

Hector Berlioz - *Symphonie Fantastique* op.14 –

First movement ‘*Réveries – Passions*’ (Day-Dreams – Passions)

Fifth movement ‘*Songe d'une nuit du sabbat*’ (Sabbath Night’s Dream)

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Biography of Hector Berlioz

- Hector Berlioz was a French Composer, who was born in 1803 and died in 1869.
- He initially pursued medical career before studying at Paris Conservatory.
- He had extensive reading included Latin and French classics.
- Instrumental music was not mere entertainment to him, but an expressive medium.

Music career highlights

- *Symphonie Fantastique*: a landmark work that introduced the concept of *idée fixe*, illustrating a narrative of obsession and unrequited love.
- *Harold in Italy*: a work blended symphonic and programmatic elements, showcasing the viola as solo instrument.
- *La Damnation de Faust*: a work combines elements of opera, oratorio and symphonic music, featuring vocal and orchestral sections that tell the story of Faust.

Influence:

- Gained recognition in Europe and those of other composers, status of orchestral composition was elevated.

Brief description about *Symphonie Fantastique* op.14

Symphonie Fantastique was completed in April 1830. It is renowned for its innovative and groundbreaking characteristics that define it as a milestone in Romantic music. It is also claimed as a signature of post-Beethoven's orchestral work. One of its most notable features is the use of the *idée fixe*, a recurring musical theme that represents the protagonist's obsessive love for a woman, which evolve throughout an **unusual five-movement design**. The symphony is structured as a **programme symphony**, meaning it tells a specific narrative, illustrating the artist's emotional journey and experiences. Berlioz employs vivid orchestration, utilising an **expanded orchestra** to create rich textures and colour, often incorporating unusual instruments and their special techniques for effect, such as the ophicleides and bells. The work also showcases **dramatic contrasts in dynamics and tempo**, enhancing the emotional impact of each episode, from joyous moments to poignant despair. The incorporation of literary references, particularly to the protagonist's dreams and hallucinations, further immerses listeners in a storytelling experience, marking *Symphonie Fantastique* as a pioneering work that sets the stage for future developments in orchestral music.

Stylistic Features of Music in the Romantic Period

1. **Emotional Expression:**
 - ✓ Music focus on conveying deep emotions and personal feelings, often reflecting themes of love, nature, and the supernatural.
2. **Expansion of Form:**
 - ✓ Composers expand traditional forms (like sonata and symphony) and created new forms, such as the symphonic poem, overture, concert etude, etc.
3. **Nationalism:**
 - ✓ Incorporation of folk elements and themes specific to a composer's homeland, often using native melodies and rhythms.
4. **Harmony and Tonality:**
 - ✓ Use of complex harmonies, including chromaticism and modulations to distant keys, creating richer sound textures.
5. **Orchestration:**
 - ✓ Increased size and diversity of the orchestra, with composers experimenting with new instruments and timbres to achieve unique sounds.
6. **Programmatic Music:**
 - ✓ Many works are inspired by literature, art, or personal stories, often depicting a narrative or a concept (e.g. Berlioz's *Symphonie Fantastique*).
7. **Virtuosity:**
 - ✓ Rising prominence of the virtuoso performer, with composers writing technically demanding pieces for instruments, showcasing the performing skills of the musician.
8. **Melody:**
 - ✓ Memorable, lyrical melodies became a keystone, often characterised by sweeping lines and expressive phrasing.
9. **Use of Dynamics:**
 - ✓ Greater contrasts in dynamics, with expressive *crescendos* and *decrescendos* enhancing the emotional impact.
10. **Influence of Literature and Art:**
 - ✓ Music was often inspired by poetry, painting, and philosophy, reflecting broader cultural trends and ideas of the time.

Features of *Symphonie Fantastique* op.14

What is “Programme music”?

- Instrumental music
- A plan of an instrumental drama
- Usually have a descriptive title
- Based on a ‘programme’ e.g. story, poems, literature, scenic description, drama, etc.
- A powerful medium for emotional expression
- Language of music, without words but gains strength and freedom
- Particularly popular during the Romantic period, with composers like **Franz Liszt**, **Hector Berlioz** and **Richard Strauss** creating works that exemplified this style

What is *Symphonie Fantastique* about?

In 1827, Berlioz fell in love with an Irish actress, Harriet Smithson after seeing her performance in *Hamlet* in Paris. Despite sending her letters, she refused to meet him. He devoted his feelings of unrequited love in creating *Symphonie Fantastique*, to express his romantic sufferings.

Extra:

Harriet did not attend the first performance of *Symphonie Fantastique* until Berlioz arranged another performance for her several years later. He finally met Harriet, and the music touched the heart of Harriet. They were married in 1833.

