

PRÉFACE

DE LA GRANDE PARTITION

DE

ROMÉO & JULIETTE

On ne se méprendra pas sans doute sur le genre de cet ouvrage. Bien que les voix y soient souvent employées, ce n'est ni un opéra de concert, ni une cantate, mais une symphonie avec chœurs.

Si le chant y figure presque dès le début, c'est afin de préparer l'esprit de l'auditeur aux scènes dramatiques dont les sentiments et les passions doivent être exprimés par l'orchestre. C'est en outre pour introduire peu à peu dans le développement musical les masses chorales, dont l'apparition trop subite aurait pu nuire à l'unité de la composition. Ainsi le prologue, où, à l'exemple de celui du drame de Shakespeare lui-même, le chœur expose l'action, n'est chanté que par quatorze voix. Plus loin se fait entendre (hors de la scène) le chœur des Capulets (hommes) seulement ; puis, dans la cérémonie funèbre, les Capulets hommes et femmes. Au début du finale figurent les deux chœurs entiers des Capulets et des Montaigus et le père Laurence ; et à la fin, les trois chœurs réunis.

Cette dernière scène de la réconciliation des deux familles est seule du domaine de l'opéra ou de l'oratorio. Elle n'a jamais été, depuis le temps de Shakespeare, représentée sur aucun théâtre ; mais elle est trop belle, trop musicale, et elle couronne trop bien un ouvrage de la nature de celui-ci, pour que le compositeur ait pu songer à la traiter autrement.

Si, dans les scènes célèbres du jardin et du cimetière, le dialogue des deux amants, les *aparté* de Juliette et les élans passionnés de Roméo ne sont pas chantés, si enfin les duos d'amour et de désespoir sont confiés à l'orchestre, les raisons en sont nombreuses et faciles à saisir. C'est d'abord, et ce motif seul suffirait à la justification de l'auteur, parce qu'il s'agit d'une symphonie et non d'un opéra. Ensuite, les duos de cette nature ayant été traités mille fois vocalement et par les plus grands maîtres, il était prudent autant que curieux de tenter un autre mode d'expression. C'est aussi parce que la sublimité même de cet amour en rendait la peinture si dangereuse pour le musicien, qu'il a dû donner à sa fantaisie une latitude que le sens positif des paroles chantées ne lui eût pas laissée, et recourir à la langue instrumentale, langue plus riche, plus variée, moins arrêtée, et par son vague même, incomparablement plus puissante en pareil cas.

Berlioz
Romeo and Juliet

PREMIÈRE PARTIE.
ERSTER THEIL. FIRST PART.

1. INTRODUCTION.

Combats - Tumulte - Intervention du Prince.
Kämpfe - Tumult - Dazwischenkunft des Fürsten.
Combat - Tumult - Intervention of the Prince.

Allegro fugato. (♩ = 116.)

The musical score is written for three systems of staves. The first system shows the Viola part. The second system shows the Violoncello (Vel.) and Viola parts. The third system shows the Violin I (Viol. I.) and Violin II (Viol. II.) parts. The music is characterized by rapid, rhythmic patterns and trills.

Viol. I. Clar. Fl. Ob.

First system of the musical score, featuring Violin I, Clarinet, Flute, and Oboe parts. The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

Second system of the musical score, featuring Violin I, Clarinet, Flute, and Oboe parts. The music is in 2/4 time and includes dynamic markings such as *f* and *sf*. A first ending bracket labeled "1" is present.

Third system of the musical score, featuring Violin I, Clarinet, Flute, and Oboe parts. The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

Fourth system of the musical score, featuring Violin I, Clarinet, Flute, Oboe, and Horns (Corni). The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

Fifth system of the musical score, featuring Violin I, Clarinet, Flute, Oboe, and Bassoon (Fag.). The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

Sixth system of the musical score, featuring Violin I, Clarinet, Flute, Oboe, and Bassoon (Fag.). The music is in 2/4 time and includes dynamic markings such as *f* and *sf*.

2

Cor. Eng.

f

ff

Tromb.

Cor. Vel. Ch.

Tromb.

Trombe. Timp.

ff

First system of music, measures 1-4. The piano part features a complex texture with many beamed sixteenth and thirty-second notes in both hands. The key signature has two sharps (F# and C#).

Second system of music, measures 5-8. The piano part continues with dense sixteenth-note patterns. Woodwind parts enter: Cor. Tromb. (Measures 5-6), Tutti. (Measures 7-8), Clar. Cor. Fag. (Measures 7-8), Trb. Vel. Cb. (Measures 7-8). The key signature changes to one sharp (F#).

Third system of music, measures 9-12. The piano part continues. Viola parts enter in measures 9 and 11. The key signature changes to one flat (Bb).

Fieramente, un poco ritenuto, col carattere di Recitativo, misurato.

Fourth system of music, measures 13-16. The piano part continues. Woodwind parts enter: Cor. Trb. Tuba. (Measures 13-14). The key signature changes to two flats (Bb and Eb).

Fifth system of music, measures 17-20. The piano part continues. Viola parts enter in measures 17 and 19. The key signature changes to one flat (Bb). Measure 17 is marked with a 4.

Sixth system of music, measures 21-24. The piano part continues. Woodwind parts enter: Cor. Trb. Tuba. (Measures 21-22). The key signature changes to one sharp (F#).

First system of the musical score, featuring a piano accompaniment with a treble and bass staff. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings.

Second system of the musical score. It includes a quartet of flutes (Quart. Fl.) and a tuba (Tuba). The tuba part is marked with a piano (*p*) dynamic. The quartet part is marked with a mezzo-forte (*mf*) dynamic.

Third system of the musical score. It includes a quartet of flutes (Quart. Fl.) and a tuba (Tuba). The quartet part is marked with a mezzo-forte (*mf*) dynamic. The tuba part is marked with a piano (*p*) dynamic. The system also includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Fourth system of the musical score. It includes a quartet of flutes (Quart. Fl.) and a tuba (Tuba). The quartet part is marked with a mezzo-forte (*mf*) dynamic. The tuba part is marked with a piano (*p*) dynamic. The system also includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Fifth system of the musical score. It includes a quartet of flutes (Quart. Fl.) and a tuba (Tuba). The quartet part is marked with a mezzo-forte (*mf*) dynamic. The tuba part is marked with a piano (*p*) dynamic. The system also includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Sixth system of the musical score, marked with a square box containing the number 5. It includes a quartet of flutes (Quart. Fl.) and a tuba (Tuba). The quartet part is marked with a mezzo-forte (*mf*) dynamic. The tuba part is marked with a piano (*p*) dynamic. The system also includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

(p) < (mf)

Quart. Fag.

(p) < (mf)

p cresc.

Tutti.

Trombe.

Cor.

Tutti.

Trombe.

Quart.

Cor.

Quart.

p

mf

p

mf

6 un poco rit. a tempo

Tutti.

dim.

20.

** 20.*

Viol. I.

p

Viol. II.

Clar.

Viola.

Vol.

Viol. I.

Viola.

Clar.

pp

Quart. *pp*

p



2.

Prologue.- Prolog.- Prologue.

a) Récitatif choral.- a) Choral-Recitativ.- a) Choral Recitativo.

Moderato. (♩ = 80.)

Col carattere di Recitativo, ma quasi misurato.

Alto Solo.

Alti

seulement 4.
nur 4.
only 4.

Tenori

seulement 5.
nur 5.
only 5.

Bassi

seulement 4.
nur 4.
only 4.

Coro piccolo.

Pianoforte.

mf 3

D'ancien - nes hai - nes en - dor - mi - es Ont sur -
 Aus al - tem Hass lo - dern die Flam - men, wie die
 Between two house-holds in Ve - ro - na: Mon - ta -

mf 3

D'ancien - nes hai - nes en - dor - mi - es Ont sur -
 Aus al - tem Hass lo - dern die Flam - men, wie die

mf 3

Between two house-holds in Ve - ro - na: Mon - ta -

Moderato. (♩ = 80.)

mf

Arpa

gi com - me de l'en - fer: Ca - pu - lets, Mon - ta - gus, deux maisons en - ne -
 Höl - le entbrennt der Streit; Cu - pu - let, Mon - ta - gu, und die Bei - den ent -
 gue, Ca - pu - let their names, ancient feuds that had slept break a - fresh in - to

gi com - me de l'en - fer: Ca - pu - lets, Mon - ta - gus, deux maisons en - ne -
 Höl - le entbrennt der Streit; Cu - pu - let, Mon - ta - gu, und die Bei - den ent -
 gue, Ca - pu - let their names, ancient feuds that had slept break a - fresh in - to

mi - es, Dans Vé - rone ont croi - sé le fer. Pour - tant de ces sanglants dé -
 stammen, sieht Ve - ro - na feind - lich ent - zweit. Doch Halt ge - beut den blut' - gen
 ri - ot; an - cient hat - red bursts in - to flames. Our prince, to stay the dead - ly

mi - es, Dans Vé - rone ont croi - sé le fer. Pour - tant de ces sanglants dé -
 stammen, sieht Ve - ro - na feind - lich ent - zweit. Doch Halt ge - beut den blut' - gen
 ri - ot; an - cient hat - red bursts in - to flames. Our prince, to stay the dead - ly

sor - dres Le Prince a ré - pri - mé le cours, En me - na - çant de mort ceux
 Stürmen der Prinz, der streng den Zwist ver - bot, kündend: Wer den - noch greift zum
 quar - rel, this hate - ful strife, hath made a law stat - ing that he with in - stant

sor - dres Le Prince a ré - pri - mé le cours, En me - na - çant de mort ceux
 Stürmen der Prinz, der streng den Zwist ver - bot, kündend: Wer den - noch greift zum
 quar - rel, this hate - ful strife, hath made a law stat - ing that he with in - stant

qui, mal-gré ses or-dres, Aux jus-ti-ces du glaive auraient en-cor re -
 Schwert, sein Recht zu schirmen, und ver-gisst das Ge-setz, den trifft als-bald der
 death shall be punished, who his sword in de-fence of his rights shall

qui, mal-gré ses or-dres, Aux jus-ti-ces du glaive auraient en-cor re -
 Schwert, sein Recht zu schirmen, und ver-gisst das Ge-setz, den trifft als-bald der
 death shall be punished, who his sword in de-fence of his rights shall

cours. Dans ces instants de calme u-ne fête est don-
 Tod. Der al-te Ca-pu-let lädt in strahlen-den
 draw. The a-ged Ca-pu-let has in-vit-ed, this

cours. Dans ces instants de calme u-ne fête est don-
 Tod. Der al-te Ca-pu-let lädt in strahlen-den
 draw. The a-ged Ca-pu-let has in-vit-ed, this

Tr.
 Cor.
 Trb.
 Tuba
 Timp
 Arpa
 pp

né - e Par le vieux chef des Ca - pu - lets. Le jeu - ne Ro - mé -
Räu - men zum rei - chen Fest manch' lie - ben Gast. Nur der jun - ge
 even - ing, un - to his pal - ace many a guest, while Ro - me - o

né - e Par le vieux chef des Ca - pu - lets.

Räu - men zum rei - chen Fest manch' lie - ben Gast.

even - ing, un - to his pal - ace many a guest.

o, plai - gnant sa des - ti - né - e, Vient tris - te - ment er -
Ro - me - o in schwer - mut - vol - len Träu - men, be - kla - gend sein Ge -
 wan - ders round the pal - ace weep - ing his si - lent sweet

rit.

a tempo *pp*

rer à l'en - tour du pa - lais; Car il ai - me d'a - mour Ju - li - et -
schick, irrt um - her vor dem Pa - last; weil ihn Lie - be er - füllt - ach für Ju -
 sor - row, with heart op - prest, and with love all a - glow: Since he saw

te la fil - le Des en - ne - mis de sa fa - mil - le. Le bruit des ins - tru -
 lia, die trau - te - weh, dass des Fein - des Kind er schaute! Das Sai - ten - spiel er -
 her, he loves her, Ju - liet, the daughter of his foe. - The sound of strings is

mf

Le bruit des ins - tru -

mf

Das Sai - ten - spiel er -

mf

The sound of strings is

Arps.

ments, les chants mé - lo - di - eux Par - tent des sa - lons où l'or
 tönt und Lie - der - schall er - klingt, vom Saal drin - gen lo - cken - de
 heard, and sweet - est songs en - trance; out from yon halls bright il -

s

ments, les chants mé - lo - di - eux Par - tent des sa - lons où l'or

s

tönt und Lie - der - schall er - klingt, vom Saal drin - gen lo - cken - de

s

heard, and sweet - est songs en - trance; out from yon halls bright il -

cresc. *poco ritenuto* *Allegro.*

bril - le, ex - ci - tant et la danse et les é - clats joy - eux.
 Lau - te, wo mit Ju - bel im Tanz sich Al - les fröh - lich schwingt.
 lum - in'd mer - ry voic - es re - sound, on goes the mer - ry dance.

cresc. *poco ritenuto* *Allegro.*

bril - le, ex - ci - tant et la danse et les é - clats joy - eux.

cresc. *poco ritenuto* *Allegro.*

Lau - te, wo mit Ju - bel im Tanz sich Al - les fröh - lich schwingt.

cresc. *poco ritenuto* *Allegro.*

lum - in'd mer - ry voic - es re - sound, on goes the mer - ry dance.

Fl. Ob. Clar.
Quart (pizz) f
Fag f

p Quart. *dim.*

L'istesso tempo un poco riten.

pp *dim.*

Moderato. (♩ = 80.)

Alti. *p*
Tenori. *p*
Bassi. *p*

La fête est ter-mi-née; et, quand tout bruit ex-pi-re, Sous les ar.
Vor-ü-ber ist das Fest, die Gä-ste sind ge-schieden, nur die Ar.
The re-vels now are o'er, the guests have all de-part.ed, up from the

Moderato. (♩ = 80.)

ppp *p* Arpa.

ca-des on en-tend Les danseurs fa-ti-gués s'é-loi-gner en chantant.
ka-den noch ent-lang-im-mer fer-ner er-tönt und ver-hallt ihr Ge-sang.
grove, in moonlight bright, far-off voic-es re-sound in the still-ness of night.

ppp *p* Arpa.

7

Hé - las! et Ro - mé - o sou - pi - re,
 Doch Ei - ner - ach, fin - det kei - nen Frie - den:
 Here lin - gers one well nigh bro - ken - heart - ed.

Hé - las! Ro - mé - o sou - pi -
 Doch Ei - ner fin - det kei - nen Frie -
 Here lin - gers one well nigh bro - ken - heart -

7 Clar
p
Vel. 2
sf

Car il a dû quit - ter Ju - li - et - te.
 Ro - mé - o, der fern von Ju - lia muss wei - len,
 Ro - mé - o who dare not ling - er near Ju - liet

re, Car il a dû quit - ter Ju - li - et - te.
 den: Ro - mé - o, der fern von Ju - lia muss wei - len,
 ed. Ro - mé - o who dare not ling - er near Ju - liet

f *poco f* *Viol. (pizz)*
Viola
poco f
poco f

un poco più animato *cresc.*
 Sou - dain, Pour res - pi - rer en - cor cet air qu'el - le res - pi - re,
 bis jäh, die Luft, die sie ge - ath - met, noch mit ihr zu thei - len, *cresc.*
 yet dared, that he might breathe the air her bos - om doth in - spire, o'er - *cresc.*

un poco più animato
p *cresc.*

poco più lento
pp dolce assai

Il fran-chit les murs du jar-din. Dé-jà sur son bal-
er die Mau-er kühn ü-ber-sprang. Und dort auf dem Bal-
leap the or-ward's high tow'r-ing walls. At her win-dow a-

poco più lento
poco f
pp dolce assai

con la blan-che Ju-li-et-te Pa-raît et, se croy-ant
kon zeigt späh-end die Ge-lieb-te sich schon, und, al-lein sich
bove fair Ju-liet doth ap-pear, to be-tray, think-ing none is

Vel. Cb (pizz)

poco rall.
dim.
ppp

seu-le jus-ques au jour, Con-fie à la nuit son a-mour.
wäh-nend, heim-lich und sacht, ver-traut sie ihr Seh-nen der Nacht.
near, to night's list'n-ing ear her heart's fond-est se-cret of love.

poco rall.
pp
ppp

Fl.
Ob.
Clar.

a tempo un poco animato

cresc.

Ro - mé - o, pal - pi - tant d'u - ne joie in - qui -
 Und er hört's und er - bebt, sol - ches Glück zu er -
 And his soul is at - tent on each word that she

Ro - mé - o, pal - pi - tant d'u - ne joie in - qui -
 Und er hört's und er - bebt, sol - ches Glück zu er -
 And his soul is at - tent on each word that she

a tempo un poco animato

Quart. (pizz.)

cresc.

Andante con moto ed appassionato assai. (♩ = 100.)

è - te, Se dé - cou - vre à Ju - li -
 lau - schen, sü - sse Lie - bes - wor - te sie

ut - ters sweet con - fes - sions of love soft she

è - te, Se dé - cou - vre à Ju - li -
 lau - schen, sü - sse Lie - bes - wor - te sie

ut - ters sweet con - fes - si - ons she

Andante con moto ed appassionato assai. (♩ = 100.)

Fl. Ob.
 Clar.

et - te, Et de son cœur les feux é - cla - tent à leur
 tau - schen, und ih - re Her - zen flam - men auf, mäch - tig ent -

mut - ters un - til their lips grown si - lent, seal the bond of

et - te, Et de son cœur les feux é - cla - tent à leur
 tau - schen, und ih - re Her - zen flam - men auf, mäch - tig ent -

mut - ters un - til their lips grown si - lent, seal the bond of

p

tour.
facht!
love.

tour.
facht!
love.

p Quart (pizz.)

b) Strophes. b) Lied. b) Song.

1^{er} Couplet. 1. Strophe. 1st Strophe.

Andante solenne. (♩ = 108.)

Alto Solo.

Pre-miers trans -
Er - ste und
Love's first sweet

mf Arpa

ports que nul n'ou - bli - é,
un - ver - gess' - ne Won - ne,
kiss is ne'er for - got - ten,

Pre-miers a -
Wor - te der
love's first fond

veux, pre-miers ser - ments De deux a - mants.
Lie - be sich mit Be - ben zu ge - stehn
vows so sweet, so pure, for e'er en - dure.

Sous les é - toi - les d'I - ta - li - e,
 un - ter I - ta - liens gold' - ner Son - ne,
 Up - on the soul each vow is writ - ten,

cresc. molto ed animando un poco

Dans cet air chaud et sans zé - phirs
 dort wo so heiss die Lüf - te wehn,
 made 'neath I - tal - ian sum - mer skies,

cresc. molto ed animando un poco

f 8

Que l'o - ran - ger au loin par - fu - me,
 bei der O - ran - ge duft' - gem Hau - che,
 where the soft breez - es, gent - ly waft - ed, whose

poco riten.
p

Où se con - su - me Le ros - si - gnot en longs - sou -
 wo aus dem Strau - che tö - net der Nach - ti - gall sü - sses
 breath sweet from or - ange-buds sift - ed, tell why the night - songster

poco riten.
p *ppp*

sf **Tempo I.**

pirs, Quel art dans sa lan - gue choi.
Flehn! O Kunst, hast du Wor - te und
 sighs. What song can de - scribe the e -

Tempo I.
 Fl. C. ingl.
 Clar. *sf* *p* *pp*

si - - e Rendrait
 Wei - - sen für Das,
 mo - - tion What mu -

Fl. C. ingl.
 Clar. *sf*

vos cé - les - tes ap - pas? Pre - mier a -
 was er - fül - let die Brust? Der er - sten
 sic can tell of the bliss of love's fond

p *pp*

mour, n'è - - tes - vous pas Plus haut que
 Lie - - be himm - - li - sche Lust, ver - magst du
 whis - - per, love's first sweet kiss when heart to

tou - te po - é - si - e?
 sie wür - dig zu prei - sen?
 heart pleads its de - vo - tion?

9

Ou ne se - riez - vous point dans notre e - xil mor - tel
 Bist du schon hier viel - leicht auf uns - rer Er - den - bahn
 Art thou that charm di - vine, na - tive of high - est heav'n!

Fl.
Clar.

