

Béatrice et Bénédict

Opéra-comique en deux actes

Hector Berlioz

Ouverture

The musical score for the Overture of *Béatrice et Bénédict* is written for the double bass. It begins with the tempo marking **Allegro scherzando** (♩ = 66) and a dynamic of *mf*. The score includes several sections marked with letters A through E, each with its own tempo and dynamic instructions. Section A is **Andante un poco sostenuto** (♩ = 52) with a dynamic of *f*. Section B is **Andante un poco sostenuto** (♩ = 52) with a dynamic of *p*. Section C is marked **Vll.** with a dynamic of *poco f*. Section D is **a tempo** with a dynamic of *p*. Section E is **Allegro** (♩ = 104) with a dynamic of *mf*. The score also includes various performance instructions such as *pizz.*, *arco*, *riten.*, and *cresc.*.

Contrebasse

4

195 *ff*

Musical staff for measures 195-200. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various articulations such as accents and slurs. A dynamic marking of *ff* is present at the beginning.

200

Musical staff for measures 200-205. The staff continues the melodic line with eighth and sixteenth notes and various articulations.

206

Musical staff for measures 206-211. The staff continues the melodic line with eighth and sixteenth notes and various articulations.

212 *Q*

Musical staff for measures 212-216. The staff features a triplet of eighth notes and other rhythmic patterns. A dynamic marking of *mf* is present. A circled 'Q' is written above the staff.

217

Musical staff for measures 217-222. The staff continues the melodic line with eighth and sixteenth notes and various articulations.

223 *mf* *cresc.* *ff*

Musical staff for measures 223-229. The staff continues the melodic line with eighth and sixteenth notes. A dynamic marking of *mf* is present, followed by *cresc.* and *ff*. A circled 'R' is written above the staff.

230 *p* *3 pizz.*

Musical staff for measures 230-241. The staff features a triplet of eighth notes marked *3 pizz.* and other rhythmic patterns. A dynamic marking of *p* is present. A circled 'S' is written above the staff.

242 *T*

Musical staff for measures 242-250. The staff continues the melodic line with eighth and sixteenth notes. A circled 'T' is written above the staff.

251

Musical staff for measures 251-259. The staff continues the melodic line with eighth and sixteenth notes.

260 *arco* *p*

Musical staff for measures 260-265. The staff continues the melodic line with eighth and sixteenth notes. A dynamic marking of *p* is present. A circled 'U' is written above the staff.

