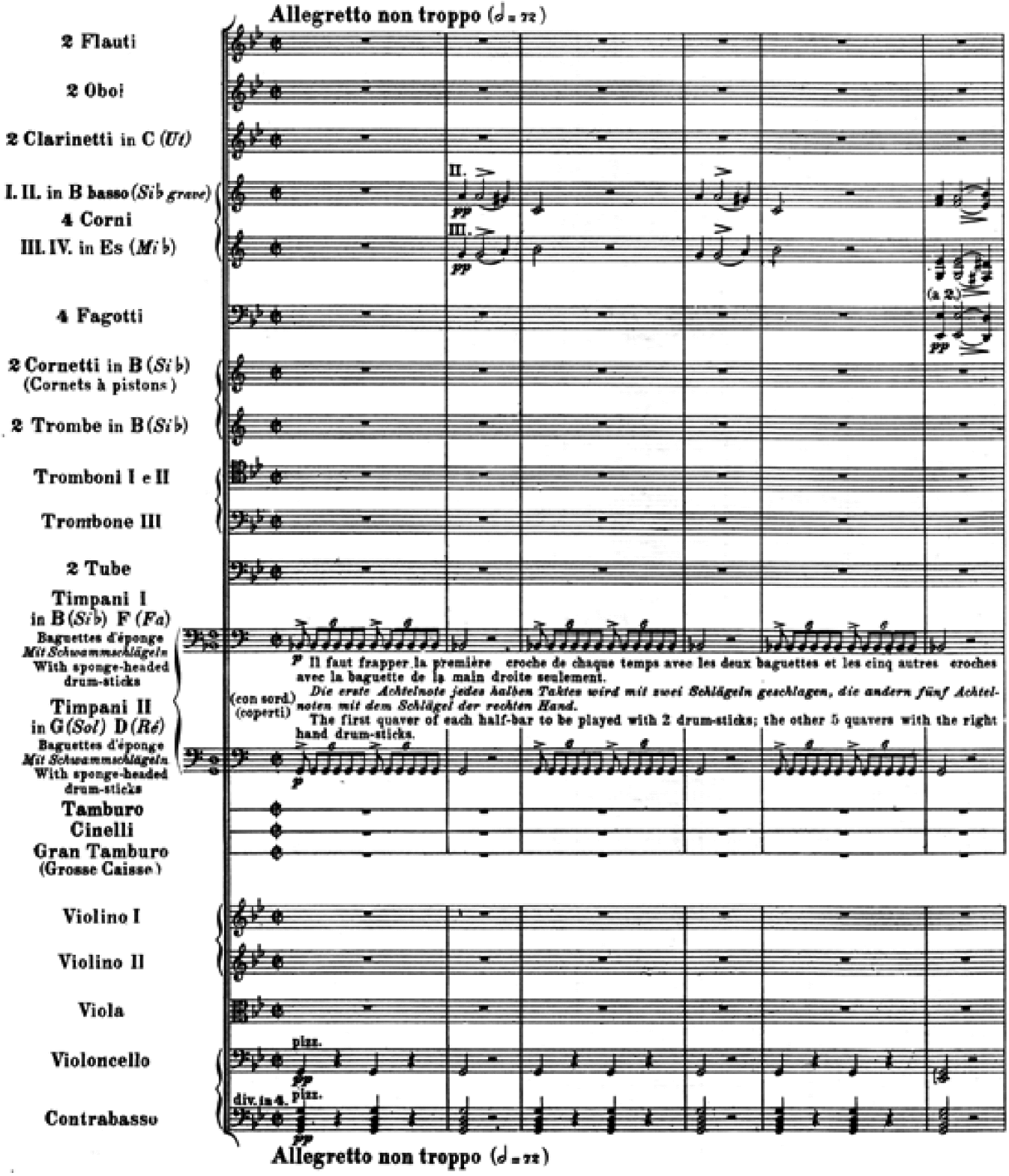
IV.

Marche au supplice

Der Gang zum Hochgericht — The procession to the stake



*) On peut, dans ce morceau, doubler les instruments à vent. (Note de H. Berlioz.)
In diesem Satz können die Blasinstrumente verdoppelt werden.
In this movement the wind-instruments may be doubled.

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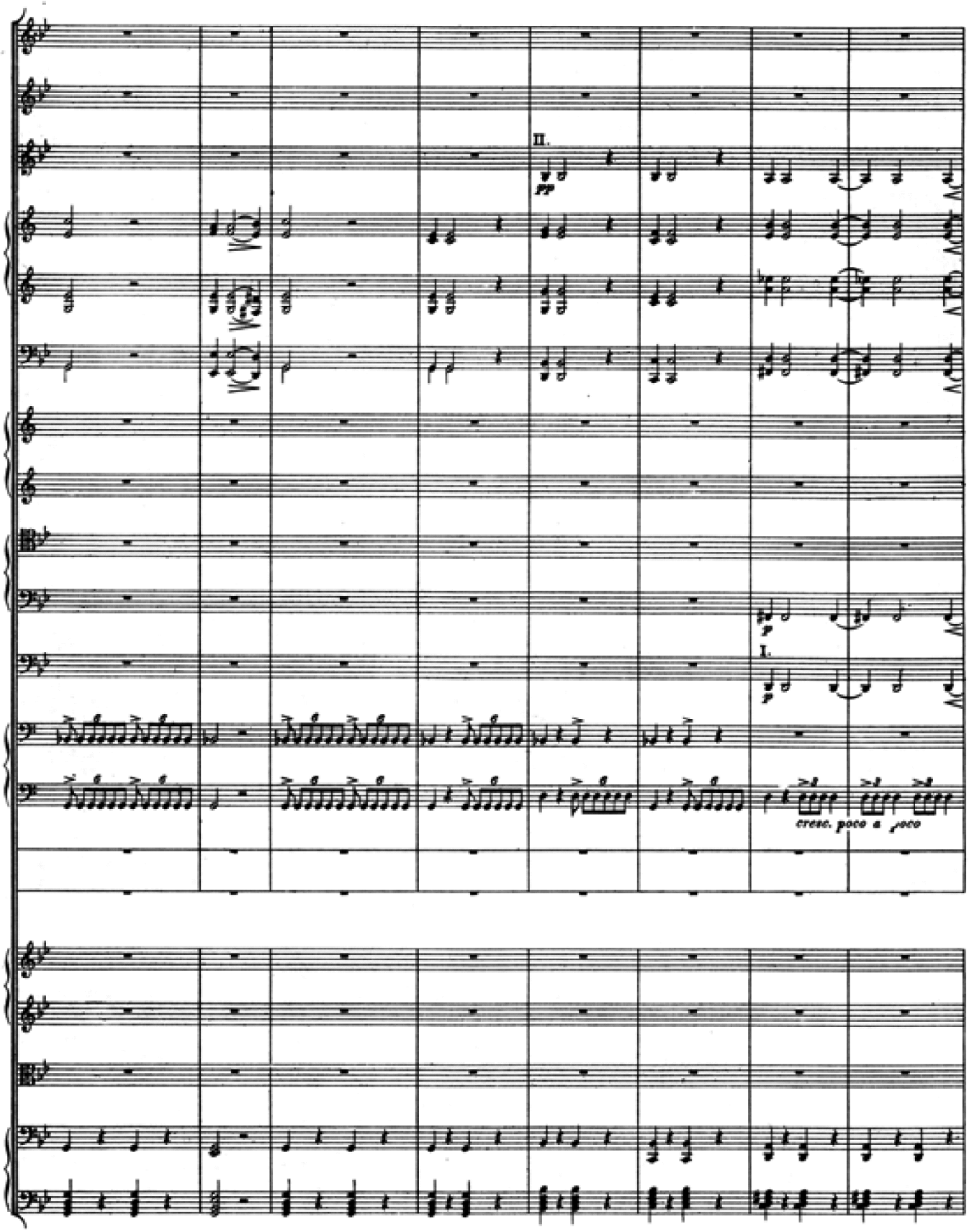

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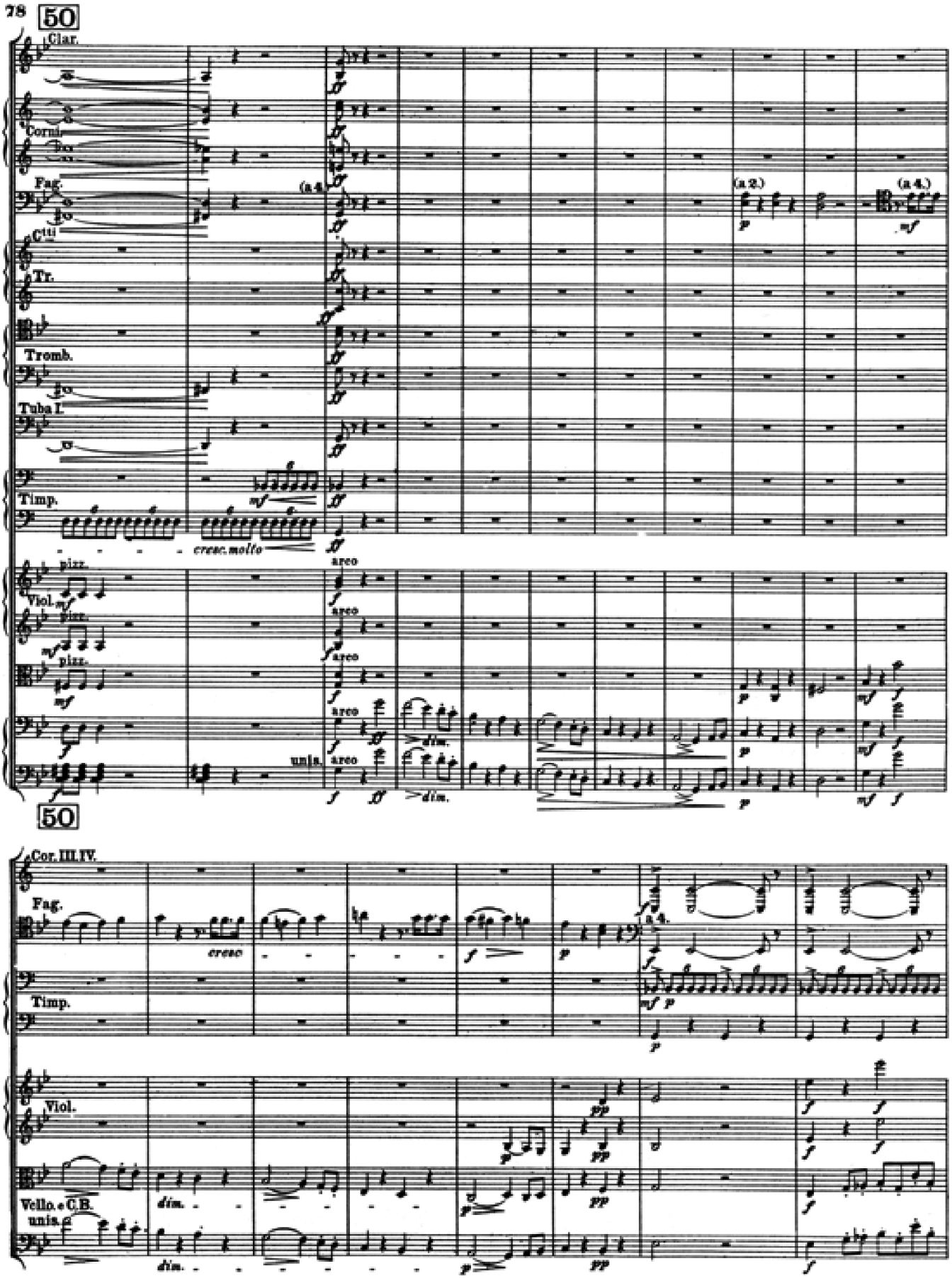

