

PRÉFACE

DE LA GRANDE PARTITION

DE

ROMÉO & JULIETTE

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

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

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

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

Berlioz
Romeo and Juliet

PREMIÈRE PARTIE.
ERSTER THEIL. FIRST PART.

1. INTRODUCTION.

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

Allegro fugato. (♩ = 116.)

Viola. *tr* *f*

The first system of the musical score for the Viola part. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The music begins with a *f* dynamic marking and a trill (*tr*) over the first few notes. The tempo is marked as *Allegro fugato* with a quarter note equal to 116 beats per minute.

Vel. *tr* *f* Viola. *tr* *f*

Vel. *tr* *f* Viola. *tr* *f*

This system contains two staves. The upper staff is for the Viola, starting with a *Vel.* (velocity) marking and a trill (*tr*) over the first note. The lower staff is for the Violin, also starting with a *Vel.* marking and a trill (*tr*) over the first note. Both parts are marked with a forte (*f*) dynamic.

Viol. I. *tr* *f* Viol. II. *tr* *f*

This system contains two staves for Violin I and Violin II. Both staves begin with a trill (*tr*) over the first note and are marked with a forte (*f*) dynamic.

Viol. I. Clar. Fl. Ob.

1

Corni.

Ob. Clar. Fl. Ob. Fl. Pag.

Ob. Fl. Ob. Fl. Clar. Fl.

2

First system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 3/4. The bottom staff includes the instruction "Cor. Fag" with dynamic markings *sf* and *f*.

Second system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 3/4. The bottom staff includes dynamic markings *sf* and *ff*.

Third system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 3/4. The bottom staff includes the instruction "Tromb." and dynamic markings *sf* and *f*.

Fourth system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 3/4. The bottom staff includes the instructions "Cor. Vel. Ch." and "Tromb." with dynamic markings *v* and *s*.

Fifth system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 3/4. The bottom staff includes the instructions "Trombe." and "Timp." with dynamic markings *f* and *sf*.

Sixth system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a grand staff with treble and bass clefs. The key signature has two sharps. The time signature is 3/4. The bottom staff includes dynamic markings *sf* and *f*.

3

Musical score for piano, measures 1-4 of section 3. The music is in 3/4 time and features a complex texture with many sixteenth and thirty-second notes. The right hand has a melodic line with grace notes, while the left hand provides a rhythmic accompaniment with triplets.

Musical score for piano and woodwinds, measures 5-8 of section 3. The piano part continues with intricate patterns. Woodwind parts for Clarinet (Clar.), Cor Anglais (Cor.), and Bassoon (Fag.) are introduced. A **Tutti** marking appears at the start of measure 7. The woodwinds play sustained chords.

Musical score for violins, measures 9-12 of section 3. The violin parts are written in treble clef with a dynamic marking of *p*. The music is characterized by a recitative-like quality with long, sustained notes and some rhythmic movement.

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

Musical score for piano and woodwinds, measures 13-16 of section 3. The piano part features a prominent bass line with a dynamic marking of *f*. Woodwind parts for Cor Anglais (Cor.), Trombone (Trb.), and Tuba (Tuba) are shown. The woodwinds play sustained notes.

Musical score for piano and violins, measures 17-20 of section 3. The piano part continues with complex textures. A **4** measure rest is indicated for the violin part in measure 18. The violin part is marked *mf*. The piano part includes triplets and sustained chords.

Musical score for piano and woodwinds, measures 21-24 of section 3. The piano part features a rhythmic accompaniment. Woodwind parts for Cor Anglais (Cor.), Trombone (Trb.), and Tuba (Tuba) are shown. The woodwinds play sustained notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic patterns and dynamic markings such as accents (^) and slurs.

Second system of musical notation. Includes instrument markings: Quart. Cor., Trb., and Tuba. Dynamic markings include *p* and *mf*. A *Fag.* (Bassoon) part is also indicated.

Third system of musical notation. Includes markings for *cresc.* (crescendo) and *dim.* (diminuendo). Instrument markings include Quart. *mf* and Cor. Trb. Tuba *f*.

Fourth system of musical notation. Features a crescendo hairpin. Instrument markings include Quart. *mf* and Cor. Trb. Tuba *f*. The system is divided into three measures with varying dynamics.

Fifth system of musical notation. Includes markings for *poco f* and *p*. Instrument markings include Quart. Fag. *mf* and Cor. Trb. Tuba *f*. A *Fl. Ob. Clar.* (Flute, Oboe, Clarinet) part is also indicated.

5

Sixth system of musical notation. Includes markings for *poco f*. Instrument markings include Quart. Fag. and Trb. Tuba.

(p) *(mf)* *p cresc.* **Tutti.** Trombe. Cor.

Quart. Fag. *(p)* *(mf)* *p cresc.* **Tutti.** Trombe. Cor.

Tutti. Trombe. Quart. Cor.

Quart. *mf* *p* *mf* *p* *mf* **Tutti.** Trombe. Quart. Cor.

6 un poco rit. a tempo *dim.*

Tutti. *dim.*

Viol. I. *p* Viol. II.

Viol. I. *p* Viol. II.

Clar. Viola. Vol.

Clar. Viola. Vol.

Viol. I. Viola. Quart. *pp*

Viol. I. Viola. Quart. *pp*

First system of musical notation. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two sharps (F# and C#). The treble staff contains a melodic line with a slur over the first two measures and a *dimin.* marking above the third measure. The bass staff contains a rhythmic accompaniment of eighth notes. A *pp* dynamic marking is located below the first measure of the bass staff.

Second system of musical notation, continuing the piece. It features the same two-staff structure with treble and bass clefs. The melodic line in the treble staff continues with slurs and ties. The bass staff continues with its eighth-note accompaniment.

Third system of musical notation. The treble staff shows a change in the melodic line, with a slur and a *dimin.* marking. The bass staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble staff contains a series of chords, mostly triads, with some rests. The bass staff continues with eighth-note accompaniment.

Fifth system of musical notation. The treble staff contains a series of chords, mostly triads, with some rests. The bass staff continues with eighth-note accompaniment.

Sixth system of musical notation, the final system on the page. The treble staff contains a series of chords, mostly triads, with some rests. The bass staff contains a series of chords, mostly triads, with some rests. A *ppp* dynamic marking is located below the first measure of the bass staff. The system concludes with a double bar line and a key signature change to one sharp (F#).

Prologue.- Prolog.- Prologue.

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

Moderato. (♩ = 80.)

Col caractère di Recitativo, ma quasi misurato.

Alto Solo.

Alti seulement 4.
nur 4.
only 4.

Tenori seulement 5.
nur 5.
only 5.

Bassi seulement 4.
nur 4.
only 4.

Coro piccolo.

mf 3

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

mf 3

D'ancien - nes hai - nes en - dor - mi - es Ont sur -

mf 3

Aus al - tem Hass lo - dern die Flam - men, wie die

mf 3

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

Moderato. (♩ = 80.)

Pianoforte.

Arpa *mf*

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

gi com - me de l'en - fer: Ca - pu - lets, Mon - ta - gus, deux maisons en - ne -

Höl - le entbrennt der Streit; Cu - pu - let, Mon - tu - gu, und die Bei - den ent -

gue, Ca - pu - let their names, - ancient feuds that had slept break a - fresh in - to

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

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

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

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

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

qui, mal-gré ses or-dres, Aux jus-ti-ces du glaive auraient en-cor re -
Schwert, sein Recht zu schirmen, und ver-gisst das Ge - setz, den trifft als - bald der

death shall be punished, who his sword in de - fence of his rights shall

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

cours. Dans ces instants de calme u - ne fête est don -
 Tod. *Der al - te Ca - pu - let lüdt in strahlen - den*

draw. The a - ged Ca - pu - let has in - vit - ed, this

Tr.
 Cor
 Trb.
 Tuba *p*
 Timp
 Arpa *pp*
pp

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

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

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

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

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

rit.

a tempo

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

pp

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

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

Arpa.

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

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

cresc.

poco ritenuto

Allegro.

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

cresc.

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

cresc.

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

cresc.

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

Fl. Ob. Clar.

poco ritenuto

Allegro.

Quart (pizz) *f*

Fag *f*

Flute and Clarinet part with triplets and dynamic markings.

Piano accompaniment part with triplets and dynamic markings.

Piano accompaniment part with triplets and dynamic markings.

p *Quart. dim.*

L'istesso tempo un poco riten.

pp *dim.*

Moderato. (♩ = 80)

Alti.

p La fête est ter - mi - née; et, quand tout bruit ex - pi - re, Sous les ar -

Tenori.

p Vor - ü - ber ist das Fest, die Gä - ste sind ge - schieden, nur die Ar -

Bassi.

p The re - vels now are o'er, the guests have all de - part - ed, up from the

Moderato. (♩ = 80)

ppp *p Arpa.*

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

7

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

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

7

Clar

p

Viol. 2

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

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

poco f

Fl.

Viol. (pizz)

Viola

poco f

un poco più animato

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

cresc.

cresc.

cresc.

un poco più animato

p

cresc.

poco più lento

pp dolce assai

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

poco più lento

poco f

pp dolce assai

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

Vol. Cb (pizz)

poco rall.

dim.

ppp

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

poco rall.

pp

ppp

Fl
 Clar

a tempo un poco animato

cresc.

Ro - mé - o, pal - pi - tant d'u - ne joie in - qui -
Und er hört's und er - bebt, sol - ches Glück zu er -

And his soul is at - tent on each word that she

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

a tempo un poco animato

Quart. (pizz.)

cresc.

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

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

ut - ters sweet con - fessions of love soft she

è - te, Se dé - cou - vre à Ju - li -
lau - schen, sü - sse Lie - bes - wor - te sie
ut - ters sweet con - fessions she

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

Fl. Ob.

Clar.

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

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

et - te, Et de son cœur les feux é - cla - tent à leur
tau - schen, und ih - re Her - zen flam - men auf, mäch - tig ent -
mut - ters un - til their lips grown si - lent, seal the bond of

p

tour.
facht!

love.

tour.
facht!

love.

p

Quart

(pizz.)

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

1^{er} Couplet. 1. Strophe. 1st Strophe.
Andante solenne. (♩ = 108.)

Alto Solo.

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

mf Arpa

ports que nul n'ou - bli - - e, Pre-miers a -
un - ver - gess' - ne Won - - ne, Wor - te der
kiss is ne'er for - got - - ten, love's first fond

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

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

cresc. molto ed animando un poco

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

cresc. molto ed animando un poco

f 8

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

poco riten.

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

poco riten.

p *ppp*

Tempo I.

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

Tempo I.

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

si - - e
 Wei - - sen
 mo - - tion

Rendrait
 für Das,
 What mu

Fl. C. ingl.

Clar.
sf

vos cé - les - tes ap - pas?
 was er - fül - let die Brust?
 sic can tell of the bliss

Pre - mîer a -
 Der er - sten
 of love's fond

p *pp*

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

Plus haut que
 ver - magst du
 when heart to

9

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

9

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

Fl.
Clar.

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

vibrato

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

f *poco riten.*

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

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

f *poco riten.*

a tempo *p*

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

C O R O .

Dans le ciel?
him mel an!

a tempo *p*

bliss of Heav'n!

poco f

Fl. C. ingl. Clar

riten.

riten.

dimin. *p* *pp*

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

Tempo I.
Alto Solo.

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

Arpa. *mf*

Tempo I.

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

Vel

con Pedale

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

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

cresc. molto ed animando un poco

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

cresc. molto ed animando un poco

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

Si pure ex - ta - se Que ses pa - ro - les sont des
 das wie mit Thrä - nen aus eu - ren Wor - ten beb't her -
 each now out - vy - ing the o - ther in sweet deeds of

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

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

Croi - rait
da - hin
en - joy

Vel.

Fl. C ingl

Clar.

f

é - ga - ler les trans - ports?
gäb' er all sei - ne Macht,
such de - lights as you know,

Heu - reux en -
und welch ein
on him his

Vel.

p

pp

Ad.

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

Vel.

* *Ad.* *

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

Ad.

* *Ad.* *

11

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

p

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

trem.

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

li - ces,
 nei - den,
 plea - sure.

poco riten.

