

ROMÉO ET JULIETTE

Symphonie Dramatique

Paroles d'Emile Deschamps

Musique de
HECTOR BERLIOZ

24. Janvier — 8. Septembre 1839

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Romeo and Juliet.

Dramatic Symphony.
English Translation by John Bernhard.

Roméo et Juliette.

Symphonie Dramatique.
Paroles d'Emile Deschamps.

Romeo und Julie.

Dramatische Symphonie.
Deutscher Text von Emma Klingensfeld.

An Nicolo Paganini.

PREMIERE PARTIE. ERSTER THEIL. FIRST PART.

I. INTRODUCTION.

Combats - Tumulte - Intervention du Prince.

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

Allegro fugato. (♩ = 116.)

Hector Berlioz, Op. 17

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

Allegro fugato. (♩ = 116.)

Wol.

Musical score for the first system, featuring a Violoncello (Wol.) part and a piano accompaniment. The score is in 2/4 time and includes dynamic markings such as *mf* and *f*.

Fl. I. *mf*

Ob. I. *mf*

Clar. *mf*

Fag. *mf*

Viol. *mf*

Musical score for the second system, featuring woodwinds (Fl., Ob., Clar., Fag.) and strings (Viol., Violoncello). The score includes dynamic markings such as *mf* and *f*, and a first ending bracket labeled "1".

Musical score for the third system, featuring a piano accompaniment. The score includes dynamic markings such as *mf* and *f*, and a first ending bracket labeled "1".

Fl. *a 2*

Ob. *a 2*

Clar. *a 2*

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

Cor. in G (Sol). III.

Fag. *mf*

a 2

2

Fl. a^2

Ob. a^2

Clar.

Cor. in E (M^o)

Cor. in Es (Mi^b)

Cor. in G (Sol)

Cor. in F (Fa)

Vcl. I

Vcl. II

Vla.

Cel. / Cb.

div.

2

Fl. a^2

Ob. a^2

Clar.

Cor. in E (M^o)

Cor. in Es (Mi^b)

Cor. in G (Sol)

Cor. in F (Fa)

Fag.

Vcl. I

Vcl. II

Vla.

Cel. / Cb.

Fl.

Ob.

Clar.

Cor. in E (*Mi*).

Cor. in Es (*Mib*).

Cor. in G (*Sol*).

Cor. in F (*Fa*).

Fag.

Tr.

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

C^{II} in B (*Sib*).

Tromb. I. II.

Tromb. III.

Tuba.

Timp.

Violini I.

Violini II.

Violoncelli.

Contrabbassi.

This page of musical notation, page 6, contains a complex score with multiple staves. The upper portion of the page features a vocal line and several instrumental parts, including a flute and a clarinet. The lower portion is dominated by a grand piano accompaniment, characterized by dense, rhythmic textures and arpeggiated patterns. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line with a fermata is present at the end of the piece.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The upper section includes a vocal line and several instrumental parts, including a flute and a clarinet. The lower section is dominated by a grand piano accompaniment, characterized by dense, rhythmic textures and arpeggiated patterns. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line with a fermata is present at the end of the piece.

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The upper section includes a vocal line and several instrumental parts, including a flute and a clarinet. The lower section is dominated by a grand piano accompaniment, characterized by dense, rhythmic textures and arpeggiated patterns. The score includes various musical notations such as notes, rests, and dynamic markings. A double bar line with a fermata is present at the end of the piece.

Musical score system 1, measures 1-6. The system consists of 12 staves. The top two staves are vocal lines. The next four staves are piano accompaniment. The bottom four staves are bass accompaniment. A circled '3' is positioned above the first measure of the sixth staff. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

Musical score system 2, measures 7-12. This system continues the musical piece with similar instrumentation to the first system. The piano part features dense chordal textures and rhythmic patterns. The bass part provides a solid harmonic foundation. A circled '3' is positioned above the first measure of the sixth staff. The system concludes with a final cadence.

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

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

Musical score for the second system, measures 13-24. The score continues from the first system. It features a variety of musical textures, including a section marked "div." (divisi) for the strings, and a section marked "unis." (unison) for the woodwinds. The music is characterized by intricate textures and a variety of articulations. The score is divided into two systems of six staves each. The first system contains measures 13 through 18. The second system contains measures 19 through 24. The music is characterized by intricate textures and a variety of articulations.

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

The musical score is arranged in two systems. The first system consists of 12 staves. The top two staves are vocal lines. The remaining ten staves are for piano accompaniment, with various parts including strings and woodwinds. Dynamic markings such as *dim.* and *p* are used throughout. The second system consists of 8 staves, primarily for piano accompaniment, with some vocal lines at the beginning. The tempo and character instructions are repeated at the bottom of the page.

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

4

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

Musical score for the second system, measures 11-20. The score continues from the first system. The vocal line has a fermata in measure 11. The piano accompaniment continues with the eighth-note pattern. In measure 15, the piano part features a complex rhythmic figure with sixteenth notes and a triplet. The system concludes with a double bar line.

4

This page of musical notation, page 11, is a score for a piano piece. It is organized into two systems of staves. The top system consists of ten staves, and the bottom system consists of five staves. The music is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like 'p' and 'mf'. The score is a single system of music, with the two systems of staves representing different parts of the piece. The notation is clear and detailed, showing the specific notes and rests for each part.

This page of musical notation, page 12, contains a score for a symphony. The score is arranged in two systems of staves. The top system includes staves for strings (Violins I, Violins II, Violas, Cellos, and Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon), and brass (Trumpets, Trombones, and Tuba/Euphonium). The bottom system includes staves for Percussion (Timpani, Snare Drum, and Cymbals) and a Grand Staff (Piano and Cello/Double Bass). The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. Dynamic markings such as *cresc.*, *dim.*, *mf*, and *f* are used throughout the score. Articulation marks, including accents and slurs, are also present. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The page number '12' is located in the top left corner.

5

1
p

I
II

III
IV

poco f

poco f (p)

a 2.

pizz. *poco f*

pizz. *poco f*

pizz. *poco f*

arco *poco f*

pizz. *poco f*

arco *poco f*

poco f

poco f

poco f

poco f

5

senza accelerando

Musical score for the first system, measures 1-12. The score includes staves for strings, woodwinds, brass, and piano. The piano part features complex rhythmic patterns with dynamic markings like *p*, *mf*, and *p cresc.* The woodwinds and brass have melodic lines with slurs and accents. The strings play a steady accompaniment.

Musical score for the second system, measures 13-24. The score continues with similar instrumentation. The piano part has a "Vcelli. div." marking. Dynamic markings include *p*, *mf*, *p cresc.*, *arco*, and *pizz.* The woodwinds and brass continue their melodic lines.

senza accelerando

6 un poco rit. a tempo

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

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

6 un poco rit. a tempo

Clar. *ppp*

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

Viola. *p*

Vcello. *p* *unis.*

C.B.

Viol. *ppp* *arco*

dim.

ppp *dim.*

ppp *dim.*

ppp *ppp* *ppp* *ppp*

pizz. *pizz.* *pizz.*

Prologue.- Prolog.- Prologue.

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

Moderato. (♩ = 80)

Flauti.

Oboi.

Clarineti in A (La).

Corno III in G (Sol).

Corno IV in F (Fa).

2 Fagotti.

Trombe in D (Re).

Tromboni I e II.

Trombone III.

Tuba.

Timpano in D (Re).

Una Arpa.

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

Alto Solo.

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

Alti seulement 4.
nur 4.
only 4.

Tenori seulement 5.
nur 5.
only 5.

Bassi seulement 4.
nur 4.
only 4.

Coro piccolo.

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

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

Moderato. (♩ = 80)

Alto Solo.

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

Alti
 Ténors
 Basses

slecht break a. fresh in to ri. ot; anciant hat. redbursts in. to flames. Our prince, to stay the dead. ly quar. rel, this hate. ful
 Vcello. e C. B.

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

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

III.

Cor. IV. *pp* *pp*
 Tr. *p* *pp*
 Tromb. *p* *pp*
 Tuba. *p* *pp*
 Timp. *pp*
 Arpa. *pp* *pp* *pp*

Schwammschlägel. Sponge-headed drum-sticks.
appagato

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

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

rit. a tempo

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

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

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

Arpa.

poco ritenuto

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

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

Viol.

Viola.

Viollo. e C. B.

pizz.

pizz.

pizz.

pizz.

poco ritenuto

Allegro.
Fl.

Ob.

Clar.

Fag.

a 2.

Allegro.
eux.
schwingt.
dance.

eux.

schwingt.

dance.

eux.

schwingt.

dance.

arco

arco

arco

arco

Vcello. arco

C. B.

Allegro.

pizz.

pizz.

pizz.

pizz.

pizz.

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

L'istesso tempo un poco riten.

Moderato. (♩. 80.)

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

L'istesso tempo un poco riten.

Moderato. (♩. 80.)

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

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

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

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

L'istesso tempo un poco riten.

Moderato. (♩. 80.)

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

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

7

Fl. I

Clar. I

poco f

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

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

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

Vcelli. div.

poco f

7

un poco più animato

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

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

un poco più animato

poco più lento

pp dolce assai

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

poco f *pp dolce assai*

Vcello. unis. div. *pp dolce assai*

C.B. arco *pp dolce assai*

poco f *poco più lento*

Fl. *poco rall.*

Ob. *pp* *ppp*

Clar. *pp* *ppp*

pp dolce assai *poco rall.* *dim.* *ppp*

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

unis. pizz. *p* *ppp*

poco rall.

a tempo un poco animato

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

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

a tempo un poco animato

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

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

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

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

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

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

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

Vcelli. div.

a tempo un poco animato

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

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

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

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

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

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

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

Andante solenne. (♩ = 100.)

Flauti.

Corno inglese.

Clarinetti in A (La).

Una Arpa.

Alto Solo.

Alti.

Tenori.

Bassi.

Coro piccolo.

Violoncello.

Andante solenne. (♩ = 100.)

1^{er} Couplet. 1. Strophe. 1^{er} Strophe.

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

Arpa.

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

cresc. molto ed animando un poco.

cresc. molto ed animando un poco.

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

Fl. 8 poco riten.

Clar.

Arpa.

poco riten.

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

Fl. 8 poco riten.

C. ingl.

Clar.

Arpa.

Tempo I.

Tempo I.

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

Tempo I.

Fl.

C. ingl.

Clar.

Arpa.

Tempo I.

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

Fl. 9

Clar. I.

pp

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

9

Fl.

Clar.

vibrato

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

Fl. poco riten. a tempo

Clar. poco riten. a tempo

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

poco riten. a tempo

riten.

Fl.
C. ingl.
Clar.

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

C O R O.

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

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

riten.

Tempo I.

Arpa.

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

Alto Solo.

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

6 Violoncelli.

riten.

Tempo I.

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

cresc. molto ed animando un poco. *f*

cresc. molto ed animando un poco *f*

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

mf

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

poco riten. *pp* *ppp*

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

10 *poco riten.* *pp*

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

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

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

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

Fl.
C.ingl.
Clar.

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

p *pp* *pp*

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

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

pp *pp* *pp*

Fl.
Clar.
Vccli. div.

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

p *pp* *pp*

Fl. *poco riten. a tempo*

Clar.

f

poco riten. a tempo

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

poco riten. a tempo

Fl. *riten.*

C. ingl.

Clar. *p*

poco f *dimin.* *pp*

riten.

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

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

poco f *f* *pp*

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

C O R O.

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

Moderato. (♩ = 80.)

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B (Sib).

Corni I e II in F (Fa).

Fagotti I e II.

Tromboni I e II.

Trombone III.

Timpano I
in C (U).

Timpano IV
in A (La).

Una Arpa.

Moderato. (♩ = 80.)

Tenore Solo.

Alti.

Tenori.

Bassi.

Coro piccolo.

Violino I.

Violino II.

Viola.

Tutti Violoncelli.

Violoncello.

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

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

pizz.
p
unis. pizz.
p

Moderato. (♩ = 80.)

Allegro misurato. (♩ = 139.)

Fl. picc. - - - - -

Fl. - - - - -

Recit.

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

div. arco
ppp

div. arco
ppp

Allegro misurato. (♩ = 139.)

Allegro leggiero. (♩ = 152.)

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

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

unis.
ppp (sempre stitit)

pizz.

Vcelli. div. pizz.

Allegro leggiero. (♩ = 152.)

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

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

12

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

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

12

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

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

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

pa. ge.
Schlä. fer.
 haunts them.

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

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

div. unis.
 arco piz.
 arco pizz.
 pp

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

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

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

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

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

cresc.
cresc.
cresc.

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

14

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

14

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

15

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

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

div.

15

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

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

unis.

poco animato *Andante.* (♩ = 69.)

poco animato *Andante.* (♩ = 69.)

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

Dans l'air.
 In Wind.
 she goes.

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

poco animato. *Andante.* (♩ = 69.)

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

Vello.
C. B.

Fl. I & II.

Ob.

Clar. in B (Si \flat).

Cor. I & II in F (Fa).

Fag. I & II.

Tromb.

I.

II.

III.

IV.