Music Structure

Movement	English Title	Content
First movement	Day-Dreams, Passions	<ul style="list-style-type: none">• A young musician falls in love with a woman with the perfect charm conjured in his dreams.• The music is attributed to his beloved.• He is overwhelmed by love and despair, who attempts to escape reality through opium.
Second movement	A ball	<ul style="list-style-type: none">• He finds himself in a peaceful contemplation of the beauties of nature.• However, whenever he goes, his beloved image comes to him, bringing troubles to his soul.

Third movement	In the meadows	<ul style="list-style-type: none"> • He contemplates his loneliness. • The mixture of hope and fear, thoughts of happiness disturbed by dark forebodings.
Fourth movement	March to the scaffold	<ul style="list-style-type: none"> • His love is not returned. He poisons himself with opium. • He dreams of killing the woman he loved and he is condemned to death.
Fifth movement	Sabbath Night's dream	<ul style="list-style-type: none"> • He sees himself at witches' sabbath, crowd of spirits, sorcerers and monsters assembled for his funeral. • His beloved reemerges with a round dance.

Unusual music structure comparing symphonies in the Classical period

	Classical period	<i>Symphonie Fantastique</i>
	Four-movement design	Five-movement design
1st movement:	Sonata-allegro form	Sonata-allegro form
2nd movement	Slow and lyrical	Slow and lyrical
3rd movement	Mid-tempo dance	A tranquil Adagio
4th movement	Finale, fast closing movement	Finale, fast closing movement
5th movement		Divide into sections according to tempo changes

General Instrumentation

- Berlioz specifies the orchestral numbers clearly.
- The symphony features an **expanded range** of instruments, including percussion, woodwind, and brass.
- Four bassoons are required, which is common in French practice.
- One of the two oboists plays cor anglais, while the other player begins the third movement offstage. [cor anglais is only used in the third movement]
- Larger brass section: adding two cornets and two bass instruments, for which the options are ophicleide and serpent.


- Lower brass and unpitched percussion are reserved for the March (fourth movement) and the Finale (fifth movement).
- Two players are required for the kettledrums.
- The score requires 4 harps, with 2 assigned to each part. [harps are only used in the second movement]
- At least 15 each of first and second violins, along with 10 violas.
- A proportion of 9 double basses to 11 cellos.

Use of *Idée fixe*

- It is a recurring, central theme which serves as a music compositional device.
- In *Symphonie Fantastique*, the *idée fixe* is inspired by Berlioz's love, Harriet Smithson.
- It is characterised by a long and fluid memorable melody that recurs in various forms throughout the five movements.
- The *idée fixe* serves as the first theme at the beginning of the exposition (first movement)(bar 72).

First theme of Allegro

Expanding leaps



Conjunct and descending melody

The image shows a single staff of music in treble clef with a common time signature. The melody begins with a quarter note, followed by a half note, and then a series of eighth notes. A red box highlights the first three notes, labeled 'Expanding leaps'. The melody continues with a series of eighth notes, followed by a half note, and then a series of eighth notes. An orange box highlights the last three notes, labeled 'Conjunct and descending melody'.

Followed by imitation, its intervals altered to suit the harmony. Here are some examples shown below:

- Violas, cellos and double basses play some fragments of the first theme, which share similarities with the *idée fixe* (bar 166-179).

- Woodwind plays the *idée fixe*, accompanied by call and response pattern among violins and lower strings. (from bar 232)

Musical score for woodwinds and strings from bar 232 to 407. The woodwind section (Flute, Clarinet in Bb, Bassoon) plays the *idée fixe* melody, marked *dolce*. The string section (Violin, Viola, Cello and Double bass) provides accompaniment with a call and response pattern. Dynamics include *ppp* for the violins and *p* for the viola. The lower strings are marked *mf* and *sim.*

- *Idée fixe* returns with an animated mood (bar 410), doubling the speed.

Musical score for Flute from bar 408 to 410. The *idée fixe* returns with an animated mood, doubling the speed. The score shows a red box highlighting the first six notes of the phrase, which are marked *ff* and *<<*. The tempo marking *ff* is placed below the first note, and *<<* is placed below the first two notes.

Distinctive Music Features within Common Music elements –

First movement and Fifth movement

Form

Sonata form is adopted in the first movement. The form typically consists of three parts: (1) Exposition, (2) Development and (3) Recapitulation. There may also be an introduction and a coda.

- Exposition – It is organised with two contrasting themes in different keys. Berlioz presents the first theme as *idée fixe*, a recurring theme which serves as a music structural idea, in the tonic key, while the second theme is set in the dominant key.
- Development – It frequently modulates to a distant key. Themes or fragments of themes reappear in new keys and being transformed throughout the piece to create unity. A new melody is introduced to present the second theme.
- Recapitulation – The original theme returns and is reaffirmed the tonic key. Modifications and reshufflings of the original materials, as well as incorporating secondary development section may be arranged.

Sonata form in Romantic era emphasises the expanded sections, adding more themes or lengthy developments to enhance expressiveness. More freedom is witnessed within the strict structure of sonata form, blending with other forms (e.g. rondo, theme and variations).

