Trauermarsch für die letzte Scene des „Hamlet“.

Aus „Tristia“ № 3.

Marche funèbre pour la dernière scène d'«Hamlet».

Tirée de «Tristia» № 3.

Funeral March for the last scene of “Hamlet”.

From “Tristia” № 3.

Dem Prinzen Eugen von Sayn Wittgenstein gewidmet.

H. Berlioz, Op. 18.

Componirt in Paris am 22. September 1848.

Fortinbras.
Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd most royally: and for his passage
The soldier's music, and the rites of war,
Speak loudly for him.
Take up the bodies: — such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

Shakespeare *(Hamlet).*

Fortinbras.
Que quatre capitaines
Portent Hamlet comme un guerrier sur une estrade!
Car il était probablement destiné, s'il eût vécu,
A faire ses preuves royalement. Que sur son passage
La musique militaire, et les rites de la guerre,
Parlent hautement pour lui!
Emportez ces corps! un tel spectacle
Convient à un champ de bataille; mais ici il choque la vue.
Allez, ordonnez aux soldats de faire feu! —

Shakespeare *(Hamlet).*

Fortinbras.
Lasst vier Hauptleute Hamlet auf die Bühne
Gleich einem Krieger tragen: denn er hätte
Wär' er hinaufgelangt, unfehlbar sich
Höchst königlich bewährt; und bei dem Zug
Lasst Feldmusik und alle Kriegsgebräuche
Laut für ihn sprechen.
Nehmt auf die Leichen! Solch ein Blick wie der
Ziemt wohl dem Feld, doch hier entstellt er sehr.
Geht heisst die Truppen feuern!

Shakespeare *(Hamlet).*

Allegretto moderato (♩ = 76).

Flauti.
Oboi.
Clarinetti in C *(Ut).*
I e II in F *(Fa).*
4 Corni.
III e IV in D *(Ré).*
4 Fagotti.
(ossia 2)
Trombe in D *(Ré).*
Cornetti in A *(La).*
(Cornets à pistons.)
I e II.
Tromboni.
III.
Tuba.
Timpani in A *(La)* D *(Ré).*

a 2. mf
III. p
a 4. mf
I. p

Baguettes d'éponge. *Schwammschlägel.* Sponge headed drum-sticks.

Le Chœur, les Tambours, la Gsse Caisse, les Cymbales et le Tamtam doivent être placés derrière la Scène et assez loin de l'orchestre. Il faut avec le chœur deux violons ou deux altos pour empêcher les voix de baisser.

Der Chor, die Trommeln, die grosse Trommel, die Becken und das Tamtam müssen hinter der Scene ziemlich weit vom Orchester aufgestellt sein. Bei dem Chor zwei Violinen oder Bratschen, um das Sinken der Tongebung zu vermeiden.

The Chorus, Side-drums, Bass-drum, Cymbals and Gong should be placed behind the scenes at some little distance from the Orchestra. Two violins or violas must play with the chorus to keep the voices up to pitch.

Soprani ed Alti.
Tenori e Bassi.
6 Tamburi.
Gran Cassa.
Cinelli e Tamtam.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

pp Ah! pp Ah!

mf mf mf mf

Allegretto moderato (♩ = 76).

