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THOM A 3.2



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(Réduction par M. VAUTHROT)

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HAMLET

Grand Opéra en CINQ actes

Paroles de MICHEL CARRÉ & JULES BARBIER

MUSIQUE DE

AMBROISE THOMAS

(RÉDUCTION AU PIANO PAR M. VAUTHROT)

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

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OPHÉLIE.....	Soprano.....	M ^{lle} NILSSON.

SRIGNEURS, DAMES, SOLDATS, COMÉDIENS, SERVIDEURS, PAYSANS DANOIS.

La scène se passe à Elsenour, en Danemark.

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

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HAMLET

OPERA EN 5 ACTES.

Paroles de MM.

M. CARRÉ et J. BARBIER.

Musique de

AMBROISE THOMAS.

PRÉLUDE.

Andante sostenuto assai. (♩=96)

PIANO.



First system of a piano score. The right hand features a melodic line with slurs and accents, starting with a *p* dynamic and moving to *rf*. The left hand plays a rhythmic accompaniment of chords and eighth notes, also starting with a *p* dynamic. The system concludes with the markings *riten.* and *dim.*

Second system of the piano score. The right hand begins with a *p* dynamic, followed by a *pp* section with a dense, sustained texture. The system ends with a *poco cresc.* marking and a measure numbered 32.

Third system of the piano score. The right hand has a melodic line with a *p* dynamic, followed by a *poco cresc.* section, and then a *f* section. The left hand provides a complex accompaniment with many sixteenth notes. The system ends with a *ff* dynamic.

Fourth system of the piano score. The right hand features a melodic line with a *dim.* marking. The left hand plays a steady accompaniment of chords. The system concludes with a *dim.* marking.

Fifth system of the piano score. The right hand has a melodic line with a *dim.* marking and a *p* dynamic. The left hand features a complex accompaniment with many sixteenth notes and slurs, including markings for sixths (6) and triplets (3). The system ends with a *p* dynamic.

pp f a piacere. pp f

This system contains the first two measures of music. The first measure is marked *pp* in the bass and *f* in the treble. The second measure is marked *pp* in the treble and *a piacere.* in the bass. The third measure is marked *f* in the treble.

riten. a tempo. p

This system contains the next two measures. The first measure is marked *riten.* in the treble. The second measure is marked *a tempo.* in the treble and *p* in the bass.

This system contains two measures of music with various dynamics and articulation marks.

cresc. dim.

This system contains two measures. The first measure is marked *cresc.* in the bass. The second measure is marked *dim.* in the treble.

p dim. pp

This system contains the final two measures. The first measure is marked *p* in the bass. The second measure is marked *dim.* in the bass. The third measure is marked *pp* in the bass.

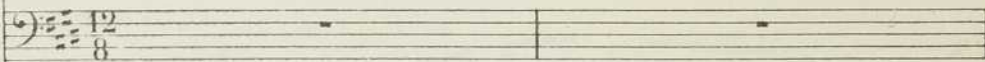
ACTE I.
 1^{er} TABLEAU.
 N^o 1.
INTRODUCTION.

Allegro moderato. (♩ = 104)

LA REINE



LE ROI



SOPRANI.



TÉNORS.



BASSES.



Allegro moderato.

PIANO.

ff (Fanfares sur le théâtre)
p

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth notes. The lower staff features a rhythmic accompaniment of eighth notes.

The third system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first half. The lower staff has a bass line with a series of chords.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first half. The lower staff has a bass line with a series of chords. The word "cresc." is written above the bass line.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with a slur over the first half. The lower staff has a bass line with a series of chords. The system ends with a double bar line and a common time signature 'C'.

Allegro moderato.

MARCHE.

The musical score is arranged in six systems, each containing a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with the dynamic marking *ff pompeux.* and features a rhythmic pattern of eighth and sixteenth notes in the treble, with a bass line of chords and triplets. The second system continues this pattern. The third system introduces a *ff* dynamic in the bass line and includes a triplet in the treble. The fourth system features a *p* dynamic in the treble. The fifth system continues with a *p* dynamic. The sixth system concludes with a *ff* dynamic in the bass line. The score is filled with various musical notations, including slurs, accents, and triplets, indicating a complex and rhythmic piece.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and a triplet of eighth notes. Dynamic markings include *v* and *ff*.

Second system of the piano score. The right hand includes a trill (*tr*) and eighth-note patterns. The left hand continues with a rhythmic accompaniment. Dynamic markings include *v* and *ff*.

Third system of the piano score. The right hand has a melodic line with accents (*^*) and eighth notes. The left hand features a triplet of eighth notes. Dynamic markings include *ff*.

Fourth system of the piano score, starting with the section label **(RIDEAU)**. The right hand has a melodic line with eighth notes and a triplet. The left hand has a triplet of eighth notes. Dynamic markings include *v* and *ff*.

Fifth system of the piano score. The right hand includes a trill (*tr*) and eighth-note patterns. The left hand continues with a rhythmic accompaniment. Dynamic markings include *v* and *ff*.

Sixth system of the piano score. The right hand has a melodic line with accents (*^*) and eighth notes. The left hand features a triplet of eighth notes. Dynamic markings include *ff*.

Soprano.

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

Ténors

ff Que nos chants — mou_tent jus _qu'aux cieux!

Basses.

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

ff

— gres — — — se!

— gres — — — se!

— gres — — — se!

— gres — — — se!

Jour de fê - te! jour d'al - lé -

Jour de fê - te! jour d'al - lé -

Jour de fê - te! jour d'al - lé -

Jour de fê - te! jour d'al - lé -

— gres — — — se! Nous sa_luons —

— gres — — — se! Nous sa_luons —

— gres — — — se! Nous sa_luons —

a - vec i - vres - se, ô

a - vec i - vres - se, ô

a - vec i - vres - se, ô

This system contains three vocal staves. The top two staves are in soprano and alto clefs, and the bottom staff is in bass clef. Each staff has the lyrics 'a - vec i - vres - se, ô' written below it. The music consists of a few notes in the first measure, followed by a long, sustained note in the second measure.

This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

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

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

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

This system contains three vocal staves. The top two staves are in soprano and alto clefs, and the bottom staff is in bass clef. Each staff has the lyrics 'Roi, ton hy - men glo - ri - eux!' written below it. The music consists of a few notes in the first measure, followed by a long, sustained note in the second measure.

This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

This system shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

This system shows the piano accompaniment for the fourth system. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line with some chordal support.

First system of piano introduction. Treble and bass staves with various ornaments and triplets.

Second system of piano introduction. Treble and bass staves with various ornaments and triplets. Dynamics include *mf* and *ff*.

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 first vocal entry. Treble and bass staves with triplets and ornaments. Dynamics include *mf*.

Que l'amour se - che en - fin tes pleurs!

Que l'amour se - che en - fin tes pleurs!

Piano accompaniment for the second vocal entry. Treble and bass staves with triplets and ornaments. Dynamics include *mf*.

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

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

8

p et les fleurs. Sur tes pas la fou - le char - mé -

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

8

f - e Sè - me les palmes et les fleurs.

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

8

1^{re} Sop. *f*
Dieu proté - ge la Rei - ne!

2^{de} Sop. *f*
Dieu proté - ge la Rei - ne!

Tenors. *f*
Dieu proté - ge le Roi!

Basses. *f*
Dieu proté - ge le Roi!

ff

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

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

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

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

ff

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes triplets and dynamic markings like *ff* and *mf*.

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

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes triplets and a dynamic marking of *p*.

-mour sè - che en - fin tes pleurs!
 Que l'amour, que l'amour sèche enfin tes pleurs!
 Que l'amour, que l'amour sèche enfin tes pleurs!
 Que l'amour, que l'amour sèche enfin tes pleurs!

Musical notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The piano part features triplet chords and a crescendo leading to a fortissimo (f) section.

Sur tes pas la fou - le char - mé - e, la
 Sur tes pas - la foule char - mé - e, Sur tes pas la
 Sur tes pas - la foule char - mé - e, Sur tes pas la
 Sur tes pas - la foule char - mé - e, Sur tes pas

Musical notation continues with treble and bass clefs, maintaining the key signature and time signature. The piano part features triplet chords and a crescendo. Dynamics include mezzo-forte (mf) and piano (p).

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 tes pas sè - me les

f

pal - mes, les palmes et les fleurs.
 pal - mes, les palmes et les fleurs.
 pal - mes, les palmes et les fleurs.
 pal - mes et les fleurs.

ff *dim.*

16 Très retenu.

LE ROI.

(à la Reine)

mf O toi — qui fus la fem — me de mon

(72-6)

p *pp*

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

L.
R. — pour la secon — de fois, — J'o — bé — is aux vœux — des Da —

f

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

ff *dim.* *p*

L.
R.

p

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

L.
R.

cresc. *f*

- ceur ——— De la puis-san - - ce sou_ve - rai - - ne,

L.
R.

p *cresc.* *f*

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

Variante. *pp* *mf*

sœur. Ah!

L.
R.

a piacere.

sois — mon — é - pouse, ô ——— toi, toi qui fus ma sœur, toi qui fus ma —

dim. *p*

Tempo 1^o

CHŒUR.

sœur.
Soprani.

Ténors.

Basses.

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 le Roi!

Dieu proté - ge la Rei - ne!

Dieu proté - ge la Rei - ne!

Dieu proté - ge la Rei - ne!

Je ne vois pas mon fils!

LE ROI.

(bas, à la Reine)

Si lence soyez Reine!

Ténors.

Le deuil fait pla - ce

Soprani.

Le deuil fait pla - ce

Ténors.

Basses.

aux chants joyeux!

Le deuil fait pla - ce aux chants joyeux!

aux chants joyeux! Jour de fê - te, jour d'al - légres - se!

Jour de fê - te, jour d'al - lé -

Jour de fê - te, jour d'al - lé -

ff

Nous sa - lu - ons

ff

-gres - - se! Nous sa - lu -

ff

-gres - - se! Nous sa - lu -

Detailed description: This system contains the first two systems of music. The top system features a vocal line with the lyrics 'Nous sa - lu - ons' and a piano accompaniment. The second system continues the vocal line with '-gres - - se! Nous sa - lu -' and the piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes.

a_avec i_vres - - - se,

- ons avec i - vres - - - se, 0

- ons avec i - vres - - - se, 0

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with the lyrics 'a_avec i_vres - - - se,' and a piano accompaniment. The fourth system continues the vocal line with '- ons avec i - vres - - - se, 0' and the piano accompaniment. The piano part continues with similar rhythmic patterns as the first system.

Roi, ton hy - men glo - ri -

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

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

Detailed description: This system contains the fifth and sixth systems of music. The fifth system features a vocal line with the lyrics 'Roi, ton hy - men glo - ri -' and a piano accompaniment. The sixth system continues the vocal line with 'Roi, ton hy - men glo - rieux! ton hy -' and the piano accompaniment. The piano part continues with similar rhythmic patterns as the first system.

- eux! Ah!

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

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

This musical score is for three voices and piano. It is written in G major (one sharp) and 8/8 time. The piece consists of several systems of music.

System 1: Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics for the voices are "mon - tent jusqu'aux cieux!". The piano part features a rhythmic accompaniment with eighth notes and chords.

System 2: Three vocal staves and piano accompaniment. The lyrics are "Nous sa - lu - ons cet hy -". The piano accompaniment continues with a steady eighth-note pattern.

System 3: Three vocal staves and piano accompaniment. The lyrics are "- men glo - ri - eux!". The piano accompaniment remains consistent with the previous systems.

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. The piano part is particularly detailed, showing chord voicings and melodic lines in both hands.

First system of a piano score. The right hand features a melodic line with eighth notes and rests, while the left hand plays a steady eighth-note accompaniment. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A first ending bracket labeled '8' is present. The dynamic marking *mf* is indicated below the first measure.

Third system of the piano score. The right hand has a melodic line with some grace notes, and the left hand continues the eighth-note accompaniment. A first ending bracket labeled '8' is present. The dynamic marking *dim.* is indicated below the second measure.

Fourth system of the piano score. The right hand features a melodic line with eighth notes, and the left hand plays a slower accompaniment with quarter notes. The dynamic marking *p* is indicated below the first measure.

Fifth system of the piano score. The right hand has a melodic line with eighth notes and slurs, and the left hand plays a slower accompaniment with quarter notes. The dynamic marking *poco cresc.* is indicated below the first measure.

dim

p

(♩ = 52)
Andantino espressivo.

mf

(Entrée d'Hamlet)

p

dim.

p

RÉCITATIF et DUO.

Andantino.

OPHELIE.

HAMLET.

PIANO.

Andantino. Vains re_grets! tendresse éphé_mè_re!

Mon père

tom-be sous les coups Du des_tin aveugle et ja_loux,

a Tempo
mod.*p* Récit.*cresc.*

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!

f *p* *Andante.*

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

dim. *pp*

(92-♪) *Andante non troppo.* **DUO.**

p *cresc.*

- OPHÉLIE. (à Hamlet) Monseigneur!

- HAMLET. Ophé-

tr.

H. *li - e!*

—OPHÉLIE. *Récit.*

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

dim.

- 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!

a tempo.

0. *qu*oi ——— détournez-vous les yeux? ——— Quel som- bre désespoir vous chas-

0. — sait — de ces lieux? ——— Dois- je pen-

0. — ser — que votre cœur m'oubli - e? ———

Moderato sostenuto.

— HAMLET.

Non!.. j'ér attes - te les

Moderato sostenuto.

(avec amertume)

11. ——— cieux! Je ne suis pas de ceux Dont l'a- mè sait oubli- er en un jour Les doux serments de l'a-

OPHÉLIE.

f

a tempo.

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

a tempo.

Pardon -

Andante.

Andante.

a Tempo.

a Tempo.

suivez.

a tempo.

riton.

Ped.

30 *And.^{no} con moto.*
-HAMLET.

dolce. *cresc.*
Dou - te de la lu - miè - re, Dou - te du soleil et du

And.^{no} con moto. (♩=60)
pp

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

poco cresc. *f* *p*

-OPHÉLIE. *a Tempo.* *p*
Hélas! Hamlet!

f *p*

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

a tempo. *pp*
Ped.

cresc.
cet amour mê - me Ne pouvait vous re - te - nir! Songeriez-vous à me fuir,

o

Si vous m'aimiez autant que je vous ai - me?

- HAMLET.

Non, je ne te fuyais

H

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

Ped.

H

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

Animato un poco.
cresc

Animato un poco.

H

- le!.. Mes pleurs — sont moins amers — par l'amour es - su - yés; Et c'est assez d'une pa -

p

dolce.

As - tre de la lu -

dim. *p*

- ro - le Pour me rete_nir à tes pieds!

pp *dim.*

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

cresc.

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

p *cresc.*

- ez - soyez témoins de son a_mour!

p *pp*

- HAMLET. O - phé - li - e!

-OPHÉLIE.

1. chère O-phé-li-e! - A toi mon â - - - me

0. se - - - con - fi - - - e!

-HAMLET.

1. Pour toujours - - - le destin nous li - e!

0. Pour tou - jours - - - pour - tou -

1. A toi mon â - - me, - - - à toi ma vi - - -

0. - jours ah!

1. - e! - Dou - - - te de la lu -

0. - e! - 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 -

rall.

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

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

a tempo. *dolce.*

o. - mour! Ah!

H. - mour! Dou - te de la lu - mière,

a tempo.

p

Facilité. *p*

o. Dieu! Ah!

H. Dou - te du so - leil et du jour,

p *tr* *rall.*

soy - ez té - moins, ah! de son a -

cresc. *rall.*

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

cresc. *suivez.* *dim.*

a tempo risoluto.

f *f*

-mour, — soyez témoins — de son a - mour, — té - moins de —

-mour, — non — jamais — de mon a - mour, — non jamais de —

a tempo risoluto.

f

son a - mour!

mon a - mour!

a Tempo. *ff*

RÉCIT et CAVATINE de LAËRTE.

Allegro moderato. (♩=96)

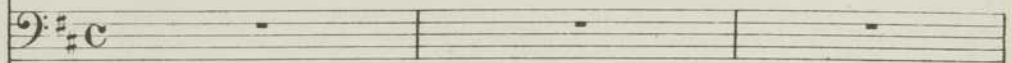
OPHELIE.



LAËRTE.



HAMLET.



Allegro moderato. (96=♩)

PIANO.

*mf**f*

— 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. —

Moderato,

mesuré.

p

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

p

dim.

CAVATINE.

LAËRTE. Moderato. (♩ = 84)

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

Moderato.

p

f 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

ritard. dim. Andantino. (108 = ♩) *espress.*

f *And.^{mo}*

dim. rit. *p*

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

poco rit. *f* cœur je la con - fi - e, Je m'en re - mets — à votre foi! Je m'en re -

suivrez.

L. *allegretto*

- mets à vo - tre foi! Prêt à quit -

a tempo.

- ter u - ne sour - bien ai - mé - e, C'est à vous

L. *allegretto*

seul que je remets le soin De son hon -

- neur et de sa re - nom - mé - e, Pro - té - gez -

cresc.

Facilité.

mf

loin

Ah!

L. *mf*

-la _____ lorsque je se-rai loin _____ Ah!

cresc.

f

L.

pro-té-gez -

ad lib. protégez-la, protégez-la. _____ Elle est mon orgueil et ma

dim. *espress.*

a tempo.

p

L.

vi- _ e, Auprès d'el - le remplacez-moi A vo-tre cœur je la con-

L.

poco rit.

-fi - e, Je m'en re - mets à vo-tre foi, _____ Je m'en re - mets à vo- -tre

f

suivrez.

OPHÉLIE

A lui seul mon à-me et ma vi-

foi. A vo-tre cœur je la con-

HAMLET

la-mour qui fait tou-te ma vi-e Doit vous ré-pon-dre de ma

p

cresc. *f*

e A lui ma ten-dresse et ma

cresc. *f*

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

cresc. *f*

foi! Doit vous ré-pon-dre de ma

mf *cresc.* *f* *suivez.*

Allegro moderato. (83 = ♩.)

foi!

foi!

foi!

Allegro moderato. (83 = ♩.)

f

-LAËRTE

f

Al - lous!

Musical score for Laërte, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *p*.

-OPHÉLIE.

(à Hamlet)

Ne nous suivez-vous pas? C'est

Musical score for Ophélie, featuring a vocal line and piano accompaniment.

I'heu - re du fes - tin.

-HAMLET.

Je n'y veux point pa -

Musical score for Hamlet, featuring a vocal line and piano accompaniment. The piano part includes a triplet marking *3*.

-raî - tre;

Dieu vous

Musical score for Hamlet, featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking *mf*.

u. *3* *rit.*
gar - de, La - erte, et eon - dui - se vos

suivez.

u. pas.

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

v *v* *v*

Sopran.

Musical staff for Soprano, showing a whole rest.

Ténors.

Musical staff for Tenors, showing a whole rest followed by a half note G4 and a quarter note F#4.

Honneur

Basses.

Musical staff for Basses, showing a whole rest followed by a half note G3 and a quarter note F#3.

Honneur

Piano accompaniment for the first system, featuring chords and a melodic line in the right hand.

Musical staff for Tenors, showing a half note G4, a quarter note F#4, and a half note G4.

Honneur

au Roi!

Musical staff for Basses, showing a half note G3, a quarter note F#3, and a half note G3.

au Roi!

Musical staff for Basses, showing a half note G3, a quarter note F#3, and a half note G3.

au Roi!

Piano accompaniment for the second system, featuring chords and a melodic line in the right hand.

Musical staff for Tenors, showing a half note G4, a quarter note F#4, and a half note G4.

Allons!

De la

Musical staff for Basses, showing a half note G3, a quarter note F#3, and a half note G3.

Allons!

De la

Musical staff for Basses, showing a half note G3, a quarter note F#3, and a half note G3.

Allons!

De la

Piano accompaniment for the third system, featuring chords and a melodic line in the right hand with trills.