No strict formal structure is adopted in the fifth movement. It incorporates elements of thematic transformation. The interplay of the *idée fixe*, witches' round dance and the *Dies Irae* serves to unify the movement thematically.

Texture

- A homophonic texture is characterised in the first movement. Some contrapuntal elements are adopted to create richer texture
- A variety of textures are created throughout the fifth movement, from homophonic passages to polyphony, where multiple melodic lines interact simultaneously.
- The Witches' Sabbath features a dance-like rhythm. It is characterised by imitative polyphony.

Tonality and Harmony

First Movement

- The opening melody is reproduced from the music written to a song on verses of Florian's *Estelle et Nemorin*:
 - ✓ Bass line G-Ab-A, resolve to A minor (bar 60).
 - ✓ Dominant is finally reached by an orthodox progression (vi-IV-V) (bar 60-61).
- Perfect cadences are always used to confirm the modulation.
- Functional harmony is used.
- Chromatic notes are added to chords. The chromatic movement often hides the key.
- Dissonance is used occasionally with a 4-3 suspension (bar 123).

Fifth Movement

- Begins with harmonic instability and ambiguity.
- Berlioz often borrows chords from parallel modes to create surprising shifts.
- The chaos and unpredictability are reflected by dissonant harmonies and chromatic movements.
- Augmented and diminished chords heighten the emotional intensity.
- Extended harmonic progression e.g. extended dominant preparations are held over measures. (bar 400-413) This creates a powerful emotional release.
- The combination and overlap of the '*Dies irae*' and the 'witches' sabbath showcase contrasting harmonic structure.

Instrumentation

Unconventional playing techniques are adopted to enhance the atmosphere.

Woodwind

- Woodwind initiates the Florian Song.
- The E-flat clarinet plays a key role in the fifth movement which presenting the transformed *idée fixe*, giving it a unique character that reflects the protagonist's obsession.

Strings

- Berlioz employs various techniques, such as *pizzicato* and *tremolo*, to achieve different textures and effects. It also provides the harmonic foundation and melodic lines.

- *con sord.* (with mute), then *senza sordino* (without mute) are frequently used in strings.
- *divisi* in strings with fast *tremolo* (bar 61, first movement).
- *double corde* are sometimes used in cello (e.g. bar 120-124, bar 137-138 and bar 357-358, first movement, etc.)
- *punta d'arco* also tells violins to play at the point or tip of the bow.



- *pizzicato* writing is frequently adopted (e.g. bar 27 and bar 500-502, first movement etc)



Percussion

- Only one timpani is needed in the first movement.
- Timpani is directed to use both *baguettes de bois recouvert en peau* (wooden sticks covered in leather) (bar 64, first movement) and *baguettes d'éponge* (sponge-headed drum sticks) (bar 329) to produce different effects.
- Timpani, bass drum, cymbals, and other percussion instruments add rhythmic drive and dramatic effects, enhancing the chaotic atmosphere in the fifth movement.

Brass

- The brass instruments often provide bold and fanfare like passages that enhance the dramatic intensity, particularly during '*Dies irae*' section.

Melody

- The melodic lines moving with small melodic intervals are found in the opening melody, Florian song.
- Semitone melodic movements are always applied to drive the music (bar 278-282, oboe and clarinet).



The image shows a musical score for Oboe and Clarinet. The Oboe part is marked 'I solo' and features a melodic line with semitone intervals. The Clarinet part also features a melodic line with semitone intervals. The score is written on two staves, with the Oboe staff above the Clarinet staff. The music is in a key with one sharp (F#) and a common time signature. The Oboe part starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The Clarinet part starts with a quarter note G3, followed by a quarter note A3, and then a quarter note B3. The music is characterized by semitone melodic movements.

- The *idée fixe* is transformed into a vulgar jig. Melodies are always fragmented and varied, creating a sense of chaos (bar 21-29, fifth movement).

Tempo and rhythm, performance directions

- Lots of performance directions are indicated clearly with details by Berlioz.
- *Idée fixe* is directed to be played '*canto espressivo*' (bar 72, first movement), expressively singing
- Contrasting dynamic markings are used (bar 61-68).

The performance directions, '*animez*', '*retenu*', '*un peu retenu*', '*un peu plus anime*' are frequently appeared in the score, to designate the tempo clearly.

Analysis of the First Movement – ‘Réveries – Passions’

Structure of the first movement



Introduction (bar 1)

- **Tempo:** *Largo*
- **Tonality:** C minor to C major
- **Characteristics:**
 - The opening establishes a dreamlike quality with triplet-dominant notes and chromatic scales in the opening.
 - String melodies are fragmented by rests.
 - Arpeggios are heard over the Ab pedal point.

