

La mort d'Ophélie

Ballade d'après Shakespeare

Poésie d'Ernest Legouvé

Hector Berlioz

(1803—1869)

Œuvre 18 »Tristia«, N° 2

Composed 1842, orchestrated 4 July 1848 in London

Instrumentation: Flutes (2), Cor anglais, Clarinets (2 in B^b), French Horns (1 in high A^b, 2 in E^b), Female chorus, Strings (2,1,1,1)

Duration: 6'

Source: *Hector Berlioz Werke*, edited by Charles Malherbe and Felix Weingartner, published by Breitkopf & Härtel, c. 1900–07; now generally referred to as the *Old Berlioz Edition* (OBE).

Editor's notes: The composer's metronome marking results in a very languid tempo which seems to be neither *Andante con moto* nor *quasi Allegretto*; and which may be difficult to make convincing. With a competent string section the river will be able to flow somewhat faster, and probably more successfully.¹

The rehearsal marks do not derive from Berlioz, but from the editors of the *Old Berlioz Edition*; for convenience, these have been retained whereas the extraneous German and English translations also provided by the OBE have been dispensed with. To assist horn players the French horn parts are provided in F as well as the original transpositions used by Berlioz.

Please send comments, suggestions, or emendations by electronic mail to pml@carringbush.net

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¹ Roger Norrington (famous for his slow tempi in the *Symphonie fantastique*) has found this slow tempo marking unworkable: "She was floating down the river. Very nice; and then she sank."

12

Fl.

C. a.

Cl. (Sib)

Cor (Lab)

Cor (Mib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

p

a 2^p

ten - dre fo - li - - e, Des per - ven - ches, des bou - tons d'or, Des i -

ten - dre fo - li - - e, Des per - ven - ches, des bou - tons d'or, Des i -

18

I

pp

pp

pp

pp

pp

ppp

ppp

ris aux cou - leurs d'o - pa - le, Et de ces fleurs d'un ro - se pâ - le Qu'on ap -

ris aux cou - leurs d'o - pa - le, Et de ces fleurs d'un ro - se pâ - le Qu'on ap -

2

-pel - le des doigts de mort. Ah! ah! ah! ah! ah!

-pel - le des doigts de mort. Ah!

p *poco f*

2

3

Ah! ah! ah! ah!

Ah! Ah! ah!

pp *ppp*

3

51

ses mains blan - ches Les ri - ants tré - sors du ma - tin,
 ses mains blan - ches Les ri - ants tré - sors du ma - tin,



57

poco cresc. El - le les sus - pen - dait aux bran - ches, *p* Aux bran - ches d'un - sau - le voi -
poco cresc. El - le les sus - pen - dait aux bran - ches, *p* Aux bran - ches d'un - sau - le voi -

63

Fl. *p* *cresc. poco a poco*

C. a. *p*

Cl. (Sib) *p* *cresc. poco a poco*

Cor (Lab) *p* *cresc.*

Cor (Mib) *p*

Sopr. *cresc.*
sin; Mais trop fai - ble

Altos *cresc.*
sin; Mais trop

Vns I

Vns II

Altos *p*

Vlles *p*

C-b. *p*

69

G. P. **5** Un poco rit.

Silence

mf cresc. *sf p*

poco a poco *a 2* *cresc. sf p*

p cresc. *sf p*

f p *pp*

le ra - meau pli - e, Se bri - se, et lapauvre O-phé - li - e Tom - be, sa guir - lande à lamain.

fai - ble le ra-meau pli - e, Se bri - se, et lapauvre O-phé - li - e Tom - be, sa guir - lande à lamain.

pp

G. P. Un poco rit.

Silence *pp*

cresc. molto *sf p*

sf p *pp*

cresc. *sf p* *pp*

cresc. *sf arco p* *pp*

sf **5** *pp*

78 **Tempo I**

Fl. *p*

C. a. *p*

Cl. (Sib) *p*

Sopr.

Altos

Vns I *pp* *cresc.* *poco f* *p*

Vns II *pp cresc.* *poco f* *p*

Altos *p*

Vlles

C-b.

a 2

84 **I**

Quel - ques ins - tants sa robe en - flé - - e

Quel - ques ins - tants sa robe en - flé - - e

a 2 *p*

90

Fl.

