

ROMÉO ET JULIETTE

Symphonie Dramatique

Paroles d'Emile Deschamps

Musique de

HECTOR BERLIOZ

24. Janvier — 8. Septembre 1839

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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. (♩ = 116.)

Hector Berlioz, Op. 17

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauti, Oboi, Clarinetti in A (La), four Corni (I in E (Mi), II in Es (Mi b), III in G (Sol), IV in F (Fa)), Fagotti (I & II, III & IV), Trombe in D (Re), Cornetto I in A (La) (Cornets à pistons), and Cornetto II in B (Si b). The brass section includes Tromboni (I & II, III) and Tuba. The percussion section includes Timpani in A (La) and E (Mi). The string section includes Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score shows the beginning of the introduction, with the strings playing a rhythmic pattern and the woodwinds and brasses providing harmonic support.

Allegro fugato. (♩ = 116.)

Wol.

Viol.

Fl.

Ob.

Clar.

Fag.

Viol.

1

This system contains the beginning of the piece. It features a Violoncello (Wol.) part in the upper staff and a piano accompaniment in the lower staves. The music is in 3/4 time and begins with a dynamic marking of *mf*. A first ending bracket labeled '1' spans the final two measures of the system.

Fl.

Ob.

Clar.

Fag.

Viol.

1

This system continues the woodwind and string parts. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Violins play in unison. The Bassoon part includes a section marked 'a 2' and 'a 4'. The piano accompaniment continues with a steady eighth-note pattern. A first ending bracket labeled '1' is present at the end of the system.

1

This system continues the piano accompaniment and woodwind parts. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds continue with their unison line. A first ending bracket labeled '1' is present at the end of the system.

Fl. *a 2*

Ob. *a 2*

Clar. *a 2*

Cor. in E (M^o). I.

Cor. in G (Sol). III.

Fag. *mf*

a 2

2

2

2

Fl. a^2

Ob. a^2

Clar.

Cor. in E (M^o)

Cor. in Es (Mi^b)

Cor. in G (Sol)

Cor. in F (Fa)

Fag. a^2

Fl.

Ob.

Clar.

Cor. in E (*Mi*).

Cor. in Es (*Mib*).

Cor. in G (*Sol*).

Cor. in F (*Fa*).

Fag.

Tr.

C^{III} in A (*La*).

C^{III} in B (*Si*).

Tromb. I. II.

Tromb. III.

Tuba.

Timp.

6

1. III.
II. 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 ends 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 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*.

div.

unis.

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: "Fieramente, un poco ritenuto, col carattere di Recitativo misurato." Dynamic markings include "dim." (diminuendo) and "p" (piano). There are various musical notations such as slurs, accents, and fermatas throughout the system.

The second system of the musical score continues the piece with the same instrumentation and notation as the first system. It features the same vocal and piano parts. The tempo and character remain consistent: "Fieramente, un poco ritenuto, col carattere di Recitativo misurato." Dynamic markings include "dim." and "p". The notation continues with slurs, accents, and fermatas.

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

4

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 a complex rhythmic pattern with many sixteenth and thirty-second notes. A prominent melodic line is shown in the upper woodwind part, starting with a half note and followed by a series of eighth and sixteenth notes. The percussion part includes a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is marked with a '4' in a box at the top.

Musical score for the second system, measures 13-24. The score continues the complex rhythmic and melodic patterns from the first system. The key signature remains one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A prominent melodic line is shown in the upper woodwind part, starting with a half note and followed by a series of eighth and sixteenth notes. The percussion part includes a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is marked with a '4' in a box at the bottom.

4

This page of a musical score, numbered 11, features a piano and string arrangement. The score is organized into two systems of staves. The upper system consists of ten staves: five for the piano (treble and bass clefs) and five for the strings (treble and bass clefs). The piano part includes a melodic line in the right hand and a bass line in the left hand, with various articulations such as accents and slurs. The string part is divided into five staves, with the first two (treble and bass) playing a rhythmic accompaniment of eighth notes, and the remaining three (treble and bass) playing a more complex texture of sixteenth notes. The lower system consists of five staves, all of which are blank except for the final measure of each staff, where a few notes are written. The key signature is one sharp (F#) and the time signature is 4/4.

This page of musical notation is divided into two systems. The first system contains 12 staves, and the second system contains 5 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Staves 1-12):

- Staff 1: Treble clef, key signature of two sharps (F# and C#).
- Staff 2: Treble clef, key signature of two sharps (F# and C#).
- Staff 3: Treble clef, key signature of two sharps (F# and C#). Includes the marking *cresc.*
- Staff 4: Treble clef, key signature of two sharps (F# and C#). Includes the marking *cresc.* and *dim.*
- Staff 5: Treble clef, key signature of two sharps (F# and C#). Includes the marking *cresc.*
- Staff 6: Treble clef, key signature of two sharps (F# and C#). Includes the marking *cresc.*
- Staff 7: Bass clef, key signature of two sharps (F# and C#).
- Staff 8: Bass clef, key signature of two sharps (F# and C#).
- Staff 9: Bass clef, key signature of two sharps (F# and C#). Includes the marking *cresc.*
- Staff 10: Bass clef, key signature of two sharps (F# and C#). Includes the marking *cresc.* and *dim.*
- Staff 11: Bass clef, key signature of two sharps (F# and C#). Includes the marking *cresc.* and *dim.*
- Staff 12: Bass clef, key signature of two sharps (F# and C#). Includes the marking *cresc.* and *dim.*

System 2 (Staves 13-17):

- Staff 13: Treble clef, key signature of two sharps (F# and C#).
- Staff 14: Treble clef, key signature of two sharps (F# and C#).
- Staff 15: Bass clef, key signature of two sharps (F# and C#). Includes the marking *mf*.
- Staff 16: Bass clef, key signature of two sharps (F# and C#). Includes the marking *mf*.
- Staff 17: Bass clef, key signature of two sharps (F# and C#). Includes the marking *mf*.