Cet - te po - é - sie el - le - mé - me Dont Shak - spea -
 je - ner Zau - ber, der gött - lich ent - fach - te, ach, wo - von
 which in in - spi - ra - tions im - mort - al Shakespeare poured

vibrato

re, lui seul, eut le se - cret su -
 Shakespeares Lied se - li - ge Kun - de
 forth in song which, op'n - ing wide love's

f *poco riten.*

prê - - - me,
brach - - - te
port - - - als,

Et qu'il rempor.
und die es er-
bestow'd un.to

f *poco riten.*

a tempo *p*

ta dans le ciel?
hob him - mel - an!
man bliss of Heav'n!

p

Dans le ciel?
him - mel - an!

a tempo bliss of Heav'n!

p Fl. C. ingl.
Clar.

poco f

riten.

riten.

dimin. *p* *pp*

2^e Couplet. 2. Strophe. 2nd Strophe.

Tempo I.

Alto Solo.

Heu - reux en -
Glück - li - che
Oh, hap - py

Tempo I.

Arpa. *mf*

fants aux cœurs de flam - me, Li - és d'a -
Kin - der, rei - ne See - len, die euch ver -
pair, whose pure af - fec - tion wrought love that

Vol

con Pedale

mour par le ha - sard D'un seul re - gard,
ein - te das Ge - schick beim er - sten Blick;
bound you heart to heart, no more to part!

Vol

Vi - vant tous deux d'u - ne seu - le à - me,
ihr, de - ren Her - zen sich ver - mäh - len -
cast from you all sad re - col - lec - tion

Vol

cresc. molto ed animando un poco

Ca-chez-le bien sous l'ombre en fleurs,
 bergt in des Schat - tens dü - stern Flor
 of what your souls to tears did move,

cresc. molto ed animando un poco

f 10

Ce feu di - vin qui vous em - bra - - se,
 eu - e - res Bu - sens hei - lig Seh - - nen,
 or wrought you grief; for - get past sigh - - ing:

Ad. ** Ad.* ** Ad.* ***

poco riten.

Si pure ex - ta - - se Que ses pa - ro - les sont des
 das wie mit Thrä - nen aus eu - ren Wor - ten bebt her -
 each now out - vy - ing the o - ther in sweet deeds of

poco riten.

Clar. *p* *ppp*

sf **Tempo I.**

pleurs! Quel roi de vos chas - tes dé -
 vor! Ein Fürst, sol - ches Glück zu er -
 love! A king, to pos - sess such a

Tempo I.

Fl. C. ingl. *sf* *p* *pp*

li - - res
rei - - - chen,
trea - - - sure,

Croi-raït
da - hin
en - joy

Fl. Cingl

Clar.

f

é - ga - ler les trans - ports? Heu - reux en -
 gäb' er all sei - ne Macht, und welch ein
 such de - lights as you know, on him his

Vel. *sf* *p* *pp*

fant! et quels tré-sors Paier aient un
Schatz, strah - lend an Pracht, ist eu - rem
king - - - dom would be-stow, that could pro -

Vel.

* *Ad.* *

seul de vos sou - ri - res?
Lä - - - cheln zu ver - glei - chen?
cure him suchs sweet plea - sure!

11

Ah! sa - vou - rez long - temps cet - te cou - pe de miel,
 O, bleib' er hold euch lang, die - ser se - li - ge Wahn!
 Taste now the sweets of love, ye to whom they are giv'n,

p

Plus su - a - ve que les ca - li - ces Où les an -
 Nascht vom sü - ssen Ho - nig, ihr Bei - den! Mö - gen euch
 sweet - er far than all earth - ly trea - sure. E'en the An -

trem.

ges de Dieu, ja - lous de vos dé -
 En - gel selbst heim - lich solch Glück be -
 gels a - bove know not such bliss, such

li - ces, *poco riten.* Pui - sent le bon -
 nei - den, wenn zu Got - tes
 plea - sure. In dreams you shall

poco riten.

f

a tempo

p

heur dans le ciell!
 Thron sie schwe - ben him mel - an!
 see the glo - ries of Heav - en!

CORO.

p

Dans le ciell!
 him - mel - an!
 bliss of Heav'n!

a tempo

p

Fl. C. ingl
Clar
poco f

Ed.

riten.

riten.

f

pp

attacca

c) Récitatif et Scherzetto.

e) Recitativ und Scherzetto. e) Recitativo and Scherzetto.

Moderato. (♩ = 80)

Tenore Solo. *mf*
 Bien-tôt de Ro-mé - o la - pâ - le rê - ve -
 Doch Ro - me - o, ver - träumt, um - strickt von zar - ten
 Of Ro - me - o they speak, and joke up - on his

Alto. *mf*
 Bien-tôt de Ro-mé - o la pâ - le rê - ve -

Tenore. *mf*
 Doch Ro - me - o, ver - träumt, um - strickt von zar - ten

Basso. *mf*
 Of Ro - me - o they speak, and joke up - on his

Moderato. (♩ = 80)

Arpa. mf

ri - e Met tous ses a - mis en gaie - té:
 Ket - ten, ward von den Ge - fähr - ten ver - lacht.
 dream - ing, his coun - te - nance pal - lid and weird.

ri - e Met tous ses a - mis en gaie - té:
 Ket - ten, ward von den Ge - fähr - ten ver - lacht.

dream - ing, his coun - te - nance pal - lid and weird.

Viola
Vel. p

gè-re!
Fei-ne!
wa-ry.

Elle a pour
Sie fährt da-
Her waggon's

la mes-sa . gè-re Fluette et lé-gè-re!

die win-zig Klei-ne, die Zar-te, die Fei-ne!

that ti-ny fai-ry, so light and so wa-ry.

char u-ne co-que de noix
her in der Scha-le der Nuss,
cut from a haz-el-nut

Elle a pour char u-ne co-que de

Sie fährt da-her in der Scha-le der

Her wag-gon's cut from a haz-el-

Que l'é-cu-reuil a fa-çon-né-e; Les doigts de l'a-rai-gnée Ont
 die Meister Eichhorn aus-ge-höh-let, die Spin-ne wob als-dann das
 and Mas-ter Squir-rel was the cartwright, the trace-es from the small-est

noix.

Nuss.

nut.

Fl.

fi-lé ses har-nois. Du-rant les nuits,
 Seil für das Ge-spann. So lenkt des Nachts
 spi-der's web are wrought and in this state

Du-rant les

So lenkt des
 and in this

Fl.

12

la fée en ce mince é - qui - pa - ge Ga - lo - pe fol - le -
 die Fee ih - re Röss - lein, die Käfer, und wir - belt gleich - wie
 the fay, on the moon's sil - ver ray, she gal - lops night by

nuits, la fée Ga - lo - pe

Nachts die Fee und wir - belt
 state the fay, she gal - lops

ment dans le cerveau d'un pa - ge,
 toll im Hirn ver - lieb - ter Schlä - fer.
 night thro' lovers' brains and haunts them.

fol - lement dans le cerveau d'un pa - ge.

gleichwie toll im Hirn ver - lieb - ter Schlä - fer.
 night by night thro' lovers' brains and haunts them.

Picc.
 Fl.
 p

Tenore Solo.

Qui rêve es-piè-gle tour Ou
 Dann träu - - - men sie als bald von
 They dream on court'sies straight, of

Picc. Fl. *pp*

mol - - - le sé - ré - na - de, Au clair de lu - ne,
 sü - - - sser Se - re - na - de, die bei Mon - den -
 sweet - - - est se - re - nade be - neath the stars' soft

13

sous la tour. En pour-sui -
 schein er - schallt. Sie se - tzet
 sil - v'ry light. Then her mad

pp
 Au clair de lu - ne, sous la tour.
pp
 Die sanft bei Mon - den - schein er - schallt.
pp
 Be - neath the stars' soft sil - v'ry light.

13

Fl. *pp*
 Viola.
 Vel.

vant sa pro-me-na-de,
 fort die Pro-me-na-de
 ride she doth con-tin-ue

En pour-sui-vant sa pro-me-na-de,
 Sie se-tzet fort die Pro-me-na-de,
 Then her mad ride she doth con-tin-ue

En pour-sui-vant sa pro-me-na-de,
 Sie se-tzet fort die Pro-me-na-de,
 Then her mad ride she doth con-tin-ue

La pe-ti-te rei-ne sa-bat
 uns-re klei-ne Her-rin und naht,
 hastes a-way nor tar-ries nor bides;

Picc. Fl.

Sur le col bron-zé d'un sol-dat.
 wenn im Schlaf sich streckt ein Sol-dat.
 O'er a sold-ier's neck oft she rides

cresc. *3*

Il rê - ve ca - non -
 Er träumt von Ka - no -
 and then he dreams of

Sur le col bron - zé d'un sol - dat.

Wenn im Schlaf sich streckt ein Sol - dat.

O'er a sold - ier's neck oft she rides.

cresc.

na - des Et vi - ves es - to - ca - des, Le tambour,
 na - de und blu - ti - ger Pa - ra - de, Trommel - klang,
 battle, where swords 'gainst helmets rattle, beat of drums,

14

la trompet - te; Il s'é - veil - le, et d'a - bord Jure,
 Kriegs - dromme - te Jäh er - wacht — springt er vom Fleck,
 bu - gle calling Then he wakes — and glares a - round,

Picc. Fl.

et prie en ju - rant tou - jours, puis se ren -
 be - tet ei - nen Fluch im Schreck, schläft wie - der
 swears he heard the trum - pet's sound, then turns him

p

Fl.

dort, Et ron - fle a - vec ses ca - na -
 ein und schnarcht mit Andern um die
 o'er and sleeps un - til the dawn of

p

puis se ren - dort.

p

schläft wie - der ein.

p

and 'gins to snore.

ra - des. C'est Mab, c'est Mab qui fai - sait
 Wet - te. 's ist Mab, 's ist Mab, die sol - ches
 morning. Queen Mab, 'tis she, whose gambols

Fl.

tout ce bac-cha - nal.
 Gau - kel - spiel voll - bracht.
 caused all this up - roar.

C'est Mab, c'est
 's ist Mab, 's ist
 Queen Mab! Queen

F1

15

C'est elle en - cor qui dans un
 Zur jun - gen Maid kommt sie im
 'Tis she a - gain in dreams doth

Mab qui fai - sait tout ce bac-cha - nal.
 Mab, die sol - ches Gau - kel - spiel voll - bracht!
 Mab! she it is caused all this up - roar.

15

rê - ve ha - bil - le La jeu - ne fil - le Et la ra - mè - ne au
 Trau - me näch - tig, klei - det sie präch - tig, denn Ball ist je - de
 call, the maid of sev - en - teen sum - mers, and leads her back to

Picc.
Fl.

bal.
 Nacht!
 th' ball.

pp
 C'est elle en - cor qui dans un rê - ve ha - bil - le La jeu - ne
pp
 Zur jun - gen Maid kommt sie im Trau - me näch - tig, klei - det sie
pp
 'Tis she a - gain in dreams doth call, the maid of sev - en - teen

Picc.
Fl.

fil - le, Et la ra - mè - ne au bal.
 präch - tig, denn Ball ist je - de Nacht.
 sum - mers, and leads her back to th' ball.

Picc.
Fl.

poco animato

Mais le coq chan-te, le jour bril-le; Mab fuit comme un é -
 Da krähn die Häh-ne, graut der Mor-gen; Mab schwindet und zer-
 Hark! when the cock crows and the day breaks, Mab, starts her steed, and
 (But)

Viola.
 (pizz.)
 Vel.

Andante. (♩ = 69.)

clair Dans l'air.
 rinnt im Wind.
 off she goes.

Dans l'air.
 Im Wind.
 She goes.

Andante. (♩ = 69.)

Picc.
 Fl.

Viol.
 Viola. *pp*

Bien-tôt la mort est sou-ve-rai-ne. Ca-pu-lets, Mon-ta-
 Bald herrscht der Tod rings-um, der blas-se. Ca-pu-let, Mon-ta-
 Be-hold! with ic-y grasp Death came. Ca-pu-let, Mon-ta-
 Ca-pu-let, Mon-ta-

Vel.

gus, domptés par les dou-leurs, Se rap-pro-chent en - fin pour ab - ju-rer la
 gu, gebeugt durch sei-ne Macht und be-zähmt durch den Schmerz, ent-sa-gen ih-rem
 gue, who felt his sick-le keen, their hearts from feud to ween once more are met to -

Quart. *cresc.*

Ob

hai - ne Qui fit ver - ser tant de sang et de
 Has - se, der viel des Bluts, viel der Thrä - nen ge -
 geth - er: Their bos - oms Hat - red no more shall en -

pp

pleurs.
 bracht.
 flame.
 Tutti

(Le Chœur sort.)
 (Der Chor geht ab.)
 (Exit Chorus.)

p ff p

DEUXIÈME PARTIE. ZWEITER THEIL. SECOND PART.

41

1.

Roméo seul - Tristesse - Bruits lointains de Concert et de Bal -
Grande Fête chez Capulet.

Romeo allein - Traurigkeit - Romeo alone - Sadness -
Entfernte Klänge von Concert und Ball - Distant sounds of Music and dancing -
Grosses Fest bei Capulet. Great festivities in Capulet's Palace.

Andante malinconico e sostenuto. (♩ = 66.)

The musical score is written for a full orchestra and includes the following parts and markings:

- Viol. I.**: First Violin, starting with *ppp* and *p poco cresc.*
- Quart. (pizz.)**: Quartet (pizzicato), appearing in the first and third systems.
- Viola.**: Viola, appearing in the second and third systems.
- Fl. Ob. Clar.**: Flute, Oboe, and Clarinet, appearing in the second system.
- Viol. II.**: Second Violin, appearing in the second system with *dimin.* and *pp*.
- Fl.**: Flute, appearing in the fourth system with *mf*.
- Clar.**: Clarinet, appearing in the fourth system with *mf*.
- Ob. Clar.**: Oboe and Clarinet, appearing in the fifth system with *p*.
- con Ped.**: Con Pedal, marking the beginning of the fifth system.
- cresc. poco a poco**: Crescendo poco a poco, marking the beginning of the fifth system.
- 16**: Measure number 16, marked in a box.

Viol. I.

Viol. I. measures 14-16. The staff shows a melodic line with slurs and accents. The key signature has two flats (B-flat and E-flat). Measure 14 starts with an accent (^) on the first note. Measure 15 has an accent (^) on the first note. Measure 16 has an accent (^) on the first note.

Fl.

Fl. measures 14-16. The staff shows a melodic line with slurs and accents. The key signature has two flats (B-flat and E-flat). Measure 14 starts with an accent (^) on the first note. Measure 15 has an accent (^) on the first note. Measure 16 has an accent (^) on the first note.

Piano measures 14-16. The staff shows a complex accompaniment with many sixteenth notes and slurs. The key signature has two flats (B-flat and E-flat). Measure 14 starts with an accent (^) on the first note. Measure 15 has an accent (^) on the first note. Measure 16 has an accent (^) on the first note.

Piano measures 14-16. The staff shows a complex accompaniment with many sixteenth notes and slurs. The key signature has two flats (B-flat and E-flat). Measure 14 starts with an accent (^) on the first note. Measure 15 has an accent (^) on the first note. Measure 16 has an accent (^) on the first note.

Piano measures 14-16. The staff shows a complex accompaniment with many sixteenth notes and slurs. The key signature has two flats (B-flat and E-flat). Measure 14 starts with an accent (^) on the first note. Measure 15 has an accent (^) on the first note. Measure 16 has an accent (^) on the first note.

17

Ob.
Clar.

Quart.

Measures 17-19. The staff shows a melodic line with slurs and accents. The key signature has two flats (B-flat and E-flat). Measure 17 starts with an accent (^) on the first note. Measure 18 has an accent (^) on the first note. Measure 19 has an accent (^) on the first note.

Fl. Fag. 3

Fl. Ob. 3
espressivo Cor. 3
Fag. 3

Fl. Viol. I. p cresc. poco a poco Ob.

18 Viol. I

Fl. Ob. Clar. p dim.

Allegro. (♩ = 108.)
Viola. Vel. Viol. I pp
Quart. Cor. Fag. Cb.

First system of the musical score. The upper staff contains a melodic line with slurs and accents. The lower staff is for Clarinet (Clar.) and Bassoon (Fag.), marked *mf*. A quartet of strings (Quart.) is marked *pp* in the final measure.

Second system of the musical score, continuing the melodic and harmonic development in the lower staves.

Third system of the musical score. The lower staff includes Timp. (Tympani) and Tamb. (Tambourine), marked *ppp*. A *dim.* (diminuendo) marking is present over the first two measures.

Larghetto espressivo. ($\text{♩} = 58$)

Fourth system of the musical score, marking the beginning of the *Larghetto espressivo* section. The tempo is $\text{♩} = 58$. The upper staff features Oboe (Ob.) and Flute (Fl.)/Clarinet (Clar.) parts. The lower staff includes Violoncello (Vel.) and Piano (pizz.) parts, marked *pp*.

Fifth system of the musical score, continuing the *Larghetto espressivo* section with sustained melodic lines in the upper staves and rhythmic patterns in the lower staves.

Sixth system of the musical score. The lower staff is marked *sempre stacc.* (sempre staccato), indicating a consistent staccato articulation for the lower instruments.



un poco ritenuto



Allegro. (♩ = 108.)



Piano score system 1. The right hand features a rapid, ascending and descending scale-like passage with accents. The left hand provides a harmonic accompaniment with chords and single notes. A fortissimo (*ff*) dynamic marking is present in the right hand.

Piano score system 2. This system includes staves for Violin I, Viola, and Quartet/Flute/Cornet. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. A *con Ped.* (con pedale) instruction is written below the piano part.

Piano score system 3. The piano part continues with eighth-note accompaniment. The right hand has a melodic line with some triplets.

Piano score system 4. The piano part continues with eighth-note accompaniment. The right hand has a melodic line with some triplets.

Piano score system 5. The piano part continues with eighth-note accompaniment. The right hand has a melodic line with some triplets.

Piano score system 6. The piano part continues with eighth-note accompaniment. The right hand has a melodic line with some triplets.



Fl. *f*
Ob. Clar.
Tutti *f*
Quart. *(p)*
Fag. *f*



Viol. I. *dim.*
Fl. Ob. *f*
mf



Clar. *p*
Fl. Ob. *mf*
Fag. *p*



23 Fl. Ob. Clar.
Quart. *mf*
con Ped.





Musical score system 1. Instrument entries include Viol. I., Fl. Ob. Clar., Cor. Tr., and Quart. Timp. The tempo marking is *f marc.* (forte marcato). The system shows the beginning of the orchestral texture with various woodwinds and percussion.

Musical score system 2. This system continues the orchestral texture, featuring parts for Fl. Ob. Clar., Timp., Fag. Trb., and Quart. Timp. The woodwinds play complex patterns, while the percussion provides rhythmic support.

Musical score system 3. This system includes parts for Fl., Ob. (marked *mf*), Quart., and Fag. The woodwinds continue their melodic and harmonic development.

Musical score system 4. This system features parts for Clar. Cor., Tr. Trb., and Quart. A section marker **24** is present. The music builds towards a *ff* (fortissimo) dynamic.

Musical score system 5. This system includes parts for Fl. Ob. Clar. and Tutti Cor. Trb. The system concludes with a *ff* dynamic marking and a tutti instruction for the horns.

Réunion des deux Thèmes, du Larghetto et de l'Allegro.
 Vereinigung der zwei Themen, des Larghetto und des Allegro.
 The two themes, Larghetto and Allegro combined.

The musical score is written for piano and consists of six systems of two staves each. The first four systems show the first theme (Larghetto) in the right hand and the second theme (Allegro) in the left hand. The fifth system shows the first theme in the right hand and the second theme in the left hand. The sixth system shows the first theme in the right hand and the second theme in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of the musical score, featuring a piano accompaniment with arpeggiated chords in the right hand and sustained chords in the left hand. The tempo marking *And.* is present.

Second system of the musical score, continuing the piano accompaniment with arpeggiated figures and sustained harmonic support.

Third system of the musical score, marked with a box containing the number 25. It includes a Violin I part with a melodic line and a piano accompaniment. The tempo marking *And.* is present. Performance instructions include *dimin.*, *Quart.*, and *Arpa.*

Fourth system of the musical score, featuring a Violin I part with a rapid, continuous melodic line and a piano accompaniment.

Fifth system of the musical score, marked with a box containing the number 26. It includes parts for Violin II, Viola, and Fag. (Bassoon). The tempo marking *And.* is present. The instruction *senza accelerando* is written above the staff.

Sixth system of the musical score, featuring parts for Oboe (Ob.), Violin II, and Fag. (Bassoon). The tempo marking *And.* is present.



Fl.
Clar.
Viola.
poco sf
mf
p
Vel. Fag.



