

# Un Bal

Symphonie Fantastique, mov. 2

*Hector Berlioz*

*arranged by Paul De Bra for  
accordion quintet (1, 2, 3, 4, bass)*

Un Bal is an uplifting waltz, for a band of strings and wind instruments (without percussion) and is the second movement of the Symphonie Fantastique by Hector Berlioz. The arrangement for accordion quintet (or larger ensemble) is slightly shortened (but only a real “connaisseur” would notice) and is adapted to what is possible (but not necessarily easy) on the accordion: very fast repeating notes have been changed into tremolo parts. Despite a serious attempt to make this waltz feasible it remains very difficult, and is definitely “Höchststufe” material.

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Un Bal

Valse, Allegro non troppo

Symphonie Fantastique, mov. 2

Hector Berlioz  
arr. Paul De Bra

♩ = 180

Musical score for measures 1-5. The score is in 3/4 time with a key signature of two sharps (F# and C#). It features four Accordion parts (Acc. 1-4) and a Bass part. Acc. 1, 2, and 3 play a rhythmic pattern of eighth notes. Acc. 4 and the Bass part have rests until measure 4, where they enter with a triplet of eighth notes. Dynamics include *pp* (pianissimo) and *sf* (sforzando). There are also dynamic hairpins and a circled '3' above the triplet in measure 5.

Musical score for measures 6-11. The score continues with five parts: I, II, III, IV, and B. Part I plays a rhythmic pattern of eighth notes. Part II plays a similar pattern. Part III plays a rhythmic pattern. Part IV has rests until measure 6, then enters with a triplet of eighth notes. Part B has rests until measure 6, then enters with a triplet of eighth notes. Dynamics include *pp* and *sf*. There are also dynamic hairpins and a circled '3' above the triplet in measure 7.

Musical score for measures 12-15. The score continues with five parts: I, II, III, IV, and B. Part I plays a rhythmic pattern of eighth notes. Part II plays a similar pattern. Part III plays a rhythmic pattern. Part IV has rests until measure 12, then enters with a triplet of eighth notes. Part B has rests until measure 12, then enters with a triplet of eighth notes. Dynamics include *pp* and *sf*. There are also dynamic hairpins and a circled '3' above the triplet in measure 13.

Un Bal

19

I *cresc.*

II *cresc.*

III *cresc.*

IV *pp* 3 3 3 *mf* 3 > *mf* 3 >

B *cresc.*

25

I *f*

II *f*

III *f*

IV *mf* 3 *p* *cresc.* *f*

B *p* *f*

30

I *ff* 3 3 3 3 3 3

II *ff*

III *ff* play lower B on small accordions

IV *ff*

B *ff*

Un Bal  
dolce e tenero

35

I  
II  
III  
IV  
B

*p* *sforzando*

44

I  
II  
III  
IV  
B

*p* *rall.*

51

a tempo

I  
II  
III  
IV  
B

*sforzando* *pizz.* *p*

small notes 1st & 2nd voice  
bellow shake

4 58 Un Bal

I  
II  
III  
IV  
B

*mf*

63

I  
II  
III  
IV  
B

(div. if possible)

low E 8va on small acc.

end shake

arco

*p* *sf*

*mf* *sf*

69

I  
II  
III  
IV  
B

*p* *sf* *sf* *sf* *sf* *sf* *pp*

*pp*

Un Bal

76

First system of musical notation (measures 76-82) for five staves (I, II, III, IV, B). The key signature is three sharps (F#, C#, G#). The music features dynamic markings such as *sf*, *p*, *pp*, *cresc.*, *pizz.*, *arco*, *mp*, and *mf*. The first staff (I) has a melodic line with slurs and accents. The second staff (II) has a rhythmic accompaniment with slurs. The third staff (III) has a melodic line with slurs. The fourth staff (IV) has a rhythmic accompaniment with slurs. The fifth staff (B) has a bass line with slurs. The system concludes with dynamic markings *sf*, *p*, *p*, and *mp*.

83

Second system of musical notation (measures 83-87). The music continues with dynamic markings *f*, *tr*, *arco*, *mp*, *f*, and *mp*. The first staff (I) features a melodic line with a trill (*tr*) and a forte (*f*) dynamic. The second staff (II) has a rhythmic accompaniment with a forte (*f*) dynamic. The third staff (III) has a melodic line with a trill (*tr*) and a forte (*f*) dynamic. The fourth staff (IV) has a rhythmic accompaniment with triplets (*3*) and a mezzo-piano (*mp*) dynamic. The fifth staff (B) has a bass line with a forte (*f*) dynamic. The system concludes with dynamic markings *mf*, *f*, and *f*.

88

Third system of musical notation (measures 88-91). The music continues with dynamic markings *p*, *sf*, *p*, *mf*, *f*, *arco*, *p*, and *p*. The first staff (I) has a melodic line with a piano (*p*) dynamic. The second staff (II) has a rhythmic accompaniment with a fortissimo (*sf*) dynamic. The third staff (III) has a melodic line with a piano (*p*) dynamic. The fourth staff (IV) has a rhythmic accompaniment with a fortissimo (*f*) dynamic. The fifth staff (B) has a bass line with a piano (*p*) dynamic. The system concludes with dynamic markings *sf* and *p*.

