

Marche Hongroise

Allegro marcato

(from *La Damnation de Faust*, Part I)

Hector Berlioz (1803-1869)

$\text{♩} = 88$

The score is arranged in systems. The first system includes Piccolo, 2 Flutes, 2 Oboes, and 4 Clarinets in A. The second system includes 4 Bassoons, 2 Horns in A, 2 Horns in D, 2 Trumpets in C, and 2 Cornets in A. The third system includes Trombones I & II, Trombone 3, and Ophicleide & Tuba. The fourth system includes Timpani, Side drum, Bass drum, Cymbals, and Triangle. The fifth system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *f* (forte) and *p* (piano). Performance markings include *3* (triplets), *a 2* (second ending), and *3* (triplets).

14

Picc. *f* *p* 3

Fl. *f* *p* 3

Ob. *f*

Cl. (A) *f* *p* 3

Bsn *f*

Hn (A) *f*

Hn (D) *f* *p* 1

Tpt (C) *f* *p*

Cor. (A) *f* *p*

Tbn. 1-2 *f* *p*

Tbn. 3 *f* *p*

Oph & Tba

Timp. *f* *f*

S. D. *f* *f*

B. D. *f* *f*

Cym. *f* *f*

Tri. *f* *f*

Vln I *f* arco *pizz.*

Vln II *f* arco *pizz.*

Vla *f* arco *pizz.*

Vc. *f* arco *pizz.*

Cb. *f* arco *pizz.*

26

Picc. *p*

Fl. *p*

Ob. *p*

Cl. (A) *p*

Bsn. *p*

Hn (A) *p*

Hn (D) *p*

Tpt (C) *mf*

Cor. (A) *mf*

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I *p* arco *f* *p*

Vln II *p* arco *f* *p*

Vla *p* pizz. *f* arco *p* pizz.

Vc. *p* pizz. *f* arco *p* pizz.

Cb. *p* *f* *p*

49

Picc. *f*

Fl. *f*

Ob. *f*

Cl. (A) *f*

Bsn *f* a4 *f* a4

Hn (A) *p* *f*

Hn (D) *p* *f*

Tpt (C) *f*

Cor. (A) *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Cb. *f*

55

Picc. Musical notation for Piccolo, starting with a treble clef and a key signature of two sharps (F# and C#). It features eighth-note patterns with triplets and slurs.

Fl. Musical notation for Flute, starting with a treble clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Ob. Musical notation for Oboe, starting with a treble clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Cl. (A) Musical notation for Clarinet in A, starting with a treble clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Bsn. Musical notation for Bassoon, starting with a bass clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Hn (A) Musical notation for Horn in A, starting with a treble clef and a key signature of two sharps. It features quarter-note chords and slurs.

Hn (D) Musical notation for Horn in D, starting with a treble clef and a key signature of two sharps. It features quarter-note chords and slurs.

Tpt (C) Musical notation for Trumpet in C, starting with a treble clef and a key signature of two sharps. It features quarter-note chords and slurs.

Cor. (A) Musical notation for Cor Anglais, starting with a treble clef and a key signature of two sharps. It features quarter-note chords and slurs.

Tbn. 1-2 Musical notation for Trombone 1-2, starting with a bass clef and a key signature of two sharps. It features quarter-note chords and slurs.

Tbn. 3 Musical notation for Trombone 3, starting with a bass clef and a key signature of two sharps. It features quarter-note chords and slurs.

Oph & Tba Musical notation for Ophicleide and Tuba, starting with a bass clef and a key signature of two sharps. It is mostly empty.

Timp. Musical notation for Timpani, starting with a bass clef and a key signature of two sharps. It is mostly empty.

S. D. Musical notation for Snare Drum, consisting of a single line with vertical bar lines.

B. D. Musical notation for Bass Drum, consisting of a single line with vertical bar lines.

Cym. Musical notation for Cymbal, consisting of a single line with vertical bar lines.

Tri. Musical notation for Triangle, consisting of a single line with vertical bar lines.

Vln I Musical notation for Violin I, starting with a treble clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Vln II Musical notation for Violin II, starting with a treble clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Vla Musical notation for Viola, starting with a bass clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Vc. Musical notation for Violoncello, starting with a bass clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

Cb. Musical notation for Contrabass, starting with a bass clef and a key signature of two sharps. It features eighth-note patterns with triplets and slurs.

