

# ROMÉO ET JULIETTE

## *Symphonie Dramatique*

Paroles d'Emile Deschamps

Musique de

HECTOR BERLIOZ

24. Janvier — 8. Septembre 1839

### CONTENTS

*Pag.*

Avant-propos (Berlioz)

#### PREMIÈRE PARTIE

- |  |    |
|--|----|
| 1. INTRODUCTION: Combats — Tumulte — Intervention du Prince . . . . .          | 1  |
| 2. PROLOGUE  |    |
| (a) Récitatif choral: <i>D'anciennes haines endormies</i> . . . . .            | 17 |
| (b) Strophes: <i>Premiers transports que nul n'oublie</i> . . . . .            | 25 |
| (c) Récitatif et Scherzetto: <i>Bientôt de Roméo la pâle rêverie</i> . . . . . | 32 |

#### DEUXIÈME PARTIE

- |  |     |
|--|-----|
| 1. Roméo seul — Tristesse — Bruits lointains de Concert et de Bal — Grande Fête chez Capulet   | 42  |
| 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 . . | 92  |
| 3. La Reine Mab ou la Fée des Songes (Scherzo) . . . . .   | 122 |

#### TROISIÈME PARTIE

- |  |     |
|--|-----|
| 1. Convoi Funèbre de Juliette: <i>Jetez des fleurs pour la vierge expirée</i> . . . . .  | 155 |
| 2. Roméo au tombeau des Capulets . . . . .   | 165 |
| Invocation . . . . .   | 170 |
| Joie délirante . . . . .   | 173 |
| Dernières angoisses et mort des deux amants . . . . .  | 179 |
| 3. FINALE: La foule accourt au Cimetière — Rixe des Capulets et des Montagus — Récitatif et Air du Père Laurence — Serment de Réconciliation |     |
| (a) Choeurs et Récitatif du Père Laurence . . . . .  | 182 |
| (b) Air: <i>Pauvres enfants que je pleure</i> . . . . .  | 197 |
| (c) Serment: <i>Jurez donc par l'auguste symbole</i> . . . . .   | 226 |

# Romeo and Juliet.

Dramatic Symphony.

English Translation by John Bernhard.

## Roméo et Juliette.

Symphonie Dramatique.

Paroles d'Emile Deschamps.

## Romeo und Julie.

Dramatische Symphonie.

Deutscher Text von Emma Klingensfeld.

An Nicolo Paganini.

### PREMIERE PARTIE. ERSTER THEIL. FIRST PART.

#### I. INTRODUCTION.

Combats - Tumulte - Intervention du Prince.

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

**Allegro fugato.** ( $\text{♩} = 116$ .)

Hector Berlioz, Op. 17

Flauti.

Oboi.

Clarinetti in A (*La*).

Corno I in E (*Mi*).

Corno II in Es (*Mi*).

Corno III in G (*Sol*).

Corno IV in F (*Fa*).

I e II.  
Fagotti.

III e IV.

Trombe in D (*Re*).

Cornetto I in A (*La*).  
(Cornets à pistons)

Cornetto II in B (*Sib*).

I e II.  
Tromboni.

III.

Tuba.

Timpani  
in A (*La*) E (*Mi*).

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

**Allegro fugato.** ( $\text{♩} = 116$ .)

Wol.

Musical score for the first system, featuring a Violoncello (Wol.) part and a piano accompaniment. The score is in 2/4 time and G major. The cello part begins with a rest, followed by a melodic line starting on G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Fl. I. **1**

Ob. I. **1**

Clar. a 2 **1**

Fag. a 4 **1**

Viol. **1**

Musical score for the second system, featuring woodwinds (Fl., Ob., Clar., Fag.) and strings (Viol., Violoncello). The woodwinds enter with a melodic line starting on G4. The strings provide a rhythmic accompaniment. A first ending bracket is present above the woodwind parts.

Musical score for the third system, featuring a piano accompaniment. The piano part continues with the eighth-note accompaniment from the first system, with some dynamic markings and phrasing slurs.

Fl.  
Ob.  
Clar.  
Cor. in E (M). I.  
Cor. in G (Sol). III.  
Fag.  
Bassoon

a. 2.  
a. 3.

2

Fl.  $\text{a}^2$

Ob.  $\text{a}^2$

Clar.

Cor. in E (M<sup>o</sup>)

Cor. in Es (Mi<sup>b</sup>)

Cor. in G (Sol)

Cor. in F (Fa)

Fag.  $\text{a}^2$

Viol. I

Viol. II

Viola

Cello/Bass

div.

2

Fl.  $\text{a}^2$

Ob.  $\text{a}^2$

Clar.

Cor. in E (M<sup>o</sup>)

Cor. in Es (Mi<sup>b</sup>)

Cor. in G (Sol)

Cor. in F (Fa)

Fag.  $\text{a}^2$

Viol. I

Viol. II

Viola

Cello/Bass

Fl.

Ob.

Clar.

Cor. in E (*Mi*).

Cor. in Es (*Mib*).

Cor. in G (*Sol*).

Cor. in F (*Fa*).

Fag.

Tr.

C<sup>III</sup> in A (*La*).

