

Elisabeth COLARD

LA HARPE AU SEIN DE L'ORCHESTRE

THE HARP AT THE HEART OF THE ORCHESTRA

VOLUME III

*À la découverte du Répertoire d'Orchestre
Discovering the Orchestral Repertoire*

Les mélodies
The melodies

Vincenzo BELLINI - I Puritani - Atto I
n°1 - Aria Ricardo

Ww.
p < > *f*

31
Riccardo

(rit.) *Cadenza* 32

Hector BERLIOZ - Harold en Italie

III - Sérénade

Allegretto ♩. = 69

Clar. *p* Vla solo

33 Clar. *mf* *p* Engl.Hn

Fl. Engl.Hn *p*

Fag. Ob. Picc. *poco f* *p* *3* *3* *8va.*

Ob. Picc. *poco f* *p* *34* Ob.

Ob. *p*

> > > > > >

Georges BIZET - L'Arlésienne - Suite n°2

II - Intermezzo

D Allegro moderato $\text{♩} = 108$

37 Ob.

sf > p < sf > p < ff

42

p allargando fff

E Tempo I

III - Menuet

Andantino quasi allegretto ($\text{♩} = 72$)

2 Fl.

pp

7

pp p

A

12

17

B

23

pp sf

28

C

33

poco sf p

36

39

D

f

Georges BIZET - Carmen - Suite n°2

II - Intermezzo

Andantino quasi Allegretto (♩ = 88)

2
Fl.
pp

6

11
Clar.
pp

16

21
Eng. Hn
Clar.
p mais bien marqué

26
Fl.
Eng. Hn
f

31
Ob.
Vln
ff *f*

35
Fl.
Vln
Clar.
Eng. Hn
mf *pp* *p marqué*

39
Fl.
pp *ppp*

Georges BIZET - Les Pêcheurs de Perles - Acte I

n°2 - Duo

Andante (♩ = 66)

Fl.

pp

pp

pp

mf *p*

pp

f *ff*

Tbn.

Ww.

Ténor

p

p

pp

Les Pêcheurs de Perles - Acte I
n°3 - Chœur

Largo (♩ = 84)

Sopr.

ff

p

ff

Andante

Aleksandr BORODINE - Prince Igor - Acte II

n°17 - Polovtsian Dances

A Andantino ♩ = 84

Sopr./ Ob.



Alt. / Engl.Hn



B

Sopr./Fl.



Sopr. / Ob.



Alt. / Engl.Hn



Johannes BRAHMS - Ein deutsches Requiem

n°2

Langsam, marschmässig (♩ = 69)

Bass. *pp* legato

Vln *pp* legato, ma un poco marc.

8va

7

Ob. *pp* *pp* dolce

14

21

Choir **A** *pp* *p*

30

Ob. *pp* dolce

37

pp

après **B** Langsam, marschmässig (♩ = 69)

Vln *ff*

p *pp*

Claude DEBUSSY - Petite Suite

I. En Bateau

Andantino (♩. = 66)

8va
Fl. *p* *mf*

11 (8) Vln *mf* *p* *p* *p* *p* *p* 1 8va
Fl. *p*

20 (8) *mf* *p* *pp*

27 Ob. *p* Clar. *p* Fl. *p* Vlc. *p* 2 Risoluto
Vln *f* très rythmé

33 *mf* *più f*

39 Fl. *p* *p* *mf* *p* *p* 3

46 Fl. *p legg.* *mf* *p* Vln *p*

53 *espress.* *mf* *p mf* *f* 4
Clar. *f*

60 Hn Vln
mf en dehors *p dolce espress.* *dolciss.*

67 **Un peu retenu**
 Ob. Fl.
p *pp* *p* *p*

74 **5** Vln **a Tempo**
p *dolciss. espress.*

80 Fl.
p *p*

85 **6** Ob. Fl. Ob. Fl. Ob.
p un peu en dehors *p* *pp* *p* *p legg.*

91 **7** Clar. Vln
p espress. *p*

97 **En retenant peu à peu** Fl. Clar.
più p *p* *pp*

105 **Encore plus retenu** Fl. Ob.
pp *p un peu en dehors* *pp*

Gaetano DONIZETTI - L'Elisir d'Amore - Atto II
n°11 - sc.8 -Romanza : "Una furtiva lacrima"

Larghetto (♩ = 100)

Fag.