Pui - sent le bon -
 wenn zu Got - tes
 In dreams you shall

poco riten.

a tempo

heur
Thron
see

p
dans sie schwe - ben him - mel - an!
the glo - ries of Heav - en!

CORO.

p
Dans le ciell!

p
him - mel - an!

p
bliss of Heav'n!

a tempo

Fl. C. ing!

Clar

poco f

Ed.

riten.

riten.

sf

pp

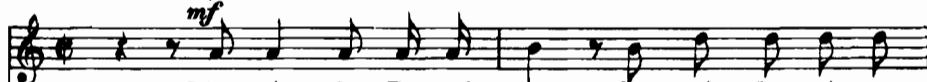
attacca

c) Récitatif et Scherzetto.

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

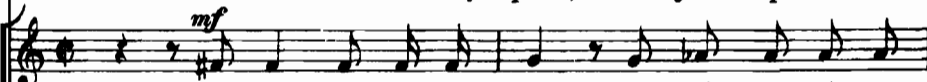
Moderato. (♩ = 80)

Tenore Solo.



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

Alto.



Bien-tôt de Ro-mé-o la-pâ-le rê-ve.

Tenore.



Doch Ro-me-o, ver-träumt, um-strickt von zar-ten

Basso.



Of Ro-me-o they speak, and joke up-on his

Moderato. (♩ = 80)

Arpa *mf*

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

ri-e Met tous ses a-mis en gaie-té:

Ket-ten, ward von den Ge-fähr-ten ver-lacht.

dream-ing, his coun-tenance pal-lid and weird.

Viola *p*
 Viol. *p*

Recit.

Tenore Solo.

Allegro misurato. (♩ = 138.)

Mon cher, dit l'é-lé-gant Mer-cu-ti-o, je pa-
 Hör' an, sag-te Mer-cu-tio zu dem Freund, möch-te
 Then hark! thus spake Mer-cu-tio to his friend: Long I've

rie Que la rei-ne Mab t'au-ra vi-si-té.
 wet-ten: Kö-ni-gin Mab be-sucht dich zur Nacht.
 fear'd that fair-y, Queen Mab, has been with you.

Picc. Fl.

Viola. Vel.

Allegro leggiero. (♩ = 152.)

Mab,
 Mab,
 Mab,

la mes-sa-gè-re Fluette et lé-
 die win-zig Klei-ne, die Zar-te, die
 that ti-ny fai-ry, so light and so

Mab,

Mab,

Mab,

Allegro leggiero. (♩ = 152.)

Picc.
Fl.

Viola.

pp
Vel.

gè-re!
Fei-ne!
wa-ry.

Elle a pour
Sie fährt da-
Her waggon's

la mes-sa - gè-re Flurette et lé - gè-re!

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

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

char
her
cut

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

Elle a pour char

u - ne co - que de

Sie fährt da - her

in der Scha - le der

Her wag-gon's cut

from a haz - el -

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

noix.

Nuss.

nut.

Fl.

12

fi - lé ses har - nois.
 Seil für das Ge - spann.
 spi - der's web are wrought

Du - rant les nuits,
 So lenkt des Nachts
 and in this state

Du - rant les

So lenkt des
 and in this

Fl.

12

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

nuits, la fée Ga - lo - pe

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

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

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

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

Picc.
Fl.
p

Tenore Solo.

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

pp

Fl.

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

13

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

pp

Au clair de lu - ne, sous la tour.

pp

Die sanft bei Mon - den - schein er - schallt.

pp

Be - neath the stars' soft sil - v'ry light.

Fl.

pp

Viola.

Vel.

13

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

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

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

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

Picc.
 Fl.

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

cresc. *s*

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

Sur le col bron - zé d'un sol - dat.

Wenn im Schlaf sich streckt ein Sol - dat.

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

cresc.

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

14

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

Picc.
Fl

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

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

puis se ren - dort.
 schläft wie - der ein.
 and 'gins to snore.

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

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

C'est Mab, c'est

's ist Mab, 's ist

Queen Mab! Queen

f

15

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

s
 Mab qui fai - sait tout ce bac - cha - nal.

s
 Mab, die sol - ches Gau - kel - spiel voll - bracht!

s
 Mab! she it is caused all this up - roar.

15

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

Picc.
Fl.

bal.
 Nacht!
 th' ball.

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

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

Picc.
Fl.

poco animato

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

Viola. (pizz.)
 Vel.

Andante. (♩ = 69.)

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

Dans l'air.
 Im Wind.
 She goes.

Andante. (♩ = 69.)

Picc.
 Fl.

Viol.
 Viola. pp

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

Vel.

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

Quart. *cresc.*

Ob

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

pp

pleurs.
 bracht.
 flame.
 Tutti

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

p *ff* *p*

DEUXIÈME PARTIE.

ZWEITER THEIL. SECOND PART.

1.

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

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

Andante malinconico e sostenuto. (♩ = 66.)

Viol. I.

Viol. I. *ppp* Quart. (pizz.) *p poco cresc.* Viola.

Fl. Ob. Clar.

Viol. I.

poco f *dimin.* Viol. II. Viola. *pp*

Quart. (pizz.)

Quart. (pizz.)

Fl.

Viol. I.

16

mf Clar. *pp* Quart.

Ob. Clar.

A

p *cresc. poco a poco* con Ped.

Viol. I.

Fl.

17

Ob. Clar.

Quart.

Fl.
Fag.

Fl. Ob.
espressivo
Cor. 2
Fag.

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

18
Viol. I

Fl. Ob.
Fl.
Clar.
p
dim.

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

Clar. *mf*
Fag.

Quart. *pp*

First system of musical notation for Clarinet and Bassoon. The Clarinet part features a melodic line with slurs and accents, while the Bassoon part provides a harmonic accompaniment. Dynamics include *mf* and *pp*.

Second system of musical notation for Bassoon, continuing the accompaniment from the first system.

Timp.
Tamb.

ppp

dim.

Third system of musical notation for Timpani and Tambourine. The Timpani part has a rhythmic pattern of eighth notes, and the Tambourine part has a similar pattern. Dynamics include *ppp* and *dim.*

Larghetto espressivo. (♩ = 58.)

Ob.

pp

Fl.
Clar.

Vol. (pizz.)

Fourth system of musical notation for Oboe and Flute. The Oboe part has a melodic line with slurs, and the Flute part has a rhythmic accompaniment. Dynamics include *pp* and *p*. The instruction *Vol. (pizz.)* is present.

Fifth system of musical notation for Flute and Clarinet. The Flute part has a melodic line with slurs, and the Clarinet part has a rhythmic accompaniment.

Sixth system of musical notation for Flute and Clarinet. The Flute part has a melodic line with slurs, and the Clarinet part has a rhythmic accompaniment. The instruction *sempre stacc.* is present.

sempre stacc.

First system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. The music consists of two staves with various notes and rests.

Second system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. The music consists of two staves with various notes and rests.

Third system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. The music consists of two staves with various notes and rests.

19

Fourth system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. A Violin I (Viol. I.) part is introduced in the treble clef. The music consists of two staves with various notes and rests.

Fifth system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. A *poco cresc.* (poco crescendo) instruction is present. The music consists of two staves with various notes and rests.

Sixth system of musical notation. Treble clef with a piano (p.) dynamic marking. Bass clef with a forte (f.) dynamic marking. A Quartet (Quart. pizz.) part is introduced in the bass clef. The music consists of two staves with various notes and rests.

un poco ritenuto

Musical score for the first system, featuring piano accompaniment with chords and arpeggiated patterns.

Allegro. (♩ = 108.)

Musical score for the second system, including parts for Quart. Cor. and Vcl. Cb. Fag. with triplets.

Musical score for the third system, featuring piano accompaniment with a *cresc. poco a poco* marking.

Musical score for the fourth system, including parts for Fl., Fl. Ob. Clar., and Tr.

Musical score for the fifth system, featuring piano accompaniment with a *Tutti* marking.

Musical score for the sixth system, featuring piano accompaniment with dynamic markings.

Piano introduction for measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Violin and Viola entries for measures 5-8. The Violin I part (Viol. I.) begins with a melodic line. The Viola part (Viola.) enters with a similar line. The Quartet (Quart.) and Flute (Fag.) parts (Fag. Cor.) enter with a rhythmic accompaniment. The instruction *con Ped.* is present.

Piano accompaniment for measures 9-12. The right hand continues the melodic development, and the left hand maintains the rhythmic accompaniment with triplets.

Piano accompaniment for measures 13-16. The right hand features a melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment.

Piano accompaniment for measures 17-20. The right hand features a melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment with triplets.

Piano accompaniment for measures 21-24. The right hand features a melodic line with slurs and accents, and the left hand continues the rhythmic accompaniment with triplets.

First system of musical notation, piano accompaniment. It consists of two staves (treble and bass clef). The music features a complex rhythmic pattern with many triplets and sixteenth notes. The key signature has one flat (B-flat).

Second system of musical notation, piano accompaniment. It starts with a boxed measure number '21'. The music continues with piano accompaniment, including dynamic markings such as *mf* and *f*. The key signature changes to two flats (B-flat and E-flat).

Third system of musical notation, piano accompaniment. It features a *mf* marking and the word 'Quart' above the treble staff. The music continues with piano accompaniment, including triplets and sixteenth notes.

Fourth system of musical notation, piano accompaniment. It features dynamic markings such as *mf* and *f*. The music continues with piano accompaniment, including triplets and sixteenth notes.

Fifth system of musical notation, piano accompaniment. It features dynamic markings such as *mf* and *f*. The music continues with piano accompaniment, including triplets and sixteenth notes.

Sixth system of musical notation, starting with a boxed measure number '22'. This system includes orchestral parts for Violin (Viol.), Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trumpet (Trb.), and Timpani (Timp.), as well as piano accompaniment. The piano part has a *Quart.* marking. The music is marked *leggero* and *poco f*. The key signature has two flats (B-flat and E-flat).

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

Detailed description: This system contains three staves. The top staff is for Flute (Fl.), the middle for Oboe/Clarinet (Ob. Clar.), and the bottom for Bassoon (Fag.). The Flute part features a melodic line with triplets and slurs, marked *p*. The Oboe/Clarinet part has a similar melodic line, also with triplets and slurs, marked *f*. The Bassoon part provides a rhythmic accompaniment with triplets, marked *f*. The string quartet (Quart.) is indicated as *(p)*. A *Tutti* marking with a dynamic of *f* is present. The key signature has one flat, and the time signature is 3/4.

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

Detailed description: This system contains two staves. The top staff is for Violin I (Viol. I.), marked *dim.* (diminuendo). The bottom staff is for Flute/Oboe (Fl. Ob.), marked *p*. The Violin I part has a melodic line with slurs and a *mf* dynamic marking at the end. The Flute/Oboe part has a melodic line with triplets and slurs, marked *p*. The key signature has one flat, and the time signature is 3/4.

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

Detailed description: This system contains two staves. The top staff is for Clarinet (Clar.), marked *p*. The bottom staff is for Flute/Oboe (Fl. Ob.), marked *mf*. The Clarinet part has a melodic line with slurs and a *p* dynamic marking. The Flute/Oboe part has a melodic line with triplets and slurs, marked *mf*. The key signature has one flat, and the time signature is 3/4.

23 Fl. Ob. Clar.

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

Detailed description: This system contains two staves. The top staff is for Flute/Oboe/Clarinet (Fl. Ob. Clar.), marked *mf*. The bottom staff is for the String Quartet (Quart.), marked *mf*. The Flute/Oboe/Clarinet part has a melodic line with triplets and slurs, marked *mf*. The String Quartet part has a rhythmic accompaniment with triplets, marked *mf*. A *con Ped.* (con piana) marking is present. The key signature has one flat, and the time signature is 3/4.

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

Detailed description: This system contains two staves. The top staff is for Flute/Oboe/Clarinet (Fl. Ob. Clar.), marked *mf*. The bottom staff is for the String Quartet (Quart.), marked *mf*. The Flute/Oboe/Clarinet part has a melodic line with triplets and slurs, marked *mf*. The String Quartet part has a rhythmic accompaniment with triplets, marked *mf*. A *con Ped.* (con piana) marking is present. The key signature has one flat, and the time signature is 3/4.

