

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

Contents

Full score	2–14	(13 pp.)
Flûte I	15–16	(2)
Flûte II	17	(1)
Cor anglais	18–19	(2)
Clarinete I	20–21	(2)
Clarinete II	22–23	(2)
Cor I (en La ^b alto/in high A ^b)	24	(1)
Cor I (en Fa/in F)	25	(1)
Cor II (en Mi ^b /in E ^b)	26	(1)
Cor II (en Fa/in F)	27	(1)
Cor III (en Mi ^b /in E ^b)	28	(1)
Cor III (en Fa/in F)	29	(1)
Violons I	30–32	(3)
Violons II	33–36	(4)
Altos	37–40	(4)
Violoncelles	41–43	(3)
Contrebasses	44	(1)
Vocal score	45–55	(11)

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* *f*

2

3

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

I

p

poco sf

p

p

p

p

p

p

p

p

pizz.

p

Puis, é - le - vant sur

Puis, é - le - vant sur

4 *p*

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.

G. P. Un poco rit.

Silence *pp*

cresc. molto *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

p

a 2 *p*

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

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

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and some rests. The second staff is a piano accompaniment line with a melodic line and rests, marked with *ppp*. The third staff is another piano accompaniment line with a melodic line and rests, also marked with *ppp*. The fourth staff is a vocal line with a melodic line and rests, marked with *ppp* and containing the lyrics "Ah!". The fifth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the lyrics "ah!".

Un poco ritenuto

The second system of the musical score consists of five staves. The top staff is a piano accompaniment line with a melodic line and rests, marked with *ppp*. The second staff is another piano accompaniment line with a melodic line and rests, marked with *ppp*. The third staff is a piano accompaniment line with a melodic line and rests, marked with *ppp*. The fourth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the marking "div.". The fifth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the marking "pizz.". The system concludes with a *ppp* dynamic marking.

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

11 1

17 3

26 2 pp

31 2 3 12 4

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

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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

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

11 1

18 3 2

27 2

34 3 12 4

51

56

61

67

71

p

p

pp

pp

p

p

p

cresc. poco a poco

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 *p* *poco f* *pp* 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.** **Tempo I** 18 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.** **Tempo I** 18 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 *pp* *p* *poco f*