C. a.

Cl. (Sib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

La tint en - cor sur le cou - rant. Et, com -

La tint en - cor sur le cou - rant. Et,



95

p

p

p

p

p

me u - ne voi - le gon - flé - e, El - le flot - tait tou - jours chan - tant, Chan - tant

com - me u - ne voi - le gon - flé - e, El - le flot - tait tou - jours chan - tant, Chan - tant

pp

101

II

quel - que vieil - le bal - la - de, Chan - tant ain - si qu' u - ne na - ïa - - de,
 quel - que vieil - le bal - la - de, Chan - tant ain - si qu' u - ne na - ïa - - de,

pp
pp
pp
pp
pp
pp

107 **6**₁

Née au mi - lieu de ce tor - rent.
 Née au mi - lieu de ce tor - rent.

trem.

113 I

Fl.

C. a.

Cl. (Sib)

Cor (Lab)

Cor (Mib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

Mais cette é - tran - ge mé - lo - di - e Pas - sa, ra -

Mais cette é - tran - ge mé - lo - di - e Pas - sa, ra -

119

pp

pp

-pi - de comme un son. Par les flots la ro - be a - lour-

-pi - de comme un son. Par les flots la ro - be a - lour-

trem.

trem.

p

La mort d'Ophélie

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Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

11 1

p *p*

17 *pp* 3

26 *p* *pp* 2

31 3 12 4 *p*

49

54

58

63 *p*

67 *cresc. poco a poco*

71 *sf* *p* **G. P.**
Silence

Flûte I
Tempo I

5

Un poco rit.

76

85

90

95

102

114

121

130

138

145

151

Un poco ritenuto

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

13 1

19 2 Fl. I

31 3 12 4 16

64

69

74 5 G. P. Un poco rit. Tempo I 2

83 13

102 4 6 17 2

129 7 7 2

143

146 8 6 Un poco ritenuto

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

11 1

p *p*

18

1 3 2 2

pp

28

2 3 12

p *poco f* *pp*

47

4

p

53

59

1

p

65

2

mf *cresc.*

71

G. P. 1

sf *p*

Silence

Cor anglais

76 **5** **Un poco rit.** **Tempo I**

87

92

97

103 **4** **6** **3**

115 **1** **pp**

121 **4** **cresc.** **ff** **pp**

131 **7** **2**

140 **p cresc.** **2**

147 **4** **Un poco ritenuto** **6** **pp** **ppp**

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

11 1

p

18 3 2

pp *p*

27 2

pp

34 3 12 4

p

51

56

61 *p*

67 *cresc. poco a poco*

71 *sf* *p* **G. P.**
Silence

Clarinete I (en Sib)

Tempo I

76 **5** *Un poco rit.* **8**

89

94

100 **4** **6**

109 **3**

118

124 **2** **7**
ff

138 **7**
p *p* *cresc.*

143 *p* *pp*

148

154 *Un poco ritenuto* *ppp*

157

Andante con molto quasi Allegretto (♩ = 63)

11 1

18 3 2I

27 2

35 3 4 **12**

52

58 I

64

69

72 **G. P.**
Silence

p *pp* *p* *poco f* *pp* *p* *cresc. poco a poco* *sf* *p*

Clarinete II (en Sib)

76 **5** *Un poco rit.* **Tempo I** **2** **3**

87

92

98 **4** **6** **7**

114 **I**

120

127 **7** **7** **I**

139 **p cresc.** **p**

145 **4** **1** **pp** **ppp**

154 *Un poco ritenuto* **ppp**

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl.

p

19 1 3 2 Fl, Cl. 3

pp

30 3 3 12 4 Fl, Cl. 14

pp *pp*

63 1

p *p cresc.*

69 1

poco a poco *cresc. sf* *p*

75 G. P. 5 Un poco rit. 18 Tempo I Fl.

Silence

98

p

103 4 6 11 Fl, Cl. 6

pp

128 7 7 2 Fl. 8va

ff

142 1 8 6 Un poco ritenuto

poco f *p*

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl.

