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HAMLET

E. DELAY

ACADÉMIE IMPÉRIALE DE MUSIQUE.

HAMLET

OPÉRA EN CINQ ACTES

PAROLES DE MM.

MICHEL CARRÉ & JULES BARBIER

MUSIQUE DE

AMBROISE THOMAS

E. DELAY

Partition Piano et Chant

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DE L'INSTITUT

PARTITION PIANO ET CHANT

Reduction par M. VAUTHROT,

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HAMLET

Grand opéra en cinq actes

PAROLES DE

MICHEL CARRÉ ET JULES BARBIER

MUSIQUE DE

AMBROISE THOMAS

(RÉDUCTION AU PIANO PAR M. VAUTHROT)

Représenté pour la 1^{re} fois, à l'Académie Impériale de Musique, le 9 mars 1868.

PERSONNAGES	DISTRIBUTION	ARTISTES
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La scène se passe à Elsenour, en Danemark.

N. B. — La mise en scène complète est rédigée par M. COLEUILLE, régisseur de la scène du Théâtre Impérial de l'Opéra, qui transmettra à MM. les directeurs les indications les plus exactes, les plus détaillées et tous les renseignements désirables sur la plantation des décors, les costumes et accessoires de l'ouvrage.

CATALOGUE DES MORCEAUX

	Pages.
ACTE I (PREMIER TABLEAU).	
PRÉLUDE.....	1
1. INTRODUCTION. — MARCHÉ ET CHŒUR : « Que nos chants montent jusqu'aux cieux! ».....	8
2. RÉCITATIF ET DUO : « Doule de la lumière, » chanté par M. FAURE et M ^{me} NILSSON.....	29
3. RÉCIT ET CAVATINE DE LAERTE, chantée par M. COLLIN : « Pour mon pays, en serviteur fidèle. ».....	41
4. CHŒUR DES OFFICIERS ET PAGES : « Nargue de la tristesse! ».....	47
DEUXIÈME TABLEAU.	
PRÉLUDE DE L'ESPLANADE.....	59
5. SCÈNE DE L'ESPLANADE; INVOCATION chantée par M. FAURE : « Spectre infernal! ».....	64
ACTE II (PREMIER TABLEAU).	
6. ENTR'ACTE ET AIR D'OPHÉLIE chanté par M ^{me} NILSSON : « Adieu, dit-il, ayez foi. ».....	85
7. RÉCITATIF ET ARIOSO chanté par M ^{me} GUEYMARD : « J'ai peur! ».....	101
8. DUO chanté par M. BELVAL et M ^{me} GUEYMARD : « L'âme de votre fils est à jamais troublée. ».....	107
RÉCIT : « Cher Hamlet, appelle-moi ton père, » chanté par MM. FAURE, BELVAL et M ^{me} GUEYMARD.....	118
9. RÉCIT ET CHŒUR DES COMÉDIENS : « Princes sans aptitudes. ».....	123
10. CHANSON BACHIQUE chantée par M. FAURE : « O vin, dissipe la tristesse. ».....	131
DEUXIÈME TABLEAU.	
11. MARCHÉ DANOIS.....	131
RÉCIT ET PROLOGUE : « Belle, permettez-nous. ».....	135
12. PANTOMIME, RÉCIT ET FINALE : « O mortelle offense, aveugle démenée. ».....	148
ACTE III	
13. ENTR'ACTE ET MONOLOGUE chanté par M. FAURE : « Être ou ne pas être. ».....	187
14. RÉCIT ET AIR DE BASSE chanté par M. BELVAL : « Je l'implore, ô mon frère! ».....	192
15. TRIO chanté par M. FAURE, M ^{me} GUEYMARD et NILSSON : « Allez dans un cloître, Ophélie. ».....	203
16. GRAND DUO chanté par M. FAURE et M ^{me} GUEYMARD : « Hamlet, ma douleur est immense. ».....	207
ACTE IV	
17. ENTR'ACTE ET BALLET : La Fête du Printemps (réglé par M. Petipa).....	241
RÉCIT ET ANANTE : « A vos jeux, mes amis. ».....	285
48. SCÈNE D'OPHÉLIE chantée par M ^{me} NILSSON : } VALSE : « Partagez-vous mes fleurs. ».....	289
	294
	301
19. VALSE-BALLET : } BALLADE : « Pale et blême, dort sous l'onde profonde. ».....	304
20. CHŒUR À BOUCHES FERMÉES.....	304
ACTE V	
21. CHANT DES FOSSOYEURS, chanté par MM. GASPARD et MERMANT : « Dame ou prince. ».....	311
22. ARIOSO chanté par M. FAURE : « Comme une pâle fleur..... ».....	321
23. MARCHÉ FUNÉRAIRE ET CHŒUR : « Comme la rose nouvelle. ».....	329
24. RÉCIT ET FINALE : « O terreur! épouvante! ».....	337

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HAMLET

OPÉRA EN 5 ACTES.

Paroles de MM.

M. CARRÉ et J. BARBIER.

Musique de

AMBROISE THOMAS.

PRÉLUDE.

Andante sostenuto assai.

PIANO.

Musical score for the beginning of the prelude, piano part. It consists of two staves (treble and bass clef) in a key signature of three flats (B-flat, E-flat, A-flat) and common time (C). The tempo is marked "Andante sostenuto assai". The music begins with a piano (*pp*) dynamic. The bass line features a series of chords and moving lines, while the treble line has a more melodic, flowing character.

Musical score for the middle section of the prelude, piano part. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with a piano (*pp*) dynamic, marked "poco cresc." (poco crescendo). The bass line has a prominent, rhythmic accompaniment, and the treble line features a melodic line with some grace notes.

Musical score for the middle section of the prelude, piano part. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with a piano (*p*) dynamic, marked "poco cresc." (poco crescendo). The bass line has a prominent, rhythmic accompaniment, and the treble line features a melodic line with some grace notes.

Musical score for the middle section of the prelude, piano part. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music continues with a piano (*f*) dynamic, marked "ff" (fortissimo) and "dim." (diminuendo). The bass line has a prominent, rhythmic accompaniment, and the treble line features a melodic line with some grace notes.

Musical score for the end of the prelude, piano part. It consists of two staves (treble and bass clef) in the same key signature and time signature. The music concludes with a piano (*pp*) dynamic. The bass line has a prominent, rhythmic accompaniment, and the treble line features a melodic line with some grace notes.

Musical score system 1, featuring a treble and bass clef. The treble clef part begins with a *p* dynamic and includes a *riten.* and *dim.* marking. The bass clef part also starts with a *p* dynamic. The system concludes with a *rf* dynamic marking.

Musical score system 2, featuring a treble and bass clef. The treble clef part starts with a *p* dynamic, followed by a *pp* dynamic section. The system ends with a *poco cresc.* marking and a fermata over a measure containing the number 32.

Musical score system 3, featuring a treble and bass clef. The treble clef part begins with a *p* dynamic, followed by a *poco cresc.* section, and ends with a *ff* dynamic. The bass clef part also starts with a *p* dynamic and includes a *f* dynamic marking.

Musical score system 4, featuring a treble and bass clef. The treble clef part starts with a *dim.* marking. The bass clef part begins with a *p* dynamic.

Musical score system 5, featuring a treble and bass clef. The treble clef part starts with a *dim.* marking and ends with a *p* dynamic. The bass clef part begins with a *p* dynamic and includes a *dim.* marking.

pp f' a piacere. pp f'

This system contains the first three measures of the piece. The treble clef part begins with a half note chord, followed by a quarter note melody. The bass clef part features a rhythmic accompaniment of eighth notes. Dynamic markings include *pp*, *f'*, and *a piacere.* A final *f'* marking is placed above the first measure of the third measure.

riten. a tempo. p

This system contains measures 4 through 6. Measure 4 includes the marking *riten.* Measure 5 includes *a tempo.* The treble clef part has a melodic line with slurs. The bass clef part has a steady eighth-note accompaniment. A dynamic marking of *p* is present in measure 6.

This system contains measures 7 through 8. The treble clef part features chords with slurs. The bass clef part continues with the eighth-note accompaniment.

cresc. dim.

This system contains measures 9 through 11. Measure 9 includes the marking *cresc.* Measure 11 includes *dim.* The treble clef part has chords with slurs. The bass clef part has a complex accompaniment with slurs and a double bar line in measure 11.

p dim. pp

This system contains measures 12 through 14. Measure 12 includes the marking *p*. Measure 13 includes *dim.* Measure 14 includes *pp*. The treble clef part has chords with slurs. The bass clef part has a complex accompaniment with slurs.

ACTE I.
1^{er} TABLEAU.
N^o 1.

INTRODUCTION.

Allegro moderato.

LA REINE

LE ROI

SOPRANI.

TÉNORS

BASSES.

CHŒUR

Allegro moderato.

PIANO.

ff (Fanfares sur le théâtre)

p

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature. It contains two measures of music, each starting with a quarter rest followed by a series of eighth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature. It contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The word *cresc.* is written above the lower staff in the second measure.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The lower staff is in bass clef with the same key signature. It contains four measures of music, each starting with a quarter rest followed by a series of eighth notes. The system ends with a double bar line and a common time signature 'C' on both staves.

Allegro moderato.

MARCHÉ.

The musical score is written for piano and bass. It consists of six systems, each with a treble and bass staff. The tempo is marked "Allegro moderato." and the title is "MARCHÉ." The key signature has one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *f*. There are also markings for slurs and accents in the bass staff, including 'x' and 'V'.

The first system of music consists of three measures. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a complex texture with multiple voices, including a prominent eighth-note pattern in the upper voice and a bass line with triplets. The bottom staff is in bass clef, providing a harmonic foundation with chords and a bass line that includes triplets. Measure numbers 1, 2, and 3 are indicated at the beginning of each measure.

The second system continues the piece with measures 4, 5, and 6. The top staff shows a continuation of the eighth-note patterns, with some measures featuring a 'tr' (trill) marking. The bottom staff maintains the bass line with triplets and chords. Measure numbers 4, 5, and 6 are indicated.

The third system contains measures 7, 8, and 9. The top staff has a 'tr' marking in measure 8. The bottom staff features a 'ff' (fortissimo) dynamic marking in measure 8. Measure numbers 7, 8, and 9 are indicated.

The fourth system includes measures 10, 11, and 12. The top staff begins with the instruction '(RIDEAU)' in parentheses. The music continues with similar textures and triplets. Measure numbers 10, 11, and 12 are indicated.

The fifth system covers measures 13, 14, and 15. The top staff shows a 'tr' marking in measure 14. The bottom staff continues with the bass line and triplets. Measure numbers 13, 14, and 15 are indicated.

The sixth system contains measures 16, 17, and 18. The top staff has a 'tr' marking in measure 17. The bottom staff features a 'ff' dynamic marking in measure 17. Measure numbers 16, 17, and 18 are indicated.

Soprani
ff Que nos chants — mon_tent jus _qu'aux cieux!

Ténors
ff Que nos chants — mon_tent jus _qu'aux cieux!

Basses
ff Que nos chants — mon_tent jus _qu'aux cieux!

ff

Jour de fê - tel jour d'al - lé -

Jour de fê - tel jour d'al - lé -

Jour de fê - tel jour d'al - lé -

ff

- gres - - se! Nous sa_luons —

- gres - - se! Nous sa_luons —

- gres - - se! Nous sa_luons —

ff

— a - vec i - vres - se, — 0

— a - vec i - vres - se, — 0

— a - vec i - vres - se, — 0

This system contains three staves. The top two are vocal staves with lyrics "a - vec i - vres - se, — 0". The bottom staff is a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

This system shows a piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music continues with complex chordal textures and rhythmic patterns.

Roi, ton hy - men glo - ri - eux!

Roi, ton hy - men glo - ri - eux!

Roi, ton hy - men glo - ri - eux!

This system contains three staves. The top two are vocal staves with lyrics "Roi, ton hy - men glo - ri - eux!". The bottom staff is a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature.

This system shows a piano accompaniment for the fourth system, consisting of two staves (treble and bass clef). The music features a prominent triplet pattern in the right hand.

This system shows a piano accompaniment for the fifth system, consisting of two staves (treble and bass clef). The music continues with complex rhythmic patterns, including triplets and sixteenth notes.

This system shows a piano accompaniment for the sixth system, consisting of two staves (treble and bass clef). The music concludes with a final chord and a fermata.

First system of piano introduction. Treble clef, key signature of two sharps (F# and C#), 3/4 time. The music features a series of chords and eighth-note patterns in both hands, with triplets in the right hand.

Second system of piano introduction. Continues the musical texture from the first system, ending with a *ff* (fortissimo) dynamic marking and a triplet in the right hand.

1^{re} Soprani. *mf*
 Sa - lut, _____ ô - Rei - ne bien aimé - e!

Vocal line for the first soprano, starting with a half rest followed by the lyrics.

2^{de} Soprani. *mf*
 Sa - lut, _____ ô - Rei - ne bien aimé - e!

Vocal line for the second soprano, starting with a half rest followed by the lyrics.

Third system of piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The music features a series of chords and eighth-note patterns in both hands, with triplets in the right hand. The dynamic marking is *mf*.

Que l'amour _____ sé - che en - fin _____ tes pleurs.

Vocal line for the first soprano, starting with a half rest followed by the lyrics.

Que l'amour _____ sé - che en - fin _____ tes pleurs.

Vocal line for the second soprano, starting with a half rest followed by the lyrics.

Fourth system of piano accompaniment. Treble clef, key signature of two sharps, 3/4 time. The music features a series of chords and eighth-note patterns in both hands, with triplets in the right hand. The dynamic marking is *mf*.

p Sur tes pas la fou - le char - mé - e *f* Sè - me les palmes

p Oui, la fou - le char - mé - e *f* Sè - me les palmes

8

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal line starts with a piano (*p*) dynamic and a melodic line with a slur. The second vocal line also starts with *p* and has a similar melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic shift to *f* (forte) in the second measure of the second line.

et les fleurs, *p* Sur tes pas la fou - le char - mé - e

et les fleurs, *p* oui, la fou -

8

Detailed description: This system continues the vocal and piano parts. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The first vocal line has a melodic line with a slur and a dynamic of *p*. The second vocal line also has a melodic line with a slur and a dynamic of *p*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic of *p* and a slur. A measure rest is indicated by a large '8' above the staff.

f e Sè - me les palmes et les fleurs, *f*

le char - mé - e Sè - me les palmes et les fleurs, *f*

8

Detailed description: This system contains the final vocal lines and piano accompaniment. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The first vocal line has a melodic line with a slur and a dynamic of *f*. The second vocal line also has a melodic line with a slur and a dynamic of *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic of *f* and a slur. A measure rest is indicated by a large '8' above the staff.

f Dieu proté - ge la Rei - ne!

f Dieu proté - ge la Rei - ne!

Tenors
f Dieu proté - ge le Roi!

Basses
f Dieu proté - ge le Roi!

ff

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts, both marked with a forte (*f*) dynamic. The third staff is for Tenors and the fourth for Basses, both also marked *f*. The piano accompaniment begins on the fifth staff, marked *ff* (fortissimo). The music is in 3/4 time and features a key signature of one sharp (F#).

ff Jour de fé - - te, d'al - lé - gres - se!

ff Jour de fé - - te, d'al - lé - gres - se!

ff Jour de fé - - te, d'al - lé - gres - se!

ff Jour de fé - - te, d'al - lé - gres - se!

ff

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics 'Jour de fé - - te, d'al - lé - gres - se!', marked with fortissimo (*ff*) dynamics. The piano accompaniment continues on the bottom two staves, also marked *ff*. The piano part includes various ornaments and trills, and the key signature remains one sharp.

p

Jour de fé - te, d'allé - gres - se! Sa -
 Jour de fé - te, d'allé - gres - se!
 Jour de fé - te, d'allé - gres - se!
 Jour de fé - te, d'allé - gres - se!

mf
mf

- lut, ô - Rei - ne, ô Rei - ne bien ai - mé - e! Que l'a -
p
 Sa - lut, sa - lut, ô Reine bien aimé - e!
p
 Sa - lut, sa - lut, ô Reine bien aimé - e!
p
 Sa - lut, sa - lut, ô Reine bien aimé - e!

mf

inour — sè — che en — fin — tes pleurs!

Que l'amour, que l'amour sèche enfin tes pleurs!

Que l'amour, que l'amour sèche enfin tes pleurs!

Que l'amour, que l'amour sèche enfin tes pleurs!

cresc.

cresc.

cresc.

cresc.

f *mf*

mf Sur — tes — pas la fou — le char — mé — e, la

p Sur tes pas — la foule char — mé — e, Sur tes pas la

p Sur tes pas — la foule char — mé — e, Sur tes pas la

p Sur tes pas — la foule char — mé — e, Sur tes pas

cresc.

cresc.

cresc.

cresc.

fou - le char - mé - e Sè - me les pal - mes, les

fou - le char - mé - e Sè - me les pal - mes, les

fou - le char - mé - e Sè - me les pal - mes, les

sème les palmes et les fleurs, Oui, sur les pas sè - me les

f

pal - mes, les palmes et les fleurs.

pal - mes, les palmes et les fleurs.

pal - mes, les palmes et les fleurs.

pal - mes et les fleurs.

ff *dim.*

(à la Reine).

mf O toi — qui fus la fem — me de mon

Très retenu.

p *pp*

Le R. frè — re, En couronnant ton front —

Le R. — pour la secon — de fois, — Jo — bé — is aux vœux — des Da —

Le R. — nois! De — vant — leur volon — té — ma dou —

dim *p*

Le R. *p*

leur doit se tai - re: Sois la grâce et la dou-

Le R. *cresc.* *f*

leur De la puis-san - ce sou-ve - rai - ne,

Le R. *p* *cresc.* *f*

Sois mon é - pou - se, ô toi qui fus - ma - sœur. Ah!

Variante. *f*
sœur. Ah!

Le R. *a piacere.*

sois mon é - pou - se, ô toi, toi qui fus ma sœur, toi qui fus ma -

L.
 B.

sœur.
 Soprani.

Ténors.

Basses.

Tempo 1º

ff Dieu proté - ge le Roi!

ff Dieu proté - ge le Roi!

ff Dieu proté - ge le Roi!

Dieu proté - ge la Rei - ne!

Dieu proté - ge la Rei - ne!

Dieu proté - ge la Rei - ne!

Je ne vois pas mon fils!

- LE ROI.

(bas, à la Reine)

Si lence soyez Reine!

Ténors.

Le deuil fait pla - ce

Soprani.

Le deuil fait pla - ce

Ténors.

Basses.

aux chants joyeux!

Le deuil fait pla - ce aux chants joyeux!

aux chants joyeux!

Jour de fé - te, jour d'al - légres - se!

Jour de fé - te,

jour d'al - lé

Jour de fé - te,

jour d'al - lé

8

ff
 Nous sa - lu - ons
 - gres - - sel. Nous sa - lu -
 - gres - - sel. Nous sa - lu -

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Nous sa - lu - ons'. The second staff is another vocal line with lyrics '- gres - - sel. Nous sa - lu -'. The third staff is a bass line with lyrics '- gres - - sel. Nous sa - lu -'. Below these are two staves for piano accompaniment, with a forte dynamic marking *ff*. The piano part features a rhythmic pattern of eighth and sixteenth notes.

a_vee i_vres - - - se,
 - ons avec i_vres - - - se, 0
 - ons avec i_vres - - - se, 0

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'a_vee i_vres - - - se,'. The second staff is another vocal line with lyrics '- ons avec i_vres - - - se, 0'. The third staff is a bass line with lyrics '- ons avec i_vres - - - se, 0'. Below these are two staves for piano accompaniment. The piano part continues with a similar rhythmic pattern to the first system.

Roi, ton hy - men glo - ri -
 Roi, ton hy - men glo - rieux! ton hy -
 Roi, ton hy - men glo - rieux! ton hy -

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line with lyrics 'Roi, ton hy - men glo - ri -'. The second staff is another vocal line with lyrics 'Roi, ton hy - men glo - rieux! ton hy -'. The third staff is a bass line with lyrics 'Roi, ton hy - men glo - rieux! ton hy -'. Below these are two staves for piano accompaniment. The piano part features a more complex texture with chords and moving lines.

- eux! Ah!
 - men glo - rieux! Ah! le deuil fait pla - ce aux chants joy-
 - men glo - rieux! Ah! le deuil fait pla - chants joy-

- eux! Jour - de fê - te!
 - eux! Jour - de fê - te!
 - eux! Jour - de fê - te!

jour - d'ivres - se! Ah! que nos
 jour - d'ivres - se! Ah! que nos
 jour - d'ivres - se! Ah! que nos

8

voix mon - tent jusqu'aux cieux!

8

voix mon - tent jusqu'aux cieux!

voix mon - tent jusqu'aux cieux!

8

Nous sa - lu - ons cet hy-

Nous sa - lu - ons cet hy-

Nous sa - lu - ons cet hy-

- men glo - ri - eux.

- men glo - ri - eux.

- men glo - ri - eux.

First system of a musical score in 2/4 time, featuring treble and bass staves. The treble staff contains a melodic line with eighth notes and rests, while the bass staff provides a rhythmic accompaniment of eighth notes. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of the musical score. The treble staff continues the melodic line with eighth notes. The bass staff features a steady eighth-note accompaniment. A first ending bracket labeled '8' is present above the treble staff. The dynamic marking *mf* is indicated below the treble staff.

Third system of the musical score. The treble staff shows a melodic line with eighth notes. The bass staff continues with eighth-note accompaniment. A first ending bracket labeled '8' is above the treble staff. The dynamic marking *dim.* is placed below the treble staff.

Fourth system of the musical score. The treble staff features a melodic line with eighth notes and some rests. The bass staff has a more sparse accompaniment with eighth notes and rests. The dynamic marking *p* is located below the treble staff.

Fifth system of the musical score. The treble staff contains a melodic line with eighth notes and slurs. The bass staff features a rhythmic accompaniment of eighth notes with slurs. The dynamic marking *poco cresc.* is written below the treble staff.

First system of musical notation. The treble clef staff contains a melodic line with a long slur over the first two measures. The bass clef staff contains a bass line with a long slur over the first two measures. The dynamic marking *dim.* is placed between the staves.

Second system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff also begins with a piano (*p*) dynamic marking. The system concludes with a long slur over the final two measures of the bass line.

Third system of musical notation. The treble clef staff features a long slur over the first two measures. The system concludes with a *cantabile.* marking above the treble staff and an *mf* marking below the bass staff.

(Entrée d'Hamlet)

Fourth system of musical notation, starting with the section header "(Entrée d'Hamlet)". The treble clef staff begins with a piano (*p*) dynamic marking. The system concludes with a long slur over the final two measures of the treble line.

Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The system concludes with a *dim.* marking above the treble staff and a long slur over the final two measures of the bass line.

RÉCITATIF et DUO.

Andantino.

OPHELIE.

HAMLET.

PIANO.

Andantino. Vains re_grets! tendresse éphé_mè - re!

Mon père

tom_be sous les coups Du des_tin aveugle et ja - loux .

Deux mois se sont à peine écou_lés, et ma mè - re Est aux bras d'un nouvel é -

- poux. Voilà ces lar - mes é - ter - nel - les. Quelques

a tempo. *f*

u

jours ont tout empor-té! O fem-me!

u

tu l'appel-les Incons-tance et fragili-té!

dim.

pp

Andante non troppo.

DUO.

-OPHELIE.

(à Hamlet)

Monseigneur!

-HAMLET.

Ophé-

H

- li - e!

-OPHÉLIE..

Récit.

Hé - las! votre âme, en proie A d'éternels re-

dim..

0

- grets, condam - ne no - tre joi - e! Et le roi, m'a-t-on dit, a reçu vos a -

cresc.

- dieux; Vous fuyez cet - te cour! Vous par - tez! Pour -

-HAMLET.

Ophé - li - e!

P

a tempo.

quoi — détournerez-vous les yeux? — Quel som-bre désespoir vous chas-

pp

sait — de ces lieux? — Dois-je pen-

dim. *p*

Moderato sostenuto.

ser — que votre cœur m'oublie? —

HAMLET.

