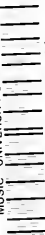


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E. DELAY

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AMBROISE THOMAS

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HAMLET

OPÉRA EN 5 ACTES.

Paroles de MM.

Musique de

M. CARRÉ et J. BARBIER.

AMBROISE THOMAS.

PRÉLUDE.

Andante sostenuto assai.

PIANO.

Musical score for the beginning of the prelude, featuring piano and bass staves. The tempo is marked "Andante sostenuto assai." The key signature is B-flat major (two flats). The time signature is common time (C). The piano part starts with a *pp* dynamic and includes accents on the first and third measures.

Musical score for the second system of the prelude, featuring piano and bass staves. The piano part continues with a *pp* dynamic and includes a *poco cresc.* marking towards the end of the system.

Musical score for the third system of the prelude, featuring piano and bass staves. The piano part continues with a *p* dynamic and includes a *poco cresc.* marking.

Musical score for the fourth system of the prelude, featuring piano and bass staves. The piano part includes dynamic markings *f*, *ff*, and *dim*.

Musical score for the fifth system of the prelude, featuring piano and bass staves. The piano part includes a *dim* marking and ends with a *pp* dynamic. The system concludes with a double bar line and a repeat sign.

Musical score system 1, measures 1-3. The piece is in 2/3 time with a key signature of two flats. The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first two measures. The lower staff provides a harmonic accompaniment with chords and moving lines. The system concludes with a *riten.* (ritardando) and *dim.* (diminuendo) marking.

Musical score system 2, measures 4-5. The upper staff starts with a piano (*p*) dynamic. At measure 4, the dynamic shifts to *pp* (pianissimo) and the texture becomes more dense with many notes. A *poco cresc.* (poco crescendo) marking is present. The system ends at measure 5 with a fermata and a circled measure number '32'.

Musical score system 3, measures 6-8. The upper staff begins with a piano (*p*) dynamic and includes a *poco cresc.* marking. The texture is highly active with many notes. The system ends with a *f* (forte) dynamic and a *ff* (fortissimo) dynamic marking.

Musical score system 4, measures 9-12. This system features a *dim.* (diminuendo) marking. The upper staff has a melodic line with slurs, while the lower staff has a rhythmic accompaniment of chords.

Musical score system 5, measures 13-16. The lower staff of this system contains a complex bass line with many notes and slurs. A *dim.* (diminuendo) marking is present. The system concludes with a piano (*p*) dynamic and a circled measure number '32'.

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. Dynamics include *pp*, *f'*, and *pp*. The instruction *a piacere.* is written above the second measure.

riten. a tempo. p

This system contains measures 4 through 6. The treble clef part has a melodic line with slurs. The bass clef part continues with a rhythmic accompaniment. Dynamics include *p*. The instruction *riten.* is above measure 5, and *a tempo.* is above measure 6.

This system contains measures 7 through 8. The treble clef part features chords with slurs. The bass clef part has a rhythmic accompaniment with slurs. Dynamics include *p*.

cresc. dim.

This system contains measures 9 through 11. The treble clef part has chords with slurs. The bass clef part has a rhythmic accompaniment with slurs. Dynamics include *cresc.* and *dim.*

p dim. pp

This system contains measures 12 through 14. The treble clef part has chords with slurs. The bass clef part has a rhythmic accompaniment with slurs. Dynamics include *p*, *dim.*, and *pp*.

ACTE I.
 I^r TABLEAU.
 N^o 1.
INTRODUCTION.

Allegro moderato.

LA REINE

LE ROI

SOPRANI.

TÉNORS

BASSES.

Allegro moderato.

PIANO.

ff (Fanfares sur le théâtre)

p

First system of musical notation, measures 1-2. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes.

Second system of musical notation, measures 3-4. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes.

Third system of musical notation, measures 5-6. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords and eighth notes.

Fourth system of musical notation, measures 7-8. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords and eighth notes. The word *cresc.* is written above the bass clef staff.

Fifth system of musical notation, measures 9-10. The treble clef staff has a melodic line with slurs. The bass clef staff has a bass line with chords and eighth notes. The system ends with a double bar line and repeat signs.

Allegro moderato.

MARCHÉ.

This page contains six systems of musical notation for a march. Each system consists of a piano (right) staff and a bass (left) staff. The music is written in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part is characterized by frequent sixteenth-note runs and chords, while the bass part provides a steady accompaniment with chords and occasional melodic lines. Dynamics such as *ff* (fortissimo) are indicated throughout. Performance markings include accents (\wedge), slurs, and fingerings (e.g., 3, 2, 1). The piece concludes with a final chord in the piano part.

First system of musical notation, consisting of a grand staff with two staves. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It includes dynamic markings such as *ff* and *f*, and features various articulations and slurs.

Third system of musical notation, featuring a *ff* dynamic marking and a *f* marking. The music continues with intricate rhythmic figures.

Fourth system of musical notation, beginning with the instruction **(RIDEAU)** in the treble clef. The music includes a triplet and various rhythmic patterns.

Fifth system of musical notation, continuing the complex rhythmic and melodic development of the piece.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking and various rhythmic elements.

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

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

Piano accompaniment for the first system, featuring a treble and bass clef with complex rhythmic patterns and triplets.

Piano accompaniment for the second system, continuing the complex rhythmic patterns and triplets.

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

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

Piano accompaniment for the third system, featuring a treble and bass clef with complex rhythmic patterns and triplets.

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

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

Piano accompaniment for the fourth system, featuring a treble and bass clef with complex rhythmic patterns and triplets.

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 a soprano and alto register. The piano part features a rhythmic accompaniment with chords and moving lines. Dynamics range from piano (*p*) to forte (*f*). A rehearsal mark '8' is placed above the piano part.

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 have a melodic line and a lower line. The piano part continues with chords and rhythmic patterns. Dynamics include piano (*p*) and forte (*f*). A rehearsal mark '8' is placed above the piano part.

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 concludes the vocal and piano parts. The vocal lines continue with the same melodic and harmonic structure. The piano part provides accompaniment with chords and rhythmic elements. Dynamics include piano (*p*) and forte (*f*). A rehearsal mark '8' is placed above the piano part.

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 vocal and piano entries. The vocal parts (Soprano, Alto, Tenors, Basses) enter with the lyrics 'Dieu proté - ge la Rei - ne!' and 'Dieu proté - ge le Roi!' respectively. The piano accompaniment is marked *ff* and features a rhythmic pattern of eighth and sixteenth notes.

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 second vocal and piano entries. The vocal parts enter with the lyrics 'Jour de fé - - te, d'al - lé - gres - se!'. The piano accompaniment is marked *ff* and continues with a similar rhythmic pattern. The system concludes with a double bar line and a repeat sign.

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 - sèche 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!

mf Sur tes pas la foule 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

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

The first system consists of five staves. The top three staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The fourth staff is a bass line in bass clef with the same key signature. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features triplet patterns in the left hand and chords in the right hand. Dynamics include *f* (forte) and *sf* (sforzando).

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.*

The second system continues the musical piece with five staves. The vocal lines (top three staves) and piano accompaniment (bottom two staves) are consistent with the first system. The lyrics are repeated. The piano part includes dynamic markings for *ff* (fortissimo) and *dim.* (diminuendo). The system concludes with a double bar line and repeat signs.

LE ROI.

(à la Reine).

mf O toi — qui fis la fem — me de mon

Très retenu.

p *pp*

frè — re, En couronnant ton front —

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

f *^* *^* *^* *^*

— nois! De — vant — leur volon — té — ma dou —

p *dim* *p* *ff*

Le R. *p*

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

Le R. *cresc.* *f*

- ceur ——— De la puis-san - - ce sou-ve - rai - - ne,

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

Sois ——— mon é - pou - - se, ô toi qui fus — ma — / *Variante. *mf* /* *f* /

sour. Ah! ———

Le R. *a piacere.*

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

Le.
B.

sœur.
Soprani.

Ténors.

Basses.

Tempo 1^o

ff Dieu proté - ge le Roi!

ff Dieu proté - ge le Roi!

ff Dieu proté - ge le Roi!

Tempo 1^o

ff Dieu proté - ge la Rei - ne!

ff Dieu proté - ge la Rei - ne!

ff 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

ff

- gres - - se! Nous sa - lu -

ff

- gres - - se! Nous sa - lu -

a_vee i - vres - - - se,

ons avec i - vres - - - se, 0

ons avec i - vres - - - se, 0

Roi, ton hy - men glo - ri -

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

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

- 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!

voix mon - tent jusqu'aux cieux!

voix mon - tent jusqu'aux cieux!

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 musical notation. The treble clef staff contains a melodic line with eighth notes and rests. The bass clef staff contains a rhythmic accompaniment of eighth notes. A fermata is placed over the final measure of the system.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. The dynamic marking *mf* is present. A fermata is placed over the first measure of the system.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. The dynamic marking *dim.* is present. A fermata is placed over the first measure of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. The dynamic marking *p* is present.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a steady eighth-note accompaniment. The dynamic marking *poco cresc.* is present.

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 fermata over a chord in the treble staff.

Third system of musical notation. The treble clef staff features a fermata over a chord. The bass clef staff continues with a bass line. The system ends with a time signature change to 9/8 and the dynamic marking *mf*. The instruction *cantabile.* is written above the treble staff.

(Entrée d'Hamlet)

Fourth system of musical notation, starting with the instruction "(Entrée d'Hamlet)". The treble clef staff contains a melodic line with a piano (*p*) dynamic marking. The bass clef staff contains a bass line with a piano (*p*) dynamic marking.

Fifth system of musical notation. The treble clef staff contains a melodic line with a piano (*p*) dynamic marking. The bass clef staff contains a bass line with a piano (*p*) dynamic marking. The system concludes with a *dim.* dynamic marking and a fermata over a chord in the bass staff.

RÉCITATIF et DUO.

Andantino.

OPHELIE.

HAMLET.

PIANO.

Andantino. Vains re-grets! tendresse éphé-mè-re!

Mon père

tom-be sous les coups Du des-fin 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*

jours ont tout empor-té! O fem-me!

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

dim.

pp

Andante non troppo.

DUO.

—OPHÉLIE

(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 — détournes-vous les yeux? — Quel som-bre désespoir vous chas-

pp

sait — de ces lieux? — Dois-je pen-

dim. *p*

ser — que votre cœur n'oublie? —

Moderato sostenuto.

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 Ah! cru-el!.. Ophélie — a-t-el-le mé-ri-

a tempo.

- mour... Je n'ai pas le cœur d'une femme!.

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

Pardon —

Andantino.

ii. - ne, chère créatu-re, Je ne t'accusais pas! ton à — me-chaste et pu-re Se-rè-

Andantino.

- vè - le dans ta beau-té! oh!

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 cieux et de la ter - re, Mais ne dou - te jamais de mon a -

-OPHELIE

Hélas! Hamlet!

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

a tempo.

cet amour m'è - me Ne pouvait vous re - te - nir! Songerez-vous à me fuir.

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

Non, je ne te fuyais

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

Ped.

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

3 *crese.*

b - let. Mes pleurs — sont moins amers — par l'amour es - su - ys. Et c'est assez d'une pa -

dolce.

As - tre de la lu -

dim. *p* ro - le Pour me rete - nir à tes pieds!

p *pp* *dim.*

- mi - re Qui sur nos fronts verses le jour,

cresc.

Es - prit des cieus 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* O - phé - li - e.

-OPHELIE.

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

se - - con - fi - - e!

-HAMLET.

Pour toujours - - 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!

p

Dieu!

Ah!

Dou - te du so - leil et du jour.

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

p *tr* *b* *rall.*

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

cresc. *rall.* *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. 

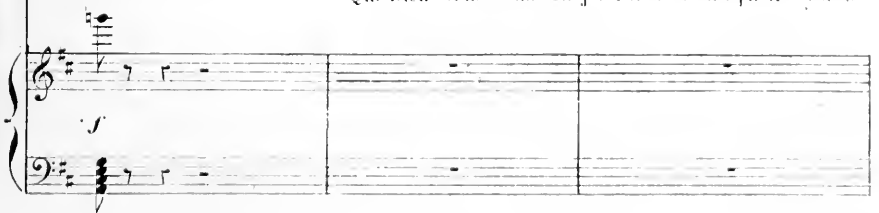
HAMLET. 

PIANO. 



— LAËRTE. Récit.
Salut au prince Hamlet!..

— HAMLET.
Que Dieu vous tienne en joie; Le frère d'Ophélie est le



-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.

v

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

p

dim

p

CAVATINE.

Moderato.

- LAËRTE.

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

Moderato.

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

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

poco rit. *f*

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

suivez.

L. *allegro*

— mets à vo — tre foi! — Prêt — a quit —

a tempo.

L. *allegro*

— ter — u — ne sou — ven — bien ai — mé — e, C'est — à vous

L. *allegro*

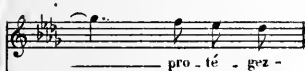
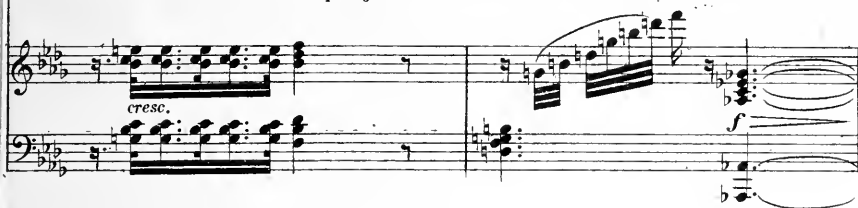
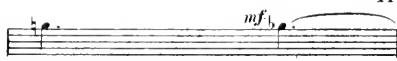
seul — que je remets le soin — De — son hon —

L. *allegro*

— neur — et de sa re — nom — 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

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

foi! Doit vous ré - pon - dre de ma

f

suivent.

Allegro moderato

foi!

foi!

foi!

Allegro moderato

-LAËRTE.

f

Al - lons

-OPHÉLIE.

(à Hamlet)

Nous suivez-vous pas — C'est

l'heu - re du fes - tin

-HAMLET.

Je n'y veux point pa -

-rai - tre Dieu vous

H. *rit.*
 gar - de, — La - erte, — et — con - dui - se vos
suivez.

H. *p a tempo.*
cresc. *ff*

tr

Musical score for Soprano, Tenors, and Basses. The Soprano part is on a single staff. The Tenors and Basses are on two staves. The piano accompaniment is on two staves. The lyrics "Honneur" are written below the vocal staves. The piano part features various ornaments and trills.

Musical score for Soprano, Tenors, and Basses. The Soprano part is on a single staff. The Tenors and Basses are on two staves. The piano accompaniment is on two staves. The lyrics "Honneur" and "au Roi!" are written below the vocal staves. The piano part continues with similar ornamentation.

Musical score for Soprano, Tenors, and Basses. The Soprano part is on a single staff. The Tenors and Basses are on two staves. The piano accompaniment is on two staves. The lyrics "Allons!" and "De la" are written below the vocal staves. The piano part includes trills and other ornaments.

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

The first system consists of three vocal staves (Soprano, Alto, Bass) and two piano staves. The vocal parts have lyrics: "fi - te c'est le si - gnal. Allons! prenons". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Trills (tr.) are marked in the piano right-hand part.

place au festin roy - al. Allons.

place au festin roy - al. Allons.

place au festin roy - al. Allons.

The second system continues with three vocal staves and two piano staves. The vocal parts have lyrics: "place au festin roy - al. Allons.". The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A trill (tr.) is marked in the piano right-hand part.

The third system shows the piano accompaniment for the first system. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A trill (tr.) is marked in the piano right-hand part.

The fourth system shows the piano accompaniment for the second system. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. A trill (tr.) is marked in the piano right-hand part.

CHŒUR DES OFFICIERS ET PAGES.

Allegro.

MARCELLUS.

HORATIO.

SOPRANI.

TENORS.

BASSES.

OFFICIERS.

PAGES.

PIANO.

mf *f* *mf*

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui l'ennemi!

mf *f* *mf*

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui l'ennemi!

mf *f* *mf*

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui l'ennemi!

Allegro.

léger.
p accomp. ad lib.

f *p*

f *dimin* *p* *cresc.*

— Le plaisir nous con - vie, Lavi - e Na de joyeux instants Qu'au temps: — Bien

f *dimin* *cresc.*

— Le plaisir nous con - vie, Lavi - e Na de joyeux instants Qu'au temps: — Bien

f *dimin* *cresc.*

— Le plaisir nous con - vie, Lavi - e Na de joyeux instants Qu'au temps: — Bien

f *dimin* *cresc.*

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

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

sans rigueur.

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

sans rigueur.

fou 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

p léger.

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.

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

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

p

Chas - sions aujour d'hui — L'enmi! 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 *tr* Voici

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-

This system contains three staves. 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 with lyrics. The piano part features a series of chords in the left hand and a melodic line in the right hand.

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

Allegro moderato.

This system contains three staves. 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 with lyrics. The piano part features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked "Allegro moderato".

(Marcellus et Harato entrent précipitamment)

This system contains two staves. The top staff is a piano accompaniment with lyrics. The bottom staff is a piano accompaniment with lyrics. The piano part features a series of chords in the left hand and a melodic line in the right hand. The tempo is marked "Allegro moderato".

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

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

Ténors. Pour -

Basses. Pour -

- quoi? Que vous lez-vous de lui?

- quoi? Que vous lez-vous de lui?

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

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

Tenors

cé - e Nous avons vu

Tenors.

le spectre du feu Roi!

Ri - si - bie vi - si.

mf

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

on!

Basses.

Men - son - ge et sor - ti - le - ge!

mf

MARCELLI S.

Que nous vent - il Dieu nous pro - té - ge! C'est à

tre asssemblait C'est à

4. 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

cresc.

pres - se.

pres - se.

8-7.

