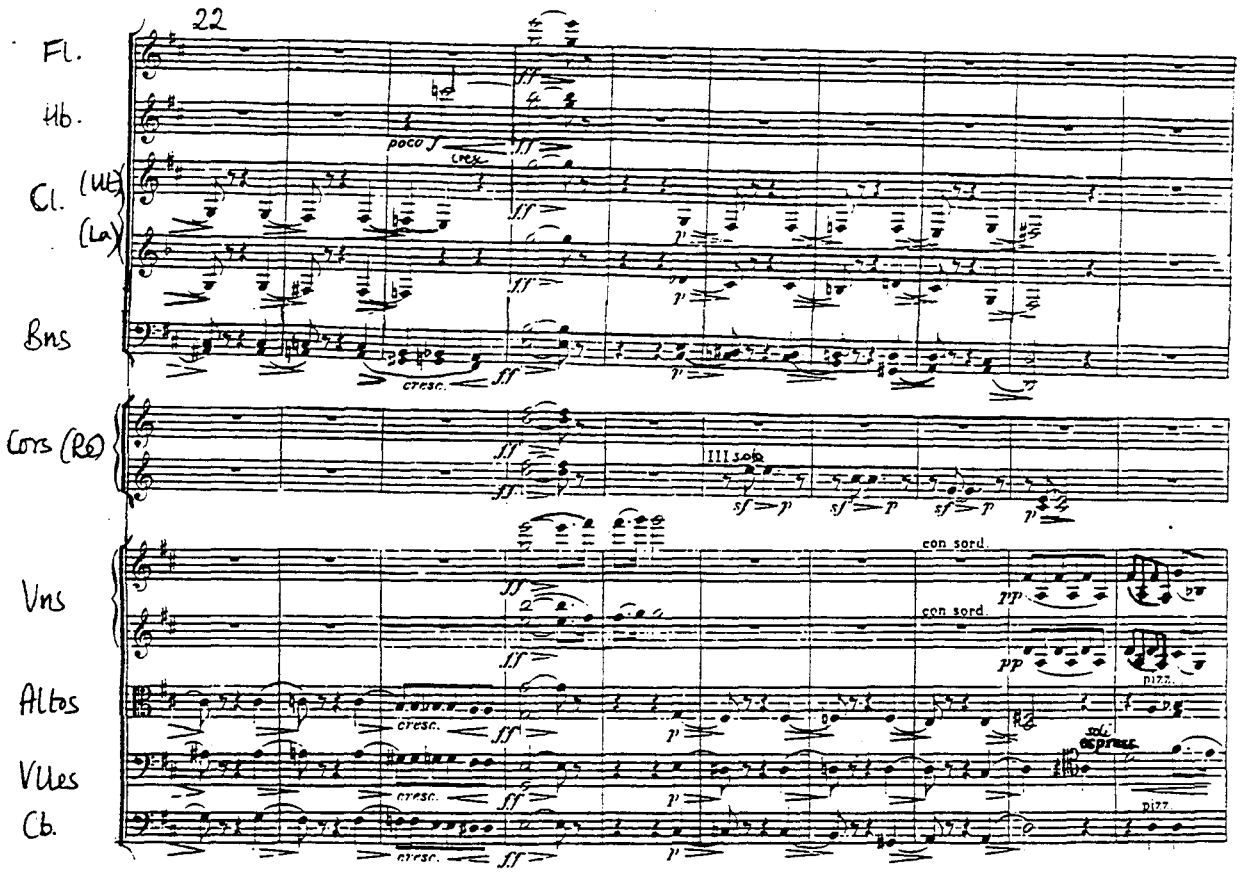
PRINTED ARRANGMENTS: For pf., four hands. *Ouverture / DE / WAVERLEY / Musique / d'Hector Berlioz / POUR / Piano à quatre mains / AV / Prix 7f. 50 / A PARIS, chez S. RICHAULT, Editeur, Boulevart Poissonnière, 26, au 1er. / 4661.R. Paris: Richault, [c. 1841]. Pl. no. 4661.R. [1] = TP, 2-19, [20] blank.*

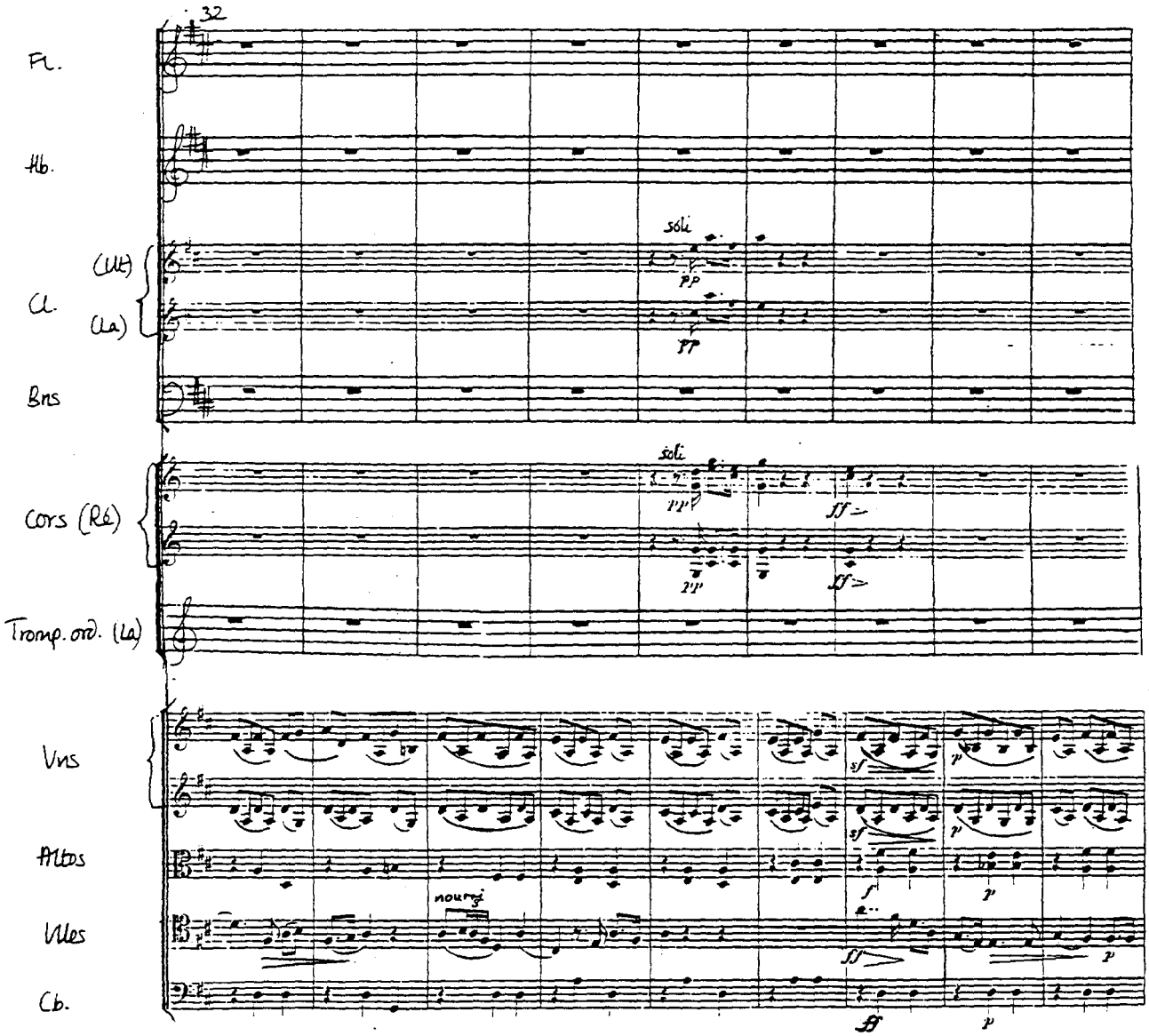
GRANDE OUVERTURE WAVERLEY

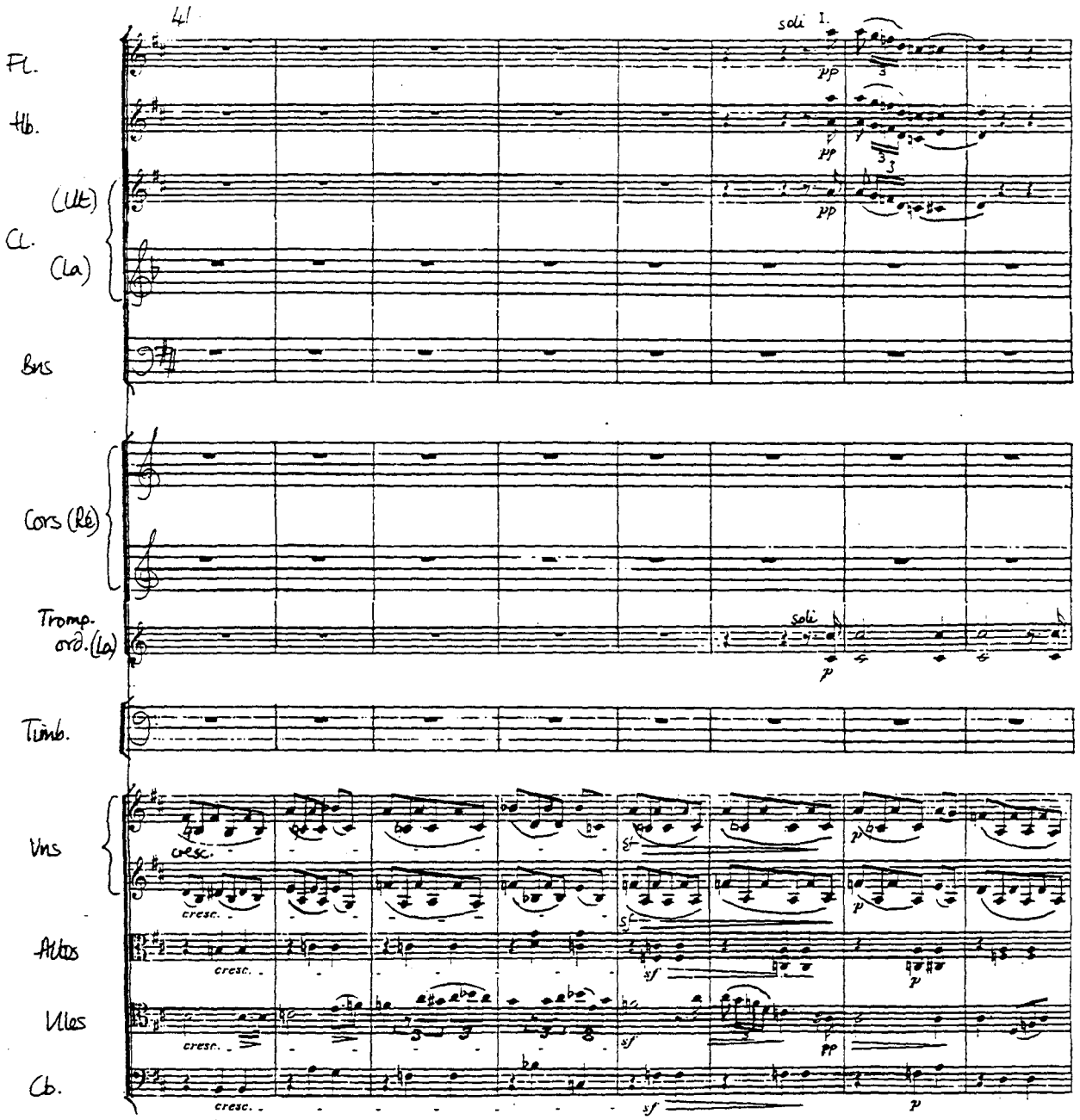
Dreams of love and Lady's charms
Give place to honour and to arms.
Walter Scott, *Waverley*.

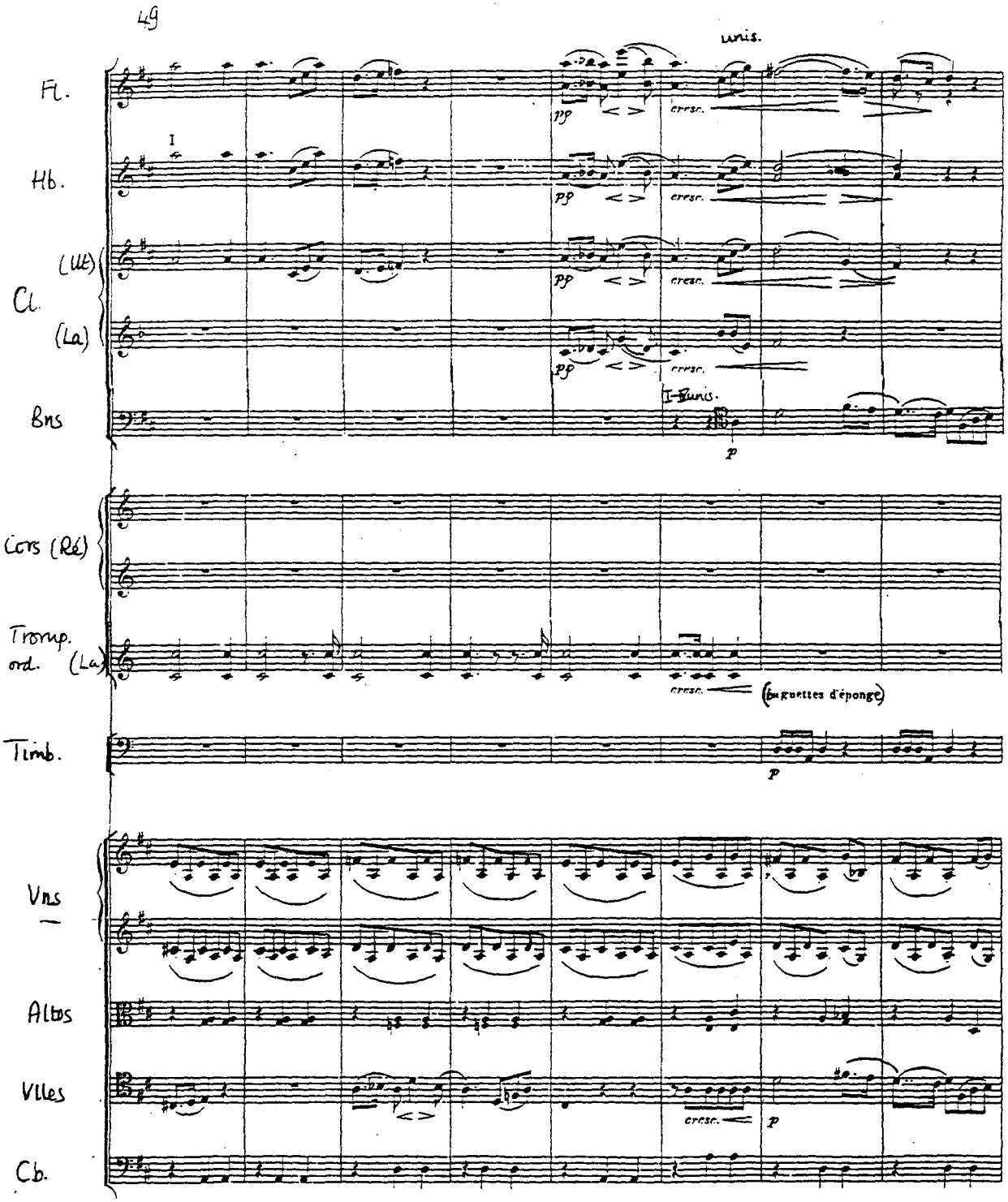


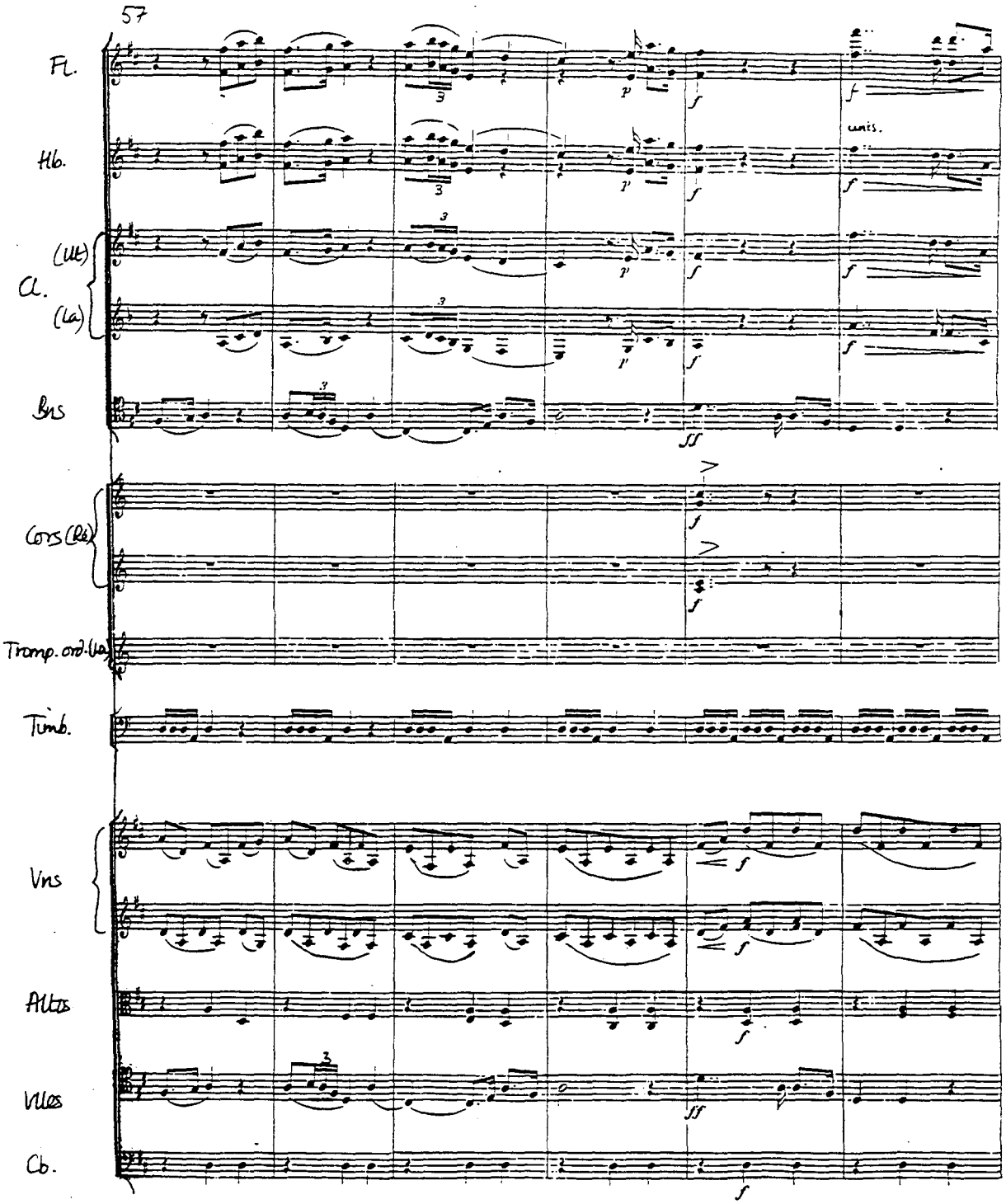

11
Fl.
Hb.
Cl.
(Ut)
(La)
Bns
Cors (Ré)
Vns
Altos
Vlles
Cb.
soli
dim.
Irs
IIds

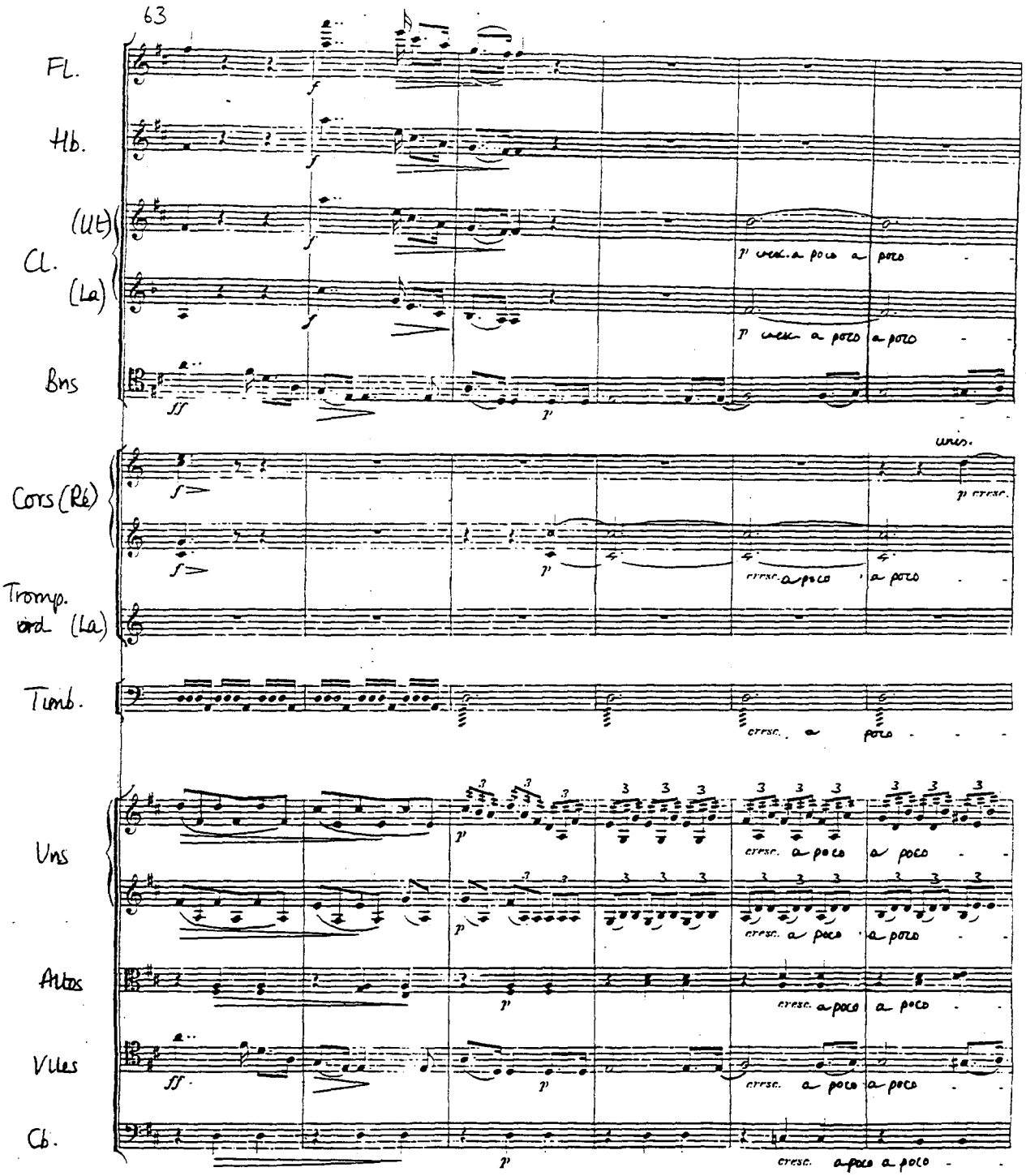

22
Fl.
Hb.
Cl. (Mi)
(La)
Bns
Cors (Re)
Vns
Altos
Vlles
Cb.
poco f
cresc.
ff
p
III solo
sf
con sord.
pp
pizz.
sul
espress.

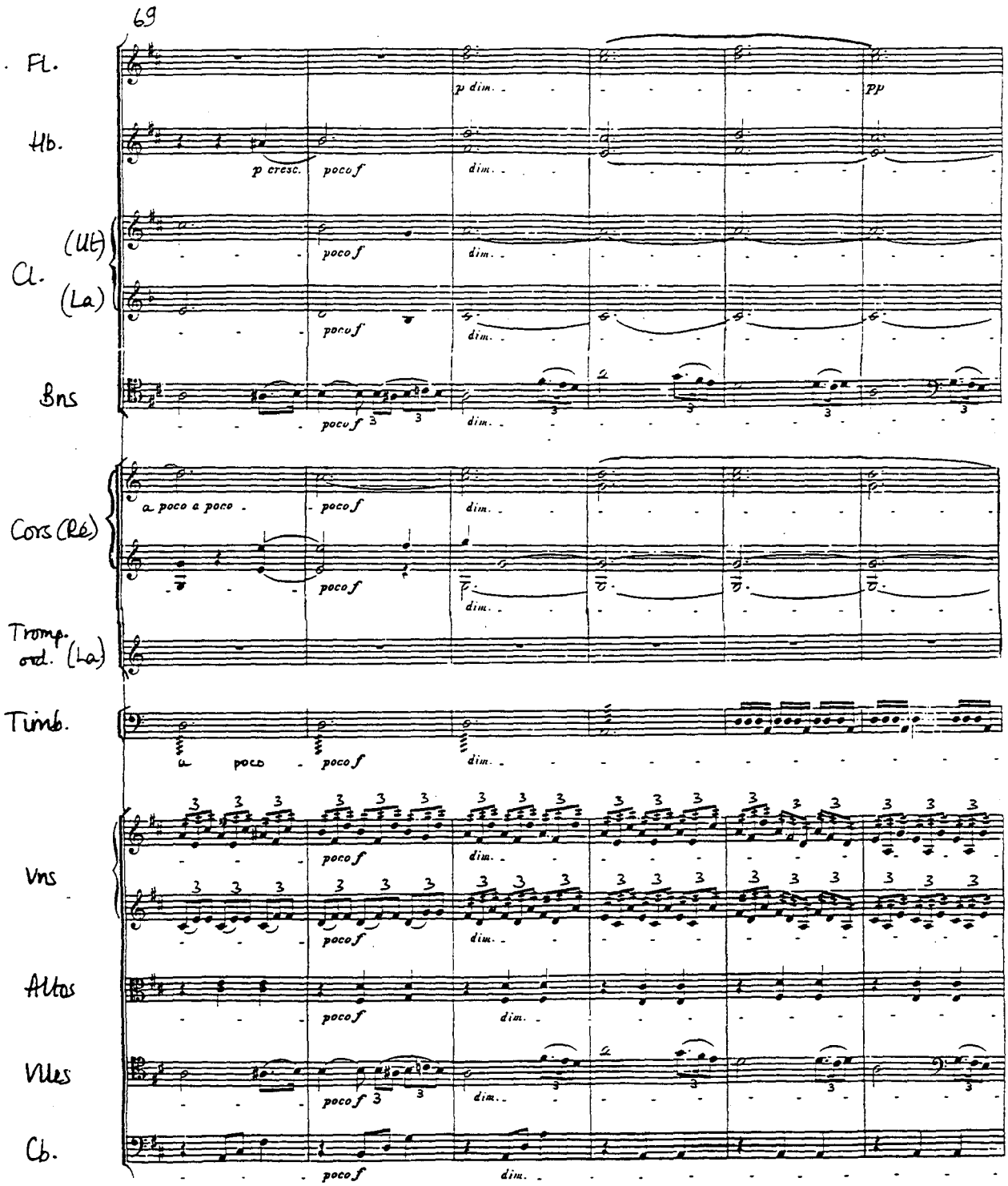

32
Fl.
Hb.
Cl.
(Ut)
(La)
Bns
Cors (Ré)
Tromp. ord. (La)
Vns
Altos
Vlles
Cb.
soli
pp
ff
sf
p
f
nourri

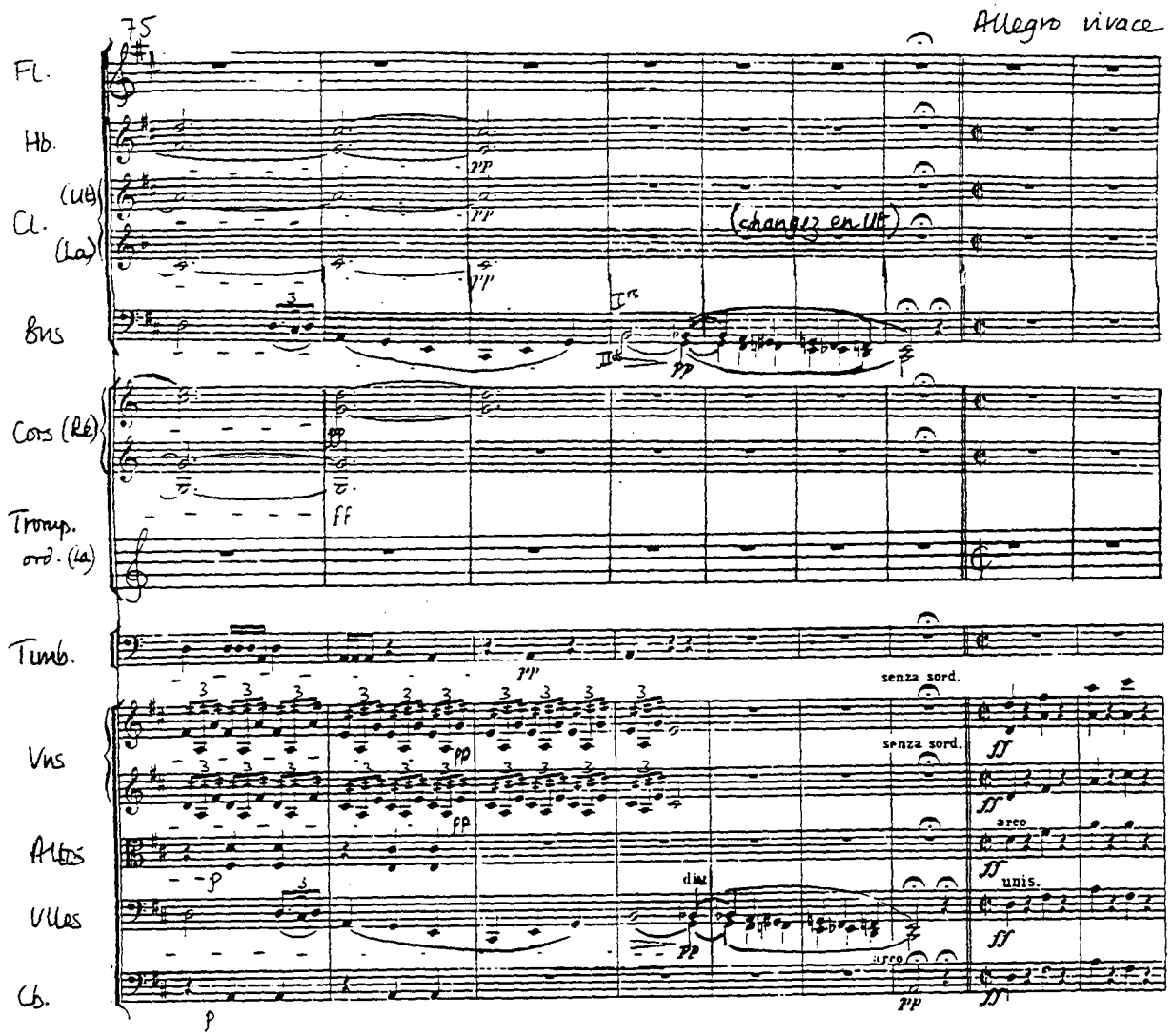

41
soli I.
Fl.
Hb.
(Ut)
Cl.
(La)
Bns
Cors (Ré)
Tromp. ord. (La)
soli
Timb.
Vns
cresc.
Altos
Vlles
Cb.

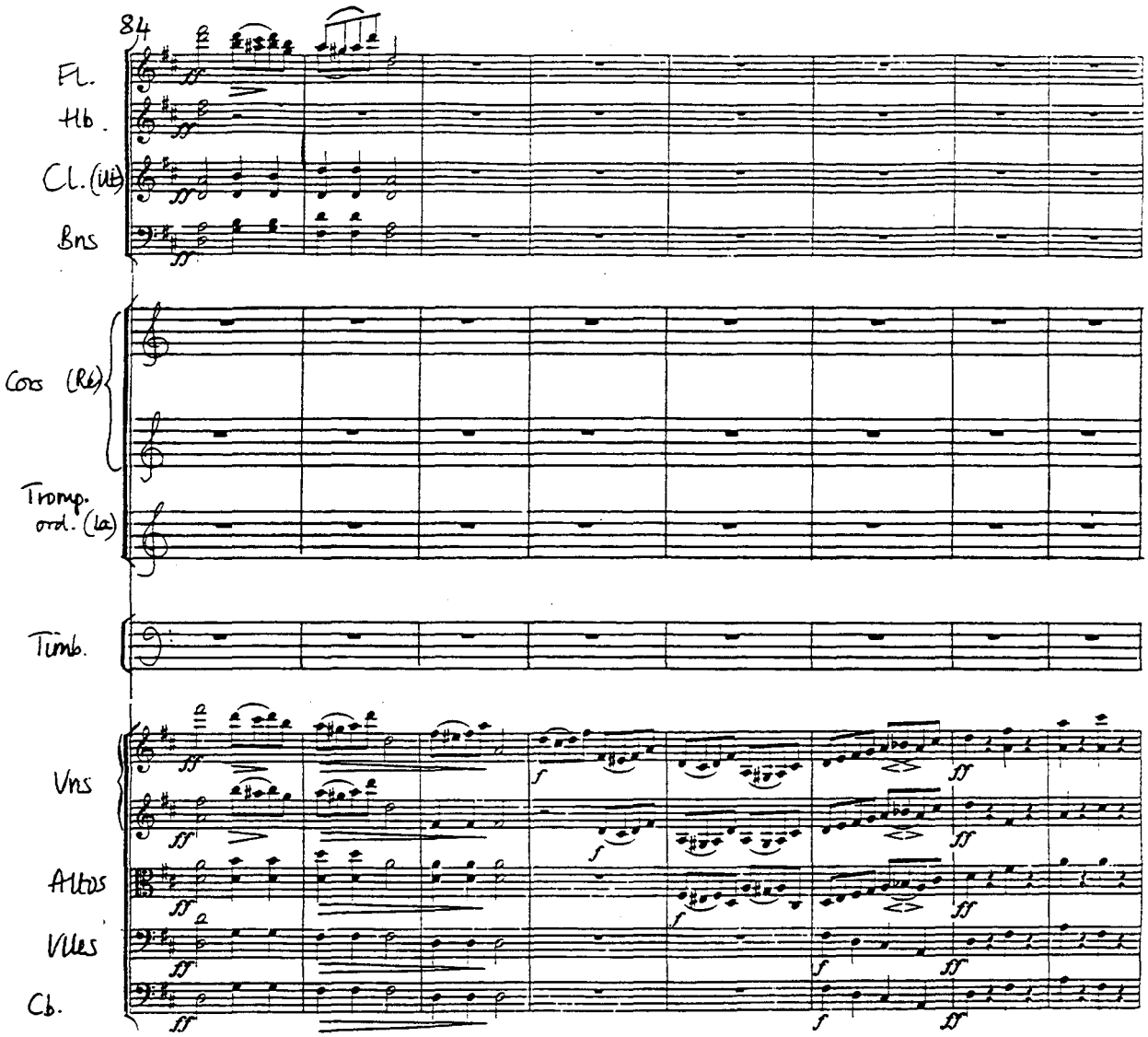

49
unis.
Fl.
Hb.
Cl.
(Mi)
(La)
Bns
pp
cresc.
I
I unis.
p
Cors (Ré)
Tromp.
ord. (La)
(baguettes d'éponge)
Timb.
Vns
Altos
Vlles
Cb.

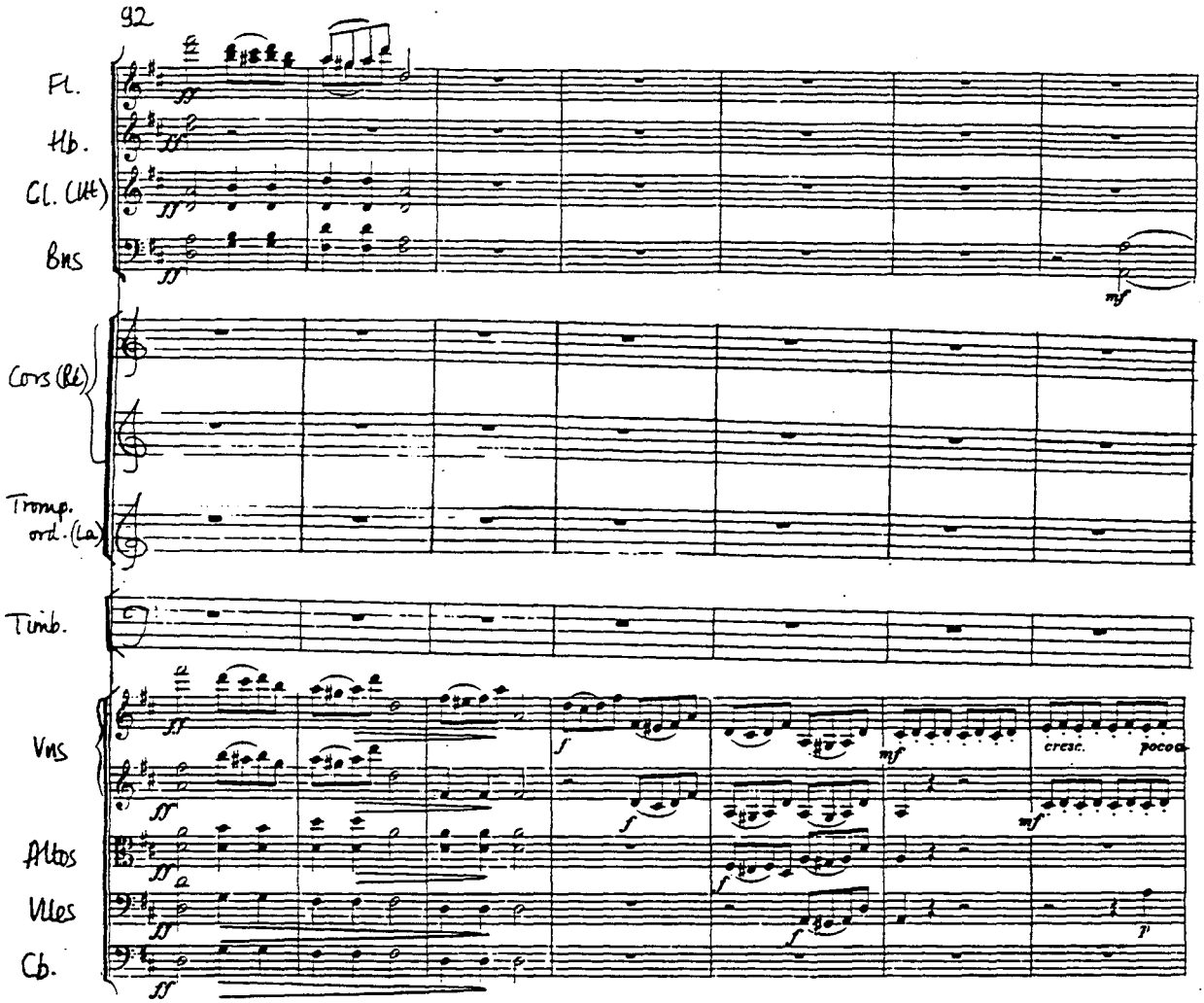

57
Fl.
Hb.
(Ut)
Cl.
(La)
Bns
unis.
Cors (Ré)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles
Cb.

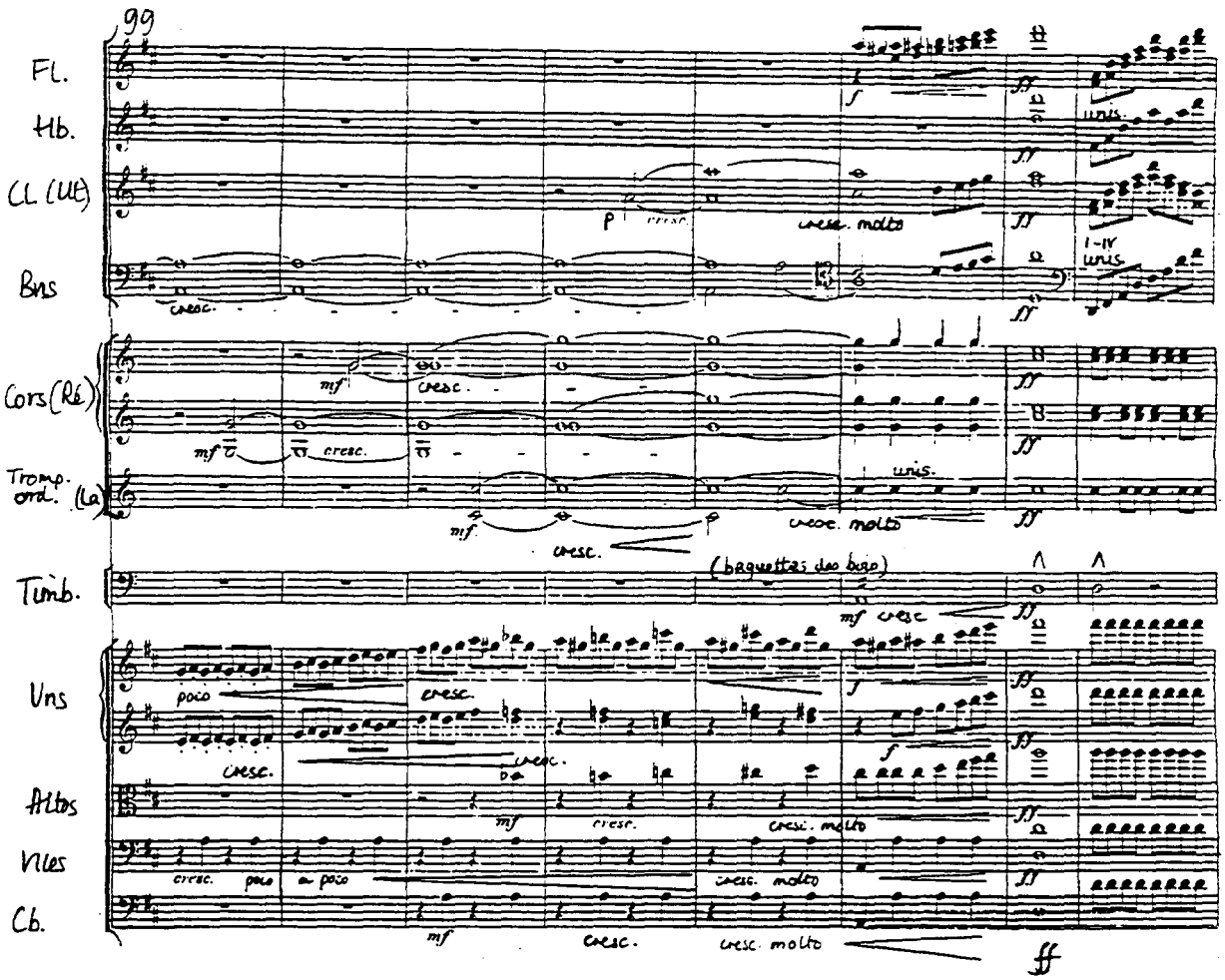

63
Fl.
Hb.
(Ut)
Cl.
(La)
Bns
Cors (Ré)
Tromp.
ord. (La)
Timb.
Vns
Altos
Vlles
Cb.
uns.
cresc. a poco
a poco

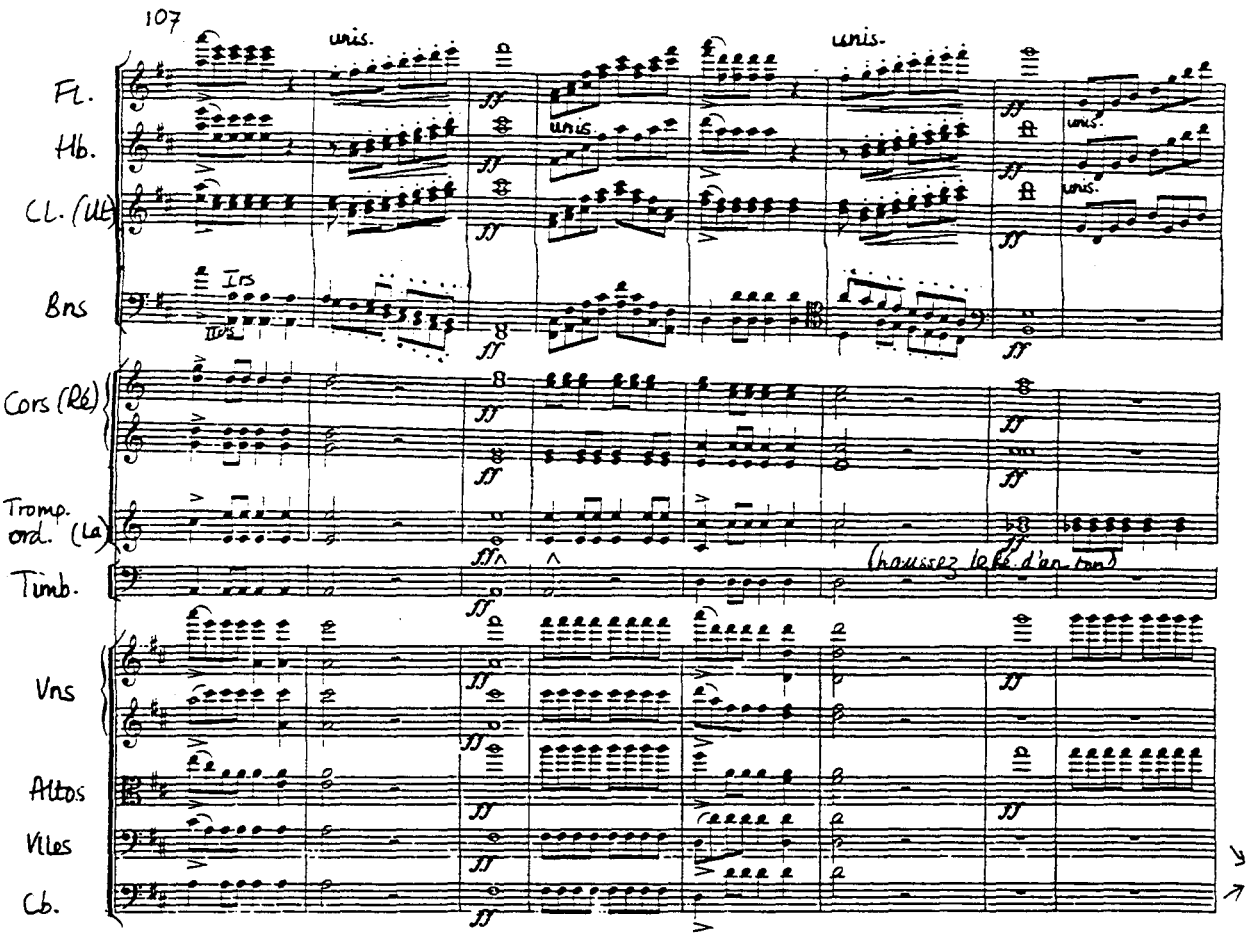

69
Fl.
Hb.
Cl.
(Mi)
(La)
Bns
Cors (Ré)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles
Cb.
p dim.
pp
p cresc.
poco f
dim.
a poco a poco
a poco

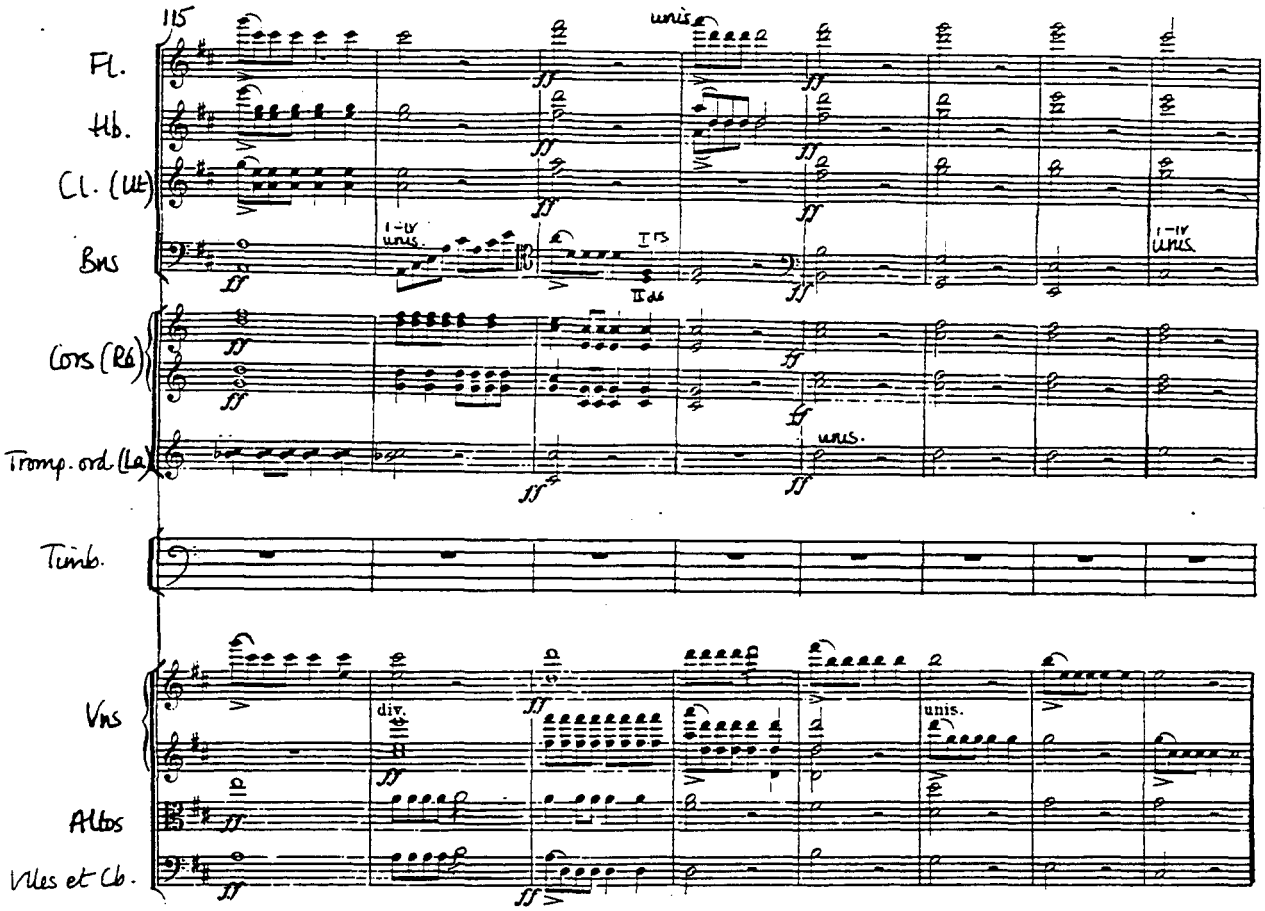

75
Allegro vivace
Fl.
Hb.
Cl. (Ut)
(La)
(change en Ut)
Bns
Cors (Ré)
Tromp. ord. (ut)
Timb.
Vns
senza sord.
Altos
arco
unis.
Vlles
div.
Cb.
arco

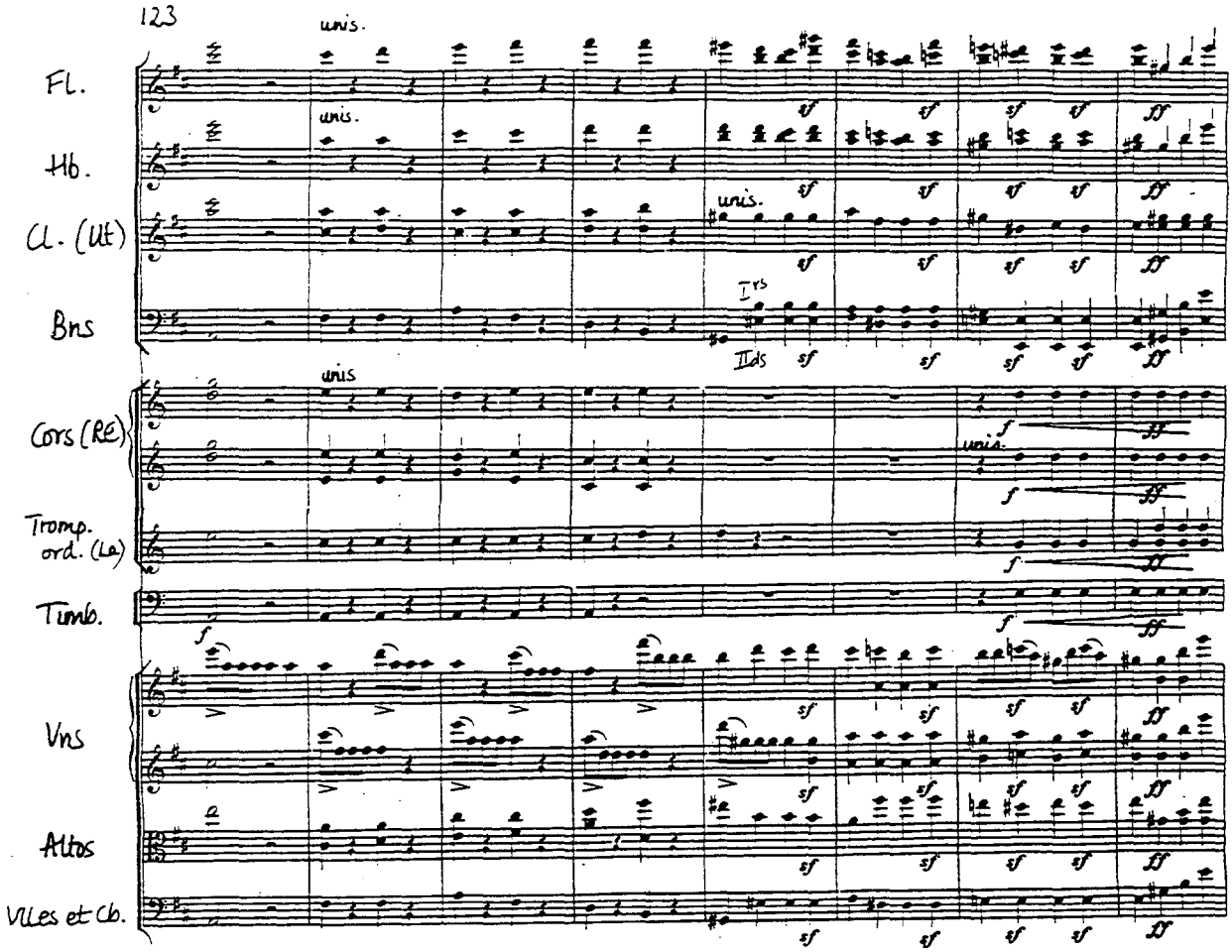

84
Fl.
Hb.
Cl. (Mi)
Bns
Cors (Re)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles
Cb.

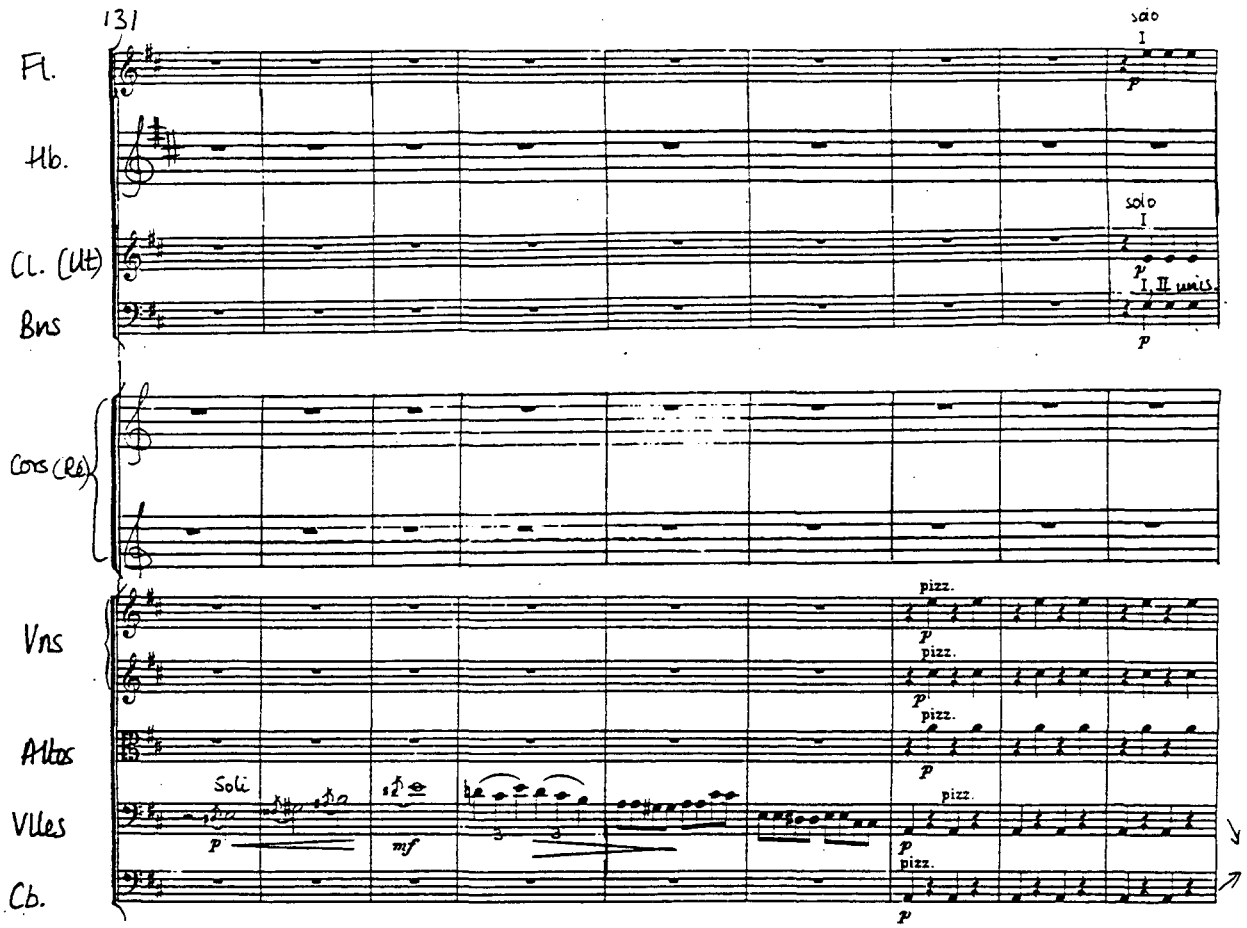

92
Fl.
Hb.
Cl. (Alt)
Bns
Cors (Re)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles
Cb.
cresc.
poco a

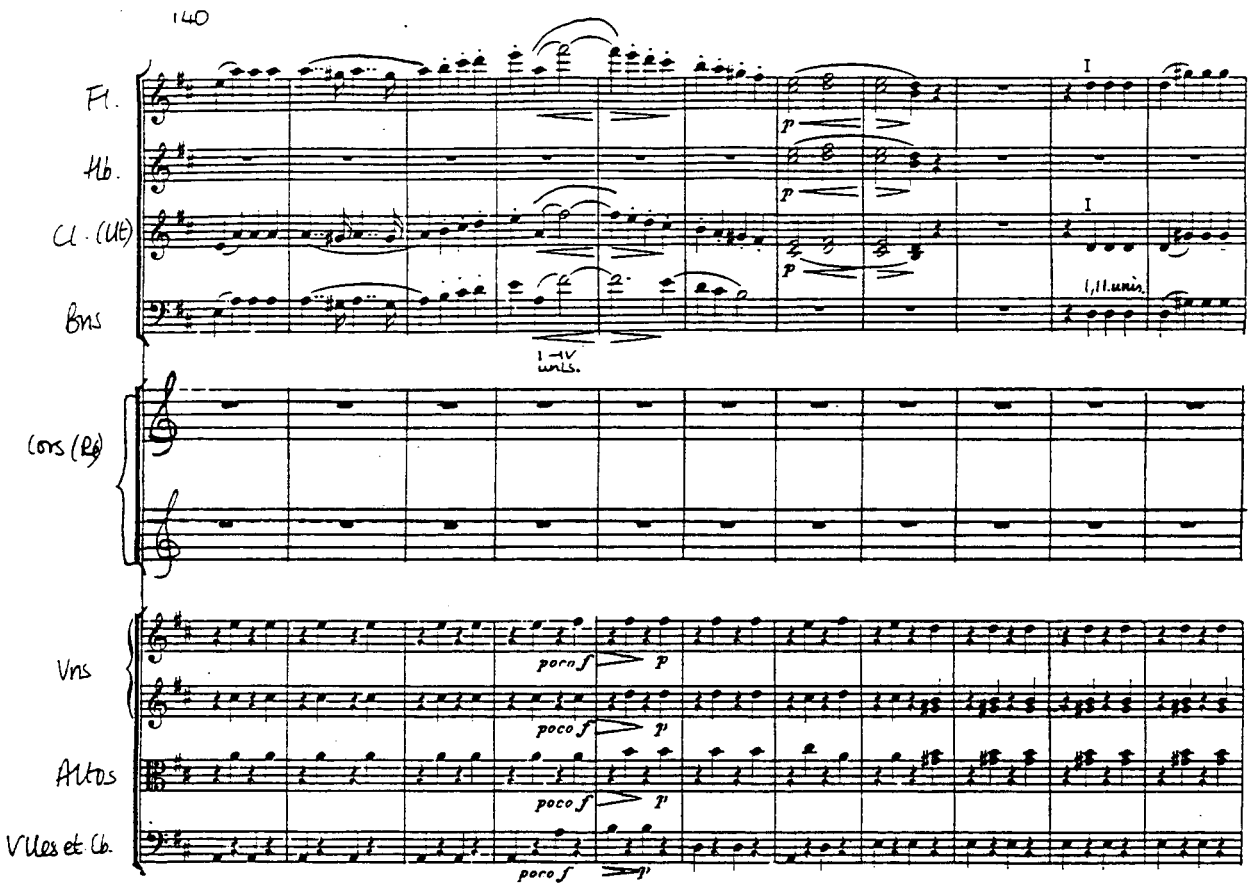

99
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles
Cb.
cresc.
cresc. molto
unis.
(baquettes dos bojo)
poco
cresc. poco a poco
cresc. molto

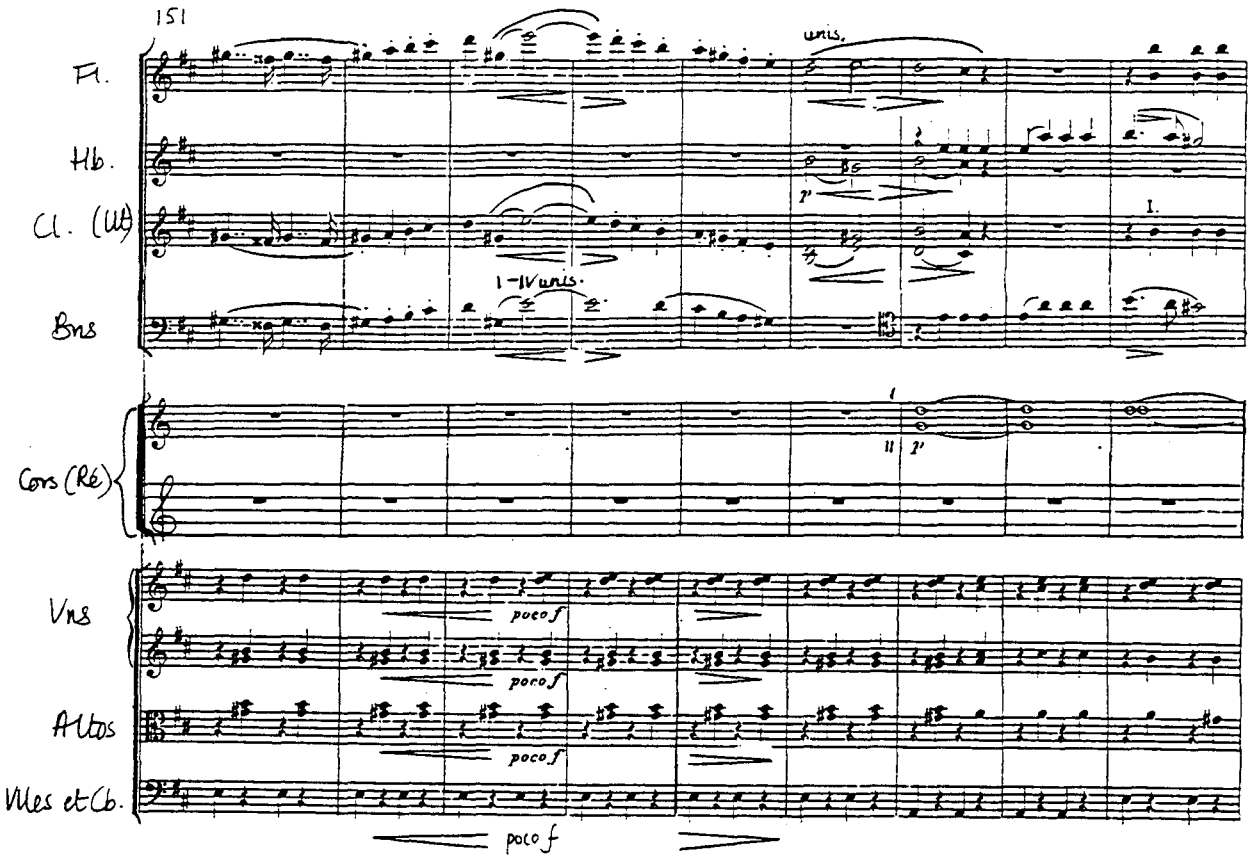

107
unis.
unis.
unis.
unis.
unis.
Fl.
Hb.
Cl. (Mi)
Bns
Cors (Ré)
Tromp. ord. (La)
Timb.
(chaussez la Bé. d'un ton)
Vns
Altos
Vlles
Cb.

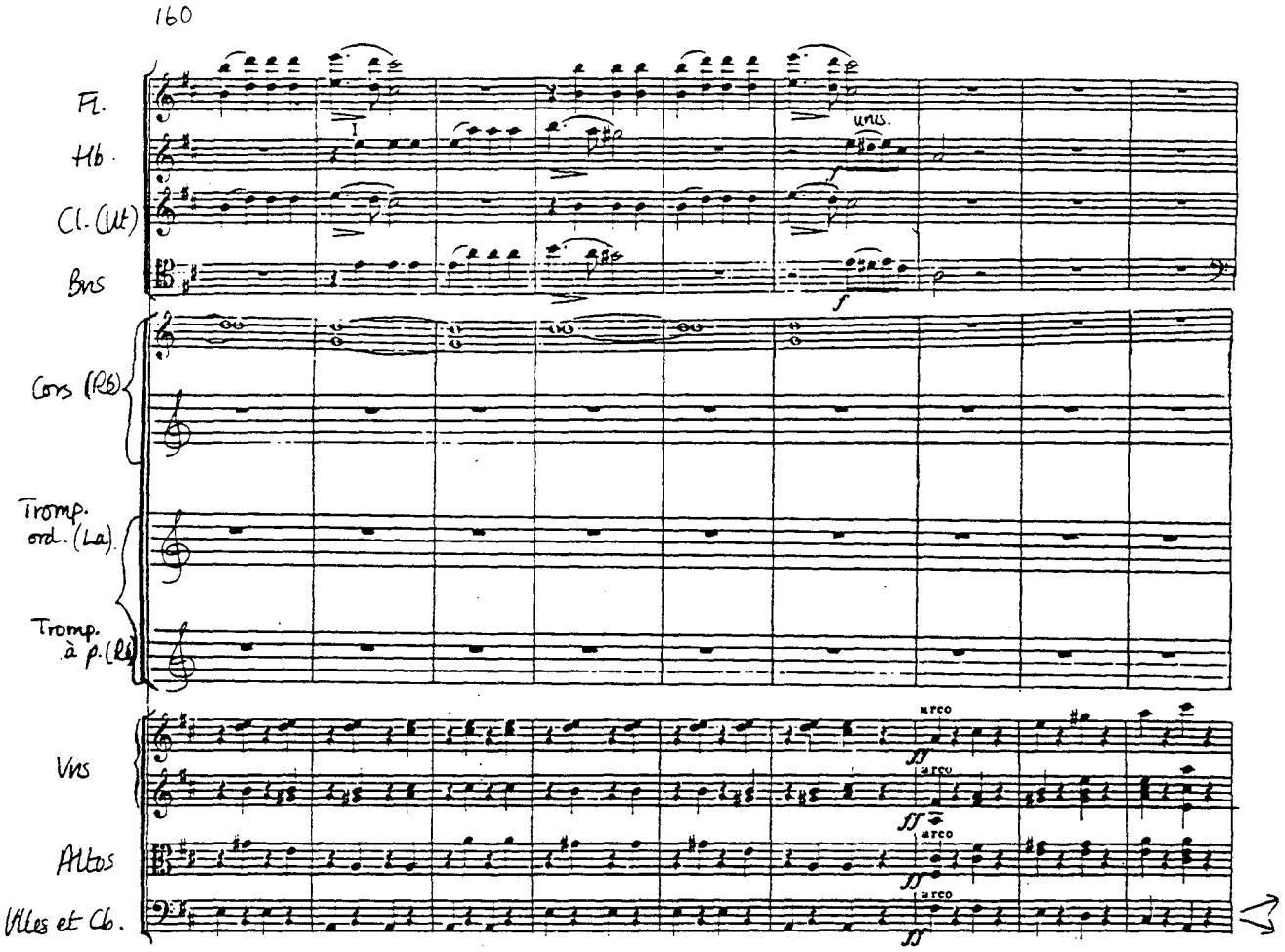

115
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles et Cb.
unis.
I-IV unis.
I rs
II ds
div.
unis.

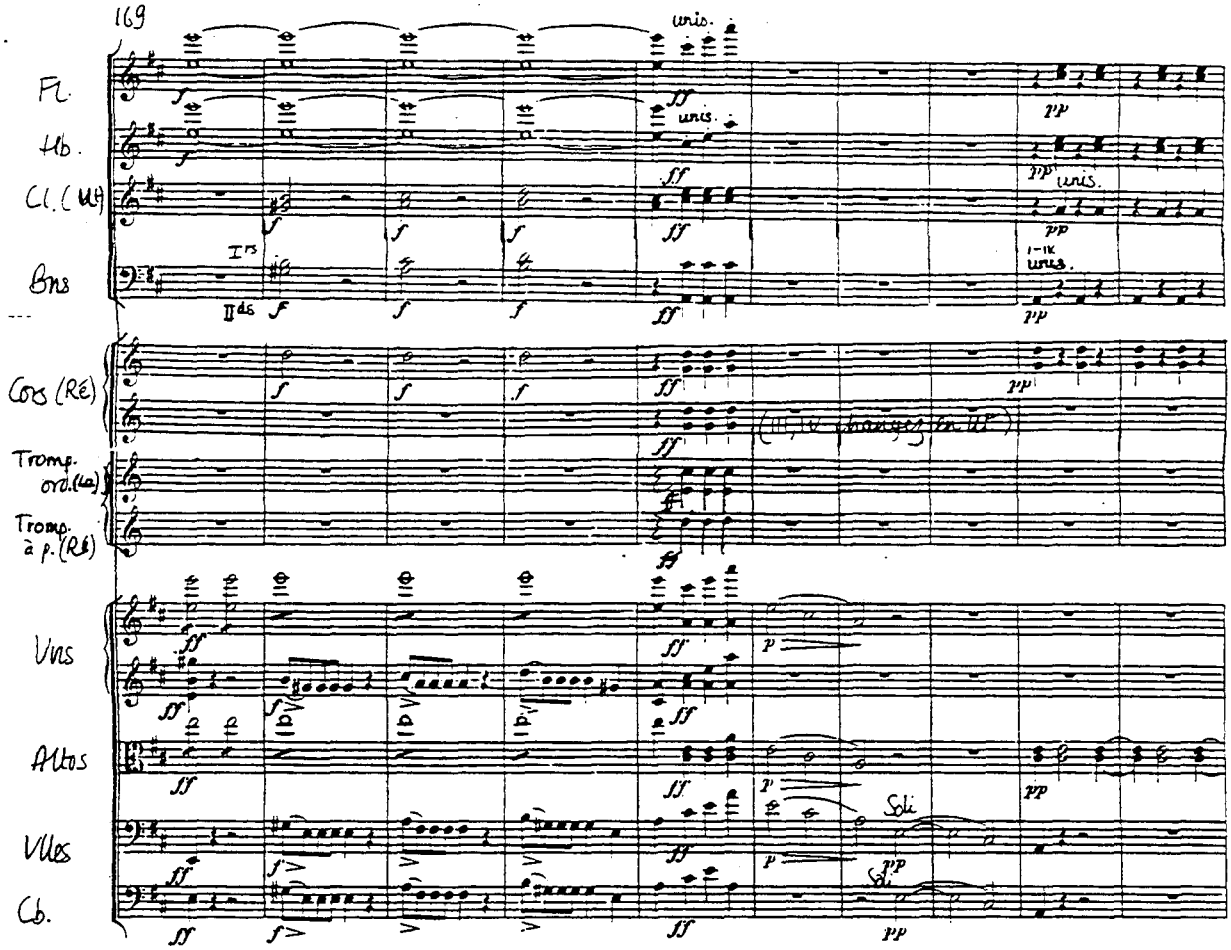

123
unis.
Fl.
Hb.
Cl. (Ut)
Bns
unis.
unis.
I rs
IIds
Cors (Ré)
unis
unis.
Tromp. ord. (La)
Timb.
Vns
Altos
Vlles et Cb.

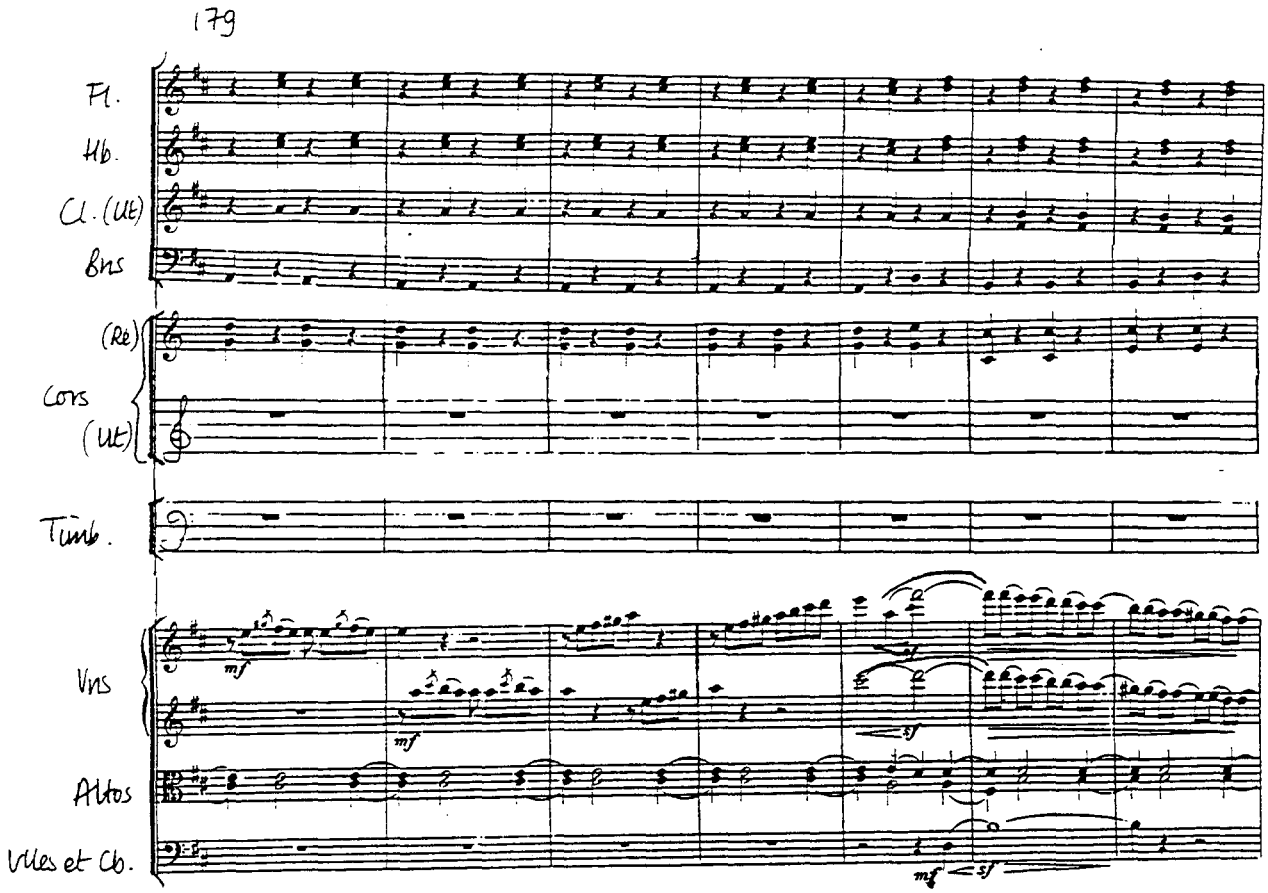

131
Fl.
Hb.
Cl. (Alt)
Bns
Cors (Re)
Vns
Altos
Vlles
Cb.
solo
I
I, II unis
Soli
pizz.

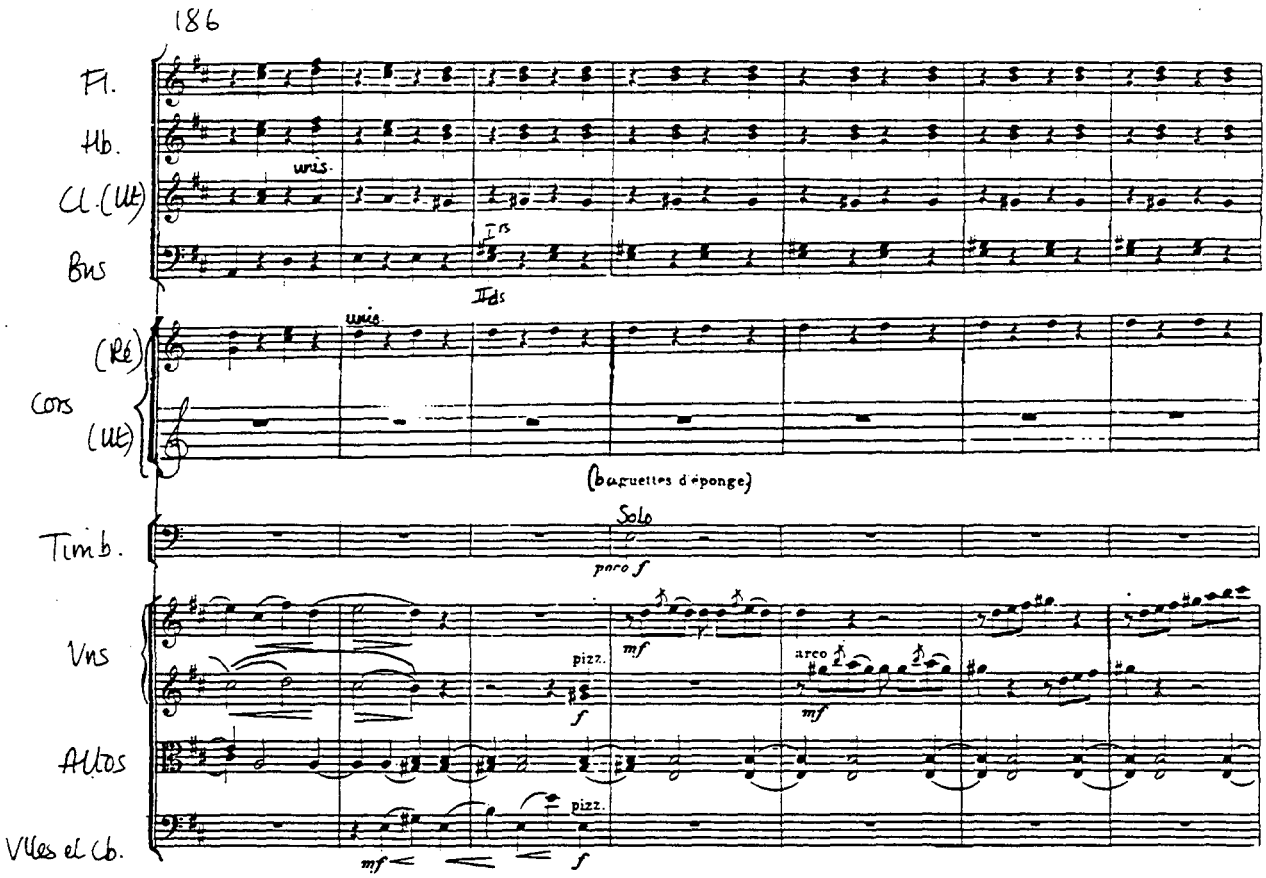

140
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
Vns
Altos
Vlles et Cb.
I
I
I, II. unis.
1 – IV unis.
poco f
p

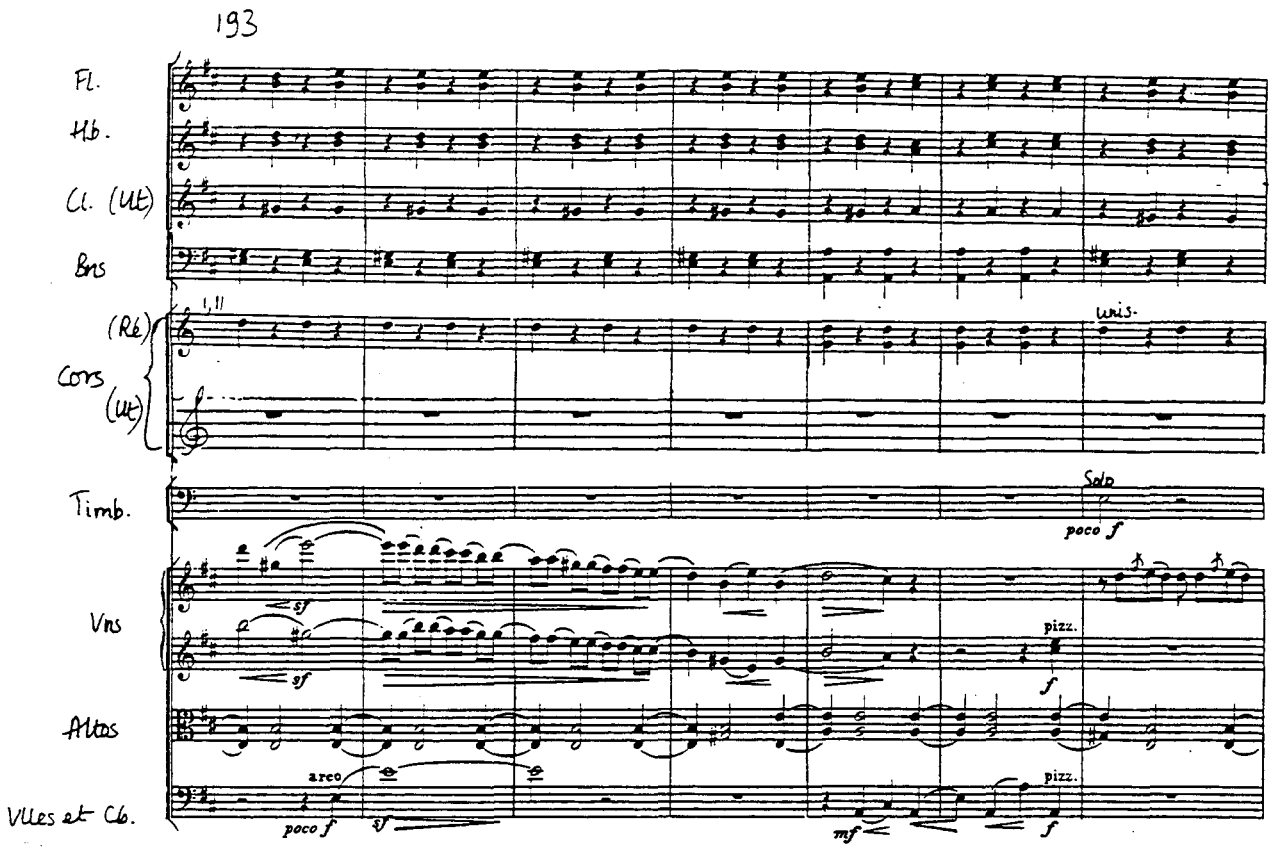

151
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
Vns
Altos
Vlles et Cb.
unis.
I-IV unis.
I.
II
poco f

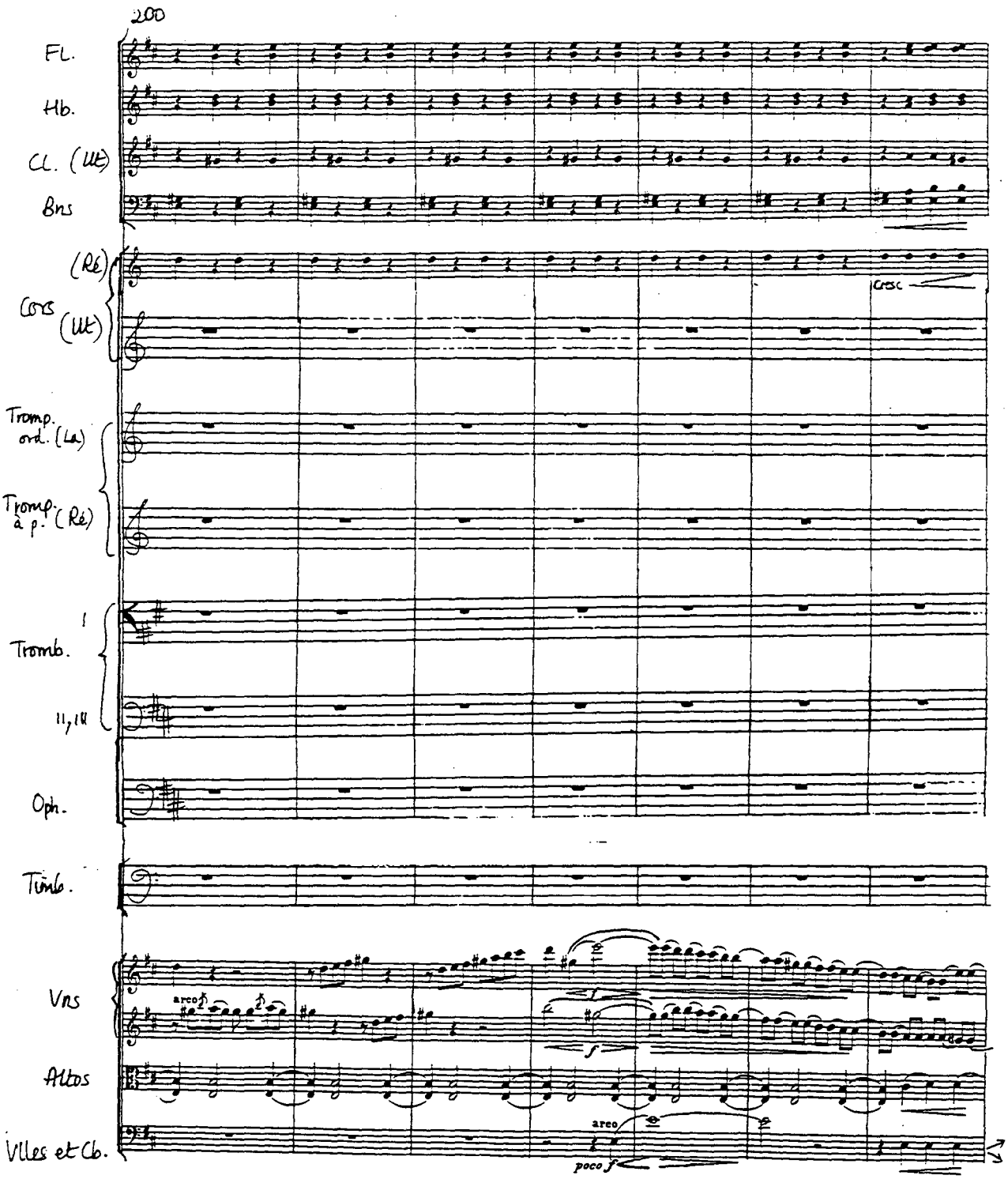

160
Fl.
Hb.
Cl. (Ut)
Bns
unis.
Cors (Ré)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles et Cb.
arco

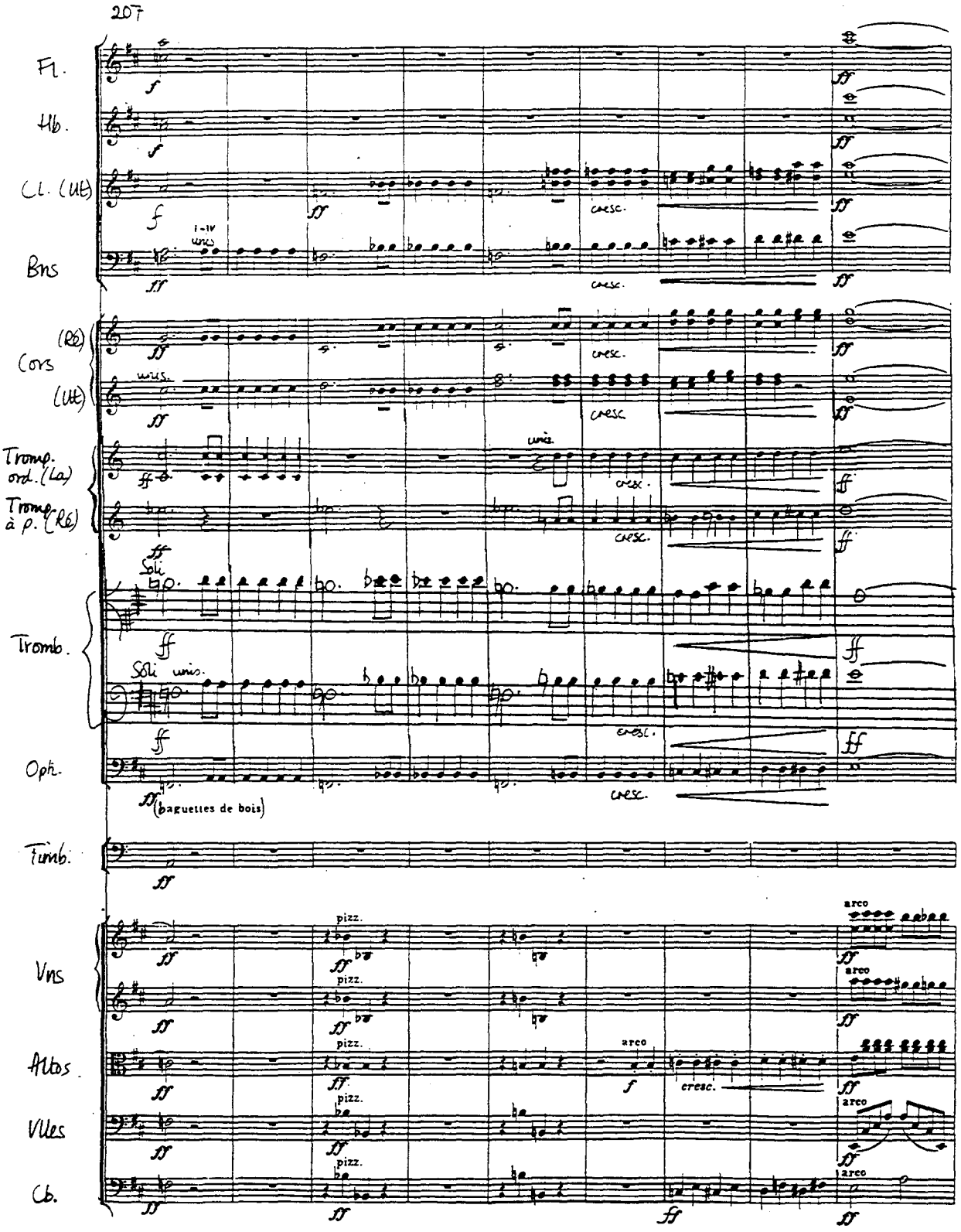

169
Fl.
Hb.
Cl. (Mi)
Bns
Cors (Ré)
Tromp. ord. (Ut)
Tromp. à p. (Ré)
Vns
Altos
Vlles
Cb.
unis.
Soli

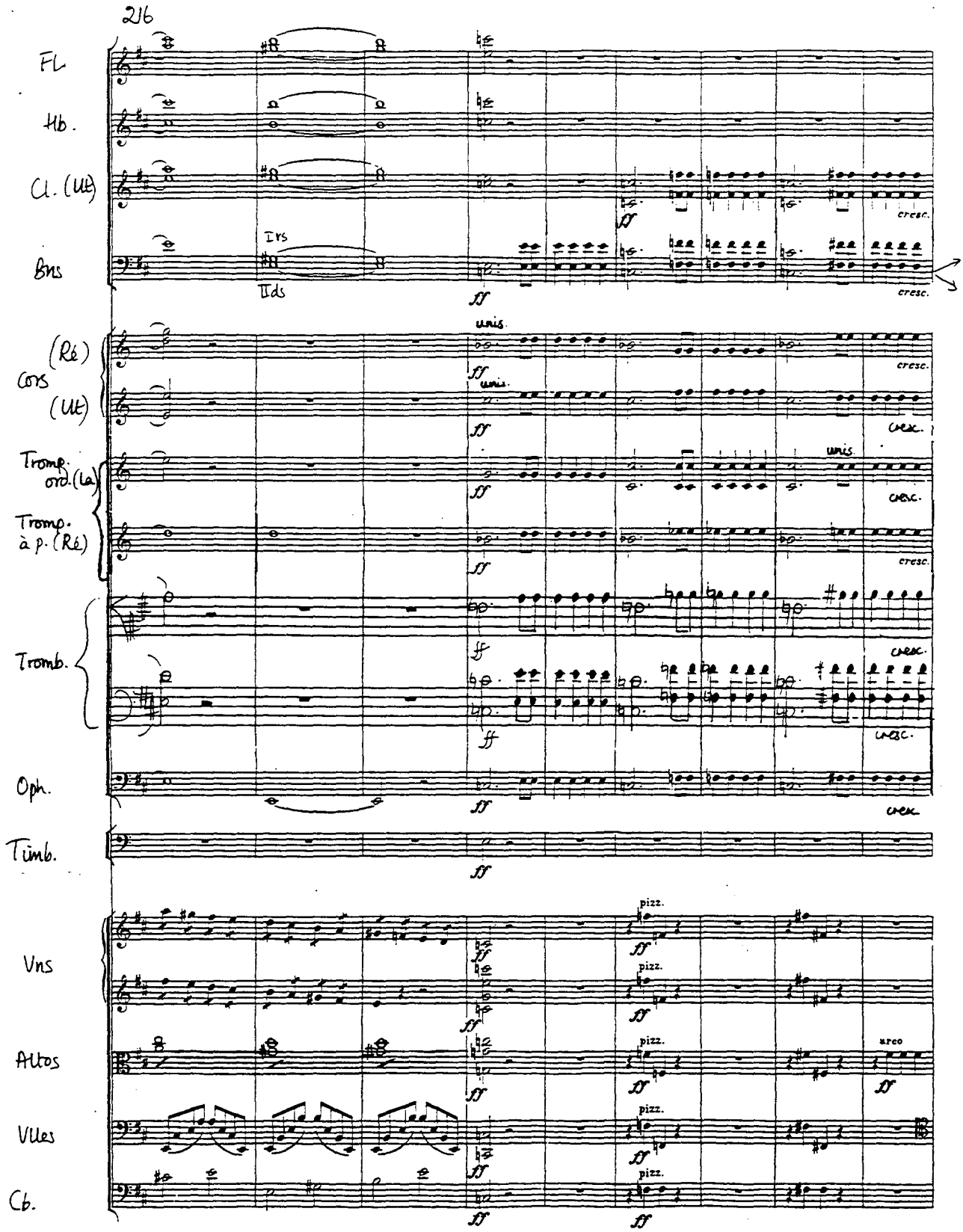

179
Fl.
Hb.
Cl. (Ut)
Bns
(Re)
Cors
(Ut)
Timb.
Vns
Altos
Vlles et Cb.
mf
mf
sf
sf
mf
sf

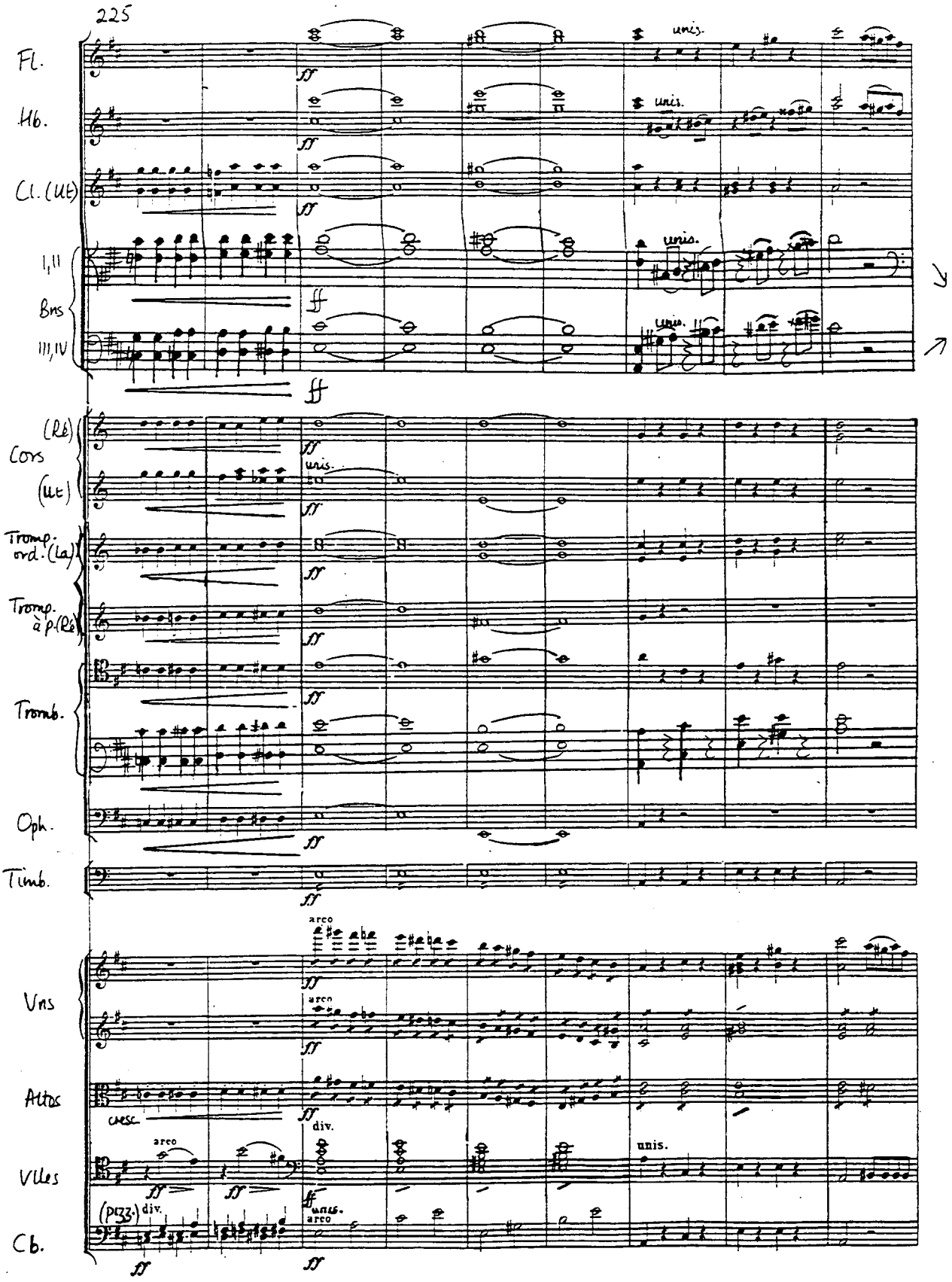

186
Fl.
Hb.
Cl. (Ut)
Bns
unis.
I rs
II ds
(Ré)
Cors
(Ut)
unis.
(baguettes d'éponge)
Timb.
Solo
poco f
Vns
pizz.
mf
arco
mf
f
Altos
pizz.
Vlles et Cb.
mf
f

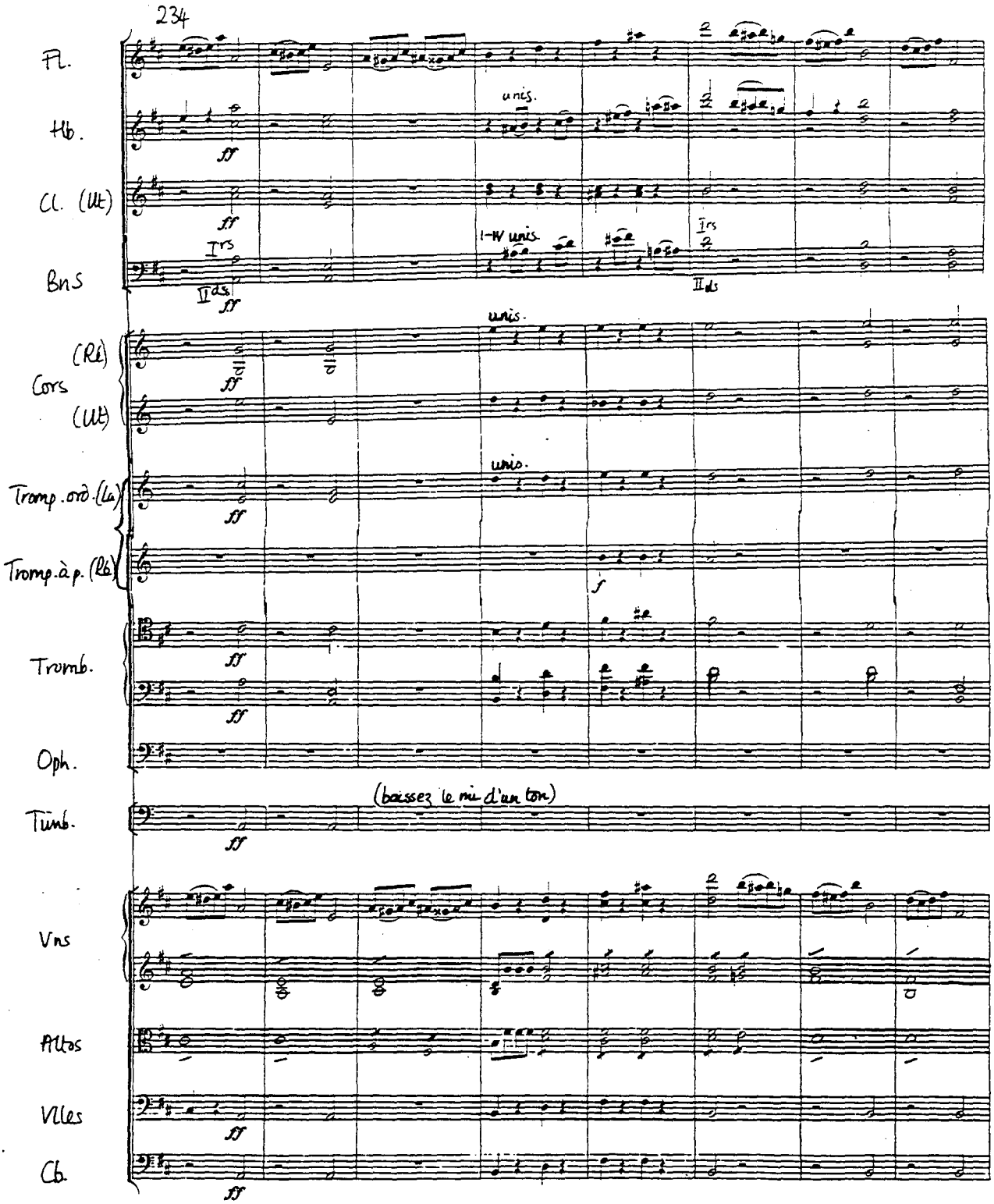

193
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
I, II
unis.
Timb.
Solo
poco f
Vns
sf
sf
pizz.
f
Altos
arco
Vlles et Cb.
poco f
sf
mf
pizz.
f

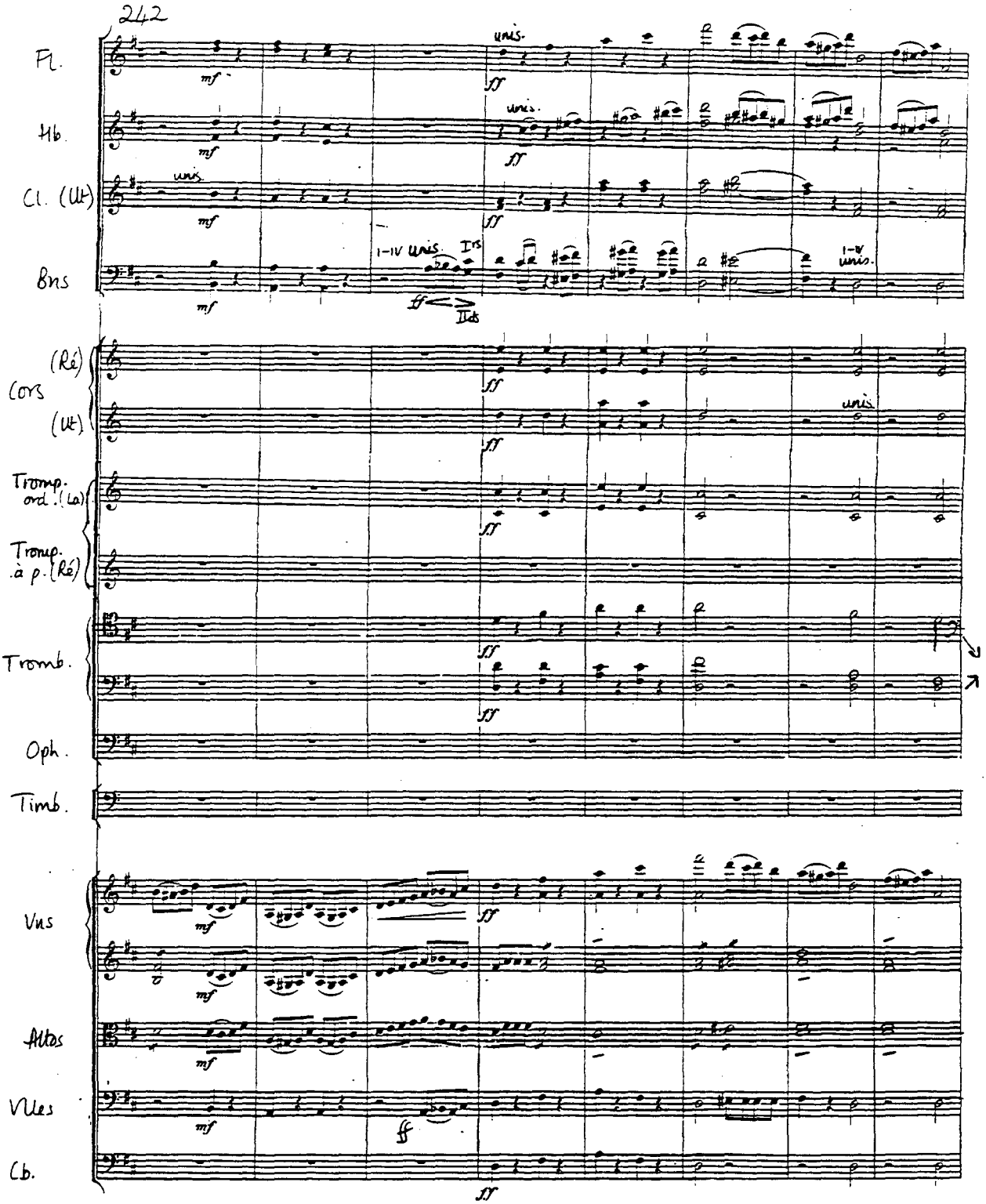

200
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
cresc
Tromp. ord. (La)
Tromp. à p. (Ré)
I
Tromb.
II, III
Oph.
Timb.
Vns
arco
Altos
Vlles et Cb.
arco
poco f

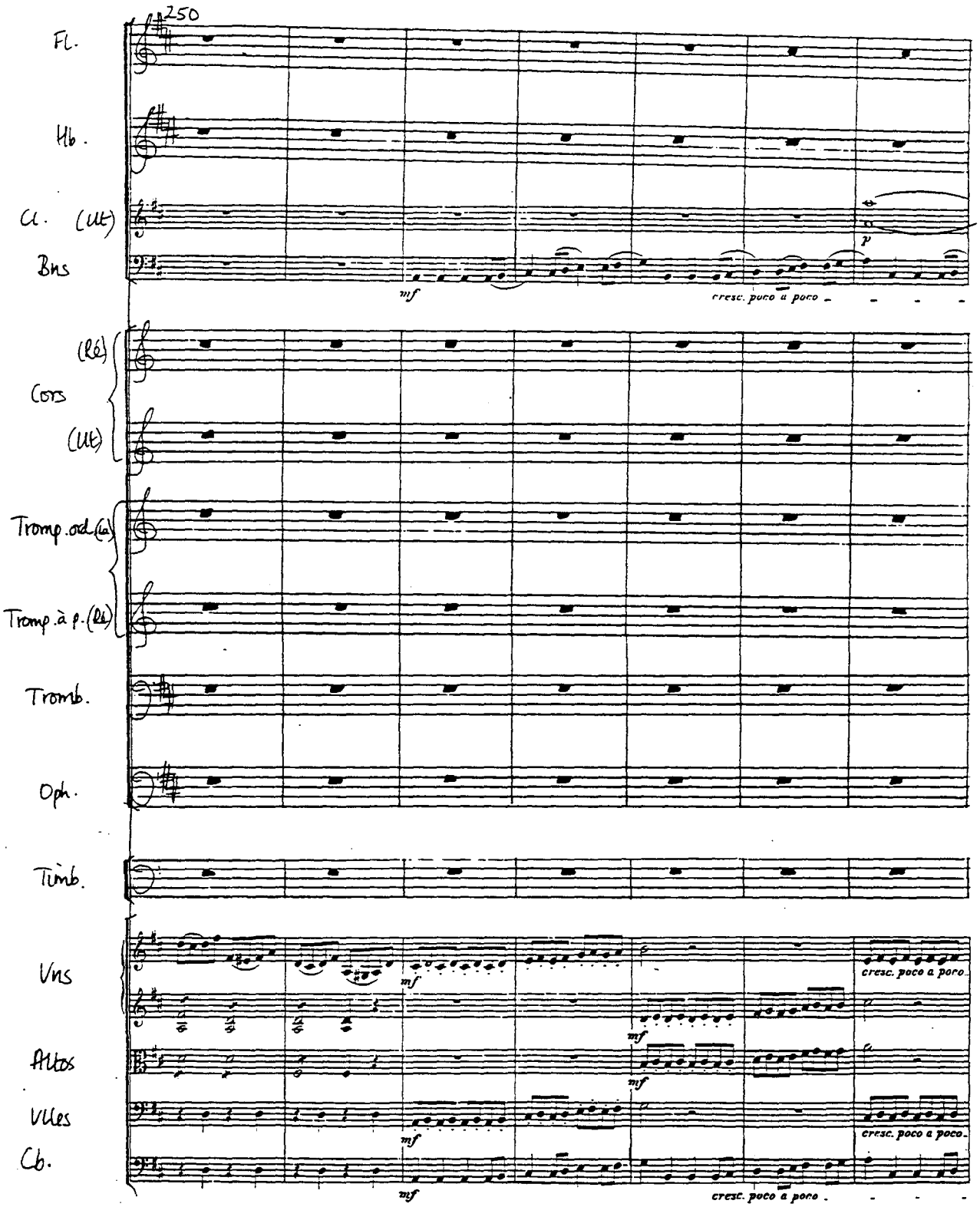

207
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré) (Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
cresc.
Soli
Soli unis.
(baguettes de bois)
pizz.
arco

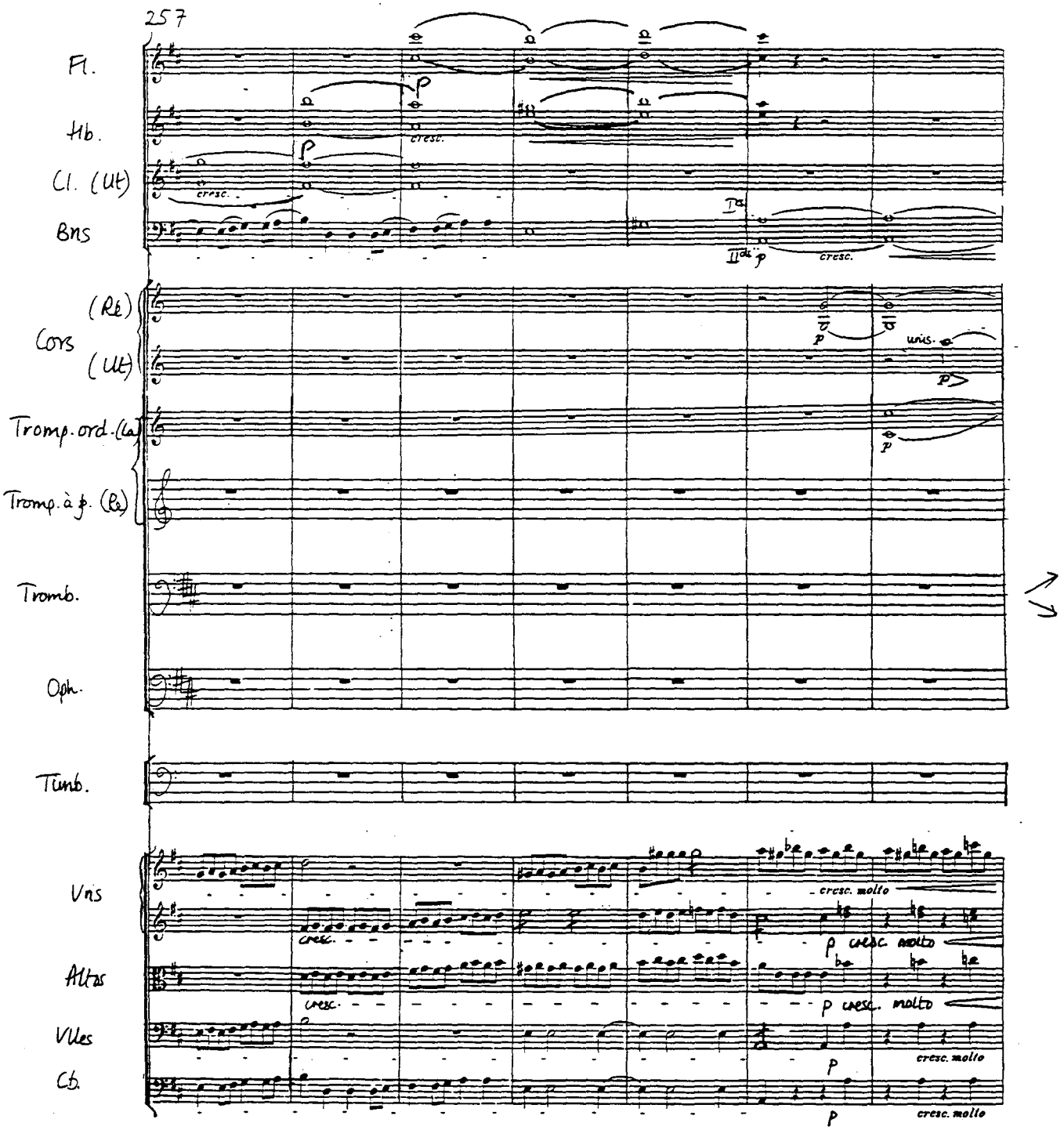

216
Fl.
Hb.
Cl. (Ut)
Irs
Bns
IIds
cresc.
unis.
(Ré)
Cors
(Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
pizz.
Vns
Altos
arco
Vlles
Cb.

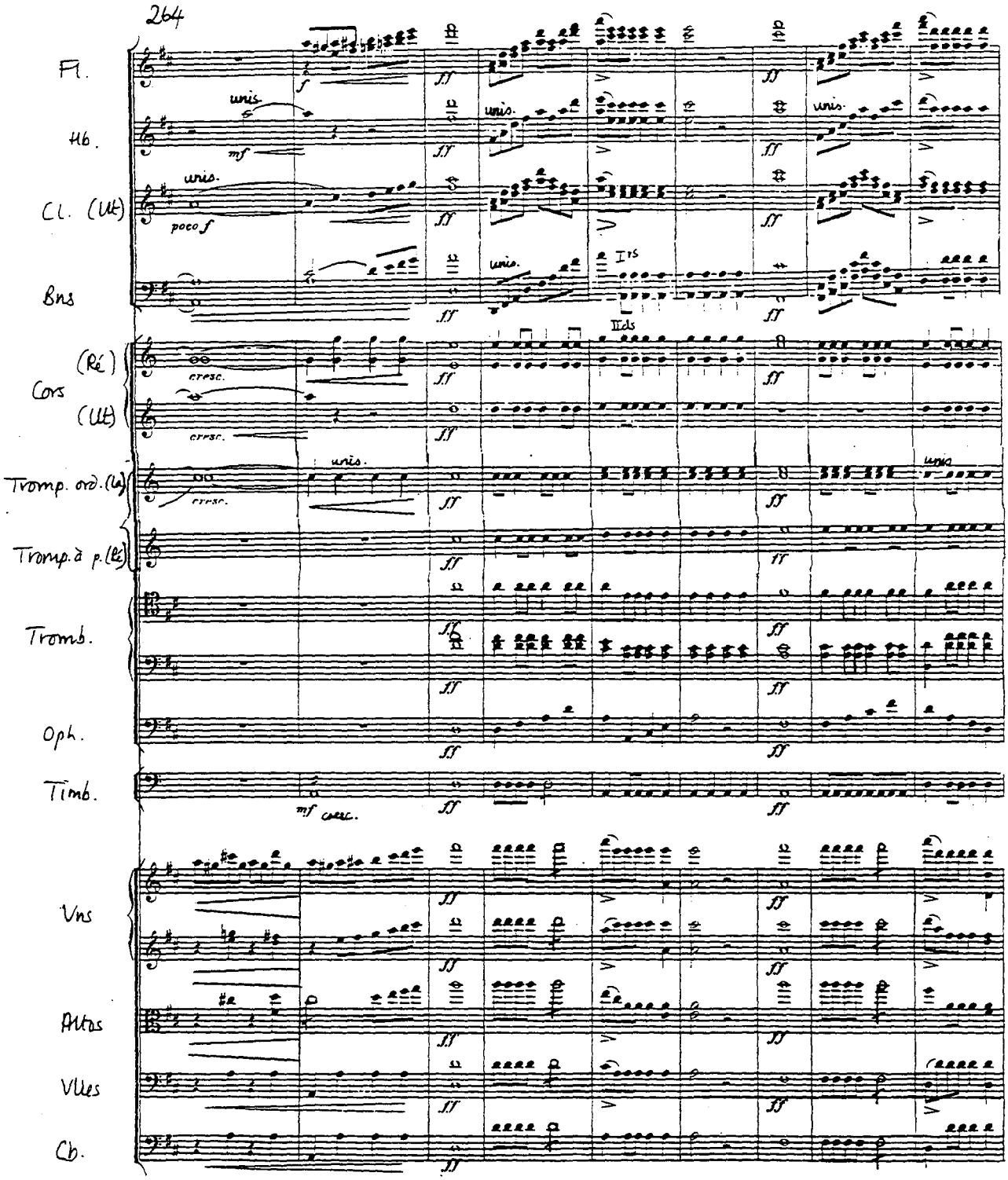

225
Fl.
Hb.
Cl. (Mi)
I, II
Bns
III, IV
(Ré)
Cors
(Mi)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
arco
div.
cresc.
(pizz.)

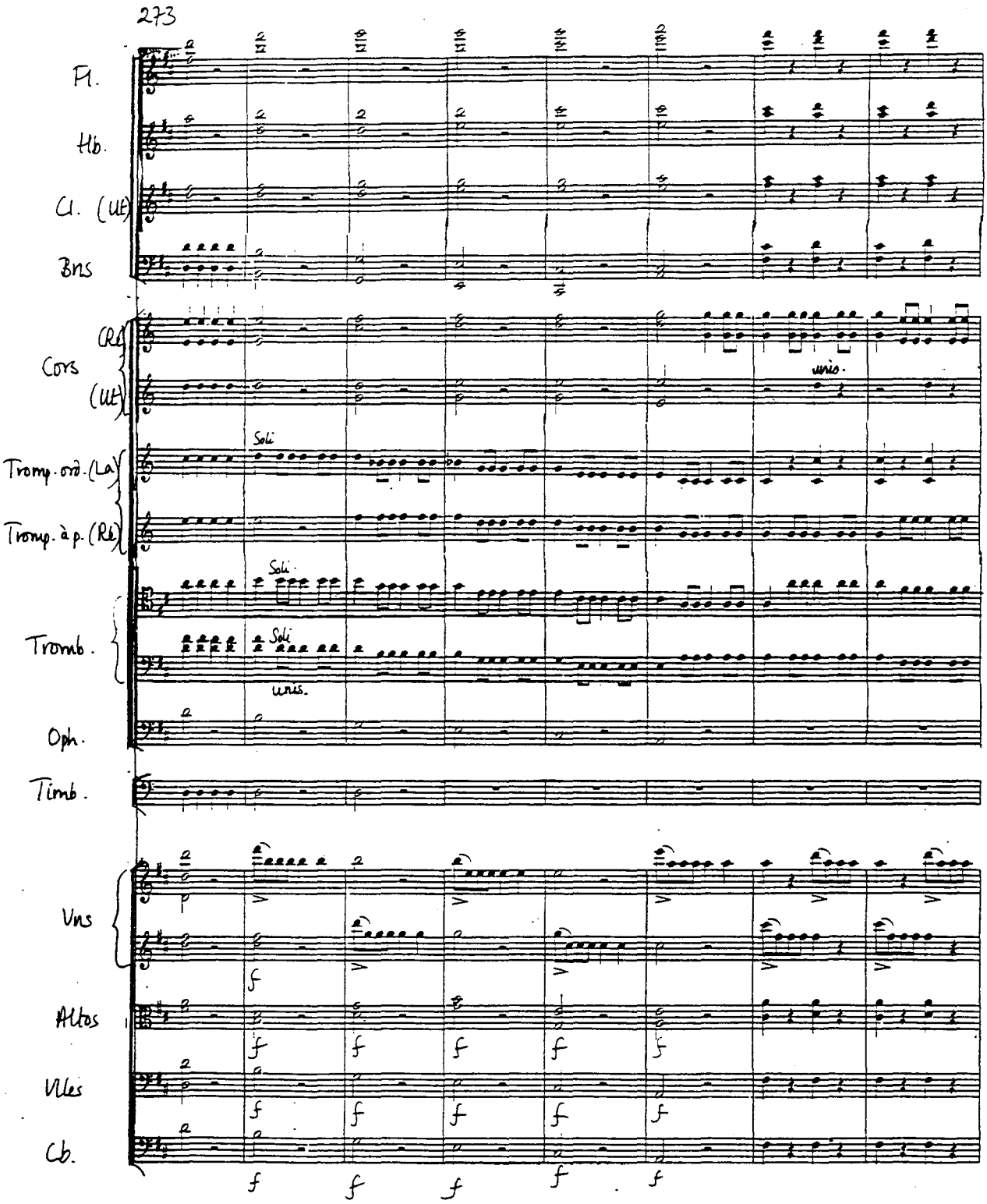

234
Fl.
Hb.
unis.
Cl. (Ut)
Bns
Irs
IIds
I-IV unis.
Cors
(Ré)
(Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
(baissez le mi d'un ton)
Vns
Altos
Vlles
Cb.

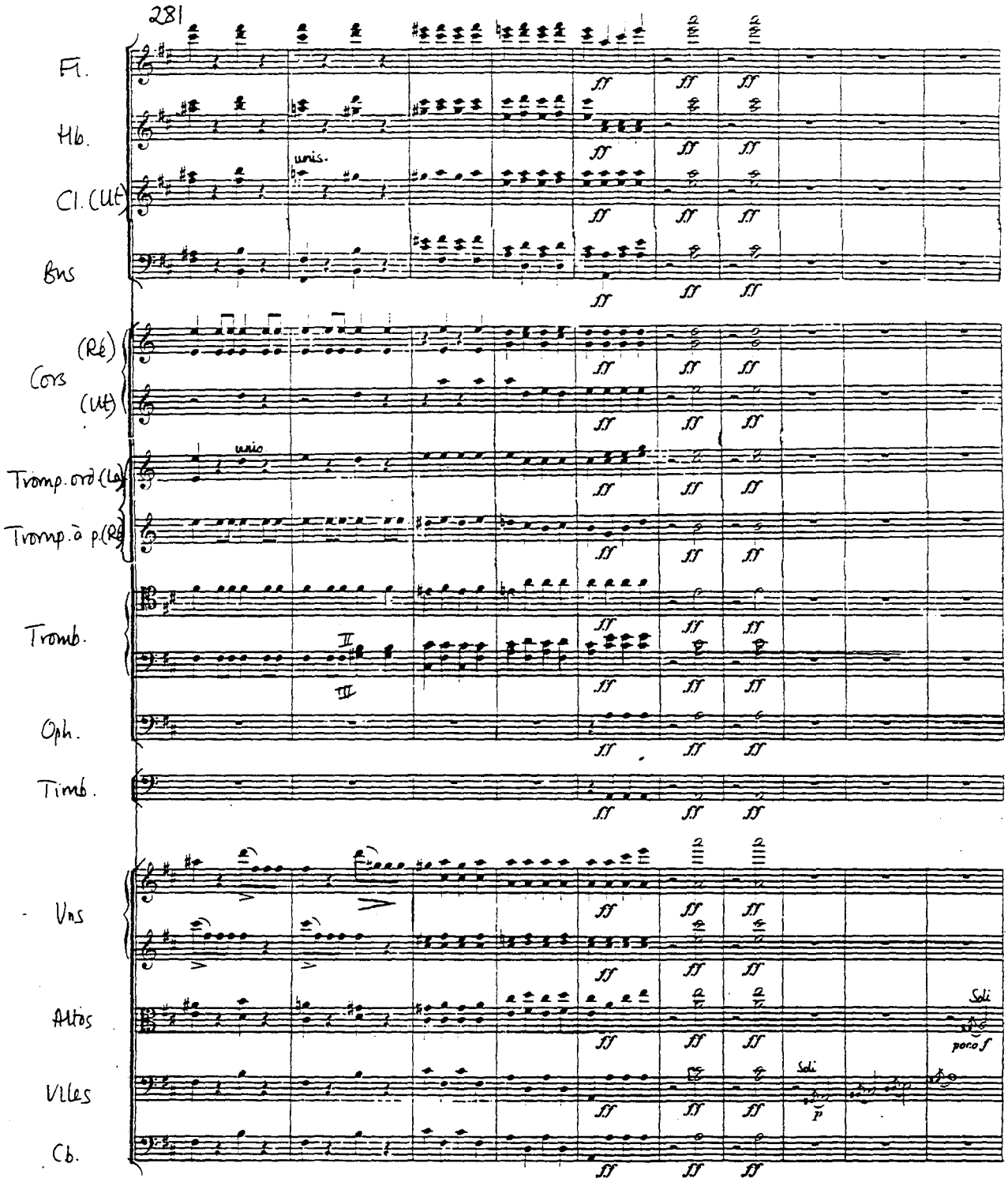

242
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
(Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
1-IV unis.
Irs
IIds
mf
ff

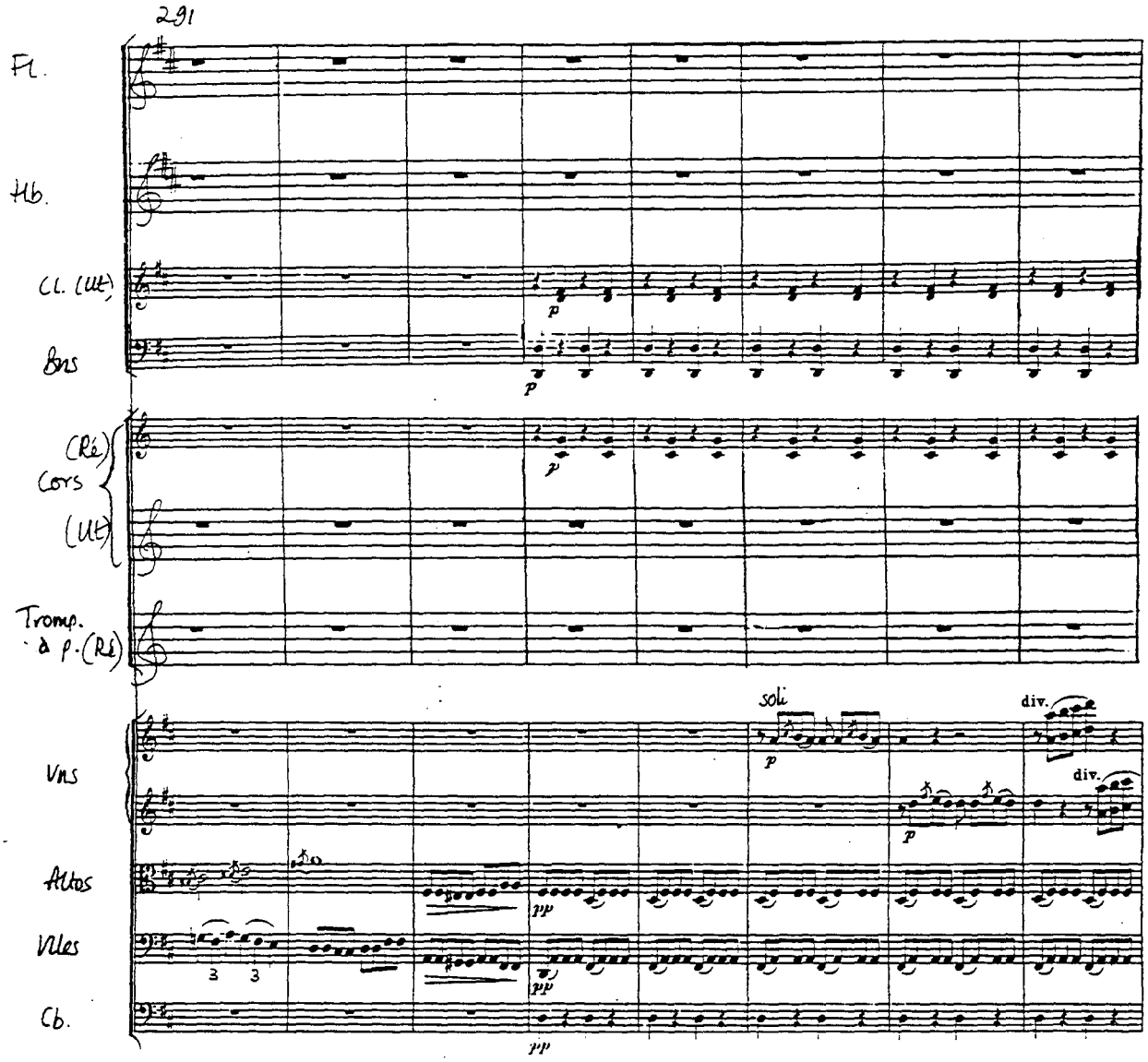

250
Fl.
Hb.
Cl. (Ut)
Bns
mf
cresc. poco a poco
p
(Ré)
Cors
(Ut)
Tromp. ord. (Ut)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
mf
cresc. poco a poco

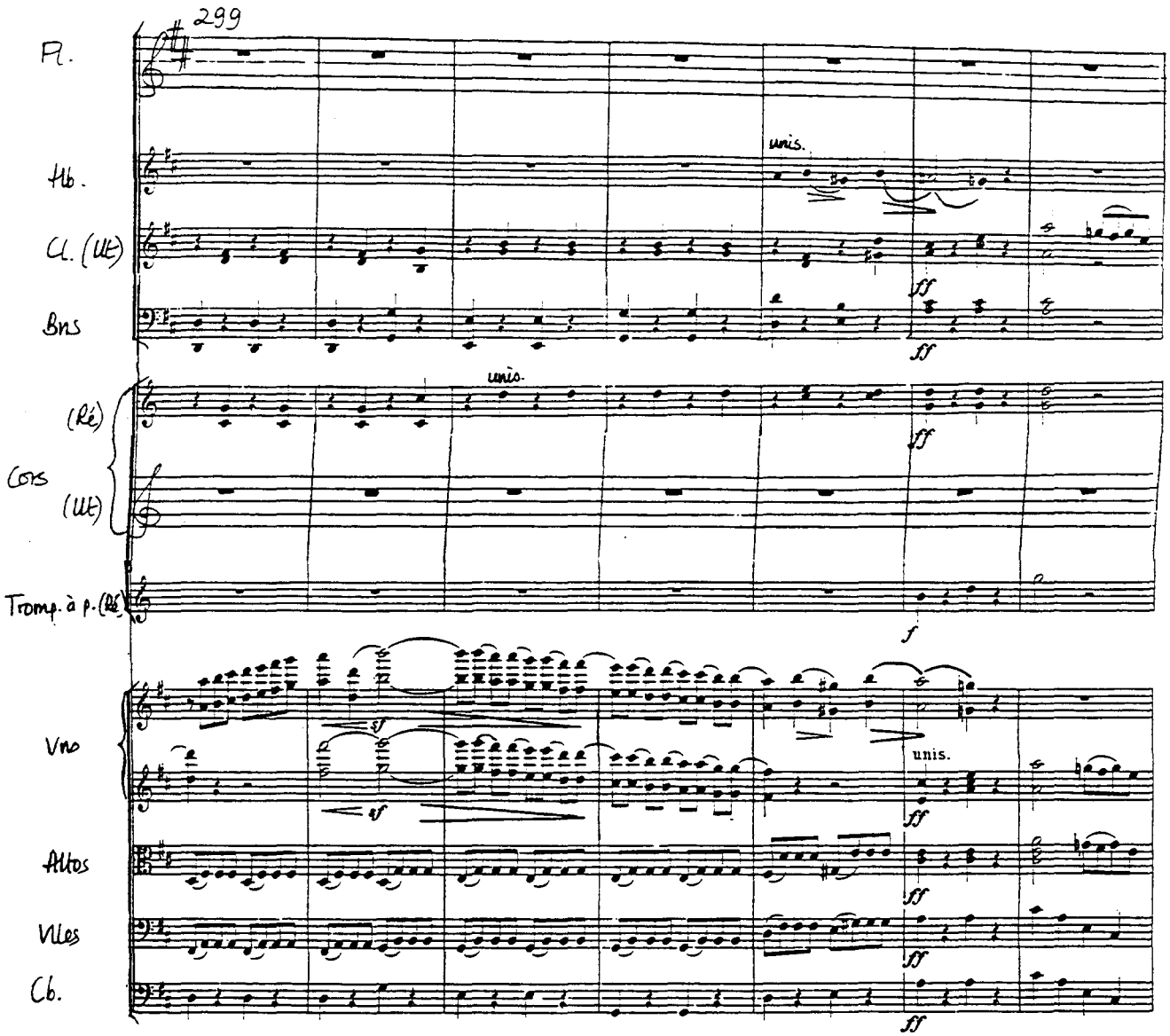

257
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Re) (Ut)
Tromp. ord. (La)
Tromp. à p. (Re)
Tromb.
Oph.
Tunb.
Vns
Altos
Vlles
Cb.
cresc.
unis.
cresc. molto
p cresc. molto

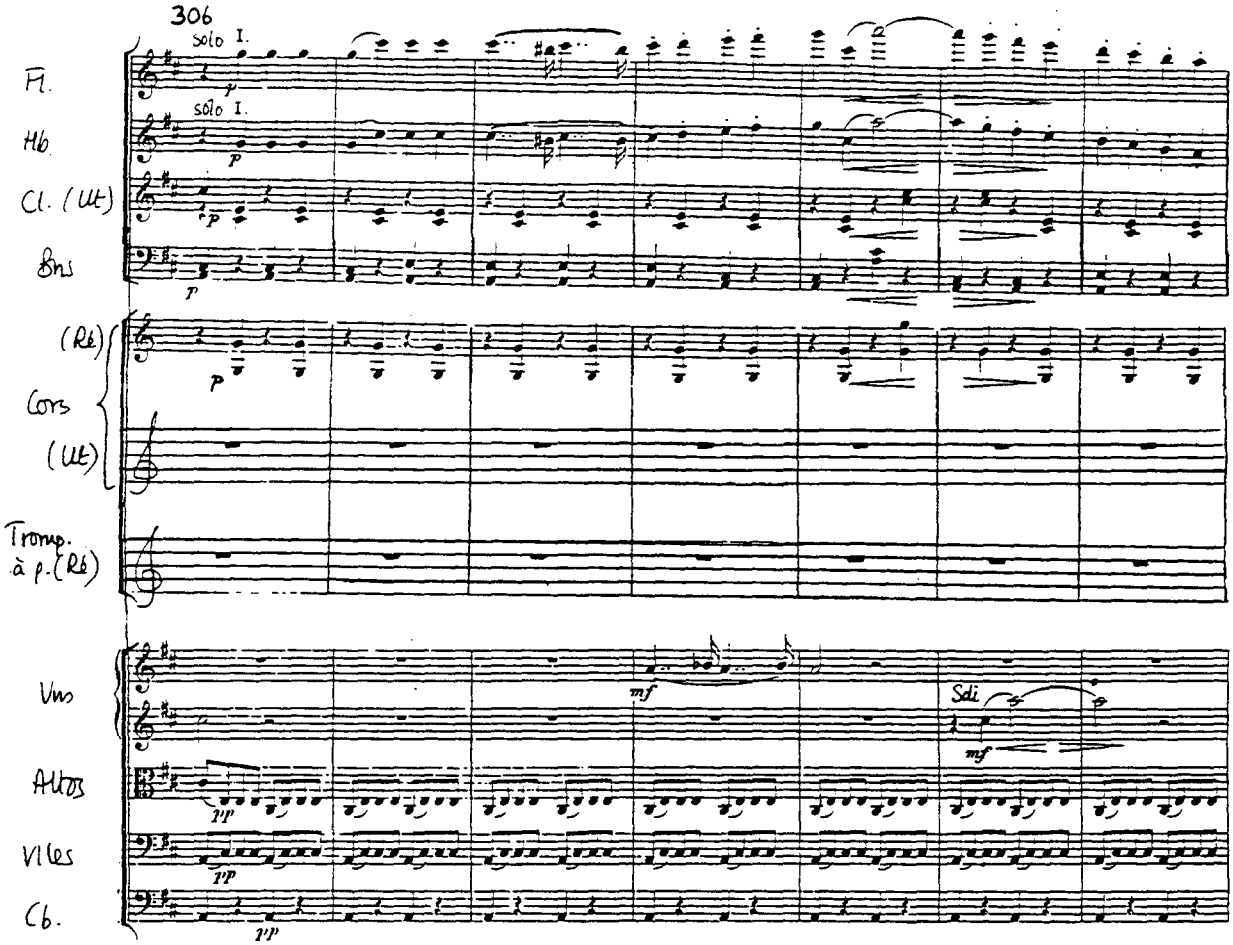

264
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp. ord. (Ut)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
poco f
cresc.
mf
I rs
II ds

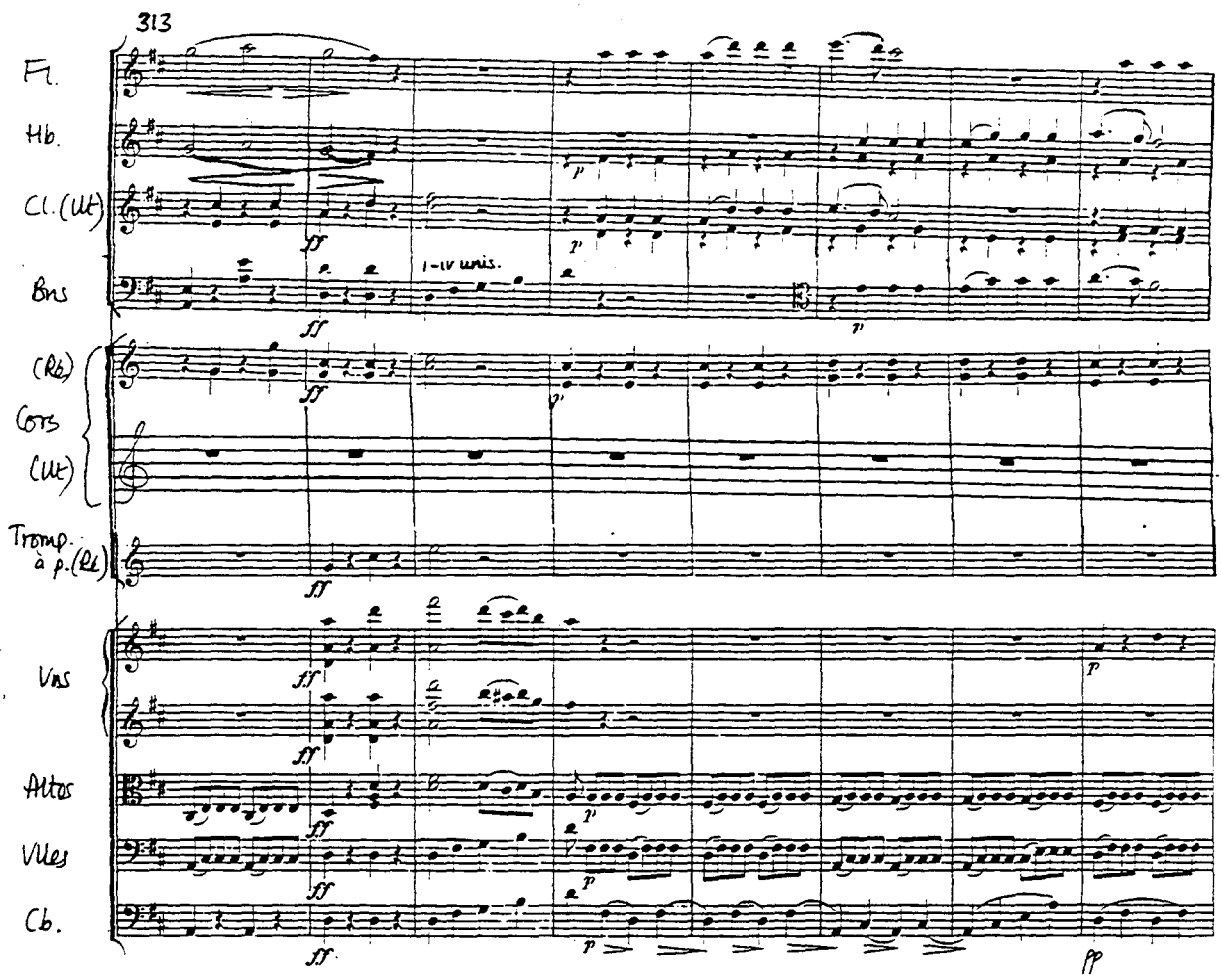

273
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré) (Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
Soli
Soli
Soli
unis.
unis.
f

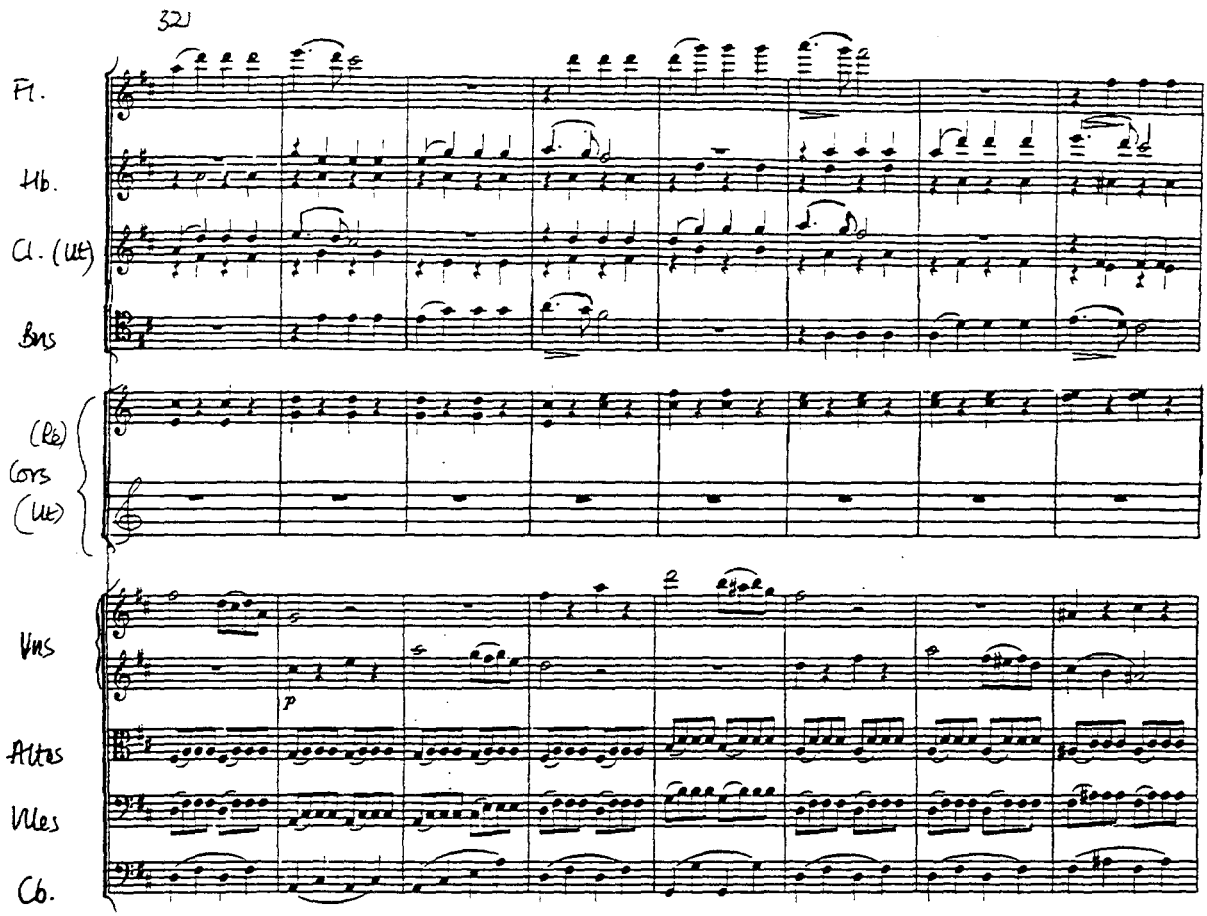

281
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp. ord (Ut)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
unis
II
III
Soli
poco f
Soli
p

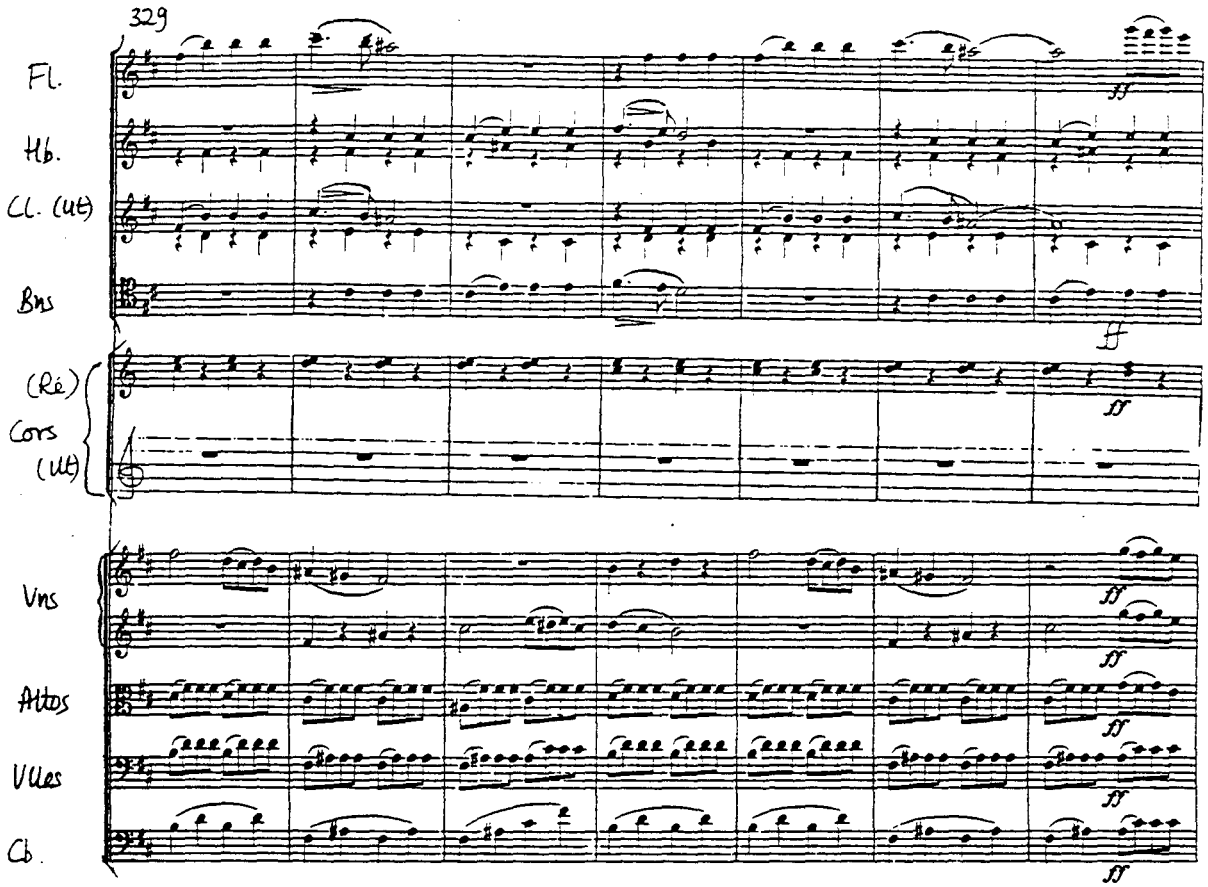

291
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp.
à p. (Ré)
Vns
Altos
Vlles
Cb.
p
pp
soli
div.
3
3

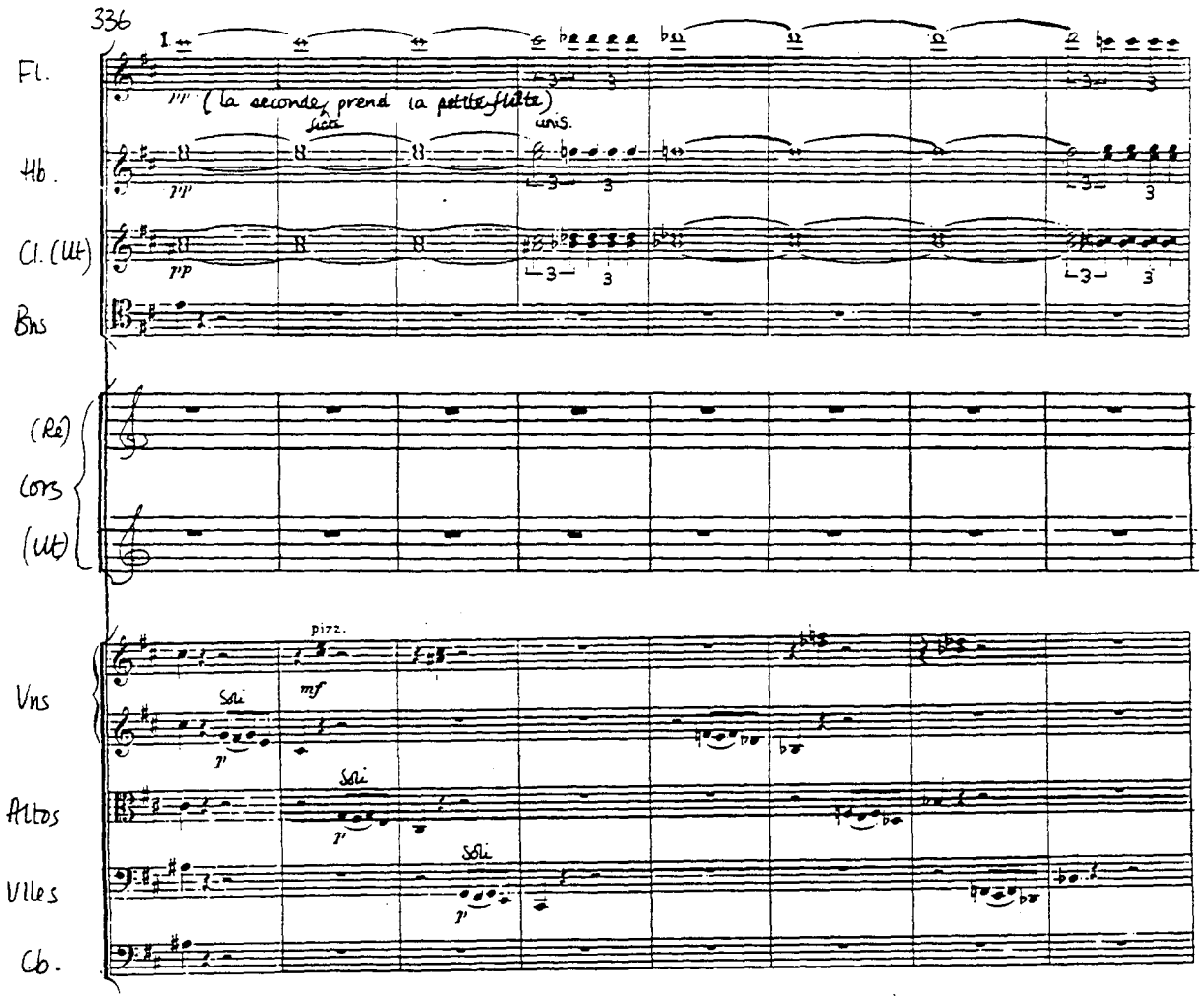

299
Fl.
Hb.
Cl. (Ut)
Bns
unis.
ff
(Ré)
Cors
(Ut)
Tromp. à p. (Ré)
Vno
Altos
Vlles
Cb.
f
sf
unis.

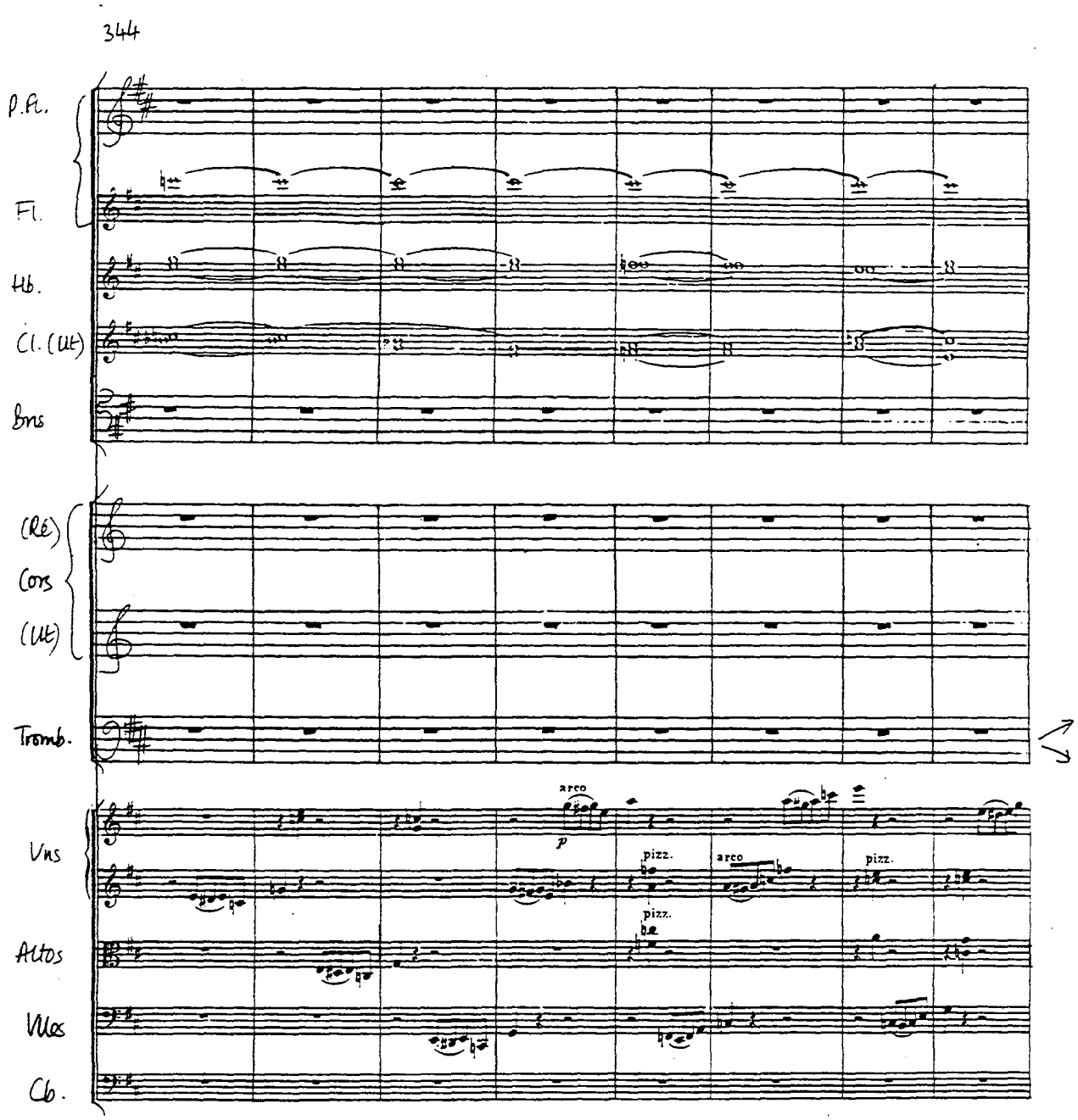

306
solo I.
Fl.
solo I.
Hb
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp.
à p. (Ré)
Vns
Altos
Vlles
Cb.
p
pp
mf
Sdi

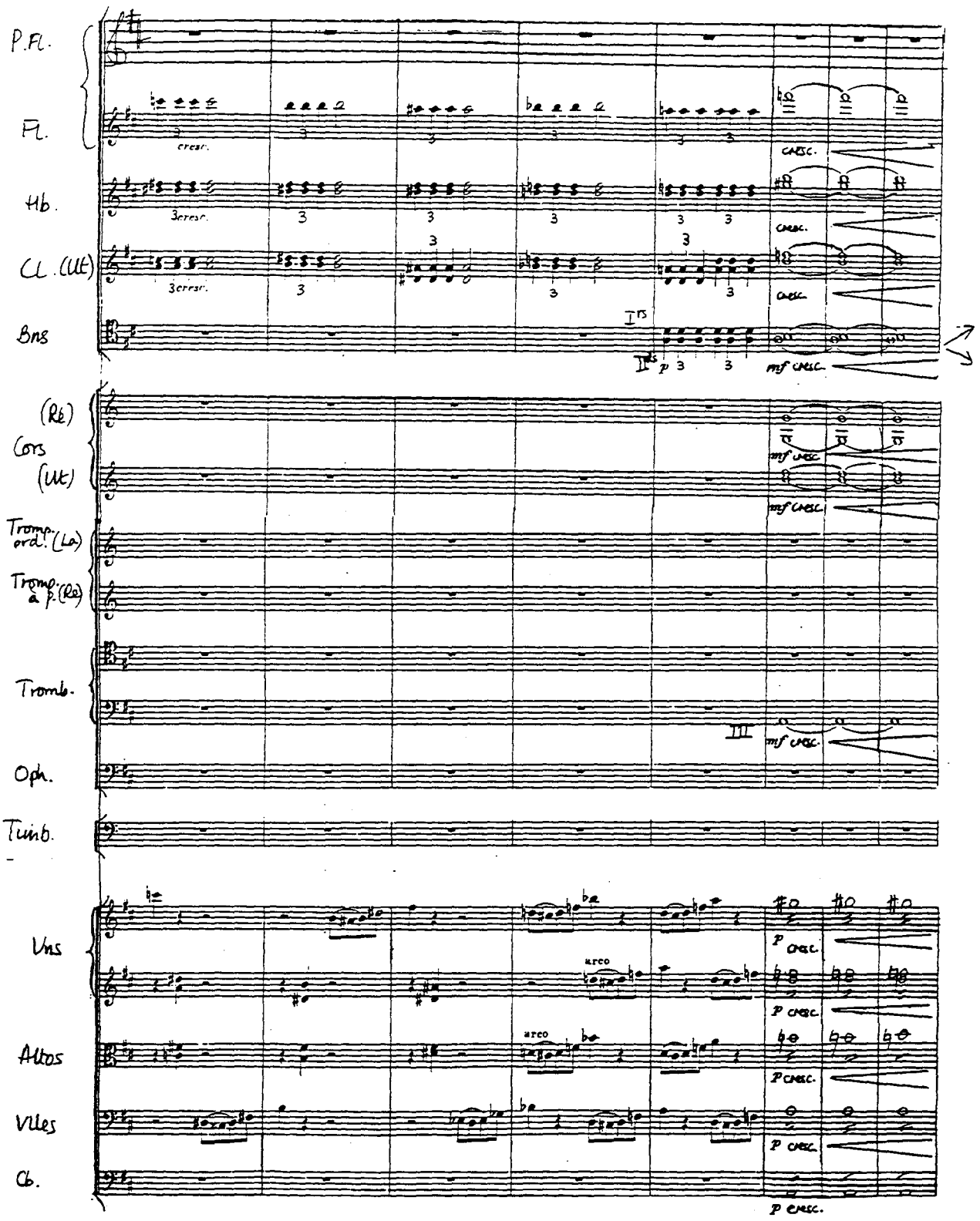

313
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp. à p. (Ré)
Vns
Altos
Vlles
Cb.
I-IV unis.

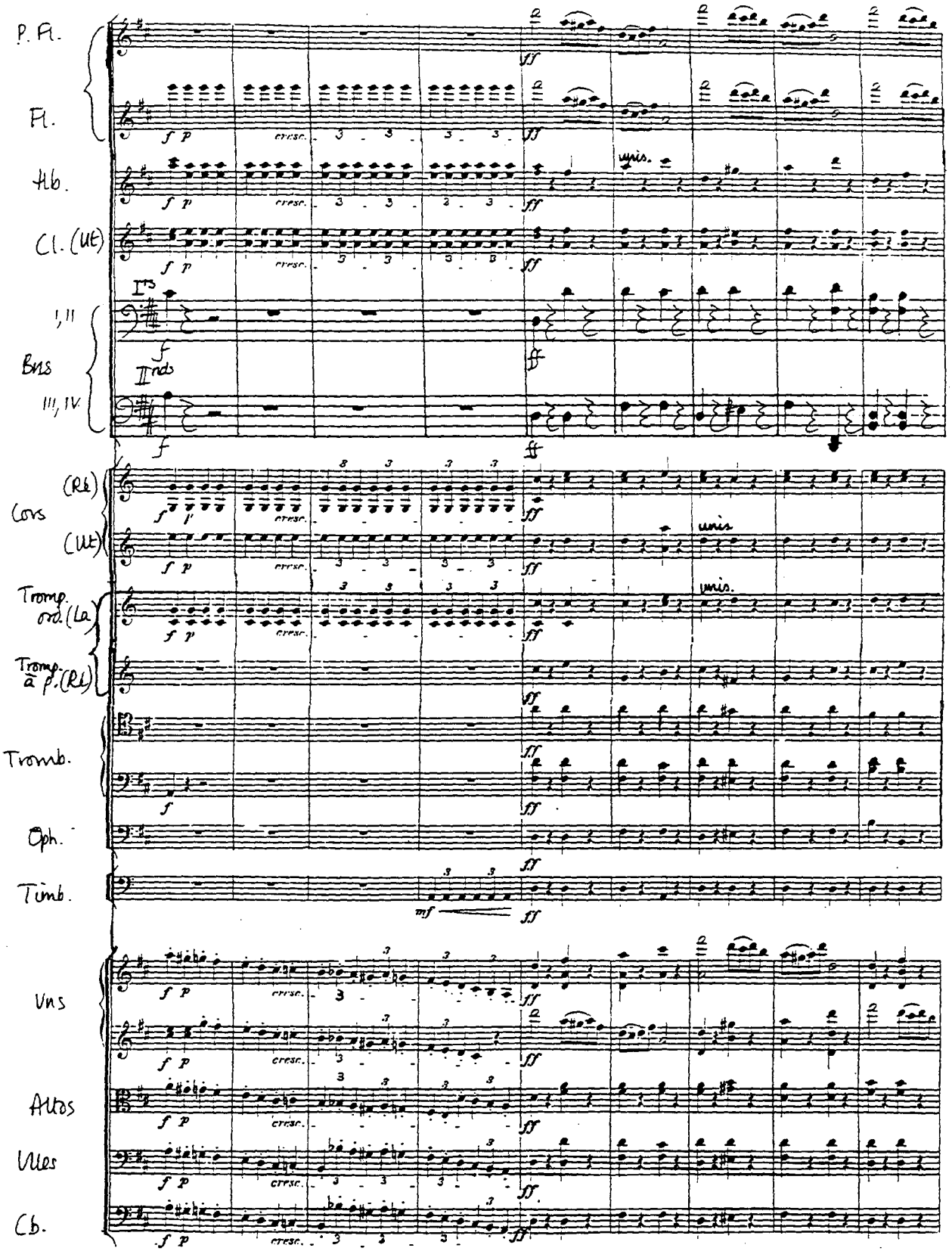

321
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Vns
p
Altos
Vlles
Cb.

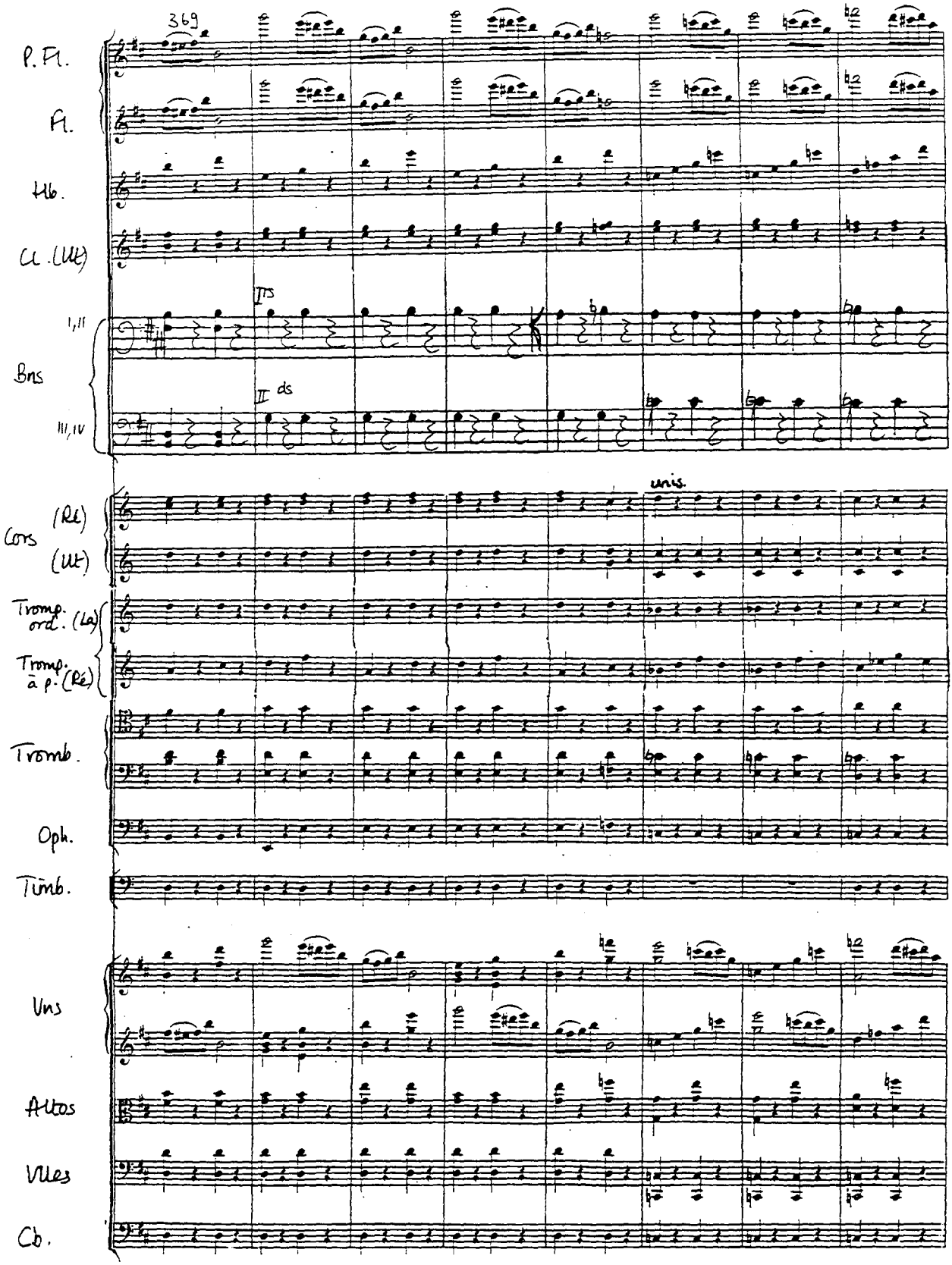

329
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Vns
Altos
Vlles
Cb.
ff

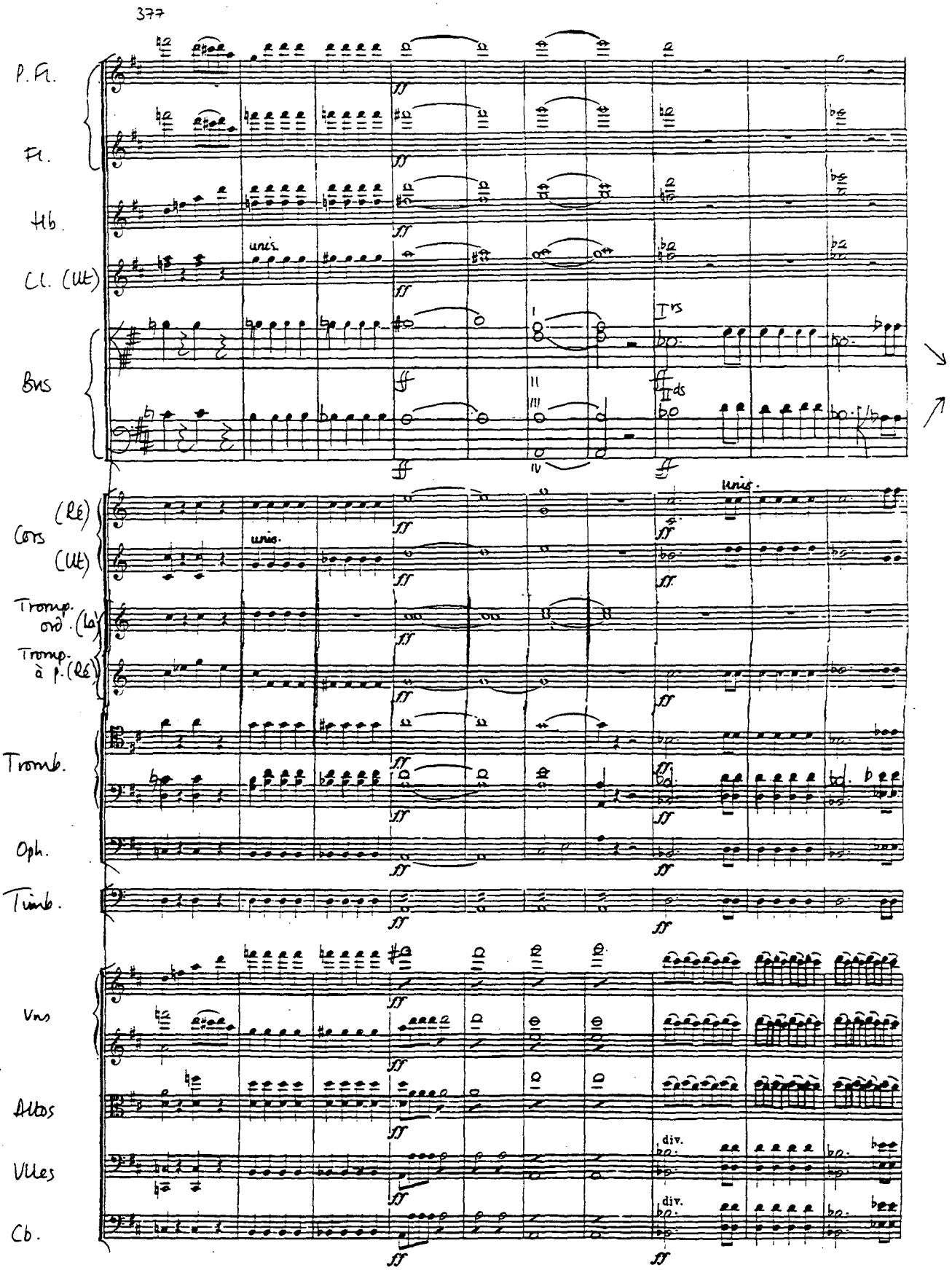

336
Fl.
(la seconde prend la petite flûte)
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Vns
pizz.
Soli
Altos
Vlles
Cb.

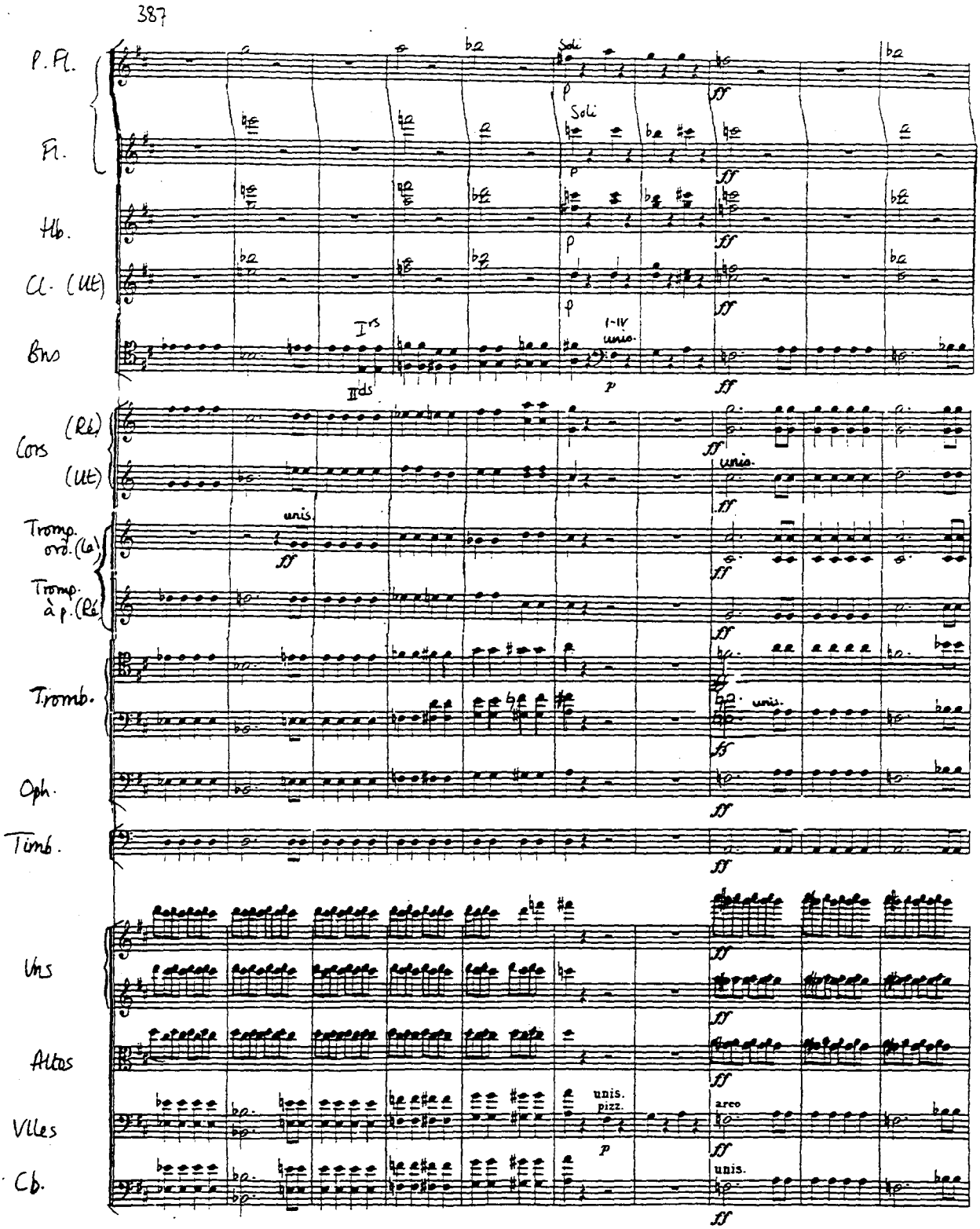

344
P.Fl.
Fl.
Hb.
Cl. (Lt)
Bns
(Ré)
Cors
(Lt)
Tromb.
Vns
Altos
Vlcs
Cb.
arco
p
pizz.
arco
pizz.
pizz.

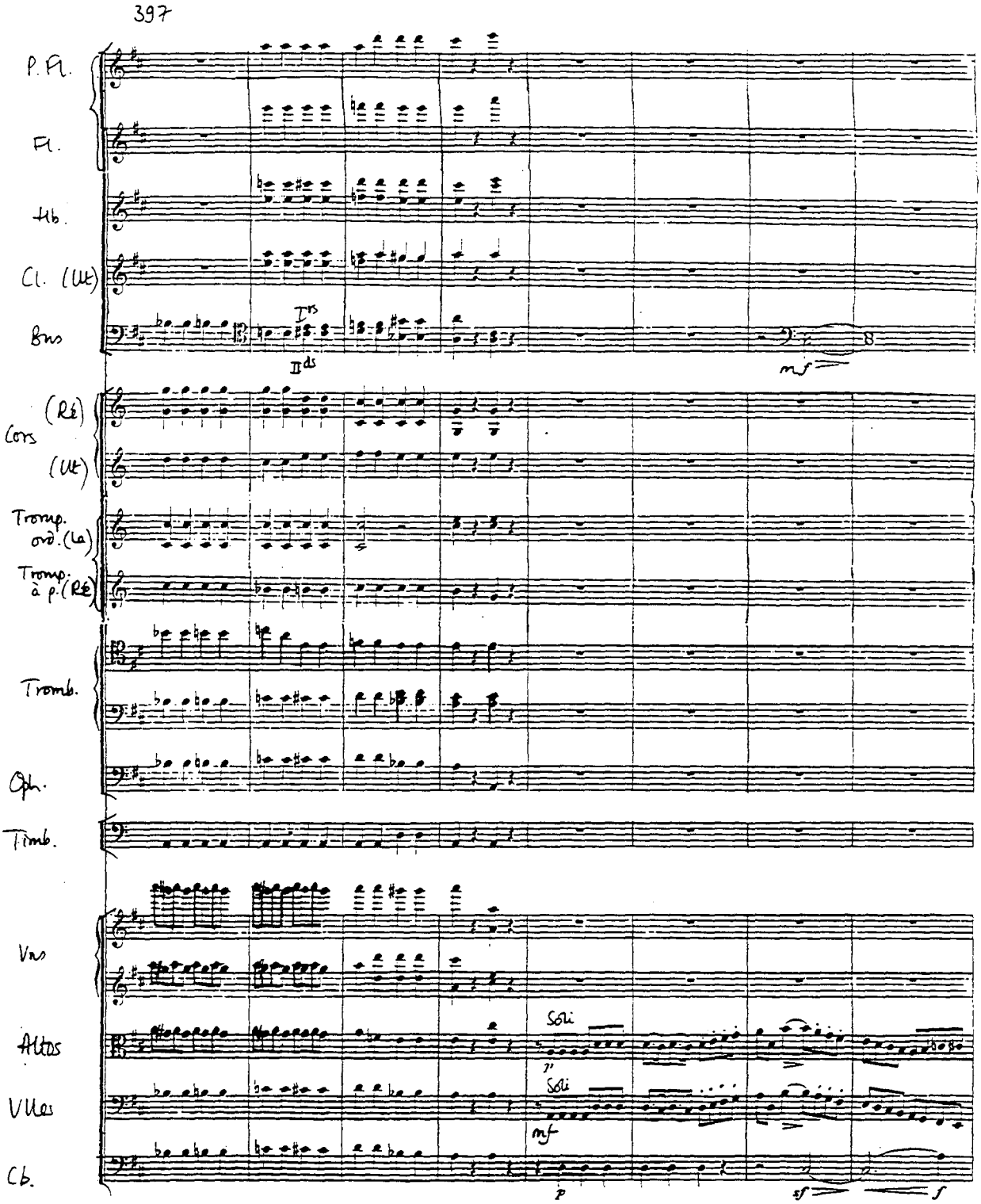

P.Fl.
Fl.
Hb.
Cl. (Ut)
Bns
(Re)
Cors
(Ut)
Tromp. ord. (La)
Tromp. à p. (Re)
Tromb.
Oph.
Tuinb.
Vns
Altos
Vlles
Cb.
crescr.
cresc.
mf cresc.
p cresc.
arco

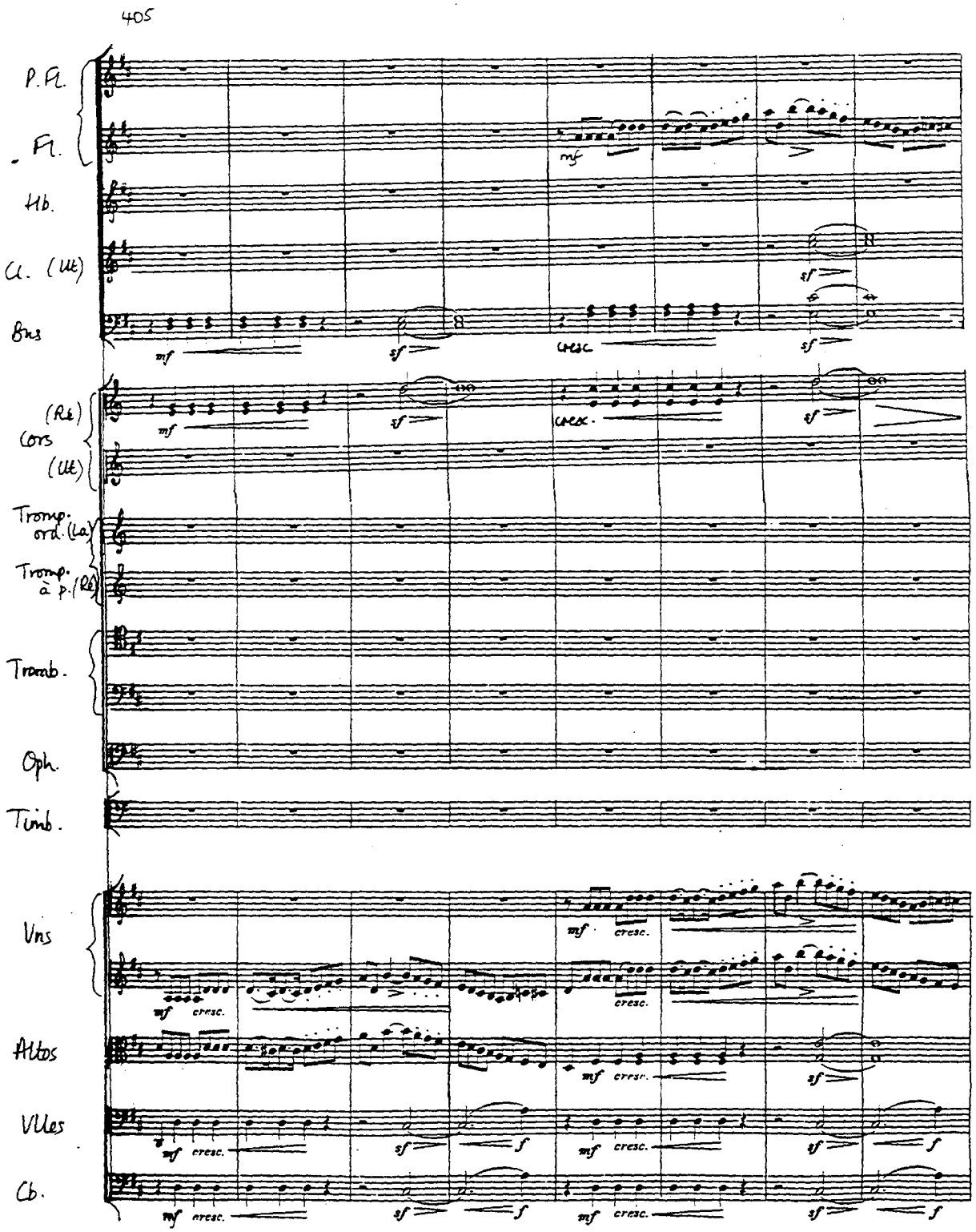

P. Fl.
Fl.
Hb.
Cl. (Ut)
I
I, II
Bns
II
III, IV
(Ré)
Cors
(Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
cresc.
unis.
mf


369
P. Fl.
Fl.
Hb.
Cl. (Mi)
I,II
Bns
III,IV
II ds
unis.
Cors (Ré) (Mi)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.

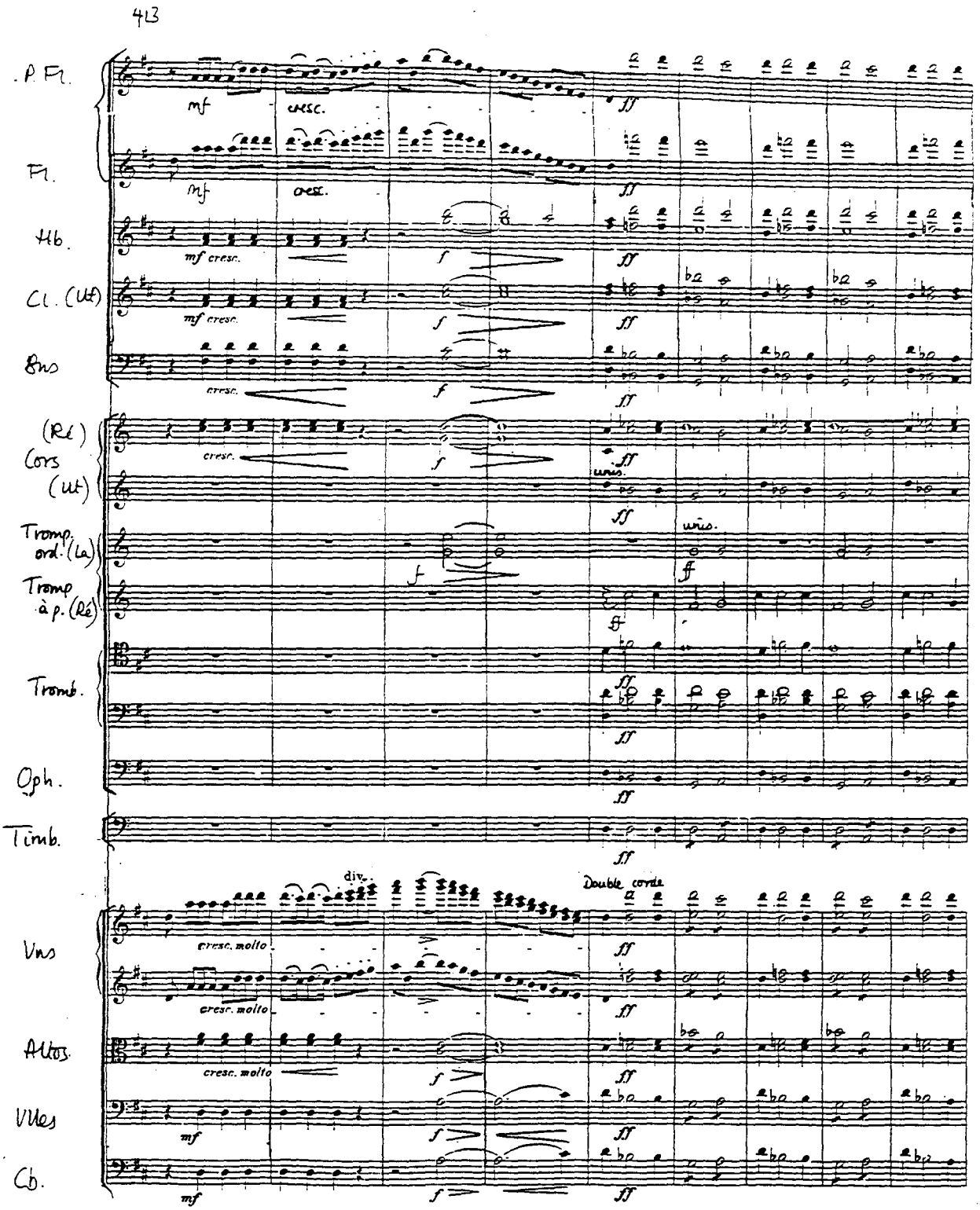

377
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
unis.
I
II
III
IV
I rs
II ds
Cors (Ré)
(Ut)
unis.
Tromp. ord. (Ut)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
div.
Cb.

