

Marche Hongroise.

Ungarischer Marsch. Hungarian March.

H. Berlioz.

Les troupes passent; Faust s'éloigne.
Das Heer zieht vorüber, Faust entfernt sich. Aus Fausts Verdammung, Op. 24.
The army passes by; Faust leaves the scene.

Allegro marcato. (♩ = 88.)

The musical score is arranged in two systems. The first system includes:

- Flauto piccolo.
- 2 Flauti.
- 2 Oboi.
- 2 Clarinetti in A (La).
- I. II. in A (La).
- 4 Corni.
- III. IV. in D (Ré).
- 4 Fagotti.
- 2 Trombe in C (Ut).
- 2 Cornetti in A (La).
- Cornets à pistons.
- Tromboni I e II.
- Trombone III.
- Tuba.
- Timpani in E (Mi). A (La).
- Gran Cassa e Piatti.
- Tamburo e Triangolo.

The second system includes:

- Violino I.
- Violino II.
- Viola.
- Violoncello.
- Contrabasso.

The score features various dynamics such as *f*, *p*, *mf*, and *pizz.* (pizzicato). The tempo is marked *Allegro marcato.* with a metronome marking of 88 beats per minute.

Allegro marcato. (♩ = 88.)

Le Thème de cette Marche que j'ai instrumenté et développé, est célèbre en Hongrie sous le nom de Rakoczy; il est très ancien et d'un auteur inconnu. C'est le chant de guerre des Hongrois. Note de H. Berlioz.

Das Thema dieses Marsches, welches ich instrumentirt und bearbeitet habe, ist in Ungarn unter dem Namen „Rakoczy-Marsch“ berühmt; es ist sehr alt und von einem unbekanntem Verfasser. Es ist der Kriegsgesang der Magyaren.

The theme of this march, which I have set for orchestra and developed, is celebrated in Hungary and known by the name of the Rakoczy March; it is of ancient origin, and the composer is unknown. It is the Hungarian War-song.

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) with multiple staves for each hand, and a separate staff for percussion labeled "Tamb. e Triang.". The second system includes a grand staff with multiple staves for each hand and a staff for strings labeled "arco".

System 1:

- Staff 1 (Treble): *f*, *p*, *(mf)*
- Staff 2 (Treble): *f*, *p*, *(mf)*
- Staff 3 (Treble): *f*, *(mf)*
- Staff 4 (Treble): *f*, *p*, *(mf)*
- Staff 5 (Treble): *f*
- Staff 6 (Treble): *f*
- Staff 7 (Bass): *f*
- Staff 8 (Bass): *f*
- Staff 9 (Bass): *f*
- Staff 10 (Bass): *f*
- Staff 11 (Bass): *f*
- Staff 12 (Bass): *f*
- Staff 13 (Bass): *f*
- Staff 14 (Bass): *f*
- Staff 15 (Bass): *f*
- Staff 16 (Bass): *f*
- Staff 17 (Bass): *f*
- Staff 18 (Bass): *f*
- Staff 19 (Bass): *f*
- Staff 20 (Bass): *f*
- Staff 21 (Bass): *f*
- Staff 22 (Bass): *f*
- Staff 23 (Bass): *f*
- Staff 24 (Bass): *f*
- Staff 25 (Bass): *f*
- Staff 26 (Bass): *f*
- Staff 27 (Bass): *f*
- Staff 28 (Bass): *f*
- Staff 29 (Bass): *f*
- Staff 30 (Bass): *f*
- Staff 31 (Bass): *f*
- Staff 32 (Bass): *f*
- Staff 33 (Bass): *f*
- Staff 34 (Bass): *f*
- Staff 35 (Bass): *f*
- Staff 36 (Bass): *f*
- Staff 37 (Bass): *f*
- Staff 38 (Bass): *f*
- Staff 39 (Bass): *f*
- Staff 40 (Bass): *f*
- Staff 41 (Bass): *f*
- Staff 42 (Bass): *f*
- Staff 43 (Bass): *f*
- Staff 44 (Bass): *f*
- Staff 45 (Bass): *f*
- Staff 46 (Bass): *f*
- Staff 47 (Bass): *f*
- Staff 48 (Bass): *f*
- Staff 49 (Bass): *f*
- Staff 50 (Bass): *f*
- Staff 51 (Bass): *f*
- Staff 52 (Bass): *f*
- Staff 53 (Bass): *f*
- Staff 54 (Bass): *f*
- Staff 55 (Bass): *f*
- Staff 56 (Bass): *f*
- Staff 57 (Bass): *f*
- Staff 58 (Bass): *f*
- Staff 59 (Bass): *f*
- Staff 60 (Bass): *f*
- Staff 61 (Bass): *f*
- Staff 62 (Bass): *f*
- Staff 63 (Bass): *f*
- Staff 64 (Bass): *f*
- Staff 65 (Bass): *f*
- Staff 66 (Bass): *f*
- Staff 67 (Bass): *f*
- Staff 68 (Bass): *f*
- Staff 69 (Bass): *f*
- Staff 70 (Bass): *f*
- Staff 71 (Bass): *f*
- Staff 72 (Bass): *f*
- Staff 73 (Bass): *f*
- Staff 74 (Bass): *f*
- Staff 75 (Bass): *f*
- Staff 76 (Bass): *f*
- Staff 77 (Bass): *f*
- Staff 78 (Bass): *f*
- Staff 79 (Bass): *f*
- Staff 80 (Bass): *f*
- Staff 81 (Bass): *f*
- Staff 82 (Bass): *f*
- Staff 83 (Bass): *f*
- Staff 84 (Bass): *f*
- Staff 85 (Bass): *f*
- Staff 86 (Bass): *f*
- Staff 87 (Bass): *f*
- Staff 88 (Bass): *f*
- Staff 89 (Bass): *f*
- Staff 90 (Bass): *f*
- Staff 91 (Bass): *f*
- Staff 92 (Bass): *f*
- Staff 93 (Bass): *f*
- Staff 94 (Bass): *f*
- Staff 95 (Bass): *f*
- Staff 96 (Bass): *f*
- Staff 97 (Bass): *f*
- Staff 98 (Bass): *f*
- Staff 99 (Bass): *f*
- Staff 100 (Bass): *f*
- Staff 101 (Bass): *f*
- Staff 102 (Bass): *f*
- Staff 103 (Bass): *f*
- Staff 104 (Bass): *f*
- Staff 105 (Bass): *f*
- Staff 106 (Bass): *f*
- Staff 107 (Bass): *f*
- Staff 108 (Bass): *f*
- Staff 109 (Bass): *f*
- Staff 110 (Bass): *f*
- Staff 111 (Bass): *f*
- Staff 112 (Bass): *f*
- Staff 113 (Bass): *f*
- Staff 114 (Bass): *f*
- Staff 115 (Bass): *f*
- Staff 116 (Bass): *f*
- Staff 117 (Bass): *f*
- Staff 118 (Bass): *f*
- Staff 119 (Bass): *f*
- Staff 120 (Bass): *f*
- Staff 121 (Bass): *f*
- Staff 122 (Bass): *f*
- Staff 123 (Bass): *f*
- Staff 124 (Bass): *f*
- Staff 125 (Bass): *f*
- Staff 126 (Bass): *f*
- Staff 127 (Bass): *f*
- Staff 128 (Bass): *f*
- Staff 129 (Bass): *f*
- Staff 130 (Bass): *f*
- Staff 131 (Bass): *f*
- Staff 132 (Bass): *f*
- Staff 133 (Bass): *f*
- Staff 134 (Bass): *f*
- Staff 135 (Bass): *f*
- Staff 136 (Bass): *f*
- Staff 137 (Bass): *f*
- Staff 138 (Bass): *f*
- Staff 139 (Bass): *f*
- Staff 140 (Bass): *f*
- Staff 141 (Bass): *f*
- Staff 142 (Bass): *f*
- Staff 143 (Bass): *f*
- Staff 144 (Bass): *f*
- Staff 145 (Bass): *f*
- Staff 146 (Bass): *f*
- Staff 147 (Bass): *f*
- Staff 148 (Bass): *f*
- Staff 149 (Bass): *f*
- Staff 150 (Bass): *f*
- Staff 151 (Bass): *f*
- Staff 152 (Bass): *f*
- Staff 153 (Bass): *f*
- Staff 154 (Bass): *f*
- Staff 155 (Bass): *f*
- Staff 156 (Bass): *f*
- Staff 157 (Bass): *f*
- Staff 158 (Bass): *f*
- Staff 159 (Bass): *f*
- Staff 160 (Bass): *f*
- Staff 161 (Bass): *f*
- Staff 162 (Bass): *f*
- Staff 163 (Bass): *f*
- Staff 164 (Bass): *f*
- Staff 165 (Bass): *f*
- Staff 166 (Bass): *f*
- Staff 167 (Bass): *f*
- Staff 168 (Bass): *f*
- Staff 169 (Bass): *f*
- Staff 170 (Bass): *f*
- Staff 171 (Bass): *f*
- Staff 172 (Bass): *f*
- Staff 173 (Bass): *f*
- Staff 174 (Bass): *f*
- Staff 175 (Bass): *f*
- Staff 176 (Bass): *f*
- Staff 177 (Bass): *f*
- Staff 178 (Bass): *f*
- Staff 179 (Bass): *f*
- Staff 180 (Bass): *f*
- Staff 181 (Bass): *f*
- Staff 182 (Bass): *f*
- Staff 183 (Bass): *f*
- Staff 184 (Bass): *f*
- Staff 185 (Bass): *f*
- Staff 186 (Bass): *f*
- Staff 187 (Bass): *f*
- Staff 188 (Bass): *f*
- Staff 189 (Bass): *f*
- Staff 190 (Bass): *f*
- Staff 191 (Bass): *f*
- Staff 192 (Bass): *f*
- Staff 193 (Bass): *f*
- Staff 194 (Bass): *f*
- Staff 195 (Bass): *f*
- Staff 196 (Bass): *f*
- Staff 197 (Bass): *f*
- Staff 198 (Bass): *f*
- Staff 199 (Bass): *f*
- Staff 200 (Bass): *f*