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

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

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

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

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

cresc.

cresc.

cresc.

cresc.

cresc.

div.

unis.

DEUXIEME PARTIE. ZWEITER THEIL. SECOND PART.

1.

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

Romeo allein - Traurigkeit -
Entfernte Klänge von Concert und Ball -
Grosses Fest bei Capulet.

Romeo alone - Sadness -
Distant sounds of Music and dancing -
Great festivities in Capulet's Palace.

Andante malinconico e sostenuto. (♩ = 66.)

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B (Si^b).

Corni I. & II in F (Fa).

Corno III in D (Ré).

Corno IV in C (Ut).

4 Fagotti.

Trombe in F (Fa).

Cornetti in B (Si^b).
(Cornets à Pistons.)

Tromboni I e II.

Trombone III.

Timpani I e II
in C (Ut) G (Sol).

Timpani III e IV
in A (La) E (Mi).

Gran Cassa e Cinelli.

2 Triangoli e 2 Tamburini
(Tambours de basque.)

Arpa I.^{*)}

Arpa II.^{*)}

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante malinconico e sostenuto. (♩ = 66.)

^{*)}On peut doubler ou tripler chaque partie de Harpe. (Note de H. Berlioz.)

^{*)}Man kann jede Harfenstimme verdoppeln oder verdreifachen.

^{*)}Each part for the harp may be doubled or trebled.

Fl. I.

Ob.

Clar.

pp *mf*

dim. *pp* *pizz.* *arco* *sempre pp*

p *pp* *arco* *pp* *arco* *pp* *arco* *pp*

18

Ob.

Clar.

Cor. II. in F (Fa).

Fag.

I. *A.* *cresc. poco a poco*

I. *A.* *cresc. poco a poco*

p cresc. poco a poco

(a 2) *mf cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

18

cresc. poco a poco

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

This section of the score covers measures 1 through 4. It features woodwind parts for Flute I and II, Oboe, Clarinet, and four Cornets. The bassoon part is also present. The string section includes Violins I and II, Viola, and Cellos/Double Basses. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a dynamic marking of *mf* and a *2.* marking. The Clarinet part has a dynamic marking of *f*. The Cornets have a dynamic marking of *f*. The bassoon part has a dynamic marking of *f*. The string parts have a dynamic marking of *f*. The score is in 2/4 time and has a key signature of one flat.

This section of the score covers measures 5 through 8. It features woodwind parts for Flute I and II, Oboe, Clarinet, and four Cornets. The bassoon part is also present. The string section includes Violins I and II, Viola, and Cellos/Double Basses. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The Oboe part has a dynamic marking of *mf* and a *2.* marking. The Clarinet part has a dynamic marking of *f*. The Cornets have a dynamic marking of *f*. The bassoon part has a dynamic marking of *f*. The string parts have a dynamic marking of *f*. The score is in 2/4 time and has a key signature of one flat. The word *poco* appears in the woodwind parts in measures 6 and 7. The word *div.* appears in the string parts in measure 5. The word *unio.* appears in the string parts in measure 6. The word *II.* appears in the string parts in measure 8.

17

Musical score for measures 17 to 34. The score features vocal parts and piano accompaniment. Dynamic markings include *pp*, *ppp*, *pp*, *ppp*, *ppp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. A first ending bracket labeled 'I.' is present in the piano part.

17

Musical score for measures 35 to 42. The score includes vocal parts and piano accompaniment. Dynamic markings include *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. Performance instructions include *espresso*, *div.*, *pizz.*, and *pian.*. Instrumental parts are labeled for *Cor. I. II.*, *Fag.*, and *Viol.*

Musical score for measures 15-18. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Viola (Viola). The woodwinds and strings are marked with *cresc. poco a poco*. The Flute part has a *fl.* marking. The Viola part has an *arco* marking. The strings are marked with *arco* and *unis.* (unison).

Musical score for measures 18-21. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Cor III, Cor IV, Violin (Viol.), and Viola (Viola). The woodwinds and strings are marked with *dimin.* (diminuendo). The Flute part has a *fl.* marking. The Viola part has an *arco* marking. The strings are marked with *arco*.

Allegro. ($\text{♩} = 108.$)

String quartet (Violin I, Violin II, Viola, Violoncello) and woodwinds (Flute I & II, Clarinet I & II) part of the score. The tempo is marked Allegro with a quarter note equal to 108 beats per minute. The woodwinds play a melodic line with a *pp* dynamic, while the strings play a rhythmic accompaniment with a *p* dynamic. The woodwinds have a first ending marked with 'I.' and a *pp* dynamic.

Allegro. ($\text{♩} = 108.$)

Percussion and string parts of the score. The percussion part includes a Tambo in G (Sol) and Tamburini. The Tambo in G part uses sponge-headed drumsticks (Baguettes d'éponge / Schwammschlägel) and plays a rhythmic pattern with a *ppp* dynamic. The Tamburini part plays a rhythmic pattern with a *ppp* dynamic. The string quartet (Violin I, Violin II, Viola, Violoncello) plays a rhythmic accompaniment with a *pp* dynamic. All parts feature a *dimin.* marking towards the end of the section.

Larghetto espressivo. (♩ = 66.)

Fl. I.

Ob. Solo.

Clar.

Viol.

Vello. piz. unis.

C. B.

Larghetto espressivo. (♩ = 66.)

Detailed description of the first system: This system contains measures 1 through 4 of the score. The Flute I part begins with a first ending bracket over measures 2 and 3. The Oboe Solo part has a dynamic marking of *p* in measure 2. The Clarinet part has a dynamic marking of *p* in measure 2. The Violin part has a dynamic marking of *pppp* in measure 2. The Viola part is marked *pizz.* and has a dynamic marking of *pp* in measure 2. The Cello/Double Bass part has a dynamic marking of *pp* in measure 2 and a *pizz.* marking in measure 4. The tempo is *Larghetto espressivo* with a quarter note equal to 66 beats per minute.

Timp.

Tamb.

con sord.

con sord.

con sord.

Larghetto espressivo. (♩ = 66.)

Detailed description of the second system: This system contains measures 5 through 8. The Timpani part has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The Tambourine part also has a dynamic marking of *ppp* and features triplet patterns in measures 5, 6, and 7. The Violin part has a dynamic marking of *p* in measure 5 and a second ending bracket over measures 6 and 7. The Viola part has a dynamic marking of *p* in measure 5 and a second ending bracket over measures 6 and 7. The Cello/Double Bass part has a dynamic marking of *ppp* in measure 5 and a *pizz.* marking in measure 8. The tempo is *Larghetto espressivo* with a quarter note equal to 66 beats per minute.

First system of musical notation, measures 1-4. The score includes a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a Bassoon (Bb). The bassoon part features a triplet of eighth notes marked *ppp*.

Second system of musical notation, measures 5-8. The score includes a string quartet and a Bassoon (Bb). The bassoon part features a triplet of eighth notes marked *ppp*.

Third system of musical notation, measures 9-12. The score includes Oboe (Ob.), Clarinet (Clar.), Timpani (Timp.), and Tambourine (Tamb.). The Oboe and Clarinet parts have a *poco cresc.* marking. The Timpani and Tambourine parts have a triplet of eighth notes marked *ppp*.

Fourth system of musical notation, measures 13-16. The score includes a string quartet and a Bassoon (Bb). The bassoon part has a *poco cresc.* marking. The string quartet parts also have a *poco cresc.* marking.

Musical score for page 52, featuring multiple staves for woodwinds, strings, and percussion. The score includes various instruments and their parts, with dynamic markings and performance instructions.

Baguettes d'éponge. Schwammhägel. Sponge-headed drum-sticks.

Vcelli
div.
C.B.

The score is written for a large ensemble, including woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and percussion (drumsticks). The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The system is divided into measures by vertical bar lines.

Muta in C (Ut) A (La).

Muta in B (Sib) F (Fa).

Musical score for the second system, showing a continuation of the musical notation. This system contains several measures of music, with some staves appearing to be empty or containing rests.

Musical score for the third system, featuring dense rhythmic patterns and dynamic markings. The notation is highly detailed, with many notes and rests across multiple staves.

This page contains a musical score for page 54. The score is organized into two main systems. The first system consists of 11 staves: a grand staff (treble and bass clefs) with a key signature of one sharp (F#), followed by five individual staves, and a grand staff at the bottom. The second system consists of 5 staves, including a grand staff and three individual staves. The music is primarily composed of rhythmic patterns and chords, with some melodic lines in the upper staves. The notation includes various note values, rests, and dynamic markings.

This page of a musical score, numbered 55, contains two systems of music. The upper system consists of six staves: a vocal line (soprano) with a treble clef and a key signature of one sharp (F#), followed by five piano accompaniment staves (treble and bass clefs). The vocal line features a melodic line with eighth and sixteenth notes, and a lower line with sustained chords. The piano accompaniment includes a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes. The lower system consists of five staves: a vocal line (soprano) with a treble clef and a key signature of one sharp, followed by four piano accompaniment staves (treble and bass clefs). The vocal line continues the melodic line with eighth and sixteenth notes. The piano accompaniment includes a treble staff with chords and a bass staff with a rhythmic pattern of eighth notes. The score is written in a standard musical notation style with a key signature of one sharp and a time signature of 4/4.

This page of a musical score, numbered 56, features a piano accompaniment and a vocal line. The piano part is written for the right and left hands, with the right hand playing a melody of eighth notes and the left hand providing a rhythmic accompaniment of eighth notes. The vocal line is written in a single staff, featuring a melody of eighth notes. The score is divided into two systems, each containing six measures. The first system is in a key signature of one sharp (F#) and a 2/4 time signature. The second system is in a key signature of two sharps (F# and C#) and a 2/4 time signature. The piano part includes a variety of musical notations, including eighth notes, quarter notes, and rests. The vocal line includes a variety of musical notations, including eighth notes, quarter notes, and rests. The score is written in a standard musical notation style, with a treble clef for the vocal line and a grand staff (treble and bass clefs) for the piano part.

21

The image displays a page of a musical score, numbered 57 in the top right corner. The score is divided into two systems, each marked with a rehearsal sign '21'. The first system consists of a piano part (left) and an orchestral part (right). The piano part includes a grand staff with treble and bass clefs, and several other staves. The orchestral part features multiple staves for various instruments, including strings and woodwinds. The second system continues the piano part with complex rhythmic patterns and includes dynamic markings such as *mf* and *f*. The score is written in a key signature of one flat and a time signature of 4/4.

This page of a musical score, numbered 58, features a complex arrangement of instruments. The top section consists of six staves: the first two are for the piano (treble and bass clefs), the third is for a woodwind instrument (treble clef), and the next three are for strings (treble, alto, and bass clefs). The bottom section contains five staves, including a vocal line (treble clef) and four staves for the orchestra (treble, alto, bass, and double bass clefs). The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *ppp*. The piece concludes with a double bar line and repeat signs.

This page of a musical score, numbered 59, features a complex arrangement of instruments. The top system includes a grand staff with two treble clefs and a bass clef, containing rhythmic patterns for the upper strings and woodwinds. Below this, there are staves for a horn section (trumpets and trombones) and a string section (violins, violas, cellos, and double basses). The lower strings play a steady eighth-note accompaniment, while the upper strings and woodwinds play more intricate rhythmic figures. The score is marked with dynamic levels such as *mf* (mezzo-forte) and *ppp* (pianissimo). The bottom system shows a more active section with rapid sixteenth-note passages in the upper strings and woodwinds, and a more active bass line. The overall texture is dense and rhythmic.

22

Musical score for page 22, measures 1-22. The score includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabasso. It features dynamic markings such as *p*, *poco f*, and *f*, and performance instructions like "I.", "(a2)", and "arco".

The score is divided into two systems. The first system contains measures 1 through 22. The second system contains measures 23 through 34.

Key markings and dynamics include:

- p* (piano)
- poco f* (poco fortissimo)
- f* (fortissimo)
- I.* (first ending)
- (a2) (second ending)
- arco* (arco)
- div.* (divisi)
- unis.* (unisono)
- pizz.* (pizzicato)

22

This page of musical notation, page 61, contains a full orchestral score. The score is organized into two systems, each with multiple staves. The top system includes staves for the vocal line, strings, woodwinds, and brass. The bottom system continues the orchestral parts. The notation includes notes, rests, and dynamic markings such as *mf*, *p*, and *pizz.*. The page is divided into two systems by a double bar line.

23

Musical score for measures 23-28. The score is arranged in two systems. The first system contains measures 23-28 and features a complex texture with multiple staves. The second system contains measures 29-34 and features a more focused texture with four staves. The bottom two staves of the second system are labeled "Vcelli." and "C. B.". The score includes various musical notations such as notes, rests, and dynamic markings.

(a.2.)
ppp
div. pizz.
div. pizz.
div. pizz.
div. pizz.
 Vcelli.
 C. B.

23

Musical score for a piano piece, page 63. The score is arranged in two systems. The first system contains 11 staves: five grand staves (treble and bass clefs) and six individual staves. The second system contains 6 staves: two grand staves and four individual staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A first ending bracket labeled '(A)' spans the second and third measures of the first system. The bottom system shows a different rhythmic texture with eighth notes and chords.