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

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

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

The first system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The lyrics are 'fè - te c'est le si - gnal. Allons! prenons'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, with trills and a '2.' marking in the right hand.

place au festin roy - al! Allons!

place au festin roy - al! Allons!

place au festin roy - al! Allons!

The second system of music consists of three vocal staves and a piano accompaniment. The vocal parts are in a 2/4 time signature with a key signature of one flat. The lyrics are 'place au festin roy - al! Allons!'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand, with a ten-measure melodic run in the right hand.

The third system of music consists of two piano staves. The right hand features a melodic line with triplets and an 11-measure melodic run. The left hand features a rhythmic pattern of eighth notes.

The fourth system of music consists of two piano staves. The right hand features a melodic line with triplets and an 8-measure melodic run. The left hand features a rhythmic pattern of eighth notes. The system concludes with a 2/4 time signature change.

CHŒUR DES OFFICIERS ET PAGES.

Allegro. (104 = ♩)

MARCELLUS.

HORATIO.

SOPRANI.

PAGES.

TENORS.

OFFICIERS.

BASSES.

Allegro. (104 = ♩)

PIANO.

sans rigueur *f* *dimin.*

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

sans rigueur. *f* *dimin.*

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

sans rigueur. *f* *dimin.*

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

dimin.

Moins vite. (96 = ♩)
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

Moins vite. a tempo (96 = ♩)

(Orchestre) *p léger.*

f

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

f *sf*

vie, Hélas! n'a de joyeux ins - tants Qu'un — temps. Le temps fuit et

f *sf*

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

sf

p
Chas -
p
Chas -

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

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

p *mf*

- sons — pour 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

p

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

p *6*

1^o Tempo.
(104 = ♩)

f

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

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

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

(104 = ♩)

1^o Tempo. *mf*

6

a - mis, c'est l'instant du plaisir, Amis, oui, voici l'ins-

- re.a - mis, c'est l'instant du plaisir, Amis, oui, voici l'ins-

l'heu - re.a - mis, c'est l'ins - tant du plai - sir. Amis, oui, voici l'ins-

The first system of the 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. The lyrics are: "a - mis, c'est l'instant du plaisir, Amis, oui, voici l'ins-". The piano part features chords and some melodic lines, with a trill (tr) marked above the first few notes.

- tant, l'instant du plaisir.

- tant, l'instant du plaisir.

- tant, l'instant du plaisir.

Allegro moderato.

The second system continues the vocal lines and piano accompaniment. The lyrics are: "- tant, l'instant du plaisir." The piano part includes a section marked "Allegro moderato" with a change in time signature to 6/8. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte).

(Marcellus et Horatio entrent précipitamment)

The third system is primarily piano accompaniment. It begins with a *ff* (fortissimo) dynamic and includes a *dim* (diminuendo) marking. The piano part features a complex rhythmic pattern with many sixteenth notes.

- MARCELLUS. 3



Avez-vous vu, messieurs, _____ le prince Hamlet?

- HORATIO. 3



Avez-vous vu, messieurs, _____ le prince Hamlet?

Ténors.

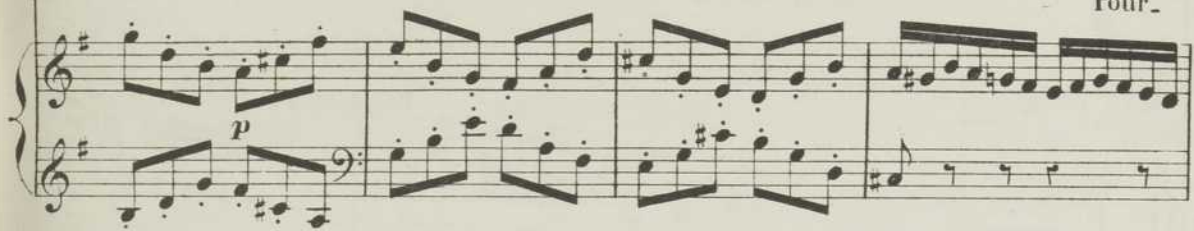


Pour -

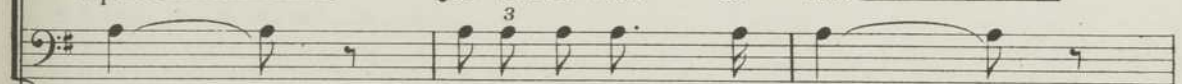
Basses.



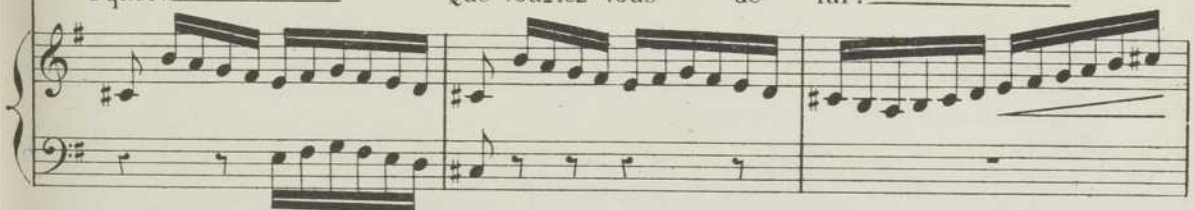
Pour -



- quoi? _____ Que vou_lez-vous de lui? _____



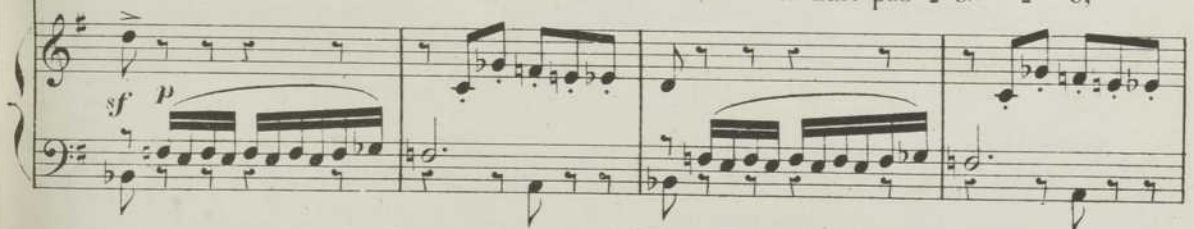
- quoi? _____ Que vou_riez-vous de lui? _____



- HORATIO.



Tous deux, la nuit pas - sé - e,



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



H_o

- é - e

Nous avons vu

Ténors.

le spectre du feu Roi!

Ri - si - ble vi - si -

mf

p

H_o

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

- on!

Basses.

mf Men - son - ge et sor - ti - lé - ge!

MARCELLUS.

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

- tre ressemblait

C'est à

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

H.
 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-_{va}

f

PAGES OFFICIERS.

f. mf.

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

Ténors. *f. mf.*

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

Basses. *f. mf.*

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

f. mf.

All. 1^o Tempo.

- d'hui Lennui! Le plaisir nous con - vi - e, La vi - - - e *dim. b.*

- d'hui Lennui! Le plaisir nous con - vi - e, La vi - - - e *dim. b.*

- d'hui Lennui! Le plaisir nous con - vi - e, La vi - - - e *dim. b.*

p. *cresc.* *sans rigueur.*

N'a de joyeux instants Qu'un temps. Bien fou qui rêve et pleure Quand l'heu -

p. *cresc.*

N'a de joyeux instants Qu'un temps. Bien fou qui rêve et pleure Quand l'heu -

p. *cresc.*

N'a de joyeux instants Qu'un temps. Bien fou qui rêve et pleure Quand l'heu -

8:--

re Précipi - te le cours Des jours! Ah! chas -
 re Précipi - te le cours Des jours! Ah! chas -
 re Précipi - te le cours Des jours, Des jours!

8-

Moins vite.
 a tempo.

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

p
léger.

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 - Chas -

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

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'Le temps fuit et l'heure Précipi-te le cours Des jours!' and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines. The second system continues the vocal line with 'pleure, Amis, quand l'heure Précipi-te le cours Des jours!' and the piano accompaniment, which includes a triplet of sixteenth notes in the treble clef.

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

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

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

Detailed description: This system contains the second and third systems of the musical score. The top system features a vocal line with lyrics '-sons pour aujour-d'hui L'ennui! Le plai - sir nous con - vi - e! La'. The piano accompaniment continues with chords and melodic lines. The second system repeats the vocal line. The third system features the vocal line 'Chas - sons aujour-d'hui L'ennui! Le plai - sir nous con - vi - e! La' and the piano accompaniment, which includes a sixteenth-note figure in the bass clef.

1° Tempo All°

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

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

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

1° Tempo All°

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics 'vie, Hé-las! n'a de joyeux ins-tants Qu'un temps. Mes' and a piano accompaniment. The piano part includes a treble and bass clef with various chords and melodic lines. The second system continues the vocal line with 'vie, Hé-las! n'a de joyeux ins-tants Qu'un temps. Voici l'heu -'. The third system features the vocal line 'vie, Hé-las! n'a de joyeux ins-tants Qu'un temps. Voici' and the piano accompaniment, which includes a sixteenth-note figure in the bass clef. The system concludes with the tempo marking '1° Tempo All°' and a trill in the vocal line.

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

tr *tr* *tr*

f

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

sf *sf* *sf*

f *f*

ff

The musical score consists of seven systems of staves. Each system typically has a grand staff (treble and bass clefs) and a single bass clef staff. The notation includes various note values, rests, and dynamic markings such as *mf*, *dim.*, *p*, and *pp*. There are also performance instructions like "M.D." and "6" indicating fingerings or specific notes. The piece concludes with a final chord and a fermata.

PRÉLUDE.

Andante sostenuto assai. (96 = ♩)

PIANO.

pp *poco cresc.*

p *poco cresc.* *f* *ff*

dim.

dim.

Andantino (♩ = 60)

cantabile.

The musical score is written for piano and consists of six systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andantino' with a quarter note equal to 60 beats per minute, and the performance style is 'cantabile'. The first system begins with a piano (*pp*) dynamic in the bass staff. The melody in the treble staff is characterized by long, flowing lines with occasional rests. The bass staff provides a complex accompaniment with frequent sixteenth-note patterns and chords. The second system continues the melodic and accompanimental themes. The third system features a change in the bass staff accompaniment, with more prominent chords and a different rhythmic texture. The fourth system shows the melody moving through various intervals, with the bass staff maintaining its intricate accompaniment. The fifth system continues the development of the musical ideas. The sixth system concludes with a piano (*p*) dynamic in the treble staff and a *pp* dynamic in the bass staff, ending with sustained chords.

First system of musical notation. The right hand (treble clef) plays a melodic line with a fermata over the first measure. The left hand (bass clef) plays a complex accompaniment with many beamed notes. Dynamics include *sf* and *p*.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features chords and moving lines. Dynamics include *sf*, *p*, and *cresc.*

Third system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment is dense with beamed notes. Dynamics include *sf* and *sempre cresc.*

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment is dense with beamed notes. Dynamics include *sf*.

Fifth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment is dense with beamed notes. Dynamics include *f*.

Sixth system of musical notation. The right hand has a melodic line with a fermata. The left hand accompaniment is dense with beamed notes. Dynamics include *dim.* and *p*.

pp

First system of musical notation. Treble clef with a key signature of one sharp (F#). The right hand plays a series of chords, each marked with a piano (*p*) dynamic. The bass clef has a whole rest in the first measure, followed by a melodic line starting in the second measure.

Second system of musical notation. Treble clef with a key signature of one sharp. The right hand continues with chords. The bass clef features a complex melodic line with many accidentals and slurs.

Third system of musical notation. Treble clef with a key signature of one sharp. The right hand has a melodic line with a fermata. The bass clef has a melodic line with a *p* dynamic and a *cresc.* (crescendo) marking.

Fourth system of musical notation. Treble clef with a key signature of one sharp. The right hand features triplets of chords. The bass clef has a series of chords, some with triplets, marked with a forte (*f*) dynamic. The system ends with a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation. Treble clef with a key signature of one sharp. The right hand has a melodic line with a *dim.* (diminuendo) marking. The bass clef has a melodic line with a *p* dynamic and a *dim.* marking. The system concludes with a *p* dynamic and a triplet.

dim. pp p p

This system contains two staves of music. The upper staff begins with a dynamic marking of *dim.* and *pp*. The lower staff has a dynamic marking of *p*. The music features a mix of chords and melodic lines.

riten. a tempo. (104 = ♩)
cresc. sf dim. p

This system contains two staves of music. The upper staff has dynamic markings of *cresc.*, *sf*, *dim.*, and *p*. The lower staff has dynamic markings of *sf* and *p*. The system includes a tempo change from *riten.* to *a tempo.* with a metronome marking of 104 = ♩.

This system contains two staves of music. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with slurs and accents.

cresc. dim.

This system contains two staves of music. The upper staff has a dynamic marking of *cresc.* and *dim.*. The lower staff has a dynamic marking of *dim.*. The music continues with melodic and rhythmic development.

p dim. pp

This system contains two staves of music. The upper staff has dynamic markings of *p*, *dim.*, and *pp*. The lower staff has dynamic markings of *p*, *dim.*, and *pp*. The system concludes with a final chord and a fermata.

SCÈNE DE L'ESPLANADE.

Moderato quasi andantino. (76 = ♩)

HAMLET.

MARCELLUS.

HORATIO.

LE SPECTRE.

PIANO.

Moderato quasi andantino. (76 = ♩)

HORATIO. *p*

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

Ped.

cresc.

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

HAMLET.

Récit. *p*

HORATIO. Récit.

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

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?
un peu plus retenu.

p *f* *un peu plus retenu.*

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

HAMLET.
Eh! bien?
et c'est Dieu qui vers nous vous conduit. A cette place, l'autre nuit...
Nous avons

- HAMLET

De mon père!

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.

-HAMLET

Ô prodi - ge terri - - ble!..

lente; Trois fois il a pas - sé, grave et silenci - eux.

ô si - nis - - tre pré - sa - ge!

Il était pâ - le de visa - ge!

Récit.

A quelle heure a paru le fantôme? A cette pla-ce?

M. A mi-nuit!

H₀. A cette pla-ce.

The first system of the musical score consists of five staves. The top staff is a bass clef line with a recitativo section, marked with 'Récit.' and containing two triplet figures. Below it are the vocal staves for Soprano (M.), Alto (H₀), and Piano. The piano part is a grand staff with treble and bass clefs, showing a simple harmonic accompaniment.

Sans parler?

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

H₀. Sans par-

The second system continues the musical score. It features the vocal lines for Alto (H₀) and Soprano (M.), and the piano accompaniment. The piano part includes dynamic markings such as 'p' (piano) and 'mf' (mezzo-forte).

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

H₀. - ler.

f *dim.*

The third system concludes the page. It features the vocal lines for Alto (H.) and Alto (H₀), and the piano accompaniment. The piano part is more complex, with a grand staff showing a dense texture of chords and moving lines. Dynamic markings include 'f' (forte) and 'dim.' (diminuendo).

H. *p*

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

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

M. *Atten -*

H. *Atten -*

p

M. - dons!

H. - dons!

Andante.

p

f

sempre cresc.

Allegro moderato (33:♩.)

mf (Fanfare dans la coulisse)

p

p

Cloche.

Moderato.
-HAMLET.

I - ci _____ l'ombre et le deuil _____ Là -

Moderato.

p

- bas _____ le gai fes - tin, _____ Le

Roi _____ nar - _____ - gue la mort _____

_____ et bra - _____ - ve le des - tin. _____

-HORATIO.

f

Ecoutez!

crese.

f

- MARCELLUS.

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

- HAMLET.

(le spectre parût)

f

An - ges du

- MARCELLUS.

Re - gar - dez; le voi - là...

Re - gar - dez; le voi - là...

ciel, défendez - nous

- MARCELLUS.

dim.

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

- HORATIO.

dim.

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

dim.

Andante.
HAMLET.

Spectre in - fer-

Andante (3/4)

pp

-nal!

Ima - ge véné - ré - e!

O mon pè - re!

ô mon Roi!

Réponds hé - las!

à ma voix é - plo-

-ré - e,

Parle-moi,

parle-moi!

Pour-

MARCELLUS.

sotto voce.

Mon cœur est glacé d'effroi!

HORATIO.

sotto voce.

Mon cœur est glacé d'effroi!

dim.

f

fr.

h. *fr.*
 - quoi, répons, hors de la froi - de ter - re Où je t'ai vu descendre i - nanu -

p

h. *rel.*
 - mé, Pourquoi te dresser, ô mys -

f p

h. *sp. ph.*
 - té - re! Le di - adème au front et tout ar - mé?

p

h. *ff*
 Spectre in - fer - nal, i - ma - ge vé - né -

mf dim.

H. *ré - e, Ô mon pè - re! ô mon Roi! Réponds,*
p
dim.

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

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

-HORATIO.
Moderato. (66 = ♩)
sotto voce.
pp
Il nous fait si - gne!

-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!

(no-*do*)

sf

sf

cresc.

f

sez! Je ne crains rien pour mon âme immor - tel - le. É - loignez -

cresc.

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

MARCELLUS. (à part)
Seigneur! Dieu

HORATIO. (à part)
Seigneur! Dieu

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

dim.

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

dim.

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

1. -cours! (Ils sortent)

II. -cours!

pp

Andante.

H. *J'écou-te!*

- LE SPECTRE. *p*

(40=♩) *Andante.* *pp* *pp*

E_coute - moi!_ *Jesuis là _me de ton*

L. S. *père. un divin pou_voir_ M'arrache aux feux d'en bas et memet sur ta*

- HAMLET. Récit.

Par_le! *jemesoumets à ta volon_té*

L. S. *rou_te Pour te dicter moi-même ton de_voir.*

p

H. *sain_te.*

L. S. *Ah! si ton cœ-ur me garde un pieux souve_*

pp

f

Graud Dieu!

- nir, Ven-ge-moi!.. venge - moi! Frap-pe sans crainte et sans pi -

f

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

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

- nir?

(faire dans la coulisse)

(88-*f*)

mf Allegro moderato.

p

LE SPECTRE

E - cou - te:

f

1^{re} S. *c'est lui que l'on*

Même mouv! (40 = ♩)

1^{re} S. *fê - te, C'est lui qu'ils ont pro - cla - mé*

1^{re} S. *Roi! Mon diadème est sur sa tête Et nul ne se souvient de*

dim

pp

1^{re} S. *moi! Mais*

pp

1^{re} S. *par la bri - se ma - ti - na - le*

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

- vés, Il est temps d'ac - complir

pp

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

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

p

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

p

- HAMLET.

Dieu jus - te!

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

1. S. moi, mon fils! ven - ge ton père. N'at - tends pas, pour frapper,

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

- HAMLET.

f *riten* *dim.*

O ma mè - re! ma

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

dim.

suivez. *riten*

H
me - re!

1.
S.
L'au - be va naitre aux

pp a tempo.

1.
S.
cieux, u - ne cru - el - le

1.
S.
loi Me rap - pel - le!

1.
S.
A - dieu donc; souviens -

(Le Spectre s'éloigne et disparaît)

Le S. *rit.*
 toi! — sou - viens-toi!

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

-HAMLET.
 Un peu plus animé. (54 = ♩) *f large.* Ombre chère, ombre ven-ge-

p

H. - res - se, J'exau - ce - rai — ton vœu!

cresc. *ff* *mf* *p* *espres*

H. *p* *cresc.* Ô lumie - re, ô soleil,

cresc.

f *allegro*

gloi - - - re, amour, - - - douce i -
animez un peu.

ff *poco rit.*

- vresse! A - - dieu! - - Adieu! A - -
suivez. *dim.* *rit.*

cresc. *f* *rit.*

- dieu! Jemesouviens, jemesouviendrai!..
a tempo *a tempo.*

mf *cresc.* *suivez.*

(76=)

ff

ENTR'ACTE ET AIR D'OPHELIE.

