

THE MUSIC

TO

H A M L E T

COMPOSED BY

G. HENSCHEL.

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

THE MUSIC  
TO  
SHAKESPEARE'S HAMLET

COMPOSED

FOR THE PRODUCTION OF THE PLAY AT THE  
HAYMARKET THEATRE LONDON JANUARY 1892

BY

G. HENSCHEL

OP. 50

DEUTSCHE ÜBERSETZUNG VON SCHLEGEL

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FULL SCORE

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PRICE THIRTY SHILLINGS

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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TO THE MEMORY  
OF HIS FRIEND  
MAX EBERSTADT

For Concert performance the Orchestral Numbers  
should be played in the following order :

Nos. 1, 5, 8 and 14, 12, 3, under the Title:—  
“ Suite from the Music to Shakespeare's Hamlet.  
Op. 50.”

- (a) Prelude “ Hamlet.”
- (b) Prelude to Act II “ Ophelia.”
- (c) Interlude and Pastorale.
- (d) Prelude to Act IV “ Ophelia's Death.”
- (e) Danish March.

Im Concert sollten die orchestralen Nummern in  
folgender Ordnung gespielt werden :

1, 5, 8 und 14, 12, 3, unter dem Titel:—“ Suite  
aus der Musik zu Shakespeare's Hamlet.  
Op. 50.”

- (a) Vorspiel “ Hamlet.”
- (b) Vorspiel zu Akt II “ Ophelia.”
- (c) Zwischenspiel und Pastorale.
- (d) Vorspiel zu Akt IV “ Ophelia's Tod.”
- (e) Dänischer Marsch.

G. H.



# The Music to Shakespeare's HAMLET.

# Musik zu Shakespeare's HAMLET.

## ACT I.

Nº 1.

PRELUDE. VORSPIEL.

G. Henschel, Op. 50.

*Largo.*

Flauti. *ff*

Oboi. *ff*

Clarinetti in B $\flat$ . *ff*

Fagotti. *ff* *pesante*

Corni I & II in F. *ff*

Corni III & IV in E. *ff*

Trombe in C. *f*

Tromboni I & II. *f*

Trombone III. *f* *pesante*

Tuba. *ff*

Timpani in F.C.

Violino I. *ff con molto espressione* *mf*

Violino II. *ff con molto espressione* *mf*

Viola. *ff con molto espressione* *mf*

Violoncello. *ff* *pesante* *mf*

Contra-Basso. *ff* *pesante* *mf*

*Largo.*

9818

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This page of a musical score contains the following elements:

- Staff 1 (Violins I):** Contains melodic lines with various dynamics and articulations.
- Staff 2 (Violins II):** Similar to the first staff, with melodic and harmonic parts.
- Staff 3 (Violas):** Features a melodic line with a first ending bracket labeled "1º" and dynamic markings like "mf".
- Staff 4 (Violas):** Continues the melodic line from the previous staff.
- Staff 5 (Celli):** Provides a steady bass line with dynamic markings like "mf".
- Staff 6 (Double Basses):** Provides a steady bass line with dynamic markings like "mf".
- Staff 7 (Piano):** Features a rhythmic accompaniment with a dynamic marking of "p 3".
- Staff 8 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 9 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 10 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 11 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 12 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 13 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 14 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 15 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 16 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 17 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 18 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 19 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".
- Staff 20 (Piano):** Continues the piano accompaniment with a dynamic marking of "p 3".

Violin I: *pp*

Violin II: *pp*

Viola: *pp*

Cello/Double Bass: *pp*

Violin I: *con sordini* *divisi* *pp espressivo* *senza sordini*

Violin II: *con sordini* *divisi* *pp espressivo* *senza sordini*

Viola: *con sordini* *pp* *senza sordini*

Cello/Double Bass: *pp* *pp*

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various dynamics and performance markings:

- Staff 1 (Violin I):** Starts with *p dolce*, followed by *pp*, and then *ff*. It features a melodic line with slurs and accents.
- Staff 2 (Violin II):** Starts with *p*, followed by *ff*. It has a melodic line with slurs.
- Staff 3 (Viola):** Starts with *p* and *1<sup>o</sup>*, followed by *pp*, and then *ff*. It has a melodic line with slurs.
- Staff 4 (Cello):** Starts with *pp*, followed by *p*, and then *ff*. It has a melodic line with slurs.
- Staff 5 (Violoncello):** Starts with *p*, followed by *ff*. It has a melodic line with slurs.
- Staff 6 (Double Bass):** Starts with *f*, followed by *f*. It has a melodic line with slurs.
- Staff 7 (Violin I):** Starts with *ff*. It has a melodic line with slurs.
- Staff 8 (Violin II):** Starts with *ff*. It has a melodic line with slurs.
- Staff 9 (Viola):** Starts with *f*, followed by *f*. It has a melodic line with slurs.
- Staff 10 (Cello):** Starts with *ff*. It has a melodic line with slurs.
- Staff 11 (Violoncello):** Starts with *ff*. It has a melodic line with slurs.
- Staff 12 (Violin I):** Starts with *pizz.* and *mf*, followed by *arco* and *ff*. It has a melodic line with slurs.
- Staff 13 (Violin II):** Starts with *pizz.* and *mf*, followed by *arco* and *ff*. It has a melodic line with slurs.
- Staff 14 (Viola):** Starts with *pizz.* and *mf*, followed by *arco* and *ff*. It has a melodic line with slurs.
- Staff 15 (Cello):** Starts with *pizz.* and *mf*, followed by *arco* and *ff*. It has a melodic line with slurs.
- Staff 16 (Violoncello):** Starts with *mf*, followed by *ff*. It has a melodic line with slurs.

This page of a musical score contains the following elements:

- Staff 1 (Violin I):** Treble clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 2 (Violin II):** Treble clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 3 (Viola):** Treble clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 4 (Violoncello I):** Bass clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 5 (Violoncello II):** Bass clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 6 (Double Bass):** Bass clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 7 (Flute):** Treble clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *f*.
- Staff 8 (Clarinet):** Bass clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 9 (Bassoon):** Bass clef, key signature of one flat. Features a melodic line with accents and a dynamic marking of *p*.
- Staff 10 (Piano Right Hand):** Treble clef, key signature of one flat. Features a melodic line with accents, triplets, and a dynamic marking of *p*. The word *pesante* is written below the staff.
- Staff 11 (Piano Left Hand):** Bass clef, key signature of one flat. Features a melodic line with accents, triplets, and a dynamic marking of *p*. The word *pesante* is written below the staff.

This musical score is for a string quartet with piano accompaniment. It consists of 14 staves. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The bottom two staves are for the first and second cellos and double basses. The piano part is on the bottom two staves. The score is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The music is characterized by a melodic line in the first violin and a rhythmic accompaniment in the piano. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part includes the instruction "con sordini" (with mutes) and "divisi" (divided) in the later measures. The dynamic markings include *f* (forte) and *pp* (pianissimo).

This musical score page, numbered 7, contains multiple staves of music. The notation includes various note values, rests, and dynamic markings. Key performance instructions include:

- espressivo* and *pp dolce* in the upper staves.
- pp* and *I<sup>o</sup>* in the middle staves.
- pp* in the lower staves.
- senza sordini* (without mutes) repeated in three staves.
- ppp* (pianississimo) in the bottom staves.

The score is written in a key with one flat (B-flat) and a common time signature. It features a variety of musical textures, including melodic lines and harmonic accompaniment.

This page of a musical score contains 15 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics used are *p dolce*, *mf espress.*, and *pp*. The score is organized into systems, with some staves grouped by brackets. The musical content is primarily melodic and harmonic in nature, with some staves showing more complex rhythmic patterns.



The image shows a page of a musical score, numbered 9 in the top right corner. The score is written for a piano and includes several staves. The top two staves are for the vocal line, with lyrics 'poco a poco cre -' appearing in the lower part of the page. The piano accompaniment consists of several staves, including a grand staff (treble and bass clefs) and individual staves for the right and left hands. The score features various musical notations, including notes, rests, and dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo and dynamics are indicated by slurs and markings like *poco* and *a*. The overall style is that of a classical or romantic era piano piece.

1?

*p dolce*

*a 2.*

*p*

*f*

*pp*

*mf espressivo*

*p*

- scen - do

- scen - do

- scen - do

- scen - do

- scen - do

*p poco* a

*p poco* a

*p poco* a

*mf*

*mf*

*mf*

*f*

*p espressivo*

*f*

*f*

*mf*

*f*

*p*

*mf*

*mf*

*p*

*poco a poco cre - - - scen - - - do ed accel - er - an -*

*poco a poco cre - - - scen - - - do ed accel - er - an -*

*poco cre - - - scen - - - do ed accel - er - an -*

*poco cre - - - scen - - - do ed accel - er - an -*

*poco cre - - - scen - - - do ed accel - er - an -*

*molto rit. a tempo*

The musical score on page 12 consists of several systems of staves. The top system includes a vocal line and piano accompaniment. The vocal line starts with a *ff* dynamic and includes lyrics like "do" and "cre". The piano accompaniment features complex chordal textures and melodic lines. The second system continues the piece, with tempo markings of *molto rit.* and *a tempo*. Dynamics range from *pp dolciss* to *ff dim.*. The third system shows the vocal line with lyrics "do" and "cre" and piano accompaniment with dynamics like *pp* and *pp dolce*. The fourth system features the vocal line with lyrics "do" and "cre" and piano accompaniment with dynamics like *ff* and *pp dolce*. The score is highly detailed with various musical notations such as slurs, accents, and dynamic markings.

This musical score page contains 13 staves. The top four staves are for piano accompaniment, and the bottom six staves are for vocal parts. The score includes various dynamic markings: *cresc.*, *ff*, *f*, *mf*, and *fffz*. The lyrics for the vocal parts are "- scen - - do". The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is B-flat major, and the time signature is 4/4.

This page of musical notation features a complex arrangement of staves. The upper section consists of several staves with various dynamics including *pp*, *p*, and *mf*. The lower section, starting with the instruction *dim. e rall.*, features a dense texture with *pp* dynamics and includes the performance directions *pizz. arco* and *pizz.* in the bottom right corner.

Ending for Theatre.  
Theater Schluss.

Ending for Concert.  
Concert Schluss.

The musical score consists of 15 staves. The top two staves are for the piano. The middle section (staves 4-10) is for the orchestra, including strings and woodwinds. The bottom two staves are for the piano again. The score is divided into two main sections by a vertical line. The left section is for the theatre ending, and the right section is for the concert ending. The piano part has several dynamic markings: *pp*, *ppp*, and *pizz.*. The orchestra part has *ppp* and *pizz.* markings. There are also performance instructions in German and English.

The curtain rises.  
Der Vorhang geht auf.

To be held till the first words  
are spoken on the stage.

Auszuhalten bis die ersten Worte  
auf der Bühne gesprochen werden.

Ending for Theatre.  
Theater Schluss.

Ending for Concert.  
Concert Schluss.

APPEARANCE OF GHOST.  
ERSCHEINUNG DES GEISTES.