Musical staff 1: Fag. part, measures 1-6. Dynamics: *p*.

Musical staff 2: *Calando* (*poco rit.*) *a tempo* Tenor *dolce*, measures 7-11. Dynamics: *dolce*.

Musical staff 3: Measures 12-17.

Musical staff 4: Measures 18-22. Dynamics: *p*, *f*.

Musical staff 5: (*poco rit.*) *a tempo* Fl. Maggiore, measures 23-28. Dynamics: *p*.

Musical staff 6: Measures 29-34. Dynamics: *pp*.

Musical staff 7: Maggiore, measures 35-40. Dynamics: *f*, *p*.

Musical staff 8: Measures 41-46. Dynamics: *cad.*

Edward ELGAR - Pomp and Circumstance

Military March n°1

TRIO

I (Largamente ♩ = 92)
Clar./Vln

Musical staff I: Clarinet/Violin part, starting with a piano (*p*) dynamic and the instruction *legato e cantabile*. The key signature is one sharp (F#) and the time signature is 2/4.

J

Hn/Vln

Musical staff J: Horn/Violin part, starting with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4.

(allargando)

(a tempo)

Musical staff: Continuation of the Trio, featuring a dynamic change to *espress. f* (expressive forte) and tempo markings *(allargando)* and *(a tempo)*. The key signature is one sharp (F#) and the time signature is 2/4.

K

Clar./Vln

Musical staff K: Clarinet/Violin part, starting with a forte (*f*) dynamic. The key signature is one sharp (F#) and the time signature is 2/4.

L

Musical staff L: Continuation of the Trio, featuring a dynamic change to *rf* (ritardando forte). The key signature is one sharp (F#) and the time signature is 2/4.

(allargando)

Musical staff: Continuation of the Trio, featuring a dynamic change to *espress.* (espresso) and the tempo marking *(allargando)*. The key signature is one sharp (F#) and the time signature is 2/4.

(a tempo)

M

Musical staff M: Continuation of the Trio, featuring a dynamic change to *f* and the tempo marking *(a tempo)*. The key signature is one sharp (F#) and the time signature is 2/4.

Gabriel FAURÉ - Pelléas et Mélisande

III - Sicilienne

Allegretto molto moderato (♩. = 50)

The musical score is written for Flute (Fl.), Violin (Vln), and Oboe (Ob.) parts. It consists of seven staves of music, each with a measure number and dynamic markings. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Allegretto molto moderato' with a quarter note equal to 50 beats per minute. The score includes several first and second endings, labeled A, B, C, and D. The dynamics range from pianissimo (pp) to fortissimo (sf).

Staff 1: Fl. *p dolce*

Staff 2: 7 Vln **A 1** *pp*

Staff 3: 13 Fl. *p* Vln *p*

Staff 4: 19 **B 2** Ob. *pp dolce* Vln *pp p*

Staff 5: 25 **C 3** *sf* *sf > p* *p* *sf*

Staff 6: 31 Fl. *pp mf* Vln *p* Fl. **D 4** *mf p*

Staff 7: 36 Vln *pp* *pp*

60 $\text{♩} = 54$ Fl. G 7 Ob. Vln

65 Fl. H 8

71

77 K 9 Clar. Hn

82 Clar. Fl.

Gabriel FAURÉ - Requiem

III - Sanctus

Andante moderato (♩ = 60)

2
Sopr. Ten. Sopr. Ten.
pp *pp*

10
A Sopr. Ten. Sopr. Ten.
p *p* *p* *pp*

18
B Sopr. Ten.
p *pp*

27
C Sopr. Ten. D Sopr.
p sempre dolce *p sempre dolce*

37
E Ten.
f *ff*

45
Sopr.
ff

51
Vln
p *pp* *pp* *p dolce*

57
pp

VII - In Paradisum

Andante moderato (♩ = 58)

24 Sopr. Alt. **C**

f *> ppp* *p dolce*

33 **D**

42 **E**

f *pp*

51 **F**

pp *ppp*

Charles GOUNOD - Sapho - Acte III
n°19 - Stances - "Una furtiva lacrima"

30 **Andante** $\text{♩} = 60$ **5** **A** Ob. *p espress.*

41 Sapho *p dolce espress.*

51 Ob.

61 **B** Sapho

69 (rit.) (a tempo) (rit.)

