

Revising *Les nuits d'été* Op. 7: A New Version for Voice and Piano

Following a Comparative Analysis of

Berlioz's Original Piano and Orchestral Versions

by

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## ABSTRACT

Louis Hector Berlioz (1803-1869) was a pioneer of 19th century Romanticism in France. In the mid-19th century, he broke the traditional mold by connecting poetry and music through French song. This development transformed French song from the simple and structured Romance of the 18th century into the structural freedom of what he established as the *Mélodie*. His song cycle *Les nuits d'été*, op 7 was composed first for voice and piano in 1841 and later arranged for voice and orchestra in 1856. After the 1856 orchestral version was completed, *Les nuits d'été* received greater recognition than it had from its original scoring for voice and piano.

This paper examines three major aspects to *Les nuits d'été*. First, it will discuss the reasons why Berlioz re-scored the work for orchestra and transposed the vocal part for various voice types in this later orchestral version. Second, it examines the difference between musical interactions in these two versions by comparing the existing scores of each version with its respective accompaniment based on Berlioz's use of word painting. Finally, this paper provides the author's original transcription of *Les nuits d'été* in a version for voice and piano that incorporates the later orchestral versions which were not included in the original version for voice and piano.

DEDICATION

My MOM, DAD and BROTHER

Thank you and love you.

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## CHAPTER 1

### INTRODUCTION

Louis Hector Berlioz (1803-1869) was a musical pioneer of *French Romanticism*, a style often characterized by programmatic music for a large orchestra. His song cycle *Les nuits d'été* has historical significance in the development of the French art song cycle and French *Mélodie*. The French *Mélodie* is a genre developed by Berlioz as a result of “musical seriousness that was lacking in the more light-hearted and often sentimental ‘romance’.”<sup>1</sup> This new musical seriousness was “inspired by the selection of more substantial poetry, of which there was a great flowering from the Romantic generation in France.”<sup>2</sup> According to David Tunley and Frits Noske, “It may well have been Berlioz’s settings of nine texts (in translation) by Thomas Moore (1779-1852), the *Neuf melodies* (later called *Irlande*) published in 1830 that gave rise to the French term *mélodie*.”<sup>3</sup>

The song cycle *Les nuit d'été* was originally composed in 1841 for solo voice with piano, and later arranged for voice with orchestra. Berlioz selected six poems from *La comedies de la Mort*,<sup>4</sup> written by his friend Théophile Gautier (1811-1872), and titled his song cycle *Les nuits d'été*, or *Summer Nights*. Originally, *Les nuits d'été* was composed for mezzo-soprano or tenor with piano. The fourth song, *Absence* was arranged

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<sup>1</sup> The term ‘romance’ in this case does not hold firm as a genre for Berlioz because the previous French versions of what is known as German Lieder (as composed by Schubert and Mendelssohn) had already made contributions to romanticism. Therefore ‘romance’ could be a term used more loosely than *mélodie* in the case of Berlioz. From: Peter Bloom, *Berlioz studies* (New York: Cambridge University Press, 1992), 81.

<sup>2</sup> Ibid.

<sup>3</sup> <http://www2.ouk.edu.tw/yen/grove/Entries/S42953.htm> (accessed October 10, 2017).

<sup>4</sup> *La comedies de la Mort* was published by Dessessart (Paris) in 1838.

with orchestral accompaniment in 1843, and in 1856, Berlioz arranged the remaining five songs for orchestral accompaniment with substantial revisions and transposition for four specific voice types: Soprano (*Villanelle*, *L'Absence*, and *L'île inconnue*), Mezzo-soprano (*Le spectre de la rose*), Tenor (*Au cimetière*), and Baritone (*Sur les langues*). Each song of the revised, transposed and orchestrated version was dedicated to different singers of these respective voice types.<sup>5</sup> Despite the significance of *Les nuits d'été* in the development of French songs for voice with piano and voice with orchestra, limited research has been conducted to specifically analyze the transition from voice and piano to the orchestration of *Les nuits d'été*.

Therefore the focus of this study details the reasons why Berlioz re-scored and transposed the vocal part for various voice types in his later version. It will address why Berlioz transposed these songs into different keys as well as why he created an orchestral score from the original piano score. Moreover, differences of musical interaction and elements between these two versions will be discussed by comparing the existing scores of each version with its respective accompaniment.

The author of this paper will also provide her own original transcription of *Les nuits d'été* in a version which incorporates the revised orchestration into the original version for piano, having made artistic and educated decisions regarding the use of pedal, articulation, and options for adding or dropping some of the notes for the piano.

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<sup>5</sup> *Villanelle* was dedicated to soprano Louise Wolf; *Le spectre de la rose* was dedicated to mezzo-soprano Anna Bockholtz-Falconi; *Sur les lagunes: Lamento* was dedicated to baritone Hans Feodor von Milde; *Absence* was dedicated to soprano Madeleine Kratoch-will-Nottes; *Au cimetière: Clair de lune* was dedicated to tenor Friedrich Caspari; *L'île inconnue* was dedicated to soprano Rosa von Milde. Katherine Siegel, "Berlioz's *Les nuits d'été*: Masterful Orchestration as a Vehicle for Text Expression" (Honors Thesis Collection 189, Wellesley College, 2014), 17.

Ultimately, this product will be a resource that will provide valuable information associated with these new transcription, and therefore make the work available to pianists and other musicians.



## CHAPTER 2

### BERLIOZ'S *MÉLODIE*, HIS CIRCLE, *LES NUITS D'ÉTÉ*

#### Berlioz's *Méodies*

Berlioz's *méodies* can be divided into three major compositional periods. His first period reflected the youthful romances.<sup>6</sup> The second period involved the *méodies* that were written separately between 1830 and 1838 along with *Les nuits d'été* (1841). Berlioz began composing *Les nuits d'été* using a series of poems by Gautier as early as March 1840.<sup>7</sup> The evolution from the aforementioned "romance" to *mélodie* occurred during this period. The third period included *méodies* composed from 1841 to 1850.<sup>8</sup>

Berlioz's early songs (1819-1823) include: *La dépit de la bergère* (1819), *Toi qui l'aimas* (1823), *Verse des pleurs* (1823), *Le maure jaloux* (1822), *Amitié reprends ton empire* (1823), *Pleure, pauvre Colette* (1823), and *Le montagnard exilé* (1823). These songs are mostly strophic with a simple piano part. These songs reveal this period in which Berlioz struggled to free himself from the current musical tradition.<sup>9</sup> The second period saw the composition of the *Neuf mélodies* published in 1830 and retitled *Irlande* in 1850, along with *Les nuits d'été*.<sup>10</sup> During this middle period, Berlioz revised and

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<sup>6</sup> Frits Noske, *French Song from Berlioz to Duparc*; Trans. Rita Benton (New York: Dover Publication, 1970), 93.

<sup>7</sup> The beginning of the composition of *Les nuits d'été* should be between 1838 and 1841 because Gautier's poem was published in 1838. Siegel, 12.

<sup>8</sup> Noske, 93.

<sup>9</sup> Victoria Graves, "Transitioning from Romance to Mélodie: An analysis of Hector Berlioz's *La Captive*" (Honors program, Texas: Baylor University, 2012), 7.

<sup>10</sup> Berlioz often called *Méodies irlandaises*, but reasons behind this title are not clear.

expanded several of his other early songs.<sup>11</sup> Berlioz's friend and poet Thomas Gounet (1801-1869) had "aroused [Berlioz's] interest with translations of the pieces found in Thomas Moore's (1779-1852) *Irish Melodies* (1807). Berlioz's selections of Moore's poems were historically and geographically significant, because of their association with both the Irish revolt and his interest in Harriet Smithson, who was Irish.<sup>12</sup>

The third and final period includes: *Zaïde* (1845), *Le chasseur danois* (1845), *Nessun maggior* (1847), *Le trébuchet* (1846), *Le matin romance* (1850), *Petit oiseau* (1850).

### Berlioz and His Circle

During Berlioz's life, two performing artists greatly influenced him. The first was the Irish actress Harriet Smithson (1800-1854); the second was Spanish mezzo-soprano Marie Récio (1814-1862). Harriet Smithson was born in the western part of Ireland on Tuesday, March 18, 1800.<sup>13</sup> In 1827, Smithson portrayed Ophelia in Shakespeare's *Hamlet* and Juliet in *Romeo and Juliet* during the residency of an English theatre troupe at the Odeon theatre in Paris.<sup>14</sup> Berlioz's attraction to Smithson arose from these performances of Shakespeare. Berlioz wrote:

The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius was equaled only by the havoc wrought in me by the poet she so nobly interpreted. That is all I can say.<sup>15</sup>

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<sup>11</sup> Graves, 8

<sup>12</sup> Noske, 96.

<sup>13</sup> Peter Raby. *Fair Ophelia: A Life of Harriet Smithson Berlioz* (New York: Cambridge University Press, 1982), 2.

<sup>14</sup> An English troupe was a presentation of actors, singers, dancers, etc. during this period. *Ibid.*, 1

<sup>15</sup> *Ibid.*, 76-77.

Shakespeare, coming upon me unawares, struck me like a thunderbolt. The lightning flash of that discovery revealed to me at a stroke the whole heaven of art, illuminating it to its remotest corners. I recognized the meaning of grandeur, beauty, dramatic truth. At the same time, I saw the absurdity of the French view of Shakespeare which derives from Voltaire: That ape of genius, sent by Satan among men to do his work, and the pitiful narrowness of our own worn-out academic, cloistered traditions of poetry. I saw, I understood, I felt... that I was alive and that I must arise and walk.<sup>16</sup>

Interestingly, Berlioz's *Symphonie fantastique*<sup>17</sup> was also inspired by his obsession with Harriet Smithson.<sup>18</sup> Berlioz was formally introduced to Harriet Smithson when she made her way back to Paris for the performance of *Symphonie Fantastique*, on December 9, 1832.<sup>19</sup> At some later point, Harriet Smithson recognized herself as the subject of the *Symphonie fantastique*, and a relationship developed subsequently. Two letters by Berlioz support this relationship:

If you do not desire my death, in the name of the pity (I dare not say of love) let me know when I can see you. I cry mercy, pardon on my knees, between my sobs!!

Oh, wretch that I am, I did not think I deserved all that suffer, but I bless the blows that come from your hand. I await your reply like the sentence of my judge.<sup>20</sup>

I shall never leave her. It is my destiny. She understands me. If it is a mistake, I must be allowed to make it; she will brighten the last moments of my life which, I hope, will not be a long one. It's impossible to put up a continued resistance to emotions of this kind.<sup>21</sup>

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<sup>16</sup> Ibid.

<sup>17</sup> *Symphony fantastique* (1829-1830) is notable for utilizing the “*idée fixe*” or a fixed central unifying motif, which is the recurring theme. The *idée fixe* develops by varying in shape and treatment appearing in all five movements, which is one of Berlioz's more notable contributions associated with musical form and structure.

<sup>18</sup> Robert Clarson-Leach, *Berlioz, His Life and Times* (New York: Hippocrene Books, 1983), 43.

<sup>19</sup> “Berlioz's *Symphonie fantastique*,” Arizona PBS, <http://www.pbs.org/keepingscore/berlioz-symphonie-fantastique.html> (accessed October 10, 2017).

<sup>20</sup> Hugh Macdonald, *Selected Letters of Berlioz* (London: Faber and Faber, 1995), 102.

<sup>21</sup> Ibid., 103.

Despite the strong objection of his parents, Harriet Smithson and Hector Berlioz finally married at the British Embassy on 3 October 1833. However, financial hardships occurred during the marriage, straining their relationship.<sup>22</sup> Berlioz had arranged an ill-fated concert with Liszt to repay the amount of 14,000 francs in debts incurred from a contract associated with the English theatre in Paris. The accumulation of these debts, in addition to Berlioz's new relationship with Mezzo-soprano Marie Récio, further compounded the marital problems, as was the Smithson's increased jealousy of Berlioz's success.<sup>23</sup>

In the early 1840s, Berlioz met mezzo-soprano Marie Récio, and in 1841 or 1842 she became his mistress. Born of a French father and Spanish mother in 1814, Récio was a decade younger than Berlioz. In 1842, Berlioz began his first concert tour overseas. This concert tour included visiting Brussels with his new mistress, while Harriet Smithson stayed in Montmartre because of her continued mental illness. In February 1843, Berlioz orchestrated the song *Absence* for Récio in Dresden. Due to paralysis, Smithson passed away on 4 March 1854 after which Berlioz married Marie Récio that same year.<sup>24</sup> On the eve of Smithson's passing Hector commented:

She brought me to an understanding of Shakespeare and great dramatic art, she suffered poverty with me, she never hesitated when it was a matter of risking our livelihood for a musical enterprise.<sup>25</sup>

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<sup>22</sup> Raby, 147.

<sup>23</sup> <http://www.irishmeninparis.org/le-deuxieme-seve/harriet-smithson-maria-edgeworth>. (accessed October 10, 2017).

<sup>24</sup> <https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=34747135> (accessed October 9, 2017).

<sup>25</sup> Macdonald, 311.

## The Poet of *Les nuits d'été*

Berlioz was dubbed by the poet Théophile Gautier (1811–72)<sup>26</sup> as part of the Trinity of French Romanticism, along with the author Victor Hugo (1802-1885) and the painter Eugène Delacroix (1798-1863). The following letter represents the reflection of Berlioz by Hugo:

He is the imagination of France in the century of trouble which followed the great Revolution--an imagination powerful, ambitious, disordered--a light of the world, though a light as wild as that of volcanic flames blown upon by storm; and he is also that better heart of France, tender and fierce, framed for manifold joy and sorrow, rich in domestic feeling and rich in patriotism, heroic, yet not without a self-consciousness of heroism; that eager, self-betraying, intemperate heart which alternates between a defiant willfulness and the tyranny of an idea or a passion.<sup>27</sup>

Gautier was not only a highly respected poet and critic at that time, but also a friend and colleague of Berlioz. From Berlioz's viewpoint, Gautier was definitely the "poet of moonlight, melancholy and, to paraphrase Henry James (1843-1916), a clear and undiluted strain in the minor key."<sup>28</sup>

*Les nuits d'été* is comprised of six poetic settings: *Villanelle*, *La spectre de la rose*, *Sur les lagunes: Lamento*, *Absence*, *Au cimetière*, *Clair de lune*, and *L'île inconnue*. These texts were taken from *La comédie de la mort*, written in 1838 by Théophile Gautier.<sup>29</sup> According to Joanna Richardson:

"*La comédie de la mort* is based on the Romantic theme of life in death and health in life, wandering about the cemetery, imagines the agony of the dead who have not died, who have discovered the inconstancy of their lover, the indifference of their

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<sup>26</sup> Théophile Gautier (1811–72) was a poet, a writer for the stage ballet, and lived most life in Paris.

<sup>27</sup> William Henry Hadow, *Studies in Modern Music*. Vol. 1. (New York: Macmillan, 1892), 70.

<sup>28</sup> Bloom, 88.

<sup>29</sup> Annegret Fauser. *The songs*, ed. Peter Bloom (Cambridge: Cambridge University press, 2000), 119.

relations, grown bitterly aware of the world's forgetfulness. And then returning to the living world, the poet turns to those who suffer from the inner, spiritual death that no one mourns and no one sees."<sup>30</sup>

The title of the first edition of *La comédie de la mort* (1838) was divided into two parts: *La Vie dans la mort*, and *La Mort dans la vie*. No overall title was provided for about fifty-seven poems that were numbered.<sup>31</sup> Regarding musical settings, Berlioz selected *Villanelle rythmique* (No.56), *Le spectre de la rose* (No.27), *Lamento: La chanson du pêcheur* (No.28), *Absence* (No.38), *Lamento* (No.44), and *Barcarolle* (No.45).<sup>32</sup> Interestingly, Berlioz's selection reflected two pairs of poems: Nos. 27-28 and Nos. 44-45. There is no evidence concerning the reasons for Berlioz's choice of the six particular poems.<sup>33</sup> Berlioz composed *Les nuits d'été* according to the Gautier ordering for the cycles except for *Villanelle*, which he changed from its the Gautier ordering for the cycles except for *Villanelle*, which he changed from its placement of last to first. The following table lays out the ordering of the cycle, and of Gautier's poetic titles and Berlioz's song titles.<sup>34</sup>

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<sup>30</sup> Marilyn Gneiting, "Hector Berlioz: An Analytical Study of *Les nuits d'été* (MM Scholarly Paper, Brigham Young University, 1990), 14.

