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## **Analysis: From Symphony Orchestra to Chamber Orchestra**

Berlioz: Symphonie Fantastique, Op. 14 (1830)

Website: <https://restructuringclassicalmusic.com/extreme-scoring/>

YouTube: <https://youtu.be/UdR1b8nFJ4c>

### **Why Did I Pick This Piece?**

This is one of the great orchestral showpieces for full symphony orchestra from French composer Hector Berlioz from the early romantic period. It is fun to play, great to listen to and (to no surprise) has some great clarinet solos<sup>1</sup> that every orchestra clarinetist studies. While it is a huge piece with great orchestration, it is also a bit easier to rescore than the later romantic composers that tended to include large numbers of instruments and enormous numbers of players in their orchestration. Since it was published in 1830, it is also in the public domain. Even though it was written over 190 years ago, the subject matter of the programmatic aspects of the work are still contemporary – a young man struggling with drug abuse and his infatuation with a woman.

### **Instrumentation (note some of the doubles) – 23 Players**

1. Flute/Piccolo
2. Oboe
3. Clarinet 1 & 2 in A and Bb, Clarinet 1 in Eb (last movement)
4. Bassoon
5. Horn 1 & 2 in F
6. Trumpet in C
7. Trombone 1 & 2 (often covering Horn 3,4)
8. Tuba
9. Timpani/triangle
10. Percussion playing timpani 2 in the 3<sup>rd</sup> movement
11. Harp
12. 4 Violins (Violin 1, 2)
13. 2 Violas
14. 2 Celli
15. Contrabass.

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<sup>1</sup> You can hear my rendition of the clarinet solo in the slow movement at [Drapkin Berlioz Slow Movement Solo](#). This was a guest Principal Clarinet performance with the Norwalk Symphony in Connecticut, USA.

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### Getting the Score into Sibelius

This piece took many months to enter into the computer and rescore. Unlike with the Mozart and Rimsky-Korsakov reductions I had already completed, I had trouble finding a version of this piece that was already in Sibelius<sup>2</sup> digital format. I needed a copy of the original score in Sibelius file format, and that was exceedingly difficult.

I did finally locate a version of the score in Sibelius format at the Association Nationale Hector Berlioz in France, but they refused to share it with me, even though I was polite to the French and even said “please”. What I ended up doing instead was to scan a PDF of the score<sup>3</sup> using the PhotoScore Ultimate software<sup>4</sup>, which will scan music into digital form, either from a flatbed scanner or from a PDF file. The challenge with all OCR<sup>5</sup> programs – whether it is text or sheet music – is that they are only as good as the quality of the document being scanned. The lower the quality and sharpness, the more error artifacts are introduced. In the case of sheet music, it can sometimes have amusing consequences<sup>6</sup>. There is a point where the amount of artifact correction exceeds the time it would take to enter something by hand.

In this case, it was kind of a mixed bag. The number of artifacts in the PhotoScore Ultimate scan of the Berlioz score was not bad, but the software had difficulty figuring out which instrument went into which staff, so most of my editing was spent moving music into the right instrument. It took me three months to get it into Sibelius, especially since the original Berlioz score is 160 pages long. That having been said, I did also hire someone to proofread the score before I started rescoring it as a final step in quality control.

While I was cleaning up the original score, I also went ahead and made changes to some areas that would have created a lot of extra work that I already knew were going to change. These included:

- Combining the two harp parts together
- Combining the two tuba (ophicleide) parts together

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<sup>2</sup> Sibelius – along with Finale, one of the two major music notation programs. <https://www.avid.com/sibelius>

<sup>3</sup> A PDF of the score to Berlioz: *Symphonie Fantastique* is readily available for free from IMSLP at

[https://imslp.org/wiki/Symphonie\\_fantastique,\\_H\\_48\\_\(Berlioz,\\_Hector\)](https://imslp.org/wiki/Symphonie_fantastique,_H_48_(Berlioz,_Hector))

<sup>4</sup> PhotoScore Ultimate: <https://www.neuratron.com/photoscore.htm>

<sup>5</sup> OCR: Optical Character Recognition. [https://en.wikipedia.org/wiki/Optical\\_character\\_recognition](https://en.wikipedia.org/wiki/Optical_character_recognition)

<sup>6</sup> Here are the first 3 minutes of the original untouched PhotoScore scan into Sibelius format, and audio rendered by Sibelius. It sounds vaguely familiar, but instead sounds kind of like a version for piano, orchestra and chorus as nightmarishly rendered by Webern or Stockhausen: <https://ccome.org/Symphonie%20Fantastique%20-%20nightmare%20audio%20sequence.mp3> PhotoScore didn't always know what instrument to use, which resulted in a lot of editing. This was a somewhat hilarious rendering by algorithms instead of humans.

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- Moving the English horn solo in the third movement into bassoon. We have only one player doubling oboe/English horn, and that solo alternates between the two instruments, so I had to find another player in the orchestra. After significant experimentation and consultation with professional colleagues, bassoon was the best solution. English Horn players will revile me for eternity for taking away their solo.
- I converted all the horn parts to horn in F, and the trumpet and cornet parts to trumpet in C.
- There were a few other places I did something similar.

