

# HAMLET

OPÉRA EN 5 ACTES.

Paroles de MM.

Musique de

M. CARRÉ et J. BARBIER.

AMBROISE THOMAS.

## PRÉLUDE.

Andante sostenuto assai.

PIANO.

*pp*

32

*pp*

*poco cresc.*

32

*p*

*poco cresc.*

*f*

*ff*

*dim.*

*pp*

32

First system of a piano score. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a crescendo to a forte (*f*) dynamic. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The system concludes with the markings *riten.* and *dim.*

Second system of a piano score. The right hand (treble clef) starts with a piano (*p*) dynamic, then transitions to a pianissimo (*pp*) dynamic. The left hand (bass clef) is mostly silent, with a few notes at the end of the system. The system ends with a *poco cresc.* marking and a fermata over a sixteenth note.

Third system of a piano score. The right hand (treble clef) features a melodic line with a *poco cresc.* marking, followed by a forte (*f*) and fortissimo (*ff*) section. The left hand (bass clef) provides a complex accompaniment of sixteenth notes. The system ends with a fermata over a sixteenth note.

Fourth system of a piano score. Both hands (treble and bass clefs) play a dense texture of sixteenth notes. The system concludes with a *dim.* marking.

Fifth system of a piano score. The right hand (treble clef) features a melodic line with sixteenth-note runs, marked with a *dim.* and ending with a piano (*p*) dynamic. The left hand (bass clef) plays a complex accompaniment with sixteenth-note runs, marked with a *dim.* and ending with a piano (*p*) dynamic. The system concludes with a fermata over a sixteenth note.

pp f a piacere... pp f

This system contains the first two measures of the piece. The piano part features a complex texture with multiple voices in both hands, including sixteenth-note patterns and chords. The right hand has a melodic line with some grace notes. Dynamics range from pianissimo (pp) to forte (f). The tempo is marked 'a piacere'.

riten. a tempo. p

This system contains measures 3 and 4. Measure 3 is marked 'riten.' (ritardando) and measure 4 is marked 'a tempo.' (return to tempo). The piano part continues with rhythmic patterns, while the right hand has a more melodic passage. Dynamics include piano (p).

This system contains measures 5 and 6. The piano part features a prominent sixteenth-note accompaniment in the left hand. The right hand has chords and some melodic fragments. Dynamics are mostly piano (p).

cresc. dim.

This system contains measures 7 and 8. Measure 7 is marked 'cresc.' (crescendo) and measure 8 is marked 'dim.' (diminuendo). The piano part has a consistent sixteenth-note accompaniment. The right hand has chords and melodic lines.

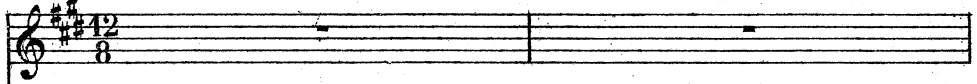
p dim. pp

This system contains measures 9 and 10. Measure 9 is marked 'p' (piano) and measure 10 is marked 'pp' (pianissimo). The piano part continues with the sixteenth-note accompaniment. The right hand has chords and some melodic lines.

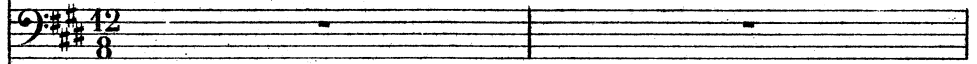
ACTE I.  
1<sup>er</sup> TABLEAU.  
N<sup>o</sup> 1.  
INTRODUCTION.

*Allegro moderato.*

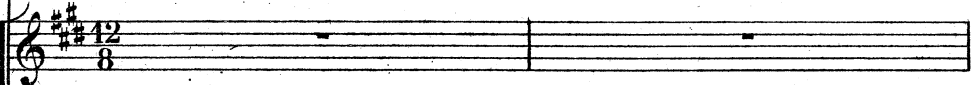
LA REINE.



LE ROI

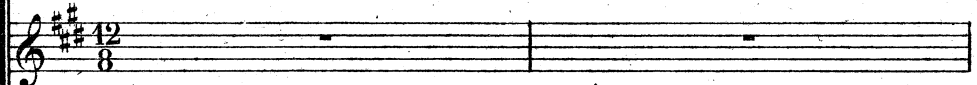


SOPRANI.

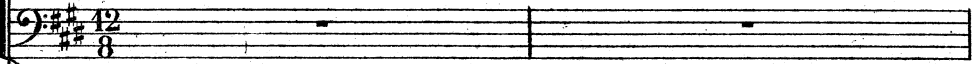


TÉNORS.

CHOEUR.



BASSES.