30 *pp* 3 12 4 16

63 *p* *p*

69 2 *p cresc.* *sf* *p* **G. P.** 1 **Silence**

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

97 *p*

103 2 *pp* 6

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

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 17 7 6 **Un poco ritenut**

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

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 17 Cor II

97

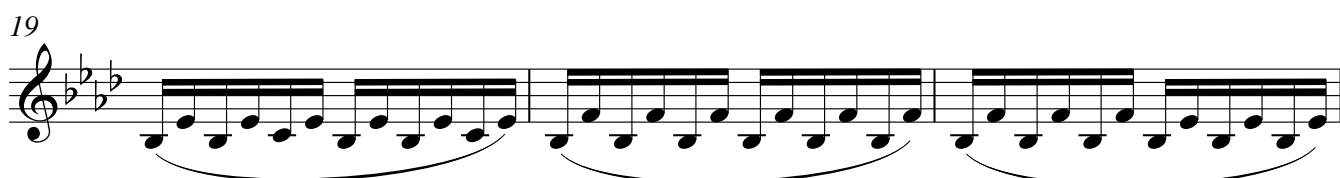
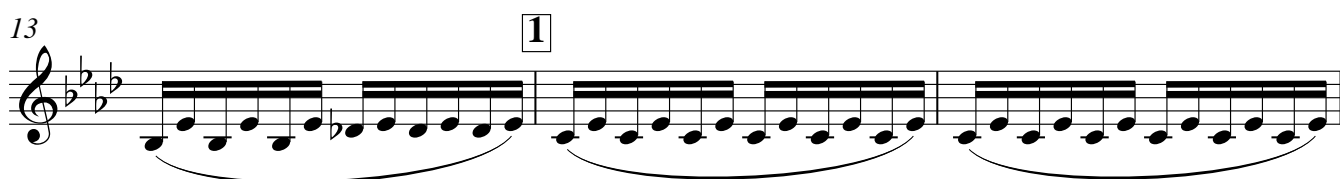
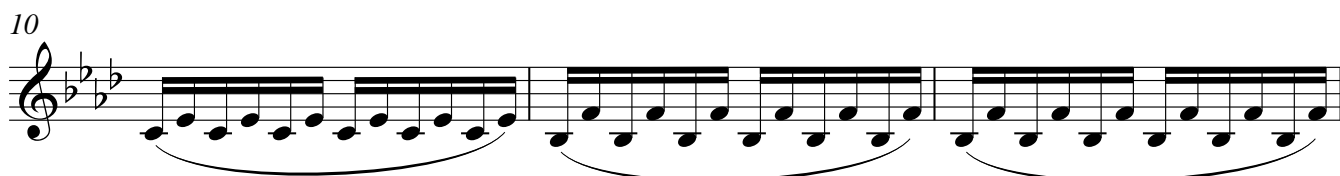
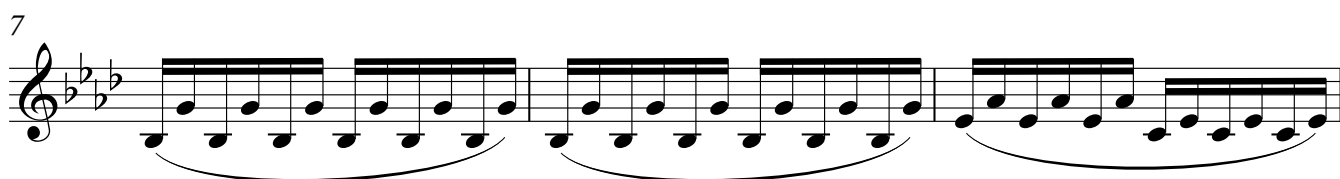
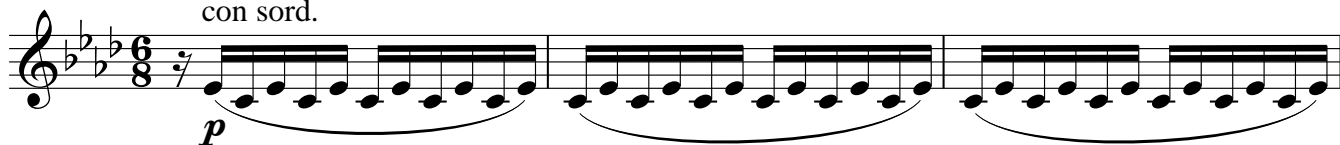
103

130 7 7 17 Un poco ritenuto 6

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.



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

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 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 and connected by slurs. A dynamic marking of *p* (piano) is shown 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 over the final note in measure 30.

Violons II

35 **3**
ppp

40
poco sf

46 **4**
p

51

55

59

65 **6**
Sf *p* **G. P. 5 Un poco rit.**
Silence *pp*

77 **Tempo I**

81 *pp cresc.*

84 *poco f* *p*

87

90

Violons II

93

96

99

102

105

108

114

122

126

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 *pp* dynamics. 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 passage 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

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 two eighth notes with a fermata. A first ending bracket labeled '4' spans the first measure. The piece then continues with a series of eighth notes, starting with a piano (*p*) dynamic marking.

85

Musical staff 85: Continuation of the eighth-note pattern from the previous staff.

88

Musical staff 88: Continuation of the eighth-note pattern.

91

Musical staff 91: Continuation of the eighth-note pattern.

94

Musical staff 94: Continuation of the eighth-note pattern.

97

Musical staff 97: Continuation of the eighth-note pattern.

100

Musical staff 100: Continuation of the eighth-note pattern.

103

Musical staff 103: Continuation of the eighth-note pattern.

