THE ROMAN CARNIVAL

Overture

by

Hector Berlioz

Arranged for Band by V. F. Safranek

Complete Set Catalog No. BOV-S0894-00 Price: $90.00
Extra Condensed Conductor No. BOV-S0894-01 Price: $10.00

INSTRUMENTATION

1	Condensed Conductor Score
10	Flutes in C
1	Db Piccolo
2	Oboes and English Horn
2	Bassoons
1	Eb Clarinet
6	Solo & 1st Bb Clarinets
3	2nd Bb Clarinet
3	3rd Bb Clarinet
2	Eb Alto Clarinets
2	Bb Bass Clarinets
1	Bb Soprano Saxophone
6	Eb Alto Saxophone
2	Bb Tenor Saxophone
1	Eb Baritone Saxophone
2	Solo Bb Cornet
2	1st Bb Cornet
4	2nd & 3rd Bb Cornets
2	1st & 2nd Eb Horns
2	3rd & 4th Eb Horns
2	Baritone (TC)
2	Euphonium (BC)
4	1st & 2nd Trombones
2	Bass Trombone
4	Basses
4	Drums etc.
1	Timpani
2	1st & 2nd Tenors (TC)
1	Bb Bass (TC)

For reference only.
Not valid for performance.

THE ROMAN CARNIVAL
(LE CARNAVAL ROMAIN)
OVERTURE

BY

HECTOR BERLIOZ

OP. 9

(born at la Côte Saint-André December 11, 1803;
died in Paris March 9, 1869.)

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Re-arranged for Military Band

by

V. F. SAFRANEK.

This overture was originally written as an introduction to the second act of Berlioz' opera, "Benvenuto Cellini". The opera itself was not very successful but this overture, independently entitled "Carnaval Romain" has proved exceedingly attractive ever since it was composed. Its first concert performance took place at Paris, February 3, 1844 under Berlioz' personal direction. It pleased the audience so greatly on this occasion that it had to be repeated.

The chief thematic material of the overture is taken directly from the score of the opera. It begins "Allegro assai con fuoco" the chief theme being taken from the saltarello (a dance in six-eight or six-four time, popular in Rome and its environments since the fifteenth century) which occurs in the second act of the opera. In Berlioz' original score, this theme is announced in forte by the violins and violas, answered by the wood-wind instruments in free imitation; and horns, bassoons, trumpets and cornets make a second response in the third measure. Then there is a sudden silence, Trills that constantly swell lead to an "Andante sostenuto" in three-four time. The English horn sings the melody of Benvenuto which occurs in the first act, against a pizzicato accompaniment. After a repetition of this song by other instruments, a dance tune is heard as though coming from a distance. The pace grows livelier, and chromatic sixths in the wood-wind lead to the "Allegro vivace", the main body of the overture. The theme is built up of fragments and then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello finally comes back, is again developed, and prevails, with a theme which has been derived from it, until the end.

* * *

Hector (Louis) Berlioz, styled as the Father of Modern Orchestration, was a man of unusually diversified abilities and in his time occupied a leading position not only as composer of gigantic orchestral and choral works, but as a conductor, critic and writer of verse and prose as well. He was entered twice as a student in the Paris Conservatory and won the much coveted Prix de Rome in 1830. In 1865 he was chosen a member of the Academie and decorated with the Cross of the Legion of Honor. Tone color, and to some extent sensational effects, seemed of more importance to him than form, and as all of his music aims at some definite description, he may be justly and primarily considered as one of the foremost exponents of program music of his time.

* * *

The present re-arrangement of this overture based upon the original version by Hector Berlioz, has been prepared with exacting care by V. F. Safranek. Although in this new version it may be effectively performed by a band of average size and instrumentation, it is well to bear in mind that the composer in his original instrumentation demanded there be represented not less than 15 first, 15 second violins, 10 violas, 12 cellos, 9 basses and 4 bassoons for the proper performance of the work, exclusive of the usual wood and brass choirs.

G. S.

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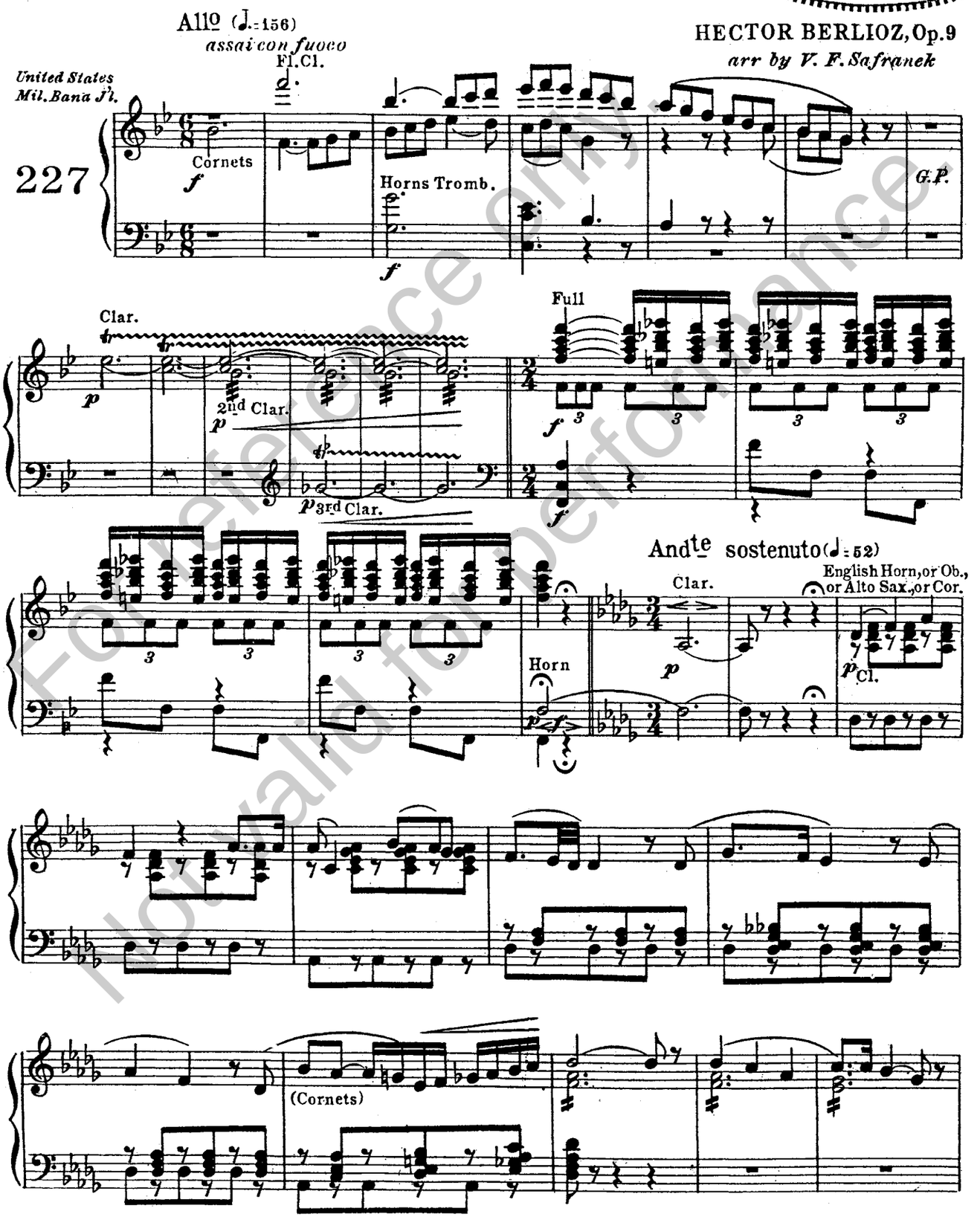
The Roman Carnival