PAGES OFFICIERS

f *mf* *f* *mf*

Nargue de la tris - tes - se! Livres - - - se Chasse pour aujour -

Nargue de la tris - tes - se! Livres - - - se Chasse pour aujour -

Nargue de la tris - tes - se! Livres - - - se Chasse pour aujour -

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

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

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

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

crese. *sans rigueur.*

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 -

f *dim.*

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

- re Pré-ci-pi-te le cours Des jours! Ab! 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

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

a tempo.

p *leger.*

f

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

f

ff

Le temps fuit et l'heure Précipi-te le cours Des jours! Chas -
 pleure, Amis, quand l'heure Précipi-te le cours Des jours! Chas -

mf

p

mf

p

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

p

p

p

p

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

f

f

f

tr

mf

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'in - tant ——— 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 second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics.

- 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 second staff is a vocal line with lyrics. The third staff is a piano accompaniment line with lyrics. The music continues with similar rhythmic patterns and dynamics.

This system contains the next three staves of music, which are piano accompaniment lines. The music features a variety of rhythmic patterns and dynamics, including triplets and accents.

This system contains the final three staves of music on the page. The music continues with similar rhythmic patterns and dynamics, including triplets and accents.

This page of musical notation is divided into seven systems, each containing a treble and a 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* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). 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

7

Andantino.

cantabile.

Trio alone solo

First system of the musical score. The right hand (treble clef) features a melodic line with a long note in the first measure, followed by a series of eighth notes. The left hand (bass clef) plays a complex accompaniment with many beamed eighth notes and chords. A *pp* dynamic marking is present in the first measure.

Second system of the musical score. The right hand continues the melodic line with a long note and then a few more notes. The left hand accompaniment remains dense with beamed eighth notes.

Third system of the musical score. The right hand has a long note followed by a few notes. The left hand accompaniment continues with beamed eighth notes and chords.

Fourth system of the musical score. The right hand has a long note followed by a few notes. The left hand accompaniment continues with beamed eighth notes and chords.

Fifth system of the musical score. The right hand has a long note followed by a few notes. The left hand accompaniment continues with beamed eighth notes and chords.

Sixth system of the musical score. The right hand has a long note followed by a few notes. The left hand accompaniment continues with beamed eighth notes and chords. A *pp* dynamic marking is present in the second measure.

First system of musical notation. Treble clef, bass clef, key signature of three flats (B-flat, E-flat, A-flat), and 2/5 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 slur and a dynamic marking of *ff*.

Second system of musical notation. Treble clef, bass clef, key signature of three flats, and 2/5 time signature. The bass line has a steady eighth-note accompaniment, marked with a forte dynamic (*sf*). The treble line has a melodic line with a slur and a dynamic marking of *cresc.*.

Third system of musical notation. Treble clef, bass clef, key signature of three flats, and 2/5 time signature. The bass line has a steady eighth-note accompaniment. The treble line has a melodic line with a slur and a dynamic marking of *sempre cresc.*.

Fourth system of musical notation. Treble clef, bass clef, key signature of three flats, and 2/5 time signature. The bass line has a steady eighth-note accompaniment. The treble line has a melodic line with a slur and a dynamic marking of *f*.

Fifth system of musical notation. Treble clef, bass clef, key signature of three flats, and 2/5 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 2/5 time signature. The bass line has a steady eighth-note accompaniment, marked with a dynamic marking of *dim*. The treble line has a melodic line with a slur and a dynamic marking of *p*. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

First system of musical notation. The upper staff (treble clef) contains four measures of music, each starting with a half note followed by a quarter note, all under a slur. The lower staff (bass clef) is mostly silent, with a few notes appearing in the final two measures. A dynamic marking of *pp* is present in the first measure of the upper staff.

Second system of musical notation. The upper staff continues with four measures of music, each starting with a half note followed by a quarter note, all under a slur. The lower staff has a long, flowing melodic line that spans across the system, with some notes beamed together. A dynamic marking of *f* is present in the first measure of the upper staff.

Third system of musical notation. The upper staff has four measures, with the first measure containing a half note followed by a quarter note, and the rest of the system being a continuous melodic line. The lower staff has a complex, rhythmic accompaniment. A dynamic marking of *p* is present in the first measure of the lower staff, and *cresc.* is written in the second measure of the lower staff.

Fourth system of musical notation. The upper staff features a series of chords, many of which are marked with a '3' indicating a triplet. The lower staff also features a series of chords, many of which are marked with a '3' indicating a triplet. A dynamic marking of *ff* is present in the first measure of the lower staff.

Fifth system of musical notation. The upper staff has four measures, with the first measure containing a half note followed by a quarter note, and the rest of the system being a continuous melodic line. The lower staff has a complex, rhythmic accompaniment. A dynamic marking of *im* is present in the first measure of the upper staff, and *p* is present in the first measure of the lower staff. The lower staff also has some notes beamed together.

trumpets

dim. pp p p

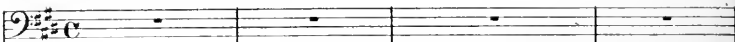
cresc. sf riten. a tempo. dim. p


cresc. dim.


p dim. pp


SCÈNE DE L'ESPLANADE.

Moderato quasi andantino.

HAMLET. 

MARCELLUS. 

HORATIO. 

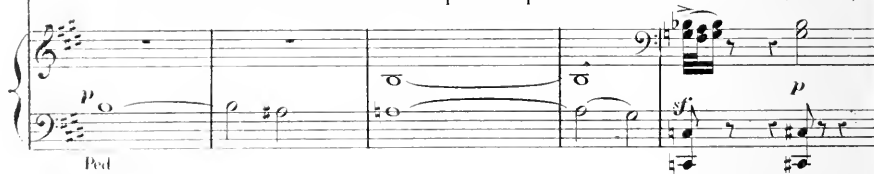
LE SPECTRE. 

Moderato quasi andantino.

PIANO. 

HORATIO *p*

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



Pod

CFPSC.



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

HAMLET

Récit *p*

HORATIO

Récit.

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



CFPSC.

HAMLET.

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

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

plus retenu

p *f* *plus retenu.*

MARCELLUS. *p*
Vos yeux pé - nè - tre - ront sans dou - te ce mystè - re, Monseigneur.

f *p*

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.

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

a tempo.

p

- HAMLET

Ô prodi - ge terri - ble!..

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

p

ô si - nis - 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-

mf 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

ii

Pourquoi trembler devant le spectre de mon pè- re? Il reviendra peut-ê- tre. attendons!

M

Atten-

ii

Atten-

p

M

-dous!

ii

-dous!

p

f

sempre cresc.

2/8

3/8

Allegro moderato.

mf (Fanfare dans la coulisse)

First system of the musical score, featuring a treble and bass clef with a 6/8 time signature. The music is marked *mf* and includes the instruction "(Fanfare dans la coulisse)".

Second system of the musical score, continuing the piece with treble and bass clefs and a 6/8 time signature.

Third system of the musical score, featuring a treble and bass clef with a 6/8 time signature. The music is marked *p*.

Fourth system of the musical score, featuring a treble and bass clef with a 6/8 time signature.

Fifth system of the musical score, featuring a treble and bass clef with a 6/8 time signature. The music is marked *p*.

Sixth system of the musical score, featuring a treble and bass clef with a 6/8 time signature. The music is marked *p*. The word "Cloche" is written above the treble 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

mf

- MARCELLUS.

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

Musical score for Marcellus, first system. It features a vocal line in treble clef and a piano accompaniment in bass clef. The piano part includes dynamic markings such as *pp* and *sf*. The key signature has one sharp (F#).

-HAMLET. (le spectre paraît)

An - ges du

-MARCELLUS.

Re - gar - dez; le voi - là ...

Re - gar - dez; le voi - là ...

Musical score for Marcellus and Hamlet, second system. It features two vocal lines (Marcellus and Hamlet) and a piano accompaniment. The piano part includes dynamic markings such as *f* and *sf*. The key signature has one sharp (F#).

ciel, défen - dez - nous

Musical score for Marcellus and Hamlet, third system. It features two vocal lines and a piano accompaniment. The piano part includes a dynamic marking of *dim*. The key signature has one sharp (F#).

-MARCELLUS.

dim.

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

-HORATIO.

dim.

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

dim.

Musical score for Marcellus and Horatio, fourth system. It features two vocal lines and a piano accompaniment. The piano part includes a dynamic marking of *dim*. The key signature has one sharp (F#).

Andante.
HAMLET.

(avec effort, d'une voix contenue)

Spectre in - fer.

Andante.

pp

II

nal! Ima - ge véné - ré - e! O mon père!

II

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

cresc.

sf *p*

II

- ré - e, Parle-moi, parle-moi! Pour.

MARCELLES.

sotto voce.

Mon cœur est glacé d'effroi!

HORATIO.

sotto voce.

Mon cœur est glacé d'effroi!

dim. *f*

18

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

21

-mé, Pourquoi te dresser, ô mys -

24

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

27

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

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

p *dim.*

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

smorz.

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

pp

Allegro moderato.
-ROBATIO.

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

pp

-HAMLET.

Amis, o - béis -

Il nous or - don - ne De lui céder la pla - ce.

-sez!.

É - loignez-vous! as -

-MARCELLUS.

cresc.

(avec effroi)

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

(avec effroi)

Seigneur!

*sf**sf**cresc.*

-sez! Je ne crains rien pour mon âme in - mortel - le, É - loignez -

cresc.

H. *vous je le veux! Il m'ap - pel - le!*
 MARCELLUS. *f* *(à part)*
 Seigneur! Dieu

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

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

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

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

V. *cours!* *(ils sortent)*

H. *cours!*

Andante.

LE SPECTRE *pp* J'écou_te! É_coute - 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.

sain_te. 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-

...tir!... Voici l'heu-re de le pu-tir!

...tir?
(fanfare dans la coulisse)

mf Allegro moderato

LE SPECTRE

E - cou - te:

70 *f*

Le S. *Même mouv!* cest lui que fon

71

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

72 *dim.*

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

74 *pp*

Le S. moi! Mais

75

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

L. S.

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

L. S.

- ves, Il est temps d'ac - complir

L. S.

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

- LE SPECTRE

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

L. S.

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

- HAMLET.

Dieu jus - te!

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

moi, mon fils! ven - ge ton père. Nat - tends pas, pour frapper,

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

- HAMLET.

O ma mè - re! ma

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

riten. *dim.*

H
mè - - - re!

L
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 the lyrics 'mè - - - re!'. The middle staff is a vocal line in bass clef with the lyrics 'L'au - - - be va naitre aux'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a dense texture of chords and moving lines. The tempo marking is 'pp a tempo.'.

L
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 the lyrics 'cieux, u - ne cru - el - - le'. The middle staff is a vocal line in bass clef with the lyrics 'u - ne cru - el - - le'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a dense texture of chords and moving lines.

L
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 the lyrics 'loi Me rap - pel - - le!'. The middle staff is a vocal line in bass clef with the lyrics 'Me rap - pel - - le!'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a dense texture of chords and moving lines.

A - dieu donc; souviens -

The fourth system of music consists of three staves. The top staff is a vocal line in bass clef with the lyrics 'A - dieu donc; souviens -'. The middle staff is a vocal line in bass clef with the lyrics 'A - dieu donc; souviens -'. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a dense texture of chords and moving lines.

(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'exau - ce - rai ton vœu!

cresc. *ff* *espres* *mf*

à lumie - re, à soleil,

cresc.

fz

H
gloi - re, amour, douce i -

rit.

H
- vresse! A - dieu! Adieu! A : -

rit.

sf *suivez* *dim*

cresc. *f* *rit.*

H
- dieu! Je me souviens, je me souvien-drai!..

a tempo *a tempo*

mf *cresc.* *suivez.*

mf

mf

ENTR'ACTE ET AIR D'OPHÉLIE.

Andantino.

PIANO.

The first system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a *ff* dynamic marking. The left staff is in bass clef with the same key signature and time signature, featuring a melodic line with eighth notes and a bass line with chords and eighth notes.

The second system continues the piano accompaniment. The right staff features a melodic line with eighth notes and rests. The left staff has a bass line with chords and eighth notes. A *f* dynamic marking appears in the right staff towards the end of the system.

The third system of the piano accompaniment. The right staff has a melodic line with a *sostenuto.* marking. The left staff has a bass line with chords. A *mf* dynamic marking is present in the left staff.

The fourth system of the piano accompaniment. The right staff has a melodic line with a *f* dynamic marking. The left staff has a bass line with chords. A *p* dynamic marking is present in the right staff.

The fifth system of the piano accompaniment. The right staff has a melodic line with a *f* dynamic marking. The left staff has a bass line with chords. A *dim* dynamic marking is present in the right staff. The system ends with a double bar line and the number 12 in both staves.

espress.

First system of a piano score. The right hand starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with eighth notes. The key signature has two flats and the time signature is 12/8.

Second system of the piano score. The right hand continues the melodic line with a trill (*tr*) in the final measure. The left hand maintains the accompaniment.

Third system of the piano score. The right hand features an octavo (*8*) figure. The left hand continues the accompaniment.

Fourth system of the piano score. The right hand continues with octavo (*8*) figures. The left hand accompaniment includes some chordal textures.

Fifth system of the piano score. The right hand features a trill (*tr*) and a dynamic marking of *dim.* (diminuendo). The left hand accompaniment includes some chordal textures.

Sixth system of the piano score. The right hand features a dynamic marking of *dim.* and an octavo (*8*) figure. The left hand accompaniment includes a dynamic marking of *pp* (pianissimo).

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 me in - gra - te et je lui fais in -

Allegro. risoluto. *f*

- ju - re; *Andante* *mf*

Ny pensons plus. *un peu retenu* *dim.* *p*

Repre - nous ma lec - tu - re!

p

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

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

Allegretto sostenuto.

pp

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

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

dolce.

3

- le!

presses un peu. *crese.*

En un jour, i - ci - bas, tout

poco cresc.

0

rit.

Tempo l'

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

Tempo l' *suiv.*

pp

Andantino. (Hamlet paraît au fond du théâtre)

0

Andantino. espress.

p

las!..

Le voici!..

vers ces lieux

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

0

(Hamlet aperçoit Ophélie)

(il fait quelques pas vers elle)

espress.

Il m'a vu - e!

Il s'ap-pro-che!

0

Il vient:

feignons de li - re:

dim

p

pp

1^o Tempo.

(lisant)

0

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

3^{oe}

1^o Tempo.

pp

0

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

0

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

dolce. 3 *presses un peu.* *cresc.*

a

poco cresc.

0

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

dim. Tempo 1^o *rit.*

Tempo 1^o *suivrez*

pp

0

Andante

Andante.

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.

- len - ce!

Il porte ailleurs ses

p

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

s

rit.

pp

92 Allegro moderato.

0 *mf* Les serments ont des ai - les!

Allegro moderato.

p *pp*

0 Dans le cœur des in - fi - de - les

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

0 peut les rap - pe - ler! Ils

dim

0 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. *3* *f* *3*

cresc. *f*

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

f *a* *p* *f* *p* *6* *6* *6* *6* *fp*

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

p *6* *6* *6* *6* *6* *fp*

er à les écou - ter,

As - tres é - ter - nels, lu -

- mié - re a - zu - ré - e, Il vous

tit 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 avec 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!

f

s'en - vo - ler! Ah!

Hé -

cresc. *ff* *mf*

a

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

f *ff* *ff*

RÉCITATIF ET ARIOSO.

Allegro.

OPHÉLIE.

LA REINE.

PIANO.

Allegro.

p

p

cresc.

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

Je cro _yais près de vous — trouver mon fils.

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

-OPHÉLIE.
-cret du tron - ble qui l'a - gi - te? Que vous a-t-il dit? -Rien... il me fuit! il m'é-

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

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

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

0

crsc. *p*

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

0

- si - le.

LA REINE. *f* *p* *crsc.*

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 -

crsc. *f* *p*

1^{re}

crsc. *f* *p*

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

Allegro

ARIOSO.

Andante.

LA REINE.

toi!..

Andante.

espress.

PIANO.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with the lyrics "toi!..". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand. The tempo is marked "Andante".

The second system of the musical score continues the piano accompaniment from the first system. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo remains "Andante". The system includes dynamic markings "dim." and "pp".

- LA REINE.

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

The third system of the musical score continues the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo remains "Andante". The system includes dynamic markings "p" and "f".

- clair! Il semblait suivre une ombre

The fourth system of the musical score continues the piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo remains "Andante". The system includes dynamic markings "f" and "dim.". The system concludes with a triplet of eighth notes in the right hand.

L
R

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

1 2 3 4

L
R

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

L
R

- son - - - - - ne!... *cresc.* Il con -

L
R

- 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, — O — 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. — tir — sa lo — li — e! Ah!

rall.

crese. *suffez.*

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.

Je — n'ès — pè — re qu'en toi Ah! — je n'ès —

cresc. *p* *presser un peu.*

L.
R.

— pè — re qu'en — toi pour guérir — sa fo — li — e

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

L.
R.

p

Ou désar-mer son cœur. O-phé-li-e, ne pars pas,

f

3

3

3

3

3

presser un peu.

crsc.

L.
R.

dim.

ah!

Forlité

O-phé-li-e ne pars pas, dé-jà

O-phé-li-e, j'ai

f

p

L.
R.

Tempo

mf

dim.

3

3

p

3

pour!

3

— OPHÉLIE. —

— Juhéi —

Allegro.

LA REINE.

mf

Allegro.

— rai, Mada-me.

— Le Roi vient, laisse-moi.

N° 8.

DUO.

Allegro.

LA REINE.

LE ROI.

PIANO

Allegro.

LE ROI

f L'âme de votre fils est à jamais troublée, Madam

LA REINE.

La vérité peut-être à ses yeux dévoi

me... c'en est fait de sa faible raison.

L.
R.

- lé - e... Hé -

L.
R.

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

Moderato.

L.
R.

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

Moderato.

L.
R.

cruc. *cresc.*

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

L.
R.

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

crsc. *f*_o

L.
R.

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

p *crsc.* *f*

riten.