Andante molto. (66 = ♩)

PIANO.

ff

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 fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest. The left staff is in bass clef with the same key signature and time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest.

The second system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two flats and a common time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest. The left staff is in bass clef with the same key signature and time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest.

The third system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two flats and a common time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest. The left staff is in bass clef with the same key signature and time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest.

The fourth system of the piano accompaniment consists of two staves. The right staff is in treble clef with a key signature of two flats and a common time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest. The left staff is in bass clef with the same key signature and time signature. It begins with a fortissimo (*ff*) dynamic and contains three measures of music, each featuring a half note followed by a quarter rest.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is marked "Un peu plus lent" with a metronome marking of 50 = ♩. The score includes various musical notations:

- System 1:** Treble staff starts with "espress." and "p". Bass staff has a "2" under the first two notes.
- System 2:** Treble staff has a "tr" above the final note.
- System 3:** Treble staff has an "8" above the first note and "mf" in the middle.
- System 4:** Treble staff has an "8" above the first note and "mf" in the middle.
- System 5:** Treble staff has a "tr" above the final note. Bass staff has "dim." below the first measure.
- System 6:** Treble staff has an "8" above the first note and "dim." below the first measure. Bass staff has "pp" below the first measure.

AIR D'OPHÉLIE.

Andantino.

OPHÉLIE. *Récit.* *3*

Andantino. 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! *Allegro. risoluto.* ah! — je suis une in - gra - te et je lui fais in -

- ju - re; *Andante* *p* *3* Ny pensons plus.

mf *dim.* *p* *un peu retenu.*

p

Reprenons ma lec - tu - re!

p. V. più riten.

(elle lit un moment en silence, puis à haute voix) *Allegretto sostenuto.* (72:♩)

p

« A - dieu, dit - il, a - yez foi! —

Allegretto sostenuto.

pp

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

dolce.

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

3

pressez un peu. *cresc.*

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

pp *poco cresc.*

Tempo 1^o *rit.*

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

Tempo 4^o *suivrez.*

Andantino. (Hamlet paraît au fond du théâtre.)

- las!

Andantino. *espress.*

Le voici!.. vers ces lieux est-ce moi qui l'at-ti-re?

(Hamlet aperçoit Ophélie)

(il fait quelques pas vers elle)

Il m'a vu - e! Il s'ap-pro-che!

cresc.

Il vient; feignons de li - re:

dim *p* *pp*

1^o Tempo

(bisant)

« En vous, cru-el, ja - vais toi! — Je

1^o Tempo.

pp

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

dolce. 3 — li - e! *pressez un peu. cresc.* L'ingrat ne m'entend pas! Il

poco cresc.

dim. me fuit et m'ou - bli - e!... *Tempo 1^o* A - diu! mieux vaut mou - rir... hé - *rit.*

Tempo 1^o *suivez*

pp

Andantino. (63=)

las! *Andantino.* L'in - grat ne m'entend

p

pas! Il me fuit et m'ou-bli - e! A -

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

f *rit.* *p* *pp*

Même mouvement. Récit (observant Hamlet)

Même mouvement. Il gar-de le si-

Ped. *p*

(Hamlet s'éloigne précipitamment)

- len - ce! Il porte ailleurs ses

p *f*

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

f *Ap*

1) Comparez possible de A B

mf
Les serments ont des ai - les!

p

Allegro moderato.
p
pp

Dans le cœur des in - fi - dè - les

p
Rien ne peut les rap - pe - ler, Rien ne

peut les rap - pe - ler! Ils

dim.
dim.

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

p

pas - - - sent! Le jour - - - qui les voit é -

pp *f*

poco rit. *a tempo.*

suivez. *p*

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

p *3* *3* *3*

pressez. *p*

jour - - - les - - - voit - - - les - - -

cresc. *f* *3* *3*

cresc. *f*

voit s'en - - vo - ler! - - - Quand de ses a -

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

- veux mon âme eni - vré - - e - - Soubliait hi -

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

er à les écou - ter.

f *élargissez.*
As - tres é - ter - nels, lu -

- miè - re a - zu - ré - e. Il vous

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

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

pp

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

cresc.

- ter! — ah!

cresc. *f*

Les serments ont des ai - les;

f *p* *pp*

Dans le cœur des in - fi - de - les

Rien ne peut les rap - pe - ler, Rien ne

peut les rap - pe - ler! Ils

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

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*

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

f *ff* *ff*

RÉCITATIF ET ARIOSO.

B Allegro. (69-d)

OPHELIE.

LA REINE.

Allegro. (69-d)

PIANO.

- LA REINE. (à Ophélie) Récit. avec agitation.

Je cro - yais près de vous - trouver mon fils. —

L.
R.

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

p

L.
R.

-OPHÉLIE.

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

p

o

(pleurant) *p* *plus retenu.*

-vi - te! *f* O serments super - flus! Hélas! Hamlet m'ou -

- LA REINE.

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

p

plus retenu.

o

plus retenu.

Récit.

-bli - e! Hamlet ne m'aime plus! Rei - ne, loin de la

p

cresc. *p*

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

f *p* *cresc.*

- si - le.
- LA REINE. *f* *p* *cresc.*

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

p

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

cresc. *f* *p*

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

mesuré. *Allegro.* *p* *f* *pp*

N° 7.

ARTIOSO.

Andante. (54 = ♩)

LA REINE.



PIANO.

Andante.

*espress.**pp**p*

dim.

pp

- LA REINE.

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

p

- clair! Il semblait suivre une om - bre

dim.

p

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

1 4 3 2
p

L: R: - pel - - - - le!.. il fris -

L: R: - son - - - - ne!.. *cresc.* Il con -

L: R: - tem - ple ma ter - reur! Il re -

poco cresc.

pressez un peu.

L. R.
 -pousse a - vec hor -

pressez un peu.

L. R.
 -reur La main que je lui

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

mf *cresc.* *ff* *pp* *p*

dim. *riten.*

Ne - pars pas, O - phé - li - e!

Tempo.

pp

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

Je n'es - pè - re qu'en toi pour gué -

-rir sa fo - li - e! Ah!

rall.

cresc. *suivent.*

f a tempo.

La
R.

Ne pars pas — O — phé — li — e

a tempo.

fp

La
R.

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

cresc.

La
R.

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

pp

pressez un peu.

La
R.

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

dim.

cresc.

cresc.

sf

presser un peu.

p *f* *3*

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

presser un peu. *cresc.*

f *dim.* *Facilité.*

ah! ah! j'ai peur! j'ai

O-phé-li-e ne pars pas, ah! j'ai

f *p*

Tempo.

peur! - OPHÉLIE. - Jobéi -

mf *dim.* *p*

Allegro. - LA REINE.

- rai, - Mada - me. - Le Roi vient, laisse-moi.

Allegro. *mf*

N^o 8.

DUO.

Allegro.

LA REINE.



LE ROI.

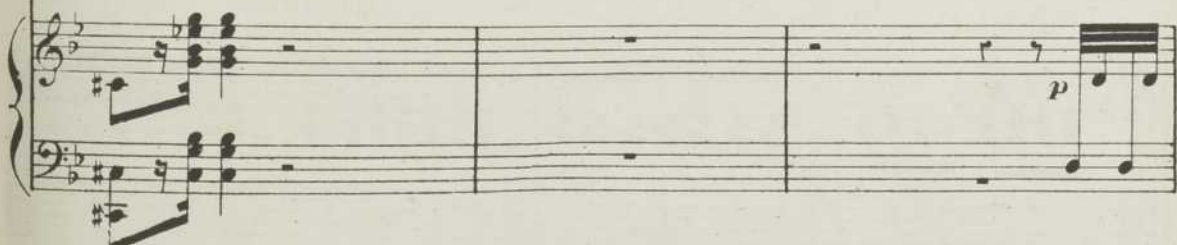


Allegro.

PIANO.

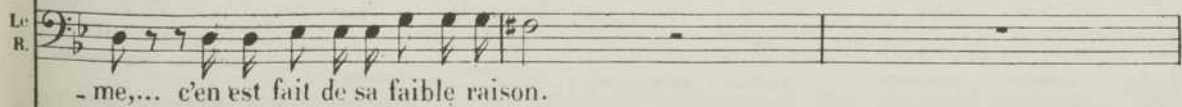
- LE ROI. *f* Récit.

Lâ - me de votre fils est à jamais trou - blé - e, Mada -

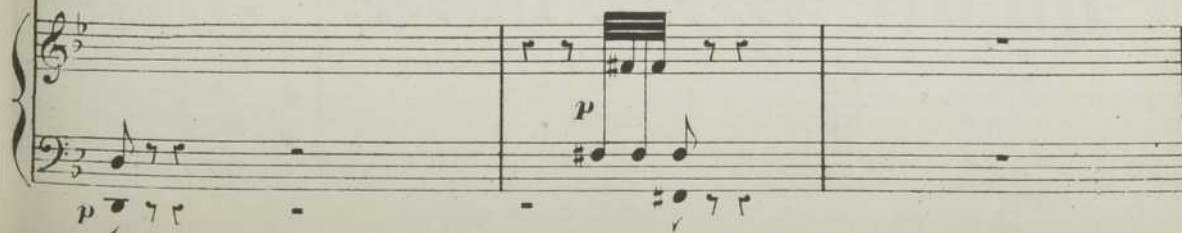


- LA REINE.

La véri - té peut-être - à ses yeux dévoi -



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



(1) Mesure de suppression du Duo passer de C à D. C

1^o R. - lé - e... C'est lui!

2^o R. Non, grâce au ciel... aucun soupçon... Si...
un peu retenu.

f *ff* *p*

LA REINE. Moderato.

Hé - - las! Dieu m'épar_gne la hon - - te D'a_voir un jour à ren_dre

Moderato.

f *p* *f* *p*

1^o R. comp - te Au fils, au fils que mes bras ont por -

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

- té Du for - fait e_xé - era - ble, Mau - dit et détes -

f *p*

(1) Le Duo qui suit est supprimé à la scène au moyen de cette mesure; on peut aller de C à D.

crusc. *f*

I.
R. - té.. Dont le ressouve- nir me poursuit et m'ac- ca -

p *crusc.* *f*

riten.

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

- LE ROI.
Il ne sait rien vous dis-je!

p *mf*

p *suivrez.*

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

I.
R. Tel qu'à son heu - re su - prè - - me, Sous Pé - tréin - - te de la

p

p 3

L. R. mort, Je lai vu devant nous par un dernier ef-

L. R. - fort Se- dresser mena-ant, menaçant et blê- - me, Tel en-

sempre cresc.

L. R. - cor Je le vois, tel en- cor je le

f *p*

L. R. vois! Toujours mena-

- LE ROI.

Rei- ne parlez plus bas! parlez plus bas!

f *dim.* *p*

L. R. *cresc.* *f.*
 - cant et blê - me, tel encor je le vois! je le
 L. R. *p*
 par - lez plus bas! par - lez plus bas!

L. R.
 vois! Toujours mena - çant! je le vois! je le
 L. R. *f*
 Rei - - - ne,

L. R.
 vois!
 L. R. *p*
 parlez plus bas! De

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

Allegro.

p

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

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

p

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

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

cresc. *f* *p rall.*

- LA REINE.

a tempo

cresc.

Ils se réveil - lent! ils se dres - sent! Ils nous pour -

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

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

*p**p*

- glants, — prêts — à pu -

- nir, — Présents, — tou - jours pré -

cresc.

poco cresc.

Le R. *sents à no - tre sou - nir! Ô*

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has a grand staff with treble and bass clefs. The music is in common time. The vocal line begins with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

Le R. *Dieu! Ô Dieu!* *Moins vite.*
LE ROI. *Silen - ce!* *Moins vite.*

The second system contains two vocal lines and a piano accompaniment. The first vocal line (Le R.) has a treble clef and a key signature of one flat. The second vocal line (Le ROI) has a bass clef and a key signature of one flat. The piano accompaniment has a grand staff. The music is in common time. The vocal lines are marked with dynamics like *f* and *pp*. The piano accompaniment includes markings for *cresc.* and *f*. The tempo instruction *Moins vite.* appears twice.

Le R. *Quelle fol - le ter - reur s'em - pa - re de votre*

The third system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a bass clef and a key signature of one flat. The piano accompaniment has a grand staff. The music is in common time. The vocal line is marked with dynamics like *f* and *p*. The piano accompaniment includes a *dim.* marking.

Le R. *à - me? Ô fai - ble cœur! ô fem -*

The fourth system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line has a bass clef and a key signature of one flat. The piano accompaniment has a grand staff. The music is in common time. The vocal line is marked with dynamics like *f* and *p*. The piano accompaniment includes a *f* marking.

Lu.
R.

p *cresc.* *f* *p*

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

- LA REINE.

Une fol - le ter -

Lu.
R.

cresc. *f*

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

Lu.
R.

- reur sem - pa - re de mon â - me Et me gla - ce le

Lu.
R.

cœur et me gla - ce le cœur!

- LE ROI.

Quelle fol - le ter -

sempre cresc. *a tempo.*

Ab! U - - ne

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

p *f* *p*

fol - le terreur s'em - pa - re de mon

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

f *p*

cœur! Ah! ah! ah!

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

sempre cresc.

L. R. ah! ah! ah!

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

f

L. R. maudits tous deux! maudits tous

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

ff

L. R. deux! tous deux! Mon fils!

je le veux! Silen -

ff

D Andantino con moto. (52=♩.)

LA REINE.

HAMLET.

D len - ce!

LE ROI.

- ce!

PIANO. Andantino con moto. (52=♩.) *dolce con espres.* *dim.*

Ped.

-LE ROI. (s'avangant vers Hamlet) Récit.

Cher Ham-

cresc. *p*

-HAMLET. Récit.

p Si - re! Si - re, mon père est mort!

- let, Appel - le - moi ton père! Sa mémoire m'est

L.
R.

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

-HAMLET.

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

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

main! *f* (il fait quelques pas pour s'éloigner) *f* Je suis Hamlet.

-LE ROI.

Mon fils!

LA REINE (le retenant)
 Vous cherchez Ophé - li - e? Elle est jeune - et

HAMLET
 Ophé - li - e?

pp
p
 Ped.

HAMLET.
 bel - le... - La beauté... La jeun - 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 - jà si ton cœur se dé - li - e, Qui te re - tient? parcours la

Allegro moderato.
fp
f

L.
R.

riten.

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

f *p* *suivent.*

Allegro moderato. (112=♩)

-HAMLET *f* *p*

Oui! vo - yez — dans le

L.
R.

- gers!

Allegro moderato. (112=♩)

f *pp*

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

- gent ouvrant ses blanches voi - les;

rit. *p* *tr.* *f*

crese.

f Récit. *a tempo.*

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

f *f* *stirez.*

p *3* *3* *3* *3*

presser

ff *ff*

- LE ROI.

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

Allegro moderato. (30=d)

p *f*

- sés!..

É - coute, Ham - let, ce bruit de

fê - te!

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

Detailed description: This system contains a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The vocal line has lyrics 'Sors de ton rêve, en - fin, et redresse la tête!'. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

- LA REINE. Récit.

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

Detailed description: This system contains a vocal line in treble clef with lyrics 'Puissè - je consoler votre â - me par mes soins!'. The piano accompaniment is mostly silent, with some chords in the right hand.

- HAMLET.

Par ma foi, vous serez té -

Detailed description: This system contains a vocal line in bass clef with lyrics 'Par ma foi, vous serez té -'. The piano accompaniment is mostly silent, with some chords in the right hand.

Récit.

f *p* *ff*

Detailed description: This system contains a piano accompaniment in treble and bass clefs. It features dynamic markings *f*, *p*, and *ff* across the system.

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

Detailed description: This system contains 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 is mostly silent.

- dins Une troupe de gens d'une habi - le - té ra - re, Bouffons, mimes et ba - la -

Detailed description: This system contains a vocal line in bass clef with lyrics '- dins Une troupe de gens d'une habi - le - té ra - re, Bouffons, mimes et ba - la -'. The piano accompaniment is mostly silent.

riten. *Allegro.*

Moderato.

Allegro. *Moderato.*

f *p*

LE ROI.

Qu'il soit donc fait ce soir au gré de tes dé-

—dins Qui joueront devant vous leur rôle en consci—ence.

riten. *(bas à la Reine)* *p*

plus lent.

f *p* *p*

suivent.

—sirs; Nous te laissons, Hamlet, le soin de nos plaisirs, de nos plaisirs! Il ne sait

p

(Le Roi et la Reine sortent) *HAMLET. (à part)*

mf

Ped.

J'ai peur!

rien! Mon père! Patien—

pp

pp *pp*

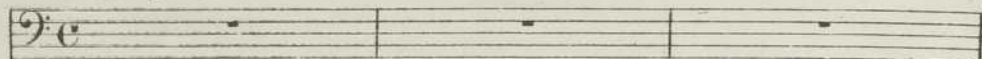
dim

—ce! Patien—ce!

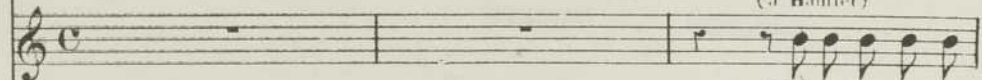
RÉCIT ET CHOEUR DES COMÉDIENS.

Allegro.

HAMLET.



MARCELLUS.



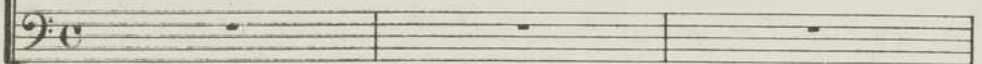
(à Hamlet)

Voici les histri-

TÉNORS.



BASSES.

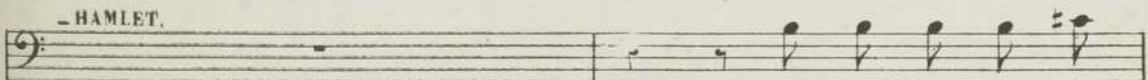


PIANO.

Allegro.



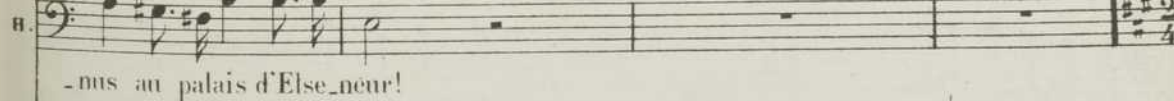
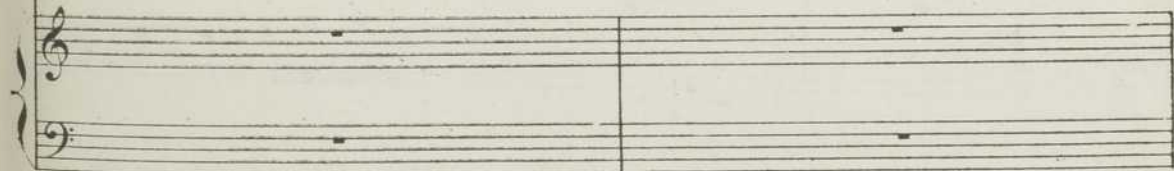
-HAMLET.



Qu'ils soient les bien ve-



-ons man-dés par vous. Sei - gneur.



-nus au palais d'Else-neur!



CHOEUR DES COMÉDIENS.

Andantino maestoso.

First system of piano introduction. Treble and bass staves. Treble staff has an 8-measure rest followed by a 6-measure melodic phrase. Bass staff has a 4-measure rest followed by a 4-measure accompaniment. Dynamics include *f*.

Second system of piano introduction. Treble staff has an 8-measure rest followed by a 6-measure melodic phrase. Bass staff has a 4-measure rest followed by a 4-measure accompaniment. Dynamics include *f*, *p*, and *tr*.

Third system of piano introduction. Treble staff has a 4-measure rest followed by a 4-measure melodic phrase. Bass staff has a 4-measure rest followed by a 4-measure accompaniment. Dynamics include *f* and *tr*.