*Allegro moderato.*

PIANO.

*ff* (Fanfaires sur le théâtre)

*p*



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with chords and eighth notes. The key signature is two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more complex accompaniment with chords and eighth notes. The key signature remains two sharps.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a bass line with chords and eighth notes. The key signature is two sharps.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a bass line with chords and eighth notes. The word "cresc." is written above the bass staff. The key signature is two sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the first two measures. The bass clef staff has a bass line with chords and eighth notes. The key signature is two sharps. The system ends with a double bar line and repeat signs.

Allegro moderato.

MARCHE.

This musical score is for a march, page 6, in the key of D major (two sharps) and 3/4 time. The tempo is marked "Allegro moderato." The score is written for piano and bass. The first system begins with a forte (*ff*) dynamic. The music features a variety of rhythmic patterns, including eighth-note runs, quarter notes, and dotted rhythms. There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a triangle symbol). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is that of a continuous piece of music.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and rhythmic patterns, with a triplet of eighth notes in the bass line.

Second system of musical notation, continuing the piece with similar complex textures and rhythmic elements.

Third system of musical notation, featuring a *ff* (fortissimo) dynamic marking and a triplet of eighth notes in the bass line.

Fourth system of musical notation, starting with the section header **(RIDEAU)** above the treble clef. It includes a triplet of eighth notes in the bass line.

Fifth system of musical notation, continuing the piece with complex textures and rhythmic elements.

Sixth system of musical notation, featuring a *ff* (fortissimo) dynamic marking and a triplet of eighth notes in the bass line.

Sopranis.  
*f* Que nos chants — mon\_tent jus — qu'aux cieux!  
 Ténors.  
*ff* Que nos chants — mon\_tent jus — qu'aux cieux!  
 Basses.  
*ff* Que nos chants — mon\_tent jus — qu'aux cieux!

— — — — —  
 Jour de fé — te! jour d'al — lé —  
 — — — — —  
 Jour de fé — te! jour d'al — lé —  
 — — — — —  
 Jour de fé — 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, ————— 0

a \_ vec i \_ vres - se, ————— 0

a \_ vec i \_ vres - se, ————— 0

The first system consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "a \_ vec i \_ vres - se, ————— 0". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

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

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

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

The second system continues with the three vocal staves and piano accompaniment. The vocal parts sing "Roi, ton hy - men glo - ri - eux!". The piano accompaniment includes some chords marked with an 'x' and continues with a similar rhythmic pattern.

The third system shows the piano accompaniment with several triplet markings (indicated by a '3' over a group of notes) in both the right and left hands. The music is more complex and rhythmic, featuring sixteenth and thirty-second notes.

The fourth system continues the piano accompaniment, featuring more triplet markings and accents (indicated by a '^' symbol) over certain notes. The piece concludes with a final chord in the right hand.

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

Second system of piano introduction. Treble clef continues with chords and triplets. Bass clef continues with rhythmic accompaniment. Dynamics include *mf* and *ff*.

1<sup>rs</sup> Soprani. *mf*

Sa - lut, ——— ô ——— Rei - ne bien aimé - e!

First vocal line for the 1st Soprano. The melody is simple and matches the lyrics.

2<sup>ds</sup> Soprani. *mf*

Sa - lut, ——— ô ——— Rei - ne bien aimé - e!

Second vocal line for the 2nd Soprano. The melody is identical to the 1st Soprano.

Piano accompaniment for the vocal lines. Treble clef has chords and triplets. Bass clef has a rhythmic accompaniment with triplets and chords. Dynamics include *mf*.

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

First vocal line for the second phrase. The melody is simple and matches the lyrics.

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

Second vocal line for the second phrase. The melody is identical to the 1st Soprano.

Piano accompaniment for the second phrase. Treble clef has chords and triplets. Bass clef has a rhythmic accompaniment with triplets and chords. Dynamics include *mf*.

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

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

8

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal line starts with a piano (*p*) dynamic and a half note 'e' followed by a fermata, then continues with 'Sè - me les palmés' in a forte (*f*) dynamic. The second vocal line starts with a piano (*p*) dynamic and continues with 'Oui, la fou - le charmé - e' followed by a fermata, then 'Sè - me les palmés' in a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

*p* et les fleurs, - - - - Surtes pas la fou - le char - mé - - - -

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

8

Detailed description: This system contains the second two vocal lines and the piano accompaniment. The vocal lines continue from the previous system. The first vocal line has 'et les fleurs,' followed by a fermata, then 'Surtes pas la fou - le char - mé -' in a piano (*p*) dynamic. The second vocal line has 'et les fleurs,' followed by a fermata, then 'oui, la fou -' in a piano (*p*) dynamic. The piano accompaniment continues with the same rhythmic pattern, marked with a piano (*p*) dynamic.

