

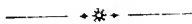
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A MADAME MARTHE CHASSANG

en respectueux et chaleureux Hommage

LA LÉGENDE DE LORELEY



NOTE

Née de la fantaisie du poète Clément Brentano, la fable de Loreley l'enchanteresse correspondait bien au pays du Rhin, résumant tout le charme romantique du paysage. Aussi devint-elle populaire à l'égal des plus anciennes traditions. Un lied d'Henri Heine consacra le thème légendaire, en présentant la fêerie réduite à ses éléments naturels : c'est, d'une part, le courant impétueux se brisant sur les écueils, devant le rocher du Ley ; c'est, d'autre part, un effet de soleil couchant sur la cime rocheuse, faisant resplendir une chevelure d'or, tandis qu'en la musicale sonorité de l'écho, éveillé par la rumeur des vagues, on croit entendre une voix attirante... " Pour le nautonnier en son frêle esquif, — c'est le malheur inévitable : — il ne prend plus garde aux récifs, — c'est là-haut, vers la cime, qu'il regarde. — Je crois que les flots profonds — engloutissent le nautonnier et la nef ; — telle est, avec ses chansons, — l'œuvre de la Loreley ". (HENRI HEINE : Die Heimkehr, 2.)

Cette légende a fixé la songerie de beaucoup d'artistes, leur inspirant contes ou ballades, opéras ou symphonies. Le sujet de ces diverses œuvres est, généralement, entre Loreley l'ondine (ou la folle) et l'un des nautonniers victimes de ses sortilèges, une aventure amoureuse, développant le récit de Heine et lui faisant suite. Notre poème, au contraire, se rattache à ce récit par une action antérieure : Loreley y raconte elle-même le roman de son dme mélodieux, et c'est seulement à la fin que, devenue folle, elle fait, au sommet du rocher, retentir son étrange complainte, mêlée de vocalises éperdues. Nous résumons ci-après l'action de ce poème, LA LÉGENDE DE LORELEY

Le PROLOGUE, exposition des thèmes principaux, décrit le paysage féerique, où rayonnent des cheveux d'or, où résonne une voix plaintive. Enfin se trouve prononcé, comme se dégageant d'un rêve, le nom de Loreley...

I. DU PAYS DES NEIGES. — *Voici venir l'enchanteresse, la belle fille aux yeux d'émeraude. Elle s'interroge, étonnée de la vie éternelle, répétant avec inquiétude quelques paroles humaines éparses en sa pensée : bonheur, amour. Et elle s'en va au hasard, le long du fleuve, jetant au vent sa mystérieuse vocalise.*

II. AU SOLEIL DU MATIN. — *Or, un jeune pêcheur lui apparaît, dans la lumière matinale. Murmurant un refrain d'amour, il passe, sans faire attention au rive clair de la jeune fille. Elle demeure frissonnante, troublée, déjà meurtrie par l'amour naissant.*

III. L'ÉCHO ET LE REFLET. — *Comprenant la misère d'être seule, elle s'est plainte à toute la nature. Mais un écho lui révéla la douceur de sa voix, un reflet le charme de son visage. Elle connaît ses armes, elle tentera de vaincre.*

IV. FÊTE AU VILLAGE. — *On chante et l'on danse, c'est fête au village. Loreley s'approche et voit son bien-aimé dansant avec une autre femme. Elle le suit des yeux, fascinatrice. Bientôt il s'arrête, hésite, vient vers elle. Ils dansent ensemble, le jeune homme est éperdu, l'ondine a triomphé !*

V. SUR LES FLOTS DU CIEL. — *Nuit de solitude, d'espoir et d'attente... Là-haut roque une étoile au milieu des nuages, telle une barque au milieu des rochers. Tout à coup, l'étoile disparaît, engloutie. Est-ce un présage ?...*

VI. FIN DE RÊVE. — *Et c'est enfin l'épisode légendaire. Sur sa barque rapide, suivant le courant, le pêcheur arrive au rendez-vous. Son amante est debout sur le rocher, les cheveux d'or éployés au plein soleil; elle chante, lui fait signe. Alors il lève les yeux vers elle, extasié, oubliant la passe dangereuse. Entraîné parmi les récifs, il fait naufrage, disparaît... Loreley a assisté, impuissante, à la ruine de son bonheur. Son cœur se brise, son âme s'égaré. Comme en rêve, voici qu'elle reprend sa chanson d'autrefois, la chanson aux folles vocalises...*

