

A son Ami BATA

LA

CAPTIVE

POÉSIE DE

VICTOR HUGO

avec accompagnement

DE

Violoncelle et Piano

MUSIQUE

DE

hector BERLIOZ

Pr: 6^f

Paris. S. RICHAULT, éd^r Boulevard des Italiens. 4.

(R. 15725.)

LA CAPTIVE

POÉSIE DE VICTOR HUGO

MÉLODIE

POUR VOIX DE SOPRANO

avec accompagnement de Piano et Violoncelle.

par HECTOR BERLIOZ.

Prix 6^f.

à son Ami Alexandre BATTA.

Andantino legato assai

e senza lasciare sentire le battute.

SOPRANO.

VIOLONCELLE.
ad libitum.

PIANO.

Si je n'é -

- tais cap-ti - - ve J'ai - merais ce pa - ys

Et et - te mer plai - ti - - ve Et ces champs de ma -

- is Et - ces astres sans nom - bre, Si le long du mur

som - bre N'è - tin - ce lait dans l'om - bre Le sa - bre des Spa -

sf *cres:* *sf* *pp* *ppp* *pizz:*

his.

arco.

cres: sf dim:

cres: sf dim:

sf

This system contains the first system of the musical score. It includes a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems of staves. The first system of piano staves has a vocal line above it. The piano part features a series of chords and moving lines. Dynamic markings include 'cres:' (crescendo), 'sf' (sforzando), and 'dim:' (diminuendo). The key signature is two sharps (F# and C#).

Je ne suis

pp

pp

p >

This system contains the second system of the musical score. It includes a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems of staves. The first system of piano staves has a vocal line above it. The piano part features a series of chords and moving lines. Dynamic markings include 'pp' (pianissimo) and 'p >' (piano with an accent). The key signature is two sharps (F# and C#).

point Tar - ta - re Pour qu'un Eu - nu - que

p

This system contains the third system of the musical score. It includes a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems of staves. The first system of piano staves has a vocal line above it. The piano part features a series of chords and moving lines. Dynamic markings include 'p' (piano). The key signature is two sharps (F# and C#).

noir M'accor - de ma gui - ta - re

Me tienne mon mi - roir; Bien loin de ces So - do - mes Au - pa -

- ys où nous som - mes A - vec les jeu - nes hom - mes On

cr28: sf pp

pizz: mf

peut parler le soir

arco.

cres: *sf* *dim:*

cres: *sf* *dim:*

pp *pp*

Pourtant j'aime u - ne ri - - ve OÙ jamais des hi -

p *p*

vers Le souf - fle froid n'arri - ve

Par les vitreaux ou - verts L'é - té la pluie est chau - de L'in -

- sec - te verts qui rô - de luit, vi - vante é - me

cres: sf pp

pizz: mf

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- rau - de Sous les brins d'herbe verts.

arco.

cres:

cres:

sf *dim:* *pp*

dim: *p*

sf

Chanté à demi-voix.

Maissur - tout quand la bri - se

p> *p*

Me touche en vol - ti - geant La nuit j'ai -

- me è - tre assi - se Etre as-sise en son - geant L'œil *retenu.*

cras:

piu lento.
sur la mer pro - fon - de Tan - dis que pâle et blon - de La

f *pp* *f*

lune ou-vre dans l'on - de Son é - ventail d'ar - gent..

pizz:

mf

poco piu lento.

arco.

pp

cres:

sf

pp

p

sf

à son ami Alexandre BATTA.

LA CAPTIVE

MÉLODIE.

par Hector BERLIOZ.

VIOLONCELLE.

Andantino legato assai.

The musical score for the Violoncelle part of 'La Captive' is written in bass clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked 'Andantino legato assai.' The score consists of nine staves of music. The first staff begins with a first ending bracket and a *pp* dynamic. The second staff continues the melodic line. The third staff features a *cresc.* marking, a *sf* dynamic, and a *pp* dynamic, with a series of chords at the end. The fourth staff includes a *pizz.* (pizzicato) marking, followed by an *arco.* (arco) marking and a *cresc.* marking. The fifth staff starts with a *sf* dynamic, a *dim.* (diminuendo) marking, and a *pp* dynamic. The sixth staff continues the melodic line. The seventh staff features a *cresc.* marking, a *sf* dynamic, and a *pp* dynamic. The eighth staff includes a *pizz.* marking and a *mf* (mezzo-forte) dynamic. The ninth staff concludes the piece with a *mf* dynamic.

VIOLONCELLE .

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arco.

cresc. *sf* *dim.* *pp*

pp

cresc. *sf* *pp* *mf* *pizz.*

arco.

cresc. *sf* *dim.*

pp

cresc. *sf* *pp*

pizz. *mf* *arco.* *pp*

cresc. *sf* *pp*