

# 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<sup>o</sup> 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).

**CORO.**

Soprani.   
 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 -

Alti.

Violino I.   
con Sord. p

Violino II.   
con Sord. p

Viola.   
con Sord. p

Violoncello.   
con Sord. p

Contrabasso.   
con Sord. pizz. p

**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.

Musical score for the first system, measures 1-5. It includes vocal lines with lyrics "Ah! ah! ah! ah! ah!" and piano accompaniment. Dynamic markings include *p*, *poco f*, and *pp*. The piano part features a rhythmic accompaniment of eighth notes.

2

3

Musical score for the second system, measures 6-10. It includes vocal lines with lyrics "Ah! ah! ah! ah!" and piano accompaniment. Dynamic markings include *a 2.*, *pp*, and *ppp*. The piano part continues with a rhythmic accompaniment of eighth notes.

3

(smorzando)  
 Ah! ah! ah!  
 (smorzando)  
 (smorzando)  
 (smorzando)  
 (smorzando)

4  
 I.  
 p

p  
 Puis, é - le - vant sur  
 Dann hob sie auf die  
 Then, to the pen - dent

poco sf (ppp)  
 poco sf (ppp)  
 p  
 p  
 p  
 p  
 p pizz.

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, rhythmic accompaniment.

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 consists of five staves, all of which are piano accompaniment. It continues the rhythmic and melodic patterns established in the first system.

The third 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 vocal lines are more active in this system, with longer phrases.

*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

*poco cresc.*      *p*

The fourth system of the musical score consists of five staves, all of which are piano accompaniment. It concludes the piece with a final cadence.



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

Mais trop  
 doch es  
 But the

*p*

*mf* *cresc.*

*a poco*

*a 2.* *p* *cresc.*

*cresc. sf* *p*

*sf* *p*

G. P.

Silence.

le rameau pli-e, Se bri-se, et la pauvre O-phé-li-e Tom-be,  
 den Zweig, den schwan-ken, er knick-te und der Zweig und O-phé-lia san-ken,  
 the en-vious wil-low, was bro-ken! And O-phé-lia, the hap-less maid-en,

Silence.

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

*cresc. molto*

*cresc.*

*cresc.*

*arco*

*sf* *p*

*sf* *p*

*sf* *p*

Silence.

G. P.

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 - ments wide 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 are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a steady eighth-note accompaniment in the piano parts and a vocal melody with eighth-note patterns.

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, showing the continuation of the eighth-note accompaniment and the vocal melody.

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 texture. A section marker "II." is visible in the piano part.

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 five staves. It features the same vocal and piano parts, ending with a piano dynamic marking (*pp*) in the piano part.

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. *pp*  
 II. *pp*

The first system of the musical score consists of five staves. The top three staves are vocal lines (Soprano, Alto, and Tenor) with lyrics in French, German, and English. The bottom two staves are piano accompaniment, including a grand staff with treble and bass clefs. The music is in a minor key and features a steady piano accompaniment with some melodic lines in the vocal parts.

*(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 of the musical score consists of five staves. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. There are dynamic markings like *trem.* and *pp.* in the piano part.

The third system of the musical score consists of five staves. The top three staves are vocal lines with lyrics in French, German, and English. The bottom two staves are piano accompaniment. The music continues with the same melodic and harmonic themes as the previous systems.

*(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. The top two staves are vocal lines, and the bottom three staves are piano accompaniment. The piano part continues with its intricate accompaniment, and the vocal lines conclude the piece.

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 la-bî-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-pha-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 includes vocal staves and piano accompaniment. The piano part features a first ending marked 'I.' with a *p* dynamic and a crescendo. The vocal lines are in a key with two flats and a 4/4 time signature.

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.

*p cresc.*

Ah!

*p cresc.*

Ah!

Second system of musical notation. It includes vocal staves and piano accompaniment. The piano part features a first ending marked 'I.' with a *p* dynamic and a crescendo. The vocal lines are in a key with two flats and a 4/4 time signature.

7

Third system of musical notation. It includes vocal staves and piano accompaniment. The piano part features a first ending marked 'I.' with a *p* dynamic and a crescendo. The vocal lines are in a key with two flats and a 4/4 time signature.

*poco f*

Ah! ah! ah! ah! ah! ah! ah! ah!  
 Ah! ah! ah! ah! ah! ah! ah! ah!



14 (88) I.

*pp*

*pp*

*pp*

*dolcissimo*

*pp dolcissimo*

Ah! Ah!

Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!

*pp*

*pp*

*pp*

*pp*

*perdendo*

*perdendo*

*perdendo*

Un poco rit.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

Ah!

Ah!

*div.*

*pizz.*

*ppp*

Un poco rit.