61

Picc. *ff* *p* *f*

Fl. *ff* *p* *f*

Ob. *ff* *p* *pp* *f*

Cl. (A) *ff* *p* *f*

Bsn. *ff* *p* *pp* *f*

Hn (A) *ff* *pp* *f*

Hn (D) *ff* *pp* *f*

Tpt (C) *ff*

Cor. (A) *ff* *p* *pp* II

Tbn. 1-2 *ff* *p* *pp*

Tbn. 3 *ff* *p* *pp*

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I *ff* *p* *f*

Vln II *ff* *p* *pp* *f* 6

Vla. *ff* *p* *pp* *f* 6₆

Vc. *ff* *p* *pp* *f*

Cb. *ff* *p* *pp* *f*

67

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

Cl. (A) *p* *f* II a 2

Bsn. *p* *f* a 4

Hn (A) *p* *f*

Hn (D) *p* *f* I

Tpt (C)

Cor. (A)

Tbn. 1-2

Tbn. 3

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I *p* *f*

Vln II *p* *f* 6

Vla. *p* *f* 6

Vc. *p* *f* 6

Cb. *p* *f* 6

73

Picc. 

Fl. 

Ob. 

Cl. (A) 
dim.

Bsn. 
dim. *p*

Hn (A) 

Hn (D) 

Tpt (C) 

Cor. (A) 

Tbn. 1-2 

Tbn. 3 

Oph & Tba 

Timp. 

S. D. 

B. D. 

Cym. 

Tri. 

Vln I 
dim. 6 6 6 6

Vln II 
dim. 6 6 6 6

Vla. 
dim. 3 3 3 3

Vc. 
dim. 3 3 3

Cb. 
dim.

78

Picc. Fl. Ob. Cl. (A) Bsn Hn (A) Hn (D) Tpt (C) Cor. (A) Tbn. 1-2 Tbn. 3 Oph & Tba Timp. S. D. B. D. Cym. Tri. Vln I Vln II Vla Vc. Cb.

78

79

80

81

82

83

p ³

p

6 *p* *pp*

6 *p* *pp*

3 *p* *pp*

3 *p* *pp* ³ ³ ³ ³

p *p* ³ ³ ³ ³

84

This musical score page contains measures 84 through 90. The instruments are arranged as follows:

- Picc.**: Piccolo flute, rests.
- Fl.**: Flute, rests.
- Ob.**: Oboe, rests.
- Cl. (A)**: Clarinet in A, rests until measure 85, then plays a triplet of eighth notes (G4, A4, B4) with a *mf* dynamic.
- Bsn**: Bassoon, plays a triplet of eighth notes (G3, A3, B3) in measures 84-85, then rests.
- Hn (A)**: Horn in A, rests.
- Hn (D)**: Horn in D, rests.
- Tpt (C)**: Trumpet in C, rests.
- Cor. (A)**: Cor Anglais in A, rests.
- Tbn. 1-2**: Trombones 1 and 2, rests.
- Tbn. 3**: Trombone 3, rests.
- Oph & Tba**: Ophicleide and Tuba, rests.
- Timp.**: Timpani, plays a steady pulse of quarter notes (G2, G2, G2, G2, G2, G2, G2).
- S. D.**: Snare Drum, rests.
- B. D.**: Bass Drum, plays a *p* (piano) pulse of quarter notes (G2, G2, G2, G2, G2, G2, G2).
- Cym.**: Cymbal, rests.
- Tri.**: Triangle, rests.
- Vln I**: Violin I, rests until measure 85, then plays a triplet of eighth notes (G4, A4, B4) with a *mf* dynamic.
- Vln II**: Violin II, plays a steady pulse of quarter notes (G4, A4, B4, G4, A4, B4, G4).
- Vla**: Viola, plays a steady pulse of quarter notes (G3, A3, B3, G3, A3, B3, G3) with a *p* dynamic.
- Vc.**: Violoncello, plays a triplet of eighth notes (G3, A3, B3) in measures 84-85, then rests.
- Cb.**: Contrabass, plays a triplet of eighth notes (G2, A2, B2) in measures 84-85, then rests.

91

Picc. 

Fl. 

Ob. 

Cl. (A) 

Bsn. 

Hn (A) 

Hn (D) 

Tpt (C) 

Cor. (A) 

Tbn. 1-2 

Tbn. 3 

Oph & Tba 

Timp. 

S. D. 

B. D. 

Cym. 

Tri. 

Vln I 

Vln II 

Vla. 

Vc. 

Cb. 

poco f ³ *mf* *cresc.* ³ *cresc.* ³

p *cresc.* *poco cresc.* *poco cresc.*

poco f ³ *cresc.* ³ *cresc.* ³

poco f ³ *cresc.* ³ *cresc.* ³

97

Picc. *f* 3 *cresc.* *ff*

Fl. *f* 3 *cresc.* *ff*

Ob. *f* 3 *ff*

Cl. (A) *f* 3 *ff*

Bsn *f* 3 *cresc.* *ff*

Hn (A) *f* 3 *cresc.* *ff*

Hn (D) *f* 3 *cresc.* *ff*

Tpt (C) *f* 3 *cresc.* *ff*

Cor. (A) *f* 3 *cresc.* *ff*

Tbn. 1-2 *mf* *cresc.* *ff*

Tbn. 3 *mf* *cresc.* *ff*

Oph & Tba *ff* unis.