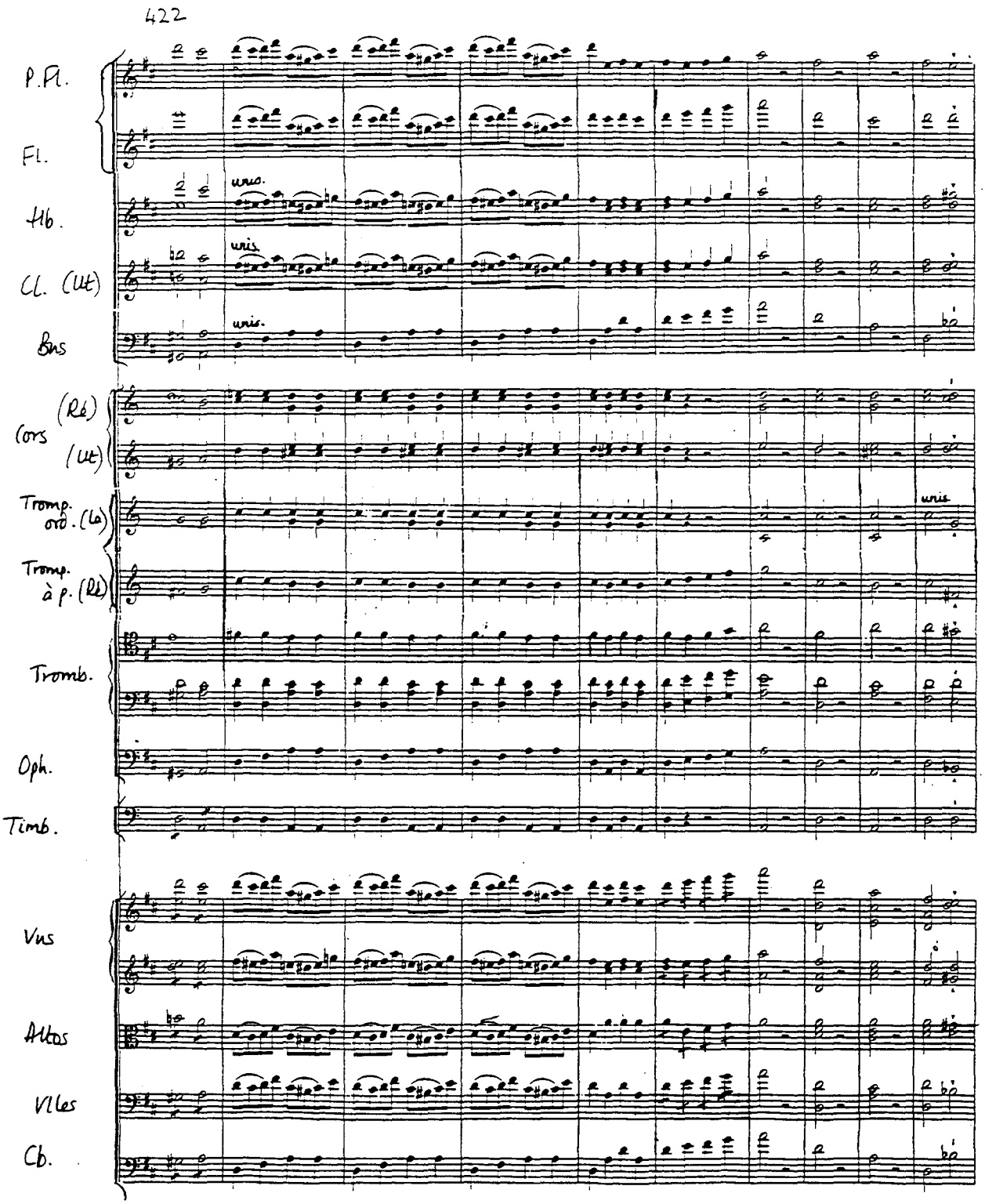

387
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ré)
(Ut)
Tromp. ord. (Ut)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
Soli
Soli
I^ers
IIds
I-IV unis.
unis.
unis.
unis.
unis.
unis. pizz.
arco
unis.

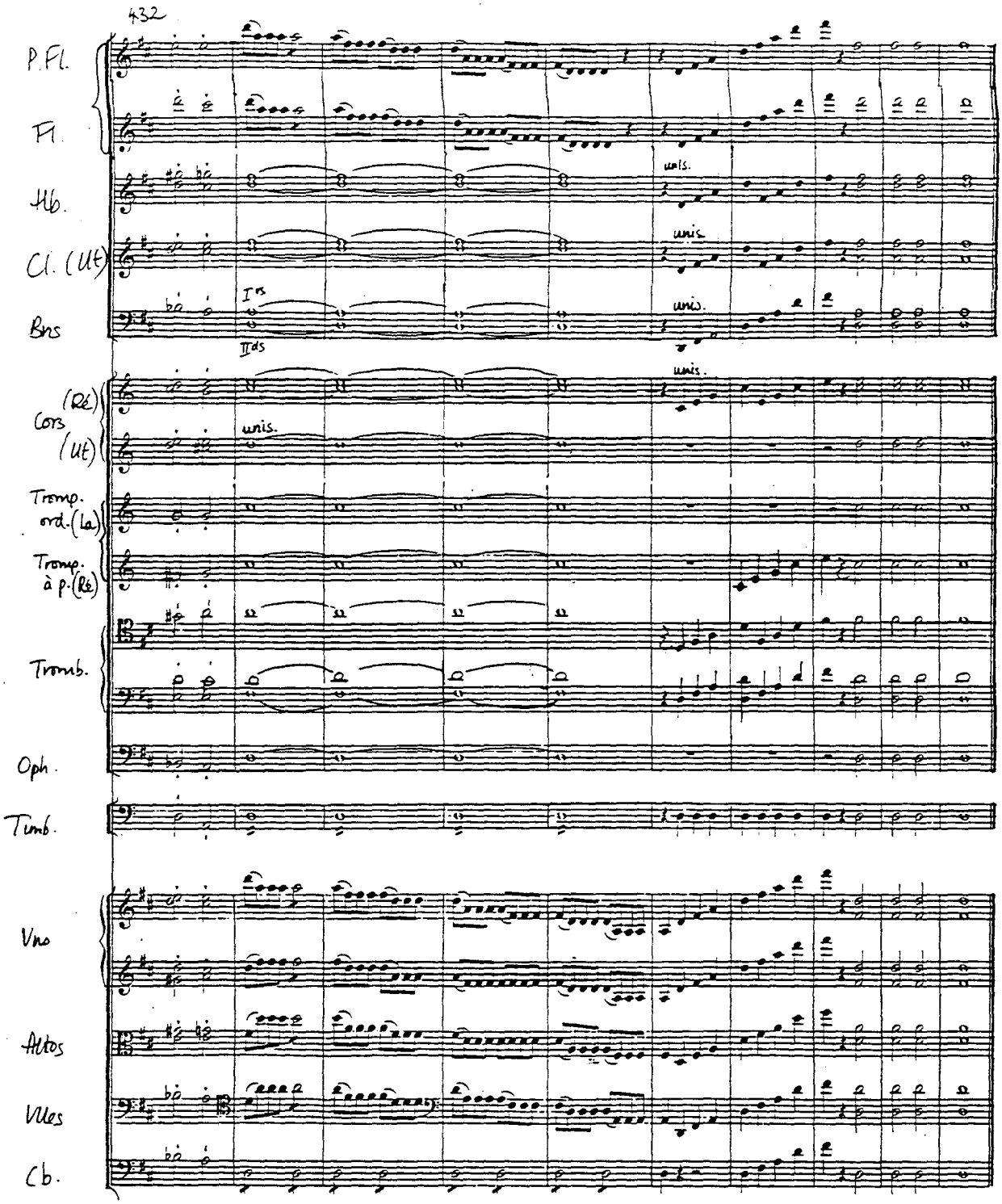

397
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
I ris
II ds
mf
Cors (Ré) (Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
Soli
p
Soli
mf
p
sf
f


405
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
mf
sf
cresc
(Ré)
Cors
(Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
cresc.

413

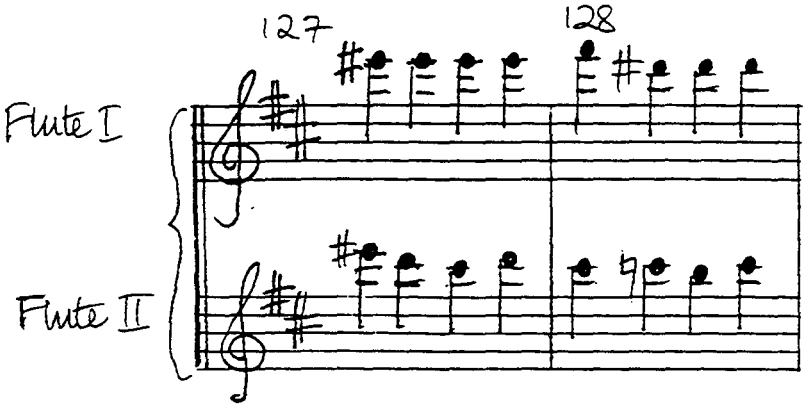

P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
(Ré)
Cors
(Ut)
Tromp. ord. (La)
Tromp à p. (Ré)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
mf
cresc.
ff
mf cresc.
f
unis.
div.
Double corde
cresc. molto


422
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
uno.
uni.
uni.
Cors (Ré) (Ut)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
uni.
Vns
Altos
Vlles
Cb.


432
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
I^os
II^ds
unis.
unis.
unis.
unis.
(Ré)
Cors
(Ut)
unis.
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Oph.
Timb.
Vno
Altos
Vlles
Cb.

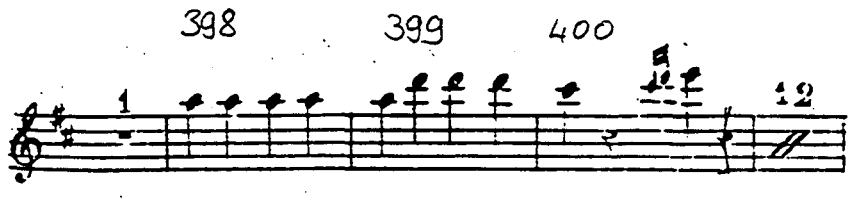
GRANDE OUVERTURE WAVERLEY: READINGS

Bar no.	Instrument	Comment
2,11	Vns I	A has *pp* at end of bar
26-7	Bns	P lacks dim hairpin
34	Vlles	A and P lack *nourri-*
38	Vns I, II	P has *ff*
41	Vlles	P lacks dim hairpin
45	Cb.	P lacks dim hairpin
47	Cb.	P has *pp*
57	Cl. I	P lacks slur
62	Cl. I	P lacks hairpin dim
63	Altos	A and P lack hairpin dim
63	Cb.	P lacks dim hairpin
64	Altos	A and P lack hairpin dim
65	Vns I	P lacks *p*
68-76	Wind	P has added slurs not in A or PO
69	Hb.	P and PO lack *p*
84	Fl.	P lacks dim hairpin
99-100	Vns I	P lacks cresc hairpin
101-3	All Wind	P has slurs not in A or PO
107	Cors I, II	P lacks hairpin accent
107	Cors III, IV	P lacks hairpin accent
127	Vlles, Cb.	P has misplaced *sf* 's
127-8	Fl.	PO has:



127-9	Bns	P has misplaced *sf* s
128	Vns I	P has misplaced *sf*
128	Vns II	P lacks *sf*
144	Cl.	P lacks hairpin dim
159	Hb.	P lacks hairpin dim
166	Vlles, Cb.	A and P lack *ff*
169	Vlles	PO has *e*
175	Vlles	P lacks *soli;* P lacks *pp*
175	Cb.	P lacks *soli;* P has *p*

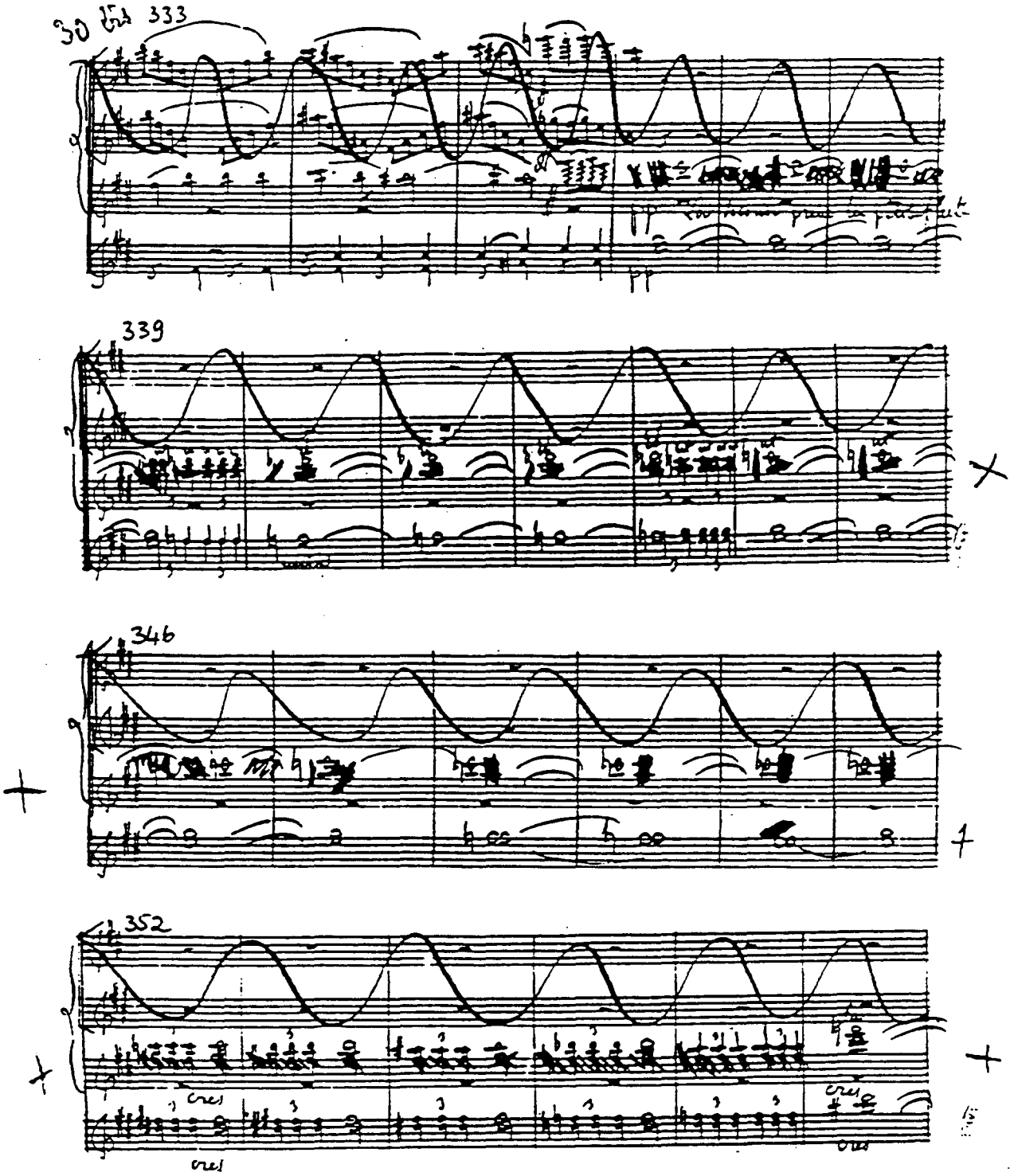
183	Vns I, II	P lacks hairpin cresc
187	Vns II	P lacks slur
221	Cl.	P lacks *ff*
226	Vlles	P lacks *ff*
242	Vlles	P lacks entry in this bar
244	Vlles	P lacks *ff*
245	Hb.	A and P lack *ff*
252	Vns I	P lacks *mf*
254	Altos	A lacks *mf*
258	Hb.	A has *mf*
259	Fl.	A has *mf*
261-2	Fl.	A lacks slurs
260-1	Hb. II	P lacks tie
260-2	Hb. I	A lacks slurs
263	Cors III, IV	P lacks entry and in 264 it has hairpincresc
263	Tromp. ord. II	A lacks slur
268	Fl.	P lacks hairpin dim
268	Cl.	A and P lack dim hairpin
283	Cl. II	P has *e″* all bar
290	Altos	P has *p* ; PO has *poco*
293	Bns	P has entry 1 bar early
303	Hb.	A and P lack *p*
303	Vns I	P lacks dim hairpin; A and P lack *p*
311	Vns II	P lacks *soli*
328	Hb.	P lacks hairpin dim
342	Vns I	All sources lack flat sign
347-50	Hb.	P has slurs
364	Altos	P has *f*
368	Vns II	PO has *f#* for middle note of 2nd chord
381-2	Tromp. à p.	P lacks tie
400[3]	Fl. II	PO has:

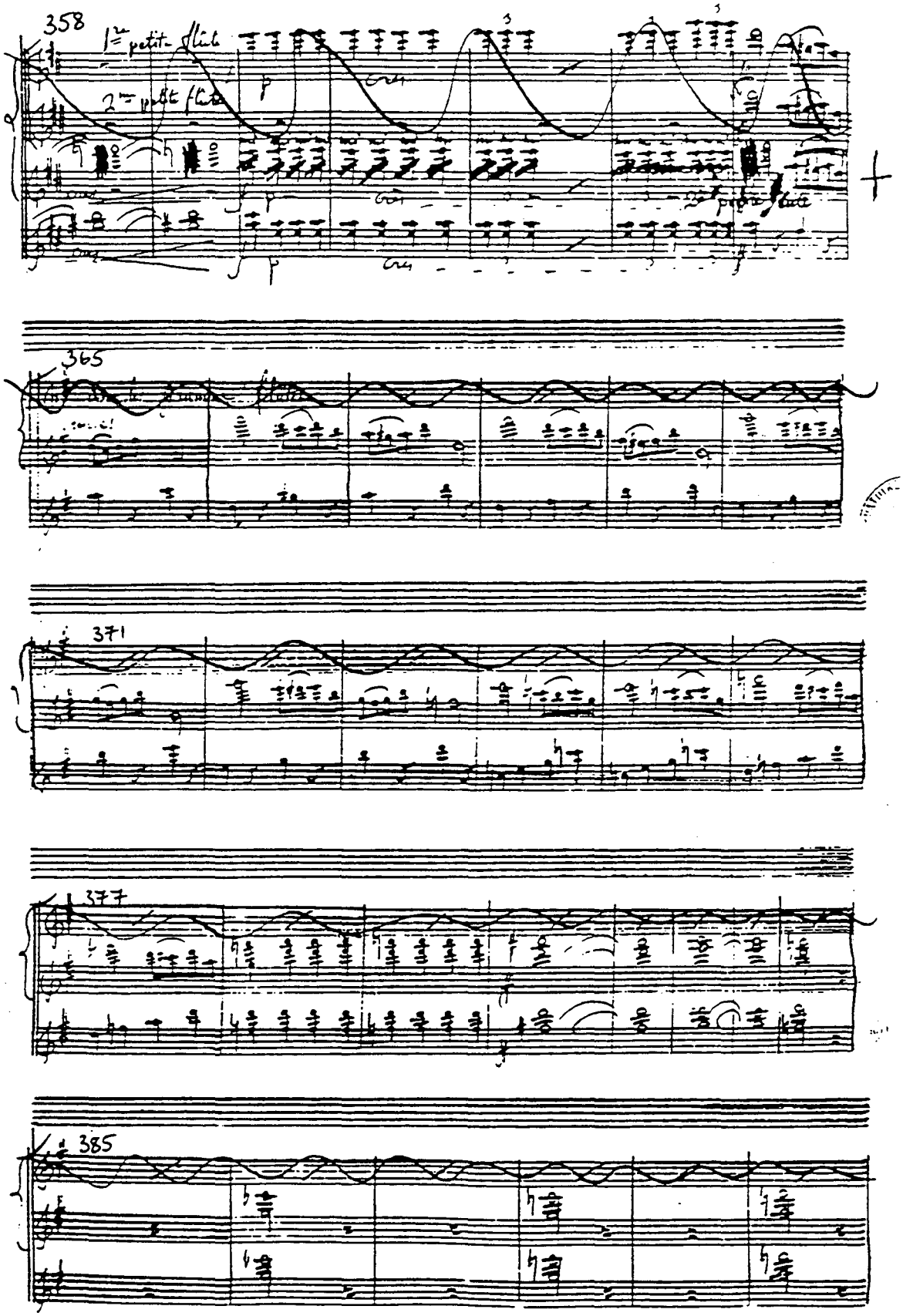


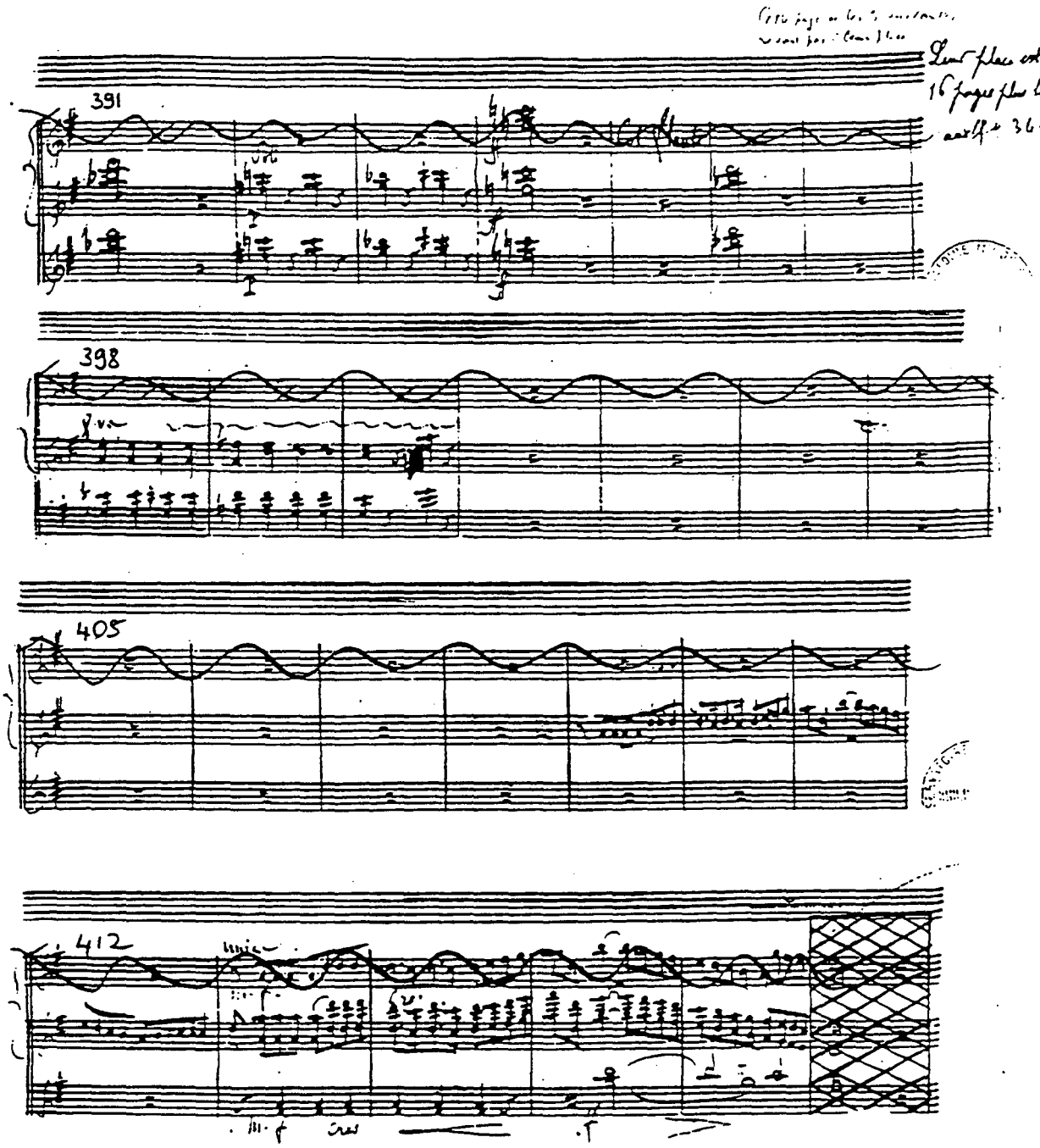
404	Cb.	P has hairpin dim
407	Vlles, Cb.	P has *f*
409	Fl.	A and P lack *mf*
411	Fl.	A and P lack hairpin dim
412	Vlles, Cb.	P has *f* at start of bar
413	P. fl., Fl.	P lacks *mf*
430	Vns II	P lacks *e‴* at top
439-41	Bns	P has *d′* as upper note

APPENDIX

Facsimile of autograph of *Waverley* showing original flute and piccolo parts.




358
1re petit flute
2me petit flute
365
371
377
385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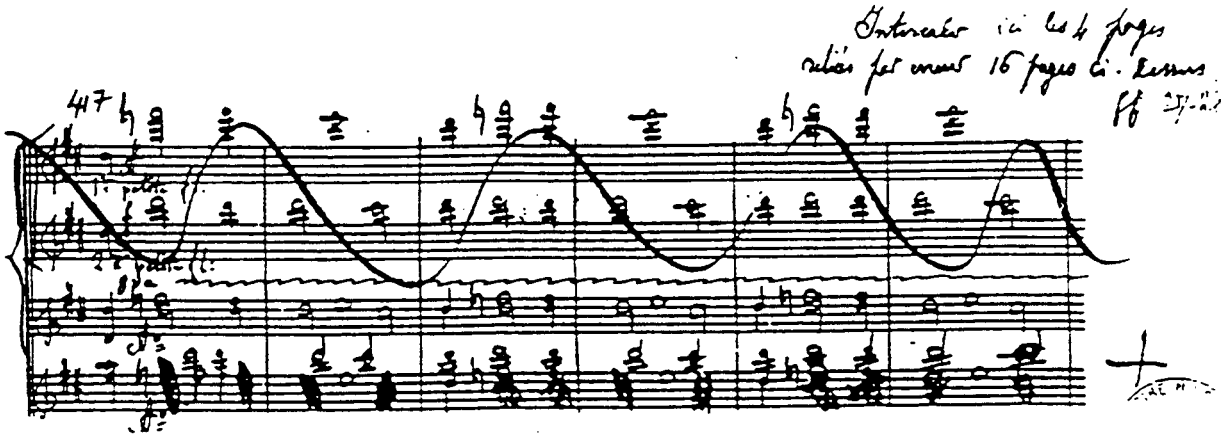
398
405
412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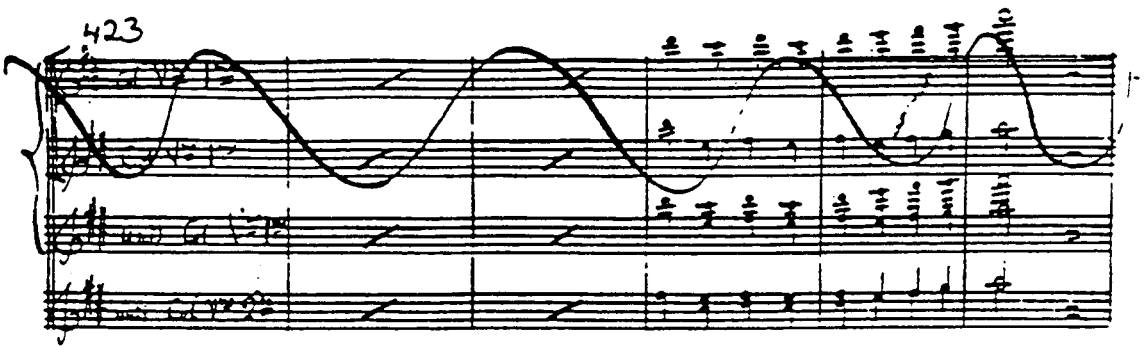
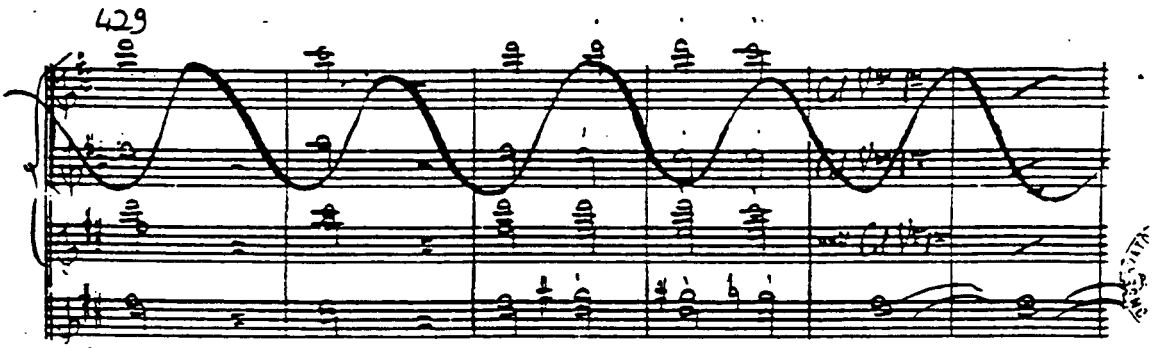

423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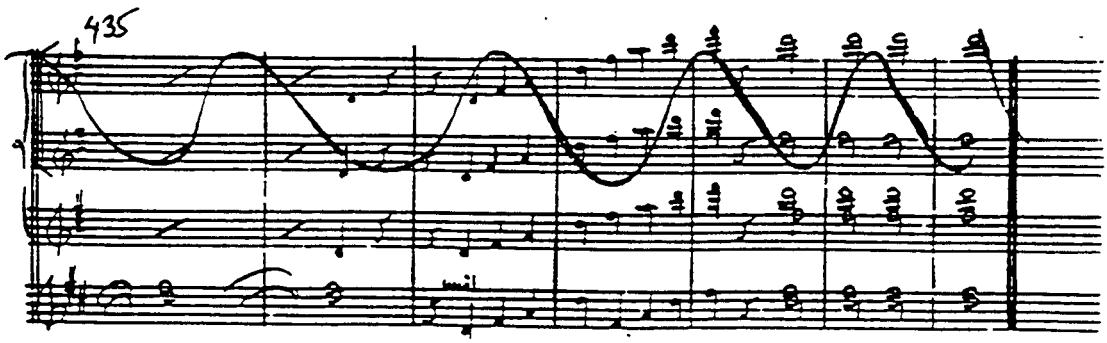

435

GRANDE OUVERTURE DU ROI LEAR

PAR

HECTOR BERLIOZ

GRANDE OUVERTURE DU ROI LEAR: SOURCES

Unlike the overture *Waverley*, where the printed score (P) shows significant additions to the autograph (A), in *Roi Lear* P shows no significant additions to A apart from what is generally intelligent interception over the matter of slurs and dynamics. Despite this, P omits many details which are in A, failing to transfer details accurately to the plates. Although it is known that Berlioz requested a date from his publisher by which he might receive the proofs, there is no evidence that he did any corrections. The only visible changes to the plates are to be seen in the bars where semibreves which were originally engraved in the middle of the bar have been moved to the beginning of the bar. In the interests of retaining accurate slurs and dynamic markings, A will be used as the primary source for the edition. P and PO will be used where there are obvious omissions to A, although in the overall scheme of things these are few. As with *Waverley*, PO seems to have been engraved from a source no longer extant, and will, therefore, be used as a tertiary source for corroborative purposes (notation errors in PO will, however, be recorded).

There are two autograph albumleaves (AL1 and AL2). If the date is accurate, and not back-dated, it will realised that AL1 was written out close to the time that the score went to be engraved. It shows, however, many discrepancies with other sources, suggesting that Berlioz was not settled on any one particular articulation for this theme, which is here labelled *Adagio*, not *Andante* etc. as in the autograph. The extract comes from the time the theme is heard at the end of the introduction, since this in the only time it appears with the bassoons; Berlioz does not include the cellos, which are also playing at this point. The articulation in colour shows how it appears in the autograph score, to demonstrate the differences. AL2 is shown in facsimile and transcribed below, with a transcription below showing the articulation as seen in A.

AUTOGRAPH SCORE: **US-STy** (Beinecke Library, University of Yale, CT) Frederick R Koch Foundation Deposit 250. *Grande/ Ouverture / du / Roi Lear Tragédie de Shakspeare / Dédiée à Mr Armand Bertin / et Composé / Par / Hector Berlioz.* Lower R.: œuvre 4me / *Nizza 7 mai 1831.* Foot of TP, in another hand: Oblong, 21.5 x 28.4 cm.; 16 staves; one p. oblong, 22 staves. Aut. fair copy, with revisions for publication.

AUTOGRAPH ALBUMLEAF: **F-Pn** W26, p.76. Main theme from opening, signed and dated December 28, 1838.

AUTOGRAPH ALBUMLEAF: **B-Br** MS. II 7485 C. Second theme for oboe from Introduction, signed and dated 'Bade, Sepember 2, 1858', written for Joseph Wieniawski.

MANUSCRIPT SCORE: **D-brd-LÜh** Mus. C 75A. *Ouverture zum König Lear von H. Berlioz.* 52 numbered pp. [1 - 52]. Upright white, 16 staves. 19th-century German [?] fair copy.

MANUSCRIPT ORCHESTRAL PARTS: **D-brd-DT** Mus n. 356. German copyist. Upright white, 12 staves. 9 parts: VnsI (4), Vns II (2), Altos, Vlles & Cb., Cb.

PRINTED SCORE: *GRANDE / OUVERTURE / DU/ ROI LEAR / Tragédie de Shakspeare, / DÉDIÉE / à Mr Armand Bertin, / et composée par / HECTOR BERLIOZ. / Œuvre 4e. /* [L.:] *Partition 25^f^. [R.:] Parties sép.^ées^ 18^f^. / A. V. / PARIS, chez AD. CATELIN et CIE. Editeurs des Compositeurs réunis, Rue Grange Batelière, 26. / Leipzig, chez Breitkopf et Haertel. /* Ad. C. (448) et CIE . Paris: Ad. Catelin et Cie., [1840] (Leipzig: Breitkopf & Härtel). Pl. no. Ad^e^.C. (544) et Cie. (Ad^e^.C. (448) et Cie on TP). TP, TP blank, 1-83, [84] blank. Foot of p. 83: *Gravé par C. Fauché, 5 rue de Tracy.* Hopkinson 24A.

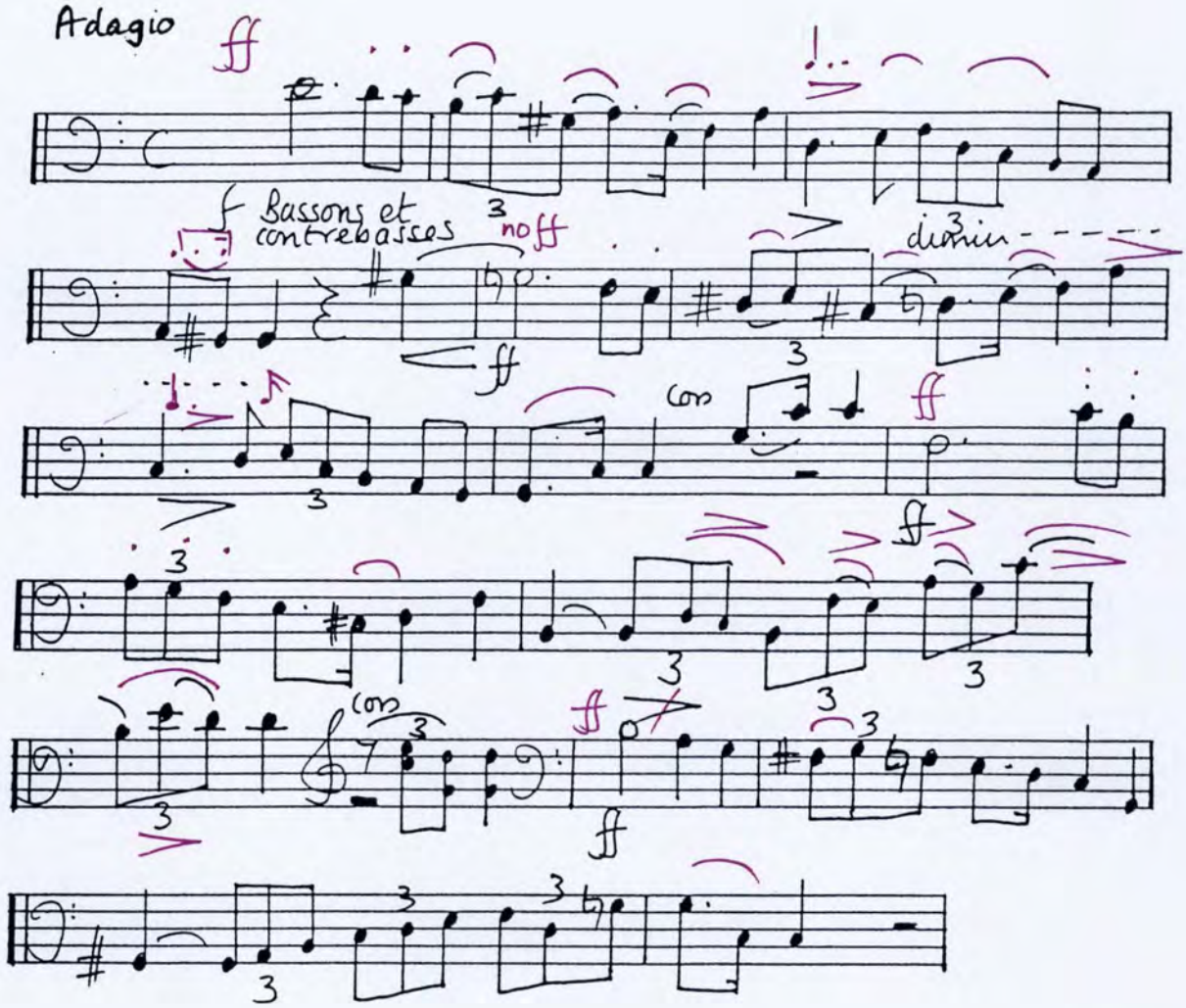
PRINTED ORCHESTRAL PARTS: Paris: Ad. Catelin et Cie., [1839]. TP same as full score. Pl. no. Ad^e^.C. (488) et Cie. With some aut. annotations. Hopkinson 24B.

VARIANT: Pl. no 14010.R. Paris: Richault, c. 1866. Hopkinson [24B(*a*)].

PUBLISHED ARRANGEMENTS: For pf., four hands, arranged by J. A. Leibrock. Paris: Rochault, [1843]. Pl. no. 6862.R. Price 9^f^. 31 pp. Hopkinson 24C.

For pf. solo, arranged by J. A. Leibrock. Brunswick: G. M. Meyer, Jr., [c. 1854]. Pl. no. 1059 on TP, 2, and 15; elsewhere E. L. 26; the pl. no. 1066 also appears on the TP. Price 14 ggr. Hopkinson 24C(f).

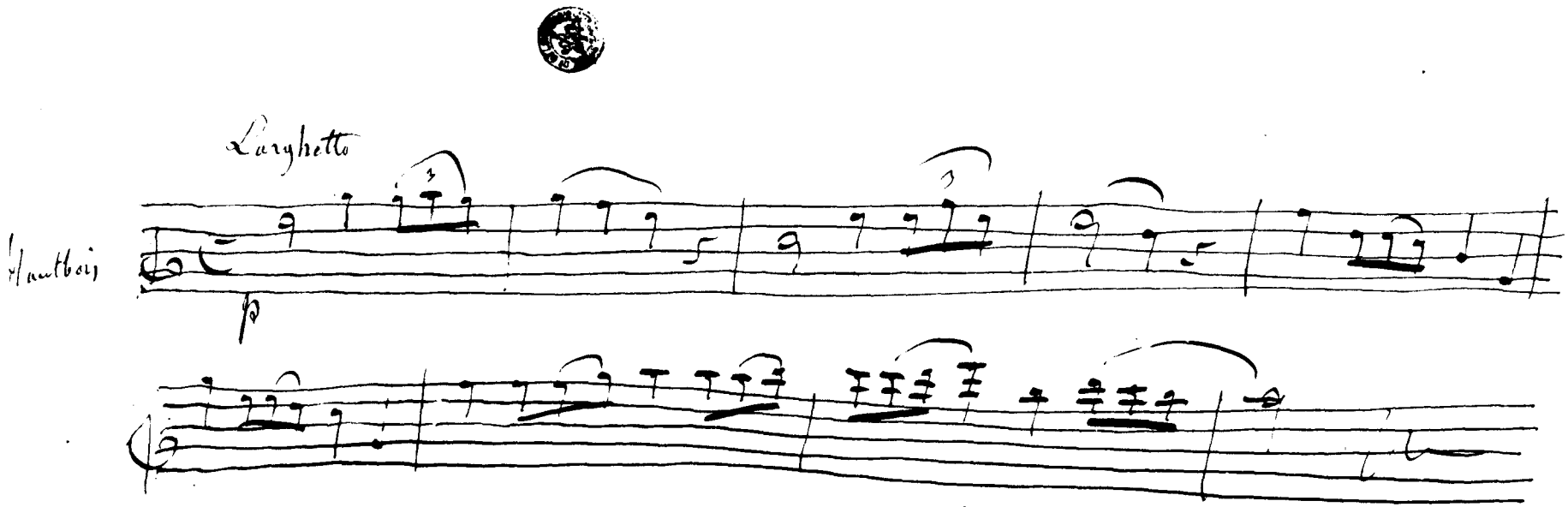
For pf. solo, arranged by Liszt, published by the Liszt Society, 1987.



Albumleaf I

Transcription of Albumleaf, showing articulation from the autograph score in colour, for comparison.

Albumleaf is dated December 28, 1838 & is signed by Berlioz



Ouverture du Roi Lear

Hector Berlioz

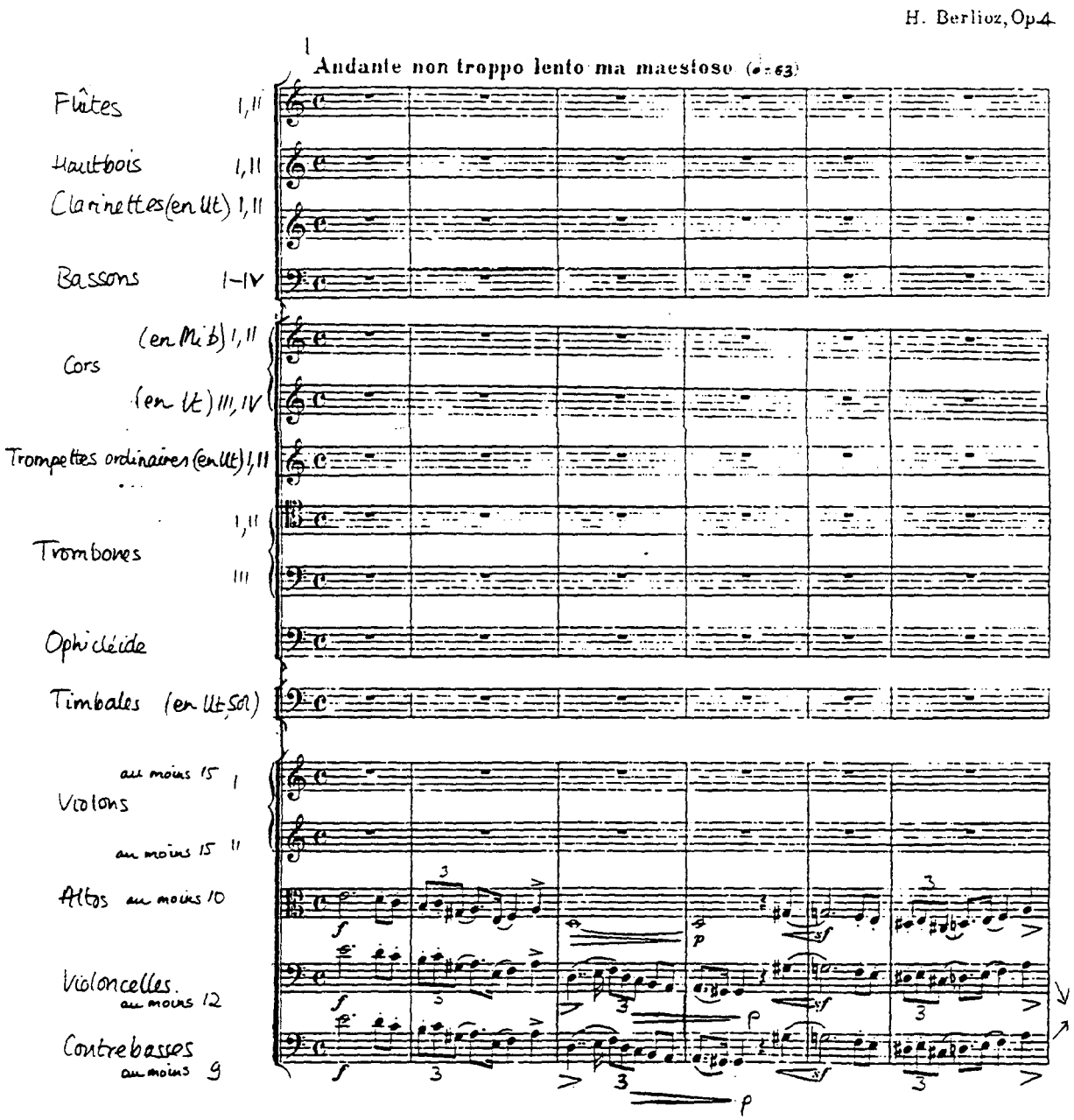
Nice 2 Sept: 1858

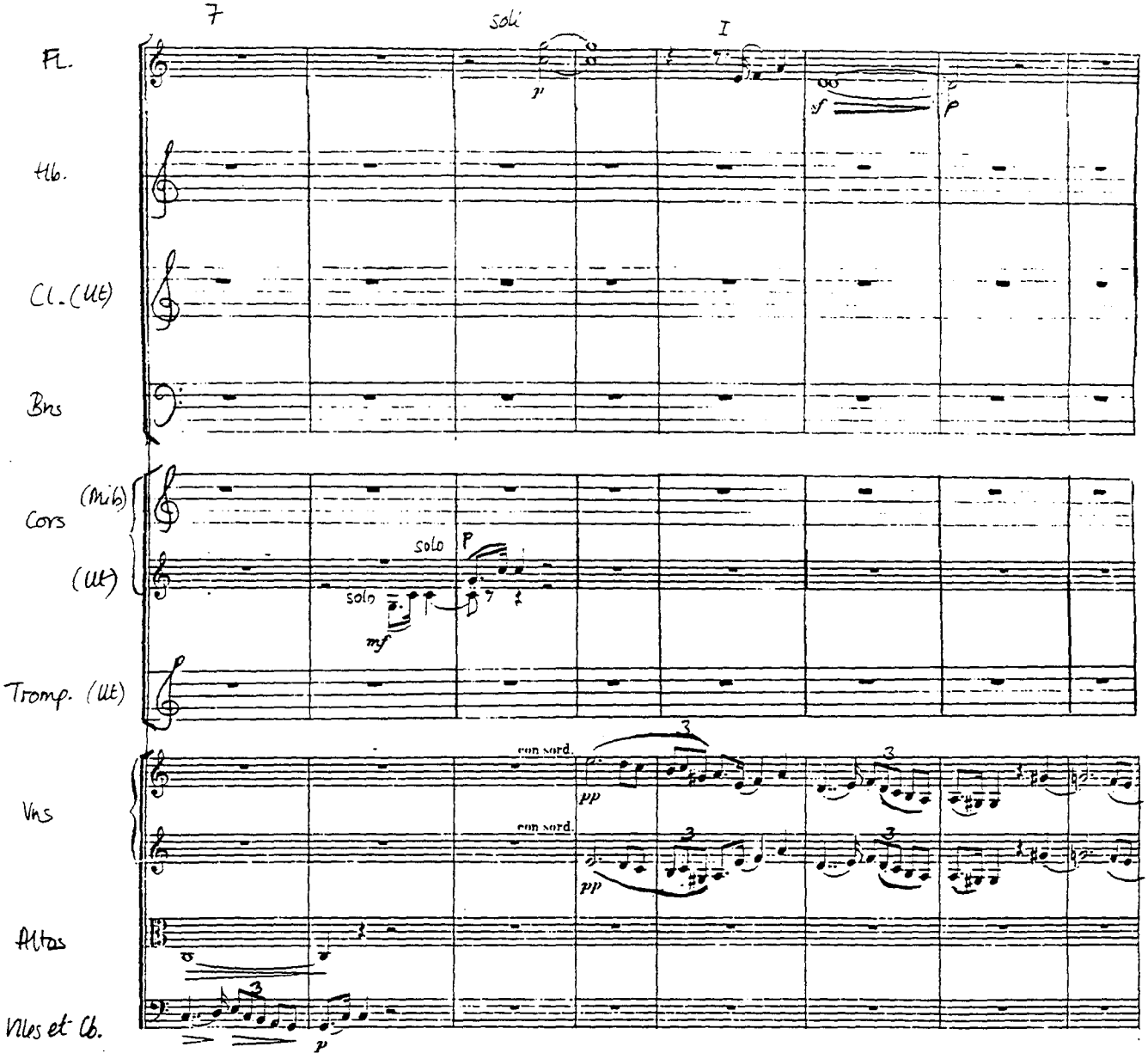
Album leaf II : facsimile

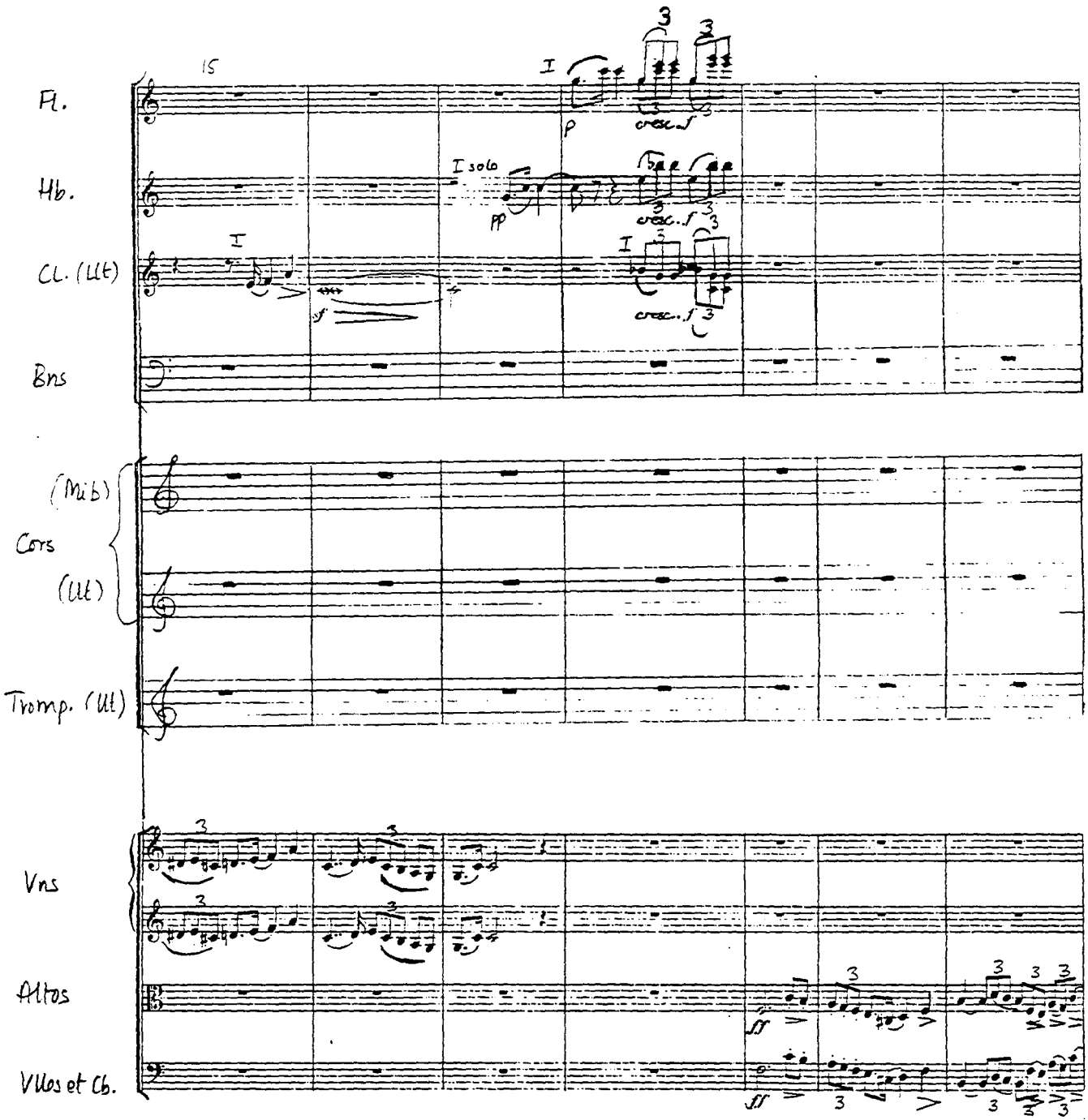
387

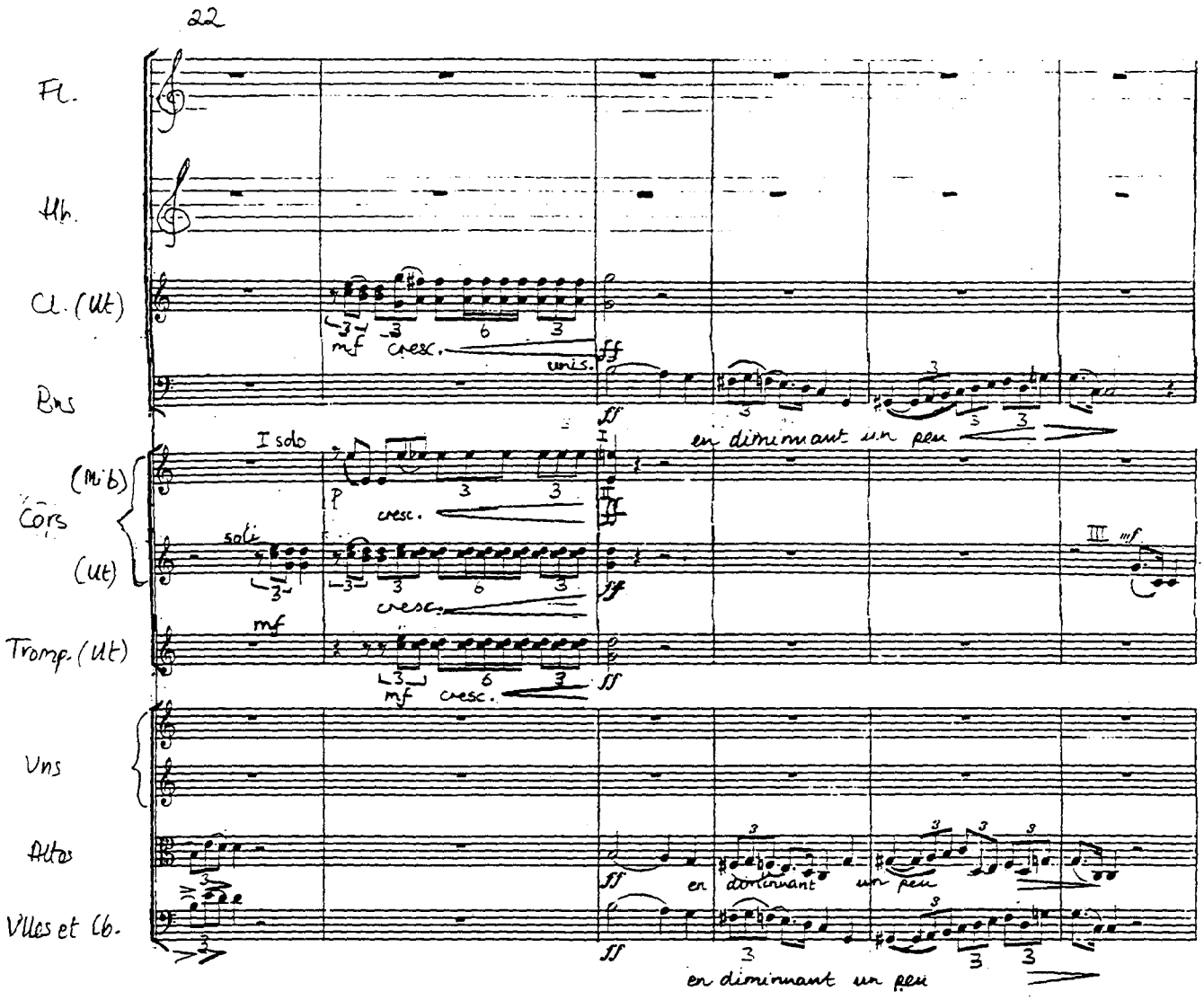
GRANDE OUVERTURE DU ROI LEAR
*Tragédie de Shakspeare**

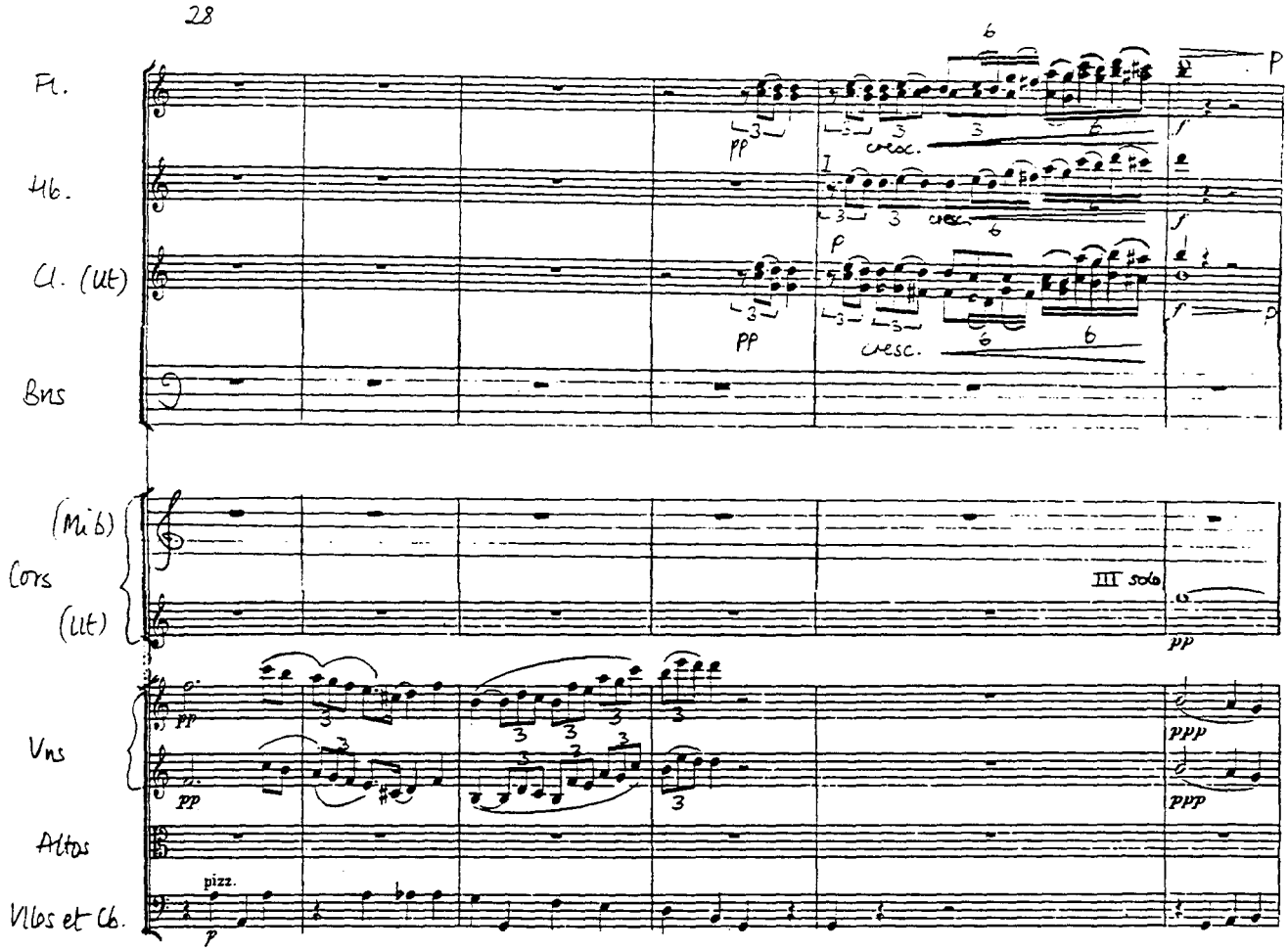
**Sic*: Berlioz crossed out the 'e' between the 'k' and the 's'.

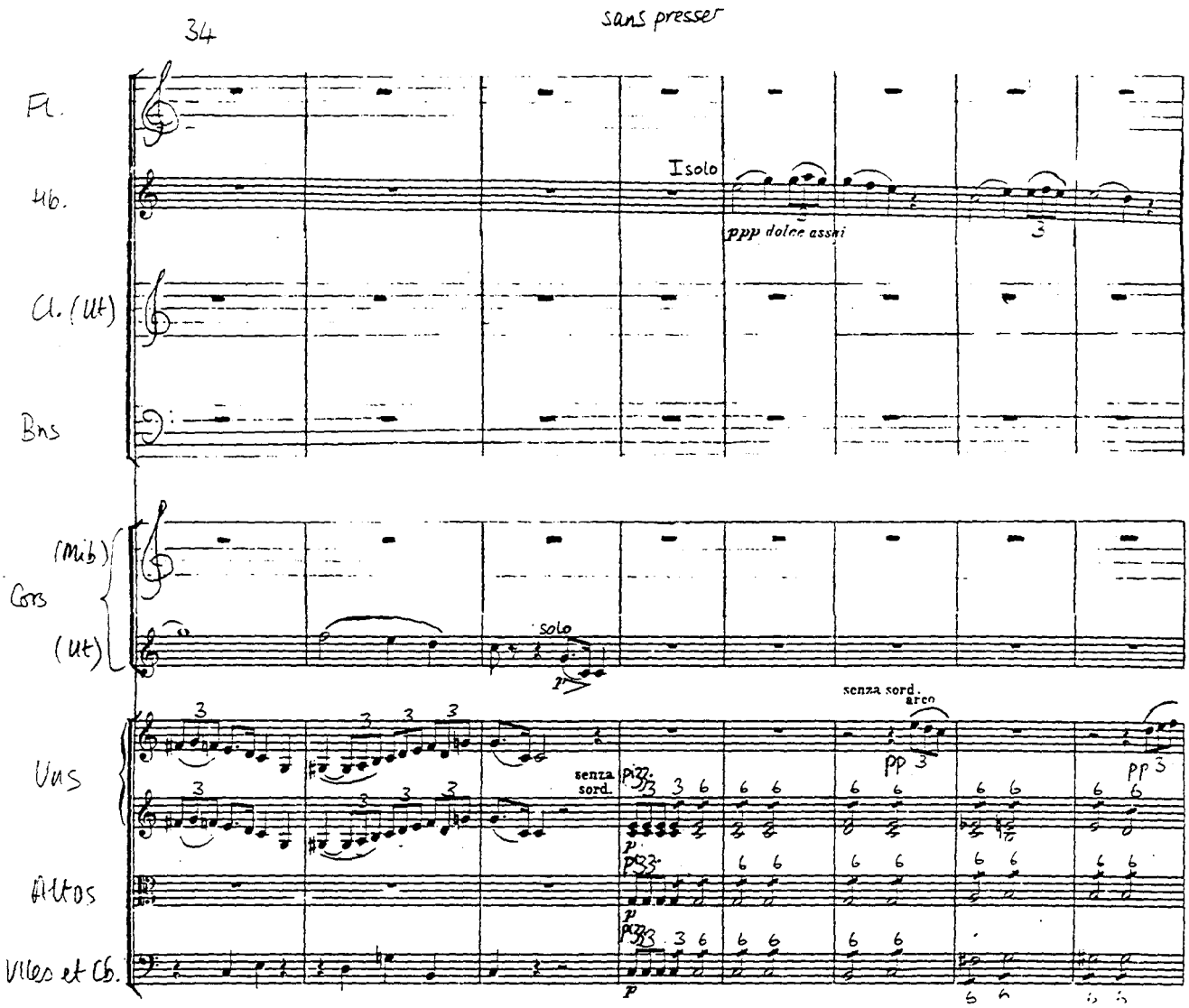


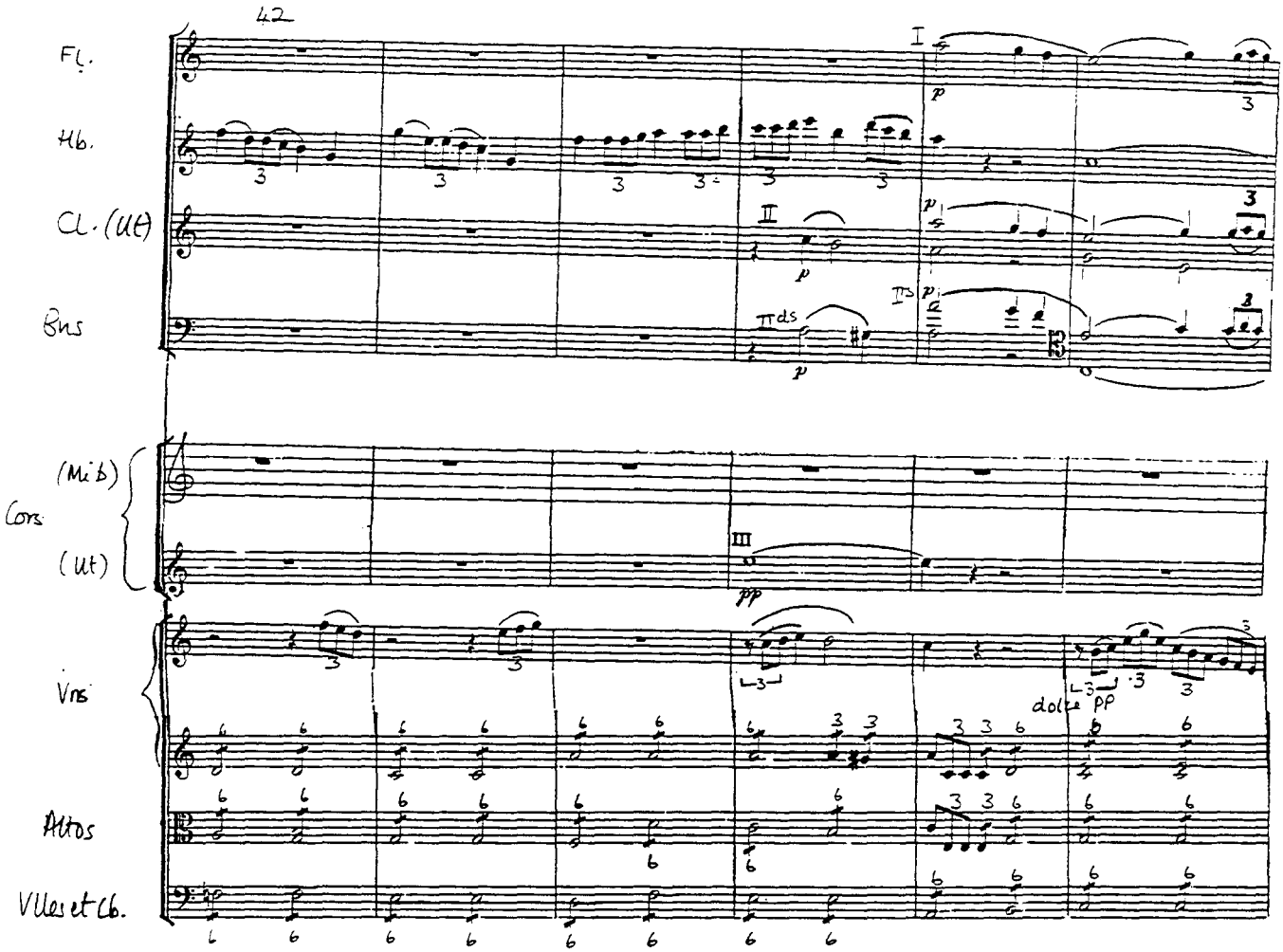

7
soli
I
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib)
(Ut)
Tromp. (Ut)
Vns
Altos
Vlcs et Cb.
solo
solo
mf
con sord.
con sord.
pp
pp
p

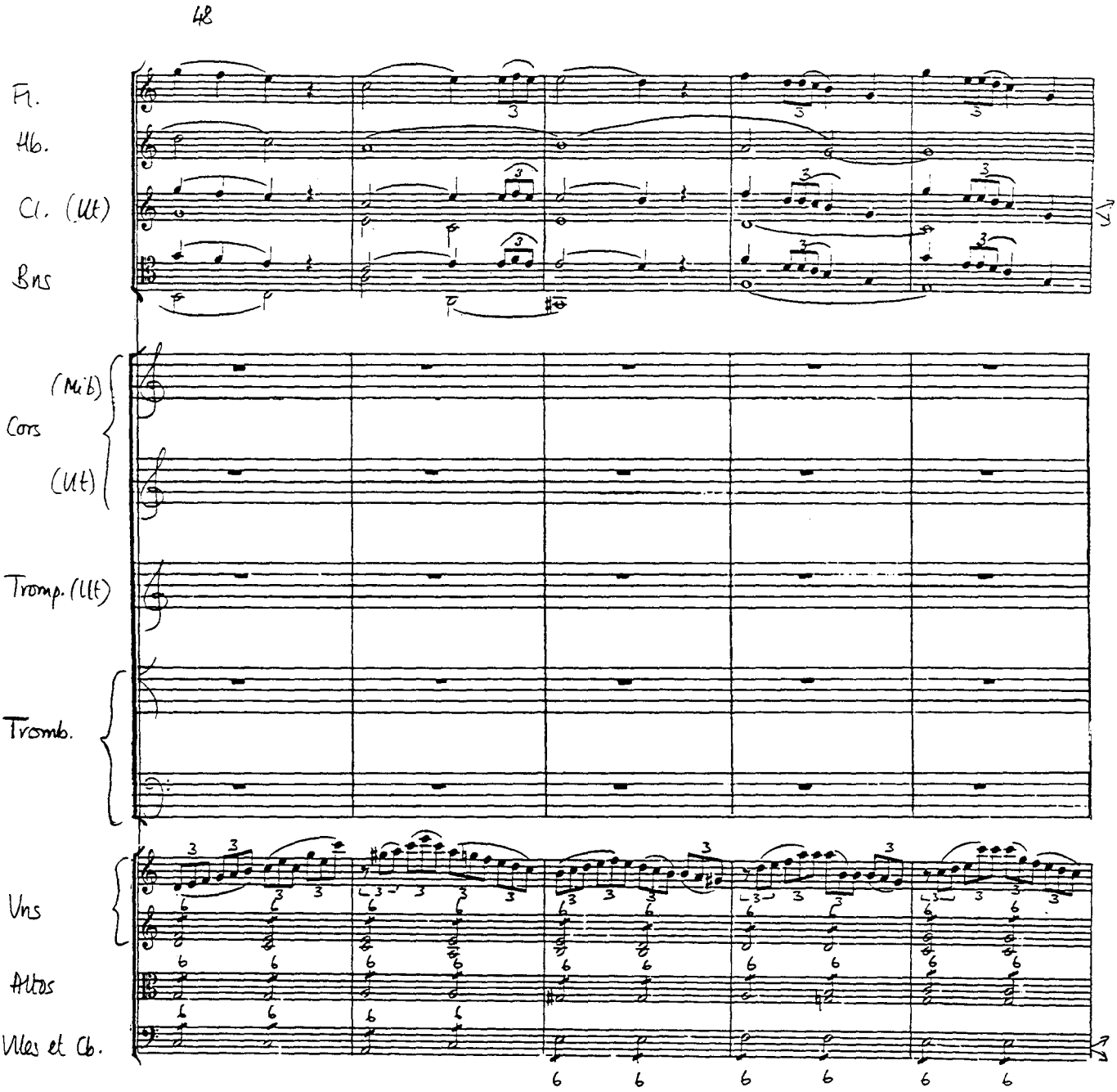

15
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp. (Ut)
Vns
Altos
Vllos et Cb.
I
I solo
pp
p
cresc.
f
ff

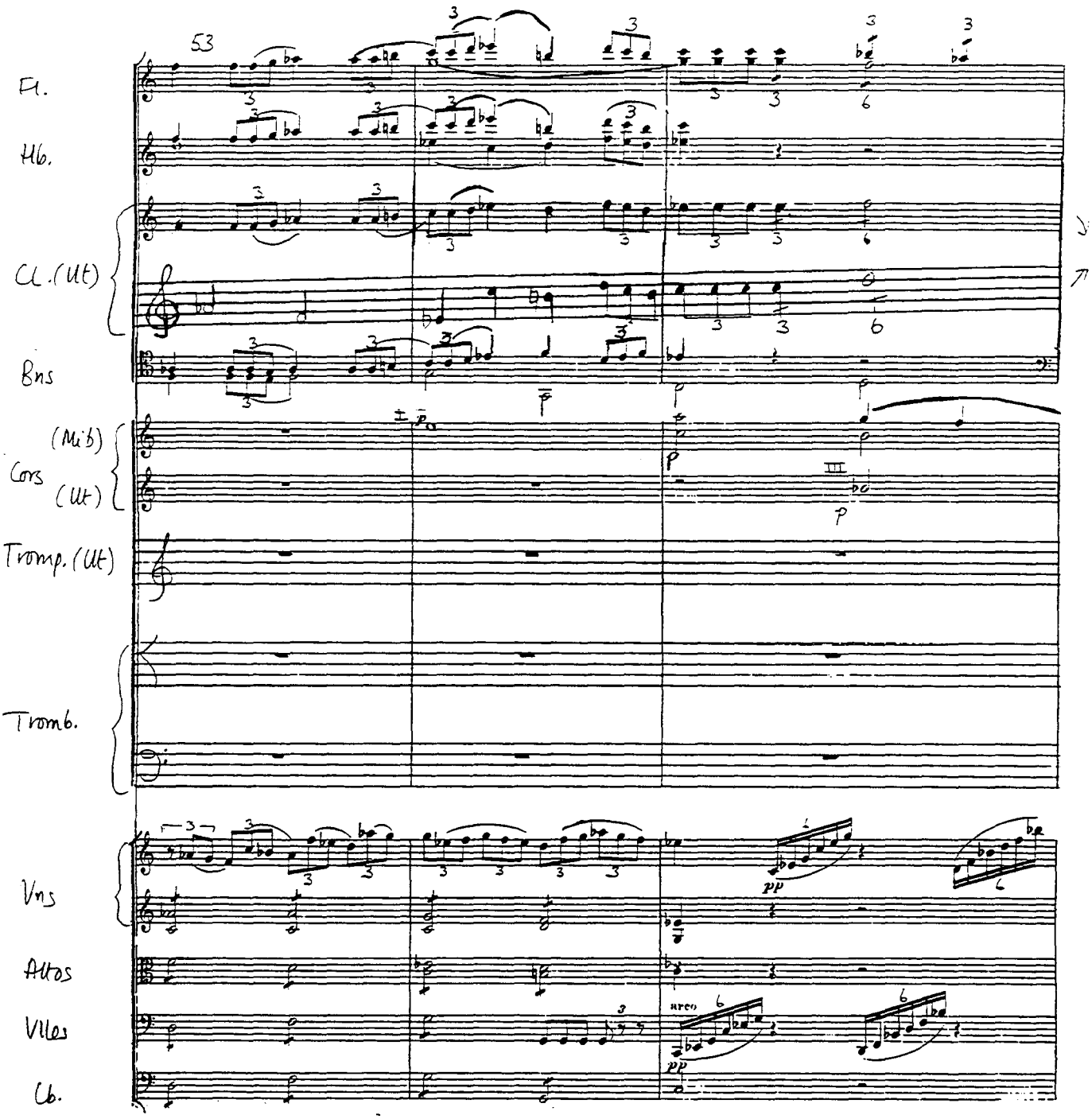

22
Fl.
Hb.
Cl. (Ut)
Bns
I solo
en diminuant un peu
(Mi b)
Cors
(Ut)
soli
Tromp. (Ut)
Vns
Altos
Vlles et Cb.
en diminuant un peu

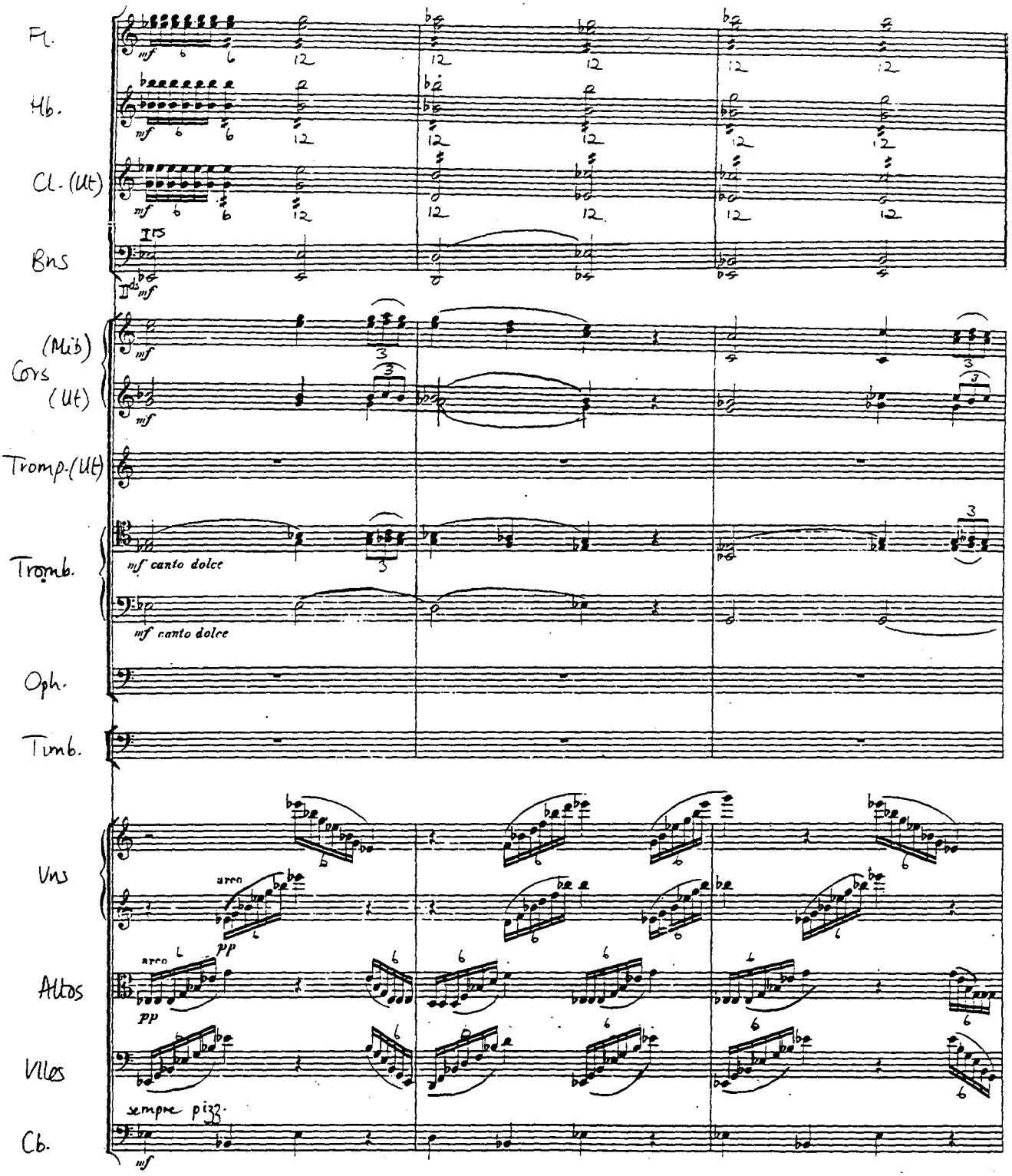

28
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
III solo
Vns
Altos
Vlcs et Cb.
pizz.

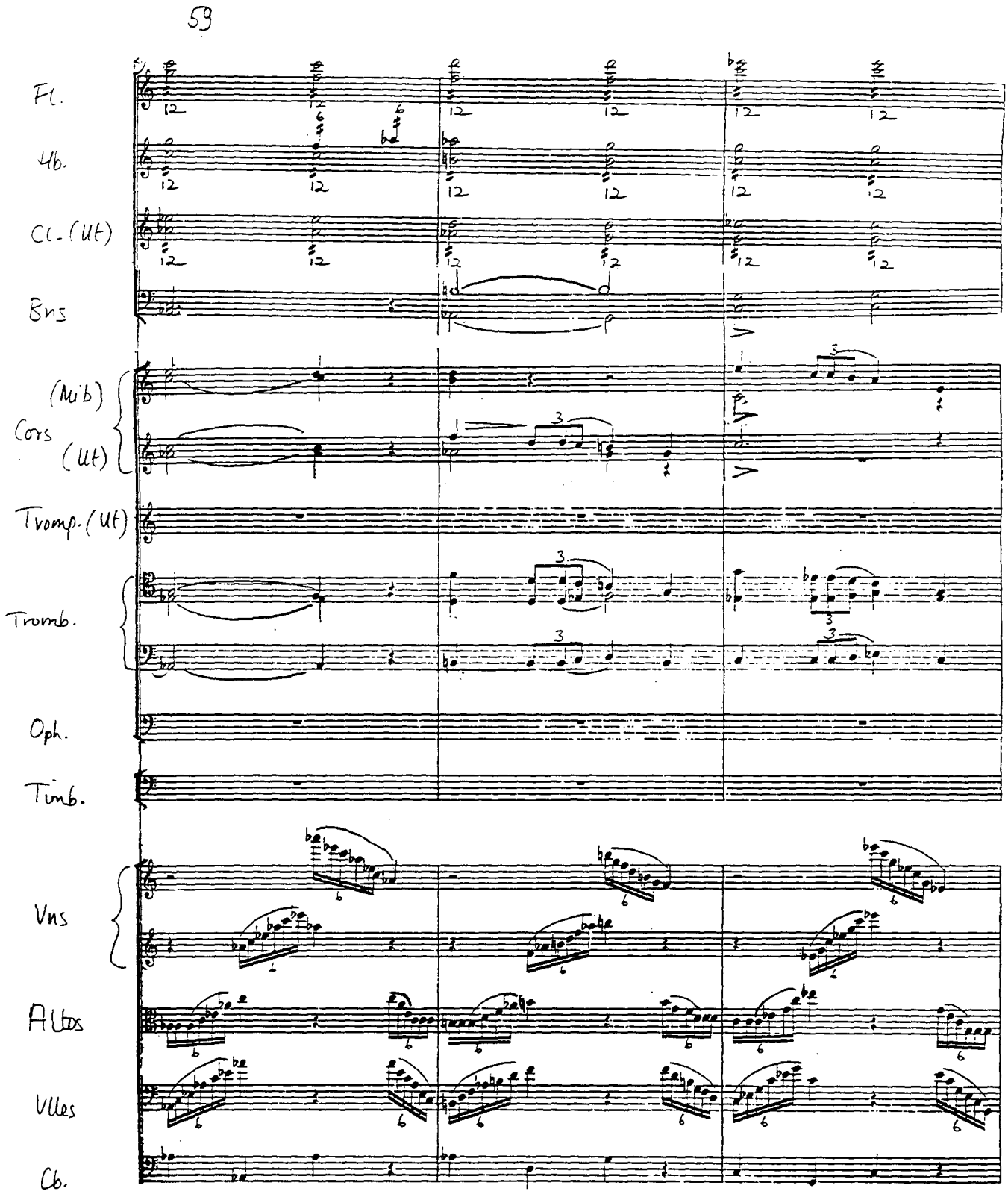

34
sans presser
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Vns
Altos
Vlles et Cb.
I solo
ppp dolce assai
solo
senza sord.
pizz.
senza sord.
arco
pp
pp

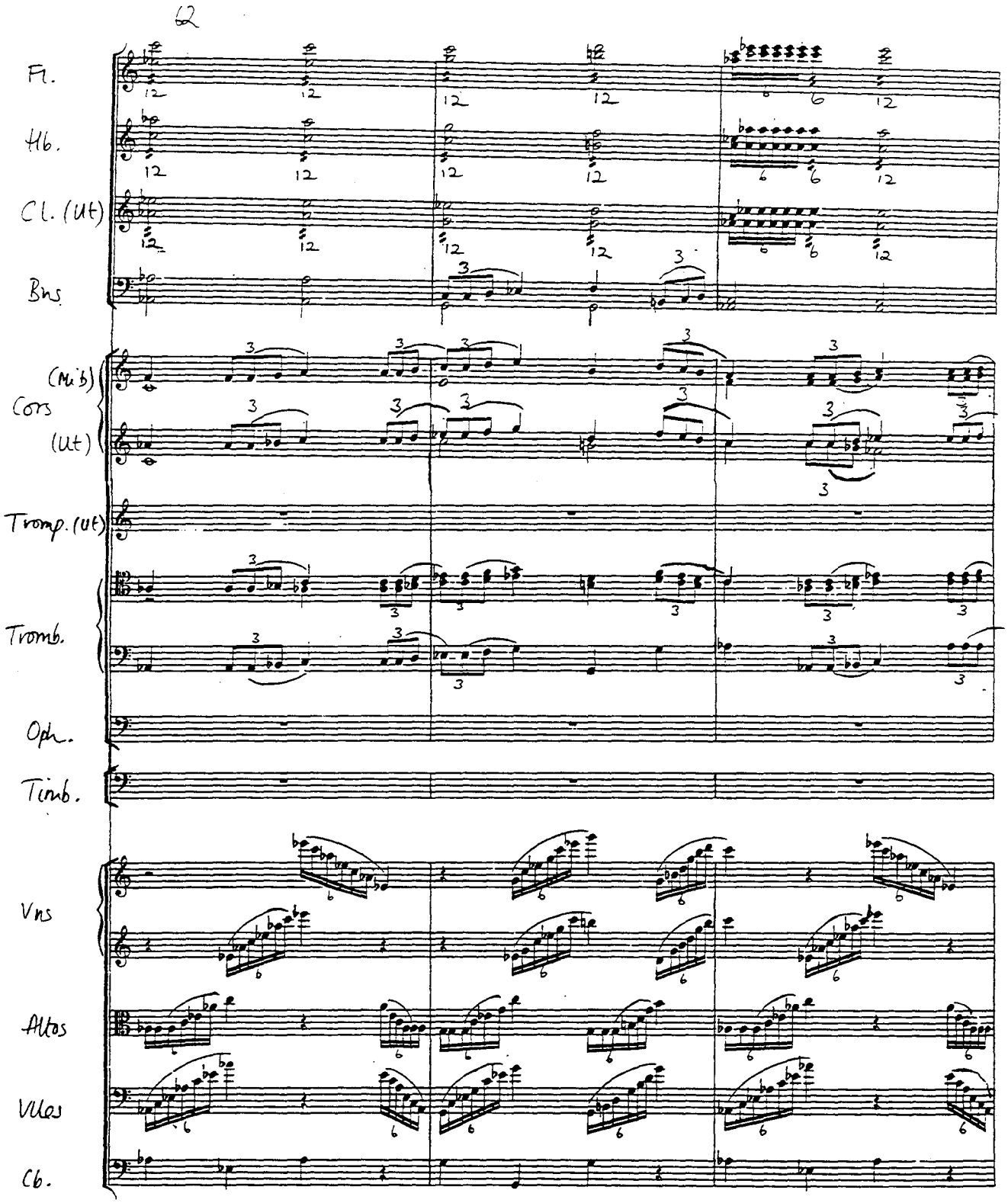

42
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Vns
Altos
Vlles et Cb.
I
II
III
dolce pp

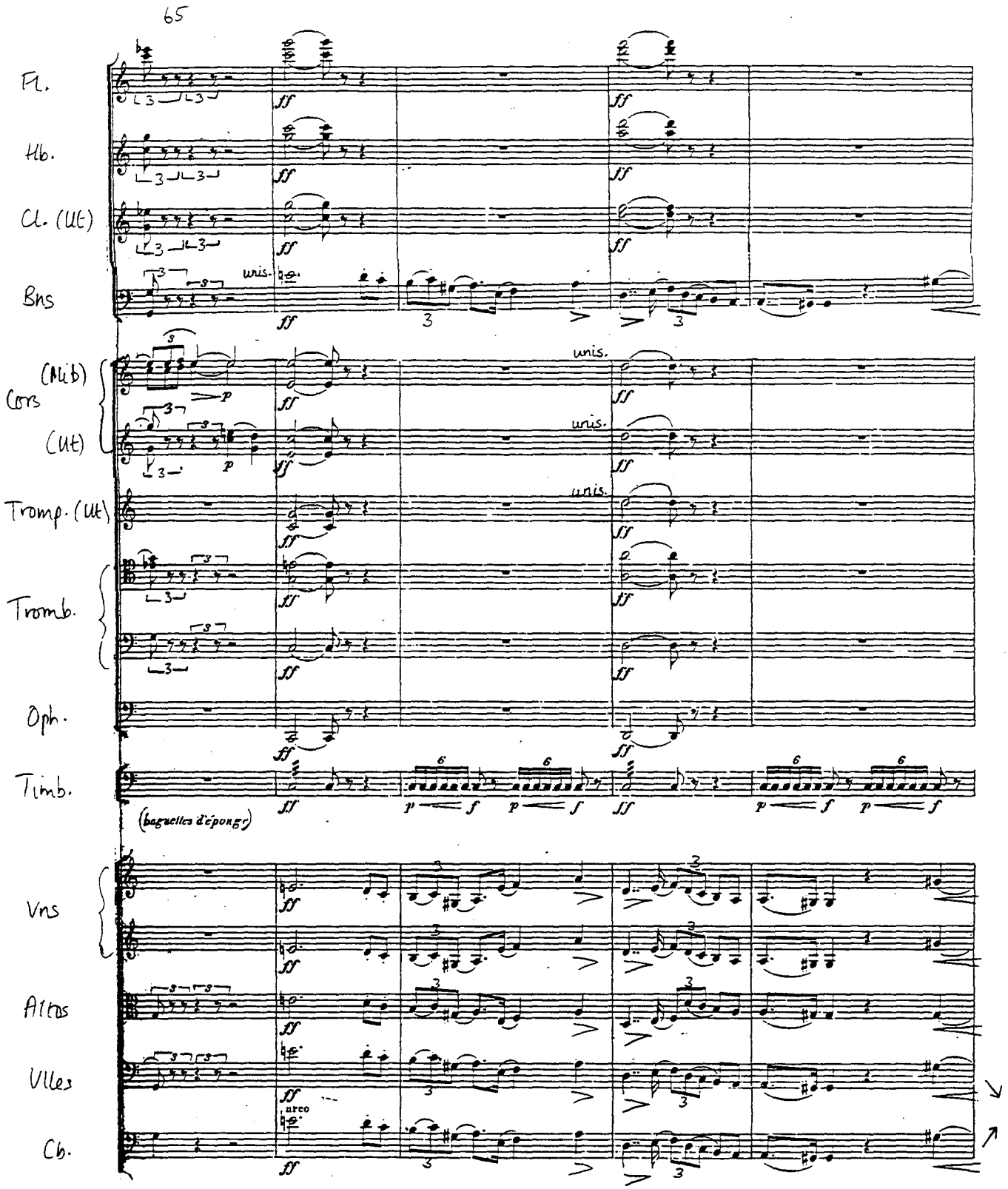

48
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Ut)
Tromb.
Vns
Altos
Vlles et Cb.

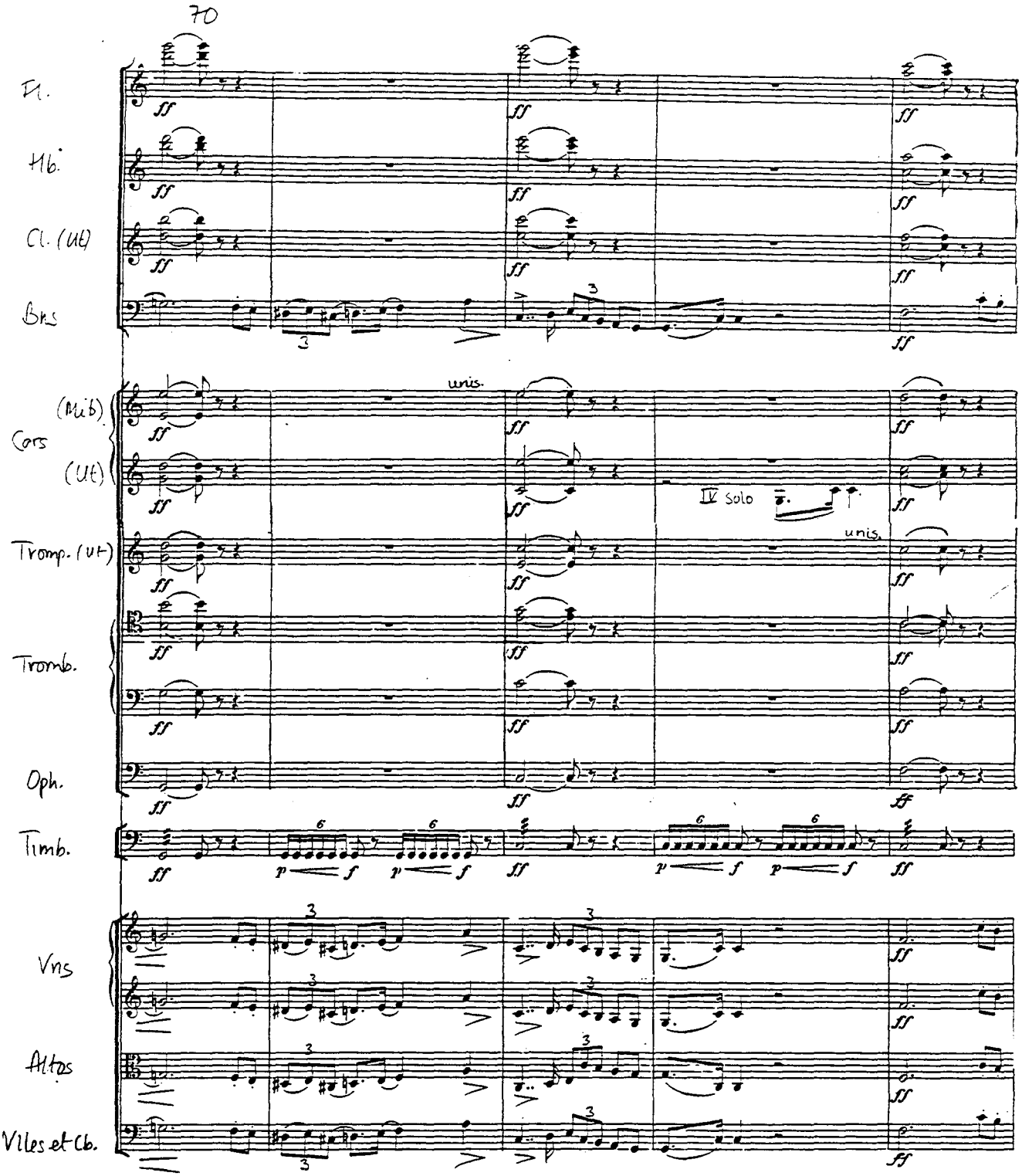

53
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp. (Ut)
Tromb.
Vns
Altos
Vlles
Cb.
pp
arco

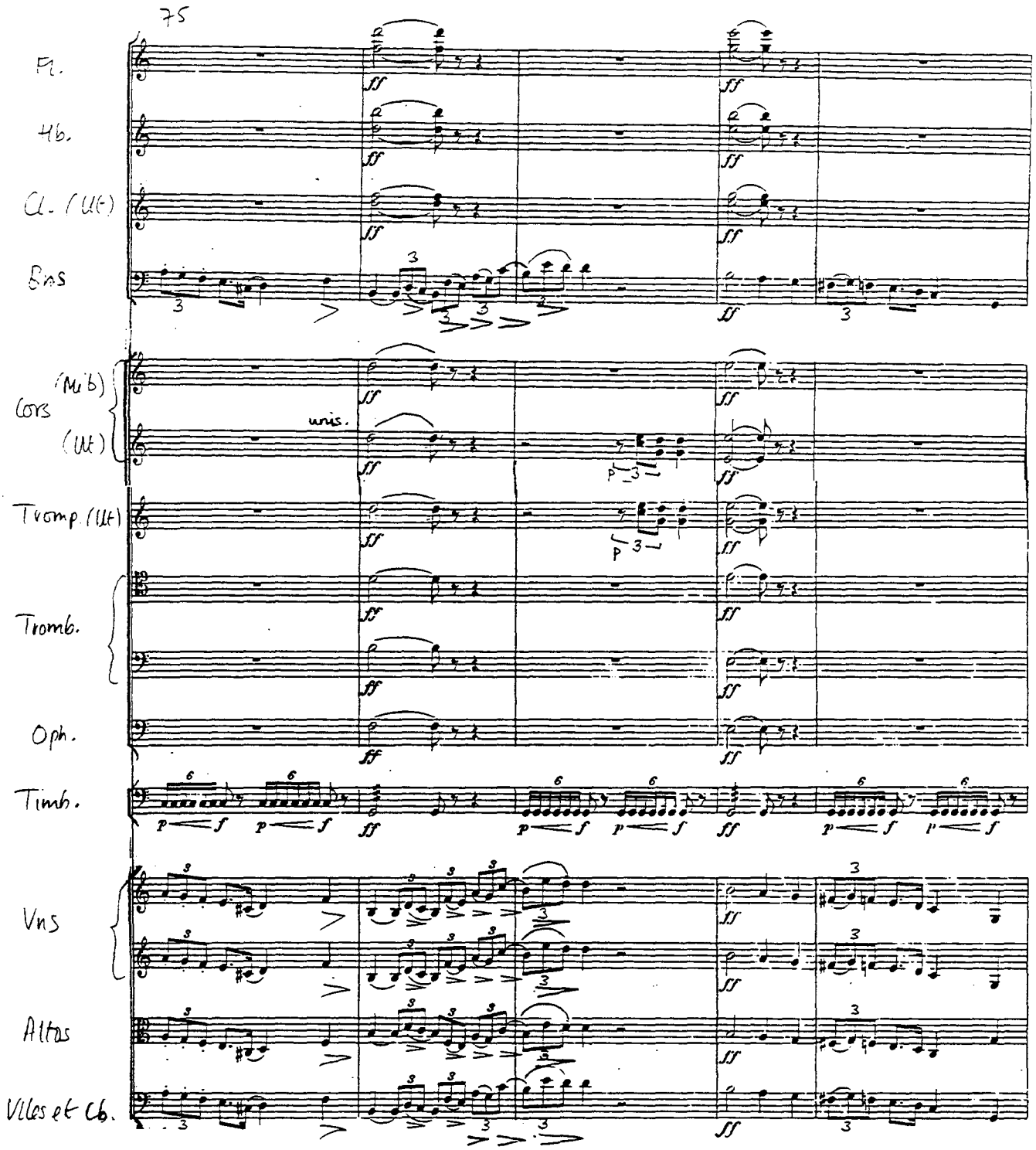

Fl.
Hb.
Cl. (Ut)
Bns
I 15
II 15
mf
(Mib)
Cors
(Ut)
Tromp. (Ut)
Tromb.
mf canto dolce
mf canto dolce
Oph.
Timb.
Vns
arco
pp
Altos
arco
pp
Vlles
sempre pizz.
Cb.
mf

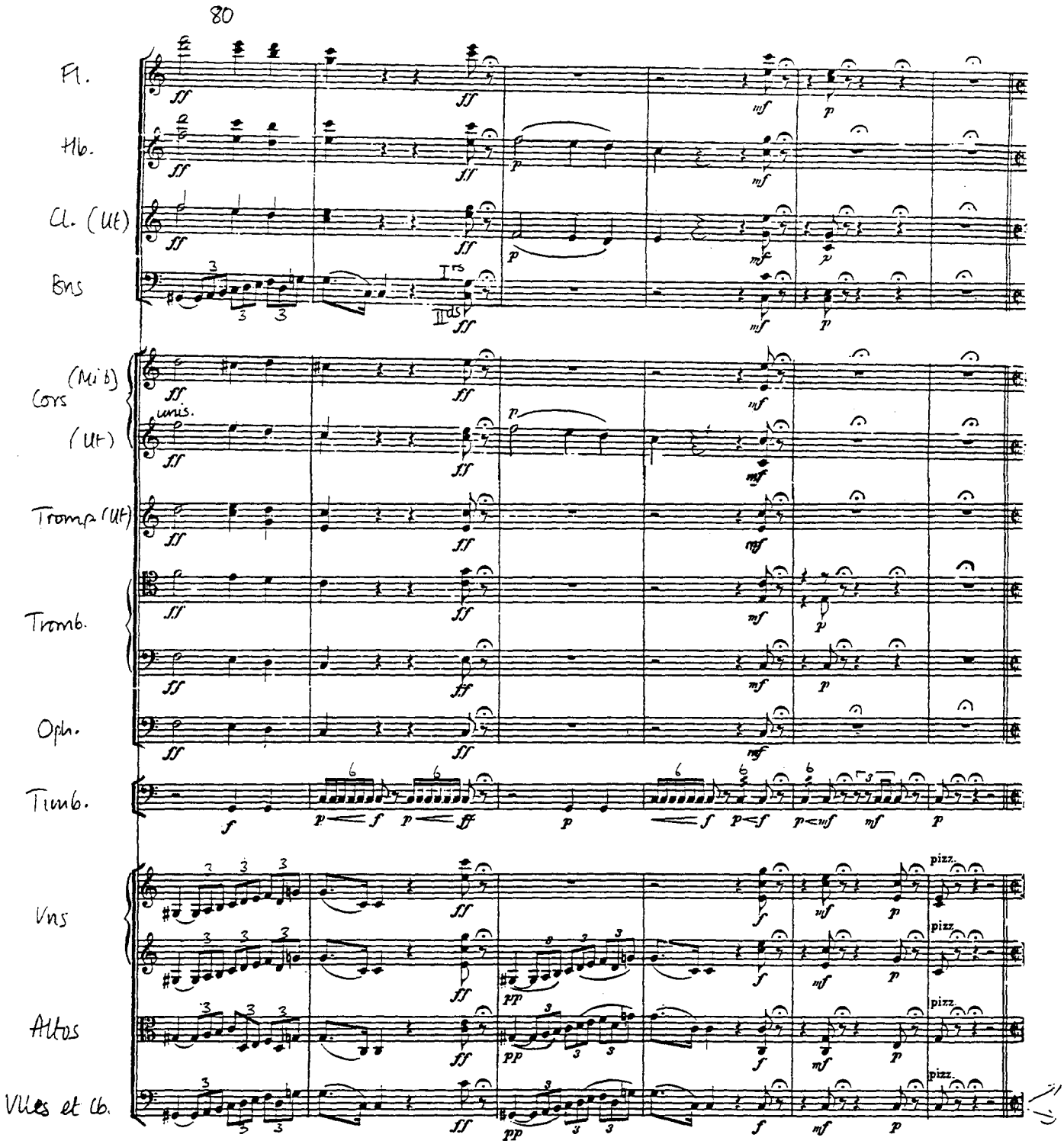

59
Fl.
Ob.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.

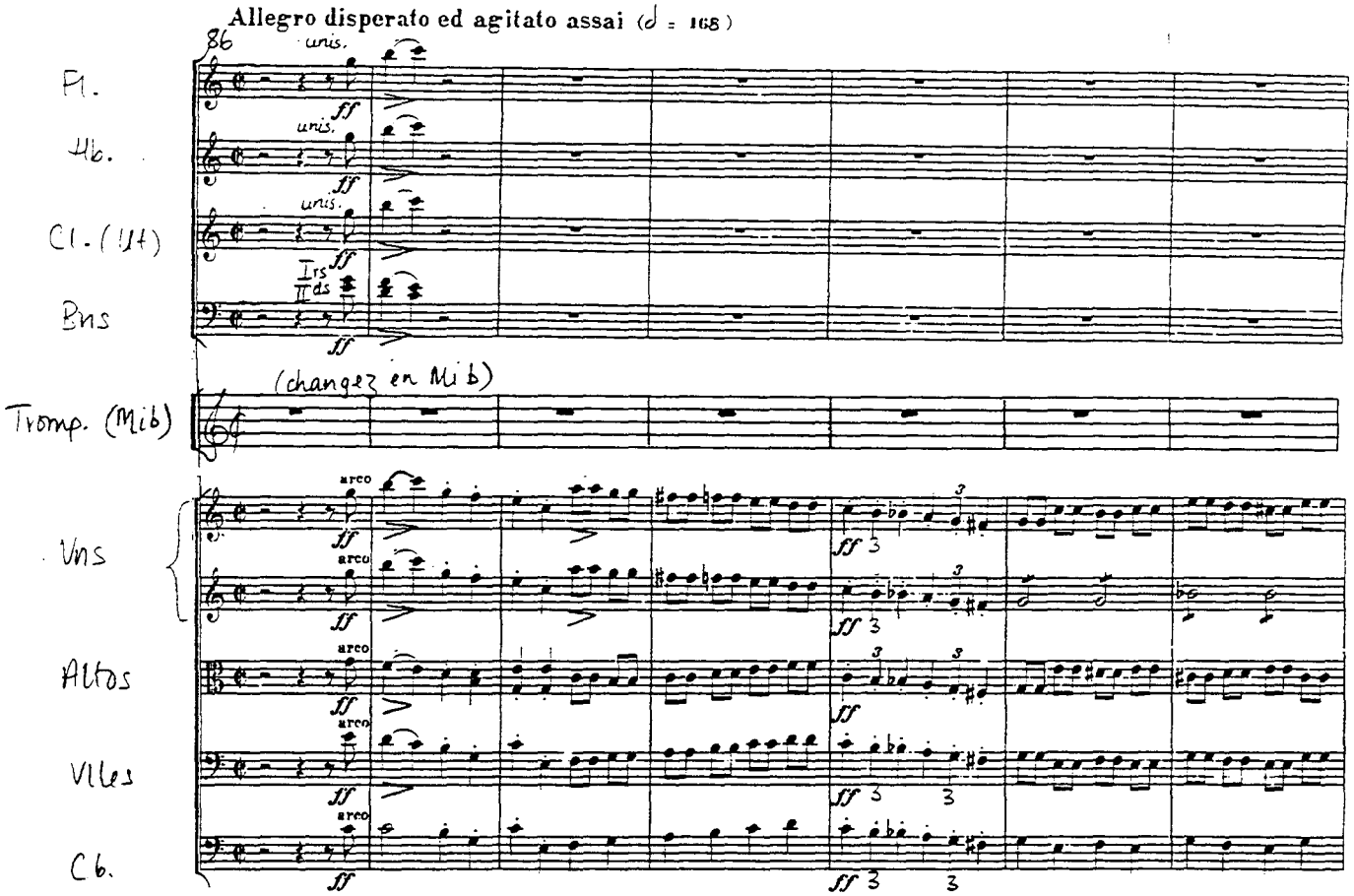

62
Fl.
Hb.
Cl. (Ut)
Bns.
(Mib)
Cors
(Ut)
Tromp. (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Vlas
Cb.

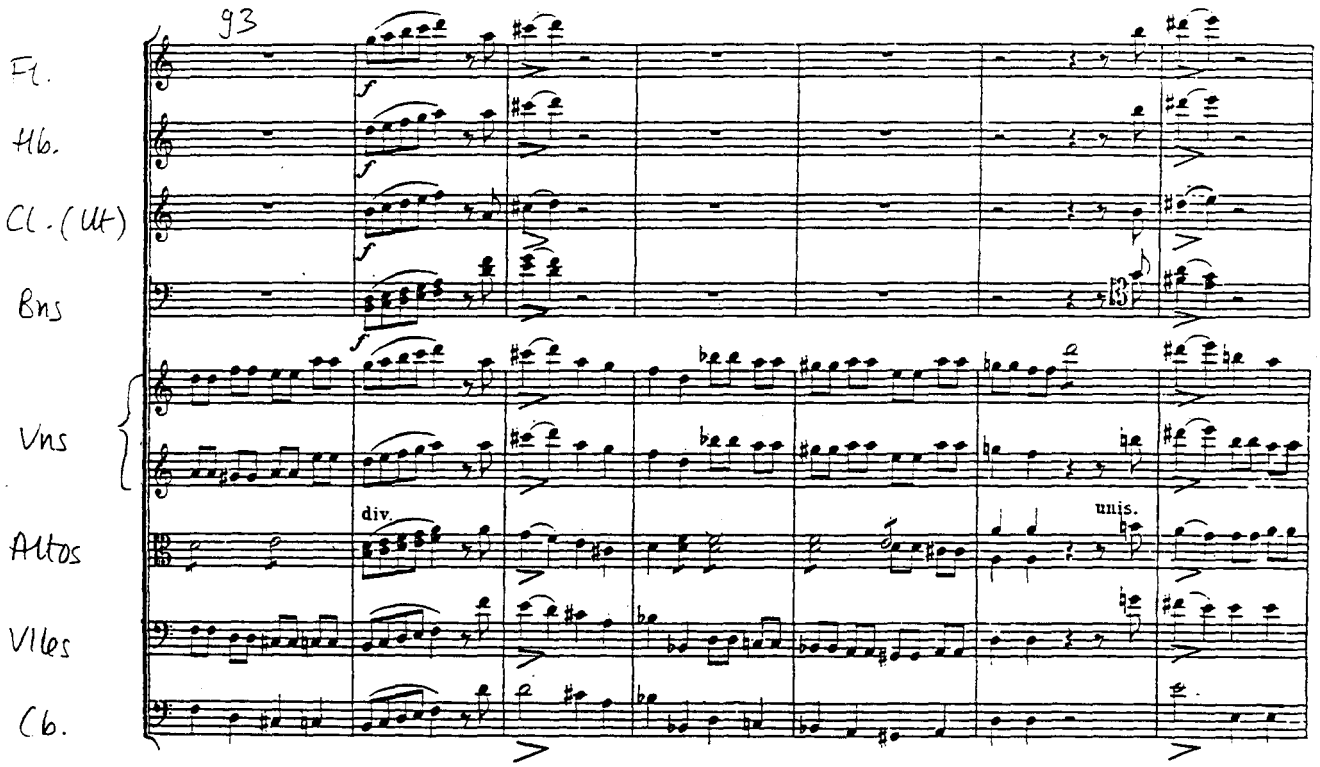

65
Fl.
Hb.
Cl. (Ut)
Bns
unis.
(Mib)
Cors
(Ut)
Tromp. (Ut)
Tromb.
Oph.
Timb.
(baguettes d'éponge)
Vns
Altos
Vlles
Cb.
arco

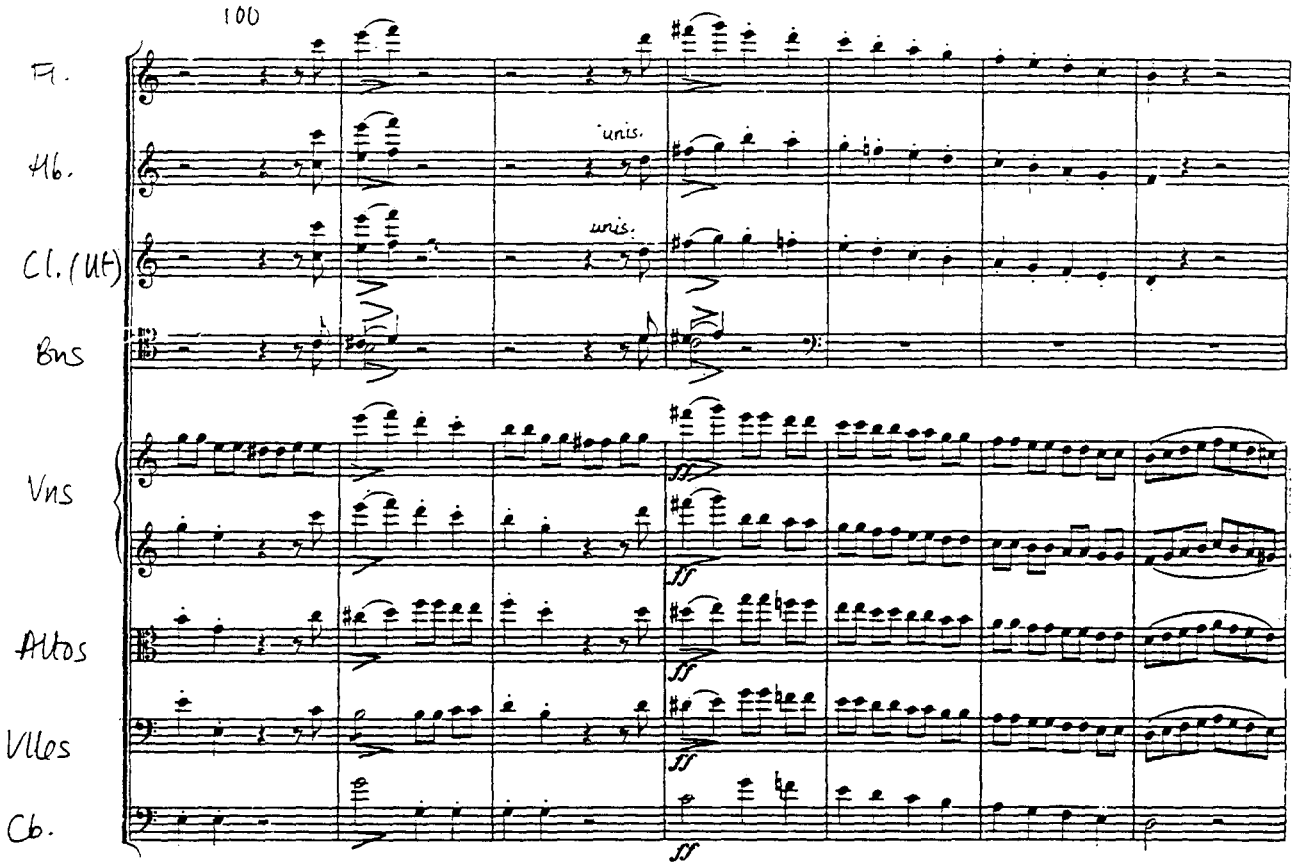

70
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
unis.
IV Solo
unis.
Tromp. (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Vles et Cb.

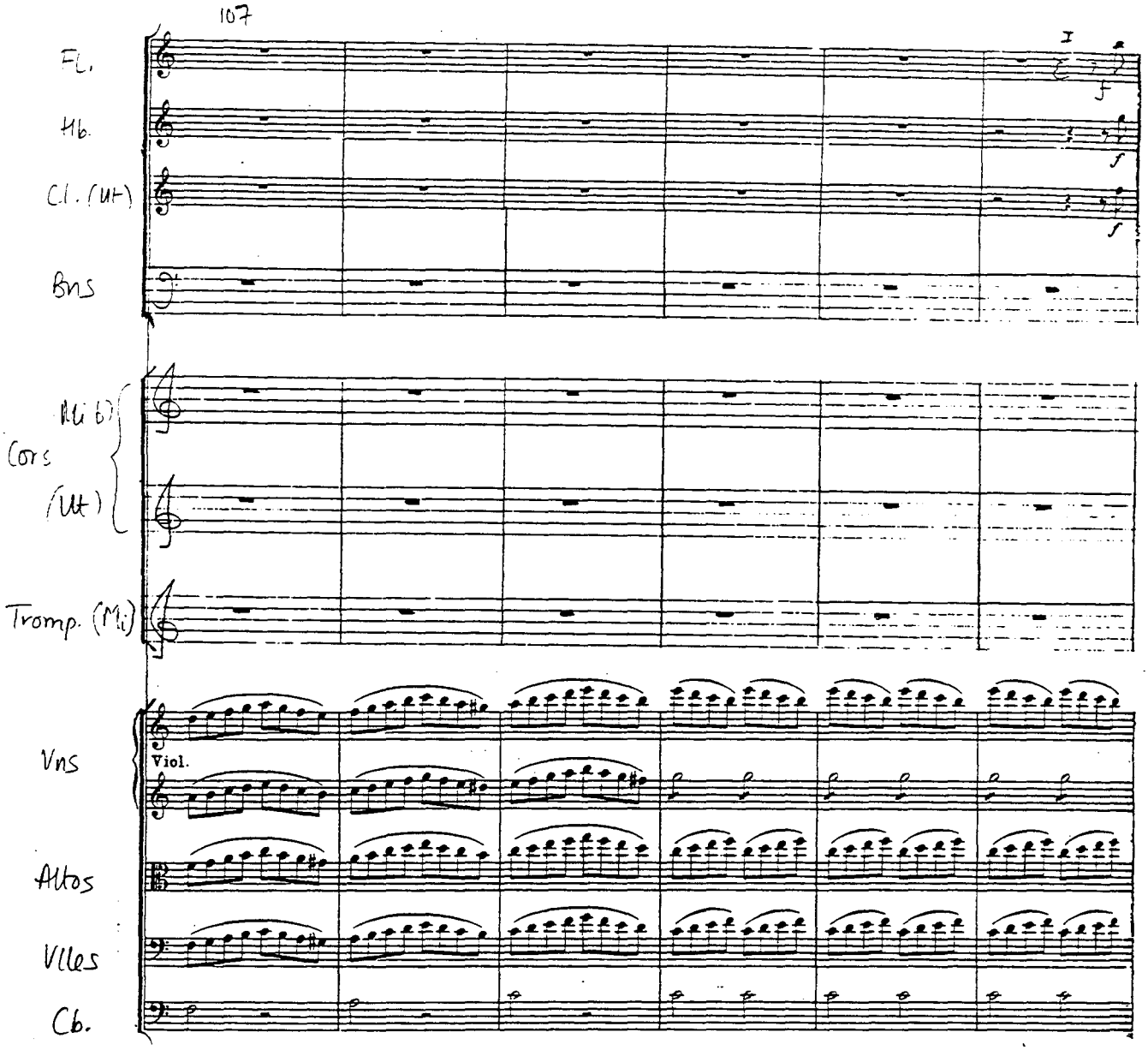

75
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib)
(Ut)
unis.
Tromp. (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.

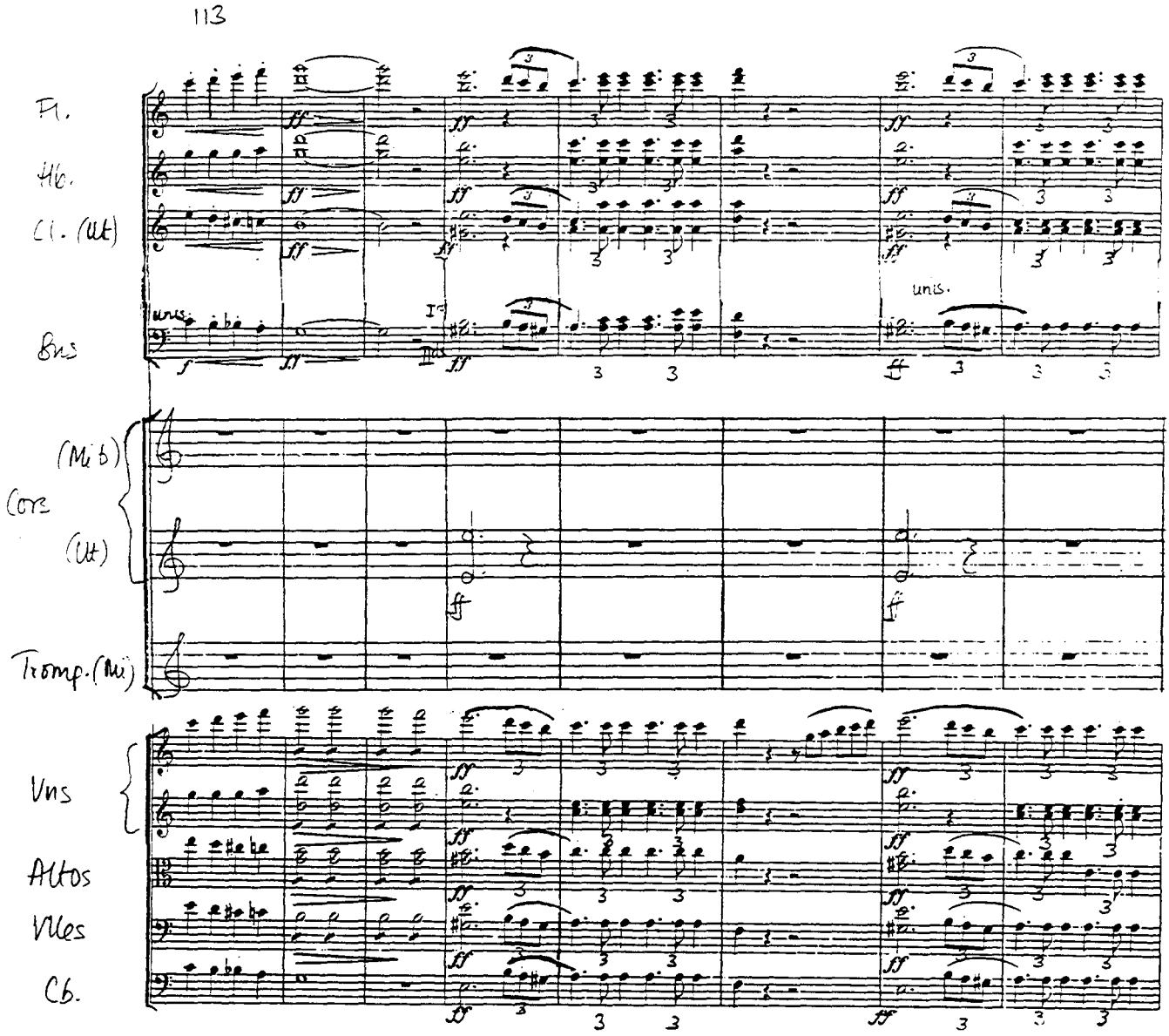

80
Fl.
Hb.
Cl. (Ut)
Bns
I rs
II ds
Cors (Mi b)
(Ut)
unis.
Tromp (Ut)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
pizz.

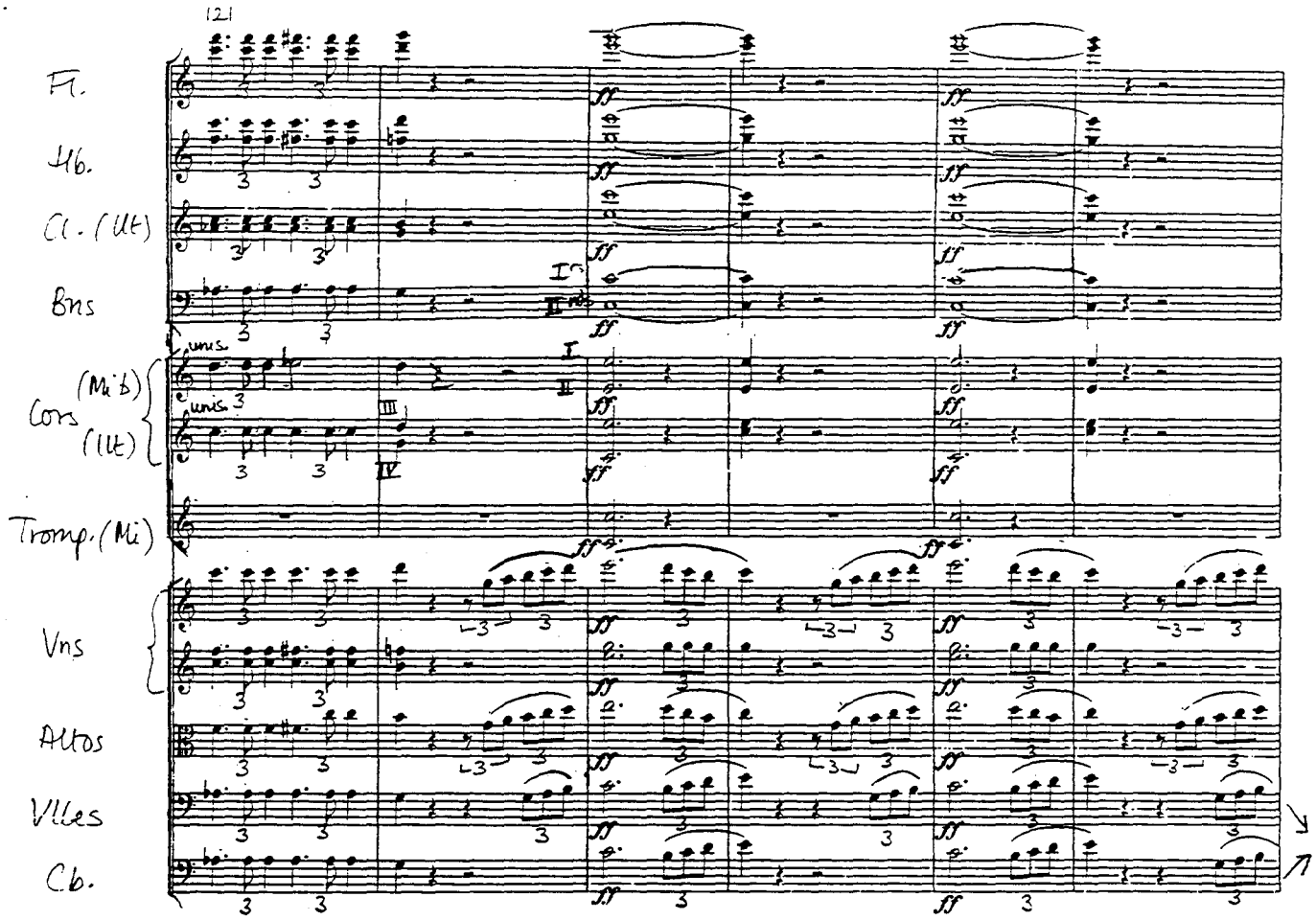

Allegro disperato ed agitato assai (♩ = 168)
86
Fl.
Hb.
Cl. (Lit)
Bns
unis.
I rs
II ds
(changez en Mi b)
Tromp. (Mib)
Vns
Altos
Vlles
Cb.
arco
ff

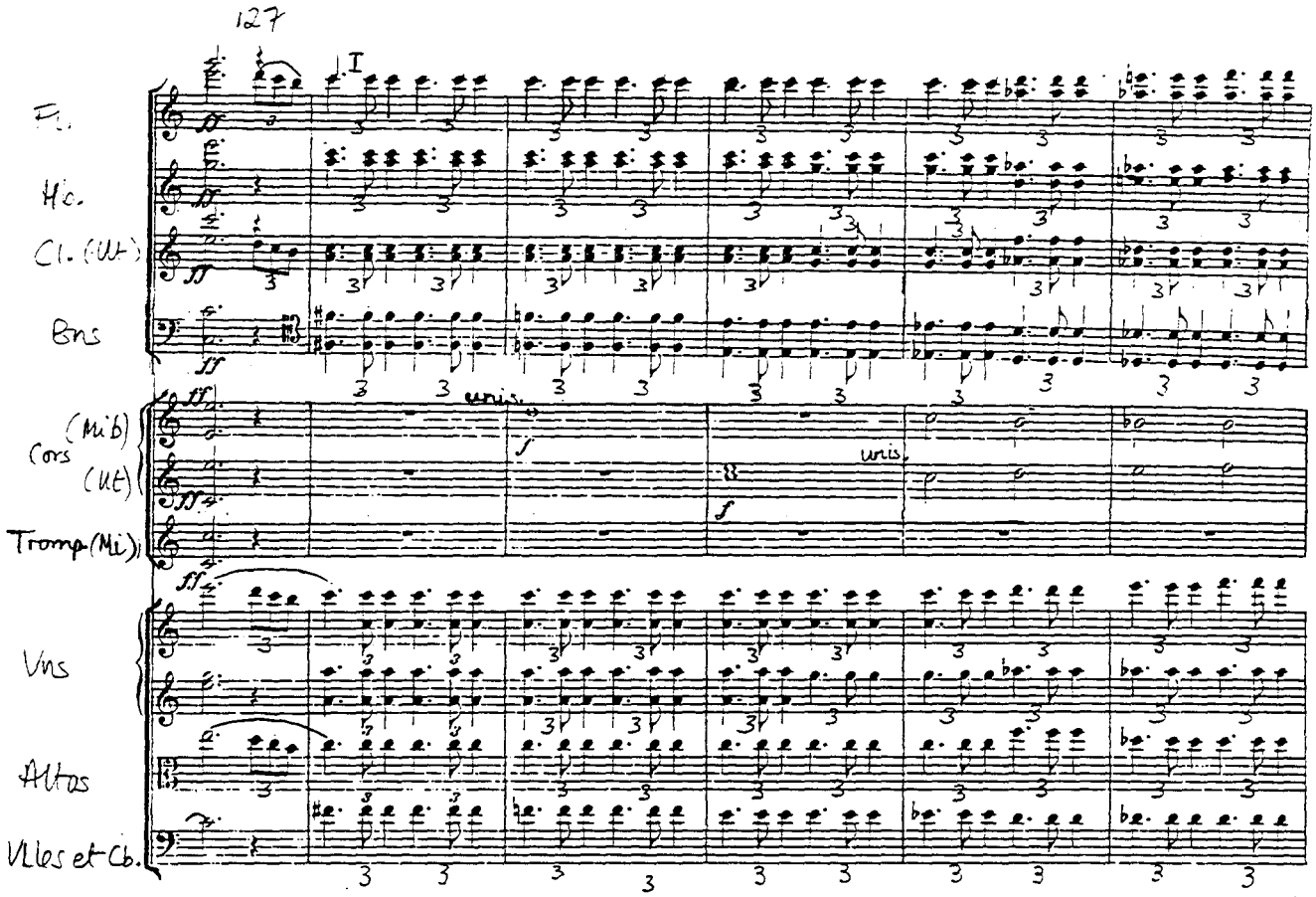

93
Fl.
Hb.
Cl. (Bb)
Bns
Vns
Altos
Vlcs
Cb.
f
div.
unis.

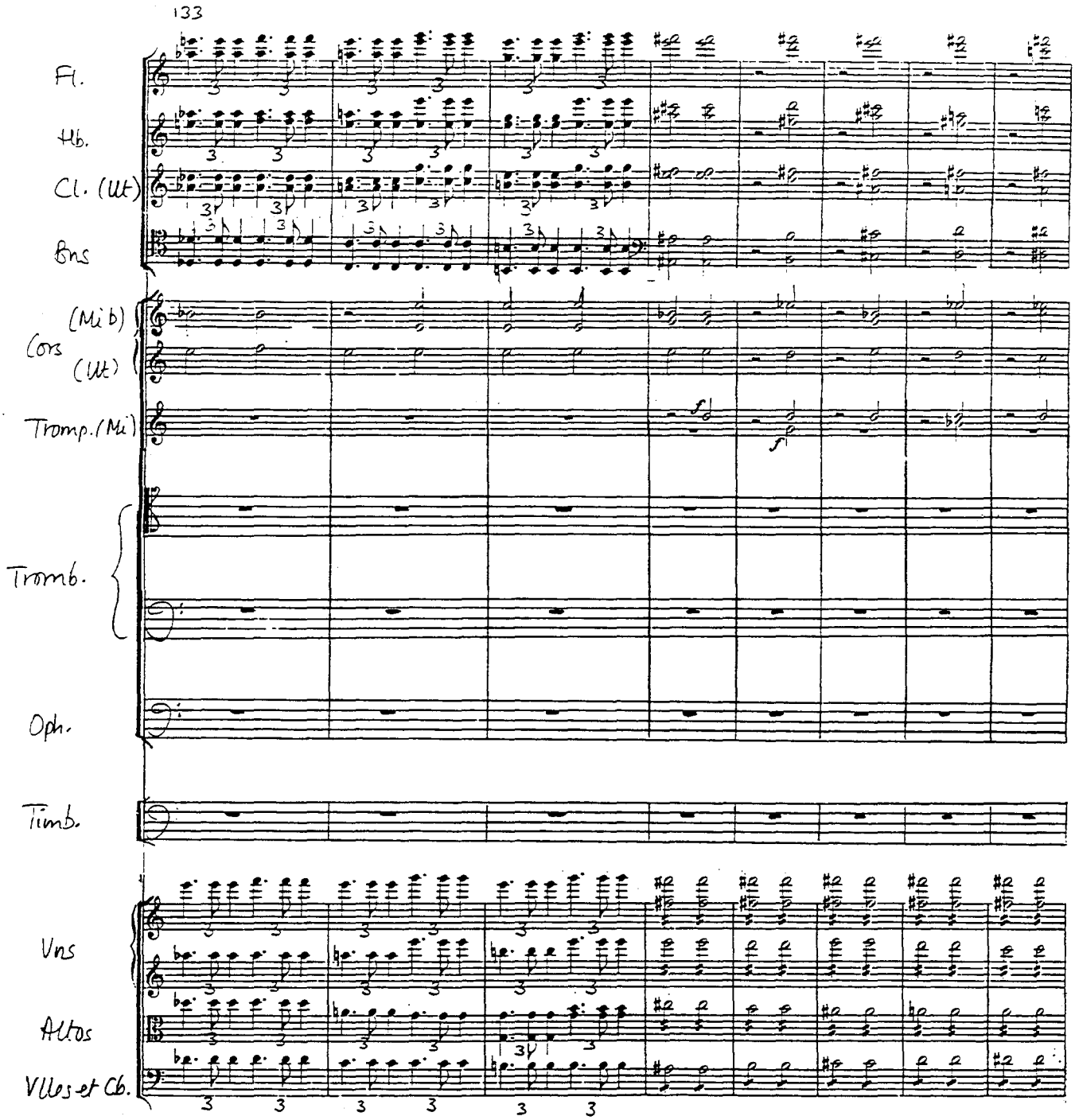

100
Fl.
Hb.
Cl. (Ut)
Bns
Vns
Altos
Vllos
Cb.
unis.
unis.
ff
ff
ff
ff

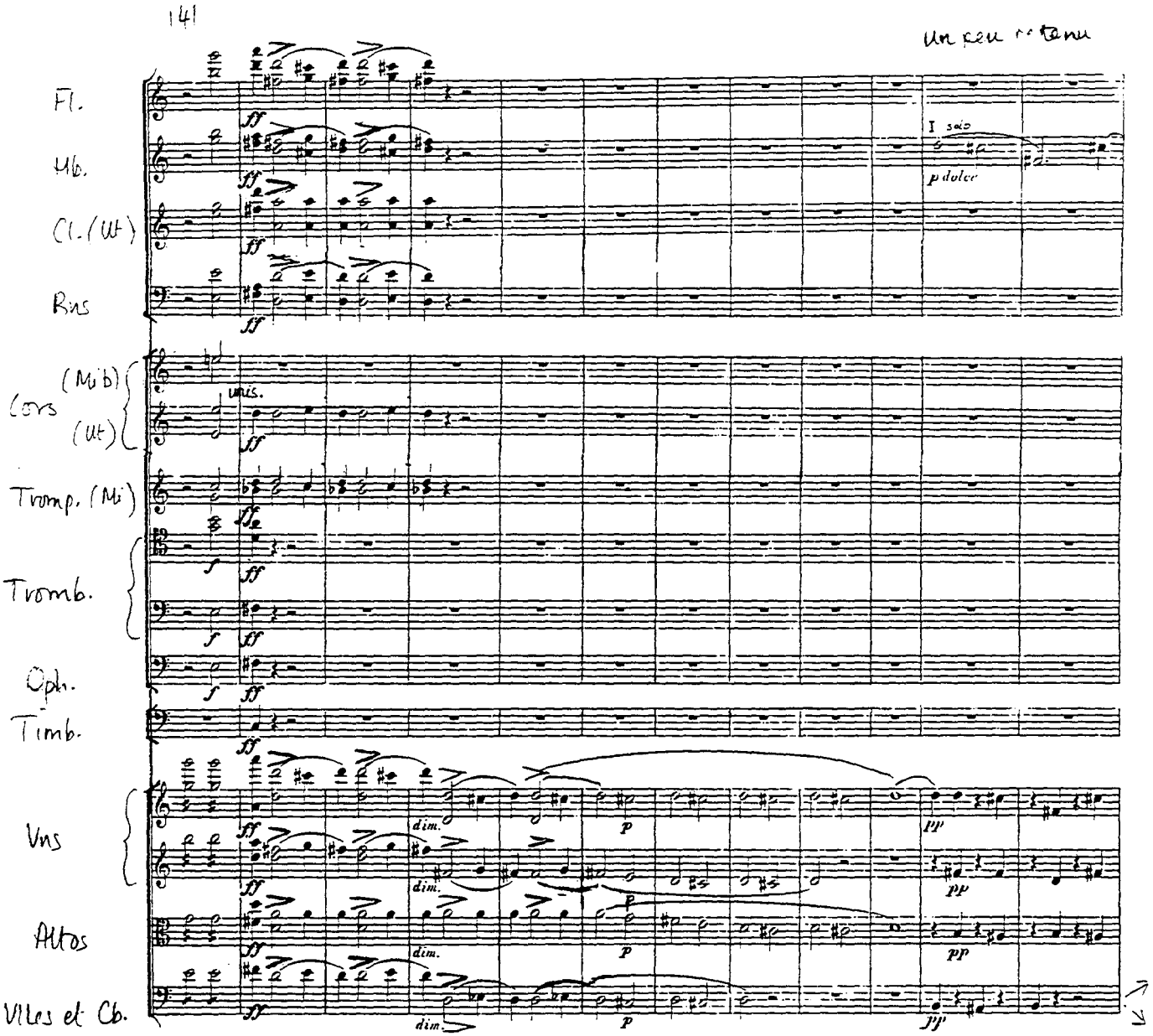

107
I
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mi b) (Ut)
Tromp. (Mi)
Vns
Viol.
Altos
Vlles
Cb.

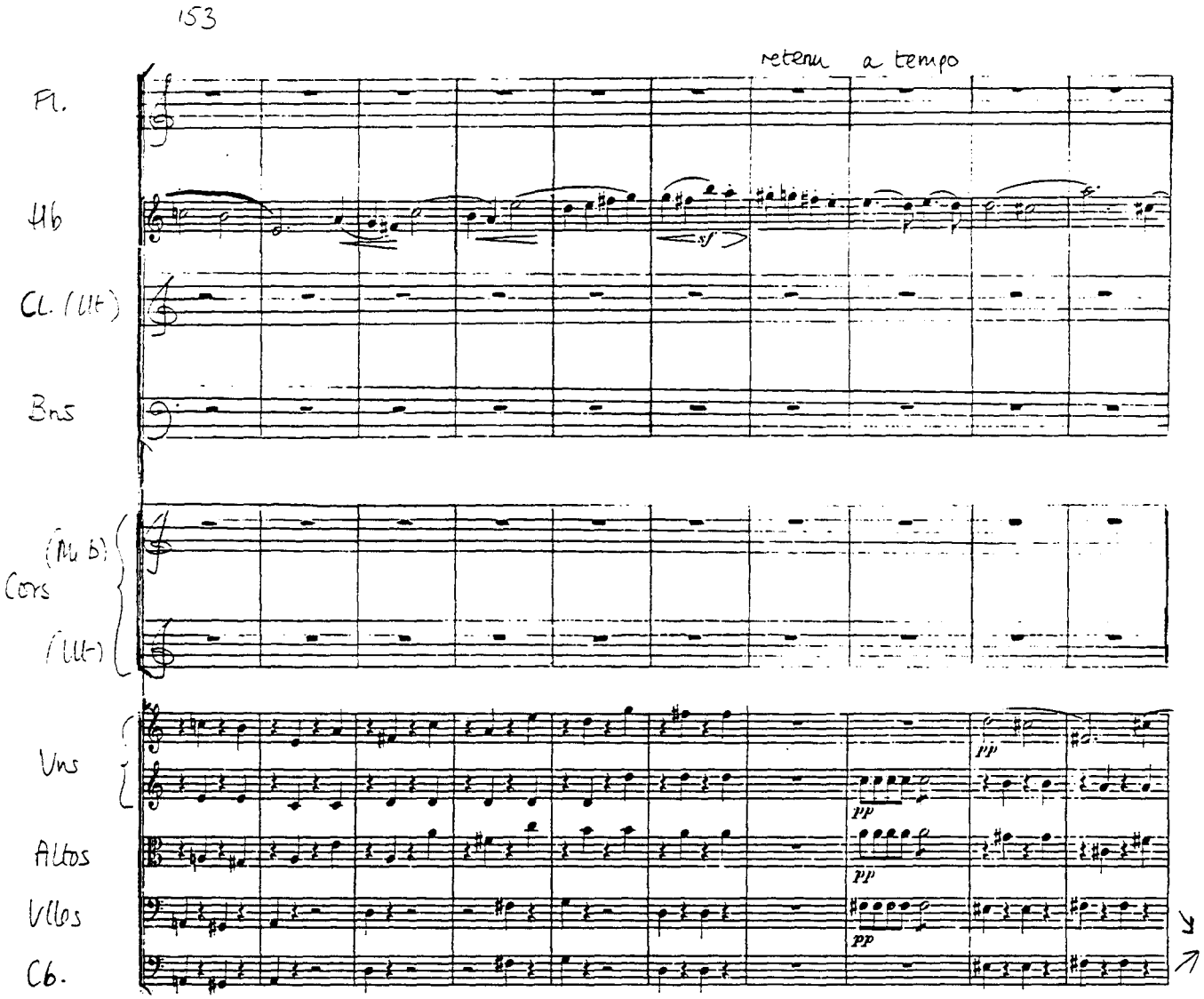

113
Fl.
Hb.
Cl. (Ut)
Bns
unis.
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Vns
Altos
Vlcs
Cb.

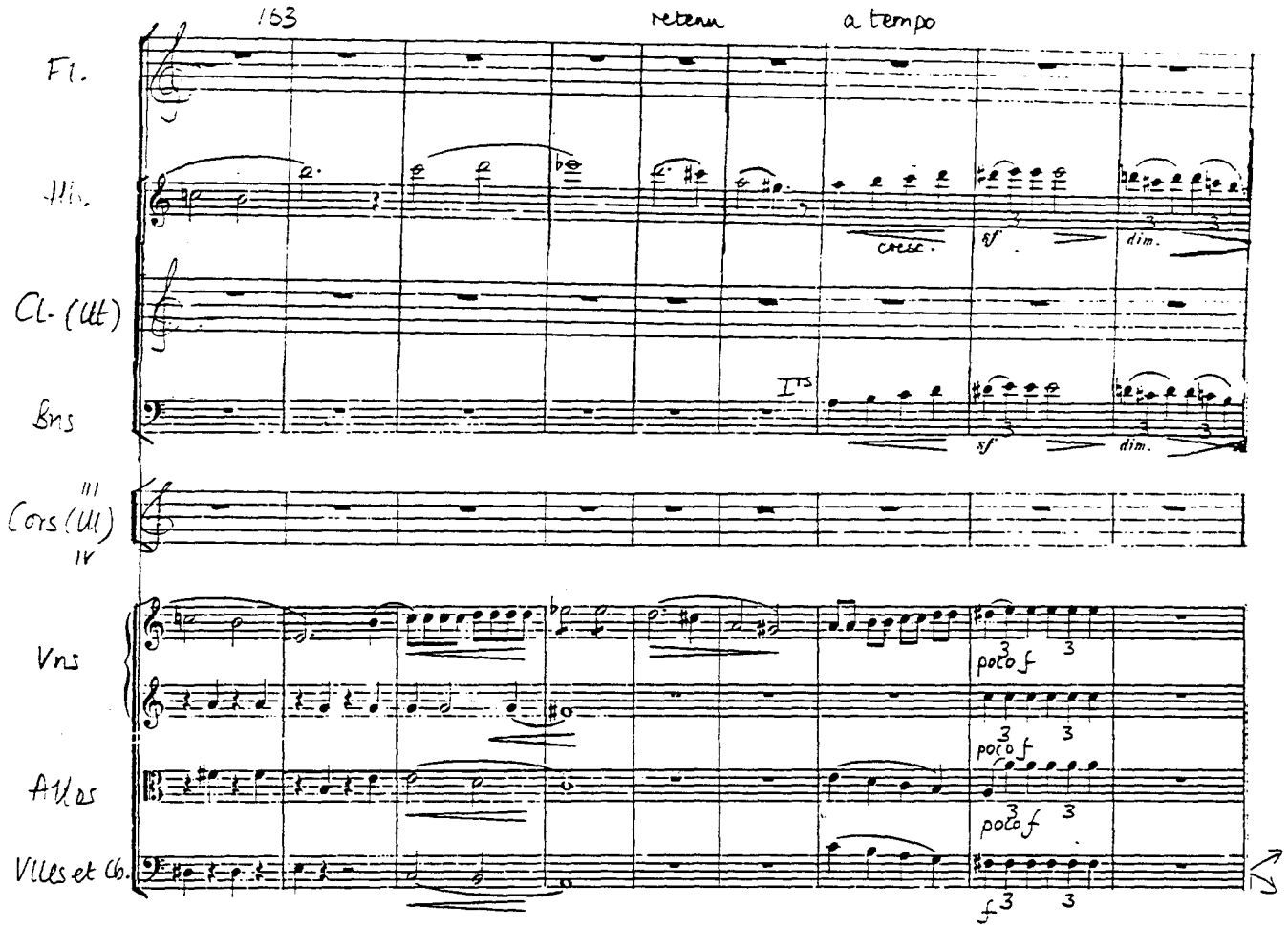

121
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Vns
Altos
Vlles
Cb.
unis.
I
II
III
IV
ff

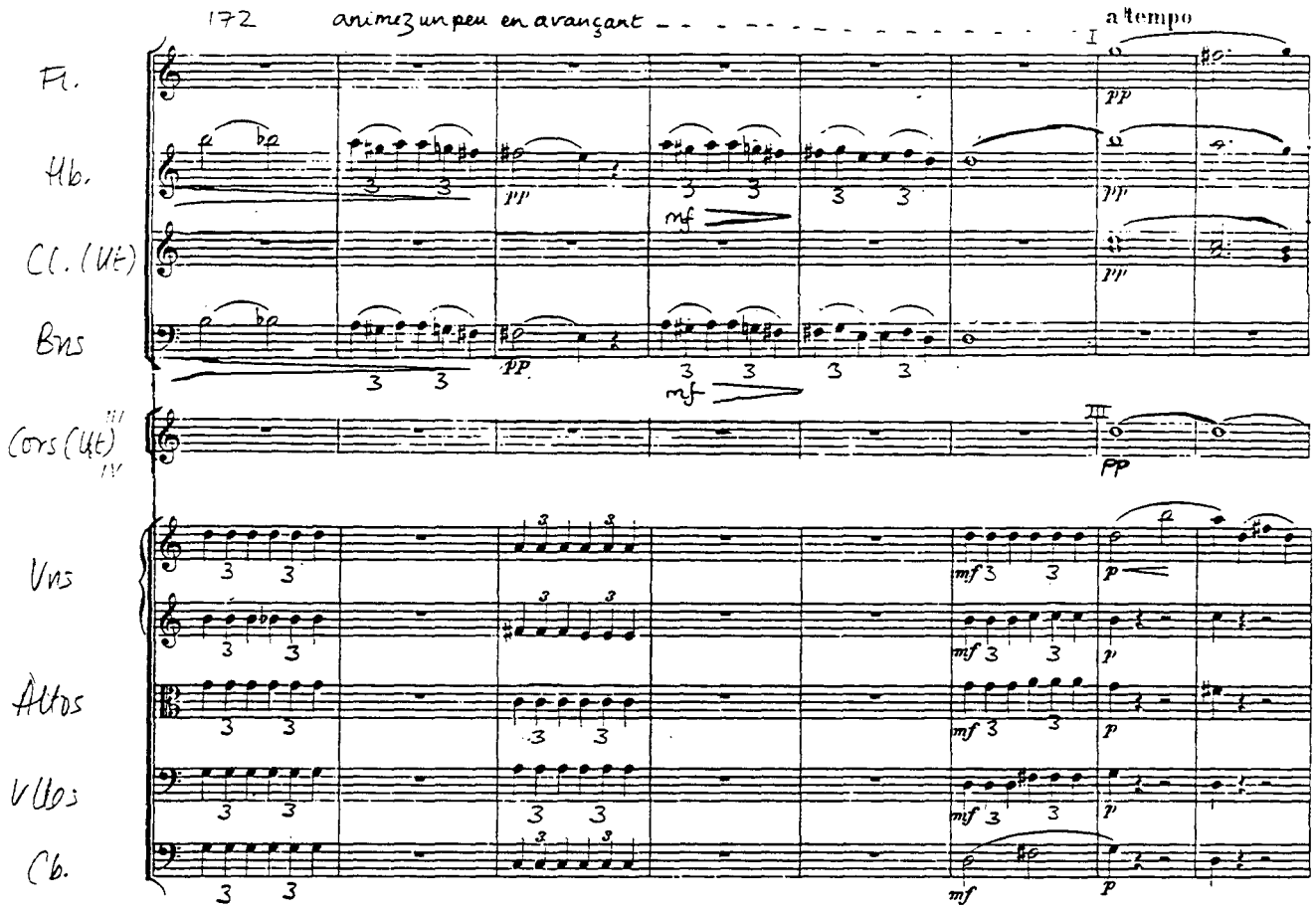

127
I
Fl.
Hc.
Cl. (Ut)
Bns
(Mi♭)
Cors
(Ut)
Tromp (Mi)
unis.
unis.
Vns
Altos
Vlles et Cb.


133
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mi b) (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.

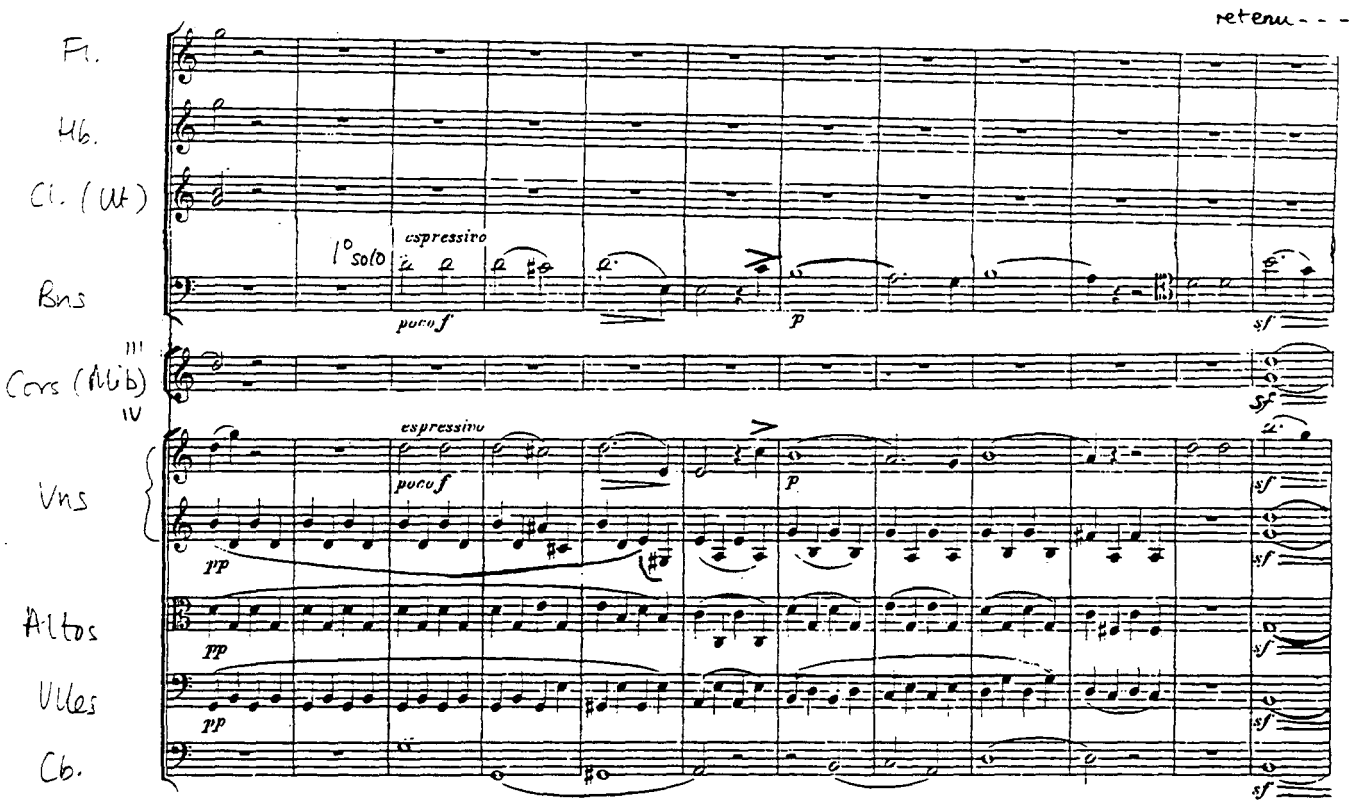

141
Un peu retenu
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mi b) (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
I solo
p dolce
unis.
dim.
p
pp
ppp

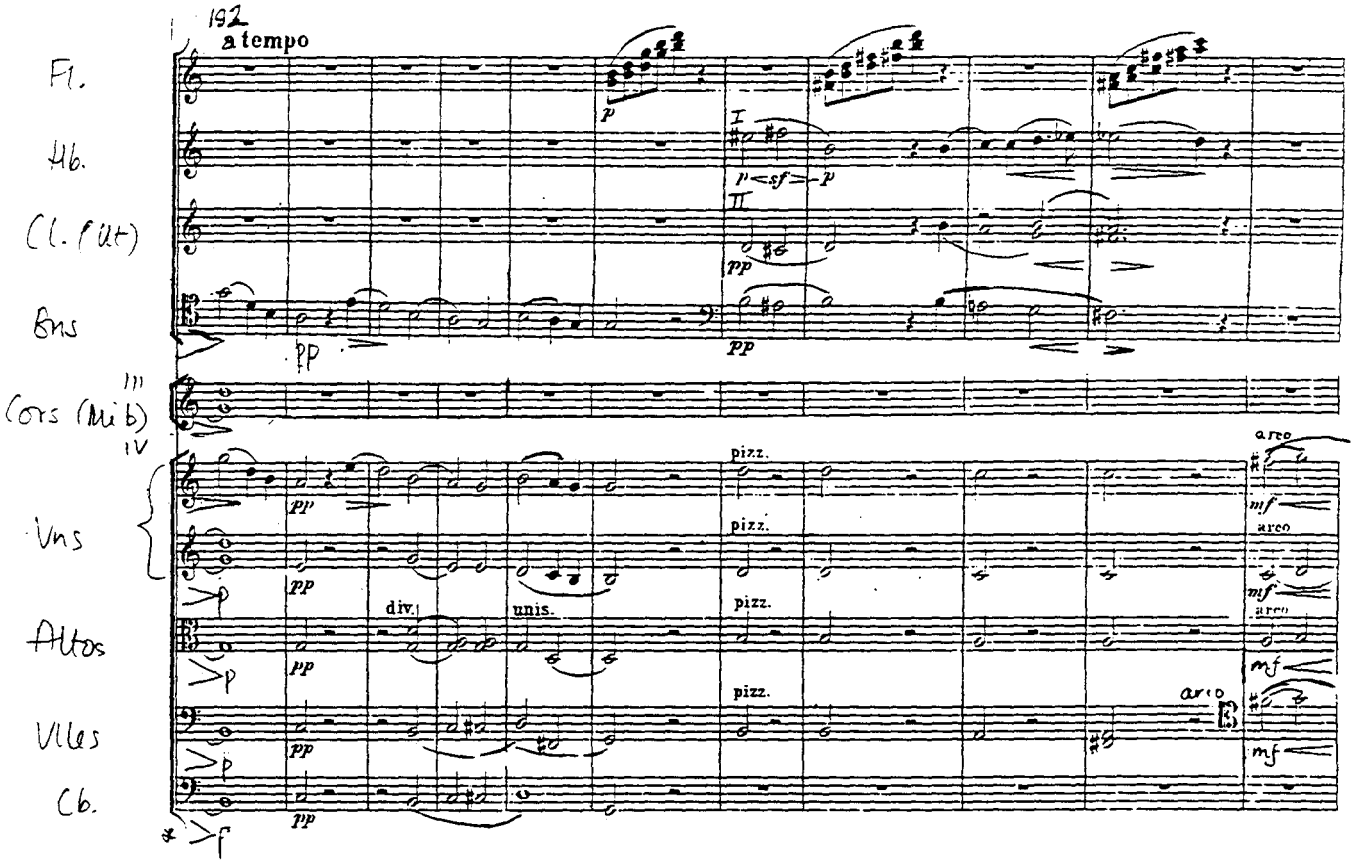

153
retenu a tempo
Fl.
Hb
Cl. (Lit)
Bns
Cors
(Mi b)
(Lit)
Vns
Altos
Vllos
Cb.
sf
pp
pp
pp
pp


153
retenu
a tempo
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ut)
Vns
Alts
Vlles et Cb.
cresc.
sf
dim.
I ers
poco f

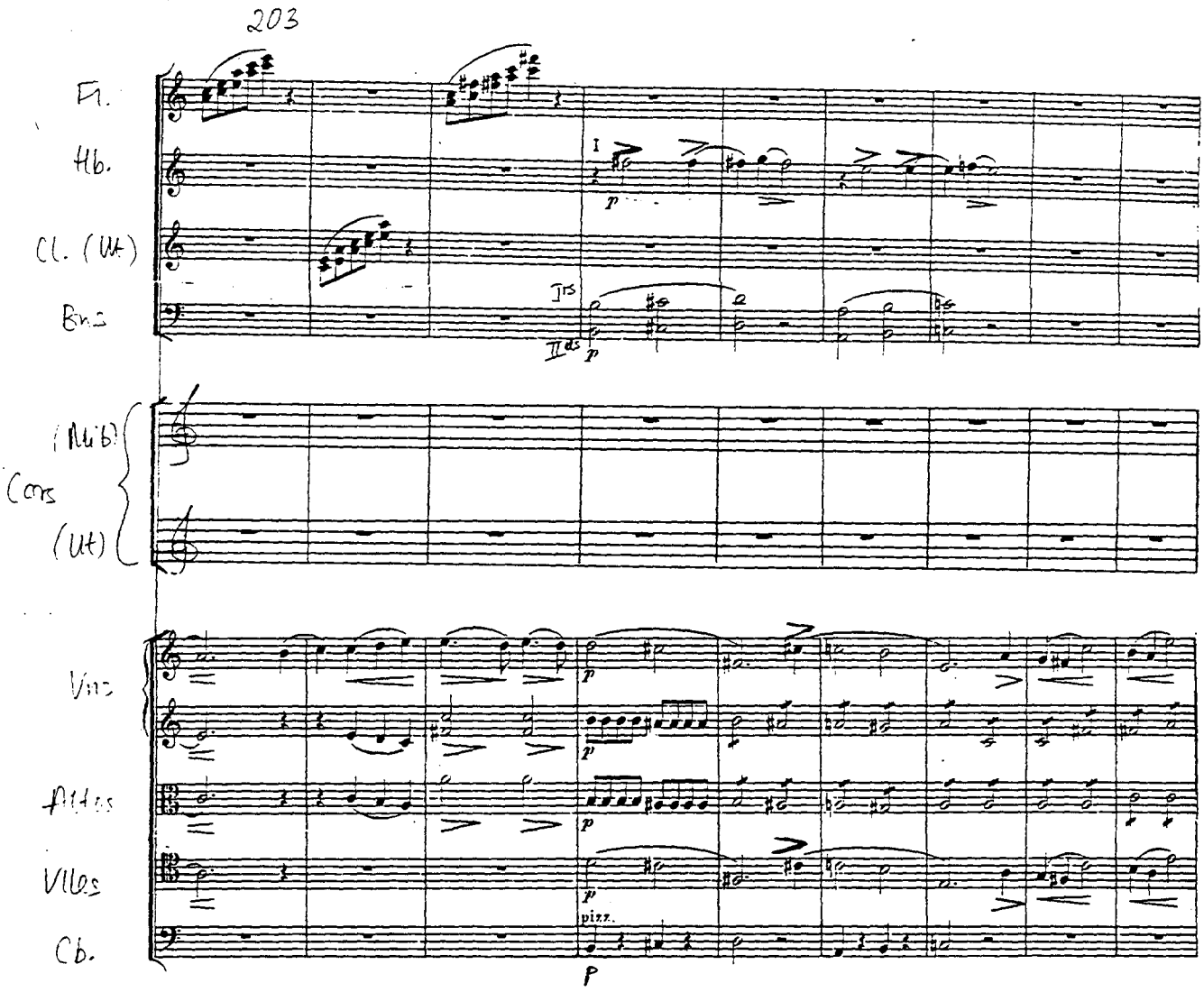

172
animez un peu en avançant
a tempo
Fl.
Hb.
Cl. (Vl)
Bns
Cors (Vl)
Vns
Altos
Vlcs
Cb.