p

19 1 3 2 Fl., Cl. 3

pp

30 3 3 12 4 Fl., Cl. 14

pp *pp*

63 1

p *p cresc.*

69 1

poco a poco *cresc. sf* *p*

75 G. P. 5 Un poco rit. 18 Tempo I Fl.

Silence

98 *p*

103 4 6 11 Fl., Cl. 6

pp

128 7 7 2 Fl. 8va

ff

142 1 8 6 Un poco ritenuto

poco f *p*

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

13 1 Fl. *p*

19 *pp* *p* *poco f*

30 *pp* 3 12 4 16

63 *p* *p*

69 *p cresc.* *sf* *p* G. P. 1 Silence

76 5 Un poco rit. Tempo I 15 Cor ang. *p*

97 *p*

103 *pp* 6

111 *ff* 17 7 7 17 6 Un poco ritenut

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl.

19

30

63

69

76 5 Un poco rit. Tempo I

97

103

111

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

13 1 Fl.

p

19

pp *poco f* *pp*

31

Cor II

68

p cresc. *sf* *p*

75

G. P. *Silence* *Un poco rit.* *Tempo I* *Cor II*

97

p

103

ff

130

Un poco ritenuto

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl.

p

19

pp *poco f* *pp*

31

p 3 12 4 20 Cor II

68

p cresc. *sf* *p*

75 G. P. 5 Un poco rit. Tempo I 17 Cor II

Silence

97

p

103

ff

130 7 7 17 Un poco ritenuto 6

Un poco ritenuto

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.

p

4

7

10

13

1

16

19

22

25

Turn the page slowly

Violons I

26 **2** **5**

35 **3** *ppp*

40 *poco sf*

45 **4** *p*

51

57

63 **5** *cresc. molto* *sf* *p*

75 **G. P.** **5** *Un poco rit.* **Tempo I** *pp* *pp*

80 *cresc.* *poco f* *p*

86 *p*

91

96

Violons I

100

103

106

6

109

pp

114

120

trem.

126

cresc. *ff* *p*

132

p

138

7

p *cresc.* *p*

145

pp

150

perdendo

155

Un poco ritenuto

ppp

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.

The musical score for Violins II consists of ten staves of music, numbered 1 through 30. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Andante con molto quasi Allegretto' with a quarter note equal to 63 beats per minute. The performance instruction 'con sord.' (with mutes) is present. The music features a consistent eighth-note rhythmic pattern, often grouped in pairs. A dynamic marking of *p* (piano) is indicated at the beginning. There are two first endings: one starting at measure 13 and another starting at measure 24. The score concludes with a fermata and a final measure containing a 7-measure rest.

Violons II

35 **3**

ppp

40

poco sf

46 **4**

p

51

55

59

65 **6** **G. P. 5 Un poco rit.**

Silence *pp*

sf — *p*

77 **Tempo I**

pp cresc.

81

poco f — *p*

84

87

90

Violons II

93

Musical staff 93-95: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains three measures of music, each consisting of a continuous eighth-note pattern. The notes are grouped by a slur underneath.

96

Musical staff 96-98: Treble clef, key signature of three flats. The staff contains three measures of music, each consisting of a continuous eighth-note pattern. The notes are grouped by a slur underneath.

99

Musical staff 99-101: Treble clef, key signature of three flats. The staff contains three measures of music, each consisting of a continuous eighth-note pattern. The notes are grouped by a slur underneath.

102

Musical staff 102-104: Treble clef, key signature of three flats. The staff contains three measures of music, each consisting of a continuous eighth-note pattern. The notes are grouped by a slur underneath. There are some markings below the staff, possibly indicating bowing or breath marks.

105

Musical staff 105-107: Treble clef, key signature of three flats. The staff contains three measures of music, each consisting of a continuous eighth-note pattern. The notes are grouped by a slur underneath. A box containing the number '6' is positioned above the second measure. The dynamic marking *pp* is written below the staff.

108

Musical staff 108-113: Treble clef, key signature of three flats. The staff contains six measures of music. The first two measures are eighth-note patterns. The next three measures contain quarter notes with accents. The final measure contains a whole note with a tremolo marking (*trem.*) above it.

114

Musical staff 114-121: Treble clef, key signature of three flats. The staff contains eight measures of music, each consisting of a dotted quarter note followed by an eighth note. The notes are grouped by a slur underneath.