C<sup>III</sup> in B (*Si*).

Tromb. I. II.

Tromb. III.

Tuba.

Timp.

6

1. III.  
2. IV.

Musical score system 1, measures 1-6. The system consists of 12 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle staves are grouped with a brace on the left. The music features a complex rhythmic pattern with many sixteenth notes and rests. A circled '3' is positioned above the first measure of the fifth staff. The system concludes with a double bar line and repeat signs.

Musical score system 2, measures 7-12. This system continues the musical piece with the same 12-staff layout. The notation is dense, particularly in the lower staves, with many sixteenth-note runs. A circled '3' is positioned above the first measure of the fifth staff. The system concludes with a double bar line and repeat signs.



Musical score for the first system, measures 1-12. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The music features complex rhythmic patterns and dynamic markings. A rehearsal mark is present at the beginning of the system. The score is divided into two systems of six staves each. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The music is characterized by intricate rhythmic figures and dynamic markings such as *mf*, *f*, and *ff*. A rehearsal mark is present at the beginning of the system. The score is divided into two systems of six staves each. The first system contains measures 1 through 12. The second system contains measures 13 through 24. The music is characterized by intricate rhythmic figures and dynamic markings such as *mf*, *f*, and *ff*.

muta in H (Si) Fis (Fa#).

Musical score for the second system, measures 13-24. The score continues from the first system. It features complex rhythmic patterns and dynamic markings. A rehearsal mark is present at the beginning of the system. The score is divided into two systems of six staves each. The first system contains measures 13 through 18. The second system contains measures 19 through 24. The music is characterized by intricate rhythmic figures and dynamic markings such as *mf*, *f*, and *ff*. A rehearsal mark is present at the beginning of the system. The score is divided into two systems of six staves each. The first system contains measures 13 through 18. The second system contains measures 19 through 24. The music is characterized by intricate rhythmic figures and dynamic markings such as *mf*, *f*, and *ff*.

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and two additional bass staves. The music is in a key with one sharp (F#) and a 2/4 time signature. The tempo and character are indicated by the text above the score. Dynamic markings include *dim.* (diminuendo) and *p* (piano). There are also some markings like *mf* and *f* in the piano parts. The score shows a complex texture with many notes and rests, typical of a recitative style.

The second system of the musical score continues the piece with the same instrumentation as the first system. It features the same vocal and piano parts. The notation includes various rhythmic values and dynamic markings such as *dim.* and *p*. The overall character remains consistent with the first system, as indicated by the repeated instruction at the bottom of the page.

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

4

Musical score for the first system, measures 1-10. The score is written for a grand staff (treble and bass clefs) and includes a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active right hand with various rhythmic patterns. A fermata is placed over the vocal line in measure 10.

Musical score for the second system, measures 11-20. The score continues from the first system. The vocal line has a fermata in measure 11 and then continues with a half note C5, followed by a half note D5. The piano accompaniment continues with its rhythmic patterns. A fermata is placed over the vocal line in measure 20.

4

This page of a musical score, numbered 11, features a piano accompaniment and a string quartet. The piano part is written in G major and 4/4 time, with a key signature of one sharp (F#) and a common time signature. The score is divided into two systems. The first system contains ten measures, with the piano part starting in measure 3. The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with eighth and quarter notes. The string quartet (Violin I, Violin II, Viola, and Cello) enters in measure 5 with a rhythmic pattern of eighth notes. The second system contains five measures, with the piano part continuing from measure 11. The piano accompaniment continues with similar rhythmic patterns, and the string quartet maintains its rhythmic accompaniment. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like *mf* and *pp*.

This page of musical notation is a score for a symphony, likely in the key of D major and 4/4 time. It features a variety of instruments and dynamic markings. The top section includes a woodwind section with flutes, oboes, and bassoons, and a string section with violins, violas, cellos, and double basses. The bottom section includes a brass section with trumpets and trombones, and a percussion section with timpani and snare drum. The score is marked with dynamics such as *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), and *mf* (mezzo-forte). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The page is numbered 12 in the top left corner.

Musical score for measures 1-10. The score includes staves for strings and woodwinds. Measure 5 is marked with a boxed number "5" and contains a first ending bracket labeled "I". The first ending spans measures 5 to 6. The woodwind parts (flutes and oboes) play a melodic line in measure 5, while the strings play a rhythmic pattern. Dynamics include "poco f" and "poco f (p)".

Musical score for measures 11-14. The score includes staves for strings and woodwinds. Measures 11-12 are marked with a boxed number "5" and contain a second ending bracket labeled "II". The woodwind parts (flutes and oboes) play a melodic line in measure 11, while the strings play a rhythmic pattern. Dynamics include "pizz." and "poco f".

senza accelerando

Musical score for the first system, measures 1-12. The score includes staves for strings and woodwinds. Dynamics include *p*, *mf*, and *p cresc.* There are various musical notations such as slurs, accents, and articulation marks.

Musical score for the second system, measures 13-24. The score includes staves for strings and woodwinds. Dynamics include *p*, *mf*, *p cresc.*, *arco*, and *pizz.* There are various musical notations such as slurs, accents, and articulation marks.

