

OPHÉLIE

for soprano and orchestra

music by Jeffrey Ryan

poems by Arthur Rimbaud

Perusal Copy

Instrumentation:

3 flutes (3rd doubling piccolo)
3 oboes
2 Bb clarinets
Bb bass clarinet (low C required))
2 bassoons
contrabassoon

4 horns in F
3 Bb trumpets
3 trombones (3rd bass trombone)
tuba

timpani
percussion:

I	II	III
crotales (w/III)	temple bowls	crotales (w/I)
chimes (w/ III)	watrgong	chimes (w/I)
gongs	gongs	flexatone
vibraphone (w/II)	vibraphone (w/I)	marimba
anvil	glockenspiel**	brake drums
snare drum	brake drums	tenor drum
bass drum	lion's roar	sizzle cymbal
	sizzle cymbal	
	tamtam	
	**placed near vib	

harp

Ophélie (soprano solo)

3 orchestral sopranos (placed within orchestra at front of string sections)

violin I/II
viola
violoncello
contrabass

Performance Notes:

Score in C

All parts are written as sounding, except for piccolo, contrabassoon, crotales and contrabass, which are written with their usual octave transpositions, and for harp harmonics and bowed vibraphone, which are written as played (sounding one octave higher).

All glissandi should be executed immediately after sounding the initial pitch, and should be graduated evenly over the indicated duration(s).

Performance time *c.* 16 minutes.

Programme note:

*O, woe is me
T' have seen what I have seen, see what I see!*
Hamlet, Act III, sc. I

Although the legend of the Danish king Amleth can be traced back as far as the tenth century, it is through Shakespeare's tragedy **Hamlet** that the character of Ophelia is best known to us today. However, in the many different recorded versions of the legend, much of the detail of Ophelia's involvement is left open to interpretation. She may have been a willing accomplice in the plot against Hamlet, or she may have been an innocent pawn. She either loved him in naïveté, or she used her "feminine charms" to drive the prince to madness. Did an insane Hamlet court the young Ophelia, or did Ophelia fall under the spell of Hamlet's *feigned* madness? The tale is told differently by different writers. At any rate, in Shakespeare's reading, Hamlet further complicates Ophelia's life by murdering her father, the Lord Chamberlain; and whether it is from guilt, love, naïveté, confusion, grief, or the cumulative effect of all of the above, Ophelia herself goes mad, and meets her fate while picking flowers by the river, when she falls into the water, and drowns under the weight of her sodden robes.

Madness, the psyche, the supernatural, woman as temptress and angel—these ideas captured the imaginations of the Symbolist poets and artists in the late nineteenth century. The image of Ophelia, floating serenely down the river, surrounded by white robes and garlands of flowers, was a powerful image indeed for artists like Odilon Redon and poets like Arthur Rimbaud.

In Rimbaud's set of three poems *Ophélie*, the innocent Ophelia appears as a pale white ghost, repeating her fateful journey night after night, forever a restless spirit. In this single-movement setting, the soprano soloist is at once an observer of the apparition, and Ophelia herself. After an orchestral prelude, Ophelia appears, singing to herself, blissfully unaware of her fate, while the voices of her madness swirl around her. As the second poem begins, the river rises to meet her, and she is engulfed by the waters. As she is swept away, the orchestra takes over with a climactic interlude, which leads into the final poem, a mysterious invocation of Ophelia's image. Finally, the orchestra fades away as the ghost of Ophelia drifts silently into the night.

Ophélie was premiered November 9, 1994, with soprano Luanne Clarke as Ophelia, sopranos Adele Crawford, Tamara Seckel, and Tina Selvaggio, and The Cleveland Institute of Music Orchestra, Magnus Mårtensson conducting.

Arthur Rimbaud

Ophélie

I

Sur l'onde calme et noire où dorment les étoiles
La blanche Ophélie flotte comme un grand lys,
Flotte très lentement, couchée en ses long voiles...
—On entend dans les bois lointains des hallalis.

Voici plus de mille ans que la triste Ophélie
Passe, fantôme blanc, sur le long fleuve noir.
Voici plus de mille ans que sa douce folie
Murmure sa romance à la brise du soir.

Le vent baise ses seins, et déploie en corolle
Ses grands voiles bercés mollement par les eaux;
Les saules frissonnants pleurent sur son épaule,
Sur son grand front rêveur s'inclinent les roseaux.

Les nénuphars froissés soupirent autour d'elle;
Elle éveille parfois, dans un aune qui dort,
Quelque nid, d'où s'échappe un petit frisson d'aile:
—Un chant mystérieux tombe des astres d'or.

II

O pâle Ophélie! belle comme la neige!
Oui, tu mourus, enfant, par un fleuve emporté!
—C'est que les vents tombant des grands monts de Norwège
T'avaient parlé tout bas de l'âpre liberté;

C'est qu'un souffle, tordant ta grande chevelure,
A ton esprit rêveur portait d'étranges bruits;
Que ton cœur écoutait le chant de la Nature
Dans les plaintes de l'arbre et les soupirs des nuits;

C'est que la voix des mers folles, immense râle,
Brisait ton sein d'enfant, trop humain et trop doux;
C'est qu'un matin d'avril, un beau cavalier pâle,
Un pauvre fou, s'assit muet à tes genoux!

Ciel! Amour! Liberté! Quel rêve, ô pauvre Folle!
Tu te fondais à lui comme une neige au feu:
Tes grandes visions étrangeaient ta parole
—Et l'Infini terrible effara ton œil bleu!