Non!.. j'en attes - te les

Moderato sostenuto.

mf

(avec amertume)

cieux! Je ne suis pas de ceux Dont l'a - mesait oublier en un jour Les doux serments de l'a-

p *dim.*

OPHÉLIE.

f *a tempo.*
 Ah! cru_ell.. Ophélie — a-t-el_le mé_ri_ —
 - mour... Je n'ai pas le cœur d'une femme!.

a tempo.
p *f* *p*

o.
 - té — Que vous lui fassiez cet — te in — ju — re!
h.
 Pardon —

p *f* *p*

ii. *Andantino.*
 - ne, chère créatu_re, Je ne t'accusais pas! ton à — mechaste et pu_re Se re_ —

Andantino.
p

h.
 - vè — le dans ta beau_té! ah!
p

suivrez.
a tempo. *riten.*
 Ped.

-HAMLET

*dolce.**cresc.*

Dou - te de la lu - miè - re, Dou - te du soleil et du
Andantino con moto.

jour, Dou - te des cieus et de la ter - re, Mais ne dou - te jamais de mon a -

pp

-OPHÉLIE

p

Hélas! Hamlet!

-mour! Ah! ne doute jamais, jamais de mon a - mour!

a tempo.

Ped

et amour mè - me Ne pouvait vous re - te - nir! Songeriez-vous à me fuir.

cresc.

o Si vous m'aimiez autant què je vous ai - me?

Non, je ne te fuyais

pas! Je fuyais l'inconstance hu - mai - ne; Ton i - ma - ge calme et se -

Ped.

- rei - ne Eut dans ma soli - tude accompagné mes pas! Mais — ta présence me conso -

cresc.

- lel. Mes lèurs — sont moins angrs — par l'amour es - su - ys. Et c'est assez d'une pa -

dolce.

As - tre de la lu -

ro - le Pour me rete_nir à tes pieds!

dim. *p* *pp* *dim.*

_mi - re Qui sur nos fronts verses le jour,

cresc.

Es - prit des cieux et de la ter - re, Soy - ez témoins de son a_mour, Ah! soy -

p *cresc.*

ez soyez témoins de son a_mour!

HAMLET. *p* *pp*

O - phé - li - e.

-OPHELIE.

chère O-phé-li-e! - A toi mon à - - me

se - - con - fi - - e!

-HAMLET.

Pour tou-jours - - le destin - nous li - e!

Pour tou - jours - - pour - tou -

A toi mon à - - me, à toi ma vi - -

-jours ah!

- - Dou - - te de la lu -

As - - - tre de la lu - miè - re, As - -
 - miè - re, Dou - te du soleil et du

- - - tre du jour, Ah! _____
 jour. _____ Dou - te des cieus et de la

sois _____ le té -
 ter - re, Mais ne dou - te jamais de mon a -

- moin, Ah! soy ez, soyez témoins de son a z

rall

- mour! Ah! ne dou-te jamais, jamais de mon a-

rall

- mour! Ah!

dolce.

- mour! Dou - te de la lu - miè - re,

a tempo.

p

Facilité.

Ah!

Dica!

Ah!

Dou - te du so - leil et du jour,

soy - ez - té - moins - ah! - de - son a -

p *tr* *rall.*

crese. *rall.*

Doute des cieux - et de la ter - re, Mais - ne doute jamais - de mon a -

crese. *suivez.* *dim.*

a tempo risoluto.

-mour, - *f* soyez témoins - de son a - mour, - té - moins de -

- mour, - *f* non - jamais - de mon a - mour, - non jamais de -

a tempo risoluto.

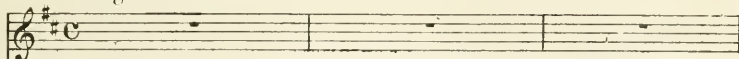
Son a - mour!

mon a - mour!

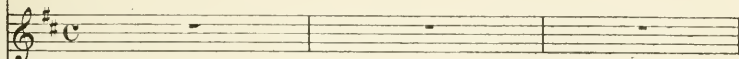
RÉCIT et CAVATINE de LAËRTE.

Allegro moderato.

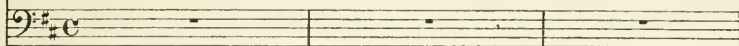
OPHELIE.



LAËRTE.



HAMLET.



Allegro moderato.

PIANO.

— LAËRTE. Récit.

— HAMLET.

-OPHÉLIE.

Tu t'éloignes?

-LAËRTE.

mien! Monseigneur, je viens prendre congé de vous et de ma sœur. Le

p

-OPHÉLIE.

Hélas! dé-

Roi m'envoie — A la cour de Nor-wé-ge, et je pars cette nuit —

b

b

- ja - le jour - s'en - fuit! le jour - s'en - fuit!

p

dim.

Moderato.

LAËRTE.

mf Pour mon pays, — en ser-viteur fidè - le, Je dois com - battre et je

dois m'e - xiler; — Mais, si la mort me frap - pe un jour loind'el - le,

f Votre a - mitié saura la con - so - ler. Elle

ritar. dim. *Andantino.* *espress.*

f *And.^{no}* *p*

est mon orgueil et ma vi - e! Après d'el - le remplacez - moi. A votre

cœur je la con - fi - e, Je m'en re - mets — a votre foi! Je m'en re -

poco rit. *f*

p *suivez.*

L. *met* à vo- tre foi! Prêt a quit-

a tempo.

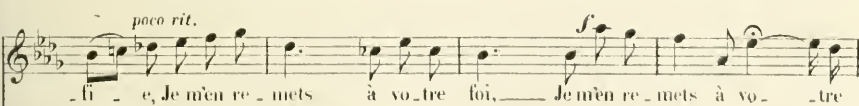
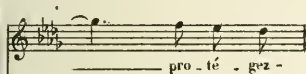
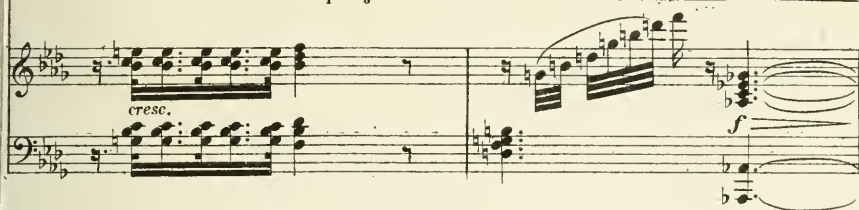
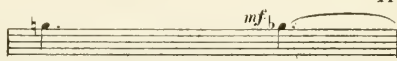
L. - ter u-ne sou- ven- bien ai- mé- e, C'est à vous

L. seul que je remets le soin De son hon-

L. - neur et de sa re-nou- mé- e, Pro- té- gez-

cresc.

Facilité.



-OPHÉLIE.

A lui seul mon âme et ma vi -

foi. A vo - tre cœur je la - con -

-HAMLET

l'a - mour qui fait tou - te ma vi - e Doit vous ré - pon - dre de ma

p

cresc.

A lui ma ten - dresse et ma

f

f

- fi - e Je m'en re - mets a vo - tre

foi! Doit vous ré - pon - dre de ma

f

suivez.

Allegro moderato.

foi!

foi!

b.c.

foi!

f

Allegro moderato

-LAËRTE.

f

Al - lons

-OPHÉLIE.

(à Hamlet)

Ne nous suivez-vous pas — C'est

l'heu - re du fes - tin

-HAMLET.

Je n'y veux point pa -

-rai - tre

Dieu vous

-rai - tre

Dieu vous

H.

gar - de, La - erte, et con - dui - se vos

suivez.

H.

pas.

p a tempo. *cresc.* *ff*

Tenors.

Basses.

Honneur

Honneur

Honneur au Roi!

au Roi!

au Roi!

Allons! De la

Allons! De la

Allons! De la

tr

tr

tr

fi - te c'est le si - gnal. Allons! prenons

fi - te c'est le si - gnal. Allons! prenons

fi - te c'est le si - gnal. Allons! prenons

place au festin roy - al. Allons.

place au festin roy - al. Allons.

place au festin roy - al. Allons.

CHŒUR DES OFFICIERS ET PAGES.

Allegro.

MARCELLUS.

HORATIO.

SOPRANI. PAGES.

TÉNORS. OFFICIERS.

BASSES.

PIANO.

mf Nargue de la tris - tessé livres - se *f* Chasse pour aujourd'hui L'ennui!

mf Nargue de la tris - tessé livres - se *f* Chasse pour aujourd'hui L'ennui!

mf Nargue de la tris - tessé livres - se *f* Chasse pour aujourd'hui L'ennui!

Allegro.

léger.
p accomp. ad lib. *f* *p*

f *dimin* *p* *crusc.*

— Le plaisir nous con - vie, La vi - e Na de joyeux instants Qu'un temps; — Bien

f *dimin* *crusc.*

— Le plaisir nous con - vie, La vi - e Na de joyeux instants Qu'un temps; — Bien

f *dimin* *crusc.*

— Le plaisir nous con - vie, La vi - e Na de joyeux instants Qu'un temps; — Bien

f *dimin* *crusc.*

*sans rigueur.**f**dimin.*

l'on qui rêve et pleure Quand l'heu - re Précipi - te le cours Des jours! -

sans rigueur.

l'on qui rêve et pleure Quand l'heu - re Précipi - te le cours Des jours! -

sans rigueur.

l'on qui rêve et pleure Quand l'heu - re Précipi - te le cours Des jours! - Des jours!

*dimin.**a tempo**p léger.*

Ah! chas - sons pour aujour - d'hui. L'ennui! Le plai - sir nous con - vi - e; La

p léger.

Ah! chas - sons pour aujour - d'hui. L'ennui! Le plai - sir nous con - vi - e; La

Chassons aujour - d'hui. L'ennui! Le plai - sir nous con - vi - e; La

a tempo

(Orchestre)

p léger

vie Hélas! n'a de joyeux ins - tants Qu'un - temps.

vie Hélas! n'a de joyeux ins - tants Qu'un - temps.

ff Le temps fuit et

vie Hélas! n'a de joyeux ins - tants Qu'un - temps. Bien fou qui pleure, Amis, quand

p

Chas -

p

Chas -

l'heu - re Pré - ci - pi - te le cours Des - jours.

l'heu - re Pré - ci - pi - te le cours Des - jours.

p *mf*

- sons — pour aujour d'hui — L'emmi! Le plai - sir nous con - vi - e! La

- sons — pour aujour d'hui — L'emmi! Le plai - sir nous con - vi - e! La

Chas - sons aujour d'hui — L'emmi! Le plai - sir nous con - vi - e! La

p

p

6

vie — Hé - las! n'a de — joyeux ins - tants Qu'un — temps Mes —

vie — Hé - las! n'a de — joyeux ins - tants Qu'un — temps Voici l'heu -

vie — Hé - las! n'a de — joyeux ins - tants Qu'un — temps *tr* Voi - ci

f *f*

mf

6

a mis, c'est l'instant du plaisir, Amis, oui, voici l'in-
 - re a mis, c'est l'instant du plaisir, Amis, oui, voici l'in-
 l'heu re a mis, c'est l'instant du plaisir, Amis, oui, voici l'in-

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *tr* and *f*.

- tant, l'instant du plaisir.
 - tant, l'instant du plaisir.
 - tant, l'instant du plaisir.

Allegro moderato.

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *sf* and *mf*.

(Marcellus et Harato entrent précipitamment)

Musical score for the third system, featuring piano accompaniment. The piano part includes dynamic markings *sf* and *dim*.

MARCELLUS.
Avez-vous vu, messieurs, le prince Hamlet?

HORATIO.
Avez-vous vu, messieurs, le prince Hamlet?

Ténors.
Pour -

Basses.
Pour -

p

- quoi? Que vous lez-vous de lui?

- quoi? Que vous lez-vous de lui?

p

HORATIO.
Tous deux, la nuit pas - sé - e,

H0.
Sur le rem - part où siffle u - ne bi - se gla -

1^o *cé e* Nous avons vu

1^o *le spectre du feu Roi!*

Ténors, *Ri - si - bie vi - si.*

mf

p

Ho *Non, vous dis - je au feu Roi le spec -*

- on!

Basses, *Men - son - ge et sor - ti - lé - ge!*

mf

MARCELLUS, *Que nous veut - il Dieu nous pro - té - ge! C'est à*

- tre ressemblait *C'est à*

1. nous da-ver-tir ce soir le prince Ham-let! (Ils sortent)

10. nous da-ver-tir ce soir le prince Ham-let!

Ténors.

Nous, a -

Basses.

Nous, a -

- mis, le fes-tin nous at-tend! l'heu-re

- mis, le fes-tin nous at-tend! l'heu-re

pres - se.

pres - se.

8-7.

PAGES
OFFICIERS.

f *mf* *f* *mf*

Nargue de la tris - tes - se! L'ivres - se Chasse pour aujour -

Nargue de la tris - tes - se! L'ivres - se Chasse pour aujour -

Nargue de la tris - tes - se! L'ivres - se Chasse pour aujour -

f *dim.* *f* *dim.* *f* *dim.*

- d'hui Lemui! Le plaisir nous con - vi - e, La vi - e

- d'hui Lemui! Le plaisir nous con - vi - e, La vi - e

- d'hui Lemui! Le plaisir nous con - vi - e, La vi - e

cresc. *sans rigueur.* *cresc.* *cresc.*

Nade joyeux instants Qu'un temps. — Bien fou qui rêve et pleure Quand l'heu -

Nade joyeux instants Qu'un temps. — Bien fou qui rêve et pleure Quand l'heu -

Nade joyeux instants Qu'un temps. — Bien fou qui rêve et pleure Quand l'heu -

re Pré-ci-pi-te le cours Des jours! Ah! — chas-

re Pré-ci-pi-te le cours Des jours! Ah! — chas-

re Pré-ci-pi-te le cours Des jours, — Des jours!

8

a tempo.

- sons pour au-jour-d'hui En-nui! Le plai-sir nous con-vi-e, La

- sons pour au-jour-d'hui En-nui! Le plai-sir nous con-vi-e, La

Chas-sons au-jour-d'hui En-nui! Le plai-sir nous con-vi-e, La

a tempo.

liger.

vie, Hé-las! n'a de joyeux ins-tants Qu'un — temps.

vie, Hé-las! n'a de joyeux ins-tants Qu'un — temps.

vie, Hé-las! n'a de joyeux ins-tants Qu'un — temps. Bien fou qui

Chas -

mf Le temps fuit et l'heure Préci - pi - te le cours Des jours! *p* Chas -

pleure, Amis, quand l'heure Préci - pi - te le cours Des jours!

mf *p*

- sous pour aujourd'hui L'ennui! Le plai - sir nous con - vi - e! La

- sous pour aujourd'hui L'ennui! Le plai - sir nous con - vi - e! La

Chas - sous aujourd'hui L'ennui! Le plai - sir nous con - vi - e! La

vie. Hé - las! n'a de joyeux ins - tants Qu'un temps. Mes

vie. Hé - las! n'a de joyeux ins - tants Qu'un temps. Voici l'heu -

vie. Hé - las! n'a de joyeux ins - tants Qu'un temps. Voici

f *f* *tr* *mf*

a - mis, ——— cest l'instant ——— du plaisir! Amis, ——— oui voici l'in-
 - re a - mis, ——— cest l'instant ——— du plaisir! Amis, ——— oui voici l'in-
 l'heu - re, a - mis, ——— cest l'instant ——— du plaisir! Amis, ——— oui voici l'in-

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and G major. The piano part features chords and a melodic line in the right hand.

- tant ——— l'instant ——— du plaisir!
 - tant ——— l'instant ——— du plaisir!
 - tant ——— l'instant ——— du plaisir!

This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues in 2/4 time and G major. The piano part features chords and a melodic line in the right hand.

This system contains the next three staves of music, which are piano accompaniment. The music continues in 2/4 time and G major. The piano part features chords and a melodic line in the right hand.

This system contains the final three staves of music on the page, which are piano accompaniment. The music continues in 2/4 time and G major. The piano part features chords and a melodic line in the right hand.

This page of musical notation is divided into seven systems, each containing a treble and bass staff. The music is written in a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of triplets and sixteenth-note runs. Dynamic markings are used throughout, including *mf*, *dim.*, *p*, and *pp*. The piece concludes with a double bar line and the text "Fin du 1er Tableau du 1er Acte."

PRÉLUDE.

Andante sostenuto assai.

PIANO.

pp

poco cresc.

32

p

poco cresc.

f

ff

dim.

dim.

p

3

32

Andantino.

cantabile.

Trombone Solo

First system of the musical score. The treble clef staff contains a melodic line with a long note in the first measure. The bass clef staff features a complex accompaniment with a *pp* dynamic marking. The key signature has two flats and the time signature is 3/4.

Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff maintains the accompaniment with various rhythmic patterns.

Third system of the musical score. The treble clef staff shows a melodic phrase. The bass clef staff continues the accompaniment.

Fourth system of the musical score. The treble clef staff has a melodic line with a crescendo hairpin. The bass clef staff continues the accompaniment.

Fifth system of the musical score. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment.

Sixth system of the musical score. The treble clef staff has a melodic line with a *pp* dynamic marking. The bass clef staff continues the accompaniment.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat), and 3/4 time signature. The bass line features a complex rhythmic pattern with triplets and sixteenth notes, marked with a forte dynamic (*sf*). The treble line has a melodic line with a crescendo hairpin.

Second system of musical notation. Treble clef, bass clef, key signature of three flats, and 3/4 time signature. The bass line has a steady eighth-note accompaniment, marked with a forte dynamic (*sf*). The treble line continues the melodic line, marked with a crescendo (*cresc.*).

Third system of musical notation. Treble clef, bass clef, key signature of three flats, and 3/4 time signature. The bass line features a steady eighth-note accompaniment. The treble line has a melodic line with a *sempre cresc.* (always crescendo) hairpin.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats, and 3/4 time signature. The bass line has a steady eighth-note accompaniment. The treble line has a melodic line with a forte dynamic (*f*) marking.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats, and 3/4 time signature. The treble line features a complex rhythmic pattern with triplets and sixteenth notes, marked with a forte dynamic (*f*). The bass line has a steady eighth-note accompaniment.

Sixth system of musical notation. Treble clef, bass clef, key signature of three flats, and 3/4 time signature. The bass line features a complex rhythmic pattern with triplets and sixteenth notes, marked with a forte dynamic (*f*). The treble line has a melodic line with a piano dynamic (*p*) marking.

First system of a musical score. The treble clef staff contains a series of chords, each marked with a fermata and a *pp* dynamic marking. The bass clef staff is mostly silent, with a few notes appearing in the second measure.

Second system of the musical score. The treble clef staff continues with chords and fermatas. The bass clef staff features a melodic line with a fermata, followed by a more active line with eighth notes.

Third system of the musical score. The treble clef staff has chords and fermatas. The bass clef staff has a melodic line with a fermata, then a section marked *p* and *cresc.* with a dynamic hairpin.

Fourth system of the musical score. The treble clef staff features triplets of chords, some with accents, and a final chord with a fermata. The bass clef staff has triplets of chords, some with accents, and a final section marked *ff*.

Fifth system of the musical score. The treble clef staff has a melodic line with a fermata, then a section marked *p*. The bass clef staff has a melodic line with a fermata, then a section marked *p* with a dynamic hairpin. The system ends with a fermata.

trumpete

The first system of the score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a *dim.* marking and a *pp* dynamic. The lower staff is in bass clef with a key signature of two flats (Bb and Eb) and a common time signature. It features a rhythmic accompaniment of eighth notes.

The second system continues the piece. The upper staff starts with a *cresc.* marking, followed by a *sf* dynamic. It includes a *riten.* (ritardando) section indicated by a downward-sloping hairpin, and concludes with a *a tempo.* marking. The lower staff features a *sf* dynamic and a *dim.* marking.

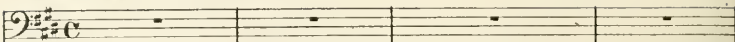
The third system shows a more complex rhythmic texture. The upper staff has a melodic line with slurs and accents. The lower staff has a dense accompaniment of eighth notes with slurs and accents.

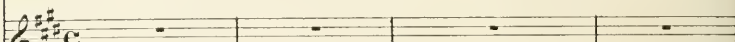
The fourth system continues with a *cresc.* marking in the upper staff and a *dim.* marking in the lower staff. The rhythmic accompaniment in the lower staff remains consistent with the previous systems.


The fifth system concludes the page. The upper staff begins with a *p* dynamic, followed by a *dim.* marking and a *pp* dynamic. The lower staff continues with its rhythmic accompaniment.


SCÈNE DE L'ESPLANADE.

Moderato quasi andantino.

HAMLET. 

MARCELLUS. 

HORATIO. 

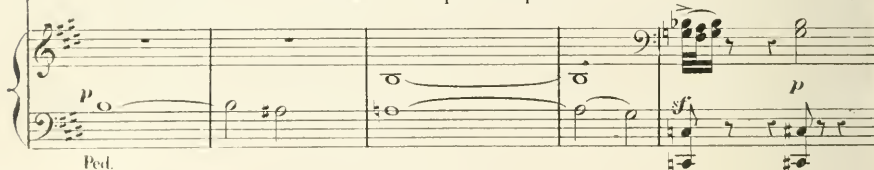
LE SPECTRE. 

Moderato quasi andantino.

PIANO.


HORATIO. *p*

Viendra-t-il? verrons-nous le spectre repa - raire? C'est là, là,



Ped.

crusc.


qu'il a pas-sé l'autre nuit devant nous!

HAMLET

Récit. *p*

HORATIO

Récit.

Horati - o! n'est-ce point vous? Est-ce



crusc.

HAMLET.

Oui, j'ai cru reconnaî - tre La voix de Mar - cel - lus et la
vous, Mousigneur?

plus retenu.

vôtre.

Pourquoi me cherchez-vous? Que voulez-vous de moi?

plus retenu.

MARCELLUS.

Vos yeux pé - nè - tre - ront sans dou - te ce mystè - re, Mousigneur.

HAMLET.

Eh! bien?

et c'est Dieu qui vers nous vous conduit. Accete place. L'autre nuit...

Nous avons

- HAMLET.

f

De mon père!

mf *p*

vu l'ombre de votre père!.. Oui, Seigneur je l'ai vu de mes yeux: A son as-

a tempo.

a tempo.

p

-pect j'ai frémi d'épou - van - tel!.. Son regard était fixe et sa démar - che

- HAMLET

b

Ô prodi - ge terri - ble!..

3

lente: Trois fois il a pas - sé, grave et silen - ceux.

p

ô si - ois - tre pré - sa - ge!

Il était pâ - le de visa - ge!

Récit.

A quelle heure a paru le fantôme? A cette place?

A mi-nuit!

A cette place.

Sans parler?

Soudain le coq chan-ta, l'ombre s'évanou-it...

Sans par-

ô ciel! mon sang se gla- - ce!.. Mais que redoutons-

- ler.

f *dim*

II

- nous de ceux que nous per- dons, S'ils nous ont ai- mé sur la ter- re,

p

H

Pourquoi trembler devant le spectre de mon père? Il reviendra peut-être. attendons!

M

Atten-

H.

Atten-

p

M

-dous!

II

-dous!

p

f

sempre cresc.

26
8

54
8

Allegro moderato.

mf (Fanfare dans la coulisse)

First system of the score, featuring a treble and bass clef. The music is in 6/8 time and B-flat major. The treble clef part has a melodic line with eighth notes and chords, while the bass clef part provides harmonic support with chords and some eighth-note patterns. The dynamic marking is *mf* (moderato forte), with the instruction "(Fanfare dans la coulisse)" written below the staff.

Second system of the score. The treble clef part continues with a melodic line, and the bass clef part features a more active eighth-note accompaniment. A *p* (piano) dynamic marking appears at the end of the system.

Third system of the score, characterized by a dense texture of sixteenth-note runs in both the treble and bass clefs. The treble clef part has a melodic line with eighth notes, and the bass clef part has a rhythmic accompaniment. A *p* dynamic marking is present at the beginning of the system.

Fourth system of the score. The treble clef part features a melodic line with eighth notes and chords, while the bass clef part has a rhythmic accompaniment with eighth notes and chords.

Fifth system of the score. The treble clef part has a melodic line with eighth notes and chords, and the bass clef part has a rhythmic accompaniment with eighth notes and chords. A *p* dynamic marking is present at the beginning of the system.

Sixth system of the score. The treble clef part has a melodic line with eighth notes and chords, and the bass clef part has a rhythmic accompaniment with eighth notes and chords. A *p* dynamic marking is present at the beginning of the system. The word "Cloche" is written above the treble clef staff in the final measure.

-HAMLET.