*f* - e - - - - Sè - me les palmés et les fleurs. - - - -

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

8

Detailed description: This system contains the final two vocal lines and the piano accompaniment. The vocal lines continue from the previous system. The first vocal line has '- e - - - - Sè - me les palmés et les fleurs.' in a forte (*f*) dynamic. The second vocal line has 'le char - mé - e Sè - me les palmés et les fleurs.' in a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern, marked with a forte (*f*) dynamic.

*f* Dieu proté - ge la Rei - ne!  
*f* Dieu proté - ge la Rei - ne!  
 Ténors. *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 fête, d'allégresse! Sa-  
 Jour de fête, d'allégresse!  
 Jour de fête, d'allégresse!  
 Jour de fête, d'allégresse!

- lut, ô Reine, ô Reine bien aimée! Que l'a-  
 Salut, salut, ô Reine bien aimée!  
 Salut, salut, ô Reine bien aimée!  
 Salut, salut, ô Reine bien aimée!

- 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!

*cresc.* *3* *3* *3* *f* *mf*

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

*p* Sur tes pas — la foule char — mé — e, Sur tes pas la *cresc.*

*p* Sur tes pas — la foule char — mé — e, Sur tes pas la *cresc.*

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

*3* *3* *3* *3*

fou - le char - mé - e Sè - me les pal - mès, 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*

3

3

3

*f*

3

3

3

*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*

3

3

*dim.*

3

3

LE ROI.

(à la Reine).

*mf* O toi — qui fus la fem — me de mon

frè — re, En couronnant ton front —

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

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

Le R. *p*

leur doit se taire: Sois la grâce et la dou-

Le R. *cresc.* *f*

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

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

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

Variante. *p*  
sœur. Ah!

Le R. *a piacere.*

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

*dim.* *p*

Tempo 1°

Vo. #.

sœur.  
Soprani.

Ténors.

Basses.

*ff*

Dieu proté - ge le Roi!

Tempo 1°

*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.

aux chants joyeux!

Basses.

mf

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

8

*ff*

Nous sa - lu - ons

*ff*

-gres - - se! Nous sa - lu -

*ff*

-gres - - se! Nous sa - lu -

a - vec i - vres - - - se, 0

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

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

Roi, ton hy - men glo - ri -

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

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



- eux! Ah!

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

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

- 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

voix mon - tent jus - qu'aux cieux!

voix mon - tent jus - qu'aux cieux!

voix mon - tent jus - qu'aux cieux!

Nous sa - lu - ons cet hy -

Nous sa - lu - ons cet hy -

Nous sa - lu - ons cet hy -

- men glo - ri - eux.

- men glo - ri - eux.

- men glo - ri - eux.

First system of a piano score in G major. The right hand features a melodic line with eighth notes and a trill marked with an '8' and a dashed line. The left hand provides a rhythmic accompaniment with eighth notes and chords.

Second system of the piano score. The right hand continues the melodic line with a trill marked '8'. The left hand has a steady eighth-note accompaniment. The dynamic marking *mf* is present.

Third system of the piano score. The right hand features a trill marked '8'. The left hand continues the eighth-note accompaniment. The dynamic marking *dim.* is present.

Fourth system of the piano score. The right hand has a melodic line with eighth notes. The left hand has a bass line with eighth notes and chords. The dynamic marking *p* is present.

Fifth system of the piano score. The right hand features a melodic line with eighth notes and slurs. The left hand has a bass line with eighth notes and slurs. The dynamic marking *poco cresc.* is present.

dim..

This system features a grand staff with treble and bass clefs. The treble staff contains a melodic line with a long slur spanning across the system. The bass staff provides a harmonic accompaniment. A dynamic marking of *dim..* is placed in the middle of the system.

*p*

This system continues the musical piece. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the system.

*cantabile.*

*mf*

This system includes a change in time signature from 9/8 to 8/8. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. Dynamic markings of *cantabile.* and *mf* are present.

(Entrée d'Hamlet)

*p*

This system is the beginning of the 'Entrée d'Hamlet' section. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present at the beginning of the system.

*dim..*

This system concludes the 'Entrée d'Hamlet' section. The treble staff has a melodic line with a slur. The bass staff has a rhythmic accompaniment. A dynamic marking of *dim..* is present in the middle of the system.

## RÉCITATIF et DUO.

Andantino.

OPHELIE.

HAMLET.

PIANO.

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

Mon père

tom-be sous les coups Du des-tin aveugle, et ja-loux.