Contrebasse

265 V

p

270
cresc. poco a poco

275
ff

280 W
dim. - - - p p

286
cresc. poco a poco - - - - ff

294
dim. - -

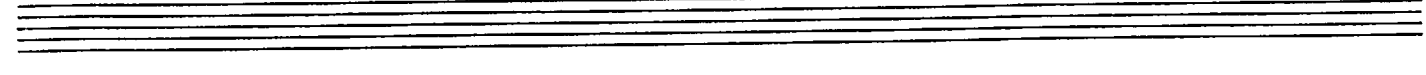
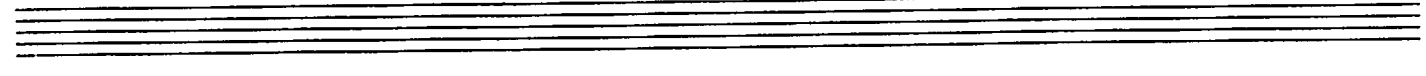
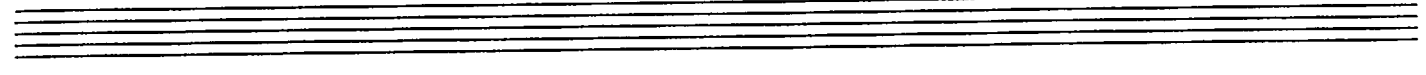
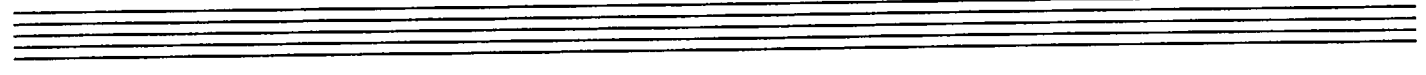
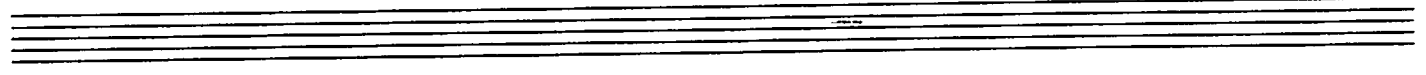
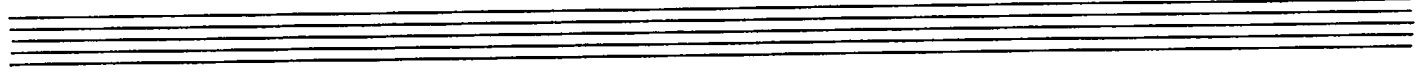
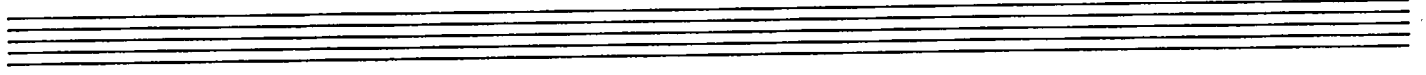
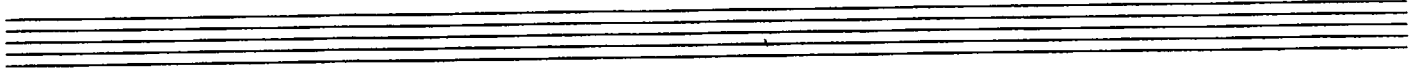
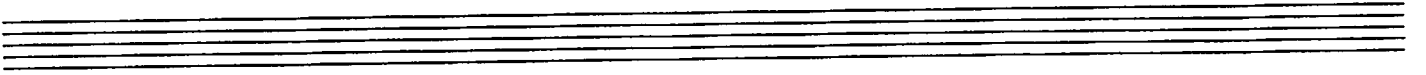
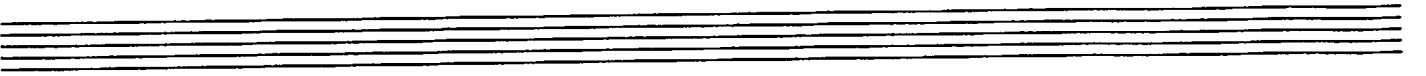
300 X
p ff

307

311

315

Contrebasse



ACTE I

Scène I

N°1 Choeur

Allegro con fuoco (d=126)

1 *f* *sf* *sf*

11 *mf* *ff*

20 *pizz.*

30 *p*

39 *arco* *mf*

47 *f*

56 *mf*

64 *ff*

73 *p*

81 *cresc.* *f*

89 *sf*

101 *sf*

107

Scène II-III (Dialog): *tacet*

N°2 Chœur

Allegro con fuoco

Scène V

Dialog: tacet

Musical score for Contrabass, N°2 Chœur, measures 7-50. The score is in G major (one sharp) and 4/4 time. It features several dynamic markings: *f*, *mf*, *ff*, *p*, and *cresc.*. There are also articulation marks like accents (*>*) and slurs. Rehearsal marks A, B, C, D, and E are placed above the staff. Measure numbers 7, 16, 26, 34, 42, and 50 are indicated at the start of their respective lines. The piece concludes with a double bar line and repeat signs.

N°2 bis Sicilienne

Allegretto (♩ = 104)

arco

Musical score for Contrabass, N°2 bis Sicilienne, measures 58-109. The score is in G major (one sharp) and 6/8 time. It features dynamic markings: *mf*, *p*, *poco cresc.*, *sf*, and *dim.*. There are also articulation marks like accents (*>*) and slurs. Rehearsal marks G, H, and I are placed above the staff. Measure numbers 58, 75, 83, 91, 100, and 109 are indicated at the start of their respective lines. The piece concludes with a double bar line and repeat signs.

118

127

dim. perdendo

136

Enchainez l'Air

Scène VI

N° 3 Air

Larghetto (♩=60)

arco

11 [A]

p

21 [B]

pp

28 [C]

36 [D]

un poco riten. a tempo

46 [E]

pp

64 [F] [G]

riten. Allegro con fuoco

77 [H]

mf cresc...