This page of a musical score, numbered 64, contains a complex arrangement of multiple staves. The top section features a grand staff with two treble clefs and two bass clefs. The first two staves contain intricate melodic lines with frequent sixteenth-note runs and slurs. The third and fourth staves provide harmonic support with dense chordal textures and sixteenth-note accompaniment. The fifth staff is a bass line with a similar rhythmic intensity. The middle section consists of several staves that are mostly empty, indicating a period of rest or a change in instrumentation. The bottom section resumes with a grand staff where the upper staves continue with melodic and harmonic development, while the lower staves feature a more active bass line. Dynamics such as *mf* and *unis.* are indicated throughout the score.

Musical score for orchestra and strings, page 65. The score includes woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and percussion (tambourine). It features complex rhythmic patterns, dynamic markings like *mf* and *f*, and performance instructions such as *a2*, *bxx*, *a4*, and *unis. arco*. The bottom section of the page is partially cut off.

Labels in the score include: *a2*, *bxx*, *(a4)*, *(a2)*, *Cinelli.*, *Tamb. a 2.*, *unis. arco*, *arco*, *unis. arco*, *Vcelli. div.*, *C.B.*, and *unis. arco*.

Musical score for measures 24-28. The score includes multiple staves with various dynamic markings such as *mf*, *ff*, and *dim.*. The notation features complex rhythmic patterns and articulation marks.

Musical score for measures 29-33. This section includes *pizz.* (pizzicato) and *arco* (arco) markings, indicating changes in playing technique for the string parts.

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

The musical score is presented in three systems. The first system contains the orchestral parts: Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Horns, Trumpets, and Timpani. The second system shows the Piano and Harp parts. The third system shows the Piano and Harp parts with a 'pizz.' marking. The score features complex rhythmic patterns and dynamic markings such as 'pizz.' and 'poco f'.

This page of musical score, numbered 68, is divided into three systems. The first system contains 11 staves: a grand staff for the piano (treble and bass clefs), five staves for the orchestra (strings and woodwinds), and a percussion staff. The second system contains 4 staves: a grand staff for the piano and two staves for the orchestra. The third system contains 6 staves: a grand staff for the piano and four staves for the orchestra. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. The piano part has a melodic line in the right hand and a rhythmic accompaniment in the left hand. The orchestra part features a variety of instruments, including strings, woodwinds, and percussion.

This page of a musical score, numbered 69, contains two systems of music. The first system consists of ten staves. The top staff is a treble clef with a complex melodic line featuring eighth and sixteenth notes, some with slurs and accents. The second staff is a grand staff (treble and bass clefs) with a similar melodic line. The third and fourth staves are grand staves with sustained notes and rests. The fifth and sixth staves are grand staves with rhythmic patterns of eighth notes. The seventh and eighth staves are grand staves with rhythmic patterns of eighth notes. The ninth and tenth staves are grand staves with rhythmic patterns of eighth notes. The second system consists of six staves. The top staff is a treble clef with a complex melodic line. The second staff is a grand staff with a complex melodic line. The third and fourth staves are grand staves with complex melodic lines. The fifth and sixth staves are grand staves with complex melodic lines. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

70

11 staves (5 right hand, 6 left hand)

5 staves (2 right hand, 3 left hand)

Key signature: one flat (B-flat)

Time signature: common time (C)

Dynamic markings: p, a. 4.

End of page: double bar line with repeat dots

Violin I

Violin II

Viola

Violoncello

Contrabbasso

Piano

Gr. Cassa e Cinelli.

Triangoli.

Tamburini.

arco

This page of musical score, numbered 72, is arranged in 19 staves. The top three staves (1-3) are for the right hand of the piano, the next three (4-6) for the left hand, and the remaining ten (7-19) are for the orchestra. The orchestral parts include strings and woodwinds. The piano part features intricate sixteenth-note passages. The score includes dynamic markings such as *dim.* and *mf.*

25

Musical score for measures 25-30. The score consists of ten staves. The first three staves contain melodic lines with dynamics *p*, *(dim.)*, and *(pp)*. The remaining seven staves are empty.

Musical score for measures 31-32. The score consists of two staves. The upper staff has dynamics *(pp)* and *(p)*. The lower staff has dynamics *(pp)* and *(p)*.

Musical score for measures 33-34. The score consists of two staves. The upper staff has dynamics *(pp)* and *(p)*. The lower staff has dynamics *(pp)* and *(p)*.

Musical score for measures 35-40. The score consists of five staves. The first staff has dynamics *(pp)* and *(p)*. The second staff has dynamics *(pp)* and *(p)*. The third staff has dynamics *(pp)* and *(p)*. The fourth and fifth staves have dynamics *(pp)* and *(p)*.

25

26

senza accelerando

Musical score for measures 26-35. The score includes multiple staves with various musical notations. Dynamics include *p*, *mf*, and *pp*. Performance markings include *I II*, *III*, and *arco*. A *Fug.* marking is present in the lower staves. The music is in a key with one sharp (F#).

Musical score for measures 36-45. This section consists of empty musical staves.

Musical score for measures 46-55. The score includes multiple staves with various musical notations. Dynamics include *pp*. Performance markings include *pizz.* and *arco*. The music is in a key with one sharp (F#).

26

senza accelerando

Musical score for a symphony, page 75. The score is arranged in systems. The first system includes a woodwind section (flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba) and a string section. The second system is mostly empty staves. The third system includes a Fagotto (Bassoon) part with the instruction "poco sf" and a "1. III" marking. The score features various musical notations such as dynamics (mf, sf, pp), articulation (accents), and performance instructions like "1." and "2.".

27

Musical score for measures 27-36. The score is written for a grand staff (piano and violin/viola) and a separate grand staff (cello and double bass). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains measures 27-36, and the second system contains measures 37-46. The score features a variety of musical textures, including triplets, sixteenth-note patterns, and sustained notes. Dynamics include *mf*, *f*, *p*, and *cresc.*. The score is marked with a *27* in a box at the beginning of the first system and a *27* in a box at the beginning of the second system.

Measures 27-36: *mf*, *f*, *p*, *cresc.*

Measures 37-46: *p*, *cresc.*

Fl. picc.

Fl. I & II.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

poco f

cresc. poco a poco

poco f

cresc. poco a poco

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

Musical score for a symphony, featuring multiple staves with various instruments. The score includes dynamic markings such as *cresc. molto*, *poco f*, and *sempre più f*. The page is numbered 78 at the top left and 28 at the top right and bottom right.

The score is arranged in a system of staves. The top section contains several staves, likely for woodwinds and strings, with dynamic markings such as *cresc. molto* and *poco f*. The middle section features a large block of staves, possibly for brass and woodwinds, with dynamic markings like *sempre più f* and *poco f*. The bottom section includes staves for the lower strings and bass, with dynamic markings such as *cresc. molto* and *sempre più f*.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered 78 at the top left and 28 at the top right and bottom right.

This page of musical notation, numbered 79, is divided into two main sections. The upper section, spanning the first 10 staves, is for the piano. The right hand (top five staves) plays intricate sixteenth-note patterns, often with slurs and accents, while the left hand (bottom five staves) provides a steady accompaniment with eighth and sixteenth notes. The lower section, spanning the final 8 staves, is for the orchestra. The top four staves (strings) feature rhythmic patterns with dynamic markings such as *poco f* and *div.* (diviso). The bottom four staves (woodwinds) provide harmonic support with sustained notes and rhythmic figures. The overall texture is dense and rhythmic, characteristic of a late 19th or early 20th-century composition.

29

29

div.

unjs.

cresc.

29

cresc.

Musical score for page 81, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score includes various instruments, likely strings and woodwinds, with dynamic markings such as *mf*, *mfz*, *arco*, *pizz.*, and *cresc.*. The notation includes triplets and sixteenth notes.

The score is divided into two systems. The first system contains 12 staves, with the first four staves showing complex rhythmic patterns. The second system contains 12 staves, with the first four staves showing similar patterns. The name "Cinelli." is written in the first staff of the second system.

Dynamic markings include *mf*, *mfz*, *arco*, *pizz.*, and *cresc.*. The score also includes various rhythmic notations such as triplets and sixteenth notes.

This page of a musical score, numbered 82, contains two systems of staves. The upper system consists of ten staves, with the first two staves containing melodic lines marked with accents and slurs, and the remaining staves providing harmonic accompaniment. The lower system consists of six staves, all of which are marked *arco* and *cresc. molto*, indicating a sustained, gradually increasing volume. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

30

Musical score for measures 30-33. The score includes staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Bassoons), and percussion (Timpani, Snare Drum, Cymbals). The music is in 4/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *a 2.* (second ending). There are also markings for *a 3.* and *a 4.* indicating different endings or sections.

Musical score for measures 34-35. This section shows woodwind parts (Flute, Clarinet, Bassoon) and string parts (Violins, Violas, Cellos, Double Basses). The woodwinds play melodic lines with various articulations, while the strings provide a rhythmic accompaniment.

Musical score for measures 36-39. This section features woodwind parts (Flute, Clarinet, Bassoon) and string parts (Violins, Violas, Cellos, Double Basses). The woodwinds play melodic lines with various articulations, including *pizz.* (pizzicato) and *arco* (arco). The strings provide a rhythmic accompaniment with dynamic markings such as *p*, *cresc.*, and *mf*.

30

Violin I

Violin II

Viola

Cello/Double Bass

pizz. *arco* *cresc. molto*

p *mf* *ff*

cresc. molto

pizz. *arco* *cresc. molto*

p *mf* *ff*

cresc. molto

pizz. *arco* *cresc. molto*

p *mf* *ff*

cresc. molto

pizz. *arco* *cresc. molto*

p *mf* *ff*

cresc. molto

Musical score for a string quartet, page 85. The score is arranged in two systems of five staves each. The top system includes two violin staves, two viola staves, and a cello/bass staff. The bottom system includes two violin staves, two viola staves, and a cello/bass staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The score features various dynamics such as *mf*, *cresc.*, and *p*, and includes performance instructions like *arco* and *pizz.*. The bottom system shows a complex rhythmic pattern with many sixteenth notes and triplets.

This system contains measures 1 through 12. It features a complex arrangement of staves including strings, woodwinds, and brass. The music is characterized by dense textures and frequent rests. A '2.' marking appears above a staff in measure 8. The key signature is one flat, and the time signature is 4/4.

This system contains measures 13 through 24. It continues the dense orchestral texture from the previous system. Measures 13-16 show a melodic line with a dotted line above it. Measures 17-24 feature a prominent pizzicato (pizz.) and arco (arco) section, likely for strings, with alternating patterns. The '2.' marking from the previous system is still present in measure 18.

Musical score for page 88, measures 32-33. The score includes staves for strings, woodwinds, brass, and percussion. The percussion part features a "Gr. Cassa." (snare drum) with a pattern of eighth notes. The string parts have various dynamics and articulations like "a.2.", "a.1.", "arco", "p", "dim.", "pp", "poco f", and "mf". A first ending bracket is present in the upper right section.

poco rit. rallent. Tempo I.

The musical score is arranged in a standard orchestral format. The top section includes the woodwind and brass instruments, with parts for Flute, Oboe, Clarinet, Bassoon, Trumpet, and Trombone. Below these are the string sections (Violins I, Violins II, Violas, Cellos, and Double Basses) and a Harp. The score is marked with a variety of dynamics and performance instructions. The first section is marked 'poco rit. rallent.' and the second section is marked 'Tempo I.'. The score includes various dynamics such as *p*, *pp*, *ppp*, *cresc.*, and *mf*. There are also performance instructions like 'Cinelli' and 'arco'. The score is written in a major key and 4/4 time.

p *pp* *ppp* *cresc.* *mf* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

Cinelli

p *pp* *ppp* *cresc.* *mf* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco*

poco rit. rallent. Tempo I.

This page of a musical score, numbered 90, contains a complex arrangement of instruments. The score is organized into two main systems. The first system consists of 11 staves: five treble clefs (top two), two bass clefs (middle two), and four additional staves (bottom three). The top two treble staves feature intricate melodic lines with frequent triplets and sixteenth-note patterns. The middle two bass staves provide harmonic support with chords and rhythmic patterns. The bottom three staves include a cymbal part labeled 'Cin' and other rhythmic elements. The second system, located at the bottom of the page, consists of 6 staves: three treble clefs and three bass clefs. This system continues the melodic and harmonic themes from the first system, with the top treble staves showing more complex rhythmic figures and the bottom bass staves providing a steady harmonic foundation. The notation is dense and detailed, with many notes beamed together and various articulation marks.

This page of a musical score, numbered 91, contains multiple staves for a large ensemble. The notation includes various dynamic markings and performance instructions.

Key markings and instructions include:

- Dynamic markings:** *p* (piano), *cresc.* (crescendo), *molto* (very), *mf* (mezzo-forte), and *ff* (fortissimo).
- Performance instructions:** *Cinelli.* and *Gr. Cassa.* (Great Cymbals).
- Other markings:** *a2* (second ending), *mf cresc.*, and *ff*.