<sup>31</sup> Bloom, 89.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

Song Cycle	Gautier's original titles	Berlioz's titles
1	<i>Villanelle rythmique</i>	<i>Villanelle</i>
2	<i>Le spectre de la rose</i>	<i>Le spectre de la rose</i>
3	<i>Lamento: La chanson du pêcheur</i>	<i>Sur les lagunes: Lamento</i>
4	<i>Absence</i>	<i>Absence</i>
5	<i>Lamento</i>	<i>Au cimetière</i>
6	<i>Barcarolle</i>	<i>L'Île inconnue</i>

Figure 1. Gautier and Berlioz title ordering. Siegel, 24.

*Les nuits d'été*

The underlying reasons for the composition of *Les nuits d'été* are not clear. It might be assumed that Hector Berlioz was interested in Gautier's poetry and thus Berlioz wished to set specific poems to his music.<sup>34</sup> The reason for Berlioz's selections of Gautier's poems may have echoed his life at the time of the cycle's composition.<sup>35</sup> The title of the song cycle that Berlioz chose was purely original by his own choice, as opposed to the idea that the allusion or reference to Shakespeare's image of the "midsummer night" was of influence to Berlioz's choice of the title.<sup>36</sup> In 1840, Alfred de Musset (1810-1857) published a collection of poems entitled *Les Nuits*, Musset's collection may have had some influence on Berlioz's choice of title for his song cycle; however, there is a lack of evidence for this theory. In addition, the preface to a collection of short stories by his friend Joseph Méry (1797-1866), *Les nuits de Londres*, may have

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<sup>34</sup> Siegel, 12.

<sup>35</sup> Ibid.

<sup>36</sup> D. Kern Holoman. *Berlioz* (Massachusetts: Harvard University Press, 1989), 275.

also influenced Berlioz's setting, as it similarly explores the expressivity of *Les nuits d'été*.<sup>37</sup>

“The composition of *Les nuits d'été* probably began in 1840, and was completed in September 1841. The original autograph manuscripts of the songs are not dated.”<sup>38</sup> As Gautier's poems were published in 1838, composition could have begun as early as 1838.<sup>39</sup> The first specific date where *Absence* and *Le spectre de la rose* are mentioned was in the *Revue et Gazette musicale* on Thursday, November 5<sup>th</sup>, 1840. The concert, sponsored by the *Revue et Gazette musicale*, was given on the following Sunday.<sup>40</sup> These two songs were not performed according to the review in the *Revue et Gazette musicale*<sup>41</sup> and the magazine *L'Artiste*. Interestingly, “it might be argued that Berlioz composed these pieces or they were on the program list in error.”<sup>42</sup> An autographed copy of *Villanelle* is preserved in Darmstadt, in the Hessisch Landesbibliothek, is signed and dated “Paris, 23 mars, 1840.”<sup>43</sup> This manuscript was signed and carefully dated, and reproduced

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<sup>37</sup> Fauser, 119. In the *Les nuits de Londres* author writes summer nights in which he and his friends sat outside until dawn telling stories. “It is the hour of under the star; the nights are the days of summer.”

<sup>38</sup> Siegel, 12.

<sup>39</sup> Ibid..

<sup>40</sup> Bloom, 82.

<sup>41</sup> *Revue et Gazette musicale* 7 (5 November 1840). *Revue et Gazette musicale* originated from the weekly musical review. *Revue musicale* founded in 1827. It was a weekly musical review founded in 1827 by the Belgian musicologist, teacher, composer, and professor of counterpoint and fugue at the Conservatoire de Paris, François-Joseph Fétis. It was the first French-language journal, which was intended to be dedicated entirely to Classical music. Afterward it merged with Maurice Schlesinger's *Gazette musicale de Paris* (first published January 1834) to form *Revue et gazette musicale de Paris*, first published on 1 November 1835. It ceased publication in 1880 on January 1834). Ibid.

<sup>42</sup> Siegel, 13.

<sup>43</sup> Bloom, 83.



by the journal *Allegemeine musikalische Zeitung* in the intermittent series facsimiles of composer's manuscripts on 16 November 1842. This information thus demonstrates that Berlioz had began working on the songs by 1840.<sup>44</sup>

The table below illustrates elements of *Les nuits d'été*:

	Title	Gautier's Form	Berlioz's Form	Key in 1841	Key in 1856
1	<i>Villanelle</i>	3 Strophes	Strophic	A Major	A Major
2	<i>La spectre de la rose</i>	3 Strophes	Thorough-Composed	D Major	B Major
3	<i>Sur les lagunes: Lamento</i>	3 Strophes	Thorough-Composed, verse 3 like 1, verse 2 contrasted, each verse ending with the same refrain	G Minor	F Minor
4	<i>Absence</i>	8 Strohes	Strophic (ABA)-3 strophes set as a rondo, ABACA; the remaining strophes omitted	F# Major	F# Major
5	<i>Au cimetièrre</i>	6 Strophes	Strophic (ABA)-6 arranged as 3 large strophes, in ABA pattern	D Major	D Major
6	<i>L'île inconnue</i>	4-line refrain 6-line verse. A B A C A D	Strophic with refrain (ABACA 'DA')-Rearranged to close the form: ABACA (lines 1-2) DA (lines 2 and 4)	F Major	F Major

Figure 2. Elements of *Les nuits dété*. Fauser, 119/ Bloom, 116.

<sup>44</sup> Ibid.

## CHAPTER 3

### FACTORS FOR THE TRANSITION FROM PIANO TO ORCHESTRA

In this chapter, the elements for the transition from piano to orchestra in *Les nuits d'été* will be detailed. Previous studies have paid little attention to analyzing these factors, and therefore this study also aims to provide new insights associated with this change. An in-depth literature review was conducted to analyze the aspects that changed Berlioz's version of *Les nuits d'été* from piano to the orchestral version. In summary, this chapter will describe the voice and piano parts of *Les nuits d'été*, give an explanation of the background of the orchestral version, and conclude with reasons and ideas for the author's new piano part derived from the orchestral score.

#### Voice and piano part of *Les nuits d'été* (1840-1841)

There have been several possible reasons speculated by scholars about Berlioz's motivation behind his voice and piano version of *Les nuits d'été*. The author of this paper has chosen to highlight four reasons that have been given for Berlioz's creation of this specific song cycle. First is the previously mentioned role of influence that other singers had on Berlioz, specifically mezzo-sopranos. Second, the evidence of programming part of the cycle in specific concerts later that same year. Third, Berlioz's dedication to friendships, particularly poets as previously mentioned in this document. Finally, to make money during times of financial difficulty.

Berlioz wished to compose for voice and piano in *Les nuits d'été* for the specific voice type of mezzo-soprano because he favored this particular voice type for his operatic

compositions.<sup>45</sup> In contrast to this idea, the 1841 publication of *Les nuits d'été* shows the disputed indication of Berlioz having added the tenor voice for certain songs within the cycle.<sup>46</sup> The original manuscript of *Les nuits d'été* did not indicate a vocal type, however later publications specifically state the voice type of mezzo-soprano in the piano and vocal score.<sup>47</sup>

Second, evidence shows that Berlioz intended to compose the voice and piano version of *Les nuits d'été* for a particular concert in the spring of 1840. Berlioz scheduled *Absence* and *Le spectre de la rose* for a performance in November that year.<sup>48</sup>

Third, Berlioz allegedly wanted to compose the voice and piano version of *Les nuits d'été* for reasons of friendship with Théophile Gautier. It is speculated that Berlioz wished to artistically say farewell when Gautier was leaving for Spain.<sup>49</sup> Further speculation states that Berlioz also desired to make a final emotional farewell to his former wife, Harriet Smithson, manifest through this musical form.<sup>50</sup> Moreover, Berlioz

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<sup>45</sup> Berlioz's operas *La Damnation de Faust*, *Les Troyens*, and *Béatrice et Bénédict* feature heroines of the mezzo-soprano voice type. Bloom, 95.

<sup>46</sup> In the score the voice type is listed as "Mezzo-Soprano or Tenor." Ibid.

<sup>47</sup> The original manuscript is also known as the "Paris Manuscript" in other scholarly research. The "mezzo soprano" voice type is indicated back to the Darmstadt copy of *Villanelle*.

<sup>48</sup> Ibid., 96-97.

<sup>49</sup> Gautier, like Berlioz, also traveled widely during his career--something rather unusual for a Frenchman. Ibid.

<sup>50</sup> Smithson by this point had been "increasingly dependent, isolated, prone to illness, was sensitive, frustrated, resentful and demanding" having greatly strained their relationship further. Ibid.

intended to commit to music his new feelings for Marie Récio, and Louise Bertin,<sup>51</sup> who had long supported Berlioz's musical endeavors.<sup>52</sup>

Finally, Berlioz was in need of income, having undergone financial hardship during the entirety of his life.<sup>53</sup> Since Berlioz was born in a middle-class family, this disappointment and embarrassment of financial hardship was occasionally highlighted by those who wrote regarding the composer.<sup>54</sup> More convincingly, Berlioz wrote to his sister in 1841 that "*la grande musique*" was bankrupting him. He further insinuated his hope for financial gain as a potential result of some newly-composed music.<sup>55</sup> However, Adolphe Catelin (1828-1866), the original publisher of *Les nuits d'été*, was not actively involved in marketing purposes. Consequently, this led Catelin to close down his business only two years later.<sup>56</sup> Although this may have been a plausible motive for Berlioz to compose *Les nuits d'été*, the lack of success from Catelin shortly after the publication of the song cycle failed to meet the suggested financial purpose of its composition.<sup>57</sup>

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<sup>51</sup> Berlioz dedicated the complete set to Louise Bertin (1805-1877), daughter of the proprietor of the *Journal des débats* and herself a composer. Ibid.

<sup>52</sup> Ibid., 98.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

### Orchestration of *Les nuits d'été* (1843-1856)

As opposed to the version of *Les nuits d'été* for piano and voice, the version that was later orchestrated was a result of a number of reasons that are more concrete than those of the original piano and voice version. Berlioz regarded the orchestral version of *Les nuits d'été* as a whole and complete work in its own right. He lamented both the fact that the work was virtually unknown in France and that he had never heard it performed as a complete cycle.<sup>58</sup> What gave rise to the orchestral version of the complete song cycle of 1856 was a request by the Swiss publisher Jakob Roeter-Biedermann, who had been impressed upon hearing the orchestrated version of *La spectre de la rose* in Gotha in February in 1856.<sup>59</sup>

The deaths of Berlioz's father (1848) and his wife, Harriet (1854), deeply influenced this period of the composer's life. The culmination of these events seemed to have affected Berlioz in that they allowed him to free himself from guilt of his choices regarding original impulses in the piano settings of *Les nuits d'été*. "By 1856, Berlioz could express exuberance and freedom, with just a hint of nostalgia, as is evidenced in the orchestral version of these songs."<sup>60</sup>

Specifically, Berlioz mentioned his own preference for the orchestral version of *Les nuits d'été*: "I'm delighted to learn that you like *Les nuits d'été*, especially if you mean the full score and not the edition with piano," he wrote in a letter to Baron Wilhelm

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<sup>58</sup> Fauser, 120.

<sup>59</sup> Ibid.

<sup>60</sup> Henry Russell Botha, "Towards a psychoanalytical music analysis of Hector Berlioz's song cycle *Les nuits d'été*." (PhD dissertation, University of South Africa, 2012), 65.

von Donop in October 2, 1856.<sup>61</sup> Berlioz orchestrated the song *Absence* first, for a performance by the mezzo-soprano Marie Récio in Dresden, Germany on 12 February, 1843.<sup>62</sup> The Paris premiere, with the tenor Gilbert Duprez (1806-1896), was given at the Conservatoire on 19 November, 1843.<sup>63</sup>

The orchestral score of *Absence* was published by Richault in 1844.<sup>64</sup> Berlioz orchestrated *Absence* for Marie Récio shortly following her debut at the Paris Opera. However, the performances were unsuccessful. Considering the fact that Berlioz complained about her demand to sing in his concerts, it is more appropriate to assume that her vocal abilities soon declined afterward regardless of whether she had assumed solo roles at the Paris Opéra or not.<sup>65</sup> Berlioz instead chose to feature mezzo-soprano Rosine Stoltz (1815-1903), who played the trouser-role of Ascanio in the first production of his 1838 opera *Benvenuto Cellini*.<sup>66</sup> The orchestral version of *Les nuits d'été* was dedicated to individual singers whom he met during his tour and in Weimar.<sup>67</sup> The dedications to the individual singers will be discussed later in this document.

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<sup>61</sup> Baron Wilhelm von Donop (1732-1777) was a chamberlain at the court of Lippe-Detmold. Ibid.

<sup>62</sup> Berlioz orchestrated *Absence* during the early weeks of 1843 in Germany and granted Mezzo-soprano Marie Récio the first performance of the new version at Dresden on 10 February of that same year. Siegel, 15.

<sup>63</sup> Arts Council of Great Britain et al., *Berlioz and the Romantic Imagination* (University of Michigan: The Art Council, 1969), 81.

<sup>64</sup> Richault was a Publisher, founded in 1805 by Charles Simon Richault (1780-1866).

<sup>65</sup> [https://www.hyperion-records.co.uk/dw.asp?dc=W15455\\_204212](https://www.hyperion-records.co.uk/dw.asp?dc=W15455_204212) (accessed October 10, 2017).

<sup>66</sup> Ibid.

<sup>67</sup> Holoman, 514.

*La spectre de la rose* was the second song orchestrated, which was presented on February 6, 1855 at Gotha, featuring Madame Falconi, a mezzo-soprano engaged at the court of Duke Ernst II of Saxe-Coburg-Gotha.<sup>68</sup> Following the premiere, *La spectre de la rose* was performed twice by the following singers: Madame Falconi at the Salle Herz in Paris on April 19, 1857, and later by Emile Widemann in Baden-Baden on August 17, 1857.<sup>69</sup> The remaining songs of the cycle were orchestrated in 1856.

Berlioz transposed the second and third songs to lower keys for the orchestral version. He adjusted the music for these two songs for female voices even though the poetic voices are obviously male. Perhaps Berlioz was originally referring to the piano version because the key of the orchestral version was unsuitable for the range of the tenor voice.<sup>70</sup> In contrast to the voicing of the second and third songs, the fifth song is designated for tenor voice.

Berlioz altered keys for *Le spectre de la rose* from D major to B major and added an eight-bar introduction that is not included in the original version for piano. It is often understood that the addition of the introductory eight bars was to “help the song stand on its own for the first performance.”<sup>71</sup> The transcription was likely to accommodate the voice of Mme Falconi and/or perhaps because he preferred the orchestral color of B Major. Perhaps Berlioz “did not like the orchestral timbre of D major since he intended to

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<sup>68</sup> Madame Falconi sang at Berlioz’s London concert in July 1855, and this event seemed to have promoted Berlioz to orchestrate *La spectre de la rose* and therefore offered her this performance. Siegel, 16.

<sup>69</sup> Ibid.

<sup>70</sup> Anna Ruth Stone, “An analysis for performance of *Les nuits d’été*, by Hector Berlioz, opus 7.” (MM research paper, North Texas university, 1979). 27.

<sup>71</sup> Siegel, 46.

fully utilize violins as a logical choice of expression [for] B Major,” which key has historically been classified or interpreted as “Noble, Sonorous, [and/or] Radiant.”<sup>72</sup>

Moreover, Berlioz contended that *Absence* was orchestrated in the key of F-Sharp Major, because it was ten times more effective than it was on the piano.<sup>73</sup> The effectiveness of F-Sharp major is more successful in the mood of this song with the orchestra likely because of the ability of the orchestra to sustain sound, as opposed to the decay of the piano, which cannot be sustained. Berlioz transposed *Sur les lagunes: Lamento* from G minor to F minor. This was probably transposed to suit the deep baritone of Feodor von Mileone, the new dedicatee.<sup>74</sup> This table lay out the ordering of the songs in the orchestral version of *Les nuits d'été* and their respective dedications.

No	Title	Voice-type required	Dedicatee
1.	<i>Villanelle</i>	Mezzo-Soprano/Tenor	Louise Wolf
2.	<i>La spectre de la rose</i>	Contralto	AnnaBockholtz-Falconi (1829-1897)
3.	<i>Sur les lagunes: Lamento</i>	Baritone, Contralto, or Mezzo-Soprano	Hans Feodor von Milde (1821-1899)
4.	<i>Absence</i>	Soprano	Madeleine Kratoch-will- Nottes (1823-1861)
5.	<i>Au cimetièrre</i>	Tenor	Friedrich Caspari
6.	<i>L'île inconnue</i>	Mezzo-Soprano/Tenor	Rosa von Milde(1827-1906)

Figure 3. Dedication of orchestra setting. Marilyn, 16.