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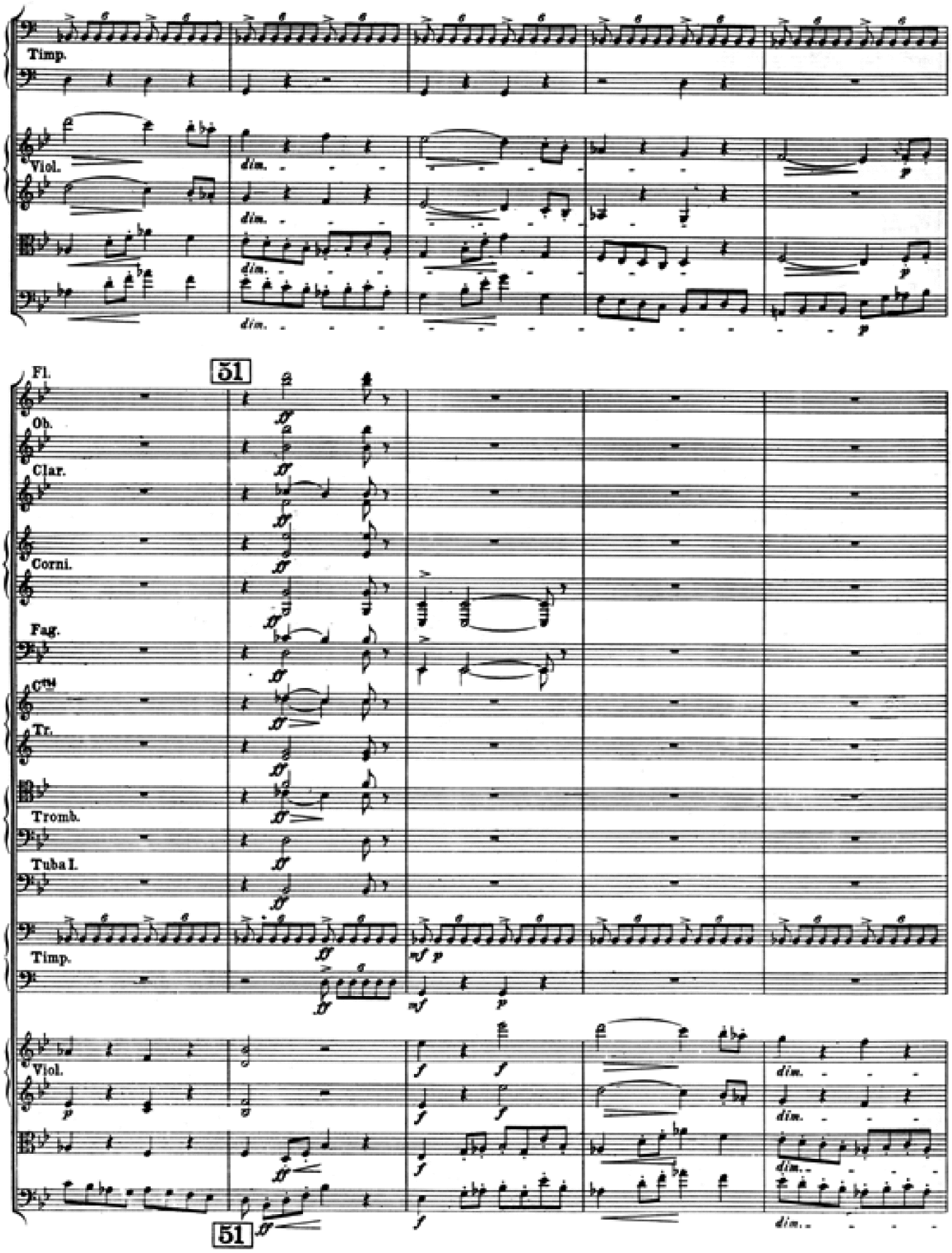

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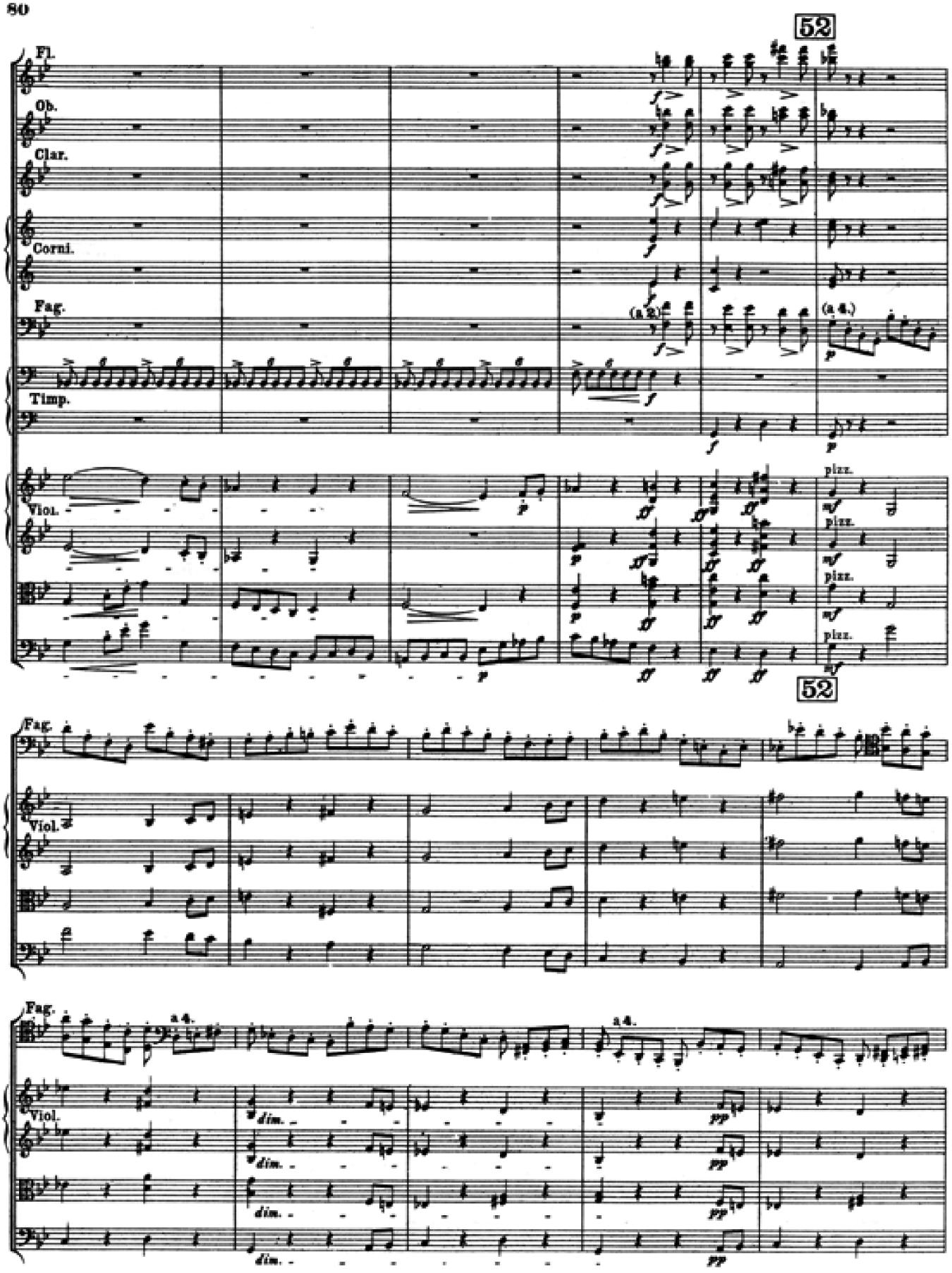

