

Karl Maria von Weber

Aufforderung zum Tanze op. 65
arr. für Orchester von Hector Berlioz

Partitur

revidiert Karl Paulsson 2013

Aufforderung zum Tanze
Rondeau brillant

Carl Maria von Weber op.65
arr. Hector Berlioz

Moderato

10

Piccolo

1 Flöte

2 Oboen

Klarinette in A

1., 2. Fagott

3., 4. Fagott

1., 2. Horn in D

Horn in A

Horn in E

1., 2. Trompete in D

1., 2. Kornett in A

Posaune

Bassposaune

Moderato

Pauken
in A und cis

Harfe 1

Harfe 2

Moderato

Violine I

Violine II

Viola

Violoncello
Solo
p mf

Kontrabass

Musical score for measures 18-20. The score includes parts for Flute (Fl.), Clarinet in A (1., 2. Kl. A), Bassoon (1., 2. Fg., 3., 4. Fg.), Horn in D (1., 2. Hn. (D)), Horn in A (Hn. (A)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measure 18 features a first ending bracket labeled '1' over the flute and bassoon parts. Measure 19 includes dynamics like *p* and *dolce*. Measure 20 shows a first ending bracket labeled '1' and a *mf* dynamic. A *tr* (trill) is marked in the cello part at the end of measure 20.



Musical score for measures 28-30. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (1., 2. Ob.), Clarinet in A (1., 2. Kl. A), Bassoon (1., 2. Fg., 3., 4. Fg.), Horn in D (1., 2. Hn. (D)), Horn in A (Hn. (A)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Vc.). Measure 28 features a first ending bracket labeled '1' over the flute and bassoon parts. Measure 29 includes dynamics like *p* and *pizz.* (pizzicato). Measure 30 shows a first ending bracket labeled '1' and a *p* dynamic. A *tr* (trill) is marked in the cello part at the end of measure 30.

Allegro vivace

2 rit. **ff** **40** **3**

Picc. *ff* *pp* a2 *p*

Fl. *ff* *pp* a2 *pp*

1., 2. Ob. *ff* *pp* a2 *pp*

1., 2. Kl. A *ff* *pp* a2 *pp*

1., 2. Fg. *ff* *pp* *pp*

3., 4. Fg. *ff* *pp* *pp*

1., 2. Hn. (D) *ff* *pp* a2 *pp*

Hn. (A) *ff* *pp* a2 *pp*

1., 2. Trp. (D) *ff* *pp* a2 *pp*

1., 2. Kor. (A) *ff* *pp* a2 *pp*

2 arco rit. **ff** **40** **3** *dolcissimo*

VI. I *p* *pp* *dolcissimo*

VI. II *p* *pp* *dolcissimo*

Vla. *p* *ff* *pp* *dolcissimo*

Vc. *ff* *pp* *dolcissimo*

Kb. *pizz.* *arco* *pp* *dolcissimo*

Tutti

1., 2. Ob. a2 50 a2 a2 1.

1., 2. Kl. A a2 a2 a2

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E) pp

VI. I scherzando 1.

VI. II scherzando

Vla. scherzando

Vc. scherzando

Kb.

4

1. 2. Picc. *mf brillante ma grazioso*

Fl. *mf brillante ma grazioso*

1., 2. Ob. *mf*

1., 2. Kl. A *mf*

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hfe. 1 *mf brillante, ma grazioso*

Hfe. 2 *mf brillante, ma grazioso*

VI. I *p*

VI. II *p*

Vla. *pizz. mf*

Vc. *pizz. mf*

Kb.

70

1. 2. 71

Picc. mf f p

Fl. mf *fp* f p

1., 2. Ob. f p

1., 2. Kl. A p f fp

1., 2. Fg. f ff a2 f fp

3., 4. Fg. f ff a2 f fp

1., 2. Hn. (D) f fp a2

Hn. (A) f fp

Hn. (E) f fp

Hfe. 1 mf ff p f

Hfe. 2 mf ff p f

Vl. I ff p f fp

Vl. II f fp

Vla. arco ff p f fp

Vc. arco ff p f

Kb. pizz. arco ff f

80

Picc. *p* *ff* **5**

Fl. *p* *ff*

1., 2. Ob. *p* *ff*

1., 2. Kl. A *2* *[p]* *p* *a2* *ff*

1., 2. Fg. *ff*

3., 4. Fg. *ff*

1., 2. Hn. (D) *p* *ff*

Hn. (A) *p* *ff*

Hn. (E) *p*

1., 2. Trp. (D) *ff*

1., 2. Kor. (A) *ff*

Hfe. 1. *ff* **5**

Hfe. 2. *ff*

VI. I *pp* *p* *ff* **5**

VI. II *pp* *p* *ff*

Vla. *pizz.* *p* *arco* *ff*

Vc. *pizz.* *p* *ff*

Kb. *pizz.* *p* *arco* *ff*

90

6

100

Picc.

