

HAMLET

HAMLET

ESECUTORI

Flauto
Oboe
Clarinetto (B)
Fagotto

* * *

2 Corni (F)
Tromba (B)
Trombone

* * *

Triangolo
Tamburino
Tamburo militare
Piatti
Cassa

* * *

Fisharmonium
Piano (ad libitum)

* * *

Soprano solo
Baritono solo

* * *

Violini I
Violini II
Viole
Violoncelli
Contrabassi

В партитуре все транспонирующие инструменты написаны в строе До, то есть так, как они звучат. В партиях следует писать: кларнеты, трубы в строе Си б, валторны в строе Фа.

In the score all transposing instruments are written in the key of C, i. e. as they sound. In the parts the Clarinets, Trumpets, should be written in the key of B flat, Horns in F.

„ГАМЛЕТ“

МУЗЫКА К ДРАМАТИЧЕСКОМУ СПЕКТАКЛЮ

93

В. ШЕКСПИР

С. ПРОКОФЬЕВ

Соч. 77

1. Призрак Гамлета-отца

1. The Ghost of Hamlet's Father

Andante lugubre $\text{♩} = 68-72$

Fagotto

Cassa

Viole

Violoncelli

Contrabassi

Piano

pp

p espr.

pp

pp

pizz.

p espr.

pp

pp

p espr.

simile

Cl.

Fag.

C.

V-ni II

V-le

V-c.

C-b.

mf

mp

mp

mp

mf

arco

mp

mf

Ob.
Cl.
Fag.
C.
Arch.
P-no

Musical score for measures 94-97, first system. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (C.), and Piano (P-no). The Piano part is marked "ad lib.". Dynamics include *p*, *cresc.*, and *mf*. A second ending bracket is present at the end of the system.

Ob.
Cl.
Fag.
Cor.
C.
P-no (ad lib.)
V-ni II
V-le
V-c.
C-b.

Musical score for measures 94-97, second system. The score includes parts for Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (C.), Piano (P-no), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Double Bass (C-b.). Dynamics include *p*, *mp*, and *mf*. The Piano part is marked "ad lib.". A second ending bracket is present at the end of the system.

3

F1. *mf*

Ob.

Cl.

Fag.

Cor.

C.

P-no (ad lib.) *mf*

3

3 3

3 3

Archi *mf*

3

Detailed description of the musical score: The score is for page 95 and includes parts for Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Cymbal (C.), Piano (P-no ad lib.), and a string section (Archi). The woodwinds (F1., Cl., Fag., Cor.) and Piano play a melodic line with a fermata over the first measure of the second system. The strings play a rhythmic accompaniment of eighth notes, with the first and second violins featuring triplets. The piano part has a dotted line under the first measure of the second system, indicating a performance instruction. The score is in 4/4 time with a key signature of one sharp (F#).

This musical score page, numbered 96, contains the following parts:

- Fl. (Flute):** Features a melodic line with a long, sweeping slur across the first two measures.
- Cl. (Clarinet):** Plays a rhythmic pattern of eighth notes.
- Fag. (Bassoon):** Mirrors the Clarinet's rhythmic pattern.
- Cor. (Horn):** Provides harmonic support with chords and single notes.
- C. (Trumpet):** Plays a simple, steady rhythmic pattern.
- P-no (Piano):** Includes a bass line with a dotted line indicating a continuation or specific performance instruction.
- Archi (Strings):** Consists of three staves: Violins (top), Violas (middle), and Cellos/Double Basses (bottom). The Violins play a complex sixteenth-note figure, while the other two staves play a more rhythmic accompaniment.

4

Fl.
Cl.
Fag.
Cor.
Tr-ba
C.

con sord.

a2

mf

P-no

Detailed description: This system of the score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Horn (Cor.), Trumpet (Tr-ba), and Cymbal (C.). The Flute part features a melodic line with a fermata and a dynamic marking of *mf*. The Clarinet and Bassoon parts have similar melodic lines with slurs and accents. The Horn part includes a dynamic marking of *a2*. The Trumpet part is marked *con sord.* and has a dynamic marking of *mf*. The Cymbal part consists of a simple rhythmic pattern. The Piano (P-no) part is mostly silent in this section.

4

Archi

4

Detailed description: This system of the score includes parts for Violin (Vn.), Viola (Vla.), and Cello (Vcl.). The Violin part features a melodic line with a fermata and a dynamic marking of *mf*. The Viola and Cello parts have similar melodic lines with slurs and accents. The Cello part includes a dynamic marking of *a2*. The Piano (P-no) part is mostly silent in this section.