Viol.
Fl.
Ob.
Clar.
p
Cb.
p



27
Arpa.
Cor. Timp.



cresc.
Tr. Timp.



cresc. sempre
Tr. Timp.
Fl.
Ob.
Clar. - 3



Tutti.
f
cresc. molto
Timp.

28

Measures 28-31 of the musical score. The music is in 3/4 time and features a piano accompaniment with a treble and bass staff. The right hand plays a complex, fast-moving melody with many triplets and sixteenth notes. The left hand provides a steady bass line. The dynamic marking *ff* (fortissimo) is present in measures 28 and 30. The instruction *sempre più f* (always more forte) is written below the bass staff in measure 29.

Measures 32-35 of the musical score. The piano accompaniment continues with the same complex, fast-moving melody in the right hand and steady bass line in the left hand. The dynamic marking *ff* is present in measures 32 and 34.

Measures 36-39 of the musical score. The piano accompaniment continues with the same complex, fast-moving melody in the right hand and steady bass line in the left hand. The dynamic marking *ff* is present in measure 36.

Measures 40-43 of the musical score. The piano accompaniment continues with the same complex, fast-moving melody in the right hand and steady bass line in the left hand. The dynamic marking *ff* is present in measure 43.

Measures 44-47 of the musical score. The music transitions to a new section starting at measure 29. The piano accompaniment features a more rhythmic melody with triplets. The dynamic marking *p* (piano) is present in measure 44, and *cresc.* (crescendo) is written in measure 45. The woodwind section (Fl., Ob., Clar.) enters in measure 47.

Measures 48-51 of the musical score. The piano accompaniment continues with the same rhythmic melody. The dynamic marking *f* (forte) is present in measure 48, and *cresc.* is written in measure 50. The woodwind section (Fl., Ob., Clar.) continues in measure 51.

Fl. Ob. Clar. *f* Cor. Trb. Arpa. *p* Quart. *cresc.*

molto Fl. Ob. Clar. *ff* Cor. Trb.

30 Quart. *p* Cor. Fag. *cresc.*

Fl. Ob. Clar. *f* Arpa

p Quart. Cor. *cresc.* Fl. Ob. Clar.

f Arpa *p* *cresc. molto*

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The right hand plays a melodic line with triplets and slurs, while the left hand provides a harmonic foundation. Dynamics include *f* and *ff*. A woodwind entry is marked with *p* for Clarinet, Quartet, and Bassoon, with a *cresc.* instruction.

Second system of the musical score. It continues the piano accompaniment. A woodwind part for Trumpet and Trombone is introduced with a *mf* dynamic. The piano part continues with a steady eighth-note pattern in the left hand.

Third system of the musical score. The piano accompaniment is marked *cresc. molto*. A woodwind section marked *Tutti.* enters with a strong, accented melody. The piano part continues with a consistent eighth-note accompaniment.

Fourth system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. A woodwind section enters with a complex, rapid melody. A rehearsal mark **31** is placed above the staff.

Fifth system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The woodwind section continues with a complex, rapid melody.

Sixth system of the musical score. This system includes staves for various instruments: Flute, Oboe, Clarinet, Violin, Viola, Bassoon, and Trumpet. The piano accompaniment continues with a steady eighth-note pattern. The woodwind section continues with a complex, rapid melody.

32

Ob.

sf Timp.

Vel. Cb.

dimin. *mf*

poco, f

dim. *p* *pp*

rallent. *Tempo I.*

poco rit. *cresc.* *ff* *Tutti.*

mf *cresc. molto* *ff*

2.

Nuit sereine.—Le Jardin de Capulet silencieux et désert.—
Les jeunes Capulets, sortant de la fête, passent en chantant des
réminiscences de la musique du bal. Scène d'amour.

Heitere Nacht.—Der Garten
Capulets, schweigsam und leer.—
Die jungen Capulets verlassen das Fest
und ziehen vorüber, Nachklänge der
Ballmusik singend. Liebesscene.

Star-light Night.—Capulet's
Garden, silent and deserted.—
The young Capulets, leaving the hall,
pass by singing fragments of the
dance-music. Love-scene.

Ce double chœur doit s'exécuter au fond du théâtre, ou dans un salon voisin de l'orchestre si la Symphonie est entendue dans une salle de concert. Il n'est pas nécessaire que le maître de chant puisse voir la mesure du chef d'orchestre; il suffit qu'il puisse entendre la réplique des Cors commençant à la 35^e mesure. Le chef d'orchestre suivra le mouvement du chœur qu'il entendra aisément. Il faut absolument un ou deux instruments, Violons ou Altos, pour donner le ton aux choristes et les empêcher de baisser, les choristes ne pouvant pendant qu'ils chantent rien entendre de l'orchestre qui joue aussi piano que possible.

(Note de H. Berlioz.)

Dieser Doppelchor muss im Hintergrunde des Theaters, oder, wenn die Symphonie in einem Concertsaal zu Gehör gebracht wird, in einem dem Orchester benachbarten Raume ausgeführt werden! Es ist nicht nothwendig, dass der Chormeister den Takt des Dirigenten sieht; es genügt, wenn er das Stichwort der Hörner hört, welche im 35. Takt einsetzen. Der Dirigent folgt dem Zeitmaass des Chores, welches er bequem hören kann. Unbedingt müssen 1 oder 2 Instrumente, Violinen oder Bratschen, den Chorsängern den Ton angeben, damit diese nicht zu tief singen, da sie während des Gesanges nichts von dem gänzlich pianissimo spielenden Orchester hören können. (Anmerkung von H. Berlioz.)

This double-chorus to be sung in the background of the (stage) theatre, or in a room adjoining the orchestra if the symphony be performed in a Concert-hall. The Chorus-master need not see the Orchestral-conductor's bâton; all he requires is to hear the cue given by the horns in the 35th bar where they commence. The Conductor then follows the chorus which he can easily hear. It is absolutely essential that one or two instruments 1st violins or tenor-violins shall give the chorus the pitch, to prevent the latter from getting out of tune, as they cannot hear anything of the orchestra playing pianissimo.

(Berlioz's own Note.)

Allegretto. (♩ = 92.)

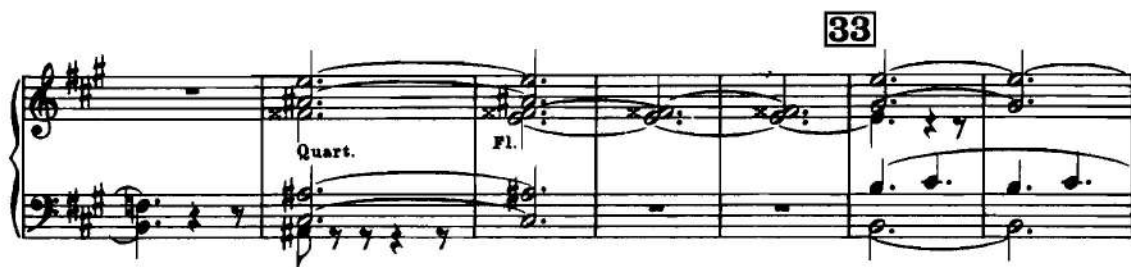
Silence.

G.P.

Cor.

Fl.

Cor.



(derrière la scène)
(hinter der Scene)
(behind the scene)

CORO I.

Tenori. *mf*

O - hé! Capu - lets, bon - soir, bon - soir!
Habt Dank, Capu - let! Nach Haus! nach Haus!
Fare - well, Capu - let! Good night! good night!

Bassi.

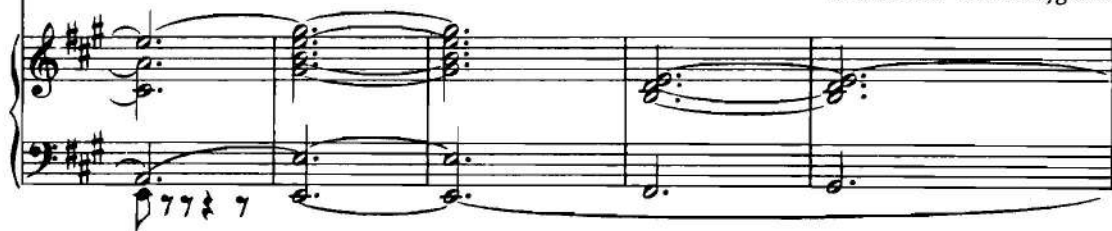
CORO II.

Tenori. *mf*

(derrière la scène) O - hé! bon - soir! Ca - va - liers, au re -
(hinter der Scene) Nach Haus! nach Haus! Ed - le Herrn, ru - het
(behind the scene) Good night! good night! gents and la - dies, good

Bassi. *mf*

Ca - va - liers, au re -
Ed - le Herrn, ru - het
Gents and la - dies, good



cresc. poco a poco

Ah! Quel le nuit! Quel fes tin!
 Ah! welch ei ne Zau bernacht!
 Sweet de light was ours to night.

mf. cresc. poco a poco

Bal di vin!
 Wel che Pracht!
 Now, good night!

Ah! Quel le nuit! Quel fes tin!
 Ah! welch ei ne Zau bernacht!
 Sweet de light was ours to night.

cresc. poco a poco

voir!
 aus!
 night!

Ah! Quel le nuit! Quel fes tin!
 Ah! welch ei ne Zau ber nacht!
 High in heav'n the stars shine bright,

cresc. poco a poco

voir!
 aus!
 night!

Ah! Quel le nuit! Quel fes tin!
 Ah! welch ei ne Zau ber nacht!
 High in heav'n the stars shine bright,

Viola.

Vel.

Quel fes tin!
 Wel che Pracht!
 sweet de light,

bal di vin! Quel le nuit! Quel fes tin! Que de
 Wel che Pracht, wel che herr li che Nacht! Welch ein
 oh what joys, what de light was ours with ye, fair

Bal di vin!
 Wel che Pracht!
 sweet de light,

Quel fes tin!
 Wel che Pracht!
 sweet de light,

Bal di vin!
 Wel che Pracht!
 sweet de light,

Que de fol
 Wel che Pracht!
 sweet de light,

Viol. II.

pp

Que de fol - les Pa - ro - les! Bel - les Vé - ron - nai - ses,
Welche in Flimmern und Schim - mern! O strah - len - de Frau - en,
 oh fair la - dies, was ours to night, fair - est la - dies, good night!

fol - les Pa - ro - les! Bel - les Vé - ron - nai - ses,
Flim - mern und Schim - mern! O strah - len - de Frau - en,
 la - dies, now good night, fair - est la - dies, good night!

Que de fol - les Pa - ro - les!
Welch ein Flimmern und Schim - mern!
 fair - est la - dies, now good night!

les Pa - ro - les!
Welch ein Schim - mern!
 la - dies, good night!

Viol. I.

Al - lez rê - ver de bal et d'a - mour, al -
träu - met von Lust und Lie - be und war - mer
 dream of the rev - els, dream of sweet love, good

Al - lez rê - ver de bal et d'a - mour, al -
träu - met von Lust und Lie - be und war - mer
 dream of the rev - els, dream of sweet love, good

Sous les grands mé - lè - zes,
Hold - se - lig zu schau - en!
 while the stars shine bright a - bove

Sous les grands mé - lè - zes,
Hold - se - lig zu schau - en!
 while the stars shine bright a - bove

cb.

lez rê-ver da-mour, d'a-mour
Her-zen ra-schem Schlag, träumt fort
night and dream of love, dream of love,

lez rê-ver da-mour
Her-zen ra-schem Schlag
night and dream of love,

Al-lez, al-lez, al-lez rê-ver d'a-mour
O träumt, träu-met von Lust und Lieb, träu-met
Fare-well! while the stars shine a-bove, go-dream,

Al-lez, al-lez, al-lez rê-ver d'a-
O träumt, träumt von der Her-zen ra-schem
Fare-well! while the stars shine bright a-bove, oh

Ob.
Viola.

Jus-qu'au jour! Tra la la la la la le ra la!
bis zum Tag!
naught but love.

Jus-qu'au jour! Tra la la la la la le ra la!
bis zum Tag!
naught but love.

Jus-qu'au jour! Tra
bis zum Tag!
dream of love.

mour Jus-qu'au jour! Tra
Schlag bis zum Tag!
dream but of love.

Viola.

Tra la la la la la la le ra la!
 Tra la la la la la la le ra la!
 la la la la la la le ra la! Tra
 la la la la la la le ra la! Tra
 Viola.
pp

Al - lez rê - ver
 Träumt fort bis zum
 Now good night and
 Al - lez rê - ver
 Träumt fort bis zum
 Now good night and
 la la la la la la le ra la! Al - lez rê - ver,
 Träumt, t. äumt fort,
 Fare-well! good night!
 la la la la la la le ra la! Al - lez rê - ver,
 Träumt, träu.met,
 Fare-well! good night!
 Viol. I.
pp

meno f

d'a - mour! Ah! ah! Quel - le nuit! Quel fes - tin!
 lichten Tag! Ah! Ah! welch ei - ne Zau - bernacht!
 dream of - love! while stars shine bright a - bove,

meno f

d'a - mour! Ah! ah! Quel - le nuit! Quel fes - tin!
 lichten Tag! Ah! Ah! welch ei - ne Zau - bernacht!
 dream of - love! while stars shine bright a - bove,

al - lez rê - ver d'a - mour!
 träumet fort bis zum Tag!
 La - dies fair, dream of love,

al - lez rê - ver d'a - mour Jus - qu'au jour!
 träumet fort bis zum Tag, bis zum Tag!
 La - dies fair, dream of love dream of love,

dim. poco a poco

Bal di - vin!
 Wel - che Pracht!
 La - dies fair,
dim. poco a poco

Bal di - vin!
 Wel - che Pracht!
 La - dies fair,

dim. poco a poco

Ah! — Quel - le nuit! Quel fes - tin! Bal di - vin!
 Ah! — welch ei - ne Zau - bernacht! Wel - che Pracht!
 while the stars shine bright a - bove. La - dies fair,
dim. poco a poco

Ah! — Quel - le nuit! Quel fes - tin! Bal di - vin!
 Ah! — welch ei - ne Zau - bernacht! Wel - che Pracht!
 while the stars shine bright a - bove. La - dies fair,

Viola.

Quel fes - tin! Que de fol - les Pa -
 wel - che Pracht! Welch ein Schimmern und
 now, good night! dream of love and the

bal di - vin! Quel - le nuit! Quel fes - tin! Que de fol - les Pa -
 wel - che Pracht! wel - che herr - li - che Nacht! Welch ein Schim - mern und
 now, good night, while the stars shine bright may ye dream of the

Quel fes - tin! Que de fol - les Pa -
 Wel - che Pracht! Welch ein Schimmern und
 now, good night! dream of love and the

Que de fol - les Pa -
 Wel - che Pracht! Welch ein
 dream of love and of

ro - les! Bel - les Vé - ron - nai - ses,
 Flim - mern! O strah - len - de Frau - en,
 rev - els! Oh! dream of the rev - els!

ro - les! Bel - les Vé - ron - nai - ses,
 Flim - mern! O strah - len - de Frau - en,
 rev - els! Oh! dream of the rev - els!

ro - les! Sous les grands mé - lè - zes,
 Flim - mern! Hold - se - lig zu schauen!
 rev - els! While stars are bright a - bove

ro - les! Sous les grands mé - lè - zes,
 Flim - mern! Hold - se - lig zu schauen!
 rev - els! While stars are bright a - bove

pp *Vel.*

Al - lez rê - ver de bal et da - mour, al - lez rê - ver d'a - mour,
 träu - met von Lust und Lie - be und war - mer Her - zen raschem Schlag,
 dream, fair - est ladies, o'th' re - vels and love; then haste ye all a - way,

Al - lez rê - ver de bal et da - mour, al - lez rê - ver d'a - mour
 träu - met von Lust und Lie - be und war - mer Her - zen raschem Schlag
 dream, fair - est ladies, o'th' re - vels and love; then haste ye all a - way,

Al - lez,
 O triümt,
 Now ladies,

Al - lez,
 O träümt,
 Now ladies,

Ch. 2.

d'a - mour Jus - qu'au jour!
 träümt fort bis zum Tag!
 dream of love till break of day!

Jus - qu'au jour!
 bis zum Tag!
 break of day!

al - lez, al - lez rê - ver d'a - mour Jus - qu'au jour!
 träu - met von Lust und Lieb', träu - met bis zum Tag!
 haste ye a - way and dream of love till break of day!

al - lez, al - lez rê - ver d'a - mour Jus - qu'au jour!
 träümt von der Her - zen ra - schem Schlag bis zum Tag!
 haste a - way and dream of love un - til break of day!

poco cresc. poco f dim.

sempre dim.

Ah! Quel - le nuit! Quel fes - tin!
 Ah! welch ei - ne Zau - ber - nacht!
 Fare - well! the stars shine bright.

sempre dim.

Ah! Quel - le nuit! Quel fes - tin!
 Ah! welch ei - ne Zau - ber - nacht!
 Fare - well! the stars shine bright.

sempre dim.

Au re - voir!
 Gu - te Nacht!
 Now, good night!

Ah! Quel - le nuit!
 Ah! welch ei - ne
 Fare - well! the

sempre dim.

Au re - voir!
 Gu - te Nacht!
 Now, good night!

Au re - voir! Quel - le nuit!
 Gu - te Nacht! welch ei - ne
 Now, good night! while the

pp

PPP

La bel - le fê - te!
 Fröh - li - che Gä - ste!
 dream of the rev - els!

Da - mes
 träumt vom
 while the

PPP

La bel - le fê - te!
 Fröh - li - che Gä - ste!
 dream of the rev - els!

Da - mes
 träumt vom
 while the

Quel fes - tin!
 Fes - tes - pracht!
 stars shine bright,

La bel - le fê - te!
 träu - met vom Fes - te!
 dream of the rev - els!

Quel fes - tin!
 Fes - tes - pracht!
 stars shine bright,

La bel - le fê - te!
 träu - met vom Fes - te!
 dream of the rev - els!

Vé - ron - nai - ses, Al - lez rê - ver de bal et d'a - mour! _____
 fro - hen Fest, träu - met fort, o träu - met fort bis zum Tag! _____
 stars are bright a - bove, go dream o'th' rev - els, dream but of love! _____

Vé - ron - nai - ses, Al - lez rê - ver de bal et d'a - mour! _____
 fro - hen Fest, träu - met fort, o träu - met fort bis zum Tag! _____
 stars are bright a - bove, go dream o'th' rev - els, dream but of love! _____

ppp Da - mes Vé - ron - nai - ses, Rê - vez de bal et d'a - mour! _____
 träumt vom fro - hen Fes - te, o träu - met fort bis zum Tag! _____
 while the stars are bright a - bove, go dream o'th' rev - els and love! _____

ppp Da - mes Vé - ron - nai - ses, Rê - vez de bal et d'a - mour! _____
 träumt vom fro - hen Fes - te, o träu - met fort bis zum Tag! _____
 while the stars are bright, la - dies, dream o'th' rev - els and love! _____

Adagio. (♩ = 88.)

Adagio. (♩ = 88.)

Fl. Clar. Clar. C. ingl. Quart. *pp espress.*

Cor. Tr. * Tr. * Tr. *

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several trills and slurs. Below the staff, there are markings: "Fag." under the first measure, and "Fag." with an asterisk under the second and fourth measures.

Second system of the musical score. It begins with a measure marked with a box containing the number "34". The music continues with the same complex rhythmic patterns. Below the staff, there are markings: "Fag." under the first measure, and "Fag." with an asterisk under the second, fourth, and sixth measures.

Third system of the musical score. The music continues with the same complex rhythmic patterns. Below the staff, there are markings: "Fag." with an asterisk under the first measure, and "cresc." under the fourth measure.

Fourth system of the musical score. The music continues with the same complex rhythmic patterns. Below the staff, there are markings: "Fag." with an asterisk under the first measure, and "dim." under the fourth measure.

Fifth system of the musical score. It begins with a measure marked with a box containing the number "35". Above the staff, there is a tempo marking: "♩ = 100. pochissimo animato". Below the staff, there are markings: "pp" under the first measure, "p" under the second measure, "un poco cresc." under the third measure, "Clar." under the fourth measure, "Fl." with "pp" under the fifth measure, "espress." under the sixth measure, and "Cor. Vel." under the seventh measure.

Sixth system of the musical score. The music continues with the same complex rhythmic patterns. Below the staff, there are markings: "Fl." with "pp" under the first measure, and "cresc. poco a poco" under the fourth measure.

First system of the musical score. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The strings play a steady eighth-note pattern. The tempo is marked *un poco dim.* (a little less).

