Religiöse Betrachtung.

Deutsche Übersetzung von F. Graf Sporck.

Méditation religieuse.

Paroles d'après Th. Moore.

Religious Meditation.

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 Nº 1.
Componirt in Rom am 4. August 1831.

Adagio non troppo lento. (♩=54.)

Flauti. I. *p*

Clarinetti in C (*Ut*). I. *p*

Corni in D (*Ré*). I. *p*

Fagotti. I. *p*

Adagio non troppo lento. (♩=54.)

CORO.

Soprani. Alti. *pp* Ce mon - de en - tier n'est qu'u-ne om- -bre fu-gi-

Tenori I. II. *pp* *Ein lee - rer Schein ist die Welt, flüchtig wie*

Bassi I. II. *pp* This world so fair, as a shad- -ow yet is

Violino I. pizz. *p* arco *pp*

Violino II. pizz. *p* arco *pp*

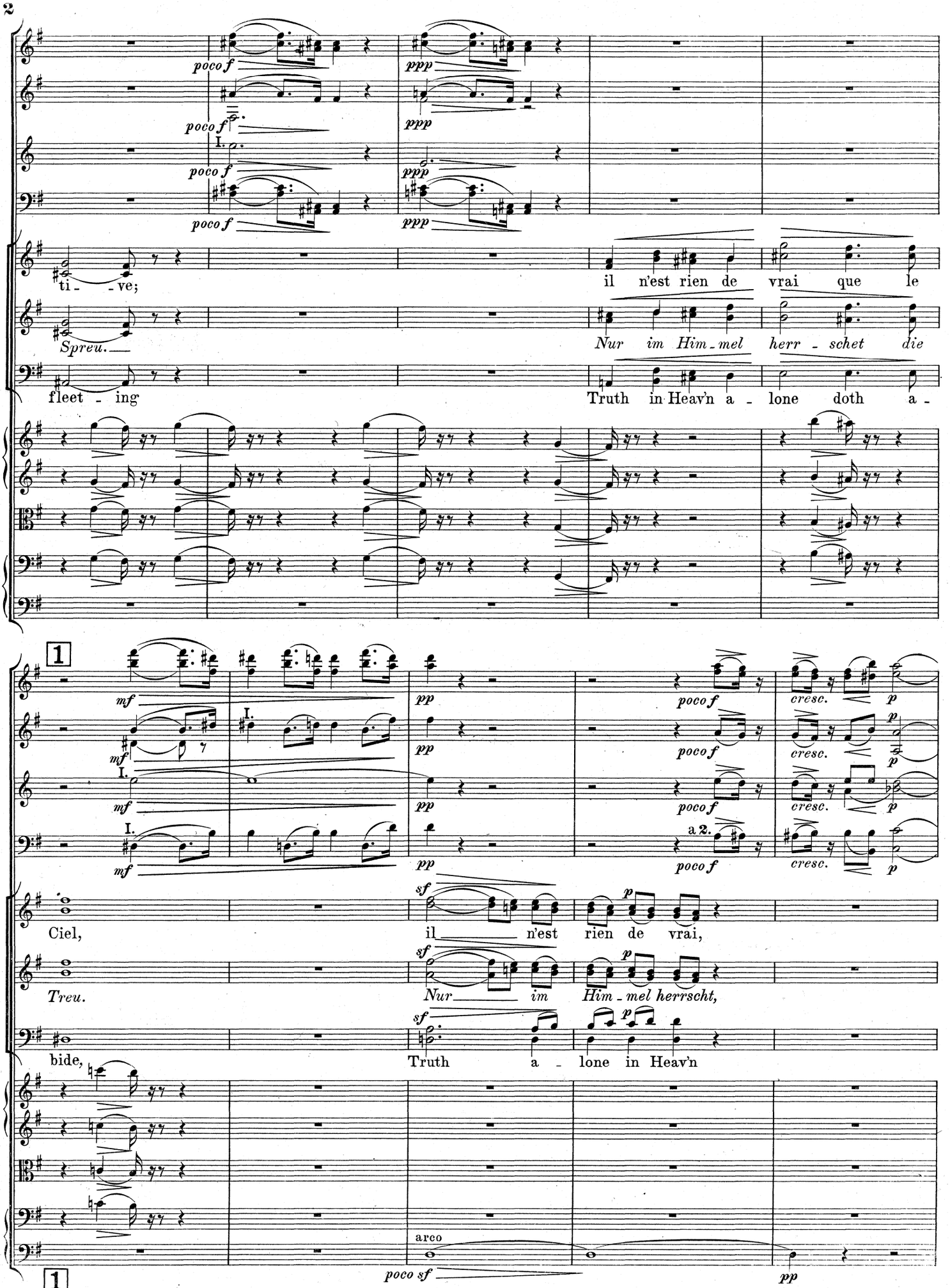
Viola. pizz. *p* arco *pp*

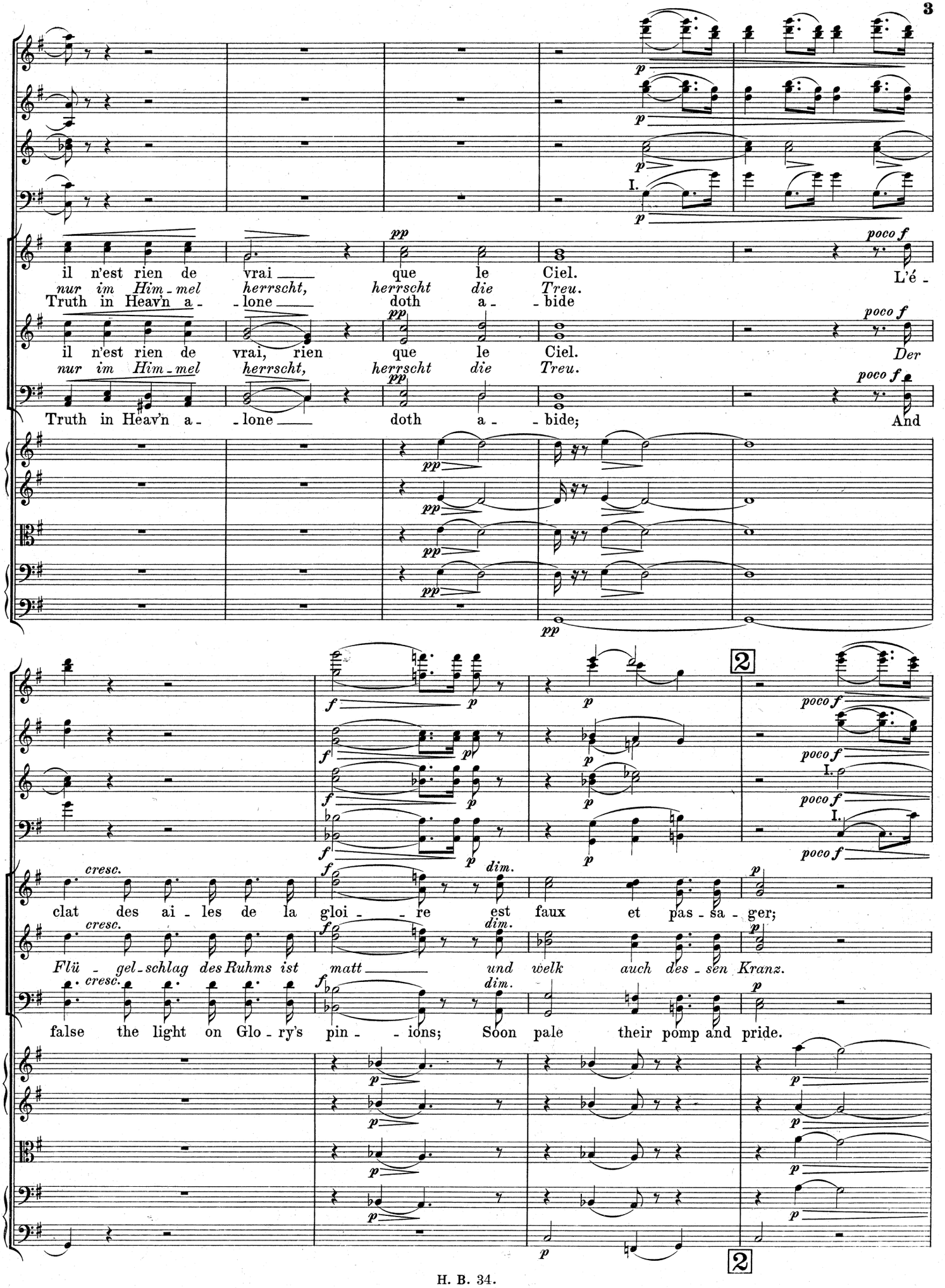
Violoncello. pizz. *p* arco *pp*

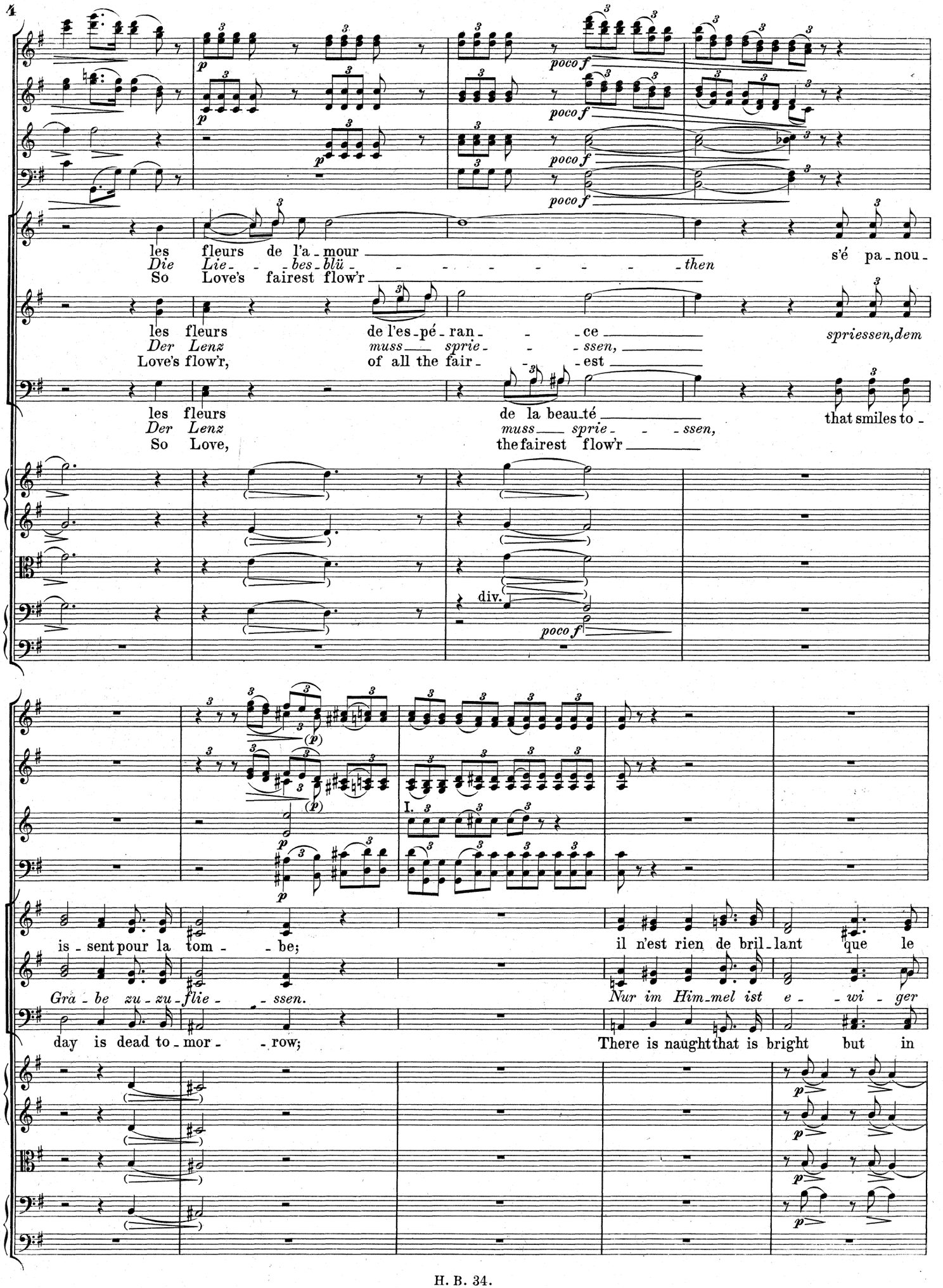
Contrabasso. pizz. *p*

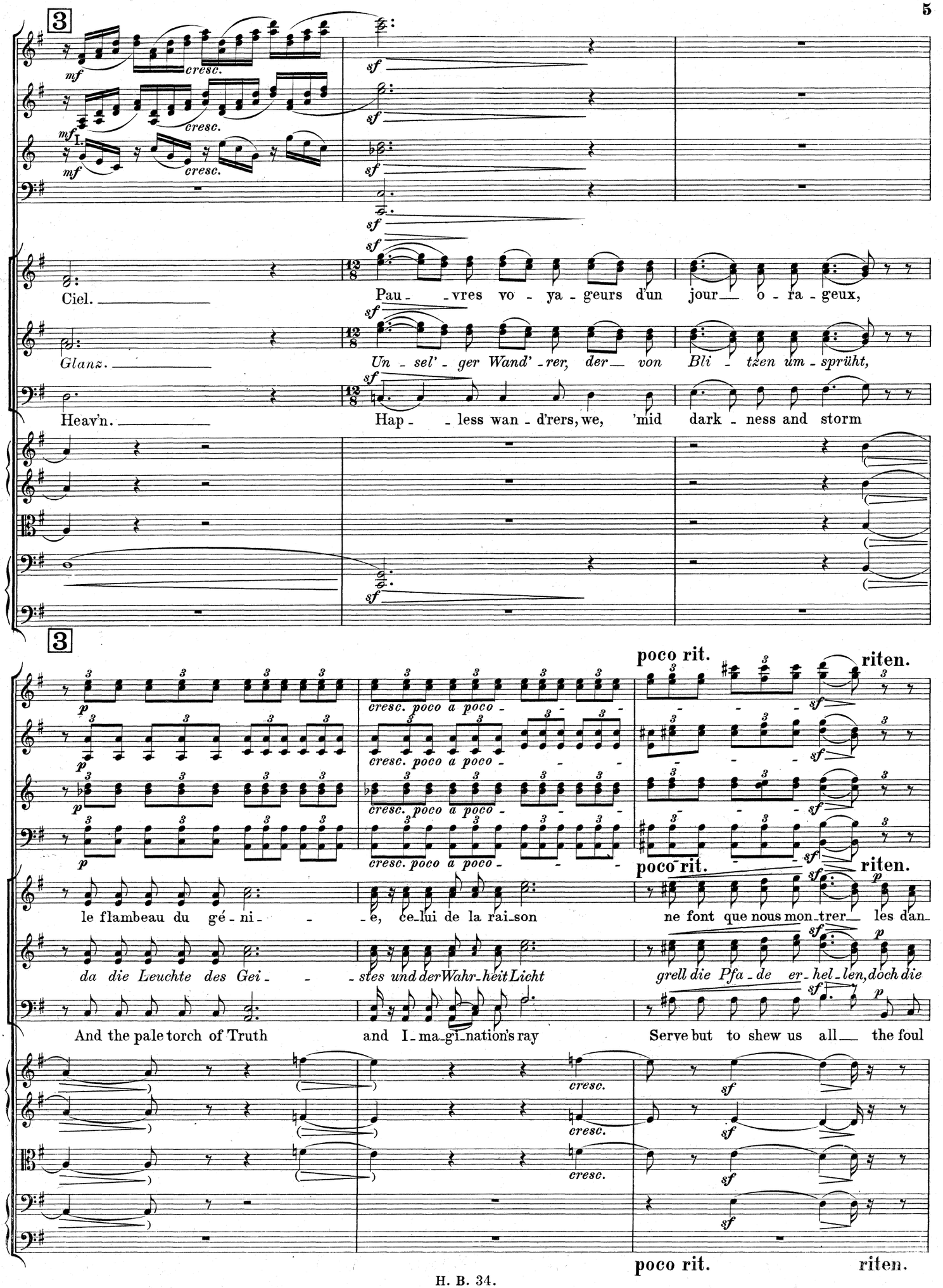
Adagio non troppo lento. (♩=54.)