System 2:

- Staff 1 (Treble): *f*
- Staff 2 (Treble): *f*
- Staff 3 (Bass): *arco*, *mf*
- Staff 4 (Bass): *p*, *f*
- Staff 5 (Bass): *arco*, *f*
- Staff 6 (Bass): *arco*, *f*
- Staff 7 (Bass): *arco*, *f*
- Staff 8 (Bass): *arco*, *f*
- Staff 9 (Bass): *arco*, *f*
- Staff 10 (Bass): *arco*, *f*
- Staff 11 (Bass): *arco*, *f*
- Staff 12 (Bass): *arco*, *f*
- Staff 13 (Bass): *arco*, *f*
- Staff 14 (Bass): *arco*, *f*
- Staff 15 (Bass): *arco*, *f*
- Staff 16 (Bass): *arco*, *f*
- Staff 17 (Bass): *arco*, *f*
- Staff 18 (Bass): *arco*, *f*
- Staff 19 (Bass): *arco*, *f*
- Staff 20 (Bass): *arco*, *f*
- Staff 21 (Bass): *arco*, *f*
- Staff 22 (Bass): *arco*, *f*
- Staff 23 (Bass): *arco*, *f*
- Staff 24 (Bass): *arco*, *f*
- Staff 25 (Bass): *arco*, *f*
- Staff 26 (Bass): *arco*, *f*
- Staff 27 (Bass): *arco*, *f*
- Staff 28 (Bass): *arco*, *f*
- Staff 29 (Bass): *arco*, *f*
- Staff 30 (Bass): *arco*, *f*
- Staff 31 (Bass): *arco*, *f*
- Staff 32 (Bass): *arco*, *f*
- Staff 33 (Bass): *arco*, *f*
- Staff 34 (Bass): *arco*, *f*
- Staff 35 (Bass): *arco*, *f*
- Staff 36 (Bass): *arco*, *f*
- Staff 37 (Bass): *arco*, *f*
- Staff 38 (Bass): *arco*, *f*
- Staff 39 (Bass): *arco*, *f*
- Staff 40 (Bass): *arco*, *f*
- Staff 41 (Bass): *arco*, *f*
- Staff 42 (Bass): *arco*, *f*
- Staff 43 (Bass): *arco*, *f*
- Staff 44 (Bass): *arco*, *f*
- Staff 45 (Bass): *arco*, *f*
- Staff 46 (Bass): *arco*, *f*
- Staff 47 (Bass): *arco*, *f*
- Staff 48 (Bass): *arco*, *f*
- Staff 49 (Bass): *arco*, *f*
- Staff 50 (Bass): *arco*, *f*
- Staff 51 (Bass): *arco*, *f*
- Staff 52 (Bass): *arco*, *f*
- Staff 53 (Bass): *arco*, *f*
- Staff 54 (Bass): *arco*, *f*
- Staff 55 (Bass): *arco*, *f*
- Staff 56 (Bass): *arco*, *f*
- Staff 57 (Bass): *arco*, *f*
- Staff 58 (Bass): *arco*, *f*
- Staff 59 (Bass): *arco*, *f*
- Staff 60 (Bass): *arco*, *f*
- Staff 61 (Bass): *arco*, *f*
- Staff 62 (Bass): *arco*, *f*
- Staff 63 (Bass): *arco*, *f*
- Staff 64 (Bass): *arco*, *f*
- Staff 65 (Bass): *arco*, *f*
- Staff 66 (Bass): *arco*, *f*
- Staff 67 (Bass): *arco*, *f*
- Staff 68 (Bass): *arco*, *f*
- Staff 69 (Bass): *arco*, *f*
- Staff 70 (Bass): *arco*, *f*
- Staff 71 (Bass): *arco*, *f*
- Staff 72 (Bass): *arco*, *f*
- Staff 73 (Bass): *arco*, *f*
- Staff 74 (Bass): *arco*, *f*
- Staff 75 (Bass): *arco*, *f*
- Staff 76 (Bass): *arco*, *f*
- Staff 77 (Bass): *arco*, *f*
- Staff 78 (Bass): *arco*, *f*
- Staff 79 (Bass): *arco*, *f*
- Staff 80 (Bass): *arco*, *f*
- Staff 81 (Bass): *arco*, *f*
- Staff 82 (Bass): *arco*, *f*
- Staff 83 (Bass): *arco*, *f*
- Staff 84 (Bass): *arco*, *f*
- Staff 85 (Bass): *arco*, *f*
- Staff 86 (Bass): *arco*, *f*
- Staff 87 (Bass): *arco*, *f*
- Staff 88 (Bass): *arco*, *f*
- Staff 89 (Bass): *arco*, *f*
- Staff 90 (Bass): *arco*, *f*
- Staff 91 (Bass): *arco*, *f*
- Staff 92 (Bass): *arco*, *f*
- Staff 93 (Bass): *arco*, *f*
- Staff 94 (Bass): *arco*, *f*
- Staff 95 (Bass): *arco*, *f*
- Staff 96 (Bass): *arco*, *f*
- Staff 97 (Bass): *arco*, *f*
- Staff 98 (Bass): *arco*, *f*
- Staff 99 (Bass): *arco*, *f*
- Staff 100 (Bass): *arco*, *f*