Second system of the musical score. The tempo is marked **Tempo I.** (♩ = 88). The piano part continues with the melody and accompaniment. The strings are marked *p* (piano). The woodwinds (Cor. ingl., Fl., Fag.) and brass (Cor., Quart.) are also present.

Third system of the musical score. The piano part continues with the melody and accompaniment. The strings are marked *poco* (a little). The woodwinds (Cor. ingl., Fl., Fag.) and brass (Cor., Quart.) are also present.

Fourth system of the musical score. The piano part continues with the melody and accompaniment. The strings are marked *cresc.* (crescendo). The woodwinds (Cor. ingl., Fl., Fag.) and brass (Cor., Quart.) are also present.

Fifth system of the musical score. The tempo is marked **animato** (♩ = 126). The piano part continues with the melody and accompaniment. The strings are marked *dim.* (diminuendo). The woodwinds (Cor. ingl., Fl., Fag.) and brass (Cor., Quart.) are also present.

Sixth system of the musical score. The tempo is marked **animato** (♩ = 126). The piano part continues with the melody and accompaniment. The strings are marked *cresc. molto* (crescendo molto). The woodwinds (Cor. ingl., Fl., Fag.) and brass (Cor., Quart.) are also present.

36 a tempo
canto appassionato assai

C. ingl. Fag. Clar. Cor.
poco f
con *Ad.*

Fl. Ob.
dim.

Allegro agitato. (♩ = 152.)

Fl. Ob.
Clar. *p*
pp
Viol.

Clar.

un poco accelerando

cresc. un poco.
Viola.

ritard.

poco meno mosso
col carattere di Recit.

dim. *p*
Quart. (pizz.)
Vel.

Fl. Ob. Fl. Ob.

Vel. *p* Clar. Vel. Clar. Vel.

37 *agitato*

Viol. Fl. Ob. Clar. Viol. Viola. *poco f* *pp* *cresc. molto*

con *And.*

poco f *f* *p* *Vel.* *Vel.* *Fl. Ob.* *Viol.*

senza riten.

Quart.

Fl. Ob. Viol. *sf* *p* *poco f* *poco f*

Quart. Quart.

Adagio. (♩ = 112.)

Tutti. *sf* Viol. I. *sf* Fl. Viol. I. *pp*

Vel. Quart.

pp Ob. *p* Clar. Viol. II. *pp* **38** Fl. C. ingl. *p espress.*



pp
con *And.*
Viol. I.

This system contains the first two staves of music. The top staff is for Violin I, and the bottom staff is for Piano. The music is in 3/4 time with a key signature of two sharps (F# and C#). The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with some slurs and accents.



Viol. I.

This system contains the third and fourth staves. The Violin I part continues with a melodic line, including a triplet of eighth notes in the fourth measure. The piano accompaniment remains consistent.



This system contains the fifth and sixth staves. The music continues with the same instrumental parts, showing further development of the melodic and harmonic themes.



Viol. I.

This system contains the seventh and eighth staves. The Violin I part has a more active role here, with some slurs and accents. The piano part continues its accompaniment.



Viol. II.
Viola. Cor.

This system contains the ninth and tenth staves. The Violin II part enters in the ninth measure, playing a rhythmic pattern. The Viola and Cor Anglais parts also enter in the same measure, playing a similar rhythmic pattern. The piano accompaniment continues.



This system contains the eleventh and twelfth staves. The music concludes with a final cadence, featuring sustained chords in the piano and violin parts.

First system of the musical score, featuring a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has two sharps (F# and C#).

Second system of the musical score. It includes a tempo marking of $(\text{♩} = 100.)$ and a dynamic marking of *poco f ma dolce poco cresc.*. The instruments listed are Fl. Viol. I., Clar., Fag., and Quart. The system ends with a *rit.* (ritardando) marking.

Third system of the musical score, starting with the tempo marking *a tempo*. It includes a measure number **39** in a box. The instruments listed are Viol., Fag., and Viola. The dynamic marking is *p espress.*, and the system ends with a *meno f* (meno forte) marking.

Fourth system of the musical score. It includes a dynamic marking of *p* (piano) and a tempo marking of *Tutti. poco f*. The instruments listed are Viol. and Quart. The system ends with a *con Qd.* (con Quarta) marking.

Fifth system of the musical score, featuring a piano accompaniment with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature has two sharps (F# and C#).

Sixth system of the musical score. It includes a dynamic marking of *(p)* (piano) and a tempo marking of *Quart*. The instruments listed are Fl., Clar., and Quart. The system ends with a *Quart* marking.

poco sf $\rightarrow$ *p* *poco sf* $\rightarrow$ *p* *poco sf* $\rightarrow$ *p*

Cor.

Viol. *p* Vcl. pizz.

Fl.

40

Fl. *sf p* *sf p* Quart. *sf p* Cor.

Cor. Clar. Quart. Cor. Clar.

Fl.

Ob. *cresc.* Viol. *sf* $\rightarrow$ *p*

Fag.

41

Fl. Clar. Quart. *pp* *p* Cor. *cresc.*

Fl. Ob. Clar. Fag.

Quart. *f* *mf*

sf *cresc.* *sf*

Tutti. *f* *p* *pp* *mf* *p*

Fl. Ob. C.ingl. Viol. I. Quart. Clar.

poco rit. a tempo (♩ = 100.)

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

Fl. Clar. Fag. Quart.

poco rit. *(poco cresc.)* *mf* *mf*

Quart.

poco rit. a tempo (sempre ♩ = 100.)
(*p ma espressivo*)

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

Fl. Clar. Cor. Viol.

con Ped.

Cor. Viol.

42

poco

Fag.

Cb

p

Fl Clar.

Viol. I.

p

Vcl.

poco sf.

Fl Clar.

Viol. I.

cresc.

Fag.

poco animato

Ob.

Fag.

cresc.

f

a tempo

pp Quart

Fag.

Fl Clar.

cresc. poco a poco

Red.

Tutti.

f

con Ped.

tr.

dim.

sempre un poco animato

Fl. Ob. Clar.

p Quart. *cresc. poco a poco*

ancora animato

cresc. molto

mf 4 1 3 1 3 1 3

(♩ = 132.)

3 1 4 1 4 1 2 5 1 3 1 3 1 3

43 Tutti.

f

dim.

f

rit.

* rit.

*

rit. * *rit.* * *rit.* * *rit.* *

un poco animato

Quart. *p* *cresc.*

Fl. Ob. Clar.

rit. * *rit.* *

rit. Clar. *pp* Viol. *f* Vel. Cb. *p* *ff* Fag.

Tempo I. (♩ = 108.)

Viol. I. Clar. *p* Vel. *pp* rit. Tutti.

a tempo

Viol. Clar. *p* *dim. poco a poco* *pp* Fl. Viol. Clar. Fl.

dim. *ppp* *pppp* *pp* Quart. (pizz.)

3.

La Reine Mab ou la Fée des Songes.

Königin Mab oder die Fee der Träume. Queen Mab or the Fairy of Dreams.

Prestissimo. (♩ = 138.) Scherzo.

Fl. Ob. *pp* Viol. Clar. Quart. Clar. Quart. (pizz.)

44

Fl. Ob. *pp* Clar. Quart. Viol. I. Viol. II. *poco f* Fl. Ob.

Viol. Fl. Ob. *pp*
Clar.
Vel. *Ad.*

Viol. Fl. Ob. Fl. Ob.
Viol. Clar. Quart. Clar. Quart. (pizz) Clar. Quart. Viol. I.

Viol. Fl. Ob.
Clar.

Fl. Ob. *pp* Quart.
Clar. *Ad.* *

45 Fl. Ob. Fl. Ob. Fl. Ob. Fl. Ob.
Clar. Quart. Clar. Quart. Clar. Quart. Clar. Quart.

sempre pp e leggiero



Fl.

cresc.

Ob. Clar.
C. ingl.

f

dimin.

Fl.
Ob.
Clar.
C. ingl.

p

tr

p

Fl.
C. ingl.

Viol.

p

47

Fl. Ob C ingl
Clar

First system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature.

Second system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature. The system includes markings for Fl. Ob., Clar., p, Cb., Vcl., and Viola.

Third system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature. The system includes markings for Viol. Viola. *cresc.*, Cingl., and Clar.

Fourth system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature. The system includes markings for p, Quart, and *sempre stacc.*

Fifth system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature. The system includes markings for Fl. and Clar.

Sixth system of the musical score. It consists of two staves. The upper staff contains a woodwind quartet (Quart.) with a key signature of one flat and a common time signature. The lower staff contains a piano accompaniment with a key signature of one flat and a common time signature.

49

Fag. Fl. Ob. Quart *cresc.*

Clar.

Fl. Ob. Clar. C. ingl. *f* *dimin.*

Fl. Ob. Clar. C. ingl. *p* Fag.

Fl. Ob. Clar. C. ingl. Quart. C. ingl. *pp*

50

Ob. Clar. Quart.

Fl. Ob. Quart. C. ingl. Clar.

Viol. I

F1

F1. Ob.

C. ingl.

Viola

F1

Viol

F1

Ob

Viola

Vel

p

Cb

Vel

Viola

F1. Ob

Quart *cresc.*

C. ingl. Clar

sf

Fag

51

F1. Ob

p

mf

p

Viol

Viol. Fl. Ob. C. ingl. Clar.

Viol. Fl. Ob. Fag. Quart. *sempre stacc.*

Fl. Clar. *cresc.* C. ingl. *f* Fag.

Fl. Ob. C. ingl. Clar. Quart. *dim.* *pp*

Viol. I. Viola.

Viol. II. Vel. Viol. I.

Deux fois plus lent que l'autre mouvement. Une mesure de ce $\frac{3}{4}$ doit donc équivaleir à trois mesures du $\frac{3}{8}$ précédent.
 Zweimal so langsam wie das vorhergehende Zeitmaass. Ein Takt dieser $\frac{3}{4}$ also gleichwerthig drei Takten des vorhergehenden $\frac{3}{8}$.
 Twice as slow as the previous tempo. A bar of this $\frac{3}{4}$ is therefore equal to 3 bars of the previous $\frac{3}{8}$.

Allegretto. (♩ = 138.)

The musical score is written for a piano and includes parts for several woodwind and string instruments. The tempo is marked 'Allegretto' with a quarter note equal to 138 beats per minute. The time signature is 3/4. The score is divided into six systems of staves. The first system begins with a piano introduction marked 'sempre pp' and 'p'. It includes parts for Fl. C. ingl. and Viola Vcl. The second system contains a measure number '53' in a box and parts for Viola and Fl. C. ingl. The third system includes a 'marc.' (marcato) marking. The fourth system continues the melodic lines. The fifth system includes a '(p)' marking. The sixth system includes parts for Fl. C. ingl., Clar., and Vcl. The score features various musical notations including trills, triplets, and dynamic markings like 'pp' and 'p'.

54

pp

p

Fl.
C. ingl.

pp *mf*

Viola 3

p

Fl. C. ingl.

cresc. un poco -

55

Fl.
Ob.
C. ingl.
Clar.
Viol.
ppp

ad. *

Prestissimo, tempo I un poco più presto.

pp *cresc.*

Quart.

Fl.
Ob.
C. ingl.

Fag.

56

poco sf

p

Fl.
Ob.
Clar.
Viol.

Viol. II.

Viol.

sempre stacc.

Viol. I.

Viola.

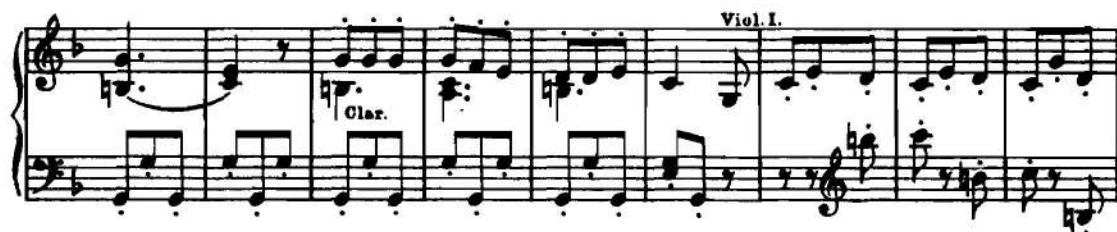
57

cresc.

dim.

p

Cor. I.



First system of the musical score. It features a piano accompaniment in the left hand and a horn (Cor.) in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The horn part begins with a trill marked with a 'tr' and a colon. The piano part has a steady eighth-note accompaniment.

Second system of the musical score, starting with a boxed measure number 59. It includes a violin (Viol.) part in the right hand and a horn (Cor.) in the left hand. The violin part has a melodic line with some grace notes. The horn part is marked *pp* (pianissimo). The piano accompaniment continues in the left hand.

Third system of the musical score. It features a viola (Viola) part in the right hand, marked *Viol. Vel.* (Violino Velocemente). The piano accompaniment is in the left hand. The horn (Cor.) part is also present in the right hand.

Fourth system of the musical score. It features a violin (Viol.) part in the right hand, marked *p* (piano). The piano accompaniment is in the left hand, marked *pp* (pianissimo). The time signature changes to 3/4, indicated by the 'Temp.' marking.

Fifth system of the musical score, starting with a boxed measure number 60. It features a piano accompaniment in the left hand and a horn (Cor.) in the right hand. The piano part is marked *cresc. poco a poco* (crescendo poco a poco). The horn part is marked *Cor.*.

Sixth system of the musical score. It features a piano accompaniment in the left hand and a horn (Cor.) in the right hand. The piano part is marked *ad.* (ad libitum). The horn part is marked *Cor.*.



Viola.
mf Vel.



61
Quart.
Cor. Fag.
Timp.



dim.
f Cor.
Quart.
Timp.
dim.



dim.
p



62 Tutti.
p *pp* *ff*

sempre *ff*

trem.
Viola.

63

p Quart. *pp* Cingl. *pp* Arpa. Clar. *mf*

Fl. Ob.

Cimb. ant. C. ingl.

64

Fl. Ob. Clar. Vel. *mf*

8

8

65

Quart.

Fl. Ob.

G. ingl. Clar.

poco sf

dim.

Fag.

Viol.

Fl. Ob. G. ingl. Clar.

pp Quart.

Fag.

Viol.

Quart.

Clar.

Fag.

Vol. Cb.

Fl.

Ob. G. ingl.

Clar.

Quart.

66 rallent. sempre poco a poco

ad.

pp perdendo ppp Fl. Ob. Quart. C.ingl. Clar.

trem. Fl. Ob. Quart. C.ingl. Clar. Cim. ant. pp ppp pp C.ingl. Clar. Quart. (pizz)

Presto. 8..... **67** Più animato. (♩ = 168.)

Arpa. ppp p cresc. sempre stacc.

Vol.

f dim. p cresc.

cresc. f p

f p poco cresc.

poco cresc. f p

TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

1.

Convoi Funèbre de Juliette.
Juliens Leichenbegängniss. Juliet's Funeral.

Marche Fuguée: instrumentale d'abord, avec une psalmodie sur une seule note dans les voix; vocale ensuite, avec la psalmodie dans l'orchestre.

Zuerst fugirter instrumentaler Marsch mit einer Psalmodie auf einer einzigen Note in den Singstimmen, hierauf vokal mit der Psalmodie im Orchester.

Fugal March, at first instrumental with a psalmody on one note in the voices; then vocal with the psalmody in the orchestra.

Andante non troppo lento. (♩ = 72.)

Soprani
ed Alti.

Tenori.

Bassi.

pp
Je -
Streut
Oh,
pp

Andante non troppo lento. (♩ = 72.)

p espr.
Vel.

tez des fleurs pour la vierge ex-pi-ré - el
Blu - men ihr, die so frü - he ge-schie - den!
cast ye flow'rs, now to her that's de-part - ed!

Ob.

Fag.

Viola.

p

Fag.

Viola.

Je - tez des
Streut Blu - men
Oh, cast ye

Fl.
Fag. Clar. *7* *7* *sf*

fleurs!
ihr!
flow'rs!

Je - tez des
Bestreut ihr
Oh, cast ye

Fag. Viol. II. *p* Clar.

fleurs pour la vierge expi - ré - e!
Grab, die hier ru - het in Frie - den!
flow'rs, now to her that's de - part - ed!

poco cresc. - - - *poco f*

Je - tez des
Streut Blu - men
Oh, cast ye

*Viol. I.
poco f*

p

fleurs!
ihr!
flow'rs!

Fl.
Ob.
cresc.
Clar.
mf

Je - tez des fleurs,
Bestreut ihr Grab,
Oh, cast ye flow'rs,

des fleurs,
be-streut
oh, cast

dim. *p*

Fl.
Clar. Viol.
Viola. Vel.
Cb. (pizz)
con Ped.

des fleurs,
ihr Grab,
sweet flow'rs!

Ob.

Je-tez des fleurs,
bestreut ihr Grab,
Oh, cast ye flow'rs,

je-tez des fleurs,
ihr frühes Grab,
up-on her grave!

je - tez des fleurs -
streut Blu - men ihr, -
up - on the grave -

Viol. I.
Viola.
Fag.
Cello.
Double Bass.

pour la vier - ge ex - pi - ré - e!
die so frü - he ge - schie - den!
of our sis - ter de - part - ed!

68

Viol. I. Fl. I.
Viol. II. Fl. II.
p
poco f

Je - tez des fleurs,
Be - streut ihr Grab,
Oh, cast sweet flow'rs!

je - tez des fleurs,
ihr frü - hes Grab,
Oh, cast sweet flow'rs!

cresc.
Clar.
sempre p

des fleurs —
die hier, —
sweet flow'rs —

Viol. II. Ob.
mf Vcl. Fag.

pour la vier - ge ex - pi - re - - e!
die hier ru - het in Frie - - - den!
to our sis - ter de - part - - - ed!

Fl. Ob.
Quart.
Clar. Fag.
sempre p

Ad. *

Jus - qu'au tombeau, jusqu'au tombeau je - tez des fleurs,
Be - streut ihr Grab, ihr frü - hes Grab, o streu - et Blu -
up - on her tomb we cast sweet flow'rs, we cast sweet flow'rs,

Jus - qu'au tombeau je - tez, je - tez des - fleurs,
Be - streut ihr Grab, o streu - et, streu - et Blu -
up - on her tomb we cast sweet flow'rs, we - cast

Bassi.

Je - tez des fleurs,
O streu - et Blu -
up - on her tomb

Ad. *

— je - tez — des fleurs pour la — vier - ge expi - ré - e! Je -
 — men auf — ihr Grab, die früh von uns ge - schie - den! O
 — sweet flow'rs to her — whom Death from us hath part - ed. We

unis.

— je - tez — des fleurs pour la — vier - ge expi - ré - e! Je -
 — men auf — ihr Grab, die früh von uns ge - schie - den! O
 — sweet flow'rs to her — whom Death from us hath part - ed. We

— je - tez des fleurs pour la — vier - ge expi - ré - e! Je -
 — men auf ihr Grab, die früh von uns ge - schie - den! O
 — we cast sweet flow'rs whom Death from us hath part - ed. We

Viol.

pp

Viola.

tez, — je - tez des — fleurs pour la — vier - -
 streu - et ihr Blu - - men, der jung - frau - lich
 cast — sweet flow'rs, sweet — flow'rs, to her whom Death from

tez des fleurs, je - tez des fleurs pour la vier - -
 naht in Harm, o naht in Harm der Jung - frau -
 cast sweet flow'rs, sweet flow'rs we cast, to her now from

tez des fleurs, je - tez des fleurs pour la vier - -
 naht in Harm, o naht in Harm der Jung - frau -
 cast sweet flow'rs, sweet flow'rs we cast, to her from

pp

ge ex - pi - ré - e Et — sui - vez au tom - beau no - - tre
 hol - den Lei - che und — ge - lei - tet zu Grab uns - - re
 us - hath part.ed, whom — to — her grave now we fol - - low

ge ex - pi - ré - - e! Ah!
 hol - den Lei - - che, ah!
 life de - part - - ed. Oh!

ge ex - pi - ré - - e! Je - tez des fleurs,
 hol - den Lei - - che! O naht in Harm,
 life de - part - - ed. We cast sweet flow'rs

sœur a - do - ré - e! Ah!
 Schwester, die bleiche! Ah!
 brok - en-hearted! ah!

