

# BERLIOZ

Nuits d' Été

op.7

柏辽兹：夏夜  
(声乐套曲，袖珍总谱)

Edition Eulenburg

Nuits d'Été  
by  
Hector Berlioz

Op. 7

Edited with a foreword by  
Roger Fiske



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# HECTOR BERLIOZ

## Nuits d'Été, Op. 7

Théophile Gautier (1811-1872) was the arch-Romantic of French poetry. He also wrote novels, and in the preface to the first of these, *Mademoiselle de Maupin* (1835), he expounded his famous theory of Art for Art's Sake. Nothing could be beautiful unless it was useless; everything useful was ugly. In the 1830's both he and Berlioz embarked on their arduous careers in journalism, thus limiting the time they could spend on higher things. But Gautier was well qualified to be a critic. He had a passionate love of all the arts, notably of ballet, and it was he who devised the scenario of *Giselle* for Carlotta Grisi in 1841. He would have been glad to know that, years later, Fokine would make a ballet for Nijinsky and Karsavina from 'Le Spectre de la Rose'. (This is one of the poems that Berlioz set for *Nuits d'Été*.) Gautier adored Grisi, but at a distance. Her sister, Ernesta (a professional soprano), was his mistress for twenty years.

Gautier's father paid for his first volume of poetry to be published (1830). Another followed in 1838, *Poésies diverses*; some of these poems were inspired by an earlier mistress, Eugénie Fort, who bore him a son in 1836. It was from this collection that Berlioz chose the six poems he set for his *Nuits d'Été*. It has been claimed that he wrote some or all of them as early as 1834. If this is true, then he must have got the poems from Gautier in MS. Gautier dated 'Le Spectre de la Rose' 1837, so this at least must have been set later.

In the summer of 1841 the Paris firm of Catelin published *Les Nuits d'Été* for mezzo-soprano or tenor and piano accompaniment. Berlioz dedicated the songs to Mademoiselle Louise Bertin. Her father edited the *Journal des Débats* for which Berlioz wrote, and Louise herself was a composer of mild talent. Her *Faust* had been given in 1831, and five years later she made another opera out of Victor Hugo's *Notre Dame de Paris* (*The Hunchback of Notre Dame*), calling it *La Esmeralda*, but the critics were unimpressed and suspected that the best bits had been written for her by Berlioz.

Early in 1843 Berlioz orchestrated the fourth song in the cycle, 'Absence', for Marie Recio, an indifferent singer who later became his second wife. A full score of this one song was published by Richault as 'chantée aux Concerts du Conservatoire de Paris par M<sup>r</sup> Duprez'. Years later a Swiss publisher suggested that Berlioz should orchestrate the whole song-cycle, and in 1856 a full score appeared in both Leipzig and Paris entitled *Die Sommernächte*. Berlioz had transposed 'Le Spectre de la Rose' from

#### IV

D major down to B major, and added an eight-bar introduction. He also transposed 'Sur les Lagunes' from G minor to F minor. The composer Peter Cornelius made a German translation, and the German voice-and-piano version published that same year gave 'Le Spectre de la Rose' with its new introduction, and both this song and 'Sur les Lagunes' in the lower key.

The six songs are marvellously imaginative, but so varied in style that few singers are equipped to perform them all. Berlioz himself seems to have been aware of this, for he dedicated the orchestrated songs to six different singers he had met in Germany, four female and two male; the transpositions resulted from their capabilities. He wanted a contralto for 'Le Spectre de la Rose' and a tenor for 'Au Cimetière', and he expressed a preference for a baritone in 'Sur les Lagunes'. The other three songs were left for mezzo-soprano or tenor. In spite of this, hardly any male singers have so far attempted this song-cycle; *Nuits d'Été* is normally sung today by a mezzo-soprano or (with some additional transpositions) by a contralto.