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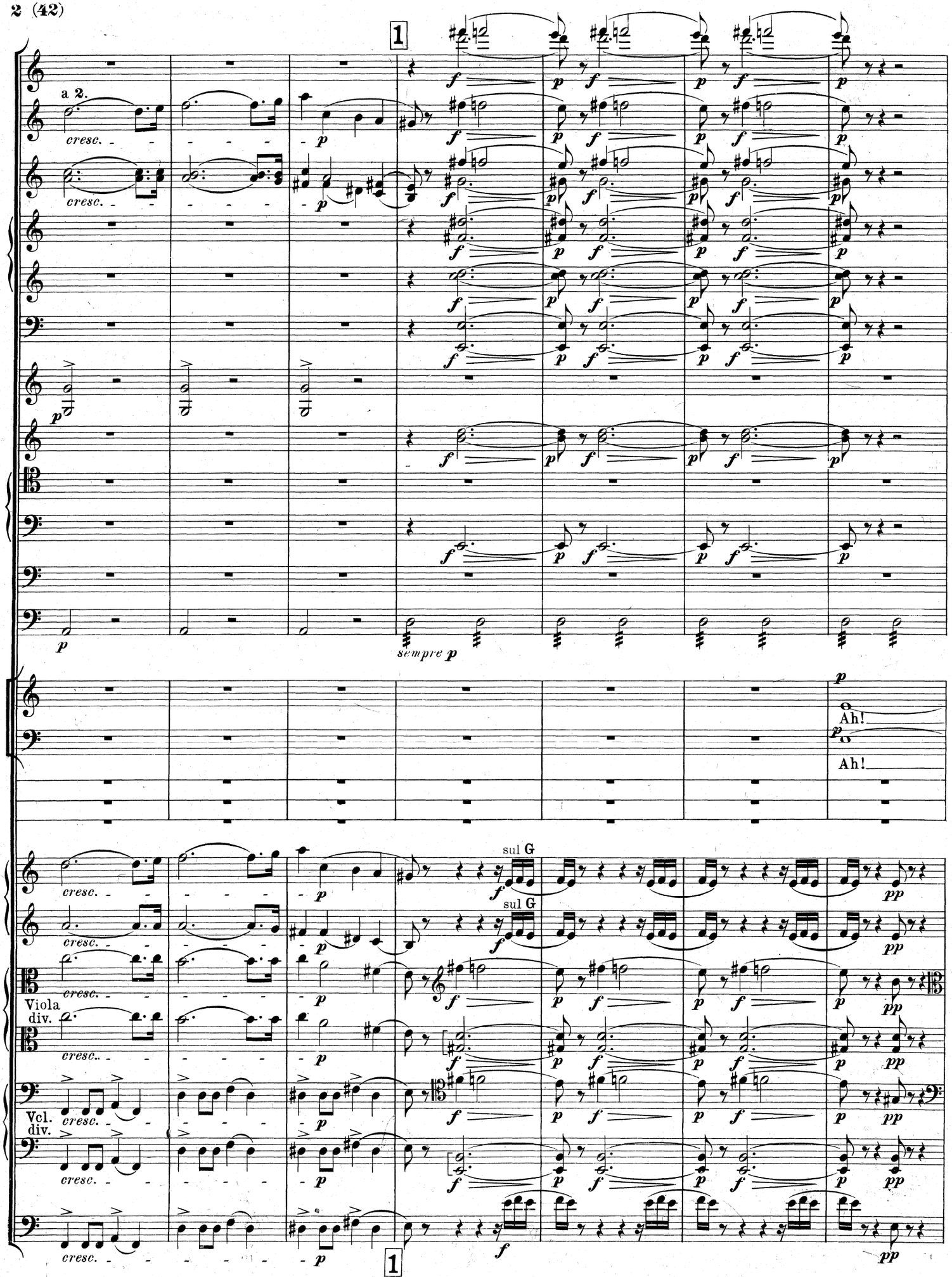
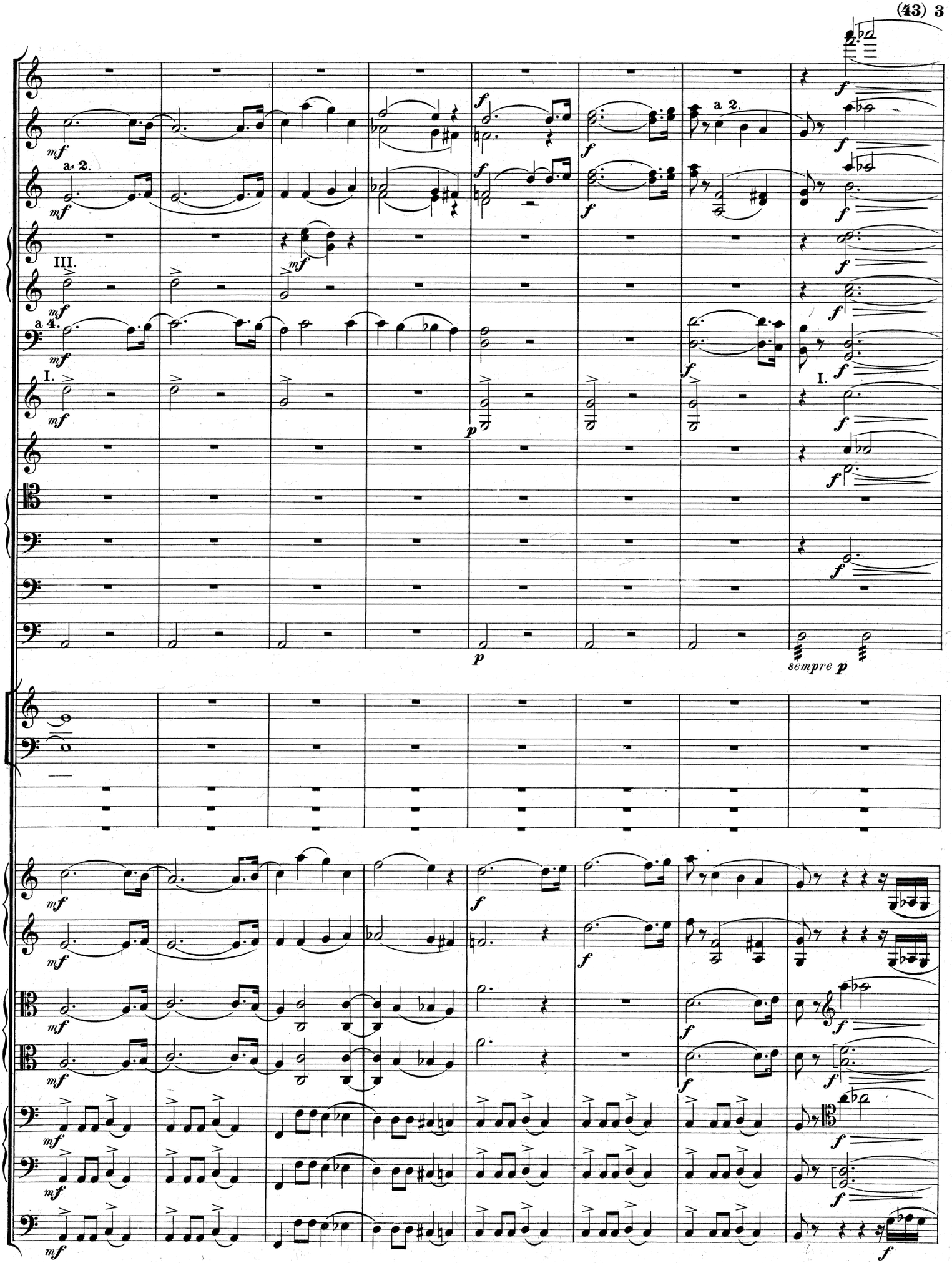