Fl.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Tro

C.

P-no

Archi

pizz.

pizz.

7

7

Detailed description: This page of a musical score, numbered 98, contains staves for various instruments. The Flute (Fl.) part has a melodic line with a slur over two measures. The Clarinet (Cl.) and Bassoon (Fag.) parts have rhythmic patterns. The Horn (Cor.), Trumpet (Tr-ba), and Trombone (Tr-ne) parts have sustained notes. The Percussion (Tro) and Cymbal (C.) parts have rhythmic accents. The Piano (P-no) part is mostly silent. The String (Archi) section includes violin, viola, and cello/bass parts, with the latter two marked 'pizz.' (pizzicato). The bottom part of the score shows the piano accompaniment with a melodic line in the right hand and harmonic support in the left hand, including a '7' marking.

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Treble clef, starting with a fermata. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Ob.** (Oboe): Treble clef, starting with a fermata. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Cl.** (Clarinet): Treble clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Fag.** (Bassoon): Bass clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Cor.** (Cor Anglais): Bass clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Tr-ba** (Trumpet): Treble clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Tr-ne** (Trumpet): Bass clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- T-ro** (Timpani): Treble clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- P-tti** (Tutti): Bass clef, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- P-no** (Piano): Treble and Bass clefs, playing a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata.
- Archi** (Strings): Treble and Bass clefs. The upper strings play a rhythmic pattern of eighth notes with slurs. The lower strings play a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata. The upper strings are marked *ff espress.* and *div.*. The lower strings are marked *ff arco*.
- Piano** (Grand Piano): Treble and Bass clefs. The right hand plays a rhythmic pattern of eighth notes with slurs. The left hand plays a rhythmic pattern of eighth notes with slurs. A measure rest is followed by a measure marked with a box containing the number 5, then a measure with a fermata. The right hand is marked *ff espress.* and *m. d.*. The left hand is marked *Red.*.

This page of a musical score, numbered 100, contains the following parts and staves:

- Fl.** (Flute): Treble clef, melodic line with slurs.
- Ob.** (Oboe): Treble clef, melodic line with slurs.
- Cl.** (Clarinet): Treble clef, melodic line with slurs.
- Fag.** (Bassoon): Bass clef, melodic line with slurs.
- Cor.** (Trumpet): Bass clef, rhythmic accompaniment with accents.
- Tr-ne** (Trumpet): Bass clef, rhythmic accompaniment with accents.
- P-tti** (Timpani): Percussion staff with dynamic markings *p* and *f*.
- P-no** (Piano): Grand staff (treble and bass clefs), harmonic accompaniment.
- Archi** (Strings): Multiple staves (violin, viola, cello, double bass) with melodic and harmonic parts.

The score is written in a key with one sharp (F#) and a common time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p*, *f*, *pp*, and *ppp*. The woodwinds and strings play melodic lines with frequent slurs, while the brass and piano provide a rhythmic and harmonic foundation.

6

F1.

Ob.

Cl.

Fag.

Cor.

Tr-ne

P-tti

P-no

Archi

6

6

8

u. d.

2ed.

2ed.

2ed.

Detailed description of the musical score: This page contains a full orchestral score for measures 6, 7, and 8. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Cor Anglais, Trumpet) play melodic lines with various articulations and slurs. The Percussion part (P-tti) has a specific rhythmic pattern. The Piano part (P-no) features a bass line with triplets and chords. The string section (Archi) provides harmonic support with sustained notes and some rhythmic patterns. The score includes dynamic markings such as *p* and *u. d.* (un poco deciso). The page number 101 is in the top right corner.

This page of a musical score, numbered 102, contains the following parts and markings:

- Fl.** (Flute): Treble clef, starting with a *v* (accrescendo) marking.
- Ob.** (Oboe): Treble clef, starting with a *v* marking.
- Cl.** (Clarinet): Treble clef, starting with a *v* marking.
- Fag.** (Bassoon): Bass clef, starting with a *v* marking.
- Cor.** (Cor Anglais): Bass clef, starting with a *v* marking.
- Tr-ba** (Trumpet): Treble clef, starting with a *v* marking.
- Tr-ne** (Trumpet): Bass clef, starting with a *v* marking.
- P.tti** (Timpani): Indicated by a *f* marking and a horizontal line.
- C.** (Cymbals): Indicated by a *f* marking and a horizontal line.
- P-no** (Piano): Grand staff (treble and bass clefs), starting with a *f* marking.
- Archi** (Strings): Four staves (Violin I, Violin II, Viola, and Cello/Double Bass), starting with a *v* marking.
- Red.** (Reduction): A series of five staves at the bottom, each starting with a *v* marking and a *Red.* label.