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

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

a tempo. *f*

H.

jours ont tout empor-té! O fem-me!

H.

tu t'appel-les Incons-tance et fragili-té!

*dim.*

*pp*

Andante non troppo.

DUO.

*p*

*cresc.*

- OPHÉLIE.

(à Hamlet)

Monseigneur!

- HAMLET.

Ophé-

*tr*

H.

- li - e!

-OPHELIE..

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 -

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

-HAMLET..

Ophé - li - e!

cresc. p

a tempo.

0. - quoi — détournes-vous les yeux? — Quel som-bre désespoir vous chas-

a tempo.

*pp*

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

*dim.*

*p*

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

*Moderato sostenuto.*

- HAMLET.

Non!.. j'en attes — te les

*Moderato sostenuto.*

*mf*

(avec amertume)

11. - ceux! Je ne suis pas de ceux Dont l'â-me sait oublier en un jour Les doux serments de l'a-

*p*

*dim.*



OPHÉLIE.

*f*

*a tempo.*

Ab! cru-el!.. Ophélie — a-t-el le méri-

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

*a tempo.*

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

Pardon —

*Andantino.*

-ne, chère créatu-re, Je ne t'accusais pas! ton â — me chaste et pu-re Se re-

*Andantino.*

-vè — le dans ta beau-té! ah!

*suivrez.*

*a tempo.*

*riten.*

Ped.

HAMLET.

*dolce.*

*cresc.*

*Andantino con moto.*

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

pp

*f* *p*

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

*poco cresc.*

pp

OPHÉLIE.

*p*

Hélas! Hamlet!

*f*

-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,

*cresc.*

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

H. Non, je ne te fuyais

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 7/8 time signature. It contains the lyrics "Si vous m'aimiez autant que je vous ai - me?". The middle staff is a vocal line in bass clef with the lyrics "Non, je ne te fuyais". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

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

Ped.

The second system of the musical score continues the vocal and piano parts. The vocal line in the middle staff has the lyrics "pas! Jefuyais l'inconstance hu.ma.i - ne; Ton i - ma - ge calme et se -". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system. A "Ped." (pedal) marking is present below the piano part.

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

*cresc.*

The third system of the musical score continues the vocal and piano parts. The vocal line in the middle staff has the lyrics "- rei - ne Ent dans ma soli - tude accompagné mes pas! Mais — ta présence me conso -". The piano accompaniment continues with the same melodic and rhythmic patterns. A "cresc." (crescendo) marking is present above the piano part.

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

*p*

The fourth system of the musical score concludes the vocal and piano parts. The vocal line in the middle staff has the lyrics "- le!.. Mes pleurs — sont moins amers — par l'amour es - su.yés; Et c'est assez d'une pa -". The piano accompaniment continues with the same melodic and rhythmic patterns. A "p" (piano) marking is present above the piano part.

*dolce.*

As - tre de la lu -

*dim.* *p*

- ro - le Pour me rete - nir à tes pieds!

*p* *pp* *dim.*

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

*cresc.*

Es - prit des cieus et de la ter - re, Soy - ez témoins de son a - mour, Ah! soy -

*p* *f* *cresc.*

- ez - soyez témoins de son a - mour!

*p* *pp*

**-HAMLET.**

*p* O - phé - li - e,

-OPHELIE.

H. *p* 3  
 chère O-phé-li-e! - A toi mon â - me

O. se - con - fi - e!

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

O. Pour tou - jours - pour tou -

H. A toi mon â - me, à toi ma vi -

O. -jours ah!

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

O. 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 cieux et de la

sois le té -

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

*rall.*

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

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

6 6 6 6

12/8

*dolce.*

0. - mour! Ah!

H. - mour! Dou - te de la lu - miè - re,

*a tempo.*

*p*

12/8

*Facilité.*

0. Dieu! Ah!

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

*p*

12/8

soyez témoins ah! de son a -

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

a tempo risoluto.

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

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

a tempo risoluto.

son a - mour!

mon a - mour!

*ff*

*p* *tr* *rall.* *cresc.* *rall.* *suivez.* *dim.*



# RÉCIT et CAVATINE de LAËRTE.

Allegro moderato.

OPHÉLIE.

LAËRTE.

HAMLET.

Allegro moderato.

PIANO.

*mf*

*f*

— LAËRTE. Récit.

Salut au prince Hamlet!..

— HAMLET.

Que Dieu vous tienne en joie: Le frère d'Ophélie est le

-OPHELIE.

Tu t'éloignes?

-LAERTE.

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

*p*

-OPHELIE.

Hélas! dé-

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

*p*

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

*p*

*dim.*

*Moderato.*  
- LAËRTE.