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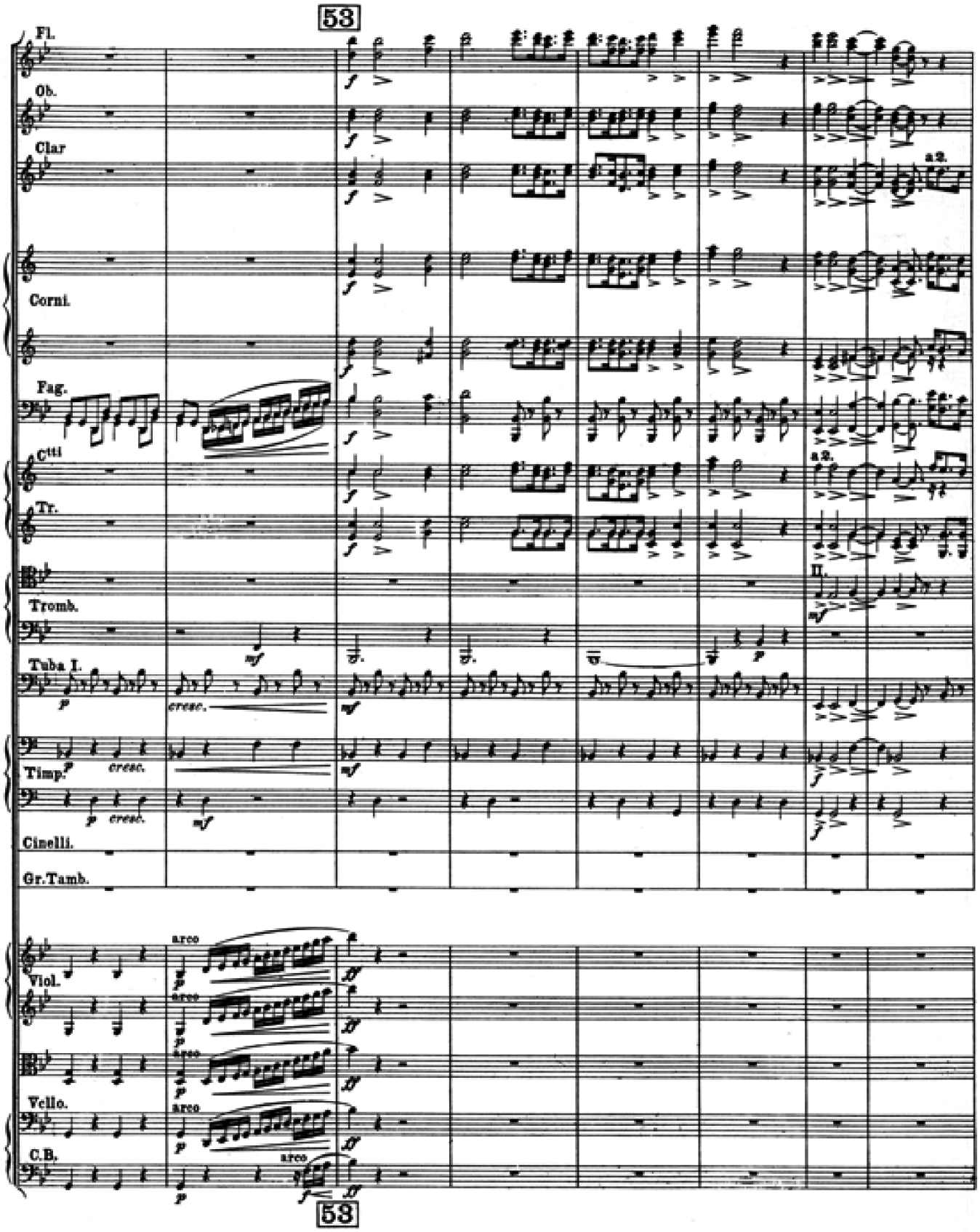

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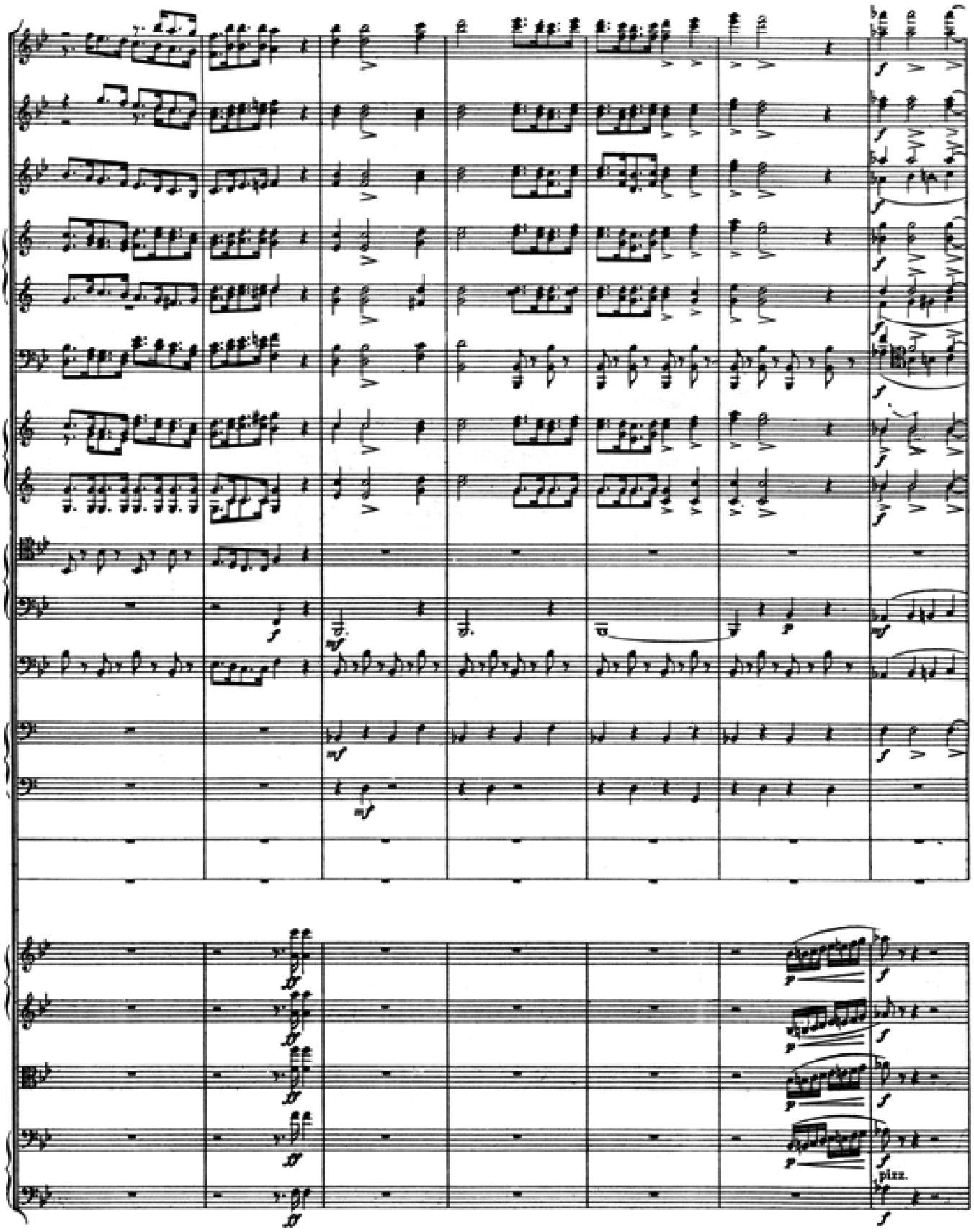

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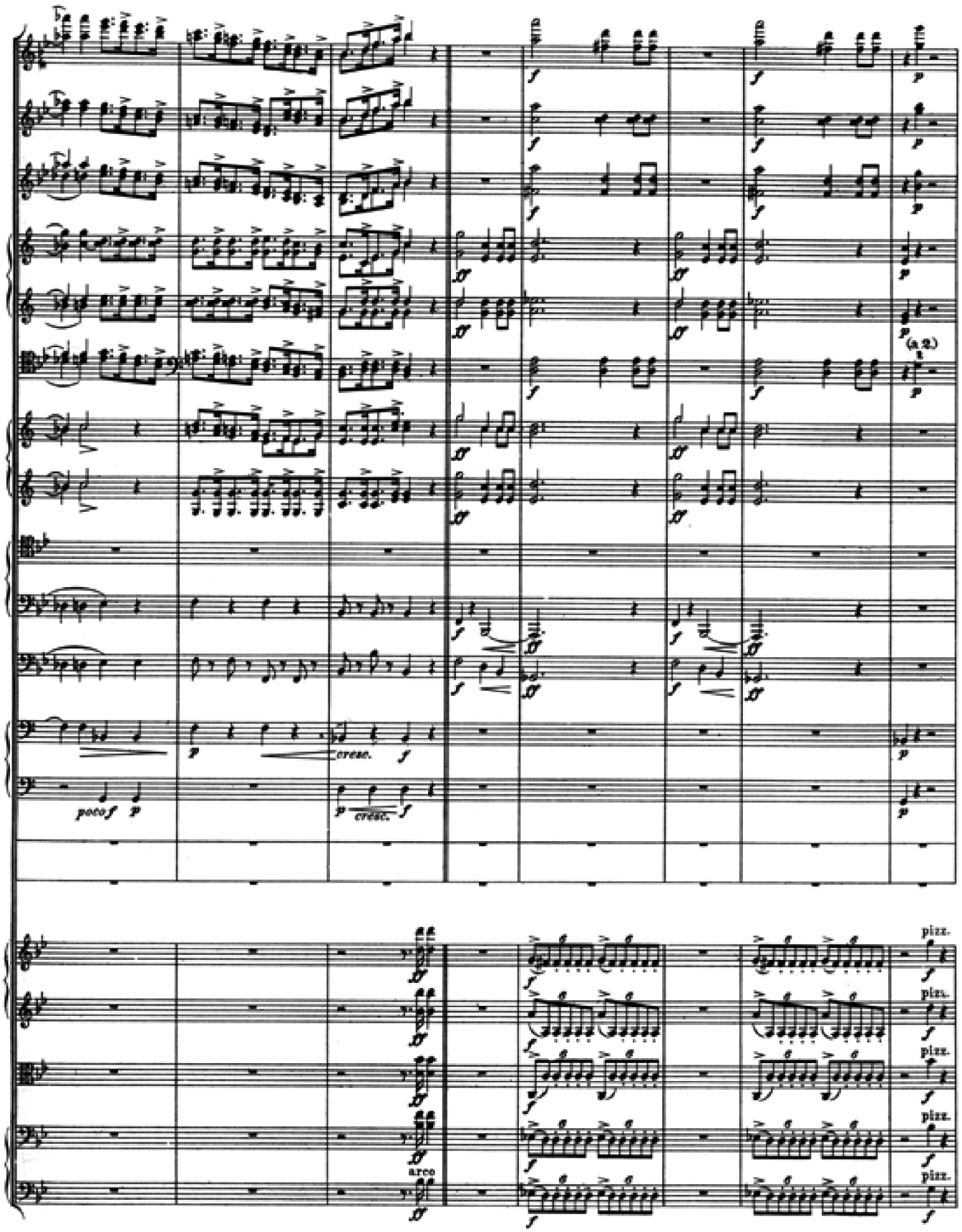

