

1.  
Convoi Funèbre de Juliette.  
Juliens Leichenbegängniß. Juliet's Funeral.

Marche Fugée: 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.)

Flauti.  
Oboi.  
Clarinetti in A (La).  
4 Fagotti.  
Soprani ed Altì.  
Tenori.  
Bassi.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

Andante non troppo lento. (♩ = 72.)

Je tez des fleurs pour la vierge expiré -  
Streit Blu-men ihr, die so früh he geschie -  
Oh, cast ye flowrs, now to her that's depart -

Andante non troppo lento. (♩ = 72.)

Andante non troppo lento. (♩ = 72.)

es!  
den!  
ed!

(cresc.)

Je tez des fleurs,  
Streut Blu-men ihr!  
Oh, cast ye flow'rs!

Je tez des fleurs pour la vierge expi.  
Bestreut ihr Grab, die hier ru - het in  
Oh, cast ye flow'rs, now to her that's de-

*poco f*

*a. 2.*

*I.*

*II.*

*(p)*

*(espress.)*

*poco cresc.*

*poco cresc.*

rd - el  
Frie - den!  
part - ed!

Je tez des  
Streut Blumen  
Oh, cast ye

*a. 2.*

*I.*

*poco f*

*poco f*

*poco f*

*(ppp)*

*(espress.)*

*poco f*

First system of the musical score. It includes vocal staves for Soprano (I. and II.) and Bass (I. and II.), and piano accompaniment for Right and Left Hand. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal parts have lyrics in German and English. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

fleurs,  
ihr!  
flow'rs!

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

Second system of the musical score, continuing the vocal and piano parts from the first system.

Second system of the musical score, primarily piano accompaniment. It includes staves for Right and Left Hand. The piano part continues with intricate sixteenth-note patterns. Dynamic markings include *arcc.*, *mf*, and *dim.*

Third system of the musical score. It includes vocal staves for Soprano (I. and II.) and Bass (I. and II.), and piano accompaniment. The vocal parts have lyrics in French and English. The piano accompaniment continues with its characteristic sixteenth-note texture.

des fleurs,  
bestreut  
oh, cast

des fleurs,  
ihr Grab,  
sweet flow'rs!

Jetez des fleurs,  
bestreut ihr Grab,  
Oh, cast ye flow'rs;

Fourth system of the musical score, continuing the vocal and piano parts.

Fourth system of the musical score, primarily piano accompaniment. It includes staves for Right and Left Hand. The piano part continues with its characteristic sixteenth-note texture. Dynamic markings include *pluz.*

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

je tez des fleurs  
streut Blü. men ihz.  
up on the grave.

*arco*

68

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

Je tez des fleurs,  
Bestreut ihr Grab,  
Oh, cast sweet flow'rs!

je.  
ihr  
Oh,

*poco f*

*crac.*

*mf*

68

I.  
 II.  
 I.  
 II.

tez des fleurs,  
 frü - hes Grab,  
 cast. sweet flow'rs!

des fleurs -  
 die hier,  
 sweet flow'rs

pour la  
 die hier  
 to our

*sempre p*  
*sempre p*  
*sempre p*  
*sempre p*

III.

unis,  
 vierge ex pi ré - e!  
 ru - het in Frie - don!  
 sis ter depart - ed!

Jus. qu'au tombeau,  
 Be - streut ihr Grab,  
 up - on her tomb

unis,  
 Jus. qu'au tombeau, jusquan tombeau je - tez des fleurs,  
 Be - streut ihr Grab, ihr frühes Grab, o streuet Blu -  
 up - on her tomb we cast sweet flow'rs, we cast sweet flow'rs,

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

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

je - tez des fleurs pour la vier - ge ex - pi - ré - e! Je - tez, je - tez des fleurs pour  
 - men auf ihr Grab, die früh von uns ge - schieden! O streu - et ihr Blu - - men, der  
 sweet flow'rs to her - whom Death from us hath part.ed. We cast sweet flow'rs, sweet - flow'rs, to  
 unis.

je - tez des fleurs pour la vier - ge ex - pi - ré - e! Je - tez des fleurs, je - tez des fleurs pour  
 - men auf ihr Grab, die früh von uns geschie - den! O naht in Harm, o naht in Harm der  
 sweet flow'rs to her - whom Death from us hath part.ed. We cast sweet flow'rs, sweet flow'rs we cast, to

je - tez des fleurs pour la vier - ge ex - pi - ré - e! Je - tez des fleurs, je - tez des fleurs pour  
 we cast sweet flow'rs to her - whom Death from us hath part.ed. We cast sweet flow'rs, sweet flow'rs we cast, to

la vier - ge ex - pi - ré - e! Et sui - vez au tom - beau no - tre sœur a - do - ré - e! Ah!  
 jung - fröhlich hol - den Lei - che und - ge - lei - tet zu Grab uns - re Schwester, die bleiche! AA!  
 her whom Death from us hath part.ed, whom to her grave now we fol - low brok - en - hearted! Oh!

la vier - ge ex - pi - ré - e! Ah!  
 Jung - frau hol - den Lei - che, ah!  
 her now from life de - part - ed. Oh!

la vier - ge ex - pi - ré - e! Je - tez des fleurs, je - tez des fleurs pour  
 Jung - frau hol - den Lei - che! O naht in Harm, o - naht in Harm der  
 her from life de - part - ed. We cast sweet flow'rs up - on - her tomb whom

ah! je - tez des fleurs pour la vierge ex - pi - ré - e!  
 Oh! we cast flow'rs to her whom Death from us has part - ed;  
 la - vier - ge ex - pi - ré - e! Je - tez, je - tez des fleurs pour la - vier - ge ex - pi - ré - e! Jus -  
 Jung - frau hol - den Lei - che! o streu - et ihr Blu - men der jung - fräulich hol - den Leiche! Ge -  
 Death from us has part - ed. We cast sweet flow'rs o'er her to whom cru - el Death from us hath parted. We

Sui - vez, sui vez - jus qu'au tom - beau no - tre sœur a - do - ré - e! Sui - vez, sui vez jus -  
 o folgt, o fol - get ihr - zu Grab, ge - lei - tet - sie, die blei - che, ge - lei - tet sie zum -  
 and fol - low, fol - low our sis - ter dear un - to her grave brok - en - heart - ed. We fol - low her; we

qu'au tombeau sui - vez - no - tre sœur a - do - ré - e! Jus - qu'au tom - beau, jus -  
 lei - tet sie zu Grab, uns - re Schwe - ster, die blei - che, ge - lei - tet sie zum -  
 fol - low her un - to her lonely grave, brok - en - heart - ed. We fol - low her un -





vez, — sui vez — jus — qu'au — tom — beau, — sui vez — no — tre sœur  
 kommt, — o kommt, — zum frü — hen — Grab — ge — lei — tet  
 fol — low, we fol — low our sis — ter — dear, — unis. — we fol — low our sis — ter,

Oh!  
 Ach!  
 Oh!

*poco f* *pp* *unis.* *pp* *pizz.* *pp*

69

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

Oh!  
 Ach!  
 Oh!

*poco f* *pp* *pp* *pp*

69

Fl. I. Solo.

Clar. I. Solo.

*p* *cresc. poco* *dim. perdendo* *pppp*

*unio.*

Le public n'a point d'imagination; les morceaux qui s'adressent seulement à l'imagination n'ont donc point de public. La scène instrumentale suivante est dans ce cas, et je pense qu'il faut la supprimer toutes les fois que cette symphonie ne sera pas exécutée devant un auditoire d'élite auquel le cinquième acte de la tragédie de Shakespeare avec le dénouement de Garrick est extrêmement familier, et dont le sentiment poétique est très élevé. C'est dire assez qu'elle doit être retranchée quatre-vingt-dix-neuf fois sur cent. Elle présente d'ailleurs au chef d'orchestre qui voudrait la diriger des difficultés immenses. En conséquence, après le Convoi funèbre de Juliette, on fera un instant de silence et on commencera le Final. (Note de H. Berlioz.)

*Das Publikum hat keine Phantasie; Stücke, welche sich lediglich an die Phantasie wenden, haben also kein Publikum. Die folgende Instrumentalscene befindet sich in dieser Lage, und ich bin dafür, dass sie stets wegzulassen ist, wenn diese Symphonie nicht vor einem ausserordentlichen Publikum aufgeführt wird, welchem der 5. Akt der Shakespearschen Tragödie in der Auffassung von Garrick vollkommen vertraut und dessen poetisches Empfinden sehr erhebt ist. Dies kommt unter Hundert Fällen einmal vor. Sie bietet übrigens dem Dirigenten, welcher sie aufzuführen will, ungeheure Schwierigkeiten. Folglich mache man nach Juliens Leichenbegängnis einen Augenblick Pause und beginne dann mit dem Finale.*

The general public lacks imagination; accordingly, pieces which appeal solely to the imagination have no public. The following instrumental (orchestral) scene is an instance hereof, and I am of opinion that it should always be omitted, unless played to a select audience familiar in every respect with the 5th act of Shakespeare's tragedy as conceived and represented by Garrick, and endowed with a highly poetic mind. Once in a hundred times this may be the case; and considering the enormous difficulties this symphony imposes upon the conductor performing it, it is advisable to make a pause after Juliet's funeral, and then take up the Final e.

## 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.

Anrufung—Juliens Erwachen— Wahnsinnige Freude, Verzweiflung; Todesangst und Verschenden der beiden Liebenden.

