

# Der junge Bretagner Hirte.

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Deutsche Übersetzung von Felix Weingartner.  
(Aus Haideblumen, Op. 13 N<sup>o</sup> 4.)

## Le jeune Pâtre breton.

Poésie de A. Brizeux.  
(Fleurs des Landes, Op. 13 N<sup>o</sup> 4.)

## The young Breton Shepherd.

English Translation by Percy Pinkerton.  
(Heath flowers, Op. 13 N<sup>o</sup> 4.)

Herrn Gabriel Baecker gewidmet.

1<sup>er</sup> Couplet.  
1. Strophe.  
1. Couplet.

H. Berlioz.  
Componirt 1831,  
instrumentirt 1834.

Allegretto semplice un poco lento. (♩ = 56.)

Flauto.

Oboi.

Clarineti in B (Sib).

Corno in Es (Mib).

Corno in Es (Mib).  
(dans la coulisse)  
(Hinter der Scene)  
(behind the scene)

Fagotto.

Mezzo Soprano  
o Tenore.

Violino I.

Violino II.

Viola.

Violoncello.  
(senza Contrabasso)

Allegretto semplice un poco lento. (♩ = 56.)

Naïvement  
einfach  
naïve

Dès que la grive est é-veil-lé - e, Sur cet - te  
Die Dros - sel ist noch kaum er - wacht, der Thau be -  
At morn when all the birds are sing - ing my Alp-horn

Allegretto semplice un poco lento. (♩ = 56.)

lande en-cor mouil - lé - e Je viens m'as-soir Jus-ques au soir.  
feuch-tet noch die Hai - de, wo ich ver-weil' bis A - bends spät.  
sets the vall - ey ring - ing My flocks I tend till ev - en - tide.

Fl.  
Ob.  
Clar.  
Cor. I.  
Cor. I.  
Fag.

Grand' mè - re, de qui je me ca - che, Dit: «Lo - ie ai - me trop sa va - che!» Oh!  
 Gross - müt - ter - lein, die Gu - te, mei - net: „Sein Küh - lein hält ihn auf der Wei - de ho!  
 While gran - dam by the hearth doth prat - tle: “Bless me! that boy does love his cat - tle!” ho!

*poco riten.*

*poco riten.*

oh! Nen - ni, da! Mais j'ai - me la pe - tite An - na.  
 ho! Weit ge - fehlt, denn An - na hat mein Herz er - wählt.  
 ho! No! No! No! 'tis Anne I love, and none be - side!

*pizz.* *arco* *pp*

*poco riten.*

2<sup>me</sup> Couplet.

2. Strophe.

2. Couplet.

Tempo I.

Solo à l'orchestre.  
Solo im Orchester.  
Solo in the orchestra.

*pp*

Tempo I.

*p*

A son tour An-na, ma com-pa-gne, Con-duit der.  
Und An-na, mei-ne sü-sse Klei-ne führt ih-re  
For Anne, the mill-er's love-ly daught-er, Who oft-en

*pp*

*pp*

*pp*

Tempo I. *pp*

riè-re la mon-ta-gne, Près des su-reaux, Ses noirs che-vreaux. Si la mon-  
Schäfchen ü-ber'n Hü-gel nah zum Hol-lun-der-strau-che hin. Und bleibt sie  
lead her flocks to wat-er, For her I sigh the whole day long. At times the

*poco cresc.*  
*sf*

tagne où je m'é - ga - re, Ain - si qu'un grand mur, nous sé - pa - re, Sa dou -  
 sel - ber auch ver - bor - gen, zu mir auf des Ge - san - ges Flü - gel die Stim -  
 moun - tain lies be - tween us At times the wood - ed up - land screens us, Yet far

*poco cresc.*  
*sf*  
*poco cresc.*  
*sf*  
*sf*  
*sf*

**un poco riten.**

*p*  
*p*  
*p*  
*p*

**un poco riten.**

- ce voix, Sa voix m'ap - pelle au fond du bois.  
 - me schallt, sie tönt so lieb - lich durch den Wald.  
 so far a - way I hear her plain - tive song.

*pizz.* *arco*  
*pizz.* *pp* *arco*  
*pizz.* *pp* *arco*  
*pizz.* *pp* *arco*  
*pp*

**un poco riten.**

3<sup>me</sup> Couplet. Chanté et accompagné un peu plus piano que les précédents. (Note de H. Berlioz.)

3. Strophe. Ein wenig leiser gesungen und begleitet wie die vorhergehenden.

3. Couplet. To be sung and accompanied somewhat more piano than the foregoing.

Tempo I.