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<sup>72</sup> Ibid.

<sup>73</sup> Siegel, 16.

<sup>74</sup> [https://howlingpixel.com/wiki/Les\\_nuits\\_d%27%C3%A9t%C3%A9](https://howlingpixel.com/wiki/Les_nuits_d%27%C3%A9t%C3%A9) (accessed October 9, 2017).



## Consideration for the transition from piano to orchestra

Berlioz's transition from a work for voice and piano to an orchestral song is linked to several factors in his compositional output, both individual and historical. Berlioz was a prolific orchestrator, and was highly involved in the spirit of his placement in history. In France, during the first Republic and first Empire, many works were created along with many performances.<sup>75</sup> Perhaps because of his sense of curiosity, he focused on orchestral works to establish himself as a composer.<sup>76</sup> Since Berlioz focused on orchestral music, including operatic and choral works with orchestra, many of his songs for voice and piano he eventually transcribed for orchestra.<sup>77</sup> Berlioz had a sincere belief that his mode of expression was through the orchestra. This was due largely to his imagination and ability to construct monuments of sound, as circumstances would permit.<sup>78</sup> Berlioz pursued this ideal with maniacal determination. Having been impressed by the majestic sound of three trombones, for example, Berlioz "wondered how a dozen would sound, and would eagerly seize any opportunity for the testing such effect."<sup>79</sup> Therefore, orchestral works were perhaps Berlioz's method of covering up his compositional

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<sup>75</sup> Tom S Wotton, *Hector Berlioz* (New York: Books Libraries Press, 1970), 99.

<sup>76</sup> Hugh Macdonald, *Berlioz Orchestral Music* (British broadcasting corporation, 1969), 5.

<sup>77</sup> *Ibid.*, 8.

<sup>78</sup> *Ibid.*, 9

<sup>79</sup> Wotton, 99.

shortcomings, and the development of orchestral instruments drastically changed during his time.<sup>80</sup>

Berlioz would have undoubtedly been familiar with the orchestration techniques of the old masters François-Joseph Gossec (1734-1829), Étienne Nicolas Méhul (1763-1817), and Jean-François Lesueur (1760-1837).<sup>81</sup> In the 1760s, Gossec produced *Mess des morts*, whose *Tuba mirum* section banished the woodwinds to a distance while keeping the strings close to hand.<sup>82</sup> Further, these strings were directed to play *pianissimo* and *tremolando* in the upper registers.<sup>83</sup> Méhul was a French composer famous for startling orchestral colors and modulatory turns.<sup>84</sup> Méhul was much admired by Beethoven, who had learned much about orchestral layout and instrumental effects from him.<sup>85</sup>

Lesueur, who created “dramatic and descriptive sacred music” during his period as Maître at Nôtre Dame, seems to have authored several compositions intended to celebrate a Napoleonic victory that included the following: a choir, an organ, and an orchestra, military bands, church bells, and cannon.<sup>86</sup>

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<sup>80</sup> Ibid., 107.

<sup>81</sup> Ibid., 99.

<sup>82</sup> Brian Primmer, *The Berlioz Style*. (London: Oxford University Press, 1973), 6.

<sup>83</sup> Ibid.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> Wotton, 99.

More importantly, Berlioz contended that it was only possible to acquire a true pianissimo of the strings under the grand scale orchestra.<sup>87</sup> Thus, Berlioz's mastery of the orchestra heavily relied upon his intuitive sentiment for balance and keen perception using the effect of contrast. On many occasions, Berlioz's explosions seem tripled in force because of his carefully calculated reticence.<sup>88</sup> The orchestration of that time was reflected with Berlioz's scoring, considering the current technical advances in the manufacture of musical instruments, thus requiring enhancements in the player's technique.<sup>89</sup>

Seen from these findings, the transition from piano to orchestra is highly associated with not only historical factors, but also from distinct intrinsic motivation from Berlioz.

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<sup>87</sup> Ibid., 101.

<sup>88</sup> Ibid., 103.

<sup>89</sup> Ibid., 107.

## CHAPTER 4

### DEVELOPMENT OF A NEW VERSION FOR LES NUITS D'ÉTÉ AS DERIVED FROM THE PREVIOUS PIANO AND ORCHESTRAL VERSIONS

In this chapter, the author will examine and focus on a comparison of the piano and orchestral versions, showing how these two versions differ using the scores. To establish this distinction, it will be shown how the songs are structured through word painting, what instruments are used to highlight and articulate the text as is the case in the orchestral version. Moreover, the author on each song using the manuscript for high voice will provide suggestions. Some elements have not been adequately expressed from the original piano version as they were in the orchestral version. Thus a new version based on the original piano part, highlighting Berlioz's orchestral innovations and style from his orchestral version, will be provided at the end of this document as a resource for those desiring to perform *Les nuits d'été* with piano.

#### Villanelle (Pages 1-6 of Appendix)

This poem is set the joy of springtime, where the main character gestures to his lover to join him for a walk in the forest. It is the happiest of the six poems. Berlioz's setting of the text reflects a light, joyful feeling, and paints the beauty of nature. This distinct musical texture develops through a strophic setting. All three verses preserve a constant eighth-note pulse in the right hand of the piano version. The final two stanzas of each strophe is a pair with regular rhyme. In the orchestral version, the constant eighth-note pulse is preserved by the woodwinds, indicated with soft dynamics at "sempre leggiero" and non-legato. The lower string parts generally feature a melodic line.

## Text Painting

“Quand auront disparu les froids” (When will be gone the cold: mm. 7-12). The voice line ascends to sustain the final note of its resting point at m. 10, whereupon the phrase employs a descending bass line in the left hand of the original piano part. In the orchestral score, the woodwinds have the main rhythmic figure of eighth notes, while the cello part carries the main melody. These represent the springtime perhaps because the woodwinds produce a light and bright sound quality for the rhythmic pattern indicated. In the author’s rearranged score, the right hand needs to play with precise and light articulation, which is sharper and brighter than the string’s sound portrayed in the left hand.

The image shows a musical score for Mezzo-Soprano or Tenor and Piano. The score is in 3/4 time, key of D major, and marked *Allegretto* with a tempo of  $\text{♩} = 96$ . The tempo is *dalzò*. The piano part is marked *p sempre leggiera*. The score is divided into two systems. The first system shows the vocal line and piano accompaniment for measures 1-6. The second system shows measures 7-13. The vocal line in the second system has the lyrics: "Quand au - ront dis - pa - ru les froids, ——— tous les". The piano part in the second system features a descending bass line in the left hand, which is highlighted with a red box. The right hand of the piano part consists of a rhythmic pattern of eighth notes.

Example 1. Piano and voice, mm. 1-13.

Allegretto. (♩ = 96)

Flauti. *p sempre leggero*

Oboe. *p sempre leggero*

Clarineti in A (La). *p sempre leggero*

Fagotto. *p sempre leggero*

Mezzo Soprano o Tenore. *Allegretto. (♩ = 96) dolce*

Quando vien-dra la sai-son nou-vel - le, quand au-ront dis-pa

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

9

ru les froids, ----- tous les deux nous i-rons, ma bel- le, Pour cueil- lir le mu

Example 2. Orchestra and voice, mm. 1-18.

**Allegretto** ♩ = 96

*dolce*

Quand vien - dra la sai - son nou - vel - le,

**Allegretto** ♩ = 96

*flute, oboe, clarinet*

*p sempre leggiero*

*viola, cello*

7

Quand au - ront dis - pa - ru les froids, \_\_\_\_\_

*add "G"*

*cello*

*p*

Example 3. Revised piano and voice, mm 1-11

“Et l’oiseau, satinant son aile, Dit ses vers au rebord du nid” (and the bird smoothes its wings says a poem on the edge of its nest: mm.53-61). The pattern in the first violin part characterizes a bird’s singing sound, created by iterations of descending sixteenth grace notes falling to soft downbeats. The pattern ends with a half-note trill. This characteristic is not included in the original score for voice and piano. Although Berlioz may have considered it, he may have thought it ineffective in the piano texture he originally employed. The latter evidence supports this idea because Berlioz included the trill in the piano reduction of the orchestral version as well as in the simultaneously published orchestral version.

The image shows two excerpts from a musical score. The top excerpt, starting at measure 53, shows a vocal line and a piano accompaniment. The vocal line has the lyrics "et l'oiseau, sa-ti-nant son ai-le, dit des vers au re-bord du". A red box highlights a half-note trill at the end of the phrase. The piano accompaniment features a series of descending sixteenth grace notes, also highlighted with a red box. The bottom excerpt, starting at measure 60, shows a vocal line and a piano accompaniment. The vocal line has the lyrics "nid;". A red box highlights a half-note trill at the end of the phrase. The piano accompaniment features a series of descending sixteenth grace notes, also highlighted with a red box.

Example 4. Piano and voice, mm. 53-61



Example 5. Orchestra and voice, mm. 55-63

Example 6. Revised piano and voice, mm. 53-64

There are a few changes in the revised piano version. The left hand (mm. 54-60) expresses the melodic line, which portrays the lower strings of the orchestra. This line

needs to be connected smoothly, although there is an accent mark. Three embellishments are added for the right hand, which supports the text painting of the bird singing. This pattern suggests playing the constant eighth notes lightly and without the use of pedal.

“Pour parler de nos beaux amours” (we will speak of our sweet loves: mm. 67-73). The violin solo melodic line from the orchestral version is added in the right hand of the rearranged piano part to give flow and support for the voice. As the ascending doubled melody line progresses, the cello solo, as played in the left hand of the piano part, moves in descending motion with two-note slurred groupings which also compliment full harmony and color. On the syllable “mour,” after striking the octave D in the left hand of the new piano part on the down beat and quickly jumping to B, it is possible to lose sense of the down beat. Rather, it would be practical to break away from the D while using a damper pedal to sustain the tone through the bar. This decision is supported by the writing in the orchestral version in the cello line.

The image displays a musical score for piano and voice, measures 67-73. The vocal line is in the upper staff, with lyrics "pour par - ler de nos beaux a - mours". The piano accompaniment is in the lower staves. Red annotations highlight specific musical features: a red line above the vocal line indicating phrasing, red circles around notes in the vocal line, and red boxes around notes in the piano left hand. Pedal markings are present at the bottom of the piano part.

Example 7. Piano and voice, mm. 67-73,

67

Flauti

Oboe

Clarinetti in A

Fagotto

Pour par- ler de nos beaux a- mours, -----

Violino I

Violino II

Viola

Violoncello

Contrabasso

Example 8. Orchestra and voice, mm. 67-73

65

S.

banc de mou - sse, Pour par - ler de nos beaux a -

*add violm melody line*

Pno.

*violin*

*mp*

*pp*

cello

70

S.

mours. Et dis moi

*change notation, add eight B*

*Ped.* \* *Ped.* \*

Example 9. Revised piano and voice, mm. 65-74

“Loin, bien loin, égarant nos courses” (Far, very far, we will stray from our path: mm. 88-95). The left hand in the piano uses a minor mode in its melodic content that occurs during the instrumental interlude between the second and third verse. In the orchestral score, this melodic line is given to the clarinet, cello, and bass after which Berlioz moves the eighth-note rhythmic pulse from the winds to the upper strings. This role of exchange between textures in the orchestral writing might be of concern to the pianist on changing the colors that are indicated with the orchestral writing.

88

Loin, bien loin, é - ga - rant nos courses,

Example 10. Voice and piano, mm. 88-95

83

Flauti

Oboe

Clarinetti in A

Fagotto

Loin bien loin é-garant nos cour-ses,

Violino I

Violino II

Viola

Violoncello

Contrabasso

Example 11. Orchestra and voice, mm. 83-90

The image shows two systems of musical notation. The first system, labeled 'S.' and 'Pno.', covers measures 83-90. The voice part (S.) has lyrics 'Loin, bien loin'. The piano part (Pno.) has a dynamic marking 'mp' and a red box containing the text 'clarinet, cello'. The second system, also labeled 'S.' and 'Pno.', covers measures 91-96. The voice part (S.) has lyrics 'é garant nos cour - ses,'. The piano part (Pno.) continues with the chromatic descending line of eighth notes in the left hand.

Example 12. Revised piano and voice, mm. 83-90

The accented marking in the left hand of the revised piano score matches exactly the melody of the second verse in voice. Although there is an accent mark, the dynamic is indicated mezzo-piano. These indications help the pianist play the melody in its minor mode and color more successful than in the original version.

“Faisant fuir le lapin caché” (Chasing the hidden rabbit: mm. 91-96) At this point the piano score depicts the figure of rabbits running away with motion in the left hand. The active role of the left hand should be light, using a non-legato technique. In the orchestral score, the clarinet and cello parts take on this role in its chromatic descending line of eighth-notes.

91

fai - sant fuir le la - pin ca - ché \_\_\_\_\_

Example 13. Piano and voice, mm. 91-96

91

Flauti

Oboe

Clarinetti in A

Fagotto

Fai - sant fuir le la - pin ca - ché, -----

Violino I

Violino II

Viola

Violoncello

Contrabasso

Example 14. Orchestra and voice, mm.91-96

91

S. Fai - sant fuir le la - pin ca - ché;

Pno.

Example 15. Revised piano and voice, mm. 91-96

This revised piano score differs from the original piano score by incorporating the staccato articulation from the clarinet line in the orchestral version into the left hand.

“Admirant son grand bois penché” (admiring his great lowered antlers: mm. 101-105). In the piano score, the melodic content between the voice and left hand of the piano is in canon. In the orchestral score, three bars of flute and oboe solo sustaining half notes in neighboring tones are included, illustrating the branching horn. In the revised piano version, the flute line is added on top of the right hand, while keeping the eighth-note pulsing chord underneath. This line should be well-balanced and played softly because of its pianissimo dynamic.

101 *senza presser.*

ad - mi - rant son grand bois pen - ché;

*p*

Example 16. Piano and voice, mm. 101-105

101 *senza accelerando*

Flauti

Oboe

Clarinetti in A

Fagotto

*pp*

*pp*

*pp*

*senza accelerando*

Ad - mi - rant son grand bois pen - ché;

Violino I

Violino II

Viola

Violoncello

Contrabasso

*p*

Example 17. Orchestra and voice, mm. 101-105



101 *sans presser*

S. Ad - mi - rant son grandbois pen - ché;

*flute*

Pno. *sans presser* *add flute melody*  
*adjust inner chord*

*p*

Example 18. Revised piano and voice, mm. 101-104

“Tout heureux, tout aises” (all merry, all at ease: mm.106-116). In the piano score, both hands move ascending through half-step motion. In this section, each measure needs to be played carefully, which can be challenge for the pianist, because of the changing harmonies. It is important to maintain the dynamic level without playing a crescendo, as that is not indicated by Berlioz in his previous scorings. In like manner, the violin line, which doubles the voice, needs to be carefully executed, not to overpower the voice line. In the revised piano score, this violin is included in the right hand of the piano, which conveys the top note melody, which serves to support the voice.

105

*Puis* *chez* *nous, tout heur - eux, tout* *ai - ses,*

111

*en pa - niers en - la - çant nos* *doigts*

The musical score consists of two systems. The first system (measures 105-110) shows a vocal line with a red line indicating a melodic contour and red circles around notes. The piano accompaniment features chords with red circles around specific notes. The second system (measures 111-116) continues the vocal line with a red line and red circles around notes, and the piano accompaniment with red circles around notes in the chords.

Example 19. Piano and voice, mm.105-116

106

Flauti

Oboe

Clarineti in A

Fagotto

Puis chez nous, tout heu-reux, tout ai - sès,

Violino I

Violino II

Viola

Violoncello.

Contrabasso

111

En pa - niers, en - la - çant nos doigts -----

Example 20. Orchestra and voice, mm.106-117

106  
S. Puis chez nous, tout heu-reux, tout al - sés,  
Pno. *m.g* violin *pp* cello  
add violin melody line with soprano bar 106 through 117

Example 21. Piano and voice, mm. 106-110

In *Villanelle*, Berlioz develops both the timbre and diversified instrumental techniques of the orchestra. This new revised version for piano and voice is made to intensify the expressive components of this song.