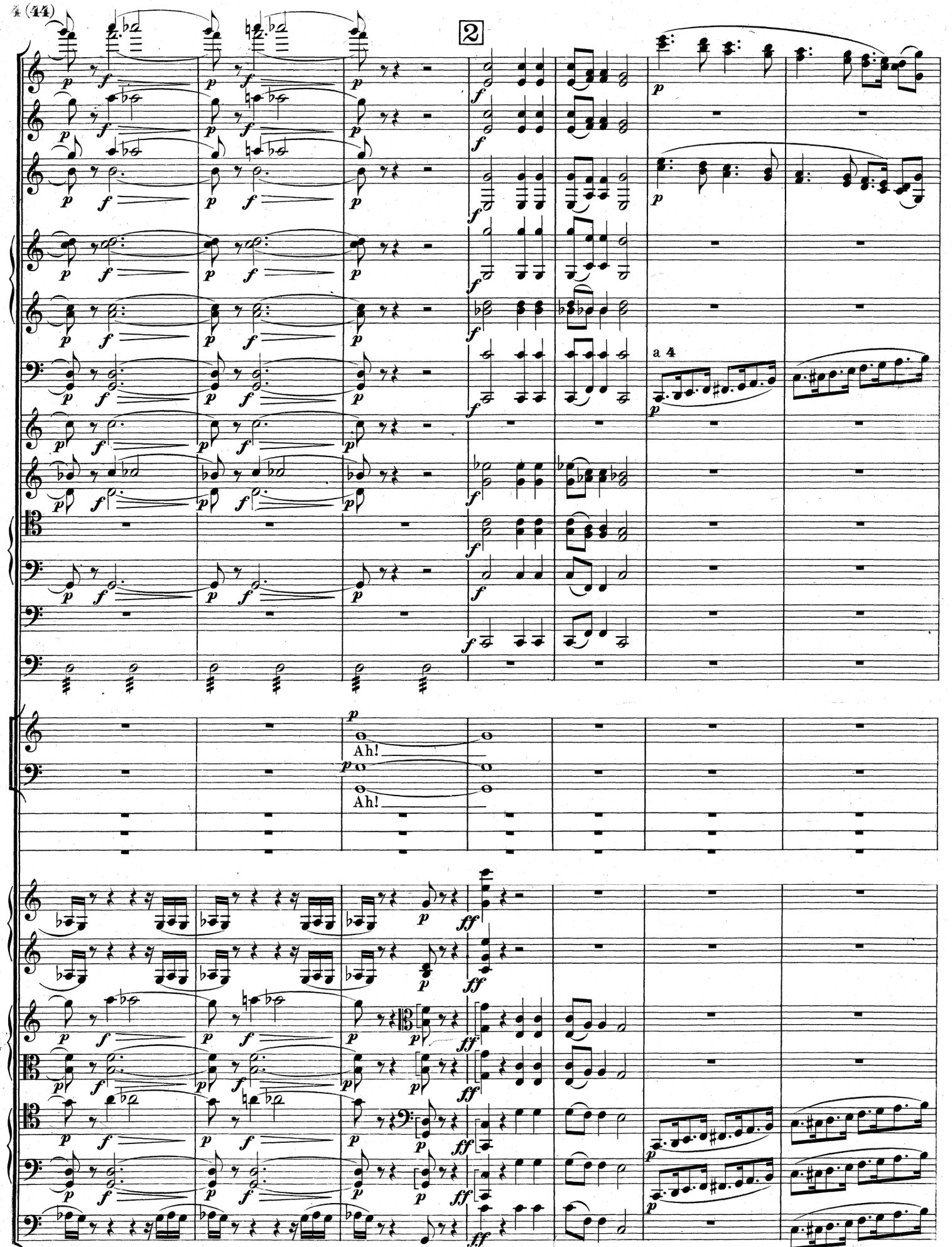
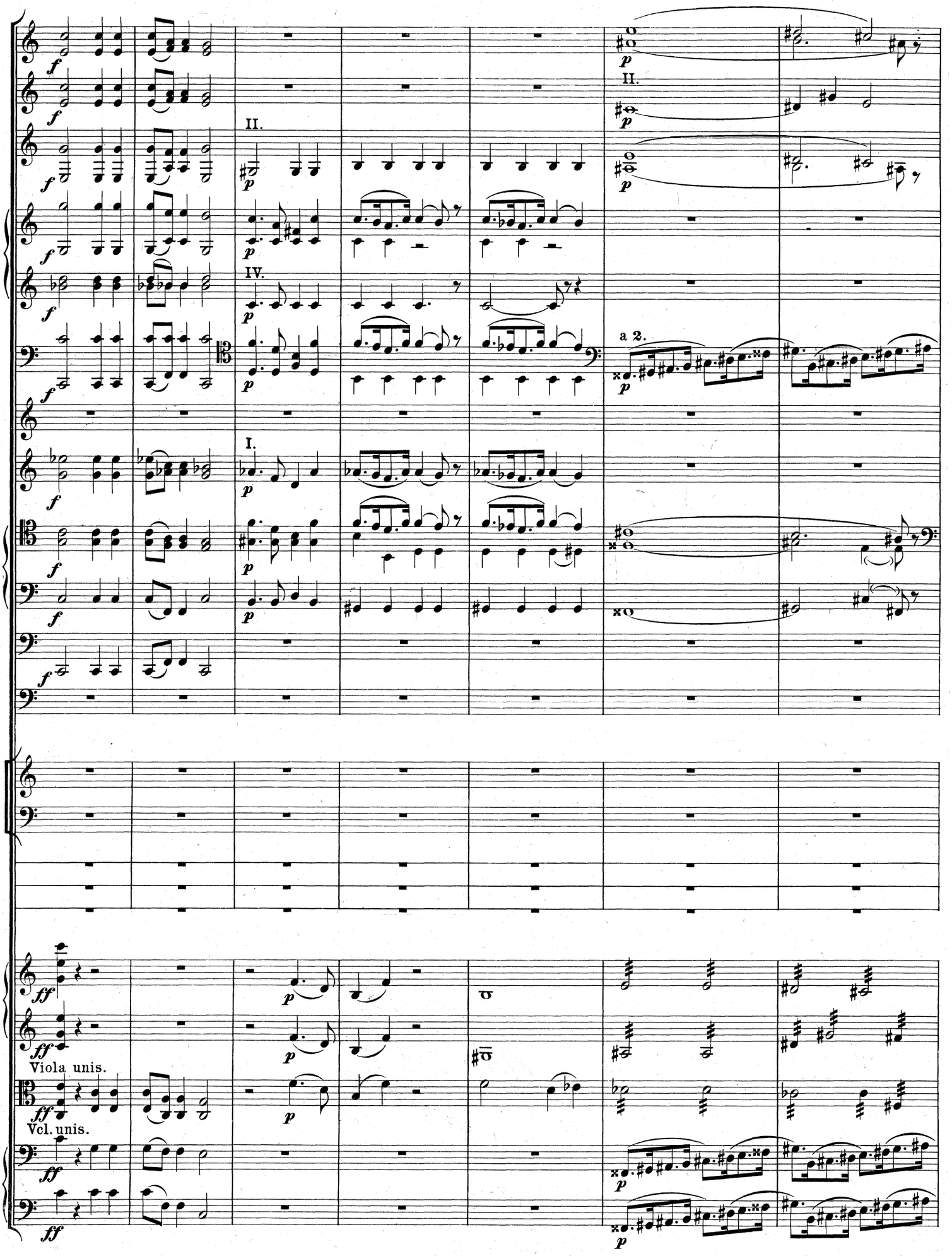
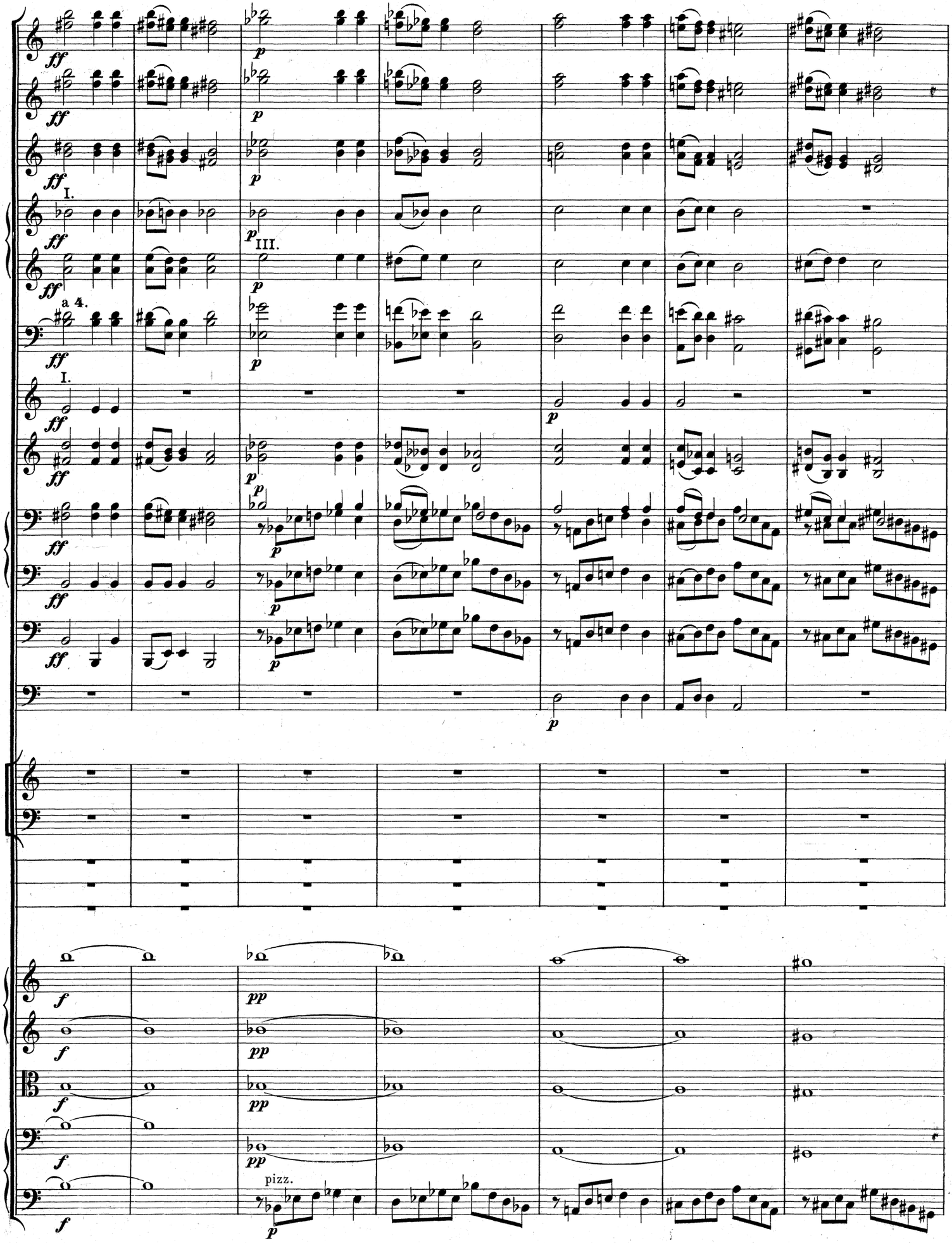