The score is organized into several systems, each with multiple staves. The notation includes complex rhythmic patterns, particularly in the upper woodwind and brass sections, and a steady bass line in the lower strings and percussion.

Nuit sereine.- Le Jardin de Capulet, silencieux et desert.- 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, schwellig 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.

Allegretto. (♩. = 92.)

G.P.
Silence.

Flauti.

Oboe.

Corno inglese.

Clarinetti in A (La).

Corno I in E (Mi).

Corno II in F (Fa).

Corno III in hoch A (La alto).

Corno IV in D (Re).

I. II.

Fagotti

III. IV.

Allegretto. (♩. = 92.)

Tenori.

Bassi.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegretto. (♩. = 92.)

G.P.
Silence.

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 qu'ils jouent 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 Räume ausgeführt werden. Es ist nicht notwendig, dass der Chormeister den Takt des Dirigenten sieht; es genügt, wenn er das Stichwort der Hörer hört, welche im 35. Takte einsetzen. Der Dirigent folgt dem Zeitmass des Chores, welches er bequem hören kann. Unbedingt müssen 1 oder 2 Instrumente, Violinen oder Bratschen, den Chorängern 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 baton; all he requires is to hear the cue given by the horns at 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)

33

Fl.

Cor. I.

Cor. III.

Viol.

div.

ppp

ppp

ppp

33

Fl.

Cor. I.

Cor. III.

Tenori.

Bassi.

Tenori.

Bassi.

unis.

mf

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

mf

O . hé! bonsoir! Ca . valiers, au re -
 Nach Haus! nach Haus! Ed . le Herr, ru . het
 Goodnight! goodnight! gents and ladies, good

mf

Ca . valiers, au re -
 Ed . le Herr, ru . het
 Gents and ladies, good

Cor. I.

Cor. III.

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!

Quel fes .
 Wel .che
 sweet de .

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!

bal di .vin! Quel.le
 Wel.che Pracht,wel.che
 oh what joys what de .

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

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

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

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

ppp

tin!
 Pracht!
 light,

Que de fol .les Pa .ro . les! Bel.les Vé.ron.nai .ses,
 welch ein Flimmern und Schimmern! O strahlende Frau.en,
 oh fair la .dies, was ours to night, fair .est ladies, good night!

nuit! Quel fes.tin! Que de fol .les Pa .ro . les! Bel.les Vé.ron.nai .ses,
 herr.li .che Nacht! Welch ein Flim .mern und Schimmern! O strahlende Frau.en,
 light was ours with ye, fair la .dies, now good night, fair .est ladies, good night!

Quel fes.tin!
 Wel .che Pracht!
 sweet de.light

Que de fol .les Pa .ro . les!
 Welch ein Flimmern und Schimmern!
 fair .est la .dies, now good night!

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

Que de fol .les Pa .ro . les!
 Wel.che Pracht!
 sweet de light,

Welch ein . Schimmern!
 la . dies, good night!

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

ppp

ppp

Al-lez rê-ver de bal et da-mour, al-lez rê-ver da-mour, da-mour
 träu-met von Lust und Lie-be und war-mer Her-zen ra-schem Schlag, träümt fort
 dream of the rev-els, dream of sweet love, good night and dream of love, dream of love,

Al-lez, al-lez, al-lez rê-ver da-mour
 O-trüümt, träü-met von Lust und Lieb-träü-met
 Fare-well! while the stars shine a-bove, go dream,

Al-lez, al-lez, al-lez rê-ver da-mour
 O-trüümt, träü-met von der Her-zen ra-schem
 Fare-well! while the stars shine bright a-bove, oh

pp

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

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

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

mour Jusqu'au jour! Tra la la la la la lera la!
 Schlag bis zum Tag! love. Tra la la la la la lera la!
 dream but of love.

pp

la lera la! Al - lez rè - ver d'a - mour! Ah!
 Träumt fort bis zum lichten Tag! Ah!
 Now good night and dream of love!

la lera la! Al - lez rè - ver d'a - mour! Ah!
 Träumt fort bis zum lichten Tag! Ah!
 Now good night and dream of love!

Tra la la la la la lera la! Al lez rè ver, al lez rè ver d'a.
 Trümet, träumt fort, träumt fort bis zum
 Fare-well! good night! Ladies fair, dream of

Tra la la la la la lera la! Al lez rè ver, al lez rè ver d'a.
 Trümet, träumt, träumt fort bis zum
 Fare-well! good night! Ladies fair, dream of

pp

meno f ah! Quel le nuit! Quel fes tin! Bal di vin! Quel fes -
 Ah! welch ei ne Zau bernacht! Wel che Pracht! wel - che
 while stars shine bright a bove, La dies fair, now good

meno f ah! Quel le nuit! Quel fes tin! Bal di vin! Quel le
 Ah! welch ei ne Zau bernacht! Wel che Pracht! wel che
 while stars shine bright a bove, La dies fair, now good night, while the

dim. poco a poco

mour! Ah! Quel le nuit! Quel fes tin! Bal di vin!
 Tag, bis zum Tag! Ah! welch ei ne Zau bernacht! Wel che Pracht!
 love, while the stars shine bright a bove. La dies fair,

dim. poco a poco

mour Jusqu'au jour! Ah! Quel le nuit! Quel fes tin! Bal di vin!
 Tag, bis zum Tag! Ah! welch ei ne Zau bernacht! Wel che Pracht!
 love, dream of love, while the stars shine bright a bove. La dies fair,

pp

div.

tin! Que de fol - les Pa - ro - les! Bel.les Vé.ron.nai.ses,
 Pracht! WelcheinSchimmernundFlimmern! O strahlende Frauen!
 night! dreamof love and the rev.els! Oh!dreamof the rev.els!

nuil!Quel.fes.tin! Que de fol - les Pa - ro - les! Bel.les Vé.ron.nai.ses,
 herr.li - che Nacht!WelcheinSchim - mern undFlimmern! O strahlende Frauen!
 stars shinebright may ye dream of the rev.els! Oh!dreamof the rev.els!

Quel.fes.tin! Que de fol - les Pa - ro - les! Sous les grands mé - le - zes
 Wel - che Pracht! WelcheinSchimmernundFlimmern! Hold.se - lig zu schauen!
 now, goodnight! dream of love and the rev.els! Whilestars are bright a - bove

Que de fol - les Pa - ro - les! Sous les grands mé - le - zes
 Wel.che Pracht! Welche ein Flimmern! Hold.se - lig zu schauen!
 dream of love and the rev.els! Whilestars are bright a - bove

unis.

pp

Al. lez ré. ver de bal et d'amour, al. lez ré. ver da - mour, d'a - mour
 träu. met von Lust und Liebe und war. mer Her. sen raschem Schlag, träumt fort
 dream, fair - est ladies, o'th' revels and lovethen haste ye all a - way, dream of love till

Al. lez ré. ver de bal et d'amour, al. lez ré. ver da - mour,
 träu. met von Lust und Liebe und war. mer Her. sen raschem Schlag,
 dream, fair - est ladies, o'th' revels and lovethen haste ye all a - way.

Al. lez, al. lez, al. lez ré. ver d'a. mour
 O träumt, träumt von Lust und Lieb, träu. met
 Now ladies, haste ye a - way and dream of love till

Al. lez, al. lez, al. lez ré. ver d'a.
 O träumt, träumt von der Her. sen raschem
 Now ladies, haste a - way and dream of love un.

arco

ppp

sempre dim.

Jus - qu'au jour! Ah! Quel.le nuit! Quel fes.tin!
 bis zum Tag! Ah!welch ei.ne Zau.ber.nacht!
 break of day! Fare.well! the stars shine bright.

sempre dim.

Jus - qu'au jour! Ah! Quel.le nuit! Quel fes.tin!
 bis zum Tag! Ah!welch ei.ne Zau.ber.nacht!
 break of day! Fare.well! the stars shine bright.

sempre dim.

Jus - qu'au jour! Au re. voir! Ah! Quel.le nuit! Quel fes.tin!
 bis zum Tag! Gu. te Nacht! Ah!welch ei.ne Fes.tes.praecht!
 break of day! Now,good night! Fare.well! the stars shine bright,

sempre dim.

mour Jus. qu'au jour! Au re. voir! Au re. voir! Quel.le nuit! Quel fes.tin!
 Schlag bis zum Tag! Gu. te Nacht! Gu. te Nacht!welch ei.ne Fes.tes.praecht!
 til break of day! Now,good night! Now,good night! while the stars shine bright,

Vcelli. div.

poco cresc. *poco f* *dim.* *pp*

Vcelli. div.

poco cresc. *poco f* *dim.* *pp*

PPP

La belle fê - tel Da. mes Vé. ron. nai. - ses, Al. lez rê. ver de bal et da.
 Frök.li.che Gä. stel träumt om fro. hen Fest, träu. met fort, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els. dream but of

PPP

La belle fê tel Da. mes Vé. ron. nai. - ses, Al. lez rê. ver de bal et da.
 Frök.li.che Gä. stel träumt om fro. hen Fest, träu. met fort, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els. dream but of

PPP

La belle fê tel Da. mes Vé. ron. nai. - ses, Ré. vez de bal et da.
 träu. met vom Fe. stel träumt vom fro. hen Fe. - ste, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright a. bove, go dream o' th rev. els and

PPP

La belle fê tel Da. mes Vé. ron. nai. - ses, Ré. vez de bal et d'a.
 träu. met vom Fro. hen Fe. - ste, o träu. met fort bis zum
 dream of the rev. els! while the stars are bright, la. dies, dream o' th rev. els and

Vcelli. div.

poco cresc. *poco f* *dim.* *pp*

Adagio. (♩ = 88.)

Fl. *a 2*

Cor. ingl.

Clar. II.

Cor. I in E (M).

Cor. II in F (F₂).

Cor. III in A (L₂).

pp

pp

pp

pp

pp

pp

pp

Adagio. (♩ = 88.)

mour! _____
Tag! _____
love! _____

mour! _____
Tag! _____
love! _____

mour! _____
Tag! _____
love! _____

mour! _____
Tag! _____
love! _____

con sord. *espressivo* *ppp*

con sord. *espressivo* *pp*

con sord. *espressivo* *pp*

pizz.

Adagio. (♩ = 88.)

C.ingl.

34

Clar.

Cor. I.

Cor. II.

Cor. III.

Fag.

pp

a 2.

pp

Viol.

pp

34

Fl.

C.ingl.

Clar.

Fag.

a 2.

pp cresc.

cresc.

cresc.

pp cresc.

pp cresc.

Viol.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl. **pochissimo animato** (♩ = 100) **35**

#Ob.

C.ingl. *cresc.* *dim.* *ppp*

Clar. *dim.* *pp* *p*

Cor. I.

Cor. II.

Cor. III.

Cor. IV. *canto espress.* *p*

Fag.

Viol. *dim.* *pp* *pizz.* *pizz.*

un poco cresc. *ppp canto espress.*

un poco cresc. *p*

un poco cresc. *ppp*

pochissimo animato (♩ = 100) **35**

Fl.

Cor. I. *poco f* *un poco dim.*

Cor. II.

Cor. III. *poco f* *cresc. poco* *dim.*

Cor. IV. *cresc. poco a poco* *dim.*

Viol. *cresc. poco a poco* *dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *un poco dim.*

cresc. poco a poco *dim.*

cresc. poco a poco *dim.*

Fl. **Tempo I.** (♩ = 88.) a 2.

C. ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Fag.

Viol. *arco*

pp *arco* *pp*

Tempo I. (♩ = 88.)

Fl.

Ob. *cresc. poco a poco*

C. ingl. *pppp* *poco sf* *cresc.*

Clar. *pppp* *poco sf* *cresc.*

Fag. *cresc.*

Viol. *cresc. poco a poco*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

Fl. **animato** (♩ = 120)

Ob. *cresc.* *pp* *cresc.*

C. ingl. *cresc.* *dim.* *pp* *cresc.*

Clar. *dim.* *pp* *cresc.*

Cor. I. *pp* *cresc.*

Cor. II. *pp* *cresc.*

Cor. III. *pp* *cresc.*

Cor. IV. *pp* *cresc.*

Fag. *pp* *cresc.*

Fag. *a 2.* *pp* *cresc.*

Viol. *dim.* *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *pizz.* *arco* *cresc.*

dim. *ppp* *poco f* *cresc. molto*

dim. *ppp* *poco f* *cresc. molto*

dim. *ppp* **animato** (♩ = 120.)

36 a tempo

Musical score for measures 36-38, marked "a tempo". The score consists of multiple staves, including vocal parts and instrumental accompaniment.

Key markings and instructions include:

- 36** a tempo
- 37**: *poco sf*, *dim.*, *arco*
- 38**: *poco sf*, *dim.*
- Vocal parts: *canto appassionato assai*

The score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. The bottom staff includes the instruction *arco* and *poco f*.

Fl. *Allegro agitato.* (♩ = 132.)

Ob.

Cingl.

Clar.

Fag.

Viol. *pizz.*

Allegro agitato. (♩ = 132.)