*Le Spectre de la Rose* (Pages 7-14 of Appendix)

In this song, Berlioz includes a harp which contrasts not only the previous song, but the remaining four songs as well, since this is the only song in the cycle that incorporates harp in the orchestral version. In the orchestral score, Berlioz chooses the strings for flowing expressiveness by using a viola arpeggio pattern effect to produce a dream-like mood. In the revised piano score, the eight measures of the introduction from the orchestral version are added. This added introduction is helpful for the singer to prepare for their melodic entrance, as opposed to beginning the song without the support

of the melodic introduction in the piano. In this added introduction, the pianist needs to observe effects of timbre, pedaling characteristics, and a blending of sound with awareness of fingerings. The following example (Ex.22), shows how to apply these indications.

*Adagio un poco lento e dolce assai. ♩ = 66.*

Contralto.

PIANO.

*pp*

*dolce assai e placido*

Sweet  
Spu -

*Ped.* \* *una corda*

Example 22. Piano and voice mm.1-9

The score only suggests that it is the pianist's choice of fingering and use of pedal since there is little information given. Berlioz shows the richness and blending of sound through the sixteenth notes. In this spot this author suggests using the pedal for support in order to deliver its beautiful melody for the listeners.

The image shows a page of a musical score for a symphony. The instruments listed on the left are: Flauti, Oboe, Clarinetti in A (La), Corni in E (Mi), Arpa, Alto, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score is written in 3/8 time and includes dynamic markings such as *p*, *pp*, and *con sord.*. The tempo is marked "Adagio un poco lento e dolce assai. (♩ = 96.)". The Violino I and Violino II parts are highlighted with red boxes, and the *con sord.* markings in these parts are also boxed. The Viola part has markings for "div. con sord." and "1. Solo con sord.". The Violoncello part has a marking for "1. Solo con sord.". The Flauti and Clarinetti parts have a marking for "I.".

5

The image shows a musical score for measures 1-8. The score is in 3/4 time and D major. It features a vocal line and an orchestral accompaniment. The vocal line consists of a melodic phrase with a fermata. The orchestral accompaniment includes a piano part with a complex rhythmic pattern in the right hand and a bass line in the left hand. Red circles highlight specific rhythmic patterns in the piano part.

Example 23. Orchestra and voice, mm.1-8

# Le Spectre de la Rose

Adagio un poco lento e dolce assai ♩ = 96

The image shows a musical score for piano and voice, measures 1-8. The score is in 9/8 time and D major. It features a piano accompaniment and a voice line. The piano part includes a right hand (R.H.) and a left hand (L.H.). The voice part is in the soprano register. The score includes various musical notations such as notes, rests, and dynamics. Pedal markings (Ped.) are present throughout. Fingerings are indicated by numbers 1-5. Performance instructions in pink text include "add 16th notes" and "change the 16th notes of beat 3 register." The score is divided into three systems, with measure numbers 1, 4, and 7 indicated at the beginning of each system.

flute  
viola *mf* clarinet  
cello *S.p*  
violin  
Ped. \* Ped. Ped. Ped.  
4  
Ped. Ped. Ped. Ped. Ped. Ped.  
7  
Ped. Ped. Ped. Ped. Ped.  
*add 16th notes.*  
R.H.  
L.H.  
*add 16th notes*  
R.H.  
*change the 16th notes of beat 3 register.*

Example 24. Revised piano and. Voice, mm.1-8



This version suggests pedal marking to facilitate better harmonic changes, richness, and expressivity. Not only do the activity of the sixteenth notes in the right hand flow more smoothly in this version, but correspondingly, the left hand maintains a stable and long sustained line.

### Text painting

“Qu’effleure un songe virginal” (which is gently brushed by a virginal dream: mm.9-13). A trill is placed on the words “Soulève (open)” and “songe (dream)” in the orchestra score. The first trill characterizes the trembling eyelids of a sleeper who wakes up, while the second trill is shorter than the first one and may represent dreamlike aspects. In the original piano score, no trill exists. Only the running sixteenth-notes maintain the sense of flow. In general, these trills suggest the character of a dreamlike mood and add splendid color.

9 *dolce assai e placido*

Spu - le - - ce ta pau - piè - re clo - - se qu'ef - fleure un

*una corda*

12

son - - ge vir - gi - nal, ie

Example 25. Piano and voice, mm. 9-13

Flauti  
 Oboe  
 Clarinetti in A  
 Corni in E  
 Arpa

*dolce assai e placido*  
 Sou-lè - ve ta pau-piè - re clo - se, Qu'eff-leure un

Violino I  
 Violino II  
 Viola  
 Violoncello  
 Contrabbasso

Velli.  
 tutti div. con sordini.  
 C. B. *pp* *più.*

12

son - ge vir - gi - nal! ----- Je suis le spec-tre du - ne

Velli.  
 tutti di  
 C. B.

Example 26. Orchestra and voice, mm. 9-14

9 *dolce assai e placido*

*add trill.*

violin

Sou - lé ve ta pau - pié - te

cello viola

11

clo - se, Qu'eff - leure un son - ge vir - gi

*m.g.* violin *add violin melody* *m.g.*

Example 27. Revised piano and voice, mm. 9-12

Example 28 is another instance of short trills through two words on “emperlée (pearly) and d’argent (silvery).” These trills do not exist in the original piano score perhaps to keep maintaining the flow of the sixteenth-notes without interruption. Adding the trills in the right hand creates a distinctive quality in the new version for piano. In the orchestral score, the trills are played by the violins both in the same register oscillating between violin parts, therefore creating a smooth interaction.

17  
*bal. Tu me pris en-core em-per-*

19  
*lé - - e des pleurs d'ar - gent de l'ar - ro -*

Example 28. Piano and voice, mm. 17-20

17

*bal Tu me pris en core em-per-lé - e Des pleurs d'ar- gent de l'ar - ro*

Example 29. Orchestra and voice, mm. 17-20

The image shows a musical score for Example 30, covering measures 17 to 20. It consists of two systems of music. The first system (measures 17-18) features a vocal line with the lyrics "bal. Tu me pris en-core em-per-" and a piano accompaniment. The piano part includes a right-hand section with a trill (tr) highlighted in a red box and a pink annotation "add violin melody" pointing to a violin line. The second system (measures 19-20) features a vocal line with the lyrics "lé - e Des pleurs d'ar gent de l'ar - ro -" and a piano accompaniment. The piano part includes two trills (tr) highlighted in red boxes. The score is written in G major and 3/4 time.

Example 30. Revised piano and voice, mm. 17-20

In the revised piano score, the two short trills from the violins are added in the right hand. Although the trills are short, the arrival note of each one needs to be played lightly. The sixteenth notes in the left hand need to flow gently and smoothly.

A change of pattern then takes place in the music when the singer announces the ghost's appearance and the flutter of a heartbeat is indicated. Light and bouncy sixteenth notes portray these events, which contrasts with the previous passages with their abundant lyrical sound. This pattern should be played without pedal and with less emphasis on the first note of each group. This continues in the orchestra score: "Toutes les nuits mon spectre rose" (every night my rose-colored ghost), "A ton chevet viendra danser" (will dance by your pillow: mm. 33-36). This section is presented by the sixteenth notes of the right hand, exemplifying the quick and frenetic dance of a ghost.

The left hand in the original piano score uses the dotted quarter note instead of an eighth-note pattern as used in the orchestral version in chromatic descending motion. The revised piano version incorporates the descending motion with a short eighth note.

The image shows a musical score for piano and voice, spanning measures 33 to 36. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are: "ser, ——— tou - les les nuits mon spec - tre ro - se" (mm. 33-34) and "à ton chevet — viendra dan - ser;" (mm. 35-36). Red boxes highlight specific changes in the piano accompaniment: in measure 34, the right hand changes from a dotted quarter note to an eighth-note pattern, and the left hand changes from a dotted quarter note to an eighth-note pattern; in measure 35, the right hand changes from a dotted quarter note to an eighth-note pattern, and the left hand changes from a dotted quarter note to an eighth-note pattern; in measure 36, the left hand changes from a dotted quarter note to an eighth-note pattern.

Example 31. Piano and voice, mm. 33-36

34

Flauti

Oboe

Clarineti in A

Corni in E

Arpa

ser. ----- Tou - tes les nuits mon spec - tre ro - se

Violino I

Violino II

Viola

Violoncello

Contrabasso.

36

*poco f*

*poco f*

A ton chevet - vien - dra dan - ser ;

*pizz.*

*pizz.*

*pizz.*

Vcelli. unis.

Example 32. Orchestra and voice, mm. 34-37

34

ser, - Tou - tes lesnuits mon spec - tre ro - se

wood wind

violin

*P* viola

cello *pp* change left hand wiring

36

A ton chevet vien dra dan - ser;

flute

make simple chord than orchestra version

violin pizz *poco f*

cello

add staccato marking

Example 33. Revised piano and voice, mm. 34-37



Berlioz scored the harp strategically, only engaging it for eight measures: “Ce léger parfum est mon âme” (This light perfume is my soul, and I come from paradise: mm.41-44). The harp is clearly meant to suggest paradise on “Et j’arrive du paradise.” The voice declaims the text on a single repeated note in the manner of a recitativo. The composer creates a sense of weightlessness which is highlighted through a tremolo in the harp and violins.

The image displays a musical score for piano and voice, measures 41-44. The score is written in G major and 3/4 time. The vocal line is declamatory, with the text "à - me, ce lé - ger par - fum est mon â - me, et j'ar - ri - ve, j'ar - ri - ve du pa - ra - dis,". The piano accompaniment features a tremolo in the right hand and a steady accompaniment in the left hand. The piano part is marked "poco cresc." and "mf".

Example 34. Piano and voice, mm. 41-44

43

Flauti  
Oboe  
Clarineti in A  
Contrabbasso E  
Arpa  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

à - me, Ce - lé - ger par - fum -- est mon a -- me, Et J'ar - ri - ve, j'arri -

Example 35. Orchestra and voice, mm. 43-45

42

*poco cresc.*  
ce lé - ger par fum est mon a - me, Ce lé ger par fum - est mon a - me, Et j'ar - ri - ve, j'arri - ve du pa - ra - dis,

*pp* harp  
*mp*  
cello  
*mf*  
harp, violin  
*mf*  
*cresc.*

Example 36. Revised piano and voice, mm. 42-46

In *Le spectre de la rose*, this beautiful setting is the most elaborate. The orchestra score reflects the text through orchestration more than the original piano score, and Berlioz highlighted the characteristics of the text through instrumentation. The beginning of the song presents a smooth dream-like fantasy texture in the viola line. The inherent issue presented in the new piano version is that this part might be heard as busy motion on the piano, which inhibits the mood if not carefully articulated. The smooth texture still needs to be portrayed effectively by way of careful articulation on the piano. However in the original piano version, it should be a concern which finger is used along with careful use of the pedal. The revised piano score shows these informative aspects, and will be an aid for pianists creating the dreamlike atmosphere.

*Sur les lagunes: Lamento* (Pages 15-21 of the Appendix)

In contrast to the previous two songs, *Sur les lagunes: Lamento* is presented in a minor key full of darkness, sorrow, and mourning. Specifically, it is the darkest and most tragic mood of all the pieces in *Les nuits d'été*. Poetically revealing, this song is likely about a young sailor who is in deep despair over the death of his lover. It is the first song of the cycle in which Berlioz calls for horn in two different keys, which yields a darker and deeper timbre compared to other instruments such as strings and woodwinds. Specially, the orchestra depicts well the motion of the waves, which is a major feature of this poem, as indicated by the refrain: “Que mon sort est amer! Ah! sans amour s'en aller sur la mer” (My bitter destiny! To go to the sea without love: mm. 28-33, mm. 68-74, and mm. 100-105). It represents and expresses the feelings of grief and sadness in refrain three times at the end of each verse. Additionally, this passage shows the repeating descending line in a minor key.

This piece has three different verses, each with diverse rhythmic features. The first verse is based on waves and the rocking of a ship. No woodwinds are scored in this verse. The second verse includes a key change and a rhythmic eighth-note pattern pulsing like a heartbeat. The verse continues to intensify expressively with forward motion using sixteenth notes. The last verse contains the most dramatic rhythmic figures with oscillating tremolos in both hands of the original piano version. The piano score and orchestral score are very similar to each other in this effect, the only difference in the orchestral version is the timbre produced naturally by the instruments scored.

The image shows a musical score for voice and piano. The voice part is for Baryton, Contralto, or Mezzo Soprano, with the lyrics "Ma belle a - mi - e est mor - - te,". The piano part is for PIANO. The tempo is marked "Andantino" with a quarter note equal to 138 beats per minute. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8. The score is divided into five measures. A red box highlights the piano accompaniment in the first measure, showing a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part starts with a forte (f) dynamic and a piano (p) dynamic marking.

Example 37. Piano and voice, mm 1-5

1

Flauti.

Clarinetti in B (*Si*<sup>b</sup>).

Corno I in C (*Ut*).

Corno II in F (*Fa*).  
(à pistons)

Fagotti.

Baritono,  
ossia Alto o  
Mezzo Soprano.

Andantino. (♩ = 138)

Ma belle a - mi - e est mor - te, Je

Violino I.

Violino II.

Viola.

Violoncelli I.

2 Violoncelli II e  
Contrabassi.

Example 38. Orchestra and piano, mm. 1-6

Andantino ♩ = 138

Ma, belle a - mi - e est mor - te,

Andantino ♩ = 138

violin, horn

mf

p

viola

cello

p

Example 39. Revised piano and voice, mm.1-5

There is only one introductory measure before the voice part joins, which inspires the feelings in the singer because the voice part mimics the orchestral melody. The accompanimental part has a pattern of a four bar phrase. The phrase gradually diminishes in dynamic down from mezzo forte to pianissimo, until it arrives at the first refrain.

### Text painting

“Que mon sort est amer! (How bitter is my fate),” “Ah! sans amour s’en aller sur la mer” (Ah! to go to sea without you: mm. 28-35). Each refrain of the verses ends with indicated feelings of sorrow and bitterness accepting fate. This is expressed with a dark minor chord, followed by a descending line, leading from the highest to the lowest vocal register. This phrase is among the most dramatic emotionally; it is more effective to have a full and deep sound in the piano, executing the octaves with both hands instead of one hand.

The image displays a musical score for piano and voice, spanning measures 28 to 35. The score is written in a minor key and 4/4 time. The voice part begins with the lyrics "Que mon sort est amer!" and then "Ah! sans amour s'en aller sur la mer!". The piano accompaniment features a descending line of octaves in the left hand, starting with a forte (f) dynamic and ending with a pianissimo (pp) dynamic. The score includes markings for "poco sf", "f", "dim.", "poco riten.", "p", and "pp". Red boxes highlight specific moments: one in the piano accompaniment at the start of the phrase, one in the voice line at the beginning of the second phrase, and one in the piano accompaniment at the end of the phrase.

Example 40. Piano and voice, mm.28-35

28

Flauti.

Clarineti in B

Corno I in C.

Corno II in F

Fagotti.

Que mon sort est a-mer! Ah! -sans a- mour s'en al-ler sur la

Violino I

Violino II

Viola.

Violoncelli I

2 Violoncelli II e Contrabassi.

32

pochissimo rit.

mer!

La blan - che cré - a

pochissimo rit.

pochissimo rit.

Example 41. Orchestra and piano, mm. 28-38

25

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

*f*

*pp*

*f*

clarinet  
horn  
bassoon

*poco sf*

*g* minor chord on noth hands

31

mour, s'en al-ler sur la mer! En retenant très peu

*dim*

*pp*

flute clarinet

violin  
viola

break stream  
change the writing

Example 42. Revised piano and voice mm. 25-35

The next verse not only changes the key and accompanimental pattern, but also shows emotion through detailed indications: “cercueil” (coffin), “deuil” (mourning), “oubliée” (missed), and “pleure” (cry). The main rhythm of eighth-notes are to be played quietly and separately. It should be played with less pedal and stressed on the first beat of each measure. This is because the melody in the voice is indicated softly and dolce. In the orchestra version, the woodwinds and horns play the eighth note pattern underneath the melody in the strings, which create a light and slightly different quality from the voicing and articulation.



36 *dolce*

La blan - - che cre - a - tu - re est cou -

41

- che - - e au. cer - cueil;

Example 43. Voice and piano, mm.36-43

36

Flauti.

Clarineti in B

Corno I in C

Corno II in F

Fagotti.