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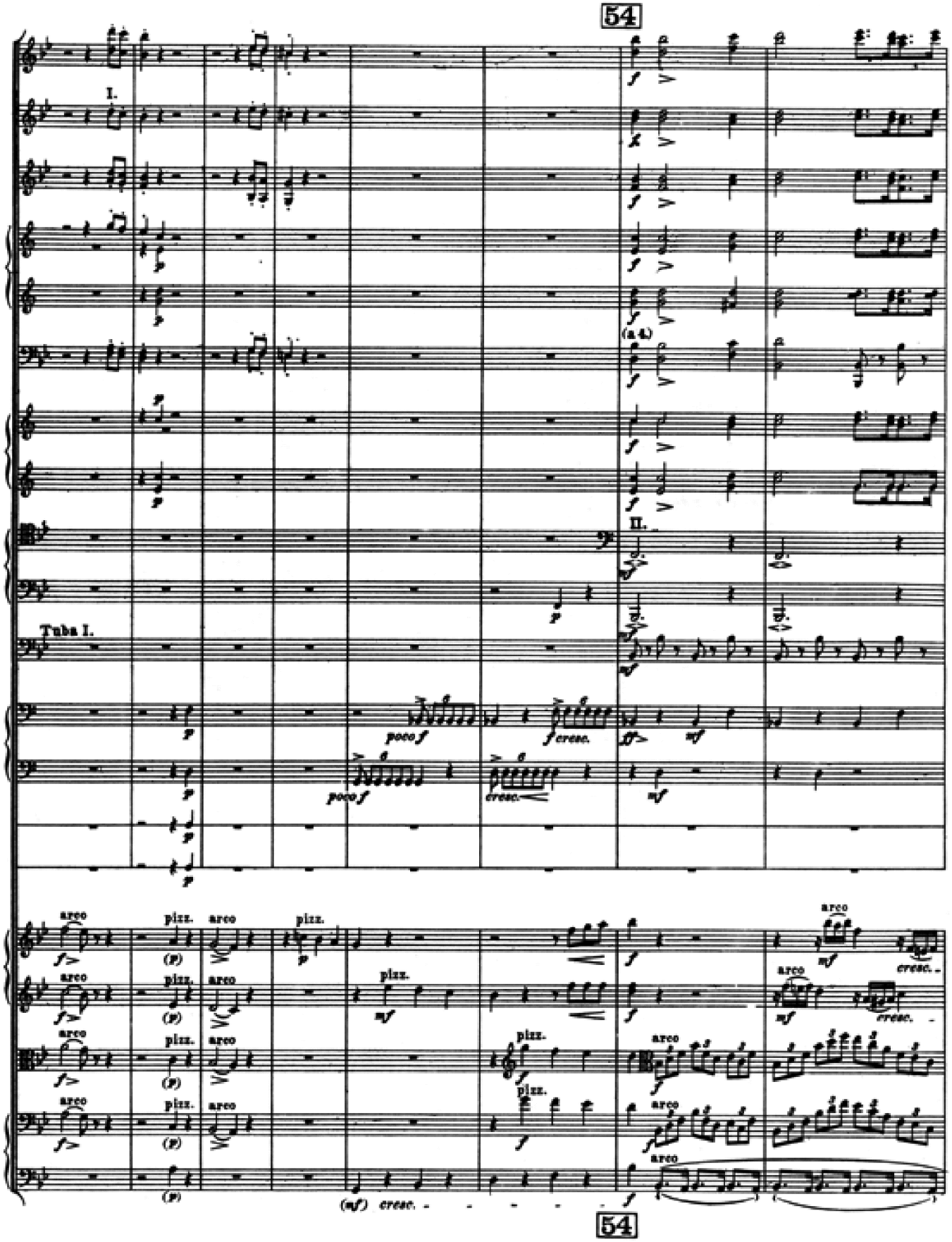

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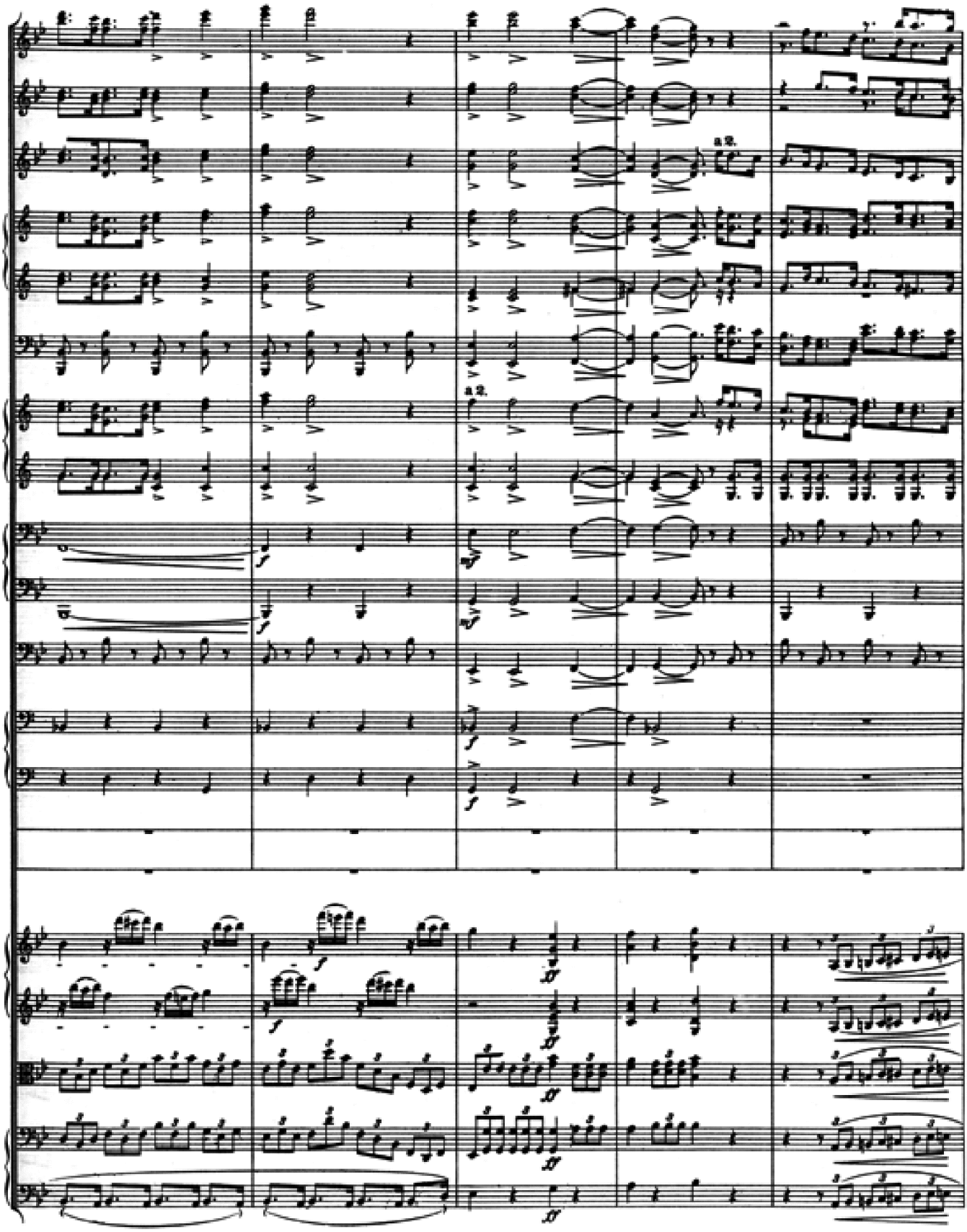

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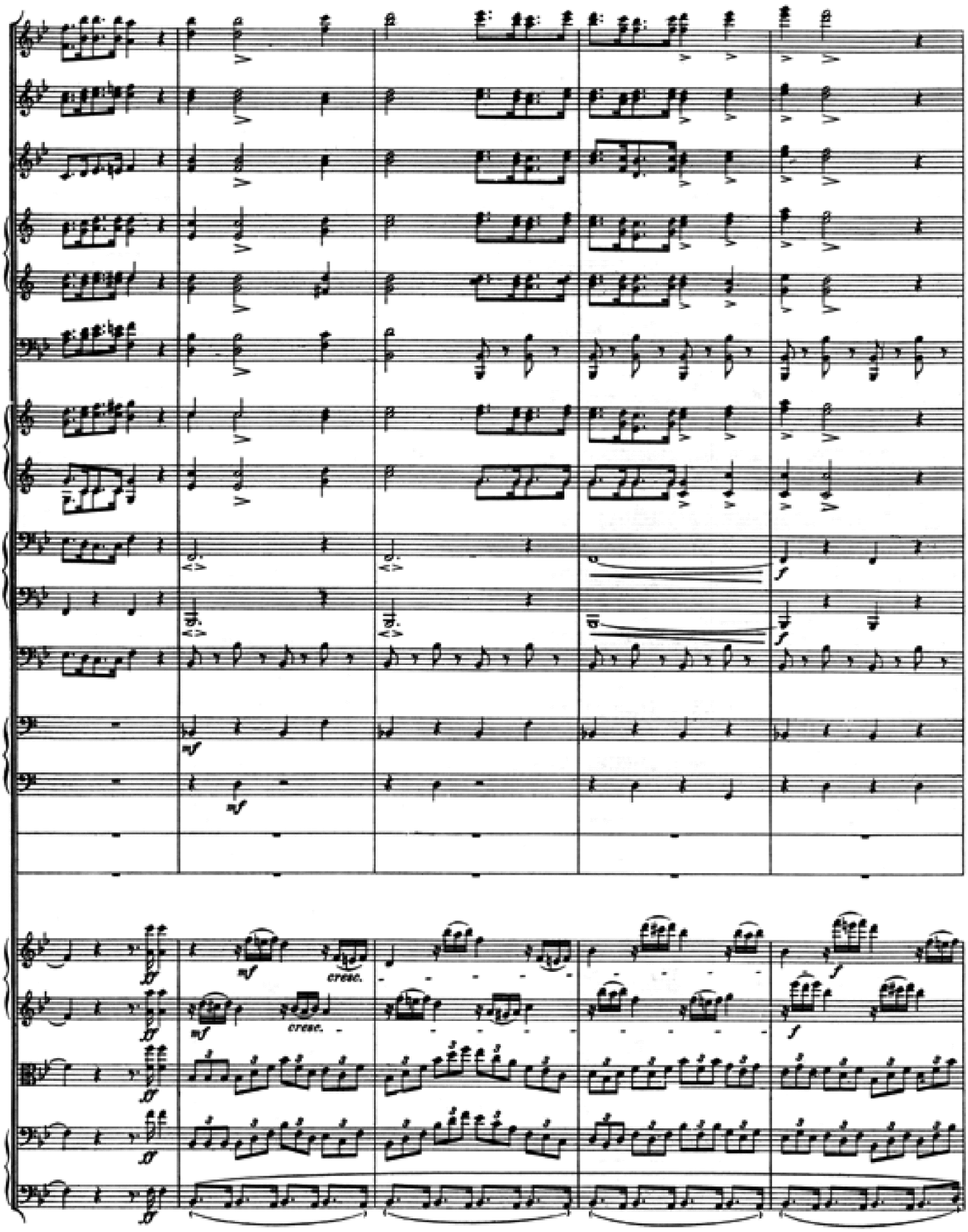