Fl. *un poco accel.* *ritard.* *poco meno mosso*

Ob. *cresc. un poco* *dim.*

Clar. *cresc. un poco* *dim.*

Viol. *pizz.* *cresc.* *pizz.* *cresc.*

un poco cresc. *dim.* *senza sord.* *pizz.* *col carattere di Recit.* *senza sord.* *pizz.* *senza sord.* *pizz.* *pizz.*

un poco accel. **ritard.** **poco meno mosso**

37

Fl. *agitato* I.

Ob. *cresc. molto*

Clar. *cresc. molto*

Viol. *arco poco f ppp*

agitato

37

senza riten.

pizz. poco f

pizz. poco f

pizz. poco f

pizz. poco f

div. arco ppp

unis. poco f

pizz. poco f

pizz. poco f

pizz. poco f

senza riten.

Adagio. (♩ = 112)

Fl. *pp*

Ob. *pp*

Cingl. *pp*

Clar. *pp*

Cor. I. *pp*

Cor. II. *poco p*

Cor. III. *poco p*

Cor. IV. *poco p*

Fag. *p*

Viol. arco *pp*

arco *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

(con sord.) *pp*

Adagio. (♩ = 112)

[38] Fl. I. *pp*

Cingl. *p espr.*

Clar. *p espr.*

(pp)

Viol. *con sord. ppp*

pppp

pppp

pppp

pppp

[38]

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

pp

This system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet (Clar.), Violin (Viol.), and Bass. The Flute part features a melodic line with grace notes and slurs. The Oboe and Clarinet parts have rests. The Violin part consists of a continuous sixteenth-note pattern. The Bass part provides a harmonic accompaniment with long notes and rests. A piano (*pp*) dynamic marking is present in the Clarinet and Bass staves.

Fl.
Ob.
C. ingl.
Clar.
Cor I.
Cor III.
Cor IV.
Viol.
Bass

pp

This system of the musical score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C. ingl.), Clarinet (Clar.), Cor I., Cor III., Cor IV., Violin (Viol.), and Bass. The Flute part continues with its melodic line. The Oboe part has rests. The Clarinet in G part has rests. The Clarinet part has rests. The Cor I., Cor III., and Cor IV. parts have rests. The Violin part continues with its sixteenth-note pattern. The Bass part continues with its accompaniment. A piano (*pp*) dynamic marking is present in the Clarinet, Cor III., Cor IV., and Bass staves.

(♩ = 100.)

Fl. *p dolce assai*

Ob.

Cingl.

Clar.

Cor I. *p dolce assai*

Cor III. *poco sf* (*pp*)

Fag. *poco sf* (*pp*)

I. *p dolce assai*

Viol. *poco f ma dolce poco cresc.*

pp

pp

pp

pp

pp

pp

pp

(♩ = 100.)

Fl. rit. a tempo **39**

Clar. *pp*

Fag. *pp*

f *meno f*

Viol. *espress.*

espress.

espress.

meno f

meno f

meno f

meno f

rit. a tempo **39**

Fl. *a 2.*
poco f *dim.*

Ob.
poco f *dim.*

Cingl.
poco f *dim.*

Clar.
poco f *dim.*

Cor. I.
poco f *dim.*

Cor. II.
poco f *dim.*

Cor. III.
poco f *dim.*

Cor. IV.
poco f *dim.*

a 3.
poco f

Fag. *a 2.*
poco f

Viol.
pp

poco f

poco f

pp

40

Fl. I. (pp) *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Clar. I. (pp) *cresc.*

Cor. I. *pp* *f* *p* *f* *p* *cresc.*

Cor. II. *f* *p* *f* *p* *cresc.*

Cor. III. *f* *p* *f* *p* *cresc.*

Cor. IV. *pp* *f* *p* *f* *p* *cresc.*

Fag. *cresc.*

Viol. *f* *p* *f* *p* *f* *p* *cresc.*

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

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

40

This page of musical notation, numbered 114, features a complex arrangement of staves. The top system consists of a vocal line and three piano staves. The vocal line begins with a dynamic of *mf* and includes a *cresc.* marking. The piano staves also start with *mf* and feature *cresc.* markings. The bottom system includes a piano line with four staves, starting with *f* and *mf* dynamics, and including *cresc.* markings. The notation includes various musical symbols such as slurs, accents, and dynamic markings. The piece concludes with a *pp* dynamic marking.

Fl. *poco rit.* *a tempo* (♩ = 100.) *poco rit.*

Ob.

C.ingl.

Clar.

Fag. I. 2.

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

Vcllo *p* *pp*

Cello *p* *pp*

Bassi *p* *pp*

Fl. *a tempo* *poco rit.* *a tempo* (♩ = 100.) *poco rit.* *a tempo* (sempre ♩ = 100.)

Clar. *f dim.* *p*

Cor. I. *f dim.* *p*

Cor. III. *p* (*p ma espressivo*)

Fag. I. *a 2.* *f dim.* *p*

Viol. (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Vcllo (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Cello (*poco cresc.*) *mf* *f dim.* *pp* *mf*

Bassi (*poco cresc.*) *mf* *f dim.* *pp* *mf*

a tempo *poco rit.* *a tempo* (sempre ♩ = 100.)

Musical score for measures 1-42. The score is written for Flute (Fl.), Clarinet (Clar.), Cor I, Cor III, Violin (Viol.), and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Flute part begins with a series of notes, followed by a rest. The Clarinet part has a melodic line with some grace notes. The Cor I and Cor III parts have a rhythmic pattern. The Violin part has a fast, repetitive pattern. The Piano part has a complex, rhythmic accompaniment. The score includes dynamic markings such as *ppp*, *f*, *mf*, and *poco f*.

Musical score for measures 43-84. The score is written for Flute (Fl.), Clarinet (Clar.), Bassoon (Fag. I II a 2), Violin (Viol.), and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The Flute part has a melodic line. The Clarinet part has a melodic line. The Bassoon part has a melodic line. The Violin part has a fast, repetitive pattern. The Piano part has a complex, rhythmic accompaniment. The score includes dynamic markings such as *poco f*, *p*, and *ppp*.

poco animato

Fl. *pp* *cresc.* *f* *rit.* *G.P.*

Ob. *pp* *cresc.* *f* *Silence.*

C. ingl.

Clar. *pp* *cresc.* *f* *a 2.*

Cor. I. *pp* *cresc.* *f*

Cor. III.

Fag. I. II. *pp* *cresc.* *f* *G.P.* *Silence.*

Viol. *cresc.* *f*

Vcelli. unis. *cresc.* *f*

C. B. *cresc.* *f*

poco animato *cresc.* *rit.*

a tempo

Fl. *pp* *cresc.* *f* *rit.* *G.P.*

Ob. *pp* *cresc.* *f* *Silence.*

C. ingl.

Clar. *pp* *cresc.* *f* *a 2.*

Cor. I. *pp* *cresc.* *f*

Cor. II.

Cor. IV.

Fag. *pp* *cresc.* *f* *G.P.* *Silence.*

Viol. *pp* *cresc. poco a poco* *f*

Vcelli. unis. *pp* *cresc. poco a poco* *f*

C. B. *pp* *cresc. poco a poco* *f*

a tempo *cresc. poco a poco*

sempre un poco animato

Fl. *dim.* *p* *cresc. poco a poco*

Ob. *dim.* *p* *cresc. poco a poco*

C. ingl. *dim.* *p* *cresc. poco a poco*

Clar. *dim.* *p* *cresc. poco a poco*

Fag. *dim.* *p* *cresc. poco a poco*

Viol. *dim.* *pizz.* *p* *cresc. poco a poco*

Cel. *dim.* *pizz.* *p* *cresc. poco a poco*

Cont. *dim.* *pizz.* *p* *cresc. poco a poco*

sempre un poco animato

ancora animato

(♩ = 132)

Fl. *cresc. molto*

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

C. ingl. *cresc. molto* *cresc. poco a poco*

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

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

Viol. *p* *arco* *cresc. poco a poco*

Cel. *p* *arco* *cresc. poco a poco*

Cont. *p* *arco* *cresc. poco a poco*

ancora animato

cresc. poco a poco

(♩ = 132)

43

Fl.

Ob.

C.ingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

a 2.

Fag.

Viol.

Vcelli. div.

43

This page of a musical score, numbered 43 in the top-left and bottom-left corners, contains measures 1 through 3. The score is for a full orchestra and is written in 3/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows: Flute (Fl.) has a rapid sixteenth-note pattern; Oboe (Ob.) has a similar rapid sixteenth-note pattern; Clarinet in G (C.ingl.) has a steady eighth-note accompaniment; Clarinet in Bb (Clar.) has a rapid sixteenth-note pattern; Cor. I, II, III, and IV have melodic lines with some rests; Bassoon (Fag.) has a melodic line with a 'a 2.' marking; Violin (Viol.) and Viola (Vcelli. div.) have melodic lines with various articulations; and the Cello/Double Bass part (Vcelli. div.) has a steady eighth-note accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte).

un poco animato

The image shows a page of a musical score, likely for a piano. It consists of ten staves of music. The first staff is a single melodic line, while the remaining nine staves are grouped together, representing the piano accompaniment. The score is divided into three measures. The first measure contains the initial musical notation. The second measure continues the piece. The third measure concludes with a final flourish. Dynamic markings are used throughout: 'dim.' (diminuendo) is placed below the first staff in each measure, and 'p cresc.' (piano crescendo) is placed below the first staff of the piano accompaniment in each measure. The tempo marking 'un poco animato' is located at the top right and bottom right of the page.

un poco animato

La Reine Mab ou la Fée des Songes.
 Königin Mab oder die Fee der Träume. Queen Mab or the Fairy of Dreams.
 Scherzo.

Prestissimo. (♩ = 128.) 44

Flauto piccolo.
 Flauti.
 Oboe.
 Corno inglese.
 Clarinetti in B (Sib).
 Corno I in F (Fa).
 Corno II in C (Ut).
 Corno III in B (Sib) alto.
 Corno IV in Es (Mi b).
 4 Fagotti.
 Timpani I e II
 in C (Ut) F (Fa).
 Timpani III e IV
 in Des (Ré) A (La).
 Gran Cassa e Cinelli.
 Cimbalo antico in F (Fa).
 Cimbalo antico in B (Sib).

Arpa I.
 Arpa II.

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

Prestissimo. (♩ = 128.) 44

En faisant rebondir l'archet
 mit springendem Bogen
 rebounding Bow.
 En faisant rebondir l'archet
 mit springendem Hogen
 rebounding Bow.

Fl.
 Ob.
 Clar.
 Viol. I.

pp
pp
pp

pizz.
poco f
poco f
unif.
poco f
poco f

arco
pp
arco
pp
arco
pp

ppp
ppp
ppp
ppp
ppp

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

pp
pp
pp
pp

pizz.
arco
pizz.
arco
pizz.
arco
pp
pp

arco
pp
arco
pp
arco
pp
pp
pp

div.
unif.
div.

Fl. *pp*

Clar. *pp*

Viol.

Vcelli. div. *pp* (sempre stacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol.

Vcelli. div. *pp* (sempre stacc.)

Fl. *pp*

Ob. *pp*

Clar. *pp*

Viol. *pp* (sempre stacc.)

Vcello. *pp* (sempre stacc.)

C. B. *pp* (sempre stacc.)

46

Fl.

Ob.

C. ingl.

Clar. II.

Viol. *cresc.*

Vcelli. div. *cresc.*

pp *mf* *pp* *f* *dimin.*

46

Fl.

Ob.

C. ingl.

Clar.

Viol. *pizz.*

Vcelli. div.

p *f* *p* *pizz.*

Fl. *pp*

Ob. *pp*

C. ingl. *pp*

Clar. *pp*

Fag. I. II. *pp*

Viol. pizz. *arco*

Vcllo. *p*

C. B. *p*

Fl. *p*

Ob. *p*

C. ingl. *p*

Clar. *p*

Viol. I. div. *pizz.* *arco*

Viol. II. div. *pizz.* *arco*

Vcell. div. *pizz.* *arco*

47

Fl. I. *pp* *cresc.*

Ob. *pp* *cresc.*

C. ingl. *pp* *cresc.*

Clar. I. *p* *cresc.*

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

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

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

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

unis. *p* *cresc.*

cresc.

cresc.

Fl. I. *pp*

Ob. *p*

C. ingl. *p*

Clar. I. *pp*

Fag. III *p*

Viol. I. unis. *p* *(sempre stacc.)*

Viol. II. unis. *p* *(sempre stacc.)*

p *(sempre stacc.)*

pp *(sempre stacc.)*

pp *(sempre stacc.)*

Fl. *pp*

Ob. *pp*

Clar. *pp*

Fag. *pp*

Viol.

49

Fl. *p*, *mf*, *pp*

Ob. *p*, *mf*, *pp*

C. Ingl. *p*, *mf*, *pp*

Clar. I. *p*, *mf*, *pp*

Fag. *p*, *mf*, *pp*

Viol. *div.*, *pizz.*, *unis.*, *arco*, *cresc.*, *f*, *dimin.*

Viol. *div.*, *pizz.*, *unis.*, *arco*, *cresc.*, *f*, *dimin.*

Cello *cresc.*, *f*, *dimin.*

Double Bass *cresc.*, *f*, *dimin.*

49

Fl.
Ob.
C.ingl.
Clar.
Fag.
Viol.
Viol. II
Viol. III

Viol. II and Viol. III parts include markings for *pizz.* and *arco*.