*dolce*

La blan — che cré - a - tu - re

Violino I

Violino II

Viola

Violoncelli I

2 Violoncelli II e Contrabassi.

40

Est cou - ché — e au cer - cueil ;

Example 44. Orchestra and piano, mm. 36-44

36 *dolce*

la blan - che cré - a - tu - re Est cou

*pp* *violin* *flute, clarinet* *add the violin melody line*

*horn, bassoon*

41

ché - - e au cer cueil; Com - me

Example 45. Revised piano and voice, mm. 36-45

Adding the top note from the violin part of the orchestral version in the right hand of the new piano version creates a supportive line for the voice, which is in unison.

46

dans La - na - tu - re Tout me pa -

50

rait - en deuil!

*pp*

*poco sf*

*flute*

*clarinet*

*bassoon*

*add bassoon melody line*

Example 46. Piano and voice, mm. 46-53

An expressive image of wave breaking is portrayed through the ascending sixteenth notes and change of rhythm on “La colombe oubliéé” (The forgotten dove), “Pleure, pleure et songe à l’absent” (weeps and dreams of the absent one: mm.54-60). There is an accent placed on “pleure” (cry) at the second beat with a rhythmic sighing gesture emulating weeping. These four measures serve as a bridge, prior to an indication to move forward with the sixteenth notes. In the orchestra version, the main instruments in this section are flute, clarinet, and lower strings. The woodwinds play lightly, the low strings create flow and shape with pizzicato. Emotional changes are represented through the accompanimental patterns in the second verse as well.

51  
 en deuil. La co-

*poco sf*

*poco animato cresc.*

55  
 - tom - - br ou - bli - é - - e pleu - re, pleu - re et

\* Ped. \*

Example 47. Piano and voice, mm. 51-58

52

Fauti  
 clarinet  
 como I in C  
 como II in F  
 Fagotti

deuil ! La co - lombe ou - bli - é - - e

violin I  
 violin II  
 viola  
 violoncelli  
 violoncelli II  
 Contrabassi

*poco sf*

*pp*

*ppp*

Example 48. Orchestra and piano, mm. 52-56

54

La co - lombe ou - bli - é - e Pleu - re,

*pp* violin *flute* *flute* *clarinet*

*P*

bassoon *p* cello pizz

*Ped.* *viola, cello* \* *Ped.* \* *Ped.* \*

58

pleu - re et son - ge à l'ab - sent, Mon

*appassionato* *flute* *appassionato*

Example 49. Revised piano and voice, mm. 54-61

The sixteenth notes scored in the strings at mm. 54-56 create emotional intensity in the musical line. The following accompaniment on “pleure” shows weeping through the short and staccato quarter note in the left hand of the new piano version and the accent at the second beat of a each measure. These patterns need to be played dryly and without pedal.

“Sur moi la nuit immense” (Above me the immense night), marks the first line of the third verse and therefore returns to the home key of the song. The voice part has slight changes of rhythmic patterns compared to the beginning of the first verse. The accompaniment part supports “immense” (immense) with a major chord and an eighth-

note ostinato pattern in left hand employing soft dynamics. The constant eighth-note ostinato brings less attention to harmonic changes.

75  
Sur moi la nuit im - men - se

Example 50. Piano and voice, mm. 75-78

75  
Flauti  
Clarinetti in B  
Corno I in C  
Corno II in F  
Fagotti  
Sur moi la nuit im - men - se  
Violino I  
Violino II  
Viola  
Violoncelli I  
Contrabassi  
div.  
pizz.  
mf

Example 51. Orchestra and voice, mm. 75-78





88

Flauti

Clarinetti in B

Corno I in C

Corno II in F

Fagotti

*son fauco*

Ah! - comme elle é - tait bel - le, Et ----- com-me je l'ai-mais! Je ---- n'ai-me-rai - ja-mais

Violino I

Violino II

Viola

Violoncelli I

2 Violoncelli II e Contrabassi

Example 54. Orchestra and voice, mm. 88-94

The image shows a musical score for Example 55, covering measures 89-92. It consists of a vocal line and a piano accompaniment. The vocal line is in French and includes the lyrics: "com - me elle é - tait bel - le" and "Et - com - me je - l'ai - mais!". The piano accompaniment is in a minor key and features a prominent tremolo pattern in the left hand. A red box highlights a specific section of the piano part with the annotation "add note, A-C-F".

Example 55. Revised piano and voice, mm. 89-92

This revised piano score uses long patterns of tremolo.

At the end of the closing eight measures in the original piano part, a consistent sixteenth-note pattern is used in the left hand. It is important to note the pianississimo marking, when the left hand is played. This indication of such a soft dynamic for the piano as an instrument in this register can be hardly distinguishable. However, Berlioz might have perceived these patterns to flow quietly with a muted lower register in the cello (as he indicated in the orchestral version) which is a more effective expression than what can be achieved on the piano. Since the dynamic marking is triple piano, it is best to use the soft pedal to prepare the faded sound until its end.

106

*s'en al - ler sur la - mer! Ah!*

*pp*

*ppp*

*Ped.*

111

*pp*

*Ah!*

*perdenda*

*Ped.*

*Ped.*

*Ped.*

The musical score consists of four systems. The first system (mm. 106-108) features a vocal line with lyrics and a piano accompaniment. The piano part includes a *pp* marking and a *ppp* marking. The second system (mm. 109-110) continues the piano accompaniment with a *Ped.* marking. The third system (mm. 111-112) shows the vocal line with the lyric *Ah!* and a *pp* marking. The fourth system (mm. 113-116) features the piano accompaniment with a *perdenda* marking and several *Ped.* markings. Red boxes highlight specific notes in the piano part of the fourth system.

Example 56. Piano and voice, mm. 106-116

106

Flauti

Calrinet

como I

Corno II

Fagotti

*p*

S'en aller -- sur la mer! -- Ah! -

Violin I

Violin II

viola

violincelli

violincelli II

Contrabass

*pp*

*ppp*

*perdendo*

111

*fp*

*perdendo*

Ah!

*pp*

*ppp*

*perdendo*

*perdendo*

Example 57. Orchestra and voice, mm. 106-116

107

sur la mer! Ah! Ah!

*ppp* cello

*una coda*

112

viola

*mp*

Example 58. Piano and voice, mm. 107-116

The character of this song is romantic and dramatic. The recitative-like phrase in the voice expresses a melancholy mood effectively by orchestra's timbre and instrumentation. In the original piano version, there is a limitation of making the accurate mood, because the accompanimental line is too simple. To avoid lack of the emptiness from the original piano score, the revised piano score has additions incorporated from the orchestral score which support the voice line and considers the use of pedal more often.

### *Absence* (Pages 22-25 of the Appendix)

The poetic content of *Absence* represents the feelings of appeal and longing for the return of a lover who is far away. This is evidenced by the refrain, which begins with the words “Reviens, reviens, ma bien-aimée” (come back, come back, my love). Berlioz chose the first three of its seven stanzas and repeats the first as a refrain after the second and third, creating a rondo-like structure.<sup>90</sup> The last refrain in the accompaniment is slightly different than that of the first and second refrains, adding a F-sharp major chord in a high register. In the orchestral version this is played by the strings which helps give time for the singer to attain the “sotto voce ed estinto” expression at a triple piano dynamic. The most important aspect for this opening is that the F-sharp major chord has to hold through six beats of time, including fermata. To accomplish the sustained sound in the piano, the bass note of the left hand needs to play louder than the upper notes in the chord. A challenge is presented in the new version for piano and voice in that little difference exists between the original version for piano and voice and the new version. The effect of timbre in the piano requires more creativity in the technical approach by the pianist in order to maintain an orchestral-like texture to this opening.

#### Text painting

“Ô sort amer! Ô dure absence! Ô grands désirs inapaisés!” (O bitter fate, O cruel absence! O unquenchable desire!: mmm. 20-25). This phrase at the end of the first verse portrays hopelessness and mourning. In the piano score, the main rhythm is the eighth-note, which expresses the forward motion with diverse chord changes in a thick and

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<sup>90</sup> [https://www.hyperion-records.co.uk/dc.asp?dc=D\\_CKD421](https://www.hyperion-records.co.uk/dc.asp?dc=D_CKD421). (accessed October 9, 2017)

dense texture. It is important at this point to focus on changing the chord non-aggressively while maintaining direction at the moment of the chord release.

The image displays two systems of musical notation. The first system, starting at measure 20, features a vocal line and a piano accompaniment. The vocal line includes the lyrics: "- sers! O sort a - mer, o dure ab - sen - ce, o grands dé." The piano part is marked *con agitazione* and *f*. A red box highlights the piano accompaniment from measure 21 to 23. The second system, starting at measure 24, continues the vocal line with the lyrics: "- sirs in - a - pai - sés!". The piano part includes markings for *poco cresc.*, *f*, and *Ped.*. A red box highlights the piano accompaniment from measure 24 to 26.

Example 59. Revised piano and voice, mm. 20-26





16 *un poco piu animato* *con agitazione*  
 En - tre nos coeurs quel le dis - tan - ce; Tant d'es - pace en - tre nos bai - sers. O sort a  
 clarinet, horn *pp* *mf* *c double sharp to D*  
 strings *change notation*  
 cello

21 *f*  
 mer! o dure ab - sen - ce! O grands dé - sirs i - na - pai - sés!  
 flute *f* *add the top melody*  
*different than orchestr reduction score*

Example 61. Revised piano and voice, mm. 16-25

In this revised piano version, there are indications in two different places to alter, creating a more diverse effect from what is given in the original piano version. The first one at measures 20-22 incorporates a different notation. The original piano score appears complicated, due to the C double-sharp. It would be a better option for the pianist to have a simplified harmony with D natural at this moment in the music. The second alteration is the addition and doubling of the vocal line given to the flute in the orchestral version. As is the case with the unison lines in previous examples, this addition provides support for the voice.

“D’ici là-bas, que de campagnes, que de villes et de hameaux, Que de vallons et de montagnes” (From here to the countryside, from villages to hamlets, from the valleys to the mountains: mm.42-46). This phrase paints an image of nature in a duet with the voice and the right hand of the piano. There is rhythmic consistency between these parts, voiced a major third apart from each other. It is vital that the pianist listen carefully for the musical direction of the singer as there is an indication of “un poco piu animato” in m. 42. Each phrase should be shaped using the direction of the ascending melodic line to help build up intensity.

The image displays a musical score for piano and voice, spanning measures 42 to 48. The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a prominent melodic line in the right hand, which is highlighted with red boxes in measures 42 and 46. The score includes performance instructions such as "un poco animato e crescendo", "poco a poco", and "ritenuta". The lyrics are: "Di - ci là bas que de cam - pag - nes, que de vil - les et de ha - maux, que de val - lons et de mon - tag - nes, To".

Example 62. Piano and voice, mm. 42-48

42 **poco più animato**

Flauti

Oboe

Clarineti in A

Corno I in A

Corno II in D

**poco più animato**

Dici là - bas que de campagnes, Que de

Violino I.

Violino II

Viola *invis.*

Violoncello.

Contrabbasso

46 **rit.**

**poco f**

**rit.**

villes et de hameaux Que de vallons et de mon-tagnes,

**rit.**

Example 63. Orchestra and piano, mm. 42-49

41 *un poco piu animato e cresc.*

D'i-ci là - bas, que de cam - pa - gnes, Que de vil - les et de hameaux, Que de val

*un poco piu animato e cresc.*  
*mf clarinet solo*

viola  
cresc

pp cello

Example 64. Revised piano and voice, mm. 41-46

The last phrase of the second verse presents a grandiose moment using thick, heavy chords. This moment requires the sound to be maximized and be produced with efficient timing. There is a largamente that prepares for the last verse by bringing the emotion intensity down.

49 *Tempo I. et largamente*

*f*

à las - ser le pied des che - vaux!

*dimin.*

Ped. \* Ped. \* Ped. \* Ped. P Ped.

Example 65. Piano and voice, mm. 49-52

Tempo I. e largo.

Flauti  
Oboe.  
Clarinetti in A  
Corno I in A  
Corno II in D

Tempo I. e largo.

A las - ser le pied des che - vaux!

Violino I  
Violino II.  
Viola  
Violoncello.  
Contrabasso

Tempo I. e largo.

Example 66. Orchestra and voice, mm. 49-52

47

*ritenuto* *f*

lons et de mon - ta - gnes, A las - ser le pied des che - vaux!

*flute, oboe*

*violin* *add violin melody line*

*clarinet*

*horn*

*cresc* *mf* *f* *mp*

Example 67. Revised piano and voice, mm. 47-51

In general, there are few differences in this song between the original piano version and the orchestrated version, perhaps due to the fact that this was the first one orchestrated, and only a few years after the original piano version was composed.

However, the timbre and richness of the orchestra is crucial to the success of the performance, and a challenge for the creativity of the pianist. The revised version makes these orchestral colors clear by indicating the instruments in the score, and in the above example, it would be appropriate to add the violin melody that Berlioz scored in the orchestral version, which can effectively be played as walking eighth-notes with the right hand of the piano.

*Au cimetière* (Pages 26-32 of the Appendix)

This song is about “a dove which sings on a white tomb, and seems to conjure forth the spirit inside.” Its moods are “uncanny, ecstatic, radiant, desperate, haunted and heartbroken.” That is, it describes the truth of sadness and loneliness. The depressing mood is achieved by the “music’s constant wavering between major and minor by a half-step.”<sup>91</sup> This song expresses the dark and dismal setting of the cemetery. It consists of six verses and describes a tenebrous feeling through the words “blanche tombe” (white tomb), “pale colombe” (pale dove), “triste” (sad), “fatal” (ominous), “pleure” (weeping), “manteaux noir” (black mantle), and “plaintif” (plaintive). The orchestral version of this song proves to be more effective than in the previous songs because of the timbres produced by the orchestra as opposed to the original piano version.

Berlioz only makes uses of the flute, clarinet, and strings. The scoring of flute usually takes precedence of the main melody because of its timbre and articulation. When adding the clarinet, a warmer quality is produced making the mood lush. The strings quietly blend in and help produce a unified sound with the woodwinds. The first and

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<sup>91</sup> <http://www.telegraph.co.uk/culture/music/classical-music-guide/10240063/Ivan-Hewetts-Classic-50-No-34-Berlioz-Au-cimetiere-from-Les-nuits-dete.html>.(accessed October 9, 2017).

second verses maintain rhythmic patterns of quarter notes. The first strophe (mm. 1-27) has a calm and gentle chord change every one to two measures, which is emphasized by a bass pedal point of D. Even though the second strophe has the same structure as the first, the voice line moves in diverse dynamic markings. The third strophe has rhythmic changes with eighth-notes employing an interaction between the voice and accompaniment. The fourth strophe has sixteenth-notes and returns to the main figure of quarter notes doubling the melody. Strophe five has more active rhythmic figures and eventually and returns to the main quarter note sketch as at the beginning. Finally, the last strophe returns to the quarter note pattern while adding a light eighth-note rhythm.

*Andantino non troppo lento. ♩ = 88.*

*pp*

*pp*

Connaissez vous la — blanche tombe,

Example 68. Piano and voice, mm.1-5, First verse main rhythmic pattern.

28

Un air . ma - la - di - - vement ten - dre

Example 69. Piano and voice, mm. 28-31, second verse rhythmic pattern

52  
On di - rait que l'âme é - veillé - e pleu - re sous ter - re à l'u - nis - son.

Example 70. Piano and voice, mm.52-56, third verse main rhythm

68  
Sur les ai - - les de la mu -

Example 71. Piano and voice, mm. 68-70, fourth verse rhythmic pattern

99  
Les bel - les de nuit de - mi clo - ses

Example 72. Piano and voice, mm 99-103, fifth verse



125

Oh! ja-mais plus, près de la tom-be

Example 73. Piano and voice, mm 125-128, sixth verse

### Text painting

“Connaissez-vous la blanche tombe?” (Do you know the white tomb?), “Où flotte avec un son plaintif” (Where floats with mournful sound: mm. 1-12). At this moment, Berlioz creates the feel of the cemetery. “Blanche tombe” (white tomb: mm 4-5), such phrases convey the image of the tomb as the reflection given by the moon while the wind blows, swaying the leaves in the night. Darkness increases. In the piano score, there are three quarter note groupings in each measure with the bass D pedal. A shallow and soft pedal from the piano is most effective here to provide blending and to avoid a heavy sound. A D Major chord, which is commonly used to be bright and happy, appears in the opposite manner here. In the orchestral score, the strings are muted to create a more effective texture for the gentle and rocking pattern. “Connaissez-vous la blanche tombe?” (Do you know the white tomb?: mm. 4-5). The accompaniment part employs the same chord through four measures, but on the word “tomb” the color of the chord changes. “Où flotte avec un son plaintif” (Where floats, with a plaintive sound : mm.10-11),

depicts the resonance of the yew blowing in the wind. Emphasis is placed on the words “blanche” and “plaintif” using the interchange of major and minor chord qualities.