OVERTURE

Conductor



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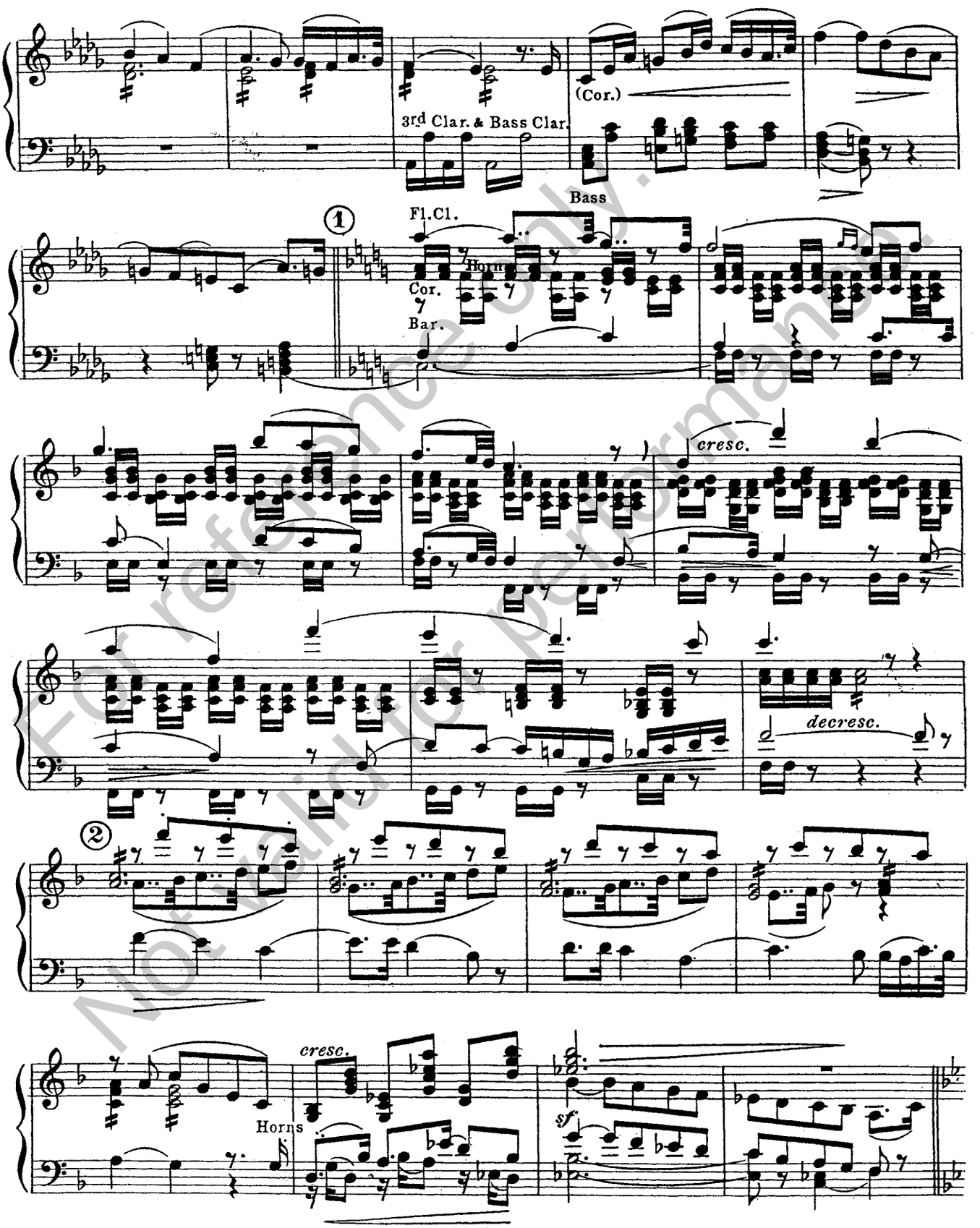

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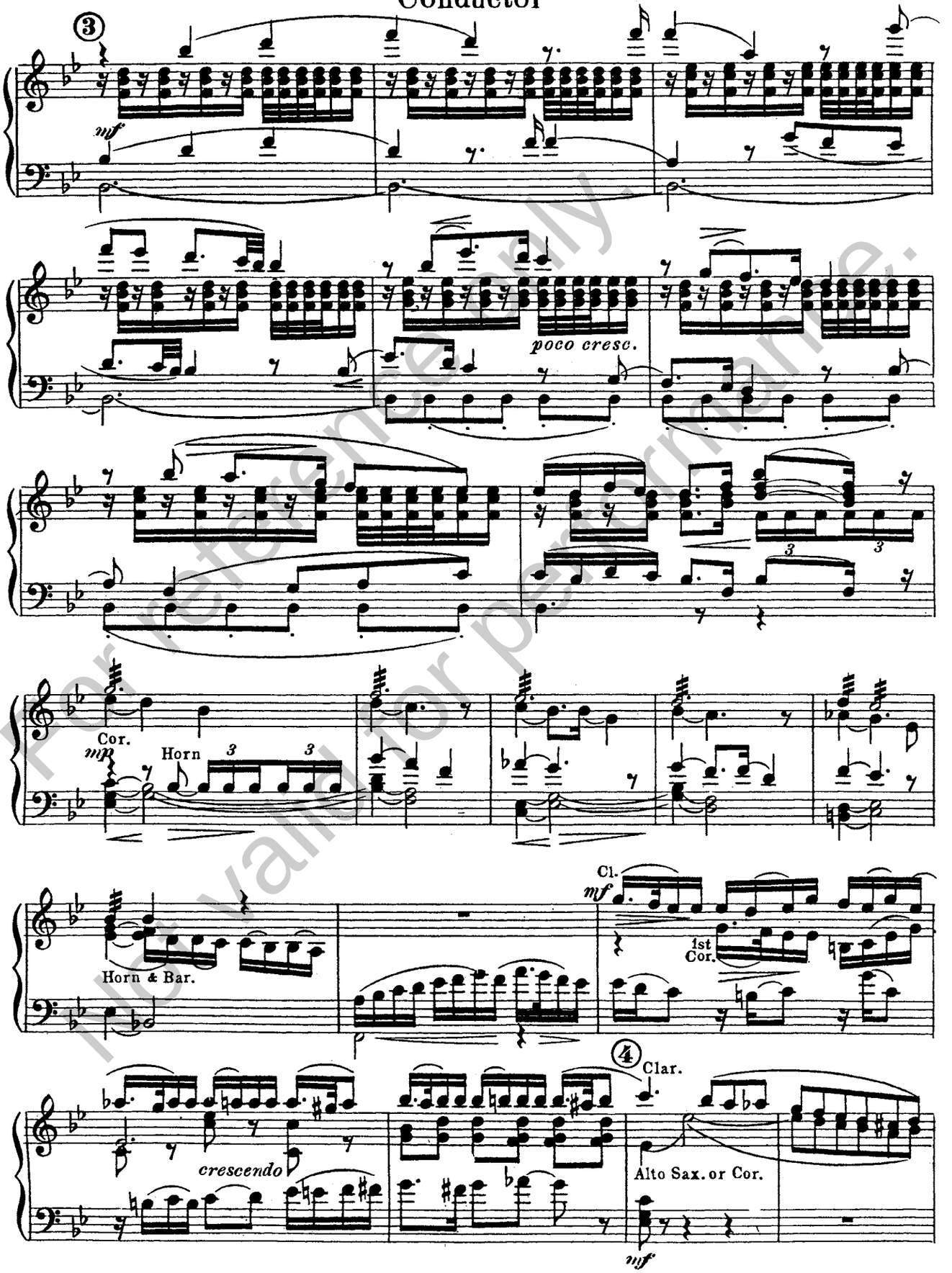