The “original” score that I created in Sibelius isn’t strictly the same as the original, but it suited my purposes for rescoring.

### Berlioz Orchestration

Another interesting observation I made as a result of entering this score into Sibelius was that, by and large, Berlioz uses a fixed orchestration for each movement, therefore a lot of instruments are tacet throughout entire movements. For example, harp only appears in the second movement (A Ball), and tuba (ophicleide<sup>7</sup>) only appears in the last two movements. Therefore, I list the instrumentation of each movement in my Editing Notes below.

### Balance

This discussion of orchestral balance appears in the notes for all three of the large orchestral works that I rescored for chamber orchestra: Rimsky-Korsakov: Capriccio Espagnol, Berlioz: Symphonie Fantastique and Strauss: Salome’s Dance of the Seven Veils. The issues are identical in each piece.

The original limitation of 22 players was somewhat arbitrary and arose out of budgetary constraints and small stage sizes. When I was involved in founding the Texas Chamber Symphony, we felt that the maximum number of players that we could realistically budget for and fit on stage was 22 (later 24) players. Our first concert on December 21, 2019 in Pearland, Texas USA used that complement of players.<sup>8</sup>

In all three pieces, the winds and percussion heavily outnumber the strings: 9 strings vs. 14 winds, harp, and percussion in the Rimsky-Korsakov and Berlioz pieces, and 9 strings vs. 15 winds, harp, and percussion (+ celeste) in the Strauss. This will need to be

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<sup>7</sup> Ophicleide: <https://en.wikipedia.org/wiki/Ophicleide>

<sup>8</sup> Concert December 21<sup>st</sup>, 2019 by the Pearland Chamber Orchestra later renamed as the Texas Chamber Symphony. The concert featured the premiere of my chamber orchestra piece “A Klezmer Set.” I am performing the clarinet solos. <https://youtu.be/fpYHJ3Bzc60>

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addressed at the outset, or the strings will be drowned out. Here I propose three solutions to address ensemble balance:

1. Increase the number of string players. This will be the most likely solution for most chamber orchestras. Instead of 4 violins, 2 violas, 2 celli and bass, increase it to 6 violins, 3 violas, 3 celli and bass, or 8 violins, 4 violas, 4 celli and 2 basses or some variation thereof<sup>9</sup>. But that will significantly increase the size of the orchestra as well as the labor cost.
2. Have the conductor keep the volume down in the winds and percussion to achieve balance. This might be a challenge, although it would make for more impactful tutti/fortissimo sections.
3. Amplify the strings. This certainly can work for performances and recordings, but it adds complexity and cost, and requires solid mixing on the part of the recording engineer, which does not always happen.

This issue doesn't apply to the rescore of the Third Movement Menuetto of Mozart's 40<sup>th</sup>/G minor Symphony, as that piece only uses 7 winds and no percussion out of the 16 players that I indicate in the score, so balance will not be as much of a challenge, nor need to be addressed in the same way that it is in these three orchestral works.

### Editing Notes

- I set the metrics of my Sibelius file (page size, staff size, margins, etc.) the same as those in my Capriccio Espagnol rescore. I also developed a new rescoring technique: I decided to create new instrument staves for all of my new destination parts (e.g., Current Clarinet, New Clarinet) with an "X" at the end of the name so that I can see that they are the target staves. I then had double the number of instrument staves at the beginning (e.g., "Old Clarinet" and "New Clarinet", etc.). This made it much easier to cut and paste from the original to the rescored staves. I deleted the contents of the old staff when the new staves were complete and "hid" the empty staves. Eventually, there was nothing left of the original score, and I was done rescoring.
- At the very beginning, I already began using some of the Extreme Scoring techniques that I have used in my other reductions. I substituted woodwind parts – mostly eliminating unisons or octaves in order to accommodate limited numbers of woodwinds, and when I needed four horns (I only have two available), then I used trombone in place of horn 3 and horn 4 where needed, making sure that horn is always on top in order to retain the original timbre and Horn 2 playing any solos that would otherwise show up in the trombone part.
- The original orchestration calls for two flutes (2<sup>nd</sup> doubling on piccolo), two oboes (2<sup>nd</sup> doubling on English Horn), Clarinet 1 in Bb, A, C & Eb, Clarinet 2 in Bb, A & C, four bassoons, Horn 1 & 2 (Eb, E, F, low Bb), Horn 3 & 4 (C, Eb), Trumpet 1 & 2 (C, Bb, Eb), Cornets 1 & 2 in Bb,

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<sup>9</sup> The St. Paul Chamber Orchestra, in Minnesota, USA, is one of the best-known professional chamber orchestras in the United States. Their roster lists 6 violins, 2 violas, 4 celli, and 1 bass. See <https://content.thespco.org/people/orchestra-musicians/>. They also expand or contract the number of players based on the instrumental requirements in each score that they perform.

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Cornet obbligato (Bb, “Un Bal”), three trombones, two ophicleides<sup>10</sup>, Percussion (Bells, Cymbals, Bass Drum, Snare Drum), Timpani, two harps, Violin 1, Violin 2, Viola, Celli, Bases.