## Romeo in the family-vault of the Capulets.

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

Allegro agitato e disperato, con moto. ( $\text{♩} = 112$ )

Flauti.  
Oboe.  
Corno inglese  
Clarinetti in A (La.)  
Corno I in E (Mi.)  
Corno II in F (Fa.)  
Corno III in D (Ré.)  
Corno IV in Des (Réb.)  
I. II.  
4 Fagotti. III. IV.  
Trombe in Es (Mi b.)  
Cornetti in A (La.)  
(Cornets à Pistons.)  
Tromboni I e II.  
Trombone III.  
Timpani I. II.  
in A (La) E (Mi.)  
Timpani III. IV.  
in G (Sol) H (Si) b.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

Allegro agitato e disperato, con moto. ( $\text{♩} = 112$ )

Musical score for the first system, measures 1-8. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *mfz*. The first system contains measures 1 through 8.

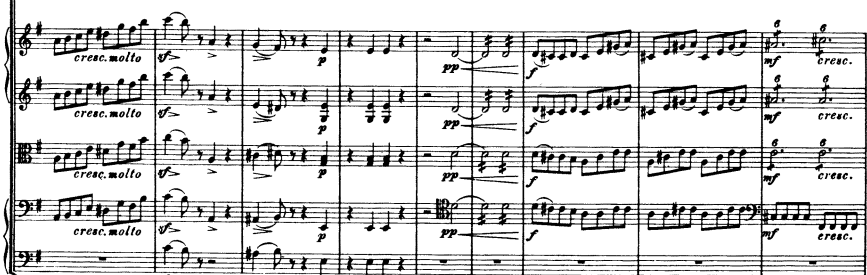
Musical score for the second system, measures 9-16. The score continues the complex rhythmic and melodic material from the first system. It includes dynamic markings such as *mf*, *mfz*, and *pp*. A section marked *arco* begins in measure 14. The second system contains measures 9 through 16.

70



musical score for measures 70-79. The score consists of multiple staves. At the beginning of the section (measure 70), many staves have the instruction *cresc. molto*. The dynamics are marked with *pp*, *p*, and *f*. There are several *a 2.* markings, indicating a second ending or a repeated section. The notation includes various note values, rests, and dynamic markings.

70



musical score for measures 70-79, continuing from the previous block. This section shows further musical development with dynamic markings like *cresc.*, *mf*, and *f*. The notation is dense with musical symbols and includes *a 2.* markings.

This page of musical score, numbered 168, contains a complex arrangement for orchestra and strings. The score is organized into two systems of staves.

**System 1 (Top):**

- Staves 1-4:** Woodwinds and Brass. The first staff (flutes) includes dynamic markings *p*, *f*, and *ff*. The second staff (clarinets) includes *p*, *f*, and *ff*. The third staff (bassoons) includes *p*, *f*, and *ff*. The fourth staff (trumpets) includes *p*, *f*, and *ff*.
- Staff 5:** Trombones, including dynamic markings *p*, *f*, and *ff*.
- Staff 6:** Horns, including dynamic markings *p*, *f*, and *ff*.
- Staff 7:** Basses, including dynamic markings *p*, *f*, and *ff*.
- Staff 8:** Tenors, including dynamic markings *p*, *f*, and *ff*.
- Staff 9:** Sopranos, including dynamic markings *p*, *f*, and *ff*.
- Staff 10:** Basses, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 11:** Tenors, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 12:** Basses, including dynamic markings *mf*, *cresc.*, and *ff*.

**System 2 (Bottom):**

- Staff 13:** Flutes, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 14:** Clarinets, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 15:** Bassoons, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 16:** Basses, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 17:** Tenors, including dynamic markings *mf*, *cresc.*, and *ff*.
- Staff 18:** Basses, including dynamic markings *mf*, *cresc.*, and *ff*.

The score features a variety of musical notations, including slurs, accents, and dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). The key signature is one sharp (F#), and the time signature is 4/4.

71

71

71

## Invocation.

## Anrufung. Invocation.

Largo. (♩ = 132.)

Fl.

C. ingl.  
 Cor. I. in E (Mi). *mf* *espressivo*  
 Fag. *mf* *espressivo*  
 Timp. III. IV.  
 (Baguettes d'éponge.)  
 (Schwammhügel.)  
 (Sponge-headed drum-sticks.)  
*pp*  
*pp*  
 con sord. *pp*  
 con sord. *pp*  
 div. pizz. *pp*  
 Largo. (♩ = 132.)

C. ingl.

poco  
rit. a tempo

Cor. I. *mf*  
 Cor. III. in D (Re). *mf*  
 Fag. *mf*  
 Timp. I. II.  
 Timp. III. IV.  
 (Baguettes d'éponge.)  
 (Schwammhügel.)  
 (Sponge-headed drum-sticks.)  
*pp*  
*pp*  
 unis.  
 poco  
rit. a tempo





C. ingl.

Cor. I.

Cor. III.

Cor. IV.

Fag.

Timp. I.

muta in F (Fa).

senza sord.

plac.

Reveil de Juliette. - Juliens Erwachen. - Juliet's awakening.

Clar.<sup>no</sup> *dolcissimo poco rit.*

*L'istesso tempo. (d.=d.)*

Viol.

*L'istesso tempo. (d.=d.)*

Clar.

Timp. III. IV.

senza sord.

cresc.

cresc.

rit..

Joie délirante.  
Wahnsinnige Freude. Delirious joy.

Allegro vivace ed appassionato assai. ( $\text{♩} = 134.$ )

73

Fl. I.  $\text{♩}$

Fl. II.  $\text{♩}$

Ob.  $\text{♩}$

C. ingl.  $\text{♩}$

Clar.  $\text{♩}$

Cor. I. in E (Mi).  $\text{♩}$

Cor. II. in A (La).  $\text{♩}$

Cor. III. in D (Ré).  $\text{♩}$

Cor. IV. in F (Fa).  $\text{♩}$

Fag.  $\text{♩}$

Tr. in D (Ré).  $\text{♩}$

C<sup>iii</sup> in A (La).  $\text{♩}$

Viol.  $\text{♩}$

$\text{♩}$

Allegro vivace ed appassionato assai. ( $\text{♩} = 134.$ )

73

*Lo stesso tempo, poco animato. (♩ = 160.)*

The musical score is arranged in ten systems, each containing two staves. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Dynamic markings such as *con fuoco* and *arco* are placed above several staves. Performance directions like *pizz.* are used on the double bass staves. A tempo marking of *a 2.* appears above two of the bass lines. The key signature is F# (one sharp), and the time signature is 4/8.

*Lo stesso tempo, poco animato. (♩ = 160.)*

74

Musical score for page 175, measures 74-83. The score is written for a piano and includes a variety of instruments: Flute, Clarinet, Saxophone, Trumpet, Trombone, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 74-83, and the second system contains measures 84-93. The score is marked with a forte (f) dynamic and includes various musical notations such as slurs, ties, and articulation marks. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The woodwind and brass parts have more melodic lines with some slurs and ties. The score is numbered 74 at the top and 74 at the bottom.

This page of a musical score contains 14 staves. The top section (staves 1-10) features a complex rhythmic texture with sixteenth-note patterns and rests. The bottom section (staves 11-14) includes a vocal line with lyrics and a piano accompaniment. The score is marked with various dynamics and performance instructions.

Key markings and annotations include:

- mf* (mezzo-forte) dynamic markings.
- a 2.* (second ending) markings above the piano line in the 10th and 14th staves.
- div.* (divisi) marking above the vocal line in the 12th staff.
- pizz.* (pizzicato) marking below the piano line in the 14th staff.

75

75

unis.

75

This page of musical notation, numbered 178, is a score for a piano piece. It is written in G major and 3/4 time. The score is organized into two systems, each containing a grand staff (treble and bass clefs) and four individual staves. The music is characterized by dense chordal textures and flowing melodic lines. A '2.' marking is present in the fourth measure of the first system. The page concludes with a double bar line and repeat signs.



Dernières angoisses et mort des deux amants.  
Todesangst und Verschneiden der beiden Liebenden. Anguish and death of both the lovers.

Fl. Silence. Silence. Silence. **76**

Ob. G.P. G.P. G.P.

C. ingl.

Clar. (a = d.) unis.

Fag. III, IV

Tromb. *a 2.*

Detailed description: This block contains the musical notation for measures 73 through 76 for the woodwind and brass sections. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet (Clar.), Bassoon (Fag. III, IV), and Trombone (Tromb.). The score shows various rests and melodic lines. Measure 76 is marked with a square box containing the number 76.

Le Chef d'orchestre doit continuer ici à marquer la mesure à 2 temps.  
Der Dirigent gibt fortwährend 2 Schläge.

The Conductor continues two beats to the bar.

Viol. Silence. Silence. Silence.

G.P. G.P. G.P.

Detailed description: This block contains the musical notation for measures 73 through 76 for the string and piano sections. It includes staves for Violin (Viol.), Piano (pizz.), and Cello/Double Bass (C.). The score features complex rhythmic patterns and dynamic markings like 'pizz.' (pizzicato) and 'arco' (arco). Measure 76 is marked with a square box containing the number 76.

L'istesso tempo. (a = d.)

**76**

Detailed description: This block contains the musical notation for measures 76 through 81, primarily for the piano section. It includes staves for Piano (pizz.), Cello/Double Bass (C.), and Violin (Viol.). The score is characterized by repetitive rhythmic patterns and dynamic markings such as 'arco', 'pizz.', 'sf-p', and 'p'. Measure 76 is marked with a square box containing the number 76.

L'istesso tempo. (a = d.) sf-p

Fl.

Ob.

C. ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

I. II.

Fag. III. IV.

Tr.

Ctu

Tromb.

Viol.

Viol.

Cel. / Cont.

*f* *sf* *mf* *p*

*sf > p* *meno f > p*

*poco rit. a tempo*

Viol.

Viol.

Cel. / Cont.

*mf > pp*

*poco rit. a tempo*

Silence.

G.P.

Silence.

G.P.

77 Fl. *a 2<sup>e</sup>* Silence. G. P.

Ob.

Cingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. a 4.

Tr.

Ctti

Tromb.

Viol. *con fuoco* *f* *(p)*

Silence. G. P.

77

Ob. *pppp* *perdendo* *rit.*

Viol.

*pppp* *pizz.* *p*

*pppp* *rit.*

## 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.

**Allegro. (♩ = 100.)**

Flauti.  
Oboi.  
Clarineti in B (Sib).  
Corno I in F (Fa).  
Corno II in D (Re).  
Corno III in hoch A (La alto).  
Corno IV in C (Ut).  
I. II. Fagotti.  
III. IV.  
Trombe in E (Mi).  
Tromboni I. II.  
Trombone III.  
Timpani in E (Mi) H (Si).  
Le Père Laurence.  
Pater Lorenzo.  
Friar Laurence.  
Soprani ed Alti.  
Tenori.  
Bassi.  
Soprani ed Alti.  
Tenori.  
Bassi.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

**Allegro. (♩ = 100.)**

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

**Allegro. (♩ = 100.)**

First system of musical notation, featuring a vocal line with lyrics and piano accompaniment. The piano part includes a 'p' dynamic marking and a '2.' marking above the staff.

Second system of musical notation. The vocal line includes the following lyrics:
   
Quoi! Ro.mé.o de re.
   
Ro - me.o wie - der zu -
   
Ro - me.o! has he re -
   
Quoi! Ro.mé.o de re - tour!
   
Ro - me.o wie - der zu - rü - ck!
   
Ro - me.o! has he re - turned?
   
Quoi! Ro.mé.o de re -
   
Ro - me.o wie - der zu -
   
Say! saw ye Ro - me.o

(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.)

Third system of musical notation. The vocal line includes the following lyrics:
   
Quoi! Ro.mé.o de re - tour!
   
Him - mel, was sie - het mein Blick!
   
Ro - me.o! has he re - turned?
   
Quoi! Ro.mé.o de re -
   
Ro - me.o wie - der zu -
   
Say! saw ye Ro - me.o
   
Quoi! Ro.mé.o de re -
   
Ro - me.o
   
Say! saw ye

Fourth system of musical notation, featuring piano accompaniment with multiple staves. The piano part includes a 'pochissimo cresc.' marking repeated across several staves.

tour! ruck! turned? *cresc.* Ro. mé. o! Ro. mé. o! *rit.* Ro. mé. o! Ro. mé. o!  
 ruck! ruck! ruck! *cresc.* Er ist wie der zu ruck! Er ist wie der zu ruck!  
 turned? Is it true? is he here? here? here? here?

Quoi! Wie! Say! *cresc.* Ro. mé. o! Er ist wie der zu saw ye Ro. mé. o  
 Quoi! Wie! Say! *cresc.* Ro. mé. o! Er ist wie der zu saw ye Ro. mé. o

o de re. tour! wie. der zu Ro. mé. o *cresc.* Ro. mé. o! ist zu ruck! Is he here?  
 o de re. tour! wie. der zu Ro. mé. o *cresc.* Ro. mé. o! ist zu ruck! Is he here?

o de re. tour! wie. der zu Ro. mé. o *cresc.* Ro. mé. o! ist zu ruck! Is he here?  
 o de re. tour! wie. der zu Ro. mé. o *cresc.* Ro. mé. o! ist zu ruck! Is he here?

de re. tour! ist zu ruck! It is he! *cresc.* Quoi! Er ist zu ruck! Ro. mé. o! Er ist zu ruck! Ro. mé. o! Er ist zu ruck!

Pour Ju. liette il s'en ferme *rit.* O seht in Ju. lias Gruft drang  
 O seht in Ju. lias Gruft drang  
 Oh see! to Ju. liets vault he

Pour Ju. liette il s'en ferme *rit.* O seht in Ju. lias Gruft drang  
 O seht in Ju. lias Gruft drang  
 Oh see! to Ju. liets vault he

Pour Ju. liette il s'en ferme *rit.* O seht in Ju. lias Gruft drang  
 O seht in Ju. lias Gruft drang  
 Oh see! to Ju. liets vault he

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc.*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Des Mon.ta - gus ont bri - sé le tom.beau De Ju - li. ette ex. pi - rée à l'au -

Ein Mon.ta - gu drang ein in die - ses Grab, wo Ju. lia - rer het im Lenz ih - rer

A Mon.ta - gue did vi - o - late the tomb where Ju - liet lies, whom cold Death did

*cresc. poco a poco*

au tom.beau, au tom.beau Des Ca - pu - lets, que sa fa - mille ab -

er hin - ab, in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -

er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -

er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

78

L.

ro - re! Ah! ma lé. dic. ti on sur eux! Ju. li. et. te! Ciel!

Jah - re! Ha! Fluch dem unglück. sel. gen Streit! Ju. li. a! Wch!

rav. - ish. Oh! curse up. on your wick.ed feud! Ju. li. et! Woe!

hor. - re! Ah! ma lé. dic. ti on sur eux! Ro. mé. o! Ciel!

Bah. - re! Ha! Fluch dem unglück. sel. gen Streit! Ro. mé. o! Wch!

weep. - ing. Oh! curse up. on your wick.ed feud! Ro. mé. o! Woe!

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

78



Morts, tous les deux! Et leur sang fume en - co - re! Quel mys - tè - re!

Todt al - le zweei! Und ihr Blut färbt den Bo - den! Welch Ge - heim - nis!

Dead, both are dead! and their blood stains the ground! what dread mys - tery!

Morts, tous les deux! Et leur sang fume en - co - re! Quel mys - tè - re!

Todt al - le zweei! Und ihr Blut färbt den Bo - den! Welch Ge - heim - nis!

Dead, both are dead! and their blood stains the ground! what dread mys - tery!

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

*pp* *pizz.*

Doppio più lento. (♩ = 112.)

79

Recit.

Musical score for the first system, featuring multiple staves for voices and piano accompaniment. The tempo is "Doppio più lento. (♩ = 112.)" and the section is "Recit.".

Doppio più lento. (♩ = 112.)

Recit.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The tempo is "Doppio più lento. (♩ = 112.)" and the section is "Recit.".

Je vais de voi. ler le mys.  
Den Schleier vermag ich zu  
(then) I will un. rav. el the

Ah! quel mys. tère af. freux, quel mys. tè. re, quel mys. tère af. freux!  
Ha! welch Ge. heimnis liegt hier ver. bor. gen? welch Ge. heim. nis? Weh!  
Oh! what dread mystery lies here con. ceal. ed? what dread mys. tery? Woe!

Ah! quel mys. tère af. freux, quel mys. tè. re, quel mys. tère af. freux!  
Ha! welch Ge. heimnis liegt hier ver. bor. gen? welch Ge. heim. nis? Weh!  
Oh! what dread mystery lies here con. ceal. ed? what dread mys. tery? Woe!

Ah! quel mys. tère af. freux, quel mys. tè. re af. freux!  
Ha! welch Ge. heimnis liegt hier ver. bor. gen? Weh!  
Oh! what dread mystery lies here con. ceal. ed? Woe!

Ah! quel mys. tère af. freux, quel mys. tè. re, quel mys. tère af. freux!  
Ha! welch Ge. heimnis liegt hier ver. bor. gen? welch Ge. heim. nis? Weh!  
Oh! what dread mystery lies here con. ceal. ed? what dread mys. tery? Woe!

arco

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. The tempo is "Doppio più lento. (♩ = 112.)" and the section is "Recit.".

Doppio più lento. (♩ = 112.)

79

Recit.

## Allegro non troppo. Recit.

(♩ = 144.)

Ob. I. *pp*

L. *pp*

té - re. Ce ca - dav - re, c'é - tait l'é - poux De Ju - li - et - te. Voy - ez - vous Ce  
 hé - ben. Die - ser Leich - nam war der Ge - mahl un - se - rer Ju - lia. Seht ihr die - sen  
 mys - tery! This dead bo - dy, in life, was hus - band to our Ju - liet. See you now this

Viol.

*pp*

## Allegro non troppo. Recit.

(♩ = 144.)

Ob. Andantino. (♩ = 68.)

L. *pp*

corps é - ten - du sur la ter - re? C'é - tait la femme, hé - las! de Ro - mé - o. C'est moi Qui les ai ma - ri -  
 Leib aus - ge - streckt auf der Er - de? Hier liegt die Gat - tin Ro - mé - o's ent - seelt! Ich war es der Bei - de ver -  
 corse on the ground here ex - tend - ed? It was the wife of Ro - mé - o; a - las! I mar - ried them but t'other

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pp*

Andantino. (♩ = 68.)

## Allegro. (♩ = 100.) Recit.

Fl. I  
Ob.  
Clar.  
Cor. I.  
Cor. II.  
Cor. III.  
Cor. IV.  
Fag.  
Tromb.  
Timp.

The score shows the first section of the music, featuring woodwinds and brass instruments. The Flute I part has a dynamic marking of *mf* and *pp*. The Oboe, Clarinet, and Cor I parts also have *mf* and *pp* markings. The woodwinds play a melodic line, while the brass instruments provide harmonic support.

## Allegro. (♩ = 100.) Recit.

L. *és. mählt!* *Ja, day!* *Oui, je dois fa.vou.er, j'y voy ais le ga.ge sa.lu.tai.re D'une a.mi.tié fu.* *Ja, nicht sei.es ver.hehlt.schien ein Pfand dies Bünd.nis doch zu ge.ben, dass Freundschaft söhn'kin.* *Yea! why should I con.ceal? For me, thought such bles.sed u.nion would re.con.cile you both, and*

Chœur des Capulets.

Chor der Capulets.

Chorus of the Capulets.

Ma . ri . és!  
*Sie vermählt!*  
They were wed!