5

Violin I: *p*, *f*

Violin II: *p*, *f*

Viola: *p*, *f*

Violoncello: *p*, *f*

Contrabasso: *p*, *f*

Violoncello/Contrabasso: *poco f*, *(p)*

Violoncello/Contrabasso: *a 2.*, *a 3.*

pizz. *poco f*

pizz. *poco f*

pizz. *poco f*

arco *poco f*

pizz. *poco f*

arco *poco f*

pizz. *poco f*

arco *poco f*

5

poco f *(p)*

senza accelerando

Musical score for the first system, measures 1-12. The score includes staves for strings and woodwinds. The woodwinds (flute, oboe, clarinet, bassoon) have melodic lines with various articulations and dynamics. The strings play a rhythmic accompaniment. Dynamics include *p*, *mf*, and *p cresc.* The woodwinds also have *arco* markings.

Musical score for the second system, measures 13-24. The score continues with similar instrumentation. The woodwinds have more complex melodic lines. Dynamics include *p*, *mf*, *p cresc.*, and *pizz.* The woodwinds also have *arco* markings. The string part includes *Vcelli. div.* marking.

senza accelerando

6 un poco rit. a tempo

Musical score for a string ensemble, measures 6-11. The score is in G major and 3/4 time. It features multiple staves for strings and woodwinds. Measure 6 is marked "un poco rit." and measure 7 is "a tempo". The score includes dynamic markings such as *(mf)*, *sf*, and *dim.*, and performance instructions like "arco" and "mute H (Si) in D (Re)". The key signature changes from one sharp to two sharps between measures 6 and 7.

in H (Si) Fis (Fis). 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.*

Viol. *ppp*

Viola. *ppp*

Vcello. *ppp*

C.B. *ppp*

Viol. *ppp* *pizz.*

Viola. *ppp* *pizz.*

Vcello. *ppp* *pizz.*

C.B. *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 seulement 4.
nur 4.
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.
Betweentwohouse-holds in Ve.ro.na: Monta.gue,Ca.pu.let their names, ancient feuds that had

Tenori seulement 5.
nur 5.
only 5.

Coro piccolo.

Bassi seulement 4.
nur 4.
only 4.

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
 qu, 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; anciant 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.
 qu, 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; anciant 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.
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 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. *pp*

Tr. *pp*

Tromb. *pp*

Tuba. *pp*

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

Arpa. *pp* *apragiato*

cours. Dans ces instants de calme u. ne fête est don. né. e Par le vieux chef des Ca. pu. lets.
 Tod. Der al. te Ca. pu. let lädt in strahlenden Räu. men zum reichen Fest manch' lie. ben Gast.
 draw. The a. ged Ca. pu. let has in. vit. ed this even. ing, un. to his pal. ace many a guest.

cours. Dans ces instants de calme u. ne fête est don. né. e Par le vieux chef des Ca. pu. lets.
 Tod. Der al. te Ca. pu. let lädt in strahlenden Räu. men zum reichen Fest manch' lie. ben Gast.
 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 schwe. rmut. vol. len Trü. 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 schau. te! 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 dan. se 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 dan. se 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. pizz.

Viola. pizz.

Vecllo. e C. B. pizz.

poco ritenuto

Allegro.
Fl.

Ob.

Clar.

Fag.

a 2.

Allegro.
eux.
schwingt.
dance.

eux.

schwingt.

dance.

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 in French and German, and a piano accompaniment with various markings like 'pizz.' and 'cresc.'.

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 in French and German, and a piano accompaniment with various markings like 'pizz.', 'cresc.', 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-ssé Lie-bes-woor-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-ssé Lie-bes-woor-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 in French and German, and a piano accompaniment with various markings like 'pizz.', 'cresc.', 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 in French and German, 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^{er} Couplet. 1. Strophe. 1^{er} 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

Fl. **8** poco riten.

Clar.

Arpa.

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.

C. ingl.

Clar.

Tempo I.

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

Fl.

C. ingl.

Clar.

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

2^e Couplet. 2. Strophe. 2nd 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

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

Clar. *ppp* II.

poco riten. *ppp*

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*

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

C. Ingl. *f* *p* *pp*

Clar. *f* *p* *pp*

Tempo I. *f*

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.

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.

p *pp* *pp*

Fl. **11**
Clar. *pp*
Vccli. div. *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

pp *pp* *pp*

Fl.
Clar.
Vccli. div.

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 *pp* *pp*

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. (♩ = 139.)

Fl. picc. - - - - -

Fl. - - - - -

Recit.

Mon cher, dit le légant 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. (♩ = 139.)

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 piè. 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 klei. 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-bracht.
 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 Wind.
 she goes.

arco
pp
arco
pp

pizz. *arco* *arco* *arco*
pp *pp* *pp* *pp*

poco animato. *Andante. (♩ = 69.)*

Vello. (Tutti.)
 C. B.

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.