

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

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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."

La mort d'Ophélie

Poésie d'Ernest Legouvé

Ballade d'après Shakespeare

Hector Berlioz
(1803-1869)
Œuvre 18, N° 2

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

Flûtes I, II
Cor anglais
Clarinettes I, II (en Sib)
Cor I (en La \flat alto)
Cor II, III (en M \flat)
Sopranos
Altos

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

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

Andante con molto quasi Allegretto (♩. = 63)
con sord.

Violons I
Violons II
Altos
Violoncelles
Contrebasses

p
pp
arco

6

Sopr.
Altos

-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

Vns I
Vns II
Altos
Vlles
C.-b.

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

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

3

-pel - le des doigts de mort. Ah! ah! ah! ah! ah!

-pel - le des doigts de mort. Ah!

p *poco f* *f*

2

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

p

p

p

poco sf

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

a 2 *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

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

Musical score for the first system, measures 125-132. The score includes vocal lines and piano accompaniment. Dynamics include *ff*, *pp*, *mf*, *cresc.*, and *p*. Lyrics are provided for the vocal parts.

-di - e Bien - tôt dans l'a - bi - me pro - fond En - traî - na la pauvre in - sen - sé - e, Laiss - ant à pei - ne, com - men

-di - e Bien - tôt dans l'a - bi - me pro - fond En - traî - na la pauvre in - sen - sé - e, Laiss - ant à pei - ne, com - men

Musical score for the second system, measures 133-140. The score includes woodwind and string parts. Dynamics include *p*, *cresc.*, and *pp*. A rehearsal mark **7** is present at the beginning of the system.

Fl.

C. a.

Cl. (Sib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

-cé - e Sa mé - lo - di - en - sechan - son. Ah!

-cé - e Sa mé - lo - di - en - sechan - son. Ah!

141

Fl.

C. a.

Cl. (Sib)

Cor (Lab)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

poco f

p

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

p

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

p

p cresc.

p

p

147

Fl.

C. a.

Cl. (Sib)

Sopr.

Altos

Vns I

Vns II

Altos

Vlles

C-b.

pp

pp

dolcissimo

Ah! Ah!

pp dolcissimo

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

pp

perdendo

perdendo

perdendo

Un poco ritenuto

The first system of the musical score consists of five staves. The top staff is a vocal line with a melodic line and a fermata. The second staff is a vocal line with a long note and a fermata, marked *ppp*. The third staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The fourth staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The fifth staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The lyrics "Ah!" are written under the vocal lines.

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 a fermata, marked *ppp*. The second staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The third staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The fourth staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The fifth staff is a piano accompaniment line with a melodic line and a fermata, marked *ppp*. The markings "div." and "pizz." are written under the piano accompaniment lines.

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

11 1

p *p*

17 3

pp

26 2 *p* *pp*

31 2 3 12 4 *p*

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

La mort d'Ophélie

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

p, *poco f*, *pp*, *cresc. poco a poco*, *sf*, *ff*, *p cresc.*, *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

Cor anglais

76 **5** **Un poco rit.** **Tempo I**

87

92

97

103

115

121

131

140

147 **Un poco ritenuto**

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

11 1

p

18 3 2

pp *p*

27 2

pp

34 3 12 4

p

51

56

61 *p*

67 *cresc. poco a poco*

71 *sf* *p* G. P. Silence

Clarinette 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 2I

27 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

92

98 **4** **6** **7**

114 **I**

120

127 **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 *p cresc.* *sf* *p* G. P. 1 Silence

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

97 *p*

103 2 6 *pp*

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

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 *Fl.*

19 1 3 2 2

30 3 12 4 16

63 *p* *p*

69 2 1 *G. P.*

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

97 *p*

103 2 6

111 17 7 17 6 *Un poco ritenut*

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

13 1 Fl.