The score for the Chœur des Capulets shows the vocal line and piano accompaniment. The vocal line is in a high register, and the piano accompaniment is in a lower register. The tempo is Allegro.

Chœur des Montagus.

Chor der Montagus.

Chorus of the Montagus.

Ma . ri . és!  
*Sie vermählt!*  
They were wed!

The score for the Chœur des Montagus shows the vocal line and piano accompaniment. The vocal line is in a high register, and the piano accompaniment is in a lower register. The tempo is Allegro.

arco  
arco  
arco  
arco  
arco

The score for the arco section shows the piano accompaniment for the strings. The tempo is Allegro.

## Allegro. (♩ = 100.) Recit.

Allegro. (♩ = 100.)

Un poco meno Allegro. (♩ = 84)  
sempre misurato

Musical score for the first section, featuring multiple staves with musical notation, dynamics (mf, cresc., f), and articulation (accents).

Allegro. (♩ = 100.)

Un poco meno Allegro. (♩ = 84)  
sempre misurato

ture en tre vos deux mal - sons.  
fort die beiden Häu - ser  
cause you to for - get the feud!

A - mis - des Monta - gus, nous! Nous les mau - dis - sons.  
Im Bund mit Monta - gu, wir! Nein, Fluch ih - rem Haus!

Be friends to Monta - gue; we? Our curse on their house!

A - mis - des Ca - pu - lets, nous! Nous les mau - dis - sons.  
Im Bund - mit Ca - pu - let, wir! Nein, Fluch ih - rem Haus!

Be friends - to Ca - pu - let, we? Our curse on their house!

Musical score for the second section, including vocal lines with lyrics and piano accompaniment with dynamics (ppp, pizz.).

Allegro. (♩ = 100.)

Un poco meno Allegro. (♩ = 84)  
sempre misurato

Tromb. *a 2.*  
*pp*

L.  
Mais vous a-vez re-pris la guer-re de fa-mil-le. Pour fuir un autre hy-men,  
Doch Ihr beschloßt, mit and-rem Mann sie zu ver-et-nen. Zu stiehn ver-häss-ten Bund,  
But ye de-ter-min'd she should wed whom ye had chos-en, one whom she did not love.

Vcello. • C. B.

L.  
la mal-heu-reu-se fille Au dé-ses-poir vint me trou-ver: -Vous seul, s'é-cri-a-t'el-le,  
kam je-ne Un-glück-sel'ge, that ihr Leid of-fen mir kund: „Nur Ihr,“ rief sie mit Wei-nen,  
In her despair, your daughter came to me, told me her grief: "Tis you on-ly can save me!"

Tromb. *a 2.*  
*pp*

L.  
Au-riez pu me sau-ver! Je n'ai plus qu'à mou-rir. Dans ce pé-ri-l ex-  
„wisst, welch Un-heil mir droht.“ Helft, sonst wähl ich den Tod!“ Ach, mich er-fasst Er-  
These the first words she cried, "Help me! else I must die!" Pi-ty and deep com-

Tromb. *pp*

(en hésitant)  
(ögernd)  
(hesitatingly)

L. *pp*

tré - me. Je lui fis prendre a - fin... de con - ju - rer le sort... Un breu - va - ge...  
 bar - men, und um zu wenden von ihr gnä - dig des Schicksals Streich... ei - nen Schlaftrunk  
 pas - sion seized on my heart, (for) her tears plead ed her souls dis - tress. I, to save her,

Fl. **80**

Ob. *pp*

Clari. *pp*

Tromb. *pp poco cresc.*

L. *pp poco cresc.*

qui, le soir mé - me, Lui pré - ta la pa - leur et le froid de la mort.  
 gab ich der Ar - men, dass sie lä - ge zum Schein wie im Tod starr und bleich.  
 gave her a po - sition which did give her the form and the pallor as of death.  
 as of death, and as pale...

Sopr. ed. Alt. *pp sotto voce*

Ten. *pp sotto voce*

Bassi *pp sotto voce*

Sopr. ed. Alt. *pp sotto voce*

Ten. *pp sotto voce*

Bassi *pp sotto voce*

Nur ein Schlaf.  
 On - ly a sleep - ing  
 (OSSIA) 'Twas but a sleep - ing

Nur ein Schlaf.  
 On - ly a sleep - ing  
 (OSSIA) 'Twas but a sleep - ing

## pochissimo animato

Fl.  
Ob.  
Clar.  
Tromb.

## pochissimo animato

L. Et je ve.nais sans crainte I ci la se.cou.rir; Mais Ro.mé.o trom.pé  
Sorg.los kam ich zu rück, sie schüt zen woll.te ich. Ro.me.o, ach, ge.täuscht  
Doubting naught,I came, to wake Ju.liet from sleep. Ro.me.o, mis.in.form'd,

ge!  
trunk!  
draft!  
draught!

ge!  
trunk!  
draft!  
draught!

## pochissimo animato

Tromb.

L. dans la funèbre en cein te M'a.vait de.van.cé pour mourir Sur le corps de sa  
in die.ses Grabs Ge.fang.nis, mit ei.ge.ner Hand tödtet er sich um zu ruh'n  
hith.er had come be.fore me; there found I him dead at the side of his wife, of his wife, Ca.pu.



Fl. I

Ob.

Clar.

Tromb.

L.

bien - si - mé - e; Et pres - qu'à son ré - veil Ju - li - ette, in - for - mé - e  
 Weib zur Sei - te. Da wach - te Ju - lia auf, eh'ich selbst sie be - frei - te,  
 let's fair daugh - ter. When Ju - liet woke, and saw, yet be - fore I'd come to wa - ken her

Fl.

Ob.

Clar.

Tromb.

L.

De cet - te mort qu'il porte en son sein dé - vas té, Du fer de Ro - mé -  
 sah in Ver - zweif - lung, was geschehn. Ihr blieb kei - ne Wahl, sie zog Ro - me - o's  
 what death had wrought, in ter. - - - - - ror lest Death them should part, she seized Ro - me - o's

Fl. *poco cresc.*

Ob. *poco cresc.*

Clar. *poco cresc.*

Tromb. *poco cresc.*

*poco cresc.*  
*cresc. molto*

o s'é - tait contre elle ar - mée. Et pas - sait  
Dolch, dag - ger ihr Herz bot sie dem Stahl - und There in they Tod lay  
and sheath'd it in her heart.

*poco cresc.*

*poco cresc.*

*poco cresc.*

*cresc. molto*

Fl. *Andantino. (♩ = 96)*

Ob. *Andantino. (♩ = 96)*

Clar. *Andantino. (♩ = 96)*

Tromb. *Andantino. (♩ = 96)*

*Andantino. (♩ = 96)*

dans l'é - ter - ni - té Quand j'ai pa - ru. Voi - là toute la vé - ri - té!  
la - gen sie ver - mählt, als ich er - schien! Ihr seht, wahr ist, was ich er - zählt.  
wedded both in death, ere I ar - rived! my tongue tells you but the truth.

Sopr. ed Alti.

Ten.

Bassi.

*sotto voce*  
*pp*

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

Sopr. ed Alti.

Ten.

Bassi.

*sotto voce*  
*pp*

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

*pizz.*

*pizz.*

*pizz.*

*Andantino. (♩ = 96)*

## b) Air.    b) Arie.    b) Aria.

Larghetto sostenuto. (♩ = 54)

Flauti.

Oboi.

Clarineti in B (Si $\flat$ ).

Corno I in E (Mi).

Corno II in Es (Mi $\flat$ ).

Corno III in G (Sol).

Corno IV in F (Fa).

I. II.

4 Fagotti.

III. IV.

Trombe in G (Sol).

Cornetti in A (La).  
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

Tuba.

Timpani  
in H (Si). E (Mi).

Larghetto sostenuto. (♩ = 54)

Le Père Laurence.  
*Pater Lorenzo.*  
Friar Laurence.

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

Sopran ed Alti.

Tenori.

Bassi.

Chœur des Montagus.  
*Chor der Montagus.*  
Chorus of the Montagus.

Sopran ed Alti.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Pauvres en - fants que je pleu - re, Tombés en-  
Kind.li.ches Puar,treu im Bua - de, todt, eh' noch  
Sweetchildlike pair! here I mourn - you; from par.ents'

Larghetto sostenuto. (♩ = 54)

Fl. **81**  
 Ob.  
 Clar.  
 Fag. a 2.  
 L.

semble a.vant l'heu - re, Sur vo - tre som - bre de - meu - re Vien - dra pleu - rer, vien -  
 schlag eu - re Stun - de, klin - gen von euch wird die Kun - de in fern - ster Zeit, in  
 care Death has torn - you. Ages - shall tell the sad stor - y, weep o'er your tomb, weep

**81**  
 molto poco rit. a tempo  
 poco f pp  
 poco f pp  
 poco f pp  
 L.

dra pleurer l'a - ve - nir. Gran - de par vous dans his - toi - re, Vé - ro - neun jour, sans y croi - re,  
 fernster künf - ti - ger Zeit. Fort wird die Mit' von euch le - ben, Ve - ro - nes Ruhm zu er - he - ben,  
 o'er this dark, si - lent tomb. Neer shall your names be for - got - ten: Ve - ro - na een shall, in histor - y,

cresc. poco f - pp  
 poco f - pp  
 poco f - pp  
 poco f - pp  
 arco  
 poco f - pp  
 molto poco rit. a tempo

**poco animato** **poco ritenuto**

**poco animato** **poco ritenuto**

Au - ra sa pei - ne et sa gloi - re, Au - ra sa peine et sa gloi - re Dans vo - tre seul sou - ve -  
 Leid wird die Stüt - te um - schwe - ben, Leid wird die Stüt - te um - schwe - ben, eu - rem Ge - däch - nis - se.  
 reap hence its sor - row and glor - y, reap hence its sor - row and glor - y, live in re - membrance of

*poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco f* *p* *pp* *pp*

**poco animato** **poco ritenuto**

*p poco cresc.* *poco f* *p* *pp*

**Tempo I, un poco animato.** **un poco ritenuto**

**Tempo I, un poco animato.** **un poco ritenuto**

nir, Au - ra sa pei - ne et sa gloi - re Dans vo - tre seul sou - ve - nir, Au - ra  
 weicht! Trau - er um - wecht eu - re Buh - re, wo - ihm im To - de ver - eint ruht sanft.  
 you: reap - ing its sor - row and glor - y still in re - membrance of you; reaping

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *p* *pp* *pp* *pp* *poco sf* *poco sf* *poco sf* *poco sf*

**Tempo I, un poco animato.** **un poco ritenuto**

*poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.* *poco sf* *pp* *pp* *pp* *poco sf*

82

riten.