Vocal introduction for Tenors and Basses. Tenors and Basses staves. Treble staff is labeled "Ténors." and Basses staff is labeled "Basses." Both have a 4-measure rest followed by a 4-measure melodic phrase. Dynamics include *f*.

Piano accompaniment for vocal entry. Treble and bass staves. Treble staff has a 4-measure rest followed by a 4-measure melodic phrase. Bass staff has a 4-measure rest followed by a 4-measure accompaniment. Dynamics include *f*.

Vocal entry for Tenors and Basses. Tenors and Basses staves. Treble staff is labeled "Ténors." and Basses staff is labeled "Basses." Both have a 4-measure rest followed by a 4-measure melodic phrase. Dynamics include *f*.

Piano accompaniment for vocal entry. Treble and bass staves. Treble staff has a 4-measure rest followed by a 4-measure melodic phrase. Bass staff has a 4-measure rest followed by a 4-measure accompaniment. Dynamics include *f*.

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

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

-sibles pa_ladins, Dames, seigneurs et pa - ges, Bouf-

-sibles pa_ladins, Dames, seigneurs et pa - ges, Bouf-

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

f
p

- tons humblement Nos ta - lents, notre adres - se
 - tons humblement Nos ta - lents, notre adres - se No - tre dévoue -

f
f

A vos pieds nous mettons nos ta - lents Et notre dé - voue - ment . _____
 - ment Et notre dé - voue - ment . _____

p
p
dim.
mf

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

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

The first system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a prominent triplet pattern in the right hand and a more melodic line in the left hand. Dynamics include *f* (forte) and *tr* (trills).

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

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

The second system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with the triplet pattern in the right hand. Dynamics include *f* (forte).

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

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

The third system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features trills (*tr*) and triplets in the right hand. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

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

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

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

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

- HAMLET.

(à part, rêveur) Récit.

Moderato.

pp

p

C'est en croyant revoir se dresser la vic - time Que plus d'un meurtri -

(aux Comédiens)

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

p

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

Récit.

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

rai l'instant de ver_ser le poi_son.... Et vous n'au_rez qu'à sui_vre ma le_

Andantino.

mesuré. pp

cou. En attendant, soyez en fê_te! Bu_vez! riez! chantez! holà!

Allegro.

f

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

CHANSON BACHIQUE.

Andantino con moto. (54 = ♩.)

HAMLET.

tè - - - te!

MARCELLUS.

HORATIO.

TÉNORS.

mf
Ah! pour nous, Mon sei -

BASSES.

(54 = ♩.) mf
Ah! pour nous, Mon sei -

PIANO.

ff 8-

-gneur, Quel hon - neur!

-gneur, Quel hon - neur!

ff

ff

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

Second system of piano introduction. Treble clef features triplets and a melodic line. Bass clef continues the accompaniment.

-HAMLET.

Third system of piano introduction. Treble clef has a melodic line with a *p* dynamic. Bass clef has a rhythmic accompaniment. The system ends with a *f* dynamic marking and a fermata over a whole note.

II. *vin. dis-sipe la tris-tes - se Qui pè-se sur mon cœur! A*

Vocal line (bass clef) and piano accompaniment (grand staff) for the first line of lyrics. The piano part has a *p* dynamic.

II. *moi les rêves de l'i - vres - se Et le ri - re moqueur! O li -*

Vocal line (bass clef) and piano accompaniment (grand staff) for the second line of lyrics. The piano part has a *p* dynamic.

H

dim.

-queur enchan - te - se, Ver - se l'î - 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 l'î - vres - se dans mon

p

H

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

mf. *p* *cresc.* *sf*

cœur!
Ténors

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.

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

ff

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

ff

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.

-se!

-se!

p

f

- HAMLET.

p

La vie est som - bre Les ans sont

pp

courts: De nos beaux jours Dieu sait le

cresc.

nom - bre. Cha - cun hélas! Porte i - ci

dim.

(de plus en plus absorbé)

- bas Sa lourde chaî - ne! Cruels de -

(dans sa rêverie)

poco rit.

-voirs, Longs déses - poirs *p* De l'âme hu - mai - ne!

dim.

pp suivez.

f

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

MARCELLUS. (à part)

p Qu'à-t-il donc?

HORATIO. (à part)

p Qu'à-t-il donc?

Ténors. *p*

Qu'à-t-il donc?

Basses. *p*

Qu'à-t-il donc?

f

Facilité.

fous ah! Le

p *cresc.* *tr* *f*

- sa - ges! Les plus sages Sont les fous! ah! Le

f

a Tempo.

vin a Tempo. dis - si - pe la tris - tes - se Qui pè - se sur mon

f *p*

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
dim. *p* *cresc.*
- vresse Et l'ou - bli dans mon cœur! Dou - ce li -

- MARCELLUS. *p*
Dou - ce li - queur!

- HORATIO. *p*
Dou - ce li - queur!

Ténors. *p*
Dou - ce li - queur!

Basses. *p*
Dou - ce li - queur!

résolu très accentué.

h

o *h* *f*

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

f *mf* *p*

h

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

mf

h

a Tempo.

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

couleur *f*

- MARCELLUS. Ô li-queur enchan - te -

- HORATIO. Ô li-queur enchan - te -

Ténors. Ô li-queur enchan - te -

Basses. Ô li-queur enchan - te -

a Tempo.

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

icc

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

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

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

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

ff

ff

M. *- vres - - - - - se!*

H. *- vres - - - - - se!*

- vres - - - - - se!

- vres - - - - - se!

ff

ff

The page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower 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, slurs, and dynamic markings. Several measures feature triplets, indicated by a '3' below the notes. A section of the score is marked with a dashed line and the number '8', indicating a specific measure or section. The final system concludes with a double bar line and a fermata over the final notes.

N^o 11

MARCHE DANOISE.

Allegro moderato.

PIANO.

ff

The first system of the piano score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is common time (C). The music features a melody in the upper staff with a slur over the first two measures and a fermata over the second measure. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment. The upper staff has a melody with eighth notes and rests. The lower staff continues with a steady eighth-note accompaniment.

The third system shows the piano accompaniment. The upper staff features a melody with eighth notes and rests. The lower staff continues with a steady eighth-note accompaniment.

The fourth system begins with a dynamic marking of *ff* in the lower staff. Above the first measure of the upper staff, there is a tempo marking *(76=d)*. The music consists of chords and rests in both staves.

The fifth system continues with chords and rests in both staves. The upper staff has some slurs and accents over the notes.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and a trill. The bass clef contains a harmonic accompaniment. A first ending bracket labeled '8' spans the final two measures.

Second system of musical notation. The treble clef features a trill marked 'tr' and a first ending bracket labeled '8'. The bass clef continues the accompaniment with various chordal textures.

Third system of musical notation. The treble clef has a melodic line with accents. The bass clef has a steady accompaniment. A dynamic marking of *mf* is present in the final measure.

Fourth system of musical notation. The treble clef has a trill marked 'tr' and a first ending bracket labeled '8'. The bass clef features a dynamic marking of *ff* and a first ending bracket labeled '8'.

Fifth system of musical notation. The treble clef has a melodic line with accents. The bass clef has a steady accompaniment.

Sixth system of musical notation. The treble clef has a melodic line with accents. The bass clef has a steady accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with several trills, each marked with a 'tr' and a fermata. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes and chords. The system concludes with a double bar line.

Second system of musical notation. The right hand continues with a melodic line, including an 8-measure rest at the beginning. The left hand features a bass line with eighth notes and chords. A dynamic marking of *mf* *bien soutenu.* is present in the middle of the system.

Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a bass line. A dynamic marking of *mf* is located in the middle of the system.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand has a bass line with chords and rests. The system ends with a double bar line.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a bass line with triplets and chords. A dynamic marking of *mf* is present at the beginning of the system.

Sixth system of musical notation. The right hand has a melodic line with slurs and accents. The left hand features a bass line with chords and rests. A dynamic marking of *p* is present at the end of the system.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature (C). The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords with accents (^) and a trill (tr) in the final measure. The left hand plays a steady accompaniment of chords. A mezzo-forte (*mf*) dynamic marking appears in the final measure of the system.

Second system of musical notation. It begins with a trill (tr) in the right hand. A dashed line with the number 8 above it indicates an eight-measure phrase. The right hand has a melodic line with a crescendo (*cresc.*) and a forte (*ff*) dynamic marking. The left hand continues with chords.

Third system of musical notation. The right hand features a melodic line with accents (^) and a crescendo (*cresc.*) leading to a forte (*ff*) dynamic. The left hand provides a rhythmic accompaniment with chords.

Fourth system of musical notation. The right hand has a melodic line with accents (^) and a crescendo (*cresc.*) leading to a forte (*ff*) dynamic. The left hand continues with chords.

Fifth system of musical notation. The right hand features a melodic line with accents (^) and a forte (*ff*) dynamic. The left hand continues with chords.

Sixth system of musical notation. It begins with a trill (tr) in the right hand. A dashed line with the number 8 above it indicates an eight-measure phrase. The right hand has a melodic line with accents (^) and a forte (*ff*) dynamic. The left hand continues with chords.

RÉCIT ET PROLOGUE.

OPHÉLIE.  Prin_cce, vo_tre re -

(à Ophélie)

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

PIANO. 

Allegro moderato.

 -gard m'épouvante et me gla_cce!

(112 = ♩)

Allegro moderato. 



Récit.

(Saxophone Solo) 

p

lento.

Andantino. (43 = ♩)

pp sostenuto.

Ped. * Ped. * Ped. *

tr

dim.

First system of piano accompaniment. The treble staff contains a melodic line with slurs and a trill. The bass staff provides harmonic support with chords and moving lines. Dynamics include *f* (forte).

Second system of piano accompaniment. The treble staff features a trill and a melodic line. The bass staff has a steady accompaniment. Dynamics include *p* (piano), *poco cresc.* (poco crescendo), and *dim.* (diminuendo).

Third system of piano accompaniment. The first part is marked *à volonté largement.* and the second part is marked *Allegro moderato.*. The treble staff has a melodic line with a trill. The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system. The vocal line is for **-HAMLET** and is marked *(à Marcellus et Horatio)*. The lyrics are "Voi-ci l'instant! fi". The piano accompaniment continues with a treble and bass staff. Dynamics include *f* (forte).

Fifth system. The vocal line continues with the lyrics "vez vos regards sur le Roi Et, si vous le voyez pâlir, dites-le-moi!". The piano accompaniment is in the bass staff. Dynamics include *p* (piano).

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 lè - vre!

dim.

HAMLET.

Le Roi cède au sommeil et s'en-

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

dim. *rit.*

rit. *a tempo.* *pp*

poco rit.

Andantino. *p* (84=♩)

-HAMLET.

Mais, regardez! voici paraître Le démon tentateur, le

H. *p*
 traî - tre! Il s'ap - proche, il tient le poison! La

pp

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

pp

H. tend une coupe homi - ci - de ... Il la sai - sit

pp

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

suivent.

Roi! _____ Cen est fait! _____ Dieu recoit son

mf Allegro moderato. *f*

â - - - me _____ Et lui, le meurtri-

sf *f*

- er. _____ calme et debout en -

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

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

crese. *f*

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

(lentement au Roi) *ff*

-LA REINE. Ciel!

-sez!

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

a tempo. *p* *f*

-HAMLET. (à part) (Éloignant la folie) *f*
Mon doute est éclairci! Frap -

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

-LA REINE.

Hamlet! mon

-son!

-MARCELLUS. *p*

Que dit-il! quel transport é_ga_re sa rai_son!

-POLONIUS et HORATIO. *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!

Ténors. *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!

OPHELIE (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 -

p

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

ff *p*

u. *deez!* ne le vo - yez vous pas?

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

u. mé - - me. Et le front ceint en -

u. *cres.*
 - cor du ro - yal di - a - de - - me!

-OPHÉLIE.

Ah! _____

-LA REINE.

Ah! _____

(il arrache la couronne)

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

-MARCELLUS.

Ah! _____

-LE ROI.

Ah! _____

-POLONIUS et HORATIO.

Ah! _____

Soprani.

Ah! _____

Ténors.

Ah! _____

Basses.

Ah! _____

ff

- L'É. ROI. (à part)

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

Andante.

gla - ce tous les cœurs d'effroi! Qui gla - ce tous les cœurs d'ef -

- OPHÉLIE.

Ô mortelle offen - se!

- MARCELLUS.

Aveugle démen - ce Qui gla - ce tous les cœurs d'effroi!

- POLONIUS et HORATIO.

- froi! - Aveugle démen - ce Qui gla - ce tous les cœurs d'effroi!

Soprani.

Nous tremblons d'effroi!

Ténors.

Nous tremblons d'effroi!

Basses.

Nous tremblons d'effroi!

- LA REINE. (à part)

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

bra-ve, il ou-tra-ge La sain-te majesté du

- LE ROI.

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

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

Soprani.

Qu'a-t-il

Ténors.

Basses.

-MARCELLUS.

Quel outra - ge!

-POLONIUS et HORATIO.

Cruel ou - tra - ge! Cruel ou -

fait?

Cruel ou - tra - ge! Cruel ou -

mf

Folle ra - ge! Ah! mon cœur

-LE ROI.

Dans sa folle ra - ge

cresc.

-tra - ge! Aveu - gle ra - ge! Aveu - gle

Folle ra - ge! Tous nos cœurs

-tra - ge! Aveu - gle ra - ge! Aveu - gle

cresc.

O.
Qui gla - - - ce mon cœur,

La.
R.
Ah! mon cœur est gla -

A.
par l'effroi! Ah! mon cœur est glacé par l'effroi!

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

P.
Ho.
ra - - ge! Ah! mon cœur est glacé par l'effroi!

Nos cœurs sont glacés, glacés par l'ef -

par l'effroi! Tous nos cœurs sont glacés par l'effroi!

ra - - ge! Tous nos cœurs sont glacés par l'effroi!

sempre cresc.

sempre cresc.

O.
mon _____ cœur _____

sempre cresc.

L.
R.
- cé _____ par _____

sempre cresc.

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

L.
R.
Mon _____ cœur _____ frémit _____

sempre cresc.

P.
H.
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. (53 = ♩.)

f *deffroi!*

f *deffroi!*

HAMLET.

f Ô 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 *cresc.*

mf *ff*

Allegro sostenuto. (53 = ♩.)

H. *mf*
 - tes - - - se Qui pè - se sur mon

H. *mf*
 cœur! _____ A moi les rêves de l'i -

- MARCELLUS. *mf*
 Que dit - il! _____ que dit - il!

- LE ROI. *mf*
 Que dit - il! _____ que dit - il!

- POLONIUS et HORATIO. *mf*
 Que dit - il! _____ que dit - il!

Soprani. *mf*
 Que dit - il! _____ que dit - il!

Ténors. *mf*
 Que dit - il! _____ que dit - il!

Basses. *mf*
 Que dit - il! _____ que dit - il!

p *f*

II

- VES - - - se, Et le ri - re mo -

- MARCELLUS. (à Hamlet) Sei - gneur!

- HORATIO. (à Hamlet) Sei - gneur!

Allegro. (120 = ♩)

II

- queur!

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

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

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

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

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

Allegro. (120 = ♩)

ff

-OPHELIE.

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

-LA REINE.

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

-MARCELLUS.

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

-LE ROI

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

-POLONIUS.

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

-HORATIO.

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

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

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

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

O.
brave, — il ou - tra - ge,

La.
B.
brave, — il ou - tra - ge,

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

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

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

Ho.
brave, — il ou - tra - ge *p* La ma - jesté du Roi! _____

brave, — il ou - tra - ge, *p* La

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

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

p

S. le _____ Roi! _____
 A. _____ le _____
 M. _____ Mon cœur frémit d'ef-
 T. Roi! _____ Jour maudit! jour d'effroi! _____
 B. Roi! _____ Jour maudit! jour d'effroi! _____
 Mon cœur frémit d'ef-
 ma - jisté du Roi! _____
 Mon cœur frémit d'ef-
 Roi! _____ Jour maudit! jour d'effroi! _____

The piano accompaniment features a rhythmic pattern of eighth notes with triplets, creating a sense of urgency and drama. The key signature is one sharp (F#), and the time signature is 3/4.

S. hé - las! Ah! mon
 Al. Roi! Ah! mon
 M. - froi! Ah! mon cœur
 T. Il ou - tra - ge son Roi! Tous les cœurs
 B. Il ou - tra - ge son Roi! Ah! mon cœur
 Ho. - froi! Ah! mon cœur
 Mon cœur frémit d'ef - froi! Tous les
 - froi! Tous les cœurs
 Il ou - tra - ge son Roi! Tous les cœurs

The piano accompaniment features a rhythmic pattern of eighth notes with triplets, creating a sense of urgency and emotional intensity. The key signature is one sharp (F#), and the time signature is 3/4.

The musical score is arranged in two systems. The first system contains six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves (Right Hand and Left Hand). The lyrics for the vocal parts are: "cœur est gla - cé, est gla - cé par l'ef -" on the first two staves, and "est glacé par l'effroi! Dans sa ra -" on the last four staves. The second system contains four staves: two vocal staves and two piano accompaniment staves. The lyrics for the vocal parts are: "cœurs sont gla - cés, sont gla - cés par l'ef -" on the first two staves, and "sont glacés par l'effroi! Dans sa ra -" on the last two staves. The piano accompaniment features a rhythmic pattern of eighth notes and includes several triplet markings in both hands.

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 - - -

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

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

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

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

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

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

-ge Il ou - trage Et sa mère et le Roi!
 -ge Il ou - trage Et sa mère et le Roi!
 - HAMLET. *ff.*
 Ô li -
 -ge Il ou - trage Et la Reine et le Roi!
 Tous les cœurs sont glacés, sont glacés par l'effroi!
 Tous les cœurs sont glacés, sont glacés par l'effroi!
 -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!
 Tous les cœurs sont glacés, sont glacés par l'effroi!

H.

- queur en - chau - te - res - se, Ver - se li -

MARCELLUS.

(à Hamlet)

Ah! seigneur!

HORATIO.

(à Hamlet)

Ah! seigneur!

mf

H.

- vresse Et l'ou - bli dans mon cœur!

MARCELLUS.

Ô démen - ce!

HORATIO.

Ô démen - ce!

Soprani.

Ténors.

Ô démen - ce!

Basses.

Ô démen - ce!

-OPHÉLIE

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

-LA REINE.

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

-MARCELLUS.

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

-LE ROI.

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

-POLONIUS.

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

-HORATIO.

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

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

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

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

ff

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

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

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

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

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

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

Roi! Les cœurs sont glacés,

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

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

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

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

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

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

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

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

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

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

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

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

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

sf *sf*

O. ah! ah!

I. R. ah! ah!

- HAMLET.

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 -

Ho. 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 -

f *cresc.* *f*

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 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

(il tombe.)

se fivresse 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! _____

Tenors.

ff Ah! _____

Basses.

ff Ah! _____

CHOEUR.

ff Ah! _____

Récit.

ff *tremolo*

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. Ho. *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.
d.
P.
H.

Fin du 2^e Acte.

ENTR'ACTE ET MONOLOGUE.

(52 = ♩)

Andante, largement.

PIANO.

ff

The first system of the piano introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. It begins with a series of chords and moving lines, marked with accents and a forte (ff) dynamic. The tempo is indicated as Andante, largement.

The second system continues the piano introduction. It features more complex rhythmic patterns, including sixteenth-note runs in the bass line and sustained chords in the treble. The dynamics remain forte.

The third system of the piano introduction shows further development of the musical themes. It includes a variety of note values and rests, with accents and dynamic markings throughout.

Allegro. (56 = ♩)

The first system of the allegro section begins with a change in tempo and meter. The music is now in 3/4 time. It starts with a forte (ff) dynamic in the bass line, which then shifts to piano (p) in the treble line. The tempo is marked Allegro.