Dynamic markings include *f* (forte) and *ff* (fortissimo) throughout the score. The woodwinds and strings feature various articulations such as accents and slurs. The piano part includes complex chordal textures and melodic lines. The string part includes a section marked *unis.* (unison).

Fl.
 Ob.
 Cl.
 Fag.
 Cor.
 Tr-ba
 Tr-ne
 C.
 P-no
 Archi
 *

Musical score for page 103, featuring woodwinds, brass, strings, and piano. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Trumpet (C.), Piano (P-no), and the beginning of the String section (Archi). The second system continues the String section (Archi) and the Piano (P-no). Dynamics include *p* (piano) and *espr.* (espressivo). A fermata is present over a note in the Piano part in the second system. A star symbol (*) is placed above the final note of the Piano part in the second system.

*) При повторении продолжать, сколько нужно по сцене.

2. Марш Клавдия

2. Claudius' March

Moderato con brio ♩ = 88

Flauto

Oboe

Clarinetto

Fagotto

Corni

Tromba

Trombone

Triangolo

Cassa

poco f

Moderato con brio ♩ = 88

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Moderato con brio ♩ = 88

f m.s.

m.d.

Ad.

Fl. *solo*

Cl.

Fag.

Cor.

Tr-lo

Archi

non div.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ne

Tr-lo

Archi

2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ne

Tr-lo

Ptti

C.

2

non div.

non div.

non div.

Archi

2

Red.

Red.

*

Red.

Для окончания

3

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

C.

Для окончания

3

Archi

Для окончания

3

*

220.

*

220.

1.

Cl.

Cor.

Tr-ba

Tr-ne

pizz.

(arco)

Archi

1.

4

2.

solo

p dolce

p

dim.

mp

Fl.

Cl.

Fag.

Cor.

Tr-ne

4

5

arco

p

Archi

p

pizz.

p

4

2.

dim.

mp

p dolce

5

con ped.

Fl. Cl. Fag. Cor. Archi

Fl. Ob. Cl. Fag. Cor.

Archi

Fl. *P espr.*

Ob. *cresc.* *mf* *dim.* *P*

Cl.

Fag.

Cor. *mf* *dim.* *P*

Tr-ba *mf* *dim.*

Archi *cresc.* *mf* *P*

cresc. *mf* *P*

cresc. *mf* *P*

cresc. *mf* *P*

cresc. *mf* *dim.* *P* *espr.*

Fl. *Da capo dal §*

Ob.

Cl. *solo*

Fag.

Cor.

Tr-lo

Archi *Da capo dal §* *(arco)*

Da capo dal §

3. Фанфары*

3. Fanfares

I

♩ = 96
a2

Corni

Tromba

II

♩ = 96

Corni I

Corni II

Tromba

Cor.

Tr-ba

*) Фанфары звучат неоднократно.

Если нужна будет фанфара перед Пантомимой, то лучше играть №I на тон выше.

4. Пантомима

4. Pantomime

Allegro moderato $\text{♩} = 120$

Flauto

Oboe

Clarinetto

Corni

Tromba

Piatti

Allegro moderato $\text{♩} = 120$

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Allegro moderato $\text{♩} = 120$

Piano

1

Fl. *p*

Ob.

Cl. *mf*

Fag. *p*

Archi

arco

p

mf

mf

pizz.

1

mf

mf

p

2

Fl. *mf*

Ob. *mf*

Cl. *mf*

Fag. *mf*

Archi

pizz.

p

arco

p

arco

mf

pizz.

p

p

arco

mf

2

p

mf

p

3

Archi

arco

p

mf

p dolce

4 Для окончания

Fl.

Ob.

Cl.

Fag.

Tr-ne

p

mf

f

Archi

pizz.

arco

mf

f

4 Для окончания

Fl. 5 6

Ob.

Cl.

Fag. *mp* *p* *p espress.* *p*

Cor. *p* *pizz.* *mp* *pizz.* *mp*

Archi *pizz.* *arco* *pizz.* *p*

mp *pizz.* *arco* *pizz.* *p*

mp *p espress.*

5 6

Fl.

Ob. *mf*

Cl.