M. G.



LA LÉGENDE DE LORELEY

Poème de
MAURICE CHASSANG

Musique de
ALBERT BERTELIN



PROLOGUE

Maestoso ♩ = 66

PIANO

fff

f largement

a tempo

f allarg.

ppp

il basso marcato

Ped. ★ Ped. ★

C'est — au pa -

-ys — des an - ti - ques lé -



-gen - des:

This system shows the first line of music. The vocal line has a whole note rest followed by a half note. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a slower, more rhythmic pattern.



au bord du Rhin se

This system continues the musical score. The vocal line has a dotted quarter note followed by an eighth note. The piano accompaniment features a right hand with eighth notes and a left hand with a sustained bass line.



dresse un ro -

This system continues the musical score. The vocal line has a dotted quarter note followed by an eighth note. The piano accompaniment features a right hand with eighth notes and a left hand with a sustained bass line.



- cher, de -

This system continues the musical score. The vocal line has a dotted quarter note followed by an eighth note. The piano accompaniment features a right hand with eighth notes and a left hand with a sustained bass line.

- bout dans l'es -

The first system of music consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics '- bout dans l'es -'. The middle staff is the right-hand piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is the left-hand piano accompaniment, consisting of a simple bass line with quarter and eighth notes.

- pa - - - ce,

The second system of music consists of three staves. The top staff is a vocal line with the lyrics '- pa - - - ce,'. The middle staff is the right-hand piano accompaniment, continuing the rhythmic pattern from the first system. The bottom staff is the left-hand piano accompaniment, continuing the bass line.

com - - me

The third system of music consists of three staves. The top staff is a vocal line with the lyrics 'com - - me'. The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment, featuring a long, sustained chord in the bass.

pour guet - ter au

The fourth system of music consists of three staves. The top staff is a vocal line with the lyrics 'pour guet - ter au'. The middle staff is the right-hand piano accompaniment. The bottom staff is the left-hand piano accompaniment, continuing the bass line.

loin.

sempre f
Re - gar - dez

aux feux du cou -

m.d.

-chant res - plen -

ff

- dir sa tê

te do - ré

e,

p

é cou -

pp

espr.

-tez gé -

-mir les flots

à ses pieds

dans les ré -

- cifs!...

The first system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a half note G4, followed by a quarter rest, and then a quarter note G4. The piano accompaniment is in the same key and time, with a right-hand part playing a continuous eighth-note pattern and a left-hand part playing a simple harmonic accompaniment.

pp

The second system continues the piano accompaniment from the first system. The right-hand part maintains the eighth-note pattern, while the left-hand part provides harmonic support. The dynamic marking *pp* (pianissimo) is placed at the beginning of the system.

ppp *morendo* sans ralentir

The third system continues the piano accompaniment. The dynamic marking *ppp* (pianississimo) is at the start, and *morendo* is placed over the middle of the system. The instruction *sans ralentir* (without slowing down) is written above the right-hand staff. The system concludes with a few notes in the right hand and a final chord in the left hand.

p
En ce dé - cor s'évoque une

p Ped. *espress.* ★ Ped. ★

The fourth system features a vocal line and piano accompaniment. The vocal line begins with a half rest, followed by a quarter rest, and then the lyrics "En ce dé - cor s'évoque une". The piano accompaniment has a right-hand part with a complex texture of chords and a left-hand part with a melodic line. The dynamic marking *p* (piano) is placed above the vocal line and below the piano accompaniment. Performance instructions include "Ped. *espress.*" (pedal, expressive) and "Ped." (pedal) with star symbols (★) indicating pedal changes.

âme, ————— u — ne fem — me... Vo —

crise.

Ped. ★

-yez briller ses cheveux d'or, ————— é — cou — tez sa voix qui

f

p

Ped. ★

pleu — re!

a piacere

a tempo

p

Ped. ★

Sou — ve — nir ou leur — re, que le re —

a piacere

-mou-s des va-gues et de l'heure _____ ef-fa-ce comme un re-

a tempo

-flet, i - ma - ge loin-tai - ne, in-cer-

pp

Ped. ★ Ped. ★ Ped. ★

cédez un peu

- tai - ne, _____ Lo - re-

poco rall. a tempo

Ped. ★ Ped. ★

- ley!...