The second system of the allegro section continues the rhythmic and melodic motifs. It features a steady bass line with eighth-note patterns and more active treble lines. The dynamics fluctuate between forte and piano.

First system of musical notation, consisting of a treble clef and a bass clef. The treble clef contains a series of eighth and sixteenth notes, some beamed together. The bass clef contains a series of quarter notes and eighth notes.

Second system of musical notation. The treble clef has a *cresc.* marking above the first measure. The bass clef has a *mf* marking above the third measure.

Third system of musical notation. The treble clef has a *sempre cresc.* marking above the first measure. The bass clef has a *f* marking above the first measure. The system ends with a 3/4 time signature.

Fourth system of musical notation. The instruction *Même mouvement!* is written above the first measure. The bass clef has a *ff* marking above the first measure.

Fifth system of musical notation. The bass clef has a *ff* marking above the first measure. The instruction *(RIDEAU)* is written above the third measure.

Sixth system of musical notation, consisting of a treble clef and a bass clef. The treble clef contains a series of eighth and sixteenth notes, some beamed together. The bass clef contains a series of quarter notes and eighth notes.

MONOLOGUE.

«Être ou ne pas être!..»

Allegro. (56 = ♩)

HAMLET.

Allegro.

PIANO.

f

-HAMLET.

f

Jai pu ——— frap - per ——— le mi - sé -

p

- ra - ble

Et ——— je ne l'ai pas

H. *fait.* Qu'est-ce donc

H. que j'at tends? qu'est-ce donc

H. que j'at tends?

H. Puis - je dou - ter

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

cresc.

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

ff *p*

et laisser fuir le temps?

ff

Andante. Hélas! — qu'es-tu mainte-nant, ô mon pè - re!..

p *Andante.* *p*

dim. *pp*

E (1) - HAMLET

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

Adagio.

- rir!.. dormir!.. dor - mir!..

f *p* *dim.*

p

Ped.

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

f

p

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

f *p* *ff* *pp*

(1) Coupure possible de E à F page 192.

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

H. *Tempo 1?* *f* *p*
 - nu?.. Ê - tre ou ne pas ê - tre!.. ô mys - tère! Mou -
Tempo 1? *sffz* *riten. dim.* *pp* *poco cresc.*

H. *pp* *f* *dim* *p*
 -rir!.. dormir!.. dor - mir!.. Ô mystère! ô mys - tère! Mou -
pp *cresc.* *sffz* *p* *pp*
 Ped.

H. *pp* *f*
 -rir!.. dor - mir!.. rêver peut-ê - tre!
pp *pp* *f* *dim.* *p*

RÉCIT ET AIR DE BASSE.

F Moderato sostenuto. (66 = ♩)

HAMLET. *p*
Mais qui donc ose i-ci me sui-vre?

LE ROI.

PIANO. *p*
Moderato sostenuto. (66 = ♩)

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

li-vre!
f *p*

Audantino (48 = ♩)

First system of musical notation, piano and bass staves. Dynamics: *p*, *sf*, *p*.

Second system of musical notation, piano and bass staves. Dynamics: *mf*.

agitato sempre cresc.

Third system of musical notation, piano and bass staves. Dynamics: *cresc.*

-LE ROI.

Récit. *p*

C'est en vain que j'ai

Fourth system of musical notation, including vocal line and piano accompaniment. Dynamics: *f*, *p*, *dim.*

Fifth system of musical notation, including vocal line and piano accompaniment. Lyrics: *cru me soustraire au re - mord...*

a tempo.

Sixth system of musical notation, including vocal line and piano accompaniment. Dynamics: *p*.

L. R.

Au destin de mon

dim.

L. R.

frere, hélas! — je porte en _vi _ e! Il est en _ tré dans l'é_ternel_le

mf *pp* *p*

L. R.

vi - e, Moi j'ai livré mon âme à l'éter_nel _ le

dim. *pp*

—HAMLET. (à part) *p*

Il s'offre à mon poignard!

L. R.

mort!..

pp *pp*

p *pp*

- LE ROI (s'agenouillant devant le prie-Dieu)

p

Je - - - - - ti - - - - -

p

L: R
- plo - - - - re, Ô - - - - mon

L: R
frè - - - - re! *cresc.* Si - - - - tu m'en -

cresc. *p*

L: R
- tends, *dim.* si - - - - tu - - - - me

dim.

L. R. *vois.* A - - - - - paï - - - - - se la co-
f *dim.* *p*
 L. R. *f* - lè - re De Ce - lui qui ju - ge les rois! - - - - - la colè - re
f *p* *f* *ff*
 L. R. *A* *G⁽¹⁾*
 De Ce.lui qui ju - ge les rois, - - - - - qui ju - ge les rois! - - - - -
f *p* *a tempo.*
 L. R. *p*
 Ah! - - - - - vains ef -
pp

(1) Coupure possible de G à H page 199.

Le R. *forte* *Es* - *pé* - *rance* in - *sen* - *sé* - *e!* *Ma* - *voix* et mes re -

Le R. - *gards* vont au *ciel*; *Ma* pen -

cresc. *p*

Le R. - *sée* rampe sur la ter - *re!*... *Dieu* ne m'écou - *te* pas!

p *cresc.*

Le R. *f* *poco agitato* *rit*
Dieu ne m'écou - *te* pas! *Ma* pen - *sée* rampe sur la ter - *re!* *Helas!* *Dieu* ne m'écou -

f *dim.* *p*

a volonte.

1^o
R

pas! hé_las! hé_las! — Je — — — — — t'im -

p

1^o
R

- plo - - re. ô — — — — — mon

p

1^o
R

frè - - re! A - pai - - se la co -

cresc. *f*

1^o
R

- lè - - re ô mon frè - re, je t'im plo - re,

p *poco agitato.*

f *p* *poco agitato.*

f
Facilité. A - pai - se la colè - re

cresc. agitato.
Lr. R. Si tu m'entends, si tu me vois, A - pai - se la colè - re de Ce -

cresc.
f

dim H (Il retombe à genoux)
- lui qui ju - ge les rois!

p
M.G.

- HAMLET. (à part à voix basse)
Il prie, le repentir pourrait sauver son âme

mf
p
dim.

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

p

RÉCIT.

Allegro.

HAMLET.

coups!

LE ROI.

(se levant)

f Quel fan_tôme ai - je vu passer dans la nuit

POLONIUS.

Allegro.

PIANO.

Le R.

som - bre! Ô terreur! *cresc.* je l'ai vu: *f* (appelant) Po - lonius! à

Le R.

moi!
Allegro a tempo.

LE ROI.

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

POLONIUS. Récit.

Si-re, pourquoi ces cris?

Le R. Roi!

P. Reprenez vos esprits et calmez votre effroi.

a tempo. Moderato. pp

Le R. Viens.

P. Gardez que devant tous un mot ne nous trahisse!

(il sort précipitamment, suivi de Polonius)

viens!

(après la parole)
ff Allegro.

The first system consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole note rest, followed by a half note 'viens!'. The piano accompaniment features a complex, rhythmic pattern of chords and eighth notes in the right hand, and a simpler bass line in the left hand. The tempo is marked 'Allegro' and the dynamic is 'ff'.

-HAMLET.

Po_lo_ni_us est son com_pli_ee le pè - re d'Ophé-

The second system features a vocal line in bass clef and piano accompaniment. The vocal line has a whole note rest, followed by the lyrics 'Po_lo_ni_us est son com_pli_ee le pè - re d'Ophé-'. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte 'f' dynamic.

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

The third system features a vocal line in bass clef and piano accompaniment. The vocal line has a whole note rest, followed by the lyrics '- li - e Ô Dieu! pourquoi l'ai - je enten - du cet é_xécra - ble a -'. The piano accompaniment continues with a similar rhythmic pattern, marked with a forte 'f' dynamic. The tempo is marked 'rit.' (ritardando).

- veu ?

atempo.
ff

The fourth system features a vocal line in bass clef and piano accompaniment. The vocal line has a whole note rest, followed by the lyrics '- veu ?'. The piano accompaniment continues with a similar rhythmic pattern, marked with 'atempo.' and 'ff'.

TRIO.

Andantino. (58 = ♩)

OPHÉLIE.

LA REINE.

HAMLET.

PIANO.

LA REINE.

Le voi-là!

L. R.

(à part)

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

L. R.

(s'approchant d'Hamlet)

mf Cher Hamlet, par mes soins et par ordre du

dim.

rit. (lui montrant Ophélie)

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 -

cresc.

-LA REINE.

On nous attend; ve - nez!

(Il se lève) (avec éclat)

- nir son père était com - pli - ce!

f Sur

H.

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

Allegro con moto.

-OPHÉLIE.

Que dit-il ?

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

-LA REINE.

Quel feu som -

p

-HAMLET.

p

-bre a jailli de ses yeux!

-Al-

II

lez dans un cloître, allez, Ophélie!

Andantino.

pp

Et que votre cœur à jamais oublie Ce

crese.

rit. *f* a Tempo. Folle qui d'Hamlet peut se

ève d'un jour! a Tempo. *p*

suivez

croire aimée! Mon âme est de marbre et reste fermée

pp

crese. *dim.* Plus lent. (100♩)

Aux soupirs d'amour Aux soupirs, aux soupirs d'amour!

dim.

* Il y a dans ce morceau, bien des fluctuations de mouvt. que le sentiment peut seul indiquer.

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

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

L: R. -gard de — ta fian - cé - e Et ses a - veux et tes ser -

cresc.

L: R. -ments — et tes ser - ments Sont - ils sortis de ta pen -

L: R. -sé - e?

-HAMLET.

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

p *cresc.*

suivrez.

OPHÉLIE (avec une tristesse résignée)

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

pp
sans lenteur.

cresc.
_sais toute ma gloi - re. Et cet anneau donné — par

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

dim. *suivez.*

cresc.
_mour — pro - mis à ge - noux, — Cet a -

mf

0. *f*
 - mour dont je fai - sais tou - te ma gloi - re! Ah!

0. *riten.*
 - - - - - devais-je hélas! ne pas y croi - re?
 - HAMLET. *p*
 De ces doux souve - nirs j'ai perdu la mé -
 suivez. *p*

H. *(à part)* *p*
 - moi - re. L'horrible véri - té s'est dressée entre nous! *(lui présentant son anneau)*
 - Si vous ne m'aimez

0. plus, reprenez donc ce ga - ge! *(prenant l'anneau)*
 H. Ophéli - e! ô bonheur évanou - i! hé -
 suivez.

LA REINE (5 Ophélie)

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

- las!
a tempo.

l'ai - - - me!...

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

cresc. *f* *f* (avec énergie)

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

dim. *f* *p* *suivez.*

LA REINE.

Andantino con moto. (84 = ♩)
♩ (à part)

Sa main sans pi - tié - re -
rê - ve, ce rê - ve d'un jour!

Andantino con moto. (84 = ♩)

mf *p*

- OPHELIE.

(à part)

Sombre — é - ga - re -

L: R
- pousse — O - phé - li - e!

H
p 3 3
Oui, mon âme est de mar - bre,

O
- ment! — é - tran - ge fo - li - e!

L: R
p 3 3
Est - ce — men - son - ge,

H
et — reste fer-

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

L: R
ou — fo - li - e!..

H
- mée — Aux sou - pirs — d'a - mour!

poco rit.

cresc.

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

L: R. Je trem - ble!

II Folle, hélas! qui de moi - pouvait se croire ai -

a tempo.

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

II - mé - e!

cresc. *pp* *p*

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

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

HAMLET

Que pour ja - mais votre âme ou - - blie

O. pour — tou — jours, pour toujours — Hé —
 L. je tremble à mon tour!
 R. Ce doux rê — ve, ce rê — ve d'un jour!
 H. — las! son âme — est fer — mé — e
 L. Ah! — men — son — ge!
 R. Que — pour ja —
 O. Aux rê — ves d'a — mour! Son âme est fer — mée Aux rê — ves d'a —
 L. Le doute — en — va — hit mon âme — a — lar — mé —
 R. — mais votre âme ou — bli —

cresc.
f

sempre cresc.

- mour! — Voi - là — cet Ham - let qui
 - e! Je trem - ble à mon tour! — sa — co -
 - e — Ce doux rêve d'un
 m'a — tant ai - mée! — Hé - las! — pour tou -
 - lè - re hé - las! — ne s'est point cal -
 jour! — Ah! — mon â - me est fer -
 - jours hé - las! — pour — tou - jours — Son —
 - mée à sa voix! — sa co - lè - re — ne s'est point
 - mé - e Pour jamais — pour jamais — oui mon a -
pressez un peu
mf *cresc.*

O.
L.
R.
H.

p rē- ves d'amour! *cresc.* a - dieu rē - *f*
 son a - mour! *cresc.* a bri - sé *f*
 à l'amour! *cresc.* est fer - mée *f*

p *p* *cresc.* *ff*

O.
L.
R.
H.

rall. - ves d'a - mour! *
rall. son a - mour!
rall. à l'a - mour! *

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

p *mf* *sf*

pp *f* *p*

DUO.

Andantino con moto. (76 = ♩)

LA REINE.

HAMLET.

LE SPECTRE.

Andantino con moto. (76 = ♩)

PIANO.

Récit.

LA REINE.

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

L:1
R:

La co - lè - re plutôt encor que la démence

L:1
R:

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

p

L:1
R:

ons vos amours! Par pitié, — par pi -

à volonté.

cresc. *f*

Moderato (60=d)

L:1
R:

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

Moderato.

p *mesuré.*

p

L:1
R:

san - te à protéger vos jours!

p

Plus lent. Récit

L. R. Vous a - vez gravement of - fen - sé vo - tre pè - re!

mf *pp*

L. R. Que dis-tu?

Lentement. Récit.
-HAMLET. (avec calme) (avec une tinte)

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

(tremblante) a tempo allegro moderato. *f*

L. R. Hamlet! (60 = ♩) Ton lan -

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

À tempo allegro moderato.

L. R. - gage est d'un insen - sé!

(faisant un pas vers la Reine)

H. *f* Et le vôtre est d'une cou -

(reculant devant Hamlet)

L. R. **Mon fils! —**

H. - pa - - ble! —

L. R. **Rappelle-toi qui je suis!..**

H. **Récit.** **P plus retenu.**

f Je le sais!.. Vous é - tes ma mè - re!.. La

H. *crese.*

Rei - ne!.. Cel - le qu'un fol amour en - traîne Vers le frère de son é -

H. **a tempo.**

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

fp

(d'un ton menaçant)

u

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 parricide

- cide est aus - si crimi - nel Que de tu - er un Roi pour é - pouser son

-LA REINE.

(ALLEGRO - DOLCE)

Tuer un Roi!..

frère! C'est là ce que j'ai dit!.. eh! bien!

Allegro.

Vous vous tai - sez? vous ne répondez - rien?

Allegro. (76=d)

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

Allegro.

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

H. *Largement*
 fils! Courbez-vous devant votre ju - ge, ô rei - ne cou - pa -

mf cresc.
f *f* *suivez.*

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

H. - ble!

a tempo.
f *p*

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

cresc. *p*

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

mf *f*

L.
R.

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

Tempo 1^o

P

L.
R.

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

cresc.
espress.

L.
R.

mains dé - ses - pé - ré - es..

-HAMLET.

Vos mains ont ver - sé le poi -

cresc.

L.
R.

Vois, la dou - leur, la dou - leur é - ga - re ma rai -

II.

- son.

ff

cresc.

L.
R.

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

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. (40 = ♩)

(indiquant le portrait de son père)

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

Adagio.

p dim

H. *- ci la grâce — et la beauté se -*

(attendei)

lent.

pp

Ped.

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

cresc. f

H. *- rai - nes Qui font — la majesté des Rois! — — — — — Ce -*

f

p

(attendri) *f* (montrant l'autre portrait)

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

The first system consists of a bass line and a piano accompaniment. The bass line has lyrics: "- tait votre époux d'autre - fois! Là, tous les crimes de la". Above the first measure of the bass line is the instruction "(attendri)". Above the second measure is the instruction "(montrant l'autre portrait)". The piano accompaniment features a trill in the right hand and a trill in the left hand, with dynamic markings *p* and *mf*.

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

The second system consists of a bass line and a piano accompaniment. The bass line has lyrics: "ter - - - re! L'ar - - ti - fi - - ce, la". The piano accompaniment features a dense chordal texture in the right hand and a simple bass line in the left hand, with dynamic markings *pp* and *pp*.

peur, le meurtre et l'a - dul -

The third system consists of a bass line and a piano accompaniment. The bass line has lyrics: "peur, le meurtre et l'a - dul -". The piano accompaniment features a dense chordal texture in the right hand and a simple bass line in the left hand, with dynamic markings *f* and *f*.

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

The fourth system consists of a bass line and a piano accompaniment. The bass line has lyrics: "- té - - re, Tous rassem - blés en lui!... Voi -". The piano accompaniment features a dense chordal texture in the right hand and a simple bass line in the left hand, with dynamic markings *cresc.* and *f*.

Animez un peu.

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

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

- vers, Sem - blable aux démons des en -

- fers, Que vous a - vez don - né pour succes - seur à

LA REINE.

Grâ - - - ce mon fils! É - par - gne -

f' l'au - - - tre! Non, non!..

f

Lu R - moi

H - Pour vous dé - fendre ap - pe - lez vo - tre

f

Roi!

ff

LA REINE.

Grâ - - - ce! Épargne - moi!

8

230 Moderato. (♩ = 66)

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

Moderato.

Par - donne, _____ hé -

p

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

J.
H. meu - re dé - ses - pé - rant! _____ Ham - let, _____ ne sois

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

L.
R.

pieds _____ se traîne en pleu - rant! _____ Veux-tu _____ que je

L.
R.

meure _____ en dé - ses - pé - rant! _____ Ta mère, _____ à tes

esce.

L.
R.

pieds, se traîne en pleu - rant! _____ Ham - let, _____ ne sois

f

L.
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

sempre cresc.

L.
R.

fils tu vois ta mère à tes pieds, hé - las!

cresc.

f

2.

L¹
R

ff hé - las! se - traî -

ff *p* *ff*

L¹
R

ne en - pleu - rant!

- HAMLET. (avec une fureur toujours croissante)

f Cet assas - sin,

ff *p*

L¹
R

Ham -

H

Ce mi - sé - ra - ble

ff *p*

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!

as - sassin! mi - sé - ra - ble! J'ai devant les

(avec épouvante, tombant sur le canapé)

Li
R.

ff

H.

yeux un voi - le de sang!

suivez.

ff

(Le Spectre parait)

dim.

p

-HAMLET. (reculant avec égarement)

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

-LE SPECTRE.

Mon fils!

ff

u. An-ges des cieux, — Couvrez-moi de vos ai - -

dim. *p*

-LA REINE. (se relevant)

O démen - ce fu - neste!..

u. *Récit.* Par - le! que me veux - tu?

u. *Adagio.* *p* Ombre terrible et chè - re, Viens-tu réveiller la co - lè - re

Adagio. *pp*

u. D'un fils ingrat et sans vertu?.. Oh! parle!

-LE SPECTRE. Souviens-toi — mais épargne ta

pp *suivez.* *p*

- LA REINE. *p* *a volonté.* *cresc.*

Pourquoi regardes-tu dans le vi - de? avec qui Penses-tu donc par-

L. S. mè - re!

- ler?

(d'une voix éteinte, étendant la main vers le spectre)

- HAMLET.

Lui!.. Lui!.. Ah! détour - ne les yeux! laisse-moi mon cou-

p *a tempo,*

- 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 *suivez.*

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

H. -vous? (le spectre s'éloigne lentement) *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*

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

— LE SPECTRE.

Souviens-

pp. suivez.

—LA REINE

(le spectre disparaît)

Au nom du ciel, Ham-let, chas-se de ta pen-

Le S.

-toi!
And.^{no} plus animé.

f *largement.*

p

-sé - e Cette visi - on insen-sé - e!