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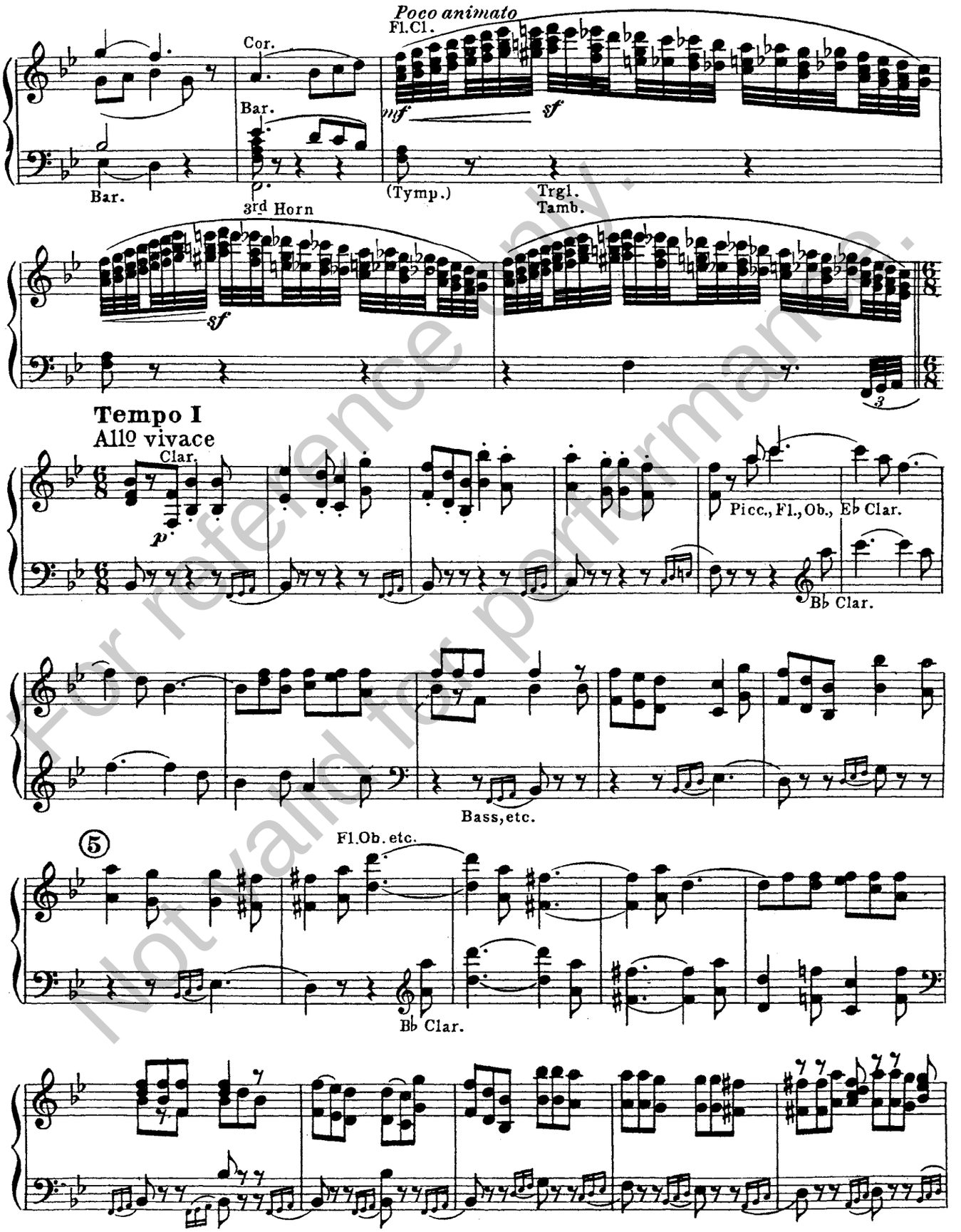

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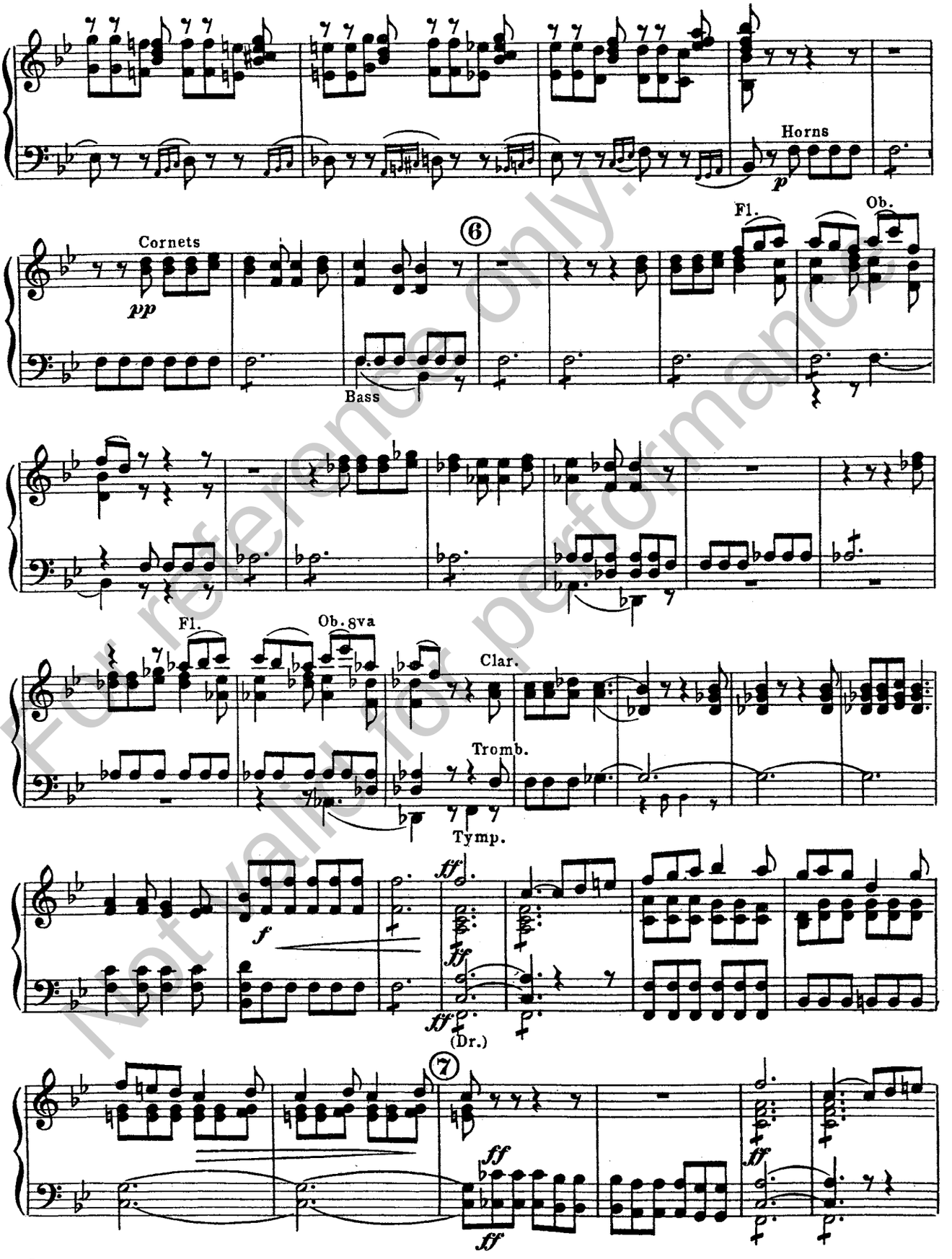