86 [I]

p

96 [J]

pizz.

111 [K]

arco mf

121 [L]

pp

40 *p* *pizz.* *p* *arco* *f* *f* *p*

50 *arco* *f* *f* *p*

62 *f* *p*

70 *f* *sf* *sf* *pizz.*

79 *sf* *sf* *sf*

88 *arco* *p*

96 *sf*

104 *sf* *sf*

113 *pizz.* *sf* *sf*

122 *un poco riten.* *arco* *p*

132 **I** *Allegro* ($\text{♩} = 112$) *p* *p*

143 *mf* *p* *p*

152 *mf* *p* *p* *pizz.*

161 *arco* *ff* *Andantino* ($\text{♩} = 132$) *f.i.* *pizz.* *p*

167 *Alto*

Contrebasse

12

188 pizz. 5 (pizz.) N Allegro arco p

204 2 p

213 1 mf p 1 mf p

224 pizz. p

232

238 arco Q pizz. sf p

245 arco mf

254 R pizz. f mf cresc. poco a poco - - - - -

263 arco mf - - f cresc. poco a poco - - - - - 1

272 S 2 f

281

Scène VIII - IX (Dialog): tacet

Nº5 Trio

Allegretto (♩.=62)

4 p mf p

14 1 A p

25 1 V mf p

38 B p mf p

47 C

58 1 *p* *f* *p* D

69 *poco cresc.*

80 *poco f* E 8 F 10 G 18 H Bn. I

125 6 I 1 *pizz.* 1 J 6 Bn. arco

149 *p* K 3

161 *mf* *p*

171 L *f* *p* *ff*

182 M Allegretto ($\text{d}=69$) N 12 *tr* *mf* *f* *p* *ff* *pizz.*

212 P Allegro ($\text{d}=80$)
mesure plus courte 7-5 *p* 2 3 4 5

222 Q Presto
mesure plus courte ($\text{d}=88$)

231 arco animez de plus en plus - - - - - R Allegretto
1^o tempo Bn. I *p* *cresc.* - - - - - *f*

241 V.S.

442 *mf* *p* *v* *v* *v*

452 *f* *mf* *f* *mf* *ff* *p* *v* *n* *n*

463 *p* **T** *Recit.* *Allegro non troppo* *p* **U** *Andante con moto* ($\text{♩} = 76$)

474 *riten.* *Bns.* *un peu animé* (*une Cb. seule*) (*cin Cb. solo*) *mf* *poco riten.*

284 **V** *Allegro* ($\text{♩} = 112$) *Tutti* (*toutes les Cb.*) *p* *v* *v*

292 **W** *f* *p* *v*

301 **X** *p* *v*

309 *cresc. f* **Y** *f* *p* *v*

318 *1* *v*

327 **Z** *mf* *cresc.* *f* *v* *n*

336 *v* *n*

Scène X-XI (Dialog): *tacet*

N° 6 Epithalame grotesque, 1^{er} Couplet

Moderato ($\text{♩} = 69$)

21 *f* *v* *n* *v* *v* **B** *f* **C** *3* *5* *p* *f*

48 D *riten. a tempo*

63 D

Scène XII-XIII (Dialog): *tacet*

N° 6 bis Epithalame grotesque, 2. Couplet

Moderato

21 B C *f* *p* *f*

48 D *riten. a tempo*

62 D *f*

Scène XIV-XV (Dialog): *tacet*

N° 7 Rondo

Allegro vivo ($\text{♩} = 80$)

8 A *pizz.* *f* *p* *arco*

21 *animando* *cresc. poco a poco* *f* *riten. a tempo* B

35 C *p* *arco* *ffles.*

65 D *p* *arco*

78 E *colla voce* *a tempo*

V.S.

