

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.

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-

*I*  
*poco f*

*II*  
*p*

*(p)*

*(espress.)*  
*p*

*poco cresc.*

*poco cresc.*

rd - el  
Frie - den!  
part - ed!

Je tez des  
Streut Blumen  
Oh, cast ye

*I*  
*a. 2.*  
*p*

*a. 2.*  
*p*

*I*  
*p*

*(espress.)*  
*poco f*

*poco f*

*poco f*

*ppp*

First system of the musical score. It includes vocal staves with first and second endings (I. and II.) and piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature.

fleurs,  
ihr!  
flow'rs!

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

Second system of the musical score, primarily piano accompaniment. It features dynamic markings such as *cresc.* (crescendo) and *dim.* (diminuendo) across various staves.

Third system of the musical score, including vocal staves with first and second endings (I. and II.) and piano accompaniment.

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, primarily piano accompaniment. It features *pizz.* (pizzicato) markings in the piano part.

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

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

*arco*

*arco*

*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*

*poco f*

*crac.*

*mf*

68



First system of musical notation, including piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics and articulations. The vocal lines are partially obscured by the piano accompaniment.

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

des fleurs -  
die hier,  
sweet flow'rs

pour la  
die hier  
to our

Second system of musical notation, continuing the piano accompaniment and vocal lines. The piano part includes dynamic markings like *mp* and *p*. The vocal lines are partially obscured by the piano accompaniment.

Third system of musical notation, including piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics and articulations. The vocal lines are partially obscured by the piano accompaniment.

III.

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

unis,

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

jusqu'au tombeau  
ihr frühes Grab,  
we cast sweet flow'rs,

je - tez des fleurs,  
o streuet Blu -  
we cast sweet flow'rs,

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

je - tez, je - tez des fleurs,  
o streuet, streuet et - Blu -  
we cast sweet flow'rs, we - cast

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

Fourth system of musical notation, including piano accompaniment and vocal lines. The piano part consists of multiple staves with various dynamics and articulations. The vocal lines are partially obscured by the piano accompaniment.

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. O naht in Harm, o naht in Harm der  
 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, 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 -







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 Shakespeareschen 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.  
Contrabbasso.

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 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 from the first system. It includes a section marked *arco* starting at measure 14. The music features complex rhythmic patterns and dynamic markings such as *mf* and *mfz*. The second system contains measures 9 through 16.





This page of musical score, numbered 168, is a complex orchestral arrangement. It consists of two systems of staves. The top system contains ten staves, and the bottom system contains six staves. The music is written in 2/2 time and features intricate rhythmic patterns, including triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, accents, and dynamic markings like "cresc." and "mf".

The top system includes staves for various instruments, with dynamic markings such as *p*, *f*, and *ff*. The bottom system includes staves for the first and second violins, violas, cellos, and double basses, with dynamic markings such as *mf*, *cresc.*, and *ff*. The score is a detailed and expressive musical composition.

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*  
 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. *pp*  
 Timp. III. IV. *pp*  
 unis. *pp*  
 poco rit. a tempo





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





74

Musical score for page 175, measures 74-78. The score is written for a piano and includes a variety of instruments: Flute, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, Violin, Viola, Cello, Double Bass, and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 74-78) features a complex texture with many instruments playing active parts. The second system (measures 79-83) shows a reduction in activity, with many instruments playing sustained chords or rests. The piano part is particularly prominent in both systems, with dense chordal textures and melodic lines. The score is marked with dynamics such as *mf* and *ff*.

74

Musical score for page 176, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes:

- A series of staves at the top, likely for a string ensemble or piano, with dense rhythmic patterns and dynamic markings such as *mf* and *ff*.
- A section of staves in the middle, including a prominent bass line with a *pizz.* (pizzicato) marking and a *a 2.* (second ending) marking.
- A section of staves at the bottom, including a vocal line with a *div.* (divisi) marking and a *a 2.* (second ending) marking.

The score is written in a complex rhythmic style, with many sixteenth and thirty-second notes. The key signature is one sharp (F#), and the time signature is 2/4.