Enchaînez

Ped. ★ Ped. Ped. Ped. Ped. ★

I

DU PAYS DES NEIGES

Quasi recitativo $\text{♩} = 96$

Ped.

Fol - le fille aux yeux d'é-me - rau - de

d'où viens-tu, les cheveux au vent, je-tant des

fleurs par des-sus ton é - pau - le?

Ped.

Andante

misterioso

Je viens du pays des neiges

pp

et je cours — je ne sais où, au gré de mes désirs

p *f*

fous! cueillant des fleurs, cueil-

f *p*

-lant des rêves...

f

Je viens du pays des neiges pour chauf.

sempre dim. *pp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole rest followed by a melodic phrase. The bottom staff is a piano accompaniment with a complex, rhythmic texture. A dynamic marking of *pp* (pianissimo) is indicated with a hairpin that starts as *sempre dim.* (sempre diminuendo).

p bien mesuré
fer mon cœur au soleil! Ah!

f

Ped. * Ped. * Ped. sur chaque temps

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'fer mon cœur au soleil! Ah!'. The piano accompaniment features a dynamic marking of *f* (forte). Pedal markings are present: 'Ped. * Ped. *' under the first two measures and 'Ped. sur chaque temps' under the last two measures. The tempo/style marking *p bien mesuré* is placed above the vocal line.

ah! ah!

Detailed description: This system contains the fifth and sixth staves. The vocal line has two 'ah!' exclamations. The piano accompaniment continues with a similar rhythmic pattern. The key signature changes to E minor for the final two measures.

f *morendo*

Detailed description: This system contains the seventh and eighth staves. The vocal line begins with a dynamic marking of *f* (forte) and ends with a *morendo* (ritardando) marking. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

ad lib.

Quasi recitativo

Ped.

Fol - le fille au re - gard sau - va - ge,

je m'en vais — sous le ciel chan - geant, cherchant le

Andante

nid où le bonheur se ca - che. — Je

p *pp*

misterioso

viens du pays des neiges... — machanson au loin se

plaintif

perd: Le monde est-il un désert? — n'est-il d'a-

pp

-mour que dans mon rêve? —

pp

Je viens du pays des neiges, — pour chauff-

sempre dim. *ppp*

f

fer mon cœur au so - leil! Ah!

f

Ped. sur chaque temps

pp *ppp*

ah! ah!

ah!

ppp

morendo

ah!

II

AU SOLEIL DU MATIN

All^{to} moderato $\text{♩} = 104$

Ped. * Ped. *

Dans la lu-mière ma - ti - nale, ————— un pé -

- cheur a- lerte et joy - eux gui- dait sa bar - que - vers la

legg.

a piacere

ri - - - ve, mur_mu_rant un re_frain d'a -

meno f' segue

a tempo

- mour.

f

p

vint à passer près de moi, - - - alors, pour sé -

pp

poco cresc.

cresc. molto a piacere

- dui_re son â - - me j'ai fait son - ner mon ri - re

cresc. molto segue

ff

a tempo

clair! — Ah!

f

sempre, ff

p *p a piacere*

Mais — il s'en alla sans m'en —

p

a tempo *pp*

- ten - dre, — vers son bon - heur, — vers l'a - mour —

p *espr*

a tempo

Mon ri - re s'achève en un long san -

f *p*

- glot; _____ jetremble, j'appelle, _____ et me sens bien

f

a tempo (poco più lento) *pp*

seu - le _____ Quel charme in.con.

ppp

Ped. ★ Ped. ★ Ped.

poco cresc.