Exposition (bar 72)

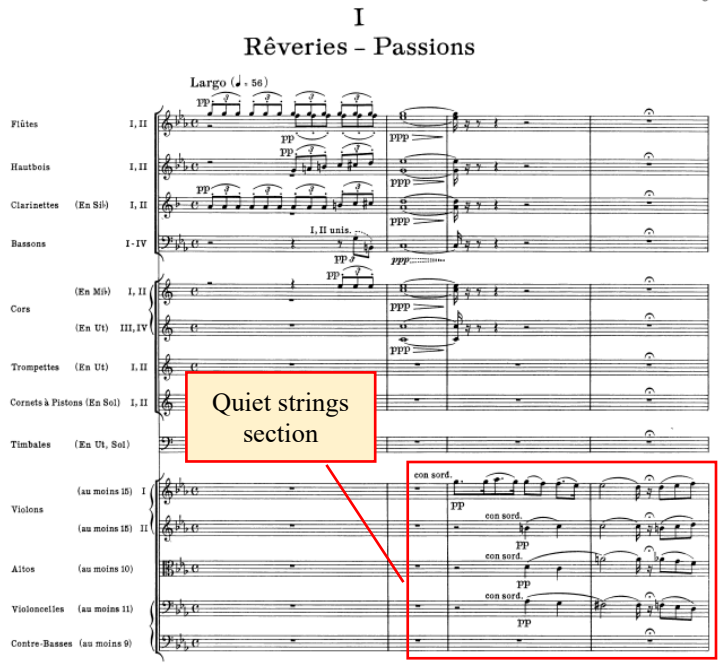

- **Tempo:** *Allegro*
- **Tonality:** C major
- **Characteristics:**
 - The *idée fixe* (first subject) is introduced as a lyrical melody, signifying protagonist's beloved.
 - Contrasting second subject is followed by a descending melodic line.



Development (bar 166)


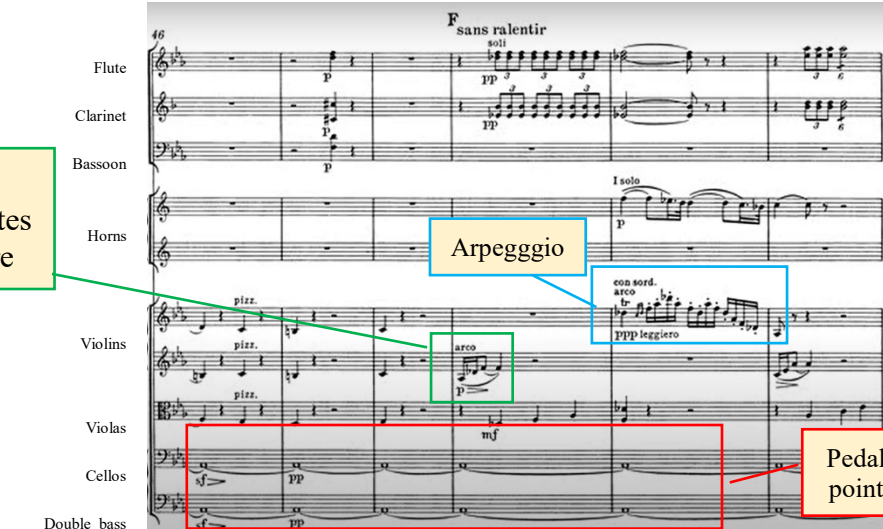
- **Tempo:** Varies, building intensity
- **Tonality:** Modulates, prominently featuring C major
- **Characteristics:**
 - The first subject recurs in lower strings, followed by repetitive ascending melodies.
 - Dramatic *crescendos* lead to moments of silence, heightening tension and emotion.


Recapitulation (bar 232)



- **Tempo:** Varied, returning to *Allegro*
- **Tonality:** Tonal uncertainty, concluding in C major
- **Characteristics:**
 - Both themes return to reaffirm their significance and connection to the beloved.
 - Rhythmic patterns from the exposition retains, to create unity.
 - Chromaticism is frequently used to build up the tension.

