

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

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

3

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

-pel - le des doigts de mort. Ah!

p *poco f* *f*

2

Ah! ah! ah! ah!

Ah! Ah! ah!

pp *ppp*

3

36

Altos

Vns I

Vns II

Altos

Vlles

ah! Ah! ah! ah!



42

Fl.

C. a.

Cl. (Sib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C.-b.

4

1

p

poco sf

p

p

p

p

p

pizz.

p

Puis, é - le - vant sur

Puis, é - le - vant sur

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.

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 la main.

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

G. P. Un poco rit.

Silence *pp*

cresc. molto *sf* *p* *pp*

cresc. *sf* *p* *pp*

cresc. *sf* *p* *pp*

sf *p* *pp*

sf *p* *pp*

sf *p* *pp*

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

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

Ballade d'après Shakespeare

Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

11 1

17 3

26 2 pp

31 3 12 4

49

54

58

63 *p*

67 *cresc. poco a poco*

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

Flûte I
Tempo I

76 **5** **Un poco rit.** **2**

 Musical staff 76-84: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 76 has a whole rest. Measures 77-78 have whole notes with fermatas. Measure 79 has a whole rest. Measure 80 has a half note G4. Measure 81 has a quarter note G4. Measure 82 has a quarter note F4. Measure 83 has a quarter note E4. Measure 84 has a quarter note D4. Dynamics: *p*.

85

 Musical staff 85-90: Treble clef, key signature of three flats. Measures 85-90: Continuous eighth-note pattern. Dynamics: *p*.

90

 Musical staff 90-94: Treble clef, key signature of three flats. Measures 90-94: Continuous eighth-note pattern. Dynamics: *p*.

95 **2**

 Musical staff 95-101: Treble clef, key signature of three flats. Measure 95 has a whole rest. Measures 96-101: Continuous eighth-note pattern. Dynamics: *p*.

102 **4** **6** **3**

 Musical staff 102-113: Treble clef, key signature of three flats. Measure 102 has a whole rest. Measures 103-104: Quarter notes. Measure 105 has a whole rest. Measures 106-113: Continuous eighth-note pattern. Dynamics: *p*.

114

 Musical staff 114-120: Treble clef, key signature of three flats. Measures 114-120: Quarter notes and half notes. Dynamics: *pp*.

121 **2** **2** **ff**

 Musical staff 121-129: Treble clef, key signature of three flats. Measure 121 has a whole rest. Measures 122-123: Quarter notes. Measure 124 has a whole rest. Measures 125-126: Quarter notes. Measure 127 has a whole rest. Measures 128-129: Quarter notes. Dynamics: *ff*.

130

 Musical staff 130-137: Treble clef, key signature of three flats. Measures 130-137: Long melodic line with slurs. Dynamics: *pp*.

138 **7** **2** **p cresc.** **p**

 Musical staff 138-144: Treble clef, key signature of three flats. Measure 138 has a whole rest. Measures 139-144: Continuous eighth-note pattern. Dynamics: *p cresc.* to *p*.

145

 Musical staff 145-150: Treble clef, key signature of three flats. Measures 145-150: Long melodic line with slurs. Dynamics: *pp*.

151 **Un poco ritenuto** **6**

 Musical staff 151-156: Treble clef, key signature of three flats. Measures 151-156: Quarter notes and half notes. Dynamics: *Un poco ritenuto*.

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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 2 7

143

146 8 6 Un poco ritenuto

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

11 1

p

18

pp

28

p *poco f* *pp*

47

p

53

59

p

65

mf *cresc.*

71

sf *p* **Silence**

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 2^I

27 2

35 3 4 12

52

58 I

64 *p* *cresc. poco a poco*

69

72 *sf* *p* **G. P.**
Silence

Clarinete II (en Sib)

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

87 *p*

92

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

114 **I**

120

127 *mf* *ff* **7** **7** **I**

139 *p cresc.* *p*

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

154 *Un poco ritenuto* *ppp*

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz

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

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

63 1

p *p cresc.*

69 1

poco a poco *cresc. sf* *p*

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

Silence

98 1

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.

19

31

68

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

97

103

130 7 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**
Silence pp pp

80
cresc. poco f p

86
p

91

96

Violons I

100

103

106

109 *pp*

114

120 *trem.*

126 *cresc.* *ff* *p*

132 *p*

138 *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 music is written in a treble clef. The first staff begins with a dynamic marking of *p* (piano) and a *con sord.* (con sordina) instruction. The notation features a continuous eighth-note pattern, often grouped in pairs or fours with slurs. There are two first endings: one starting at measure 13 and ending at measure 16, and another starting at measure 24 and ending at measure 27. The final staff (measure 30) concludes with a fermata over a half note and a final cadence.

Violons II

35 3

ppp

40

poco sf

46 4

p

51

55

59

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

Sf

Silence

pp

77 **Tempo I**

p

81 *pp cresc.*

pp cresc.

84 *poco f* *p*

poco f

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 continuous eighth-note runs, each measure spanning two staves. The notes are grouped by a slur.

96

Musical staff 96-98: Treble clef, key signature of three flats. The staff contains three measures of continuous eighth-note runs, each measure spanning two staves. The notes are grouped by a slur.