I.

riten.

sa pei, neet sa gloire Dans vo. tre seul, dans vo. tre seul sou. ve. nir.  
 im Len. ze der Juhre, noch vonder Nachwelt, von der Nachwelt be. zwint!  
 its sorrow and its glory still in re. mem. brance, re. mem. brance of you!

82

riten.

## Allegro non troppo. (♩ = 114.)

Fl.  
 Ob.  
 Clar.  
 Cor. I.  
 Cor. II.  
 Cor. III.  
 Cor. IV.  
 Fag.

## Allegro non troppo. (♩ = 114.)

Où sont-ils main. te. nant ces en. ne. mis fa. rou. ches, Ca. pu. lets,  
 Sagt, was ward nun aus euer, die sich ver. fetz. det wa. ren? Ca. pu. let,  
 Now your children are dead, killed by your com. mon hat. red, Ca. pu. let!

Vcell. div.  
 C.B.

## Allegro non troppo. (♩ = 114.)

Fl. I. *mf* *espressivo*

Ob. I. *mf* *espressivo*

Clar. I. *mf* *espressivo*

Cor. I. *mf*

Cor. II. *mf*

Cor. III. *mf*

Cor. IV. *mf*

Fag. *mf*

*mf*

I. *mf*

Monta-gus? Ve- nez, voy- ez, tou- chez! La hai - ne dans vos cœurs, l'in-  
 Monta-gu, o kommt, o kommt her- an! Den Huss in eu- rer Brust, euch  
 Monta-gue! Oh, come, be friends a- gain! why would ye fur- ther fos- ter

Fl. I. *mf* *creas. poco a poco*

Ob. I. *mf* *creas. poco a poco*

Clar. I. *mf* *creas. poco a poco*

Fag. *mf* *creas. poco a poco*

*mf*

I. *mf*

ju - re dans vos bon - ches, De ces pâ - les a - mants, bar - ba -  
 Ju - chend, ihr Bur - ba - ren, die ses lie - bon - de Paar, dica - Mei -  
 ven - om in your bo - soms? There your child - ren lie killed by hat -

Fl. 83

Ob.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Tr.

C<sup>tti</sup>

Tromb.

Tuba.

Timp.

L.

res, ap. pro chez! Dieu vous pu. nit dans vos ten. dres. ses. —  
 che, so. het an! Gott sucht euch heim an eu. rem Ge. schlech. te! —  
 red! Thus be. hold! You're pun. ished in your child. ren's af. fec. tion. —



The first system of the musical score consists of ten staves. The top two staves are vocal lines, likely for soprano and alto. The remaining eight staves are for piano accompaniment, including the right and left hands of the piano and a low bass line. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first measure shows a vocal entry with a melodic line and a piano accompaniment of chords and moving lines.

L.

Dieu vous pu nit dans vos ten dres ses.  
 Gott sucht euch heim an eu rem Ge schlech te!  
 You're pun ished in your children's af fec tion.

The second system begins with a vocal line on the left, marked with a 'L.' (likely for 'Lied' or 'Liedchen'). Below the vocal line are three lines of lyrics in French, German, and English. The French and German lyrics are aligned with the vocal line, while the English lyrics are slightly offset. The piano accompaniment continues below, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

L. Ses chà - timents, ses fou - dres ven - ge - res - ses Ont le se - cret de  
 Der jä - he Blits des Herrn, — der zür - nend räch - te, macht euch er - he - ben,  
 Be re - conciled once more; — ask Heav'n's pro - tec - tion. Rouse not the an - ger

Musical score for the first system, featuring multiple staves with dynamic markings like *mf* and *cresc.*. The score includes vocal lines and piano accompaniment.

1. *nos* *ter* *reurs.* *En* *ten* *dez* *vous* *sa* *voix* *qui* *ton* *ne*  
*schre* *ckens* *voll.* *Hört* *sei* *nen* *Ruf* *wie* *Don* *ner* *dröh* *nen*  
*of* *your* *God!* *Hear* *ye* *His* *voice* *in* *thun* *der* *speak* *ing*

Musical score for the second system, including lyrics and piano accompaniment with *cresc.* markings. The score continues the vocal and piano parts from the first system.

## Andante maestoso. (♩ = 50)

Musical score for the first system, featuring multiple staves for strings and woodwinds. The tempo is Andante maestoso with a metronome marking of 50 quarter notes per minute. The score includes various musical notations such as notes, rests, and dynamic markings.

## Andante maestoso. (♩ = 50)

L. *«Pour que là-haut  
Ihn in der Höh,  
I will forgive*

*ma ven-gean-ce par-don-ne,  
der da richt, zu ver-söh-nen-  
and my vengeance withhold\_*

Vcllo. unis

C. B.

Musical score for the second system, featuring vocal lines and instrumental accompaniment. The tempo is Andante maestoso with a metronome marking of 50 quarter notes per minute. The score includes lyrics in French, German, and English, and various musical notations such as notes, rests, and dynamic markings.

## Andante maestoso. (♩ = 50)

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano) and *tenuto* (sustained). The notation includes notes, rests, and slurs.

Musical score for the second system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano) and *tenuto* (sustained). The notation includes notes, rests, and slurs.

Oubli.ez,  
 o vergesst,  
 if ye too

oubli.ez vos pro. pres fu.reurs.  
 o vergesst den ei - ge.nenGroll!  
 do forgive, for - give and for.get!

Musical score for the third system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The notation includes notes, rests, and slurs.

Vcelli. *p*  
 div. *p*  
 C. B. *p*

## Allegro. (♩ = 116.)

## Allegro. (♩ = 116.)

L.

Soprani ed Alti.

Tenori.

Bassi.

Soprani ed Alti.

Tenori.

Bassi.

Le nôtre aus.  
Wer gibt zu-  
Now for that

Le nôtre aus.  
Wer gibt zu-  
Now for that

Allegro. (♩ = 116.)

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

Mais no. tre sang rou. git leur glai - vel  
Doch ist von Blut ihr Schwert ge - rö - tet.  
Red with our blood their swords are reek - ing.

Le nôtre aus.  
Wer gibt zu-  
Now for that

Le nôtre aus.  
Wer gibt zu-  
Now for that

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

*unis.*  
 si contre eux s'é - lé - ve, Le nôtre aus.  
 rück, die sie ge - tö - tet? Wer gibt zu -  
 blood vengeance we're seek - ing. Now for that

nù - tre contre eux s'é - lé - ve,  
 gibt uns, die sie ge - tö - tet?  
 blood now vengeance we're seek - ing.

si contre eux, contre eux s'é - lé - ve, Le nôtre aus.  
 rück, an-rück, die sie ge - tö - tet? Wer gibt zu -  
 blood they shed vengeance we're seek - ing. Now for that

Et Pa.  
 und Graf  
 county

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

Et Pa.  
 und Graf  
 county

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

Et Pa.  
 und Graf  
 county

unis.

si contre eux s'é - lè - ve. Qui tu a Mer. cu. ti - o?  
 rück, die sie ge - tō - tel? und Mer. cu - tio ist nicht mehr.  
 blood ven. geance we're seek - ing and Mer. cu - tio is no more!

Le nôtre aus. si contre eux s'é - lè - ve. Qui tu a Mer. cu. ti - o?  
 Wer gibt zu. rück, die sie ge - tō - tel? und Mer. cu - tio ist nicht mehr.  
 now for that blood ven. geance we're seek - ing and Mer. cu - tio is no more!

si contre eux s'é - lè - ve. Qui tu a Mer. cu. ti - o?  
 rück, die sie ge - tō - tel? und Mer. cu - tio ist nicht mehr.  
 blood ven. geance we're seek - ing and Mer. cu - tio is no more!



