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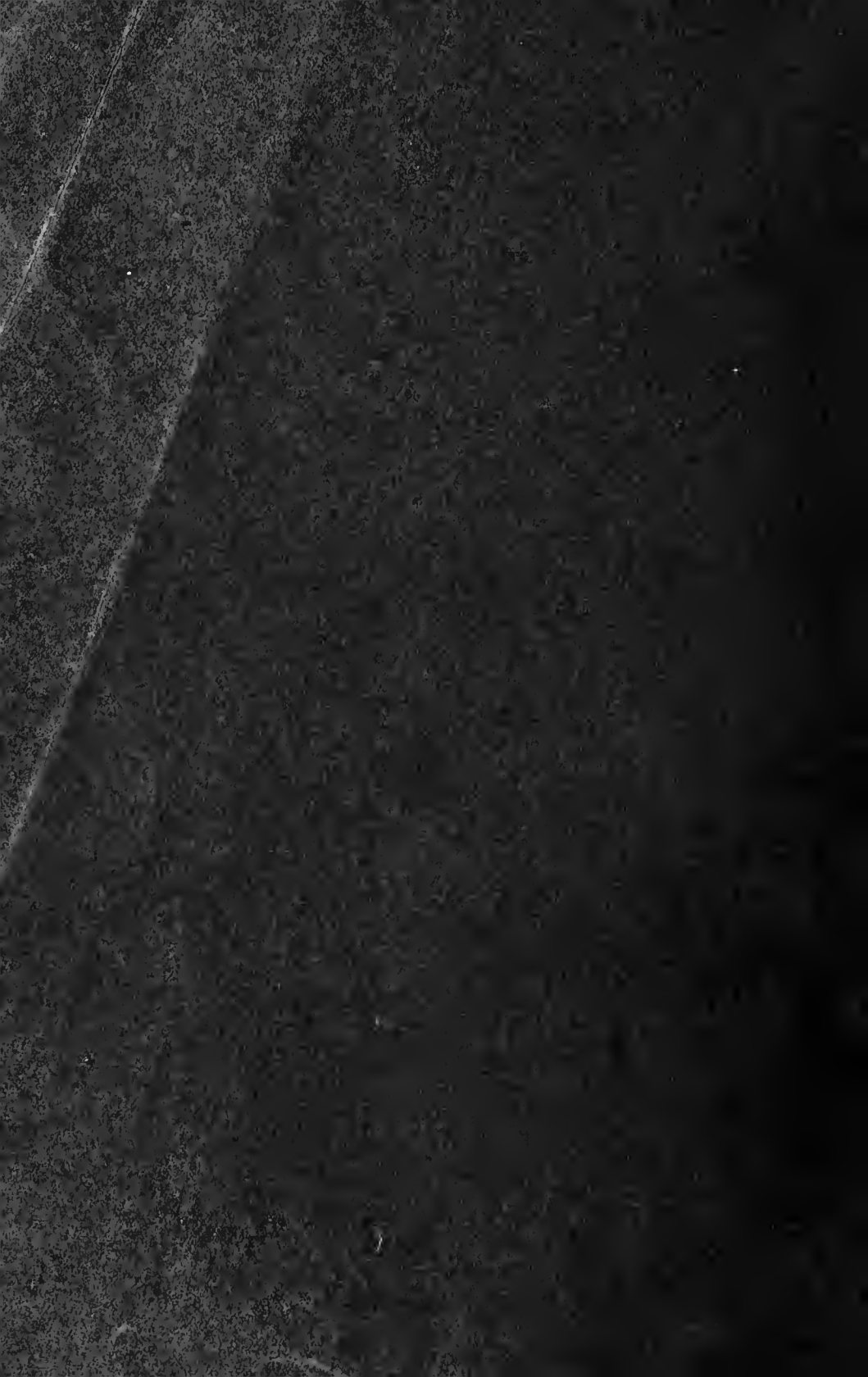
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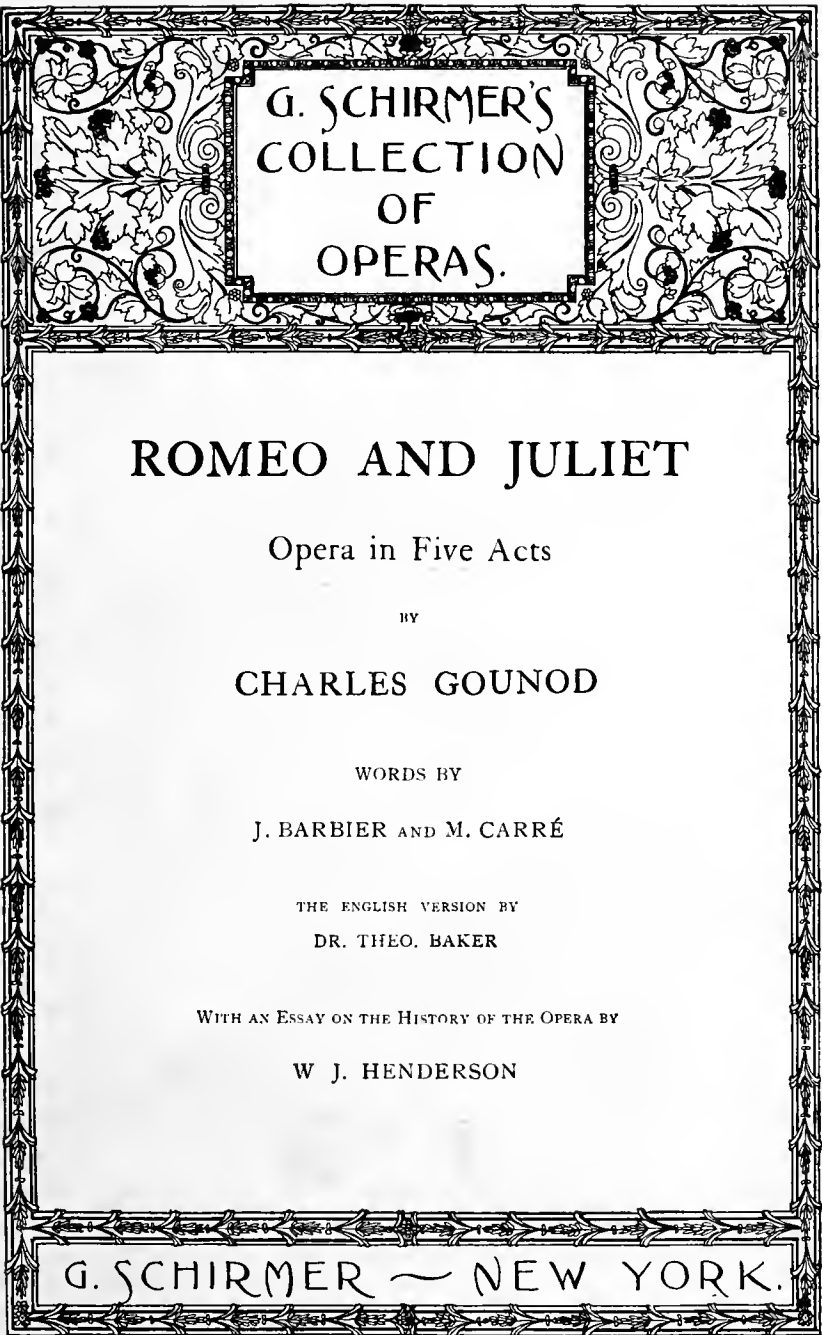
G. Schirmer's
Collection of Operas