I - ci l'ombre et le deuil Là -

a tempo.

bas le gai fes - tin, Le

Roi nar - gue la mort

et bra - ve le des - tin.

-HORATIO.

Écoutez:

f

CRUC.

- MARCELLUS.

minuit son - ne! - C'est l'heu - re!

- HAMLET.

(le spectre paraît)

An - ges du

- MARCELLUS.

Re - gar - dez; le voi - là ...

Re - gar - dez; le voi - là ...

ciel, dé - fendez - nous

- MARCELLUS.

dim.

Dieu! je sens flé - chir mes ge - noux!

- HORATIO.

dim.

Dieu! je sens flé - chir mes ge - noux!

dim.

Andante.
HAMLET.

(avec effroi, d'une voix contenue)

Spectre in - fer-

Andante.

pp

II. - nal! Ima - ge véné - ré - e! O mon pè - re!

II. ô mon Roi! Réponds hé - las! à ma voix é - plo -

cresc. *sf* *p*

II. - ré - e. Parle-moi, parle-moi! Pour.

MARCELLUS.

sotto voce.

Mon cœur est glacé d'effroi!

HORATIO.

sotto voce.

Mon cœur est glacé d'effroi!

dim.

f

quai - répons, hors de la froi - de ter - re Où je t'ai vu descendre i - nani -

- mé, Pourquoi te dresser, ô mys -

- té - re! Le di - adème au front et tout ar - mé?

Spectre in - fer - nal, i - ma - ge vé - né -

h. *re - e, Ô mon pè - re! ô mon Roi! Réponds..*

h. *p* *réponds en - fin à ma voix é - ploré - e..*

h. *smorz.* *pp* *Par - le - moi, parle - - moi!*

Allegro moderato.
BORATIO.

Allegro moderato. *pp* *sotto voce.* *Il nous fait si - gne!*

-HAMLET.

Amis, o - béis -
Il nous or - don - ne De lui céder la pla - ce.

-sez!.

Éloignez-vous!

as -

-MARCELLUS.

cresc.

(avec effroi)

Me pu - nis - se le ciel si je vous aban - don - ne! Seigneur!

(avec effroi)

Seigneur!

*sfp**sfp**cresc.*

-sez! Je ne crains rien pour mon âme immor - tel - le, Éloignez -

cresc.

H. *-vous je le veux! Il m'ap - pel - le!*

MARCELLUS. *f* *(à part)*
Seigneur! Dieu

HOBATIO. *f* *(à part)*
Seigneur! Dieu

M. *dim.*
veil - le sur ses jours! Tenons-nous près d'ici pour lui prêter se.

H. *dim.*
veil - le sur ses jours! Tenons-nous près d'ici pour lui prêter se.

HAMLET. *(long silence)*
Parle! nous voilà seuls.

M. *- cours!* *(Ils sortent)*

H. *- cours!*

Andante.

LE SPECTRE *pp* Écou - te!

É - cou - te - moi! Je suis là - me de ton

Andante.

pp

pè - re, un divin pou - voir — M'arrache aux feux d'en bas et me met sur ta

HAMLET Récit. Par - le! je me sou mets à ta volon - té

rou - te Pour te dicter moi même ton de - voir.

II sain - te.

Le S. Ah! si ton cœur me garde un pieux souve -

pp

f

Grand Dieu!

...tir, Ven-ge-moi!... ven-ge-moi! Frap-pe sans crainte et sans pi-

f

Quel crime ai-je à venger? Quel coupable à pu-

...tié!... Voici l'heu-re de le pu-nir!

crise

...tir?

(fanfare dans la coulisse)

mf Allegro moderato.

—LE SPECTRE

E - cou - te:

70

f

Le S. *Même mouv!* cest lui que l'on

71

Le S. fè - te, Cest lui qu'ils ont pro - cla - mé

72

Le S. Roi! Mon diadème est sur sa tête Et nul ne se souvient de

dim.

73

Le S. moi! Mais

74

Le S. par la bri - se ma - ti - na - te

L. S.

Les plus de mon lin - ceul dé - ja sont soule -

L. S.

- ves, Il est temps d'ac - complir

L. S.

ma mission lata - le! Il faut que je me hà - te!.. - HANLET. - Achevez, achevez!

- LE SPECTRE

L'adultère a souil - lé ma roya - le demeu - re; Et

L. S.

lui, pour mieu pousser à bout sa trahi - son, Épiant mon sommeil et profitant de

- HAMLET.

f Dieu jus - te!

f l'heu - re, Sur ma lèvre endormie a versé le poison, Venge -

f moi, mon fils! ven - ge ton pè - re. N'at - tends pas, pour frapper,

f l'heu - re du re - pen - tir; De ta mè - re, pour tant, dé - tourne ta co -

- HAMLET.

f *riten.* *dim.* O ma mè - re! ma

dim. - lè - re, A - bandonnons au ciel le soin de la punir!

riten.

riten.

H
mè - - - re!

L. S.
L'au - - - be va naitre aux

pp a tempo.

The first system of music consists of three staves. The top staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'mè - - - re!'. The middle staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'L'au - - - be va naitre aux'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 5/4 time signature, marked 'pp a tempo.' The piano part features a dense texture of chords and arpeggios.

L. S.
cieux, u - ne cru - el - - le

The second system of music consists of three staves. The top staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'cieux, u - ne cru - el - - le'. The middle staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'u - ne cru - el - - le'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 5/4 time signature. The piano part continues with a dense texture of chords and arpeggios.

L. S.
loi Me rap - pel - - le!

The third system of music consists of three staves. The top staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'loi Me rap - pel - - le!'. The middle staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'Me rap - pel - - le!'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 5/4 time signature. The piano part continues with a dense texture of chords and arpeggios.

L. S.
A - - - dieu donc; souviens -

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'A - - - dieu donc; souviens -'. The middle staff is a vocal line in bass clef with a 5/4 time signature, containing the lyrics 'A - - - dieu donc; souviens -'. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a 5/4 time signature. The piano part continues with a dense texture of chords and arpeggios.

(Le Spectre s'éloigne et disparaît)

rit.
 toi! sou - viens-toi!

a tempo.
f rit *p* *rit*

-HAMLET.
 Ombre chère, ombre venge.

Un peu plus animé. *f large.*

res - se, J'exan - ce - rai ton vœu!

cresc. *ff* *mf* *espres*

ô lumière, ô soleil,

cresc.

ENTR'ACTE ET AIR D'OPHÉLIE.

Andantino.

PIANO.

espress.

First system of musical notation, featuring a treble and bass clef. The time signature is 12/8. The piece begins with a piano (*p*) dynamic. The right hand contains a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand features a trill (*tr*) in the final measure. The left hand continues with a steady eighth-note accompaniment.

Third system of musical notation. The right hand includes an octave (*8*) marking over a series of notes. The left hand maintains the eighth-note accompaniment.

Fourth system of musical notation. The right hand features an octave (*8*) marking over a series of notes. The left hand continues with the eighth-note accompaniment.

Fifth system of musical notation. The right hand includes a trill (*tr*) and a dynamic marking of *dim.* (diminuendo). The left hand continues with the eighth-note accompaniment.

Sixth system of musical notation. The right hand includes an octave (*8*) marking and a dynamic marking of *pp* (pianissimo). The left hand continues with the eighth-note accompaniment.

AIR D'OPHÉLIE.

OPHÉLIE. *Récit.*
 Sa main depuis hi - er n'a pas touché ma main! —

PIANO *Récit.* *pp*

Il se trouble à ma vu.e... il fuit à mon approche; Dans son regard j'ai lu comme un re -

- pro - che!.. Que s'est-il donc passé? — quel changement soudain! Mais

Allegro. risoluto. *un peu retenu.*
 non! ah! — je suis ue ni - gra - te et je lui fais in -

Allegro. risoluto. *f*

- ju - re; *Andante* *mf* *dim.* *p* *un peu retenu*
 N'y pensons plus.

0

p

Repre - nons ma lee - tu - re!

p

(elle lit un moment en silence, puis à haute voix) *Allegretto sostenuto.*

0

p

A - dieu, dit - il, a - yez foi!

pp

Allegretto sostenuto.

0

Mon cœur vous aime, ai - mez - - moi! Ser -

0

dolce.

- ments trompeurs! pro - mes - - se fri - vo -

0

pressez un peu. *cresc.*

- le! En un jour, i - ci - bas, tout

poco cresc.

0

rit.

Tempo 1^o

s'et - face et s'en - vo - - le! Sou - cœur ne m'aime plus.. hé -

Tempo 1^o

suivrez.

pp

Andantino. (Hamlet paraît au fond du théâtre)

0

Andantino. espress.

las!

p

0

Le voici!..

vers ces lieux

est-ce moi qui l'a-ti - re?

p

(Hamlet aperçoit Ophélie)

(il fait quelques pas vers elle)

0

Il m'a vu - e!

Il s'ap - pro - che!

crusc.

0

Il vient;

feignons de li - re:

dim

p

pp

1^o Tempo

(lisant)

2^e

0

En vous, cru-el, ja - vais foi! Je

1^o Tempo.

pp

0

vous aimais, ai - mez - moi! Pri - è - re vai - ne! tris - te fo -

0

dolce. 3 *pressez un peu* *crese.*

li - e! L'ingrat ne m'entend pas! Il

a *poco crese.*

0

dim. *Tempo 1^o* *rit.*

me fuit et m'ou - bli - e!... A - dien! mieux vaut mou - rir... hé -

Tempo 1^o *suivez*

pp

0

Andante. *Andante.* *las!* *Ein - grat* *ne m'entend*

pas! Il me fuit et mon bli - e! A - - -

- dieu! mieux vaut mourir!... mieux vaut mourir... hé - las!

rit.

pp

Même mouvement. Récit (observant Hamlet)

Même mouvement. Il gar. de le si.

p

Ped.

(Hamlet s'éloigne précipitamment)

- len - ce!

Il porte ailleurs ses

p

pas!

Ah! ce livre a dit vrai! ah! (*lent*)

Violente

92 Allegro moderato.

mf
Les serments ont des ai - - - les!

Allegro moderato.
p *pp*

Dans le cœur des in - fi - dé - - - les

pp
Rien ne peut les rap - pe - ler. Rien ne

peut les rap - pe - ler! Ils

dim.

pas - - - sent a - vec l'au - ro - - - re! Ils

p

pas - sent! Le jour qui les voit é -

pp *f*

poco rit. *a tempo.*

suivez. *p*

clo - re Les voit aus - si s'en - vo - ler! Le mê - me

p *3* *3* *3*

presser *p*

jour les voit les

cresc. *f* *3* *3*

cresc. *f*

voit s'en - vo - ler! Quand des a -

f *a* *p* *f* *fp*

6 *6* *6* *6*

- veux mon âme en - vré - e Souhait li -

fp

6 *6* *6*

er à les écou - ter,

As - - tres é - ter - nels, lu -

- mié - - re a - zu - ré - e, Il vous

fit témoins de la foi ju - ré - e! Ce n'est

pas de vous — qu'il fallait dou - ter! Non, ce n'est pas de

pp

vous ce n'est pas — de vous qu'il fal - lait — dou -

cresc.

- ter! ah!

cresc. *cresc.* *f*

Les serments ont des ai - les;

f *pp*

0. Dans le cœur des in - fi - dè - les

0. Rien ne peut les rap - pe - ler. Rien ne

0. peut les rap - pe - ler! Ils

0. pas - sent a - vec l'au - ro - re, ils

0. pas - sent! Le jour qu'ils voit é -

dim. *cresc.*

- clo - re Les voit aus - si les voit, hé - las!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a melodic phrase marked *dim.* (diminuendo) and ends with a long note marked *cresc.* (crescendo). The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords marked *cresc.*

f

s'en - vo - ler! Ah!

The second system continues the musical score. The vocal line features a melodic phrase marked *f* (forte) and includes the lyrics "s'en - vo - ler! Ah!". The piano accompaniment is marked *f* and consists of a complex rhythmic pattern with many beamed notes.

Hé -

cresc. *ff* *mf*

The third system shows the vocal line with a long note marked "Hé -". The piano accompaniment is marked *cresc.* and *ff* (fortissimo), with some chords marked *mf* (mezzo-forte). There are some handwritten annotations above the piano part, including a large 'a' and some scribbles.

- las! les voit s'en - vo - ler!

f *ff* *ff*

The fourth system continues the vocal line with the lyrics "- las! les voit s'en - vo - ler!". The piano accompaniment is marked *f*, *ff*, and *ff* in different sections.

The fifth system shows the piano accompaniment continuing with a complex rhythmic pattern of beamed notes and chords.

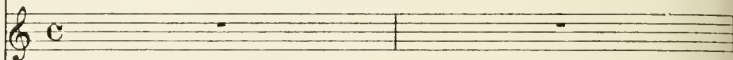
RÉCITATIF ET ARIOSO.

Allegro.

OPHÉLIE.



LA REINE.



PIANO.

Allegro.

— LA REINE. (à Ophélie) Récit. *avec agitation*

Je cro _vais près de vous — trouver mon fils.

Pourquoi ces larmes dans vos yeux?... Parlez... répondez-moi! Savez-vous le se...

-OPHÉLIE.
-eret du trou - ble qui l'a - gi - te? Que vous a-t-il dit? -Rien... il me fuit! il mé-

(pleurant) *p* *plus retenu*
-vi - te! *f* O serments super - flus! Hélas! Hamlet m'ou-

- LA REINE.
L'amour qu'il vous ju - rait...

Récit.
-bli - e! Hamlet ne m'aime plus! Reine, loin de la

plus retenu
p

0

cr. *p*

cour souffrez que je m'exi - le; C'est à Dieu que je veux demander un a -

0

- si - le.

LA REINE. *f* *p* *cr.*

Toi, par - tir!.. non!.. Il t'ai - me! Il t'a donné sa

1^{re}

foi! — Tu n'as pas per - du sa ten - dres - se! — Cet obs - tacle incon -

cr. *f* *p*

2^{de}

- nu, qui surgit et se dresse. Entre vos cours, — ne vient ni de lui ni de

cr. *f* *p*

Allegro

N^o 7.

ARIOSO.

Andante.

LA REINE.

toi!..

Andante.

espress.

PIANO.

- LA REINE.

Dans son regard plus su - bre, J'ai vu passer comme un é -

- clair! Il semblait suivre une om - bre

dim.

L
B

In - vi - si - ble dans l'air... Je l'ap -

1 2 3 4

L
B

- pel - - - - - le!... il fris -

L
B

- son - - - - - ne!... Il cou -

cresc.

L
B

- tem - ple ma - ter - nel!... Il re -

poco cresc.

L.
R.

-pousse _____ a - vec hor -

L.
R.

-reur _____ La main _____ que je lui

L.
R.

don - ne ! Ah! j'ai peur!..

mf *cresc.* *ff* *pp*

dim. *riten.*

Ne pars pas, — Ô phé - li - e!

Tempo.
pp

L. R. C'est u - ne mè - re qui sup - pli - e!

L. R. Je n'es - pè - re qu'en toi — pour gué -

L. R. -rir — sa — lo - li - e! Ah!

rall.

cresc. *sùitez.*

f a tempo.

L.
R.

Ne pars pas — O — phé — li — e

fp

L.
R.

C'est u — ne mè — re qui — sup — pli — e!

L.
R.

cresc. Je — n'ès — pè — re qu'è — toi Ah! — je n'ès —

p *presser un peu.*

L.
R.

- pè — re qu'è — toi pour gué — ri — sa fo — li — e

dim. *cresc.* *cresc.* *f*

L.
R.

- lé - e... Hé -

L.
R.

p

Non, ——— grâce au ciel... aucun soup-çon... *un peu retenu.*

The first system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a rest followed by the syllable '- lé - e...' and ends with 'Hé -'. The piano accompaniment starts with a rest, then enters with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *un peu retenu.* (a little held back).

Moderato.

L.
R.

- las! Dieu m'épar-gne la hon - te D'avoir un jour à rendre comp - te Au

Moderato.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '- las! Dieu m'épar-gne la hon - te D'avoir un jour à rendre comp - te Au'. The piano accompaniment features a dense texture of chords in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

L.
R.

cruc.

ils, ——— au fils ——— que mes bras ont por-té ——— Du for-

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'ils, ——— au fils ——— que mes bras ont por-té ——— Du for-'. The piano accompaniment maintains the dense chordal texture. Dynamics include *f* (forte) and *cruc.* (crescendo).

L.
R.

- fait ——— e - vé - cra - - ble, Mau-dit ——— et dé-tes-

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics '- fait ——— e - vé - cra - - ble, Mau-dit ——— et dé-tes-'. The piano accompaniment continues with the same dense texture. Dynamics include *f* (forte) and *p* (piano).

cresc. *f*_o

L.
R.

- té., — Dont le ressou- nir me poursuit et m'ac- ca -

p *cresc.* *f*

riten.

L.
R.

- ble! Me poursuit et m'acca - - - ble! Et moi?..

- LE ROI.

* Il ne sait rien vous dis-je!

p *suivez.* *mf*

L.
R.

p *suivez.* *mf*

L.
R.

Ai-je pu l'oublier ce passé plein d'effroi?...

L.
R.

Tel qu'à son heu - re su - pré - - me, Sous l'é - trein - - te de la

p

Lt R

p

mort. Je l'ai vu devant nous par un dernier ef-

Lt R

fort Se dresser mena-çant, menaçant et blême, Tel en-

Lt R

sempre cresc.

cor je le vois, tel en-cor je le

Lt R

vois! Toujours mena-

-LE ROI.

Rei-ne parlez plus bas! parlez plus bas!

f *dim.* *p*

cresc. *f.*

Le R. cant et blê - me, tel encor je le vois! je le

Le B. par - lez plus bas! par - lez plus bas!

Le R. vois! Toujours mena - çant! je le vois! je le

Le B. *f.* Rei - - - ne,

cresc.

Le R. vois!

Le B. parlez plus bas! De

L: R

ceux qui ne sont plus n'è - voquez pas les

Allegro.

p

L: R

om - bres! Lais - sons-les re - po - - ser dans

L: R

leurs demen - res som - bres! Laissons - les dans leurs demeures

L: R

som - bres! Les morts, les morts ne se réveillent pas! Les

cresce *f* *dim* *riten* *f* *p rall.*

- LA REINE.

a tempo.

3

cresc.

Ils se ré-veil - lent! ils se dres - sent! Ils nous pour-

Ly R

morts ne se réveil - lent pas! — a tempo.

f suivez. p

Ly R

- sui - vent, ils nous pres - - sent, — Pa - - les, sau -

p

Ly R

- glants, — prêts — à pu -

Ly R

- nir, — Prés - ents, — tou - jours pré -

cresc. poco cresc.

1.
R.

scus à no - tre sou - nir! ()

1.
R.

Dieu! ô Dieu! Moins vite.

LE ROI

Silen - - - ce!

Moins vite.

1.
R.

Quelle fol - le ter - reur s'em - pa - re de votre

1.
R.

à - me? ô fai - ble cœur! ô fem -

L. R. *p* *cresc.* *f* *p*

- me! Vous nous perdez tous deux! — Vous nous perdez tous deux! Silen -

- LA REINE.

Une fol - le ter -

L. R. *cresc.* *f*

- ce! je — le veux! Si - len - ce! je — le veux!

L. R.

- reur sè - pa - re de mon à - me Et me gla - ce le

L. R.

coeur et me gla - ce le cœur!

- LE ROI.

Quelle fol - le ter -

cresc. *a tempo.*

L^r U. Ah! U - - ne

L^r R. - - reur s'em - pa - re de votre â - me! O fai - - - ble

p *f* *a tempo.* *p*

L^r R. fol - le terreur s'em - pa - re de mon

L^r R. - cœur! ô fem - - me! Ô fai - - ble cœur, vous nous perdez tous

f *p*

L^r R. cœur! Ah! ah! ah!

L^r R. deux. Silen - - ce! je le veux! je le veux! je le

sempre cresc.

ah! ah! ah!

veux je le veux! si - len - ce! Vous nous perdrez tous deux!

maudits tous deux! maudits tous

Silen - ce! ah! je le veux! je le veux!

deux! tous deux! Mon fils!

je le veux! Silen -

f

ff

sf

RÉCIT.

Andantino con moto.

LA REINE.

HAMLET.

LE ROI.

-ce!

PIANO.

Andantino con moto.

*dolce con espres.**dim.*

Ped.

-LE ROI.

(s'avancant vers Hamlet) Récit.

- Cher Ham-

*cresc.**p*

-HAMLET. Récit.

Si - re!

Si - re, mon père est mort!

- let,

Appel-le-moi ton père!

Sa mémoire m'est

L.
R.

- chère, Hamlet, c'est en son nom que je te tends la main.

-HAMLET.

p La sien - ne est inerte et gla - cé - e; Samé -

u

-moire est bien effa - cé - e, Nul ne sau - ra son nom de -

u

- main! *f* (Il lui quelques pas pour s'éloigner) Jesus Hamlet.

-LE ROI

Mou - fils!

LA REINE (In ritenuto) ³

Vous cherchez, Ophé-li - e? Elle est jeune - et

HAMLET. *p*

Ophé-li - e?

pp *p*

Ped.

HAMLET.

bel - le... - La beauté... La jeune - se... Un seul jour,

cresc.

cresc. *3* *3* *riten.* *dim.* *3*

un seul jour - aura - tout emporté!

rit *dim.* *pp*

LE ROI
Récit.

De ce doux nou-dé - ja si ton cœur se dé - li - e, Qui te re - tient? parcours la

Allegro moderato.

fp *f*

R. *riten.* 3

France et Ita-li - e Et nos vœux — te suivront sur ces bords — é - tran -

f *p* *suivent.*

Allegro moderato.

-HAMLET *p*

Oui! vo - yez — dans le

Le R. - gers!

Allegro moderato

pp

H. *d*

ciel — ces nu - a - ges légers, Comme u - ne nef d'ar -

H. - gent ouvrant ses blanches voi - les;

cresc. *f*

Récit *a tempo*
 Je voudrais avec eux vo_yager dans les airs, Au milieu des é_

suivez. *a tempo.*

- toi les, au milieu des é_ clairs! -Voux inseu_

- sés!...

É_ conte, Ham_ let, ce bruit de

- to!

Allegro moderato.

Sors de ton rêve, en - fin, et redresse la tête!

-LA REINE. Récit.

Puisse - je consoler votre â - me par mes soins! (changeant brusquement de ton)

-HAMLET.

Par ma foi, vous serez té -

Récit.

f *p* *ff*

- moins D'un spectacle nouveau que pour vous on pré - pa - re! J'ai fait venir en ces jar -

- dius Une troupe de gens d'une habi - le - té ra - re. Bouffons, mines et ba - la -

riten. **Allegro.**

H
 _dins Qui joueront devant vous leur rôle en consci_ence.
 - LE ROI. **Moderato.**

Qu'il soit donc fait ce soir au gré de tes dé.
Allegro. **Moderato.**

riten. **Moderato.** (bas à la Reine)

Le R
 _sirs; Nous te laissons, Hamlet. le soin de nos plaisirs, de nos plaisirs! Il ne sait
 plus lent.

suivez. **p**

-LA REINE. (à part) **p**
 J'ai peur!

(Le Roi et la Reine sortent) -HAMLET. (à part)
 Le R.
 rien! **p** Mon père! **p** Patien_

mf

p **Ped.**

pp

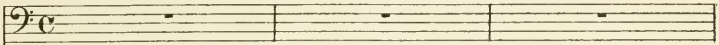
H
 ce! **pp** Patien ce!

dim

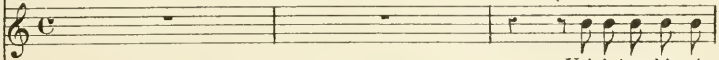
RÉCIT ET CHŒUR DES COMÉDIENS.

Allegro.

HAMLET.



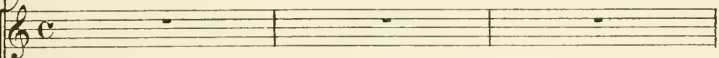
MARCELLUS.



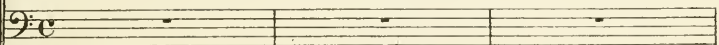
(à Hamlet)

Voici les histri-

TÉNORS.



BASSES.

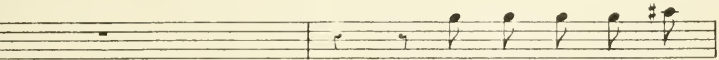


Allegro.