*cresc. poco a poco* *cresc. molto*

*cresc.* *cresc. molto*

*cresc.* *cresc. molto*

*cresc.* *cresc. molto*

*cresc. poco a poco* *cresc. molto*

*ris done?* *et Ty, halt! per* *fi - des, point de paix!* *Non,* *non, non,* *non,*  
*Pa - ris.* *Ihr Ver - ra - ter,* *Frie - den nicht mit euch!* *nein,* *nein, nein,* *nein,*  
*Par - is!* *For our dead not* *peace. — we'll have your blood!* *blood!* *your blood!* *your blood!*

*ris done?* *et Ty, halt! per* *fi - des, point de paix!* *Non,* *non, non,* *non,*  
*Pa - ris.* *Ihr Ver - ra - ter,* *Frie - den nicht mit euch!* *nein,* *nein, nein,* *nein,*  
*Par - is!* *For our dead not* *peace. — we'll have your blood!* *blood!* *your blood!* *your blood!*

*ris done?* *per* *fi - des, point de paix!* *Non,* *non, non,* *non,*  
*Pa - ris.* *Nein,* *Frie - den nicht mit euch!* *nein,* *nein, nein,* *nein,*  
*Par - is!* *Not* *peace. — we'll have your blood!* *blood!* *your blood!* *your blood!*

*Et Ben - vo - li. o?* *Non,* *là - ches, point de* *trê - ve! Non,*  
*Und Ben - vo - li. o!* *Fer* *ra - ter, kei - nen* *Frie - den! nein,*  
*and Ben - vo - li. o!* *Not* *peace with you; we'll* *have your blood!*

*Et Ben - vo - li. o?* *Non,* *là - ches, point de* *trê - ve! Non,*  
*Und Ben - vo - li. o!* *Fer* *ra - ter, kei - nen* *Frie - den! nein,*  
*and Ben - vo - li. o!* *Not* *peace with you; we'll* *have your blood!*

*Et Ben - vo - li. o?* *Non,* *là - ches, point de* *trê - ve! Non,*  
*Und Ben - vo - li. o!* *Fer* *ra - ter, kei - nen* *Frie - den! nein,*  
*and Ben - vo - li. o!* *Not* *peace with you; we'll* *have your blood!*

*cresc. poco a poco* *cresc. molto*

*cresc. molto* *cresc. molto*

*cresc. molto* *cresc. molto*

*cresc. molto* *cresc. molto*

*cresc.*

non, non, non, non, là ches, per - fi des, non, là ches, point de trè ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! blood! Trai - tors' blood! Vie traï - tors! for our dear dead well have your

non, non, non, non, là ches, per - fi des, non, là ches, point de trè - ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! blood! Trai - tors' blood! Vie traï - tors! for our dear dead we'll have your

non, non, non, non, là ches, per - fi des, non, là ches, point de trè - ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! blood! Trai - tors' blood! Vie traï - tors! for our dear dead we'll have ven -

non, non, non, non, là ches, per - fi des, non, là ches, per - fi des  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! blood! Trai - tors' blood! Vie traï - tors! for our dead we shall have blood, we

non, non, non, non, là ches, per - fi des, non, là ches, point de trè ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! your blood! Vie traï - tors! Vie traï - tors! for our dear dead we now ask

non, non, non, non, non, là ches, per - fi des, non, là ches, point de trè - ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! your blood! Vie traï - tors! Vie traï - tors! for our dear dead we now ask

non, non, non, non, non, là ches, non, là ches, point de trè ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! your blood! Blood! Trai - tors! vile traï - tors! we ask ven. geance,

non, non, non, non, non, là ches, non, là ches, point de trè - ve,  
*nein, nein, nein, nein, Fal. sche, kein Frie.den!* *Nein, Fal. sche, nie soll wie der*  
 blood! blood! your blood! Blood! Trai - tors! vile traï - tors! we ask ven -

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

là - ches, non, point de paix!  
 Frie - den wir - schen uns sein!  
 blood! we ask not for peace!

là, ches, non, point de paix!  
 Frie - den wir - schen uns sein!  
 blood! we ask not for peace!

ve, per - fi, des, point de paix!  
 den, soll - Frieden wir, der sein!  
 geance, tra - tors! we ask not peace!

non, non, non!  
 nein! nein! nein!  
 ask not peace!

là - ches, non, point de paix!  
 Frie - den wir - schen uns sein!  
 ven - geance, we ask not peace!

là, ches, non, point de paix!  
 Frie - den wir - schen uns sein!  
 ven - geance, we ask not peace!

non per - fi, des, point de paix!  
 nie soll Frieden wir, der sein!  
 for our dead, we ask not peace!

ve, non, per - fi, des, point de paix!  
 den, nie soll Frieden wir, der sein!  
 geance, for our dead, we ask not peace!

Verlu, nis.  
 C.B.

dim.  
 dim.  
 dim.

*poco rit.* *a tempo* *poco rit.*

*poco rit.* *a tempo* *poco rit.*

L. Pou, vez-vous sans remords,  
Köant ihr hier, oh - ne Reu'  
Do you feel no remorse

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

*poco rit.* *a tempo* *poco rit.*

**a tempo** **poco rit.** **a tempo**

**a tempo** **poco rit.** **a tempo**

ne?  
ren?  
ver?

Faut-il que vo-tre rage en ces lieux se déchai-ne,  
Soll eu-re blin-de Wuth neu-e Op-fer begeh-ren,  
For your sweet children's sakes, stay your murd'rous endea-our!

*dimin.* *pp* *pp* *pp*

**a tempo** **poco rit.** **a tempo**



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

Fag.

L.

Dieu qui vois au fond de l'a - me, Tu sais si mes vœux étaient purs. Grand  
 Gott, der liegst im Grund der See - le, Du weißt, ob ich rein vor Dir bin! O  
 God! who readst the soul's deep se - crets, look down now from Heav - en a - bove! Oh,

Vcello. pizz. arco. pizz. arco.  
 C.B. pizz. arco. pizz. arco.

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

Fl.

Ob.

Clar.

Fag.

L.

Dieu, d'un ray-on de ta flam - me Tou - che ces cœurs som - bres et durs,  
 Herr, als Vermittler mich wöh - le, send' in ihr Herz mil - de-ren Sian!  
 Lord! now inspire me to teach them, pour in their hearts mer - cy and love!

Fl.  
Ob.  
Clar.  
Fag.  
Fag.

L. *mf*

Tou - che ces cœurs, tou - che ces cœurs som - - - bres et  
o - - - re hë - - - re mich, er - - - weick' ihr Herz, rühr' - - - ih - ren  
pour - - - in their hearts, and teach them, teach them mer - cy and

*pizz.*

86

Fl.  
Ob.  
Clar.  
Fag.  
Fag.

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

L. *mf*

durs, Et que ton souf - fle tu - té.  
Sinn/ Lass um den O - dem dei - ner  
love Lord! let my prayer to thee a -

*arco*



Fl.  
Ob.  
Clar.  
Fag.

L.

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

Fl.  
Ob.  
Clar.  
Fag.

L.

Chasse et dis - si - pe leur co - le - - - re Com - me la  
gib, dass ihr Groll vor ihm zer - stört - - - he, gleich - wie die  
Cleans - ing their hearts from an - gry pas - - - sions, show them the

87

Fl. *cresc.*

Ob. *Verc.*

Clar. *cresc.*

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. *v.*

Tromb.

Le II. in Fis (Fag.) Ais (Laf.)

Timp. *Baguettes d'éponge. Schwammschlägel.*

III e IV in H (S/D) *Sponge-headed drum-sticks.*

4 Timbaliers. *4 Paukenschläger.*

4 Drummers.

L.

paille au gré du vent! Grand Dieu d'un ray on de ta  
 Spreu im Wind ver. wecht! O Gott, als Vermittler mich  
 way that to love doth lead! Oh, God! now inspire me to

Sopr. ed Aalti.

Ten.

Bassi.

Sopr. ed Aalti.

Ten.

Bassi.

*cresc.*

*cresc.*

*cresc.*

*pizz. arco*

*pizz. arco*

87

flam - me Tou - che ces cœurs som - bres et durs, Et que ton  
 wähl - le, send' in ihr Herz mil - de - ren Sinn! Lass um den  
 teach them mer - cy and love, mer - cy and love! Lord! let my

O ———— Roméo, ———— jeune astre é - teint, ———— jeune astre é -  
 Oh, ———— Ro - meo, ———— nur all - zu früh, ———— dem Tod ge -  
 ———— Romeo my son! ———— my life, my joy, ———— now from me

- - - le, ———— dou - ce fleur, ———— dou - ce fleur! ————  
 - - - tra, ———— wähl und blass, ———— vor der Zeit! ————  
 - - - ter! ———— sweet - est blos - som, ———— doomed to per - ish!

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.  
 arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz.



ritenuto                      poco meno (♩ = 84)                      I. rallent.

ritenuto                      poco meno (♩ = 84)                      rallent.

Chasse et dis - si - pe leur co - le - - re Com - me la paille au  
 gib, dass ihr Groll vor ihm zer - stie - - be, gleich wie die Spreu im  
 cleans ing their hearts from an - gry pas. - - sions shew them the way that to

prêts eux - mè - mes ent - sa - gen, A s'at - ten - drir sur  
 Hass our hat - red schmerz - lich be - wegt durch  
 nounce our hat - red Sor - row has changed our

prêts eux - mè - mes ent - sa - gen, A s'at - ten - drir sur  
 Hass our hat - red schmerz - lich be - wegt durch  
 nounce our hat - red Sor - row has changed our

prêts eux - mè - mes ent - sa - gen, A s'at - ten - drir sur  
 Hass our hat - red schmerz - lich be - wegt durch  
 nounce our hat - red Sor - row has changed our

prêts eux - mè - mes ent - sa - gen, A s'at - ten - drir sur  
 Hass our hat - red schmerz - lich be - wegt durch  
 nounce our hat - red Sor - row has changed our

prêts eux - mè - mes ent - sa - gen, A s'at - ten - drir sur  
 Hass our hat - red schmerz - lich be - wegt durch  
 nounce our hat - red Sor - row has changed our

gus sont prêts eux - mè - mes A s'at - ten - drir  
 gu dem Hass ent - sa - gen, schmerz - lich be - wegt sur  
 gues, renounce our hat - red Sor - row has changed durch

ritenuto                      poco meno (♩ = 84)                      rallent..

mosso

ancora un poco  
rit.

Ais (La $\sharp$ ) muta in Cis (U $\sharp$ ).

D (Re) muta in Dis (Re $\sharp$ ).

ancora un poco  
rit.

gré du vent!  
Wind ver. weht!  
love doth lead!

ton des tin.  
sol. ches Leid.  
wrath to love!

ton des tin.  
sol. ches tin.  
wrath to love!

sur ton des tin.  
durch sol. ches Leid.  
an - ger to love!

ton des tin.  
sol. ches tin.  
wrath to love!

ton des tin.  
sol. ches tin.  
wrath to love!

sur ton des tin.  
durch sol. ches tin.  
an - ger to love!