Ah! je -
 ah! o
 Oh! we cast

— je - tez des fleurs pour la - vier - ge ex pi - ré - e! Je -
 — o - naht in Harm der Jung - frau holden Lei - che! o
 — up - on — her tomb whom Death from us has part - ed. We

F1
 p
 Clar.

tez des fleurs pour la vier - ge ex - pi -
 streu - - - et Blu - - men der Jung - frau hol - den
 flow'rs to her whom Death from us has

tez, - je - tez des fleurs pour la vier - -
 streu - et ihr Blu - - men, der jung - - frau - lich
 cast - sweet flow'rs o'er - her tomb whom cru - el Death from

Viol.

Viola.

ré - - - e! Sui - vez, sui - vez - jus - qu'au tom -
 Lei - - - che, o folgt, o fol - - - get ihr - zu
 part - - - ed; and fol - low, fol - low our sis - ter

ge ex - pi - ré - e! Jus - qu'au tombeau sui - vez - no - tre
 hol - den Lei - che! Ge - lei - tet sie zu Grab, uns - re
 us - hath part.ed. We fol - low her un - to her lone - ly

beau — no — tre — sœur a — do — ré — e! Sui —
 Grab, — ge — lei — — tet — sie, die blei — che, ge —
 dear — un — to — her grave brok-en-heart — ed. We

sœur — a — do — ré — — e! Jus — qu'au tom —
 Schwe — ster, die blei — — che, ge — lei — — — tet
 grave, — brok-en — heart — ed. We fol — — — low

sui — vez jus — qu'au tom — — —
 o — folgt, o — folgt der —
 we — fol — low, we fol — low

vez, — sui-vez jus — qu'au — tombeau, sui — vez, sui — vez jus —
 lei — tet sie zum frü — hen Grab, ge — lei — tet sie zum
 fol — low her; we fol — low her un — to — her grave; we

beau, jus — — — qu'au tom — beau sui — vez, sui — — —
 sie zum — — — frü — hen Grab, ge — lei — — — tet zu —
 her un — — — to her grave, her lone — — — ly

cresc. poco a poco -

beau no - tre sœur! Pour la
Schwe - ster zu Grab, die hier
her to her grave sweet - - - est

cresc. poco a poco -

qu'au tom-beau no-tre sœur, no - tre sœur a - do - ré -
frü - hen Grab, zu dem Grab, un - se - re Schwester, die blei -
follow to her lone.ly grave, whom Death from us now has part -

cresc. poco a poco -

vez no - tre sœur a - do - ré - - - e! Je -
Grab uns - re Schwe - ster, die blei - - - che! O
grave; fol - low her, - - - brok.en - heart - - - ed. We

Ob.
Fl.
Clar.
Fag.
Ad. *

vier - ge ex - pi - ré - - - e, Je - tez, je - tez -
ru - het als Lei - - - che! O streu - - - et Blu -
flow - ers we cast, - - - sweetest flow - - - ers we cast

e, no - tre sœur a - do - ré - - - e! Je -
che, uns - re Schwe - ster, die blei - - - che, ge -
ed; to her grave now we fol - - - low her,

tez des fleurs, je - - - tez des
streu - - - et Blu - men, streu - - - et
cast sweet flow'rs to her whom

Viol.
Ad. * Ad. * Ad. * Ad. * Ad. *

dim. *p*

— des fleurs pour la vier - ge ex - pi - ré - e! Sui -
 — men ihr, der Jung - frau hol - den Lei - che! O
 — to her, whom Death from us hath part - ed. We

dim. *p*

tez des fleurs — pour la vier - ge ex pi - ré - e!
 lei - tet sie zu — Grab, die Schwester, die blei - che!
 brok - en - heart - ed, fol - low, brok - en - heart - ed.

dim. *p*

fleurs pour la vier - ge ex pi - ré - e!
 Blu - men, der Jungfrau hol - den Lei - che!
 Death, cru - el Death from us part - ed.

dim. *pp* Viol.

2^{da}

vez, — sui - vez — jus - qu'au — tom -
 kommt, — o kommt, — zum frü - hen —
 fol - low, we fol - low our sis - ter —

poco f

Oh!
 Ach!
 Oh!

Vcl. Pag.

poco f

con Ped.

unis.

beau, sui-vez no-tre sœur
 Grab ge-lei-tet die Schwe-ster,
 dear, we fol-low our sis-ter,

unis.

pp

Viol.

69

a - do - ré - e!
 ach, zu Grab!
 brok - en - heart - ed.

poco f

Oh!
 Ach!
 Oh!

69

poco f

Viol. I.

Viol. I. *pp* Viola. *pp* Viol. II. *pp* Viola.

This system shows the first measures of the Violin I, Viola, and Violin II parts. The Violin I and Viola parts are marked *pp* (pianissimo). The Violin II part is also marked *pp*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Viol. I. *p* Fl. *p* Viola. Vel.

This system shows the second measures of the Violin I and Viola parts. The Violin I part is marked *p* (piano). The Viola part is marked *p*. The Flute part is marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Viol. I. Fl. I. *p* Quart.

This system shows the third measures of the Violin I and Flute I parts. The Violin I part is marked *p* (piano). The Flute I part is marked *p*. The Quartet part is marked *p*. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

cresc. poco *dim. perdendo*

This system shows the piano accompaniment. The first measure is marked *cresc. poco* (crescendo poco) and the second measure is marked *dim. perdendo* (diminuendo perdendo). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

pppp

This system shows the piano accompaniment. The first measure is marked *pppp* (pianissimo). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

This system shows the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

2.

Roméo au tombeau des Capulets.

Invocation- Réveil de Juliette.- Joie délirante Désespoir;
dernières angoisses et mort des deux amants.

Romeo in der Gruft der Capulets. Romeo in the family-vault of the Capulets.

Anrufung- Juliens Erwachen. Wahn-
sinnige Freude, Verzweiflung; Todesangst
und Verschneiden der beiden Liebenden.

Invocation- Juliet's awakening.
Delirious joy, despair;
Anguish and death of both the lovers.

Allegro agitato e disperato, con moto. (♩ = 144)

The musical score is written for a full orchestra and piano. It consists of five systems of staves. The first system includes parts for Fl. Ob. Clar. (flute, oboe, and clarinet), Quart. Cor. (quadrant horn), and Fag. (bassoon). The tempo is marked 'Allegro agitato e disperato, con moto. (♩ = 144)'. The key signature has one sharp (F#). The score features various dynamic markings such as *mf*, *f*, *pp*, *cresc.*, and *Tutti.*. There are also performance instructions like 'cresc. molto' and 'Tutti.'. A measure number '70' is indicated in a box. The score ends with a double bar line and a fermata.

Piano introduction with complex chords and triplets. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features rapid triplet patterns, while the left hand provides a harmonic foundation with chords and single notes.

Musical system with piano (*p*) and mezzo-forte (*mf*) dynamics. The right hand has a melodic line with some rests, while the left hand plays a steady accompaniment. A box containing the number 71 is positioned above the staff.

Orchestral score for woodwinds and brass. The staves are labeled: Fl. (Flute), Ob. (Oboe), Cor. (Coronet), Clar. (Clarinet), Fag. (Bassoon), Trb. (Trumpet), and Cor. Trb. (Cornet/Trumpet). Dynamics include *p* (piano) and *mf* (mezzo-forte).

Invocation.

Anrufung.

Invocation.

Largo. (♩ = 132)

Musical system for C. ingl. Cor. (C. ingl. Cor.) and Fag. (Bassoon). Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *espr.* (espressivo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Musical system for Viola and Violoncello. Dynamics include *cresc.* (crescendo). The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

Musical system for Viola and Violoncello. Dynamics include *mf* (mezzo-forte) and *p* (piano). The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

poco rit. a tempo

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features a flowing melody in the treble and a more rhythmic accompaniment in the bass. A *cresc.* marking is present in the right hand, and a *p* (piano) marking is in the left hand.

Second system of the musical score, starting with a boxed measure number 72. The melody continues with some grace notes. A *cresc.* marking is in the right hand, and a *p* marking is in the left hand.

Third system of the musical score. The right hand has a series of beamed eighth notes. A *cresc.* marking is in the right hand, and a *p* marking is in the left hand.

Fourth system of the musical score. The right hand continues with beamed eighth notes. A *cresc.* marking is in the right hand, and a *poco f* (poco fortissimo) marking is in the left hand.

Fifth system of the musical score. The right hand has a melodic line with some rests. A *p* marking is in the right hand, and a *dim.* (diminuendo) marking is in the left hand.

Sixth system of the musical score. The right hand has a melodic line. A *p* marking is in the right hand, and a *p* marking is in the left hand. A *Vol.* (volume) marking is also present.

Cor. Fag.

p

Réveil de Juliette.
Juliens Erwachen. Juliet's awakening.

un poco rit.

Clar. *ppp dolcissimo*

Vel. *mf*

Gb. *pp*

L'istesso tempo. (♩ = ♩.)

Clar. *ppp*

Vel. *mf*

Gb. *pp*

Clar. *pp*

Viola. *p*

Vel. Cb. *p*

Clar. *p*

Timp. *mf*

Clar. *p < sf*

Vel. *pp*

Cb. *mf*

poco cresc.

sf

Viola. *p*

Vel. *cresc.*

mf

rit.

Joie délirante.
Wahnsinnige Freude. Delirious joy.

Allegro vivace ed appassionato assai. (♩ = 144.)

First system of musical notation, measures 71-73. The key signature is two sharps (F# and C#). The tempo is marked 'Allegro vivace ed appassionato assai. (♩ = 144.)'. The first staff is marked 'Tutti.' and the second staff is marked 'f'. Measure 73 is boxed.

Second system of musical notation, measures 74-76. The key signature is two sharps. Measure 74 is boxed.

L'istesso tempo, poco animato. (♩ = 160)

Third system of musical notation, measures 77-79. The key signature is two sharps. The first staff is marked 'Tutti' and the second staff is marked 'f con fuoco'. Measure 79 is boxed.

Fourth system of musical notation, measures 80-82. The key signature is two sharps. Measure 82 is boxed.

Fifth system of musical notation, measures 83-85. The key signature is two sharps. Measure 84 is boxed.

Sixth system of musical notation, measures 86-88. The key signature is two sharps. Measure 88 is boxed.



Dernières angoisses et mort des deux amants.

Todesangst und Verschiden der beiden Liebenden. Anguish and death of both the lovers.

Quart. *mf*

Fl. Ob.
Clar.

Quart. *f*

76

Fl. Ob.

C. ingl.

Trb.

Vel. Ob. (*pizz.*)

Clar.

f *ff* *p*

L'istesso tempo. (♩ = ♩.)

f Viol Viola

ff *p* *ff*

Tutti.

ff *p* *ff* *p* *ff*

ff
meno *f* → *p*
Viol Viola
Viol Viola

poco rit.
Viol I
Viol I

a tempo
Silence. 77 Tutti.
G.P.
Viol I

Viol I
ff con fuoco
Silence.
G.P.
Viol I

Tutti
ppp
Vc' Ob.
Ob.
pppp

rit.
perdendo.
p
Vcl (pizz)

3.

Finale.

La foule accourt au Cimetière.- Rixe des Capulets et des Montagus.

Récitatif et Air du Père Laurence.- Serment de Réconciliation.

Finale.

Die Menge eilt zum Kirchhof.-

Streit der Capulets und Montagus.

Recitativ und Arie des Pater Lorenzo.

Schwur und Versöhnung.

Finale.

The crowd hastens to the churchyard.-

Dispute between the Capulets and the Montagues.

Recitative and Aria of Friar Laurence.

Oath and Reconciliation.

a) Chœurs et Récitatif du Père Laurence.

a) Chöre und Recitativ des Pater Lorenzo.

a) Chorus and Recitative of Friar Laurence.

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

Allegro. (♩ = 100)

Chœur des Capulets.
Soprani ed Alti.
Chor der Capulets.
Tenori.
Bassi.
Chorus of the Capulets.

Chœur des Montagus.
Soprani ed Alti.
Chor der Montagus.
Tenori.
Bassi.
Chorus of the Montagues.

Allegro. (♩ = 100)

Cor. Tr.
Trb.
pp 3 3 3 3
Vol. Cb.

Viol.
p Viola.
Fag.

pochissimo cresc.

Capulets.

p

Quoi! Ro-mé-o
Ro - me - o
Ro - me - ol

p

Quoi! Ro-mé-o de re - tour!
Him - mel, was sie - het mein Blick!
Ro - me - o! has he re - turned?

(En imitant le bruit d'une foule qui s'approche.)
(Den Lärm einer Menge, welche sich nähert, nachahmend.)
(Imitating the noise of an approaching crowd.)

Montagus.

p

Quoi! Ro-mé-o de re -
Ro - me - o wie - der zu -
Say! saw ye Ro - me - o

p

Quoi! Ro-mé-o de re - tour!
Him - mel, was sie - het mein Blick!
Heav - ens! what do I see?

p *cresc.*

Quoi! Ro-mé-o de re-tour! Ro-mé-o! Ro-mé-
 Ro-me-o wie-der zu-rück! Ro-me-o ist zu-
 Ro-me-o! has he re-turned? Is it true? is he

cresc.

o de re-tour! Quoi! Ro-mé-o! Ro-mé-
 wie-der zu-rück! Wie! Er ist wie-der zu-
 has he re-turned? Say! saw ye Ro-me-o

cresc.

Quoi! Ro-mé-o de re-tour! Quoi! Ro-mé-o! Ro-mé-
 Ro-me-o wie-der zu-rück! Wie! Er ist wie-der zu-
 Say! saw ye Ro-me-o here? Say! saw ye Ro-me-o

p *cresc.*

Quoi! Ro-mé-o de re-tour! Ro-mé-
 Ro-me-o wie-der zu-rück! ist zu-
 Say! saw ye Ro-me-o here? Is he

cresc.

tour! Ro-mé-o de re-tour! Ro-mé-
 rück! Er ist wie-der zu-rück! ist zu-
 here? Tell us, saw ye him here! Is he

cresc.

Quoi! Ro-mé-o de re-tour! Quoi! Ro-mé-
 Seht! Ro-me-o ist zu-rück! Er ist zu-
 Yes! It is he! It is he! Ro-me-o's

f *Ob.*

o!
rück!
here?

o!
rück!
here?

o!
rück!
here?

o!
rück!
here?

Pour Ju - li - ette il s'en - ferme
O seht, in Ju - lias Gruft drang
Oh see! to Ju - liet's vault he

Pour Ju - li - ette il s'en - ferme
O seht, in Ju - lias Gruft drang
Oh see! to Ju - liet's vault he

Pour Ju - li - ette il s'en - ferme
O seht, in Ju - lias Gruft drang
Oh see! to Ju - liet's vault he

Clar.
Fag.

cresc. poco a poco -

Des Mon-ta - gus ont bri - sé le tom - beau

Ein Mon-ta - gu drang ein in die - ses Grab,

A Mon-ta - gue did vi - o - late the tomb

cresc. poco a poco -

au tom - beau,	au tom - beau Des Ca - pu -
er hin - ab,	in das Grab von Ca - pu -
did de - scend	to the tomb of Ca - pu -

au tom - beau	Des Ca - pu - lets,	des Ca - pu -
er hin - ab,	hier in das Grab	von Ca - pu -
did de - scend	e'en to the tomb	of Ca - pu -

au tom - beau	Des Ca - pu - lets,	des Ca - pu -
er hin - ab,	hier in das Grab	von Ca - pu -
did de - scend	e'en to the tomb	of Ca - pu -

cresc. poco a poco -

De Ju-li-ette ex-pi - rée — à l'au - ro - re! Ah!_

wo Ju-lia ru - het im Lenz ih - rer Jah - re! Ha!_

where Juliet lies, whom cold Death did rav - ish. Oh!_

lets que sa fa - mille ab - hor - re! Ah!_
 let und weilt an ih - rer Bah - re! Ha!_
 let; now o'er her bier he's weep - ing! Oh!_

lets que sa fa - mille ab - hor - re! Ah!_
 let und weilt an ih - rer Bah - re! Ha!_
 let; now o'er her bier he's weep - ing! Oh!_

lets que sa fa - mille ab - hor - re! Ah!_
 let und weilt an ih - rer Bah - re! Ha!_
 let; now o'er her bier he's weep - ing! Oh!_

Fl. Ob. Clar.
 Cor
 Quart.
 Fag.

78

— ma . lé . dic . ti . on sur eux! Ju . li . et . te! Ciel! _____

— Fluch dem un . glück . sel' . gen Streit! Ju . li . a! Weh! _____

— curse up . on your wick . ed feud! Ju . li . et! Woe! _____

— ma . lé . dic . ti . on sur eux! Ro . mé . o! Ciel! _____

— Fluch dem un . glück . sel' . gen Streit! Ro . me . o! Weh! _____

— curse up . on your wick . ed feud! Ro . me . o! Woe! _____

— ma . lé . dic . ti . on sur eux! Ro . mé . o! Ciel! _____

— Fluch dem un . glück . sel' . gen Streit! Ro . me . o! Weh! _____

— curse up . on your wick . ed feud! Ro . me . o! Woe! _____

78

Tutti.

p

sotto voce
p *sotto voce*
s
Morts, tous les deux! Et leur sang fume en -
p *sotto voce*
s
Todt al - le zwei! Und ihr Blut färbt den
p *sotto voce*
s
Dead, both are dead! and their blood stains the
p *sotto voce*
s
Morts, tous les deux! Et leur sang fume en -
p *sotto voce*
s
Todt al - le zwei! Und ihr Blut färbt den
p *sotto voce*
s
Dead, both are dead! and their blood stains the
Quart.
p
(pp)

co - re! Quel mys - tè - re!
Bo - den! Welch' Ge - heim - nis!
ground! what dread mys - tery!
co - re! Quel mys - tè - re!
Bo - den! Welch' Ge - heim - nis!
ground! what dread mys - tery!
(pizz.)

Doppio più lento. (♩ = 112.)

p *(f)*

Ah! quel mys-tère af-freux, quel mys-tè-re, quel mys-tère af-

p *(f)*

Ha! welch' Ge-heim-nis liegt hier ver-bor-gen? welch' Ge-heim-nis?

p *(f)*

Oh! what dread mystery lies here con-ceal-ed! what dread mys-tery?

p *(f)*

Ah! quel mys-tère af-freux, quel mys-tè-re, quel mys-tère af-

Ha! welch' Ge-heim-nis liegt hier ver-bor-gen? welch' Ge-heim-nis?

Oh! what dread mystery lies here con-ceal-ed? what dread mys-tery?

p *(f)*

Ah! quel mys-tère af-freux, quel mys-tè- - - - re af-

Ha! welch' Ge-heim-nis liegt hier ver-bor- - - - gen?

Oh! what dread mystery lies here con-ceal- - - - ed?

p *(f)*

Ah! quel mys-tère af-freux, quel mys-tè-re, quel mys-tère af-

Ha! welch' Ge-heim-nis liegt hier ver-bor-gen? welch' Ge-heim-nis?

Oh! what dread mystery lies here con-ceal-ed? what dread mys-tery?

Doppio più lento. (♩ = 112.)

Clar.

Cor. Fag. *p*

Le Père Laurence.

79 *Pater Lorenzo.*
Friar Laurence.

Recit.

Allegro non troppo.
(♩ = 144.)

Recit.

Je vais dé-voiler le mys-tè-re. Ce ca-
 Den Schleier ver-mag ich zu he-ben. Die-ser
 (then) I will un-rav-el the mys-tery! This dead

p freux!

p Weh!

p Woe!

p freux!

p Weh!

p Woe!

p freux!

p Weh!

p Woe!

p freux!

p Weh!

p Woe!

p Tutti.

p Quart.

dav-re, c'é-tait l'é-poux De Ju-li-et-te. Voy-ez-vous Ce

Leichnam war der Ge-mahl un-se-rer Ju-lia. Seht ihr die-sen

bo-dy, in life, was hus-band to our Ju-liet. See you now this

pp ob.

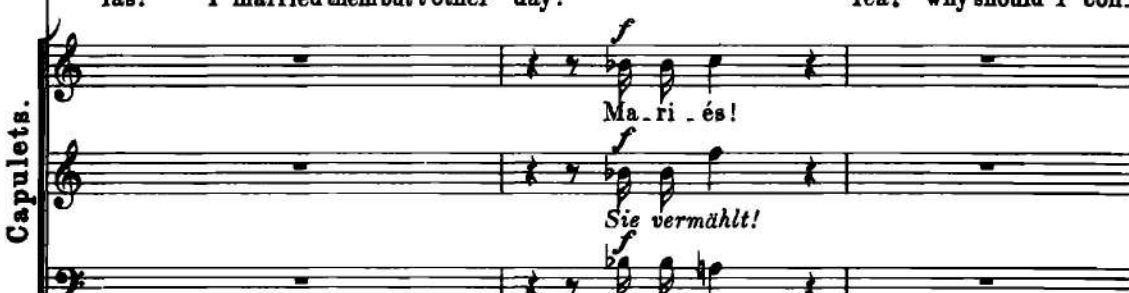
pp ob.