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

*Moderato.*

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

*f* Votre a - mitié — saura la con - so - ler Elle

*ritar. dim. Andantino. espress.*

*And.<sup>no</sup>*

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

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

*poco rit.*

*f*

*suivez.*

L. *metts à vo\_ tre foi! Prêt à quit\_*

*a tempo.*

L. *ter\_ u\_ ne sœur\_ bien ai\_ mé\_ e, C'est à vous*

L. *seul\_ seul\_ que je remets le soin\_ De son hon\_*

*cresc.*

*neur\_ et de sa re\_ nom\_ mé\_ e, Pro\_ té\_ gez\_*

Facilité.

loin Ah!

-la lorsque je se-rai loin Ah!

*cresc.*

*mf*

*f*

pro - té - gez -

*ad lib.* protégez - la, *dim.* proté - gez - la. *espress.* Elle est mon orgueil et ma

a tempo.

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

*poco rit.*

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

*suivez.*

## -OPHÉLIE.

A lui seul mon âme et ma vi -  
foi. A vo - tre cœur je la - con -  
-HAMLET.  
l'a - mour qui fait tou - te ma vi - e Doit vous ré - pon - dre de ma

*p*

This system contains the first two staves of the musical score. The top staff is for Ophélie (soprano) and the middle staff is for Hamlet (bass). The piano accompaniment begins with a piano (*p*) dynamic.

e A lui ma ten - dresse et ma  
- fi - e Je m'en re - mets a vo - tre  
foi! Doit vous ré - pon - dre de ma  
suivez.

*cresc.* *f*

*f*

*f*

*f*

*f* *suivez.*

This system continues the musical score. It includes dynamic markings for crescendo (*cresc.*) and fortissimo (*f*). The piano accompaniment features a strong rhythmic pattern.

Allegro moderato.  
foi!  
foi!  
foi!  
Allegro moderato.  
*f*

*f*

This system begins with a tempo change to *Allegro moderato*. The vocal parts have a rest, and the piano accompaniment continues with a forte (*f*) dynamic.

-LAËRTE.

*f*

Al - lons

-OPHÉLIE.

(à Hamlet)

Ne nous suivez-vous pas — C'est

*3*

l'heu - re du fes - tin

-HAMLET.

Je n'y veux point pa -

-raî - - tre Dieu vous

H. *3* gar de, La erte, et con dui se vos *rit.*

*suivez.*

H. pas.

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

*tr*



Ténors.

Basses.

Honneur

Honneur

Honneur

au Roi!

au Roi!

au Roi!

Allons!

De la

Allons!

De la

Allons!

De la

*tr.*

*tr.*

*tr.*

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

fê - te c'est le si - gnâl. Allons! prenons

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

The first system of music consists of three vocal staves and a piano accompaniment. The vocal lines are in a soprano, alto, and bass register. The lyrics are 'fê - te c'est le si - gnal. Allons! prenons'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There are trills (tr.) in the right hand and a fermata over a note 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 lines are in a soprano, alto, and bass register. The lyrics are 'place au festin roy - al. Allons.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There is a trill (tr.) in the right hand marked with the number '10'.

The third system of music consists of two piano staves. The right hand features a trill marked with the number '3' and another trill marked with the number '11'. The left hand features a steady eighth-note bass line and chords.

The fourth system of music consists of two piano staves. The right hand features a trill marked with the number '8'. The left hand features a steady eighth-note bass line and chords. The system ends with a double bar line and a key signature change to two sharps (F# and C#).

# CHŒUR DES OFFICIERS ET PAGES.

Allegro.

MARCELLUS.

HORATIO.

SOPRANI. PAGES.

TENORS. OFFICIERS.

BASSES.

PIANO.

*léger. p accomp. ad lib.*

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui L'ennui!

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui L'ennui!

Nargue de la tris - tessellivres - se Chasse pour aujourd'hui L'ennui!

*f. mf*

*f. mf*

*f. mf*

*f. p*

Allegro.

*f. dimin. p*

*f. dimin. p*

*f. dimin. p*

*f. dimin.*

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

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

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

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*sans rigueur.**dimin.*

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

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

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

*sans rigueur.*

*sans rigueur.*

*f*

*dimin.*

*dimin.*

*a tempo**p léger.*

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

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

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

*p léger.*

*p léger.*

*a tempo*

*p léger.*

(Orchestre)

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

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

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

*f*

*sf*

*sf*

*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 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

*p*

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

*p*

6

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

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

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

*f* *f* *f*

6

*mf*

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 consists of three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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 piano part includes a section with a 6/8 time signature. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte).