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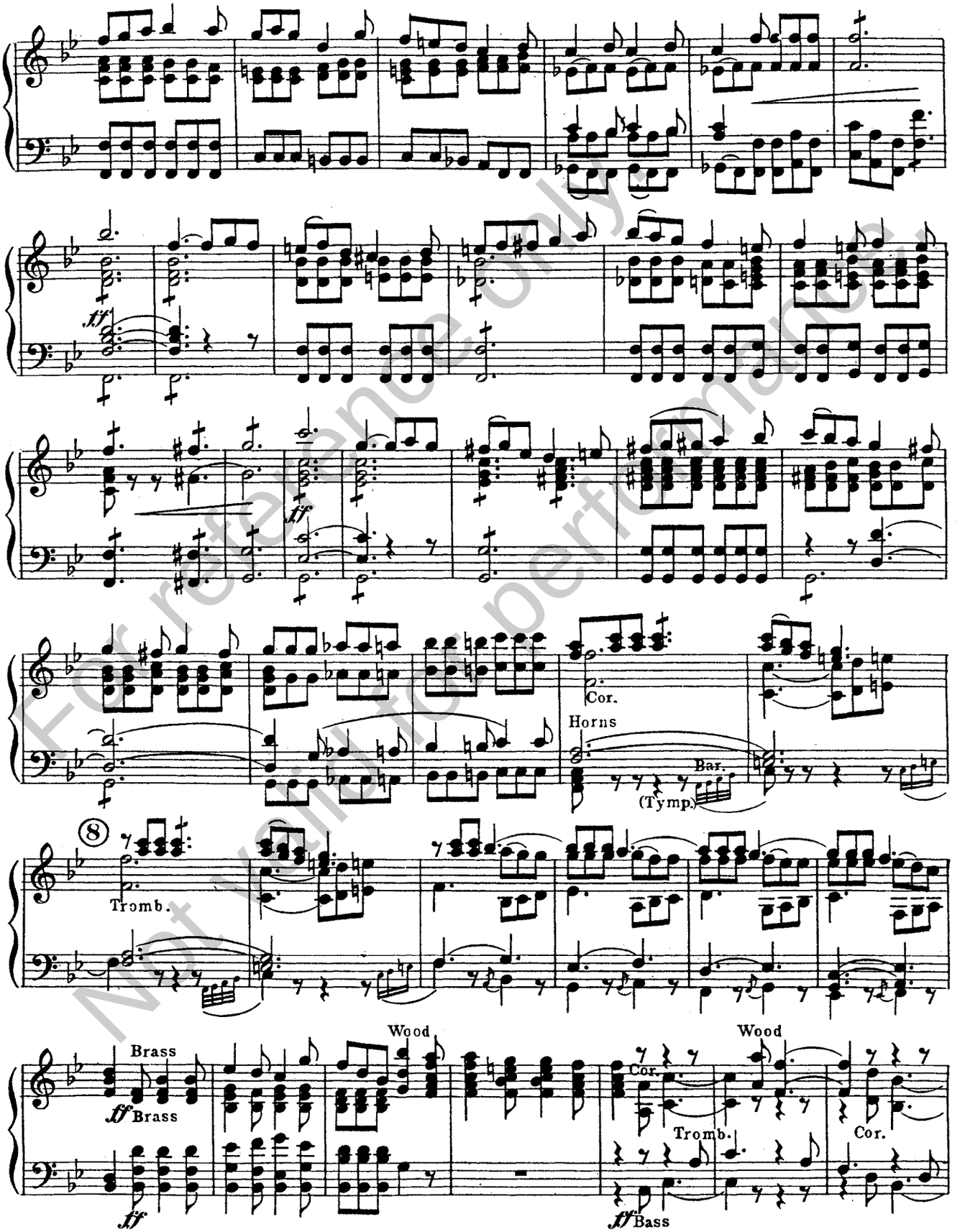