Fl.

1., 2. Ob.

1., 2. Kl. A

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

1., 2. Trp. (D)

1., 2. Kor. (A)

6

Hfe. 1

Hfe. 2

6

VI. I

VI. II

Vla.

Vc.

Kb.

a2

p

ondeggiando

[ondeggiando]

110 a2

1., 2. Hn. (D)
Hn. (A)
Hn. (E)
VI. I
VI. II
Vla.
Vc.
Kb.
pizz.
p

120 7 130

Picc.
Fl.
1., 2. Ob.
1., 2. Kl. A
1., 2. Fg.
3., 4. Fg.
1., 2. Hn. (D)
Hn. (A)
Hn. (E)
VI. I
VI. II
Vla.
Vc.
Kb.
pp espress.
pp espress.
pp espress.
pp espress.
pp espress.
pp
pp
pp
p espress.
arco
p

140 8

Picc.
Fl.
1., 2. Ob.
1., 2. Kl. A
1., 2. Fg.
3., 4. Fg.
1., 2. Hn. (D)
Hn. (A)
Hn. (E)
VI. I
VI. II
Vla.
Vc.
Kb.

150 160

1., 2. Ob.
1., 2. Kl. A
1., 2. Fg.
1., 2. Hn. (D)
Hn. (E)
VI. I
VI. II
Vla.
Vc.
Kb.

9 170

Picc. *p* ondeggiando

Fl. *[p]* *p* ondeggiando

1., 2. Kl. A *p* ondeggiando

1., 2. Fg. *p* ondeggiando

1., 2. Hn. (D)

Hn. (E)

Hfe. 1 *p*

Hfe. 2 *p*

VI. I *pp* ondeggiando

VI. II *pp* ondeggiando

Vla. *pp* [ondeggiando]

Vc. *pp* pizz. [ondeggiando]

Kb. *pp* pizz. [ondeggiando]

This musical score page covers measures 180 to 190. The instruments and their parts are as follows:

- Picc.**: Piccolo, melodic line with dynamics *mf*.
- Fl.**: Flute, melodic line with dynamics *mf*.
- 1., 2. Ob.**: Oboes, melodic line with dynamics *p* and *mf*.
- 1., 2. Kl. A**: Clarinet in A, melodic line with dynamics *mf*.
- 1., 2. Fg.**: Bassoons, melodic line with dynamics *mf* and *a2*.
- 3., 4. Fg.**: Bassoons, melodic line with dynamics *a2* and *mf*.
- 1., 2. Hn. (D)**: Horns in D, melodic line with dynamics *p*.
- Hn. (A)**: Horn in A, melodic line.
- Hn. (E)**: Horn in E, melodic line with dynamics *p*.
- Hfe. 1**: First Harp, arpeggiated accompaniment.
- Hfe. 2**: Second Harp, arpeggiated accompaniment with *cresc.* marking.
- VI. I**: Violin I, melodic line.
- VI. II**: Violin II, arpeggiated accompaniment.
- Vla.**: Viola, arpeggiated accompaniment.
- Vc.**: Violoncello, arpeggiated accompaniment with *arco* marking.
- Kb.**: Kontrabaß, arpeggiated accompaniment with *arco* marking.

Measure numbers 180 and 190 are indicated at the top of the score. The key signature is one sharp (F#).

10

Musical score for orchestra, page 13, measures 200-210. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Kl. A), Bassoon (Fg.), Horn in D (Hn. (D)), Horn in A (Hn. (A)), Horn in E (Hn. (E)), Trumpet in D (Trp. (D)), Cor Anglais (Kor. (A)), Percussion (Pk.), Harp I (Hfe. 1), and Harp II (Hfe. 2). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The score features dynamic markings such as *ff*, *ff appassionato*, *p*, and *dim.*, as well as articulation marks like accents and slurs. The tempo marking **Vivace** is present, with a rehearsal mark '10' at measure 200. The key signature has two sharps (F# and C#). The piece concludes with *div.* and *umis.* markings for the Viola and Violoncello parts.