III

—Et le Poète dit qu'aux rayons des étoiles
Tu viens chercher, la nuit, les fleurs que tu cueillis,
Et qu'il a vu sur l'eau, couchée en ses longs voiles,
La blanche Ophélie flotter, comme un grand lys.

I

On the calm black waters where the stars sleep
White Ophelia floats like a great lily,
Floats very slowly, lying in her long veils...
—From the far-off woods comes the sound of the mort.

For more than a thousand years, sad Ophelia
Has passed, a white phantom, on the long black river.
For more than a thousand years her utter madness
Has murmured her lovesong to the evening breeze.

The wind kisses her breasts, and unfurls in a corolla
Her great veils gently rocked by the waters;
The rustling willows weep on her shoulder,
The reeds bend over her wide dreaming brow.

The crushed waterlilies sigh around her;
At times, she awakens, in a sleeping alder,
Some nest, from which escapes a little rustle of wings:
—A mysterious song falls from the golden stars.

II

O pale Ophelia! beautiful as snow!
Yes, you died, child, carried off by a river!
—Because the winds falling from the great mountains of Norway
Had spoken low to you of bitter freedom;

Because a breath of wind, twisting your hair,
Carried strange noises to your dreaming spirit;
Because your heart heard Nature's song
In the moaning of the tree and the sighs of the nights

Because the voice of the wild seas, an immense groan,
Broke your child's heart, too human and too gentle;
Because one April morning, a beautiful pale suitor,
A poor fool, sat mutely at your feet!

Heaven! Love! Freedom! Such a dream, poor foolish girl!
You melted to him like snow to fire:
Your great visions strangled your speech
—And the horrible Infinite filled your blue eyes with terror!

III

—And the Poet says that, by the light of the stars,
You come each night to search for the flowers you had gathered;
And that he has seen on the water, lying in her long veils,
White Ophelia floating, like a great lily.

translation by Jeffrey Ryan

OPHÉLIE

music by Jeffrey Ryan
poems by Arthur Rimbaud

♩ = 40

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute III (fl III)
- Piccolo III (fl III pic)
- Oboe III (ob III)
- Oboe III (ob III)
- Clarinet III (cl III)
- Bass Clarinet (b cl)
- Bassoon III (bsn III)
- Contrabassoon (cbn)
- Horn III (hn III)
- Horn III/IV (hn III/IV)
- Trumpet III (tpt III)
- Trumpet III (tpt III)
- Trumpet III (trb III)
- Trumpet III/Tuba (trb III/tba)
- Timpani (timp)
- Percussion I (perc I) - includes bass drum (soft beaters) and snare drum (snare)
- Percussion II (perc II)
- Percussion III (perc III)
- Harp (hp) - includes chord D C# B E Fb G A and half pedal (rattle) p
- Violin I (vn I)
- Violin II (vn II)
- Viola (va)
- Viola (va)
- Violoncello (vc) - includes 6 soli and 2 soli div. n.x.
- Violoncello (vc) - includes 2 soli div.
- Violoncello (vc) - includes 2 soli div.
- Double Bass (cb) - includes 2 soli div.

Key performance markings include dynamics such as *pppp*, *mf*, and *mf*, as well as articulation like *div.*, *vib.*, and *gliss.*. A large diagonal watermark "Perusal Copy" is overlaid on the score.

1 2 3 4 5 6 7 8

fl III (3+2) *f poss.*

fl III pic *f poss.* *mf*

ob III *mf* *n.* (I) *p* *mf* *mf*

ob III *p* *mf* *n.* *ppp* *mf* *ppp* *mf* *gliss* *f*

cl III (I) *p* *mf* *n.* (II) *ppp* *mf* *ppp* *f*

b cl *p* *f poss.* *p* *n.* (II) *p* *mf*

bsn III (I) *p* *f poss.* *n.* *pp* *n.* (I) *p* *mf* *b* (k)

cbn *f poss.* *p* *pp*

hn III *via sord.* (open) (I) *p* (II) *f*

hn III/IV (III) stop mute *mf* (IV) stop mute *f*

tpt III (II) *f poss.* *mf* *p*

tpt III *mf* *n.* (open) *f*

trb III *via sord.* (II) (open) *mf* *p* (I) (open) *f*

trb III/uba *pp* *n.* (III) *mp* *gliss* (III) *p* *grad. remove mute*

timp *f poss.*

perc I *f poss.*

perc II *f poss.*

perc III *marimba* (soft mallets) *p*

hp *mf* D Cb Bb Eb F G Ab (sounding 8va higher)

