

# Ländliches Lied.

Deutsche Übersetzung von P. Cornelius.\*  
(Aus Sommernächte, Op. 7 N<sup>o</sup> 1.)

## Villanelle.

Poésie de Th. Gautier.  
(Nuits d'été, Op. 7 N<sup>o</sup> 1.)

## Villanelle.

English Translation by Percy Pinkerton.  
(Summer Nights, Op. 7 N<sup>o</sup> 1.)

Fräulein Wolf, Grossherzoglich Weimar'scher Kammersängerin, gewidmet.

H. Berlioz.

Componirt 1834, instrumentirt 1856.

**Allegretto. (♩ = 96.)**

Flauti. *p sempre leggero*

Oboe. *p sempre leggero*

Clarinetti in A (La). *p sempre leggero*

Fagotto. *p sempre leggero*

Mezzo Soprano o Tenore. *Allegretto. (♩ = 96.) dolce*

Violino I.

Violino II.

Viola. *p*

Violoncello. *p*

Contrabasso. *p*

Quand vien-dra, la sai-son nou-vel-le, Quand au-ront dis-pa-  
 Wenn im Lenz mil-de Lüf-te we-hen, wenn es grün wird im  
 Now the spring wakes the pret-ty flow-ers Lo! the win-ter hath

**Allegretto. (♩ = 96.)**

**Allegretto. (♩ = 96.)**

ru les froids, ——— Tout les deux nous i-rons, ma-bel-le, Pour cueil-lir le mu-  
 Wald-re-vier, ——— lass, o Lieb, Arm in Arm uns-ge-hen, duft'-ge Mai-blumen  
 fled a-way, ——— Forth we'll go to the woods, my fair-est There to cull the sweet

*p* *(p)*

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

guet aux bois.                      Sous nos pieds égre\_nant les per - les      Que l'on  
 pflü\_cken wir;                      wo uns Per - len von Thau um - rin - gen,      die der  
 buds of May.                      Un - der foot all the sil - ver      dew\_drops      Glean like

1

voit au ma\_tin trem - bler,                      Nous i\_rons é\_cou - ter les mer - les,  
 Tag je\_dem Halm be - schied,                      soll uns die Am\_sel fröh\_lich sin\_gen,  
 jew\_els our path a - long.                      While ev\_ry gladsome bird is sing\_ing

1

Nous i-rons é-cou-ter les mer-les Sif-fler. Le prin-temps est ve-nu, ma  
 soll uns die Am-sel fröhlich sin-gen ihr Lied. Mai-en-zeit ist die Zeit der  
 While ev'ry gladsome bird is sing-ing His song. Spring is here, here at last, my

bel-le; C'est le mois des a-mants bé-ni; Et l'oi-seau, sa-ti-  
 Won-ne, ist der Lie-benden gold'-ne Zeit. Vög-lein, flat-ternd im  
 fair-est Time for lov-ers by far the best. Now each bird for a

nant son ai - le, Dit des vers au re - bord du nid. Oh! viens  
 Strahl der Son - ne, sin - gen Lie - der voll Se - lig - keit; o komm!  
 mate is call.ing, safe es - conced in its down - y nest. Here, love,

(P)

done sur ce banc de mous - se Pour par - ler de nos beaux a - mours,  
 ru - he am küh - len Or - te, lass uns plaudern von Lieb' zu zwei'n,  
 here on the moss re - clin - ing, Let us rest in the woodland grove

pp

2

poco riten.

a tempo

poco riten.

a tempo

Et dis-moi de ta voix si dou - ce, Et dis-moi de ta voix si dou - ce: Tou-jours!  
 und sa - ge mir die sü - ssen Wor - te, und sa - ge mir die sü - ssen Wor - te: Bin dein!  
 Yet once a - gain our fond vows plighting, Yet once a - gain our fond vows plighting Of love.

poco riten.

a tempo

2

Loin, bien loin é - ga - rant nos cour - ses, Fai - sons  
 Fern zum Forst len - ken wir die Schrit - te, wo das  
 Farth - er yet thro' the woods will wand - er While the

fuir le la - pin ca - ché, Et le daim, au mi - roir des sour - ces  
 wei - den.de Reh er - schrickt, und der Hirsch, der in Wal - des Mit - te  
 hare at our step shall flee And the deer by the for - est stream let

*(mf)*

senza accelerando

*pp*

senza accelerando

Ad - mi - rant son grand bois pen - ché! Puis chez nous, tout heureux, tout ai - ses,  
 stolz im Quell sein Ge - weih er - blickt; dann, wenn reich uns der Tag be - glü - cket,  
 We shall rouse from his rev - e - rie Then, with fruit and with blossom lad - en

*pp*

*p*

*pp*

senza accelerando

3

En pa - niers en - la - çant nos  
heimwärts keh - ren wir bei - de  
Turn we back to the peace - ful

doigts,  
bald

Re - venons, rappor - tant des  
mit Bee - ren, die wir frisch ge -  
As now the sun, in robes of

pizz.

pizz.

pizz.

pizz.

pizz.