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

Detailed description: This system contains two staves. The top staff is for Flute/Oboe/Clarinet (Fl. Ob. Clar.), marked *mf*. The bottom staff is for the String Quartet (Quart.), marked *mf*. The Flute/Oboe/Clarinet part has a melodic line with triplets and slurs, marked *mf*. The String Quartet part has a rhythmic accompaniment with triplets, marked *mf*. A *con Ped.* (con piana) marking is present. The key signature has one flat, and the time signature is 3/4.

Piano accompaniment for the first system, featuring a treble and bass clef with various rhythmic patterns and articulations.

Musical score for the second system. Instruments include Viol. I, Fl. Ob. Clar., Cor. Tr., Quart., and Timp. The dynamic marking is *f marc.*

Musical score for the third system. Instruments include Fl. Ob. Clar., Quart., Timp., and Fag. Trb.

Musical score for the fourth system. Instruments include Fl., Ob., Quart., and Fag.

24

Musical score for the fifth system. Instruments include Clar., Cor., Tr. Trb., and Quart. The dynamic marking is *ff*. The word *Tutti* is written above the staff.

Musical score for the sixth system. Instruments include Fl. Ob. Clar., Quart., and Trb. The dynamic marking is *f*. The word *Tutti* is written above the staff.

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

The musical score is presented in six systems, each with a treble and bass staff. The right hand (treble clef) features a melodic line with various rhythmic patterns, including triplets and slurs. The left hand (bass clef) provides harmonic accompaniment with chords and bass lines. Performance markings include accents (A), slurs, and dynamic markings such as 'f' and 'mf'. The key signature has one flat, and the time signature is 3/4. The score is a combination of Largetto and Allegro themes.

20.

20.

25 Viol. I.

dimin. - Quart. - Arpa.

26

senza accelerando

p

Viol. II.

Viola.

mf

Ob.

mf

Viol. II.

mf

Fl. *mf*

Clar. *mf*

Viola. *poco sf*

Vcl. Fag. *p*

Viol. *p*

Fl. *p*

Ob. *p*

Clar. *p*

Cel. *p*

27

Arpa.

Cor. Timp.

cresc.

Tr. Timp.

cresc. sempre

Tr. Timp.

Fl. *3*

Ob. *3*

Clar. *3*

Tutti.

f

cresc. molto

Timp. *3*

28

8

ff *sempre più f* *ff*

8

ff *ff*

ff

ff

29

Fl. Ob. Clar.

p Quart. *cresc.*

Cor Trb Arpa. *p* Quart. *cresc.*

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

Cor. Trb. Arpa.

This system shows the first two staves of music. The upper staff contains woodwinds (Flute, Oboe, Clarinet) and strings (Quartet), with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The lower staff contains horns (Cornet, Trumpet) and harp (Arpa).

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

This system continues the music. The upper staff has a *molto* marking and a fortissimo (*ff*) dynamic. The lower staff has a fortissimo (*ff*) dynamic. The music features triplets and a key signature change to two flats.

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

This system is marked with the number 30 in a box. It features a quartet (*Quart.*) and a horn section including a bassoon (*Cor. Fag.*). The dynamic is piano (*p*) with a crescendo (*cresc.*).

Fl. Ob. Clar. *f* Arpa

This system features woodwinds (Flute, Oboe, Clarinet) and harp (Arpa). The dynamic is forte (*f*).

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

This system features a quartet and horns (Cornet) with a piano (*p*) dynamic and a crescendo (*cresc.*). Woodwinds (Flute, Oboe, Clarinet) are also present.

f Arpa *p* *cresc. molto*

This system features harp (Arpa) and strings. The dynamic is piano (*p*) with a *cresc. molto* marking. The music includes triplets.

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with dynamic markings *p* and *ff*. A performance instruction *Clar. Quart. Fog.* is present, along with a *cresc.* marking.

Second system of musical notation. The upper staff features a melodic line with a *Tr. Cor. Trb.* marking. The lower staff continues the bass line with various rhythmic patterns.

Third system of musical notation. The upper staff has a *Tutti.* marking. The lower staff includes a *cresc. molto* marking and dynamic markings *ff* and *ff*.

Fourth system of musical notation. The upper staff contains a complex melodic line with many slurs and accents. A boxed number **31** is placed above the staff. The lower staff has dynamic markings *ff* and *ff*.

Fifth system of musical notation. The upper staff features a melodic line with many slurs and accents. The lower staff continues the bass line with various rhythmic patterns.

Sixth system of musical notation. The upper staff includes performance instructions for *Fl. Ob. Clar.*, *Viol.*, *Fl. Ob. Clar.*, *Viol.*, *Fl. Ob.*, and *Viol.*. The lower staff includes a *Fag. Trb.* marking. The system concludes with a double bar line and a repeat sign.

32

Ob.
 Timp. *mf*
 Vel. Cb. *dimin.* *mf*
poco f

dim. *p* *pp*

rallent. **Tempo I.**
poco rit. *cresc.* *ff* **Tutti.**

ff

ff *sf*

mf *cresc. molto* *ff*

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

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

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

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

(Note de H. Berlioz.)

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

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

(Berlioz's own Note.)

Allegretto. (♩ = 92.)

PP Quart. Fl.

Con Ped. 7 7 2 7

Detailed description: This system shows the beginning of the music. The piano quartet (PP) is in the lower register, and the flute (Fl.) is in the upper register. The tempo is Allegretto with a quarter note equal to 92 beats per minute. The key signature has two sharps (F# and C#). The piano part includes a 'Con Ped.' marking and a rhythmic pattern of 7 7 2 7.

Silence.

G. P. Cor.

7 7 2 7

Detailed description: This system is marked 'Silence' and 'G. P.' (Grand Piano). It features a horn part (Cor.) in the upper register. The piano part continues with the same rhythmic pattern of 7 7 2 7.

Fl. Cor.

Detailed description: This system shows the flute (Fl.) and horn (Cor.) parts. The flute is in the upper register and the horn is in the lower register. The piano part continues with the same rhythmic pattern of 7 7 2 7.

33

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

Tenori. *mf*

CORO I.

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

Bassi.

Tenori.

mf

CORO II.

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

O - hé! bon .soir! Ca - va - liers, au re -
Nach Haus! nach Haus! Ed - le Herrn, ru - het
Good night! good night! gents and la - dies, good

Bassi.

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

cresc. poco a poco

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

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

mf. cresc. poco a poco

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

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

cresc. poco a poco

voir!
 aus!
 night!

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

cresc. poco a poco

voir!
 aus!
 night!

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

Viola.

Viola.

pp

Vel.

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

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

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

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

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

Que de fol -
 Wel - che Pracht!
 sweet de - light,

Viol. II.

pp

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

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

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

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

Viol. I.

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

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

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

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

Cb.

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

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

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

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

Cb.

Viola.

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

Jus-qu'au jour!
bis zum Tag!
naught but love.

Tra la la la la la le ra la!

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

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

Tra

Viola.

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

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

meno f

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

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

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

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

dim. poco a poco

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

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

dim. poco a poco

Ah! - Quel - le nuit! Quel fes - tin!
 Ah! - welch ei - ne Zau - bernacht!
 while the stars shine bright a - bove.
dim. poco a poco

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

Ah! - Quel - le nuit! Quel fes - tin!
 Ah! - welch ei - ne Zau - bernacht!
 while the stars shine bright a - bove.

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

Viola.

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

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

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

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

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

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

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

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

pp *Vel.*

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

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

Al - lez,
 O trüumt,
 Now ladies,

Al - lez,
 O trüumt,
 Now ladies,

cresc.

da - mour Jus - qu'au jour!
 trüumt - fort bis zum Tag!
 dream of love till break of day!

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

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

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

poco cresc. poco f dim.

sempre dim.

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

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

sempre dim.

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

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

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

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

pp

ppp

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

Da - mes
 träumt vom
 while the

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

Da - mes
 träumt vom
 while the

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

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

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

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

ppp

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

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

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

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

Adagio. (♩ = 88.)

Adagio. (♩ = 88.)

Fl. Clar. Clar. G. ingl. Quart. pp espress.

Cor.

First system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.*, ** Ad.*, and *Ad.*. A *tr* (trill) is indicated above the first measure.

Second system of musical notation. Treble and bass staves. Measure 34 is boxed. Includes dynamic markings *Ad.*, ** Ad.*, and *Ad.*. A *tr* (trill) is indicated above the first measure. A *Fag.* (Bassoon) part is indicated in the bass staff.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.** and *cresc.*

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *Ad.**, *f*, and *dim.*

Fifth system of musical notation. Treble and bass staves. Includes tempo marking *♩ = 100.*, dynamic markings *pp*, *p*, and *pp*. Performance instructions include *pochissimo animato*, *un poco cresc.*, and *espress.*. Instrument parts for *Fl.* (Flute), *Clar.* (Clarinet), and *Cor. Vel.* (Cor Anglais/Velocipede) are indicated.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *pp* and *cresc. poco a poco*. An *Fl.* (Flute) part is indicated.

un poco dim..

Tempo I. (♩ = 88.)

Clar.
Cor. ingl.
p Quart.
Fl.
Fag.

poco sf

cresc..
Ob.

animato (♩ = 126.)

dim.
p
pp
poco f
Viola.
Vel.

Cor. Ob. Clar. Fl. Fag. Cor. Fl. Ob. Quart.

cresc. molto

36 a tempo
canto appassionato assai

C. ingl. Fag. Clar. Cor.
poco f
con ω .

Fl. Ob.
f *dim.*

Allegro agitato. (♩ = 152.)

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

Clar.

un poco accelerando

cresc. un poco
Viola.

ritard.

poco meno mosso
col carattere di Recit.

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

Fl. Ob. Fl. Ob.

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

37

agitato

Viol. Fl. Ob. Clar.

Viola. *pp* *cresc. molto*

poco f *con Rad.*

Fl. Ob. Viol.

poco f *f* *p* *Vel.* *Vel.*

Viol. Viola. Quart.

senza riten.

Fl. Ob. Viol.

sf *p* *poco f* *poco f*

Quart. Quart.

Adagio. (♩ = 112.)

Tutti. Viol. I. Fl. Viol. I.

sf *pp*

Vel. Quart.

38

Ob. Fl.

pp *p* Clar. Viol. II. *pp* *p espress.*

C. ingl.

pp
con *And.*
Viol. I.

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three sharps (F#, C#, G#). The music features a piano (*pp*) dynamic and a tempo marking of *con And.* (contra Andante). The first violin part (Viol. I.) is indicated by the label 'Viol. I.' in the upper right of the system.

Viol. I.

This system contains the second two staves of music. The notation continues from the first system. A triplet of eighth notes is marked with a '3' above it in the first violin part.

This system contains the third two staves of music. The piano accompaniment continues with a steady eighth-note pattern.

Viol. I.

This system contains the fourth two staves of music. The first violin part (Viol. I.) is indicated by the label 'Viol. I.' in the middle of the system.

Viol. II.
Viola. Cor.

This system contains the fifth two staves of music. The second violin part (Viol. II.) and Viola/Cor Anglais parts are introduced, indicated by the labels 'Viol. II.' and 'Viola. Cor.' at the bottom of the system.

This system contains the sixth two staves of music, concluding the page. The piano accompaniment continues with a steady eighth-note pattern.

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a more active bass line in the left hand.

Fl. Viol. I.
 Clar.
 Quart.
poco f ma dolce poco cresc.
 rit.

a tempo 39
 Viol.
 Fag.
 Viola
p espress. *f* *meno f*

Viol.
p
 Tutti.
poco f
 con $\text{C}\omega$.

Piano accompaniment for the second system, continuing the rhythmic and harmonic development.

Fl.
 Clar.
 Quart
(p)

Cor.

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

Viol.

p Vcl. pizz.

40

Fl.

sf *p* \rightarrow *sf* *p* \rightarrow *sf* *p*

Quart. Cor. Clar. Quart. Cor. Clar. Quart. Cor.

Ob. *cresc.*

Viol. *sf* \rightarrow *p*

Fag.

41

Fl. Clar.

Quart.

pp \rightarrow *p* \rightarrow *cresc.*

Ob. Clar. Fag. Cor.