L.
R.

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

- LE ROI.

* Il ne sait rien vous dis-je!

p *suiv.* *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

Li
R

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

p *3*

Li
R

- fort Se dresser mena-çant, menaçant et blê- - me, Tel en-

Li
R

sempre cresc.
- cor je le vois, tel en-cor je le

Li
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 R. par - lez plus bas! par - lez plus bas!

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

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

cresc.

Le R. vois!

Le R. 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

cresc. *f* *p rall.*

- LA REINE.

a tempo.

3

cresc.

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

L.
R.morts ne se réveil - lent pas! —
a tempo.*f* suivez.*p*

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

L.
R.*p*

- glants, prêts à pu -

L.
R.

cresc.

- nir, Prés - ents, tou - jours pré -

L.
R.*poco cresc.*

LI
K

sents à no - tre souve - nir! ()

LI
R.

Dieu! ô Dieu! Moins vite.

LE ROI

Silen - - - ce!

Moins vite.

LI
R

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

LI
R

à - me? ô fu - ble cœur! ô fem -

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

p *cresc.* *f* *p*

cresc. *dim.*

- LA REINE.

Une fol - le ter -

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

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

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

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

f *p*

cœur et me gla - ce le cœur!

- LE ROI.

Quelle fol - le ter -

f *p*

cresc. *a tempo.*

L. U. Ah! U - - ne

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

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

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

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

f *p*

L. R. cœur! Ah! ah! ah!

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

sempre cresc.

ah! ah! ah!

f

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

f

maudits tous deux! maudits tous

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

ff

deux! tous deux! Mon fils!

je le veux! Silen -

ff

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-

*crusc.**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 Luerte et gla - cé - e; Samé.

H

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

H

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

-LE ROI

Mou - fils!

-LA REINE (Je retient)
 Vous cherchez, Ophé-li - e? Elle est jeune - et

-HAMLET.
 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*

France et Îta-li - e Et nos vœux — te suivront sur ces bords — é - tran -
riten.
f *p* *suivent.*

Allegro moderato.

—HAMLET
 Oui! vo - yez — dans le
 - gers!
Allegro moderato
p
pp

ciel — ces nu - a - ges légers. Comme une nef d'ar -
d
pp

- gent ouvrant ses blanches voi - les;
tr.
cresc. *f*

f Récit. *a tempo*

Je voudrais avec eux vo-yager dans les a-irs, Au milieu des é-

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

f *pressez.* *LE ROI.*

- toi - les, au milieu des é-clairs! -Voux insen-

ff *ff*

Allegro moderato.

p *sés!...*

E_coute, Ham_let, ce bruit de

to!

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

The first system consists of three staves. The top staff is a bass line with lyrics: "Sors de ton rêve, en - fin, et redresse la tête!". The middle staff is a piano accompaniment in treble clef with chords and some melodic fragments. The bottom staff is a piano accompaniment in bass clef with a rhythmic pattern of eighth notes.

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

The second system features a vocal line in treble clef for "LA REINE" with the lyrics "Puisse - je consoler votre â - me par mes soins!". The piano accompaniment continues in both staves.

-HAMLET.
Par ma foi, vous serez té -

The third system features a vocal line in bass clef for "HAMLET" with the lyrics "Par ma foi, vous serez té -". The piano accompaniment continues in both staves.

Récit.
f *p* *ff*

The fourth system shows piano accompaniment in both staves with dynamic markings: *f* (forte), *p* (piano), and *ff* (fortissimo).

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

The fifth system features a vocal line in bass clef with lyrics: "- moins D'un spectacle nouveau que pour vous on pré - pa - re! J'ai fait venir en ces jar -". The piano accompaniment continues in both staves.

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

The sixth system features a vocal line in bass clef with lyrics: "-dius Une troupe de gens d'une habi - le - té ra - re. Bouffons, mines et ba - la -". The piano accompaniment continues in both staves.

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.

f *p*

riten. (bas à la Reine) *p*

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

plus lent.

f *p* *suivez.*

- LA REINE. (à part) *p*

J'ai peur!

(Le Roi et la Reine sortent) - HAMLET (à part)

L
 R
 rien! Mon père! Patien_

mf *p*

Ped.

pp

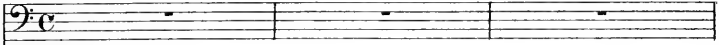
H
 ce! Patien ce!

dim *pp*

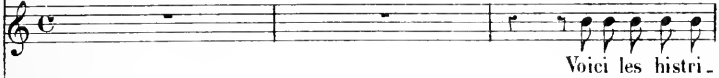
RÉCIT ET CHŒUR DES COMÉDIENS.

Allegro.

HAMLET.



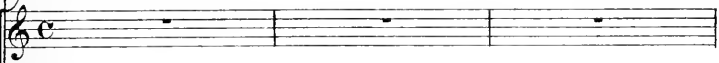
MARCELLUS.



(3 Hamlet)

Voici les histri-

TÉNORS.



BASSES.

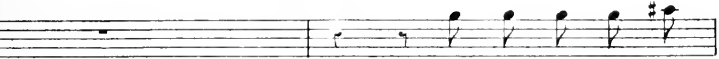


Allegro.

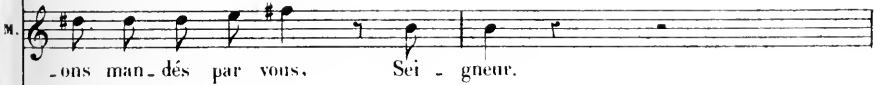
PIANO.



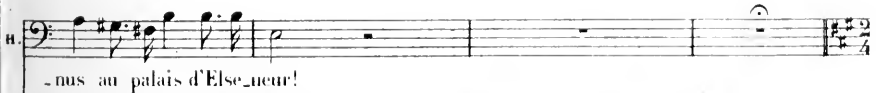
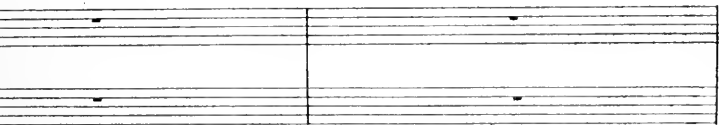
- HAMLET.



Qu'ils soient les bien ve-



- ons man-dés par vous, Sei - gneur.



- nus au palais d'Else-neur!



Andantino mac. toso.

First system of piano introduction. Treble and bass clefs. Time signature 2/4. Dynamics include *f*. Fingerings 8, 6, 3, 6 are indicated. The music features a rhythmic accompaniment in the bass and a melodic line in the treble.

Second system of piano introduction. Treble and bass clefs. Time signature 2/4. Dynamics include *p*. Trills (*tr*) are present in the treble. Fingerings 6, 3, 6 are indicated.

Third system of piano introduction. Treble and bass clefs. Time signature 2/4. Trills (*tr*) are present in both staves.

Vocal introduction for Tenors and Basses. Treble clef for Tenors, Bass clef for Basses. Dynamics include *f*. The lyrics "Princes sans a - pa - na - ges, Ri -" are written below the staves.

Piano accompaniment for the vocal introduction. Treble and bass clefs. Dynamics include *f*. The music provides a rhythmic and harmonic foundation for the vocalists.

Second part of the vocal introduction for Tenors and Basses. Treble clef for Tenors, Bass clef for Basses. Dynamics include *f*. The lyrics "sibles paladins, Dames, seigneurs et pa - ges, Bouf -" are written below the staves.

Second part of the piano accompaniment for the vocal introduction. Treble and bass clefs. Dynamics include *f*. The music continues the rhythmic and harmonic support for the vocalists.

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

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

Avos pieds nous mettons nos ta_lents Et notre dé_voue_ ment.
 - ment Et notre dé_voue_ ment.

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 dévoü -

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

cresc.

f

p

cresc.

f

tr

tr

tr

cresc.

f

p

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

- 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. *p*
 moi. — La Reine est inqui_ete 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. _con. En attendant, soyez en fé_ _te! Bu_vez! riez! chantez! hola!

f

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

6/8

CHANSON BACHIQUE.

Andantino con moto.

HAMLET.

tè - - - - - te!

MARCELLUS.

HORATIO.

TÉNORS.

Ah! pour nous, Mon - sei -

BASSES.

Ah! pour nous, Mon - sei -

Andantino con moto.

PIANO.

-gueur, Quel hon - neur!

-gueur, Quel hou - neur!

Piano accompaniment for the first system, featuring triplets and a forte (ff) dynamic.

Piano accompaniment for the second system, featuring triplets and a forte (ff) dynamic.

First system of the piano introduction, featuring a treble and bass clef with a key signature of two flats. The music consists of chords and arpeggiated figures.

Second system of the piano introduction, continuing the musical texture with various chordal and melodic elements.

-HAMLET.

Third system of the piano introduction, including dynamic markings such as *p* and *f*, and a fermata over the final note.

First system of the vocal and piano accompaniment. The vocal line is in bass clef, and the piano accompaniment is in treble and bass clefs. The lyrics are: "vin, dis-sipe la tris-tes - se Qui pè-se sur mon cœur! A

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: "moi les rêves de l'i - vres - se Et le ri-re moqueur! O li -".

H

dim

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

H

cresc. *f* *résolu très accentué.*

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

H

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

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

mf *cresc.* *f*

H
 cœur!
 Tenors

f Ô li - queur en chan - te - res - se! Ver - se li -

Basses

f Ô li - queur en chan - te - res - se! Ver - se li -

a tempo.

ff

...resse Et l'oubli dans nos cœurs, Versenous li - vres -

ff

...resse Et l'oubli dans nos cœurs, Versenous li - vres -

MARCELLUS (à part)

p Il cher - che l'oubli dans li - vres - se.

HORATIO (à part)

p Il cher - che l'oubli dans li - vres - se.

sc!

-HAMLET.

Un peu animé.

La vie est som - bre Les ans sont

courts:

De nos beaux jours — Dieu sait le

nom - bre.

Cha - cun hélas! — Porte i - ci

-las

Sa lourde chaî - ne! Cruels de -

dans sa révoie)

-voirs. Longs déses - poirs

De l'âme hu - mai - ne!

p
mp
cresc.
dim.
poco rit
pp
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?

Tenors. *p*
Qu'à-t-il donc?

Basses. *p*
Qu'à-t-il donc?

Facile.
bus 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 *cresc.*

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

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

H

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

H

-res - se! Verse li-resse Et 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'î - vresse Et l'oubli dans nos cœurs! Ver - se nous l'î -*

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

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

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

ff

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

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

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

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

ff

This page of a musical score, numbered 140, contains six systems of music. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of triplets, indicated by a '3' below the notes. Some measures feature dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The score concludes with a double bar line and repeat dots at the end of the sixth system.

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, some of which are beamed together. The lower staff is in bass clef and starts with a series of eighth-note chords, also beamed together. A dynamic marking of *ff* is placed above the first few notes of the bass staff.

The second system continues the piece with two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a rhythmic accompaniment with eighth-note chords.

The third system consists of two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff continues with eighth-note chords. There are some diagonal hatching marks in the lower staff towards the end of the system.

The fourth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a series of chords, many of which are marked with an accent (^) above them. A dynamic marking of *ff* is placed below the first few notes of the bass staff.

The fifth system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff features a series of chords, many of which are marked with an accent (^) above them.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.

Second system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.

Third system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various dynamics and articulation marks.



System 1: Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The right hand features chords with accents (^) and a dynamic marking of 8- in the first measure. The bass line consists of eighth-note patterns. The system concludes with a key signature change to one flat (Bb) and a dynamic marking of 2.



System 2: Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. The right hand has chords with accents (^) and a dynamic marking of 8- in the first measure. The bass line has eighth-note patterns. The instruction *mf bien soutenu* is written above the bass staff. The system ends with a 3/4 time signature.



System 3: Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. The right hand has eighth-note patterns with accents (^) and a dynamic marking of *p*. The bass line has eighth-note patterns. The system ends with a 3/4 time signature.



System 4: Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. The right hand has eighth-note patterns with accents (^) and a dynamic marking of *p*. The bass line has chords with a dynamic marking of *p*. The system ends with a 3/4 time signature.



System 5: Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. The right hand has eighth-note patterns with accents (^) and a dynamic marking of *mf*. The bass line has eighth-note patterns with a dynamic marking of *mf*. The system ends with a 3/4 time signature.



System 6: Treble and bass staves. Treble clef, key signature of one flat (Bb), 2/4 time signature. The right hand has eighth-note patterns with accents (^) and a dynamic marking of *mf*. The bass line has eighth-note patterns with a dynamic marking of *mf*. The system ends with a 3/4 time signature.

First system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) in the first measure, *mf* (mezzo-forte) in the fifth 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 fifth measure. Performance markings include *tr* (trill) in the treble staff of the second measure and *cresc.* (crescendo) in the bass staff of the fourth measure. 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 a variety of rhythmic patterns and chordal textures.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *tr* (trill) in the treble staff of the first measure. The system contains six measures of music, concluding the page with a final cadence.

RÉCIT ET PROLOGUE.

OPHÉLIE

Prin_ee, vo_tre re_

(a Ophélie)

HAMLET.

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

PIANO

0

_gard m'épou_vante et m'e_gla_ee!

Allegro moderato.

f

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, some beamed together. The bass clef contains a simple accompaniment. A dynamic marking *p* is present in the second measure.

Second system of musical notation. The treble clef features a melodic line with a long slur over several measures. The bass clef has a simple accompaniment. A dynamic marking *lento.* is present in the second measure.

Third system of musical notation, starting with the tempo marking *Andantino*. The treble clef contains a melodic line with eighth notes. The bass clef contains a simple accompaniment. A dynamic marking *pp sostenuto* is present in the first measure.

Fourth system of musical notation. The treble clef contains a melodic line with eighth notes. The bass clef contains a simple accompaniment. A dynamic marking *ppd* is present in the second measure.

Fifth system of musical notation. The treble clef contains a melodic line with eighth notes. The bass clef contains a simple accompaniment. A dynamic marking *dim* is present in the first measure.

First system of musical notation, piano and bass staves. Includes dynamic markings *f* and *tr*.

Second system of musical notation, piano and bass staves. Includes dynamic markings *p*, *poco cresc.*, and *dim*.

Third system of musical notation, piano and bass staves. Includes dynamic markings *f* and *cresc.*. Tempo marking: **Allegro moderato**.

Fourth system of musical notation, piano and bass staves. Includes the text **- HAMLET** and *(à Marcellus et Horatio)*. Bass part includes **Voi-ci l'instant! f**.

Fifth system of musical notation, piano and bass staves. Includes the text **- vez vos regards sur le Roi Et, si vous le voyez pâlir, dites-le-moi!**. Includes dynamic marking *p*.

PANTOMIME ET FINAL.

Andantino.

OPHELIE.



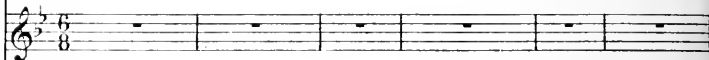
LA REINE.



HAMLET.



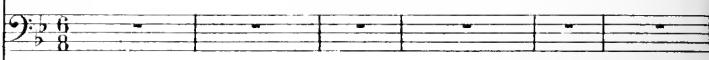
MARCELLUS.



LE ROI.



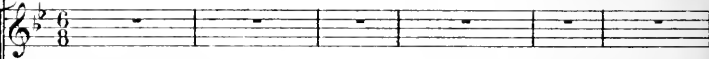
POLONIUS.



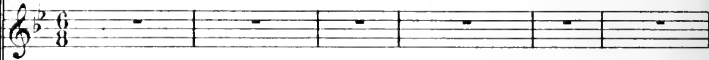
HORATIO.



SOPRANI.



TENORS.



BASSES.



Andantino.

PIANO



-HAMLET

C'est le vieux Roi Gu.



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-

The first system of the score shows the vocal line in bass clef and the piano accompaniment in treble and bass clefs. The vocal line has lyrics: "Le Roi cède au sommeil et s'en-". The piano accompaniment consists of chords and moving lines in both hands.

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

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

The second system continues the vocal line with lyrics: "-dort, et s'en-dort dans ses bras, a tempo." The piano accompaniment includes dynamic markings: *dim.*, *rit.*, *rit.*, and *pp*. The tempo marking *a tempo.* is also present.

The third system shows the piano accompaniment for the vocal line above. It features a variety of chordal textures and melodic fragments in both hands.

poco rit. *Audante.* *p*

The fourth system continues the piano accompaniment. It includes the tempo marking *Audante.* and the dynamic marking *p*. The music features a steady, rhythmic accompaniment.

HAMLET.
Mais, regardez! voici paraître Le démon tenebreux, le

The fifth system shows the vocal line in bass clef and the piano accompaniment in treble and bass clefs. The vocal line has lyrics: "Mais, regardez! voici paraître Le démon tenebreux, le". The piano accompaniment features a more active, rhythmic accompaniment.

traï - 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 une coupe homi - ci - de... Il la sai - sit

pp

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

subez.

h

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 tu -

cresc. *f*

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

(lento au Roi) *ff*

-LA REINE. Ciel!

H. - sez!

-LE ROI. (se levant) 3
Chassez, chassez d'i - ci ces vils his - tri - ons!

a tempo. *p* *f*

-HAMLET. (à part) Fuguez 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 ou HOBATIO. *p*
 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. *p*
 Que dit-il! quel transport é-ga-re sa-rai-son!

_OPHÉLIE.(G. Hamlet.)

Seigneur!

L.
R. fils!

HAMLET. *f* Trahison! trahi - son!

cresc. *largement.* *ff*

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

- pa - ble! Le voi-là! re - gar -

ff *p*

H. *mf*

-dez! ne le vo - yez vous pas?

H.

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

H. *mf*

mé - me. Et le front ceint en -

H. *cres.* *mf*

-cor du ro - yal di - a - dè - me!

-OPHÉLIE.