Fag. *mf* *arco* *mf*

Archi *mf* *mf* *mf*

mf *mf* *mf*

mf *mf*

8

9

Fl. *p*

Ob. *p*

Cl. *p*

Fag. *p*

Archi (pizz.) *p*

pizz. *mf*

mf

mf

mf

8

9

Ob. *mf*

Cl. *mf*

Fag. *mf*

10

Cor. *mf*

Archi *p* arco

p arco

p arco

p arco

10

mf

p

11

Fl. *p* *mf*

Ob. *mf* *mf*

Cl. *p* *mf*

Fag. *mf*

Archi *mf* *pizz.* *p* *arco* *mf*

mf *pizz.* *p* *arco* *mf*

mf *p* *mf*

12

Fl.

Ob.

Cl.

Fag.

Archi *p dolce* *p dolce* *p dolce*

pizz. *p* *arco* *p dolce*

p *mf* *pizz.*

p *mf* *p dolce*

13

Fl.

Ob.

Cl.

Fag.

Tr-ne

13

Archit

pizz.

arco

p dolce

13

This musical score page contains measures 14 and 15 for a symphony orchestra. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents and slurs. Measure 15 is marked piano (*p*) and features a long, sustained note with a hairpin crescendo.
- Ob. (Oboe):** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents. Measure 15 is marked piano (*p*) and features a long, sustained note with a hairpin crescendo.
- Cl. (Clarinet):** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents and slurs. Measure 15 is marked piano (*p*) and features a long, sustained note with a hairpin crescendo.
- Fag. (Bassoon):** Measures 14-15. Measure 14 is mostly silent. Measure 15 is marked piano (*p*) and features a long, sustained note with a hairpin crescendo.
- Cor. (Horn):** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents. Measure 15 is marked piano (*p*) and includes the instruction "con sord." (with mutes) and a change in key signature to B-flat major.
- Tr-ba (Trumpet):** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents and slurs. Measure 15 is marked piano (*p*) and includes the instruction "con sord." (with mutes).
- P.tti (Percussion):** Measures 14-15. Measure 14 has a forte (*f*) dynamic with accents. Measure 15 is mostly silent.
- Archi (Strings):** Measures 14-15. Measure 14 is marked piano-pizzicato (*pizz.*) with a forte (*f*) dynamic. Measure 15 is marked piano (*p*) and includes the instruction "(senza sord.) arco" (without mutes, arco).
- Piano:** Measures 14-15. Measure 14 starts with a forte (*f*) dynamic and includes accents and slurs. Measure 15 is marked piano (*p*) and features a long, sustained note with a hairpin crescendo.

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ba
Archi
Piano

con sord.
mp espress.
con sord.
mp espress.
mp espress.
(h)

Ad.

Detailed description: This page of a musical score, numbered 120, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Coronet, Trumpet), a string section (Archi), and a piano. The woodwinds and brass play sustained notes with long slurs. The strings play a rhythmic pattern of eighth notes. The piano part includes chords and a melodic line. Performance markings include 'con sord.' (con sordina), 'mp espress.' (mezzo-piano, espressivo), and '(h)' (for piano).

16

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

This system of musical notation includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), and Trombone (Tr-ba). A rehearsal mark '16' is placed above the Flute staff. The Flute, Oboe, and Clarinet parts feature long, sustained notes with hairpins indicating dynamics. The Bassoon part has a note with a flat (b) and a hairpin. The Cor Anglais part has a note with a double flat (bb) and a hairpin. The Trombone part has a note with a flat (b) and a hairpin.

16

Archi

This system shows the string section (Archi) with four staves. A rehearsal mark '16' is placed above the top staff. The strings are playing a rhythmic pattern of eighth notes. The top two staves (Violins) have a flat (b) and a slur. The bottom two staves (Violas and Cellos/Double Basses) have a flat (b) and a slur.

16

This system shows the piano accompaniment with two staves. A rehearsal mark '16' is placed above the top staff. The piano part features a melodic line in the right hand and a bass line in the left hand, with various accidentals and a slur.

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Archi

mp

mp

mp

Ad.

♯

Detailed description: This page of a musical score, numbered 122, features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a brass section (Coronet, Trombone), a string section (Archi), and a piano accompaniment. The woodwinds and brass play sustained notes with long, sweeping slurs. The strings play a rhythmic eighth-note pattern. The piano part includes a melodic line with slurs and a bass line with a wavy pattern. Dynamics include *mp* (mezzo-piano) and *Ad.* (Adagio). A sharp sign is present in the piano part.

17

Cl. *mf* *espress.*

Fag. *p* *mf*

Cor.