- The performance time is approximately 50 minutes.

### **First Movement – I. Rêveries - Passions**

Video/Audio 00:00: <https://youtu.be/UdR1b8nFJ4c?t=001>

1. The first movement’s instrumentation:

- Flute/Piccolo
- Oboe
- Clarinet 1,2 in Bb
- Bassoon
- Horn 1, 2 in F
- Trumpet in C
- Horn 2, 3 played by trombones
- Timpani 1
- Strings

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<sup>10</sup> The parts are played by tuba in modern orchestras.

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2. In the first movement at Letter E (Bar 36), this texture crosses almost all the winds so it gave me a fair amount of leeway in which to move things around without changing the overall timbre. See *Figure 1 & 2*.

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Figure 1: Original score at Bar 36

Figure 2: Same section pared down but spread out across the winds.

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Letter F (Bar 49) was a different story – the triplet texture is only in the flutes and clarinets – four voices, and the root of the Db major chord is doubled. I could replace Flute 2 with oboe, but orchestrationally it would change the flavor of the sound, so I decided to drop Flute 2 that was playing the root of the chord and leave the root only in the clarinet. A bit thinner, but better orchestrationally, and nobody can really hear the difference. See *Figures 3 & 4*.

49 **F** sans ralentir  
sol  
Flute 1,2  
Clarinet 1,2 in Bb  
pp  
3 3 3  
3 3 3  
3 3 3  
3 3 3

Figure 3: Original score with two pairs of winds.

49 **F** Sans ralentir  
sol  
Flute  
Clarinet 1 in Bb  
Clarinet 2 in Bb  
pp  
3 3 3  
3 3 3  
3 3 3  
3 3 3

Figure 4: Root dropped in Flute 2. Covered by Clarinet 2 an octave lower.



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3. Letter EE (Bar 360) – The oboe solo comes in with texture going on in Violin 1 (quarter note triplets) and clarinets/bassoons texture underneath (syncopated halves and quarters). The texture is written with two clarinets and two bassoons. We only had two clarinets and one bassoon available, so the octave above the bassoon was removed. The top and bottom notes remain the same and the third moves into Clarinet 2. This looked to be a bit sparser without the octave, but it sounded fine. It is a texture, and the focus is on the oboe solo with countermelody in the violas and celli underneath. This could have been done either with the triad remaining or root/third/octave (or passing tones) and could have used another instrument to fill in the fourth voice, but I wanted to retain the clarinet/bassoon sonority, so I preferred to

Figure 5 shows a musical score for measures 360-363. The Oboe part is marked '360 EE Tempo Primo' and 'I solo espressivo', starting with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The Clarinet 1,2 in Bb part starts with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The Bassoon 1,2 part starts with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The texture is written with two clarinets and two bassoons. The Oboe melody is in the treble clef, and the Clarinet and Bassoon parts are in the bass clef. The key signature is one sharp (F#).

drop a voice. See Figures 5 & 6.

Figure 5: Original score with texture in the Clarinets and Bassoons below the Oboe melody.

Figure 6 shows a musical score for measures 360-363, similar to Figure 5 but with a reduced texture. The Oboe part is marked '360 EE Tempo Primo' and 'solo espressivo', starting with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The Clarinet 1 in Bb part starts with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The Clarinet 2 in Bb part starts with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The Bassoon part starts with a half note G4 and a half note A4, followed by a half note B4 and a half note A4. The texture is written with two clarinets and one bassoon. The Oboe melody is in the treble clef, and the Clarinet and Bassoon parts are in the bass clef. The key signature is one sharp (F#).

Figure 6: Reduced texture with two Clarinets and one Bassoon.

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4. Letter NN (Bar 463) – the offbeat melody figure in flutes, clarinets and oboes needs the flute to switch to piccolo for its entrance in the fourth bar, so I moved the oboe to the upper octave. There is so much going on in the orchestra there that no one can tell the difference. See *Figures 7 & 8*.

463 NN tempo primo piu animato

Piccolo

Flute 1,2

Oboe

Clarinet 1,2 in Bb

Figure 7: Original score with woodwind offbeats and Piccolo entrance.

463 NN Tempo primo piu animato

Flute

Oboe

Clarinet 1 in Bb

Clarinet 2 in Bb

Piccolo

Figure 8: Flute moved to Piccolo; Oboe moved to Flute part.

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## **Second Movement – II. Un Bal**

Video/Audio 12:55: <https://youtu.be/UdR1b8nFJ4c?t=775>

1. Second Movement Original Instrumentation:
  - Flute/Piccolo
  - Oboe
  - Clarinet 1,2 in A
  - Horn 1,2 in F
  - Horn 3,4 played by trombones
  - Harp (both parts combined into one player)
  - Strings
2. The 2<sup>nd</sup> Movement – A Ball – has lighter orchestration. Here Berlioz uses four woodwinds (the clarinets are playing on A clarinets, which put them in the key signature of C instead of Bb clarinets in the key of B), no bassoon, four brass (horns), no timpani but the addition of harp. The score calls for two harps, but we have only one harp available in our rescored Chamber Orchestra orchestration, so the parts were combined.