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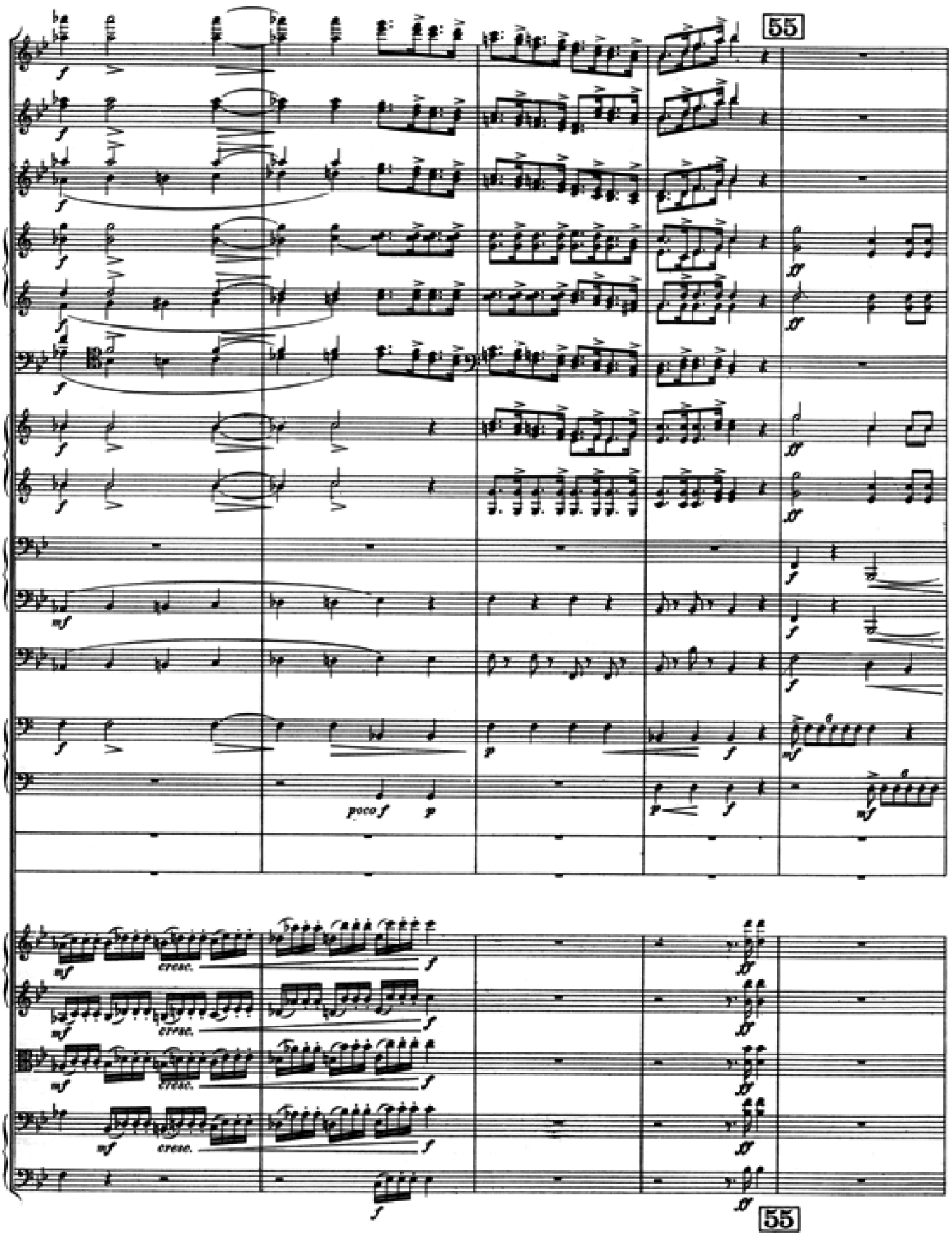

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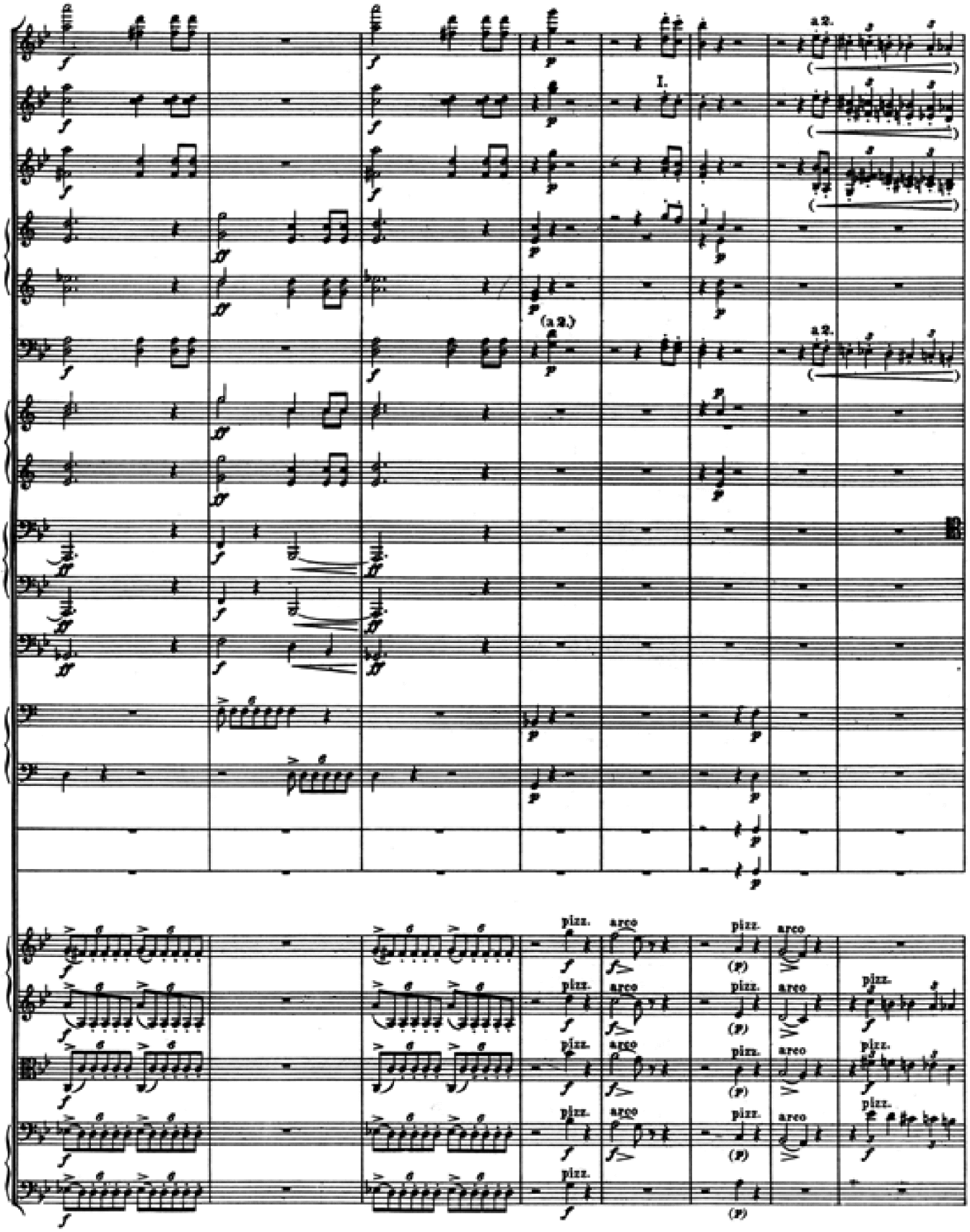

