

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 philip@mac.com (*n.b.*, in “phi lip”, the expected letter L is in fact the number 1).

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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.”

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

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* *p* *poco f* *p* *poco f* *p* *poco f* *p* *poco f*

2

Ah! ah! ah! ah!

Ah! Ah! ah!

pp *pp* *pp* *pp* *pp* *pp* *ppp* *ppp* *ppp* *ppp*

3

3

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.

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 la pauvre O - phé - li - e Tom - be, sa guir - lande à la main.

fai - ble le ra - meau pli - e, Se bri - se, et la pauvre O - phé - li - e Tom - be, sa guir - lande à la main.

G. P. Un poco rit.

Silence *pp*

cresc. molto *sf* *p* *pp*

cresc. *sf* *p* *pp*

cresc. *sf* *p* *pp*

sf *p* *pp*

sf *pp*

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

p

a 2 *p*

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

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

trem.

trem.

p

-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-

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

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 rests. The second staff is a piano accompaniment line with a melodic line and rests, marked with *ppp*. The third staff is another piano accompaniment line with a melodic line and rests, also marked with *ppp*. The fourth staff is a vocal line with a melodic line and rests, marked with *ppp* and containing the lyrics "Ah!". The fifth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the lyrics "ah!".

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 rests, marked with *ppp*. The second staff is another piano accompaniment line with a melodic line and rests, marked with *ppp*. The third staff is a piano accompaniment line with a melodic line and rests, marked with *ppp*. The fourth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the marking "div.". The fifth staff is a piano accompaniment line with a melodic line and rests, marked with *ppp* and containing the marking "pizz.". The system concludes with a *ppp* dynamic marking.

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Andante con molto quasi Allegretto (♩ = 63)

11 1

17 3

26 2 pp

31 2 3 12 4

49

54

58

63 *p*

67 *cresc. poco a poco*

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

Flûte I
Tempo I

76 **5** **Un poco rit.** **2**

 Musical staff 76-84: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). Measure 76 has a whole rest. Measures 77-78 have whole notes with fermatas. Measure 79 has a whole rest. Measure 80 has a half note G4. Measure 81 has a quarter note G4. Measure 82 has a quarter note F4. Measure 83 has a quarter note E4. Measure 84 has a quarter note D4. Dynamics: *p*.

85

 Musical staff 85-90: Treble clef, key signature of three flats. Measure 85: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 86: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 87: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 88: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 89: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 90: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Dynamics: *p*.

90

 Musical staff 90-94: Treble clef, key signature of three flats. Measure 90: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 91: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 92: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 93: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 94: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Dynamics: *p*.

95 **2**

 Musical staff 95-101: Treble clef, key signature of three flats. Measure 95: whole rest. Measure 96: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 97: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 98: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 99: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 100: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 101: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Dynamics: *p*.

102 **4** **6** **3**

 Musical staff 102-113: Treble clef, key signature of three flats. Measure 102: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 103: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 104: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 105: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 106: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 107: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 108: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 109: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 110: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Measure 111: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Measure 112: quarter note B1, quarter note A1, quarter note G1, quarter note F1. Measure 113: quarter note E1, quarter note D1, quarter note C1, quarter note B0. Dynamics: *p*.

114

 Musical staff 114-120: Treble clef, key signature of three flats. Measure 114: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 115: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 116: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 117: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 118: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 119: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 120: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Dynamics: *pp*.

121 **2** **2** **ff**

 Musical staff 121-129: Treble clef, key signature of three flats. Measure 121: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 122: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 123: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 124: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 125: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 126: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 127: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 128: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Measure 129: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Dynamics: *ff*.

130

 Musical staff 130-137: Treble clef, key signature of three flats. Measure 130: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 131: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 132: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 133: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 134: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 135: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 136: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 137: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Dynamics: *pp*.