(Marcellus et Horatio entrent précipitamment)

The third system is primarily piano accompaniment, starting with a *sf* (sforzando) dynamic. It features a rapid sixteenth-note melody in the right hand and a supporting bass line in the left hand. The system concludes with a *dim.* (diminuendo) marking.

- MARCELLUS.

3

Avez-vous vu, messieurs, le prince Hamlet?

- HORATIO.

3

Avez-vous vu, messieurs, le prince Hamlet?

Ténors.

Pour...

Basses.

Pour...

- quoi?

Que voulez-vous de lui?

- quoi?

Que voulez-vous de lui?

- HORATIO.

Tous deux, la nuit pas - sé - e,

Ho

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

H<sub>o</sub> - cé - e Nous avons vu

The first system of the score consists of a bass line and piano accompaniment. The bass line starts with a half note 'cé' followed by a half note 'e'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A triplet of eighth notes is marked above the first measure of the bass line.

H<sub>o</sub> le spectre du feu Roi!

Ténors. *mf* Ri - si - ble vi - si.

The second system includes a tenor line and piano accompaniment. The tenor line begins with a half note 'le' and a half note 'spectre du feu Roi!'. The piano accompaniment continues with a similar rhythmic pattern. A triplet of eighth notes is marked above the first measure of the tenor line. The piano part has a dynamic marking of *mf* and a triplet of eighth notes in the right hand.

H<sub>o</sub> Non, vous dis - je au feu Roi le spec -

- on!

Basses. *mf* Men - son - ge et sor - ti - lé - ge!

The third system features a bass line and piano accompaniment. The bass line starts with a half note 'Non, vous dis - je au feu Roi le spec -' and a half note '- on!'. The piano accompaniment has a dynamic marking of *mf* and a triplet of eighth notes in the right hand.

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

H<sub>o</sub> - tre ressemblait C'est à

The fourth system includes a bass line and piano accompaniment. The bass line starts with a half note 'Que nous veut - il' and a half note 'Dieu nous pro - té - ge! C'est à'. The piano accompaniment features a rhythmic pattern of eighth notes. A triplet of eighth notes is marked above the first measure of the bass line.



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.  
 Basses.

Nous, a-

Nous, a-

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

- 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.

pres-se.

*f*

PAGES.  
OFFICIERS.

*f. mf*

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

Ténors. *mf.*

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

Basses. *f. mf.*

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

*f*

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

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

- d'hui L'ennui! 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 Pré-ci-pi-te le cours Des jours! Ah! chas-

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

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

*f* *dim.* *p*

8. -

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-sions au-jour-d'hui l'en-nui! Le plai-sir nous con-vi-e, La

*p* *a tempo.*

*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* *f* *f*

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

*sf* *p* *mf* *p*

-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

*p* *6*

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

*f* *tr* *mf*

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 plaisir! Amis, oui voici l'ins-

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal parts 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 accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand.

-tant l'instant du plaisir!

-tant l'instant du plaisir!

-tant l'instant du plaisir!

The second system continues the musical score. It features three vocal staves and two piano accompaniment staves. The lyrics are: "-tant l'instant du plaisir!". The piano accompaniment includes a prominent triplet figure in the right hand, marked with a forte (*f*) dynamic. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

The third system shows the piano accompaniment for the vocal lines. It consists of two staves in bass clef. The right hand features a series of chords and a triplet figure, while the left hand provides harmonic support with chords. The dynamics are marked with *f*.

The fourth system continues the piano accompaniment. It consists of two staves in bass clef. The right hand features a series of chords and a triplet figure, while the left hand provides harmonic support with chords. The dynamics are marked with *ff*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with some triplets and slurs.

Second system of musical notation. Includes dynamic markings *mf* and *dim.*. Features triplets and a sixteenth-note figure in the bass line.

Third system of musical notation. Includes dynamic marking *p*. Features a sixteenth-note figure in the bass line and slurs.

Fourth system of musical notation. Features triplets and sixteenth-note figures in the bass line.

Fifth system of musical notation. Includes dynamic marking *p* and the instruction *M.D.* (Messa di Voce). Features a sixteenth-note figure in the bass line.

Sixth system of musical notation. Includes dynamic markings *dim.* and *pp*. Features a sixteenth-note figure in the bass line.

Seventh system of musical notation. Features a sixteenth-note figure in the bass line and slurs.

PRÉLUDE.

Andante sostenuto assai.

PIANO.

*pp* *poco cresc.*

32

32

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

*p* *dim.*

*p* *dim.* *p3*

Andantino.