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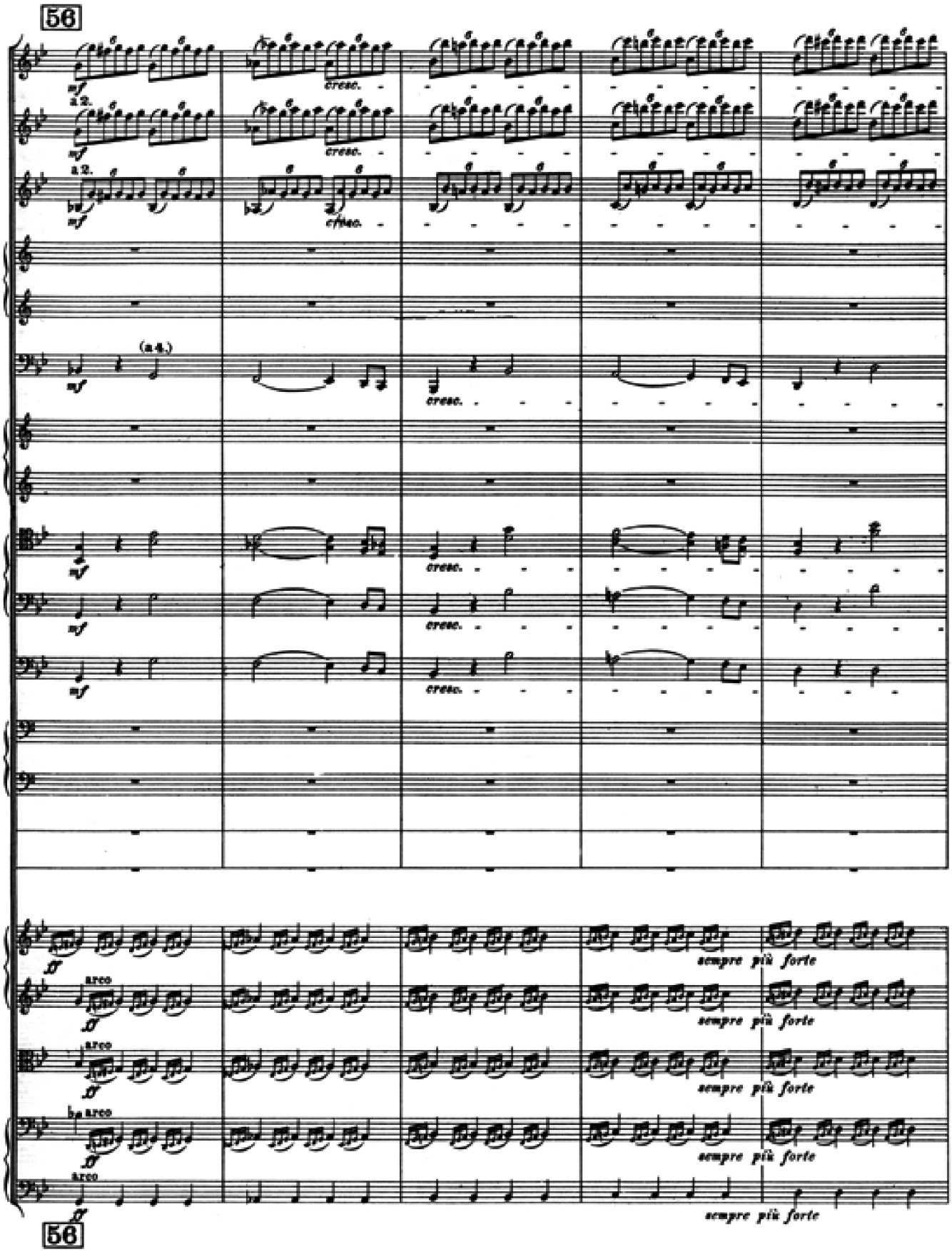

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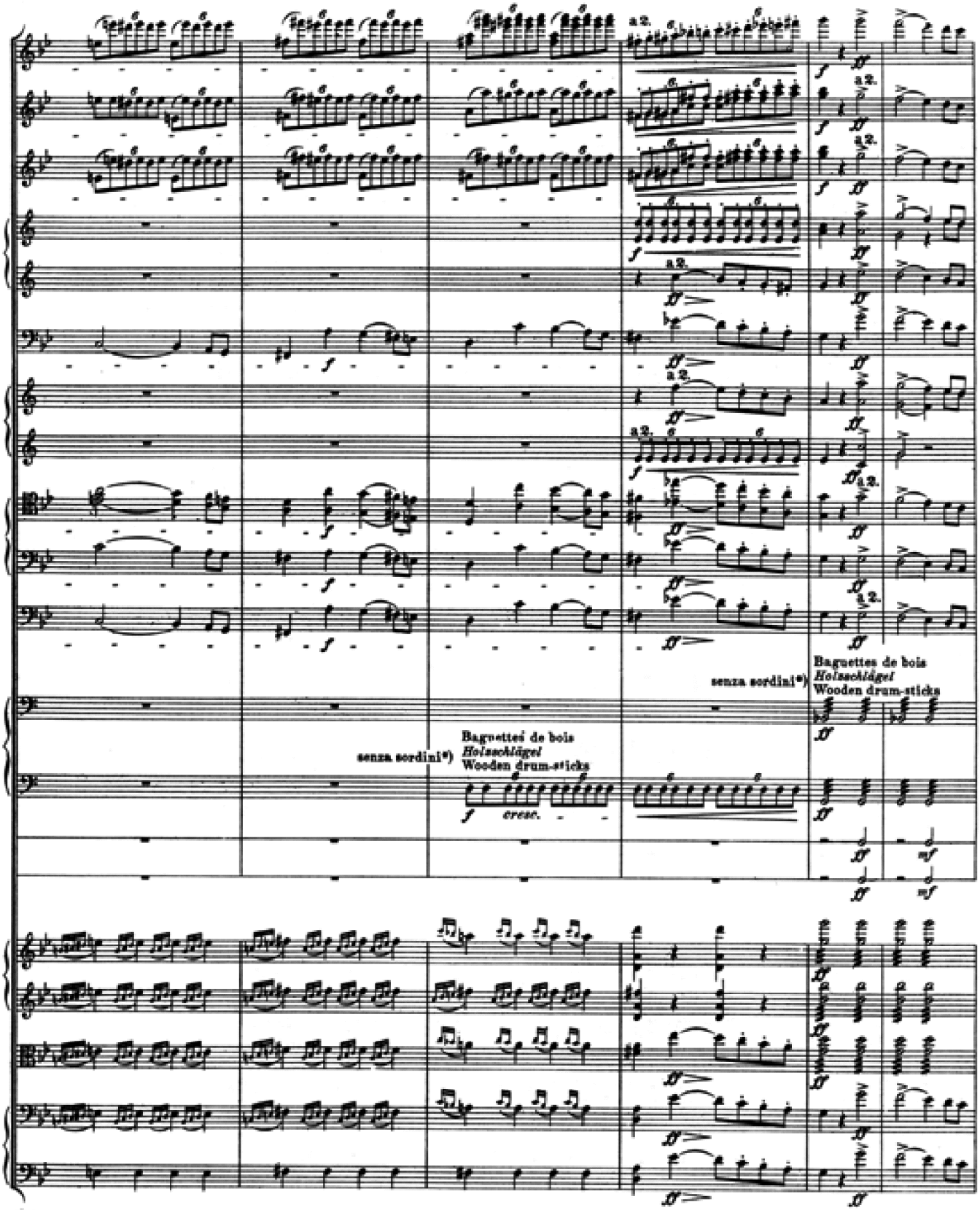

*) Diese Anmerkung läßt darauf schließen, daß der Komponist die Pauken zu Anfang dieses Stückes con sordini (coperti) haben wollte.
Anm. d. Herausgeber.

Cette indication permet de supposer que le compositeur voulait avec sourdines les timbales au commencement de ce morceau.
Note des éditeurs.

This remark leads to the conclusion that the composer desired the kettle-drums to be muffled at the beginning of this piece.
Note by the Editors.

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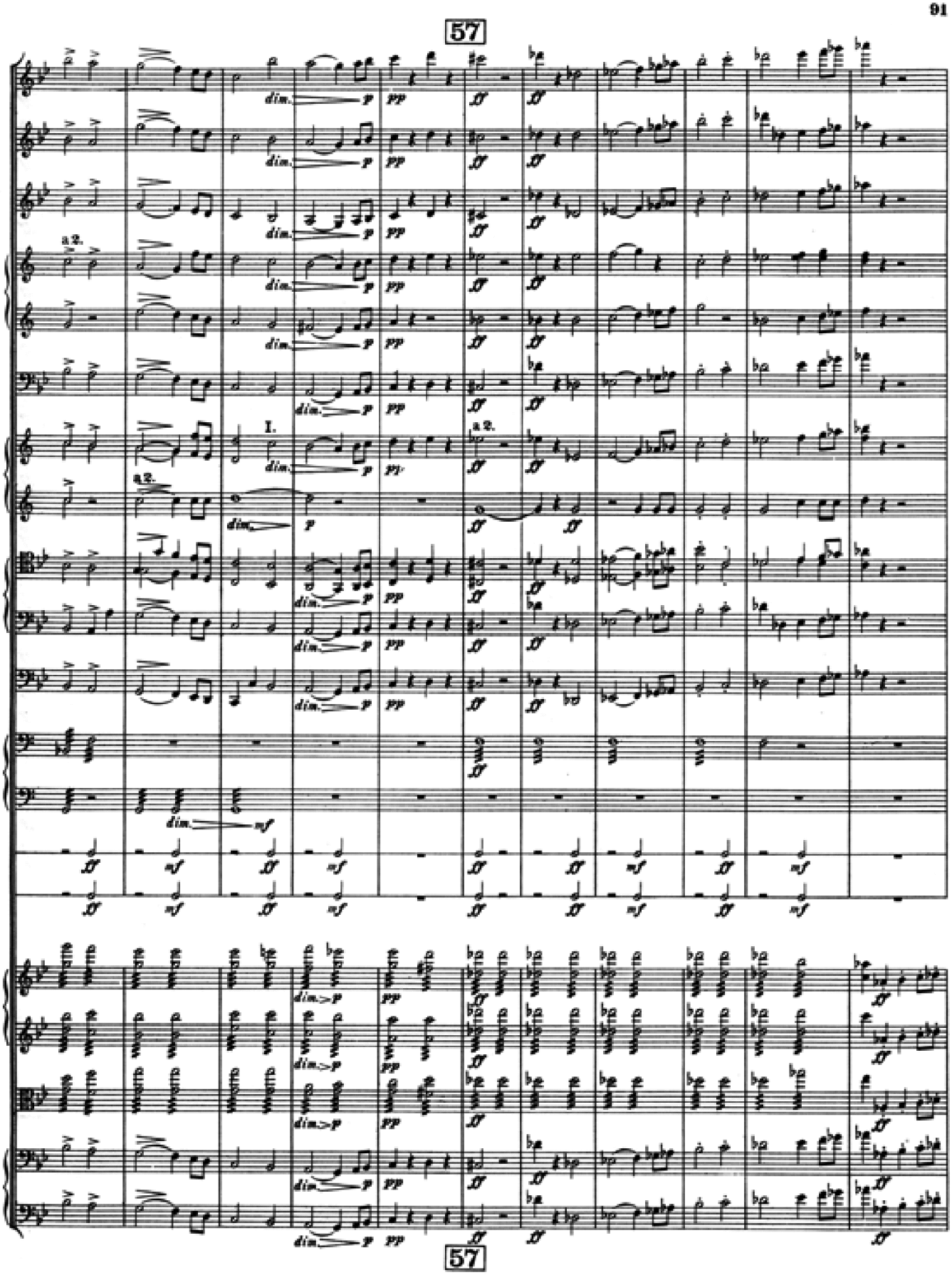