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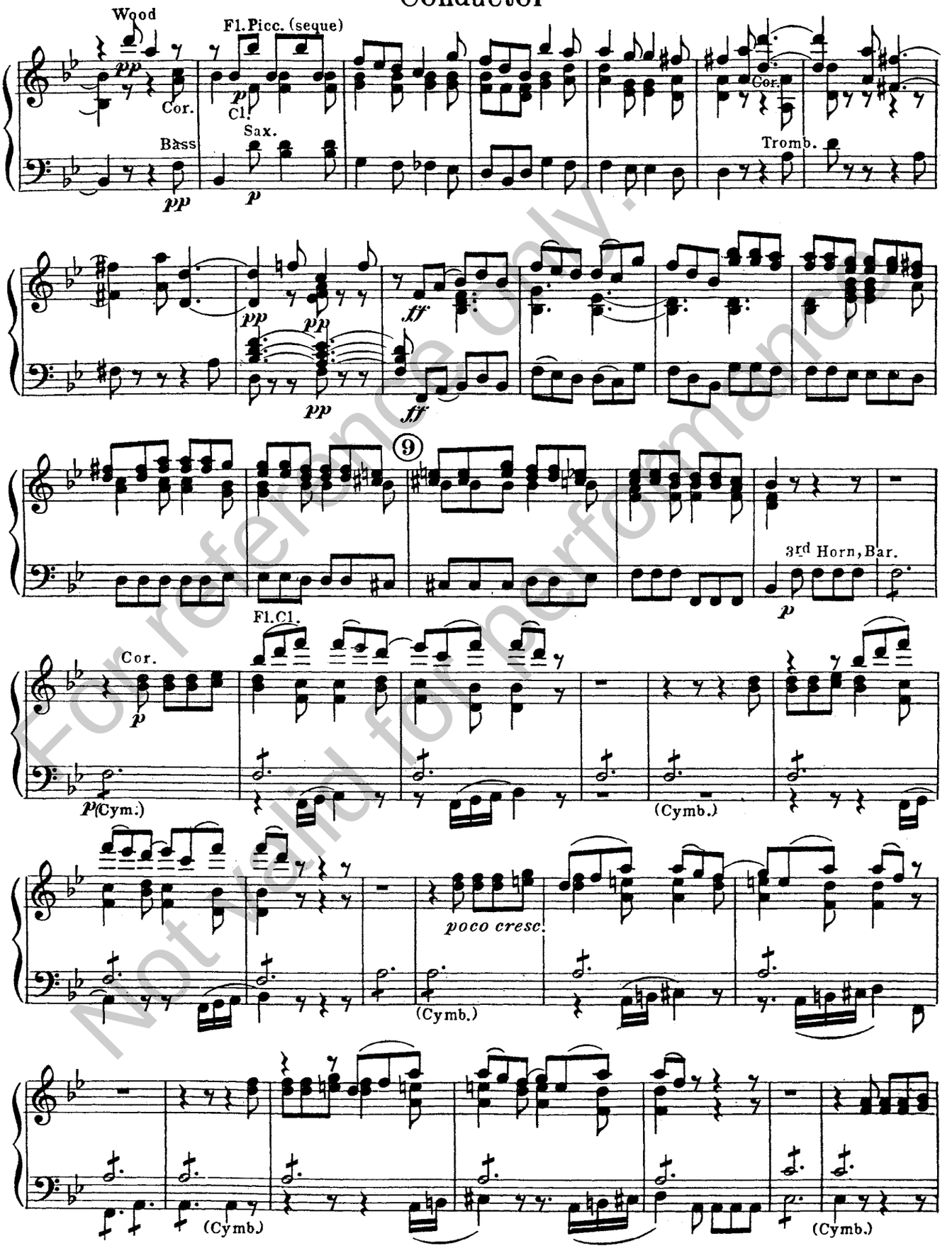

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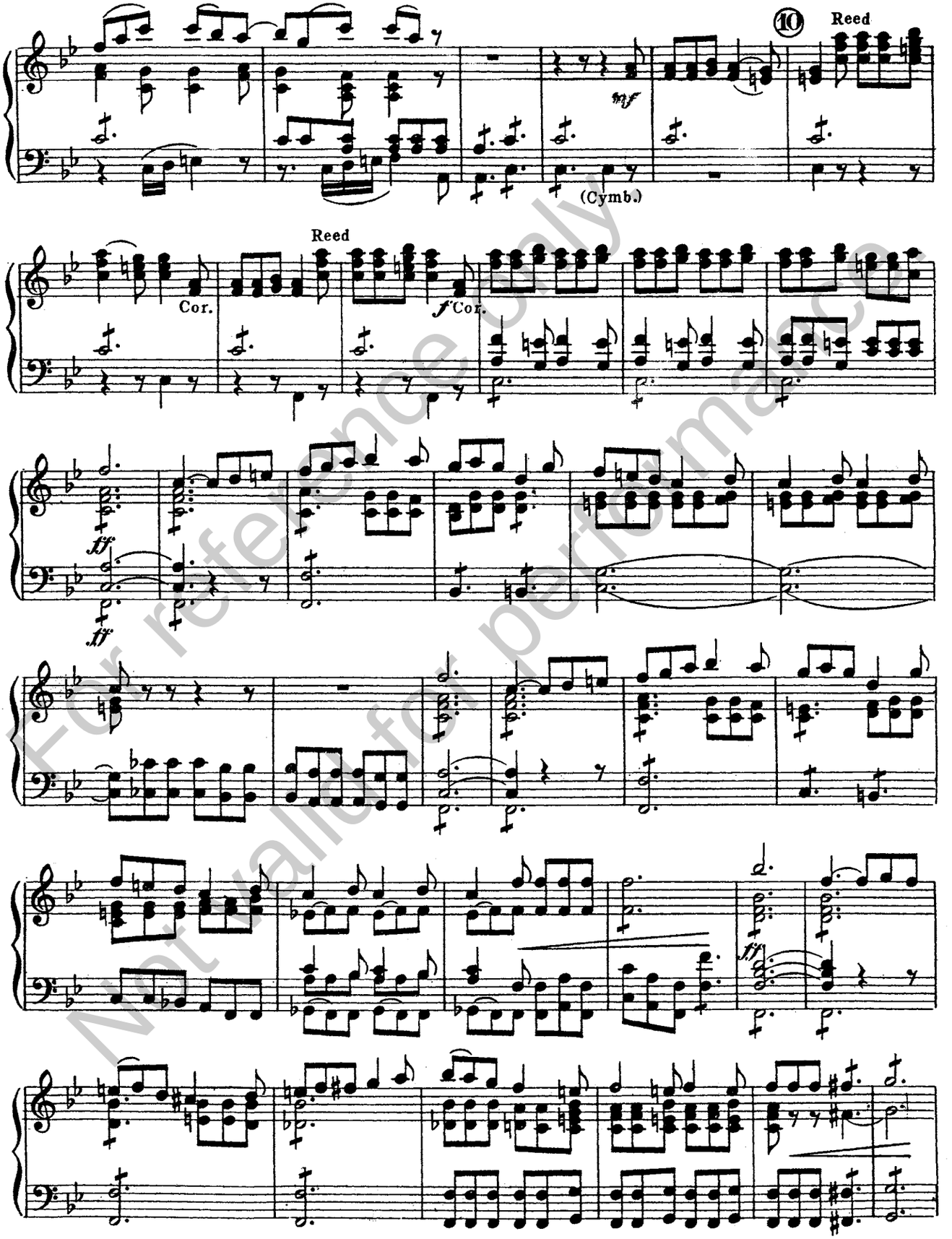

