

Berlioz
Villanelle
Les nuits d'ete

à Mademoiselle WOLF

Allegretto (♩ = 96)

dolce

Allegretto

Quand vien - dra la sai - son nou -

p sempre leggiero

-vel - le, Quand au - ront dis - pa - ru les froids,

p

Tous les deux nous i - rons, ma

bel - le, Pour cueil - lir le mu - guet aux bois

Sous nos pieds é-gré-nant les

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'Sous nos pieds é-gré-nant les'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

per-les Que l'on voit au ma-tin trem-bler,

The second system continues the musical score. The vocal line has the lyrics 'per-les Que l'on voit au ma-tin trem-bler,'. The piano accompaniment continues with similar rhythmic patterns, ending with a *pp* (pianissimo) dynamic marking.

Nous i-rons é-cou-ter les mer-les,

The third system shows the vocal line with the lyrics 'Nous i-rons é-cou-ter les mer-les,'. The piano accompaniment features a more active right hand with sixteenth-note patterns.

Nous i-rons é-cou-ter les mer-les Sif-fler

The fourth system continues with the vocal line lyrics 'Nous i-rons é-cou-ter les mer-les Sif-fler'. The piano accompaniment maintains its rhythmic texture.

Le prin-temps est ve-nu ma bel-le, C'est le mois des a-

The fifth system shows the vocal line lyrics 'Le prin-temps est ve-nu ma bel-le, C'est le mois des a-'. The piano accompaniment features a steady eighth-note accompaniment in the right hand.

- mants bé - ni, Et l'ci -

- seau sa - ti - nant son a - ie, Dit ses vers au re -

- bord du nid. Oh! Viens

donc sur ce banc de mous - se Pour par - ler de nos

beaux a - mours

Ped. *

poco rit. *a Tempo*

Et dis-moi de te voir si dou - ce, Et dis-moi de te voir si dou - ce tou -

poco f *poco rit.* *a Tempo*

- jours

Loin, bien loin é - garant nos cour ses, Fai - sons

fuir le la - pin ca - ché

Et le daim, au mi - roir des sour - ces Ad - mi -

mf

sans presser

- rant son grand bois pen - che. Puis chez

p

nous tout heu - reux tout ai - sés. En pa - niers en la - cant nos

pp

doigts Re - venons, rapportant des

pp

rit. *a Tempo*
frai - ses, Re - ve - nons, rap - portant des frai - ses des bois!

poco f *rit.* *a Tempo*

pp

Berlioz Le spectre de la rose

a Mademoiselle FAICOMI

Adagio un poco lento e dolce assai (♩=96)

The musical score is presented in four systems. The first system shows the piano introduction with dynamic markings *m.g.* and *pp* in the treble clef, and *m.d.* in the bass clef. The second and third systems continue the piano accompaniment, with the third system including a *Ped ** marking. The fourth system introduces the vocal line with the instruction *dolce assai e placido* above the staff. The lyrics "Sou - lè - ve ta pau - piè - re" are written below the vocal staff. The piano accompaniment for this system includes the instruction *una corda* at the beginning.

clo - se Qu'ef.fleure un son - ge vir - gi -

- nal! Je suis le spec.tre d'u - ne

ro - se, Que tu per - tais hi - er au

bal Tu me pris en - core em.per .

le e Des pleurs d'argent de l'ar ro -

sans ralentir

soir. Et par - mi la

fê - te e - tot - lé - e,

Tu me pro - me - nas tu me pro - me -

un poco rit. **a Tempo**

nas tout le soir

a Tempo

un poco rit. *f* *dur.*

poco rit.

0

poco rit. *p* *cresc.*

rall. **a Tempo un poco animato**

toi qui de ma mort fus cau - se, Sans que tu

rall. **a Tempo un poco animato** *f* *p*

puis - ses le chas-ser. Tou - tes les

nuits mon spec - tre ro - se A ton chevet viendra dan -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a half note 'nuits' followed by eighth notes for 'mon spec - tre ro - se'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

- ser. Mais ne crains

poco f. *dim.*

The second system continues the vocal line with a half note '- ser.' followed by quarter notes for 'Mais ne crains'. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *poco f.* and *dim.*

rien, je ne ré - cla - me Ni mes - se

The third system features a vocal line with a half note 'rien,' followed by quarter notes for 'je ne ré - cla - me Ni mes - se'. The piano accompaniment continues with a similar rhythmic pattern.