This page of a musical score, numbered 14, contains the orchestral parts for measures 208 to 212. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- 1., 2. Ob. (Oboe)
- 1., 2. Kl. A (Clarinet in A)
- 1., 2. Fg. (Bassoon)
- 3., 4. Fg. (Bassoon)
- 1., 2. Hn. (D) (Horn in D)
- Hn. (A) (Horn in A)
- Hn. (E) (Horn in E)
- 1., 2. Trp. (D) (Trumpet in D)
- 1., 2. Kor. (A) (Trombone in A)
- Pk. (Percussion)
- Hfe. 1 (Harp 1)
- Hfe. 2 (Harp 2)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Kb. (Double Bass)

Key features of the score include:

- Rehearsal Mark 11:** Located at the beginning of measure 208, marked with a box containing the number 11.
- Measure Numbers:** The number 210 is placed above the Piccolo staff at the start of measure 210.
- Dynamic Markings:** Various dynamics are used throughout, including fortissimo (ff), piano (p), and mezzo-forte (mf). For example, the Piccolo and Flute parts start with ff in measure 208 and transition to p in measure 210.
- Articulation:** Accents (v) and breath marks (v) are present in several parts, such as the Piccolo and Flute.
- Tempo/Character:** The score is in a 3/4 time signature with a key signature of one sharp (F#).

12

220

8va-----1

Picc.

Fl.

1., 2. Ob.

1., 2. Kl. A

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

1., 2. Trp. (D)

1., 2. Kor. (A)

12

Pk.

muta in D A

12

VI. I

VI. II

Vla.

Vc.

Kb.

div.

unis.

p

pp dolce

pp

pp

pp

pp

230

Picc. *pp*

Fl. *pp*

1., 2. Ob. *pp*

1., 2. Kl. A *pp*

1., 2. Fg. *pp*

1., 2. Hn. (D)

Hn. (A) *pp*

Hn. (E)

Vi. I *pp*

Vi. II *pp*

Vla.

Vc.

Kb.

13

poco rit. a tempo

260

Picc. *pp lusingando*

Fl. *pp lusingando*

1., 2. Ob. *pp lusingando*

1., 2. Kl. A *pp lusingando*

1., 2. Fg. *pp lusingando* a2

3., 4. Fg. *pp [lusingando]* a2 a2

1., 2. Hn. (D) *pp* 1

Hn. (A) *pp*

Hn. (E) *pp*

13

poco rit. a tempo

VI. I *pp lusingando*

VI. II *pp lusingando*

Vla. *pp*

Vc. *pp*

Kb. *pp*

14

270.

Picc. *ff*

Fl. *ff* *8va*

1., 2. Ob. *ff* *a2* *a2*

1., 2. Kl. A *ff*

1., 2. Fg. *ff*

3., 4. Fg. *ff*

1., 2. Hn. (D) *ff* *a2*

Hn. (A) *ff*

Hn. (E) *ff*

1., 2. Trp. (D) *mf* *1.*

1., 2. Kor. (A) *ff* *1.*

Hfe. 1 *ff* **14**

Hfe. 2 *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff* *div.*

Kb. *ff*

280 15 290

The image displays a page of a musical score for a symphony orchestra. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The page contains a rehearsal mark '15' in a box, which appears to be repeated at three different points in the score. The instruments and parts shown are:

- Picc. (Piccolo)
- Fl. (Flute)
- 1., 2. Ob. (Oboe)
- 1., 2. Kl. A (Clarinet in A)
- 1., 2. Fg. (Fagott)
- 3., 4. Fg. (Fagott)
- 1., 2. Hn. (D) (Horn in D)
- Hn. (A) (Horn in A)
- Hn. (E) (Horn in E)
- 1., 2. Kor. (A) (Cor Anglais)
- Hfe. 1 (Harp)
- Hfe. 2 (Harp)
- VI. I (Violin I)
- VI. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Kb. (Kontrabaß)

Rehearsal mark 15 is located at measures 280 (Picc., Fl., Ob., Kl. A, Fg., Hn. (D), Hfe. 1, VI. I), 285 (Hfe. 2, VI. I, VI. II, Vla., Vc., Kb.), and 290 (VI. I, VI. II, Vla., Vc., Kb.). The score includes various musical notations such as beams, slurs, and dynamic markings like 'a2', '1', and 'dolce'. The page number '20' is located at the top left.