Ptti *pp* *mp* *pp*

Archi *div.*

17

p *mf* *espr.*

18

pp *mp* *p*

Archi *div.* *p ben tenuto* *cresc.* *mf* *p*

p ben tenuto *cresc.* *mf* *p*

p ben tenuto *cresc.* *mf* *p*

p ben tenuto *cresc.* *mf* *p*

p *cresc.* *mf* *p*

18

p ben tenuto *cresc.* *mf* *p*

19

Fl.

Ob.

Cl.

Fag.

Cor. a2

Tr-ba

Ptti

19

senza sord.

senza sord.

Archi

pizz.

arco

19

*При повторении продолжать сколько надо или закончить на тактах „Для окончания.“

5. Первая песенка Офелии *)

Andante ♩=60

ОФЕЛИЯ 1

1. Как лю-би - мо-го у - знать? Вот и - дет он
2. Гос-по-жа, он у-мер, у-мер. У-мер он и
3. Са-ван сне - га был бе-лей. Весь у- ты - кан

Violini I *pizz.*
Violini II *pizz.*
Viola *pizz.*
Violoncelli *p*

Andante ♩=60 1

О ф. 2

ми - мо . С по - со - жом, в сандалях
спит . А над ним - зеле-ный
цветом . Плачет ми - ла-я над

Fl. *p*
Cl. *p*
V-ni I
V-ni II
V-le
V-c. *pizz.*
p

2

Оф. он, в шляпе пи - ли - гри - ма.
дерн, каменьям ле - жит.
гробом, буд-то дож - дик ле - том.

Fl.

Cl.

V-ni I

V-ni II

V-le

V-c.

Fl. p

Cl. p

V-ni I

V-ni II

V-le

V-c. *pizz.* p

* Разговоры между куплетами могут происходить во время отыгрыша [3] (последние 4 такта) — тогда музыка будет непрерывной. Но можно, по желанию, сделать и остановку. После 3^{го} куплета отыгрыш [3] можно доигрывать или не доигрывать. (Примечание С. Прокофьева.)

6. Вторая песенка Офелии *)

6. Second Little Song of Ophelia

Офелия во время пения приплясывает, во время отыгрышей мимирует.

Andante $\text{♩} = 60$

1

Flauto *mf espress.*

Oboe *mf espress.*

Clarinetto *mf espress.*

Fagotto *mf espress.*

I Corno *mf espress.*

Andante $\text{♩} = 60$

1

Violini I con sord. *p*

Violini II con sord. *p*

Viole (senza sord.) *mf espress.*

Violoncelli (senza sord.) *mf espress.*

Andante $\text{♩} = 60$

1

m. s. *p* *mf espress.*

*) Перевод Анны Радловой

Fl. *p* *mf* *p*
 Ob. *p* *mf* *p*
 Cl. *p* *mf* *p*
 Fag. *p* *mf* *p*
 Cor. *p* *mf* *p*
 C. *p*
 ОФЕЛИЯ
 I. ВЕДЬ
 V-ni I *p* *mf* *p*
 V-ni II *p* *mf* *p*
 V-le *p* *mf* *p*
 V-c. *p* *mf* *p*
 * 7 * 7

This page of a musical score (numbered 128) features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Cor Anglais, and Corno) and a string section (Violins I and II, Viola, and Cello). A vocal soloist, Ophelia, is introduced with the text "ОФЕЛИЯ" and "I. ВЕДЬ". The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The woodwinds and strings play sustained notes with various articulations, while the vocal line is marked with a fermata. The bottom of the page contains performance instructions: "* 7 * 7".

2

Fl. *p*

Cl. *p*

C.

О ф.

зав. тра Ва - лен - ти - нов день. Я у - тра по - до - жду. Чтоб
стыд мальчиш - кам, стыд и срам! Бла - гим кля - нусь Хри - стом. Лишь

2

Archl

pizz.

p

pizz.

p

pizz.

p

2

p

ад. *

Fl. *p*

Cl. *p*

C.

О ф.

ва - шей Ва - лен - ти - ной стать, ко - кош - ку по - дой - ду.
до - пу - сти - воз - мет все сам, кля - нусь я пе - ту - хом.

2

Archl

2

p

ад. *

3

Fl. *mf espr.* *p*

Ob. *mf espr.* *p*

Cl. *mf espr.* *p*

Fag. *mf espr.* *p*

Cor. *mf* *p*

T-no *p*

Оф.

