

Der Geist der Rose.

Deutsche Übersetzung von P. Cornelius. *)

(Aus Sommernächte, Op. 7 N^o 2.)

Le Spectre de la Rose.

Poésie de Th. Gautier.

(Nuits d'été, Op. 7 N^o 2.)

The Wraith of a Rose.

English Translation by Percy Pinkerton.

(Summer Nights, Op. 7 N^o 2.)

Fräulein Falconi, Herzoglich Gotha'scher Kammersängerin, gewidmet.

H. Berlioz.

Componirt 1834, instrumentirt 1856.

Adagio un poco lento e dolce assai. (♩ = 96.)

Flauti.

Oboe.

Clarinetten in A (La).

Corni in E (Mi).

Arpa.

Alto.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Adagio un poco lento e dolce assai. (♩ = 96.)

* Mit Genehmigung von J. Rieter-Biedermann in Leipzig.

The first system of the musical score consists of two systems of staves. The upper system contains two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lower system contains two piano staves (Right and Left Hand). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The vocal lines feature melodic phrases with some rests, while the piano accompaniment includes arpeggiated figures and sustained chords.

1

The second system of the musical score consists of two systems of staves. The upper system contains two vocal staves and two piano staves. The lower system contains two piano staves. All staves in this system contain rests, indicating a period of silence for the performers.

dolce assai e placido

Sou - lè - ve ta pau - piè - re clo - se Qu'effleure un son - ge vir - gi -
 Blick' auf, die du in Traumes Schoo - sse die seid' - ne Wim - per nie - der -
 A - wake! fair maid, and here be - hold me The wraith of yest - er - ev - en's

The third system of the musical score consists of two systems of staves. The upper system contains two vocal staves and two piano staves. The lower system contains two piano staves. The vocal lines include the lyrics from the previous block. The piano accompaniment features a prominent arpeggiated figure in the right hand and sustained chords in the left hand. Performance instructions include *ppp*, *unis.*, *pp*, *Velli tutti div. con sordini.*, *C.B. pp*, and *pizz.*

1

nal! Je suis, le spectre d'un ne ro - se Que tu por - tais hier au
 schlugst, blick' auf! Ich bin der Geist der Ro - se, die auf dem Ball du ge - stern
 rose! Last night, a - mid the ball - room's splen - dour, Up - on thy breast did I re -

bal. Tu me pris en - core emper - lé - e Des pleurs d'argent de l'ar - ro -
 trugst. Kaum ge - pflückt hast du mich em - pfan - gen, von Per - len noch des Thau's be -
 pose. And with dew, bright dew of the morn - ing My pet - als frail were all be -

senza rallent. 2

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a prominent triplet in the right hand.

senza rallent.

Musical score for the second system with lyrics in French, German, and English. The piano accompaniment features a complex rhythmic pattern with triplets.

soir, Et, par - mi la fê - te é - toi - lé - e,
 krünzt, und des Nachts bei Fe - - - - - stes - pran - gen
 dight; So I lay, I lay there in rapt - ure

senza rallent. 2

Musical score for the third system, including piano accompaniment. The tempo marking is *poco rit.* followed by 3 *a tempo*. Dynamics include *f* and *dim.*

poco rit. 3 *a tempo*

Musical score for the fourth system with lyrics in Italian, French, German, and English. The piano accompaniment features a complex rhythmic pattern with triplets. Dynamics include *f* and *dim.*

Tu me pro - me - nas, tu me pro - me - nas tout le soir.
 hab' an dei - ner Brust, hab' an dei - ner Brust ich ge - glänzt.
 Close a - gainst thy heart, close a - gainst thy heart All the night.

poco rit. *a tempo*

Vcelli. unis.

poco rit. 3 *a tempo*

poco rit. *rall.* *a tempo poco animato*

poco rit. *rall.* *a tempo poco animato*

O toi qui de ma mort fus cau - se, Sans que tu
 O du, die Schuld an mei - nem Loo - se, die mir den
 Oh! thou, that of my death art guilt - y, Since 'twas thro'

dim. *p* *pizz.* *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

poco rit. *rall.* *a tempo poco animato*

puis - ses le - chas - ser, Tou - tes les nuits, mon spec - tre ro - se
 Tod - ge - ge - ben hat, all - nächtl'ich kommt der Geist - der Ro - se,
 thee I met my doom, Ev - er o' nights I'll haunt thy pillow,

pp *arco* *pp* *arco* *pp* *arco* *pp*

4

First system of musical notation. It features a vocal line at the top and piano accompaniment below. The piano part includes a first ending marked 'I.' and dynamic markings 'poco f' and 'dim.'. The key signature has three sharps (F#, C#, G#).