- nu, quel trou - - - ble sou - dain, vient é - ga - rer mon cœur fan.

p *p ma con passione*

- tas - que? _____ I.vresse _____ in - ef - fa - ble, _____

augmentez toujours le mouvement et cresc.

angois - se cru - el - - le, — é - tran - ge tour.

largement a piacere **molto rall.**

- ment, su - prê - me dé - sir, — ô mes rê - ves, se -

a piacere 1^o tempo

- rait - ce l'a - mour? —

segue **f** **p**

III

L'ÉCHO ET LE REFLET

Lento ♩ = 58

J'ai vou - lu re - jeter l'a -

- mour comme un vain men - son - ge, cro - yant que mon â - me fa - rou - che

ne pouvait char - mer

p

A l'écho j'ai con - té ma pei - ne: l'écho - ré - pé - ta ma con -

sempre p

- plain - te, et j'ai connu que ma voix é - tait

dou - ce.

p

J'ai vou - lu re - je - ter l'es - poir - - comme un vain mi -

- ra - ge, di - sant: c'est une autre qu'on aime et je dois souffrir!

sempre cresc.

- frir!

ff

pp

Au flot j'ai montré ma tristesse:

p

espr

poco cresc.

le flot refléta mon visage

et j'ai con_nu que j'étais la plus

sempre cresc.

bel - - - le!

J'ai vou - lu re - je - ter l'a - mour, -

pp

ppp *murmurando*

re - je - ter l'a - mour!

pespr

Enchaînez

IV

FÊTE AU VILLAGE

Mouv^t de Valse $\text{♩} = 66$

First system of the musical score. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Mouv^t de Valse' with a quarter note equal to 66 beats per minute. The dynamic marking is *ppp*. The right hand plays a simple melody with a slur over the first four notes. The left hand provides a bass line with chords and single notes.

Second system of the musical score. The right hand continues the melody with a slur. The left hand continues the bass line. The dynamic marking *poco a* appears at the end of the system.

Third system of the musical score. The right hand continues the melody with a slur. The left hand continues the bass line. The dynamic marking *poco cresc.* appears at the beginning of the system.

Fourth system of the musical score. The right hand continues the melody with a slur. The left hand continues the bass line. The dynamic marking *f* appears in the second measure. The system concludes with a double bar line and repeat signs.

f
Ped. Ped. Ped. Ped. Ped.

p
On chante
p
Ped. Ped. Ped. *sempre simili*

— et l'on dan - se, les a - mou - reux se par - lent

bas; je guet - te par - mi la dan -

se l'in - grat qui ne mai - me pas.

Il danse avec une au - tre, lui que mon

molto espr

âme a choi - si, il danse avec une

au - tre: mon re - gard le pour - suit!

Il faut qu'il me voie,

p

— je saurais le charmer, il faut qu'il me voie,

sempre cresc.

— et qu'il soit troublé.

f

mordant

Je suis la plus belle

mf e. pr.

le: il pâ - lit, je crois...

più f

je suis la plus bel - - - le: il

vient vers moi! ————— Nous dan - sons en -

dolce con anima

pp

- sem - ble, — ten - dre - ment en - la - cés; —

nous dan - sons en - sem - ble:

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are "nous dan - sons en - sem - ble:". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, flowing melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand.

je le sens frissonner!

The second system continues the musical score. The vocal line has the lyrics "je le sens frissonner!". The piano accompaniment continues with its intricate melodic and harmonic texture, maintaining the same key signature and tempo.

sempre animando p
Nous dan - sons, je l'en-

The third system begins with the tempo and dynamic marking *sempre animando p*. The vocal line has the lyrics "Nous dan - sons, je l'en-". The piano accompaniment continues with its characteristic flowing texture, now with a slightly more active feel due to the tempo change.

- trai - - - - ne: son cœur bat

The fourth system concludes the page. The vocal line has the lyrics "- trai - - - - ne: son cœur bat". The piano accompaniment continues with its intricate texture, ending with a final chord in the left hand.

cresc.

près de moi; je l'en-traî - -

sempre cresc.

- ne, je l'en-traî - - ne,

je l'en-traî - - - ne,

fff

con tutta forza *a piacere* *a tempo*

il est à moi!

segue *ff*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a dotted half note G4, and then a quarter note G4. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays a series of eighth notes, while the left hand plays chords. The system concludes with a whole rest in the vocal line.

The second system continues the vocal and piano parts. The vocal line features a melodic line with slurs and accents. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system includes dynamic markings. The vocal line has a slur over the first two notes. The piano accompaniment has the marking *sempre dim.* in the first measure and *pp* in the third measure. The system ends with a whole rest in the vocal line.

The fourth system continues the vocal and piano parts. The vocal line has a slur over the first two notes. The piano accompaniment has the marking *sempre dim.* in the first measure. The system ends with a whole rest in the vocal line.