1
a 2.
cresc.
p
f
sempre p
Ah!
sul G
pp
Viola div.
Vcl. div.
1


a 2.
III.
a 4.
I.
sempre p


2
a 4
Ah!
Ah!
2


II.
IV.
I.
a 2.
Viola unis.
Vcl. unis.


ff
p
I.
III.
a 4.
pizz.
f
pp

3

a 2.

a 2.

I.

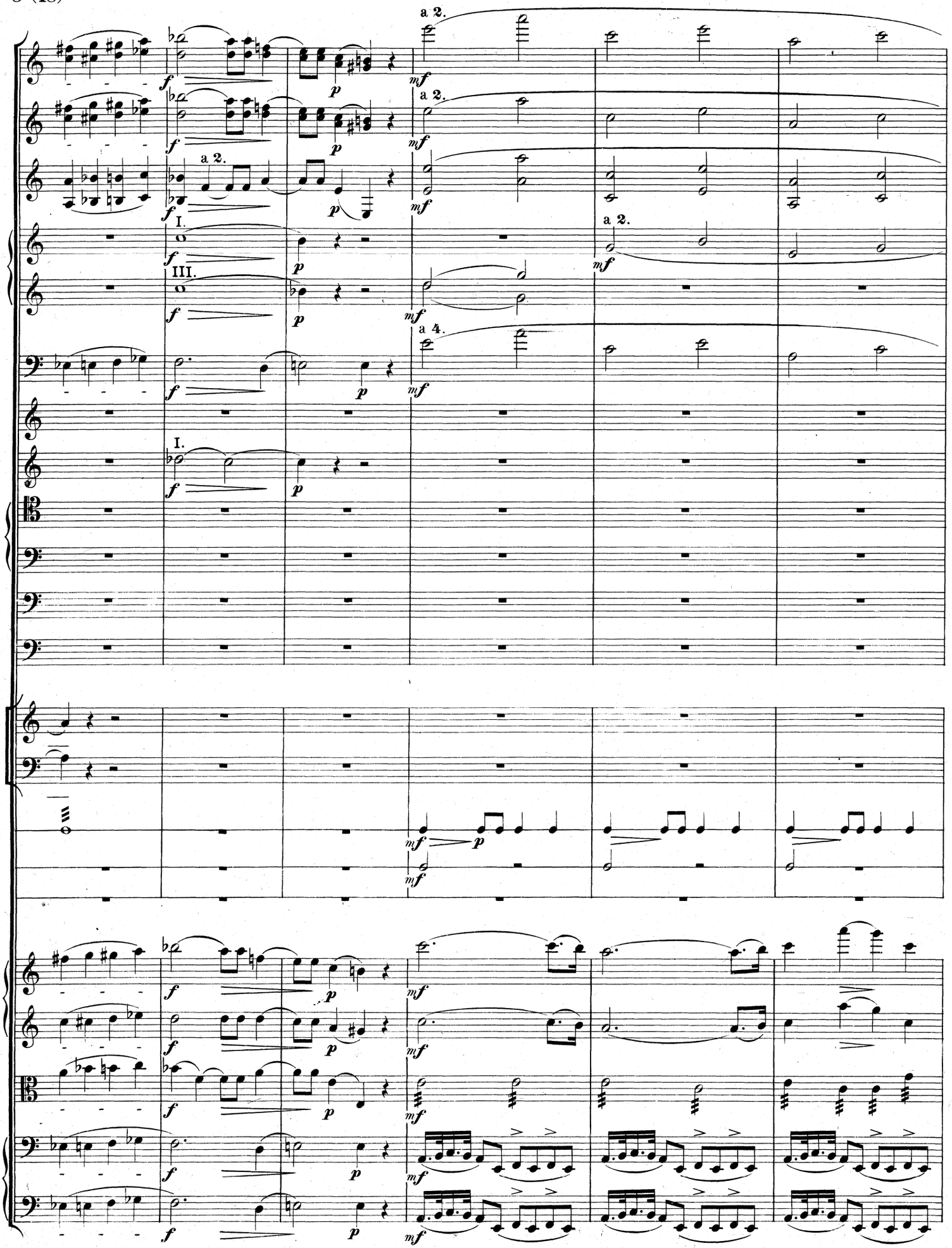
a 4.