Stich und Druck von Breitkopf & Härtel in Leipzig.


poco f
ppp
I.
ti - - ve;
Spreu.
fleet - ing
il n'est rien de vrai que le
Nur im Him - mel herr - schet die
Truth in Heav'n a - lone doth a -
1
mf
pp
poco f
cresc.
p
a 2.
Ciel,
Treu.
bide,
sf
il n'est rien de vrai,
Nur im Him - mel herrscht,
Truth a - lone in Heav'n
arco
poco sf
pp


il n'est rien de vrai que le Ciel. L'é -
Truth in Heav'n a - lone doth a - bide
nur im Him - mel herrscht, herrscht die Treu.
il n'est rien de vrai, rien que le Ciel. Der
Truth in Heav'n a - lone doth a - bide; And
clat des ai - les de la gloi - re est faux et pas - sa - ger;
Flü - gel - schlag des Ruhms ist matt und welk auch des - sen Kranz.
false the light on Glo - ry's pin - ions; Soon pale their pomp and pride.


les fleurs de l'a-mour
Die Lie-bes-blü-then
So Love's fairest flow'r
s'é pa-nou-
les fleurs de l'es-pé-ran-ce
Der Lenz muss sprie-ssen,
Love's flow'r, of all the fair-est
spriessen,dem
les fleurs de la beau-té
Der Lenz muss sprie-ssen,
So Love, the fairest flow'r
that smiles to-
div.
poco f
is-sent pour la tom-be;
Gra-be zu-zu-flie-ssen.
day is dead to-mor-row;
il n'est rien de bril-lant que le
Nur im Him-mel ist e-wi-ger
There is naught that is bright but in


3
mf
cresc.
I.
sf
Ciel.
Glanz.
Heav'n.
Pau - vres vo - ya - geurs d'un jour o - ra - geux,
Un - sel' - ger Wand' - rer, der von Bli - tzen um - sprüht,
Hap - less wan - d'rers, we, 'mid dark - ness and storm
3
p
cresc. poco a poco
poco rit.
riten.
le flambeau du gé - ni - e, ce lui de la rai son ne font que nous mon trer les dan -
da die Leuchte des Gei - stes und der Wahr - heit Licht grell die Pfa - de er - hel - len, doch die
And the pale torch of Truth and I - ma - gi - nation's ray Serve but to shew us all the foul

Tempo I.

4

I.

Tempo I.

gers de la rou - te; il n'est rien de cal - me que le Ciel.

Ab - grün - de nicht. Nur im Himmel herrschet Ruh' und Fried'.

snares that surround us, No where save in Heaven reigneth Peace!

con Sord.

con Sord.

con Sord.

con Sord.

con Sord.

perdendo

perdendo

perdendo

perdendo

perdendo

Tempo I.

4

a 2.

I.

perdendo -

4 Soli.

3 Soli.

3 Soli.

2 Soli.

1 Solo.

2 Soli.

1 Solo.

Ophelias Tod.

Ballade nach Shakespeare.

Deutsche Übersetzung von Emma Klingenfeld.

La Mort d'Ophélie.

Ballade d'après Shakespeare.

Poésie d'Ernest Legouvé.

The death of Ophelia.

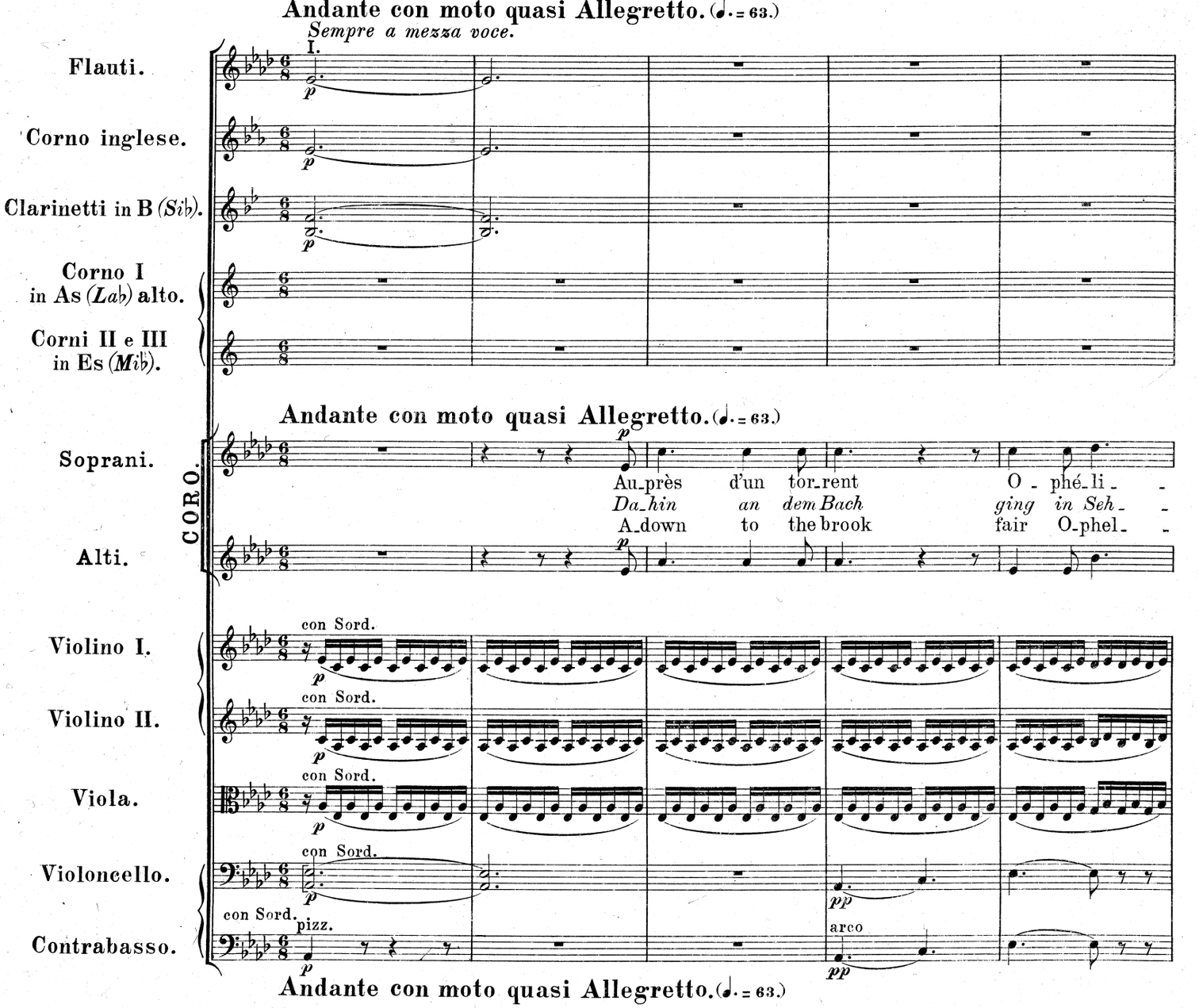
Ballad. Words adapted from Shakespeare.

English Translation by Percy Pinkerton.

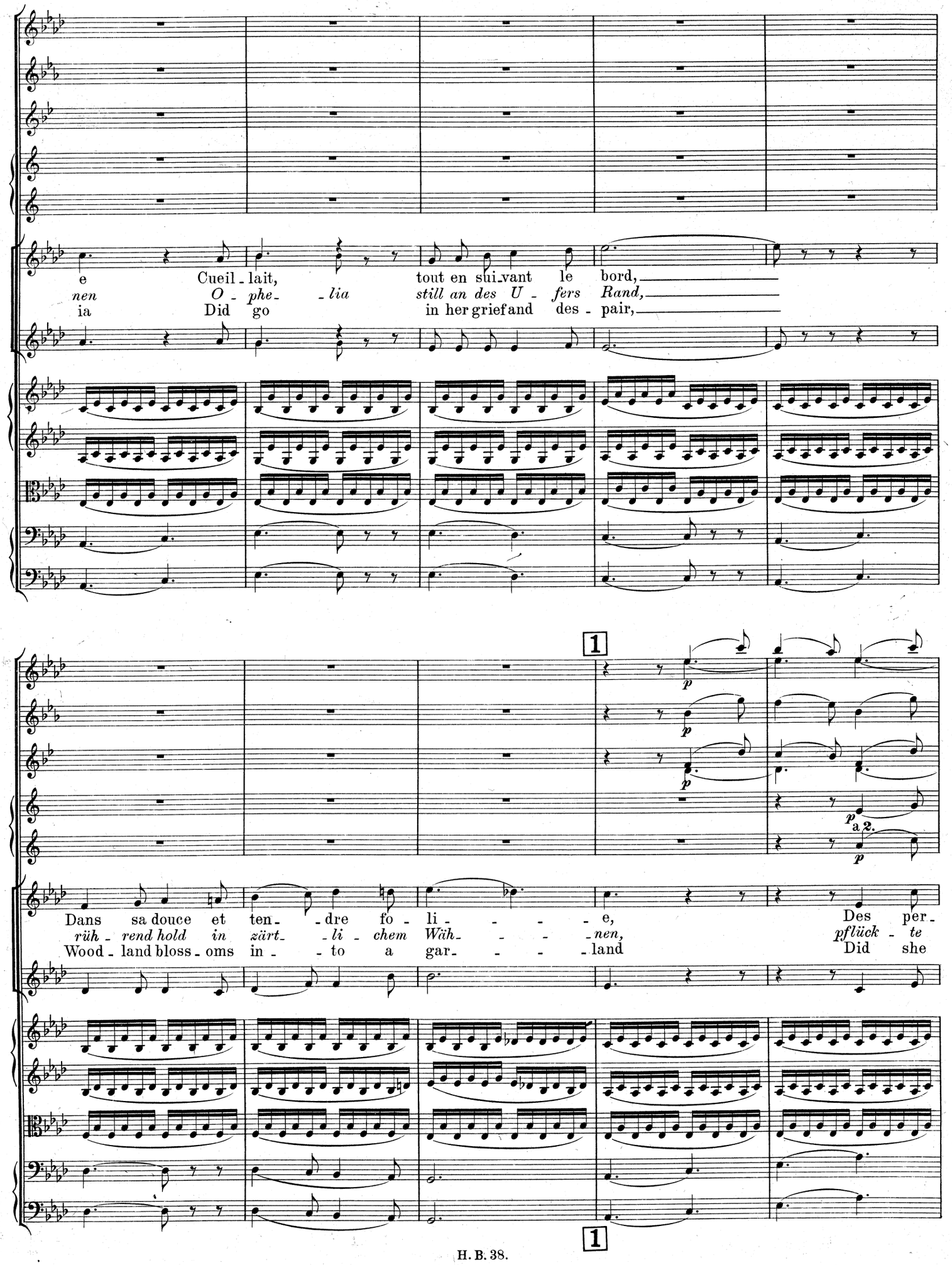
Dem Prinzen Eugen von Sayn-Wittgenstein gewidmet.

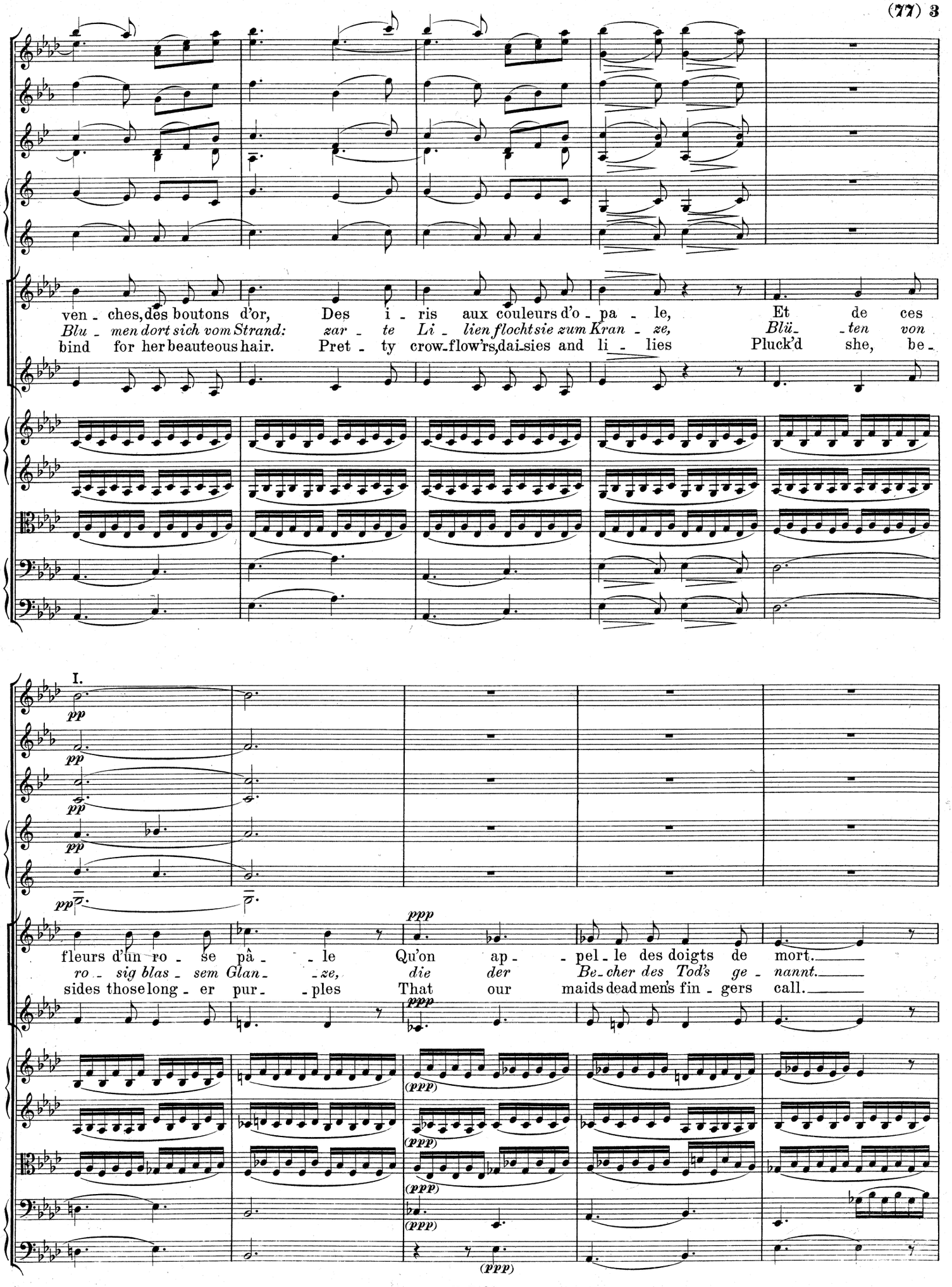
... qui viderit illas
De lacrymis factas sentiet esse meas.
(Ovide)