The fifth system shows the vocal line with a whole rest throughout. The piano accompaniment has the marking *ppp* in the first measure and continues with chords and moving lines in both hands.

V

SUR LES FLOTS DU CIEL

Molto lento $\text{♩} = \frac{1}{2}$

p

Nuit de par-fums, _____ nuit de ten-

ppp

Ped. ★ Ped. ★

a piacere

-dres - - - se, ô berceu - - se de mon bon-

segue

Ped. ★ Ped. ★

a tempo
poco cresc

-heur, _____ nuit tiè - de, _____ nuit volup.tu -

a piacere

f _____ *p* *segue*

Ped. ★ Ped. ★ Ped. ★

a tempo

pp *a piacere poco cresc.*

- eu - se, où mon espoir extasi - é grandit comme une fleur di -

pp *segue*

cresc. *a piacere*

- vi - ne, nuit — de fiè - vre, nuit — de lan -

cresc. *sempre cresc.* *segue*

pp *ff*

- gueur, — c'est trop de joie et trop de

pp *ff*

Ped. *

dim. molto *p*

char - - - me, — je sens que ma raison se

dim. molto *p* *pp*

Ped.

pp

perd !

ppp

Ped.

★

Sur les flots du ciel vogue

pp sempre

Ped. 3 3 ★ Ped. 3 3 Ped.

— u - ne belle é - toi - le ; les nu.

p

Ped. Ped.

animez un peu

- a - ges, som - bres ro - chers, de tous co -

- tés — la me - na - cent.

f

cresc. molto

a piacere

Hé - las ! Hé - las !

a piacere

— Tout devient noir ! Est-ce un présa - ge ?

ff *p*

a tempo

L'étoile a disparu !

a piacere 1^o tempo

Nuit — de parfums, —

pp

Ped. * Ped. *

nuit — de tendres — se —

Ped. * Ped. *

Nuit troublan — te, nuit de lan-gueur ! — Mon

Ped. Ped. *

â — — me frissonne et dé-fail — le, dans l'atten-tede mon bon-

mf *mf*

hour; _____ Espoir... _____

Ped. ★

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics "hour;" and "Espoir..." are written below the vocal line. The piano part features a complex texture with many chords and moving lines. A "Ped." marking is at the bottom, followed by a star symbol.

désir ex - -

pp

Ped. ★

This system contains the next two staves of music. The vocal line continues with the lyrics "désir ex - -". A dynamic marking of *pp* is placed above the vocal line. The piano accompaniment continues with similar complexity. A "Ped." marking and a star symbol are at the bottom.

- ta - - - - - se ! _____

pp

Ped. ★

This system contains the third and fourth staves of music. The vocal line has the lyrics "- ta - - - - - se ! _____". A dynamic marking of *pp* is placed above the piano part. The piano accompaniment shows some changes in texture. A "Ped." marking and a star symbol are at the bottom.

Ped. ★

This system contains the final two staves of music on the page. The piano accompaniment concludes with a final cadence. A "Ped." marking and a star symbol are at the bottom.

VI

FIN DE RÊVE

Andante ♩ = 58

pp

The first system of the piano score for 'FIN DE RÊVE'. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The tempo is marked 'Andante' with a quarter note equal to 58 beats. The dynamics are marked 'pp' (pianissimo). The music consists of a melodic line in the treble and a supporting bass line.

poco cresc.

The second system of the piano score. The dynamics are marked 'poco cresc.' (poco crescendo). The melodic line continues with some grace notes and a more active bass line.

Mouv^t de valse

C'é-

p *grazioso*

The third system, marked 'Mouv^t de valse'. It includes a vocal line starting with 'C'é-' and a piano accompaniment. The piano part is marked 'p *grazioso*'. The key signature changes to two sharps (F#, C#) and the time signature is 3/4.

a piacere

- tait pen - dant la dan - - se, ——— son

The fourth system, marked 'a piacere'. It contains the vocal line with lyrics: '- tait pen - dant la dan - - se, ——— son'. The piano accompaniment continues with a simple harmonic support.

cœur bat - tait près du mien...