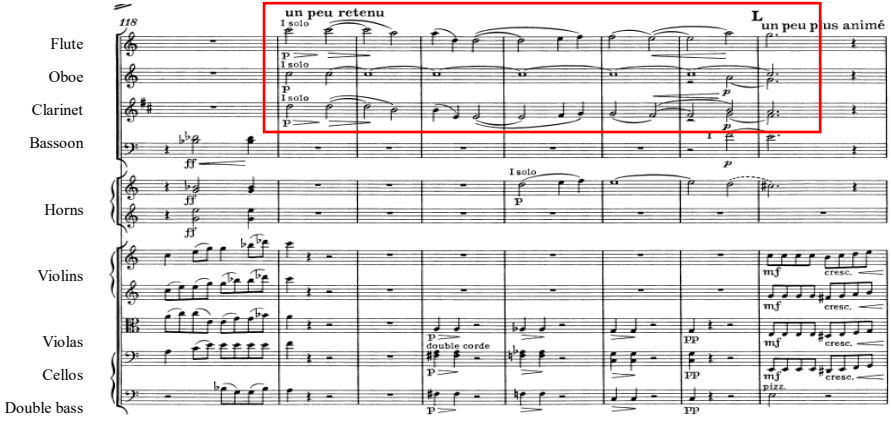

	Bar	Music features
Introduction Bar 1-63	1-6	<p>Starts with a whisper in C minor, harmonised with quiet strings section. (score indicates <i>pp/ ppp/ con sord.</i> (bar 1-6) in violin)</p>  <p style="text-align: center;">I Rêveries - Passions</p> <p style="text-align: center;">Largo (♩ = 56)</p>
	3	<ul style="list-style-type: none"> • Use of Florian poem for the opening Largo. • The foreshadowing of the idée fixe in the Florian song, initiates the Florian song (muted violins).  <p style="text-align: center;">Violins <i>con sordino</i></p>


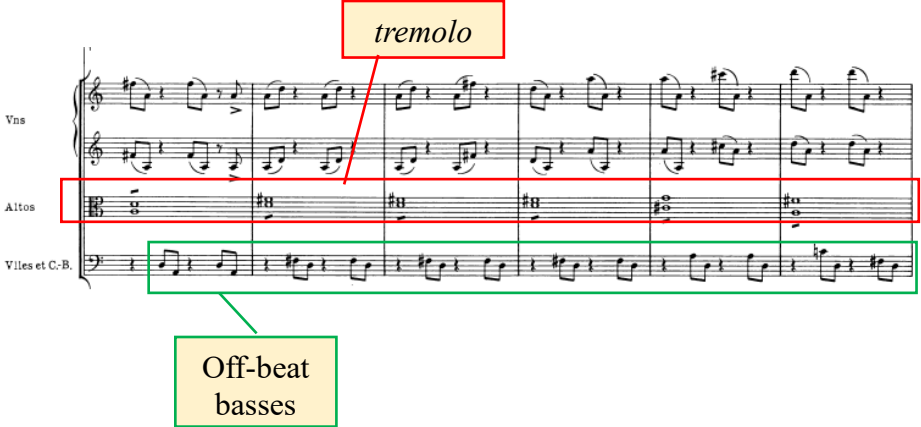
Introduction	17	<p>Interrupted by a burst of sextuplet scalic melody played by violins, contribute to enthusiasm, quickly change to C major at bar 17.</p>  <p style="text-align: right; border: 1px solid red; padding: 5px; display: inline-block;">sextuplet scalic melody</p>
	22	<p>Chromatic harmony includes diminished seventh chords (at the fourth beat).</p> <p>*Chromatic harmony means using chord notes which do not belong to the key the music.</p>  <p style="text-align: right; border: 1px solid blue; padding: 5px; display: inline-block;">Diminished seventh chords</p>



Introduction	36	<p>Octave leaps are answered by imitation, up a semitone.</p> 
	46-59	Pedal point at Ab.
	49	The rhythmic pattern appears in the 2nd violin indicates dance gesture.
	50-58	Arpeggios with <i>staccato</i> symbolise the drops of rain, appear in the 1st violin (with mute).
	50-58	Horn keeps the momentum.
	<div data-bbox="357 1228 609 1365" style="border: 1px solid green; padding: 5px; display: inline-block;">Rhythmic pattern indicates dance gesture</div>	


<p>Bridge Bar 64-71</p>	<p>64-71</p>	<p>Tonality: C major</p> <ul style="list-style-type: none"> Two quaver motifs last for few bars. With a clear dynamic contrast. <p>$[ff \rightarrow pp \rightarrow ff \rightarrow pp \rightarrow mf \rightarrow ppp]$</p> <div style="border: 1px solid red; padding: 5px; width: fit-content; margin-left: auto; margin-right: auto;">Dynamic Contrast</div> 
<p>Exposition Bar 72-167</p>	<p>72</p>	<ul style="list-style-type: none"> First theme (<i>Idée fixe</i>) appears in C major (bar 72). <i>Idée fixe</i> is introduced by first violins and flutes. It starts on dominant and rises with expanding leaps. Then, falls in a stepwise manner with descending notes. The tempo also gets faster, which suggests '<i>animato</i>'.

Exposition	72	<ul style="list-style-type: none"> It is a long and fluid melody, but disturbed by multiple changes of speed and dynamics. <div data-bbox="1214 243 1377 302" style="border: 1px solid red; padding: 2px; display: inline-block; margin-left: 200px;">Idée fixe</div> 
	84-107	<ul style="list-style-type: none"> Two quaver motifs as an accompaniment create a slippery ground along articulation. Change of tempo and dynamic to create excitement. <div data-bbox="386 1318 634 1465" style="border: 1px solid red; padding: 5px; display: inline-block; margin-left: 20px;">Two quaver motifs as an accompaniment</div> 
	111-167	<ul style="list-style-type: none"> [<i>Con fuoco</i>] Fast scales, <i>tutti</i> and <i>fortissimo</i> diminished sevenths and a sequence of thirds plunging up and down. Perfect cadences establish the key, C major (bar 110-111).