Quart.

f \rightarrow *mf*

sf *cresc.* *sf*

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

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

poco rit. a tempo (♩ = 100)

p f dim. *pp*

Fl. Clar. Fag. Quart.

poco rit.

(poco cresc.) *mf* *mf*

Quart.

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

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

Fl. Clar. Cor. Viol.

con Ped.

Cor. Viol.

poco
Fag.
Cb

p
Fl Clar
Viol. I.
Vel
poco sf.
p
Vel

Fl Clar.
Viol. I.
cresc.
Fag.

poco animato
Ob
Fag.
cresc.
f

a tempo
pp Quart
Fag.
Fl Clar
cresc. poco a poco
Red. *

Tutti.
f
tr
tr
tr
dim.
con Ped.

sempre un poco animato

Fl Ob Clar

p Quart. *cresc. poco a poco*

ancora animato

cresc. molto
mf 1 3 1 3 1 3

(♩ = 132.)

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

43 Tutti.

f
rit. * rit. *

dim.
rit. * rit. * rit. * rit. *

un poco animato

p *cresc.* Quart.
rit. * rit. *

Fl. Ob. Clar.

rit. Clar. *f* *pp* Viol. *p* *sf* Fag.

Tempo I. (♩ = 108.) Viol. I. Clar. *p* Vel. *pp* Tutti. rit.

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

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

3.

La Reine Mab ou la Fée des Songes.

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

Prestissimo. (♩ = 138.) Scherzo.

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

44

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

Fl.
Ob
pp
Clar

Viola.
Vel.
Fl.

Fl. Ob
Fl. Ob
Fl. Ob *tr.*

Viol.
Viola.
Clar.
Quart.
Clar.
Quart. (*pizz.*)
Clar.
Quart.
Viol. I.

Fl.
Ob
Clar.

Viola.

Fl. Ob
pp
Clar.
Quart.

Fl.

45

Fl. Ob
Fl. Ob
Fl. Ob

Clar.
Quart.
Clar.
Quart.
Clar.
Quart.
Clar.
Quart.

sempre pp e leggiero

Fl.
Clar

This system shows the first two staves of music. The upper staff contains woodwind parts for Flute (Fl.) and Clarinet (Clar). The lower staff contains the piano accompaniment. The music is in a key with one flat and a 3/4 time signature. There are dynamic markings like *mf* and *f*, and a breath mark (*v*) above a note in the flute part.

This system continues the piano accompaniment from the first system. The upper staff has rests, indicating that the woodwinds are not playing in this section.

This system continues the piano accompaniment. The upper staff has rests, and the lower staff continues with the piano accompaniment. A breath mark (*v*) is present above a note in the upper staff.

Fl.
Clar

This system shows the woodwinds re-entering. The upper staff contains parts for Flute (Fl.) and Clarinet (Clar). The lower staff continues the piano accompaniment. There are dynamic markings like *mf* and *f*.

Quart.
sempre stacc.

This system features a string quartet (Quart.) playing a staccato accompaniment. The upper staff continues with woodwinds. The lower staff continues the piano accompaniment. The instruction *sempre stacc.* is written below the quartet part.

46

Fl. Ob.
Clar

Quart

Fl. Ob.
Clar

Quart.

This system is marked with the number 46 in a box. It shows the woodwinds (Flute Oboe and Clarinet) and the string quartet. The upper staff contains parts for Flute Oboe (Fl. Ob.) and Clarinet (Clar). The lower staff contains the piano accompaniment. The string quartet part is indicated by the label "Quart." in the lower staff.

Fl.

cresc.

Ob. Clar.
C. ingl.

Fl.
Ob.

dimin.

Clar.
C. ingl.

p

p

Fl.

C. ingl.

Ob.

Viol.

p

47

Fl. Ob C. ingl
Clar

Quart.

Musical score for Piano Quartet, measures 1-4. The score is in G major and 3/4 time. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The strings play a melodic line with some chromaticism.

Fl. Ob. Viola. Clar. Ob. Vel. Viol. Fl. Ob.

Musical score for Flute, Viola, Clarinet, Oboe, and Violin, measures 5-8. The woodwinds and strings play a melodic line with some chromaticism. The oboe part is marked *p*.

Viol. Viola. cresc. O. ingl. Clar. Quart.

Musical score for Violin, Viola, Clarinet, and Oboe, measures 9-12. The strings play a melodic line with some chromaticism. The oboe part is marked *cresc.* and *O. ingl.*. The clarinet part is marked *Clar. Quart.*

48 p Quart. sempre stacc.

Musical score for Piano Quartet, measures 13-16. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The strings play a melodic line with some chromaticism. The measure number 48 is indicated in a box.

Fl. Clar.

Musical score for Flute and Clarinet, measures 17-20. The woodwinds play a melodic line with some chromaticism.

Quart.

Musical score for Piano Quartet, measures 21-24. The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The strings play a melodic line with some chromaticism.

49

Fl. Ob. Quart *cresc.*

Fag. Clar.

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

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

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

50

Ob. Clar. Quart

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

Viol. I

Fl

This system shows the Violin I and Flute I parts. The Violin I part features a melodic line with accents and slurs, while the Flute I part provides harmonic support with chords and moving lines.

Fl. Ob.

C.ingl.

Viola

Viol

This system includes parts for Flute Oboe, Cingl, Viola, and Viol. The Flute Oboe part has a melodic line with slurs. The Cingl part has a rhythmic accompaniment. The Viola and Viol parts provide harmonic support with chords and moving lines.

Fl

Ob

Viola

Vel

This system features parts for Flute Oboe, Viola, and Viol. The Flute Oboe part has a melodic line with slurs. The Viola and Viol parts provide harmonic support with chords and moving lines.

p

Fl. Ob

Vel

Viola

This system includes parts for Flute Oboe, Viola, and Viol. The Flute Oboe part has a melodic line with slurs. The Viola and Viol parts provide harmonic support with chords and moving lines. A piano (*p*) dynamic marking is present.

Quart cresc.

C.ingl Clar

sf

Fag

This system features parts for Quart, Cingl Clar, and Fag. The Quart part has a melodic line with slurs. The Cingl Clar part has a rhythmic accompaniment. The Fag part provides harmonic support with chords and moving lines. A fortissimo (*sf*) dynamic marking is present.

51

Fl Ob

mf

Viol

p

This system includes parts for Flute Oboe and Viol. The Flute Oboe part has a melodic line with slurs. The Viol part provides harmonic support with chords and moving lines. A mezzo-forte (*mf*) dynamic marking is present, followed by a piano (*p*) dynamic marking.

Musical score system 1. Treble clef staff: Fl. Ob. (Flute Oboe), Viol. (Violin). Bass clef staff: C. ingl. Clar. (Clarinet in G), Viol. (Violin). Dynamics: *mf*.

Musical score system 2. Treble clef staff: Viol. (Violin), Fl. Ob. (Flute Oboe). Bass clef staff: Fag. (Bassoon), Quart. (Quartet), *sempre stacc.*

Musical score system 3. Treble clef staff: Fl. (Flute), Clar. (Clarinet), Clar. (Clarinet), C. ingl. (Clarinet in G). Bass clef staff: Fag. (Bassoon). Dynamics: *cresc.*, *f*. Measure number 52 is boxed.

Musical score system 4. Treble clef staff: Fl. Ob. (Flute Oboe), C. ingl. (Clarinet in G), Clar. (Clarinet), Quart. (Quartet). Bass clef staff: *dim.*, *pp*.

Musical score system 5. Treble clef staff: Fl. Ob. (Flute Oboe), C. ingl. (Clarinet in G), Clar. (Clarinet), Quart. (Quartet). Bass clef staff: Viol. I. Viola. (Violin I, Viola).

Musical score system 6. Treble clef staff: Viol. II. (Violin II), Viol. I. (Violin I). Bass clef staff: Vel. (Violoncello).

Deux fois plus lent que l'autre mouvement. Une mesure de ce 3/4 doit donc équivaleoir à trois mesures du 3/8 précédent.

Zweimal so langsam wie das vorhergehende Zeitmaass. Ein Takt dieser 3/4 also gleichwerthig drei Takten des vorhergehenden 3/8.

Twice as slow as the previous tempo. A bar of this 3/4 is therefore equal to 3 bars of the previous 3/8.

Allegretto. (♩ = 138.)

Fl. C. ingl. *sempre pp* *p* Viola Vel Fl C. ingl.

53

Fl. C. ingl. *pp* *(p)* Viola *pp*

Fl. C. ingl. *pp* *marc.* Fl. C. ingl.

Fl. C. ingl. *ppp* Clar. Arpa. Vel. *ppp* *Ad.*

54

tr. *pp*

p

Fl. C. ingl.

tr. *pp*

Viola *mf*

tr. *p*

Fl. C. ingl.

cresc. un poco

55

Fl. Ob. *ppp*

C. ingl. Clar. Viol.

Prestissimo, tempo I un poco più presto.

Quart. *pp*

cresc.

Fl. Ob. C. ingl.

56

poco sf

p

mf

Fl.
Ob.

Clar.

Vel.

Viol. II.

Viol.

mf

sempre stacc.

Viol. I.

Viola.

57

cresc.

dim.

p

Cor. I.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes in both hands.

Second system of musical notation. The upper staff is labeled "Viol. I." and the lower staff is labeled "Clar.". The music continues with eighth and sixteenth notes.

Third system of musical notation. The upper staff is labeled "Cor. II.". The music continues with eighth and sixteenth notes.

Fourth system of musical notation, continuing the grand staff with treble and bass clefs. The music continues with eighth and sixteenth notes.

Fifth system of musical notation. The upper staff is labeled "Viol. I.", "Fl.", "Ob.", and "Clar.". The music continues with eighth and sixteenth notes.

Sixth system of musical notation. The upper staff is labeled "Cor." and includes a dynamic marking "p". The lower staff is labeled "Viola." and "Vel.". A measure number "58" is enclosed in a box at the beginning of the system. The music continues with eighth and sixteenth notes.

Clar.
 Clar.

59

Viol.
 Cor.
 pp

Viola.
 Viol.
 Cor.

Viol.
 p
 Timp.
 pp

60

cresc. poco a poco
 Cor.

Clar.
 *

Viola.
mf Vel.

61
Quart.
Cor. Fag.
Timp.
f

dim.
f
Cor.
Quart.
Timp.
dim. -

dim. -
p

62 Tutti.
p - pp ff

sempre *ff*
trem.
 Viola.
 Vcl.

63

p Quart.
pp Fl. Ob.
 G. ingl.
pp Arpa.
 Clar.
pp Vcl. *
 Vcl. *
mf

Gimb. ant.
 C. ingl.

64

Fl. Ob. Clar.
mf
 Vel.

8.....

8.....

65

Fl. Ob.
O. ingl.
Clar.
Fag.

poco sf

dim.

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

pp Quart.

Fag.

Viol.

Quart. Clar.

Fag.

Vel. Cb.

Fl.

Ob. C. ingl.

Clar.

Quart.

66 *rallent. sempre poco a poco*

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

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

trem. Fl. Ob. Quart. C.ingl. Clar. Cimb. ant. *p* *pp* *ppp* C.ingl. Clar. Quart. (pizz)

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

Arpa. *ppp* *p* *cresc.* *sempre stacc.*

Vel.

f *dim.*

cresc.

f Fl. Ob. Cor. Viol. I.

poco cresc. *f*

TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

1.

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

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

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

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

Andante non troppo lento. (♩ = 72.)

Soprani ed Alti.

Tenori.

Bassi.

pp

Je -
Streut
Oh,

Andante non troppo lento. (♩ = 72.)

p espr.

Vel.

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

Ob.

Fag.

Viola.

p

Fag.

Viola.

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

Fl.
Fag. Clar.

fleurs!
ihr!
flow'rs!

Je .tez des
Bestreut ihr
Oh, cast ye

Fag. Viol. II. Clar.

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

poco cresc. - - - poco f

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

Viol. I.
poco f

fleurs!
ihr!
flow'rs!

Fl.
Ob.
cresc.
Clar.
mf

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

des fleurs,
be-streut
oh, cast

dim. *p*

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

con Ped.

des fleurs,
ihr Grab,
sweet flowrs!