Fl. I.
Ob.
C.ingl.
Clar.
Fag.
Viol. I.
Viol. II.

Viol. I and Viol. II parts include markings for *pizz.* and *arco*.

Measure 50 is marked with a box containing the number 50.

Fl. *p*

Ob. *p*

C. Ingl. *p*

Clar. *p* a 2.

Fag. I. II. *p* a 2.

pizz.

pizz.

pizz.

pizz.

Fl. *I.*

Ob.

C. Ingl.

Clar.

Fag. I. II.

arco

arco

arco

arco

pizz.

pizz.

pizz.

arco

arco

arco

arco

div.

pizz.

Fl. picc.

Fl. *pp* *cresc.* *p cresc.*

Ob. *pp* *cresc.* *p cresc.*

C.ingl. *pp* *cresc.* *p cresc.*

Clar. *p* *cresc.*

Fag. I.II. *p* *cresc.*

Viol. I. *arco* *p* *cresc.*

Viol. II. *p* *cresc.*

Cello. *p* *cresc.*

Bass. *p* *cresc.*

Contra. *p* *cresc.*

51 col Fl. picc.

Fl. *a 2.* *Fl. I.*

Ob. *p*

C.ingl. *p*

Clar. *p* *u 2.*

Viol. I. *pizz.* *arco* *pp* *arco*

Viol. II. *pizz.* *arco* *pp* *arco*

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

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

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

Fl. I. *p*

Ob. *p*

C.ingl. *p*

Clar. *p*

Fag. *p*

Viol. I. *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Viol. II. *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

Cello/Bass. *pizz.* *arco* *(pp)* *p* *(sempre stacc.)*

52

Fl. I. *cresc.* *p* *pp*

Fl. II. *p* *pp*

Ob. *p* *pp*

C.ingl. *cresc.* *p* *pp*

Clar. *cresc.* *p* *pp*

Fag. *poco f* *p* *pp*

Viol. I. *pp*

Viol. II. *cresc.* *pp* *dimin.*

Cello/Bass. *cresc.* *pp* *dimin.*

52

Fl.
Ob.
C. ingl.
Clar.
Fag. III.
Viol. I. div.
Viol. II.
Viola
Cello
Double Bass

Allegretto. (♩ = 138) Deux fois plus lent que l'autre mouvement. Une mesure de ce $\frac{3}{4}$ doit donc équivoir à trois mesures du $\frac{3}{4}$ précédent.
 Zweimal so langsam wie das vorhergehende Zeitmaass. Ein Takt dieses $\frac{3}{4}$ also gleichwerthig drei Takten des vorhergehenden $\frac{3}{4}$.
 Twice as slow as the previous tempo. A bar of this $\frac{3}{4}$ is therefore equal to 3 bars of the previous $\frac{3}{4}$.

Fl. I.
C. ingl.
Viol. I.
Viol. II.
Viola
Cello
Double Bass

sempre pppp
p
sf
p
p
p

Allegretto. (♩ = 138.)

53

Fl.

C. ingl.

Arpa I.

Arpa II.

pp

pppp

53

Fl.

C. ingl.

Viol. I.

Vcelli. div.

pp

ppp

pp

54

I.

Fl.

C. Ingl.

Clar.

Arpa I.

Arpa II.

Vcelli. div.

pppp

p

p

pizz.

pppp

pizz.

pppp

54

Fl.

C. Ingl.

Arpa I.

Arpa II.

Vcelli. div.

p

p

pp

mf

p

Fl.
C. ingl.
Arpa I.
Arpa II.

cresc. un poco.
cresc. un poco.

pp

arco
cresc. un poco.

55

Fl.
Ob.
C. ingl.
C. clar.
Arpa I.
Arpa II.

pppp
pppp
pppp
pppp

p

pp
pp
pp
pp
pp
pppp
pppp
pppp
pppp

pp
cresc.
cresc.
cresc.
cresc.
pp cresc.

pizz. ppp
pppp
pizz.

Prestissimo, tempo I. un poco più presto.

55

56

I.

Fl. I. *pp* *poco sf* *(sempre stacc.)*

Ob. *pp* *poco sf* *(sempre stacc.)*

C. ingl. *pp* *poco sf*

Clar. *poco sf* *(sempre stacc.)* I.

Fag. I. II. *p* *poco sf*

Viol. I. unis. *poco sf* *pizz.*

Viol. II. unis. *poco sf* *pizz.* *arco* *mf*

Vcelli. div. *poco sf* *arco* *mf* *(sempre stacc.)* *p*

poco sf *mf* *(sempre stacc.)* *p*

56

Fl. *mf* *(sempre stacc.)*

Ob. *mf* *(sempre stacc.)*

Clar. *mf* *(sempre stacc.)*

Viol. *arco* *mf* *(sempre stacc.)*

Vcelli. unis. *arco* *mf* *(sempre stacc.)*

57

Fl. I. *cresc.*

Fl. II. *cresc.*

Ob. *cresc.*

Cor. ingl. *p (dim.)*

Clar. *cresc.* *p (dim.)*

Fag. I. II. *p (dim.)*

Fag. III. IV. *p cresc.* *p (dim.)*

Viol. *cresc.* *dim.*

Vcell. div. *cresc.* *dim.*

57

Cor. ingl. *pp*

Cor. I in F *(pp)* *(fz)*

Cor. II in C *(U)* *pp*

II. *pp*

Fag. *pp*

Viol. *p*

Clar. II.
 Cor. I.
 Cor. II.
 Viol.
 Vcello.
 pizz.
 unis. pizz.
 arco

Fl. picc.
 Fl. I. II.
 Ob.
 Cor. ingl.
 Clar. II.
 Cor. IV in Es (Mib)
 II.
 sempre pizz.
 pizz.
 pizz.

58

Fl. Fl. picc. col Fl II

Clar. II.

Cor. III in B(Sib) alto.

Cor. IV.

Fag. I. II.

VII. div.

Viol. II. div.

Vcelli div.

C.B. pizz.

58

59

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Timp. I. II.

Baguettes d'éponge. Schwammstüchel. Sponge-headed drum sticks.

59

Fl. picc.

Fl. I. II.

Ob.

Cor. ingl.

Clar. I.

Clar. II.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Timp.

Gr. Cassa e Cinelli.

Cimbalo antico I in F (Fa).

Cimbalo antico II in B (Si \flat).

Arpa I.

Arpa II.

The musical score on page 143 is arranged in two systems. The first system contains staves for Fl. picc., Fl. I. II., Ob., Cor. ingl., Clar. I., Clar. II., Cor. I., Cor. II., Cor. III., Cor. IV., Fag., Timp., Gr. Cassa e Cinelli, Cimbalo antico I in F (Fa), Cimbalo antico II in B (Si \flat), Arpa I., and Arpa II. The second system continues the instrumentation with strings and harp. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.' and 'p'. The key signature has two flats, and the time signature is 4/4.

62

Musical score for measures 61-62. The score is arranged in two systems of staves. The first system includes staves for strings and woodwinds. The second system includes staves for strings and woodwinds. The score includes dynamic markings such as *a2*, *ff*, *tenuto*, *pp*, and *dim.*. The piece is in A major and 2/4 time.

Coup frappe avec une baguette d'éponge sur une Cymb.ordinaire. Il faut tenir la Cymbale suspendue avec la main gauche et frapper avec la main droite.
 Schlag mit einem Schwammschlägel auf ein gewöhnliches Becken. Das Becken muss frei aufgehängt in der linken Hand gehalten und mit der rechten
 On ordinary cymbal struck with a sponge-headed drum-stick. The cymbal must be suspended free, held in the left hand and struck with the right. *[geschlagen werden.]*

Cinelli. Laissez vibrer l'instrument.
 Das Instrument vibrieren lassen.
 The instrument to continue vibrating.

Musical score for measures 63-64. The score is arranged in two systems of staves. The first system includes staves for strings and woodwinds. The second system includes staves for strings and woodwinds. The score includes dynamic markings such as *pp*, *p*, *arco*, and *pizz.*. The piece is in A major and 2/4 time.

62

63

Musical score for measures 63-72. The score includes staves for Violin (Vcello), Cello/Bass (C.B.), and various woodwinds. It features dynamic markings like *pp* and *p*, and tempo changes such as "in A (Lo.)" and "muta in F (Fa.)". Measure numbers 8 and 8 are also indicated.

The score is written for multiple instruments. The upper staves include woodwinds and strings. The lower staves include Violin (Vcello) and Cello/Bass (C.B.). The music is in a minor key, indicated by the key signature of one flat.

Key markings and dynamics include:

- pp* (pianissimo) in measures 63-64.
- p* (piano) in measure 65.
- Tempo change: "in A (Lo.)" in measure 65.
- Tempo change: "muta in F (Fa.)" in measure 68.
- Measure numbers 8 and 8 are marked above the staves.

63

64

Musical score for page 146, measures 64-84. The score includes vocal lines, piano accompaniment, and a cello/bass part. It features dynamic markings like *mf*, *poco*, *pp*, and *p*, and performance instructions such as *unis.* and *(p) ponticello*.

The score is divided into two systems. The first system (measures 64-84) includes vocal lines, piano accompaniment, and a cello/bass part. The second system (measures 85-100) includes piano accompaniment and a cello/bass part.

Key markings and instructions include:

- mf* (mezzo-forte)
- poco* (poco)
- pp* (pianissimo)
- p* (piano)
- unis.* (unison)
- (p) ponticello* (ponticello)

The cello/bass part is labeled "Vcello. C. B." and includes the instruction "(p) ponticello".

64

This page of musical notation, numbered 147, is a score for a piano piece. It is organized into several systems of staves. The top system consists of a vocal line (soprano and alto clefs) and a piano accompaniment (treble and bass clefs). The middle system features a piano accompaniment with a 'p' dynamic marking and a 'pizz' (pizzicato) marking. The bottom system shows a piano accompaniment with a 'p' dynamic marking and a 'pizz' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for measures 1-65. The score includes multiple staves for strings and woodwinds. The upper section features a complex texture with many notes and rests. The lower section includes a double bass line with "I. II." and "III. IV." markings, and a cello/bass line with "pizz." and "arco" markings. Dynamics include "pp", "p", "poco", and "dim."

Musical score for page 149, featuring multiple staves for woodwinds, strings, and violins. The score includes dynamic markings such as *pp* and *ppp*, and articulation markings like accents and slurs. The woodwind section includes flutes, oboes, and bassoons. The string section includes violins (I and II), violas, cellos, and double basses. The score is written in a key signature of two flats and a common time signature.

Key markings and dynamics include:

- pp* (pianissimo)
- ppp* (pianississimo)
- Accents (>)
- Slurs
- Articulation markings (e.g., 3 2)

Specific section markings include:

- Fag. I II.
- I.
- Viol. I. unis.
- Viol. II. unis.

rallent. sempre poco a poco

Viol. I. div.

Viol. II. div.

pp

rallent. sempre poco a poco

Musical score for page 151, featuring multiple staves for woodwinds, strings, piano, and basses. The score includes dynamic markings such as *ppp*, *pp*, *pizz.*, *div.*, *unis.*, and *4 Bassi*. The notation includes complex rhythmic patterns and articulation marks.

Flp. Presto.

67

Più animato. (♩ = 168.)

Fl. I. *p* *crec.*

Fl. II. *p* *crec.*

III. *a 2.* *p* *crec.*

IV. *p* *crec.*

Viol. I. unis. *arco* *ppp* *crec.* (*sempre stacc.*)

Viol. II. unis. *arco* *ppp* *crec.* (*sempre stacc.*)

Viol. III. *arco* *ppp* *crec.* (*sempre stacc.*)

Viol. IV. *arco* *ppp* *crec.* (*sempre stacc.*)

tenuto e perdendo

arco

ppp *crec.* (*sempre stacc.*)

tenuto e perdendo

arco

ppp *crec.* (*sempre stacc.*)

Presto.

67

Più animato. (♩ = 168.)

This page of musical notation is for a string quartet, consisting of five staves. The notation includes various dynamics and articulations:

- Staff 1 (Violin I):** Features a melodic line with dynamics *dim.* and *cresc.* and a *p* (piano) marking.
- Staff 2 (Violin II):** Features a melodic line with dynamics *dim.* and *cresc.* and a *p* marking.
- Staff 3 (Viola):** Features a melodic line with dynamics *dim.* and *cresc.* and a *p* marking.
- Staff 4 (Violoncello):** Features a melodic line with dynamics *dim.* and *cresc.* and a *p* marking.
- Staff 5 (Double Bass):** Features a melodic line with dynamics *dim.* and *cresc.* and a *p* marking.

The notation is arranged in two systems. The first system contains the first five staves, and the second system contains the remaining staves. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The dynamics *dim.* (diminuendo) and *cresc.* (crescendo) are used to indicate changes in volume. The *p* marking indicates a piano dynamic level.

Fl. picc.