79 (a tempo) Ob. *p* (rit.)

87 **C** (a tempo) Sapho

97 Vln (rit.) (a tempo)

106 Sapho Vln

115 Sapho **D** (rit.) (a tempo) *mp*

Gustav HOLST - The Planets

IV - Jupiter, the Bringer of Jollity

(♩ = 80) **Andante maestoso** (♩ = 80)

193 Vln

mf *non legato*

199

207

214

f 9

220

8 *ff*

227

8 (rit.) 10

Pietro MASCAGNI - Cavalleria rusticana

n°7 - Intermezzo

Andante sostenuto ♩ = 54

17 *p dolce*

Ob.

50 Vln

25 *p*

33 *espress.*

f *p* *f* *p* *f*

41 *rit.* *a tempo*

p *pp* *ppp*

Jules MASSENET - Thaïs - Acte II
2^{ème} tableau - Méditation

134 Andante religioso (♩ = 60)

Violon solo

p

5

rall. 135 a Tempo

p *f* *pp*

10

più f *f*

14

136

rall. a Tempo

p *f* *espress.* *p*

20

Poco animato poco a poco appassionato (♩ = 76)

mf *più f* *f*

25

rall. 137 meno mosso (♩ = 68)

p

29

poco più appassionato (♩ = 72) Più mosso agitato (♩ = 86)

ff *sf*

33

138

sf *sf* *sf*

36 Cédez un peu rall. a Tempo (♩ = 60)

p *pp* 3

40

5 *p*

45 139 rall. a Tempo

f *p* 3 *più f* *f*

50

ff 3 3 3 3 *p* *f* *espress.*

54 140 rall. a Tempo

pp *f*

59

p 3 *f* 8va

64 Vln tutti

sf *p* *pp* 3 3 *ppp*

Jules MASSENET - Werther - Acte III

1^{er} tableau - "Pourquoi me réveiller"

190 Modéré (♩ = 60)

Vc.

pp < > < >
bien chanté et expressif

Werther

191

dolce

192

rall. *f* *ff* *p* *pp*

(avec désespérance)

très rall.

193 a tempo

Vln Werther

pp < > *p* *mf*

194

> *p* *mf* *f*

195 rall.

(avec désespérance)

< < *f* *sf*

196 a tempo (un peu moins lent)

très rall. *ff* *p* suivez *pp* *p* bien chanté et expressif

Fl. 8^{va.}

bien chanté et expressif

En animant peu à peu

(8)

197

3

f

Jacques OFFENBACH - Les Contes d'Hoffmann - Act II
n°9 - Chanson de l'Automate - (The Doll Song)

I Moderato (♩. = 50)

Fl.

The musical score is written for a Flute (Fl.) in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a *trm* (trill) marking. The second staff is marked 'Olympia' and features a *trm* marking. The third staff has a forte (*f*) dynamic. The fourth staff includes a *rit.* (ritardando) marking. The fifth staff is marked 'J a Tempo' and contains a *trm* marking. The sixth staff is marked 'K' and includes a forte (*f*) dynamic. The seventh staff has dynamics of *p*, *f*, and *p*. The eighth staff includes *rall.* (ritardando) and *rit.* markings. The ninth staff is marked 'a Tempo'. The tenth staff includes a *pp* (pianissimo) dynamic and a *rit.* marking. The score is filled with various musical notations including eighth and sixteenth notes, rests, slurs, and trills.

Act III

n°13 - Barcarolle - "Belle nuit, ô nuit d'amour"

Moderato (♩. = 60)

2 Mezzo

mp

Sopr.

Mezzo Sopr. Mezzo

Sopr. rit. a Tempo Sopr.

Mezzo

Mezzo

sf

Sopr.

f

Mezzo

pp *ppp*

Sopr. Mezzo Sopr. Mezzo Sopr.