L.  corps é - ten - du sur la ter - re? C'é - tait la femme, hé - las! de Ro - mé.
Leib aus - ge - streckt auf der Er - de? Hier liegt die Gat - tin Ro - me - o's ent -
corpse on the ground here ex - tend - ed? It was the wife of Ro - me - o; a -

(pizz.)

Andantino. (♩ = 58.) Allegro. (♩ = 144.) Recit.

L.  o. C'est moi Qui les ai ma - ri - és. Oui, je dois l'a - vou.
seelt. Ich war es der Bei - de ver - mählt! Ja, nicht sei es ver -
las! I married them but t'other day! Yea! why should I con -

Capulets.  Ma - ri - és!
Sie vermählt!

Montagus.  Ma - ri - és!
Sie vermählt!

They were wed!

Andantino. (♩ = 58.) Allegro. (♩ = 144.) Recit.

 Quart. fl. Ob. Clar. pp

er, j'y voy - ais le ga - ge sa - lu - tai - re D'une a - mi - tié fu -
 hehlt - schien ein Pfand dies Bündnis doch zu ge - ben, dass Freundschaft söhn' hin -
 ceal't? For me - thought such ble - sed u - nion would re - con - cile you both, and

Allegro. (♩ = 100.)

ture en - tre vos deux mai - sons.
 fort die bei - den Häu - ser aus.
 cause you to for - get the feud!

mf cresc. f
 A - mis des Mon - ta - gus, nous!

mf cresc. f
 Im Bund mit Mon - ta - gu, wir!

mf cresc. f
 Be friends to Mon - ta - gue, we?

mf cresc. f
 A - mis des Ca - pu - lets, nous!

mf cresc. f
 Im Bund mit Ca - pu - let, wir!

mf cresc. f
 Be friends to Ca - pu - let, we?

Allegro. (♩ = 100.)

mf cresc. f

Fl. Ob. Clar.

Fag. Trb. Cor.

Un poco meno Allegro. ($\text{♩} = 84.$)
sempre misurato

L. 

Mais
Doch
But

Nous les mau-dis - sons.

Nein, Fluch ih - rem Haus!

Our curse on their house!

Nous les mau-dis - sons.

Nein, Fluch ih - rem Haus!

Our curse on their house!

Tutti. 

Un poco meno Allegro. ($\text{♩} = 84.$)
sempre misurato

ff

pp Quart.

Vel. Ch. (pizz.)

L. 

vous a - vez re - pris la guer - re de fa - mil - le. Pour
Ihr beschlosst, mit and' rem Mann sie zu ver - ei - nen. Zu
ye de - ter - min'd she should wed whom ye had chos - en, one

Trb

Ad. * *Ad.* *

L. 

fuir un autre hy - men, la mal - heu - reu - se
 flieh'n ver - hass - ten Bund, kam je - ne Un - glück -
 whom she did not love. In her des - pair, your



L. 

fille Au dé - ses - poir vint me trou - ver: «Vous seul, s'é - cri - a -
 sel' - ge, that ihr Leid of - fen mir kund: „Nur Ihr,“ rief sie mit
 daughter came to me, told me her grief: “Tis you on - ly can



L. 

t'el - - le, Au - riez pu me sau - ver!
 Wei - - nen, „wisst, welch Un - heil mir droht -
 save me!” These the first words she cried,



L. 

Je n'ai plus qu'à mou - rir. » Dans ce pé - ril ex -
 Helft, sonst wähl ich den Tod!“ Ach, mich er - fasst' Er -
 “Help me! else I must die!” Pi - ty and deep com -



(en hésitant)
(sögernd)
(hesitatingly)

L.

trê - - me, Je lui fis pren - dre a -
 bar - - men, und um zu wen - den von
 pas - - sion seized on my heart, (for) her

L.

fin... de con-ju-rer le sort... Un breu -
 ihr gnä_dig des Schicksals Streich... ei - nen
 tears plead-ed her soul's dis - tress. I, to

L.

va - - ge... qui le soir mè - - me,
 Schlaf - trunk gab ich der Ar - - men,
 save her, gave her a po - - tion

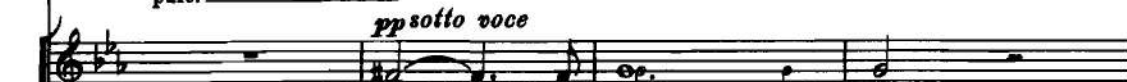
L.

Lui prê - ta la pâ - leur et le froid de la
 dass sie lä - ge zum Schein wie im Tod starrund
 which did give her the form and the pal - lor as of
 (OSSIA.) which did give her the sleep as of death, and as

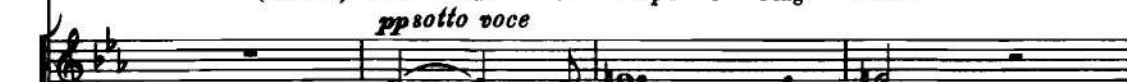
80

L. 

mort. _____ Et je ve-nais sans
bleich. _____ Sorg-los kam ich zu -
death. _____ Doubting naught, I
pale. _____

Capulets. 

pp sotto voce
Un breu - va - - - ge!
pp sotto voce
Nur ein Schlaf - - - trunk!
pp sotto voce
On - ly a sleep - - ing draft!
(OSSIA.) 'Twas but a sleep - - ing draft!

Montagus. 

pp sotto voce
Un breu - va - - - ge!
pp sotto voce
Nur ein Schlaf - - - trunk!
pp sotto voce
On - ly a sleep - - ing draft!
(OSSIA.) 'Twas but a sleep - - ing draft!

80

Fl. Ob. Clar.



Trb. 

L. 

crainte I - ci la se - cou - rir;
rück, sie schüt - - zen woll - te ich.
came, to wake Ju - liet from sleep.



pochissimo animato

L. *3* Mais Ro - mé - o trom - pé dans la fu - nèbre en -
 Ro - me - o, ach, ge - täuscht in die - ses Grab's Ge -
 Ro - me - o, mis - in - form'd, hith - er had come be -
 pochissimo animato

L. *3* cein - - te M'a - vait de - van - cé pour mou -
 fäng - - nis, mit ei - ge - ner Hand tö - dtet er
 fore me; there found I him dead at the

Trb.

L. *2* rir Sur le corps de sa bien - ai - mé -
 sich um zu ruh'n sei - nem Weib zur Sei -
 side of his wife, Ca - pu - let's fair daugh -

L. *3* e; Et pres - qu'à son ré - veil Ju - li -
 te. Da wach - te Ju - lia auf, eh' ich
 ter. When Ju - liet woke, and saw, yet be -

Fl. Ob.
Clar. *p*
Trb.

ette, in - for - mé - e De cet - te mort qu'il
 selbst sie be - frei - te, sah in Ver - zweif - lung,
 fore I'd come to wa - ken her what death had wrought, in

Fl. Ob.
 Clar.
p

porte en son sein dé - vas - té, Du
 was gesch'eh'n. Ihr blieb kei - ne Wahl, sie
 ter - ror lest Death them should part, she

p

Trb.

cresc. molto

fer de Romé - o s'é - tait contre elle ar -
 zog Ro - me.o's Dolch, ihr Herz bot sie dem
 seized Ro - me.o's dag - ger and sheath'd it in her

p

poco cresc.

mée, Et pas - sait
 Stahl - und im Tod
 heart. - There they lay

L. *A* *A* *A* *A* *s* *s*

dans l'é - ter - ni - té Quand j'ai pa -
 la - gen sie ver - mählt, als ich er -
 wed - ded both in death, ere I ar -

mf *p* Quart. (pizz.)

Andantino. (♩ = 96.)

L. *s*

ru. Voi - là toute la vé - ri - té!
 schien! Ihr seht, wahr ist, was ich er - zählt.
 rived! my tongue tells you but the truth.

Capulets.

sotto voce
pp *s*

(avec consternation) Ma - ri - és!
 (bestürzt) Sie ver - mählt!
 (with consternation) They were wed!

Montagus.

sotto voce
pp *s*

(avec consternation) Ma - ri - és!
 (bestürzt) Sie ver - mählt!
 (with consternation) They were wed!

Andantino. (♩ = 96.)

Ob *Fl. Ob*
 Clar. *mf* Clar. *p*
 Trb.

b) Air. b) Arie. b) Aria.

Larghetto sostenuto. (♩ = 54.)

Le Père Laurence.
Pater Lorenzo.
 Friar Laurence.

Chœur des Capulets.
Chor der Capulets.
 Chorus of the Capulets.

Pau-vres en-
Kind-li-ches
 Sweet child-like

Soprani ed Alti.

Tenori.

Bassi.

Soprani ed Alti.

Tenori.

Bassi.

Larghetto sostenuto. (♩ = 54.)

Fl.
 Clar. Cor.
 p Quart.
 Quart.
 pp
 Fag.

fants que je pleu - - re, Tom-bés en - semble a.vant
 Paar, treu im Bun - - de, todt, eh' noch schlug eu - re
 pair! here I mourn - - you; from par - ents' care Death has

Clar.
 Fag.

poco sf

L. *Fl. b. Ob.* *Clar.* *pp* *Fag.*

Ad. ** Ad.*

l'heu - re, Sur vo - tre som - bre de -
 Stun - de, klin - gen von euch wird die
 torn you. Ages shall tell the sad

L. *molto poco rit.*

meu - re Vien - dra pleu - rer, vien - dra pleurer la - ve - nir.
 Kun - de in fern - ster Zeit, in fernsterkünfti - ger Zeit.
 stor - y, weep o'er your tomb, weep o'er this dark, si - lent tomb.

molto poco rit. *cresc.*

a tempo

L. *poco f* *Fl. Ob.* *Clar.* *pp*

Gran - de par vous dans l'his - toi - re, Vé - ro - neun jour, sans y croi - re,
 Fort wird die Mär von euch le - ben, Ve - ro - nas Ruhm zu er - he - ben,
 Ne'er shall your names be for - got - ten: Ve - ro - na e'en shall, in histor - y,

a tempo

poco animato

L. *poco animato* *poco cresc.* *Fag.*

Au - ra sa pei - neet sa gloi - re, Au - ra sa pei - neet sa
 Leid wird die Stüt - te um - schwe - ben, Leid wird die Stüt - te um -
 reap hence its sor - row and glor - y, reap hence its sor - row and

poco ritenuto

L. *gloi - - - re Dans vo - tre seul sou - ve - nir,*
schwe - - - ben, eu - rem Ge - dächt - nis ge - weih!
glor - - - y, live in re - mem - brance of you:

poco ritenuto

Fl. Ob. Clar. *poco f* *p* *pp*

Tempo I., un poco animato.

L. *Au - ra sa pei - neet sa gloi - - - re*
Trau - er um - weht eu - re Bah - - - re,
reap - ing its sor - row and glor - - - y

Tempo I., un poco animato.

p *poco cresc.*

un poco ritenuto

L. *Dans vo - tre seul sou - ve - nir, Au - ra sa -*
wo ihr im To - de ver - eint ruht sanft im -
still in re - mem - brance of you; reap - ing its -

un poco ritenuto

pp *poco f* *p* *pp*

82 riten.

L. *pei - neet sa gloi - re Dans vo - tre seul, dans vo - tre*
Len - - ze der Jah - re, noch von der Nach - welt, von der
sor - row and its glor - y still in re - mem - brance, re -

riten. Clar. *Quart*

L. *seul sou - ve - nir.*
Nach - welt be - weint!
membrance of you!

Fl.
Ob.
Clar.
pp
Fag.

Allegro non troppo. (♩ = 144.)

L. *Où sont-ils main - te - nant* *ces en - ne - mis fa -*
Sagt, was ward nun aus euch, *die sich ver - fein - det*
Now your child - ren are dead, *killed by your com - mon*

f Quart.
Cor.

L. *rou - ches, Capu - lets, — Monta - gus? — Ve -*
wa - ren? Capu - let, — Monta - gu, — o
hat - red, Capu - let! — Monta - gue! — Oh,

L. *nez, voy - ez, tou - chez! La hai - ne dans vos cœurs, l'in -*
kommt, o kommt her - an! Den Hass in eu - rer Brust, euch
come, be friends a - gain! why would ye fur - ther fos - ter

ju - re dans vos bou - ches, De ces pâ - les a -
 flu - chend, ihr Bar - ba - ren, die - ses lie - ben - de
 ven - om in your bo - soms? There your child - ren lie

mants, bar - ba - res, ap - pro -
 Paar, dies blei - che, se - het
 killed by hat - red! Thus be -

83

chez! Dieu vous pu - nit dans vos ten -
 an! Gott sucht euch heim an eu - rem Ge -
 hold! You're pun - ished in your child - ren's af -

Fl.
Ob. Clar.
Cor. Fag.

dres - ses. Dieu vous pu -
 schlech - te! Gott sucht euch
 fec - tion. You're pun - ished

Fl.
Ob. Clar.
Cor. Fag.

L. 

nit dans vos ten - dres - ses.
heim an eu - rem Ge - schlech - te!
in your child - ren's af - fec - tion.

L. 

Ses châ - ti - ments ses fou - dres ven - ge - res - ses
Der jä - he Blitz des Herrn, der zür - nend räch - te,
Be re - conciled once more; ask Heav'n's pro - tec - tion.

L. 

Ont le se - cret de nos ter -
macht euch er - be - ben, schre - ckens -
Rouse not the an - ger of your

L. 

reurs. En - ten - dez - vous sa voix
voll. Hört sei - nen Ruf wie Don -
God! Hear ye His voice in thun -

Fl. Ob.
Cor. Fag.
Clar. *cresc.*

Andante maestoso. (♩ = 68.)

L. *qui ton - - - ne. «Pour que là-haut*
- - - ner dröh - - - nen: Ihn in der Hök',
- - - der speak - - - ing: I will forgive

trem.
Tutti. p

L. *ma ven.gean.ce par.don.ne,*
der du rächt, zu ver.söhnen-
and my vengeance withhold-

ff *p* *p*

L. *Ou.bli.ez, ou.bli.*
o vergesst, o ver.
if ye too do for.

ff *p* *p* *ff* *p*

L. *ez vos pro - pres fu - reurs!»*
gest den ei - ge - nen Groll!
give, for - give and for - get!

Quart. pp poco cresc. ff ten.
Fag.

Allegro. (♩ = 116.)

Capulets.

Soprani. *f*
Mais no-tre sang
Doch ist von Blut
Red with our blood

Alti. *f*
Mais no-tre sang
Doch ist von Blut
Red with our blood

Tenori. *f*
Mais no-tre sang rou-git leur
Doch ist von Blut ihr Schwert ge-
Red with our blood their swords are

Bassi. *f*
Mais no-tre sang
Doch ist von Blut
Red with our blood

Montagus.

Soprani.

Alti.

Tenori. *f*
Mais no-tre sang rou-git leur glai-ve.
Doch ist von Blut ihr Schwert ge-rö-thet.
Red with our blood their swords are reek-ing.

Bassi.

Allegro. (♩ = 116.)

Clar.

Cor. *f*

Fag. *f*

Ob.

Tr.

Vol.

rou - git leur glai - ve,
ihr Schwert ge - rö - thet,
their swords are reek - ing,

rou - git leur glai - ve,
ihr Schwert ge - rö - thet,
their swords are reek - ing,

glai - ve,
rö - thet,
reek - ing,

rou - git leur glai - ve,
ihr Schwert ge - rö - thet,
their swords are reek - ing,

Mais no - tre
doch ist von
Red with our

Le nôtre aus - si contre eux sé - lè - ve,
Wer gibt zu - rück, die sie ge - tö - dtet?
Now for that blood vengeance we're seek - ing.

Le nôtre aus - si contre eux sé - lè - ve,
Wer gibt zu - rück, die sie ge - tö - dtet?
Now for that blood vengeance we're seek - ing.

Le nô - tre contre eux sé - lè - ve,
Wer gibt uns, die sie ge - tö - dtet?
For blood now vengeance we're seek - ing.

Le nôtre aus - si contre eux, contre eux sé - lè - ve,
Wer gibt zu - rück, zu - rück, die sie ge - tö - dtet?
Now for that blood they shed vengeance we're seek - ing.

Fag. Vcl.

Mais no - tre sang rou - git leur glai - ve!
 doch ist von Blut ihr Schwert ge - rö - thet!
 Red with our blood their swords are reek - ing!

Mais no - tre sang rou - git leur glai - ve!
 doch ist von Blut ihr Schwert ge - rö - thet!
 Red with our blood their swords are reek - ing!

Mais no - tre sang rou - git leur glai - ve!
 doch ist von Blut ihr Schwert ge - rö - thet!
 Red with our blood their swords are reek - ing!

sang rou - git leur glai - ve!
 Blut ihr Schwert ge - rö - thet!
 blood their swords are reek - ing!

Le nô - tre aus.
 Wer gibt zu -
 Now for that

Le nô - tre aus.
 Wer gibt zu -
 Now for that

Le nô - tre aus.
 Wer gibt zu -
 Now for that

Ils ont tu - é Ty-balt!
 Der ed - le Ty - balt fiel!
 The no - ble Ty - balt fell!

Ils ont tu - é Ty-balt!
 Der ed - le Ty - balt fiel!
 The no - ble Ty - balt fell!

si contre eux sé - le - ve. Qui tu -
 rück, die sie ge - tö - dtet? und Mer.
 blood vengeance we're seek - ing and Mer.

si contre eux sé - le - ve. Qui tu -
 rück, die sie ge - tö - dtet? und Mer.
 blood vengeance we're seek - ing and Mer.

Le nôtre aus - si contre eux sé - le - ve. Qui tu -
 Wer gibt zu - rück, die sie ge - tö - dtet? und Mer.
 Now for that blood vengeance we're seek - ing and Mer.

si contre eux sé - le - ve. Qui tu -
 rück, die sie ge - tö - dtet? und Mer.
 blood vengeance we're seek - ing and Mer.

Fl.
 Viol. I.
 Clar.
 Cor.
 Trb.

Et Pà - ris donc? et Ty-balt? per -
Und Graf Pa - ris. *Ihr Ver - rä - ther,*
 coun.ty Par - is! For our dead not

Et Pà - ris donc? et Ty-balt? per -
Und Graf Pa - ris. *Ihr Ver - rä - ther,*
 coun.ty Par - is! For our dead not

Et Pà - ris donc? et Ty-balt? per -
und Graf Pa - ris. *Ihr Ver - rä - ther,*
 coun.ty Par - is! For our dead not

Et Pà - ris donc? per -
und Graf Pa - ris. *Nein,*
 coun.ty Par - is! Not

a Mer - cu - ti - o? Et Ben - vo - li - o?
 cu - tio ist nicht mehr. *Und Ben - vo - li - o!*
 cu - tio is no more! and Ben - vo - li - o!

a Mer - cu - ti - o? Et Ben - vo - li - o?
 cu - tio ist nicht mehr. *Und Ben - vo - li - o!*
 cu - tio is no more! and Ben - vo - li - o!

a Mer - cu - ti - o? Et Ben - vo - li - o?
 cu - tio ist nicht mehr. *Und Ben - vo - li - o!*
 cu - tio is no more! and Ben - vo - li - o!

a Mer - cu - ti - o? Et Ben - vo - li - o?
 cu - tio ist nicht mehr. *Und Ben - vo - li - o!*
 cu - tio is no more! and Ben - vo - li - o!

cresc. poco a poco

fi - - - des, point de paix! Non, non, non, non,
Frie - - - den nicht mit euch! nein, nein, nein, nein,
 peace, — we'll have your blood! blood! your blood! blood!

fi - - - des, point de paix! Non, non, non, non,
Frie - - - den nicht mit euch! nein, nein, nein, nein,
 peace, — we'll have your blood! blood! your blood! blood!

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 peace, — we'll have your blood! blood! your blood! blood!

fi - - - des, point de paix! Non, non, non, non,
Frie - - - den nicht mit euch! nein, nein, nein, nein,
 peace, — we'll have your blood! blood! your blood! blood!

Non, là - - ches, point de trè - ve! Non,
Ver - - rä - - ther, kei - nen Frie - den! nein,
 Not peace with you; we'll have your blood!