Встал бы_стро и о_ .
По_ ка ме_ня не

3

Archi

p *p* *p* *p* *p*

arco *mf espr.* *p* *mp*

arco *mf* *p* *mp* *arco* *mp*

3

mf *p* *mp*

tr *tr* *tr* *tr* *tr*

mp *mp*

*** *2ed.* ***

Detailed description: This is a page of a musical score, page 130. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon), a string section (Violins, Violas, Cellos, Double Basses), a Trombone, and a vocal line. The woodwinds and strings play a melodic line with dynamic markings of *mf espr.* and *p*. The vocal line has Russian lyrics: "Встал бы_стро и о_ . По_ ка ме_ня не". The score includes a rehearsal mark '3' and various performance instructions like *arco* and *tr*. The bottom of the page has some markings: *mp*, ***, *2ed.*, and ***.

4

Fl.

Ob.

Cl.

Fag.

T-no

Оф.

- дел - ся он, и в дверь к нему во - шла та де - вуш.ка, что от не - го не
о - больстил, же - нить - ся о - бе - щал. „Что ж ты в постель ко мне пришла?“ - вот

4

Archi

4

Ped. *

5 *)

Fl.

Ob.

Cl.

Fag.

Cor.

Т-но

Оф.

де - вушкой у - шла.
что он мне ска - зал.

1. КОРОЛЬ. Миленькая Офелия! ОФЕЛИЯ. Нуда,
2. КОРОЛЬ. А давно она такая? ОФЕЛИЯ. Я на.

Archi

*) Последние 8 тактов 2^{го} куплета повторяются несколько раз, чтоб на их фоне Офелия сказа-
ла все до своего выхода. (Примечание С. Прокофьева.)

без всякой клятвы я кончу.
деюсь, все будет хорошо. Мы должны быть терпеливы и т. д.

О ф. 2.Ах,

Fl. *p* *mf* *p*

Ob. *p* *mf* *p*

Cl. *p* *mf* *p*

Fag. *p* *mf* *p*

Cor. *p* *mf* *p*

V-ni I *p*

V-ni II *p*

V-le *p* *mf*

V-c. *p* *mf*

7. Third Little Song of Ophelia
7. Третья песенка Офелии *)

Andante ♩ = 72 1

Flauto *pp*

Piatti

ОФЕЛИЯ

С не по - крытым лицом он в гро - бу ле - жал.

Andante ♩ = 72 1

Violini I *pp*

Violini II *pp*

Viole *pp*

Violoncelli *pp*

Contrabassi *pp*

Andante ♩ = 72 1

Fl. 2

Ptti *pp* (verghe)

Оф. Эй, вертись, вертись, вертись, вер - тись! Ли - вень горьких слез е.

Arch. *pizz.* *arco* 2

Andante ♩ = 72 2

con ped.

*) Перевод Анны Радловой.

3 ЛАЭРТ. Когда б, здоровая,

Fl.

Ob.

Cl.

Оф.
- го поливал. Прощай-те, мой го - лубь.

Archi

p espress.

p pizz.

espr.

p

3

звала ты к мести, не убедила б так. ОФЕЛИЯ. Вы все должны петь:

Fl.

Ob.

Cl.

V-ni I

V-ni II

V.c.

C.b.

4

Fl.

Ob.

Cl.

T-no

pp

ОФЕЛИЯ. Ах, как

„Вверх и вниз, по-кло-нись, вверх и вниз, на-зо-вись!“

V-ni I

V-ni II

V-c.

C-b.

pp

4

Fl.

Ob.

Cl.

V-ni I

V-ni II

V-c.

C-b.

pp

это подходит к прялке! и т. д. (без музыки)

8. Четвертая песенка Офелии*)

Andante espressivo ♩ = 52

Flauto

Oboe

Clarinetto

ОФЕЛИЯ

Он не вер - нет. ся сюда, он не вер.

Andante espressivo ♩ = 52

Violini I

Violini II

Viole

Violoncelli

Andante espressivo ♩ = 52

Оф.

- нет. ся сюда! У - мер он - и спит, он в гро - бу ле - жит. Как снег, как снег е -

Archî

con sord.

con sord.

p

1

1

1

2

2

2

The musical score is arranged in systems. The first system includes woodwinds (Flute, Oboe, Clarinet) and the vocal line for Ophelia. The second system includes strings (Violins I & II, Viola, Violoncello). The third system is the piano accompaniment. The fourth system is the vocal line with lyrics. The fifth system includes the string section and piano accompaniment. Dynamics include *mf*, *mp*, *p*, and *con sord.*. Rehearsal marks 1 and 2 are present.