122

Musical staff 122-125: Treble clef, key signature of three flats. The staff contains four measures of music, each consisting of a dotted quarter note followed by an eighth note. The notes are grouped by a slur underneath.

126

Musical staff 126-131: Treble clef, key signature of three flats. The staff contains six measures of music. The first two measures are dotted quarter notes followed by eighth notes. The next two measures are dotted quarter notes followed by eighth notes. The final two measures contain quarter notes with accents. The dynamic marking *cresc.* is written below the first measure, and *ff* is written below the fourth measure.

Violons II

130 **6** **7**
p *pp*

140 *p cresc.* *p*

144 *pp*

149 *perdendo*

153 **Un poco ritenuto**

157 *ppp*

Detailed description: This page of a musical score for Violons II contains six staves of music. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first staff (measures 130-133) begins with a dynamic of *p* and includes a first ending bracket labeled '6' and a second ending bracket labeled '7'. The second staff (measures 134-137) features a *pp* dynamic and a crescendo leading to a *p* dynamic. The third staff (measures 138-143) continues with a *pp* dynamic. The fourth staff (measures 144-148) is marked *perdendo*. The fifth staff (measures 149-152) is marked **Un poco ritenuto** and ends with a *ppp* dynamic. The sixth staff (measures 153-157) concludes the section with a *ppp* dynamic.

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.

p

4

7

10

13

16

19

22

25

28

31

Altos

34

37

40

47

51

55

59

62

65

69

73

Silence

Altos

78

Tempo I

4

Musical staff 78: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 3/8 time signature. The staff begins with a whole rest, followed by a quarter rest, and then a half note with a fermata. The music then continues with a series of eighth notes, starting with a piano (*p*) dynamic marking. The notes are grouped in pairs by slurs.

85

Musical staff 85: Continuation of the eighth-note pattern from staff 78, with slurs under each pair of notes.

88

Musical staff 88: Continuation of the eighth-note pattern, with a key signature change to two flats (B-flat, E-flat) at the beginning of the staff.

91

Musical staff 91: Continuation of the eighth-note pattern, with a key signature change to one flat (B-flat) at the beginning of the staff.

94

Musical staff 94: Continuation of the eighth-note pattern, with a key signature change to natural (C major) at the beginning of the staff.

97

Musical staff 97: Continuation of the eighth-note pattern, with a key signature change to one flat (B-flat) at the beginning of the staff.

100

Musical staff 100: Continuation of the eighth-note pattern, with a key signature change to two flats (B-flat, E-flat) at the beginning of the staff.

103

Musical staff 103: Continuation of the eighth-note pattern, with a key signature change to three flats (B-flat, E-flat, A-flat) at the beginning of the staff.

106

6

Musical staff 106: Continuation of the eighth-note pattern, with a key signature change to two flats (B-flat, E-flat) at the beginning of the staff. A box containing the number '6' is placed above the staff.

109

pp

Musical staff 109: Continuation of the eighth-note pattern, with a piano-piano (*pp*) dynamic marking. The notes are grouped in pairs by slurs.

112

Musical staff 112: Continuation of the eighth-note pattern, with slurs under each pair of notes.

115

Musical staff 115: Continuation of the eighth-note pattern, with slurs under each pair of notes.

118

trem.

Musical staff 118: Continuation of the eighth-note pattern, with a tremolo (*trem.*) marking. The notes are grouped in pairs by slurs.

Altos

124

Musical staff 124-131. The staff begins with a 2/3 time signature and a key signature of three flats. It contains several chords and a melodic line. Dynamics include *cresc.* and *ff*. A fermata is placed over a note in measure 131.

132

Musical staff 132-139. The staff continues the melodic line with various rhythmic values. Dynamics include *ff* and *p*. A fermata is placed over a note in measure 139. A box containing the number 7 is located above the staff in measure 139.

140

Musical staff 140-143. The staff features a melodic line with a *p cresc.* dynamic marking in measure 140. A *p* dynamic marking appears in measure 143.

144

Musical staff 144-146. The staff contains a series of eighth-note patterns. A *p* dynamic marking is present in measure 146.