*cantabile.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a long, sweeping slur across the first two measures. The lower staff is in bass clef and features a complex accompaniment with many beamed sixteenth notes and chords. A dynamic marking of *pp* is placed above the first measure of the bass staff.

The second system continues the musical piece. The upper staff shows the continuation of the melodic line with a slur. The lower staff continues the intricate accompaniment with similar rhythmic patterns and chordal structures.

The third system shows further development of the musical themes. The upper staff has a melodic line with a slur. The lower staff continues the accompaniment with a mix of chords and moving lines.

The fourth system features a change in the upper staff's melodic line, with a new phrase starting in the second measure. The lower staff accompaniment remains consistent with the previous systems.

The fifth system continues the musical flow. The upper staff has a melodic line with a slur. The lower staff accompaniment is dense with many beamed notes.

The sixth system concludes the page. The upper staff has a melodic line with a slur. The lower staff accompaniment features a dynamic marking of *pp* in the second measure. The system ends with a final chord in the bass staff.



First system of musical notation. The treble clef staff contains a melodic line with a dynamic marking of *p* (piano) at the end. The bass clef staff contains a complex accompaniment with a dynamic marking of *sf* (sforzando) in the middle.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff features a rhythmic accompaniment with a dynamic marking of *sf* and a *cresc.* (crescendo) marking.

Third system of musical notation. The treble clef staff has a melodic line with a *sempre cresc.* (sempre crescendo) marking. The bass clef staff has a rhythmic accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *f* (forte) at the end. The bass clef staff has a rhythmic accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with a dynamic marking of *f*. The bass clef staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a rhythmic accompaniment with dynamic markings of *dim.* (diminuendo) and *p*.

First system of musical notation. The treble clef staff contains a series of chords, each marked with a fermata and a *pp* dynamic marking. The bass clef staff contains a melodic line with a fermata and a *pp* dynamic marking.

Second system of musical notation. The treble clef staff contains chords with fermatas. The bass clef staff contains a melodic line with a fermata. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff contains chords with fermatas. The bass clef staff contains a melodic line with a fermata. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff contains chords with fermatas and a *f* dynamic marking. The bass clef staff contains chords with fermatas and a *ff* dynamic marking. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff contains chords with fermatas and a *dim.* dynamic marking. The bass clef staff contains chords with fermatas and a *p* dynamic marking. The system concludes with a double bar line.

dim. pp p p

This system contains the first two measures of the piece. The right hand begins with a melodic line in G major, marked *dim.* and *pp*. The left hand plays a rhythmic accompaniment of eighth notes. The key signature changes to B-flat major in the second measure, and the dynamics shift to *p*.

cresc. sf sf dim. p a tempo. riten.

This system contains measures 3 through 6. Measure 3 features a *cresc.* marking. Measure 4 has a *sf* dynamic. Measure 5 includes a *riten.* marking. Measure 6 is marked *a tempo.* and *p*. The right hand has a melodic line with a *dim.* marking in measure 5.

This system contains measures 7 through 10. The right hand features a melodic line with a *riten.* marking in measure 8. The left hand continues with a rhythmic accompaniment of eighth notes.

cresc. dim.

This system contains measures 11 through 14. Measure 11 has a *cresc.* marking. Measure 14 has a *dim.* marking. The right hand has a melodic line with a *riten.* marking in measure 12.

p dim. pp

This system contains measures 15 through 18. Measure 15 has a *p* dynamic. Measure 16 has a *dim.* marking. Measure 17 has a *pp* dynamic. The right hand has a melodic line with a *riten.* marking in measure 16.

## SCÈNE DE L'ESPLANADE.

Moderato quasi andantino.

HAMLET.

MARCELLUS.

HORATIO.

LE SPECTRE.

Moderato quasi andantino.

PIANO.

HORATIO. *p*

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

Ped.

*cresc.*

Ho

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?

*plus retenu.*

*p* *f*

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

*f* *p*

HAMLET.  
Eh! bien?

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

*p* *p*

- 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 - uis - tre pré - sa - ge!

Il était pâ - le de visa - ge!

Récit.

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

M A mi-nuit!

Ho A cette place.

H Sans parler?

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

Ho Sans par-

*p*

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

Ho - ler.

*f* *dim.*

H. *p*

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

H. *p*

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

M. *p*

Atten-

H<sub>o</sub> *p*

Atten-

M. *p*

- dons!

H<sub>o</sub> *p*

- dons!

*f*

*sempre cresc.*



Allegro moderato.

*mf* (Fanfare dans la coulisse)

*p*

*p*

*p*

Cloche.

-HAMLET.