(pp)

3

rit.

a tempo

rit.

a tempo

frai - ses,  
pflü - cket,  
glor - y

Re - venons, rappor - tant des frai - ses Des bois!  
mit Bee - ren, die wir frisch ge - pflücket im Wald.  
As now the sun, in robes of glor - y, Goes down.

sempre pizz.

poco f

sempre pizz.

poco f

sempre pizz.

poco f

arco

poco f

pp

poco f

rit.

a tempo

pp

# Der Geist der Rose.

Deutsche Übersetzung von P. Cornelius. \*)

(Aus Sommernächte, Op. 7 N<sup>o</sup> 2.)

## Le Spectre de la Rose.

Poésie de Th. Gautier.

(Nuits d'été, Op. 7 N<sup>o</sup> 2.)

## The Wraith of a Rose.

English Translation by Percy Pinkerton.

(Summer Nights, Op. 7 N<sup>o</sup> 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 are filled with rests, indicating a period of silence for the vocalists and the piano.

*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-ssé die seid'-ne Wim-per nie-der-  
 A-wake! fairmaid, 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 word "unis." and dynamic markings like *ppp* and *tr*. The piano accompaniment features a complex, arpeggiated texture in the right hand and sustained chords in the left hand. Performance instructions include "Velli tutti div. con sordini." and "C.B. piz. pp".

1

Four empty musical staves (two treble clefs and two bass clefs) for the first system of the score.

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 -

Musical notation for the first system, including piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. The vocal line includes a trill (tr.) on the word 'rose!'.

Four empty musical staves (two treble clefs and two bass clefs) for the second system of the score.

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 -

Musical notation for the second system, including piano accompaniment. The piano part continues with its complex accompaniment. The vocal line includes a trill (tr.) on the word 'frail' and a dynamic marking of *ppp* (pianissimo) in the piano part.

senza rallent. **2**

Musical score for the first system, featuring vocal staves and piano accompaniment. The tempo is marked "senza rallent." with a bracketed "2".

senza rallent.

Musical score for the second system, including lyrics in French, German, and English. The tempo is marked "senza rallent.".

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, featuring piano accompaniment. The tempo is marked "poco rit." with a bracketed "3" and "a tempo".

poco rit. **3** a tempo

Musical score for the fourth system, including lyrics in Italian, French, and German. The tempo is marked "poco rit." with a bracketed "3" and "a tempo".

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.

Vcelli. unis.

poco rit. **3** a tempo

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

*p* *cresc.* *f*

*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*

Velli. div. *dim.* *p*

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

*p*

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,

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

4

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings *poco f* and *dim.*. The violin part includes the marking *I.* and *poco f*.

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

Musical score for the second system, including vocal lines and piano accompaniment. The piano part includes *pizz.* markings. The vocal line includes the instruction *Vcelli. unis.*

4

Musical score for the third system, featuring piano and violin parts. The piano part includes *pp* and *p* dynamic markings. The violin part includes the marking *I.*

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 Begehr. 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

Musical score for the fourth system, including vocal lines and piano accompaniment. The piano part includes *arco* and *sul ponticello* markings. The violin part includes *arco* and *sul ponticello* markings. The vocal line includes *div. arco*.

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*

*un poco rall.* *allargando*

*cresc. mf cresc. mf cresc. mf cresc. mf cresc. f*

*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*

*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.

5

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.

5

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

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



# Auf den Lagunen.

Deutsche Übersetzung von P. Cornelius. \*)  
(Aus Sommernächte, Op. 7 N<sup>o</sup> 3.)

## Sur les Lagunes.

Poésie de Th. Gautier.  
(Nuits d'été, Op. 7 N<sup>o</sup> 3.)

## On the Lagoons.

English Translation by Percy Pinkerton.  
(Summer Nights, Op. 7 N<sup>o</sup> 3.)

Herrn Milde, Grossherzoglich Weimar'schem Kammersänger, gewidmet.

H. Berlioz.

Componirt 1834, instrumentirt 1856.

Andantino. (♩ = 138.)

Flauti.

Clarinetten in B (Si<sup>b</sup>).

Corno I in C (Ut).

Corno II in F (Fa).  
(à pistons)

Fagotti.

Andantino. (♩ = 138.)

Baritono,  
ossia Alto o  
Mezzo Soprano.

Ma belle a - mi - e est mor - - - te, Je —  
Mir ist mein Lieb — ge - stor - - - ben, Thrä -  
Ah! she is dead, — my dear - - - est, Ev -

Violino I.

Violino II.

Viola.

Violoncelli I.

2 Violoncelli II e  
Contrabassi.

Andantino. (♩ = 138.)

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

do

*p* *pp* *p*

pleu-re-rai tou-jours;      Sous la tom-be elle em-por-te Mon â-  
 nen nur blie-ben mir;      all mein Glück ist ver-dor-ben, es starb  
 er these tears must fall      In her grave now lie bur-ied My love

do

*p* *pp* *p*

*perdendo* *p* *perdendo* *pp*

me et mes a-mours.      Dans le ciel,      sans m'at-  
 mein Herz mit ihr.      Schön' - rem Stern,      licht - rem  
 my life, my all.      She hath gone,      gone with

*perdendo* *p* *perdendo* *pp*

*pp* *pp* *pp*

ten - dre, El - - le s'en re - tour - na; L'an - ge qui l'em - me - na Ne vou - lut  
 Strah - le zog - - ih - re See - le zu, und der En - gel der Ruh' liess mich im  
 out me Back to the land of peace White angels call'd her hence, But left me

*mf* *p* *pp*

1

pas me pren - dre. Que mon sort est a - mer! Ah! - sans a - mour s'en al - ler sur la  
 Er - den - tha - le. Welch' un - end - li - ches Weh! Ach! - Oh - ne Lieb' auf der wo - gen - den  
 here, la - ment - ing. Ah! - woe is me! Love - less, for - lorn, - a - drift on the

*f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

*poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf* *poco sf*

1

*pochissimo rit.* *p*

*pochissimo rit.* *dolce*

mer!  
See!  
sea!