vn I *gliss* (sim.) *cresc. poco a poco*

vn I *gliss* (sim.) *cresc. poco a poco*

vn II *ord.* *p* *cresc. poco a poco*

vn II *cresc. poco a poco*

va *gliss* *mf* *p sub.* *mf* *p sub.* *mf* *p* *cresc. poco a poco*

va *gliss* *mf* *p sub.* *mf* *p sub.* *mf* *p* *cresc. poco a poco*

vc *gliss* (sim.) *f sub.* *p* *mf* *p* *cresc. poco a poco*

vc *gliss* (sim.) *f sub.* *p* *mf* *p* *cresc. poco a poco*

vc *gliss* (sim.) *f sub.* *p* *mf* *p* *cresc. poco a poco*

cb *f poss.* *p* *gliss* *mf*

cb *f poss.* *p* (non-harm.) *mf* *p sub.* *mf* *p sub.* *mf* *p sub.* *mf*

fl III *f* *fff* *tr (b)*

fl III pic *f* *fff* *tr (b)*

ob III *mf* *chrom. scale* *mf* *fff* *tr (b)*

ob III *mf* *chrom. scale* *mf* *fff* *tr (b)*

cl III *mf* *chrom. scale* *mf* *fff* *fl.*

b cl *mf* *chrom. scale* *mf* *fff*

bsn III *mf* *chrom. scale* *mf* *fff* *fl.*

cbn *f* *fff*

hn III *f* *chrom. scale* *mf* *fff*

hn III/IV *f* *chrom. scale* *mf* *fff*

tpt III *f* *fff*

tpt III *f* *fff*

trb III *mf* *gliss* *gliss* *fff*

trb III/iba *mf* *fff* *(open)*

timp *mf* *gliss (d.)* *fff*

perc I *f*

perc II *f*

perc III *mf* *cresc. poco a poco* *cresc. poco a poco* *fff*

hp *fff* *gliss freely*

vn I *f* *fff*

vn I *f* *fff*

vn II *fff* *gliss (d.)* *fff*

vn II *mf* *gliss* *fff*

va *fff* *gliss* *fff*

va *fff* *gliss* *fff*

vc *f* *fff* *gliss* *sf* *fff*

vc *f* *fff* *gliss* *sf* *fff*

vc *f* *fff* *gliss* *sf* *fff*

cb *cresc. poco a poco* *fff*

cb *cresc. poco a poco* *fff*

fl III
 fl III pic
 ob III
 ob III
 cl III
 b cl
 bsn III
 cbn
 hn III
 hn III/IV
 tpt III
 tpt III
 trb III
 trb III/uba
 timp
 perc I
 perc II
 perc III
 hp
 Oph.
 sop I
 sop II
 sop III
 vn I
 vn I
 vn II
 vn II
 va
 va
 vc
 vc
 cb

mf *n.* *mf* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

mf *p* *n.* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

mf *p* *n.* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

mf *p* *n.* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

mf *p* *n.* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

mf *p* *n.* *p* *mf* *mf* *f*
 ah. ah. ah. ah.

solo sul G
p *f*

solo sul G
mf *p* *f*

solo *mf* *pp* *n.* *p*
 gli altri *pp*

sul D
p *f*

pppp *pp* *pp* *pp*

C

(2+3)

(2+2+3)

fl III

fl III picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/iba

timp

perc I

perc II

perc III

hp

Oph.

sop I

sop II

sop III

vn I

vn I

vn II

vn II

va

va

vc

vc

cb

str. mute (metal)

pp

f

vib. (bowed) (sounding 8va higher)

ppp

vib. (soft mallets) (motor on slow)

ppp

(hold pedal w/ block)

sizzle cymbal (cym.)

ppp

p

p peacefully, a bit trance-like

mm

Sur Ton-de-cal-me et noi-re où dor-ment les é-toi-les La blan-che O-phé-

ah

ah

ah

ah

ah

ah

con sord.

8^{va} to m.75

tutti div a2 con sord.

ppp

8^{va} to m.75

ppp

sul A

tutti div a2 sul A

pp

mf

f

con sord.

ppp

sul A

p

f

sul A

p

f

p

f

p

f

D

(2+2+2+3)

fl III *whisper a2 f* (I) *pp* *a2 f*
flot - te

fl IIIpic *whisper f*
flot - te

ob III *whisper a2 f* (I) *espr. pp* *mf* *f*
flot - te

ob III *whisper f*
flot - te

cl III (I) *whisper f* *f* (I) *espr. p*
flot - te

b cl (II) *pppp* *f* *mf* *n.* *p* *n.* *espr. p*
flot - te

bsn III *whisper a2 f* (I) *pp* *p* *n.* *f* *p* *n.*
flot - te

cbn *whisper f* *mf* *n.* *mf > pp* *mf > pp*
flot - te

hn III *whisper a2 f* *p*
flot - te

hn III/IV *whisper a2 f* (III) *pp* *f* *p*
flot - te

tpt III *whisper a2 f* *a2 f*
flot - te

tpt III *whisper f* *f*
flot - te

trb III *whisper a2 f* *f*
flot - te

trb III/tba *mf > pp* *mf > pp*
mf > pp

timp *mf > pp* *mf > pp* *p*

perc I *mf*

perc II *tamtam (bowed)* *mf*

perc III *to marimba* *marimba (soft mallets)* *pp*

hp (non-harm.) *ped. gliss* *f* *f*

Oph. *f* *p* *pp* *f* *gliss* (remaining unaffected by the surrounding activity)
li - a - flot - te, flot - te - comme un grand lys,

sop I *f*
flot - te

sop II *whisper f*
flot - te

sop III *whisper f*
flot - te

vn I (S=) *gliss*

vn I (S=) *gliss*

vn II *con sord.* *ppp* *gliss*

vn II *ppp*

va *non-div. sul tasto* *ppp*

va *non-div. sul tasto* *ppp*

vc *unis.* *mf > pp* *mf > pp*

cb *unis.* *mf > pp* *mf > pp*

fl III *a2 f* (2+2+3) (3+2+2) *p* (2+2+2+3)

