

# nous irons écouter...

Hommage à Hector Berlioz

musique: André-Marc Delcourt  
textes: H.Berlioz- T.Gauthier  
(adaptation: AMD)

## guide chant piano

soprano solo: fin du spectre de la rose

ci git u- ne ro - se que tous les rois vont ja- lou - ser

piano

*p*

♩ = 68

choeur d'enfants

u- ne dou - ce

*p*

9

lu - miè - re en - ve - lop - pe la Ter - re

*p* Harold en Italie

8va.

13

Musical score for measures 13-16. The vocal line starts with "Mais" and continues with "il ne voit pas". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p* and *mp*.

17

Musical score for measures 17-20. The vocal line continues with "il n'en tend pas" and "il ré-ve". The piano accompaniment includes a section marked "8va" and "symphonie fantastique". Dynamics include *f* and *mp*.

21

Musical score for measures 21-24. The vocal line continues with "il ré-ve". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *p*.

25

Musical score for measures 25-28. The piano accompaniment features a complex melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, and *ff*. A section is marked "8va".

29 33 u- ne feuil- le

*p* cal - me pro - fond

*Sva*

*f*

mor - te tom - bant len - te - ment d'un ché - ne  
dou - leur i - so - le - ment fa - rou - che

*f*

3

3

37

*p* coups sourds de mon coeur *mf* ne suis je qu'un corps clou

*pp*

*mf*

41

é à ter re re te nu par l'é cho  
cour bé clou é à ter re

*f*

d'un bon- heur per- du

sous le poids de mes dou - tes *ff* que tai re de ma vi

45

*mf* ma vi - e ma vi-

49

ma vi - e

e comme elle semble hors de moi

*p* *pp* *mp* *mp*

53

ma vi-

loin très loin

*mf* *p* *f*

57

Musical score for measures 57-60. The score is written for voice and piano. The voice part has a melodic line with a fermata over the final note. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *8va*, *fff*, and *ff*. There are accents (>) on several notes.

61

Musical score for measures 61-64. The voice part has lyrics: "loin très loin". The piano accompaniment consists of chords and a melodic line. Dynamics include *ff*, *mp*, and *8vb*. There are accents (>) on several notes.

65

Musical score for measures 65-68. The piano accompaniment features a melodic line with a fermata over the final note. Dynamics include *8va*.

69

Musical score for measures 69-72. The voice part has lyrics: "com-me si el-le bril-lait der-rière les". The piano accompaniment features a melodic line with a fermata over the final note. Dynamics include *mp*.

73

glaciers de ces montagnes que je devine à

*p*

77

l'horizon bien chanté

*mp* *mf* *p*

Sub.

*ff* Frappés

*ff* *mf*

81

*ff* par la lumière du soleil

*ff* *mf* *ff*

85

le - vant

89

il fau - drait dé - vo - rer l'es - pa - ce

il fau - drait dé - vo - rer l'es - pa -

*ff*

il fau - drait

ce

il fau -

93

fouil - ler le pas - sé

drait fouil - ler le pas - sé fas sci - ner l'a - ve - nir il fau -

*ff*

*ff*

97

drait de gran - des cho - ses des plai - sirs im -

men - ses des dé sirs in sen - sés il fau - drait voir il fau - drait ad - mi - rer il fau -

101

drait de l'a mour

*fff* *mp* *ff* *mp* *pp*

*fff* *mp* *f* *sff* *f* *p*

*Sra* >

105

coupure

*pp* *mf* *mp*

*p* *mf* *mp*

*mf* 8<sup>b</sup>



127 → [coupure: 18 mesures]

*f* *mp* *f* *ff* >  
*f* *ff* *f* 8<sup>va</sup> ...

*f* Quand vien - dra la sai - son nou - vel - le quand au - ront dis - pa - ru les froids  
*mf*  
 8<sup>va</sup> ... *f* 8<sup>va</sup> ...

Tous les deux nous i - rons ma bel - le pour cueil lir le mu  
 8<sup>va</sup> ...

guet aux bois nous i - rons é - cou ter les mer - les nous i - rons é - cou - ter les mer - les  
*ff*  
 8<sup>va</sup> ...

siffler en imitant des chants d'oiseaux

The first section consists of four measures. The piano accompaniment is in the left hand, starting with a melody in the bass clef and moving to the treble clef in the second measure. The dynamic is marked *mp*. The vocal line is in the right hand, featuring a series of bird-like whistles represented by clusters of dots above the staff. The whistles are concentrated in the first two measures and then become more sparse in the last two measures.

quitter progressivement les chants d'oiseaux,  
pour, individuellement, rejoindre la cellule entre parenthèses

The second section consists of four measures. The piano accompaniment continues with a melody in the bass clef. The vocal line in the right hand starts with a melodic phrase in parentheses, followed by a series of notes that gradually transition from the bird-like whistles to a more structured melodic line. The dynamic is marked *mp*.

la répéter jusqu'à la fin,  
mais de manière de plus en plus espacée et douce ...jusqu'au silence

The third section consists of five measures. The piano accompaniment continues with a melody in the bass clef. The vocal line in the right hand repeats the melodic phrase from the second section, but with increasing spacing and a softer dynamic. The dynamic is marked *pp* in the first measure and *ppp* in the second measure. The final measure is marked "silence profond sans bouger" (deep silence without moving).