ni De Pro - fun - dis Ce lé - ger parfum est mon

pp

The fourth system features a vocal line with a half note 'ni De Pro - fun - dis' followed by quarter notes for 'Ce lé - ger parfum est mon'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *pp* is present.

poco cresc. *cresc.* *scu*

à - me. Ce le - ger pa - rum est mon à - me Et j'ar

do *mf* *cresc.* *poco rall.* *cresc.*

- ri - ve, j'arri - ve du pa - radis, J'arri - ve, j'ar.

allargando *Tempo 1^o* *Ped* ★

- ri - ve du pa - ra - dis Mon des - tin fut

allargando *Tempo 1^o*

J *dim.* *pp*

Ped ★ *Ped* ★

di - - - gne d'en - vi - e. Et pour a - voir un sort si

beau Plus d'un aurait donné sa vi - e. Car sur ton

poco sf

sein j'ai mon tom - beau, Et sur l'al - bâ - tre où je re -

pp

Ped ★ Ped ★

un poco rit un poco più lento

po - se Un - po - ète avec un baiser E - cri - vit: «Ci git u - ne

un poco più lento

una corda

p sotto voce

Ped ★ Ped ★

ro - se. Que tous les rois vont ja - lou - ser.»

ppp

Berlioz

Sur les lagunes (Lamento)

a Monsieur MILDE

Andantino (♩ = 138)

Ma belle a - mi - e est mor -

te. Je pleu - rai - toujours;

Sous la tom - be elle emporte Mon â - me et mes a -

- mours Dans le ciel, sans m'at -

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with lyrics in French. The piano accompaniment is written in two staves (treble and bass clef). The tempo is marked 'Andantino' with a quarter note equal to 138 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a vocal line and piano accompaniment. Dynamics include *mf*, *p*, and *pp*. The lyrics are: 'Ma belle a - mi - e est mor - te. Je pleu - rai - toujours; Sous la tom - be elle emporte Mon â - me et mes a - mours Dans le ciel, sans m'at -'.

ten - dre. El - le s'en re - tour - na. L'ange qui l'emme.

na Ne vou - lut pas me pren - dre. Que mon sort est a - mer!

Ah! sans a - mour s'en al - ler sur la mer! en retenant
très peu

dolce
La - blan - che cre - a - tu - re

Est cou.ché e au cer.cue:l

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'Est' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Com - me dans la na - tu - re Tout me pa -

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic and expressive quality. The piano accompaniment maintains its rhythmic texture with some harmonic shifts.

-rait en deuil! La co.

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings such as *poco* and *f*. A 'Ped' (pedal) marking is placed below the piano accompaniment.

-lom - be ou - bli - e e Pleu - re, pleu - re et

animez très peu

The fourth system concludes the page. The vocal line is marked with *animez très peu*. The piano accompaniment features a more complex texture with some slurs and dynamic markings. A 'Ped' marking with stars is located at the bottom of the system.

appassionato

songe à l'ab-sent, Mon a - me pleu

cresc

p

- re et sent ————— Quelle est de - pa - reil le -

sempre *f* *dim*

a Tempo

- e. ————— *poco rit.* *a Tempo* Que mon sort est amer!

p *mf* *p*

Ah! sans a - mour s'en al - ler sur la mer!

dim *p* *p*

Sur moi la nuit im - men - se

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, with a melodic line that is mostly quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the bass and a more melodic line in the treble. The key signature has two flats, and the time signature is 4/4.

sotto voce S'é - tend comme un lin - ceul, *ad lib* Je

The second system continues the vocal and piano parts. The vocal line has a more expressive, legato quality, with some fermatas. The piano accompaniment maintains its rhythmic pattern but with some harmonic shifts. The tempo and dynamics are indicated by the markings *sotto voce* and *ad lib*.

chan - te ma - ro - man - ce Que le ciel entend seul ! *Non fu se* Ah' _____

The third system introduces a new dynamic marking *mf* and a crescendo leading to *f*. The vocal line has a dramatic, soaring quality, with a long note on 'Ah' that is held over. The piano accompaniment becomes more complex with some sixteenth-note passages. The marking *Non fu se* is written above the vocal line.

comme elle é - tait bel - le.

The fourth system shows the vocal line concluding with a melodic phrase. The piano accompaniment features a dense, rhythmic texture with many sixteenth notes. The overall mood is one of lament and nostalgia.