fl III pic *f* *flute* *p*

ob III *a2 f* *p* *a2 f* (II) *p espr.*

ob III *f* *p* *f*

cl III *mf* *f* *p* *f*

b cl *f > mf* *f > mf* *f > mf* *f > mf* *p*

bsn III *f > mf* *f > mf* *f > mf* *f > mf* *p*

cbn *f > mf* *f > mf* *f > mf* *f > mf* *p* *f > mf*

hn III *a2 f* *p* *p* *mf*

hn III/IV *f > mf* *f > mf* *f > mf* *f > mf* *f > mf*

tp I III *harmon* *p* *a2* *flot - te* *flot - te* *flot - te*

tp II III *harmon* *p* *flot - te* *flot - te* *flot - te*

trb III *a2 f* *p* (II) *p*

trb III/uba *f > mf* *f > mf* *f > mf* *f > mf* *f > mf*

timp *f > mf* *f > mf* *f > mf* *p < f > mf* *p* *f > mf*

perc I

perc II *tamtam (bowed)* *p*

perc III *f* *p*

hp (non-harm.) *f* *f* *f*

Oph. □ Flot te très len - te - ment. cou - ché e en ses

sop I *f* *f* *p* *f* *p* *f* *p*

sop II *f* *f* *p* *f* *p* *f* *p*

sop III *f* *f* *p* *f* *p* *f* *p*

vn I (S=) *p* (4) *p*

vn I (S=) *p* (4) *p*

vn II *p* *8^{va} to m.75*

va *p*

va *p*

vc *f > mf* *f > mf* *f > mf* *f* *div.*

cb *f > mf* *f > mf* *f > mf* *f > mf* *p* *f > mf*

54 55 56 57 58 59

fl III *n.*

fl III *picc.* *n.*

ob III *f* *mf* *n.*

ob III *p* *n.* *mf* *n.*

cl III (II) *p* *f* *mf* *n.*

b cl *f* *mf* *n.*

bsn III *f* *mf* *n.*

cbn

hn III *p* *con sord.* *p* *f* *pp*

hn III/IV *p* *f* (IV) *con sord.* *p* *n.* *p*

tpt III

tpt III

trb III *str. mute p* *f*

trb III/tba (tuba) *p* *f*

timp

perc I

perc II *vib. (motor on slow)* *p*

perc III *f* *mf* *pp*

hp *D C# B Eb Fb G A* *f* *p* *ord. loco* *p* *15^{mo}* *loco (non-harm.)*

Oph. *p mezza voce*
 longs — voi — les... — On en - tend dans les bois dans les

vn I (S^{mo})

vn I (S^{mo})

vn II (S^{mo})

vn II (S^{mo})

va (norm.) *unis. gliss (♩)* *f* *pp*

va

vc *unis. gliss (♩)* *f* *pp* *ppp*

cb

fl III (2+3) (3+2) n. p

fl III picc

ob III (II) p

ob III p

cl III p

b cl

bsn III p

cbn

hn III

hn III/IV n. p via sord. mf p mf p

tpt III (I) con sord (cup) p mf p n. (II) con sord (solotone) p < mf

tpt III con sord (harmom) p mf p

trb III

trb III/tba

timp p

perc I

perc II

perc III

hp gliss f > p p.d.l.t. gliss f > p p.d.l.t. gliss f > p p.d.l.t.

Oph. bois loin-tains des hal-lis. seductively p < mf ah ah

vn I (8va)

vn I (8va)

vn II (8va)

vn II (8va)

va div. col legno batt. f

vc

cb div. col legno batt. f

fl III *fl III picc*

ob III *ob III*

cl III *b cl*

bsn III *cbn*

hn III *hn III/IV*

tpt III *tpt III*

trb III *trb III/tba*

timp *perc I*

perc II *perc III*

hp *Oph.*

vn I *vn I*

vn II *vn II*

va *vc*

cb *gliss*

fl III (3+2) 6 7

fl III picc. mf 3 3 f

ob III (1) mf 3 3 f tr (#) p

ob III f p

cl III a2 3 3 f

b cl f 3 3 f tr (#) a2 p

bsn III f p

cbn

hn III + + f p

hn III/IV (open) p

tpt III mf via sord.

tpt III via sord.

trb III f p

trb III/tba

timp pp f

perc I mf

perc II f

perc III f

hp gliss f (norm.) ff gliss

Oph. mf ah f ah mf (quasi gliss) ff (*) 3

vn I (S^{no})

vn I (S^{no})

vn II (S^{no})

vn II (S^{no})

va ff

vc

cb ff

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fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

vn I

vn I

vn II

vn II

va

vc

cb

tr(♯) non tr. f p

tr(♯) non tr. f p

div. mp

tr(♯) non tr. f p

tr(♯) non tr. f p

(open) mp

(open) p

(III) mp

f p

(III) (open) f

lion's roar p mf

ff

ah ah

mp sadly, wistfully

Voi-ci plus de mille ans que la

skittering via sord. n.

skittering via sord. n.

skittering via sord. n.

skittering via sord. n.

ond. unis. f

f ond. f

(2+2+3)

fl III *f* *p* *fl.*

fl III/picc *f*

ob III *mf* *f*

ob III *f*

cl III *p* *fl.*

b cl *p* *fl.*

bsn III

cbn *f* *v*

hn III

hn III/IV

tpt III

tpt III

trb III *p* *f* *(open)* *p* *f*

trb III/tba *f* *v*

timp

perc I *snare drum* *p* *gliss ()* *(snare on)* *p*

perc II

perc III

hp

Oph. triste O - phé - li - e Pas - se, fan - tô - me blanc, sur le long fleu - ve noir.

sop I *f* *mf* *ff*
Pas - se, Pas - se, long fleu - ve noir.

sop II *f* *mf* *ff*
Pas - se, Pas - se, long fleu - ve noir.

sop III *f* *mf* *ff*
Pas - se, Pas - se, long fleu - ve noir.

vn I *loco senza sord.* *unis.* *f* *p*

vn II *loco senza sord.* *unis.* *f* *p*

va *f* *p* *gliss*

vc *f* *gliss ()*

cb *f* *gliss ()* *f*

G ♩ = 72 poco più mosso

(3+2+2)