Ob.

Je-tez des fleurs,
bestreut ihr Grab,
Oh, cast ye flowrs,

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

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

Viol. I.
Fag.
Viola.
Fag.
Clav.
* Clav. *

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

68

Viol. I. Fl. I.
p
Viol. II. Fl. II.
p

Clav. * Clav. *

f *poco f*

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

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

cresc.
Clav.
sempre p
mf

des fleurs
die hier,
sweet flowrs

Viol. II. Ob.
Vcl. Fag.

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

F1. Ob.
Quart.
Clar. Fag.

sempre p

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

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

Bassi.

pp

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

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

unis.

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

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

Viol.

pp

Viola.

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

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

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

pp

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

unis.

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

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

Je - tez des fleurs,
 O naht in Harm,
 We cast sweet flow'rs

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

Ah! je -
 ah! o
 Oh! we cast

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

F1

p
 Clar.

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

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

Viol.

Viola.

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

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

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

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

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

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

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

cresc. poco a poco -

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

cresc. poco a poco -

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

cresc. poco a poco -

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

cresc. poco a poco -

Ob.
 Clar.
 Fag.
 Fl.
 *
 *
 *
 *

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

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

tez des fleurs, je - - tez des
 streu - - et Blu - - men, streu - - et
 cast sweet flowrs to her whom

Viol.

*
 *
 *
 *
 *
 *
 *

dim. - - - - - *p*

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

dim. - - - - - *p*

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

dim. - - - - - *p*

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

dim. - - - - - *pp*

Viol.

co.

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

poco f

Oh!
 Ach!
 Oh!

Vcl. Fag.

poco f

con Ped.

unis.

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

unis.

pp

Viol.

69

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

poco f

Oh!
 Ach!
 Oh!

69

poco f

Viol. I.

Viol. I. *pp* *pp*

Viol. II. *pp*

Viola. *pp*

Viol. I. Viola.

Detailed description: This system shows the first two measures of music for Violin I, Violin II, and Viola. The Violin I part begins with a melodic line in the treble clef, marked *pp*. The Violin II part also starts with a melodic line, also marked *pp*. The Viola part provides a harmonic accompaniment in the bass clef, marked *pp*. The key signature is three sharps (F#, C#, G#).

Viol. I. *p*

Fl. *p*

Viola. Vel. *p*

Detailed description: This system continues the music for Violin I and Viola. The Violin I part has a melodic line marked *p*. The Flute (Fl.) part enters with a melodic line marked *p*. The Viola part continues its accompaniment, marked *p*. The key signature remains three sharps.

Viol. I. Fl. I. *p*

Quart. *p*

Detailed description: This system shows the Violin I and Flute I parts. The Violin I part has a melodic line marked *p*. The Flute I part has a melodic line marked *p*. The Quartet part enters with a rhythmic accompaniment marked *p*. The key signature remains three sharps.

cresc. poco *dim. perdendo*

Quart. *p*

Detailed description: This system shows the Quartet part with a rhythmic accompaniment. The first half is marked *cresc. poco* and the second half is marked *dim. perdendo*. The dynamic is *p*. The key signature remains three sharps.

pppp

Quart. *p*

Detailed description: This system shows the Quartet part with a rhythmic accompaniment. The dynamic is *pppp*. The key signature remains three sharps.

Quart. *p*

Detailed description: This system shows the Quartet part with a rhythmic accompaniment. The dynamic is *p*. The key signature remains three sharps.

2.

Roméo au tombeau des Capulets.

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

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

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

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

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

Fl. Ob. Clar.

mf Quart. Cor.

Fig.

mf mf

f mf

f mf

Trb

cresc. molto

sf >

70

p

pp

f

Tutti.

mf

cresc. -

f

mf

cresc. -

Ca.

Piano accompaniment for the first system, featuring complex chordal textures and triplets in both hands.

Piano accompaniment for the second system, marked *mf Quart.* and including a boxed measure number **71**.

Woodwind and brass staves for the second system, including parts for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Fag.), Trumpet (Trb.), and Trombone (Tromb.).

Invocation.

Anrufung. Invocation.

Largo. (♩ = 182)

Piano accompaniment for the *Largo* section, marked *pp* and *espr.*, with *C.ingl. Cor. Fag.* above.

Viola and Violoncello staves for the *Largo* section, marked *Viola. Vel.* and *cresc.*

Piano accompaniment for the final system of the *Largo* section, marked *mf* and *p*.

poco rit. a tempo

First system of the musical score. It consists of two staves. The right staff contains a melodic line with various note values and rests. The left staff contains a bass line with chords and single notes. A *cresc.* marking is present in the right staff towards the end of the system. A dynamic marking of *p* is in the left staff.

Second system of the musical score. It consists of two staves. A box containing the number **72** is positioned above the first measure of the right staff. The right staff has a *cresc.* marking. The left staff has a dynamic marking of *p*.

Third system of the musical score. It consists of two staves. The right staff has a *cresc.* marking. The left staff has a dynamic marking of *p*.

Fourth system of the musical score. It consists of two staves. The right staff has a *cresc.* marking. The left staff has a dynamic marking of *poco f*.

Fifth system of the musical score. It consists of two staves. The right staff has a *p* marking and a *dim.* marking. The left staff has a *p* marking.

Sixth system of the musical score. It consists of two staves. The right staff has a *p* marking and a *Vol.* marking. The left staff has a *p* marking.

Cor. Fag.

Cor. Fag.

p

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

un poco rit.

Clar.

ppp dolcissimo

Vel.

mf

Ob.

pp

L'istesso tempo. (♩ = ♩)

Clar.

ppp

Vel.

mf

Ob.

Clar.

pp

Viola.

p

Vel. Cb.

Clar.

p

sf

sf

Vel.

pp

mf

Timp.

Clar.

pp

p < sf

poco cresc.

Ob.

sf

sf

sf

Viola.

p

cresc.

Vel.

mf

rit.

Joie délirante.
Wahnsinnige Freude. Delirious joy.

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

Musical score for measures 71-72. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro vivace ed appassionato assai' with a quarter note equal to 144 beats per minute. The first system shows the right hand playing a rapid sixteenth-note pattern and the left hand playing a steady eighth-note accompaniment. The word 'Tutti' is written above the first measure.

73

Musical score for measures 73-74. The right hand continues with the sixteenth-note pattern, while the left hand features a more active eighth-note accompaniment. The piece concludes with a final chord in the right hand.

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

Musical score for measures 75-76. The tempo changes to 'L'istesso tempo, poco animato' with a quarter note equal to 160 beats per minute. The right hand plays a sixteenth-note pattern, and the left hand plays a steady eighth-note accompaniment. The word 'Tutti' is written above the first measure, and 'f con fuoco' is written above the final measure.

Musical score for measures 77-78. The right hand continues with the sixteenth-note pattern, and the left hand features a more active eighth-note accompaniment. The piece concludes with a final chord in the right hand.

74

Musical score for measures 79-80. The right hand plays a sixteenth-note pattern, and the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

Musical score for measures 81-82. The right hand plays a sixteenth-note pattern, and the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand.

First system of musical notation. The right hand (treble clef) features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The right hand continues the melodic line with eighth-note patterns. The left hand maintains the eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is present. The key signature remains two sharps.

Third system of musical notation. The right hand features a series of chords and a melodic line. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* (forte) is present. The key signature remains two sharps.

Fourth system of musical notation. The right hand has a melodic line with a box around the number 75. The left hand continues the eighth-note accompaniment. A dynamic marking of *f* (forte) is present. The key signature remains two sharps.

Fifth system of musical notation. The right hand features a melodic line with a dynamic marking of *ff* (fortissimo). The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Sixth system of musical notation. The right hand features a melodic line with a dynamic marking of *ff* (fortissimo). The left hand continues the eighth-note accompaniment. The key signature remains two sharps.

Dernières angoisses et mort des deux amants.

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

Quart. *mf*

Fl. Ob.
Clar.

Quart.

76

Fl. Ob.

C. ingl.

Trb.

Vcl. Cb. (*pizz.*)

Clar.

f *ff* *p*

L'istesso tempo. (♩ = ♩)

f Viol Viola

ff *p* *ff*

Tutti.

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

ff
meno f > p
mf > pp
V
Viol Viola

mf
pp
poco rit.
Viol I

a tempo
f
Tutti.
Silence. 77
G.P.

Viol I
f con fuoco
Silence.
G.P.
p

ff
Tutti
ppp
Vcl Ob.
ppppp
Ob.

p
rit.
Vel (pizz)

3.

Finale.

La foule accourt au Cimetière.- Rixe des Capulets et des Montagus.
 Récitatif et Air du Père Laurence.- Serment de Réconciliation.

Finale.

Die Menge eilt zum Kirchhof.-
 Streit der Capulets und Montagus.
 Recitativ und Arie des Pater Lorenzo.
 Schwur und Versöhnung.

Finale.

The crowd hastens to the churchyard.-
 Dispute between the Capulets and the Montagues.
 Recitative and Aria of Friar Laurence.
 Oath and Reconciliation.

- a) Chœurs et Récitatif du Père Laurence.
 a) Chöre und Recitativ des Pater Lorenzo.
 a) Chorus and Recitative of Friar Laurence.

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

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

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

Allegro. (♩ = 100)

Cor. Tr.

Trb.

pp 3 3 3 3

Viol.

p Viola.

Fag.

Vel. Cb.

pochissimo cresc.

Capulets.

p

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

p

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

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

Montagus.

p

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

p

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

p *cresc.*

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

cresc.

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

cresc.

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

p *cresc.*

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

cresc.

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

cresc.

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

f1
ob.

o!
rück!
here?

o!
rück!
here?

o!
rück!
here?

o!
rück!
here?

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

o!
rück!
here?

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

o!
rück!
here?

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

Clar.

Fog.

cresc. poco a poco

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

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

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

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

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

wo Julia ru - het im Lenz ih - rer Jah - re! Ha!

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

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

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

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

Fl. Ob. Clar.

Cor
Quart.
mf

Fag.

78

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

Fluch dem un - glück - sel - gen Streit! Ju - li - a! Weh! _____

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

ma - lé - dic - ti - on sur eux! Ro - mé - o! Ciel! _____
 Fluch dem un - glück - sel - gen Streit! Ro - me - o! Weh! _____
 curse up - on your wick - ed feud! Ro - me - o! Woe! _____

ma - lé - dic - ti - on sur eux! Ro - mé - o! Ciel! _____
 Fluch dem un - glück - sel - gen Streit! Ro - me - o! Weh! _____
 curse up - on your wick - ed feud! Ro - me - o! Woe! _____

ma - lé - dic - ti - on sur eux! Ro - mé - o! Ciel! _____
 Fluch dem un - glück - sel - gen Streit! Ro - me - o! Weh! _____
 curse up - on your wick - ed feud! Ro - me - o! Woe! _____

78

Tutti. _____

sotto voce
p₃ *s*

Morts, tous les deux! Et leur sang fume en -

sotto voce *s*

Todt alle zwei! Und ihr Blut färbt den

p₃ *sotto voce* *s*

Dead, both are dead! and their blood stains the

sotto voce *s*

Morts, tous les deux! Et leur sang fume en -

sotto voce *s*

Todt alle zwei! Und ihr Blut färbt den

p₃ *sotto voce* *s*

Dead, both are dead! and their blood stains the

Quart. *s* *s* *s*

p (*pp*)

co - re! Quel mys - tè - re!

Bo - den! Welch' Ge - heim - nis!

ground! what dread mys - tery!

co - re! Quel mys - tè - re!

Bo - den! Welch' Ge - heim - nis!

ground! what dread mys - tery!

(*pizz.*)

Doppio più lento. (♩ = 112.)

p *(p)*

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

p *(p)*

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

p *(p)*

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

p *(p)*

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

p *(p)*

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

p *(p)*

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

Doppio più lento. (♩ = 112.)

Clar.

Cor.
Fag.
p

Le Père Laurence.

79 *Pater Lorenzo.*
 Friar Laurence.

Recit.

Allegro non troppo.
 (♩ = 144.) Recit.

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

p freux!
p Weh!
 Woe!
p freux!
 Weh!
 Woe!
p freux!
 Weh!
 Woe!
p freux!
 Weh!
 Woe!