75

Musical score for page 177, measures 75-84. 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 score is divided into two systems. The first system (measures 75-84) features a complex rhythmic pattern in the upper staves, with a prominent melodic line in the first staff. The second system (measures 85-94) features a more rhythmic and harmonic texture, with a prominent melodic line in the first staff. The score includes various musical notations such as notes, rests, and dynamic markings.

75

75

This page of musical notation, numbered 178, is a score for a piano piece. The music 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 several individual staves. The top system includes a grand staff at the top, followed by four individual staves, and another grand staff at the bottom. The bottom system follows a similar layout with a grand staff at the top, four individual staves, and a grand staff at the bottom. The notation is dense, featuring complex chordal textures and flowing melodic lines. A '2.' marking is present in the fourth staff of the top system, indicating a second ending or a specific performance instruction. The page concludes with a double bar line and repeat signs.





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.

*ppp* *pizz.* *p*

*ppp* *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).

**Allegro. (♩ = 100.)**

Le Père Laurence.  
Pater Lorenzo.  
Friar Laurence.

Sopran ed Alti.

Tenori.

Bassi.

Sopran 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.







*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 ru - 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 - te - 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 - te - 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!

pizz.

pizz.

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 marked "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 marked "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

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.

## 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!

## Chœur des Montagus.

## Chor der Montagus.

## Chorus of the Montagus.

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

*arco*

## 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. *a 2.*  
*pp*

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-hass-ten Bund,  
But ye de-ter-mind she should wed whom ye had chos-en, one whom she did not love.

Vcello. • C. B.

L. *a 2.*  
*pp*

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. *a 2.*  
*pp*

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. *pp*

Ob. *pp*

Clari. *pp*

Tromb. *pp poco cres.*

L. *pp poco cres.*

qui, le soir mê - 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.

Sopr. ed. Alt. *pp sotto voce*  
 Un - breu - va - ge.  
 Nur - ein Schlaf -  
 (OSSIA) Twas but a sleep - ing

Ten. *pp sotto voce*  
 Un - breu - va - ge.  
 Nur - ein Schlaf -  
 (OSSIA) Twas but a sleep - ing

Bassi *pp sotto voce*  
 Nur - ein Schlaf -  
 (OSSIA) Twas but a sleep - ing

Sopr. ed. Alt. *pp sotto voce*  
 Un - breu - va - ge.  
 Nur - ein Schlaf -  
 (OSSIA) Twas but a sleep - ing

Ten. *pp sotto voce*  
 Un - breu - va - ge.  
 Nur - ein Schlaf -  
 (OSSIA) Twas but a sleep - ing

Bassi *pp sotto voce*  
 Nur - ein Schlaf -  
 (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.

Clar.

Tromb.

*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. 

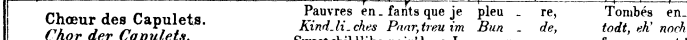
Trombone III. 


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. 

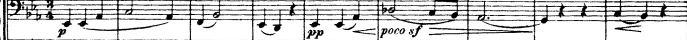
Tenori. 


Bassi. 

Violino I. 

Violino II. 

Viola. 

Violoncello. 

Contrabasso. 

Larghetto sostenuto. (♩ = 54)

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'

81

Fl.  
Ob.  
Clar.  
Fag.

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

Fl.  
Ob.  
Clar.  
Fag.

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.

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 f* *pp*

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

*p poco cresc.* *poco f* *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 votre seul sou - ve - nir, Au - ra  
 weicht! Trau - er um - wecht eu - re Buh - re, wo ich im To - de ver - eint ruht stift.  
 you: reap - ing its sor - row and glor - y, still in re - membrance of you; reaping

*cresc.* *pp* *poco sf*

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

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

82

riten.

I.

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. membrance 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*

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*

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

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>ti</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, and the remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves for different instruments or voices. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The vocal lines feature a melodic line with a long note followed by a series of eighth notes, and a lower line with a similar rhythmic pattern. The piano accompaniment provides a harmonic and rhythmic foundation with various textures.