1 *Andantino non troppo lento.* ♩ = ss.

Connaiss<sup>e</sup>z vous la **blanche** tombe, où flotte a -  
 -vec un son **plain - tif** l'om - bre d'un if?

Example 74. Piano and voice, mm. 1-15

1 *Andantino non troppo lento.* (♩ = ss)

Flauti

Clarinetti  
in A

*Andantino non troppo lento.* (♩ = ss)  
 (à un quart de voix)  
 (mit gänzlich gedämpfter Stimme)  
 (to be sung very softly)

Con-nais-sez-vous la- blanc-che tom-be, Ou flote a-vec un son plain-tif

Violino I *con sord.*

Violino II *con sord.*

Viola *con sord.*

Violoncello *con sord.*

Contrabasso *pizz.*

Example 75. Orchestra and voice, mm. 1-12

“Chante son chant” (the dove sings its song: mm. 24-27). In the original piano part, this measure shows a gentle decrescendo over the quarter notes. However, in the orchestral version reflects the word “chant” in a more suitable way by adding a flute melody adding a sad and weepy quality.

24 *pp* *ppp*  
 -chan - te son chant. \_\_\_\_\_

Example 76. Piano and voice, mm. 24-27

24 *pp*  
 Flauti  
 Clarinetti in A II. *pp*  
*pp* *ppp*  
 Chan-te son chant: \_\_\_\_\_ Un air  
 Violino I.  
 Violino II.  
 Viola  
 Violoncello  
 Contrabasso.

Example 77. Orchestra and voice, mm. 24-28

The image shows a musical score for Example 78, Revised piano and voice, mm. 24-27. It consists of three staves: a vocal line, a piano right hand, and a piano left hand. The vocal line starts at measure 24 with the lyrics "Chan-te son chant" and is marked with dynamics *pp* and *ppp*. The piano right hand features a flute melody in the right hand, highlighted with a red box, and a cello part in the left hand. The score is in G major and 4/4 time.

Example 78 Revised piano and voice, mm. 24-27

By adding the flute melody in the right hand of the piano at the end of the phrase, the voice line can continue more smoothly.

There are two differences between the accompaniment of the second verse in the original piano part and the orchestral version. The first section of the text represents opposing emotional changes. This can be found, for example, at “Un air maladivement tendre” (An air sickly tender: mm. 28-32) and “A la fois charmant et fatal” (the time charming and deadly: mm. 32-35). Berlioz expresses the text through the idea of a crescendo and decrescendo gesture over two alternating chords. Emphasis is placed here on the text rather than the accompaniment. The contrasting phrase is placed on “A la fois charmant et fatal” (which is charming and deadly: mm. 32-35). The next phrase has no specific dynamic marking on the text, but doubles in voicing with the piano accompaniment. The left hand of the piano part has two different note changes moving by half steps progressing through four measures. In the orchestral score there is a melody given by the flute to show growing intensity with a crescendo at the end of the phrase “Qui vois fait mal” (which will do you harm: mm. 35-37).

28

Un air ma - la - di - - vement ten - dre à la

33

*poco cresc.*

fois charmant — et fa - tai, qui vous fait mal

*poco cresc.*

Example 79. Piano and voice, mm.28-37

Flauti

32

Clarineti in A

*poco cresc.*

À la fois char.mant et fa . tal, Qui\_ vous fait mal

Violino I

*poco cresc.*

Violino II

*poco cresc.*

Viola

*poco cresc.*

Violoncello

*poco cresc.*

Contrabasso

Example 80. Orchestra and voice, mm. 32-37

The image displays two musical systems. The first system, starting at measure 33, features a voice line and a piano accompaniment. The voice line has the lyrics: "fois char mant - et fa - tal, Qui vous fait mal, Et qu'on vou-". The piano part includes the instruction "poco cresc" and "dim". Red annotations highlight a "flute" melody in the right hand and an "octave motion" in the left hand. The second system, starting at measure 39, has the lyrics: "drait tou-jours en - ten - dre; Un air, comme en sou-". The piano part is marked "pp" and includes the instruction "add an octave motion". Red annotations highlight a "flute" melody in the right hand and an "octave motion" in the left hand.

Example 81. Revised piano and voice, mm. 33-44

The new piano arrangement indicates the flute solo line in the right hand which helps avoid tediousness in doubling with the voice line. This provides a more colorful advantage.

The following phrase is marked at triple piano: “Un air, comme en soupire aux cieux” (An air like a sigh from the heavens), “L’ange amoureux” (angel’s love: mm. 48-51). The phrase “L’ange amoureux” gradually slows down using “un poco ritenuto,” which subdivides into eighth-notes to set up the tempo and main rhythmic figure of the third verse. In the original piano part, not much harmonic diversity is given to the chords; G pedal point and use of the soft pedal provide an effective and quiet sound. In the orchestral accompaniment, the strings play quietly with two flutes playing in a duet.

42 *pp*  
un air com - me en sou - pi - re aux'

47 *ppp un poco riten.*  
cieux l'ange a - mou - reux. —

*ppp un poco riten.*

*pppp*

Detailed description: The image shows a musical score for piano and voice. It consists of two systems. The first system (measures 42-46) features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a circled *pp* dynamic. The piano accompaniment has a circled *pp* dynamic and a red rectangular box highlighting the bass line from measure 42 to 46. The second system (measures 47-51) continues the vocal line and piano accompaniment. The vocal line has a circled *ppp un poco riten.* dynamic. The piano accompaniment has a circled *ppp un poco riten.* dynamic and a circled *pppp* dynamic at the end of the system.

Example 82. Piano and voice mm. 42-51

Flauti <sup>42</sup> *ppp*

Clarineti in A II. *ppp*

Un air com - me en sou - pire aux cieux

Violino I *ppp*

Violino II *ppp*

Viola *ppp*

Violoncello *ppp*

Contrabasso *ppp*

Flauti <sup>48</sup> *pppp* poco rit. -

Clarineti in A *pppp* poco rit. -

L'ange a - mou - reux. -

Violino I *pppp*

Violino II *pppp* div.

Viola *pppp*

Violoncello *pppp* div.

Contrabasso *pppp*

Example 83. Orchestra and voice, mm.42-51



39 *ppp*  
 drait tou-jours en - ten - dre; Un air, comme en sou-  
*flute* *add flute melody, as a unison*

45 *ppp un poco rit.* *a tempo*  
 prie aux cieux L'ange a - mou - reux.  
*un poco rit.* *a tempo*  
*ppp* *change rhythm. 8th note starts on beat 3*

Example 84. Revised piano and voice, mm. 39-50

In the new piano arrangement, it might be possible to add the flute duet in the right hand. Typically, the flute indicates lightness with a bright sonority, which is a suitable choice here for the text of an angel's love.

The following verse provides a wonderful example of text painting in the phrase "On dirait que l'âme éveillée. Pleure sous terre à l'unisson" (One might say that an awakened soul, weeps beneath the ground together: mm. 52-56). The right hand sighing motion by way of descending half steps implies tears. The original piano part has the eighth-notes voiced in the left hand and is intended to be played very quietly and smoothly to avoid an accent on the first beat of every measure. In the right hand, there are two-note slur groupings imparting weeping and sighing. In the orchestral version, the

eighth-notes are played by the cello part which corresponds with the voice in a monotone, recitative-like path. The flute and clarinet have the descending melody moving by half steps.

52  
On di - rait que l'âme é - veillé - e pleu - re sous ter - re à l'u - nis - son

Example 85. Piano and voice, mm. 52-56

52  
Flauti  
Clarinetti in A  
On di-raït que l'am éveillé e pleu - re sous ter-re à-l'unisson-  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

Example 86. Orchestra and voice, mm. 52-56

51

On di-rait que l'ame é-veil-lé - e Pleu - re sous ter - re, à - l'u-nis- son

*flute*

*clarinet*

Example 87. Revised piano and voice, mm.52-56

The following text incorporates nine measures of sixteenth-notes. “Sur les ailes de la musique, On sent lentement revenir, Un souvenir.” (On the wings of the music, one slowly feels returning, a remembrance: mm. 68-75). This passage describes spreading wings and is portrayed musically with an ascending line in the voice from middle E to treble F punctuated by busy sixteenth-notes, gradually increasing the intensity of the passage. In the original piano part, the right hand is busy with the sixteenth-notes. The voice line is supported with doubling hidden within the right hand. The left hand has the same rhythmic pattern as the right hand. To avoid monotony with the similar rhythm in both hands, the author suggests bringing out the right hand more than left hand. Adding support to this idea is that the strings in the orchestral scoring maintain the sixteenth-notes while the melodic material is carried out by the flute. This contrast brings out a brighter quality to the melodic content.

68 *cresc.* *poco*  
 Sur les ai - les de la mu - si - que  
*cresc.* *poco*  
*a* *poco* *mf*  
 on sent len - te - ment re - ve - nir un sou - ve -  
*poco* *mf* *dimin.*

Example 88. Piano and voice, mm. 68-75

68  
 Flauti.  
 Clarinetti in A (La).  
 Sur les ai - les de la mu -  
 Violino I. *cresc. poco a poco*  
 Violino II. *cresc. poco a poco*  
 Viola. *cresc. poco a poco*  
 Violoncello. *unis.* *cresc. poco a poco*  
 Contrabasso. *cresc. poco a poco*

Example 89. Orchestra and voice, mm. 68-70

68

*Swim* les ai les de la mu -

*cresc*

slightly change notation progression

71

si que On sent len - te -

*poco a poco*

add flute melody line  
looks different slightly

Example 90. Revised piano and voice, mm 68-73

The sixteenth-notes in the new piano version should not be executed too loudly, and the phrases need to be shaped and flow gradually. The melodic doubling found in the first note of the sixteenth-note groupings in the right hand starting from measure 72 would be clearer to the pianist to have quarter notes outlined in the writing of each beat to encourage more expression from the pianist to the melody of the voice.

A transitional melody is played by the woodwinds from mm. 77-79. It sounds as if something has been missed when playing the original piano part in comparison to listening to the orchestral version. The arranged version for piano has an added inner voices to replace this missing quality from the original piano part, which consists solely of octaves in the right hand.

77 *pp*  
U - ne om...

Example 91. Piano and voice, mm. 77-80

77  
Flauti  
Clarineti in A  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

Example 92. Orchestra and voice, mm. 77-79

Example 93. Revised piano and voice, mm 77-79

“Passe, dans un rayon tremblant” (pass, in a trembling light: mm. 88-95).

Following this moment in the text, there corresponds between the voice and piano parts the sharing of pitches, albeit not exact rhythmic notation. “En voile blanc” (In a white vail: mm. 93-95) uses a descending motif that moves a half step down. In the orchestral score, harmonics are notated while employing tremolo in the violin and viola parts. In comparison, the woodwind parts contrast in texture. The clarinet takes the main melody while the flute reacts with a syncopated pattern, creating an echo quality.

88  
pas - se, pas - se dans un ra - yon trem - blant,  
93  
en ——— voi - le blanc.  
pp

Example 94. Piano and voice, mm. 88-98

87  
Flauti  
Clarineti in A  
blant Pas - se Pas - se dans un ra - yon - trem - blant  
Violino I.  
Violino II  
Viola  
Violoncello  
Contrabbasso  
ppp  
pizz  
ppp

Example 95. Orchestra and voice, mm. 87-92



88  
Pas - se, pas - se dans un ra - yon trem - blant,

93  
En - voi le blanc.

*pizz*

*PPP*

*PP*

*Ced.*

\*

Example 96. Revised piano and voice, mm. 88-98

“Oh! Jamais plus, près de la tombe, Je n’irai, quand descend le soir, Au manteau noir” (Oh! Never again will I go near the tomb, when evening falls in its black robe: mm. 125-134). The original piano part contains an ostinato with staccato markings in the left hand to paint this idea. The top note of the right hand is exactly the same note as the vocal line. Emphasis on the inner note provides a different color. Orchestrally, the woodwinds play the melody with the voice and incorporate a syncopated note furthering the idea of an unstable heartbeat.

123

Oh! ja-mais plus, près de la tom - be

129

je n'i - rai quand des - cend le soir au man-teau

Example 97. Piano and voice, mm. 123-133

125

Flauti

Clarineti in A

Oh! jamais plus près - de la tom - be, Je ni

Violino I

Violino II

Viola

Violoncello

Contrabasso

pizz.

arco

*ppp*

130

rai, quand des - cend le soir ----- Au manteau noir,

*pp*

*pp*

Example 98. Orchestra and voice, mm. 125-134

123

Oh! ja-mais plus, près de la

128

tom - be Je n'i - rai, quand des - cend le soir

double bass  
add double bass melody

flute  
add flute melody line

Example 99. Revised piano and voice, mm 123-132

*L'île inconnue* (Pages 34-42 of the Appendix)

The song *L'île inconnue* has a mood portraying lightness, brightness, and energy which conveys perfectly the longing for the *Unknown Island*.<sup>92</sup> Agonies of lost love are reflected in *Sur les lagunes: Lamento, Absence* and *Au cimetière*. This sixth song changes those dark emotions into new feelings of expectation and hope in a manner similar to *Villanelle* with its cheerful and joyful expression. This song has three verses; each verse starts with the same text “Dites, la jeune belle, Où voulez-vous aller?” (Tell me, pretty young girl, where might you wish to go?: mm 4-7, mm. 46-4, and mm. 78-82).

The first verse describes an elaborate and attractive boat and paints the image of waves rolling before the vessels departure. The description of the boat includes “ivoire” (ivory), “moire” (silk), “d’or” (gold), and “d’ange” (angel). The second verse mentions specific locations: “Baltique” (Baltic), “Pacifique” (pacific), “Java” (Java), “Norvège” (Norway), and “d’Angsoka” (Angsoka).” Berlioz chose to match the words and music in ways both exciting and humorous. In the third verse, lyrical lines reveal the location specified. “Menez moi, dit la belle, A la rive fidèle Ou l’on aime toujours!” (The beautiful young lady said, lead me and take me the faithful shore, where one loves always!: mm. 84-91). He responds, “On ne la connaît guère, Au pays des amours” (It is hardly known in the land of loves: mm. 95-104). Nine measures of this first line have a long legato line which needs to be played smoothly, allowing the voice to show through. It is the only line in which the beautiful young lady states where she wishes to go.

“Dites, la jeune belle, Où voulez-vous aller?”

The image shows a musical score for piano and voice. The voice part is on a single staff with a treble clef, starting at measure 4. The lyrics are: "Di - - tes, la jeu - ne belle, où vou - lez vous al -". The piano part is on two staves (treble and bass clefs). The piano part is marked "dimin." and "pp". A red box highlights the piano accompaniment in measures 4-7, which consists of a long, flowing legato line in the bass clef.

Example 100. Piano and voice, mm. 4-7, the beginning of first verse

46

*f*

Di - - tes. la jeu - ne belle, où vou - lez vous al - - ler? la

Example 101. Piano and voice mm, 46-49, the second verse

“Dites, la jeune belle, Où voulez-vous aller?”

78

*rall.* - *a tempo*

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

*rall.* - *a tempo*

Example 102. Piano and voice, mm. 78-83

### Text painting

Compared to the previous song, this song is more expressive amidst the lyrics and accompaniment, especially in the orchestration. “Dites, la jeune belle, Où voulez-vous aller? La voile enfle son aile, La brise va souffler” (Tell me, pretty young girl, where do you wish to go? The sail spreads its wing, the breeze is beginning to blow: mm. 1-19). Flashing sixteenth-notes represent the wave movement utilizing a barcarole feeling in mm. 6-8. Four measures introduce the song in the original piano part. The event is presented like a fanfare, the opening of a gate commencing with energy and excitement

to deliver the idea to the melodic voice clearly. However, the sixteenth notes in the inner voice of the right hand need to be played gently and softly to support the voice melody. The orchestral accompaniment shows the wave motion through the cello line while the violin line declaims the melody.