Dieu, quel pro - dige é - tran - gel!  
Gott hat den Sinn ge - wen - det.  
God! Thou hast wrought this won - der.

Dieu, quel pro - dige é - tran - gel!  
Gott hat den Sinn ge - wen - det.  
God! Thou hast wrought this won - der.

Dieu, quel pro - dige é - tran - gel!  
Gott hat den Sinn ge - wen - det.  
God! Thou hast wrought this won - der.

Dieu, quel pro - dige é - tran - gel!  
Gott hat den Sinn ge - wen - det.  
God! Thou hast wrought this won - der.

Dieu, quel pro - di - ge!  
Gott, welch ein Wun - der!  
God! wroughtst a won - der.

Dieu, quel pro - dige é - tran - gel!  
Gott hat den Sinn ge - wen - det.  
God! Thou hast wrought this won - der.

arco sempre pizz.

arco sempre pizz.

rit.  
ancora un poco

- rallent. (♩ = 64)

pppp  
 muta in A (La)  
 muta in E (Mi)  
 pppp

- rallent. (♩ = 64)

pp *espress.*  
 reur, plus de fiell! Mais des lar mes du Ciel! Tou te notre à me chan  
 Schmerz, o Ge schick, trü ben Thränen den Blick, all un ser Groll ge en  
 formed all our be.ing. We thank Thee, Lord, for Thy grace. Thou hast transform'd our be  
 adolce assai  
 reur, plus de fiell! Tou te notre à me chan  
 Schmerz, o Ge schick, all un ser Groll ge en  
 formed all our be.ing. unis. Thou hast transform'd our be  
 reur, plus de fiell! Mais des lar mes! Tou te notre à me chan  
 Schmerz, o Ge schick, welch ein Wyn der! All un ser Groll ge en  
 formed all our be.ing. Lord! we thank thee: Thou hast transform'd our be  
 unis. *espress.*  
 Plus de fiell! Mais des lar mes du Ciel! Tou te notre à me chan  
 Nur vor Schmerz trü ben Thränen den Blick, all un ser Groll ge en  
 chang'd our be.ing. We thank Thee, Lord, for Thy grace. Thou hast transform'd our be  
 te notre à me chan ge, notre à me chan  
 un ser Groll ge en det, der Groll ge en  
 hast trans form ed our be ing, transform'd our be  
 Des lar mes du Ciel! Tou te notre à me chan  
 O We thank Thee, oh Lord. Thou hast transform'd our be  
 pizz.  
 arco  
 ppp

- rallent. (♩ = 64)

## c) Serment.      c) Schwur.      c) The Oath.

**Andante un poco maestoso. (♩ = 64)**

Flauti.  
Oboi.  
Clarineti in A (La).  
Corni I. II. in D (Re).  
Corno III. in E (Mi).  
Corno IV. in F (Fa).  
Fagotti. I e II.  
III e IV.  
Trombe in H (Si).  
Cornetti in A (La).  
(Cornets à pistons.)  
Tromboni. I e II.  
III.  
Tuba.  
Timpani I. II.  
in Fis (Fa#) Cis (Ut#).  
Timpani III. IV.  
in H (Si) Dis (Re#).  
Gran Cassa e Cinelli.

Le Père Laurence.  
*Pater Lorenzo.*  
Friar Laurence.

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.

Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

**Andante un poco maestoso. (♩ = 64)**

ju - ros      dunc      par l'aug.us.te sym - bo - le,  
 Schwö - ret      denn - bei dem heil. i. gen. Zei - chen,  
 Swear then      all — by this hol - y tok - en,

**Andante un poco maestoso. (♩ = 64)**





88

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Fag. I. II.

L.

nel le De ten dre cha - ri - tà, d'a mi tió fra - ter - nel - le, d'a  
 win - de, und tren - e Lio - be - tets, each wie Brü - der ver - bin - de, wie  
 e - ver, And ye shall fos - ter love that no hatr - ed ye shall se - ver, no

P.

88

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

L.

mi - tió fra - ter - nel - lel Et Dieu, Dieu qui tient en main le fu - tur ju - ge - ment, Au —  
 Brü - der each ver - bin - de, und Gott, der Ge - richt einst hält, wenn er - ful - let die Zeit - ins -  
 hat - red ye shall se - ver and God, who from Heav - n a - buve doth down up - on us look, will in.

P.

Cor. I. II.

Cor. III.

Cor. IV.

a 2. *pp*

Fag. a 2. *pp*

L.

li vre du par don ins cri ra ce ser ment, Au li vre du par  
 Buch der Guad' und Huld trägt er ein die sen Eid, ins Buch der Guad' und  
 scribe this sol. emn oath in His great Judg - ment-Book, in His Hol - y Judgment-

89

rit.

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

L.

don, au li vre du par don ins cri ra ce ser die. inseri. ra ce ser  
 Huld, ins Buch der Guad' und Huld trägt er will write die. sen hei. li. gen  
 Book, in His Hol. y Judg - ment-Book; He will write He will inscribe this

*cresc.*

*cresc. molto*

*cresc.*

*cresc. molto*

*cresc.*

89

rit.

a tempo

Fl.  
Ob.  
Clar.  
Cor. II.  
Cor. III.  
Cor. IV.  
Fag. a 2.  
Tr.  
Cll.  
Tromb. I. II.  
Tromb. III.  
Tuba  
Timp.  
Gran Cassa e Cembali.

a tempo

L.  
ment.  
Sid.  
oath. **Alti.**  
**Tenori.**  
**Bassi.**  
**Sopr. ed Alti.**  
**Tenori.**  
**Bassi.**  
**Sopr. ed Alti.**  
**Tenori.**  
**Bassi.**  
**Sopr. ed Alti.**

	Ju - rez	tous	par l'au-gus-te sym - bo - le,
	Ja, ret	all'	bei dem hei - li - gen Zei - chen,
	Swear	then	all! by this sacr - ed tok - en:
	Nous	ju - rons	par l'au-gus-te sym - bo - le,
	Ja, für	wahr,	bei dem hei - li - gen Zei - chen,
	We	do swear	by this sacr - ed tok - en:
	Nous	ju - rons	par l'au-gus-te sym - bo - le,
	Ja, für	wahr,	bei dem hei - li - gen Zei - chen,
	We	do swear	by this sacr - ed tok - en:
	Nous	ju - rons	par l'au-gus-te sym - bo - le,
	Ja, für	wahr,	bei dem hei - li - gen Zei - chen,
	We	do swear	by this sacr - ed tok - en:

**Violini.**  
**Violoncelli.**  
**Conti.**  
**Bassi.**  
**Sopr. ed Alti.**

a tempo

Par ce  
 Ja, beim  
 On, the

Par ce  
 Ja, beim  
 On, the

Par ce  
 Ja, beim  
 On, the

Sur le corps de la fille et sur le corps du fils, Par ce  
 schwo ren wir an des Soñh und an der Toch ter Grab, auf  
 By the corse of our daugh - ter and by our son's re - mains. On, dies  
 the

Par ce  
 Ja, beim  
 On, the

Sur le corps de la fille et sur le corps du fils, Par ce  
 schwo ren wir an des Soñh und an der Toch ter Grab, auf  
 By the corse of our daugh - ter and by our son's re - mains. On, dies  
 the

Sur le corps de la fille et sur le corps du fils, Par ce  
 schwo ren wir an des Soñh und an der Toch ter Grab, auf  
 By the corse of our daugh - ter and by our son's re - mains. On, dies  
 the

Par ce  
 Ja, beim  
 On, the

Sur le corps de la fille et sur le corps du fils, Par ce  
 schwo ren wir an des Soñh und an der Toch ter Grab, auf  
 By the corse of our daugh - ter and by our son's re - mains. On, dies  
 the

Sur le corps de la fille et sur le corps du fils, Par ce  
 schwo ren wir an des Soñh und an der Toch ter Grab, auf  
 By the corse of our daugh - ter and by our son's re - mains. On, dies  
 the

Par ce  
 Ja, beim  
 On, the

Musical score for the first system, featuring multiple staves for voices and instruments. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

L.

bois	qui	cón	so	le	Ju	rez	tous
Kreuz,	vor	den	Lei	chen	legt	den	Eid
Cross	be	it	spok	en!	On	the	Cross

bois	dou.lou.reux	qui	cón	so	le	Ju	rez	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	legt	den	Eid
Cross	be	this sol.	emn oath	spok	en!	On	the	Cross

bois	dou.lou.reux	qui	cón	so	le	Ju	rez	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	legt	den	Eid
Cross	be	this sol.	emn oath	spok	en!	On	the	Cross

bois	dou.lou.reux	qui	cón	so	le	Ju	rez	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	legt	den	Eid
Cross	be	this sol.	emn oath	spok	en!	On	the	Cross

bois	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	vor	den	Lei	chen	le	gen	wir	den
Cross	be	it	spok	en!	On	the	Cross	we
								swear,

bois	dou.lou.reux	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	le	gen	den	Eid
Cross	be	this sol.	emn oath	spok	en!	Here	on	the	Cross

bois	dou.lou.reux	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	le	gen	den	Eid
Cross	be	this sol.	emn oath	spok	en!	Here	on	the	Cross

bois	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	vor	den	Lei	chen	le	gen	wir	den
Cross	be	it	spok	en!	On	the	Cross	we
								swear,

bois	dou.lou.reux	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	le	gen	den	Eid
Cross	be	this sol.	emn oath	spok	en!	Here	on	the	Cross

bois	dou.lou.reux	qui	cón	so	le	Nous	ju	rons	tous
Kreuz,	Got. tes	Gnad' su	er	rei	chen	le	gen	den	Eid
Cross	be	this sol.	emn oath	spok	en!	Here	on	the	Cross

