

**ANDREW LOVETT**

**Ophelia**

*for mezzo soprano and piano.*

Preview File Only

# Ophelia

Im Haar ein Nest von junger Wasserratten,  
Und die beringten Hände auf der Flut  
Wie Flossen, also treibt sie durch den Schatten  
Des grossen Urwalds, der im Wasser ruht.

Die letzte Sonne die im Dunkel irrt,  
Versenkt sich tief in ihres Hirnes Schrein.  
Warum sie starb? Warum sie so allein  
Im Wasser treibt, das Farn und Kraut verwirrt?

Im dichten Röhricht steht der Wind. Er scheucht  
Wie eine Hand die Fledermäuse auf.  
Mit dunklem Fittich, von dem Wasser feucht  
Stehn sie wie Rauch im dunklen Wasserlauf,

Wie Nachtgewolk. Ein langer, weisser Aal  
Schlüpft über ihre Brust. Ein Glühwurm scheint  
Auf ihrer Stirn. Und eine Weide weint  
Das Laub auf sie und ihre stumme Qual.

Der Strom Trägt weit sie fort, die untertaucht,  
Durch manchen Winters trauervollen Port.  
Die Zeit hinab. Durch Ewigkeiten fort,  
Davon der Horizont wie Feuer raucht.

Georg Heym.

# Ophelia

The hair a nest of infant water-rats  
The hands, bedecked with rings, spread on deep  
Like fins, she drifts through shadows of the great  
Primeval forest in its sunken sleep.

Wandering through the dusk, the sun's last ray  
Strays deep into the coffin of her brain.  
Why her death? Why does she drift alone  
through pools where ferns and leaves choke up her  
way?

A wind in the close-standing reeds. It starts  
The bats up, as a hand might, as it blows.  
Their pinions moist with water-drops and dark,  
They hang like smoke where the dark current flows.

Like clouds at night. An eel across her breast  
Slips long and white. A glow-worm's light adorns  
Her brow. And leaves drop, as the willow mourns  
Her, and an agony whose voice is lost.

The waters close, and bear her far, through days  
Where each new winter's grieving haven sees  
Her pass. Down time. And through eternities,  
Where the horizon smokes, as if ablaze.

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Ophelia was commissioned by the Park Lane Group. It was first performed by Adèle Paxton and Caroline Dowdle at the Purcell Room, London on the 8th January 1990.

It is dedicated to Adèle and Caroline.

Duration; 11 minutes.

# Ophelia

Anders Lovt 1  
words; Georg Heym.

moderate speed (♩ = 72) ~ but very flexible.

mp (una corda) (dim e rall) (pp) (ppp)

ped... — 3 —

5

(ppp)

(pp)

(pp)

(a tempo)

p (dim e rall)

(pp)

(pp)

— 3 —

7. (f) (mp) (mf) (a tempo) p (dim e rall)

15. (mf) (pp)

$\text{♩} = 40-45$  Flowing, very gently

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a piano introduction in the bass clef, marked *ppp*. The right hand enters with a melodic line, followed by the left hand with a more active accompaniment. Dynamics include *ppp* and *p*. Fingering numbers 6 and 7 are visible.

Second system of musical notation. The right hand continues with a melodic line, and the left hand provides accompaniment. Dynamics include *pp*. Fingering numbers 6 and 7 are visible.

Third system of musical notation. The right hand features a more complex melodic line with some slurs. The left hand accompaniment continues. Dynamics include *pp*. Fingering numbers 5 and 6 are visible.

Fourth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment is active. Dynamics include *ppp* and *(pppp)*. Fingering numbers 6 and 7 are visible.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand accompaniment is active. Dynamics include *ppp*. The marking *molto rit* is present. Fingering numbers 5 and 6 are visible.

Preview File Only

30 (♩=48)

Handwritten musical score for measures 30-34. The system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with a 'ped' (pedal) marking. Dynamics include *sf* (sforzando) and *grm* (grando). The tempo is marked as quarter note = 48.

35

Handwritten musical score for measures 35-39. The piano accompaniment continues with complex textures, including triplets and sixteenth-note passages. Dynamics include *mp* (mezzo-piano) and *ppp* (pianissimo). A 'ped' marking is also present.

*P*

*Im*

Handwritten musical score for measures 40-43. This system includes the vocal line with the lyrics 'Im'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *P* (piano).

Preview file only

40

Haar ein Nest von jung er-wa-sser-ra

Handwritten musical score for measures 40-43, including the vocal line and piano accompaniment. The piano part has a complex texture with many accidentals and dynamic markings like *pp* (pianissimo) and *f* (forte).

ten

Handwritten musical score for measures 44-47. The piano accompaniment continues with intricate textures, including triplets and sixteenth-note passages. Dynamics include *pp* (pianissimo) and *P* (piano).

45.

*molto rit* und die be-ring-te Hän-de

an der Flut wie Flo-ssen al-so triebt sie durch den

sa Schatten des gro-ssens Ur-wald

55. der im Wa-sser ruht

60. *poco accel*



poco piu mosso

mf cresc

Die letz-te Sonne, die im Dun-ke-l

65. Poco a poco cresc. p

irrt, Ver-senkt sich tief in ih-res Hir-nes Schrein-

mf

Wa-rum Sie

Starb

Wa-rum sie so allein in Wa-

75 rit (molto rd)

-s-ser triebt das Farn und Kraut ver-wirt-

80

gr... ?

pp (r.h. sempre più p)

mp

mp

Im dick-ten Röhricht steht der Wind. Er scheucht wie ei-ne

85

Hand die Fla-der-mäuse auf Mit dunklem Fittich,

90

von dem Wa-sser feucht Stehn sie

mp

wie Rauch im dunklen Wasserlauf, Wie Nach-

pp

(poco più mosso)

95. *mp cresc.*  
 tge-wolk Ein lan-ger wei-

sser Aal Schlüpft über ihre Brust Ein Glüh-wurm scheint auf ihrer Stirn

100. und eine Wei-de weint.

*Calm (meno mosso) mp* 115. Das Laub auf sie und ihre stu-

mm Qual

110.

Musical score for measures 110-111. The system consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line has a melodic line with some grace notes and a long phrase.

Musical score for measures 112-113. The piano accompaniment continues with a steady rhythmic accompaniment. The vocal line has a long, sustained note followed by a melodic phrase.

Musical score for measures 114-115. The piano part includes dynamic markings *pp*, *crasc*, and *f*. The vocal line has a melodic phrase. The word "Der Strom-" is written below the vocal line.

Musical score for measures 116-117. The piano part includes dynamic markings *pp* and *f*. The vocal line has a melodic phrase. The words "trägt", "weit", and "sie fort," are written below the vocal line. The piano part includes the instruction *dim poco a poco*.

Musical score for measures 118-119. The piano part includes dynamic markings *pp* and *f*. The vocal line has a melodic phrase. The words "die un-ter-taucht," and "Durch man-chen" are written below the vocal line. The piano part includes the instruction *dim poco a poco*.

125. *p*  
 Win-ters trauer-vo llen Port Die Zeit

*sva*  
 hi nob

(not too slow)

130. *p*  
 Durch E-wig-keit-ten fort Da

135.  
 von der Ho-ri-zont wie Fen-

*(pp)*  
 er raucht *poco piu mosso (molto flessibile)*

*(p)*

140.

pp  
mp  
Tempo primo

(cresc.)

pp  
f  
6

145.

*poco a poco rall al fine*

mp (dim...)

150.

mp

58-88

pp