There were comparatively few performances before 1960, though Maggie Teyte recorded 'Absence' and 'Le Spectre de la Rose' in 1940, and Suzanne Danco the whole set in 1951. Two or three years later Victoria de los Angeles recorded the cycle in America. Since 1960 performances and recordings have become much more frequent.

This miniature score reproduces the full score published in 1856 with occasional small corrections. A few editorial slurs have been added, and these are shown by a small vertical stroke; other editorial additions are in square brackets. Superfluous accidentals have been eliminated. Berlioz sometimes slurred in the modern way, and sometimes (like Schubert) he linked his slurs end to end as on page 3 at bars 30-34. It seemed better to reproduce what he wrote rather than risk a modernisation that might be contrary to his intentions. The words have been compared with those that Gautier published, and where the two versions differ, Gautier's original has been added in brackets; for instance on pages 25, 31, and 62. It is not always clear whether Berlioz altered the words on purpose or by mistake. The punctuation given here is Gautier's. The German translation is the one by Cornelius published in the original full score. An English translation is printed at the end of this foreword. As these songs are never likely to be sung in English, no attempt has been made to fit the translation to the music; it can therefore give the meaning with a minimum of distortion.

For the sake of comparison the piano part has been added below the orchestral version, and where the keys differ both vocal lines have been provided. Three different piano accompaniments were published in the

composer's lifetime, the first as stated above in 1841.<sup>1</sup> The '2<sup>e</sup> Édition' is identical except that 'Au Cimetière' has a richer accompaniment. This may be the 'nouvelle publication' of *Nuits d'Été* that Richault advertised in 1850, though there seems to be no special reason why Berlioz should have revised just the one song at that time. The additions to the original plates have been clumsily made and can easily be detected. All are reflected in the orchestrated version of 1856. From the latter yet another voice-and-piano version was made, though almost certainly not by Berlioz; it alone contains the new introduction to 'Le Spectre de la Rose' and the altered keys.<sup>2</sup> The second edition has been reproduced in this Eulenburg score. The additions in 'Au Cimetière', are listed below. In the other songs the accompaniments are, of course, the same as those in the first edition.

### Le Spectre de la Rose

56-7: In 1841 Berlioz altered the words, but in 1856 he kept what Gautier had written.

### Sur les Lagunes

- 1-25: Dots in the piano LH are as written and published by Berlioz. Though they do not accord with notation conventions today, they show clearly what the composer wanted, and any 'correction' would result in a clumsy appearance.
- 89: VI.I, note 2 is A flat in the original, but this is almost certainly wrong.

### Absence

In all the other songs Berlioz set the poems complete, but in this one he set only three of the eight verses. The 1856 score calls the first horn '1<sup>er</sup> Cor en la haut'.

- 5-8 } In 1841 the slurs covered four beats; in 1844 Berlioz halved  
31-34 } their length but not consistently. In 1856 he again changed  
57-60 } their length slightly and unsystematically. The inconsistencies seem too meaningless to record. With very slight changes I have brought the phrasing into line with what seemed to be the intention.

12-14: The vocal line dynamics are from the piano version; there was hardly room for them in the full score as engraved.

53: In 1841 *sotto voce ed estinto* came in 57.

55: In 1841 the voice part had a *cresc.*

<sup>1</sup> This is a great rarity. In his *Bibliography of Hector Berlioz* (Edinburgh, 1951) Cecil Hopkinson lists no copies in Britain.

<sup>2</sup> British singers may like to know that the Augener voice-and-piano score of 1886 gives the first version, the Novello of 1881 the third.

## VI

### Au Cimetière

The second edition of the piano accompaniment is here reproduced; the changes made to the first edition were as follows:

- 61-6: LH top notes added: also the middle note (E) in 67
- 81: RH second beat changed from crotchet F sharps
- 83: LH notes at start were originally repeated throughout bar
- 85: RH second beat crotchet C sharps
- 100-114: RH quaver phrase added, with the chords adjusted where necessary
- 75-6: Voice part dynamics are from the piano version; again they were probably omitted from the orchestral score because of lack of space.