La blan - - che cré - a -  
Kalt, bleich sind ih - re  
Pale, pale as wood - land

*pochissimo rit.*

tu - re Est cou - ché - eau - cer - cueil; Com - me  
Wan - gen, und ihr Herz schlägt nicht mehr; schwarz, von  
li - ly, Low she lies within her tomb, All the

dans la na - tu - re Tout me pa - raît en  
 Nacht rings um - fun - gen, scheint mir die Welt um  
 world now is dark - ness; No light dis - pels the  
 sul G (Sol)

2

deuil! La co - lombe ou - bli - é - e  
 her. Die ver - ein - sam - te Tau - be  
 gloom! As a ring - dove for - sak - en

2

*pochissimo animato*

*appassionato*

The first system consists of a piano staff with a treble clef and a bass staff with a bass clef. The piano staff begins with a *p* dynamic and includes first and second endings marked "I." and "II.". The bass staff also begins with a *p* dynamic. Both staves feature a *cresc.* marking. The piano staff concludes with a *crescen.* marking.

*pochissimo animato*

*appassionato*

The second system includes a vocal line with lyrics in French, German, and English. The piano accompaniment is split between a grand staff (treble and bass clefs). The piano staff has a *pizz.* marking. Dynamics include *p*, *cresc.*, and *crescen.*

**French:** Pleu - - re, pleu - re et son - ge à l'ab - sent; Mon à - me pleu - -

**German:** wei - - net, weint mit kla - gen dem Hauch; mein Herz, es wei - -

**English:** Wail - - ing, wail - - ing mourns for its mate, My heart thus ev - -

*pochissimo animato*

*appassionato*

The third system continues the musical piece. The piano part features a dense texture with *do sempre* markings. Dynamics include *mf*, *p*, and *dim.*. The tempo marking *poco rit.* is present. The piano staff includes a *div.* marking.

**French:** - re et sent Qu'elle est dé - pa - réil - lé - e.

**German:** - net auch, sein Al - les liegt im Stau - be.

**English:** - er mourns For her, that Death has tak - en.

a tempo

First system of musical notation, including piano and violin parts. Dynamics include *f*, *dim.*, and *p*. A second ending bracket labeled "a 2." is present in the piano part.

a tempo

Second system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*, *poco sf*, and *p*. The lyrics are in French, German, and English.

Que mon sort est a-mer! Ah!— sans a-mour s'en al-ler sur la mer!  
 Welch' un- end-li-ches Weh! Ach!— Oh-ne Lieb' auf der wo-genden See!  
 Ah!— woe is me! Love-less, for-lorn, a-drift on the sea!

a tempo

3

un poco rit.

Third system of musical notation, primarily piano accompaniment. Dynamics include *p* and *(perdendo)*.

un poco rit.

sotto voce

Fourth system of musical notation, including vocal lines and piano accompaniment. Dynamics include *p*, *div.*, and *pizz.*. The lyrics are in French, German, and English.

Sur moi la nuit im-men-se S'é-tend comme  
 Schwarz weht vom Him-mel nie-der der Wol-ken  
 Dark falls the night a-round me; It wraps me

un poco rit.

3

(ad libitum)

un lin - ceul; Je chan - te ma ro - man - ce Que le ciel entend seul.  
 Trau - er - flor; dem Klan - ge mei - ner Lie - der lauscht kein sterb - li - ches Ohr.  
 like a - pall. As now in tones des - pair - ing Un - to heav - en I call.

Ah! — comme elle é - tait bel - le, Et ——— comme je l'aimais! Je — n'aime - rai ja - mais —  
 Ach, ——— wie schön sie ge - we - sen, nie ——— thut ein Lied es kund! Tod - hat den schön - sten Mund -  
 Ah! ——— she was fair and ho - ly! Ah! ——— me, I lov'd her so! Death, tho' it end my woe —



*I.* poco rit. a tempo un poco rit.

*II.* poco rit. a tempo un poco rit.

U - ne femme au - tant qu'el - le. Que mon sort est a - mer! Que mon  
 sich zum Kus - se er - le - sen. Welch' un - end - li - ches Weh! Welch' un -  
 This our love shall not sev - er. Ah! - woe is me! Ah! -

*p* *p* *p*

div. *dim.* unis. *pp*

poco rit. a tempo *dim.* un poco rit. *pp*

**4** a tempo

a tempo

sort est a - mer! Ah! - sans a - mour s'en al - ler sur la mer!  
 end - li - ches Weh! Ach! - Oh - ne Lieb' auf der wo - gen - den See!  
 woe - is me! Love - less, for - lorn - a - drift on the sea!