p

19

pp *poco f* *pp*

31

Cor II

68

p cresc. *sf* *p*

75 G. P. 5 Un poco rit. Tempo I 17 Cor II

Silence

97

p

103

ff

130

Un poco ritenuto

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl. *p*

19 *pp* *poco f* *pp*

31 3 12 4 20 Cor II

68 *p cresc.* *sf* *p*

75 G. P. 5 Un poco rit. Tempo I 17 Cor II

Silence

97 *p*

103 4 6 21 *ff*

130 7 17 Un poco ritenuto 6

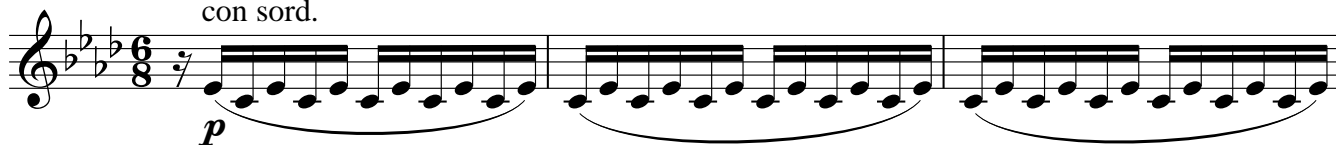
La mort d'Ophélie

Ballade d'après Shakespeare

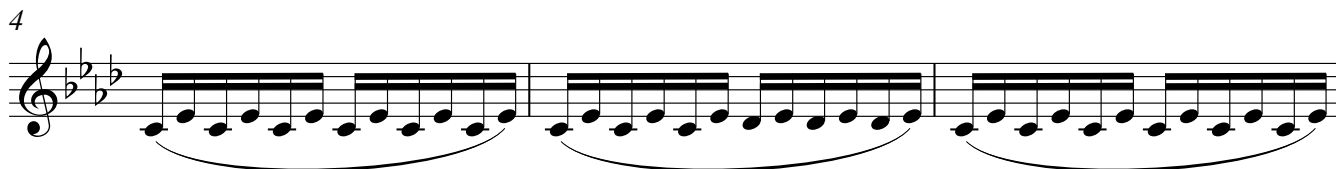
Andante con molto quasi Allegretto (♩. = 63)

con sord.

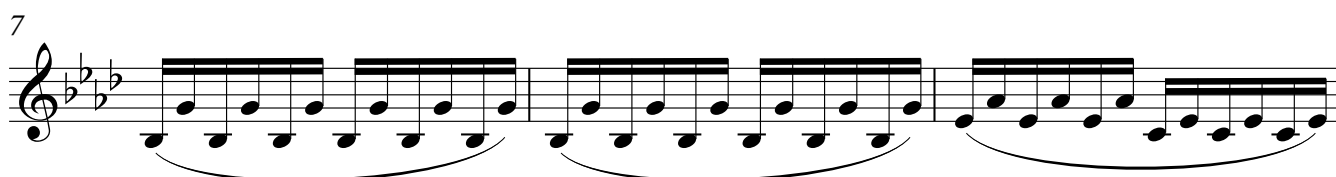
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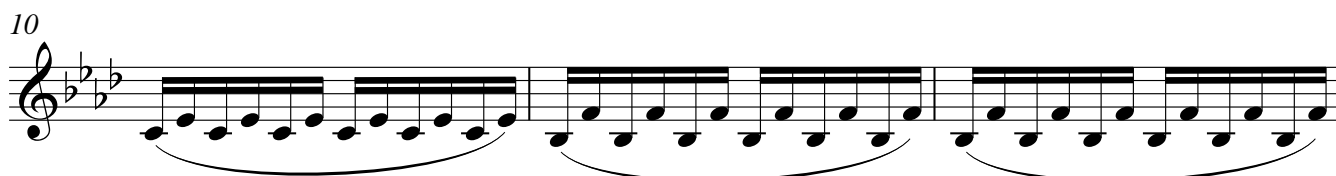
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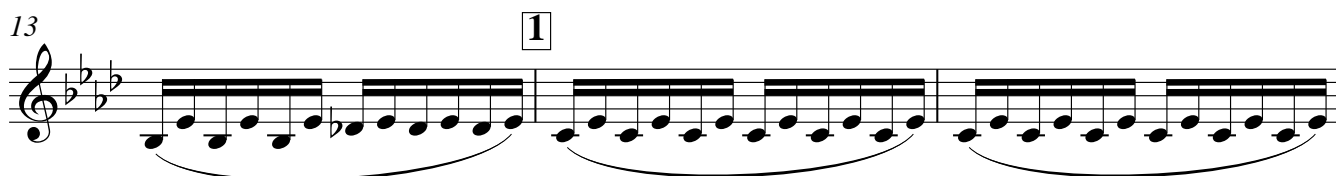


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13

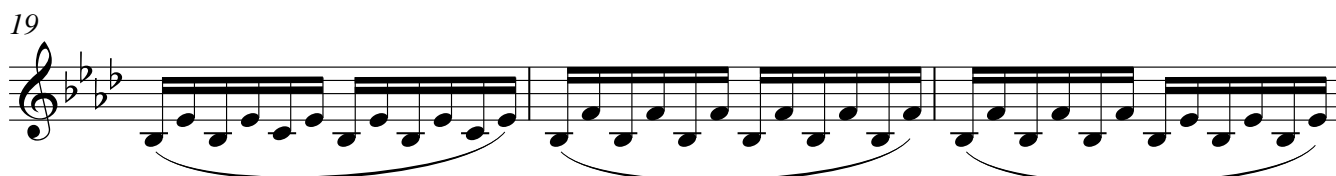
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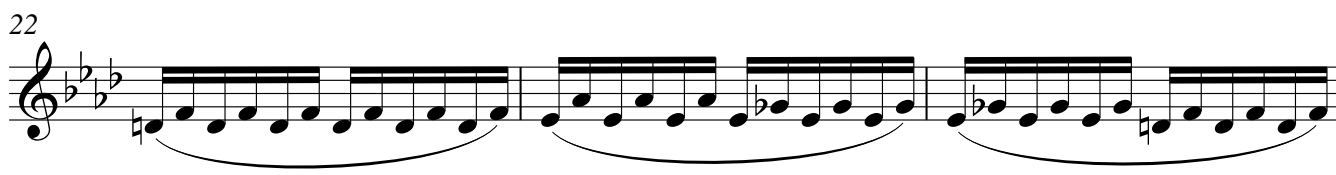
16



19



22



25

Turn the page slowly



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 and a final note marked with a $\langle \rangle$ symbol.