Musical score for Part B. 1631, measures 1-12. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello) and a double bass. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as dynamics (mf, p, sf), articulation (accents), and performance instructions (a 2.).

Musical score for Part B. 1631, measures 13-16. This section continues the string quartet and double bass parts. It features dynamic markings such as *pizz.* (pizzicato), *arco*, and *sf* (sforzando). The instruction *sempre pizz.* is repeated across the staves. The double bass part includes a *sf* marking at the end of the section.

1

The first system of the musical score consists of ten staves. The top four staves are grouped by a brace on the left. The first two staves are in treble clef and contain melodic lines with triplets and slurs, marked with a piano (*p*) dynamic. The third and fourth staves are in bass clef and contain accompaniment, also marked with *p*. The fifth and sixth staves are in treble clef and contain block chords, marked with *p*. The seventh and eighth staves are in bass clef and contain block chords, marked with *p*. The ninth and tenth staves are in treble clef and contain block chords, marked with *mf*. A first ending bracket labeled '1.' spans the final two staves of this system.

The second system of the musical score consists of ten staves. The top four staves are grouped by a brace on the left. The first two staves are in treble clef and contain melodic lines with triplets and slurs, marked with a piano (*p*) dynamic. The third and fourth staves are in bass clef and contain accompaniment, also marked with *p*. The fifth and sixth staves are in treble clef and contain block chords, marked with *f*. The seventh and eighth staves are in bass clef and contain block chords, marked with *f*. The ninth and tenth staves are in treble clef and contain block chords, marked with *p*. A first ending bracket labeled '1' spans the final two staves of this system.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are a mix of treble and bass clefs. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *a 2.* (second attack). There are also articulation marks like accents and slurs. The system concludes with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending leads back to the beginning of the system, while the second ending provides an alternative conclusion.

The second system of the musical score continues the piece with the same ten-staff layout. It features similar rhythmic complexity and dynamic markings as the first system, including *f*, *p*, *mf*, and *a 2.* The notation includes a variety of note values, rests, and articulation. The system ends with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending returns to the beginning of the system, and the second ending provides an alternative ending.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are also treble clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first system contains 12 measures. Dynamic markings include *p* (piano) and *f* (forte). There are accents over several notes and a second ending bracket labeled "a 2." in the fourth measure of the first staff.

The second system of the musical score consists of ten staves, mirroring the layout of the first system. It contains 12 measures. Dynamic markings include *p* and *f*. There are accents over several notes and a second ending bracket labeled "6" in the first measure of the first staff.

This musical score is for Part B. 1631 and consists of two systems of staves. The top system includes a vocal line and a piano accompaniment. The piano part features a complex texture with multiple voices, including a prominent bass line. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. A boxed '2' in the upper right corner of the first system indicates a second ending. The bottom system continues the piano accompaniment, with similar dynamic markings and a boxed '2' at the end. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature.