*Ber.* Last night of all,  
When yond same star, that's westward from the pole  
Had made his course to illumine that part of heaven  
Where now it burns, Marcellus, and myself  
The bell then beating one, —

*Bern.* Die allerletzte Nacht,  
Als eben jener Stern, vom Pol gen Westen,  
In seinem Lauf den Theil des Himmels hellte,  
Wo jetzt er glüht: da sahn Marcell und ich,  
Indem die Glocke Eins schlug —

*Largo.*

Oboe Solo.

Violino I.

Violino II.

Viola.

(Enter Ghost.)  
(Der Geist tritt auf.)

*Mar.* Peace! break thee off: look, where it comes again!  
*Ber.* In the same figure, like the king that's dead.  
*Mar.* Thou art a scholar; speak to it, Horatio.

*Marc.* O still! halt ein! Sieh, wie's da wieder kommt!  
*Bern.* Ganz die Gestalt wie der verstorbene König.  
*Marc.* Du bist gelehrt, sprich du mit ihm, Horatio.

*Ber.* Looks it not like the king? mark it, Horatio.  
*Hor.* Most like! It harrows me with fear and wonder.  
*Ber.* It would be spoke to.

*Bern.* Sieht's nicht dem König gleich? Schau's an, Horatio!  
*Hor.* Ganz gleich: es macht mich starr vor Furcht und Staunen.  
*Bern.* Es möchte angeredet sein.

Violoncello.

Contra-Basso.

*ppp*

*Largo.*

*Mar.* Question it, Horatio.  
*Hor.* What art thou, that usurp'st this time of night,  
Together with that fair and warlike form  
In which the majesty of buried Denmark  
Did sometimes march? by Heaven I charge thee, speak!

*Marc.* Horatio, red es an!  
*Hor.* Wer bist du, der sich dieser Nachtzeit anmasst  
Und dieser edlen kriegerischen Gestalt,  
Darin die Hoheit des begrabnen Dänmark  
Weiland einherging? Ich beschwöre dich  
Beim Himmel: sprich!

*Mar.* It is offended.  
*Ber.* See, it stalks away!

*Hor.* Stay! speak, speak, I charge thee, speak!

*Marc.* Es ist beleidigt.  
*Bern.* Seht, es schreitet weg.

*Hor.* Bleib, sprich! Sprich, ich beschwör' dich, sprich!

*ppp*



(Exit Ghost.)

Mar. 'T is gone, and will not answer.

---

(Geist ab.)

Marc. Fort ist's und will nicht reden.

Hor. A mote it is to trouble the mind's eye.  
 In the most high and palmy state of Rome,  
 A little ere the mightiest Julius fell,  
 + + + + + + + + + +  
 + + + + + + + + + +  
 Have heaven and earth together demonstrated  
 Unto our climatures and countrymen. —

---

Hor. Ein Stäubchen ist's, des Geistes Aug' zu trüben  
 Im höchsten palmenreichsten Stande Roms,  
 Kurz vor dem Fall des grossen Julius, standen  
 + + + + + + + + + +  
 + + + + + + + + + +  
 Hat Erd' und Himmel insgemein gesandt  
 An unsern Himmelsstrich und Landsgenossen.

(Re-enter Ghost.)

Hor. But, soft! behold! lo, where it comes again!  
 I'll cross it, though it blast me.

---

(Der Geist kommt wieder.)

Hor. Doch still! Schaut, wie's da wieder kommt.  
 Ich kreuz' es,  
 Und sollt' es mich verderben. —

— Stay, illusion.  
 If thou hast any sound, or use of voice,  
 Speak to me!

---

Steh, Phantom!  
 Hast du Gebrauch der Stimm' und einen Laut:  
 Sprich zu mir!

ppp

con sordini  
ppp

con sordini  
ppp

con sordini  
ppp

*(It spreads its arms.)*  
If there be any good thing to be done,  
That may to thee do ease, and grace to me,  
Speak to me!  
*(Der Geist breitet die Arme aus.)*  
Ist irgend eine gute That zu thun,  
Die Ruh' dir bringen kann und Ehre mir:  
Sprich zu mir!

If thou art privy to thy country's fate,  
Which happily foreknowing may avoid,  
O, speak!  
*Bist du vertraut mit deines Landes Schicksal.*  
Das etwa noch Voraussicht wenden kann:  
O sprich!

Or if thou hast uphoarded in thy life  
Extorted treasure in the womb of earth,  
*Und hast du aufgehüft in deinem Leben*  
*Erpresste Schätze in der Erde Schooss.*

*sempre ppp*

*sempre ppp*

ppp ma marcato

For which, they say, you spirits oft  
walk in death,  
Speak of it, stay, and  
speak! *(The cock crows.)*  
*Wofür ihr Geister, sagt man, oft im Tod*  
*Umhergeht: sprich davon! verweil und*  
*sprich! (Der Hahn kräht.)*

*Hor.* So have I heard, and do in part believe it.  
But, look, the morn, in russet mantle clad,  
Walks o'er the dew of yon high eastern hill,  
Break we our watch up; and, by my advice,  
Let us impart what we have seen to-night  
Unto young Hamlet; for, upon my life,  
This spirit, dumb to us, will speak to him.  
Do you consent we shall acquaint him with it,  
As needful in our loves, fitting our duty?

*Mar.* Let's do 't, I pray; and I this morning know  
Where we shall find him most convenient. (*Exeunt.*)

*Hor.* So hört' auch ich und glaube dran zum Theil.  
Doch seht, der Morgen, angethan mit Purpur,  
Betriff den Thau des hohen Hügels dort:  
Lasst uns die Wacht aufbrechen, und ich rathe,  
Vertraun wir, was wir diese Nacht gesehn,  
Dem jungen Hamlet; denn, bei meinem Leben,  
Der Geist, so stumm für uns, ihm wird er reden.  
Ihr willigt drein, dass wir ihm dieses melden,  
Wie Lieb' uns nöthigt und der Pflicht geziemt?

*Mar.* Ich bitt' Euch, thun wir das; ich weiss, wo wir  
Ihn am bequemsten heute finden werden. (*Alle ab.*)

## No. 3.

DANISH MARCH.  
DÄNISCHER MARSCH.

*Alla marcia.*

Flauto Piccolo.

Flauto.

Oboi.

Clarinetti in A.

Fagotti.

Corni I & II in E.

Corni III & IV in E.

Trombe I & II in E.

Tromba III in E.

Tromboni I & II.

Trombone III.

Tuba.

Timpani in E.B.

Piatti, Triangolo  
& Tamburo Piccolo.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

*Alla marcia.*

\*) The time for the rising of the Curtain during this March depends on the number of Courtiers, Attendants etc. that precede the entrance of the King.  
Der Zeitpunkt für das Aufgehen des Vorhangs während dieses Marsches richtet sich nach der Zahl der Hofleute etc. die vor der Ankunft des Königs die Halle betreten.

The musical score is arranged in two systems of staves. The top system includes a grand staff (treble and bass clefs) and a percussion staff. The bottom system includes a grand staff and a percussion staff. The score is marked with various dynamics and performance instructions.

**System 1:**

- Tempo markings: *rall.* and *a tempo*.
- Dynamics: *mf*, *p*, *dim.*
- Performance instructions: *rall. dim.*, *a tempo*.
- Notation: Triplet markings (*3*) are present in the lower staves.

**System 2:**

- Tempo markings: *rall.* and *a tempo*.
- Dynamics: *ff*, *p*, *pizz.*
- Performance instructions: *Tamb. Picc.*, *Piatti.*, *rall.*, *a tempo*.

This page of a musical score features a string quartet arrangement. The score is organized into four systems, each containing two staves (violin and viola on the left, cello and double bass on the right). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are placed throughout the score. Performance instructions like *arco* (arco) and *tr* (trill) are also present. The score is written in a clear, professional style with standard musical symbols and clefs.

The image shows a page of musical notation for a string quartet, page 22. The score is organized into two systems, each containing four staves. The first system includes a double bass staff with the markings "pizz." and "arco". The second system includes dynamic markings "f" and "mf". The music is in G major and 2/4 time. The notation includes various rhythmic values, accidentals, and articulation marks.

This musical score is for a string quartet, consisting of four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Performance instructions include *pizz.* (pizzicato), *arco* (arco), and *marc.* (marcato). There are also numerical markings like '3' for a triplet and 'a 2.' for a second ending. The score is divided into measures by vertical bar lines, with some measures containing rests. The bottom of the page features the number '9318' and a *mf* marking.

This page of musical notation consists of 15 staves. The top two staves are vocal lines with lyrics: "cre - scen - do". The following three staves are for string instruments (Violins I, Violins II, and Violas), with dynamic markings such as *ff* and *arco*. The bottom three staves are for string instruments (Violins I, Violins II, and Violas), with dynamic markings such as *ff* and *arco*. The notation includes various musical symbols such as clefs, time signatures, and notes.



1. 2.

Old Danish Melody.  
Alt Dänische Melodie.

SOLO I<sup>o</sup>  
p

II<sup>o</sup>  
p

ben marc. ma dal.

SOLO<sub>2</sub>  
mf

p

I<sup>o</sup>

Triang.  
p

pizz.  
p  
pizz.  
p  
pizz.  
p

pizz.

arco  
arco dim. p

1. 2. dim. p

This page of a musical score, numbered 26, features a complex arrangement of staves. The top section consists of five staves, likely for the piano, with dynamic markings of *mf* (mezzo-forte) and *p* (piano). The middle section contains several staves for orchestral instruments, including woodwinds and strings, with various articulations and phrasing. The bottom section includes a bass line with a *pizz.* (pizzicato) marking. The score is written in a key with two flats and a 3/4 time signature. The notation includes a variety of note values, rests, and dynamic markings.

1. 2.

*ff*

*mf*

*mfv*

*mf*

*ff*

*mf*

*sfz*

*sfz*

*pp*

*ff*

*arco*

*ff*

*arco*

*ff*

*arco*

*ff*

*pizz.*

*mf*

*pizz.*

*mf*

*ff*

*mf*

1. 2.

*ff*

This musical score is for a string quartet and piano. It consists of 14 staves. The top two staves are for the first and second violins, the next two for the first and second violas, and the bottom two for the first and second cellos/double basses. The piano part is on the bottom two staves. The score includes various dynamics such as *pp*, *p dolce*, *mf*, *sfz*, and *ppp*. It also features articulations like *pizz.* (pizzicato) and *arco* (arco). The piano part includes the instruction *Piatti.* (Piaatti). The music is written in a key with one flat and a 3/4 time signature. The score is a page from a larger work, as indicated by the page number 28.

1.

*ff*

*mf*

*f*

*pp*

*pizz.*

*f*

*arco*

*ff*

*arco*

*ff*

*arco*

*ff*

1.

2.

rall.

a tempo

The musical score consists of multiple staves for a string quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section is marked *rall.* and the second is marked *a tempo*. Dynamic markings include *mf*, *p*, *dim.*, *pizz.*, and *arco*. There are also markings for *3* (triplets) and *dim.* (diminuendo). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The first section ends with a *dim.* marking and a *3* marking. The second section begins with *a tempo* and includes *arco* and *pizz.* markings. The score concludes with a *mf* marking.

2.