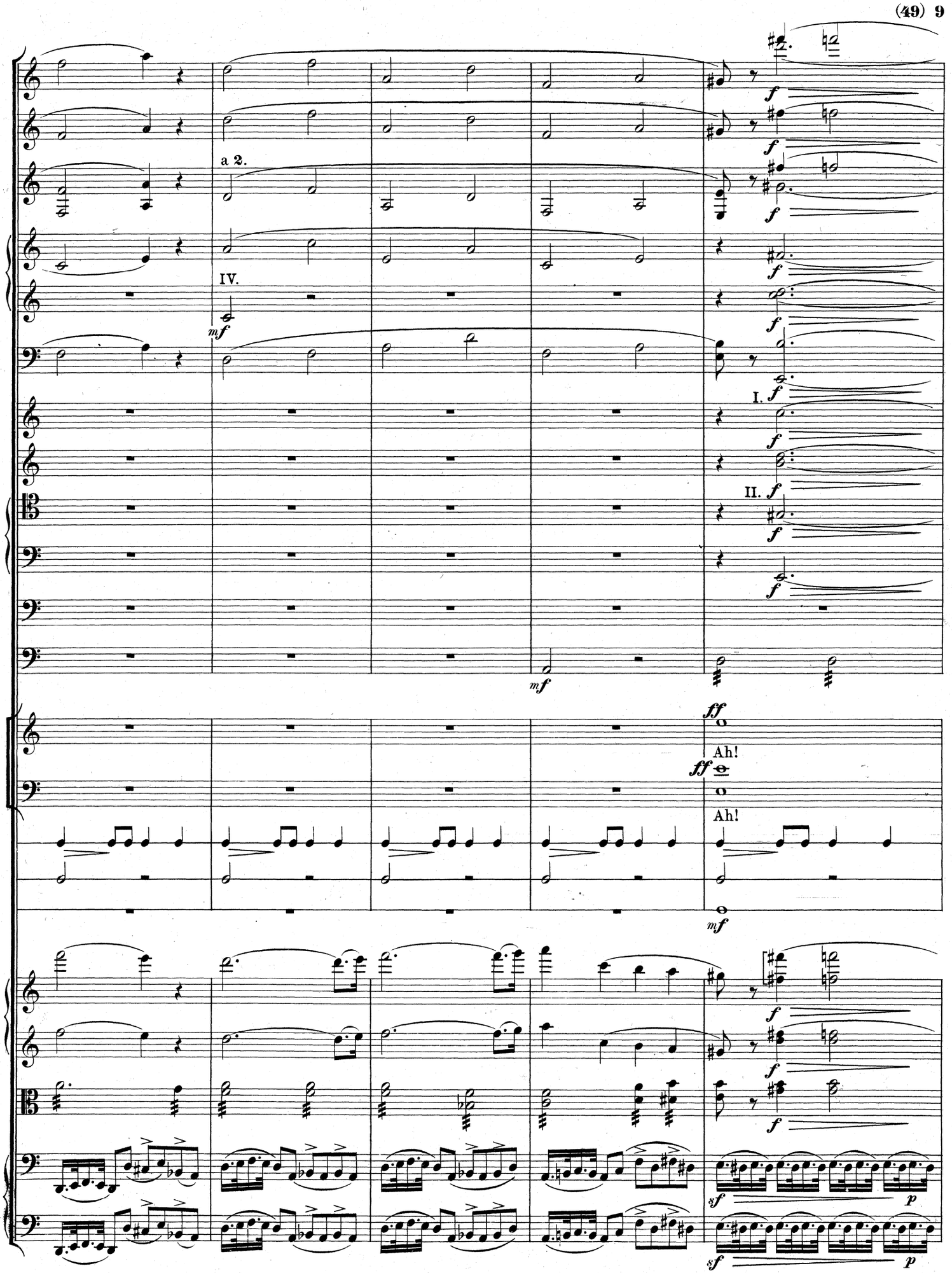
arco

Ah! ah! ah!

Ah! ah! ah!

3


a 2.
a 2.
a 2.
I.
III.
a 4.
I.
a 2.