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### **Third Movement – III. Scène aux champs**

Video/Audio 18:50: <https://youtu.be/UdR1b8nFJ4c?t=1130>

1. Third Movement Original Instrumentation:

- Flute
- Oboe
- Clarinet 1,2 in Bb
- Bassoon
- Horn 1,2 in F
- Horn 3,4 (rescored into the trombones)
- Timpani 1
- Timpani 2
- Strings

The instrumentation changes again in the slow third movement. There is no piccolo, the clarinets are back to Bb instruments, the bassoon is back, horns are the only brass instruments (with ersatz Horns 3 & 4 again filled in by the trombones), no harp, and two timpani for the thunder effects at the end of the movement (Bar 1072). Normally timpani are played by 4 players – one on a drum – but I combined them since we only have two percussion players in my reduced orchestration. So, each one will play two timpani. See *Figure 9*.

The image shows a musical score for two timpani parts, labeled 'Timpani 1' and 'Timpani 2'. The notation is in bass clef. Timpani 1 has a series of notes with dynamics *pp*, *<sf>*, *p*, *pp*, *ppp*, *f*, and *pp*. Timpani 2 has a series of notes with dynamics *p*, *<sf>*, *p*, *ppp*, *f*, and *pp*. A bracket indicates that the two parts are played by two players. A note in the Timpani 2 part is marked '(baguettes d'éponge)'. The dynamics are written below the notes.

*Figure 9:* Four timpani drums played by two players.

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2. The next issue I experimented with and addressed when I was entering the score into Sibelius was what to do about the English Horn solo at the beginning and end of the movement. In the score in the beginning of the movement, Berlioz directs that the oboe plays offstage. The English horn starts off the movement with a solo alternated with the offstage oboe. See *Figure 10*. The challenge is that there is only one player available in my rescored orchestration that can double on oboe and English horn. That person could probably switch back and forth, but that would not only look comical, but they also need to play together at Bar 19. I needed to find a substitute in my existing orchestra instrumental configuration for English horn.

The image displays a musical score for two instruments: Oboe and English Horn. The score is divided into two systems. The first system, labeled '896 (behind the scene)', shows the Oboe part with a 'solo' marking and a 'p' (piano) dynamic. The English Horn part also has a 'p' dynamic. The second system, labeled '902', shows the Oboe part with a 'p' dynamic and the English Horn part with a 'p' dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Figure 10: Original version with Oboe and English Horn.

I experimented with using muted trumpet - Chicago composer Easley Blackwood<sup>11</sup> used a muted trumpet as a substitute for English horn in his arrangement of *Capriccio Espagnol*, but I didn't like the timbre. See *Figure 11*.

<sup>11</sup> Easley Blackwood entry on Wikipedia: [https://en.wikipedia.org/wiki/Easley\\_Blackwood\\_Jr.](https://en.wikipedia.org/wiki/Easley_Blackwood_Jr.)

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Figure 11: English Horn solo moved to Trumpet.

I ended up using bassoon because it was available in my orchestration, and it was a double reed, so the tone quality is quite close to English horn. I consulted with a professional bassoon colleague because I was concerned about the range, but he assured me that it was fine with some minor modification to some of the octaves<sup>12</sup>. I don't think English horn players will be happy about losing their big solo, but that is one of the limitations of using a reduced orchestration. See Figure 12.



Figure 12: Final version, with the English Horn solo moved to Bassoon.

<sup>12</sup> Email exchange on June 02, 2020 with leading New York freelance bassoonist and Manhattan School of Music (New York City) faculty member Harry Searing. His comment was, "I don't think anyone would really notice if you dropped the bassoon down an octave for that really high stuff (G, F, E), but I would keep the high D grace note to high C. That's just Rite of Spring stuff, I have high school kids that can play that now!" I followed his advice.

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3. Measure 928 (Letter CC) is a rescoring dilemma that comes up often. The melody in the flute and violins is harmonized, but there is only one flute available in our chamber orchestra rescore. The second flute harmony joins the first flute, which was playing alone with the violins. See *Figure 13*.

927 CC

Flute 1,2

Violin 1

Violin 2

dim.

dim. arco

pp

p

<sf

Figure 13: Original score with two Flutes unison with the Violins.

At first, I thought of replacing the Second Flute with the Second Clarinet, but then two thoughts came to mind. 1. If I do that, I will change the orchestration from flutes and violins to flute, clarinet, and violins. 2. The Second Flute part is doubled in the Second Violin. Therefore, I decided that I wanted to keep the flute sound on top of the First Violin but didn't need the Second Flute since it is already in the Second Violin, so the Second Flute harmony could be left off without adversely affecting the sound in that section. See *Figure 14*.

Flute

Violin 1

Violin 2

dim.

dim. arco

pp

p

<sf

Figure 14: Flutes reduced to one Flute.