This musical score page contains 18 staves of music. The top two staves are for vocal parts, with lyrics written below the notes. The remaining staves are for a string quartet, with dynamics such as *mf*, *f*, and *ff* indicated. Performance instructions like *Cresc.* and *arco* are present. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns including triplets and sixteenth notes. The page number 9318 is located at the bottom center.

This page of musical score is for a string quartet, consisting of four staves. The music is written in treble and bass clefs with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff (Violin I) features a melodic line with slurs and accents. The second staff (Violin II) provides harmonic support with chords and moving lines. The third staff (Viola) has a more active role with frequent sixteenth-note patterns. The fourth staff (Cello/Double Bass) includes a section marked 'pizz.' (pizzicato) and another marked 'arco' (arco). Dynamic markings include 'f' (forte) and 'f<sup>10</sup>' (fortissimo). The score is divided into measures by vertical bar lines, and the overall structure is typical of a classical string quartet piece.



This page of musical notation is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as notes, rests, and slurs. Dynamics markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *pizz.* (pizzicato). Performance instructions include *Triang.* (trapezoidal bowing), *arco* (arco), and *a 2.* (second ending). There are also markings for *mf* and *mf* in the lower staves. The notation is dense and detailed, typical of a professional musical score.

This musical score is for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into measures by vertical bar lines. Dynamic markings are placed below the notes: *poco*, *a*, *cresc.*, and *scen*. The *scen* marking appears to be a shorthand for *scen* (scenari). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. The bottom right of the page features the number 9318 and the dynamic marking *ff*.

Enter King and Queen.  
König und Königin treten auf.

This musical score is for the entrance of the King and Queen. It features a complex arrangement of instruments and voices. The score is written in G major and 3/4 time. The instruments include two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, a timpani, and a piccolo. The vocal parts are for the King and Queen, with lyrics in German. The music is marked with a forte (ff) dynamic throughout. The score includes various musical notations such as slurs, accents, and dynamic markings like 'cresc.' and 'f molto cresc.'. The King's part has the lyrics 'do' and 'do', and the Queen's part has 'do'. The score is numbered 9318 at the bottom.

Flauto Piccolo.

The image displays a page of a musical score for Flauto Piccolo. The score is arranged in a system of 18 staves, grouped into three sections of six staves each. The top section (staves 1-6) is for the Flauto Piccolo, with a key signature of one sharp (F#) and a common time signature. The middle section (staves 7-12) is for the Piano (Piatti), with a key signature of one sharp and a common time signature. The bottom section (staves 13-18) is for the Cello and Double Bass, with a key signature of one sharp and a common time signature. The score is marked with a forte dynamic (*fff*) throughout. Various musical notations are present, including triplets, trills, and accents. The page number 9318 is located at the bottom center.

Enter Hamlet.  
Hamlet tritt auf.

The musical score is written for a vocal soloist and piano accompaniment. It begins with the instruction "Enter Hamlet. Hamlet tritt auf." The score is in 3/4 time and features a key signature of one sharp (F#). The piano part is characterized by a driving eighth-note accompaniment in the right hand and a more melodic line in the left hand. Dynamics range from fortissimo (fff) to pianissimo (pp). The vocal line enters with a melodic phrase, followed by the lyrics: "di - mi - nu - en -". The score includes various musical notations such as slurs, ties, and articulation marks.

*Poco più vivace.*

The musical score is arranged in systems. The piano accompaniment is shown in the upper staves, and the vocal line is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'do' and 'da' are written under the vocal line. The tempo is marked 'Poco più vivace' at the top and bottom of the page.

**Dynamic markings:** *pp*, *p*, *dim.*, *ppp*, *ff*, *a 2.*

**Lyrics:** - do, - da

*Poco più vivace.*

musical score page 39  
poco rit.  
ff  
ff  
ff  
ff  
poco rit.  
ff  
ff  
ff  
ff  
f  
f  
f  
ff  
Triang. tr. sfz  
Piatti. ff  
poco rit.  
Piatti (sec.)  
pizz.  
sfz  
pizz.  
sfz  
pizz.  
sfz  
poco rit.  
pizz.  
sfz  
pizz.  
sfz

\* \* \* \* \*

*King.* Why, 'tis a loving and a fair reply:  
 Be as ourself in Denmark.— Madam, come;  
 This gentle and unforced accord of Hamlet  
 Sits smiling to my heart: in grace whereof,  
 No jocund health that Denmark drinks to-day  
 But the great cannon to the clouds shall tell,  
 And the king's rouse the heavens shall bruit again,  
 Re-speaking earthly thunder. Come away.

(Exeunt all, but Hamlet.)

\* \* \* \* \*

*König.* Wohl, das ist eine liebe, schöne Antwort.  
 Seid wie wir selbst in Dänmark.— Kommt, Gemahlin!  
 Diess will'ge, freundliche Nachgeben Hamlets.  
 Sitzt lächelnd um mein Herz; und dem zu Ehren  
 Soll das Geschütz heut jeden frohen Trank,  
 Den Dänmark ausbringt, an die Wolken tragen,  
 Und wenn der König anklingt, soll der Himmel  
 Nachdröhnen ird'schen Donner.— Kommt mit mir.

(König, Königin und Gefolge ab.)

Here follows a repetition of part of the Danish March.

*Hier folgt eine theilweise Wiederholung des Dänischen Marsches.*



## Nº 4.

APPEARANCE OF GHOST.  
 ERSCHEINUNG DES GEISTES.

*Ham.* The air bites shrewdly; it is very cold.

*Hor.* It is a nipping and an eager air.

*Ham.* What hour now?

*Hor.* I think it lacks of twelve.

*Mar.* No, it is struck.

*Hor.* Indeed? I heard it not: it then draws  
 near the season

Wherein the spirit held his wont to walk.

*Ham.* Die Luft geht scharf, es ist entsetzlich kalt.

*Hor.* 'S ist eine schneidende und strenge Luft.

*Ham.* Was ist die Uhr?

*Hor.* Ich denke, nah an zwölf.

*Marc.* Nicht doch, es hat geschlagen.

*Hor.* Wirklich schon?

*Ich hört' es nicht; so rückt heran die Stunde,  
 Worin der Geist gewohnt ist umzugehn.*

Behind the Scenes.  
 Auf der Bühne.

*Allegro.*

Tromba I in C.

Tromba II in C.

Tromba III in C.

Timpani in G.C.

*ff* *sempre ff*

*ff* *sempre ff*

*ff* *sempre ff*

*ff* *sempre ff*

*ff* *sempre ff*

*fff*

*fff*

*fff*

Ham. Ay, marry, is't:  
 But to my mind,— though I am native here,  
 And to the manner born,— it is a custom  
 More honoured in the breach than the observance.  
 + + + + +  
 + + + + +  
 + + + + +  
 + + + + +  
 + + + + + the dram of eale  
 Doth all the noble substance often dout  
 To his own scandal.

(Enter Ghost.)

Ham. Nun freilich wol:  
 Doch meines Dünkens (bin ich eingeboren  
 Und drin erzogen schon) ist's ein Gebrauch,  
 Wovon der Bruch mehrehrt, als die Befolgung.  
 + + + + +  
 + + + + +  
 + + + + +  
 + + + + +  
 Der Gran von Schlechtem zieht des edlen Werthes  
 Gehalt herab in seine eigne Schmach.  
 (Der Geist tritt auf.)

Lento.

Violino I.  
 Violino II.  
 Viola.

Hor. Look, my lord! it comes.  
 Ham. Angels and ministers of grace defend us:—  
 + + + + +  
 + + + + + and we fools of nature,  
 So horribly to shake our disposition,  
 With thoughts beyond the reaches of our souls?  
 Say, why is this? wherefore? what should we do?  
 (The Ghost beckons.)

Hor. It beckons you to go away with it,  
 As if it some impartment did desire  
 To you alone.

Hor. O seht, mein Prinz, es kommt!  
 Ham. Engel und Boten Gottes, steht uns bei!  
 + + + + +  
 + + + + + dass wir Narren der Natur  
 So furchtbarlich uns schütteln mit Gedanken,  
 Die unsre Seele nicht erreichen kann?  
 Warum dies? sag! Washalb? was soll'n wir thun?  
 (Der Geist winkt Hamlet.)

Hor. Es winket Euch, mit ihm hinwegzugehn,  
 Als ob es eine Mittheilung verlangte,  
 Mit Euch allein.

Violoncello.  
 Contra-Basso.

Mar. Look, with what courteous action  
 It waves you to a more removed ground:  
 But do not go with it.  
 Hor. No, by no means.  
 Ham. It will not speak: then will I follow it.  
 Hor. Do not, my lord.  
 Ham. Why, what should be the fear?  
 I do not set my life at a pin's fee;  
 And, for my soul, what can it do to that,  
 Being a thing immortal as itself?

It waves me forth again:— I'll follow it.  
 Hor. What if it tempt you toward the flood, my lord,  
 Or to the dreadful summit of the cliff  
 That beetles o'er his base into the sea,  
 And there assume some other horrible form  
 Which might deprive your sovereignty of reason.  
 And draw you into madness?

Marc. Seht, wie es Euch mit freundlicher Geberde  
 Hinweist an einen mehr entlegnen Ort.  
 Geht aber nicht mit ihm!  
 Hor. Nein, keineswegs.  
 Ham. Es will nicht sprechen: wohl, so folg' ich ihm.  
 Hor. Thut's nicht, mein Prinz!  
 Ham. Was wäre da zu fürchten?  
 Mein Leben acht' ich keine Nadel werth,  
 Und meine Seele, kann es der was thun,  
 Die ein unsterblich Ding ist, wie es selbst?

Es winkt mir wieder fort; ich folg' ihm nach.  
 Hor. Wie, wenn es hin zur Flut Euch lockt, mein Prinz,  
 Vielleicht zum grausen Gipfel jenes Felsen,  
 Der in die See nicht über seinen Fass?  
 Und dort in andre Schreckgestalt sich kleidet,  
 Die der Vernunft die Herrschaft rauben könnte  
 Und Euch zum Wahnsinn treiben?

think of it:  
 The very place puts toys of desperation,  
 Without more motive, into every brain  
 That looks so many fathoms to the sea  
 And hears it roar beneath.  
*Ham.* It waves me still:— go on, I'll follow thee.  
*Mar.* You shall not go, my lord.  
*Ham.* Hold off your hands.  
*Hor.* Be ruled; you shall not go.  
*Ham.* My fate cries out.  
 And makes each petty artery in this body  
 As hardy as the Nemean lion's nerve.—

*O bedenkt!*  
*Der Ort an sich bringt Grillen der Verzweiflung*  
*Auch ohne weitem Grund in jedes Hirn,*  
*Das so viel Klaster niederschaut zur See*  
*Und hört sie unten brüllen.*  
*Ham.* Immer winkt es.  
*Geh nur! ich folge dir.*  
*Marc.* Ihr dürft nicht gehn, mein Prinz!  
*Ham.* Die Hände weg!  
*Hor.* Hört uns, Ihr dürft nicht gehn.  
*Ham.* Mein Schicksal ruft  
 Und macht die kleinste Ader dieses Leibes  
 So fest, als Sehnen des Nemeer Löwen.