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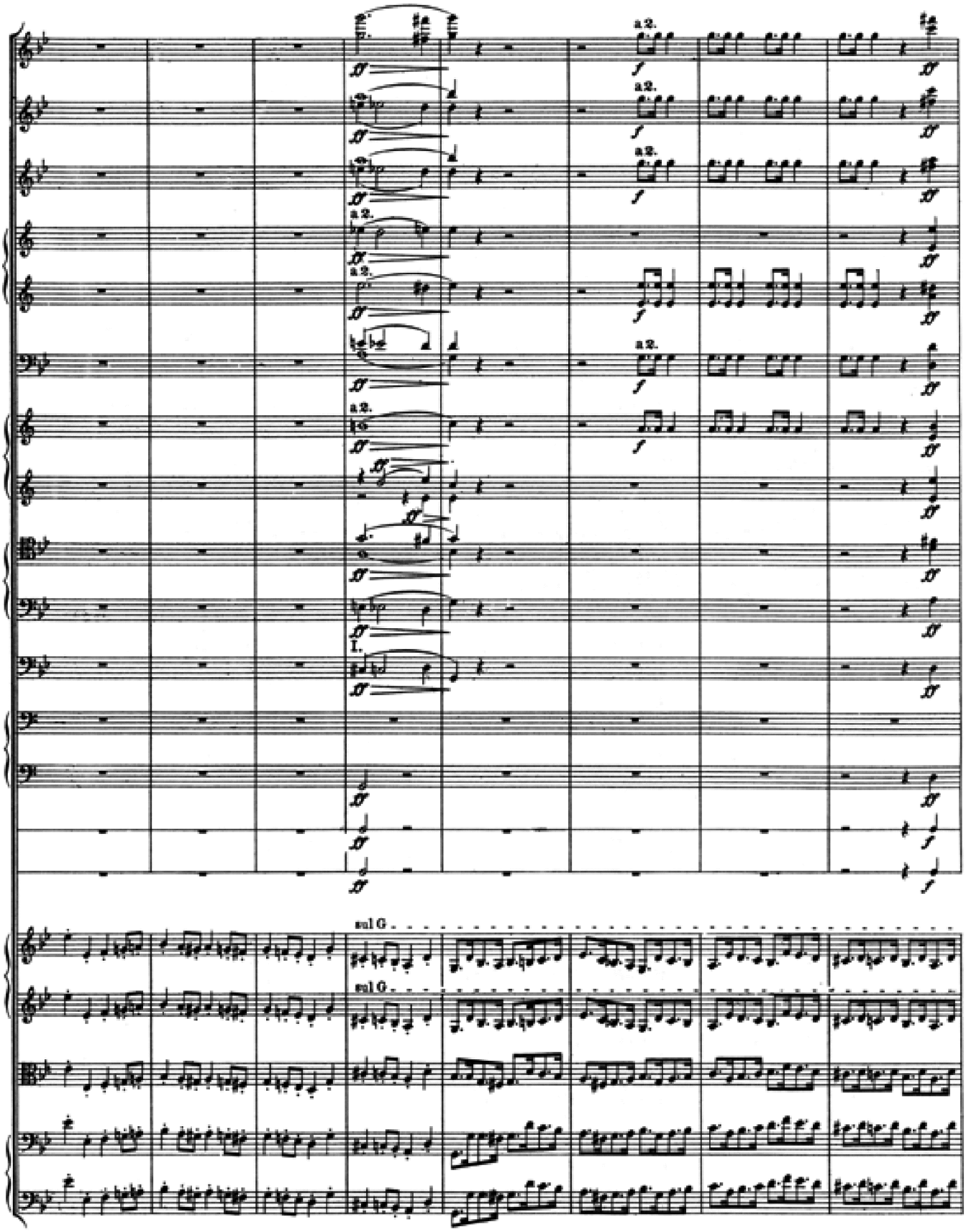

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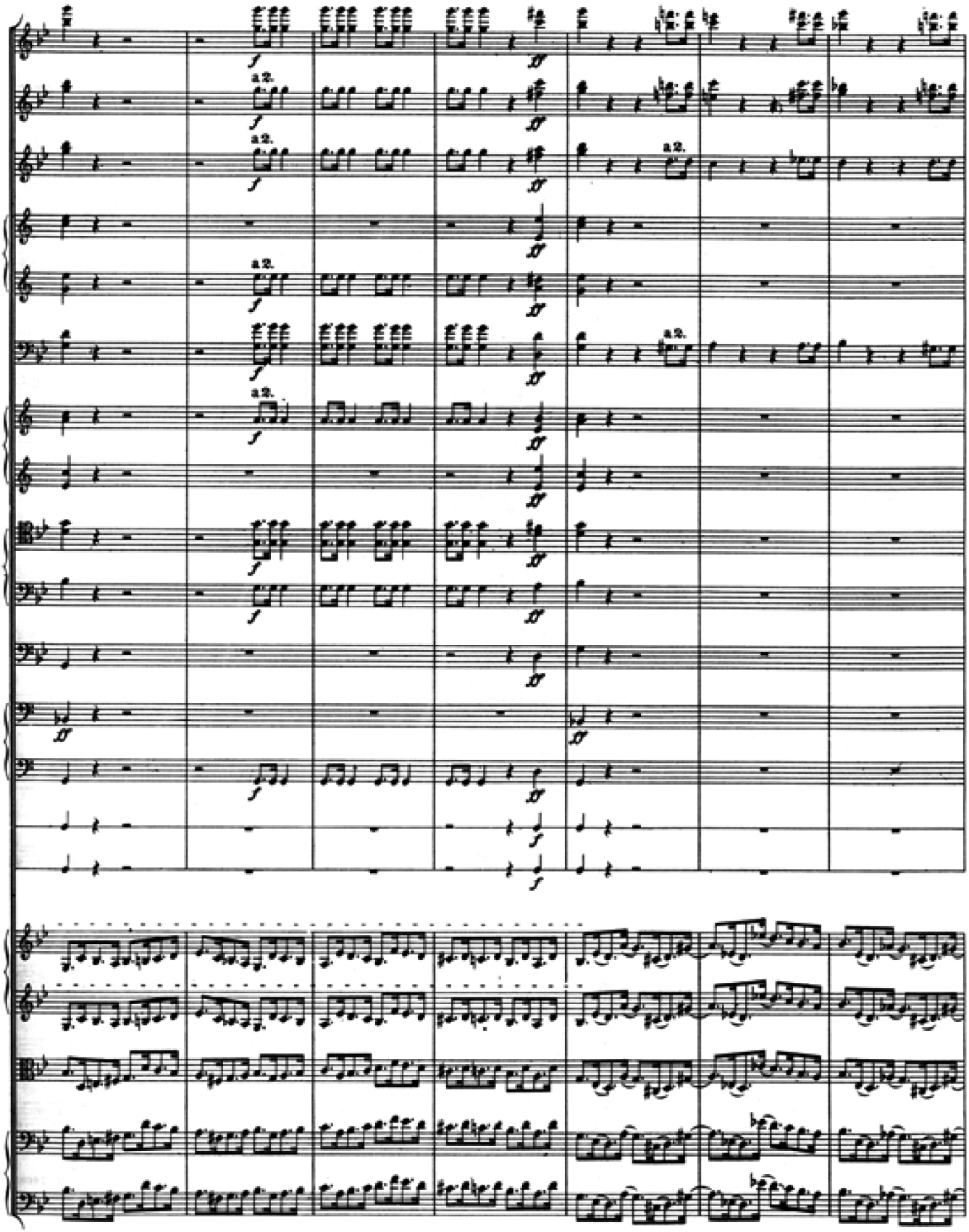

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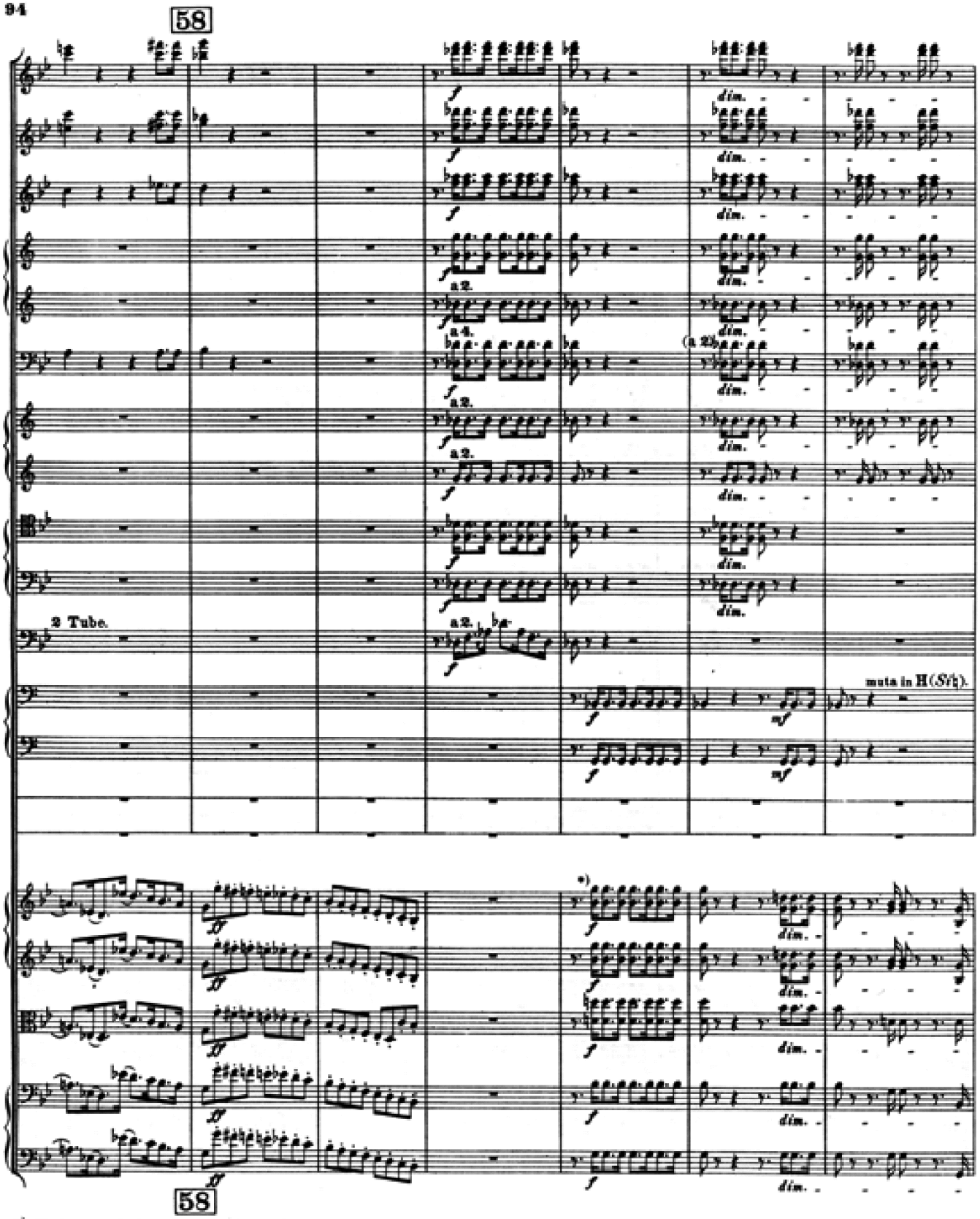