Musical score for the second system, featuring multiple staves for voices and instruments. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Musical score for strings and woodwinds. The score consists of multiple staves with complex rhythmic patterns and dynamics markings such as *p*, *f*, and *poco cresc.*

L. *rit.*

Hier rez!  
 then ab: swear!

par	le	saint cru. ci	fix,	De	scel. ler	en - tre vous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le hier</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath then	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le hier</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath then	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le hier</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath we	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le wir</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath we	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le wir</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath we	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le wir</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath we	swear!	That	henceforth	friendship's bonds	shall u -

*cresc.*

par	le	saint cru. ci	fix,	De	scel. ler	en - tre nous	u - ne
<i>Al.</i>	<i>le</i>	<i>Al. le wir</i>	ab:	dass	ein freund.	schaft. lich Band	fest hin
this	sol	emn oath we	swear!	Friend	ein	Band	fest hin
					ship's	bonds	shall u -

*cresc.*

Musical score for strings and woodwinds. The score consists of multiple staves with complex rhythmic patterns and dynamics markings such as *p*, *f*, and *poco cresc.*

dim. pp

pp De ten dre cha ri té, d'a mi  
das treu e Lie be stets uns soie  
And ye shall fos ter love; bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi  
fort esch um win de, And treu e Lie be stets uns soie  
nite you for e ver! And ye shall fos ter love; bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi  
fort esch um win de, And treu e Lie be stets uns soie  
nite you for e ver! And ye shall fos ter love; bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi  
fort uns um win de, And treu e Lie be stets uns soie  
nite us for e ver! And we shall fos ter love; bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi  
fort uns um win de, And treu e Lie be stets uns soie  
nite us for e ver! And we shall fos ter love; bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi  
fort uns um win de, And treu e Lie be stets uns soie  
nite us for e ver! And we shall fos ter love; bonds of

pp

dim. pp



Musical score for the first system, featuring multiple staves with piano markings and dynamic accents. The score includes a vocal line and several piano accompaniment staves. The tempo is marked "poco f" and the dynamics range from "poco f" to "pp".

L.

d'a - mi - tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 bonds - der - lich, Brü - bonds - which hat - red ne'er shall se - ver! und  
 And

d'a - mi - tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 euch wie Brüder ver - bin - de, de, wie Brü - der euch ver - bin - de und  
 And  
 ye shall fos - ter bonds of love! which hat - red ne'er shall se - ver!

d'a - mi - tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 euch wie Brüder ver - bin - de, de, wie Brü - der euch ver - bin - de und  
 And  
 ye shall fos - ter bonds of love! which hat - red ne'er shall se - ver!

d'a - mi - tié, fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 bonds - der - lich, Brü - bonds - which hat - red ne'er shall se - ver! und  
 And

tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 Brü - der ver - bin - de, de, wie Brü - der uns ver - bin - de und  
 And  
 love, which naught shall se - ver! which hat - red ne'er shall se - ver!

tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 Brü - der ver - bin - de, de, wie Brü - der uns ver - bin - de und  
 And  
 love, naught shall se - ver! which hat - red ne'er shall se - ver!

tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 Brü - der ver - bin - de, de, wie Brü - der uns ver - bin - de und  
 And  
 love, naught shall se - ver! which hat - red ne'er shall se - ver!

tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 Brü - der ver - bin - de, de, wie Brü - der uns ver - bin - de und  
 And  
 love, naught shall se - ver! which hat - red ne'er shall se - ver!

tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et  
 Brü - der ver - bin - de, de, wie Brü - der uns ver - bin - de und  
 And  
 love, naught shall se - ver! which hat - red ne'er shall se - ver!

Musical score for the second system, featuring multiple staves with piano markings and dynamic accents. The score includes a vocal line and several piano accompaniment staves. The tempo is marked "poco f" and the dynamics range from "poco f" to "pp".

*cresc.* *pp*

Gr Cassa.  
Cinelli.

L.

*cresc.* *pp*

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who from Heav'n a-bore now doth down on you look, will write this sol.enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who from Heav'n a-bore now doth down on you look, will write this sol.enn oath in His

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-  
 Gott, der who from Heav'n a-bore now doth down on you look, will write this  
 God, who from Heav'n a-bore now doth down on you look, will write this sol.enn oath in

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der who from Heav'n a-bore now doth down on you look, will write this  
 God, who from Heav'n a-bore now doth down on you look, will write this sol.enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who now from Heav'n down up-on us doth look, will write this sol.enn oath

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who now from Heav'n down up-on us doth look, will write in His Judgment-Book

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der who from Heav'n a-bore now doth down on us doth look, will write this  
 God, who from Heav'n a-bore now doth down on us doth look, will write this sol.enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who from Heav'n a-bore now doth down on us doth look, will write this sol.enn oath

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-  
 Gott, der who from Heav'n a-bore now doth down on us doth look, will write  
 God, who from Heav'n a-bore now doth down on us doth look, will write this sol.enn oath

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins.cri-  
 Gott, der hält Ge-richt,wenn voll.en. det- die Zeit- ins Buch der Gnad'und Huld trägt er  
 God, who from Heav'n a-bore now doth down on us doth look, will write this sol.enn oath

*cresc.* *pp*

*cresc.* *pp*

*cresc.* *pp*



ra, ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,  
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil' gen Zei chen  
 write it in His Judgment-Book! Swear then, all, by this sacer ed tok en:

ma me ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,  
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil' gen Zei chen  
 write it in His Judgment-Book! Swear then, all, by this sacer ed tok en:

ra, ce ser ment. Oui, ju res par l'auguste sym bo le, Sur le  
 Aei li gen Eid! Ja, für wahr, beidem heil' gen Zei chen schaw ren  
 oath in His Judgment-Book! Swear then, all, by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,  
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil' gen Zei chen  
 write it in His Judgment-Book! Swear then, all, by this sacer ed tok en:

ra, ce ser ment. Oui, oui, par l'auguste sym bo le, Sur le  
 Aei li gen Eid! Ja, ja, beidem heil' gen Zei chen schaw ren  
 oath in His Judgment-Book! Swear, all, by this sacer ed tok en: By the

ra, ce ser ment. Oui, oui, par l'auguste sym bo le,  
 Aei li gen Eid! Ja, ja, beidem heil' gen Zei chen  
 oath in His Judgment-Book! Swear all, by this sacer ed tok en:

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le,  
 eis die sen Aei li gen Eid! Je, für wahr, beidem heil' gen Zei chen  
 oath in His Judgment-Book! We do swear by this sacer ed tok en:

ra, ce ser ment. Nous ju rons par l'auguste sym bo le, Sur le  
 Aei li gen Eid! Je, für wahr, beidem heil' gen Zei chen schaw ren  
 oath in His Judgment-Book! We do swear by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le, Sur le  
 eis die sen Aei li gen Eid! Je, für wahr, beidem heil' gen Zei chen  
 oath in His Judgment-Book! We do swear by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le,  
 eis die sen Aei li gen Eid! Je, für wahr, beidem heil' gen Zei chen  
 oath in His Judgment-Book! We do swear by this sacer ed tok en:

Sur le corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 schwöret hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 By the corse of your daugh- ter and by your son's re- mains; on the Cross this solemn oath now be  
 Sur le corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 schwöret hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 By the corse of your daugh- ter and by your son's re- mains; on the Cross this solemn oath now be  
 corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 corse of your daugh- ter and by your son's re- mains; on the Cross this solemn oath now be  
 Sur le corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 schwöret hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 By the corse of your daugh- ter and by your son's re- mains; on the Cross this solemn oath now be  
 corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 corse of your daugh- ter and by our son's re- mains; on the Cross this solemn oath now be  
 Sur le corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 schwöret hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 By the corse of your daugh- ter and by our son's re- mains; on the Cross this solemn oath now be  
 corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 corse of your daugh- ter and by our son's re- mains; on the Cross this solemn oath now be  
 Sur le corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 schwöret hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 By the corse of your daugh- ter and by our son's re- mains; on the Cross this solemn oath now be  
 corps de la fille et sur le corps du fils, Par ce bois dou, loureux qui con-  
 hier bei des Sohn's und bei der Toch- ter Grab, uns in Freund- schaft die Hände zu  
 corse of your daugh- ter and by our son's re- mains; on the Cross this solemn oath now be

*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*

**L.**

so - le, Vous ju - rez tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get your wrath! Swear

so - le, Vous ju rez, vous ju - rez d'é - teindre en - fin tous  
 rei - chen! O be - schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Oh, then swear to for - give! For - get your wrath! Swear

so - le, Vous ju - rez tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get your wrath! Swear

so - le, Vous ju rez, vous ju - rez d'é - teindre en - fin tous  
 rei - chen! O be - schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Oh, then swear to for - give! For - get your wrath! Swear

so - le, Nous ju rons, nous ju - rons d'é - teindre en - fin tous  
 rei - chen! O be - schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Here we swear to for - give! For - get all wrath! Swear

so - le, Nous ju rons tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get all wrath! Swear

so - le, Nous ju rons tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get all wrath! Swear

so - le, Nous ju rons, nous ju - rons d'é - teindre en - fin tous  
 rei - chen! O be - schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Here we swear to for - give! For - get all wrath! Swear

so - le, Nous ju rons tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get all wrath! Swear

so - le, Nous ju rons tous d'é - teindre en - fin tous  
 rei - chen! Schwört, dass hin - fort er - lö - schen soll all  
 spok - en! Swear to for - give! For - get all wrath! Swear

*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*  
*p poco cresc.*

