

Acte IV No 9. ENTR'ACTE (ELEGIE)

Andante non troppo

Violini I
Violini II
Viola
Violoncelli
Contrabassi

con sord.
p
f
p
cresc.

f
p
pp
p molto cantabile
cresc. poco
pp
cresc. poco
pp
pizz.
cresc. poco
f
pp
con sord.
pizz.
cresc. poco

10

cresc. poco
pp
cresc. poco
pp
cresc. poco
pp
cresc. poco
pp
cresc. poco

Musical score for measures 15-20. The system consists of five staves. The first staff is the vocal line, starting with a *mf* dynamic. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *mf*, *mp*, and *pp*. A *piu f* marking is present in the second measure.

Musical score for measures 20-25. The system consists of five staves. The vocal line continues with *mf* dynamics. The piano accompaniment features more complex rhythmic patterns. Dynamics include *mf*, *p*, and *pp*. A *piu f* marking is present in the first measure.

Musical score for measures 25-30. The system consists of five staves. The vocal line features a *dim.* (diminuendo) marking. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *pp* and *ppp*.

Musical score for measures 30-35. The system consists of five staves. The vocal line starts with *p molto cantabile*. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *pp* and *cresc. poco*.

Musical score for measures 35-40. The system consists of five staves. The vocal line continues with *mf* dynamics. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *pp*.

Musical score for measures 40-45. The system consists of five staves. The vocal line continues with *mf* dynamics. The piano accompaniment features more complex rhythmic patterns. Dynamics include *pp* and *ppp*. A *piu f* marking is present in the first measure.

Musical score for measures 45-50. The system consists of five staves. The vocal line continues with *mf* dynamics. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *pp* and *ppp*.

Musical score for measures 50-55. The system consists of five staves. The vocal line continues with *mf* dynamics. The piano accompaniment includes a right hand with chords and a left hand with a steady eighth-note bass line. Dynamics include *pp* and *cresc. poco*. A *piu f* marking is present in the first measure.

50

80

70

Allegro vivo

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Fg. *cresc.*

Cr. *cresc.*

Oph. *ff*

Oф. *ff*

A bas! à bas! qu'on le jette à bas!
 Снизу е - и Снизу е ско - пей!

Allegro vivo

[senza sord.] *cresc.*

[senza sord.] *cresc.*

[senza sord.] *cresc.*

[senza sord.] *cresc.*

10

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. *ff*

Tp. *ff*

Archi *ff*

Adagio *a2* **Andantino**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Oph. *ff*

Oф. *ff*

Les cheveux blancs comme la nei - ge, è -
 Без де че - ть в го - ло - ва - ли, как

Adagio *a2* **Andantino**

Archi *ff*

20

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Oph. *ff*

Oф. *ff*

ga latent en douceur le lin. J'ai vu le noir cor - te - ge, hé -
 гор. ний снег был са - зан бел, и все кру. ром ры - да - ли, и

Fl. *ff*

Ob. *ff*

Cl. *ff*

Fg. *ff*

Cr. *ff*

Oph. *ff*

Oф. *ff*

Vol. 0.

Vie *ff*

Ve. *ff*

Cb. *ff*

30

Allegro vivace 4/4

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cx. *pp*

Oph. Оф.
ci le matin de Saint Valentin, et je viens, nuit - ne, vous di. re bonjour, pour être à montour
пять наступил святой Валентин, и пришла я к дру - гу. Он думает, во. рид, о. дни на о. дни

Archi *pp*

Allegro vivace 4/4

Archi *pp*

riten. molto Poco meno [mosso]

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cx. *pp*

Oph. Оф.
vo. tre Va. len. ti - ne. Bei ange a. do. ré je l'ê. pou. se. rai, -
де. лова. л ще. дру - гу. Же - нить. ся на. мис. ледь. ты о. бе. ждал,

Archi *pp*

Cl. *pp*

Fg. *pp*

Oph. Сф.
di. siez vous na. gué - re. Oui, mais en. tre nous, l'a. mant à l'ê. poux fait trop. pour, ma. ché - re.
кля. л. с. ав. том ко. гда - то. Что сло. ва те. бе твое. го дру. га не. со. дер. жал, - ты же ви. ди. са. - та!