—HAMLET.

p

Non,

Le R.

dim. *p*

ne me croyez pas insensé!.. Ma colè - re s'est apai -

p

H.

poco cresc. *pp*

largement. *a tempo retenu.*

-sée A la voix de mon pè - re. Repentez-vous, pri - ez, dormez en

H.

pp

Allegro moderato.

- LA REINE

(avec effort) *cresc.*

Ô nuit - ri - ble! ô nuit ——— dé - pou -

rit.

(il sort)

paix, ma mè - re!

Allegro moderato

suivrez. *p*

f

- vante et d'hor - reur!

ff

ENTR'ACTE et AIRS DE BALLET.

Andantino (52 = ♩)

PIANO.

Musical score for the first system, featuring piano accompaniment in 3/4 time with a key signature of one sharp (F#). The notation includes treble and bass clefs, a dynamic marking of *p*, and various chordal textures.

Musical score for the second system, showing a melodic line in the treble clef and accompaniment in the bass clef. The dynamic marking *p* is present.

Musical score for the third system, featuring a complex melodic line with triplets and a crescendo marking (*cresc.*).

Musical score for the fourth system, including a piano section with a decrescendo marking (*pp*).

Musical score for the fifth system, featuring a mezzo-forte section (*mf*) with a ritardando (*rit.*) and a return to tempo (*a tempo*).

Musical score for the sixth system, concluding with a mezzo-forte section (*mf*) and a piano section (*p*).

LA FÊTE DU PRINTEMPS.

DIVERTISSEMENT.⁽¹⁾

A

Allegro moderato. (108.)

SOPRANI.

TÉNOIRS.

BASSES.

CHŒUR.

Allegro moderato. (108.)

PIANO.

— DANSE VILLAGEOISE —

(1) Le Chœur, *ad libitum*, est destiné à remplacer le Ballet.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, including slurs and accents.

Second system of musical notation, starting with a measure rest of 8 measures. The upper staff contains chords and melodic fragments, while the lower staff features a series of chords. A dynamic marking of *ff* (fortissimo) is present in the second measure. Trills and triplets are indicated in the upper staff.

Third system of musical notation, featuring a grand staff with a treble clef and a bass clef. The lower staff contains a series of chords, with dynamic markings of *f* (forte) and *p* (piano) appearing. The upper staff has melodic lines with slurs and accents.

Fourth system of musical notation, featuring a grand staff with a treble clef and a bass clef. The lower staff contains a series of chords, with dynamic markings of *f* (forte) and *p* (piano) appearing. The upper staff has melodic lines with slurs and accents.

Fifth system of musical notation, featuring a grand staff with a treble clef and a bass clef. The lower staff contains a series of chords, with dynamic markings of *f* (forte) and *p* (piano) appearing. The upper staff has melodic lines with slurs and accents.

Sixth system of musical notation, featuring a grand staff with a treble clef and a bass clef. The lower staff contains a series of chords, with dynamic markings of *f* (forte) and *p* (piano) appearing. The upper staff has melodic lines with slurs and accents.

Tenors. *mf*

Voi.

ci - la ri - an - te sai - son,

Le doux mois des nids et des

ro - ses! Le so - leil

bril - le à l'ho - ri - zon,

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

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

p *cresc.*

8- - - - -

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

dim. *p*

8- - - - -

mf

f *f*

Soprani. *p*

Voi - ci la ri - an - te sai - son, 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. *f*

cresc. *dim.* *p*

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
Fé - tons le gai prin - temps! fé - tons le gai prin - temps!

f
Fé - tons le gai prin - temps! fé - tons le gai priu - temps!

f
Fé - tons le gai prin - temps! fé - tons le gai prin - temps!

Les — durs tra - vaux — font place aux beaux jours Des a - mours! —

C'est — le — re — tour — Des beaux jours —

C'est — le — re — tour — Des beaux jours —

ff

Où, — voi - ci les beaux jours! oui!

Et — des - amours! oui!

Et — des amours! oui!

8

mf

Piano introduction in G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Soprani.

Soprano vocal line, G major, 4/4 time. The staff is empty, indicating a rest for the soprano part.

Ténors.

Tenor vocal line, G major, 4/4 time. The staff is empty, indicating a rest for the tenor part.

Basses.

p

Bass vocal line, G major, 4/4 time. The staff contains the lyrics: "Tout s'a - nime et sou -".

Tout

s'a

nime

et

sou

cresc.

Piano accompaniment, G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

*p**cresc.*

Soprano vocal line, G major, 4/4 time. The staff contains the lyrics: "Tout chan - te!".

Tout

chan

te!

*p**cresc.*

Tenor vocal line, G major, 4/4 time. The staff contains the lyrics: "Tout chante et tout ra - yon - ne!".

Tout

chante

et

tout

ra -

yon -

ne!

cresc.

Bass vocal line, G major, 4/4 time. The staff contains the lyrics: "rit Tout chante et tout ra - yon - ne!".

rit

Tout

chante

et

tout

ra -

yon -

ne!

sempre cresc.

Piano accompaniment, G major, 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

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 -

f

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

tr

8

a - mours! *ff* Voi -

a - mours! *ff* Voi -

a - mours! *ff* Voi -

8

ff

I Allegro.

B

The first system of music is for the beginning of the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The upper staff begins with a piano (*p*) dynamic and contains a melodic line with a triplet of eighth notes. The lower staff is mostly silent, with a few notes appearing later in the system. A forte (*f*) dynamic marking is placed above the second measure of the lower staff, which then begins a rhythmic accompaniment of sixteenth notes.

Allegretto. (104 = ♩)

The second system of music is the beginning of the 'Allegretto' section. It is in 2/4 time and marked with a piano (*p*) dynamic. The key signature has two sharps (F# and C#). The upper staff has a melodic line, and the lower staff provides a harmonic accompaniment with chords and moving lines.

The third system of music continues the 'Allegretto' section. It maintains the 2/4 time signature and piano (*p*) dynamic. The melodic line in the upper staff continues with various rhythmic patterns, while the lower staff provides a steady accompaniment.

The fourth system of music continues the 'Allegretto' section. It features a dynamic shift to forte (*f*) in the upper staff and *sf* (sforzando piano) in the lower staff. The melodic line in the upper staff is more active, and the lower staff accompaniment is more rhythmic.

The fifth system of music continues the 'Allegretto' section. The upper staff has a melodic line with some grace notes, and the lower staff provides a consistent accompaniment.

The sixth system of music is the final system on this page of the 'Allegretto' section. It features a dynamic shift to forte (*f*) in the upper staff and *p* (piano) in the lower staff. The melodic line in the upper staff concludes with a series of notes, and the lower staff accompaniment ends with a final chord.

(1) Tout le Ballet de I à J page 284 peut être supprimé.

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

Second system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff features a prominent sustained chord in the first measure, marked with a forte (*f*) dynamic, followed by a change to a mezzo-forte (*mf*) dynamic.

Third system of musical notation, showing a continuation of the melodic and harmonic themes. The bass staff is characterized by dense chordal textures.

Fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff maintains a complex harmonic accompaniment with a forte (*f*) dynamic marking.

Fifth system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff has a melodic line with slurs and accents, and a forte (*f*) dynamic marking.

Sixth system of musical notation, concluding the page. The treble staff features a melodic line with slurs and accents. The bass staff has a melodic line with slurs and accents, and a forte (*f*) dynamic marking. The system ends with a double bar line and a key signature change to two sharps.

First system of musical notation. The right hand (treble clef) features a complex texture with many beamed sixteenth notes and a trill (tr) in the third measure. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *f* in the right hand and *p* in the left hand.

Second system of musical notation. Similar to the first system, with a trill (tr) in the right hand. Dynamics include *f* in the right hand and *p* in the left hand.

Third system of musical notation. Features a trill (tr) in the right hand. Dynamics include *f* in the right hand and *p* in the left hand.

Fourth system of musical notation. The right hand has a *f* dynamic, while the left hand has *f* and *p* dynamics. The left hand accompaniment consists of chords and eighth notes.

Fifth system of musical notation. The right hand has *p* and *f* dynamics, while the left hand has *p* and *f* dynamics. The left hand accompaniment consists of chords and eighth notes.

Sixth system of musical notation. The right hand has *p* and *mf* dynamics, while the left hand has *f* and *p* dynamics. The left hand accompaniment consists of chords and eighth notes.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex texture with many beamed notes and rests. A dynamic marking of *p* (piano) is placed in the lower staff.

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

Third system of musical notation. It begins with a *cresc.* (crescendo) marking in the lower staff. The system concludes with a first ending bracket labeled ⁽¹⁾A, which encompasses the final two measures of the system.

Fourth system of musical notation, featuring dense chordal textures and rhythmic patterns.

Fifth system of musical notation, starting with a dynamic marking of *f* (forte) in the lower staff.

Sixth system of musical notation, ending with a second ending bracket labeled B.

(1) Au théâtre on coupe les 20 mesures qui se trouvent entre les lettres A et B.

Adantino con moto. (84 = ♩)

C

Musical notation for the first system, measures 1-4. The piece is in 2/4 time with a key signature of two flats. The first measure starts with a forte (*f*) dynamic, followed by piano (*p*) in the second measure. The third measure is marked *léger.* The notation includes a treble clef with a C-clef and a bass clef.

Musical notation for the second system, measures 5-8. This system continues the piano accompaniment with various chordal textures and melodic lines in both hands.

Musical notation for the third system, measures 9-12. The piano part features a steady eighth-note accompaniment in the bass line.

Musical notation for the fourth system, measures 13-16. The piece begins to build intensity, marked *poco cresc.* in the final measure.

Musical notation for the fifth system, measures 17-20. The dynamics are marked piano (*p*) in the second and fourth measures.

Musical notation for the sixth system, measures 21-24. The piano part continues with a consistent accompaniment pattern, marked piano (*p*) in the first measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex rhythmic patterns and dynamic markings.

Second system of musical notation, featuring a grand staff. It includes dynamic markings *f*, *p*, and *cresc.* (crescendo).

Third system of musical notation, featuring a grand staff. It includes dynamic markings *f* and *sf* (sforzando).

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *p* and *tr* (trill).

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings *mf* (mezzo-forte) and a first ending bracket labeled '8'.

Sixth system of musical notation, featuring a grand staff. It includes dynamic markings *p* and a first ending bracket labeled '8'.

First system of a piano score. The right hand (treble clef) features a melodic line with eighth notes and some accidentals. The left hand (bass clef) provides a steady accompaniment of eighth notes. The dynamic marking *p* and the tempo marking *legger.* are present. A hairpin crescendo is shown above the right hand.

Second system of the piano score. The right hand continues with a melodic line, including some grace notes. The left hand accompaniment remains consistent. A hairpin crescendo is shown above the right hand.

Third system of the piano score. The right hand has a melodic line with some slurs. The left hand accompaniment continues. The dynamic marking *cresc.* is present. A hairpin crescendo is shown above the right hand.

Fourth system of the piano score. The right hand features a melodic line with a slur and an 8-measure rest indicated by a dashed line. The left hand accompaniment continues. The dynamic marking *p* is present. A hairpin crescendo is shown above the right hand.

Fifth system of the piano score. The right hand has a melodic line with a slur. The left hand accompaniment continues. A hairpin crescendo is shown above the right hand.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and some grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. A dynamic marking of *mf* is present at the beginning.

Second system of the piano score. The right hand continues with eighth-note patterns. The left hand has a more active bass line. A dynamic marking of *mf* is present at the beginning, and a *p* marking appears later in the system.

Third system of the piano score. The right hand features a melodic line with a long slur. The left hand has a bass line with some chords. A dynamic marking of *f* is present at the beginning.

Fourth system of the piano score. The right hand has a melodic line with a long slur. The left hand has a bass line with some chords. A dynamic marking of *f* is present at the beginning, and a *cresc.* marking appears later in the system.

Fifth system of the piano score. The right hand has a melodic line with a long slur. The left hand has a bass line with some chords. A dynamic marking of *f* is present at the beginning.

— VALSE - MAZURKE —

Allegro. (56 = σ .)

D

f *p*

mf *leger.*

f

f

f

f

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f* and *mf*.

Second system of a piano score. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *p*.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *mf*.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f*.

Sixth system of a piano score, ending with a double bar line and first/second endings. The right hand has a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *f* and *p*.

First system of musical notation. The right hand features a melodic line with eighth-note patterns and accents. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation. The right hand continues with eighth-note patterns. The left hand includes a dynamic marking of *f* (forte) followed by *p* (piano) in the second measure.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The left hand includes dynamic markings of *p* (piano) in the second and fourth measures.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The left hand provides a harmonic accompaniment with chords and single notes.

Sixth system of musical notation. The right hand continues with eighth-note patterns. The left hand includes dynamic markings of *f* (forte) followed by *p* (piano) in the first measure.

First system of musical notation, consisting of a grand staff with a treble clef and a bass clef. The music is in a minor key, indicated by two flats. The right hand features a complex melodic line with many slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with dynamic markings such as *f* (forte) appearing in the right hand.

Third system of musical notation. A first ending bracket labeled '8' spans the final two measures of the system. The right hand continues with its intricate melodic patterns, and the left hand maintains the accompaniment.

Fourth system of musical notation. A second ending bracket labeled '8' spans the first two measures. This system includes dynamic markings for *f* (forte) and *p* (piano) in the right hand.

Fifth system of musical notation. The right hand continues with its melodic line, and the left hand provides a steady accompaniment with chords.

Sixth system of musical notation, the final system on the page. It concludes the piece with a final melodic flourish in the right hand and a supporting bass line in the left hand.

First system of musical notation. Treble clef, bass clef, key signature of two flats (B-flat, E-flat). The piece begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation. The right hand continues its melodic line. The left hand features a triplet of eighth notes marked with a forte (*f*) dynamic. The system concludes with a final forte (*f*) dynamic marking.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a steady accompaniment of eighth notes, with some chords marked with a flat (B-flat).

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a series of chords marked with a forte (*f*) dynamic and a flat (B-flat). The system ends with a melodic flourish in the right hand.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a series of chords marked with a forte (*f*) dynamic and a flat (B-flat). The system ends with a piano (*p*) dynamic marking.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand features a series of chords marked with a forte (*f*) dynamic and a flat (B-flat). The system ends with a melodic flourish in the right hand.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. There are several accents (>) and dynamic markings.

Second system of a piano score. It consists of two staves, treble and bass clef. The right hand has a melodic line with eighth notes and a fermata over the final note. The left hand has chords. A dynamic marking *dim.* is present. A first ending bracket with a repeat sign and the number 8 is shown above the right hand.

Third system of a piano score. It consists of two staves, treble and bass clef. The right hand has a melodic line with eighth notes. The left hand has chords. A dynamic marking *p* is present.

Fourth system of a piano score. It consists of two staves, treble and bass clef. The right hand has a melodic line with eighth notes. The left hand has chords. A dynamic marking *cresc.* is present.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The right hand has a melodic line with eighth notes. The left hand has chords. There are several accents (>) and dynamic markings.

Sixth system of a piano score. It consists of two staves, treble and bass clef. The right hand has a melodic line with eighth notes. The left hand has chords. A dynamic marking *f* is present.

This page of musical notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a minor key, indicated by three flats in the key signature. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The first system shows a steady flow of eighth and sixteenth notes in both hands. The second system continues this texture with some changes in the bass line. The third system features a more active right hand with many beamed notes. The fourth system has a prominent right-hand melody with many beamed notes and a left hand with a steady accompaniment. The fifth system includes a dynamic marking of *ff* (fortissimo) and shows a more active bass line. The sixth system also includes a dynamic marking of *ff* and features a complex texture with many beamed notes and slurs. The page concludes with a double bar line.

Allegretto.

E

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and the tempo marking *Allegretto.* The time signature is 2/4. The bass clef staff has a dynamic marking of *p* and the tempo marking *Allegretto.* The system includes a vocal line starting with the lyrics "a piacere." and "crusc." with various musical ornaments and triplet markings.

Second system of musical notation. The treble clef staff features a sixteenth-note pattern with a dynamic marking of *f*. The bass clef staff has triplet markings and a dynamic marking of *f*.

Third system of musical notation. The treble clef staff has a dynamic marking of *f*. The bass clef staff has a dynamic marking of *f*.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *f*. The bass clef staff has a dynamic marking of *mf*.

Un peu plus lent.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *p*. The bass clef staff has a dynamic marking of *p*. The system includes a vocal line with triplet markings and a dynamic marking of *p*.

Sixth system of musical notation. The treble clef staff has a dynamic marking of *p*. The bass clef staff has a dynamic marking of *p*. The system includes a vocal line with triplet markings and a dynamic marking of *p*.

Moderato. (92 = ♩)

POLKA.

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The time signature is 2/4. The tempo is marked 'Moderato' with a metronome marking of 92 quarter notes per minute. The piece is identified as a 'POLKA'. The first system begins with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands. The fourth system includes a forte (*f*) dynamic marking. The sixth system concludes with a final cadence. The score is printed on a page numbered 268, with the title 'LA FREYA' centered at the top.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in the first measure, *f* (forte) in the fourth measure. The piece is in a minor key, indicated by one flat in the key signature.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in the first measure, *cresc* (crescendo) in the second measure, *f* (forte) in the fourth measure. An 8-measure rest is indicated above the treble staff in the fourth measure.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) in the second measure, *ff* (fortissimo) in the third measure, *p* (piano) in the fourth measure. An 8-measure rest is indicated above the treble staff in the first measure.

Fourth system of musical notation. Treble clef, bass clef. This system continues the piece with various chordal textures and melodic lines in both staves.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) in the second measure. The notation features dense chordal accompaniment in the bass and active melodic lines in the treble.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f* (forte) in the fourth measure. An 8-measure rest is indicated above the treble staff in the fourth measure. The system concludes with a final chord in the bass.

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

Second system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

Third system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

Fourth system of musical notation. The treble clef staff begins with a *f* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

Fifth system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

Sixth system of musical notation. The treble clef staff begins with a *f* dynamic marking. The bass clef staff begins with a *p* dynamic marking. The system contains four measures of music with various note values and rests.

First system of musical notation, featuring a treble clef and a bass clef. The treble staff contains a melodic line with a dynamic marking of *p* (piano) and includes trills and triplets. The bass staff is mostly empty, with a few notes in the second measure. A key signature change to one flat is indicated by a *b* symbol above the treble staff.

Second system of musical notation. The treble staff continues the melodic line with a dynamic marking of *p*. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with a dynamic marking of *p*. The bass staff continues with harmonic accompaniment, including a key signature change to two flats indicated by a *b* symbol.

Fourth system of musical notation. The treble staff continues the melodic line with a dynamic marking of *f* (forte). The bass staff provides harmonic support with chords and moving lines.

Fifth system of musical notation. The treble staff continues the melodic line with a dynamic marking of *f*. The bass staff provides harmonic support with chords and moving lines.

Sixth system of musical notation. The treble staff continues the melodic line with a dynamic marking of *ff* (fortissimo) and includes triplets. The bass staff provides harmonic support with chords and moving lines.

Même mouy!

p

(84 = ♩)
Andantino.
pp
dolce espress.
3/4

p

dim.
p
cresc.

rit.
p
poco rit.
pp Ped. * Ped. *

Plus lent.

The first system of music consists of two staves. The upper staff is in treble clef and contains several measures of music with notes and rests. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system continues the musical piece. It features a treble staff with a melodic line and a bass staff with a steady accompaniment. A piano (*p*) dynamic marking is present in the fourth measure of the treble staff.

The third system shows a change in dynamics. The treble staff begins with a forte (*f*) dynamic, which then transitions to a *dim.* (diminuendo) marking in the third measure. The bass staff continues with its accompaniment.

The fourth system includes the instruction *retenez un peu.* (hold a little) written in the bass staff. The treble staff features a melodic line with some grace notes, and the bass staff has a simple accompaniment.