a 2.
IV.
mf
I.
II.
Ah!
Ah!
ff
mf
sf
p

4

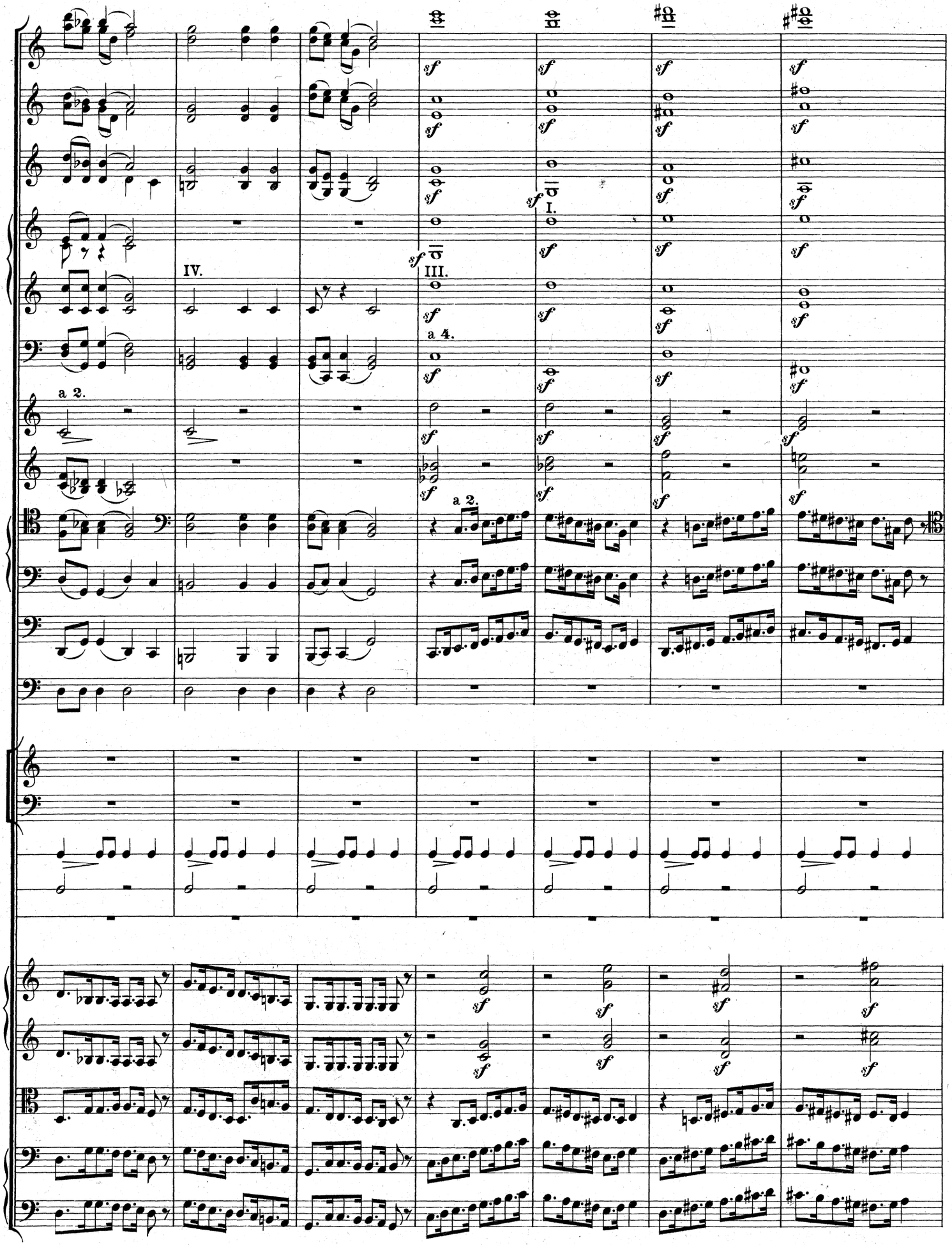
a 2.

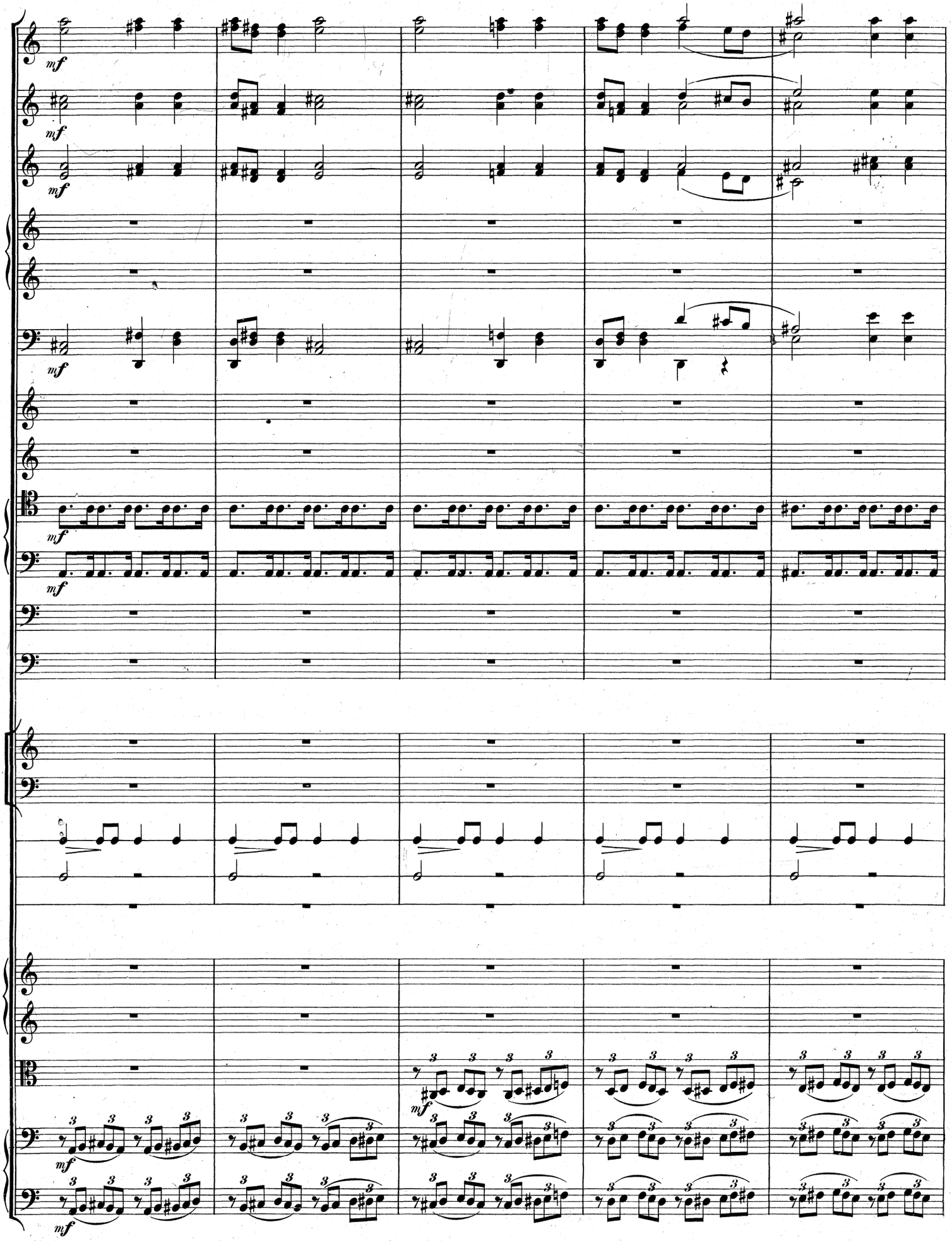
ah!