Musical staff for Ophélie, showing a treble clef and a whole note chord.

Ah!

-LA REINE.

Musical staff for La Reine, showing a treble clef and a whole note chord.

Ah!

(il arrache la couronne)

Musical staff for the action, showing a bass clef and a rhythmic pattern of eighth notes.

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

-MARCELLUS.

Musical staff for Marcellus, showing a treble clef and a whole note chord.

Ah!

-LE ROI.

Musical staff for Le Roi, showing a bass clef and a whole note chord.

Ah!

-POLONIUS et HORATIO.

Musical staff for Polonius et Horatio, showing a bass clef and a whole note chord.

Ah!

Soprani.

Musical staff for Soprani, showing a treble clef and a whole note chord.

Ah!

Ténors.

Musical staff for Ténors, showing a treble clef and a whole note chord.

Ah!

Basses.

Musical staff for Basses, showing a bass clef and a whole note chord.

Ah!

Piano accompaniment, showing a grand staff with treble and bass clefs, including a forte dynamic marking and a fermata.

Piano accompaniment, showing a grand staff with treble and bass clefs, including a forte dynamic marking and a fermata.

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

- POLONIES
et HORATIO
- froi! Avenge démen - ce Qui gla - ce tous les cours d'éfroi!

Soprani *pp*
Nous tremblons d'éfroi!

Tenors *pp*
Nous tremblons d'éfroi!

Basses *pp*
Nous tremblons d'éfroi!

- LA REINE. (à part)

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

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

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

Roi! Il brave, il ou - trage La sainte majesté du Roi!

Soprani.

Qu'a-t-il

Ténors.

Basses.

- MARCELLUS.

p
 Quel outra - ge!

- POLONIUS (HORATIO).

p
 Cruel ou - tra - ge! Cruel ou -

fait!

p
 Cruel ou - tra - ge! Cruel ou -

mf

Folle ra - ge!

Ah! mon cœur

- LE ROI.

p
 Dans sa folle ra - ge

cresc.

- tra - ge!

Aven - gle ra - ge!

Aven - gle

Folle ra - ge!

Tous nos cœurs

- tra - ge!

Aven - gle ra - ge!

Aven - gle

- OPHÉLIE.

Aven - gle démen - ce!

- LA REINE.

Ô ——— martelle of - fen - se!

M.

est gla_cé! *cresc.* est glacé!

L.
R.

P.
H.

ra - - 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.

cresc.
 Qui gla - - - ce mon cœur,

Ab! mon cœur est gla-

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

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

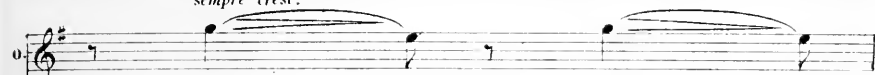
ra - - ge! Ab! mon cœur est glacé par le froid!

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.

mon

cœur

sempre cresc.

- cé

par

sempre cresc.

Dans sa rage

Il outrage

Et la Reine

et le



Mon

cœur

frémit

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.

f *deffroi!*

f *l'effroi!*

HAMLET.
 ò vin, dis - sipe la tris -

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

f *deffroi!*

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

f *crec.*

mf

ff

Allegro sostenuto.

H

- tes - - - se Qui pè - se sur mon

The first system consists of a vocal line in bass clef and a 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 pattern in the left hand and chords in the right hand.

H

cœur! A moi les rêves de l'i -

The second system continues the vocal line with 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 Marcelus with lyrics: "Que dit - il! que dit - il!". The piano accompaniment continues.

- LE ROI. *mf*

Que dit - il! que dit - il!

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

- POLONIUS et HORATIO. *mf*

Que dit - il! que dit - il!

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

Soprani. *mf*

Que dit - il! que dit - il!

The sixth system features a vocal line for Sopranos with lyrics: "Que dit - il! que dit - il!". The piano accompaniment continues.

Ténors. *mf*

Que dit - il! que dit - il!

The seventh system features a vocal line for Tenors with lyrics: "Que dit - il! que dit - il!". The piano accompaniment continues.

Basses. *mf*

Que dit - il! que dit - il!

The eighth system features a vocal line for Basses with lyrics: "Que dit - il! que dit - il!". The piano accompaniment continues.

p *f*

The ninth system shows the piano accompaniment with dynamic markings *p* and *f*. It features a complex rhythmic pattern with sixteenth notes in the left hand and chords in the right hand.

H
 - ves - - - se, Et le ri - re mo -
 - MARCELLUS. (Gi Hamlet)
 Sei - gneur!
 - HORATIO. (Gi 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!
 Tenors. *f*
 Aven - - gle dé - men - - - ce!
 Basses. *f*
 Aven - - gle dé - men - - - ce!

Allegro

- OPÉLIE.

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

- LA REINE

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

- MARCELLUS.

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

- LE ROI.

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

- POLONIUS.

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

- HORATIO

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

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

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

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

O. *ff*
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

L.
 R. *ff*
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

M. *ff*
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

L.
 B. *ff*
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

P. *ff*
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

H.
ff
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

ff
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

ff
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

ff
 cœurs d'effroi! Qui glace tous les cœurs d'effroi! Dans sa folle ra - ge, Il

O.
brave, — il ou - tra - ge

L.
R.
brave, — il ou - tra - ge

M.
brave, — il ou - tra - ge La ma - jesté du Roi!

L.
R.
brave, — il ou - tra - ge, *p* il ou - tra - ge son

P.
brave, — il ou - tra - ge, *p* il ou - tra - ge son

B.
brave, — il ou - tra - ge La ma - jesté du Roi!

brave, — il ou - tra - ge La

brave, — il ou - tra - ge La ma - jesté du Roi!

brave, — il ou - tra - ge, *p* il ou - tra - ge son

p

S
 le Roi!

A
 le

T
 Mon cœur frémit d'ef.

B
 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!

Mon cœur frémit d'ef.

Roi! Jour maudit! jour d'effroi!

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'e - f - froi! Tous les

- froi! Ah! mon cœur

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

The musical score consists of ten systems of staves. The first three systems are vocal lines with lyrics. The fourth and fifth systems are piano accompaniment. The sixth system is a vocal line with lyrics. The seventh system is a piano accompaniment. The eighth system is a vocal line with lyrics. The ninth system is a piano accompaniment. The tenth system is a piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4. The lyrics are in French and describe a scene of despair and heartache.

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

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

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

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

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

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

vous _____ sont gla - cés, _____ sont gla - cés _____ par l'ef-

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

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

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

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

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

Le
- 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 cours

0 - ge Il ou - trage Et sa mère et le Roi!

L R - ge Il ou - trage Et sa mère et le Roi!

-HAMLET *ff* Ô li -

M - ge Il ou - trage Et la Reine et le Roi!

Li - Tous les cœurs sont glacés, sont glacés par l'effroi!

P - Tous les cœurs sont glacés, sont glacés par l'effroi!

H - ge Il ou - trage Et la Reine et le Roi!

- ge Il ou - trage Et la Reine et le Roi!

- ge Il ou - trage Et la Reine et le Roi!

Tous les cœurs sont glacés, sont glacés par l'effroi!

The musical score is written in 3/4 time with a key signature of two sharps (F# and C#). It features five vocal staves and two piano accompaniment staves. The vocal parts are: Soprano (Soprano), Alto (Alto), Tenor (Tenor), Bass (Bass), and a fifth vocal part (likely a second Soprano or Alto). The piano accompaniment consists of a right-hand part and a left-hand part. The lyrics are in French and describe a scene of terror where all hearts are frozen by fear.

H. *mf*

- queur en - chan - te - res - se, Ver - se fi -

- MARCELLUS. (G. Hamlet)

Ah! seigneur!

- HOBATIO. (G. Hamlet)

Ah! seigneur!

H.

- vresse Et l'on - bli dans mon cœur!

- MARCELLUS.

Ô démen - ce!

- HOBATIO.

Ô démen - ce!

Soprani

Ténors.

Basses.

Ô démen - ce!

-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

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

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

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

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

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

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 - ces par l'effroi! Quelle of - fen - se Ô dé -
 gla - ces par l'effroi! Ô mortelle of - fen - se! Aveugle dé -
 gla - ces par l'effroi! Ah! mon cœur fré - mit, mon cœur frémit d'ef -
 gla - ces 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 - ces par l'effroi! O mortelle offen - se Aveugle dé -
 gla - ces par l'effroi! Ah! mon cœur fré - mit, mon cœur frémit d'ef -
animent.

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 -

Le
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

Ho.
- 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
ah! ah!

L
R
ah! ah!

—HAMLET.
ô li.

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

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

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

H
- 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 -

trist.

ff Je meurs, hé _ las!

ff Je meurs, hé _ las!

ff _ queur! Ver _

ff _ dit! Ô jour d'ef_froi!

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

ff _ dit! Ô jour mau _ dit!

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

se l'ivresse Et l'oubli dans mon cœur! O liqueur... ah!..

-OPHÉLIE.

ff Ah! —

-LA REINE.

ff Ah! —

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! —

Récit.

Moderato largement.

O *ff* ô _____ jour _____ d'ef _____ *fff* froi! _____

L. R. *ff* ô _____ jour _____ d'ef _____ *fff* froi! _____

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! _____

a tempo *ff* *sempre cresc* *fff* 8-
Moderato largement.

O
 L.
 R.
 M.
 P.
 Hn.

Musical score for Act 2, featuring vocal parts (O, L., R., M., P., Hn.) and piano accompaniment. The score includes vocal lines with lyrics and piano accompaniment with various musical notations such as dynamics (*f*, *ff*), articulation (accents), and performance instructions (8va, 8vb).

ENTR'ACTE ET MONOLOGUE.

Andante. largement.

PIANO

The first system of the musical score is for piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The key signature has one sharp (F#). The tempo is marked 'Andante. largement.'. The first measure of the treble staff has a dynamic marking of *sf* and a handwritten annotation 'trumpets' above it. The bass staff has a handwritten annotation 'trombones' below it. The music features a mix of eighth and sixteenth notes, with some rests and slurs.

The second system continues the piano accompaniment. It features similar rhythmic patterns and dynamics as the first system, with various note values and rests. The treble staff has several slurs and accents, while the bass staff continues with a steady accompaniment.

The third system continues the piano accompaniment. The treble staff has a long note with a slur, followed by more active eighth and sixteenth notes. The bass staff maintains a consistent accompaniment pattern.

Allegro.

The fourth system is marked 'Allegro.'. It shows a change in tempo and rhythm. The treble staff has a dynamic marking of *sf* in the first measure, which then changes to *p* in the second measure. The bass staff has a dynamic marking of *p*. The music is more rhythmic and active than the previous systems.

The fifth system continues the 'Allegro.' section. It features a mix of eighth and sixteenth notes, with some rests and slurs. The bass staff has a dynamic marking of *p*. The overall texture is more complex and rhythmic.

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

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 features a *sempre cresc.* marking and a *f* dynamic marking. The system ends with a double bar line and a 4/4 time signature.

Même mons!

Fourth system of musical notation, starting with a *ff* dynamic marking. It includes first and second endings marked with *A* and *8*. The system concludes with a double bar line and a 3/4 time signature.

Fifth system of musical notation, featuring a *ff* dynamic marking and a *(RIDEAU)* instruction. It includes first and second endings marked with *A* and *8*. The system concludes with a double bar line and a 3/4 time signature.

Sixth system of musical notation, continuing the piece with a treble and bass clef. The treble clef part has a melodic line with eighth notes, and the bass clef part has a rhythmic accompaniment with eighth notes.

MONOLOGUE.

«Être ou ne pas être...»

HAMLET.

Allegro.

PIANO.

f

—HAMLET.

f

J'ai pu — frap — per — le mi — sé —

p

— ra — ble, Et — je ne — fai pas

1. *f*

fait. Qu'est-ce donc

que j'at_tends? qu'est-ce donc

que j'at_tends?

Puis - je dou - ter.

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

cresc.

B. *non! pour-quoi-tarder-en-co-re*

ff *p*

B. *et laisser fuir le temps?*

ff

B. *Andante. Hélas! qu'es-tu maintenant, ô mon père!..*

Andante. *p*

dim.

pp

190 Adagio.

HAMLET

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

Adagio.

rir!.. dormir!.. ré - ver!..

cresc.

p *sf* *p*

Ped.

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

f *p*

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

f *pp*

-il ce pays in - con - nu Doux pas un voyageur n'est encor reve -
pressez un peu.
pp *cresc.*

- nu ?.. È - tre ou ne pas è - tre !.. ô mys - tè - re ! Mou -
Tempo 1? *f* *p*
sf *riten. dim.* *pp* *poco cresc.*

zvir!.. dormir!.. rê - ver!.. Ô mys - tè - re ! ô mys - tè - re ! Mou -
pp *cresc.* *f* *dim* *p*
pp *cresc.* *f* *ped.*

- vir!.. dor - mir!.. rêver peut - è - - tre!
pp *cresc.* *f*
pp *f* *dim.* *p*

RÉCIT ET AIR DE BASSE.

HAMLET. *Moderato sostenuto.* *p*

Mais qui donc ose i-ci me sui-vre?

LE ROI.

Moderato sostenuto.

PIANO. *p*

H. *f* (se cachant derrière une tapisserie)

Le Roi! c'est Dieu qui me le.

H. li-vre!

f *p*

Andantino.

First system of musical notation, piano and bass staves. Dynamic markings include *p* and *mf*.

Second system of musical notation, piano and bass staves. Dynamic marking includes *mf*.

Third system of musical notation, piano and bass staves. Dynamic marking includes *agitato sempre cresc.*

-LE ROI.

Récit. *p*

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamic markings include *f*, *p*, and *dim.*

C'est en vain que j'ai

Fifth system of musical notation, including vocal line and piano accompaniment. Dynamic marking includes *p* and tempo marking *a tempo.*

eu me soustraire au re - mord...

L.
R.

Au destin de mon

L.
R.

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

mf *pp*

L.
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!

L.
R.

mort!..

pp

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

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

p

Je — — — — — t'in

Vocal line and piano accompaniment for the second system, including lyrics "Je t'in".

1^{er} R.

— plo — — — — — re, O — — — — — mou

Vocal line and piano accompaniment for the third system, including lyrics "plo re, O mou".

1^{er} R.

cresc.

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

Vocal line and piano accompaniment for the fourth system, including lyrics "frè re! Si tu m'en".

1^{er} R.

tends, Si — — — — — tu me

dim

Vocal line and piano accompaniment for the fifth system, including lyrics "tends, Si tu me".

cresc.

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

The first system features a vocal line on a tenor clef and a piano accompaniment on grand staff. The vocal line has a long note with a fermata. The piano accompaniment is in 3/4 time, with a dynamic of *f* in the bass and *p* in the treble. A *dim* marking is present in the piano part.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic of *f*. The piano accompaniment features a dynamic of *f* in the bass and *p* in the treble, with a *ff* marking at the end.

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

The third system shows the vocal line with a dynamic of *f* and the piano accompaniment with a dynamic of *f*. The piano part includes a *a tempo* marking.

Ah! - - - - - vains ef -

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line has a dynamic of *p*. The piano accompaniment has a dynamic of *pp*.

L.
R.

_forts! Espérance in - sen - sé - e! Mavoix _____ et mes re -

L.
R.

_____ - gards _____ vont au ciel; _____ Ma pen -

cresc. *p*

L.
R.

_____ - sée rampe sur la ter - re! _____ Dieu ne m'écou - te pas!

p *cresc.*

L.
R.

- Dieu ne m'écoute pas! Ma pen - sée rampe sur la ter - re! Hélas! Dieu ne m'écoute

f *poco agitato.* *rit* *f* *dim.* *p*

L. R.
 pas! hélas! hélas! Je t'im -

L. R.
 - plo - re. ô mon

L. R.
 frè - re! A - pai - se la co -

cresc. *f*

L. R.
 - le - re ô mon frè - re, je t'im - plo - re,

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 remords pourrait sauver son â-me

dim.

cresc.

H Ce n'est pas à genoux. C'est dans l'enivrement du trône que l'infâme Doit tomber sous mes

Allegro moderato.

HAMLET



LE ROI

(s. levant)



POLONIUS.

Allegro moderato.

PIANO.



Allegro a tempo



LE ROI.

Là, j'ai vu comme une ombre Passer le spectre du feu

POLONIUS. Récit.

Si re, pourquoi ces cris?

Roi!

Reprenez vos esprits et calmez votre effroi.

a tempo. Moderato.

Viens,

Gardez que devant tous un mot ne nous trahisse!

(il sort précipitamment suivi de Polonius)

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 fai - je enten - du cet é_xcra - ble a -

f *rit.*

-veu.

atempo *ff*

TRIO.

Andantino.

OPHÉLIE. 

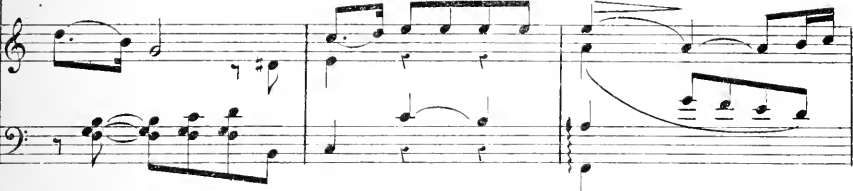
LA REINE. 

HAMLET. 

PIANO. 

-LA REINE.





Le voi-là!

(à part)

L. R. 

Je veux lire en - fin dans sa pen - sé - e!



(s'approchant d'Hamlet)

(Hamlet se lève)

L. R. 

mf 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 -

crusc.

LA REINE.

On nous attend; ve - nez!

(avec éclat)

Sur

à

à

à

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 - - -

-HAMLET.

- bec a jailli de ses yeux!

p

pp

H. *Andantino.*

lez dans un cloî - tre. al - lez, Ophé - li - e!

pp

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

cresc.