I - ci \_\_\_\_\_ l'ombre et le deuil \_\_\_\_\_ Là

*a tempo.*

bas \_\_\_\_\_ le gai fes - tin, \_\_\_\_\_ Le

Roi \_\_\_\_\_ nar - - gue la mort \_\_\_\_\_

et bra - - ve le des - tin.

-HORATIO.

*f* Ecoutez:

*cresc.* *f*

- MARCELLUS.

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

- HAMLET.

(le spectre paraît)

*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.*

(avec effroi, d'une voix contenue)

Andante.  
HAMLET.

Spectre in - fer -

*pp*

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

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

*cresc.* *sf* *p*

- ré - e, Parle-moi, parle-moi! Pour.

*3* *3*

MARCELLUS.

*sotto voce.*

Mon cœur est glacé d'effroi!

HORATIO.

*sotto voce.*

Mon cœur est glacé d'effroi!

*dim.* *f*

H. *p*

- quoi, répons, hors de la froi - de ter - re Où je fai vu descendre i - nani -

H. *f p*

- mé, Pourquoi te dresser, ô mys -

H. *f p*

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

H. *f dim. rit.*

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

*mf dim.*

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

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

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

Allegro moderato.

-HORATIO.

*sotto voce.*

Il nous fait si - gne!

*pp*

**-HAMLET.**

Amis, o béis-

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

H. -sez! É-loignez-vous! as -

**-MARCELLUS.** *cresc.* (avec effroi)

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

H.o. (avec effroi)

Seigneur!

*sf* *sf*

H. *cresc.* *f*

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

*cresc.*

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

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

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

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

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

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

M. -cours! (Ils sortent)

H. -cours!

*pp*



Andante.

H. J'écou - te!

- LE SPECTRE. *p*  
E - cou - te - moi! - Je suis l'a - me de ton

Andante. *pp*

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

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

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

*p*

H. sain - te.

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

*pp*

H *f* *b*

Grand Dieu!

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

*f* *b*

H *f* *b*

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

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

*crusc.*

*f* *b*

H

- nir?

(à faire dans la coulisse)

*mf* Allegro moderato.

- LE SPECTRE.

E - cou - te:

*p*

*f*

Le S. *Même mouv!* c'est lui que l'on

Le S. fê - te, C'est lui qu'ils ont pro - cla - mé

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

*dim.*

*pp*

Le S. moi! Mais

*pp*

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

Les plis 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

*pp*

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

*p*

- HAMLET.

Dieu jus - te!

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

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

Le S. l'heu - re du re - pen - tir; De ta mè - re, pourtant, dé - tourne ta co -

- HAMLET.

O ma mè - re! ma

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

suivez. ritén.

H. *mè - - - re!*

Le S. *Lau - - - be va naitre aux*

*pp a tempo.*

The first system of music consists of three staves. The top staff is for the Soprano (S.) voice, with lyrics 'mè - - - re!'. The middle staff is for the Soprano (S.) voice, with lyrics 'Lau - - - be va naitre aux'. The bottom two staves are for the piano accompaniment, with the instruction 'pp a tempo.' written above the right-hand staff. The piano part features a dense texture of chords and moving lines in both hands.

Le S. *cieux, u - ne cru - el - - le*

The second system of music consists of three staves. The top staff is for the Soprano (S.) voice, with lyrics 'cieux, u - ne cru - el - - le'. The bottom two staves are for the piano accompaniment. The piano part continues with a similar dense texture of chords and moving lines.

Le S. *loi Me rap - pel - - - le!*

The third system of music consists of three staves. The top staff is for the Soprano (S.) voice, with lyrics 'loi Me rap - pel - - - le!'. The bottom two staves are for the piano accompaniment. The piano part continues with a similar dense texture of chords and moving lines.

Le S. *A - dieu done; souviens -*

The fourth system of music consists of three staves. The top staff is for the Soprano (S.) voice, with lyrics 'A - dieu done; souviens -'. The bottom two staves are for the piano accompaniment. The piano part continues with a similar dense texture of chords and moving lines.

(Le Spectre s'éloigne et disparaît)

Le S. *rit.*  
 toi! sou - viens-toi!

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

-HAMLET.  
 Ombre chère, ombre venge-

Un peu plus animé. *f large.*

*p*

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

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

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

*cresc.*

*f*  
 H. gloi - - re, amour, douce i

*sf*  
 H. *meno rit.*  
 - vresse! A - - dieu! *p* Adieu! *rit.* A - -

*suivez.* *dim.* *rit.*

*cresc.* *f* *rit.*  
 H. - dieu! Jemesouviens, jemesouviendrai!..

*a tempo.* *mf* *cresc.* *suivez.* *a tempo.*

*sf*