*) Il n'y a pas de faute de copie ici; c'est bien l'accord de Sol naturel mineur qui froisse de très près l'accord de Ré bémol majeur; l'auteur recommande aux Violons et Altos de ne pas «corriger» leurs parties en mettant des ♭ aux Ré, quintes de l'accord de Sol. (Note de H. Berlioz.)

Hier ist kein Schreibfehler; der g-Moll-Akkord steht unmittelbar neben dem Des-Dur-Akkord. Der Komponist ermucht die Violinisten und Bratschisten, ihre Stimmen nicht durch Vorsetzen eines ♭ zum D, der Quinte des g-Moll-Akkordes, zu „korrigieren".

This is no clerical error; the G-minor-chord is immediately neat to the D-flat-major chord. The composer requests the violinists and violaplayers not to "correct" their parts by placing a ♭ before the D of the fifth of the G-minor-chord.

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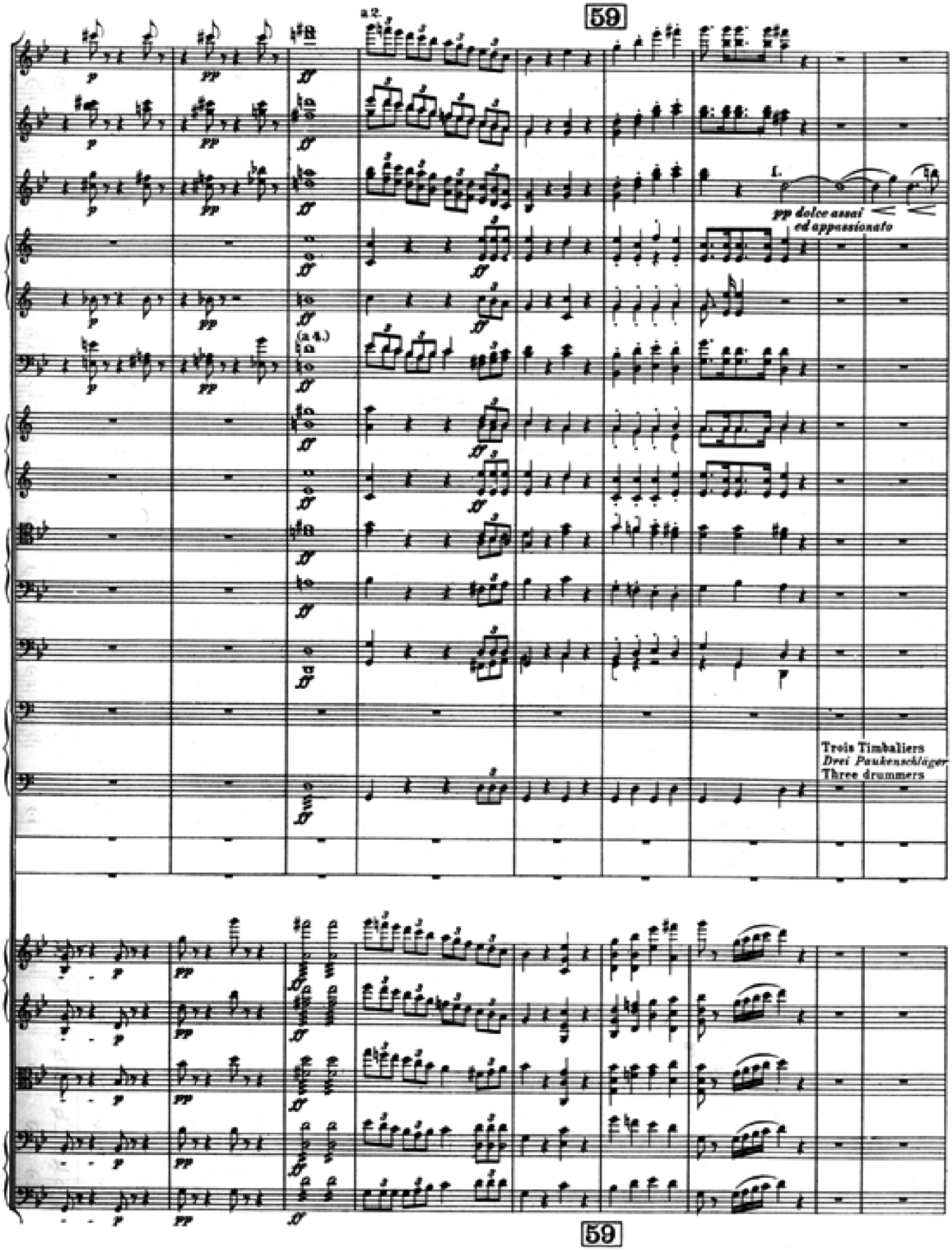

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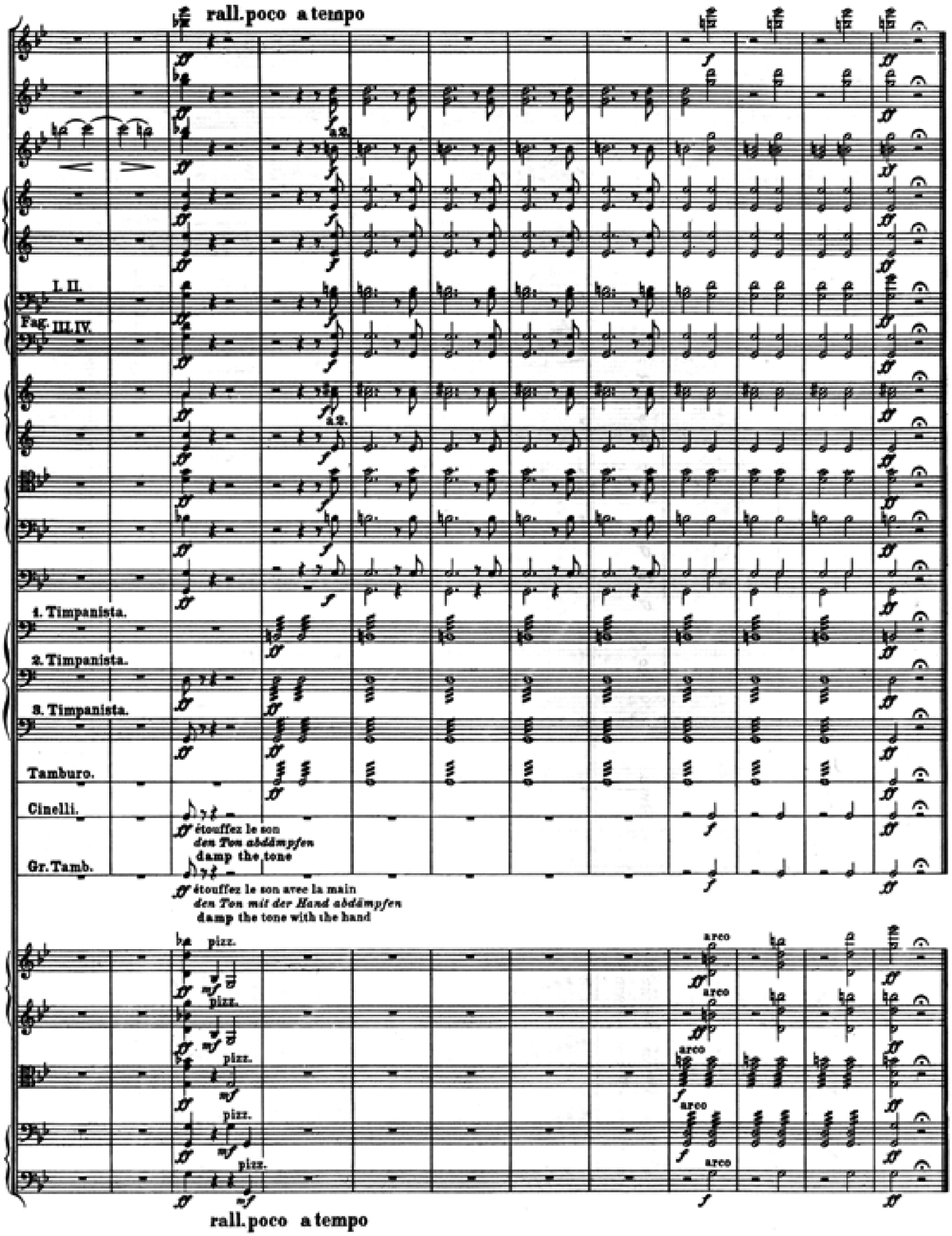

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