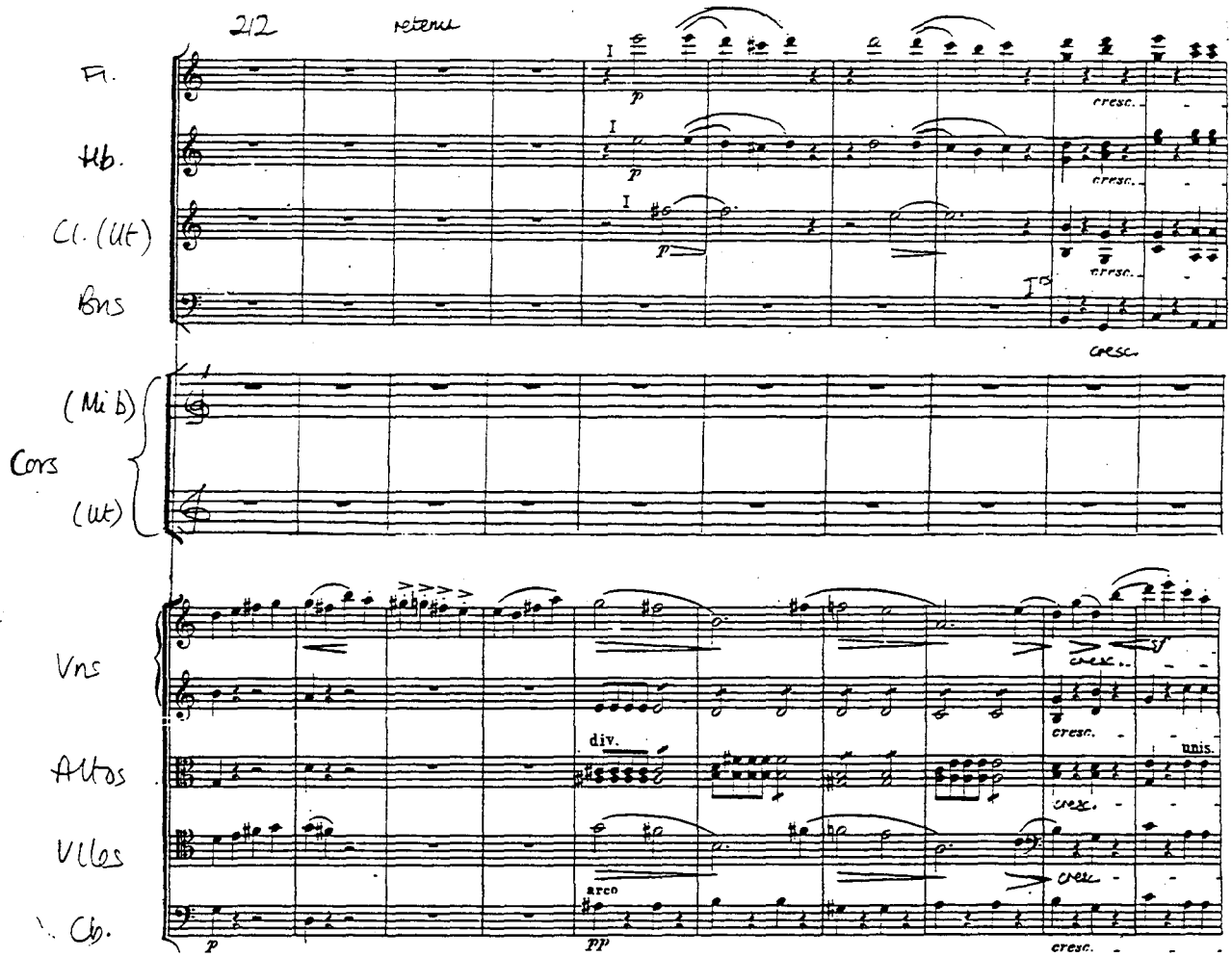
180

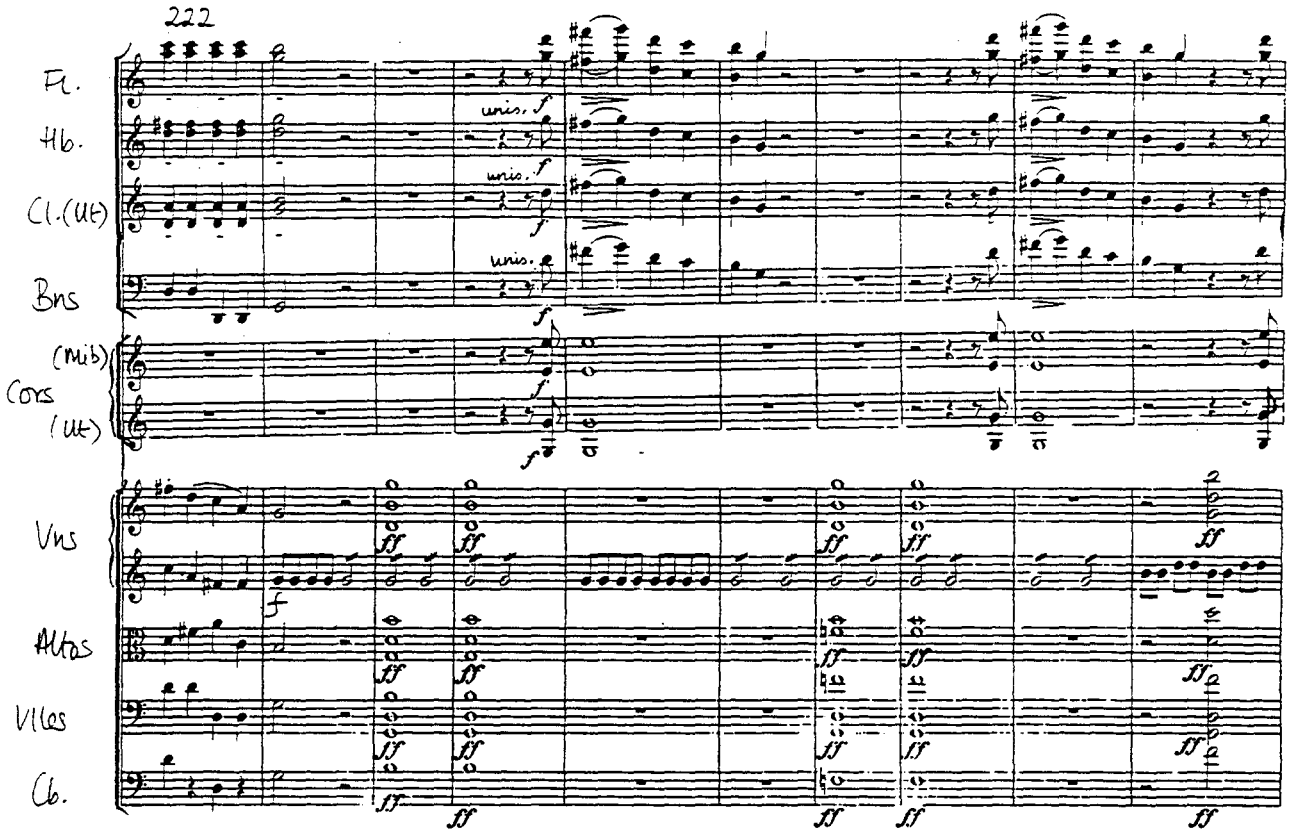

retenu - - -
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib)
III
IV
Vns
Altos
Vlles
Cb.
1° solo
espressivo
poco f
p
sf
espressivo
poco f
p
pp
pp
pp
sf

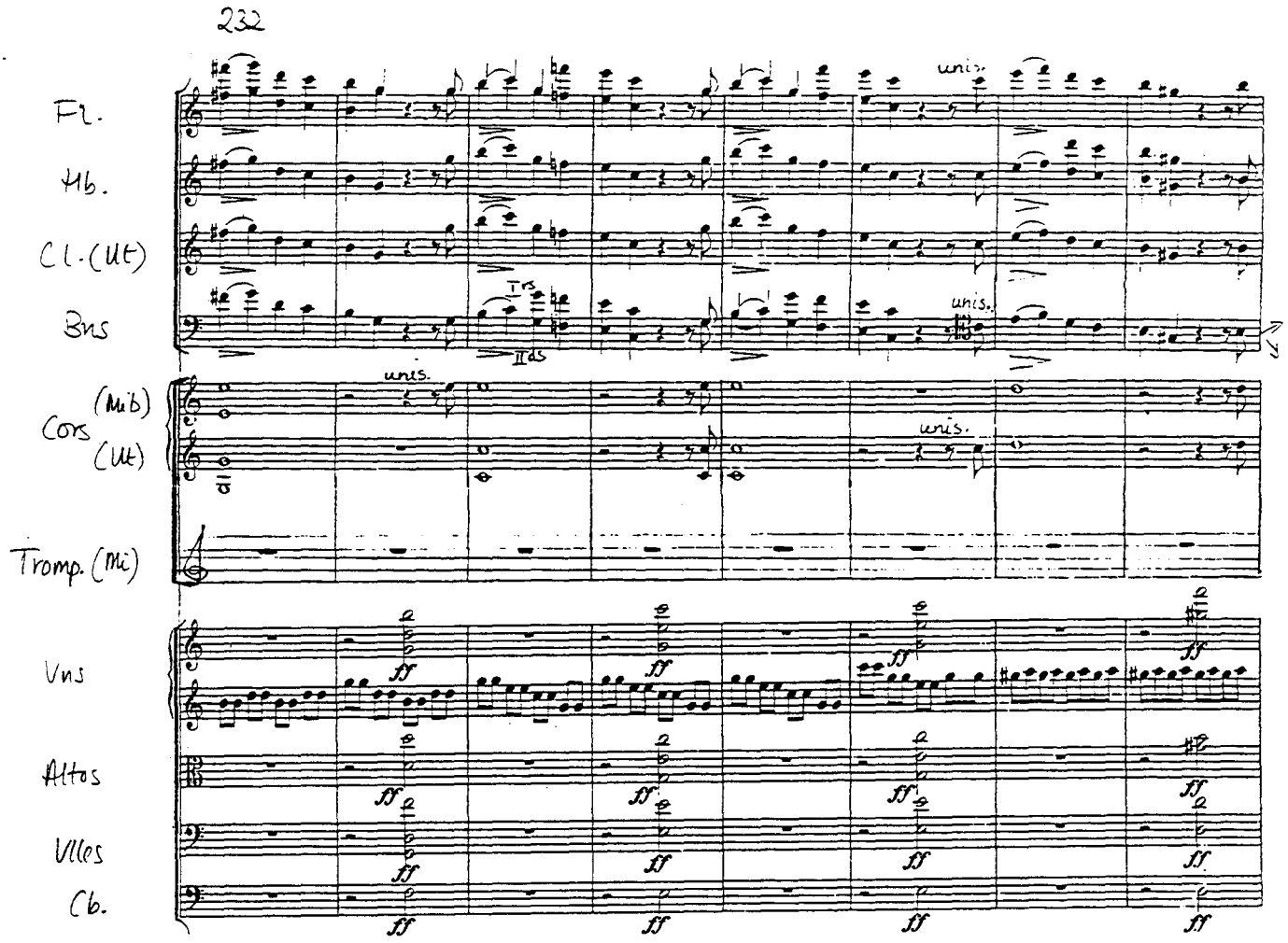


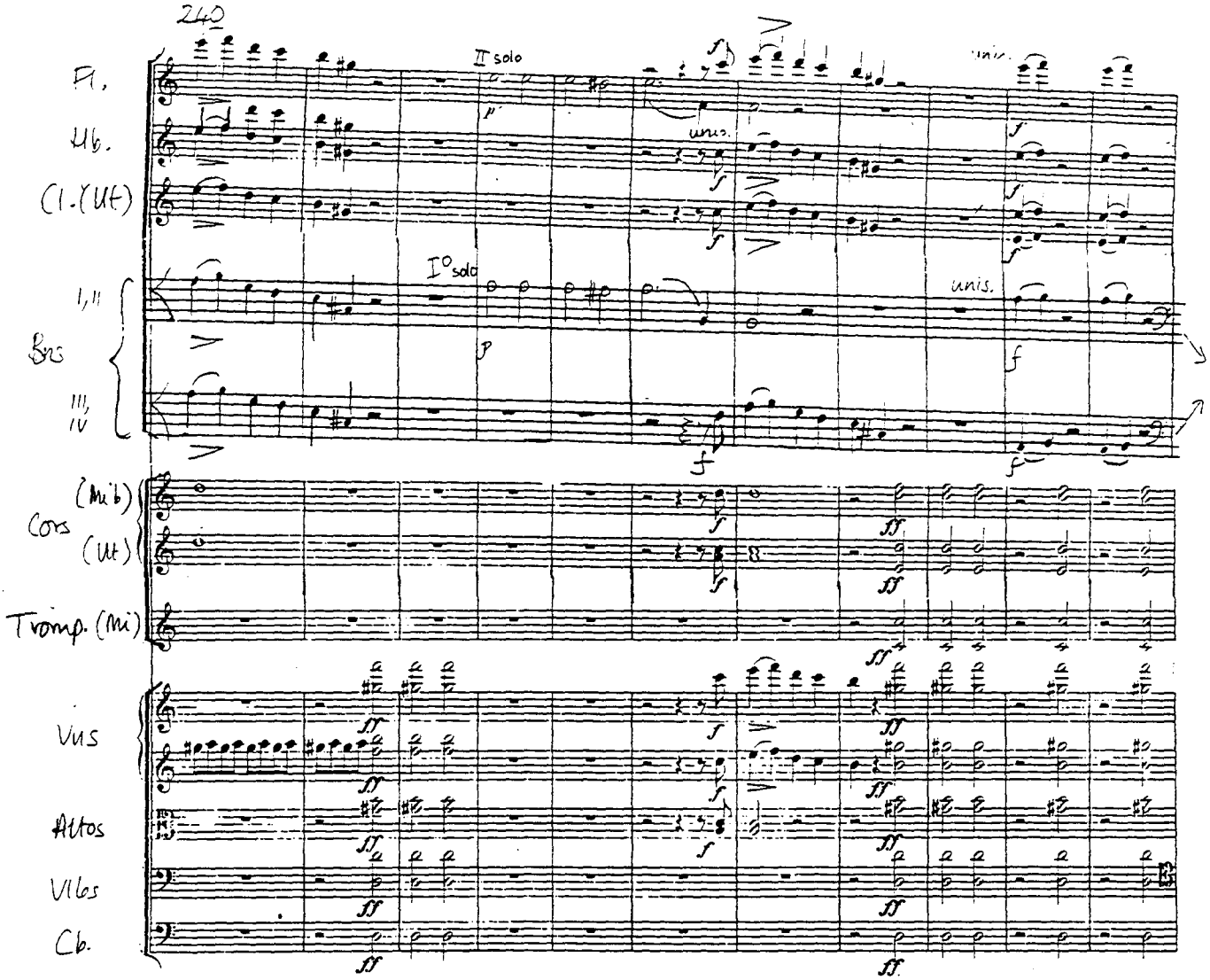
* Dim. carried from previous bar

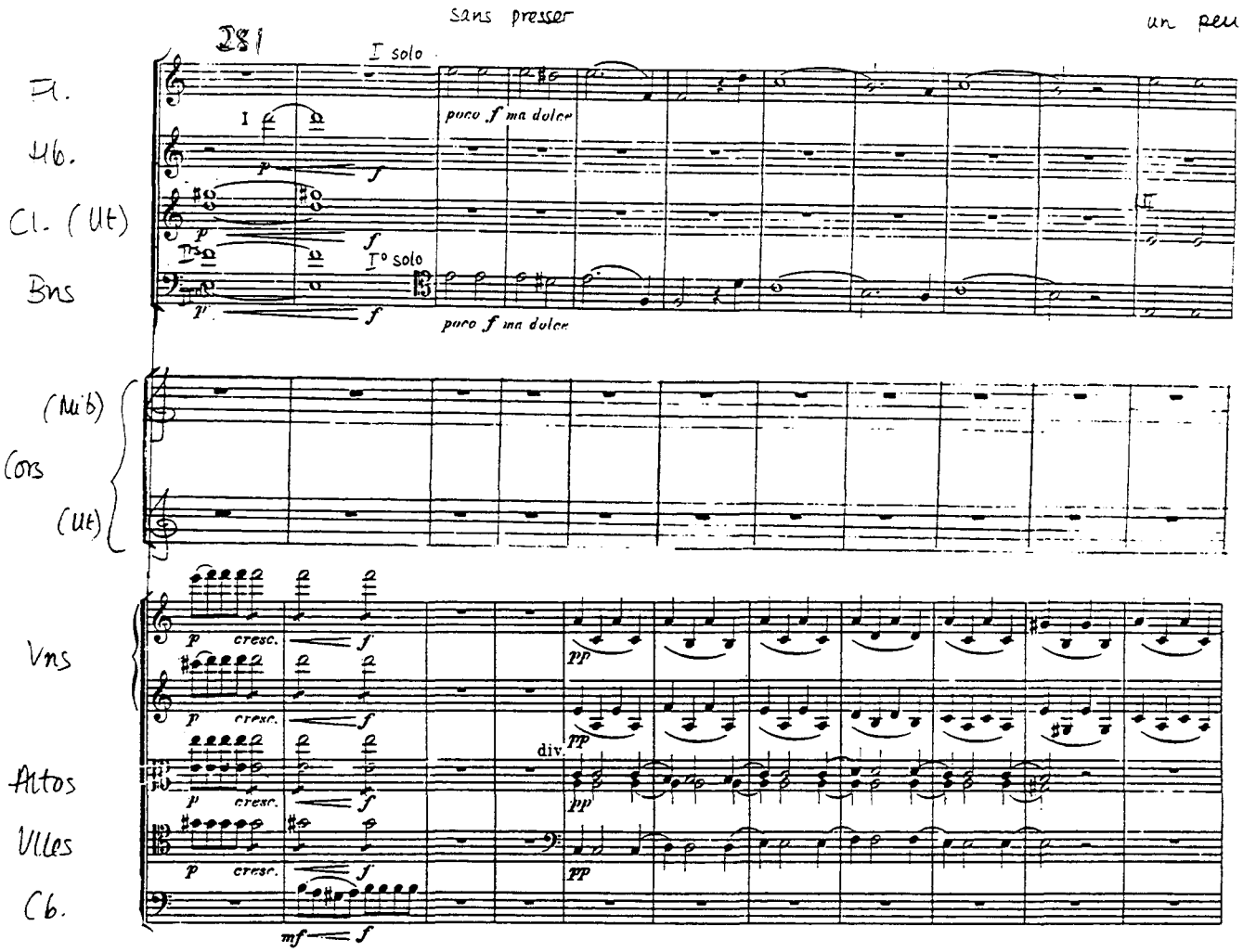

203
Fl.
Hb.
Cl. (Ut)
Bns
I
II ds
p
(Mib)
Cors
(Ut)
Vns
Altos
Vlcs
Cb.
pizz.
P

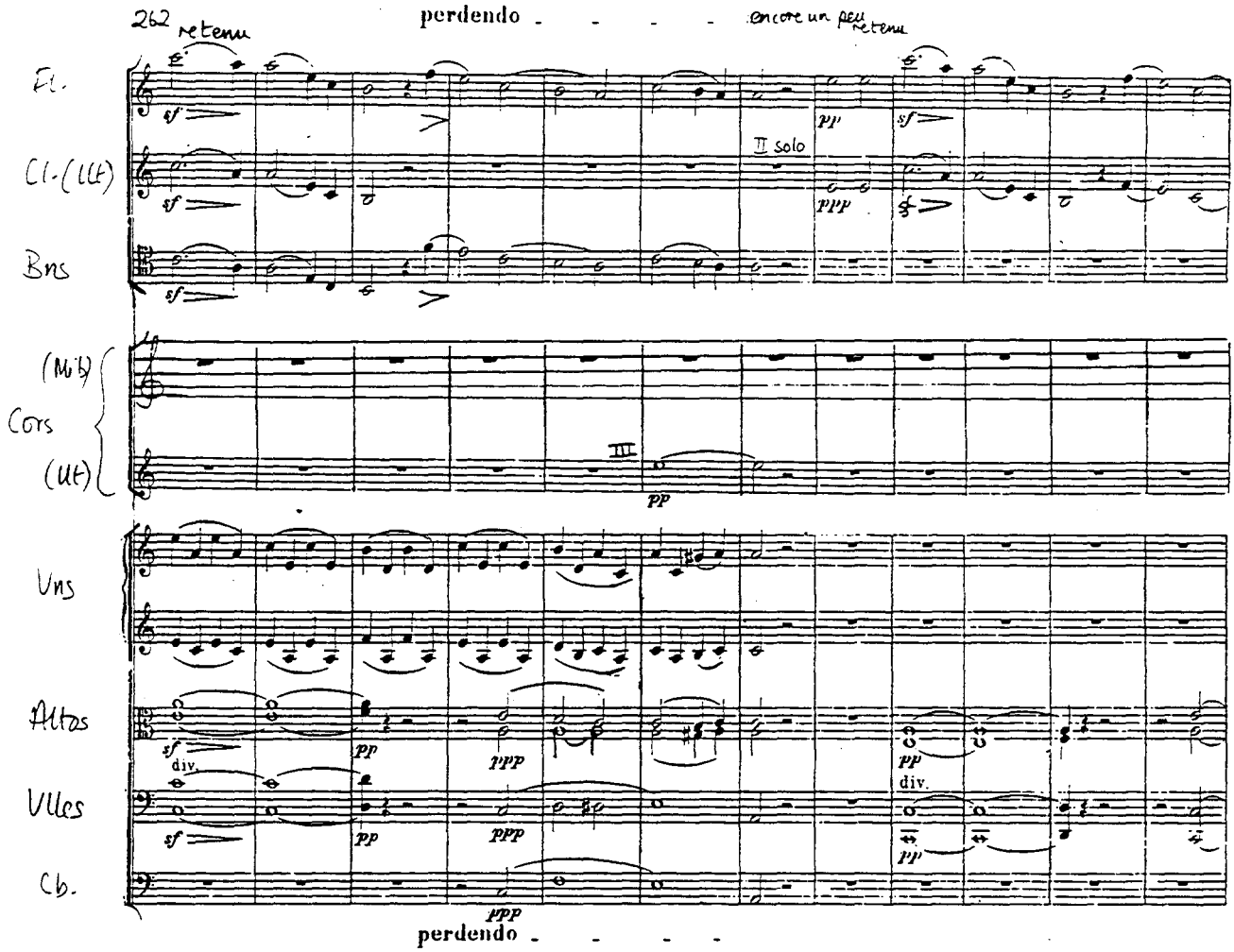

212
retenu
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Vns
Altos
Vlles
Cb.
I
p
cresc.
div.
unis.
arco
pp

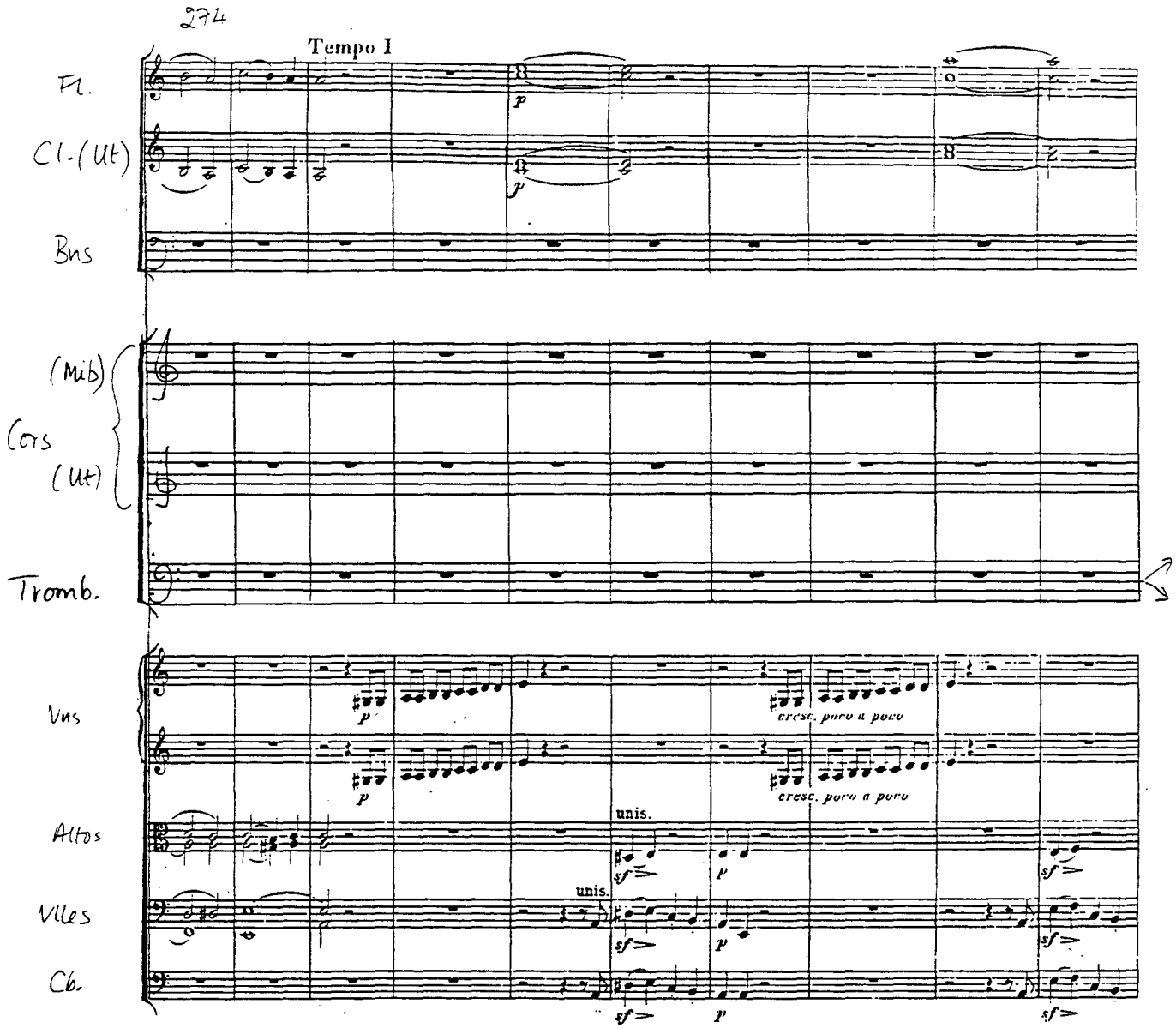

222
Fl.
Hb.
Cl.(Ut)
Bns
(Mib)
Cors
(Ut)
Vns
Altos
Vlles
Cb.
unis.
unis.
unis.
f
ff

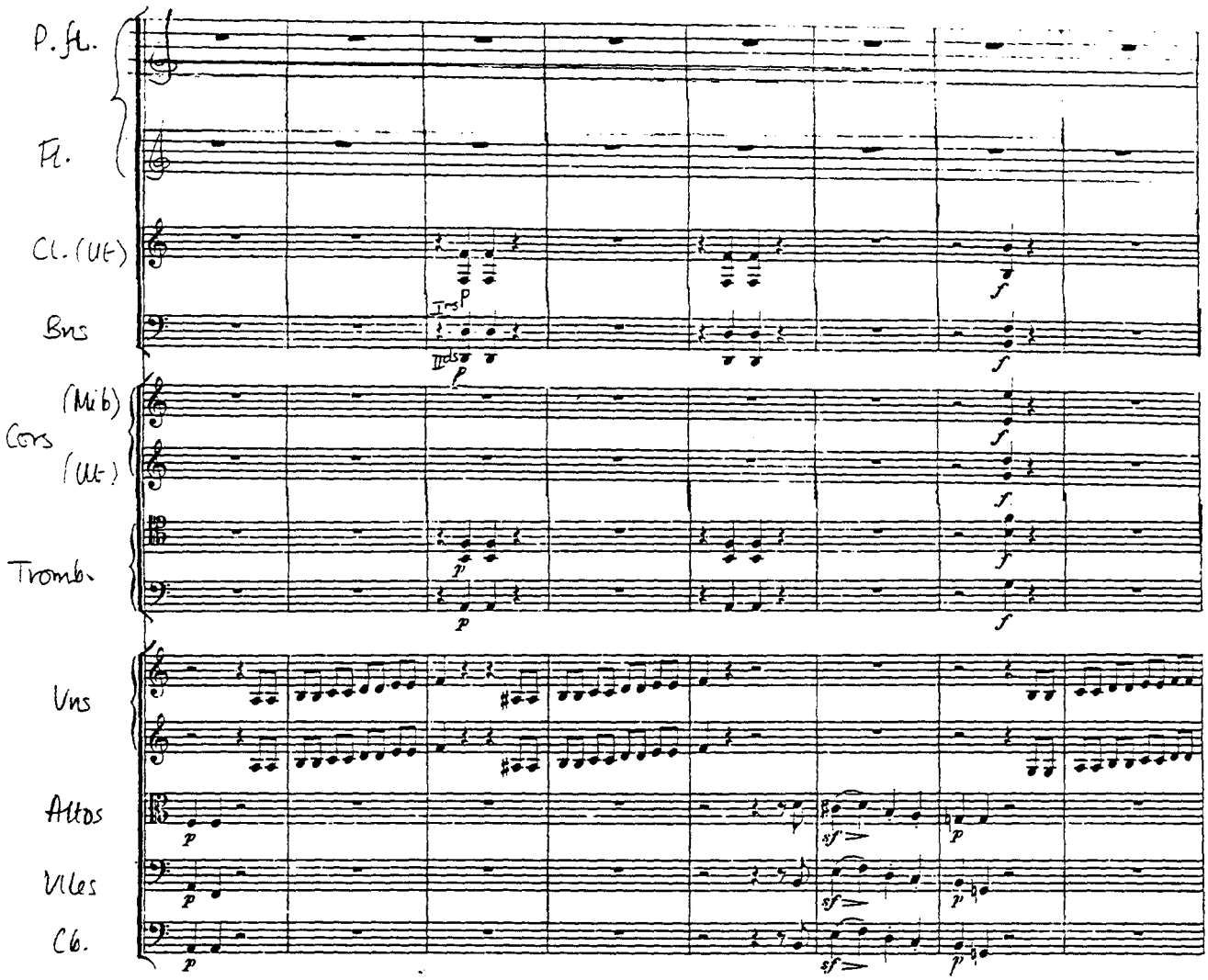

232
Fl.
Hb.
Cl.(Ut)
Bns
Cors (Mib) (Ut)
Tromp. (Mi)
Vns
Altos
Vlles
Cb.
unis.
Trs
IIds
ff

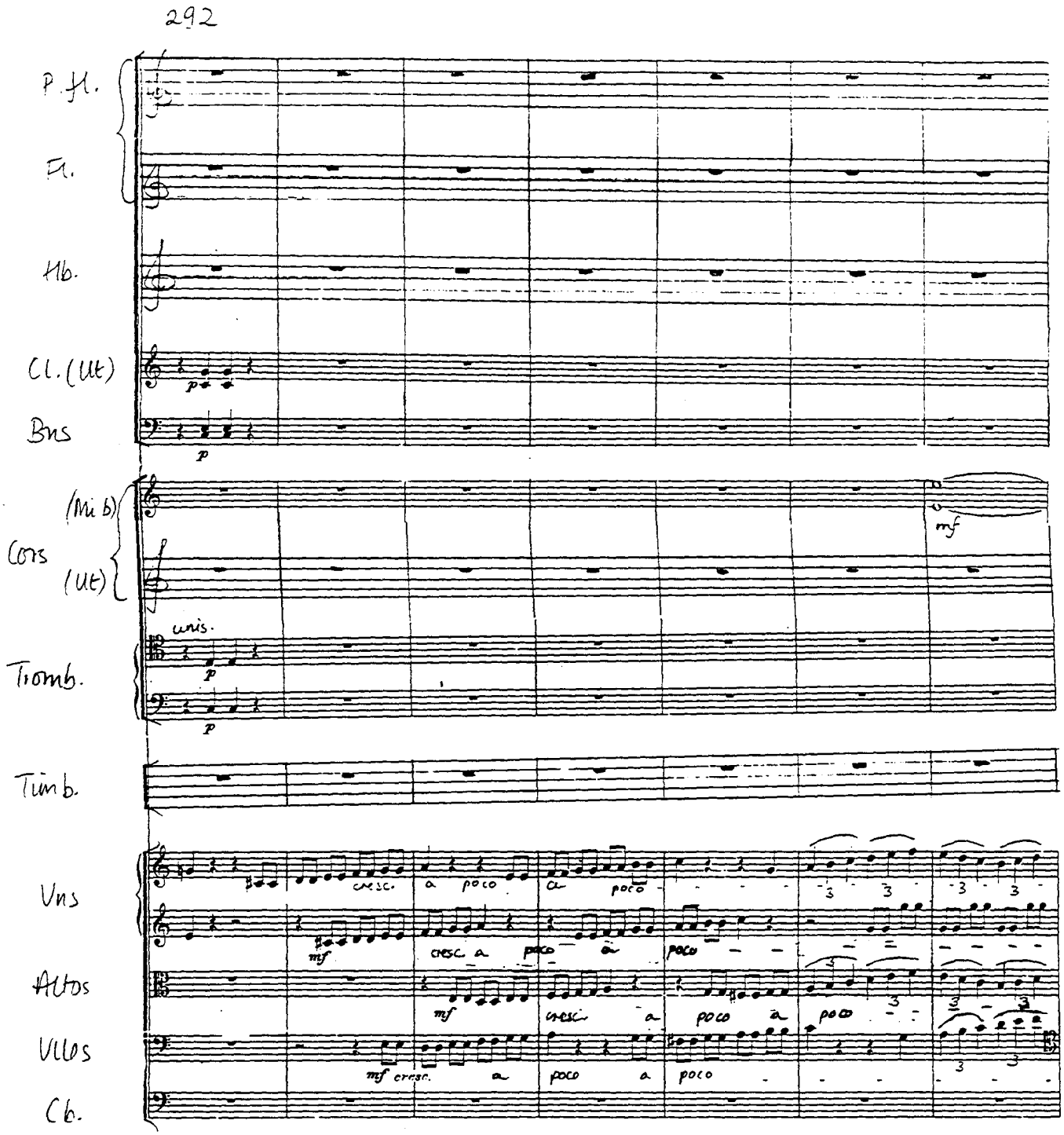

240
Fl.
Hb.
Cl. (Ut)
I, II
Bns
III, IV
Cors
(Mib)
(Ut)
Tromp. (Mi)
Vns
Altos
Vlcs
Cb.
II solo
I° solo
unis.


sans presser
un peu
281
I solo
Fl.
Hb.
Cl. (Ut)
Bns
poco f ma dolce
I° solo
poco f ma dolce
(Mib)
Cors
(Ut)
Vns
cresc.
pp
div.
Altos
Vlles
Cb.
mf
f

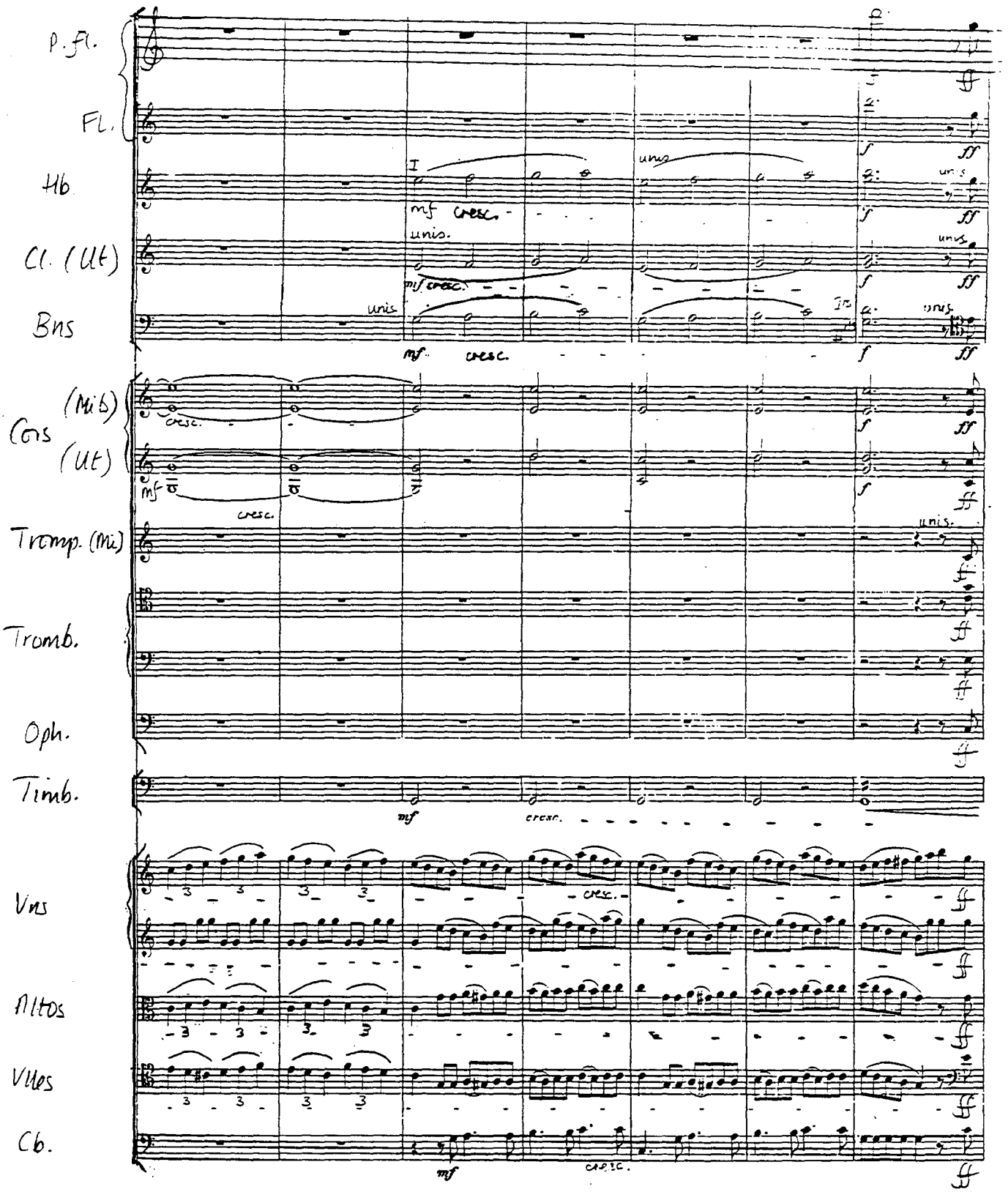

262
retenu
perdendo
encore un peu retenu
Fl.
Cl.-(Clt)
Bns
II solo
(Mib)
Cors
(Clt)
III
Vns
Altos
Vlles
Cb.
div.
perdendo

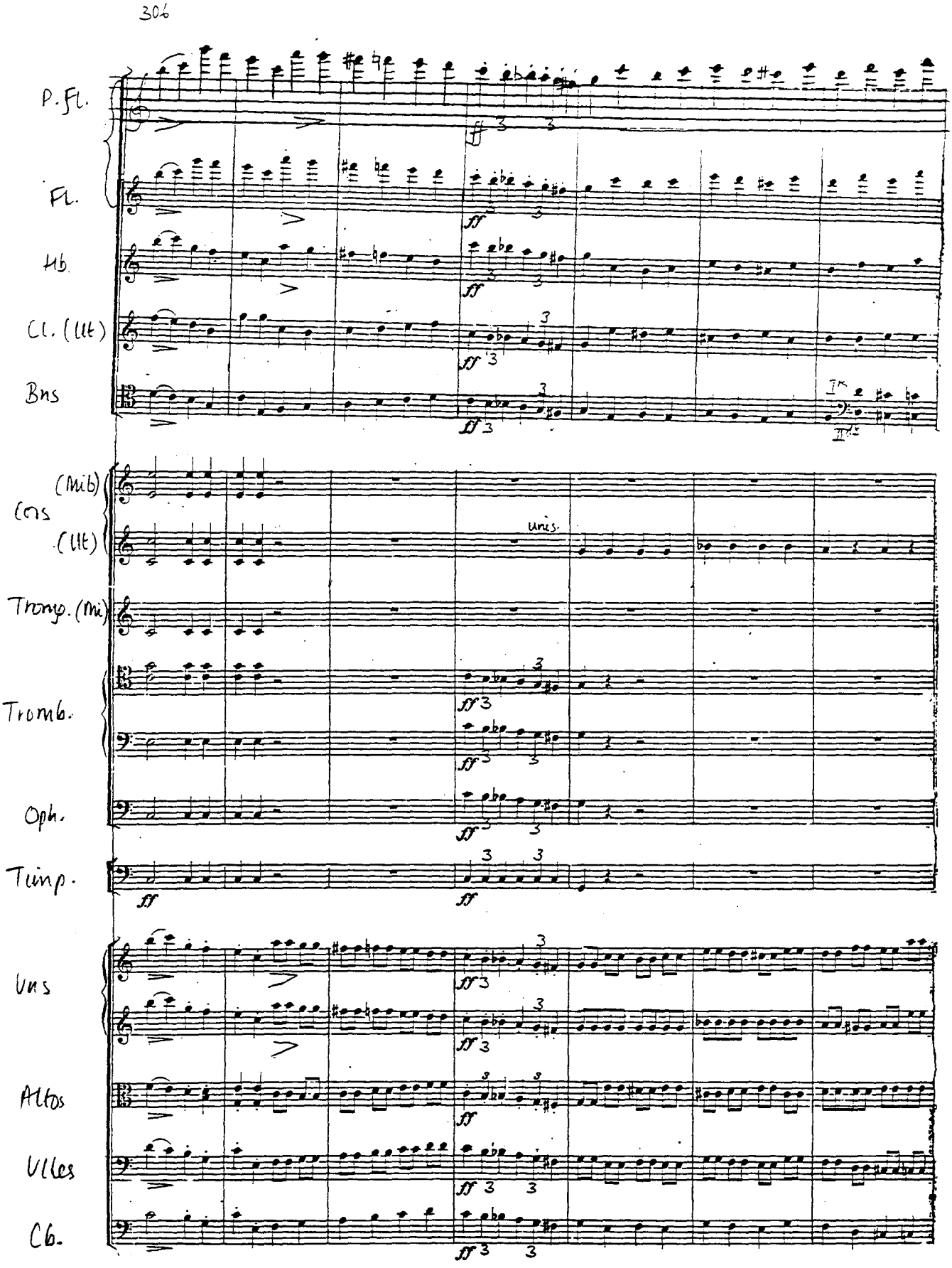

274
Tempo I
Fl.
Cl.-(Ut)
Bns
(Mib)
Cors
(Ut)
Tromb.
Vns
Altos
Vlles
Cb.
cresc. poco a poco
unis.

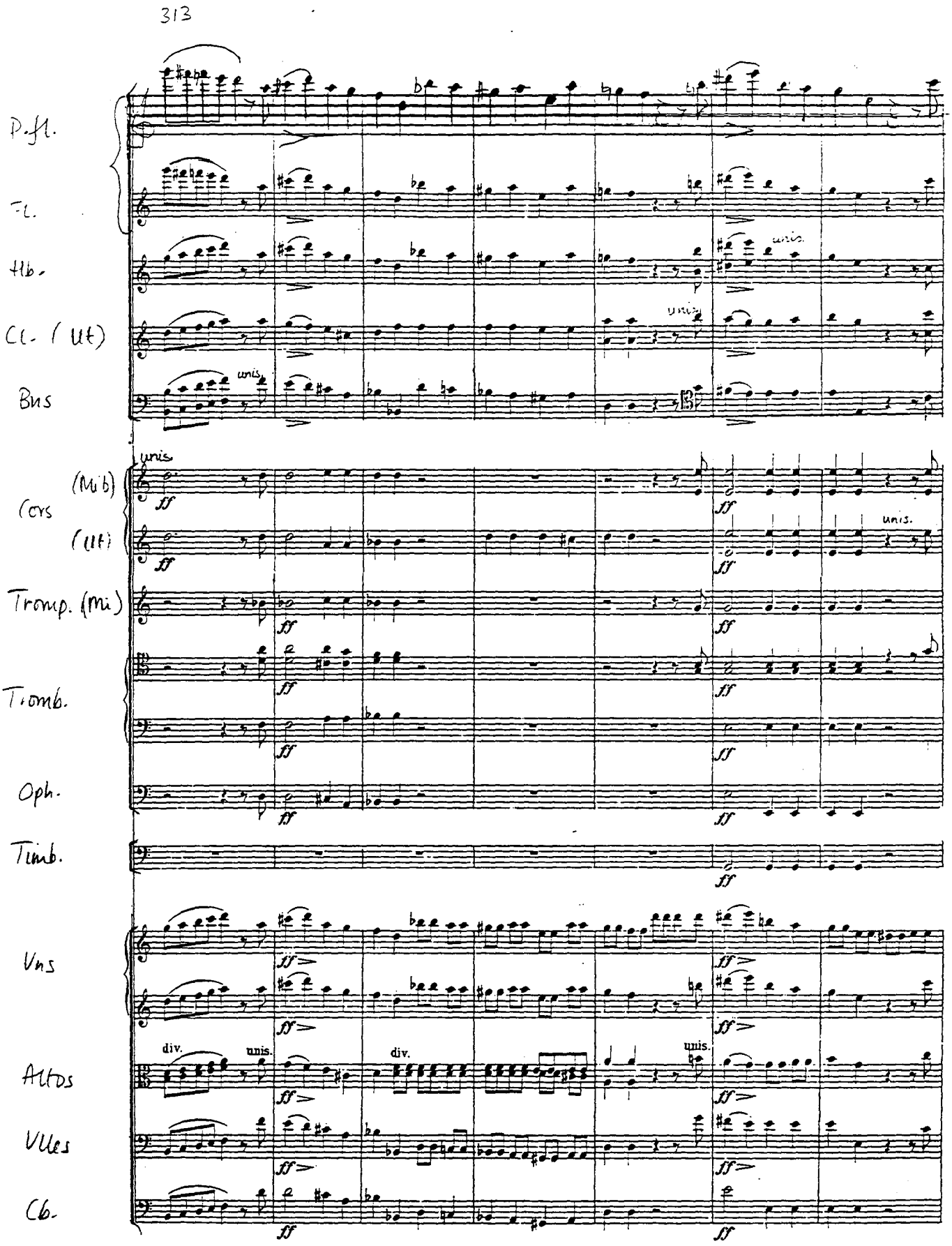

P. fl.
Fl.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromb.
Vns
Altos
Vlcs
Cb.

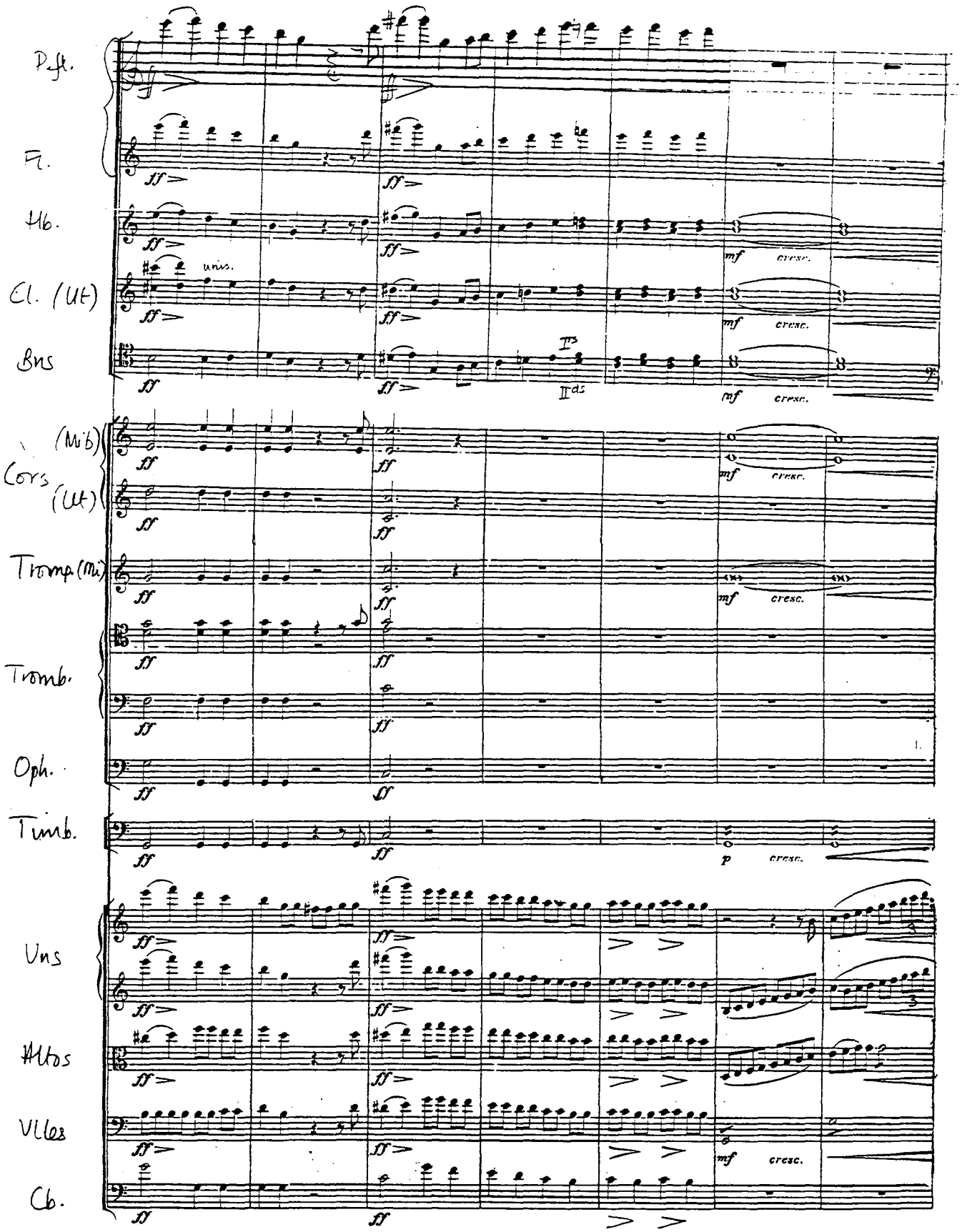

292
P. fl.
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromb.
unis.
Timb.
Vns
Altos
Vllos
Cb.
cresc.
a poco
mf
p
mf

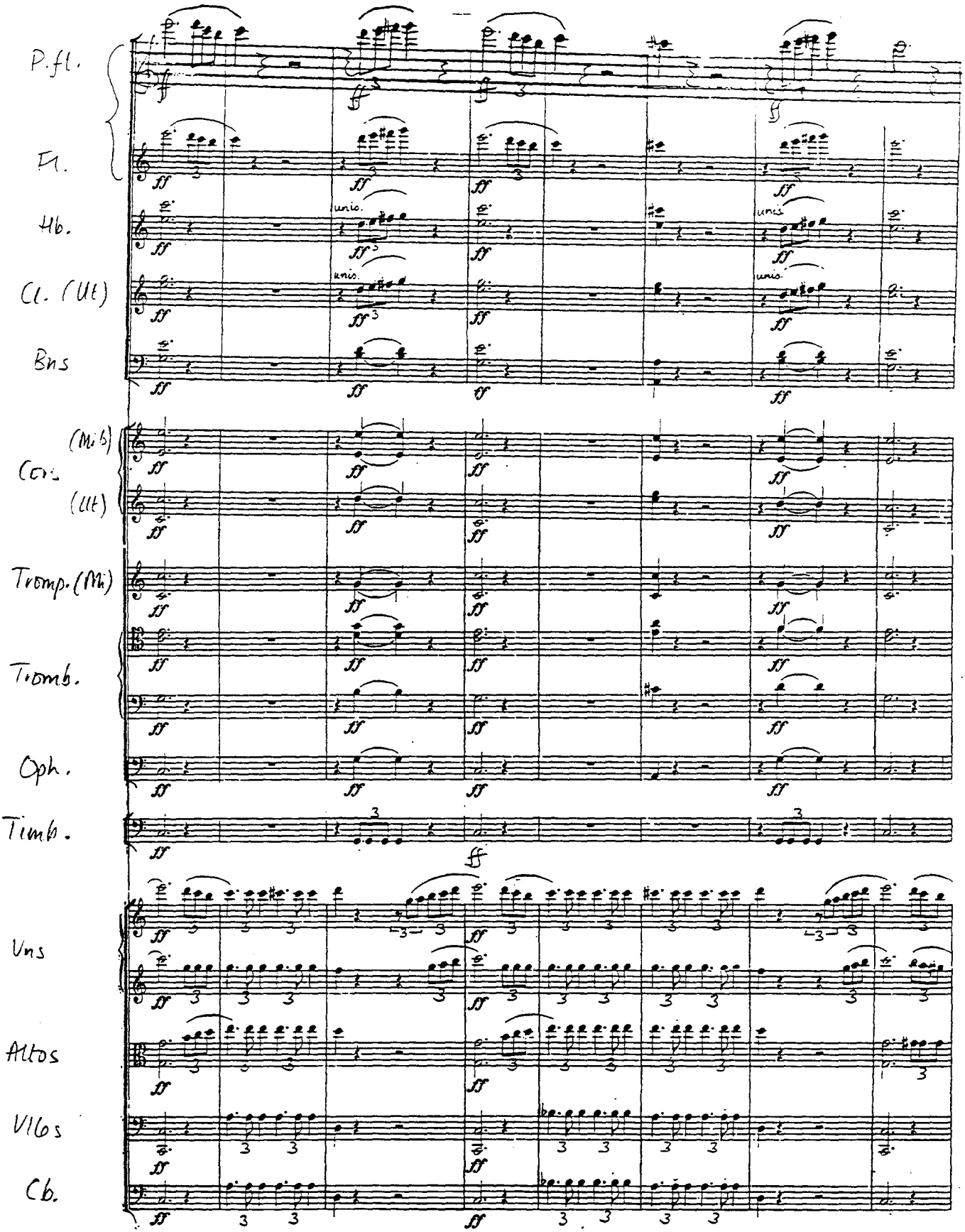
299

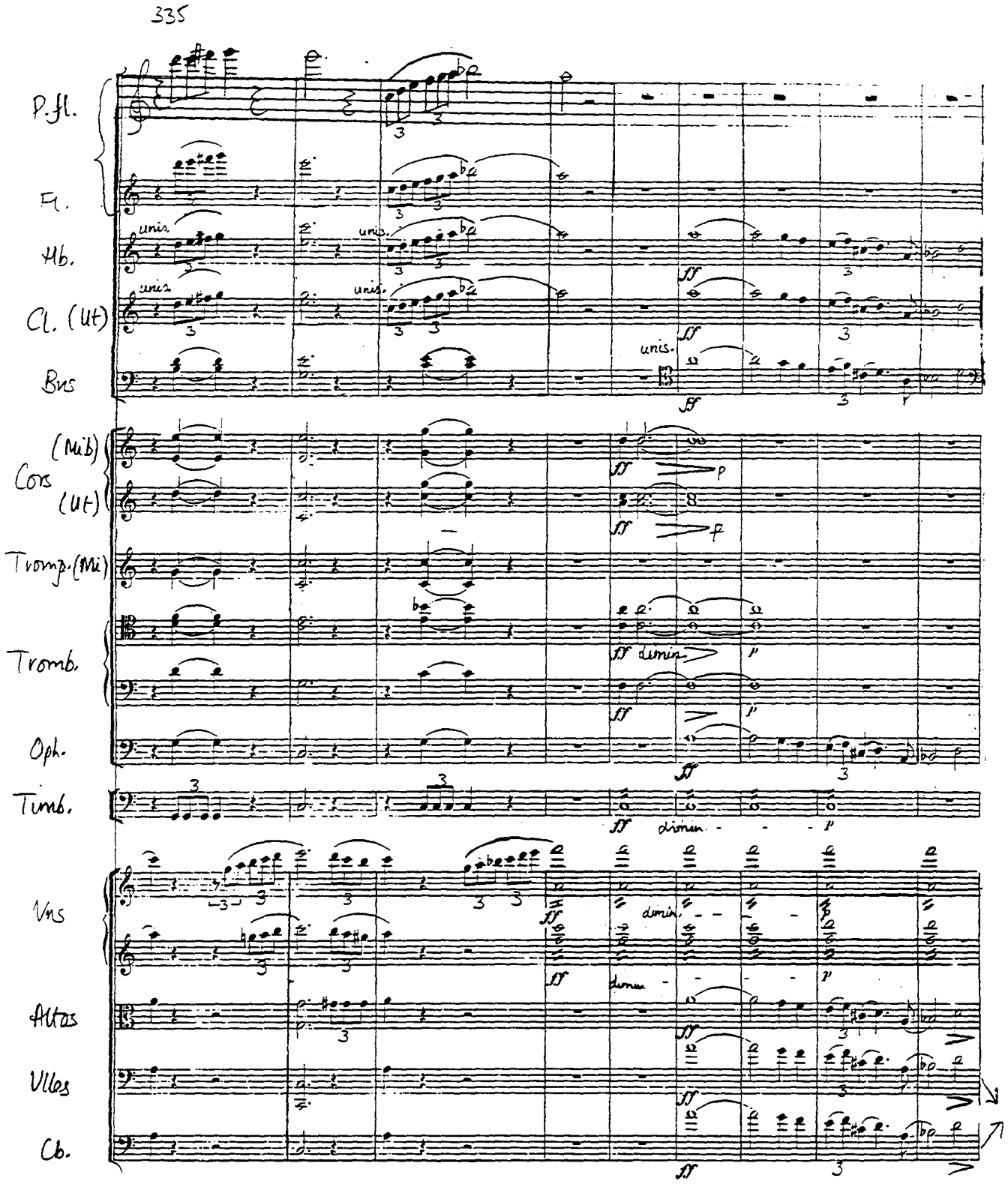

P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib)
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
mf
cresc.
f
ff

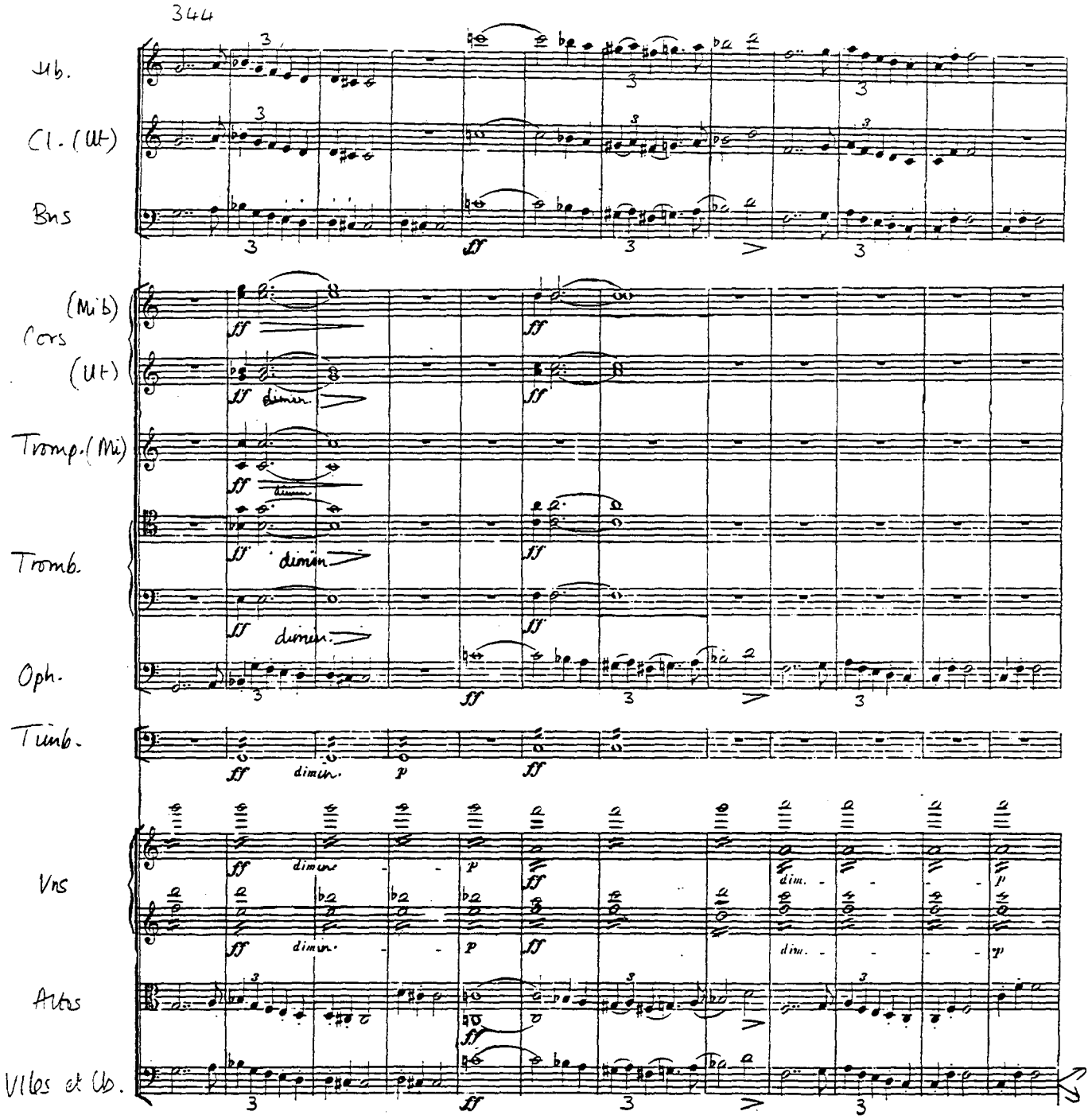

306
P. Fl.
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
unis.
Tromp. (Mi)
Tromb.
Oph.
Timp.
Vns
Altos
Vlles
Cb.

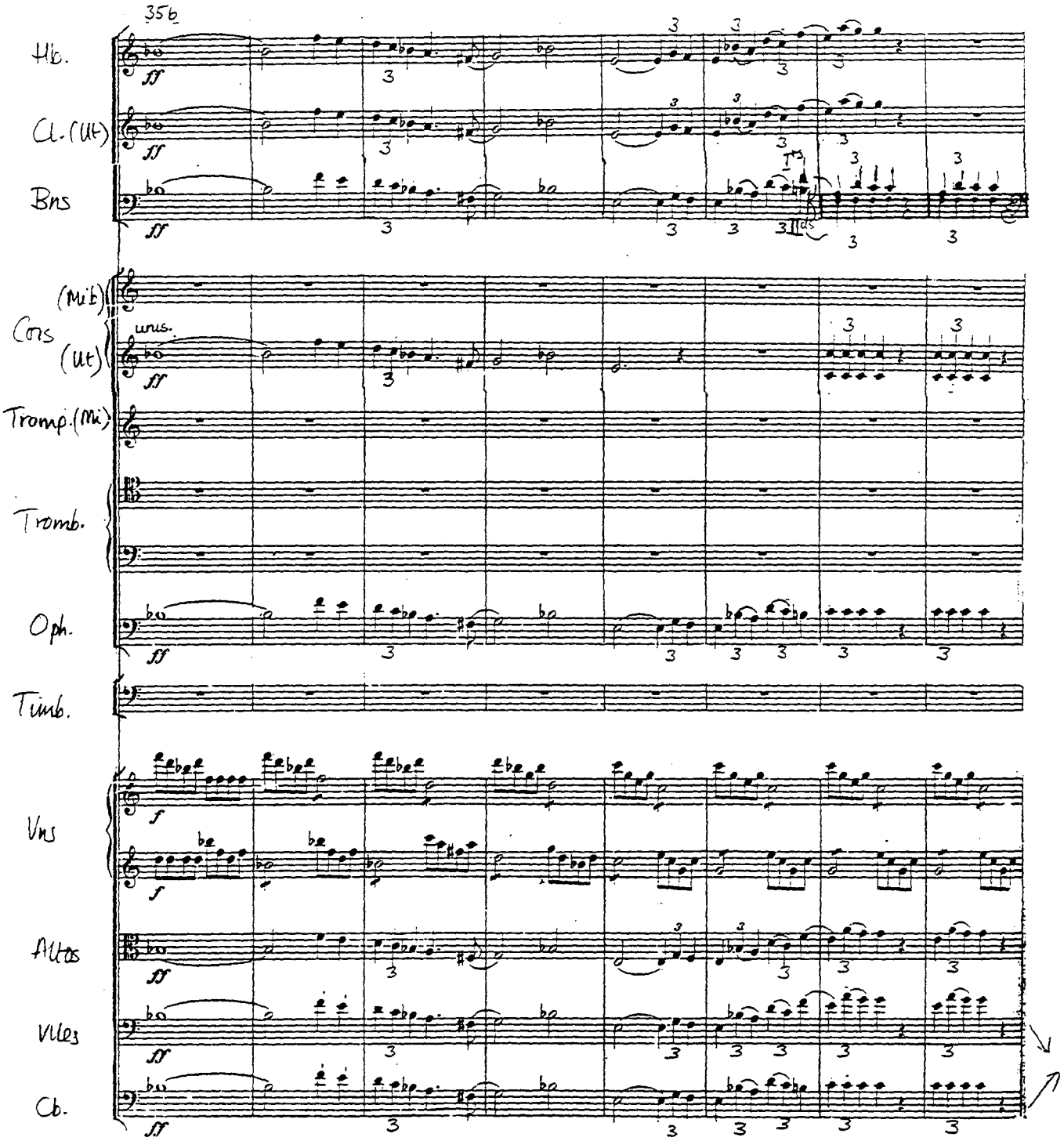

313
P.fl.
Fl.
Hb.
Cl. (Ut)
Bns
unis.
Cors (Mib)
(Ut)
unis.
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
div.
unis.
Altos
Vlles
Cb.
ff

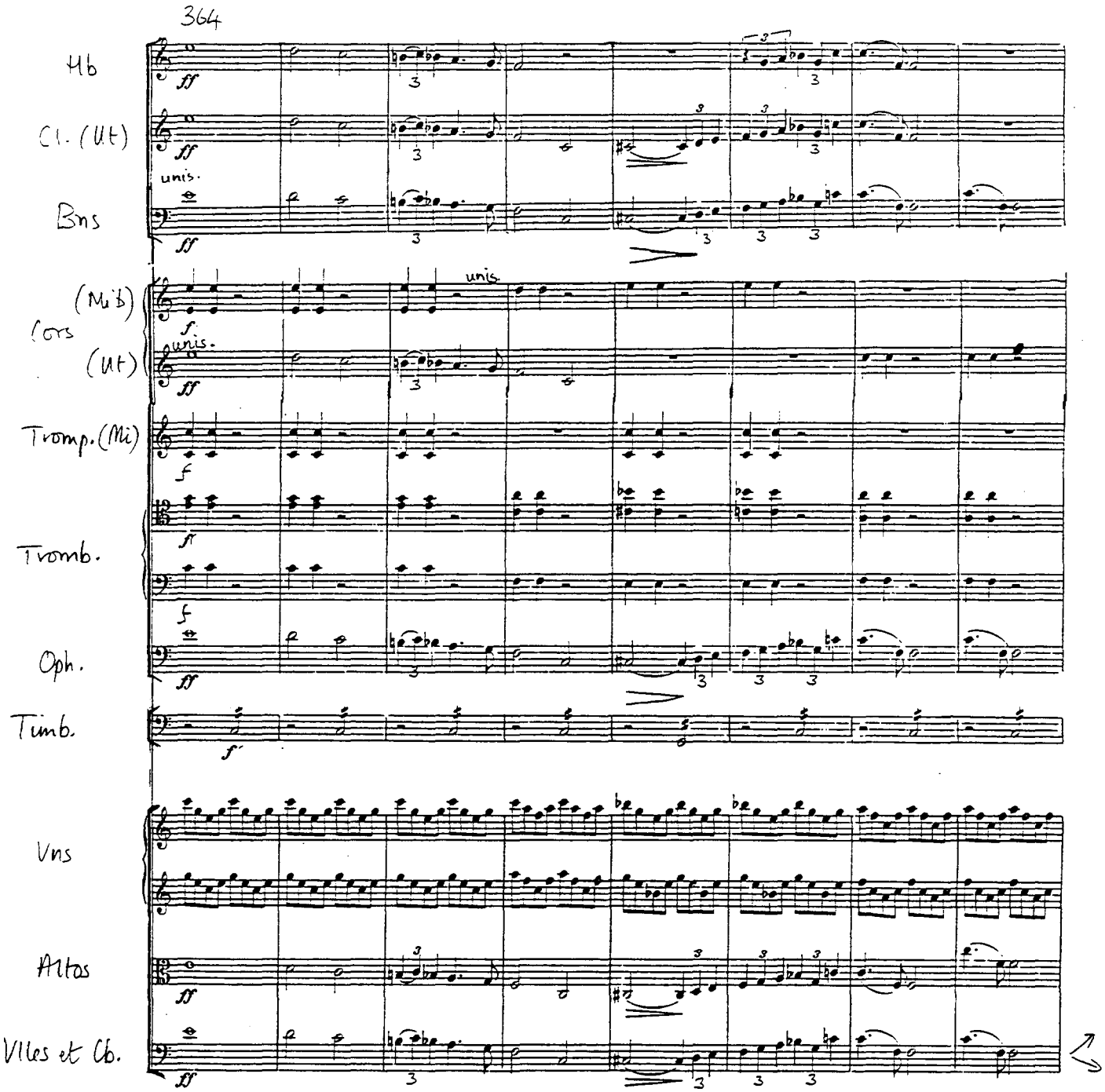

Pft.
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
ff
mf cresc.
p cresc.

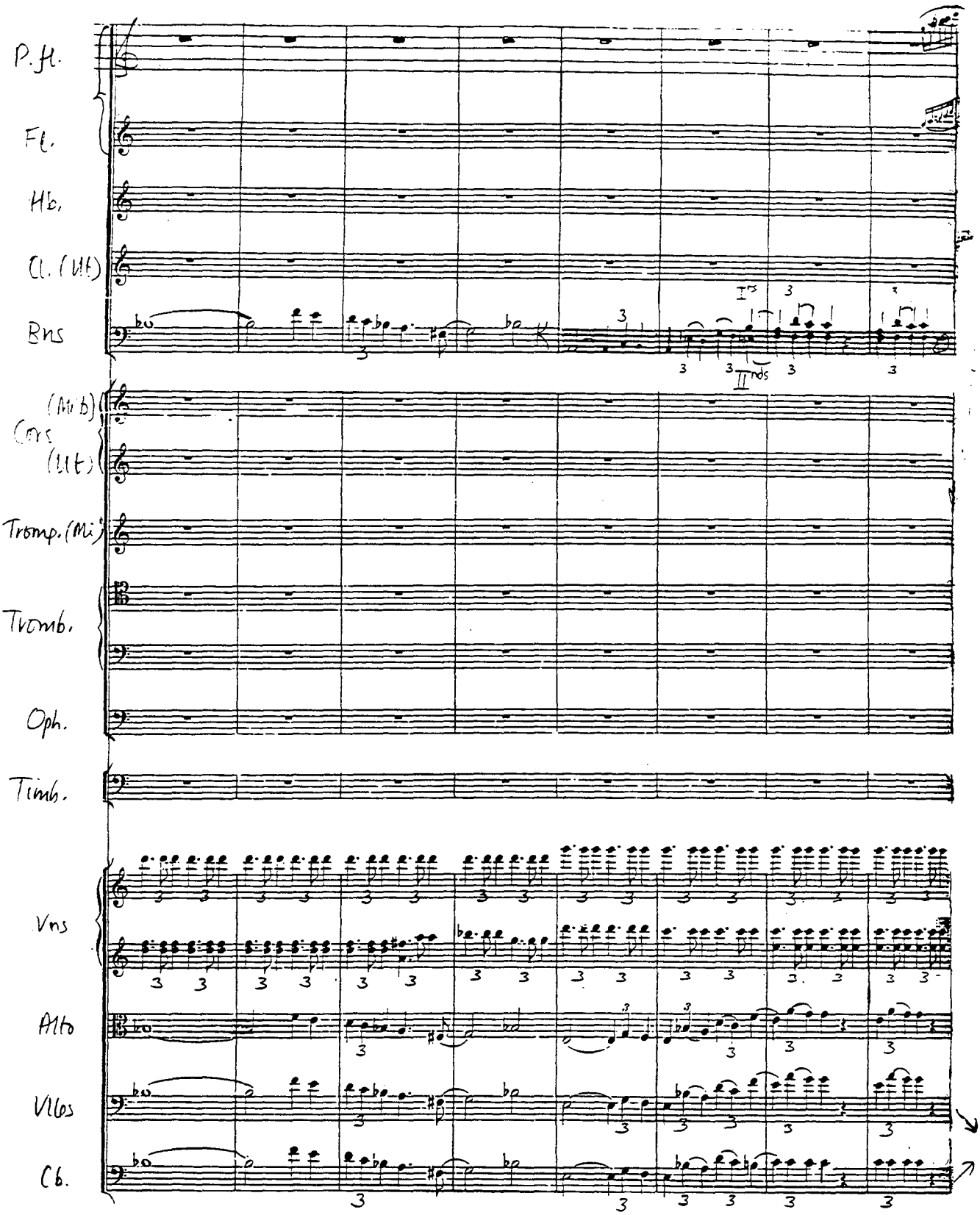

P.fl.
Fl.
Ob.
Cl. (Mi)
Bns
(Mi b)
Cors
(Mi)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlcs
Cb.
unis.

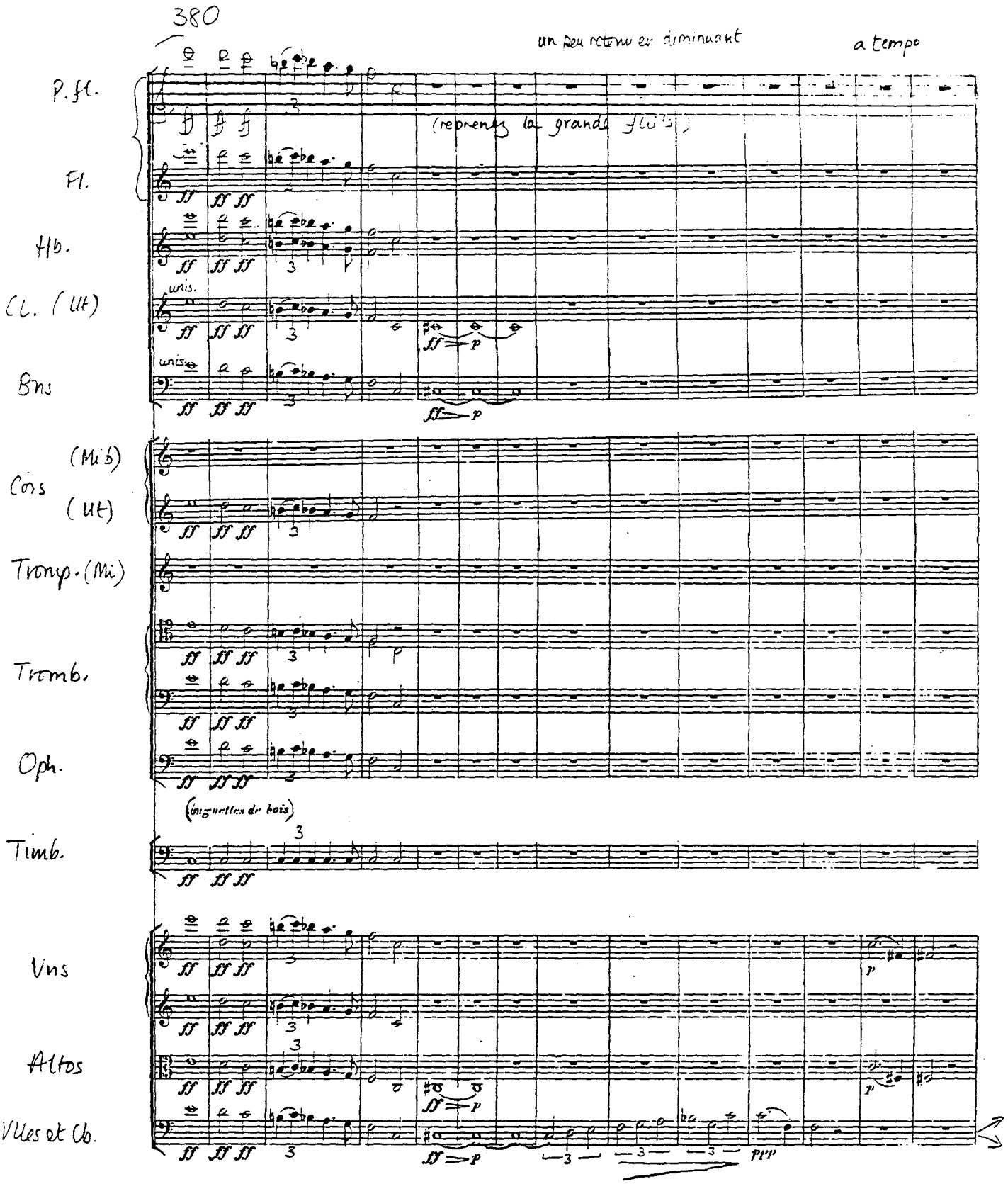

335
P. fl.
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib) (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
dimin.

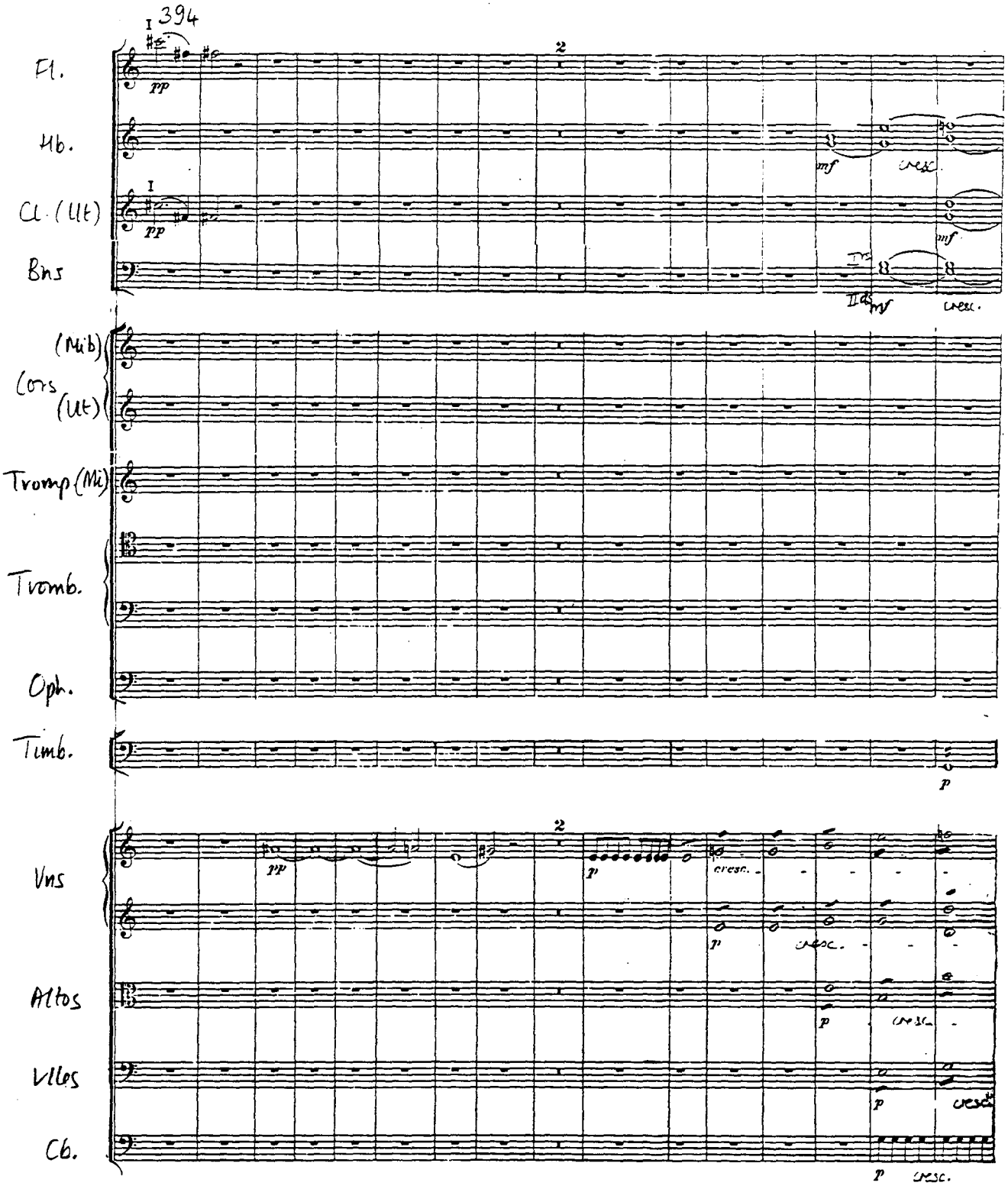

344
Ob.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
ff
dimin.
p
dim.

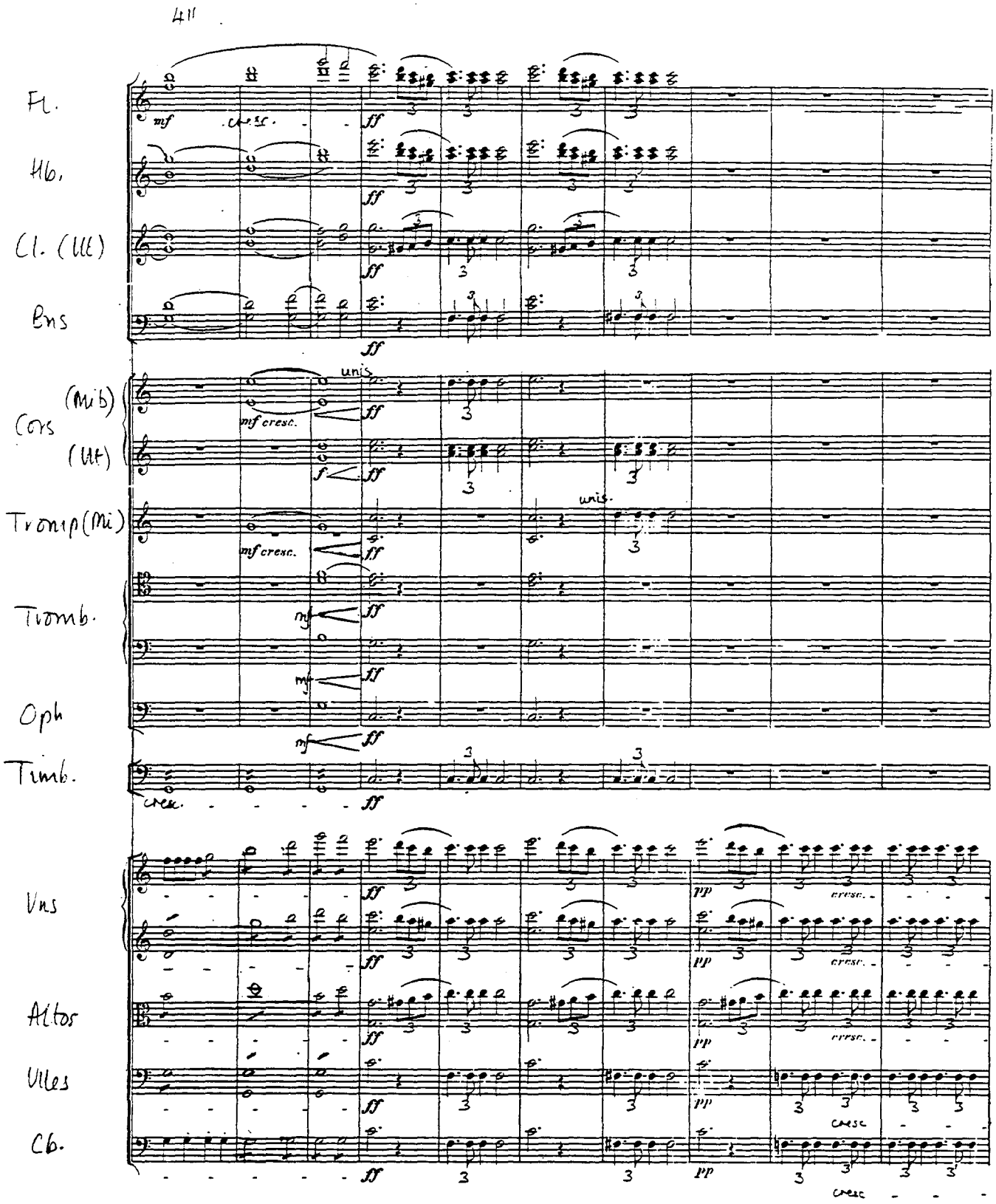

356
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
unis.
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
f

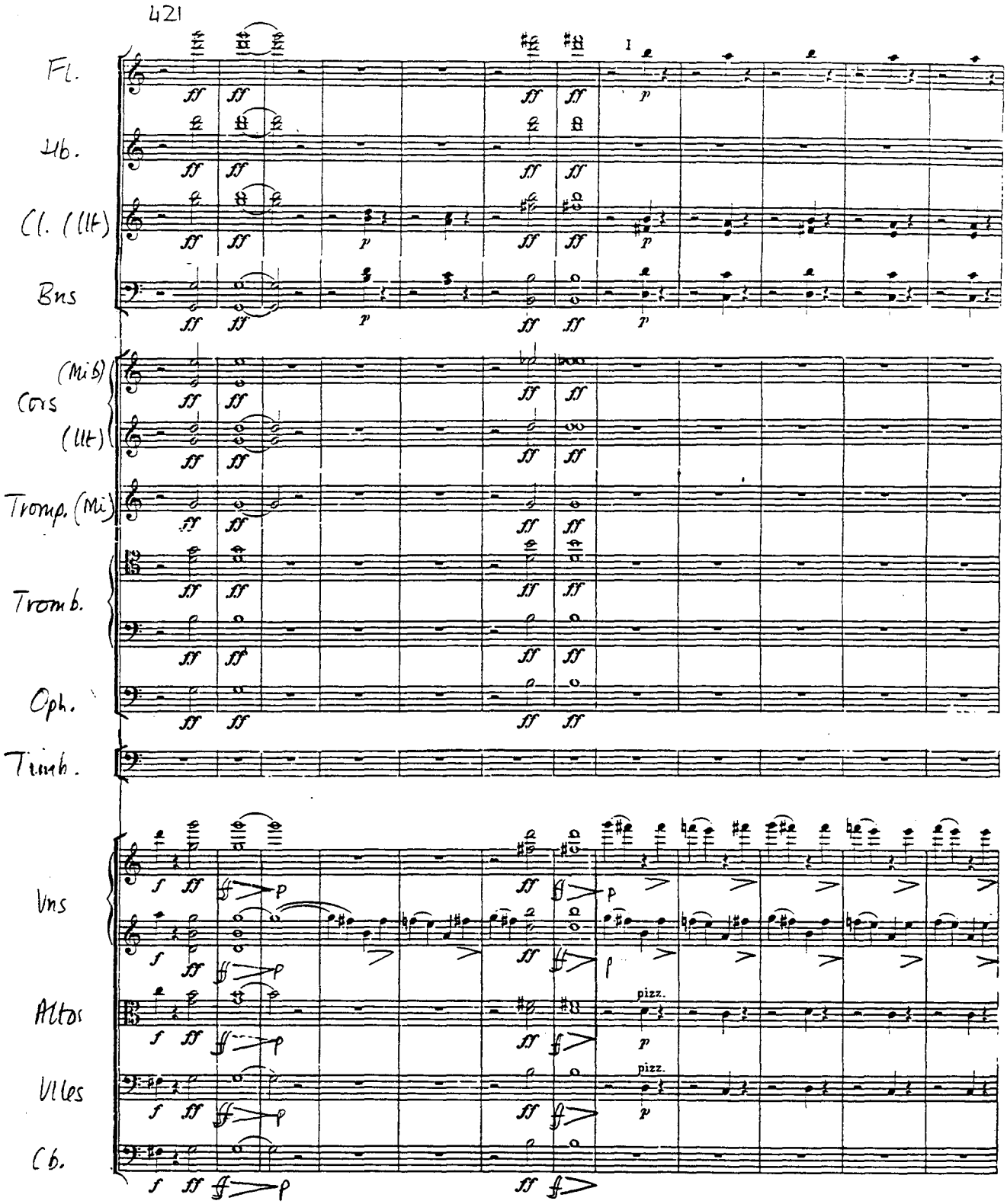

364
Hb
Cl. (Ut)
unis.
Bns
(Mi♭)
Cors
(Ut)
unis.
unis.
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.

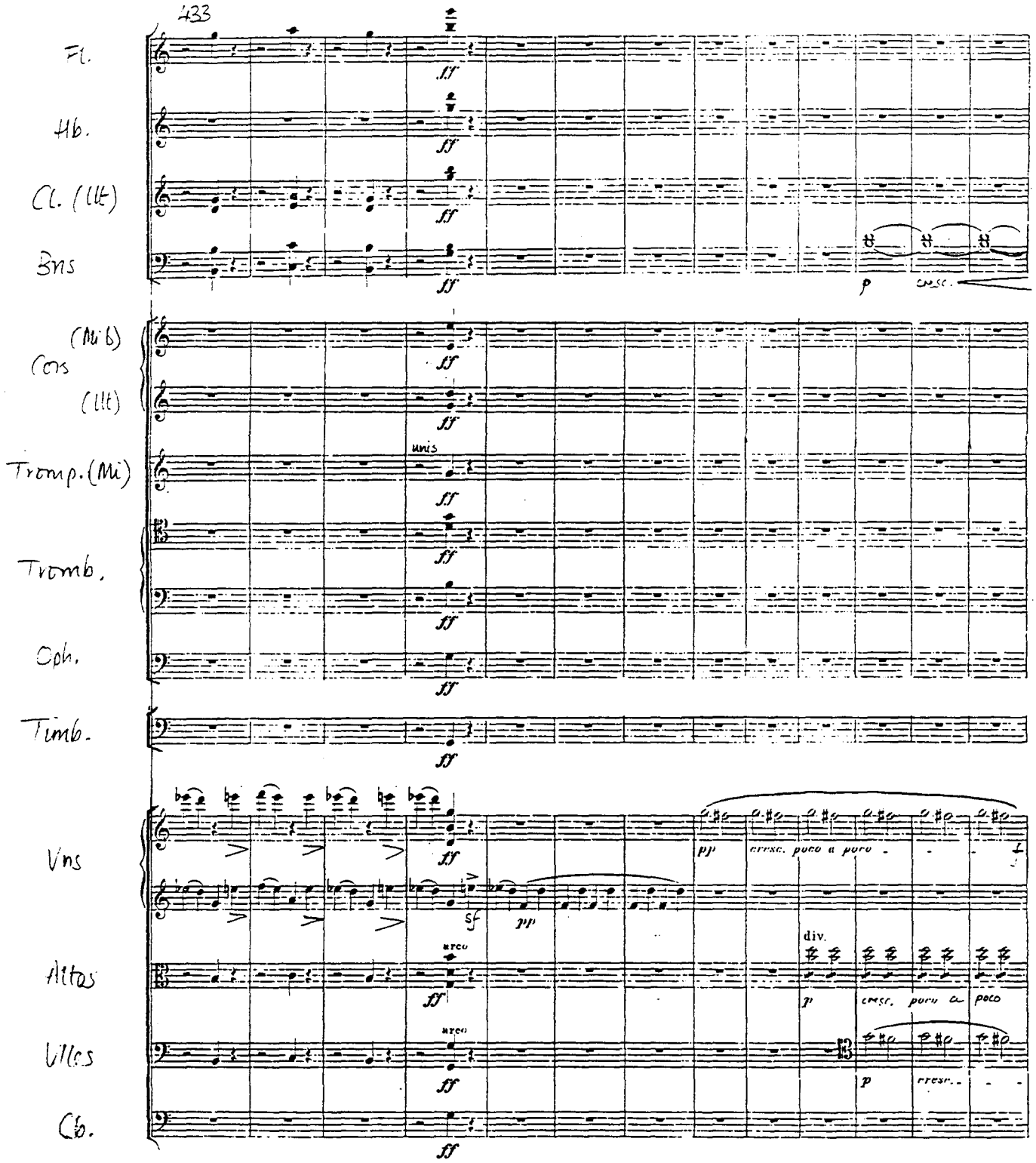

P. fl.
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib) (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Alto
Vlles
Cb.

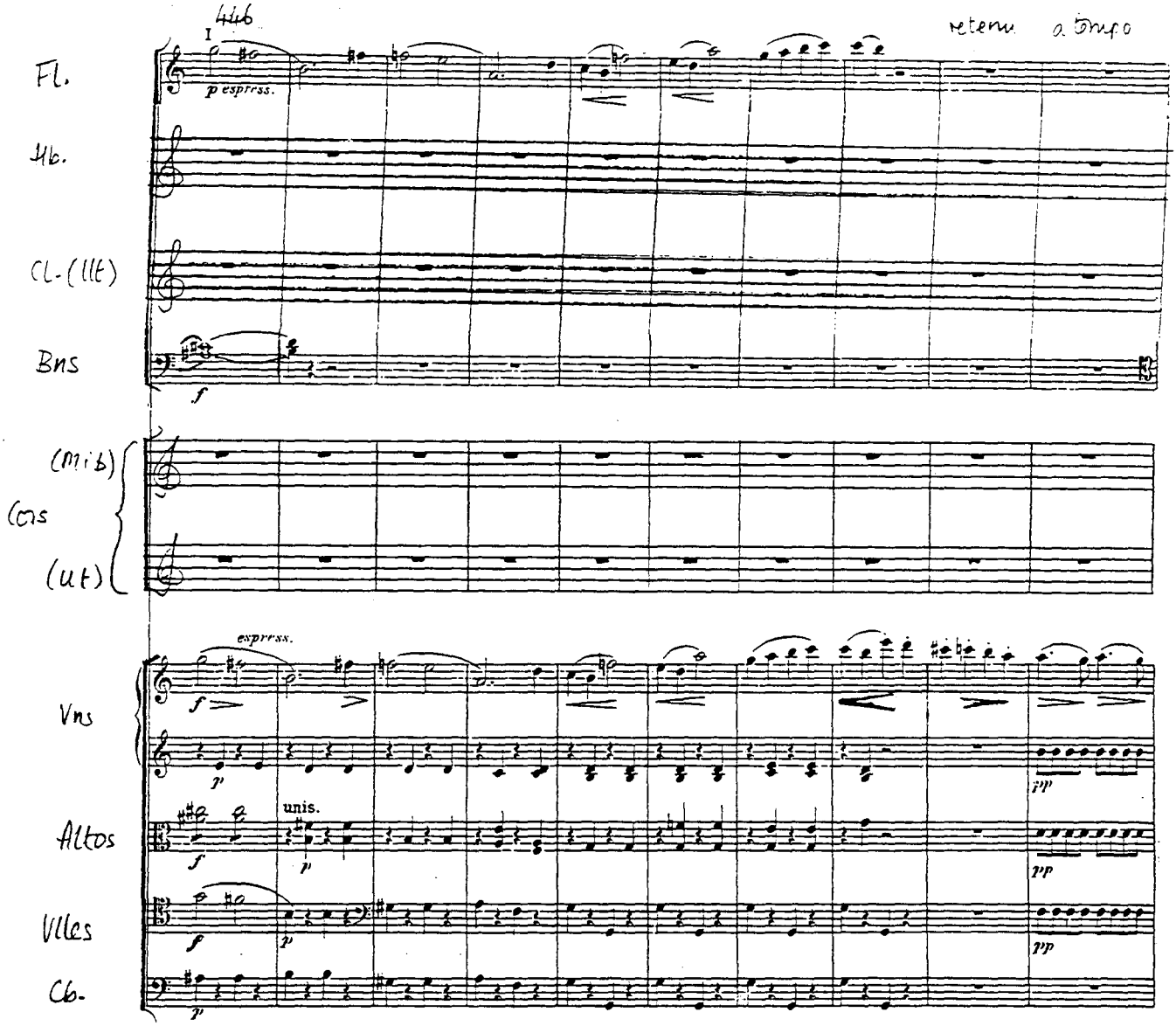

380
un peu retenir en diminuant
a tempo
P. fl.
(reprenez la grande flûte)
Fl.
Hb.
Cl. (Ut)
unis.
Bns
unis.
(Mi b)
Cors
(Ut)
Trompp. (Mi)
Tromb.
Oph.
(baguettes de bois)
Timb.
Vns
Altos
Vlles et Cb.

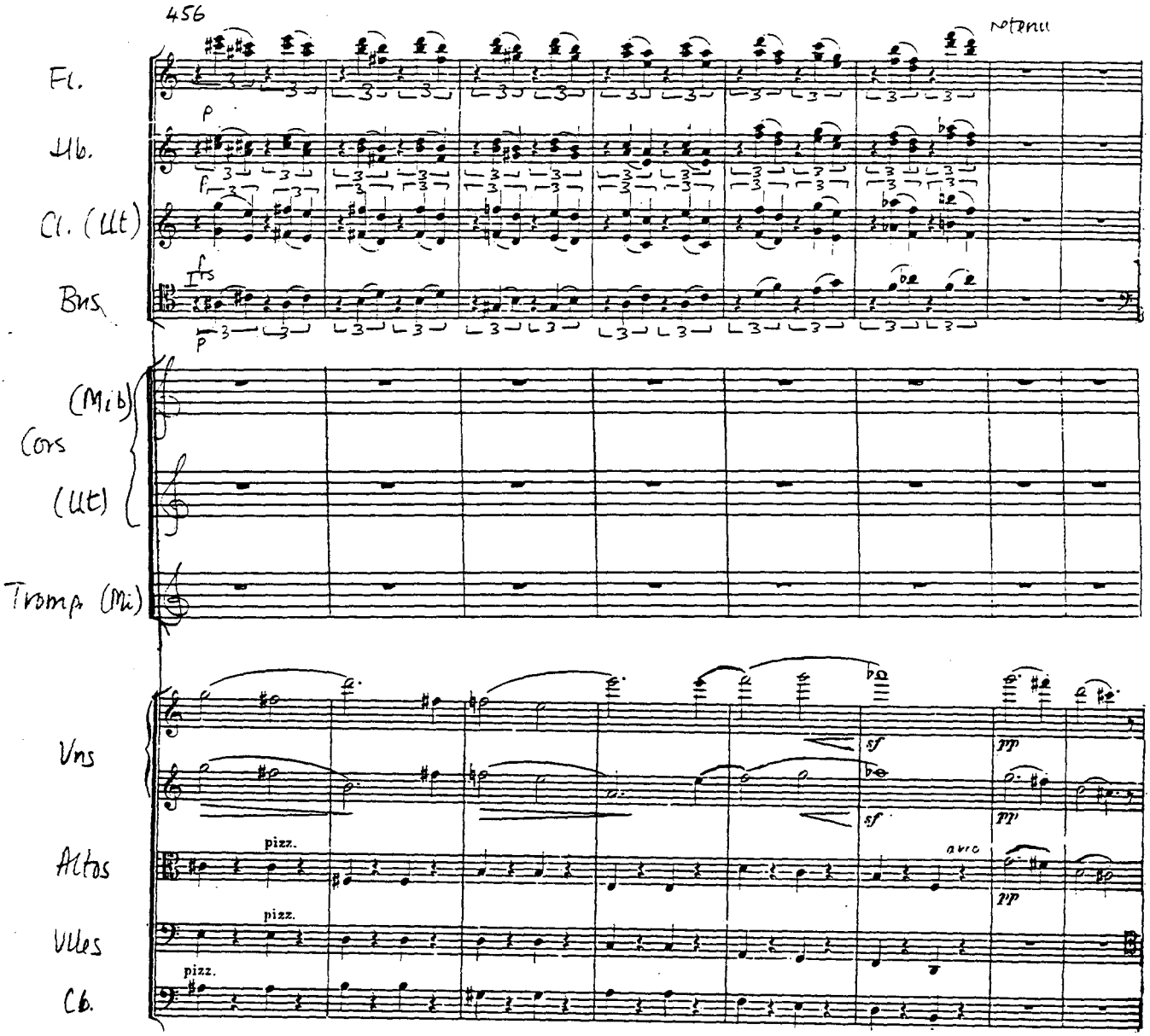

394
Fl.
Hb.
Cl. (Lt)
Bns
(Mib)
Cors
(Lt)
Tromp (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vllos
Cb.
pp
mf
cresc.
p

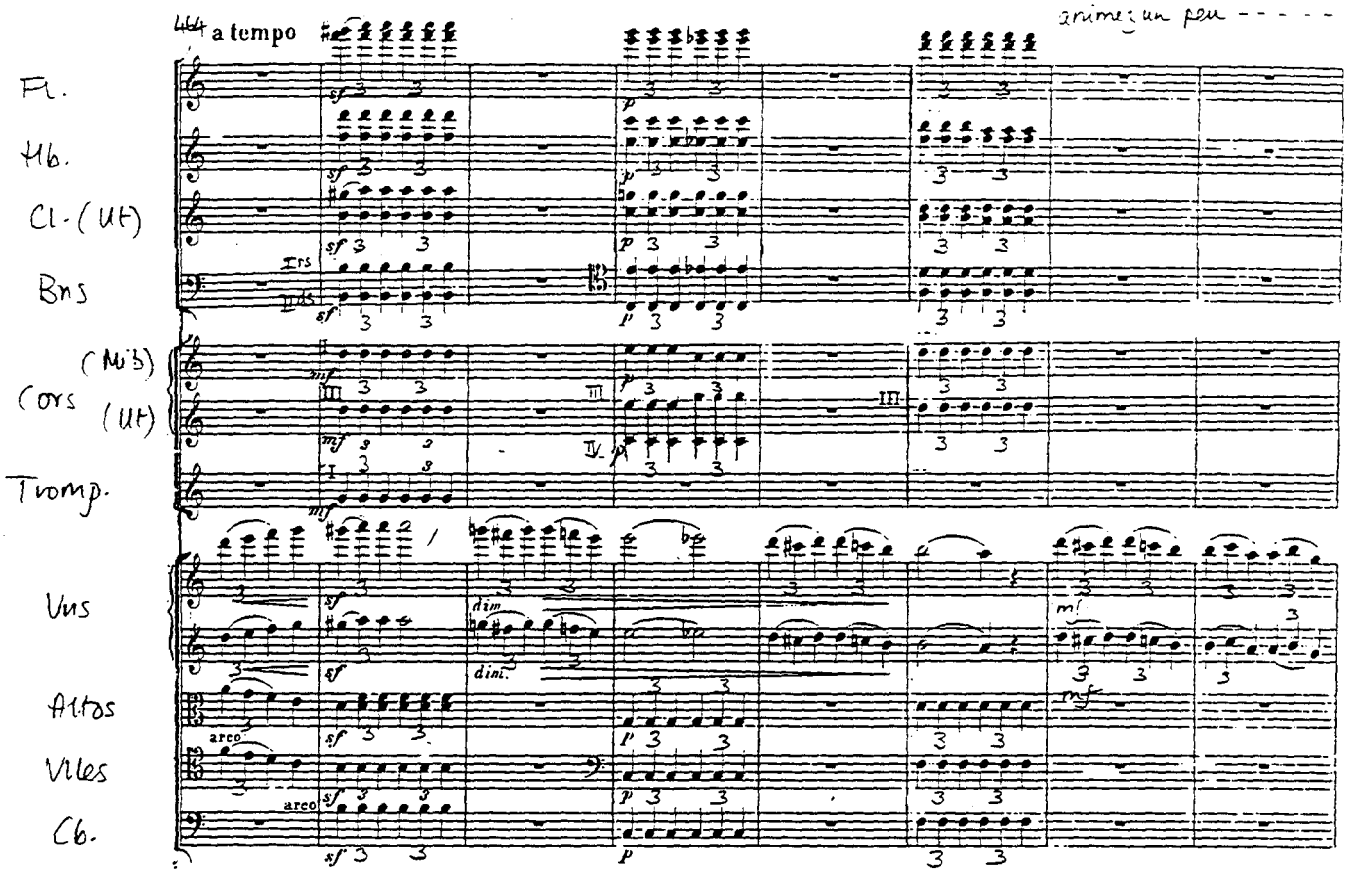

411
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib)
(Ut)
Tromp (Mi)
Tromb.
Oph
Timb.
Vns
Altos
Vlles
Cb.
mf
cresc.
ff
unis.
mf cresc.
f
pp
cresc

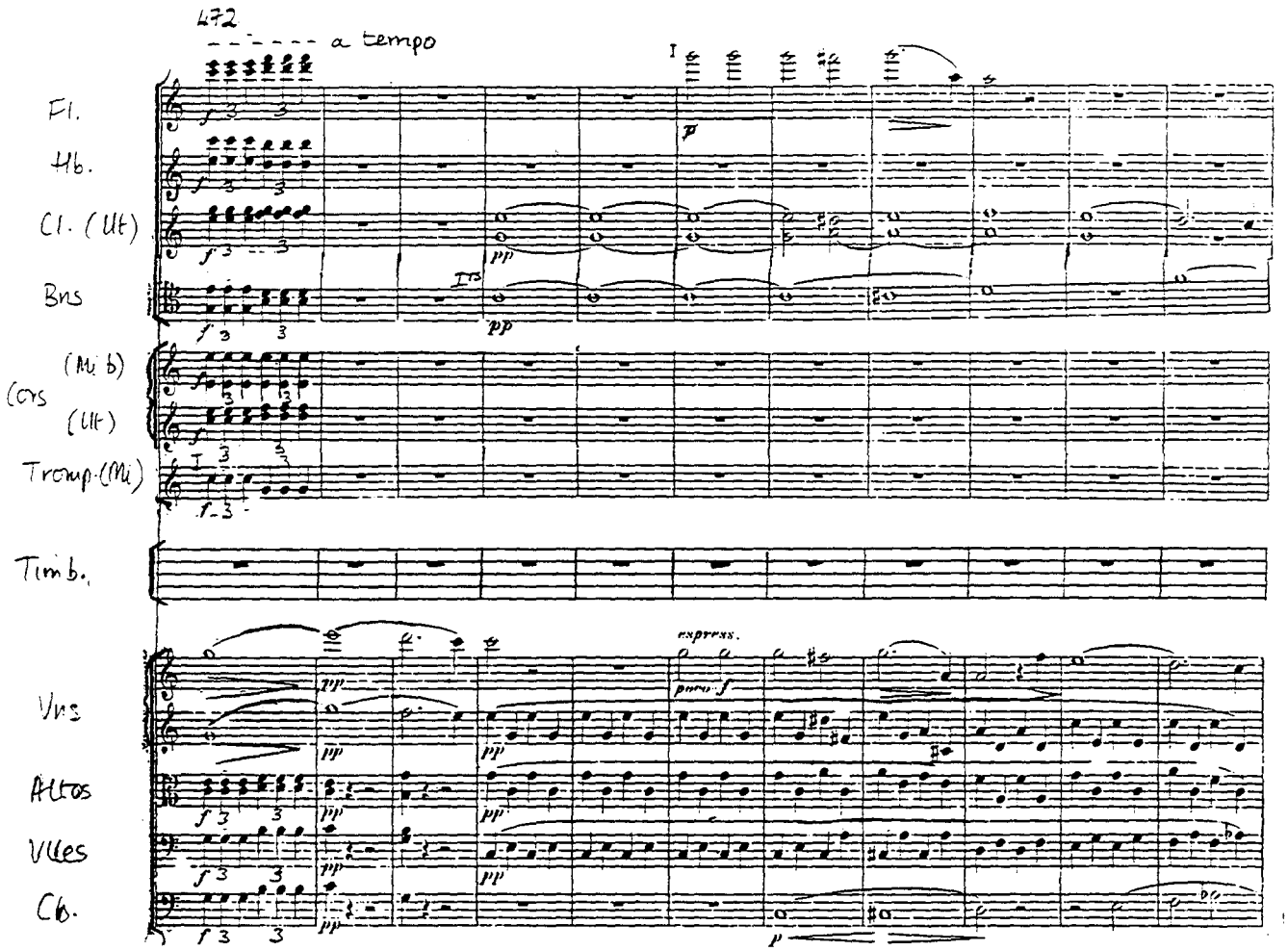

421
Fl.
Hb.
Cl. (Ut)
Bns
(Mi♭)
Cors
(Ut)
Tromp. (Mi)
Trombs.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
pizz.
pizz.

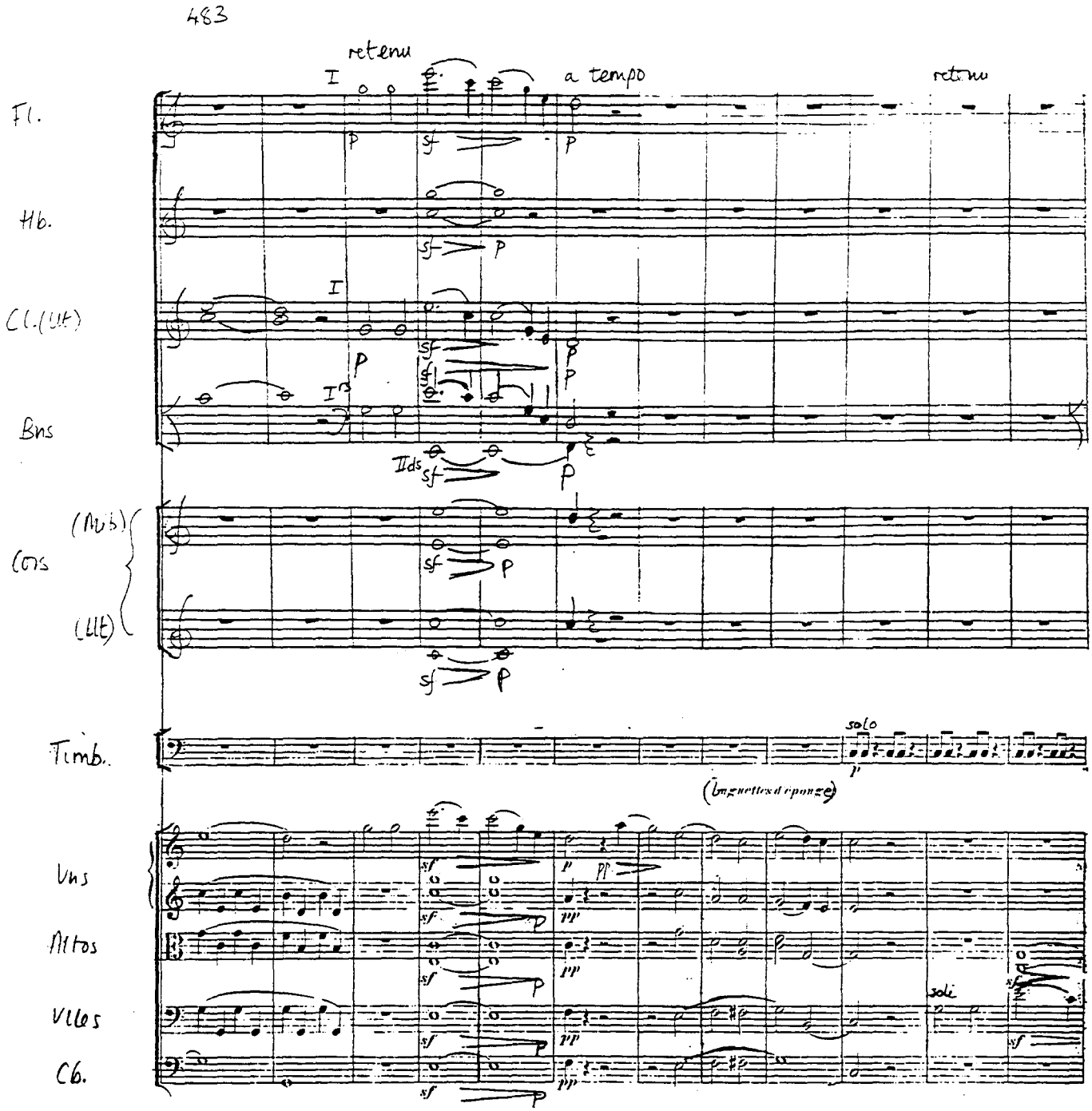

433
Fl.
Hb.
Cl. (Ilt)
Bns
Cors (Mi b)
(Ilt)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
p
cresc.
unis
pp
sf
arco
div.
cresc. poco a poco

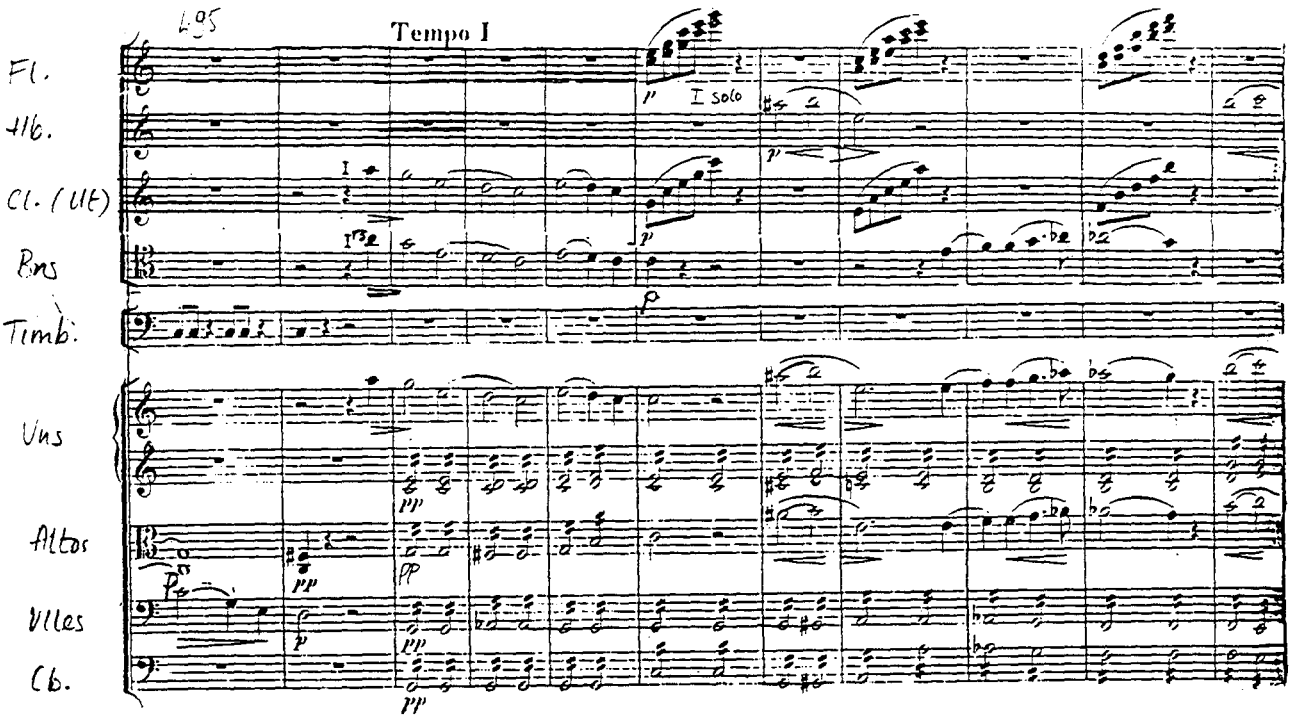

446
I
retenu
a tempo
Fl.
p espress.
Hb.
Cl.-(llt)
Bns
f
(Mib)
Cors
(ut)
espress.
Vns
f
p
pp
Altos
unis.
f
p
pp
Vlles
f
p
pp
Cb.
p

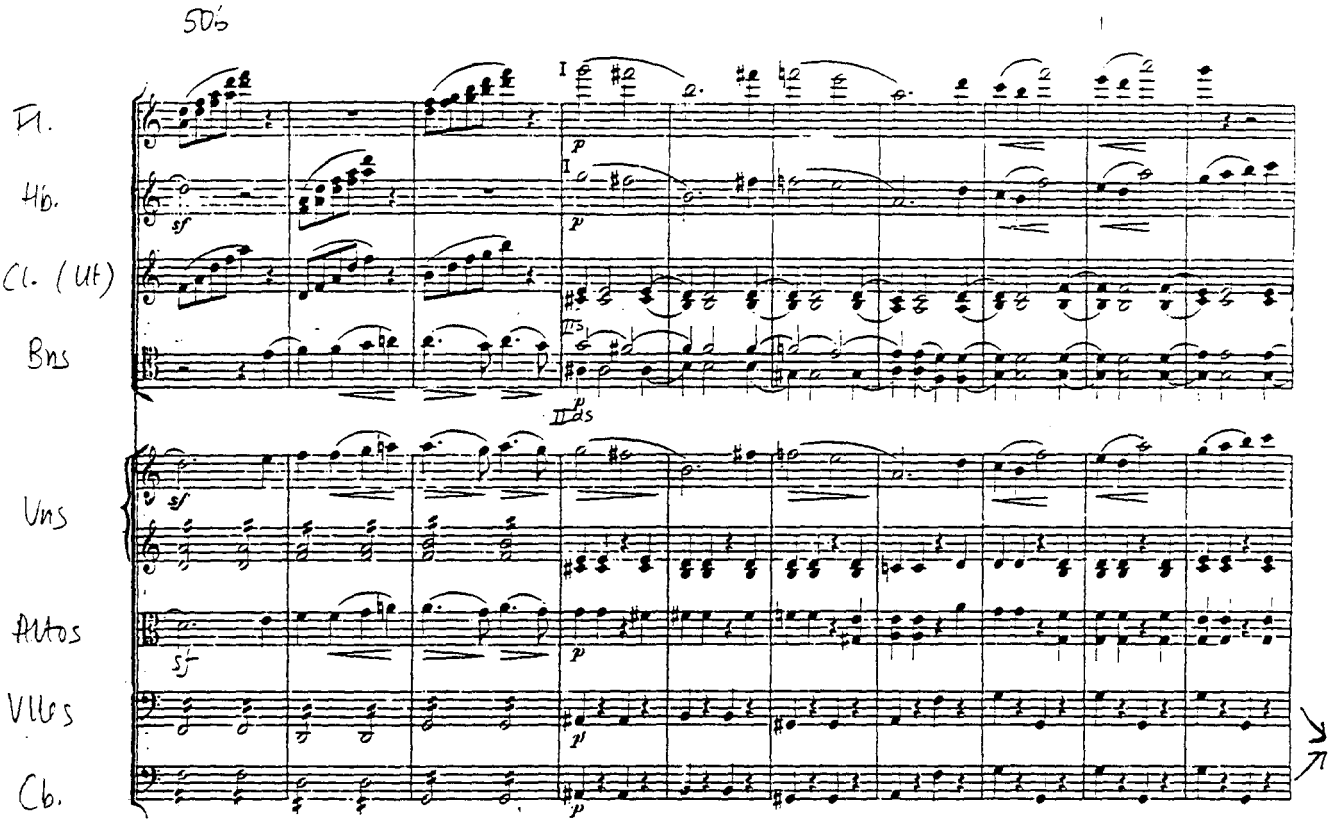

456
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp (Mi)
Vns
Altos
Vlles
Cb.
pizz.
pizz.
pizz.
sf
sf
pp
pp
avec
pp

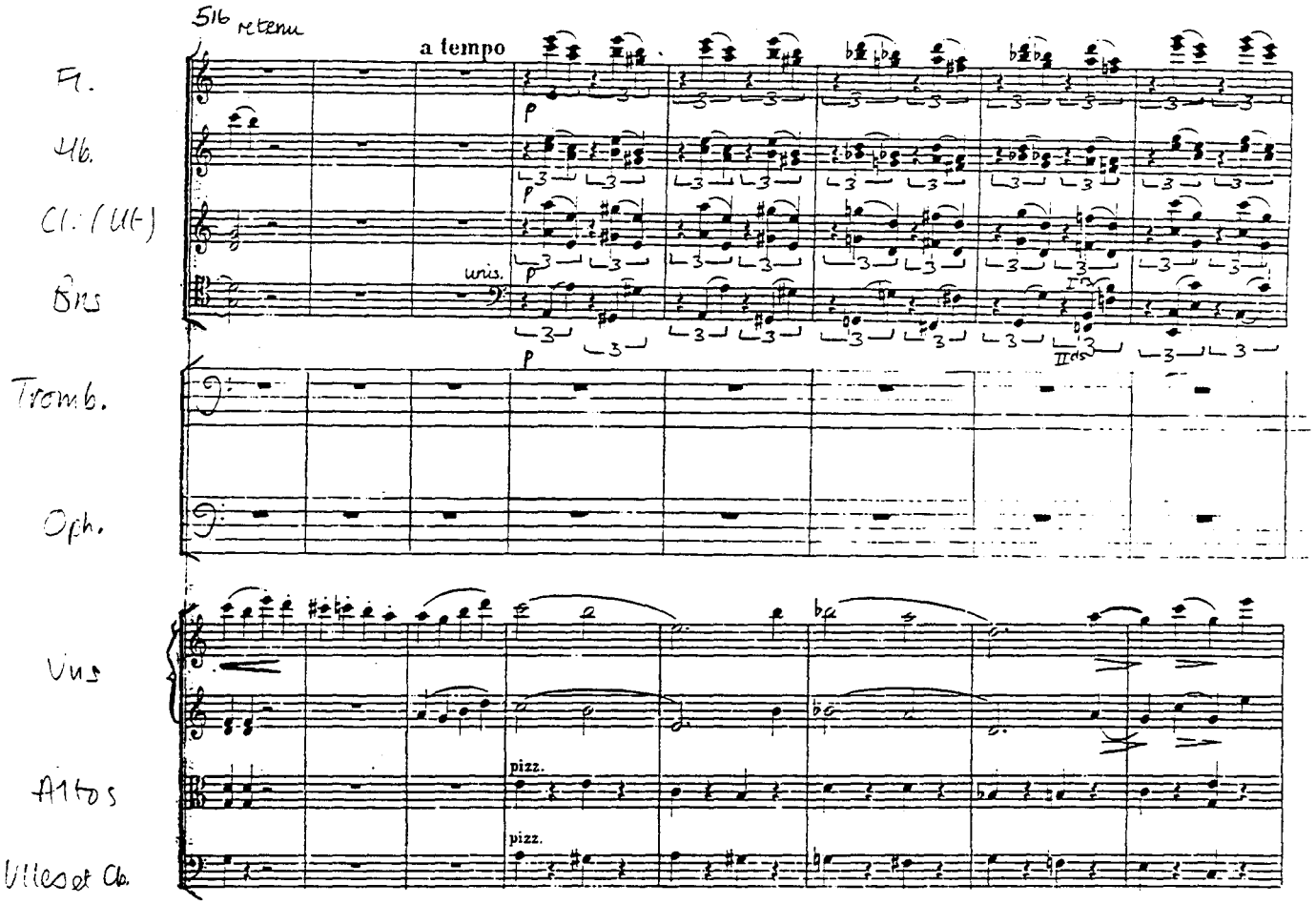

444 a tempo
grimez un peu
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp.
Vns
Altos
Vles
Cb.
arco
dim.
dim.

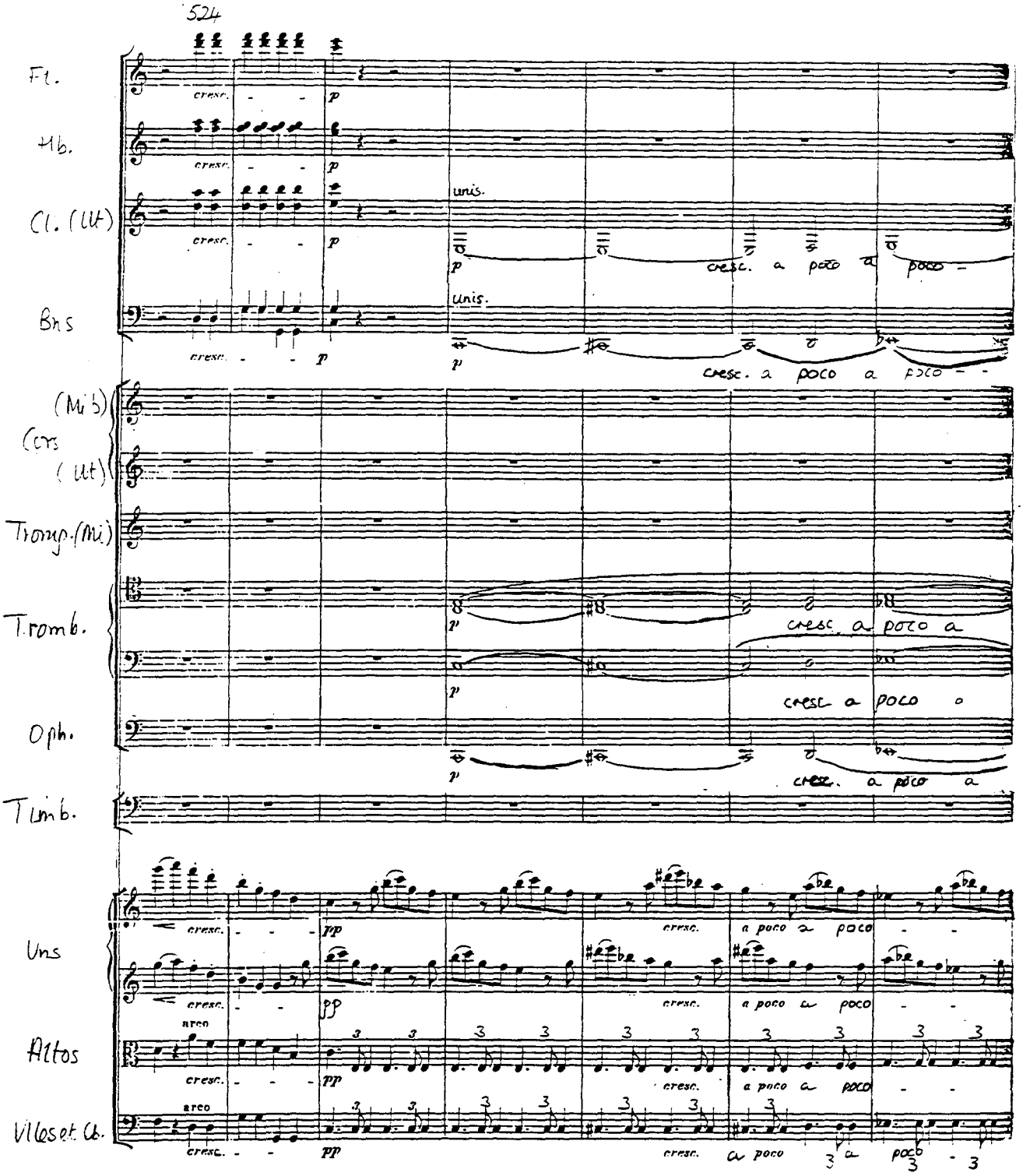

472
a tempo
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Timb.
Vns
Altos
Vlles
Cb.
express.

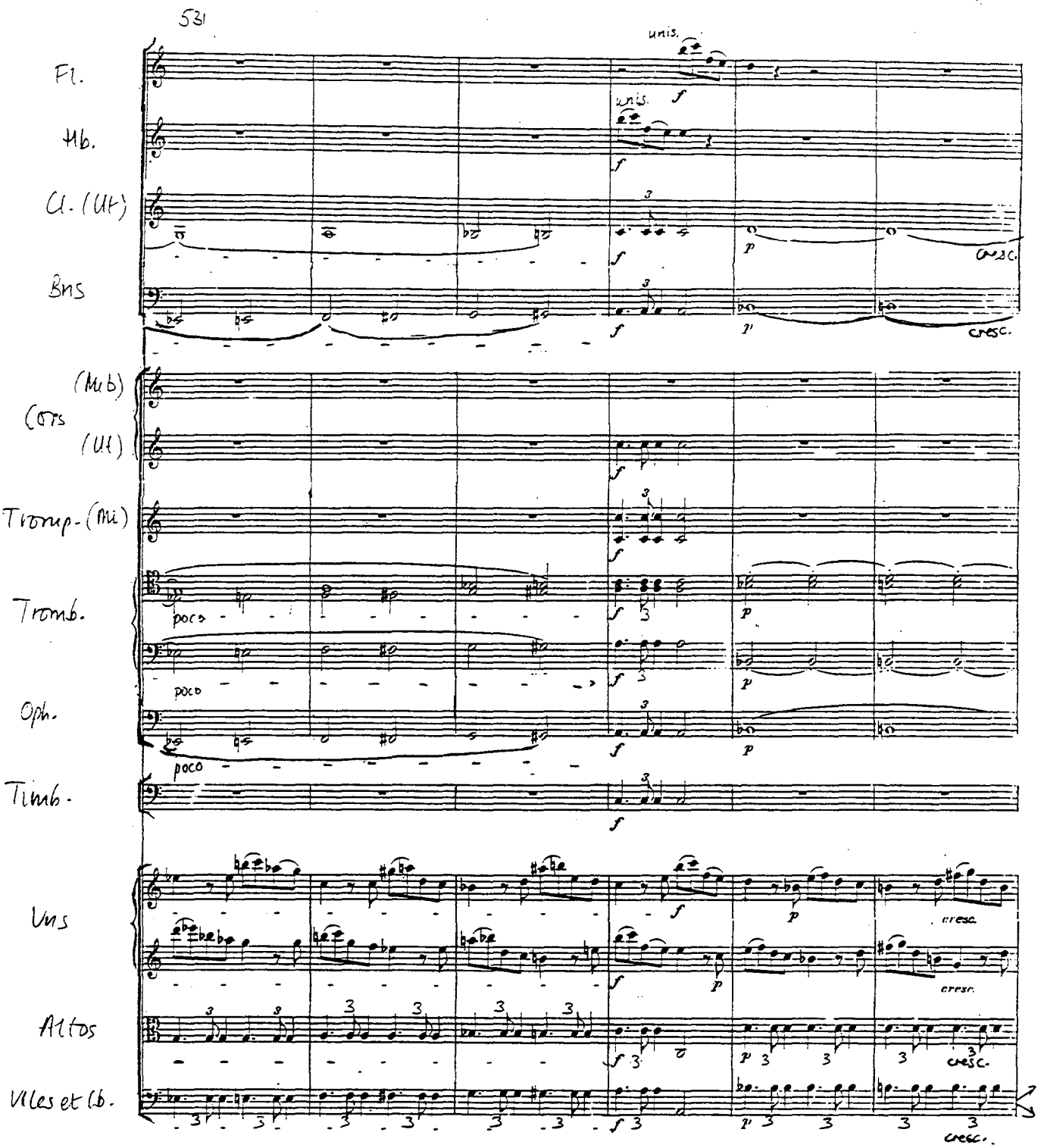

483
retenu
a tempo
retenu
Fl.
Hb.
Cl.(Ut)
Bns
(Mib)
Cors
(Ut)
Timb.
solo
(baguettes d'éponge)
Vns
Altos
Vlcs
Cb.
soli

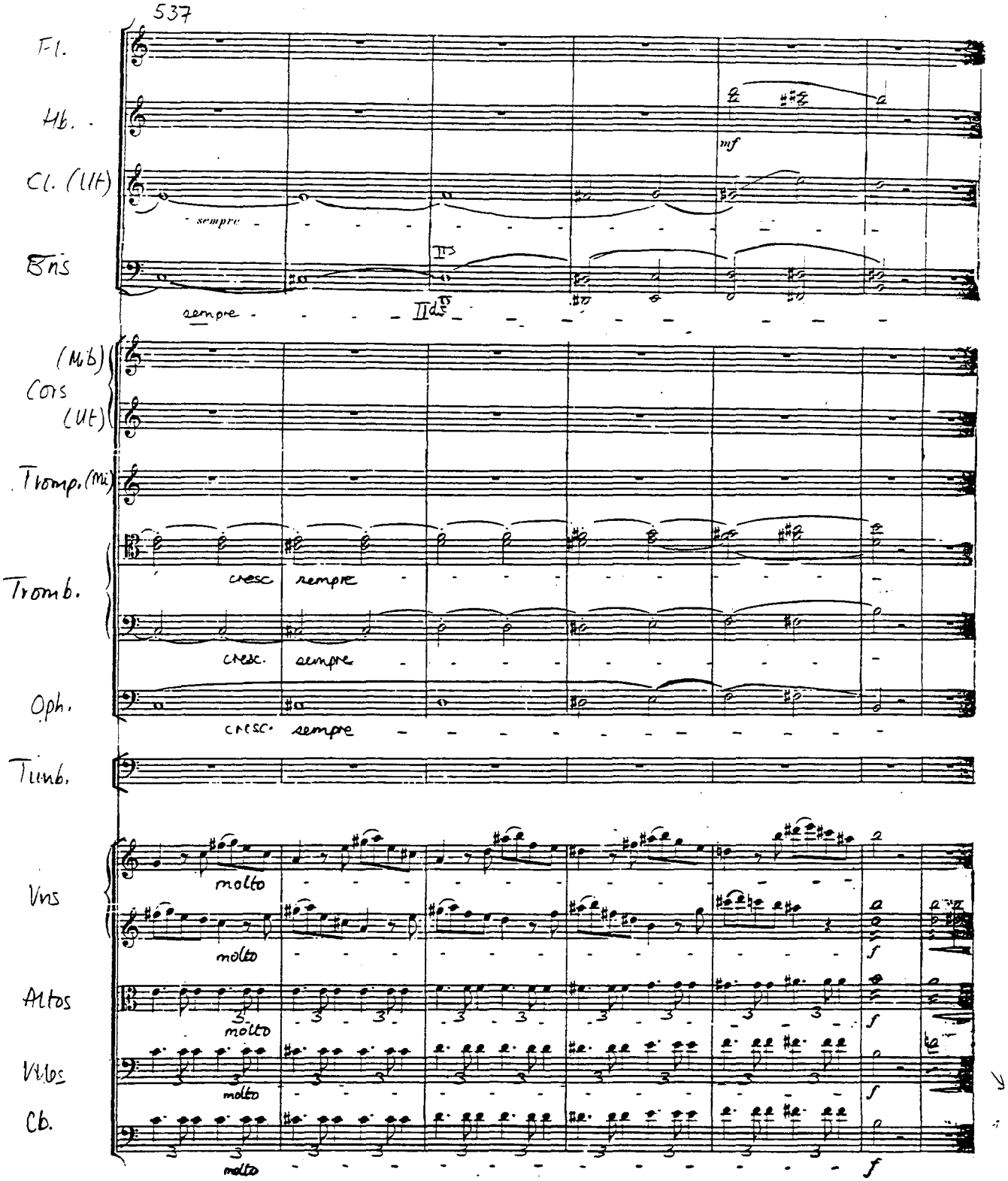

495
Tempo I
Fl.
Clb.
Cl. (Clt)
Bns
Timb.
Vns
Altos
Vlles
Cb.
I Solo

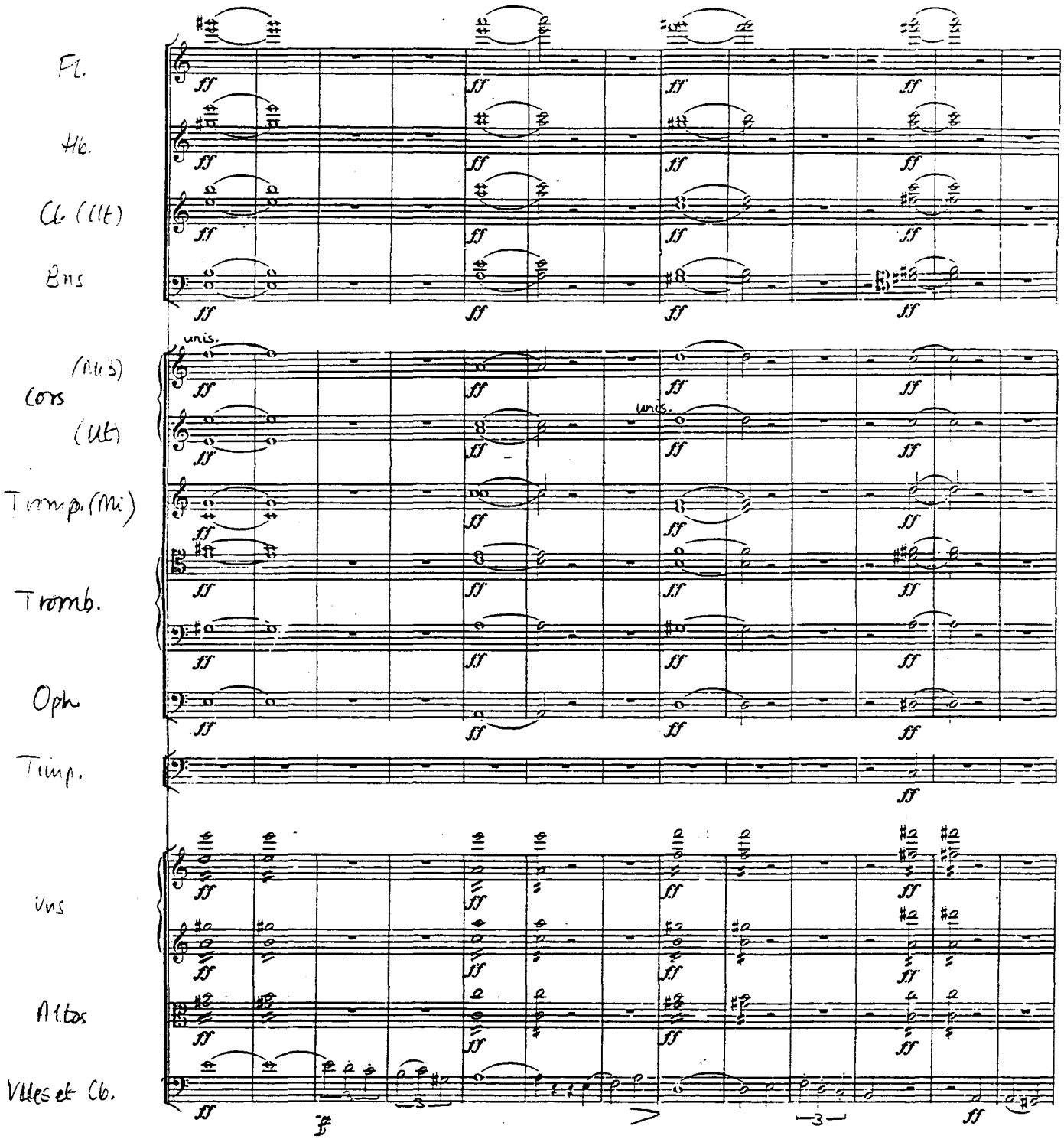

50b
Fl.
Hb.
Cl. (Ut)
Bns
Vns
Altos
Vlcs
Cb.

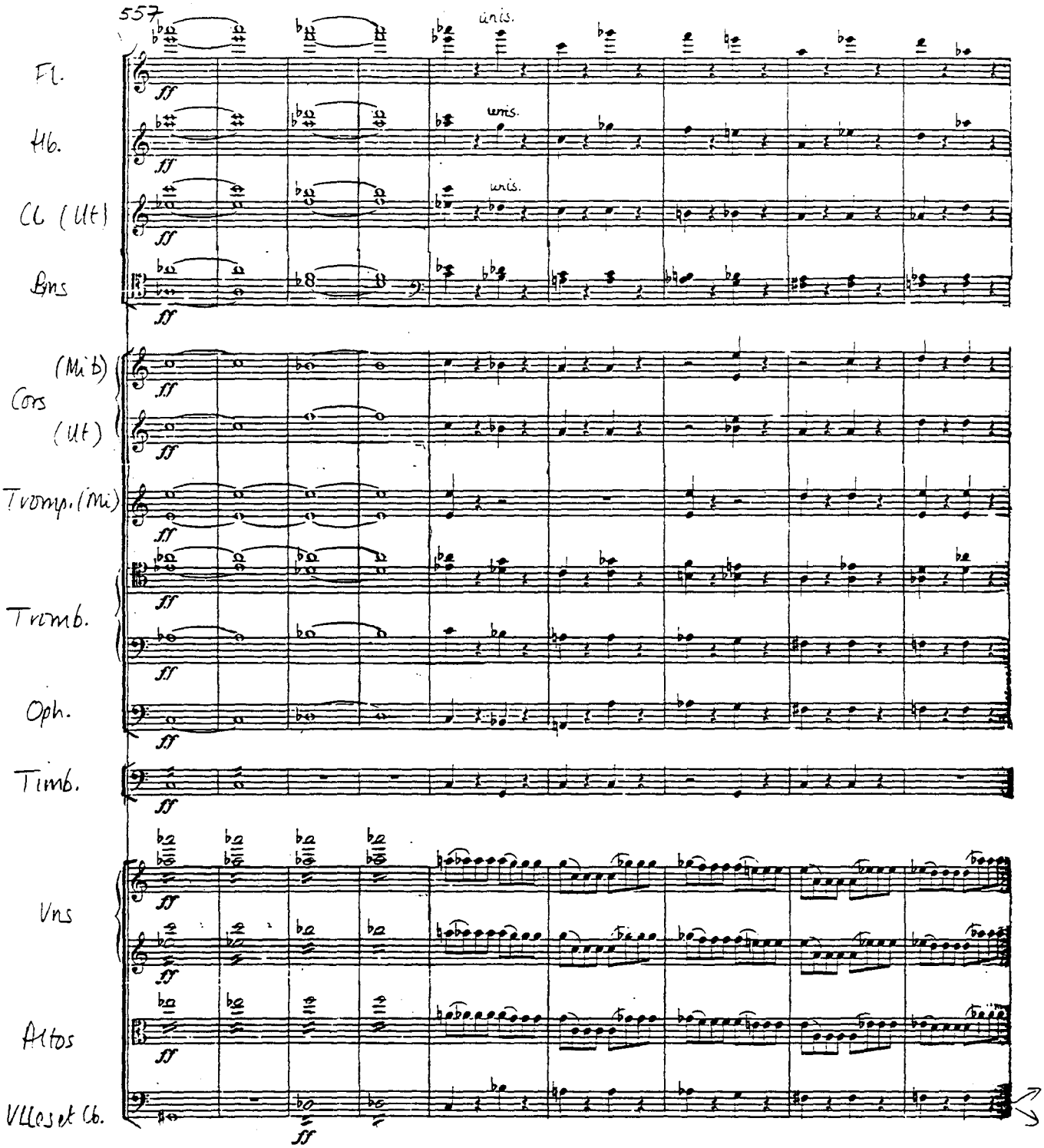

516
retenu
a tempo
Fl.
Hb.
Cl. (Hb)
Bns
Tromb.
Oph.
Vns
Altos
Vlles et Cb.
p
uns.
pizz.


524
Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
cresc.
p
unis.
cresc. a poco a poco
pp
arco
a poco

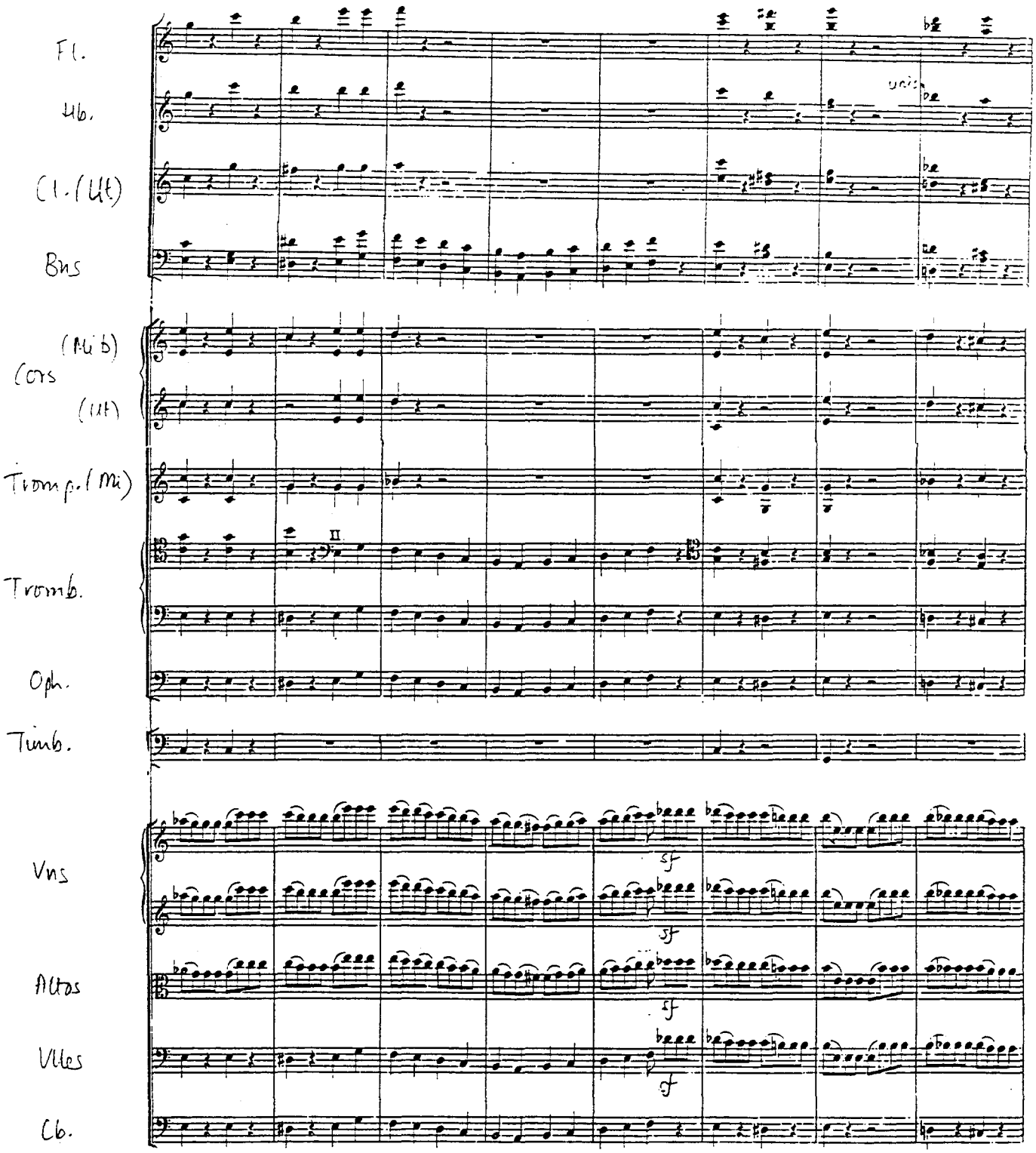

531
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
unis.
unis.
cresc.
cresc.
poco
poco
poco
cresc.
cresc.
cresc.
cresc.


537
Fl.
Hb.
mf
Cl. (Lit)
sempre
Bns
sempre
(Mib)
Cors
(Lit)
Tromp. (Mi)
Tromb.
cresc
sempre
cresc.
sempre
Oph.
cresc.
sempre
Timb.
Vns
molto
molto
f
Altos
molto
f
Vlcs
molto
f
Cb.
molto
f

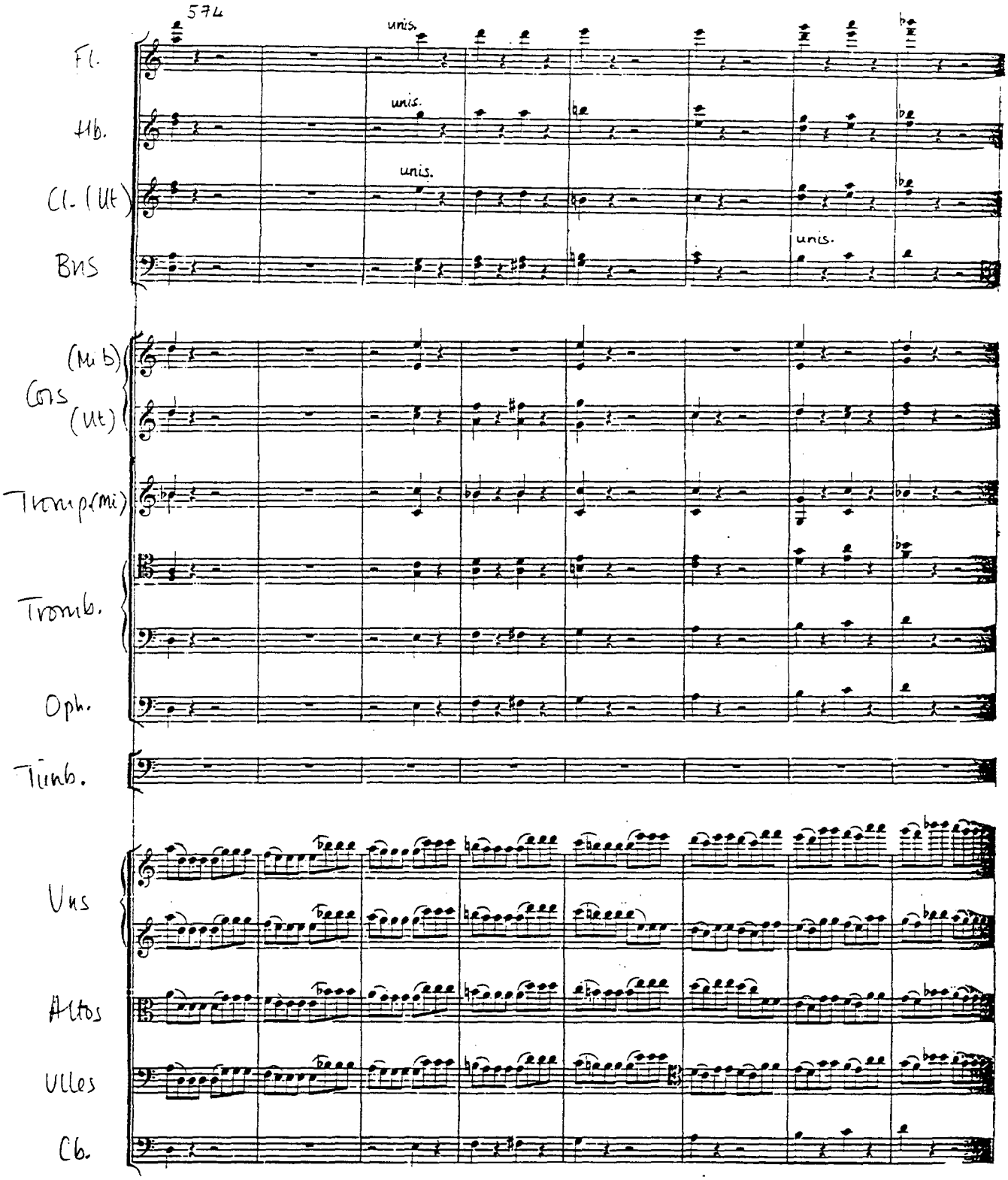

Fl.
Hb.
Cl. (Clt)
Bns
Cors (Nus)
(Ut)
Timp. (Mi)
Tromb.
Oph.
Timp.
Vns
Altos
Vlles et Cb.
unis.
unis.

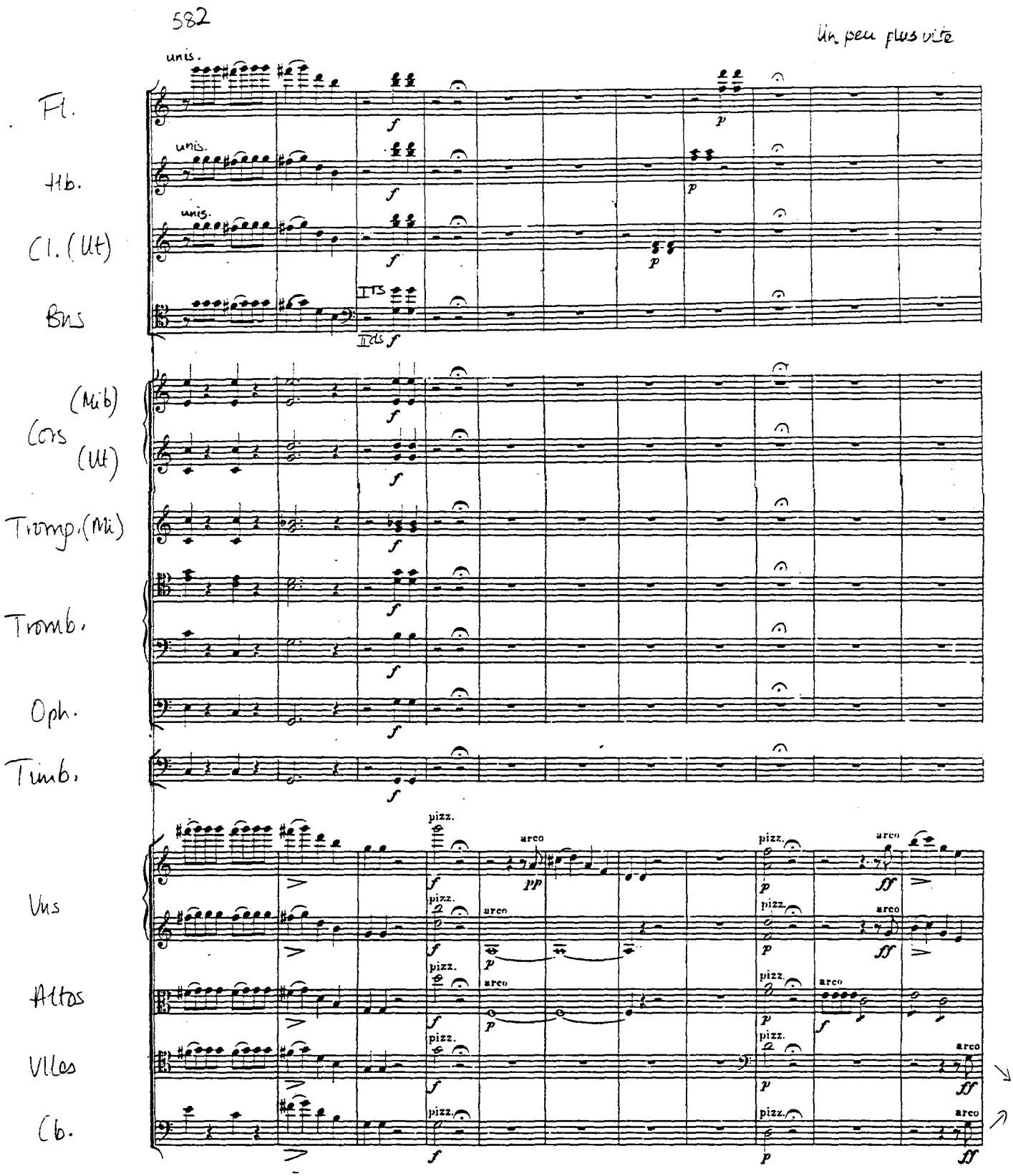

557
unis.
Fl.
Hb.
Cl (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.

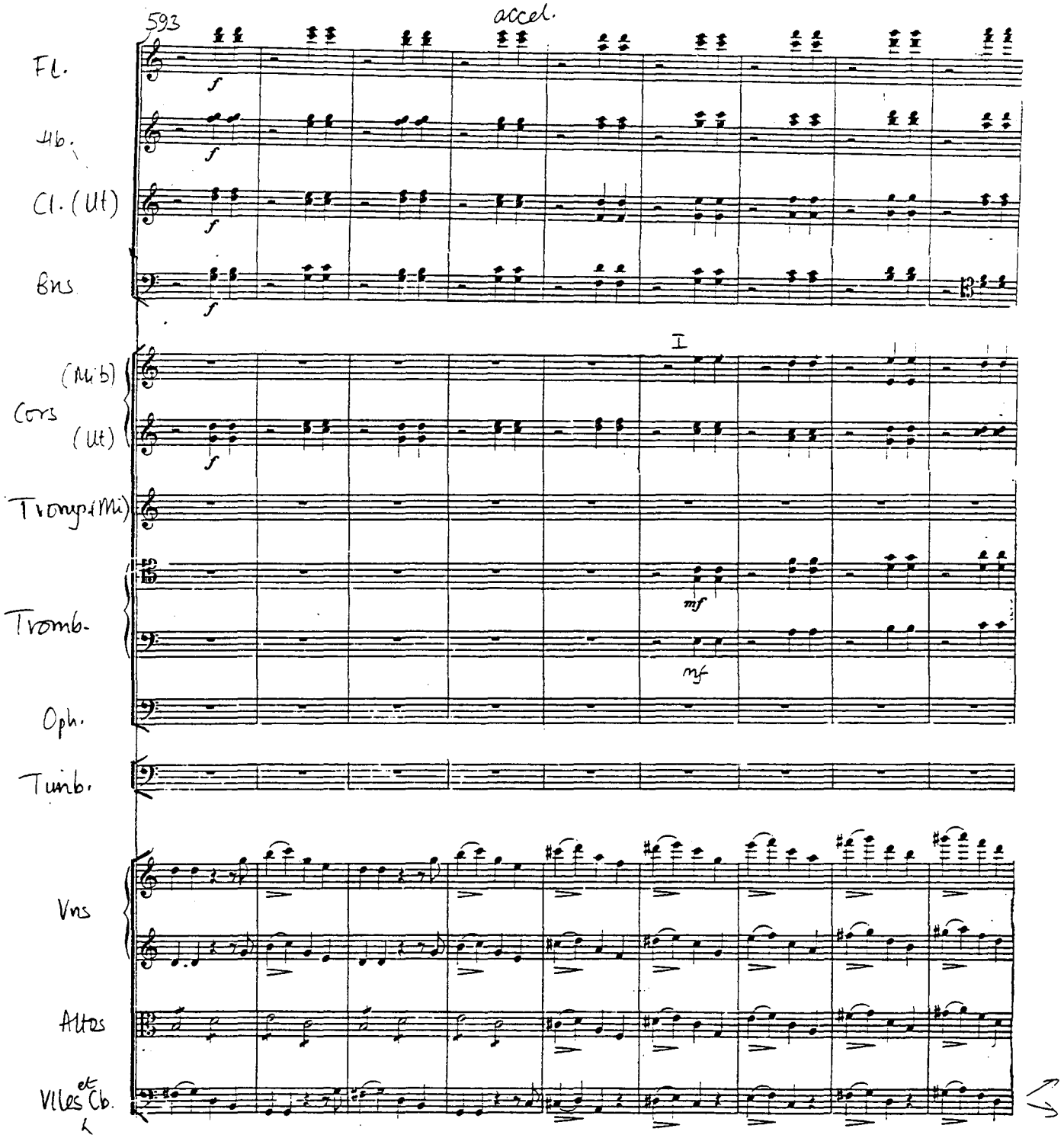
566


Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
sf
sf
sf
sf

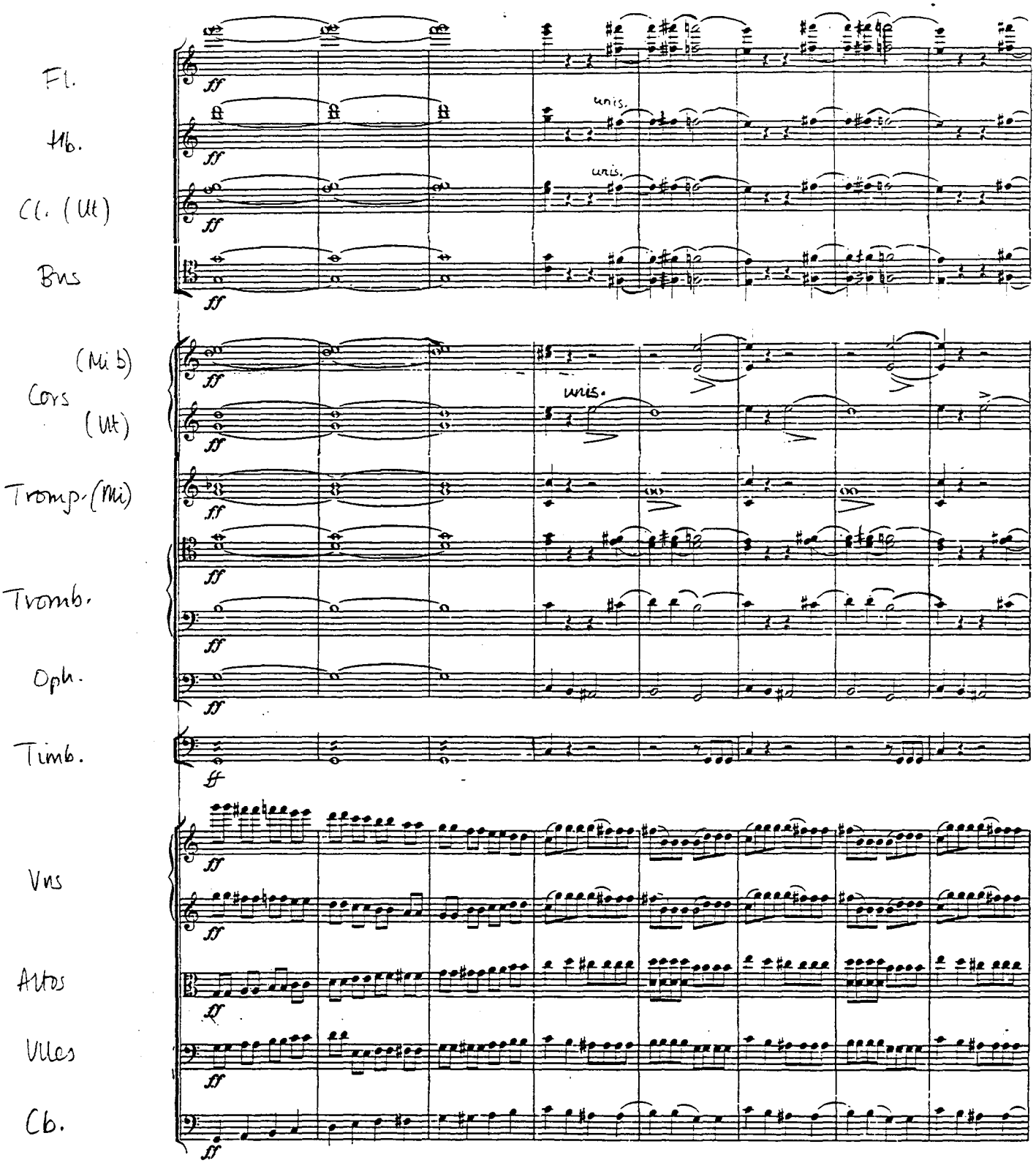
H. B. 7.

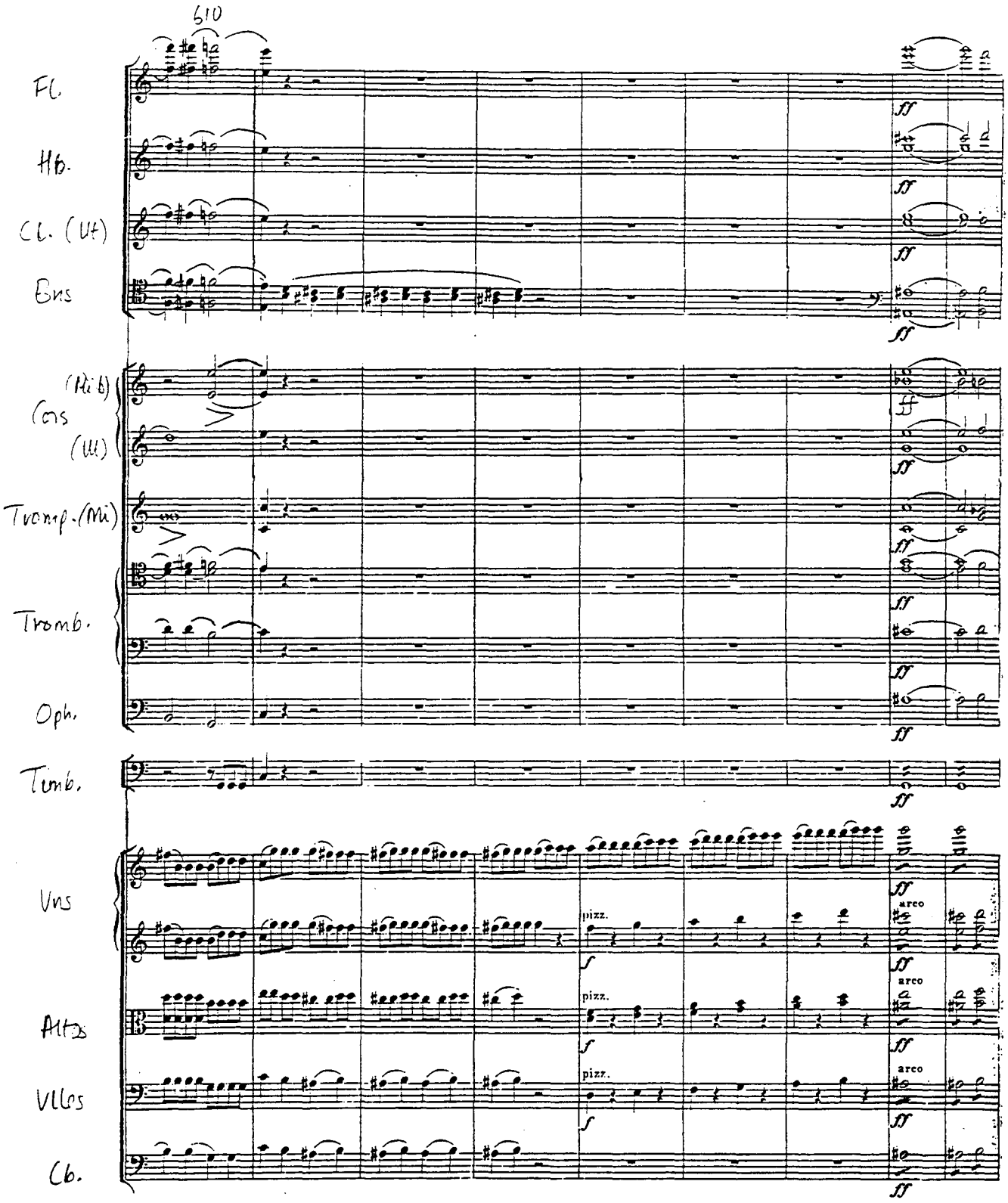

574
Fl.
Hb.
Cl. (Ut)
Bns
unis.
unis.
unis.
unis.
(Mi b)
Cors
(Ut)
Trump (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Ulles
Cb.

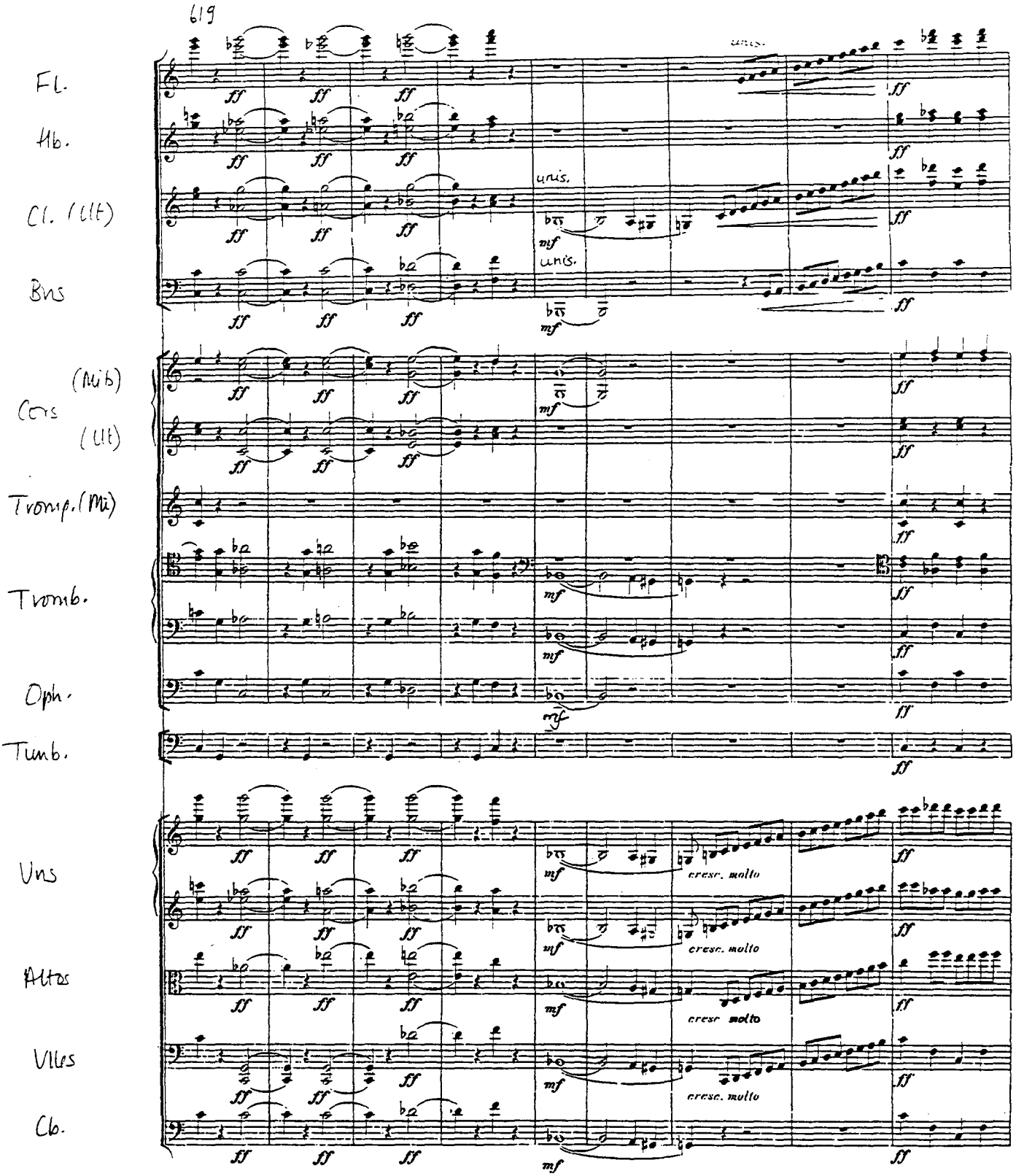

582
Un peu plus vite
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Mib) (Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
unis.
pizz.
arco

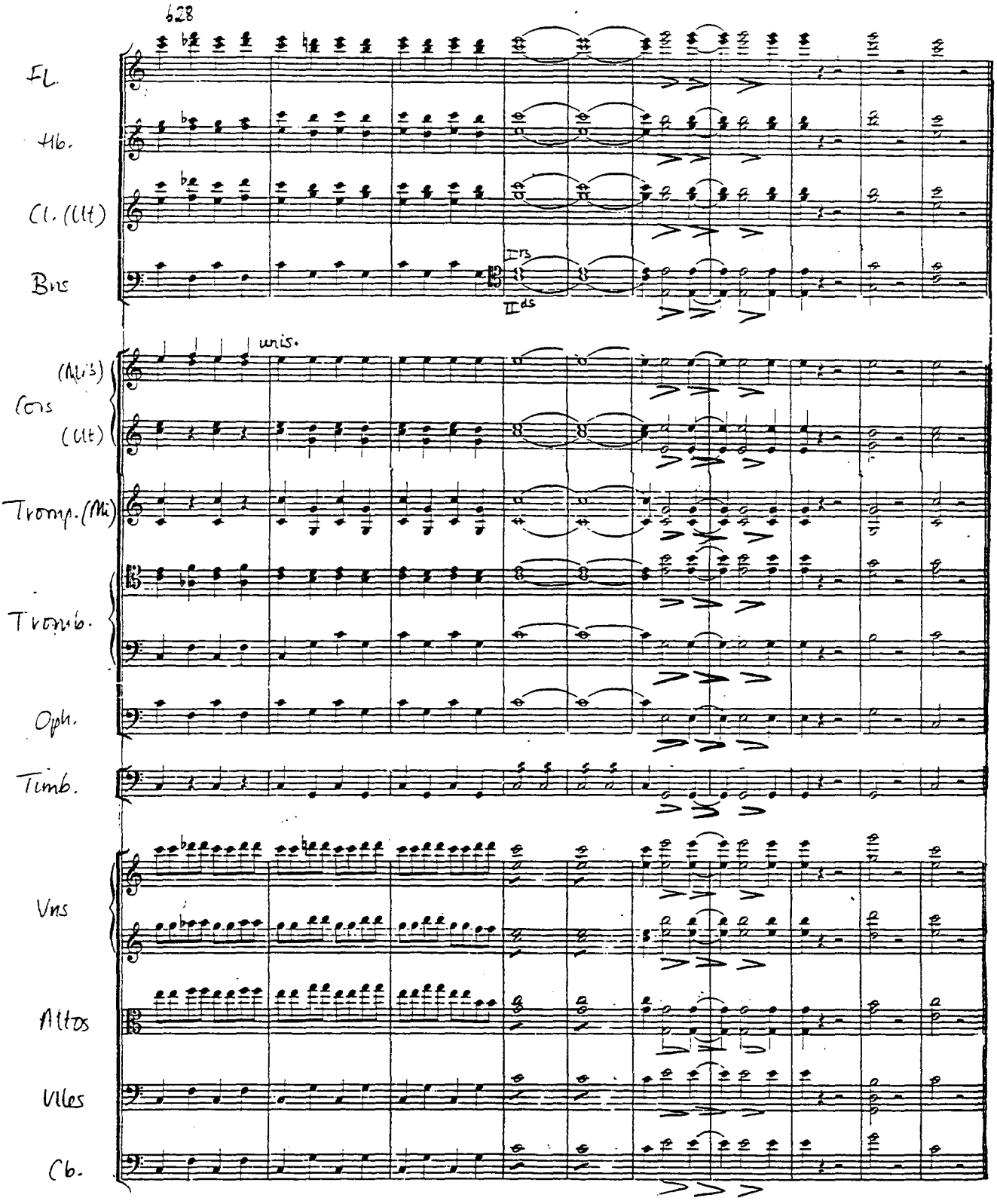

593
accel.
Fl.
Hb.
Cl. (Ut)
Bns
I
(Mib)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles et Cb.
f
mf

602


Fl.
Hb.
Cl. (Ut)
Bns
(Mi b)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
unis.


610
Fl.
Hb.
Cl. (Ut)
Bns
(Mib)
Cors
(Ut)
Tromp. (Mi)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
pizz.
arco


619
Fl.
Hb.
Cl. (Clt)
Bns
Cors (Mib) (Clt)
Tromp. (Mi)
Tromb.
Oph.
Tumb.
Vns
Altos
Vlles
Cb.
unis.
mf
cresc. molto
ff


628
Fl.
Hb.
Cl. (Ut)
Bns
I rs
II ds
unis.
(Mi 3)
Cors
(Ut)
Tromp. (Mi)
Trombs.
Oph.
Timb.
Vns
Altos
Vlles
Cb.

H. B. 7.

GRANDE OUVERTURE DU ROI LEAR: READINGS

Bar no.	Instrument	Comment
9	Cors III	P lacks *p*
18 4	Fl.	P lacks *f*
18 4	Cl I, II	A lacks slurs
32	Fl., Cl.	A lacks slurs on 2nd beat
32	Fl.	PO has 6th quaver b"
33	Vns II	A lacks *ppp* / PO has *pp*
36	Cor III	P lacks hairpin dim
46-55	All wind	Variant slurs: A followed.
46	Vns II	PO has a' on quavers 2 and 3
49	Hb.	PO has c' semibreve
54	Fl. II	P lacks tie
55	Cors I, II	A and P lack *p*.
55-65	All strings	Variant slurs; A followed
60	Cors IV	P has slur
62-65	Bns, Cors, Tromb.	Variant slurs: A followed
64	Vns I	A lacks slur
674	Vlles, Cb.	P lacks hairpin dim
70	Bns	P has *ff*
72	Oph.	P lacks *ff*
75	Bns, Vlles, Cb.	All sources lack hairpin dim on 4th beat
75	Altos	A and P lack hairpin dim
81	Cl. I	P has g" and e"
83	Cors II, IV	P lacks *mf*
83	Tromp., Oph.	A lacks *mf*
84	Fl.	P lacks *p*
88	Vns II	P lacks hairpin dim
95	Altos	A lacks hairpin dim
119	Bns	P lacks slur
119	Bns	All sources lack *ff*
123, 125	Altos	A lacks slur
125	Tromp.	All sources lack *ff*
127	Altos	A lacks slur
131	Altos	PO has c'' throughout bar
145-55	All parts	Variant slurs: A followed
142	Tromp.	All sources lack *ff*
151	Cb.	P lacks *pp*
165	Cb.	P lacks hairpin cresc
174-5	Bns	All sources lack dynamics
182-3	Cb.	P has slur
187	Bns, Vns I	P has *p*
191-2	Cors III, IV	P lacks hairpin dim
193	Bns	All sources lack *pp*
200-201	Cl.	A lacks slur
202	Vlles	All sources lack *mf*

202-3	Altos	A and P lack hairpin cresc
220	Hb. II	P and PO lack b'
220	Bns, Alto, Vlles	All sources lack *cresc.*
228-9	Altos	A lacks *ff*
229	Fl. I	PO has g'''
235	Vns I	P lacks *ff*
238	Hb., Cl., Bns	A lacks hairpin dim
246	Woodwind	All sources except PO Fl. lack hairpin dim
249	Fl.	P lacks *f*
256-7	Altos	A lacks upper slur
265-6	Fl., Altos	P has variant slur
266	Vns II	P has variant slur
270	Cl.,	A lacks *sf* hairpin dim
271-2	Altos	P has tie and slur
286	Cl.	All sources lack *p*
298	Cors I, II	P lacks *mf*
299	Cors III, IV	P lacks *mf*
301	Altos	P lacks slur
309	Bns	A lacks *ff*
318	Cors III, IV	PO has unison, not octaves
326	Tromp., Timb.	P lacks hairpin cresc
330	Timb.	A lacks *ff*
342	Oph.	A lacks first two slurs
343	Vns I	PO lacks a'
345	Tromp.	A and P lack *dimin.* and hairpin dim
356	Oph.	A and P lack *ff*
358-9	Hb., Cl.	A lacks slur
361-3	Bns	See footnote[1]
364	Tromp., Tromb. III	A lacks *f*
377	Bns, Cb.	A lacks first two slurs
377-8	Bns	As bar 361-3
382	Cors III, IV	P lacks slur
435	Vns I, II	P lacks hairpin dim
436	Vns II	P lacks *sf*
446	Fl.	P has variant slur
456	Bns	A and P lack *p*
461	Vns I, II	P has hairpin dim
490-1	Altos	PO lacks a and e'
502	Hb.	P lacks hairpin dim
519	Bns	P lacks *p*
522	Vns I	P lacks slur and hairpin dim
526	Oph.	P lacks *p*
529	Oph.	All sources lack *cresc.*
537-8	Bns	P lacks slur
549-50	Cb.	P lacks slur

[1] A instructs bassoons to follow 'Col basso': PO doubles bassoons with cellos, while P doubles with basses. Here bassoons I and II follow cellos and III and IV follow double basses.

557	Timb.	P lacks *ff*
563	Cor III	PO has b'♭
570	Strings	Inaccurate placing of *sf* in P
591	Vns I	P lacks *ff*
598	Cor I	P and A lack *mf*
602	Timb.	P lacks *ff*
606-11	Tromb. III	P lacks slurs
610	Cors I, II	P lacks hairpin dim
617-8	Fl. I	P has g" as a minim
624-5	Tromb. III	PO lacks three crotchets
632-3	Fl. II, Hb. II	P lacks ties

INTRATA DI ROB-ROY MACGREGOR

PAR

HECTOR BERLIOZ

INTRATA DI ROB-ROY MACGREGOR: SOURCES

This edition is based primarily on the copyist's score, with reference being made to the OBE where appropriate, which is reflected in the readings. Some of Malherbe's decisions can now be seen to have been misguided since he thought that he was working from the autograph.[1] As has been mentioned (Preface), Berlioz sometimes put dynamic indications for every pair of staves on the page and where this has been followed by the copyist, when it is obvious that that was Berlioz's intention that the indication applied to every instrument, such additions have not been noted, as they would make the readings cumbersome.

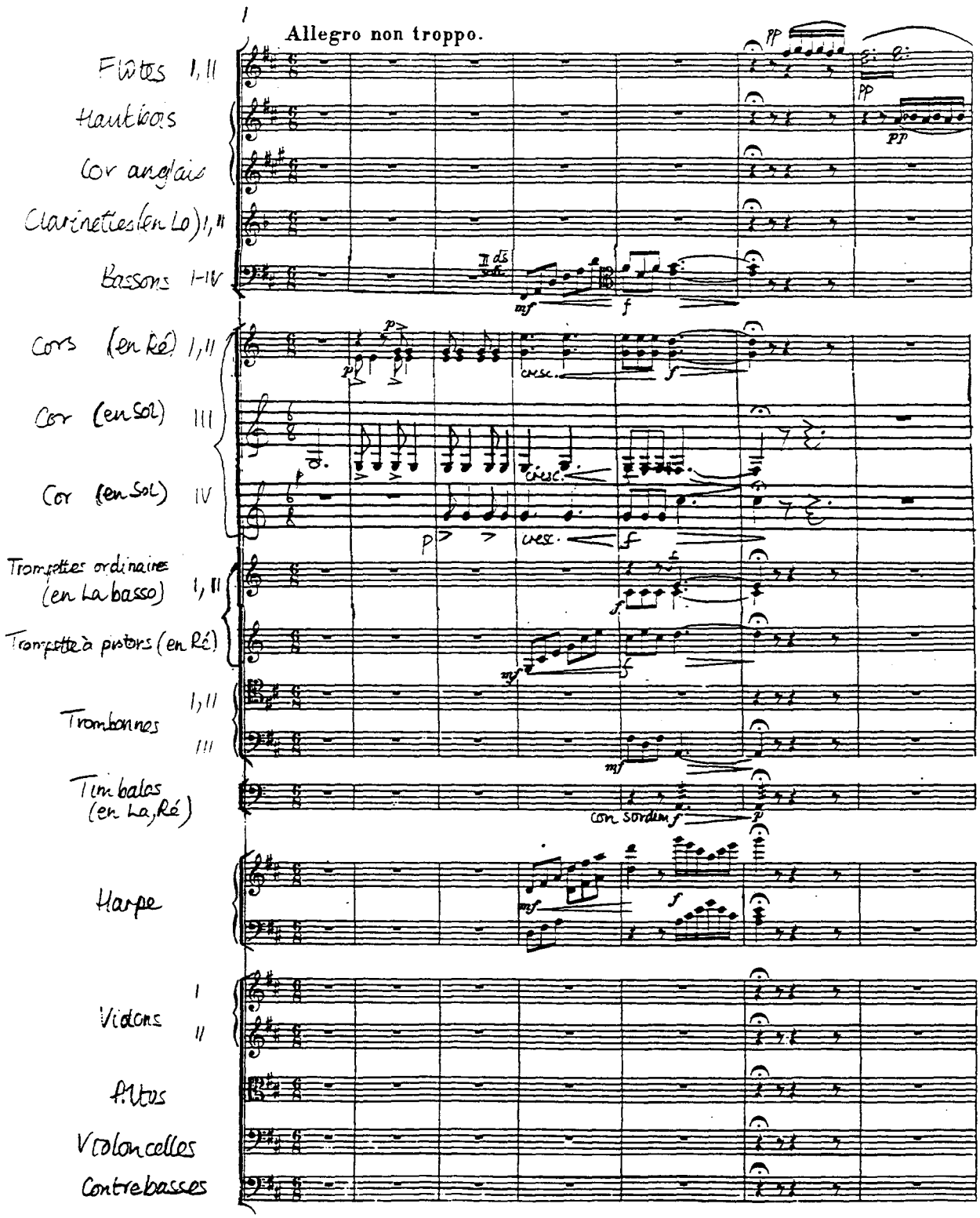
AUTOGRAPH SCORE: lost

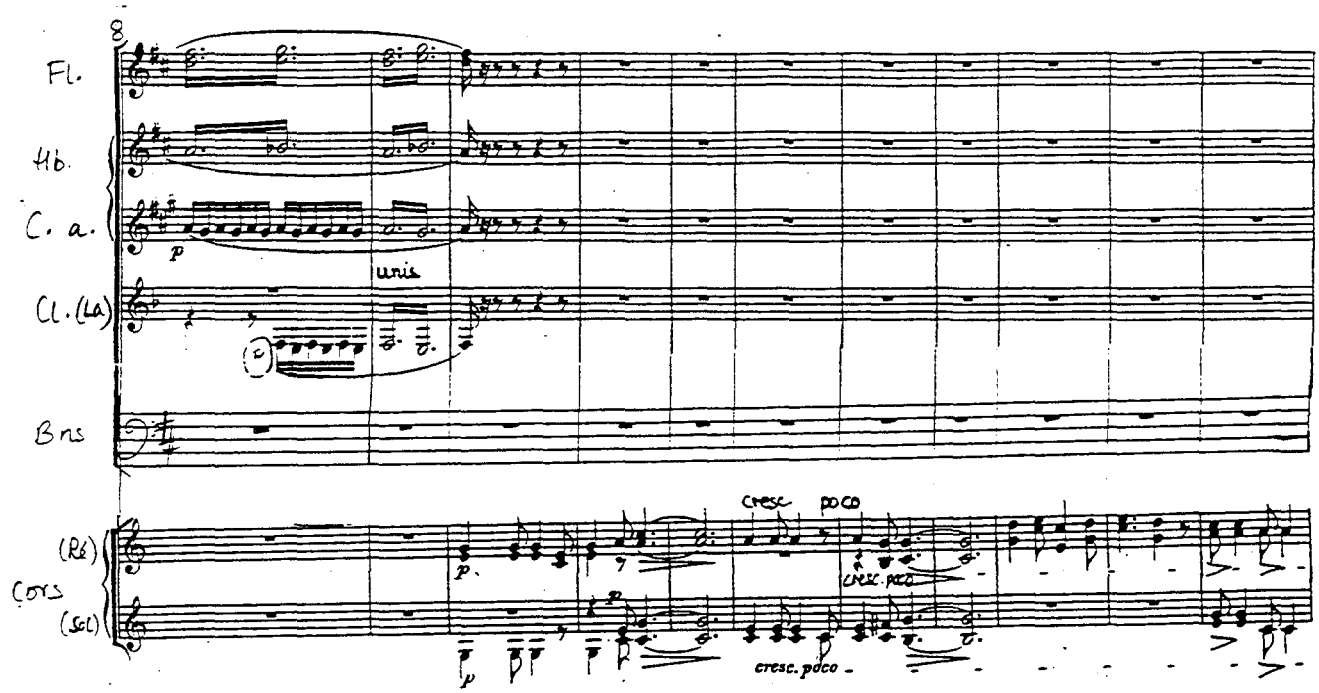
MANUSCRIPT SCORE: F-Pc ms 1512. *Intrata di Rob-Roy MacGregor / Da Hector Berlioz/* [Lower R.:] *Roma 1832.* Pp. 72-167 (71 = TP; 168-70 blank), pagination consecutive with mss 1511 (Mélologue, 55) and 1512bis (*Quartetto e coro dei maggi,* 59). Upright 28,5 x 43.5 cm.; 21 staves, the centre stave hand-drawn. Ms. fair copy with aut. title.

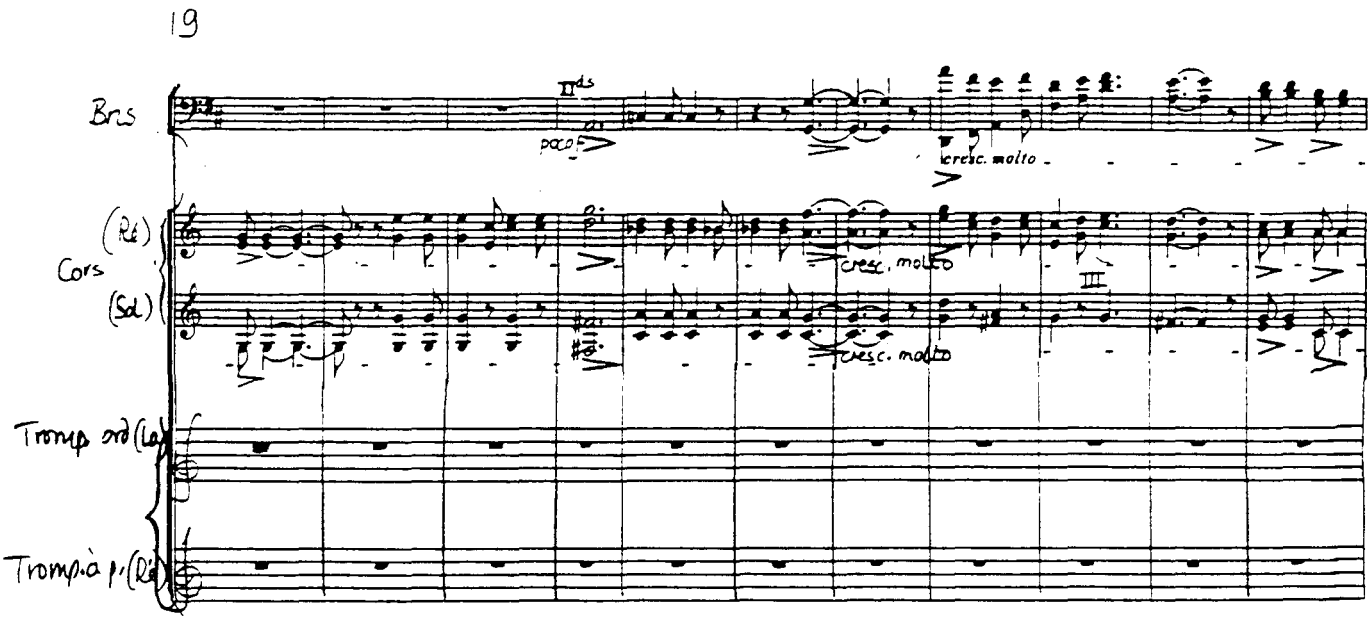
PRINTED SCORE: first published by Malherbe and Weingartner (1900).

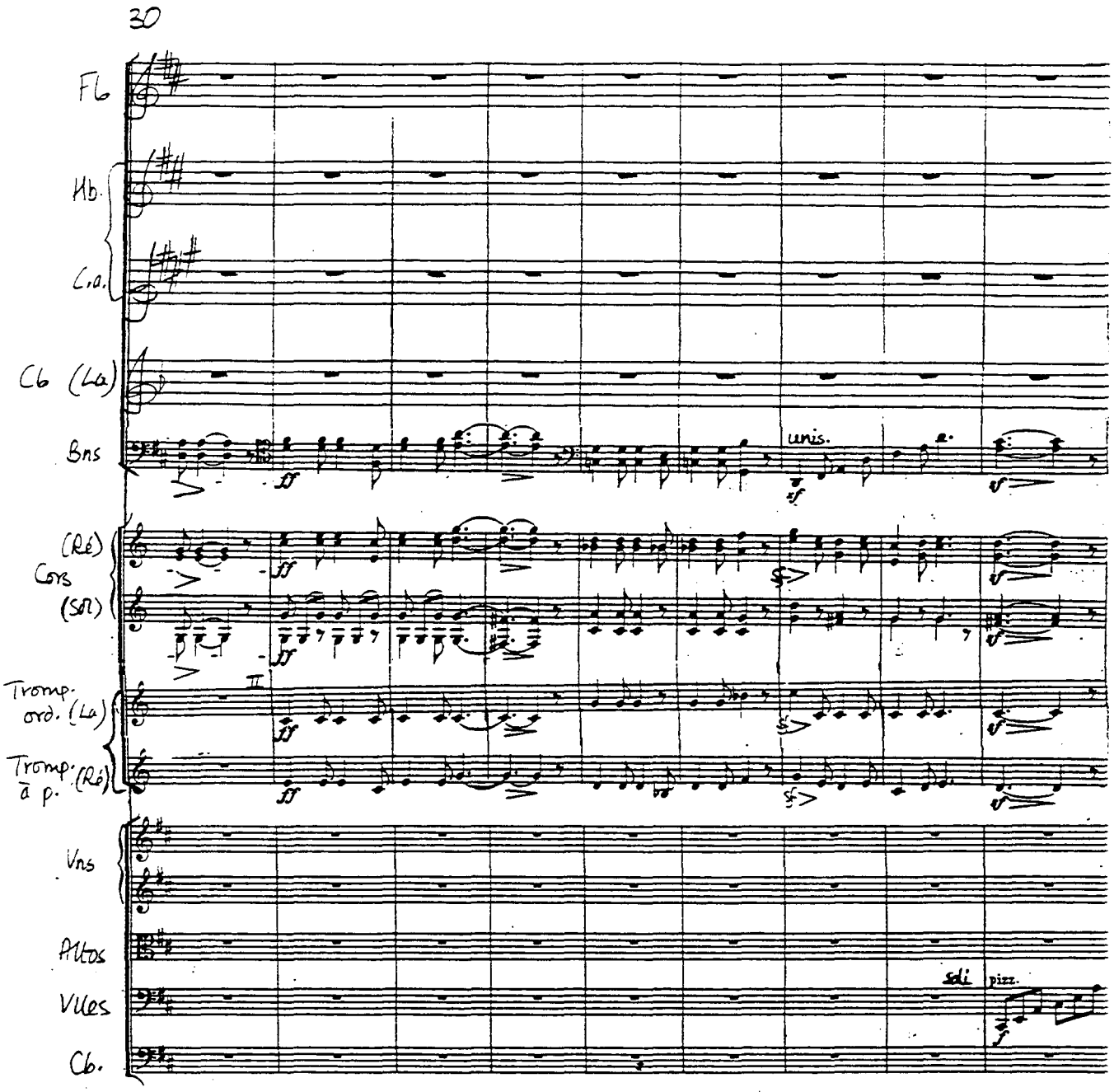
[1] OBE, vol. IV,p. x.

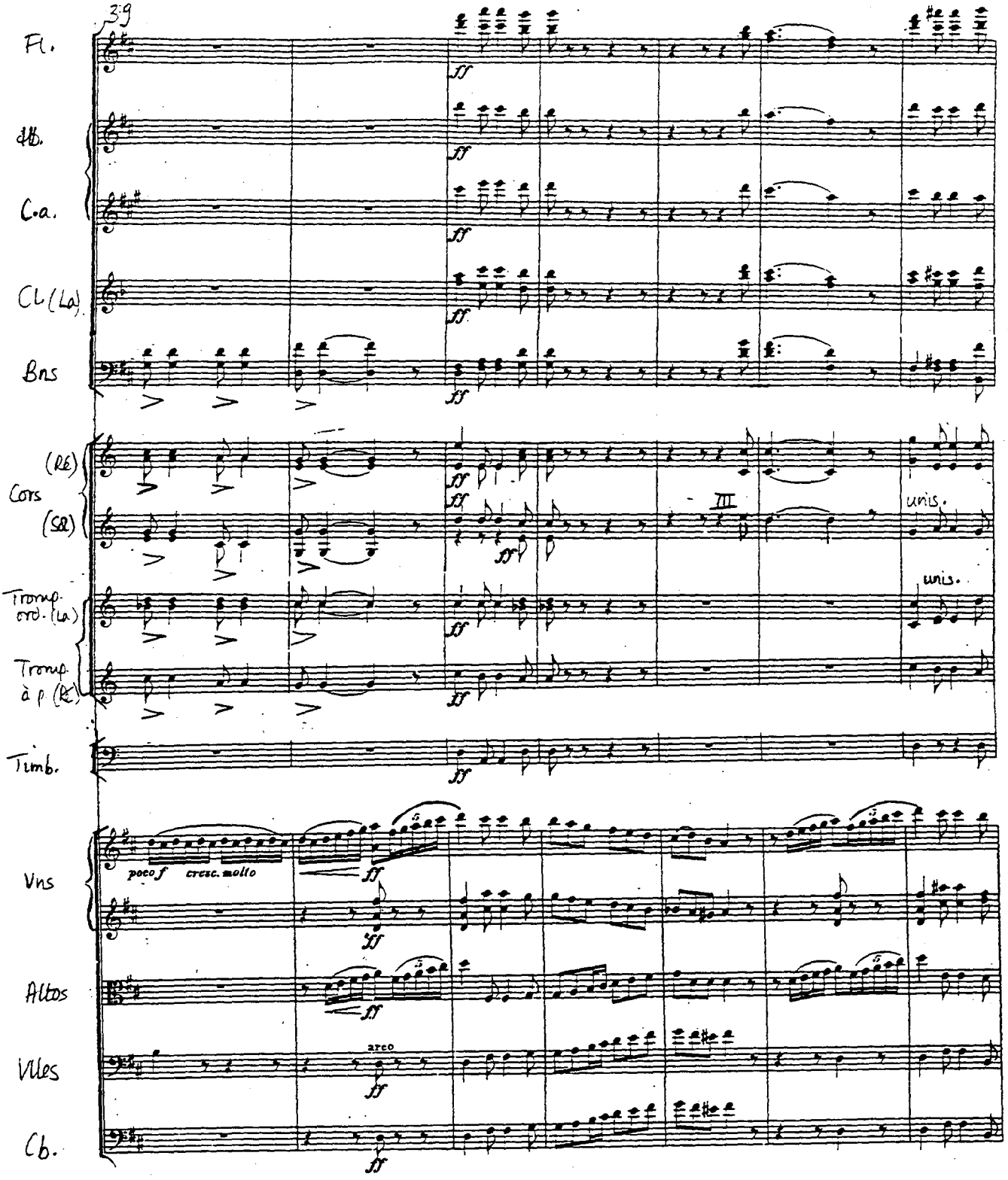
INTRATA DI ROB-ROY MACGREGOR

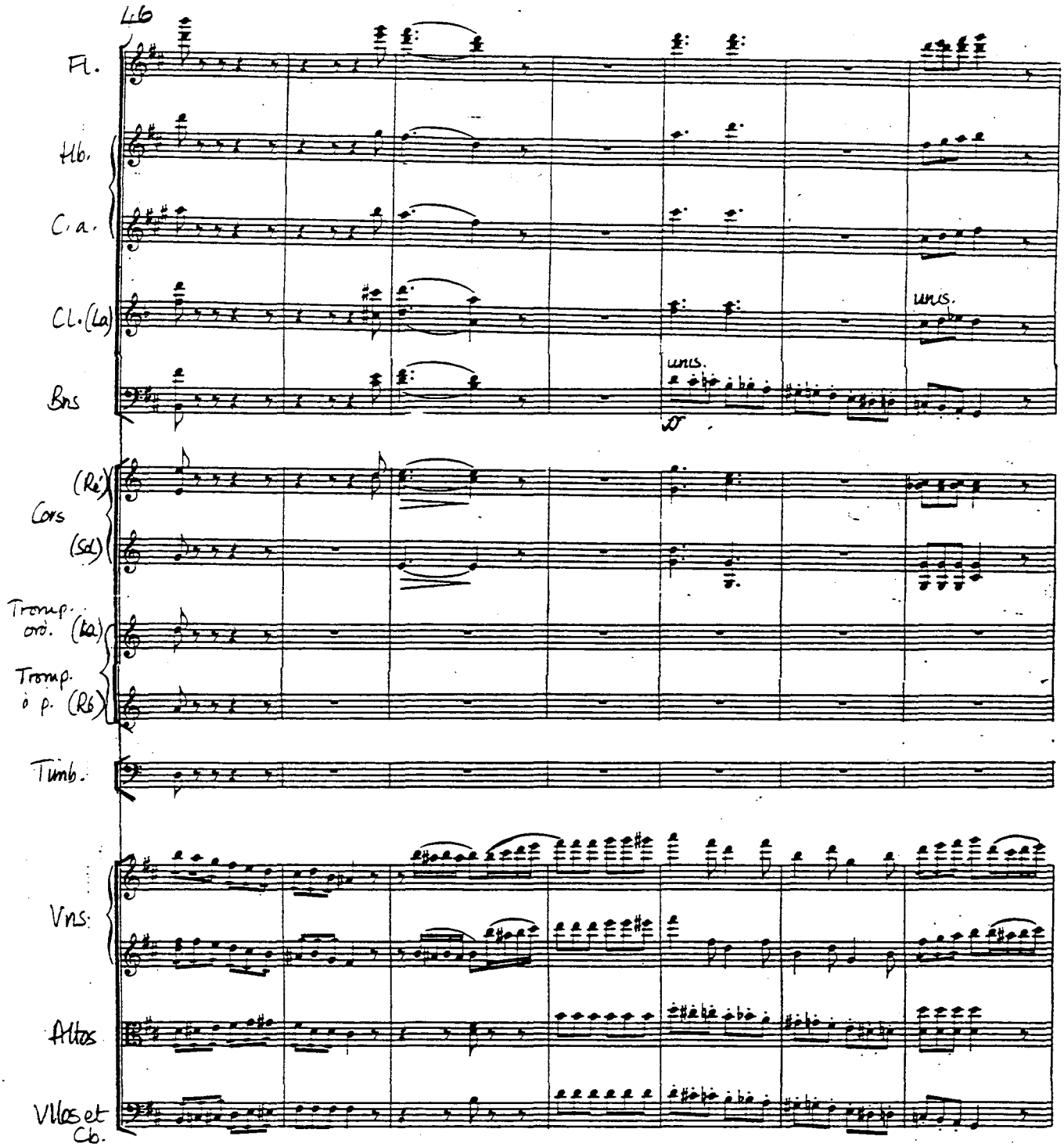


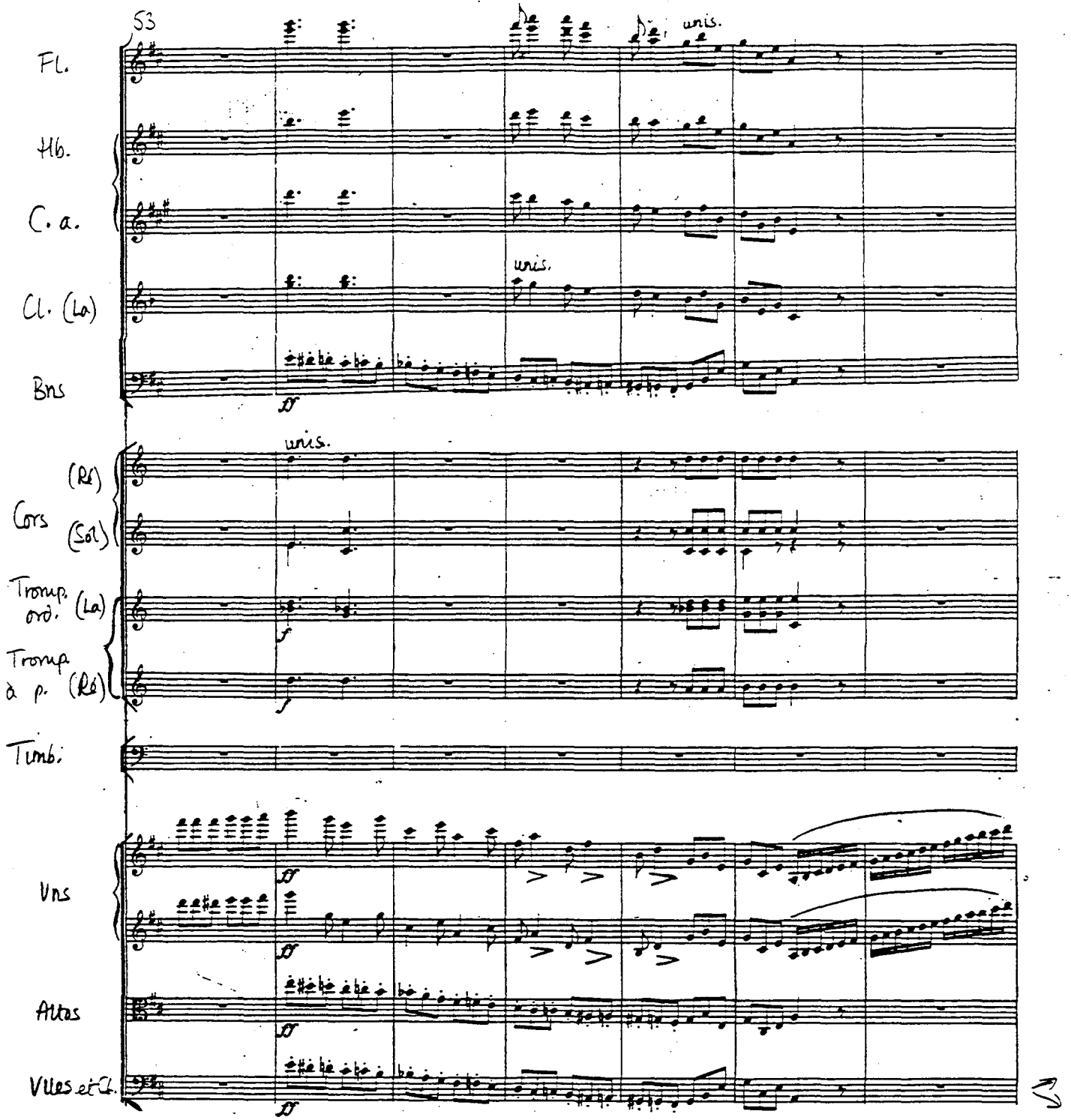

8
Fl.
Hb.
C. a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
unis
cresc poco
cresc. poco

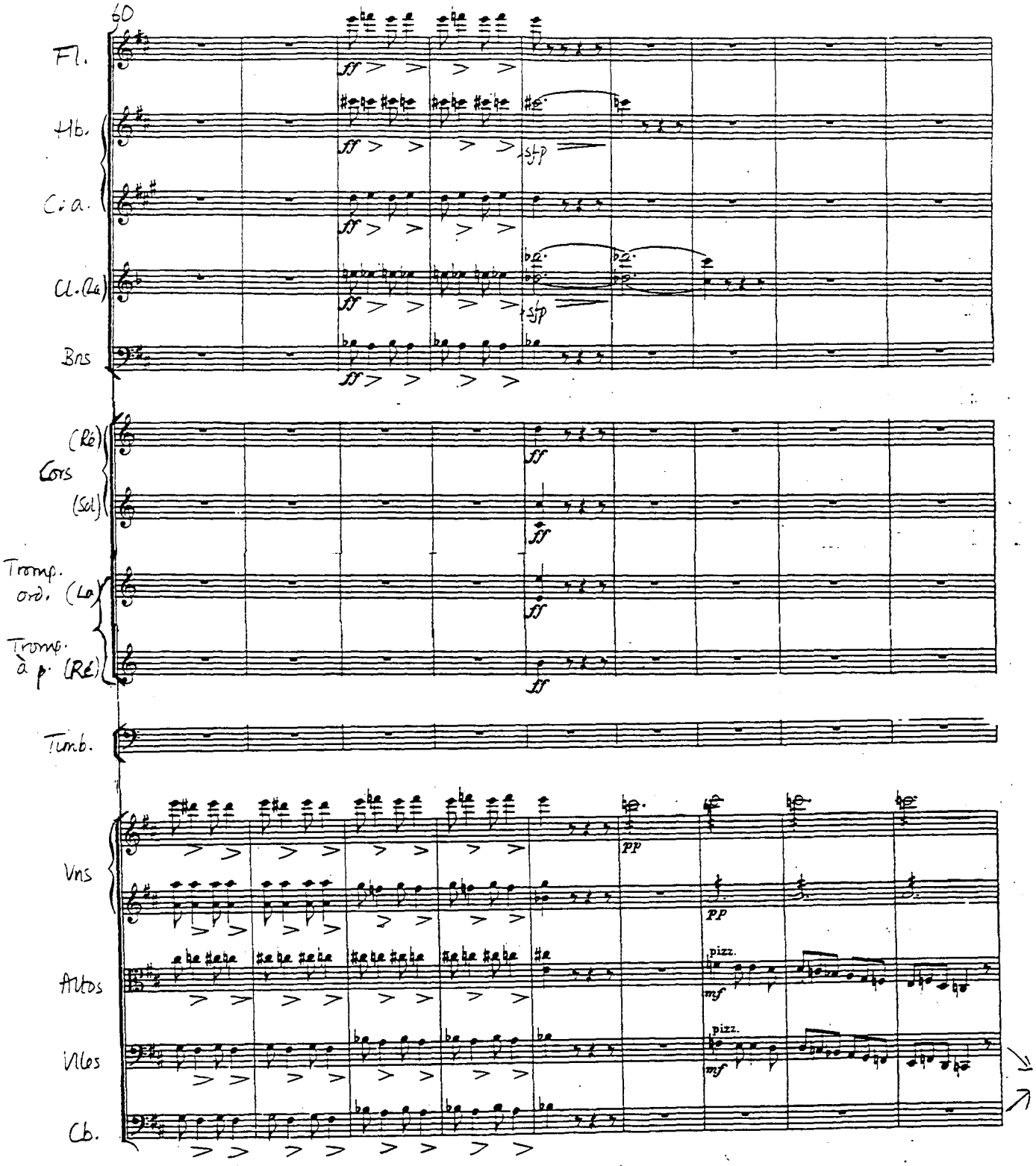

19
Bns
II ds
poco f
cresc. molto
(Re)
Cors
(Sol)
cresc. molto
III
cresc. molto
Tromp ord (La)
Tromp.a p. (Re)

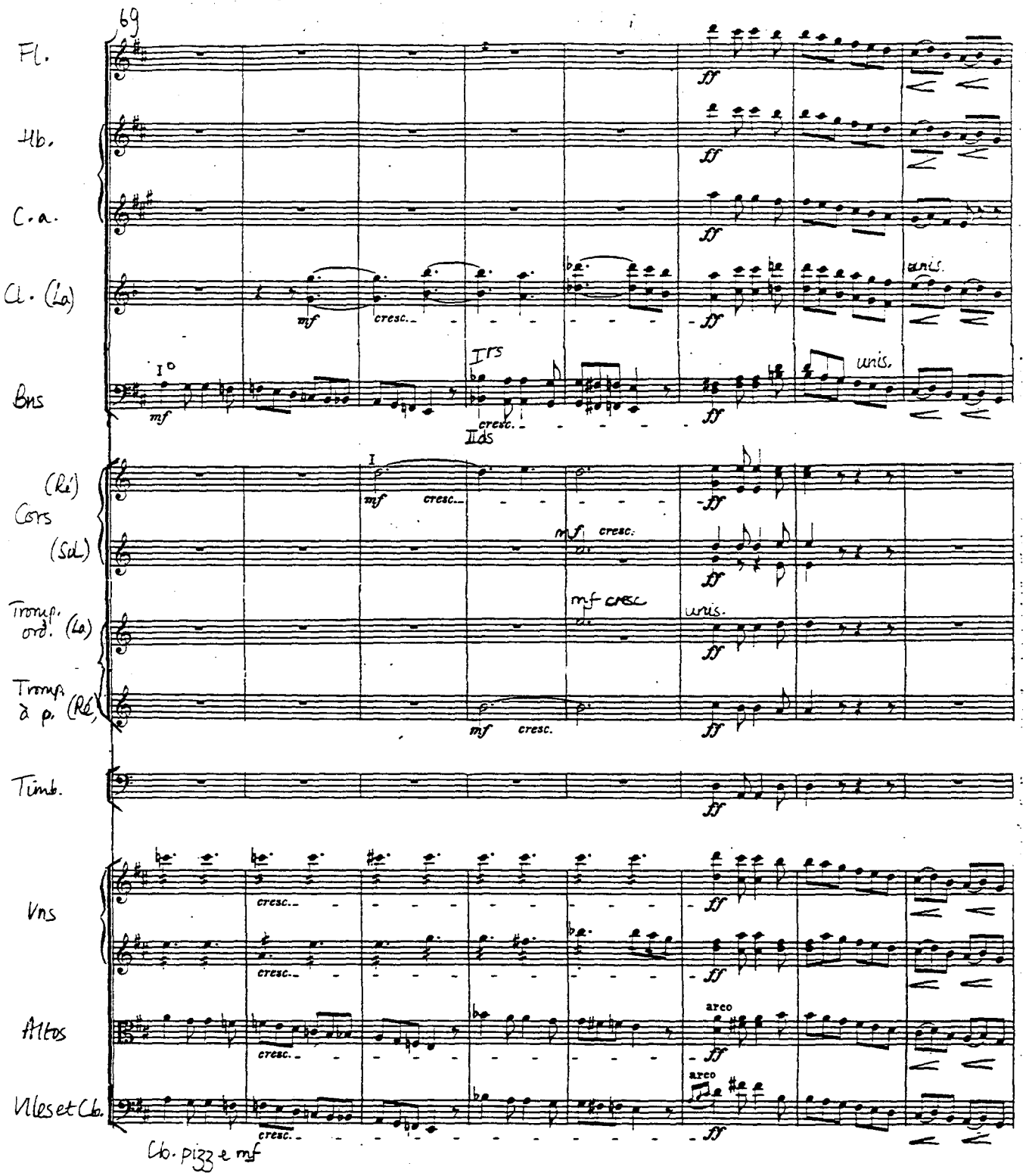

30
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles
Cb.
soli
pizz.