A ton che - vet viendra dan - ser; Mais ne crains
 lan - zet um dei - ne La - ger - stalt; doch sei nicht
 Danc - ing a death - dance in the gloom. Yet ne - ver

Second system of musical notation. It continues the vocal line and piano accompaniment. The piano part includes 'pizz.' markings. The key signature remains three sharps.

Vcelli. unis.

4

Third system of musical notation. It continues the vocal line and piano accompaniment. The piano part includes 'pp' markings. The key signature remains three sharps.

rien, je ne ré - cla - me Ni mes - se ni De Pro - fundis. Ce lé - ger par - fum est mon
 bang, dass Ruh' mir feh - - le, dass To - dten - mes - sen mein Begeh'r. Dieser Dufthauch ist mei - ne
 fear, lest I should ask thee To say the Ho - ly Mass for me, But let the ro - se's sub - tle

Fourth system of musical notation. It continues the vocal line and piano accompaniment. The piano part includes 'sul ponticello', 'arco', and 'pp' markings. The key signature remains three sharps.

à - me, Ce lé - ger par - fum est mon à - me, Et j'ar - ri - ve, j'ar - ri -
 See - le, die - ser Dufthauch ist mei - ne See - le, und aus E - den, aus E -
 frag - rance let the ro - se's strange sub - tle frag - rance Tell the pass - ion, the pass -

pp cresc. p
mf
poco cresc. mf
Velli. div. p
mf
mf
p
mf

- ve du pa - ra - dis, j'ar - ri - ve, j'ar - ri - ve du pa - ra -
 - den komm ich her, aus E - den, aus E - den komm ich
 - ion that mast - ers me, the pass - ion, the pass - ion that mast - ers

un poco rall. *allargando*
cresc. mf cresc. f
cresc. mf cresc. f
cresc. mf cresc. f
cresc. mf cresc. f
cresc. mf cresc. f
cresc. f ff
cresc. un poco rall. allargando f
cresc. mf cresc. f ff
cresc. mf cresc. f ff
cresc. mf cresc. f ff
un poco rall. mf cresc. allargando ff

Tempo I.

dis. _____ Mon des - tin fut di - - - gne d'en - vi - e, Et, pour a -
 her. _____ Süß war, wie mein Le - - - ben, mein Schei - den; für solch' ein
 me. _____ Thus my fate all mor - - - tals must en - vy And deem me

Tempo I.

voir un sort si beau, Plus d'un au - rait don - né sa vi - e; Car sur ton sein - j'ai mon tom -
 Loos ist Tod Ge - Winn. Manch' Herz mag mein Ge - schick be - nei - den; an dei - nem Bu - sen starb ich da -
 more than doub.ly blest, How man.y a one would glad.ly per - ish To find his tomb - up - - on thy

Vcelli. unis

un poco rit.

pp

pp

un poco rit.

beau, Et sur l'al - bâ - tre où je - re - po - se Un - po - ète a - vec un bai - ser E - cri -
 hin, und auf mein Grab schrieb mit Liebes - ge - ko - se ei - nes Dich - ter - mun - des herz - in - ni - ger
 breast! On this, my grave - of al - a - bast - er Shall a bard imprint with a kiss, With a

pp

pp

pp pizz.

un poco rit.

un poco più lento

I. colla voce

p dolce assai

un poco più lento

sotto voce

vit: «Ci - git u - ne ro - se, Que tous les rois vont ja - lou - ser.»
 Kuss: „Hier ruht ei - ne Ro - se, die je - der Kö - nig nei - - den muss.“
 kiss: “Here li - eth a rose - bud Whom ev - en kings en - vy such bliss”.

(pizz.)

(pizz.)

(pizz.)

arco

ppp arco

ppp arco

ppp arco

ppp arco

ppp pizz.

ppp

un poco più lento