Maurice RAVEL - Pavane pour une Infante défunte

F (Lent) ♩ = 54

Fl. *pp* Ob. *pp*

Cédez *p* *pp* *pp* *espress.*

Vln *mf* *perdend.*

En élargissant beaucoup

3

The image shows three staves of musical notation for Maurice Ravel's 'Pavane pour une Infante défunte'. The first staff is for Flute (Fl.) and Oboe (Ob.), both starting with a piano-piano (*pp*) dynamic. The second staff is for Violin (Vln) and Horn (Hn), with dynamics ranging from *p* to *pp* and instructions like 'Cédez' and 'au Mouvt'. The third staff is for Violin (Vln), with dynamics *mf* and 'perdend.', and includes a triplet of eighth notes. The score is in G major and 3/4 time, with a tempo of 54 beats per minute.

Gioacchino ROSSINI - Mosè in Egitto - Atto IV
n°15 - Preghiera - (Prière)

7 28 **Andante** (♩ = 69)
Basse
mp

13 *p dolce* *f* *p*
Sopr.

19 29 30 *p dolce*
Coro Ténor

25 *p dolce* *f*
Sopr.

32 *p* *ff*
Coro 31

52

57 *p* *p* *f* *ff* *ff*
Ténor Sopr. Ténor Sopr. Tutti

Camille SAINT-SAENS - Samson & Dalila - Acte II
Scène 3 - "Mon cœur s'ouvre à ta voix"

N Un poco più lento (♩ = 66)

Dalila

mp dolce

f

Clar.

O Andantino

p molto espress.

Detailed description: This block contains the musical score for Dalila's vocal line and the Clarinet accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It begins with a half note G4, followed by a series of eighth and sixteenth notes, and ends with a half note G4. The Clarinet part is also in a treble clef with the same key signature and time signature. It features a melodic line with various dynamics and articulations, including accents and slurs. The tempo is marked 'Un poco più lento' with a quarter note equal to 66 beats per minute.

(Andante ♩ = 84)

poco animato

string.

Dalila

rit.

P Un poco più lento (♩ = 72)

mf dolce

f

Q Vln

pp molto espress.

Un poco animato

Detailed description: This block contains the musical score for Dalila's vocal line and the Violin accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. It starts with a half note G4, followed by eighth and sixteenth notes, and ends with a half note G4. The Violin part is also in a treble clef with the same key signature and time signature. It features a melodic line with various dynamics and articulations, including accents and slurs. The tempo is marked '(Andante)' with a quarter note equal to 84 beats per minute, and 'Un poco animato'.

Bedřich SMETANA - Vyšehrad - Má Vlast
 n°2 - Vltava (La Moldau)

(Allegro commodo non agitato $\text{♩} = 76$)

Ob. 48

p dolce *sf* *p*

55 Fl.

mf *sf*

62 Fl.

sf *sf* *sf* *sf* *ff*

70 Vln

mf Fl.

74

sf sf sf *p* *f*

B

Clair de lune - Ronde des sirènes.

L'istesso tempo ($\text{♩} = 76$)

187 Vln

pp dolcissimo

194

203 Vln

più pp

F

212 Hn

$\langle \rangle$ $\llangle \rangle$ *pp* *pp* *sempre*

220

$\langle \rangle$

225 G Ob.

pp $\langle \rangle$

230

cresc. $\langle \rangle$

La Moldau dans toute sa largeur.

Più moto (♩. = 92)

Fl. / Ob. 333

ff $\langle \rangle$

340

sf $\langle \rangle$

347

$\langle \rangle$

353 L

sf ff

Richard STRAUSS - Vier Lieder

n°4 - Morgen !

Langsam (♩ = 66)

Vln solo

p espress.

14 [1]

Sopr.

sehr ruhig

31 [2]

Vln solo Sopr.

immer ruhiger

37

Vln solo

p *pp*

Piotr Ilitch TCHAIKOVSKY - Lac des Cygnes (Swan Lake) - Suite Op.20a

n°1 - Scène

Moderato (♩ = 80)

Ob.

p espress.

6

11

16

Ob. 1
Hn

f *f*

21

26

Vln

f

30

34

38

Fl.

