

Ophelias Tod.

Ballade nach Shakespeare.
Deutsche Übersetzung von Emma Klingensfeld.

La Mort d'Ophélie.

Ballade d'après Shakespeare.
Poésie d'Ernest Legouvé.

The death of Ophelia.

Ballad. Words adapted from Shakespeare.
English Translation by Percy Pinkerton.

Dem Prinzen Eugen von Sayn-Wittgenstein gewidmet.

... qui viderit illas
De lacrymis factas sentiet esse meas.
(Ovide)

H. Berlioz, „Tristia“ Op. 18 N^o 2.
Componirt in London am 4. Juli 1848.

Andante con moto quasi Allegretto. (♩. = 63.)
Sempre a mezza voce.

Flauti.

Corno inglese.

Clarineti in B (Sib).

Corno I in As (Lab) alto.

Corni II e III in Es (Mib).

Andante con moto quasi Allegretto. (♩. = 63.)

Soprani.

Alti.

CORO.

Au-près d'un tor-rent O-phé-li-

Da-hin an dem Bach ging in Seh-

A down to the brook fair O-phel-

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

con Sord.

p

pp

arco

Andante con moto quasi Allegretto. (♩. = 63.)

e Cueil - lait, tout en sui - vant le bord,
 nen O - phe - lia still an des U - fers Rand,
 ia Did go - lia in her grieve and des - pair,

Dans sa douce et ten - dre fo - li - e, Des per -
 rüh - rend hold in zärt - li - chem Wäh - nen, pflück - te
 Wood - land bloss - oms in - to a gar - land Did she

ven - ches, des boutons d'or, Des i - ris aux couleurs d'o - pa - le, Et de ces
 Blu - men dort sich vom Strand: zar - te Li - lien flocht sie zum Kran - ze, Blü - ten von
 bind for her beautiful hair. Pret - ty crow-flow'rs, daisies and li - lies Pluck'd she, be -

I.

pp *pp* *pp* *pp* *pp* *pp*

fleurs d'un ro - se pâ - le Qu'on ap - pel - le des doigts de mort.
 ro - sig blas - sem Glan - ze, die der Be - cher des Tod's ge - nannt.
 sides those long - er pur - ples That our maids dead men's fin - gers call.

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

2 I.

p (*p*) *poco f* *pp*

p *poco f* *pp*

p *poco f* *pp*

p *poco f* *pp*

p *poco f* *pp*

Ah! ah! ah! ah! ah!

Ah!

3

a 2. *pp*

pp Ah! ah! ah! ah!

pp Ah! ah! ah!

ppp *ppp* *ppp* *ppp*

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests.

ses mains blan - ches Les ri - ants tré - sors du ma - tin,
 Hän - de bei - de, häng em - por die blü - hen - de Last,
 wil - low branch - es All her gar - landsstrove she to hang,

The second system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with vocal lines and piano accompaniment. The piano part includes a prominent eighth-note accompaniment pattern.

The third system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with vocal lines and piano accompaniment. The piano part includes a prominent eighth-note accompaniment pattern.

poco cresc. *p*
 El - le les sus - pen - dait aux bran - ches, Aux bran - ches d'un sau - le voi -
 wo an dem Bäch - lein ei - ne Wei - de, ins Was - ser hin - ab neigt den
 While many a me - lo - dy for - got - ten So sad - ly, so sweet - ly she

The fourth system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with vocal lines and piano accompaniment. The piano part includes a prominent eighth-note accompaniment pattern.

I. *p* *cresc. poco a poco*

I. *p* *cresc. poco a poco*

II. *p* *cresc. poco*

p *cresc.*

sin; Ast; sang. Mais trop fai-ble
doch es beug-te
But the wil-low, *cresc.*

Mais trop
doch es
But the

mf *cresc.* *a poco* *a 2.* *p cresc.* *cresc. sf* *p* *G. P.* Silence.

le rameau pli - e, Se bri - se, et la pauvre O-phé - li - e Tom - be, Silence.

den Zweig, den schwan - ken, er knick - te - und der Zweig und O - phe - lia san - ken,

the en - vious wil - low, was bro - ken! And O - phe - lia, the hap - less maid - en,

fai - ble le rameau pli - e, Se bri - se, et la pauvre O-phé - li - e Tom - be,

bog den Zweig, den schwan - ken, er knick - te - und der Zweig und O - phe - lia san - ken,

wil - low, the envious wil - low, was bro - ken! And O - phe - lia, the hap - less maid - en,

cresc. molto *cresc.* *cresc.* *arco* *p* *G. P.* Silence.

5 Un poco rit.

Tempo I.

a 2.

Musical score for the first system, featuring five staves. The notation consists of rhythmic patterns with accents and slurs. Dynamic markings include *pp* and *p*. The system concludes with a first ending bracket and a second ending marked *a 2.*

Un poco rit.

Tempo I.

sa guir - lande à la main.
 die den Kranz noch umfasst.
 Fell, ah! fell in the brook.