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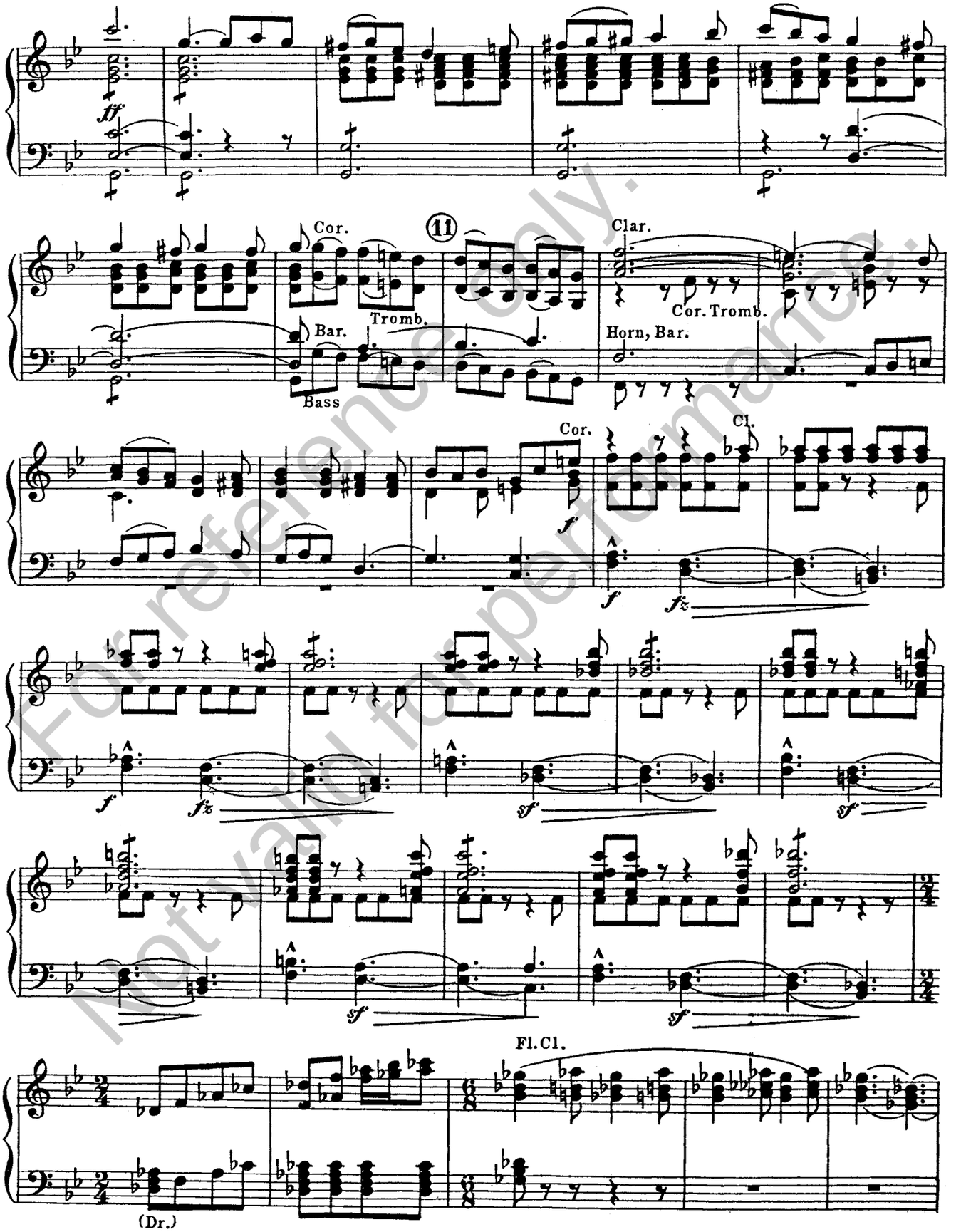

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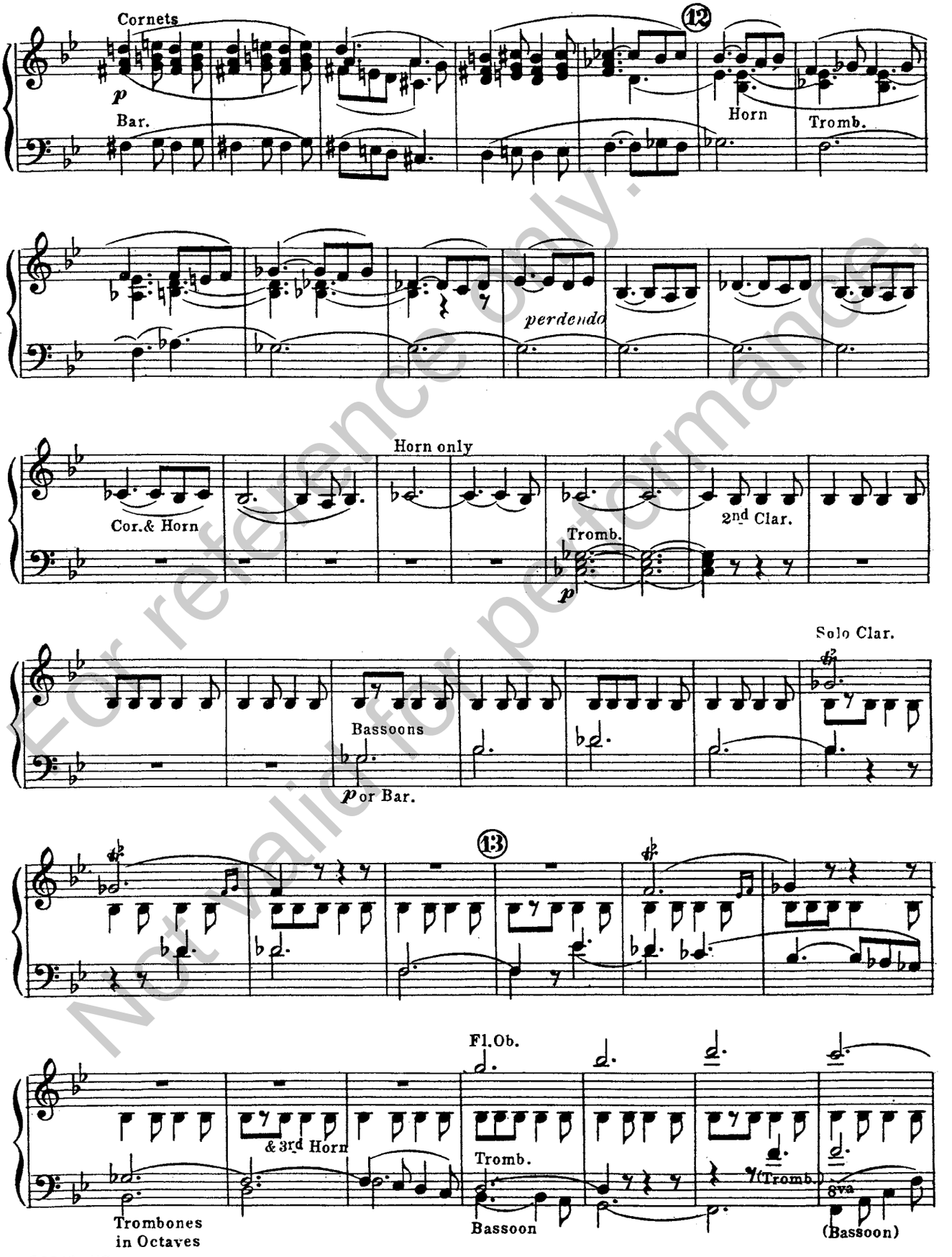