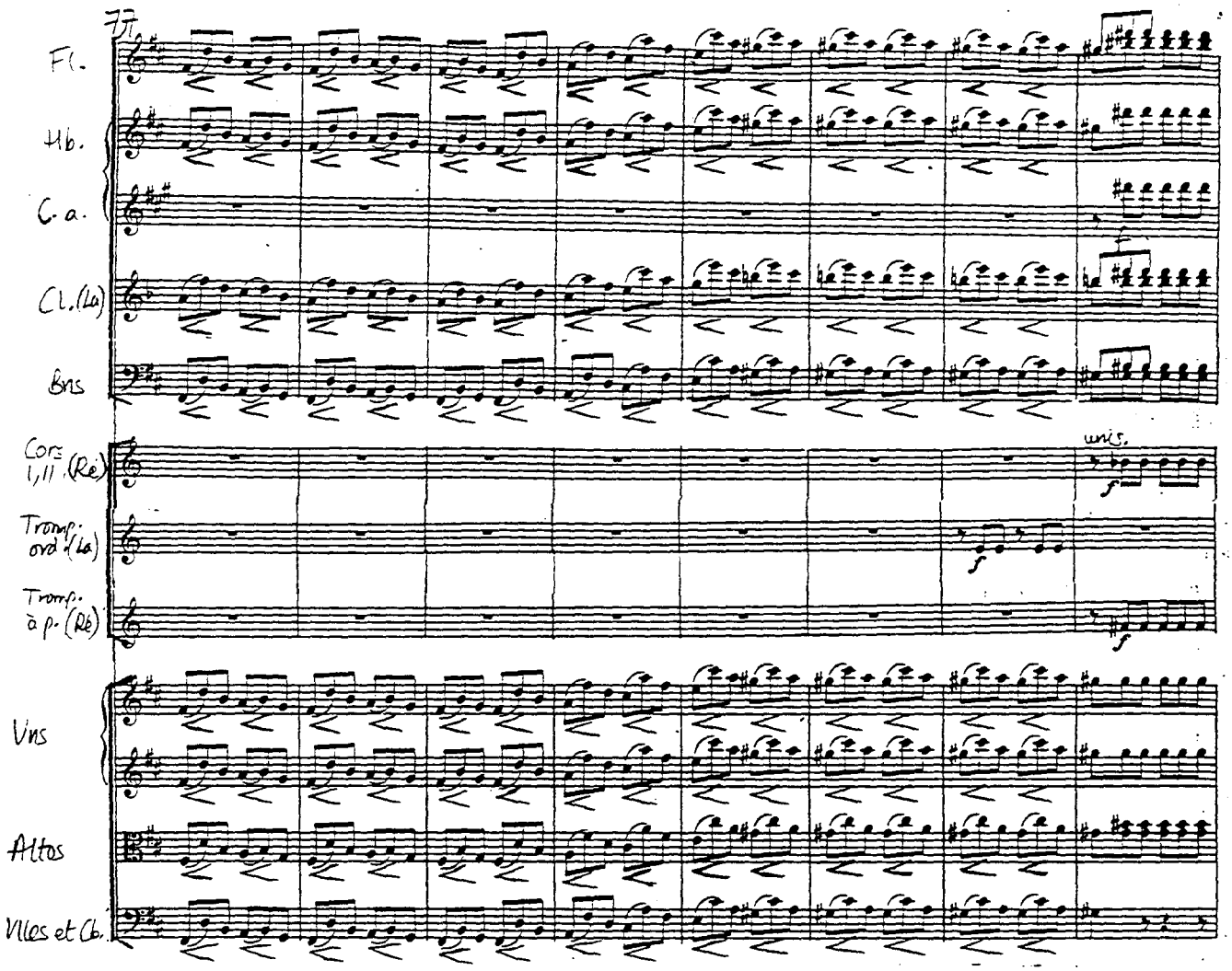

39
Fl.
Hb.
C.a.
Cl (La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p (Ré)
Timb.
Vns
Altos
Vlles
Cb.
ff
III
unis.
unis.
poco f
cresc. molto
arco

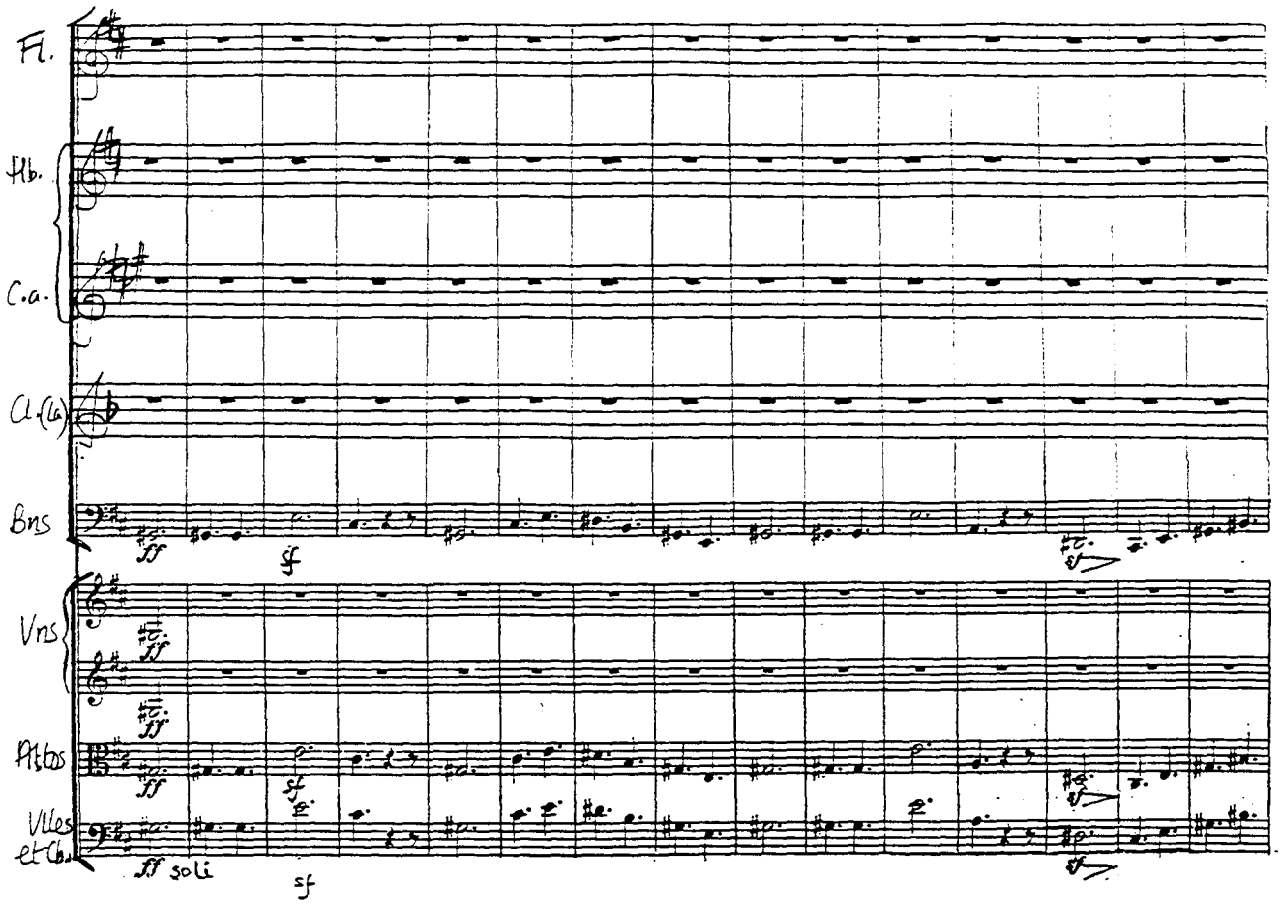

46
Fl.
Hb.
C. a.
Cl. (La)
unis.
Bns
unis.
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Vns.
Altos
Vlles et Cb.

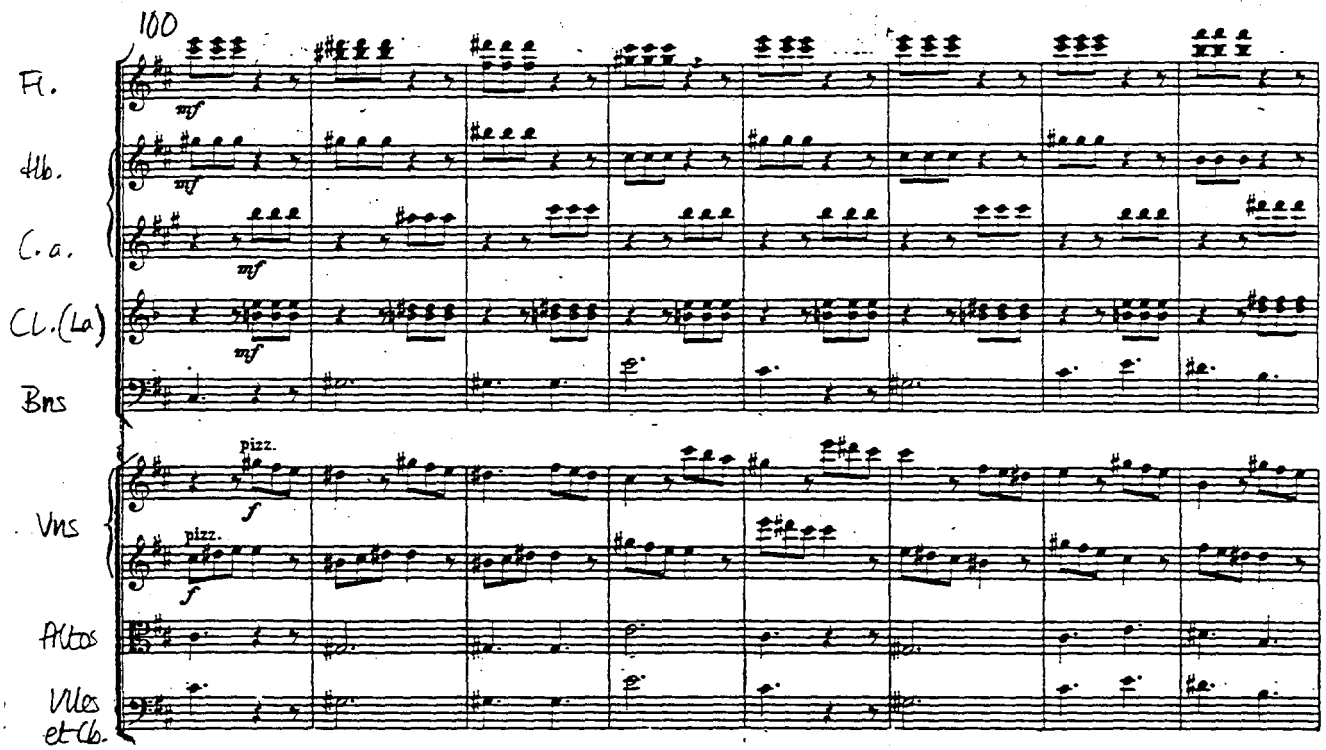

53
Fl.
Hb.
C. a.
Cl. (La)
Bns
unis.
unis.
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp à p. (Ré)
unis.
Timb.
Vns
Altos
Vlles et C.

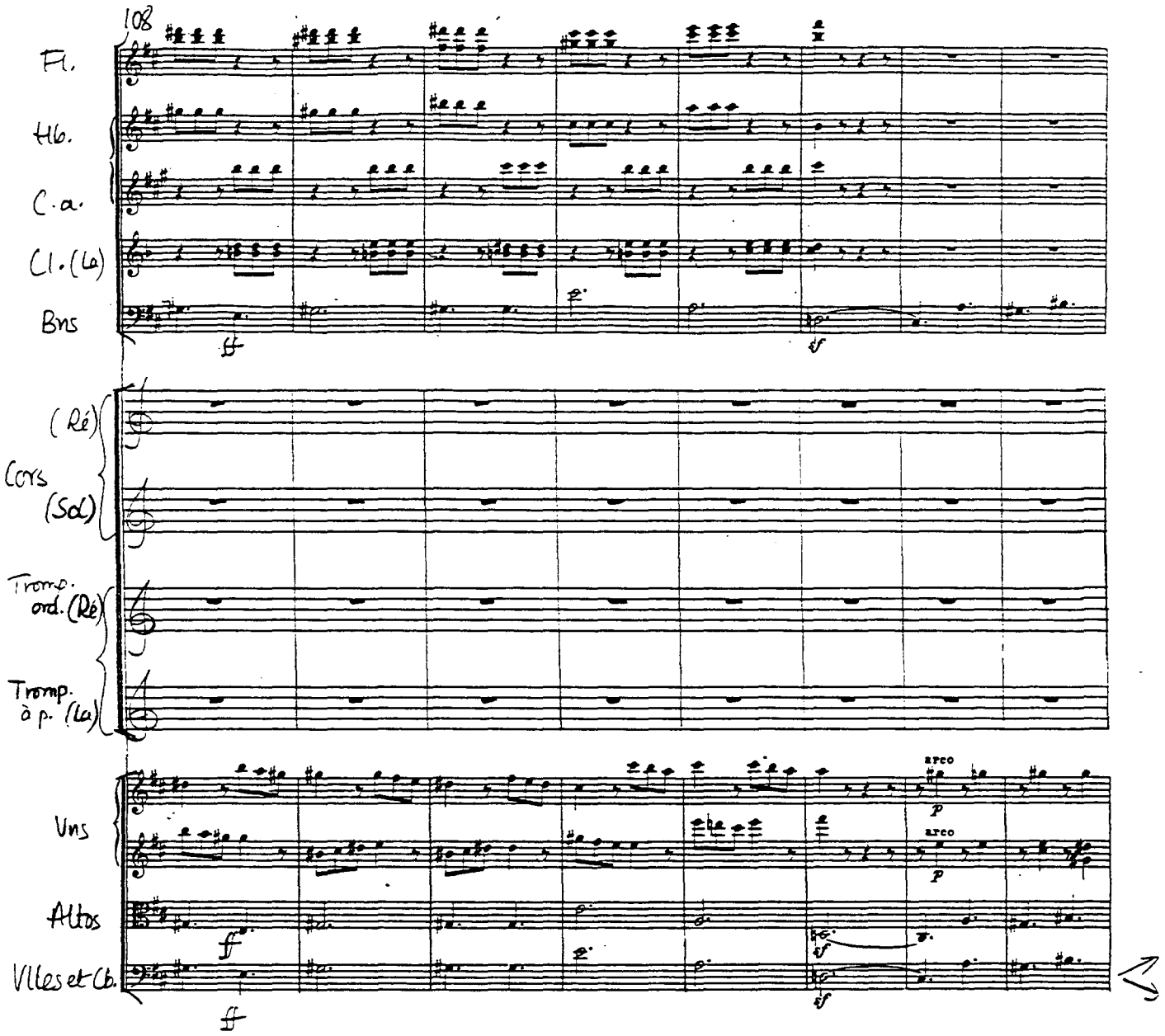

60
Fl.
Hb.
C. a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Vns
Vlles
Cb.
ff
sfp
PP
pizz.
mf

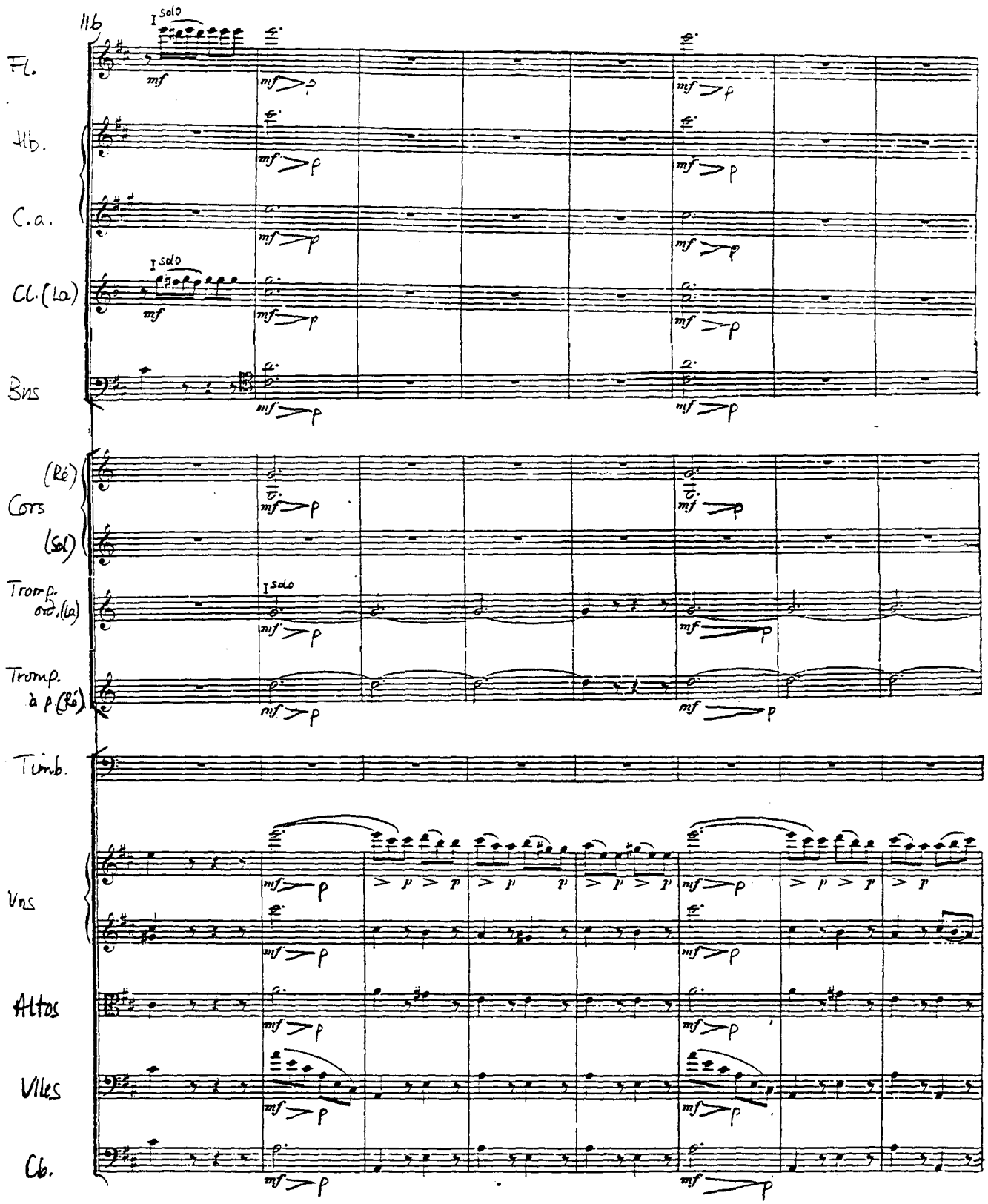

69
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors
(Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Vns
Altos
Vlles et Cb.
Cb. pizz e mf
unis.
arco
cresc.
mf
ff

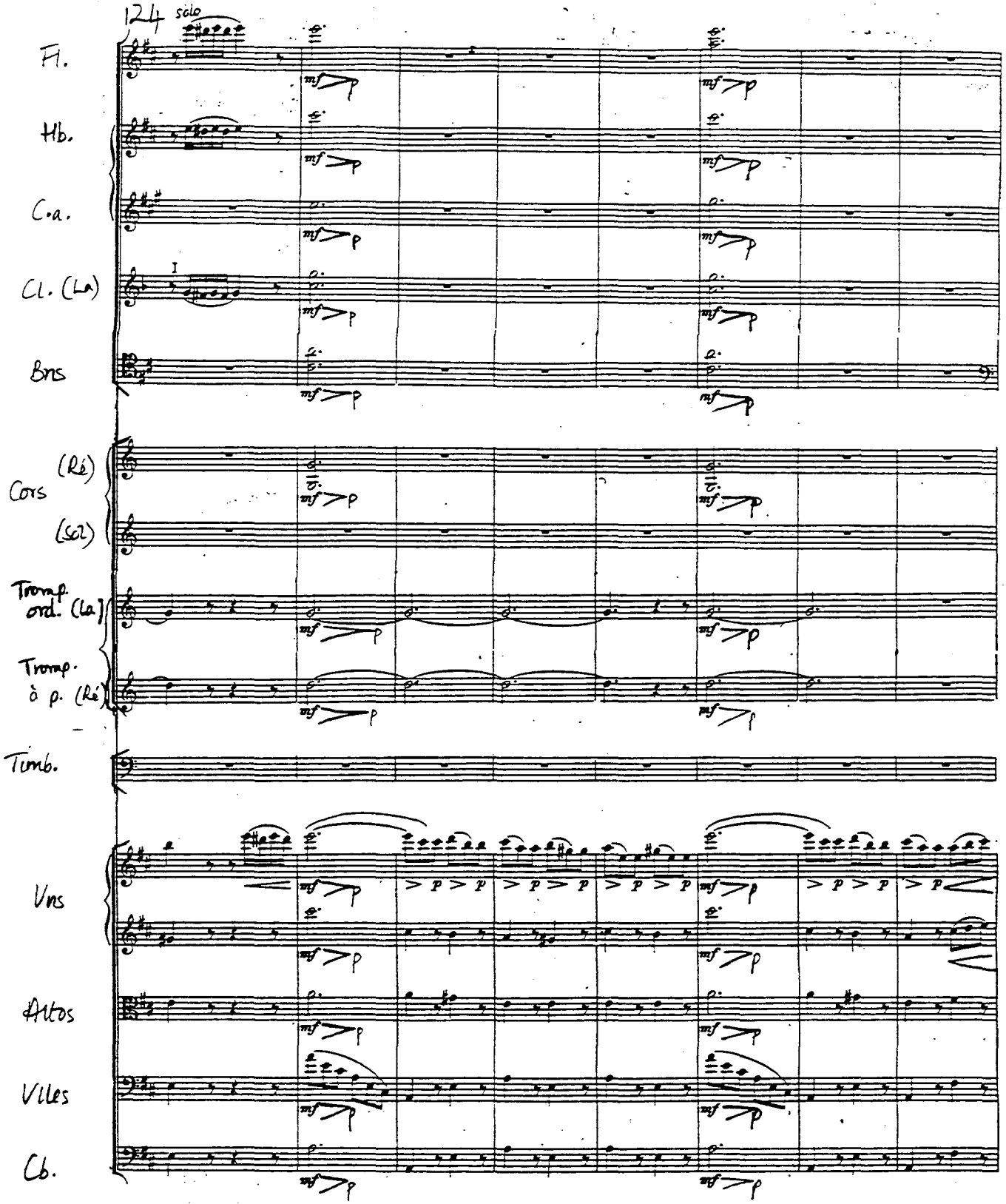

77
Fl.
Hb.
C. a.
Cl. (La)
Bns
Cors I, II (Ré)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles et Cb.
unis.
f
f
f

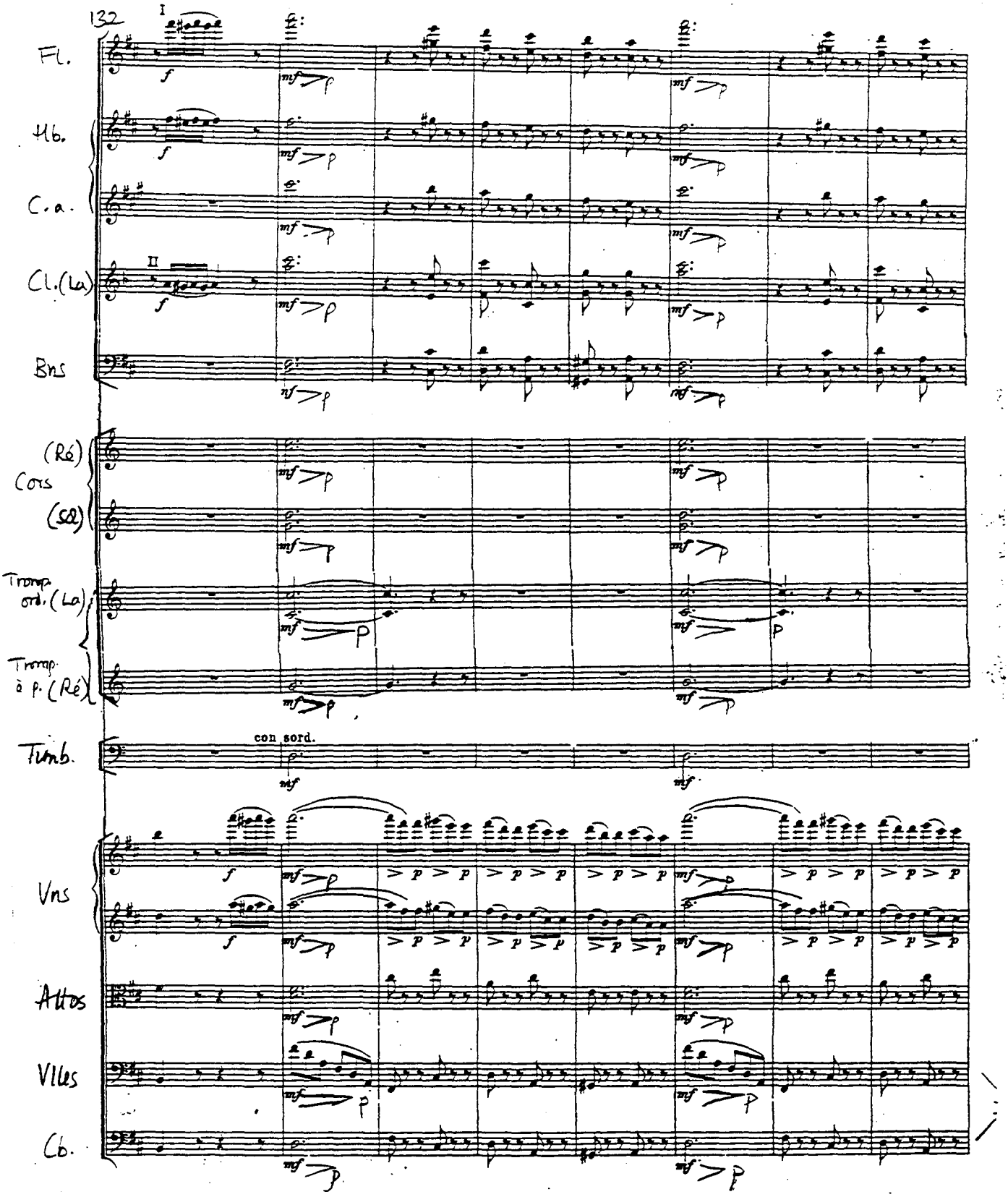

Fl.
Hb.
C.a.
Cl.(Cl.)
Bns
Vns
Ptbas
Vlles et Cb.
ff
sf
ff
sf
ff soli
sf

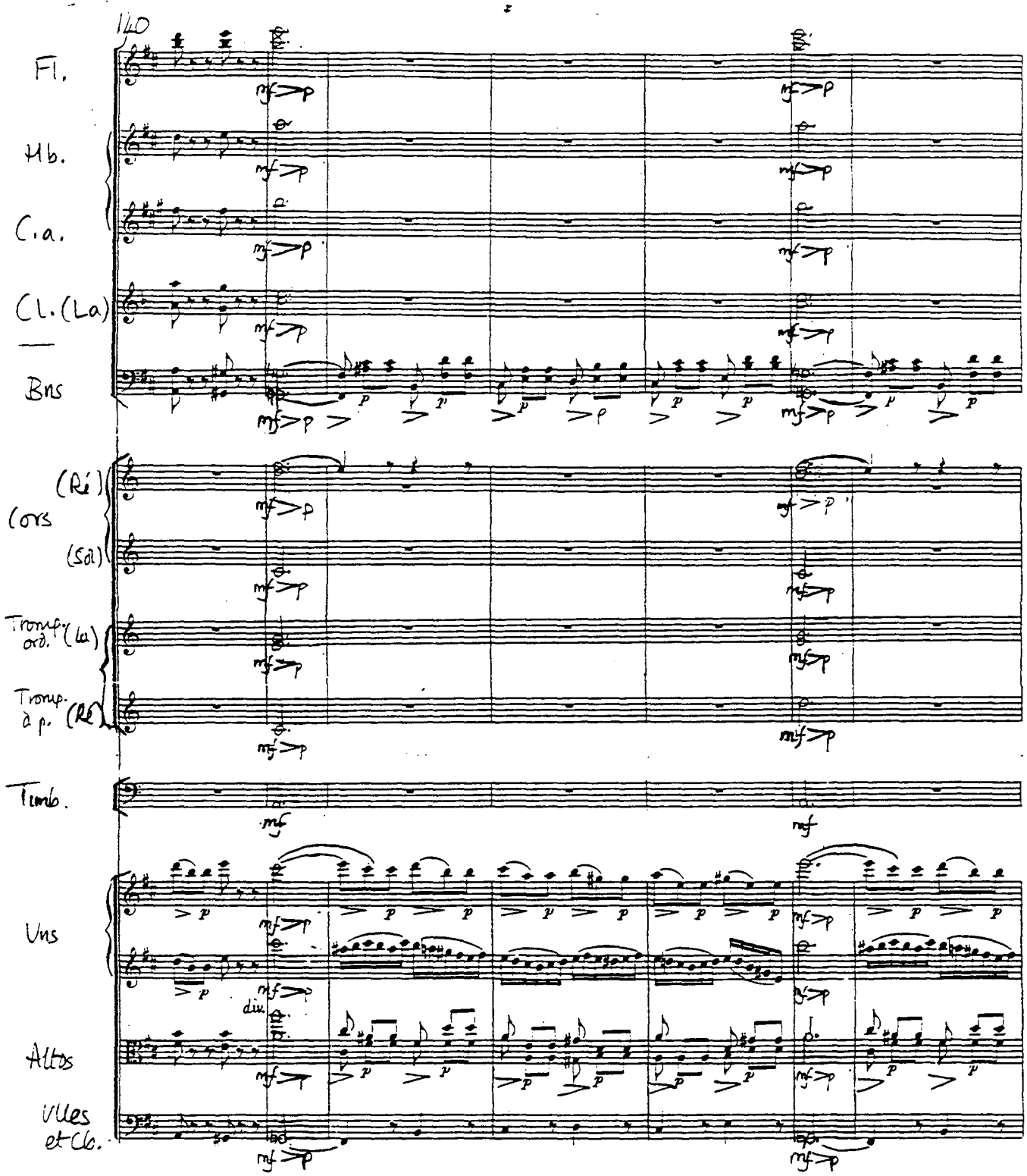

100
Fl.
Hb.
C.a.
Cl.(La)
Bns
Vns
Altos
Vlles et Cb.
mf
pizz.
f

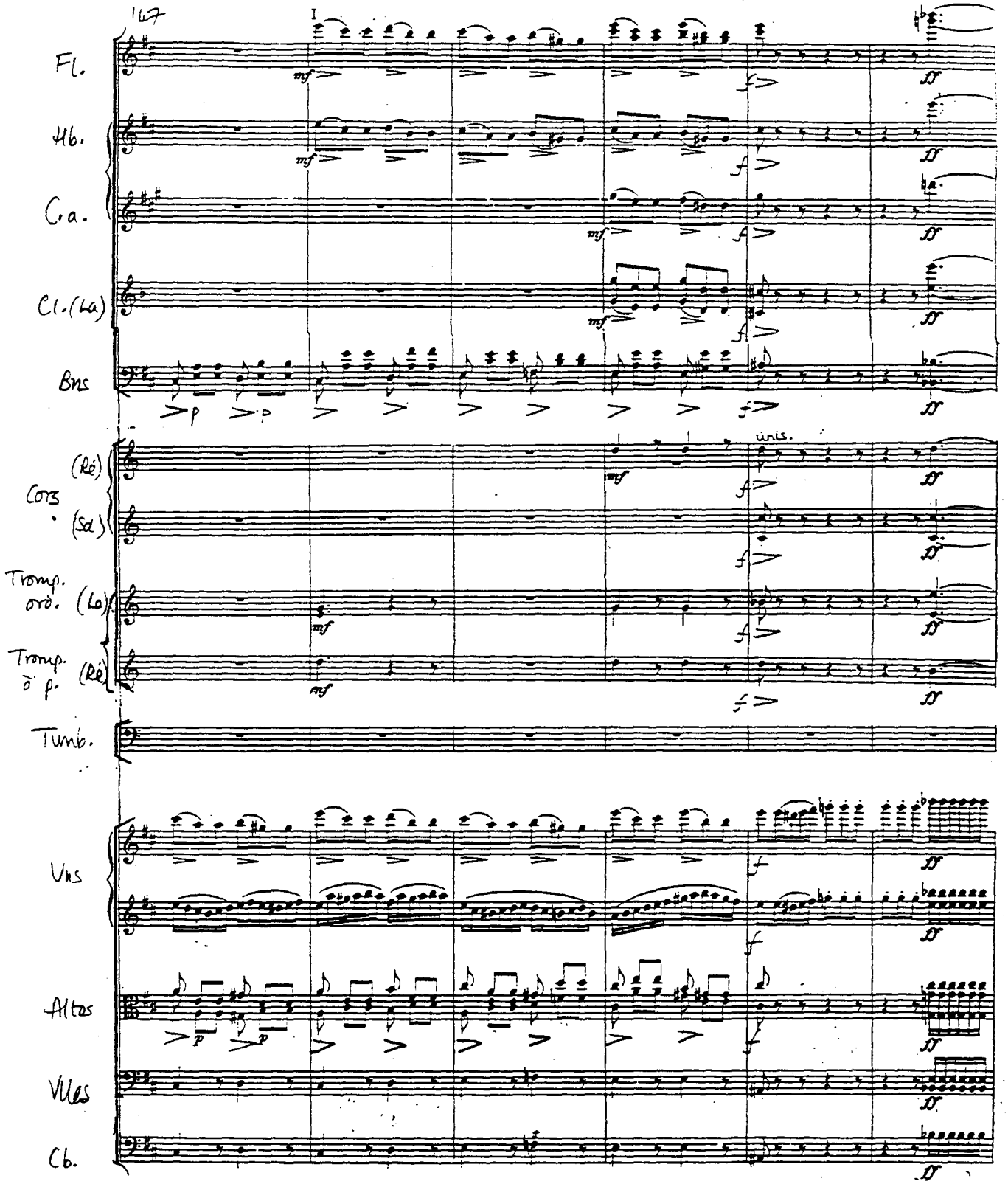

108
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (Ré)
Tromp. à p. (La)
Vns
Altos
Vlles et Cb.
arco
arco

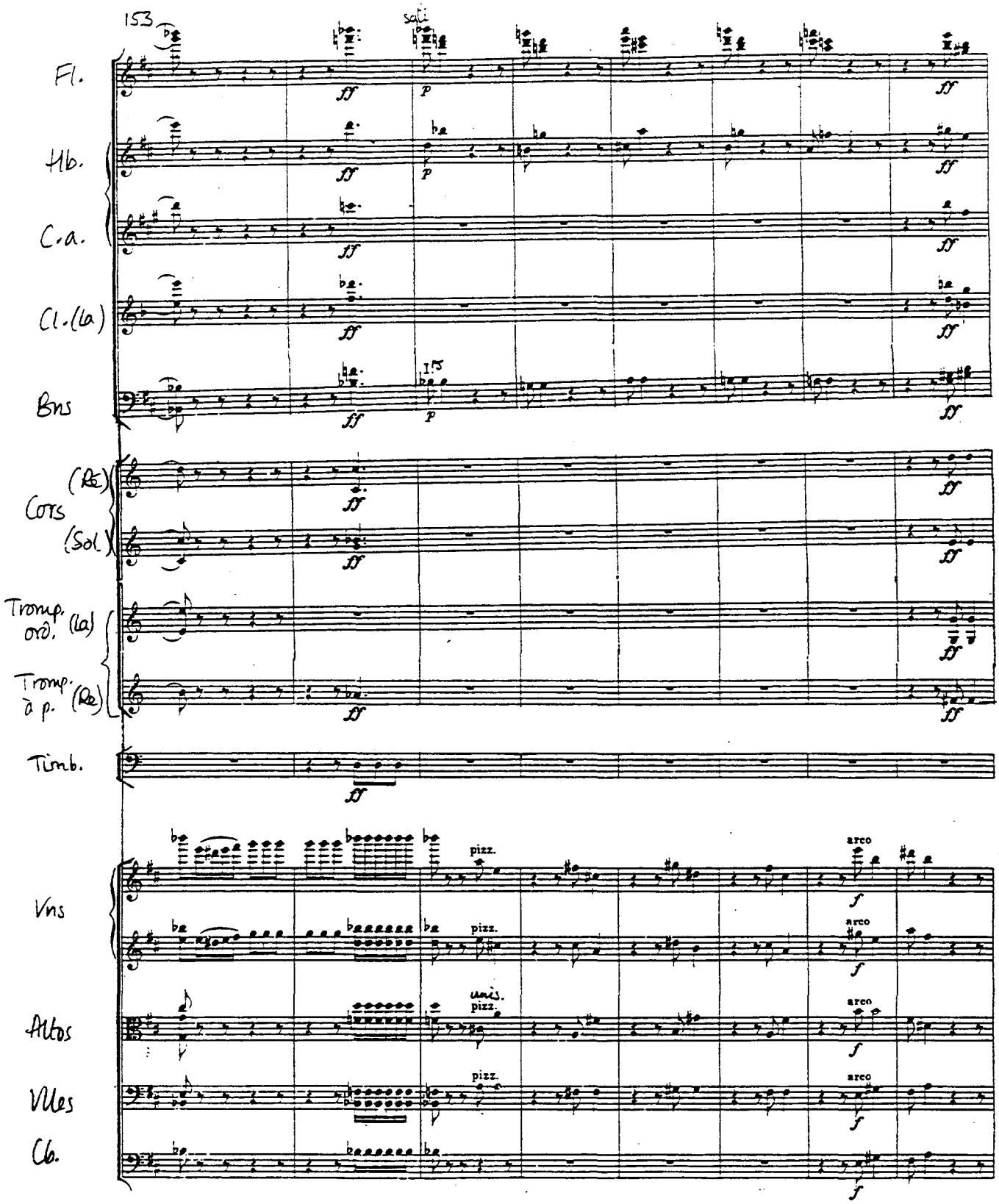

116
I solo
Fl.
Hb.
C.a.
I solo
Cl. (La)
Bns
(Ré)
Cors
(Sol)
I solo
Tromp. ord. (La)
Tromp. à p (Ré)
Timb.
Vns
Altos
Vlles
Cb.

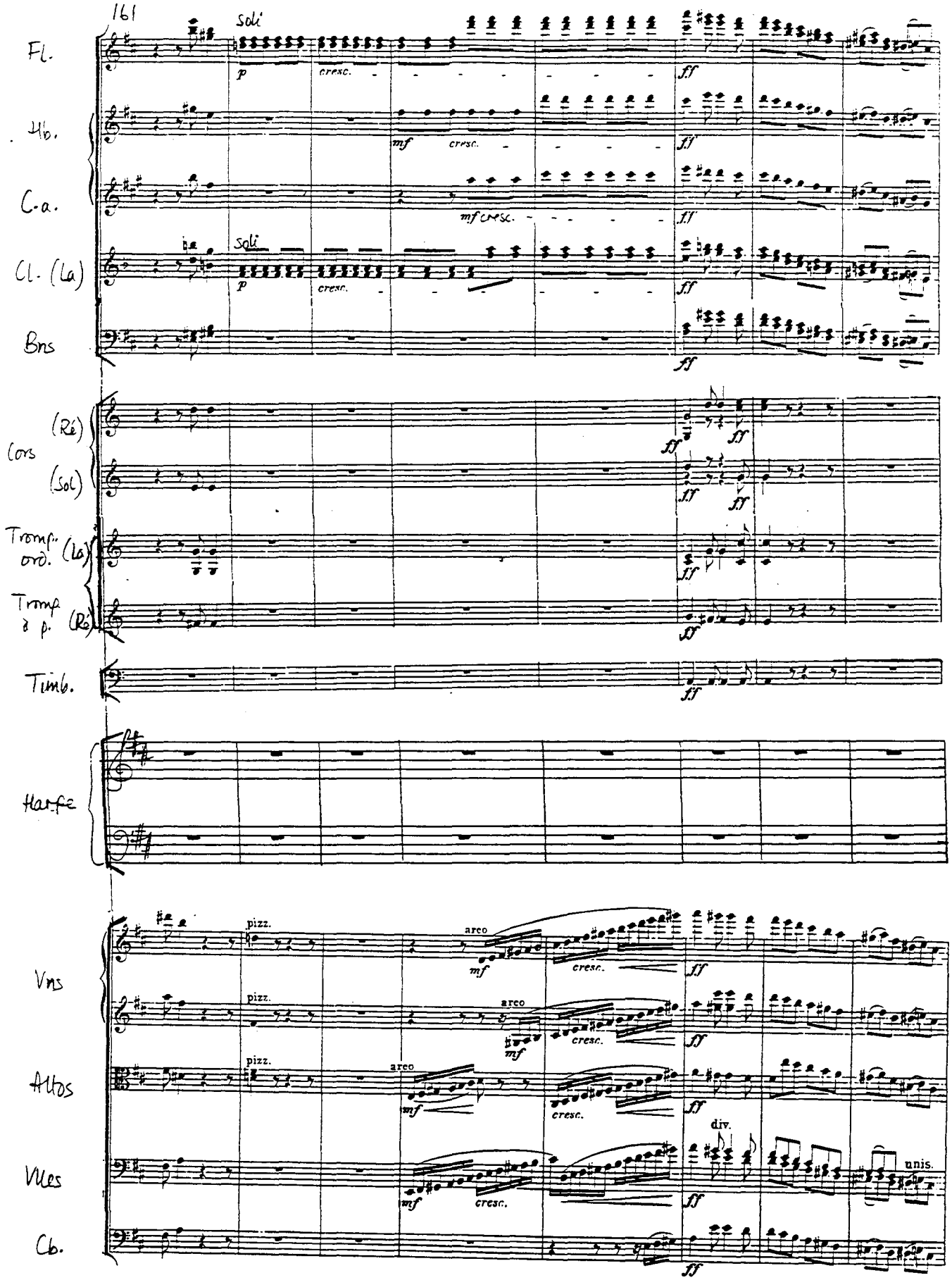

124
solo
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Vns
Altos
Vlles
Cb.

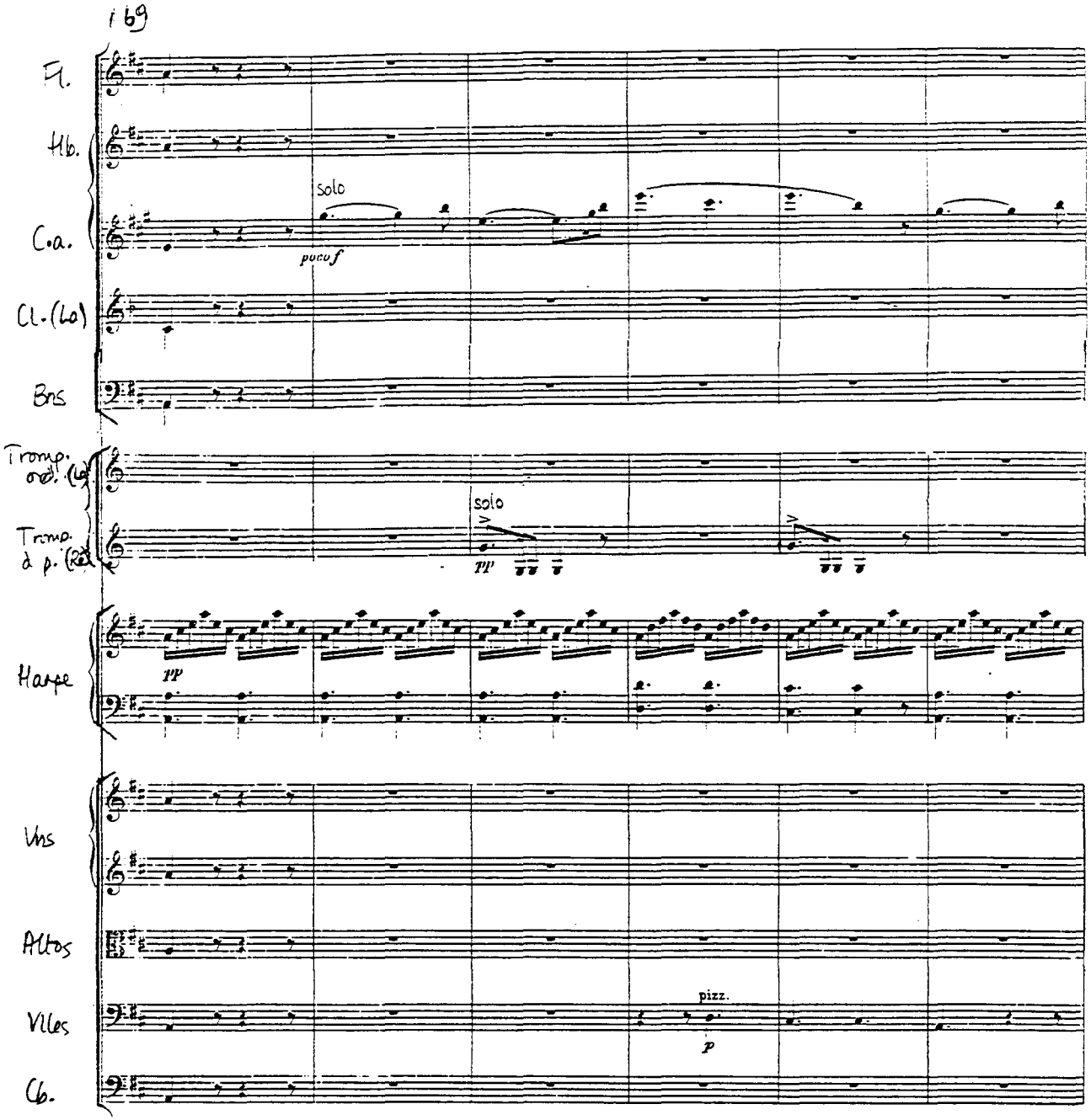

132
I
II
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
con sord.
Timb.
Vns
Altos
Vlles
Cb.

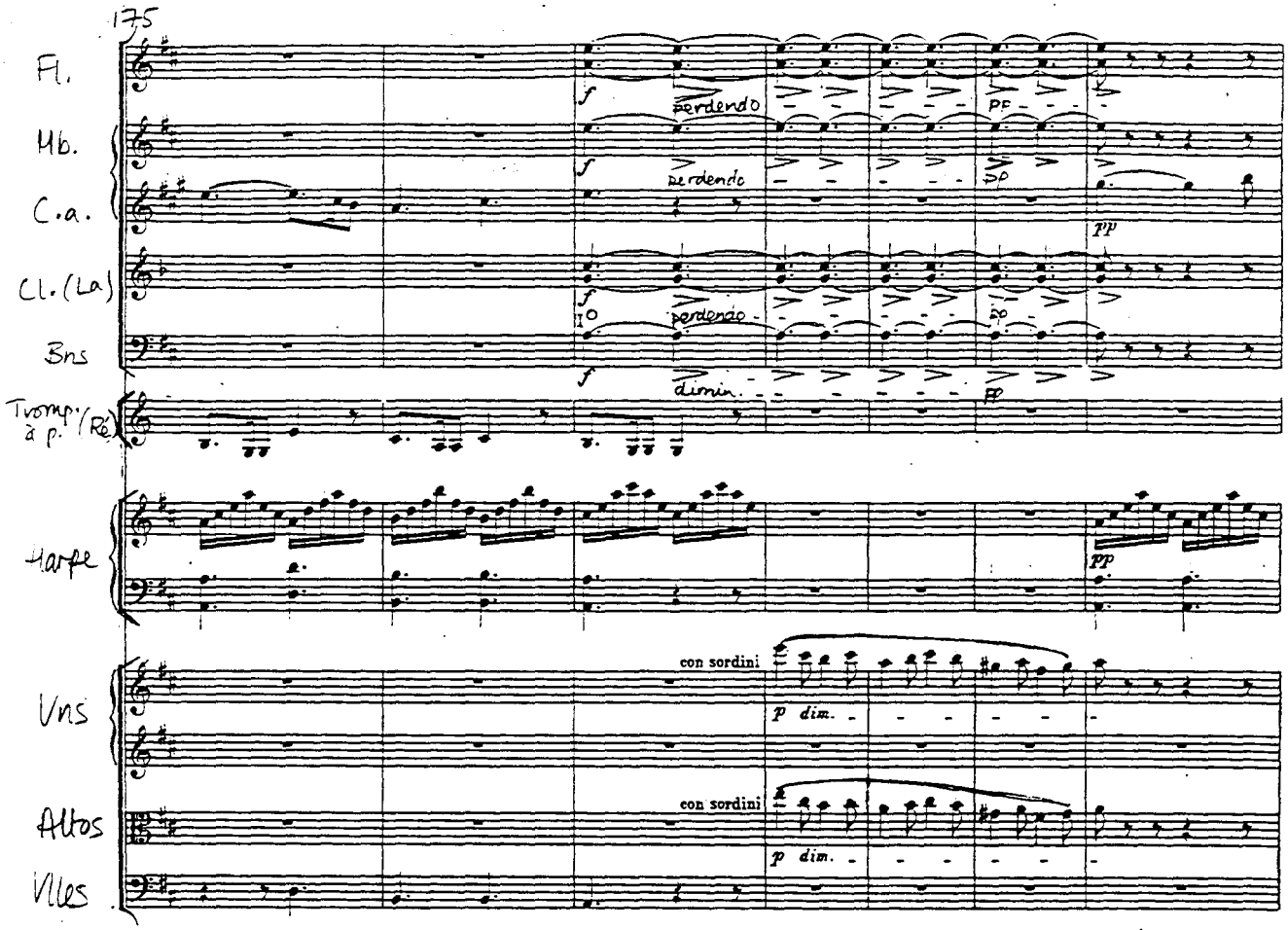

140
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Vns
div.
Altos
Vlles et Cb.

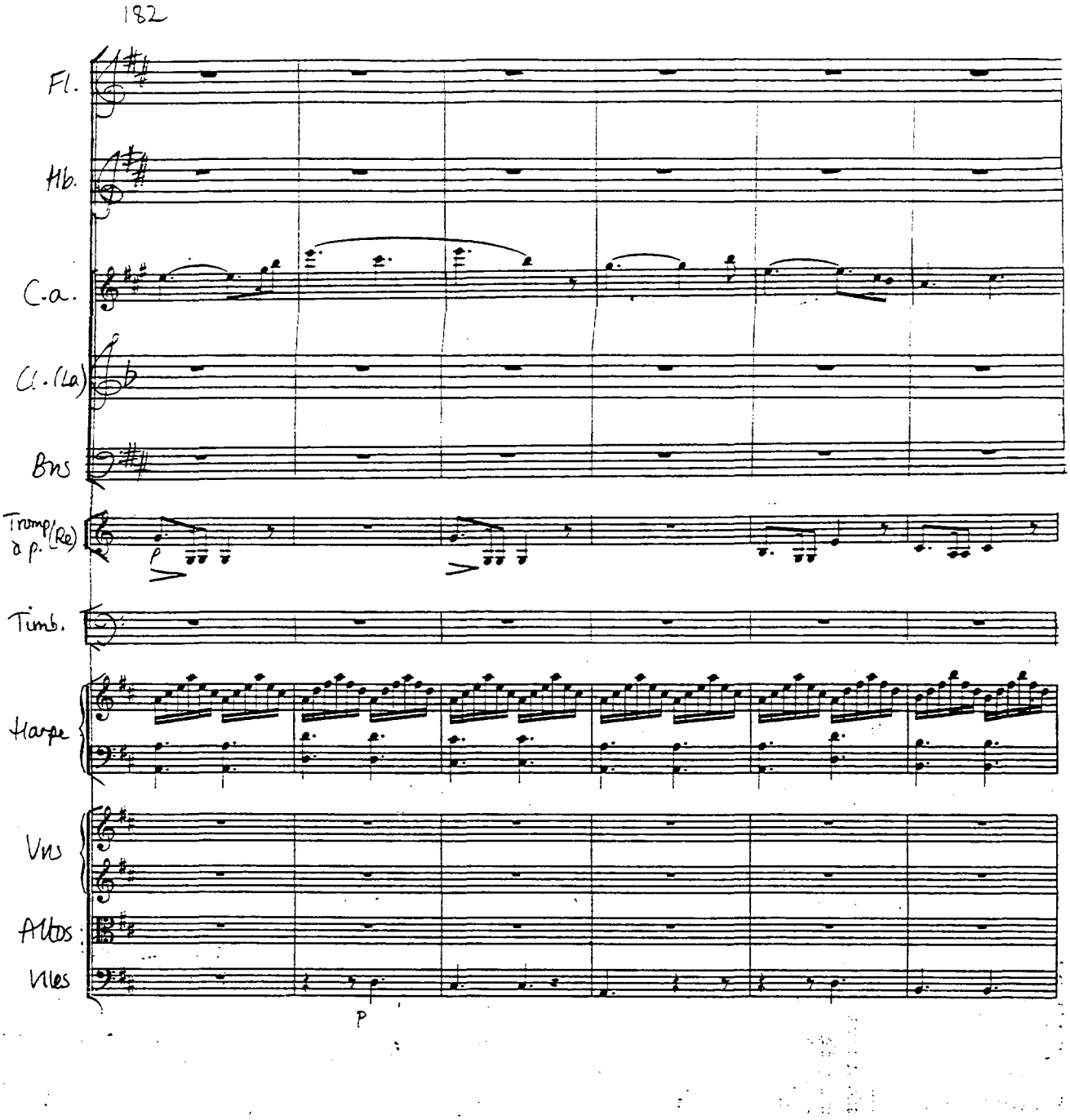

147
I
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp.
ord. (La)
Tromp.
à p. (Ré)
Timb.
Vns
Altos
Vlles
Cb.
mf
f
ff
p
unis.

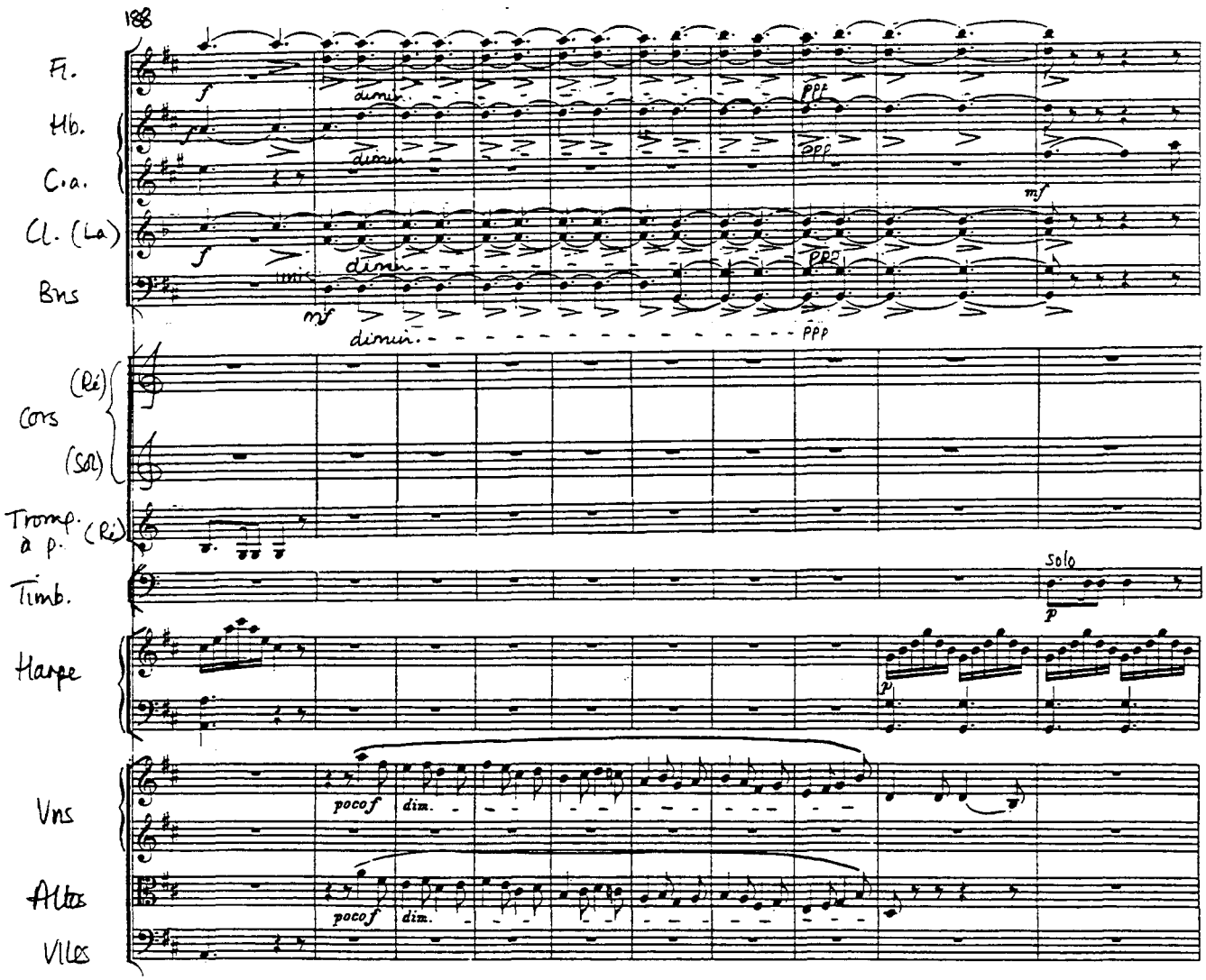

153
soli
Fl.
Hb.
C.a.
Cl.(la)
Bns
I.5
(Re)
Cors
(Sol.)
Tromp. ord. (la)
Tromp. à p. (Re)
Timb.
Vns
Altos
Vlles
Cb.
pizz.
arco
unis.
pizz.

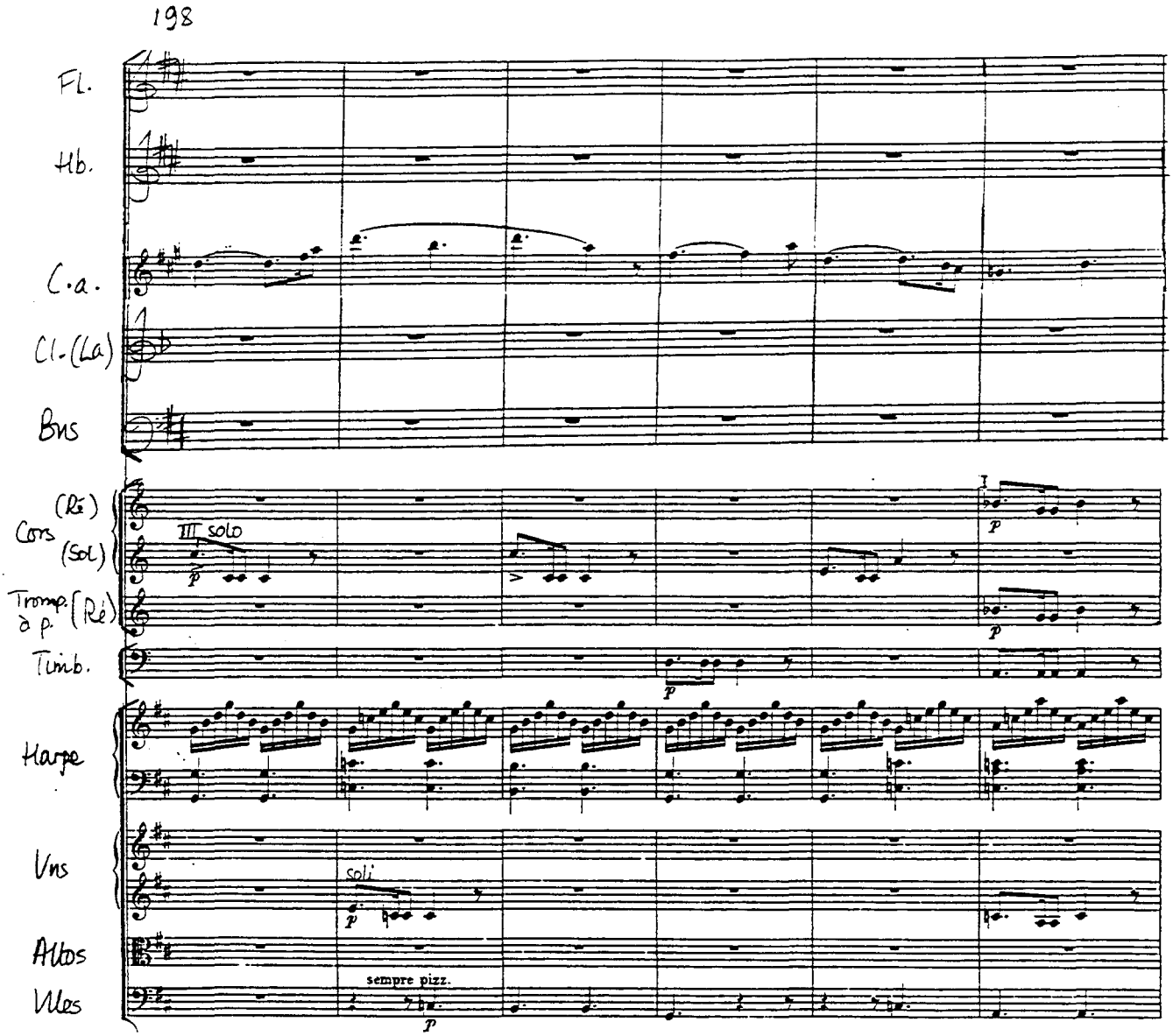

161
Fl.
Hb.
C.a.
Cl. (La)
Bns
soli
soli
p
cresc.
mf
mf cresc.
ff
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp à p. (Ré)
Timb.
Harfe
Vns
Altos
Vlles
Cb.
pizz.
arco
div.
unis.

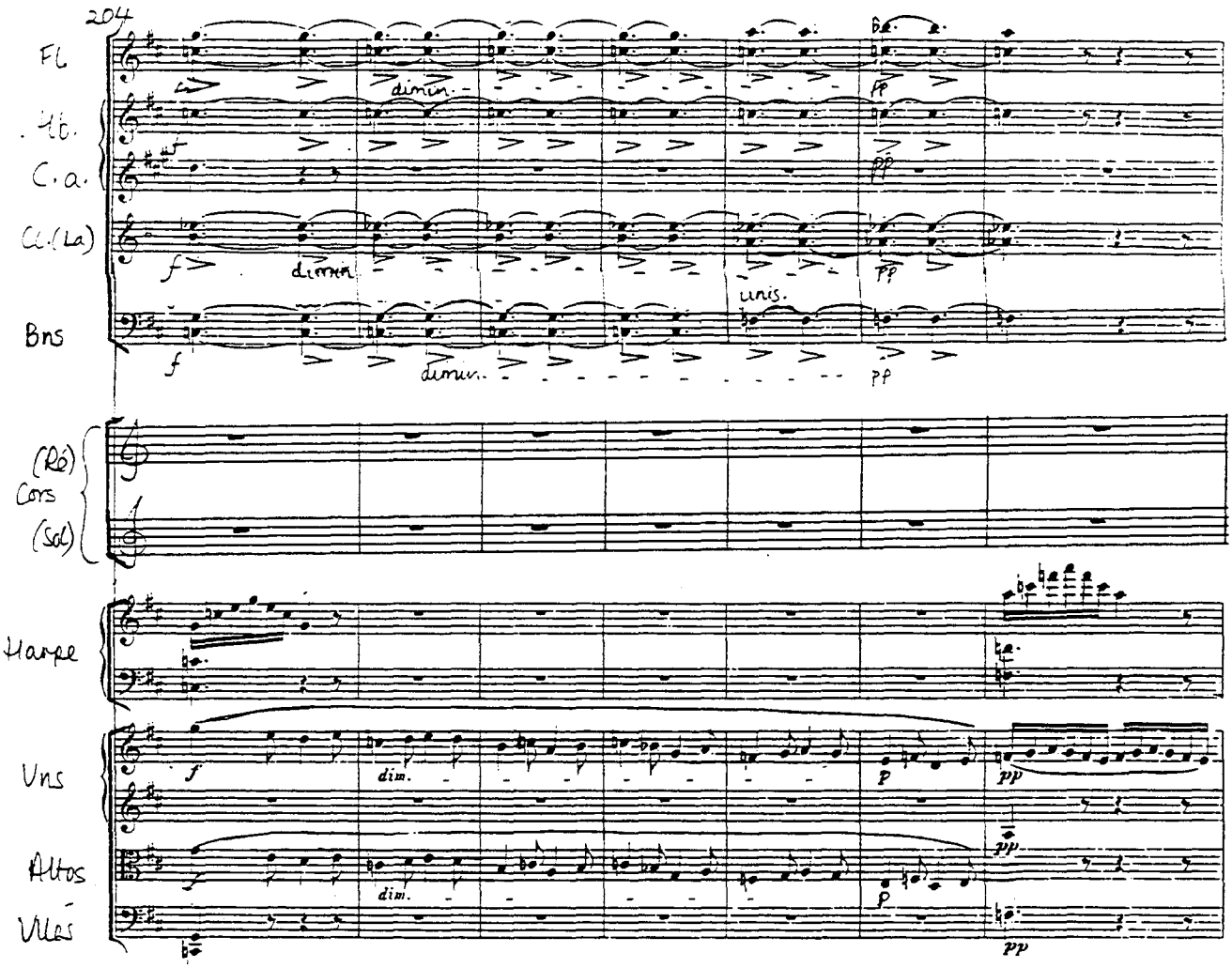

169
Fl.
Hb.
Cor.
Cl.(Lo)
Bns
Tromp. ord. (Lo)
Tromp. à p. (Ré)
Harpe
Vns
Altos
Vlles
Cb.
Solo
poco f
solo
pp
pizz.
p

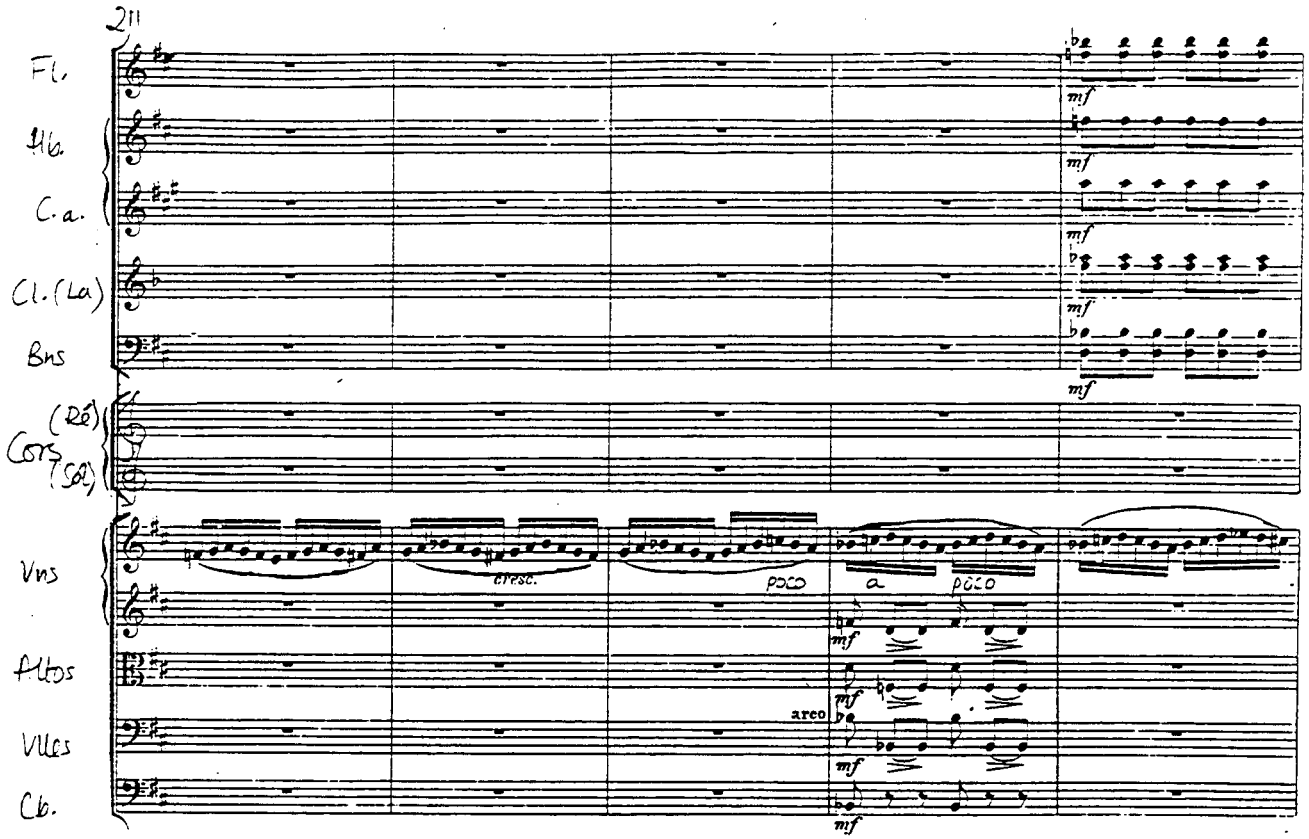

175
Fl.
Hb.
C.a.
Cl.(La)
Bns
Tromp.à p.(Ré)
Harpe
Vns
Altos
Vlles
perdendo
perdendo
perdendo
dimin.
PF
PP
con sordini
con sordini
p dim.
p dim.

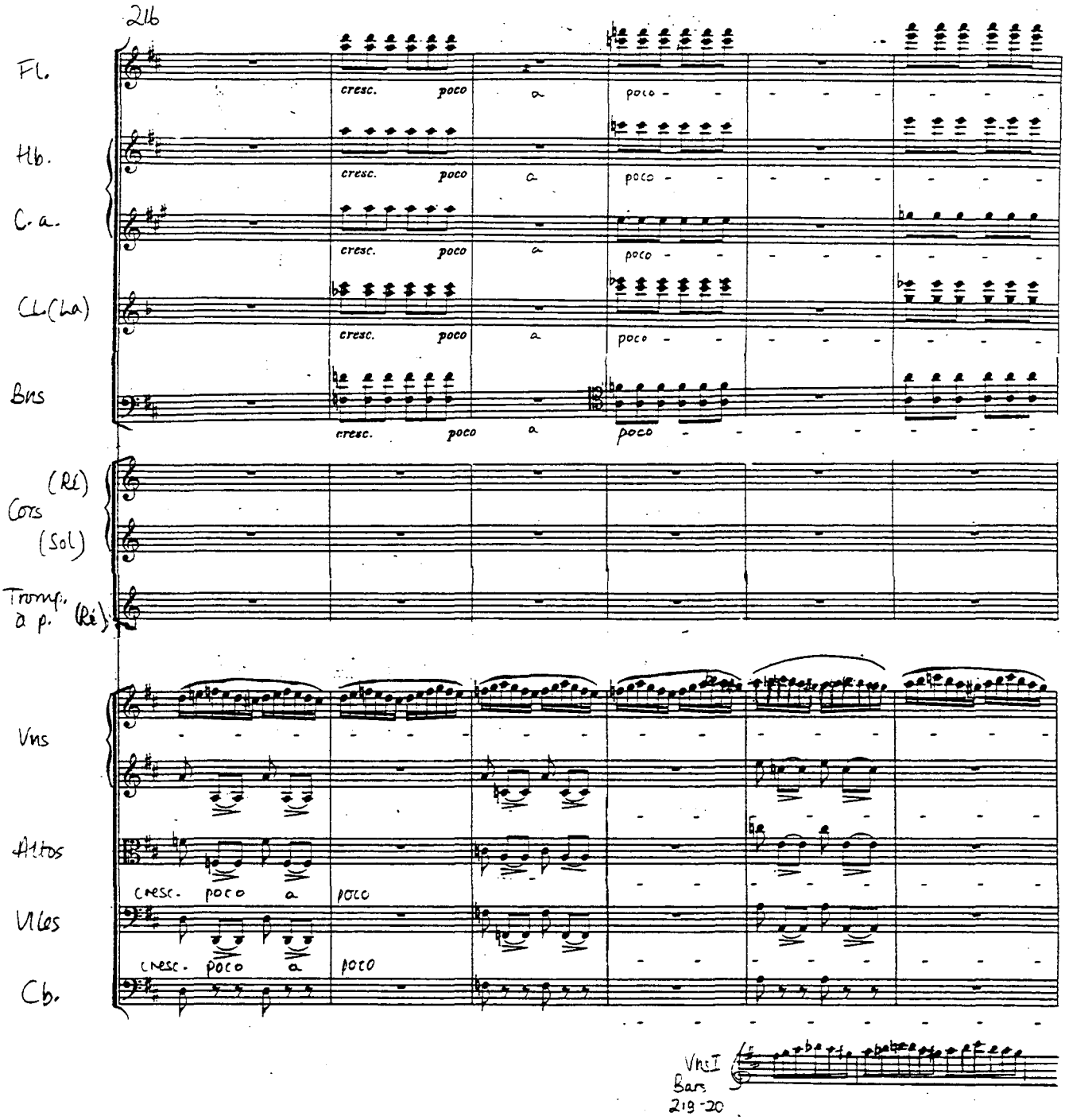

182
Fl.
Hb.
C.a.
Cl. (La)
Bns
Trump/
a p. (Re)
p
Timb.
Harpe
Vns
Altos
Vles
p

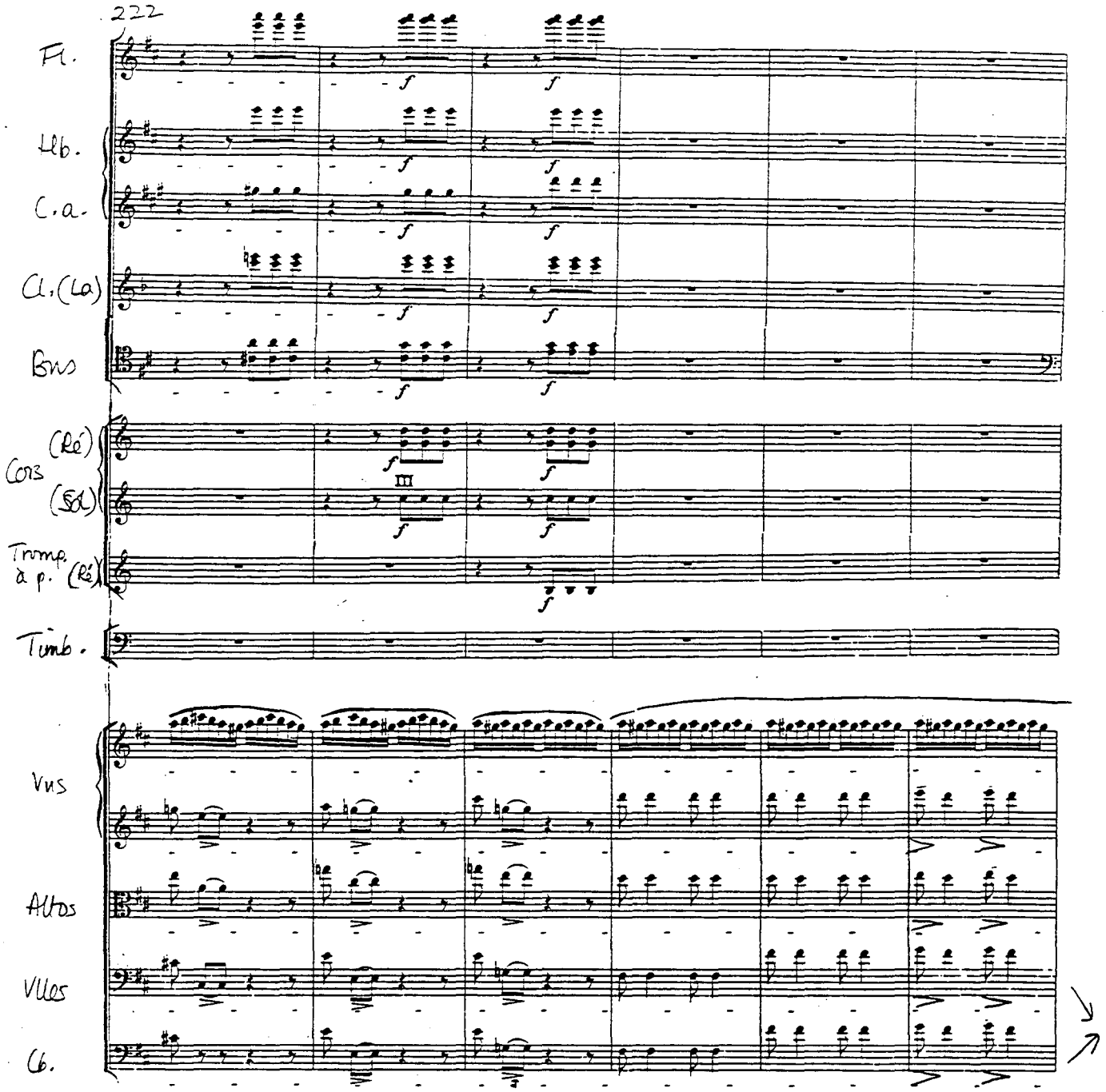

188
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors
(Ré)
(Sol)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlles
dimin.
ppp
mf
unis
solo
poco f
dim.

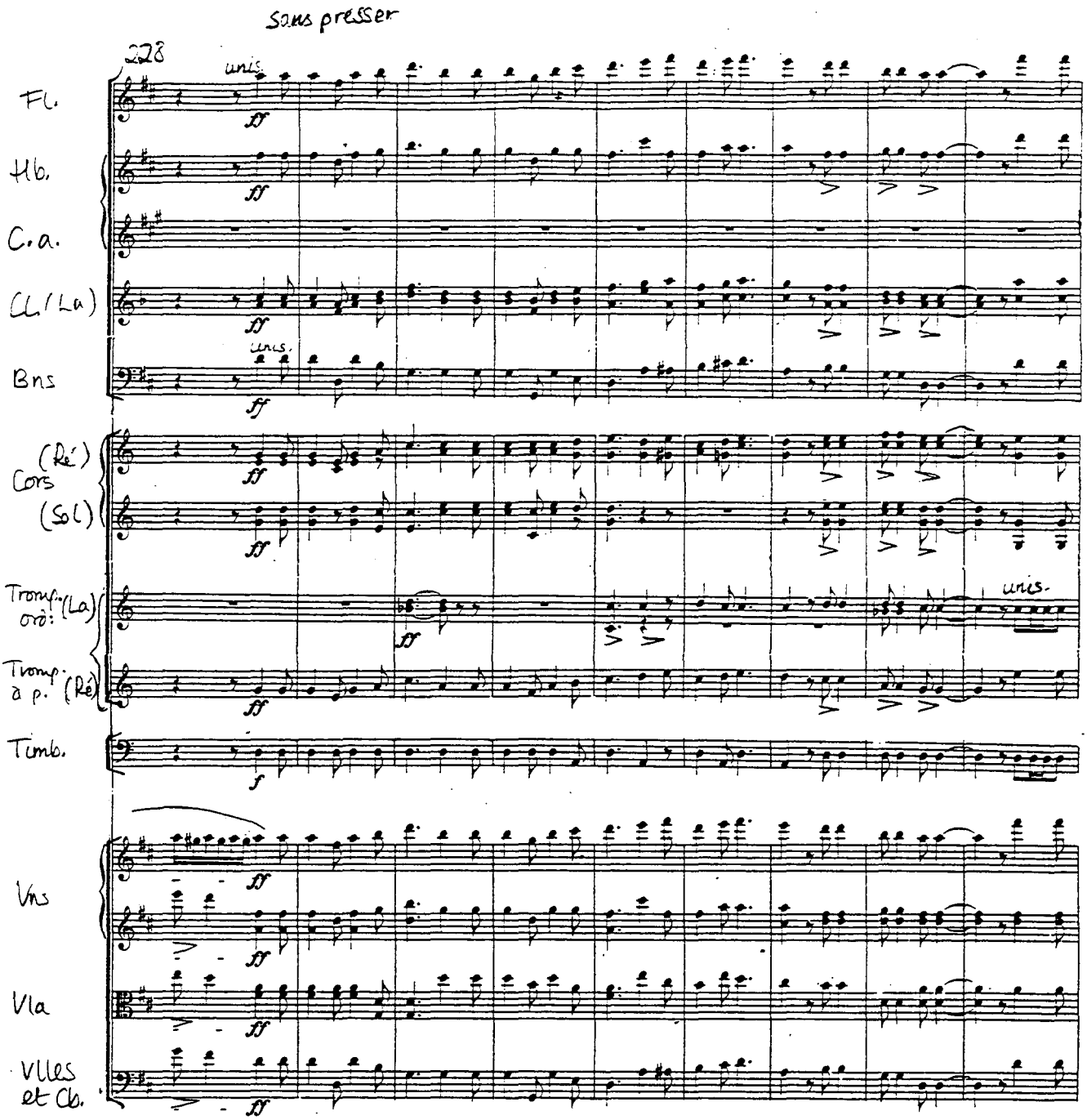

198
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
III solo
Tromp.
à p.
(Ré)
Timb.
Harpe
Vns
soli
Altos
sempre pizz.
Vlles

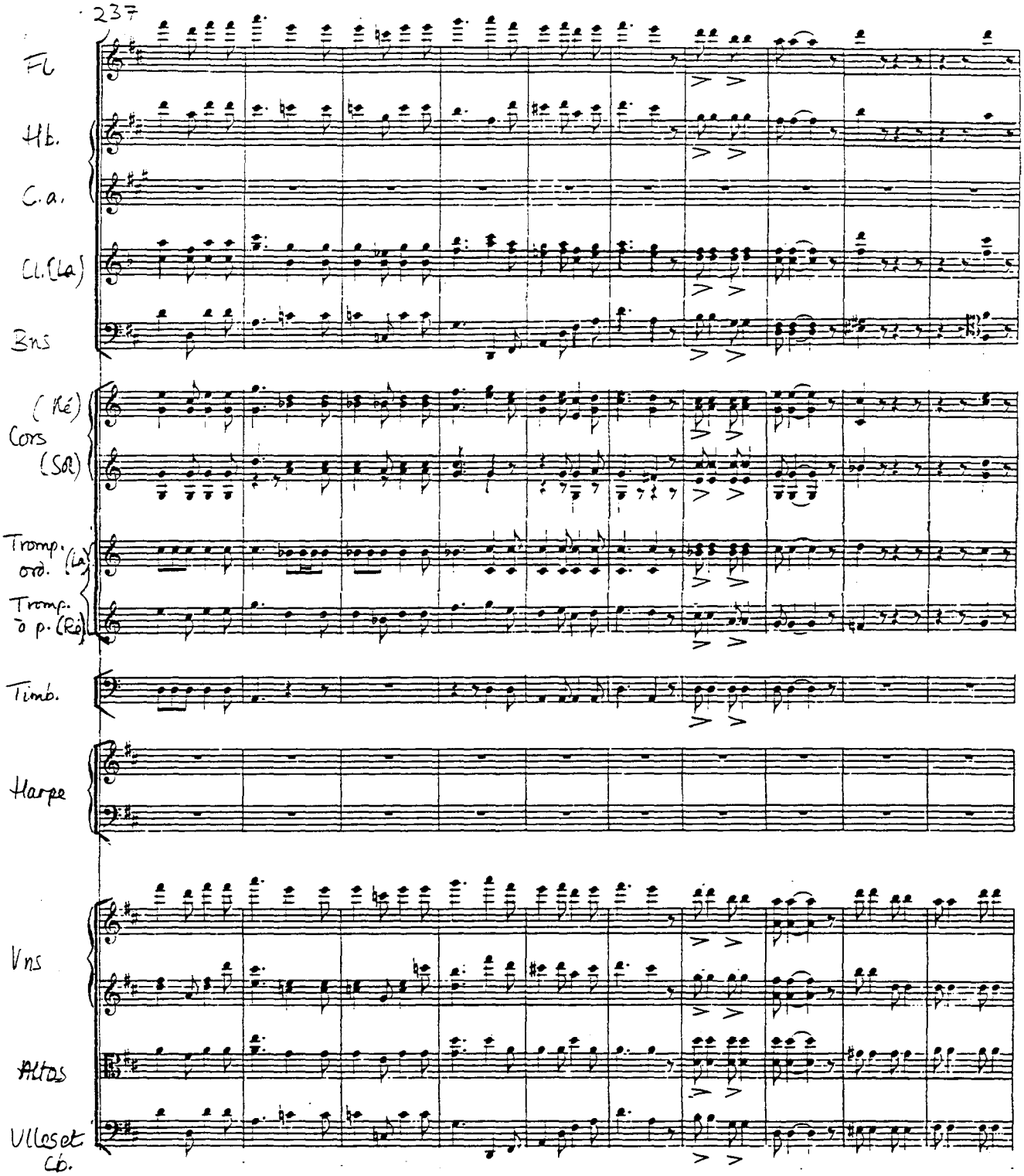

204
Fl.
Ob.
C.a.
Cl.(La)
Bns
(Re)
Cors
(Sol)
Harpe
Vns
Altos
Vlcs
dimin.
unis.
dim.

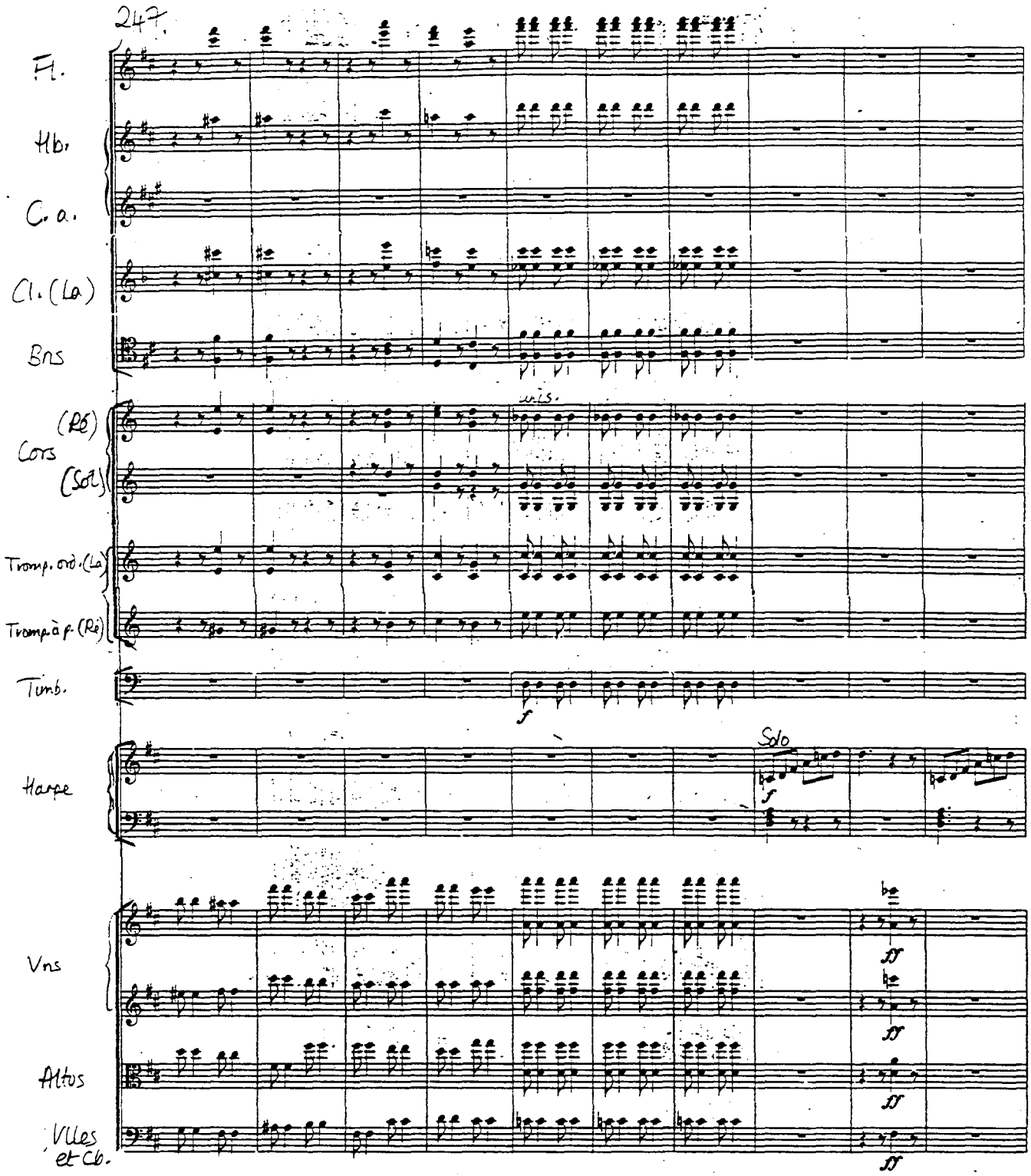

211
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Vns
Altos
Vlles
Cb.
cresc.
poco
a
poco
arco
mf

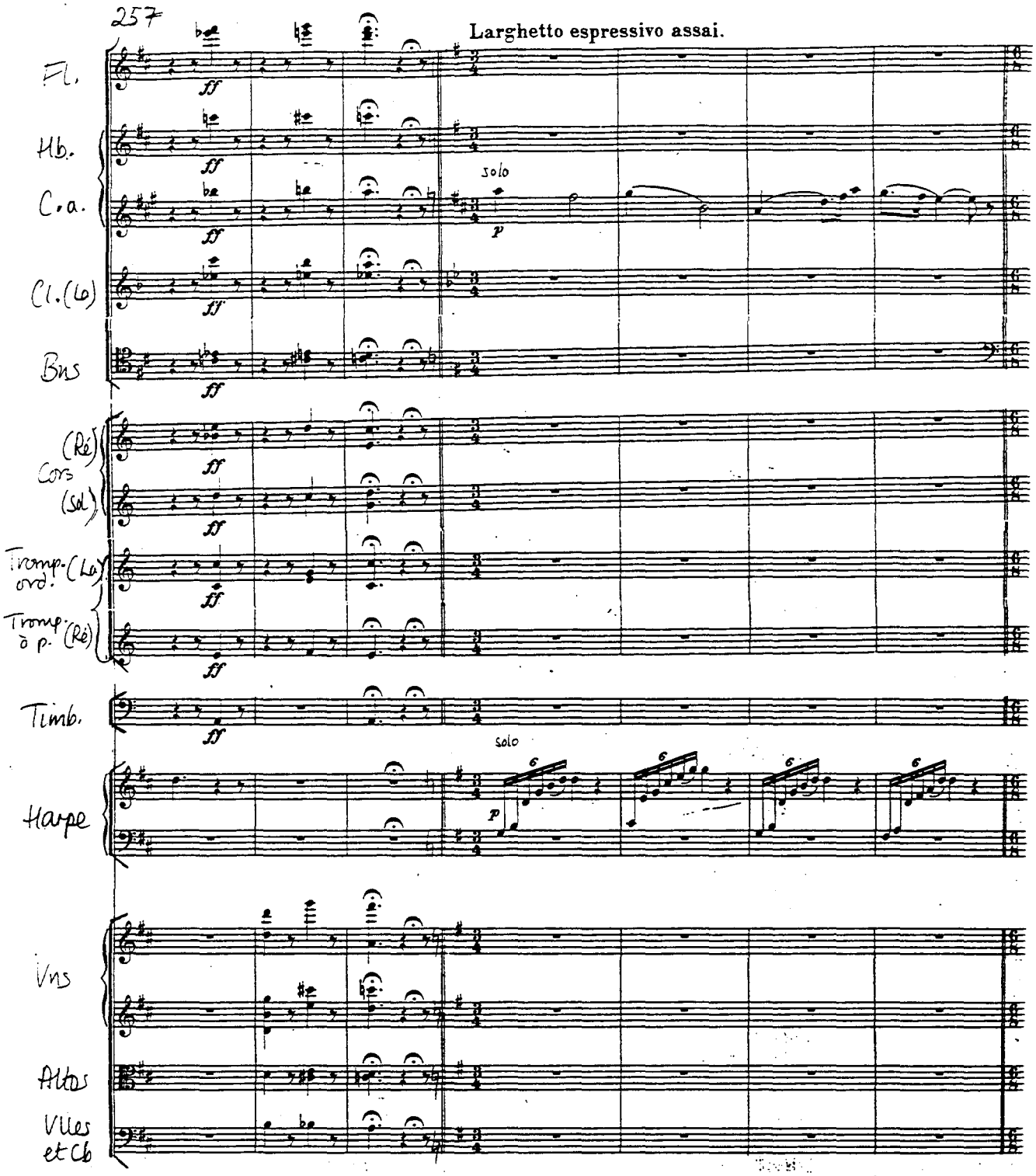

216
Fl.
Hb.
C. a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Tromp. à p. (Ré)
Vns
Altos
Vlcs
Cb.
cresc. poco a poco
Vns I Bars 219-20

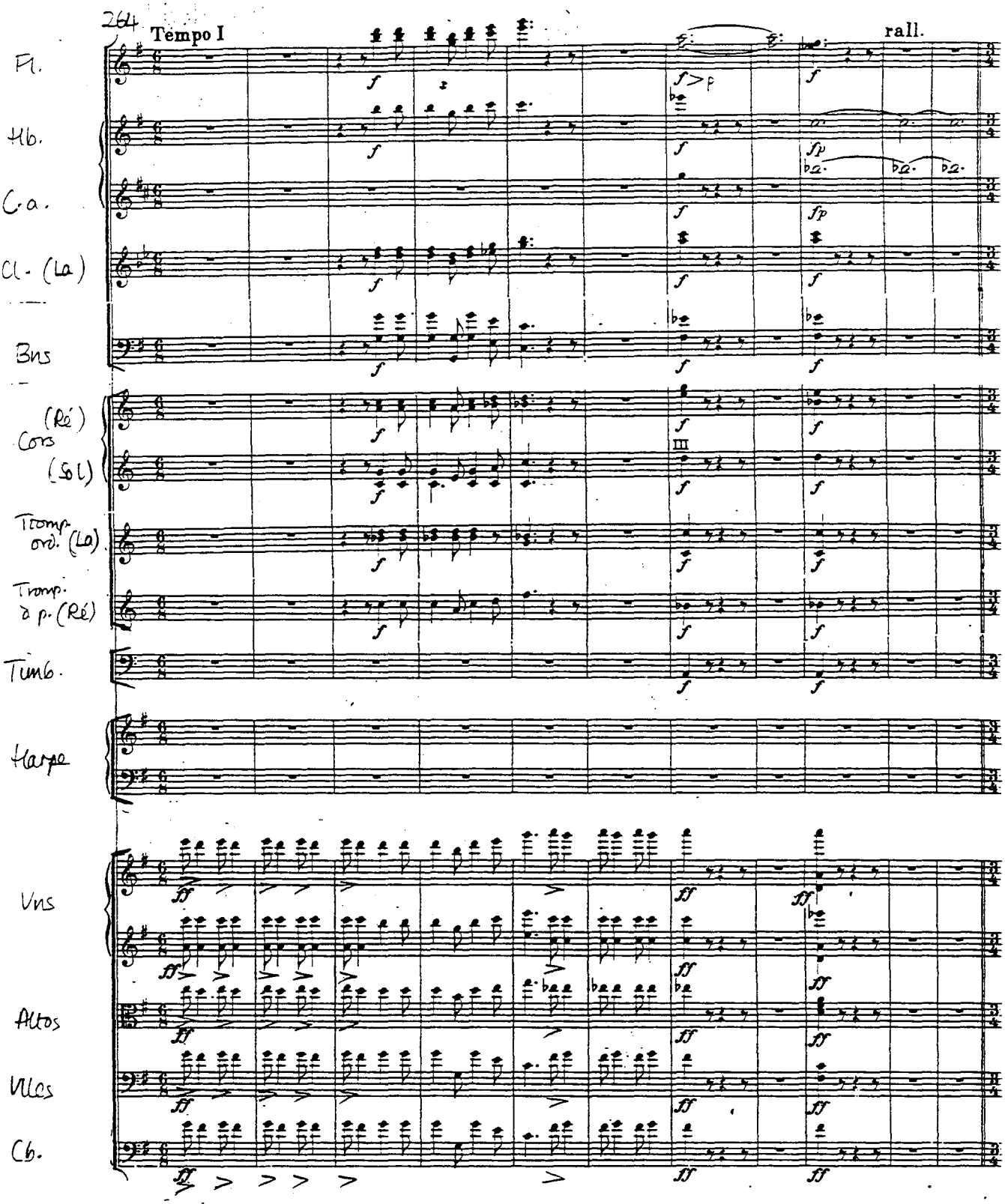

222
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp. à p. (Ré)
Timb.
Vns
Altos
Vlles
Cb.

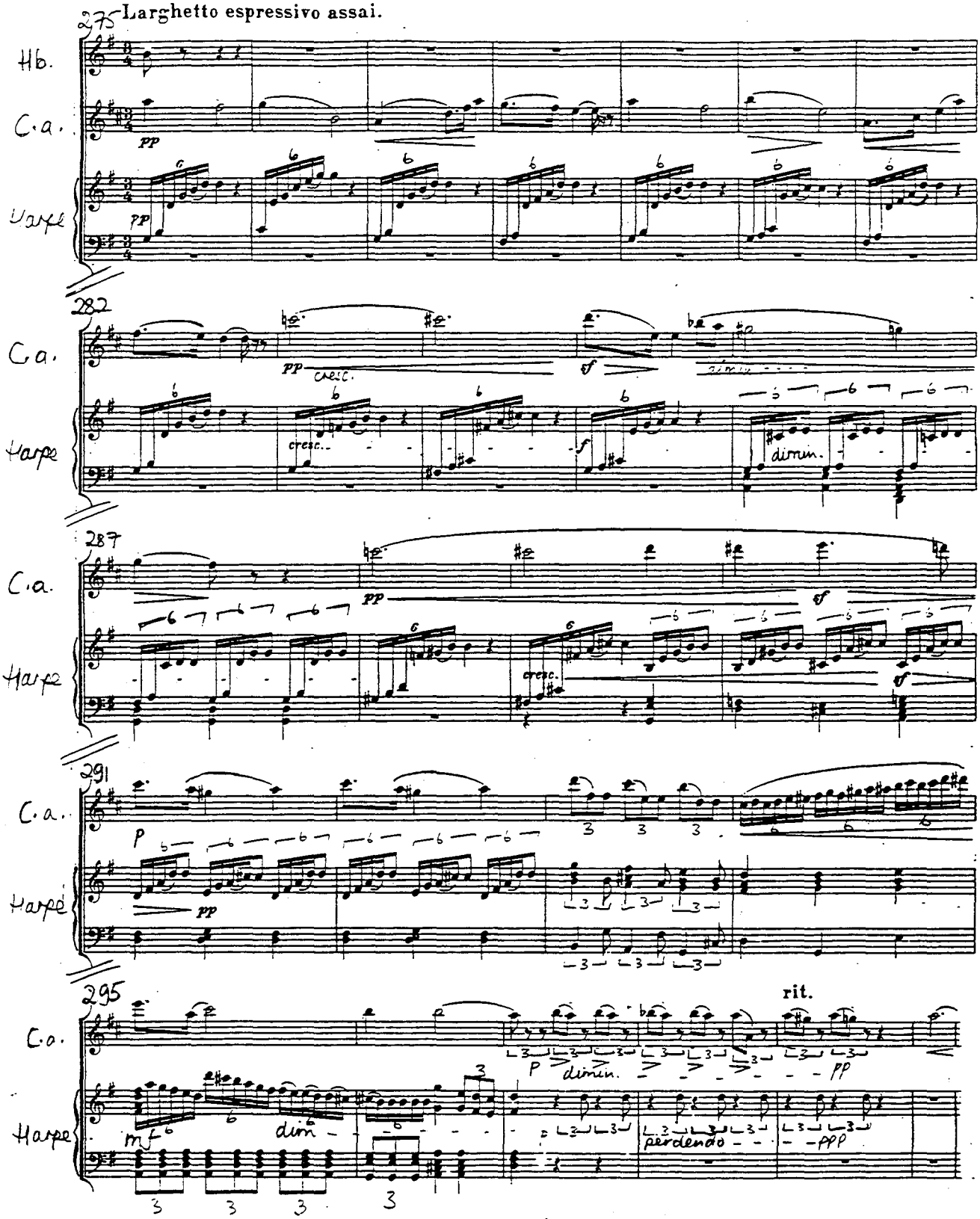

Sans presser
228
unis.
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
(Ré)
Cors
(Sol)
Tromp. ord. (La)
unis.
Tromp. à p. (Ré)
Timb.
Vns
Vla
Vlles et Cb.

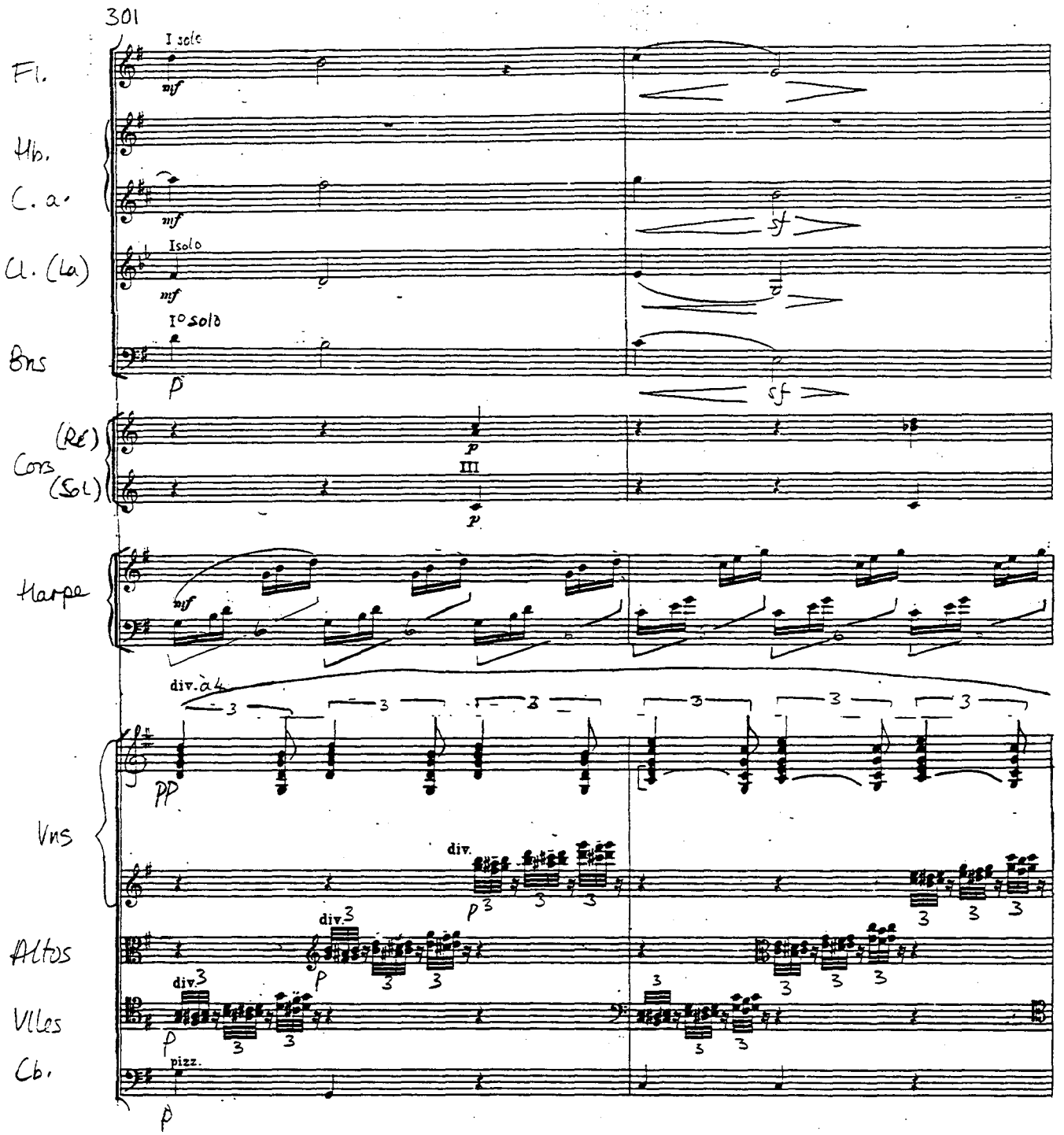

237
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Violoncelles
Cb.

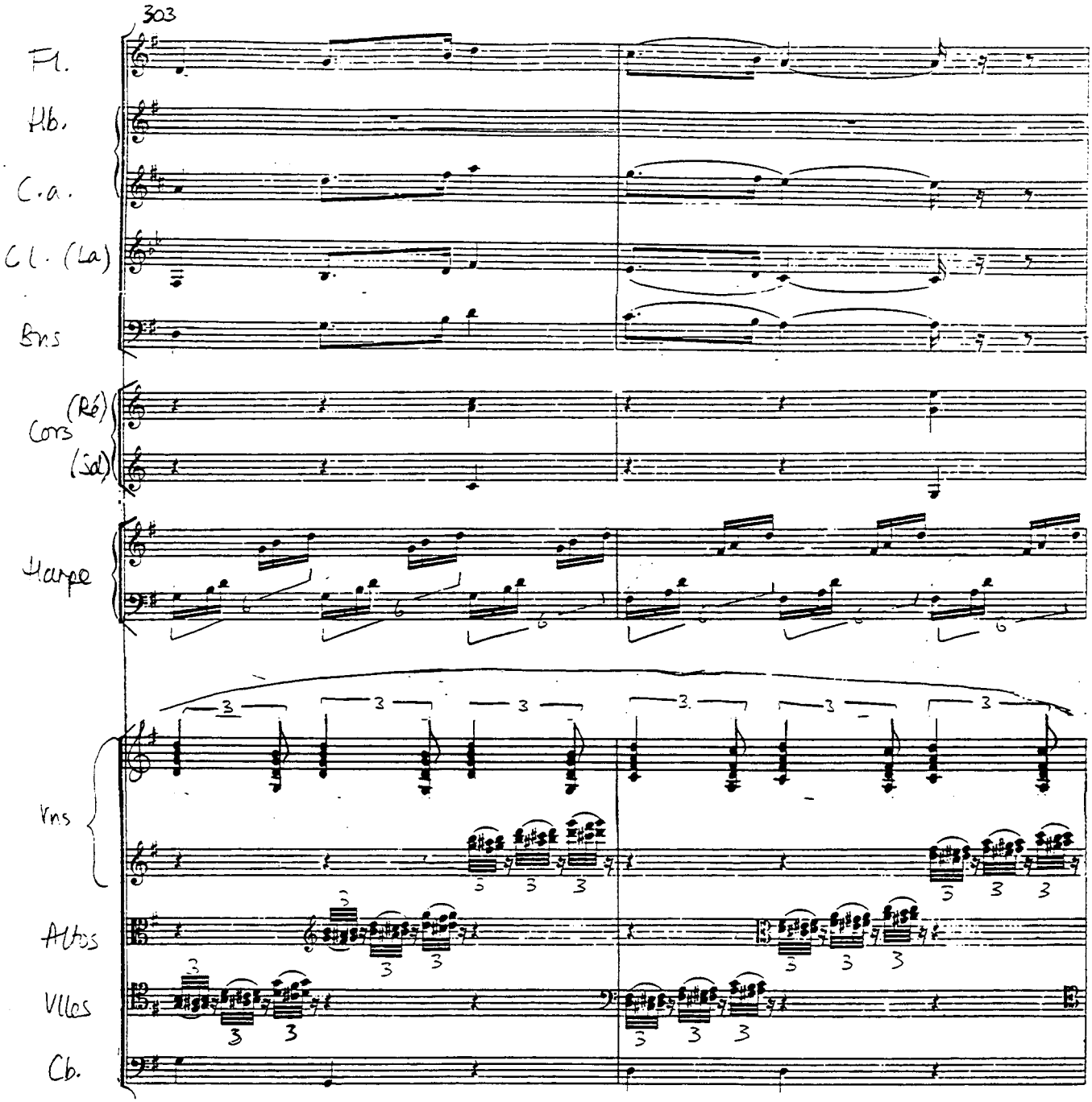

247
Fl.
Hb.
C. a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
w.s.
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
f
Harpe
Solo
f
Vns
Altos
Vlles
et Cb.
ff
ff
ff

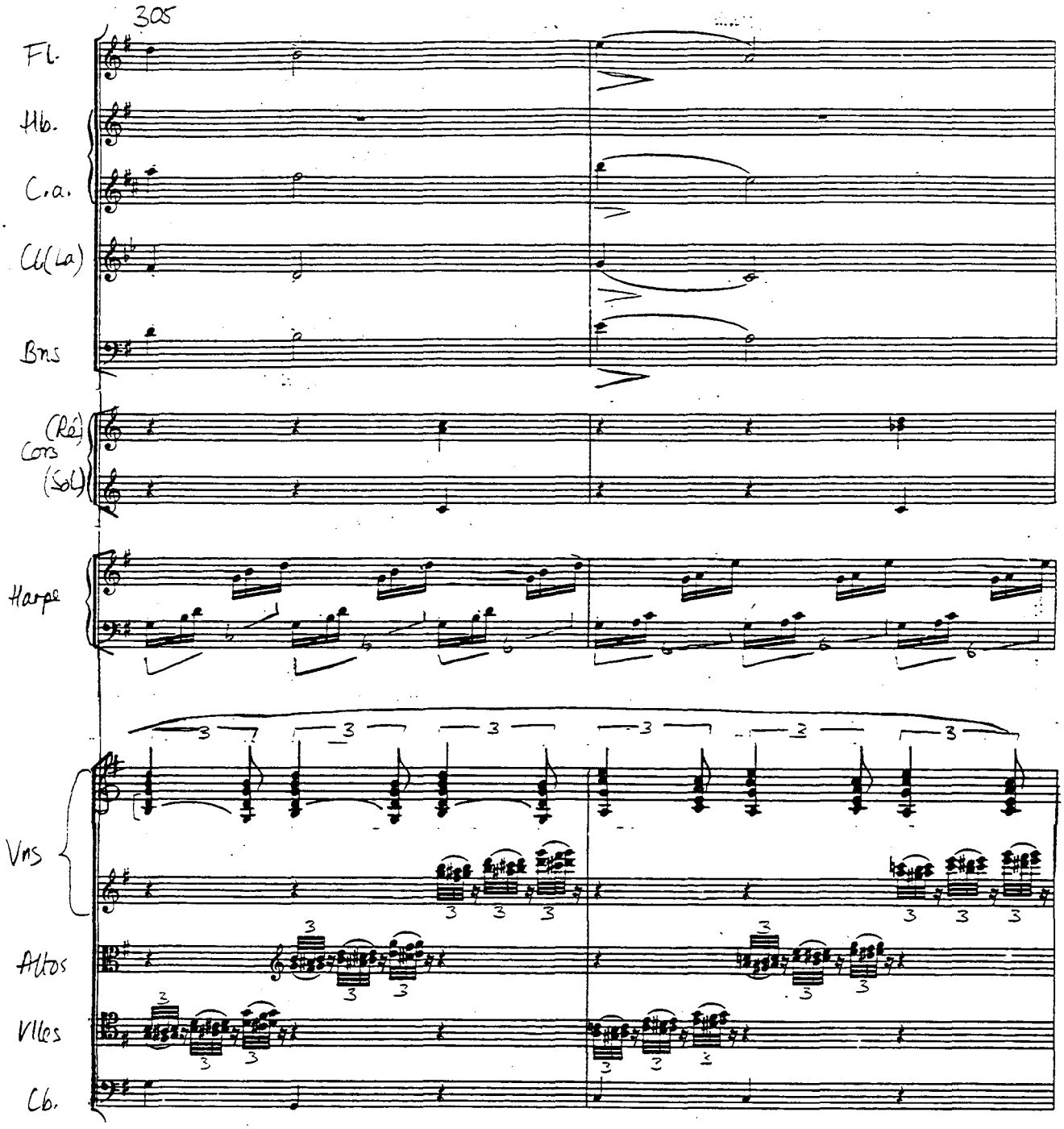

257
Larghetto espressivo assai.
Fl.
Hb.
C.a.
Cl.(Lo)
Bns
(Ré)
Cors
(Sol)
Tromp.(La) ord.
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlles et Cb
solo
solo

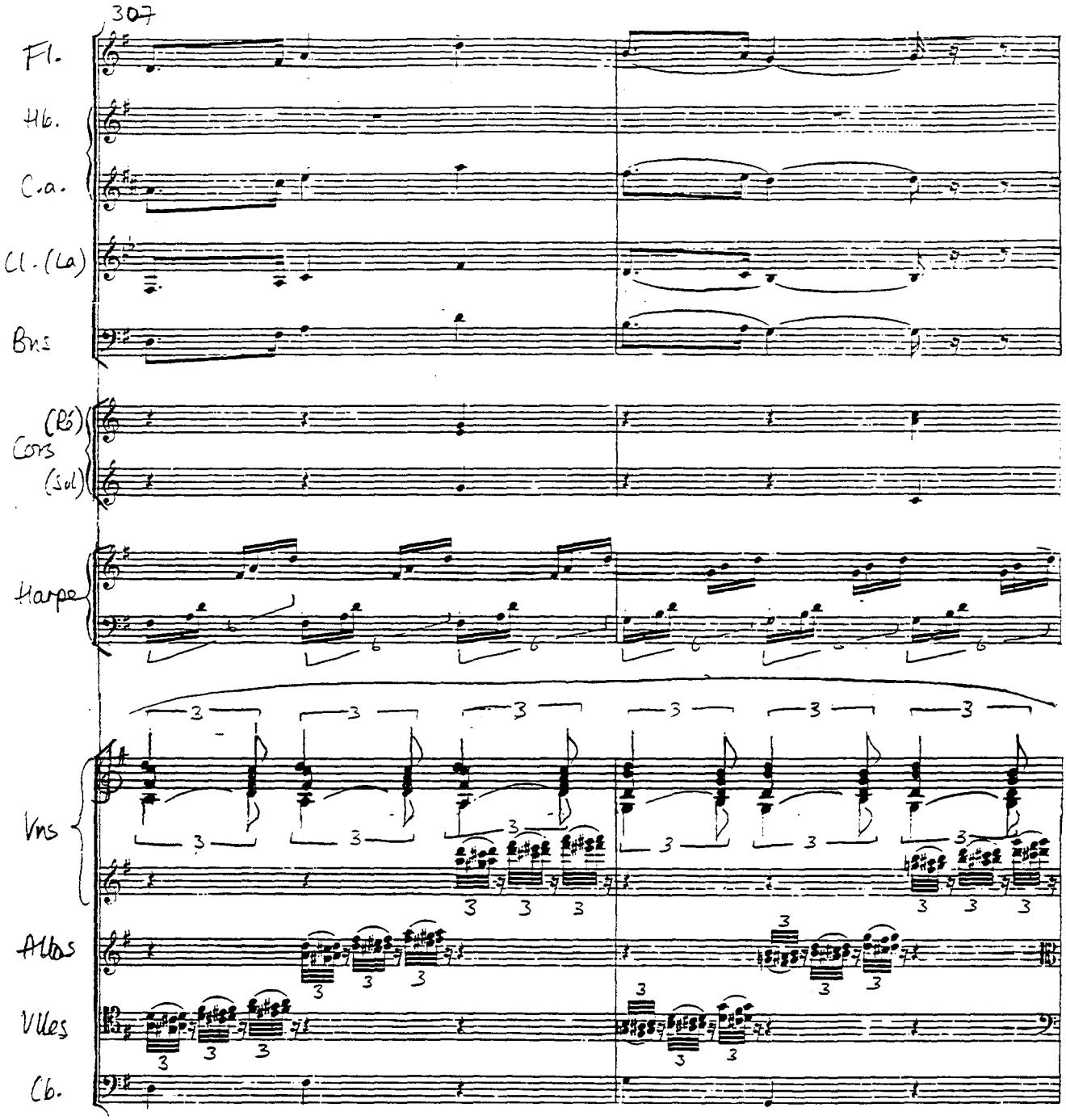

264
Tempo I
rall.
Fl.
Hb.
C.a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlles
Cb.

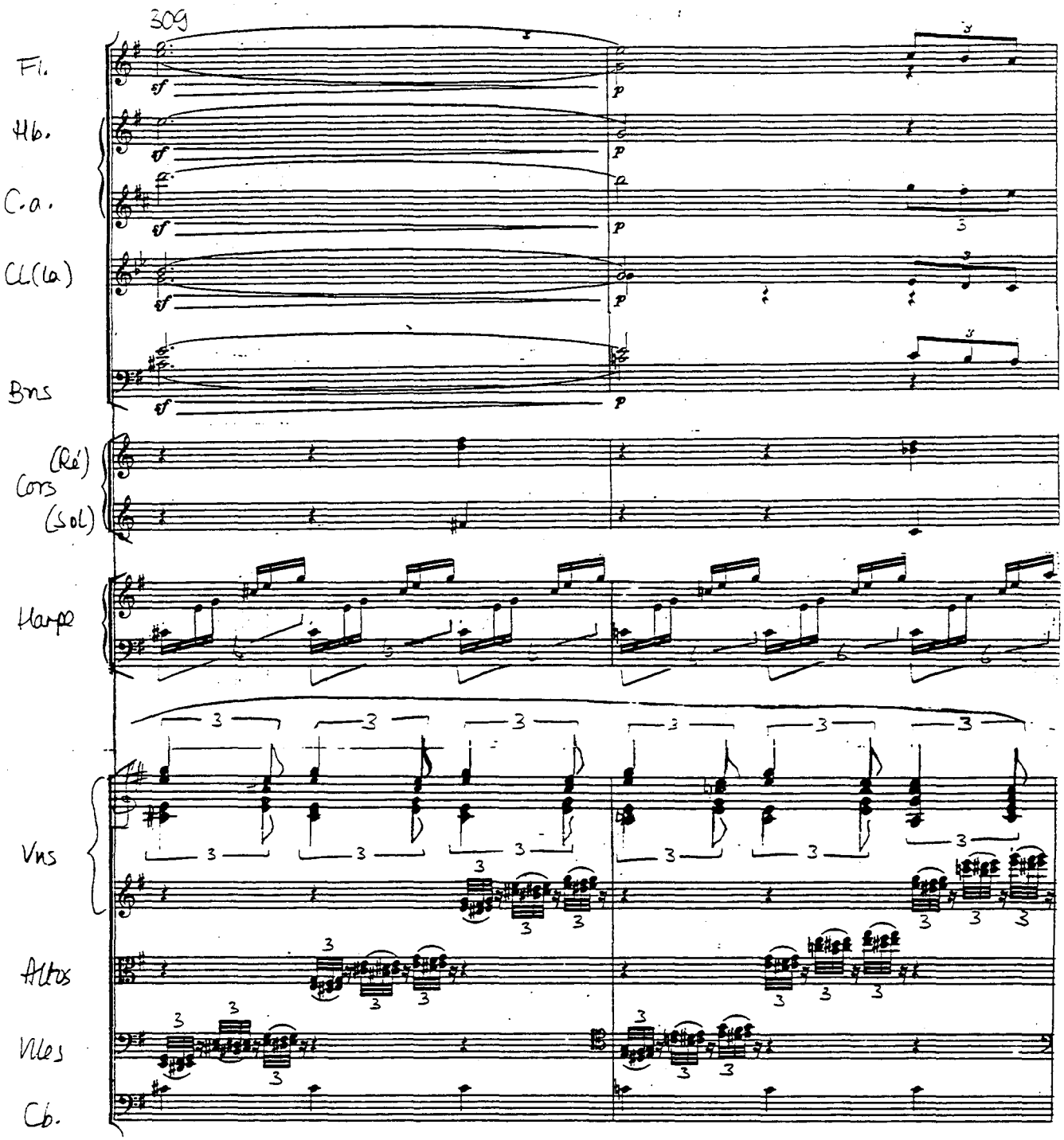

Larghetto espressivo assai.
Hb.
C.a.
Harpe
pp
cresc.
dimin.
sf
p
mf
dim
perdendo
ppp
rit.

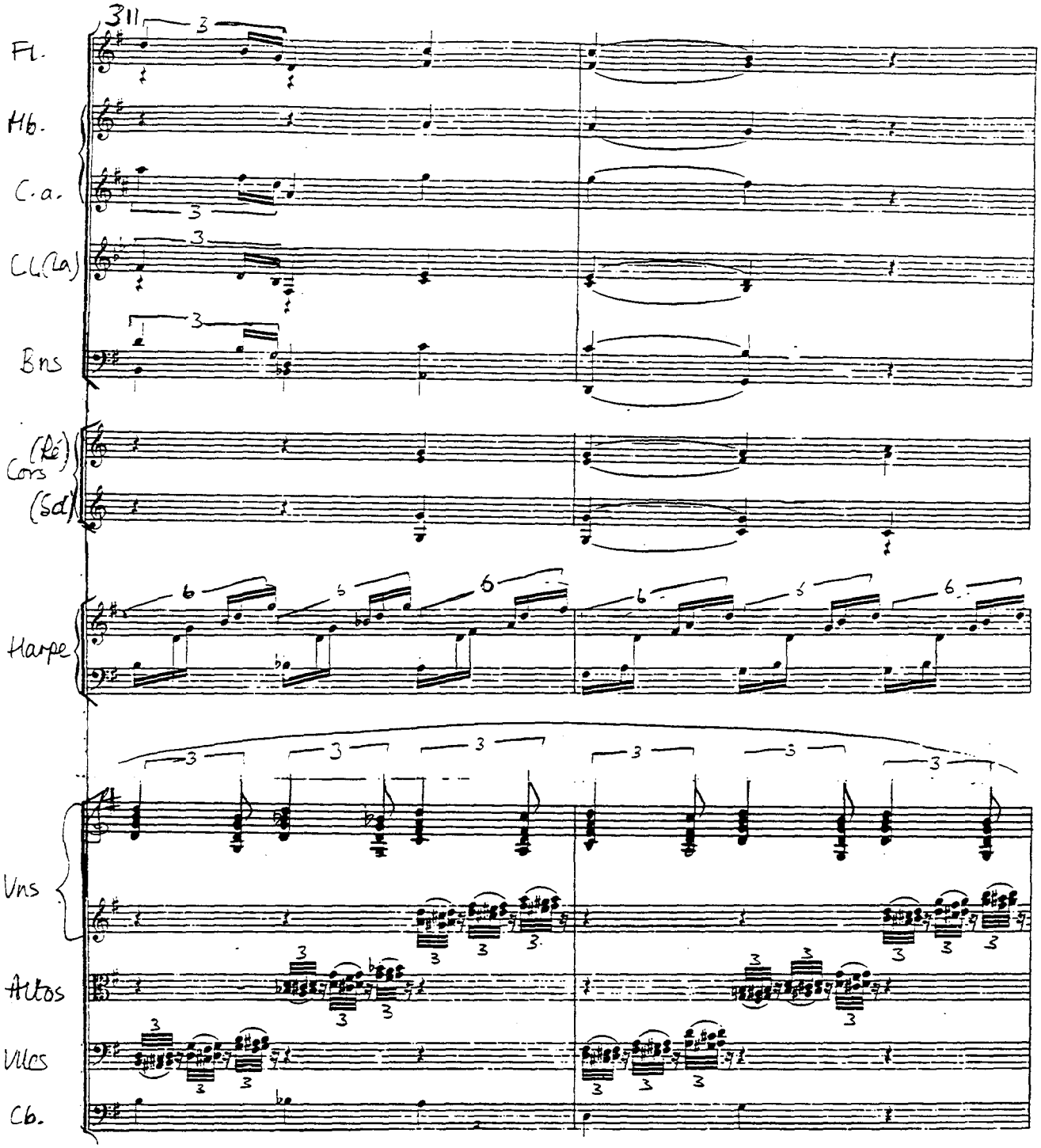

301
Fl.
I solo
mf
Hb.
C. a.
mf
sf
Cl. (La)
I solo
mf
Bns
I° solo
p
sf
(Re)
Cors
(Sol)
p
III
p
Harpe
mf
div. à 4
pp
Vns
div.
p
div.
p
Altos
div.
p
Vlles
p
Cb.
pizz.
p

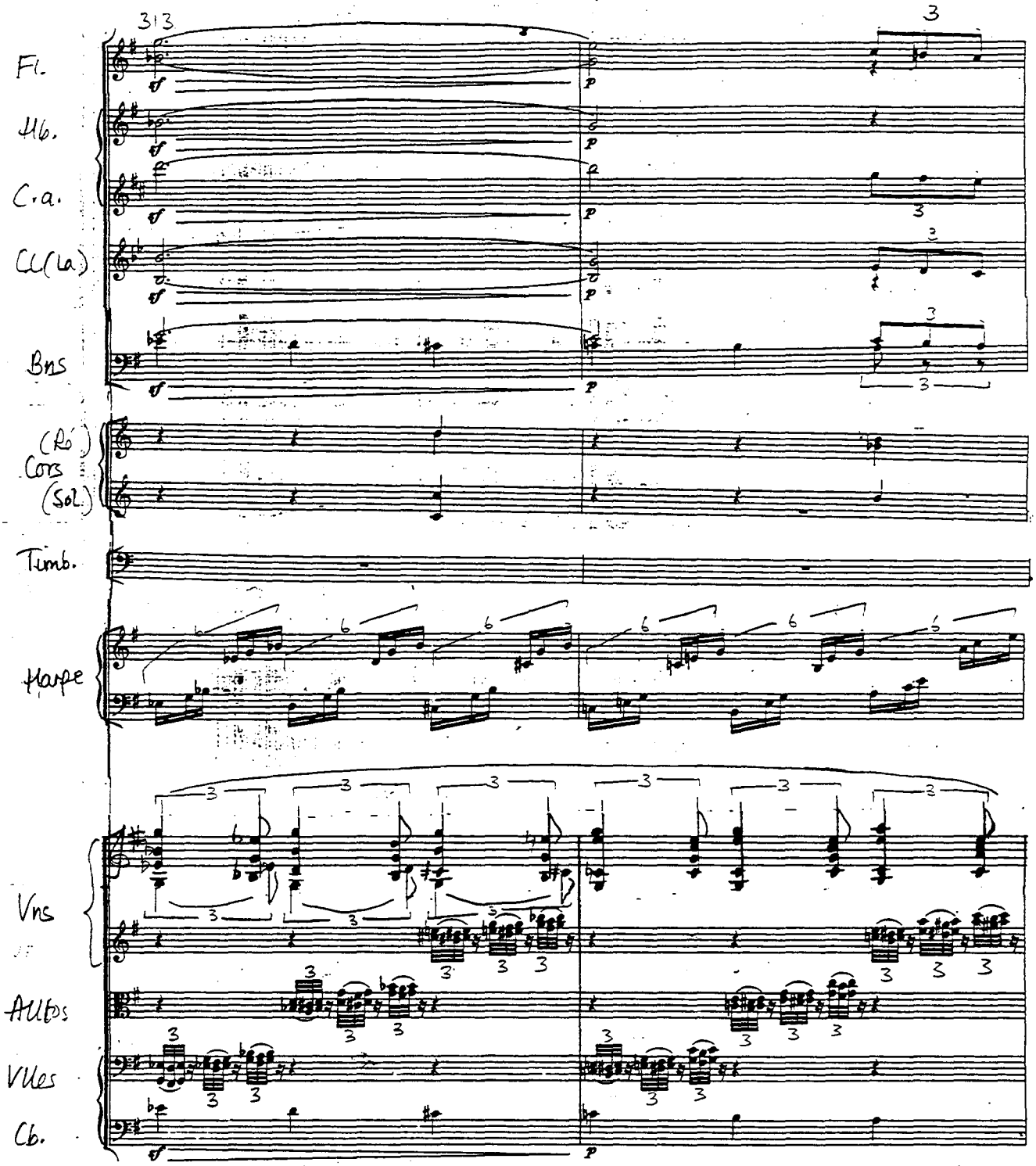

303
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré)
(Sol)
Harpe
Vns
Altos
Vlles
Cb.

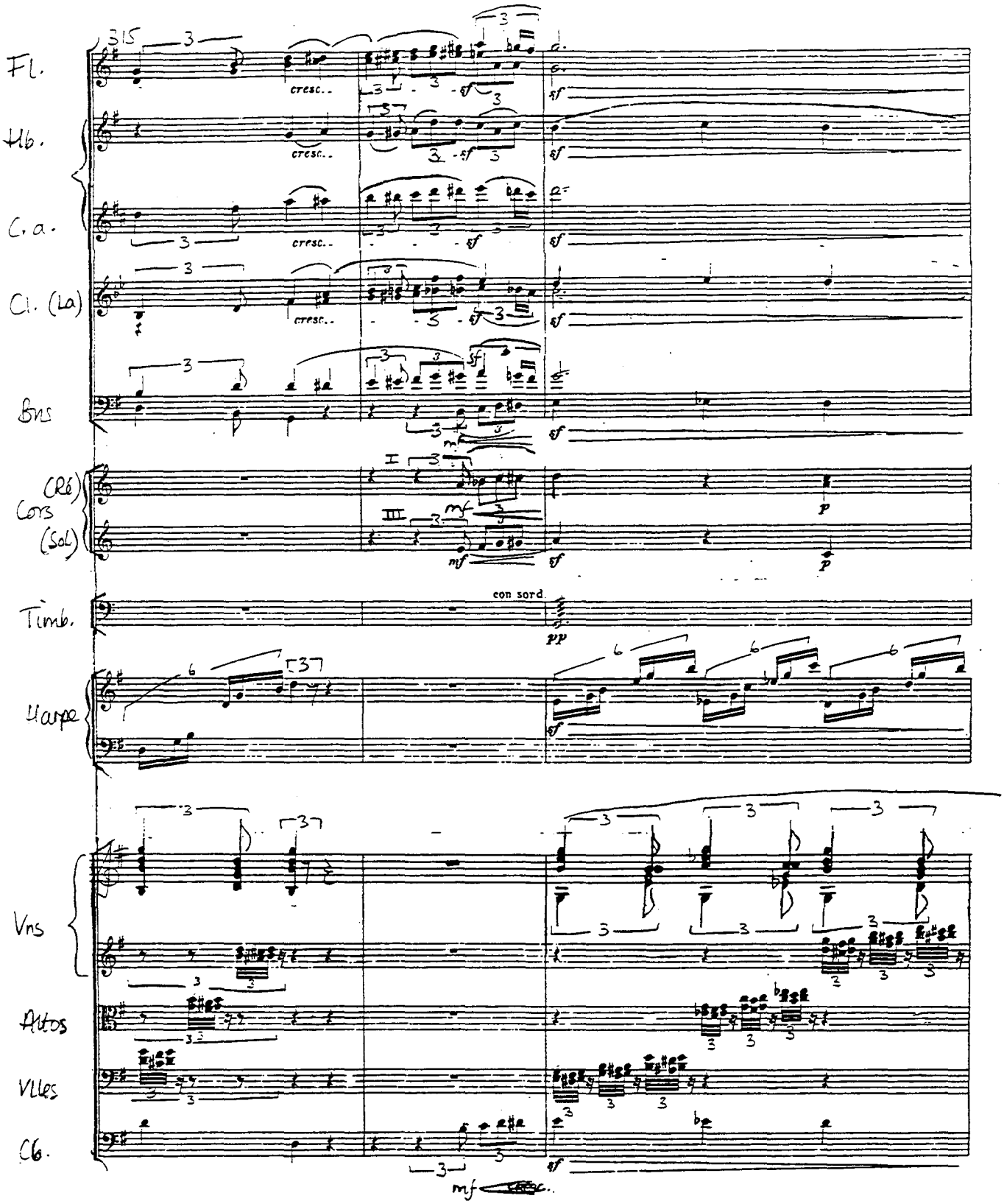

305
Fl.
Hb.
C.a.
Cl(La)
Bns
(Ré)
Cors
(Sol)
Harpe
Vns
Altos
Vlles
Cb.

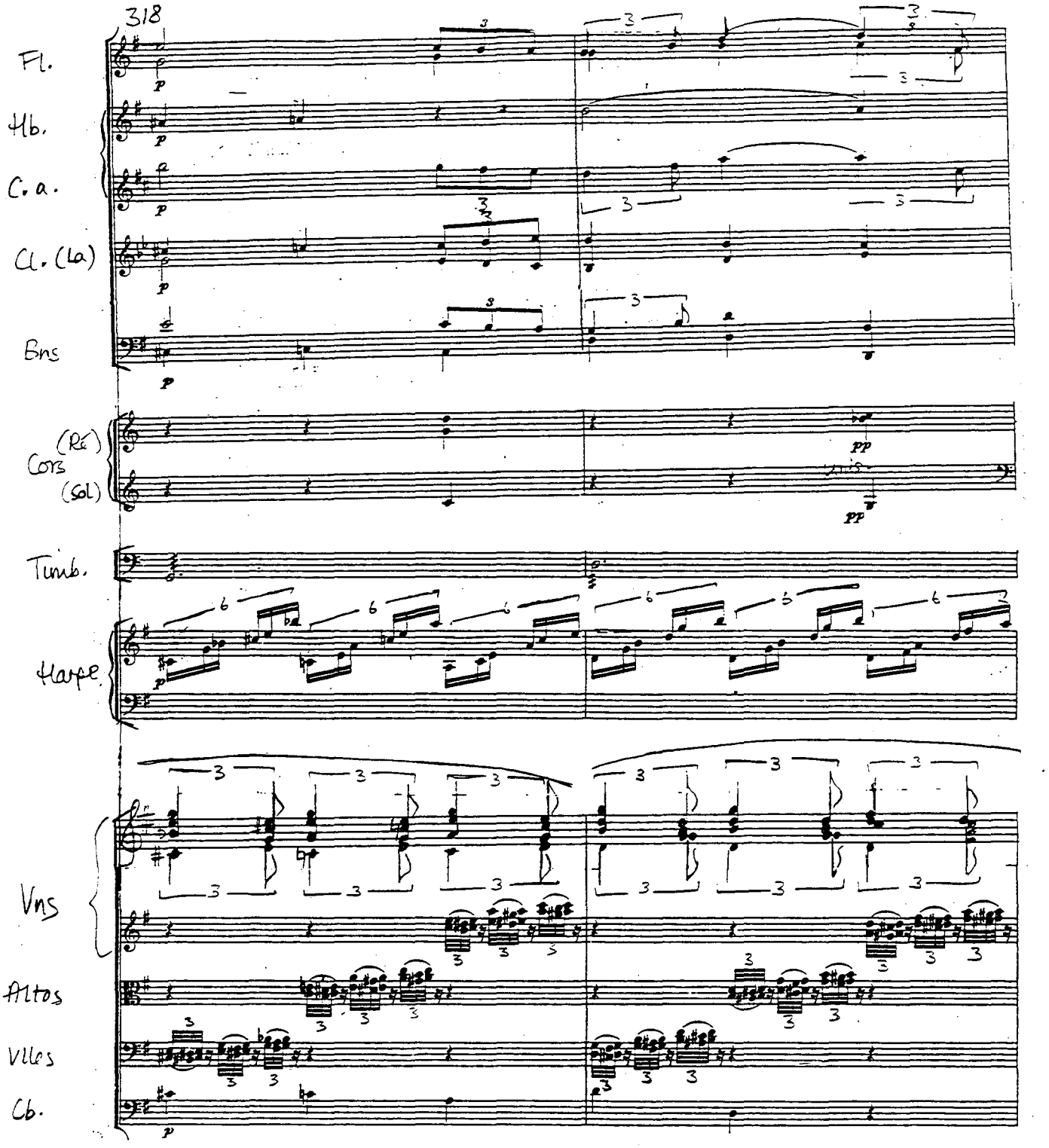

307
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Harpe
Vns
Altos
Vlles
Cb.

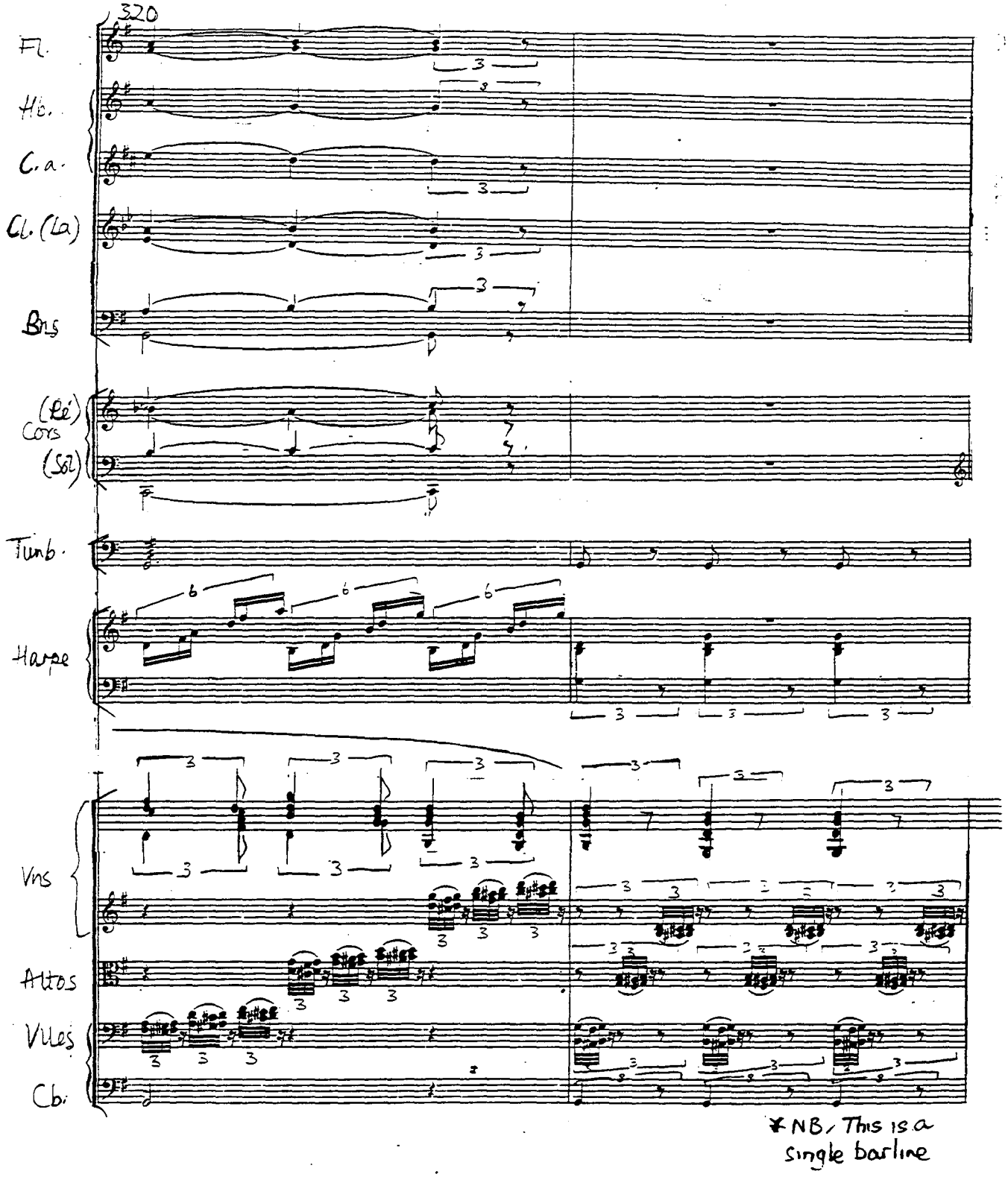

309
Fl.
Hb.
C.a.
Cl.(La)
Bns
(Ré)
Cors
(Sol)
Harpe
Vns
Altos
Vlcs
Cb.

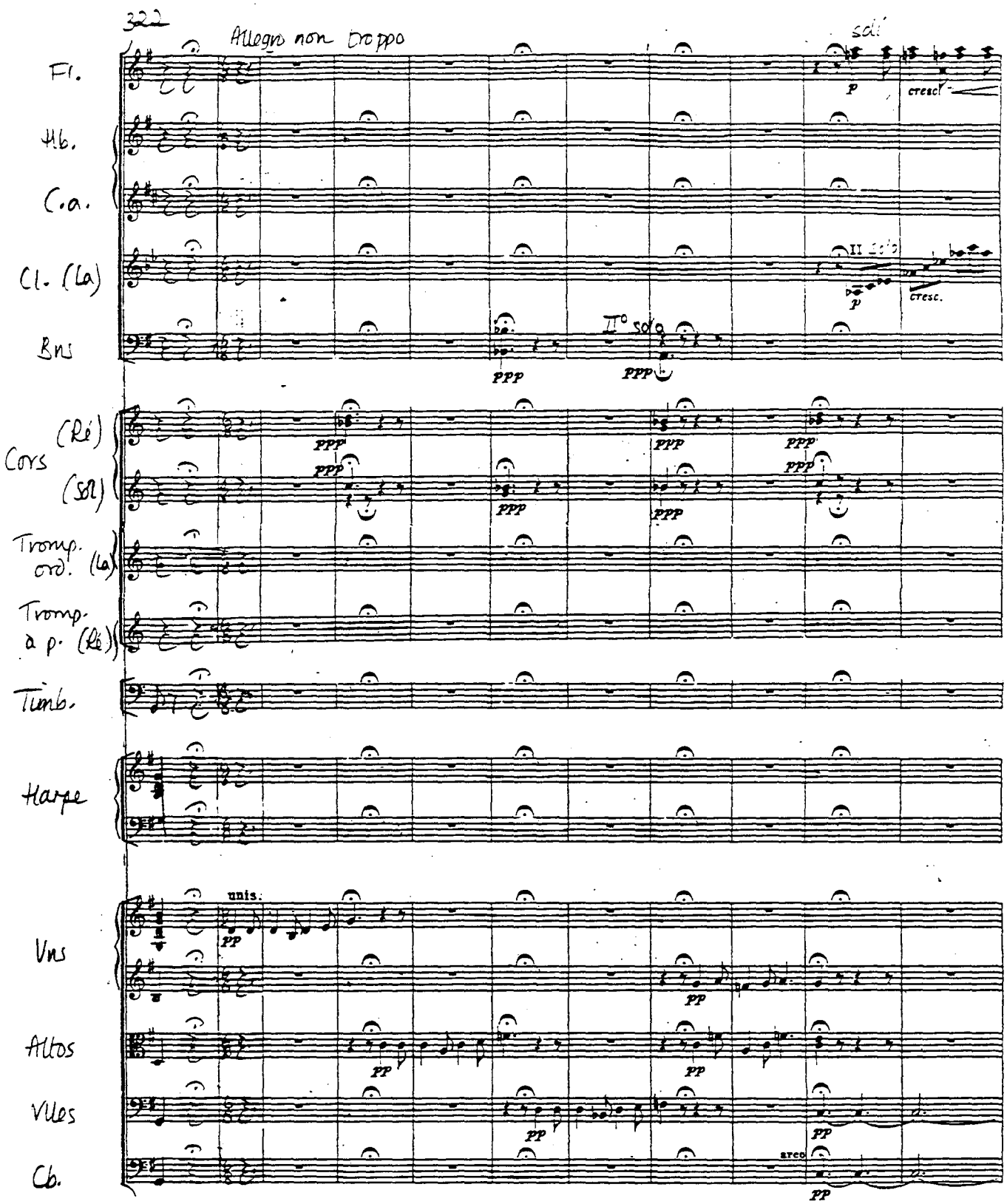

311
Fl.
Hb.
C.a.
Cl.(La)
Bns
Cors (Ré) (Sol)
Harpe
Vns
Altos
Vlcs
Cb.

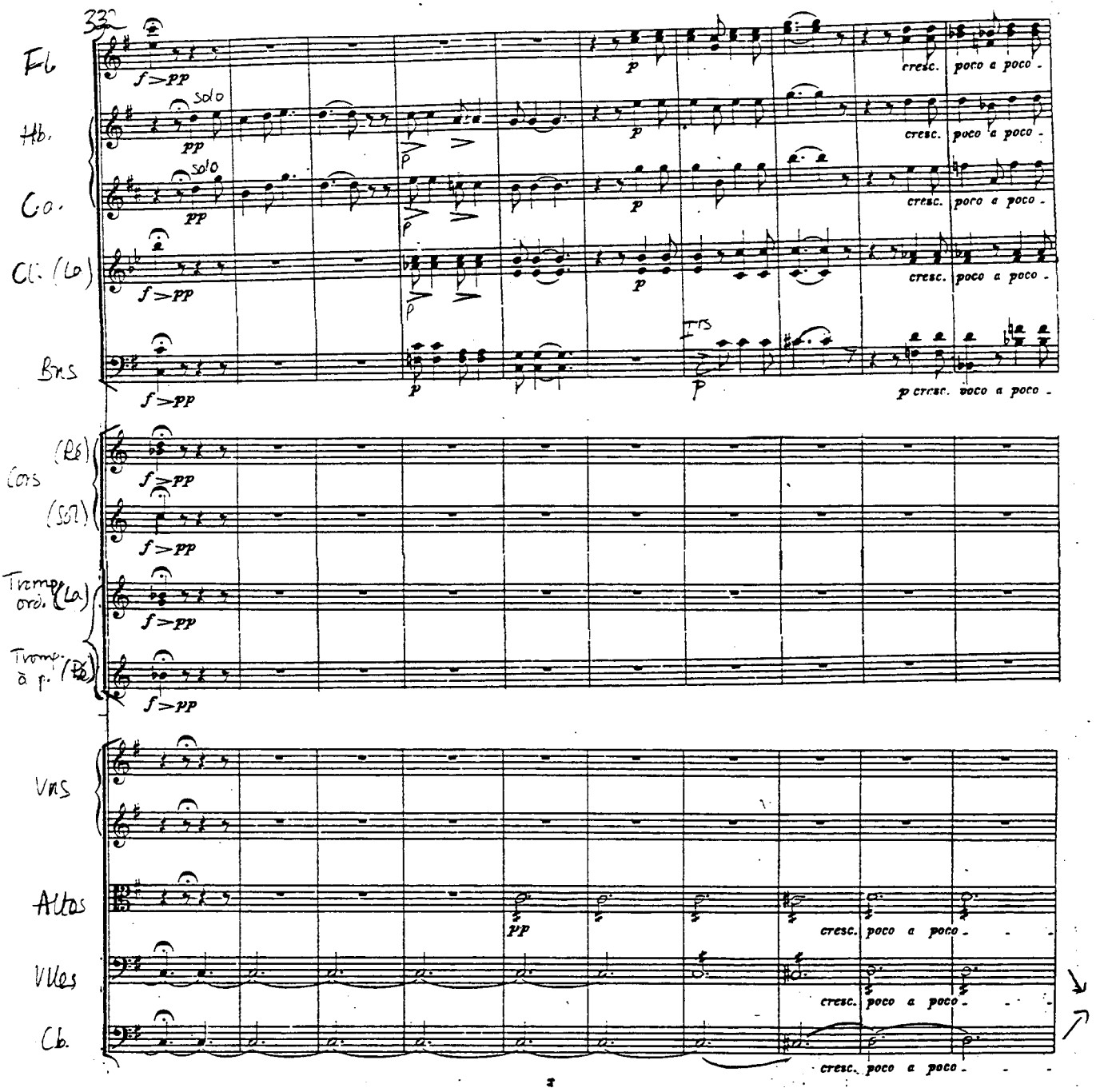

313
Fl.
Hb.
C.a.
Cl(La)
Bns
(Ré)
Cors
(Sol)
Timb.
Harpe
Vns
Altos
Vlles
Cb.

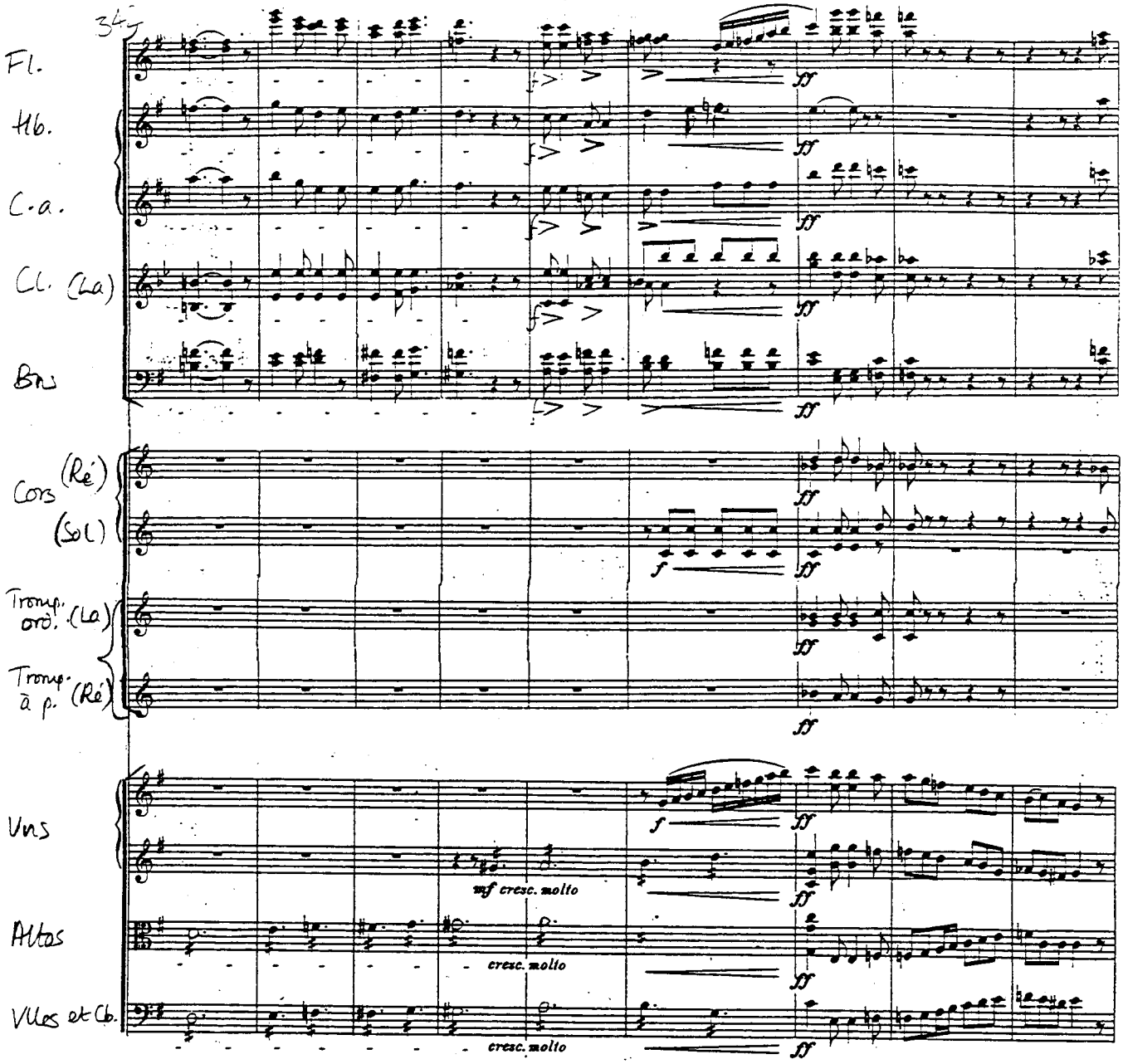

315
Fl.
Hb.
C. a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Timb.
Harpe
Vns
Altos
Vlles
Cb.
cresc..
con sord.
pp
mf
sf
ff
p

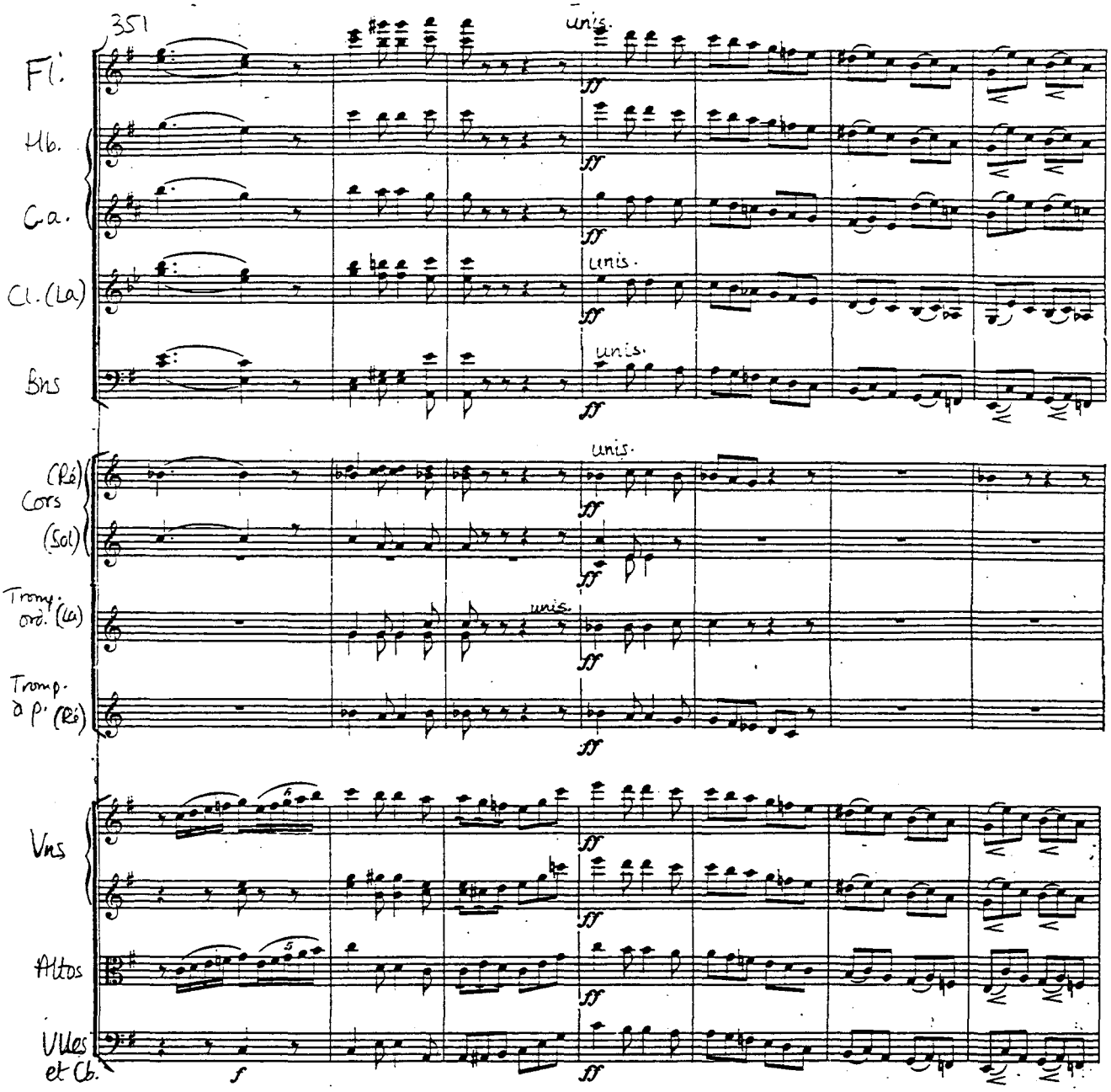

318
Fl.
Hb.
C. a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
Timb.
Harpe
Vns
Altos
Vlles
Cb.

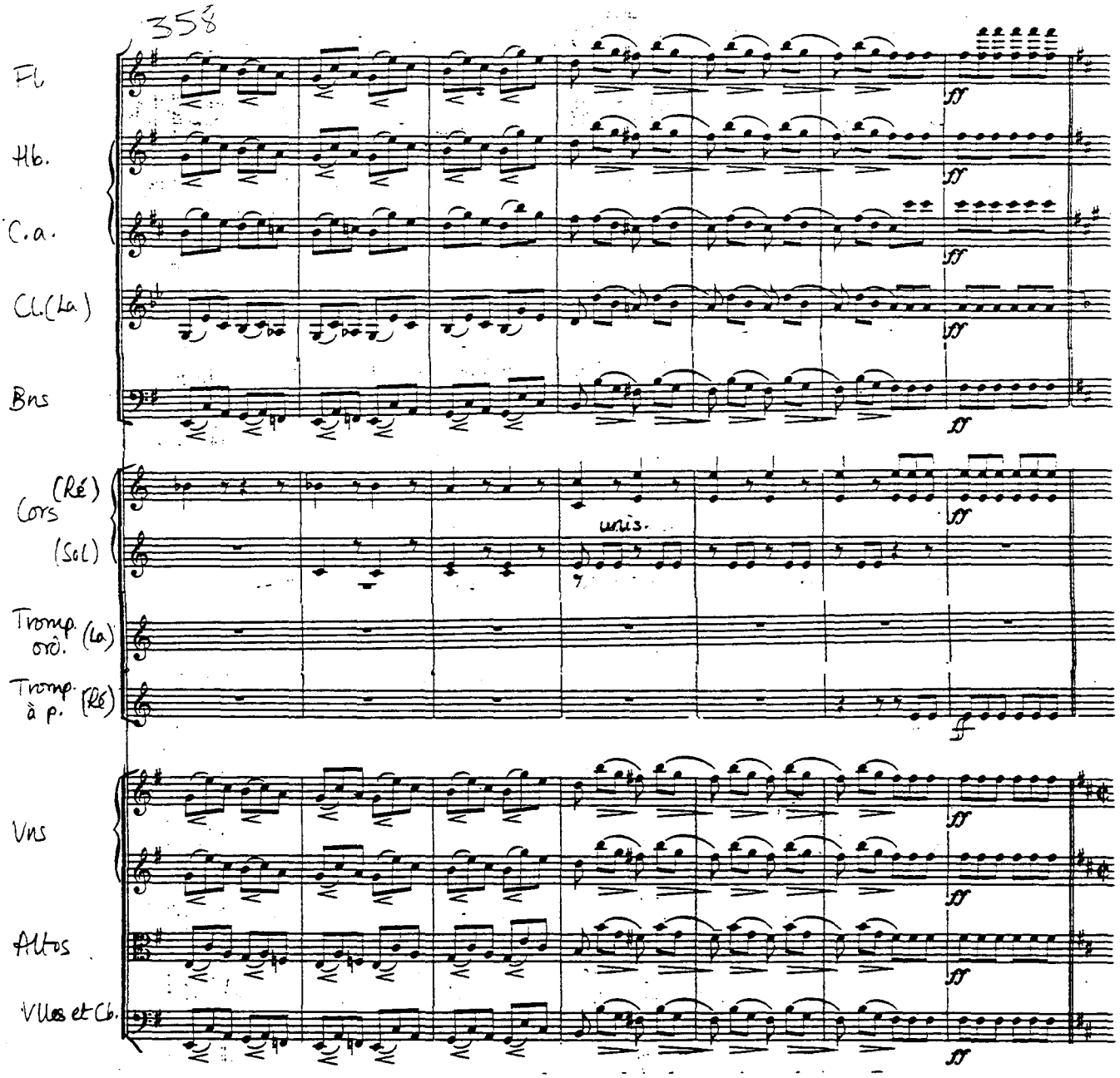

320
Fl.
Ob.
C.a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
Timb.
Harpe
Vns
Altos
Vlles
Cb.
*NB, This is a single barline

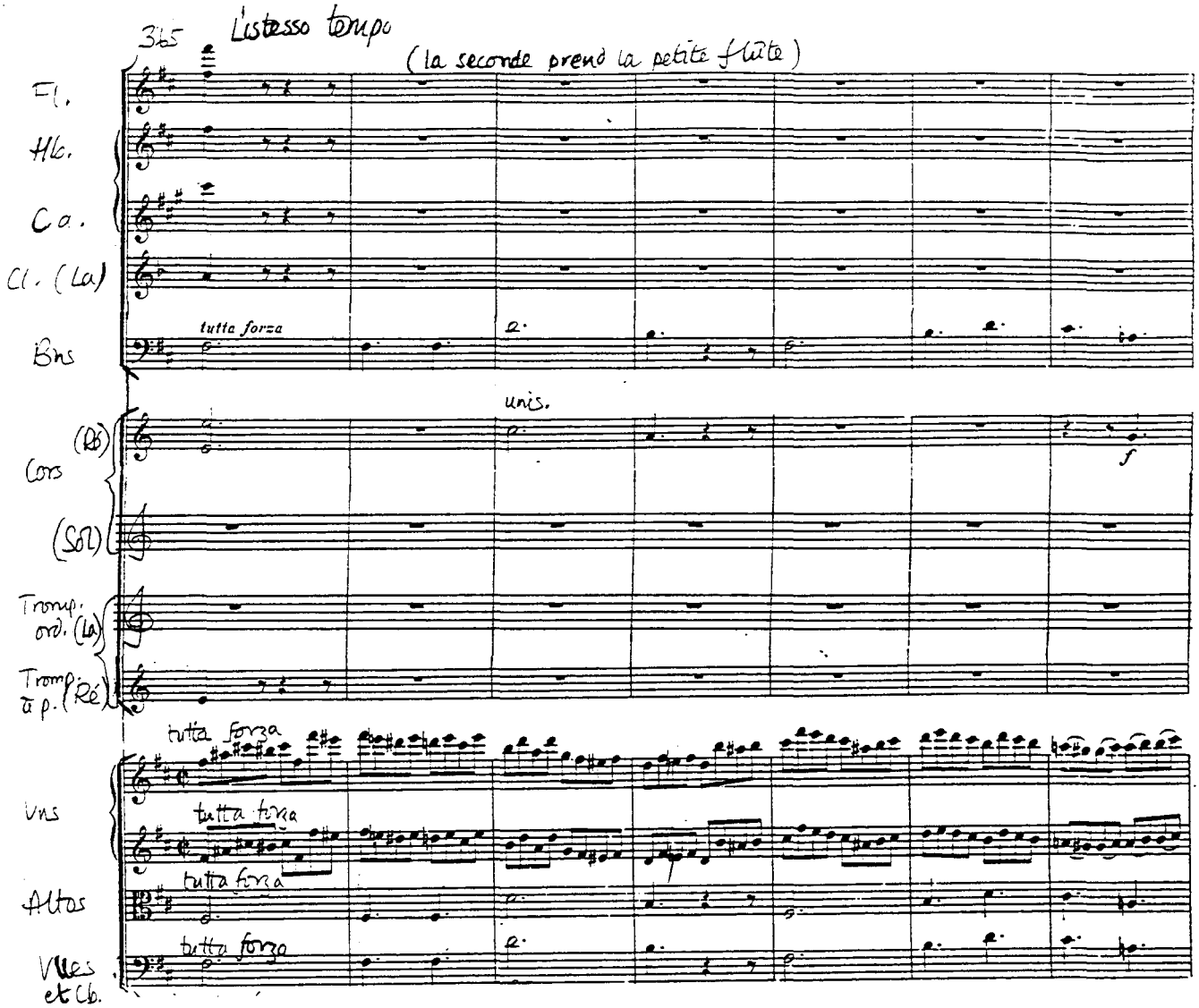

322
Allegro non troppo
soli
Fl.
Ob.
C.a.
Cl. (La)
Bns
II° solo
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Harpe
unis.
Vns
Altos
Vlles
Cb.
arco

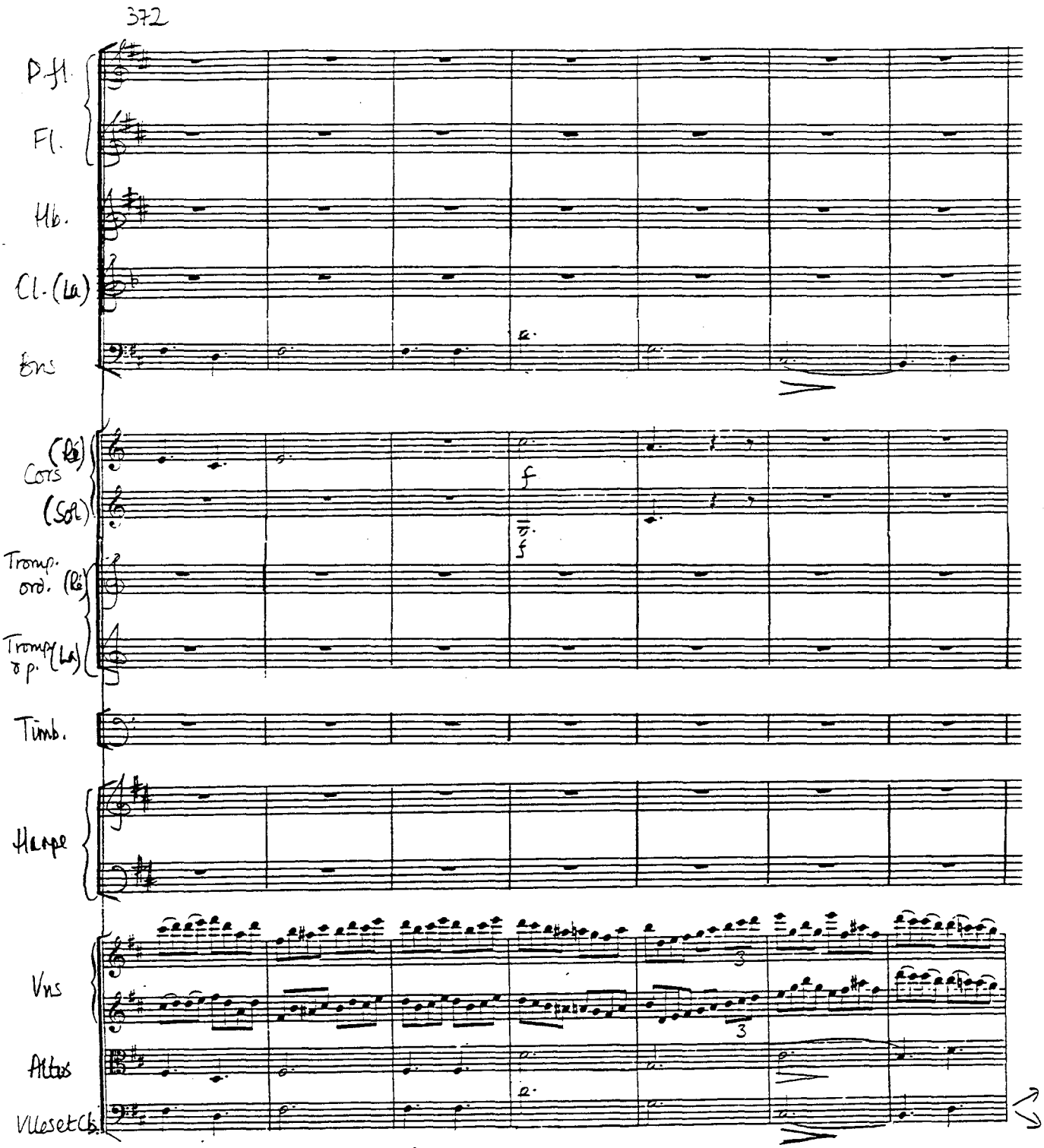

332
Fl.
Hb.
Co.
Cl. (La)
Bns
Cors (Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles
Cb.
solo
cresc. poco a poco
p cresc. poco a poco

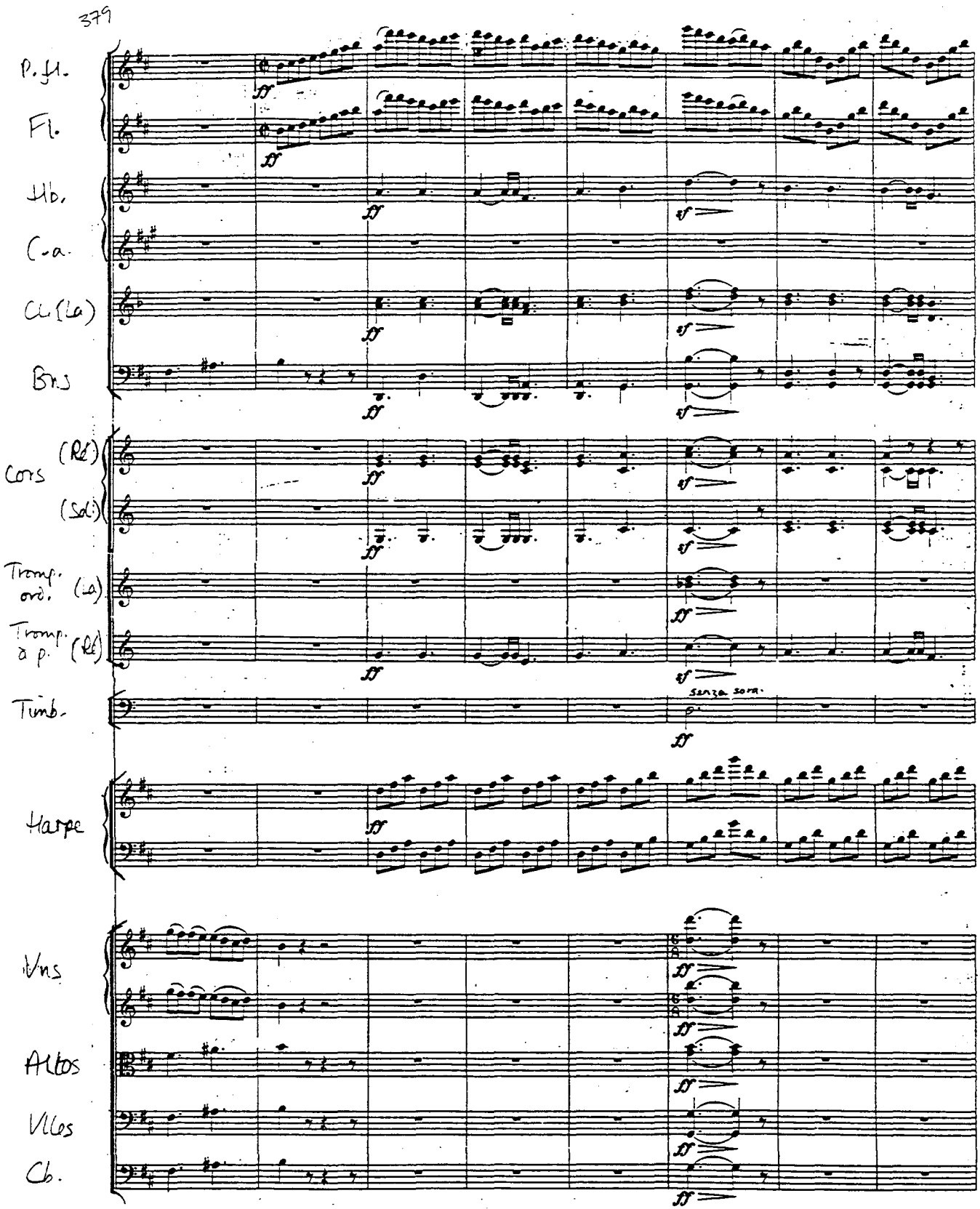

34
Fl.
Hb.
C.a.
Cl. (La)
Bn
Cors (Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles et Cb.
mf cresc. molto
cresc. molto
cresc. molto
f
ff

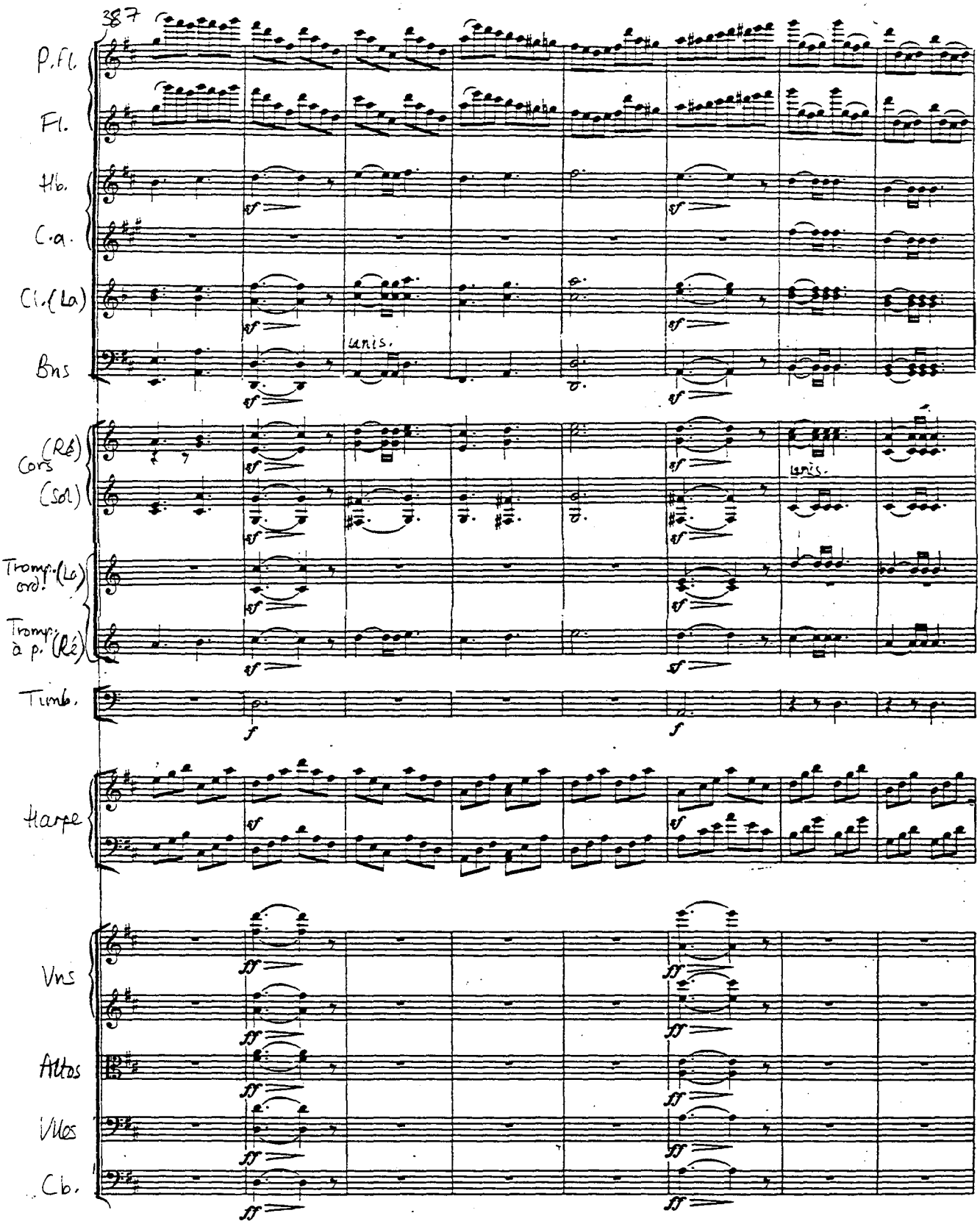

351
Fl.
Hb.
C.a.
Cl. (La)
Bns
(Ré)
Cors
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles et Cb.
unis.
ff
f

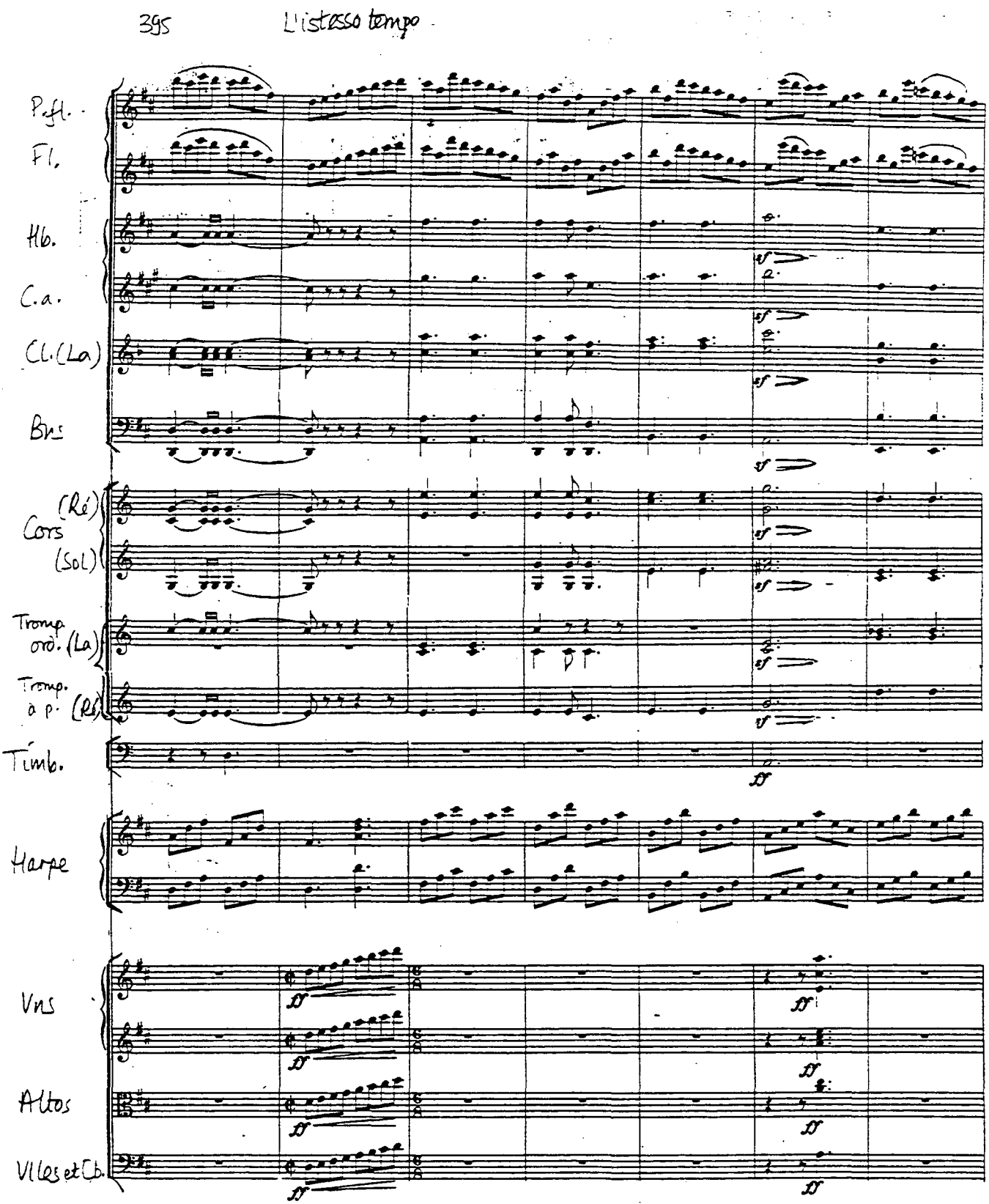

358
Fl.
Hb.
C.a.
Cl.(La)
Bns
Cors (Ré) (Sol)
unis.
Tromp. ord. (La)
Tromp. à p. (Ré)
Vns
Altos
Vlles et Cb.

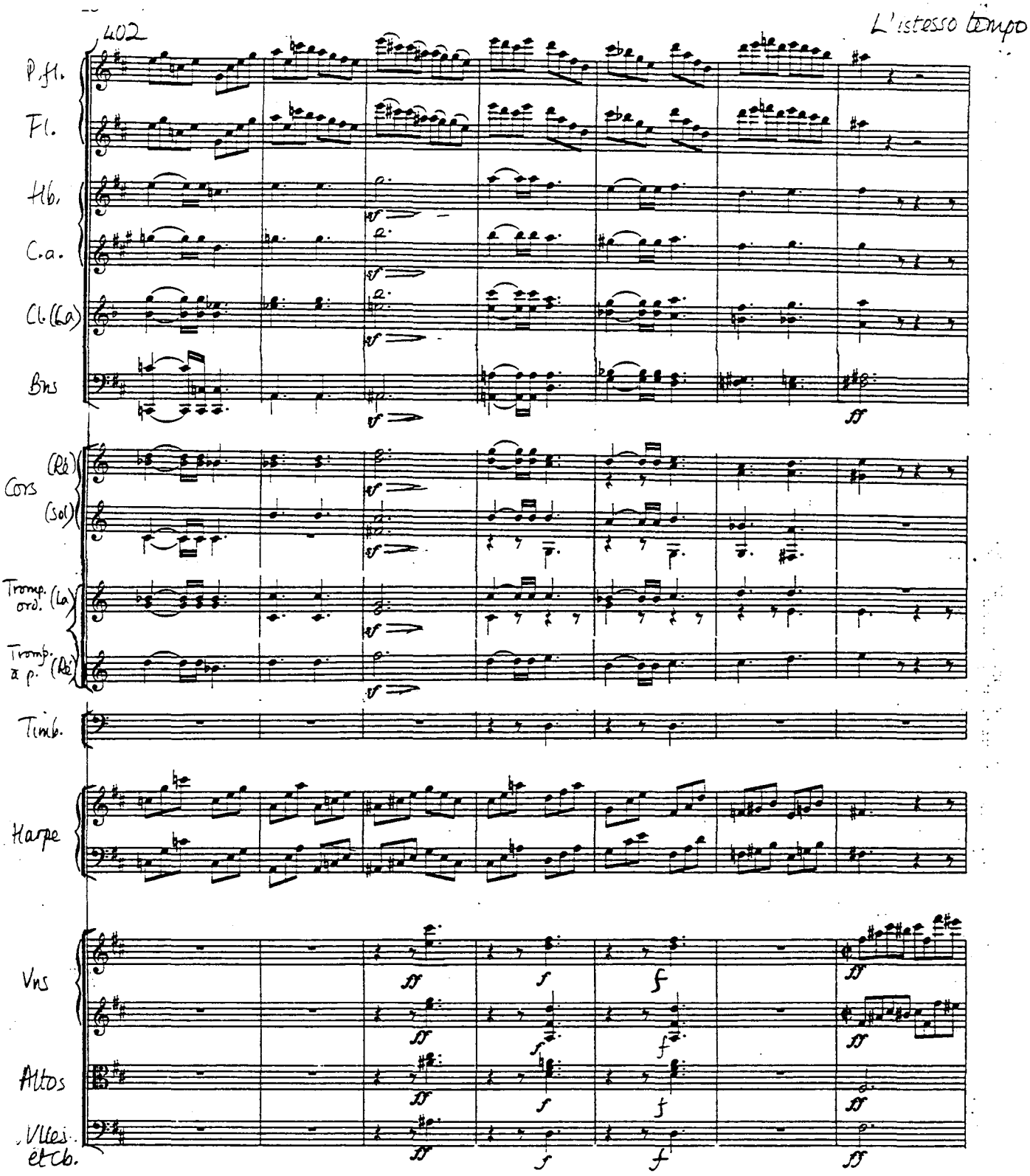

365
L'istesso tempo
(la seconde prend la petite flûte)
Fl.
Hb.
Ca.
Cl. (La)
tutta forza
Bns
unis.
(Ré)
(Sol)
Cors
Tromp. ord. (La)
Tromp. à p. (Ré)
tutta forza
Vns
Altos
Vlles et Cb.