(The Ghost beckons.)  
 Still I am called.— Unhand me gentlemen,—  
 (Breaking from them.)

(Der Geist winkt.)  
 Es winkt mir immerfort: lasst los! Beim Himmel!  
 (Reisst sich los.)

(The following bars are played during the change of scene.)  
 (Die folgenden Tacte werden während der Verwandlung gespielt.)

By Heaven, I'll make a ghost of him that lets me:—  
 I say, away! — Go on, I'll follow thee.  
 (Exeunt Ghost and Hamlet.)

*Den mach' ich zum Gespenst, der mich zurückhält!*  
*Ich sage, fort!*  
*Geh nur voran! ich folge dir.*  
 (Der Geist und Hamlet ab.)

con sordini divisi  
*b<sub>♭</sub>*

*A more remote Part of the Platform.*  
(Enter Ghost and Hamlet.)  
Ham. Whither wilt thou lead me?  
speak; I'll go no further.

*Ein abgelegener Theil der  
Terrasse.*  
(Der Geist und Hamlet treten auf.)  
Ham. Wo führst du hin mich? Red, ich  
geh' nicht weiter!

Ghost. Mark me.  
Ham. I will.  
Ghost. My hour is almost come,  
+ + + + +  
+ + + + +  
Ghost. I am thy father's spirit;  
Doomed for a certain term to walk the night,  
And for the day confined to fast in fires,  
Till the foul crimes done in my days of nature  
Are burnt and purged away. But that I am forbid  
To tell the secrets of my prison-house,

Geist. Hör an!  
Ham. Ich will's.  
Geist. Schon naht sich meine Stunde,  
+ + + + +  
+ + + + +  
Geist. Ich bin deines Vaters Geist:  
Verdammt auf eine Zeitlang, Nachts zu wandern,  
Und Tags gebannt in ew'gen Feuers Glut,  
Bis die Verbrechen meiner Zeillichkeit  
Hinweggeläutert sind. Wär' mir's nicht untersagt,  
Das Innre meines Kerkers zu enthüllen,

I could a tale unfold whose lightest word  
Would harrow up thy soul, freeze thy  
young blood,

So höb ich eine Kunde an, von der  
Das kleinste Wort die Seele dir zermalmt.

con sordini divisi  
*b<sub>♭</sub>*

Make thy two eyes like stars start from their  
spheres,  
Thy knotted and combinéd locks to part,

Dein junges Blut erstarrte, deine Augen  
Wie Stern' aus ihren Kreisen schiessen machte,  
Dir die verworren krausen Locken trennte

And each particular hair to stand on  
end,  
Like quills upon the fretful porpentine;

Und sträubte jedes einzle Haar empor,  
Wie Nadeln an dem zorn'gen Stachelthier:

But this eternal blazon must not be  
To ears of flesh and blood. — List, list, O list!  
If thou didst ever thy dear

Doch diese ew'ge Offenbarung fasst  
Kein Ohr von Fleisch und Blut. — Horch, horch!  
o horch!  
Wenn du je deinen theuren

Fagotti. *Tacet sin al Fine.*  
 Corni in E<sup>b</sup> *ffp muted.(gestopft.) Tacet sin al Fine.*  
 Tam-Tam. *ffp*  
 consord. *ffp* *divisi.* *morendo*  
*ppp* *ffp* *morendo*

father love, —  
 Ham. O God!  
 Ghost. Revenge his foul and most unnatural

Vater liebtest —  
 Ham. O Himmel!  
 Geist. Räch' seinen schnöden unerhörten

murder.  
 Ham. Murder?  
 Ghost. Murder most foul, as in the best it is,

Mord!  
 Ham. Mord?  
 Geist. Ja, schnöder Mord, wie er aufs Beste ist,

But this, most foul, strange, and unnatural.

Doch dieser unerhört und unnatürlich..

*ffp* *morendo*  
*ffp* *morendo*

*ppp* *ppp*

Ham. Haste me to know 't, that I with wings as swift  
 As meditation, or the thoughts of love,  
 May sweep to my revenge.  
 Ghost. I find thee apt:  
 And duller shouldst thou be than the fat weed  
 That roots itself in ease on Lethe wharf,  
 Wouldst thou not stir in this. Now, Hamlet, hear.  
 ♦  
 Against thy mother aught: leave her to Heaven,  
 And to those thorns that in her bosom lodge  
 To prick and sting her. Fare thee well at once!

The glow-worm shows the matin to be near,  
 And gins to pale his

Ham. Eil, ihn zu melden: dass ich auf Schwingen, rasch  
 Wie Andacht und des Liebenden Gedanken,  
 Zur Rache stürmen mag.  
 Geist. Du scheinst mir willig:  
 Auch wärst du träger, als das feiste Kraut,  
 Das ruhig Wurzel treibt an Lethe's Strand,  
 Empörte dich nicht dies! Nun, Hamlet, höre:  
 ♦  
 Nichts gegen deine Mutter; überlass sie  
 Dem Himmel und den Dornen, die im Busen  
 Ihr stechend wohnen. Lebe wohl mit Eins!

Der Glühwurm zeigt, dass sich die Frühe naht,  
 Und sein unwirksam Feu'r

*ppp* *ppp*

a 2.

uneffectual fire:      Adieu!      Adieu!      Adieu! Re - member me!  
 (Exit.)

beginnt zu blasen.      Ade!      Ade!      Ade! Ge - denke mein!  
 (Ab.)

Ham. O all you host of heaven! O earth! —  
 \* \* \* \* \*  
 (Enter Horatio and Marcellus.)  
 \* \* \* \* \*  
 Mar. We have sworn, my lord, already.  
 Ham. In deed, upon my sword, in deed.

Ham. O, all' ihr Himmelsheerschaar'n! Erde!  
 \* \* \* \* \*  
 (Horatio und Marcellus treten auf.)  
 \* \* \* \* \*  
 Marc. Wir haben schon geschworen, gnäd'ger Herr.  
 Ham. Im Ernste, auf mein Schwert, im Ernste!

div. ppp      dim.

ppp      dim.

ppp

Tam-Tam.

pp

pp

pp

pp

Ghost. (Beneath.) Swear.  
 Ham. Ha, ha, boy! say'st thou so? art thou there, true-penny?  
 Come on, — you hear this fellow in the cellarage, —  
 Consent to swear.  
 Hor. Propose the oath, my lord.  
 Ham. Never to speak of this that you have seen,  
 Swear by my sword.

Geist. (unter der Erde.) Schwört!  
 Ham. Ha ha, Bursch! sagst du das? Bist du da, Grundehrlich?  
 Wolan — ihr hört im Keller den Gesellen —  
 Bequemet euch, zu schwören!  
 Hor. Sagt den Eid!  
 Ham. Niemals von dem, was ihr gesehn, zu sprechen:  
 Schwört auf mein Schwert!

Ghost. (Beneath.) Swear.  
 Ham. Hic et ubique? then we'll shift our ground. —  
 Come hither, gentlemen,  
 And lay your hands again upon my sword:  
 Never to speak of this that you have heard,  
 Swear by my sword.

Geist. (unter der Erde.) Schwört!  
 Ham. Hic et ubique? Wechseln wir die Stelle! —  
 Hieher, ihr Herren, kommt  
 Und legt die Hände wieder auf mein Schwert:  
 Niemals von dem, was ihr gehört, zu sprechen,  
 Schwört auf mein Schwert!

div. pp

pp

pp

pp



# ACT II.

Nº 5.

PRELUDE. VORSPIEL.

## OPHELIA.

*Andante affettuoso.*

*molto rall.*

**Flauti.** *1º Solo. pp*

**Oboi.**

**Clarinetti in A.** *pp*

**Fagotti.**

**Corni I & II in E.** *Solo. pp espress. pp*

**Corni III & IV in E.** *pp*

**Trombe in E.** *pp*

**Timpani in E. B (H.)** *pp*

**Arpa.** *p*

**Violino I.** *SOLO. pp*

**Violino II.**

**Viola.**

**Violoncello.** *pp*

**Contra-Basso.** *pp*

*molto rall.* (repeated for Flauti, Corni I & II, Arpa, and Viola)

*Andante affettuoso.* (at the bottom)



*a tempo*

The musical score on page 49 consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *p* and features a melodic line with a fermata. The piano accompaniment includes a bass line with a dynamic marking of *pp* and a treble line with chords. A second system of piano accompaniment follows, with a dynamic marking of *pp* and a tempo marking of *a tempo*. The bottom system includes a piano accompaniment with a dynamic marking of *pp* and a tempo marking of *a tempo*. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

This musical score is for a piano and strings. It consists of 11 staves. The top two staves are for the piano, and the bottom seven staves are for the strings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a melodic line with a crescendo and a final measure marked *mf*. The string part features a rhythmic accompaniment with a crescendo and a final measure marked *mf*. The score is divided into two systems by a brace on the left. The first system contains the first six staves, and the second system contains the remaining five staves. The piano part is marked *p* in the first system and *mf* in the second system. The string part is marked *cresc.* in the first system and *mf* in the second system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piano part features a melodic line with a crescendo and a final measure marked *mf*. The string part features a rhythmic accompaniment with a crescendo and a final measure marked *mf*. The score is divided into two systems by a brace on the left. The first system contains the first six staves, and the second system contains the remaining five staves. The piano part is marked *p* in the first system and *mf* in the second system. The string part is marked *cresc.* in the first system and *mf* in the second system.

This page of a musical score contains 15 staves of music. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The score is divided into two systems. The first system (staves 1-7) features a vocal line (staves 1-2) and a piano accompaniment (staves 3-7). Dynamics include *pp*, *pp dolce*, *p*, and *pp*, with *cresc.* markings indicating a gradual increase in volume. The second system (staves 8-15) continues the piano accompaniment with *dolce* markings and *cresc.* markings. The music consists of various note values, including quarter, eighth, and sixteenth notes, often beamed together, and rests. Slurs and phrasing marks are used throughout to indicate musical phrasing.

*mf* *f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*f* *dim.* *p*

*mf molto cresc.* *f* *pp.*

*f<sup>v</sup>* *mf*

*fff* *mf*

*ff* *dim.* *p* *pp*

*ff* *dim.* *p*

*ff* *dim.* *p*

*ff* *dim.* *p*

The musical score consists of 14 staves. The top six staves are for various instruments, including strings and woodwinds. The seventh staff is the vocal line with lyrics: *pp* *cre - scen - do - - - f*. The bottom six staves are for the piano accompaniment. Dynamics include *pp*, *p*, *mf*, and *f*. Performance instructions include *pizz.* and *arco*. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*p* *pp*

*p*

*pp dolce*

*dim.* *pp*

*p*

*dolciss.* *pp*

*pp*

*pp*

*pp*

*pp*

This page of a musical score contains 14 staves. The top two staves are for vocal parts, with the first staff containing a melodic line and the second staff containing a lower line. The next two staves are for piano accompaniment, with the third staff being the right hand and the fourth the left hand. The bottom six staves are for a grand piano, with the fifth and sixth staves being the right and left hands respectively. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Performance markings include 'p' (piano) and 'cresc.' (crescendo). There are also markings for first and second endings, labeled 'Iº' and 'IIº'. The page number '55' is located in the top right corner.