<p>Exposition</p>	<p>118</p>	<ul style="list-style-type: none"> Separated by a transition, secondary theme begins at dominant 
<p>Development Bar 166-231</p>	<p>166</p>	<p>Tonality: starts in G major</p> <ul style="list-style-type: none"> Begins with <i>idée fixe</i> with lower strings.  <p>187-190</p> <ul style="list-style-type: none"> A four-bar repeated notes / chords in strings are prepared for the entry of second theme. Subsidiary / second theme appears in woodwind section, bar 191. <p>198-228</p> <ul style="list-style-type: none"> Semitone movement and chromatic scales from lower strings dominate the section, until a <i>fortissimo</i> chord is heard in bar 228. Continuous changes of dynamics are found. <p>229-231</p> <p>Following 3-bar silence to reverb, symbolises the return to his dream.</p>

<p>Recapitulation Bar 232-474</p>	<p>291</p>	<ul style="list-style-type: none"> • Re-establish the dominant key, G major with V7 – I progressions • Both themes appear in tonic of the recapitulation • V7-I progression (bar 291)
	<p>234-269</p>	<p>New rhythmic pattern played by the violins and cellos, to accompany the <i>idée fixe</i>.</p> 
	<p>238-269</p>	<p>Off-beat basses and a viola <i>tremolo</i>.</p> 

<p>Recapitulation</p>	<p>304</p>	<p>Building climax with ascending strings melodic minor 3rd, and answered by woodwind</p> 
<p>311</p>	<p>A fugal style writing among cello, viola, violins contributes an expressive counterpoint</p>	
<p>329-357</p>	<p>A long fluid and continuous melody sound from solo flute, then followed by the second violin and cello.</p>	<p></p>
<p>358</p>	<p>Oboe solo appears from bar 358, ascending chromatic movements heightens the mood (bar 373-376).</p>	<p></p>

Recapitulation	410	<i>Idée fixe</i> is again built up with climax
	465-473	<p>Ascending chromatic scale on flute, until the tonic chord of C major (bar 473) is heard.</p> 
Coda Bar 474-525	503	Before moving to <i>religiosamente</i> , the <i>idée fixe</i> is played once again by the first violin from bar 503, then moving into a very quiet and religious ending

Analysis of the Fifth Movement – ‘Songe d'une nuit du sabbat’

Structure of the fifth movement



The fifth movement titled ‘Songe d'une nuit du sabbat’ (Sabbath Night’s Dream), is a composite movement, rich in musical contrasts and expressive techniques.

Introduction (*Larghetto*) (bar 1)

- **Tempo:** *Larghetto* (common time)
- **Tonality:** Indeterminate
- **Characteristics:** This section creates an ominous atmosphere through dynamic variations and instrumental effects. The strings employ techniques such as *tremolos* and *pizzicato*, contributing to a sense of foreboding.

Allegro – Allegro Assai (bar 21)

- **Tempo:** *Allegro* (6/8)
- **Tonality:** C major to Eb major
- **Characteristics:**
 - The tempo shift introduces the *idée fixe*, presented as a ‘vulgar dance tune’ by the C clarinet. This playful, yet mocking, contrasts with the previous ominous mood.
 - This lively section interrupts the previous theme, adding excitement and energy to the movement.
 - The *idée fixe* returns as a prominent solo on the E-flat clarinet, which has a sharper and more piercing timbre than the C clarinet, enhancing the character of the theme.

Dies Irae (bar 127-240)

- **Tempo:** Varies
- **Tonality:** C Dorian

- **Characteristics:**
 - The iconic '*Dies irae*' motif derived from 13th century Latin sequence, initially in unison among four bassoons and two tubas. The plainchant associated with death, symbolises the protagonist witnessing his own funeral. This dark and solemn theme contrasts sharply with the previous lively sections.
 - The witches' round dance motif is repeated on the strings, creating a sense of chaos and festivity. It is interrupted by syncopated notes in the brass, emphasising the contrast. It is seen as a transition. Fragments of the fugue subject appears.

Ronde du Sabbat (bar 241)

- **Tempo:** Varies
- **Tonality:** C major
- **Characteristics:** It is considered as a fugue. The full expression of the 'Witches' Sabbath' motif takes place here, combining the dance with the mysterious atmosphere established earlier. The use of diminished chords and irregular rhythm enhances the unsettling atmosphere.