Fl. picc. score page 154. The page contains a full orchestral score for the piccolo flute part, including woodwinds, strings, and percussion. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs.

Flute Part: The piccolo flute part begins with a series of rhythmic figures, including triplets and sixteenth-note patterns. It includes dynamics such as *pp* and *p*. The part concludes with a *Tutti* marking.

Woodwinds: The section includes parts for Flute III (Fl. III), Flute II (Fl. II), Flute I (Fl. I), Clarinet in F (Cl. in F), Clarinet in Bb (Cl. in Bb), Bassoon (Fag.), and Contrabassoon (Cb.).

Strings: The string section consists of Violins I and II, Violas, Cellos, and Double Basses. The parts include dynamic markings such as *p*, *poco cresc.*, and *unis.*

Percussion: The percussion part includes Timpani (Timpani), Snare Drum (Perc.), and Cymbals (Cymb.).

Other Markings: The score includes various performance instructions such as *div.* (divisi), *pizz.* (pizzicato), *pp* (pianissimo), *p* (piano), *poco cresc.* (poco crescendo), and *unis.* (unison). The page ends with a *Tutti* marking.

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

Marche Fugée: instrumentale d'abord, avec une psalmodie sur une seule note dans les voix; vocale ensuite, avec la psalmodie dans l'orchestre.
Zuerst fugirter instrumentaler Marsch mit einer Psalmodie auf einer einzigen Note in den Singstimmen, hierauf vokal mit der Psalmodie im Orchester.
Fugal March, at first instrumental with a psalmody on one note in the voices; then vocal with the psalmody in the orchestra.

Andante non troppo lento. (♩ = 72.)

Flauti.

Oboi.

Clarineti in A (La).

4 Fagotti.

Soprani ed Alt.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

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

Andante non troppo lento. (♩ = 72.)

Andante non troppo lento. (♩ = 72.)

espress.

den!
ed!

(cresc.)

(p)

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

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

poco f

a. 2.

I.

II.

(p)

(espress.)

poco cresc.

poco cresc.

rd - el
Frie - den!
part - ed!

Je tez des
Streut Blumen
Oh, cast ye

a. 2.

a. 2.

I.

poco f

poco f

poco f

(ppp)

(espress.)

poco f

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

fleurs,
ihr!
flow'rs!

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

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

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

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

des fleurs,
bestreut
oh, cast

des fleurs,
ihr Grab,
sweet flow'rs!

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

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

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

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

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

arco

68

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

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

je -
ihr
Oh,

poco f

crac.

mf

68

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

des fleurs -
die hier,
sweet flow'rs

pour la
die hier
to our

III.

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

unis,

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

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

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

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

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

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

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

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

je - tez des fleurs pour la vier - ge ex - pi - ré - e! Je - tez des fleurs, je - tez des fleurs pour
 we cast sweet flow'rs, sweet flow'rs we cast, to

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

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

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

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

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

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

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

Oh!
 Ach!
 Oh!

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

69

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

Oh!
 Ach!
 Oh!

poco f *pp* *pp* *pp*

69

Fl. *I. Solo.*

Clar. *I. Solo.*

The first system of the score features two staves for Flute and Clarinet. Both are marked "I. Solo." and begin with a piano (*p*) dynamic. The Flute part consists of a series of eighth and sixteenth notes, while the Clarinet part plays a similar rhythmic pattern. Below these are four staves for the piano accompaniment, starting with a pianissimo (*pp*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand, both featuring eighth and sixteenth notes.

The second system of the score shows the piano accompaniment for the first system. It consists of four staves. The right-hand part features a dense texture of sixteenth-note chords, while the left-hand part plays a steady eighth-note bass line. Dynamic markings include *p*, *cresc. poco*, *dim. perdendo*, and *pppp*. The system concludes with a *div. g.* marking.

The third system of the score continues the piano accompaniment. It consists of four staves. The right-hand part continues with sixteenth-note chords, and the left-hand part continues with eighth-note chords. A *unis.* marking appears in the right-hand part towards the end of the system. The system concludes with a fermata over the final notes.

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

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

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

2.

Roméo au tombeau des Capulets.

Invocation— Réveil de Juliette— Joie délirante; désespoir; dernières angoisses et mort des deux amants.

Romeo in der Gruft der Capulets.

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

Romeo in the family-vault of the Capulets.

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

Allegro agitato e disperato, con moto. (♩ = 112.)

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

Allegro agitato e disperato, con moto. (♩ = 112.)

The first system of the musical score consists of eight measures. It features a complex texture with multiple staves. The top four staves (treble clefs) contain dense, rhythmic patterns, likely for woodwinds or strings. The fifth staff (treble clef) has a sparse, melodic line. The sixth staff (bass clef) has a simple, rhythmic accompaniment. The seventh staff (bass clef) has a melodic line with some rests. The eighth staff (bass clef) has a melodic line with some rests. The bottom two staves (bass clefs) are mostly empty, with some notes appearing in the second measure. Dynamics include *mf* and *mf*.

The second system of the musical score consists of eight measures. It continues the complex texture from the first system. The top four staves (treble clefs) contain dense, rhythmic patterns. The fifth staff (treble clef) has a sparse, melodic line. The sixth staff (bass clef) has a simple, rhythmic accompaniment. The seventh staff (bass clef) has a melodic line with some rests. The eighth staff (bass clef) has a melodic line with some rests. The bottom two staves (bass clefs) have a melodic line with some rests. Dynamics include *mf*, *mf*, *mf*, and *mf*. A section marked *arco* begins in the eighth measure of the bottom staff.

Musical score for the first system, measures 1-6. The score includes multiple staves for strings and woodwinds. Dynamics include *p*, *f*, and *ff*.

Musical score for the second system, measures 7-12. The score includes multiple staves for strings and woodwinds. Dynamics include *mf*, *cresc.*, and *ff*. A first ending bracket is present above the flute part in measure 7.

71

Musical score for page 169, measures 71-80. The score consists of 11 staves. The top five staves (1-5) are for vocal parts, and the bottom six staves (6-11) are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *pp*, and *mf*, and features a repeat sign at the end of the section.

The score is divided into two systems. The first system (measures 71-80) contains five vocal staves and six piano staves. The second system (measures 81-90) contains five piano staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *p*, *pp*, and *mf*.

The first system (measures 71-80) features vocal parts with dynamics ranging from *pp* to *p*. The piano accompaniment includes dynamics such as *p*, *pp*, and *mf*. The second system (measures 81-90) features piano accompaniment with dynamics ranging from *mf* to *p*.

The score concludes with a repeat sign at the end of the second system.

71

Invocation.

Anrufung. Invocation.

Largo. (♩ = 132.)

Fl.

C. ingl.

Cor. I. in E (Mi) *mf* *espressivo*

Fag. *mf* *espressivo*

Timp. III. IV. *pp*

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

con sord. *pp*

con sord. *pp*

div. pizz. *pp*

Largo. (♩ = 132.)

poco
rit. a tempo

C. ingl.

Cor. I. *mf*

Cor. III. in D (Re) *mf*

Fag. *mf*

Timp. I. II.

Timp. III. IV. *pp*

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

unis.

poco
rit. a tempo

Joie délirante.
Wahnsinnige Freude. Delirious joy.

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

73

Fl. I.

Fl. II.

Ob.

C. ingl.

Clar.

Cor. I. in E (Mi).

Cor. II. in A (La).

Cor. III. in D (Ré).

Cor. IV. in F (Fa).

Fag.

Tr. in D (Ré).

Cⁱⁱⁱ in A (La).

Viol.

Viol.

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

73

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

The musical score consists of 14 staves. The first two staves are for the first and second violins, the next two for the first and second violas, and the last four for the first and second cellos and double basses. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *con fuoco* are repeated throughout the score. Articulations like *pizz.* (pizzicato) and *arco* (arco) are used in the lower staves. There are also markings for *a 2.* (second ending) in the bass staves.

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

74

This page of a musical score contains measures 74 through 78. The score is written for a piano and includes a variety of instruments: two staves of piano (treble and bass clef), two staves of strings (violin and viola), two staves of woodwinds (flute and clarinet), and two staves of brass (trumpet and trombone). The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as 'p' (piano) and 'f' (forte). A first ending bracket is present in measure 77. The page number '74' is printed in a box at the top center and bottom center.

74

This page of musical notation, numbered 176, is a score for piano and orchestra. The music is in G major and 2/4 time. The piano part is written on a grand staff (treble and bass clefs) and includes several staves of complex rhythmic patterns, including sixteenth-note runs and chords. The orchestral part is written on a grand staff (treble and bass clefs) and includes a section marked "pizz." (pizzicato) and a section marked "div." (divisi). The score is marked with "a. 2." (Allegretto) and "div." (divisi). The piano part features a section marked "a. 2." and a section marked "div.". The orchestral part includes a section marked "pizz." and a section marked "div.".

75

Musical score for page 177, measures 75-84. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system (measures 75-84) features a complex texture with multiple staves. The second system (measures 85-94) includes a section marked "unis." (unison) for the woodwinds and strings. The score concludes with a double bar line and the number 75 in a box at the bottom.

75

This page of musical notation, numbered 178, features two systems of five staves each. The music is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings like *ff* (fortissimo) and *p* (piano) are present. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

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

Fl. Silence. Silence. Silence. **78**

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

C. ingl.

Clar. (o = d.) unis.

Fag. III.IV

Tromb. a 3.

Viol. Silence. G.P. Silence. G.P. Silence. G.P. **78**

Le Chef d'orchestre doit continuer ici à marquer la mesure à 2 temps.
Der Dirigent gibt fortwährend 2 Schläge.
The Conductor continues two beats to the bar.

pizz.
pizz.

78 L'istesso tempo. (o = d.)

arco
arco
arco

p
pp

L'istesso tempo. (o = d.)

77 Fl. *a 2^e* Silence. G. P.

Ob.

Cingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. a 4.

Tr.

Ctti

Tromb.

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

Silence. G. P.

77

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

Viol.

pppp *pizz.* *p*

pppp *rit.*

3.

Finale.

La foule accourt au Cimetière.- Rixe des Capulets et des Montagus.

Récitatif et Air du Père Laurence.- Serment de Réconciliation.

Finale.

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

Finale.

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

a) Chœurs et Récitatif du Père Laurence.

a) Chöre und Recitativ des Pater Lorenzo. a) Chorus and Recitative of Friar Laurence.

Allegro. (♩ = 100.)

Flauti.
Oboi.
Clarineti in B (Sib).
Corno I in F (Fa).
Corno II in D (Re).
Corno III in hoch A (La alto).
Corno IV in C (Ut).
I. II. Fagotti.
III. IV.
Trombe in E (Mi).
Tromboni I. II.
Trombone III.
Timpani in E (Mi) H (Si).
Allegro. (♩ = 100.)

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

Sopran ed Alti. Chœur des Capulets.
Tenori. Chor der Capulets.
Bassi. Chorus of the Capulets.

Sopran ed Alti. Chœur des Montagus.
Tenori. Chor der Montagus.
Bassi. Chorus of the Montagues.

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

Allegro. (♩ = 100.)

p

a. 2.

p

Quoi! Ro.mé.o de re.
Ro - me. o wie - der zu -
Ro - me. o! has he re -

Quoi! Ro.mé.o de re - tour!
Ro - me. o wie - der zu - rück!
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.)

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

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

p

Quoi! Ro.mé.o de re - tour!
Ro - me. o
Say! saw ye

Quoi! Ro.mé.o de re - tour!
Ro - me. o wie - der zu - rück!
Say! saw ye Ro - me. o here?

Quoi! Ro.mé.o de re.
Ro - me. o
Say! saw ye

Ro.mé.
Ro - me. o
Tell us,

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

Quoi! Ro.mé.o
Scht!
Yes!

Ro.mé.o
Ro.me.o
It is he!

pochissimo cresc.

pochissimo cresc.

pochissimo cresc.

pochissimo cresc.

pochissimo cresc.

pochissimo cresc.

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

Quoi! Wie! Say! *cresc.* Ro. mé. o! Er ist wie, der zu ruck! Ro. mé. o! Er ist wie, der zu ruck!
 Wie! Say! saw ye Ro. me. o here? here? here? here?

tour! ruck! here? *cresc.* Quoi! Wie! Say! *cresc.* Ro. mé. o! Er ist wie, der zu ruck! Ro. mé. o! Er ist wie, der zu ruck!
 here? here? here? here? here? here? here? here?

o de re. tour! Ro. mé. o! Pour Ju. li. ette il s'en ferme
 wie. der zu ruck! ist zu ruck! O seht, in Ju. lias Gruft drang
 Ro. me. o here? Is he here? Oh see! to Ju. liets vault he

o de re. tour! Ro. mé. o! Pour Ju. li. ette il s'en ferme
 wie. der zu ruck! ist zu ruck! O seht, in Ju. lias Gruft drang
 saw ye him here? Is he here? Oh see! to Ju. liets vault he

de re. tour! Quoi! Ro. mé. o! Pour Ju. li. ette il s'en ferme
 ist zu ruck! Er ist zu ruck! O seht, in Ju. lias Gruft drang
 It is he! Ro. me. o's here? Oh see! to Ju. liets vault he

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Des Mon.ta - gus ont bri - sé le tom.beau De Ju - li.ette ex.pi - rée à l'au -
 Ein Mon.ta - gu drang ein in die - ses Grab, wo Ju - lia ru - het im Lenz ih - rer
 A Mon.ta - gue did vi - o - late the tomb where Ju - liet lies, whom cold Death did

cresc. poco a poco

au tom.beau, au tom.beau Des Ca - pu - lets, que sa fa - mille ab -
 er hin - ab, in das Grab von Ca - pu - let und weilt an ih - rer
 did de.scend to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -
 er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer
 did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -
 er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer
 did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

78

L.