*f* *dim.* *p* *f* *dim.* *p* *f* *dim.* *p*

*p* *perdendo* *p* *perdendo* *p* *perdendo*

**4** a tempo

I.

*f. perdendo*

*p*

S'en al - ler sur la mer! Ah!  
 Oh - ne Lieb' auf der See! Ach!  
 A - drift on the sea! Ah!

*pp*

*ppp*

*pp* *perdendo*

Ah!  
 Ach!  
 Ah!

*pp* *perdendo*

*ppp* *perdendo*

*perdendo*

*ppp*

# Trennung.

Deutsche Übersetzung von P. Cornelius.\*

(Aus Sommernächte, Op. 7 N<sup>o</sup> 4.)

## Absence.

Poésie de Th. Gautier.

(Nuits d'été, Op. 7 N<sup>o</sup> 4.)

## Absence.

English Translation by Percy Pinkerton.

(Summer Nights, Op. 7 N<sup>o</sup> 4.)

Madame Nottès, Königlich Hannover'scher Kammersängerin, gewidmet.

H. Berlioz.

Componirt in Paris 1834,

instrumentirt in Dresden 12. Februar 1843.

Adagio. (♩ = 44.)

Flauti.

Oboe.

Clarinetten in A (La).

Corno I in A (La).

Corno II in D (Ré).

Detailed description: This section contains the woodwind parts of the score. It includes staves for Flauti, Oboe, Clarinetten in A (La), Corno I in A (La), and Corno II in D (Ré). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics range from *p* to *ppp*. The woodwinds play a melodic line with some rests.

Adagio. (♩ = 44.)

Mezzo Soprano  
o Tenore.

Reviens, re - viens, ma bien-ai - mé - e! Comme u - ne fleur  
 O kehr' zu - rück, du mei - ne Won - ne! Der Blu - me gleich  
 Re - turn, re - turn! oh! best and dear - est! With - out the sun

Detailed description: The vocal line for Mezzo Soprano or Tenor. The lyrics are in French, German, and English. The music is in 3/4 time with a key signature of three sharps. Dynamics include *mf* and *p*.

div. in 4.

Violino I.

Detailed description: The first violin part. It features a melodic line with dynamics *p*, *mf*, and *ppp*. The tempo is marked *div. in 4.*

Violino II.

Detailed description: The second violin part. It features a melodic line with dynamics *p* and *ppp*. The tempo is marked *div.*

Viola.

Detailed description: The viola part. It features a melodic line with dynamics *p* and *ppp*. The tempo is marked *div.*

Violoncello.

Detailed description: The cello part. It features a melodic line with dynamics *p* and *ppp*.

Contrabasso.

Detailed description: The double bass part. It features a melodic line with dynamics *p* and *ppp*.

Adagio. (♩ = 44.)

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

I.

loin du so - leil, La fleur de ma vie est fer - mé - e Loin de ton sou - ri - re ver - meil.  
*in dunkler Nacht ent - behrt mei - ne See - le die Son - ne, wenn dein ro - ther Mund mir nicht lacht.*  
 the rosebud dies; So fad - eth my life's fair - est blossom, Lack - ing the light of thine eyes.

*mf dim. pp*

*mf dim. pp*

*mf dim. p*

*mf dim. pp*

*mf dim. pp*

*mf dim. pp*

*pp mf dim. pp*

**1** poco più animato

*pp*

*pp*

*pp*

*pp*

*pp*

poco più animato

*con agitazione*

En - tre nos cœurs quel - le dis - tan - ce! Tant d'es - pace en - tre nos bai - sers! O sort a - mer! ô dure ab -  
*Wa - rum so weit von meinem Her - zen, und so weit, ach, von meinem Kuss! O her - bes Leid, o Trennungs -*  
 Heart calls to heart a - cross the spac - es; How my lips glow with fervent fire! Oh love, come back to my em -

*mf unis. mf*

*mf unis. mf*

*mf*

*mf*

**1** poco più animato

*mf*

Tempo I.

*f* *pp* *p* *mf*

sen - ce! O grands dé - sirs i - na - pai - sés! Reviens, re -  
 schmer - zen, o wel - che Pein ich tra - gen muss! O kehr' zu -  
 brac - es! Oh! Fate! ap - pease this great de - sire! Re - turn, re -

Tempo I. (*mf*)

*poco cresc.* *f* *ppp* *p* *mf* *div. in 4.*  
*poco cresc.* *f* *ppp* *p* *mf* *div.*  
*poco cresc.* *f* *ppp* *p* *mf* *div.*  
*poco cresc.* *f* *ppp* *p* *mf* *div.*

Tempo I.