147

Musical staff 147-149. The staff continues with eighth-note patterns. A *p* dynamic marking is present in measure 149.

150

Musical staff 150-156. The staff features eighth-note patterns. A *4* dynamic marking is present in measure 156. The instruction *Un poco ritenuto* is written above the staff in measure 156.

157

Musical staff 157-164. The staff begins with a *ppp* dynamic marking. It contains a melodic line with various rhythmic values.

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.

p *pp*

8 1

15

23 2

27

30

33 3 *ppp*

36

39

Detailed description: This is a page of a musical score for Cello. It features a single staff in G major (one sharp) and 6/8 time. The tempo is 'Andante con molto quasi Allegretto' with a quarter note equal to 63 beats per minute. The score begins with the instruction 'con sord.' (con sordina). The first two measures are marked with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The piece is divided into measures, with measure numbers 8, 15, 23, 27, 30, 33, 36, and 39 indicated. There are three first endings marked with boxed numbers 1, 2, and 3. The score includes various musical notations such as slurs, ties, and dynamic markings like *ppp* at measure 33.

Violoncelles

43

2

4

p

50

54

58

62

65

69

cresc.

sf *p*

75

G. P. 5 Un poco rit.

Tempo I

Silence *pp*

6

p

86

89

92

95

100

pp

Violoncelles

107 **6**

110

113

116

119

122

125

130 *cresc.* *ff* *p*

138 **7** **3** *p cresc.* *p*

144

147

150

154 *div.* **2 Un poco ritenuto** *ppp*

La mort d'Ophélie

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Andante con molto quasi Allegretto (♩. = 63)

con sord.

pizz.

2 arco

9 *p* *pp*

16 **1**

24

50 **2** 8 **3** 12 **4** pizz. *p*

57

64

9 arco G. P. **5** Un poco rit. **18** Tempo I *sf* Silence *pp*

104 *pp*

125 **6** **14** *pp* *p*

137 *cresc.* *ff* Un poco ritenuto **7**

7 **4** **3** **8** **4** pizz. *p* *ppp*

... qui viderit illas
De lacrymis factas sentiet esse meas.
(Ovid)

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz
(1803-1869)
Œuvre 18, N° 2

Poésie d'Ernest Legouvé

Orchestral reduction
by Philip Legge

Andante con molto quasi Allegretto (♩ = 63) *Sempre a mezza voce.*
p

Sopranos
Altos
Piano

Au-près d'un tor-rent O-phé-li -
Au-près d'un tor-rent O-phé-li -

6

-e Cueil-lait, tout en sui-vant le bord, Dans sa douce et
-e Cueil-lait, tout en sui-vant le bord, Dans sa douce et

12

1

ten-dre fo-li-e, Des per-
ten-dre fo-li-e, Des per-

16

ven - ches, des bou-tons d'or, Des i - ris aux cou-leurs d'o - pa - le,

ven - ches, des bou-tons d'or, Des i - ris aux cou-leurs d'o - pa - le,

20

ppp
Et de ces fleurs d'un ro - se pâ - le Qu'on ap - pel-le des doigts de mort. —

ppp
Et de ces fleurs d'un ro - se pâ - le Qu'on ap - pel-le des doigts de mort. —

26

2

Ah!_ ah!_ ah!_ ah!_ ah!

Ah!

poco f *pp*

3

32

Musical score for measures 32-36. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a vocal line and a piano accompaniment. The vocal line consists of a series of notes with lyrics "Ah! ah! ah! ah!". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A dynamic marking of *ppp* is present in measure 35. A box containing the number "3" is located above the vocal line in measure 35.

37

Musical score for measures 37-41. The score continues in the same key signature and time signature. The vocal line has lyrics "Ah! ah! ah!". The piano accompaniment features a more active right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment.

4

42

Musical score for measures 42-46. The score continues in the same key signature and time signature. The vocal line is mostly silent. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamic markings include *poco sf* in measure 43 and *p* in measure 45.

48

p

Puis, é - le - vant sur ses mains blan -

p

Puis, é - le - vant sur ses mains blan -

52

ches Les ri - ants tré - sors du ma - tin,

ches Les ri - ants tré - sors du ma - tin,

56

poco cresc.