1 *Allegro spiritoso. M.M. ♩ = 90.* n

*f* *dimin.*

5 *pp*

Di - - tes, la jeu - ne belle, où vou - lez vous al - ler? La voi - - le enfle son

Example 103. Piano and voice, mm. 1-9





5 *mf*  
Di - tes, la jeu - ne belle, Où vou - lez-vous al - ler? La  
*Editing the right hand.*

*violin*  
*pp*

*p*  
cello, bassoon  
*Change rhythm based on original orchestration*

9  
voi - le en - fle son ai - le, la bri - se va souf - fler! La

Example 105. Revised piano and voice, mm.5-12

An eighth-note placed in the right hand differs from the original piano accompaniment. It reacts to the melody in the voice, reflecting the cello and bassoon parts from the orchestral version. To give support to the wave motion, the left hand increases motion more than the right hand as well as utilizing a different dynamic.

“L’aviron est d’ivoire, Le pavillon de moire, Le gouvernail d’or fin” (The oar is made by ivory, the flags are silk, the rudder of fine gold: mm. 22-36). This phrase describes the elegant characteristics of the boat. The accompaniment gestures repeat three

times and communicate with the melody through sixteenth-notes. The original piano part contains sixteenth-notes playing lightly. Its writing is an ascending scale moving in half steps. In the orchestral score, the sixteenth-notes are played by the violin, cello, and bassoon lines, offering a different sound and timbre from that of the original piano part.

The image displays a musical score for piano and voice, spanning measures 22 to 29. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The lyrics are: "L'a - - vi - ron est d'i - voi - re, le pa - vil - lon de moi - re, le gou - ver - nail d'or fin; j'ai pour". The piano part features a prominent sixteenth-note accompaniment in the bass clef, which is highlighted with red boxes. This accompaniment is an ascending scale moving in half steps. The score includes dynamic markings such as *pp* (pianissimo) and *cresc.* (crescendo). The tempo is marked as *mm.* (moderato).

Example 106. Piano and voice, mm. 22-29

22

Flauti. *pp*

Oboe.

Clarineti in B *pp*

Corno I in F

Corno II in C

Corno III in B

Fagotti

L'a — vi — ron est di-voi- re, Le pa-vil-lon de moi--re

Violino I.

Violino II.

Viola

Violoncello.

Contrabasso.

Example 107. Orchestra and voice, mm. 22-25

21

violin  
leggiero

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

25

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

cresc.

Detailed description: The image shows a musical score for Example 108, covering measures 21 to 28. It consists of two systems. The first system (measures 21-24) features a vocal line and piano accompaniment. The piano part includes a violin part marked 'leggiero'. Red circles highlight specific sixteenth-note patterns in the piano part: one in measure 22 (treble clef) and one in measure 23 (bass clef). The second system (measures 25-28) continues the vocal line and piano accompaniment. Red circles highlight sixteenth-note patterns in the piano part: one in measure 25 (treble clef), and two in measure 28 (bass clef). The piano part in measure 28 is marked 'cresc.'. The lyrics are: 'L'a - vi - ron est d'i - voi - re, Le pa - vil lon de moi - re, Le gou-ver-nail d'or fin;'.

Example 108. Revised piano and voice, mm 21-28

There are two accompanimental features in the second verse: “Dites, la jeune belle, Où voulez-vous aller? La voile enfle son aile, La brise va souffler” (Tell me, pretty young girl, where do you wish to go?: mm. 45-60). In the original piano part, the same sixteenth-note pattern begins as it did in the first verse. In the orchestral score, repeated notes are introduced for two measures differing from verse one.

47 *f*  
 Di - - tes. la jeu - ne belle, où vou - lez vous al - ler? My  
 la

51  
 voi - - le enfle son ai - - le, la bri - se va souf - fler, la

Example 109. Piano and voice, mm. 47-54

47  
 Flauti  
 Oboe.  
 Clarinetti in B  
 Corno I in F  
 Corno II in C  
 Corno III in B  
 Fagotti  
 Violino I  
 Violino II  
 Viola  
 Violoncello  
 Contrabasso

la jeu - ne belle, Où voules-vous al ler? La voi --- le enfle son ai - -----le, La

Example 110. Orchestra and voice, mm. 47- 51

45 *f*  
Di - tes, la jeu - ne belle. Où vou - lez - vous al

49  
ler? La voi - leen - fle son ai - le, La bri - se va souf

*violin* *add violin I melody line on the top of R H*

*change the rythm, use only cello melody, drop the double bass line*

Example 111. Revised Piano and voice, mm. 45-52

The rearranged version for piano features thirds rather than broken octaves at m. 48, which is much truer to the orchestration of this passage, featuring staccato articulation in the two flutes, clarinet and first violins. The light texture created from the orchestral version suits the text well and can therefore be emulated in like manner from the piano.

Next, the phrase: “Est-ce dans la Baltique? Dans la mer Pacifique? Dans l’île de Java? Où bien est-ce en Norvège, Cuillir la fleur de neige, Ou la fleur a’Angsoka?” (Is it to the Baltic sea? To the Pacific Ocean? To the island of Java? Or is it rather to Norway, gathering of snow-flowers, or the flowers of Angsoka?: mm.61-75). Initially a barcarole rhythmic pattern represents going to sea, while the second part has long legato lines of

eighth-notes referencing islands with snow flowers. These phrases are further contrasted by dramatically different dynamics, such as forte and pianissimo. In the original piano part, an accent is placed on the weak beat of the right hand. The second phrase is delicate and gentle as it represents the snow flower. In the orchestral version, the first part of main melody is presented employing woodwinds and brass after which the melody is passed to the strings where the violin part plays a duet with voice.

62 *mf* Est-ce dans la Bal-ti-que? dans la mer pa-ci-fi-que, dans l' -  
 - le de Ja-va? Où bien est-ce en Nor-vè-ge. cueil-

67 *pp* - lir la fleur de nei-ge, ou la fleur d'Ang-so-ka? Dt -

72 *f*

Example 112. Piano and voice, mm. 62-76

69

Où bien est-ce en Nor-vè-ge, -- Cueil-lir la fleur de nei-ge,

Example 113. Orchestra and voice, mm. 69-73



61

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

*mf* flute, oboe, clarinet

*mf* bassoon, horn

65

fi-que, - Dans l'i - - - le de Ja - va?\_\_\_\_\_

*p* *mf* *p* *mf*

*cello*

69

— Ou bien est ce en Nor - vè-ge, - Cueil - lir la fleur de nei ge, —

*pp* *violin*

*viola, cello, bassoon*

Example 114. Revised piano and voice, mm. 61-73

At m. 63, the dynamic marking is *mf* with an accent. Lighter playing in the piano is to be desired here since Berlioz used woodwinds for a sharp and bright color in his orchestral version. The incorporation of orchestral instruments in the revised piano part creates a more imaginative performance.

The third verse, “Dites, la jeune belle, Où voulez-vous aller?” (Tell me, pretty young girl, where you wish to go?: mm. 76-83). This verse adds an additional feature, compared to the previous verses. In this verse, the young lady says, “Menez moi, dit la belle, A la rive fidèle Ou l’on aime toujours!” (The beautiful young lady said “lead me and take me to the faithful side of rivershore, where one loves forever!”: mm. 84-92). This moment in the verse is gentle and moves smoothly. This phrase has nine measures incorporating a legato slur to bring about the smooth and gentle motion. In the version for orchestra, the violin line exactly doubles with the voice. Underneath, a pattern repeats in counterpoint using the horn for a supportive and warm sound.

The image shows a musical score for piano and voice, measures 78-82. The score is written in G major and 3/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The vocal line has a slur over measures 78-82 and a 'rall.' marking. The piano accompaniment has a similar slur and 'rall.' marking. The lyrics are 'di - tes la jeu - ne bel - le, di - - tes, où vou - lez vous al -'. Red circles are drawn around the notes in the vocal line, and red slurs are drawn under the piano accompaniment.

Example 115. Piano and voice, mm. 78-82

Flauti  
Oboe  
Clarinetti in B  
Corno I in F  
Corno II in C  
Corno III in B  
Fagotti  
Violino I  
Violino II  
Viola  
Violoncello  
Contrabasso

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

rall.

rall.

rall.

Example 116. Orchestra and piano, mm.78-82

78

di - tes, la jeu - ne bel - le, di ---

violin

wood winds

viola, cello

rall.

Example 117. Revised piano and voice, mm. 78-81

A doubled top line in the right hand of the rearranged piano score with the voice in the right hand is added for emphasis, which, like the orchestral version, is not articulated simultaneously with the voice line, but an eighth-note later than the voice. This adds variation in contrast to the first verse.

81 *a tempo*

- ler? Me- nez moi, — dit la bel - le, à la ri- ve fi-

86 *un poco riten. a tempo*

- de - le où l'on ai - - - - me toujours. Cet - le ri - ve, ma

Example 118. Piano and voice, mm. 81-91

83 *a tempo*

Flauti

Oboe

Clarineti in B

Corno I in F

Corno II in C

Corno III in B

Fagotti

*a tempo* *senza accelerando*

ler? Me- nez moi, - dit la bel - le, A la ri- re fi- de - le Où l'on ai ----

Violino I

Violino II

Viola

Violoncello

Contrabasso

Example 119. Orchestra and voice, mm.83-89

82 *rall.* *a tempo*  
 tes, Où vou-lez-vous al - ler? Me-nez - moi, dit la  
*strings* *horn solo* *add flute melody* *flute* *horn*  
*rall.* *a tempo* *horn melody*  
*cello*

86 *sans presser*  
 bel - le, A la ri - ve fi - dè - le Où l'on ai  
*sans presser*

Example 120. Revised piano and voice, mm. 82-89

“On ne la connaît guère, Au pays des amours” (In the land of loves, it is barely known: mm.95- 104). This phrase has two different rhythmic gestures of importance. The first one is sixteenth-notes with an energetic and flowing descending line. The second gesture has eighth-notes indicated with “un poco rit.” at a piano dynamic.

94  
 chère, — on ne la connaît guère, — cet — te

98  
 ri — ve, ma chère, on ne la connaît guère

101  
 au pa — ys — — — — — des a —

104  
 — mours; — — — — — on ne la connaît guère, on ne la connaît

*un poco riten. — —*

*un poco riten. — —*

Example 121. Piano and voice, mm. 94-107

95

Flauti

Oboe

Clarineti in B

Corno I in F

Corno II in C

Corno III in B

Fagotti

Violino I

Violino II

Viola

Violoncello

Contrabasso

on ne la connaît guè-re - Cet - te rive, ma chè-re On ne

The image shows a page of a musical score, measures 95-99. The score is for orchestra and voice. The instruments listed are Flauti, Oboe, Clarineti in B, Corno I in F, Corno II in C, Corno III in B, Fagotti, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The vocal line is also present. The lyrics are: "on ne la connaît guè-re - Cet - te rive, ma chè-re On ne". There are two red boxes highlighting specific passages in the Flauti and Clarineti in B parts.

Example 122. Orchestra and voice, mm. 95-99

94

chère, - On ne la connaît guère, - Cet - te

*pizz* *pizz* *Cl.* *cello*

98

ri - ve, ma chère, On ne la connaît guère Au pa -

*bassoon*

*add bassoon melody*

102

ys - - - - - des - a - mours. - on ne la connaît

*add bassoon melody*

Example 123. Revised piano and voice, mm. 94-105



Adding notes and changing the rhythm in the left hand of the piano part for the revised piano version yields diverse colors through the chords in the first beat of each measure, as opposed to what is initially executed using the original piano scoring.

107 *un poco riten. -*  
on ne la connaît guè - re au pa - ys des a

*un poco riten. -*  
*p*

Example 124. Piano and voice, mm. 107-110

107 *poco rit.* - - - - - I - - - - -

Flauti

Oboe

Clarineti in B

Corno I in F

Corno II in C

Corno III in B

Fagotti

*poco rit.* - - - - -

On ne la connaît guè -- re Au pa - ys ----- des - a

Violino I

Violino II

Viola

Violoncello

Contrabasso

*poco rit.* - - - - -

Example 125. Orchestra and voice, mm.107-110

106 *un poco rit.*

guè - re, On ne la con-nait guè - re an pa - ys.

*un poco rit.*

*cello*

110 *a tempo*

— des - a - mours.

*a tempo*

Example 126. Revised piano and voice, mm. 106-111

## CHAPTER 5

### CONCLUSION

It is well documented that Berlioz did not receive good training as a pianist in his youth. If he had, perhaps his writing for piano may have been more effective in his original version for voice and piano of *Les nuits d'été*. However, the original version contains some musical and technical limitations for the pianist. Since Berlioz was such an innovative composer with the instruments of the orchestra, new insights into the colors and textures achieved when supporting the voice for a performance of *Les nuits d'été* were created with his orchestration of 1856. The work of the author of this document to combine Berlioz's writing in the orchestra with his original scoring for voice and piano can enhance the performance of this colorful work.

This paper seeks to examine three major aspects of *Les nuits d'été*. First, it addresses reasons as to why Louis Hector Berlioz re-scored and transposed the vocal part for various voice types in his later version. Second, it examines the differences of musical interaction between these two versions by comparing the existing scores of each version with their respective accompaniment based on word painting. Lastly, this paper also provides an original transcription of *Les nuits d'été* for voice and piano by incorporating qualities of the orchestral version in combination with the original piano version regarding the use of pedal, articulation, and options for adding or dropping notes for the piano.

Comparing the piano and orchestral versions of *Les nuits d'été* illuminates Berlioz's masterful orchestration, and incorporating this orchestration enhances and informs this new version for voice and piano. Berlioz's word painting directly reflects the

text in the orchestral version much more than from the original piano version, and therefore demonstrates the need for this revised version. Finally, this paper will serve as a crucial resource for singers and pianists, providing greater information and performance opportunities with this new transcription.

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APPENDIX A

BERLIOZ LES NUITS D'ÉTÉ REVISED FOR VOICE AND PIANO



# Villanelle

Hector Berlioz

Arranged by Yeojin Seol

**Allegretto** ♩ = 96 *dolce*

Soprano

Quand vien - dra la sai-son nou - vel - le,

**Allegretto** ♩ = 96  
*flute, oboe, clarinet*

Piano *P sempre leggiero*

*viola, cello*

7

Quand au - ront dis - pa - ru les froids, \_\_\_\_\_

*cello*

*p*

12

Tous les deux nous i - rons, ma bel - le, Pour cueil -

*cello*

18

lir le mu - guet aux bois. Sous nos

24 *cello, double bass pizz*

pieds é - gre - nant les per - les Que l'on voit au ma - tin trm -

30

bler, Nous i rons,

*strings pp*

35

é - cou - ter les mer les Nous i - rons é - cou - ter les mer les sif - fler.

*bassoon solo mp p*

*pizz*

41

Le prin temps set ve-nu, ma bel- le;

*mp* *viola, cello*

47

C'est le mois des a-mants bé ni;

*viola, cello*

53

Et l'oi - seau, sa - ti nant, son ai - le, Dit ses vers au re-

*viola, cello*

59

bord du nid. Oh! Viens donc sur ce

*violin*

*pizz*

65

banc de mou - sse, Pour par - ler de nos beaux a -

violin *mp*

cello *pp*

70

mours. Et dis moi

75

de ta voix si dou - ce, Et dis moi de ta voix si dou - ce, tou -

*ped.* \* *ped.* \* *un poco ritenuto* *Tempo I*

bassoon solo *poco f* *un poco ritenuto*

pizz

80

jours!

*p* *mp* clarinet, cello

85

Loin, bien loin é garant nos cour - ses,

*cello, clarinet*

91

Fai - sant fuir le la - pin ca - ché;

97

*sans presser*

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

*mf*

102

rant son grand bois pen - ché; Puis chez

*flute*

*sans presser*

*violin*

*p*

108

nous, tout heu-reux, tout al - sés, En pa - niers, en - la - çant nos

*pp*

*viola cello*

114

doigts Re - venons, rap - por - tant des

*pp*

*pizz*

120

frai - ses, Re - ve - nons, rap - por - tant des frai - ses des bois!

*poco f* *ritenuto* *a tempo* *pp*

*bassoon solo* *upper strings, woodwinds*

*pizz* *p cello*

125

# Le Spectre de la Rose

Adagio un poco lento e dolce assai ♩ = 96

The musical score is presented in three systems. Each system includes a grand staff for piano accompaniment and a single staff for an orchestral instrument. The piano part consists of a right-hand (R.H.) and left-hand (L.H.) part. The orchestral parts are for flute, viola, clarinet, and violin. The score is in 9/8 time with a key signature of two sharps (F# and C#). The tempo is Adagio un poco lento e dolce assai, with a metronome marking of ♩ = 96. The first system (measures 1-3) features a flute melody in the upper staff, with piano accompaniment in the grand staff. The second system (measures 4-6) continues the piano accompaniment with various fingerings and pedaling. The third system (measures 7-9) shows the piano accompaniment with more complex rhythmic patterns and pedaling. Pedaling is indicated by 'Ped.' and an asterisk (\*) in the first system. Fingerings are indicated by numbers 1-5 above or below notes.