This page of a musical score includes the following parts and markings:

- Picc.**: Piccolo, starting with *ff* and a tempo marking of *300*.
- Fl.**: Flute, starting with *p* and *ff*.
- 1., 2. Ob.**: Oboe, starting with *p* and *ff*.
- 1., 2. Kl. A**: Clarinet in A, starting with *p* and *ff*, with *a2* marking.
- 1., 2. Fg.**: Bassoon, starting with *p* and *ff*, with *a2* marking.
- 3., 4. Fg.**: Bassoon, starting with *p* and *ff*, with *a2* marking.
- 1., 2. Hn. (D)**: Horn in D, starting with *ff* and *a2*.
- Hn. (A)**: Horn in A, starting with *ff*.
- Hn. (E)**: Horn in E, starting with *ff*.
- 1., 2. Trp. (D)**: Trumpet in D, starting with *ff*.
- 1., 2. Kor. (A)**: Cor in A, starting with *ff*.
- Pk.**: Percussion, starting with *f* and *ff*.
- Hfe. 1**: Harp 1, starting with *ff*.
- Hfe. 2**: Harp 2, starting with *ff*.
- VI. I**: Violin I, starting with *p* and *ff*.
- VI. II**: Violin II, starting with *p* and *ff*.
- Vla.**: Viola, starting with *p* and *ff*.
- Vc.**: Cello, starting with *p* and *ff*.
- Kb.**: Double Bass, starting with *p* and *ff*, with *pizz.* and *arco* markings.

This page contains a musical score for an orchestra and strings, starting at measure 16 and ending at measure 310. The score is divided into several systems of staves. The instruments included are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Kl. A), Bassoon (Fg.), Horn in D (Hn. (D)), Horn in A (Hn. (A)), Horn in E (Hn. (E)), Trumpet in D (Trp. (D)), Cor Anglais (Kor. (A)), Percussion (Pk.), Harp (Hfe. 1 and Hfe. 2), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.).

Key features of the score include:

- Measure 16:** A rehearsal mark is placed above the Piccolo staff.
- Measure 310:** A rehearsal mark is placed above the Piccolo staff.
- Dynamic markings:** *[p]* dolce, *a2*, *p*, and *ff* are used throughout the score.
- Tempo markings:** *schierzando* is marked above the Violin I and II staves.
- Articulation:** Accents (*>*) and slurs are used to indicate phrasing and articulation.
- Instrumentation:** The score is written for a full symphony orchestra with a string section.

320

Picc. *mf brillante, ma grazioso*

Fl. *mf brillante, ma grazioso*

1., 2. Ob. a2

1., 2. Kl. A a2 *mf*

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

Pk.

Hfe. 1. *mf brillante, ma grazioso*

Hfe. 2. *mf brillante, ma grazioso*

VI. I

VI. II

Vla. *pizz. mf*

Vc.

Kb.

Picc. *mf*

Fl. *mf*

1., 2. Ob. *mf* 1

1., 2. Kl. A *mf* a2

1., 2. Fg. *f* 1

3., 4. Fg. *f* 3.

Hfe. 1 *mf*

Hfe. 2 *mf*

VI. I *p*

VI. II *p*

Vla. *mf*

Vc. *mf* pizz.

Kb. *pizz.*

340

Picc. [p]

Fl. p

1, 2. Ob. 1 mf p

1, 2. Kl. A p

Hfe. 1

Hfe. 2

VI. I p

VI. II p

Vla.

Vc. mf

Kb. p

Detailed description: This page of a musical score covers measures 340 to 345. The score is for a full orchestra. The Piccolo (Picc.) part has a dynamic of [p] in measure 345. The Flute (Fl.) part has a dynamic of p. The Oboe (Ob.) parts have dynamics of mf and p. The Clarinet in A (Kl. A) part has a dynamic of p. The Horns (Hfe.) parts have a dynamic of p. The Violin I (VI. I) and Violin II (VI. II) parts have a dynamic of p. The Viola (Vla.) part has a dynamic of mf. The Cello (Vc.) part has a dynamic of mf. The Double Bass (Kb.) part has a dynamic of p. The score includes various musical notations such as slurs, accents, and dynamic markings.

350

Picc.

Fl.

1., 2. Ob.

1., 2. Kl. A

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

Pk.

Hfe. 1

Hfe. 2

VI. I

VI. II

Vla.

Vc.

Kb.

p

arco

Detailed description: This page of a musical score, numbered 26, begins at measure 350. It features a full orchestral arrangement. The Piccolo and Flute parts have active melodic lines with various ornaments and slurs. The Oboe and Clarinet parts play sustained chords with long notes. The Horns, Trumpet, and Percussion parts provide harmonic support, with the Trumpet and Percussion parts marked *p* (piano). The Harp parts play a steady accompaniment. The Violin and Viola parts have melodic lines, while the Cello and Double Bass parts play a rhythmic accompaniment. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The page number 26 is in the top left corner, and the measure number 350 is centered above the Piccolo staff.