(2+2+2+3)

fl III *f* *pp* *n.*

fl III picc

ob III

ob III

cl III *tr* (*tr*) *tr* (*tr*) *ff* *mf*

b cl *mf* *pp*

bsn III *mf* *pp*

cbn

hn III *p* *ff*

hn IIIIV *p* *ff*

tpt III *str. mute* *p* *ff* (I) *via sord.* (II) *switch to harmon*

tpt III *str. mute* *p* *ff* *switch to harmon*

trb III (I) *str. mute* *p* *ff* (open)

trb III(tba) (III) *p* *ff*

timp *very even - no accent* *p*

perc I

perc II *water gong* *f*

perc III *ff*

hp *f*

Oph. *mf sempre legato*
 Le vent bai - se ses seins et dé- ploie en co - rol - le Ses grands voi - les ber - cés - mol - le -

vn I *arco div. a3* *p* *gliss.* *p*

vn II *ff < fff* *div. a3* *p* *gliss.* *p* *gliss.*

va *f* *unis.* *mp* *3* *3*

vc *p* *n.* *p* *f* *sfp* *f* *sfp*

cb *very even - no accent* *p*

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

ment — par les eaux; — Les sau — les — fris — son — nants — pleu — rent sur son é — pau — le, Sur son grand — front — rê — veur —

vn I

vn II

va

vc

cb

(2+3+2)

H

(2+2+3)

(2+3)

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

mf *pp* *mf* *pp*

mf *f* *pp* *f* *pp*

f *pp* *f* *pp*

f *p* *mf*

f *p* *f* *mf*

mf *f* *p*

hn III

hn III/IV

tpt III

tpt III

trb III

trb III(tba)

mf *p* *mf* *pp*

mf *p* *mf* *pp*

(I) (open) *mf* *sempre*

mf *pp* *mf* *p*

f *p*

timp

perc I

perc II

perc III

hp

mf *b.d.* *mf*

lion's roar *f* *ff*

brake drums (soft mallets) *f*

Db C# B Eb F# G# A# *mf* half pedal (rattle) *mf*

Oph.

sop I

sop II

sop III

s'in - cli - nent les ro - seaux. Les né - nu - phars frois - sés sou - pi - rent au -

mf *mf* *mf*

ah ah ah ah

vn I

vn II

va

vc

cb

(sim.) *mf* *mf* *mf*

gliss. *f* *gliss.* *mf* *gliss.* *f* *gliss.* *mf*

quasi gliss *f* *mf*

div. *mf* *very even - no accent*

fl III *mf* (3+2+2) *pp* (2+3) *mf*
 fl III *picc*
 ob III *f* *p*
 ob III *f* *p*
 cl III *ff* *mf* *p* *mf* *ff*
 b cl *mf*
 bsn III *mf*
 cbn *mf*
 hn III *mf* *f* *p*
 hn III/IV
 tpt III *pp* *mf* *ff* *mf* *pp* *mf*
 tpt III *mf* *ff* *mf* *pp*
 trb III *mf* *p* *via sord.* *mf* (open)
 trb III/tba *mf*
 timp
 perc I
 perc II *glock.* *mf*
 perc III *f*
 hp *8^{va}*
 Oph. *tour d'el - le; Elle é - veil - le par - fois, dans un au - ne qui dort,*
 sop I *ah ah*
 sop II *ah*
 sop III *ah ah*
 vn I
 vn II
 va *f* *mf*
 vc *gliss (♭)*
 cb *quasi gliss* *gliss (♭)*

I (3+2) (2+2+3)

Musical score for orchestra and voices, measures 110-114. The score includes parts for Flute III, Flute III (piccolo), Oboe III, Oboe III, Clarinet III, Bass Clarinet, Bassoon III, Contrabassoon, Horn III, Horn III/IV, Trumpet III, Trumpet III, Trombone III, Trombone III (tuba), Timpani, Percussion I, Percussion II, Percussion III, Harp, Ophicleide, Soprano I, Soprano II, Soprano III, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *pp*, *mf*, *f*, *p*, and *f*. The vocal parts include lyrics in French: "Quel - que nid, d'où s'é - chappe un pe - tit fris - son d'ai - le;". The score is marked with a large "PENSAL COPY" watermark.

ritardando

J ♩ = 48

This page contains the musical score for measures 115 through 119. The instruments and parts listed are:

- Flutes:** fl III, fl IIIpic (piccolo)
- Oboes:** ob III, ob III
- Clarinets:** cl III, b cl
- Bassoons:** bsn III, cbn
- Horns:** hn III, hn IIIIV
- Trumpets:** tpt III, tpt III
- Trumpets/Trombones:** trb III, trb III/tba
- Timpani:** timp
- Percussion:** perc I, perc II, perc III
- Harp:** hp
- Ophicleide:** Oph.
- Vocal Soloists:** sop I, sop II, sop III
- Violins:** vn I, vn II
- Viola:** va
- Violoncello:** vc
- Double Bass:** cb

Dynamic markings include *f*, *pp*, *ff*, *mf*, *p*, *ppp*, and *con sord.*. Performance instructions include *ritardando*, *gliss.*, *div.*, *col legno batt.*, and *con ped. ad lib.*. A large watermark "Perusal Copy" is visible across the score.