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

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

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

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

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

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

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

78

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

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

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

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

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

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

pp *pizz.*

pp *pizz.*

pp *pizz.*

pp *pizz.*

Doppio più lento. (♩ = 112.)

79

Recit.

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

Doppio più lento. (♩ = 112.)

Recit.

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

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

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

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

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

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

arco

Doppio più lento. (♩ = 112.)

79

Recit.

Allegro non troppo. Recit.

(♩ = 144.)

Ob. I. *pp*

L. *pp*

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

Viol.

pp

Allegro non troppo. Recit.

(♩ = 144.)

Ob. Andantino. (♩ = 68.)

L. *pp*

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

pizz.

pizz.

pizz.

pizz.

pizz.

pp

Andantino. (♩ = 68.)

Allegro. (♩ = 100.) Recit.

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

Allegro. (♩ = 100.) Recit.

L. *és. mählt!* *Ja, day!* *Oui, je dois fa.vou.er, j'y voy ais le ga.ge sa.lu.tai.re D'une a.mi.tié fu.* *Ja, nicht sei.es ver.hehlt.schien ein Pfand dies Bünd.nis doch zu ge.ben, dass Freundschaft söhn'kin.* *Yea! why should I con.ceal't? For me, thought such bles.sed u.nion would re.con.cile you both, and*

Chœur des Capulets.

Chor der Capulets.

Chorus of the Capulets.

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

Chœur des Montagus.

Chor der Montagus.

Chorus of the Montagus.

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

arco
arco
arco
arco
arco

Allegro. (♩ = 100.) Recit.

Allegro. (♩ = 100.)

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

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

Allegro. (♩ = 100.)

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

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

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

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

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

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

Musical score for the second system, including lyrics in French and German, and piano accompaniment with dynamics (mf, cresc., f, ppp) and articulation (pizz.).

Allegro. (♩ = 100.)

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

Tromb. *a 2.*
pp

L. *a 2.*
pp

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

Vcello. • C. B.

L. *a 2.*
pp

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

Tromb. *a 2.*
pp

L. *a 2.*
pp

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

Tromb. *pp*

(en hésitant)
(ögernd)
(hesitatingly)

L. *pp*

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

Fl. *pp*

Ob. *pp*

Clari. *pp*

Tromb. *pp poco cresc.*

L. *pp poco cresc.*

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

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

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

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

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

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

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

80

pochissimo animato

Fl.
Ob.
Clar.
Tromb.

pochissimo animato

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

ge!
trunk!
draft!
draught!

ge!
trunk!
draft!
draught!

pochissimo animato

Tromb.

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

Fl. I

Ob.

Clar.

Tromb.

L.

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

Fl.

Ob.

Clar.

Tromb.

L.

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

Fl. *poco cresc.*

Ob. *poco cresc.*

Clar. *poco cresc.*

Tromb. *poco cresc.*

poco cresc.
cresc. molto

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

poco cresc.

poco cresc.

poco cresc.

cresc. molto

Fl. *Andantino. (♩ = 96)*

Ob.

Clar.

Tromb.

Andantino. (♩ = 96)

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

Sopr. ed Alti.

Ten.

Bassi.

sotto voce
pp

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

Sopr. ed Alti.

Ten.

Bassi.

sotto voce
pp

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

pizz.

pizz.

pizz.

Andantino. (♩ = 96)

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

Larghetto sostenuto. (♩ = 54)

Flauti. 

Oboi. 

Clarineti in B (Si \flat). 

Corno I in E (Mi). 

Corno II in Es (Mi \flat). 

Corno III in G (Sol). 

Corno IV in F (Fa). 

I. II. 

III. IV. 

Trombe in G (Sol). 

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

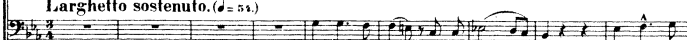
Tromboni I e II. 

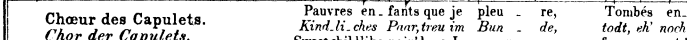
Trombone III. 


Tuba. 

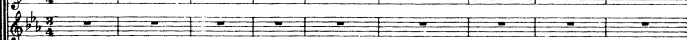
Timpani
in H (Si). E (Mi). 


Larghetto sostenuto. (♩ = 54)


Le Père Laurence.
Pater Lorenzo.
Friar Laurence. 

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

Sopran ed Alti. 


Tenori. 

Bassi. 


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

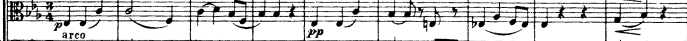
Sopran ed Alti. 

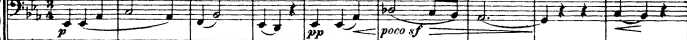
Tenori. 


Bassi. 

Violino I. 

Violino II. 

Viola. 

Violoncello. 

Contrabasso. 

Larghetto sostenuto. (♩ = 54)

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

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

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

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

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

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

poco animato **poco ritenuto**

poco animato **poco ritenuto**

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

poco cresc. *poco f* *pp*

poco animato **poco ritenuto**

p poco cresc. *poco f* *pp*

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

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

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

cresc. *pp* *poco sf p*

cresc. *pp* *poco sf p*

cresc. *pp* *poco sf p*

cresc. *pp* *poco sf p*

cresc. *pp* *poco sf p*

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

poco cresc. *pp* *poco sf*

82

riten.

I.

riten.

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

82

riten.

Allegro non troppo. (♩ = 114.)

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

Allegro non troppo. (♩ = 114.)

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

Vcell. div.
 C.B.

Allegro non troppo. (♩ = 114.)

Fl. I. *mf* *espressivo*

Ob. I. *p* *espressivo*

Clar. I. *mf*

Cor. I. *mf*

Cor. II. *mf*

Cor. III. *mf*

Cor. IV. *mf*

Fag. *mf*

I. *mf*

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

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

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

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

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

I. *mf*

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

Fl. 83

Ob.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Tr.

C^{ti}

Tromb.

Tuba.

Timp.

L.

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

The first system of the musical score consists of ten staves. The top two staves are vocal lines, likely for soprano and alto. The remaining eight staves are for piano accompaniment, including a grand staff (treble and bass clefs) and four individual staves for different instruments or voices. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The first measure shows a vocal line with a long note and a piano accompaniment with chords. The rest of the system is mostly rests, indicating a pause in the music.

L.

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

The second system of the musical score continues with the vocal line and piano accompaniment. The vocal line has lyrics in French, German, and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system ends with a double bar line.

L.

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

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

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

Musical score for the second system, including lyrics and piano accompaniment with dynamic markings like *cresc.*. The score continues the musical piece with vocal lines and piano accompaniment.

Andante maestoso. (♩ = 50)

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

Andante maestoso. (♩ = 50)

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

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

Vcllo. unis

C. B.

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

Andante maestoso. (♩ = 50)

Musical score for the first system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano) and *tenuto* (sustained). The key signature is one sharp (F#) and the time signature is 4/4.

Musical score for the second system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano) and *tenuto* (sustained). The key signature is one sharp (F#) and the time signature is 4/4.

Oubli.ez,
 o vergesst,
 if ye too

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

Musical score for the third system, featuring multiple staves with musical notation and dynamics. The score includes various instruments and voices, with dynamics such as *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The key signature is one sharp (F#) and the time signature is 4/4.

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

Allegro. (♩ = 116.)

Piano accompaniment for the first system, featuring multiple staves for various instruments including strings and woodwinds.

Allegro. (♩ = 116.)

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

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

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

Soprani ed Alti.
 Le nôtre aus.
 Wergit zu -
 Now for that

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

Bassi.
 Le nôtre aus.
 Wergit zu -
 Now for that

Piano accompaniment for the second system, continuing the instrumental parts.

Allegro. (♩ = 116.)

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

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

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

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

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

Et Pa -
 und Graf
 coun - ty

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

Et Pa -
 und Graf
 coun - ty

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

unis.

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

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

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

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

cresc. *cresc.* *cresc. molto* *cresc. molto* *cresc. molto* *cresc. molto*

cresc. poco a poco *cresc. molto*

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

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

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

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

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

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

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

cresc. *cresc. molto* *cresc. molto* *cresc. molto* *cresc. molto*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Verlu, unis.
 C.B.

dim.
 dim.
 dim.

84

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

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

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

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

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

a tempo *poco rit.* *a tempo*

a tempo *poco rit.* *a tempo*

ne?
ren?
ver?

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

a tempo *poco rit.* *a tempo*

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

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

Fag. *a 2.*
 L.
 Dieu qui vois au fond de l'a - me, Tu sais si mes vœux étaient purs. Grand
 Gott, der liebst im Grund der See - le, Du weisst, ob ich rein vor Dir bin! O
 God! who readst the soul's deep se - crets, look down now from Heav - en a - bove! Oh,

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

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

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

Fl.
Ob.
Clar.
Fag.
L.

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

pizz.
pizz.

86

Fl.
Ob.
Clar.
Fag.
L.

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

arco
arco

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

86

Fl. *p*

Ob. *p*

Clar. *mf*

Fag. *mf*

L. *mf*

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

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

L. *mf*

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

87

Fl. *cresc.*

Ob. *Verc.*

Clar. *cresc.*

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. *f*

Tromb.

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

Timp. *Baquettes d'éponge. Schwammschlägel.*

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

4 Timbaliers. *4 Paukenschläger.*

4 Drummers.

L.

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

Sopr. ed Alti.

Ten.

Bassi.

Sopr. ed Alti.

Ten.

Bassi.

cresc.

cresc.

cresc.

pizz. arco

pizz. arco

pizz. arco

87

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

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

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

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

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

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

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

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

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

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

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

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

ancora un poco
rit.

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

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

ancora un poco
rit.

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

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

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

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

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

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

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

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

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

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

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

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

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

arco sempre pizz.

arco sempre pizz.

rit.
ancora un poco

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

Andante un poco maestoso. (♩ = 64)

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

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

Les 14 voix du petit chœur (prologue).
Die 14 Stimmen des kleinen Chorus vom Prolog.
The 14 voices of the small chorus of the prologue.

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

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

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

Andante un poco maestoso. (♩ = 64)

ju - ros dunc par l'augus.te sym - bo - le,
 Schwür - ret denn - bei dem heil.igen Zei - chen,
 Swear then all - by this hol - y tok - en,

Andante un poco maestoso. (♩ = 64)

88

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

L.

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

88

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

L.

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

div.

Cor. I. II.

Cor. III.

Cor. IV.

a 2. *pp*

Fag. a 2. *pp*

L.

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

89

rit.

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

L.

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

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

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

cresc. *mf* *mf*

89

rit.

Par ce
 Ja, beim
 On, the

Par ce
 Ja, beim
 On, the

Par ce
 Ja, beim
 On, the

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

Par ce
 Ja, beim
 On, the

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

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

Par ce
 Ja, beim
 On, the

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

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

Par ce
 Ja, beim
 On, the

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

L.

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

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

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

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

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

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

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

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

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

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

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

The musical score consists of multiple staves. The upper section includes a piano accompaniment with dynamic markings such as *p*, *pp*, *ppoco cresc.*, and *cresc.*. The lower section features vocal parts with lyrics in three languages: French, German, and English.

Lyrics:
 French: *Al - le - le hier sol - emn oath then*
 German: *Al - le - le hier emn oath then*
 English: *Al - le - le hier emn oath then*

Chorus Lyrics:
 French: *De scel - ler en - tre nous u - ne fest hin - shall u -*
 German: *dass ein freund - schaft - lich Band That henceforth friendships bonds shall u -*
 English: *De scel - ler en - tre nous u - ne fest hin - shall u -*

Final Verse Lyrics:
 French: *De scel - ler en - tre nous u - ne fest hin - shall u -*
 German: *dass ein freund - schaft - lich Band That henceforth friendships bonds shall u -*
 English: *Friend - ship's Bonds fest hin - shall u -*

dim. pp

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

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

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

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

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

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

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

pp

dim. pp

90

Musical score for the first system, featuring multiple staves with piano markings and dynamic instructions like "poco f" and "pp".

L.

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

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

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

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

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

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

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

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

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

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

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

Musical score for the second system, featuring multiple staves with piano markings and dynamic instructions like "pp" and "mf".

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

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

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

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

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

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

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

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

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

Musical score for the first system, featuring multiple staves with musical notation and dynamics markings such as *p poco cresc.* and *p*.

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

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

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

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

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

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

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

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

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

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

Musical score for the second system, featuring multiple staves with musical notation and dynamics markings such as *p poco cresc.* and *p*.