19  
*p*

19  
*p*

*pp*

*pp*

*pp*

19  
*p*

*pp*

*dolce*

*dolce*

*dolce*



This page of a musical score contains 18 staves of music. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The score is divided into four measures. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo) and *p* (piano). Performance instructions include *cresc.* (crescendo), *molto cresc.* (much crescendo), and *dim.* (diminuendo). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom of the page contains the number 9318.

The musical score is arranged in 14 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'pp', 'p', and 'dim.'. There are also some unusual markings like 'LFE' and a 'tr' symbol.

*poco rall. a tempo*

*pp espress. marcato*

*mf* *f* *pp* *pp*  
*mf* *f* *pp* *pp*  
*mf* *f* *pp* *pp*  
*mf* *f* *pp* *pp*  
*p* *f* *pp* *pp*  
*p* *f* *pp* *pp*  
*scendo* *f* *dim.* *pp*  
*p dolce* *pp*  
*p* *pp dolce*  
*p* *mf dolce marcato*  
*pizz.* *arco* *pp*  
*mf* *f molto cresc.* *pp*  
*pizz.* *arco* *pp*  
*mf* *f molto cresc.* *pp*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

This page of a musical score, numbered 61, contains a complex arrangement for piano and strings. The score is organized into several systems of staves. The upper systems feature treble clefs and include dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The lower systems feature bass clefs and include dynamics like *f*, *pp*, and *ppp* (pianississimo). A specific instruction, *mf con molta espressione*, is written above a staff in the lower right section. The notation includes various note values, rests, and articulation marks, with some notes marked with accents or slurs. The overall texture is dense and expressive.

pp

pp

pp

pp

mf

V ben marcato

pp

pp

ppp

pp

rall.

pp

pp

pp

pp

pp

pp

Nº 6.

## FLOURISH OF TRUMPETS.

(Arrival of the players.)

*TROMPETEN FANFARE.**(Ankunft der Schauspieler.)*

*Ham.* It is not very strange; for my uncle is King of Denmark, and those that would make mouths at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.

*Ham.* *Es ist nicht sehr zu verwundern: denn mein Oheim ist König von Dänemark, und eben die, welche ihm Gesichter zogen, so lange mein Vater lebte, geben zwanzig, vierzig, funfzig, bis hundert Dukaten für sein Porträt in Miniatur. Wetter, es liegt hierin etwas Uebernatürliches, wenn die Philosophie es nur ausfindig machen könnte.*

Behind the Scenes.

*Auf der Bühne.*

*Moderato.*

Tromba I in B<sup>b</sup>.

Tromba II in B<sup>b</sup>.

No. 7.

HAMLET. (alone.)

HAMLET. (allein.)

Now I am alone.

O what a rogue and peasant slave am I!

Fie upon't! foh! About, my brain! — I have heard  
That guilty creatures, sitting at a play,  
Have by the very cunning of the scene  
Been struck so to the soul, that presently  
They have proclaimed their malefactions;

Jetzt bin ich allein.

O, welch ein Schurk' und niedrer Slav bin ich!

Pfui drüber! Frisch ans Werk, mein Kopf! Hm, hm!  
Ich hab' gehört, dass schuldige Geschöpfe,  
Bei einem Schauspiel sitzend durch die Kunst  
Der Bühne so getroffen worden sind  
Im innersten Gemüth, dass sie sogleich  
Zu ihren Missethaten sich bekannt:

Largo.

Clarinetten in A.  
Fagotti.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contra-Basso.

For murder, though it have no tongue, will speak  
With most miraculous organ.  
Denn Mord, hat er schon keine Zunge, spricht  
Mit wundervollen Stimmen.

I'll have these players  
Play something like the murder of my  
father  
Wie die Ermordung meines Vaters spielen  
Sie sollen was.

con sordini  
pp  
Largo.

father  
Before mine uncle: I'll observe his looks;  
Vor meinem Oheim: ich will seine Blicke  
Beachten, will ihn bis ins Leben prüfen:

I'll tent him to the quick: if he but blench,  
I know my course.  
Stutzt er, so weiss ich meinen Weg. Der Geist.

The spirit that I have seen  
May be the devil: and the devil hath power  
Den ich gesehen, kann ein Teufel sein;  
Der Teufel hat Gewalt, sich zu verkleiden

div.  
con sordini  
ppp  
Largo.



To assume a pleasing shape; yea, and, perhaps,  
Out of my weakness, and my melancholy,  
*In lockende Gestalt: ja, und vielleicht.  
Bei meiner Schwachheit und Melancholie*

As he is very potent with such spirits,  
Abuses me to damn me. I'll have grounds  
*(Da er sehr mächtig ist bei solchen Geistern.)  
Täuscht er mich zum Verderben: ich will Grund,*

More relative than this:—the play's  
the thing,  
Wherein I'll catch the conscience of the  
*Der sicher ist. Das Schauspiel sei die Schlinge.  
In die den König sein*

*king.  
Gewissen bringe!*

Curtain.  
Der Vorhang fällt.

## ACT III.

Nº 8.

## INTERLUDE. ZWISCHENSPIEL.

*Allegro impetuoso.*

Flauti.

Oboi.

Clarineti in B $\flat$ .

Fagotti.

Corni I & II in F.

Corni III & IV in D.

Trombe in F.

Tromboni I & II.

Trombone III.

Tuba.

Timpani in D.G.

Piatti e Tam-Tam.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

*Allegro impetuoso.*

This page of musical notation, page 67, is a score for a piano piece. It is organized into two systems of five staves each. The top system contains the upper voices, while the bottom system contains the lower voices. The notation is dense, featuring a variety of note values, rests, and accidentals. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The key signature is B-flat major, and the time signature is 3/4. The score includes numerous slurs and accents, indicating phrasing and emphasis. The overall texture is complex, with multiple voices interacting in a rich harmonic setting.

This musical score page, numbered 68, contains a complex arrangement for piano and orchestra. The piano part is written in the upper system, featuring four staves with intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The orchestral part is in the lower system, with multiple staves for woodwinds and strings. The score is marked with various dynamics, including *ffz* (fortissimo zingando) and *cresc.* (crescendo). It also includes numerous accents (^) and slurs. The key signature is B-flat major, and the time signature is 3/4. The page concludes with a final *ff* marking.

This musical score is for a string quartet and piano. It consists of 11 staves. The top four staves are for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom three staves are for the piano (Right Hand, Left Hand, and a lower register). The score is in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The music features a variety of textures, including melodic lines, arpeggiated figures, and dense chordal passages. Dynamics range from piano to fortissimo (ff). Performance instructions include 'pizz.' (pizzicato) and 'arco' (arco). The score is divided into measures by vertical bar lines.

1<sup>o</sup> SOLO.

*mf* ————— *f* —————

*fz*

*p*

*p*

*p*

Flauto e Flauto Piccolo.

The musical score is arranged in a system of staves. The top staff is for the Flute, marked with *mf*. The second staff is for the Flute Piccolo, also marked with *mf*. The third staff contains a complex rhythmic pattern, marked with *mf* and *fz*. The fourth staff has a sharp sign above it. The bottom section of the score includes a piano part with a *p* dynamic marking. The score is written in a key signature of two flats and a 3/4 time signature.

due Flauti grandi

The musical score is arranged in two systems. The first system contains five staves: two for the large flutes (top two), two for woodwinds (middle two), and a grand staff for piano accompaniment (bottom two). The second system contains five staves: two for the large flutes (top two), two for woodwinds (middle two), and a grand staff for piano accompaniment (bottom two). The score includes various dynamic markings such as *mf*, *ff*, and *molto cresc.*, along with musical notations like triplets and accents.



This musical score is arranged in a system of 14 staves. The top three staves (1-3) are for vocal or flute parts, each with a treble clef and a key signature of one flat. The next six staves (4-9) are for piano accompaniment, with staves 4 and 5 in treble clef and staves 6-9 in bass clef. The bottom four staves (10-13) are for a string quartet, with staves 10 and 11 in treble clef and staves 12 and 13 in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *ff* (fortissimo) is used in several places, including the beginning of the piano part on staff 4 and in the string quartet parts on staves 10 and 13. The string quartet part on staff 10 includes the instruction *pizz.* (pizzicato) and *arco* (arco). The key signature is one flat, and the time signature is 4/4.

Flauto e Flauto Piccolo.

The musical score is arranged in a system of staves. The top two staves are for the Flute and Flute Piccolo. The Flute part begins with a melodic line in the first measure, marked *mf*. The Flute Piccolo part enters in the second measure with a melodic line, also marked *mf*. The piano accompaniment consists of several staves. The right hand of the piano (treble clef) has a melodic line starting in the second measure, marked *p*. The left hand (bass clef) has a rhythmic accompaniment starting in the first measure, marked *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

Musical score for page 75, featuring vocal lines and piano accompaniment. The score includes the following elements:

- Vocal Lines:**
  - Two vocal staves with lyrics: *mf molto cre - scen - do* and *fz molto cre - scen - do*.
  - Two additional vocal staves with lyrics: *molto cre - scen - do*.
- Piano Accompaniment:**
  - Multiple staves for piano accompaniment, including a grand staff (treble and bass clefs).
  - Dynamic markings: *f*, *fz*, and *f*.
  - Tempo/Character markings: *molto*.
- Other Elements:**
  - A **Tam-Tam** section indicated on the lower right.
  - Various musical notations including notes, rests, and accidentals.

The musical score consists of 15 staves. The top five staves are for the strings, each with a dynamic marking of *ffz dim.* and a *pp* marking at the end of the first measure. The next five staves are for the woodwinds, also with *ffz dim.* and *pp* markings. The bottom five staves are for the piano, with *ff dim.* markings and *pp* markings at the end of the first measure. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings of *mf* and *cresc.* appearing in the later measures. The score is written in a key signature of one flat and a 3/4 time signature.

The musical score is arranged in a system of 15 staves. The top two staves are for the vocal line, with lyrics: "- scen - - - - da". The remaining staves are for the piano accompaniment. The score is marked with a key signature of one flat (B-flat) and a common time signature (C). The tempo and mood are indicated as "Furioso." at the top right and bottom right. The dynamic markings include *ffz* (fortissimo zingando), *ff* (fortissimo), and *fff* (fortississimo). The piano part features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal line is marked with accents (^) and slurs. The piano part includes markings for *pizz.* (pizzicato) and *arco* (arco). The score concludes with the instruction "Furioso." at the bottom right.

This page of musical notation consists of 18 staves, organized into three systems of six staves each. The notation is dense, featuring complex rhythmic patterns with many accents and slurs. The key signature is B-flat major, and the time signature is 4/4. The piece concludes with a series of dynamic markings: 'dim.' (diminuendo) is used frequently across all staves, and 'p' (piano) is marked at the end of several staves in the second system. The notation includes various note values, rests, and articulation marks, creating a rich and detailed musical texture.