Vcelli. div.

senza accelerando

6 un poco rit. a tempo

Violins I: *mf*, *sf*, *dim.*

Violins II: *mf*, *sf*, *dim.*

Violas: *mf*, *sf*, *dim.*

Cellos: *mf*, *sf*, *dim.*

Double Basses: *mf*, *sf*, *dim.*

Flutes: *mf*, *sf*, *dim.*

Oboes: *mf*, *sf*, *dim.*

Clarinets: *mf*, *sf*, *dim.*

Bassoons: *mf*, *sf*, *dim.*

Horns: *mf*, *sf*, *dim.*

Trombones: *mf*, *sf*, *dim.*

in H (Si) Fis (F#) mute H (Si) in D (Re).

arco

6 un poco rit. a tempo



Clar. *ppp*

Viol. *ppp* *pizz.* *arco*

Viola. *p*

Vcello. *p* *unis.*

C.B.

Viol. *ppp* *arco* *dim.*

Viola. *ppp* *dim.*

Vcello. *ppp* *dim.*

C.B. *ppp* *dim.*

*ppp* *pizz.*

*ppp* *pizz.*

*ppp* *pizz.*

*ppp*

## Prologue.- Prolog.- Prologue.

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

Moderato. (♩ = 80)

Flauti.

Oboi.

Clarineti in A (La).

Corno III in G (Sol).

Corno IV in F (Fa).

2 Fagotti.

Trombe in D (Re).

Tromboni I e II.

Trombone III.

Tuba.

Timpano in D (Re).

Una Arpa.

Moderato. (♩ = 80)  
Col carattere di Recitativo, ma quasi misurato.

Alto Solo.

Dancien.nes hai.nes en.dor.mi.es Ontsur.gi comme de lenfer: Ca.pu.lets, Mon.ta.  
Aus al.tem Huss lo.dern die Flammen, wie die Höl.le entbrennt der Streit; Ca.pu.let, Mon.ta.  
Betweentwohouse-holds in Ve.ro.na: Monta.gue,Ca.pu.let their names, ancient feuds that had

Alti <sup>seulement 4.</sup>  
<sub>nur 4.</sub>  
only 4.

Dancien.nes hai.nes en.dor.mi.es Ontsur.gi comme de lenfer: Ca.pu.lets, Mon.ta.  
Aus al.tem Huss lo.dern die Flammen, wie die Höl.le entbrennt der Streit; Ca.pu.let, Mon.ta.

Tenori <sup>seulement 5.</sup>  
<sub>nur 5.</sub>  
only 5.

Aus al.tem Huss lo.dern die Flammen, wie die Höl.le entbrennt der Streit; Ca.pu.let, Mon.ta.

Bassi <sup>seulement 4.</sup>  
<sub>nur 4.</sub>  
only 4.

Betweentwohouse-holds in Ve.ro.na: Monta.gue,Ca.pu.let their names, ancient feuds that had

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

Moderato. (♩ = 80)

## Alto Solo.

gus, deux maisons en ne mi es, Dans Vé rone ont croi sé le fer. Pour tant de ces sanglants dé sor.dres Le Prince a  
*gu, und die Bei den entstammen, sieht Ve ro na feind lich ent zweit. Doch Halt gebeut den blut gen Stür men der Prinz der*  
 slept break a fresh in to ri ot; ancient hat red bursts in to flames. Our prince, to stay the dead ly quar rel, this hate ful

Alti  
 gus, deux maisons en ne mi es, Dans Vé rone ont croi sé le fer. Pour tant de ces sanglants dé sor.dres Le Prince a

Tenori 2  
 gu, und die Bei den entstammen, sieht Ve ro na feind lich ent zweit. Doch Halt gebeut den blut gen Stür men der Prinz der

Bassi  
 slept break a fresh in to ri ot; ancient hat red bursts in to flames. Our prince, to stay the dead ly quar rel, this hate ful

Vcello e C B.

ré pri mé le cours, En me na çant de mort ceux qui, mal gré ses ordres, Aux jus ti ces du glaive aurai ent en cor re  
*streng den Zwist verbot, kündend: Wer dennoch greif zum Schwert, sein Recht zu schirmen, und vergisst das Ge setz, den trifft als bald der*  
 strife, hath made a law stat ing that he with in stant death shall be punished, who his sword in de fence of his rights shall

ré pri mé le cours, En me na çant de mort ceux qui, mal gré ses ordres, Aux jus ti ces du glaive aurai ent en cor re

streng den Zwist verbot, kündend: Wer dennoch greif zum Schwert, sein Recht zu schirmen, und vergisst das Ge setz, den trifft als bald der

strife, hath made a law stat ing that he with in stant death shall be punished, who his sword in de fence of his rights shall

## III.

Cor. IV. *p* *pp*

Tr. *p* *pp*

Tromb. *p* *pp*

Tuba *p* *pp*

Timp. *p* *pp* *pp*  
 Baquettes d'éponge. *Schwammschlägel. Sponge-headed drum-sticks.*

Arpa. *pp* *pp* *pp*  
*apragiato*

cours. *p*  
 Dans ces instants de calme u ne fête est don né e Par le vieux chef des Ca pu lets.  
 Der al te Ca pu let lädt in strahlenden Räu men zum reichen Fest manch lie ben Gast.