Roger Fiske, 1971

## VILLANELLE

*When the new season has come,  
 When the cold is over,  
 We two will go, my sweet,  
 To pick lilies-of-the-valley in the woods.  
 Our feet scattering the pearls  
 Which are seen quivering in the morning,  
 We will listen to the blackbirds  
     Whistling.*

*The spring has come, my sweet!  
 This is the month blest by lovers,  
 And the bird glossing its wing,  
 Perched on the edge of its nest, twitters in verse  
 Oh come, sit on this mossy bank  
 To talk of our beautiful love,  
 And say to me in your gentle voice:  
     'Always!'*

*Far, very far let us wander,  
 Startling the hidden rabbit and the deer  
 Which stoops to admire its great antlers  
 Reflected in the pool.  
 Then let us go home, happy and content;  
 Twining our fingers for baskets,  
 Let us carry back wild strawberries  
     From the woods.*



## THE GHOST OF THE ROSE

*Raise your closed eyelids  
Softly touched by a virginal dream;  
I am the ghost of the rose  
Which you wore last night at the ball.  
You took me still pearled  
With the watering can's silver tears,  
And through the starlit festivities  
You strolled all the evening with me.*

*Oh you, the cause of my death,  
Have no power to drive away  
My rose-red ghost who will dance  
Each night at your bedside.  
Have no fear that I shall claim  
A mass or De Profundis;  
This fragrance is my soul,  
And I come from Paradise.*

*My fate was worthy of envy;  
Many a man would have given his life  
To have such a beautiful death,  
For I have your breast for my tomb,  
And on the alabaster where I rest  
A poet wrote with a kiss:  
'Here lies a rose;  
All kings will envy it.'*

## ON THE LAGOONS

*My lovely one is dead;  
 I will weep for ever.  
 She carries my heart and soul  
 With her into the tomb.  
 Without waiting for me,  
 She has returned to heaven;  
 The angel who led her  
 Would not take me too.  
 How bitter my fate is!  
 Ah! without love to set out on the sea!*

*The white creature  
 Lies in her coffin;  
 To me all nature  
 Seems to be wearing mourning!  
 The forgotten dove  
 Weeps, weeps thinking of the absent one.  
 My soul weeps and feels  
 Deserted too.  
 How bitter my fate is. . .*

*Over me the huge night  
 Spreads itself like a shroud;  
 I sing my sad ballad  
 Which only heaven hears.  
 Ah! how beautiful she was  
 And how I loved her!  
 I will love no other woman  
 As much as I loved her.  
 How bitter my fate is. . .*

## ABSENCE

*Return, return, my well beloved!  
Like a flower far from the sun,  
The flower of my life is closed,  
Far from your rosy smile.*

*Between our hearts such a distance!  
Such a space between our kisses!  
O bitter fate! O hard absence!  
O great and unappeased desires!*

*Return, return, my well beloved . . .*

*Between us now, so many plains,  
So many towns and villages.  
So many little dales and mountains  
To weary any horses' hooves.*

*Return, return, my well beloved . . .*

*Do you know the white tomb  
Where a shadowy yew sways  
With a plaintive sound?  
On the yew, a pale dove,  
Sad and lonely at sunset,  
Sings its song,*

*A tune achingly tender,  
At once enchanting and deathly,  
Which hurts you,  
And which you long to hear for ever;  
A tune like the sigh in heaven  
Of an angel in love.*

*It seems that under the soil  
The soul wakes to join  
The lament, and weeps  
For the sorrow of being forgotten;  
It complains like the dove,  
Very softly.*

*On the wings of music  
One senses a memory  
Slowly returning;  
A shadow with an angel's shape  
Passes in a quivering beam of light,  
White-veiled.*

*The flowers, fragrant at night, half shut,  
Waft perfume faint and sweet  
Around you,  
And the phantom with vague gestures  
Stretches his arms out to you,  
Murmuring: 'You will come back?'*