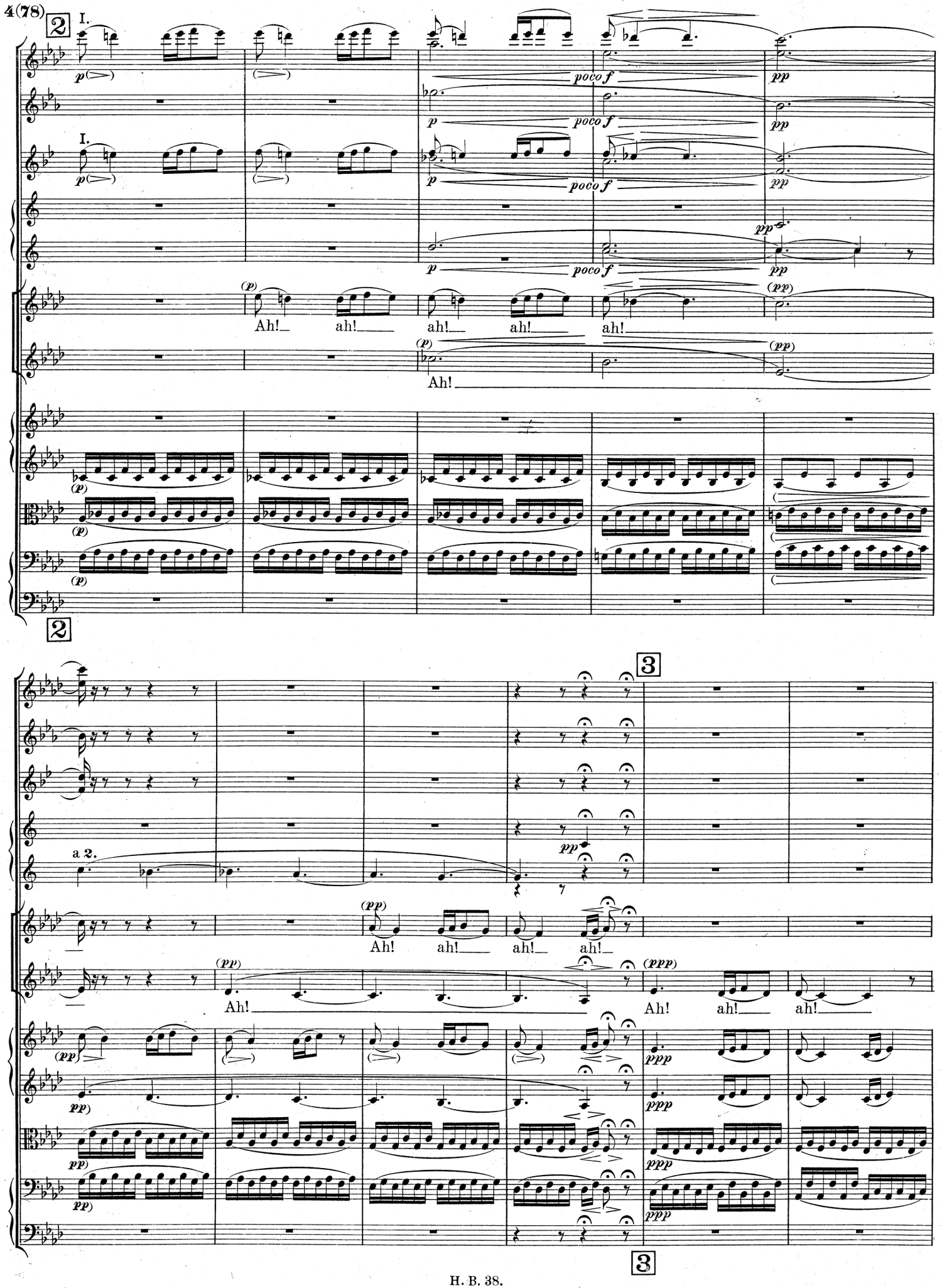
H. Berlioz, „Tristia" Op. 18 № 2.
Componirt in London am 4. Juli 1848.

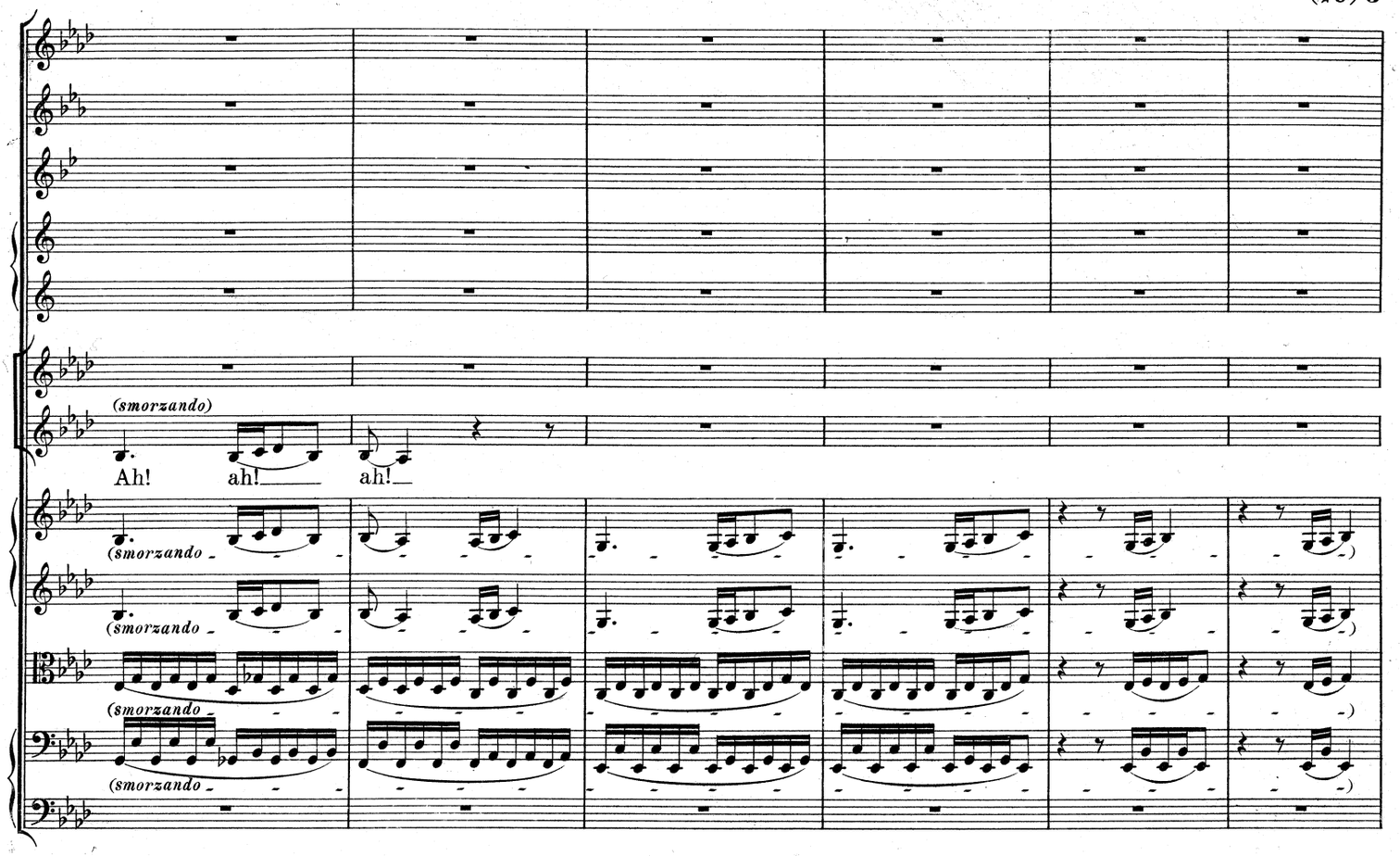


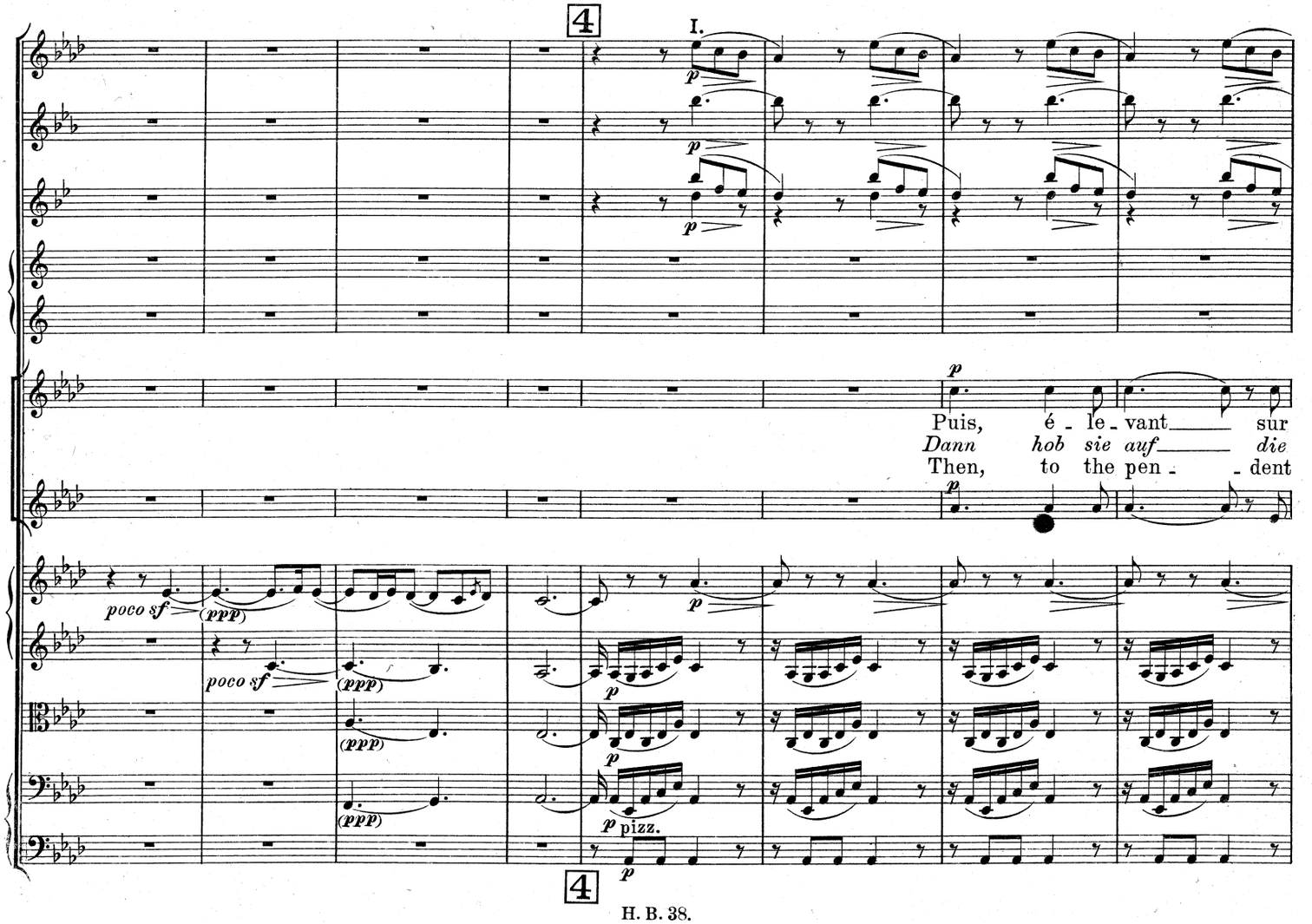
Stich und Druck von Breitkopf & Härtel in Leipzig.