Fl. *p*

Cl. *p*

Оф. *p*

V-ni I *p*

V-ni II *p*

V-le *p*

V-c. *p*

3

3

3

го го-ло-ва, как лен е-го бо-ро-да. Он у-шел, он у-шел домой. Боже,

Fl. *p* *pp*

Оф. *p*

V-ni I *pp*

V-ni II *pp*

V-le *pp*

V-c. *pp*

4

4

4

4

сми-луйся над е-го ду-шой.

„Мой милый Робин“ поется на мотив первой песенки следующим образом:

Canto

Мой ми-лый Ро-бин, он лег-ко у-ми-рал.

Оркестровое сопровождение, как в первой песенке.

9. Песенка могильщика *)

9. Song of a Graveyard Caretaker

Sostenuto $\text{♩} = 76$ 1

Oboe

Clarinetto

Fagotto

Tromba *con sord.* *senza sord.*

Tamburo militare

Cassa

МОГИЛЬЩИК

1-й куплет

2-й куплет

3-й куплет

Когда я в юности лю - бил, ка - залось

Но старостьша - гом во - ров - ским под -

Кирка, кир - ка и заступ мой! Вар. { Готов, го - Готов и

Sostenuto $\text{♩} = 76$ 1

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Sostenuto $\text{♩} = 76$ 1

*) Перевод Анны Радловой.

2

Fl.

Ob. *mf*

Cl.

Fag.

Tr ba

T-ro

C.

Мог.

мне сладко, сладко про-во-дить-ох! время-ах! не жале-я
 -крась,схватила ме-ня, на ко-ра-бле-ох! све-зла-ах! в тот
 -тов и са-ван в срок. Вот только я-му-ох! я-му-ах! в гли-не
 са-ван,и

2

Archi

pizz. arco

pizz. arco

pizz. arco

pizz. arco

2

8

Диалог Гамлета и Горацио

3

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

T-ro

C.

Мол.

сил - ох! с той, что встречала у - крад - кой, о, о, о, о, о, о!

край - ох! словно я не был таким. А! - о, о, о, о, о, о!

рой - ох! чтоб гостя встретить мог. О! - у, у, у, у, у, у!

arco 3

pizz.

pizz.

pizz.

pizz.

pizz.

Archi

3

10. Заключительный марш Фортинбраса

Andante maestoso ♩ = 68

Archi

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p espr. *p espr.* *p espr.*

Andante maestoso ♩ = 68

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp*

p *p* *p* *p* *p* *p* *p* *p*

Fl.

Ob.

Cl.

Fag.

Cor.

C.

Archi

p *p* *p* *p* *p* *p* *p* *p*

p *p* *p* *p* *p* *p* *p* *p*

Ob. 2

Cl. *cresc.*

Fag. *cresc.*

Cor. 1 *cresc.*

Archi *cresc.*

mf

F1. 3

Ob.

Cl.

Fag. *mf*

C.

Archi *mf*

mf

This musical score page, numbered 144, contains three systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), and Trombone (T-ro mil.). The second system is for the Archi (string) section. The third system is for the Piano (P). The score is marked with a square containing the number '4' at the beginning of each system. The Flute part is marked *f espr.* and features a melodic line with various ornaments and dynamics. The Oboe and Clarinet parts also have melodic lines, with the Clarinet marked *f*. The Bassoon part is marked *f* and includes a *b♭* dynamic marking. The Cor Anglais part is marked *f* and includes a *b♭* dynamic marking. The Trumpet and Trombone parts are marked *f* and include a *b♭* dynamic marking. The Trombone (T-ro mil.) part is marked *f* and includes a *b♭* dynamic marking. The string section is marked *f* and includes a *b♭* dynamic marking. The Piano part is marked *f espr.* and includes a *b♭* dynamic marking. The score is written in a key signature of one flat and a 4/4 time signature. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The third system ends with a double bar line and a repeat sign.

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ba
Tr-ne
T-ro mil.
Archi

5

p *f* *pp*

5

5

2d 2d

2d * 2d 2d 2d 2d

6

Fl. *ben tenuto*

Ob.

Cl. *ben tenuto*

Fag. *f marcato*

T-ro mil.

6

Arch. *f espr.*

6

f espr.

* Red.

7

Fl.

Ob.

Cl.

Fag. (b)

Cor.

7

Archi

(b)

7

fz

*

p

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ba
Tr-ne

espr.