Timp. *cresc.* *ff*

S. D. *ff*

B. D. *cresc.* *ff*

Cym. *ff*

Tri. *ff*

Vln I *f* 3 *ff* 6 6

Vln II *ff* 6 6

Vla *f* 3 3 6 *ff*

Vc. *f* 3 *cresc.*

Cb. *f* 3 *cresc.*

105

Picc. *ff*

Fl. *ff*

Ob. *ff*

Cl. (A) *ff* a 2

Bsn. *ff*

Hn (A) *ff* a 2

Hn (D) *ff* a 2

Tpt (C) *ff*

Cor. (A) *ff* a 2

Tbn. 1-2 *ff*

Tbn. 3 *ff*

Oph & Tba *ff*

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

109

Picc. Fl. Ob. Cl. (A) Bsn. Hn (A) Hn (D) Tpt (C) Cor. (A) Tbn. 1-2 Tbn. 3 Oph & Tba. Timp. S. D. B. D. Cym. Tri. Vln I Vln II Vla. Vc. Cb.

The score is for measures 109-112. Measure 109 is a rest for all instruments. Measure 110 features a complex texture with woodwinds and brass playing eighth-note patterns, while strings play a steady eighth-note accompaniment. Measure 111 continues this texture with some changes in dynamics and articulation. Measure 112 concludes the passage with a final chordal structure. The woodwind parts include Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in A, Horn in D, Trumpet in C, and Cor Anglais. The brass section includes Trombones 1-2, Trombone 3, and Ophicleide/Tuba. Percussion includes Snare Drum, Bass Drum, Cymbal, and Triangle. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass.

113

This page of a musical score, numbered 21, contains measures 113 through 116. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc.** (Piccolo): Treble clef, playing a melodic line with a key signature change to one sharp in measure 116.
- Fl.** (Flute): Treble clef, playing a melodic line.
- Ob.** (Oboe): Treble clef, playing a melodic line.
- Cl. (A)** (Clarinet in A): Treble clef, playing a melodic line.
- Bsn** (Bassoon): Bass clef, playing a melodic line.
- Hn (A)** (Horn in A): Treble clef, playing a chordal accompaniment.
- Hn (D)** (Horn in D): Treble clef, playing a chordal accompaniment.
- Tpt (C)** (Trumpet in C): Treble clef, playing a chordal accompaniment.
- Cor. (A)** (Coronet in A): Treble clef, playing a chordal accompaniment.
- Tbn. 1-2** (Tenor Trombone 1 & 2): Bass clef, playing a melodic line.
- Tbn. 3** (Tenor Trombone 3): Bass clef, playing a melodic line.
- Oph & Tba** (Ophicleide and Tuba): Bass clef, playing a melodic line.
- Timp.** (Timpani): Bass clef, playing a rhythmic pattern.
- S. D.** (Snare Drum): Percussion, playing a rhythmic pattern.
- B. D.** (Bass Drum): Percussion, playing a rhythmic pattern.
- Cym.** (Cymbal): Percussion, playing a rhythmic pattern.
- Tri.** (Triangle): Percussion, playing a rhythmic pattern.
- Vln I** (Violin I): Treble clef, playing a rhythmic accompaniment.
- Vln II** (Violin II): Treble clef, playing a rhythmic accompaniment.
- Vla** (Viola): Bass clef, playing a rhythmic accompaniment.
- Vc.** (Violoncello): Bass clef, playing a rhythmic accompaniment.
- Cb.** (Contrabass): Bass clef, playing a rhythmic accompaniment.

The score features a key signature change from one flat to one sharp at the beginning of measure 116. The percussion parts (S.D., B.D., Cym., Tri.) play a consistent rhythmic pattern throughout the measures. The string parts (Vln I, Vln II, Vla, Vc., Cb.) provide a steady accompaniment. The woodwind and brass parts have various melodic and harmonic roles, with some instruments (Piccolo, Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Coronet, Trombones, Ophicleide/Tuba) playing melodic lines and others (Horns, Trumpets, Coronet) playing chordal accompaniment.