Tod.  
 The a ged Ca pu let has in vit ed this even ing, un to his pal ace many a guest,

draw.

cours.  
 Dans ces instants de calme u ne fête est don né e Par le vieux chef des Ca pu lets.  
 Der al te Ca pu let lädt in strahlenden Räu men zum reichen Fest manch lie ben Gast.

Tod.  
 The a ged Ca pu let has in vit ed this even ing, un to his pal ace many a guest,

draw.

The a ged Ca pu let has in vit ed this even ing, un to his pal ace many a guest,

rit. a tempo

Le jeu. le Romé. o. plaignant sa des. ti. né. e. Vient tris. te ment er. rer à l'en. tour du pa. -  
 Nar der jun. ge Ro. me. o is schweermut. vol. len Träu. men. be. kla. gend sein Ge. schick. irrt um. her vor dem Pa. -  
 while Ro. me. o wan. ders round the palace weep. ing his si. lentsweet sor. row, with heart op.

lais; Car il ai. mè. da. mour Ju. li. et. te, la fil. le Des en. ne. mis de sa fa. mil. le. Le bruit des ins. tru. -  
 last; weil ihn Lie. be er. füllt. ach für Ju. lia, die trau. te. weh, dass des Fein. des Kind. er schaute! Das Sai. ten. spiel er. -  
 prest, and with love all a. glow: Since he saw her, he loves her, Ju. liet, the daughter of his foe. The sound of strings is

Le bruit des ins. tru. -  
 Das Sai. ten. spiel er. -  
 The sound of strings is

Arpa.

poco ritenuto

ments, les chants mé. lo. di. eux Par. tent des sa. lons où lor bril. le, ex. ci. tant et la danse et les é. clats joy. -  
 tönt und Lie. derschall er. klingt, vom Saal. drin. gen lo. cken. de Lau. te, wo mit Ju. bel im Tanz sich Al. les fröh. lich  
 heard, and sweet est songs en. trance; out from yon halls bright il. lum. in' d merry voic. es re. sound, on goes the mer. ry

ments, les chants mé. lo. di. eux Par. tent des sa. lons où lor bril. le, ex. ci. tant et la danse et les é. clats joy. -  
 tönt und Lie. derschall er. klingt, vom Saal. drin. gen lo. cken. de Lau. te, wo mit Ju. bel im Tanz sich Al. les fröh. lich  
 heard, and sweet est songs en. trance; out from yon halls bright il. lum. in' d merry voic. es re. sound, on goes the mer. ry

Viol.

Viola.

Viollo. e C. B.

pizz.

pizz.

pizz.

pizz.

poco ritenuto

**Allegro.**  
Fl.

Ob.

Clar.

Fag.

**Allegro.**  
eux.  
schwingt.  
dance.

eux.

schwingt.

dance.

eux.

schwingt.

dance.

arco

arco

arco

arco

Vcello. arco

C. B.

**Allegro.**

pizz.

pizz.

pizz.

pizz.

pizz.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like "p" and "arco".

*L'istesso tempo un poco riten.*

*Moderato. (♩. 80.)*

Musical score for the second system, starting with "Arpa." and "Alti." staves.

*L'istesso tempo un poco riten.*

*Moderato. (♩. 80.)*

Musical score for the third system, including vocal staves for Tenors and Basses with lyrics in French and German.

Tenori. La fête est ter.mi - née, et quand tout bruit ex.  
 Bassi. Vor ü. ber ist das Fest, die Gä - ste sind ge.

The re. vels now are o'er, the guests have all de.

Musical score for the fourth system, including a Cello staff with dynamic markings like "ppp" and "dim.".

*L'istesso tempo un poco riten.*

*Moderato. (♩. 80.)*

Musical score for the fifth system, including vocal staves with lyrics in French, German, and English.

pi - re, Sous les ar - ca - des on en - tend Les dan - seurs fa. ti. gués sé. loi - gner en chan. tant.  
 schie. den, nur die Ar - ka - den noch ent - lang - im - mer fer. ner er. tönt und ver. hallt ihr Ge. sang.  
 part - ed, up from the grove, in moonlight bright, far - off voic. es re. sound in the still. ness of night.

7

Fl. I

Clar. I

*poco f*

Hé las! et Ro.mé.o sou pi - re, Car il a dù quitter Ju.li - et.te.  
 Doch Ei - ner - ach, fin.det kei nen Frie - den: Ro.me.o, der fern von Ju.lia muss wollen,  
 He - lin - gers one wellnighbroken heart - ed. Ro - meo who dare not linger near Juliet

Hé - las! Ro.mé.o sou pi - re, Car il a dù quitter Ju - li - et.te.  
 Doch Ei - ner fin.det kei nen Frie - den: Ro.me.o, der fern von Ju.lia muss wollen,  
 Here lin - gers one wellnighbroken heart - ed. Ro - meo who dare not linger near Juliet

*pizz.*  
*poco f*  
*pizz.*  
*poco f*  
*pizz.*  
*poco f*

Vcelli. div.