8

Detailed description: This block contains the first system of a musical score for seven instruments. The Flute (Fl.) part features a melodic line with a slur and a fermata over the final measure, marked with an '8'. The Oboe (Ob.) part has a single note in the second measure. The Clarinet (Cl.) part has a melodic line with a slur and a fermata. The Bassoon (Fag.) part has a melodic line with a slur and a fermata. The Cor Anglais (Cor.) part has a rhythmic pattern of eighth notes. The Trumpet (Tr-ba) part has a melodic line with a slur and a fermata, marked with 'espr.'. The Trombone (Tr-ne) part has a single note in the second measure.

Archi

8

Detailed description: This block contains the second system of the musical score for the Archi (Violin and Viola) parts. The Violin part has a melodic line with a slur and a fermata, marked with an '8'. The Viola part has a melodic line with a slur and a fermata. The Violoncello (Cello) part has a melodic line with a slur and a fermata. The Contrabasso (Double Bass) part has a melodic line with a slur and a fermata.

* con fza *

Detailed description: This block contains the third system of the musical score for the Piano part. The right hand has a complex melodic line with a slur and a fermata, marked with an '8'. The left hand has a complex melodic line with a slur and a fermata. The score is marked with '* con fza *' at the bottom.

8

Fl.

Ob.
pesante

Cl.
pesante

Fag.

Cor. I

Tr-ne

8

Archi

8

2a.

2a.

*

This musical score page, numbered 150, is divided into three systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), and Trombone (T-ro). The second system is for the string section (Archi), and the third system is for the piano (P). The score is marked with a circled '9' at the beginning of each system. Dynamics include *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). The piano part features a complex rhythmic accompaniment with various articulations and dynamic markings.

This page of a musical score, numbered 151, contains measures 10 through 13. The score is arranged in systems for various instruments and a piano. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ba), Trombone (Tr-ne), Tuba (T-ro), and a Piano (Archi). The music is in 2/4 time. Measure 10 is marked with a box containing the number 10. The Flute part features a melodic line with a slur over measures 11 and 12. The Oboe, Clarinet, and Bassoon parts have more rhythmic and harmonic accompaniment. The Cor Anglais part has a melodic line with a *mf* dynamic marking. The Trumpet and Trombone parts have a rhythmic pattern. The Tuba part has a dynamic marking of *pp*. The Piano part has a complex accompaniment with a *p* to *f* dynamic range and a *pp* section. The score includes various musical notations such as slurs, dynamics, and articulation marks.

11

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-ba

Tr-ne

Tro

C.

Fisharmonium

Archi

ff

ff pesante

mf

11

11

11

ff pesante

ad.

ad.

Fl.
Ob.
Cl.
Fag.

Musical notation for the woodwind section, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fag.). The notation shows melodic lines with various articulations and dynamics.

Cor.
Tr-ba
Tr-ne

Musical notation for the brass section, including Horn (Cor.), Trumpet (Tr-ba), and Trombone (Tr-ne). The notation includes a dynamic marking 'a2' and various rhythmic patterns.

C.

Musical notation for the Cymbal (C.) part, showing rhythmic patterns and dynamic markings.

Fisharmonium

Musical notation for the Fisharmonium section, consisting of two staves with complex harmonic and melodic lines.

Archi

Musical notation for the string section (Archi), including Violin I, Violin II, Viola, and Cello/Double Bass parts.

Musical notation for the piano accompaniment, showing the right and left hand parts with various dynamics and articulations.

This musical score page, numbered 154, is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Fag. (Bassoon), Cor. (Horn), Tr-ba (Trumpet), Tr-ne (Trombone), C. (Cymbal), Fisharmonium, Archi (Archi/Strings), and a grand staff for the piano accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Flute part begins with a dynamic marking of *pp* and features a melodic line with slurs and ties. The Oboe and Clarinet parts have similar melodic lines. The Bassoon part provides a rhythmic accompaniment. The Horn, Trumpet, and Trombone parts play a rhythmic pattern of eighth notes. The Cymbal part has a few specific markings. The Fisharmonium part consists of a series of chords and single notes. The Archi part is divided into four staves, showing a rhythmic pattern of eighth notes. The piano accompaniment is written in a grand staff, with the right hand playing chords and the left hand playing a rhythmic accompaniment. There are several dynamic markings throughout the score, including *pp*, *f*, and *ff*. A rehearsal mark 'a2' is present above the Horn part. The page concludes with a double bar line and a repeat sign.

13 *allargando* **Meno mosso**

Fl.
Ob.
Cl.
Fag.
Cor.
Tr-ba
Tr-ne
P-tti
C.
Fisharmonium
Arch.
P.f.