

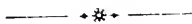
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A MADAME MARTHE CHASSANG

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 fée 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 enterrée, 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 amoureuse 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

The musical score is written for voice and piano. It begins with a **Maestoso** tempo marking and a metronome marking of ♩ = 66. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part starts with a **PIANO** dynamic and a **fff** (fortississimo) dynamic marking. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The voice part enters with a **f** (forte) dynamic and a **largement** (largely) marking. The tempo changes to **a tempo**. The piano part includes markings for **allarg.** (allargando) and **ppp** (pianississimo), with a note that **il basso marcato** (the bass is marked). The lyrics are: "C'est au pa-ys des an-ti-ques lé-". The score includes various performance instructions such as **Ped.** (pedal) and **★ Ped.** (star pedal), and includes triplet markings (3) over certain notes.



-gen - des:

This system shows the first line of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.



au bord du Rhin se

This system continues the musical score. The vocal line has a dotted quarter note G4, followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern, featuring a prominent bass line with a long note in the left hand.



dresse un ro -

This system continues the musical score. The vocal line has a dotted quarter note G4, followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern, featuring a prominent bass line with a long note in the left hand.



- cher, de -

This system concludes the musical score. The vocal line has a dotted quarter note G4, followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern, featuring a prominent bass line with a long note in the left hand.

- bout dans l'es -

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

- pa - - - ce,

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

com - - me

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

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), containing a single note with a fermata. The middle and bottom staves are piano accompaniment, with the right hand playing a continuous eighth-note pattern and the left hand playing a simple harmonic accompaniment.

pp

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic patterns.

ppp *morendo* **sans ralentir**

The third system continues the piano accompaniment. It includes dynamic markings *ppp* and *morendo*. The system concludes with a fermata and a **sans ralentir** instruction. Below the staff, there are two sets of fingerings: ♭ 7 and ♭ 7.

p
En ce dé - cor s'évoque une

p **Ped. *espress.*** ★ **Ped.** ★

The fourth system features a vocal line starting with a piano (*p*) dynamic. The lyrics are "En ce dé - cor s'évoque une". The piano accompaniment includes a *p* dynamic and a **Ped. *espress.*** instruction. The system ends with a **Ped.** instruction and a star symbol (★).

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 quarter note G, then a half note A, and a quarter note B. The lyrics "Je viens du pays des neiges pour chauf." are written below. The bottom staff is a piano accompaniment in G major, consisting of a continuous sixteenth-note arpeggiated pattern. A hairpin indicates a dynamic change from *pp* to *pp* (though the text says *sempre dim.*).

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 a half note C, a quarter note D, and a quarter note E. The lyrics "fer mon cœur au soleil! Ah!" are written below. The piano accompaniment continues with the arpeggiated pattern. A dynamic marking of *f* appears in the piano part. Pedal markings "Ped. * Ped. * Ped. sur chaque temps" are placed below the piano staff.

ah! ah!

Detailed description: This system contains the fifth and sixth staves. The vocal line has a long note with a fermata, with the lyrics "ah! ah!" written below. The piano accompaniment continues with the arpeggiated pattern. The key signature changes to F major (one flat) in the final measure of this system.

f *morendo*

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with a long note and a fermata, with the lyrics "ah! ah!" written below. The piano accompaniment continues with the arpeggiated pattern. A dynamic marking of *f* is at the start, and *morendo* is written at the end of the system.

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 nei - ges... — machanson au loin se

plaintif

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

pp

-mour que dans mon rê - ve? —

Je viens du pays des nei - ges, — pour chauff.

sempre dim. *ppp*

fer mon cœur au so - leil! Ah!

f

f

Ped. sur chaque temps

ah! ah!

pp

ppp

ah!

ppp

morendo

ah!

morendo

II

AU SOLEIL DU MATIN

All^{to} moderato ♩ = 104

f
Ped. * Ped. *

2 2 2 2

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

-cheur a-ler-te 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 *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.

3

p *p ma con passione*

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

p

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

Mouvt de Valse $\text{♩} = 66$

First system of musical notation. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Mouvt de Valse' with a quarter note equal to 66 beats per minute. The dynamic marking is *ppp*. The right hand plays a melodic line starting with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, Bb4, C5, Bb4, A4. The left hand plays a bass line of quarter notes: G2, Bb2, C3, Bb2, G2.