The fifth system is characterized by more complex melodic lines in both the treble and bass staves. The treble staff has a series of sixteenth-note passages, while the bass staff has a more active accompaniment.

The sixth system continues the complex melodic development. Both staves feature intricate passages with many beamed notes, creating a dense and expressive texture.

The first system consists of two systems of piano accompaniment. The first system has a treble clef with a melodic line of eighth notes and a bass clef with a simple harmonic accompaniment. The second system features a treble clef with a melodic line of sixteenth notes, marked with a forte (*f*) dynamic, and a bass clef with a simple accompaniment. The melodic line in the second system ends with a decrescendo (*dim.*) dynamic marking.

The second system is marked *Allegro vivo.* and *Moderato. (126 = ♩)*. It features a treble clef with a melodic line containing trills (*tr.*) and a bass clef with a simple accompaniment. The tempo changes from *Allegro vivo* to *Moderato*. Dynamics include *rit.* (ritardando), *p* (piano), and *f* (forte). The key signature changes to one flat.

The third system is marked *Moderato. (126 = ♩)* and *léger.*. It features a treble clef with a melodic line containing trills (*tr.*) and a bass clef with a simple accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature remains one flat.

The fourth system features a treble clef with a melodic line containing trills (*tr.*) and a bass clef with a simple accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature remains one flat.

The fifth system features a treble clef with a melodic line containing trills (*tr.*) and a bass clef with a simple accompaniment. Dynamics include *p* (piano) and *f* (forte). The key signature remains one flat.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a trill (tr) in the second measure. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with various ornaments and slurs. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with a trill. The bass staff includes the instruction *eresc.* (crescendo) in the second measure, indicating a gradual increase in volume.

Fourth system of musical notation. The treble staff has a melodic line with a trill. The bass staff includes the instruction *f* (forte) in the second measure, indicating a strong dynamic.

Fifth system of musical notation. The treble staff begins with a piano (*p*) dynamic. The bass staff also includes a piano (*p*) dynamic in the second measure. A trill (tr) is present in the treble staff in the fourth measure.

Sixth system of musical notation. The treble staff features a melodic line with a trill (tr) in the second measure. The bass staff continues with a harmonic accompaniment.

First system of musical notation. Treble clef with a key signature of one flat. The right hand features a continuous eighth-note pattern with slurs. The left hand plays chords and single notes. A *cresc.* marking is present in the right hand.

Second system of musical notation. Similar to the first system, with eighth-note patterns in the right hand and chords in the left. A *cresc.* marking is present in the right hand.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand features a more active bass line. A *f* marking is present in the right hand.

Fourth system of musical notation. The right hand has a more complex eighth-note pattern. The left hand has a steady bass line. A *p* marking is present in the right hand.

Fifth system of musical notation. The right hand includes trills (*tr.*) and eighth-note patterns. The left hand continues with chords and single notes.

Sixth system of musical notation. The right hand features trills (*tr.*) and eighth-note patterns. The left hand has a steady bass line. A *cresc.* marking is present in the right hand, and a *f* marking is present in the left hand.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes and chords. The lower staff is in bass clef and contains chords and some eighth notes.

The second system continues the piece. It features a *ff* dynamic marking in the bass staff. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 3/4.

Allegro moderato. (50=d.)

The third system begins with a piano (*p*) dynamic. It includes a section marked *p sostenuto* with a dashed line above it. The time signature is 3/4.

The fourth system continues the piece with various rhythmic patterns and chordal textures in both staves.

The fifth system includes a *cresc.* marking, indicating a gradual increase in volume. The notation continues with eighth notes and chords.

The sixth system concludes the piece with a forte (*f*) dynamic. The key signature changes to one flat, and the time signature changes to 3/4.

8

8

8

cresc.

8

f *f* *p*

f *p*

f

First system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Includes triplets in the treble.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes triplets in the treble.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf*. Includes triplets in the treble.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Includes a trill (*tr.*) in the treble.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *ff*. Tempo: *Allegro.* Time signature: 2/4.

Allegro. (84=d) *ff*

F *ff.*

The musical score is written for piano in 2/4 time, marked Allegro (84=d) and fortissimo (ff). It consists of six systems of piano accompaniment. The first system includes a large 'F' dynamic marking. The music features a mix of chords and melodic lines, with some passages marked with accents (^) and triplets (3). The second system through the fifth system show a consistent rhythmic pattern with various dynamics and articulations. The sixth system features dynamic markings of 'f' and 'mf' alternating between the two hands. The right hand often plays triplets and accented notes, while the left hand provides harmonic support with chords and single notes.

First system of musical notation. The treble clef staff contains a melody with a triplet of eighth notes in the second measure. The bass clef staff provides harmonic support with chords and a melodic line. Dynamics include *f* and *mf*.

Second system of musical notation. The treble clef staff features a melodic line with a triplet of eighth notes in the third measure. The bass clef staff has a melodic line with a triplet of eighth notes in the third measure. Dynamics include *f*.

Third system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes in the fourth measure. The bass clef staff has a melodic line with a triplet of eighth notes in the fourth measure. Dynamics include *ff*.

Fourth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes in the fourth measure. The bass clef staff has a melodic line with a triplet of eighth notes in the fourth measure. Dynamics include *f*.

Fifth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes in the fourth measure. The bass clef staff has a melodic line with a triplet of eighth notes in the fourth measure. Dynamics include *f*.

Sixth system of musical notation. The treble clef staff has a melodic line with a triplet of eighth notes in the fourth measure. The bass clef staff has a melodic line with a triplet of eighth notes in the fourth measure. Dynamics include *f*.

First system of musical notation, measures 1-6. The piece is in G major (one sharp) and 3/4 time. The tempo is marked 'Un peu retenu' with a metronome marking of 66 = quarter note. The first measure starts with a mezzo-forte (*mf*) dynamic. The music consists of chords in the right hand and block chords in the left hand.

Second system of musical notation, measures 7-12. The music continues with chords. A forte (*f*) dynamic marking appears in measure 8. The texture remains chordal.

Third system of musical notation, measures 13-18. The music continues with chords. A forte (*f*) dynamic marking is present in measure 14, and a piano (*p*) dynamic marking appears in measure 16. The right hand begins to move from chords to a more melodic line.

Fourth system of musical notation, measures 19-24. The right hand continues its melodic line, while the left hand remains chordal. The dynamics are not explicitly marked in this system.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with a slur. A crescendo (*cresc.*) marking is in the left hand, and a forte (*f*) dynamic is in the right hand. The left hand has long, sustained notes.

Sixth system of musical notation, measures 31-36. The tempo is marked 'Tempo 1º'. The music features a triplet in the right hand and chords in the left hand. A fortissimo (*ff*) dynamic marking is present in measure 32.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with chords and some eighth-note movement. Dynamic markings include accents (^) and a triplet (3).

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with accents (^) and a triplet (3) marking specific passages.

Third system of musical notation, showing a more active melodic line in the treble staff with frequent slurs and ties. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, marked with a forte (*f*) dynamic. The treble staff has a dense texture of chords and moving lines, while the bass staff has a rhythmic accompaniment of chords.

Fifth system of musical notation, featuring a melodic line in the treble staff with slurs and ties. The bass staff has a rhythmic accompaniment of chords.

Sixth system of musical notation, ending the page. It includes a first ending bracket in the treble staff and a repeat sign in the bass staff. A measure rest (8) is indicated above the treble staff.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The first system begins with a dynamic marking of *ff* and a first ending bracket labeled '8'. The second system features a trill in the treble staff and accents in both staves. The third system includes a triplet in the treble staff and a trill in the final measure. The fourth system contains a first ending bracket labeled '8'. The fifth system also features a first ending bracket labeled '8'. The sixth system concludes with a first ending bracket labeled '8', a double bar line, and a fermata.

N. 18.

SCÈNE ET AIR D'OPHÉLIE.

— FINAL —

Andante. (92 = ♩)

OPHÉLIE.

(1)

SOPRAN.

TÉNO:

CHŒUR.

BASSES.

PIANO.

Andante. (92 = ♩)

p

cresc.

p

Ténors.

Mais quelle est cette belle Et jeu - ne damoisel - le Qui vers nous ac -

3

3

cresc.

- court?

cresc.

animato un poco.

OPHÉLIE.

Récit.

un poco rit.

A vos

(1) Chœur ad libitum, à défaut du Ballet.

jeux, mes amis, permettez-moi de grâce De prendre part!..

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

OPHÉLIE.
Nul n'a suivi ma trace! J'ai quitté le pa-lais aux premiers feux — du

(112 = ♩)
jour...

pp *rit.*

Récit.
Des lar - mes de la nuit — la terre était mouil - lé - e; Et l'alou -

Andantino.

pp

et - te, avant l'aube éveil - lé - e, Planait dans l'air,

rit. *dim.*
suivez.

f *p*
tr

avec élan
Variante de M^{lle} Carvalho.
Ah! Planait dans l'air.

Pla - nait dans l'air!

Maestoso.
mf *f*

Récit.
Mais vous, pourquoi vous parler bas? Ne me reconnaissez-vous pas? Hamlet est mon é -

dim.

-poux... et je suis Ophé - li - e! Ophé - li - e!

Soprani.
And^{te}

p

288 Andante. *très soutenu.*

(40 = ♩) (à demi voix)

Un doux serment nous li - e, Il m'a donné son cœur en é -

espress.
Andante.
pp

- change du mien... Et si quelqu'un vous dit qu'il me fuit et m'oublie,

cresc.

qu'il me fuit et — m'ou - bli - e, N'en croyez rien!..

f *pp*
p *pp*

Si l'on vous dit — qu'il m'oublie. N'en croyez rien; Non, — Ham -

suivez.

mf *pp retenu.*

let est mon époux et moi, — Et moi je suis Ophélie.

mf *pp* *a tempo.*

col canto. *rit.* *p* *pp*

Récit. (avec tristesse)

S'il tra_hissait sa foi, j'en perdrais la raison!

f *p*

Allegretto mov! de Valse. (58:♩.)

pp

OPHÉLIE. (gaiement)

Par - ta - gez - vous mes fleurs!..

(à une jeune fille)

A toi cette humble

bran - che De roma - rin sau -

p

- va - ge.

ah!

f *p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with the word "ah!". It features a series of triplet eighth notes, followed by a quarter note and an eighth note. The bottom staff is a piano accompaniment, starting with a forte (*f*) dynamic and moving to piano (*p*). It consists of a steady eighth-note bass line and a treble line with chords and some melodic fragments.

rit. *a Tempo.* *suivrez.*

Detailed description: This system contains the next two staves. The vocal line continues with triplet eighth notes and ends with a ritardando (*rit.*) and a fermata. The piano accompaniment continues with the same rhythmic pattern. The system concludes with the instruction "a Tempo." and the word "suivrez." written in the piano part.

(à une autre) ah! A toi

f *p*

Detailed description: This system contains the third and fourth staves. The vocal line begins with "(à une autre)" and "ah!", followed by "A toi". It features triplet eighth notes. The piano accompaniment starts with a forte (*f*) dynamic and moves to piano (*p*). It maintains the eighth-note bass line and chordal accompaniment.

cet - te per - ven - - - che...

Detailed description: This system contains the fifth and sixth staves. The vocal line has the lyrics "cet - te per - ven - - - che...". It features a melodic line with some triplet eighth notes. The piano accompaniment continues with the eighth-note bass line and chords.

f *mf* *p* *f* *suivrez.*

Detailed description: This system contains the final two staves. The vocal line starts with a forte (*f*) dynamic, moves to mezzo-forte (*mf*), then piano (*p*), and ends with a forte (*f*) dynamic. The piano accompaniment follows these dynamics. The system ends with the word "suivrez." in the piano part.



a tempo.



Ah!



tr. *cresc.*



Variante.



Andantino con moto.

Heut

Et main-te - nant écoutez ma chanson!

OPHÉLIE.

Pâle et blonde Dort sous l'eau profonde La Willis au re - gard de feu!

Andantino. (52 = ♩)

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!

rall. *a tempo.* *cresc.* *f*

Mon âme est jalou - se D'un bonheur si doux! Nymphes au regard de feu, Hé -

suivrez. *a tempo.*

Variante de M^{me} Carvalho.

rit. Ah! ah! ah!

rit. *dim.* *p* (1) *Allegretto.* (éclatant de rire) *à volonté.* *f*

las! tu dors sous les eaux du Lac bleu! Ah! ah! ah! ah! ah! ah!

dim. *rit.* *pp* *Allegretto.* *f* *fp*

tr. *a tempo.* *mf*

ah! La, la, la,

a tempo. *tr.* *p* *dim.* *pp*

(103 = ♩)

tr. la, La, la, la, la,

(1) Coupe possible de K à L page 296.

0. *mf* Ah! *tr* la, la, la, la,

The first system shows a vocal line starting with a trill on the note 'la' and the lyrics 'Ah! la, la, la, la,'. The piano accompaniment is in a treble and bass clef, with a dynamic marking of *mf* and a *p* marking later in the system.

0. *sf* *pp* *trainez un peu.* *riten.* *dim.* ah! *tr* *suivez.* *pp*

The second system features a vocal line with a trill and the lyrics 'ah! la, la, la, la,'. The piano accompaniment includes performance instructions such as *trainez un peu.*, *riten.*, *dim.*, and *suivez.*, along with dynamic markings *sf* and *pp*.

0. *p* La, la, la, la, *f* *poco rit.* *dim.* a tempo.

The third system shows a vocal line with the lyrics 'La, la, la, la,' and a piano accompaniment. It includes dynamic markings *p* and *f*, and tempo markings *a tempo.* and *poco rit.*.

Facilité. *riten.* *a tempo.* *f* *ff* ah! la *pp* *suivez.* *f*

The fourth system concludes with a vocal line starting with 'ah! la' and a piano accompaniment. It features dynamic markings *f* and *ff*, and the instruction *Facilité.* at the beginning.

risoluto. *dim.* *p*

Andantino con moto.

OPHÉLIE.

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

ten.

Aux bras de l'époux! Mon âme est jalouse D'un bonheur si doux! Sous les flots endor-
a tempo. *rall.* *cresc.* a tempo.

suiv.

Variante de M^{me} Carvalho. Ah! ah!

f *dim.* *riten.* *L. à volonté.* (éclatant de rire) Ah! ah! ah! ah! ah! ah!

dim. *rit.* *pp* *f* *Allegretto.* *sp*

a tempo.

ah! ah!

a tempo

p

La, la, la, la,

p *a tempo.* *dim.* *pp*

la, la, la, la,

ah!

mf *p*

sf *pp* *riten.* *dim.*

la, la, la, ah!

pp *pp*

suivez.

a Tempo. *f* *poco rit.* *dim.*

La, la, la, la,

a Tempo. *p* *pp*

All.^o mod.^{to}

(pleurant)

ah! ah! cher é - poux! ah!

f *p*

Allegro moderato. (112=♩)

cher a - mant! ah! ah!

(riant)

pp

Doux a - veu! ah! ten - dre ser -

cresc. *f* *large.*

cresc. *sf* *subex.* *p*

ment! Bonheur suprême! Ah! cru -

dim. *riten.* *a tempo.* *(sanglotant)*

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

riten.

- el! je t'ai - me!

a tempo.

col canto.

p

p (*vibrant*)

ah! ah!

f

p

ah!

f

p

pp

rit.

ah!

a tempo.

suivez.

(avec désespoir)

Cru - el, tu vois mes pleurs! ah!

f *p* *cresc.*

Pour toi je meurs!

f

Facilite.
ah! ah! ah! ah!

ff

ff *tr.*
je meurs!

f *ff*

Soprani.

p

Sa rai - son

a fui sans re -

Ténors.

p

Sa rai - son

a fui sans re -

Basses.

p

(58-♩) Allegretto Sa rai - son

a fui sans re -

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

Vocal staves for Soprano, Tenor, and Bass, showing the continuation of the lyrics "- tour."

Piano accompaniment for the second system, including a measure marked with a fermata and a triplet.

Piano accompaniment for the third system, starting with a "dim." marking and "pp" dynamics.

Piano accompaniment for the fourth system, featuring a complex rhythmic pattern with triplets.

M

First system of musical notation, measures 1-2. The treble clef staff contains a melody with eighth-note triplets and sixteenth-note patterns. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A circled '1' is written in the bass staff at the beginning.

Second system of musical notation, measures 3-4. Continuation of the melody and accompaniment from the first system.

Third system of musical notation, measures 5-6. A star symbol (☆) is placed above the treble staff in the final measure of this system.

Fourth system of musical notation, measures 7-8. Continuation of the musical piece.

Fifth system of musical notation, measures 9-10. Dynamic markings *f* and *p* are present in both staves.

Sixth system of musical notation, measures 11-12. Dynamic markings *f* and *p* are present in both staves.

Seventh system of musical notation, measures 13-14. The letter 'N' is written above the treble staff in the second measure of this system.

First system of a piano score. The right hand features a complex melodic line with multiple triplets and a star symbol. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *p*.

Second system of the piano score. The right hand continues with intricate triplet patterns. The left hand accompaniment includes chords and moving lines. Dynamics include *f* and *mf*.

Third system of the piano score. The right hand features a dense texture of triplets. The left hand accompaniment consists of chords. Dynamics include *dim.* and *p*.

Fourth system of the piano score. The right hand has a continuous stream of triplets. The left hand accompaniment includes chords and moving lines. A dashed line with the number '8' is above the right hand.

Fifth system of the piano score. The right hand continues with triplets. The left hand accompaniment includes chords and moving lines. Dynamics include *dim.* and *p*.

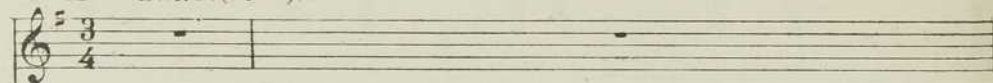
Sixth system of the piano score. The right hand features triplets. The left hand accompaniment includes chords and moving lines. Dynamics include *dim.* and *liger.*

Seventh system of the piano score. The right hand features triplets and a 'croisez' instruction. The left hand accompaniment includes chords and moving lines. Dynamics include *pp*.

N° 20.
FINAL.

Andantino. (58 = ♩)

OPHELIE



1^{re} et 2^{es} SOPRANI



dans la coulisse.

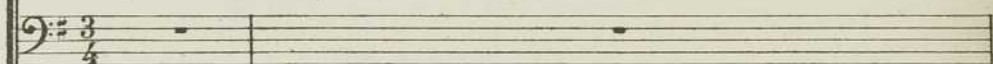
(Chœur, à bouches fermées)

TÉNORS.



(Chœur, à bouches fermées)

BASSES.



Andantino. (58 = ♩)

(dans la coulisse)

PIANO.



Ténors.

p

2^{es} Soprani.

p

dim.

2^a S.
T.

2^a S.

OPHÉLIE.

1^{re} et 2^{es} Soprani.
Ténors.
Basses.

pp

p
Le voilà!

pp
(54 = ♩)

8

OPHÉLIE.

Soprani. Je crois l'enten

Ténors.

Basses.

- dre!

sf *dim.*

OPHÉLIE.

Soprani. Pour le pu

Ténors.

Basses.

0. *nir* _____ de s'être fait at - ten - dre.

S.

T.

B.

8. *dim.*

0. *f* _____ *poco rit.*
Blanches Willis, _____ nym - phes des eaux, _____

S.

T.

B.

8. *poco rit.*
mf _____ *poco rit.* _____ *dim.* _____ *p*

a tempo.

o Ah! — Cachez-moi parmi vos roseaux! rit.

S. dim. rit.

T. dim. rit.

B. dim. rit.

a tempo.

p rit.

Un peu plus retenu. (46=♩)

S.

T.

B.

Un peu plus retenu. (46=♩)

pp
espress.

P Ped.

Soprani.
S. *pp*

Ténors.
T. *pp*

Basses.
B. *pp*

S. *p*

T. *p*

B. *p*

dim.