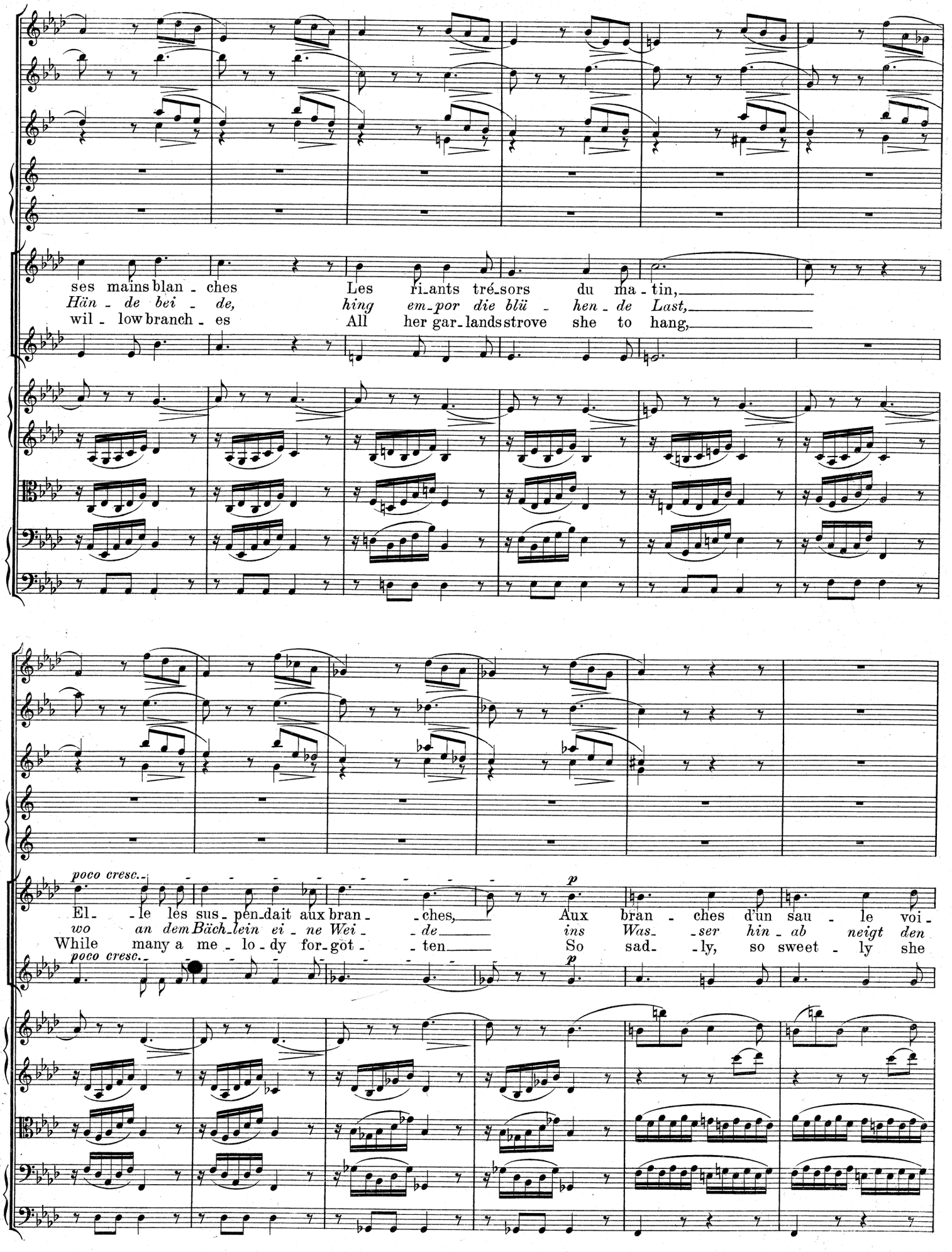

e Cueil - lait, tout en sui - vant le bord,
nen O - phe - lia still an des U - fers Rand,
ia Did go in her grief and des - pair,
1
p
p
p
p
a 2.
p
Dans sa douce et ten - dre fo - li - e,
rüh - rend hold in zärt - li - chem Wäh - nen,
Wood - land bloss - oms in - to a gar - land
Des per -
pflück - te
Did she
1

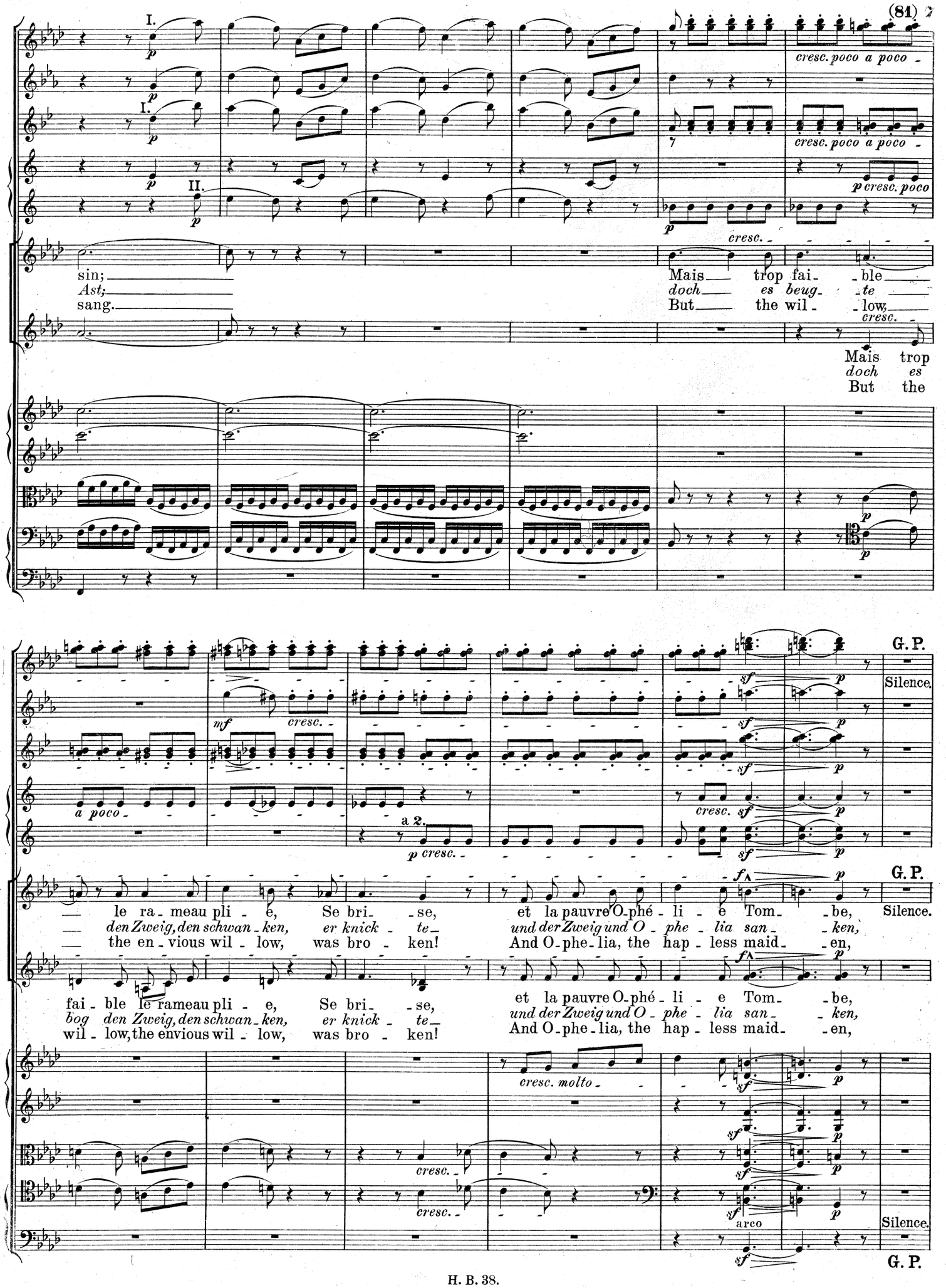

ven - ches, des boutons d'or, Des i - ris aux couleurs d'o - pa - le, Et de ces
Blu - men dort sich vom Strand: zar - te Li - lien flocht sie zum Kran - ze, Blü - ten von
bind for her beauteous hair. Pret - ty crow-flow'rs, dai-sies and li - lies Pluck'd she, be -
I.
pp
pp
pp
pp
pp
fleurs d'un ro - se 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
poco f
pp
(p)
Ah! ah! ah! ah! ah!
(pp)
Ah!
2
3
a 2.
Ah! ah! ah! ah!
Ah!
(ppp)
Ah! ah! ah!
ppp
3


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


4
I.
p
Puis, é - le - vant sur
Dann hob sie auf die
Then, to the pen - - dent
poco sf
(ppp)
pizz.
4


ses mains blan - ches Les ri_ants tré_sors du ma - tin,
Hän - de bei - de, hing em_por die blü - hen - de Last,
wil - low branch - es All her gar_lands strove she to hang,
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


I.
II.
cresc. poco a poco
p cresc. poco
cresc.
sin;
Ast;
sang.
Mais trop fai- ble
doch es beug- te
But the wil- low,
Mais trop
doch es
But the
G. P.
Silence.
mf
cresc.
a poco
a 2.
p cresc.
sf
le ra- meau 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- 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
arco

5 Un poco rit. Tempo I.

a 2.

II.

Un poco rit. Tempo I.

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

(poco sf) (cresc.) pp cresc.

5 Un poco rit. Tempo I.

I.

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

poco f poco f

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, —

II.

— 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,

a 2.

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

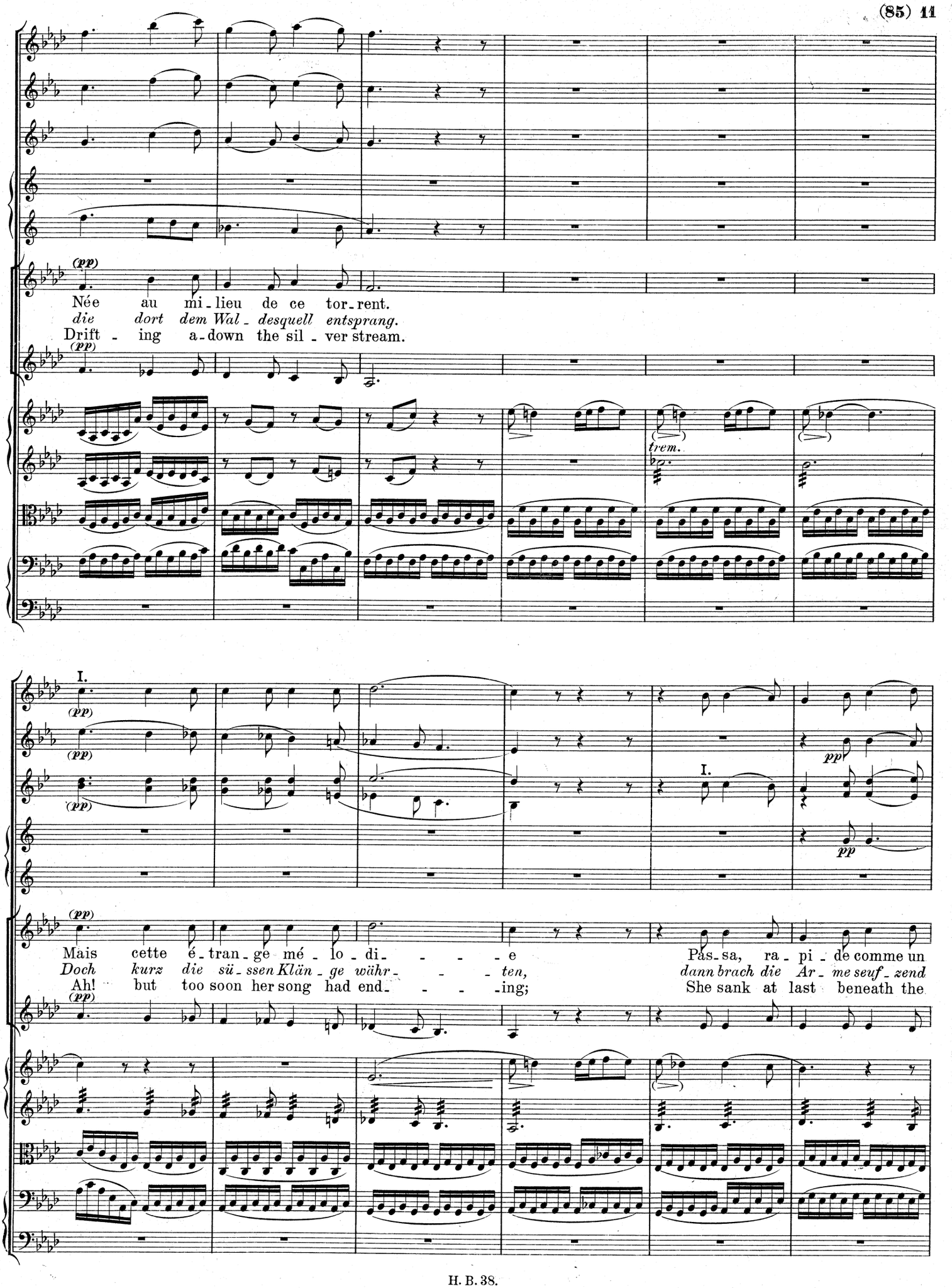
6

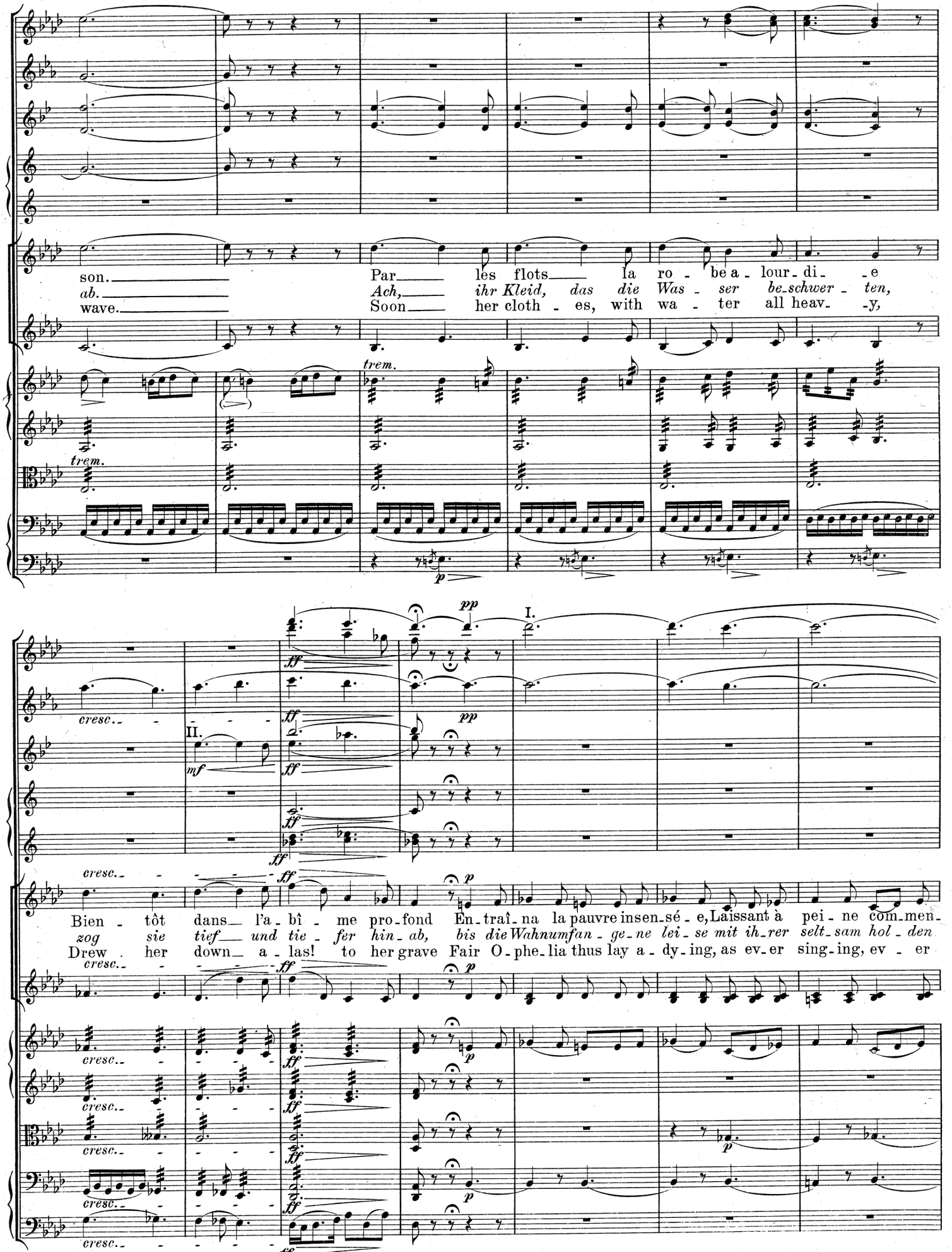
I.