Et ————— com - me je ————— l'ai — mais!

cresc.

Je ————— n'ai - me - rai ————— jamais —————

ff *dim* *p*

un poco rit.
U - ne femme au - tant qu'el - - -
un poco rit.

a Tempo *p*
- le Que mon

dim

un poco rit. *sf* *a Tempo*

sort est a.mer' Que mon sort est a.mer' Ah! sans a.mour s'en aller sur la

un poco rit. *a Tempo*

p *pp* *sf* *dim.*

mer' S'en aller sur la mer'

p

Ah! Ah!

ppp *Ped* *★ Ped* *★ Ped*

Ped ★

Berlioz Absence

à Madame NOTTES

Adagio (♩ = 44) *mf*

Adagio *p* *mf* *p*

Ped * Ped *

- e? Comme u - ne fleur loin du so - leil, La

fleur de ma vie est fer - mé - e Loin de ton sou -

p **Un poco animato** *mf* *dim*

- ri - re ver - meil. **Un poco animato** En - tre nos *pp*

The musical score is written for voice and piano. It begins with a tempo marking of 'Adagio' and a metronome marking of 44 quarter notes per minute. The key signature has two flats (B-flat and E-flat). The vocal line starts with a mezzo-forte (*mf*) dynamic. The piano accompaniment starts with a piano (*p*) dynamic and includes a 'Ped' (pedal) marking. The lyrics are in French and describe a sense of longing and absence. The score includes various dynamics such as *mf*, *p*, *pp*, and *dim*. There are also performance instructions like 'Un poco animato' and 'Ped' with asterisks. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

con agilitazione

cœurs quel.le dis - tan - ce! Tant d'es - pare entre nos bai - sers! O sort a

- mer! ô dure ab - sen - ce! O grands de - sirs i - na - pat.

poco cresc **f**

Tempo 1^o

- ses! Reviens.re - viens, ma bien-ai.

Tempo 1^o **mf**

ppp **p** **mf** **pp**

Ped ★

- mé - - - e! Comme u - ne fleur loin du so -

p **mf** **pp**

Ped ★

- leil. La fleur de ma vie est fer - mé - e

mf *dim* *p* un poco più animato
Loin de ton sou - ri - re ver - meil D'i - ci là - un poco più animato
mf *dim* *p* *pp*

cresce poco a poco
bas que de cam - pa - gnes, Que de vil - les et de ha - meaux, Que de val -
cresce poco a poco

rit. **Tempo l'argement**
- lons et de mon - ta - gnes, A las - ser le pied des che -
rit. **Tempo l'argement**
- poco
Ped ★ Ped ★
dim

sotto voce ed estato
ppp

...vaux' Re-viens, re-

p *p* **ppp**

Ped Ped

ppp *ppp*

...viens. ma bien-ai-mé... e Comme u-ne fleur

ppp

Ped Ped Ped una corda

loin du so-leil, La fleur de ma vie est fer-me-e

una corda

ppp **rit.** *dim.* *p*

Loin de ton sou-ri-re ver-meil

ppp *dim.* *p*

Berlioz Au cimiterè

à Monsieur CASPARI

And^{no} non troppo lento (♩ = 88)

pp

Con.nais.sez - vous la — blan-che tom - be,

And^{no} non troppo lento

pp

Ou flotte a - vec un son plain - tif

L'ombre d'un if? — Sur l'if u - ne pâ -

le co - lom - be, Triste et seu - le au so leil cou - chant,

pp *ppp*

Chan-te son chant _____ Un air ma-la-di-

poco cresc.

- ve-ment ten-dre, A la fois charmant _____ et fa-tal, Qui-

poco cresc.

dim. *pp*

_____ vous fait mal Et qu'on vou-drait toujours en-ten-dre, Un

dim. *p* *pp*

ppp *un poco rit.*

air com-me en sou-pire aux cieux L'ange

ppp *un poco rit.*

a Tempo

a - mou - reux ————— On di - rait

a Tempo

que l'ame éveillé - e Pleu - re sous ter - re à l'unisson — De la chan -

- son. Et du malheur — être ou - bli - e - e Se

plaint dans un rou - coulement Bien douce - ment

pppp

pp

cresc. *poco*

Sur les ai - les de la mu - si - que

a *poco* *mf*

On sent len - te - ment re - ve - nir Un sou - ve -

p

- nir. U - ne om

bre, u - ne for - me an - gé - li - que Pas - se dans un ra -

- yon trem - blant, Pas - se, pas - se dans un ra -

- yon trem - blant En - voi - le blanc

Les bel - les de nuit de - mi -

clo - ses Jet - tent leur - par - fum - faible et

doux Au tour de vous, Et le fan.

t - me aux - moi - les po - ses Mur - mu - re en vous ten - dant les

ppp
bras Tu re - vien - dras! Oh!
ppp
una corda

jamais plus, près de la tom - be, Je n' - rai quand des.