138 **7** **2** **p cresc.** **p**

 Musical staff 138-144: Treble clef, key signature of three flats. Measure 138: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 139: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 140: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 141: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 142: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 143: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Measure 144: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Dynamics: *p cresc.* to *p*.

145

 Musical staff 145-150: Treble clef, key signature of three flats. Measure 145: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 146: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 147: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 148: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 149: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 150: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Dynamics: *pp*.

151 **Un poco ritenuto** **6**

 Musical staff 151-156: Treble clef, key signature of three flats. Measure 151: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Measure 152: quarter note C4, quarter note B3, quarter note A3, quarter note G3. Measure 153: quarter note F3, quarter note E3, quarter note D3, quarter note C3. Measure 154: quarter note B2, quarter note A2, quarter note G2, quarter note F2. Measure 155: quarter note E2, quarter note D2, quarter note C2, quarter note B1. Measure 156: quarter note A1, quarter note G1, quarter note F1, quarter note E1. Dynamics: *Un poco ritenuto*.

La mort d'Ophélie

Ballade d'après Shakespeare

Hector Berlioz

Andante con molto quasi Allegretto (♩ = 63)

13 **1**

19 **6** Fl. I **2** *p* *poco f* *pp*

31 **2** **3** **12** **4** **16** **1**

64 *p* *cresc. poco a poco*

69 *sf*

74 **5** *p* **G. P.** **Un poco rit.** **Tempo I** **2** *p*

83 **13** *p*

102 **4** **6** **17** **2** *ff*

129 **7** **7** **2** *p cresc.*

143 *p*

146 **8** **6** *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

18 3 2

27 *pp* 2

34 3 12 4

51

56

61 *p*

67 *cresc. poco a poco*

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

Clarinete I (en Sib)

Tempo I

76 **5** *Un poco rit.* **8** *p*

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 2^I

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

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 1

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*

La mort d'Ophélie

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 *pp* 6

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

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩. = 63)

13 1 Fl.

19

30

63

69

76 5 Un poco rit. Tempo I Cor ang.

97

103

111 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. *Silence* *Un poco rit.* *Tempo I* *Cor II*

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 6 Un poco ritenuto

La mort d'Ophélie

Ballade d'après Shakespeare

Andante con molto quasi Allegretto (♩ = 63)

con sord.

p

4

7

10

13

1

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**
Silence pp pp

80
cresc. poco f p

86
p

91

96

Violons I

100

103

106

6

109

pp

114

120

trem.

126

cresc. *ff* *p*

132

p

138

7

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. A dynamic marking of *p* (piano) is indicated at the beginning. A first ending bracket labeled '1' spans measures 13 to 16, and a second ending bracket labeled '2' spans measures 24 to 27. The score concludes with a fermata over the final note in measure 30.

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 is a musical score for the second violin part. It consists of six staves of music. The first staff (measures 130-133) begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. It features a half note chord (F4, B-flat4) marked with a '6' in a box, followed by a quarter note (B-flat4) and a quarter rest. The second staff (measures 134-137) contains a sixteenth-note triplet (B-flat4, A-flat4, G4) marked with a '7' in a box, followed by a sixteenth-note triplet (F4, E-flat4, D4) and a quarter rest. The third staff (measures 138-141) continues with sixteenth-note triplets (C4, B-flat4, A-flat4) and (G4, F4, E-flat4), followed by a quarter note (D4) and a quarter rest. The fourth staff (measures 142-145) features a quarter note (C4), a quarter note (B-flat4), a quarter note (A-flat4), and a quarter note (G4), followed by a quarter note (F4) and a quarter rest. The fifth staff (measures 146-149) contains a quarter note (E-flat4), a quarter note (D4), a quarter note (C4), and a quarter note (B-flat4), followed by a quarter note (A-flat4) and a quarter rest. The sixth staff (measures 150-153) begins with a quarter rest, followed by a quarter note (G4), a quarter note (F4), and a quarter note (E-flat4), followed by a quarter rest. The seventh staff (measures 154-157) contains a quarter note (D4), a quarter note (C4), a quarter note (B-flat4), and a quarter note (A-flat4), followed by a quarter note (G4) and a quarter rest. The score includes various dynamics such as *p*, *pp*, *ppp*, *cresc.*, and *perdendo*, as well as performance instructions like **Un poco ritenuto**. The piece concludes with a double bar line.