*poco f*

7

## un poco più animato

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

*arco*  
*p* *cresc.*  
*arco* *p* *cresc.*  
*arco* *p* *cresc.*  
*arco* *p* *cresc.*

## un poco più animato

poco più lento

*pp dolce assai*

Il fran.chit les murs du jar - din. Dé - jà sur son bal - con la blan.che Ju - li - et - te Pa -  
 er die Mau - er kühn ü - ber - sprang. Und dort auf dem Bal - kon zeigt späh - end die Ge - lieb - te sich  
 leap the or.chard's high tow'ring walls. At her win.dow a - bove fair Ju - liet doth ap.pear, to be.

*poco f* *pp dolce assai*

Vcello. unis. div. *pp dolce assai*

C.B. arco *pp dolce assai*

*poco f* *poco più lento*

Fl. *poco rall.*

Ob. *pp* *ppp*

Clar. *pp* *ppp*

*pp dolce assai*

*poco rall.* *dim.* *ppp*

ralt et, se croy - ant seu - le jus - ques au jour, Con - fie à la nuit son a - mour.  
 schon, und, al - lein sich wä - hend, heim - lich und sacht, ver - traut sie thr Seh - nen der Nacht.  
 tray, think.ing none is near, to night's list'n.ing ear her heart's fond.est se - cret of love.

unis. pizz. *p* *ppp*

*poco rall.*



a tempo un poco animato

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

First system of the musical score, featuring vocal lines and piano accompaniment. The tempo is 'a tempo un poco animato' and the mood is 'Andante con moto ed appassionato assai. (♩ = 100)'. The score includes a vocal line with lyrics and a piano accompaniment with various markings like 'cres.' and 'arco'.

a tempo un poco animato

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

Second system of the musical score, including vocal lines and piano accompaniment. The tempo is 'a tempo un poco animato' and the mood is 'Andante con moto ed appassionato assai. (♩ = 100)'. The score includes a vocal line with lyrics and a piano accompaniment with various markings like 'cres.', 'pizz.', and 'arco'.

Ro. mé o, pal. pi tant d'u. ne joie in. qui è. te, Se dé. cou. vre à Ju. li.  
 Und er hört's und er beb't, sol. ches Glück zu er. lauschen, sü. sse Lie. bes. wor. te sie

And his soul is at. tent on each word that she ut. ters sweet con. fes. sions of love soft she

Ro. mé o, pal. pi tant d'u. ne joie in. qui è. te, Se dé. cou. vre à Ju. li.  
 Und er hört's und er beb't, sol. ches Glück zu er. lauschen, sü. sse Lie. bes. wor. te sie

And his soul is at. tent on each word that she ut. ters sweet con. fes. sions she

Third system of the musical score, including vocal lines and piano accompaniment. The tempo is 'a tempo un poco animato' and the mood is 'Andante con moto ed appassionato assai. (♩ = 100)'. The score includes a vocal line with lyrics and a piano accompaniment with various markings like 'cres.', 'pizz.', and 'arco'.

Vcelli. div.

a tempo un poco animato

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

Fourth system of the musical score, including vocal lines and piano accompaniment. The tempo is 'a tempo un poco animato' and the mood is 'Andante con moto ed appassionato assai. (♩ = 100)'. The score includes a vocal line with lyrics and a piano accompaniment with various markings like 'dim.', 'pizz.', and 'arco'.

et. te, Et de son cœur les feux é. cla. tent à leur tour.  
 tauschen, und ih. re Her. zen flam. men auf, mäch. tig ent. fucht!

mutters un. til their lips grown si. lent, seal the bond of love.

et. te, Et de son cœur les feux é. cla. tent à leur tour.  
 tauschen, und ih. re Her. zen flam. men auf, mäch. tig ent. fucht!

mutters un. til their lips grown si. lent, seal the bond of love.

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

Andante solenne. (♩ = 100.)

Flauti.

Corno inglese.

Clarinetti in A (La).

Una Arpa.

Alto Solo.

Alti.

Tenori.

Bassi.

Violoncello.

Coro piccolo.

1<sup>er</sup> Couplet. 1. Strophe. 1<sup>er</sup> Strophe.

Premiers transports que nul n'ou. bli. - e, Premiers b.  
 Er. ste und un. vergess'. ne Won. - ne, Wor. te der  
 Love's first sweet kiss is ne'er for. got - ten, love's first fond

Andante solenne. (♩ = 100.)