- cend le soir — Au man.teau noir. E cou -

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'cend' followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

- ter la pâ - le co - lom - be Chan - ter sur la

poco cresc.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some rests. The piano accompaniment is marked with *poco cresc.* and features a more active bass line.

un poco rit.

poin - te de l'if *un poco rit.*

f pp

The third system shows the vocal line with a long note on 'poin - te de l'if' followed by a rest. The piano accompaniment is marked with *f pp* and *un poco rit.* The piano part has a steady eighth-note accompaniment.

ppp *poco rall.* *dim.*

Son - chant - pian - tif.

ppp *poco rall.* *dim.*

The fourth system features a vocal line with a long note on 'Son - chant - pian - tif.' The piano accompaniment is marked with *ppp*, *poco rall.*, and *dim.* The piano part has a slow, sustained accompaniment.

The fifth system shows the piano accompaniment for the final part of the page. It features a melodic line in the treble and a bass line with some rests.

Berlioz L'île inconnue

a Madame MULLER

Allegretto spiritoso (♩ = 96)

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#) and the time signature is 6/8.

The first system of vocal and piano accompaniment. The vocal line begins with the lyrics "Di - tes la jeu - ne belle. Où voulez-vous al -". The piano accompaniment includes dynamic markings *mf* and *dim*.

The second system of vocal and piano accompaniment. The vocal line continues with the lyrics "ler? La voile en fle son ai - - - le. La bri - se va souf -". The piano accompaniment includes dynamic markings *pp* and *mf*.

The third system of vocal and piano accompaniment. The vocal line continues with the lyrics "fier La voile en fle son ai - - - le. La bri - se va". The piano accompaniment includes dynamic markings *mf* and *en se.*

rit. - - - - - a Tempo

souf - fler

rit. - - - - - a Tempo

L'a - vi - ron est d'a - voi - re. Le pa - vil -

- lon de moi - re Le gou - ver - nail d'or fin,

J'ai pour lest une o - ran - ge. Pour voile une ai - le d'an - ge.

dolce **rit.** **rall. poco a Tempo**

Pour mous - se un sé - ra - phin,

rit. **rall. poco a Tempo**

p

J'ai pour lest une o - ran - ge, Pour voile une ai - le d'an - ge, Pour

pp

un poco rit. **a Tempo**

mous - se un sé - ra - phin.

un poco rit. **a Tempo**

pp *mf* *f*

f

Di tes, la jeu - ne belle, Où vou - lez - vous al -

p

...ler? La voile enflés on ai - le. La bri - se va souf -

...fler, La voile enfle son ai - le, La bri - se va

rit. a Tempo souf - fler

rit. a Tempo

pp *mf*

mf

Est-ce dans la Bal - ti - que? Dans la mer Pa-ci - fi - que? Dans

li - le de Ja - va? Ou bien est-ce en Nor.

- vè - ge. Cueil - lir la fleur de nei - ge, Ou la fleur d'Angso.

- ka ? Di - tes, di - tes,

la jeu - ne bel - le, di - tes, où vou - lez-vous al -

a Tempo

ler? Me - nez - moi, dit la bel - le,

sans presser

A la ri - ve fi - dè - le Où l'on ai -

un poco rit. a Tempo

me tou - jours! Cet - te ri - ve, ma chè - re,

un poco rit. a Tempo

On ne la connaît guè - re, Cet - te ri - ve, ma chè - re,

On ne la connaît guère Au pa - ys

des a - mours, On ne la connaît guère,

un poco rit. - - - - -
On ne la connaît guère Au pa - ys des a -
un poco rit. - - - - -

a Tempo
- mours -
a Tempo un poco rit.

un poco rit. a Tempo

Où vou - lez - vous al - ler?

un poco rit. a Tempo

p *mf*

poco rit. a Tempo

La bri -

poco rit. a Tempo

p

se va

souf - fler.