*pp* *p* *mf* *ppp*  
*p* *mf* *ppp*  
*pp* *p* *mf* *ppp*  
*p* *mf* *ppp*  
*p* *mf* *ppp*

viens, ma bien - ai - mé - e! Comme u - ne fleur loin du so - leil, La fleur de ma vie est fer -  
 rück, du mei - ne Won - ne! Der Blu - me gleich in dunkler Nacht ent - behrt mei - ne See - le die  
 turn, oh, best and dear - est! With - out the sun the rosebud dies; So fad - eth my life's fair - est

*ppp* *p* *mf* *ppp* *pp* *unis.*  
*ppp* *p* *mf* *ppp* *pp* *unis.*  
*ppp* *p* *mf* *ppp* *pp* *unis.*  
*ppp* *p* *mf* *ppp* *pp* *div.*

**2** poco più animato

mé-e Loin de ton sou-ri-re ver-meil. D'i-ci là-bas que de cam-pagnes, Que de  
 Son-ne, wenn dein ro-ther Mund mir nicht lacht. Von hier bis dort wie vie-le Fel-der, wie viel  
 blossom, Lack-ing the light of thine eyes. How many lands and seas di-vide us! Shining

**2** poco più animato

**2** poco più animato

vil-les et de ha-meaux, Que de val-lons et de mon-ta-gnes, A las-ser le pied des che-  
 Stä-dte an Bach und Fluss, wie vie-le Höh'n, wie vie-le Wül-der, ach! er-mü-den des Ros-ses  
 riv-ers and meadows green; How many vales and mountains lone-ly Lie our lov-ing hearts be-

**2** Tempo I. e largo.

**2** Tempo I. e largo.

Musical score for the first system, featuring piano and vocal staves. Dynamic markings include *p*, *ppp*, and *pp*. The piano part consists of multiple staves with complex rhythmic patterns. The vocal part is on a single staff with lyrics in French, German, and English.

vaux! Reviens, re - viens, ma bien - ai - mé - e! Comme u - ne fleur  
 Fuss! O kehr' zu - rück, du mei - ne Won - ne! Der Blu - me gleich  
 tween! Re - turn, re - turn oh, best and dear - est! With - out the sun

Musical score for the second system, including piano accompaniment and vocal lines. Dynamic markings include *ppp*, *con sord.*, *div.*, and *pp*. The piano part continues with intricate textures. The vocal part includes the instruction *sotto voce ed estinto* and *unis.*

Musical score for the third system, featuring piano accompaniment and vocal staves. Dynamic markings include *p*, *pp*, and *ppp*. The piano part has a more active role here. The vocal part includes the instruction *rit.*

loin du so - leil, La fleur de ma vie est fer - mé - e Loin de ton sou - ri - re ver - meil.  
 in dunkler Nacht ent - behrt mei - ne See - le die Son - ne, wenn dein ro - ther Mund mir nicht lacht.  
 the rosebud dies; So fad - eth my life's fair - est blossom, Lack - ing the light of thine eyes.

Musical score for the fourth system, including piano accompaniment and vocal lines. Dynamic markings include *poco f*, *pp*, and *ppp*. The piano part features *poco f* passages. The vocal part includes *rit.* and *dim.* markings.

# Auf dem Friedhofe.

Mondschein.

Deutsche Übersetzung von P. Cornelius. \*)

(Aus Sommernächte, Op. 7 N<sup>o</sup> 5.)

**Au Cimetière.**

Clair de Lune.

Poésie de Th. Gautier.

(Nuits d'été, Op. 7 N<sup>o</sup> 5.)

**In the Grave-Yard.**

Moonlight.

English Translation by Percy Pinkerton.

(Summer Nights, Op. 7 N<sup>o</sup> 5.)

Herrn Caspari, Grossherzoglich Weimar'schem Kammersänger, gewidmet.

H. Berlioz.

Componirt 1834, instrumentirt 1856.

**Andantino non troppo lento. (♩ = 88.)**

Flauti.

Clarinetten in A (La).

Tenore.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andantino non troppo lento. (♩ = 88.)  
 (à un quart de voix)  
 (mit gänzlich gedämpfter Stimme)  
 (to be sung very softly)

*pp*

Connais-sez-vous la — blanche tom-be,      Où flotte a-vec un  
 Kennst du das Grab mit-wei-ssem Stei-ne,      d'ran die Cy-pres-se  
 There is a tomb all-white and lone-ly;      O'er it the dark

*con sord.*  
*pp*  
*pp*  
*pp*  
*pp*  
*pizz.*  
*pp*

**Andantino non troppo lento. (♩ = 88.)**

II.

*pp*

son plain-tif    L'ombre d'un if? —      Sur l'if u - ne pâ - le co - lom - be,    Triste et seu-  
 sich er-hebt    und lei-se bebt? —      Von dem Baum im A - bend-schei-ne    singt ein Vög-  
 cy-press.trees    Wave in the breeze. —      On their boughs when day - light is    dy - ing    Sings the dove

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



1

le au so-leil couchant, Chante son chant: Un air ma-la-di-vement ten-dre,  
 - lein den Grab-ge-sang, seufzend und bang. Sie tönt zart und trüb, die-se Wei-se,  
 - her-mourn-ful lay: Ah! well-a-day! Oh, sad is the song she is sing-ing,

1

A la fois char-mant et fa-tal, Qui vous fait mal Et qu'on vou-drait toujours en-ten-dre,  
 dringt voll Lust und voll-bitt-rem Schmerz tief in dein Herz, ban-net dich fest in Zau-ber-krei-se;  
 With a note of pass-ionate woe, Fond-lov-ers know. Deep in each heart is it ring-ing;