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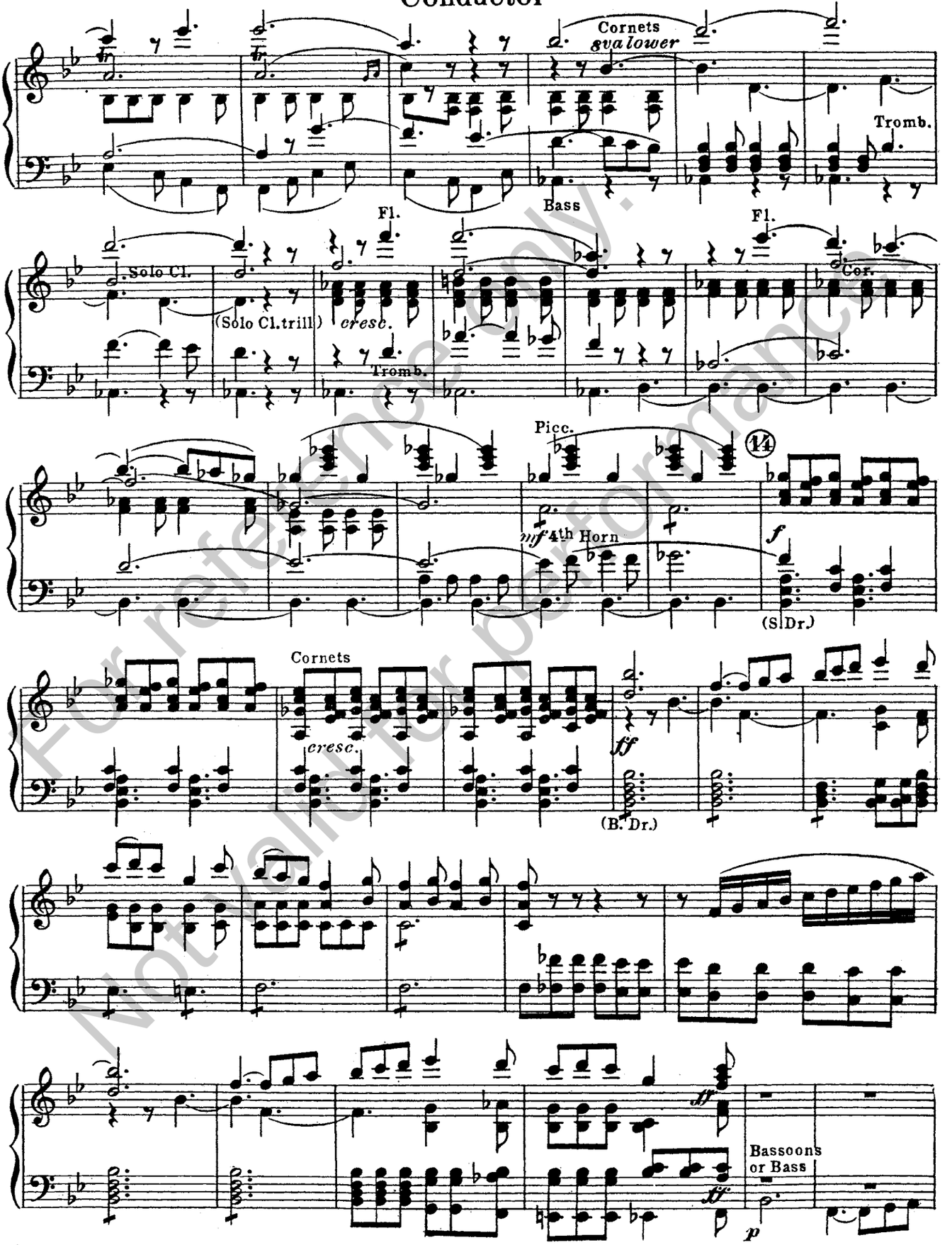

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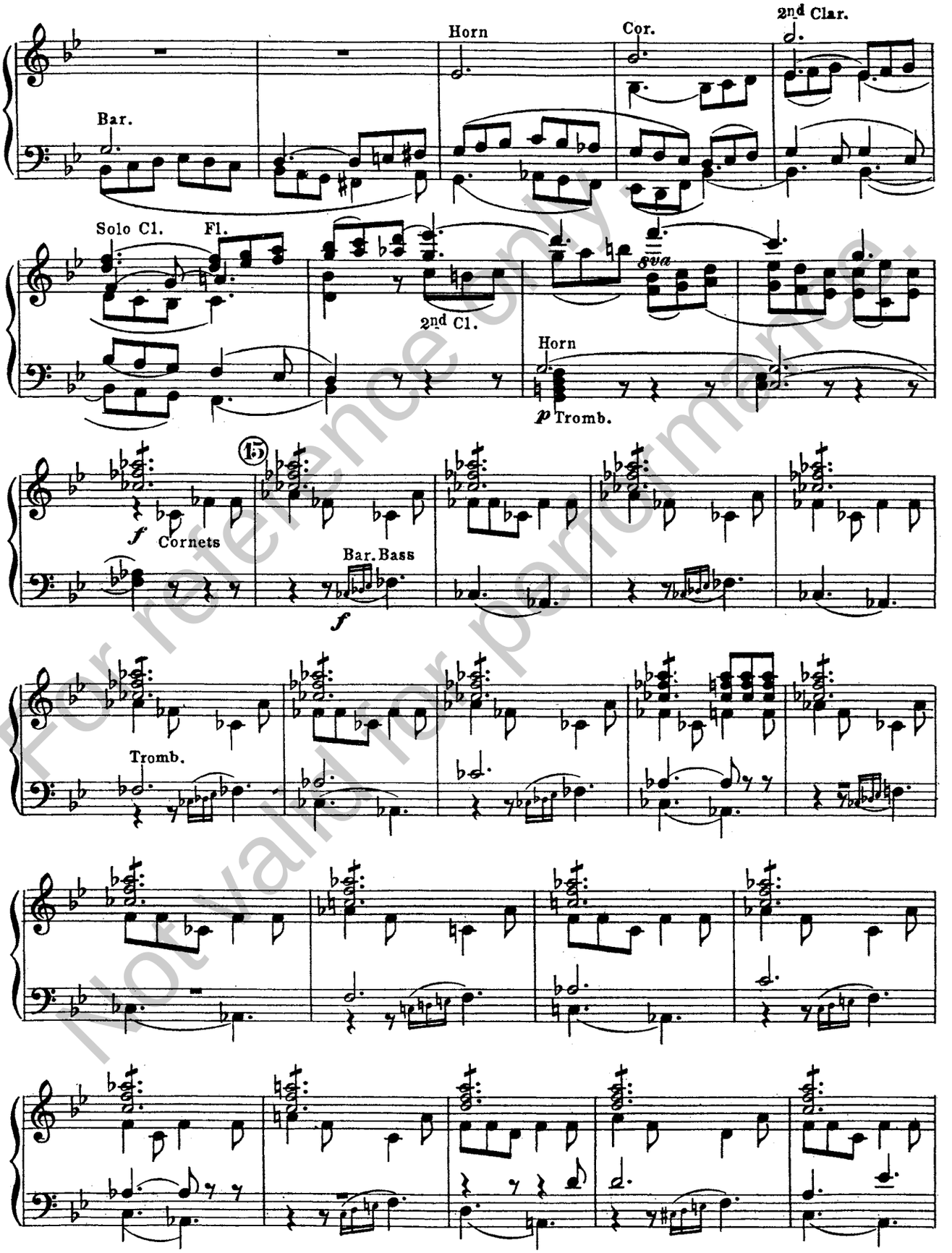