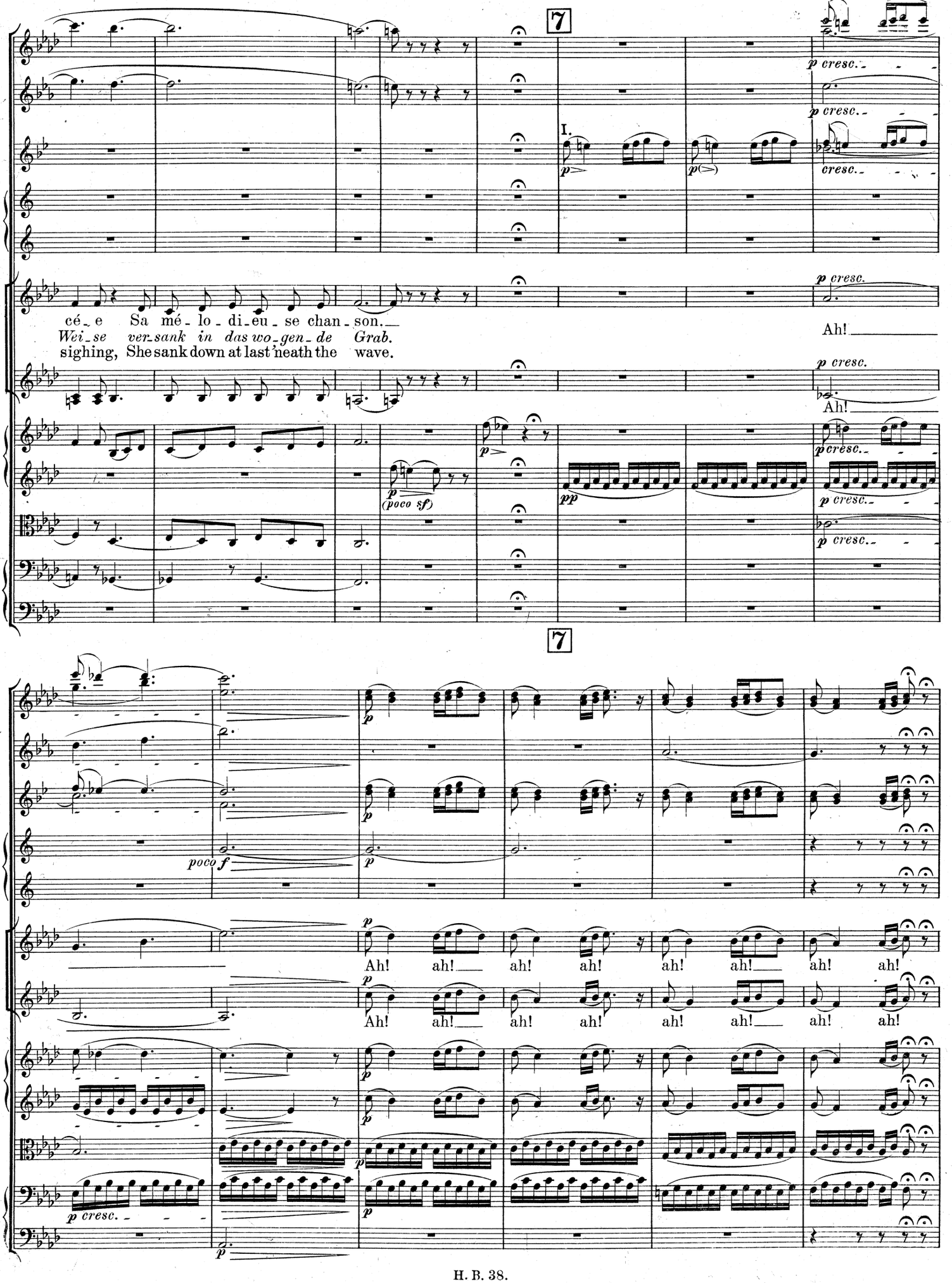
II.

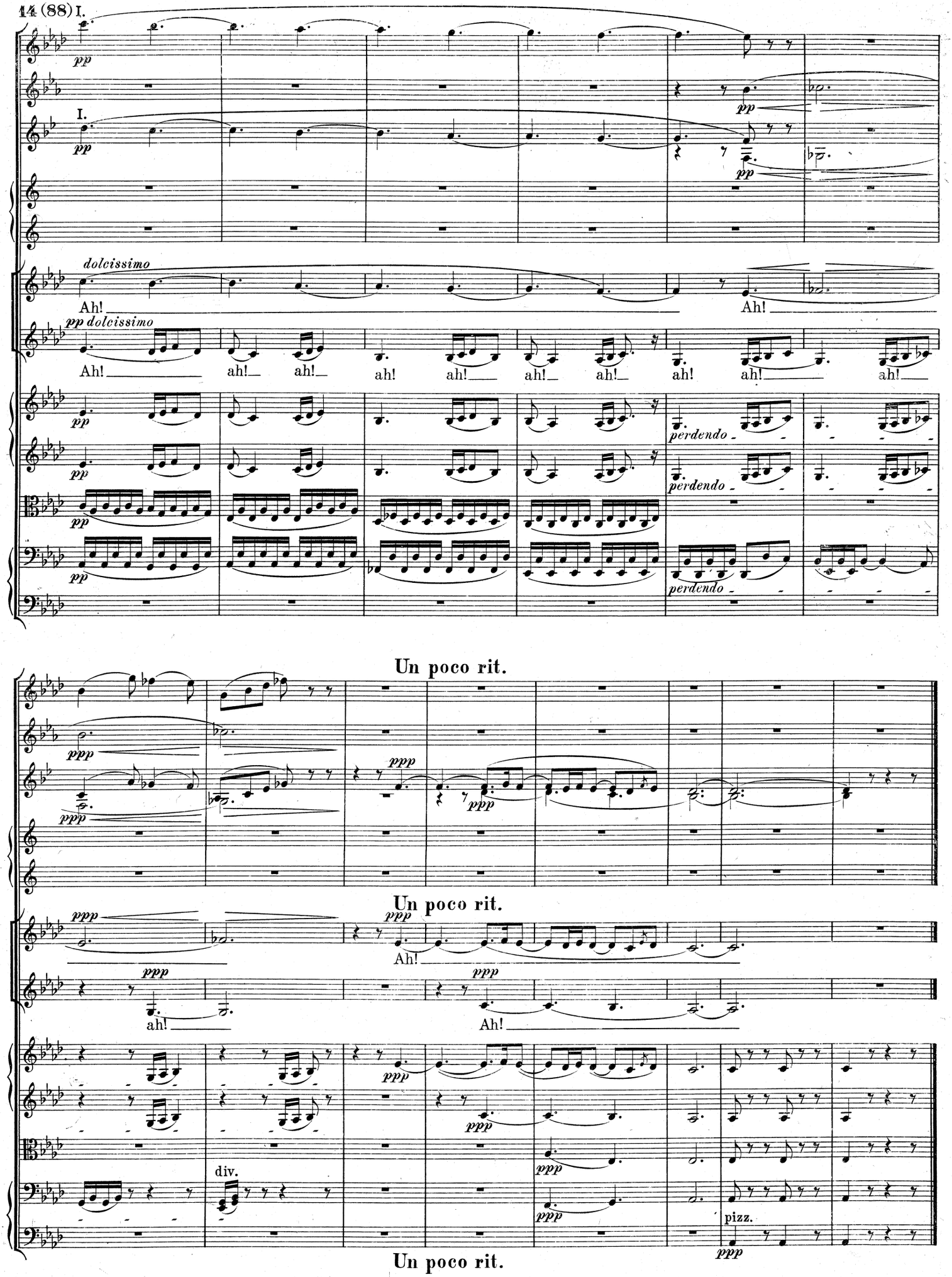
Chan - tant ain - si qu'u-ne na - ïa - - - - de,
gleich ei - ner lieb - li-chen Na - ja - - - - de,
Snatch - es of tunes so sad, so mourn - - - - ful,

6


(pp)
Née au mi - lieu de ce tor - rent.
die dort dem Wal - desquell entsprang.
Drift - ing a - down the sil - ver stream.
(pp)
trem.
I.
(pp)
(pp)
(pp)
I.
pp
pp
(pp)
Mais cette é - tran - ge mé - lo - di - - - - e
Doch kurz die sü - ssen Klän - ge währ - - - - ten,
Ah! but too soon her song had end - - - - ing;
Pas - sa, ra - pi - de comme un
dann brach die Ar - me seuf - zend
She sank at last beneath the
(pp)


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.
trem.
p
pp
I.
ff
cresc.
II.
mf
Bien - tôt dans l'a - 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 Wahnumfan - 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


7
I.
p 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.
Ah!
(poco sf)
pp
poco f
Ah! ah! ah! ah! ah! ah! ah! ah!


I.
dolcissimo
Ah!
pp dolcissimo
ah!
perdendo
Un poco rit.
ppp
Ah!
ah!
div.
pizz.
Un poco rit.
Un poco rit.

Trauermarsch für die letzte Scene des „Hamlet“.

Aus „Tristia“ № 3.

Marche funèbre pour la dernière scène d'«Hamlet».

Tirée de «Tristia» № 3.

Funeral March for the last scene of “Hamlet”.

From “Tristia” № 3.

Dem Prinzen Eugen von Sayn Wittgenstein gewidmet.

H. Berlioz, Op. 18.

Componirt in Paris am 22. September 1848.

Fortinbras.
Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have prov'd most royally: and for his passage
The soldier's music, and the rites of war,
Speak loudly for him.
Take up the bodies: — such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

Shakespeare *(Hamlet).*

Fortinbras.
Que quatre capitaines
Portent Hamlet comme un guerrier sur une estrade!
Car il était probablement destiné, s'il eût vécu,
A faire ses preuves royalement. Que sur son passage
La musique militaire, et les rites de la guerre,
Parlent hautement pour lui!
Emportez ces corps! un tel spectacle
Convient à un champ de bataille; mais ici il choque la vue.
Allez, ordonnez aux soldats de faire feu! —

Shakespeare *(Hamlet).*

Fortinbras.
Lasst vier Hauptleute Hamlet auf die Bühne
Gleich einem Krieger tragen: denn er hätte
Wär' er hinaufgelangt, unfehlbar sich
Höchst königlich bewährt; und bei dem Zug
Lasst Feldmusik und alle Kriegsgebräuche
Laut für ihn sprechen.
Nehmt auf die Leichen! Solch ein Blick wie der
Ziemt wohl dem Feld, doch hier entstellt er sehr.
Geht heisst die Truppen feuern!

Shakespeare *(Hamlet).*

Allegretto moderato (♩ = 76).

Flauti.
Oboi.
Clarinetti in C *(Ut).*
I e II in F *(Fa).*
4 Corni.
III e IV in D *(Ré).*
4 Fagotti.
(ossia 2)
Trombe in D *(Ré).*
Cornetti in A *(La).*
(Cornets à pistons.)
I e II.
Tromboni.
III.
Tuba.
Timpani in A *(La)* D *(Ré).*

a 2. mf
III. p
a 4. mf
I. p

Baguettes d'éponge. *Schwammschlägel.* Sponge headed drum-sticks.

Le Chœur, les Tambours, la Gsse Caisse, les Cymbales et le Tamtam doivent être placés derrière la Scène et assez loin de l'orchestre. Il faut avec le chœur deux violons ou deux altos pour empêcher les voix de baisser.

Der Chor, die Trommeln, die grosse Trommel, die Becken und das Tamtam müssen hinter der Scene ziemlich weit vom Orchester aufgestellt sein. Bei dem Chor zwei Violinen oder Bratschen, um das Sinken der Tongebung zu vermeiden.

The Chorus, Side-drums, Bass-drum, Cymbals and Gong should be placed behind the scenes at some little distance from the Orchestra. Two violins or violas must play with the chorus to keep the voices up to pitch.

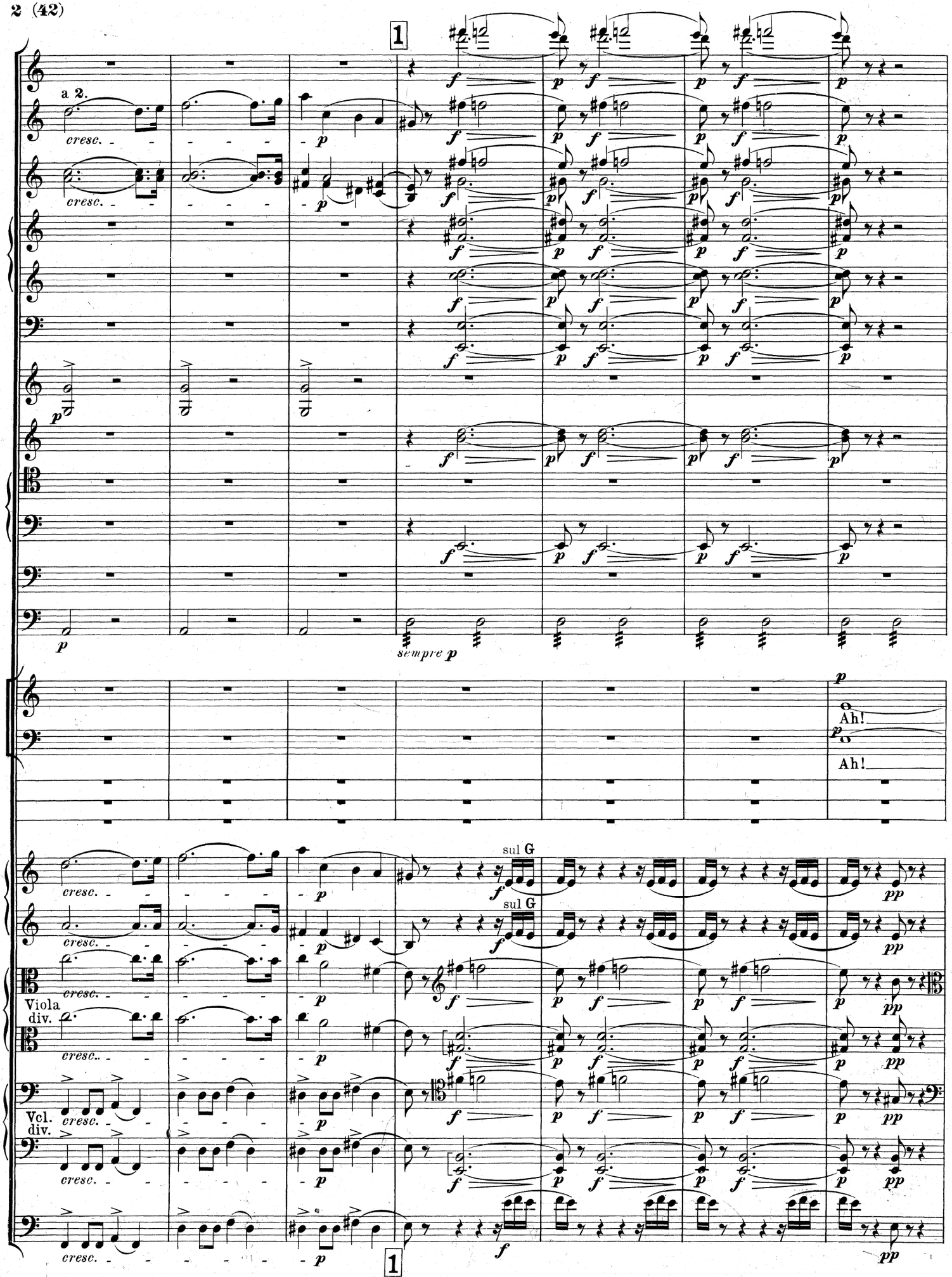
Soprani ed Alti.
Tenori e Bassi.
6 Tamburi.
Gran Cassa.
Cinelli e Tamtam.
Violini I.
Violini II.
Viole.
Violoncelli.
Contrabassi.