79 *Allegro non troppo.*
 (♩ = 144.)

Recit. *p* Quart.

Tutti.

pp ob.

dav-re, c'é-tait l'é-poux De Ju-li-et-te. Voy-ez-vous Ce
 Leichnam war der Ge-mahl un-se-rer Ju-lia. Seht ihr die-sen
 bo-dy, in life, was hus-band to our Ju-liet. See you now this

L.

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

(pizz.)

Andantino. (♩ = 58.)

Allegro. (♩ = 144.)

Recit.

L.

o. C'est moi Qui les ai ma - ri - és.
seelt. Ich war es der Bei - de ver - mählt!
 las! I married them but t'other day!

Oui, je dois l'a - vou -
Ja, nicht sei es ver -
 Yea! why should I con -

Capulets.

Ma - ri - és!

Sie vermählt!

They were wed!

Montagus.

Ma - ri - és!

Sie vermählt!

They were wed!

Andantino. (♩ = 58.)

Allegro. (♩ = 144.)

Recit.

fl. Ob.
 Clar.

Quart. *mf* *pp*

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

Allegro. (♩ = 100.)

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

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

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

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

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

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

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

Allegro. (♩ = 100.)

mf cresc. f

Fl.
Ob.
Clar.

Fag.
Trb.
Cor.

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

L.

Mais
Doch
But

Nous les mau-dis - sons.

Nein, Fluch ih - rem Haus!

Our curse on their house!

Nous les mau-dis - sons.

Nein, Fluch ih - rem Haus!

Our curse on their house!

Tutti.

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

ff

pp Quart.

Vcl. Cb. (pizz.)

L.

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

Trb.

* * *

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

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

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

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

(en hésitant)
(zögernd)
(hesitatingly)

L. 

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

Trb.

L. 

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

Trb.

L. 

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

Trb.

L. 

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

80

L.

mort. _____
bleich. _____
death. _____
pale. _____

Et je ve-nais sans
Sorg-los kam ich zu -
Doubting naught, I

Capulets.

pp sotto voce

Un breu - va - - - ge!

pp sotto voce

Nur ein Schlaf - - - trunk!

pp sotto voce

On - ly a sleep - - ing draft!
(OSSIA.) 'Twas but a sleep - - ing draft!

pp sotto voce

Montagus.

Un breu - va - - - ge!

pp sotto voce

Nur ein Schlaf - - - trunk!

pp sotto voce

On - ly a sleep - - ing draft!
(OSSIA.) 'Twas but a sleep - - ing draft!

80

Fl. Ob. Clar.

Trb.

L.

crainte
rück,
came,

I - ei la se - cou - rir;
sie schüt - - zen woll - te ich.
to wake Ju - liet from sleep.

pochissimo animato

L. *s s s s*

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

pochissimo animato

L. *s s s s*

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

Trb.

L. *s s s s*

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

L. *s s s s*

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

Fl. Ob.
 Clar.
 Trb. *p*

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

Fl. Ob.
Clar.

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

Trb

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

cresc. molto
poco cresc.

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

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

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

mf *p* Quart. (*pizz.*)

Audantino. (♩ = 96.)

L. *s*

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

Capulets.

sotto voce
pp *s*

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

Montagus.

sotto voce
pp *s*

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

Audantino. (♩ = 96.)

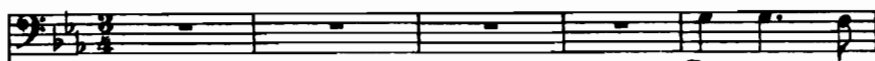
Ob. *mf* *p*
 Clar. *mf* *p*
 Trb. *mf* *p*

Fl. Ob. *mf* *p*

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

Larghetto sostenuto. (♩ = 54.)

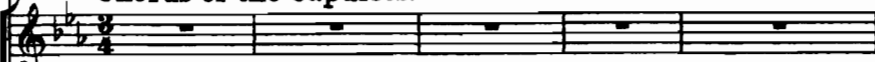
Le Père Laurence.
Pater Lorenzo.
Friar Laurence.



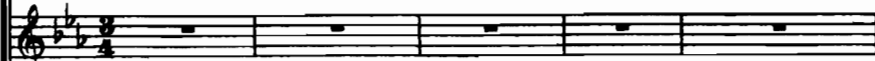
Chœur des Capulets.
Chor der Capulets.
Chorus of the Capulets.

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

Soprani ed Alti.



Tenori.

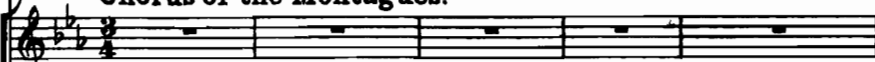


Bassi.

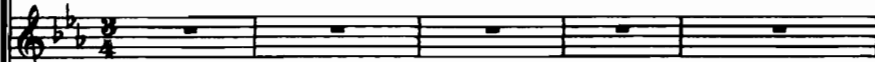


Chœur des Montagus.
Chor der Montagus.
Chorus of the Montagues.

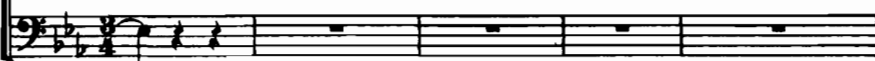
Soprani ed Alti.



Tenori.



Bassi.



Larghetto sostenuto. (♩ = 54.)

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

fants que je pleu - - re,
Paar, treu im Bun - - de,
païr! here I mourn - you;

Tom.bés en - semble a.vant
todt, eh' noch schlug eu - re
from par - ents' care Death has

Clar.
Fag.
poco sf

L. *b \flat*

b \flat *b \flat*

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

Fl. b. Ob. Clar. *pp*

*Ad. ** *Ad. ** *Fag.* *Ad. **

L. *b \flat* *b \flat*

molto poco rit.

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

molto poco rit.

cresc.

L. *b \flat* *b \flat*

a tempo

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

a tempo

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

*Ad. ** *Ad. **

L. *b \flat* *b \flat*

poco animato

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

poco animato

poco cresc. *Fag.*

poco ritenuto

L. *poco f*

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

poco ritenuto

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

Tempo I., un poco animato.

L. *p* *poco cresc.*

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

Tempo I., un poco animato.

un poco ritenuto

L. *pp* *poco f* *p* *pp*

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

un poco ritenuto

82 riten.

L. *pp*

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

riten. Clar. *pp*

Quart

L.

seul sou - ve - nir.
 Nach - welt be - weint!
 membra nce of you!

Fl.
 Ob.

Clar.
 pp
 Fag.

Allegro non troppo. (♩ = 144.)

L.

Où sont-ils main - te - nant
 Sagt, was ward nun aus euch,
 Now your child - ren are dead,

ces en - ne - mis fa -
 die sich ver - fein - det
 killed by your com - mon

f Quart.
 Cor.

f p pp sf p

L.

rou - ches,
 wa - ren?
 hat - red,

Capu - lets,
 Capu - let,
 Capu - let!

Monta - gus?
 Monta - gu,
 Monta - gue!

Ve -
 o
 Oh,

sf p sf p sf p sf p

L.

nez, voy - ez, tou - chez!
 kommt, o kommt her - an!
 come, be friends a - gain!

La hai - ne dans vos cœurs,
 Den Hass in eu - rer Brust,
 why would ye fur - ther fos - - ter

l'in -
 euch

sf p sf p sf p sf p

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

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

83

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

ff
 Fl.
 Ob. Clar.
 Cor. Fag.

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

f
 Fl.
 Ob. Clar.
 Cor. Fag.

L. 

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

L. 

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

L. 

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

L. 

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

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

Andante maestoso. (♩ = 58.)

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

trem.
Tutti. p

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

ff *p* *p*

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

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

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

Quart.
pp *Tutti.*
p poco cresc. - - - ff *ten.*

Fag.

Allegro. ($\text{♩} = 116$.)

Soprani.



Mais no_tre sang
Doch ist von Blut
Red with our blood

Alti.



Mais no_tre sang
Doch ist von Blut
Red with our blood

Tenori.



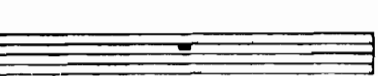
Mais no_tre sang rou_git leur
Doch ist von Blut ihr Schwert ge-
Red with our blood their swords are

Bassi.

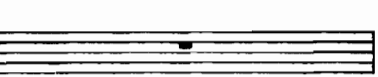


Mais no_tre sang
Doch ist von Blut
Red with our blood

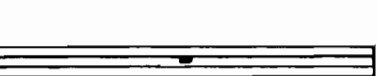
Soprani.



Alti.



Tenori.



Mais no_tre sang rou_git leur glai-ve.
Doch ist von Blut ihr Schwert ge - rö - thet.
Red with our blood their swords are reek-ing.

Bassi.

Allegro. ($\text{♩} = 116$.)

Clar

Cor.

Fag.

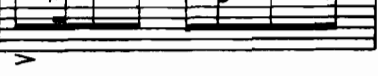
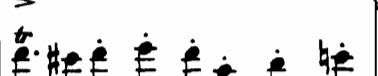
Vel.

Ob

Tr

Tbn

Tdr



Capulets.

Montagus.

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

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

glai - ve,
 rö - thet,
 reek - ing,

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

Mais no - tre
 doch ist von
 Red with our

f
 Le nô - tre aus - si
 Wer gibt zu - rück,
 Now for that blood

contre eux sé - lè - ve,
 die sie ge - tö - dtet?
 vengeance we're seek - ing.

f
 Le nô - tre aus - si
 Wer gibt zu - rück,
 Now for that blood

contre eux sé - lè - ve,
 die sie ge - tö - dtet?
 vengeance we're seek - ing.

f
 Le nô - tre
 Wer gibt uns,
 For blood now

contre eux sé - lè - ve,
 die sie ge - tö - dtet?
 vengeance we're seek - ing.

f
 Le nô - tre aus - si contre eux,
 Wer gibt zu - rück, zu - rück,
 Now for that blood they shed

contre eux sé - lè - ve,
 die sie ge - tö - dtet?
 vengeance we're seek - ing.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

cresc. poco a poco

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

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

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

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

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

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

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

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

Tutti.
cresc. molto

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

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

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

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

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

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

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

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

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

8
ff

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

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

unis.

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

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

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

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

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

unis.

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

8

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

84

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

paix! _____
sein! _____
peace! _____

paix! _____
sein! _____
peace! _____

paix! _____
sein! _____
peace! _____

non! _____
nein! _____
peace! _____

paix! _____
sein! _____
peace! _____

paix! _____
sein! _____
peace! _____

paix! _____
sein! _____
peace! _____

paix! _____
sein! _____
peace! _____

84

Tutti.

ff

dim.

Ed.

*

poco rit.

a tempo

L.

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

a tempo

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

poco rit.

L.

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

Viol. *poco rit.*
 Viola. *p* *pp*

a tempo

poco rit.

ne?
 ren?
 ver?
 a tempo

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

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

a tempo

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

a tempo

pp *ff*

senza rit.

L. *senza rit.*
 Ral - lu - - mée aux flam - beaux des
 an - ge - - facht durch den Tod auf's
senza rit. Or you'll heap on your heads Heaven's
 Viol. *dim.* Viola *p* *pp* Fag. Trb. Quart.

85

L. morts? Grand
 neu? O
 curse! Oh
ff Tatti. *dim.* *p*

Allegro moderato, doppio meno mosso. ($\text{♩} = 116$.)

L. Dieu qui vois au fond de l'a - - me, Tu sais _____
 Gott, der liest im Grund der See - - le, Du weißt, _____
 God! who read'st the soul's deep se - - crets, look down _____
mf Quart. *mf* *mf* *mf* *mf*
 mf Vel. *mf* Fag.

L. si mes vœux étaient purs. Grand
 ob ich rein vor Dir bin! O
 now from Heav - - en a - bove! Oh,
mf *mf* *mf* *mf*

Dieu, d'un ray_on de ta flam - - - me
 Herr, als Vermitt_ler mich wä_h - - - le,
 Lord! now inspire me to teach them,

mf

F1. Ob. Clar.