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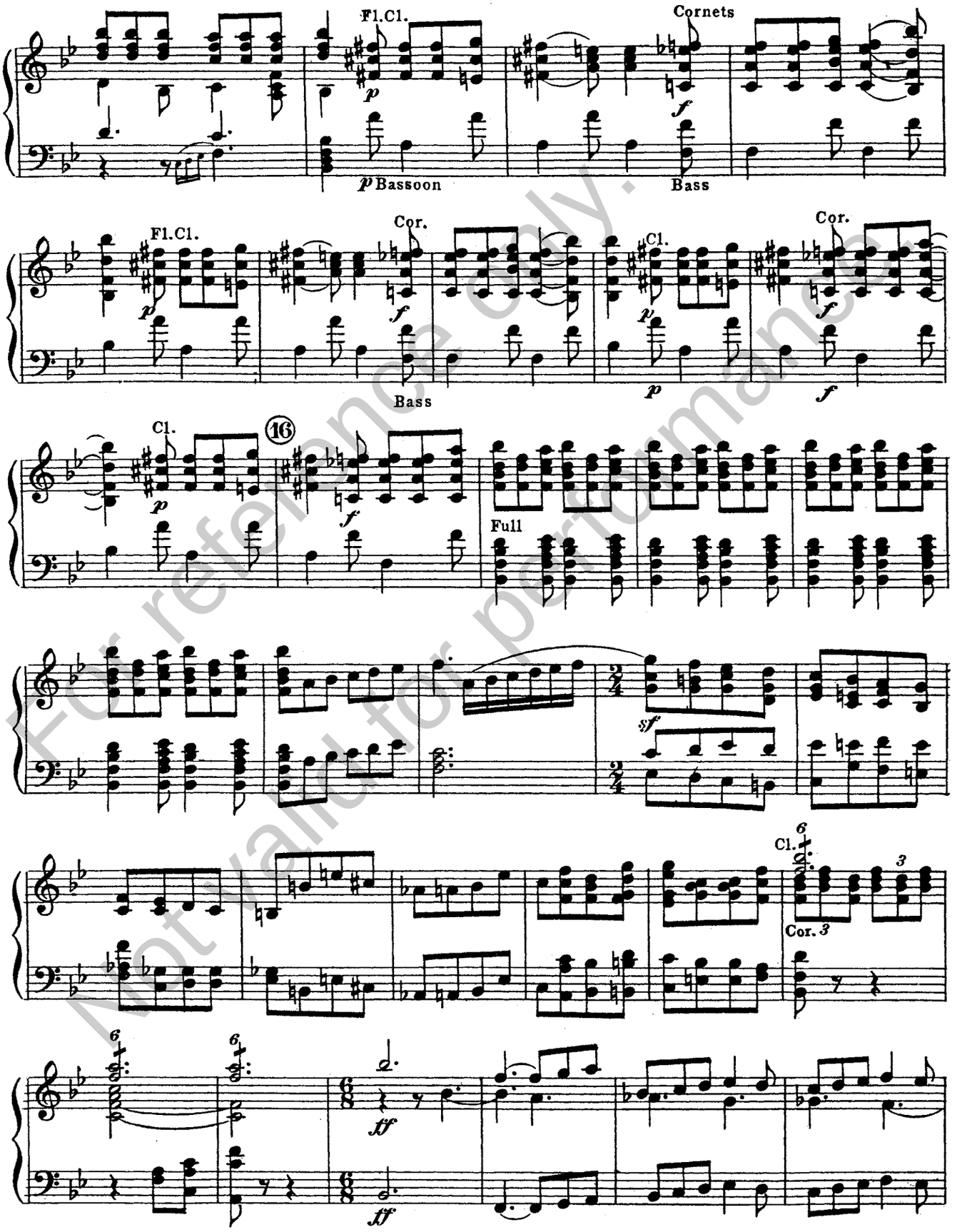

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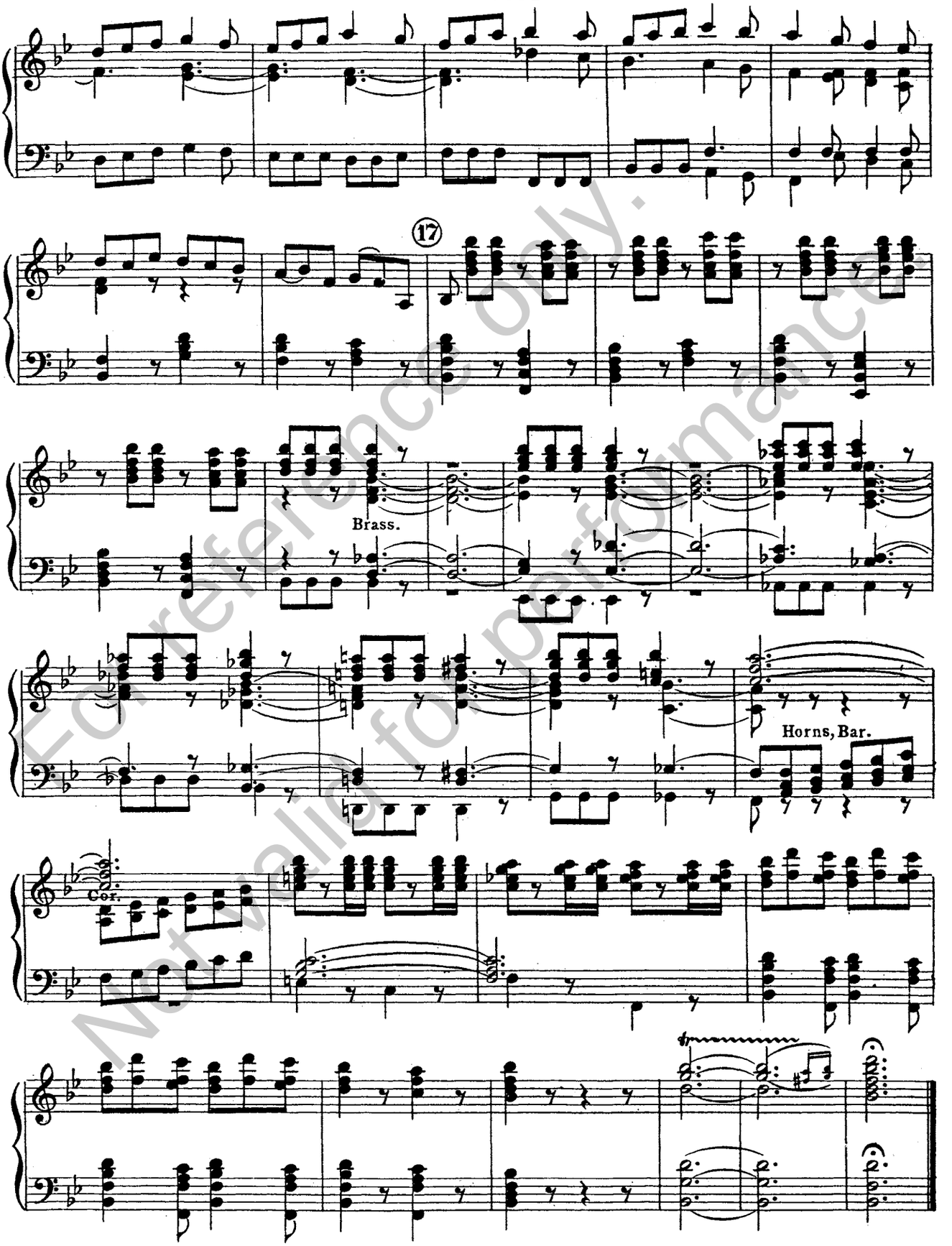

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