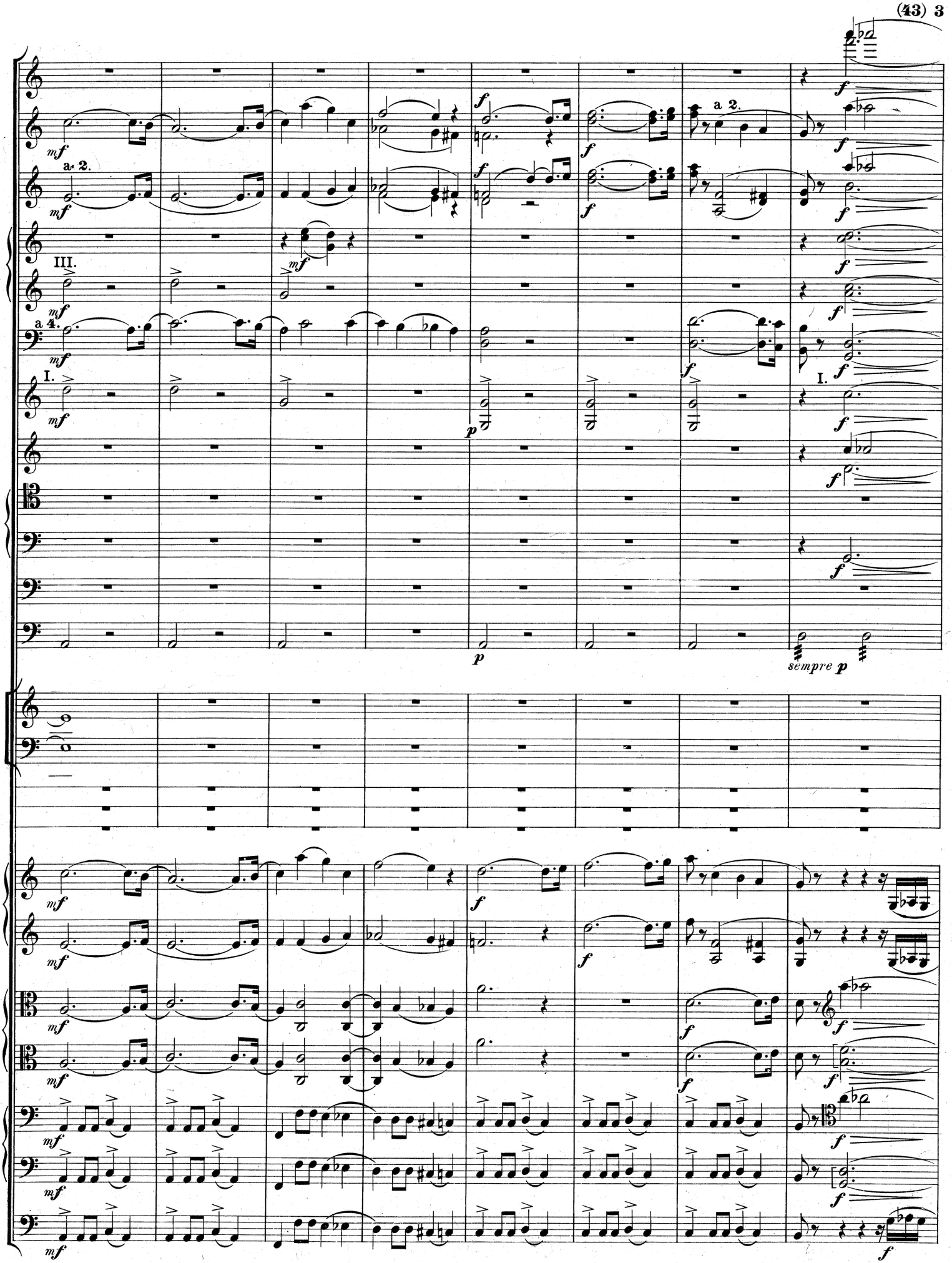
pp Ah! pp Ah!

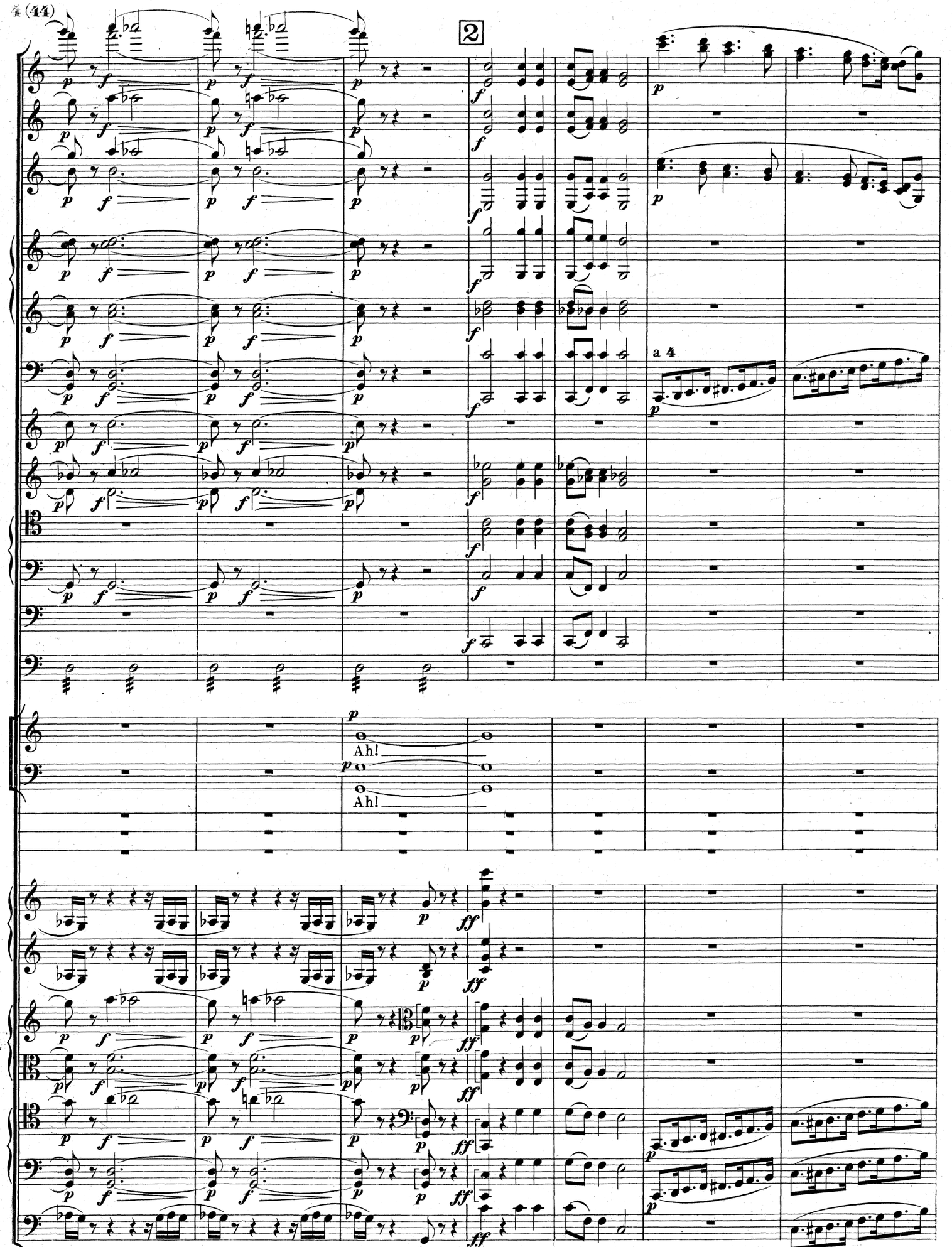
mf mf mf mf

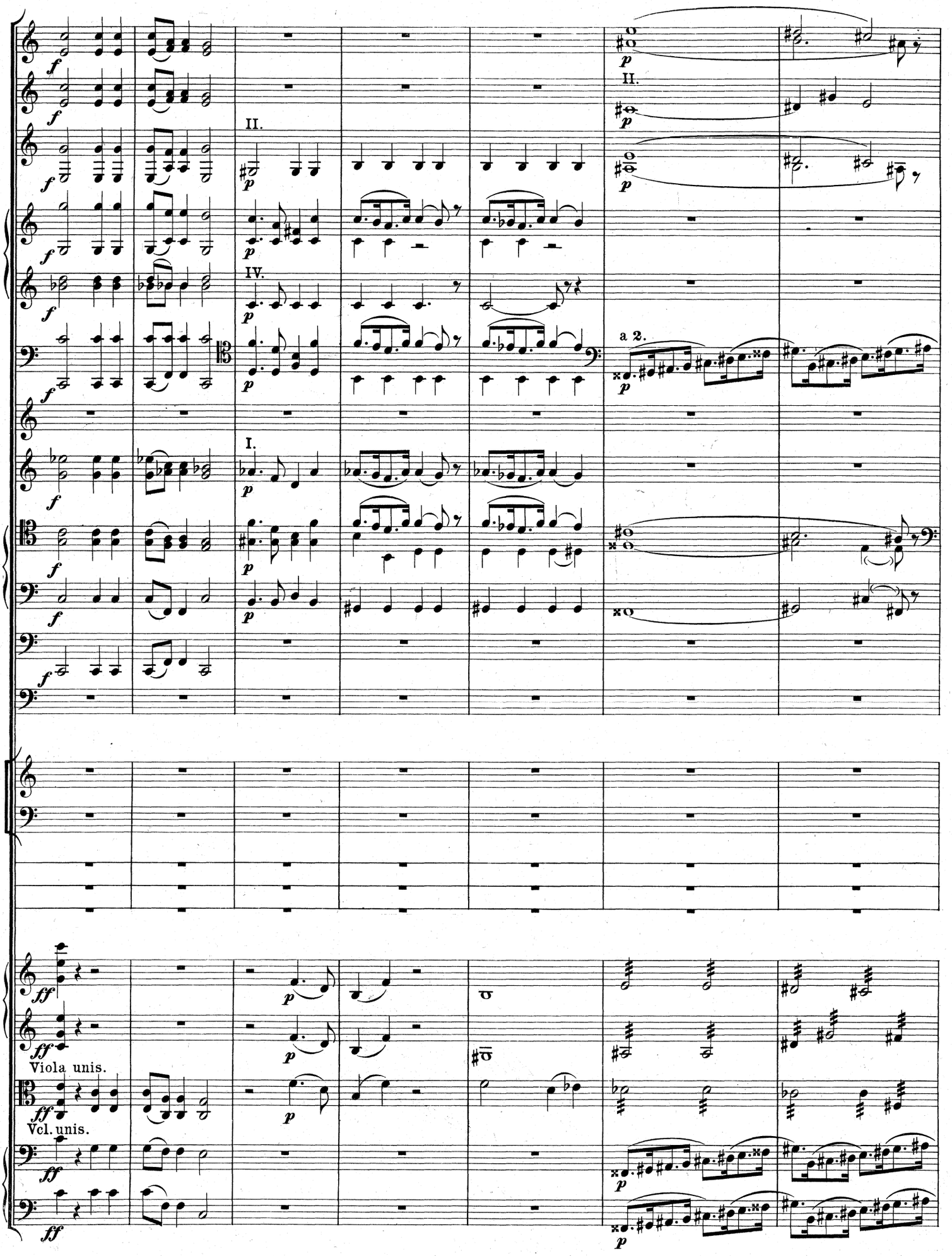
Allegretto moderato (♩ = 76).

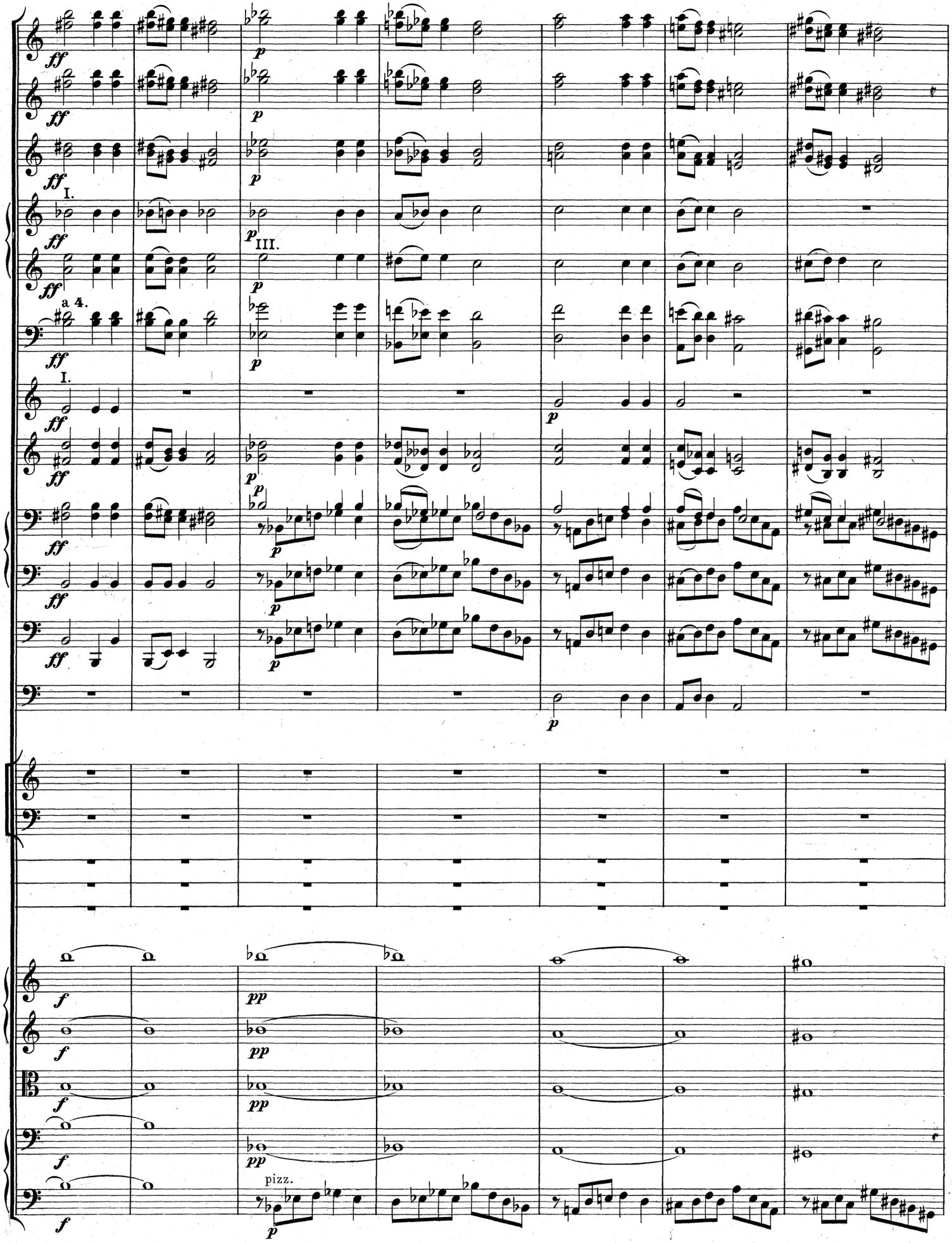
Stich und Druck von Breitkopf & Härtel in Leipzig.