El - le les sus - pen - dait aux bran - ches,

poco cresc.

El - le les sus - pen - dait aux bran - ches,

60 *p*

Aux bran - ches d'un - sau - le voi - sin;

p

Aux bran - ches d'un - sau - le voi - sin;

Ped. Ped. Ped. Ped. Ped.

64 *cresc.*

Mais trop fai - ble le ra - meau

cresc.

Mais trop fai - ble le ra - meau

cresc. poco a poco

70 *f* *p* G. P.

pli - e, Se bri - se, et la pauvre O-phé - li - e Tom - be, Silence

f *p*

pli - e, Se bri - se, et la pauvre O-phé - li - e Tom - be,

cresc. molto *sf* *p* G. P.

Silence

6

5 Un poco rit.

Tempo I

76 *pp*

sa guir - lande à la main.

pp

sa guir - lande à la main.

Un poco rit. *pp* *sf* *pp* *cresc.*

Tempo I

81

p *poco f* *p*

86

Quel-quesins-tants sa robe en - flé - e La tint en - cor sur le cou

Quel-quesins-tants sa robe en - flé - e La tint en - cor sur le cou

92

rant Et, com - me u - ne voi - le gon -

rant Et, com - me u - ne voi - le gon -

97

flé - e, El - le flot - tait tou - jours chan - tant, Chan - tant

flé - e, El - le flot - tait tou - jours chan - tant, Chan - tant

pp

101

quel - que vieil - le bal - la - de, Chan - tant ain - si qu' u - ne na - ïa -

quel - que vieil - le bal - la - de, Chan - tant ain - si qu' u - ne na - ïa -

106 *pp*

de, Née au mi-lieu de ce tor - rent.

de, Née au mi-lieu de ce tor - rent.

pp

111

Mais cette é - tran - ge mé - lo - di -

Mais cette é - tran - ge mé - lo - di -

117

-e Pas - sa, ra - pi - de comme un son.

-e Pas - sa, ra - pi - de comme un son.

122

Par les flots la robe a-lour-di-e Bien-tôt dans l'a

Par les flots la robe a-lour-di-e Bien-tôt dans l'a

cresc.

cresc.

p

cresc.

mf

128

-bî - me pro-fond En-traî - na la pauvre in-sen - sé - e, Laiss-ant à pei-ne, com - men-

-bî - me pro-fond En-traî - na la pauvre in-sen - sé - e, Laiss-ant à pei-ne, com - men-

ff

p

ff

p

ff

pp

7

133

-cé - e Sa mé-lo-di-en-sechan - son.

-cé - e Sa mé-lo-di-en-sechan - son.

p

p

p

pp

139

p cresc. *p*

Ah! Ah! ah! ah! ah!

p cresc. *p*

Ah! Ah! ah! ah! ah!

p cresc. *p*

145

pp dolcissimo

ah! ah! ah! ah! Ah!

pp dolcissimo

ah! ah! ah! ah! Ah! ah! ah! ah!

pp

150

ppp

Ah!

ppp

ah! ah! ah! ah! ah! ah!

perdendo pp *ppp*

Un poco ritenuto

155

ppp

Musical staff 1: Treble clef, vocal line. It begins with a whole rest followed by a quarter rest. The melody consists of a series of eighth and sixteenth notes, mostly beamed together, with a few dotted notes. A slur covers the entire melodic line. The lyrics "Ah!" are written below the first few notes. The dynamic marking *ppp* is placed above the staff.

ppp

Musical staff 2: Treble clef, vocal line. It begins with a whole rest followed by a quarter rest. The melody consists of a series of eighth and sixteenth notes, mostly beamed together, with a few dotted notes. A slur covers the entire melodic line. The lyrics "Ah!" are written below the first few notes. The dynamic marking *ppp* is placed above the staff.

Un poco ritenuto

Musical staff 3: Grand staff (treble and bass clefs) with piano accompaniment. The treble clef part features a complex rhythmic pattern with many sixteenth and thirty-second notes, some beamed together. The bass clef part has a simpler accompaniment with dotted rhythms and rests. A slur covers the treble clef part. The dynamic marking *ppp* is placed above the treble clef part.