The first system of the musical score consists of five staves. The top staff is the vocal line, starting with a rest followed by a melodic phrase marked *pp*. The second staff is a piano accompaniment line, starting with a rest followed by a melodic phrase marked *pp*. The remaining three staves are empty.

Tempo I.

The second system of the musical score consists of five staves. The top staff is the vocal line with lyrics in French, German, and English. The second staff is a piano accompaniment line marked *ppp*. The third staff is a piano accompaniment line marked *ppp*. The fourth staff is a piano accompaniment line marked *ppp*. The fifth staff is a piano accompaniment line marked *ppp*.

Oh! sur un air plaintif et tendre Qu'il est doux au loin de s'en-  
Mit sol-chen zar-ten sü-ssen Tö-nen sich sei-ne Lie-be zu ge-  
Oh sweet the song that she is sing-ing Strange so-lace to my fond heart

Tempo I. *ppp*

The third system of the musical score consists of five staves. The top staff is the vocal line, starting with a rest followed by a melodic phrase. The second staff is a piano accompaniment line, starting with a rest followed by a melodic phrase. The remaining three staves are empty.

The fourth system of the musical score consists of five staves. The top staff is the vocal line with lyrics in French, German, and English. The second staff is a piano accompaniment line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line.

tendre, Sans même a-voir L'heure de se voir! De la mon-  
ste-hen, wie ist es süß auch un-ge-seh'n. Von Berg zu  
bring-ing, For Anne is all the world to me. Each day to

First system of musical notation, including vocal lines and piano accompaniment.

tagne à la val - lé - e, La voix par la voix ap - pe - lé - e Semble un  
 Berg, von Thal zu Tha - le die Klän - ge auf und nie - der ge - hen und Seuf -  
 me she grow - eth dear - er, Oh would that I were al - ways near her! But oh!

Second system of musical notation with lyrics and piano accompaniment.

un poco riten.

Third system of musical notation, primarily piano accompaniment with *ppp* dynamics.

un poco riten.

sou - pir Mê - lé d'en - nuis et de plai - sir.  
 - zer laut mischt sich den Freu - de - klän - gen traut.  
 a - las! a - las! for that may nev - er be!

Fourth system of musical notation with lyrics and piano accompaniment, including *pizz.* and *arco* markings.

un poco riten.

4<sup>me</sup> Couplet. Ici l'orchestre doit s'éteindre tout-à-fait et le chant devenir aussi doux que possible. (Note de H. Berlioz.)

4. Strophe. Hier muss das Orchester ganz zurücktreten und der Gesang so leise wie möglich werden.

4. Couplet. Here the orchestra must be entirely *pp* the voice part being sung as softly as possible.

Fl. Solo dans la coulisse, assez loin de l'orchestre.  
Solo ziemlich entfernt vom Orchester.  
Solo at some distance from the orchestra.

Cor. *p*

Tempo I. *pppp sotto voce*

sur la touche  
auf dem Griffbrett  
on the fingerboard

Ah! re - te - nez bien votre ha - lei - ne, Brise é - tour - die, et, dans la  
O spart den A - tem bö - se Win - de, und eilt in wil - dem Flucht - ge -  
Oh! hark, the notes are dy - ing, dy - ing, Half blind - ed with the bree - ze's

Viol. I. *pppp*  
div. sur la touche  
auf dem Griffbrett  
on the fingerboard

Viol. II. *pppp*

*pppp*

*pppp*

Tempo I. *pppp*

Fl.

Clar. I. *pp*

Cor.

plai - ne, Par - mi les blés Cou - rez, vo - lez! Dieu! la mé -  
drün - ge weit fort zu je - nem Fel - de hin. Weh! Ohn' Er -  
sigh - ing, They float a - far a - cross the plain! Tho' woods di -

Cor.

chante a sur son ai - le Em - por - té la voix douce et frê - le, La dou -  
 bar - men habt ihr Lo - sen ent - führt mir je - ne hol - den Klän - ge, die ach -  
 vide and moun-tains sev - er, Yet in my heart I hear for ev - er, I ev -

*poco cresc.*

*poco cresc.*

*p.*  
*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

Fl. *un poco riten.*

Ob. *pppp*

Clar. *pppp*

Cor. *pppp*

Fag. *pppp*

*un poco riten.*

- ce voix Qui m'ap - pe - lait au fond du bois.  
 vom Wald so trau - lich oft zu mir ge - schallt.  
 - er hear The e - cho of her ten - der strain!

*pizz.* *arco*

*pizz.* *pppp* *arco*

*pizz.* *pppp* *arco*

*pizz.* *pppp* *arco*

*pizz.* *pppp* *arco*

*un poco riten.* *pppp*