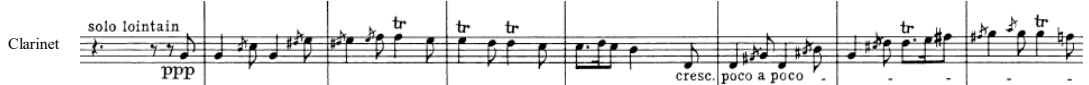


Union of themes (bar 414)

- **Tempo:** Varies
- **Tonality:** The climactic finale combines the *Dies Irae* melody, now in A minor, with the fugue of the *Ronde du Sabbat*. It is chromatically approaching to C major, the closing passage and ends on a C chord.
- **Characteristics:** This climactic ensemble section combines the somber *Dies Irae* melody with the wild fugue of the *Ronde du Sabbat*. The orchestral effects, including *col legno* strings, evoke the bubbling of a cauldron and the sounds of wind, enhancing the supernatural ambiance. The texture is complex, with multiple layers of melody interacting

7. Coda (bar 496)

- **Tempo:** *Allegro*
- **Tonality:** C major
- **Characteristics:** The music is amplifying the feeling of madness by accelerated tempo. Powerful and emotional intensity reinforces the narrative of despair.

	Bar	Music Features
Introduction (<i>Larghetto</i>) Bar 1-21	1	<ul style="list-style-type: none"> The upper strings are divided into eight different parts. Strange noise and groans are created, using techniques ‘<i>con sord. a punta d’arco</i>’, with mute and to play at the point or tip of the bow, which represent the monsters or ghosts.
<i>Allegro</i> Bar 21-126	21	<ul style="list-style-type: none"> The <i>idée fixe</i> returns on C clarinet. Then the full and complete <i>idée fixe</i> returns on Eb clarinet, which has a sharper and more piercing timbre than the C clarinet, enhancing the character of the theme. The piccolo then joins in to enhance the texture. Clarinets and piccolos play the <i>idée fixe</i>, the pitch is getting higher to create tension, then falling slowly.

<p><i>Allegro</i></p>	<p>21</p>	<ul style="list-style-type: none"> • ‘<i>solo lontan</i>’ is marked on the clarinet – aiming to achieve a distant sound.  <ul style="list-style-type: none"> • The timpani play C and G pedal notes. • Change of metre is often employed. • Sudden change in tempo and dynamics, supported by loud chords and repeated phrases.
	<p>65</p>	<p>Repeating semiquaver phrases, depicting a terrifying picture</p> 
	<p>80</p>	<p>One bar <i>Alla breve</i> is marked by descending crotchets in unison across the orchestra, creating a sense of unity and anticipation.</p>
	<p>85</p>	<ul style="list-style-type: none"> • An abrupt ending phrase replaces the original passion. • This is followed by the introduction of tubular bells and fragments of the “witches’ round dance”. 

Rituals:
Dies Irae
 Bar 127-
 240

127

- Bells ring out signaling the beginning of the funeral.
- The music sinks into darkness, with descending bassoon.

187

Each phrase of the *Dies irae* is first heard on low pitched instruments, bassoons and ophicleides. Trombones play each phrase at a double speed, in parallel triads.



-
212

216

- A jig-like version is played on woodwind and pizzicato strings.
- Low bells are given long note values and the chime is on C, C, G.

223



- The ‘witches’ sabbath’ motif is repeatedly stated in the strings, to be interrupted by three repeated syncopated dotted crotchets in the brass (bar 224-225, 228-229). The repeated notes build up the tension, followed by excited triplets as the goblins and witches gather.
- It serves as a transition. Fragments of the fugue subject appears, leads to *Ronde du Sabbat*.