117

Picc.
Fl.
Ob.
Cl. (A)
Bsn
Hn (A)
Hn (D)
Tpt (C)
Cor. (A)
Tbn. 1-2
Tbn. 3
Oph & Tba
Timp.
S. D.
B. D.
Cym.
Tri.
Vln I
Vln II
Vla
Vc.
Cb.

a 2³
3
p
p
p
3
3
p
p
p

Detailed description: This page of a musical score, numbered 117, contains 22 staves. The woodwind section (Piccolo, Flute, Oboe, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Contrabasso) play a melodic line with eighth-note patterns, often grouped in triplets. The brass section (Trumpets, Horns, Trombones) provides harmonic support with chords and sustained notes. The percussion section (Snare, Bass Drum, Cymbal, Triangle, Timpani) features a rhythmic pattern of eighth notes with accents. Dynamics such as *p* (piano) are indicated throughout. Performance markings like *a* 2³ and *p* are present. The score concludes with a double bar line at the end of the final measure.

Picc.

Fl.

Ob.

Cl. (A)

Bsn

Hn (A)

Hn (D)

Tpt (C)

Cor. (A)

Tbn. 1-2

Tbn. 3

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

p

f

mf

a 2

129

Woodwind Section:
Picc. (Piccolo)
Fl. (Flute)
Ob. (Oboe) - a 2
Cl. (A) (Clarinet in A) - a 2
Bsn. (Bassoon)
Hn (A) (Horn in A)
Hn (D) (Horn in D)
Tpt (C) (Trumpet in C)
Cor. (A) (Cor in A)
Tbn. 1-2 (Trombone 1-2)
Tbn. 3 (Trombone 3)
Oph & Tba (Ophicleide and Tuba)

Percussion Section:
Timp. (Tympani)
S. D. (Snare Drum)
B. D. (Bass Drum)
Cym. (Cymbal)
Tri. (Triangle)

String Section:
Vln I (Violin I)
Vln II (Violin II)
Vla (Viola)
Vc. (Violoncello)
Cb. (Contrabass)

Performance markings and dynamics:
a 2 (Alto clef)
f (forte)
mf (mezzo-forte)
I (First ending)
div. (divisi)
unis. (unison)
3 (triplets)

135

Picc.
 Fl.
 Ob.
 Cl. (A)
 Bsn
 Hn (A)
 Hn (D)
 Tpt (C)
 Cor. (A)
 Tbn. 1-2
 Tbn. 3
 Oph & Tba
 Timp.
 S. D.
 B. D.
 Cym.
 Tri.
 Vln I
 Vln II
 Vla
 Vc.
 Cb.

Musical score for page 25, measures 135-138. The score includes parts for Piccolo, Flute, Oboe, Clarinet (A), Bassoon, Horn (A), Horn (D), Trumpet (C), Cor (A), Trombone 1-2, Trombone 3, Ophicleide & Tuba, Timpani, Snare Drum, Bass Drum, Cymbal, Triangle, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various musical notations including triplets, dynamics (*mf*, *f*), and articulation (accents).

139

Picc.
Fl.
Ob.
Cl. (A)
Bsn.
Hn (A)
Hn (D)
Tpt (C)
Cor. (A)
Tbn. 1-2
Tbn. 3
Oph & Tba
Timp.
S. D.
B. D.
Cym.
Tri.
Vln I
Vln II
Vla.
Vc.
Cb.

The score is for measures 139 through 143. It features a woodwind section with Piccolo, Flute, Oboe, Clarinet in A, Bassoon, Horn in A, Horn in D, Trumpet in C, Cor Anglais, Trombone 1-2, Trombone 3, and Ophicleide/Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Cymbal, and Triangle. The string section consists of Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass section provides harmonic support. The score includes performance markings such as accents, slurs, and dynamic changes like 'a 2'.

144

Picc.
 Fl.
 Ob. *va 2*
 Cl. (A)
 Bsn.
 Hn (A)
 Hn (D)
 Tpt (C)
 Cor. (A) *a 2.*
 Tbn. 1-2
 Tbn. 3
 Oph & Tba
 Timp. *f*
 S. D. *f*
 B. D. *f*
 Cym. *f*
 Tri. *f*
 Vln I
 Vln II *div. unis.*
 Vla *div. unis.*
 Vc.
 Cb.

150

Picc.

Fl.

Ob.

Cl. (A)

Bsn

Hn (A)

Hn (D)

Tpt (C)

Cor. (A)

Tbn. 1-2

Tbn. 3

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

f

a 2

unis.

156

Picc.

Fl.

Ob.

Cl. (A)

Bsn

Hn (A)

Hn (D)

Tpt (C)

Cor. (A)

Tbn. 1-2

Tbn. 3

Oph & Tba

Timp.

S. D.

B. D.

Cym.

Tri.

Vln I

Vln II

Vla

Vc.

Cb.

a 2

unis.

unis.