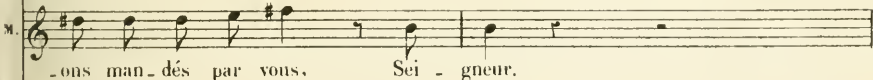
PIANO.



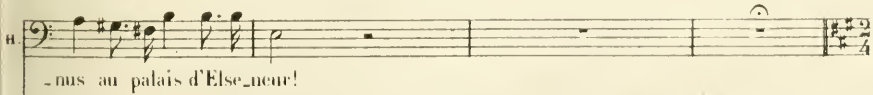
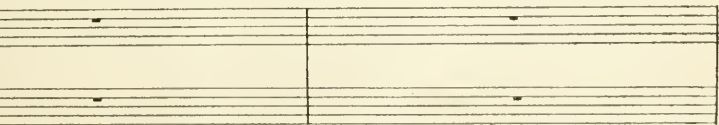
-HAMLET.



Qu'ils soient les bien ve-



-ons man-dés par vous, Sei - gneur.



-nus au palais d'Else-neur!



Andantino mac. toso.

Ténors.

Basses.

Princes sans a - pa - na - ges, Ri -

Princes sans a - pa - na - ges, Ri -

-sibles pa.ladins. Dames, seigneurs et pa - ges, Bouf.

-sibles pa.ladins. Dames, seigneurs et pa - ges, Bouf.

p
 fons et baladins, Aux pieds de votre Altes - se Nous met -

fons et baladins, Aux pieds de votre Altes - se Nous met -

f *p*

- tons humblement Nos ta_lents, notre adres - se *f*

- tons humblement Nos ta_lents, notre adres - se No - tre dévoue -

f *f*

A vos pieds nous mettons nos ta_lents Et notre dé_voue_ ment. *p*

ment Et notre dé_voue_ ment.

dim. *p* *mf*

Prin - ces sans a - pa - na - ges, Ri -

Prin - ces sans a - pa - na - ges, Ri -

f

f

- si - bles pa - ladins, Aux pieds de votre Al -

- si - bles pa - ladins, Aux pieds de votre Al -

f

f

- tes - se, Nous met - tons humblement Nos talents, notre adresse Et no - tre dévou -

- tes - se. Nous met - tons humblement Nos talents, notre adresse Et no - tre dévou -

p *cresc.* *f*

p *cresc.* *f*

p *tr* *cresc.* *f* *p*

ment, Oui, nous mettons aux pieds de votre Al - tes - se, aux pieds de votre Al -

ment, Oui, nous mettons aux pieds de votre Al - tes - se, aux pieds de votre Al -

- tes - se Tout no - tre dé - vou - ment, _____

- tes - se Tout no - tre dé - vou - ment, _____

HAMLET. (à part, rêveur) Récit.
C'est en croyant revoir se dresser la vic - time Que plus d'un meurtri -

Moderato.

er a confessé son crime. (aux Comédiens) Voici ce que j'attends de vous secondez -

h

moi. — La Reine est inqui_ète et son fils extra_ _gue. Pour amu_ser la

Récit.

h

cour et distraire le Roi, Vous nous jouerez ce soir le meurtre de Gon_za_ _gue! Je vous di_

h

_rai l'instant _____ de ver_ser le poi_ son... Et vous n'au_rez qu'à sui_ _vre ma le_

mesuré. pp

u.

com. En attendant, soyez en fé _te! Bu_vez! riez! chantez! hola!

h

Pa_ges, du vin! Hors de là, mes a_mis, tout est faux! tout est vain! Moi-mê_ me je vous tiendrai

CHANSON BACHIQUE.

Andantino con moto.

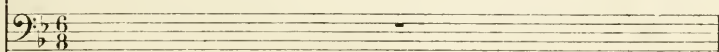
HAMLET.



MARCELLUS.



HORATIO.



TÉNORS.



BASSES.



PIANO.



First system of piano introduction. Treble clef has chords and moving lines. Bass clef has a rhythmic accompaniment with eighth notes.

Second system of piano introduction. Treble clef features triplets and slurs. Bass clef continues the accompaniment.

-HAMLET.

Third system of piano introduction. Treble clef has a melodic line starting with a *p* dynamic. Bass clef has a bass line. A fermata is placed over the final note of the treble staff.

U

vin, dis-si-pe la tris-tes - -se Qui pè-se sur mon cœur! — A

First system of vocal and piano accompaniment. Bass clef contains the vocal line. Treble and bass clefs contain the piano accompaniment. Dynamics include *p*.

U

moi les rêves de l'i - vros - -se Et le ri - re moqueur! — O li -

Second system of vocal and piano accompaniment. Bass clef contains the vocal line. Treble and bass clefs contain the piano accompaniment. Dynamics include *p*.

H

-queur enchan - tes - se, Ver - se li - vresse Et l'oubli dans mon cœur!

H

Douce li - queur! Ô li - queur enchan - te -

H

- res - se! Ver - se li - vres - se dans mon

H

cœur! O li - queur enchan - te - res - se! Ver - se li - vresse Et l'oubli dans mon

-HAMLET.

p

Un peu animé. La vie est som - bre Les ans sont

courts: De nos beaux jours Dieu sait le

cresc.

nom - bre. Cha - cun hé - las! Porte - ci

dim. (de plus en plus absorbé)

-bas Sa lourde chaî - ne! Cruels de -

(dans sa rêverie) *poco rit*

-voirs. Longs déses - poirs *p* De l'âme hu - main - ne!

dim. *pp* *suivrez*

f

Loin de nous, Noirs présa - ges! Loin de nous Noirs pré-

MARCELLUS (à part)
p Qu'à-t-il donc?

HORATIO (à part)
p Qu'à-t-il donc?

Ténors *p*
Qu'à-t-il donc?

Basses. *p*
Qu'à-t-il donc?

Facilité.
fous ah! Le

p cresc. tr. *f*
- sa - ges! Les plus sages Sont les fous! ah! Le

vin lis - se la tris - tes - se Qui pé - se sur mon

H

cœur! A moi les rêves de li_vres - se

H

— et le ri_re mo_queur! Ô li_queur enchan_te_res - se, Ver_se li_

p col canto

H

_vresse Et l'ou_bli dans mon cœur! Dou_ce li_

p *crusc.*

MARCELIUS.

p

Dou_ce li_queur!

HOBATIO.

p

Dou_ce li_queur!

Ténors.

p

Dou_ce li_queur!

Basses

p

Dou_ce li_queur!

H *f*

-queur. Ô li-queur enchan-te-res - seVer - se li -

H

-vres - se dans mon cœur! Ô li-queur enchan - te -

H

-res - se!Verse li-resseEt l'oubli dans mon cœur!

-MARCELLUS *f*

Ô li-queur enchan - te -

-HORATIO. *f*

Ô li-queur enchan - te -

Ténors *f*

Ô li-queur enchan - te -

Basses *f*

Ô li-queur enchan - te -

M. *res - se! Ver - se l'i - vresse Et l'oubli dans nos cœurs! Ver - se nous l'i -*

H. *res - se! Ver - se l'i - vresse Et l'oubli dans nos cœurs! Ver - se nous l'i -*

M. *res - se! Ver - se l'i - vresse Et l'oubli dans nos cœurs! Ver - se nous l'i -*

H. *res - se! Ver - se l'i - vresse Et l'oubli dans nos cœurs! Ver - se nous l'i -*

ff

M. *- ves - - - - - se!*

H. *- ves - - - - - se!*

M. *- ves - - - - - se!*

H. *- ves - - - - - se!*

ff

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a minor key, indicated by three flats in the key signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several instances of triplets, marked with a '3' and a bracket. Some measures contain complex chords or arpeggiated figures. The piece concludes with a final cadence in the bass staff.

N^o 11

MARCHE DANOISE.

Allegro moderato.

PIANO.

ff

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a series of sixteenth-note chords, followed by a melodic line with eighth notes and a final quarter note. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, with some chords and a final quarter note. A large brace on the left side of the system indicates that the piece is for piano.

The second system continues the piece with two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff provides a steady accompaniment of eighth notes, with some chords and a final quarter note.

The third system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff has a rhythmic accompaniment of eighth notes, with some chords and a final quarter note.

The fourth system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff features a rhythmic accompaniment of eighth notes, with some chords and a final quarter note. A large brace on the left side of the system indicates that the piece is for piano. The dynamic marking *ff* is present in both staves.

The fifth system consists of two staves. The upper staff has a melodic line with eighth and sixteenth notes. The lower staff features a rhythmic accompaniment of eighth notes, with some chords and a final quarter note. A large brace on the left side of the system indicates that the piece is for piano. The dynamic marking *ff* is present in both staves.

First system of a musical score. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *tr* is present in the right hand.

Second system of the musical score. The right hand continues with a melodic line, including a section marked with a dashed line and a repeat sign. The left hand accompaniment includes downward-pointing arrows indicating fingerings or accents.

Third system of the musical score. The right hand features a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *mf* and downward-pointing arrows.

Fourth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* and downward-pointing arrows.

Fifth system of the musical score. The right hand features a melodic line with slurs and accents. The left hand accompaniment consists of a steady rhythmic pattern of chords.

Sixth system of the musical score. The right hand has a melodic line with slurs and accents. The left hand accompaniment includes a dynamic marking of *ff* and downward-pointing arrows.

System 1: Treble and bass clefs. Treble clef has a dashed line above it with an '8' and a 'b' below it. Bass clef has a 'b' below it. The system contains four measures of music with various chords and melodic lines.

System 2: Treble and bass clefs. Treble clef has a dashed line above it with an '8' and a 'b' below it. Bass clef has a 'b' below it. The system contains four measures of music. The second measure has the instruction *mf bien soutenu* written above the bass line.

System 3: Treble and bass clefs. The system contains four measures of music. The third measure has the instruction *p* written above the bass line.

System 4: Treble and bass clefs. The system contains four measures of music with complex chordal textures and melodic lines.

System 5: Treble and bass clefs. Treble clef has a dashed line above it with an '8' and a 'b' below it. Bass clef has a 'b' below it. The system contains four measures of music. The first measure has the instruction *mf* written above the bass line.

System 6: Treble and bass clefs. Treble clef has a dashed line above it with an '8' and a 'b' below it. Bass clef has a 'b' below it. The system contains four measures of music.

First system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) in the first measure, *mf* (mezzo-forte) in the final measure. The system contains six measures of music with various chordal textures and melodic lines.

Second system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) in the final measure. Includes a trill marked *tr#* in the treble staff and a crescendo marking *cresc.* in the bass staff. The system contains six measures of music.


Third system of musical notation. Treble clef, bass clef. The system contains six measures of music with complex chordal structures and melodic fragments.

Fourth system of musical notation. Treble clef, bass clef. The system contains six measures of music, continuing the harmonic and melodic development.

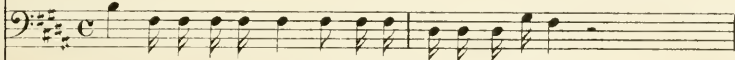
Fifth system of musical notation. Treble clef, bass clef. The system contains six measures of music, featuring more intricate chordal patterns.

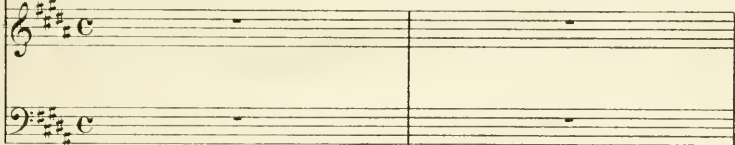
Sixth system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) in the final measure. Includes a trill marked *tr#* in the treble staff. The system contains six measures of music.


Saxophone

OPHÉLIE  Prin_ce, vo_tre re_

(à Ophélie)

HAMLET  Bel _le, permettez-nous De prendre place A vos genoux .

PIANO 

 _gard m'épouvan_te et m' _ gla_ _ce!

Allegro moderato.

f 



Récit

(Saxophone Solo)



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a simple accompaniment. A dynamic marking of *p* is present in the second measure.

Second system of musical notation. The treble clef features a more complex melodic line with slurs and ties. The bass clef has a few notes. A dynamic marking of *lento.* is present in the second measure.

Third system of musical notation, starting with the tempo marking *Andantino*. The treble clef has a melodic line with slurs. The bass clef consists of block chords. A dynamic marking of *pp sostenuto* is present in the first measure.

Fourth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has block chords. A dynamic marking of *ped* is present in the second measure.

Fifth system of musical notation. The treble clef has a melodic line with slurs. The bass clef has block chords. A dynamic marking of *dim* is present in the first measure.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and dynamic markings such as *f* (forte).

Second system of musical notation, featuring a treble and bass clef. It includes dynamic markings *p* (piano), *piu cresc.* (piu crescendo), and *dim* (diminuendo), along with a trill (*tr*) in the treble clef.

Third system of musical notation, featuring a treble and bass clef. It is divided into two parts: the first part is marked *à volonté largement.* and *f* (forte) *cresc.* (crescendo); the second part is marked *Allegro moderato*.

Fourth system of musical notation, featuring a bass clef for the vocal line and a grand staff for the piano accompaniment. The vocal line is labeled *-HAMLET* and includes the lyrics *(à Marcellus et Horatio) Voi-ci l'instant! fi*.

Fifth system of musical notation, featuring a bass clef for the vocal line and a grand staff for the piano accompaniment. The vocal line includes the lyrics *vez vos regards sur le Roi Et, si vous le voyez pâlir, dites-le-moi!* and dynamic markings *p* (piano).

PANTOMIME ET FINAL.

Andantino.

OPHELIE.

LA REINE.

HAMLET.

MARCELLUS.

LE ROI.

OLONIUS.

HORATIO.

SOPRANI.

TENORS.

BASSES.

Andantino.

PIANO

-HAMLET

C'est le vieux Roi Gon.

H. *zague et la Reine Ge - niè - vre!*

mf *dim*

H. En ce lieu soli - tai - re elle guide ses pas. —

p *p*

H. De doux serments d'amour, — que nous n'entendons pas,

H. S'échappent de sa lé - vre.

dim.

HAMLET.

Le Roi cède au sommeil et s'en-

-dort, et s'en-dort dans ses bras, a tempo.

dim. *rit.* *rit.* *pp*

poco rit. *Audante.* *p*

HAMLET.

Mais, regardez! voici paraître Le démon teneur, le

traî - tre! Il s'ap - pro - che, il tient le poi - son! La

P

Rei - ne, dont sa voix per - fi - de Éga - ra la fai - ble rai - son. Lui

pp

tend me coupe homi - ci - de... Il la sai - sit

pp

et sans ef - froi Ver - se la mort au cœur du

subez.

Allegro moderato.

h *f*

Roi! _____ C'en est fait! _____ Dieu reçoit son

mf Allegro moderato. *f*

h

à - - - me _____ Et lui, le meurtri-

sf

h

- er, _____ calme et debout en -

f

h

- cor, _____ A la fa - ce du jour _____

f

H. prend la couronne d'or Et la met sur son front in-

cresc. *f*

H. - fa - me! Si - re, vous pâ - lis -

(lento au Roi) *ff*

-LA REINE.

Ciel!

-sez!

-LE ROI. (se levant) 3

* Chassez, chassez d'i - ci ces vils his - tri - ons!

a tempo. *p* *f*

-HAMLET.

(à part) (Écroulant la folie)

Mon doute est éclairci! Frap -

-pez le meurtrier, frappez le misé-
 -ble! Vous l'avez vu! C'est lui qui versait le poi-

-LA REINE.

Hamlet! mon

-son!

-MARCELLUS. *p*

Que dit-il! quel transport é-ga-re sa rai-son!

-POLONIUS et HOBATIO. *pp*

Que dit-il! quel transport é-ga-re sa rai-son!

Soprani. *p*

Que dit-il! quel transport é-ga-re sa rai-son!

Tenors. *p*

Que dit-il! quel transport é-ga-re sa rai-son!

Basses. *pp*

Que dit-il! quel transport é-ga-re sa rai-son!

_OPHELIE.(G. Haupt)

Seigneur!

fil!

HAMLET.
f Trahison! trahi - son!

cresc. *largement.* *ff*

mesuré.
 Vengeons la mort du Roi par la mort du cou -

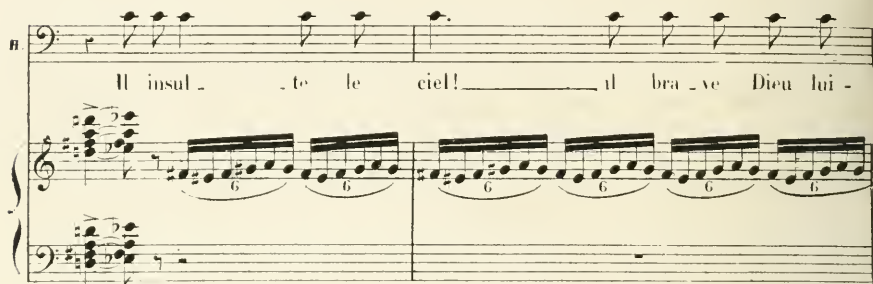
p

(avec une exaltation toujours croissante)
 - pa - ble! Le voi-là! re - gar -

ff

H. 

 -dez! ne le vo - yez vous pas?

H. 

 Il insul - te le ciel! il bra - ve Dieu lui -

H. 

 mè - me. Et le front ceint en -

H. 

 -cor du ro - yal di - a - dè - me!

-OPHÉLIE.

Ah! _____

-LA REINE.

Ah! _____

(il arrache la couronne)

A bas, masque menteur! Vaine couronne, à bas!

-MARCELLUS.

Ah! _____

-LE ROI.

Ah! _____

-POLONIUS et HORATIO.

Ah! _____

Soprani.

Ah! _____

Ténors.

Ah! _____

Basses.

Ah! _____

8-
f

p Ô mortelle offen - se! A - ven - gle démen - ce, Qui

Andante.

L. R. gla - ce tous les cours d'éfroi! Qui gla - ce tous les cours d'éf.

- OPHELIE.
Ô mortelle offen - se!

- MARCELLUS.
Avengle démen - ce Qui gla - ce tous les cours d'éfroi!

- POLONIUS et HORATIO.
- froi! - Avengle démen - ce Qui gla - ce tous les cours d'éfroi!

Soprani *pp*
Nous tremblons d'éfroi!

Ténors *pp*
Nous tremblons d'éfroi!

Basses *pp*
Nous tremblons d'éfroi!

- LA REINE. (à part)

Dans sa folle ra-ge Il brave, il ou-tra-ge Il

bra-ve, il ou-tra-ge La sainte majesté du

Il me bra-ve! Il m'outra-ge!

Roi! Il brave, il outra-ge La sainte majesté du Roi!

Soprani.

Qu'a-t-il

Ténors.

Basses.

- OPHÉLIE.

Aven - - gle démen - ce!

- LA REINE.

Ô — mortelle of - fen - se!

M.

est gla_cé! *cresc.* est glacé!

L.
B.

P.
H.

va - - ge! Cruel ou - tra - - ge! Aveugle

sont glacés *cresc.* par l'effroi!

Tous nos cœurs *cresc.* sont glacés

ra - - ge! Cruel ou - tra - - ge! Aveugle

cresc.

Qui gla - - - ce mon cœur,

Ah! mon cœur est gla-

par le froid! Ah! mon cœur est glacé par le froid!

Il brave, il ou - tra - ge Et sa mère et le Roi!

ra - - ge! Ah! mon cœur est glacé par le froid!

Nos cœurs sont glacés, glacés par le f.

par le froid! Tous nos cœurs sont glacés par le froid!

ra - - ge! Tous nos cœurs sont glacés par le froid!

sempre cresc.

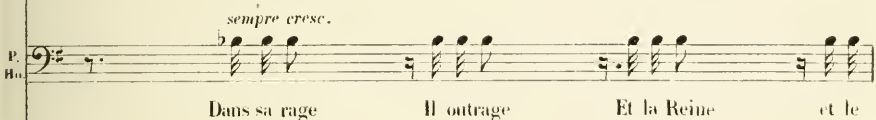
sempre cresc.

0.  *sempre cresc.*
mon _____ cœur _____

L.
R.  *sempre cresc.*
- cé _____ par _____

M.  *sempre cresc.*
Dans sa rage Il outrage Et la Reine et le

L.
B. 
Mou _____ cœur frémit _____

P.
H.  *sempre cresc.*
Dans sa rage Il outrage Et la Reine et le

 *sempre cresc.*
- froi! Il outrage Et la Reine et le

 *sempre cresc.*
Dans sa rage Il outrage Et la Reine et le

 *sempre cresc.*
Dans sa rage Il outrage Et la Reine et le



Allegro sostenuto.

O. *f* *deffroi!*

L. R. *f* *deffroi!*

HAMLET.

O vin, dis - sipe la tris -

M. *f* Roi! Il ou - tra - ge la ma - jes - té du Roi!

L. R. *f* *deffroi!*

H. *f* Roi! Il ou - tra - ge la ma - jes - té du Roi!

f Roi! Il ou - tra - ge la ma - jes - té du Roi!

f Roi! Il ou - tra - ge la ma - jes - té du Roi!

f Roi! Il ou - tra - ge la ma - jes - té du Roi!

f *cresc.*

mf *ff*

Allegro sostenuto.

H

- tes - - - se Qui pè - se sur mon

The first system consists of a vocal line in bass clef and piano accompaniment in bass clef. The vocal line has lyrics: "- tes - - - se Qui pè - se sur mon". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

H

cœur! - - - A moi les rêves de l'i -

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "cœur! - - - A moi les rêves de l'i -". The piano accompaniment continues with the same rhythmic pattern.

- MARCELLUS. *mf*

Que dit - il! - - - que dit - il!

The third system features a vocal line for Marcellus and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

- LE ROI. *mf*

Que dit - il! - - - que dit - il!

The fourth system features a vocal line for the King and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

- POLONIUS et HORATIO. *mf*

Que dit - il! - - - que dit - il!

The fifth system features a vocal line for Polonius and Horatio and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

Soprani. *mf*

Que dit - il! - - - que dit - il!

The sixth system features a vocal line for Sopranos and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

Ténors. *mf*

Que dit - il! - - - que dit - il!

The seventh system features a vocal line for Tenors and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

Basses. *mf*

Que dit - il! - - - que dit - il!

The eighth system features a vocal line for Basses and piano accompaniment. The vocal line has lyrics: "Que dit - il! - - - que dit - il!". The piano accompaniment continues with the same rhythmic pattern.

pp *f*

The ninth system features piano accompaniment in both hands. The left hand has a steady eighth-note bass line, and the right hand has chords and moving lines. Dynamics range from *pp* to *f*.

H
- ves - - - se, Et le ri - re mo -

- MARCELLUS (à Hamlet)
Sei - gneur!

- HORATIO (à Hamlet)
Sei - gneur!

Allegro.

H
- queur!

- MARCELLUS. *f*
Aven - - gle dé - men - - - ce!

- POLONIUS et HORATIO. *f*
Aven - - gle dé - men - - - ce!

Soprani. *f*
Aven - - gle dé - men - - - ce!

Ténors. *f*
Aven - - gle dé - men - - - ce!

Basses. *f*
Aven - - gle dé - men - - - ce!

Allegro

- OPÉLIE.

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

- LA REINE

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

- MARCELIUS.

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

- LE ROI.

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

- POLONIUS.

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

- HORATIO

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

ff
 Ô — mortelle of - fen - se! A - veu - gle démen - ce! Qui gla - ce tous les

S.
 brave, — il ou - tra - ge
 Al.
 brave, — il ou - tra - ge
 T.
 brave, — il ou - tra - ge La ma - jesté du Roi!
 B.
 brave, — il ou - tra - ge, *p* il ou - tra - ge son
p
 brave, — il ou - tra - ge, il ou - tra - ge son
 B.
 brave, — il ou - tra - ge La ma - jesté du Roi!
 S.
 brave, — il ou - tra - ge La
 T.
 brave, — il ou - tra - ge La ma - jesté du Roi!
 B.
 brave, — il ou - tra - ge, *p* il ou - tra - ge son
p

S le Roi!
 A le
 M Mon cœur frémit d'ef.
 L R Roi! Jour maudit! jour d'effroi!
 P Roi! Jour maudit! jour d'effroi!
 H Mon cœur frémit d'ef.
 ma - jisté du Roi!
 Mon cœur frémit d'ef.
 Roi! Jour maudit! jour d'effroi!