Violons II

35 **3**
ppp

40
poco sf

46 **4**
p

51

55

59

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

77 **Tempo I**
sf p

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 134-143) features a *p cresc.* dynamic and ends with a *p* dynamic. The third staff (measures 144-148) starts with a *pp* dynamic. The fourth staff (measures 149-152) is marked *perdendo*. The fifth staff (measures 153-156) is marked **Un poco ritenuto** and ends with a *ppp* dynamic. The sixth staff (measures 157-160) 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 a quarter rest, and then a half note with a fermata. The music then continues with a series of eighth notes, starting with a piano (*p*) dynamic marking. The notes are grouped in pairs by slurs.

85

Musical staff 85: Continuation of the eighth-note pattern from the previous staff, with slurs under each pair of notes.

88

Musical staff 88: Continuation of the eighth-note pattern, with slurs under each pair of notes.

91

Musical staff 91: Continuation of the eighth-note pattern, with slurs under each pair of notes.

94

Musical staff 94: Continuation of the eighth-note pattern, with slurs under each pair of notes.

97

Musical staff 97: Continuation of the eighth-note pattern, with slurs under each pair of notes.

100

Musical staff 100: Continuation of the eighth-note pattern, with slurs under each pair of notes.

103

Musical staff 103: Continuation of the eighth-note pattern, with slurs under each pair of notes.

106

6

Musical staff 106: Continuation of the eighth-note pattern, with slurs under each pair of notes. A box containing the number '6' is placed above the staff.

109

pp

Musical staff 109: Continuation of the eighth-note pattern, with slurs under each pair of notes. The dynamic marking *pp* (pianissimo) is present.

112

Musical staff 112: Continuation of the eighth-note pattern, with slurs under each pair of notes.

115

Musical staff 115: Continuation of the eighth-note pattern, with slurs under each pair of notes.

118

trem.

Musical staff 118: Continuation of the eighth-note pattern, with slurs under each pair of notes. The staff concludes with four dotted quarter notes, each with a tremolo (*trem.*) marking above it.

Altos

124

Musical staff 124-131. The staff begins with a 2/3 time signature and a key signature of three flats. It contains several chords and a melodic line. A fermata is placed over a note in the 13th measure.

132

cresc.

ff

Musical staff 132-139. The staff continues the melodic line from the previous staff. A fermata is placed over a note in the 18th measure. A box containing the number '7' and a '2' below it are positioned above the 18th measure.

140

Musical staff 140-143. The staff features a melodic line with a fermata over the first measure and a series of sixteenth-note runs in the following measures.

144

p cresc.

p

Musical staff 144-146. The staff continues the sixteenth-note runs from the previous staff.

147

Musical staff 147-149. The staff continues the sixteenth-note runs from the previous staff.

150

Un poco ritenuto

4

Musical staff 150-156. The staff continues the sixteenth-note runs from the previous staff. A fermata is placed over the 15th measure. A box containing the number '4' and a '2' below it are positioned above the 15th measure.

157

Musical staff 157-164. The staff begins with a melodic line marked *ppp* and continues with a series of eighth notes.

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

54

58

62

65

69

75

G. P. 5 Un poco rit.

Tempo I

6

Silence *pp*

86

89

92

95

100

Violoncelles

107 **6**

110

113

116

119

122

125

130 *cresc.* *ff* *p*

138 **7** **3** *p cresc.* *p*

144

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

57

64

71

78

85

92

99

106

113

120

... 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
Altos
Piano

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

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 G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ah! ah! ah! ah!". The piano accompaniment includes a *ppp* dynamic marking. A box containing the number "3" is located above the vocal line in measure 35.

37

Musical score for measures 37-41. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ah! ah! ah!". The piano accompaniment includes a *poco sf* dynamic marking.

4

42

Musical score for measures 42-46. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment. The piano accompaniment includes a *poco sf* dynamic marking and a *p* dynamic marking.

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.*

Tempo I

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

Musical staff 1 (Treble clef): *ppp* Ah!

ppp

Musical staff 2 (Treble clef): *ppp* Ah!

Un poco ritenuto

Musical staff 3 (Grand staff): *ppp*