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

rit. *f* *p*

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

pp

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

dim. *dim.*

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

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

La R. *cresc.*
 -gard de ta fian - cé - e Et ses a - veux et tes ser -

La R.
 -ments et tes ser - ments Sont - ils sortis de ta pen -

-sée?

HAMLET. *p*

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

p *cresc.*
suivrez.

OPHÉLIE. (avec une tristesse résignée.)

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

p

pp

_sais toute ma glai - re, Et cet anneau donné par

crise.

vous, De - vais-je hé - las! ne pas y croi - re? Et votre a -

dim. *très retenu.*

3 *3* *3* *dim.* *suivez.*

_mour — promis à ge - noux. Cet a -

mf

0

-mour dont je fai - sais ton - te ma glei - re! Ah'

0

ritu

devais-je hélas! ne pas y croi - re?

- HAMLET.

De ces doux souve - nirs, j'ai perdu la mé -

suivz.

11

(à part)

- moi-re. Effroyable véri - té s'est dressée entre nous! - Si vous ne m'aimez

- OPHÉLIE.
(lui présentant son anneau)

0

plus, reprenez donc ce ga - ge!

(prenant l'anneau)

Ophé - lie! ô bonheur évanou - i! hé -

suivz.

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

las!
a tempo.

Cai - - - me!.. (avec énergie)

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

crusc. *f*

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

dim. *f*

p *suivrez.*

Andantino con moto.

(à part)

LA REINE

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

dim. *mf*

Andantino con moto.

-OPHÉLIE.

(à part)

Sombre... ô - ga - re -

L. B. H.

-pousse O - phé - li - e!

H.

Où, mon âme est de mar - bre,

O.

-ment! é - tran - ge fo - li - e!

L. B. H.

Est - ce men - son - ge,

H.

et - reste fer.

O.

Gleire, hon - neur, ver - tus et grâce ac - com -

L. B. H.

plé - tude Aux sou - pirs d'a - mour!

H.

piu 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. R. - mé - e!

cresc. *pp* *p*

0 qui m'a tant ai - mée! *(pleurant)* Hé - las! *cresc.* hé - las!

L. R. Menson - ge cru - el! *cresc.* Ah!

HAMLET

Que pour ja - mais votre âme ou - blie

O pou — tou — jours — pour toujours — He —

L. R. 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. R. Ah! — men — son — ge!

H. Que — pour ja —

O. Aux ré — ves d'a — mour! Son âme est fer — mée Aux ré — ves d'a —

L. R. Le doute en — va — hit mon âme — a — lar — me —

H. — mais votre âme ou — bli —

sempre cresc.

0 - mour! — Voi — là — cet Ham — let — qui

1 - e! Je trem — ble à mon tour! sa — ce

4 - e Ce doux rêve d'un

0 ma — tant ai — née! Hé — las! — pour tou —

1 - le — re hé — las! ne s'est — point cal —

2 jour! — Ah! mon à — me est fer —

0 - jours ne — las! pour — tou — jours Son —

1 - née à sa voix! sa co — lè — re ne s'est point

2 - née — e. Pour jamais pour jamais oui men à —

cresc.

O. *cresc.*
 âme est fer - mée hé - las! à

L. B. *cresc.*
 apaisé - e Devant tant d'a - mour! Je

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

sempre cresc.

O. *ff*
 Fa - mour! *p*

L. B. *ff*
 trem - ble à mon tour! Quel fa -

H. *ff*
 - pins d'a - mour! Mon à - me est fer -

f

O. *f*
 - dieu joie et bonheur! a - dieu

L. B. *f*
 - nes - te soup - con - a bri - sé son amour!

H. *f*
 - mée pour - ja - mais - est fer - mée

f

O
 r - ves d'a - mour! a - dien r -
 L
 son a - mour! a - bri - si
 B
 à l'a - mour! est ter - me

p *crisp.* *f*
p *crisp.* *f*
p *crisp.* *f*
p *crisp.* *ff*

O
 - ves d'a - mour!
 L
 son a - mour!
 B
 à l'a - mour!

rall.

surtrez. *f a tempo.* *dim.*

p *mf*

pp *f* *p*

N° 16.
DUO.

Andantino con moto.

LA REINE.

HAMLET.

LE SPECTRE.

Andantino con moto.

PIANO.

mf

poco cresc.

dim.

Récit.

LA REINE.

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

rit.

mf

L.
R.

La co - lè - re plutôt encor que la démeuce

L.
R.

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

L.
R.

ons vos amours. *à volonté.* Par pitié — par pi -

Moderato

L.
R.

tié — rendez-vous aux conseils d'une mè - re Qui peut être impuis -

Moderato, *mesure*

L.
R.

sa - té à protéger vos jours!

Plus lent. Récit.

La R. Vous a - vez grave - ment of - fen - sé vo - tre pè - re!

The first system shows a vocal line (La R.) and piano accompaniment. The vocal line begins with a recitative style, marked 'Plus lent. Récit.'. The lyrics are 'Vous a - vez grave - ment of - fen - sé vo - tre pè - re!'. The piano accompaniment is in a low register, with a mezzo-forte (mf) dynamic.

Lentement. Récit. (avec calme)

La H. Que dis-tu?

H. Qui de nous offensa mon pè - re, Mada - me? Souvenir ef - fa -

(over airtune)

The second system continues the scene. The vocal line (La H.) asks 'Que dis-tu?'. The piano accompaniment is marked 'Lentement. Récit. (avec calme)'. The vocal line (H.) responds 'Qui de nous offensa mon pè - re, Mada - me? Souvenir ef - fa -'. There is a note '(over airtune)' above the piano part.

(tremblante)

La H. Hamlet! Ton lan -

H. - cé. N'est ce pas? Non!.. souvenir impla - ca - ble!

A tempo allegro moderato.

The third system shows a dramatic shift. The vocal line (La H.) calls out 'Hamlet!' with a tremulous quality. The piano accompaniment becomes more active, marked 'A tempo allegro moderato'. The vocal line (H.) responds 'N'est ce pas? Non!.. souvenir impla - ca - ble!'. Dynamics include 'f' and 's'.

- gage est d'un insen - sé!

(Faisant un pas vers la fêtre)

H. Et le vôtre est d'une cou -

The fourth system continues the dialogue. The vocal line (H.) says '- gage est d'un insen - sé!'. The piano accompaniment is marked '(Faisant un pas vers la fêtre)'. The vocal line (La H.) responds 'Et le vôtre est d'une cou -'. Dynamics include 'f'.

(écouant devant Hamlet)

R
 - Mon fils! —

II
 - po - - - ble! —

f
 Rap-pelle-toi qui je suis!..

Récit. *p plus retenu.*
f Je le sais!.. Vous é - tes ma mè - re!.. La

cresc.
 Ré - ve!.. Cel - le qu'un fol amour en - traîne Vers le frère de son é -

- poux!..

Tempo. Non, vous ne fuirez pas! Vous resterez ma - dame! *a tempo.*

Tempo. *sf*

(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.

*p**f**p**pp*

Vous vous tai- sez?

vous ne répondez rien?

Allegro.

f Ah! — que votre à — me sans re- fu — ge Pleu — re sur les de-

Allegro.

- vous — trahis! — sur les devoirs — tra- his! — vous n'êtes plus devant un

fils! Courbez-vous devant votre ju - ge, de - vant votre ju -

- LA REINE. *a tempo.*
p Je frisson - ne! hé - las! je - - - - - frémis! je frisson - ne, hé -

- ge!

a tempo.
f

- las! je - - - - - fré - mis! *Un peu retenu.* *p* (avec soin) Que la ten - dresse de mon fils Me - pro -
 Un peu retenu.

cresc.

cresc.
 - té - ge, Me proté - - - ge devant mon ju - - - ge!

Le ciel mè - me a pi - tié des mè - res é - plo -

Tempo 1^o

cresc.
 - ré - es!... Mon fils! je tends vers toi mes

espress.

main - dé - ses pé - ré - es...
 - HAMLET.

Vos mains ont ver - sé le poi -

cresc.

Vois la dou - leur la dou - leur é - ga - re ma rai -
 - sou.

f

cresc.

L
R

- son Mon fils, mon fils, mon fils — ah!

cresc.

f

L
R

— La dou- leur, — la douleur é - ga - re ma rai -

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)

Voici les deux frè - res, Ma - - da - me.. I.

Adagio.

p *dim*

ci la grâce — et la beauté se.

cantabile.

lent.

pp

Ped.

- rei - nes, Le - cou - ra - ge, la foi, — Les vertus souve-

cresc. *f*

- rai - nes Qui font — la majesté des Rois! — C'é.

p

f

(attendri)

(montrant l'autre portrait)

- tail votre époux d'autre - fois! Là, tous les crimes de la

ter - - - re! L'ar - ti - fi - ce, la

peur, le meurtré et l'a - dul -

- le - - - re, Tous rassem - blés en lui!... Voi -

Animez un peu.

H
- là votre époux d'aujourd'hui. Animez un peu. *cresc.* Voi-là le cœur choisi du

p

H
vô - - - tre, Voilà le mons - tre, le per -

cresc.

H
- vers, Sem - blable aux démons des en -

p

H
- fers, 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-

8

8

8

8

8

- LA REINE. (prosternée devant Hamlet, d'une voix entrecoupée)

Par - donne, _____ hé.

Moderato.

p

L.
R. - las! _____ ta voix m'ac - ca - ble! Veux-tu _____ que je

p

L.
R. meu - re dé - ses - pé - rant! _____ Ham - let _____ ne sois

L.
R. pas _____ im - pla - ca - ble! Ta mère _____ à tes

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

R.
 pas im - - pla - ca - - ble! Pour

L.
R.

mf

- don - ne! ah! ta voix m'ac -

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!

cresc.

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

ff (avec épouvante, tombant sur le canapé)

L.
R.

Ab!

H.

yeux un voi - le de - sang!

ff

ff

ff

ff

(Le Spectre paraît)

dim.

ff

-HAMLET. (reculant avec égarment)

ff

Dieu! puis - san - ces é - ter - nel - les!

-LE SPECTRE.

ff

Mon fils!

ff

h. An - ges des cieux, _____ Convrez-moi de vos ai -

dim. *p*

-LA REINE. (se relevant)

O démen - ce fu - neste!..

Récit.

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 *sautrez.* *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 *suivrez.*

L. R. *p*
Non! tu me glaces d'effroi!

(Le spectre s'éloigne lentement)

H. -vous? *p*
N'entendez-vous

a tempo. *pp*
pp

L. R. Non! rien!

H. rien! *cresc.* *f*
Ce spectre! cette ombre! Mais regardez donc là!..

poco cresc. *p*

dim.
p Silencieux et sombre Il s'éloigne.... il franchit votre seuil!

LE SPECTRE.
Souviens-

pp *pp*
souvez.

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.

p

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.
p Ô nuit - ri - ble! ô nuit - dépour -

paix, ma mè - re.

Allegro moderato.

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 treble and bass clef. The music is marked "Andantino" and "PIANO." with a dynamic marking of "p".

Musical score for the second system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The music is marked "p".

Musical score for the third system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The music includes a "cresc." marking.

Musical score for the fourth system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The music includes a "cresc." marking and a "pp" dynamic marking.

Musical score for the fifth system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The music includes "mf", "p rit.", and "a tempo." markings.

Musical score for the sixth system, featuring a vocal line in the treble clef and piano accompaniment in the bass clef. The music includes "mf", "p", "tr", "dim.", and "mf" markings.

Ped

mf

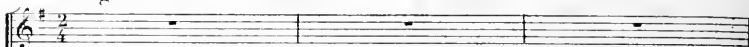
LA FÊTE DU PRINTEMPS.

DIVERTISSEMENT.⁽¹⁾

A

Allegro moderato.

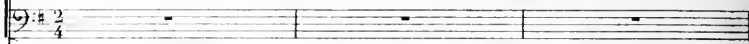
SOPRANI.



TÉNORS.

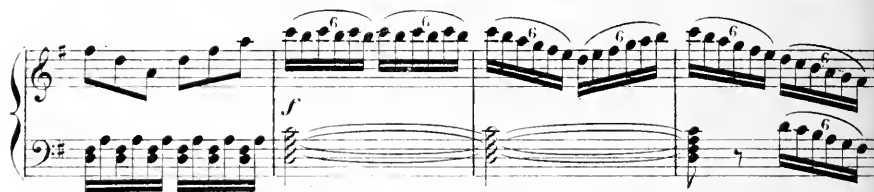


BASSES.

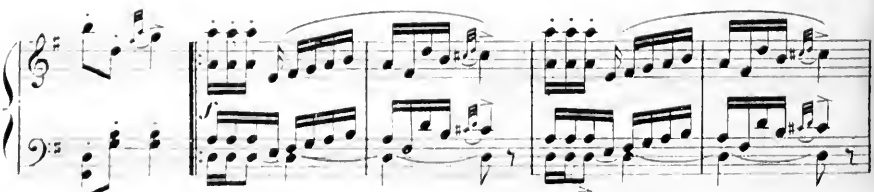


PIANO.

Allegro moderato.



— DANSE VILLAGEOISE —



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. 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 marked with the number '8'. It continues with two staves in treble and bass clefs. The music is dense with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the bass staff. There are also slurs and accents.

The third system continues the piece with two staves. It features a variety of dynamic markings, including *s* (piano) and *p* (piano). The music is characterized by intricate chordal textures and melodic fragments.

The fourth system shows two staves of music. It includes various note values and articulation marks such as slurs and accents. The texture remains complex and rhythmic.

The fifth system features two staves. A trill (tr) is clearly visible in the upper staff. Dynamic markings like *s* (piano) are used. The music continues with its characteristic rhythmic complexity.

The sixth and final system on the page consists of two staves. It concludes with a dynamic marking of *s* (piano). The music ends with a final chord and some grace notes.

Tenors. *mf*

Voix

8-

ff *dim.*

ci la ri au te sai son,

8-

p

Le doux nois des aïds et des

8-

ro ses! Le so leil

8-

bril le à l'ho ri zon,

8-

Et nos por - - - tes ne sont plus clo -

- ses! Pour les champs quit - tous la mai - son

p *crsc.*

8- - - - -

- Voi - ci la ri - an - te sai - son!

dim. *p*

8- - - - -

tr. *mf*

tr. *mf*

Soprani.

p

Voi - ci la ri - an - te sai - sou, Le doux

ff *p*

mois des nids et des ro - ses! Le soleil brille

à l'ho - ri - zon; Et nos por - tes ne sont plus clo - ses!

cresc. *sf*

Pour les champs quit - tons la maison Voi - ci la ri - an - te sai -

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

- son.

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 - tons le gai prin - temps! fè - tons le gai prin - temps!

f
Fè - tons le gai prin - temps! fè - tons le gai prin - temps!

f
Fè - tons le gai prin - temps! fè - tons le gai prin - temps!

ff

Detailed description: This system contains the first musical phrase. It consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Fè - tons le gai prin - temps! fè - tons le gai prin - temps!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a triplet of eighth notes in the right hand.

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

Detailed description: This system contains the second musical phrase. It consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Les — durs tra — vaux — font place aux beaux jours. Des a — mou — s! C'est — le — re — tour — Des beaux jours —'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a trill in the right hand.

Où, — voi — ci les beaux jours! oui!

Et des amours! oui!

Et des amours! oui!

8-

Detailed description: This system contains the third musical phrase. It consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Où, — voi — ci les beaux jours! oui! Et des amours! oui! Et des amours! oui!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with an 8-measure rest in the right hand.

mf

Two staves of piano introduction. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Soprani.

Ténors.

Two empty vocal staves for Soprano and Tenor.

Basses. *p*

Tout s'a - nime et sou

Bass vocal line with lyrics. The music is in a lower register with a few notes.

Two staves of piano accompaniment. The right hand has a complex melodic line with many slurs and accents, while the left hand has a simpler accompaniment.

p *cresc.*

Tout chan - te!

Vocal line for Soprano and Tenor. The music is in a higher register with a few notes.

p *cresc.*

Tout chante et tout ra - you - ne!

Vocal line for Soprano and Tenor. The music is in a higher register with a few notes.

cresc.

- rit Tout chante et tout ra - you - ne!

Bass vocal line with lyrics. The music is in a lower register with a few notes.

sempre cresc.

Two staves of piano accompaniment. The right hand has a complex melodic line with many slurs and accents, while the left hand has a simpler accompaniment.

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 first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lyrics are written below the vocal staves.

aux beaux jours Des a - mours! Oui, voi-ci les beaux jours, Des

tour des beaux jours Et des a - mours, Des

tour des beaux jours Et des a - mours, Des

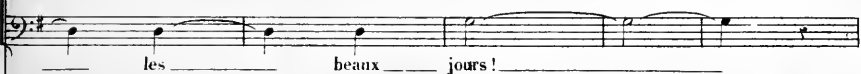
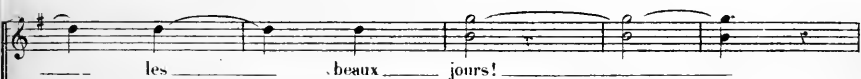
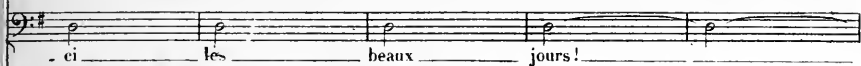
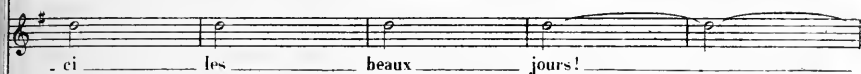
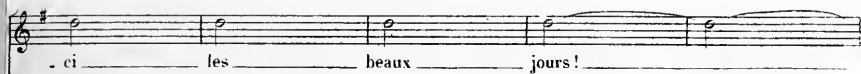
The second system continues the musical score with three vocal staves and piano accompaniment. The vocal staves show a continuation of the lyrics. The piano accompaniment features a more complex rhythmic pattern, including eighth and sixteenth notes, and a section marked with a '3' over the notes. The lyrics are written below the vocal staves.

a - mours! *ff* Voi -

a - mours! *ff* Voi -

a - mours! *ff* Voi -

The third system concludes the musical score with three vocal staves and piano accompaniment. The vocal staves end with the lyrics 'a - mours!' and 'ff Voi -'. The piano accompaniment features a complex rhythmic pattern, including eighth and sixteenth notes, and a section marked with a '3' over the notes. The lyrics are written below the vocal staves.