The piano accompaniment at the bottom features a complex rhythmic pattern with triplets and sixteenth notes, providing a dramatic and intense background for the vocal lines.

hé - - - las! Ah! mon

Roi! Ah! mon

- froi! Ah! mon cœur

Il ou - tra - ge son Roi! Tous les cœurs

Il ou - tra - ge son Roi! Ah! mon cœur

- froi! Ah! mon cœur

Mon cœur frémit d'ef - froi! Tous les

- froi! Ah! mon cœur

Il ou - tra - ge son Roi! Tous les cœurs

0
S.
cœur _____ est gla - cé, _____ est gla - cé _____ par l'ef-

A.
cœur _____ est gla - cé, _____ est gla - cé _____ par l'ef-

T.
est glacé _____ par l'effroi! _____ Dans sa ra -

B.
sont glacés _____ par l'effroi! _____ Dans sa ra -

B.
est glacé _____ par l'effroi! _____ Dans sa ra -

H.
est glacé _____ par l'effroi! _____ Dans sa ra -

S.
cœur _____ sont gla - cés, _____ sont gla - cés _____ par l'ef-

A.
est glacé _____ par l'effroi! _____ Dans sa ra -

B.
sont glacés _____ par l'effroi! _____ Dans sa ra -

P.
est glacé _____ par l'effroi! _____ Dans sa ra -

O
- froi! Il ou - tra - - - ge, Dans sa ra - - -

L.
B.
- froi! Il ou - tra - - - ge, Dans sa ra - - -

M
- ge, Il ou - tra - - - ge, Dans sa ra - - -

Le
B.
- ge, il ou - tra - - - ge le Roi!

P.
- ge, il ou - tra - - - ge le Roi!

Ho
- ge, il ou - tra - - - ge, Dans sa ra - - -

- froi! Il ou - tra - - - ge, Dans sa ra - - -

- ge, Il ou - tra - - - ge, Dans sa ra - - -

- ge, Il ou tra - - - ge le Roi! Tous les cœurs

H. *mf* *2.* *2*
 - queur en - chan - te - res - se, Ver - se Fi -

- MARCELLUS. (à Hamlet)
 Ah! seigneur!

- HOBATIO. (à Hamlet)
 Ah! seigneur!

mf
 Musical accompaniment for the first system.

H. *2.* *2*
 - vresse Et l'on - bli dans mon cœur!

- MARCELLUS.
 Ô démen - - - ce!

- HOBATIO.
 Ô démen - - - ce!

Soprani

Ténors.
 Ô démen - - - ce!

Basses.
 Ô démen - - - ce!

Musical accompaniment for the second system, including piano and bass parts.

-OPHÉLIE.

Ah! cru.elle of - fen - - se! Ah!

-LA REINE.

Ah! cru.elle of - fen - - se! Ah!

-MARCELLUS

Ô mortelle of - fen - se! Ô juste vengean - ce! Il bra - ve le

-LE ROI.

Ô mortelle of - fen - se! A - veugle démen - ce! Il bra - ve le

-POLONIUS

Ô mortelle of - fen - se! A - veugle démen - ce! Il bra - ve le

-HORATIO.

Ô mortelle of - fen - se! Ô juste vengean - ce! Il bra - ve le

Ô mortelle of - fen - se! Il bra - ve le

Ô mortelle of - fen - se! Ô juste vengean - ce! Il bra - ve le

Ô mortelle of - fen - se! A - veugle démen - ce! Il bra - ve le

ff

O.
fol - le dé - men - - - ce! Ah! cru-elle of -

L.
R.
fol - le dé - men - - - ce! Ah! cru-elle of -

M.
Roi! Il brave le Roi! Les cœurs sont glacés,

L.
R.
Roi! Il brave son Roi! Les cœurs sont glacés,

P.
Roi! Il brave le Roi! Les cœurs sont glacés,

H.
Roi! Il brave le Roi! Les cœurs sont glacés,

Roi! Les cœurs sont glacés,

Roi! Il brave le Roi! Les cœurs sont glacés,

Roi! Il brave le Roi! Les cœurs sont glacés,

- fen - - - se! Ah! mon cœur, mon cœur - fré -
 - fen - - - se! Ah! mon cœur, mon cœur - fré -
 gla - cés par l'effroi! Quelle of - fen - se Ô dé -
 gla - cés par l'effroi! Ô mortelle of - fen - se! Aveugle dé -
 gla - cés par l'effroi! Ah! mon cœur fré - mit, mon cœur frémit d'ef -
 gla - cés par l'effroi! Ah! mon cœur fré - mit, mon cœur frémit d'ef -
 1^{re} Soprani. Ah! mon cœur, mon cœur fré -
 2^{de} Soprani. Ah! mon cœur, mon cœur fré -
 gla - cés par l'effroi! Ô mortelle offen - se Aveugle dé -
 gla - cés par l'effroi! Ah! mon cœur fré - mit, mon cœur frémit d'ef -
animé.

O.
- mit d'ef - froi! Je meurs, hé - las! ah!

L.
R.
- mit d'ef - froi! Je meurs, hé - las! ah!

M.
- men - ce Dans sa folle ra - ge, Il brave, il ou -

L.
R.
- men - ce Dans sa folle ra - ge Il brave, il ou - tra - ge

P.
- froi! Dans sa folle ra - ge Il brave, il ou - tra - ge

H.
- froi! Dans sa folle ra - ge Il brave, il ou -

- mit d'ef - froi! Je meurs hé - las! ah!

- mit d'ef - froi! Dans sa folle ra - ge Il brave, il ou -

- men - ce!

- men - ce! Il brave il ou - tra - ge Il brave, il ou - tra - ge

- froi! a - ven - gle dé - men - ce! Il

O
L. R.
—HAMLET.
M.
L. R.
P.
Ho.
L. R.
P.
Cresc.

ah! ah!

ah! ah!

ô li.

- tra - ge La Reine et le Roi! Ô jour mau -

La Reine et le Roi! Il bra - ve le Roi! Ô jour mau -

La Reine et le Roi! Il bra - ve le Roi! Ô jour mau -

- tra - ge La Reine et le Roi! Ô jour mau -

ah! ah!

- tra - ge La Reine et le Roi! Ô jour mau -

La Reine et le Roi! Il bra - ve le Roi! Ô jour mau -

bra - ve la Reine et le Roi! Il bra - ve le Roi! Ô jour mau -

cresc.

O *ff* Je meurs, hé _ las!

L. R. *ff* Je meurs, hé _ las!

H. *ff* queur! Ver -

M. *ff* dit! Ô jour d'ef_froi!

L. R. *ff* dit! Ô jour mau _ dit! ô jour d'ef_froi!

P. *ff* dit! Ô jour mau _ dit!

Ho. *ff* dit! Ô jour mau _ dit!

ff dit! Ô jour mau _ dit! ô jour d'ef_froi

ff dit! Ô jour mau _ dit! ô jour d'ef_froi

ff dit! Ô jour d'ef_froi

ff dit! Ô jour mau _ dit!

ff 8- 8-

se l'ivresse Et l'oubli dans mon cœur! O liqueur... ah!.. (il tombe)

-OPHÉLIE.

ff Ah! _____

-LA REINE.

ff Ah! _____*ff*

ah!

-MARCELLUS.

ff Ah! _____

-LE ROI.

Récit.

ff Ah! _____-POLONIUS
et HORATIO.

A moi! à moi! des flambeaux! suivez

ff Ah! _____

Soprani

ff Ah! _____

Ténors.

ff Ah! _____

Basses.

ff Ah! _____

ff *trémolo*

Récit.

Moderato largement.

O
L.
R.
M.

ff ô jour d'ef - *fff* froi!

L.
R.

- moi!

P.
H.

ff ô jour d'ef - *fff* froi!

ff ô jour d'ef - *fff* froi!

ff ô jour d'ef - *fff* froi!

ff ô jour d'ef - *fff* froi!

Moderato largement.

a tempo

ff *sempre cresc.* *fff*

ENTR'ACTE ET MONOLOGUE.

Audante. largement.

PIANO

Handwritten annotations: *sf* (piano), *trous* (piano), *troubones* (piano).

Allegro.

Handwritten annotations: *sf* (piano), *P* (piano).

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble clef part begins with a *cresc.* marking. The system concludes with a *mf* dynamic marking.

Third system of musical notation. The treble clef part is marked *sempre cresc.* and *f*. The system ends with a double bar line and a 4/4 time signature.

Même mou!

Fourth system of musical notation, starting with a *ff* dynamic marking. It includes a first ending bracket labeled '8' and a second ending bracket labeled '8'.

Fifth system of musical notation, featuring a first ending bracket labeled '8' and a *ff* dynamic marking. The instruction *(RIDEAU)* is written above the treble clef.

Sixth system of musical notation, continuing the melodic and harmonic development of the piece.

MONOLOGUE.

«Être ou ne pas être!..»

Allegro.

HAMLET.

PIANO.

Allegro.

f

HAMLET.

f

J'ai pu — frap — per — le mi — sé —

ra — ble,

Et — je ne — fai — pas

a.

fait. Qu'est-ce donc

que j'at_tends? qu'est-ce donc.

que j'at_tends?

Puis - je dou - ter.

u. qu'il soit cou - pa - ble? Non!

cresc.

non! pour - quoi - - - - - tarder en - co - - - - - re

ff *p*

et laisser fuir le temps?

ff

Andante. Hélas! - - - - - qu'es-tu mainte_nant, ô mon pè - re!..

p *Andante.*

dim. *pp*

190 Adagio.

-HAMLET

È - tre ou ne pas è - tre!... ô mys - tè - re! Mou -

Adagio.

rir!... dormir!... ré - ver!...

p *cresc.* *sf* *p*

Ped.

Ah! — s'il m'était permis, — pour cal - ler retrouver, — De bri -

f *p*

- ser — le lien qui m'attaché à la ter - re!... Mais a - près?.. quel est -

f *pp*

cresc.

-il ce pays in - con - nu Doux pas un voyageur n'est encor reve -

pressez un peu.

p *pp* *cresc.*

Tempo 1^o

- nu ?.. Ê - tre ou ne pas ê - tre !.. ô mys - tère ! Mou -

f *p*

Tempo 1^o *poco cresc.*

f *riten. dim.* *pp*

pp *cresc.* *f* *dim* *p*

zvir!.. dormir!.. rê - ver!.. Ô mystère! ô mys - tère ! Mou -

pp *cresc.* *f* *p*

Ped.

pp *cresc.* *f*

- vir!.. dor - mir!.. rêver peut-ê - tre!

pp *f* *dim.* *p*

RÉCIT ET AIR DE BASSE.

HAMLET. *Moderato sostenuto.* *p*
 Mais qui donc ose ici me sui-vre?

LE ROI.

PIANO. *Moderato sostenuto.* *p*

H. *f* (se cachant derrière une tapisserie)
 Le Roi! c'est Dieu qui me le.

H. *f* *p*
 li-vre!

Andantino.

First system of musical notation, piano and bass staves. The piano part features a melodic line with slurs and accents. The bass part provides harmonic support with chords and moving lines. Dynamics include *p* (piano).

Second system of musical notation, piano and bass staves. The piano part continues the melodic development. The bass part maintains the harmonic structure. Dynamics include *mf* (mezzo-forte).

agitato sempre cresc.

Third system of musical notation, piano and bass staves. The tempo and dynamics increase significantly. The piano part is more active and rhythmic. The bass part is also more rhythmic. Dynamics include *p* (piano).

-LE ROI.

Récit. *p*

Fourth system of musical notation, vocal and piano staves. The vocal line begins with the lyrics "C'est en vain que j'ai". The piano accompaniment is in the bass clef. Dynamics include *f* (forte), *p* (piano), and *dim.* (diminuendo). A first ending bracket labeled "8--" is present over the vocal line.

Fifth system of musical notation, vocal and piano staves. The vocal line continues with the lyrics "e cru me soustraire au re-mord...". The piano accompaniment is in the bass clef. The tempo is marked *a tempo*. Dynamics include *p* (piano).

Ly R

Au destin de mon

Ly R

frère, hélas! je porte en vi - e! Il est en - tré dans l'é - ter - nel - le

mf *pp* *p*

Ly R

vi - e, Moi, j'ai livré mon âme à l'é - ter - nel - le

dim. *pp*

-HAMLET. (à part) *p*

Il s'offre à mon poignard!

Ly R

mort!..

pp

— LE ROI (S'agenouillant devant le prie-Dieu)

p

Je — — — — — t'im —

Tr.
R.

— plo — — — — — re, O — — — — — mon

cresc.

Tr.
R.

— frè — — — — — re! Si — — — — — tu m'en —

Tr.
R.

— tends, — — — — — si — — — — — tu me

dim

vois. A - - - - - se la co.

cresc.

f *dim* *p*

f lè - - - re De ce - lui qui ju - ge les rois! - - - - - la colè - re

f *p* *f* *ff*

De ce - lui qui ju - ge les rois, - - - - - qui ju - ge les rois! - - - - -

f *a tempo.*

Ah! - - - - - vains ef -

pp

1. R

pas! hé-las! hé-las! Je t'im -

1. R

plo - re. ô mon

1. R

frè - re! A - pai - se la co -

cresc. *f*

1. R

le - re ô mon frè - re, je t'implo - re,

f *poco agitato* *p*

Facile.

cresc. agitato.

Le R. *f* A - paî-se la co-lô - re

Si tu m'entends, si tu me vois, A - paî-se la co-lô - re de ce -

cresc.

Le R. *dim.*

_ lui qui ju - ge les rois!

p

M G

-HAMLET. (à part à voix basse)

Il prie, le reïnords pourrait sauver son â-me

dim.

cresc.

6

Ce n'est pas à genoux, C'est dans l'ivrement du trône que l'infâme Doit tomber sous mes

Allegro moderato.

HAMLET

coups!

LE ROI

(s' levant)

f Quel fantôme ai-je vu passer dans la nuit

POLONIUS.

Allegro moderato.

PIANO.

cresc. *f*

Le R. son - bre! Ô terreur! je l'ai vu: Po - lonius! à

p *cresc.*

Le R. moi!

Allegro a tempo.

f

LE ROI.

Là, j'ai vu comme une om-bre Passer le spectre du feu

POLONIUS. Récit.

Si-re, pourquoi ces cris?

Roi!

Reprenez vos es-prits et cal-mez votre ef-froi..

a tempo. Moderato.

Viens,

Gardez que devant tous un mot ne nous tra-his-se!

L.
R.

viens.

(après la parole)
ff Allegro.

-HAMLET.

Po_lo_ni - us est son com_pli-ce le pè - re d'Ophé -

li - e Ô Dieu! pourquoi l'ai - je enten - du cet é_xécra - ble a -

f *rit.*

-veu.

atempo
ff

TRIO.

Andantino.

OPHÉLIE.

LA REINE.

HAMLET.

PIANO.

Andantino.

-LA REINE.

Le voi-là!

(à part)

Je veux lire en fin dans sa pen_sé_e!

(s'approchant d'Hamlet)

(Hamlet se lève)

Cher Hamlet,

par mes soins et par ordre du

rit.

(lui montrant Ophélie)

La R. Roi, L'autel est prépa ré. Voi - ci ta fi - an - cé - e

(Hamlet détourne les yeux sans répondre)

OPHÉLIE.
(à part) Il se tait!.. son regard se détour - ne de

dim. *p* *pp*

moi!

HAMLET.
(à part) O tor - tu - re! ô sup - pli - ce! Du forfait à pu -

crese.

LA REINE.
On nous attend; ve - nez!

H. - n'r son pé - te était com - pli - ce!

(avec éclat)
Sur

Allegro con moto.

moi tombent les cieux A - vant que cet hy - men fa -

Allegro con moto.

ff

-OPHÉLIE.

(se réfugiant dans les bras de la Reine)

Que dit-il ?

- nes - - te s'accom - plis - - se!

-LA REINE.

Quel feu som - - -

p

-HAMLET.

p

-bre a jailli de ses yeux!

-Al-

p

pp

H. *Andantino.*

lez dans un cloître. allez, Ophélie!

pp

H. Et que votre cœur à jamais ou-bli-e Ce

cresc.

H. ve-ve d'un jour! Fol-le qui d'Hamlet peut se

rit. *f* *p*

surv.

H. croire ai-mé-e! Mon âme est de mar-bre et res-te ferme-e

pp

H. Aux sou-pirs d'a-mour Aux sou-pirs, aux sou-pirs d'a-mour!

cresc. *dim.* *dim.*

-LA REINE. (observant d'un œil fixe et inquiet le visage d'Hamlet)

Eh! quoi! mon fils, les traits charmants — Le re -

gard de ta fian - cé - e Et ses a - veux et tes ser -

ments — et tes ser - ments Sont - ils sortis de ta pen -

- sé - e?

HAMLET.

Je ne retrouve rien dans mon â - me gla - cé - e!

suivrez.

OPHÉLIE. (avec une tristesse résignée)

p
Cet a - mour — promis à ge - noux — Dont je fai -

pp
_sais toute ma gloi - re, Et cet anneau donné par

crise.

dim. *très retenu.*
vous, De - vais-je hé - las! ne pas y croi - re? Et votre a -

dim. *suivez.*

_mour — promis à ge - noux. Cet a -

mf

amour dont je fais ton te ma gloire! Ah!

riten.
devais-je hélas! ne pas y croire?

- HAMLET.
De ces doux souvenirs j'ai perdu la mémoire.

suivz.

(à part)
- moi-re. Effroyable vérité s'est dressée entre nous! - Si vous ne m'aimez

- OPHELIE.
(lui présentant son amant)

plus, reprenez donc ce gage! (prenant l'amant)

Ophélie! ô bonheur évanouï! hé-

suivz.

- LA REINE. (G Ophélie)

Il pleure en prononçant ton nom! Il se souvient! il

- las!
a tempo.

L'air - - - me!..

Non! Al - lez dans un cloi - tre, al -
pressez un peu.

cresc. *f*

- lez, O-phé - li - e, Et que votre cœur ou - bli - e Ce - doux

dim. *f* *suivrez.*

Andantino con moto.

(à part)

- LA REINE.

So main sans pi - tié - re -
rê - ve, ce rê - ve d'un jour.

dim. *mf* *Andantino con moto.*

OPÉRIE.

(à part)

Sombre — é — ga — te —

-pousse — O — phé — li — e!

Où, mon âme est de mar — bre,

-ment! é — tran — ge fo — li — e!

Est — ce — men — son — ge,

et — reste fer.

Gloire, hon — neur, ver — tus et grâce — ac — com —

on — fo — li — e!..

-mée — Aux sou — pirs d'a — mour!

clarisiez

par rit.

0 *p* - pli - e, Toat passe en un jour! *cresc.* Tout

L. R. Je trem - ble!

H. Folle hélas! qui de moi - pouvait se croire ai -

a tempo.

0 passe en un jour! *dim.* Ah! voi - là eet Ham - let

L. - mé - e!

cresc. *pp* *p*

0 qui ma tant ai - mee! *(pleurant)* Hé - las! *cresc.* hé - las!

L. R. *cresc.* Menson - ge en - e! Ah!

HAMLET

Que pour ja - mais votre âme ou - blie

O pou — tou — jours — pour toujours — He —
 L. je tremble à mon tour!
 H. Ce doux ré — ve, ce ré — ve d'un jour!
 O — las! son âme est fer — mé — e
 L. Ah! — meur — son — ge!
 H. Que — pour ja —
 O. Aux ré — ves d'a — mour! Son âme est fer — mee Aux ré — ves d'a —
 L. Le doute en — va — bit mon âme a — lar — mé —
 H. — mais votre âme ou — bit —

creux.
f

sempre cresc.

0 - mour! — Voi — là — cet Ham — let qui
 Lu - e! Je trem - ble à mon tour! sa
 H - e Ce doux rêve d'un

0 - mour! — Voi — là — cet Ham — let qui
 Lu - e! Je trem - ble à mon tour! sa
 H - e Ce doux rêve d'un

0 ma — tant ai — née! Hé — las! — pour tou —
 Lu - lè — re hé — las! ne s'est — point cal —
 H jour! Ah! mon a — me est fer —

0 - jours he — las! pour — tou — jours Son —
 Lu - née à sa voix! sa co — lè — re ne s'est point
 H - née e Pour jamais pour jamais oui mon a —

0 - jours he — las! pour — tou — jours Son —
 Lu - née à sa voix! sa co — lè — re ne s'est point
 H - née e Pour jamais pour jamais oui mon a —

0 - jours he — las! pour — tou — jours Son —
 Lu - née à sa voix! sa co — lè — re ne s'est point
 H - née e Pour jamais pour jamais oui mon a —

cresc.

O
 âme est fer - mée hé - las! à

L
 R
cresc.
 apaisé - e devant tant d'a - mour! Je

H
 - me est fermé - e pour ja - mais aux sou -

8

sempre cresc.

O
 Fa - mour! A

L
 R
 trem - ble à mon tour! Quel fa -

H
 - pits d'a - mour! Mon à - me est fer -

8

f *ff* *p*

O
 - dieu joie et bonheur! a - dieu

L
 R
 - nes - te soup - con a bri - sé son amour!

H
 - mée pour ja - mais est fer - mée

f *ff* *p*

O. *p* rê- ves d'a- mour! *cresc.* a- dien *f* rê-
 L. son a- mour! *cresc.* a- bri- sé *f*
 H. à l'a- mour! *cresc.* est- le- r- mée *f*

p *cresc.* *ff*

rall.
 O. - ves d'a- mour!
 L. son a- mour!
 H. à l'a- mour!

suivez. *f* *a tempo.* *dim.*

mf

pp *f* *p*

N° 16.
DUO.

Andantino con moto.

LA REINE.

HAMLET.

LE SPECTRE.

Andantino con moto.

PIANO.

The piano introduction for the first system consists of two staves. The treble staff begins with a forte (*f*) dynamic, playing a series of eighth notes and quarter notes. The bass staff starts with a mezzo-forte (*mf*) dynamic, providing a harmonic accompaniment with chords and moving lines.

The piano introduction for the second system continues with two staves. The treble staff features a melodic line with a *poco cresc.* (poco crescendo) marking. The bass staff continues with its accompaniment, showing some chordal textures.

The piano introduction for the third system continues with two staves. The treble staff has a *dim.* (diminuendo) marking. The bass staff continues with its accompaniment, showing some chordal textures.

Récit.

LA REINE.

Ham - let ma douleur est im - men - se!

The recitative section features a vocal line for the Queen in the treble staff and piano accompaniment in the bass staff. The vocal line begins with a *rit.* (ritardando) marking. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The lyrics are: "Ham - let ma douleur est im - men - se!"

L.
R.

La co - lè - re plutôt encor que la démence

L.
R.

Semble percer en vos discours! Mais laissons Ophé - li - e, oubli -

p

L.
R.

ous vos amours. Par pitié — par pi -

à volonté.

cresc. *f*

Moderato.

L.
R.

tié — rendez-vous aux conseils d'une mè - re Qui peut être impuis -

Moderato.

p *mesure.*

sa - te à protéger vos jours!

p

Plus lent. Récit

Vous a - vez gravement of - fen - sé vo - tre pè - re!

Lentement. Récit. (avec calme)

Que dis-tu?

Qui de nous offensa mon pè - re, Mada - me? Souvenir ef - fa -

(avec une tinte)

(tremblante)

Hamlet! Ton lan -

- cé. N'est ce pas? Non!.. souvenir impla - ca - ble!

A tempo allegro moderato.

- gage est d'un insen - sé!

(Faisant un pas vers la Reine)

Et le vôtre est d'une cou -

(cédant devant Hamlet)

Mon fils! —

— pa — ble! —

The first system of the musical score features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Mon fils!" and a long dash. The piano accompaniment consists of a complex, flowing melodic line in the right hand and a more rhythmic bass line in the left hand, both in a minor key.

Rappelle-toi qui je suis!..

Récit. *p plus retenu.*

f Je le sais!.. Vous è - tes ma mè - re!.. La

The second system continues the musical score. The vocal line has two parts: the first part has the lyrics "Rappelle-toi qui je suis!.." and the second part has "Je le sais!..". The piano accompaniment is mostly rests, with some chords and a few notes in the right hand. The tempo and dynamics markings "Récit.", "p plus retenu.", and "f" are present.

cresc.