L.

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

The second system of the musical score includes the lyrics and continues the musical notation. The lyrics are written in three languages: French, German, and English. The French lyrics are "Dieu vous pu nit dans vos ten dres ses.", the German lyrics are "Gott sucht euch heim an eu rem Ge schlech ta!", and the English lyrics are "You're pun ished in your children's af fec tion." The musical notation continues with the vocal lines and piano accompaniment, maintaining the same key and time signature as the first system.

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. *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

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 dynamic markings like *mf* and *cresc.*.

## Andante maestoso. (♩ = 50)

Musical score for the first system, featuring multiple staves for strings and woodwinds. The tempo is Andante maestoso (♩ = 50). The score includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. The music is in a major key and 4/4 time. The first measure shows a rest for all instruments, followed by a series of chords and melodic lines in the subsequent measures.

## 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, including vocal lines and string accompaniment. The tempo is Andante maestoso (♩ = 50). The score includes staves for Violins I and II, Violas, Cellos, and Double Basses. The vocal lines are in French and German. The string accompaniment consists of a rhythmic pattern of eighth notes.

## 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 a single staff with musical notation and dynamics. 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  
Wer  
For

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 - 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 sè - lè - ve, Le nôtre aus.  
 rück, die sie ge - tö - tet? Wer gibt zu -  
 blood vengeance wêre seek - ing. Now for that

nù - tre contre eux sè - lè - ve,  
 gibt uns, die sie ge - tö - tet?  
 blood now vengeance wêre seek - ing.

si contre eux, contre eux sè - lè - ve, Le nôtre aus.  
 rück, an-rück, die sie ge - tö - tet? Wer gibt zu -  
 blood they shed vengeance wêre seek - ing. Now for that

Et Pa.  
 und Graf  
 coun-ty

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

Et Pa.  
 und Graf  
 coun-ty

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

Et Pa.  
 und Graf  
 coun-ty

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!



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 soll - schen uns sein!  
 blood! we ask not for peace!

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

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

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

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

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

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

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

Verlu, unis.  
 C.B.

dim.  
 dim.  
 dim.

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

This system contains the first part of the musical score. It features a vocal line at the top and several piano accompaniment staves below. The tempo markings are *poco rit.*, *a tempo*, and *poco rit.* The music includes various notes, rests, and dynamic markings such as *ff* and *f*.

*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.

This system contains the second part of the musical score, including the vocal line with lyrics and the piano accompaniment. The tempo markings are *poco rit.*, *a tempo*, and *poco rit.*. The piano part includes dynamic markings such as *pp*, *dimin.*, *f*, and *pp*. The lyrics are in French, German, and English.







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

Fag. *a 2.*  
 L. *f.*  
 Dieu qui vois au fond de l'a - me, Tu sais si mes vœux étaient purs. Grand  
 Gott, der liebst 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. *f.*  
 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.  
L.

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

*piaz.*  
*piaz.*

86

Fl.  
Ob.  
Clar.  
Fag.  
L.

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

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*  
*arco*

86

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



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

- - - le, ———— dou - ce fleur, ———— dou - ce fleur!  
 - - - lie, ———— wähl und lass 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.

souffie tu té lai - re A ma voix sur eux se le vant  
*O - dem dei - ner Lie - be Dich er - flehn für sie in Go. bet,*  
 pray to thee a. - scand - ing, plead for those, who hat - red wrought the deed.

Dans ces moments su - pré - mes Les Ca - pu lets sont  
*Hier an dem Ort der Kla - gen will Ca - pu let dem*  
 Lord, God in Heaven! be wit - ness: We, Ca - pu lets, re.

teint! Les Ca - pu lets sont  
 weicht! will dem  
 gone! We, Ca - pu lets, re.

Dans ces moments su - pré - mes Les Ca - pu lets sont  
*Hier an dem Ort der Kla - gen will Ca - pu let dem*  
 Lord, God in Heaven! be wit - ness, We, Ca - pu lets, re.