2 poco rit. - - - a tempo

ppp II. pppp

Un air com - meen sou - pire aux cieux L'ange a - mou - reux. —  
 solch' Lied trägt — wohl zum Him - mels - thor En - gel em - por. —  
 A song that to an - gels' lips might rise In Par - a - dise! —

poco rit. - - - a tempo

ppp pppp div. pppp pppp div. unis. (p)

2 poco rit. - - - a tempo

I. I. I.

(p) On di - rait que l'âme é - veil - lé - e Pleu - re sous ter - re à l'u - nis - son — De la chan -  
 Und mich dünkt, dass die See - le er - wacht, zum Lied des Vög - leins ein - stimmt bang — mit traur'gem  
 And the soul, a - rous'd from its sor - row, Ech - oes with - in the lo - ne - ly tomb — This song of

(pp)

I.  
 (pp) I.  
 (pp)

son,  
 Sang,  
 gloom

Et du malheur d'être ou-bli-é-e Se plaint dans un rou-cou-le-ment  
 klagt, dass sie hier verges-sen schlie-fe, dass kei-ne Zä-h-re ihr auf's Grab  
 Mourning its fate to lie for-got-ten, And griev-ing for the gladsome years

pp  
 (pp)  
 pp

3

Bien dou-ce-ment.  
 rin-net her-ab.  
 Now lost in tears.

Sur les ai-les de la mu-  
 Und auf Flü-geln be-ben-der  
 Mem'-ries sweet of bright days de-

(pp)  
 cresc. poco a poco  
 cresc. poco a poco  
 div. unis.  
 cresc. poco a poco  
 cresc. poco a poco

3

si - que On sent len - te - ment re - ve - nir Un sou - ve -  
 Tö - ne auf - steigt der Er - in - ne - rung Bild, so hold und  
 part - ed Thus by mus - ic's ma - gi - cal strain Re - vive a -

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

nir. Une om - bre, u - ne for - me an - gé -  
 mild. Vor dir schwebt in himm - li - scher  
 gain. Be - hold! now an an - gel a -

*p* *pp* *I. ten.*

*p* *pp* *I. ten.*

*pp*

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

4

li-que, Pas - se dans un ra - yon trem.blant, Pas - se, pas - se dans un ra -  
 Schö-ne, leuch - tend in schwanken Strah - les Licht, leuch - tend, leuch - tend in schwanken  
 ris-ing Ra - diant a-mid the gloom of night; Rad - iant, rad - iant, a vis-ion

1 Solo. 8:: (♩)

pp

4

yon trem - blant, En - voi - le blanc. Les bel - les de nuit  
 Strahles Licht, ein voi - le blanc. Nacht - schat - ten, die kaum  
 fair and bright, All - rob'd in white. Strange bloss-oms of night

dim. perdendosi (pp)

8:: (♩)

Tutti. PPP

8:: (♩)

Tutti. PPP

8:: (♩)

Tutti. pp perdendosi PPP

6 6 6 6 6 6 6 6 6 6 6 6

ppp

perdendosi Tutti. div. arco ppp

pizz.

ppp

de-mi-clo-ses                      Jet-tent leur-par-fum-faible et doux                      Autour de vous,

halb er-schlos-sen,                      fül-len rings um-her-lind die Luft                      mit sü-ssem Duft,

half un-clos-ing,                      Scatter all their scents on the air                      Subtle and rare

*ppp*

5

Et le fan-tôme aux-molles po-ses                      Mur-mu-re en vous tendant les bras:

und das Phan-tom strah-len-um-flos-sen                      singt leis,— breitend den Arm nach dir:

Behold! the phan-tom-hovers near me                      And whis-pers low, in ec-sta-cy

5

*ppp*

*ppp*

«Tu re-vien - dras!» — Oh! jamais plus, près — de la tom - be, Je ni -  
 „Kom - me zu mir!“ — O! nimmermehr geh' — ich zum Gra - be, wenn sich  
 “Come back to me!” — Oh! ne-ver a - gain — in the gloam - ing Will I

*ppp*

*ppp*

*ppp*

*pizz.*

*arco*

*ppp*

*pp*

*poco f*

I.

*poco f*

*pp*

rai, quand des - cend le soir — Au man-teau noir, E - cou - ter la pâ - le co -  
 na - het die A - bend - zeit, — im dun-keln Kleid, seit dem Lied ge - lau - schet ich  
 go to that grave all white — At fall of night Ne - ver hear the lone — dove la -

6

*poco sf* *poco cresc.* *f* *pp* *poco rit.*

*poco sf* *poco cresc.* *f* *pp*

*poco cresc.* *poco rit.*

lom - be Chan - ter sur la poin - te de l'if  
 ha - be, das von der Cy - pres - se er - klang  
 ment - ing Re - peat - ing her sor - rowful lay.

*poco cresc.* *f* *pp* *ppp*

*poco cresc.* *f* *pp* *ppp*

*poco cresc.* *f* *pp* *ppp*

*poco cresc.* *f* *pp* *ppp*

*poco cresc.* *f* *pp* *ppp*

*f* *pp* *poco rit.*

6

*poco rall.*

*pp* *perdendo* *ppp*

*pp* *perdendo* *ppp*

*ppp* *poco rall. dim.*

Son \_\_\_\_\_ chant \_\_\_\_\_ plain - tif. \_\_\_\_\_  
 so \_\_\_\_\_ trüb \_\_\_\_\_ und bang. \_\_\_\_\_  
 Ah! \_\_\_\_\_ well - - a - day. \_\_\_\_\_  
 div.

