

N° 3

Scène d'amour

Nuit sereine — Le Jardin de Capulet silencieux et desert.
Les jeunes Capulets sortant de la fête, passent en chantent
des reminiscences de la musique du bal — Scène d'amour

Hector Berlioz
(1803–1869)

Allegretto ♩ = 92

Flûte I

Flûte II

Hautbois

Cor anglais

Clarinettes I, II
(en La)

Bassons I–IV

Cor I (en Mi)
Cor II (en Fa)
Cor III (en La)
Cor IV (en Ré)

Chœurs les jeunes Capulets

Ténors I

Basses I

Ténors II

Basses II

Violons I

Violons II

Altos

Violoncelles

Contrebasses

pp

pppp

pppp

pppp

pppp
pizz.

p

8 Silence

Fl. I

Fl. II

Cor III (La)

Cor IV (Ré)

Vns I

Vns II

Altos

Vlles

Cb.

ppp

15

Fl. I

Fl. II

Cor III (La)

Cor IV (Ré)

Vns I

Vns II

Altos

Vlles

Cb.

pp

ppp

Detailed description: This page of a musical score, numbered 15, features seven staves. The top two staves are for Flute I and Flute II, both in treble clef with a key signature of three sharps (F#, C#, G#). Flute I has a *pp* dynamic marking starting in the fifth measure. Flute II has a *pp* dynamic marking starting in the fifth measure. The third and fourth staves are for Cor III (La) and Cor IV (Ré), both in treble clef. Cor III has a *ppp* dynamic marking starting in the seventh measure. The fifth and sixth staves are for Violin I and Violin II, both in treble clef with a key signature of three sharps. The seventh staff is for Alto, in alto clef with a key signature of three sharps. The eighth and ninth staves are for Viola and Cello, both in bass clef with a key signature of three sharps. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

Fl. I

Fl. II

Cor III (La)

Cor IV (Ré)

Vns I

Vns II

Altos

Vlles

Cb.

29

Fl. I

Fl. II

Cor III (La)

Cor IV (Ré)

Vns I

Vns II

Altos

Vlles

Cb.

pp

pp

Detailed description: This page of a musical score covers measures 29 through 34. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The instruments are Flute I and II, Cor III (La), Cor IV (Ré), Violins I and II, Alto Saxophone, Violoncello, and Contrabass. Measures 29-31 feature rests for most instruments. In measure 32, Flute I and II play a half note G#4 (marked with an 'x' and 'pp'). Violins I and II play a half note G#4. The Alto Saxophone and Violoncello play a half note G#3. In measure 33, Flute I and II play a half note A4 (marked with an 'x' and 'pp'). Violins I and II play a half note A4. The Alto Saxophone and Violoncello play a half note A3. In measure 34, all instruments have rests.

35

Fl. I

Fl. II

Cor I (Mi)

Cor II (Fa)

Cor III (La)

Cor IV (Ré)

Vns I

Vns II

Altos

Vlles

Cb.

pp

Detailed description: This page of a musical score covers measures 35 to 40. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in systems. The first system contains Flute I and Flute II. The second system contains four Horn parts: Cor I (Mi), Cor II (Fa), Cor III (La), and Cor IV (Ré). The third system contains Violin I, Violin II, Alto, and Viola. The fourth system contains Cello. The Flute parts play a rhythmic pattern of quarter notes with rests. The Horn parts are mostly silent, with Cor I playing a melodic line starting at measure 35. The Violin and Viola parts play sustained notes with some melodic movement. The Cello part plays a rhythmic pattern similar to the flutes. A *pp* dynamic marking is present at the beginning of the Cor I part.

41

Fl. I

Fl. II

Cor I (Mi)

Cor II (Fa)

Cor III (La)

Cor IV (Ré)

Tén. I

Bass. I

Tén. II

Bass. II

Vns I

Vns II

Altos

Vlles

Cb.

mf

pp

O - hé Ca-pu- lets bon

O-hé

Detailed description: This page of a musical score, numbered 41, features a variety of instruments and vocal soloists. The woodwind section includes two flutes (Fl. I and II), four horns (Cor I-Mi, Cor II-Fa, Cor III-La, Cor IV-Ré), and two tenors (Tén. I and II). The string section consists of two violins (Vns I and II), two violas (Altos), two cellos (Vlles), and a double bass (Cb.). The vocal soloists are a Tenor I and a Bass I. The score is in a key with three sharps (F#, C#, G#) and a common time signature. The music is characterized by long, flowing lines with many slurs and ties. The Tenor I part includes the lyrics "O - hé Ca-pu- lets bon" and "O-hé". Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). The page number 41 is written at the top left, and the page number 7 is in the top right corner.

47

Fl. I

Fl. II

Cor I (Mi)

Cor II (Fa)

Cor III (La)

Cor IV (Ré)

Tén. I

Bass. I

Tén. II

Bass. II

Vns I

Vns II

Altos

Vlles

Cb.

soir bon - soir!

ah quel - le nuit quel fes - tin

ah quel - le nuit quel fes - tin

bon - soir ca - va - liers au re - voir!

ca - va - liers au re - voir!

mf

mf

51

Tén. I
8
bal di-vin quel fes -

Bass. I
bal_ di-vin bal_ di-vin, quel-le

Tén. II
8
ah!_quel-lenuit, quel fes-tin, bal di-vin

Bass. II
ah!_quel-lenuit, quel fes-tin, bal_ di-vin

Altos
ppp

Vlles

56

Tén. I
8
tin que de fol-les pa - ro - les bel - les Vé-ron-

Bass. I
nuit, quel fes-tin que de fol - les pa - ro - les bel - les Vé-ron-

Tén. II
8
quel fes-tin que_ de fol-les pa - ro - les

Bass. II
que de fol - les pa - ro - les

Vns I
ppp

Vns II
ppp

Altos

Vlles
pizz.