Allegro.

B

p *f*

p

f *p*

f *p*

f *p*

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with chords and eighth notes.

Second system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a prominent *f* (forte) dynamic marking and a *mf* (mezzo-forte) dynamic marking. There are also slurs and accents in the bass line.

Third system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a complex texture with many chords and slurs.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a complex texture with many chords and slurs. A *f* (forte) dynamic marking is present in the bass line.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a complex texture with many chords and slurs. A *f* (forte) dynamic marking is present in the bass line.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a complex texture with many chords and slurs. A *f* (forte) dynamic marking is present in the bass line.

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 with 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 maintains a consistent accompaniment. Dynamics include *p* (piano) and *tr* (trill).

Third system of the piano score. The right hand features melodic lines with trills and beamed notes. The left hand accompaniment is steady. Dynamics include *p* (piano) and *tr* (trill).

Fourth system of the piano score. The right hand has a more melodic and expressive line with slurs. The left hand accompaniment consists of 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 phrases and slurs. The left hand accompaniment is steady. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

Sixth system of the piano score. The right hand features melodic lines with slurs. The left hand accompaniment is steady. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte).

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of eighth and sixteenth notes in the treble and chords in the bass. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with similar rhythmic patterns in both staves.

Third system of musical notation. The treble staff features a melodic line with a *cresc.* (crescendo) marking. The bass staff has chords. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation, showing a continuation of the melodic and harmonic material.

Fifth system of musical notation, featuring a *f* (forte) dynamic marking in the bass staff.

Sixth system of musical notation, concluding the page with a final cadence.

Adantino con moto.

C

f *p* *legger.* *poco cresc.*

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex, rhythmic melody with many sixteenth notes and slurs. The bass clef part provides a simple harmonic accompaniment with quarter and eighth notes.

Second system of musical notation. The treble clef part features a series of slurred sixteenth-note patterns. The bass clef part consists of block chords. Dynamic markings include *sf* (sforzando), *p* (piano), and *cresc.* (crescendo).

Third system of musical notation. The treble clef part has a melodic line with some grace notes. The bass clef part features a dense texture of chords, with *sf* markings. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. The treble clef part has a melodic line with a first ending bracket labeled '8'. The bass clef part has a simple accompaniment. A *tr* (trill) marking is present in the treble part.

Fifth system of musical notation. The treble clef part features a melodic line with a first ending bracket labeled '8'. The bass clef part has a simple accompaniment. A *mf* (mezzo-forte) dynamic marking is present.

Sixth system of musical notation. The treble clef part features a melodic line with a first ending bracket labeled '8'. The bass clef part has a simple accompaniment.

First system of a piano score. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand provides a steady accompaniment of eighth notes. The dynamic marking *p léger* is present.

Second system of the piano score, continuing the arpeggiated texture in the right hand and the eighth-note accompaniment in the left hand.

Third system of the piano score. The right hand continues with the arpeggiated pattern. The left hand accompaniment includes a *cresc.* marking. A fermata is placed over the final chord of the system.

Fourth system of the piano score. The right hand features a more complex arpeggiated pattern with some grace notes. The left hand accompaniment continues. A first ending bracket with an 8-measure repeat sign is shown above the right hand.

Fifth system of the piano score. The right hand continues with the arpeggiated texture. The left hand accompaniment concludes the piece.

First system of a musical score. The right hand (treble clef) features a melodic line with eighth-note patterns and a trill. The left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines. A key signature change to two flats is indicated at the beginning of the system.

Second system of the musical score. The right hand continues with a melodic line, including a trill. The left hand features a bass line with chords. A *cresc.* (crescendo) marking is present in the first measure, and a *p* (piano) dynamic marking is present in the third measure.

Third system of the musical score. The right hand has a melodic line with a trill and a *f* (forte) dynamic marking. The left hand has a bass line with chords. A *v* (accents) marking is present in the second measure.

Fourth system of the musical score. The right hand has a melodic line with a trill and a *v* (accents) marking. The left hand has a bass line with chords. A *cresc.* (crescendo) marking is present in the second measure.

Fifth system of the musical score. The right hand has a melodic line with a trill and a *f* (forte) dynamic marking. The left hand has a bass line with chords. A *v* (accents) marking is present in the second measure.

- VALSE - MAZURKE -

D

f *p*

mf *léger.*

f

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features eighth-note patterns in the upper staff and chords in the lower staff. Dynamic markings *f* and *mf* are present.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth-note patterns in the upper staff and chords in the lower staff. A dynamic marking *p* is present.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth-note patterns in the upper staff and chords in the lower staff.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth-note patterns in the upper staff and chords in the lower staff.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth-note patterns in the upper staff and chords in the lower staff. A dynamic marking *f* is present.

Sixth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features eighth-note patterns in the upper staff and chords in the lower staff. A dynamic marking *f* is present. The system concludes with first and second endings, labeled 1. and 2.

First system of musical notation. The treble clef staff contains a melodic line with eighth-note patterns and accents. The bass clef staff contains a harmonic accompaniment of chords. A piano dynamic marking 'p' is located below the bass staff.

Second system of musical notation. Similar to the first system, it features a melodic line in the treble and chords in the bass. A piano dynamic marking 'p' is present in the middle of the system.

Third system of musical notation. Continues the melodic and harmonic patterns. A piano dynamic marking 'p' is located below the bass staff.

Fourth system of musical notation. The melodic line continues with eighth-note figures. A piano dynamic marking 'p' is positioned below the bass staff.

Fifth system of musical notation. The melodic line shows some variation in rhythm. A piano dynamic marking 'p' is located below the bass staff.

Sixth system of musical notation. The final system on the page, showing the continuation of the melodic and harmonic themes. A piano dynamic marking 'p' is located below the bass staff.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The music features a complex melodic line in the treble with many slurs and accents, and a bass line with chords and single notes.

Second system of the musical score. It continues the melodic and harmonic development from the first system. The treble staff has a dense texture with many slurs and accents. The bass staff provides harmonic support with chords and moving lines.

Third system of the musical score. A dashed line with the number '8' above it indicates a measure rest or a specific section marker. The music continues with intricate melodic patterns in the treble and supporting bass lines.

Fourth system of the musical score. A dashed line with the number '8' above it is present. This system shows further development of the melodic and harmonic material, with dynamic markings like *f* (forte) and *p* (piano) visible.

Fifth system of the musical score. The treble staff continues with a series of slurred notes, while the bass staff maintains a steady harmonic accompaniment.

Sixth system of the musical score. The final system on this page, showing the continuation of the melodic and harmonic themes established in the previous systems.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, often beamed together. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a triplet of eighth notes marked with *ff* (fortissimo) and an accent (>).

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues with a steady accompaniment of chords and eighth notes.

Fourth system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a series of chords marked with *sf* (sforzando) and an accent (>).

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a series of chords marked with *sf* (sforzando) and an accent (>), followed by a *p* (piano) marking.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a series of chords marked with *f* (forte) and an accent (>).

First system of a musical score, consisting of two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth notes and slurs. There are several accents (v) and dynamic markings (f) throughout the system.

Second system of the musical score. It begins with a first ending bracket labeled '8'. The music continues with various rhythmic patterns and slurs. A dynamic marking 'dim.' is present in the bass staff.

Third system of the musical score, showing two staves with complex rhythmic patterns and slurs. There are several accents (v) and dynamic markings (f).

Fourth system of the musical score. The music features a mix of rhythmic patterns and slurs. A dynamic marking 'cresc.' is visible in the bass staff.

Fifth system of the musical score, continuing the complex rhythmic and melodic lines with slurs and accents (v).

Sixth system of the musical score. The music features a mix of rhythmic patterns and slurs. A dynamic marking 's' is present in the bass staff.

This page of musical notation is for a piano piece, consisting of six systems of two staves each. The music is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, dynamic markings such as *ff* (fortissimo), and articulation marks like accents and slurs. The piece features a mix of chords and melodic lines, with some sections showing a more active bass line and others with a more static accompaniment. The overall style is characteristic of late 19th or early 20th-century piano music.

Allegretto.

E

f
a piacere.
p

mf
f

Un peu plus lent.

p

Moderato.

POLKA.

The musical score is written for piano and consists of six systems. The first system is marked 'p' and includes the tempo instruction 'Moderato.' The music is in 2/4 time. The first system shows a piano introduction with chords in the right hand and a simple bass line in the left hand. The second system continues with similar chords and a more active bass line. The third system introduces a melodic line in the right hand with eighth notes. The fourth system features a triplet of eighth notes in the right hand. The fifth system has a more complex right-hand melody with sixteenth notes and a triplet. The sixth system continues with a similar melodic line in the right hand and a steady bass line.

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 with an eighth-note rest. 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 features a bass line with chords. Dynamics include *f*, *ff* (fortissimo), and *p*. An 8-measure rest is indicated in the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords. Dynamics include *f* and *p*.

Fifth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords. Dynamics include *f* and *p*.

Sixth system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords. Dynamics include *f* and *p*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a melodic line marked *mf* (mezzo-forte). The bass clef part provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The treble clef part continues the melodic line, marked *mf*. The bass clef part continues the accompaniment, with some chords marked with 'v' (accents).

Third system of musical notation. The treble clef part continues the melodic line, marked *mf*. The bass clef part continues the accompaniment, with some chords marked with 'v'.

Fourth system of musical notation. The treble clef part continues the melodic line, marked *mf*. The bass clef part continues the accompaniment, with some chords marked with 'v'.

Fifth system of musical notation. The treble clef part continues the melodic line, marked *mf*. The bass clef part continues the accompaniment, with some chords marked with 'v'.

Sixth system of musical notation. The treble clef part continues the melodic line, marked *f* (forte). The bass clef part continues the accompaniment, with some chords marked with 'v'.

First system of a musical score. The right-hand part (treble clef) features a melodic line with eighth-note patterns and triplets, starting with a piano (*p*) dynamic. The left-hand part (bass clef) is mostly silent, with a few notes in the second measure.

Second system of the musical score. The right-hand part continues with a melodic line, including a trill-like figure. The left-hand part provides a rhythmic accompaniment with chords and eighth-note patterns.

Third system of the musical score. The right-hand part features a melodic line with a trill. The left-hand part has a more active accompaniment with chords and eighth-note patterns.

Fourth system of the musical score. The right-hand part continues with a melodic line, including a trill. The left-hand part has a more active accompaniment with chords and eighth-note patterns.

Fifth system of the musical score. The right-hand part continues with a melodic line, including a trill. The left-hand part has a more active accompaniment with chords and eighth-note patterns.

Sixth system of the musical score. The right-hand part continues with a melodic line, including a trill. The left-hand part has a more active accompaniment with chords and eighth-note patterns, ending with a forte (*f*) dynamic.

Même mouv!

p

pp

Audantino.

dolce espress.

$\frac{3}{4}$

cresc.

pp

Pod.

Plus lent.

First system of musical notation, featuring a treble clef and a bass clef. The music consists of complex melodic lines with many notes, some beamed together, and chords. The key signature has two sharps (F# and C#), and the time signature is 2/4.

Second system of musical notation, continuing the complex melodic and harmonic development. It features a treble clef and a bass clef. The music includes a dynamic marking of *f* (forte) and a trill-like passage in the treble clef.

Third system of musical notation, marked *Allegro vivo*. It features a treble clef and a bass clef. The music includes a dynamic marking of *rit.* (ritardando) and a change in tempo to *Moderato*. The key signature changes to one sharp (F#), and the time signature is 2/4. There are dynamic markings of *p* (piano) and *f* (forte).

Fourth system of musical notation, marked *Moderato*. It features a treble clef and a bass clef. The music includes a dynamic marking of *p* (piano) and a change in tempo to *liger*. The key signature has one sharp (F#), and the time signature is 2/4.

Fifth system of musical notation, continuing the rhythmic and melodic patterns. It features a treble clef and a bass clef. The music includes a dynamic marking of *p* (piano) and a trill-like passage in the treble clef.

Sixth system of musical notation, concluding the piece with rhythmic and melodic motifs. It features a treble clef and a bass clef. The music includes a dynamic marking of *p* (piano) and a trill-like passage in the treble clef.

First system of musical notation, measures 1-4. The treble clef part features a melodic line with eighth notes and a trill (tr) in measure 2. The bass clef part provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation, measures 5-8. The treble clef part continues the melodic line with eighth notes and slurs. The bass clef part continues the harmonic accompaniment.

Third system of musical notation, measures 9-12. The treble clef part continues the melodic line. The bass clef part includes the instruction *crise.* in measure 10. The system concludes with a fermata over the final chord.

Fourth system of musical notation, measures 13-16. The treble clef part features a melodic line with eighth notes and slurs. The bass clef part includes the instruction *f* in measure 14. The system concludes with a fermata over the final chord.

Fifth system of musical notation, measures 17-20. The treble clef part features a melodic line with eighth notes and a trill (tr) in measure 20. The bass clef part provides a harmonic accompaniment with chords and eighth notes.

Sixth system of musical notation, measures 21-24. The treble clef part features a melodic line with eighth notes and a trill (tr) in measure 23. The bass clef part provides a harmonic accompaniment with chords and eighth notes.

First system of a piano score. The right hand features a continuous eighth-note pattern with slurs and accents. The left hand provides a steady accompaniment of eighth-note chords. The key signature has one sharp (F#) and the time signature is 3/4.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand accompaniment remains consistent. A *cresc.* marking is present in the right hand towards the end of the system.

Third system of the piano score. The right hand's eighth-note pattern becomes more complex with some sixteenth-note runs. The left hand accompaniment continues. A *f* (forte) marking is present in the right hand.

Fourth system of the piano score. The right hand features a mix of eighth and sixteenth notes. The left hand accompaniment includes some chords with a *p* (piano) marking. A key signature change to two flats (Bb and Eb) is indicated by a flat sign over the first measure.

Fifth system of the piano score. The right hand includes trills (*tr*) and eighth-note patterns. The left hand accompaniment continues with eighth-note chords. A key signature change to one flat (Bb) is indicated by a flat sign over the first measure.

Sixth system of the piano score. The right hand features trills (*tr*) and eighth-note patterns. The left hand accompaniment includes chords with a *f* (forte) marking. A *cresc.* marking is present in the left hand.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of eighth and sixteenth notes with various articulations.

Second system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music features a dynamic marking of *ff* (fortissimo) in the bass staff. The key signature changes to one flat and the time signature to 3/4.

Third system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with *p* (piano) in the bass staff. A dynamic marking of *p sostenuto.* (piano sostenuto) is present in the bass staff. The time signature is 3/4.

Fourth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with eighth and sixteenth notes.

Fifth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. A dynamic marking of *cresc.* (crescendo) is present in the bass staff.

Sixth system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music features a dynamic marking of *f* (forte) in the bass staff.

8

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has a few notes, including a half note chord. A dashed line with the number 8 is above the staff.

8

Second system of musical notation. Similar to the first system. The left hand has a half note chord. A *cresc.* marking is present in the right hand. A dashed line with the number 8 is above the staff.

8

Third system of musical notation. Similar to the first system. A dashed line with the number 8 is above the staff.

Fourth system of musical notation. The right hand has a *f* dynamic marking. The left hand has a *f* dynamic marking. A *p* dynamic marking is present in the right hand. A *p^b* dynamic marking is present in the left hand. A dashed line with the number 8 is above the staff.

Fifth system of musical notation. The right hand has a *f* dynamic marking. The left hand has a *f* dynamic marking. A *p* dynamic marking is present in the right hand. A *p^b* dynamic marking is present in the left hand. A dashed line with the number 8 is above the staff.

Sixth system of musical notation. The right hand has a *f* dynamic marking. The left hand has a *f* dynamic marking. A dashed line with the number 8 is above the staff.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The melody features sixteenth-note runs and triplets. Dynamics include *f* and *p*. The bass line consists of chords and eighth-note patterns.

Second system of musical notation. Treble clef, key signature of one flat. The melody continues with sixteenth-note runs and triplets. Dynamics include *f* and *p*. The bass line features chords and eighth-note patterns.

Third system of musical notation. Treble clef, key signature of one flat. The melody features sixteenth-note runs and triplets. Dynamics include *mf*. The bass line consists of chords and eighth-note patterns.

Fourth system of musical notation. Treble clef, key signature of one flat. The melody features sixteenth-note runs and triplets. Dynamics include *mf* and *cresc.*. The bass line consists of chords and eighth-note patterns.

Fifth system of musical notation. Treble clef, key signature of one flat. The melody features sixteenth-note runs and triplets. Dynamics include *f* and *tr.*. The bass line consists of chords and eighth-note patterns.

Sixth system of musical notation. Treble clef, key signature of one flat. The tempo marking *Allegro.* is present. Dynamics include *f* and *ff*. The bass line consists of chords and eighth-note patterns.

F Allegro. *ff*

ff

f *mf* *f* *mf*

f *mf*

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The first measure of the treble staff has a dynamic marking of *mf*. The second measure has a dynamic marking of *f*. The bass staff has a dynamic marking of *f*. The music features a triplet of eighth notes in the treble staff in the second measure, and various rhythmic patterns in both staves.

Second system of the musical score. The upper staff continues with melodic lines, and the lower staff features a complex rhythmic pattern with many beamed notes. There are some markings in the lower staff that appear to be "tr" or "tr" with a flourish, possibly indicating trills or ornaments.