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

mf

Tou - - - che ces cœurs, tou - - - che ces
 o - - - hö - - re mich, er - - - weich' ihr
 pour - - - in their hearts, and teach them,

mf *p* Quart. Ob. Clar.

86

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

mf F1.

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

L.

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

L.

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

L.

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

L.

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

Cor.
 cresc.

87

L. 

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

Sopr. ed Alti.

Ten.

p

O
 O
 Oh,

Bassi.

Sopr. ed Alti.

p

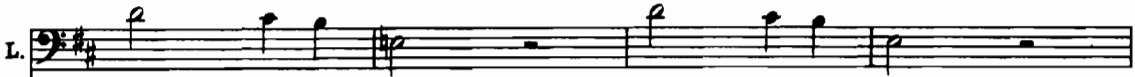
O Ju-li-et - - - te,
 O hol-de Ju - - - lia,
 Juli - - - et, my daugh - - - ter!

Ten.

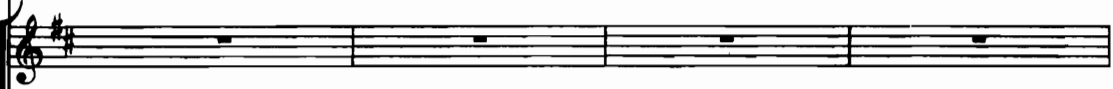
Bassi.

87

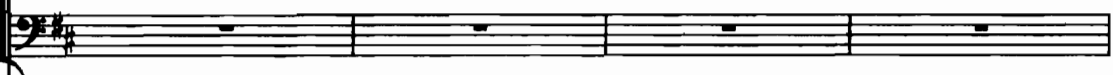




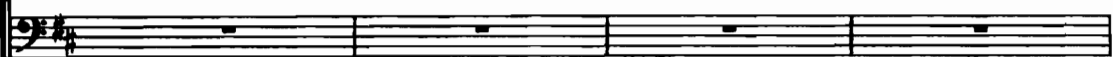
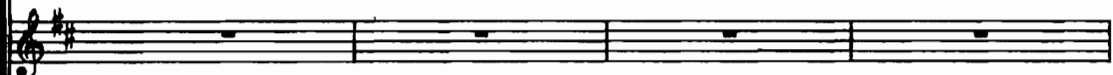
Tou - - che ces cœurs som - bres et durs,
 send' in ihr Herz mil - - de - ren Sinn!
 mer - - cy and love, mer - - cy and love!



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



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



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

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

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


p sotto voce

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

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

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


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

L. 

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




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




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



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



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



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



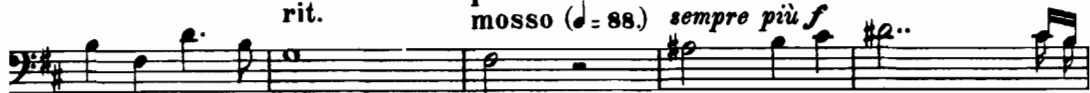
p sotto voce

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



p *mf* *p*

rit. poco meno rallent. - - -
 mosso (♩ = 88.) sempre più *f* #2..



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



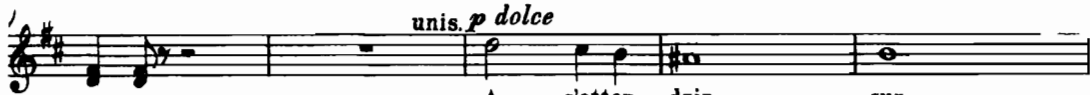
mê - mes A s'at - ten - drir sur
 sa - gen, schmerz - lich be - wegt durch
 hat - red Sor - row has changed our



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



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



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



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



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

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



gré du vent!
Wind verweht!
love doth lead!

senza accelerando
messa voce

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

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

messa voce

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

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

messa voce

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

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

messa voce

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

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

messa voce

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

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

messa voce

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

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

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

unis. *pp* *espress.*

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

p

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

p unis. *pp*

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

unis. *p* *pp* *espress.*

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

p

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

pp

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

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

pp *ppp*

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

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

dolce assai

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

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

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

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

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

F1.
Ob.

Vel.
pp

c) Serment.

c) Schwur.

c) The Oath.

Andante un poco maestoso. (♩ = 54.)

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

Ju rez donc par l'auguste sym.
Schwöret denn bei dem heiligen
Swear then all by this holy

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.

ge.
det.
ing.

ge.
det.
ing.

ge.
det.
ing.

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

ge.
det.
ing.

ge.
det.
ing.

ge.
det.
ing.

Andante un poco maestoso. (♩ = 54.)

Cor Tr
p
Fag
cresc.
mf

L.

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

Ob.

mf Vel. Cb.

L.

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

Viol.

pp *cresc.*
 Viola.

f *p* *mf*

L.

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

Viol.

pp *cresc.*
 Viola.

Fl. Ob. Clar.

f *f* *p*

p cresc.
 Vel. Cb.

L.

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

Fag.

poco cresc.

88

L. *p*

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

Viol. *pp*

Viola

Gor.

f *p*

L. *f*

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

Gor. Tr

mf

mf

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

Viol. *p*

Viola

Viol.

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

Cor.
Fag.

*Ad. * Ad. **

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

*Ad. * Ad. **

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

*Ad. * Ad. **

cresc.

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

cresc. molto *mf*

a tempo

ment.
Eid.
oath.

Alti.

Tenori.

Bassi.

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

Sopr. ed Alti.

Tenori.

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

Bassi.

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

Sopr. ed Alti.

Tenori.

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

Bassi.

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

a tempo

Tutti.

The piano accompaniment at the bottom of the page is marked 'Tutti' and 'a tempo'. It consists of two staves, treble and bass clef. The music is highly rhythmic and dense, featuring a complex pattern of chords and moving lines. The bass line is particularly active, with many chords and eighth-note patterns. The treble line also has a similar density, with many chords and moving lines. The overall texture is very full and energetic.

L.

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

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

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

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

L.

Par ce
Ja, beim
On the

Par ce
Ja, beim
On the

Par ce
Ja, beim
On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by your son's re - mains. On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by our son's re - mains. On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by our son's re - mains. On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by our son's re - mains. On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by our son's re - mains. On the

fille et sur le corps du fils, Par ce
Sohn's und an der Toch - ter Grab auf dies
daugh - ter and by our son's re - mains. On the

L.

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

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

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

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

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

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

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

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

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

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

L.

Ju rez tous, ju
legt den Eid hier
 On the Cross then

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

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

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

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

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

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

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

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

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

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

L.

cresc.

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

cresc.

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

cresc.

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

cresc.

nous u - - - ne chaine é - - - ter -
 Band fest hin - - - fort uns um -
 bonds shall u - - - nite us for

cresc.

nous u - - - ne chaine é - - - ter -
 Band fest hin - - - fort uns um -
 bonds shall u - - - nite us for

cresc.

nous u - - - ne chaine é - - - ter -
 Band fest hin - - - fort uns um -
 bonds shall u - - - nite us for

cresc.

nous u - - - ne chaine é - - - ter -
 Band fest hin - - - fort uns um -
 bonds shall u - - - nite us for

cresc.

ler u - - - ne chaine é - - - ter -
 Band fest hin - - - fort uns um -
 bonds shall u - - - nite us for

poco cresc.

L. *pp*
 De ten - dre
 dass treu - e
 And ye shall

pp
 nel - le De ten - dre cha - ri -
 win - de, und treu - e Lie - be
 e - ver! And ye shall fos - ter

pp
 nel - le De ten - dre cha - ri -
 win - de, und treu - e Lie - be
 e - ver! And ye shall fos - ter

pp
 nel - le De ten - dre
 win - de, und treu - e
 e - ver! And ye shall

unis. *pp*
 nel - le De ten - dre
 win - de, und treu - e
 e - ver! And we shall

pp
 nel - le De ten - dre
 win - de, und treu - e
 e - ver! And we shall

unis. *pp*
 nel - le De ten - dre
 win - de, und treu - e
 e - ver! And we shall

pp
 nel - le De ten - dre
 win - de, und treu - e
 e - ver! And we shall

90
 Trb. *dim.*
 Clar.
pp

L. cha - ri - té, d'a - mi - tié fra - ter - nel -
 Lie - be stets brü - der -
 fos - ter love; bonds of

té, d'a - mi - tié fra - ter - nel -
 stets euch wie Brü - der ver - bin -
 love, ye shall fos - ter bonds of

té, da - mi - tié fra - ter - nel -
 stets euch wie Brü - der ver - bin -
 love, ye shall fos - ter bonds of

cha - ri - té, d'a - mi - tié fra - ter - nel -
 Lie - be stets euch für
 fos - ter love; bonds of

cha - ri - té, d'a - mi - tié fra - ter -
 Lie - be stets uns wie Brü - der ver -
 fos - ter love; bonds of love, which naught shall

D'a - mi - tié fra - ter -
 und wie Brü - der ver -
 bonds of love, naught shall

cha - ri - té, d'a - mi - tié fra - ter -
 Lie - be stets uns wie Brü - der ver -
 fos - ter love; bonds of love, naught shall

cha - ri - té, d'a - mi - tié fra - ter -
 Lie - be stets uns wie Brü - der ver -
 fos - ter love; bonds of love, naught shall

D'a - mi - tié fra - ter -
 und wie Brü - der ver -
 bonds of love, naught shall

cha - ri - té, d'a - mi - tié fra - ter -
 Lie - be stets uns wie Brü - der ver -
 fos - ter love; bonds of love, naught shall

L.

tié, d'a - - - mi - tié fra - ter - nel -
lich, Brü - - - der - lich euch ver - bin -
love! bonds - - - which hat - red ne'er shall se -

le, d'a - - mi - tié fra - ter -
de, wie Brü - - der euch ver -
love! which hat - red ne'er shall

le, d'a - - mi - tié fra - ter -
de, wie Brü - - der euch ver -
love! which hat - red ne'er shall

tié, d'a - - mi - tié fra - ter -
stets wie Brü - - der euch ver -
love! which hat - red ne'er shall

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

nel - le, d'a - - mi - tié fra - ter -
bin - de, Brü - - der - lich uns ver -
se - ver! which hat - red ne'er shall

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

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

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

Fl. Ob. Clar
Cor Fag.

mf *cresc.*

L. le, Et Dieu qui tient en
de und Gott, der hält Ge
ver! And God, who from Heav'n a

mf *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge
se - ver! And God, who from Heav'n a

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

unis. mf *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge
se - ver! And God, who now from

mf *cresc.*

nel - le! Dieu qui
bin - de, Gott, der
se - ver! God, from

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

unis. mf *cresc.*

nel - le, Et Dieu qui tient en
bin - de und Gott, der hält Ge
se - ver! And God, who from Heav'n a

mf *cresc.*

nel - le, Et Dieu, Dieu qui
bin - de und Gott, der da
se - ver! And God, who from

mf *cresc.*

nel - le! Dieu qui
bin - de, Gott, der
se - ver! God from

mf *cresc.*

Timp p

L. *f* main le fu - tur ju - - ge - ment, Au -
 richt, wenn voll - en - - det die Zeit - in's -
 bove now doth down on you look, will -

pp main le fu - tur ju - - ge - ment, Au
 richt, wenn voll - en - - det die Zeit - in's
 bove now doth down on you look, will

tient en main le fu - tur ju - ge - ment,
 hält Ge - richt, wenn voll - en - - det die Zeit -
 Heav'n a - bove now doth down on you look,

f tient en main le fu - tur ju - ge - ment, Au -
 hält Ge - richt, wenn voll - en - det die Zeit - in's -
 Heav'n a - bove down up - on you doth look, will -

pp main le fu - tur ju - ge - ment, Au
 richt, wenn voll - en - - det die Zeit - in's
 Heav'n down up - on us doth look, will

f tient en main le fu - tur ju - ge - ment, Au
 hält Ge - richt, wenn voll - en - - det die Zeit - in's
 Heav'n a - bove who up - on us doth look, will

f tient en main le fu - tur ju - ge - ment, Au -
 hält Ge - richt, wenn voll - en - det die Zeit - in's -
 Heav'n a - bove down up - on us doth look, will -

pp main le fu - tur ju - ge - ment, Au
 richt, wenn voll - en - - det die Zeit - in's
 bove down up - on us doth look, will

tient en main le fu - tur ju - ge - ment,
 hält Ge - richt, wenn voll - en - det die Zeit -
 Heav'n a - bove down up - on us doth look,

f tient en main le fu - tur ju - ge - ment, Au -
 hält Ge - richt, wenn voll - en - det die Zeit - in's -
 Heav'n a - bove who up - on us doth look, will -

f *Fl. Ob.*
pp *Viol.*
Viol.
Fag. *Ed.*

L.