The musical score consists of four staves, likely representing a string quartet. The notation includes various dynamics such as *pp*, *p*, *espress.*, *dolce*, *pizz.*, and *ff*. Performance markings include *molto rall.*, *Solo.*, and *Vivace.*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes a section with a *Solo.* marking and a *dolce* instruction. The piece concludes with a *Vivace.* tempo change and a *ff* dynamic.

Flauto grande e Piccolo.

The musical score is arranged in 15 staves. The top 14 staves are for woodwinds, and the bottom 2 staves are for strings. The music is in 3/4 time and features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff* and *fff*. The string part is marked *arco* and *Piatti.*



## Nº 9. HAMLET'S MONOLOGUE.

King. (Aside.) O! 'tis too true!  
 How smart a lash that speech doth give me conscience!  
 The harlot's cheek, beautied with plastering art,  
 Is not more ugly to the thing that helps it,  
 Than is my deed to my most painted word.  
 O heavy burden!

Pol. I hear him coming: let's withdraw, my lord.  
 (Exeunt King und Polonius.)

## HAMLET'S MONOLOG.

König. (beiseite.) O allzuwahr! wie trifft  
 Dies Wort mit scharfer Geißel mein Gewissen!  
 Der Metze Wange, schön durch falsche Kunst,  
 Sticht nicht so hässlich ab von ihrem Mittel,  
 Als meine That von dem geschminkten Wort.  
 O schwere Last!

Pol. Ich hör' ihn kommen: ziehn wir uns zurück!

(Der König und Polonius treten hinter die Tapete.)

*Andante maestoso.*

Corni in E.

Timpani in E.

Violino I. *con sordini pp*

Violino II. *con sordini pp*

Viola. *con sordini pp*

Violoncello. *con sord. pp*

Contra-Basso. *consord. pp pizz.*

(Enter Hamlet.)  
 (Hamlet tritt auf.)

*Andante maestoso.*

arco

Largo.

*Ham.* To be, or not to be, that is the question:  
 \* \* \* \* \*  
 \* \* \* \* \*  
 With this regard, their currents turn awry,  
 And lose the name of action. —

*Ham.* Sein oder Nichtsein — das ist hier die Frage:  
 \* \* \* \* \*  
 \* \* \* \* \*  
 Durch diese Rücksicht aus der Bahn gelenkt,  
 Verlieren so der Handlung Namen. —

Soft you, now!  
 The fair Ophelia.

—Nymph, in thy orisons  
 Be all my sins  
 remembered.

Still!  
 Die reizende Ophelia.

Nymphe, schliess  
 In dein Gebet  
 all meine Sünden ein!

Largo.

*Oph.* Good my lord,  
 How does your honour for this many a day?  
 \* \* \* \* \*  
 \* \* \* \* \*  
 I say we will have  
 no more marriages: those that are married already,  
 all but one, shall live; the rest shall keep as they are.  
 To a nunnery, go. (Exit.)

*Oph.* Mein Prinz, wie geht es Euch seit so viel Tagen?  
 \* \* \* \* \*  
 \* \* \* \* \*  
 Ich sage, wir wollen nichts mehr von Heirathen  
 wissen: wer schon verheirathet ist, Alle ausser Einem,  
 soll das Leben behalten; die Uebrigen sollen bleiben wie  
 sie sind. In ein Kloster geh! (Ab.)

(The following 16 bars are played whilst Ophelia speaks.)  
 (Die folgenden 16 Tacte werden gespielt während Ophelia spricht.)

\* \* \* \* \*  
 \* \* \* \* \* Give him heedful note:  
 For I mine eyes will rivet to his face;  
 And, after, we will both our judgments join  
 In censure of his seeming.  
*Hor.* Well, my lord:  
 If he steal aught the whilst this play is playing,  
 And 'scape detecting, I will pay the theft.  
*Ham.* They are coming to the play; I must be idle:  
 Get you a place. (A Danish March. Flourish.)

\* \* \* \* \*  
 \* \* \* \* \* *Beacht ihn recht;*  
*Ich will an sein Gesicht mein Auge klammern.*  
*Und wir vereinen unser Urtheil dann*  
*Zur Prüfung seines Aussehns.*  
*Hor. Gut, mein Prinz;*  
*Wenn er was stiehlt, indess das Stück gespielt wird,*  
*Und schlüpfet durch, so zahl' ich für den Diebstahl.*  
*Ham. Man kommt zum Schauspiel, ich muss müssig sein.*  
*Wähl einen Platz!* (Ein dänischer Marsch. Trompetenstoss.)

Here follows a repetition of part of the Danish March.

Hier folgt eine theilweise Wiederholung des Dänischen Marsches

Nº 10. THE PLAY SCENE.

DIE SCHAUSPIEL SCENE.

(Enter Lucianus.)

This is one Lucianus, nephew to the king.

Oph. You are a good chorus, my lord.

+ + + + +  
+ + + + +

Ham. Begin, murderer, leave the damnable faces and begin. Come:—the croaking raven doth bellow for revenge.

(Lucianus tritt auf.)

Dies ist ein gewisser Lucianus, ein Neffe des Königs.

Oph. Ihr übernehmt das Amt des Chorus gnädiger Herr.

+ + + + +  
+ + + + +

Ham. Fang an, Mörder! lass deine vermaledeiten Gesichter und fang an! Wolauf:

Es brüllt um Rache das Gekrächz des Raben —

*Largo.*

The musical score is arranged in a system with the following parts from top to bottom:

- Corni in E<sup>b</sup>.
- Tromboni I & II.
- Trombone III.
- Tam-Tam.
- Violino I. (with *pp*, *con sordini*, and *divisi* markings)
- Violino II. (with *pp* and *con sordini* markings)
- Viola.
- Violoncello.
- Contra-Basso.

The score is divided into three measures. The bottom section contains the following lyrics:

<p>Luc. Thoughts black, hands apt, drugs fit, and time agreeing; Confederate season, else no creature seeing;</p>	<p>Thou mixture rank, of midnight weeds collected, With Hecate's ban thrice blasted, thrice infected,</p>	<p>Thy natural magic and dire property On wholesome life usurp immediately.</p>
<p>Luc. Gedanken schwarz, Gift wirksam, Hände fertig, Gelegne Zeit, kein Wesen gegenwärtig.</p>	<p>Du schnöder Trank aus mitter-nächt'gem Kraut, Dreimal vom Fluche Hekate's bethaut!</p>	<p>Das sich dein Zauber, deine grause Schärfe Sogleich auf dies gesunde Leben werfe!</p>

*Largo.*

*accelerando e molto* *crescendo*

*divisi* *accelerando e molto* *crescendo*

*con sordini* *p molto crescendo*

*Ham. He poisons him i'the garden for's estate. His name's Gonzago: the story is extant, and writ* *in choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.*

*Ham. Er vergiftet ihn im Garten um sein Reich. Sein Name ist Gonzago: die Geschichte ist vorhanden und* *in auserlesenem Italienisch geschrieben. Ihr werdet gleich sehn, wie der Mörder die Liebe von Gonzago's Gemahlin gewinnt.*

*div.*

Nº 11. APPEARANCE OF GHOST IN THE QUEEN'S CHAMBER.

ERSCHEINUNG DES GEISTES IM GEMACHE DER KÖNIGIN.

*Ham.* A murderer, and a villain;  
A slave, that is not twentieth part the tithe  
Of your precedent lord:— a vice of kings;  
A cutpurse of the empire and the rule,  
That from a shelf the precious diadem stole,  
And put it in his pocket.

*Queen.* No more!

*Ham.* A king of shreds and patches,—  
(Enter Ghost.)

*Ham.* Ein Mörder und ein Schalk; ein Knecht, nicht werth  
Das Zehntel eines Zwanzigtheils von ihm,  
Der Eür Gemahl war; ein Hanswurst von König,  
Ein Beutelschneider von Gewalt und Reich,  
Der weg vom Sims die reiche Krone stahl  
Und in die Tasche steckte.

*Königin.* Halt inne!

*Ham.* Ein geflickter Lumpenkönig!  
(Der Geist tritt auf.)

Violino I.	
Violino II.	
Viola.	
Violoncello e Contra-Basso.	

Save me, and hover o'er me with your wings,  
You heavenly guards! — What would your gracious figure?  
*Queen.* Alas! he's mad.

*Schirmt mich und schwingt die Flügel über mir,  
Ihr Himmelschaaren! — Was will dein würdig Bild?  
Königin.* Weh mir! er ist verrückt.

con sord.

*pp*

*Ham.* Do you not come your tardy son to chide,  
That, lapsed in time and passion, lets go by

*Ham.* Kommst du nicht, deinen trägen Sohn zu  
schelten,  
Der Zeit und Leidenschaft versäumt, zur grossen

<p>The important acting of your dread command? O, say!</p> <p>Vollführung deines furchtbaren Gebots? O sag!</p>	<p><i>Ghost.</i> Do not forget. This visitation Is but to whet thy almost blunted purpose. + + + + + <i>Queen.</i> O gentle son, Upon the heat and flame of thy distemper Sprinkle cool patience. Whereon do you look?</p> <p><i>Geist.</i> Vergiss nicht! Diese Heimsuchung Soll nur den abgestumpften Vorsatz schärfen. + + + + + <i>Königin.</i> O lieber Sohn, Spreng auf die Hitz' und Flamme deines Uebels Abkühlende Geduld! Wo schaust du hin?</p>	<p><i>Ham.</i> On him, on him!— Look you, how pale he glares! His form and cause conjoined, preach- -ing to stones Would make them capable.—</p> <p><i>Ham.</i> Auf ihn! Auf ihn! Seht Ihr, wie blass er starrt? Sein Anblick, seine Sache würde Steinen Vernunft einpredigen.</p>

Do not look upon me;  
Lest with this piteous action you convert  
My stern effects:

*Sieh nicht auf mich,  
Damit nicht deine klügliche Geberde  
Mein strenges Thun erweicht; sonst fehlt ihm dann*

then, what I have to do  
Will want true colour; tears, perchance, for blood.  
*Queen.* To whom do you speak this?

*Die ächte Art; vielleicht statt Blutes, Thränen.  
Königin. Zu wem denn sprichst du dies?*

*con sordini*  
*ppp*

*con sordini*  
*ppp*

*con sordini*  
*ppp*

*Ham.* Do you see nothing there?  
*Queen.* Nothing at all; yet all that is I see.  
*Ham.* Nor did you nothing hear?  
*Queen.* No, nothing but ourselves.

*Ham.* *Seht. Ihr dort nichts?*  
*Königin.* *Gar nichts; doch seh' ich Alles, was dort ist.*  
*Ham.* *Und hörtet Ihr auch nichts?*  
*Königin.* *Nein, nichts als uns.*

*Ham.* Why, look you there! look, how it steals away!  
My father, in his habit as he lived!  
Look, where he goes, even now, out at the portal!  
(Exit Ghost.)

*Ham.* *Ha, seht nur hin! Seht, wie es weg sich stiehlt!*  
*Mein Vater im Gewand, so wie er lebte:*  
*Seht, wie er eben jetzt zur Thür hinausgeht!*  
(Geist ab.)

## ACT IV.

Nº 12.\*

PRELUDE. OPHELIA'S DEATH.  
 VORSPIEL. OPHELIA'S TOD.

