

Hector BERLIOZ
(1803-1869)

LES NUITS D'ÉTÉ op. 7

Mélodies pour voix et orchestre
– 1834 / 1856 –

6. L'île inconnue

CONDUCTEUR
(arrangement pour voix et
quintette avec piano)

LE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

Le Palazzetto Bru Zane – Centre de musique romantique française a pour vocation de favoriser la redécouverte du patrimoine musical français du grand XIX^e siècle (1780-1920) en lui assurant le rayonnement qu’il mérite. Installé à Venise, dans un palais de 1695 restauré spécifiquement pour l’abriter, ce centre est une réalisation de la Fondation Bru. Il allie ambition artistique et exigence scientifique, reflétant l’esprit humaniste qui guide les actions de la fondation. Les principales activités du Palazzetto Bru Zane, menées en collaboration étroite avec de nombreux partenaires, sont la recherche, l’édition de partitions et de livres, la production et la diffusion de concerts à l’international, le soutien à des projets pédagogiques et la publication d’enregistrements discographiques.

THE PALAZZETTO BRU ZANE – CENTRE DE MUSIQUE ROMANTIQUE FRANÇAISE

The vocation of the Palazzetto Bru Zane – Centre de musique romantique française is to favour the rediscovery of the French musical heritage of the years 1780-1920 and obtain international recognition for that repertoire. Housed in Venice in a palazzo dating from 1695, specially restored for the purpose, the Palazzetto Bru Zane – Centre de musique romantique française is one of the achievements of the Fondation Bru. Combining artistic ambition with high scientific standards, the Centre reflects the humanist spirit that guides the actions of that foundation. The Palazzetto Bru Zane’s main activities, carried out in close collaboration with numerous partners, are research, the publication of books and scores, the production and international distribution of concerts, support for teaching projects and the production of CD recordings.

Hector BERLIOZ (1803-1869)

Pour un large public, Berlioz incarne à lui seul le romantisme musical français. Sa *Symphonie fantastique* (1830), créée quelques mois après la « bataille d'Hernani » et la Révolution de Juillet qui inspire à Delacroix *La Liberté guidant le peuple*, constitue un « Manifeste du romantisme » tel que l'envisage Berlioz : la forme, conçue en fonction de l'« idée », s'émancipe des structures préétablies ; l'orchestration d'une originalité sans précédent traduit le « vague des passions » et stimule l'imagination visuelle de l'auditeur. Les audaces du compositeur rencontreront bien des obstacles, lesquels nourriront en retour l'invention de nouveaux moyens d'expression. Après l'échec de *Benvenuto Cellini* (1838), Berlioz élabore les formes dramatiques singulières de *Roméo et Juliette* et de *La Damnation de Faust*. Afin de défendre sa musique et celle des compositeurs qu'il admire, il rédige des critiques qui révèlent un remarquable talent littéraire, prend la baguette et devient l'un des plus grands chefs d'orchestre de son temps. La virulence avec laquelle il dénonce l'académisme ne doit toutefois pas faire oublier sa solide formation auprès de Reicha (contrepoint) et Le Sueur (composition) au Conservatoire de Paris. Berlioz se présente cinq fois au concours du prix de Rome (obtenu en 1830), certes indispensable pour être joué à l'Académie royale de musique. Passionné par Beethoven et Weber, Shakespeare et Goethe, il vénère aussi Gluck et l'opéra-comique du XVIII^e siècle, s'inspire de Virgile pour *Les Troyens*. Car chez lui, l'ardeur des passions s'allie toujours à la discipline de la raison.

For a great many people, Berlioz singlehandedly embodies French musical Romanticism. His Symphonie fantastique (1830), first performed several months after the "Battle of Hernani" and the July Revolution which inspired Delacroix's La Liberté guidant le peuple, was envisaged by Berlioz as a "Manifesto of Romanticism": the form, which grew out of the "idea", broke free from pre-established structures; the unprecedented originality of its orchestration conveyed the "imprecision of passions" and stimulated the listener's visual imagination. The composer's innovative endeavours met with many obstacles, which in turn inspired the invention of new modes of expression. After the failure of Benvenuto Cellini (1838), Berlioz developed the unique dramatic forms for Roméo et Juliette and the Damnation de Faust. In order to defend his music and that of the composers he admired, he wrote reviews which reveal a remarkable literary talent, took up the baton and became one of the greatest conductors of his time. Despite his virulent denunciation of academicism, however, it should not be forgotten that he received a solid grounding in counterpoint with Reicha and in composition with Le Sueur at the Paris Conservatoire. Berlioz entered the Prix de Rome competition five times (awarded in 1830), which was a prerequisite for anyone wanting to be performed at the Académie Royale de Musique. An avid admirer of Beethoven, Weber, Shakespeare and Goethe, Berlioz also revered Gluck and the 18th-century opéra comique, and drew inspiration from Virgil for Les Troyens. For Berlioz, after all, the heat of passion always went hand in hand with the discipline of reason.

L'ÎLE INCONNUE

Texte de Théophile Gautier

Musique de Hector Berlioz

Allegro spiritoso (♩. = 96)

The musical score is arranged in a system with six staves. The top staff is for the Chant, which is currently silent. Below it are the Violon I, Violon II, Alto, and Violoncelle staves, all starting with a forte (*f*) dynamic. The bottom staff is for the Piano (Quintette), also starting with a forte (*f*) dynamic. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score shows the first three measures of the piece.

mf

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

pp

pp

pp

pp

dim.

pp

- ler ? La voile en - fle son ai - le, La bri - se va souf -

12

- fler, La voile en - fle son ai - le, La bri - se va

16

ritenuto

a tempo

souf - fler.