1
a 2.
cresc.
p
f
sempre p
Ah!
sul G
pp
Viola div.
Vcl. div.
1


a 2.
III.
a 4.
I.
sempre p


2
a 4
Ah!
Ah!
2


II.
IV.
I.
a 2.
Viola unis.
Vcl. unis.


ff
p
I.
III.
a 4.
pizz.
f
pp

3

a 2.

a 2.

I.

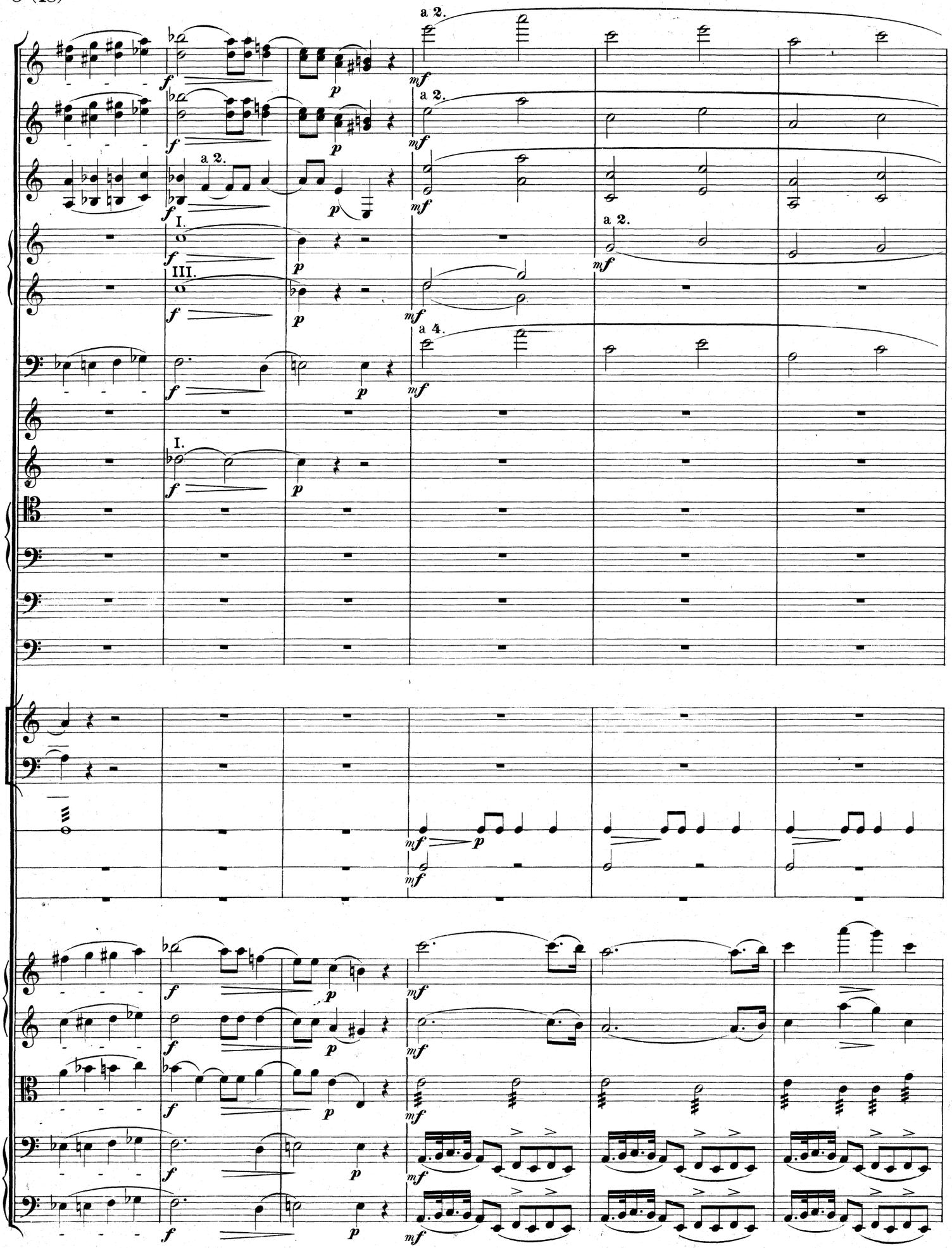
a 4.

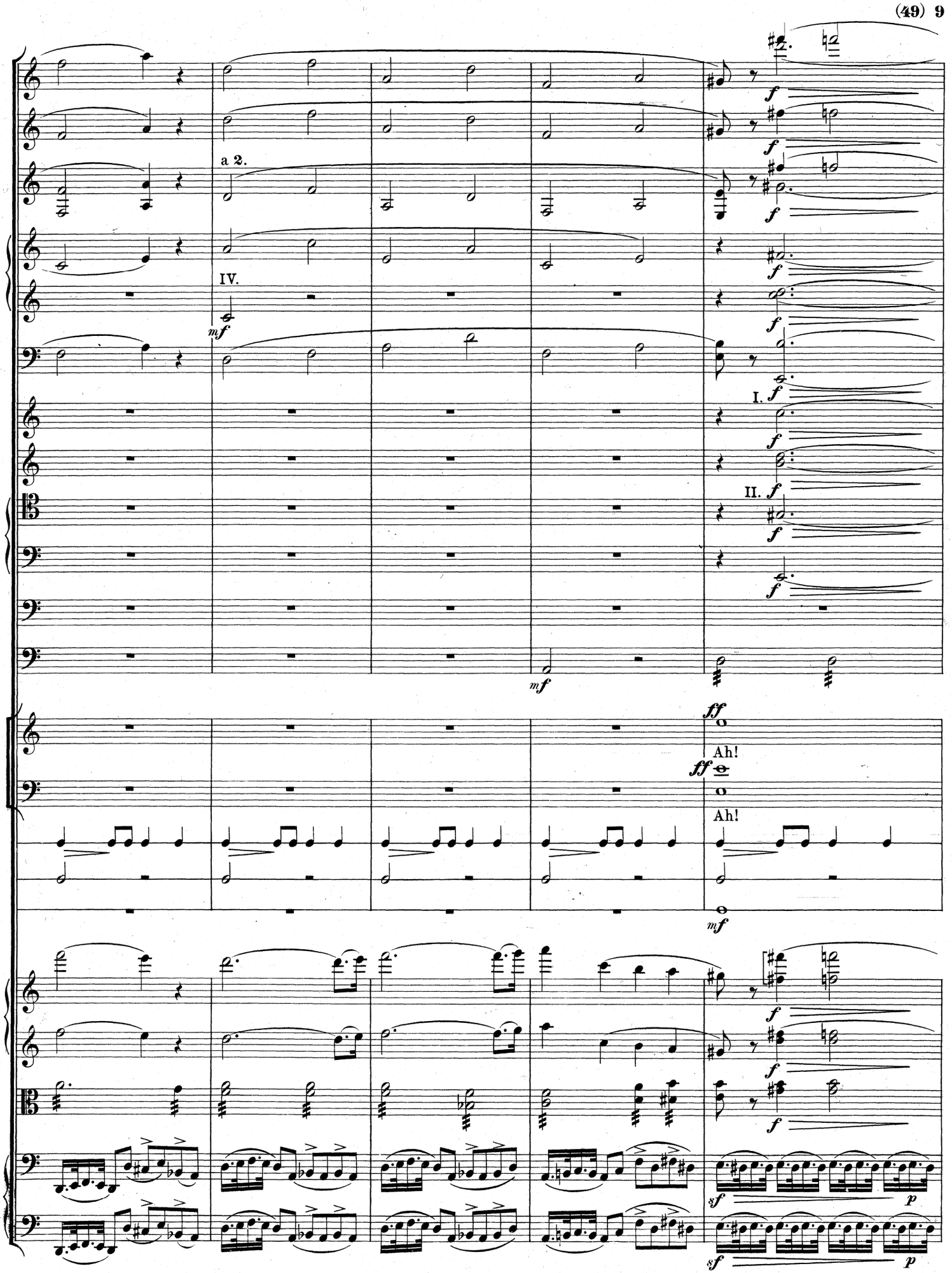
arco

Ah! ah! ah!

Ah! ah! ah!

3


a 2.
a 2.
a 2.
I.
III.
a 4.
I.
a 2.


a 2.
IV.
mf
I.
II.
Ah!
Ah!
ff
mf
sf
p

4

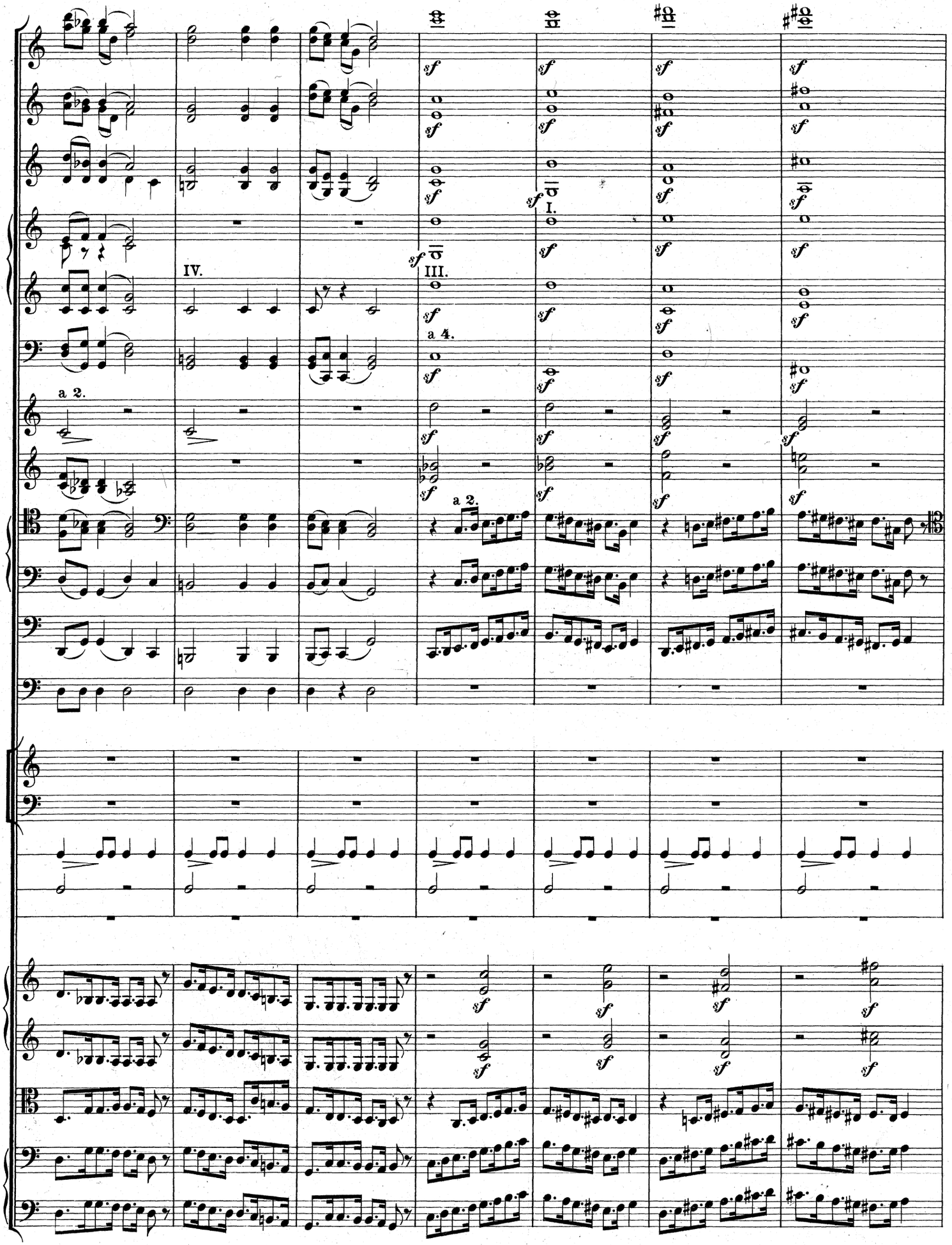
a 2.