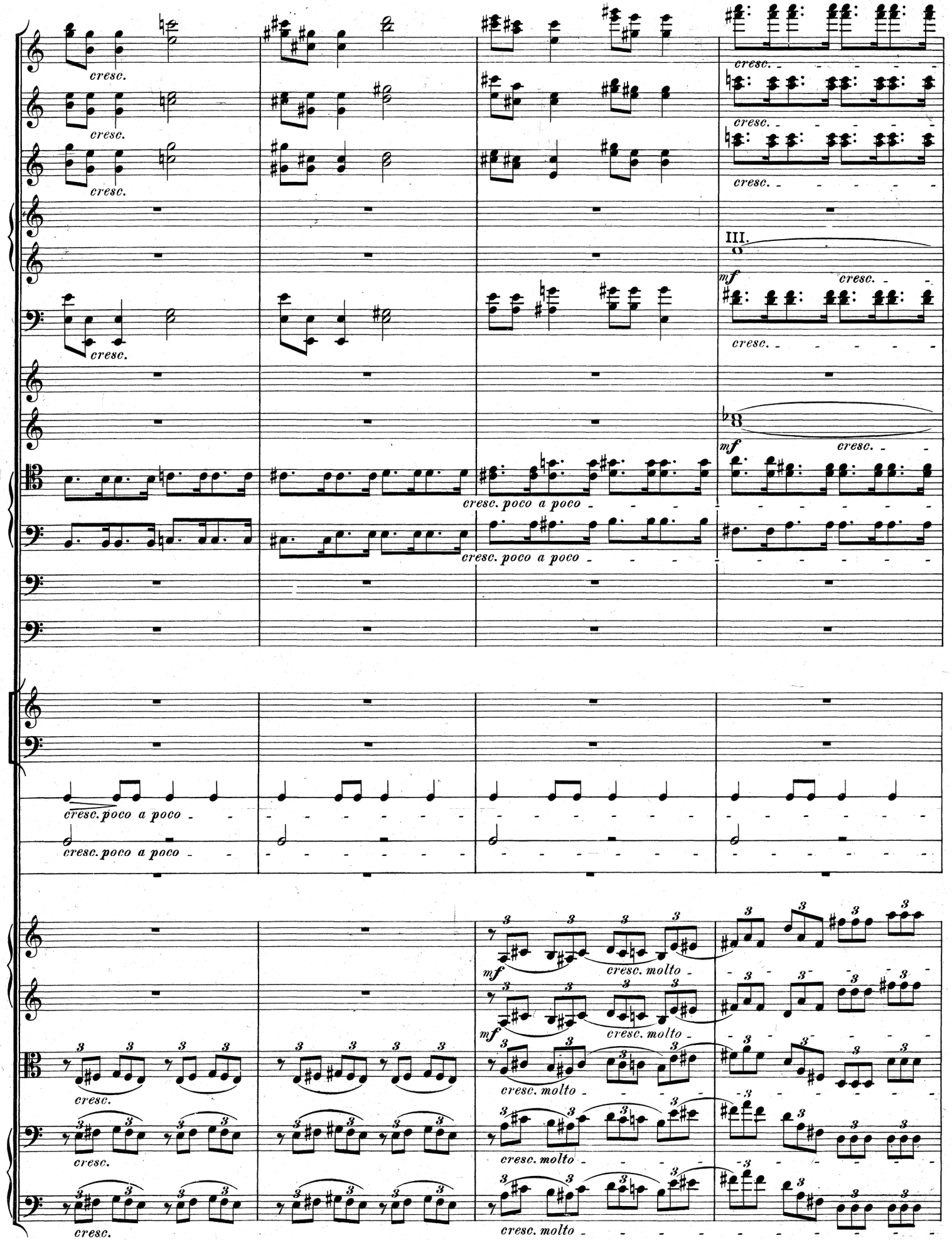
ah!

ah!

4


IV.
III.
I.
a 4.
a 2.
a 2.


mf
mf
mf
mf
mf
mf
mf
mf


cresc.
III.
mf
cresc. poco a poco
cresc. molto

5

I.

pp

I.

pp

a 2.

a 2.

Baguettes de bois. *Holzschlägel.* Wooden drum-sticks.

Feu de peloton derrière le Théâtre, plus loin que les Tambours.
Salve hinter der Scene, entfernter wie die Trommeln.
Volley-firing at the back of the stage farther away than the side-drums.

Ah!

Ah!

étouffez le son
abdämpfen
Damp the sound

p cresc.

