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**Marche au Supplice**  
de la  
**Sinfonie fantastique**

(Episode de la Vie d'un Artiste)

DE

**HECTOR BERLIOZ**

transcrite

pour le Piano

par

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Le Compositeur a eu pour but de développer, dans ce qu'elles ont de musical, différentes situations de la vie d'un artiste.

Il suppose qu'un jeune musicien, affecté de cette maladie morale qu'un écrivain célèbre appelle le Vague des Passions, voit pour la première fois une femme qui réunit tous les charmes de l'être idéal que rêvait son imagination et en devient éperdument épris. Par une singulière bizarrerie l'image chérie ne se présente jamais à l'esprit de l'artiste que liée à une pensée musicale, dans la quelle il trouve un certain caractère passionné, mais noble et timide comme celui qu'il prête à l'objet aimé.

Ce reflet mélodique avec son modèle le poursuivent sans cesse comme une double Idée fixe. Telle est la raison de l'apparition constante, dans tous les morceaux de la Sinfonie, de la mélodie qui commence le premier Allegro.

Ayant acquis la certitude que son amour est méconnu, l'artiste s'empoisonne avec de l'opium. La dose du narcotique, trop faible pour lui donner la mort, le plonge dans un sommeil accompagné des plus horribles visions. Il rêve qu'il a tué celle qu'il aimait, qu'il est condamné, conduit au supplice, et qu'il assiste à sa propre exécution. Le cortège s'avance aux sons d'une marche tantôt sombre et farouche, tantôt brillante et solennelle, dans laquelle un bruit sourd de pas graves succède sans transition aux éclats les plus bruyants. A la fin de la marche les quatre premières mesures de l'Idée fixe reparaissent comme une dernière pensée d'amour interrompue par le coup fatal.

# INTRODUCTION.

## L'Idée fixe.

Hector Berlioz.

Andante sostenuto.

*una corda  
cantando  
dolcissimo  
ten.*

*riten.* *ten.* *ten.*

*pp* *pp*

*un poco riten.* *smorz.* *a Tempo* *espressivo*

*ma sempre dolce* *pp*

*ppp*

*poco a poco più appassionato e cresc.* *Faccettato*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*assai* *espressivo* *rallent.*

Ped. \* Ped. \*

*dolce* *una corda sempre*

Ped. \* Ped. \*

*rinforzando*

Ped. \* Ped. *ppp* Ped. \* Ped. \* Ped.

*pp* *smorz.* *a Tempo* *espressivo, ma sempre dolce*

Ped. *pp* \* Ped. \* Ped. \* Ped. \*

*poco a poco*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*più appassionato e cresc.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f accentato assai*

Ped. \* Ped. \*

*espress. dolce quieto*

*poco rallent.*

Ped. Ped. Ped. \* Ped. \* Ped.

*perdendosi*

\* Ped. \* Ped. \*

*riten. ppp ppp*

ppp Ped. \* Ped.



*mf* *marcato*

*cre - scen - do* *f* *dimin.* *cresc.*

*f marcato* *sf* *sf* *dimin.*

*p* *f* *sempre f*

*di - mi - nu - en - do*

*p* *ff molto agitato* *sp* *p* *ben marcato*

*il Tema*

*m. d.* *sempre di - mi -*

*nu - en - do pp* *cresc.*

*ff marcatissimo*



*sf sempre f*

*ff sec.*

Ped. \*

*sf*

Ped. \*

*ff sec.*

*ff*

*sf rinforzando*

Ped. \*

*p*

*marcato il Tema*

ere - scen - do

*molto sf*

Ped. \* Ped. \* Ped. \*

*fff*

*marcatissimo*

Ped. \* Ped. \* Ped. \*

Ped. \*

*marcatissimo*

*f* *ff* *f* *ff* *f*

Ped. \* Ped. \* Ped. \*

*f sec.* *sempre fff*

Ped. \*

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and arpeggiated figures. Pedal markings 'Ped.' and asterisks are present below the bass line.

Musical notation for the second system, showing a continuation of the piece with eighth-note patterns and chordal textures. Pedal markings and asterisks are used.

Musical notation for the third system, including dynamic markings like '>' and 'sec.' (second ending). Pedal markings are also present.

Musical notation for the fourth system, featuring a 'rinforzando' section with a 'Sbasso' (bass) line. Pedal markings and asterisks are included.

Musical notation for the fifth system, concluding with a 'marcato il Tema' section. Pedal markings and asterisks are present.

*rinforz.* *lourd* *sempre sf ed energico assai marcato il Tema*

Ped. 4

Ped. 4

*sempre più rinforzando*

Ped.

Ped.

Ped.

8

*dimin.*

*pp*

*ff*

Ped. \*

Ped. Ped.

8

*sempre ff*

Ped. Ped. \*

*sans presser martellato*

Ped. Ped. \*

*con furore*

*fff*

*sf*

*sf* *sf* *sf*

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in a key with one flat (B-flat major or D minor). The treble staff features a melodic line with eighth notes and rests, marked with an '8' and a dotted line above it. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* and *ff*.

Second system of musical notation, continuing the piece. It features the same two-staff structure. The treble staff continues with eighth-note patterns, and the bass staff provides accompaniment. Dynamic markings include *f* and *ff*.

Third system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a more active accompaniment. Dynamic markings include *f* and *ff*. There are also markings for *sec.* (second ending) and *ped.* (pedal point).

Fourth system of musical notation. The treble staff features a melodic line with eighth notes and rests. The bass staff has a steady accompaniment. Dynamic markings include *dim.*, *poco*, *a poco*, and *p*. There are also markings for *sec.* and *ped.*.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has a steady accompaniment. Dynamic markings include *pp*, *ppp*, and *ff*. There are also markings for *ped.* and *sec.*.

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music features a series of chords and melodic lines. There are markings for 'ten. ten.' (ritardando) and 'dolce' (softly). A 'Ped.' (pedal) marking is present at the bottom of the bass staff.

Second system of musical notation. It consists of two staves. The top staff has a treble clef and contains a melodic line with some rests. The bottom staff has a bass clef and contains a more active melodic line with triplets. There are markings for 'f' (forte) and 'Ped.' (pedal).

Third system of musical notation. It consists of two staves. The top staff has a treble clef and contains a few chords. The bottom staff has a bass clef and contains a dense, rhythmic accompaniment of chords. There are markings for 'f' (forte) in both staves.

Fourth system of musical notation. It consists of two staves. The top staff has a treble clef and contains a melodic line with some rests. The bottom staff has a bass clef and contains a dense, rhythmic accompaniment of chords. There are markings for 'f' (forte) and 'sempre Ped.' (pedal).

Fifth system of musical notation. It consists of two staves. The top staff has a treble clef and contains a melodic line with some rests. The bottom staff has a bass clef and contains a dense, rhythmic accompaniment of chords. There are markings for 'f' (forte) and 'ten. 8' (ritardando).