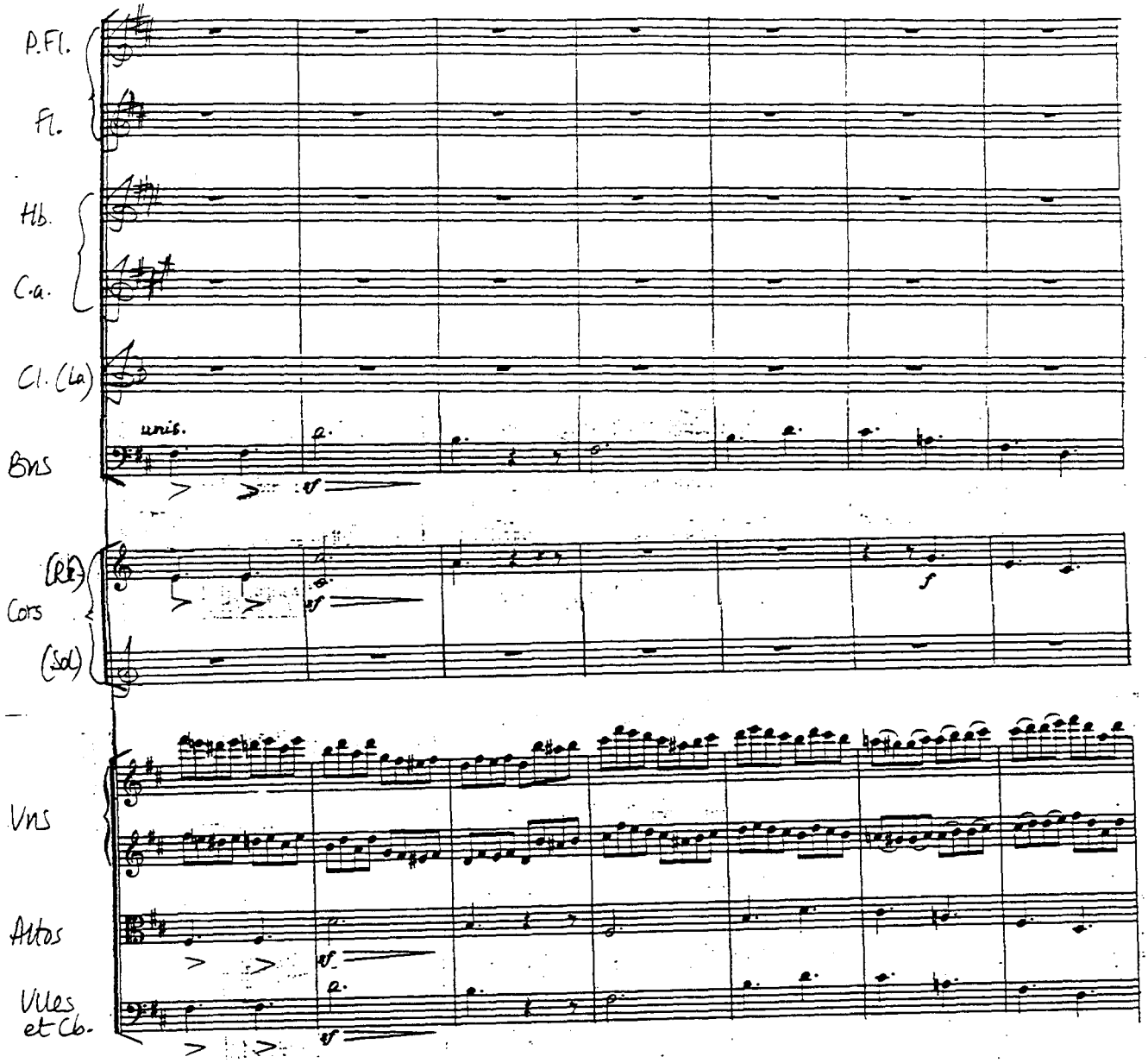

372
P.fl.
Fl.
Hb.
Cl. (La)
Cors
(Sol)
Tromp. ord. (Ré)
Tromp. sp. (La)
Timb.
Harpe
Vns
Altos
Vlles et Cb.
f
f

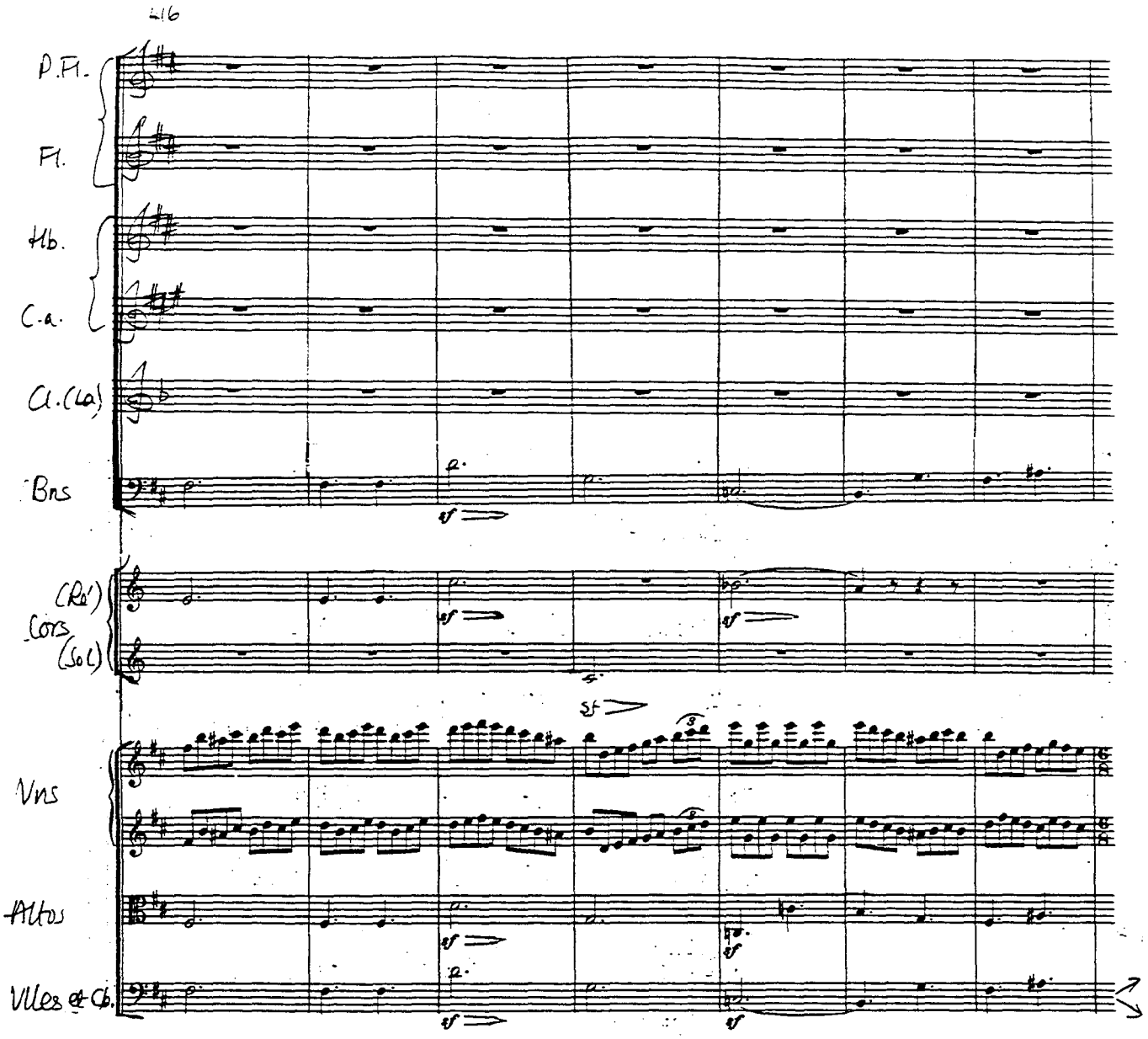

379
P. fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
senza sord.
Harpe
Vns
Altos
Vlcs
Cb.

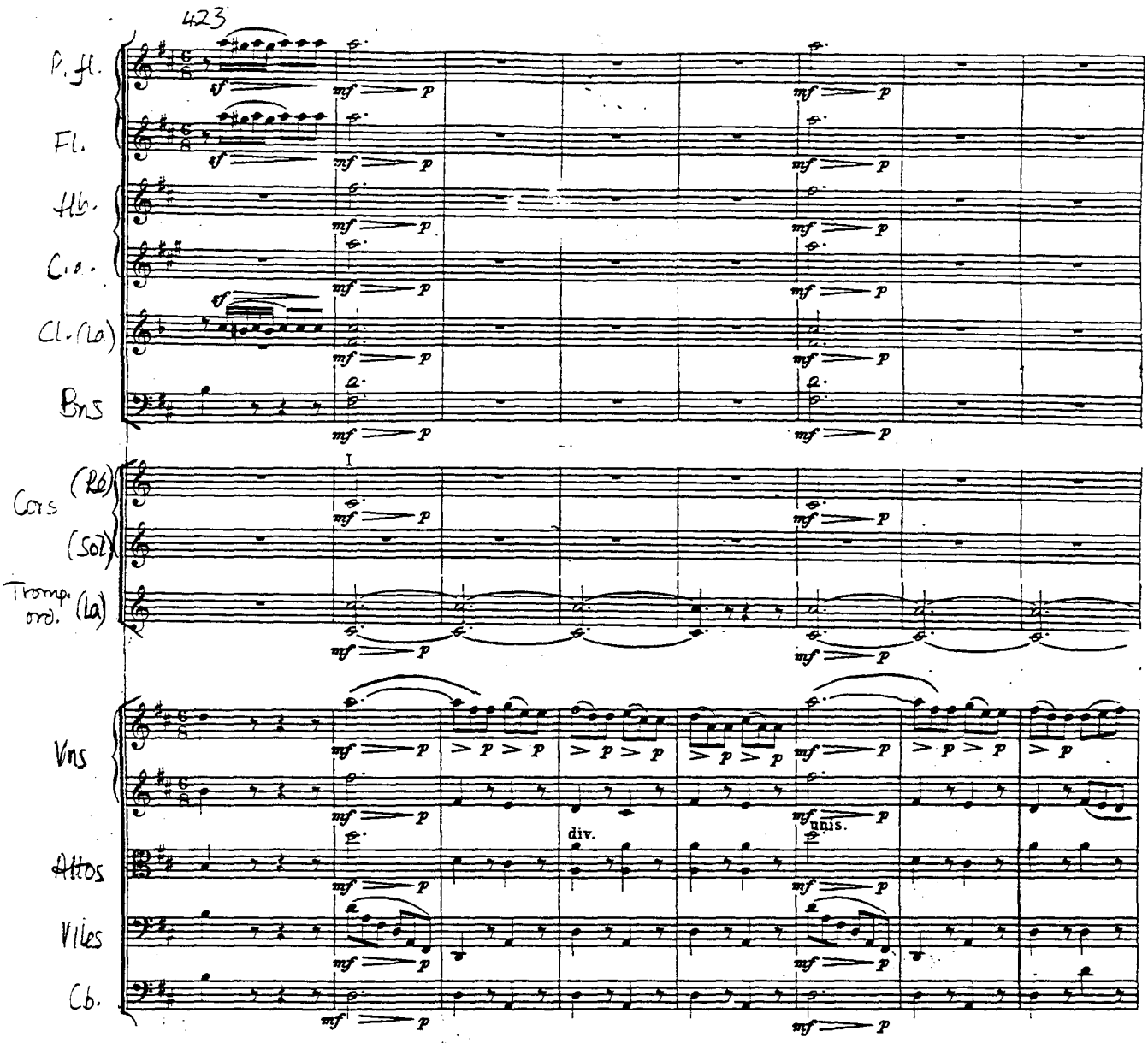

387
P.Fl.
Fl.
Hb.
C.a.
Cl.(La)
Bns
unis.
Cors (Ré) (Sol)
unis.
Tromp.(La) ord.
Tromp. à p.(Ré)
Timb.
Harpe
Vns
Altos
Vlles
Cb.

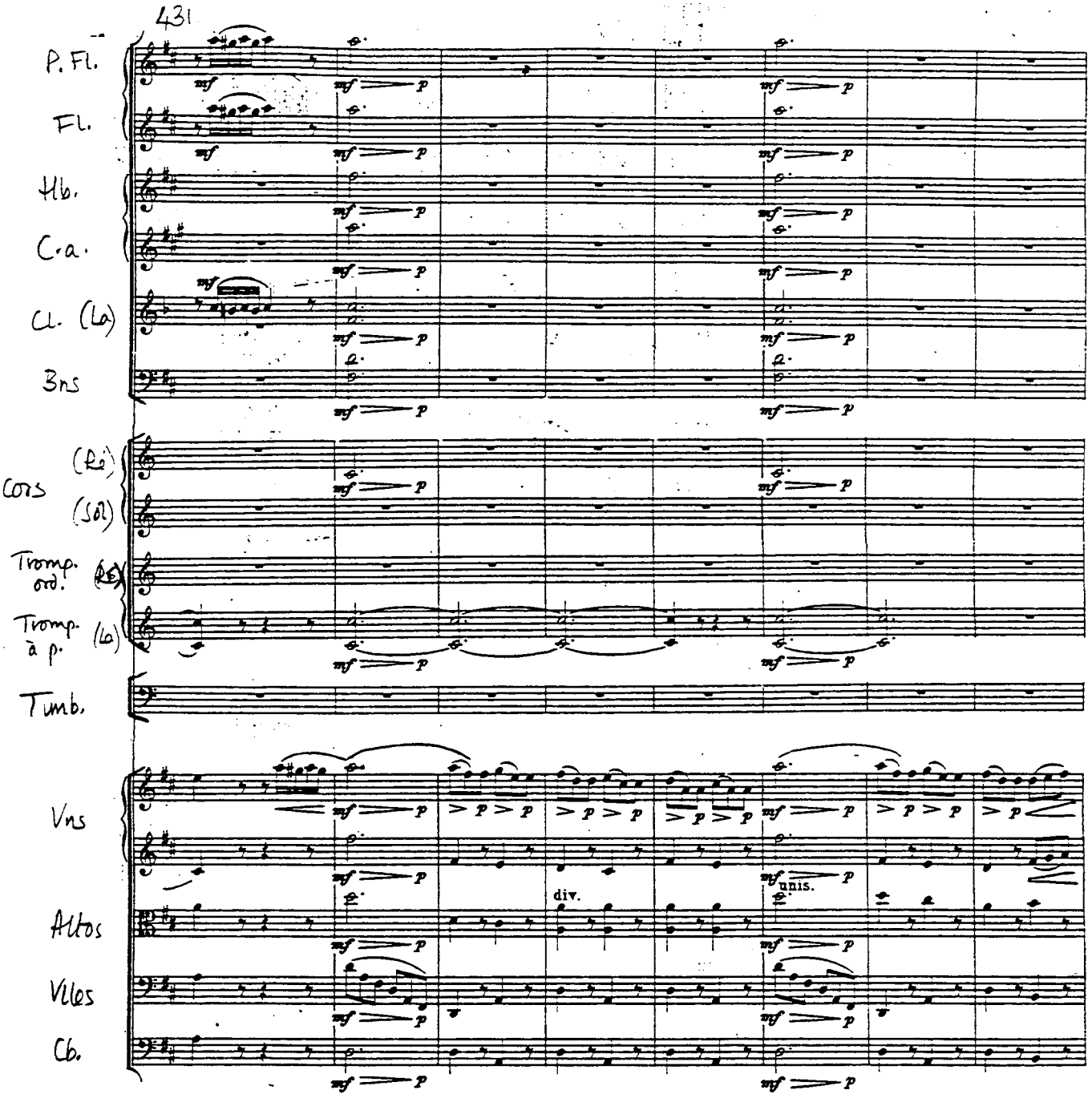

395
L'istesso tempo
P.sh.
Fl.
Hb.
C.a.
Cl.(La)
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlles et Cb.

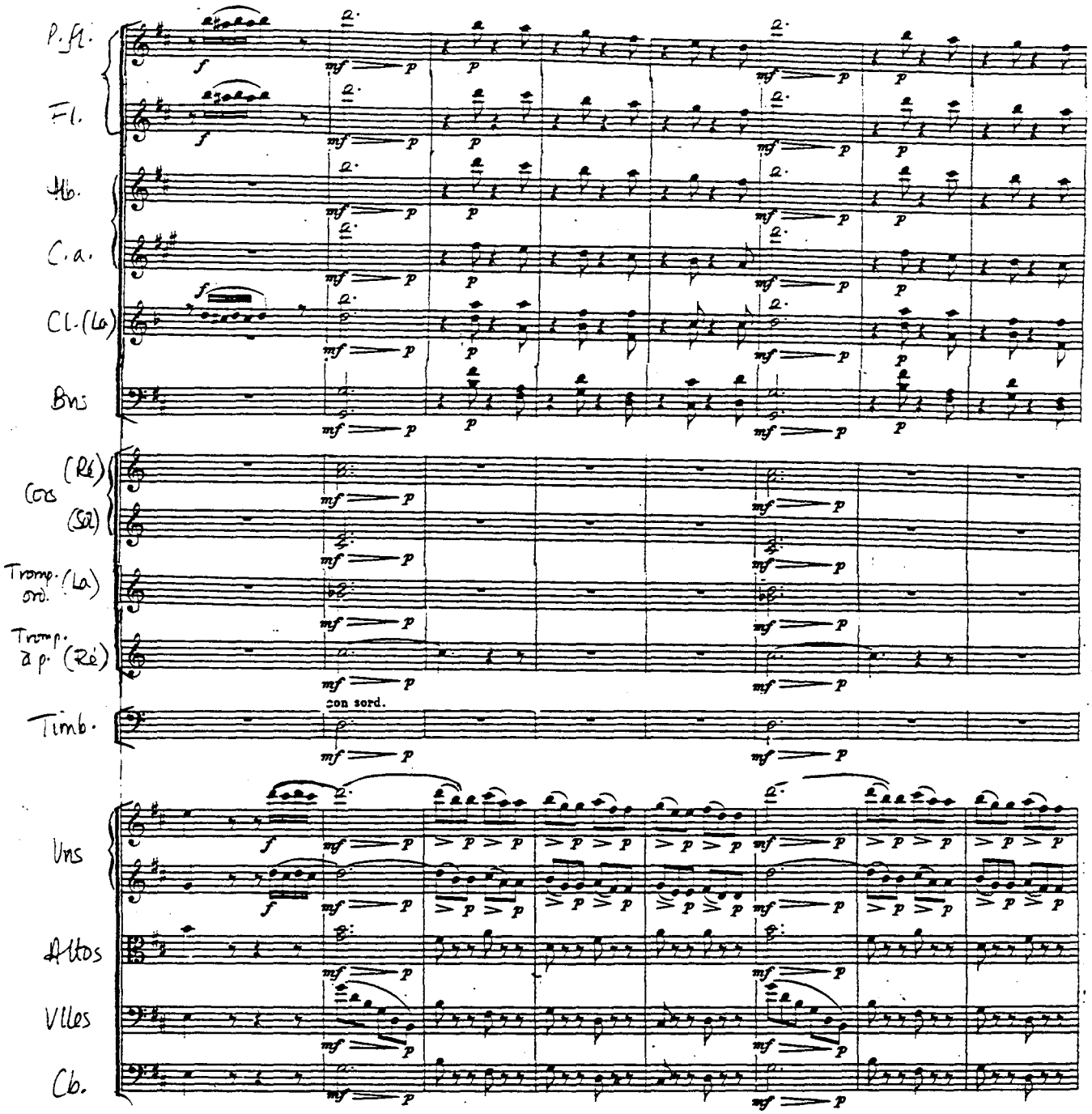

402
L'istesso tempo
P. fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
Harpe
Vns
Altos
Vlles. et Cb.

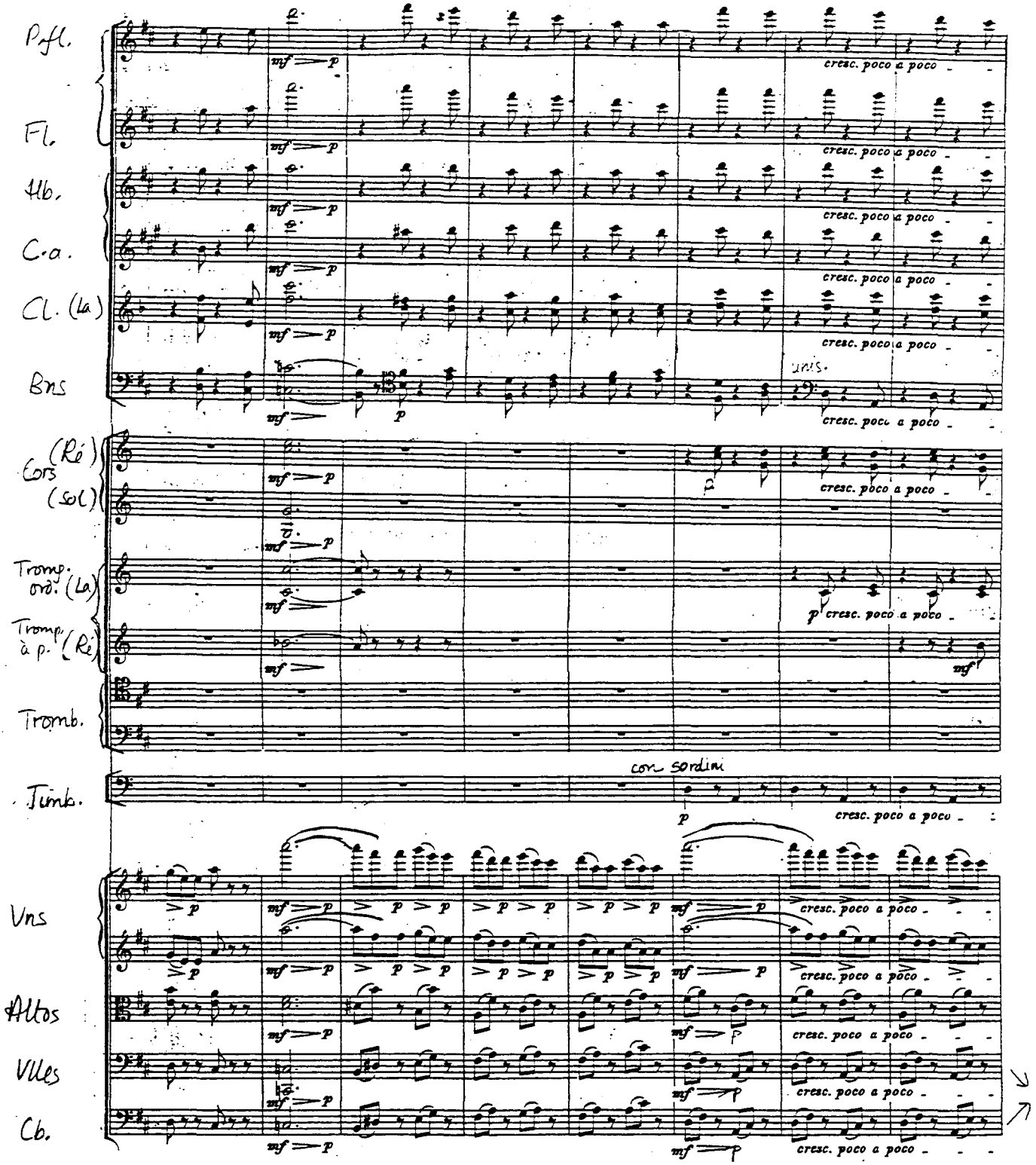

P.Fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
(Ré)
Cors
(Sol)
Vns
Altos
Vlles et Cb.

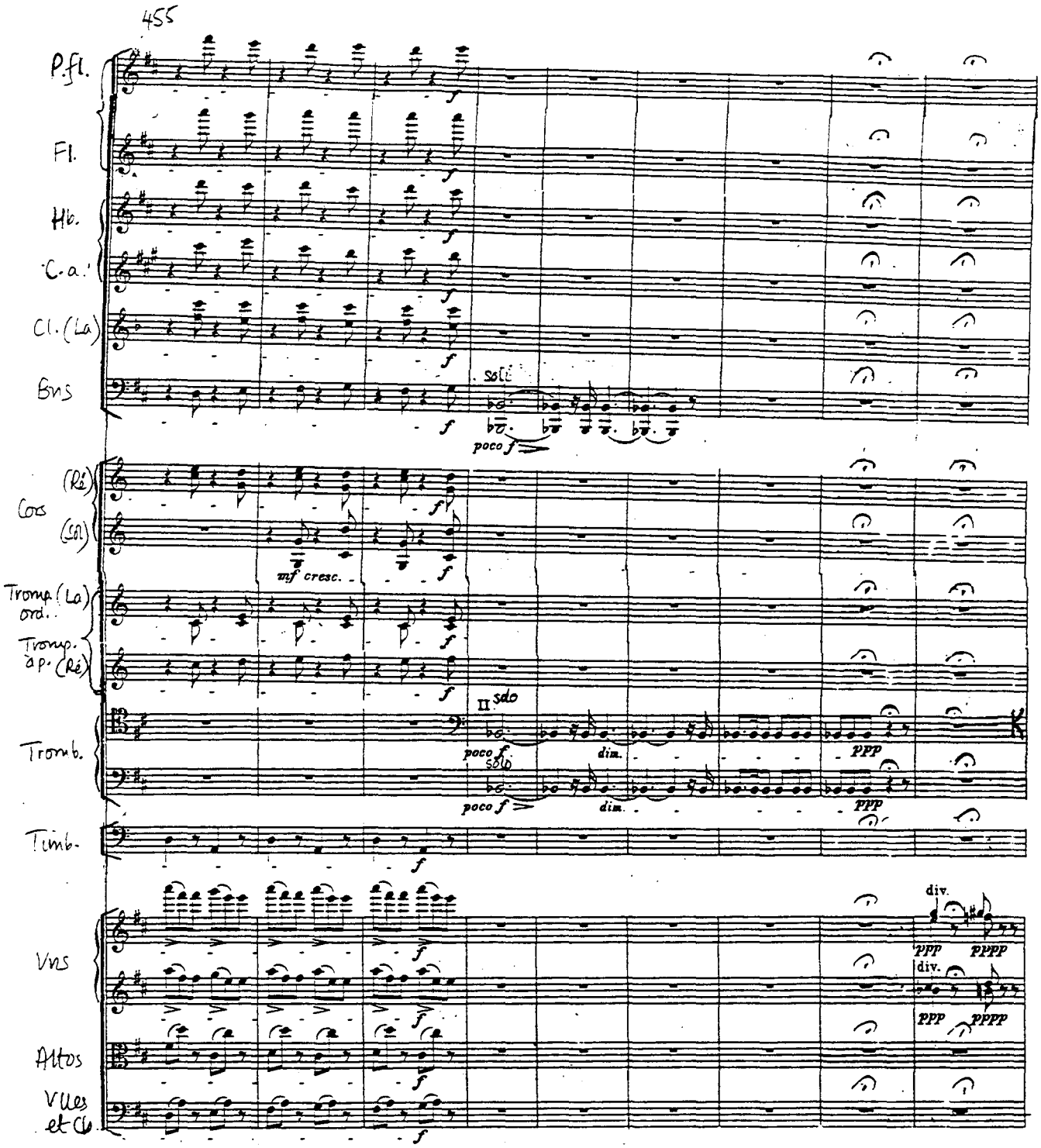

416
P.Fl.
Fl.
Hb.
C.a.
Cl.(Cl.)
Bns
(Ré)
Cors
(Sol)
Vns
Altos
Vlles & Cb.
sf
sf
sf
sf
sf
sf

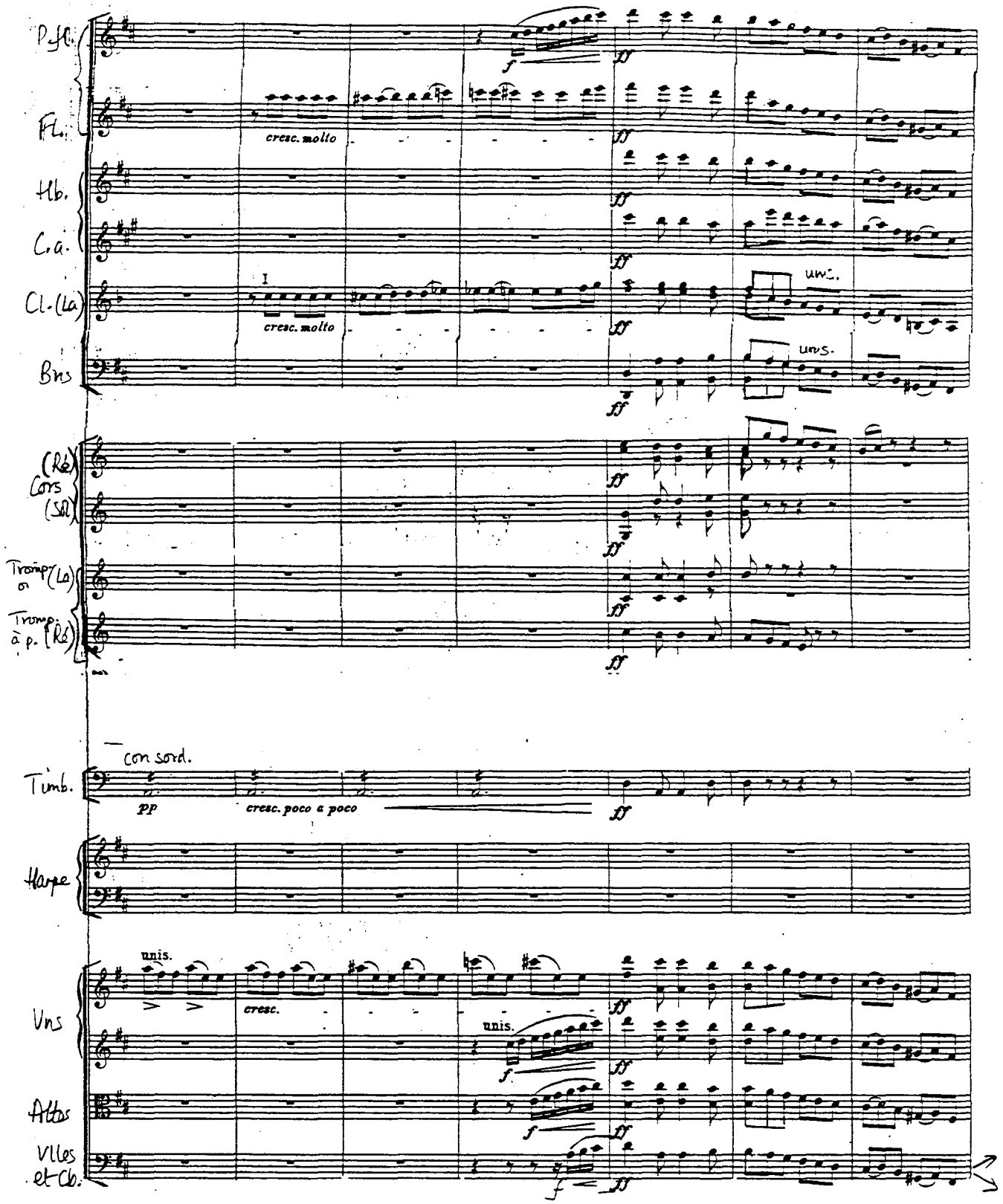

423
P. fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré)
(Sol)
Tromp. ord. (La)
Vns
Altos
Vlles
Cb.
div.
unis.

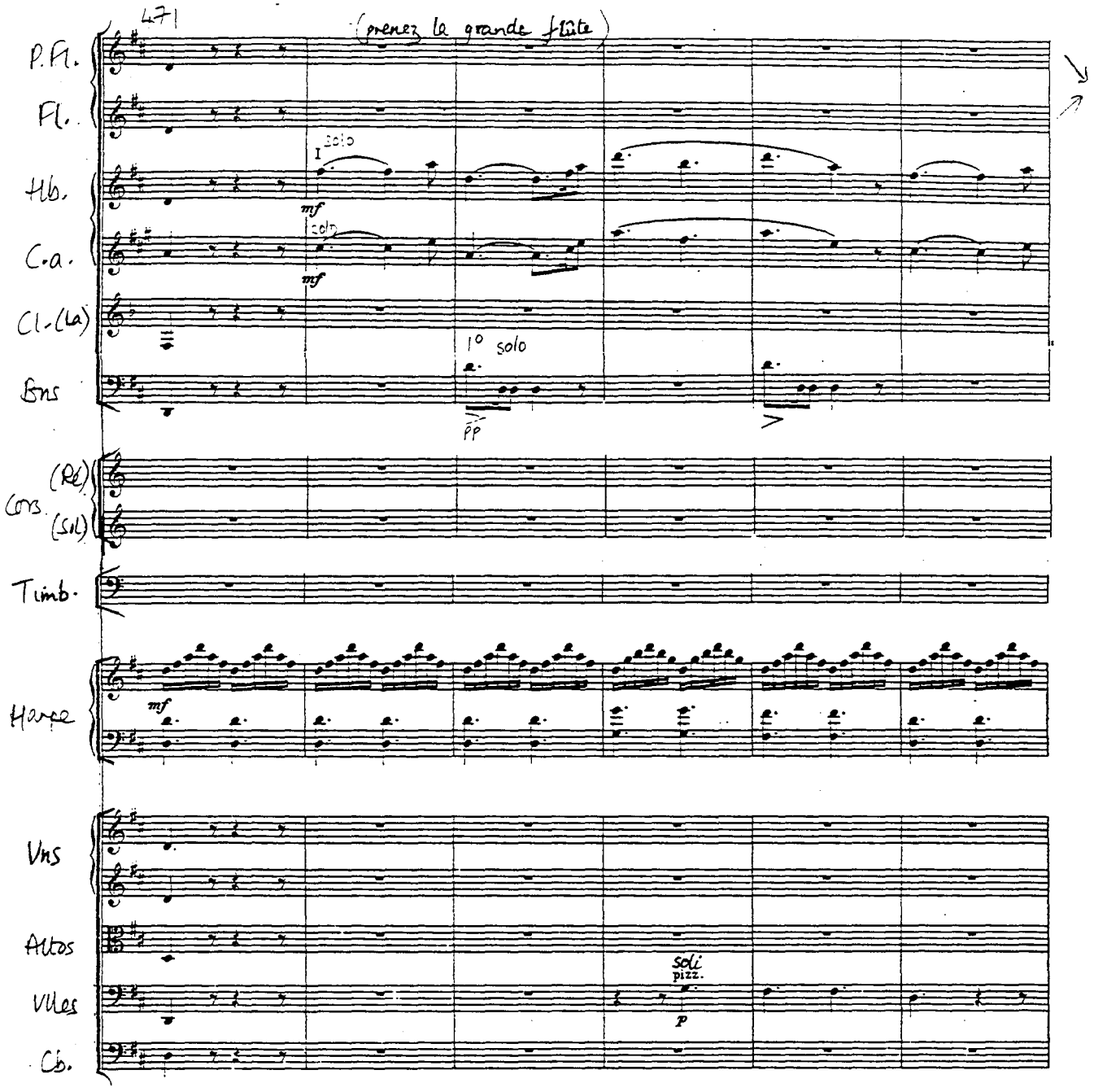

431
P. Fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors
(Ré)
(Sol)
Tromp. ord.
Tromp. à p.
(La)
Timb.
Vns
Altos
Vlles
Cb.
mf
p
div.
unis.

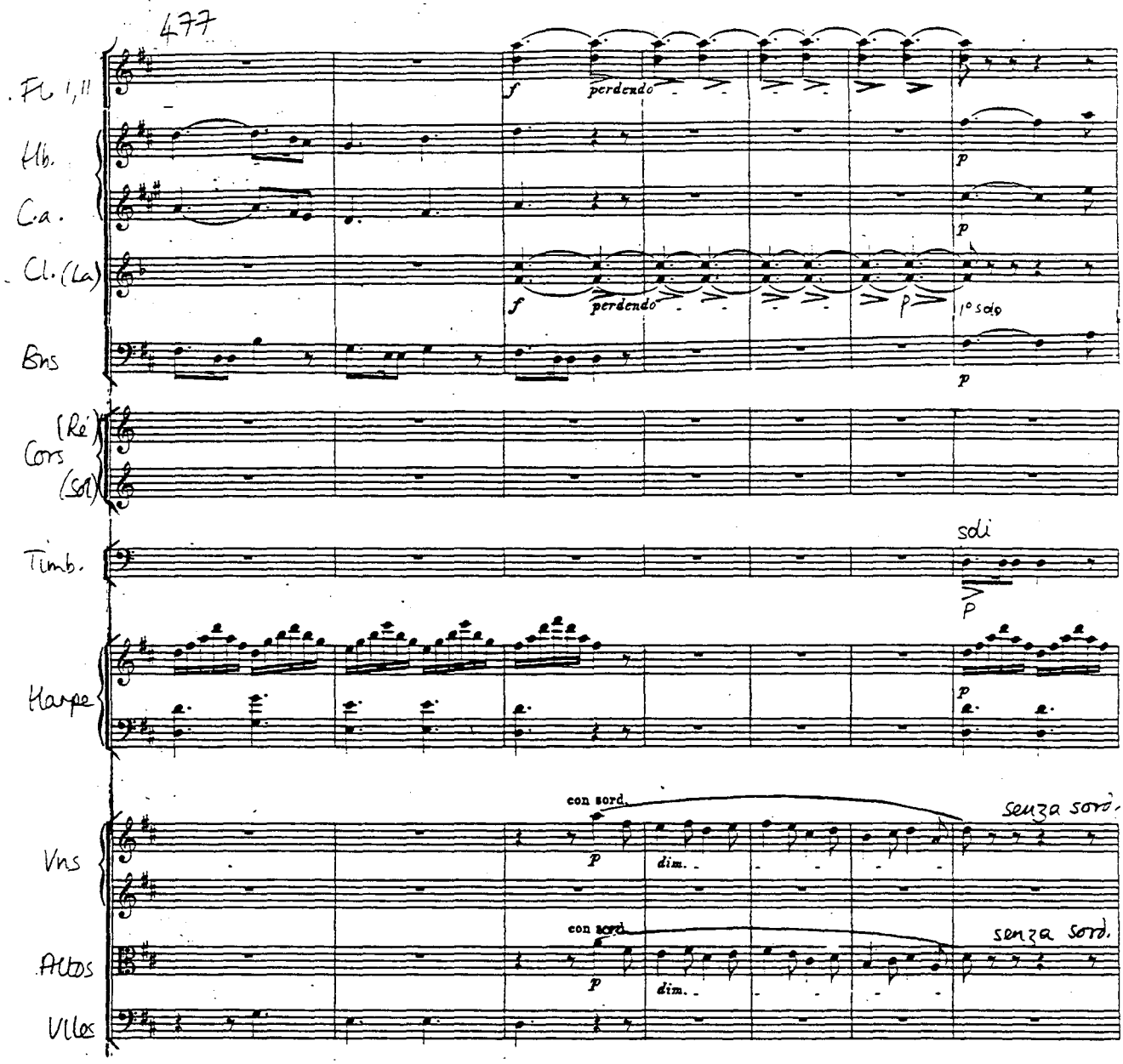

P. fl.
Fl.
Hb.
C. a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Timb.
con sord.
Vns
Altos
Vlles
Cb.

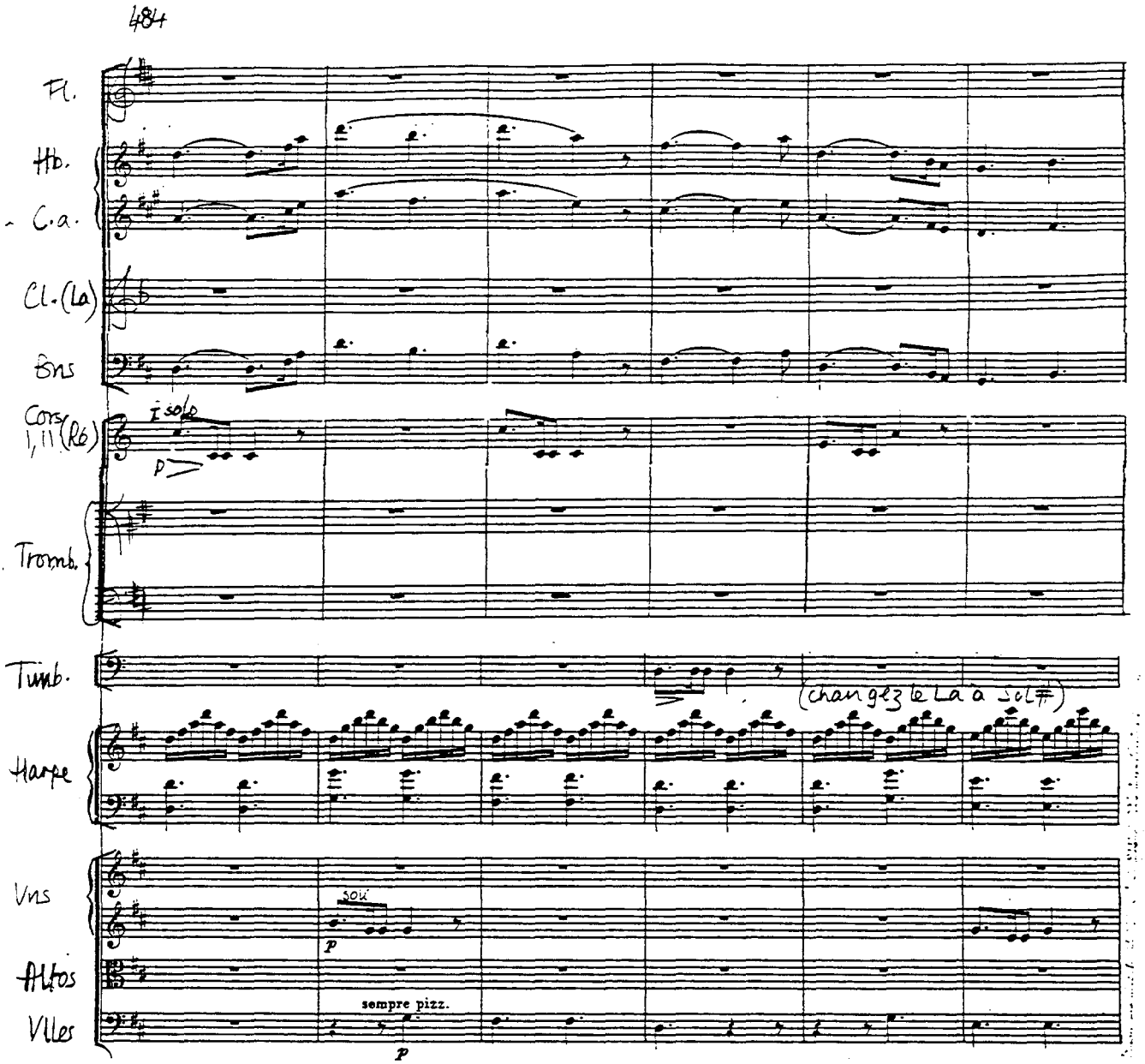

Pfl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
con sordini
Vns
Altos
Vlles
Cb.
mf p
p
cresc. poco a poco

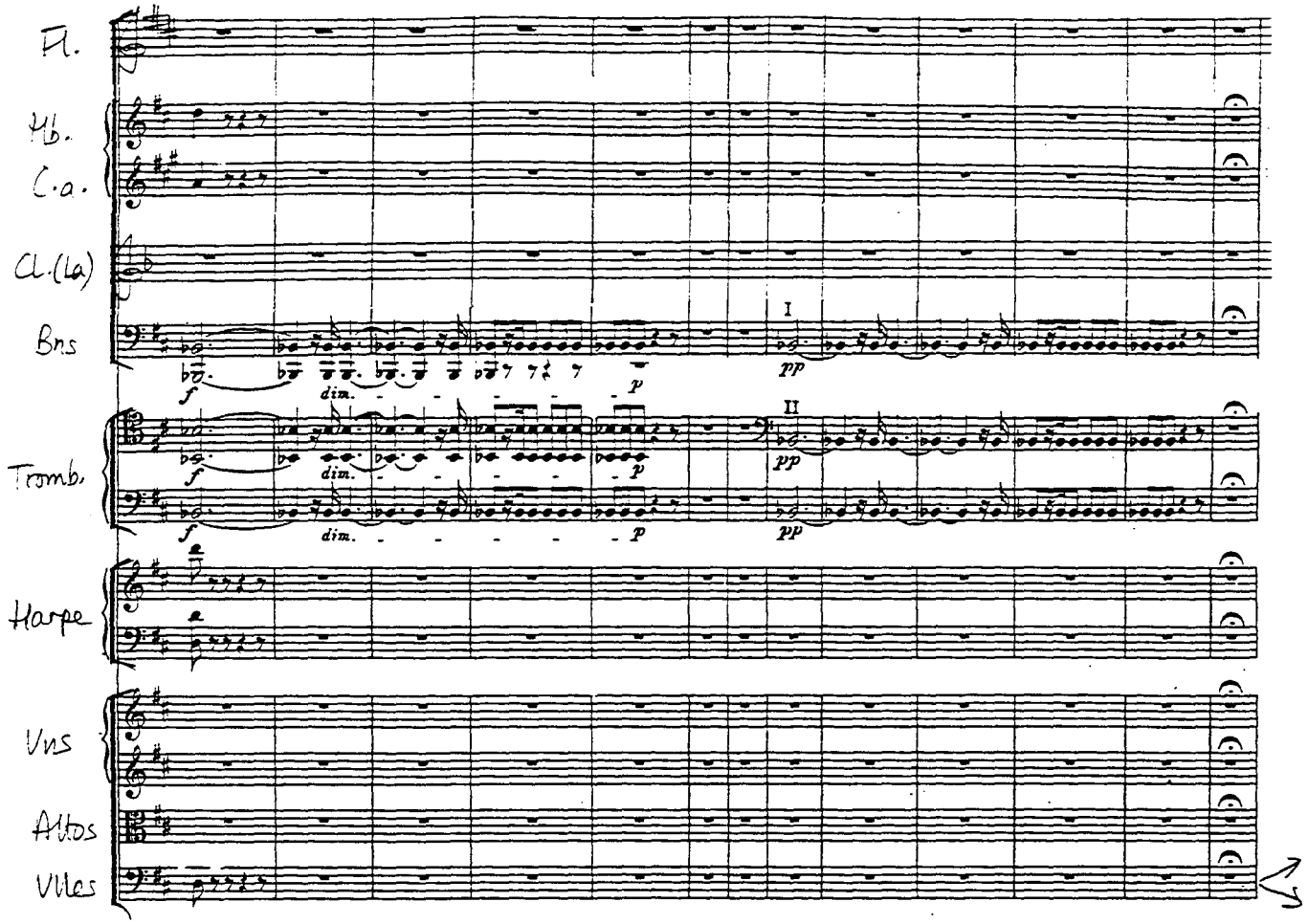

455
P.fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
soli
poco f
Cors
(Ré)
(Sol)
mf cresc.
Tromp. (La) ord.
Tromp. ap. (Ré)
II sdo
Tromb.
poco f
solo
dim.
ppp
Timb.
Vns
div.
pppp
Altos
Vlles et Cb


Pfl.
Fl.
cresc. molto
Hb.
C.a.
Cl.(La)
I
cresc. molto
uns.
Bns
uns.
(Ré)
Cors
(Sol)
Trompt (La)
ou
Tromp. à p. (Ré)
con sord.
Timb.
pp
cresc. poco a poco
Harpe
unis.
Vns
cresc.
unis.
Altos
Vlles
et Cb.

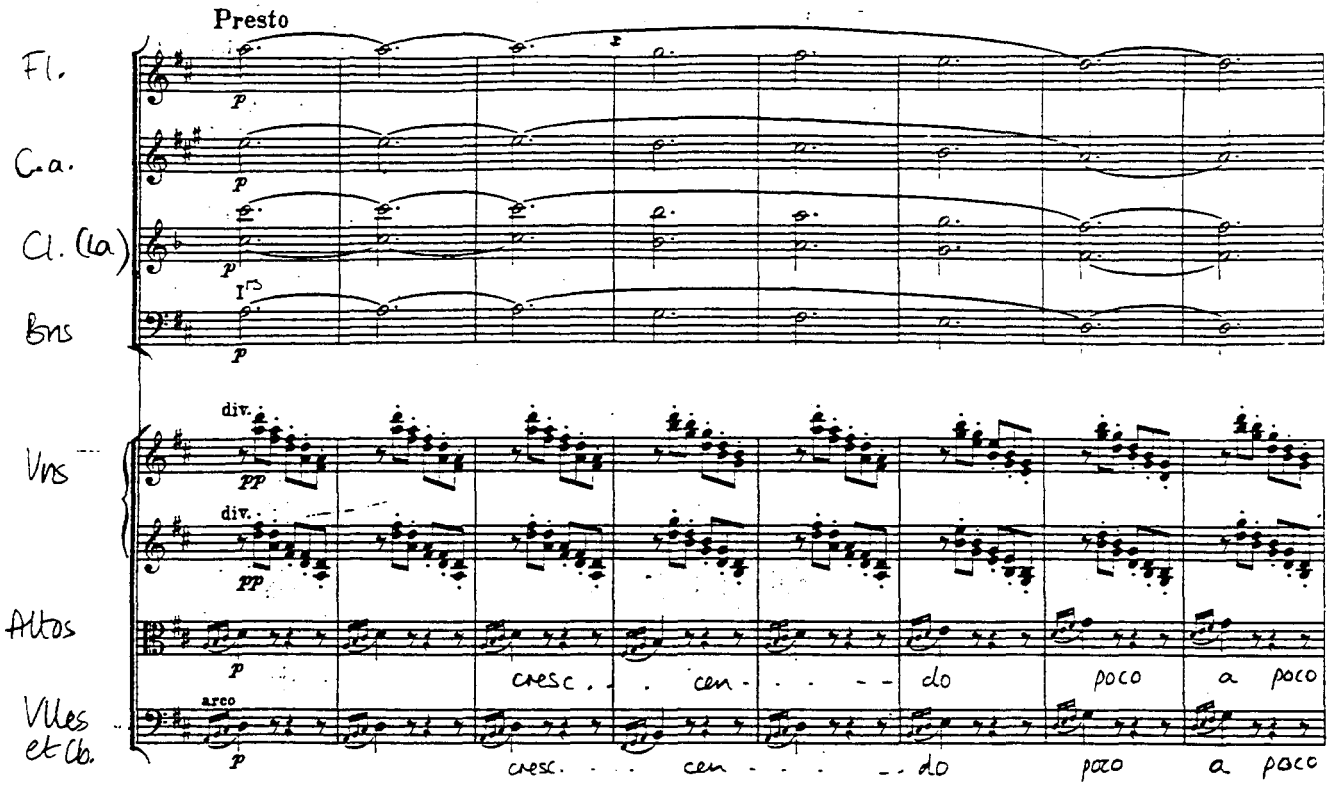

471
(prenez la grande flûte)
P. Fl.
Fl.
Hb.
C.a.
Cl.-(La)
Bns
(Ré)
(Sol)
Cors
Timb.
Harpe
Vns
Altos
Vlles
Cb.
I solo
mf
solo
mf
1° solo
pp
mf
soli
pizz.
p

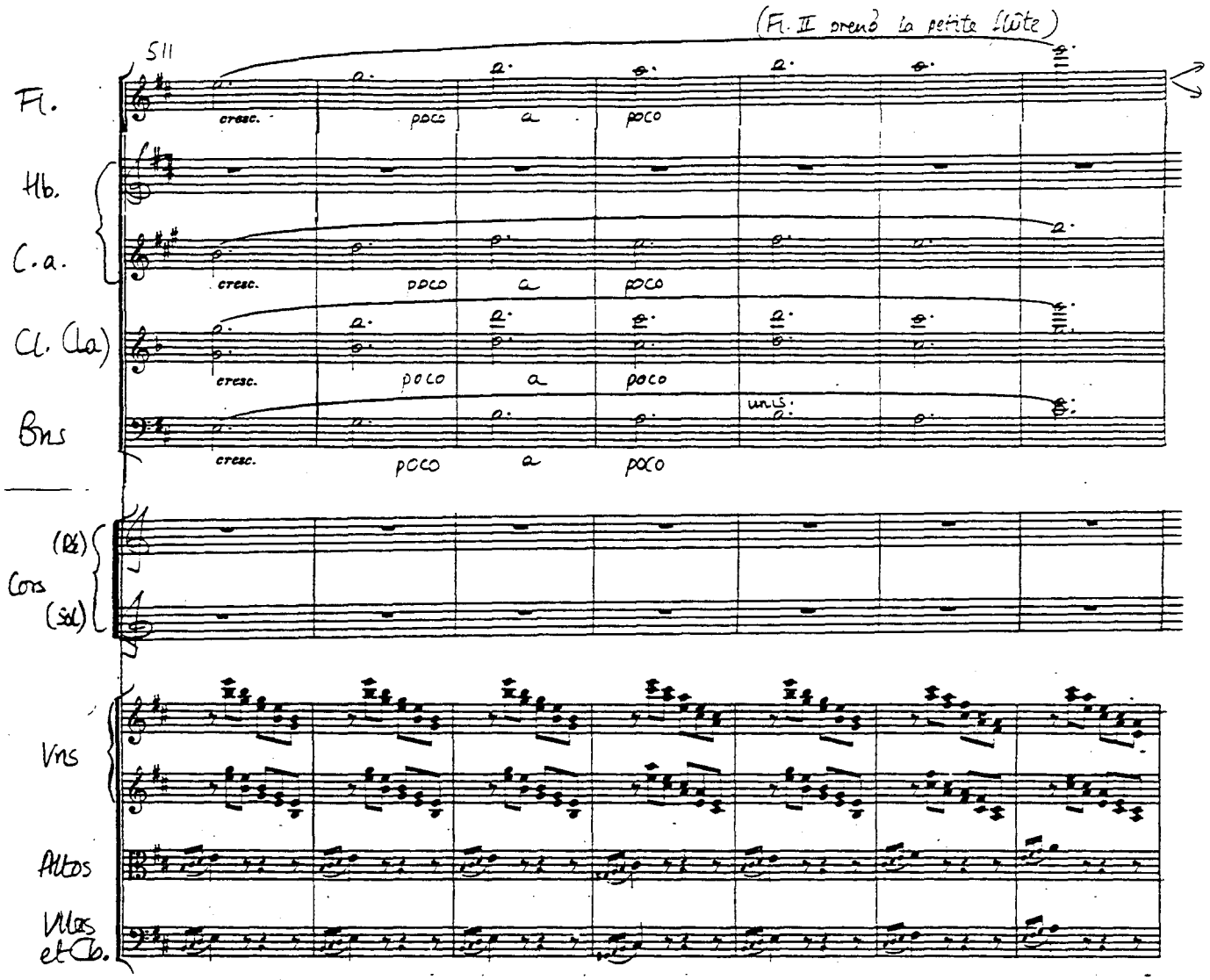

477
Fl. I, II
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Timb.
Harpe
Vns
Altos
Vlles
f
perdendo
p
1° solo
soli
con sord.
senza sord.
dim.

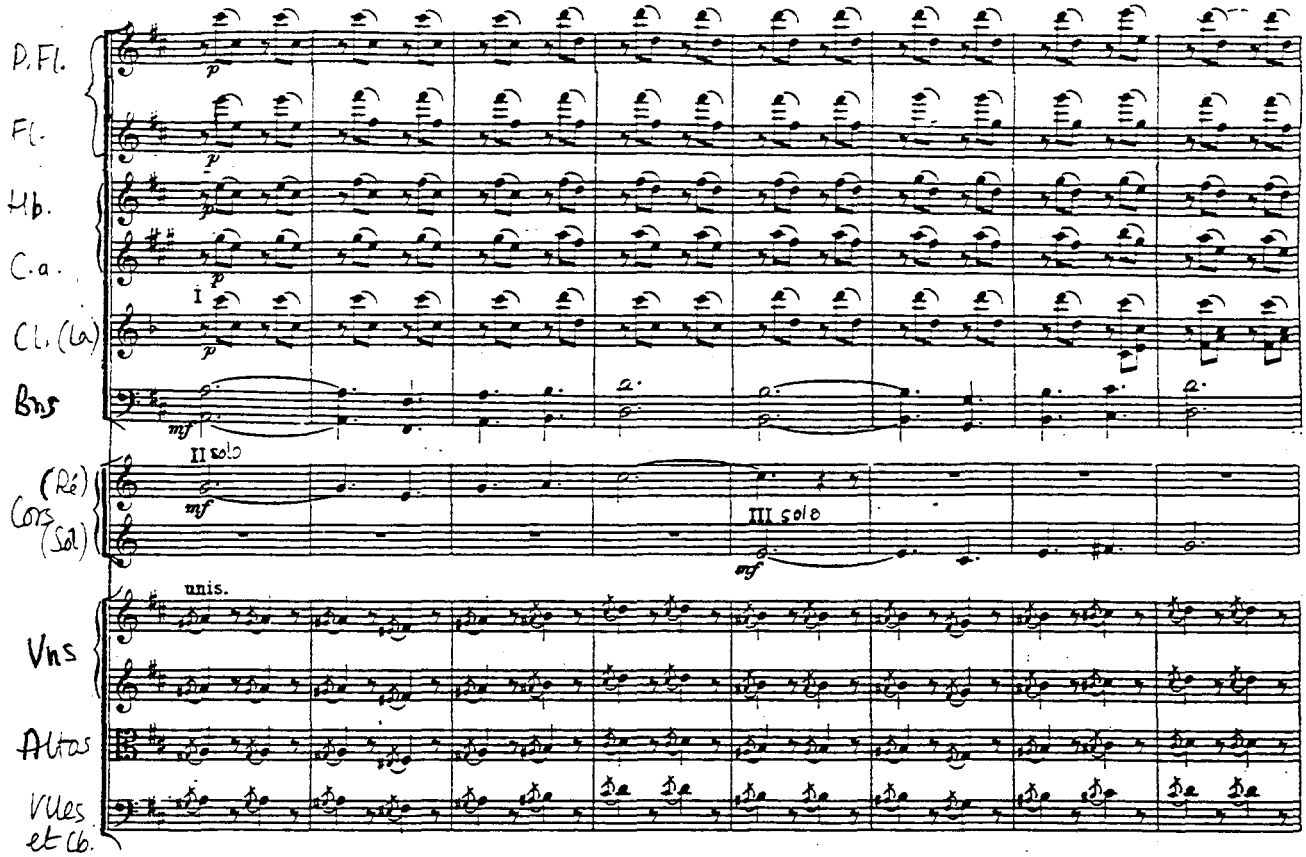

484
Fl.
Hb.
C.a.
Cl.(La)
Bns
Cors I, II (Ré)
I solo
p
Tromb.
Timb.
(changez le La à Sol#)
Harpe
Vns
sol
p
Altos
sempre pizz.
Vlles
p

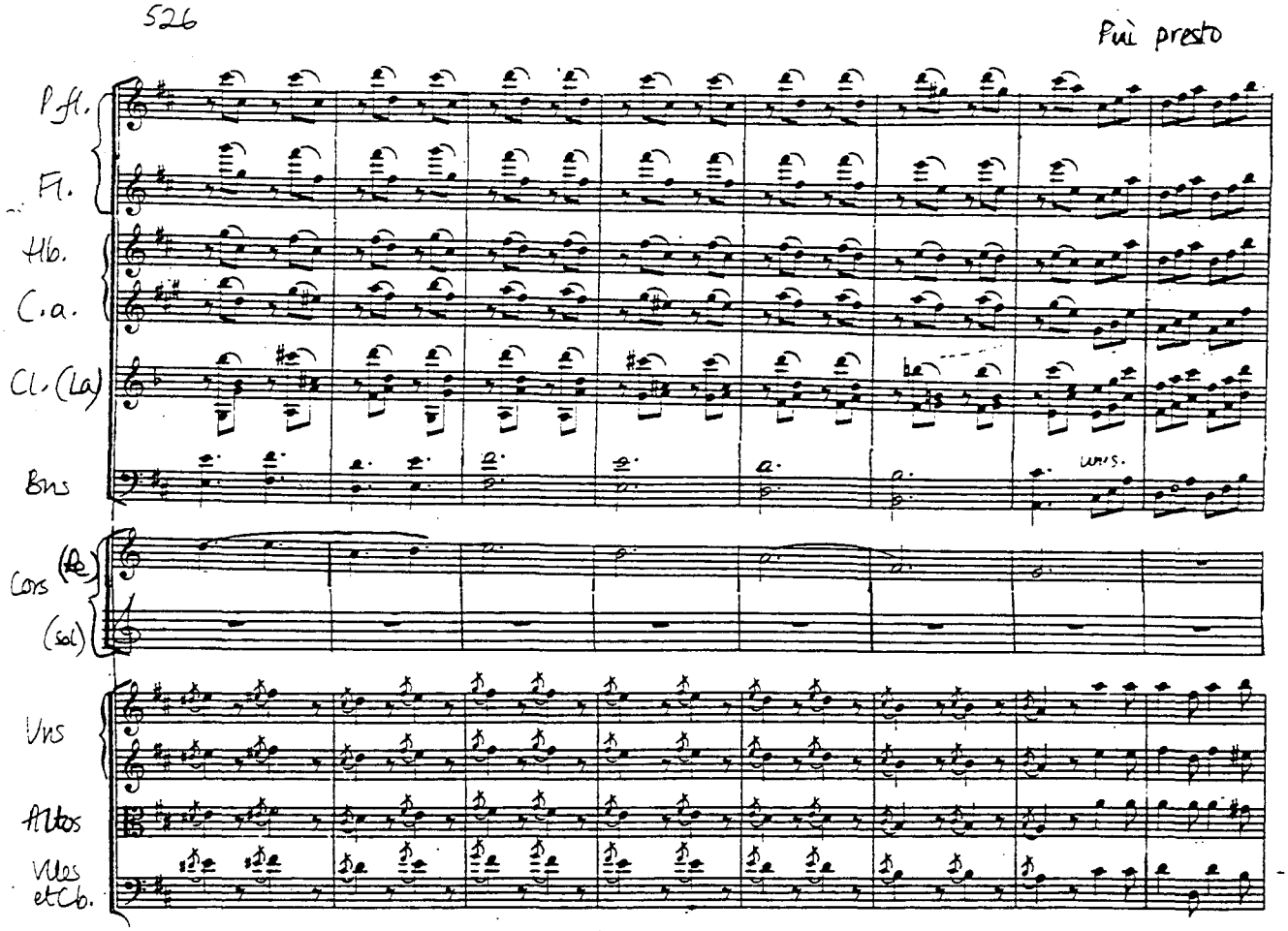

Fl.
Hb.
C.a.
Cl.(La)
Bns
Tromb.
Harpe
Vns
Altos
Vlles
I
II
pp
f
p
dim.

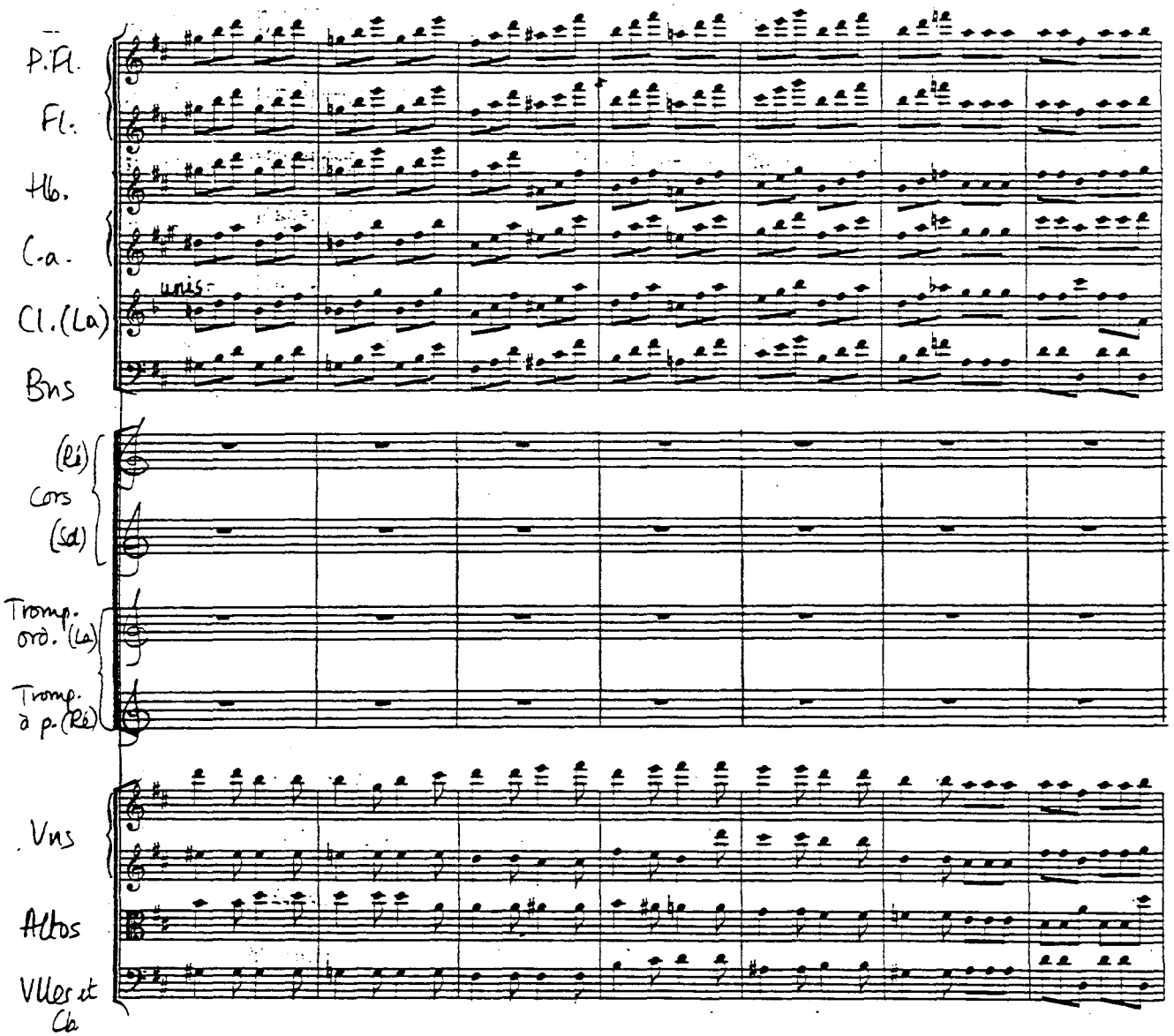
503

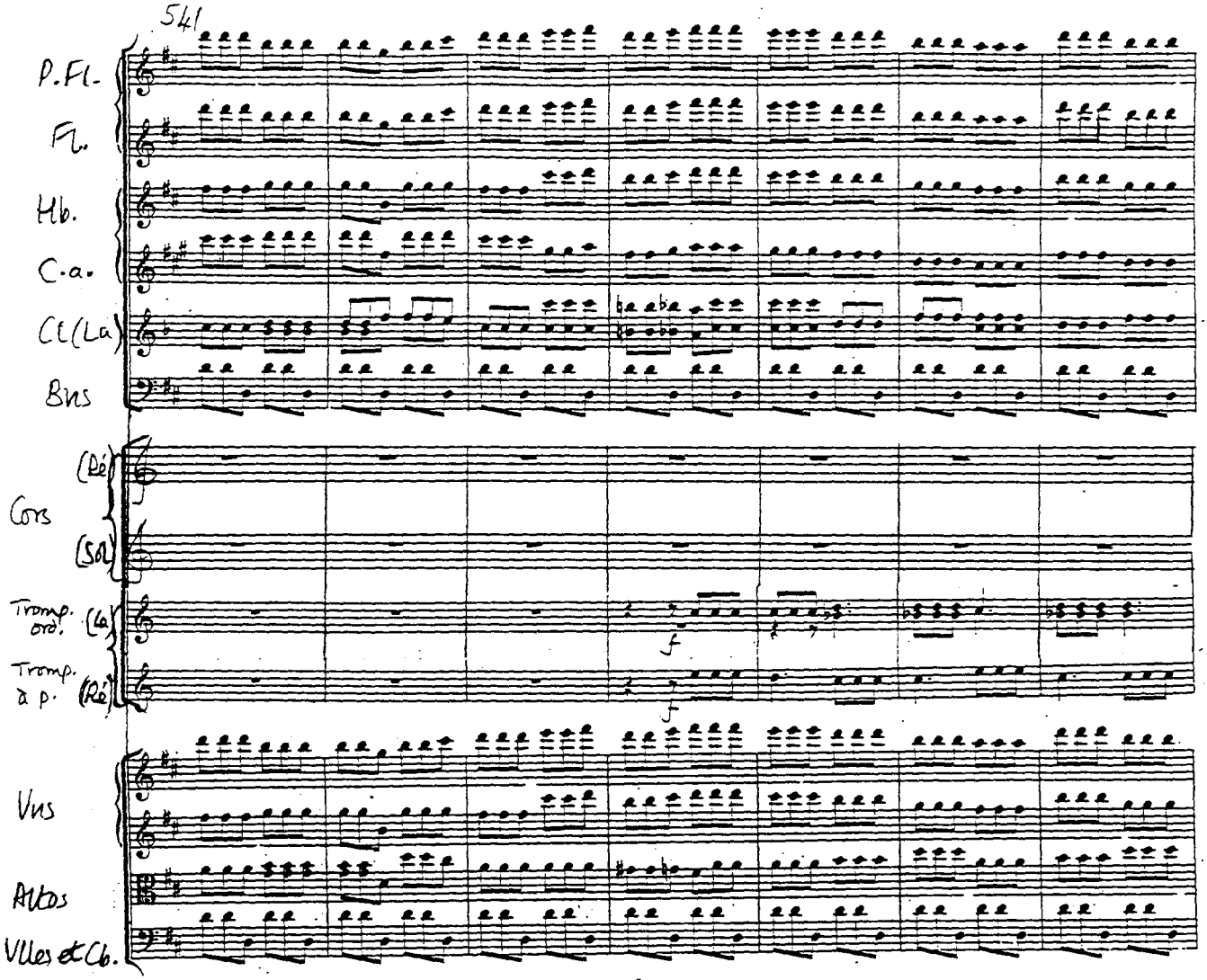

Presto
Fl.
C.a.
Cl. (La)
Bns
Vns
div.
div.
Altos
Vlles et Cb.
arco
cresc. cen - do poco a poco
cresc. cen - do poco a poco

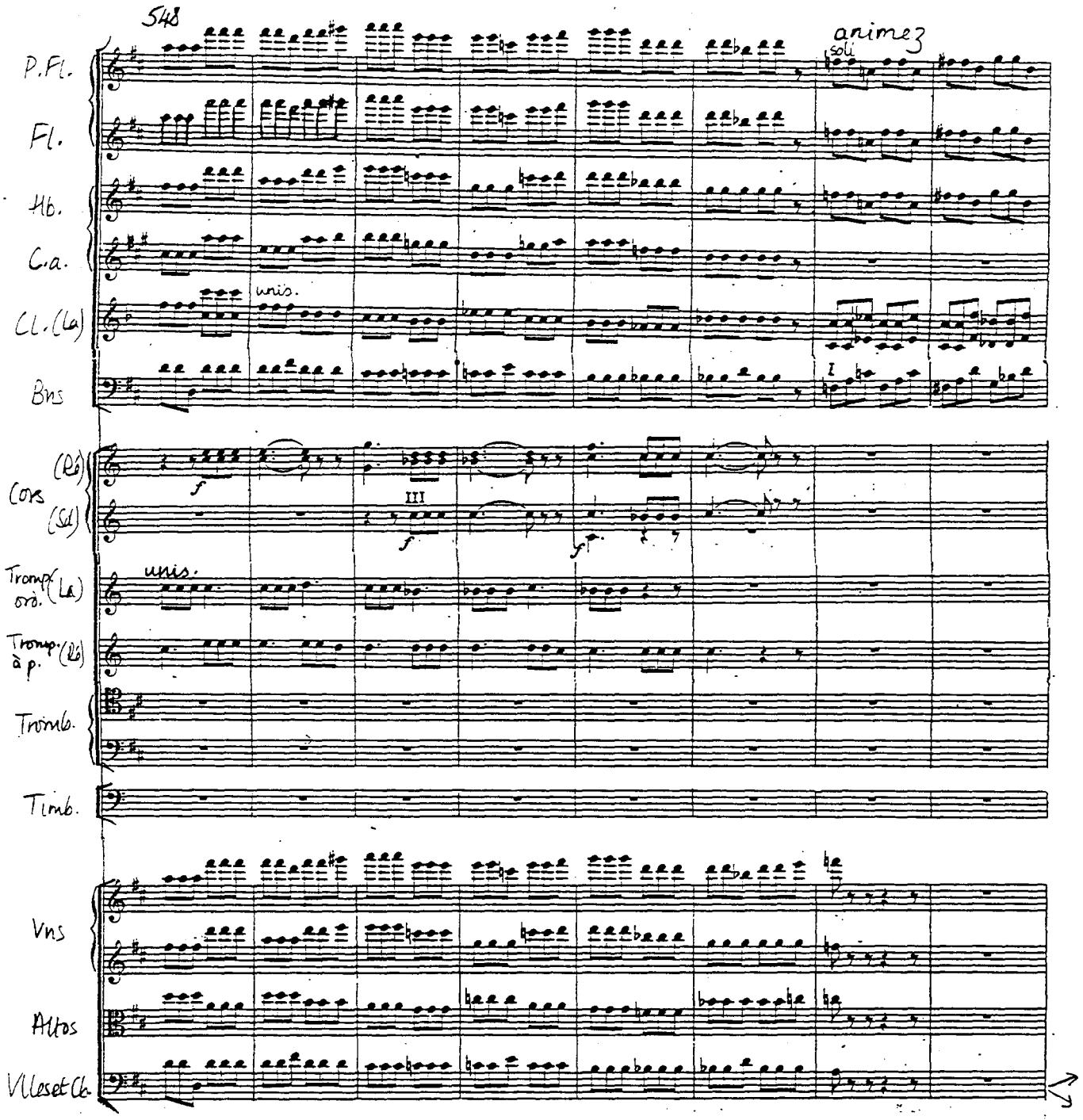

(Fl. II prend la petite flûte)
511
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Vns
Altos
Vlles et Cb.
cresc.
poco
a
unis.

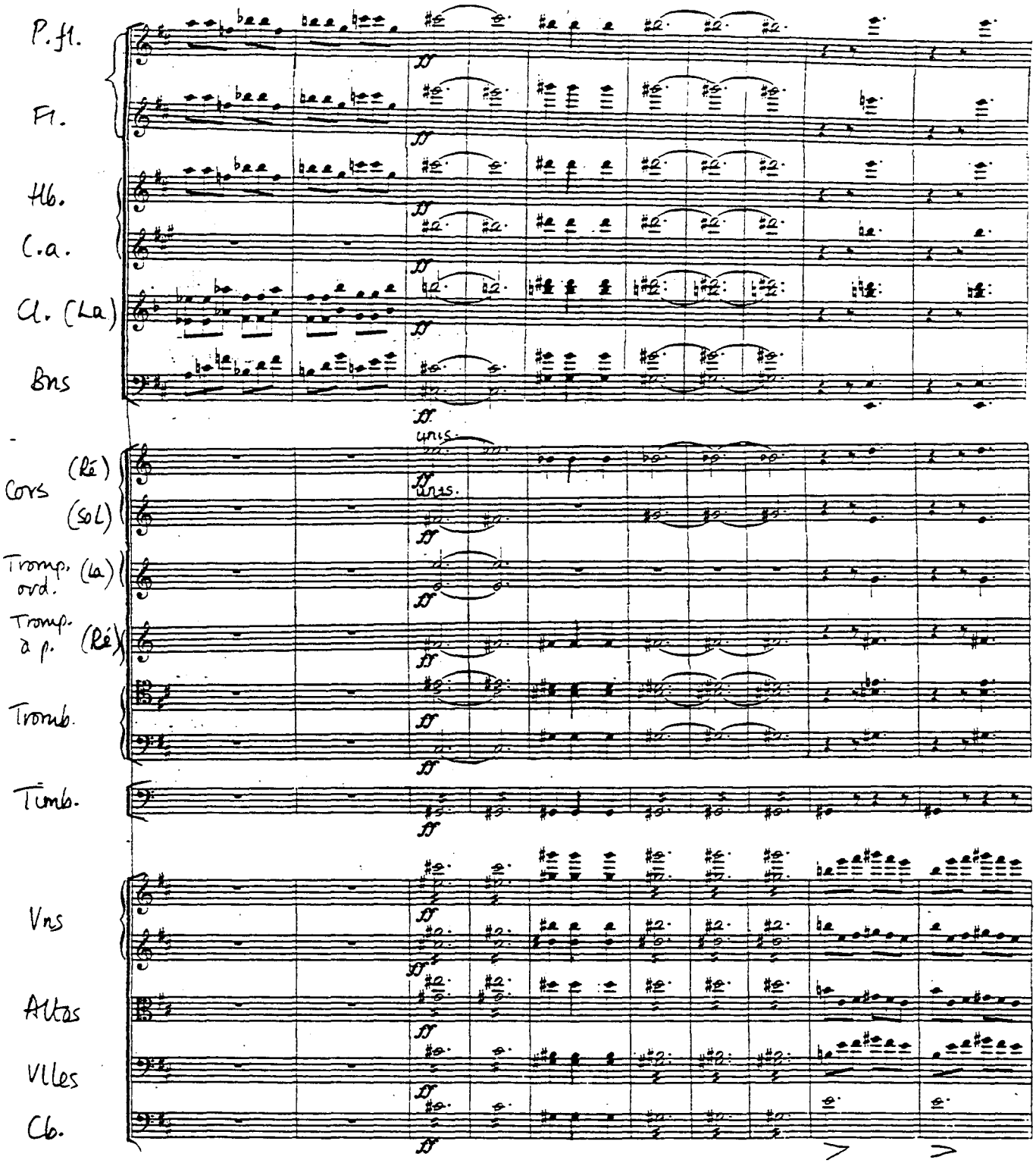

P. Fl.
Fl.
Hb.
C. a.
Cl. (La)
Bns
II solo
III solo
(Ré)
Cors
(Sol)
unis.
Vns
Altos
Vlles
et Cb.

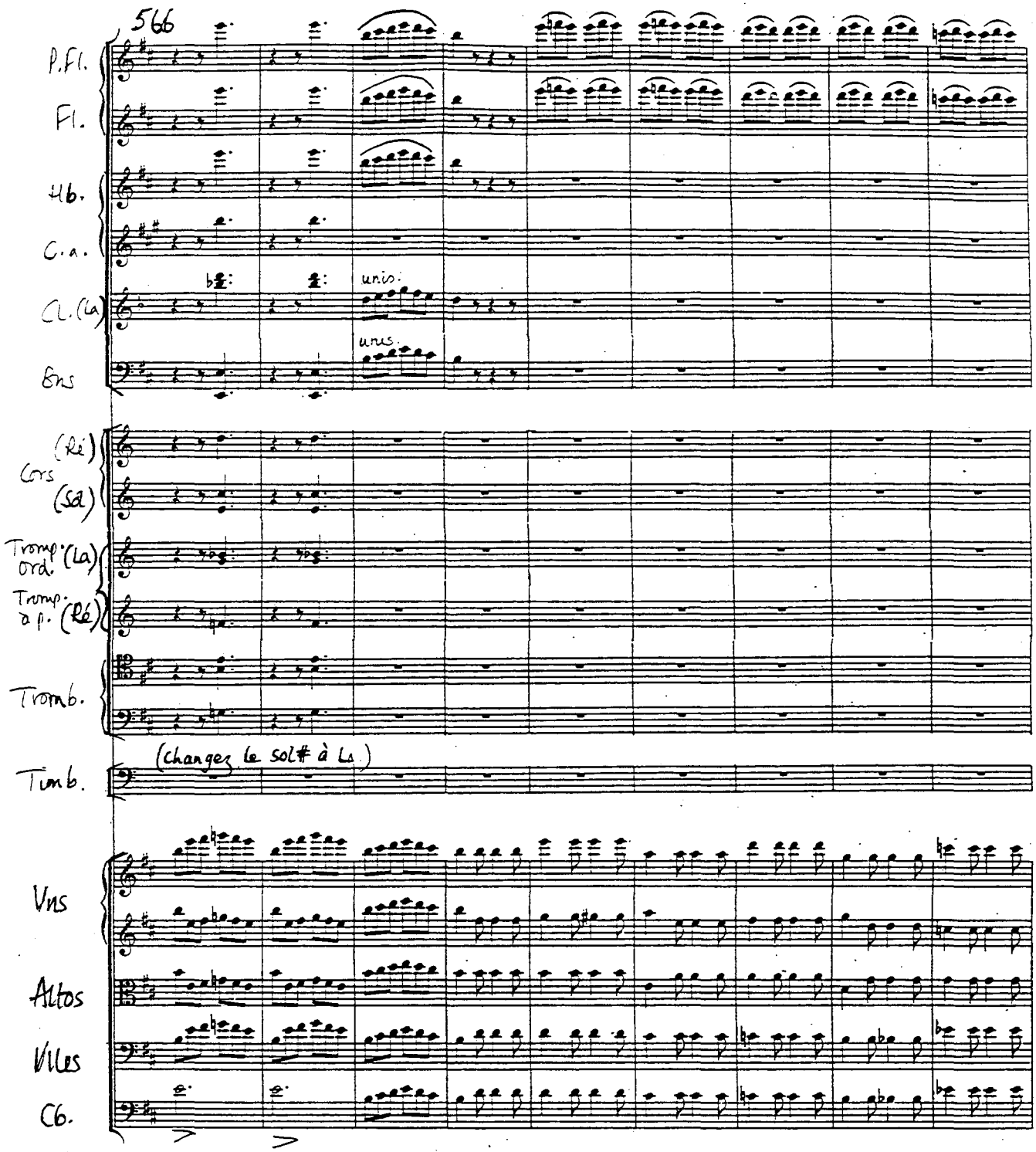

526
Più presto
Pfl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
Cors (Re)
(Sol)
Vns
Altos
Vlles
et Cb.

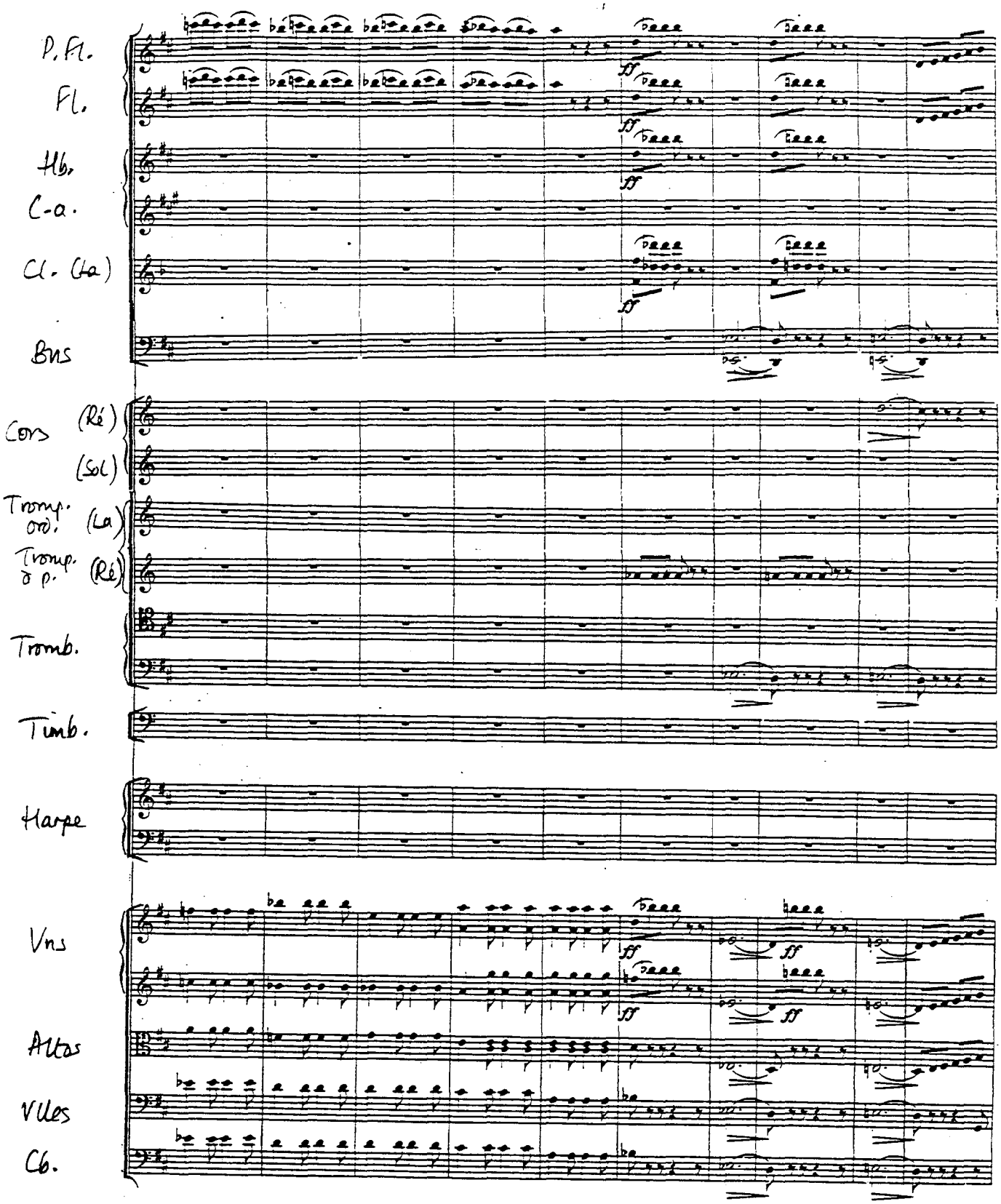

P.Fl.
Fl.
Hb.
C.a.
Cl.(La)
unis
Bns
(Ré)
Cors
(Sol)
Tromp. ord.(La)
Tromp. à p.(Ré)
Vns
Altos
Vlles et Cb

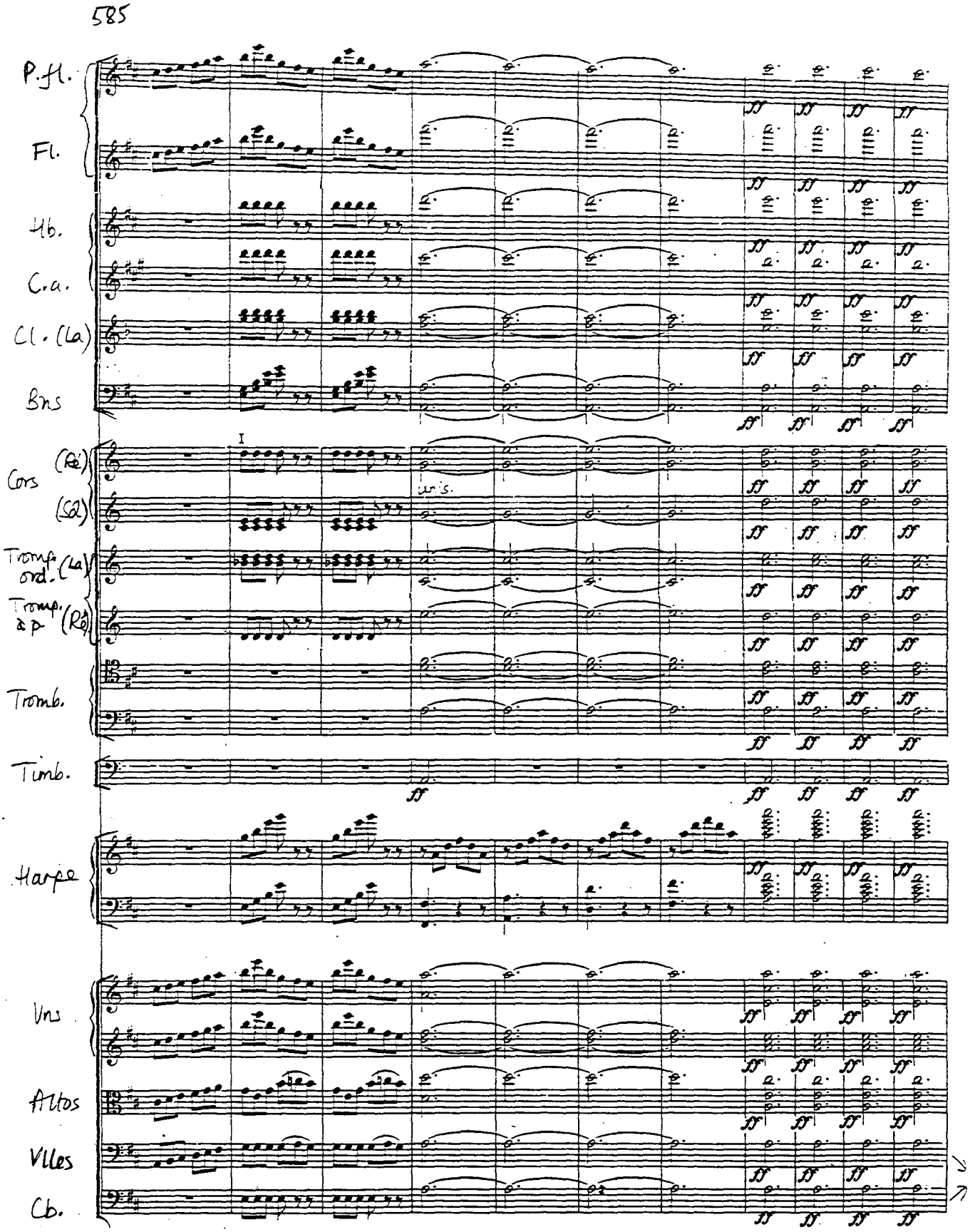

541
P.Fl.
Fl.
Hb.
C.a.
Cl(La)
Bns
Cors
(Ré)
(Sol)
Tromp. ord.
(La)
Tromp. à p.
(Ré)
f
f
Vns
Altos
Vlles et Cb.

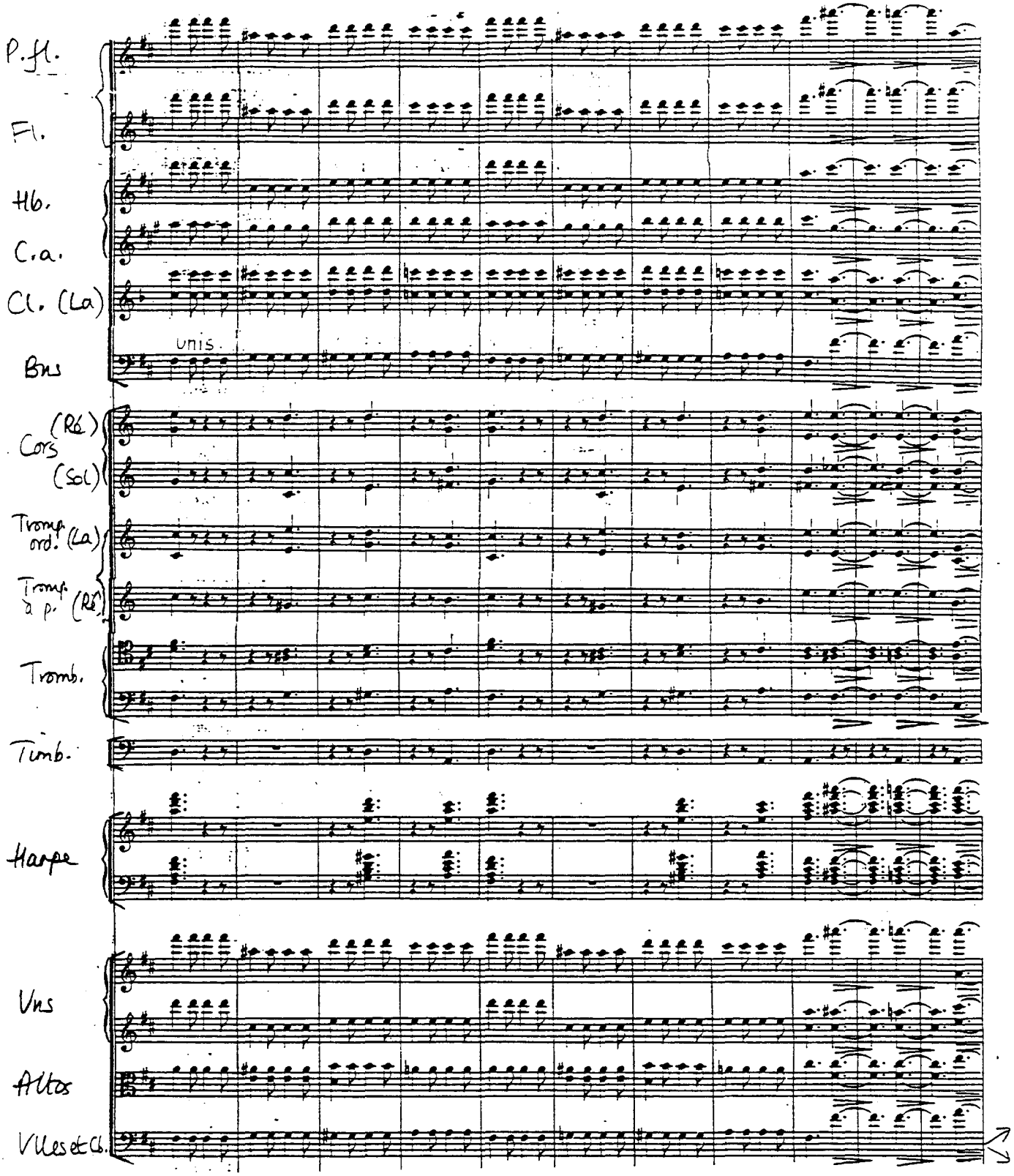

548
animez
soli
P.Fl.
Fl.
Hb.
C.a.
Cl.(La)
unis.
Bns
Cors (Ré)
(Sol)
III
Tromp. ord. (La)
unis.
Tromp. à p. (Ré)
Tromb.
Timb.
Vns
Altos
Vlles et Cb.


P. fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
Vns
Altos
Vlles
Cb.
ff
unis.

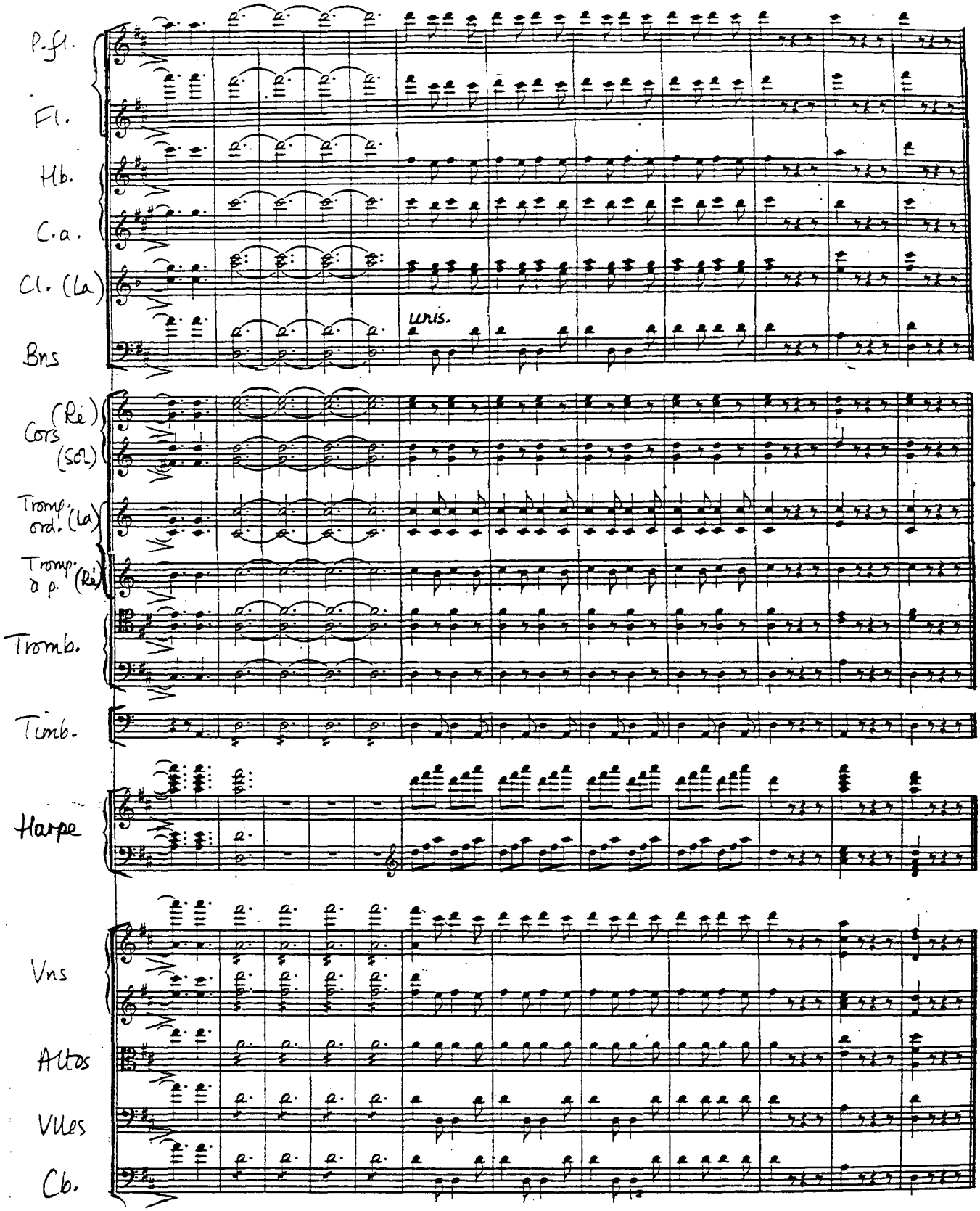

566
P.Fl.
Fl.
Hb.
C.a.
Cl.(La)
Bns
unis.
unis.
(Ré)
Cors
(Sol)
Tromp. Ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
(changez le sol# à La)
Vns
Altos
Vlles
Cb.


P. Fl.
Fl.
Hb.
C-a.
Cl. (Ca)
Bns
Cors (Ré)
(Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
Harpe
Vns
Altos
Vlles
Cb.
ff


585
P.fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
I
Cors (Ré) (Sol)
unis.
Trompe ord. (La)
Trompe à p (Ré)
Tromb.
Timb.
Harpe
Vns
Altos
Vlles
Cb.


596
P. fl.
Fl.
Hb.
C.a.
Cl. (La)
unis.
Bns
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
Harpe
Vns
Altos
Vlles et Cb.

607


P.fl.
Fl.
Hb.
C.a.
Cl. (La)
Bns
unis.
Cors (Ré) (Sol)
Tromp. ord. (La)
Tromp. à p. (Ré)
Tromb.
Timb.
Harpe
Vns
Altos
Vlles
Cb.

INTRATA DI ROB-ROY MACGREGOR: READINGS

Bar no.	Instrument	Comment
1-6	Cors III, IV	OBE assigns III to IV and IV to III
1	Cors III, IV	C lacks *p*
8	C. a.	OBE has *pp*
8	Cl.	C lacks dynamic; OBE has *pp*
14	Cor II	OBE has g
29	Bns I[rs]	OBE has d′, C has *b* for 3rd note in bar
30	Cors I, II	C lacks hairpin dim
33	Tr. ord.	C lacks hairpin dim
36	Cor I	C lacks hairpin dim
38	Bns	C lacks *sf*
40	Bns	C lacks hairpin dim
40	Altos	C lacks hairpin dim
55-7	Bns, Altos, Vlles, Cb.	C lacks staccato dots
60-3	Strings and Woodwind	OBE has hairpin dim on 1st and 3rd notes
63	Fl., C.a., Altos, Cb.	OBE lacks hairpin dim
64	Hb., Cl.	OBE has *ffp*
69	Cb.	C and OBE lack *mf*
73	Cors III	C lacks *cresc*
73	Tr. ord.	OBE has *f*
84	C. a.	C lacks *f*
87	Bns	C has *ff*
97-8	Bns, Altos, Vlles, Cb.	OBE has slurs
100	C. a.	C has *f*
108	Altos, Vlles, Cb.	OBE lacks *ff*
108	Vlles, Cb.	C lacks *ff*
110-115	Bns	C has rests
115-6	Vns II	C omits # for g′
116	Fl., Cl.	OBE lacks *solo*
117	Tr ord. I	OBE lacks *solo*
124	Fl.	OBE lacks *solo*
131	Vn.I	C lacks slur
137	Cb.	C lacks *p*
140	C. a.	C has e″ for 2nd note
141, 145	Timb.	OBE adds tremolo and hairpin dim *p*
142	Bns	OBE omits 1st hairpin dim
146	Bns	C lacks # for a
151	Cb., Vlles	OBE has *f* hairpin dim
153-4	Vns	OBE has staccato dots
155	Fl.	OBE lacks *soli*
162	Cl.	OBE lacks *soli*
170	C. a.	OBE lacks *soli*
171	Tr. à p.	OBE lacks *solo*
183	Vlles	C lacks *p*
195	Cl.	C has *pp*
194-5	Fl.	OBE has *b″* throughout

197	Timb.	OBE lacks *solo*
198	Cor III	OBE lacks *solo*
199	Vns II	OBE lacks *soli*
203	Harpe	OBE lacks dotted crotchet *a* in LH
204	Altos	OBE says, incorrectly, that *f* is missing in C
207-8	Fl., Cl., Bns	OBE has inconsistent slurring
209	HB.	C lacks *pp*
210	C. a.	C has *c* natural
217-23	C. a.	C lacks *cresc. poco a poco - - - f*
219-20	Vn I	OBE has: write in the notes
228	Bns	C has *f*
240	Cb.	OBE refers to low D as unsuitable for double basses
243	Vn II	C lacks hairpin dim
246	Hb.	C has # for *a″*
254	Harpe	OBE lacks *solo*
260	C. a.	OBE lacks *solo* and has slur
264-5	Altos	C lacks all hairpin dims
266	Altos, vlles, cb.	C lacks hairpin dim
270	Vlles, Cb.	C lacks hairpin dim
275-9	C. a.	OBE has slur
275	Harpe	OBE has *p*
278,82	C. a.	OBE has different slurring
278,82	C. a.	OBE has quaver as last note of bar
286,7	Harpe	OBE has slurs as in bar 290
291	C. a.	OBE has *pp* under second beat
291-2	C. a.	OBE has different slurring
293	Harpe	OBE uses 9/8.
301	Fl., C. a., Cl., Bns	OBE has slurs
301	Bns	OBE had *mf*
303	WoodWind	OBE has slurs
304,8	Cl.	C lacks slurs
305,7	WoodWind	OBE has slurs
312	Cor IV, Bns II^{ds}	C lacks slurs
315-6	Woodwind	OBE has variant slurring.
318	Hb., Cl., Bns	OBE has slurs
320	Cor III	OBE writes this *8vb*
326	Bns	C omits flat sign for *B*
328	Bns	OBE has dotted minim
330	Fl., Cl.	OBE lacks *soli, solo* respectively
332	Hb., C. a.	OBE lacks *solo*
332	Cors IV	C has unclear b^{b} merging into c″: OBE has c′
338	Bns	OBE lacks *p*
338,9	Cb.	OBE lacks slurs
339-40	C. a., Cl., Cb.	C lacks *cresc. poco a poco*
343	Altos	C lacks natural for *f*
347	Hb., Cb.	C lacks hairpin cresc.
347	Hb.	OBE has *b′d″d″*
348	Hb.	C has d″

LE CARNAVAL ROMAIN: OUVERTURE CARACTÉRISTIQUE

PAR

HECTOR BERLIOZ

LE CARNAVAL ROMAIN: SOURCES

This edition is based on the printed score (P). The printed orchestral parts were taken from manuscript orchestral parts, since it is clear that they are not from the same source as P; reference has been made to them when necessary, although only facsimiles of certain orchestral parts were available for comparison. Reference has also been made to the OBE. In the foreword Malherbe states that 'the French edition ... was correct, and as such, it could be relied upon, in every respect'.[1] It is assumed when he says 'correct' he is referring to the notes, rather than details of slurs and dynamics, since there are many discrepancies between P and the OBE. The autograph fragment (AF) is taken to be later than printed score. It is included in the readings for reference. The sketch from the German diary (Ex. 1 in chapter *Le Carnaval romain*) is not described here since it is not used in the overture in the exact form in which it appears in the notebook.

AUTOGRAPH SCORE: lost.

AUTOGRAPH PART: **F-Pc** ms 1170. *Ouverture du Carnaval Romain / Solo de Cor Anglais transposé pour le Hautbois.* 1 folio (1[v] blank). 63 bars of music. Upright 25 x 27 cm.; 15 staves. Above title: 1' Oboe.

MANUSCRIPT SCORE: **D-brd-DT** Mus. n 352. *La Carnaval romain / Ouverture caractéristique par Hector Berlioz.* 71 numbered pp. Oblong, 16 staves. German copyist.

MANUSCRIPT SCORE: Belonging to Dr Paul Banks. [Top RH corner] *Carl O. Hamilton/ Le Carnaval Romain/ Ouverture /caractèristique /par /Hector Berlioz/* [lower R] *Partitur.* 68 numbered pp. Oblong, 18 staves.

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[1] OBE, vol. V, xi

MANUSCRIPT FRAGMENT: **D-brd-B** ms 1550. Copyist, probably German. (It was thought to be autograph, which is doubtful, but it does appear to be contemporary.) Oblong, 12 staves, 2 pages to be read as one page of 24 staves, showing the first 6 and last 5 bars of the overture as arranged for wind band, but some of the names are not clear. The following are: 2 Fl., 2 P. fl., P. cl. en Eb., Cl. I, II in Bb; Hb. I, II; Sop., Alto, Ten. and Bass Sax en Bb; Tromp. chromatique en Bb, Cornet en Bb, P. bugle en Bb, Bugle I, II, Tromb. I, II, III; Bass en Eb or Bb (unclear), Contrebasse en Eb, Contrebasse en Bb; Timballes en Bb (it is clear that F is also required). The missing parts are for Cors (but the key is not clear) and possibly for 2 further trumpets and baritones (Ex. 1).[2]

MANUSCRIPT ORCHESTRAL PARTS: **D-brd-DT** Mus. n 352. German copyist. Upright, 12 staves. 10 parts: Hb. I, Hb. II, Vns I (3), Vns II (2), Altos, Vlles & Cb., Cb. Of these, the first page of Hb. I and Altos were available for comparison with other sources. They have no metronome mark. The part for cor anglais is transposed for the oboe. Both parts match printed score very closely. At first glance it looks as though the viola part has more dynamic markings, but it is clear, even in the photocopy, that those which do not match the printed score are rehearsal additions in a different hand.

PRINTED SCORE: LE / *Carnaval Romain / OUVERTURE / caractéristique / à / Grand Orchestre / dédiée á S.A.S. le Prince / de Hohenzollern-Hechingen, / PAR / HECTOR BERLIOZ / A.V. / [L.:] Prix: 24^{f} [R.:] En Partition 24^{f} / Op: 9 / À PARIS, chez M^{ce}. SCHLESINGER, Rue Richelieu, 97 / Berlin, A.M. Schlesinger. Propriété des Editeurs.* Paris: M. Schlesinger, [1844] (Berlin: A. M. Schlesinger). Pl. no. M.S. 4019. Hopkinson 32A Holoman 95.

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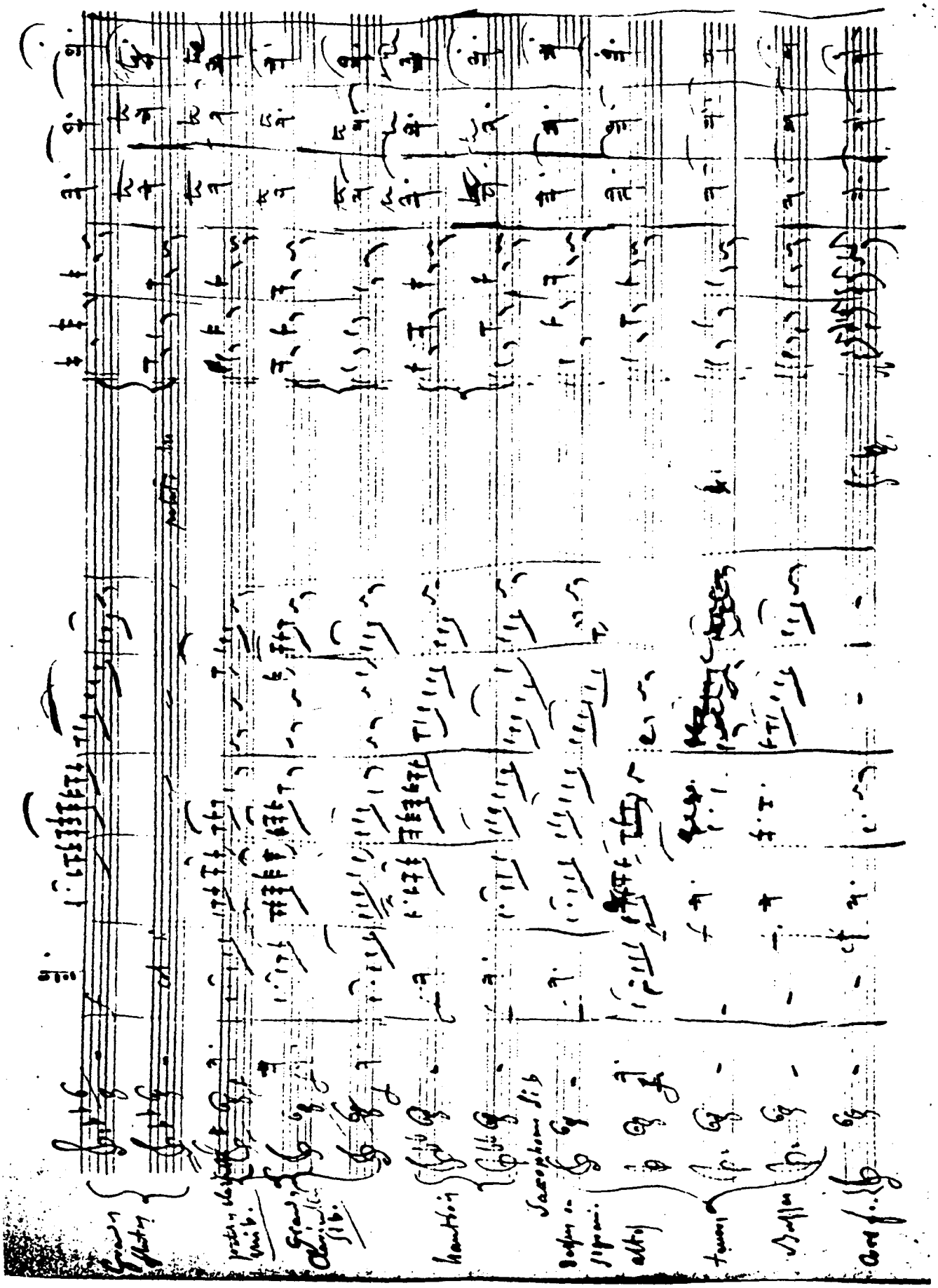
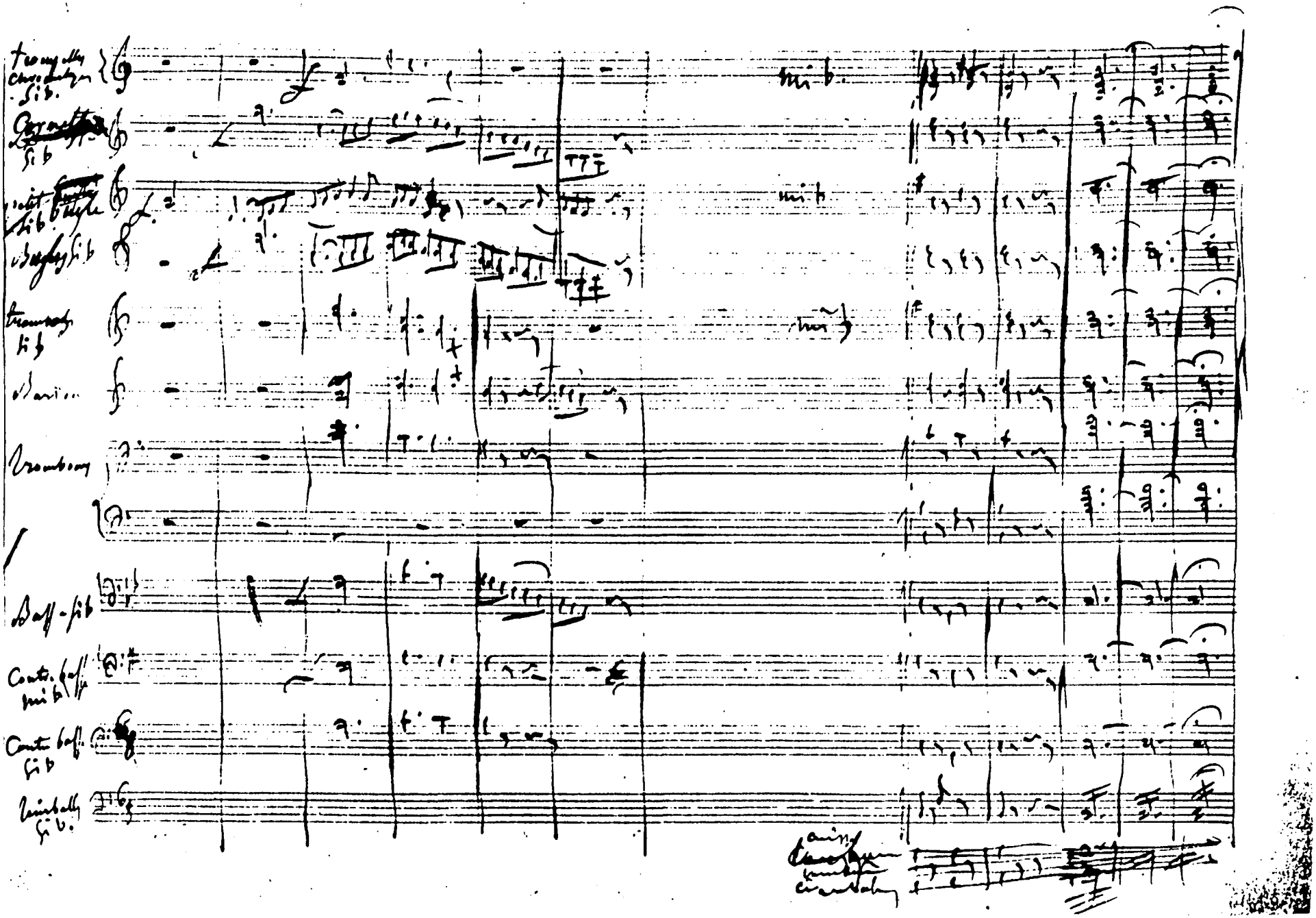
[2] This has been discussed by David Whitwell in 'An unknown Berlioz band fragment' in *Winds*, 1990.

PRINTED ORCHESTRAL PARTS: Paris: Schlesinger, [1844]. Pl. no. M. S. 4018. 20 parts: Fl. I-II, Hb & C. a.; Cl. I-II, Bns I, Bns II, Cors I-II, Cors III-IV, Tromp. I-II, C. à p. I-II, Tromb. I, Tromb. II, Tromb III, Timb., Tamb. de basque, Tri., Cymb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 32B.

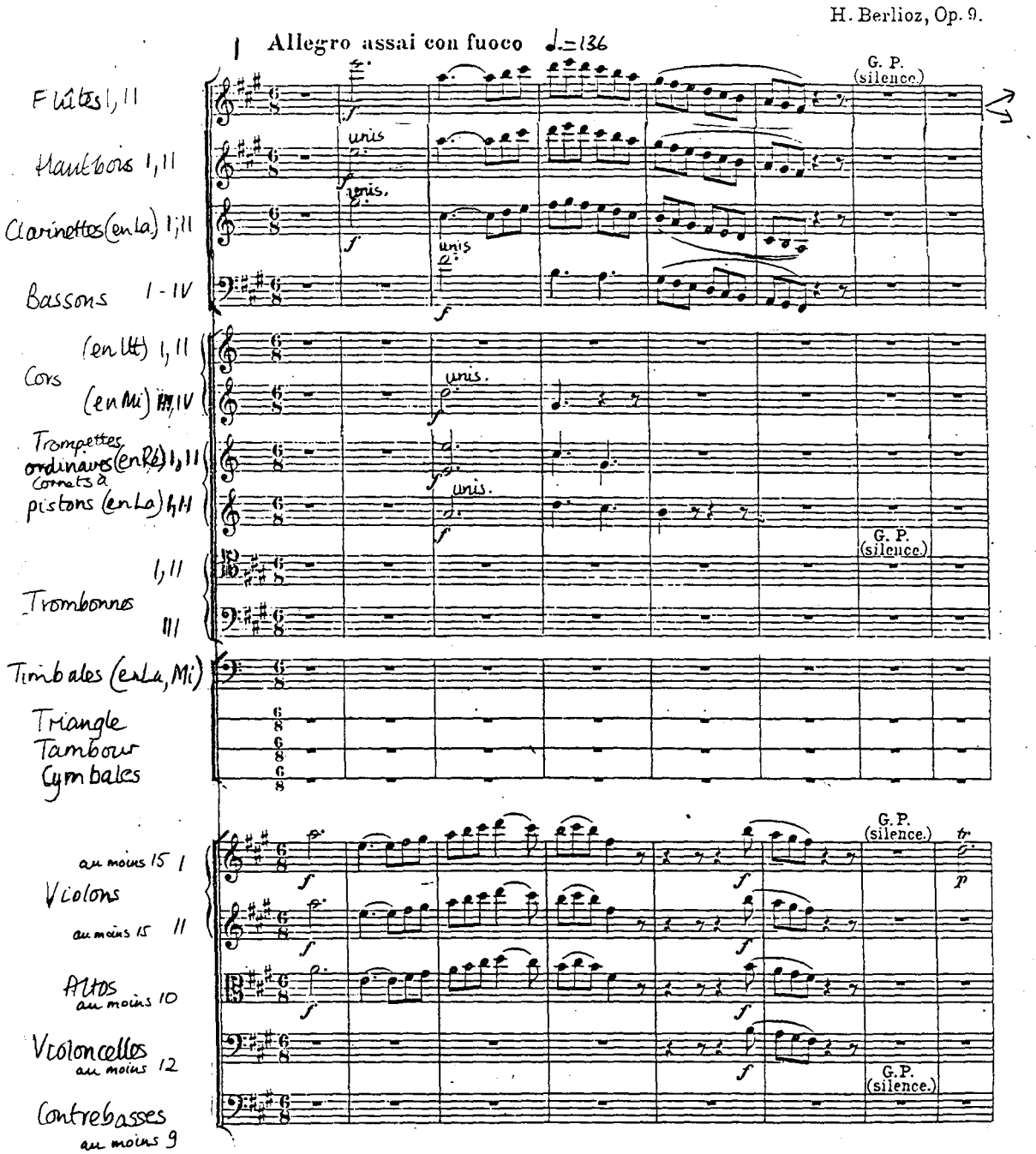
PRINTED ARRANGEMENTS: for pf., four-hands, arr. by J. P. Pixis. Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035, Price 10^{f} 23pp. Hopkinson 32C.
For 2 pf., eight-hands, arr. by Pixis. Paris: M. Schlesinger, [1844]. Pl. no. M. S. 4035 and M. S. 4035 (2°). Price $15.^{f}$ 2 vols. Hopkinson 32D.

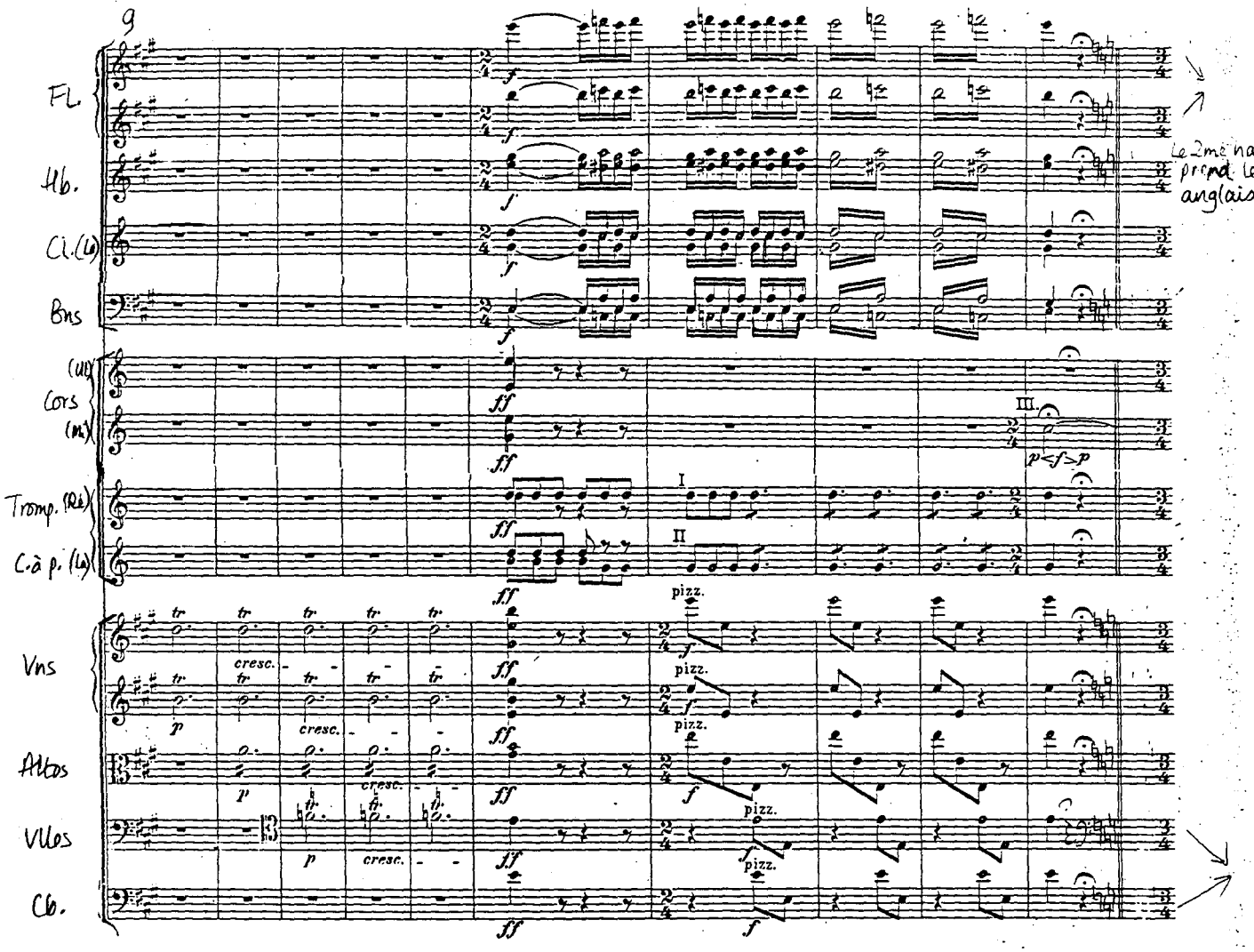


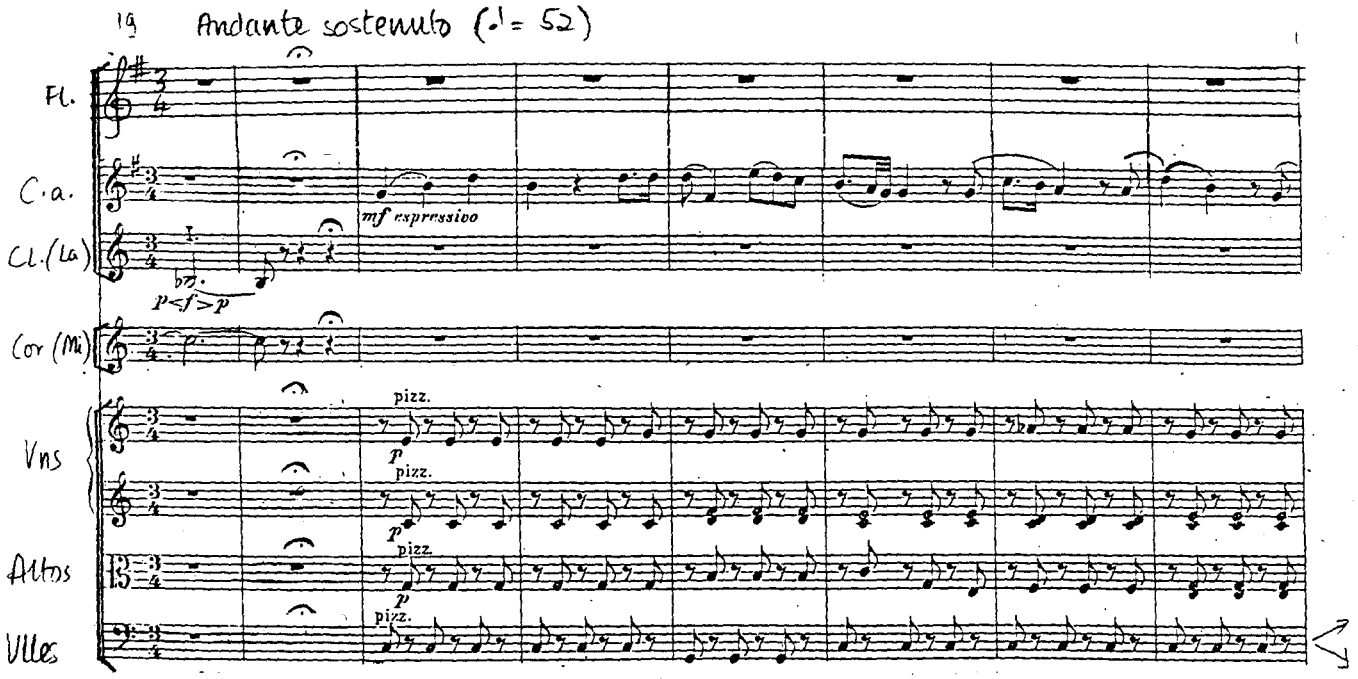
Ex.1 Facsimile of fragment for wind band

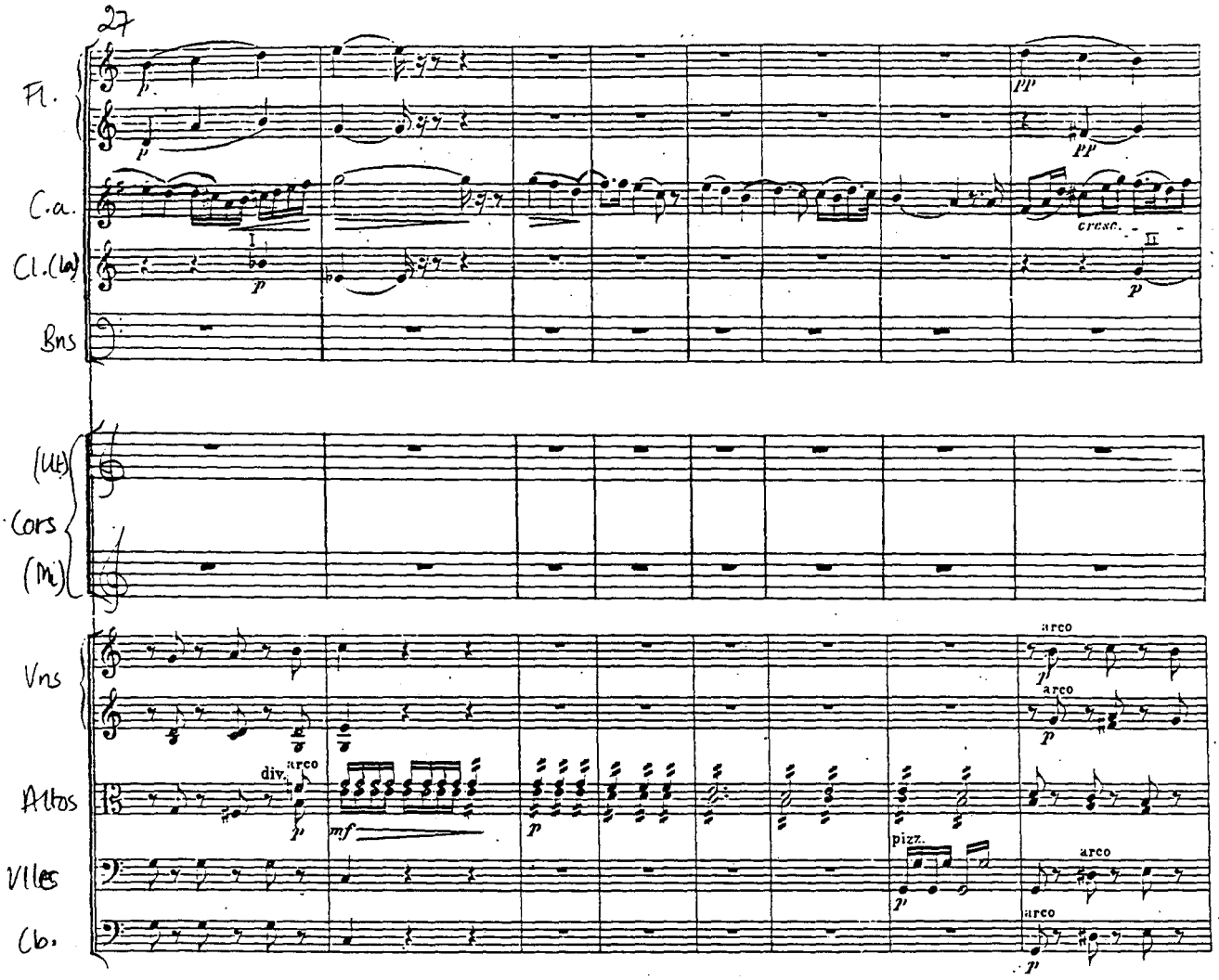


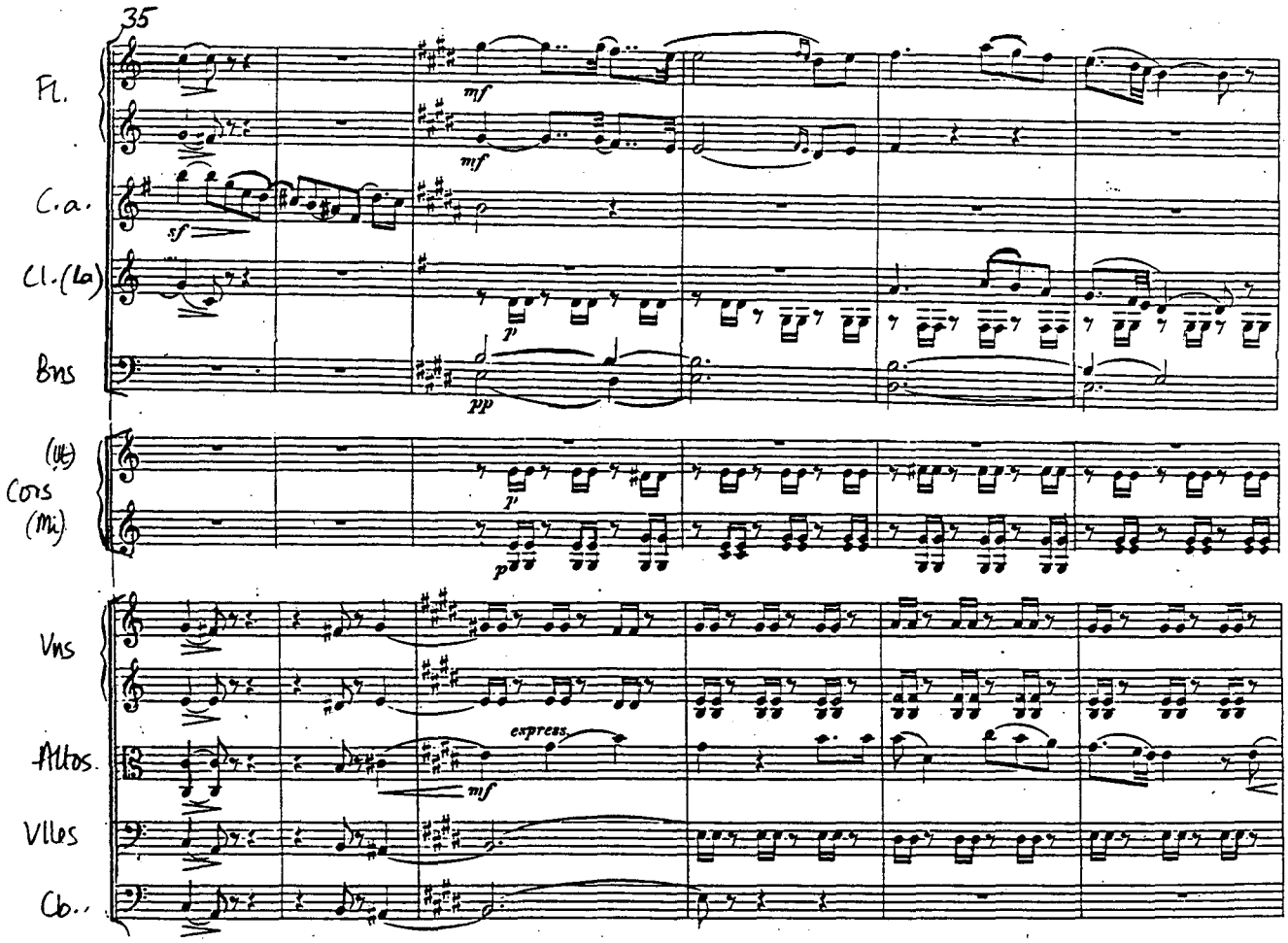
LE CARNAVAL ROMAIN
OUVERTURE CARACTÉRISTIQUE

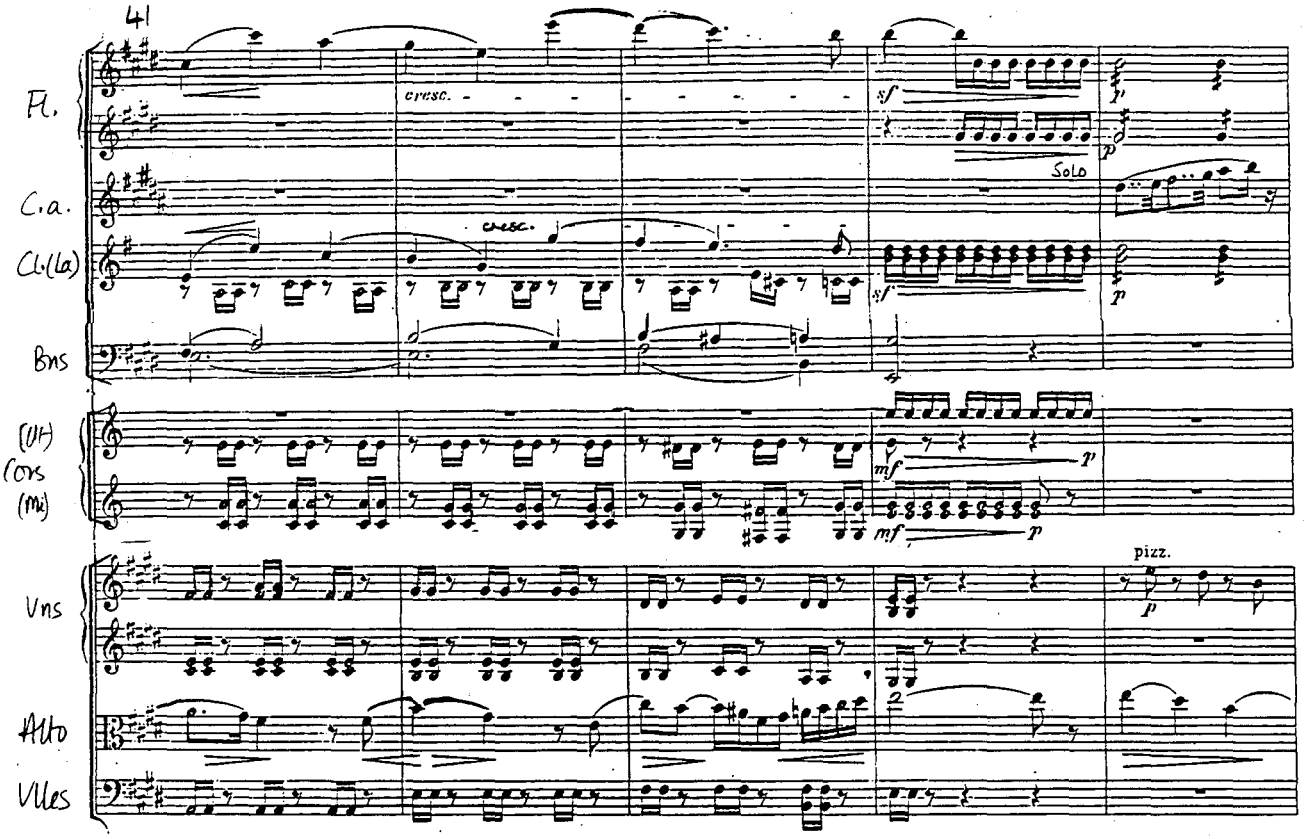


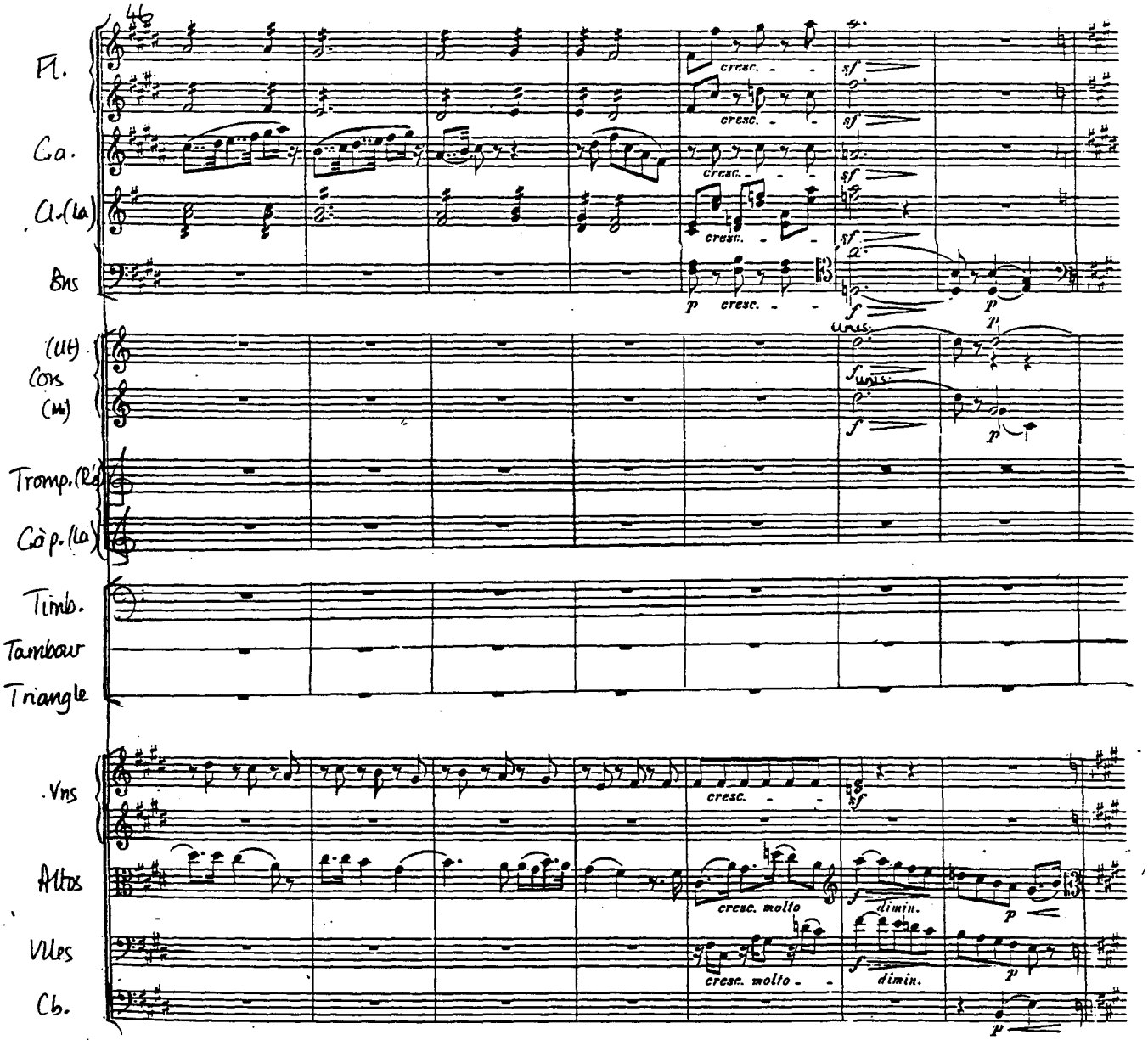

9
Fl.
Hb.
Cl.(G)
Bns
(ut)
Cors
(mi)
Tromp. (Ré)
C.à p. (Ut)
Vns
Altos
Vlles
Cb.
Le 2me hautbois prend le cor anglais
cresc.
pizz.
I
II
III
p<f>p

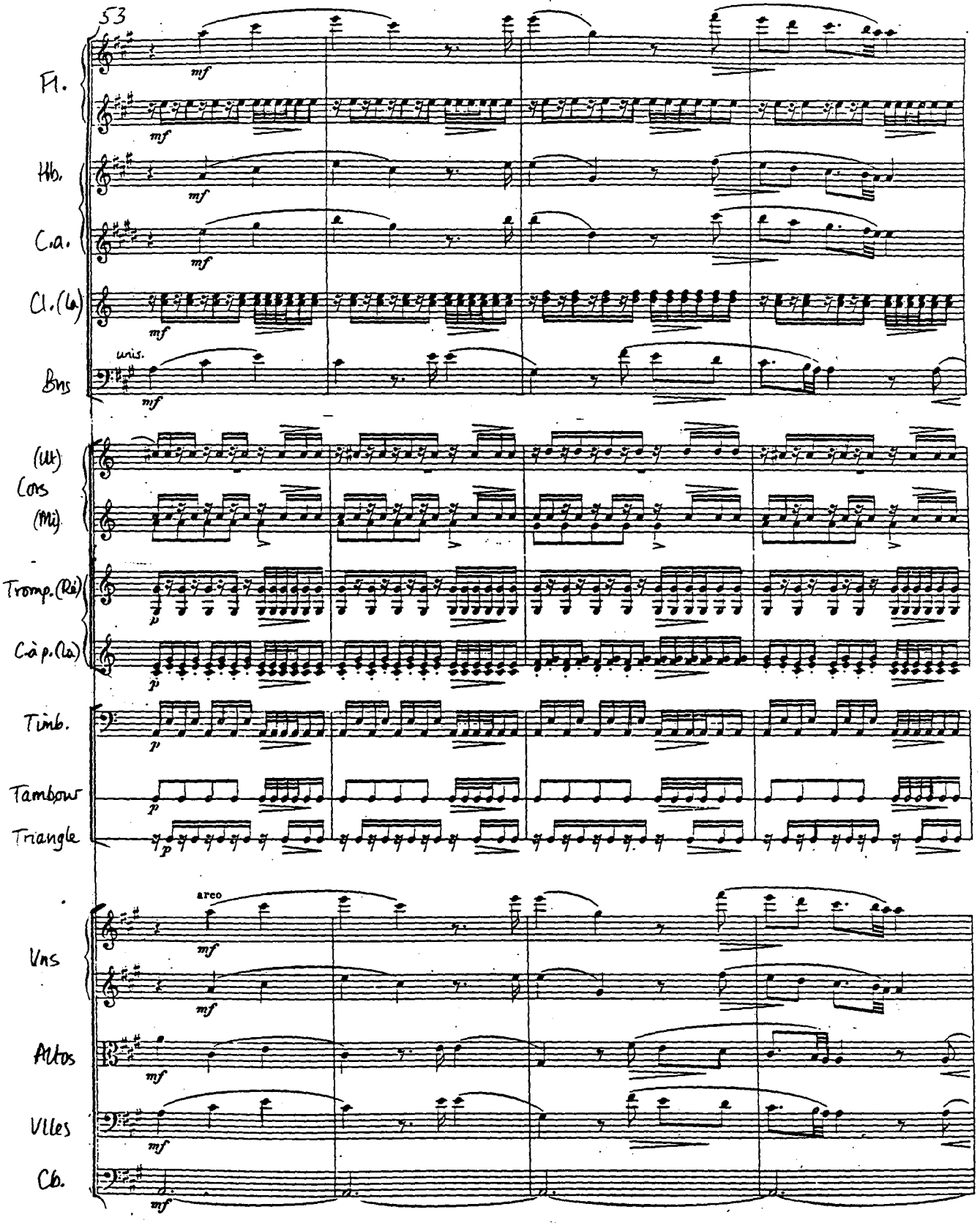

19
Andante sostenuto (♩= 52)
Fl.
C.a.
Cl.(La)
Cor (Mi)
Vns
Altos
Vlles
mf espressivo
p<f>p
pizz.
p

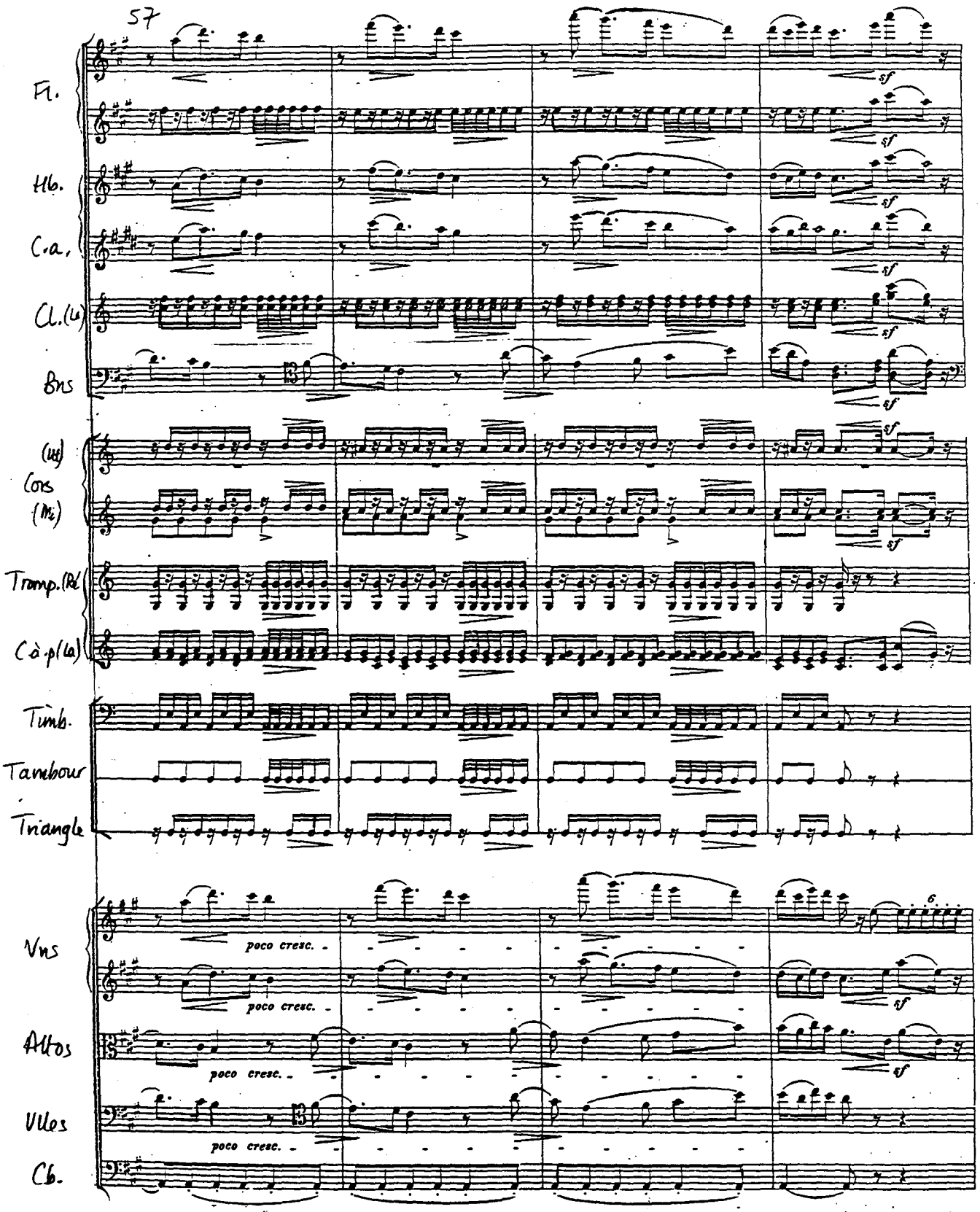

27
Fl.
C.a.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
Vns
Altos
Vlles
Cb.
p
pp
cresc.
I
II
div.
arco
mf
pizz.

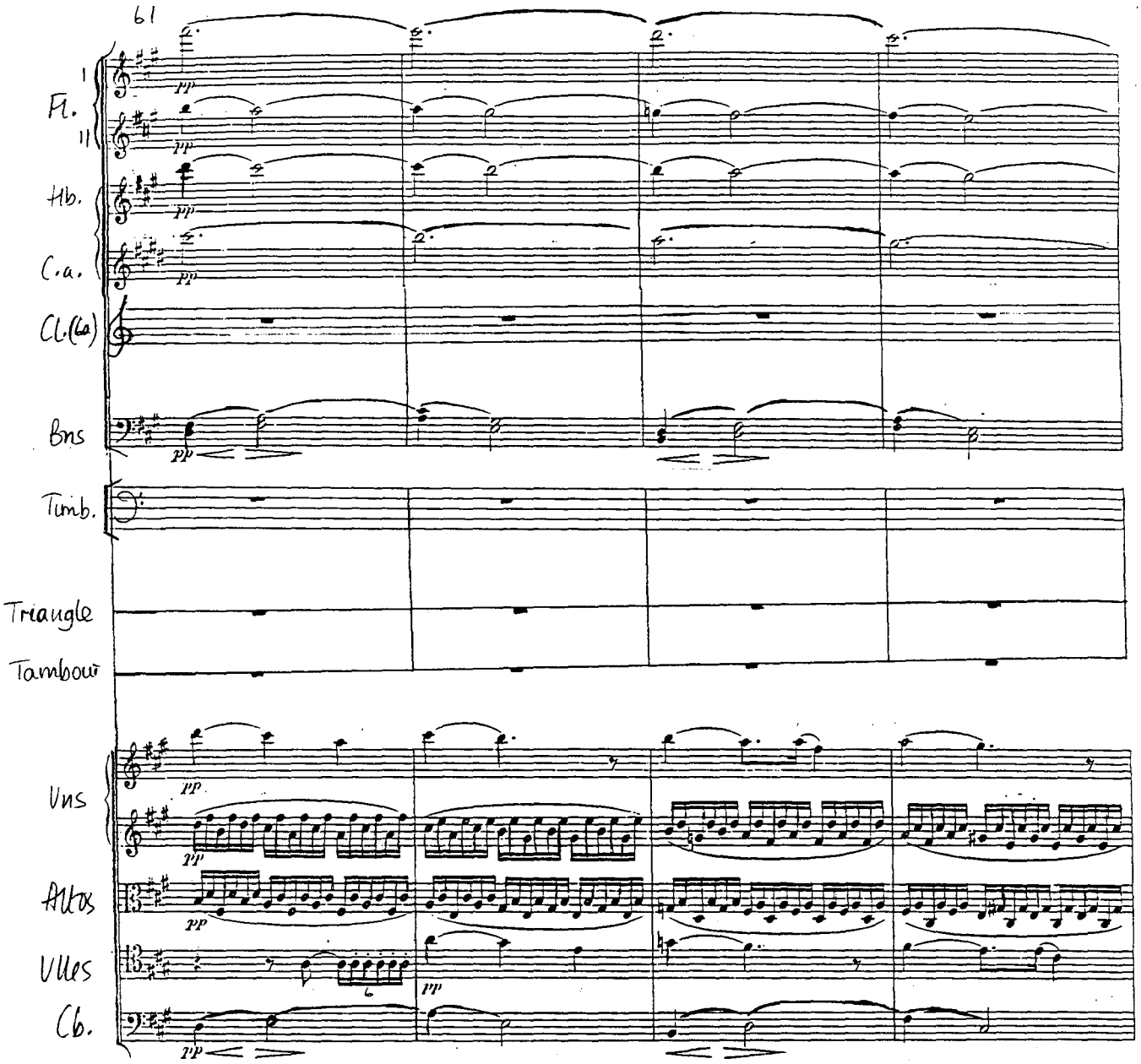

35
Fl.
C.a.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
Vns
Altos
Vlles
Cb.
mf
mf
sf
p
pp
p
p
express.
mf

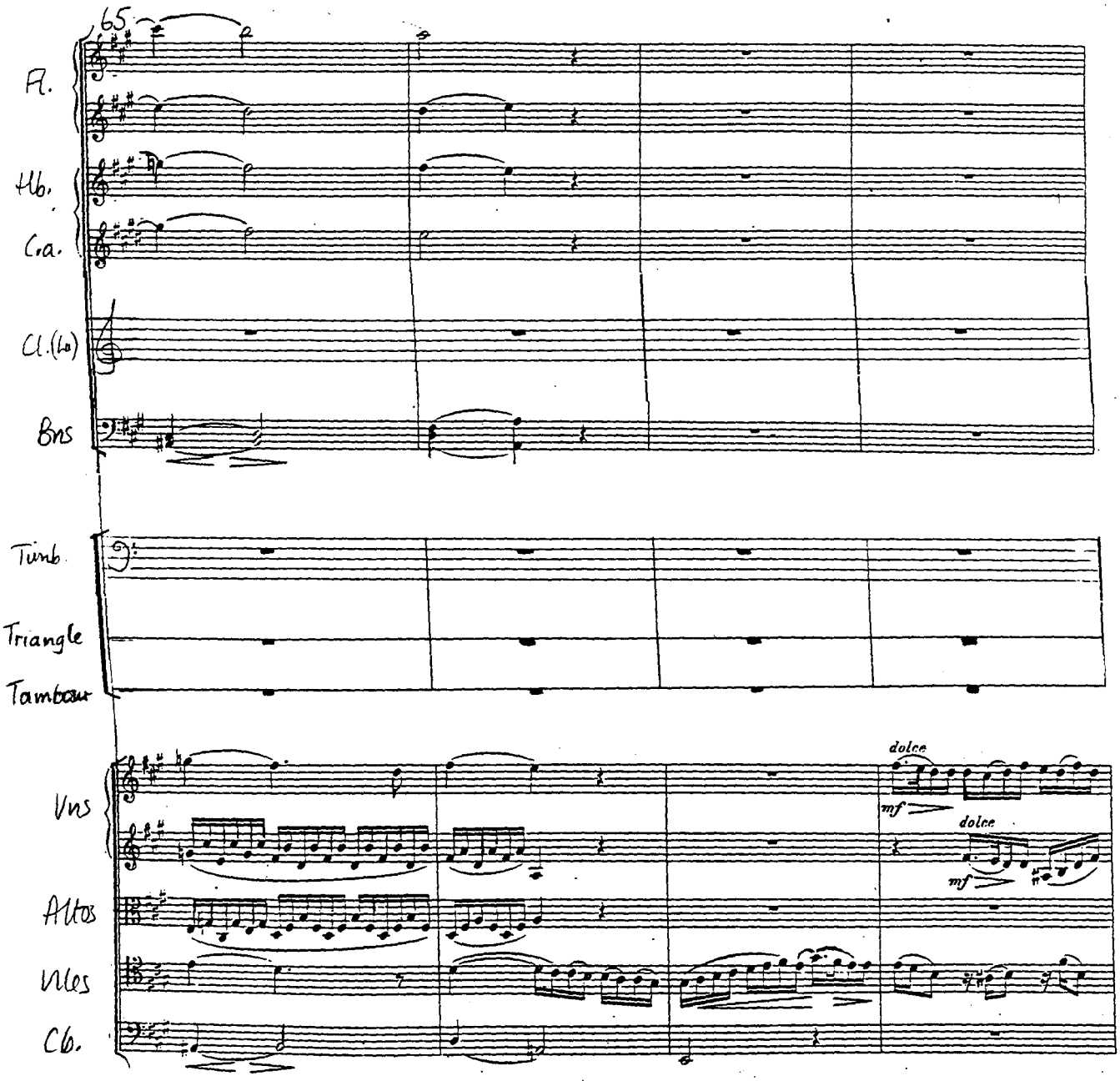

41
Fl.
C.a.
Cl.(Ca)
Bns
(Ot)
Cors
(Mi)
Vns
Alto
Vlles
cresc.
cresc.
sf
p
Solo
sf
p
mf
p
mf
p
pizz.
p

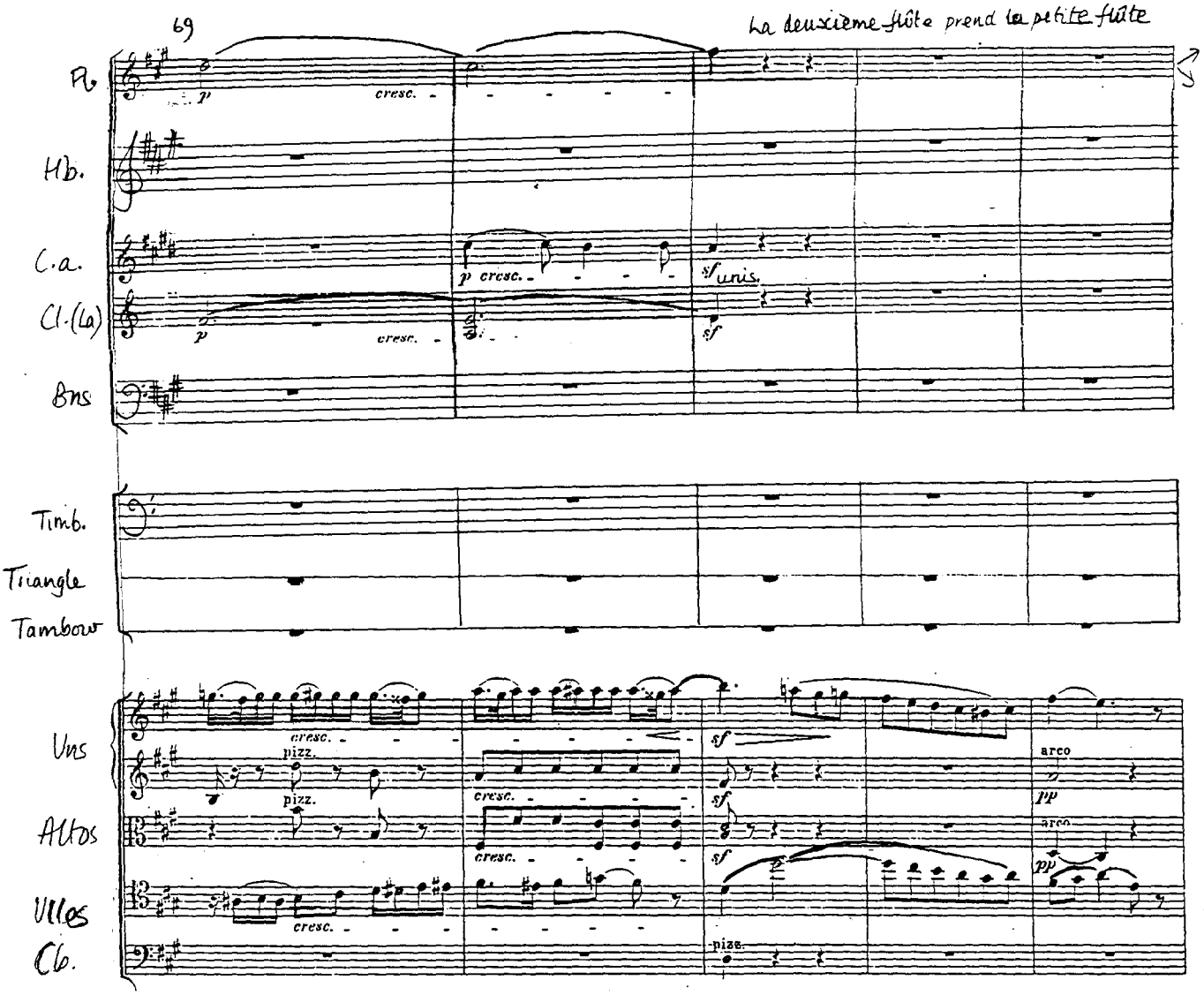

46
Fl.
Ca.
Cl.(la)
Bns
(Ut)
Cors
(Mi)
Tromp.(Ré)
Cap.(la)
Timb.
Tambour
Triangle
Vns
Altos
Vlles
Cb.
cresc.
sf
unis.
f
p
cresc. molto
dimin.

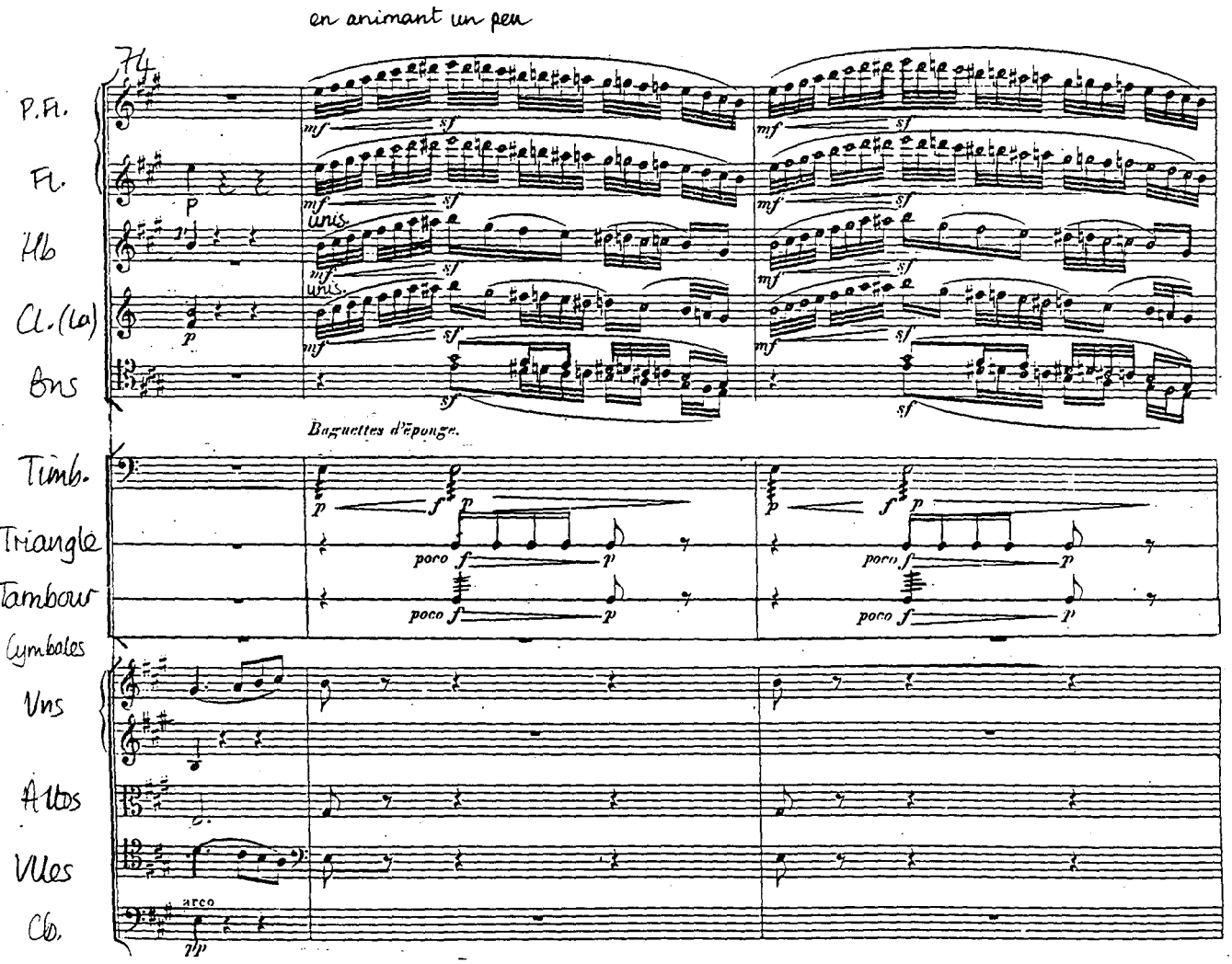

53
Fl.
Hb.
C.a.
Cl.(La)
Bns
unis.
(Ut)
Cors
(Mi)
Tromp.(Ré)
Cà p.(La)
Timb.
Tambour
Triangle
Vns
areo
Altos
Vlles
Cb.
mf
p

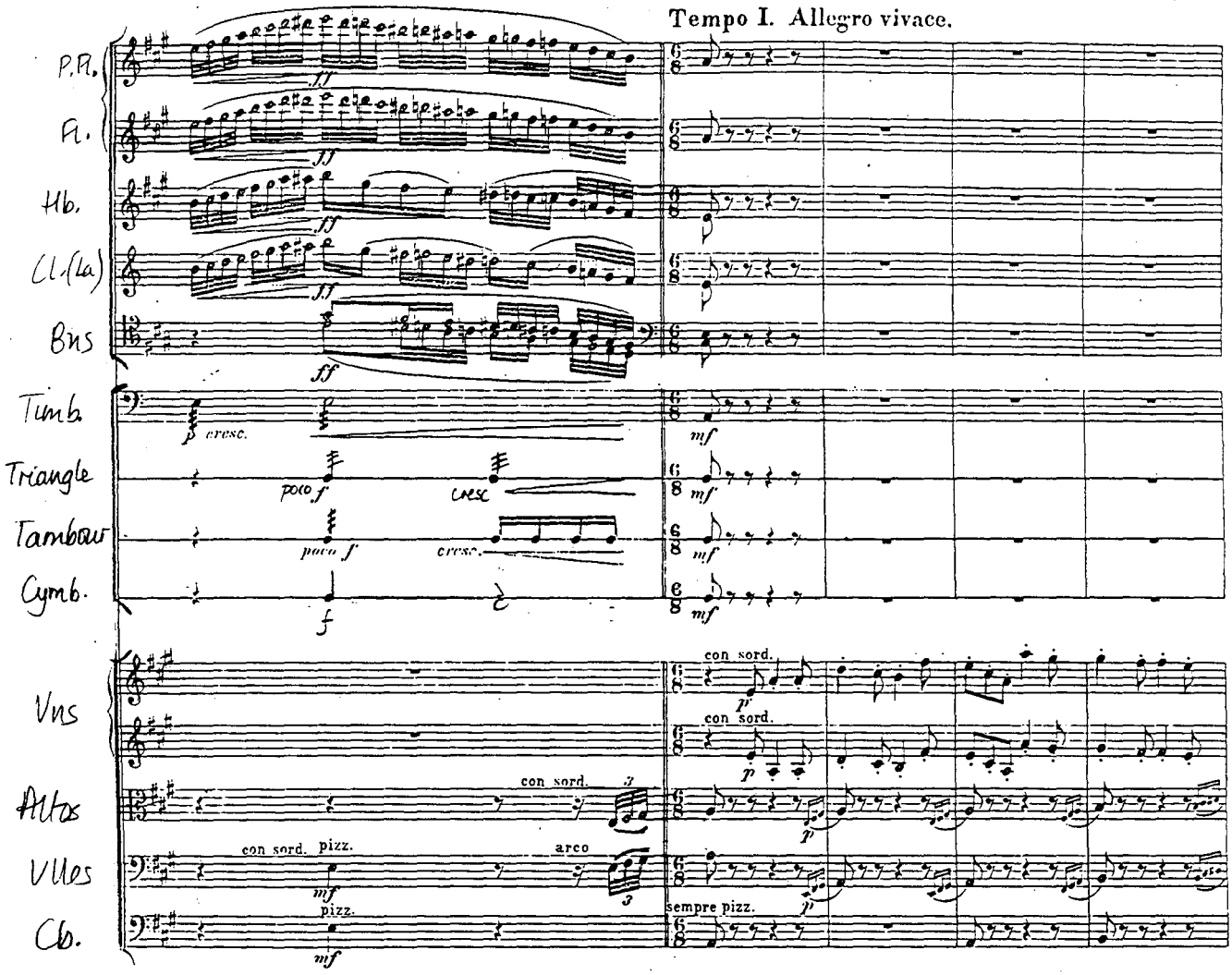

57
Fl.
Hb.
C.a.
Cl.(Lá)
Bns
(Mi)
Cors
(Mi)
Tromp.(Ré)
Cà.p(La)
Timb.
Tambour
Triangle
Vns
Altos
Vlles
Cb.
sf
poco cresc.
6

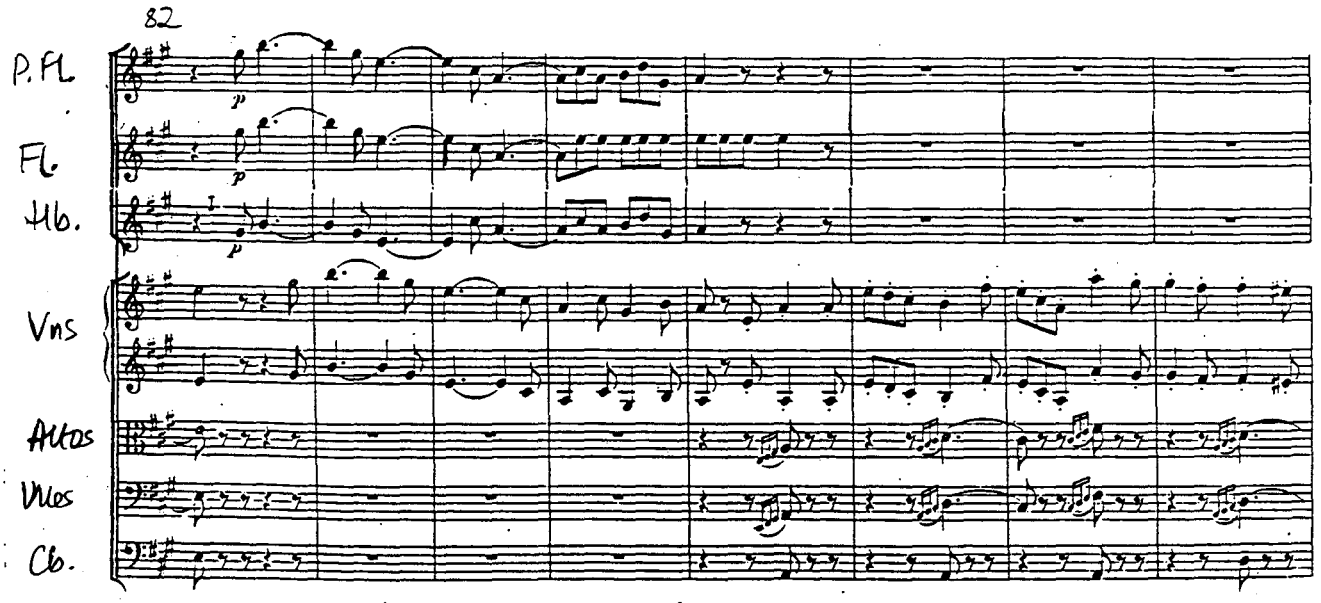

61
I
II
Fl.
Hb.
C.a.
Cl.(Ca)
Bns
Timb.
Triangle
Tambour
Vns
Altos
Vlles
Cb.
pp

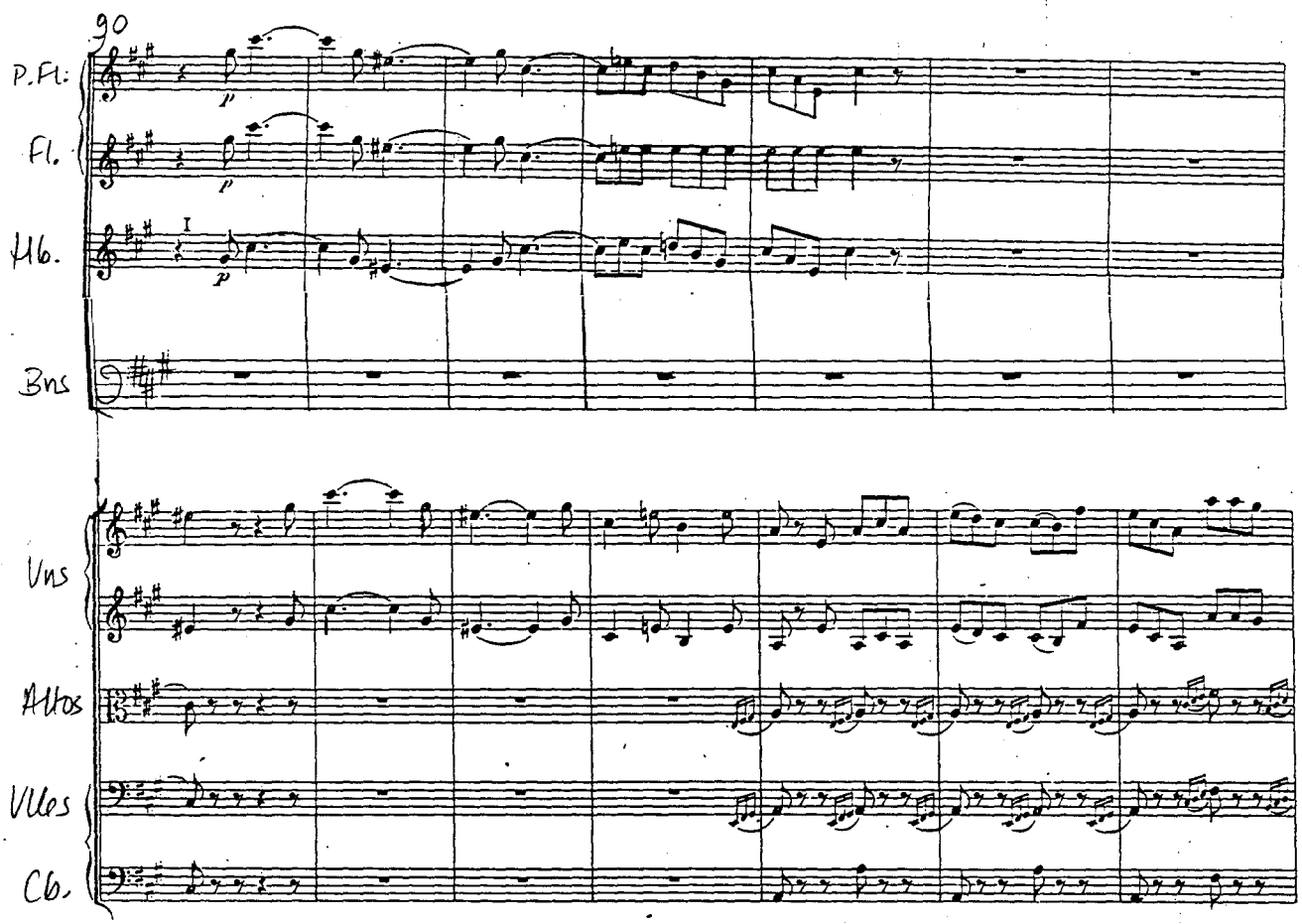

65
Fl.
Hb.
Cra.
Cl.(Lo)
Bns
Timb.
Triangle
Tambour
Vns
Altos
Vlcs
Cb.
dolce
mf
dolce
mf

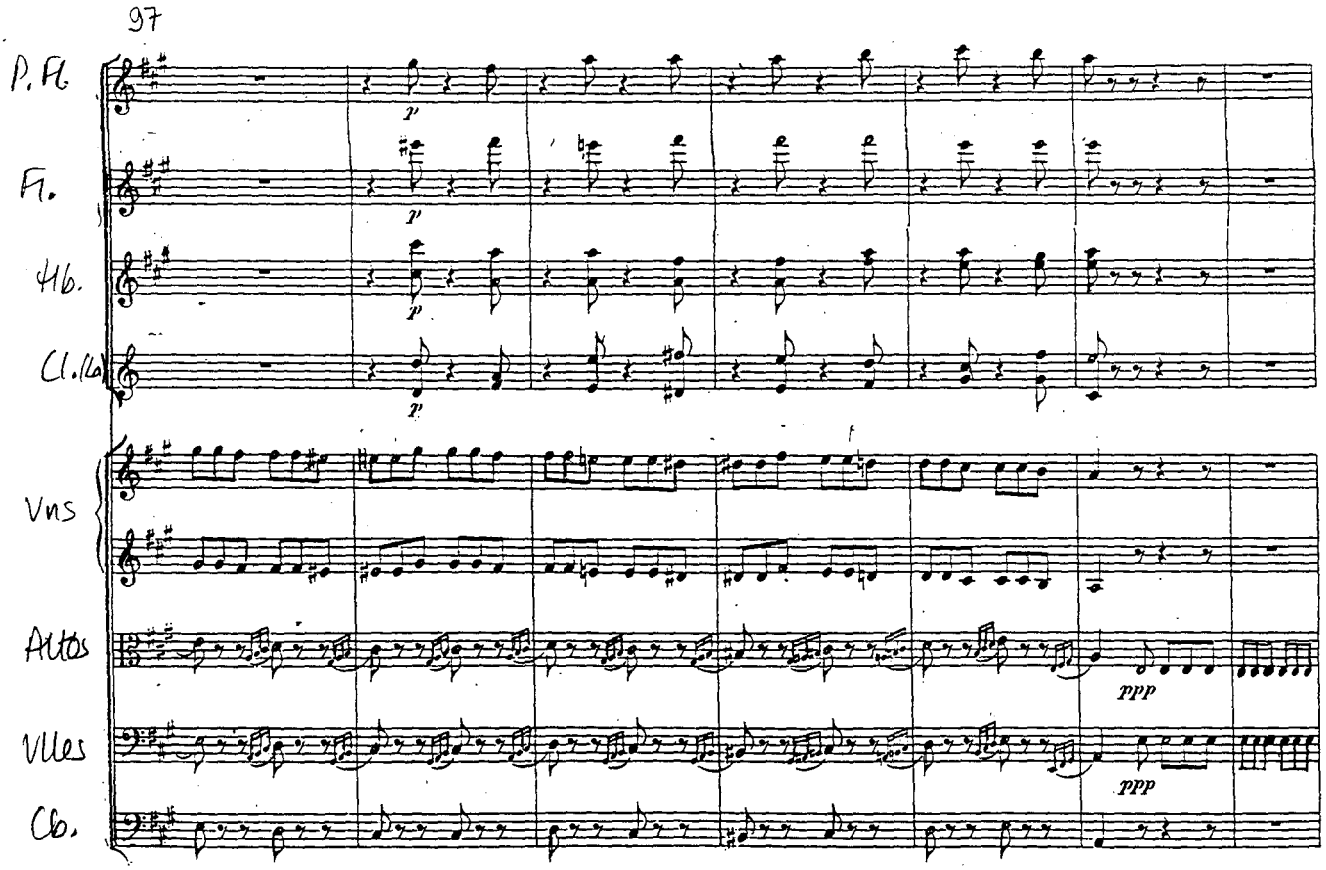

69
La deuxième flûte prend la petite flûte
Fl.
Hb.
C.a.
Cl.(La)
Bns
Timb.
Triangle
Tambour
Vns
Altos
Vlles
Cb.
p
cresc.
sf unis.
sf
pizz.
arco
pp

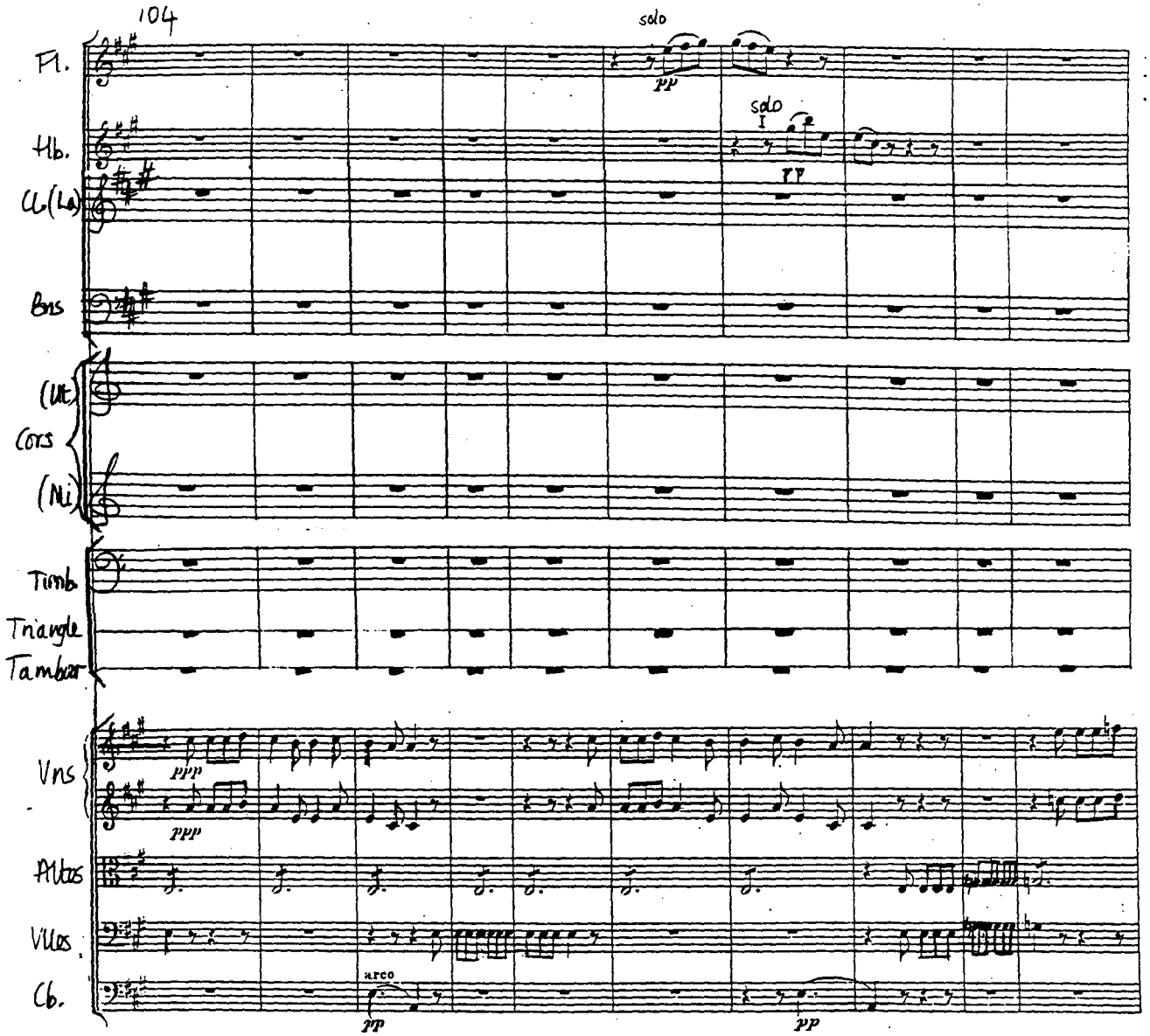

en animant un peu
74
P.Fl.
Fl.
Hb
Cl.(Ca)
Bns
Timb.
Triangle
Tambour
Cymbales
Vns
Altos
Vlles
Cb.
unis.
Baguettes d'éponge.
arco

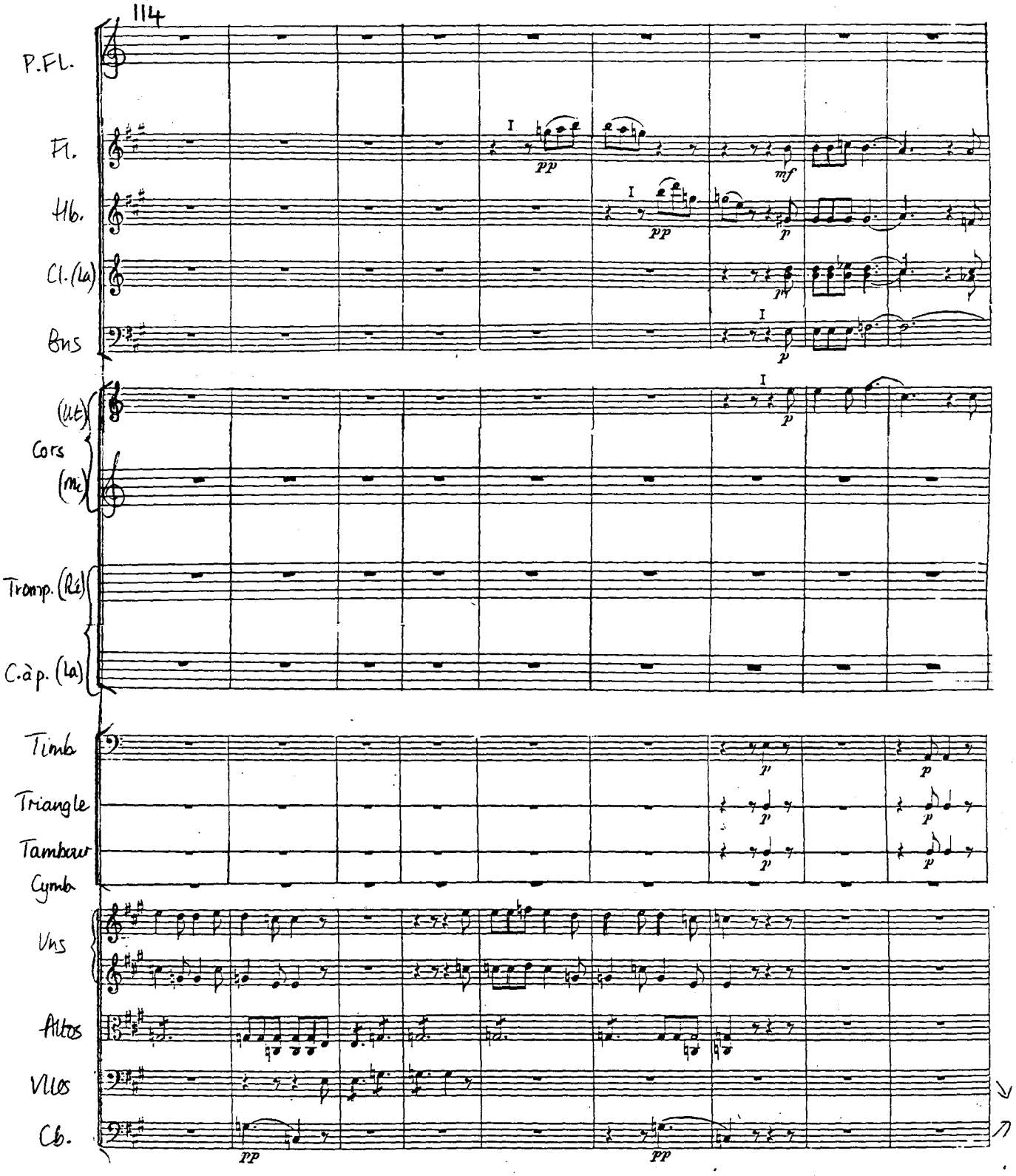

Tempo I. Allegro vivace.
P.P.
Fl.
Hb.
Cl.(Ca)
Bns
Timb
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
con sord.
pizz.
arco
sempre pizz.