Il me dit. "Attends moi de-main, _____

Ped.

nous fui-rons en -

ff

★

- sem - ble "

♩ = 100

p
 Au som-met du ro-cher qui do-

-mi - ne le Rhin, ——— tout le jour j'ai chan-

-té ma joi - - - e;

Piano accompaniment for the first system of music, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#).

p
mes cheveux flottaient au vent, comme

Vocal line and piano accompaniment for the second system of music. The vocal line includes the lyrics "mes cheveux flottaient au vent, comme". The piano accompaniment continues with a treble and bass clef.

a piacere
— un é-ten-dard de gloi - - - re,

segue *f*

Vocal line and piano accompaniment for the third system of music. The vocal line includes the lyrics "— un é-ten-dard de gloi - - - re,". The piano accompaniment includes the instruction "a piacere" and "segue" with a dynamic marking of "f".

mf
et ma voix mon-

Vocal line and piano accompaniment for the fourth system of music. The vocal line includes the lyrics "et ma voix mon-". The piano accompaniment includes a dynamic marking of "mf".

cresc. molto

- tait, montait,

pro - cla - mant dans l'es - pa -

cresc. sempre ff a piacere a tempo

- ce le tri - om - phe de mon a - mour!

segue *ff*

sempre

dim. molto

pp *poco cresc.*

Mais bien-tôt voi-ci l'heu - - re,

nous serons ré - u - nis, pour fuir en-

- sem - - - ble !

ff

pp

Bientôt !

dim. sempre

p

$\frac{12}{8}$

$\bullet = 126$

p

Ah !

ppp leggiero

$\frac{12}{8}$

là-bas, - - - - - quittant la

*a piacere**a tempo*

ri - ve, — u - ne bar - que s'est élan - cé - e!

Oui, — blan - - -

- - che — dans la lu - miè - re, — j'aperçois la

sempre pp

voi - le; — elle ac court, elle ap -

poco a poco cresce. ed animato

pro - - - che, je

sempre cresce.

vois le bien - ai - mé !

Il me re - garde !

♩ = 56

Ah!

p

This system contains the first staff of music. The vocal line begins with a whole note G4, followed by a half note A4, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

pp

Là, dans les ro -

This system contains the second staff of music. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the eighth-note pattern.

-chers, le courant l'em -

This system contains the third staff of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note pattern.

- por - te .. Au

f

8

This system contains the fourth staff of music. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The system ends with a dynamic marking of *f* and a fermata over the final note.

large | _____ au

f *sempre*

lar - - - - - ge! Il ne m'en - tend

a piacere doloroso

segue

a tempo ♩ = 160

pas! _____ Le cou.

ppp

- rant _____ l'en - traîne _____ il

passe, _____ il ap-proche... _____ Est-il sau-
cresc. poco *sempre cresc.*

-vé? _____ oui, _____ je le
cresc. molto

vois, _____ là!
ff

Ah! _____ *con tutta forza* *a piacere*
fff

a tempo

En-tends-moi !

ff sempre

il basso marcato

Ah !

a piacere a tempo

Sau -

segur

ff

Ped.

★

- , ve - toi,

fff

je t'aime!

8

8^a alta

fff

Ah!

sempre con tutta forza

a piacere quasi parlato ♩ = 52

Où donc est-il? je ne le vois plus!

segue

pp

p espr.

comme un sanglot

ppp

Ah!

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. A dynamic marking of *ppp* is placed above the piano part.

ppp

p

d'un rire de folle

Ah!

Ah!

The second system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a dynamic marking of *pp* above the vocal line and *p* above the piano part. The lyrics *d'un rire de folle* are written above the piano part.

plainte étouffée

Ah!

The third system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a dynamic marking of *mf* above the vocal line and *ff* above the piano part. The lyrics *plainte étouffée* are written above the piano part.

ppp

comme en rêve

pp

Je viens du pa-

The fourth system shows the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a dynamic marking of *pp* above the piano part. The lyrics *comme en rêve* and *pp* are written above the piano part, and *Je viens du pa-* is written below the vocal line.

pp

-ys des nei - ges.

m.g.

pp

ppp

N'est - il d'a -

-mour que dans mon rê - - - -

ppp a piacere

- - - ve ? dans mon

a tempo

rê - - - - - ve ?

le chant bien en dehors

m.g.

sempre ppp

Ped. ★ Ped.