Archi *pp*

Fl. *pp*

Cl. *pp*

Fg. *pp*

Archi *pp*

№110. DEUXIÈME SCÈNE D'OPHÉLIE

Moderato $\text{♩} = 100$

2 Flauti

2 Oboi

2 Clarinetti(B)

2 Fagotti

2 Corni (F)

2 Trombe (B)

Trombone

Timpani(C, G)

Ophélie
Офелия

On l'a por-té con-verti de fleurs, sur la ci-
С от-крытым он ле-жал ли-цом, мм сло-зы

Moderato $\text{♩} = 100$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Cr.

Oph.
Оф.

vie-re! Lais-sez moi de mes pleurs bai-gner sa pau-
ли-де и вмо-ги лу по-том е-го о-пу-

Archi

Ob.

Cl.

Fg.

Cr.

Trb.

Trbn.

Tr.

Oph.
Оф.

ple-re!
-сти-ли.

Archi

10

№ 11^b. FIN DE LA DEUXIÈME SCÈNE D'OPHÉLIE

Allegro vivo $\text{♩} = 108$

Flauto

Oboe

2 Clarinetti (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Timpano (C)

Orphée
Офелия

Noù! non! ne me dis pas. Je ne demande pas, non; car
Нет! нет! Не го-во-ри! Я не спра-ши-ва-ю.

Allegro vivo $\text{♩} = 108$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

Fl.

Cl.

Orph.
Оф.

он не m'aime plus, moi; je le sais trop bien. Le
Ме ня не лю-бат, я это очень хорошо знаю. Мне

Archi

1) Тт. 1-9 и 16-37 - мезодекламация.

10

Fl.

Cl.

Orph.
Оф.

bon petit Ro-bin, il fait tou-te ma joie! tou-te ma joie!
Ро-бин-чи-лмй друг, в нем ра-досьяса мо-я, лишьнем од-ном!

Archi

Fl.

Ob.

Cl.

Orph.
Оф.

Je ne faut pas de fleurs de couleur varié; du blanc! rien que du blanc!
Здесь пестрые цветочки не у места; лишь белых дайте мне:

Archi

25. Чайковский т. 14

20

Ob.
Cl.
Fg.
Cr.
Oph.
Оф.

Je suis la mariée! Oh! mais
ведь я — невеста! Но я

Archi

Cl.
Fg.
Cr.
Oph.
Оф.

je ne sais plus vraiment ce que je vois. Mon
сама теперь не решила: Мое
счастье

Archi

30

Ob.
Cl.
Fg.
Cr.
Oph.
Оф.

Dieu! qu' est - ce que c'est? La pose? ou la
ждет меня Ля поза? или ля сонвои?
могила?

Archi

Fl.
Ob.
Cl.
Oph.
Оф.

Archi

40

Molto meno [mosso] $\downarrow = 34$

Fl.
Ob.
Cl.

pp cantabile

Oph.
Оф.

Son cer-ueil au drap de nei - ge pas
He при дет он, не вер-лет - ся, на

Molto meno [mosso] $\downarrow = 34$

Archi

pp

pizz.

Ob.

pp

Oph.
Оф.

- sait tout se - mé de fleurs, mais l'a - mour,
- век здо - ро - жи - ли е - го, и от пла

Archi

pp

pizz.

arco

pp

50 *pp*

Ob.
Cl.

p

Oph.
Оф.

avec ses pleurs, man - quant au tris - te cor -
ча мо - е - го хо - лод - ный труп не про -

Archi

pp

pizz.

pp

Ob.
Cl.

pp

(Elle disparaît)
(Уходит)

Oph.
Оф.

- te ge!
cher ca!

Archi

pp

60

Cl.

pp

pp

pp

Archi

Cl.
Cr.
Trb.
Trbn.
Tp.

pp

pp

pp

pp

pp

Cl.

pp

Cr.

pp

Trb.

pp

Trbn.

pp

Tp.

pp

Archi

pp

Archi

pp

70