*perdendo* *ppp*

*perdendo* *ppp*

*perdendo* *ppp*

*perdendo* *ppp*

*poco rall.*



# Das unbekannte Land.

Deutsche Übersetzung von P. Cornelius.\*  
(Aus Sommernächte, Op. 7 N<sup>o</sup> 6.)

## L'Ile inconnue.

Poésie de Th. Gautier.  
(Nuits d'été, Op. 7 N<sup>o</sup> 6.)

## The unknown Land.

English Translation by Percy Pinkerton.  
(Summer Nights, Op. 7 N<sup>o</sup> 6.)

Madame Milde, Grossherzoglich Weimar'scher Kammersängerin, gewidmet.

H. Berlioz.

Componirt 1834, instrumentirt 1856.

Allegro spiritoso. (♩. = 96.)

**I. e.**

Flauti. *f* *dim.* *pp*

Oboe. *f* *dim.* *pp*

Clarinetten in B (Sib.). *f* *dim.* *pp*

Corno I in F (Fa). *f* *dim.* *pp*

Corno II in C (Ut). *f* *dim.* *pp*

Corno III in B (Sib.). *f* *dim.* *pp*

Fagotti. *f* *dim.* *pp* a 2.

Mezzo Soprano  
o Tenore. *mf*  
Di - tes,  
Sag', wo -  
Tell me,

Violino I. *f* *dim.* *pp*

Violino II. *f* *dim.* *pp*

Viola. *f* *dim.* *pp*

Violoncello. *f* *dim.* *p*

Contrabasso. *f* *pp*

Allegro spiritoso. (♩. = 96.)

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

la jeu - ne belle, Où vou - lez-vous al - ler? La voi - le en - fle son ai - - - le, La  
 hin willst du ge - hen, mein lieb - li - ches Kind? Du siehst flat - tern und we - - - hen die  
 my pret - ty maid, Will you not sail with me! The west - - ern breeze is call - - - ing; Shall

bri - se va souf - fler. La voi - le en - fle son ai - - - le, La bri - se va  
 Se - gel dort im Wind, schon siehst du flat - ternd we - - - hen die Se - gel dort  
 we put forth to sea? The west - ern breeze is call - - - ing; Shall we put forth

I.  
*p cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

riten. - - - a tempo

1

I.

pp

I.

pp

a. 2.

riten. - - - a tempo

souf fler.  
im Wind.  
to sea?

L'a - - vi - -  
Ru - - der von  
Oars of

leggiero

riten. - *cresc.* - - a tempo

1

ron est d'i - voi - re, Le	pa - vil - lon de moi - re,	Le gou - ver - nail d'or fin;
El - fen - bein bli - tzen, Flor -	de - cken auf den Si - tzen,	von Gold das Steu - er gut;
i - vo - ry gleam - ing; White	sat - in sails a - stream - ing;	The rud - der all of gold;

pp

riten.

J'ai pour lest une o - ran - ge, Pour voile une ai - le d'an - ge, Pour mous - - -  
 Bal - last ist A - pfel - si - ne, Se - gel Flü - gel der Bie - ne, den Dienst - - -  
 As my ballast an or - ange; An - gel's pin - ion my sail is; Blithe cher - - -

pp

dolce

riten.

2 a tempo I.

pp

I.

pp

II.

pp

a tempo

- se unsé - ra - phin. J'ai pour lest une o - ran - ge, Pour voile une ai - le d'an - ge, Pour  
 - ein El - fe thut; Bal - last ist A - pfel - si - ne, Se - gel Flü - gel der Bie - ne, den  
 - ub my pi - lot bold. As my ballast an or - ange An - gel's pin - ion my sail is; A

p

pp

div.

pp

2 a tempo

*poco rit.* - - - *a tempo*

Musical score for strings and piano accompaniment. It features a piano part with dynamics *ppp* and *mf*. The strings are marked with dynamics *mf* and *f*. The section is marked with *poco rit.* and *a tempo*.

*poco rit.* - - - *a tempo*

mous - - - se un sé - ra - phin.  
 Dienst - - - ein El - fe thut.  
 cher - - - ub my pi - lot bold.

Di - tes,  
 Sag, wo -  
 Tell me,

Musical score for strings and piano accompaniment with lyrics. The piano part includes dynamics *pp* and *mf*, with markings for *pizz.* and *arco*. The strings are marked with dynamics *f* and *f*. The section is marked with *poco rit.* and *a tempo*.

*poco rit.* - - - *a tempo*

Musical score for strings and piano accompaniment. The piano part includes dynamics *p* and *mf*. The strings are marked with dynamics *p*. The section is marked with *poco rit.* and *a tempo*.

la jeu - ne belle, OÙ vou - lez vous al - ler?  
 hin willst du ge - hen, mein lieb - li - ches Kind?  
 my pret - ty maid, Will you not sail with me?