Sometimes the harmony in the two flutes is also doubled in the oboes, so I could safely have the one flute play the First Flute part and have the oboe play the Second Flute part, as is the case in #4 below. That way I could retain both the harmony and the color...perhaps not as strong as the original, but this is chamber orchestra – not



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full symphony orchestra, so it can be lighter. The goal is not to exactly replicate a symphony but to play this piece in the *context* of a chamber orchestra. So, the arbitrarily limited instrumentation of the chamber orchestra actually becomes an asset, as the audience becomes accustomed to hearing the piece relative to the size of the chamber orchestra in front of them and not be thinking that “this isn’t a full symphony.” They will instead hear Berlioz Symphony Fantastique in all of its glory performed in a chamber orchestra. I can listen to it on my iPhone speaker as well as on my massive home theater, and they both still sound like the same piece.

4. In the 3<sup>rd</sup> Movement at bar 1035, the two-flute harmony is doubled in the oboes, so I put the upper in the flute and lower in the oboe, which works and sounds fine, especially in a chamber orchestra. Plus, it is doubled in the clarinets. This situation arises frequently. See *Figures 15 & 16*.

Figure 15 shows a musical score for two Flutes and two Oboes. The score is for measures 1035 to 1037. The Flute 1,2 part is in the upper staff, and the Oboe part is in the lower staff. Both parts have a dynamic marking of *sf* (sforzando) followed by *p* (piano). The Flute part has a slur over the first two measures, and the Oboe part has a slur over the first two measures. The Flute part has a dynamic marking of *sf* followed by *p* in the first measure, and *sf* followed by *p* in the second measure. The Oboe part has a dynamic marking of *sf* followed by *p* in the first measure, and *sf* followed by *p* in the second measure.

Figure 15: Original with two Flutes and two Oboes.

Figure 16 shows a musical score for a Flute and an Oboe. The score is for measures 140 to 142. The Flute part is in the upper staff, and the Oboe part is in the lower staff. Both parts have a dynamic marking of *sf* (sforzando) followed by *p* (piano). The Flute part has a slur over the first two measures, and the Oboe part has a slur over the first two measures. The Flute part has a dynamic marking of *sf* followed by *p* in the first measure, and *sf* followed by *p* in the second measure. The Oboe part has a dynamic marking of *sf* followed by *p* in the first measure, and *sf* followed by *p* in the second measure.

Figure 16: Rescored, retaining Flute 1 and Oboe 2 parts.



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#### **Fourth Movement – IV. Marche au Supplice**

This is a movement that I very much looked forward to rescoring. When I was 14 years old, I entered high school and got involved in marching band. I joined both my high school band<sup>13</sup> as well as a local youth band. Southern California, USA, had a number of very active marching music circuits that included drum and bugle corps, which consist of brass, percussion, and flag groups. One such group was the Kingsmen Drum and Bugle Corp. of Anaheim, California, USA.<sup>14</sup> The Kingsmen won the first Drum Corps International<sup>15</sup> World Championship in 1972 held in Whitewater, Wisconsin, USA. Their 1974 field show featured Berlioz: *Symphonie Fantastique*, including the March to the Gallows,<sup>16</sup> and portions of the last movement.

Why am I discussing marching band in the middle of dissertation notes? Thanks to the Anaheim Kingsmen and the enormous enthusiasm I had for them, Berlioz *Symphonie Fantastique* became one of the first classical pieces I really learned on my own, plus it represented several other “firsts” for me:

1. March to the Gallows was the first arrangement I did for two clarinets and bassoon that I rescored by working out of a full score.<sup>17</sup> Before that I found easier media, like piano arrangements.
2. It was the first concert that I played as a Tanglewood Fellow – the summer home of the Boston Symphony – where I performed it under Seiji Ozawa.

Therefore, I have a lot of emotional attachment to this piece, and to this movement in particular, so I beg your indulgence for including drum and bugle corps in my dissertation. It is a great lifetime honor to rescore this piece.

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<sup>13</sup> The Agoura High School Chargers Marching Band, Agoura, California, USA.

<sup>14</sup> Kingsmen Drum and Bugle Corps: <http://kingsmendrumcorps.org/>

<sup>15</sup> Drum Corps International: <https://www.dci.org/>

<sup>16</sup> Video of Kingsmen 1974 show starting at March to the Gallows. I was actually in the audience at this performance as a teenager: <https://youtu.be/TZEhelyFZY0?t=176>

<sup>17</sup> Rescore of March to the Gallows for two clarinets and bass clarinet by Michael Drapkin: <http://ccome.org/mp3/March%20to%20the%20Gallows.mp3>

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As I mentioned near the beginning of this document regarding *Berlioz Orchestration*, Berlioz makes a lot of use of choruses in this movement: choruses of winds, brass, and strings. One favorite example is 5 bars after Letter H (Bar 1176), where he rapidly shifts back and forth in his orchestration. As you can see, he quickly shifts from brass, woodwinds, string (pizz then arco), woodwinds, brass, string pizz, percussion, strings and then woodwinds again. See *Figure 17*.

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Figure 17: Shifting rapidly from one chorus to another. View/hear at <https://youtu.be/UdR1b8nFJ4c?t=2143>

Another example takes place later in the movement where it is “winds vs. strings (+ timpani).” It gets progressively shorter until everyone merges in a massive *ff* tutti. See Figure 18.