Third system of the musical score. The upper staff has a dynamic marking of *ff*. The lower staff has a dynamic marking of *f*. The music includes a triplet of eighth notes in the treble staff in the fourth measure. There are also some markings above the treble staff that look like "A" or "A" with a triangle, possibly indicating accents or specific articulation.

Fourth system of the musical score. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *f*. The music continues with complex rhythmic patterns and a triplet of eighth notes in the treble staff in the fourth measure.

Fifth system of the musical score. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *f*. The music continues with complex rhythmic patterns and a triplet of eighth notes in the treble staff in the fourth measure.

Sixth system of the musical score. The upper staff has a dynamic marking of *f*. The lower staff has a dynamic marking of *f*. The music continues with complex rhythmic patterns and a triplet of eighth notes in the treble staff in the fourth measure. The system ends with a double bar line.

First system of musical notation. Treble and bass clefs. Treble clef starts with a *mf* dynamic. The music consists of chords and short melodic fragments.

Second system of musical notation. Treble and bass clefs. Treble clef has a *f* dynamic. Includes a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The music features chords and melodic lines.

Third system of musical notation. Treble and bass clefs. Treble clef has a *f* dynamic. Includes a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The music features chords and melodic lines.

Fourth system of musical notation. Treble and bass clefs. The music continues with chords and melodic lines in the same key and time signature.

Fifth system of musical notation. Treble and bass clefs. Treble clef has a *cresc.* dynamic. Bass clef has a *f* dynamic. The system includes a key signature change to one sharp (F#) and a time signature change to 3/4. The music features chords and melodic lines.

Sixth system of musical notation. Treble and bass clefs. Treble clef has a *1^o tempo.* marking. Bass clef has a *ff* dynamic. The system includes a key signature change to one sharp (F#) and a time signature change to 3/4. The music features chords and melodic lines.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. Dynamic markings include accents (^) and a forte (f) marking.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a rhythmic accompaniment. Dynamic markings include accents (^) and a forte (f) marking.

Third system of musical notation. The treble staff features a melodic line with eighth notes and a triplet. The bass staff has a rhythmic accompaniment. Dynamic markings include accents (^) and a forte (f) marking.

Fourth system of musical notation, marked with a forte (f) dynamic. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a rhythmic accompaniment. Dynamic markings include accents (^) and a forte (f) marking.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a rhythmic accompaniment. Dynamic markings include accents (^) and a forte (f) marking.

Sixth system of musical notation, concluding the piece. The treble staff has a melodic line with eighth notes and a triplet. The bass staff has a rhythmic accompaniment. Dynamic markings include accents (^) and a forte (f) marking.

This page of musical notation is for a piano piece, likely a ballet. It consists of six systems of staves, each with a treble and bass clef. The notation is complex, featuring many slurs, accents, and trills. The first system starts with a dynamic marking of *ff* and a measure rest of 8. The second system includes a trill and a measure rest of 8. The third system features a trill and a measure rest of 8. The fourth system has a measure rest of 8. The fifth system has a measure rest of 8. 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.

Ténors.

Mais quelle est cette belle Et je - ne damoisel - le Qui vers nous ac -

- court?

OPHÉLIE.

Récit

A vos

(1) Chœur ad libitum, à dévou du Ballet

jeux, mes amis. permettez-moi de grâce De prendre part!..

grace *Alleg. mod.* *mod.* *3-3-3*

p

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

OPHÉLIE:

Nul n'a suivi ma trace! J'ai quitté le pa-lais aux premiers feux du

vel. e. mod. i. first time of

jour...

pp *rit.*

Recit.

Des lar-mes de la nuit la terre était mouil-lée; Et l'alou-

Andantissimo

pp

- et te, avant l'aube éveillé - e. Planait dans l'air.

rit. *dim.*
suivent.

Pla - nait dans l'air!

Maestoso. *f* *dim.*
mf

vous, pourquoi vous parler bas? Ne me reconnaissez - vous pas? Hamlet est mon é -

- pour ... 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'oublie,

cresc.

0. *f* qu'il me fuit et m'ou - bli - e, N'en croyez rien..

pp

0. Si l'on vous dit qu'il m'oublie, 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!

p

Allegretto mov! de Valse.

pp

OPRÉLIE.

(gaiement)

Par - ta - gez - vous

mes fleurs!..

(à une jeune fille)

A toi

cette humble

bran

che

De

roma - rin

sau -

- va

- re.

f *3* *3* *ah!*

f *p* *p*

3 *3* *rit*

3 *3* *a Tempo* *suivez*

3 *3* *(à me autre)* *ah!* *A* *toi*

3 *3* *p*

cet - te per - ven - - - che...

3 *3*

mf *f*

mf *p* *suivez*

0

a tempo.

p

0

p *tr.*

Ah!

poco

tr. *cresc.*

0

cresc.

Variante

tr.

0

tr.

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 - poux!

0

ral. *a tempo.*

Mon âme est jalou-se D'un bonheur si doux! Nymphes au regard de

suivrez. *a tempo.*

0

f *rit.* *dim.* *p* (*éclatant de rire*) *à volonté* Ah! ah! ah! ah! ah! ah!

dim. *rit* *pp* **Allegretto.** *f* *fp*

0

a tempo. *p* *tr* *tr* La, la, la

p *a tempo.* *dim.* *pp*

p

0

tr *tr* *tr* *tr* la, la, la, la

0. *Ah!* *tr* *la, la, la, la*

0. *sf* *pp* *riten.* *dim.*

ah! *tr* *suivez.* *pp*

0. *p* *f* *poco rit.* *dim.*

La, la, la la

a tempo.

Facilicé, *tr* *f*

la

riten. *a tempo.* *sf*

ah! *la*

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 *ten* *pp*

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.* *suivrez.*

-mi, ah! Pour toujours, adieu, mon doux ami!... Ah! ah! ah! ah! ah!

f *dim.* *rit.* *Allegretto.* *fp*

Variante.



ah!

ah!

a tempo.

p

La, la, la la

ah! ah!

*tr**tr**p*
a tempo.*dim.**pp**p*

la, la, la la

ah!

*tr**tr**sfz**pp**riten.**dim.*

la, la, la

ah!

suivez.

*pp**pp**p**f**poco rit.**dim.*

La, la, la la

(pleurant) *f* ah! ah! cher é - pour! ah!

Allegro moderato.

(riant) cher a - mant! ah! ah!

pp

cresc. Doux a - veu! ah! *f* *large* ten - dre ser -

f *suivrez.* *p*

cresc.

dim *riten.* *a tempo.* (sanglotant) Ah! cru -

dim *f*

riten.

- el! je t'ai - me!

a tempo.

col canto.

p

p (*viam*)

ah! ah!

f *p*

ah!

pp

rit.

ah!

a tempo.

suivez.

suivez.

(avec désespoir)

0

f

Cru - el, tu vois mes pleurs! ah!

f *p* *cresc.*

0

Pour toi je meurs!

8

f

Forcément.

ah!

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 -

p

- tour.

- tour.

- tour.

p

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, particularly the use of triplets and sixteenth-note runs. The notation includes various dynamic markings such as *f* (forte), *p* (piano), and *ff* (fortissimo), as well as articulation marks like accents and slurs. The piece appears to be in a minor key, given the presence of flats in the key signature. The overall texture is dense and technically demanding, typical of a virtuosic piano work.

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, also marked *p*.

Second system of the musical score. The right hand continues with triplets and slurs, marked with a mezzo-forte (*mf*) dynamic. The left hand accompaniment remains consistent with the previous system.

Third system of the musical score. The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand accompaniment is marked *dim.* (diminuendo).

Fourth system of the musical score. The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand accompaniment is marked *dim.* (diminuendo).

Fifth system of the musical score. The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand accompaniment is marked *dim.* (diminuendo).

Sixth system of the musical score. The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand accompaniment is marked *dim.* (diminuendo).

Seventh system of the musical score. The right hand features a melodic line with triplets and slurs, marked with a piano (*p*) dynamic. The left hand accompaniment is marked *pp* (pianissimo).

FINAL.

Andantino con moto.

OPHÉLIE.

1^{re} et 2^{es} SOPRANI

TÉNORS.

BASSES.

PIANO.

dans la coulisse

(Chœur, à bouches fermées)

(Chœur, à bouches fermées)

Andantino con moto.
(dans la coulisse)

Ténors.

Ténors.

8-

2^{es} Soprani

2^{es} Soprani

dim.

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Tenor) and two piano staves. The vocal lines feature long, sustained notes. The piano accompaniment includes a complex, ascending arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. It consists of three staves: two piano staves and one vocal staff. The piano accompaniment features a dense, arpeggiated texture that tapers off towards the end of the system, marked with *dim.* (diminuendo). The vocal staff has a few notes at the end of the system.

OPHÉLIE.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The vocal lines are for Soprano and Tenor, with the text "Le voilà!" appearing in the Soprano part. The piano accompaniment is marked *pp* (pianissimo) and features a rhythmic pattern of eighth notes.

Fourth system of musical notation. It consists of two piano staves. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment. The system ends with a dynamic marking of *p* (piano).

Fifth system of musical notation. It consists of two piano staves. The piano accompaniment features a dense, arpeggiated texture that tapers off towards the end of the system, marked with *dim.* (diminuendo). The system ends with a dynamic marking of *f* (forte).

Sopran
Ténors.
Basses.

Je crois l'enten -

8--

8--

- dre!

dim.

f

OPHÉLIE.

Sopran
Ténors.
Basses.

Pour le pu -

8--

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.

U. *rit.*

Ah! — Cachez-moi parmi vos roseaux!

S. *dim.* *rit.*

T. *dim.* *rit.*

B. *dim.* *rit.*

a tempo.

p *rit.*

Un peu plus retenu.

S.

T.

B.

Un peu plus retenu

pp *espress*

pp

Soprani.

pp

Tenors.

pp

Basses.

pp

First system, Soprani part: A single whole note with a fermata.

First system, Tenors part: A single whole note with a fermata.

First system, Basses part: A single whole note with a fermata.

First system, piano accompaniment: A complex arpeggiated figure in the right hand and a simpler accompaniment in the left hand.

Second system, Soprani part: A single whole note with a fermata.

Second system, Tenors part: A single whole note with a fermata.

Second system, Basses part: A single whole note with a fermata.

Second system, piano accompaniment: Arpeggiated figures in the right hand with fingerings (6, 7, 8) and dynamics (*f*, *M.G.*). The left hand continues with a simple accompaniment.

Third system, piano accompaniment: Arpeggiated figures in the right hand with fingerings (7, 8) and dynamics (*dim.*). The left hand continues with a simple accompaniment.

OPHÉLIE.

Dou - te de la lu - miè - re, Dou - te du soleil

Soprani

p

Ténors.

Basses.

p

tr

tr

tr

p

p

dim.

mais - jamais de mon amour!

dim.

pp

pp

pp

tr

tr

tr

tr

pp

ja - mais!

This block shows the first system of music. It features a vocal line on a single staff and piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note, followed by a half note, and then a quarter note with a slur over it. The piano accompaniment consists of chords and single notes.

This block shows the second system of music, continuing the piano accompaniment from the first system. It features two staves with chords and single notes.

This block shows the third system of music, continuing the piano accompaniment. It features two staves with chords and single notes.

This block shows the fourth system of music, continuing the piano accompaniment. It features two staves with chords and single notes.

Ped.

This block shows the fifth system of music, which is more complex than the previous ones. It features two staves with intricate piano accompaniment, including trills (marked 'tr') and slurs. The word 'Ped.' is written below the second staff.

Ah!

This block shows the sixth system of music, featuring a vocal line on a single staff. The vocal line consists of a whole note, followed by a half note, and then a quarter note with a slur over it. The word 'Ah!' is written below the staff.

This block shows the seventh system of music, continuing the piano accompaniment. It features two staves with chords and single notes.

This block shows the eighth system of music, continuing the piano accompaniment. It features two staves with chords and single notes.

This block shows the ninth system of music, continuing the piano accompaniment. It features two staves with chords and single notes.

This block shows the tenth system of music, which is more complex than the previous ones. It features two staves with intricate piano accompaniment, including trills (marked 'tr') and slurs.

SMOZZ. *pp* 2.

ah! ah!

pp *pp*

S
T
B

pp *cresc*

Presser un peu

ff

N° 21.

CHANT DES FOSSOYEURS.

Andantino con moto

HAMLET.

2^e FOSSOYEUR

1^{er} FOSSOYEUR

Andantino con moto.

PIANO.

p *cresc.* *f* *p*

- l'FOSSOYEUR.

Dame ou prince, homme ou femme, Des.

mf *pp*

en - dent chez les morts; La - ter - re prend le corps, Que Dieu re -

mf *p*

- coi - ve l'â - me! I - ci-bas tout est

cresc. *mf* *dim*

vain. A - mour, richesse et gloi - re. (Il boit)

Hors le plaisir de boire, Hors le plaisir de boire! La

vie est dans le vin! La vie, La vie est dans le

vin!

mf soutenu.
ff
Andante con moto.

(Hamlet paraît au lointain, et s'approche lentement)

cresc.
f

1^o Tempo

dim.
p
mf

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*

nuit 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! (ils 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

2^e F
 vin!
 1^{re} F
 vin!

- HAMLET. (à part)

Récit

Moderato.

Comme la mort vient aisément fami - liè - re!

11
 Leur chan - son, voilà leur pri - è - re!

(S'approchant)

Pour qui donc avez-vous descellé cette pierre?

The first system of music consists of a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Son nom?

1^{er} FOSSEYEUR.

Pour quelqu'un que sui-vront des regrets su-per-flus.

The second system continues the musical piece. It includes a vocal line and piano accompaniment. The vocal line has a rest followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

2^e FOSSEYEUR.

On nous l'a dit, je ne m'en souviens plus! —

Tempo 4^o

The third system introduces a new vocal part. It features a vocal line and piano accompaniment. The vocal line includes a triplet of notes. The piano accompaniment has a more complex rhythmic structure. A tempo change to 4/4 is indicated.

1^{er} FOSSEYEUR.

(Les deux fosseyeurs s'inclinent)

La

The fourth system shows the first gravedigger's part. It includes a vocal line and piano accompaniment. The vocal line has a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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 cou - nus!

dim. *pp*

Ped.

dim poco rit. *pp*

RÉCIT ET ARIOSO.

Moderato sostenuto.

Récit.

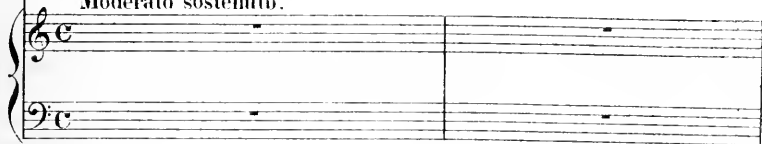
HAMLET.



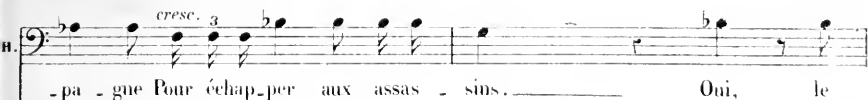
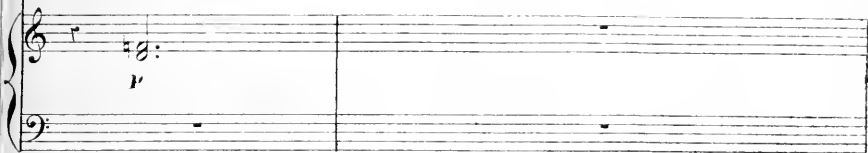
La fa - tigue a - lourdit mes pas; le froid me

Moderato sostenuto.

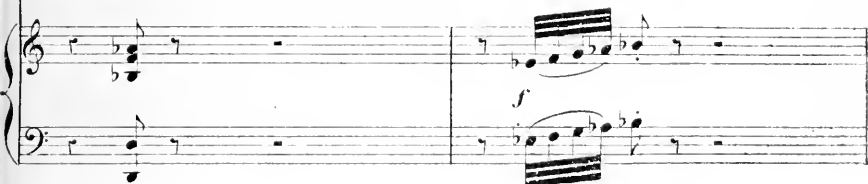
PIANO.



ga - - gue: J'er - re de - puis deux jours à travers la cam -



- pa - gue Pour échap - per aux assas - sins. Oui, le



Roi dans mon sang veut assouvir sa ra - - ge!



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.

H.  Comme u-ne pâ-le fleur — É - close au souf-fle de la

Andante.

 *pp*

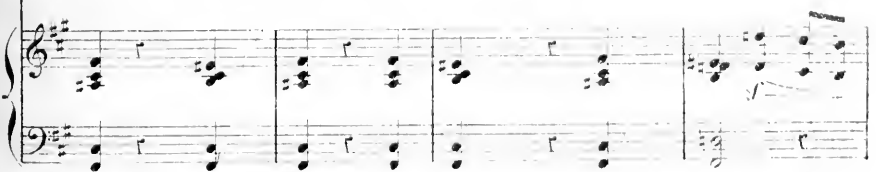
H.  tom - be. Sous les coups du malheur Ton cœur brisé tremble et sue - combe!



H. *cresc.*  De mon destin fa-tal Dieu t'impo-se la loi! Hélas! pardonne - moi! —

 *poco cresc.* *surtout.* *dim.*

H. *p*  Par mon refus cru - el — Ton âme à jamais dé - so - lé - e,



H

N'aspi - re plus qu'au ciel — Où la rai - son s'est en - vo - lé -

dim.

pp *suivrez.*

H

- e! Hélas! pardon - - ne - - moi! hélas! pardon - - ne - -

cresc.

H

- moi! Vois mes lar - - mes, chère — O - phé - li - e! Ah! — par -

f *poco rall* *f* *p*

cresc. *suivrez.* *f* *p*

H

- don - - ne - moi!

pp *dolce.*

SCÈNE ET RÉCIT.

Moderato assai.

LAËRTE. 


HAMLET. 