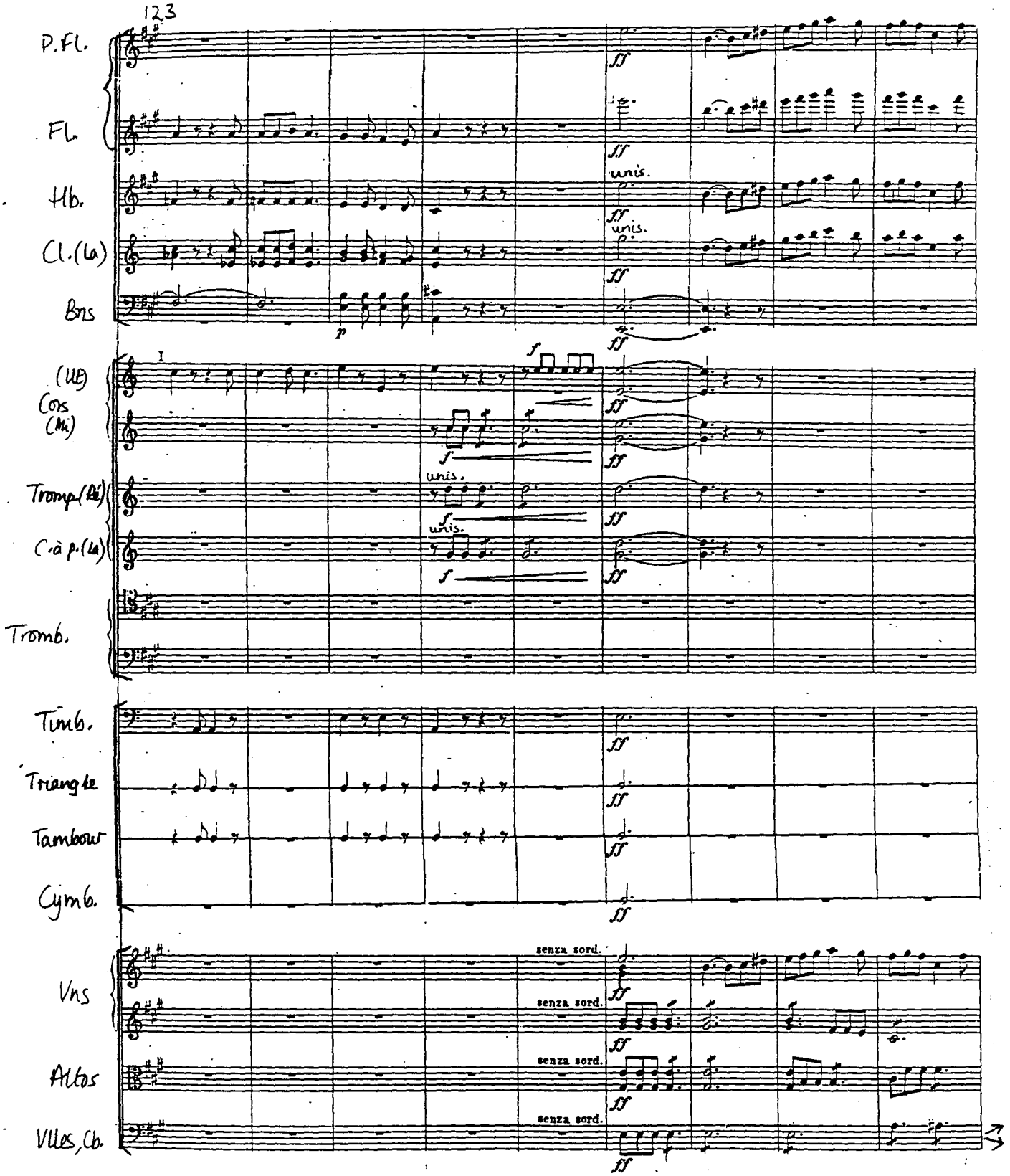

82
P. Fl.
Fl.
Hb.
Vns
Altos
Vlcs
Cb.
p
p
p

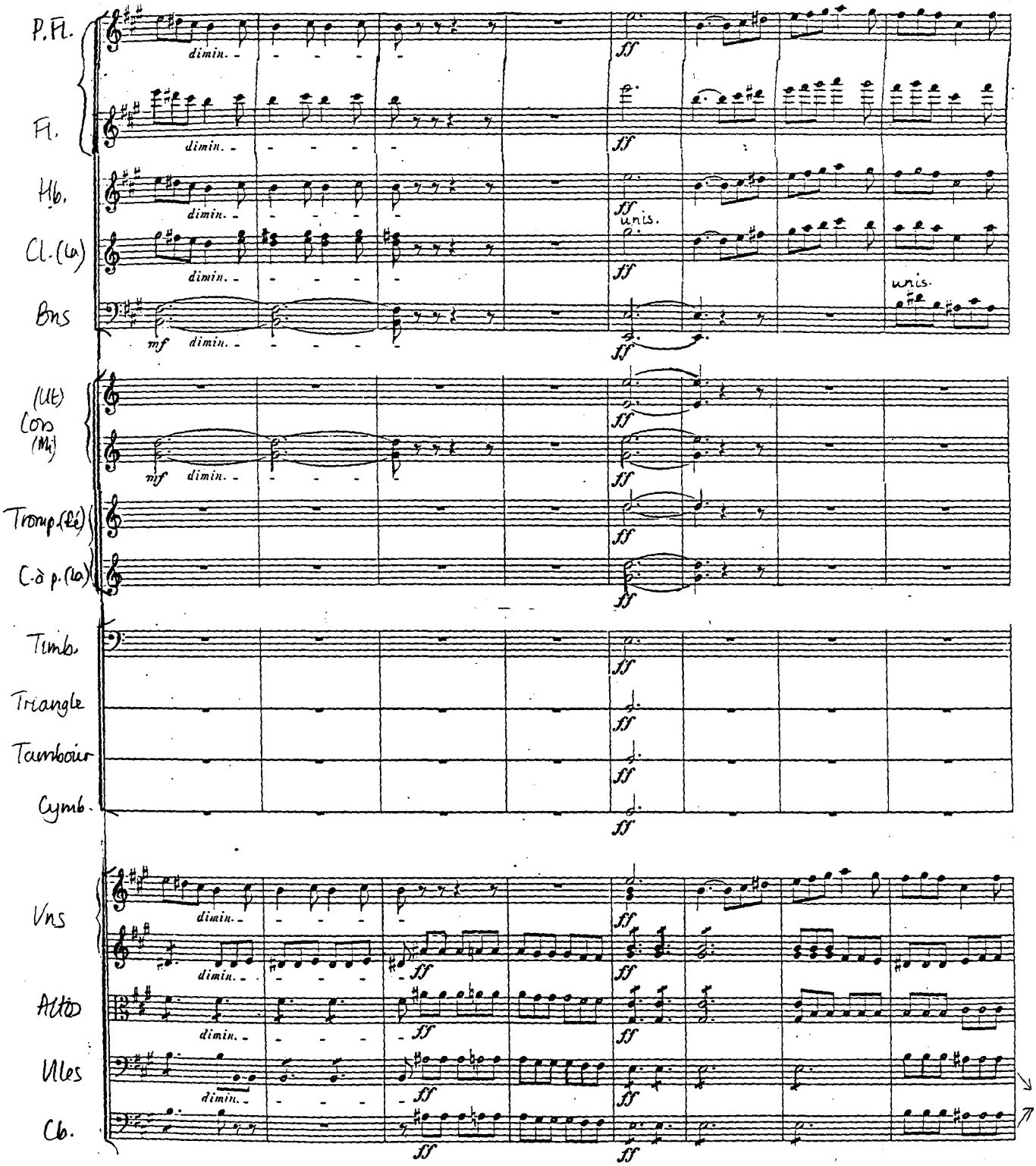

90
P. Fl.
Fl.
Hb.
Bns
Vns
Altos
Vlles
Cb.

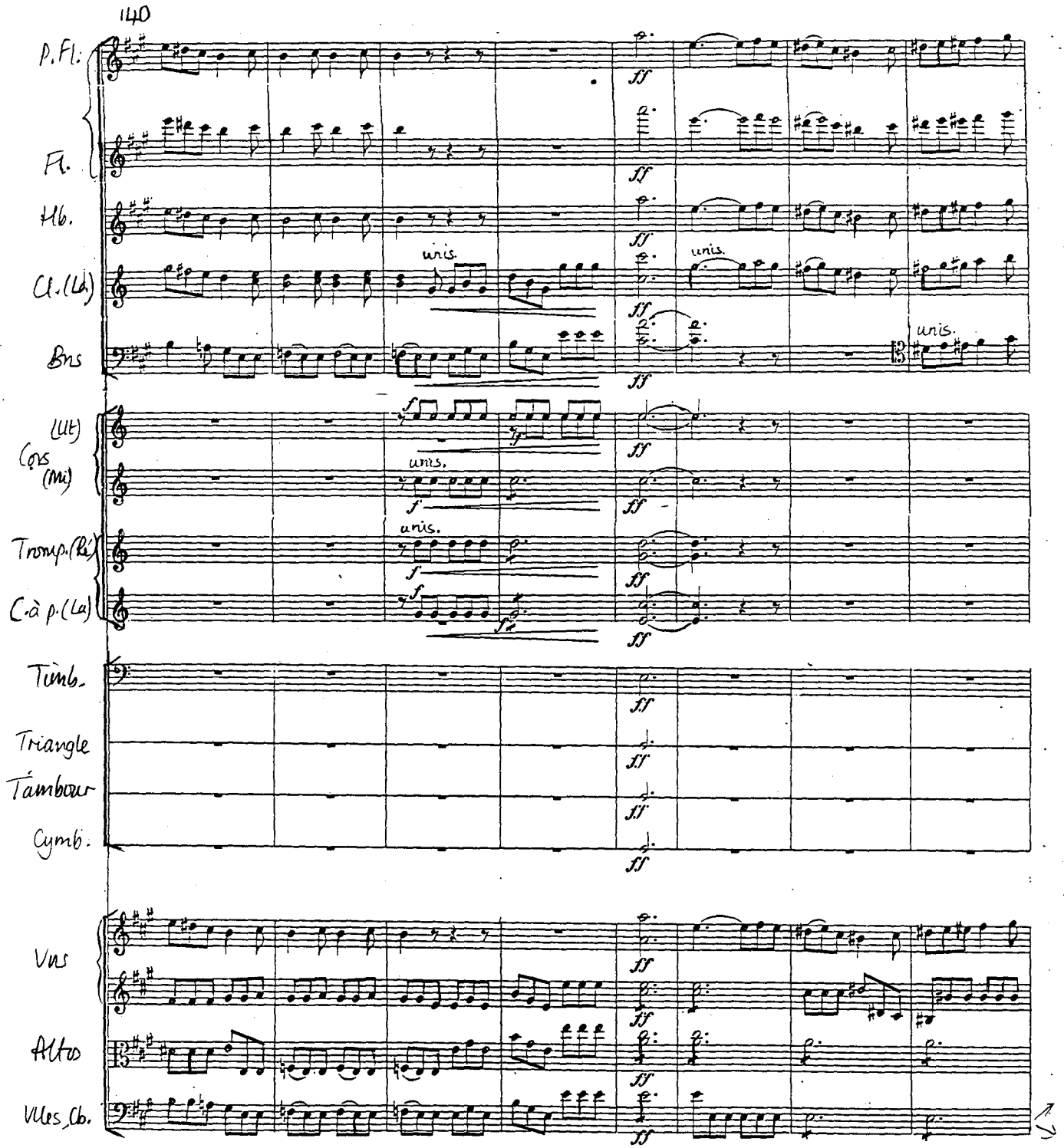

97
P. Fl.
Fl.
Hb.
Cl. in A
Vns
Altos
Vlles
Cb.
p
p
p
p
ppp
ppp

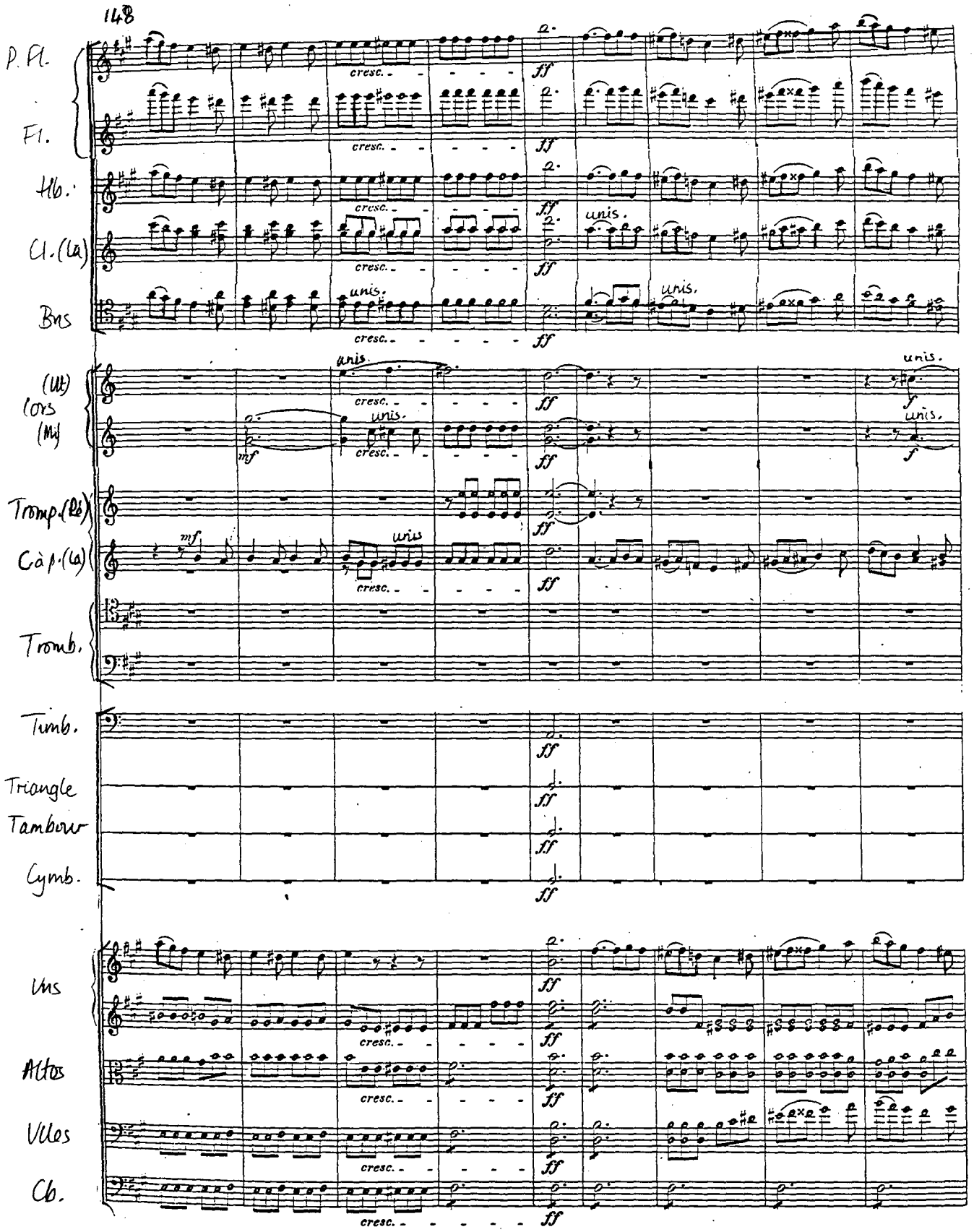

104
Fl.
Hb.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
Timb
Triangle
Tambur
Vns
Vlas
Vllos
Cb.
solo
pp
solo
I
pp
ppp
ppp
arco
pp
pp

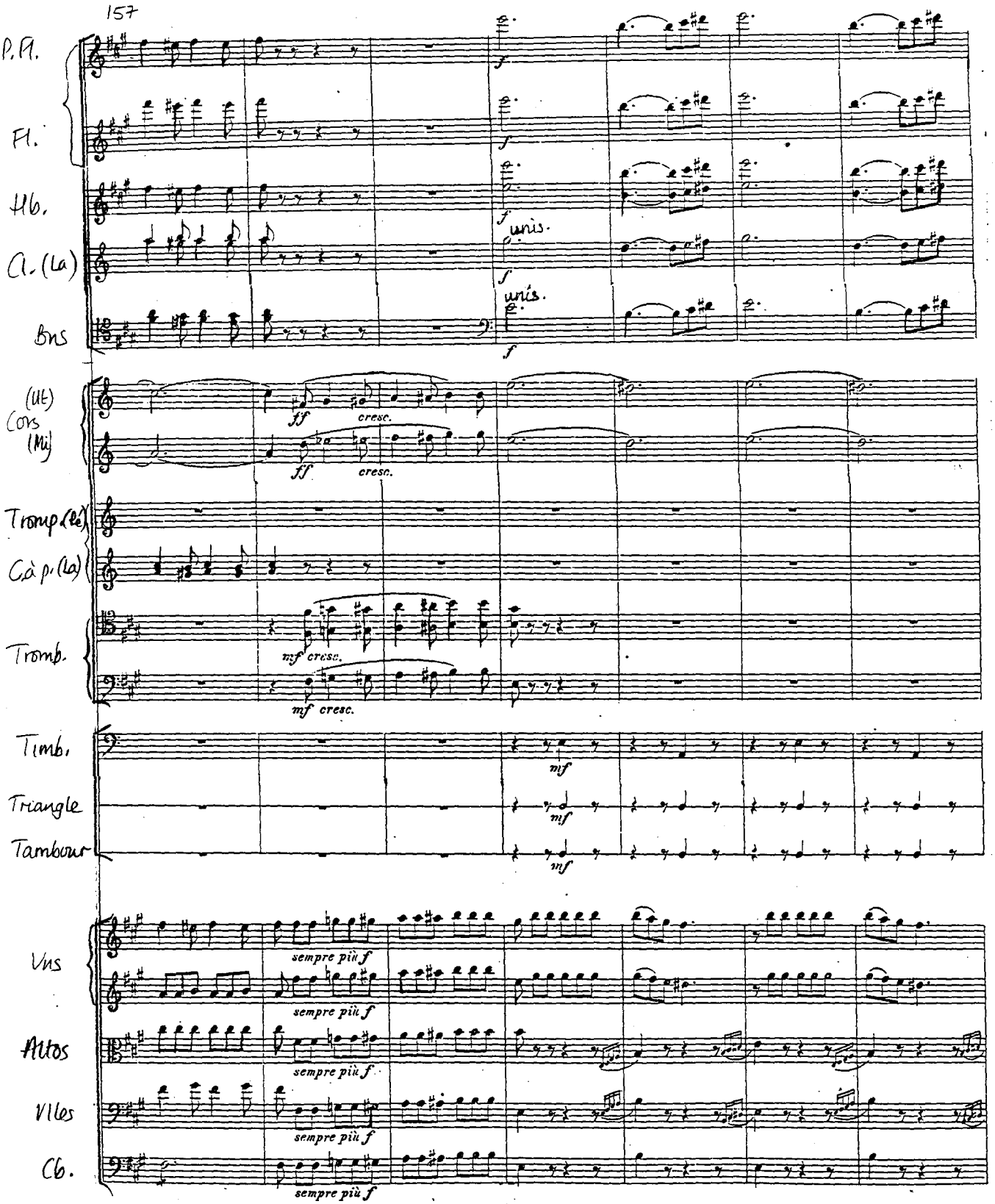

114
P.Fl.
Fl.
Hb.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
Tromp.(Ré)
C.à p.(La)
Timb
Triangle
Tambour
Cymb
Vns
Altos
Vlcs
Cb.
pp
mf
p

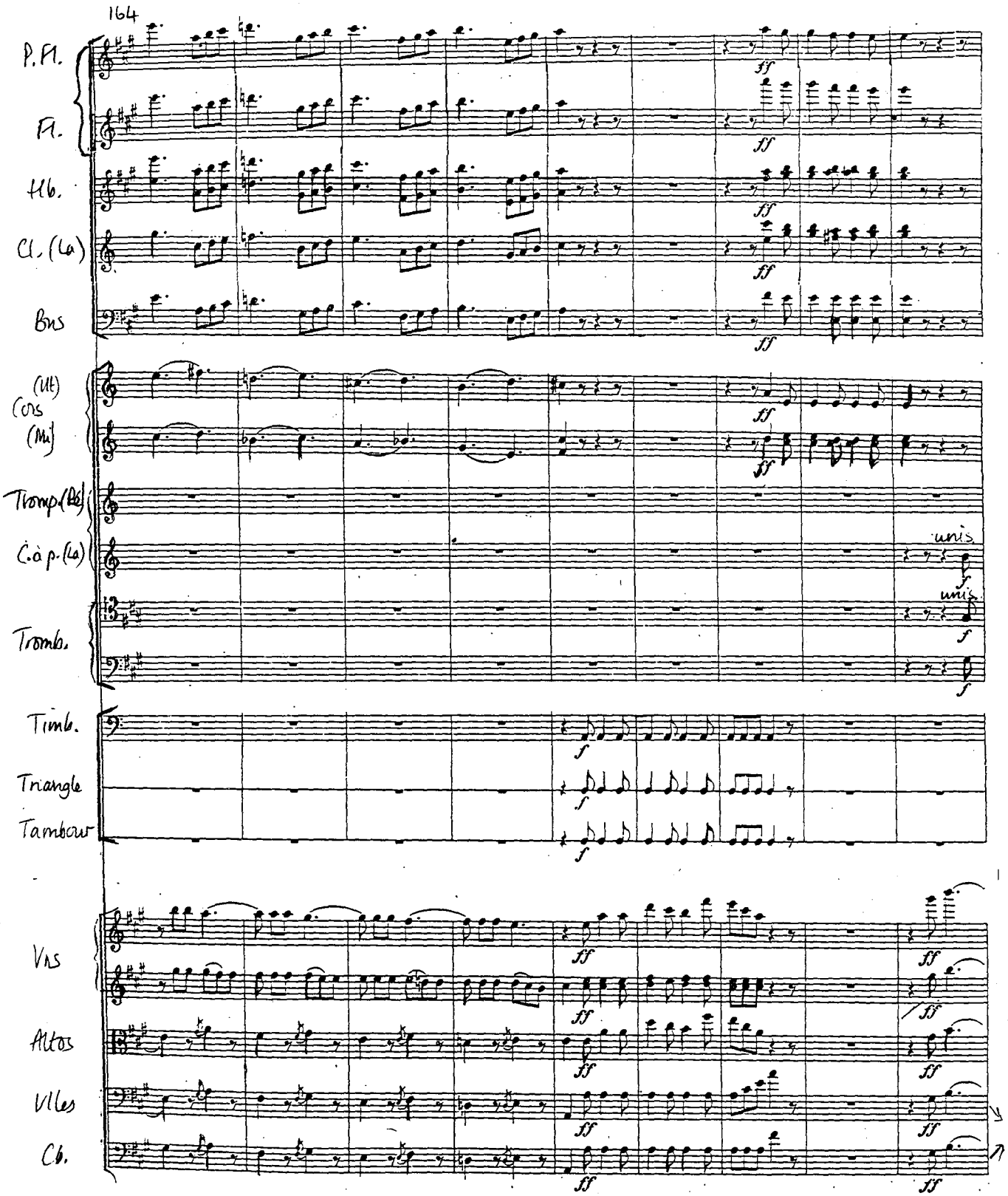

123
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles, Cb.
ff
f
p
unis.
senza sord.

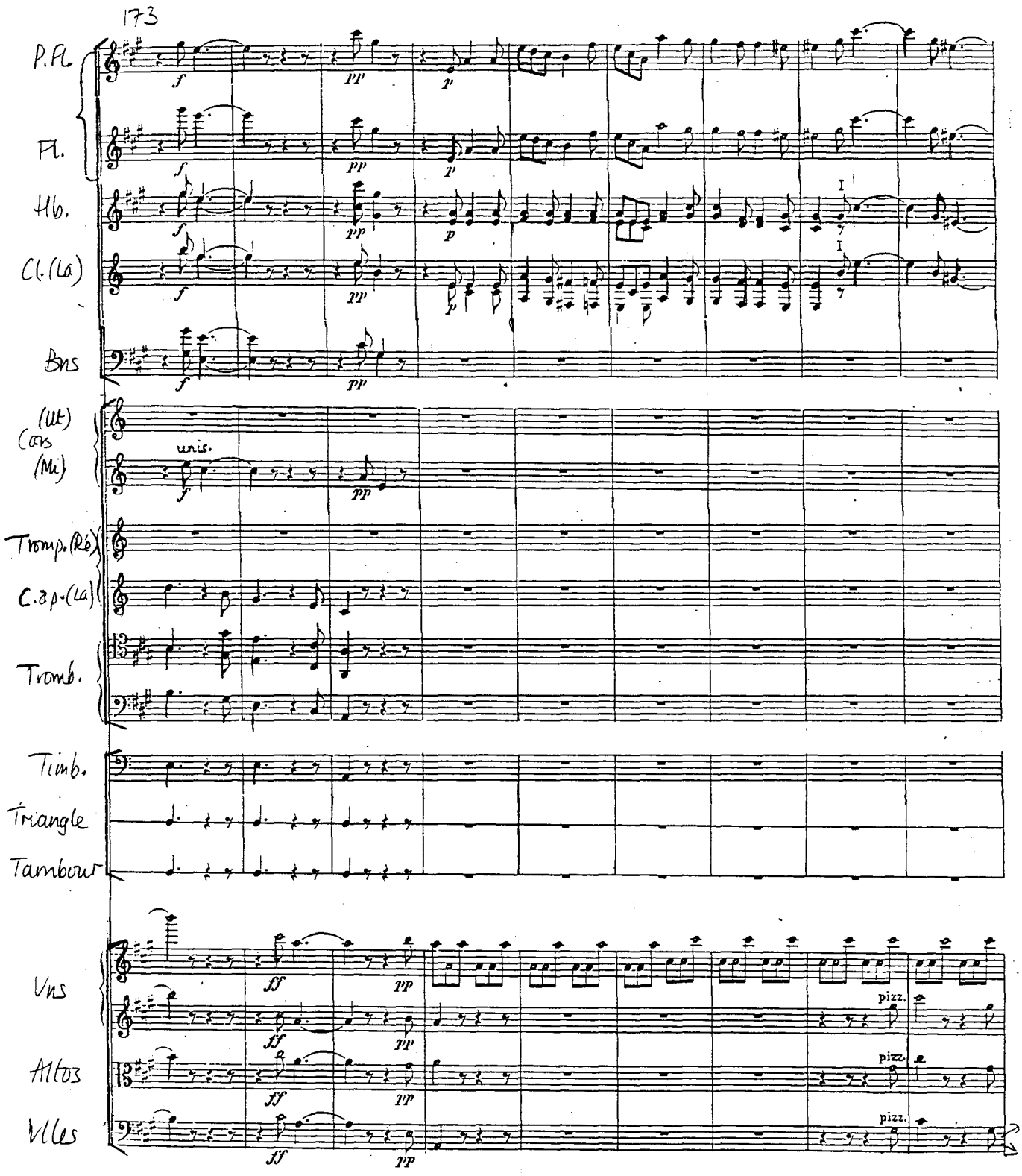

P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vles
Cb.
dimin.
mf
ff
unis.

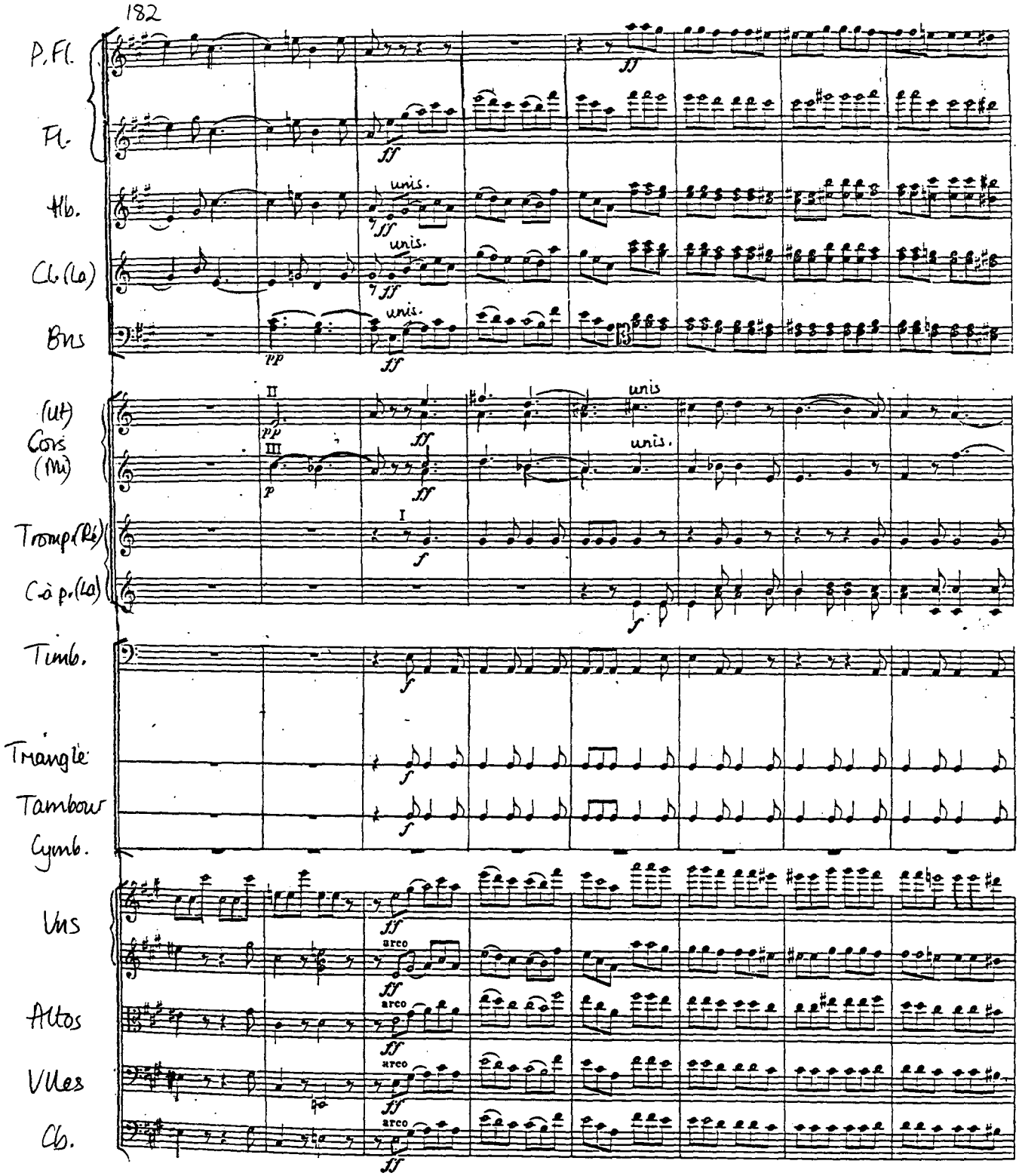

140
P. Fl.
Fl.
Hb.
Cl. (Lb)
Bns
(Lut)
Cors (Mi)
Tromp. (Ré)
C. à p. (La)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles Cb.
unis.
ff
f
fz

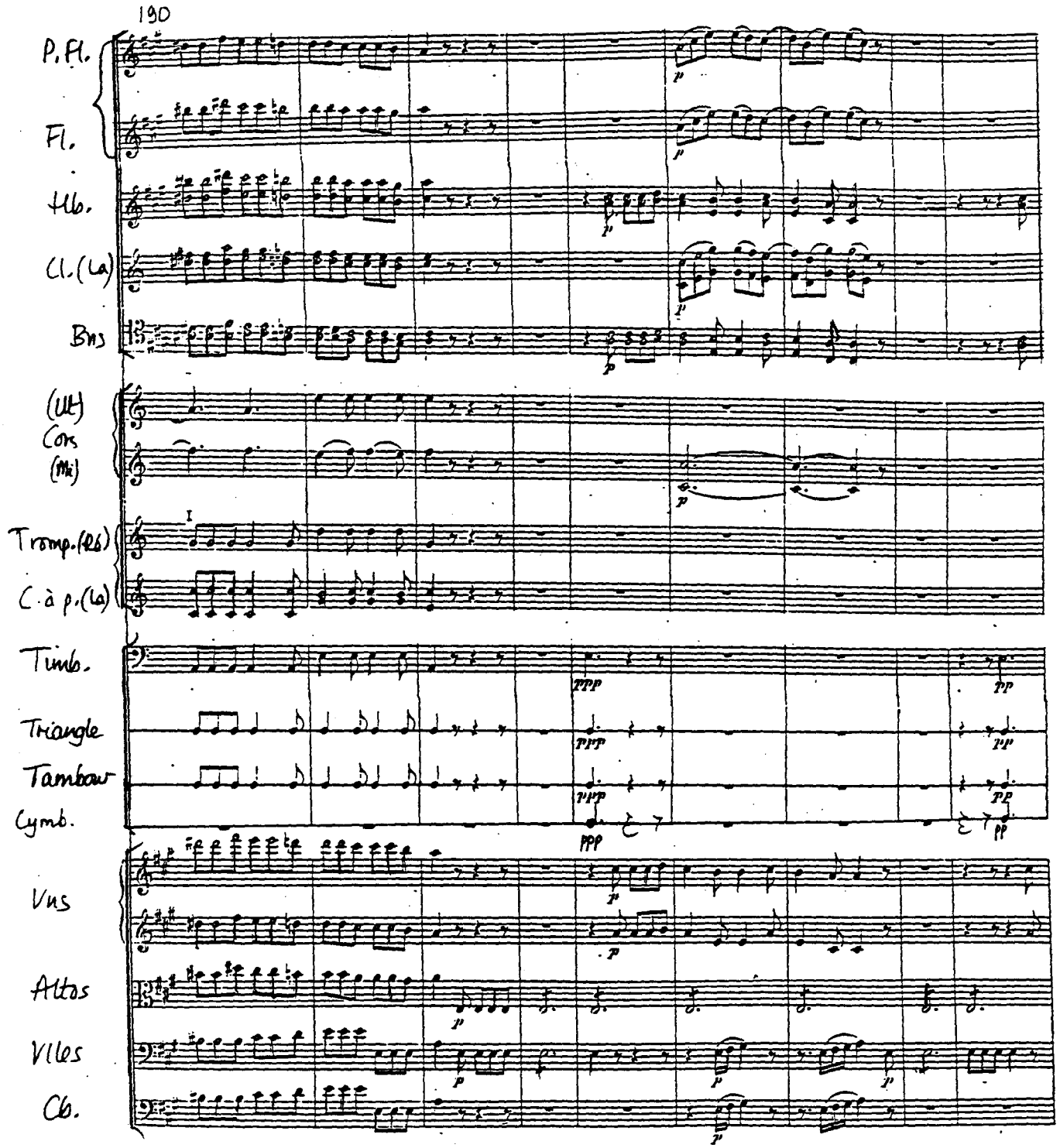

148
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
Càp. (La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
cresc.
ff
mf
f
unis.

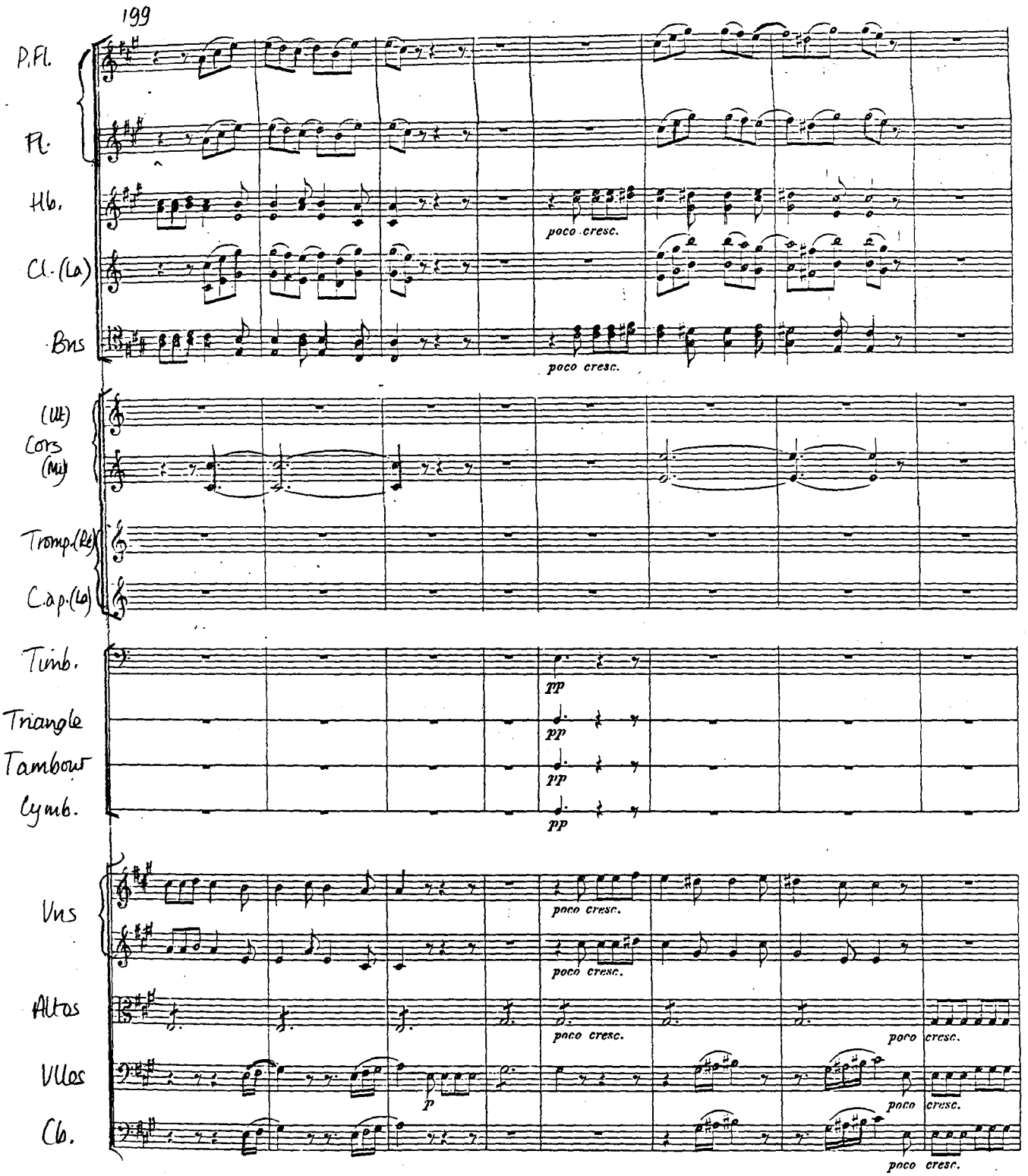

157
P. Pl.
Fl.
Hb.
Cl. (La)
Bns
unis.
unis.
(Ut)
Cors
(Mi)
ff cresc.
ff cresc.
Tromp (Re)
Cà p. (La)
Tromb.
mf cresc.
mf cresc.
Timb.
Triangle
Tambour
mf
mf
mf
Vns
Altos
Vlles
Cb.
sempre più f
sempre più f
sempre più f
sempre più f
sempre più f

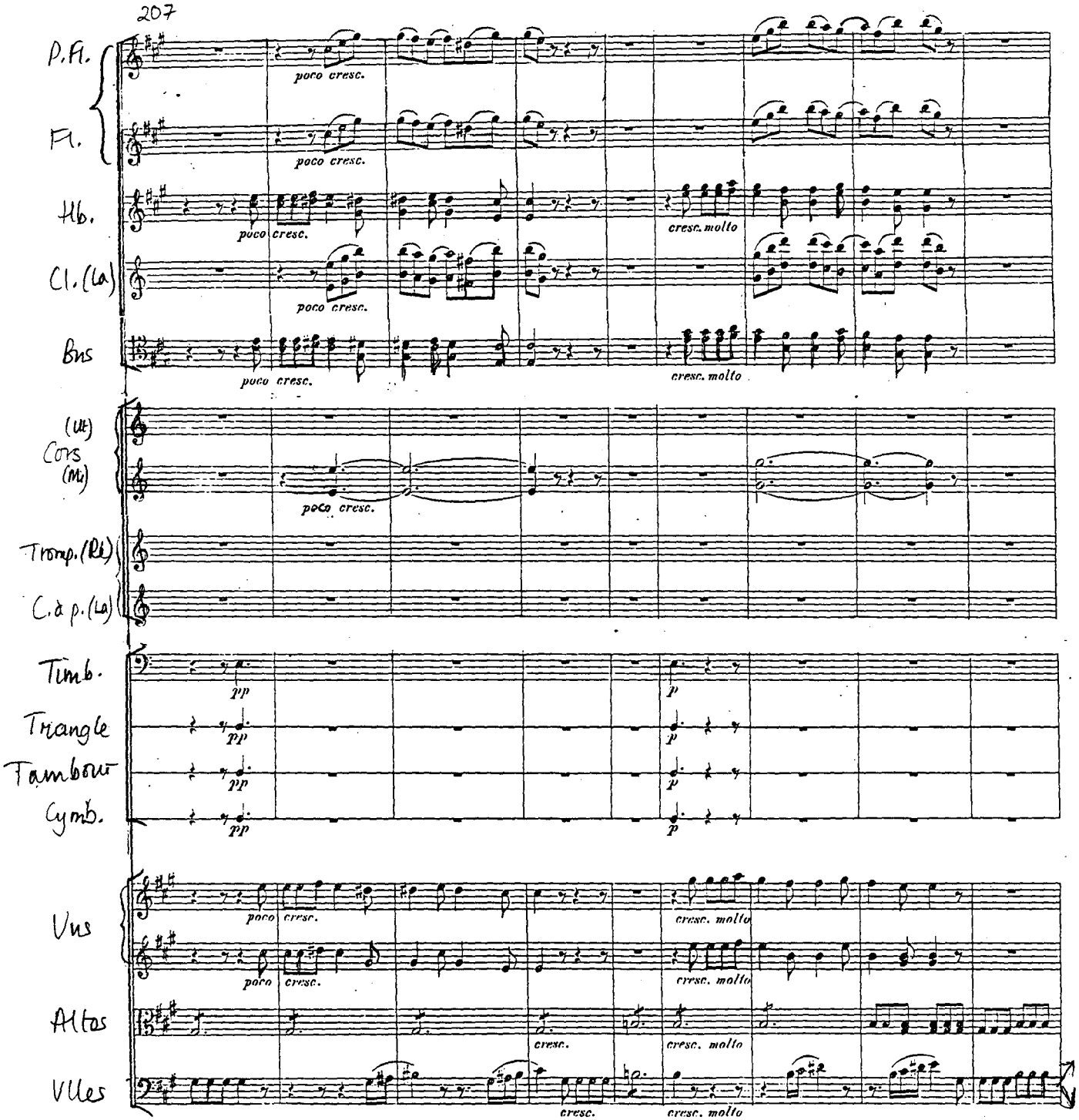

164
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Tromb.
Timb.
Triangle
Tambour
Vns
Altos
Vlles
Cb.
ff
f
unis

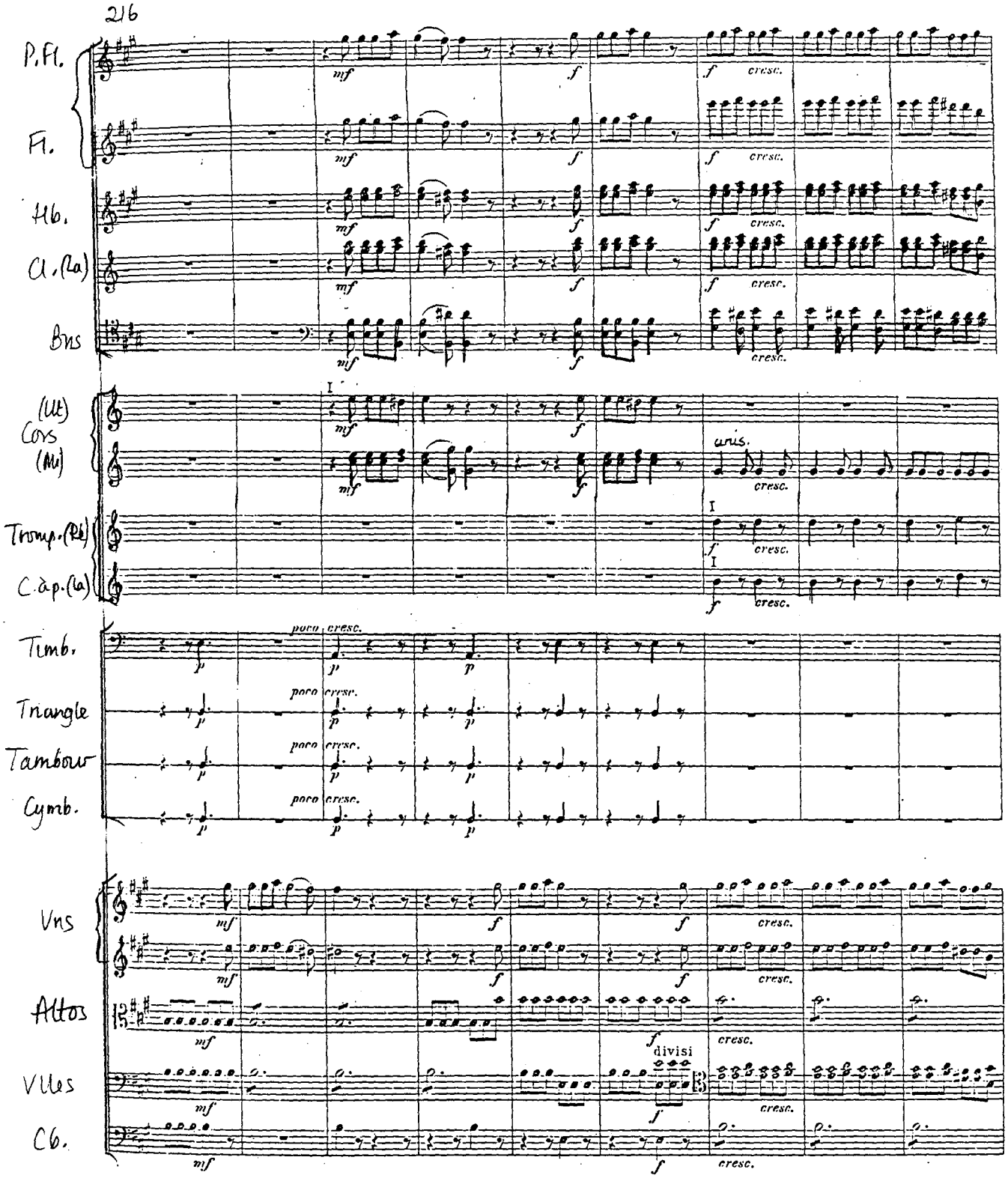

173
P.Fl.
Fl.
Hb.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
unis.
Tromp.(Ré)
C.ap.(La)
Tromb.
Timb.
Triangle
Tambour
Vns
Altos
Vlcs
pizz.
pizz.
pizz.

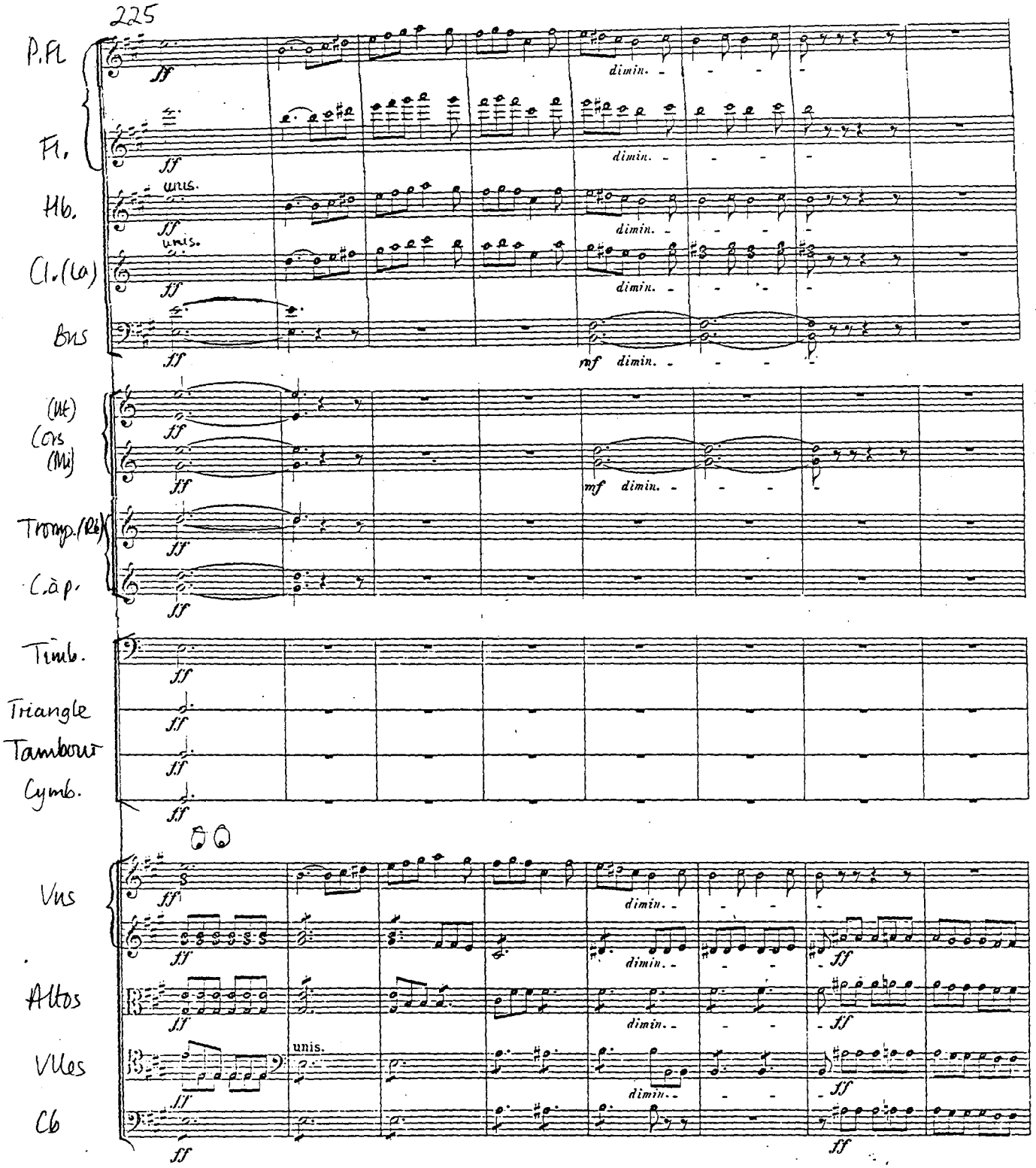

182
P. Fl.
Fl.
Hb.
Cl. (Lo)
Bns
unis.
(Ut)
Cors
(Mi)
II
III
I
Tromp. (Ré)
C-à p. (Lo)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
arco

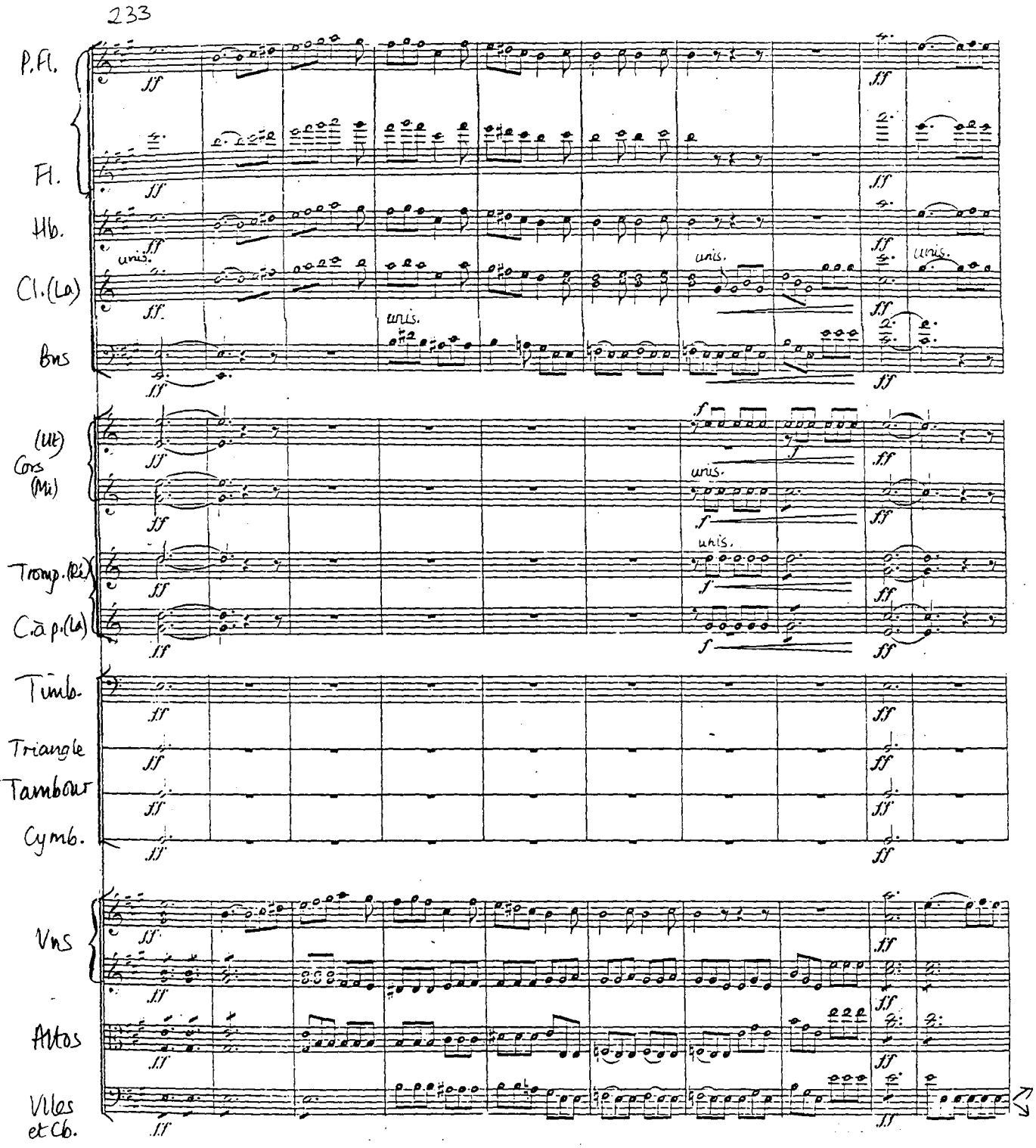

190
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlcs
Cb.

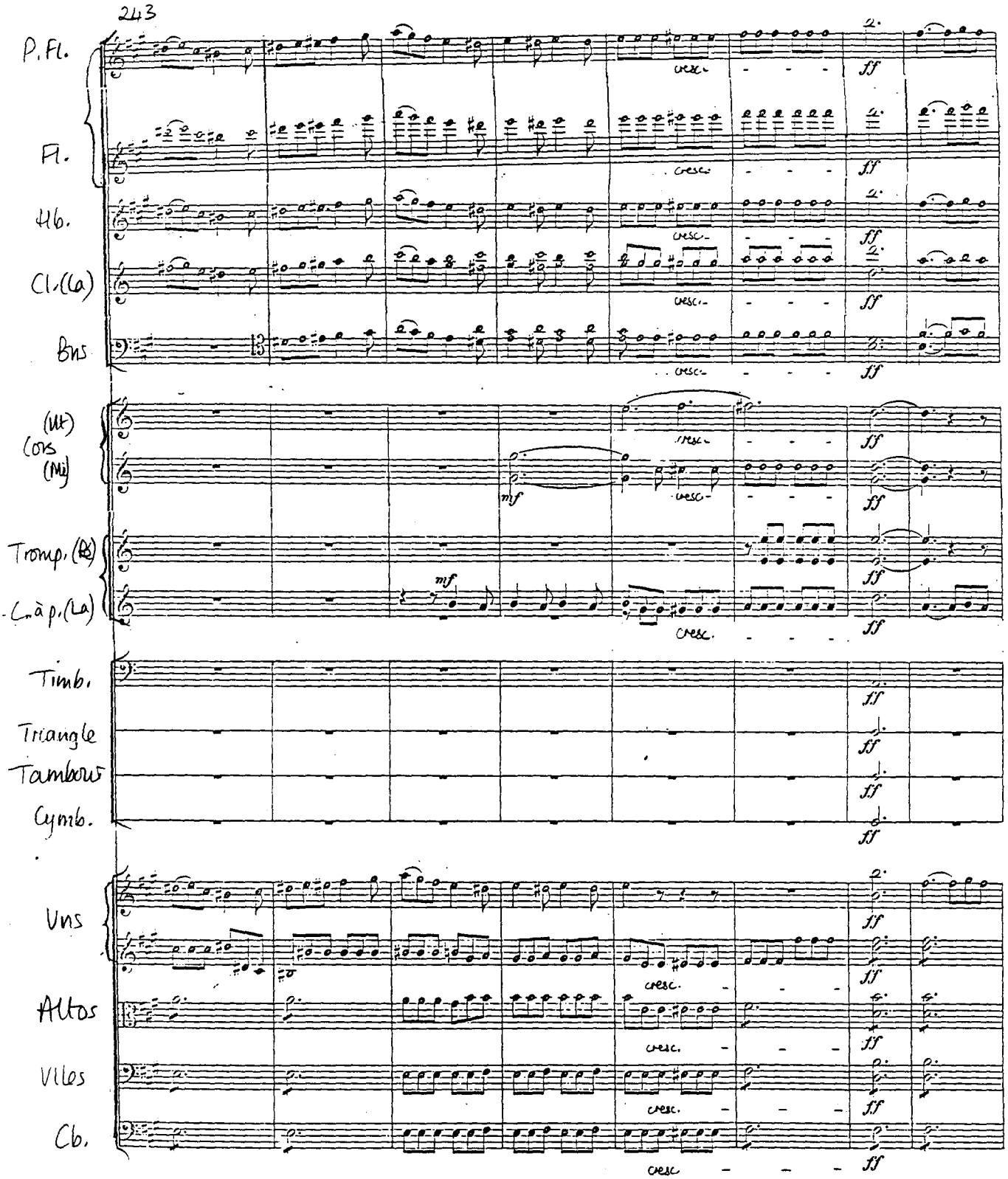

199
P.Fl.
Fl.
Hb.
Cl.(La)
Bns
poco cresc.
poco cresc.
(Ut)
Cors
(Mi)
Tromp.(Re)
C.ap.(La)
Timb.
Triangle
Tambour
Cymb.
pp
pp
pp
pp
Vns
poco cresc.
poco cresc.
Altos
poco cresc.
poco cresc.
Vlles
p
poco cresc.
Cb.
poco cresc.

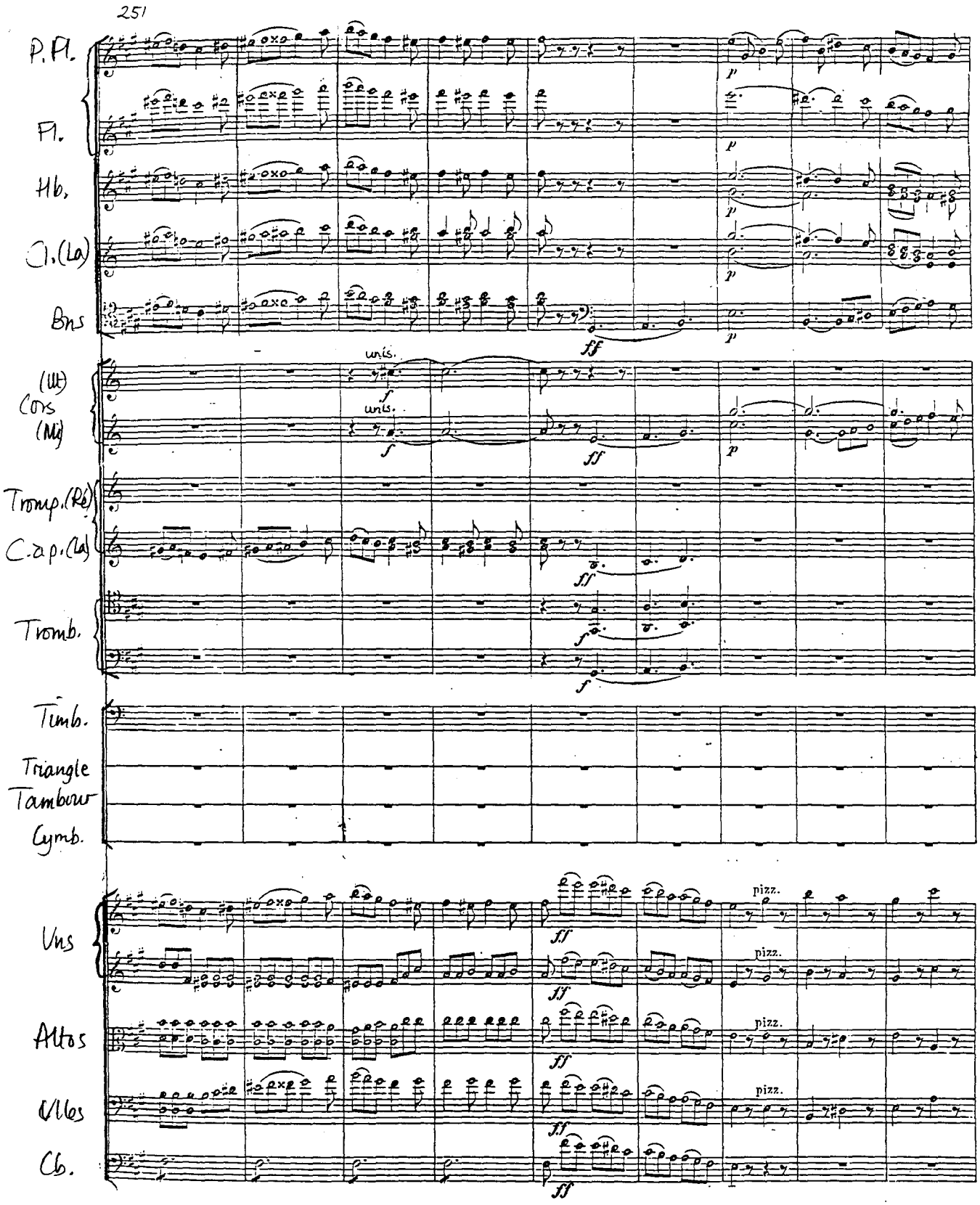

207
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
poco cresc.
cresc. molto
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Timb.
Triangle
Tambour
Cymb.
pp
p
Vns
Altos
Vlles
cresc.

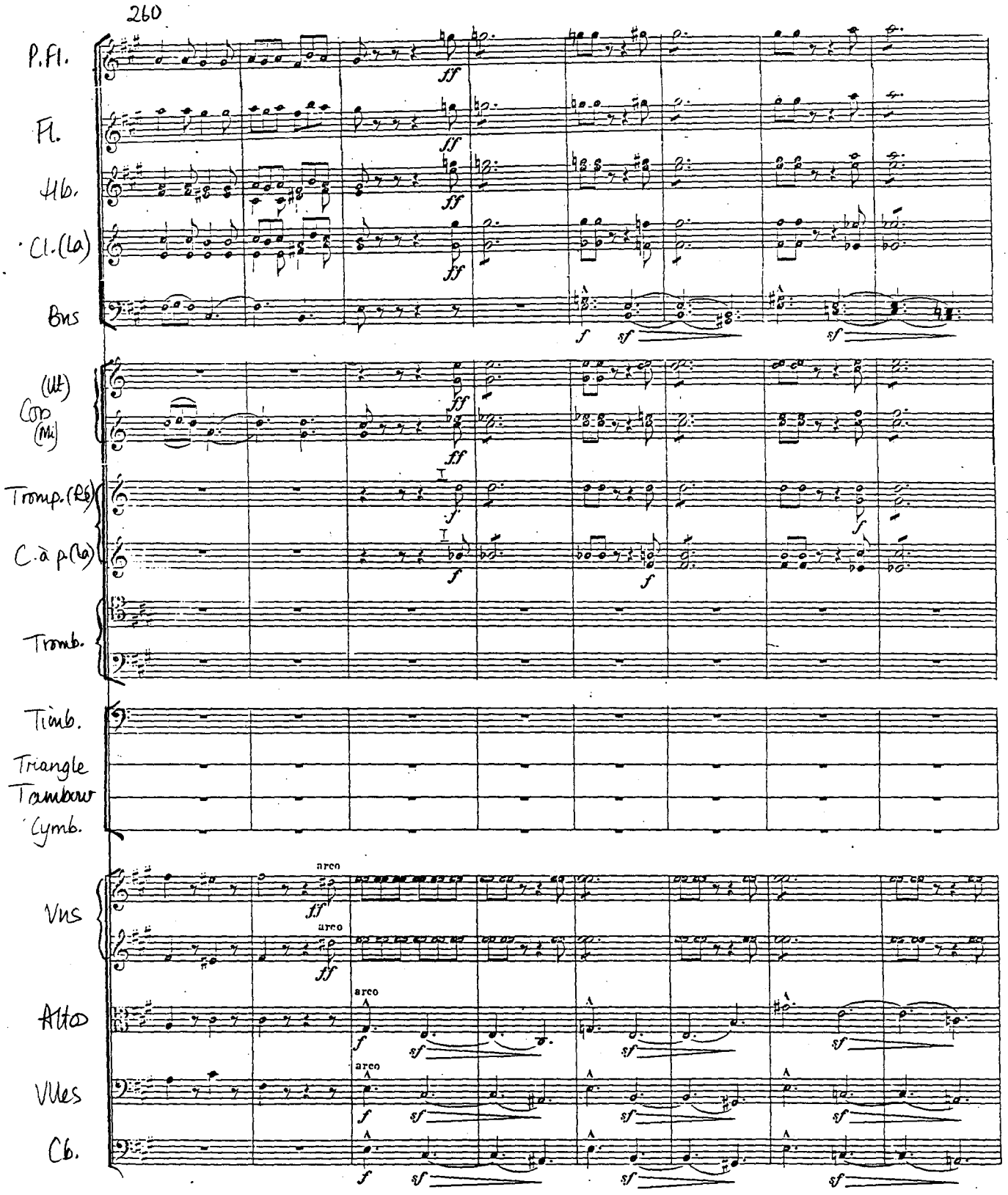

P. Fl.
Fl.
Hb.
Cl. (Ca)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. àp. (Ca)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
mf
f
cresc.
unis.
I
poco cresc.
p
divisi

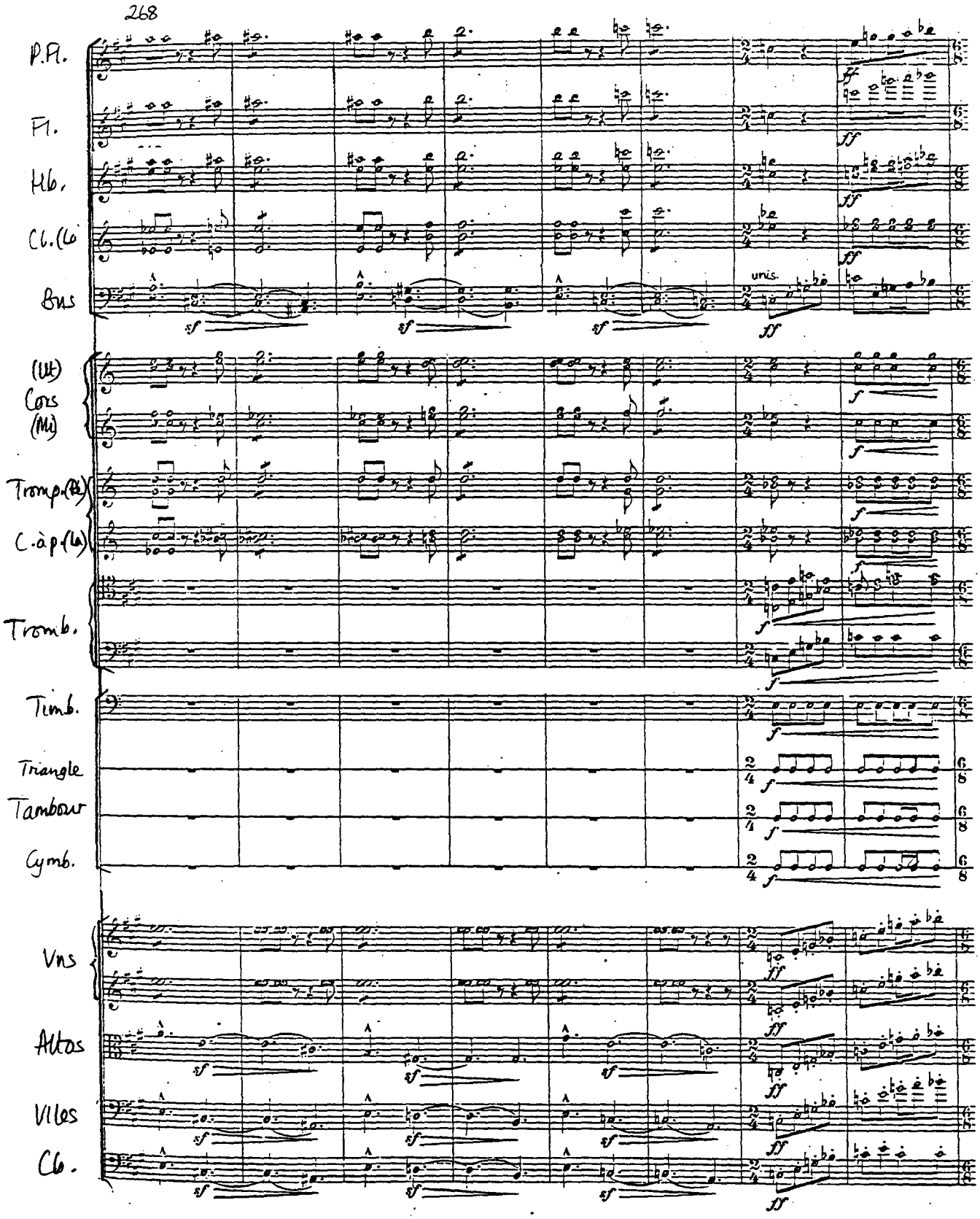

225
P.Fl
Fl.
Hb.
Cl.(Ca)
Bns
(Mt)
Cors
(Mi)
Tromp.(Ré)
C.à p.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb
ff
dimin.
unis.
mf

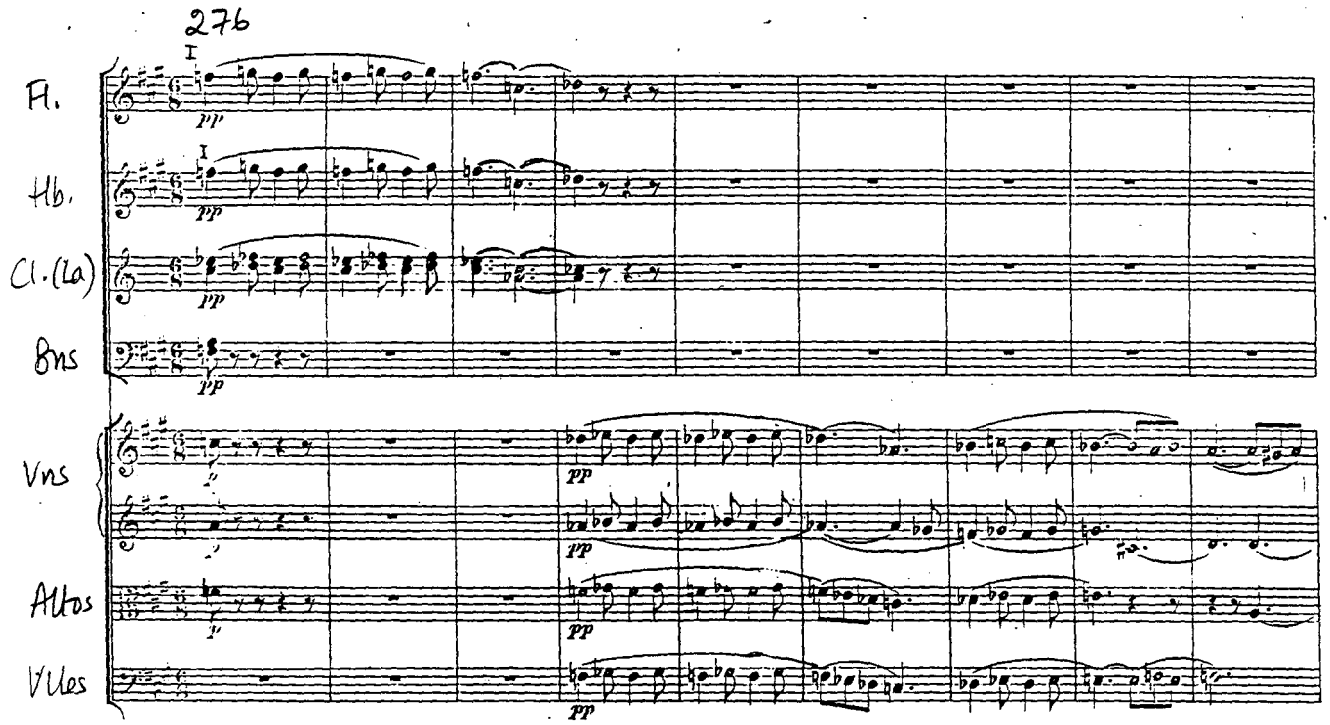

233
P.Fl.
Fl.
Hb.
Cl.(La)
Bns
(Ut)
Cors
(Mi)
Tromp.(Ré)
Cà p.(La)
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
et Cb.
unis.

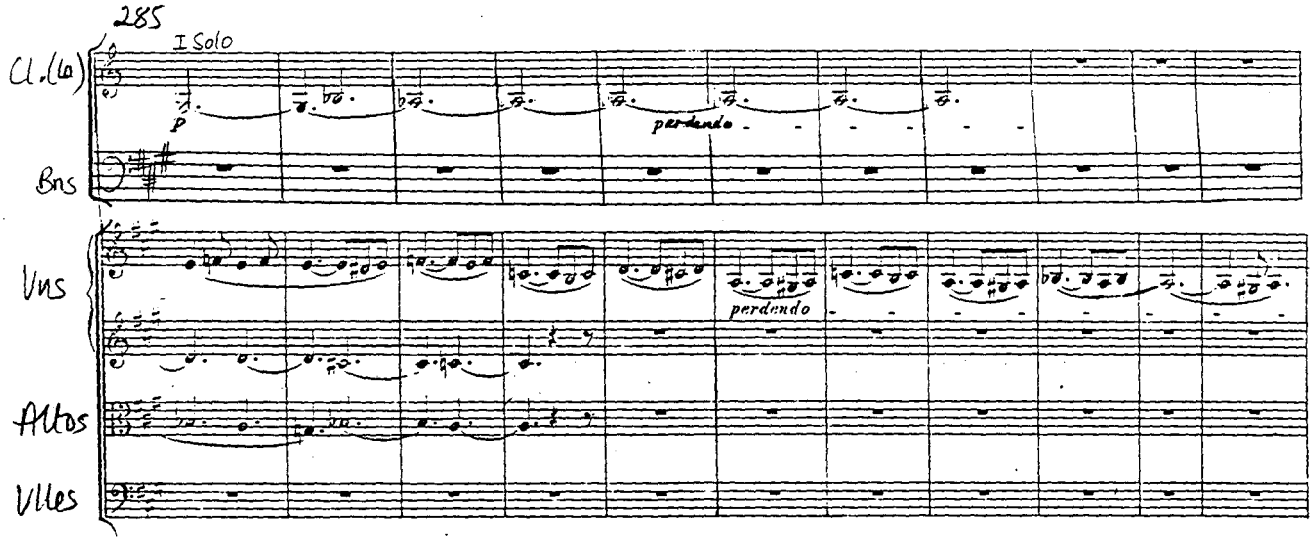

243
P. Fl.
Fl.
Hb.
Cl. (Ca)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. à p. (La)
Timb.
Triangle
Tambours
Cymb.
Vns
Altos
Vlles
Cb.
cresc.
ff
mf

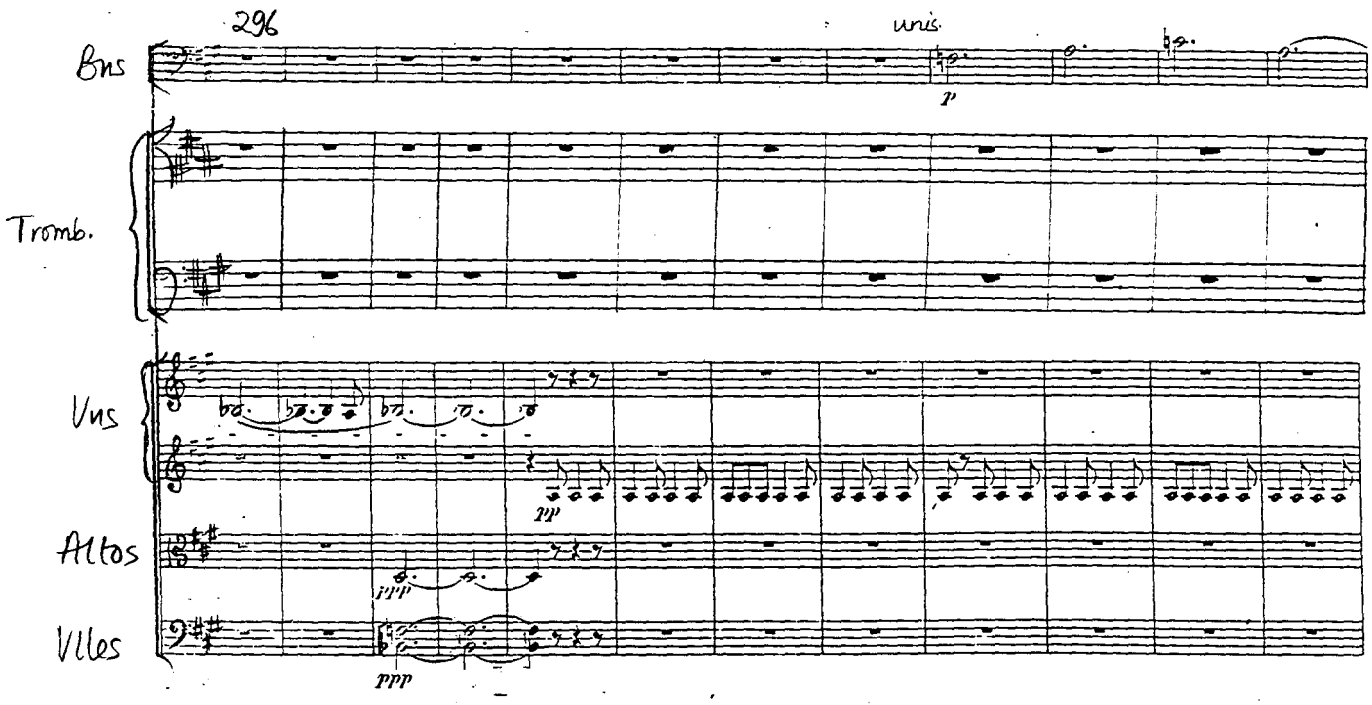

251
P. Fl.
Fl.
Hb.
Cl. (La)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
C. ap. (La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
unis.
pizz.

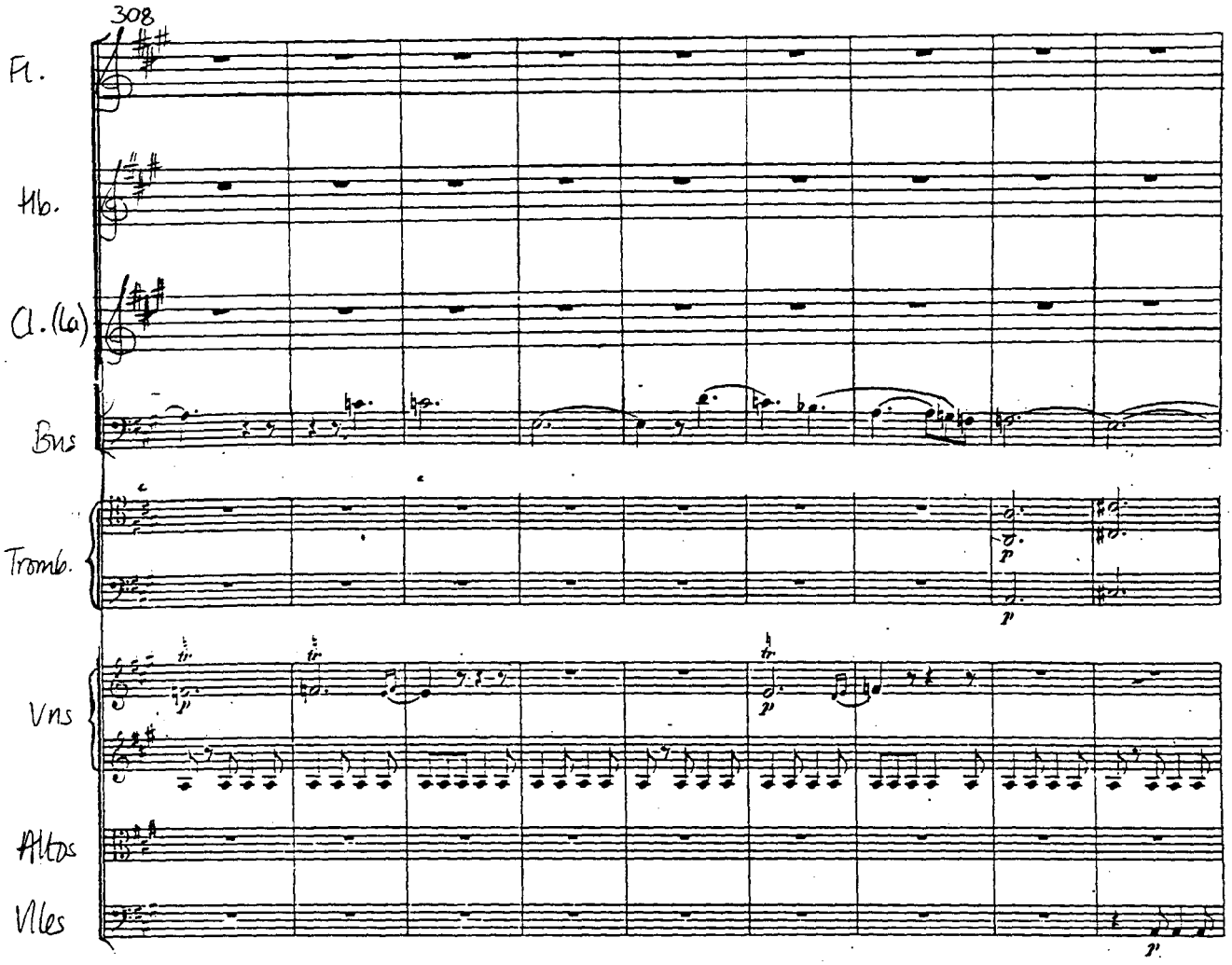

260
P.Fl.
Fl.
Hb.
Cl.(La)
Bns
(Ut)
Cor (Mi)
Tromp.(Ré)
C.à p.(La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Alto
Vlles
Cb.
arco
ff
f
sf

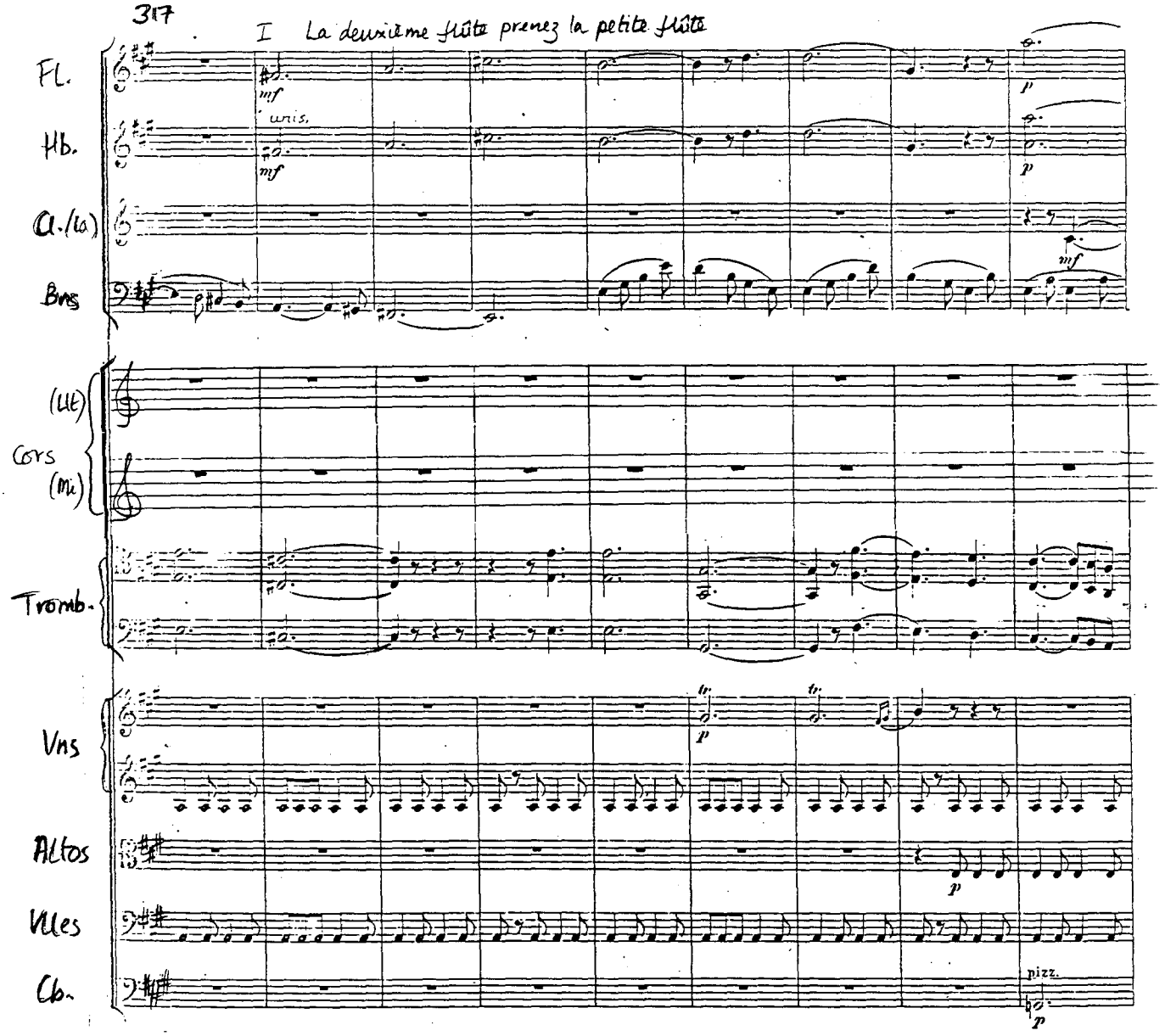

268
P.Fl.
Fl.
Hb.
Cl.(Lo
Bns
unis.
(Ut)
Cors
(Mi)
Tromp.(Ré)
C.à p.(La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.

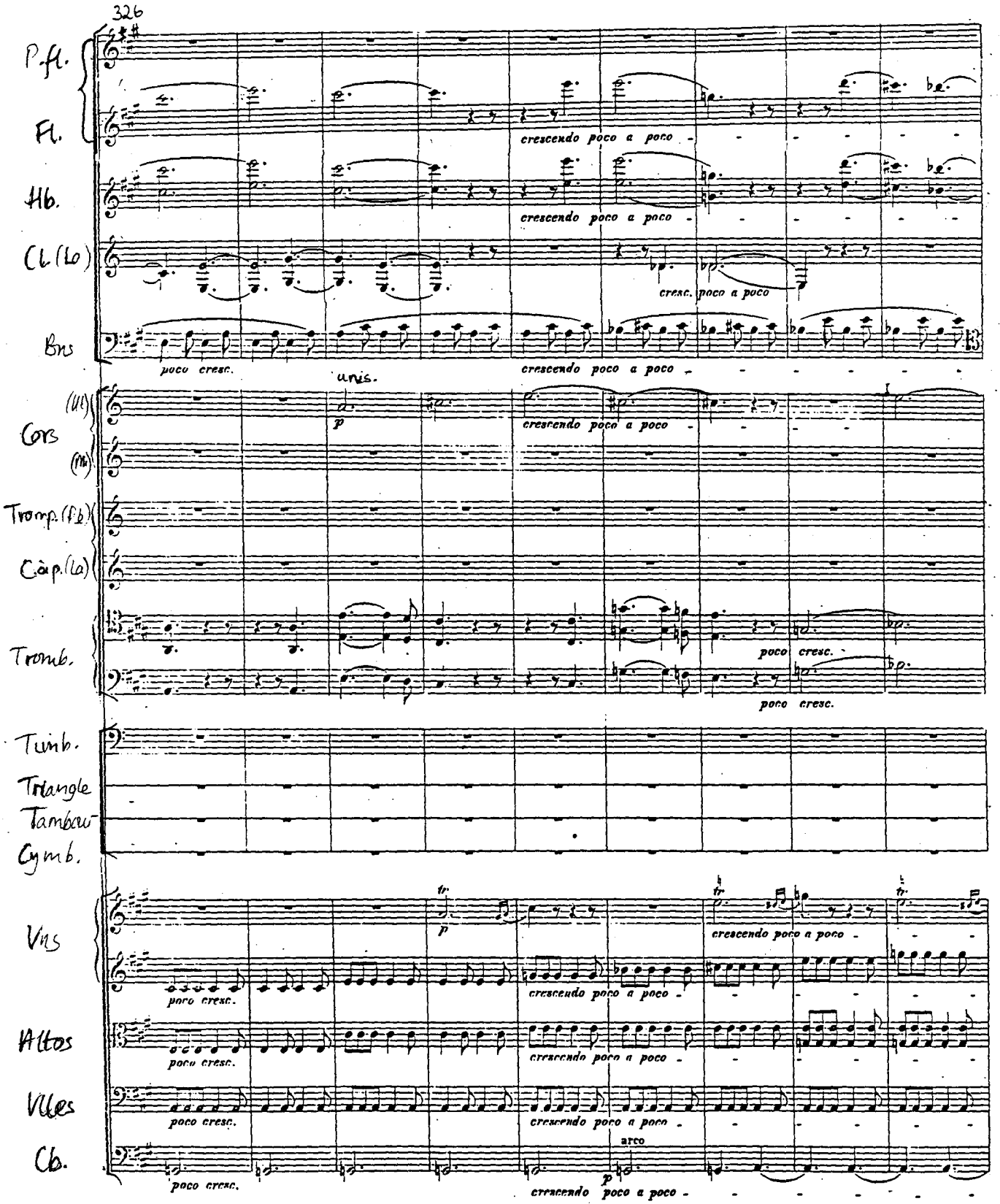

276
I
Fl.
pp
Hb.
pp
Cl.(La)
pp
Bns
pp
Vns
pp
pp
Altos
pp
Vlles
pp

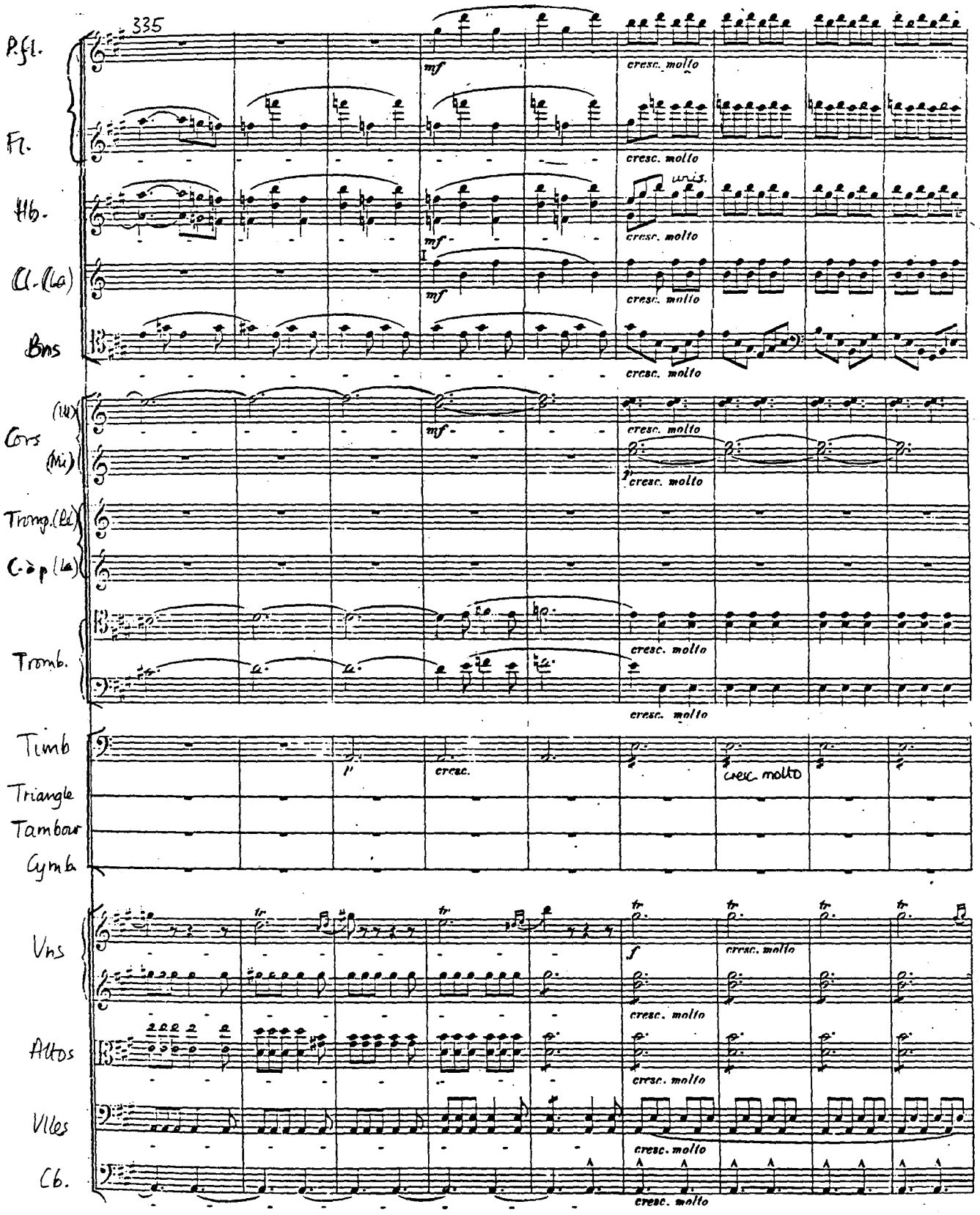

285
I Solo
Cl.(la)
Bns
Vns
Altos
Vlles
p
perdendo
perdendo

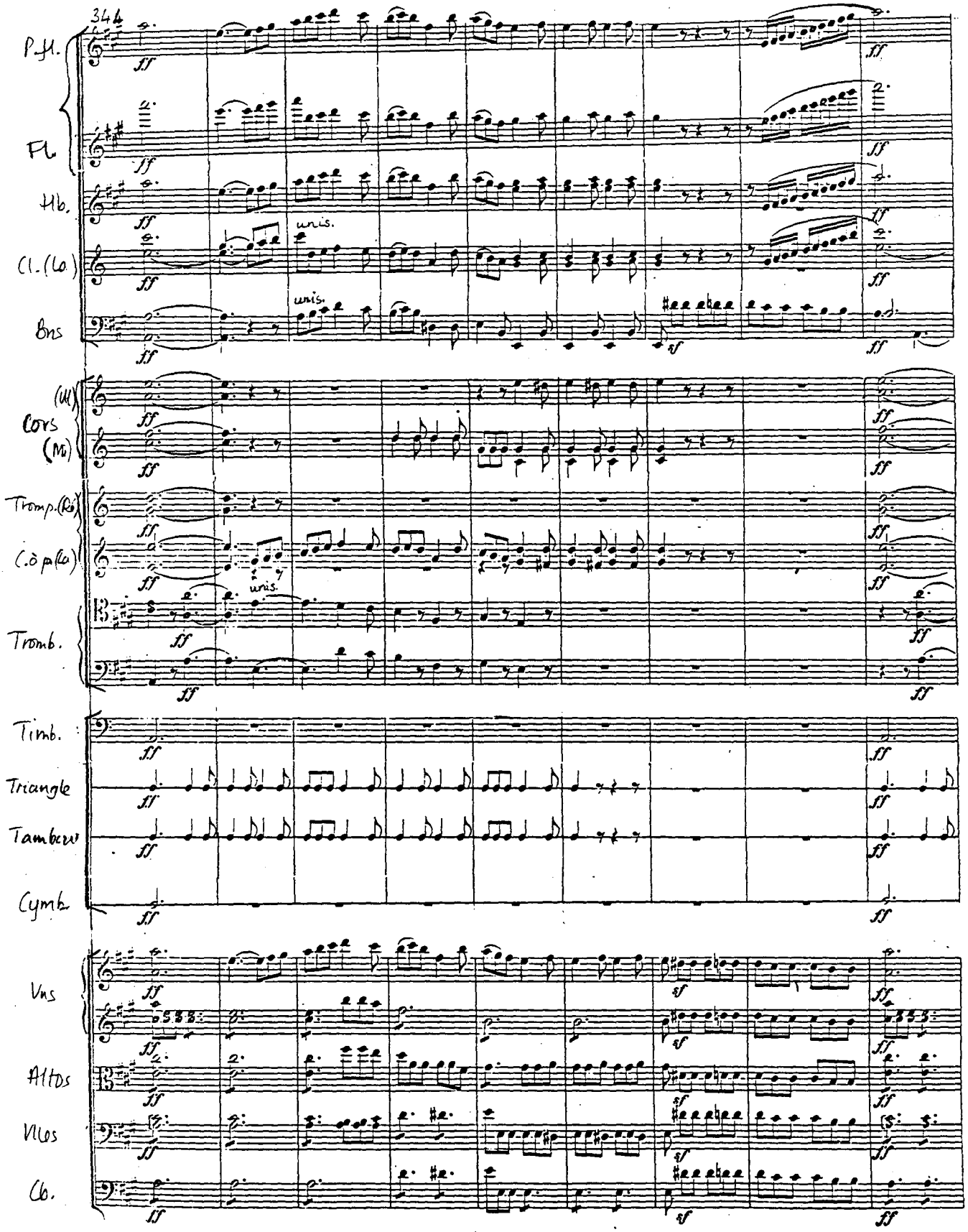

296
unis.
Bns
p
Tromb.
Vns
pp
Altos
ppp
Vlles
ppp

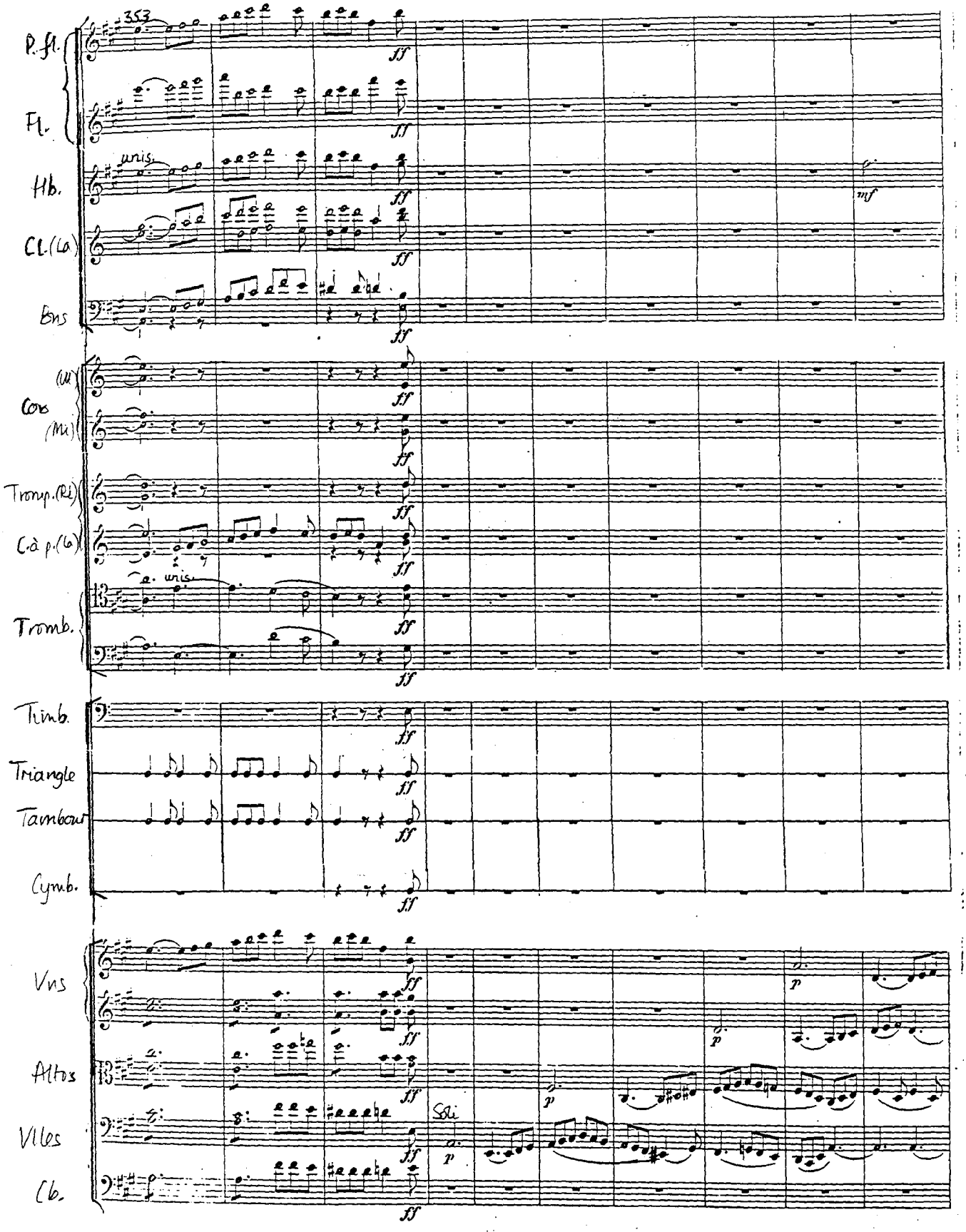

308
Fl.
Hb.
Cl. (Cb)
Bns
Tromb.
Vns
Altos
Vlcs

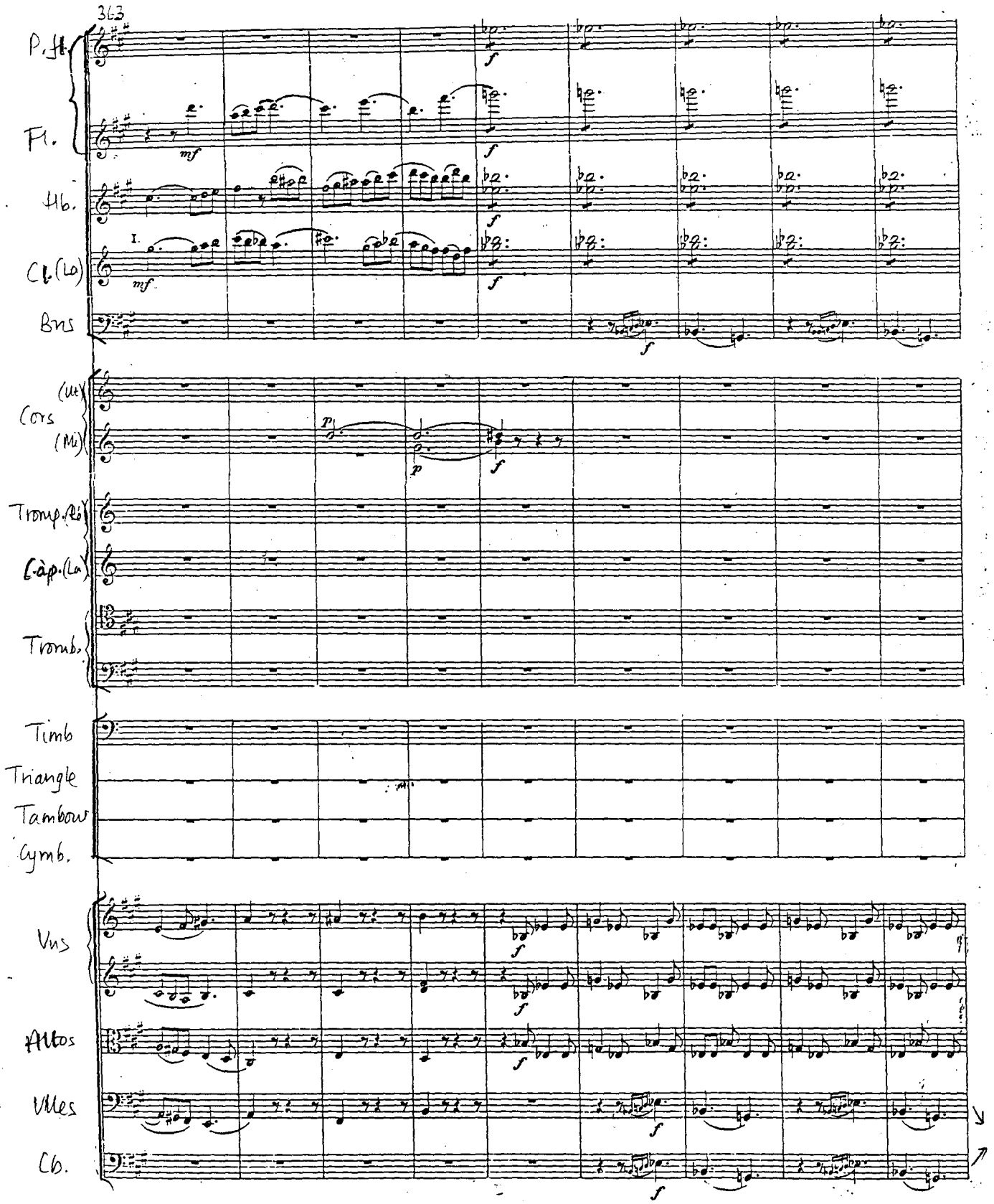

317
I La deuxième flûte prenez la petite flûte
Fl.
Hb.
Cl.(la)
Bns
(Ut)
Cors
(Mi)
Tromb.
Vns
Altos
Vlles
Cb.
mf
uris.
p
tr
pizz.

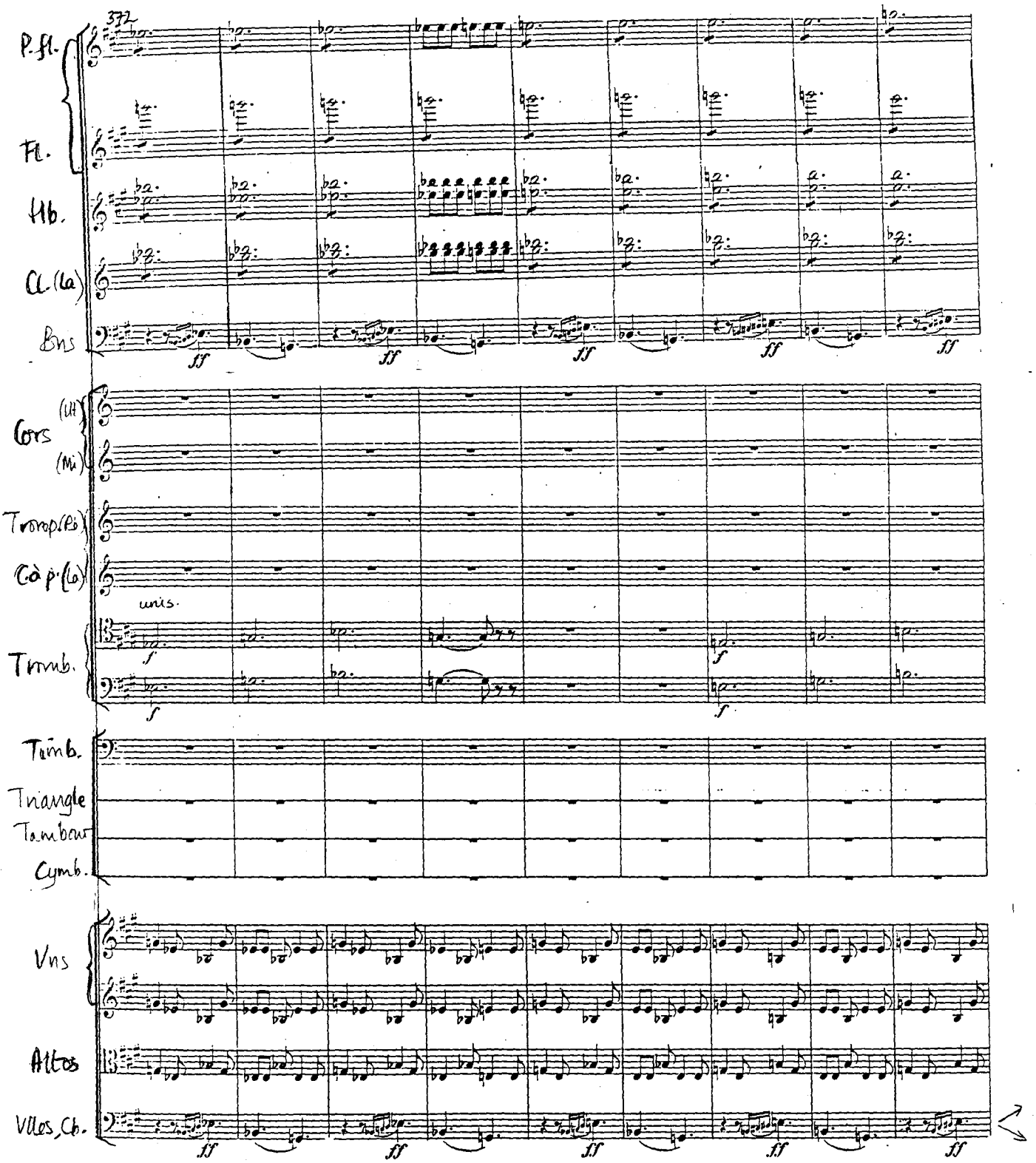

326
P.fl.
Fl.
Hb.
Cl.(Lo)
Bns
Cors
Tromp.(Pt)
Cap.(Lo)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
crescendo poco a poco
cresc. poco a poco
poco cresc.
unis.
arco

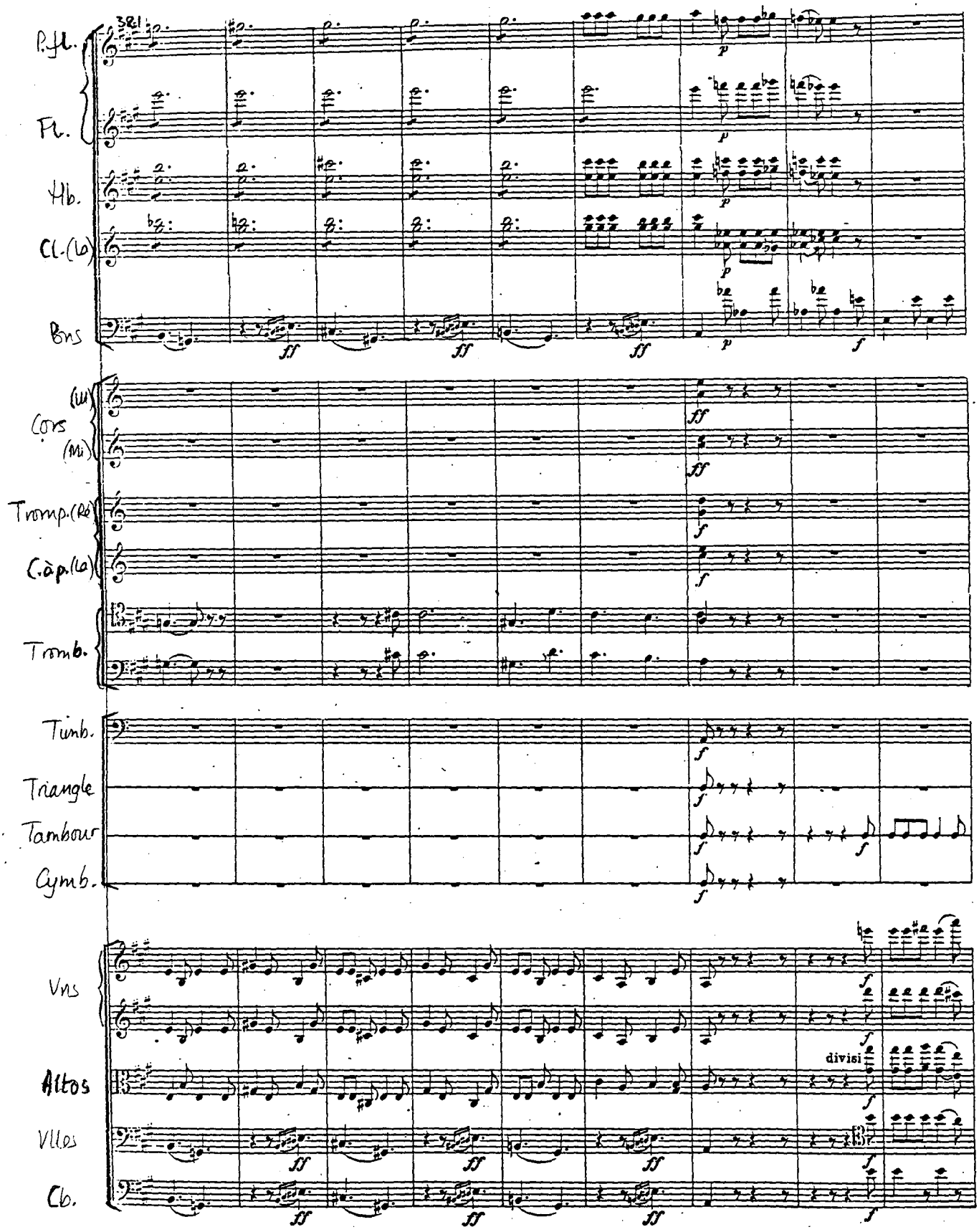

335
P.fl.
Fl.
Hb.
Cl.(Ca)
Bns
Cors
(Ut)
(Mi)
Tromp.(Ré)
C.à p.(La)
Tromb.
Timb
Triangle
Tambour
Cymb
Vns
Altos
Vlles
Cb.
mf
cresc. molto
unis.
cresc.
f

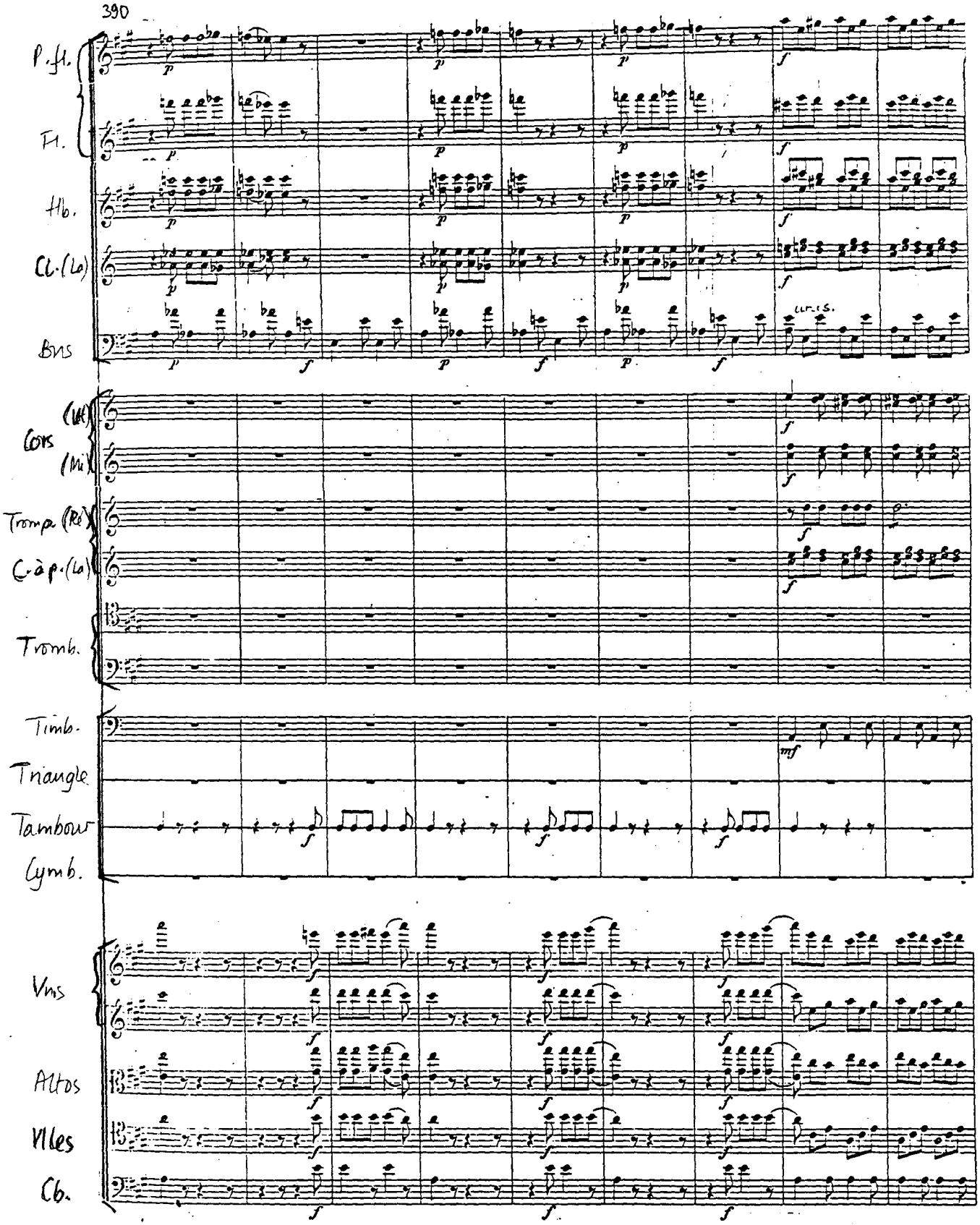

344
P.ti.
Fl.
Hb.
Cl. (Co)
Bns
unis.
unis.
(M)
Cors
(Mi)
Tromp. (Ré)
C. à p. (Co)
unis.
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlcs
Cb.

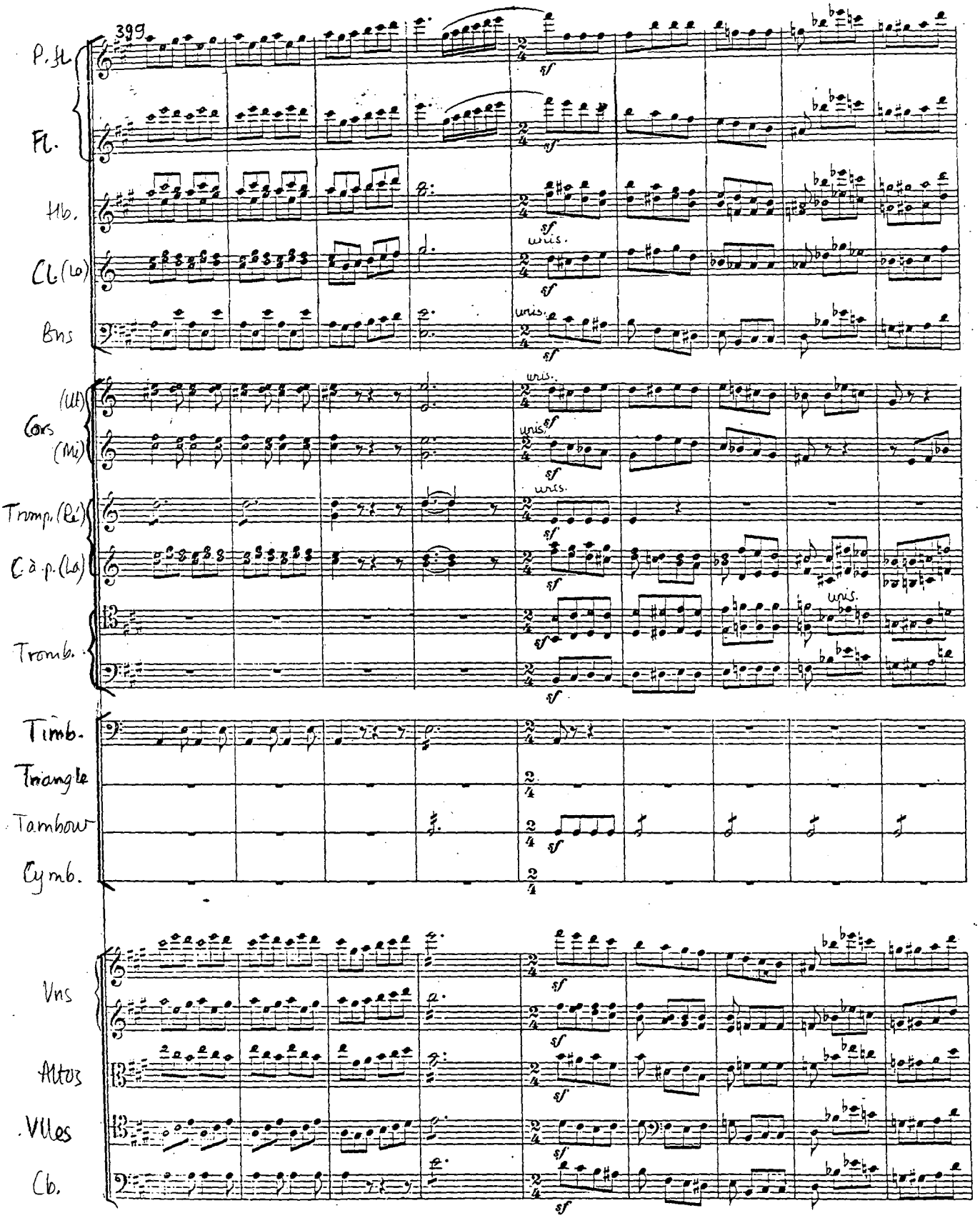

353
P. fl.
Fl.
Hb.
unis.
Cl. (La)
Bns
Cors
(Ut)
(Mi)
Tromp. (Ré)
C. à p. (La)
Tromb.
unis.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
Soli
ff
mf
p

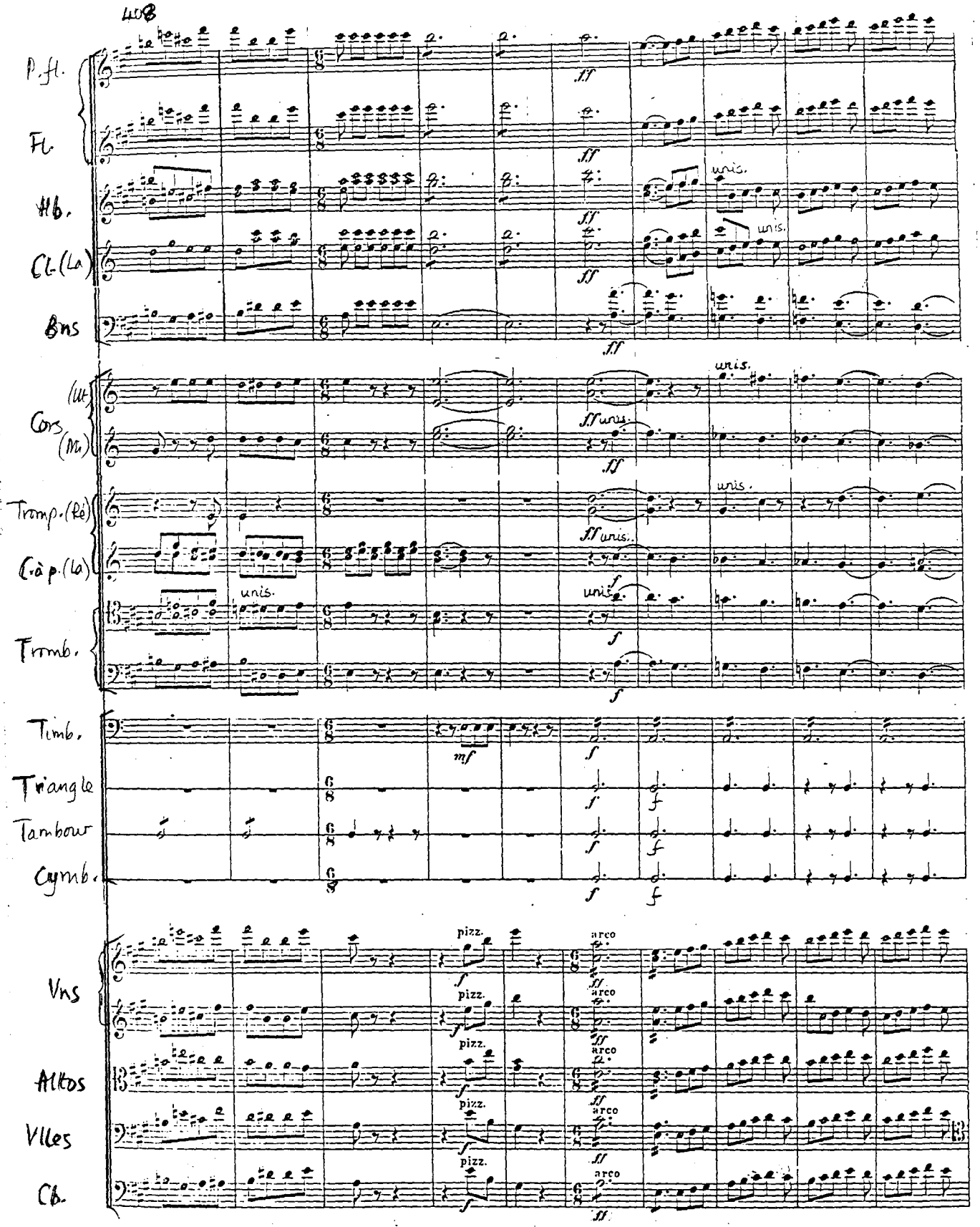

363
P. Fl.
Fl.
Hb.
Cl. (Lo)
Bns
(Ut)
Cors
(Mi)
Tromp. (Ré)
Cap. (La)
Tromb.
Timb
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.

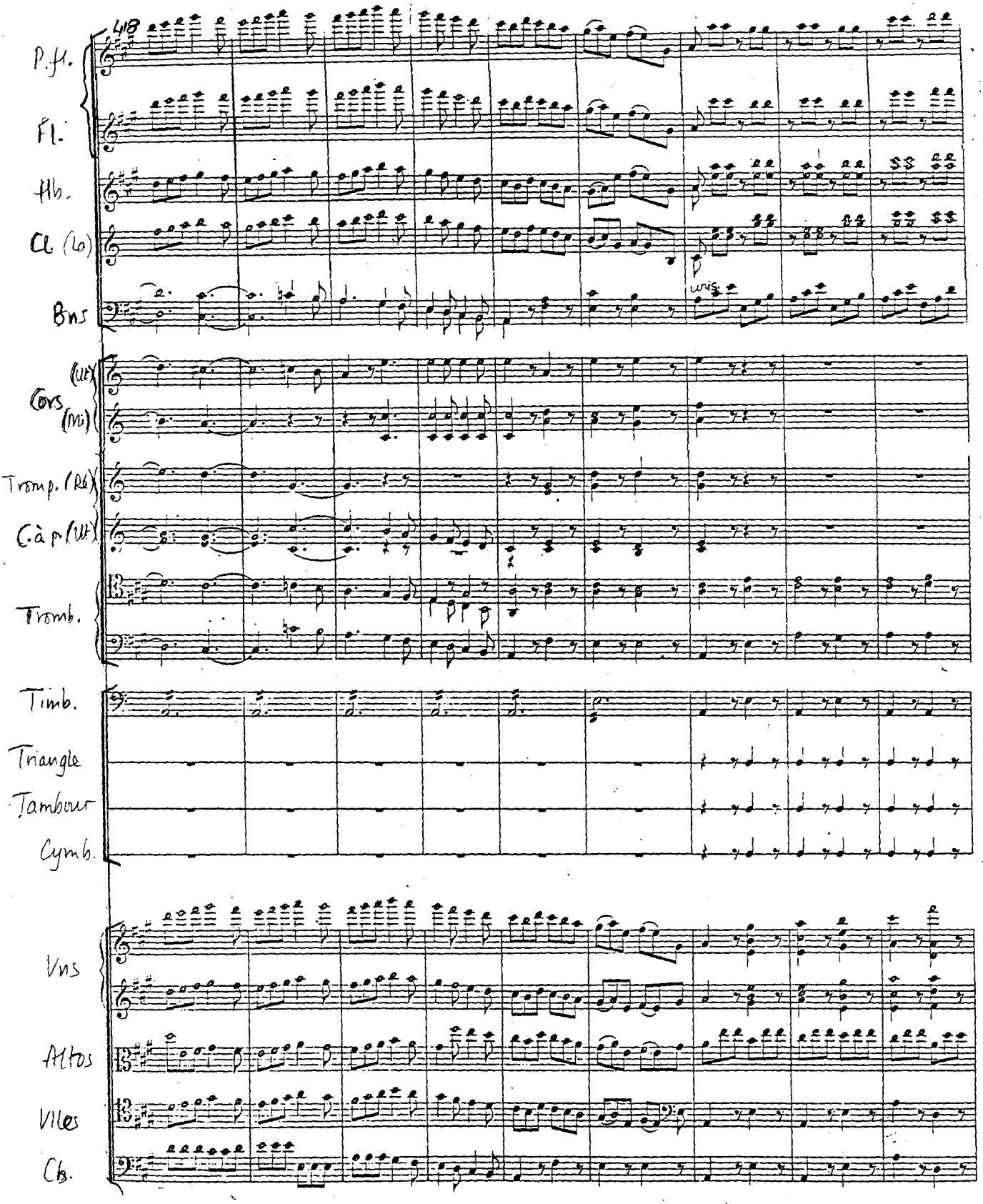

377
P. fl.
Fl.
Hb.
Cl. (La)
Bns
ff
Cors
(Ut)
(Mi)
Trompettes
Cà p. (La)
unis.
f
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles, Cb.

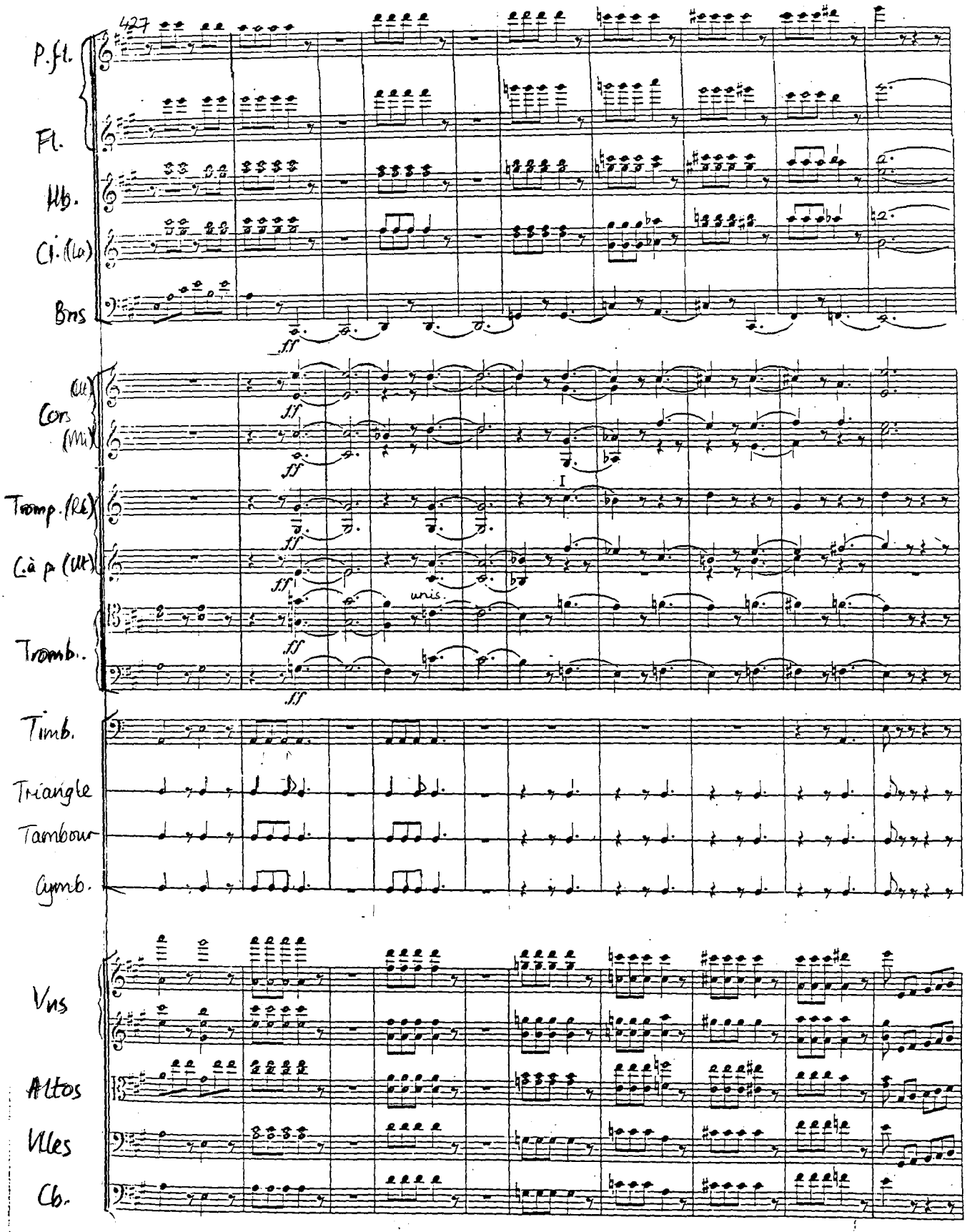

381
P.ft.
Fl.
Hb.
Cl.(Ut)
Bns
Cors
(Ut)
(Mi)
Tromp.(Ré)
C.àp.(Ut)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
divisi

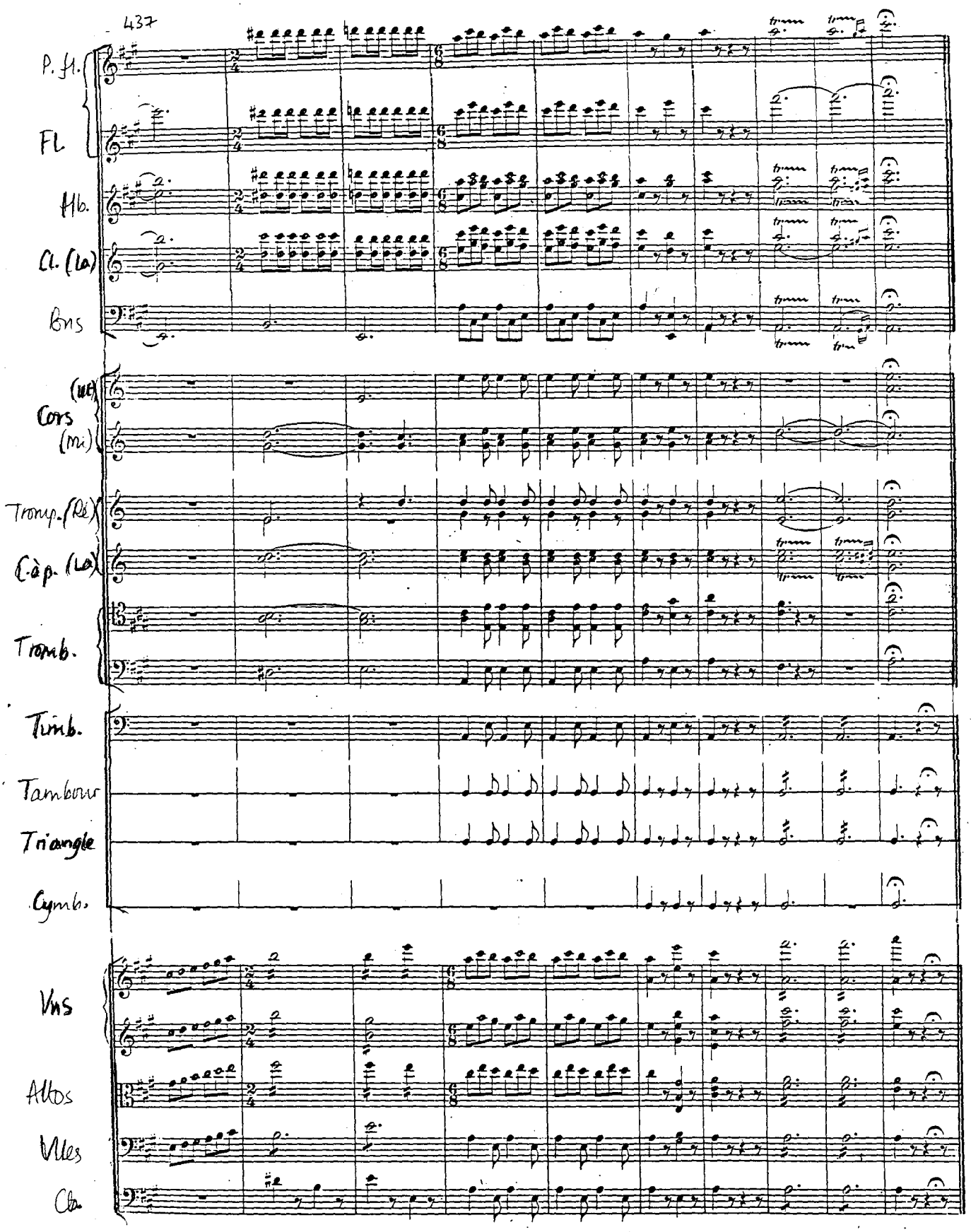

390
P. fl.
Fl.
Hb.
Cl. (Lo)
Bns
Cors (Lab)
(Mi)
Tromp. (Ré)
C. à p. (Lo)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.


399
P. St.
Fl.
Hb.
Cl. (Ut)
Bns
Cors (Ut)
(Mi)
Trump. (Ré)
C. à p. (La)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
sf
unis.


408
P.fl.
Fl.
Hb.
Cl.(La)
Bns
Cors (Ut) (Mi)
Tromp.(Ré)
C.à p.(La)
Trmb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.
unis.
pizz.
arco


48
P.ft.
Fl.
Hb.
Cl. (Lo)
Bns
uns.
Cors (Ut) (Mi)
Tromp. (Ré)
C. à p. (Ut)
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.


427
P.fl.
Fl.
Hb.
Cl.(La)
Bns
ff
Cors (Ut) (Mi)
Tromp.(Ré)
C.à p.(Ut)
I
unis.
Tromb.
Timb.
Triangle
Tambour
Cymb.
Vns
Altos
Vlles
Cb.


437
P. fl.
Fl.
Hb.
Cl. (la)
Bns
(ut)
Cors
(mi)
Tromp. (ré)
C.àp. (la)
Tromb.
Timb.
Tambour
Triangle
Cymb.
Vns
Altos
Vlles
Cbs.

LE CARNAVAL ROMAIN, OUVERTURE CARACTÉRISTIQUE: READINGS

P has minim = 156; OBE has dotted crotchet = 156
P has Cors III and IV 'en Mi #'

Bar no.	Instrument	Comment
24-5	C. a./Hb.	AF has two slurs, not one
25-7	C. a.	OBE has variant slurs
26-7	C. a./Hb.	AF lacks slur over barline
29-30	C. a.	P lacks slur over barline
31-2	-	-
34	Fl. II	P lacks *pp*
35-6	C. a.	OBE has variant slur
37-9	Fl.	-
37-8	Bns	-
39	Cl.	-
41-2	Altos	-
42-3	Fl. I	-
47	C. a.	P and OBE have two slurs
50	Cl.	P lacks *cresc.*
51	Fl. I, II, Hb., Cl.	P and OBE have hairpin dim[1]
53-9	Triangle	P lacks hairpin *dim.*
53	Vlles	P has variant slur
53-4	C. a./Hb.	AF has 2 slurs here
55	C. a./Hb.	AF lacks slur
57	Fl., Hb., C. a., Bns, Cb.	OBE has *poco cresc.*
57-60	C. à p.	OBE has staccato dots
57-9	Tambour	P lacks hairpin *cresc.*
58	Vns II, Vlles	P lacks *poco cresc.*
59	Fl., Hb., Vns	OBE has variant slur
61-4	Bns	OBE has variant slur
61-66	Fl., C. a.	-
65	Altos	P has mis-aligned grouping
66	Vns I, II	P lacks slur
67	Vlles	OBE has variant slur
68-9	Vns I	P has slur over barline
69-71	Fl.	OBE has variant slur
70-71	Vns I	OBE lacks slur
71	Fl.	OBE has *sf*
71-3	Vlles	OBE has variant slur
75	Hb.	P lacks slur
75-6	Bns	P lacks slur
76	Hb	P lacks slur
77	Hb.	AF has slur over the barline

[1] AF lacks the hairpin dim, presumably because *sf* implies a decrease in tone: accordingly it has been removed from all parts with *sf.*, except Vns I, which is a different situation.

76	Vns I, Altos	PO lacks note here; has 2 bars' rest
77-8	Altos, Vlles	OBE has variant slur
86-9	Vns I, II	P lacks staccato dots
132	Vns I, Vlles, Cb.	P lacks *dimin.*
158	Cb.	P lacks *sempre piu f*
173	Bns, Cors III,IV	P lacks *f*
183	Bns, Cors III,IV	OBE has variant slur
183	Cors I, II	OBE has *pp*
204	Cors III,IV	OBE has *poco cresc.*
205	Cors III, IV	P lacks slurs
205	Cb.	P lacks *poco cresc.*
212	Bns, Vns II	P lacks *cresc .molto*
222	Cors III, IV, Tromp., C. à p.	P lacks *cresc.*
229	Bns, Vns I, Vlles, Cb.	P lacks *dim.*
259	Bns, Cors IV	P lacks slur
264	C. à p. II	P lacks *f*
274	Tromb.	OBE has staccato dots
275	Wind, Brass	-
278-9	Fl., Hb., Cl.	OBE has variant slur
279-9	Strings	-
293	Vns I	-
314	Bns	-
324	Tromb.	-
330	Hb., Cors I, II	P lacks *cresc.*
330	Vns I	P has *cresc.*
337	P, fl.	P lacks *mf*
339	Cb.	P lacks *cresc. molto*
340	Tromb. III	-
352	Tromb. III,IV	P lacks *ff* which is in PO
356	Vlles	OBE lacks *soli*
359	Vlles	OBE has variant slur
362,3	Vlles	-
364	Fl., Cl.	-
388	Hb.I	P has tie, not in PO
388	Hb. II	P lacks slur
388	Vlles, Cb.	P lacks *f*
391	Strings	-
397	Cors III, IV	-
403	Cors III, IV	P lacks flat for B
403	Tromb. III	PO has *ff*
413-4	Cl.	OBE has tie
414	Cl. II	P lacks slur
413	Timb., Strings	P lacks *f*
414	Percussion	OBE lacks *f*
423	Vlles	P has *e, f#* for first 2 notes
430-1	C. à p.	P lacks ties
438	Vns II	PO has a"
439	Altos	PO has e'" for 1st beat
456	Woodwind, C. à p.	OBE has slur for trill

OUVERTURE DU CORSAIRE

PAR

HECTOR BERLIOZ

OUVERTURE DU CORSAIRE: SOURCES

This edition of *Le Corsaire* is based on the printed first edition (P), one copy of which (F-Pc Rés 2572) has autograph corrections, which can be seen to have been followed in later variants. These are indicated by using PI and PII to denote the different editions. The printed orchestral parts were made from the set of parts prepared by Rocquemont when the title was still *Le Corsaire rouge*.

AUTOGRAPH SCORE: Original layer of *Le Corsaire,* **F-PC** ms 1159, q.v. below.

AUTOGRAPH FRAGMENT: **F-Pc** ms 1519. 3 fols., 57 bars. Oblong 23 x 29 cm.; 16 staves. Originally fasc. 2 of the autograph.

MANUSCRIPT ORCHESTRAL PARTS: see *Le Corsaire*

AUTOGRAPH SCORE: **F-Pc** ms 1159. [Copyist:] *Ouverture / du / Corsaire Rouge [rouge del.]*/ [red chalk, aut.:] *Par Hector Berlioz / œuvre* 21. 78 numbered pp. (TP, Tp^{v} blank, 1 = original aut. TP, 2 blank, 3-73, 74-78 blank). Oblong 23 x 29 cm.; 16 staves. Autograph working copy, with some passages in Rocquemont's hand. Used by the engraver. The original TP reads: *Ouverture / de / La Tour de Nice;* this title has been deleted and replaced by the new one. The autograph is dated 1831 in a later hand.

MANUSCRIPT ORCHESTRAL PARTS: **F-Pc** D 17534 (formerly **F-Pn** Vma ms 677). *Ouverture / du Corsaire / Par H. Berlioz.* Orchestral parts with aut. annotations. Stamped Rocquemont. Upright white, 14 staves. Used by the engraver. Ex Sociéte des Concerts. 47 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph. ou Tuba, Timb., Vns I (9), Vns II (8), Altos (5), Vlles (6), Vlle & Cb., Cb. (4). One of the violin parts, upright green, 16 staves, is an original part for *La Tour de Nice* (**101A**), altered to become *Le Corsaire Rouge.*

D-brd-DT Mus n 354. German copyist. Upright white, 12 staves. 9 parts : Tromb. I, Vns I (3), Vns II (2), Altos, Vlles & Cb. (2).

PRINTED SCORE: *A son ami Davison. / Ouverture / DU / CORSAIRE / PAR / Hector Berlioz. / Grande Partition. /* [L.:] *Oeuvre 21.* [R.:] *Prix: 5f. net. / Parties d'Orchestre séparées 20f / A. V. / PARIS, chez S. RICHAULT, Editeur, Boulevart Poissonnière, 26 au 1er. / R. 11276.* Paris : Richault, [1852]. Pl. no. 11276.R. Octavo: TP, Tp^{v} blank, 1-64, [65-66] blank; some copies lack last two blanks. Foot of p.1: *Imp: LANGLET Rue Cadet 18.* Hopkinson 52A.

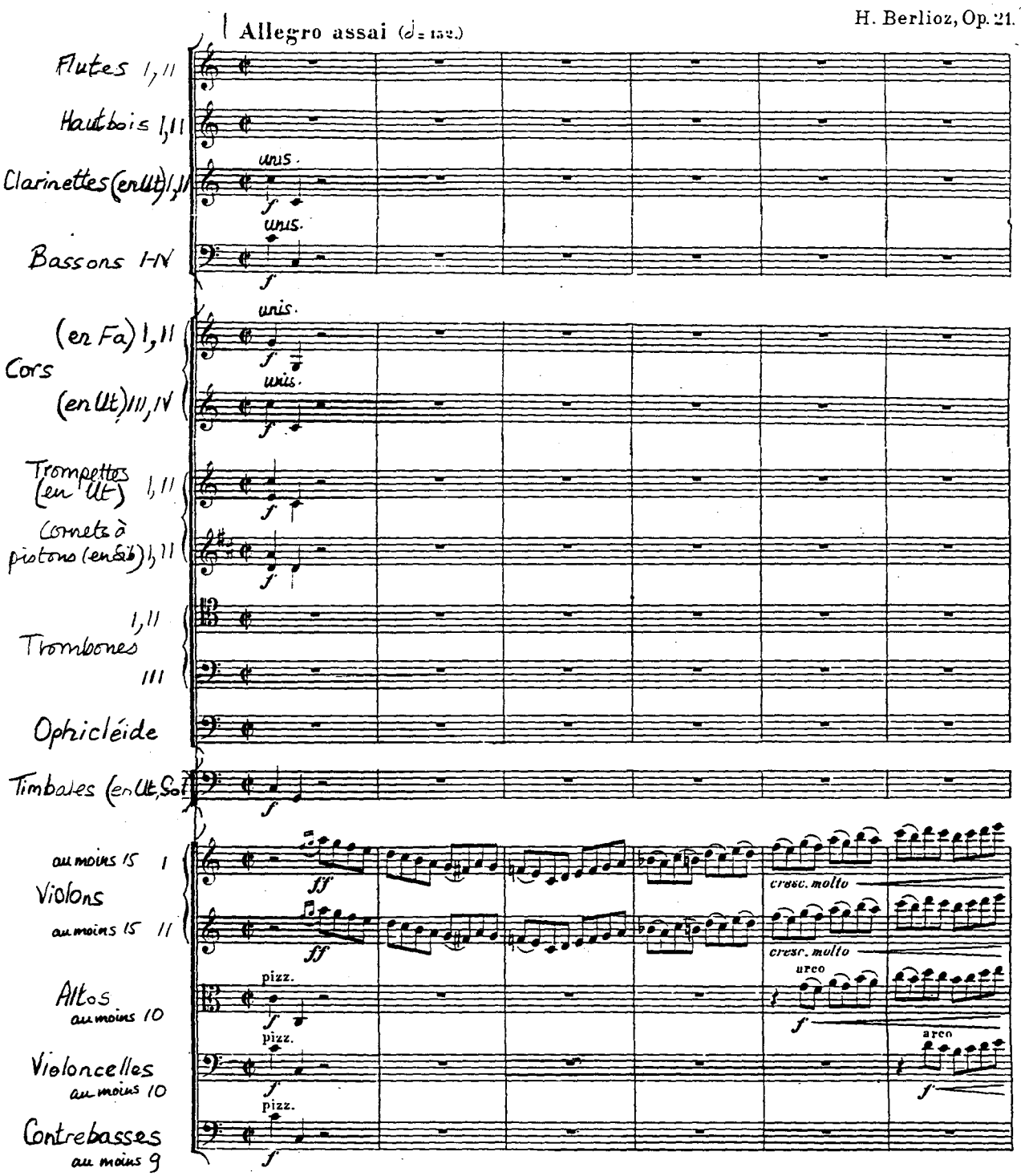
PRINTED ORCHESTRAL PARTS: Paris: Richault, [1852]. Pl. no. R. 11369. 18 parts: Fl., Hb., Cl., Bns I, Bns II, Cors I-II, Cors III-IV, Tromp., C. à p., Tromb. I, Tromb. II, Tromb. III, Oph., Timb., Vns I, Vns II, Altos, Vlles & Cb. Hopkinson 52B

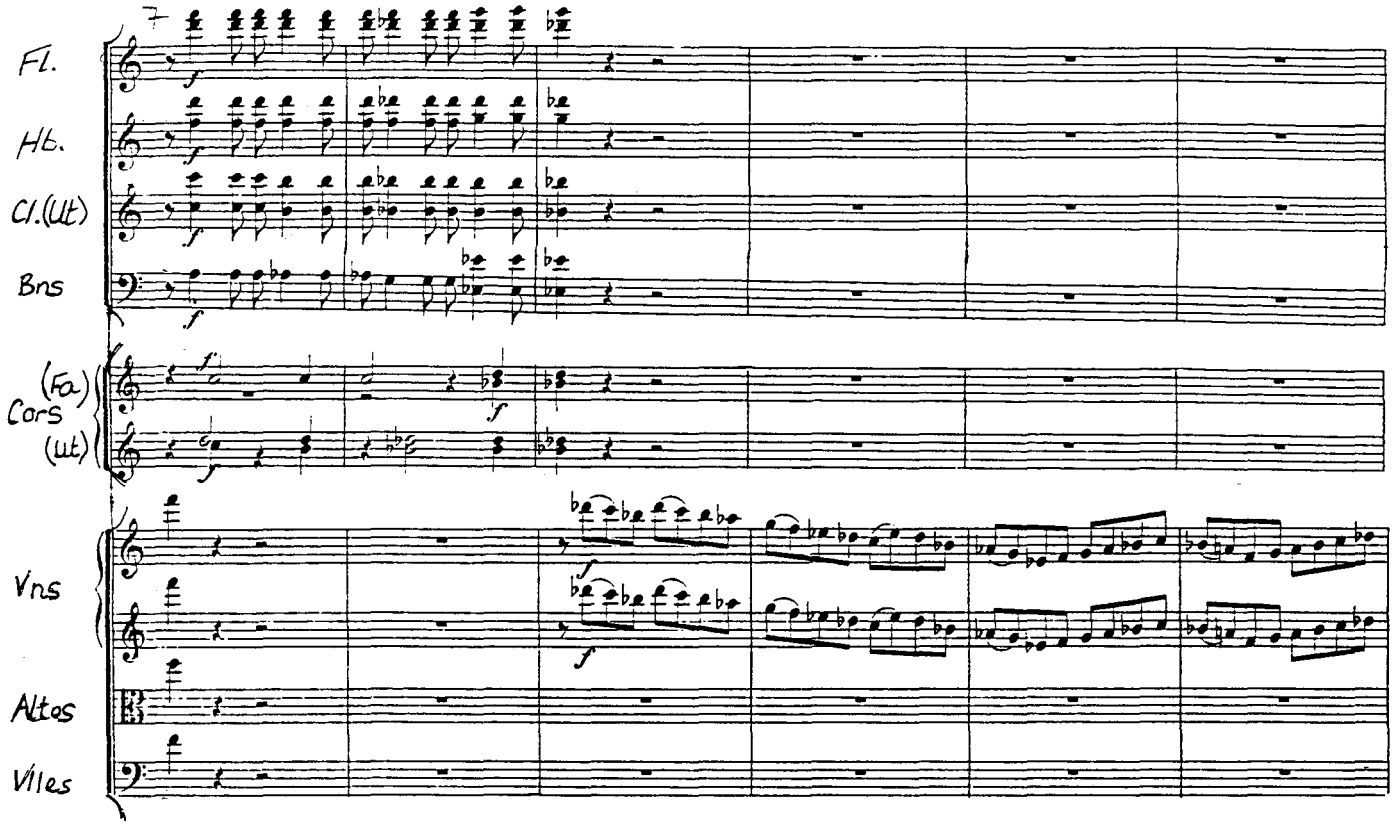
PRINTED ARRANGEMENTS: for pf., four-hands. The 1852 Richault catalogue mentions such an edition, but no arranger is mentioned and no copies have been found.

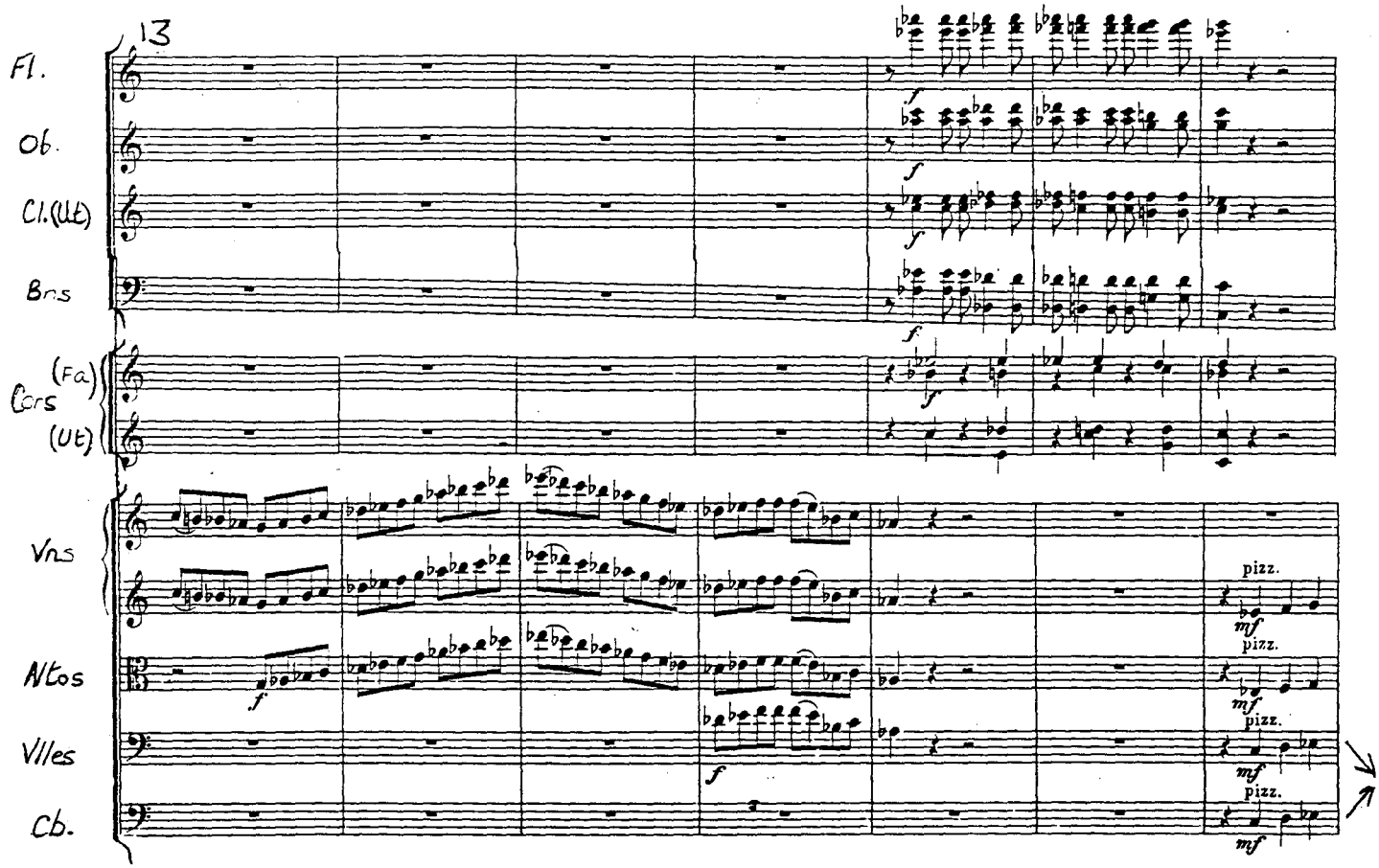
For pf. solo, arr. by Hans von Bülow. Leipzig & Winterthur: Rieter-Biedermann, [1857]. Pl. no. 10. Price 20 Ngr. 13 pp. Hopkinson 52C(a).

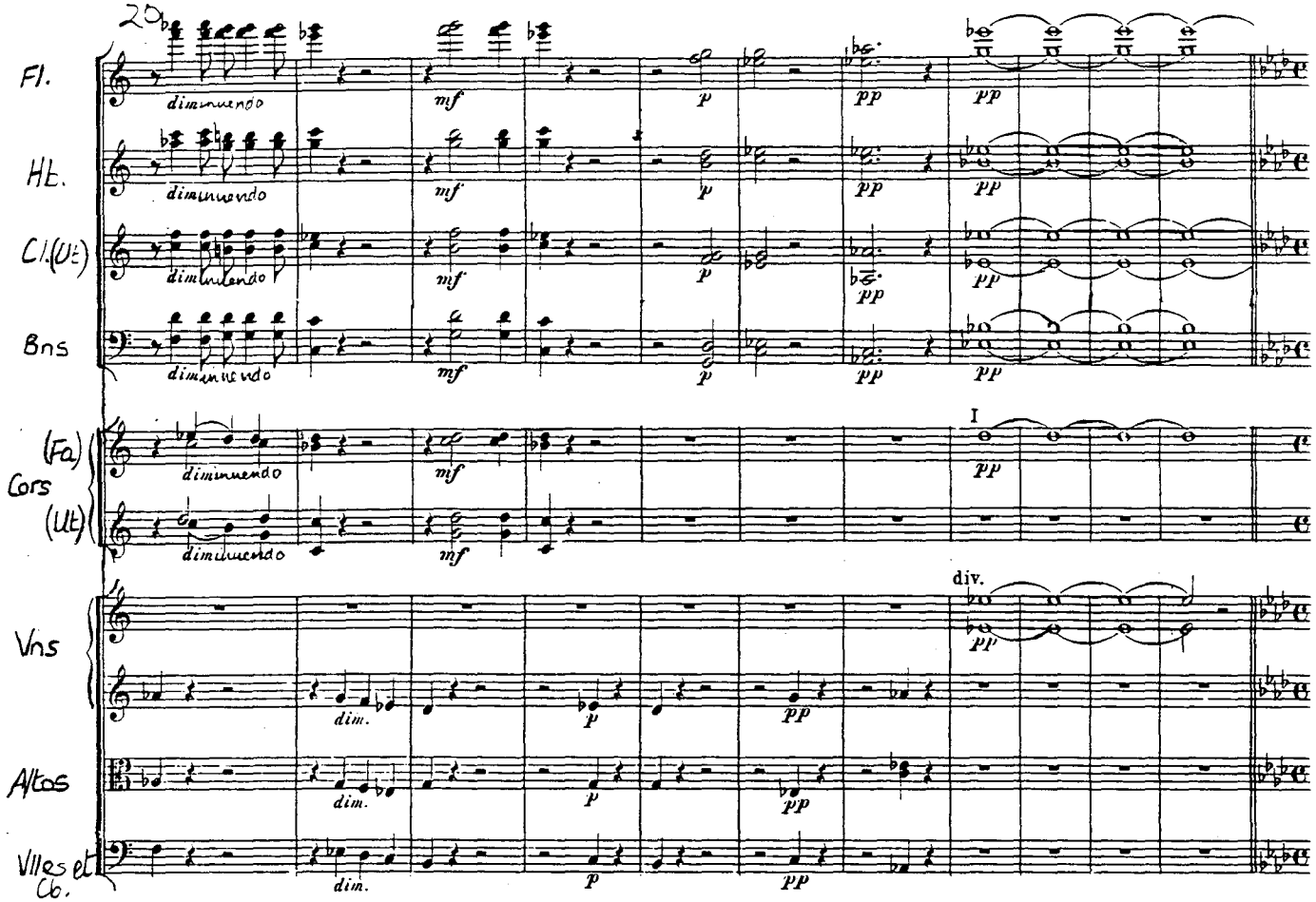
For pf., four-hands, arr. by Hans von Bülow. Leipzig: Rieter-Biedermann, [1866]. The TP is similar to that of the pf. solo publication, but the pl. no. 408 has been added beside the pl. no. 10. Price 1 Rhtl. 23 pp. Hopkinson 52C(b).

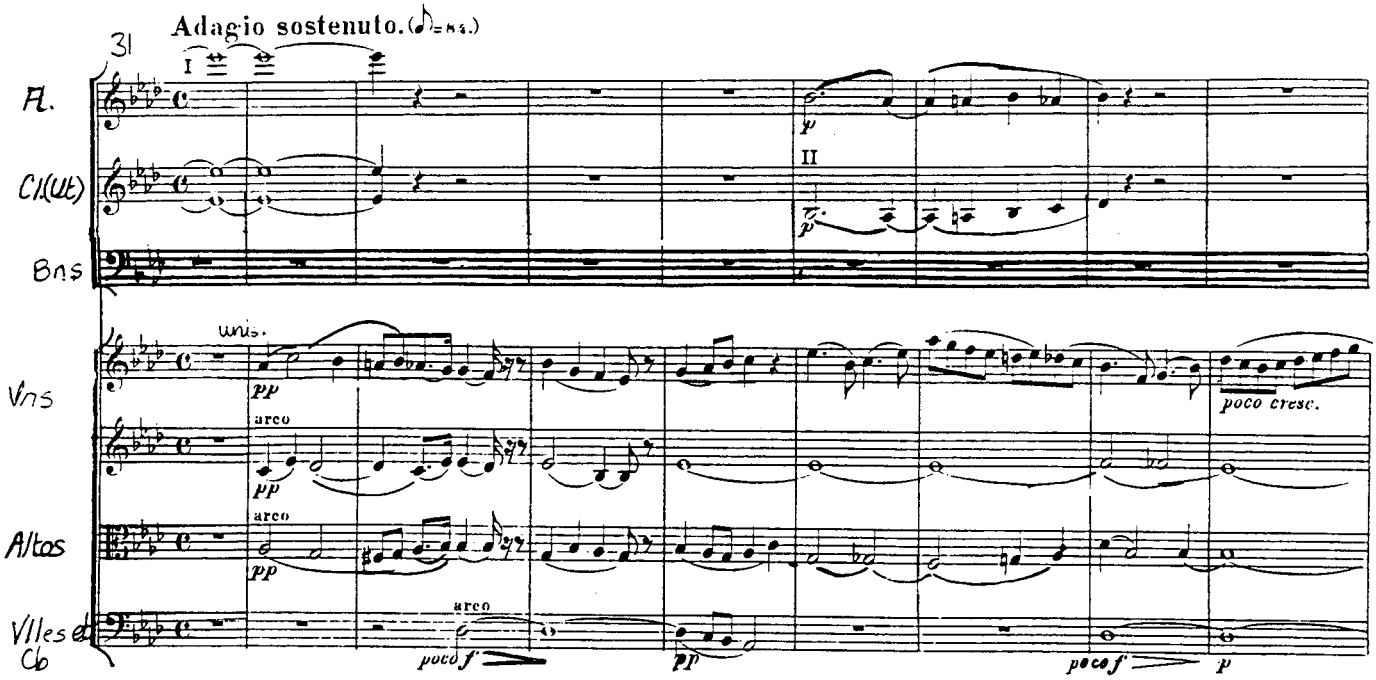
OUVERTURE DU CORSAIRE

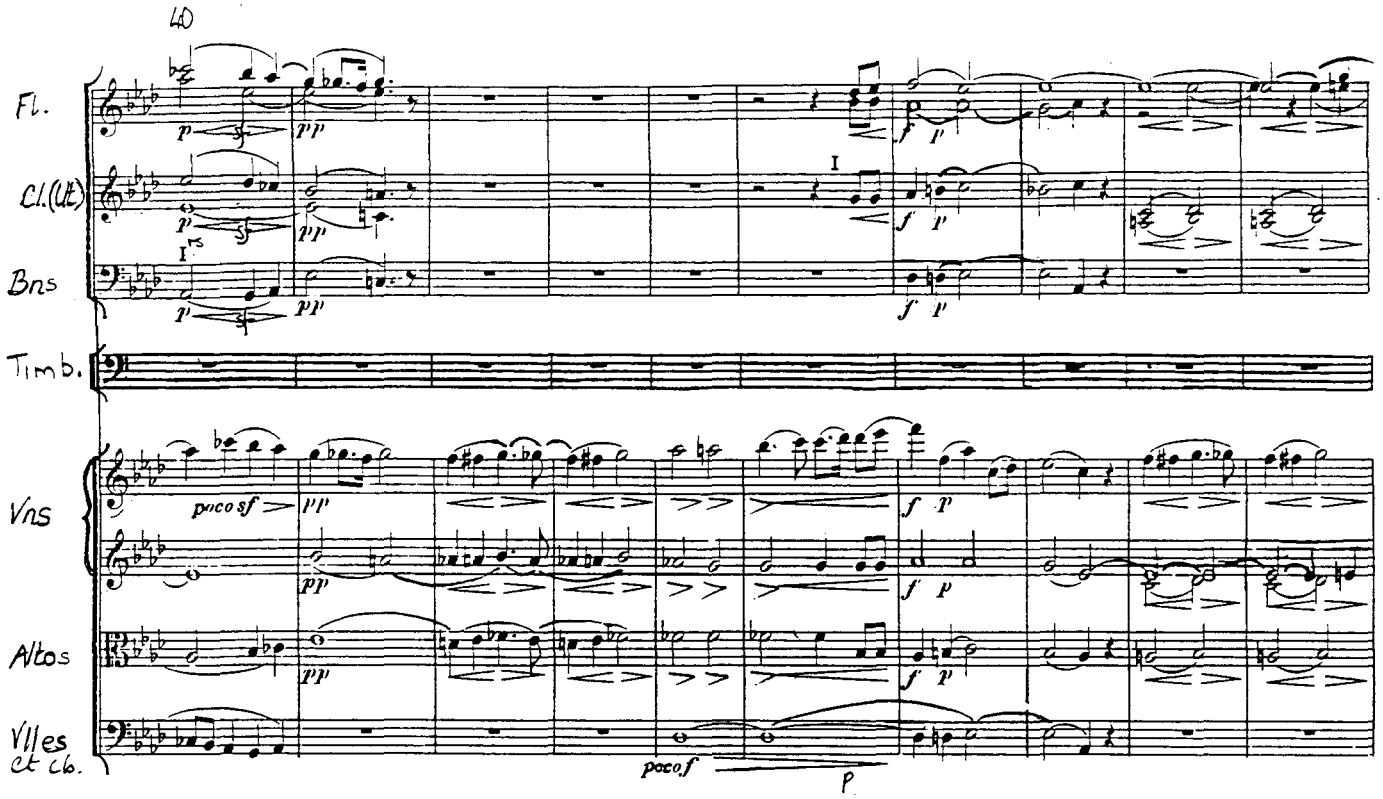


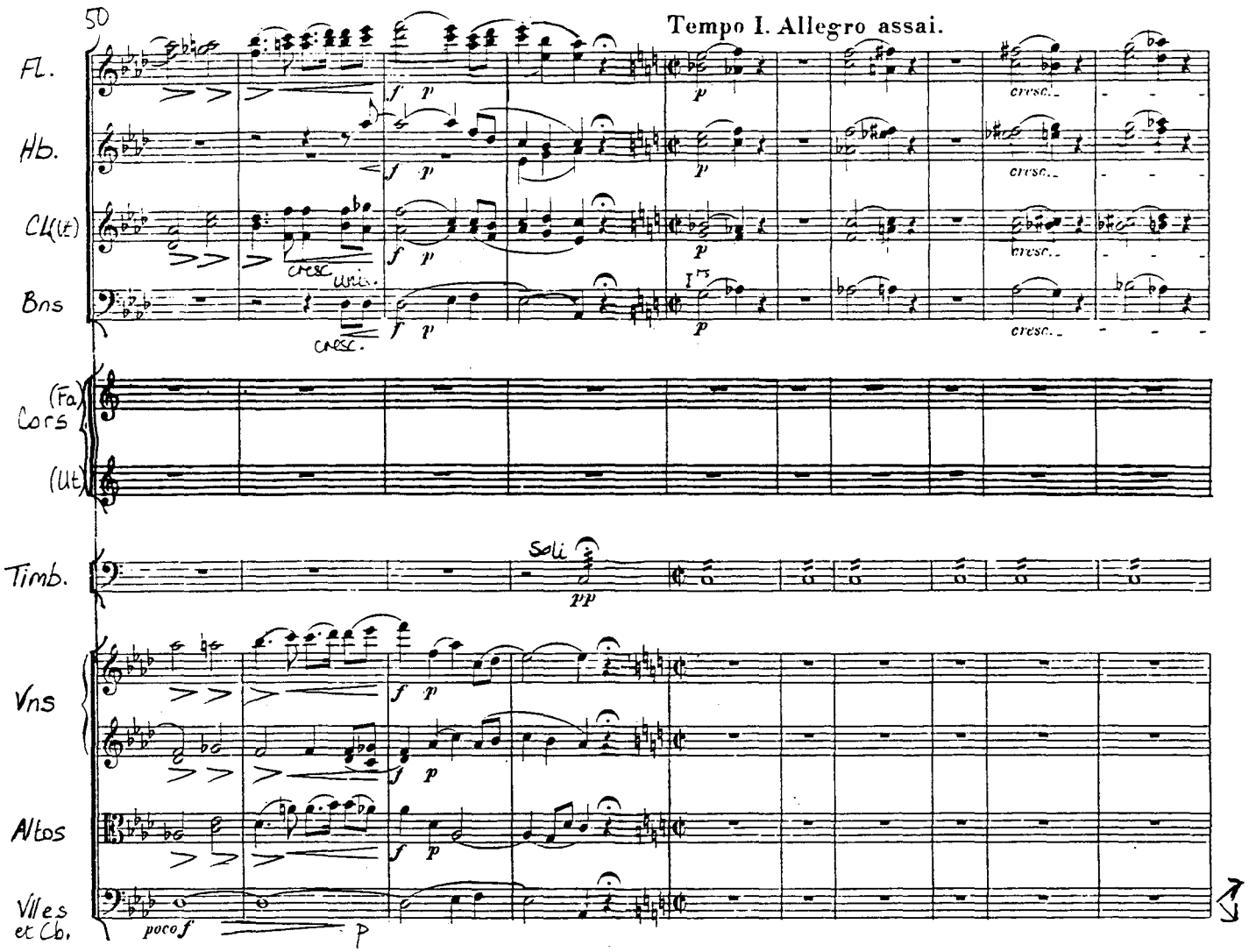

7
Fl.
Ht.
Cl.(Ut)
Bns
(Fa)
Cors
(ut)
Vns
Altos
Vlles

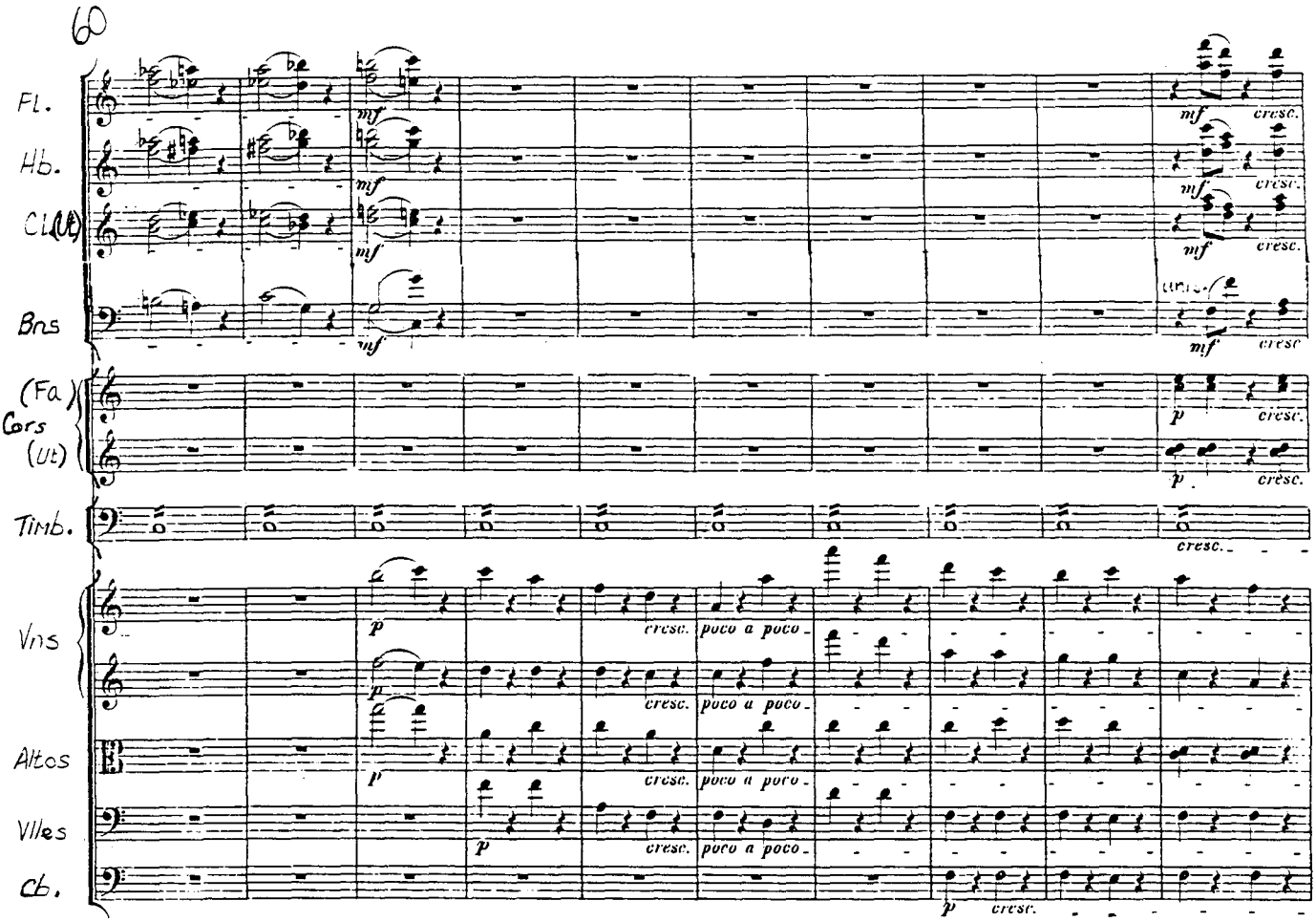

13
Fl.
Ob.
Cl.(Lt)
Bns
Cors
(Fa)
(Ut)
Vns
Altos
Vlles
Cb.
pizz.
pizz.
pizz.
pizz.

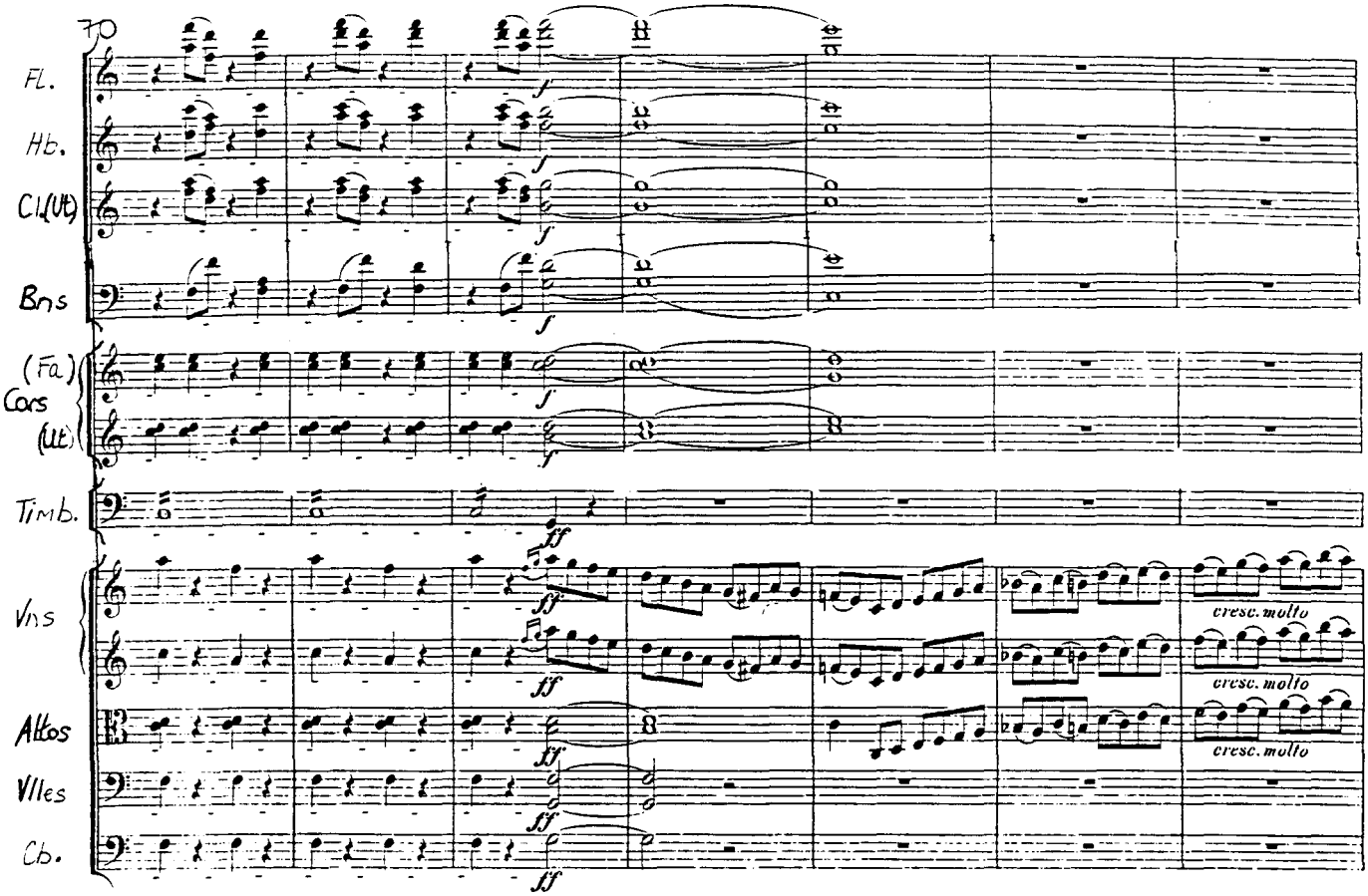

20
Fl.
Ht.
Cl.(Ut)
Bns
(Fa)
Cors
(Ut)
Vns
Altos
Vlles et
Cb.
dimminuendo
mf
p
pp
I
div.
dim.

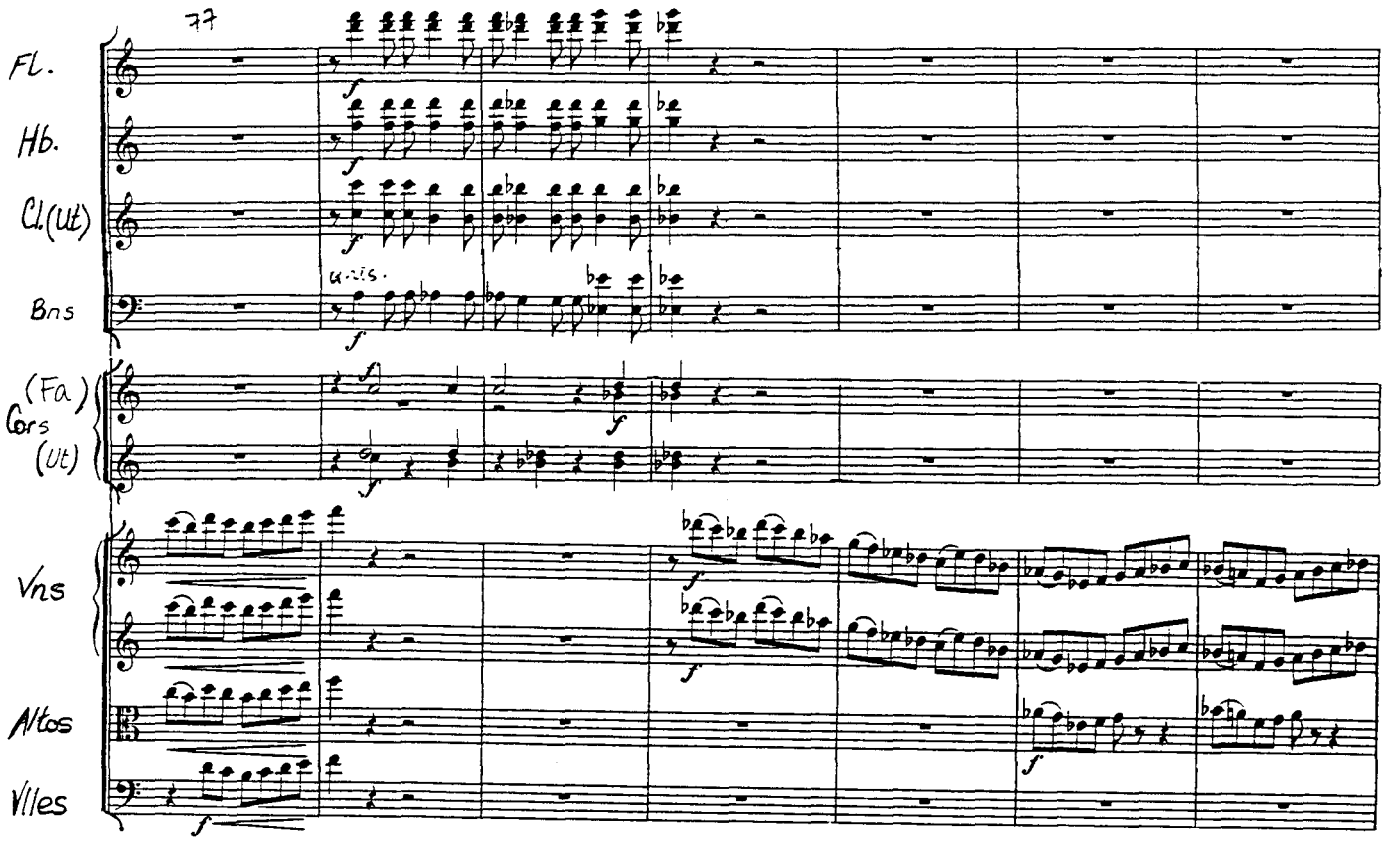

31
Adagio sostenuto.
Fl.
Cl.(Ut)
Bns
Vns
Altos
Vlles et Cb
I
II
unis.
arco
pp
poco cresc.
poco f
p

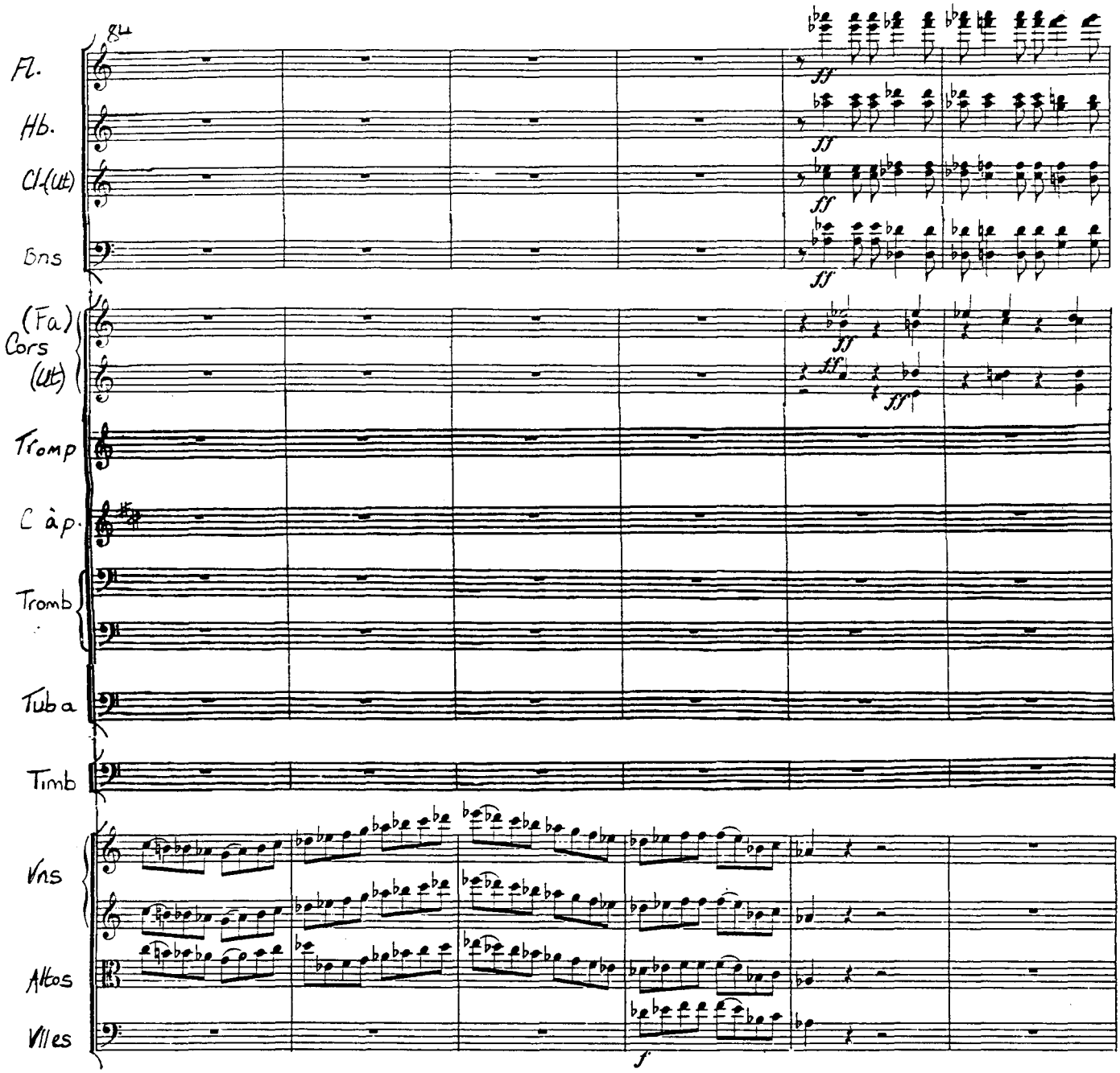

40
Fl.
Cl.(Ut)
Bns
Timb.
Vns
Altos
Vlles
et Cb.
I
poco sf
pp
f
p
poco f

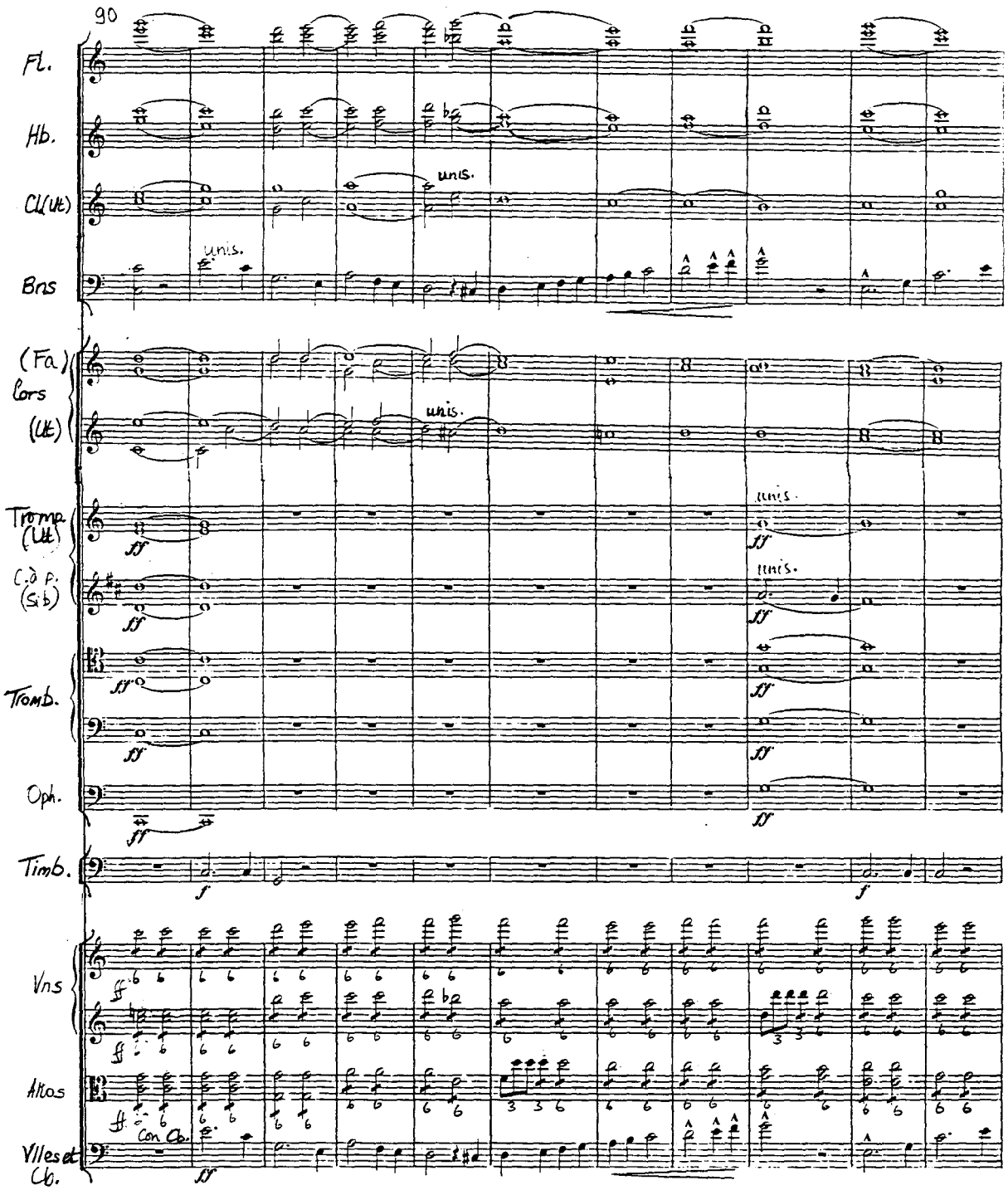

50
Tempo I. Allegro assai.
Fl.
Hb.
Cl(Ut)
Bns
Cors (Fa)
(Ut)
Timb.
Vns
Altos
Vlles et Cb.
cresc.
Soli
poco f

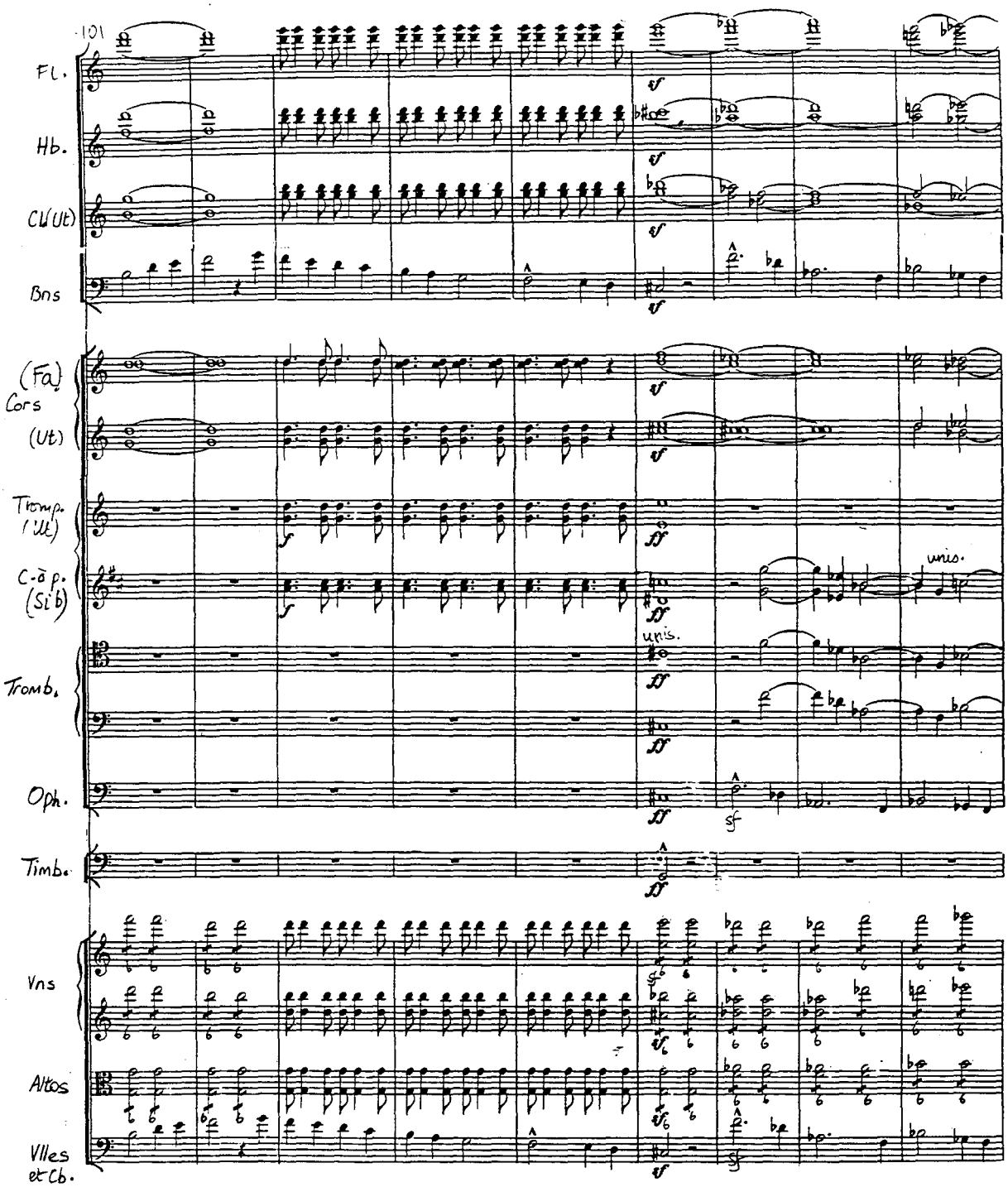

60
Fl.
Hb.
Cl.(A)
Bns
(Fa)
Cors
(Ut)
Timb.
Vns
Altos
Vlles
Cb.
mf
cresc.
p
poco a poco

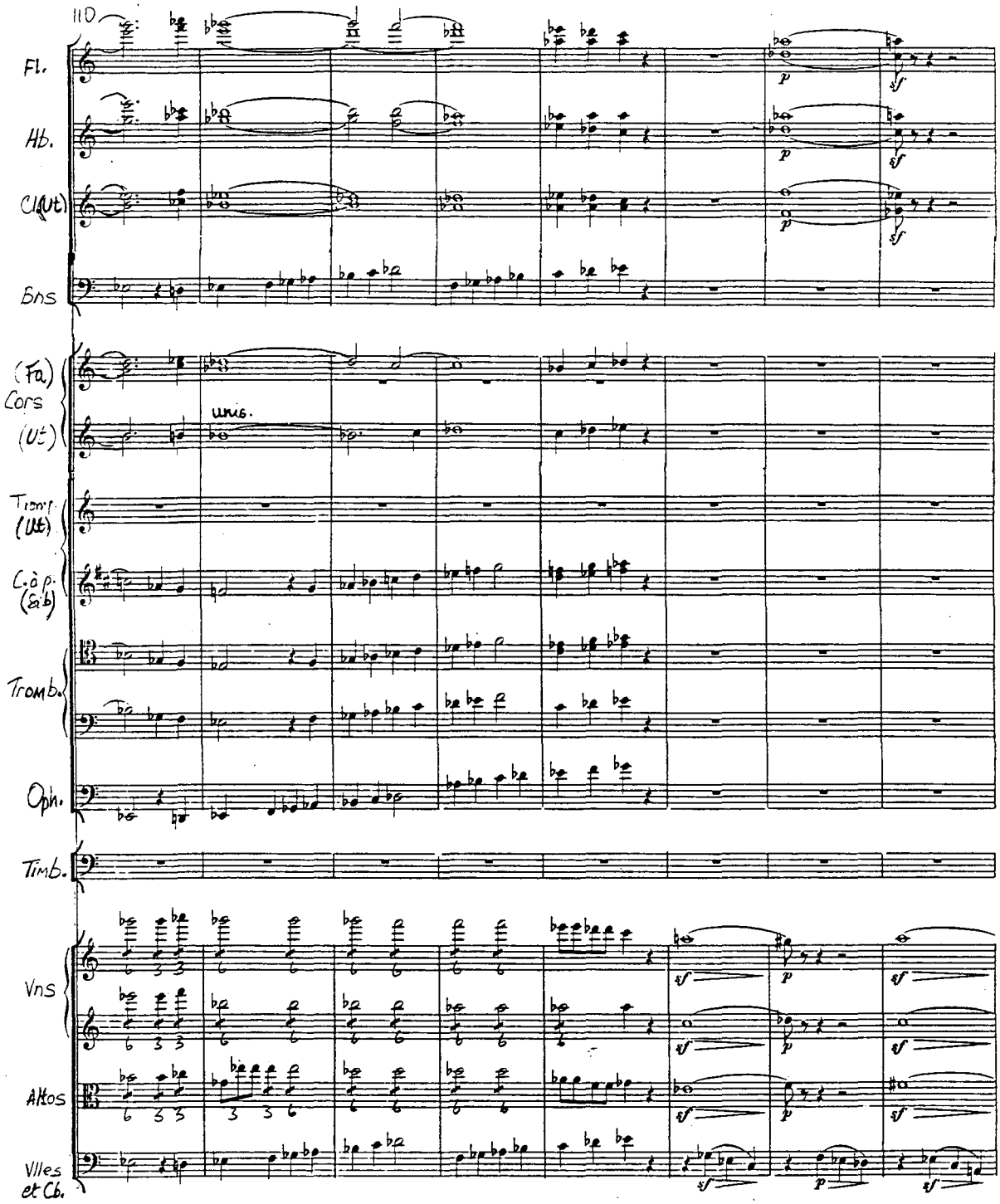

70
Fl.
Hb.
Cl.(Vl.)
Bns
(Fa.)
Cors
(Vl.)
Timb.
Vns
Altos
Vlles
Cb.
f
ff
cresc. molto

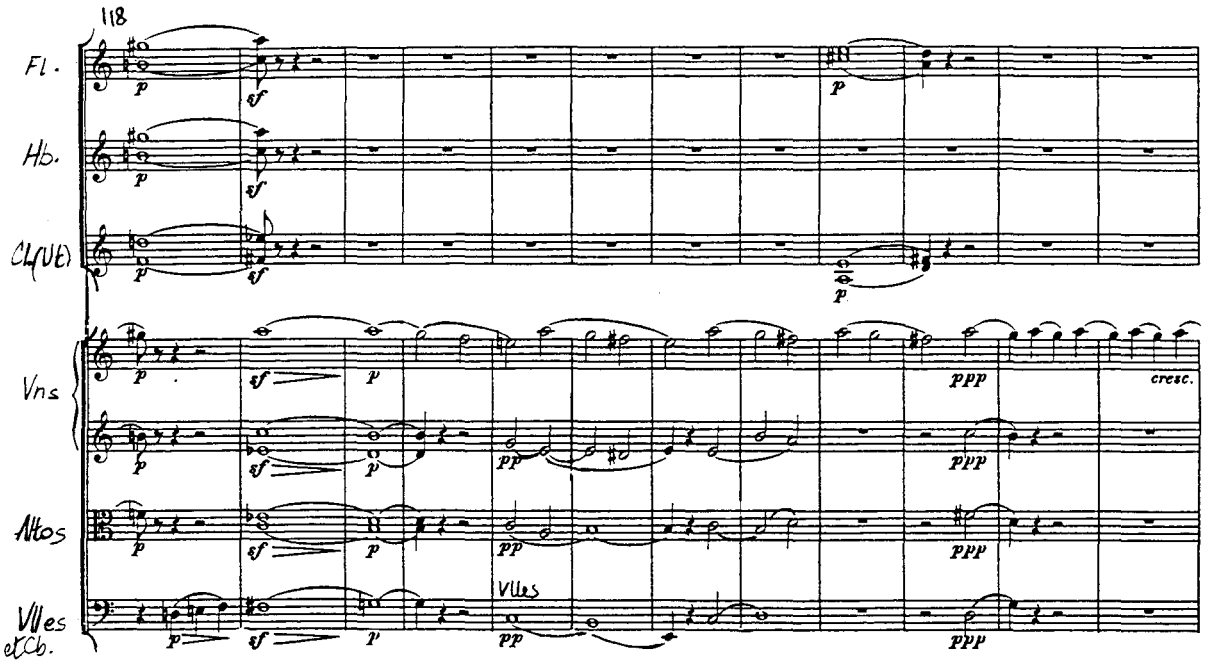

77
Fl.
Hb.
Cl.(Ut)
Bns
(Fa)
Cors
(Ut)
Vns
Altos
Vlles

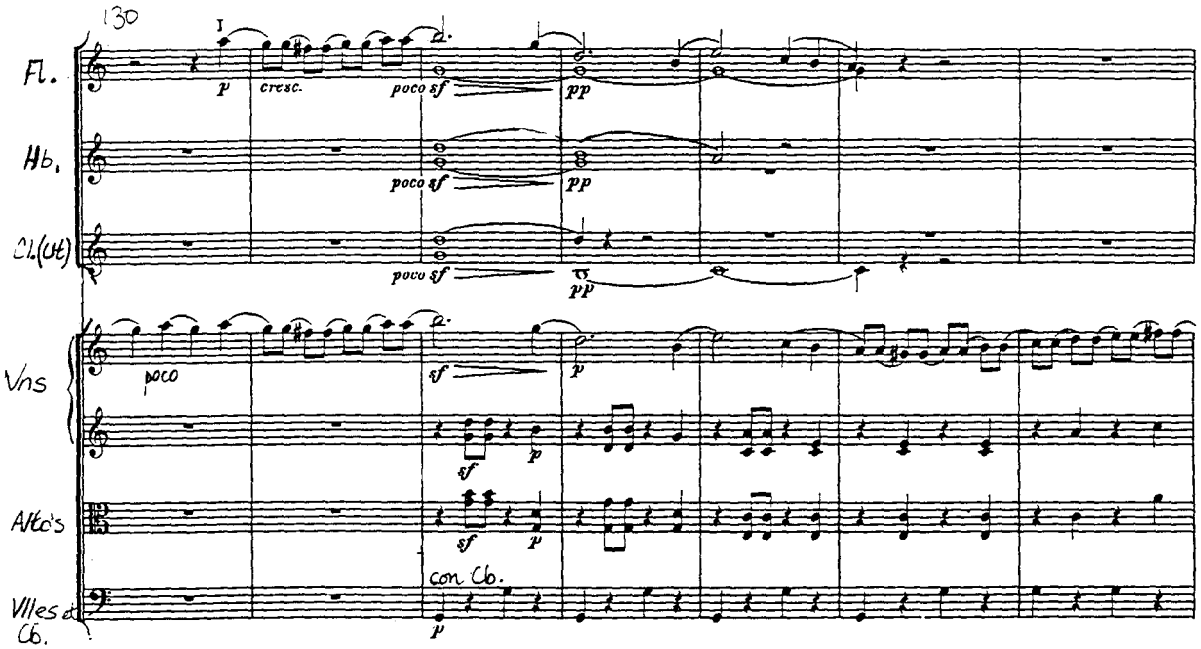

8va
Fl.
Hb.
Cl.(Ut)
Bns
(Fa)
Cors
(Ut)
Tromp
C à p.
Tromb
Tuba
Timb
Vns
Altos
Vlles
ff
fff
f

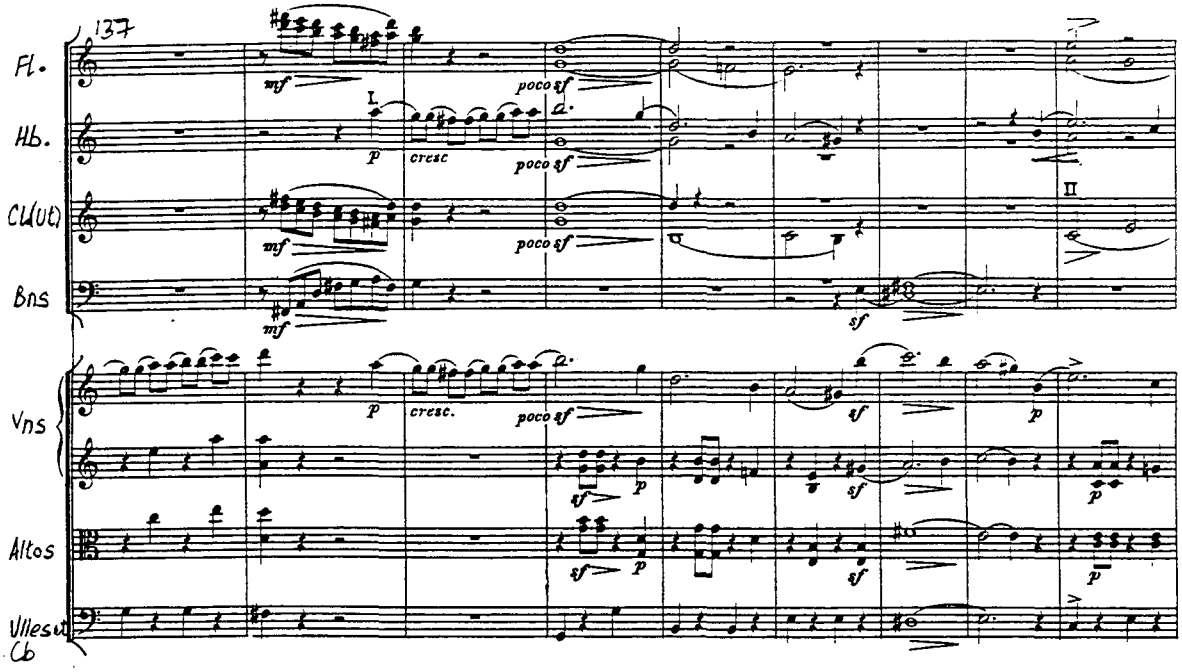

90
Fl.
Hb.
Cl(Ut)
unis.
Bns
unis.
(Fa)
Cors
(Ut)
unis.
Tromp.
(Ut)
unis.
C.à P.
(Sib)
unis.
Tromb.
Oph.
Timb.
Vns
Altos
Con Ob.
Vlles et
Cb.