This musical score is for Part B. 1631 and consists of two systems of staves. The first system includes staves for Fl. picc., Fl., Ob., Clar., Cor., Fag., Viol., and Piano. The second system includes staves for Fl., Clar., Cor., Viol., and Piano. The score is written in D major and 3/4 time. It features a variety of musical notations including dynamics (f, p, dim.), articulation (accents), and performance instructions (a 2., II.). The woodwinds play melodic lines, while the strings provide harmonic support. The piano part includes complex textures with sixteenth-note patterns and triplets. The score concludes with a first ending (1.) and a second ending (2.) marked with repeat signs.

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Tuba.

Timp.

Gran Cassa.

Fl. picc. part: Rests throughout.

Fl. part: Rests throughout.

Ob. part: Rests until measure 5, then enters with a melodic line marked *mf* and *a 2.* (second ending). It features triplets and a *cresc.* marking.

Clar. part: Rests until measure 5, then enters with a melodic line marked *mf* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

Cor. part: Rests until measure 5, then enters with a melodic line marked *f* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

Fag. part: Rests until measure 5, then enters with a melodic line marked *f* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

Tromb. part: Rests until measure 5, then enters with a harmonic accompaniment marked *p* and *II.* (second ending). It features a *poco cresc.* marking.

Tuba. part: Rests until measure 5, then enters with a harmonic accompaniment marked *p* and *II.* (second ending). It features a *poco cresc.* marking.

Timp. part: Plays a steady rhythmic pattern of quarter notes.

Gran Cassa. part: Plays a steady rhythmic pattern of quarter notes.

Viol.

Viol. part: Rests until measure 5, then enters with a melodic line marked *poco f* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

Violoncello part: Rests until measure 5, then enters with a harmonic accompaniment marked *cresc.* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

Double Bass part: Rests until measure 5, then enters with a melodic line marked *cresc.* and *a 2. 3* (second ending). It features triplets and a *cresc.* marking.

4

mf cresc. \leftarrow *ff*

ff Gran Cassa e Piatti.

Tamb. e Triang. *ff*

4

The musical score is presented in two systems. The first system contains 11 staves, and the second system contains 5 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *ff* (fortissimo) are prominently featured throughout the score. There are also markings for *a 2.* (second ending) and *a 1.* (first ending). The score is written in a complex, multi-staff format, likely for a large ensemble or orchestra. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *ff* (fortissimo) are prominently featured throughout the score. There are also markings for *a 2.* (second ending) and *a 1.* (first ending). The score is written in a complex, multi-staff format, likely for a large ensemble or orchestra.

5

5

The musical score is arranged in 14 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are for the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *mf*, and *f*. There are also "a 2." markings in the upper staves.

This musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and four additional staves. The second system includes a grand staff and two additional staves. The notation is complex, featuring many triplets, slurs, and dynamic markings such as *mf*, *f*, and *cresc.*. The piece concludes with the markings *div.* and *unis.* in the upper staves.

6

Musical score for Part B. 1631, measures 1-6. The score consists of 12 staves. The top four staves are for the right hand of a piano, and the bottom four staves are for the left hand. The music is in D major and 3/4 time. It features a complex texture with triplets, sixteenth-note patterns, and dynamic markings such as 'f' and 'mf'. A '2.' marking appears in the fifth measure of the fifth staff.

Musical score for Part B. 1631, measures 7-12. This section continues the piece with similar musical characteristics to the first section, including triplets and sixteenth-note runs. The dynamic markings 'f' and 'mf' are present. The score concludes with a final measure in the sixth system.

6

This musical score consists of two systems of staves. The first system includes a grand staff with four staves (treble and bass clefs) and two additional staves below. The second system includes a grand staff with four staves and two additional staves below. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *a 2.* (second ending) are present. The score is written in a key with one sharp (F#) and a 3/4 time signature.

Soutenez et enfilez le dernier accord des instruments de cuivre. H. Berlioz. 19
Den letzten Akkord in den Blechinstrumenten aushalten und anschwellen lassen.
The last chord in the Brass to be sustained and swelled.

The image displays a complex musical score for brass instruments, organized into two systems of staves. The top system consists of eight staves, and the bottom system consists of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *a 2.* (second ending). The score is written in a key signature with one sharp (F#) and a common time signature (C). The brass instruments are represented by different staves, likely including trumpets, trombones, and tubas. The final measure of the score features a sustained and swelled chord, as indicated by the text at the top of the page.