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

Silence

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 tempo marking 'Tempo I' and the number '4' are above the staff. The music then continues with a series of eighth notes, starting with a piano (*p*) dynamic marking.

85

Musical staff 85: Continuation of the eighth-note pattern from the previous staff, with a piano (*p*) dynamic marking.

88

Musical staff 88: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

91

Musical staff 91: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

94

Musical staff 94: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

97

Musical staff 97: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

100

Musical staff 100: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

103

Musical staff 103: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking.

106

6

Musical staff 106: Continuation of the eighth-note pattern, with a piano (*p*) dynamic marking. A box containing the number '6' is placed above the staff.

109

pp

Musical staff 109: Continuation of the eighth-note pattern, with a pianissimo (*pp*) dynamic marking.

112

Musical staff 112: Continuation of the eighth-note pattern, with a pianissimo (*pp*) dynamic marking.

115

Musical staff 115: Continuation of the eighth-note pattern, with a pianissimo (*pp*) dynamic marking.

118

trem.

Musical staff 118: Continuation of the eighth-note pattern, with a tremolo (*trem.*) dynamic marking.

Altos

124

Musical staff 124-131. The staff begins with a 3/8 time signature and a key signature of three flats. It contains several chords and a melodic line. A *cresc.* marking is present above the staff, and a *ff* marking is below it. The staff ends with a fermata over a note.

132

Musical staff 132-139. The staff continues the melodic line from the previous staff. It features a fermata over a note, a box containing the number 7, and a *p* marking below the staff.

140

Musical staff 140-143. The staff begins with a *p cresc.* marking below the staff. It contains a series of eighth notes and sixteenth notes, with a *p* marking below the staff.

144

Musical staff 144-146. The staff continues the melodic line with eighth notes and sixteenth notes. It features a fermata over a note at the end.

147

Musical staff 147-149. The staff continues the melodic line with eighth notes and sixteenth notes. It features a fermata over a note at the end.

150

Musical staff 150-156. The staff continues the melodic line with eighth notes and sixteenth notes. It features a fermata over a note at the end. Above the staff, the text "Un poco ritenuto" is written, with a 4 and a 2 below it.

157

Musical staff 157-164. The staff begins with a *ppp* marking below the staff. It contains a series of eighth notes and sixteenth notes, ending with a fermata over a note.

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* *cresc.* *sf* *p*

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 *p*

57

64

9 arco G. P. 5 Un poco rit. Tempo I 18

sf Silence *pp*

97 *pp*

104 *pp* *p*

125 *cresc.* *ff*

137 *p* *ppp*

Un poco ritenuto pizz.

... 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

Ah!_ ah!_ ah!_ ah!_ ah!

Ah!

poco f *pp*

3

32

Musical score for measures 32-36. The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. 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 circled number "3" is placed above the final measure of this system.

37

Musical score for measures 37-41. The score continues in the same key and time signature. The vocal line has lyrics: "Ah! ah! ah!". The piano accompaniment features a complex rhythmic pattern in the bass line.

4

42

Musical score for measures 42-46. The score continues in the same key and time signature. The piano accompaniment includes a *poco sf* dynamic marking and a *p* dynamic marking. The vocal line is silent in this system.

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

133

-cé - e Sa mé-lo-di-en-sechan - son.

-cé - e Sa mé-lo-di-en-sechan - son.

7

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*

155 **Un poco ritenuto** *ppp*

Ah! *ppp*

Ah! *ppp*

Un poco ritenuto *ppp*