*Oh! nevermore will I walk  
Near the tomb as evening closes  
Its dark cloak,  
Or listen to the pale dove  
Singing from the top of the yew  
Its plaintive song.*

*THE UNKNOWN ISLE*

*"Tell me, young beauty,  
Where do you wish to go?  
The sail puffs out its wing,  
The breeze is going to blow!*

*The oar's of ivory,  
The flag of watered silk,  
The helm of finest gold;  
I have an orange for ballast,  
For sail an angel's wing,  
My ship's boy is a seraph.*

*Tell me, young beauty . . .*

*Shall it be to the Baltic,  
To the Pacific Ocean,  
To the Isle of Java?  
Or else to Norway,  
To pick the snow flower,  
Or the flower of Angsoka?*

*Tell me, young beauty . . .*

*"Take me," said the beauty,  
"To the faithful shore  
Where love lasts for ever!"  
"That shore, my dear,  
Is hardly known at all  
In the land of love."*

*Where do you wish to go?  
The breeze is going to blow!*

Translated by Elizabeth Fiske

Villanelle (Villanelle rythmique)* . . . . .	1
Le Spectre de la Rose . . . . .	16
Sur les Lagunes: Lamento (Lamento: La Chanson du Pêcheur) . . . . .	35
Absence . . . . .	59
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L'Île inconnue (Barcarolle) . . . . .	100

\* Gautier's titles, if different, are given in brackets.

Gautiers Titeln sind, sofern sie verschieden sind, in Klammern angegeben.

Les titres de Gautier, s'ils sont différents, sont donnés entre crochets.

# ORCHESTRA

2 Flauti

1 Oboe

2 Clarinetti

2 Fagotti

3 Corni

Arpa

Archi

Durata: ca. 31 minuti

# Nuits d'Été

Fräulein Wolf, Grossherzoglich Weimar'scher Kammer Sängerin gewidmet

## VILLANELLE

Hector Berlioz, Op. 7  
1803-1869

Allegretto  $\text{♩} = 96$

2 Flauti

*p* sempre leggiero

[sempre stacc.]

Oboe

*p* [sempre leggiero]

[sempre stacc.]

2 Clarinetti  
(A)

*p* [sempre leggiero]

[sempre stacc.]

Fagotto

Allegretto  $\text{♩} = 96$

Mezzo - Soprano  
o. Tenore

*dolce*

Quand vien - dra la sai - son nou - vel - le,  
Wenn im Lenz mil - de Luf - te we - hen.

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Allegretto  $\text{♩} = 96$

Pianoforte

*p* sempre leggiero

7

2 Fl.

Ob.

2 Cl.  
(A)

Mezzo-  
sop. o.  
Ten.

Quand au - ront dis - pa - ru les froids, Tous les  
Wenn es grün wird im Wald - re vier, Lass, o

Vc.

*p*

Pfte.

14

2 Fl.

Ob.

2 Cl.  
(A)

Mezzo-  
sop. o.  
Ten.

deux nous i - rons, ma bel - le, Pour cueil - lir le mu - guet aux bois;  
Lieb, Arm in Arm uns ge - hen, Duft' - ge Mai - blumen pflü - cken wir;

Vc.

Pfte.



21

2 Fl.

Ob.

2 Cl.  
(A)

Mezzo-  
sop. o.  
Ten.

Sous nos pieds égre- nant les per- les Que l'on  
Wo uns Per- len von Thau um rin- gen. Die der

Vc.

Cb.

pizz.

Pfte.

28

2 Fl.

Ob.

2 Cl.  
(A)

Mezzo-  
sop. o.  
Ten.

voit au ma- tin trem- bler, Nous i- rons  
Tag je- dem Halm be- schied, Soll uns die

Vl. I

Vl. II

Vla.

Vc.

pp

pp

pp

Pfte.

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