*Largo funebre.*

Clarinetto in B $\flat$   
 For Concert performance only.  
 Nur im Concert zu spielen.

Corno in E $\flat$   
 For Concert performance only.  
 Nur im Concert zu spielen.

Timpani in E.B. (H.)  
*pp*

Violino I.  
 con sordini  
*p*

Violino II.  
 con sordini  
*p*

Viola.  
 con sordini  
*p*

Violoncello.  
 con sordini  
*p*

Contra-Basso.  
*p*

*Largo funebre.*

\* See Appendix.  
 Siehe Anhang.



The first system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the celesta. The key signature is two sharps (F# and C#). The piano part begins with the dynamic marking *p dolce*. The celesta part begins with *ppp*. A first ending bracket labeled *a 2.* spans the first two measures of the piano part. The system concludes with a double bar line.

The second system of the musical score consists of five staves. The top two staves are for the piano, and the bottom three are for the celesta. The key signature remains two sharps. The piano part begins with the dynamic marking *pp dolciss*. The celesta part begins with *pp*. A first ending bracket labeled *divisi* spans the first two measures of the piano part. The system concludes with a double bar line.

Musical score for the first system, featuring piano accompaniment. The score is written for a grand piano with two staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first two staves are treble clef, and the last two are bass clef. The music includes several triplet markings (3) and dynamic markings such as *ppp* and *pp*. The word *divisi* appears in the second staff of the system.

Musical score for the second system, including a solo section. The score continues from the first system. It features a *Solo.* section in the first staff, marked *pp ma marcato*. The piano accompaniment includes performance instructions such as *sul G.*, *dolce*, and *a 2.*. Dynamic markings include *ppp*, *pp*, and *p dolce*. The system concludes with a *ppp* marking in the bass staff.

*pp espress e dolce*

Solo.  
*pp dolce espress*

*pp dolciss*

*pp*

divisi  
*pp*

*pp*

This system of musical notation includes a piano part (left) and a violin part (right). The piano part features a series of chords and arpeggios, with dynamic markings *pp*, *pp dolciss*, and *pp*. The violin part begins with a *pp espress e dolce* marking and includes a *Solo.* section with the marking *pp dolce espress*. The key signature is one sharp (F#) and the time signature is common time (C).

*ppp*

*pp*

*pp*

*a2.*  
*pp*

*pp*

This system continues the musical score. The piano part features a triplet of eighth notes marked *ppp*. The violin part has a *pp* marking. The piano part includes a section marked *a2.* with a *pp* dynamic. The key signature and time signature remain consistent with the first system.

mf ma dolce

pp

a 2.

pp divisi

pp

pp

Ending for Theatre. Theater Schluss.	Ending for Concert. Concert Schluss.
Ending for Theatre. Theater Schluss.	Ending for Concert. Concert Schluss.

pp

ppp

ppp

pp ma ben marcato

ppp

ppp

Nº 13. THE QUEEN RELATES THE DROWNING OF OPHELIA.  
 DIE KOENIGIN ERZÄHLT DEN TOD DER OPHELIA.

(Enter Queen.)

King. How now, sweet queen?  
 Queen. One woe doth tread upon another's heel,  
 So fast they follow. — Your sister's drowned, Laertes.  
 Laertes. Drowned! — O, where?

(Die Königin tritt auf.)

König. Nun, werthe Königin?  
 Königin. Ein Leiden tritt dem andern auf die Fersen,  
 So schleunig folgen sie. —  
 Laertes, Eure Schwester ist ertrunken.  
 Laertes. Ertrunken, sagt Ihr? Wo?

*Largo.*

Clarinetto in B $\flat$ . *SOLO.*  
*pp ma marcato*

Corno in E $\flat$ .

Timpani in E.B.(H.)

Violino I. *con sordini*  
*pp dolce*

Violino II. *con sordini*  
*pp*

Viola. *con sordini*  
*pp*

Violoncello. *con sordini*  
*pp*  
*Largo.*

<i>Queen.</i> There is a willow grows aslant a brook,	That shows his hoar leaves in the glassy stream.	There with fantastic garlands did she come,
<i>Königin.</i> Es neigt ein Weiden - -baum sich übern Bach,	Und zeigt im klaren Strom sein graues Laub,	Mit welchem sie phantastisch Kränze wand

*pp espress. e dolce*

*pp*

*pp*

*pp*

Of crow-flowers nettles, daisies,  
and long purples

Von Hahnfuss, Nesseln, Masslieb,  
Kuckuksblumen,

There, on the pendant boughs her  
coronet weeds

Dort, als sie aufklomm um ihr Laub-  
gewinde

Clambering to hang, an envious  
sliver broke,

An den gesenkten Aesten aufzuhängen,  
Zerbrach ein falscher Zweig.

*pp*

*SOLO. pp espress. e dolce*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*divisi*

When down her weedy trophies,  
and herself,

und nieder fielen  
Die rankenden Trophäen und sie selbst

Fell in the weeping brook.  
Her clothes spread wide,

Ins weinende Gewässer. Ihre Kleider  
Verbreiteten sich weit

And mermaid-like, awhile they  
bore her up;

und trugen sie  
Sirengleich ein Weilchen noch empor.

Which time she chanted snatches  
of old tunes,  
*Indess sie Stellen alter Weisen sang,*

As one incapable of her own distress,  
*Als ob sie nicht die eigne Noth begriffe,*

Or like a creature native and indued  
*Wie ein Geschöpf, geboren und begabt*

*ppp*

*un poco rit.*

*un poco rit.*

*un poco rit.*

*un poco rit.*

Unto that element: but long  
it could not be,  
*Für dieses Element. Doch lange  
währt' es nicht*

Till that her garments,  
heavy with their drink,  
*Bis ihre Kleider, die sich  
schwer getrunken,*

Pulled the poor wretch from  
her melodious lay  
*Das arme Kind von ihren Melodien  
Hinunterzogen*

To muddy death.  
*in den schlamm'gen Tod.*

*ppp*

*divisi*

## ACT V.

Nº 14.

PRELUDE. VORSPIEL.  
PASTORALE.

*Andante.*

Flauti.

Corno Inglese. *Solo. mf espressivo*

Oboe I. *† Solo. mf espressivo*

Oboe II.

Clarineti in A. *f* 1º

Fagotti.

Corni I & II in D.

Corni III & IV in F.

Triangolo.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

*Andante.*

† If no Corno Inglese, Oboe I. plays small notes.

*In Ermanglung eines Corno Inglese sind die Kleinen Noten von der Oboe I. zu spielen.*



A musical score for piano, consisting of 12 staves. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The music is divided into two systems of six staves each. The first system contains the main melodic line, which begins with a *pp* (pianissimo) dynamic marking. The second system contains a more active melodic line, starting with a *mf* (mezzo-forte) dynamic marking and a first ending bracket labeled "1º". The score concludes with a *pp* dynamic marking. The piano part is mostly silent, with a few notes appearing in the lower staves of the second system.

This musical score page, numbered 98, contains a complex arrangement for piano and strings. The score is organized into systems of staves. The upper systems include a vocal line and a piano accompaniment. The lower systems are dedicated to string instruments, with a double bass line at the bottom. Key musical elements include:

- Dynamics:** *pp* (pianissimo) and *p* (piano) markings are used throughout to indicate volume levels.
- Articulation:** *pizz.* (pizzicato) is used for the double bass line.
- Performance Instructions:** *divisi.* (divisi) is used to indicate when string players should divide into groups.
- Notation:** The score features a variety of note values, rests, and phrasing slurs, typical of a classical or romantic era composition.

This page of a musical score, numbered 99, contains 12 staves of music. The score is written in a key signature of one sharp (F#) and a common time signature. The notation includes various rhythmic values, such as eighth and sixteenth notes, and rests. A first ending bracket labeled '10' spans the first two measures of the top staff. The dynamic marking 'p' (piano) is used in several measures across the score. The music is arranged in a multi-staff format, with some staves grouped by brackets, suggesting different instruments or voices. The bottom half of the page shows several staves that are mostly empty, indicating that the musical activity is concentrated in the upper portion of the page.

This musical score is for a string quartet with piano accompaniment. It consists of 14 staves. The top two staves are for the first and second violins. The next two staves are for the first and second violas. The bottom two staves are for the first and second cellos. The piano part is written on the bottom two staves. The score begins with a treble clef and a key signature of one sharp (F#). The piano part starts with a dynamic marking of *p* and includes the instruction *pizz.* (pizzicato). The string parts feature various rhythmic patterns, including eighth and sixteenth notes, and some staccato markings. The piano part includes a *divisi.* (divisi) instruction, indicating that the piano should play in a divided texture. The score concludes with a key signature change to one flat (Bb) in the final measure.

This page of a musical score, numbered 101, features a piano and string ensemble. The piano part is written in treble and bass clefs, while the strings are in five parts (Violins I, Violins II, Violas, Cellos, and Double Basses). The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 19. The key signature is one sharp (F#), and the time signature is 4/4. Dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). A first ending bracket labeled "19" spans measures 17-19. The instruction "divisi." appears in the double bass part at measure 17. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

*p*

*p*

*p*

*pizz.*

If no Corno Inglese, Fagotto to play small notes.  
*Die kleinen Noten sind in Ermanglung eines Corno Inglese zu spielen.*

*divisi.*

*divisi.*

*poco rit.* *un poco rall.*

*poco rit.* *un poco rall.*

*p* *ppp*

*poco rit.* *un poco rall.*

*p* *pp*

*poco rit.* *un poco rall.*

*p* *pp*

The musical score is written for piano and consists of several systems of staves. It begins with the tempo marking *a tempo*. The first system includes a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *p* and *pp*. The second system continues the piano accompaniment, with a *pp* marking and a *ppp* marking. The third system includes a *pp* marking and a *ppp* marking. The fourth system includes a *pp* marking and a *ppp* marking. The fifth system includes a *pp* marking and a *ppp* marking. The sixth system includes a *pp* marking and a *ppp* marking. The seventh system includes a *pp* marking and a *ppp* marking. The eighth system includes a *pp* marking and a *ppp* marking. The ninth system includes a *pp* marking and a *ppp* marking. The tenth system includes a *pp* marking and a *ppp* marking. The eleventh system includes a *pp* marking and a *ppp* marking. The twelfth system includes a *pp* marking and a *ppp* marking. The thirteenth system includes a *pp* marking and a *ppp* marking. The fourteenth system includes a *pp* marking and a *ppp* marking. The fifteenth system includes a *pp* marking and a *ppp* marking. The sixteenth system includes a *pp* marking and a *ppp* marking. The seventeenth system includes a *pp* marking and a *ppp* marking. The eighteenth system includes a *pp* marking and a *ppp* marking. The nineteenth system includes a *pp* marking and a *ppp* marking. The twentieth system includes a *pp* marking and a *ppp* marking. The score concludes with a *pp* marking.



This musical score page, numbered 105, contains 15 staves of music. The notation includes various dynamics such as *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). Performance instructions include *SOLO.* and *TUTTI.*. Specific articulation markings like *pizz.* (pizzicato) are used for certain passages. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses a variety of note heads and stems. There are also some unusual markings, such as *all.* above notes in the top staff. The overall texture is dense, with multiple voices or instruments playing simultaneously.