fl III *p* *p* *p* *p* *p*

fl III/picc

ob III

ob III

cl III *p* *p* *p* *p* *p*

b cl

bsn III (1) *p*

cbn

hn III (1) *pp* *mf* *pp*

hn III/IV (III) *con sord.* *ppp* *via sord.*

tpt III

tpt III

trb III

trb III/tba

timp *p* *p* *pp* *b.d.* *pp*

perc I *pp*

perc II

perc III tenor drum *pp*

hp *mf* *p* *p* *gliss* (♯)

Oph. tom - be des as - tres d'or. *pp*

vn I *pp* *n.*

vn II *pp* *n.*

va

vc *f* *f*

cb *f* *f*

K $\text{♩} = 96$

(2+2+3)

fl III
fl III/picc. (*picc.*)
ob III
ob III
cl III
b cl
bsn III
cbn
ln III *a2*
ln III/IV *a2 (open)*
tpt III
tpt III *harmon*
trb III *a2*
trb III/tba
timp
perc I
perc II
perc III
hp *D C Bb E F Gb Ab*
Oph.
vn I
vn II
va
vc *ord.*
cb *ord.*

ff, *f*, *fff*, *ff+*, *gliss.*, *fl. cuivré*, *harmon*, *gliss. (♩)*

127 128 129 130 131



f
O pâle... O-phé - li - a!...
belle... comme la nei...
ge!

L

(2+3)

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

vn I

vn II

va

vc

cb

ff *mf* *f* *fff* *arco* *legato* *tr(b)* *a2* *6* *tr*

Oui, tu mou - rus, en - fant, par un fleuve em - por - té!

132 133 134 135 136 137

fl III *ff*

fl III/picc *ff*

ob III *ff*

ob III *ff*

cl III *tr (b)*

b cl *tr (b)*

bsn III *tr (b)*

cbn

a2

6

hn III *f* *fff*

hn III/IV *f* *fff*

tpt III *senza sord.* *f* *fff*

tpt III *senza sord.* *f* *fff*

trb III *fff*

trb III/tba *fff*

timp *mf*

perc I *snare drum (snare on) fff*

perc II *ff*

perc III

hp *ff*

Oph. *let ring fff*

vn I *mf cresc. poco a poco*

vn II *mf cresc. poco a poco*

va *mf cresc. poco a poco* *div. fff*

vc *ff fff*

cb *ff fff*

M

ff III

ff III/picc

ob III

ob III

cl III
a2 lip bend
mf

b cl

bsn III
tr mf

cbn

hn III

hn III/IV

tpt III

tpt III

trb III
a2 g. bss.
p

trb III/tba
(III) g. bss.
p

timp
ff

perc I

perc II

perc III

hp

Oph.
f
-C'est que les vents tom - bant des grands monts de Nor - wè - ge

sop I
f
-C'est que les vents pp

sop II
f
-C'est que les vents pp

sop III
f
-C'est que les vents pp

vn I
ff

vn II
ff

va
mf poco s.p.
pizz.

vc
mf
slap fingerboard

cb
ff

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

sop I

sop II

sop III

C'est qu'un souf - fle, tor dant ta

vn I

vn II

va

vc

cb

(au talon) sempre stacc.

ord.

arco

fl III
fl III/picc
ob III
ob III
cl III
b cl
bsn III
cbn
hn III
hn III/IV
tpt III
tpt III
trb III
trb III/tba
timp
perc I
perc II
perc III
hp
Oph.
sop I
sop II
sop III
vn I
vn II
va
vc
cb

f
p
sfz
mf
gliss.
con sord (straight)
a2
(tuba)

gran - de che - ve - lu - re, À ton e - sprit rê - veur por - tait dé -
 che - ve - lu - re, rê - veur
 che - ve - lu - re,
 sprit rê - veur

fl III
fl III/picc
ob III
ob III
cl III
b cl
bsn III
cbn
hn III
hn III/IV
tpt III
tpt III
trb III
trb III/tba
timp
perc I
perc II
perc III
hp
Oph.
sop I
sop II
sop III
vn I
vn II
va
vc
cb

mf *ff* *tr (b)* *cuvré* *gliss.* *f* *sfz* *f* *gliss.* *loco* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

tran - ges bruits; por - tait d'é - tran - ges bruits; d'é - tran - ges bruits; d'é - tran - ges bruits; por - tait d'é - tran - ges bruits; d'é - tran - ges bruits; d'é - tran - ges bruits; tran - ges bruits;

156 157 158 159

O

fl III *fff*

fl III/picc *fff*

ob III

ob III

cl III

b cl *ff*
p

bsn III *p*

cbn *f* *ff*

hn III

hn III/IV *p*

tpt III (open) *fff*

tpt III (open) *fff*

trb III *ff*

trb III/tba *fff*

timp *f*

perc I *anvil* *ff*

perc II *vib. (med. mallets)* *ff*

perc III *mp sub.*

hp *f*

Oph. *mf*
Que ton cœur é - cou - tait le chant de la Na - tu - re Dans les

sop I

sop II

sop III

vn I *loco* sul D *p*

vn II *unis. sul D* *ord.* *p*

va *s.p.*

vc *p*

cb *fff*

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

plain - tes de l'ar - bre et les sou - pirs des

sop I

sop II

sop III

vn I

vn II

va

vc

cb

fl III *tr (b)*

fl III/picc

ob III *tr (b)*

ob III *p*

cl III

b cl *pp*

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.
ril, un beau ca - va - lier pâ - le, Un pau - vre