9 *dolce assai e placido*

*add trill.* Sou - lé ve ta pau - piè - te

11 *cello* *viola*

clo - se, Qu'eff - leure un son - ge vir - gi

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

15 ro - se, Que tu por - tais - - hi - er au



17

bal. Tu me pris en-core em-per-

19

lé - e Des pleurs d'ar gent de l'ar - ro -

21

soir, Ex par - mi la

23

fé - te é - - toi - lé - e,

*violin*

*tr*

*tr b*

*sans ralentir*

*violin I*

*cello*

25

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

*cello*

27

*un poco rit.* *a tempo*

nas tout - - le soir.

*wood winds*

*f* *dim*

*viola, cello*

29

*poco rit.* *ritenuto*

O toi, qui de ma mort fus

*poco rit.*

*p* *cresc.* *f*

32

*a tempo* *un poco animato*

cau - se, Sans que tu puis - - ses le - chas

*p*

*pizz*

34

ser, - Tou - tes les nuits mon spec - tre ro - se

*4 woodwinds*  
*2 violin*  
*p viola*  
*cello*  
*pp*

36

A ton chevet vien dra dan - ser;

*2*  
*1*  
*3*  
*1*  
*7*  
*flute*  
*poco f*  
*cello*

38

Mais ne crains rien je ne

40

*un poco rit.*  
cla - me Ni mes - se ni De Pro - fun - dis.

*viola*

42 *poco cresc.*

ce lé - gerparfum est mon a - me. Ce lé ger parfum - est mona - me. Et j'ar-

*pp* harp

*mp* cello

45 *mf* *cresc.*

ri - ve, j'arri - - ve du pa - ra-dis, -

*mf* harp, violin

*cresc.*

47 *Un poco rall. e cresc.* *allargando* *f*

J'arri - ve, j'ar - ri - ve du pa - ra

*un poco rall. e cresc* *f allargando* *ff*

*Ped.* \* *Ped.* \* *Ped.*

49 *Tempo I*

dis. - Mon de - stin fut

*dim* *pp*

51

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

54

beau Plus d'un au - rait don né sa vi - e. Car sur ton

woodwinds  
poco sf violin

57

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

violin  
pp  
cello  
Ped. \* Ped. \*

60

*Un poco più lento*  
*pp e solo voce*

po - se Un - po ete a-vec un bai-ser, E - cri - vit; "Ci - git u-ne

*dolce assai*  
*clarinet*  
*ppp* *colla voce*

*una coda*

Ped. \* Ped. \* Ped. \*

63

ro - se, Que ttous les rois - vont ja-lou ser."

*pp*

# Sur les Lagunes

Andantino ♩ = 138

Ma, belle a - mi - e est mor - te,

Andantino ♩ = 138  
violin, horn

*mf* *p* *mf*

viola

*p* cello

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics 'Ma, belle a - mi - e est mor - te,'. Below it is a piano accompaniment with violin and horn parts in the upper staff, and viola and cello parts in the lower staff. Dynamics include *mf* and *p*. The tempo is marked 'Andantino' with a quarter note equal to 138 beats per minute. The key signature has two flats and the time signature is 6/8.

6

Je - pleu - re - rai - tou - jours - - -

*p* *p*

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'Je - pleu - re - rai - tou - jours - - -'. The piano accompaniment continues with dynamics of *p*. The notation includes slurs and ties across measures.

10

Sou la tom - be elle em - por - te Mon a - - - me et mes a -

*pp* *p*

R.H.

Detailed description: This system contains measures 9 through 12. The vocal line continues with the lyrics 'Sou la tom - be elle em - por - te Mon a - - - me et mes a -'. The piano accompaniment includes dynamics of *pp* and *p*. The right hand (R.H.) part in the lower staff has a specific fingering indicated. The system concludes with a double bar line.

15 *mf* Dans - le ciel, *pp* sans - m'at-

*p* *pp*

20 ten - dre, El - le s'en re - tour na; L'an - ge qui l'em-me-

*mf* *p*

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

*pp* *f*

*clarinet*  
*horn*  
*f*  
*bassoon*

*poco sf*

31 *En retenant très peu*

mour, s'en al-ler sur la mer! - *En retenant très peu* *flute* *clarinet*

*dim* *pp* *violin* *p*

*viola*



36 *dolce*

la blan - che cré - a - tu - re Est cou

*violin*

*pp* *flute, clarinet*

*horn, bassoon*

41

ché - - e au cer cueil; Com - me

46

dans La - na - tu - re Tout me pa

*bassoon*

50

rait - - en deuil!

*pp*

*poco sf*

*flute*

*clarinet*

*bassoon*

54

La co - lombe ou - bli - é - e Pleu - re,

*pp* violin *p* flute *p* clarinet *p* cello

*viola, cello* *bassoon*

*Ped.* \* *Ped.* \* *Ped.* \*

58

pleu - re et son - ge à l'ab - sent, Mon

*passionato* *passionato*

flute *dim*

62

a - me pleu - re et sent - Qu'elle est dé - pa - reil - lé -

*cresc.* *f* *dim*

66

e. Que mon sort est a - mer!

*un poco rit.* *Tempo I*

*p* *mf* *subito p*

70

*sf*

19

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

*clarinet bassoon*

*violin, viola*

*sf* — *dim* — *p*

*violin, viola, horn*

*mp* *cello*

*cello horn*

75

*un poco retenu*

*p*

sur moi la nuit im - men - se

*violin*

*violin, horn*

*p*

*cello*

*viola*

80

*sotto voce*

*(ad libitum)*

s'é - tend - com - me un lin - ceul; Je

*viola*

85

*f*

chan - te ma ro - man - ce Que le ciel en tend seul. Ah! -

*viola, clarinet*

*f*

- com - me elle é - tait bel - - le

*p*

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

Je n'ai - me - rai ja mais

*ff* *dim* *p*

*un poco ritenuto* *a tempo*

flute, clarinet U - ne femme au - tant qu'el -

97 *p* *un poco ritenuto* 21

le. *horn* Que mon sort est a-mer! Que mon sort est a-mer!

*dim* *pp* *un poco ritenuto*  
cello

102 *f* *a tempo* *p*

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

*clarinet, bassoon*  
*sf* *dim* *cello* *pp*  
*double bass*

107 *ped.* *pp*

sur la mer! Ah! Ah!

*ppp* *cello*  
*ped.* *\* ped.* *\**

112

*viola*  
*mp*  
*ped.* *\**

# L'Absence

**Adagio** ♩ = 44

Re viens re- viens, - ma bien-ai - mé e!

*wood winds, strings*

*mf*

*p* *mf*

*horn* *ped.* *oboe* *clarinet* *ped.*

5

Comme u - ne fleur\_ loin du so - leil - ; La fleur\_ de ma vie - est fer-

*violin* *viola* *pp* *violin II* *cello*

11 *mf* *dim* *p*

mé - e. Loin de ton sou-ri-re ver-meil.

*flute, violin, clarinet*

*f* *ped.* *ped.*

16 *un poco piu animato* *con agitazione*

En - tre nos coeurs quel le dis - tan - ce; Tant d'es - pace en - tre nos bai - sers. O sort a

*clarinet, horn* *pp* *mf* *strings*

21 *f*

mer! o dure ab - sen - ce! O grands dé - sirs i - na - pai - sés!

*flute* *f*

26 *Tempo I*

Re viens re - viens, ma bien - ai - mé e!

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

*Leg.* \* *Leg.* \*

31 *pp*

Comme u - ne fleur - Loin de so - leil, - La

*violin* *pp* *viola* *violin II* *cello*

35

fleur-de ma vie - est fer - mé - e, Loin de ton sou - ri - re ver - meil.

41

*un poco piu animato e cresc.*

D'i-ci là - bas, que de cam - pa - gnes, Que de vil - les et de hameaux, Que de val

*un poco piu animato e cresc.*

*mf clarinet solo*

*pp cello*

47

*Tempo I et largement*

*ritenuto* *f*

lons et de mon - ta - gnes, A las - ser le pied des che - vaux!

*flute, oboe*

*violin*

*clarinet*

*horn*

*cello, double bass*

*Ped. \* Ped. \* Ped.*



52

sotto voce ed estinto

Tempo I e Largement

25

**ppp**

Re- viens, re viens, ma bien-aimé.....e!

flute

strings

Tempo I

wood winds

*p* *mp* *p*

horn

\* Ped. \* Ped. \*

57

**ppp**

Comme u - ne fleur loin du so - leil; La fleur\_ de ma vie- est fer-

**ppp**

una coda

tre corde

63

*ritenuto*

mé - e, Loin de ton sou - ri - re ver- meil.

flute, violin, clarinet

**f** *ritenuto* *p*

viola, cello

# Au Cimetière

Andantino non troppo lento. ♩ = 88

*pp* à un quart de voix

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

*pp* strings

7

Où flotte a - vec un son plain - tif L'om - bre d'un if? —

*cello*

14

— Sur l'if, u - ne pa - le co - lom - be, Triste et seu -

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady string texture. The lyrics are in French and describe a scene in a cemetery.

45 *ppp un poco rit.* *a tempo*  
 prie aux cieus L'ange a - mou - reux.

51 *un poco rit.* *a tempo*  
*ppp*  
 On di-rait que l'ame é-veil-lé - e Pleu - re sous ter - re, à - l'u-nis-son

57 *flute*  
*clarinet*  
 — de la chan - son, et, du mal heur - d'être ou - bil - é - e, se

63  
 plaint dans un rou - cou - le - ment Bien dou - ce ment.

68

Sur les ai les de la mu -

*violin* *cresc*

71

si que On sent len - te -

*poco a poco*

74

ment re - ve - nit Un sou - ve - nir;

*mf dim* *p* *flute*

77

ment re - ve - nit Un sou - ve - nir;

*mf dim* *p* *flute*

80 *pp*

Une om - bre, u - ne for me an - gé - li - que

*tenuto*

*pp*

84

Pas \_\_\_\_\_ se dans un yon - trem - blant,

*flute*

*clarinet*

88

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

93

En - voi le blanc.

*PPP*

*pp*

*Ped.*

\*

99

Les bel - les de nuit, de - mi - clo - ses,

*violin*

*ppp*

105

jet - tent leur par - fum faible et doux Au - tour de vous,

111

Et le fan - tome aux mol - les po - ses

*strings*

117

Mur - mure en vous ten - dant les bras: "Tu re - vien - dras!"

*ppp*

*una corda*

123

Oh! — ja-mais plus, près — de la

pizz double bass

128

tom - be Je n'i - rai, quand des - cend le soir —

flute

133

Au man - teau noir, é - cou - ter la pa — le co -

clarinet violin

138

lom - be Chan - ter, sur las poin - te de l'if,

un poco ritemuto

poco cresc f pp

double bass

143 *ppp*

Son \_\_\_\_\_

*flute*

148 *poco rall.*

chant \_\_\_\_\_ plain - tif! \_\_\_\_\_

*poco rall.*

*pp*

*molto dim.*  
*clarinet*

154



## L'île inconnue

Allegro spiritoso  $\text{♩} = 96$ 

The musical score is set in 6/8 time with a key signature of two flats (B-flat and E-flat). It begins with a piano introduction for flute, oboe, and clarinet, followed by violin and viola playing a rhythmic pattern, and bassoon, cello, and horn providing harmonic support. The vocal line enters at measure 5 with the lyrics: "Di - tes, la jeu - ne belle, Où vou - lez-vous al - ler? La". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score concludes at measure 9 with the lyrics: "voi - le en - fle son ai - le, la bri - se va souf - fler! La".

*flute, oboe, clarinet*

*violin, viola*

*f*

*dim.*

*bassoon, cello, horn*

5 *mf*

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

*violin*

*pp*

*p* *cello, bassoon*

9

voi - le en - fle son ai - le, la bri - se va souf - fler! La

13 *riten.*  
voi - le en - fle son ai - - le, la bri - se va

*cresc.* *riten.*

17 *a tempo*  
souf - fler!

*a tempo*  
*pp*

*cello*

21 *violin*  
L'a - vi - ron est d'i - voi - re, Le pa - vil

*leggero*

*pp*

25  
lon de moi - re, Le gou-ver-nail d'or fin;

*cresc.*

29

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

*pp* violin  
viola  
violin II  
cello

33

*dolce rit. rall. a tempo*

Pour mous \_\_\_\_\_ se, un sé - ra-phin.

*rit. rall.*

37

J'ai pour lest une 0 - ran - ge, Pour voile une ai - le d'an - ge; Pour

flute  
clarinet  
*ppp*

41

*un poco rit. a tempo*

mous \_\_\_\_\_ se, un sé - ra-phin.

*poco ritenuto* flute, clarinet wood winds  
*pp* oboe *mf* violins *f*  
bassoon, horn

45 *f.*  
 Di-tes, la jeu-ne belle, Où vou-lez-vous al  
*violins*  
*p* *flute clarinet*  
*viola, cello*

49  
 ler? La voi-leen-fle son ai-le, La bri-se va souf  
*violin*  
*violin II, viola*  
*vc.*

53  
 fler! La voi-le en-fle son ai-le, La bri-se va  
 fler!  
 souf - fler!

57 *ritenu.* *a tempo*  
*ritenu* souf - fler!  
*cresc.* *pp*

61

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

*flute, oboe, clarinet*

*mf*

*mf* *bassoon, horn*

65

fi-que, - Dans l'i - - - le de Ja - va?

*cello*

*p* *mf* *p* *mf*

69

— *violin* Ou bien est ce en Nor - vè-ge, - Cueil - lir la fleur de nei ge, —

*pp*

*viola, cello, bassoon*

74

Ou la fleur d'Ang-so - ka? — Di - tes,

*mf* *f* *p* *flute* *clarinet* *pizz*

78

di - tes, la jeu - ne bel - le, di

*violin* *wood winds*

*viola, cello*

82

*rall.* *a tempo*

tes, Où vou-lez-vous al - ler? Me-nez - moi, dit la

*strings* *horn solo* *flute* *horn*

*rall.* *a tempo*

*cello*

86

*sans presser*

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

*sans presser*

90

*un poco rit.*

me - tou - jours. Cet - te ri - ve, ma

*wood winds*

*Pizz* *pizz*

94

chè - re, - On ne la con-nait guè - re, - Cet - te

*Cl.*

*pizz* *pizz* *cello*

98

ri - ve, ma chè - re, On ne la con-nait guè - re Au pa -

*bassoon*

102

ys - - - - - des - a - mours. - on ne la con nait

106

*un poco rit.*

guè - re, On ne la con-nait guè - re an pa - ys - - - - -

*un poco rit.*

*v* *cello*

110 *a tempo*

des - a - mours.

*a tempo* *violin solo* *un poco ritard*

114

Où vou - lez -

*flute* *p*

118

vous - al - ler?

*violin* *mp* *dim* *p* *cello*

122 *pizz* *un poco rit.* *a tempo*

La bri - se va

*flute* *clarinet* *a tempo* *violin* *m.g* *p*



126

Musical score for measures 126-128. The top staff is a vocal line with a long note in measure 126, followed by a rest in measure 127, and a note in measure 128. The lyrics "souf -" are written below the vocal line. The piano accompaniment consists of a right hand with a continuous eighth-note pattern and a left hand with a slower-moving bass line.

129

Musical score for measures 129-131. The top staff is a vocal line with a note in measure 129, a rest in measure 130, and a note in measure 131. The lyrics "fler!" are written below the vocal line. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a slower-moving bass line. The label "viola" is written above the piano part in measure 129, and "cello, bassoon" is written below the piano part in measure 131.

132

Musical score for measures 132-134. The top staff is a vocal line with rests in measures 132, 133, and 134. The piano accompaniment features a right hand with a continuous eighth-note pattern and a left hand with a slower-moving bass line. The label "clarinet" is written above the piano part in measure 132, "R.H" is written below the piano part in measure 132, "flute" is written above the piano part in measure 133, "clarinet" is written below the piano part in measure 133, and "strings" is written below the piano part in measure 134.