Nº 15. CHURCHYARD SCENE.

Ham. Let me see. (Takes the skull.) Alas, poor Yorick! —  
 + + + + +  
 + + + + +  
 + + + + +  
 O! that that earth which kept the world in awe  
 Should patch a wall to expel the winter's flaw!  
 But soft, but soft! aside: — here comes the king,

(Enter Priests, &c., in procession; the Corse of Ophelia, Laertes and Mourners following; King, Queen, their Trains, &c.)

KIRCHHOF SCENE.

Ham. (nimmt den Schädel.) Lass mich sehen! — Ach, armer Yorick! —  
 + + + + +  
 + + + + +  
 + + + + +  
 O, dass die Erde, der die Welt gebebt.  
 Vor Wind und Wetter eine Wand verklebt!  
 Doch still! doch still! Beiseit! hier kommt der König!

(Priester u. s. w. kommen in Prozession; die Leiche der Ophelia; Laertes und Leidtragende folgen ihr; der König, die Königin, ihr Gefolge u. s. w.)

*Adagio.*

Organo.  
 (On the Stage.)  
 (Auf der Bühne.)

Ped.  
 p

f

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a key with two flats and a 3/4 time signature. Dynamics include *pp* (pianissimo) and *f* (forte). The notation features complex chords and melodic lines with slurs.

Second system of musical notation, continuing from the first. It features a grand staff and a bass staff. Dynamics include *mf* (mezzo-forte). The music continues with complex harmonic structures and melodic development.

Third system of musical notation. It features a grand staff and a bass staff. The notation includes repeat signs and complex chordal textures. Dynamics are not explicitly marked in this system.

Fourth system of musical notation, the final system on the page. It features a grand staff and a bass staff. The music concludes with complex chordal textures and melodic lines. Dynamics are not explicitly marked in this system.

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

*Ham.* Hear you, sir:  
 What is the reason that you use me thus?  
 I loved you ever: but it is no matter;  
 Let Hercules himself do what he may,  
 The cat will mew, and dog will have his day.

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
 ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

*Ham.* *Hört doch, Herr!*  
*Was ist der Grund, dass ihr mir so begegnet?*  
*Ich lieb' Euch immer: doch es macht nichts aus:*  
*Lasst Herkuln selber nach Vermögen thun*  
*Die Katze mau, der Hund will doch nicht ruhn.*

*Adagio.*

Oboe Solo.

Corno in F.

Timpani in C.F.

Violino I.

Violino II.

Viola.

Violoncello.

Contra-Basso.

*Adagio.*

Organo.  
 (On the Stage.)  
 (Auf der Bühne.)

The first system of the musical score consists of ten staves. The top two staves are for vocal parts, with the upper staff in treble clef and the lower staff in alto clef. The next two staves are for woodwinds, with the upper staff in treble clef and the lower staff in bass clef. The bottom four staves are for the piano, with the upper two in treble clef and the lower two in bass clef. The music is in a key with two flats and a common time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. Dynamics include *p* (piano) and *ffz* (fortissimo crescendo).

*Largo.*

The second system of the musical score continues the composition. It features the same ten-staff layout as the first system. The tempo is marked *Largo.* The piano part has a prominent melodic line with many slurs and ties. Dynamics include *lunga.*, *ffz -> p*, *fz*, *ppp*, *pp*, *ppb.*, *div.*, *unis.*, *pizz.*, and *arco*. The woodwind parts have some rests and melodic fragments. The vocal parts have some notes and rests. The piano part has a complex texture with many sixteenth and thirty-second notes, including triplets and slurs. Dynamics include *f* (forte) and *pp* (pianissimo).

N<sup>o</sup>. 16. FENCING SCENE.

FECHT SCENE.

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
*King.* Set me the stoups of wine upon that table —  
 If Hamlet give the first or second hit,  
 Or quit in answer of the third exchange,  
 Let all the battlements their ordnance fire:  
 The king shall drink to Hamlet's better breath;  
 And in the cup an union shall he throw,  
 Richer than that which four successive kings  
 In Denmark's crown have worn.

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
*König.* Setzt mir die Flaschen Wein auf diesen Tisch!  
 Wenn Hamlet trifft zum ersten oder zweiten,  
 Wenn er beim dritten Tausch den Stoss erwidert,  
 Lasst das Geschütz von allen Zinnen feuern,  
 Der König trinkt auf Hamlet's Wohlsein dann  
 Und eine Perle wirft er in den Kelch,  
 Mehr werth, als die vier Könige nacheinander  
 In Dänmarks Krone trugen.

( To be played during the remainder of the King's speech.)  
 ( Während der übrigen Worte des Königs zu spielen.)

*Allegro.*

The musical score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Fagotti, Corni in F, Timpani in G, Violino I, Violino II, Viola, and Violoncello. The Contra-Basso staff is positioned below the Violoncello staff. The music is in 3/4 time, indicated by the 'C' time signature. The key signature has one flat (B-flat). The score begins with a series of rests for the first two measures. The Timpani part starts in the third measure with a series of notes, marked with a *pp* dynamic. The string parts (Violino I, Violino II, Viola, and Violoncello) enter in the third measure with chords and moving lines, also marked with a *pp* dynamic. The Viola and Violoncello parts have a *pp* dynamic marking in the first measure of their entry. The score concludes with a final chord in the seventh measure.

*Allegro.*

Violin I

Violin II

Viola

Cello

Double Bass

CRESC.

ffz

f

- scen - da

King. Stay; give me drink. Hamlet, this pearl is thine;  
 Here's to thy health. — Give him the cup.  
 (Trumpets sound.)

König. Halt! Wein her! — Hamlet, diese Perl' ist dein,  
 Hier auf dein Wohl! Gebt ihm den Kelch!  
 (Trompetenstoss)

Behind the Scenes.  
 Auf der Bühne.

*Allegro.*

Tromba I in C.

Tromba II in C.

Tromba III in C.

ff

fff

3

Nº 17. HAMLET'S DEATH.

HAMLET'S TOD.

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
 Hor. Never believe it.  
 I am more an antique Roman than a Dane;  
 Here's yet some liquor left.  
 Ham. As thou'rt a man,  
 Give me the cup: let go; by Heaven I'll have it. —

♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦  
 Hor. *Nein, glaub das nicht,*  
*Ich bin ein alter Römer, nicht ein Däne:*  
*Hier ist noch Trank zurück.*  
 Ham. *Wo du ein Mann bist,*  
*Gib mir den Kelch! Beim Himmel, lass! ich will ihn!*

On the Stage. Auf der Bühne.

*Largo.*

Corno in F.

Arpa.

(3) Soprano.

(3) Alto I.

(3) Alto II.

Organo.

Violino I.

Violino II. *con sordini*  
*ppp*

*Largo.*

O good Horatio, what a wounded name, Things standing thus unknown, shall live behind me!

O Gott! — Welch ein verletzter Name, Freund. Bleibt Alles so verhüllt, wird nach mir leben!



The first system of the musical score consists of eight staves. The top four staves are vocal staves, and the bottom four are piano accompaniment staves. The piano part features a series of sustained chords in the right hand and a more active line in the left hand.

If thou didst ever hold me in thy heart,    Absent thee from felicity awhile,    And in this harsh world draw thy breath in pain  
*Wenn du mich je in deinem Herzen trugst,    Verbanne noch dich von der Seligkeit    Und athm' in dieser herben Welt mit Müh',*

The second system continues the musical score. It includes performance instructions: *divisi* and *con sordini* for the piano part, and *div.* for the vocal part. The dynamics are marked *ppp*. The piano accompaniment features a series of sustained chords in the right hand and a more active line in the left hand.

The third system of the musical score consists of eight staves. The top four staves are vocal staves, and the bottom four are piano accompaniment staves. The piano part features a series of sustained chords in the right hand and a more active line in the left hand.

To tell my story.    The potent poison quite o'er-crows my spirit :    is silence. (Dies.)  
 O, I die, Horatio;    + + + + + + + + + The rest  
*Um mein Geschick zu melden.    Das starke Gift bewältigt meinen Geist:    ist Schweigen. (Er stirbt.)*  
 O ich sterbe, Horatio!    + + + + + + + + + Der Rest

The fourth system concludes the musical score. It includes performance instructions: *molto ritenuto* for the piano part, and *ppp* for the vocal part. The piano accompaniment features a series of sustained chords in the right hand and a more active line in the left hand.

SOLO.  
dolce ma con molta espressione

pp

pp

pp

Good  
Gut'

pp

Good  
Gut'

pp

Good  
Gut'

night  
Nacht -

night  
Nacht -

night  
Nacht -

Hor. Now cracks a noble heart.— Good night, sweet prince;  
And flights of angels sing thee to thy rest! —

Hor. Da bricht ein edles Herz.— Gute Nacht, mein Fürst!  
Und Engelschaaren singen dich zur Ruh! —

morendo

morendo

morendo

sweet  
mein

Prince,  
Fürst,

good  
gut'

night!  
Nacht!

sweet  
mein

Prince,  
Fürst,

good  
gut'

night!  
Nacht!

sweet  
mein

Prince,  
Fürst,

good  
gut'

night!  
Nacht!

## APPENDIX.

At concert performances of N<sup>o</sup> 12. the following lines are to be printed in the programme.

There is a willow grows aslant a brook,  
That shows his hoar leaves in the glassy stream;  
There with fantastic garlands did she come,  
Of crow-flowers, nettles, daisies, and long purples;  
There, on the pendant boughs her coronet weeds  
Clambering to hang, an envious sliver broke,  
When down her weedy trophies, and herself,  
Fell in the weeping brook. Her clothes spread wide,  
And, mermaid-like, awhile they bore her up;  
Which time she chanted snatches of old tunes,  
As one incapable of her own distress,  
Or like a creature native and indued  
Unto that element: but long it could not be,  
Till that her garments, heavy with their drink,  
Pulled the poor wretch from her melodious lay  
To muddy death.

## ANHANG.

*Bei Concert Aufführungen von N<sup>o</sup> 12. sind die folgenden Zeilen im Programme abzudrucken.*

*Es neigt ein Weidenbaum sich über'n Bach  
Und zeigt im klaren Strom sein graues Laub,  
Mit welchem sie phantastisch Kränze wand  
Von Hahnfuß, Nesseln, Masslieb, Kuckuksblumen;  
Dort, als sie aufklomm, um ihr Laubgewinde  
An den gesenkten Aesten aufzuhängen,  
Zerbrach ein falscher Zweig, und nieder fielen  
Die rankenden Trophäen und sie selbst  
Ins weinende Gewässer. Ihre Kleider  
Verbreiteten sich weit und trugen sie  
Sirenengleich ein Weilchen noch empor,  
Indess sie Stellen alter Weisen sang,  
Als ob sie nicht die eigne Noth begriffe,  
Wie ein Geschöpf, geboren und begabt  
Für dieses Element. Doch lange währt' es nicht,  
Bis ihre Kleider, die sich schwer getrunken,  
Das arme Kind von ihren Melodien  
Hinunterzogen in den schlamm'gen Tod.*