Arpa.

veux, premiers ser. ments De deux à. mants, Sous les é. toi. les d'I. ta.  
 Lie - be sich mit Be - ben zu ge. stehn un. ter I. ta. liens gold' - ner  
 vows so sweet, so pure, for e'er en. dure. Up. on the soul each vow is

*cresc. molto ed animando un poco.*

*cresc. molto ed animando un poco.*

li - e, Dans cet air chaud et sans zé. phirs Que l'o. ran.  
 Son. - ne, dort 100 so heiss die Lüf - te wehn, bei der O.  
 writ - ten, mad'nearth I - tal - ian sum - mer skies, where the soft

8 *poco riten.*

Fl. *pp* *ppp* *ppp*

Clar. *pp* *ppp* *ppp*

Arpa. *p* *ppp* *ppp*

*poco riten.*

ger au loin par fu - me, Où se con - su - me Le ros - si - grol en longs - sou -  
 ran - ge duff - gem Hau - che, wo aus dem Strau - che tö - net der Nach - ti - gall sü - sses  
 breez - es, gent - ly waft - ed, whose breath from sweet or - angabudsift - ed, tell why the night - songster

8 *poco riten.*

Fl. *pp* *ppp*

C. ingl. *pp* *ppp*

Clar. *pp* *ppp*

Arpa. *p* *ppp* *ppp*

*Tempo I.*

*Tempo I.*

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

*Tempo I.*

Fl. *pp* *ppp*

C. ingl. *pp* *ppp*

Clar. *pp* *ppp*

Arpa. *p* *ppp* *ppp*

*Tempo I.*

drait vos cé - les - tes ap - pas? Premier à - mour, nê - tes - vous  
 Das, was er - fül - let die Brust? Der er - sten Lie - be himm - li - sche  
 mu - sic can tell of the bliss of love's fond whis - per, love's first - see

Fl. 9

Clar. I.

*pp*

pas Plus haut que tou - te - po.é - si - e? Ou ne se. riez - vous point dans notre e.  
 Lust, ver. magst du sie wür. - dig zu preisen? Bist du schon hier viel. leicht auf uns. rer  
 kiss when heart to heart pleads its de. votion? Art thou that charm di. vine, na. tive of

9

Fl.

Clar.

*vibrato*

xil mor. tel Cet. - te po.é. sie el. le. mé. me Dont Shak. spea. re, lui seul,  
 Er. den. bahn je. ner Zau. ber, der gött. - lich einfach. te, ach, wo. von Shakespeares Lied  
 high. est heavn! which. in in. spi. ra. - tions immort. al Shakespeare poured forth in song

Fl. poco riten. a tempo

Clar. poco riten. a tempo

eut le se. cret su. pré. - - - me, Et qu'il rempor. ta  
 se. li. ge Kun. de brach. - - - te und die es er. hob  
 which, op'ning wide love's port. - - - als, bestow'd un. to man

poco riten. a tempo

Fl. *riten.*

C. ingl.

Clar.

*p* *poco f* *dimin.* *p* *pp*

*riten.*

dans le ciel?  
him - mel - an!  
bliss of Heavn!

Dans le ciel?  
him - mel - an!  
bliss of Heavn!

*riten.*

**Tempo I.**

Arpa *p*

2<sup>e</sup> Couplet. 2. Strophe. 2<sup>nd</sup> Strophe.

Alto Solo.

Heureux en fans aux cœurs de flam - me, Li - es da.  
Glück li - che Kin - der, rei - ne See - len, die euch ver.  
Oh, hap - py pair, whose pure af - fec - tion wrought love that

6 Violoncelli.

*p*

**Tempo I.**

*p*

mour par le ha - sard D'un seul re - gard, Vi - vant tous deux d'u - ne seu -  
ein - te das Ge - schick beim er - sten Blick; ihr, de - ren Her - zen sich ver -  
bound you heart to heart, no more to part! cast from you all sad re - col.

*cresc. molto ed animando un poco.* *f*

*cresc. molto ed animando un poco* *f*

le à - me, Ca. chez - le bien sous l'ombre en fleurs, Ce feu di.  
 miä - lea - bergt in des Schut - tens dü - stern Flor eu - e - res  
 lec - tion of what your souls to tears did move, or wrought you

*mf*

**10** *poco riten.* *ppp*

*ppp* *ppp*

*poco riten.* *pp*

vin qui vous em. bra - se, Si pure ex - ta - se Que ses pa - ro - les sont des  
 Du - sons hei - lig Sch - nen, das wie mit Thrä - nen aus eu - ren Wor - ten bebt her.  
 grief; for - get past sigh - ing: each now out - vy - ing the o - ther in sweet deeds of

*pp*

**10** *poco riten.* *pp*

**Tempo I.** *f* *pp* *pp* *pp*

**Tempo I.** *f* *pp* *pp*

pleurs! Quel roi de vos chas - tes dé - li - res Croi.  
 vor! Eia Fürst, sol - ches Glück zu er - rei - chen, da.  
 love! A king, to pos - sess such a trea - sure, en.

*pp* *f* *p*

**Tempo I.**

Fl.  
C.ingl.  
Clar.  
p  
pp

rait é - ga - ler les transports? Heureux en - fants! et quels tré.  
hin gib' er all sei - ne Macht, und welch ein Schatz, strah - lend an  
joy such delights as you know, on him his king - dom would be.

f p pp

Fl. 11  
Clar. pp  
pp

sors Paieraient un seul de - vos sou - ri - res? Ah! sa - vou - rez longtems cet - te  
Pracht, ist eu - rem Lü - cheln zu ver - gleichen? O, bleib' er hold euch lang, die - ser  
stow, that could pro - cure him such sweet pleasure! Taste now the sweets of love, ye to

a 3.  
Vcelli. div. a 3. pp (p)

Fl.  
Clar.  
p  
pp

cou - pe de miel, Plus su - a - ve que les ca - li - ces OÙ les an - ges de Dieu,  
se - li - ge Wahn! Nascht vom sü - ssen Ho - nig, ihr Bei - den! Mö - gen euch En - gel selbst  
whom they are giv'n, sweet - er far than all earth - ly trea - sure. Een the An - gels a - bove

(p)

Fl. *poco riten. a tempo*

Clar.