Second system of musical notation. The right hand continues the melodic line with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand continues with quarter notes: Bb2, C3, Bb2, G2, Bb2, C3, Bb2, G2. The dynamic marking *poco a* appears at the end of the system.

Third system of musical notation. The right hand continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand continues with quarter notes: Bb2, C3, Bb2, G2, Bb2, C3, Bb2, G2. The dynamic marking *poco cresc.* is present at the beginning of the system.

Fourth system of musical notation. The right hand continues with eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand continues with quarter notes: Bb2, C3, Bb2, G2, Bb2, C3, Bb2, G2. The dynamic marking *f* is present in the second measure of the system.

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...

pizz.

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:

je le sens frissonner!

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

- trai - - - - ne: son cœur bat

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* *Ped.*

il est à moi!

segue *ff*

First system of musical notation. The top staff (treble clef) contains a melodic line with a long slur over the first two measures and a fermata over the second measure. The bottom staff (bass clef) contains a bass line with chords and a steady eighth-note accompaniment.

Second system of musical notation. The top staff continues the melodic line with a slur and a fermata. The bottom staff continues the bass line with chords and eighth notes.

Third system of musical notation. The top staff features a melodic line with a slur and a fermata. The bottom staff includes the instruction *sempre dim.* in the first measure and *pp* in the third measure. The bass line continues with chords and eighth notes.

Fourth system of musical notation. The top staff has a melodic line with a slur and a fermata. The bottom staff includes the instruction *sempre dim.* in the first measure. The bass line continues with chords and eighth notes.

Fifth system of musical notation. The top staff is mostly empty with a few notes. The bottom staff includes the instruction *ppp* in the first measure and continues with a bass line of chords and eighth notes.

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*

Ped *

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 ?

p

ff

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 - te de mon bon-

mf *mf*

hour; _____ Espoir... _____

Ped. ★

_____ désir . . . _____ ex - -

Ped. ★

- ta - - - se ! _____

pp Ped. ★

Ped. ★

VI

FIN DE RÊVE

Andante ♩ = 58

pp

poco cresc.

Mouv^t de valse

p grazioso

C'é-

a piacere

- tait pen - dant la dan - se, son

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;

p

mes cheveux flottaient au vent, comme

a piacere *f*

— un é-ten-dard de gloi - - - re,

segue *f*

mf

et ma voix mon-

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,

pp

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

- sem - - - ble !

ff

pp

Bientôt !

dim. sempre

p

12/8

$\text{♩} = 126$

p

Ah !

ppp leggiero

12/8

là-bas, - - - - - quittant la

*a piacere**a tempo*

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

pp

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

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'pro', followed by a dotted quarter note 'che', and then a quarter note 'je'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

sempre cresce.

vois le bien - ai - mé !

The second system continues the vocal line with 'vois le bien - ai - mé !'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

Il me re - garde !

The third system continues the vocal line with 'Il me re - garde !'. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes, and a dynamic marking of *f* (forte).

The fourth system shows the vocal line continuing with a half note and a quarter note. The piano accompaniment features a complex rhythmic pattern with many beamed notes in both hands, creating a dense texture.

♩ = 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 features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, starting on G3 and moving up stepwise.

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 same rhythmic 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 same rhythmic 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 sixteenth notes in the right hand and quarter notes in the left hand. 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

musical score system 1

passé, _____ il ap-proche... _____ Est-il sau-

cresc. poco *sempre cresc.*

musical score system 2

-vé? _____ oui, _____ je le

cresc. molto

musical score system 3

vois, _____ là!

ff

musical score system 4

con tutta forza *a piacere*

Ah! _____

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!

3

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 rest, followed by a melodic phrase starting on a whole note G4. The piano accompaniment features a rhythmic pattern of eighth notes with a '7' marking, and a dynamic marking of *ppp* is placed above the first measure.

pp

p d'un rire de folle

Ah!

Ah!

The second system continues the vocal and piano parts. The vocal line has two 'Ah!' exclamations. The piano accompaniment includes a dynamic marking of *pp* and a tempo change to 3/4 time indicated by a '3' over the staff.

plainte étouffée

Ah!

The third system features a vocal line with a dynamic marking of *mf* and a piano accompaniment with a dynamic marking of *ff*. The piano part includes many accents and a *ppp* marking towards the end of the system.

comme en rêve

pp

Je viens du pa-

The fourth system shows the vocal line with the lyrics 'Je viens du pa-'. The piano accompaniment has a dynamic marking of *pp* and continues with a melodic line in the right hand and a bass line in the left hand.

-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.