99

Musical staff 99-101: Treble clef, key signature of three flats. The staff contains three measures of continuous eighth-note runs, each measure spanning two staves. The notes are grouped by a slur.

102

Musical staff 102-104: Treble clef, key signature of three flats. The staff contains three measures of continuous eighth-note runs, each measure spanning two staves. The notes are grouped by a slur. 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 continuous eighth-note runs, each measure spanning two staves. The notes are grouped by a slur. 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. The first two measures are eighth-note runs. The next three measures contain quarter notes with accents. The final measure contains a dotted quarter 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 chords, primarily consisting of eighth and sixteenth notes.

122

Musical staff 122-125: Treble clef, key signature of three flats. The staff contains four measures of chords, primarily consisting of eighth and sixteenth notes.

126

Musical staff 126-131: Treble clef, key signature of three flats. The staff contains six measures of chords, primarily consisting of eighth and sixteenth notes. 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 music begins at measure 130 with a dynamic of *p*. A first ending bracket labeled '6' covers measures 130-131, and a second ending bracket labeled '7' covers measures 132-133. The piece features a variety of rhythmic patterns, including eighth-note runs, quarter notes, and dotted rhythms. Dynamics range from *pp* to *ppp*. Performance markings include *p cresc.*, *perdendo*, and **Un poco ritenuto** starting at measure 153. The score concludes at measure 157 with a double bar line.

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

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 the previous staff, with slurs under each pair of notes.

88

Musical staff 88: Continuation of the eighth-note pattern, with slurs under each pair of notes.

91

Musical staff 91: Continuation of the eighth-note pattern, with slurs under each pair of notes.

94

Musical staff 94: Continuation of the eighth-note pattern, with slurs under each pair of notes.

97

Musical staff 97: Continuation of the eighth-note pattern, with slurs under each pair of notes.

100

Musical staff 100: Continuation of the eighth-note pattern, with slurs under each pair of notes.

103

Musical staff 103: Continuation of the eighth-note pattern, with slurs under each pair of notes.

106

6

Musical staff 106: Continuation of the eighth-note pattern, with slurs under each pair of notes. A box containing the number '6' is placed above the staff.

109

pp

Musical staff 109: Continuation of the eighth-note pattern, with slurs under each pair of notes. The dynamic marking *pp* (pianissimo) is present.

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 slurs under each pair of notes. The staff concludes with four dotted quarter notes, each marked with a tremolo (*trem.*) symbol.

Altos

124

Musical staff 124-131. The staff begins with a 7-measure rest, followed by a series of chords and a melodic line. Dynamics include *cresc.* and *ff*. A fermata is placed over the final note of the staff.

132

Musical staff 132-139. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *p*. A fermata is placed over the final note of the staff.

140

Musical staff 140-143. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *p cresc.* and *p*.

144

Musical staff 144-146. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *p*.

147

Musical staff 147-149. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *p*.

150

Musical staff 150-156. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *p*. The instruction *Un poco ritenuto* is written above the staff. A 4-measure rest is indicated by a vertical bar with the number 4, and a 2-measure rest is indicated by a vertical bar with the number 2.

157

Musical staff 157-163. The staff begins with a 7-measure rest, followed by a melodic line. Dynamics include *ppp*.

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

Violoncelles

43

2 4

p

50

54

58

62

65

p

69

cresc.

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

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

con sord.

pizz.

2 arco

9 *p* *pp*

16

24

50 *p*

57

64

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

sf Silence *pp*

104 *pp*

125 *pp* *p*

137 *cresc.* *ff*

Un poco ritenuto *pizz.*

7 4 3 8 4

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 3/4 time and features a vocal line and a piano accompaniment. The vocal line consists of four phrases of "Ah!" with a melodic line. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A *ppp* dynamic marking 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 with the vocal line and piano accompaniment. The vocal line has three phrases of "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 shows the vocal line and piano accompaniment. 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. A *poco sf* dynamic marking is present in measure 43, and a *p* dynamic marking is present 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;

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 lapauvre O-phé - li - e Tom - be, **Silence**
f *p*
 pli - e, Se bri - se, et lapauvre 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

133

-cé - e Sa mé-lo-di-en-sechan - son.

-cé - e Sa mé-lo-di-en-sechan - son.

7

p

p

p

pp

139

p cresc. *p*

Ah! Ah! ah! ah! ah!

p cresc. *p*

Ah! Ah! ah! ah! ah!

p cresc. *p*

Red.

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*

155 **Un poco ritenuto** *ppp*

Ah! *ppp*

Ah! *ppp*

Un poco ritenuto *ppp*

The musical score consists of three systems. The first system contains two staves: a vocal line in the upper staff and a piano line in the lower staff. The vocal line begins with a rest followed by a series of notes, with the lyric 'Ah!' written below. The piano line has a rest for the first measure, then enters with notes. The second system continues the vocal line with another 'Ah!' lyric and the piano accompaniment. The third system shows the vocal line ending with a rest and the piano accompaniment concluding with several chords and notes. The tempo marking 'Un poco ritenuto' and dynamic 'ppp' are placed above the first system and above the piano part of the third system.