OPHÉLIE

Deu - te de la - lu - miè - re, Dou - te du soleil,

Soprani.

Ténors.

Basses.

tr.

tr.

tr.

p

p

3

3

3

3

dim.

mais - jamais de mon amour!

dim.

pp

pp

pp

tr.

tr.

tr.

tr.

pp

dim.

O. ja - mais!

S.

T.

B.

tr

Ped.

O. Ah!

S.

T.

B.

tr

smorz. *pp* *pp* *pp*

ah! ah!

pp *cresc.*

Pressez un peu.

ff

HAMLET
 2^e FOSSEYER
 1^{er} FOSSEYER
 PIANO

N° 21.

CHANT DES FOSSOYEURS.

Andantino con moto. (63 = ♩)

HAMLET.

2^e FOSSOYEUR.

1^{er} FOSSOYEUR.

Andantino con moto. (63 = ♩)

PIANO.

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

1^{er} FOSSOYEUR.

f

Dame ou prince, homme ou femme, Des-

mf

- cent-dent chez les morts; La ter - re prend le corps, Que Dieu re -

pp

- coi - ve l'â - me! I - ci-bas tout est

p

vain. A - mour, richesse et gloi - re. (Il boit)

cresc. *p* *mf* *dim.*

1^{re} F. *p* *p* *f*

Hors le plaisir de boi - re. Hors le plaisir de boi - re! La

1^{re} F. *cresc.* *ff* *tr*

vie est dans le vin! La vi - e. La vie est dans le

1^{re} F. *f* *ff*

vin!

mf soutenu.
ff *Andante con moto.* *p* *ff*

(Hamlet paraît au lointain, et s'approche lentement)

cresc.
f

1^o Tempo

dim.
p

2^e FOSSOYEUR.

f

Cha - cun, cha - cun — aura son tour!

— 1^{er} FOSSOYEUR.

f

Jeune ou vieux, brune ou blon - de, Chacun — aura son tour! — La

p
mf
pp

2^e F

C'est — la loi de ce mon - - de!

1^{er} F

nuit — succède au — jour, — C'est la loi de ce mon - - de!

mf
dim.
p

2^e F. *Tout est vain! — A.*

1^{re} F. *I - ci - bas tout est vain! — A.*

f *p* *p* *f*

2^e F. *- mour, richesse et gloi - re! (Ils boivent)*

1^{re} F. *- mour, richesse et gloi - re!*

mf *dim.*

2^e F. *Hors le plaisir de boi - re! La*

1^{re} F. *Hors le plaisir de boi - re! Hors le plaisir de boi - re! La*

f *p* *f*

2^e F
vie est dans le vin! La vi - e, la vie est dans le

1^{re} F
vie est dans le vin! La vi - e, la vie est dans le

cresc. *ff* *tr*

2^e F
vin!

1^{re} F
vin!

ff

- HAMLET. (à part) Récit.

Moderato. Comme la mort devient ai-sément fami - liè - re!

ff *p*

Leur chan - son, voilà leur pri - è - re!

p

(s'approchant)

H

Pour qui donc avez-vous descellé cette pierre?

H

Son nom?

—1^{er} FOSSOYEUR. 3

Pour quelqu'un que sui-vront des regrets su-per-flus.

p

—2^e FOSSOYEUR. Tempo 1^o

On nous l'a dit, je ne m'en souviens plus! — Tempo 1^o

ff

2^e F

(Les deux fossoyeurs s'éloignent)

—1^{er} FOSSOYEUR.

La

La

2^e F
 nuit succède au jour, — C'est la loi de ce mon - de!

1^{re} F
 nuit succède au jour, — C'est la loi de ce mon - de!

mf *dim.* *p*

- HAMLET.

ô sé-

dim.

jour du né-ant! — ô morts que j'ai con-nus!

p *pp*

Ped.

dim. poco rit.

pp

RÉCIT ET ARIOSO.

(1)
O Moderato sostenuto.
Récit.

HAMLET.

La fa - tigue a - lourdit mes pas; le froid me

Moderato sostenuto.

PIANO.

ga - - gne; J'er - re de - puis deux jours à travers la cam -

- pa - gne Pour échap - per aux assas - sins. Oui, le

Roi dans mon sang veut assouvir sa ra - - ge!

All^o mod^{to}

(1) Coupure possible de O à P page 324.

H.  *p*

Horati - o ser - vi - ra mes desseins. J'ai pu les différer sans que je les ou -

Andante.

H.  *dolce.*

- bli - e, je n'ai rien oubli - é. non! Pas même — Ophé -

H. 

- li - e, Pauvre enfant — dont — l'amour — comme un fatal poison —

H.  *rit.*

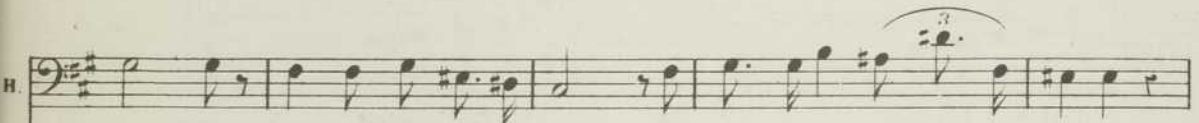
A flétri la jeu - nes - se et troublé la rai - son.

Andante. (46 = ♩) *dolce.*

H.  *3*
 Comme u - ne pâ - le fleur — É - close au souf - fle de la


Andante.

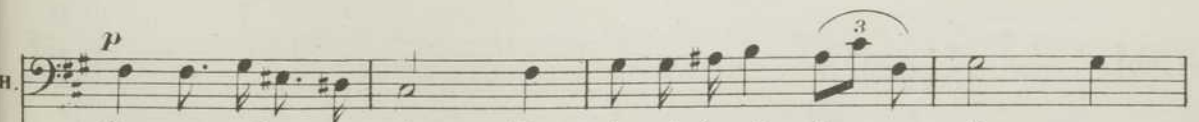
pp 

H.  *3*
 tom - be, Sous les coups du malheur Ton cœur brisé tremble et suc - combe!



H. *cresc.*  *3* *rit.* *3*
 De mon destin fa - tal Dieu t'im - pose la loi! Hélas! pardonne - moi! —

poco cresc. *suivez.* *dim.* *p* 

H. *p*  *3*
 Par mon refus cru - el — Ton âme à jamais dé - so - lé - e,

p 

N'aspi - re plus qu'au ciel — Où ta rai - son s'est en - vo - lé -

pp *suivez.*

- e! Hélas! pardon - ne - moi! hélas! pardon - ne -

cresc.

- moi! Vois mes lar - mes, chère — O - phé - li - e! Ah! — par -

f *poco rall.* *f* *p*

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

- don - ne - moi!

pp *dolce.*

P

SCÈNE ET RÉCIT.

Moderato. (104=♩)

LAËRTE.

HAMLET.

PIANO.

Mais qui marche dans l'ombre?

L.

H.

PIANO.

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

PIANO.

L.

main ne s'est pas ouver - te?

Oui, je suis de re -

PIANO.

L *- tour c'est moi!* (froidement)

H Eh bien! que voulez-vous? quel intérêt vous

L *f* (avec éclat). Tu me le de - man - des, per - fi - de! Pen - ses - tu m'abu -

H guide?

Allegro. *a tempo.*

ff *fp*

L - ser par ta fein - te dou - ceur? Ré - ponds! Hamlet!

poco cresc.

L *a volontà.* réponds! qu'as-tu fait d'Ophé - li - e? (Hamlet détourne la tête sans répondre)

f *ff*

L. *mf* 0 chère en - fant! ô dou - leur é - ter -

Allegro moderato.

f *sf*

L. *mf* - nel - le! Pouvais - je croire hé - las! quand je serrais cette main frater -

cresc.

f

L. - nel - le, Qu'Hamlet ne tai - mait pas, qu'Hamlet ne tai - mait

rit *dim.*

suivez.

f *p*

a tempo animato.

L. pas! Penses-tu méchap -

HAMLET.

La - èr - te! que le ciel - vous gar - de!

a tempo animato.

p

HAMLET.

L. - 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! (Ils croisent le fer)

Dieu ju - ge en - tre nous!

N° 25

MARCHE FUNÈBRE et CHŒUR.

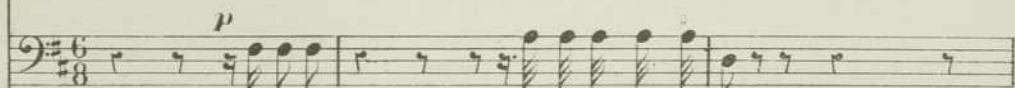
Andante sostenuto. (30 = ♩)

LAËRTE.



Le cortège sans

HAMLET.

*p*
Écoute!

Quel est ce bruit de pas?

SOPRANI.



TÉNORS.

CHŒUR.



BASSES.



Andante sostenuto. (30 = ♩)

PIANO.



doute!

hélas!

Comment! il ne sait donc pas?



Qui donc est mort? réponds!



First system of piano accompaniment. The right hand features chords and moving lines, while the left hand plays a steady bass line. Dynamics include *cresc.*, *mf*, and *dim.*

Second system of piano accompaniment. The right hand continues with chords and melodic fragments, and the left hand maintains the bass line. A *p* dynamic marking is present.

Third system of piano accompaniment. The right hand has more active melodic lines, and the left hand continues the bass line. A *cresc.* dynamic marking is present.

Fourth system, featuring the first soprano vocal line and piano accompaniment. The vocal line begins with a fermata and then sings "Com - me la fleur,". The piano accompaniment includes a *p* dynamic marking, *espress.* instruction, and a tempo change to 92. Pedal markings are present: "Ped." and "☆ Ped.".

Fifth system, continuing the vocal and piano accompaniment. The vocal line continues with "comme la fleur nou - vel - le Tombe au souf - fle". The piano accompaniment includes a *p* dynamic marking and several "☆ Ped." markings.

des au - tans, au souf - fle des au -

- tans, Elle est

mor - - - te, Jeune et

bel - - le, Sous - la bri - - se du prin - temps!

Ténors

pp

Elle est mor - te!

Basses

pp

Elle est mor - te!

mf *sostenuto.* *pp*

1^{er} et 2^d Soprani

Com - me la fleur, ———— comme la fleur nou -

Ténors.

p

Elle est mor - te, jeune — et

Basses.

(92 = ♩)
espress.

p

Fed.

☆ D. I

☆ D. I

☆

H

- vel - le Tombe au souf - fle
 bel - le En
p
 hé - las!
 Ped. *

des au - tans, au souf - fle des au - tans,
 son printemps! hé - las!
 hé - las!

Soprani. *pp*
 Elle est mor - te

1^{rs} Soprani.*cresc.*

jeune et bel - le Sous les

2^{ds} Soprani.*cresc.*

jeune et bel - le Sous les

1^{rs} Tenors. *cresc.*

Pri - ons pour el - le,

2^{ds} Tenors. *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 -

pri - ons! Au sein des cieux Dieu la rap -

pri - ons! Au sein des cieux Dieu l'ap -

pri - ons! Au sein des

*dim.**p*

p

hé - las!

- pel - le! Dieu - vers lui - la - rap -

- pel - le! Dieu - vers lui - la - rap -

- pel - le! Dieu - vers lui - Dieu - la - rap -

cieux Dieu - vers lui - Dieu - la - rap -

cresc. Hé - las! si - jeu - ne, si - bel -

cresc. - pel - le! Hé - las! si - jeu - ne, si - bel -

cresc. - pel - le! Hé - las! si - jeu - ne, si - bel -

cresc. - pel - le! Hé - las! hé - las! jeune et si bel -

cresc. - pel - le! Hé - las! hé - las! jeune et si bel -

cresc.

f

dim. *p*

- le, Dieu la rap - pel - le! Pri - ons, pri - ons, — pri -

dim. *p*

- le, Dieu la rap - pel - le! Pri - ons, pri - ons, — pri -

dim. *p*

- le, Dieu la rap - pel - le! Pri - ons, pri - ons, — pri -

dim. *p*

- le, Dieu la rap - pel - le! Pri - ons, pri - ons, — pri -

dim. *p*

- le, si bel - le! Pri - ons, pri - ons, — pri -

- HAMLET.

f

f *p* Ophé -

- ons!

f *p*

- ons!

f *p*

- ons!

f *p*

- ons!

f *p*

- ons!

f *dim.* *p* *pp*

LA REINE
LAERTE
HAMLET
MARCELLUS
LE ROI
LE SPECTRE
HORATIO
POLONIUS
SOPRAN
TENORS
BASSES
PIANO

FINAL.

Allegro animato.

LA REINE.

Musical staff for LA REINE in treble clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Ham - let! is written.

LAËRTE.

Musical staff for LAËRTE in treble clef, common time. The staff is mostly empty with some rests.

HAMLET.

Musical staff for HAMLET in bass clef, common time. The staff contains a few notes and rests. Below the staff, the text -li - e! is written.

MARCELLUS.

Musical staff for MARCELLUS in treble clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Ham - let! is written.

LE ROI.

Musical staff for LE ROI in bass clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Hamlet! is written.

LE SPECTRE.

Musical staff for LE SPECTRE in bass clef, common time. The staff is mostly empty with some rests.

HORATIO.

Musical staff for HORATIO in bass clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Ham - let! is written.

POLONIUS

Musical staff for POLONIUS in bass clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Ham - let! is written.

SOPRAN.

Musical staff for SOPRAN in treble clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Dieu! is written.

TENORS.

Musical staff for TENORS in treble clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Dieu! is written.

BASSES.

Musical staff for BASSES in bass clef, common time. The staff contains a few notes and rests. Below the staff, the text *f* Dieu! is written.

Allegro animato.

PIANO.

Musical staff for PIANO in grand staff (treble and bass clefs), common time. The staff contains a complex piano accompaniment with many notes and rests. The dynamic marking *ff* is written below the staff.

Recit.

f Mor - te! gla - cé - e! ô cri - me!

Ô de leurs noirs com - plots dé - plo - ra - ble vic - ti - me!

(à genoux près d'Ophélie) *f* (se relevant) a tempo.

Je te perds!.. non!.. non!..

p *retenu.* *ff*

rit. Dieu ——— élé - ment! — u - nis - sez - nous! Je

f *rit.* *ff* Allegro.

Allegro.

LA REINE.

f Mon fils!

H.

meurs!

-MARCELLUS. *f*

Malheureux!

quel é - ga - rement

-HORATIO. *f*

Malheureux!

quel é - ga - rement

Ténors. *f*

Malheureux!

quel é - ga - rement

Basses. *f*

Allegro. Malheureux!

quel é - ga - rement

M. S'em - pa - re de tes sens!..

H. S'em - pa - re de tes sens!..

Ténors. S'em - pa - re de tes sens!..

Basses. S'em - pa - re de tes sens!..

-LA REINE

-LE SPECTRE. (parait au fond)

Ab!

Han -

ff *Tam-tam*

-LAËRTE. *Andante sostenuto. (+2-♩) 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. (+2-♩)

ff *p*

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

Le R. *van - te!* C'est l'om - bre du feu
 Ô terreur!

Ho. *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*

C'est lui!

Roi qui se dresse à nos

Roi qui se dresse à nos

é-pouvan - te!

Roi qui se dresse à nos

Roi qui se dresse à nos

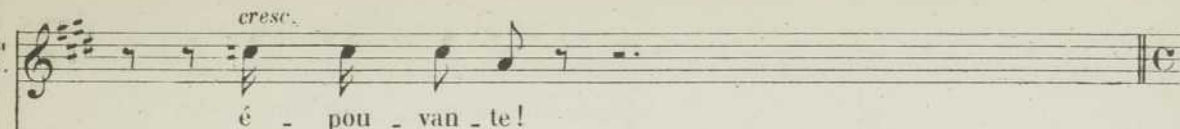
Roi qui se dresse à nos

Roi qui se dresse à nos

ff *f* *p*


3 3 3

cresc.

L.
R.  *é - pou - van - te!*

L.  *yeux, Ter - rible et me - na -*

M.  *yeux, Ter - rible et me - na -*

L.
R. 

Ho.  *yeux, Ter - rible et me - na -*

P.  *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* *p* *3* *3* *3*

f
 Je vois se dresser _____ à mes yeux!

f
 - can - te! La _____ mort

f
 - can - te! La _____ mort

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

L. R. Son om - bre me - na - çau - te!..

I. mè - - me o - - bé

II. mè - - me o - - bé

Le R. Son om - bre me - na - çau - te!..

Ho. mè - - me o - - bé

P. - heur sur - nos

- heur sur - nos

- heur sur - nos

- heur sur - nos

ff *ff*

L. R. Je lis dans ses re - gards

L. - it aux vo - lon -

M. - it aux vo - lon -

L. R. Je lis dans ses regards

M. - it aux vo - lon -

P. fronts va - des -

fronts va - des -

fronts va - des -

fronts va - des -

ff

La R. *p*
la volonté des cieux! Pi-

L. -tés des cieux!

M. -tés des cieux!

Le 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!

-cen - dre des cieux!

sf *p* 3 3 3 3

La R. -tié!

-LE SPECTRE. 3
L'heure est passé - e! Toi, mon fils, accomlis ton œuvr - commen -

3 3 3 3 3 3

Allegro animato.

il s'élance vers le Roi, les yeux toujours fixés sur le spectre.

HAMLET.

Musical staff for Hamlet's vocal line, starting with a forte dynamic.

Ah! force donc mon bras à lui percer le sein! — Guide mes coups:

L. S.

Musical staff for Soprano and Alto voices.

- cé - e!

Piano accompaniment for the first system, including treble and bass staves with dynamics like *p*, *Allegro animato*, *cresc.*, *f*, and *ff*.

Musical staff for La Reine's vocal line.

- LA REINE.

Dieu!

Musical staff for Laerte's vocal line.

- LAERTE.

Le Roi!

Musical staff for Hamlet's vocal line.

- HAMLET.

Non! l'assas-sin!.. l'assassin de mon

Musical staff for Marcellus's vocal line.

- MARCELLUS.

Le Roi!

Musical staff for the King's vocal line.

- LE ROI.

Ah! (il tombe frappé par l'épée d'Hamlet)

Musical staff for Horatio and Polonius's vocal line.

- HORATIO et POLONIUS.

Le Roi!

Musical staff for the Soprano choir.

Soprani.

Le Roi!

Musical staff for the Tenor choir.

Tenors.

Le Roi!

Musical staff for the Bass choir.

Basses.

Le Roi!

Musical staff for the Bass choir.

Piano accompaniment for the second system, including treble and bass staves.

Andante sostenuto. (il jette son épée loin de lui)

H.

pè - re!

- LE SPECTRE.

Le crime est expi - é! le cloître attend ta

Andante sostenuto.

- LA REINE.

Ô Dieu, pardonne-moi!

- LE ROI.

Je meurs mau - dit!

Le S.

me - re!

Vis pour ton

- HAMLET.

Mon âme est dans la tombe, hélas!

(le spectre disparaît)

Le S.

peuple, Hamlet! c'est Dieu qui te fait Roi!

Allegro moderato. (100-♩)

et je suis Roi!

rit.

MARCELLUS. *ff* Vive Ham - let!

HORATIO. *ff* Vive Ham - let!

Tenors. *ff* Vive Ham - let! *ff* Vive Ham -

(DEMI CHŒUR) Vive Ham - let! **(TUTTI)** vive Ham -

Basses. *ff* Vive Ham - let! *ff* vive Ham -

Allegro moderato. (100-♩)

HORATIO. *ff* Vive Ham - let!

Soprani. *ff* Vive Ham - let!

let! *ff* Vive Ham - let!

let! *ff* Vive Ham - let!

M. no - - - tre - Roi!

H. no - - - tre - Roi!

no - - - tre - Roi!

no - - - tre - Roi!

no - - - tre - Roi!

M.

H.

BAnQ



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