

Acte IV No 9. ENTR'ACTE (ELEGIE)

Andante non troppo

Violini I
Violini II
Viola
Violoncelli
Contrabassi

con sord.
p
f
p
cresc.

10

f
p
pp
p molto cantabile
cresc. poco
pp
cresc. poco
pp
pizz.
cresc. poco
pp
con sord.
pizz.
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. Dynamics include *mf*, *mp*, and *piuf*. A measure number '20' is written below the second staff.

Musical score for measures 21-26. The system consists of five staves. Dynamics include *mf*, *p*, and *pp*. A measure number '30' is written below the second staff.

Musical score for measures 27-30. The system consists of five staves. Dynamics include *dim.*, *pp*, and *ppp*. A measure number '30' is written below the second staff.

Musical score for measures 31-36. The system consists of five staves. Dynamics include *pp*, *cresc. poco*, and *ppp*. The tempo marking *molto cantabile* is present at the beginning.

Musical score for measures 37-42. The system consists of five staves. Dynamics include *pp* and *mf*.

Musical score for measures 43-48. The system consists of five staves. Dynamics include *mf* and *pp*. A measure number '40' is written below the second staff.

Musical score for measures 49-54. The system consists of five staves. Dynamics include *mf* and *pp*.

Musical score for measures 55-60. The system consists of five staves. Dynamics include *mf*, *pp*, and *cresc.*. The tempo marking *molto cantabile* is present at the beginning.

Musical score for measures 48-50. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The piano part features a prominent triplet pattern in the right hand. Dynamic markings include *f* and *ff*. Measure numbers 50 and 51 are indicated at the bottom of the staves.

Musical score for measures 51-53. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *f* and *ff*. Measure numbers 52 and 53 are indicated at the bottom of the staves.

Musical score for measures 54-56. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *f* and *ff*. Measure numbers 55 and 56 are indicated at the bottom of the staves.

Musical score for measures 57-60. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *f*, *pp*, *p molto cantabile*, and *cresc. poco*. The instruction *pizz.* is present in the piano part. Measure numbers 58, 59, and 60 are indicated at the bottom of the staves.

Musical score for measures 61-63. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *p*, *pp*, and *cresc. poco*. Measure numbers 62 and 63 are indicated at the bottom of the staves.

Musical score for measures 64-66. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *mf*, *mp*, *pp*, and *più f*. Measure numbers 65 and 66 are indicated at the bottom of the staves.

Musical score for measures 67-70. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *mf*, *mp*, *p*, and *più f*. Measure numbers 68, 69, and 70 are indicated at the bottom of the staves.

Musical score for measures 71-74. The system consists of four staves. The piano part continues with the triplet pattern. Dynamic markings include *dim.*, *p*, and *pp*. Measure numbers 72, 73, and 74 are indicated at the bottom of the staves.

Allegro vivo

Fl. *ff* *cresc.*

Ob. *ff* *cresc.*

Cl. *ff* *cresc.*

Fg. *ff* *cresc.*

Cr. *ff* *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* *a2*

Ob. *ff* *a2*

Cl. *ff* *a2*

Fg. *ff*

Cr. *ff*

Trb. *ff*

Trbn. *ff*

Tp. *ff*

Archi *ff*

Adagio *a2* *ff* *p*

Andantino *ff* *p*

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Fg. *ff* *p*

Cr. *ff* *p*

Oph. *ff*

Oф. *ff*

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

Adagio *ff* *p*

Andantino *ff* *p*

Archi *ff* *p*

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.

lasi que Dieu pro - te - ge le mort et l'enfant or - phe lini
 труп зем. ле пре - да - ли, и он подзем. лей мо - че - нел!

Vcl. *ff*

Vc. *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 mon tour
пять наступил святой Валентин, и пришла я к дру - гу. Он думает, во-рши, о-дин на о-дин

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 - dou - ré je l'ê - pou - se - rai, -
де - лавал по дру - гу. Же - нить ся на мне - ве - ды ты о - бе - щал,

Archi *pp*

riten. molto Poco meno [mosso]

Cl. *pp*

Fg. *pp*

Oph. Сф.
di - siez vous na - gué - re. Oui, mais en - tre nous, l'ama - nt à l'ê - poux fait trop - peur, ma chère - re.
клял - ся вам когда - то. Что сло - ва те - бя твой друг не - дер - жал, - ты же ви - де - ла - 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.

vi- 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.

op ne 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: венчание

Archi

30

Ob.
Cl.
Fg.
Cr.
Oph.
Оф.

Dieu! qu' est - ce que c'est? La pose? ou la
ждет меня или могла?

Archi

Fl.
Ob.
Cl.
Oph.
Оф.

Archi

40