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Flute *f* *dim* *p* *pp* *ff*

Oboe *f* *dim* *p* *pp* *ff*

Clarinet 1 in Bb *f* *dim* *p* *pp* *ff*

Clarinet 2 in Bb *f* *dim* *p* *pp* *ff*

Bassoon *f* *dim* *p* *pp* *ff*

Horn 1 in F *f* *dim* *p* *pp* *ff*

Horn 2 in F *f* *dim* *p* *pp* *ff*

Trumpet in C *f* *dim* *p* *pp* *ff*

Trombone 1 *f* *dim* *p* *pp* *ff*

Trombone 2 *f* *dim* *p* *pp* *ff*

Tuba *f* *dim* *p* *pp* *ff*

Timpani 1 *f* *dim* *p* *pp* *ff*

Violin 1 *f* *dim* *p* *pp* *ff*

Violin 2 *f* *dim* *p* *pp* *ff*

Viola *f* *dim* *p* *pp* *ff*

Violoncello *f* *dim* *p* *pp* *ff*

Contrabass *f* *dim* *p* *pp* *ff*

(Montez le Sis en Sis)

Figure 18: Battle of the Winds vs. the Strings. The Timpani lend the Strings a hand. See <https://youtu.be/UdR1b8nFJ4c?t=2263>

No discussion of this movement would be complete without pointing out one of his most famous (and amusing) programmatic orchestrations at 2 bars before Letter S (Bar 1263): The guillotine

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blade suddenly slams down at the end of the plaintive clarinet solo and the head goes bouncing down (SLAM, bounce, bounce, bounce) through the string section with the bouncing provided by the string pizzicatos. This is an execution, after all! See *Figure 19*.

Figure 19 is a musical score for the 'Decapitation' section, featuring a dramatic 'head bounce' effect. The score is written for a full orchestra, including woodwinds, brass, and strings. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into measures, with a measure number '167' indicated at the beginning. The instruments listed on the left are: Clarinet I in Bb, Horn I in F, Trumpet in C, Trombone I, Tuba, Percussion (snare drum), Violin I, Violin II, Viola, Violoncello, and Contrabass. The music features a dramatic shift in dynamics and texture. The woodwinds and brass play a series of notes, with the woodwinds starting with a plaintive solo. The strings enter with a powerful, percussive sound, marked 'ff' (fortissimo) and 'pizz.' (pizzicato). The snare drum plays a rhythmic pattern of 'S' (slam) and 'm' (bounce). The overall effect is one of intense drama and physicality.

Figure 19: Decapitation, complete with head bounce. See/hear at <https://youtu.be/UdR1b8nFJ4c?t=2285>

See/hear: 31:19: <https://youtu.be/UdR1b8nFJ4c?t=1878>

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1. Fourth Movement Instrumentation:

- Flute
- Oboe
- Clarinets in C
- Bassoon
- Horns 1,2
- Horns 3,4 generally played by trombones
- 2 x Cornets
- 2 x Trumpets
- 3 x Trombones
- 2 Ophicleides (played by tubas)
- Timpani 1,2
- Snare drum, Cymbals, Bass Drum
- Strings

2. As much as I looked forward to rescoring this movement, I also saw it as a significant challenge. The score calls for 13 brass, but our chamber orchestra orchestration consists of six brass: two horns, one trumpet, two trombones, and tuba. However, if one used the 13 brass in the original score, the chamber orchestra would be overpowered. The rescored orchestration meant *one* trumpet available instead of the two trumpets and two cornets in the original score, so this was invariably less “brassy” but that also left the solitary trumpet carrying the soprano brass voice.
3. The original score calls for five percussion: two timpani, snare, cymbals, and bass drum. We had two percussion players available in our rescored chamber orchestra orchestration, therefore percussion rescore was a challenge. See #4 and #5 below.

- 1178
- solo
- Timpani 1
- p
- 6
- poco f
- 6
- cresc.
- ff
- mf
- I
- Timpani 2
- 6
- poco f
- 6
- cresc.
- mf
- Cymbals
- solo
- p
- Bass Drum
- solo
- p

Page 23 of 34

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The musical score for Percussion 2, measures 83-88, is divided into two systems. The first system (measures 83-87) features a Timpani part and a Percussion part. The Timpani part begins with a rest, followed by a *solo* section marked *p* (piano) with the instruction 'To Timp.'. The Percussion part begins with a rest, followed by a *solo* section marked *p* (piano) with the instruction 'To B. D.'. Both parts then transition to a *poco f* (poco forte) section marked *f* (forte) with a sixteenth-note pattern. The second system (measures 88-92) features a Timpani part and a Percussion part. The Timpani part begins with a rest, followed by a *cresc.* (crescendo) section marked *f* (forte) with a sixteenth-note pattern, then a *ff* (fortissimo) section marked *mf* (mezzo-forte) with a sixteenth-note pattern, and finally a *mf* (mezzo-forte) section marked *mf* (mezzo-forte) with a sixteenth-note pattern. The Percussion part begins with a rest, followed by a *cresc.* (crescendo) section marked *f* (forte) with a sixteenth-note pattern, then a *ff* (fortissimo) section marked *mf* (mezzo-forte) with a sixteenth-note pattern, and finally a *mf* (mezzo-forte) section marked *mf* (mezzo-forte) with a sixteenth-note pattern. The score is marked with a double bar line and a repeat sign at measure 88.