Musical score for the second system, including vocal lines and piano accompaniment. The vocal line is in French and German. The piano accompaniment features various textures, including *pp*, *poco sf*, and *pp cresc.* markings. The system concludes with a first ending bracket and a second ending marked *a 2.*

5 Un poco rit.

Tempo I.

Musical score for the third system, featuring piano accompaniment and vocal lines. The piano accompaniment includes *poco f* and *p* markings. The system concludes with a first ending bracket and a second ending marked *a 2.*

Quel - ques ins - tants sa robe en -
 Nur ihr Ge - wand, sich weit ver -
 Straight - way, her gar - mentswide out.

Musical score for the fourth system, including piano accompaniment and vocal lines. The piano accompaniment features *poco f* and *p* markings. The system concludes with a first ending bracket and a second ending marked *a 2.*

The first system of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The music is in a minor key and features a steady eighth-note accompaniment in the piano part.

flé - e - La tint en - cor sur le cou - rant
 brei - - - tend, trug auf den Wel - len sie ent - lang;
 spread - - - ing, Bore her a - while up - on the stream,

The second system continues the musical score with five staves. It maintains the same instrumental and vocal parts as the first system, with the piano accompaniment providing a consistent rhythmic foundation.

The third system of the score includes a piano dynamic marking (*p*) in the vocal line. The piano accompaniment continues with its characteristic eighth-note pattern.

Et, com - me u - ne voi - le gon - flé - e,
 wie auf lich - tem Schlei - er ent - glei - tend,
 And, while float - ing, e - ver she chant - ed,

Et, comme u - ne voi - le gon - flé - e,
 wie auf lich - tem Schlei - er ent - glei - tend,
 And, while float - ing, e - ver she chant - ed,

The fourth system concludes the page with a piano dynamic marking (*pp*) at the end of the vocal line. The piano accompaniment continues to the end of the system.

El - le flot - tait — tou - jours chantant, Chan - tant quel - que vieil - le bal - la - de,
 so schwamm sie hin — un - ter Ge - sang; schwim - mend sang sie ei - ne Bal - la - de,
 E'en as a mer - maid in a dream While she float - ed, ev - er she chant - ed

Chan - tant ain - si qu'u - ne na - ïa - - - - de,
 gleich ei - ner lieb - li - chen Na - ja - - - - de,
 Snatch - es of tunes so sad, so mourn - - - - ful,

I. **6**
 II. **6**

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor). The bottom two staves are piano accompaniment (Right and Left Hand). The music is in a minor key and features a steady, rhythmic accompaniment.

(pp)
 Née au mi-lieu de ce tor-rent.
 die dort dem Wal-desquell entsprang.
 Drift-ing a-down the sil-ver stream.

The second system continues the musical score with five staves. The piano accompaniment features a prominent tremolo effect in the right hand, marked with 'trem.' and 'pp'. The vocal lines continue with the lyrics from the first system.

The third system of the musical score consists of five staves. It includes a first ending bracket labeled 'I.' over the final measures of the system. The piano accompaniment continues with its rhythmic pattern.

(pp)
 Mais cette é-tran-ge mé-lo-di- - - e Pas-sa, ra-pi-de comme un
 Doch kurz die sü-ssen Klän-ge währ- - - ten, dann brach die Ar-me seuf-zend
 Ah! but too soon her song had end- - - ing; She sank at last beneath the

The fourth system of the musical score consists of five staves. It includes a first ending bracket labeled 'I.' over the final measures of the system. The piano accompaniment continues with its rhythmic pattern.

son. _____ Par les flots la ro - be a - lour - di - e
 ab. _____ Ach, ihr Kleid, das die Was - ser be - schwer - ten,
 wave. _____ Soon her cloth - es, with wa - ter all heav - y,

trem.

p

Bien - tôt dans l'a - bi - me pro - fond En - traî - na la pauvre insen - sé - e, Laissant à pei - ne com - men -
 zog sie tief - und tie - fer hin - ab, bis die Wahn - umfan - ge - ne lei - se mit ih - rer selt - sam hol - den
 Drew her down a - las! to her grave Fair O - phe - lia thus lay a - dy - ing, as ev - er sing - ing, ev - er

cresc. *mf* *ff* *pp* *I.* *II.* *ff* *pp* *p*

cresc. *ff* *p*

cresc. *ff* *p*

cresc. *ff* *p*

cresc. *ff* *p*

cresc. *ff* *p*

cresc. *ff* *p*

7

First system of musical notation. It features a vocal line with a melisma and piano accompaniment. The piano part includes a first ending marked 'I.' and dynamic markings such as *p*, *p cresc.*, and *cresc.*.

cé_e Sa mé-lo-di-eu-se chan-son.—
 Wei-se ver-sank in das wo-gen-de Grab.
 sighing, She sank down at last 'neath the wave.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a prominent sixteenth-note pattern in the right hand. Dynamic markings include *p*, *p cresc.*, *pp*, and *poco sf*.

7

Third system of musical notation. The vocal line features a melisma of 'Ah! ah! ah! ah! ah! ah! ah! ah! ah!'. The piano accompaniment continues with the sixteenth-note pattern. Dynamic markings include *p*, *p cresc.*, and *poco f*.