Rei - ne!.. Cel - le qu'un fol amour en - traîne Vers le frère de son é -

The third system shows the vocal line with the lyrics "Rei - ne!.. Cel - le qu'un fol amour en - traîne Vers le frère de son é -". The piano accompaniment is mostly rests, with some notes in the right hand. The tempo and dynamics markings "cresc." and "a tempo." are present.

— poux!..

Tempo.

Nou, vous ne fuirez pas! Vous resterez ma - dame!

a tempo.

The fourth system shows the vocal line with the lyrics "— poux!.. Nou, vous ne fuirez pas! Vous resterez ma - dame!". The piano accompaniment is mostly rests, with some notes in the right hand. The tempo and dynamics markings "Tempo.", "a tempo.", and "sf" are present.

(d'un ton menaçant)

Dans les profondeurs de votre â - me, O - sez ————— plonger les yeux

LA REINE.

(reculant encore devant Hamlet)

Veux-tu m'assassiner, grand Dieu!

cresc.

et ————— reconnaissez-vous!

Moi!..

Un peu retenu.

cresc.

non, ma mère!

Je ne devance pas les jugements du ciel! Commettre un parri-

- cide est aus - si crimi - nel Que de tu - er un Roi pour é - pouser son

-LA REINE.

(avec terreur)

Tuer un Roi!..

frère!

C'est là ce que j'ai dit!..

eh! bien!

Allegro.

Vous vous tai-sez?

vous ne répondez rien?

Allegro.

Ah! — que votre à — me sans re-fu — ge Pleu — re sur les de-

Allegro.

-voirs — trahis! — sur les devoirs — tra-his! — vous n'êtes plus devant un

fils! Courbez-vous devant votre ju - ge, de - vant votre ju -

Largement

mf *cresc.* *f* *suivez.*

LA REINE. *a tempo.* *p* Je frisson - ne! hé - las! je - - - - - frémis! je frisson - ne, hé -

- ge!

a tempo. *f* *p*

- las! je - - - - - fré - mis! *Un peu retenu.* *p (avec âme)* *3* Que la ten - dresse de mon fils Me - pro -

cresc. *p* *Un peu retenu.*

- te - ge, Me proté - - - - - ge devant mon ju - - - - - ge!

cresc. *p*

1.
L.
R.

Le ciel mè - me a pi - tié des mè - res é - plo -

Tempo 1^o

2.
L.
R.

ré - es!.. Mon fils! je tends vers toi mes

cresc.
espress.

3.
L.
R.

mains dé - ses - pé - ré - es...

-HAMLET.

Vos mains ont ver - sé le poi -

cresc.

4.
L.
R.

Vois la dou - leur la dou - leur é - ga - re ma rai -

- son .

sf

cresc.

L.
R.

- son Mon fils, mon fils, mon fils — ah!

cresc.

f

L.
R.

— La dou- leur, — la douleur é - ga - re ma raî -

L.
R.

- son

ff

- HAMLET.

Récit. (montrant les deux portraits à La Reine)

Te - nez! le-vez les yeux vers ces portraits!...

ff

Adagio.

(indiquant le portrait
de son père)

B. Voici les deux frè - res, Ma - - da - me.. I.

Adagio.

p *dim*

B. ei la grâce — et la beauté se.

cantabile.

lent.

pp

Ped.

B. - rei - nes, Le — cou - ra - ge, la foi, — Les vertus souve-

cresc. *f*

B. - rai - nes Qui font — la majesté des Rois! — C. e.

p

f

(attendri)

(montrant l'autre portrait)

H - tail votre époux d'autre - fois! Là, tous les crimes de la

p *f* *tr* *mf*

H ter - - - re! Lar - ti - fi - ce, la

pp *ppp* *tr*

H peur, le meurtré et l'a - dul -

f *3*

H - té - - - re, Tous rassem - blés en lui!... Voi -

f *p*

Animez un peu.

H
- là votre époux d'aujourd'hui. Voi-là le cœur choisi du

Animez un peu.

cresc.

p

H
vô - - - tre, Voi-là le mons - tre, le per -

cresc.

H
- vers, Sem - blable aux démons des en -

p

H
- fées, Que vous a - vez don - né pour suc - ces - seur à

cresc. *f*

LA REINE.

Grâ - - - ce mon fils!

É - par - gne -

l'au - - - tre!

Non, non!..

- moi

Pour vous dé - fendre

ap - pe - lez

vo - tre

Roi!

- LA REINE.

Grâ - - - ce! Épargne - moi!

8-

- LA REINE. (prostrnée devant Hamlet, d'une voix entrecoupée)

Moderato.

Par - donne, _____ hé -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 6/8 time, with a tempo marking of 'Moderato'. It begins with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics 'Par - donne, _____ hé -' are written below. The middle staff is the piano accompaniment, featuring a continuous eighth-note pattern in the left hand and a bass line in the right hand. The piano part is marked with a dynamic of 'p'.

L.
R.

- las! _____ ta voix m'ac - ca - ble! Veux-tu _____ que je

The second system continues the musical score. The vocal line (L. and R. parts) has lyrics '- las! _____ ta voix m'ac - ca - ble! Veux-tu _____ que je'. The piano accompaniment continues with the same rhythmic pattern, marked with a dynamic of 'p'.

L.
R.

meu - re dé - ses - pé - rant! _____ Ham - let _____ ne sois

The third system continues the musical score. The vocal line (L. and R. parts) has lyrics 'meu - re dé - ses - pé - rant! _____ Ham - let _____ ne sois'. The piano accompaniment continues with the same rhythmic pattern, marked with a dynamic of 'p'.

L.
R.

pas _____ im - pla - ca - ble! Ta mère _____ à tes

The fourth system concludes the musical score on this page. The vocal line (L. and R. parts) has lyrics 'pas _____ im - pla - ca - ble! Ta mère _____ à tes'. The piano accompaniment continues with the same rhythmic pattern, marked with a dynamic of 'p'.

R.
 pieds se traîne en pleu - rant! Veux-tu que je

R.
 meure en dé - ses - pé - rant! Ta mère à tes

cresc.

R.
 pieds se traîne en pleu - rant Ham - let ne sois

f

R.
 pas im - pla - ca - ble! Pour

L.
R.

mf

- don - ne! ah! ta voix m'ac -

p

L.
R.

- ca - - - ble, ta voix m'ac -

L.
R.

- ca - - - ble Mon fils, mon

L.
II

fils tu vois ta mère à tes pieds hé - las!

crese.

8-

Lu
R

ff hé - las! se - traî -

Lu
R

- ne en - pleu - rant!

- HAMLET. (avec une fureur toujours croissante)

Cet assas - sin.

Lu
R

Ham -

Ce mi - sé - ra - - - - - ble

let! _____

Rem - pla - ce mon pè - re!

ff *p*

(elle se traîne à ses pieds)

Par -

ô Dieu tout puissant!

ff

- don - ne Ham - let! je meurs!

assassin! mi - sé - ra - ble! J'ai devant les

h. An - ges des cieux, _____ Convrez-moi de vos ai -

dim. *p*

-LA REINE. (se relevant)

O démen - ce fu - neste!..

Récit.

h. _les! Par - le! que me veux - tu?

Adagio. *p*

Ombre terrible et chè - re, Viens-tu réveiller la co - lè - re

Adagio. *pp*

h. D'un fils ingrat et sans vertu?.. Oh! parle!

-LE SPECTRE.

Souviens-toi _____ mais épargne ta

pp *suivrez.* *p*

- LA REINE. *p* *a volonté.* *cresc.*

Pourquoi regardes-tu dans le vi - de? a - vec qui Penses-tu donc par -

mè - - re!

- ler?

- HAMLET. (d'une voix éteinte, étendant la main vers le spectre)

Lui!.. Lui!.. Ah! détour - ne les yeux! laisse-moi mon cou -

a tempo.

p

- ra - ge! Les pleurs a - mol - li - raient ce cœur - gon - flé de

- LA REINE.

Mon fils!

cresc. *f* *a volonté.*

ra - ge. Non! pas de pleurs! du sang! Là, devant moi. Là, le voyez -

pp

f *suivrez.*

L. R. *p*

Non! tu me glaces d'effroi!

(Le spectre s'éloigne lentement)

H. *p*

-vous? N'entendez-vous

a tempo. *pp*

L. R.

Non! rien!

H. *cresc.* *f*

rien! Ce spectre! cette ombre! Mais regardez donc là!...

poco cresc. *p*

dim. *p*

p Silencieux et sombre Il s'éloigne.... il franchit votre seuil!

—LE SPECTRE.

Souviens-

pp *surrez.*

LA REINE.

Au nom du ciel, Ham-let, chas-se de ta pen-

(le spectre disparaît)

-toi.

Andantino largement.

plus animé.

*f**p*

-sé - e Cette visi - on insen_sé - e!

-HAMLET.

Non,

dim.

p

ne me croyez pas insensé!..

Ma fureur

s'est apai-

*poco cresc.**pp*

largement.

a tempo retenu

-sé A la voix de mon pé - re. Repentez-vous, pri - ez, dormez en

pp

Allegro moderato.

- LA REINE.

(avec effroi)

rit.
 Ô nuit - ri - ble! ô nuit - dépou -

suivrez
p

- vante et d'hor - reur!

ff

ENTR'ACTE et AIRS DE BALLET.

Andantino

PIANO.

Musical score for the first system, featuring piano accompaniment in 3/4 time with a key signature of one sharp (F#). The score includes dynamic markings like 'p' and 'piano'.

Musical score for the second system, showing the continuation of the piano accompaniment with various rhythmic patterns and dynamics.

Musical score for the third system, including triplets and a 'cresc.' marking.

Musical score for the fourth system, featuring triplets, 'cresc.', 'p', and 'pp' markings.

Musical score for the fifth system, including 'mf', 'p rit.', 'a tempo.', and 'cresc.' markings.

Musical score for the sixth system, including 'mf', 'p', 'dim.', and 'Ped.' markings.

LA FÊTE DU PRINTEMPS.

DIVERTISSEMENT.⁽¹⁾

A

Allegro moderato.

SOPRANI.

TÉNORS.

BASSES.

PIANO.

Allegro moderato.

*p**cresc.*

— DANSE VILLAGEOISE —

(1) Le Chœur, ad libitum est destiné à remplacer le Ballet

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several slurs and accents throughout the system.

The second system begins with a measure number '8' above the staff. It contains two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains one sharp. This system includes dynamic markings such as *ff* (fortissimo) and features triplets in both staves. There are also slurs and accents.

The third system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp. Dynamic markings include *s* (piano) and *p* (piano). The music continues with intricate rhythmic patterns and slurs.

The fourth system has two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp. A trill is marked with 'tr' in the upper staff. The music is characterized by dense textures and slurs.

The fifth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp. A dynamic marking of *s* (piano) is present. The system includes slurs and accents.

The sixth system has two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp. A dynamic marking of *s* (piano) is present. The system concludes with a double bar line and a final chord.

Tenors. *mf*

Voi -

ff *dim.*

ci - la ri - an - te sai - son,

p

Le doux nois des nids et des

p

ro - ses! Le so leil

p

bril - le à l'ho - ri - zon,

p

Et nos por - - - tes ne sont plus clo -

- ses! Pour les champs quit - tous la mai - son

p *cresc.*

8- - - - - *tr.*

p *cresc.* *f*

- Voi - ci la ri - an - te sai - son!

dim. *p*

8- - - - - *tr.*

dim. *p*

tr. *mf*

tr. *f*

f

Soprani. *p*

Voi - ci la ri - an - te sai - sou, Le doux

mois des nids et des ro - ses! Le soleil brille

à l'hor - zon; Et nos por - tes ne sont plus clo - ses!

cresc.

sf

cresc. Pour les champs quit - tons la maison *dim.* Voi - ci la ri - an - te sai -

p *cresc.* *f* *dim.*

- sou -

p *mf* *léger.*

Soprani.

Ténors.

Basses.

Tout s'a - nime et sou -

cresc.

p *cresc.*
Tout chan - te!

p *cresc.*
Tout chante et tout ra - yon - ne!

cresc.
- rit tout chante et tout ra - yon - ne!

sempre cresc.

f
Fè - tous le gai prin - temps! fè - tous le gai prin - temps!

f
Fè - tous le gai prin - temps! fè - tous le gai prin - temps!

f
Fè - tous le gai prin - temps! fè - tous le gai prin - temps!

ff

Les durs tra - vaux font place aux beaux jours. Des a - mou s!

C'est le re - tour Des beaux jours

C'est le re - tour Des beaux jours

ff

Où, voi - ci les beaux jours! oui!

Et des amours! oui!

Et des amours! oui!

8

mf

Soprani.

Ténors.

Basses. *p*

Tout s'a - nime et sou

p *cresc.*

Tout chan - te!

p *cresc.*

Tout chante et tout ra - yon - ne!

cresc.

- rit Tout chante et tout ra - yon - ne!

sempre cresc.

Fê - tons le gai prin - temps! Fê - tons le gai prin - temps! Les durs tra - vaux font place

Fê - tons le gai prin - temps! Fê - tons le gai prin - temps! C'est le re -

Fê - tons le gai prin - temps! Fê - tons le gai prin - temps! C'est le re -

The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with block chords.

aux beaux jours Des a - mours! Oui, voi-ci les beaux jours, Des

- leur des beaux jours Et des a - mours, Des

- tour des beaux jours Et des a - mours, Des

The piano accompaniment continues with similar textures, including a section marked with an '8' and a fermata.

a - mours! *ff* Voi -

a - mours! *ff* Voi -

a - mours! *ff* Voi -

The piano accompaniment features a section marked with an '8' and a fermata, followed by a section marked *ff*.

ci les beaux jours!

ci les beaux jours!

ci les beaux jours!

les beaux jours!

les beaux jours!

les beaux jours!

Allegro.

B

The musical score is written for a grand piano (B) in common time (C). It begins with a piano (*p*) dynamic and a triplet of eighth notes in the right hand. The tempo is marked 'Allegro'. The score is divided into six systems, each with a treble and bass clef. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system. The dynamics vary throughout, including piano (*p*), forte (*f*), and accents (*sf*). The piece concludes with a final chord in the two-sharp key signature.

This page of musical notation, numbered 253, is a piano score in G major and 3/4 time. It consists of six systems, each with a treble and bass staff. The first system shows a melodic line in the treble and a bass line with chords. The second system features a treble line with sixteenth-note patterns and a bass line with chords, marked with dynamics *f* and *mf*. The third system continues with similar textures. The fourth system has a treble line with chords and a bass line with chords, marked *f*. The fifth system features a treble line with chords and a bass line with chords, marked *f*. The sixth system concludes with a treble line of triplets and a bass line of triplets.

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed notes and trills. The left hand provides a steady accompaniment of chords and eighth notes. Dynamics include *p* (piano) and *tr* (trill).

Second system of the piano score. The right hand continues with intricate melodic patterns and trills. The left hand accompaniment remains consistent. Dynamics include *p* (piano) and *tr* (trill).

Third system of the piano score. The right hand features melodic lines with trills. The left hand accompaniment consists of chords and eighth notes. Dynamics include *p* (piano) and *tr* (trill).

Fourth system of the piano score. The right hand has a more melodic and expressive line. The left hand accompaniment features chords and eighth notes. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

Fifth system of the piano score. The right hand continues with melodic and rhythmic complexity. The left hand accompaniment features chords and eighth notes. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Sixth system of the piano score. The right hand has a melodic line with some trills. The left hand accompaniment features chords and eighth notes. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

First system of a musical score. The right-hand part (treble clef) features a melodic line with eighth and sixteenth notes, including a trill in the final measure. The left-hand part (bass clef) provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *p* (piano) is placed above the bass staff.

Second system of the musical score. The right-hand part continues with a melodic line of eighth notes. The left-hand part consists of a steady accompaniment of chords and eighth notes.

Third system of the musical score. The right-hand part features a more active melodic line with sixteenth notes. The left-hand part has a more complex accompaniment with chords and moving bass lines. Dynamic markings include *cresc.* (crescendo) in the bass staff, *f* (forte) in the treble staff, and *mf* (mezzo-forte) in the bass staff.

Fourth system of the musical score. The right-hand part has a melodic line with some rests. The left-hand part features a dense accompaniment of chords and moving bass lines.

Fifth system of the musical score. The right-hand part has a melodic line with some rests. The left-hand part features a dense accompaniment of chords and moving bass lines.

Sixth system of the musical score. The right-hand part has a melodic line with some rests. The left-hand part features a dense accompaniment of chords and moving bass lines.

Adantino con moto.

C

f *p* *legger*

p

poco cresc.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and some triplets. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff has a melodic line with slurs and dynamic markings: *f* (forte), *p* (piano), and *cresc.* (crescendo). The bass staff consists of block chords and simple rhythmic patterns.

Third system of musical notation. The treble staff features a melodic line with slurs and dynamic markings: *f* and *sf* (sforzando). The bass staff has a dense texture of chords and rhythmic patterns.

Fourth system of musical notation. The treble staff has a melodic line with slurs and dynamic markings: *tr* (trill) and *f*. The bass staff continues with chords and rhythmic accompaniment.

Fifth system of musical notation. The treble staff has a melodic line with slurs and dynamic markings: *mf* (mezzo-forte). The bass staff has a steady rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs and dynamic markings: *f*. The bass staff has a complex texture of chords and rhythmic patterns.

First system of a piano score. The right hand features a rapid sixteenth-note pattern, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *p léger.* is present in the first measure.

Second system of the piano score, continuing the melodic and harmonic development of the first system.

Third system of the piano score. The right hand continues with sixteenth-note runs, and the left hand provides harmonic support. The dynamic marking *cresc.* is placed in the second measure.

Fourth system of the piano score. A first ending bracket with an 8-measure repeat sign is shown above the right hand. The left hand continues with its accompaniment.

Fifth system of the piano score, concluding the page with a final melodic flourish in the right hand and accompaniment in the left hand.

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a trill. The bass clef staff contains a harmonic accompaniment with chords and eighth notes. A key signature change to one flat is indicated by a sharp sign over a flat symbol.

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and a trill. The bass clef staff has a harmonic accompaniment with chords. Dynamics include *cresc.* and *p*.

Third system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a harmonic accompaniment with chords. Dynamics include *f*.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a harmonic accompaniment with chords. Dynamics include *cresc.*

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and a trill. The bass clef staff has a harmonic accompaniment with chords. Dynamics include *f*.

- VALSE - MAZURKE -

D

The musical score is written for piano and consists of six systems of two staves each. The key signature is two flats (B-flat and E-flat) and the time signature is 3/4. The first system includes dynamic markings *f* and *p*, and features triplets and an eighth-note figure with a dotted line above it. The second system includes *mf* and *léger.* markings. The third system includes an *f* marking. The fourth system includes an *f* marking. The fifth system includes an *f* marking. The sixth system includes an *f* marking. The score concludes with a double bar line and repeat signs.

First system of a musical score in 2/4 time, featuring a treble and bass clef. The key signature has two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings *f* and *mf* are present.

Second system of the musical score. The treble staff continues the melodic line, and the bass staff features a more active accompaniment with chords and eighth notes. A dynamic marking of *p* is visible.

Third system of the musical score. The treble staff has a melodic line with a slur over the first two measures. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. The treble staff features a melodic line with slurs and accents. The bass staff provides a consistent accompaniment.

Fifth system of the musical score. The treble staff has a melodic line with slurs and accents. The bass staff continues with a steady accompaniment.

Sixth system of the musical score, concluding with first and second endings. The treble staff has a melodic line with slurs and accents. The bass staff provides a steady accompaniment. First and second ending markings are present.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth-note patterns and accents. The left hand (bass clef) provides harmonic support with chords and single notes. A piano dynamic marking 'p' is present at the beginning.

Second system of musical notation. The right hand continues with melodic development, including some slurs. The left hand has a dynamic marking 'f' (forte) in the second measure, followed by a 'p' (piano) marking in the third measure.

Third system of musical notation. The right hand maintains the eighth-note melodic pattern. The left hand continues with harmonic accompaniment.

Fourth system of musical notation. The right hand shows more complex melodic figures. The left hand has a piano dynamic marking 'p' in the second measure.

Fifth system of musical notation. The right hand continues with melodic lines. The left hand provides accompaniment with chords and single notes.

Sixth system of musical notation. The right hand features melodic lines with slurs. The left hand has a piano dynamic marking 'p' in the second measure.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including accents and slurs. The lower staff is in bass clef and contains a harmonic accompaniment of chords and single notes.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with various rhythmic patterns and slurs. The lower staff provides harmonic support with chords and moving bass lines.

The third system of musical notation consists of two staves. A dashed line with the number '8' above it indicates a repeat sign. The upper staff features a melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The fourth system of musical notation consists of two staves. A dashed line with the number '8' above it indicates a repeat sign. The upper staff continues the melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

The sixth system of musical notation consists of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a bass line with chords and single notes.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords. A dynamic marking of *f* (forte) is present at the beginning.

Second system of the piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *ff* (fortissimo) in both hands.

Third system of the piano score. The right hand has a melodic line with some rests, and the left hand continues with a rhythmic accompaniment.

Fourth system of the piano score. The right hand has a melodic line, and the left hand features a series of chords. A dynamic marking of *sf* (sforzando) is present in the left hand.

Fifth system of the piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano).

Sixth system of the piano score. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* (forte) is present in the left hand.

First system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff contains a rhythmic accompaniment with chords and eighth-note patterns. There are several accents (>) and dynamic markings (v) throughout the system.

Second system of a musical score. It consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The bass staff has a rhythmic accompaniment. A dashed line with the number '8' above it spans across the top of the system, possibly indicating a measure count or a specific musical instruction.

Third system of a musical score. It consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *dim.* (diminuendo). The bass staff has a rhythmic accompaniment with chords.

Fourth system of a musical score. It consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *cresc.* (crescendo). The bass staff has a rhythmic accompaniment with chords.

Fifth system of a musical score. It consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *mf* (mezzo-forte). The bass staff has a rhythmic accompaniment with chords.

Sixth system of a musical score. It consists of two staves. The treble staff has a melodic line with a slur and a dynamic marking of *f* (forte). The bass staff has a rhythmic accompaniment with chords.

This page of musical notation consists of six systems of grand staff notation, each with a treble and bass clef. The music is written in a minor key, indicated by the key signature of two flats. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamics markings include *mf* (mezzo-forte) and *f* (forte). Articulation marks, such as accents and slurs, are used throughout the piece. The piece concludes with a final cadence in the bass clef.

Allegretto.

E

First system of musical notation. Treble clef: *f* (forte), 3 (triple), 6 (sextuplet). Bass clef: *p* (piano), 3 (triple), 6 (sextuplet). The piece is in 2/4 time and D major.

Second system of musical notation. Treble clef: 6 (sextuplet), *f* (forte). Bass clef: 3 (triple), *f* (forte). The piece is in 2/4 time and D major.

Third system of musical notation. Treble clef: *f* (forte). Bass clef: *f* (forte). The piece is in 2/4 time and D major.

Fourth system of musical notation. Treble clef: *f* (forte). Bass clef: *mf* (mezzo-forte), *f* (forte). The piece is in 2/4 time and D major.

Un peu plus lent.

Fifth system of musical notation. Treble clef: *p* (piano), 3 (triple), 3 (triple), 3 (triple). Bass clef: 3 (triple), 3 (triple), 3 (triple). The piece is in 2/4 time and D major.

Sixth system of musical notation. Treble clef: 3 (triple), 3 (triple), 3 (triple). Bass clef: *p* (piano). The piece is in 2/4 time and D major.

Moderato.

POLKA *p*

The musical score is arranged in six systems, each consisting of two staves (treble and bass clef). The tempo is marked 'Moderato' and the dynamic is 'p' (piano). The key signature is one flat (B-flat). The time signature is 2/4. The piece begins with a piano (p) dynamic. The first system shows the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes. The second system continues the melody and bass line. The third system features a more complex right-hand melody with some sixteenth notes and a bass line of eighth notes. The fourth system has a right-hand melody with some sixteenth notes and a bass line of eighth notes. The fifth system features a right-hand melody with some sixteenth notes and a bass line of eighth notes. The sixth system has a right-hand melody with some sixteenth notes and a bass line of eighth notes. The piece ends with a final chord in the right hand and a bass line of eighth notes in the left hand.

First system of musical notation. The upper staff contains a melodic line with slurs and a triplet of eighth notes. The lower staff contains a bass line with chords. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a bass line with chords. Dynamics include *p*, *cresc.* (crescendo), and *f*. An 8-measure rest is indicated in the upper staff.