88 *p* *animando* - -

101 *ten.* *a tempo* *cresc.*

116 *poco a poco* - - - - *f* *pizz.* 2 *arco*

130 *mf* *p* *f* *ff* *ff* *ff*

154 *p* *animando* - -

167 *poco a poco* - - - - *f* *riten.* *a tempo* *cresc.*

Scène XVI (Dialog): *tacet*

N° 8 Duo - Nocturne

Lento ($\text{♩} = 54$) *Con sord.* *Récitatif* 6 *Vlles. p* **A** *Andantino* ($\text{♩} = 126$) *Con sord.* 1 *pizz.* *p*

18 **B**

27 **C** *cresc. poco f*

36 **D** *pp*

44

52 *riten.* *a tempo*

60 **E** *Recit.* *Lento* 6 *Vlles. p* **F** *Andantino un peu animé* 1 5 **G** *pp*

78

86 H 1^o tempo

94 I

103 J

112 K

cresc. poco f pp

120

riten.

128 a tempo

2 1 L 15 *c.i., II*

M pizz.

pp ppp

152

157

Entr'acte

Sizilienne

Allegro (♩ = 104)

vi

8

V.S.

ff

13 pizz. **A** ardo

22 pizz. mf p

37 **B**

39 **C** poco cresc. - - - f dim. mf

47 p

56 **D** cresc. - - - sf p sf p

66

75 **E** dim. perdendo

83 1

ACTE II

Scène I (Dialog) / N°9 Improvisation et Chœur à boire: tacet

Enchaînez l'Air

Scène II

N°10 Air

Allegro un poco agitato (♩ = 104)

mf p cresc. sf p cresc. sf mf p cresc.

10 **A** sf p cresc. sf mf

18

25 **B** Recit. pizz. f mf

34 *Allegro mesuré* *arco* *p* *Recit.* 1 1 2

45 *Andante un poco sostenuto* *sans presser* *poco*
(♩=52) 13 8 *ohne Druck* *riten.* *Fl. I*

74 *pizz.* *arco* *p* *sf*

84 *animez un peu* *animez peu à peu*

91 *mf* *sf* *sf* *sf* *p* *sf* *animez*

98 *ff* *p* *ff* *animez* *p*

102 *Le mouvement doit être devenu ici plus animé du double*

106

112 *un poco ritenuto* *pp*

117 *un poco riten.* *riten.* *Andante un poco sostenuto*
5 16 *1^o tempo*

142 *sans presser* *riten.* *riten.* *Allegro agitato* (♩=104)
2 1 2 3 *Vn. I* *Vn. II* *p*

156 (Vn. II) *Alto* *p*

↳ Doppeltes Tempo

Empty musical staves for the bottom section of the page.

Contrebasse

158 **L** *f* *p* *poco cresc.* *mf* *p*

168 *p* *mf* *p*

178 *p*

185 *f* *p* *pp*

196 *f* *p* *pp*

206 *mf* *p* *mf* *p*

214 *mf* *p*

223 **P** 8 **Q** 5 **R** 3 *pp* *sf* *p* *molto riten.*

246 *pp* *sf* *p* *sf* *p* *molto riten.*

255 *sf* *pp* *sf* *p* *sf* *pp* *sf* *p* *molto riten.*

265 **S** *atempo* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

273 *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

Scene III (Dialog): *tacet*

Nº 11 Trio

Larghetto (♩=88)

pizz.

ppp

10 **A** 8 *vles. pizz.*

27 **B** *animez arco* *mf* *p*

35 1-5 2 3 4 5

42 **C** animez

48 **D** *f* *p* *cresc.*

53 **E** Allegretto (♩.=72) *Le mouvement doit être devenu ici pizz.* *p*

59

68 **F**

77 **G** *arco* *mf*

86 *nv* **H** 3 10 *Viles.*

105 **I** Animez un peu *pizz.* *pp*

112 **J** *arco* *un poco agitato* *p*

120

128 **K** animez encore *ff* *Le mouvement doit être devenu ici*

136 **L** Allegro agitato *p* *retenu c. voce rallent. poco a poco* *ff* *p* *ff* *p* *ff* *p* *ff* *rallent.*

144 **M** 1 *Viles.* *pp*

155 *poco a poco* *Tempo! Larghetto* **N** 3 3 *pp* *V.S.*

167

181

193

Dialog: tacet

Nº 12 Choeur lointain / Scène IV-V (Dialog): tacet

Nº 13 Marche nuptiale

Moderato religioso (♩=84)

pizz.
p

10

18

25

31

40

47

54

62

71