Figure 21: Percussion 2 switching from Timpani 2 to Percussion and Back.



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5. At the end of the fourth movement, I needed to cover three percussion parts with one player. After the decapitation in the fifth bar after R (Bar 1264), the snare drum comes in loudly until the end of the movement. The only problem is that we also needed violin reinforcement by cymbals and bass drum in their entrances in the last four bars. The solution was to alternate snare roll and cymbal/bass drum hits in those three bars, which worked fine with all of the sound going on, especially in the continuous timpani roll. See *Figure 22 & 23*.

1264

Timpani 1  
Timpani 2  
Cymbals  
Bass Drum  
Snare Drum

Figure 22: Original score requiring 5 Percussion players.

170

Timpani  
Percussion

Figure 23: Reduced to two players. Percussion 2 alternates between Snare roll and Cymbals/Bass Drum in the last four bars.

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### **Fifth Movement – V. Songe d'une Nuit du Sabbat**

Movement V: Dream of a Witches' Sabbath. Berlioz's orchestration changes here with Clarinet 1 moving to Eb Clarinet and the addition of Chimes and Tuba for the Dies Irae section.

See/hear 38:26: <https://youtu.be/UdR1b8nFJ4c?t=2305>

#### 1. Fifth Movement Instrumentation

- Flute/Piccolo (two players)
- 2 x Oboes
- Clarinet 1 in Eb
- Clarinet 2 in C (transposed to Bb for convenience in my version)
- 4 x Bassoons
- 4 x Horns
- Trumpets
- 3 x Trombones
- Tuba
- 2 x Tympani
- Bass Drum
- Chimes (for the Dies Irae)
- Strings

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2. In the third bar we had some orchestration issues to resolve: the distribution of voices in a diminished chord in the woodwinds that was originally played by 7 players. The Piccolo was placed playing below the oboe in order to preserve the timbre of having the oboe on top of the chord just like in the original. The Eb clarinet was also used here, earlier than is indicated in the score. The net result is a woodwind chord that sounds virtually the same background to the string activity. See Figures 24 & 25.

Figure 24 shows the original score for the woodwinds at the 3rd bar. It consists of three staves: Oboe, Clarinet in C, and Bassoon 1,2. Each staff has a measure with a sustained diminished chord, marked with 'poco f' and 'p' dynamics. The Oboe staff is marked with '1275' above the first measure.

Figure 24: Original score of the sustained diminished chord in the woodwinds at the 3rd Bar.

Figure 25 shows the rescored woodwind section at the 3rd bar. It consists of five staves: Piccolo, Oboe, Clarinet in Eb, Clarinet 2 in Bb, and Bassoon. Each staff has a measure with a sustained diminished chord, marked with 'poco f' and 'p' dynamics. The Piccolo staff is marked with '3' above the first measure.

Figure 25: Rescored with the addition of Piccolo and Eb Clarinet. Note that Piccolo sounds an octave higher than written, so the Piccolo G sounds only a minor third below the oboe.

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3. Letter E (Bar 1312) has an Eb Clarinet solo with two oboes and the Second Clarinet. Piccolo can't be switched to flute to fill in because the piccolo is needed on the 7<sup>th</sup> bar, plus it isn't *scharf und spitzig*<sup>18</sup> enough. First, I tried having bassoon play the Second Clarinet part and Second Clarinet on the Second Oboe part, but the bassoon is too heavy on the bottom, plus I needed the bassoon 16<sup>th</sup> notes on the 8<sup>th</sup> bar, where I can shed the Second Oboe part to no ill effect. The final choice was to keep the Second Clarinet on the original part and have bassoon play the Second Oboe part. That worked well and isn't too high for the bassoon. See Figures 26 & 27.

1312 **E Allegro** (♩ = 104)

1316

<sup>18</sup> Richard Strauss' directive to the Eb Clarinet in his tone poem *Ein Heldenleben* Op. 40, Letter 13: *sehr scharf und spitzig* (sharp and spitting).

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Figure 26: Original score.

40 **E** Allegro (♩ = 104)

Piccolo

Oboe

Clarinet in Eb

Clarinet 2 in Bb

Bassoon

44

Piccolo

Oboe

Clarinet in Eb

Clarinet 2 in Bb

Bassoon

Figure 27: Rescored with Bassoon on the 2<sup>nd</sup> Oboe part.

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4. At Letter O (Bar 1459), I had the Percussion 1 player (normally on timpani) move over to bass drum while I had Percussion 2 playing chimes (starting at Letter I – Bar 1374) for the Dies Irae. But the timpani comes in again at 9 before Letter R (Bar 1504) in two parts, but they combined together well so from 9 before R, Percussion 1 is still on bass drum and Percussion 2 is on timpani playing the combined parts together. See *Figures 28 & 29*.