PIANO.  *p* **Moderato assai.** Mais qui marche dans l'ombre?

L. 

H. 

cresc.  *ff* La - èr - te! vous avez fré -
Hora - ti - o! Laër - te!

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*

L. *tour: c'est moi!*
 H. *(trouement)*
 Eh bien! que voulez - vous? quel intérêt vous

Detailed description: This system contains the first two systems of music. The vocal line (L) begins with the lyrics '- tour: c'est moi!'. The bass line (H) has the instruction '(trouement)' above it. The piano accompaniment (piano) features a rhythmic pattern of chords and eighth notes. The lyrics 'Eh bien! que voulez - vous? quel intérêt vous' are written below the piano part.

L. *f* (avec élan)
 Tu me le de - man - des, per - fi - de! Pen - ses - tu m'abu -
 guide? *Allegro*
ff *a tempo*
fp

Detailed description: This system contains the third and fourth systems of music. The vocal line (L) has the lyrics 'Tu me le de - man - des, per - fi - de! Pen - ses - tu m'abu -' and 'guide?'. The piano accompaniment (piano) includes dynamic markings *f*, *ff*, and *fp*, and tempo markings *Allegro* and *a tempo*. The piano part features a complex rhythmic pattern with many sixteenth notes.

L. - ser par ta lein - te dou - ceur? Ré - ponds! Hamlet!
poco cresc.

Detailed description: This system contains the fifth and sixth systems of music. The vocal line (L) has the lyrics '- ser par ta lein - te dou - ceur? Ré - ponds! Hamlet!'. The piano accompaniment (piano) includes the instruction *poco cresc.* and features a rhythmic pattern of chords and eighth notes.

L. *a volente* *(Hamlet détourne la tête sans répondre)*
 réponds! qu'as - tu fait d'Ophé - li -
f *ff*

Detailed description: This system contains the seventh and eighth systems of music. The vocal line (L) has the lyrics 'réponds! qu'as - tu fait d'Ophé - li -'. The piano accompaniment (piano) includes dynamic markings *f* and *ff*, and the instruction *a volente*. The piano part features a complex rhythmic pattern with many sixteenth notes.

mf 0 chère en - fant! ô dou - leur é - ter -

Allegro moderato.

- nel - le! Pouvais - je croire hé - las! quand je serrais cette main frater -

mf *cresc.*

- nel - le, Qu'Hamlet ne t'ai - mait pas, qu'Hamlet ne t'ai - mait

f *rit. dim.* *suivrez.* *p*

a tempo animato.

plus! Penses-tu m'échap -

HAMLET.

La. èr - te! que le ciel vous gar - de!

a tempo animato.

HAMLET.

- per sans verser mon sang? - Ton sang? non!

f *dim.*

(à part)

le cri - me du pé - re Ne doit pas retomber

LAËRTE. Parju - re!

sur le fils in - no - cent.. Ah! c'en est trop!

(mettant l'épée à la main)

Défends-toi! que Dieu juge en - tre nous! que

un peu retenu, Que

Dieu ju - ge en - tre nous!

Dieu ju - ge en - tre nous!

N° 25

MARCHE FUNÈBRE et CHŒUR.

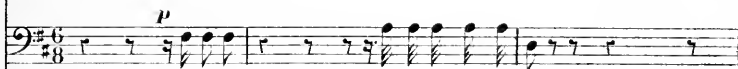
Andante sostenuto.

LAËRTE.



Le cortège sans

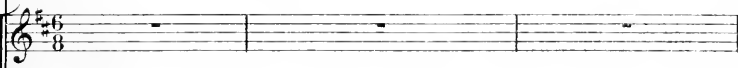
HAMLET.



Écoute!

Quel est ce bruit de pas?

SOPRANI.

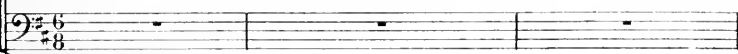


TÉNORS.

CHŒUR.



BASSES.



Andante sostenuto.

PIANO.



doute!

hélas! Comment! il ne sait donc pas?

Qui donc est mort? réponds!

sostenuto



cresc. *mf* *dim.*

p

cresc.

1^{re} Soprani.

p

Com - me la fleur,

espress.

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!

bel - - le, Sous la bri - se du prin - temps!

Ténors *pp*
Elle est mor - te!

Basses *pp*
Elle est mor - te!

mf *sostenuto.* *pp*

mf

1^{er} et 2^d Soprani *p*
Com - me la fleur, comme la fleur nou -

Ténors *p*
Elle est mor - te, jeune - et

Basses

espress. *p*

p

Pod

- vel - - le Tombe au souf - fle
 bel - - le En
p
 hé - - las!

des au - tans, au souf - fle des au - tans,
 son printemps! hé - - las!
 hé - - las!

Soprani, *pp*
 Elle est mor - - te

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.**p*

pri - ons! Au sein des cieux Dieu la rap -

*dim.**p*

pri - ons! Au sein des cieux Dieu l'ap -

*dim.**p*

pri - ons! Au sein des

dim.

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 -

eux 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.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with a recitative section. The piano accompaniment includes dynamic markings *f* and *ff*.

Vocal line: *f* Mor - te! gla - cé - e! ô cri - me!

Piano accompaniment: *f* Mor - te! gla - cé - e! ô cri - me! *ff*

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line continues with a recitative section. The piano accompaniment includes a dynamic marking *ff*.

Vocal line: ô de leurs noirs com - plots dé - plo - ra - ble vic - ti - me!

Piano accompaniment: *ff*

Musical score for the third system, featuring a vocal line and piano accompaniment. The vocal line includes a recitative section and a section marked *f* a tempo. The piano accompaniment includes dynamic markings *p* *retenu* and *ff*.

Vocal line: Je te perds!.. non!.. non!..

Piano accompaniment: *p* *retenu* *ff*

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The vocal line includes a recitative section and a section marked *Allegro*. The piano accompaniment includes dynamic markings *f* and *rit*.

Vocal line: Dieu é - lé - ment! u - nis - sez - nous! Je

Piano accompaniment: *f* *rit* *Allegro*

Allegro.

LA REINE.

f Mon fils!

meurs!

f -MARCELLUS. *f*

Malheureux! quel é-ga-rement

f -HORATIO. *f*

Malheureux! quel é-ga-rement

Ténors. *f*

Malheureux! quel é-ga-rement

Basses. *f*

Malheureux! quel é-ga-rement

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.

Ab!

- LE SPECTRE. (parait au fond)

Ham.

Tantum

- LAERTE.

Andante sostenuto.

p

- HAMLET.

Ô terreur! épou_

Dieu! mon ser - - ment!..

- MARCELLUS.

p
Ô terreur! épou_

- LE ROI (regardant le spectre)

- let!

C'est lui

- HORATIO.

p
Ô terreur! épou_

- POLONIUS.

p
Ô terreur! épou_

Soprani.

p
Ô terreur! épou_

Ténors.

p
Ô terreur! épou_

Basses.

p
Ô terreur! épou_

Andante sostenuto.

p
Ô terreur! épou_*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

Lr. *ô terreur!*

ao. *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

ff *p*

1.
R. *C'est lui!*

2.
L. Roi qui se dresse à nos

3.
M. Roi qui se dresse à nos

4.
L.
R. é-pouvan - te!

5.
B. Roi qui se dresse à nos

6.
P. Roi qui se dresse à nos

7.
Roi - qui se dresse à nos

8.
Roi qui se dresse à nos

9.
Roi qui se dresse à nos

10.
Roi qui se dresse à nos

11.
Roi qui se dresse à nos

12.
Roi qui se dresse à nos

13.
Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

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Roi qui se dresse à nos

94.
Roi qui se dresse à nos

95.
Roi qui se dresse à nos

96.
Roi qui se dresse à nos

97.
Roi qui se dresse à nos

98.
Roi qui se dresse à nos

99.
Roi qui se dresse à nos

100.
Roi qui se dresse à nos

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
 -can - te! La _____ mort

f
 -can - te! La _____ mort

f
 Je vois se dresser à mes yeux!

f
 -can - te! La _____ mort

f
 -can - te! Quel _____ mal -

f
 -can - te! Quel _____ mal -

f
 -can - te! Quel _____ mal -

f
 -can - te! Quel _____ mal -

ff

R.  Son om - bre me - na - çan - te!..

L.  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



L.
R. Je lis dans ses re - gards _____
 - 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 -
 fronts _____ va _____ des -
 fronts _____ va _____ des -
 fronts _____ va _____ des -
 fronts _____ va _____ des -

L.
R. *p*
la volonté des cieux! Pi.

L.
-tés des cieux!

M.
-tés des cieux!

L.
R. la volonté des cieux! *p* - grà - ce!

Ho.
-tés des cieux!

P.
- cen - dre des cieux!

- cen - dre des cieux!

- cen - dre des cieux!

- cen - dre des cieux!

ff *fff* *p*

L.
R. - tic!

LE SPECTRE.

LE SPECTRE.
L'heure est passé e! Toi, mon fils, accomplis ton œuvre commu -

-HAMLET.

Ah! force donc mon bras à lui percer le sein! _____ Guide mes coups!

I.
S.

-cé - e!

Allegro animato.

-LA REINE.

Dieu!

-LAERTE.

Le Roi!

-HAMLET.

Non! l'assassin!.. l'assassin de mon

-MARCELLUS.

Le Roi!

-LE ROI.

Ah! (il tombe frappé par
l'épée d'Hamlet)

-HORATIO et POLONIUS.

Le Roi!

Soprani

Le Roi!

Ténors.

Le Roi!

Basses.

Le Roi!

Andante sostenuto. (il jette son épée loin de lui)

pe - re!

- LE SPECTRE.

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!

me - re!

f Vis pour ton

pp

- HAMLET.

p Mon âme est dans la tombe, hélas!

(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*

Vive Ham - let! (*TUTTI*) vive Ham -

(DEMI CHŒUR)
BASSES. *ff*

Vive Ham - let! vive Ham -

Allegro moderato.

Vive Ham - let!

HORATIO.

Vive Ham - let!

Soprani. *ff*

Vive Ham - let!

let! Vive Ham - let!

let! Vive Ham - let!

M. no - - - tre Roi!

Bo. no - - - tre Roi!

no - - - tre Roi!

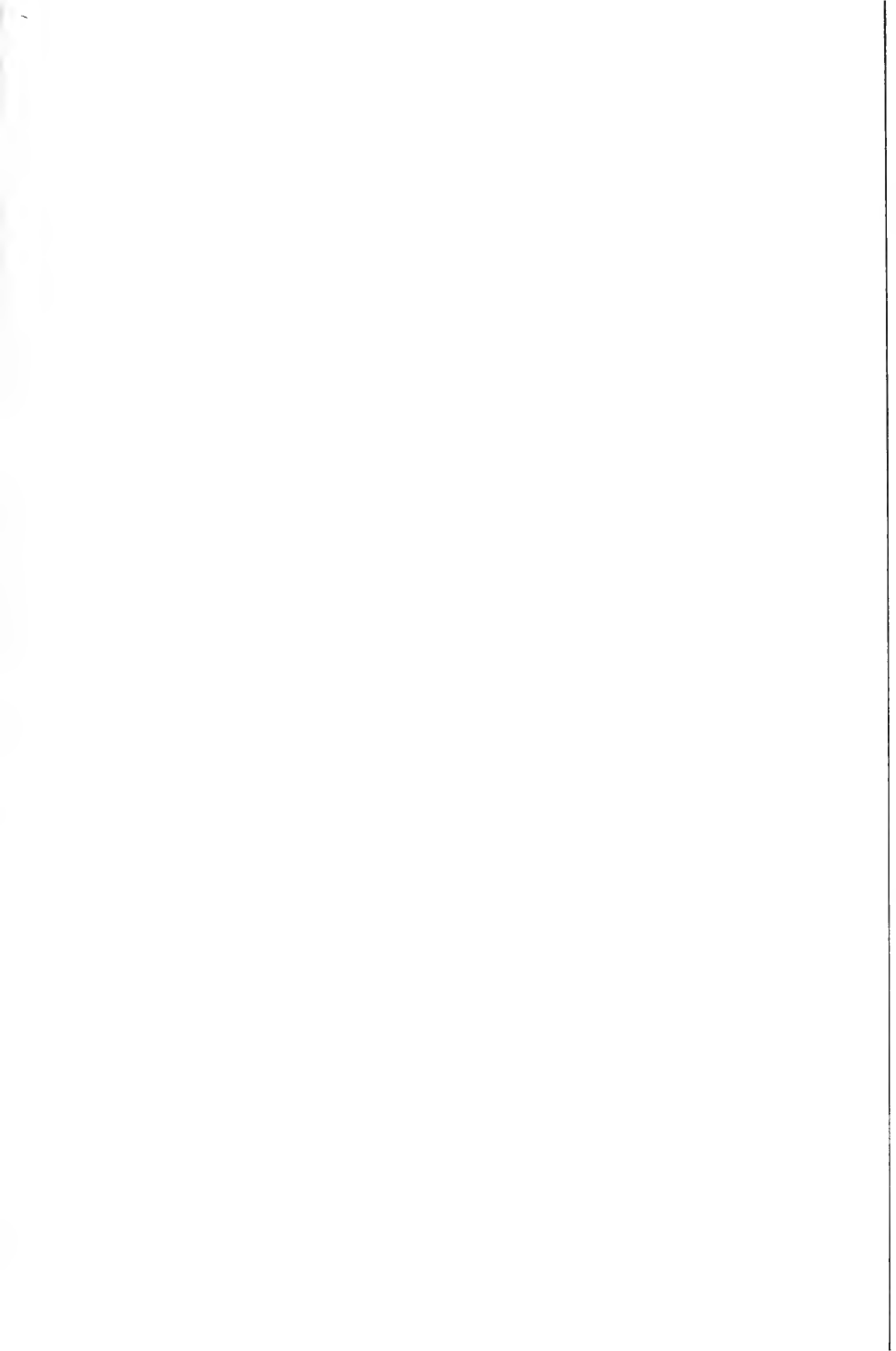
no - - - tre Roi!

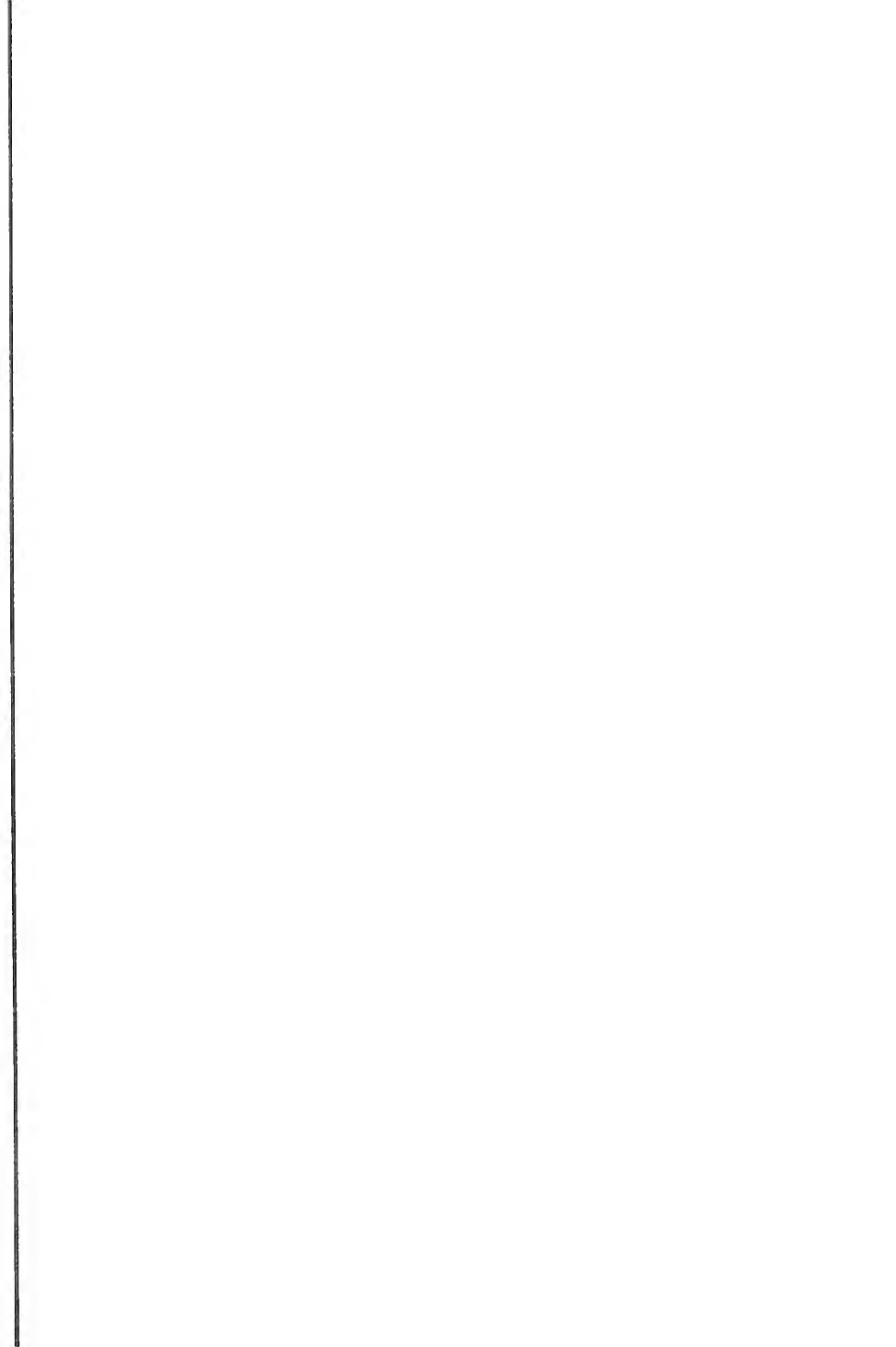
no - - - tre Roi!

M.

Bo.







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