Third system of musical notation. The upper staff has a melodic line with an 8-measure rest. The lower staff has a bass line with chords. Dynamics include *f*, *ff* (fortissimo), and *p*.

Fourth system of musical notation. Both upper and lower staves contain complex rhythmic patterns with slurs and accents.

Fifth system of musical notation. Both upper and lower staves contain complex rhythmic patterns with slurs and accents.

Sixth system of musical notation. Both upper and lower staves contain complex rhythmic patterns with slurs and accents.

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the third measure.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the fourth measure.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *f* is present in the third measure.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *mf* is present in the first measure.

Sixth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. A dynamic marking of *f* is present in the fourth measure.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff is mostly empty.

Second system of musical notation. The treble staff has a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment of eighth notes.

Third system of musical notation. The treble staff has a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment of eighth notes.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment of eighth notes.

Sixth system of musical notation. The treble staff has a melodic line with eighth notes and triplets, marked with a piano (*p*) dynamic. The bass staff has a rhythmic accompaniment of eighth notes.

Même mouv!

p

pp

Andantino.

dolce espress.

$\frac{3}{4}$

cresc.

p

pp Ped.

Plus lent.

First system of a musical score. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with many slurs and ties. The lower staff is in bass clef with a key signature of two sharps and a 2/4 time signature, providing harmonic support with chords and some melodic fragments.

Second system of the musical score. The upper staff continues the melodic line with a dynamic marking of *f* (forte). The lower staff continues with harmonic accompaniment.

Third system of the musical score. The upper staff begins with a *rit.* (ritardando) marking and a trill (*tr.*) on a note. It then changes to a new key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked *Allegro vivo.* The lower staff has a dynamic marking of *p* (piano) and includes a fermata over a chord.

Fourth system of the musical score. The tempo is marked *Moderato.* The upper staff has a dynamic marking of *p* and includes a trill (*tr.*). The lower staff has a dynamic marking of *p* and includes the marking *léger.* (light).

Fifth system of the musical score. The upper staff continues with a melodic line featuring a trill (*tr.*). The lower staff provides harmonic accompaniment.

Sixth system of the musical score. The upper staff continues with a melodic line featuring a trill (*tr.*). The lower staff provides harmonic accompaniment.

First system of musical notation, measures 1-5. The treble clef staff contains a melodic line with a trill (tr) in measure 2. The bass clef staff contains a bass line with chords and eighth notes.

Second system of musical notation, measures 6-10. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the bass line with chords and eighth notes.

Third system of musical notation, measures 11-15. The treble clef staff continues the melodic line. The bass clef staff contains chords, with the instruction *crise.* written above the staff in measure 12.

Fourth system of musical notation, measures 16-20. The treble clef staff continues the melodic line. The bass clef staff contains chords and eighth notes, with a *f* dynamic marking in measure 17.

Fifth system of musical notation, measures 21-25. The treble clef staff continues the melodic line with a trill (tr) in measure 25. The bass clef staff contains chords and eighth notes.

Sixth system of musical notation, measures 26-30. The treble clef staff continues the melodic line with a trill (tr) in measure 28. The bass clef staff contains chords and eighth notes.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand accompaniment includes a *cresc* marking in the final measure, indicating a gradual increase in volume.

Third system of the piano score. The right hand has a more complex melodic line with some sixteenth-note passages. The left hand accompaniment features a *f* (forte) dynamic marking in the final measure.

Fourth system of the piano score. The right hand has a melodic line with a *p* (piano) dynamic marking in the second measure. The left hand accompaniment includes a *p* marking in the second measure.

Fifth system of the piano score. The right hand features a trill (*tr.*) in the first measure. The left hand accompaniment includes a *b* (flat) marking in the third measure.

Sixth system of the piano score. The right hand has a trill (*tr.*) in the first measure. The left hand accompaniment includes a *cresc* marking in the first measure and a *f* marking in the third measure.

First system of music, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides harmonic support with chords and eighth-note accompaniment.

Second system of music. The treble staff continues the melodic line. The bass staff includes a dynamic marking of *ff* (fortissimo) and concludes with a key signature change to two flats and a time signature change to 3/4.

Third system of music, marked with a repeat sign (8). The treble staff has a dynamic marking of *p* (piano). The bass staff has a dynamic marking of *p sostenuto* (piano sostenuto).

Fourth system of music, marked with a repeat sign (8). The treble staff continues with eighth-note patterns. The bass staff features a sustained accompaniment.

Fifth system of music, marked with a repeat sign (8). The treble staff continues with eighth-note patterns. The bass staff includes a dynamic marking of *cresc.* (crescendo).

Sixth system of music, marked with a repeat sign (8). The treble staff continues with eighth-note patterns. The bass staff includes a dynamic marking of *f* (forte).

8

First system of musical notation. The right hand (treble clef) plays a rhythmic pattern of eighth notes with slurs. The left hand (bass clef) plays a series of chords, with a dynamic marking of *f* (forte) at the beginning.

8

Second system of musical notation. The right hand continues the rhythmic pattern. The left hand continues with chords. A dynamic marking of *cresc.* (crescendo) is present in the right hand.

8

Third system of musical notation. The right hand continues the rhythmic pattern. The left hand continues with chords.

Fourth system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents. The left hand plays chords with dynamic markings of *f* (forte) and *p* (piano).

Fifth system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents. The left hand plays chords with dynamic markings of *f* (forte) and *p* (piano).

Sixth system of musical notation. The right hand features a complex rhythmic pattern with slurs and accents. The left hand plays chords with dynamic markings of *f* (forte) and *p* (piano).

First system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) and *p* (piano). Features sixteenth-note runs in the treble and chords in the bass.

Second system of musical notation. Treble clef, bass clef. Features sixteenth-note runs in the treble and chords in the bass.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf* (mezzo-forte). Features sixteenth-note runs in the treble and chords in the bass.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo). Features chords in both staves.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte). Features a trill in the treble and chords in the bass.

Sixth system of musical notation. Treble clef, bass clef. Tempo: *Allegro.* Dynamics: *f* (forte) and *ff* (fortissimo). Time signature change to 2/4. Features chords in both staves.

Allegro. *ff*

F *ff.*

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system is marked 'Allegro.' and 'ff'. The second system is marked 'ff.'. The third system is marked 'f' and 'mf'. The fourth system is marked 'f' and 'mf'. The fifth system is marked 'f' and 'mf'. The sixth system is marked 'f' and 'mf'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some triplets and accents marked with a triangle symbol.

First system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes in the second measure. The bass clef staff provides harmonic accompaniment with chords and eighth-note patterns. Dynamics include *f* and *mf*.

Second system of musical notation. The treble clef staff continues the melody with a triplet of eighth notes in the fourth measure. The bass clef staff features a prominent sixteenth-note pattern in the first two measures, followed by sustained chords. A fermata is placed over a chord in the fifth measure.

Third system of musical notation. The treble clef staff has a triplet of eighth notes in the fourth measure. The bass clef staff has a single eighth note in the first measure, followed by chords. Dynamics include *ff* and accents (\wedge).

Fourth system of musical notation. The treble clef staff has a triplet of eighth notes in the fourth measure. The bass clef staff features chords and eighth-note patterns. Dynamics include accents (\wedge).

Fifth system of musical notation. The treble clef staff has a triplet of eighth notes in the fourth measure. The bass clef staff features chords and eighth-note patterns. Dynamics include accents (\wedge).

Sixth system of musical notation. The treble clef staff has a triplet of eighth notes in the fourth measure. The bass clef staff features chords and eighth-note patterns. Dynamics include accents (\wedge).

First system of musical notation, featuring treble and bass staves. The piece begins with a mezzo-forte (*mf*) dynamic. The music consists of dense chordal textures with some melodic movement in the upper voice.

Second system of musical notation. It includes a key signature change to one sharp (F#) and a time signature change to 3/4. The dynamic shifts to fortissimo (*ff*) with accents (*>*) on the notes.

Third system of musical notation. The dynamic changes to piano (*p*) in the latter half of the system. The texture remains dense with some melodic lines in the upper voice.

Fourth system of musical notation, continuing the dense chordal texture with some melodic fragments in the upper voice.

Fifth system of musical notation. It begins with a *cresc.* marking and a fortissimo (*f*) dynamic. The bass line features long, sustained notes, while the treble voice has more active melodic lines.

Sixth system of musical notation, marked *1^o tempo.* and *ff*. The music features a triplet in the treble voice and accented chords (*^*) in the bass line.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the treble with slurs and accents, and a bass line with chords and triplets. A fermata is present over the final measure of the system.

Second system of the musical score. It continues the melodic and harmonic material from the first system, including slurs, accents, and a fermata at the end.

Third system of the musical score. The treble staff shows a melodic line with slurs and accents, while the bass staff provides harmonic support with chords and slurs.

Fourth system of the musical score. The treble staff begins with a dynamic marking of *ff* (fortissimo) and contains a dense melodic texture with many slurs and accents. The bass staff continues with chords and slurs.

Fifth system of the musical score. The treble staff features a melodic line with slurs and accents, and the bass staff has chords with slurs. A fermata is placed over the final measure of the system.

Sixth system of the musical score. The treble staff has a melodic line with slurs and accents, and the bass staff has chords with slurs. A fermata is placed over the final measure of the system.

This page of musical notation is divided into six systems, each consisting of a treble and bass staff. The first system begins with a forte (*ff*) dynamic marking. The notation features complex rhythmic patterns, including slurs and accents. The second system includes a trill (*tr*) and a triplet (*3*). The third system features a triplet (*3*) and a trill (*tr*). The fourth system includes a trill (*tr*) and a triplet (*3*). The fifth system includes a trill (*tr*) and a triplet (*3*). The sixth system concludes with a double bar line and the text "Fin du Ballet."

N^o 18.

SCÈNE ET AIR D'OPHÉLIE.

— FINAL —

Andante.

OPHÉLIE.

(1)
SOPRANI.

TÉNORS.

CHŒUR.

BASSES.

PIANO.

Andante.

p

cresc.

p

Ténors.

Mais quelle est cette belle Et je - ne damoisel - le Qui vers nous ac -

- court?

cresc.

Récit

A vos

(1) Chœur ad libitum, à déton du Ballet.

et te, avant l'aube éveillé - e. Planait dans l'air.

rit. *dim.*

suivent.

f *p*

pp *pp*

Pla - nait dans l'air! *Recit.*

Mais

Maestoso. *f* *dim.*

vous, pourquoi vous parler bas? Ne me reconnaissez - vous pas? Hamlet est mon é -

p

-poux... et je suis Ophé - li - e!

Soprani.

Andante. *p*

Ophé - li - e!

0. *espress.*
Andante.
pp

Un doux serment nous li - e, Il m'a donné son cœur en é -

0. - change du mien... Et si quelqu'un vous dit qu'il me fuit et m'oubli - e,

cresc.

0. *f* qu'il me fuit et m'ou - bli - e, *pp* N'en croyez rien!..

p *pp*

0. *p* Si l'on vous dit qu'il m'oubli - e, *pp* N'en croyez rien; Non, - Ham -

suivez.

mf *pp retenu.*

let est mon — é — poux et moi, — Et moi je suis Ophéli — e.

mf *pp* *a tempo.*

col canto. *rit.* *p*

Récit. (avec tristesse)

S'il tra-hissait sa foi, j'enperdrais la rai-son!

f *p*

Allegretto mov! de Valse.

pp

OPHÉLIE. (gaiement)

Par - ta - gez - vous mes fleurs!..

(à une jeune fille)

A toi ———— cette humble

bran - che De roma - rim san -

- va -

f *3* *3* *ah!*

f *p* *p*

3 *3* *rit*

3 *3* *a Tempo* *suivez.*

3 *3* *(à une autre)* *ah!* *A* *toi*

3 *3* *p*

et - te per - ven - - - che...

3 *3*

mf *f*

mf *p* *suivez.*

a tempo.

p *tr.*

Ah!

p *poco*

tr. *cresc.*

tr. *cresc.*

cresc.

Variante

tr.

tr.

f

Andantino con moto.

Récit.

Et main- te - nant écoutez ma chanson!

-OPHÉLIE.

Pâle et blonde Dort sous l'eau profonde La Willis au re - gard de feu!

Que Dieu gar - de Ce - lui qui s'at - tar - de Dans la nuit, au bord

du Lac bleu!.. Heu - reu - se l'épou - se Aux bras de l'é - pou!

0

rall. *a tempo.*

Mon âme est jalou-se D'un bonheur si doux! Nymphé au regard de

suivéz. *a tempo.*

0

f *rit.* *dim.* *p* (*éclatant de rire*) *à volonté*

fen. Hé - las! tu dors sous les eaux du flot bleu. — Ah! ah! ah! ah! ah! ah!

dim. *rit* *pp* **Allegretto.** *f* *fp*

Variante.

0

a tempo. *p*

La, la, la

tr *tr*

p *a tempo.* *dim.* *pp*

p

0

la, la, la, la

tr

0

Ah! la, la, ta, la

0

ah!

suivez.

pp

riten.

dim.

0

La, la, la la

a tempo.

p

f

poco rit.

dim.

Facilité.

la

f

riten.

a tempo.

ah! la

ff

pp suivez.

dim. *p*

Andantino con moto.

La sirène passe et vous entraîne sous l'azur du lac endormi: l'air se voile,

Andantino con moto.

pp *ppp* *ten*

Adieu! blanche étoile! Adieu ciel, adieu doux ami!... Heureuse l'épouse

Aux bras de l'époux! Mon âme est jalouse d'un bonheur si doux! Sous les flots endor-

rall. *cresc.* *a tempo.* *suivent.* *p*

-mi, ah! Pour toujours, adieu, mon doux ami! Ah! ah! ah! ah! ah!

f *dim.* *rit.* *Allegretto.* *fp*

Variante.



ah!

tr

a tempo.

p

ah! ah!

La, la, la la

tr

tr

p

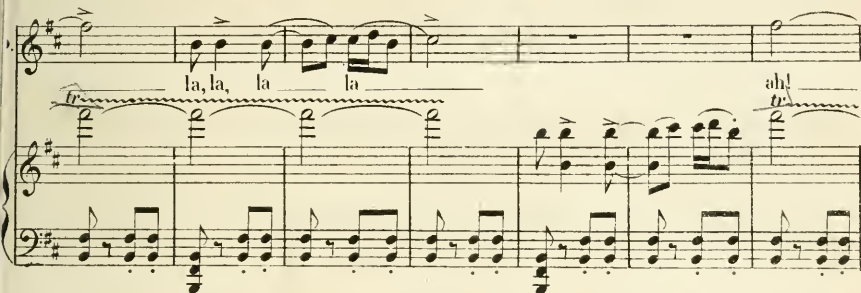
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a tempo.

dim.

pp

p



la, la, la la

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

tr

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tr

tr



sfz

pp

riten.

dim.

la, la, la ah!

suivez.

pp

pp



p

f

poco rit.

dim.

La, la, la la

p

pp

(pleurant) *f* ah! ah! cher é - poux! ah!

Allegro moderato.

(riant) cher a - mant! ah! ah!

cresc. Doux a - veu! ah! *f* large ten - dre ser -

f suivez. *p*

dim. ritén. a tempo. (sanglotant) Ah! cru -

dim. 8

(avec désespoir)

0

f

Cru - el, tu vois mes pleurs! ah!

f *p* *cresc.*

0

Pour toi je meurs!

8

2.

f

Forcité.

ah!

ah! ah! ah!

ff

0

je meurs!

ff

Allegretto.

SORTIE DU BALLET.

Soprani.

p

Sa rai - son

a fui sans re -

Ténors.

p

Sa rai - son

a fui sans re -

Basses.

p

Allegretto. Sa rai - son

a fui sans re -

- tour.

- tour.

- tour.

8-

*dim.**pp*

This page of musical notation, numbered 302, contains seven systems of piano music. Each system consists of a treble and bass staff joined by a brace. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note passages. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The notation includes various articulations like slurs and accents, and the overall texture is dense and technically demanding.

First system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic and moving to piano (*p*). The left hand provides a harmonic accompaniment with chords and single notes.

Second system of the musical score. The right hand continues with triplets and slurs, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The left hand accompaniment remains consistent.

Third system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to *dim.* (diminuendo). The left hand accompaniment continues.

Fourth system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to *dim.* (diminuendo). The left hand accompaniment continues.

Fifth system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to *dim.* (diminuendo). The left hand accompaniment continues.

Sixth system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to *dim.* (diminuendo). The left hand accompaniment continues.

Seventh system of the musical score. The right hand features a melodic line with triplets and slurs, starting with a piano (*p*) dynamic and moving to *pp* (pianissimo). The left hand accompaniment continues.

FINAL.

Andantino con moto.

OPHÉLIE.

1^{re} et 2^{es} SOPRANI

TÉNORS.

BASSES.

dans la coulisse

Andantino con moto.

(dans la coulisse)

PIANO.

Ténors.

8-

2^{es} Soprani

p

dim.

The first system of the musical score consists of four staves. The top staff is a vocal line with a whole note followed by a half note. The second staff is another vocal line with a half note followed by a quarter note. The third and fourth staves are piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes and a melodic line that rises in the second measure.

The second system of the musical score consists of three staves. The top staff is a vocal line with a half note followed by a quarter note. The middle and bottom staves are piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes. The middle staff has a 'dim.' marking and a '12' above it. The system ends with a fermata over a half note in the top staff.

OPHÉLIE.

The third system of the musical score consists of four staves. The top staff is a vocal line with a whole note followed by a half note. The second staff is a vocal line with a half note followed by a quarter note. The third and fourth staves are piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes. The second staff has a 'pp' marking and the text '1^{rs} et 2^{ds} Soprani. Tenors. Basses.' written below it. The system ends with a fermata over a half note in the top staff.

Le voilà!

The fourth system of the musical score consists of two staves. The top staff is a piano accompaniment with a complex rhythmic pattern with many sixteenth notes. The bottom staff is another piano accompaniment with a similar rhythmic pattern. The system ends with a fermata over a half note in the top staff.

The fifth system of the musical score consists of two staves. The top staff is a piano accompaniment with a complex rhythmic pattern with many sixteenth notes. The bottom staff is another piano accompaniment with a similar rhythmic pattern. The system ends with a fermata over a half note in the top staff. A 'f' marking is present at the bottom of the system.

Sopran
Ténors.
Basses.

Je crois l'enten

8--1

8--

0

- dre!

8--

dim.

f

OPHÉLIE.

Sopran
Ténors.
Basses.

Pour le pu

8--1

8--

O. *nir* de s'être fait at - ten - dre.

S.

T.

B.

8-

dim.

O. *f* Blanches Willis, *poco rit.* nym - phes des eaux,

S.

T.

B.

8-

mf *poco rit.* *dim.* *p*

a tempo.

o. *rit.*

Ah! — Cachez-moi parmi vos roseaux!

S. *dim.* *rit.*

T. *dim.* *rit.*

B. *dim.* *rit.*

a tempo.
Un peu plus retenu.

S.

T.

B.

Un peu plus retenu

pp
espress.

pp Ped.

Soprani.

pp

Ténors.

pp

Basses.

pp

Musical score for Soprano, Tenor, and Bass vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, and Bass) are marked *pp* and feature long, sustained notes. The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a simpler, sustained accompaniment.

Musical score for Soprano, Tenor, and Bass vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, and Bass) are marked *pp* and feature long, sustained notes. The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a simpler, sustained accompaniment.

Musical score for Soprano, Tenor, and Bass vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, and Bass) are marked *pp* and feature long, sustained notes. The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a simpler, sustained accompaniment. The right-hand part includes fingerings 6, 7, 8, 7, 6 and a dynamic marking *f*. The left-hand part includes a dynamic marking *M.G.*

Musical score for Soprano, Tenor, and Bass vocal parts and piano accompaniment. The vocal parts (Soprano, Tenor, and Bass) are marked *pp* and feature long, sustained notes. The piano accompaniment consists of a right-hand part with a complex, arpeggiated texture and a left-hand part with a simpler, sustained accompaniment. The right-hand part includes fingerings 7, 7, 7, 7, 7 and a dynamic marking *dim.*

Dou - te de la lu - miè - re, Dou - te du soleil

Soprani.

Ténors.

Basses.

p

tr *2.* *tr* *2.* *tr* *2.*

p

mais - jamais de mon amour!

dim.

pp

pp

pp

tr *2.* *tr* *2.* *tr* *2.* *tr* *2.*

ja - mais!

The first system of the page features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole note 'ja' followed by a half note 'mais!' with a fermata. The piano accompaniment consists of chords and moving lines in both hands.

The second system continues the piano accompaniment from the first system, showing chords and melodic lines in both the right and left hands.

The third system continues the piano accompaniment, featuring similar chordal and melodic textures.

The fourth system continues the piano accompaniment, showing a steady flow of notes and chords.

Ped.

The fifth system is more complex, featuring trills (marked 'tr') in both the right and left hands. The trills are arpeggiated and have a wavy line above them. A 'Ped.' marking is placed below the system.

Ah!

The sixth system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line has a whole note 'Ah!' with a fermata. The piano accompaniment is sparse, with long notes and chords.

The seventh system continues the piano accompaniment from the sixth system, with long notes and chords.

The eighth system continues the piano accompaniment, showing a continuation of the sparse texture.

The ninth system continues the piano accompaniment, with long notes and chords.

The tenth system features trills (marked 'tr') in both the right and left hands, similar to the fifth system. The trills are arpeggiated and have a wavy line above them.

N° 21.

CHANT DES FOSSOYEURS.

Andantino con moto

HAMLET.

2^e FOSSOYEUR

1^r FOSSOYEUR

Andantino con moto.

PIANO.

p *cresc.* *f* *p*

1.^o FOSSOYEUR.

Dame ou prince, homme ou femme, Des.

1.^o E. - cen - dent chez les morts; La - ter - re prend le - corps, Que Dieu re -

pp

1.^o E. - coi - ve l'â - me! I - ci-bas tout est

p

1.^o vain. A. mour, richesse et gloi - re. (Il boit)

cresc. *mf* *dim*

Hors le plaisir de boire, Hors le plaisir de boire! La

p *f*

vie est dans le vin! La vie, La vie est dans le

cresc. *ff* *f*

vin!

ff

mf soutenu.
ff *p*
Andante con moto.

(Hamlet paraît au lointain, et s'approche lentement)

cresc.
f

1^o Tempo

dim.
p

2^e FOSSOYEUR. *f*

Cha - cun, cha - cun aura son tour!

1^{er} FOSSOYEUR. *f*

Jeune ou vieux, brune ou blon - de, Chacun aura son tour! La

p
mf
pp

2^e F. *f*

C'est la loi de ce mon - de!

1^{er} F. *f*

mit succède au jour, C'est la loi de ce mon - de!

mf
dim.
p

Tout est vain! — A.

I - ci - bas tout est vain! — A.

f *p* *f*

- mour, richesse et gloi - re! (Il boivent)

- mour, richesse et gloi - re!

mf *dim.*

f
Hors le plaisir de boi - re! La

f
Hors le plaisir de boi - re! Hors le plaisir de boi - re! La

p *f*

2^e F. *cresc.* *ff* *tr*
 vie est dans le vin! La vi - e, la vie est dans le

1^{re} F. *ff* *tr*
 vie est dans le vin! La vi - e, la vie est dans le

f *cresc.* *f*

2^e F. vin!

1^{re} F. vin!

ff *tr*

- HAMLET. (à part) Récit
 Moderato. Comme la mort devient ai - sément fami - liè - re!

ff *p*

11 Leur chan - son, voilà leur pri - è - re!

p

(S'approchant)

Pour qui donc avez-vous descellé cette pierre?

Son nom?

- 1^{er} FOSSOYEUR.

Pour quelqu'un que sui-vront des regrets su-per-flus.

- 2^e FOSSOYEUR.

On nous l'a dit,

je ne m'en souviens plus! —
Tempo 4^o

(Les deux fossoyeurs s'éloignent)

La

La

2^e F. nuit — succède au jour. — C'est la loi de ce mon - de!

1^{re} F. nuit — succède au jour. — C'est la loi de ce mon - de!

mf *dim.* *p*

- HAMLET.

Ô sé-

jour du né - ant! — ô morts que j'ai con - us!

dim. *pp*

Ped.

dim. poco rit. *pp*

H.  *p*

Horati_o ser-vi-ra mes desseins, J'ai pu les différer sans que je les ou-

H.  *Andante.* *dolce.*

_bli_e, je n'ai rien oubli - é. non! *Andante.* Pas même — Ophé-

H. 