Piotr Ilitch TCHAIKOVSKY - La Belle au Bois Dormant (The Sleeping Beauty)
Suite Op.66a - n°2 - Pas d'action

Adagio maestoso (♩. = 50)

19 Vln *f*

22 Fl. *ff*

24 Vln Fl. Vln Fl. Vln *f* *f*

27 *ff*

Piotr Ilitch TCHAIKOVSKY - Romeo & Juliet
Ouverture - Fantaisie

Allegro giusto (♩ = 104)

243 J Vln Fag. Vln

249 Fag. Engl.Hn

254 Fag. Engl.Hn

259

265

Giuseppe VERDI - Aïda - Atto II

Introduzione

Allegro giusto ♩ = 108

2 Tpt. *ppp*

8 3 Ob. *p*

16 3 Fl. 3 Ob. *pp* *p*

20 A Tpt. *pp* Clar. 3 *pp* *dolciss.*

24

28 *pp dolciss.* *p*

Detailed description: This page contains six staves of musical notation for the introduction of Act II of Verdi's Aida. The music is in 2/4 time and B-flat major. The first staff (measures 1-7) is for Trumpets (Tpt.) and features a dynamic of *ppp*. The second staff (measures 8-15) is for Oboes (Ob.) with a dynamic of *p*. The third staff (measures 16-19) includes Flute (Fl.) and Oboe (Ob.) parts, with dynamics of *pp* and *p*. The fourth staff (measures 20-23) features Trumpets (Tpt.), Clarinet (Clar.), and a section marked 'A', with dynamics of *ff*, *p*, *pp*, and *dolciss.*. The fifth staff (measures 24-27) continues the melodic line. The sixth staff (measures 28-31) concludes the section with dynamics of *pp dolciss.* and *p*.

Giuseppe VERDI - Un Ballo in Maschera - Atto III

n°8 - Aria Renato

Andante sostenuto ♩ = 52

12 Fl. *cantabile espress.* *p* (rit.)

(a tempo) Renato *espress.* (rit.)

(a tempo) (rit.)

(a tempo) Fl. Renato (rit.) (a tempo) (rit.) (a tempo) (rit.)

13 Fl. *f* *p*

Renato (rit.) (a tempo) (rit.)

(a tempo) Vln *f* *pp*

Giuseppe VERDI - I Lombardi alla prima crociata - Atto III

n°11 - Duetto

12 Andantino (♩ = 60)
Giselda (Rit.)
a mezzo voce espress. *pp* *f* *p*

(a tempo)

(Rit.) (a tempo) *pp* *p* (Rit.)

(a tempo) **13** Oronte
con forza *dolce*

(Rit.) (a tempo) (Rit.) (a tempo) (Rit.) *p*

(a tempo)

(Rit.) (a tempo) *p dolce*

14 Giselda Oronte
con grazia Oronte

n°13 - Terzetto

39 Andantino (♩ = 60)

The musical score consists of three staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute. The first staff begins with a dynamic marking of *f* and features a double bar line with repeat dots. The first staff is labeled 'Oronte' and the second 'Giselda'. The second staff includes a piano marking *p* and contains triplet markings. The third staff is marked 'allarg.' and also features triplet markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

Giuseppe VERDI - Nabucco - Atto I
Terzettino

Andante (♩ = 60)

Fl. 27 *p*

Ob. Clar.

Aida (rit.) 28 (a tempo)

Clar. Aida *gliss.*

Fl.

Aida *cadence*

Richard WAGNER - Die Meistersinger von Nürnberg - Act I
Vorspiel (Prelude)

Sehr mässig bewegt (♩ = 100)

B

Musical notation for measures 41-44. Instruments: Tpt., Ww., Tpt., Ww., Tpt. Dynamics: *f*.

Musical notation for measures 45-48. Instrument: Fl. Dynamics: *tr*.

Musical notation for measures 49-53. Instruments: Ww., Tpt., Ww., Tpt., Fl. Dynamics: *sempre f*.

Musical notation for measures 54-63. Instrument: *gva* (guitarra).

(♩ = 104)

74

Vln

ff

Musical notation for measures 74-82. Dynamics: (rit.) (a tempo).

Musical notation for measures 83-86.

87

D

Musical notation for measures 87-90. Dynamics: *tr*.