*f*

*poco riten. a tempo*

ja. loux de vos dé - li - - - ces, Pui. sent le bonheur  
 heim. lich solch Glück be - nei - - den, wenn zu Got. tes Thron sie  
 know not such bliss, such plea - - - sure. In dreams you shall see the

*poco riten. a tempo*

Fl. *riten.*

C. ingl.

Clar. *p*

*poco f* *dimin.* *pp*

*riten.*

dans le ciell!  
 schwe - - ben him - mel - an!  
 glo - ries of Heav - en!

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

*poco f* *f* *pp*

*poco f* *riten.* *pp* *attacca*

C O R O.



c) Récitatif et Scherzetto.      e) Recitativ und Scherzetto.      e) Recitativo and Scherzetto.

Moderato. (♩ = 80.)

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B (Sib).

Corni I e II in F (Fa).

Fagotti I e II.

Tromboni I e II.

Trombone III.

Timpano I  
in C (U).

Timpano IV  
in A (La).

Una Arpa.

Moderato. (♩ = 80.)

Tenore Solo.

Alti.

Tenori.

Bassi.

Coro piccolo.

Violino I.

Violino II.

Viola.

Tutti Violoncelli.

Violoncello.

Bientôt de Ro.mé.o la pâ.le ré.ve.ri.e Met tous ses a.mis engaie.té:  
 Doch Rome.o verträumt, umstrickt von zarten Ket.ten, ward von den Ge.fährten ver.lacht.  
 Of Rome.o they speak, and joke up.on his dreaming, his coun.tenance pallid and weird.

Bientôt de Ro.mé.o la pâ.le ré.ve.ri.e Met tous ses a.mis engaie.té:  
 Doch Rome.o verträumt, umstrickt von zarten Ket.ten, ward von den Ge.fährten ver.lacht.  
 Of Rome.o they speak, and joke up.on his dreaming, his coun.tenance pallid and weird.

*pizz.*  
*p*  
*unis. pizz.*  
*p*

Moderato. (♩ = 80.)

## Allegro misurato. (♩ = 134.)

Fl. picc. - - - - -

Fl. - - - - -

Recit.

Mon cher, dit le lé-gant Mercu-ti-o, je pa-rie Que la rei-ne Mab taura vi-si-té.  
 Hör' an, sag-te Mercu-tio zu dem Freund, möch-te wet-ten: Kön-igin Mab besucht dich zur Nacht.  
 Thenkark! thusspake Mercu-tio to his friend: Long I've feard that fair,y,Queen Mab has been with you.

div. arco  
ppp

div. arco  
ppp

## Allegro misurato. (♩ = 134.)

Allegro leggiero. (♩ = 152.)

Mab, la mes-sa-gè-re Fluette et lé-gè-re!  
 Mab, die winzig Kleine, die Zar-te, die Fei-ne!  
 Mab, that ti-ny fai-ry, so light and so wa-ry.

Mab, la mes-sa-gè-re Fluette et lé-gè-re!  
 Mab, die winzig Kleine, die Zar-te, die Fei-ne!  
 Mab, that ti-ny fai-ry, so light and so wa-ry.

unis.  
ppp (sempre stitit)

pizz.

Vcelli. div. pizz.

Allegro leggiero. (♩ = 152.)

Elle a pour char u - ne co - que de noix Que l'é - cu - reuil a fa - çon -  
*Sie führt da - her in der Schu - le der Nuss, die Mei - ster Eichhorn aus - ge -*  
 Her waggon's cut from a haz - el - nut and Mas - ter Squir - rel was the

Elle a pour char u - ne co - que de noix.  
*Sie führt da - her in der Schu - le der Nuss.*  
 Her waggon's cut from a haz - el - nut.

12

né - e; Les doigts de la - rai - gnée Ont fi - lé ses har - nois. Du - rant les nuits la fée  
*köh - l'it, die Spin - ne webt's dun - n' das Seil für das Ge - spann. So lenkt des Nachts die Fee*  
 cartwright, the trace - es from the small - est spi - der's web are wrought and in this state the fay

Du - rant les nuits, la  
*So lenkt des Nachts die*  
 and in this state the

12

en ce mince é. qui. pa. ge Ga. lo. pe fol. le. ment dans le cerveau d'un pa. ge.  
*ih. re Röss. lein. die Kä. fer, und wirbelt gleichwie toll im Hirn ver. lieb. ter Schlä. fer.*  
 on the moon's sil. ver ray, she gallops night by night, thro' lovers' brains and haunts them.

fie Ga. lo. pe fol. le. ment dans le cerveau d'un  
*Fer und wirbelt gleichwie toll im Hirn ver. lieb. ter*  
 fuy, she gallops night by night thro' lovers' brains and

Qui rêve es. pié. gle tour On mol. le sé. ré.  
*Dann träu. men sie als. bald von sü. sser Se. re.*  
 They dream on court. sies straight, of sweet est se. re.

pa. ge.  
*Schlä. fer.*  
 haunts them.

na - de, Au clair de lu - ne, sous la tour. En poursui.vant sa pro.me.  
 na - de, die bei Mon - den - schein er.schallt. Sie se.tzet fort die Pro.me.  
 nade be - neath the stars' soft sil - vry light. Then her mad ride she doth con.

