

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 active bass 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 complex rhythmic texture with sixteenth notes in the right hand.

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 complexity.

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 pattern 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* *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 -

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 dynamics *pp* and *m.d.*, and *m.g.* in the right hand. The second and third systems continue the piano accompaniment, with a *Ped \** marking in the third system. The fourth system features a vocal line with the lyrics "Sou - lè - ve ta pau - piè - re" and a piano accompaniment marked *una corda*. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8.

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'ar - gent de l'ar - ro -

**sans ralentir**

- soir. Et par - mi la

fè - 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 -

- ser. Mais ne crains

*poco f.* *dim.*

rien, je ne ré - cla - me Ni mes - se

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

*pp*

*poco cresc.*

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** *f* **Tempo 1<sup>o</sup>** **Ped** ★

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

**allargando** **Tempo 1<sup>o</sup>** *dim.* *pp*

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 underneath. 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 consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a long note on 'Est' and a melodic phrase on 'e au cer.cue:l'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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

The second system continues the vocal line with 'Com - me dans la na - tu - re' and 'Tout me pa -'. The piano accompaniment maintains its rhythmic texture with some harmonic shifts.

-rait en deuil! La co.

The third system includes the vocal line with '-rait en deuil!' and 'La co.'. The piano accompaniment has a dynamic marking of *poco f* and a 'Ped' (pedal) instruction at the end of the system.

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

The fourth system features the vocal line with '-lom - be ou - bli - e e Pleu - re, pleu - re et'. The piano accompaniment includes a dynamic marking of *cr. sc* and a 'Ped' instruction with star symbols at the bottom.

*appassionato*

songe à l'ab-sent, Mon a - me pleu

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 bass line in the left hand and a more melodic line in the right hand, often with slurs and dynamic markings like *p*.

*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 rests. The piano accompaniment maintains its rhythmic pattern but includes some harmonic shifts and dynamic changes.

chan - te ma - ro - man - ce Que le ciel entend seul ! *Non lupo* Ah' \_\_\_\_\_

The third system introduces a more dramatic piano accompaniment with a *mf* dynamic. The vocal line has a powerful, sustained note at the end of the phrase. The piano accompaniment features a complex, rhythmic texture with many chords and moving lines.

comme elle é - tait bel - le.

The fourth system shows the vocal line concluding with a long, sustained note. The piano accompaniment continues with a dense, rhythmic pattern of chords and moving lines, creating a somber and dramatic atmosphere.

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*

★

# Berlioz Absence

à Madame NOTTES

**Adagio** (♩ = 44) *mf*

**Adagio** Re-viens, re-viens. ma bien-ai-me

*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-

*mf* *dim* *mf* *dim*

*p* **Un poco animato**

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

*p* *pp*

*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.

**Tempo 1<sup>o</sup>**

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

**Tempo 1<sup>o</sup>**

Ped ★

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

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* *dim*  
Ped ★ Ped ★

*sotto voce ed estato*  
**ppp**

...vaux' Re-viens, re-

Ped Ped

**ppp** **ppp**

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

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<sup>no</sup> non troppo lento (♩ = 88)

*pp*

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

And<sup>no</sup> non troppo lento

*pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, 7/4 time, with a tempo marking of 'And<sup>no</sup> non troppo lento' and a metronome marking of '(♩ = 88)'. It begins with a piano (*pp*) dynamic. The lyrics are 'Con.nais.sez - vous la — blan-che tom - be,'. The bottom staff is a piano accompaniment in G major, 7/4 time, also marked *pp*. It features a steady accompaniment of chords in the right hand and a bass line in the left hand.

Où flotte a - vec un son plain - tif

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'Où flotte a - vec un son plain - tif'. The piano accompaniment continues with the same chordal texture.

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

Detailed description: This system contains the fifth and sixth staves of music. The vocal line has a long note on 'if?' followed by a rest, then continues with 'Sur l'if u - ne pâ -'. The piano accompaniment continues with the same chordal texture.

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

Detailed description: This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'le co - lom - be, Triste et seu - le au so leil cou - chant,'. The piano accompaniment continues with the same chordal texture.



*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 - res 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 -

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 dotted quarter note followed by an eighth note, then a quarter note, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- yon trem - blant En - voi - le blanc

The second system continues the vocal and piano parts. The vocal line has a long note on 'En' followed by a series of eighth notes. The piano accompaniment maintains its rhythmic texture, with some chords in the right hand and a bass line in the left hand.

Les bel - les de nuit de - mi -

The third system shows the vocal line starting with a long note on 'Les' followed by a series of quarter notes. The piano accompaniment includes dynamic markings of *pp* (pianissimo) in both the right and left hands.

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

The fourth system continues the vocal and piano parts. The vocal line has a long note on 'clo' followed by a series of quarter notes. The piano accompaniment features a complex texture with many chords and moving lines in both hands.

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 more active, with a 'poco cresc.' marking above the treble staff and below the bass staff.

**un poco rit.**

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

*f pp*

The third system shows a change in tempo with the marking 'un poco rit.'. The vocal line has a long note on 'poin - te de' followed by a rest. The piano accompaniment has a 'f pp' marking. The tempo marking 'un poco rit.' is repeated above the vocal line.

*ppp* **poco rall.** *dim.*

Son - chant - pian - tif.

*ppp* **poco rall.** *dim.*

The fourth system features a 'poco rall.' marking and a 'dim.' marking. The vocal line has a long note on 'Son' followed by a rest. The piano accompaniment has a 'ppp' marking and a 'poco rall.' marking.

The fifth system shows the final part of the piano accompaniment, consisting of two staves with various chords and melodic lines.

# 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 the 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 *ppp*.

The second system of the 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 continues with a consistent rhythmic accompaniment.

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "fier La voile en fle son ai - - - le. La bri - se va". The piano accompaniment ends with a dynamic marking *es. 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 belle,

**a Tempo**

**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.