La - vi - ron est d'i - voi - re,

pp

pp

pp

pp timbré

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

cresc.

cresc.

cresc.

cresc.

28

— J'ai pour lest une o - ran - ge, Pour voile

pp

pp

pp

pp

32

une ai - le d'an - ge Pour mous - - se un sé - ra -

pp

dolce

riten.

rallent. poco

a tempo

- phin ; J'ai pour lest une o - ran - ge, Pour voile une ai - le

p *pp*

un poco ritenuto

a tempo

d'an - ge, Pour mous - - - se un sé - ra - phin.

pizz. *pp* *pizz.* *pp* *pizz.* *pp*

pp *mf*

44

Di - tes, la jeu - ne

arco
poco *f*

arco
poco *f*

arco
poco *f*

f *p* *p* *p*

f *mf*

48

belle, Où vou - lez - vous al - ler? La voile en - fle son

p

51

ai - - le, La bri - se va souf - fler, La

This system contains measures 51, 52, and 53. It features a vocal line with lyrics, a piano accompaniment with a rhythmic pattern of eighth notes, and a grand piano section with chords and a bass line.

54

voile en - fle son ai - - le, La bri - se va

cresc.

This system contains measures 54, 55, and 56. It features a vocal line with lyrics and a *cresc.* marking, a piano accompaniment with a rhythmic pattern and *cresc.* markings, and a grand piano section with chords and a bass line.

57

ritenuto

a tempo

souf - fler.

f *pp* *f* *pp* *f* *pp* *f* *pp*

61

mf

Est - ce dans la Bal - ti - que ?

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

64

Dans la mer Pa - ci - fi - que, _____ Dans l'i - -

This block contains the musical score for measures 64 to 66. It features a vocal line at the top with lyrics, and a piano accompaniment below. The piano part consists of four staves: two for the right hand and two for the left hand. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line has a long note in measure 65 that spans into measure 66. The piano accompaniment includes arpeggiated chords and sustained notes.

67

- le de Ja - va ? _____ Où bien est - ce en Nor -

pp

pp

pp

This block contains the musical score for measures 67 to 70. It features a vocal line at the top with lyrics, and a piano accompaniment below. The piano part consists of four staves: two for the right hand and two for the left hand. The music is in the same key and time signature as the previous block. The vocal line has a long note in measure 68 that spans into measure 69. The piano accompaniment includes arpeggiated chords and sustained notes. Dynamic markings of *pp* (pianissimo) are present in measures 68, 69, and 70.

71

- vè - ge, — Cueil - lir la fleur de nei - ge, — Ou la fleur d'Ang - so -

The score for measures 71-74 includes a vocal line in treble clef with lyrics. The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff (treble and bass) which is currently empty. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

75

- ka ? — Di - tes, di - tes

The score for measures 75-78 includes a vocal line in treble clef with lyrics. The piano accompaniment consists of three staves: a right-hand treble staff, a left-hand bass staff, and a grand staff with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano). The grand staff includes markings for *pizz.* (pizzicato) and *arco* (arco).

rallent.

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

a tempo

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

87

sans presser

À la ri - ve fi - dè - le OÙ l'on ai - - - -

91

*un poco ritenuto**a tempo*

- me__ tou - jours. Cet - te ri - ve, ma chè - re,__

pizz.
p
pizz.
p
pizz.
p
pizz.
p

On ne la con - naît guè - re, — Cet - te

(pizz.)

arco

pp

pp

ri - ve, ma chè - re, On ne la con - naît guè - re

101

Au pa - ys des a -

104

- mours ; On ne la con - naît guè - re,

107

un poco ritenuto

on ne la con - naît guè - re Au pa - ys des a -

(pizz.) arco *p*

(pizz.) arco *p*

(pizz.) arco *p*

mp

111

a tempo

un poco ritardando

- mours.

mf

p

pizz.

116

a tempo

Musical score for measures 116-119. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are "Où vou - lez - vous al - ler ?". The piano part features various articulations: pizz. (pizzicato) and arco (arco) in the upper and lower staves, and mf (mezzo-forte) dynamics. The vocal line has a long note in measure 116 that spans across measures 117 and 118.

120

poco ritenuto

Musical score for measures 120-122. The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are "La". The piano part features various articulations: p (piano) in the upper and lower staves, and arco (arco) in the lower staff. The vocal line has a long note in measure 120 that spans across measures 121 and 122. The piano part includes a *dim.* (diminuendo) marking in measure 120.

a tempo

Musical score for measures 123-125. The vocal line features a long note with a slur over it, with lyrics "bri - - - - - se va". The piano accompaniment includes a bass line with a slur and a piano (*p*) dynamic marking, and a grand staff with a piano (*p*) dynamic marking and a fermata over the first measure.

Musical score for measures 126-128. The vocal line features a long note with a slur over it, with lyrics "souf -". The piano accompaniment includes a bass line with a slur and a grand staff with a piano (*p*) dynamic marking and a fermata over the first measure.

129

Musical score for measures 129-131. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a half note A4, and ends with a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking is *fler.* (faster).

132

Musical score for measures 132-134. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of quarter notes G4, A4, and B4. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a double bar line.