Au clair de lu - ne, sous la tour.  
 Die sanft bei Mondenschein erschallt.  
 Be. neath the stars' soft sil - vry light.

div. unis.  
 arco piz.  
 arco pizz.  
 pp

na de, La pe ti te rei - - ne s'a - bat  
 na de uns. re kloi. ne Her - - ria und naht,  
 tin - ue hastes a way nor tar - - ries nor bides

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

Sur le col bron - zé d'un sol . dat. *cresc.* Il ré - ve ca - nou.  
 wenn im Schlaf sich streckt ein Sol . dat. Er träumt von Ka - nou.  
 O'er a sold . ier's neck oft she rides. 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.*  
*cresc.*  
*cresc.*

na . des Et vi - ves 'es . to . ca . des, Le tambour, la trompette. Il s'éveil - le, et d'a . bord  
 na . de und blu - ti . ger Pa . ra . de, Trommelklang, Kriegsdrummete - Jäh er wacht - springt er com  
 battle, where swords gainst helmets rattle, beat of drums, bu - gle calling Then he wakes - and glares a -

14

Jure, et prie en ju-rant toujours, puis se ren-dort, Et ronfle a.  
 Fleck, be-tet ei-nen Fluck im Schreck, schläft wie der ein und schnarcht mit  
 round, swears he heard the trumpets sound, then turns him o'er and sleeps un-  
 puis se ren-dort.  
 schläft wie der ein.  
 and 'gins to snore.

14

vec ses ca-ma-ra-des. C'est Mab, c'est Mab qui fai-sait tout ce bac.cha.nal.  
 Andern um die Wet-te. 's ist Mab, 's ist Mab, die sol-ches Gau-kelspiel voll-brucht.  
 til the dawn of morning. Queen Mab, 'tis she, whose gambols caused all this up-roar.  
 C'est Mab, c'est  
 's ist Mab, 's ist  
 Queen Mab! Queen

15

C'est elle en - cor qui dans un rè - ve ha - bil - le La jeu - ne fil - le Et  
 Zur jun - gen Maid kommt sie im Trau - me näch - tig, kloi - det sie prächtig, denn  
 'Tis she a - gain in dreams doth call, the maid of sev - en - teen summers, and

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

div.

15

la ra - mène au bal.  
 Ballist je - de Nacht!  
 leads her back to th' ball.

C'est elle en - cor qui dans un rè - ve ha - bil - le La jeu - ne fil - le, Et la ra - mène au bal.  
 Zur jungen Maid kommt sie im Trau - me näch - tig, kloidet sie prächtig, denn Ballist je - de Nacht.  
 'Tis she a - gain in dreams doth call, the maid of sev - en - teen summers, and leads her back to th' ball.

unis.



**poco animato** **Andante.** (♩ = 69.)

**poco animato** **Andante.** (♩ = 69.)

Mais le coq chante, le jour brille; Mab fuit comme un é clair Dans l'air.  
*Die krähndie Hähne, graudter Morgen; Mab schwindet und zerrinnt im Wind.*  
 Hark! when the cock crows and the day breaks, Mab, starts her steed, and off she goes.  
 (But)

Dans l'air.  
 In the Wind.  
 she goes.

*arco*  
*pp*  
*arco*  
*pp*  
*pizz.*  
*arco*  
*arco*  
*arco*  
 Vello. (Tutti.)  
 C. B.

**poco animato.** **Andante.** (♩ = 69.)

Bien tôt la mort est sou.ve.rai. ne. Ca. pu.lets, Mon.ta. gus, domptés par les douleurs, Se rapprochent en .  
*Bald herrschet der Tod rings um, der blas. se. Ca. pu.let, Mon.ta. gu, gebeugt durch seine Macht und bezähmt durch den*  
 Be. hold! with ic. y grasp Death came.  
 Ca. pu.let, Monta. gue, who felt his sickle keen, their hearts from feul to

*Vello.*  
 C. B.

Fl. I & II.

Ob.

Clar. in B (Si $\flat$ ).

Cor. I & II in F (Fa).

Fag. I & II.

Tromb.

I.

II.

III.

IV.

(Baguettes d'éponge.)  
(Schwammschlägel.)  
(Sponge-headed drum-sticks.)

fin pour ab-jur-er la hai-ne Qui fit ver-ser tant de sang et de pleurs. (Le Chœur sort.)  
(Der Chor geht ab.)  
(Exit Chorus.)

Schmerz-ent-sa-gen ih-rem Has-se, der viel des Bluts, viel der Thränen ge-bracht.

ween once more are met to- geth-er: Their boe-oms hat- red no more shall en- flame.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*div.*

*unis.*