Non, là - - ches, point de trè - ve! Non,
Ver - - rä - - ther, kei - nen Frie - den! nein,
 Not peace with you; we'll have your blood!

Non, là - - ches, point de trè - ve! Non,
Ver - - rä - - ther, kei - nen Frie - den! nein,
 Not peace — with you; we'll have your blood!

Non, là - - ches, point de trè - ve! Non,
Ver - - rä - - ther, kei - nen Frie - den! nein,
 Not peace — with you; we'll have your blood!

Tutti. cresc. molto

non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! blood! Trai - tors' blood! Vile trai - tors!

non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! blood! Trai - tors' blood! Vile trai - tors!

non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! blood! Trai - tors' blood! Vile trai - tors!

non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! blood! Trai - tors' blood! Vile trai - tors!

non, non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! your blood! Vile trai - tors! Vile trai - tors!

non, non, non, non, non, là - ches, per - fi - des,
 nein, nein, nein, nein! Nein, Fal - sche, kein Frieden!
 blood! blood! your blood! Vile trai - tors! Vile trai - tors!

non, non, non, non, non, là - ches,
 nein, nein, nein, nein! Nein, Fal - sche,
 blood! blood! your blood! Blood! Trai - tors!

non, non, non, non, non, là - ches,
 nein, nein, nein, nein! Nein, Fal - sche,
 blood! blood! your blood! Blood! Trai - tors!

8

non, là - ches, point de trê - ve, là - ches, non, point de
 Nein, Fal - sche, nie soll wie - der Frie - den zwi - schen uns
 for our dear dead we'll have your blood! we ask not for

non, là - ches, point de trê - ve, là - ches, non, point de
 Nein, Fal - sche, nie soll wie - der Frie - den zwi - schen uns
 for our dear dead we'll have your blood! we ask not for

unis.
 non, là - ches, point de trê - ve, per - fi - des, point de
 Nein, Fal - sche, nie soll Frie - den, soll Frieden wie - der
 for our dead we'll have ven - geance, trai - tors! we ask not

non, là - ches, per - fi - des non, non
 Nein, Fal - sche, nicht Frie - den! nein! nein!
 for our dead we shall have blood; we ask not

non, là - ches, point de trê - ve, là - ches, non, point de
 Nein, Fal - sche, nie soll wie - der Frie - den zwi - schen uns
 for our dear dead we now ask ven - geance, we ask not

non, là - ches, point de trê - ve, là - ches, non, point de
 Nein, Fal - sche, nie soll wie - der Frie - den zwi - schen uns
 for our dear dead we now ask ven - geance, we ask not

non, là - ches, point de trê - ve, non, per - fi - des, point de
 nein, Fal - sche, kei - nen Frieden, nie soll Frieden wie - der
 vile trai - tors! we ask vengeance, for our dead; we ask not

unis.
 non, là - ches, point de trê - ve, non, per - fi - des, point de
 nein, Fal - sche, kei - nen Frie - den, nie soll Frieden wie - der
 vile trai - tors! we ask ven - geance, for our dead; we ask not

8.

Le Père Laurence.
Pater Lorenzo.
 Friar Laurence.

84

Si - len - - - ce, mal - heu - reux!
 Be - thör - - - te, hört mich an!
 Be si - - - lent! Hear my words!

paix!
 sein!
 peace!

paix!
 sein!
 peace!

paix!
 sein!
 peace!

non!
 nein!
 peace!

paix!
 sein!
 peace!

paix!
 sein!
 peace!

paix!
 sein!
 peace!

paix!
 sein!
 peace!

84

Tutti. *ff* *dim.*

R.

poco rit. *a tempo*

L. Pou-vez-vous sans re-mords,
Könnt ihr hier, oh-ne Reu'
Do you feel no re-morse

a tempo

Viol. *poco rit.* *Tutti.* *dim.*
Viola. *p* *pp* *ff*

Ad. *

poco rit.

L. De-vant un tel a-mour é-ta-ler tant de hai-
vor sol-cher Lie-be Macht noch in Hass euch ver-zeh-
In pre-sence of such love, which e'en death could not se-

poco rit.

Viol. *p* *pp*
Viola.

a tempo *poco rit.*

ne? Faut-il que vo-tre
ren? Soll eu-re blin-de
ver? For your sweet children's

a tempo *poco rit.*

ff *Tutti.* *dim.* *p*
Viol. Viola

a tempo

rage en ces lieux se dé-chai-ne,
Wuth neu-e Op-fer be-geh-ren,
sakes, stay your murd'rous en-deav-our!

a tempo

pp *ff*

85

Allegro moderato, doppio meno mosso. (♩ = 116.)

L.

si mes vœux é-taient purs. Grand
ob ich rein vor Dir bin! O
now from Heav - en a - bove! Oh,

Fag.
mf

Dieu, d'un ray-on de ta flam - - - me
 Herr, als Vermitt-ler mich wäh - - - le,
 Lord! now inspire me to teach them,

Fl. Ob. Clar.

Tou - che ces cœurs som - bres et durs,
 send' in ihr Herz mil - de-ren Sinn!
 pour in their hearts mer - cy and love!

Tou - - - che ces cœurs, tou - - - che ces
 o - - - - - - - - - - - - - - - - - -
 pour in their hearts, and teach them,

p Quart.
 Ob. Clar.

86

cœurs som - - - bres et durs,
 Herz, rühr' ih - ren Sinn!
 teach them mer - cy and love!

Fl.

Avec une exaltation contenue, mais toujours croissante.
 Mit zurückgehaltener, aber stets wachsender Erregung.
 With retained but ever increasing exaltation.

L. Et que ton souf - fle tu - té - lai -
 Lass um den O - dem dei - ner Lie -
 Lord! let my prayer to thee a - scend -

L. re, A ma voix sur eux se le - vant,
 be dich er - flehn für sie im Ge - bet,
 ing, plead for those whose hat - red wrought this deed;

L. Chasse et dis - si - pe leur co - lè - re
 gib, dass ihr Groll vor ihm zer - stie - be,
 Cleans - ing their hearts from an - gry pas - sions,

L. Com - me la paille au - gré du vent!
 gleich - wie die Spreu im - Wind ver - weht!
 show them the way that to love doth lead!

Cor.
cresc.
3

87

L. *Grand Dieu d'un ray-on de ta flam - me*
O Gott, als Ver-mittler mich wäh - le,
Oh, God! now inspire me to teach them

Sopr. ed Alti.

Ten. *p*
O
O
Oh,

Bassi.

Sopr. ed Alti. *p*
O Ju-li-et - - - te,
O hol-de Ju - - - lia,
Juli - - - et, my daugh - - - ter!

Ten.

Bassi.

87

p *mf* *p* *mf* *p* *mf*

L. 

Tou - che ces cœurs som - bres et durs,
 send' in ihr Herz mil - de - ren Sinn!
 mer - cy and love, mer - cy and love!

— Romé-o, ——— jeune astre é - teint,
 Ro - me-o, ——— nur all - zu früh
 Romeo my son! ——— my life, my joy,

dou - ce fleur, ——— dou - ce fleur! ———
 welk und blass ——— vor der Zeit!
 sweet - est blos - som, doomed to per -

L. Et que ton souf - fle tu - té - lai - - - re A ma
 Lass um den O - dem dei - ner Lie - - - be Dich er -
 Lord! let my pray'r to thee a - scend - - - ing, plead for

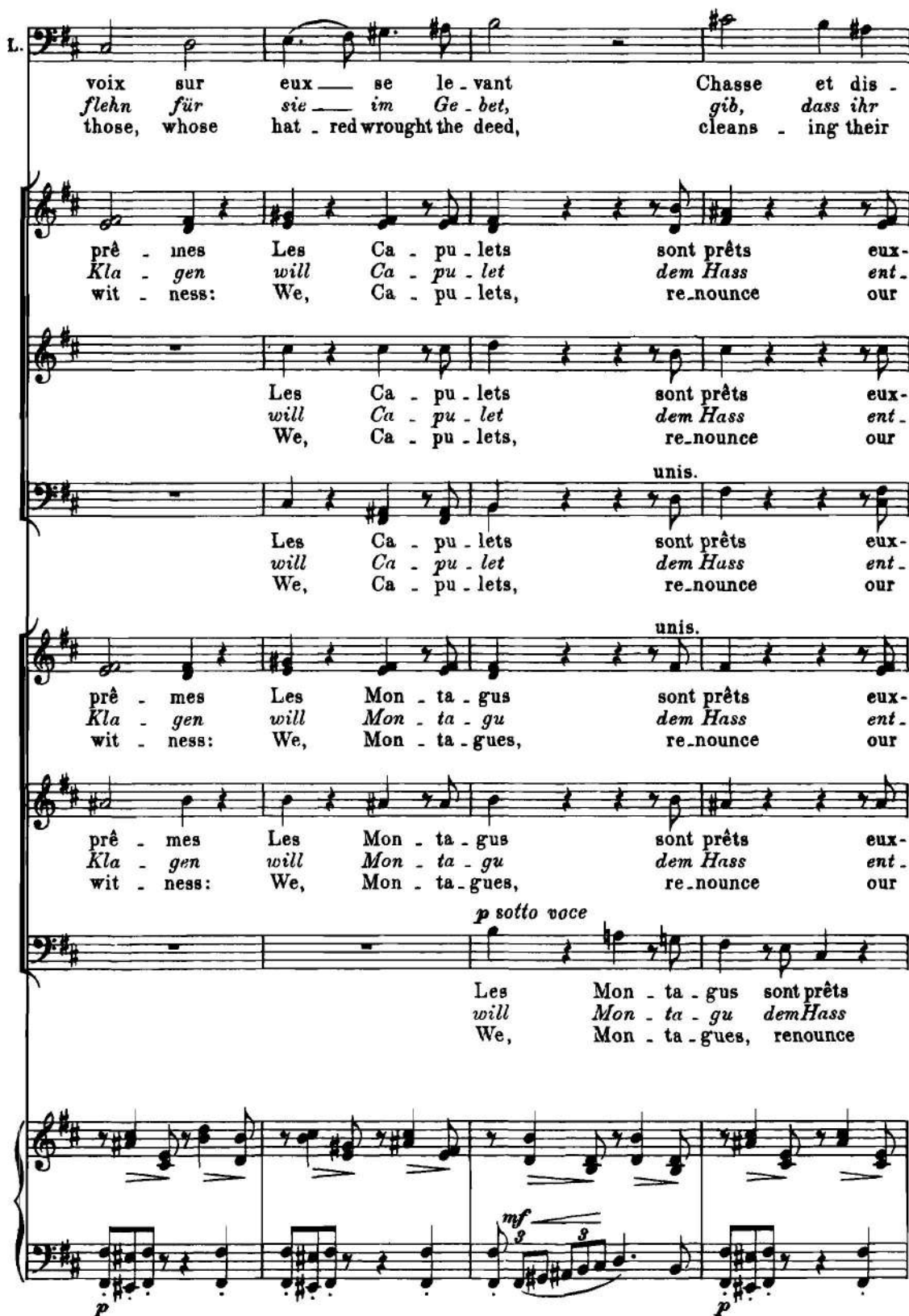
p
 Dans ces mo - ments su -
 Hier an dem Ort der
 Lord, God in Heaven! be

jeune as - tre é - teint!
 dem Tod ge - weiht!
 now from me gone!

p sotto voce
 Dans ces mo - ments su - prè - mes
 Hier an dem Ort der Kla - gen
 Lord, God in Heavn! be wit - ness:

— Dans ces mo - ments su -
 — Hier an dem Ort der
 ish! Lord, God in Heaven! be

p
 Dans ces mo - ments su -
 Hier an dem Ort der
 Lord, God in Heaven! be

L. 

voix sur eux se le - vant Chasse et dis -
 fleh für sie im Ge - bet, gib, dass ihr
 those, whose hat - red wrought the deed, cleans - ing their

pré - mes Les Ca - pu - lets sont prêts eux -
 Kla - gen will Ca - pu - let dem Hass ent -
 wit - ness: We, Ca - pu - lets, re - nounce our

Les Ca - pu - lets sont prêts eux -
 will Ca - pu - let dem Hass ent -
 We, Ca - pu - lets, re - nounce our

unis.

Les Ca - pu - lets sont prêts eux -
 will Ca - pu - let dem Hass ent -
 We, Ca - pu - lets, re - nounce our

unis.

pré - mes Les Mon - ta - gus sont prêts eux -
 Kla - gen will Mon - ta - gu dem Hass ent -
 wit - ness: We, Mon - ta - gues, re - nounce our

pré - mes Les Mon - ta - gus sont prêts eux -
 Kla - gen will Mon - ta - gu dem Hass ent -
 wit - ness: We, Mon - ta - gues, re - nounce our

p sotto voce

Les Mon - ta - gus sont prêts
 will Mon - ta - gu dem Hass
 We, Mon - ta - gues, renounce

p *mf* *p*

rit. poco meno mosso (♩ = 88.) rallent. - - -
sempre più f

si - pe leur co - lè - - re Com - me la paille au
 Groll vor ihm zer - stie - - be, gleich - wie die Spreu im
 hearts from an - gry pas - - sions shew them the way that to

p dolce

mê - mes A s'at - ten - drir sur
 sa - gen, schmerz - lich be - wegt durch
 hat - red Sor - row has changed our

p dolce

mê - mes A s'at - ten - drir sur
 sa - gen, schmerz - lich be - wegt durch
 hat - red Sor - row has changed our

unis. *p dolce*

mê - mes A s'at - ten - drir
 sa - gen, schmerz - lich be - wegt
 hat - red Sor - row has changed

unis. *p dolce*

mê - mes A s'at - ten - drir sur
 sa - gen, schmerz - lich be - wegt durch
 hat - red Sor - row has changed our

p dolce

mê - mes A s'at - ten - drir sur
 sa - gen, schmerz - lich be - wegt durch
 hat - red Sor - row has changed our

p dolce

eux - mê - mes A s'at - ten - drir
 ent - sa - gen, schmerz - lich be - wegt
 our hat - red Sor - row has changed

rit. poco meno mosso (♩ = 88.) rallent. - - -
pp

dolce dim.

fl.
Ob.
Clar.

L. 

gré du vent!
Wind verweht!
love doth lead!

senza accelerando
mezza voce

ton des - tin. Dieu, quel pro - dige é - tran
sol - ches Leid. Gott hat den Sinn ge - wen
wrath to love! God! Thou hast wrought this won

mezza voce

ton des - tin. Dieu, quel pro - dige é - tran
sol - ches Leid. Gott hat den Sinn ge - wen
wrath to love! God! Thou hast wrought this won

mezza voce

sur ton des - tin. Dieu, quel pro - dige é - tran
durch solches Leid. Gott hat den Sinn ge - wen
an - ger to love! God! Thou hast wrought this won

mezza voce

ton des - tin. Dieu, quel pro - dige é - tran
sol - ches Leid. Gott hat den Sinn ge - wen
wrath to love! God! Thou hast wrought this won

mezza voce

ton des - tin. Dieu, quel pro - di - ge!
sol - ches Leid. Gott, welch ein Wun - der!
wrath to love! God! wroughtst a won - der.

mezza voce

sur ton des - tin. Dieu, quel pro - dige é - tran
durch solches Leid. Gott hat den Sinn ge - wen
an - ger to love! God! Thou hast wrought this won



ancora un poco rit. - - - rallent. (♩ = 66.)

unis. p pp espress.

ge! Plus d'hor - reur, plus de fiel! Mais — des lar - mes du
 det. Nur vor Schmerz, o Ge - schick, trü - ben Thränen den
 der. Hast trans - formed all our be - ing. We thank Thee, Lord, for Thy

p

ge! Plus d'hor - reur, plus de fiel!
 det. Nur vor Schmerz, o Ge - schick,
 der. Hast transformed all our be - ing.

p unis. pp

ge! Plus d'hor - reur, plus de fiel! Mais des
 det. Durch den Schmerz, o Ge - schick, welch ein
 der. Hast transformed all our be - ing. Lord! we

unis. p pp espress.

ge! Plus de fiel! Mais — des lar - mes du
 det. Nur vor Schmerz trü - ben Thränen den
 der. chang'd our be - ing. We thank Thee, Lord, for Thy

p

Tou - te notre â - me
 All un - ser Groll ge -
 Thou hast trans - form - ed our

pp

ge! Des lar - mes du
 det. O welch ein Ge -
 der. We thank Thee, oh

ancora un poco rit. - - - rallent. (♩ = 66.)

pp ppp

Ciel! Tou - te notre â - me chan -
 Blick, all un - ser Groll ge - en -
 grace. Thou - hast trans - form'd our be -

douce assai

Tou - te notre â - me chan -
 all un - ser Groll ge - en -
 Thou hast transform'd our be -

lar - mes! Tou - te notre â - me chan -
 Wun - der! All un - ser Groll ge - en -
 thank thee: Thou hast trans - form'd our be -

Ciel! Tou - te notre â - me chan -
 Blick, all un - ser Groll ge - en -
 grace. Thou - hast trans - form'd our be -

chan - ge, notre â - me chan -
 en - det, der Groll ge - en -
 be - ing, trans - form'd our be -

Ciel! Tou - te notre â - me chan -
 schick! All un - ser Groll ge - en -
 Lord! Thou hast trans - form'd our be -

Fl.
Ob.
ppp
Vel.
pp

c) Serment.

c) Schwur.

c) The Oath.

Le Père Laurence.
Pater Lorenzo.
 Friar Laurence.

Andante un poco maestoso. (♩ = 54.)

Ju rez donc par l'auguste sym.
 Schwöret denn bei dem heili-gen
 Swear then all — by this hol - y

Les 14 voix du petit
 chœur prologue.
*Die 14 Stimmen des kleinen
 Chores vom Prolog.*
 The 14 voices of the small
 chorus of the prologue.

Chœur des Capulets.
Chor der Capulets.
 Chorus of Capulets.

Chœur des Montagus.
Chor der Montagus.
 Chorus of Montagues.

ge.
det.
ing.

ge.
det.
ing.

ge.
det.
ing.

ge.
det.
ing.

ge.
det.
ing.

Andante un poco maestoso. (♩ = 54.)

Cor Tr
p
cresc. mf

Fag

L. *bo - le, Sur - le corps - de la fille et sur le corps du*
Zei - chen, schwö - ret hier - an des Sohns und an der Toch - ter
tok - en, swear by the bod - y of your daughter and by your son's re -

mf *Vel. Cb.*

L. *filz, Par ce bois - dou - lou - reux qui con - so - le,*
Grab auf dies Kreuz, - Got - tes Huld zu er - rei - chen,
mains on this Cross - shall your vows now be spok - en:

pp *Viol.* *cresc.* *mf*

L. *Ju - rez tous, ju - rez par le saint cru - ci - fix,*
legt den heil - gen Eid Al - le, Al - le hier ab: *Viol.*
Swear that in - your hearts no hat - red ye re - tain. *pp* *Viol.*

f *f* *p* *cresc.* *Vel. Cb.*

L. *De scel - ler en - tre vous u - ne chaine é - ter -*
dass ein freund - schaft - lich Band fest hin - fort euch um -
That henceforth friendship's bond shall u - - nite you for

Fag. *poco cresc.*

88

L. *p*

nel - le De ten - dre cha - ri - té, d'a - mi -
 win - de, und treu - e Lie - be stets euch wie
 e - ver! And ye shall fos - ter love that no

Viol.
pp
 Viola.
p
 Cor.
sf
p

L. *f*

tié — fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le! Et
 Brü - der ver - bin - de, wie Brü - der euch ver - bin - de, und
 hat - red ye shall se - ver, no hat - red ye shall se - ver and

Cor. Tr
mf
tr
mf

Dieu, Dieu qui tient en main le fu - tur ju - ge - ment, Au —
 Gott, der Ge - richt einst hält, wenn er - fül - let die Zeit in's —
 God, who from Heav'n a - bove doth down up - on us look, will in -

Viol.
p
 Viola
p
 Viol.
mf

L. *li - vre du par - don ins - cri - ra ce - ser -*
Buch der Gnad' und Huld trägt er ein die - sen
scribe this sol - emn oath in His great Judg - ment -

Cor. Fag.

*Ad. * Ad. **

L. *ment, Au - li - vre du par -*
Eid, in's Buch der Gnad' und
Book, in His Hol - y Judg - ment -

*Ad. * Ad. **

L. *don, au li - vre du par - don*
Huld, in's Buch der Gnad' und Huld
Book; in His Hol - y Judg - ment - Book;

*Ad. * Ad. ** *cresc. -*

89 *rit.*
L. *ins - cri - ra, ins - cri - ra ce ser -*
trägt er ein die - sen hei - li - gen
He will write, He will inscribe this

cresc. molto *f* *mf*

a tempo

L. ment.
Eid.
oath.

Alti.