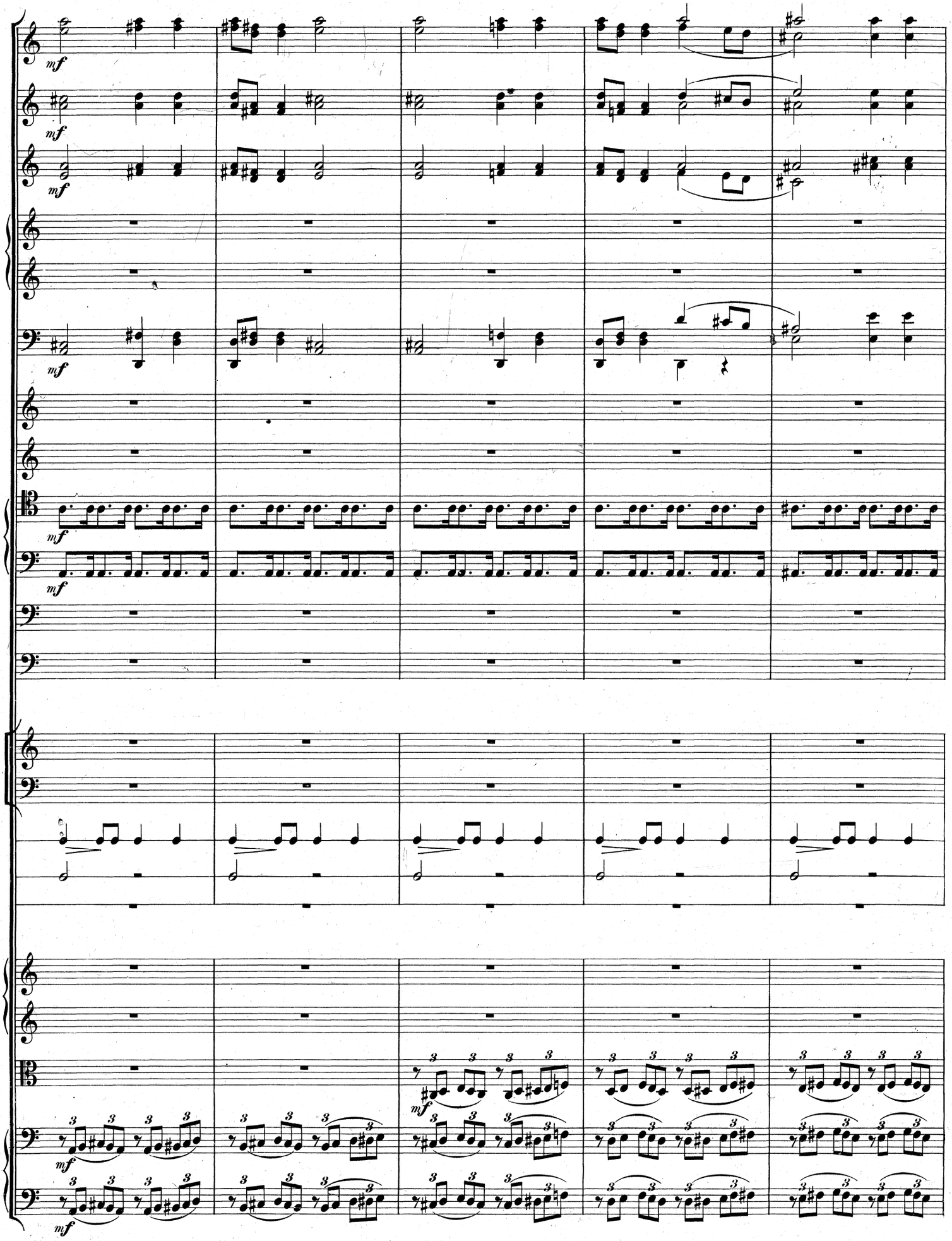
ah!

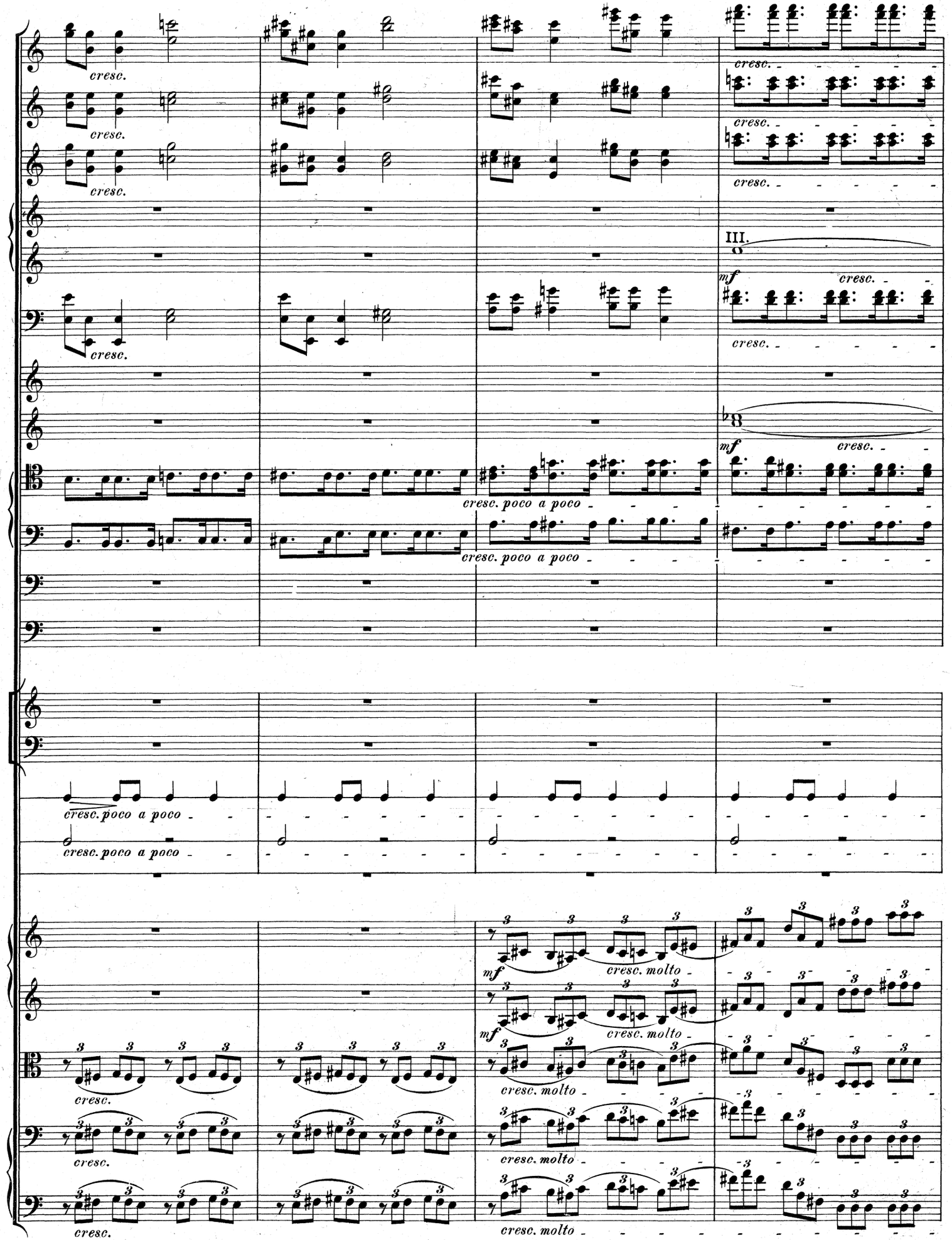
ah!

ah!

4


IV.
III.
I.
a 4.
a 2.
a 2.


mf
mf
mf
mf
mf
mf
mf
mf


cresc.
III.
mf
cresc. poco a poco
cresc. molto

5

I.

pp

I.

pp

a 2.

a 2.

Baguettes de bois. *Holzschlägel.* Wooden drum-sticks.

Feu de peloton derrière le Théâtre, plus loin que les Tambours.
Salve hinter der Scene, entfernter wie die Trommeln.
Volley-firing at the back of the stage farther away than the side-drums.

Ah!

Ah!

étouffez le son
abdämpfen
Damp the sound

p cresc.

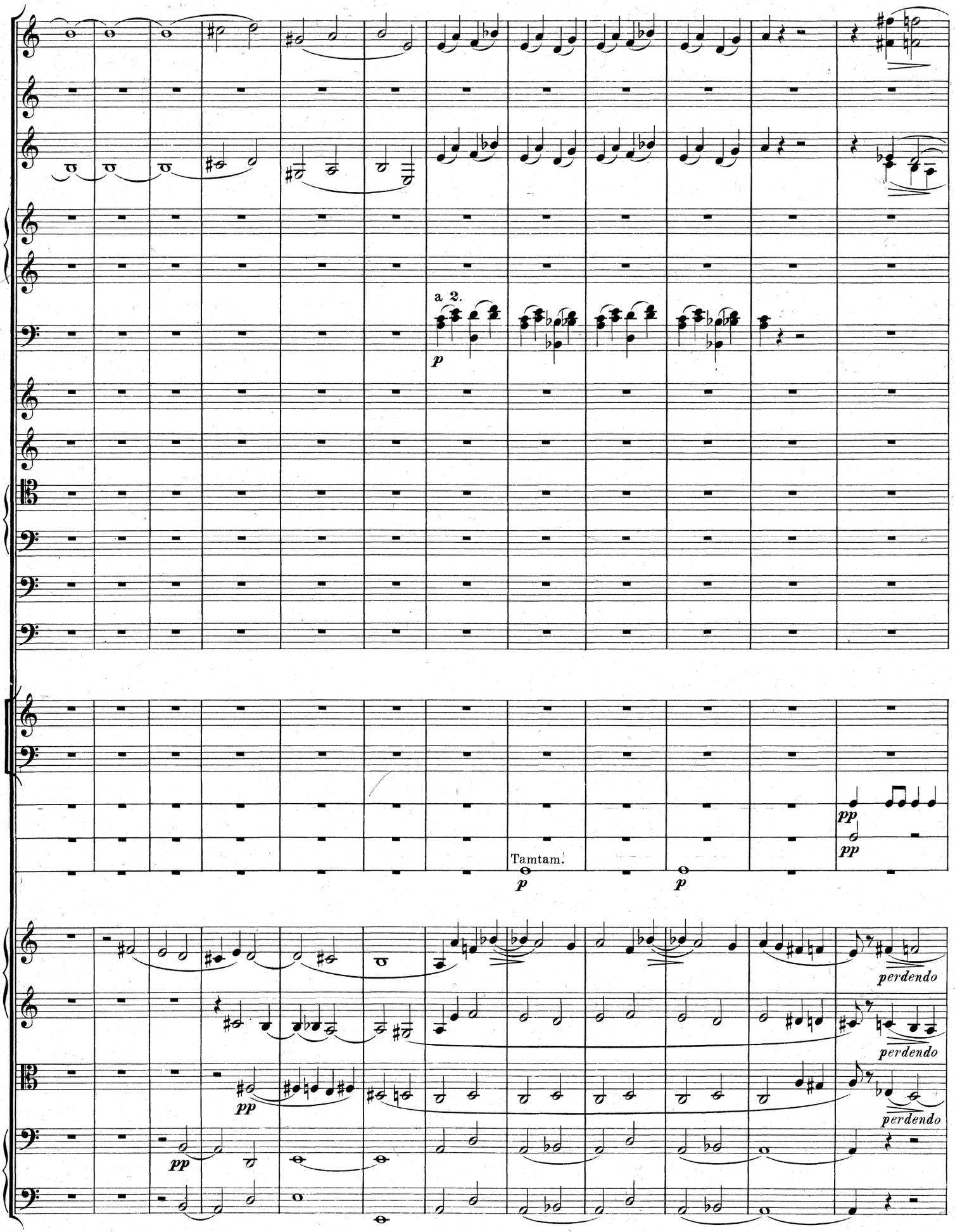
pp

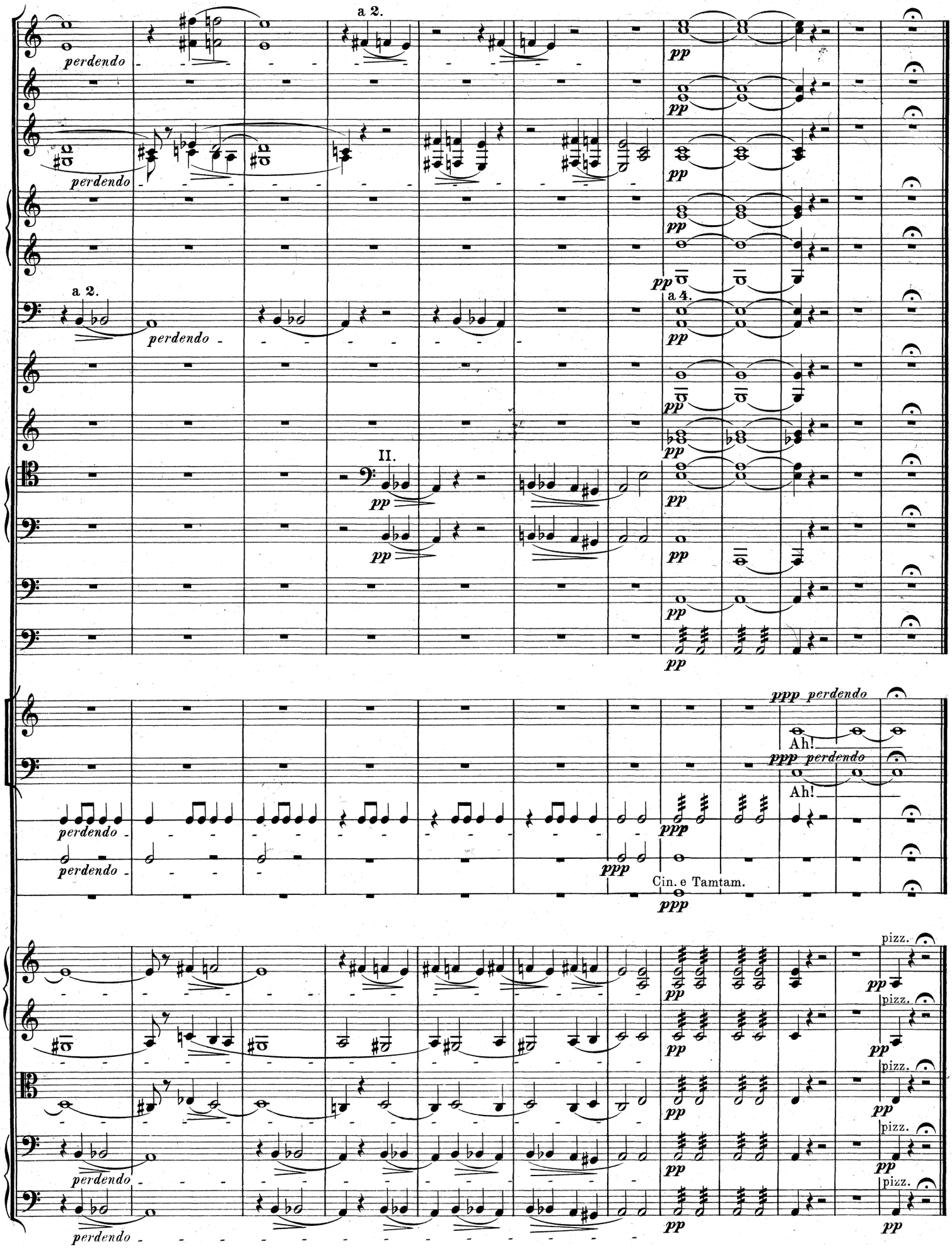
pp

pp

ppp

5


a 2.
p
Tamtam.
p
p
pp
pp
pp
perdendo
perdendo
perdendo


a 2.
perdendo
pp
a 2.
perdendo
a 4.
II.
ppp perdendo
Ah!
ppp perdendo
Ah!
perdendo
perdendo
ppp
Cin. e Tamtam.
pizz.
perdendo
perdendo