

Hungarian Marsch

from The Damnation of Faust

Arr.: Pascal Arnaud

Hector Berlioz

Allegro marcato $\text{♩} = 88$

Musical score for the first system of 'Hungarian Marsch'. The score is arranged for four accordions (I, II, III, IV), Bass, Timbales, Gran Cassa e Piatti, and Tamburo e Triangolo. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Allegro marcato with a quarter note equal to 88 beats per minute. The first system consists of 8 measures. The accordions play a melodic line with triplets and slurs, starting with a forte (f) dynamic and moving to piano (p) in the final measures. The Bass line is mostly silent, with a few notes in the final measures. The percussion parts (Timbales, Gran Cassa e Piatti, Tamburo e Triangolo) are marked with rests, indicating they are silent during this section. The dynamic *mf* is indicated at the end of the system.

Musical score for the second system of 'Hungarian Marsch', starting at measure 9. The instrumentation remains the same as in the first system. The accordions continue their melodic line, with Acc. I and II playing more active parts. The dynamics are marked *mf* for measures 9-11 and *f* for measures 12-14. The Bass line has a few notes in measures 9-11. The percussion parts remain silent. The dynamic *f* is indicated at the end of the system.

14

1. 2.

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

p *mf* *mf* *mf*

21

1

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

p *mf* *sf* *p* *sf* *p*

26

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

30

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

61 2

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

67

1. 2.

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

73

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

dim.

dim.

dim.

dim.

6

6

6

6

3

3

3

3

6

p

8

77

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

3

6

3

3

3

3

3

3

p

3

3

3

3

pp

3

3

3

pp

3

3

3

p

p

p

3

3

3

p

3

82

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

Gran Cassa senza Piatti.

p

mf

3

3

3

3

3

89

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

poco f

mf

poco f

3

3

3

3

3

3 *cresc...*

133

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

mf

f

mf

f

mf

6

138

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

Div.

mf

f

mf

f

mf

144

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

f

f

f

149

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

f

f

f

156

Acc. I

Acc. II

Acc. III

Acc. IV

Bass.

Timb.

GC e P.

Tamb. e Triang.

Detailed description: This is a page of a musical score for a percussion ensemble. It begins at measure 156. The score is divided into eight staves. The top four staves are for Accordion I, II, III, and IV, all in treble clef. The fifth staff is for Bass, in bass clef. The sixth staff is for Timpani (Timb.), in bass clef. The seventh staff is for Gong and Cymbal (GC e P.), in alto clef. The eighth staff is for Tambourine and Triangle (Tamb. e Triang.), in alto clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as accents (^) and hairpins (> and <), throughout the piece. The score concludes with a double bar line at the end of the eighth measure.