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad'und Huld trägt er ein die - sen Eid, in's
 write this sol - emn oath - in His Great Judg - ment - Book, in His

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad'und Huld trägt er ein die - sen Eid, in's
 write this sol - emn oath - in His Great Judg - ment - Book, in His

pp
 Au - li - vre du par - don ins - cri - ra -
in's Buch der Gnad'und Huld trägt er ein
 will write this oath in His Judg - ment - Book,

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad'und Huld trägt er ein die - sen Eid, in's
 write this sol - emn oath - in His Great Judg - ment - Book; in His

li - vre du par - don - ins - cri - ra -
Buch der Gnad'und Huld trägt er ein
 write this sol - emn oath in His Judgment - Book,

li - vre du par - don - ins - cri - ra -
Buch der Gnad'und Huld trägt er ein
 write in His Judgment - Book this sol - emn oath!

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad'und Huld trägt er ein die - sen Eid, in's
 write this sol - emn oath - in His Great Judg - ment - Book; will

li - vre du par - don - ins - cri - ra ce - ser - ment, ins - cri -
Buch der Gnad'und Huld trägt er ein die - sen Eid, trägt er
 write this sol - emn oath - in His Great Judgment - Book; He will

pp
 Au - li - vre du par - don, au -
in's Buch der Gnad'und Huld, in's
 will write this sol - emn oath in

li - vre du par - don - ins - cri - ra ce - ser - ment, Au -
Buch der Gnad'und Huld trägt er ein die - sen Eid, in's
 write this sol - emn oath - in His Great Judg - ment - Book. He will

Trb.

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

cresc.

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

li - vre du par - don Dieu,
 Buch der Gnad' und Huld trägt
 Great Judg - ment - Book. God,

ce ser - ment, Dieu,
 die - sen Eid, trägt
 His Judg - ment - Book. God,

cresc.

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

cresc.

ce ser - ment, au li - vre du par - don
 die - sen Eid, in's Buch der Gnad' und Huld
 will write this sol - emn oath in His Judg - ment - Book.

cresc.

ce ser - ment, Au li - vre du par - don
 die - sen Eid, in's Buch der Gnad' und Huld
 this sol - emn oath, He will write in His Judg - ment - Book.

cresc.

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 write this sol - emn oath, in His Great Judg - ment - Book,

cresc.

ra, ce ser - ment, Dieu lui -
 ein die - sen Eid, trägt er
 write this great oath. He will

cresc.

li - vre du par - don ins - cri - ra ce ser -
 Buch der Gnad' und Huld trägt er ein die - sen
 His Great Judgment - Book; in His Great Judg - ment -

cresc.

li - vre du par - don, au - li - vre du par - don
 Buch der Gnad' und Huld, in's Buch der Gnad' und Huld
 write this sol - emn oath in His Great Judg - ment - Book,

Gor. poco cresc.

Ad. # Ad.

mf
 ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write it in His Judgment

cresc.
 Dieu lui - même ins - cri - ra ce ser -
 Gott dann ein die - sen hei - li - gen
 God will write it in His Judgment

mf
 Dieu lui - même ins - cri - ra ce ser -
 Gott dann ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf
 ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write it in His Judgment

mf
 Dieu lui - même ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf
 Dieu lui - même ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 God will write this sol - emn oath in His Judgment

mf
 ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 this sol - emn oath in His Judgment

mf
 mè - me ins - cri - ra ce ser -
 ein die - sen hei - li - gen
 write this sol - emn oath in His

mf
 ment, ins - cri - ra ce ser -
 Eid, ja, trägt er ein den
 Book, oath in His Judgment

mf
 ins - cri - ra, ins - cri - ra ce ser -
 trägt er ein die - sen hei - li - gen
 this sol - emn oath in His Judgment

mf
cresc. molto

L. *ff.*

ment. *ff.* Oui, ju - rez par l'au - guste sym - bo - le,
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
 Book! Swear then, all, by this sacr - ed tok - en:

ment. *ff.* Oui, ju - rez par l'au - guste sym - bo - le,
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
 Book! Swear then, all, by this sacr - ed tok - en:

ment. *ff.* Oui, ju - rez par l'au - guste sym - bo - le, Sur le
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen schwö - ret
 Book! Swear then, all, by this, sacr - ed tok - en: By the

ment. *ff.* Oui, ju - rez par l'au - guste sym - bo - le,
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
 Book! Swear then, all, by this sacr - ed tok - en:

ment. *ff.* Oui, oui, par l'au - guste sym - bo - le, Sur le
 Eid! Ja, ja, bei dem hei - li - gen Zei - chen schwö - ren
 Book! Swear, all, by this sacr - ed tok - en: By the

ment. *ff.* Oui, oui, par l'au - guste sym - bo - le,
 Eid! Ja, ja, bei dem hei - li - gen Zei - chen
 Book! Swear, all, by this sacr - ed tok - en:

ment. *ff.* Nous ju - rons par l'au - guste sym - bo - le,
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
 Book! We do swear by this sacr - ed tok - en:

unis. f

ment. *ff.* Nous ju - rons par l'au - guste sym - bo - le, Sur le
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen schwö - ren
 Book! We do swear by this sacr - ed tok - en: By the

ment. *ff.* Nous ju - rons par l'au - guste sym - bo - le, Sur le
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen schwö - ren
 Book! We do swear by this sacr - ed tok - en: By the

ment. *ff.* Nous ju - rons par l'au - guste sym - bo - le,
 Eid! Ja, für - wahr, bei dem hei - li - gen Zei - chen
 Book! We do swear by this sacr - ed tok - en:

Tutti.

con. Ad.

L.

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier - bei des Sohn's und bei der Toch.ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier - bei des Sohn's und bei der Toch.ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 hier - bei des Sohn's und bei der Toch.ter Grab, euch in
 corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ret hier - bei des Sohn's und bei der Toch.ter Grab, euch in
 By the corse of your daugh - ter and by your son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 By the corse of your daugh - ter and by your son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 By the corse of our daugh - ter and by our son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 corse of our daugh - ter and by our son's remains; on the

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corps de la fille et sur le corps du fils, Par ce
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Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 By the corse of our daugh - ter and by our son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 corse of our daugh - ter and by our son's remains; on the

Sur le corps de la fille et sur le corps du fils, Par ce
 schwö - ren wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 By the corse of our daugh - ter and by our son's remains; on the

corps de la fille et sur le corps du fils, Par ce
 wir - bei des Sohn's und bei der Toch.ter Grab, uns in
 corse of our daugh - ter and by our son's remains; on the

L.

bois dou lou.reux qui con.so.le, Vous ju rez
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

bois dou lou.reux qui con.so.le, Vous ju rez, vous ju
 Freund schaft die Hän.de zu rei.chen! O be.schwört, dass hin
 Cross this sol.emn oath now be spok.en! Oh, then swear to for

bois dou lou.reux qui con.so.le, Vous ju rez
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

bois dou lou.reux qui con.so.le, Vous ju rez, vous ju
 Freund schaft die Hän.de zu rei.chen! O be.schwört, dass hin
 Cross this sol.emn oath now be spok.en! Oh, then swear to for

bois dou lou.reux qui con.so.le, Nous ju rons, nous ju
 Freund schaft die Hän.de zu rei.chen! O be.schwört, dass hin
 Cross this sol.emn oath now be spok.en! Here we swear to for

bois dou lou.reux qui con.so.le, Nous ju rons
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

bois dou lou.reux qui con.so.le, Nous ju rons
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

bois dou lou.reux qui con.so.le, Nous ju rons
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

bois dou lou.reux qui con.so.le, Nous ju rons
 Freund schaft die Hän.de zu rei.chen! Schwört, dass hin
 Cross this sol.emn oath now be spok.en! Swear to for

ff

L.

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get your wrath!

rez *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get your wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get your wrath!

rez *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get your wrath!

rons *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

rons *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

tous *fort* give! d'ér - teindre en - fin
er - lö - schen soll
For - get all wrath!

ff

L.

tous _____ vos res-sen - ti - ments, a - mis, _____ a -
 all _____ eu - er Streit und Groll, für-wahr, _____ für-
 Swear _____ that ye will, once more, be friends! _____ be

tous _____ vos res-sen - ti - ments, a - mis, _____ a -
 all _____ eu - er Streit und Groll, für-wahr, _____ für-
 Swear _____ that ye will, once more, be friends! _____ be

tous _____ vos res-sen - ti - ments, a - mis, _____ a -
 all _____ eu - er Streit und Groll, für-wahr, _____ für-
 Swear _____ that ye will, once more, be friends! _____ be

tous _____ nos res-sen - ti - ments, a - mis, _____ a -
 all _____ un - ser Streit und Groll, für-wahr, _____ für-
 Swear _____ that we will, once more, be friends! _____ be

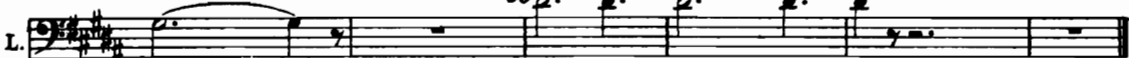
tous _____ nos res-sen - ti - ments, a - mis, _____ a -
 all _____ un - ser Streit und Groll, für-wahr, _____ für-
 Swear _____ that we will, once more, be friends! _____ be

tous _____ nos res-sen - ti - ments, a - mis, _____ a -
 all _____ un - ser Streit und Groll, für-wahr, _____ für-
 Swear _____ that we will, once more, be friends! _____ be

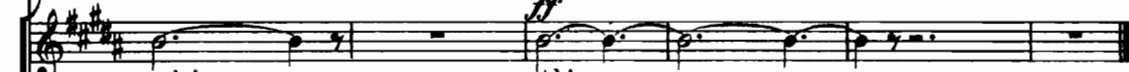
tous _____ nos res-sen - ti - ments, a - mis, _____ a -
 all _____ un - ser Streit und Groll, für-wahr, _____ für-
 Swear _____ that we will, once more, be friends! _____ be

tous _____ nos res-sen - ti - ments, a - mis, _____ a -
 all _____ un - ser Streit und Groll, für-wahr, _____ für-
 Swear _____ that we will, once more, be friends! _____ be

poco cresc.
mf cresc.

L. 

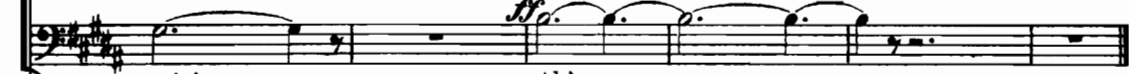
mis! _____ Ah!
 wahr! _____ Ja!
 friends! _____ Friends for aye! _____



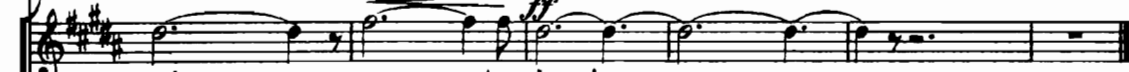
mis! _____ Ah!
 wahr! _____ Ja!
 friends! _____ Friends for aye! _____



mis! _____ Ah!
 wahr! _____ Ja!
 friends! _____ Friends for aye! _____



mis! _____ Ah!
 wahr! _____ Ja!
 friends! _____ Friends for aye! _____



mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____



mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____



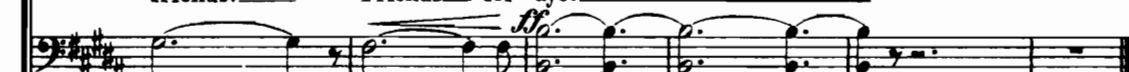
mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____



mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____



mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____



mis, _____ pour _____ tou-jours!
 wahr! _____ im-mer-dar!
 friends! _____ Friends for aye! _____