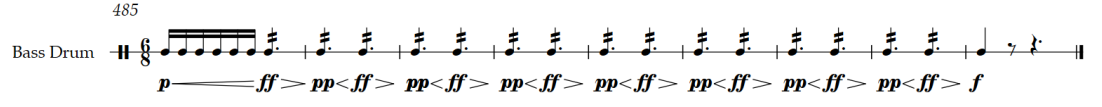
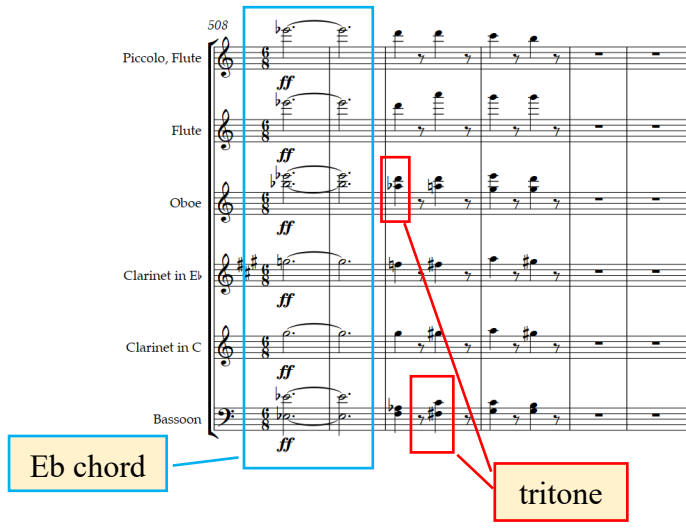
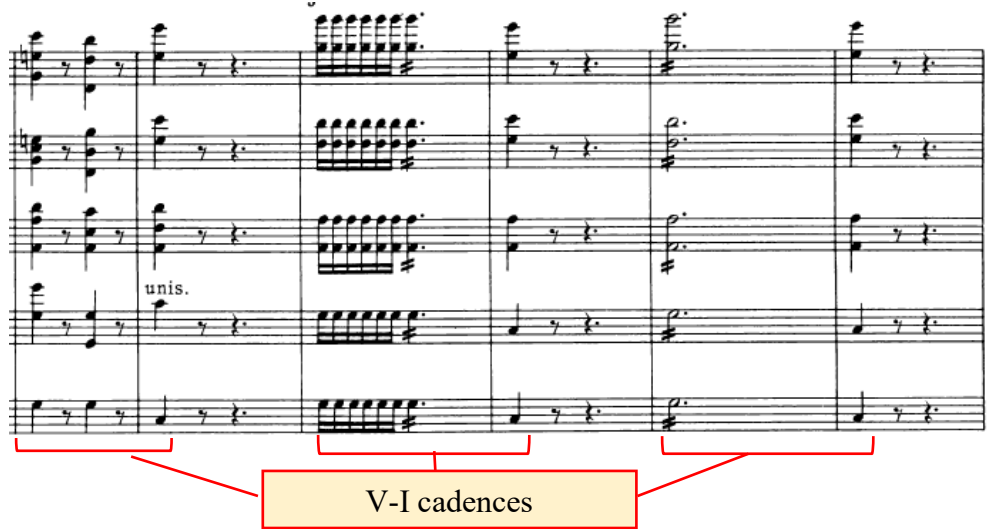
<p><i>Ronde du Sabbat</i> (Witches' Sabbath) Bar 241-413</p>	<p>241</p>	<ul style="list-style-type: none"> • Fugal style writing, a compositional technique characterised by the systematic imitation of a music theme (subject) in simultaneously sound melodic lines (counterpoint). • The first subject of fugue starts from cellos and basses, then continues on violas. The theme possesses a dance-like quality, which adds to the character of the witches' gathering. • A polyphonic texture is clearly presented.
	<p>288</p>	<p>The first subject of fugue returns in minor</p> 
	<p>312-314</p>	<p>The woodwind and <i>pizzicato</i> violins interlock to form a chromatic descent</p>  <p>Pizzicato violins</p>
	<p>331</p>	<ul style="list-style-type: none"> • The subject is turned into rising and falling arpeggios while keeping its original rhythm. • The last outing truncated <i>Dies irae</i>.

<p>Ronde du Sabbat (Witches' Sabbath)</p>	<p>347</p>	<p>G minor is reached with the reappearance of the <i>Dies irae</i> on cellos and horns.</p>

355 Violas interrupted the fugue subject by using semitones.

- 385
- The music begins to rise to climax.
 - Syncopated phrases get stuck to present the madness.

<p><i>Ronde du Sabbat</i> (Witches' Sabbath)</p>	<p>395</p>	<p>Abrupt and loud chords (<i>ff</i>) reflect chaos and horror.</p> 
<p>Union of themes Bar 414-495</p>	<p>414</p> <p>447</p> <p>448</p> <p>467</p>	<p>Combination of the Witches' Sabbath motif, <i>Dies irae</i> plainchant melody and the fragments of danse macabre. These themes intertwine and overlap, contributing a chaotic and contrasting climax.</p> <ul style="list-style-type: none"> • '<i>frappez avec le bois de l'archet</i>' strike the wood of the bow (<i>col lengo</i>) • The rhythm is augmented and decorated with trills  <ul style="list-style-type: none"> • The fugue subject enters in A minor on the first cellos. • Meanwhile, the <i>pizzicato</i> counterpoint is completed by second cellos and basses. • A tutti is encouraged by the woodwind on E minor. • The <i>idée fixe</i> combined with the <i>Dies irae</i>, culminating in a powerful and dissonant union of themes.

Union of themes	485	Bass drum rolls added to string tremolo with the dynamics half <i>pp</i> and half <i>ff</i> . 
Coda Bar 496 to the end	496	• Repeated cadences interrupted by triads • The sequence reaches A by a tritone to a chord of Eb (bar 508). 
	511	V-I cadences are emphasised at the finale. 

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The Hector Berlioz Website (founded by Monir Tayeb and Michel Austin, 1997): <http://www.hberlioz.com/index.html>

Disclaimer:

The above learning and teaching resources were prepared by the Education Bureau. Schools should make appropriate adjustments and apply them flexibly based on the learning objectives and the actual needs of their students.