sop I
ah ah ah

sop II
ah ah ah

sop III
ah ah ah

vn I *div. 1/2 norm. 1/2 s.p.*

vn II *div. 1/2 norm. 1/2 s.p.* *p*

va *p* *div. 1/2 norm. 1/2 s.p.*

vc

cb *arco* *p*

R

The musical score is arranged in systems. The first system includes flutes (fl III, fl III/picc), oboes (ob III, ob III), clarinet (cl III), bassoon (bsn III), and contrabassoon (cbn). The second system includes horns (hn III, hn III/IV), trumpets (tpt III, tpt III), trombones (trb III), and tuba (trb III/tba). The third system includes timpani (timp) and three percussion parts (perc I, perc II, perc III). The fourth system includes piano (hp) and three vocal soloists (sop I, sop II, sop III). The fifth system includes violins (vn I, vn II), viola (va), and cellos (vc). The bassoon part includes a trill marked with *tr(b)*. The piano part includes a chord progression: *Db C# B#*. The vocal parts include the lyrics: "fou, s'as - sit mu - et à tes ge - noux!" and "ah". Dynamic markings include *p*, *mf*, and *cresc. poco a poco*. Performance instructions include *unis. norm.* and *unis. arco*. A large watermark "PONSAL COPY" is visible across the score.

molto rit. . . colla voce

S

Fl III
 Fl III/picc
 Ob III
 Ob III
 Cl III
 B Cl
 Bsn III
 Cbn

f
ff
ff
f *a2*
f *a2*
f *a2*
ff
f

ff chromatic scale to lowest note
ff chromatic scale to lowest note
ff chromatic scale to lowest note
ff chromatic scale to lowest note
ff chromatic scale
ff chromatic scale

Hr III
 Hr III/IV
 Tpt III
 Tpt III
 Trb III
 Trb III/tba

ff *a2*
ff *a2*
ff
f *a2*
f *a2*

Timp
 Perc I
 Perc II
 Perc III
 Hp

p
ff
ff
f *p*
 bass drum
p *ff*
 chimes
f
 Db *ff* G#

Oph.
 sop I
 sop II
 sop III

ff
 Ciel! A - mour! Li - ber - té! Quel rê - ve, ô pau - vre Fol - le!

Vn I
 Vn II
 Va
 Vc
 Cb

f gliss.
f gliss.
f gliss.
f gliss. (♩) fast as possible
ff gliss. (♩) fast as possible
ff gliss. (♩) fast as possible

T a tempo

fl III

fl III/picc

ob III

ob III

cl III (a2)

b cl

bsn III

cbn

hn III

hn III/IV div.

tpt III

tpt III

trb III

trb III/tba (III)

timp

perc I

perc II

perc III

hp

(D C Bb Eb Fb Gb Ab)

Oph.

sop I

sop II

sop III

Tu te fon - dais à lui comme u - ne neige au feu; Tes gran - des vi - sions é - tran -

vn I sul D sul G (sim.)

vn II sul D sul G (sim.)

va

vc

cb

sul D sul G (sim.)

sul D sul G (sim.)

6

senza misura

a tempo ♩ = 96

fl III *p* *ff* *lunga*

fl III/picc *p* *ff* *lunga*

ob III *p* *ff* *lunga*

ob III *p* *ff* *lunga*

cl III *ff* *lunga*

b cl *ff* *lunga*

bsn III *ff* *lunga*

cbn *f* *lunga*

hn III *ff* *lunga*

hn III/IV *ff* *mf < f* *lunga*

tpt III *mp* *f* *lunga*

tpt III *p* *f* *lunga*

trb III *ff* *lunga*

trb III/tba *ff* *(tuba) lunga* *f* *lunga*

timp *lunga* *sfp* *lunga* *gliss. (d)*

perc I *sfp* *lunga*

perc II *lunga*

perc III *lunga*

hp *lunga*

Oph. *freely* *sprechstimme (more sung than spoken)*
 glai-ent ta pa-ro-le - Et l'in-fi-ni-ter-ri-ble ef-fa-ra-ton œil bleu!

sop I *lunga*

sop II *lunga*

sop III *lunga*

vn I *ff* *lunga* *sul D* *p*

vn II *ff* *lunga* *sul D* *p*

va *ff* *lunga*

vc *ff* *lunga*

cb *ff* *lunga*

U

(3+2)

ff III

fl III/picc

ob III a2 mf < ff < mf

ob III mf < ff < mf

cl III a2 ff

b cl ff

bsn III a2 ff

cbn ff

hn III sfz < ff < p

hn III/IV sfz < ff < p

tpt III p < ff

tpt III p < ff

trb III a2 ff > p

trb III/tba ff

timp ff

perc I ff tam tam p < ff

perc II ff

perc III ff

hp

Oph.

vn I f

vn II f

va broad and expansive ff gliss.

vc broad and expansive ff gliss.

cb ff

202 203 204 205 206 207 208

fl III
fl III/picc
ob III
ob III
cl III
b cl
bsn III
cbn
hn III
hn III/IV
tpt III
tpt III
trb III
trb III/tba
timp
perc I
perc II
perc III
hp
Oph.
vn I
vn II
va
vc
cb

fl III
 fl III/picc
 ob III
 ob III
 cl III
 b cl
 bsn III
 cbn
 hn III
 hn III/IV
 tpt III
 tpt III
 trb III
 trb III/tba
 timp
 perc I
 perc II
 perc III
 hp
 Oph.
 vn I
 vn II
 va
 vc
 cb

Musical score for orchestra and strings, measures 215-217. The score includes parts for woodwinds (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones), percussion (timpani, three percussionists), harp, ophicleide, and strings (violins, violas, violas, cellos, and double basses). Dynamics include *ff*, *f*, *p*, and *ord.* (ordinario). Performance techniques such as glissando and triplets are indicated. A large watermark "Perusal Copy" is overlaid on the score.

accel. poco a poco . . .