Dans ces moments su - pré - mes Les Mon - ta - gus sont  
*Hier an dem Ort der Kla - gen will Mon - ta - gu dem*  
 Lord, God in Heaven! be wit - ness: We, Mon - ta - gues, re.

Dans ces moments su - pré - mes Les Mon - ta - gus sont  
*Hier an dem Ort der Kla - gen will Mon - ta - gu dem*  
 Lord, God in Heaven! be wit - ness: We, Mon - ta - gues, re.

Les Mon - ta -  
 will Mon - ta -  
 We, Mon - ta -

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) *molto*      I. *rallent.*

ritenuto      poco meno (♩=84) *molto*      *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) *molto*      *rallent.*

ancora un poco  
rit.

Ais (La $\sharp$ ) muta in Cis (Ut $\sharp$ ).  
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 Leid.  
wrath to love!

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

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

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

sur ton des tin.  
durch sol. ches Leid.  
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



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

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

Flauti.  
Oboi.  
Clarinetti 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'au-gus-te sym - bo - le,  
Schwü - ret denn - bei dem heil. Li-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 tá, d'a mi tió fra ter nel le, d'a  
win de, und tren e Lio be stets, each wie Brü der ver bin de, wie  
e ver, And ye shall fos ter love that no hat red ye shall se ver, no

88

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 sül let die Zeit ins  
hat red ye shall se ver, and God, who from Heav a buve doth down up on us look, will in.

div.

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. sen hei. li gen  
 Huld, ins Buch der Guad' und Huld trägt er will write He will inscribe this  
 Book, in His Hol y Judg - ment-Book; He will write He will inscribe this

*cresc.*

*cresc. molto*

*cresc.*

*cresc. molto*

*cresc.*

89

rit.





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 clefs, time signatures, and musical symbols such as notes, rests, and dynamics.

L.

bois	qui	cón	so	le	Ju	rez	tous
Kreuz,	vor	den	Lei	chen	legt	den	Kid
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	Kid
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	Kid
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	Kid
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	Kid
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	Kid
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	Kid
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	Kid
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 clefs, time signatures, and musical symbols such as notes, rests, and dynamics.



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

90

Musical score for the first system, featuring multiple staves with piano markings and dynamic accents.

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*  
*ye shall foa - ter bonds of love! which hat - red ne'er shall se - ver!* *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*  
*ye shall foa - ter bonds of love! which hat - red ne'er shall se - ver!* *And*

*d'a - mi - tié, d'a - mi - tié fra - ter - nel - le, Et*  
*bonds - der - lich, für alets, 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*  
*love, which naught shall se - ver! which hat - red ne'er shall se - ver!* *And*

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

*tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et*  
*love, naught shall se - ver! which hat - red ne'er shall se - ver!* *und*  
*And*

*tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et*  
*love, naught shall se - ver! which hat - red ne'er shall se - ver!* *und*  
*And*

*tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le, Et*  
*love, naught shall se - ver! which hat - red ne'er shall se - ver!* *und*  
*And*

*tié fra - ter - nel - le, d'a - mi - tié fra - ter - nel - le! Et*  
*love, naught shall se - ver! which hat - red ne'er shall se - ver!* *und*  
*And*

Musical score for the second system, featuring piano markings and dynamic accents.

*Gr. Cassa. Ciell.*

*L.*

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-don ins-cri-  
 Gott, der 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-don ins-cri-  
 Gott, der who from Heav'n a - bore down up. on you die Zeit- 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 who now from Heav'n down up. on us doth look, will write this sol-enn oath 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 down up. 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 who from Heav'n a - bore who up. on us doth 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-don ins-cri-  
 Gott, der who from Heav'n a - bore down up. 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 who from Heav'n a - bore who up. on us doth look, will write this sol-enn oath in His



Musical score for the first system, featuring multiple staves for voices and instruments. The notation includes various clefs, time signatures, and musical symbols.

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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - 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 sacr - ed tok - en:

Musical score for the second system, featuring multiple staves for voices and instruments. The notation includes various clefs, time signatures, and musical symbols.



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 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 your son's re- mains; on the Cross this solemn oath now be