- li_e, Pauvre enfant — dont l'amour — comme un fatal poison —

H.  *rit.*

A flétri la jeu-nes - se et troublé la rai - son.

Andante.

dolce.

Comme u-ne pâ-le fleur... É-close au souf-fle de la

Andante.

pp

tom-be. Sous les coups du malheur Ton cœur brisé tremble et sue-combe!

cresc.

De mon destin fa-tal Dieu t'im-po-se la loi! Hé-las! pardonne-moi!...

poco cresc.

suivrez.

dim.

p

Par mon refus cru-el... Tou-àme à jamais dé-so-lé-e,

H. *dim.*

N'aspi - re plus qu'au ciel — Où ta rai - son s'est en - vo - lé -

pp *suivez.*

H. *cresc.*

- e! Hélas! pardon - - ne - - moi! hélas! pardon - - ne - -

f

H. *f* *poco rall* *f* *p*

- moi! Vois mes lar - - mes, chère — O - phé - li - e! Ah! — par -

cresc. *suivez.* *f* *p*

H. *pp* *dolce.*

- don - - ne - moi!

pp *dolce.* *3*

SCÈNE ET RÉCIT.

Moderato assai.

LAËRTE.

HAMLET.

PIANO.

Mais qui marche dans l'ombre?

L.

H.

La - èr - te! vous avez fré -

Hor - ti - o! Laër - te!

cresc.

ff

L.

- mi, Prin - ce? D'où vient qu'à la main d'un a mi Vo - tre

L.

main ne s'est pas ouver - te?

Moderato sostenuto. *f* Récit.

Oui, je suis de re -

Moderato sostenuto.

f

mf 0 chère en - fant! ô dou - leur é - ter -

Allegro moderato.

- nel - le! *mf* Pouvais - je croire hé - las! *cresc.* quand je serais cettemain frater -

- nel - le, Qu'Hamlet ne fai - mait pas, qu'Hamlet ne fai - mait

rit. dim. *suivrez.*

a tempo animato.

plus! *HAMLET.* Penses-tu m'échap -

a tempo animato. La. èr - te! que le ciel vous gar - de!

HAMLET.

- per sans verser mon sang? Ton sang? non!

dim.

(à part)

H. le cri - me du pè - re Ne doit pas retomber

LAËRTE. Parju - re!

H. sur le fils in - no - cent.. Ah! c'en est trop!

(mettant l'épée à la main)

I. Défends-toi! que Dieu juge en - tre nous! que

H. un peu retenu. Que

I. Dieu ju - ge en - tre nous!

H. Dieu ju - ge en - tre nous!

N° 25

MARCHE FUNÈBRE et CHŒUR.

Andante sostenuto.

LAËRTE.

Le cortège, sans

HAMLET.

p
Écoute! Quel est ce bruit de pas?

SOPRAN.

TÉNORS.

CHŒUR

BASSES.

Andante sostenuto.

PIANO.

pp

doute!

hélas! Comment! il ne sait donc pas?

Qui donc est mort? réponds!

sostenuto

p *pp*

cresc. *mf* *dim.*

p

cresc.

1^{re} Soprani.

p *espress.*

Com - me la fleur,

p *Ped.*

comme la fleur nou - vel - le Tombe au souf - fle

des au - tans, au souf - fle des au -

- tans, Elle est

mor - - te, Jeune et

bel - - le, Sous - la bri - - se du prin - temps!

- vel - le Tombe au souf - fle
 bel - le En
p
 hé - las!

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment staff. The lyrics are '- vel - le Tombe au souf - fle'. The second system continues the vocal lines with 'bel - le En' and the piano accompaniment. A piano dynamic marking 'p' is placed between the two systems. The third system shows the vocal lines with 'hé - las!' and the piano accompaniment.

des au - tans, au souf - fle des au - tans,
 son printemps! hé - las!
 hé - las!

Detailed description: This system contains the third and fourth systems of the musical score. The third system has two vocal staves and a piano accompaniment staff. The lyrics are 'des au - tans, au souf - fle des au - tans,'. The fourth system continues with 'son printemps! hé - las!' and the piano accompaniment. The fifth system shows the vocal lines with 'hé - las!' and the piano accompaniment.

Soprani. *pp*
 Elle est mor - te

Detailed description: This system contains the sixth and seventh systems of the musical score. The sixth system features a Soprano vocal line with the lyrics 'Soprani. Elle est mor - te' and a piano dynamic marking 'pp'. The seventh system continues the piano accompaniment.

1^{re} Soprani.*cresc.*

jeune et bel - le Sous - les

2^{de} Soprani.*cresc.*

jeune et bel - le Sous - les

1^{er} Ténors. *cresc.*

Pri - ons pour el - le,

2^{de} Ténors. *cresc.*

Pri - ons pour el - le,

cresc.

Pri - ons,

*cresc.**dim.*

bri - ses du prin - temps!

dim.

bri - ses du prin - temps!

Dieu la rap -

dim.

pri - ons! Au sein des cieux Dieu la rap -

*p**dim.*

pri - ons! Au sein des cieux Dieu l'ap -

*p**dim.*

pri - ons! Au sein des

*p**dim.**p*

p

hé - las!

- pel - le! Dieu vers lui la rap -

- pel - le! Dieu vers lui la rap -

- pel - le! Dieu vers lui Dieu la rap -

ceux Dieu vers lui Dieu la rap -

cresc. *f*

Hé - las! si - jen - ne, si bel -

- pel - le! Hé - las! si - jen - ne, si bel -

- pel - le! Hé - las! si - jen - ne, si bel -

- pel - le! Hé - las! hé - las! jeune et si bel -

- pel - le! Hé - las! hé - las! jeune et si bel -

FINAL.

Allegro animato.

LA REINE. *f* Ham - let!

LAËRTE.

HAMLET. - li - e!

MARCELLUS. *f* Ham - let!

LE ROI. *f* Hamlet!

LE SPECTRE.

HORATIO. *f* Ham - let!

POLONIUS. *f* Ham - let!

SOPRANÉ. *f* Dieu!

TÉNORS. *f* Dieu!

BASSES. *f* Dieu!

PIANO. *ff*

Allegro animato

Récit.

f Mor - te! gla - cé - e! ô cri - me!

p Ô de leurs noirs com - plots dé - plo - ra - ble vic - ti - me!

(à genoux près d'Ophélie) *f* (se relevant) a tempo.

Je te perds!.. non!.. non!..

p > retenu. *ff*

rit. Dieu élé - ment! u - nis - sez - nous! Je

f *rit.* Allegro.

Allegro.

LA REINE.

f Mou fils!
meurs!

f Malheureux!
quel é - ga - rement

f Malheureux!
quel é - ga - rement

f Malheureux!
quel é - ga - rement

f Malheureux!
quel é - ga - rement

f Allegro. Malheureux!
quel é - ga - rement

S'em - pa - re de tes sens!..

S'em - pa - re de tes sens!..

S'em - pa - re de tes sens!..

S'em - pa - re de tes sens!..

- LA REINE.

Ah!

- LE SPECTRE. (paraît au fond)

Ham.

Tantam.

- LAERTE.

Andante sostenuto.

p

- HAMLET.

Ô terreur! épou.

Dieu! mon ser - - ment!.

- MARCELLUS.

Ô terreur! épou.

- LE ROI (regardant le spectre)

- let!

C'est lui

- HORATIO.

Ô terreur! épou.

- POLONIUS.

Ô terreur! épou.

Soprani.

Ô terreur! épou.

Ténors.

Ô terreur! épou.

Basses.

Ô terreur! épou.

Andante sostenuto.

*p**ff**ff**p*

LA REINE.

Ah!

L. *van - te!* C'est l'om - bre du feu

M. *van - te!* C'est l'om - bre du feu

L. R. *ô terreur!*

to. *van - te!* C'est l'om - bre du feu

P. *van - te!* C'est l'om - bre du feu

van - te! C'est l'om - bre du feu

van - te! C'est l'om - bre du feu

van - te! C'est l'om - bre du feu

sf *p*

L.
 R. C'est lui!

L. Roi qui se dresse à nos

M. Roi qui se dresse à nos

L.
 R. é-pouvan - te!

H.
 Roi qui se dresse à nos

P.
 Roi qui se dresse à nos

Roi - qui se dresse à nos

Roi qui se dresse à nos

Roi qui se dresse à nos

mf *p*

cresc.

é - pou - van - te !

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

yeux

Ter - rible — et — me - na -

ff

f
 Je vois se dresser _____ à mes yeux!

f
 - çan - te! La _____ mort

f
 - çan - te! La _____ mort

f
 Je vois se dresser à mes yeux!

f
 - çan - te! La _____ mort

f
 - çan - te! Quel _____ mal -

f
 - çan - te! Quel _____ mal -

f
 - çan - te! Quel _____ mal -

f
 - çan - te! Quel _____ mal -

ff

R. Son om - bre me - na - çan - te!..

I. mè - me o - bé -

M. mè - me o - bé -

L.R. Son om - bre me - na - çan - te!..

To. mè - me o - bé -

P. -heur sur - nos

-heur sur - nos

-heur sur - nos

-heur sur - nos

-heur sur - nos

L.
R. Je lis dans ses re - gards _____

L. - it _____ aux vo - lon -

M. - it _____ aux vo - lon -

L.
R. • Je lis dans ses regards _____

H.
- it _____ aux vo - lon -

P. fronts _____ va _____ des -

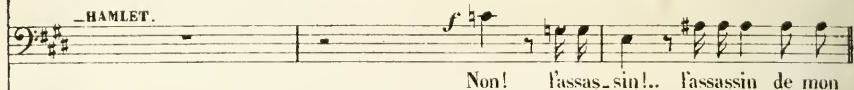
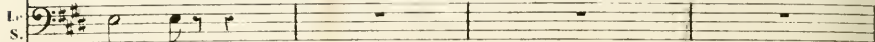
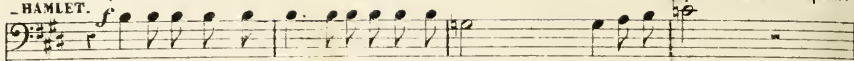
fronts _____ va _____ des -

fronts _____ va _____ des -

fronts _____ va _____ des -

ff

-HAMLET.



Andante sostenuto. (il jette son épée loin de lui)

1^o S. *p* pè - re!

- LE SPECTRE. *p* Le crime est expi - é! le cloître attend ta

Andante sostenuto.

p

- LA REINE. *p* Ô Dieu, pardonne-moi!

- LE ROI. *p* Je meurs man - dit!

1^o S. *f* me - re! Vis pour ton

pp

- HAMLET. *p* Mon âme est dans la tombe, hélas!

1^o S. (le spectre disparaît)
peuple, Hamlet! c'est Dieu qui te fait Roi!

f

Allegro moderato.

rit.

et je suis Roi! —

MARCELLUS.

ff

Vive Ham - let!

HORATIO.

ff

Vive Ham - let!

Ténors.

ff

(DEMI CHŒUR)

Vive Ham - let! (TUTTI) vive Ham -

Basses.

ff

Vive Ham - let! vive Ham -

Allegro moderato.

ff

ff

Vive Ham - let!

HORATIO.

ff

Vive Ham - let!

Soprani.

ff

Vive Ham - let!

- let! Vive Ham - let!

- let! Vive Ham - let!

- let! Vive Ham - let!

- let! Vive Ham - let!

- let! Vive Ham - let!

ff

M.
no - - - tre Roi!

So.
no - - - tre Roi!

T.
no - - - tre Roi!

B.
no - - - tre Roi!

The vocal staves are arranged in four systems. Each system contains a vocal line (Soprano, Alto, Tenor, or Bass) and a corresponding piano accompaniment line. The lyrics "no - - - tre Roi!" are written below the vocal lines. The piano accompaniment consists of a single note (G) held for the duration of the phrase.

The piano accompaniment features a complex rhythmic pattern. The right hand plays a series of sixteenth-note runs, each marked with a "6" (sixteenth notes). The left hand plays a series of sixteenth-note chords, each marked with a "6". The piece concludes with a triplet of eighth notes in the right hand and a triplet of sixteenth-note chords in the left hand.

M.
-

So.
-

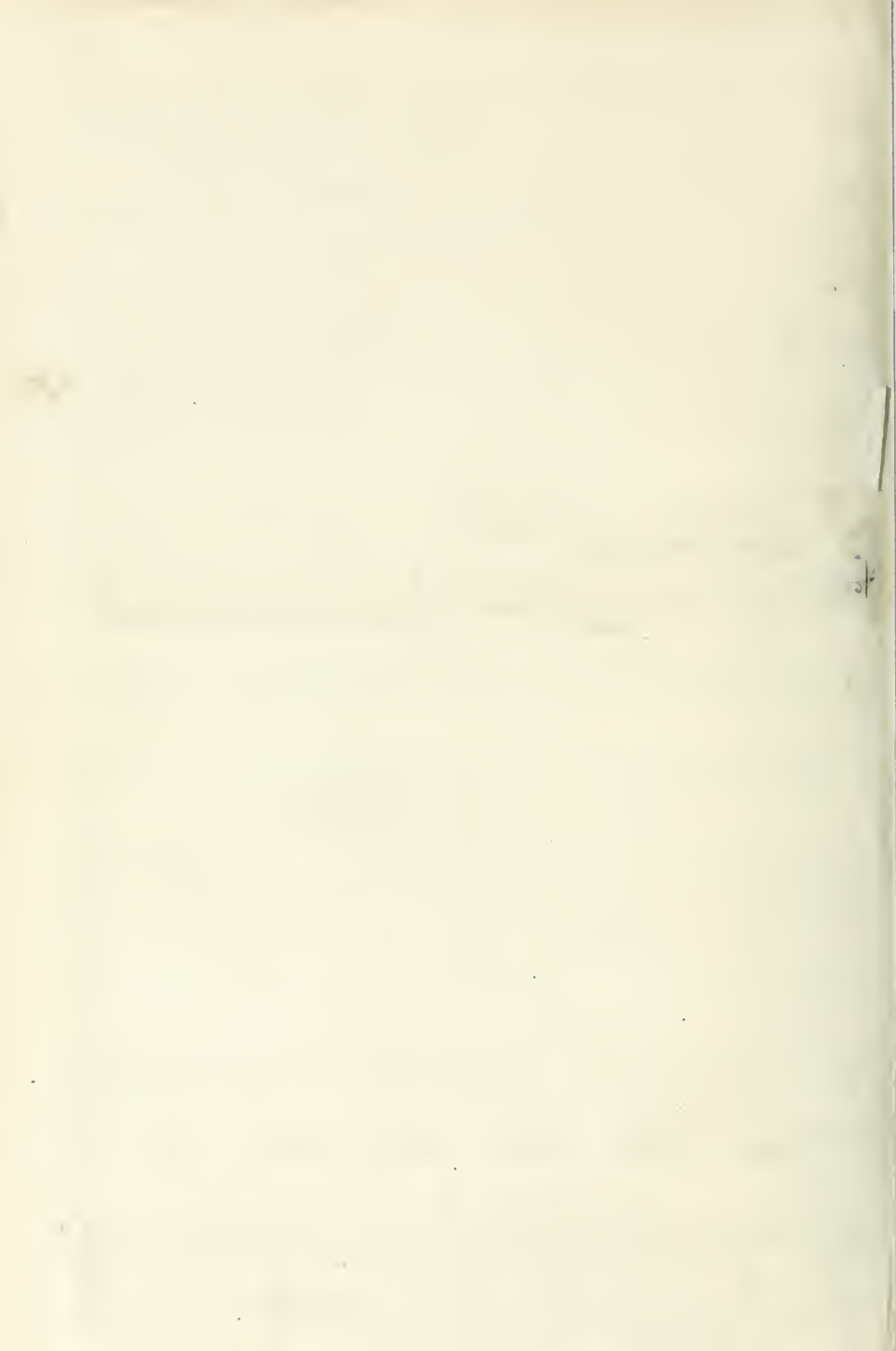
T.
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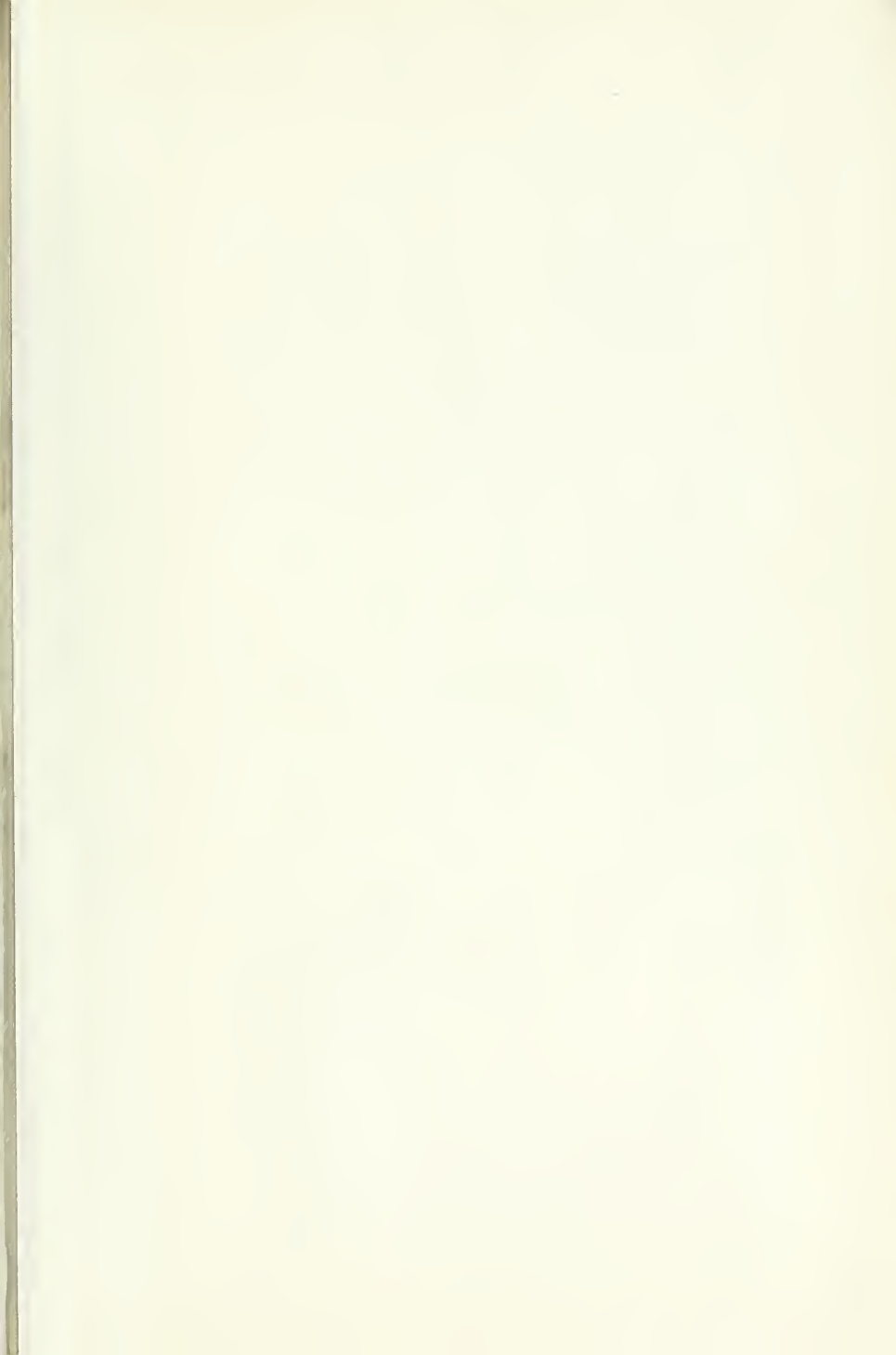
B.
-

The vocal staves are arranged in four systems. Each system contains a vocal line (Soprano, Alto, Tenor, or Bass) and a corresponding piano accompaniment line. The vocal lines contain rests, indicating that the vocalists are silent during this section. The piano accompaniment consists of a single note (G) held for the duration of the phrase.

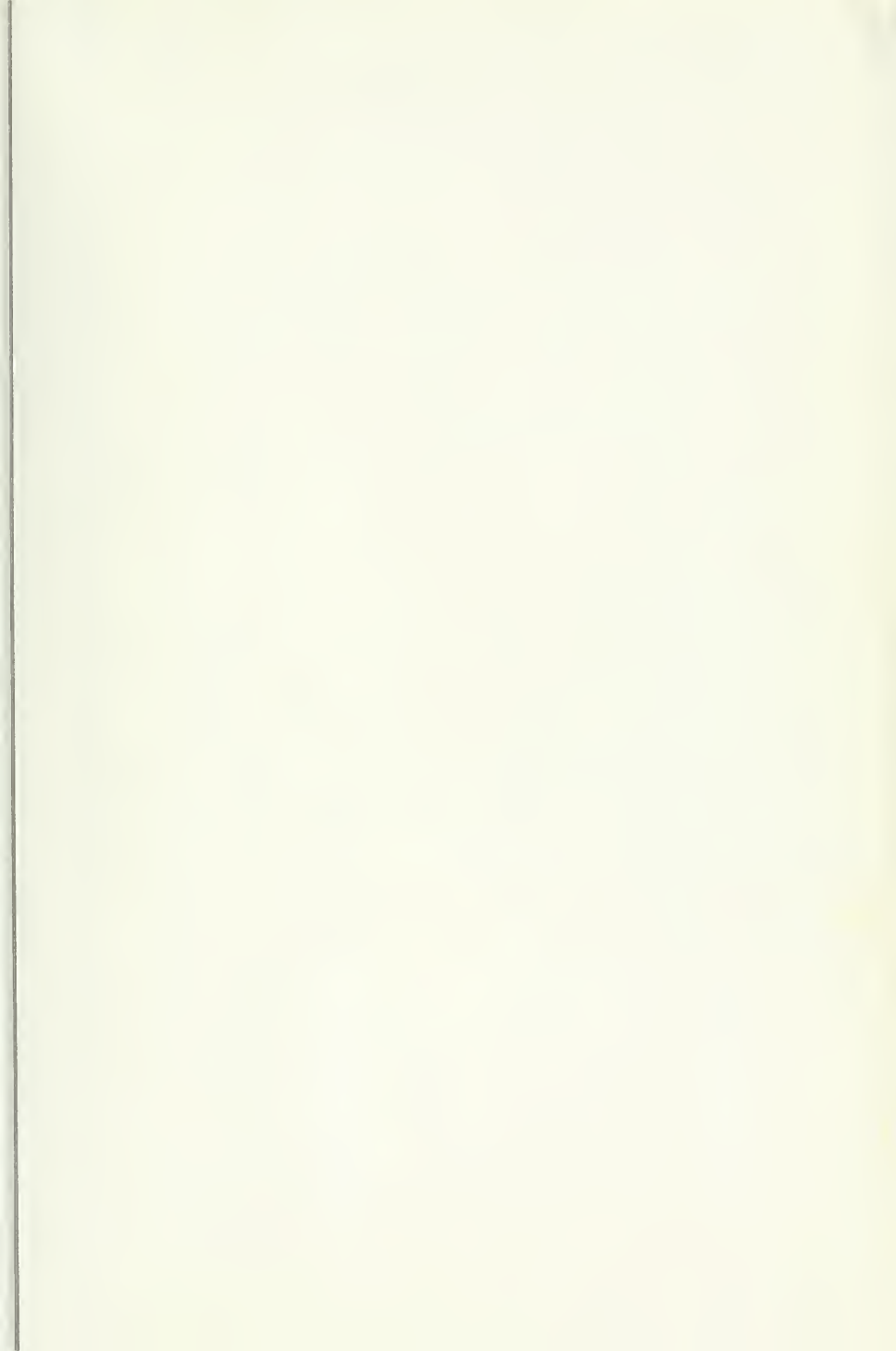
The piano accompaniment features a complex rhythmic pattern. The right hand plays a series of triplet eighth notes. The left hand plays a series of triplet chords, each marked with a "12" (twelfth notes).

The piano accompaniment features a complex rhythmic pattern. The right hand plays a series of chords, each marked with a "6" (sixteenth notes). The left hand plays a series of chords, each marked with a "6". The piece concludes with a final chord in the right hand and a final note in the left hand.









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