106

6

Musical staff 106: Continuation of the eighth-note pattern. A box containing the number '6' is placed above the staff.

109

pp

Musical staff 109: Continuation of the eighth-note pattern, starting with a pianissimo (*pp*) dynamic marking.

112

Musical staff 112: Continuation of the eighth-note pattern.

115

Musical staff 115: Continuation of the eighth-note pattern.

118

trem.

Musical staff 118: Continuation of the eighth-note pattern, ending with a tremolo (*trem.*) marking.

Altos

124

Musical staff 124-132. The staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/8 time signature. It contains several chords and a melodic line. Dynamics include *cresc.* and *ff*. A fermata is placed over a note in measure 131. The staff ends with a measure containing a fermata and a dynamic marking of *p*.

132

Musical staff 132-140. The staff continues the melodic line from the previous staff. It features a fermata in measure 139 and a dynamic marking of *p* in measure 140. A box containing the number '7' is positioned above the staff in measure 139.

140

Musical staff 140-144. The staff features a melodic line with a dynamic marking of *p cresc.* in measure 140. A fermata is placed over a note in measure 144. The staff ends with a measure containing a dynamic marking of *p*.

144

Musical staff 144-147. The staff contains a continuous melodic line with a dynamic marking of *p* in measure 144. A fermata is placed over a note in measure 147.

147

Musical staff 147-150. The staff contains a continuous melodic line with a dynamic marking of *p* in measure 147. A fermata is placed over a note in measure 150.

150

Musical staff 150-157. The staff contains a continuous melodic line with a dynamic marking of *p* in measure 150. A fermata is placed over a note in measure 157. The staff ends with a measure containing a dynamic marking of *p*. The instruction "Un poco ritenuto" is written above the staff in measure 150. A box containing the number '4' is positioned above the staff in measure 150, and a box containing the number '2' is positioned above the staff in measure 157.

157

Musical staff 157-164. The staff begins with a dynamic marking of *ppp* in measure 157. It contains a melodic line with a fermata in measure 164.

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

50

p

54

58

62

65

69

75

G. P. 5 Un poco rit.

Tempo I

6

Silence *pp* *cresc.* *sf* *p*

86

89

92

95

100

pp

Violoncelles

107 **6**

110

113

116

119

122

125

130 *cresc.* *ff* *p*

138 **7** **3**

144 *p cresc.* *p*

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

2 8 3 12 4 pizz. *p*

57

64

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

97

pp

104

6 14 *pp* *p*

125

cresc. *ff*

137

7 4 3 8 4 pizz. *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
Au-près d'un tor-rent O-phé-li -

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

Piano
p
pp

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 flowing sixteenth-note patterns and a left-hand part with sustained chords and rhythmic accompaniment. A dynamic marking of *ppp* is present in measure 35. A rehearsal mark "3" is located at the top right of the first system.

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 more complex rhythmic patterns, including sixteenth-note runs in the right hand and a steady bass line in the left hand. A dynamic marking of *ppp* is present in measure 37.

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, with a few notes in measure 46. The piano accompaniment is more active, featuring a right-hand part with sustained chords and a left-hand part with rhythmic accompaniment. Dynamic markings include *poco sf* in measure 43 and *p* in measure 45. A rehearsal mark "4" is located at the top right of the first system.

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.

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

Ah!

ppp

Ah!

Un poco ritenuto

ppp

The musical score consists of three systems. The first system shows the vocal line in G major (one sharp) and 4/4 time. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The lyrics 'Ah!' are written below the notes. The piano accompaniment has a rest in the first measure and then enters with a bass line starting on G3. The second system continues the vocal line with the lyrics 'Ah!' and the piano accompaniment. The third system shows the vocal line ending with a rest and the piano accompaniment concluding with a final chord. The tempo marking 'Un poco ritenuto' is placed above the piano part, and the dynamic 'ppp' is indicated at the beginning of the piano part in each system.