18 360

Picc. *ff* *ff*

Fl. *ff* *ff*

1., 2. Ob. *a2* *ff* *ff*

1., 2. Kl. A *a2* *ff* *ff*

1., 2. Fg. *a2* *p* *ff* *ff*

3., 4. Fg. *a2* *ff* *ff*

1., 2. Hn. (D) *ff*

Hn. (A) *ff*

Hn. (E) *ff*

Hfe. 1. *ff*

Hfe. 2. *ff*

18

VI. I. *ff*

VI. II. *ff*

Vla. *arco* *ff*

Vc. *pizz.* *arco* *ff*

Kb. *arco*

370 380

Picc.

Fl.

1., 2. Ob.

1., 2. Kl. A

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

Pk.

Hfe. 1

Hfe. 2

VI. I

VI. II

Vla.

Vc.

Kb.

a2

8va

1

p

3.

f

[p]

Detailed description: This is a page of a musical score for orchestra, covering measures 370 to 380. The score is written for a variety of instruments, including woodwinds, brass, percussion, harp, and strings. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section (Piccolo, Flute, Oboe, Clarinet, Bassoon) has complex melodic lines with many slurs and accents. The brass section (Horn, Trumpet) provides harmonic support with sustained notes and some melodic fragments. The percussion part is mostly rests, with some specific rhythmic patterns. The harp and string sections (Violin, Viola, Violoncello, Kontrabaß) provide a steady accompaniment. Dynamic markings such as *p* (piano), *f* (forte), and *a2* (second octave) are used throughout. Measure numbers 370 and 380 are indicated at the top of the page.

390 19

Picc. *ff*

Fl. *ff*

1., 2. Ob. *ff*

1., 2. Kl. A *ff* a2

1., 2. Fg. *ff* a2

3., 4. Fg. *ff* a2

1., 2. Hn. (D) *ff* a2

Hn. (A) *ff*

Hn. (E) *ff*

1., 2. Trp. (D) *ff* 1.

1., 2. Kor. (A) *ff* 1.

1., 2. Pos. *ff* a2

Bpos. *ff*

19

Pk. *ff*

Hfe. 1 *ff*

Hfe. 2 *ff*

19

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Kb. *ff*

400

Fl.

1., 2. Ob.

1., 2. Kl. A

1., 2. Fg.

3., 4. Fg.

1., 2. Hn. (D)

Hn. (A)

Hn. (E)

1., 2. Trp. (D)

1., 2. Kor. (A)

1., 2. Pos.

Bpos.

Pk.

Hfe. 1

Hfe. 2

VI. I

VI. II

Vla.

Vc.

Kb.

Moderato

410

Picc. *ff*

Fl. *ff*

1., 2. Ob. *ff*

1., 2. Kl. A *ff*

1., 2. Fg. *ff*

3., 4. Fg. *ff* ^{a2}

1., 2. Hn. (D) *ff*

Hn. (A) *ff*

Hn. (E) *ff*

1., 2. Trp. (D) *ff*

1., 2. Kor. (A) *ff* ^{a2}

1., 2. Pos. *ff* ^{a2}

Bpos. *ff*

Pk. *ff*

Hfe. 1 *ff*

Hfe. 2 *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vc. *ff* *Solo.* *p*

Kb. *ff*

1., 2. Kl. A *dolce* *p* *pp* 1

1., 2. Fg. *p* *pp* 3.

3., 4. Fg. *p* *pp* 3.

1., 2. Hn. (D) *pp* *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp* *Tutti* *pp*

Kb. *pp*

Detailed description: This page of a musical score contains eight staves. The top three staves are for woodwinds: Clarinet in A (1., 2. Kl. A), Bassoon (1., 2. Fg.), and Bassoon (3., 4. Fg.). The Clarinet part begins with a *dolce* marking and a *p* dynamic, featuring grace notes and slurs. The Bassoon parts have *p* dynamics and include fingering numbers like '3.' and 'a2'. The Horns (1., 2. Hn. (D)) enter with a *pp* dynamic. The string section (VI. I, VI. II, Vla., Vc., Kb.) is mostly silent until the end of the page, where they play a *pp* chord. A *Tutti* marking appears above the Violoncello staff at the end of the piece.