Tenori.

Bassi.

Ju - rez tous par l'au-gus-te sym -
Schwö - ret all' bei dem hei - li - gen
Swear then all! by this sacr - ed

Sopr. ed Alti.

Tenori.

Bassi.

Nous ju - rons par l'au-gus-te sym -
Ja, für - wahr, bei dem hei - li - gen
We do swear by this sacr - ed

Nous ju - rons par l'au-gus-te sym -
Ja, für - wahr, bei dem hei - li - gen
We do swear by this sacr - ed

Sopr. ed Alti.

Tenori.

Bassi.

Nous ju - rons par l'au-gus-te sym -
Ja, für - wahr, bei dem hei - li - gen
We do swear by this sacr - ed

Nous ju - rons par l'au-gus-te sym -
Ja, für - wahr, bei dem hei - li - gen
We do swear by this sacr - ed

a tempo
Tutti.

L.

bo - - - le, Sur le corps de la
Zei - - - chen, schwö - ret hier an des
tok - - - en: By the corse of your

bo - - - le, Sur le corps de la
Zei - - - chen, schwö - ren wir an des
tok - - - en: By the corse of our

bo - - - le, Sur le, corps de la
Zei - - - chen, schwö - ren wir an des
tok - - - en: By the corse of our

bo - - - le, Sur le corps de la
Zei - - - chen, schwö - ren wir an des
tok - - - en: By the corse of our

bo - - - le, Sur le corps de la
Zei - - - chen, schwö - ren wir an des
tok - - - en: By the corse of our

[illegible]

L.

bois _____ qui con - so - - le,
 Kreuz, _____ vor den Lei - - - chen
 Cross _____ be it spok - - - en!

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ qui con - so - - le, Nous ju -
 Kreuz, _____ vor den Lei - - - chen le - gen
 Cross _____ be it spok - - - en! On the

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ qui con - so - - le, Nous ju -
 Kreuz, _____ vor den Lei - - - chen le - gen
 Cross _____ be it spok - - - en! On the

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!

bois _____ dou.lou.reux qui con - so - - le,
 Kreuz, _____ Got.tes Gnad' zu er - rei - - chen
 Cross _____ be this sol.emn oath spok - - - en!



L. *Ju - rez tous, ju -*
legt den Eid hier
On the Cross then

Ju - rez tous par le saint cru - ci -
legt den Eid Al - le, Al - le hier
On the Cross this sol - - emn oath then

Ju - rez tous par le saint cru - ci -
legt den Eid Al - le, Al - le hier
On the Cross this sol - - emn oath then

Ju - rez tous par le saint cru - ci -
legt den Eid Al - le, Al - le hier
On the Cross this sol - - emn oath then

rons tous par le saint cru - ci -
wir den Eid Al - le, Al - le hier
Cross we swear, this sol - - emn oath we

Nous ju - rons tous par le saint cru - ci -
le - gen den Eid Al - le, Al - le wir
Here on the Cross this sol - - emn oath we

Nous ju - rons tous par le saint cru - ci -
le - gen den Eid Al - le, Al - le wir
Here on the Cross this sol - - emn oath we

rons tous par le saint cru - ci -
wir den Eid Al - le, Al - le hier
Cross we swear, this sol - - emn oath we

Nous ju - rons tous par le saint cru - ci -
le - gen den Eid Al - le, Al - le wir
Here on the Cross this sol - - emn oath we

Nous ju - rons tous par le saint cru - ci -
le - gen den Eid Al - le, Al - le wir
Here on the Cross this sol - - emn oath we

L.

cresc.

vous u - - ne chaine é - - ter -
 Band fest hin - - fort euch um -
 bonds shall u - - nite you for

cresc.

vous u - - ne chaine é - - ter -
 Band fest hin - - fort euch um -
 bonds shall u - - nite you for

cresc.

vous u - - ne chaine é - - ter -
 Band fest hin - - fort euch um -
 bonds shall u - - nite you for

cresc.

nous u - - ne chaine é - - ter -
 Band fest hin - - fort uns um -
 bonds shall u - - nite us for

cresc.

nous u - - ne chaine é - - ter -
 Band fest hin - - fort uns um -
 bonds shall u - - nite us for

cresc.

nous u - - ne chaine é - - ter -
 Band fest hin - - fort uns um -
 bonds shall u - - nite us for

cresc.

nous u - - ne chaine é - - ter -
 Band fest hin - - fort uns um -
 bonds shall u - - nite us for

cresc.

ler u - - ne chaine é - - ter -
 Band fest hin - - fort uns um -
 bonds shall u - - nite us for

poco cresc.

L. *pp*

De ten - dre
dass treu - e
And ye shall

pp

De ten dre cha - ri -
und treu - e Lie - be
And ye shall fos - ter

pp

De ten dre cha - ri -
und treu - e Lie - be
And ye shall fos - ter

pp

De ten dre
und treu - e
And ye shall

unis. *pp*

De ten dre
und treu - e
And we shall

pp

De ten dre
und treu - e
And we shall

unis. *pp*

De ten dre
und treu - e
And we shall

pp

De ten dre
und treu - e
And we shall

pp

De ten dre
und treu - e
And we shall

Trb. *dim.*

Clar.

pp

L. cha - ri - té, d'a - mi - tié fra - ter - nel -
Lie - be stets euch wie Brü - der ver - bin -
fos - ter love; bonds of ye shall fos - ter bonds of

té, stets love, d'a - mi - tié fra - ter - nel -
euch wie Brü - der ver - bin -
ye shall fos - ter bonds of

cha - ri - té, d'a - mi - tié fra - ter - nel -
Lie - be stets euch bonds für
fos - ter love; bonds of

cha - ri - té, d'a - mi - tié fra - ter -
Lie - be stets uns wie Brü - der ver -
fos - ter love; bonds of love, which naught shall

pp D'a - mi - tié fra - ter -
und bonds of Brü - der ver -
naught shall

cha - ri - té, d'a - mi - tié fra - ter -
Lie - be stets uns wie Brü - der ver -
fos - ter love; bonds of love, naught shall

cha - ri - té, d'a - mi - tié fra - ter -
Lie - be stets uns wie Brü - der ver -
fos - ter love; bonds of love, naught shall

pp D'a - mi - tié fra - ter -
und bonds of Brü - der ver -
naught shall

cha - ri - té, d'a - mi - tié fra - ter -
Lie - be stets uns wie Brü - der ver -
fos - ter love; bonds of love, naught shall

L. *tié, lich, love!* *d'a - - - mi - tié fra - ter - nel -*
brü - - - der - lich euch ver - bin -
bonds - - - which hat - red ne'er shall se -

le, de, love! *d'a - - - mi - tié fra - ter -*
wie Brü - - - der euch ver -
which hat - - - red ne'er shall

le, de, love! *d'a - - - mi - tié fra - ter -*
wie Brü - - - der euch ver -
which hat - - - red ne'er shall

tié, stets love! *d'a - - - mi - tié fra - ter -*
wie Brü - - - der euch ver -
which hat - - - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, wie Brü - - - der uns ver -
se - ver! which hat - - - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, Brü - - - der lich uns ver -
se - ver! which hat - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, wie Brü - - - der uns ver -
se - ver! which hat - - - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, wie Brü - - - der uns ver -
se - ver! which hat - - - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, wie Brü - - - der uns ver -
se - ver! which hat - - - red ne'er shall

nel - le, d'a - - - mi - tié fra - ter -
bin - de, wie Brü - - - der uns ver -
se - ver! which hat - - - red ne'er shall

Fl. Ob. Clar
Cor Fag.

L. *mf* *cresc.*

le, Et Dieu qui tient en
de und Gott, der hält Ge-
ver! And God, who from Heav'n a -

mf *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge-
se - ver! And God, who from Heav'n a -

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

unif. *mf* *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge-
se - ver! And God, who now from

mf *cresc.*

nel - le! Dieu qui
bin - de, Gott, der
se - ver! God, from

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

unif. *mf* *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge-
se - ver! And God, who from Heav'n a -

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

mf *cresc.*

nel - le! Dieu qui
bin - de, Gott, der
se - ver! God, from

mf *cresc.*

Timp *p*

L. *f* *p*

main le fu - tur ju - ge - ment, Au
richt, wenn voll - en - det die Zeit in's
bove now doth down on you look, will

pp

main le fu - tur ju - ge - ment, Au
richt, wenn voll - en - det die Zeit in's
bove now doth down on you look, will

tient en main le fu - tur ju - ge - ment,
hält Ge - richt, wenn voll - en - det die Zeit
Heav'n a - bove now doth down on you look,

f *p*

tient en main le fu - tur ju - ge - ment, Au
hält Ge - richt, wenn voll - en - det die Zeit in's
Heav'n a - bove down up - on you doth look, will

pp

main le fu - tur ju - ge - ment, Au
richt, wenn voll - en - det die Zeit in's
Heav'n down up - on us doth look, will

tient en main le fu - tur ju - ge - ment, Au
hält Ge - richt, wenn voll - en - det die Zeit in's
Heav'n a - bove who up - on us doth look, will

f *p*

tient en main le fu - tur ju - ge - ment, Au
hält Ge - richt, wenn voll - en - det die Zeit in's
Heav'n a - bove down up - on us doth look, will

pp

main le fu - tur ju - ge - ment, Au
richt, wenn voll - en - det die Zeit in's
bove down up - on us doth look, will

tient en main le fu - tur ju - ge - ment,
hält Ge - richt, wenn voll - en - det die Zeit
Heav'n a - bove down up - on us doth look,

f *p*

tient en main le fu - tur ju - ge - ment, Au
hält Ge - richt, wenn voll - en - det die Zeit in's
Heav'n a - bove who up - on us doth look, will

f *p*

Fl. Ob.
Viola.
Viol.
Fag.
Cello.

L.

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad' und Huld trägt er ein die - sen Eid, in's -
 write this sol - emn oath - in His Great Judg - ment - Book, in His

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad' und Huld trägt er ein die - sen Eid, in's -
 write this sol - emn oath - in His Great Judg - ment - Book, in His -

pp Au - li - vre du par - don ins - cri - ra -
 in's - *Buch der Gnad' und Huld trägt er ein -*
 will write this oath in His Judg - ment - Book, -

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad' und Huld trägt er ein die - sen Eid, in's -
 write this sol - emn oath - in His Great Judg - ment - Book; in His

li - vre du par - don - ins - cri - ra -
Buch der Gnad' und Huld trägt er ein -
 write this sol - emn oath - in His Judgment - Book, -

li - vre du par - don - ins - cri - ra -
Buch der Gnad' und Huld trägt er ein -
 write in His Judgment - Book this sol - emn oath! -

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad' und Huld trägt er ein die - sen Eid, in's -
 write this sol - emn oath - in His Great Judg - ment - Book; will -

pp li - vre du par - don - ins - cri - ra ce ser - ment, ins - cri -
Buch der Gnad' und Huld trägt er ein die - sen Eid, trägt er
 write this sol - emn oath - in His Great Judgment - Book; He will

Au - li - vre du par - don, au -
 in's - *Buch der Gnad' und Huld, in's -*
 will write this sol - emn oath in -

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad' und Huld trägt er ein die - sen Eid, in's -
 write this sol - emn oath - in His Great Judg - ment - Book. He will

Trb.

*Ad. * Ad. * Ad. * Ad. **

cresc. -

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 Great Judg - ment - Book, in His Great Judg - ment - Book.

li - vre du par - don Dieu,
 Buch der Gnad' und Huld trägt
 Great Judg - ment - Book. God,

ce - ser - ment, Dieu,
 die - sen Eid, trägt
 His Judg - ment - Book. God,

cresc. -

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 Great Judg - ment - Book; in His Great Judg - ment - Book.

cresc. -

ce - ser - ment, au li - vre du par - don
 die - sen Eid, in's Buch der Gnad' und Huld
 will write this sol - emn oath in His Judg - ment - Book.

cresc. -

ce - ser - ment, Au li - vre du par - don
 die - sen Eid, in's Buch der Gnad' und Huld
 this sol - emn oath, He will write in His Judg - ment - Book.

cresc. -

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 write this sol - emn oath in His Great Judg - ment - Book,

cresc. -

ra, ce ser - ment, Dieu lui -
 ein die - sen Eid, trägt er
 write this great oath. He will

cresc. -

li - vre du par - don ins - cri - ra ce ser -
 Buch der Gnad' und Huld trägt er ein die - sen
 His Great Judgment - Book; in His Great Judg - ment -

cresc. -

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 write this sol - emn oath in His Great Judg - ment - Book,

Cor. poco cresc.

*Ad. * Ad.*

mf

ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write it in His Judgment

cresc.

Dieu lui - même ins - cri - ra ce ser -
 Gott dann ein die - sen hei - li - gen
 God will write it in His Judgment

cresc.

Dieu lui - même ins - cri - ra ce ser -
 Gott dann ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf

ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write it in His Judgment

mf

Dieu lui - même ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf

Dieu lui - même ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf

ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 this sol - emn oath in His Judgment

mf

mê - me ins - cri - ra ce ser -
 ein die - sen hei - li - gen
 write this sol - emn oath in His

mf

ment, ins - cri - ra ce ser -
 Eid, ja, trägt er ein den
 Book, oath in His Judgment

mf

ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 this sol - emn oath in His Judgment

cresc. molto

L. *ment.* Oui, ju - rez par l'au - guste sym - bo - le,
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
Book! Swear then, all, by this sacr - ed tok - en:

ment. Oui, ju - rez par l'au - guste sym - bo - le,
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
Book! Swear then, all, by this sacr - ed tok - en:

ment. Oui, ju - rez par l'au - guste sym - bo - le, Sur le
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen schwö - ren
Book! Swear then, all, by this sacr - ed tok - en: By the

ment. Oui, ju - rez par l'au - guste sym - bo - le,
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
Book! Swear then, all, by this sacr - ed tok - en:

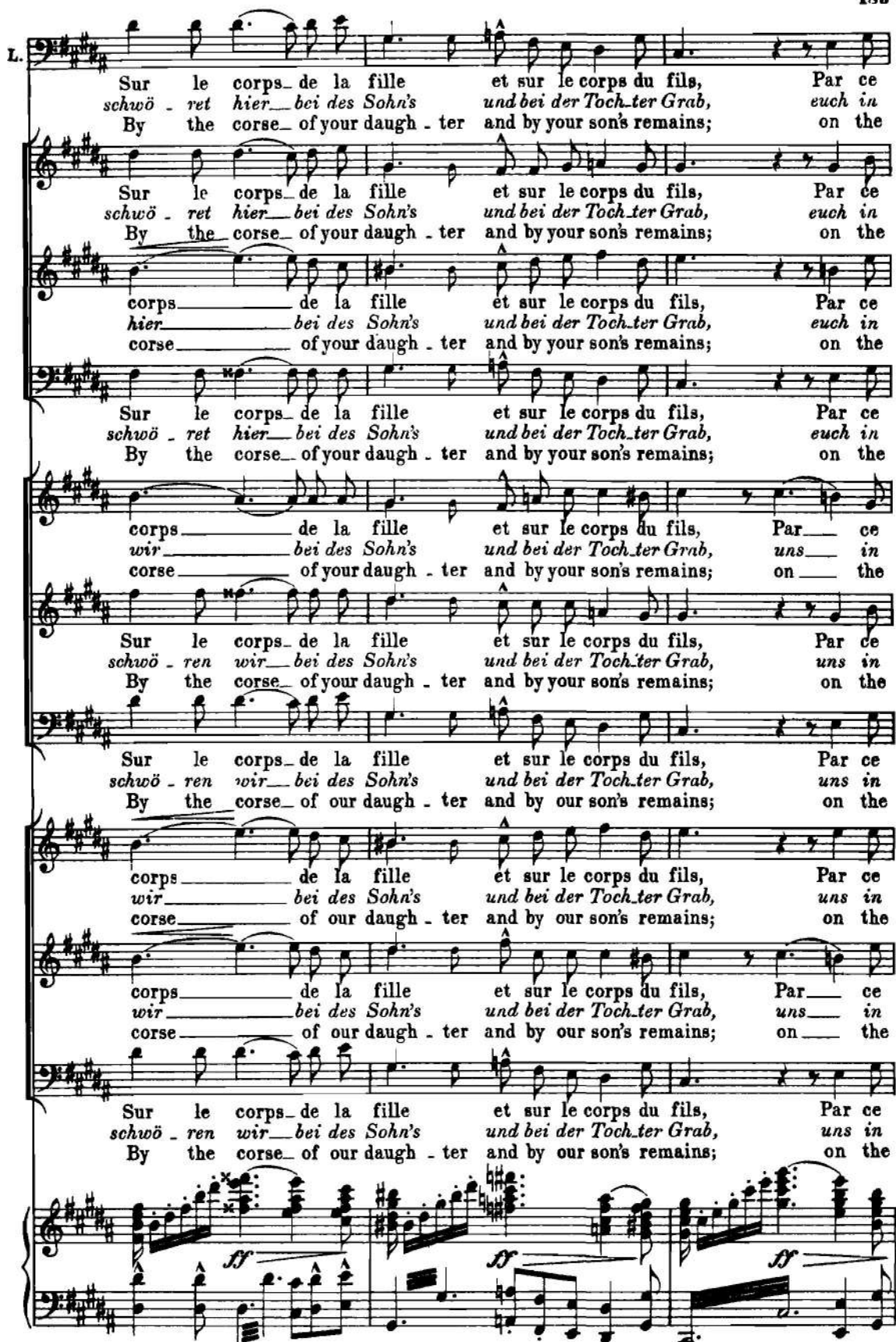
ment. Oui, oui, par l'au - guste sym - bo - le, Sur le
Eid! Ja, ja, bei dem hei - li - gen Zei - chen schwö - ren
Book! Swear, all, by this sacr - ed tok - en: By the

ment. Nous ju - rons par l'au - guste sym - bo - le,
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
Book! We do swear by this sacr - ed tok - en:

ment. Nous ju - rons par l'au - guste sym - bo - le, Sur le
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen schwö - ren
Book! We do swear by this sacr - ed tok - en: By the

ment. Nous ju - rons par l'au - guste sym - bo - le,
Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
Book! We do swear by this sacr - ed tok - en:

91 Tutti.
con. Ad.

L. 

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier bei des Sohn's und bei der Toch-ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier bei des Sohn's und bei der Toch-ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 hier bei des Sohn's und bei der Toch-ter Grab, euch in
 corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier bei des Sohn's und bei der Toch-ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir bei des Sohn's und bei der Toch-ter Grab, uns in
 corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir bei des Sohn's und bei der Toch-ter Grab, uns in
 By the corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir bei des Sohn's und bei der Toch-ter Grab, uns in
 By the corse of our daugh - ter and by our son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir bei des Sohn's und bei der Toch-ter Grab, uns in
 corse of our daugh - ter and by our son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir bei des Sohn's und bei der Toch-ter Grab, uns in
 corse of our daugh - ter and by our son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir bei des Sohn's und bei der Toch-ter Grab, uns in
 By the corse of our daugh - ter and by our son's remains; on the

L.

bois — dou — lou — reux qui con — so — le, Vous ju — rez
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

bois — dou — lou — reux qui con — so — le, Vous ju — rez, vous ju —
Freund — schaft die Hän — de zu rei — chen! O be — schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Oh, then swear to for —

bois — dou — lou — reux qui con — so — le, Vous ju — rez
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

bois — dou — lou — reux qui con — so — le, Vous ju — rez, vous ju —
Freund — schaft die Hän — de zu rei — chen! O be — schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Oh, then swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons, nous ju —
Freund — schaft die Hän — de zu rei — chen! O be — schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Here we swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons
Freund — schaft die Hän — de zu rei — chen! O be — schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Here we swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

bois — dou — lou — reux qui con — so — le, Nous ju — rons
Freund — schaft die Hän — de zu rei — chen! Schwört, dass hin —
 Cross this sol — emn oath now be spok — en! Swear to for —

f

L.

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get your wrath!

rez d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get your wrath!

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get your wrath!

rez d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get your wrath!

rons d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

rons d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

tous d'é - - teindre en - - fin
fort er - - lö - - schen - - soll
give! For - - get all wrath!

[illegible]