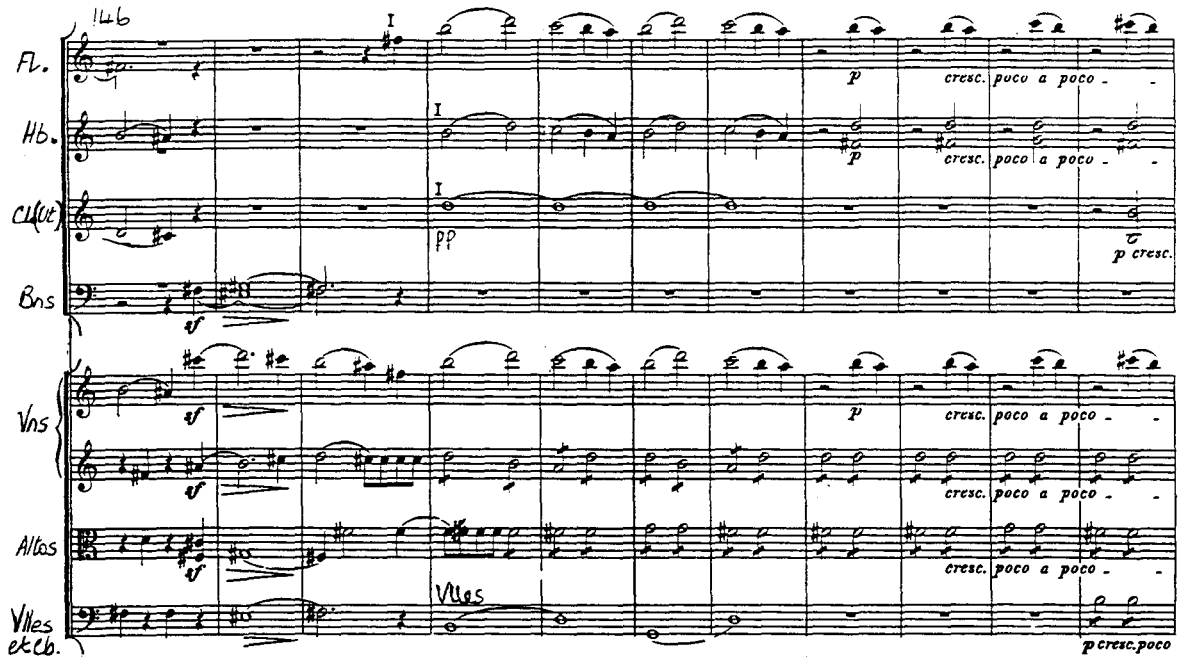

101
Fl.
Hb.
Cl (Ut)
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.-ō p.
(Si b)
unis.
unis.
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
et Cb.

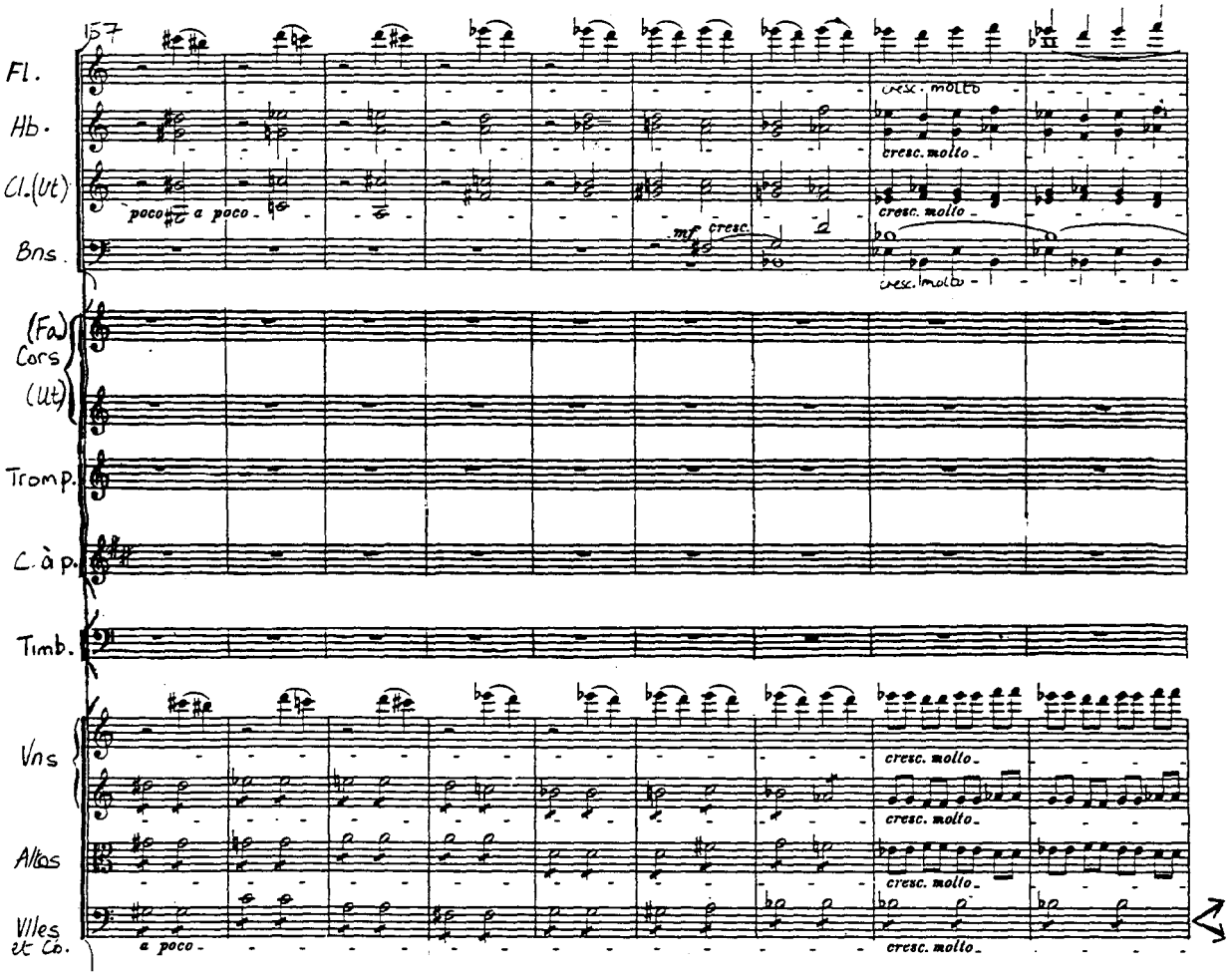

110
Fl.
Hb.
Cl(Ut)
Bns
(Fa)
Cors
(Ut)
unis.
Trom.
(Ut)
C.à p.
(Si b)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
et Cb.

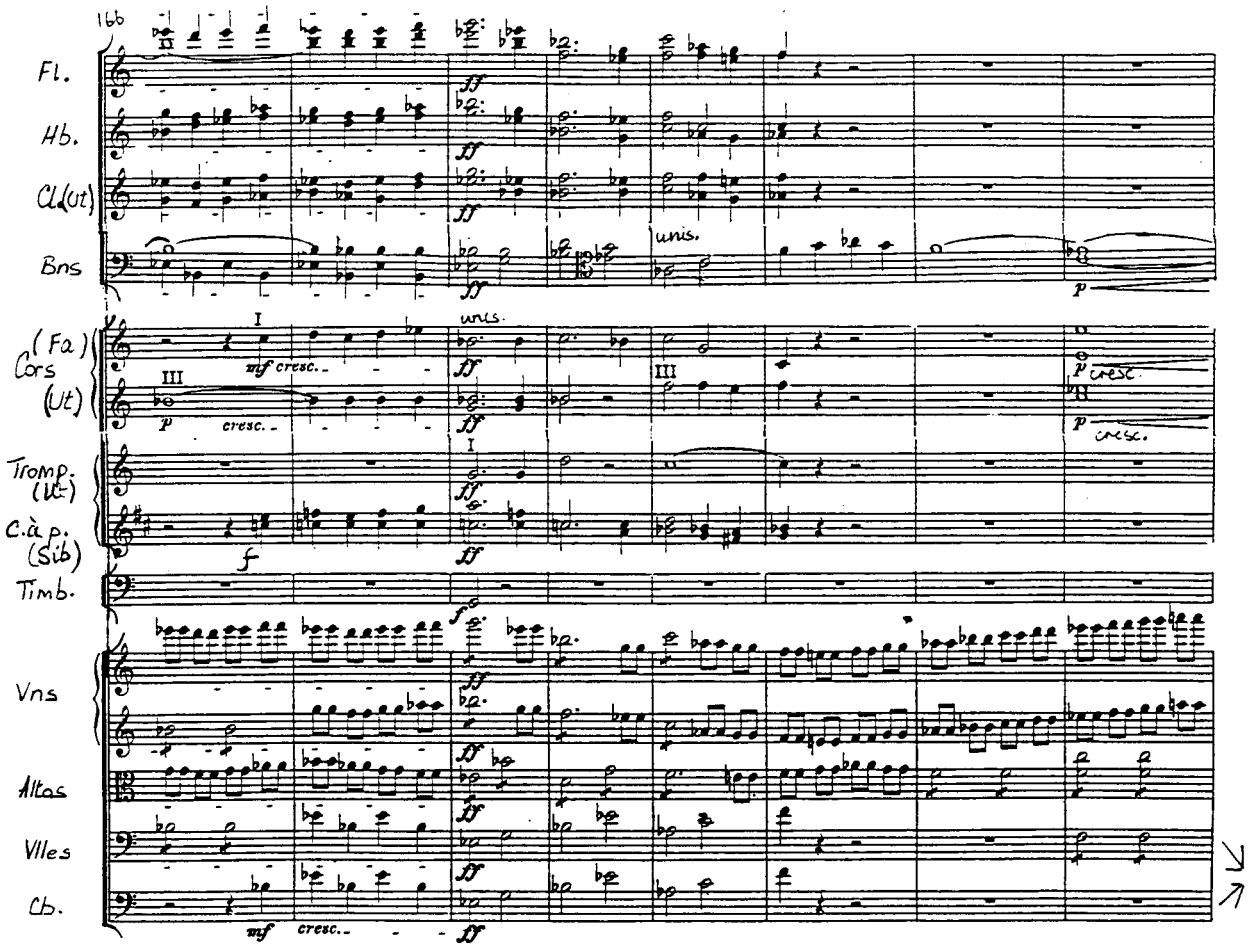

118
Fl.
Hb.
Cl(Vl)
Vns
Altos
Vlles
et Cb.
Vlles
cresc.

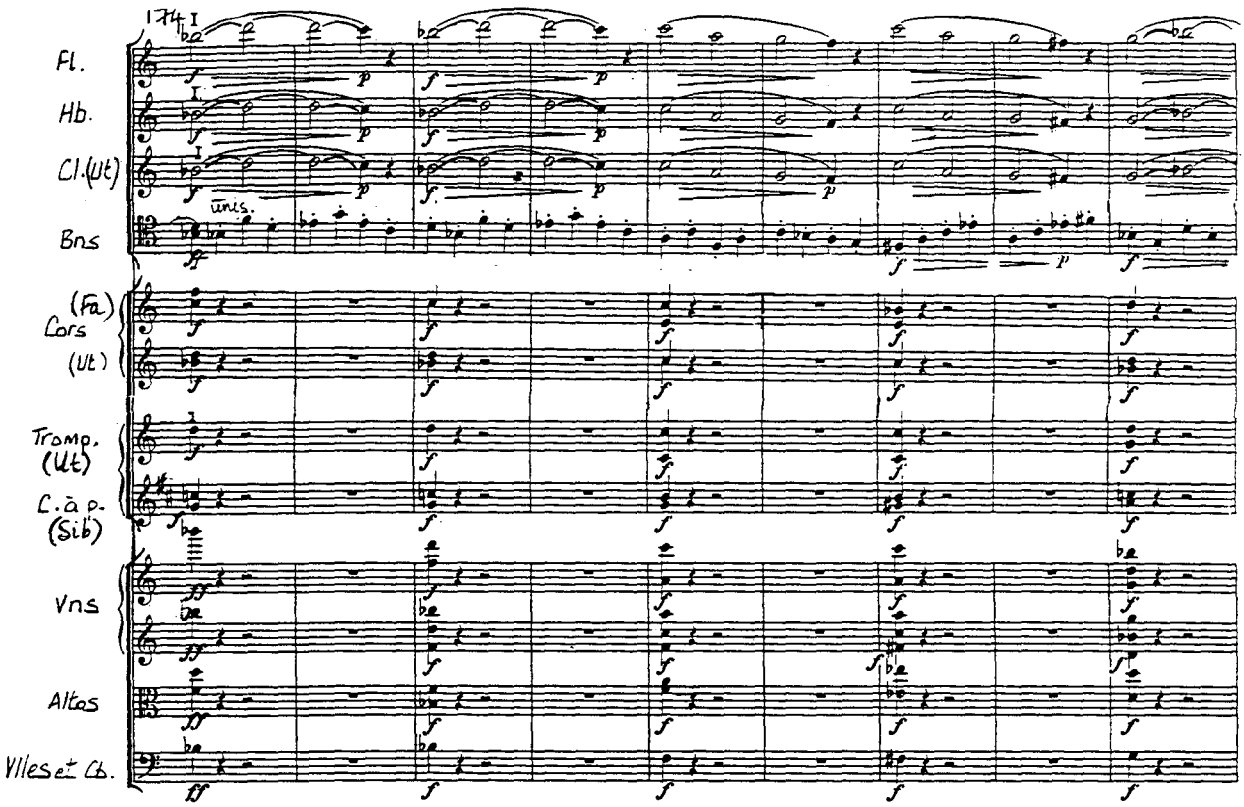

130
I
Fl.
Hb.
Cl.(Ot)
Vns
Altos
Vlles & Cb.
p
cresc.
poco sf
pp
poco
sf
con Cb.

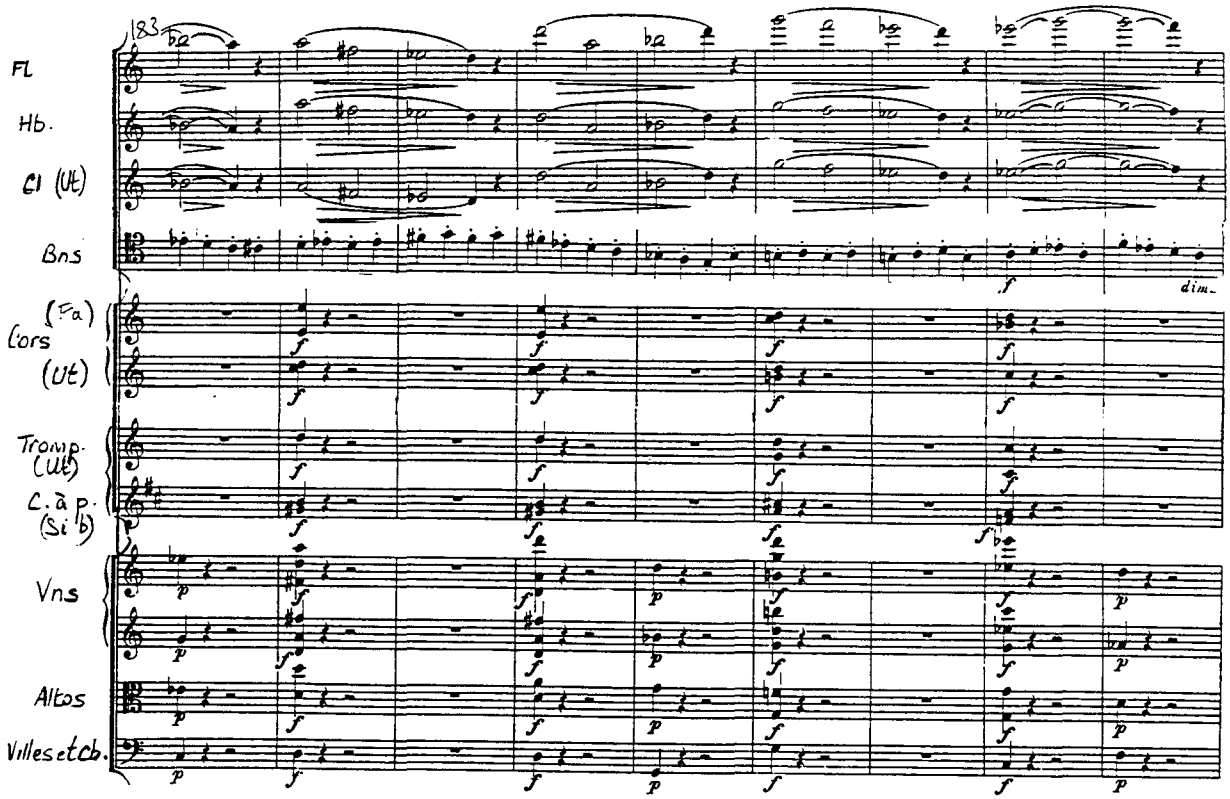

137
Fl.
Hb.
Cl(Ut)
Bns
Vns
Altos
Vlles et Cb
mf
p
cresc
poco sf
sf
I
II

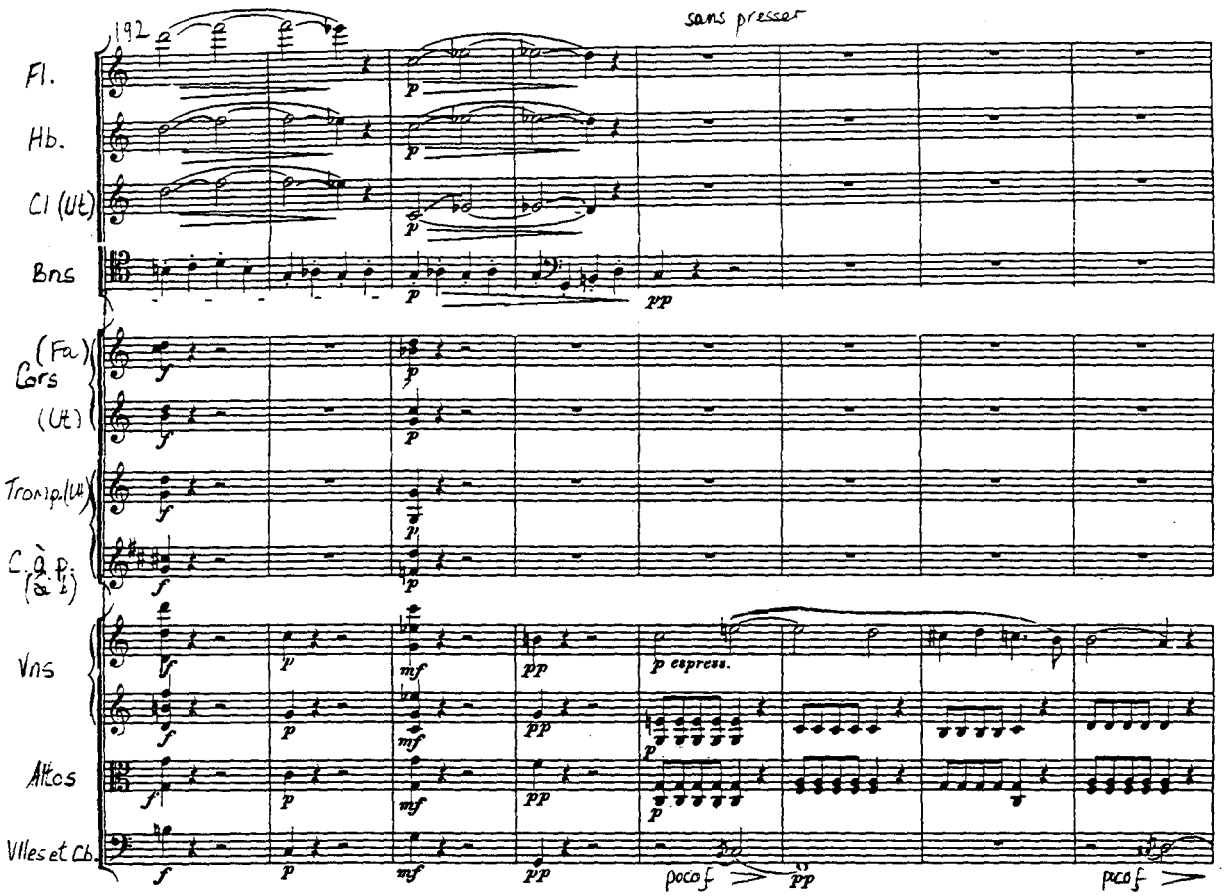

146
Fl.
Hb.
Cl(Ut)
Bns
Vns
Altos
Vlles et Cb.
I
pp
sf
p
cresc. poco a poco
p cresc.
Vlles
p cresc. poco

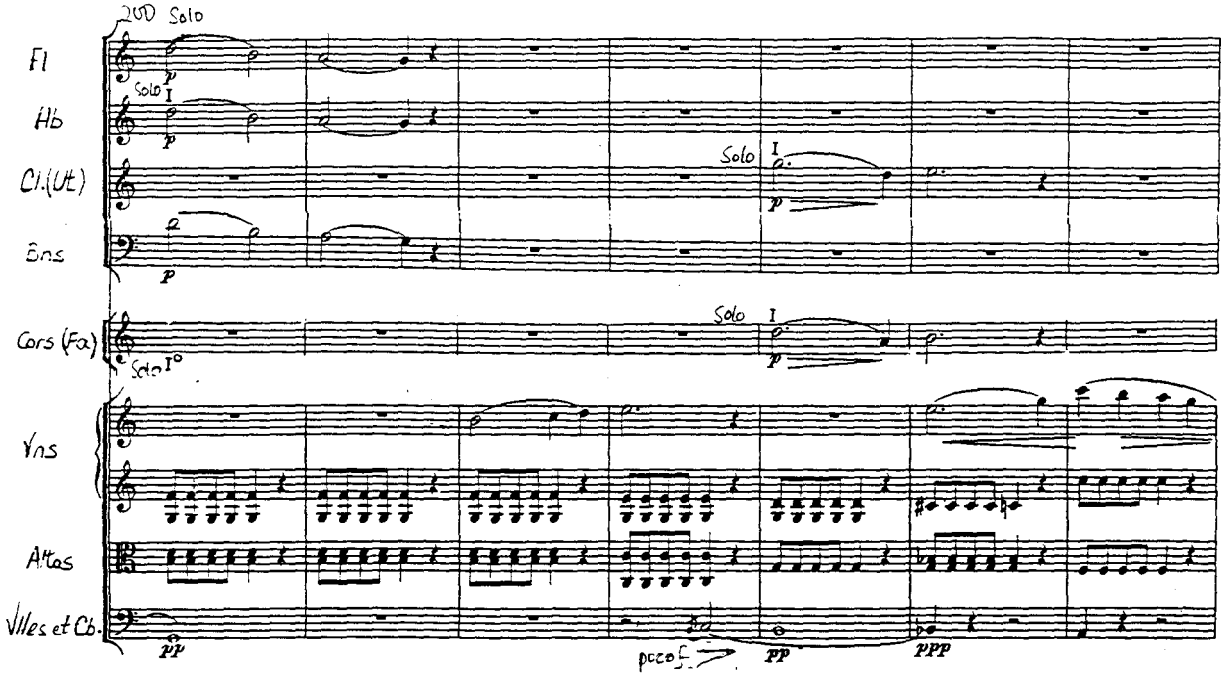

157
Fl.
Hb.
Cl.(Ut)
Bns.
(Fa)
Cors
(Ut)
Tromp.
C. à p.
Timb.
Vns
Altos
Vlles
et Co.
poco a poco
mf cresc.
cresc. molto
a poco

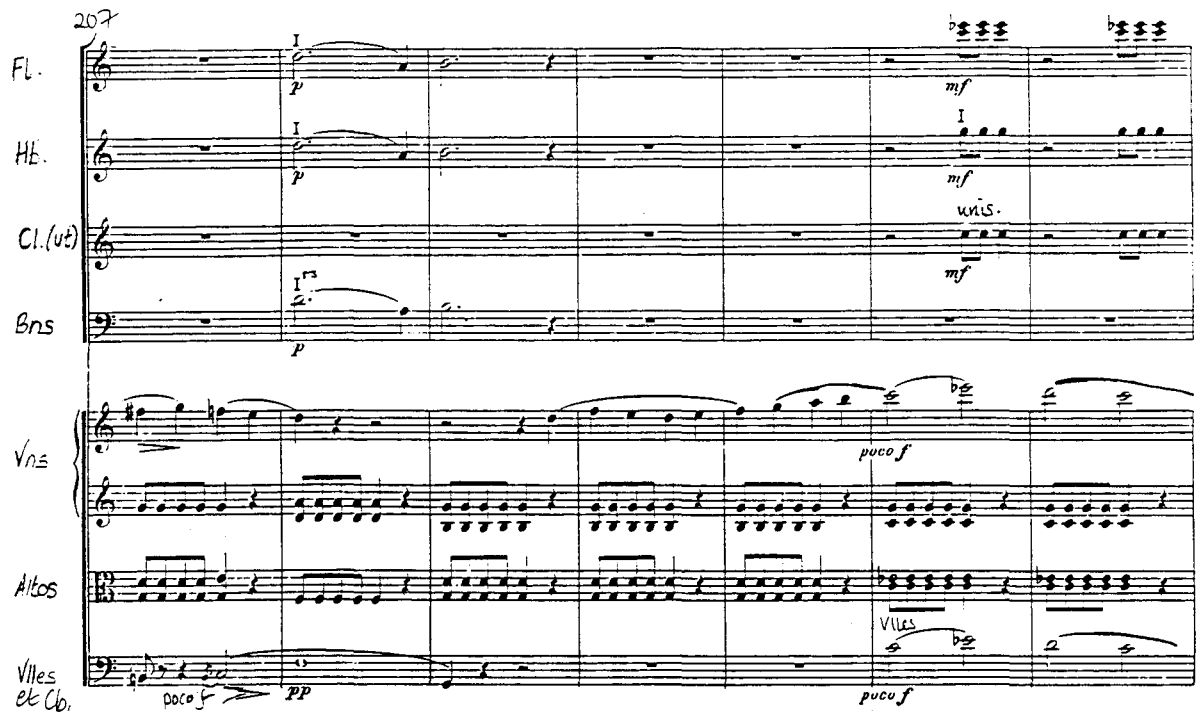

166
Fl.
Hb.
Cl.(Ut)
Bns
unis.
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p.
(Sib)
Timb.
Vns
Altos
Vlles
Cb.
cresc.

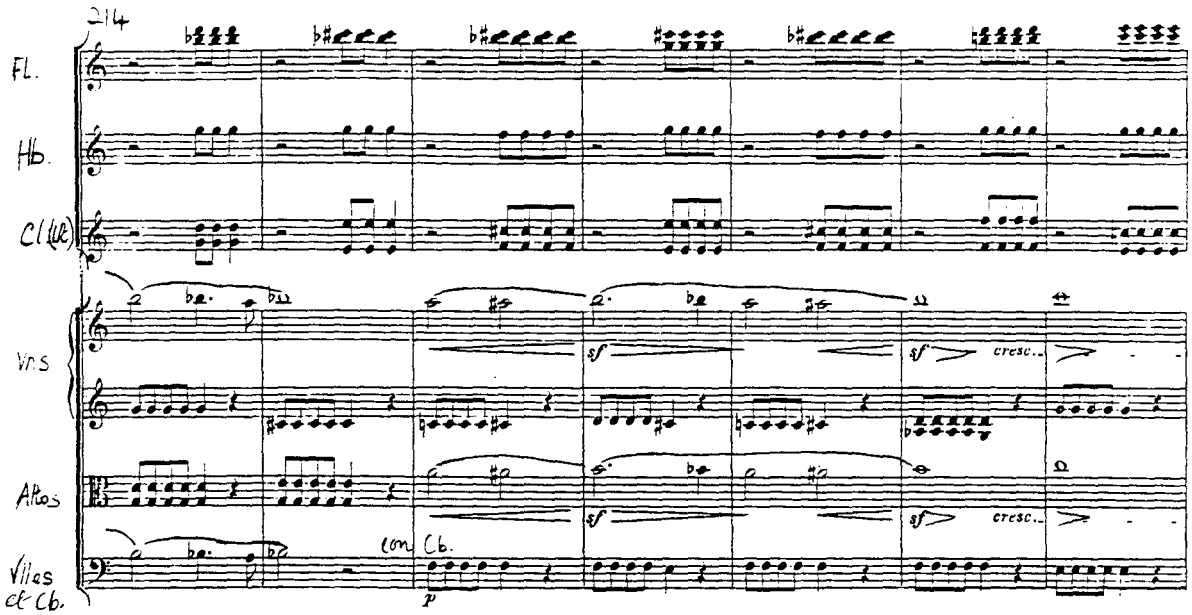

174
Fl.
Hb.
Cl.(Ut)
Bns
unis.
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p.
(Sib)
Vns
Altos
Vlles et Cb.

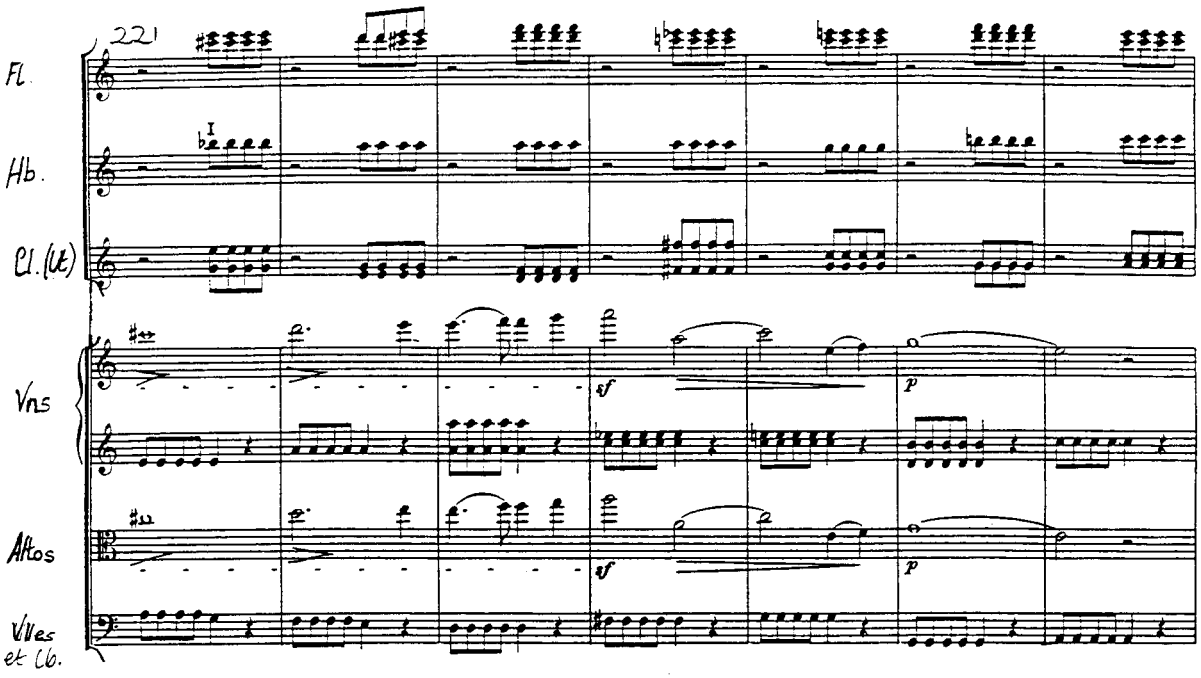

183
Fl.
Hb.
Cl (Ut)
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C. à p.
(Si b)
Vns
Altos
Vlles et Cb.
dim.

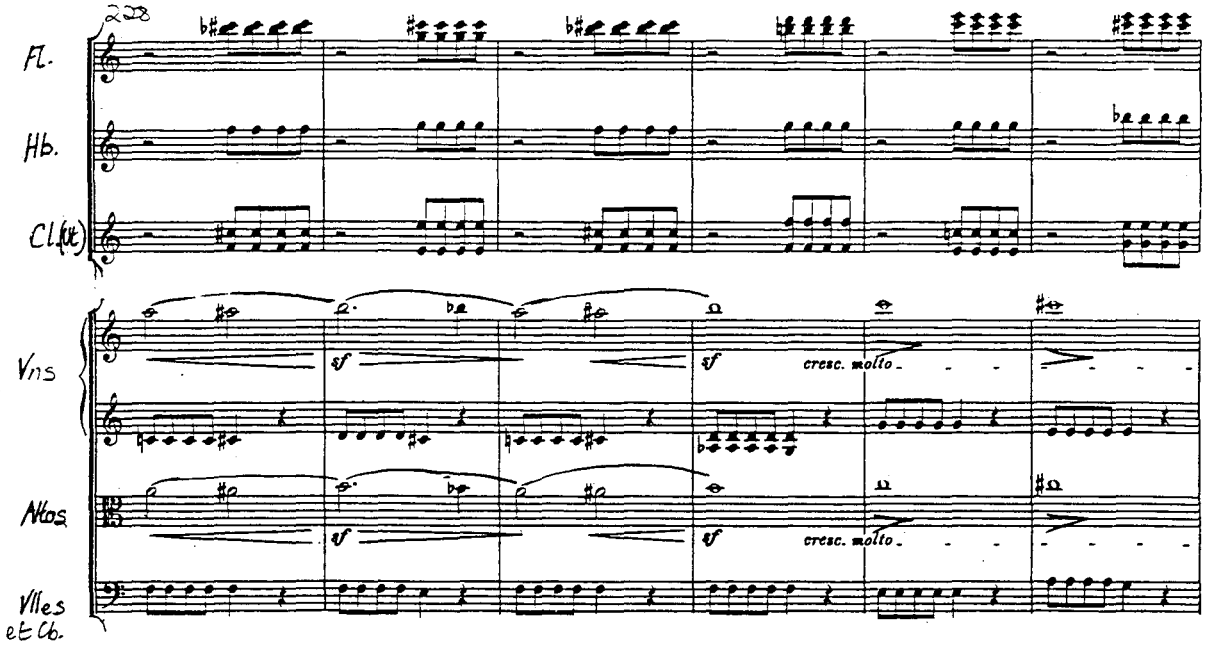

192
sans presser
Fl.
Hb.
Cl (Ut)
Bns
Cors (Fa) (Ut)
Tromp.(Ut)
C. à P. (& t.)
Vns
Altos
Vlles et Cb.
p
pp
mf
f
p express.
poco f
pp
poco f

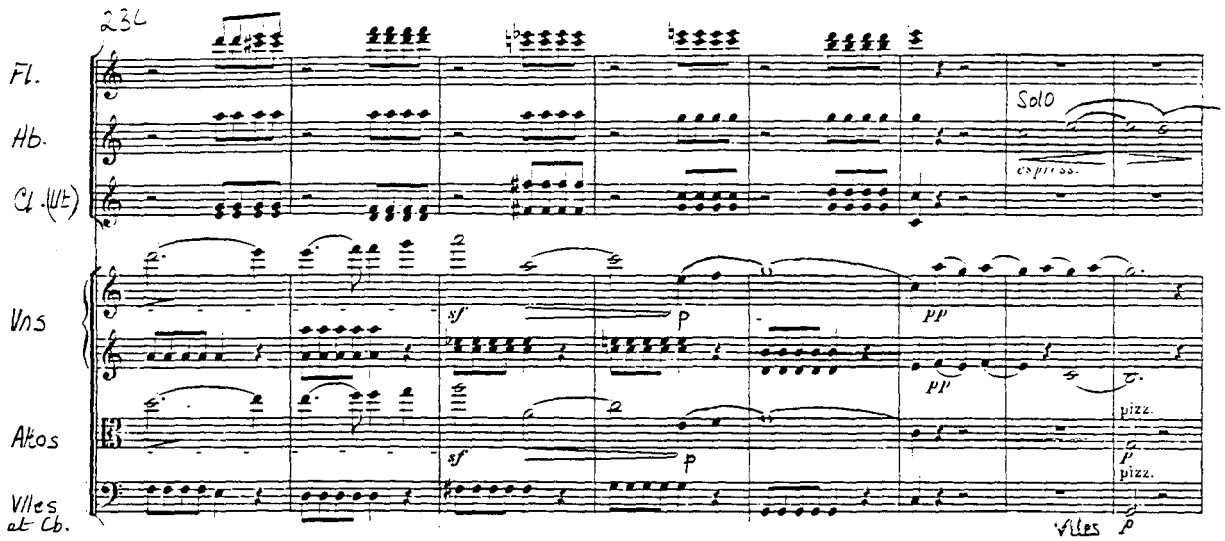

200 Solo
Fl
Hb
Cl.(Ut)
Bns
Cors (Fa)
Vns
Altos
Vlles et Cb.
Solo I
Solo I°
p
pp
poco f
ppp

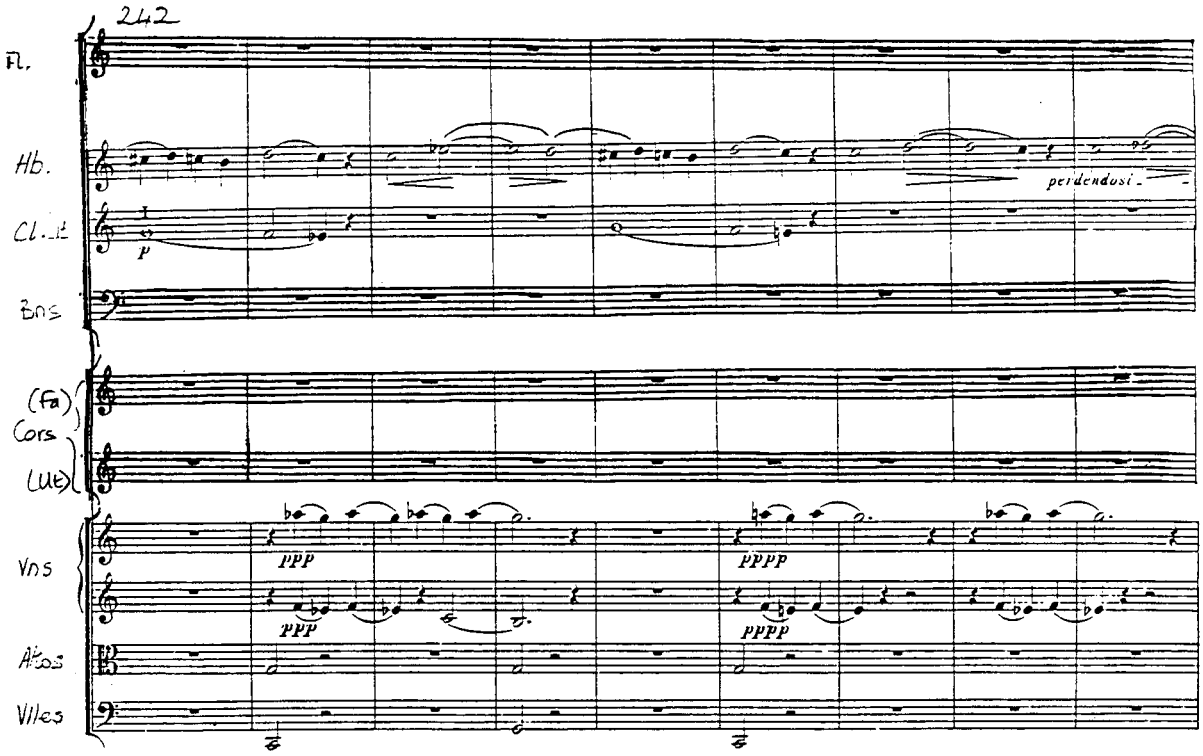

207
Fl.
Hb.
Cl.(ut)
Bns
Vns
Altos
Vlles et Cb.
I
p
mf
unis.
poco f
pp
Vlles

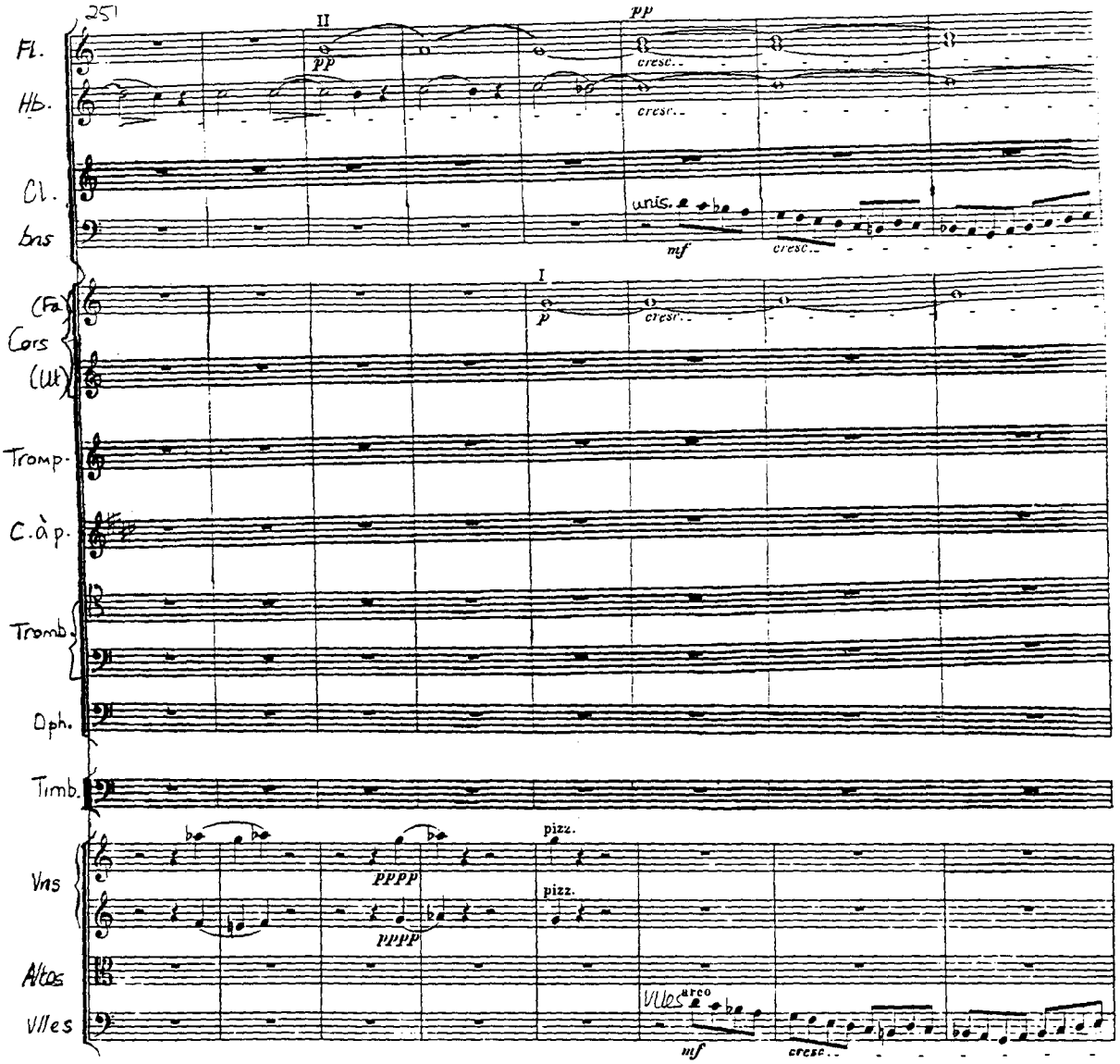

214
Fl.
Hb.
Cl (Ut)
Vns
Altos
Vlles et Cb.
sf
cresc.
con Cb.
p


221
Fl.
Hb.
Cl.(Lt)
Vns
Altos
Vlles et Cb.
sf
p
sf
p

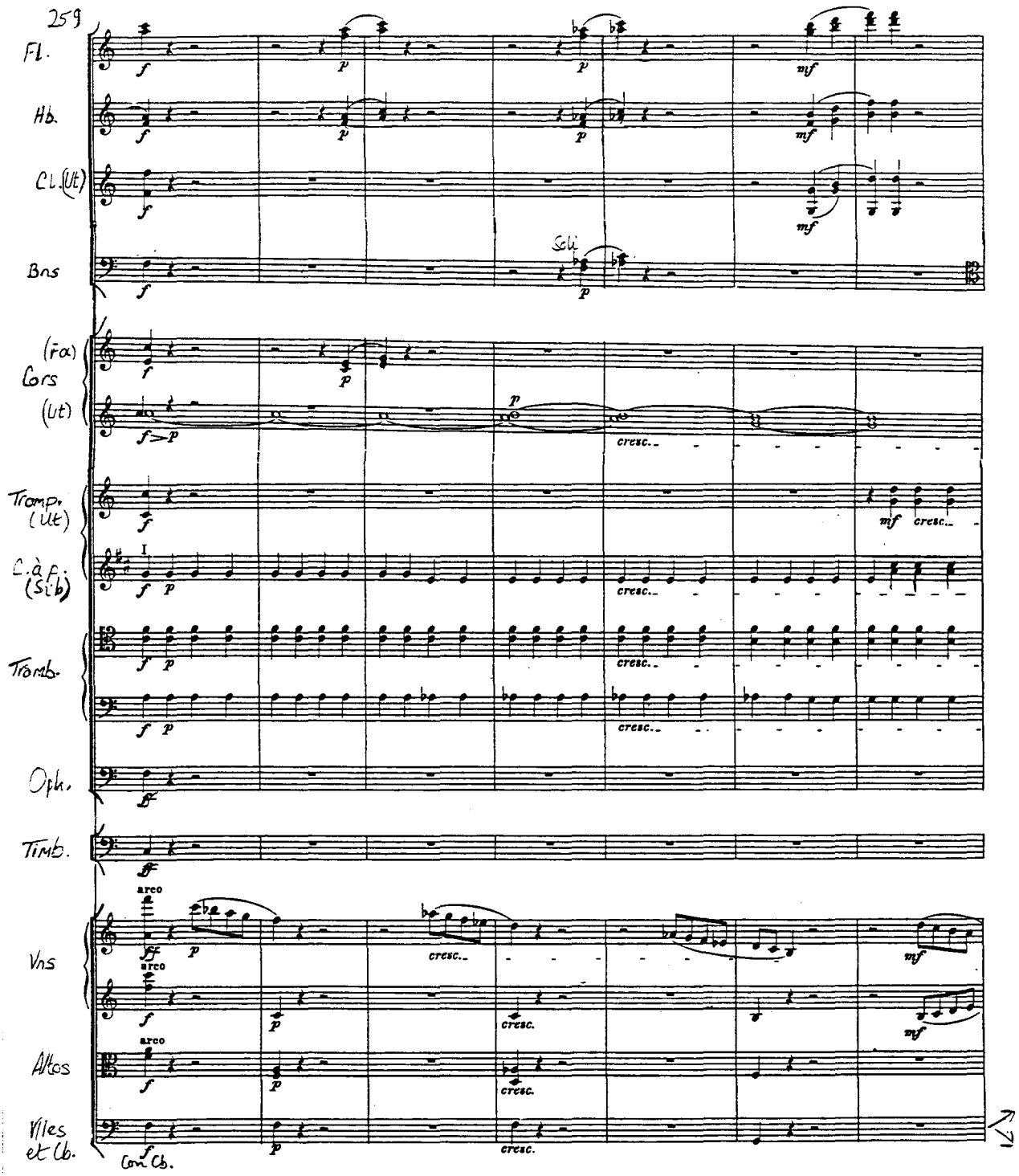

228
Fl.
Hb.
Cl.(ut)
Vns
Altos
Vlles et Cb.
sf
cresc. molto

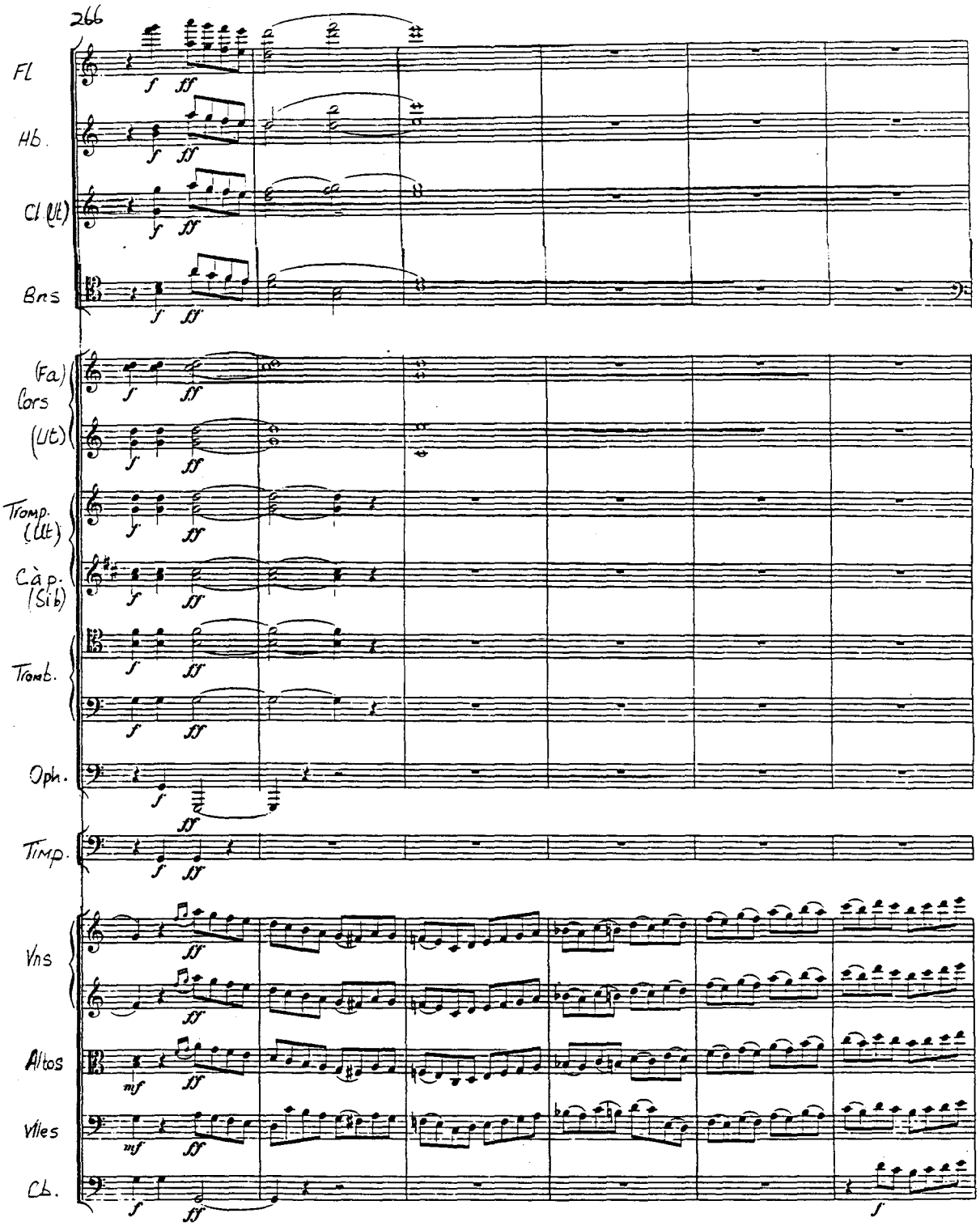

236
Fl.
Hb.
Cl. (Wt)
Vns
Altos
Vlles et Cb.
Solo
espress.
sf
p
pp
pizz.
Vlles

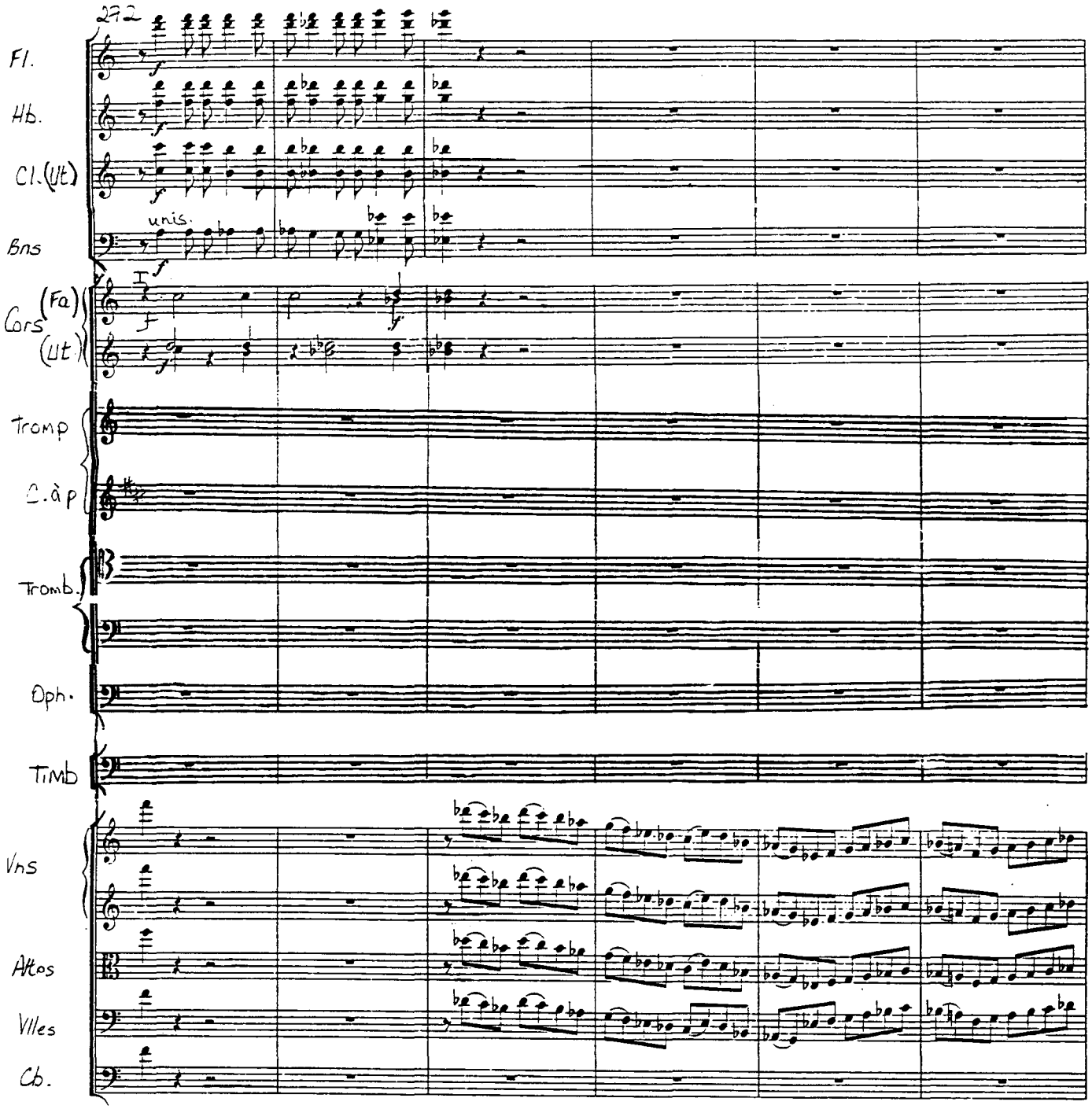

242
Fl.
Hb.
perdendosi
Cl.
p
Bns
(Fa)
Cors
(Ut)
Vns
ppp
pppp
Altos
Vlles

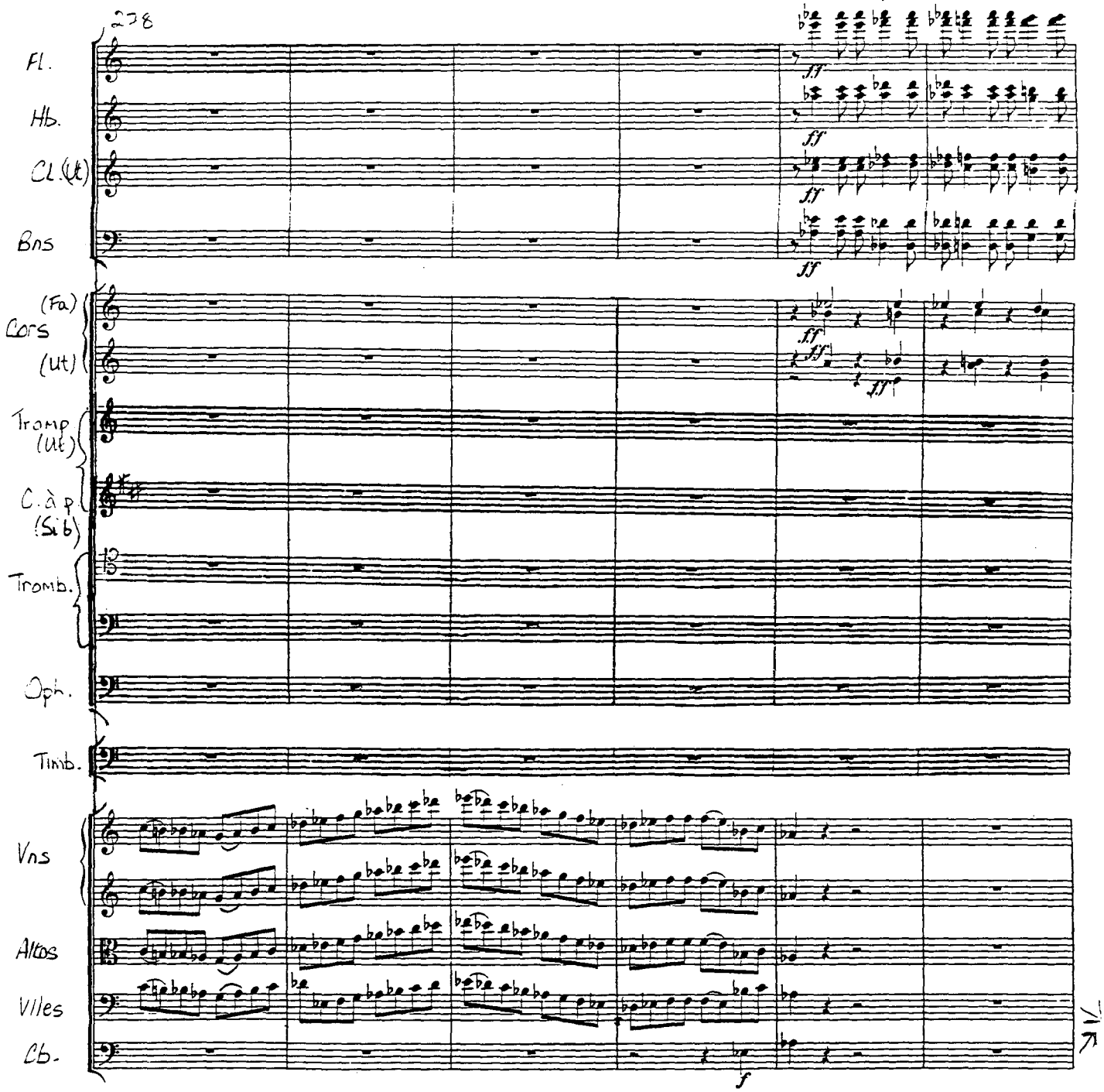


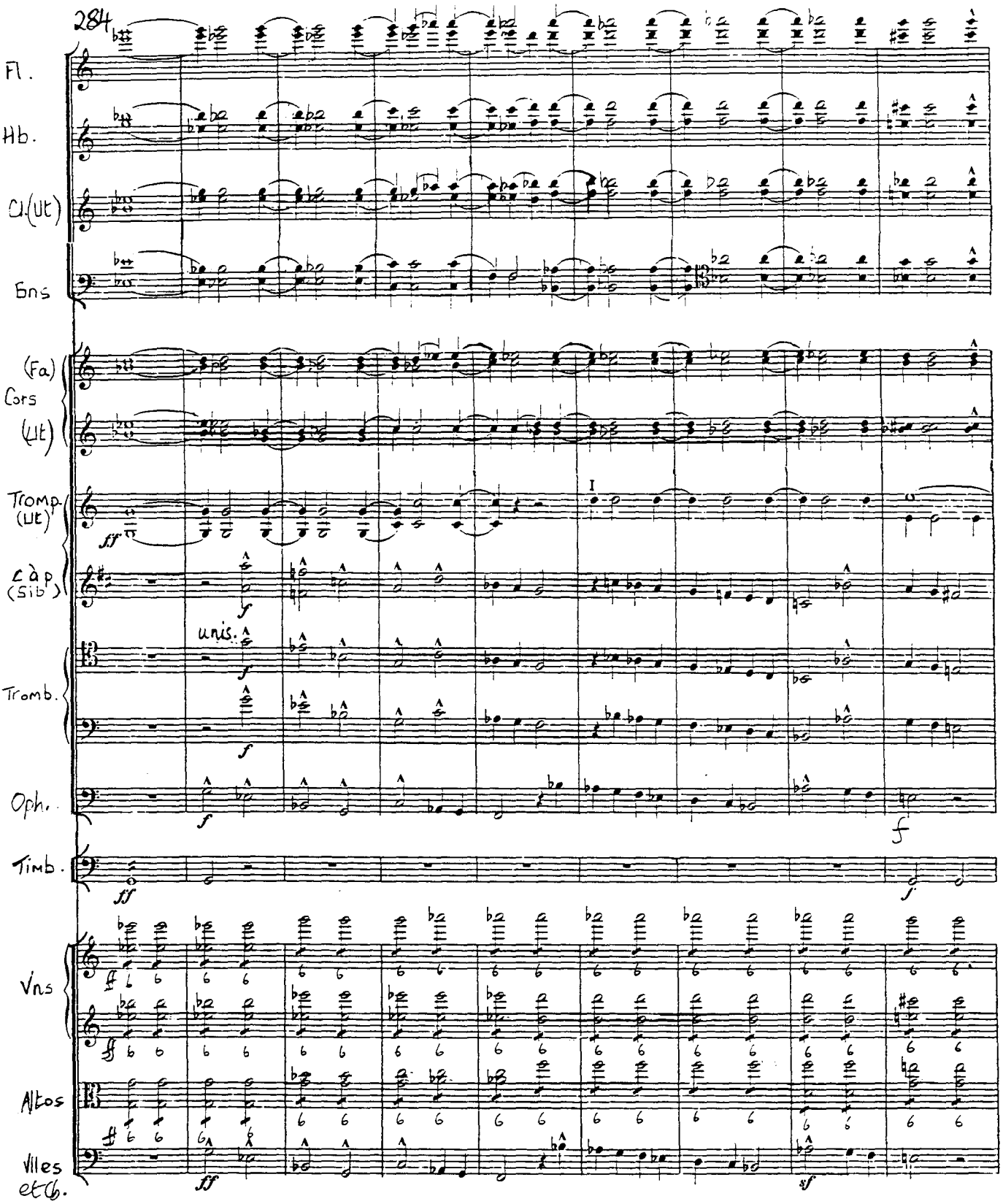
Insert
Cl. (2)
Cors 1 line
Tromp.
C.à p. 4a
Tromb. 2 lines
Oph.
Timb.
CHECK

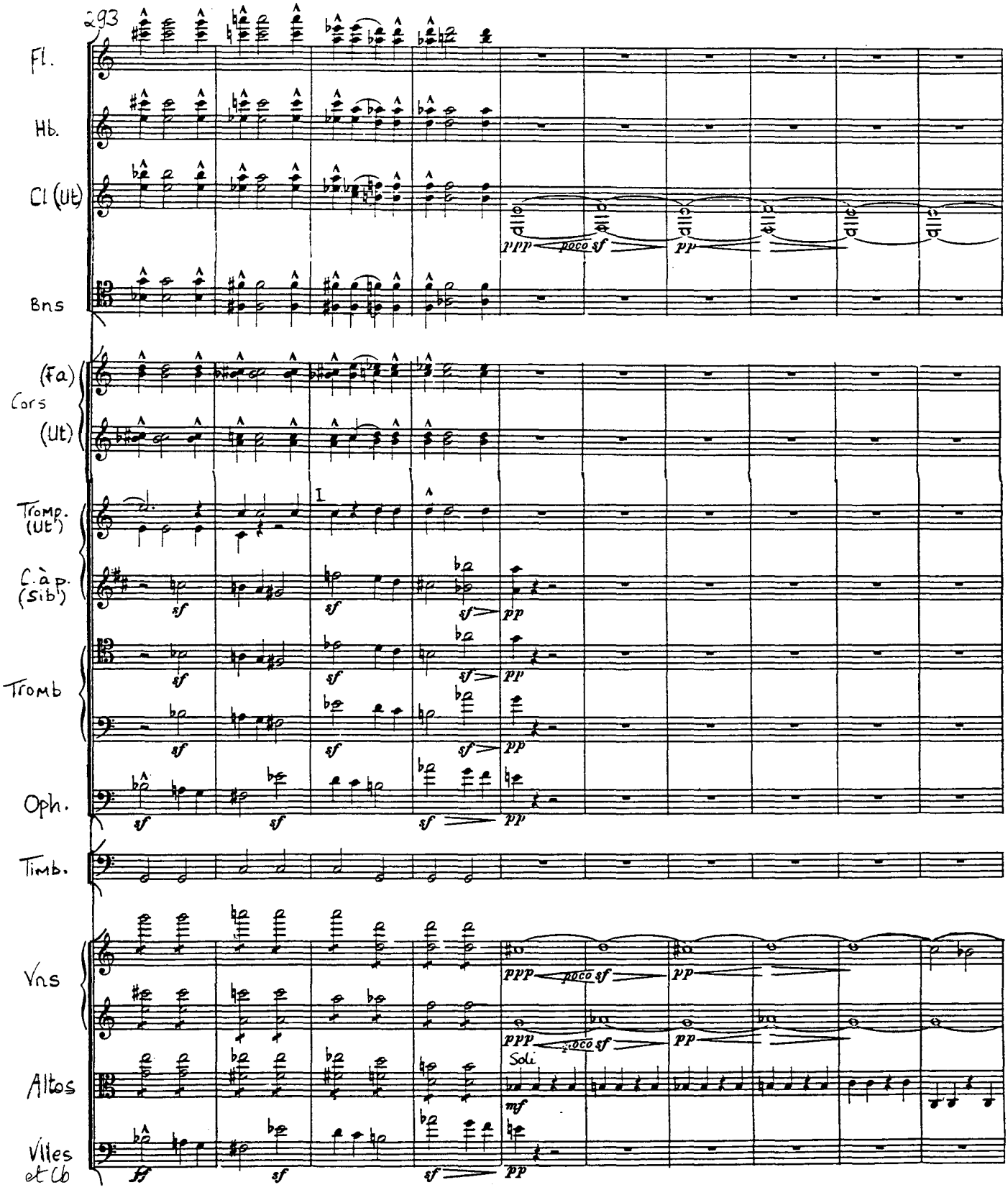

259
Fl.
Hb.
Cl. (Ut)
Bns
Sol
(Fa)
Cors
(Ut)
cresc.
Tromp.
(Ut)
mf
C. à P.
(Sib)
Tromb.
Oph.
Timb.
arco
Vns
Altos
Vlles
et Cb.
Cont Cb.

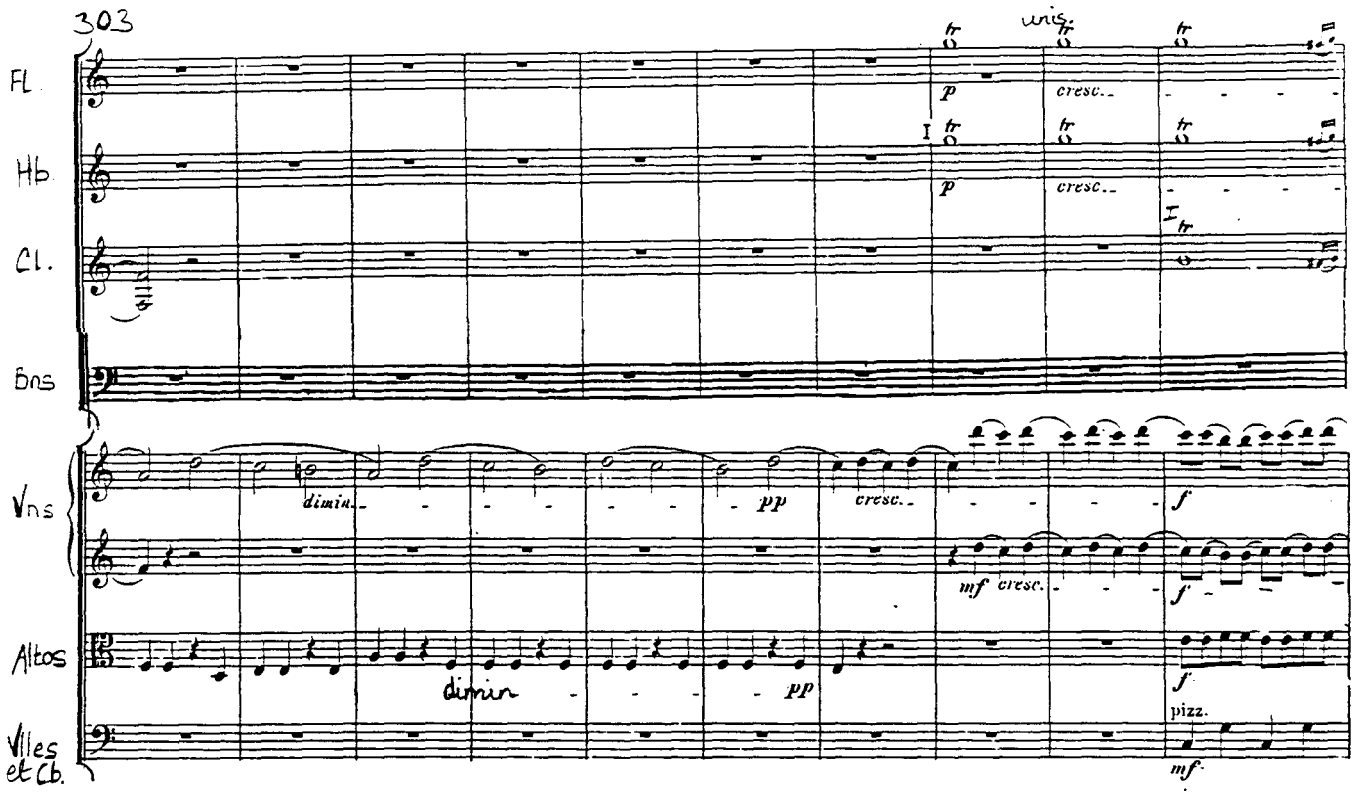

266
Fl
Hb.
Cl (Ut)
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
Càp.
(Sib)
Tromb.
Oph.
Timp.
Vns
Altos
Vles
Cb.

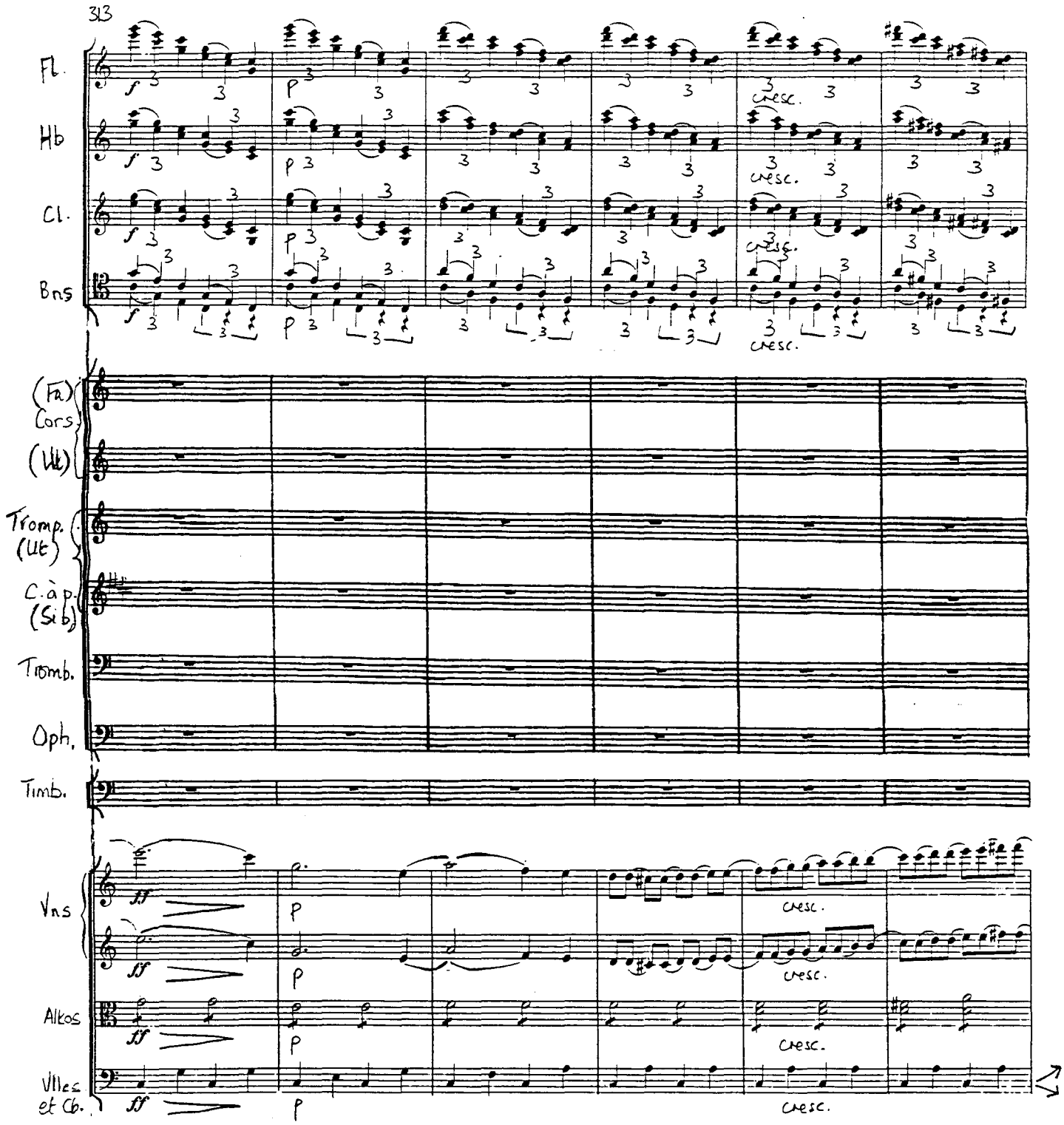

272
Fl.
Hb.
Cl.(Ut)
unis.
Bns
Cors (Fa)
(Ut)
Tromp
C.à P
Tromb.
Oph.
Timb
Vns
Altos
Vlles
Cb.

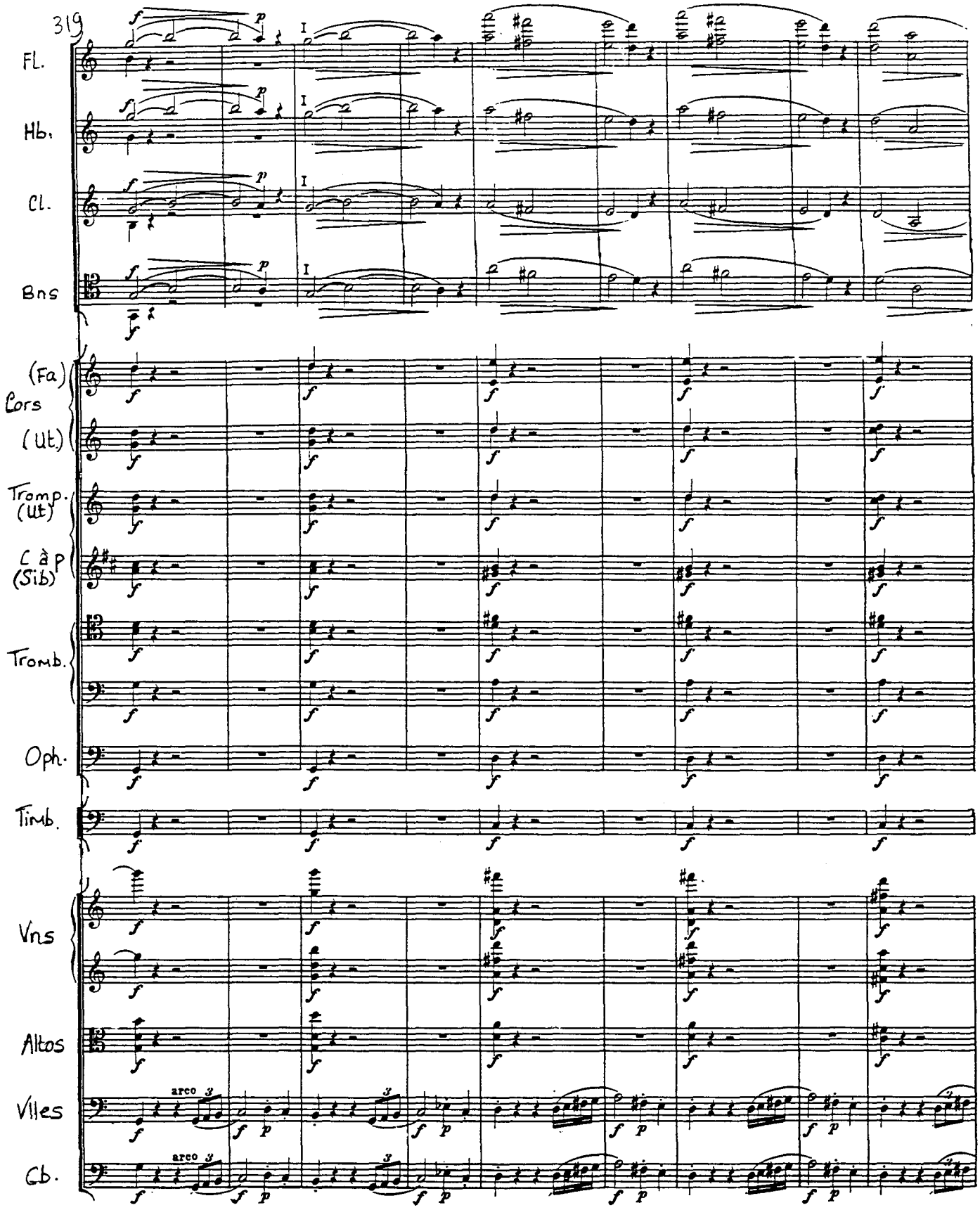

238
Fl.
Hb.
Cl. (Ut)
Bns
(Fa)
Cors
(Ut)
Tromp (Ut)
C. à p (Si b)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
f


284
Fl.
Hb.
Cl.(Ut)
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
Càp.
(Sib)
unis.
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
etc.
I

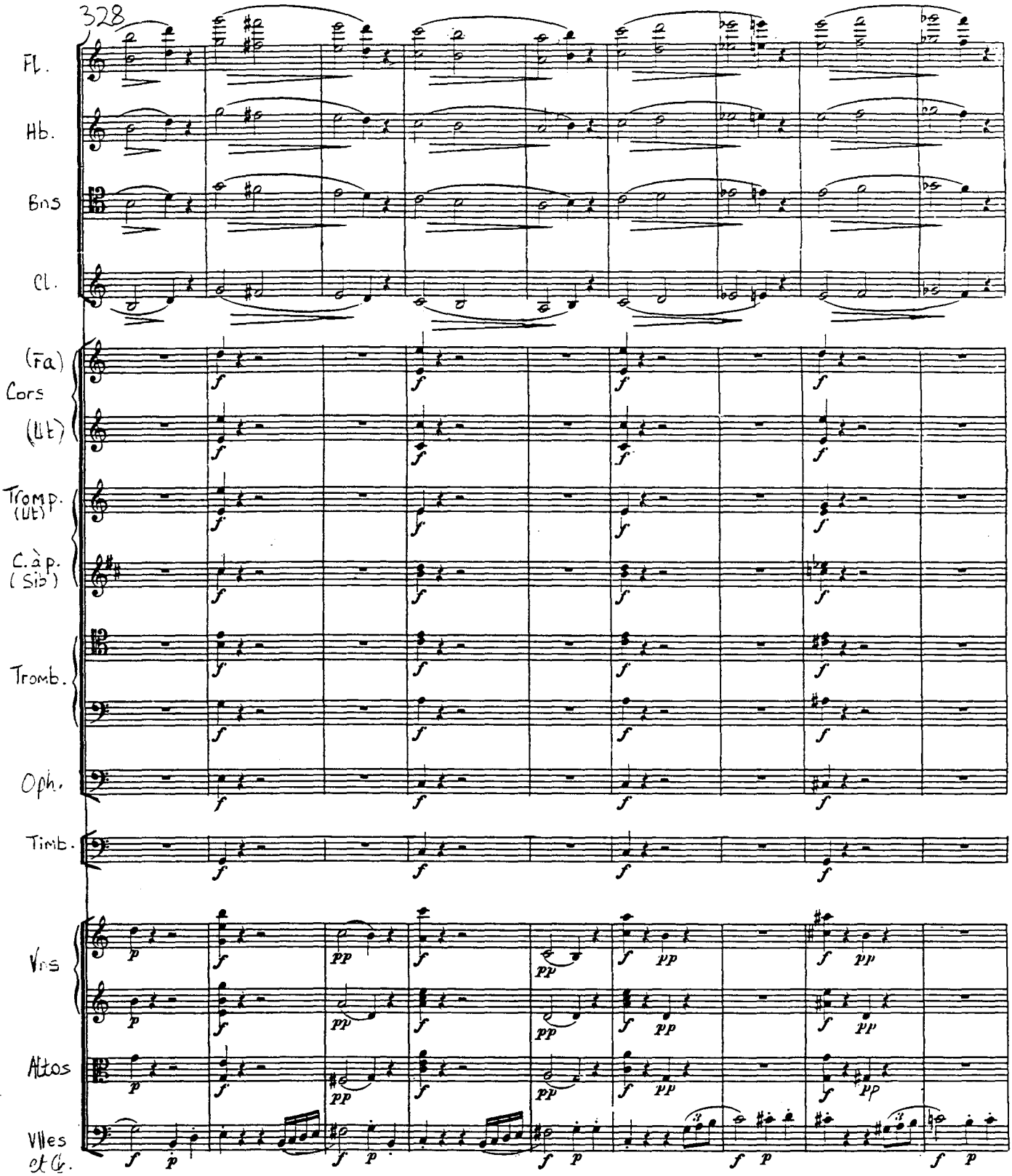

293
Fl.
Hb.
Cl (Ut)
Bns
(Fa)
Cors
(Ut)
Tromp. (Ut')
C. à p. (Sib')
Tromb
Oph.
Timb.
Vns
Altos
Vlles et Cb
ppp poco sf pp
sf pp
I
Soli
mf
ff

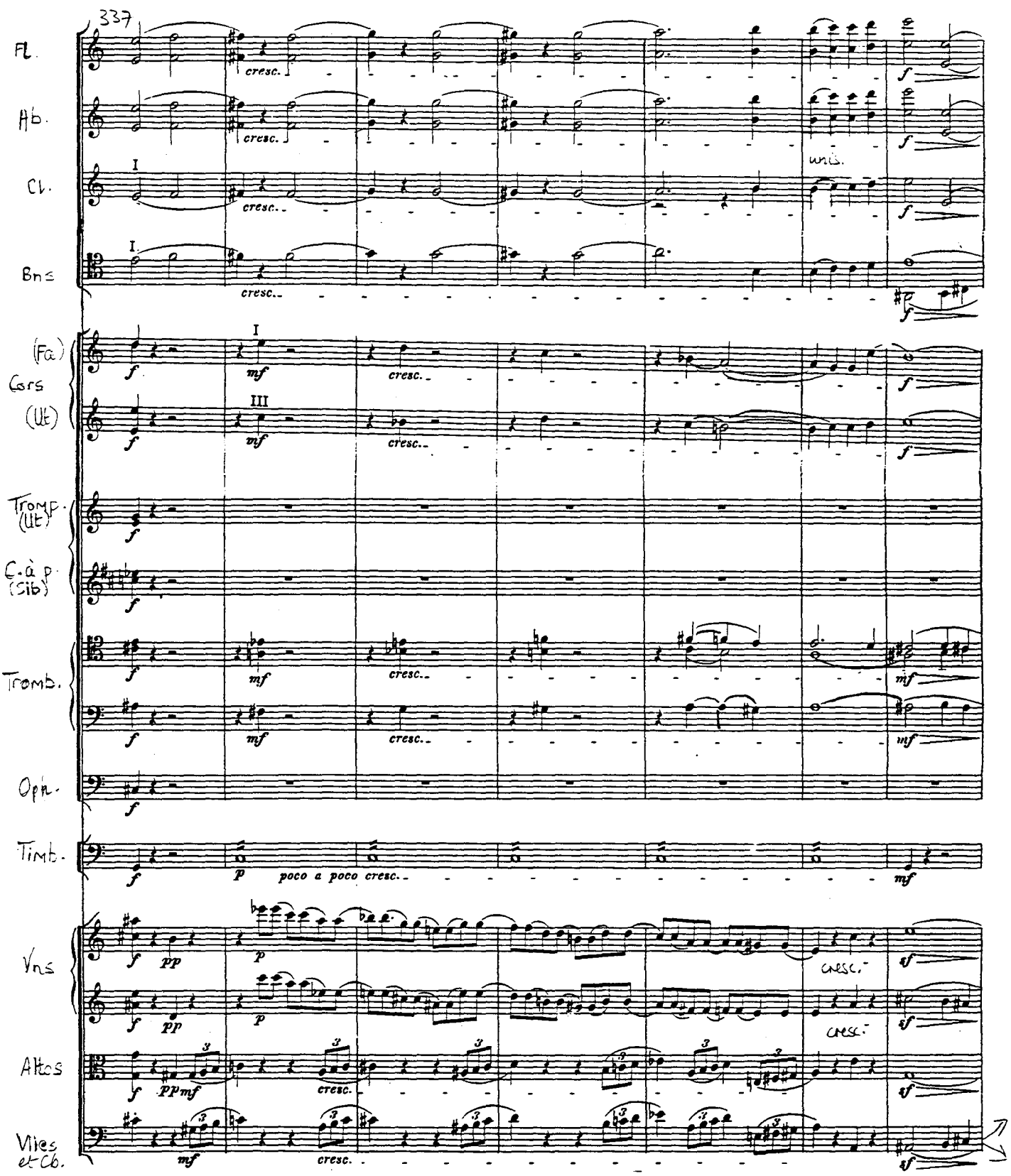

303
Fl.
Hb.
Cl.
Bns
Vns
Altos
Vlles et Cb.
diminu.
pp
cresc.
mf
pizz.

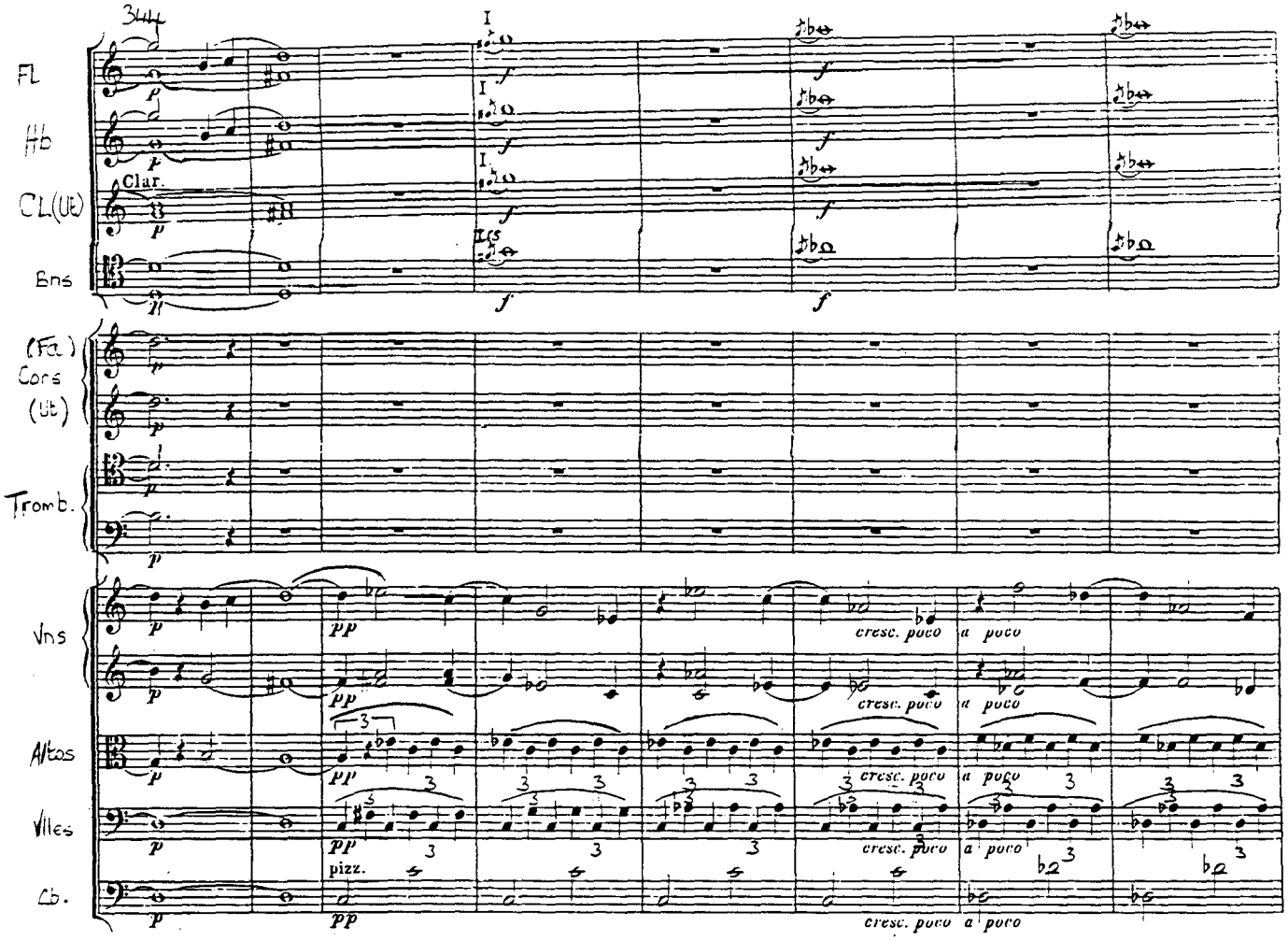

313
Fl.
Hb
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C. à p.
(Si b)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
et Cb.
cresc.

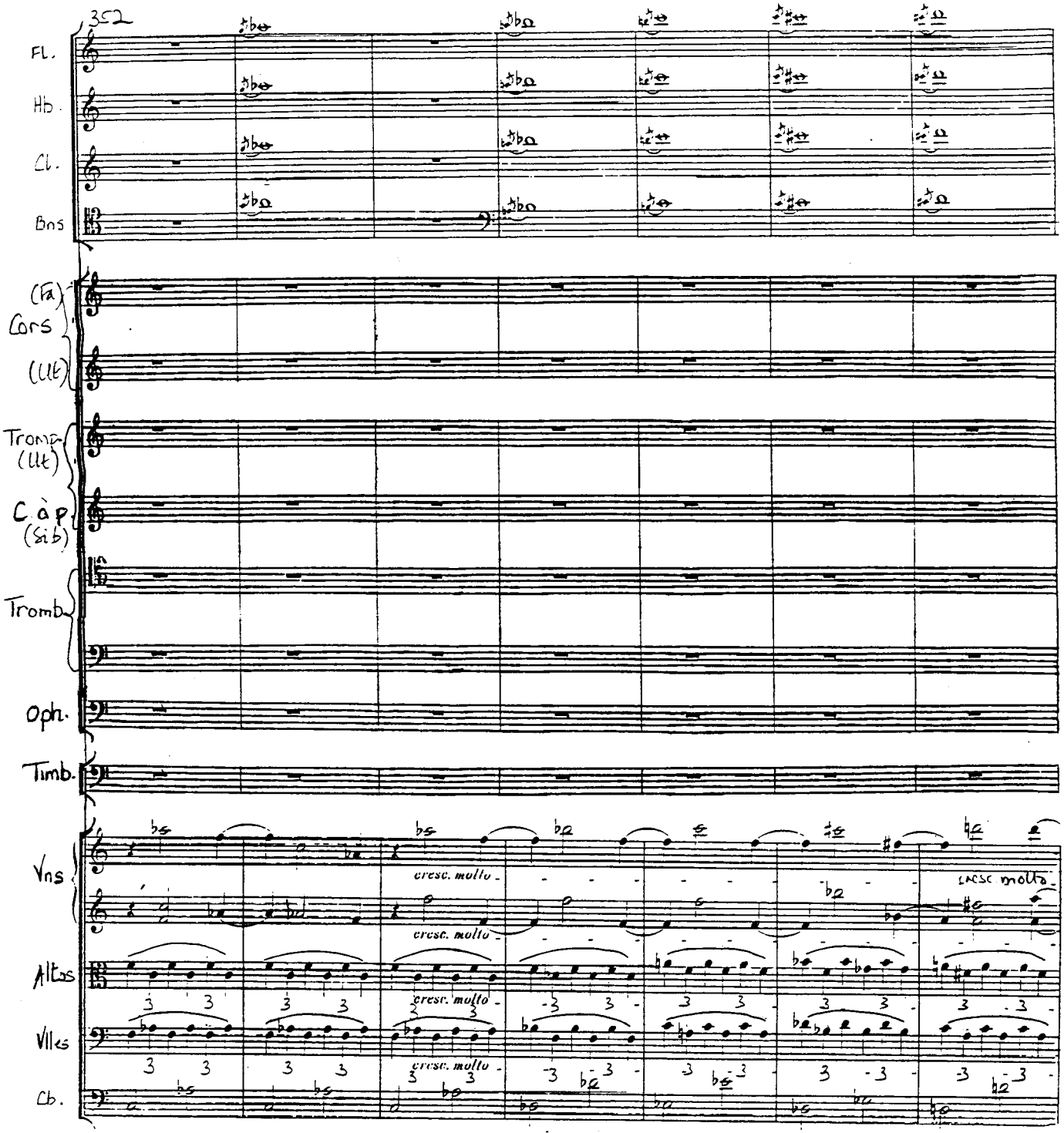

319
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C à P
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
arco
Cb.
arco

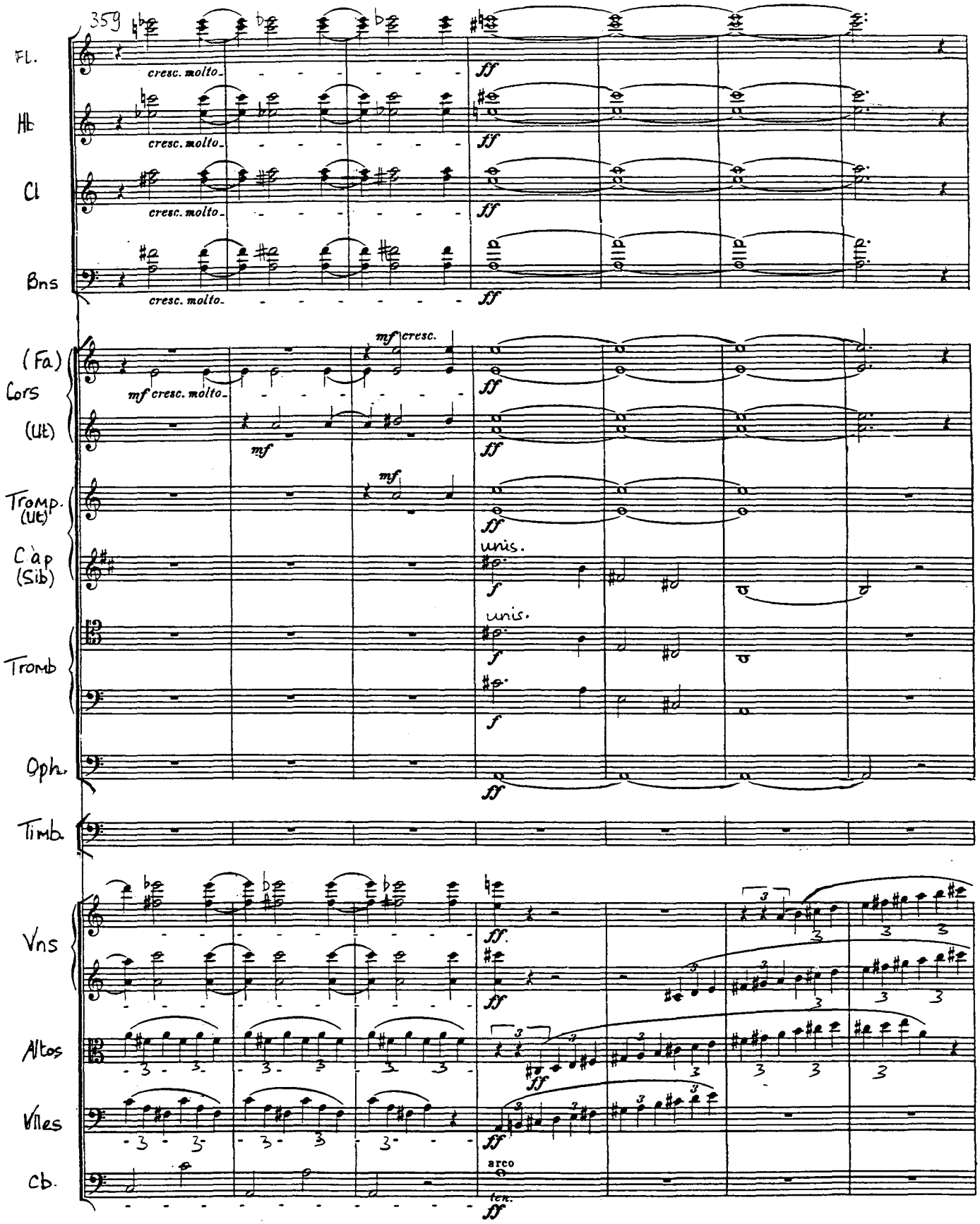
H. B. 12.

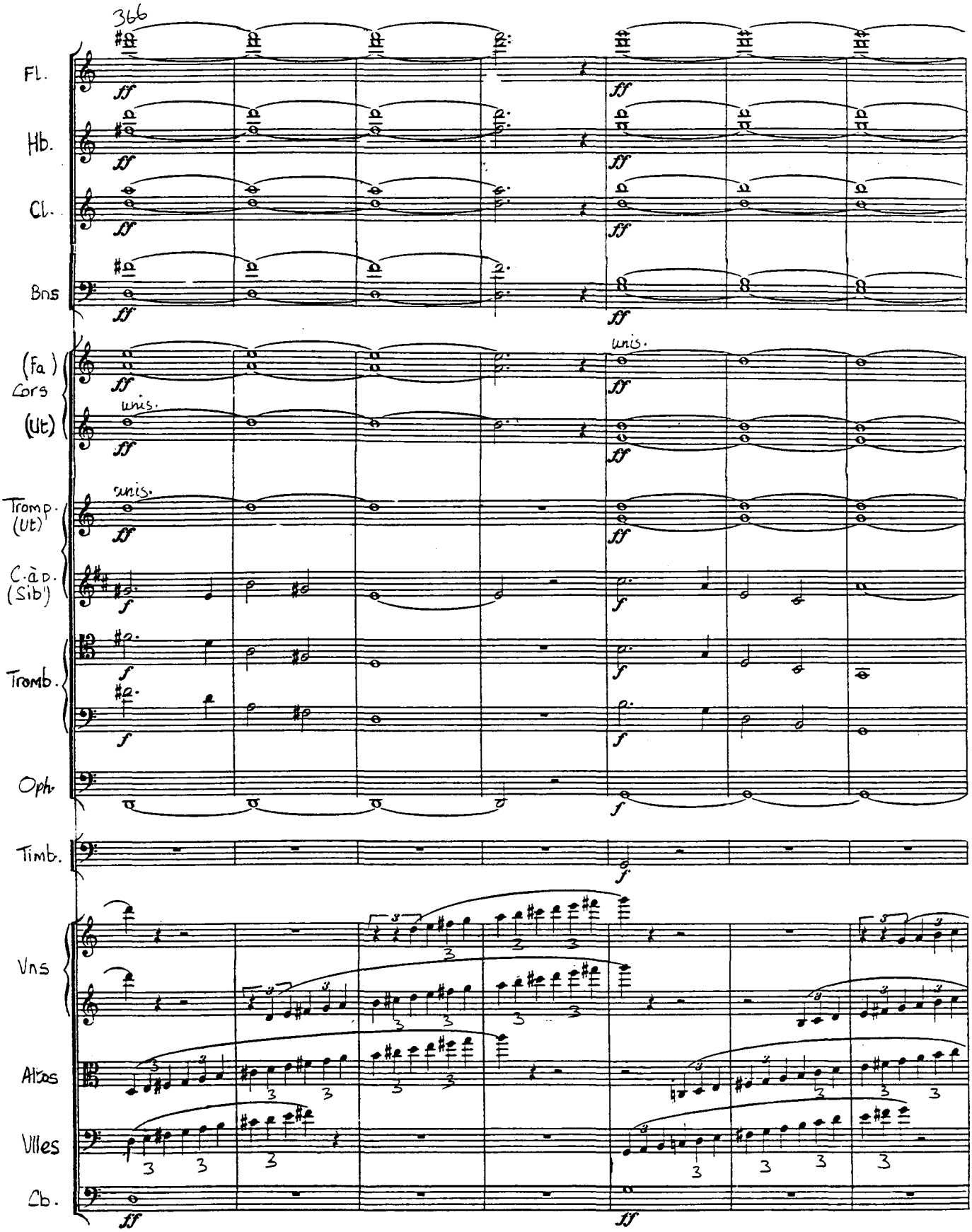

328
Fl.
Hb.
Bns
Cl.
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C. à p.
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
et Cb.

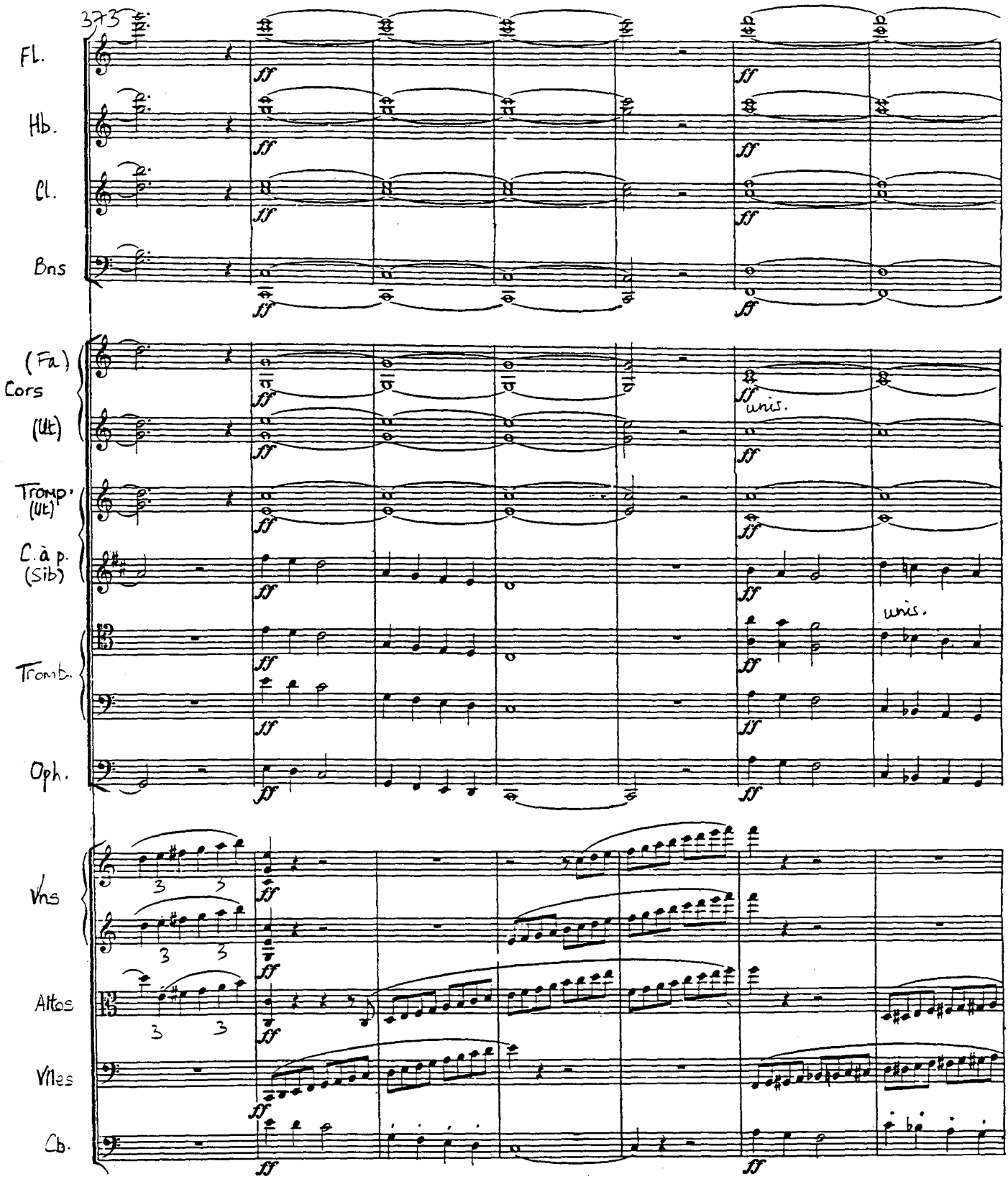

337
Fl.
Ob.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p.
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vles
et Cb.
cresc.
poco a poco cresc.
uns.

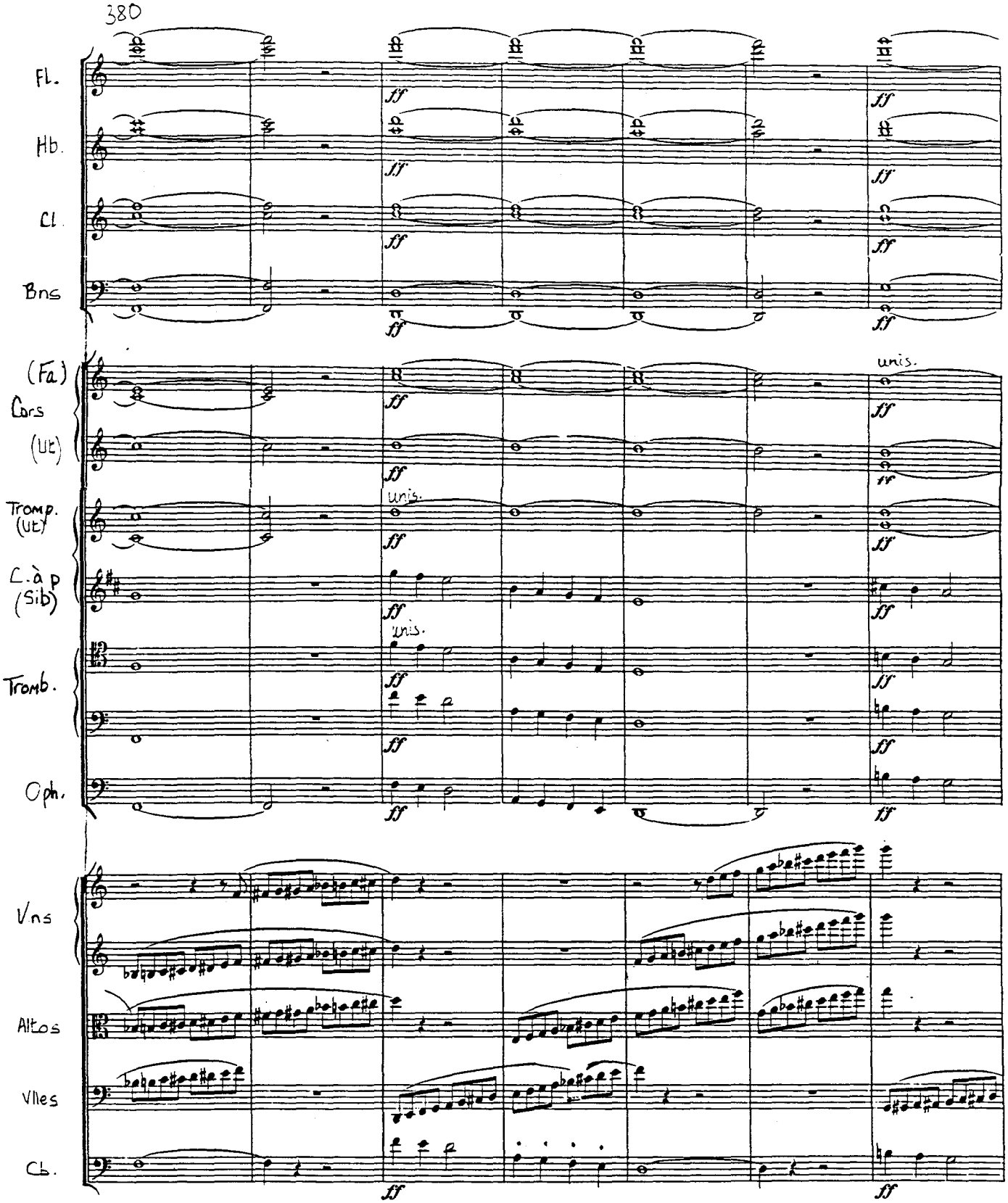

Fl
Hb
Clar.
Cl(Ut)
Bns
(Fa)
Cors
(Ut)
Tromb.
Vns
Altos
Vlles
Cb.
cresc. poco
a poco
pizz.

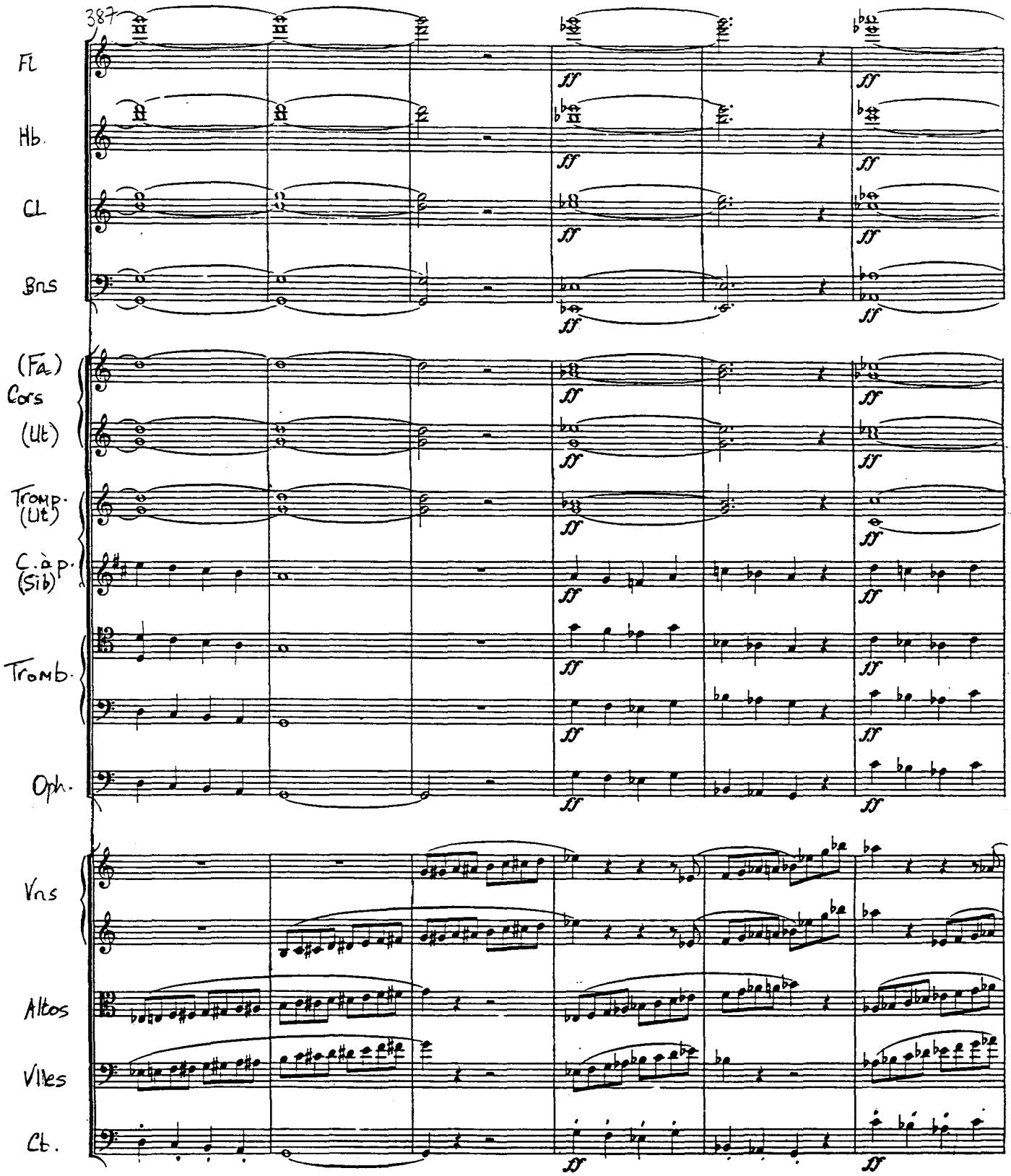

352
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Trompe
(Ut)
C à P
(Si b)
Tromb.
Oph.
Timb.
Vns
cresc. molto
Altos
Vlles
Cb.

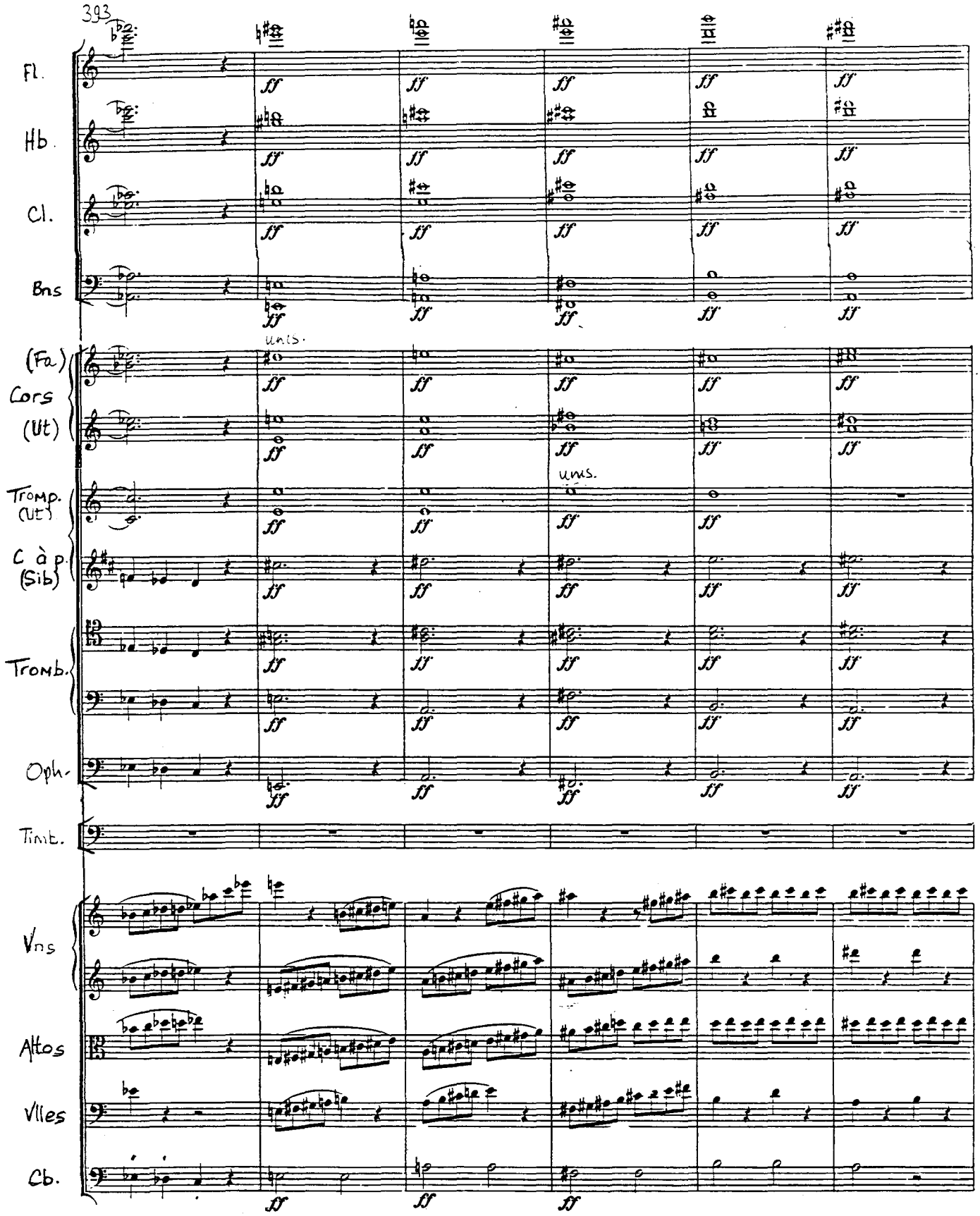

359
Fl.
Hb
Cl
Bns
cresc. molto
ff
(Fa)
Cors
(Ut)
mf cresc. molto
mf cresc.
mf
Tromp. (Ut)
C à p (Sib)
unis.
f
Tromb
Oph.
Timb.
Vns
Altos
Vlles
Cb.
arco
ten.
ff

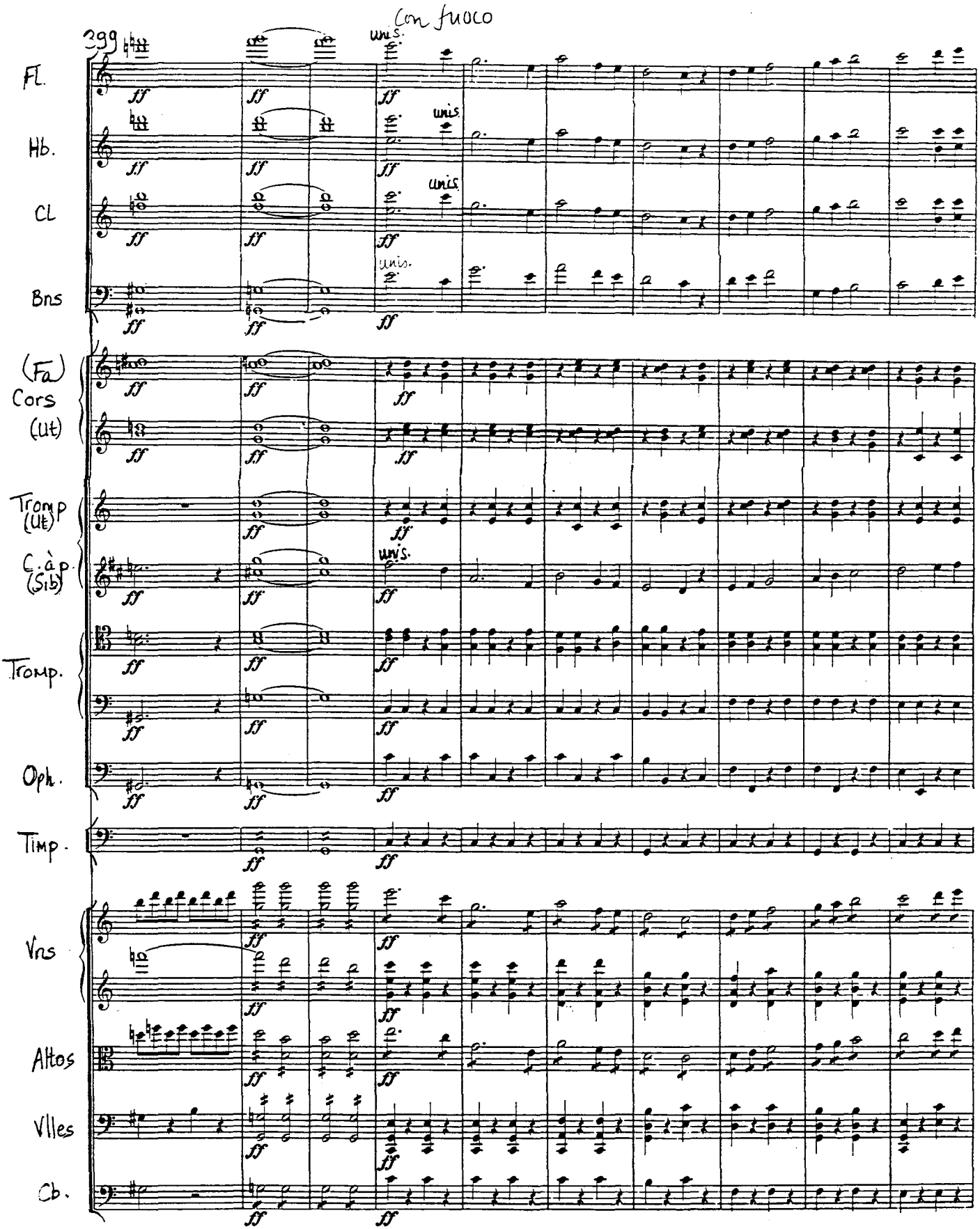

366
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
unis.
Tromp.
(Ut)
C.à p.
(Sib')
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
f

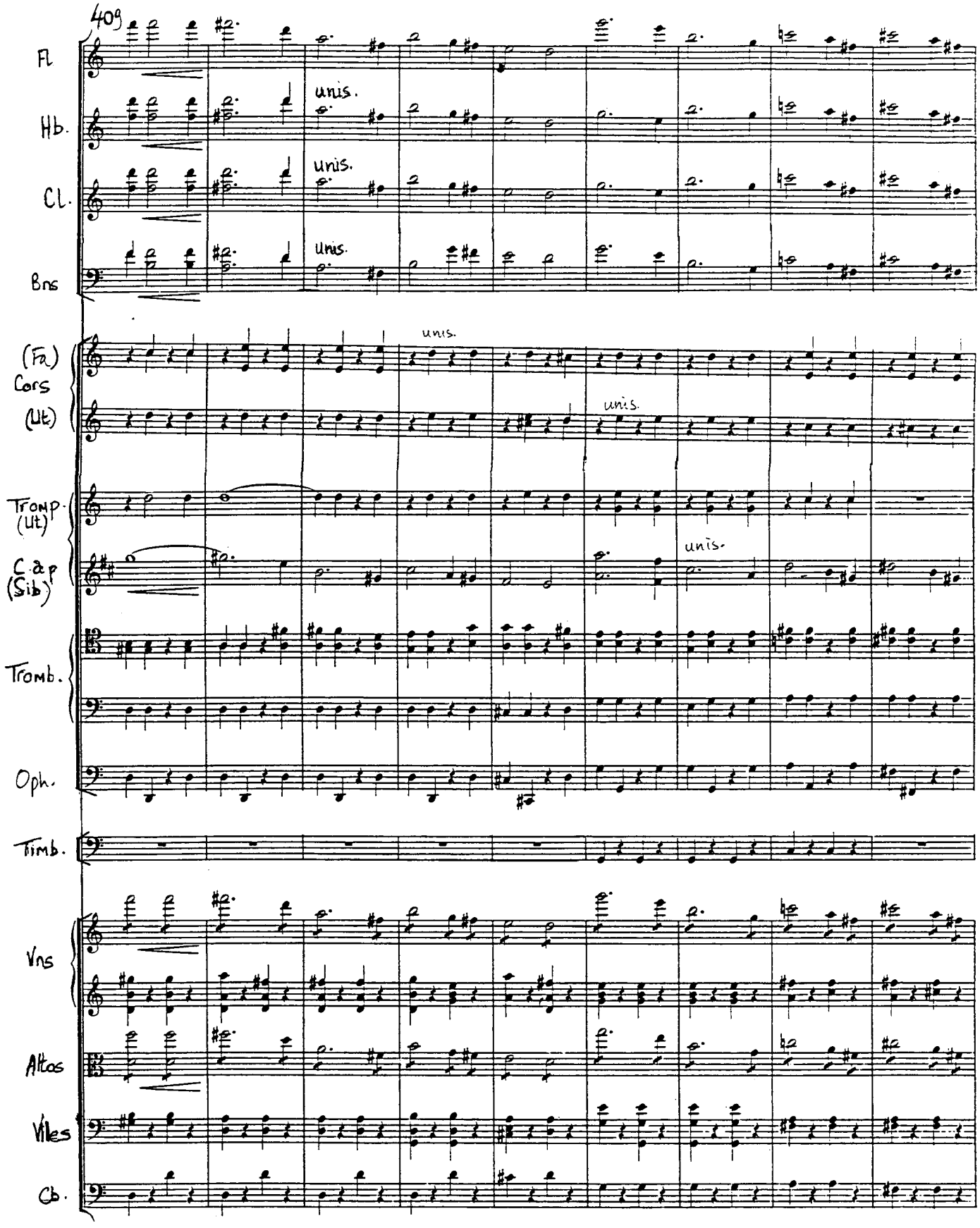

373
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C. à p.
(Sib)
Tromb.
Oph.
Vns
Altos
Vlles
Cb.
ff
unis.

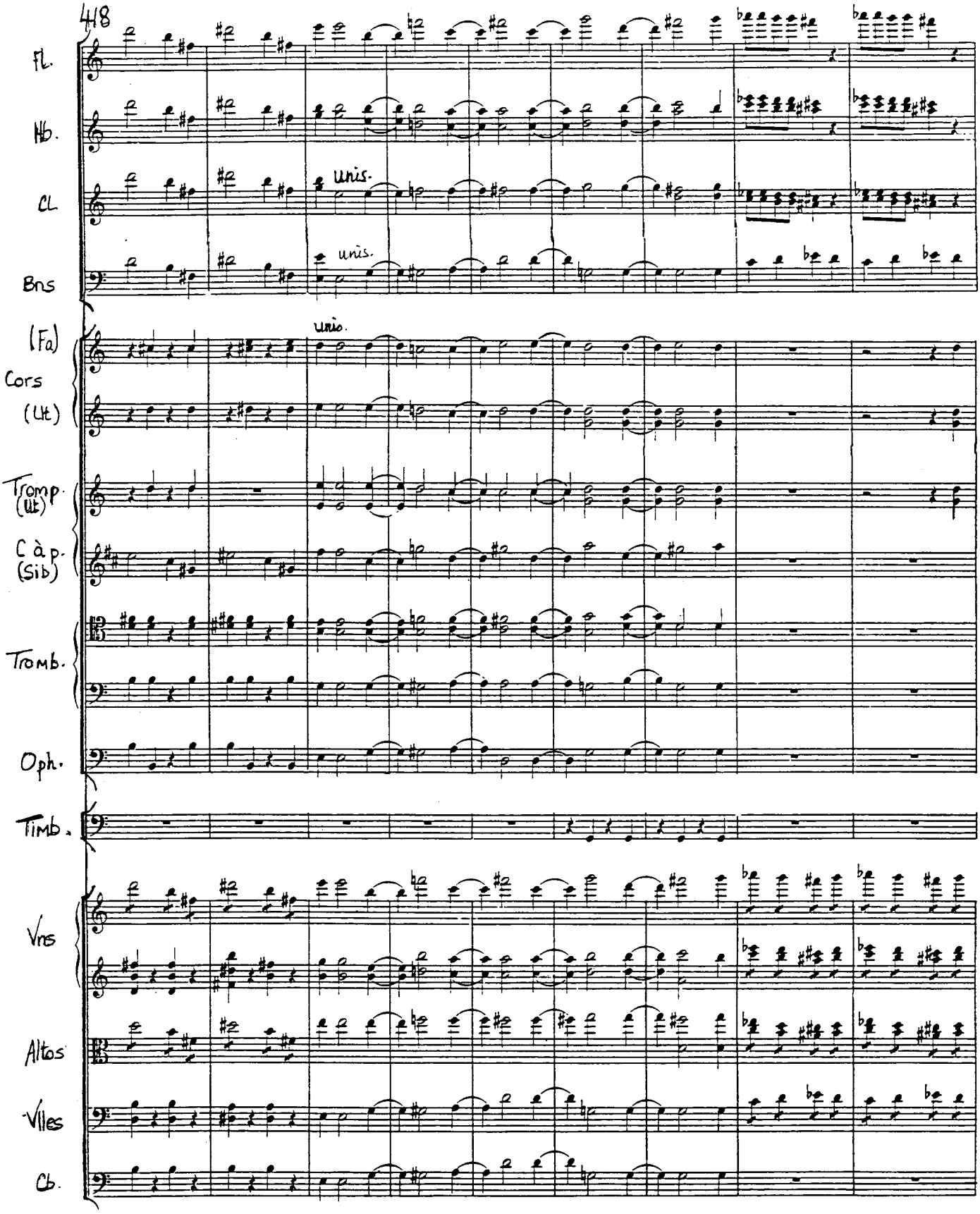

380
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p
(Sib)
Tromb.
Oph.
Vns
Altos
Vlles
Cb.
ff
unis.

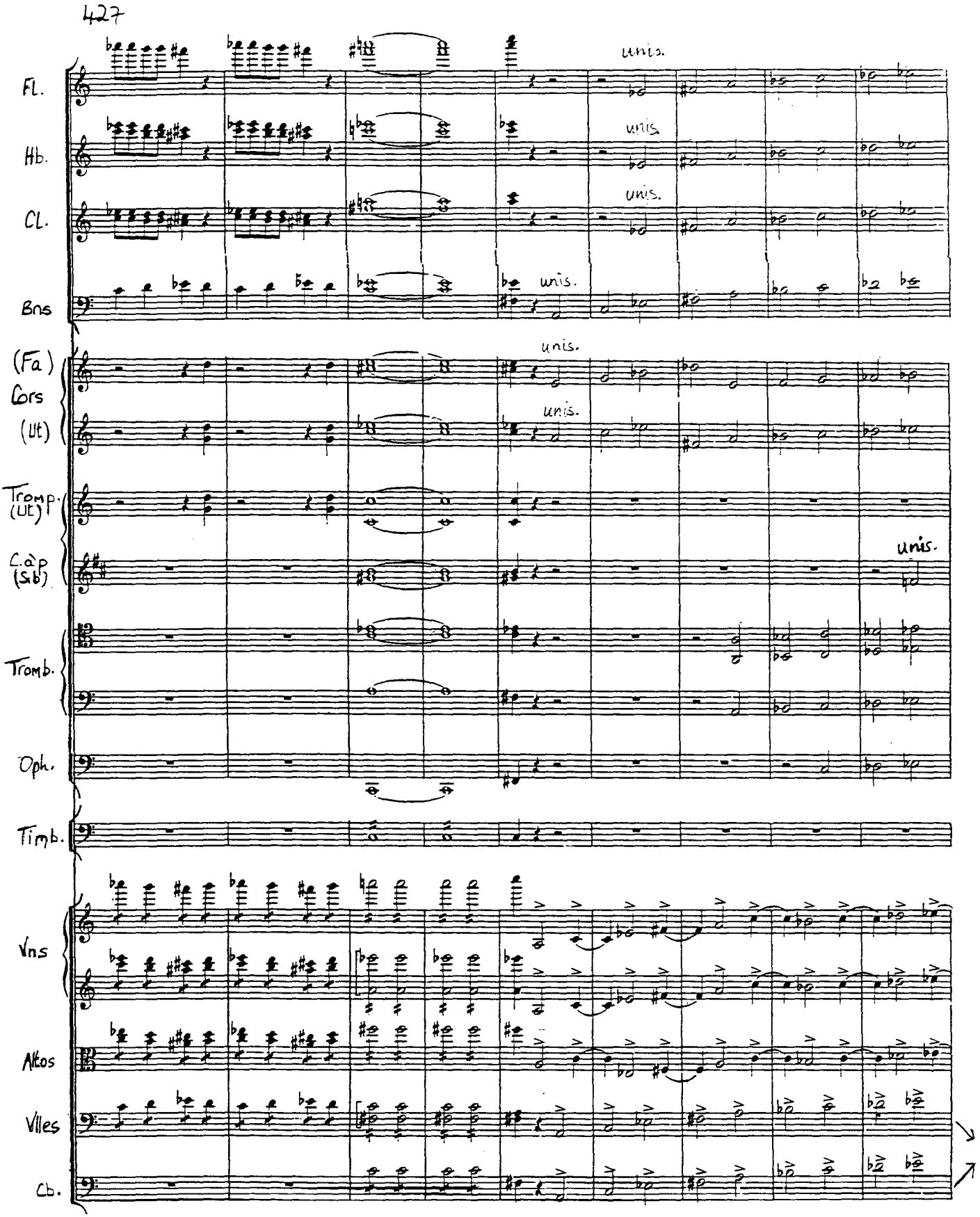

387
Fl
Hb.
Cl
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p.
(Sib)
Tromb.
Oph.
Vns
Altos
Vlles
Cb.
ff

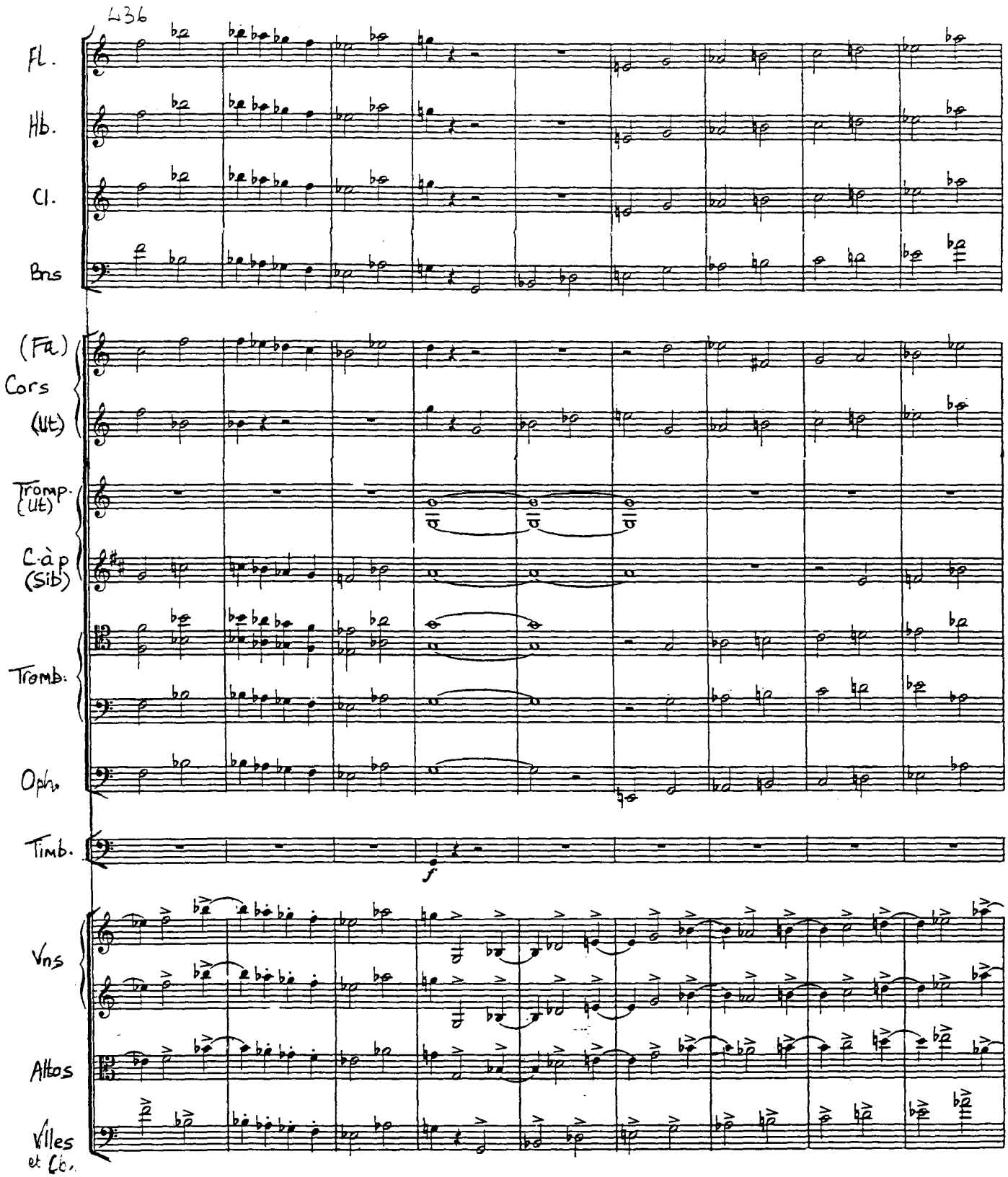

393
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C à p.
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.
ff
unis.

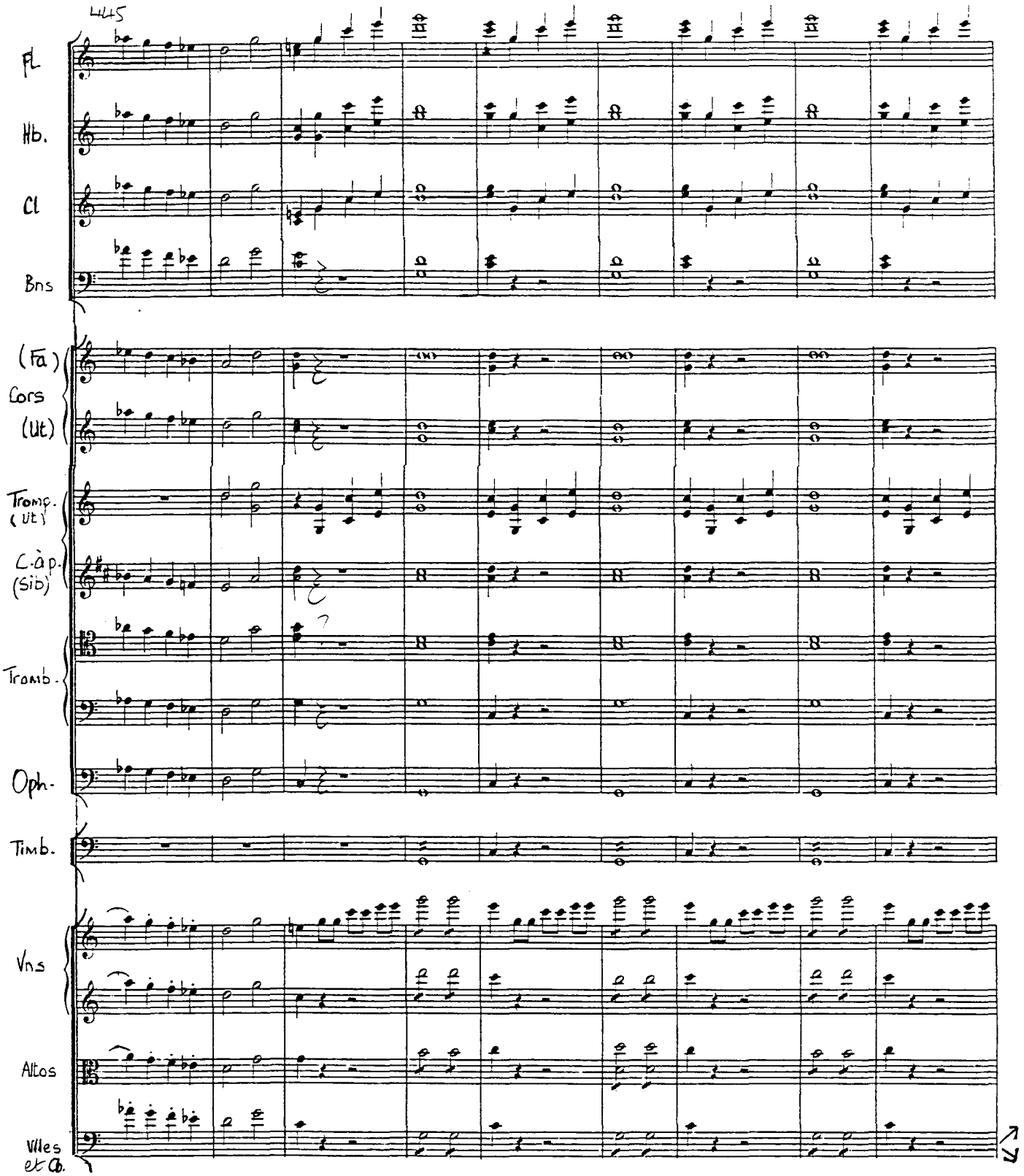

399
Con fuoco
Fl.
Hb.
Cl
Bns
(Fa)
Cors
(Ut)
Tromp
(Ut)
C. à p.
(Sib)
Tromp.
Oph.
Timp.
Vns
Altos
Vlles
Cb.
ff
unis.

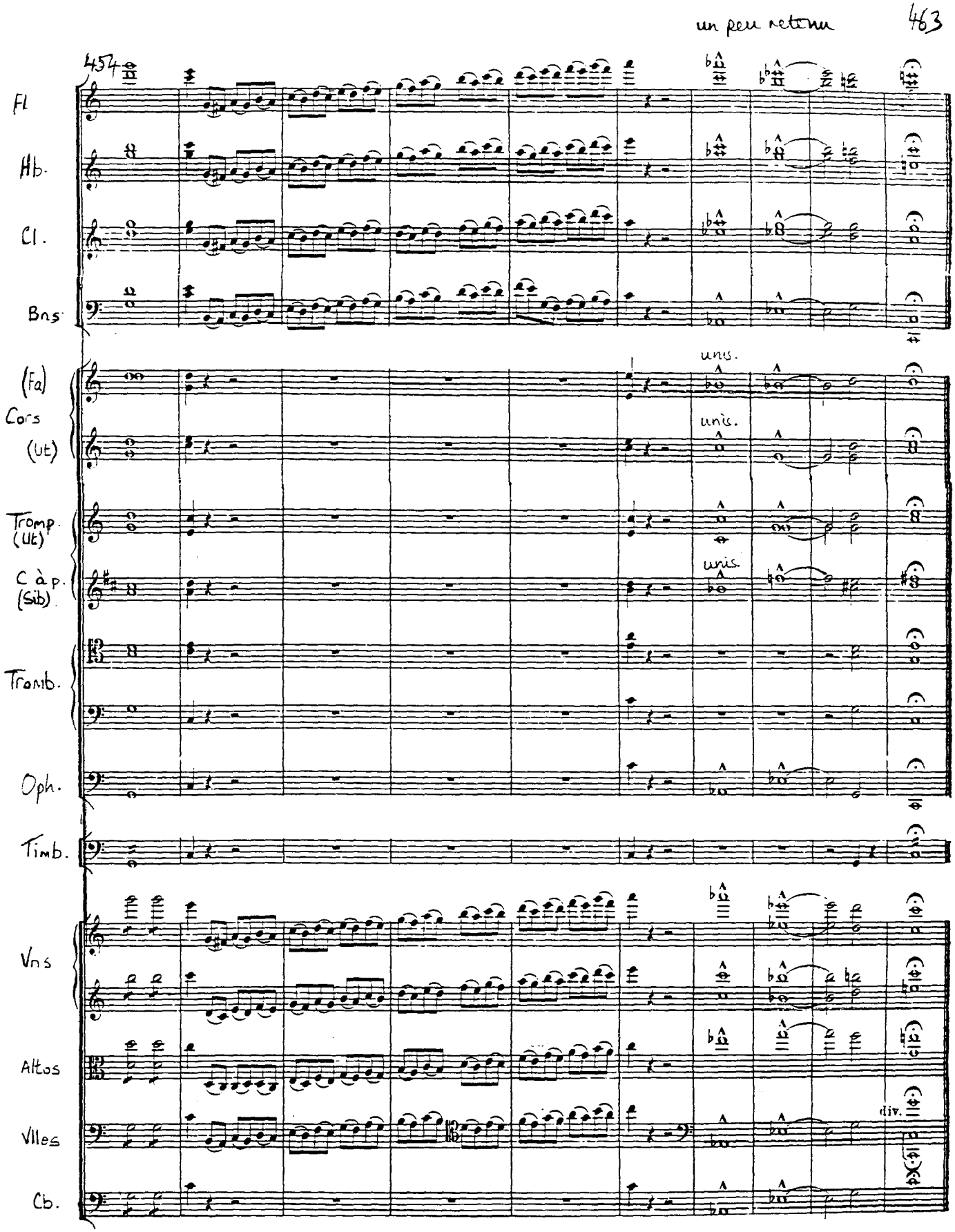

409
Fl.
Hb.
unis.
Cl.
unis.
Bns
unis.
(Fa) Cors (Ut)
unis.
unis.
Tromp. (Ut)
C. ap (Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.


418
Fl.
Hb.
Cl.
unis.
Bns
unis.
(Fa)
unis.
Cors
(Ut)
Tromp.
(Ut)
C à p.
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.


427
Fl.
Hb.
Cl.
Bns
unis.
unis
unis.
unis.
(Fa)
Cors
(Ut)
unis.
unis.
Tromp.
(Ut)
C.à P.
(Sib)
unis.
Tromb.
Oph.
Timb.
Vns
Altos
Vlles
Cb.


436
Fl.
Hb.
Cl.
Bns
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p
(Sib)
Tromb.
Oph.
Timb.
f
Vns
Altos
Vlles
et Cb.


445
Fl.
Hb.
Cl.
Bns.
(Fa)
Cors
(Ut)
Tromp.
(Ut)
C.à p.
(Sib)
Tromb.
Oph.
Timb.
Vns.
Altos
Vlles
et Cb.


un peu retenu
463
454
Fl
Hb.
Cl.
Bns
(Fa)
Cors
(ut)
unis.
unis.
Tromp.
(ut)
unis.
C à p.
(Sib)
Tromb.
Oph.
Timb.
Vns
Altos
div.
Vlles
Cb.

OUVERTURE DU CORSAIRE: READINGS

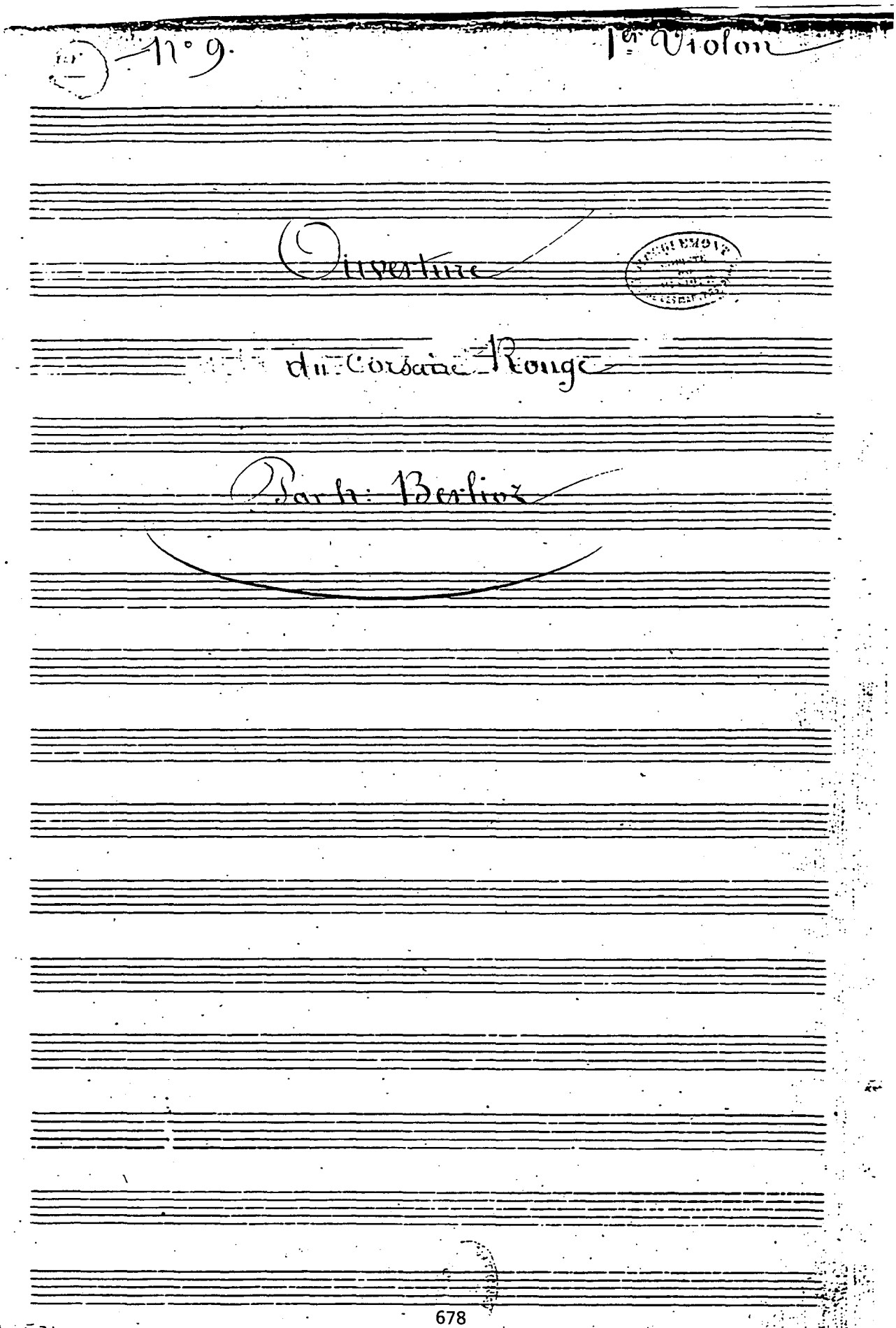
Bar no.	Instrument	Comment
2	Vns	A lacks slur
5	Vns I,	P has con molto
9-10	Vns	A lacks slurs
12, 13	Vns	A has variant slurs
13	Vns, Altos	A lacks slur, 2nd beat
14	Vns, Altos	A lacks flat for last quaver
15	Vns, Altos	A lacks slur
17	Cors IV	A has only 2nd note
20	Cors III, IV	PI has aut. slur, corrected in PII
21	Cb.	A lacks *dim.*
30-1	Cl. II	A lacks tie
32-3	Altos	A has ambiguous slurs
34	Vlles, Cb.	A has hairpin dim to end of bar
40	Fl., Cl., Bns	P lacks *sf*
40	Vns I	P has *f*
44	Vns, Altos	P has hairpin dim as accent
45-6	Vns I	P lacks slur, in A in red
46	Cl.	A has slur for whole bar as well as that used here.
48, 9	Vns I	P lacks ties
50-1	All except Vlles, Cb.	P has hairpin dim as accent
51	Bns	P lacks hairpin cresc.
51,2	Vns I	P lacks 1st slur
67	Cb.	P lacks *cresc.*
73	Vns	A has slur
77	Vlles	A lacks *f;* P lacks hairpin cresc
79	Bns	A has ♩ ♩
80-1	Vns	A lacks slurs
88	Cors	See bar 17
91-2	Hb.	P has slurs
93-4	Cors III,IV	P lacks slurs
94-5	Hb.	P has upper slur
96	Bns	P starts hairpin cresc in 97
97-8	Hb.	PI has aut. slurs added which are corrected in PII
107	Oph.	A and P have inverted v accent
107	Cb.	A and P lack *sf*
112	Tromb.	PI has flat added by Berlioz to 3rd crotchet, lacking in A and corrected in PII
132-3	Cl. II	A has slur
138-9	Vns I	A and P lack *p cresc.*
138-9	Bns	A has variant slurs
139	Hb.	P lacks *cresc.*
140	Vns I	A and P lack *poco sf*
145-6	Cl.	A has variant slur
147-8	Altos	A lacks slur
156	Cl.	P lacks *p*

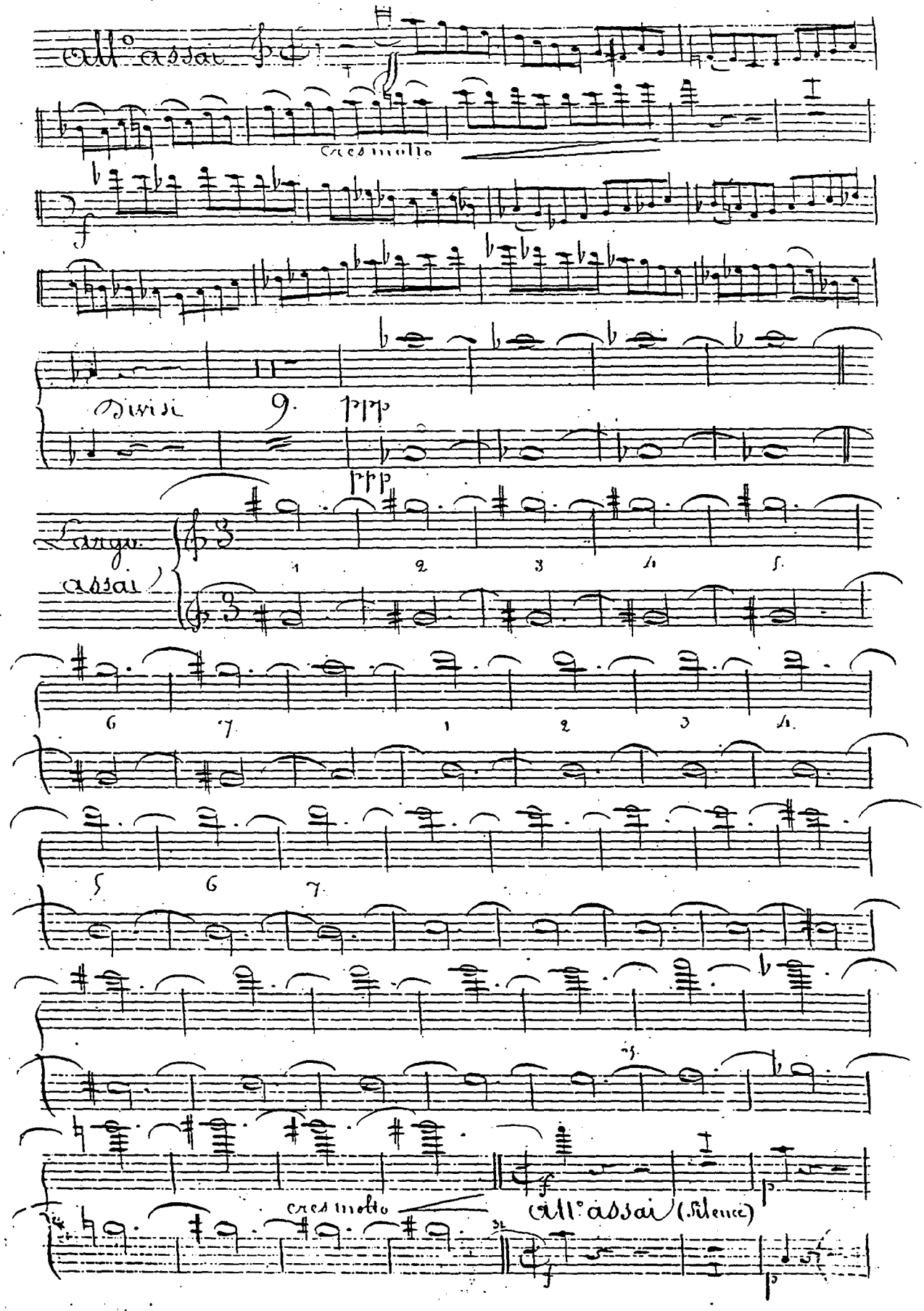
164	Cl.	A and P lack *cresc. molto*
174-9	Bns	A lacks staccato dots
174-5, 176-7	Cl.	A lacks hairpin dim
179	Bns	PI has aut. flat sign added, corrected in PII
180-1	Hb., Cl.	A lacks hairpin dim.
180-96	Bns	A and P lack staccato dots
182-3	Cl.	A lacks hairpin dim.
183	Bns	A has Eb for fourth ctorchet
184-5	Hb., Cl.	A lacks hairpin dim.
191	Fl., Cl.	A and P lacks slur*
191	Hb.	P lacks slur*
192-3	Fl.	A has slur over both bars*
193	Fl., Hb.	A lacks slur*
194-5	Cl.	A and P lack hairpin dim.
195	Fl., Hb.	A and P lack slur*
195	Cl.	P lacks slur
196, 9	Vlles, Cb.	P has accent
198	Vns I	A ends slur sooner than P
200	Fl.	A lacks *P*
200	Bns	P lacks *p*
205-7	Vns I	A lacks hairpins, cresc and dim
208-9	Fl., Hb., Cl.	A has ambiguous slurs
212	Hb., Cl.	A lacks *mf*
212	Vns I	A lacks *poco f*
235	Altos	A lacks slur
237	Altos	PI has aut. *p* added, corrected in PII. P lacks slur over barline as seen in Vn I.
263	C à p.	P lacks *cresc.*
264-5	Cl.	A lacks slur
266	Oph.	A and PI have B, not corrected by Berlioz
267	Strings	A lacks slur
274	Vns	A lacks slurs
275	Vlles	PI has aut. flat, lacking in A and corrected in PII
278	Vns, Altos, Vlles	P has slur for 3 notes: A lacks a 2nd slur
280	Vns, Altos, Vlles	A lacks slur
294	Cors	A and P lacks accents
302	Vns I	A has *p*
312	Cl.	A and P lack dynamic
313-4	All	A lacks most of the dynamics
317-9	All	A lacks *cresc.*
318	Vns II	PI has aut. # added to F, corrected in PII
319-20	All	A lacks various dynamics and slurs
349	Fl., Cl., Bns	A lacks *f*
354	Altos	A lacks *cresc. molto*
355	Fl., Hb., Cl., Bns	A has *cresc*
373	Fl., Hb., Cl., Bns, Cors	PI has aut. semibreve changed to dotted minim corrected in PII
382	Tromb., Oph.	A lacks *ff*
412	Tromb. III	PI has e; remains uncorrected in PII

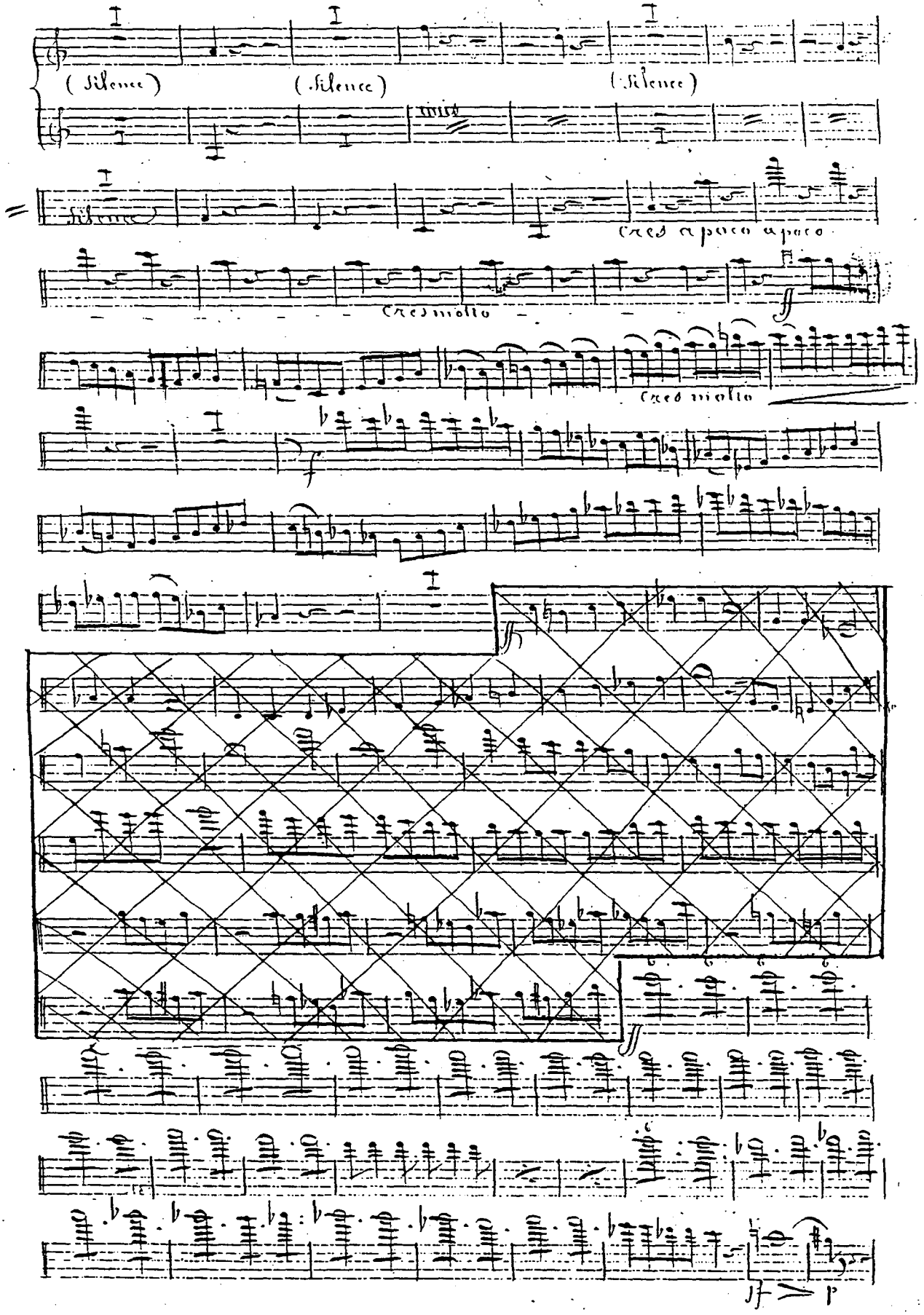
425-8	Fl.	PI has aut. flat added to a", corrected in PII
437, 445	Strings	A lacks staccato dots
439	Tromp.	A has *ff*
447	Bns, Brass	PI shows 1st crotchet added here; not aut.; no change in PII
451	C. à p. II	PI has aut a' over the g', corrected in PII

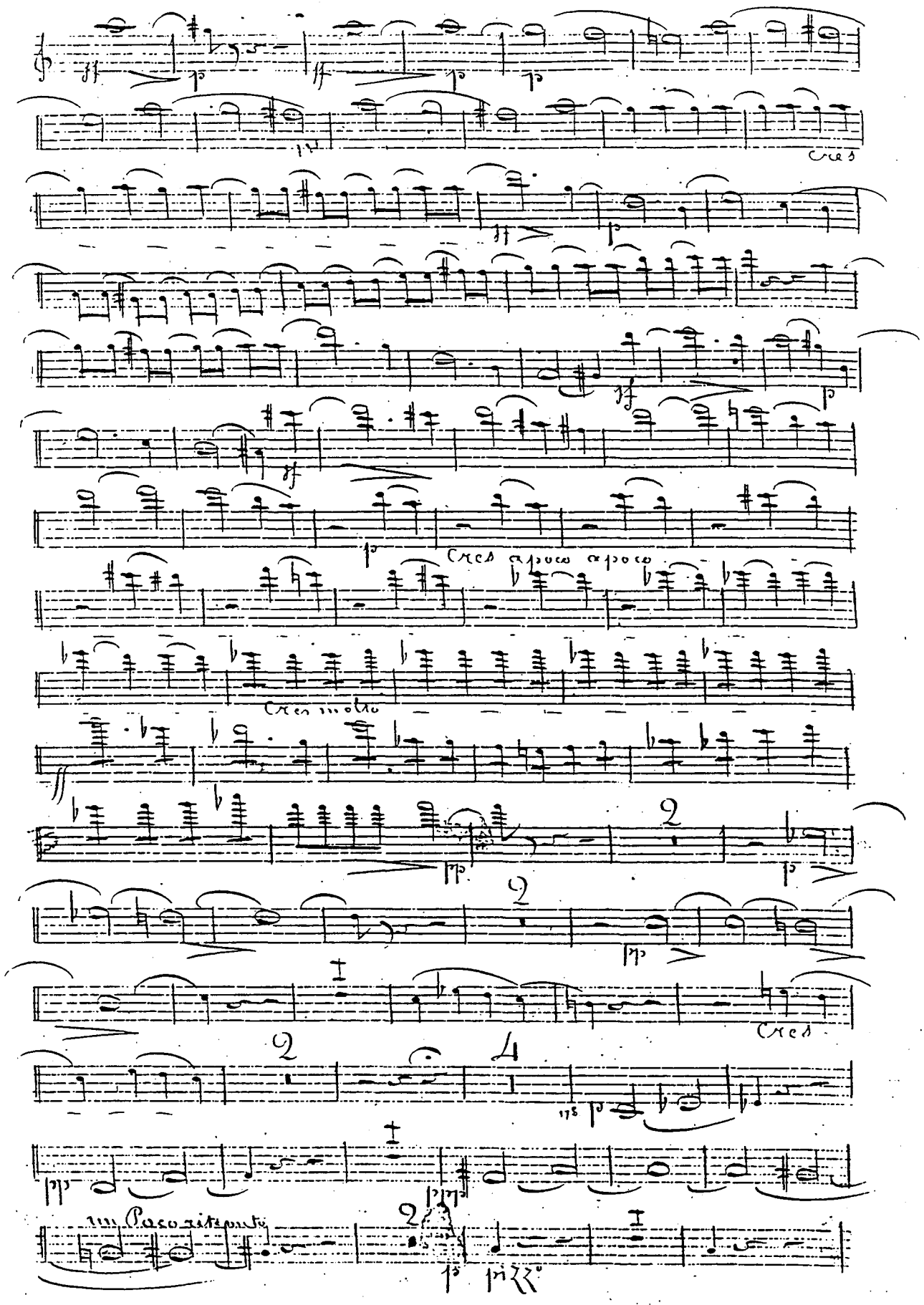
* denotes a page in autograph in Rocquemont's hand

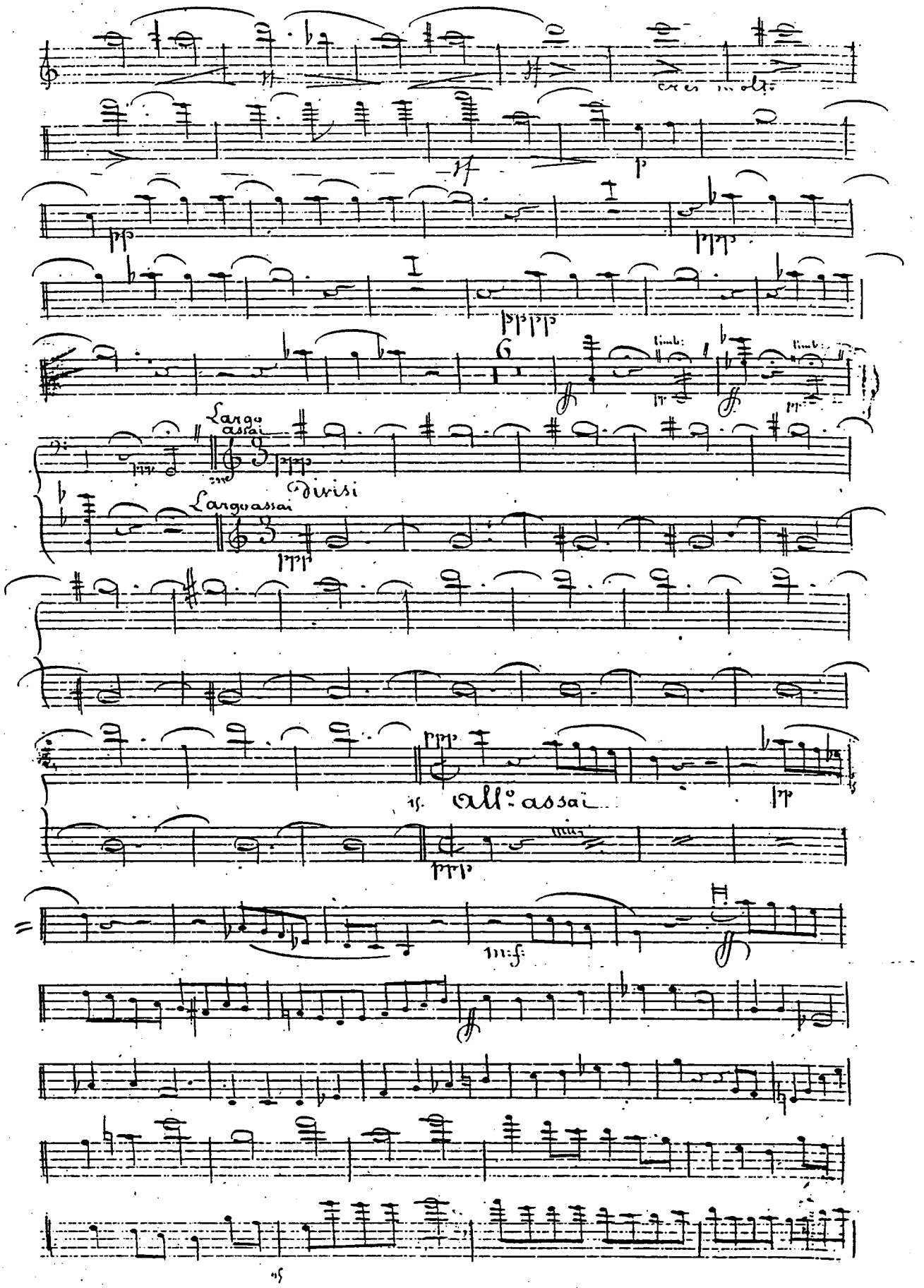
The violin I part prepared by Rocquemont with the collettes lifted to show it as it was for *La Tour de Nice*.