The image displays two staves of musical notation for Percussion 1, Percussion 2, and Bass Drum. The first staff, labeled 1504 (baguettes d'éponge), shows Percussion 1 playing a melody with a *mf* dynamic and a *cresc.* marking, while Percussion 2 and Bass Drum play a rhythmic pattern. The second staff, labeled 1508, shows Percussion 1 and Percussion 2 playing a combined melody with a *ff* dynamic, while Bass Drum continues its rhythmic pattern. A double bar line with a repeat sign is placed between the two staves.

Figure 28: Original score at 9 before Letter R.

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The image shows a musical score for two percussion parts: Bass Drum and Timpani 2. The score is divided into two systems, measures 232-236 and 237-241. In the first system, the Bass Drum part (top staff) has a series of five eighth notes with a *cresc.* marking. The Timpani 2 part (bottom staff) has a series of eighth notes starting with a *mf* marking and a *cresc.* marking. In the second system, the Bass Drum part has a series of five eighth notes with a *ff* marking. The Timpani 2 part has a series of eighth notes with a *ff* marking. The score ends with a double bar line and the instruction 'To Timp.'.

Figure 29: Rescored for two players.

5. This movement calls for both Eb Trumpet and Bb Cornet. We have one C Trumpet player available in our Chamber Orchestra orchestration, so I have been putting the highest notes from both parts into C Trumpet so that we can hear trumpet timbre when it emerges, like in this example at 9 before R. See *Figure 30*.



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Figure 30 is a musical score for a brass section, consisting of two systems of staves. The first system covers measures 232 to 236, and the second system covers measures 237 to 241. The instruments are Horn 1 in F, Horn 2 in F, Trumpet in C, Trombone 1, Trombone 2, and Tuba. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system shows a crescendo from *f* to *ff* across all instruments. The second system shows a transition to *ff* for all instruments, with the Trumpet and Trombone 1 parts featuring more complex rhythmic patterns.

232

Horn 1 in F *f* *cresc.*

Horn 2 in F *f* *cresc.*

Trumpet in C *f* *cresc.*

Trombone 1 *f* *cresc.*

Trombone 2 *f* *cresc.*

Tuba *f* *cresc.*

237

Horn 1 in F *ff*

Horn 2 in F *ff*

Trumpet in C *f* *ff*

Trombone 1 *f* *ff*

Trombone 2 *f* *ff*

Tuba *f* *ff*

Figure 30: Trumpet at the top of the brass stack.



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6. Two bars after Letter Y (Bar 1578), I changed the orchestration because of the lack of flute and Second Oboe. The flute player is on piccolo and the range is too low for the piccolo to play. I moved the flute part to the Eb Clarinet and the Second Oboe to Second Bb Clarinet. Everything then remains in the same tessitura as the original. See *Figure 31 & 32*.

Figure 31 shows the original orchestration for measures 1578 and 1579. The Flute 1,2 staff and the Oboe staff both begin with a piano (*p*) dynamic. The Flute 1,2 staff has a melodic line with eighth and sixteenth notes. The Oboe staff has a similar melodic line. Both parts end with a diminuendo (*dim.*) marking.

Figure 31: Original orchestration.

Figure 32 shows the revised orchestration for measures 306 and 307. The Oboe staff, Clarinet in Eb staff, and Clarinet 2 in Bb staff all begin with a piano (*p*) dynamic. The Oboe staff has a melodic line with eighth and sixteenth notes. The Clarinet in Eb staff has a similar melodic line. The Clarinet 2 in Bb staff has a similar melodic line. All three parts end with a diminuendo (*dim.*) marking.

Figure 32: Flute and Oboe parts moved to Eb and Bb Clarinet.

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7. One final note: I couldn't go through this piece without mentioning one of Berlioz's most interesting sections in this movement: he starts a very foreboding fugato at letter EE which builds up to a huge climax at letter II (shown below) of syncopated quarters that runs for four bars. Then he has brass barrel in offset by an eighth note (with tuba going up and down a diminished arpeggio) to create the aural impression of total pandemonium. See *Figure 33*. See/hear at <https://youtu.be/UdR1b8nFJ4c?t=2717>

The image displays a musical score for a brass section, specifically focusing on the final section of a movement. The score is marked with 'ff' (fortissimo) and 'II'. The instruments listed on the left are Piccolo, Oboe, Clarinet in Eb, Clarinet 2 in Bb, Bassoon, Horn 1 in F, Horn 2 in F, Trumpet in C, Trombone 1, Trombone 2, and Tuba. The Piccolo, Oboe, Clarinet in Eb, Clarinet 2 in Bb, and Bassoon are playing a syncopated quarter note pattern. The Horn 1 in F, Horn 2 in F, and Trumpet in C are playing a syncopated quarter note pattern. The Trombone 1, Trombone 2, and Tuba are playing a syncopated quarter note pattern, which is offset by an eighth note from the rest of the orchestra. The Tuba part includes a diminished arpeggio.

Figure 33: Brass playing an eighth note offset from everyone else.