La voi - le en fle son ai - - - le, La  
 Du siehst flat - tern und we - - - hen die  
 The west - - ern breeze is call - - - ing, Shall

Musical score for strings and piano accompaniment with lyrics. The piano part includes dynamics *p* and *mf*. The strings are marked with dynamics *p*. The section is marked with *poco rit.* and *a tempo*.

bri - se va souf - fler. La voi - le en fle son ai - - - le, La bri - se va  
 Se - gel dort im Wind, schon siehst du flat - ternd we - - - hen die Se - gel dort  
 we put forth to sea? The west - ern breeze is call - - - ing, Shall we put forth

*p cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*rit. - - - a tempo*

**3**

*p*  
*mf*  
*mf*  
*mf*  
*pp*  
*mf*

souf - fler. Est - ce dans la Bal - ti - que? Dans la Mer Pa - ci -  
 im Wind. Willst die Flu - then des blau - en - - - stil - len Mee - res du  
 to sea? To the shores of the Bal - tic, - - - To the blue Ad - ri -

*rit. - - - a tempo*

*p*  
*pp*  
*pp*  
*pp*  
*p*  
*p*  
*p*

**3**

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The music is in a minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal lines are sparse, with notes often tied across measures.

fi - que, Dans l'i - - - le de Ja - va? Ou bien est-ce en Nor -  
 schau - en, nach Ja - - - va komm' mit mir! Trägst du an Nor.weg's  
 at - ic, Or Ja - - - va shall we go? Shall I con.tin - ue

The second system of the musical score consists of five staves, all of which are piano accompaniment. It continues the complex rhythmic pattern from the first system, with dense sixteenth and thirty-second note passages in the right hand and more rhythmic accompaniment in the left hand.

The third system of the musical score consists of five staves, all of which are piano accompaniment. The texture remains dense with intricate rhythmic patterns, including some triplet-like figures in the right hand.

vè - ge, Cueil - lir la fleur de nei - ge, Ou la fleur d'Angso - ka? Di - - -  
 Kü - ste nach Ho - nig - thau Ge - lü - ste, pflück' ich Schneeb lu . men dir. Sa - - -  
 steer . ing Till Nor . way's strand we're near . ing, And lone - ly hills of snow? Tell

The fourth system of the musical score consists of five staves, all of which are piano accompaniment. The music concludes with a final cadence, marked with a 'p' (piano) dynamic.

tes, di - tes, la jeu - ne bel - le, Di - - - tes, Où vou - lez vous al -  
ge, sag' wo - - - hin willst du ge - hen, sa - - - ge, o mein lieb - li - ches  
me, Tell me, my pret - ty maid - en, will you, Will you not sail with

*(mf)* *pizz.* *arco* *p* *rall.*

*rall.*

ler? «Me - nez - moi» dit la bel - le, «A la ri - ve fi - dè - le, Où l'on ai - - -  
Kind? „Füh - re mich“ sprach die Hol - de, „auf dem Na - chen von Gol - de an der Treu -  
me? “Bring me there”; cried the maid - en, “To that beau - ti - ful hav - en Where love lives

*4 a tempo* *p* *pp* *a tempo* *senza accelerando* *pp*

*4 a tempo*



*poco rit.* *a tempo*

*p*

*p*

*p*

*p*

*poco rit.* *a tempo*

me tou-jours!  
e Ge-stad!  
ev-er more?

Cet-te ri-ve, ma chè-re,  
Flögst du gleich mit den Win-den,  
Ah! full man-y a lov-er

On ne la con-nait  
wirst das Land nimmer  
Would yon fair land dis-

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*p*

*p*

*p*

*p*

*poco rit.* *a tempo*

*I.*

*p*

*mf*

guè-re, Cet-te ri-ve, ma chè-re, On ne la con-nait guè-re,  
fin-den, flögst du gleich mit den Win-den, wirst das Land nimmer fin-den,  
cov-er; Ah! full man-y a lov-er Would yon fair land dis-cov-er;

*arco*

*p*

Au pa - ys des a - mours, On ne la connaît  
*suchst ver - ge - - - - - bens den Pfad, flögst du gleich mit den*  
 Yet he knows not that shore. Ah! full man - y a

*poco rit.* - - - - - *I.* - - - - - *a tempo*

*poco rit.* - - - - - *a tempo*

guè - re, On ne la connaît guè - re Au pa - ys des a - mours.  
*Win - den, wirst das Land nimmer fin - den, nicht fin - den den Pfad.*  
 lov - er Would that fair land dis - cov - er, Yet he knows not that shore.

*arco*  
*p*  
*arco*

*poco rit.* - - - - - *a tempo*

5

poco rit. .

poco rit. .

Où vou - lez - vous al -  
Sa - ge, wo - hin - mein  
Will you not sail with

5

poco rit. .

a tempo

poco rit.

a tempo

ler?  
Kind?  
me?

La  
Das  
Shall

bri -  
Se -  
we

a tempo

poco rit.

a tempo

The first system of the musical score includes a vocal line with lyrics and a piano accompaniment. The lyrics are:   
- se va souf -  
- gel weht im  
- put forth to

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamic markings include *pp* and *p*.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are:   
fler.  
Wind.  
sea?

The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *pp* and *p*.