W

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

vn I

vn II

va

vc

cb

(♩ = 120)

(♩ = 144)

ff III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II

perc III

hp

Oph.

vn I

vn II

va

vc

cb

ff

p

ff

p

ff

ff

p

ff

gliss.

gliss.

gliss.

p

cresc. poco a poco

p

cresc. poco a poco

f

f

221

222

223

♩ = 72

X

♩ = 96

ritard. poco a poco . .

f III
f III/picc
ob III
ob III
cl III
b cl
bsn III
cbn
hn III
hn III/IV
tpt III
tpt III
trb III
trb III/tba
timp
perc I
perc II
perc III
hp
Oph.
vn I
vn II
va
vc
cb

molto rit... $\bullet = 48$

fl III

fl III/picc

ob III

ob III

cl III

b cl

bsn III

cbn

hn III

hn III/IV

tpt III

tpt III

trb III

trb III/tba

timp

perc I

perc II
sizzle cymbal

perc III

hp
thunder
DC Bb E F# G# A
p

Oph.

vn I
solo p
pp
gli altri sul tasto sul tasto

vn II
pp
gliss. (o)

va
pp
umis. sul tasto

vc
pp
gliss. (d)

cb

229 230 231 232 233 234 235

Y senza misura (see conductor's note)
hum—any octave
p a2

sop 1 2 *sop* 1 *sop timp* 2 *cbn* 1 *timp* 2

fl III
mm
hum—any octave
p

fl III/picc
mm
hum—any octave
p a2

ob III
mm
hum—any octave
p

ob III
mm
hum—any octave
p a2

cl III
mm
hum—any octave
p

b cl
mm
hum—any octave
p a2

bsn III
mm
hum—any octave
p

cbn
mm
hum—any octave
p a2

hn III
mm
hum—any octave
p a2

hn III/IV
mm
hum—any octave
p a2

tpt III
mm
hum—any octave
p

tpt III
mm
hum—any octave
p a2

trb III
mm
hum—any octave
p a2

trb III/tba
mm
hum—any octave
p

timp
mm
vib.(bowed) (motor medium)
mf hold pedal with block

perc I
mf hold pedal with block

perc II
mf hold pedal with block

perc III
mf hold pedal with block

hp
pp

Oph.
p parlando, not too fast
 —Et le Po-ë-te dit qu'au ray-ons des é-toi-les Tu viens cher-cher, la nuit, les fleurs que tu cueil-lis, Et qu'il a vu sur l'eau, cou ché - e en ses

sop I
p
mm
ah

sop II
p
mm
ah

sop III
p
mm
ah

vn I
mm
hum—any octave
p

vn II
mm
hum—any octave
p

va
mm
hum—any octave
p

vc
mm
hum—any octave
p

cb
mm
hum—any octave
p

236 237 238



cbn horn/trb perc/timp harp 1 2 perc cbn perc/timp harp va/vcl/cb 3 4 tutti 5 $\bullet = 48$

fl III (sing) ah
 fl III/picc (sing) ah
 ob III (sing) ah
 ob III (sing) ah
 cl III (sing) ah
 b cl
 bsn III (sing) ah
 cbn *f*
 hn III (sing) ah (play) a2 con sord.
 hn III/IV a2 con sord. (stagger breathe) *p*
 tpt III (sing) ah
 tpt III (sing) ah
 trb III (prepare to play) con sord. *p*
 trb III/tba (prepare to play) a2 con sord. (stagger breathe) *p*
 timp *mf*
 perc I gong (soft beater) *mf*
 perc II (soft beater) *p*
 perc III (mallet) *mf*
 hp
 Oph. *poco f* longs voi les, La blanche O-phé-li-a flot ter, *p* comme un
 sop I *mf* ah
 sop II *mf* ah
 sop III *mf* ah
 vn I (sing) ah
 vn II (sing) ah
 va (sing) ah (prepare to play) con sord. sul C *mf*
 vc (sing) ah (prepare to play) con sord. sul C *mf*
 cb (sing) ah (prepare to play) con sord. *mf*

Z

(2+3) (3+2)

fl III

fl III/picc

ob III (play) (1) *pp*

ob III

cl III (play) (1) *pp* (play) *pp* *n.*

b cl *pp*

bsn III (play) (1) *ppp*

cbn *ppp*

hn III

hn III/IV *ppp*

tpt III

tpt III

trb III (1) (con sord.) *ppp*

trb III/tba (tuba) *ppp*

timp

perc I *vib.(bowed)* *ppp* (pedal still down)

perc II *gong (soft beater)* *ppp*

perc III *ppp*

hp *ppp*

Oph. grand _____ lys. _____

sop I whisper *f* *mf*
flo tte

sop II whisper *f* *mf*
flo tte

sop III whisper *f* *mf*
flo tte

vn I (play) div. s.p. *ppp* *n.* *gliss. (s)* *n.*

vn II *ppp* *n.*

va *f* *ppp* *div. non vib.* *n.*

vc *f* *ppp* *div. s.p.* *unis.* *n.* (see note) *solo non vib.* *p* *n.*

cb *f* *ppp* *sul A* *n.*

[242] [243] [244] [245] [246] [247] [248] [249] [250]

Note: Over these two measures, each player individually changes to non-vibrato, then drops out, until by m.250 only one solo player remains. This process should begin with the first stand outside player, then continue in order back through the section to the last stand inside player. (Conductor may stop conducting at m.248 and allow the section to end on its own.)