Un Bal

94

pp

p

pizz. (15 bars the same)

Measures 94-97: This system contains measures 94 through 97. The first staff (I) features a melodic line with eighth-note patterns and slurs, marked *pp*. The second staff (II) has a similar melodic line with slurs. The third staff (III) consists of block chords, marked *p*. The fourth staff (IV) also consists of block chords. The fifth staff (B) is marked *pizz.* (15 bars the same) and contains a simple bass line of quarter notes.

98

sf

mf

mp

Measures 98-101: This system contains measures 98 through 101. The first staff (I) continues the melodic line, marked *sf* in measure 98 and *mf* in measure 99. The second staff (II) has a melodic line with slurs. The third staff (III) consists of block chords. The fourth staff (IV) features a triplet pattern of eighth notes, marked *mp*. The fifth staff (B) continues with a simple bass line of quarter notes.

102

Measures 102-105: This system contains measures 102 through 105. The first staff (I) continues the melodic line. The second staff (II) has a melodic line with slurs. The third staff (III) consists of block chords. The fourth staff (IV) features a triplet pattern of eighth notes. The fifth staff (B) continues with a simple bass line of quarter notes.

Un Bal

105

108

114



8  
121 (register change only if possible) Un Bal

I *p* *p* *sf* >

II *p* *p* *sf* >

III *p* arco *p* *sf* >

IV *mp* *f* *mf* *pizz.*

B *mp* *f* *mf* *8 pizz.*

127

I *p* *mp* *mf* *p* *cresc.*

II *p* *p* *p* *p* *pp*

III *p* *p* *p* *p* *pp*

IV *8* *dim.* *pp* *arco*

B *8* *dim.* *pp*

134

I *p* *mp* *mf*

II *mp* *mf*

III *cresc. > arco*

IV *p* *mp* *mf*

B *cresc.* *mp* *mf*

139 *tr* Un Bal 9

I *f* *tr* *p* *sf* *p*

II *f* *p* *p*

III *f* *p* *p*

IV *p* *p*

B *pizz.* *p*

144 G.P.

I *f* *p*

II *f* *p*

III *f* *p*

IV *f* *p*

B *arco* *f* *p*

151

I *p*

II *p*

III *mf*

IV *p* *pizz.*

B *pizz.* *p*

Un Bal

a tempo

158

I

II

III

IV

B

*f*

*sf* arco

*p* pizz.

*mf* arco

*p* pizz.

*rall.*

*a tempo*

165

I

II

III

IV

B

*f*

*f* pizz.

arco

*mp* arco

*mp*

*sf*  $\rightarrow$  *f*

*rall.*

*a tempo*

172

I

II

III

IV

B

*p*

*cresc. poco a poco*

*p*

(change register at first possible moment)

bellow shake

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*3*

*3*

*animez*

*cresc. poco a poco*

Un Bal

178

I *mf* *cresc. molto* *ff* *mf*

II 3

III *p* end bellow shake

IV *mp* 3 *mf* 3 *f* 3 *pp* end bellow shake

B *cresc. molto* *ff* *pp*

184

I *p*

II *p*

III *p* bellow shake

IV *p*

B *p* bellow shake

191

I *cresc. poco a poco* *cresc. molto*

II *cresc. poco a poco* *cresc. molto*

III *cresc. poco a poco* *cresc. molto*

IV *p* 3 *mp* 3 *mf* 3

B *cresc. poco a poco* *cresc. molto*

Un Bal

197

I  
II  
III  
IV  
B

*ff*  
*f*  
*mf*  
*mp*  
*f*

end bellow shake  
end bellow shake

201

I  
II  
III  
IV  
B

*ff*  
*ff*  
*f*

bellow shake  
bellow shake

206

I  
II  
III  
IV  
B

end bellow shake  
end bellow shake

Un Bal

212

I

II

III

IV

B

arco

ff

bellow shake

un peu retenu

218

I

II

III

IV

B

pp

p

small notes = 3rd voice

small notes = 3rd voice

small notes = 3rd voice

rall.

226

I

II

III

IV

B

pizz.

pp

pp

small notes = 3rd voice

small notes = 3rd voice

rall.

14

**con fuoco**

Un Bal

238

I *ff* arco

II *ff* or

III *ff*

IV *ff* arco

B *ff* bellow shake (if feasible)

245

I

II

III

IV

B

248

I

II

III *divisi*

IV

B

Un Bal

small notes = 2nd voice

251

I

II

III

IV

B

*mf*

*p*

*p pizz.*

register only if next one is possible

end bellow shake

*mf*

(low C# M.B.)  
*p* bellow shake (if feasible)

257

I

II

III

IV

B

*mf*

*f*

*mf*

*cresc.*

*cresc.*

*cresc.*

*f*

264

I

II

III

IV

B

*mf*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*cresc.*

*cresc.*

*mf*

*cresc.*

change register if possible



16

270

Un Bal

I

II

III

IV

B

*ff*

*f*

*f*

*f*

end bellow shake

275

I

II

III

IV

B

*f*

change register if not possible earlier

281

I

II

III

IV

B

*p*