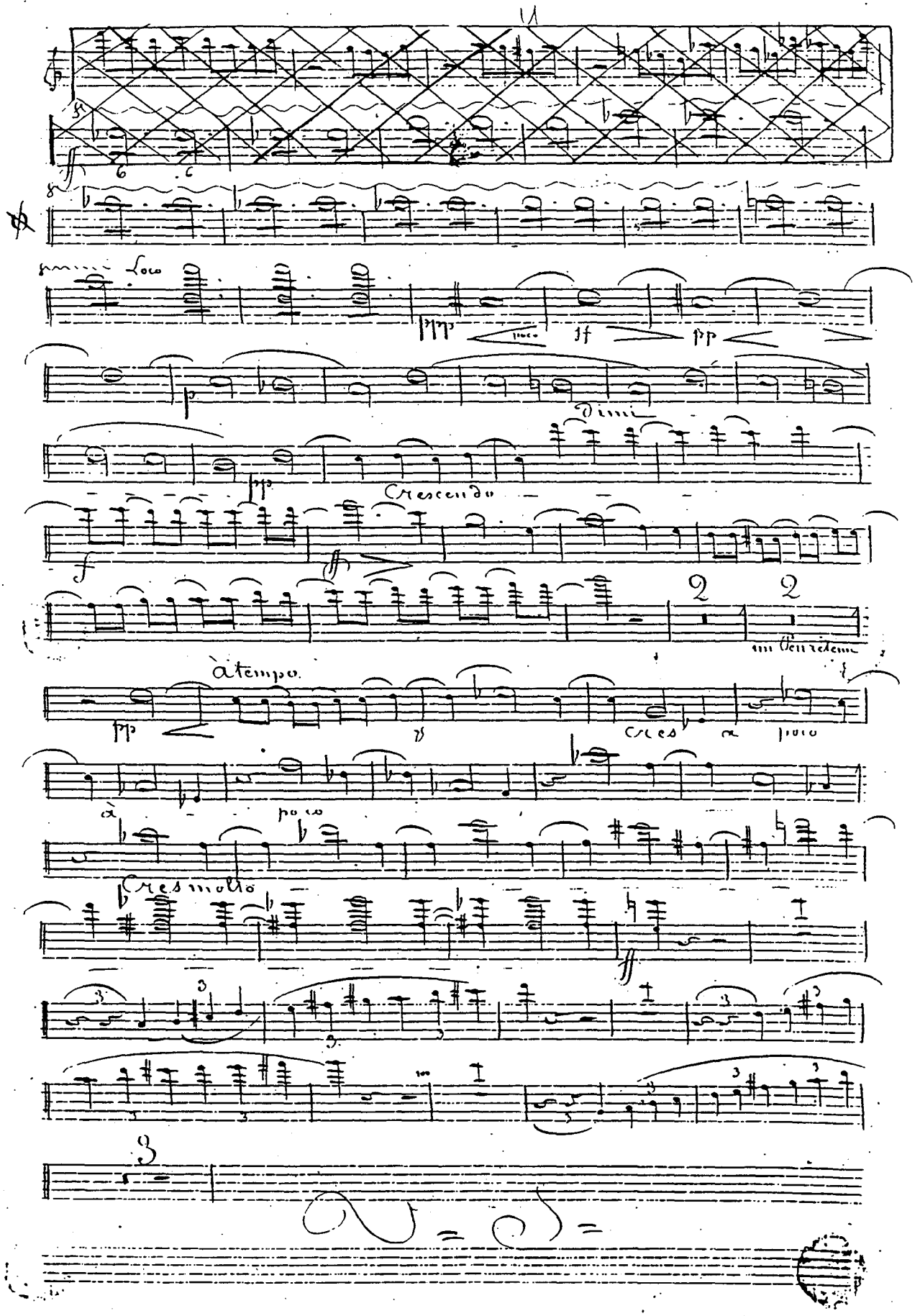


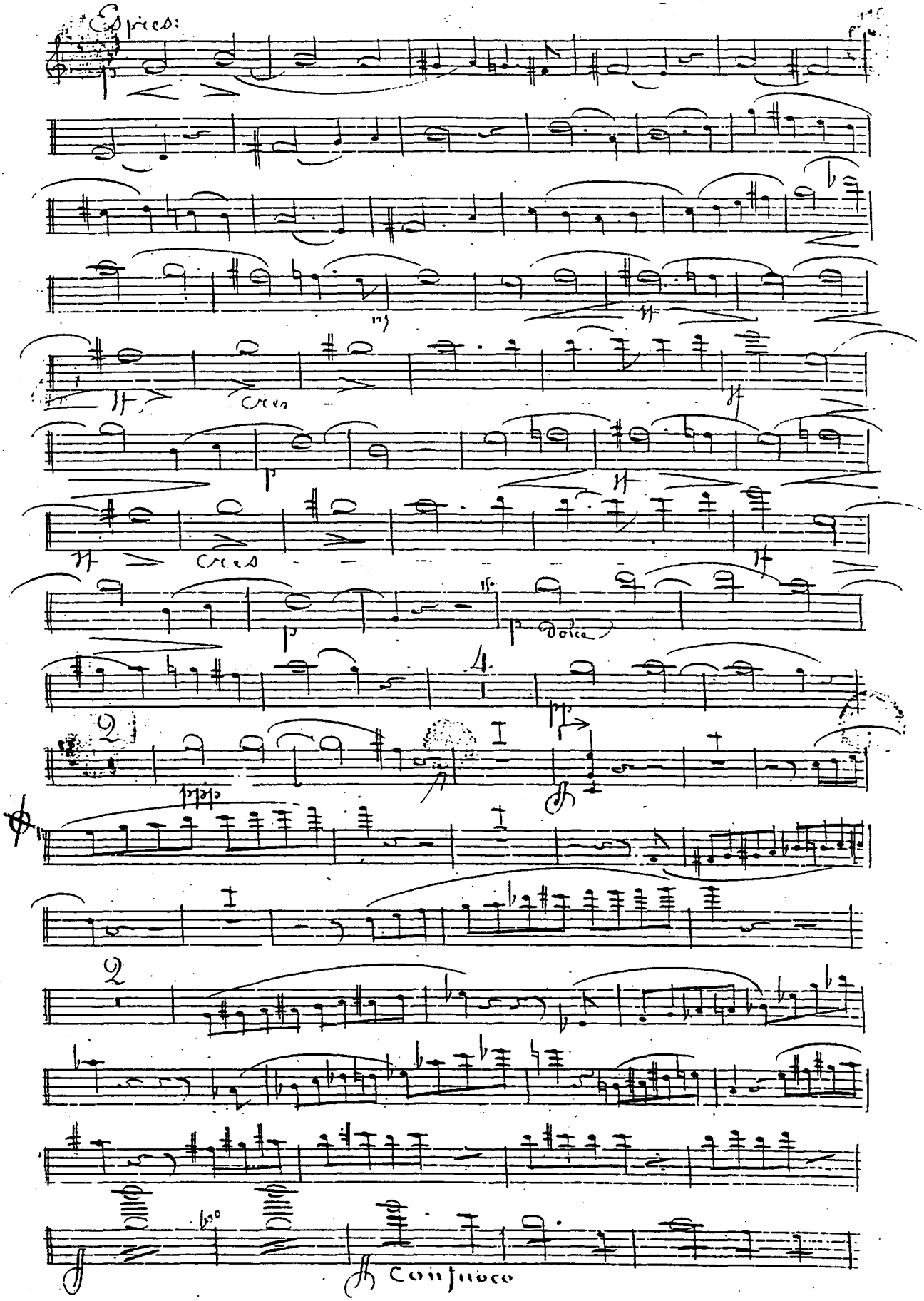

All° assai
cres molto
Divisi
Largo
assai
cres molto
All° assai (Silence)

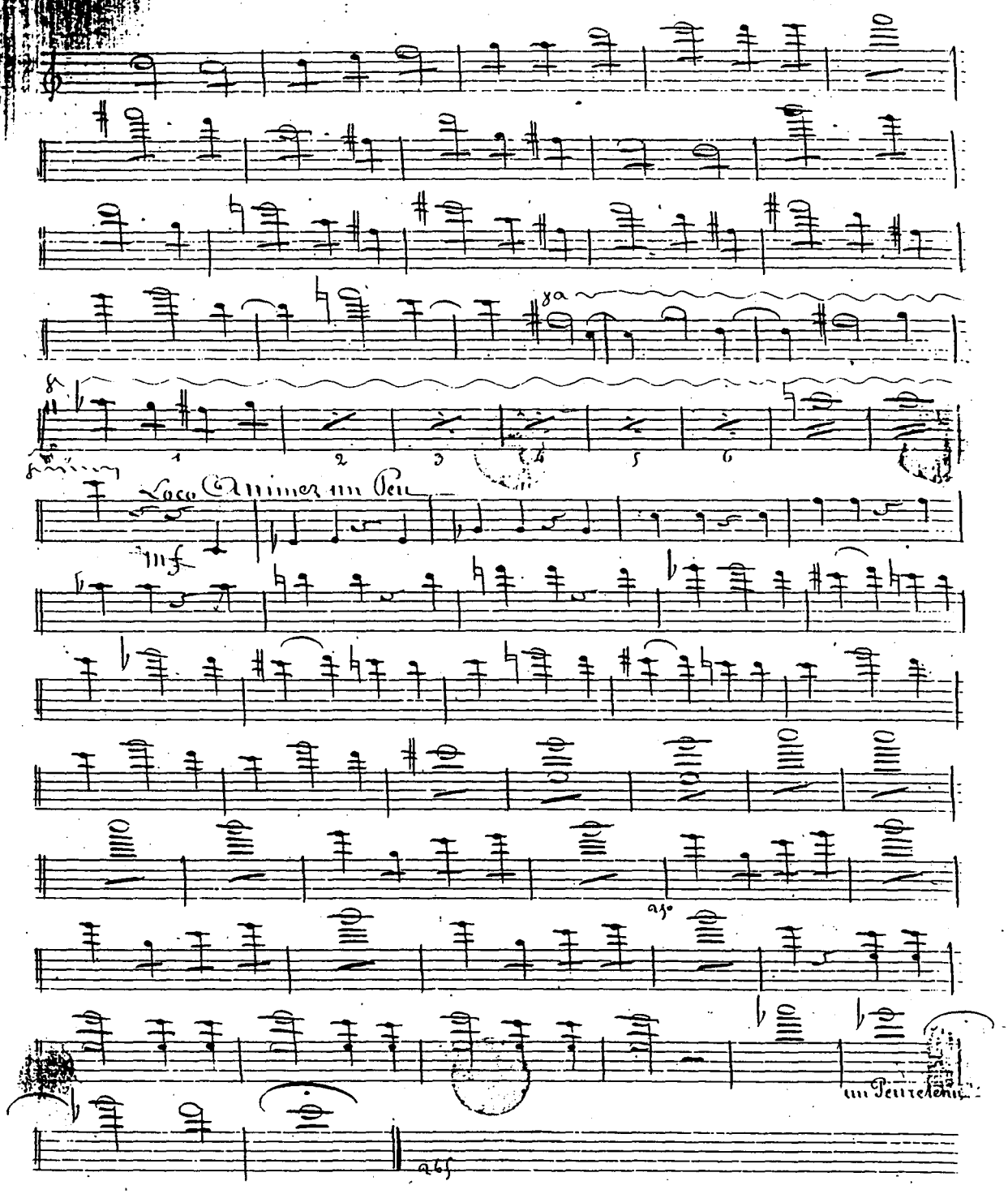

(Silence)
(Silence)
(Silence)
Cres a poco a poco
Cres molto
Cres molto


Cres
Cres a poco a poco
Cres molto
Cres
Poco ritenuto


Largo assai
Divisi
Largo assai
all.o assai


Loco
poco
Dimi
Crescendo
un Peu retenu
à tempo
Cres a poco
à poco
Cres molto

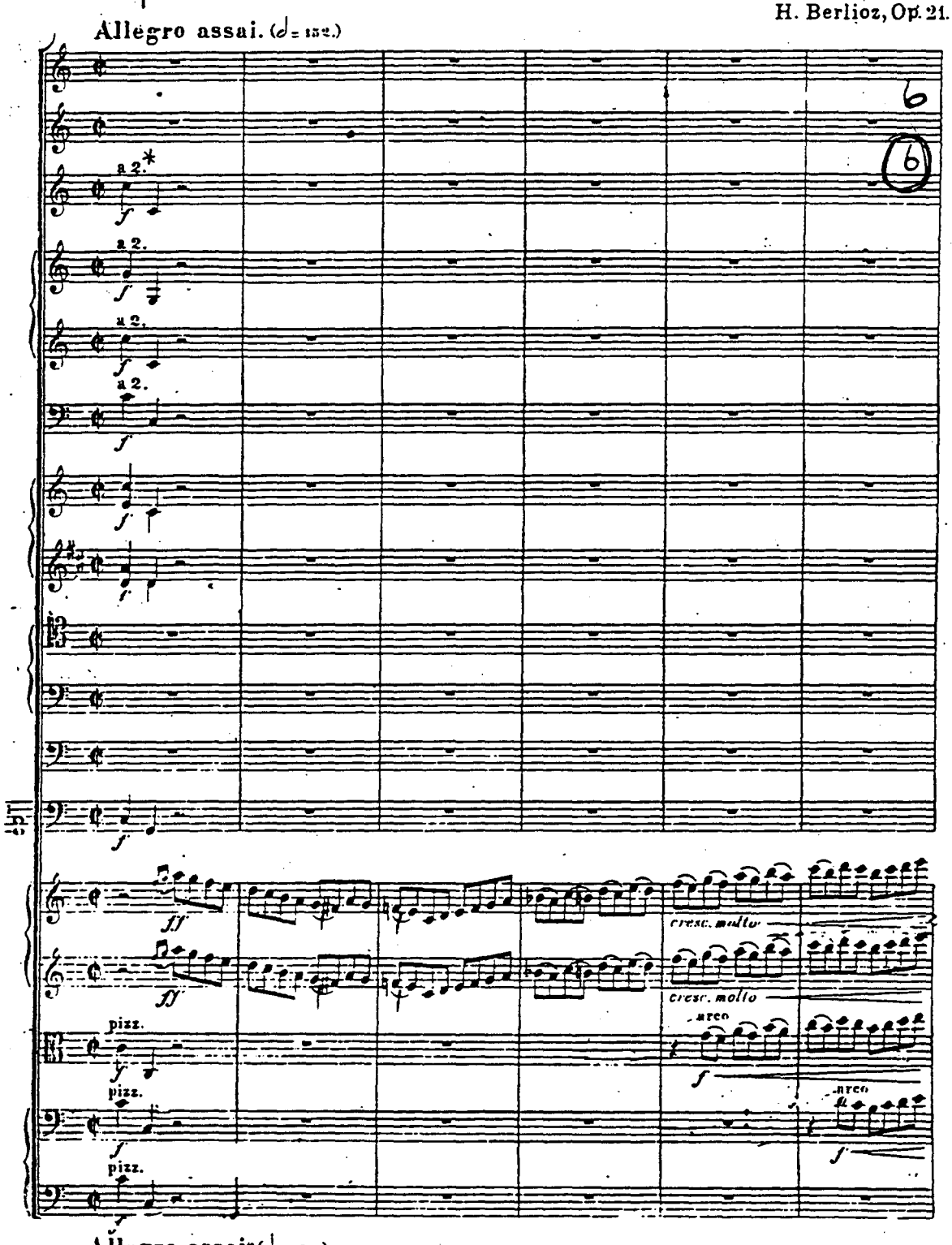

Espres:
cres
cres
p dolce
Con fuoco

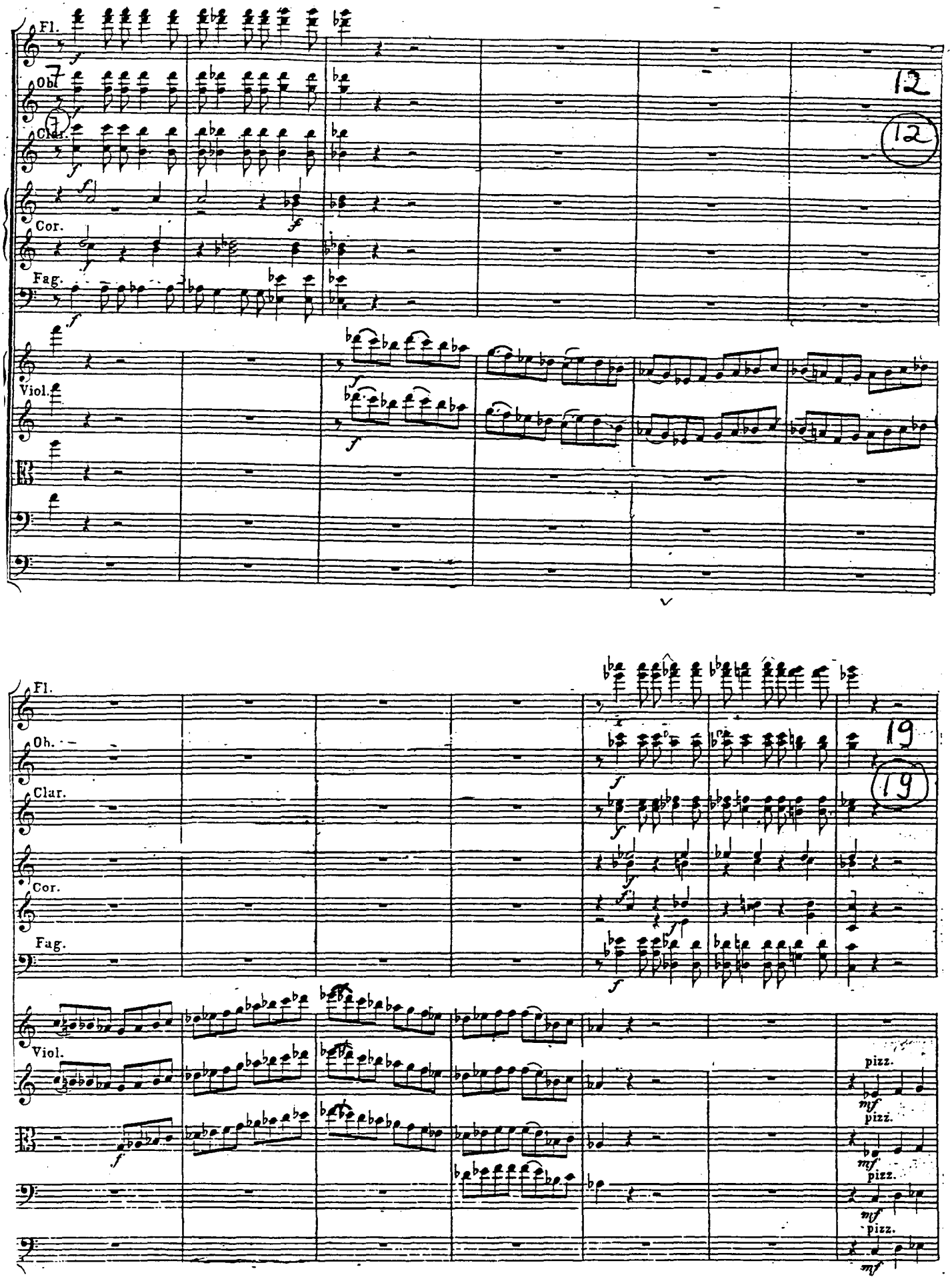

8a
1
2
3
4
5
6
Loco Animez un Peu
mf
un Peu retenu

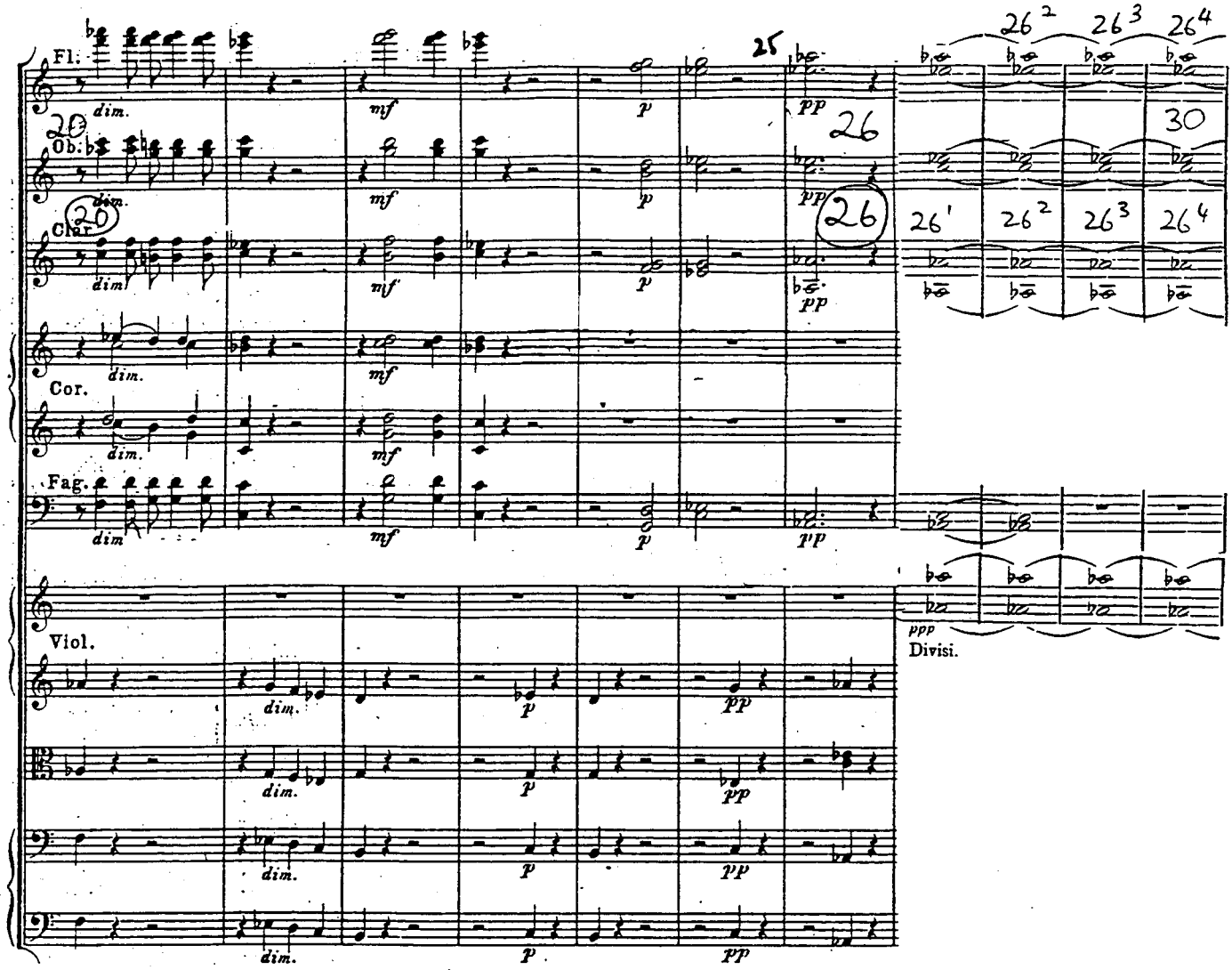
APPENDIX II

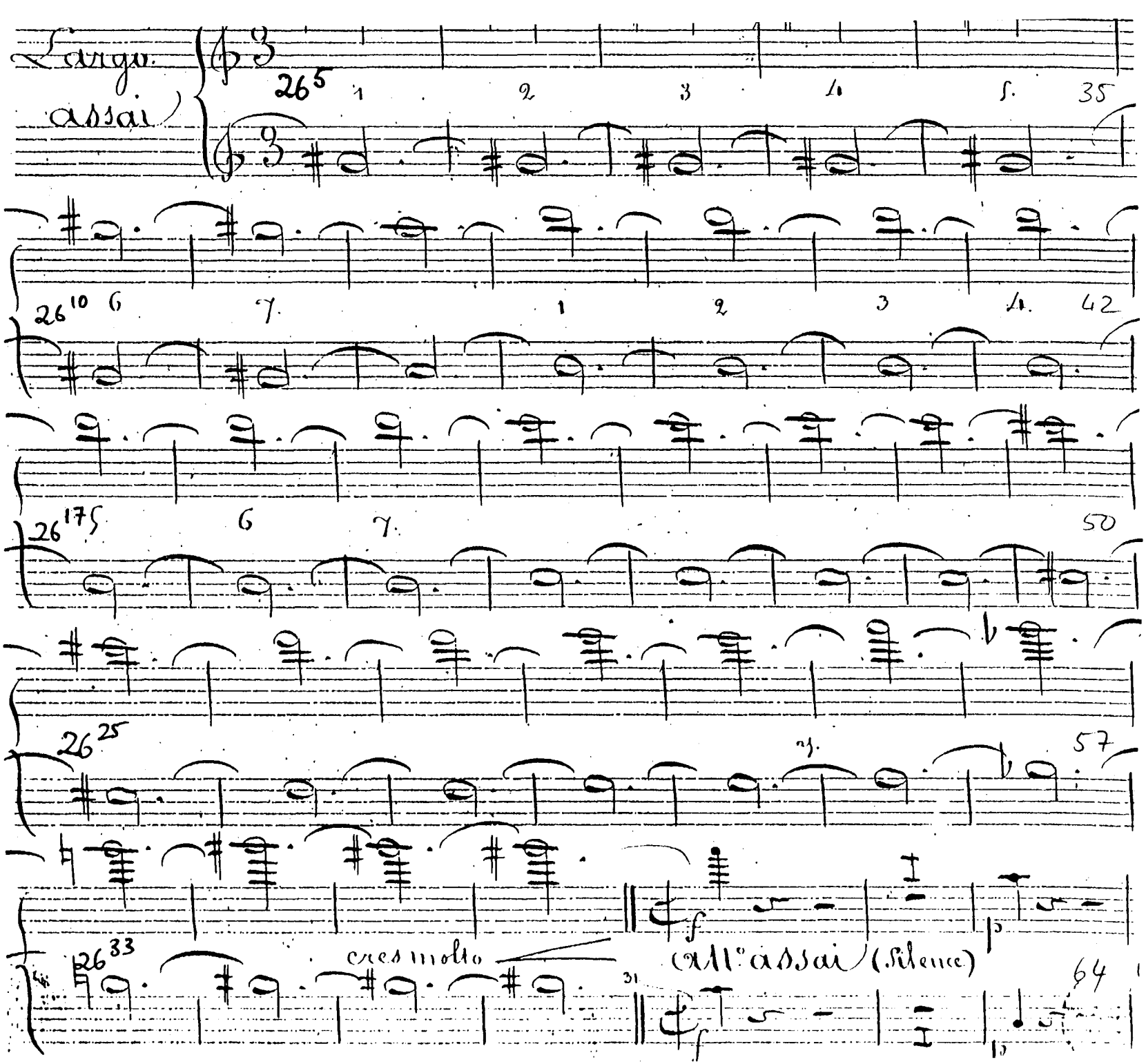
A reconstruction of *La Tour de Nice* as far as is possible, using the violin I part prepared by Rocquemont and rejected material etc. as seen in the autograph and reproduced in OBE. Bars which were removed at the revision are in superscript to facilitate their identification.

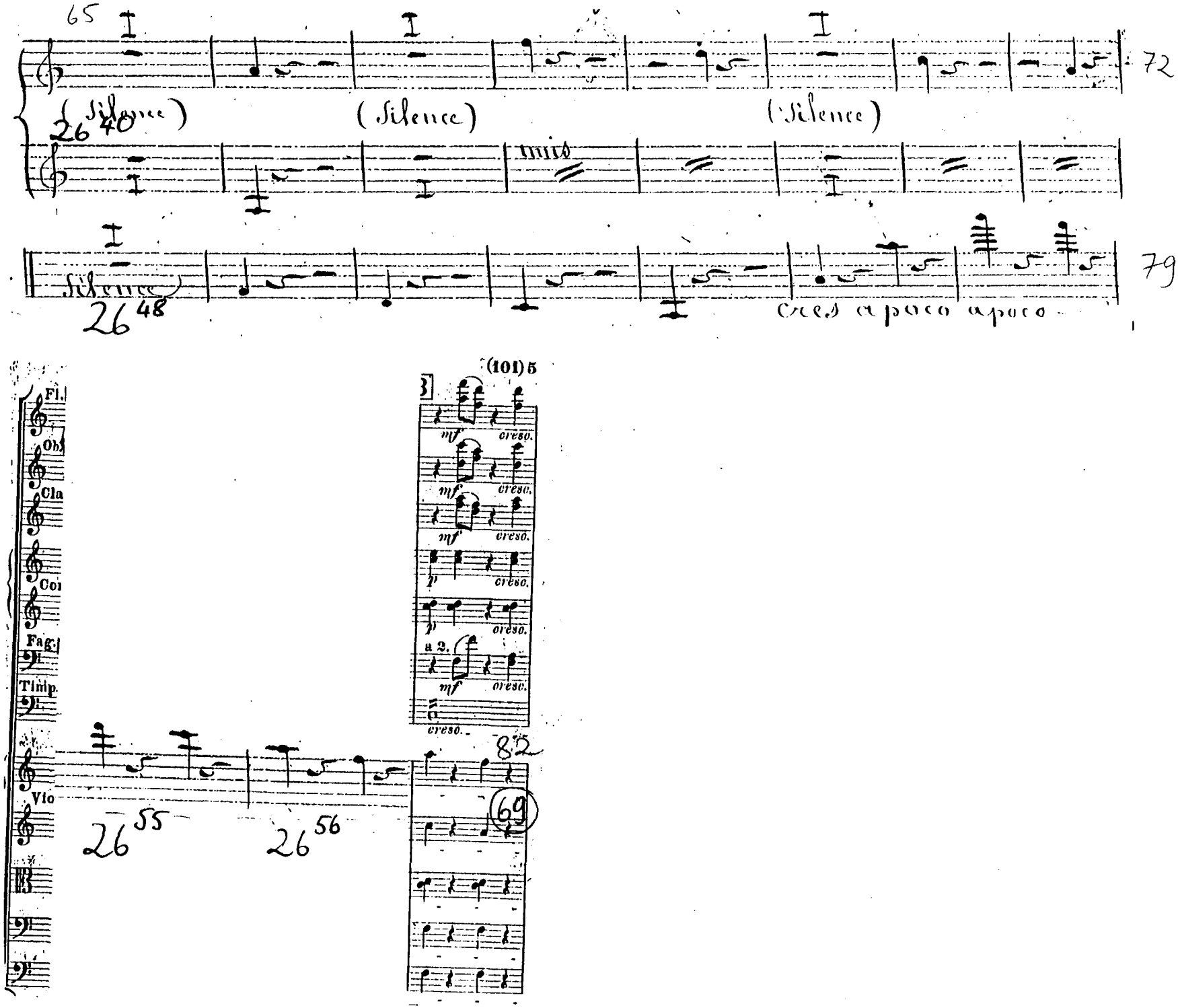
* It is possible that the opening crotchets were not a part of La Tour. Circled bar numbers are those as in Le Corsaire

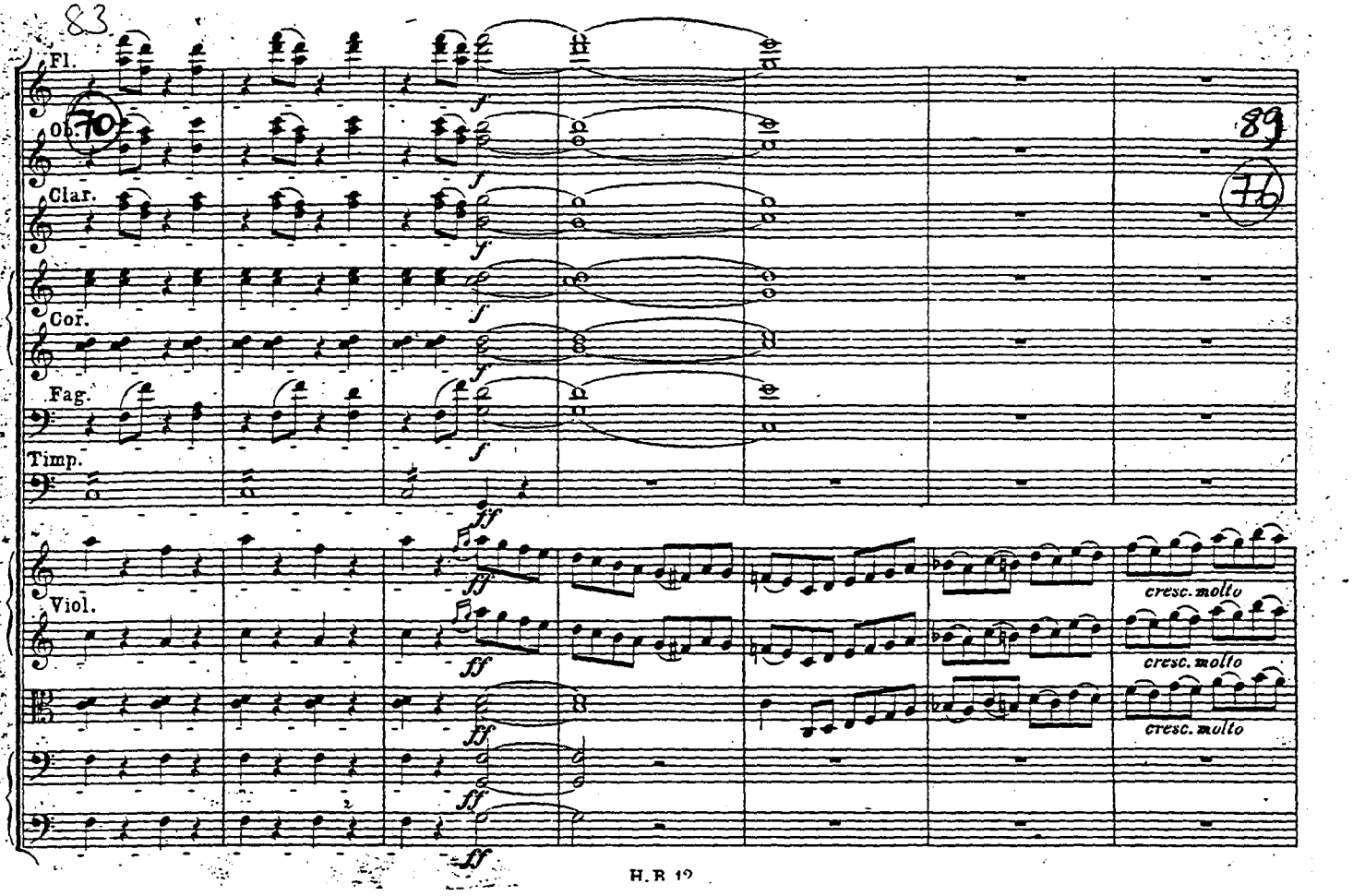


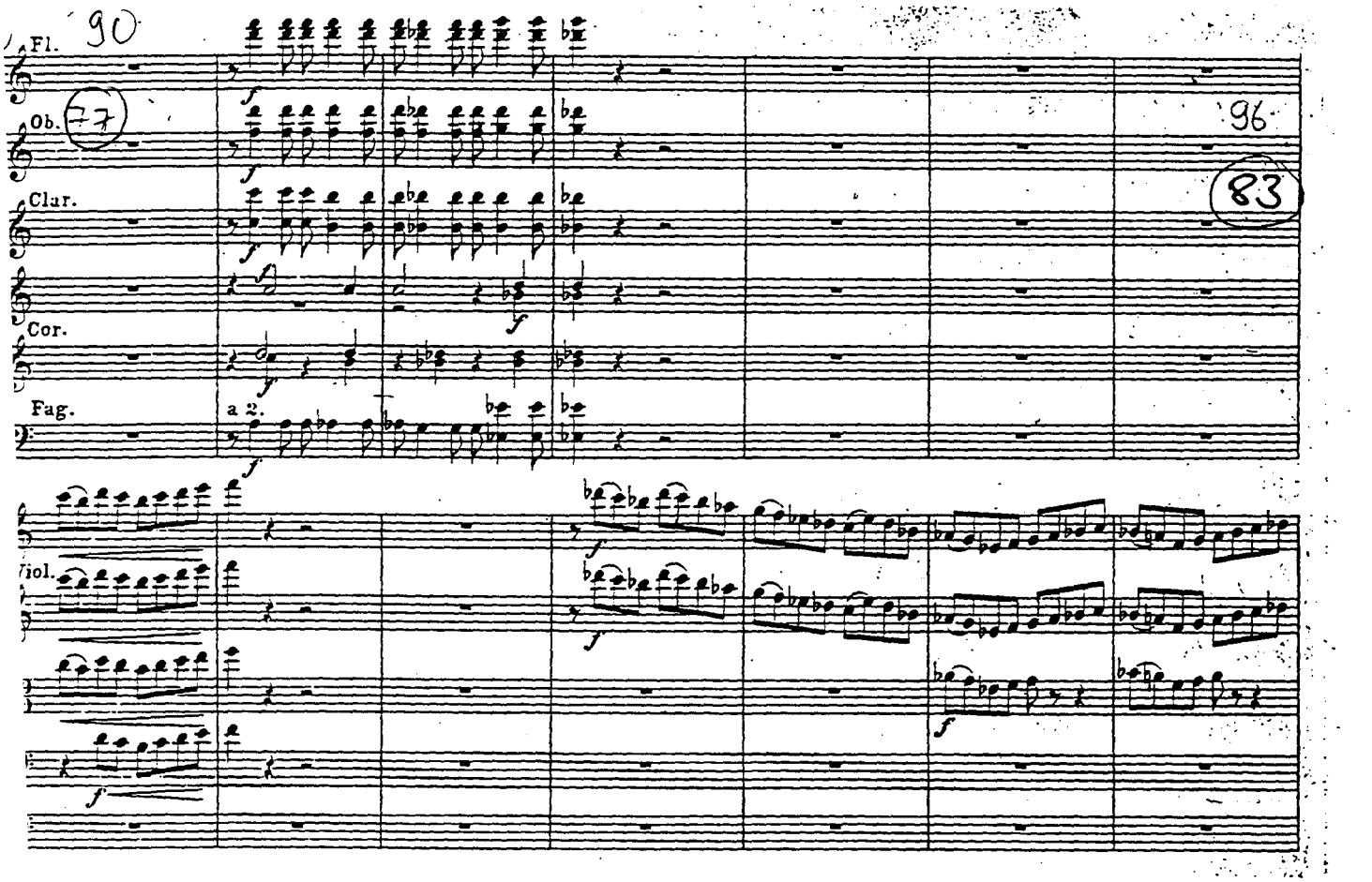

Fl.
Obt
Clar.
Cor.
Fag.
Viol.
12
12
Oh.
19
19
pizz.
mf
pizz.
mf
pizz.
mf
pizz.
mf

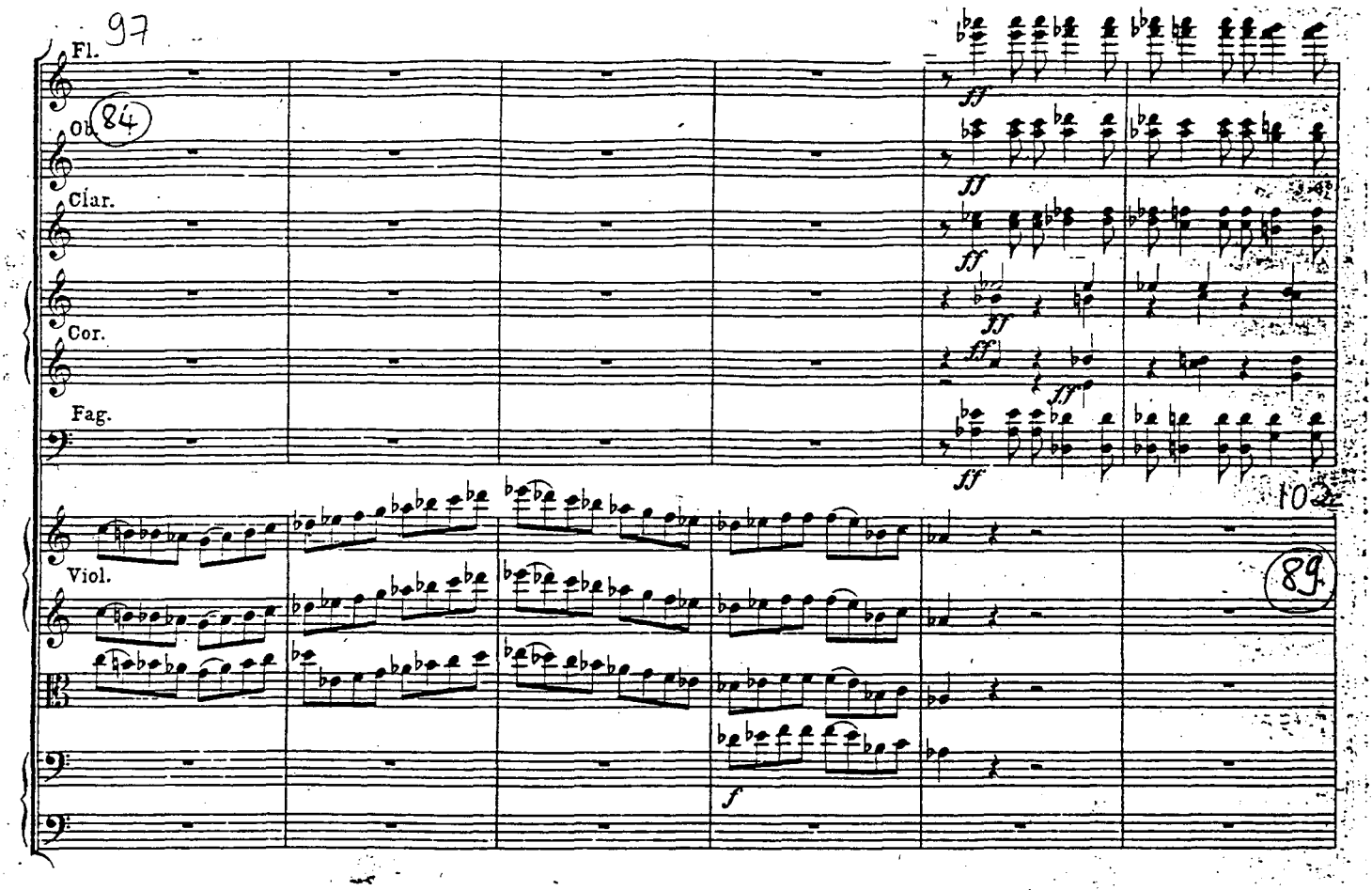

Fl.
Ob.
Clar.
Cor.
Fag.
Viol.
dim.
mf
p
pp
ppp
Divisi.
25
26
26¹
26²
26³
26⁴
30

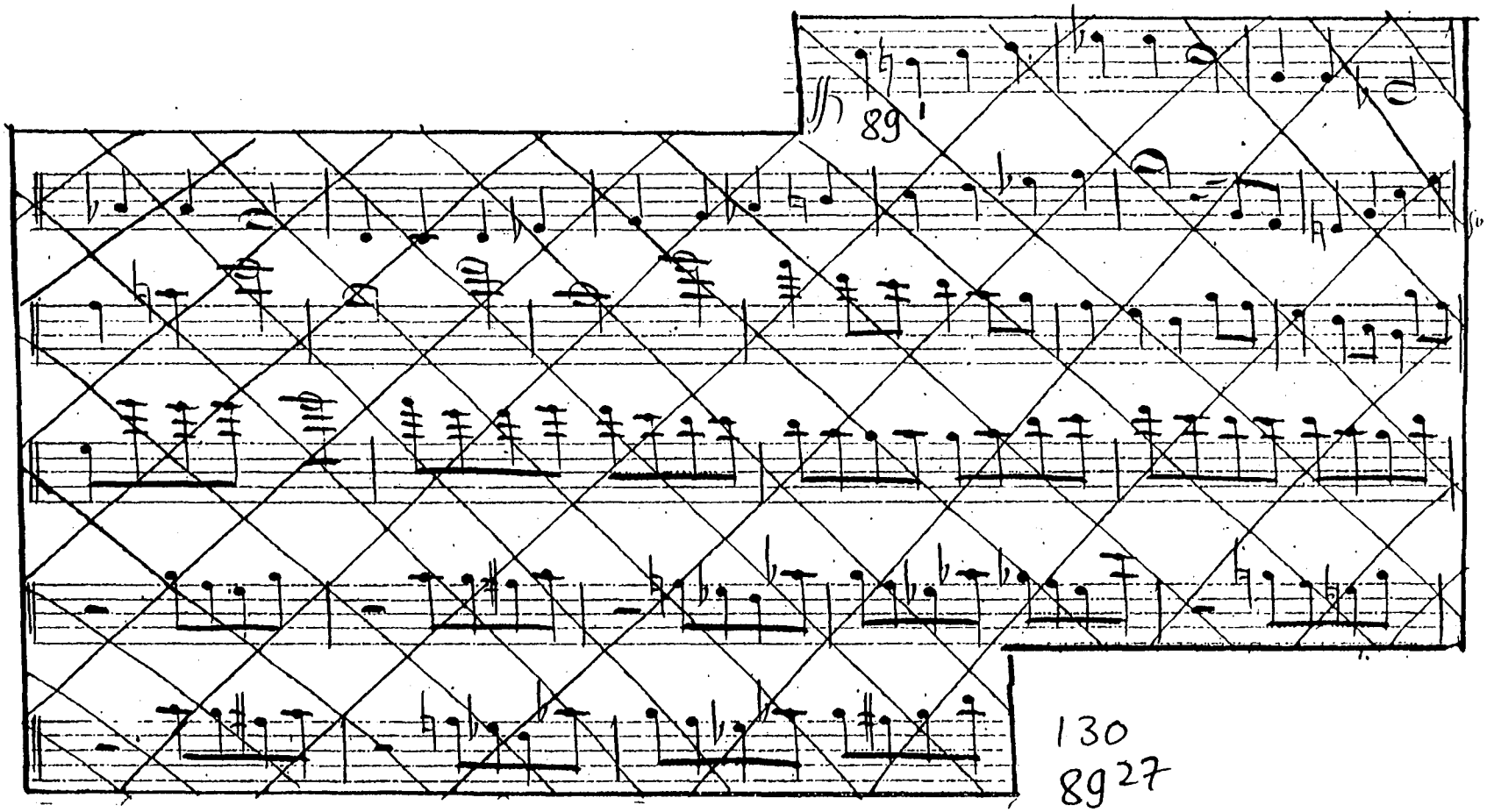

Largo.
assai
26 5
1
2
3
4
5.
35
26 10
6
7.
1
2
3
4.
42
26 17 5
6
7.
50
26 25
n.
57
26 33
cresmolto
31
All° assai
(Silence)
64

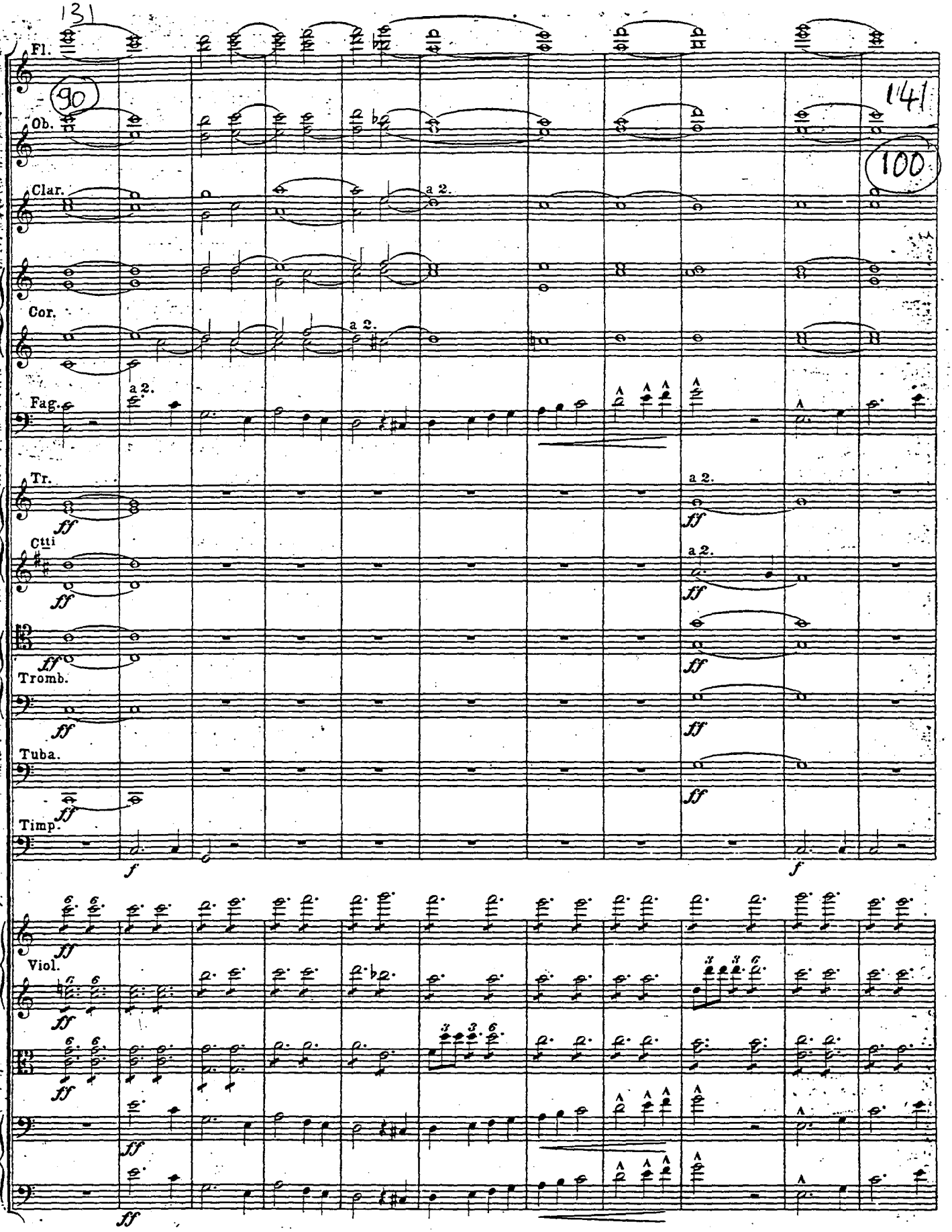

65
(Silence)
(Silence)
(Silence)
72
26 40
mis
Silence
26 48
79
cres a poco a poco
(101) 5
Fl.
Ob.
Cla
Co
Fag.
Timp.
Vio
mf
cresc.
p
a 2.
82
69
26 55
26 56

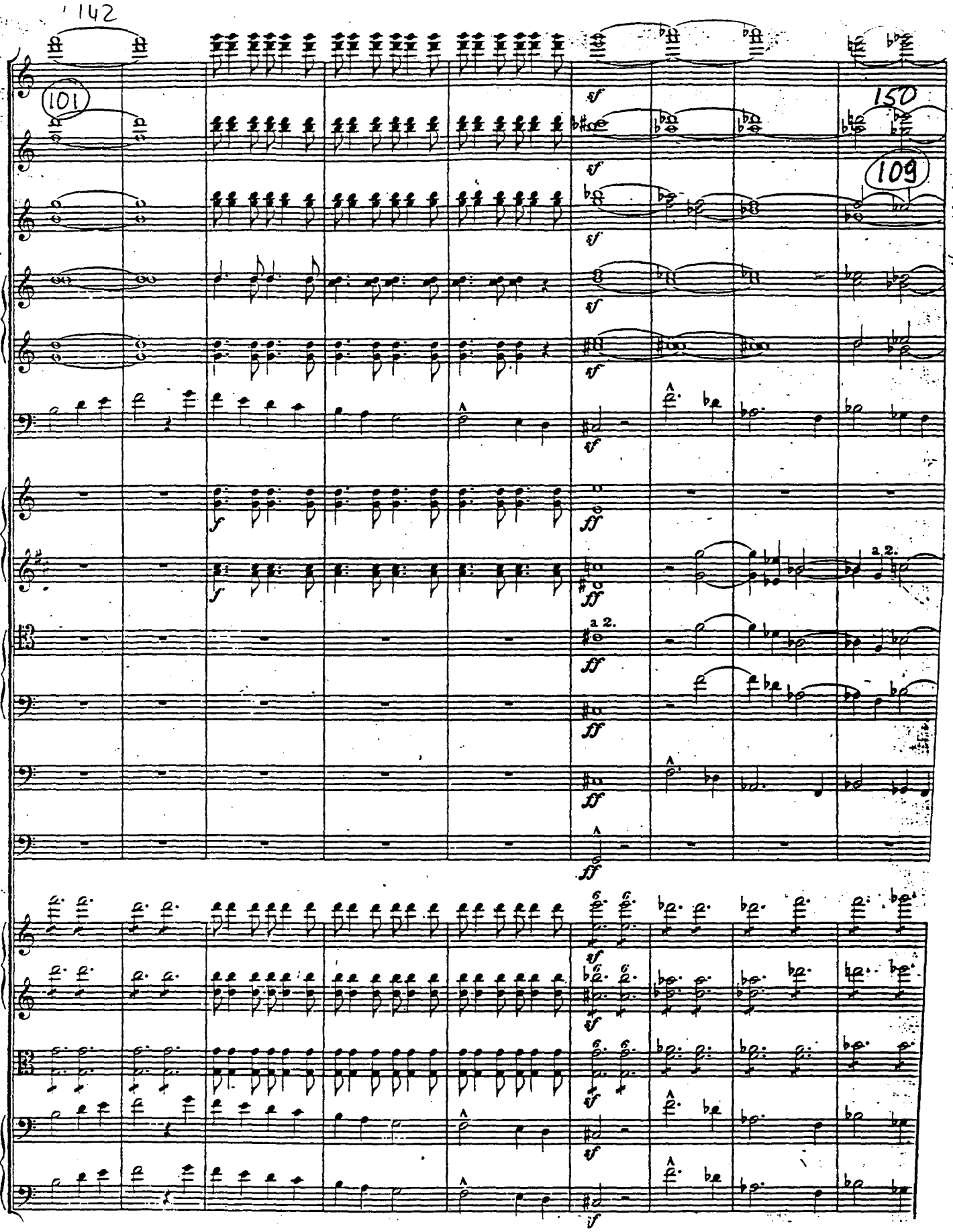

83
Fl.
Ob.
70
89
Clar.
76
Cor.
Fag.
Timp.
Viol.
cresc. molto
cresc. molto
cresc. molto
H.B 12


90
Fl.
Ob.
77
96
Clar.
83
Cor.
Fag.
a 2.
Viol.


97
Fl.
Ob.
84
Clar.
Cor.
Fag.
ff
102
Viol.
89
f


105
893
112
899
118
8915
122
8919
127
8924
130
8927


131
Fl.
90
141
Ob.
100
Clar.
a 2.
Cor.
a 2.
Fag.
a 2.
Tr.
a 2.
ff
Ctti
a 2.
ff
ff
Tromb.
ff
ff
Tuba.
ff
ff
Timp.
f
f
Viol.
ff
ff
ff
ff
ff


142
101
150
109
a 2.
a 2.

157

(110)

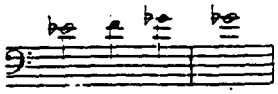
158

(117)

a 2.

Page 9, bars 4 and 5. Berlioz first written the following for the celles and double-basses:

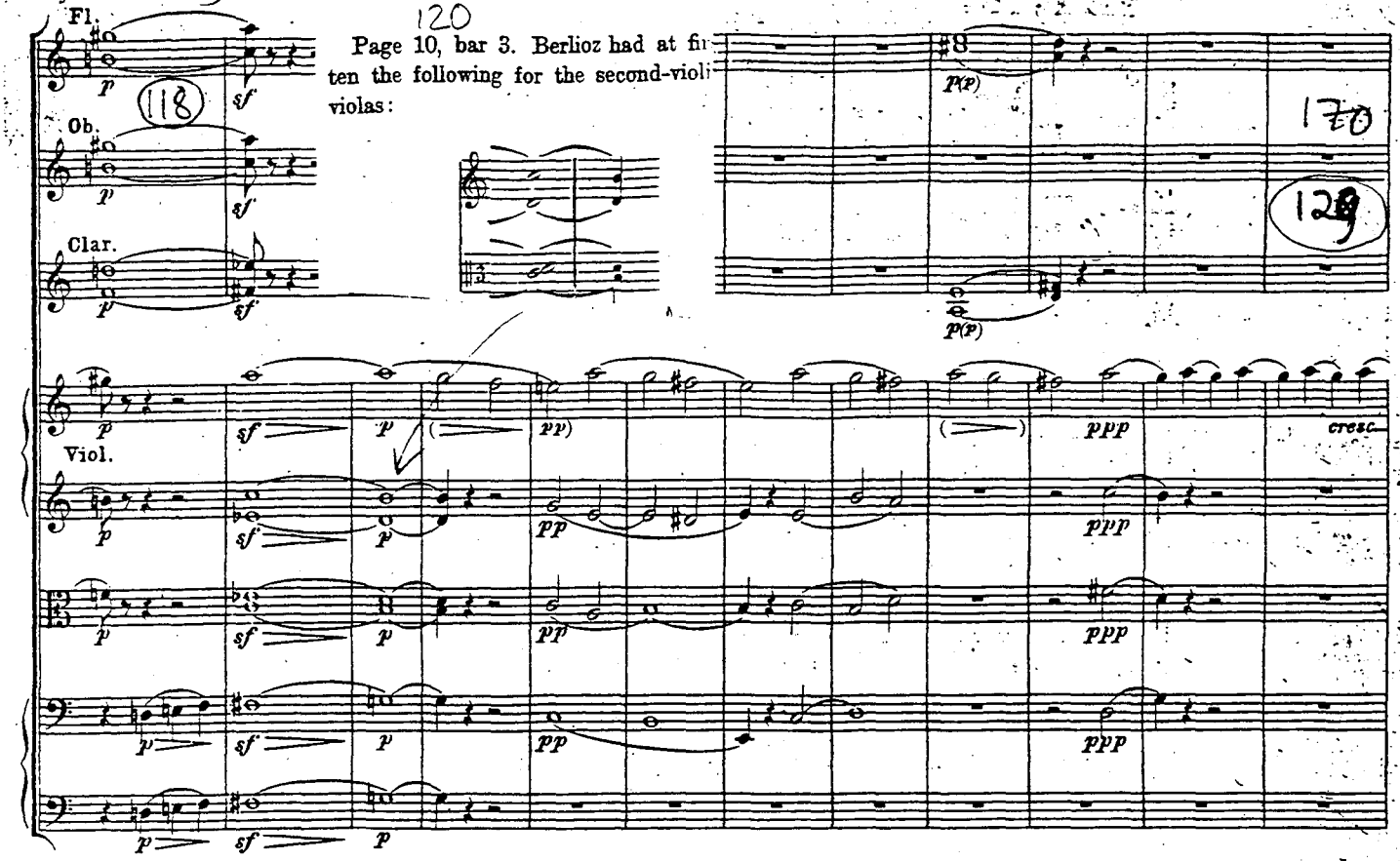
113

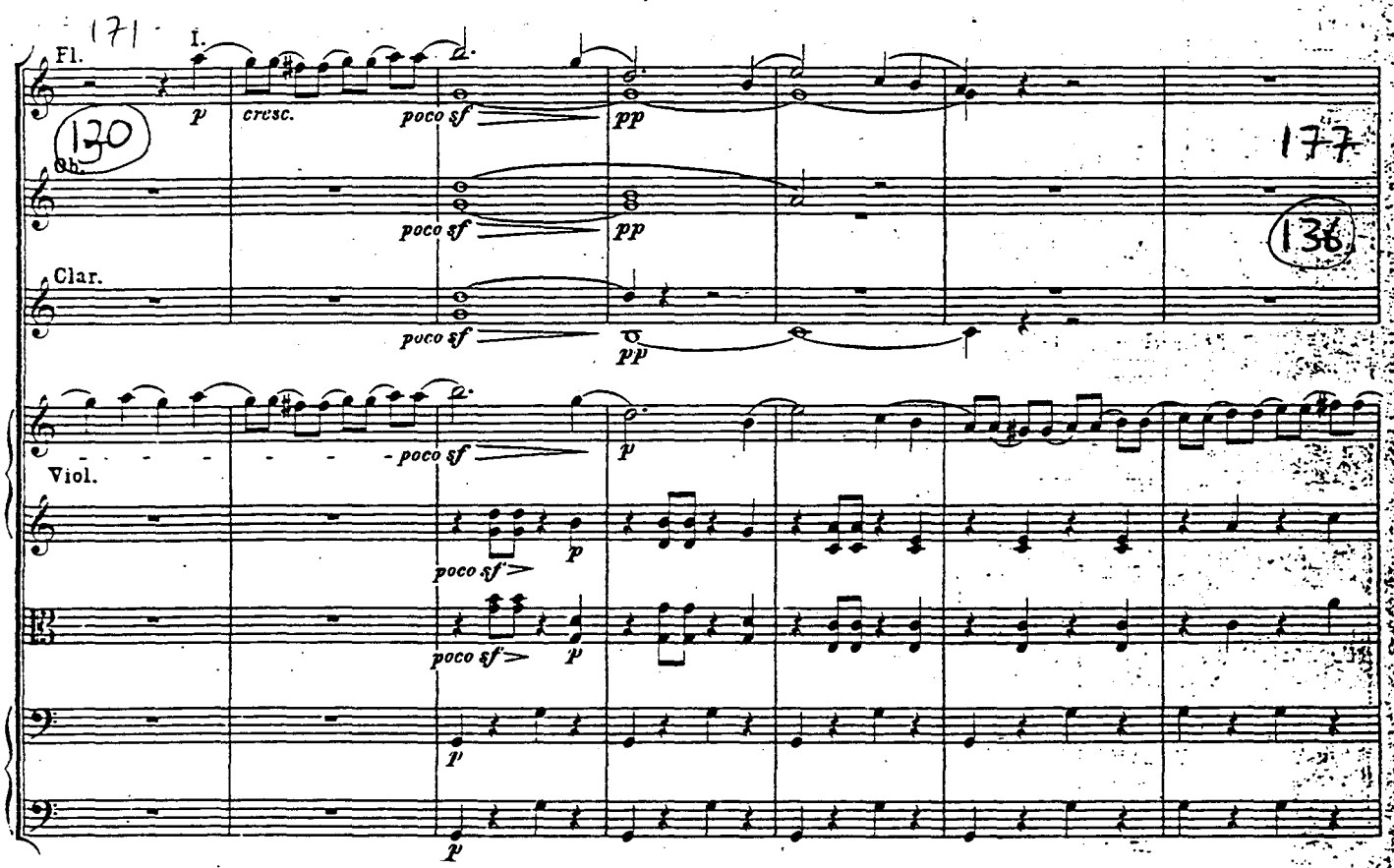


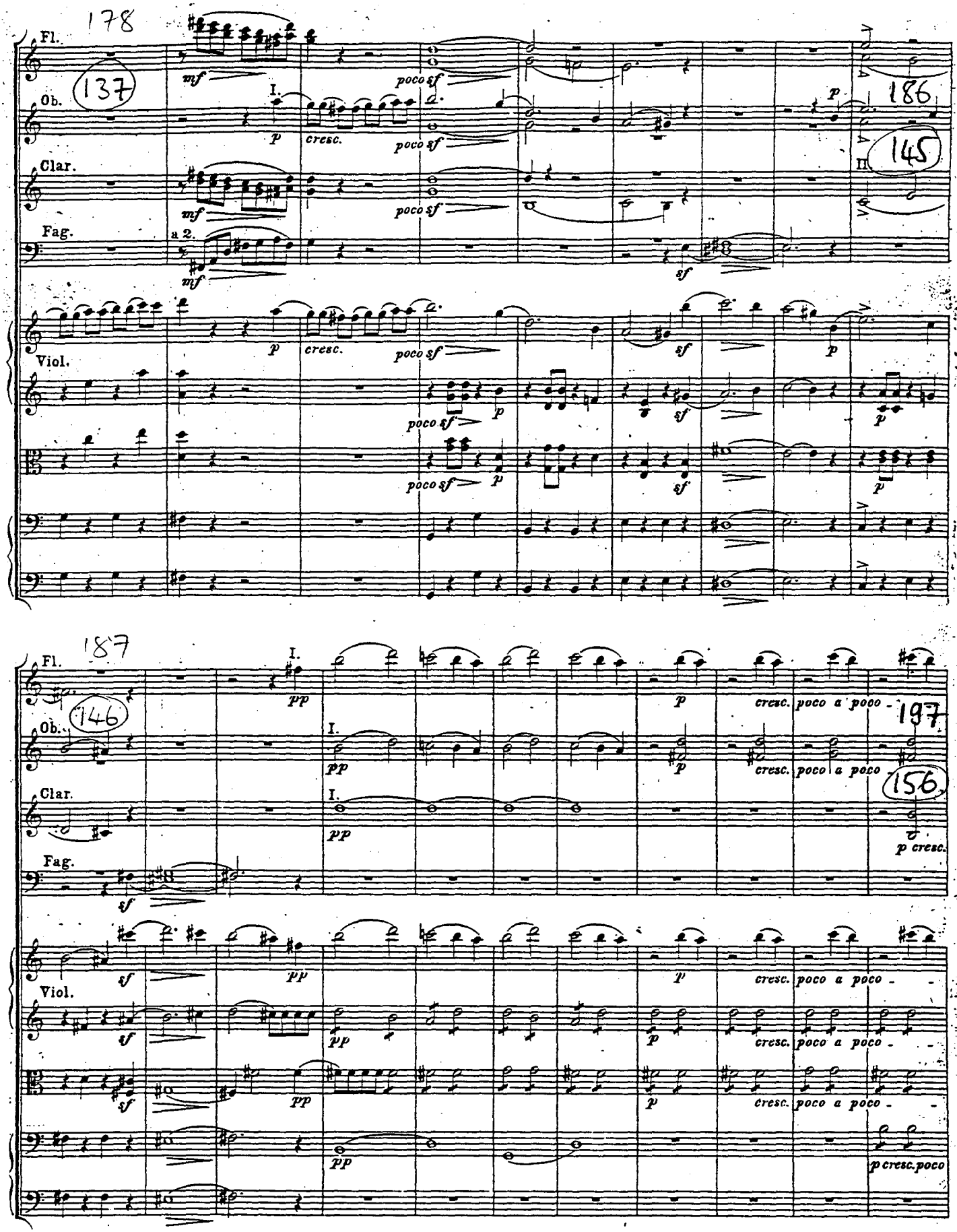
159

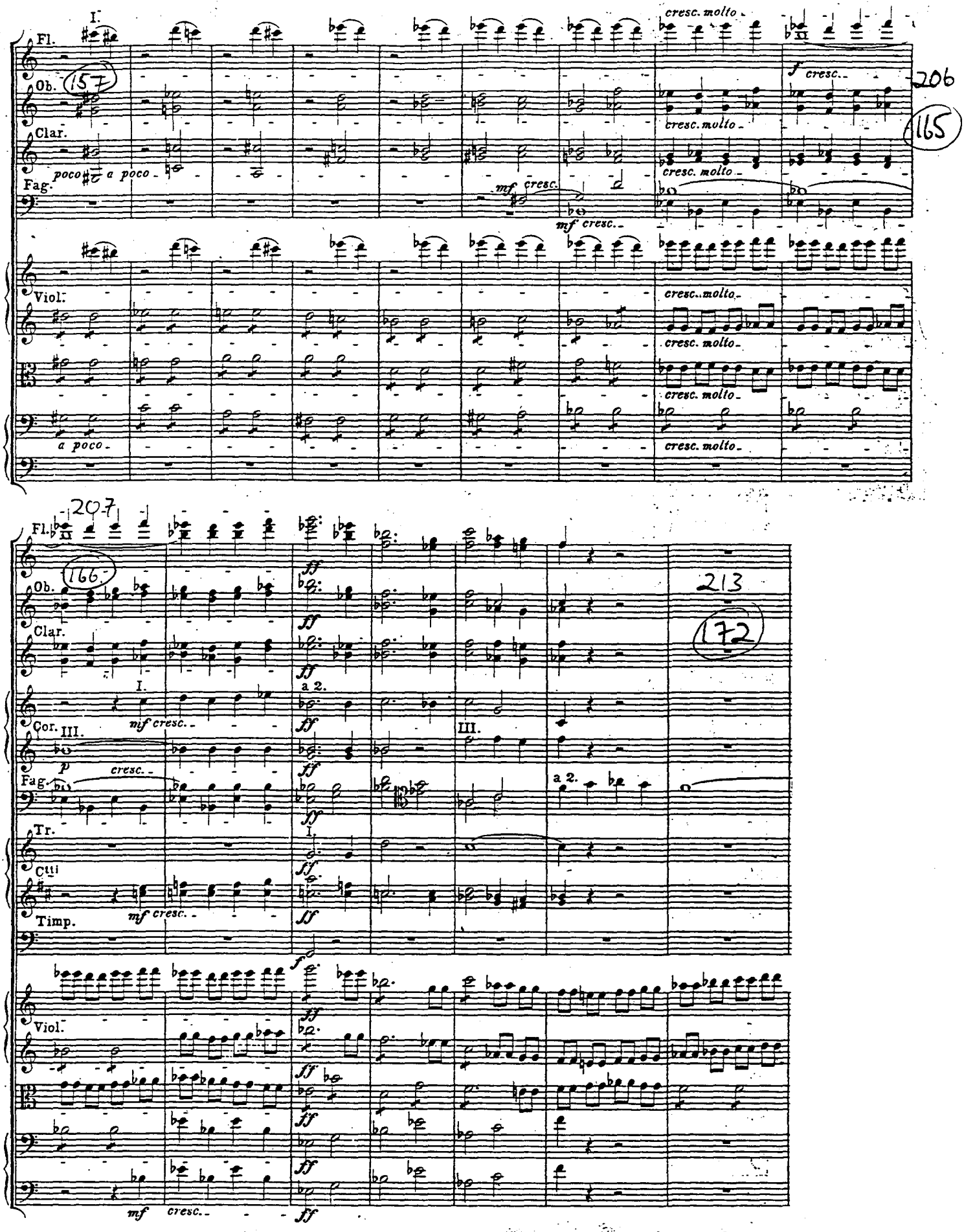
120

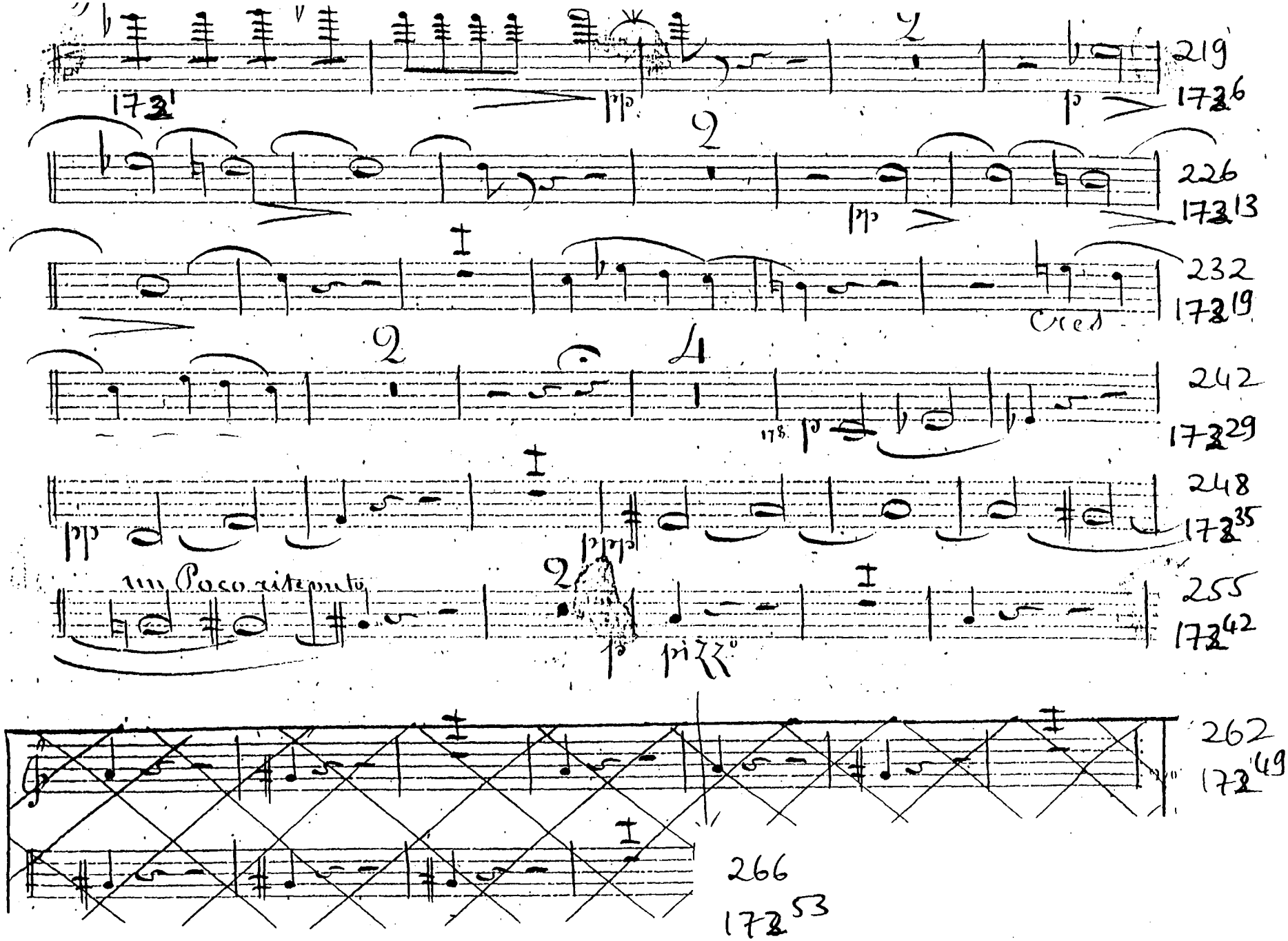
Page 10, bar 3. Berlioz had at fi
ten the following for the second-violi
violas:

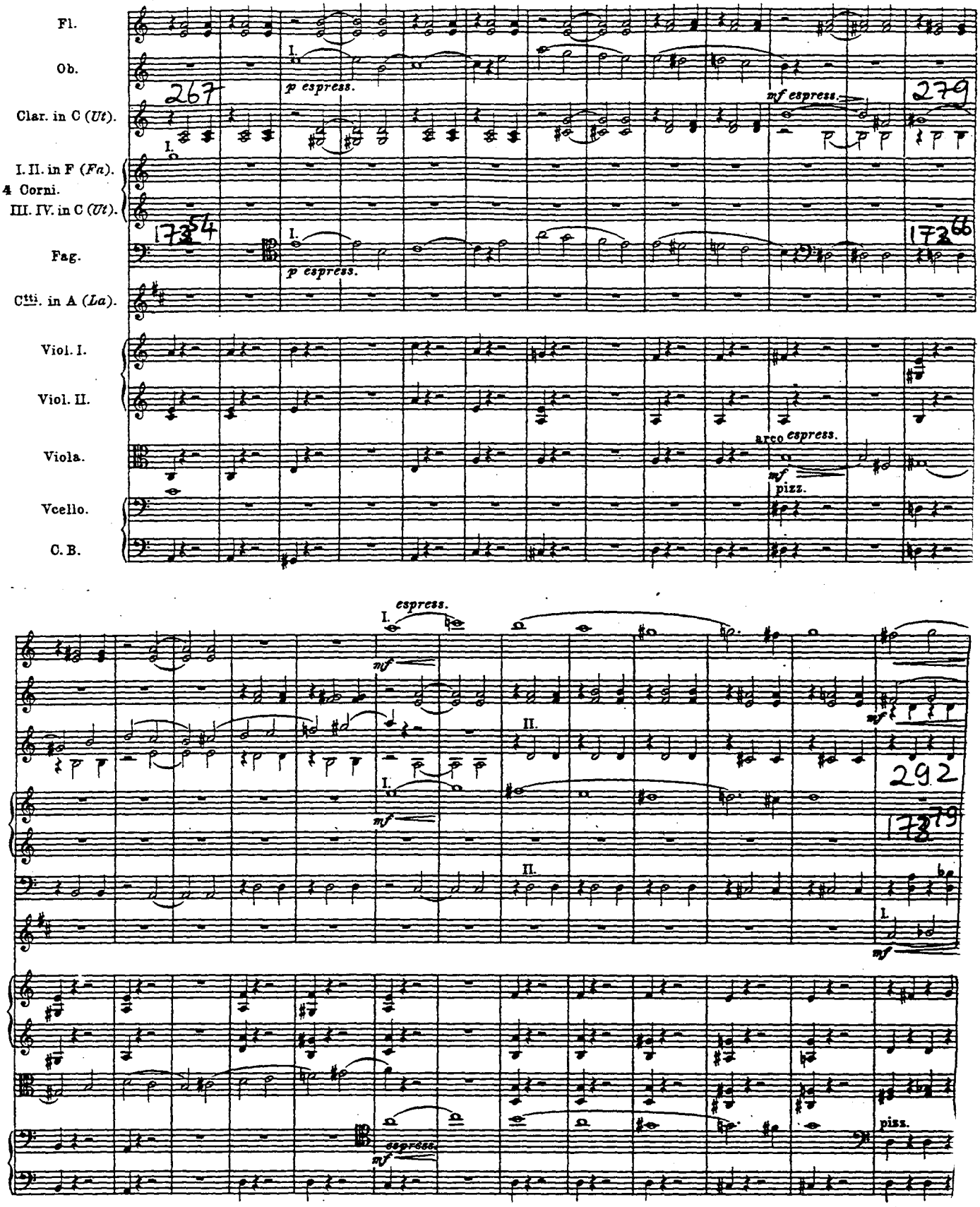


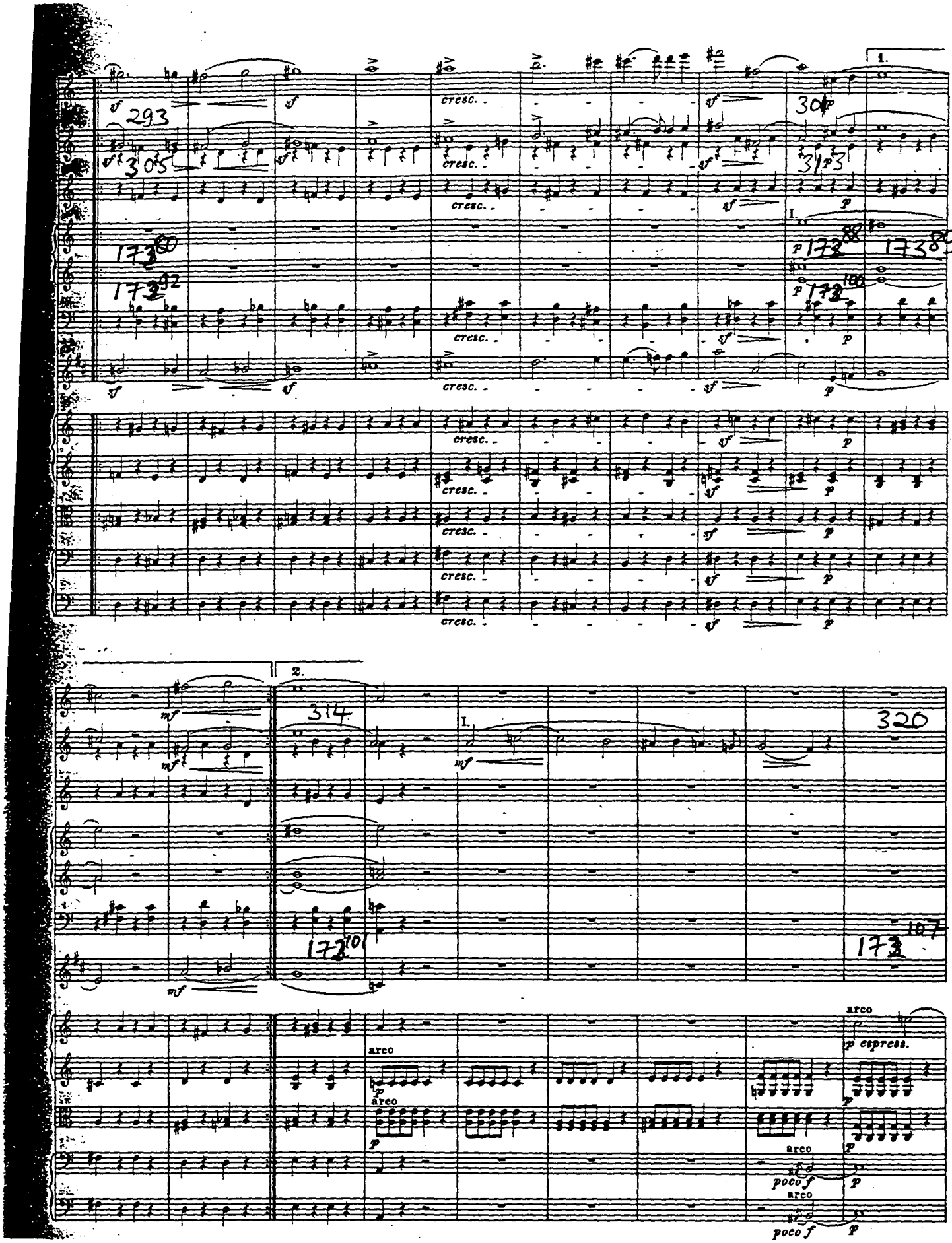


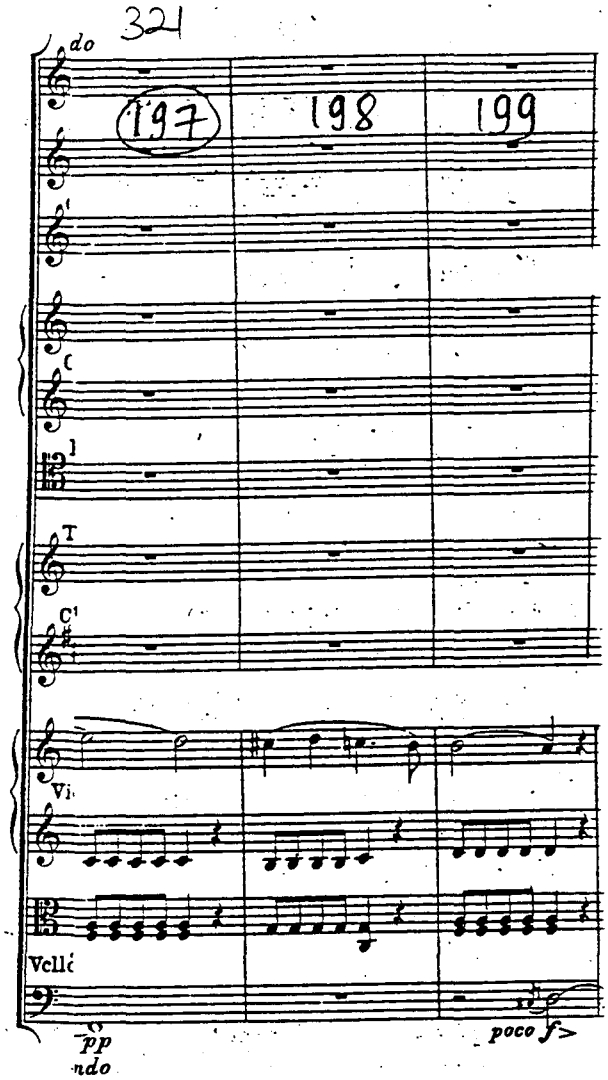

178
137
Fl.
Ob.
Clar.
Fag.
Viol.
mf
a 2.
I.
p
cresc.
poco sf
sf
186
II
145
187
146
pp
cresc. poco a poco
197
156
p cresc.
p cresc.poco

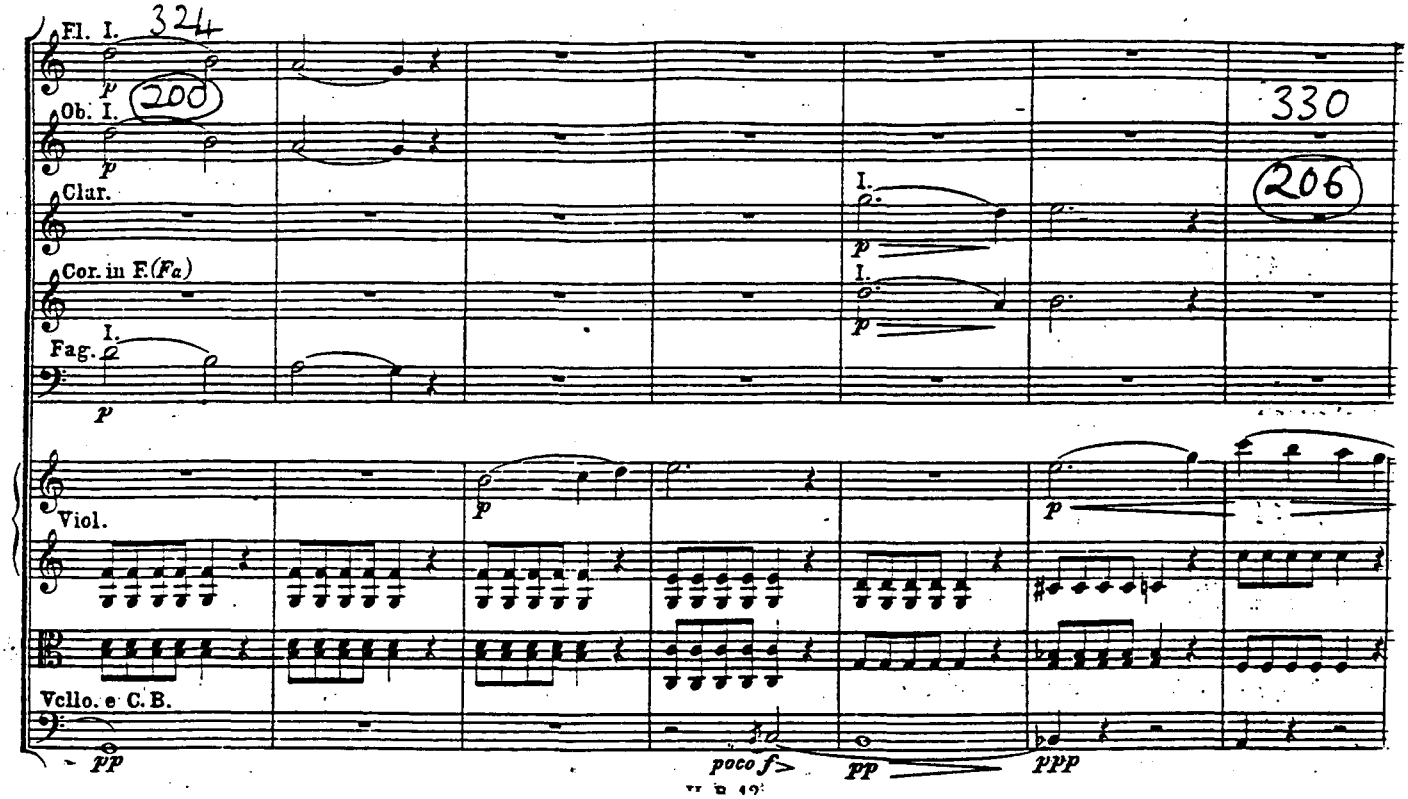

198
I.
Fl.
Ob.
157
Clar.
poco a poco
Fag.
mf cresc.
cresc. molto
f cresc.
206
165
Viol.
a poco
207
166
213
172
Cor.
III.
p cresc.
a 2.
Tr.
Ctti
Timp.
ff
f

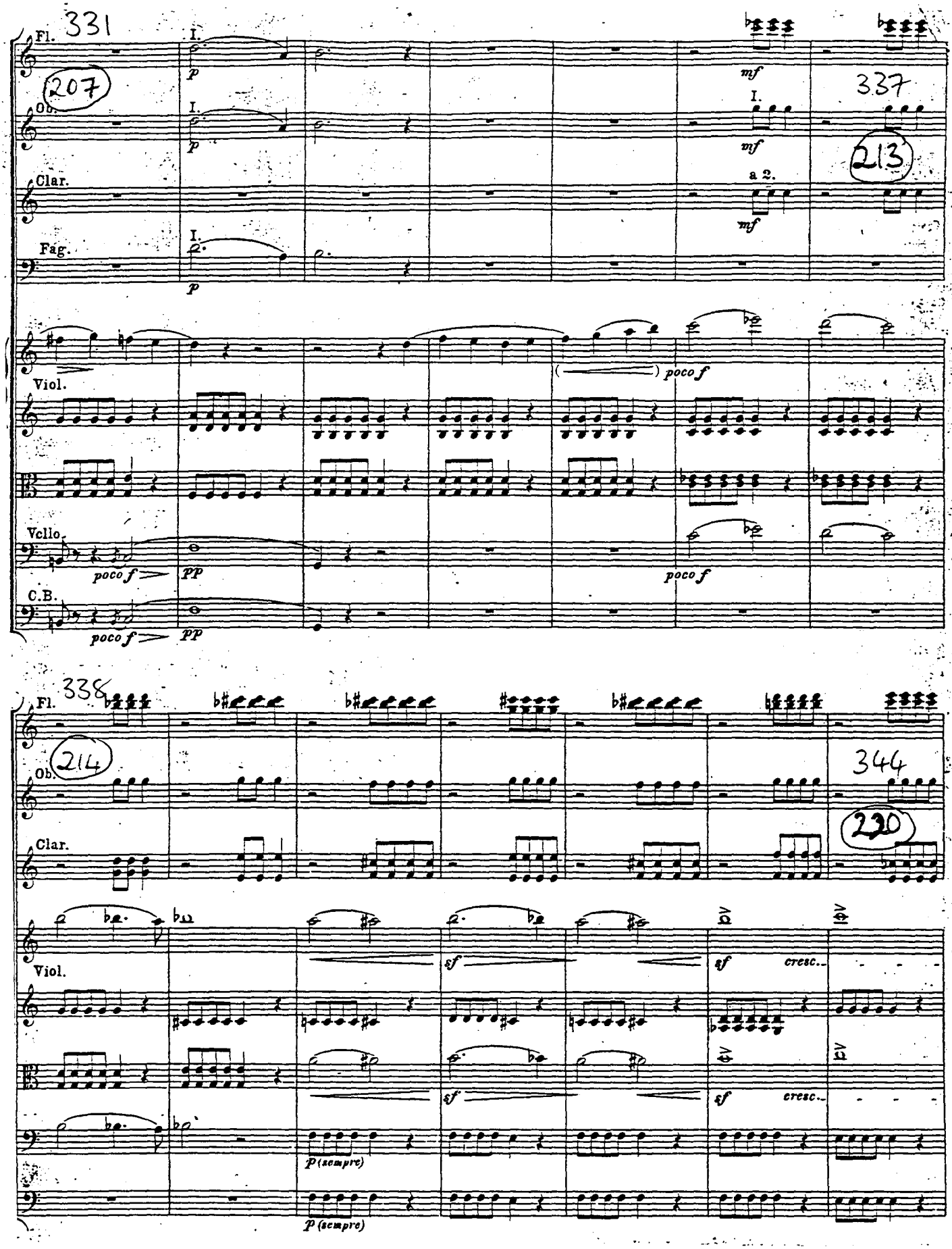

219
226
232
242
248
255
262
266
un Poco ritenuto
pizzo

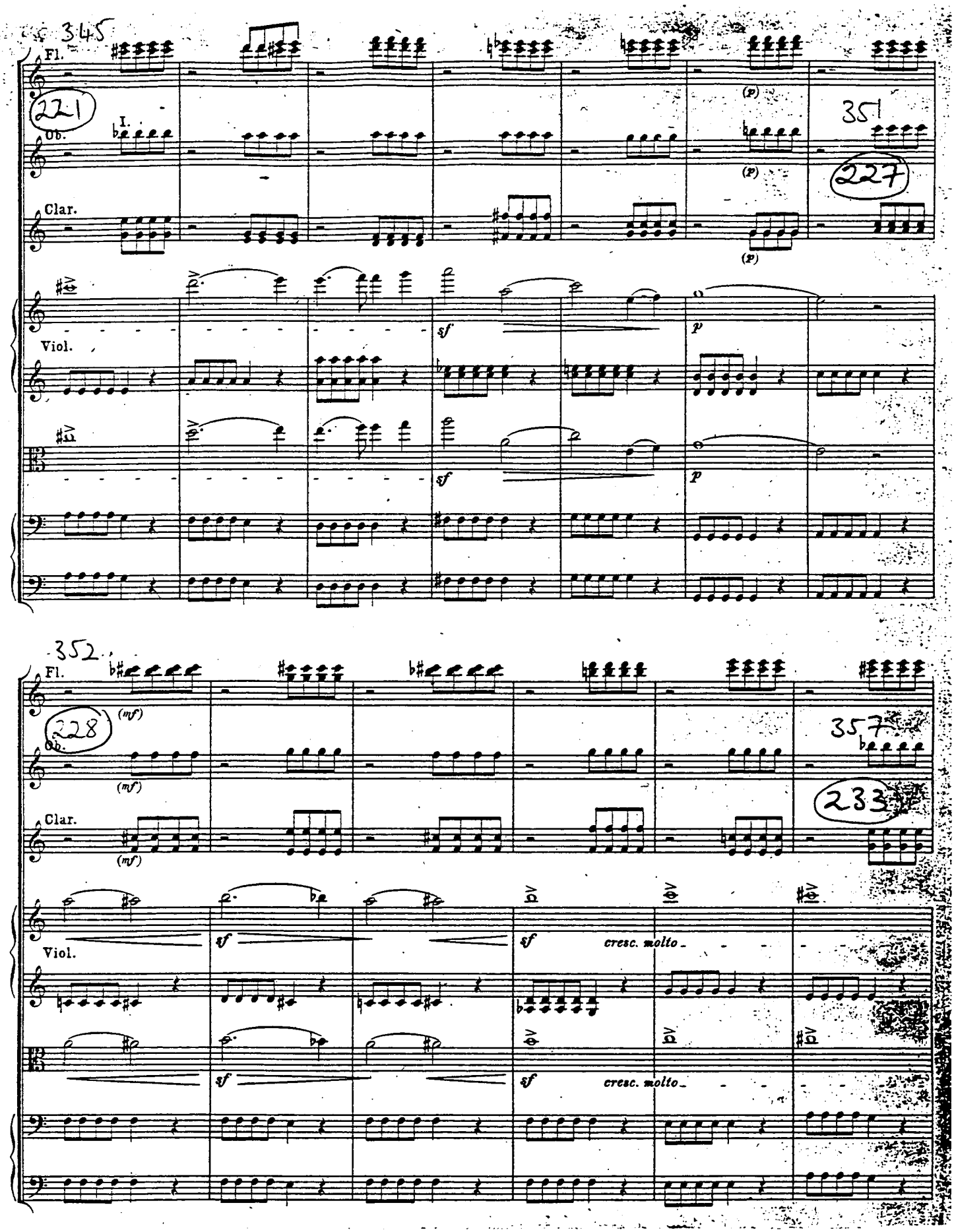

Fl.
Ob.
Clar. in C (Ut).
I. II. in F (Fa).
4 Corni.
III. IV. in C (Ut).
Fag.
Ctti. in A (La).
Viol. I.
Viol. II.
Viola.
Vcello.
C. B.
267
279
p espress.
mf espress.
arco espress.
pizz.
espress.
mf
292
espress.
pizz.

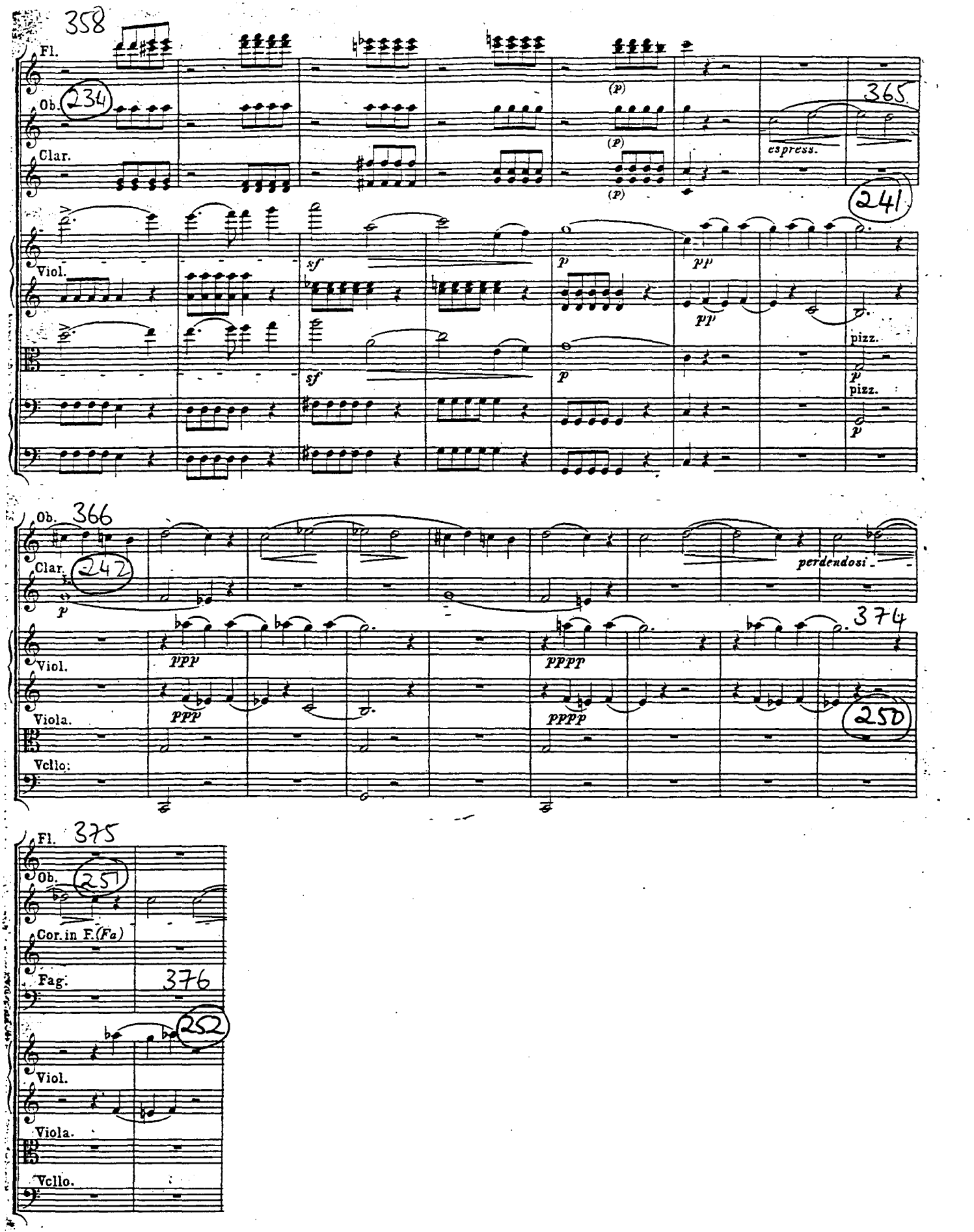

1.
302
293
305
301
313
173 80
173 92
173 88
173 89
173 100
cresc.
2.
314
320
173 101
173 107
arco
p espress.
poco f

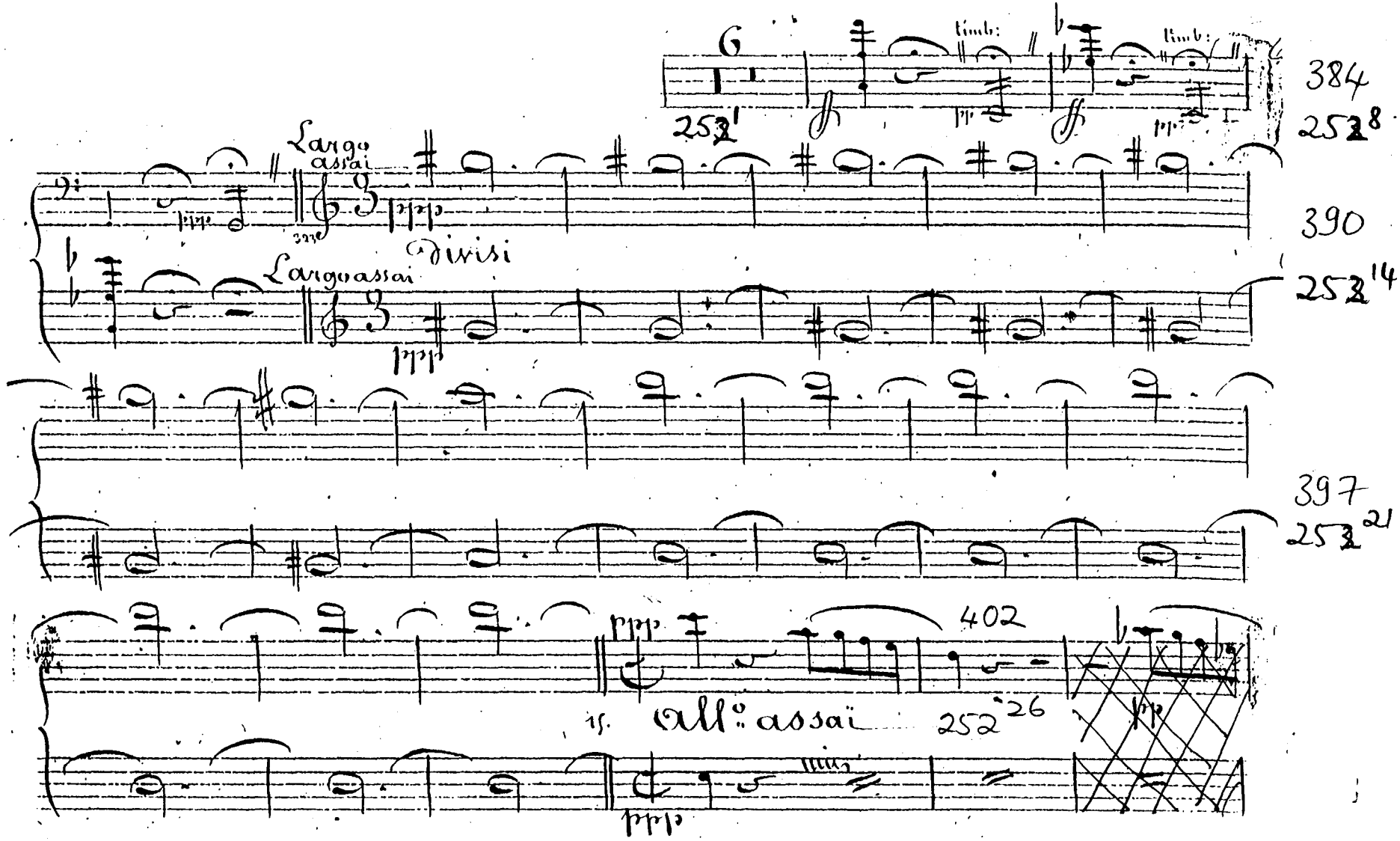

321
197
198
199
Vcllo
pp
poco f

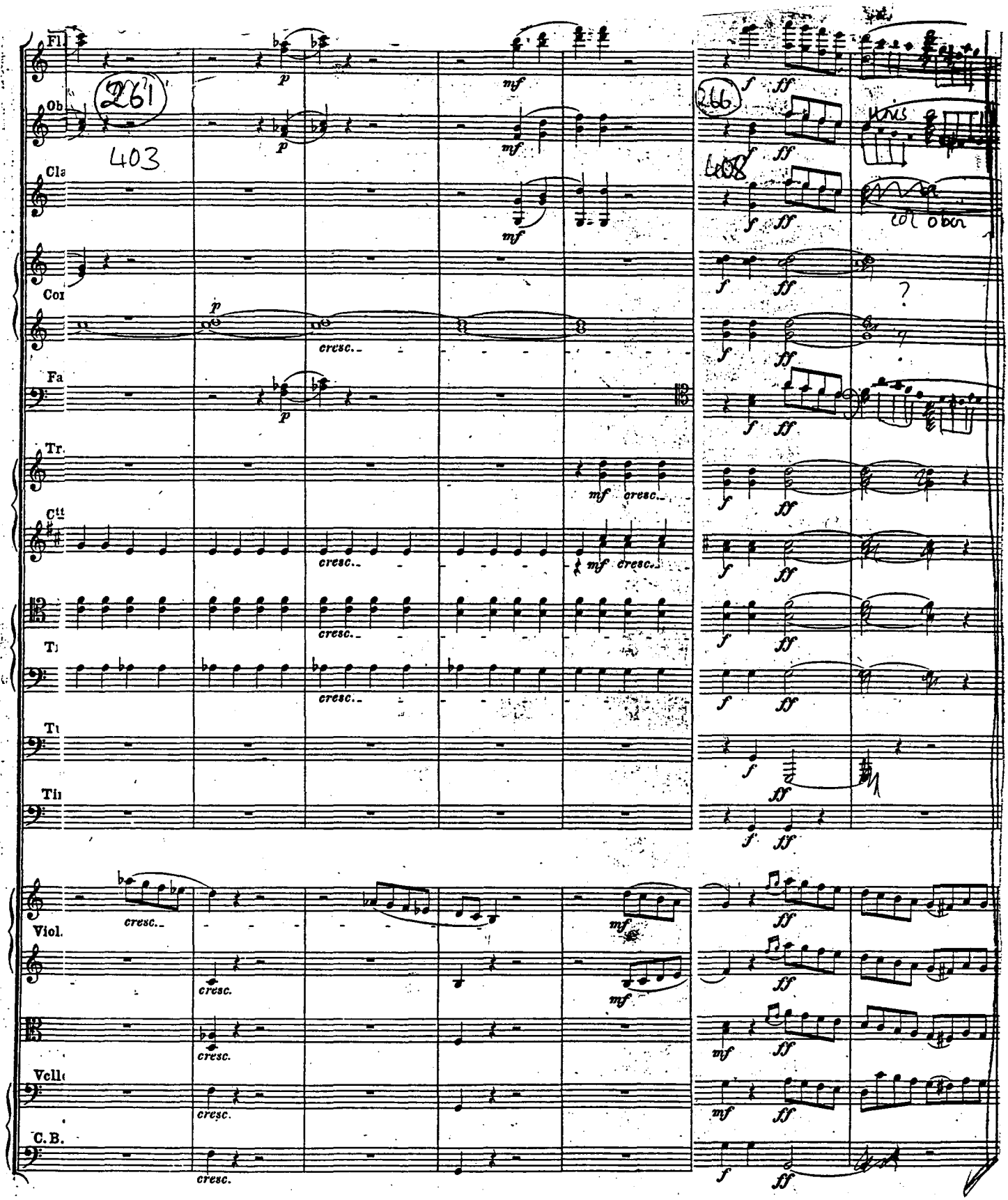

Fl. I.
324
200
Ob. I.
330
206
Clar.
Cor. in F.(Fa)
Fag.
Viol.
Vcllo. e C.B.
pp
poco f
ppp

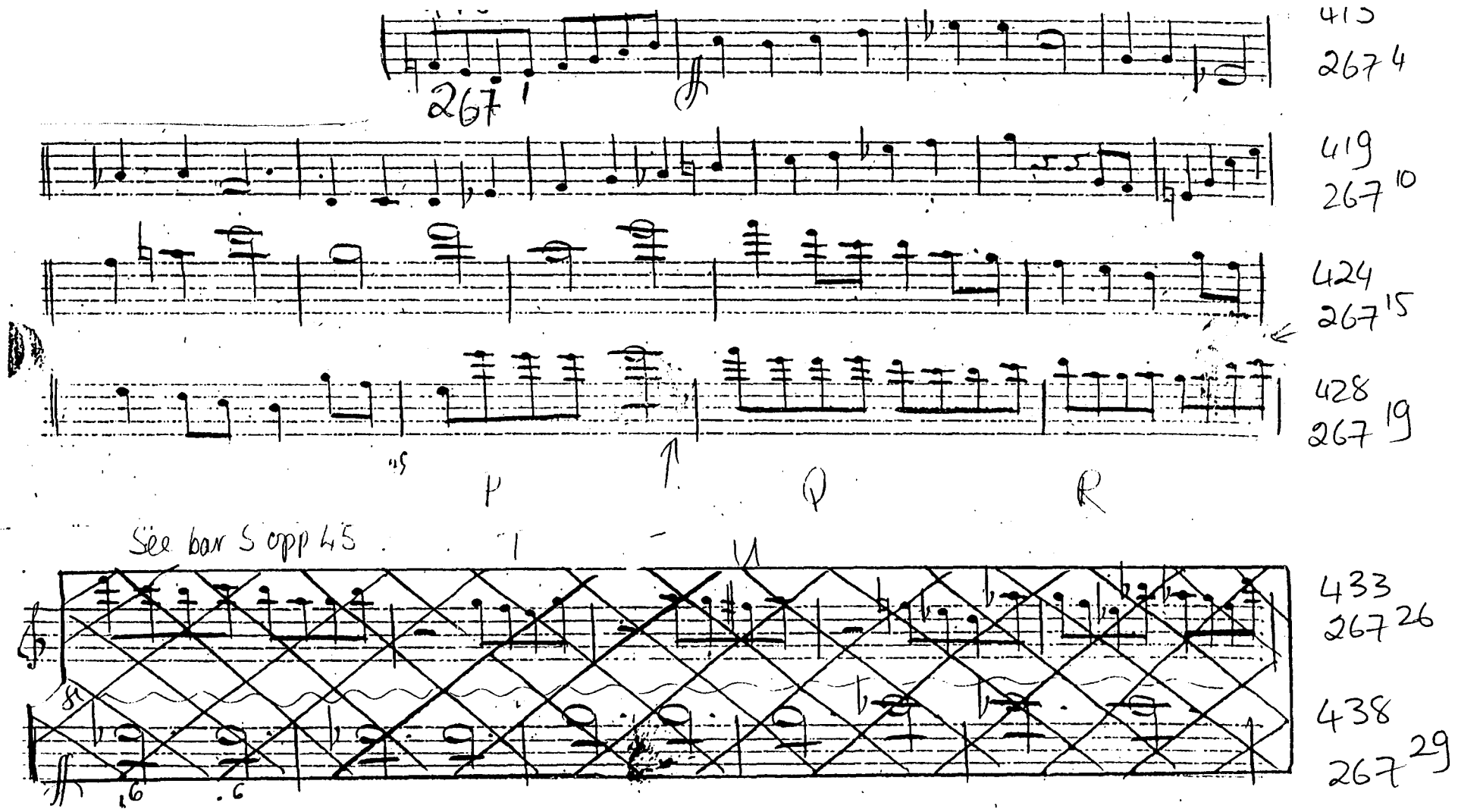

331
Fl.
I.
p
mf
207
Ob.
I.
p
I.
mf
337
213
Clar.
a 2.
mf
Fag.
I.
p
Viol.
poco f
Vcllo.
poco f
pp
poco f
C.B.
poco f
pp
338
Fl.
214
Ob.
344
220
Clar.
Viol.
sf
sf
cresc.
sf
sf
cresc.
p (sempre)
p (sempre)

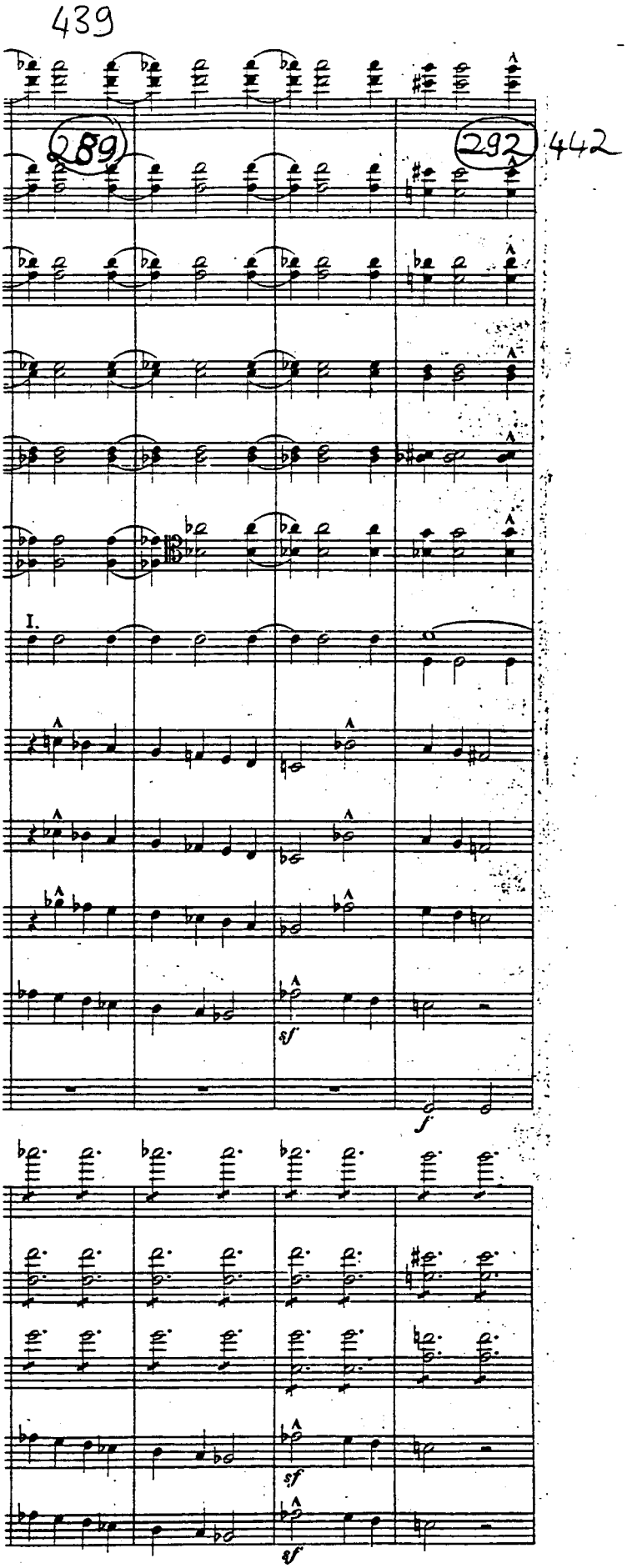

345
Fl.
221
Ob.
I.
Clar.
Viol.
(p)
351
227
sf
p
352
228
(mf)
357
233
cresc. molto

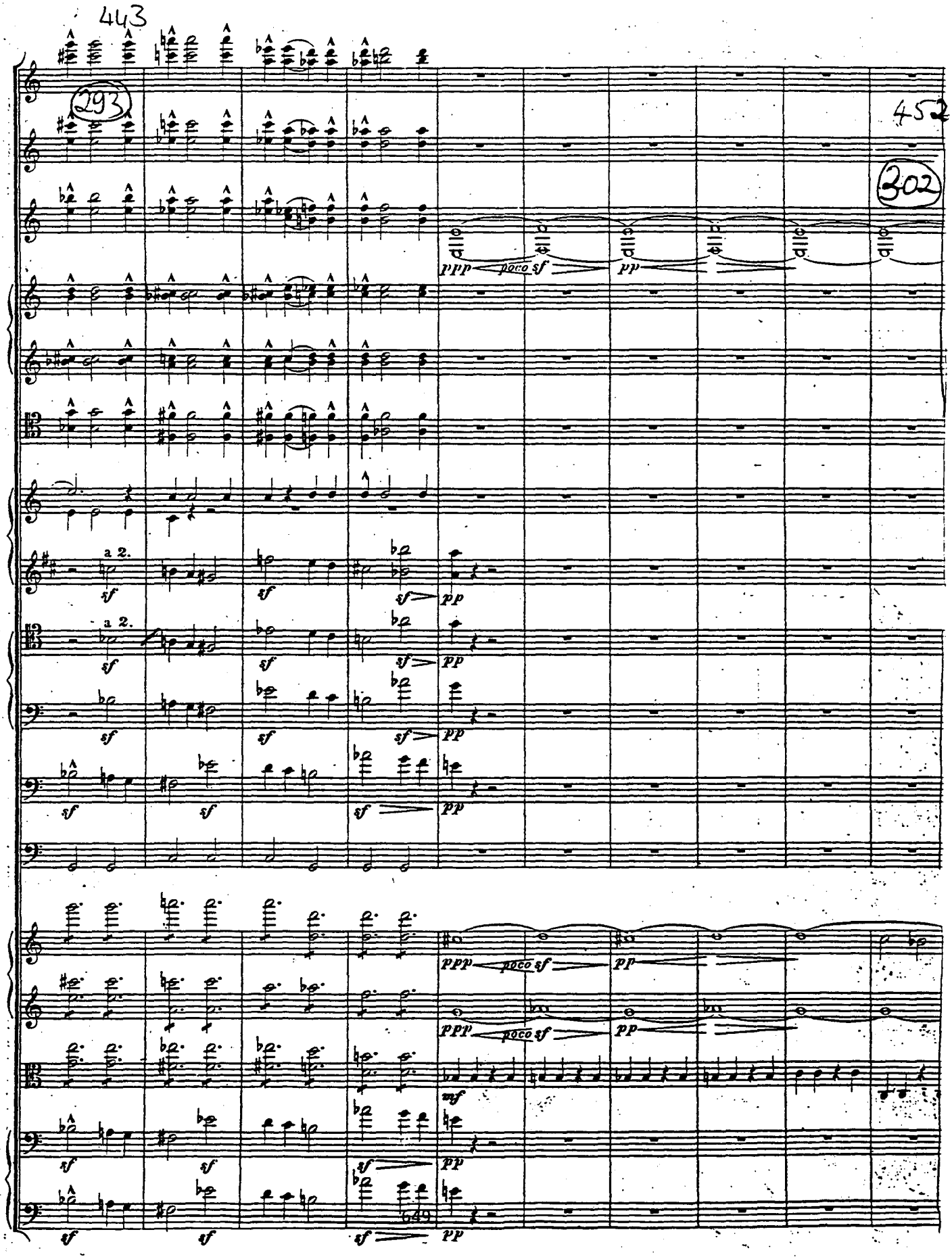

358
Fl.
Ob.
234
Clar.
(p)
(p)
(p)
365
espress.
241
Viol.
sf
p
pp
pp
pizz.
p
pizz.
p
sf
p
Ob.
366
Clar.
242
p
perdendosi
374
Viol.
ppp
pppp
Viola.
ppp
pppp
250
Vcllo.
Fl.
375
Ob.
251
Cor. in F. (Fa)
Fag.
376
252
Viol.
Viola.
Vcllo.

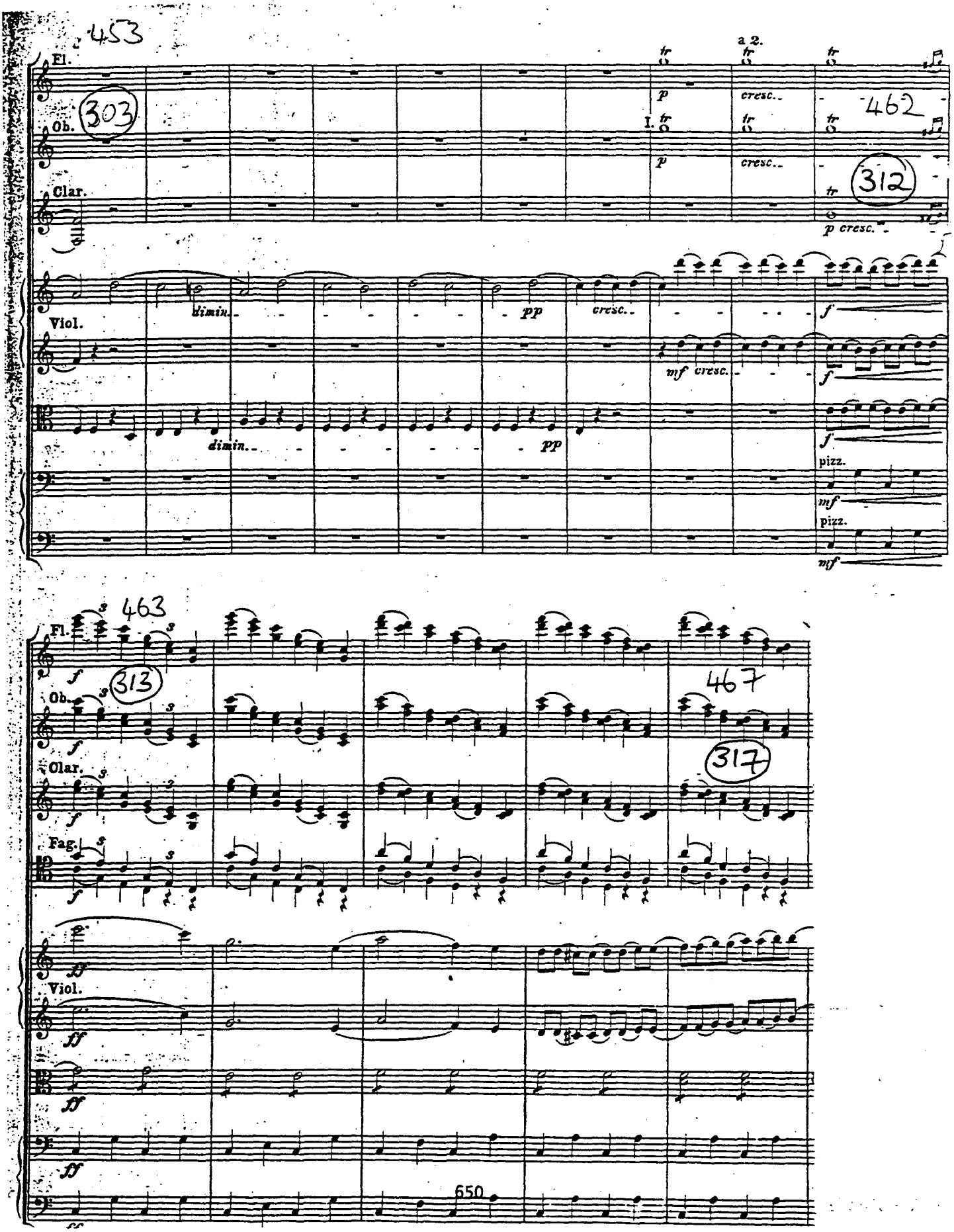

G
timb:
timb:
384
252 8
Largo assai
ppp
390
divisi
Largo assai
252 14
397
252 21
402
All° assai
252 26

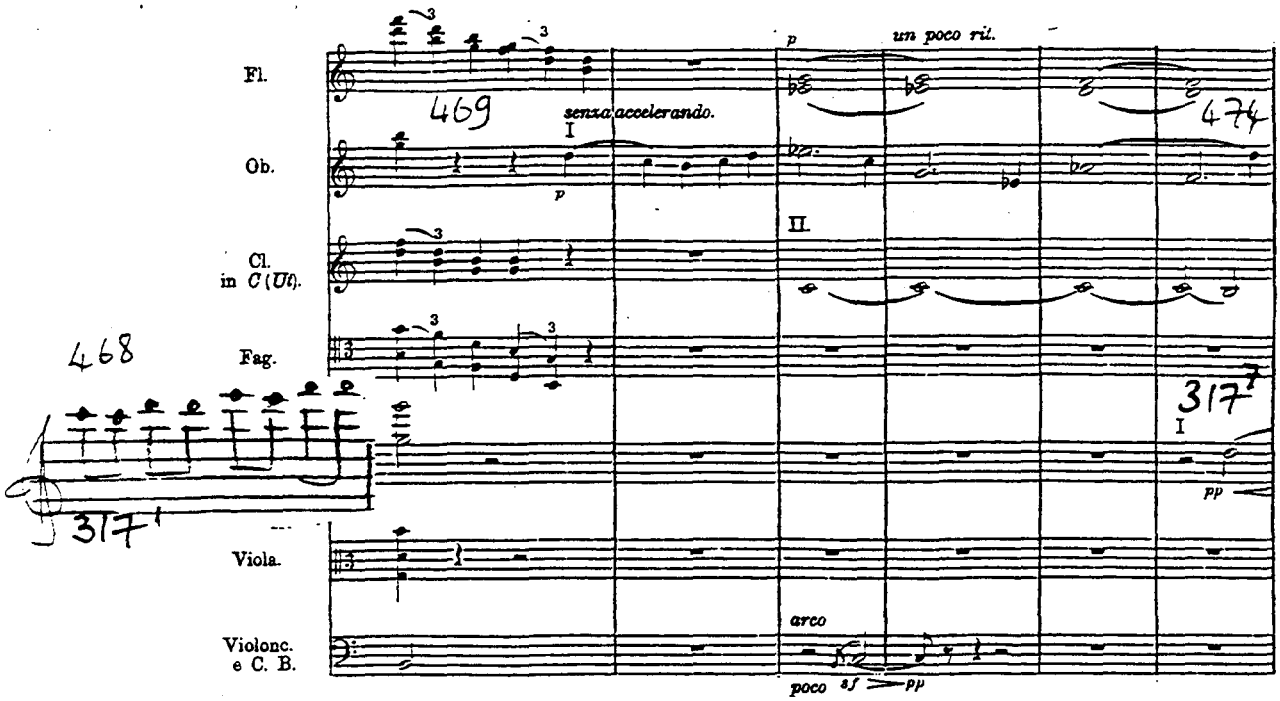

Fl.
Ob.
Cla
Cor
Fa
Tr.
Ctt
Tr
Tu
Tin
Viol.
Vcll
C.B.
261
403
266
408
col oboi
cresc.

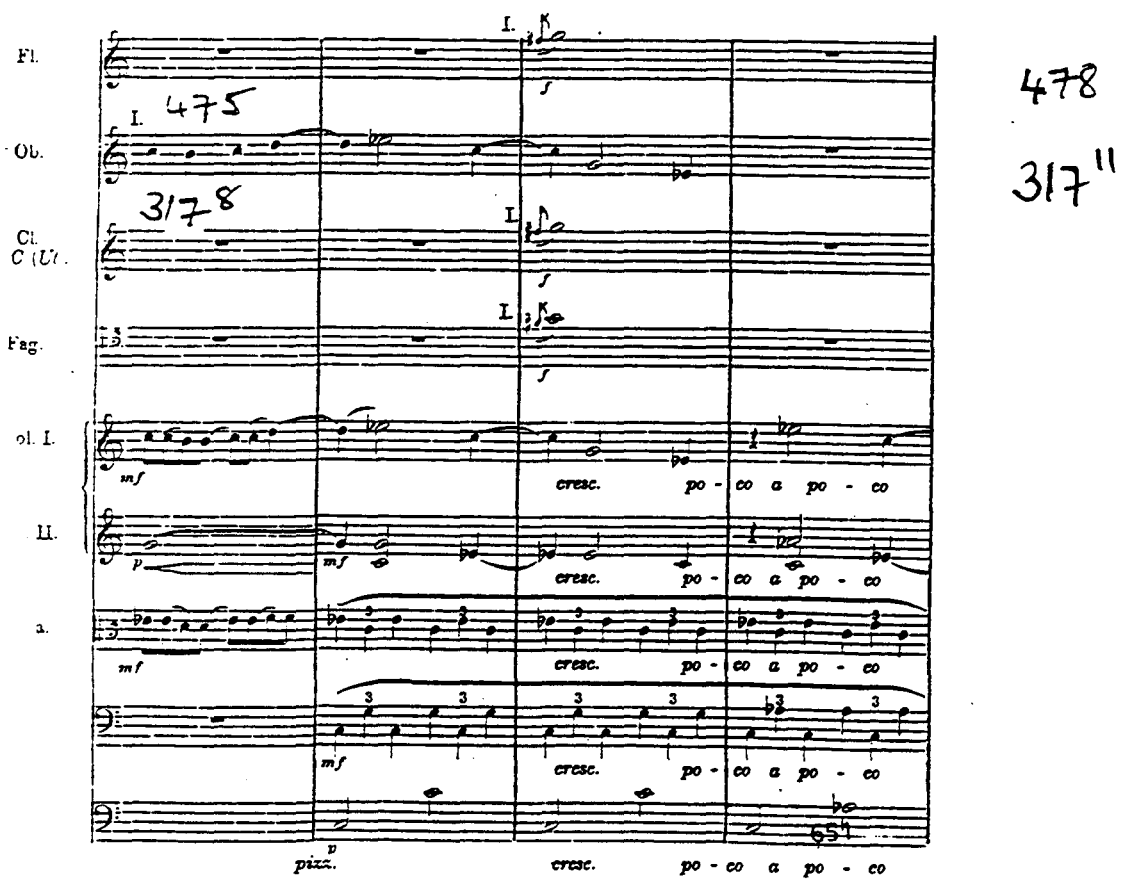

415
267 4
267 1
419
267 10
424
267 15
428
267 19
P
Q
R
See bar 5 opp 45
433
267 26
438
267 29


439
289
292
442
I.
sf
f
sf
sf


443
293
452
202
ppp poco sf pp
a 2.
sf
pp
mf
649


453
Fl.
a 2.
tr
p
cresc.
462
303
Ob.
I.
312
Clar.
p cresc.
dimin.
pp
cresc.
f
Viol.
mf cresc.
pizz.
mf
463
313
467
317
Fag.
ff
650





Fl.

Ob.

Cl. in C (Ut).

Fag.

Viola.

Violonc. e C. B.

469 senza accelerando. I p

un poco rit. p

474

II.

468

317¹

317⁷ I pp

arco poco sf pp

Fl.

Ob.

Cl. C (Ut).

Fag.

ol. I.

II.

a.

I. 475

317⁸

I. f

mf p mf

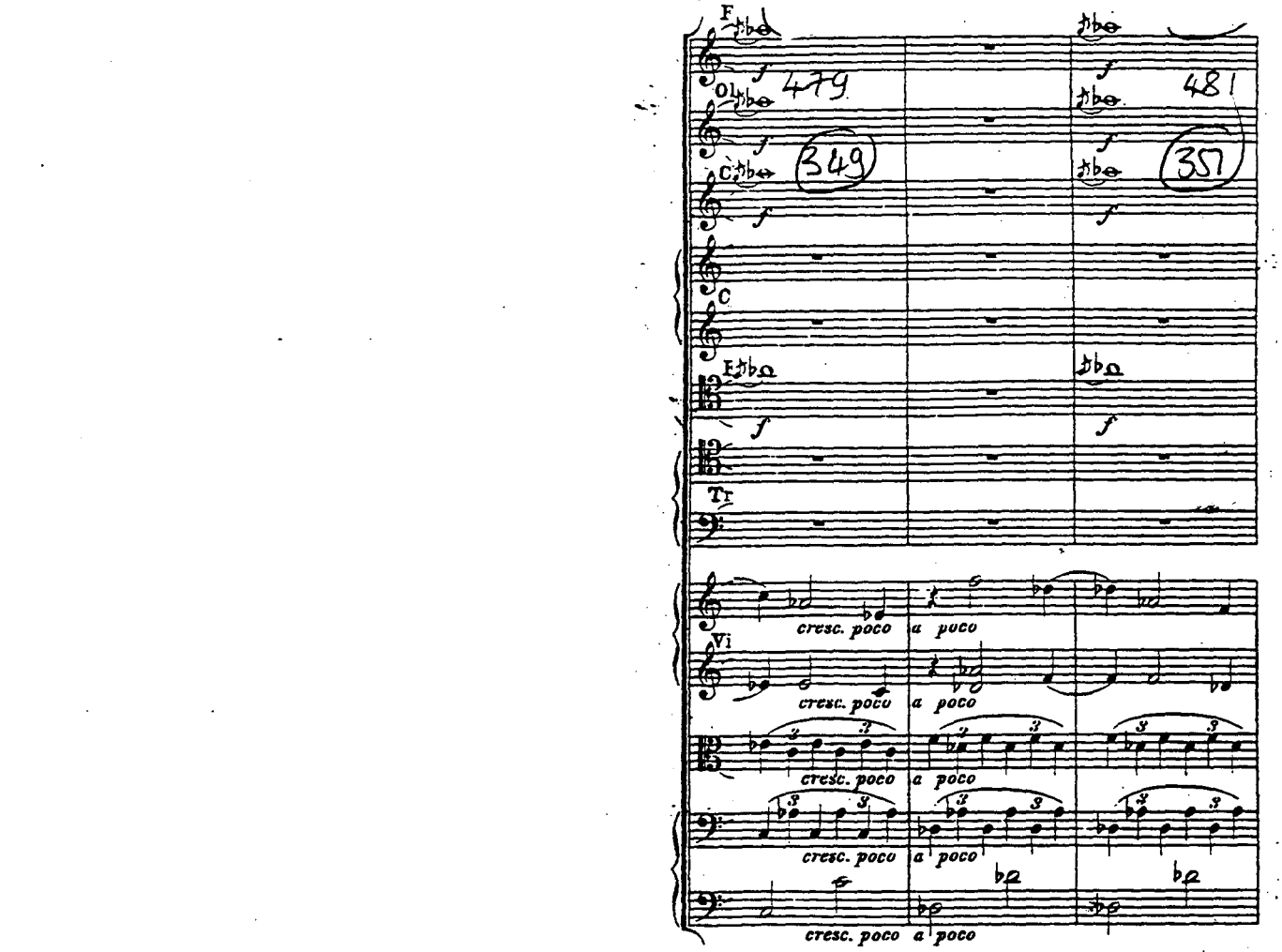
cresc. po - co a po - co

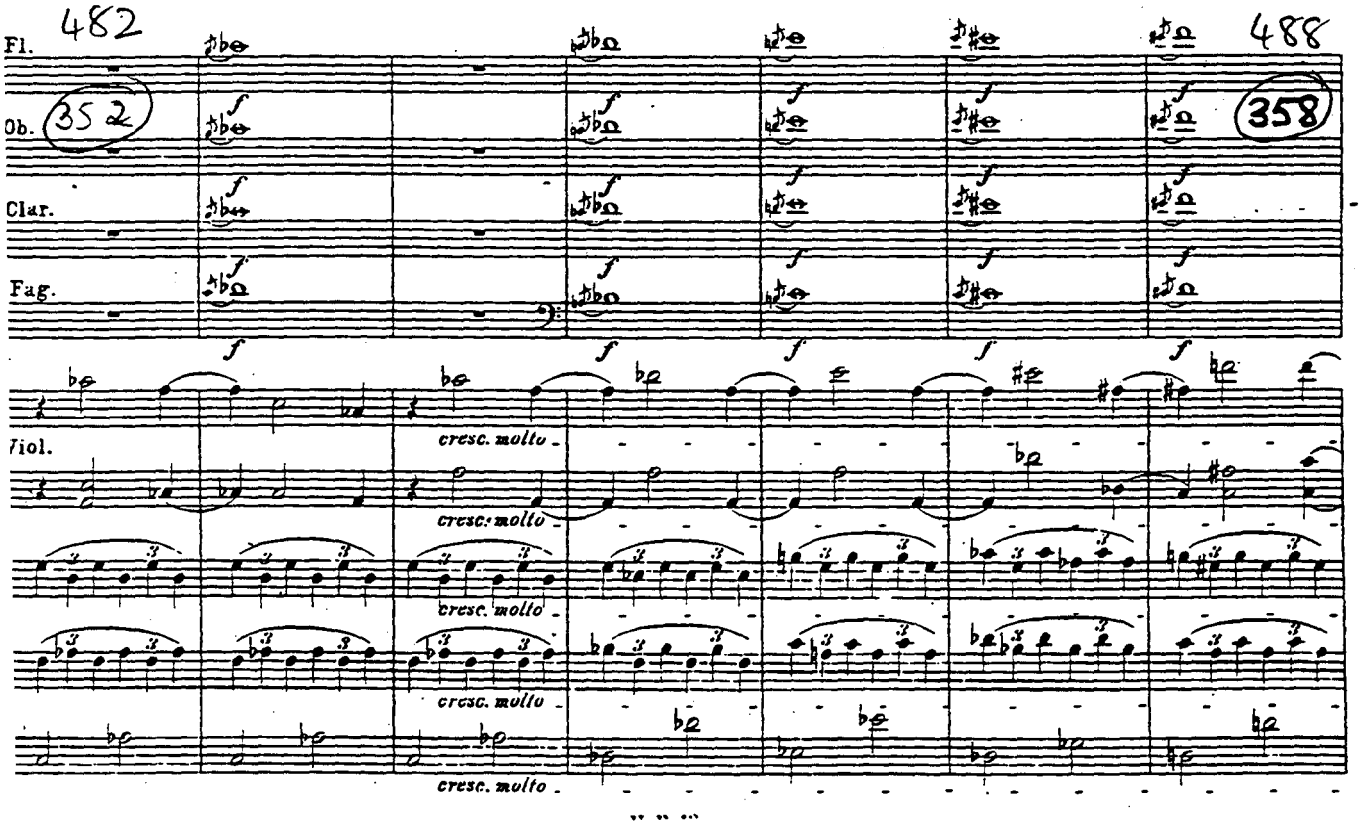
pizz. p

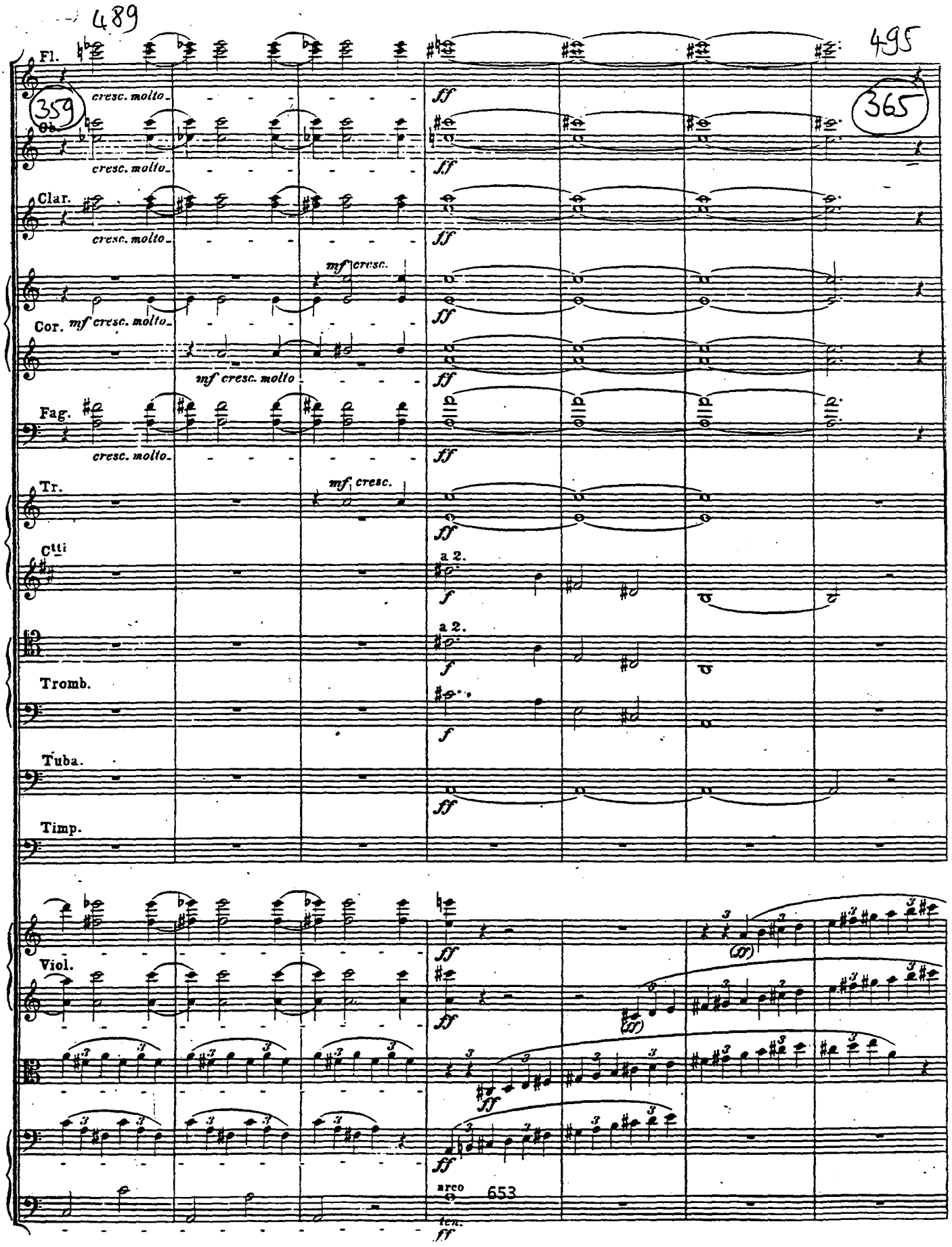
65⁴

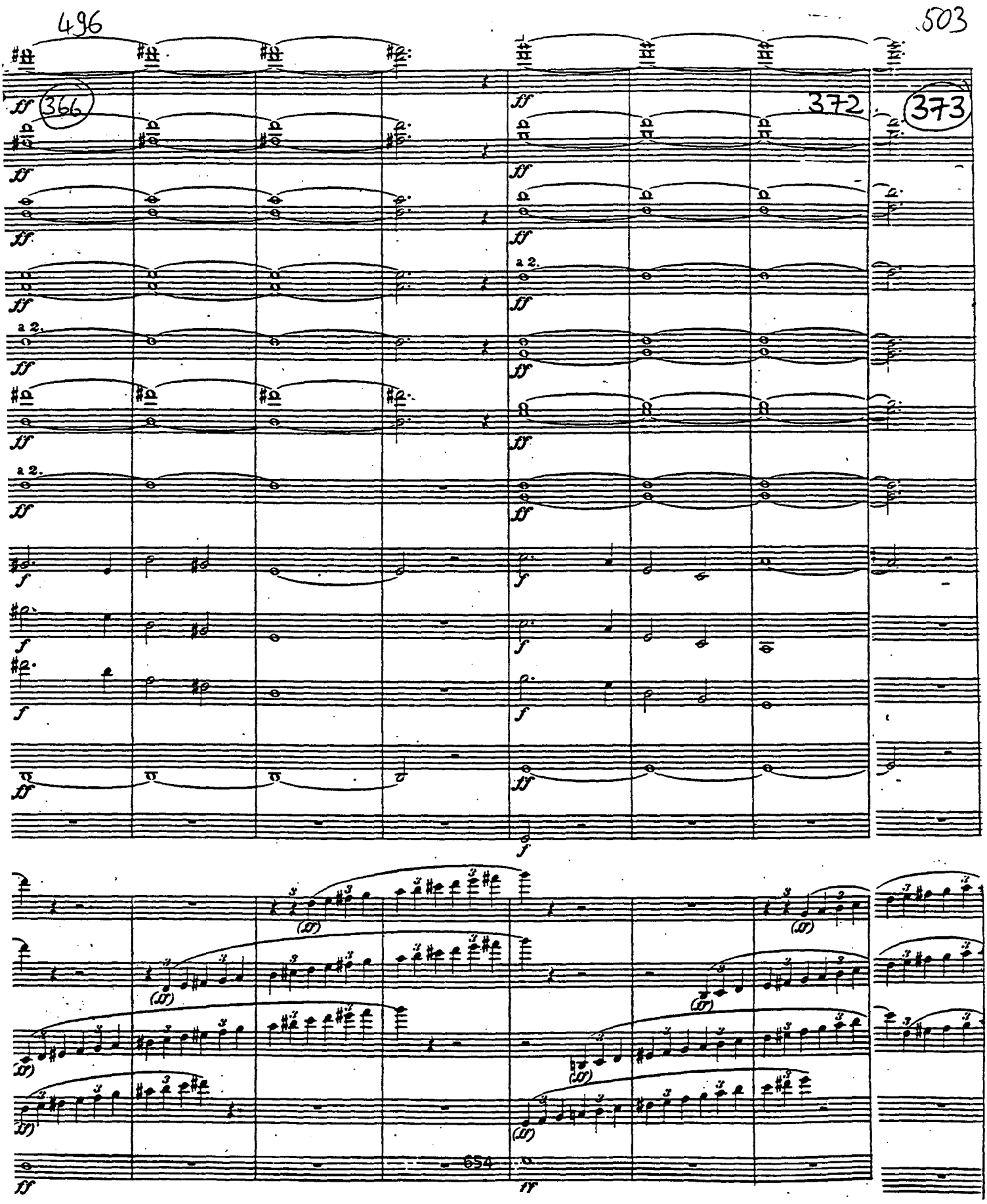
478

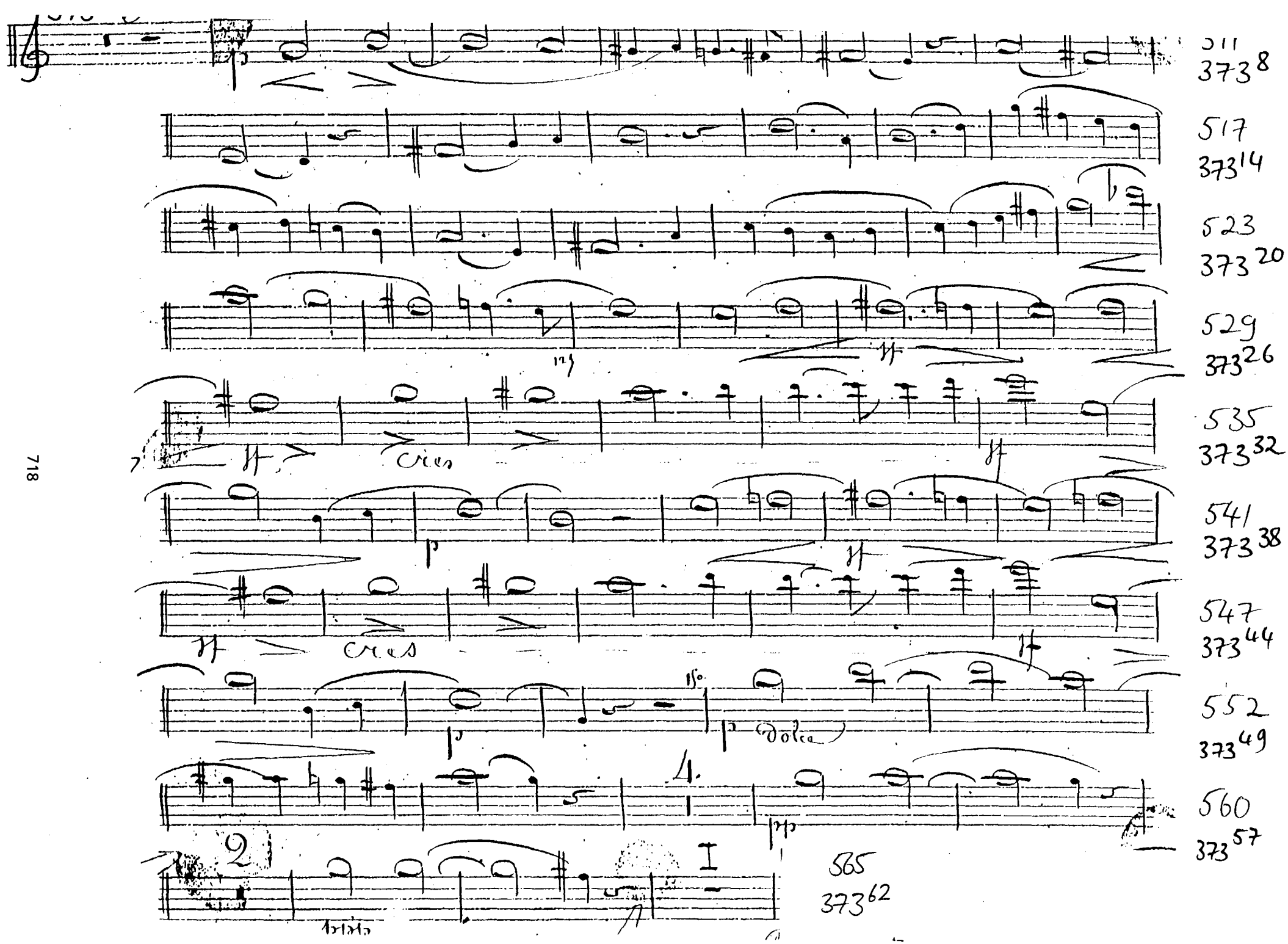
317¹¹

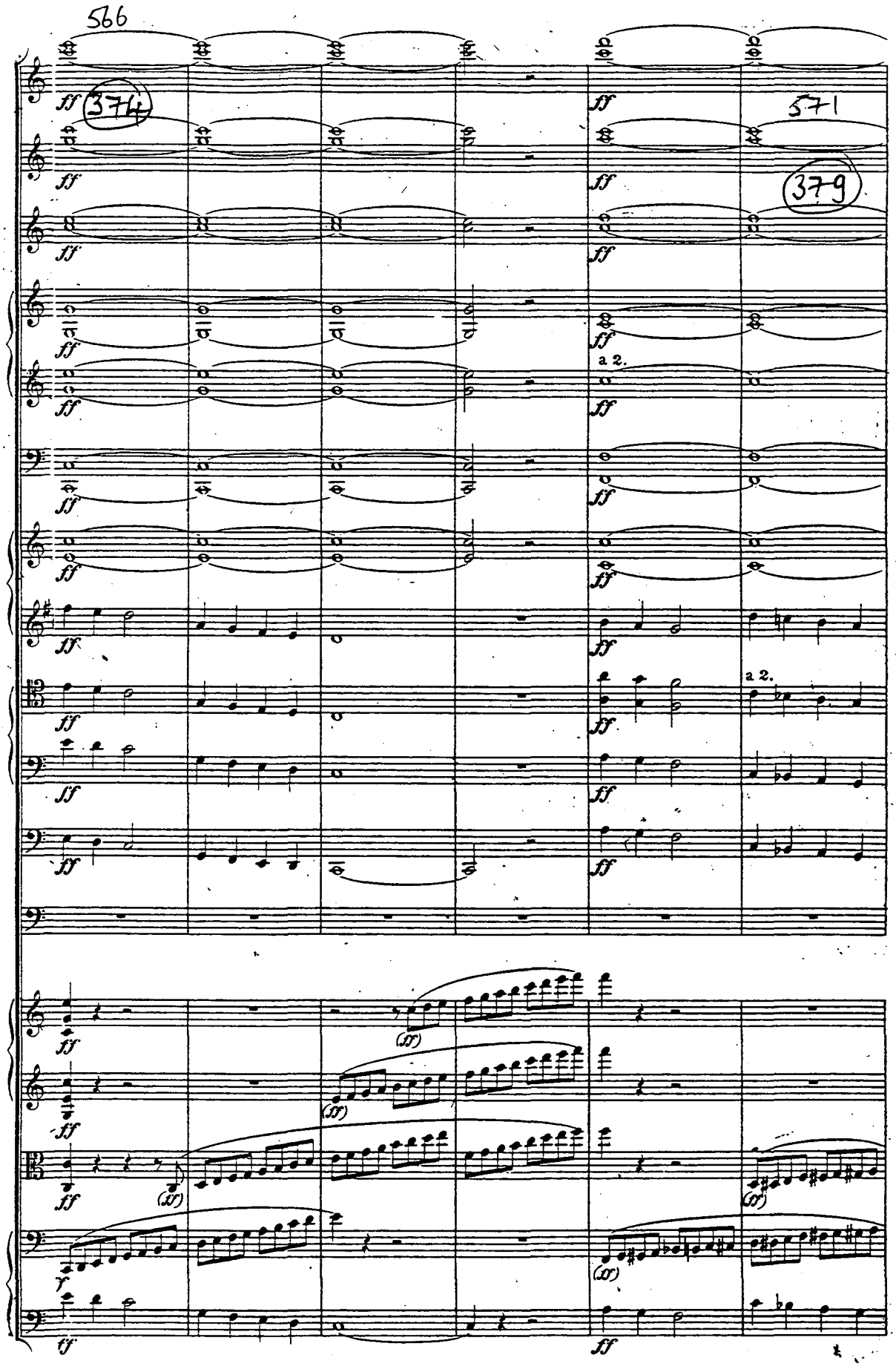

F
Ob
C
C
E
Tr
Vi
479
481
349
357
cresc. poco
a poco

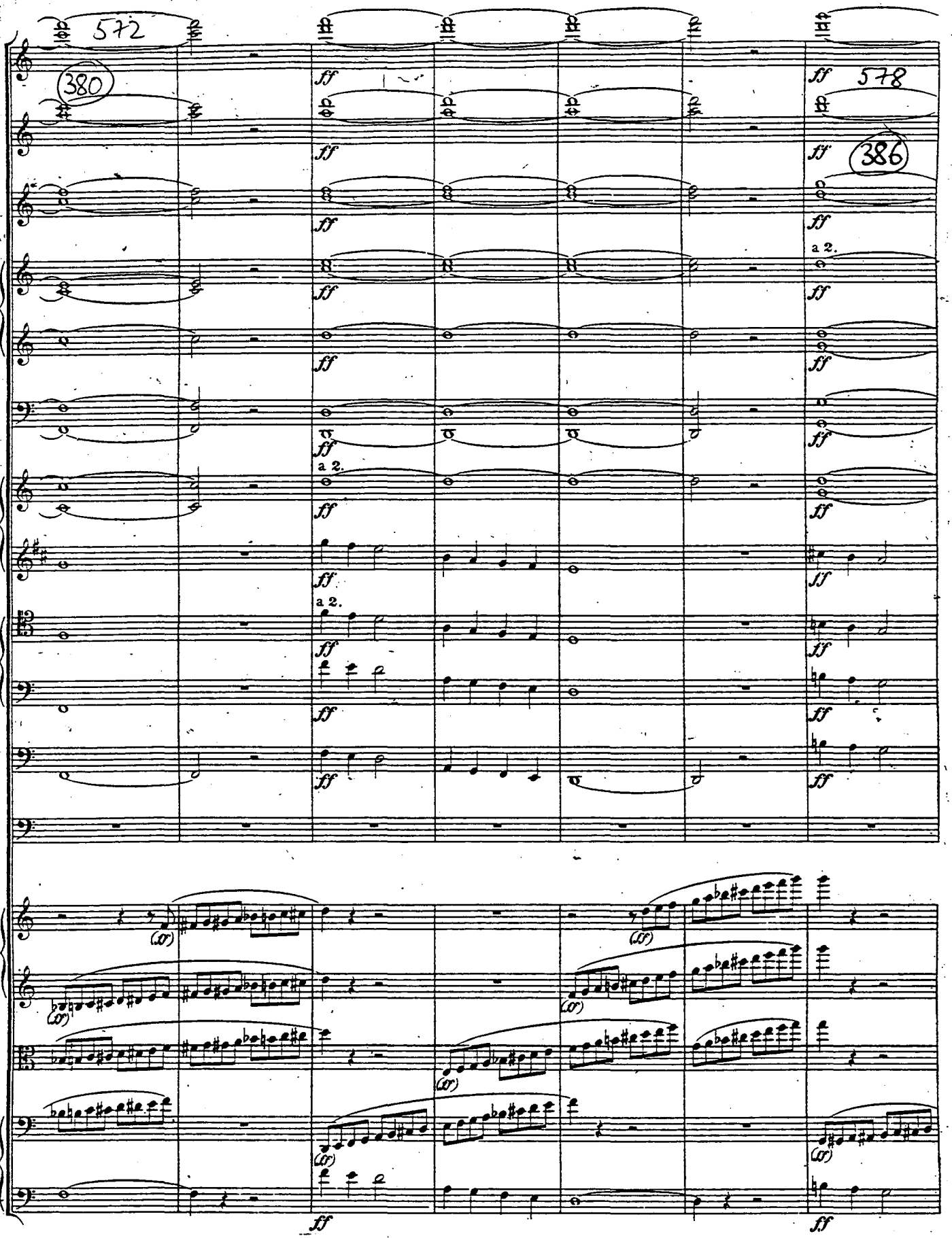

482
488
Fl.
Ob.
Clar.
Fag.
Viol.
352
358
cresc. molto

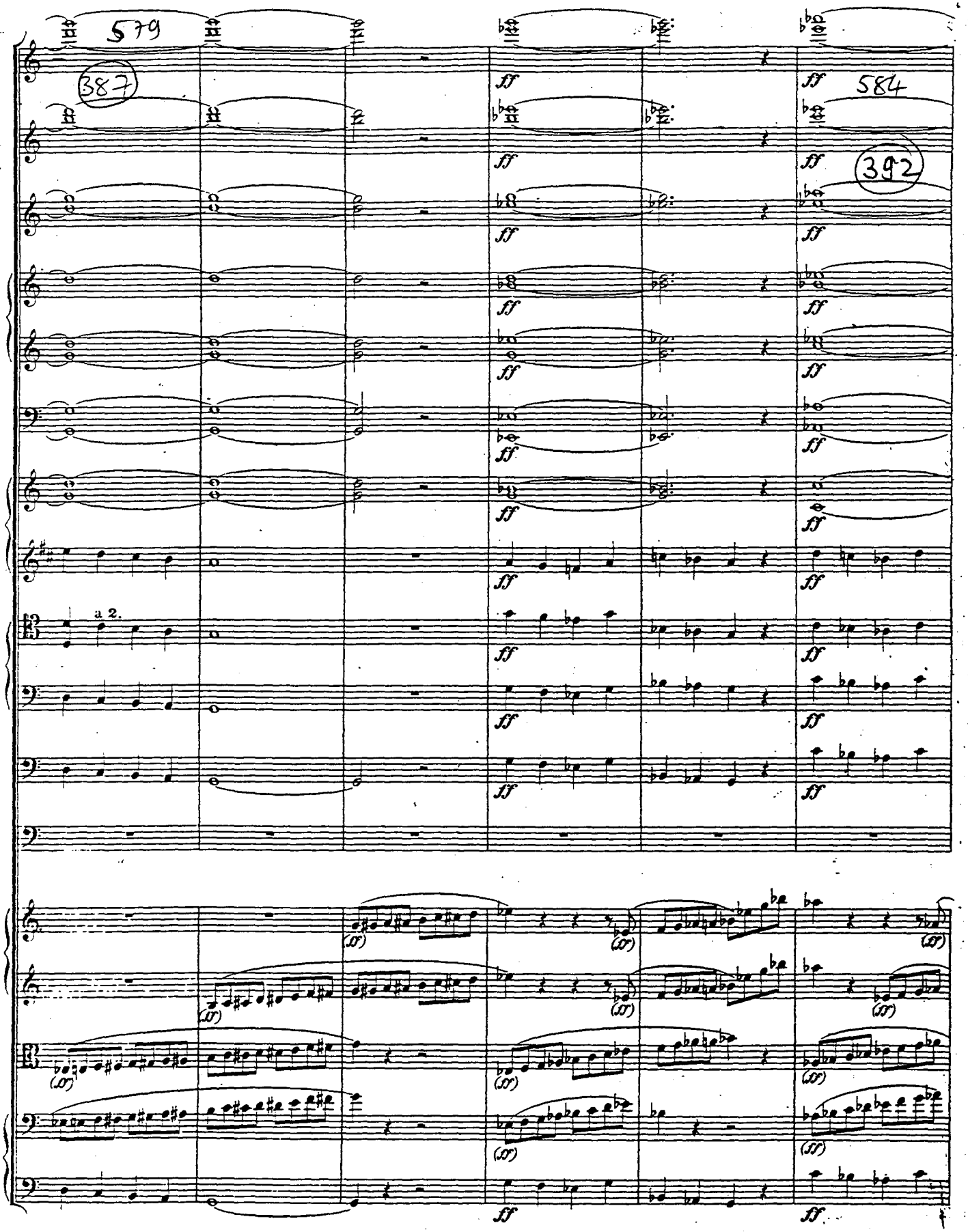

489
495
359
365
Fl.
Ob.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.
Tuba.
Timp.
Viol.
cresc. molto
ff
mf cresc.
mf cresc. molto
a 2.
f
(ff)
arco
653
ten.

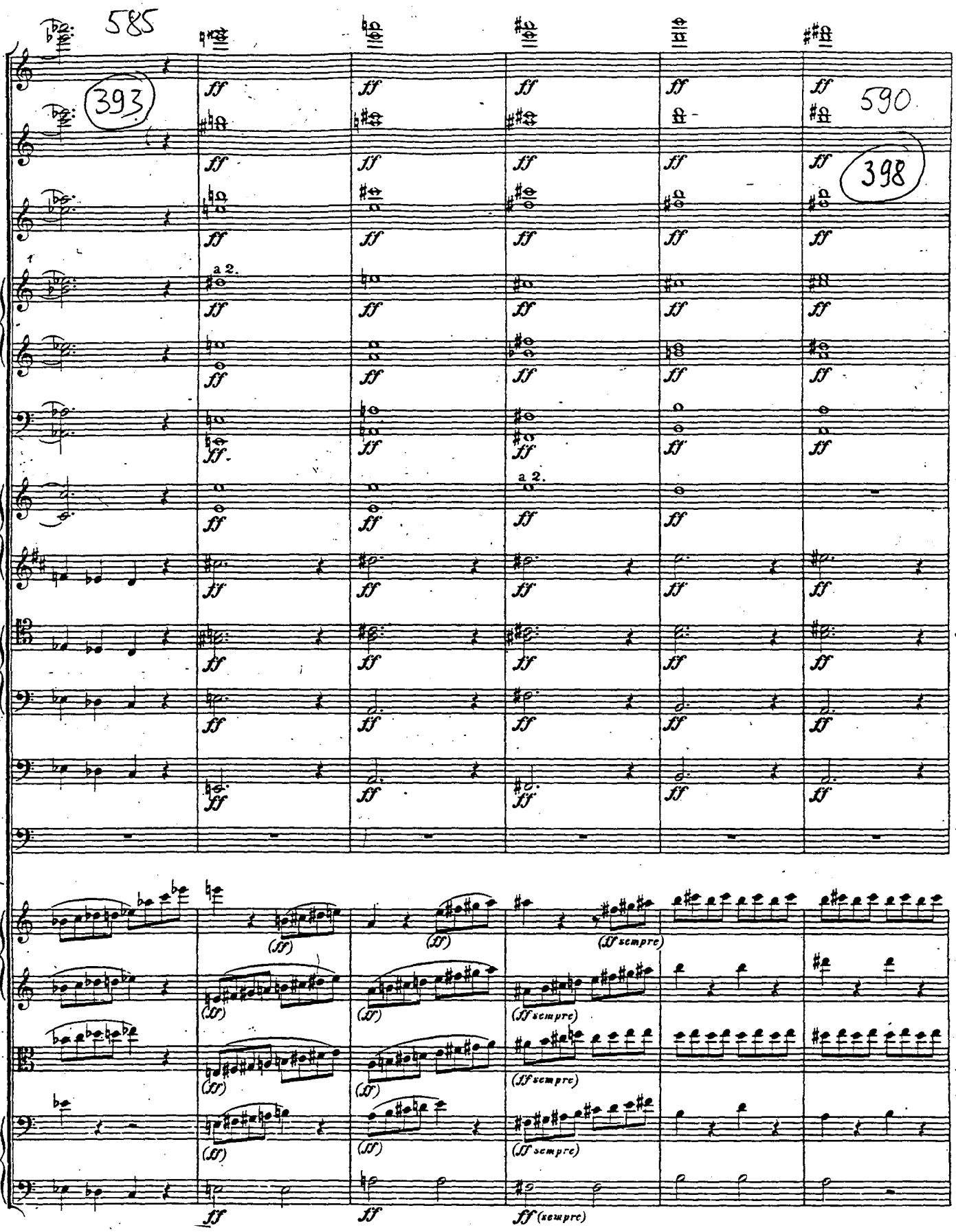

496
503
366
372
373
a 2.
654

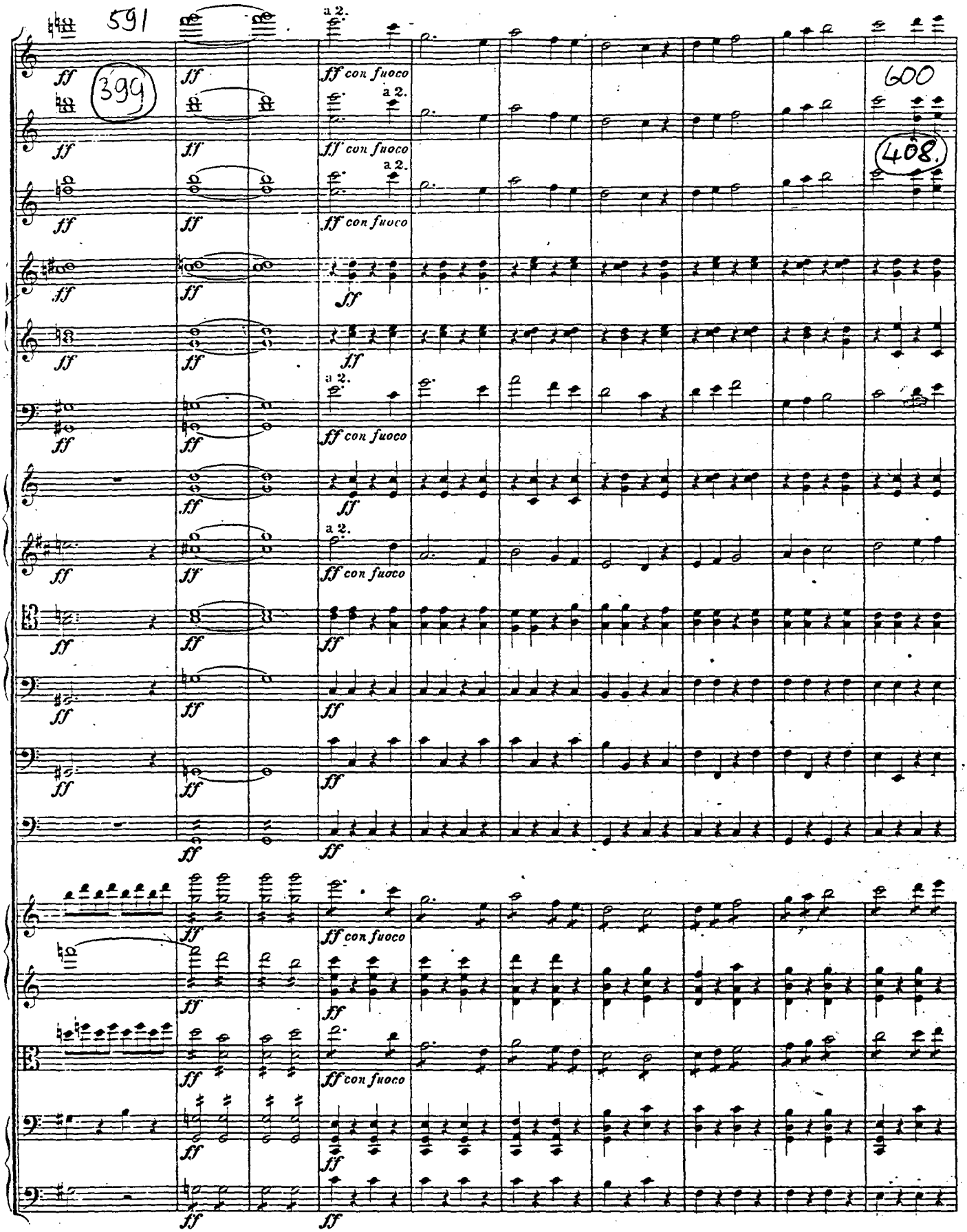

511
373 8
517
373 14
523
373 20
529
373 26
535
373 32
541
373 38
547
373 44
552
373 49
560
373 57
565
373 62
cresc
cresc
Dolce
Triste

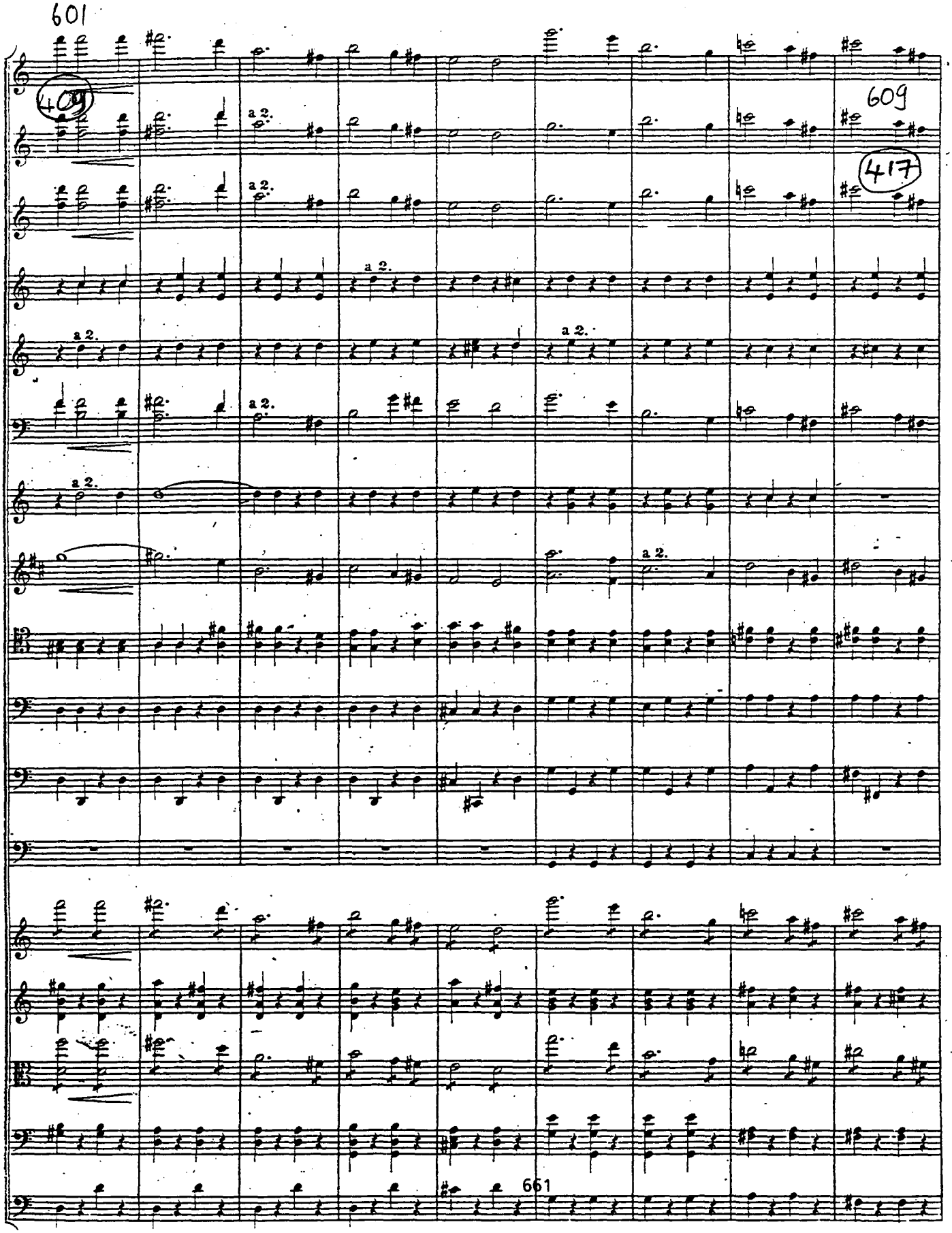

566
374
571
379
a 2.
a 2.

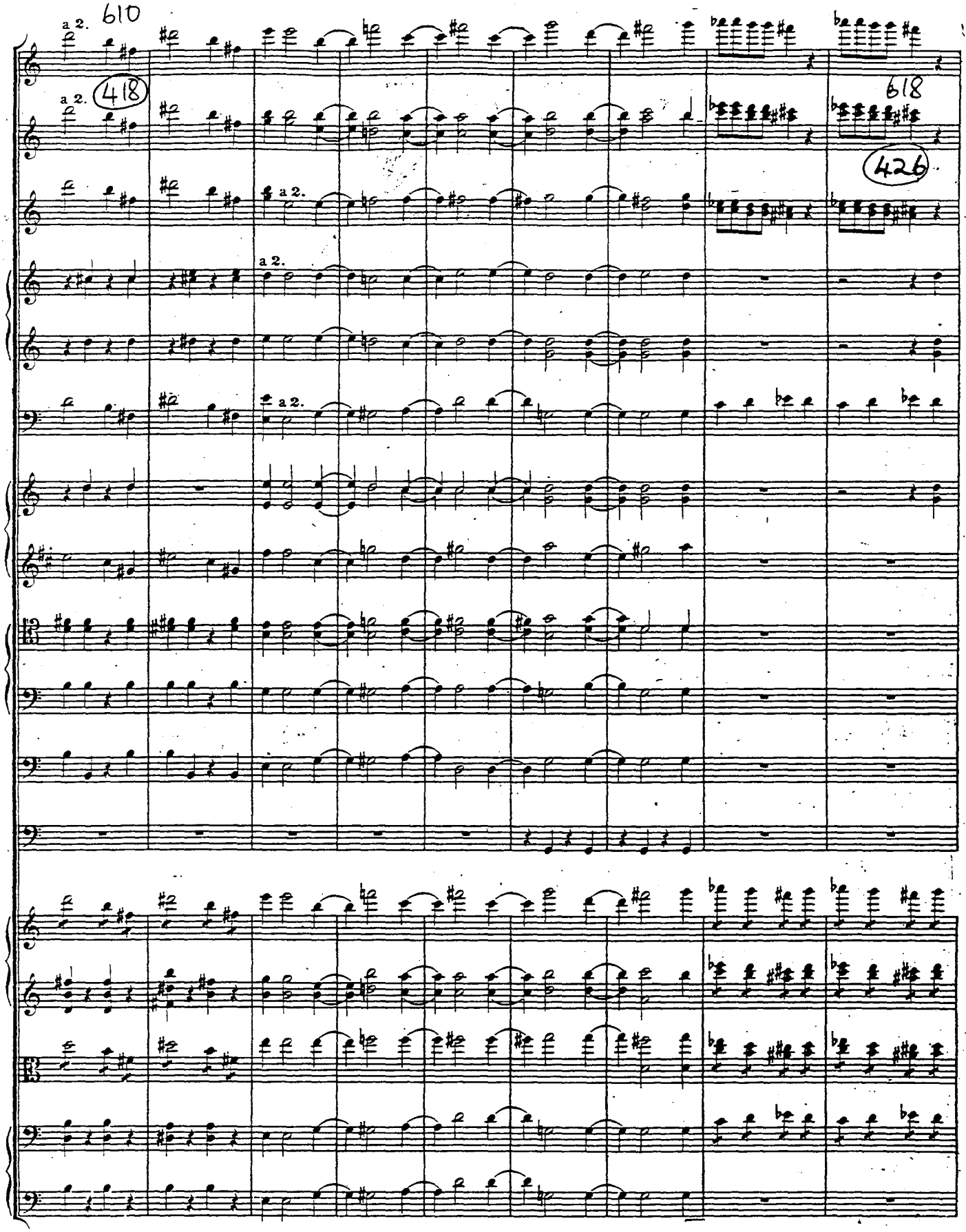

572
380
578
386
a 2.
a 2.
ff
(ff)

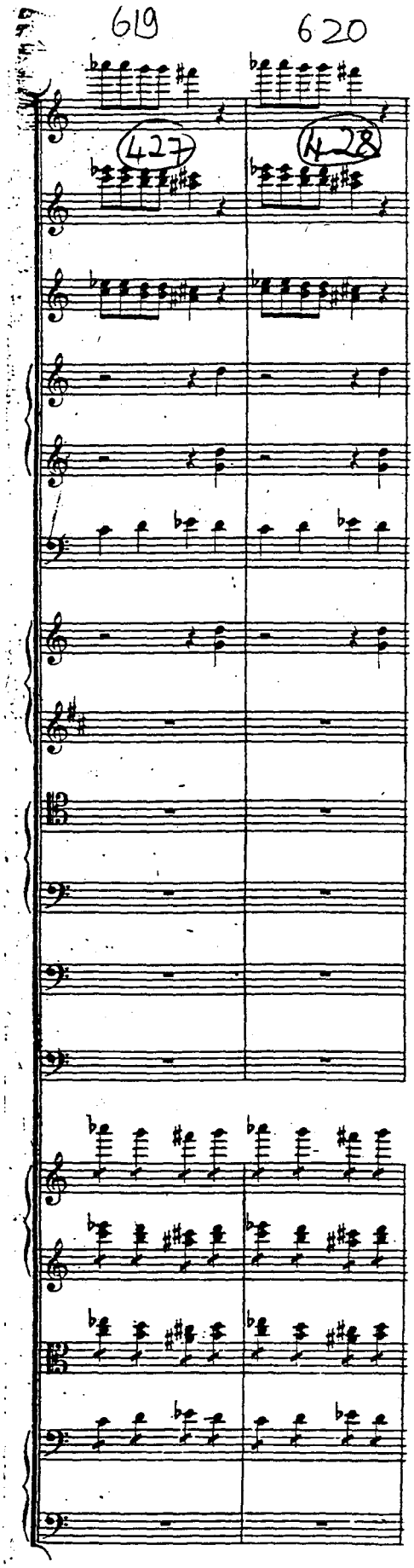

579
387
584
392
a 2.

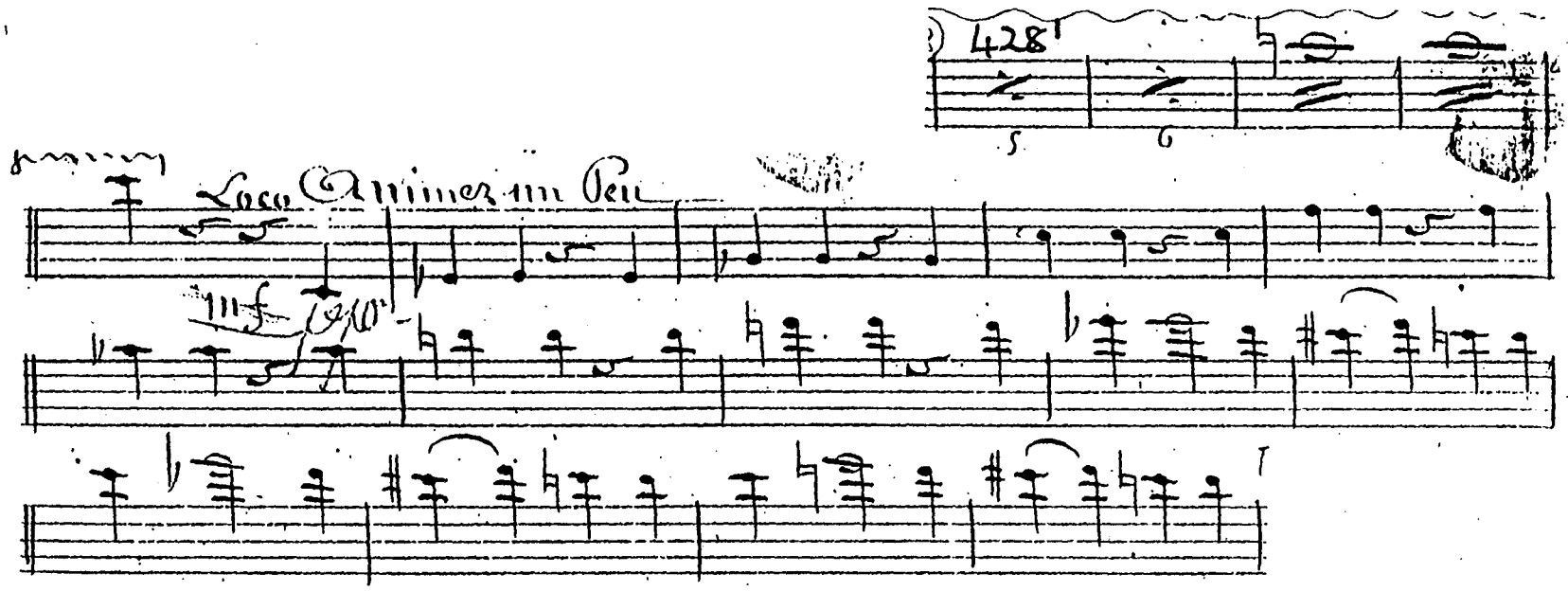

585
393
590
398
a 2.
a 2.
ff
(ff)
(ff sempre)
ff (sempre)


591
399
600
408.
a 2.
ff
ff con fuoco


601
609
417
a 2.
661


610
a 2.
418
618
426
a 2.


619
620
427
428

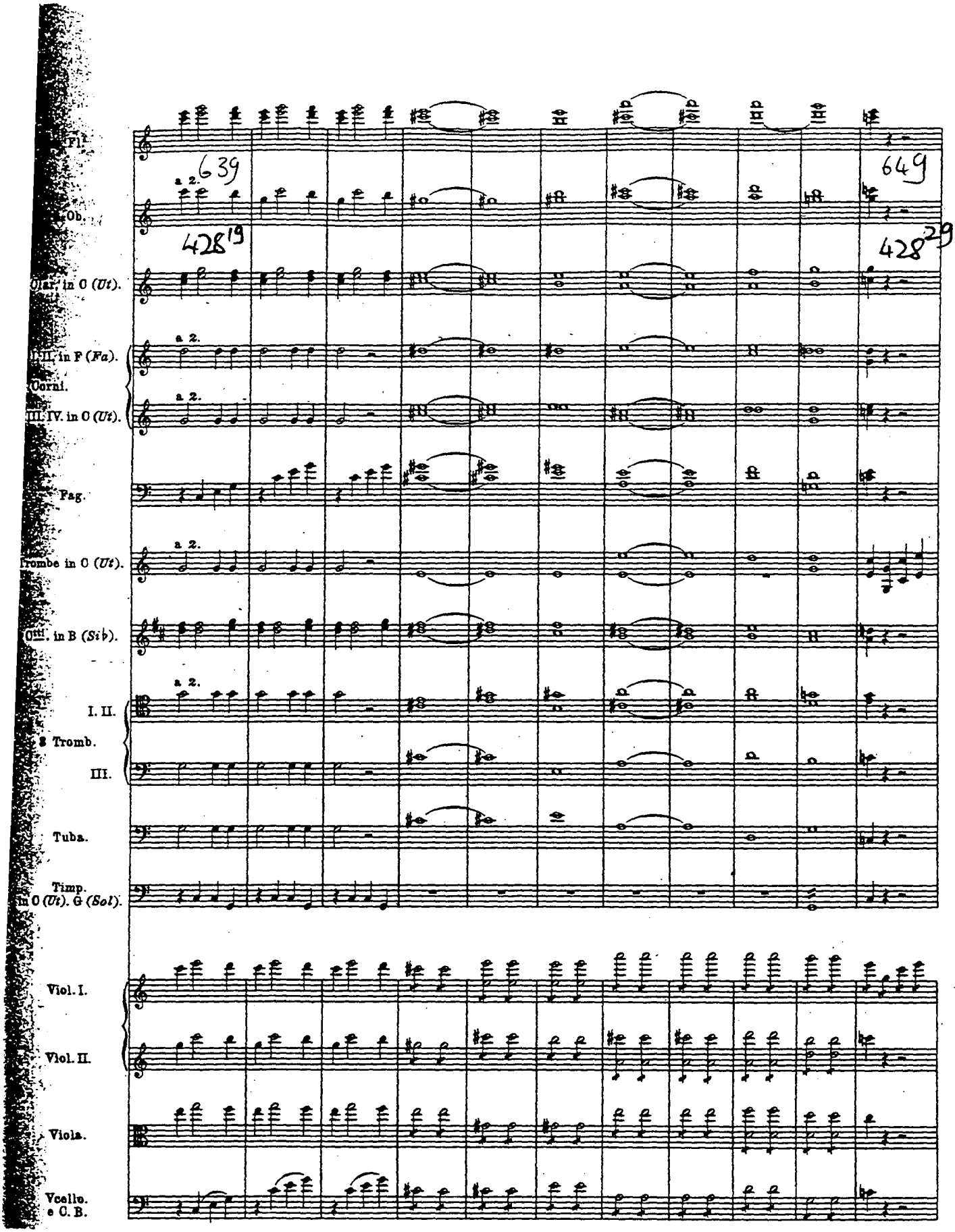


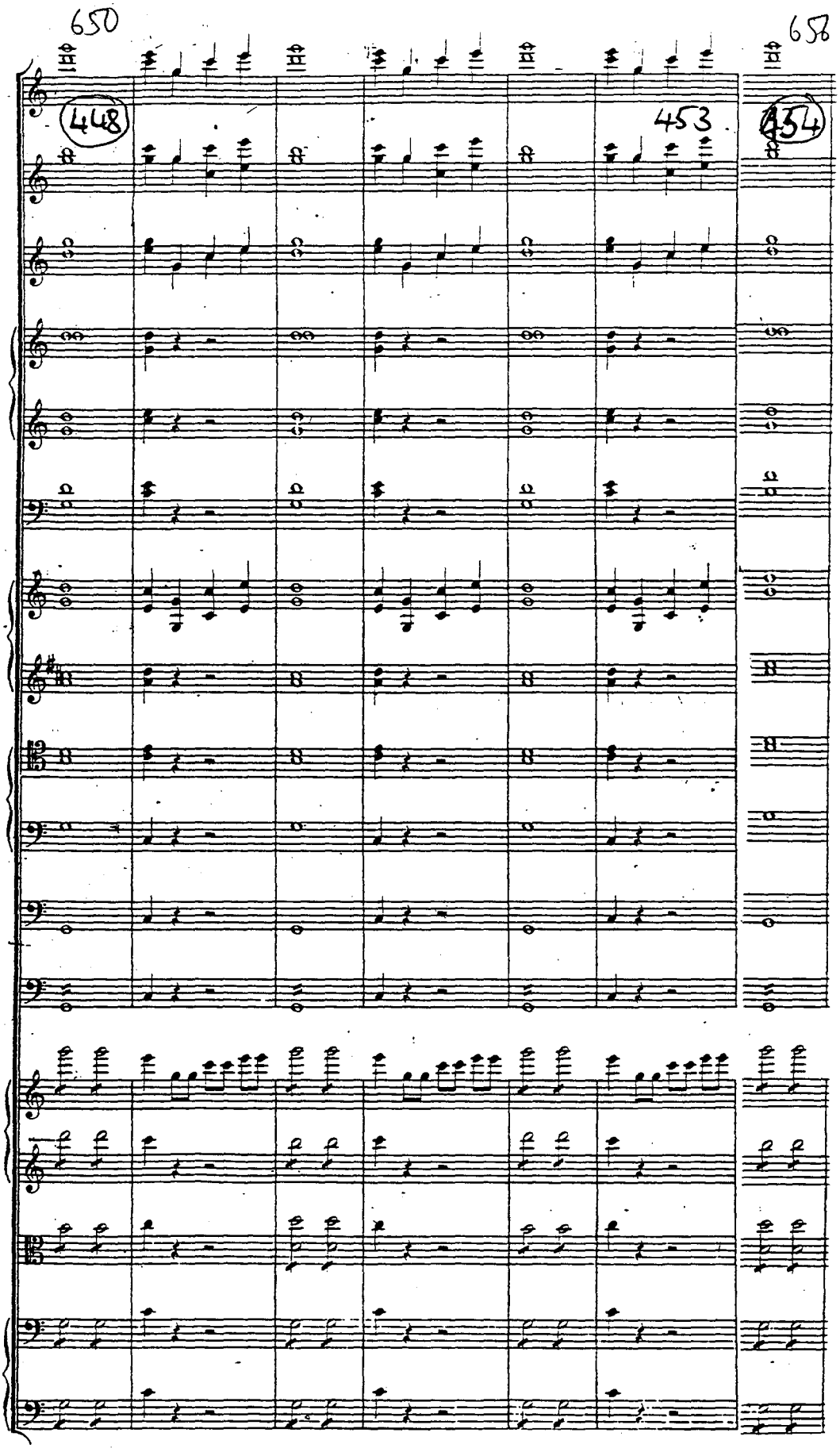
624
4284

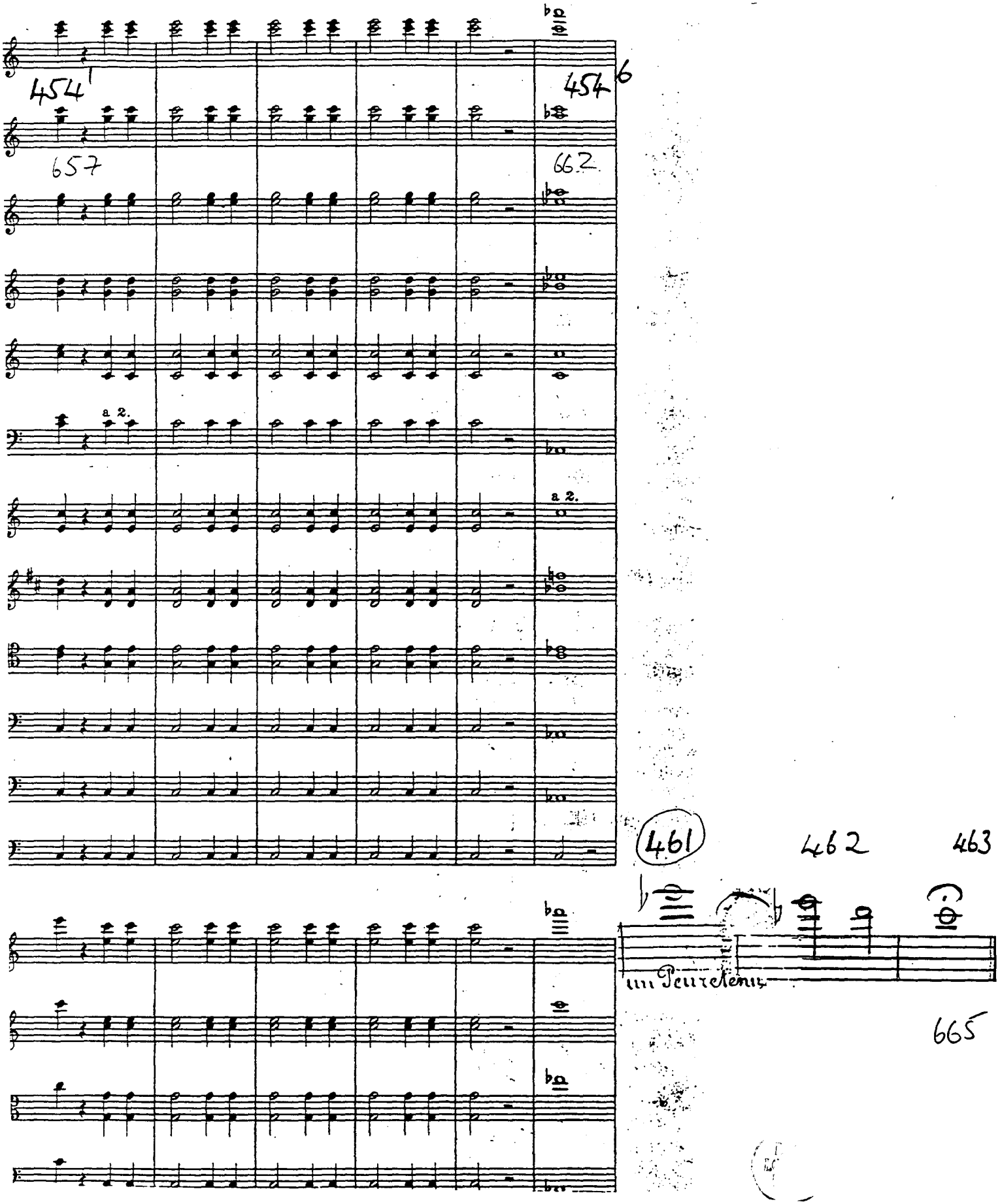
629
4289

634
42814

638
42818


Fl.
a 2.
Ob.
Clar. in C (Ut).
Cor. II. in F (Fa).
Corni.
III. IV. in C (Ut).
Fag.
Trombe in C (Ut).
Cor. III. in B (Sib).
I. II.
3 Tromb.
III.
Tuba.
Timp.
in C (Ut). G (Sol).
Viol. I.
Viol. II.
Viola.
Vcelle.
e C. B.
639
649
428 19
428 29


650
658
448
453
454


454
454
657
662
a 2.
a 2.
461
462
463
un Peu retenu
665