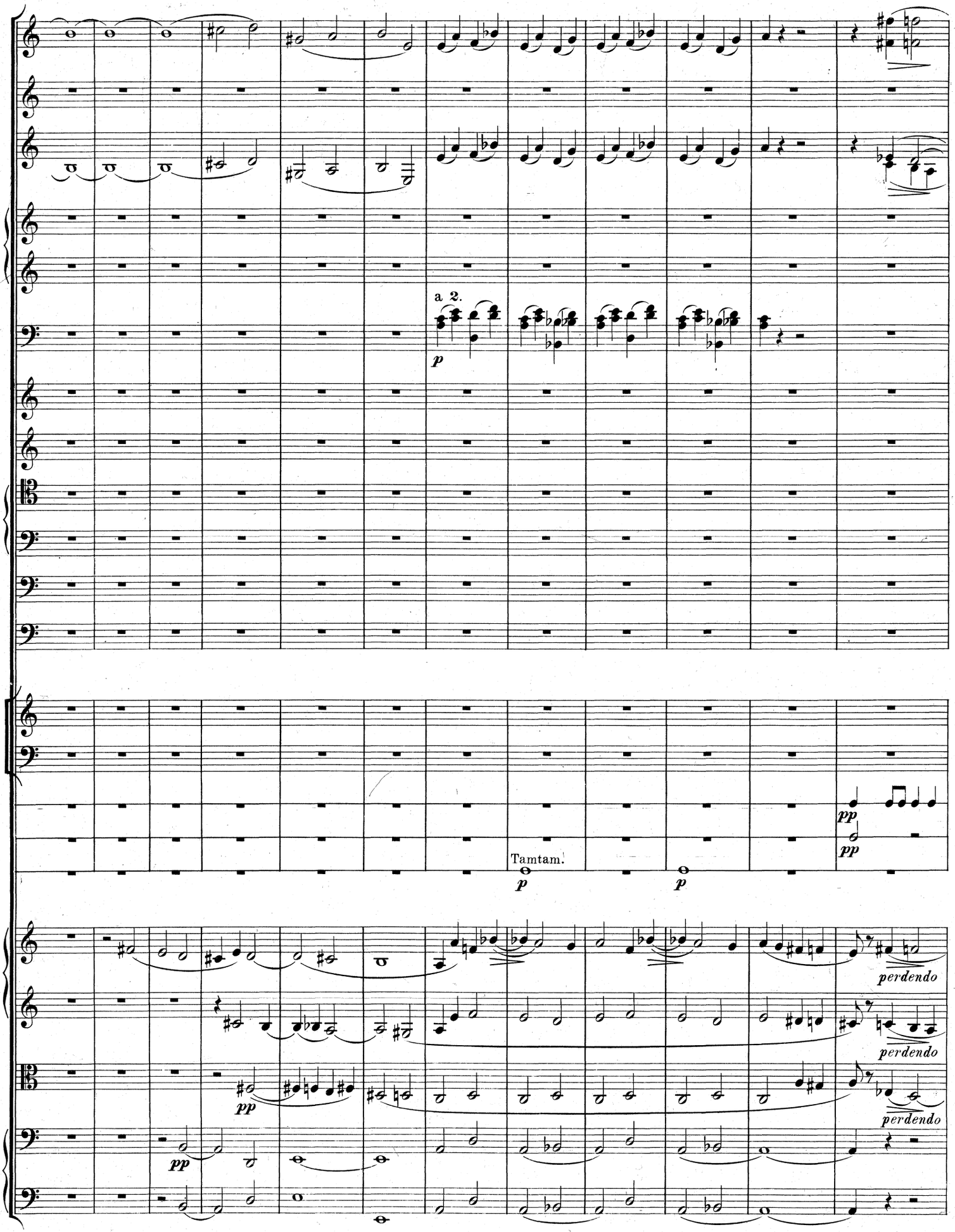
pp

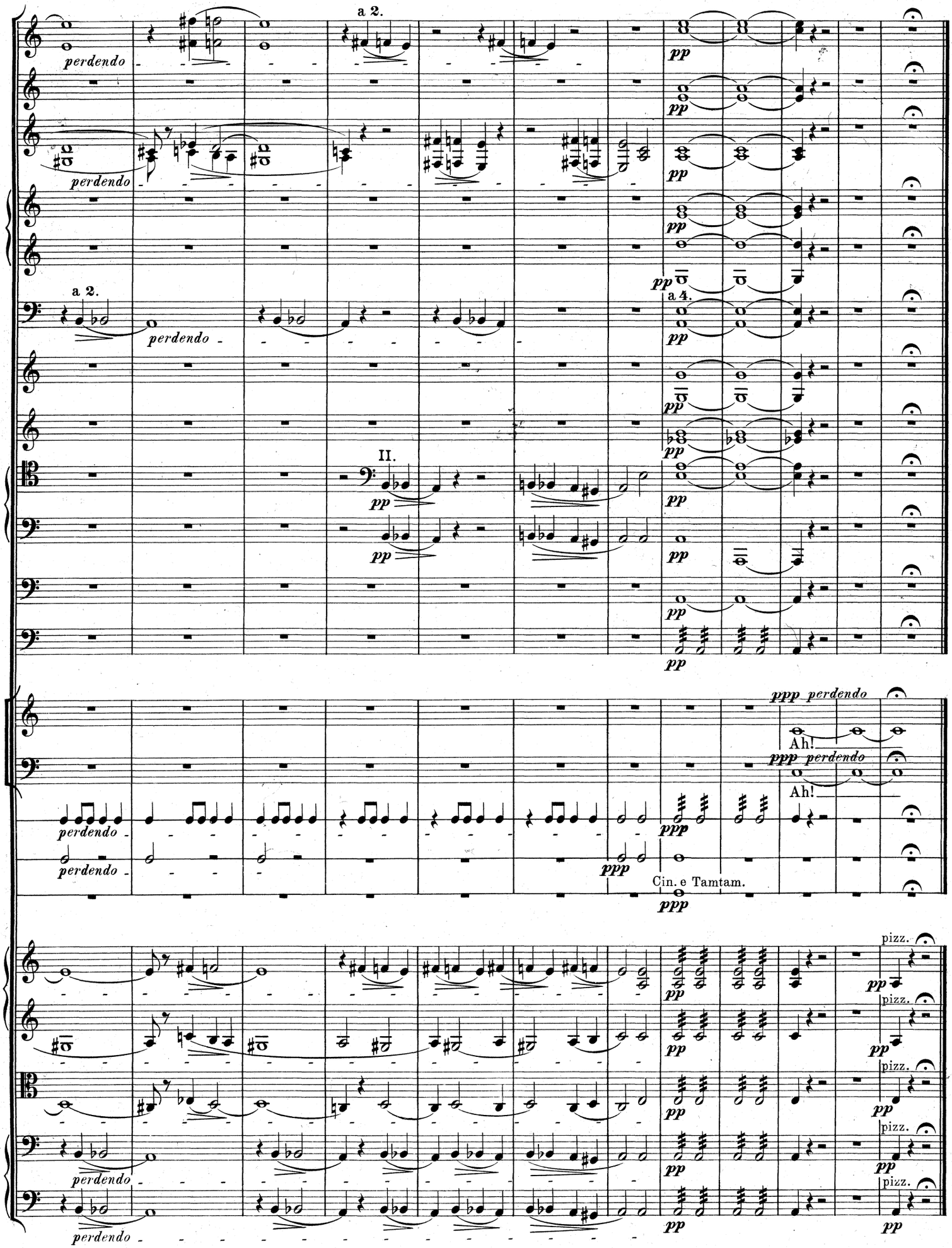
pp

pp

ppp

5


a 2.
p
Tamtam.
p
p
pp
pp
pp
perdendo
perdendo
perdendo


a 2.
perdendo
pp
a 2.
perdendo
a 4.
II.
ppp perdendo
Ah!
ppp perdendo
Ah!
perdendo
perdendo
ppp
Cin. e Tamtam.
pizz.
perdendo
perdendo