60

Tén. I
8
nai - ses al-lez rê ver de balet d'a-mour al

Bass. I
nai - ses al-lez rê ver de balet d'a-mour al

Tén. II
8
sous les grands mé - lè - zes

Bass. II
sous les grands mé - lè - zes

Vns I
sous les grands mé - lè - zes

Vns II

Altos

Vlles

65

Tén. I
8
lez rê-ver d'a mour, d'a - mour *f* jus - qu'au

Bass. I
lez rê-ver d'a mour, *f* jus - qu'au

Tén. II
8
al-lez al-lez, al lez rê - ver d'a-mour *f* jus - qu'au

Bass. II
al-lez al - lez, al - lez rê-ver d'a-mour jus-qu'au

Altos
pp

Vlles
p

70

Tén. I
8
jour. Tra la la la la la le ra la *ff*

Bass. I
jour. Tra la la la la la le ra la *ff*

Tén. II
8
jour. Tra *ff*

Bass. II
jour. Tra *ff*

Altos
jour. Tra

Vlles



75

Tén. I
8
Tra la la la la la le ra la

Bass. I
Tra la la la la la le ra la

Tén. II
8
la la la la la la le ra la Tra

Bass. II
la la la la la la le ra la Tra

Altos
la la la la la la le ra la Tra

Vlles
pp

79

Tén. I
8
al - lez_ rê - ver_

Bass. I
al - lez_ rê - ver_

Tén. II
8
la la la la la la le ra la al-lez rê-ver

Bass. II
la la la la la la le ra la al-lez rê-ver

Vns I
pp

Vns II

Altos

84

Tén. I
8
d'a - mour_ ah! *meno f* ah quel-le nuit quel fes-tin

Bass. I
d'a - mour_ ah! *meno f* ah quel-le nuit quel fes-tin

Tén. II
d'a - mour_ ah! ah quel-le nuit quel fes-tin

Bass. II
al-lez rê-ver d'a - mour

Vns I
pp

Vns II
pp

Altos

Vlles
pp

88

Tén. I
Bass. I
Tén. II
Bass. II
Vns I
Vns II
Altos

bal di-vin quel fes -
bal_ di-vin bal_ di-vin, quel-le
ah!_ quel-lenuit, quel fes-tin, bal di-vin
ah!_ quel-lenuit, quel fes-tin, bal_ di-vin

div.

pp

93

Tén. I
Bass. I
Tén. II
Bass. II
Vns I
Vns II
Altos
Vlles

tin que de fol-les pa - ro - les bel - les Vé-ron-
nuit, quel fes-tin que de fol - les pa - ro - les bel - les Vé-ron-
quel fes-tin que_ de fol-les pa - ro - les
que de fol - les pa - ro - les

pp

97

Tén. I
8
nai - ses al-lez rê ver de bal et d'a-mour al

Bass. I
nai - ses al-lez rê ver de bal et d'a-mour al

Tén. II
8
sous les grands mé - lè - zes

Bass. II
sous les grands mé - lè - zes

Vns I

Vns II

Altos

Vlles

102

Tén. I
8
lez rê-ver d'a mour, d'a - mour *p* jus -

Bass. I
lez rê-ver d'a mour, *p* jus -

Tén. II
8
al-lez al-lez, al lez rê - ver d'a - mour *p* jus -

Bass. II
al-lez al - lez, al - lez rê-ver d'a-mour

Vlles

Cb.
arco
ppp *poco*

107

Tén. I *dimin. sempre*
qu'au jour. ah quel-lenuit quel fes tin

Bass. I
qu'au jour. ah quel-lenuit quel fes tin

Tén. II *dimin.*
qu'au jour. au re-voir

Bass. II *dimin.*
jus - qu'au jour. au re-voir au re

Vlles

Cb. *cresc. poco f dim.*

113

Tén. I
la bel-le fê - te

Bass. I
la bel-le fê - te

Tén. II
ah quel-le nuit quel fes tin la bel-le fê -

Bass. II
voir quel-le nuit quel fes tin la bel-le fê -

Vlles

Cb.

Fl. I

Fl. II

Cl. (La)

Tén. I

Bass. I

ppp

da-mes Vé-ron nai - ses al-lez rê-ver de balet d'a mour. _____

ppp

da-mes Vé-ron nai - ses al-lez rê-ver de balet d'a mour. _____

Tén. II

Bass. II

ppp

te da-mes Vé-ron - nai - ses rê-ver de balet d'a mour. _____

ppp

te da-mes Vé-ron - nai - ses rê-ver de balet d'a mour. _____

Vns I

Vns II

Altos

Vlles

Cb.

con sordini

con sordini

con sordini

124 Adagio ♩ = 88

Fl. I

Fl. II

Hb.

C. a.

Cl. (La)

Bns

Tén. I

Bass. I

Tén. II

Bass. II

Adagio ♩ = 88

Vns I

Vns II

Altos

Vlles

Cb.

128

Fl. I

Fl. II

Hb.

C. a.

Cl.
(La)

Bns

Cor I
(Mi)

Cor II
(Fa)

Cor III
(La)

Cor IV
(Ré)

Vns I

Vns II

Altos

Vlles

Cb.