GOUNOD

ROMEO
AND
JULIET

G. SCHIRMER, INC. NEW YORK



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G. SCHIRMER'S
COLLECTION
OF
OPERAS.

ROMEO AND JULIET

Opera in Five Acts

BY

CHARLES GOUNOD

WORDS BY

J. BARBIER AND M. CARRÉ

THE ENGLISH VERSION BY

DR. THEO. BAKER

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

W. J. HENDERSON

G. SCHIRMER ~ NEW YORK.

ROMEO AND JULIET.

FIRST PERFORMED AT THE THÉÂTRE LYRIQUE, PARIS, APRIL 27, 1867.

Characters of the Drama,

With the Original Cast as presented at the first Performance.

JULIET	Soprano	Mme. CARVALHO
STEPHANO	Soprano	Mme. DARAM
GERTRUDE	Mezzo-soprano	Mme. DUCLOS
ROMEO	Tenor	M. MICHOT
TYBALT	Tenor	M. PUGET
BENVOLIO	Tenor	M. LAURENT
MERCU IO	Baritone	M. BARRÉ
PARIS	Baritone	M. LAVEISSIÈRE
GREGORIO	Baritone	M. TROY (jeune)
CAPULET	Basso cantante	M. TROY
FRIAR LAURENCE	Bass	M. CAZAUX
THE DUKE	Bass	M. CHRISTOPHE

Guests of the Capulets; Relatives and Retainers of
the Capulets and Montagues.

SCENE, VERONA.

ACT I.—CAPULET'S PALACE. ACT II.—THE GARDEN OF JULIET. ACT III.—THE CELL
OF FRIAR LAURENCE; THEN A PUBLIC SQUARE BEFORE CAPULET'S PALACE.
ACT IV.—JULIET'S CHAMBER. ACT V.—TOMB OF THE CAPULETS.

“Romeo and Juliet.”

Charles Gounod was born in Paris, June 17, 1818, and died in that city, October 18, 1893. His “Roméo et Juliette” occupies the second position of merit on the brief list of his operas, the first place, of course, being awarded to “Faust”. The excellence of the libretto of the latter opera naturally led Gounod to go to its makers, when he conceived the desire to write a lyric work on the familiar love-tragedy of Shakespeare. That he should have entertained such an idea was almost inevitable, for he must have felt that the situations of the story offered abundant opportunities for the composition of pure lyric music, in which he excelled. The tragedy of

"Romeo and Juliet" had tempted many opera-composers before Gounod. Among them may be mentioned Dalayrac, Steibelt, Zingarelli, Vaccai, Bellini, and Marchetti, while Hector Berlioz had made it the subject of a dramatic symphony. The librettists of "Faust", Jules Barbier and Michael Carré, arranged the book, which some dramatic critics have praised as being an admirable adaptation of Shakespeare's play. Mlle. de Bovet, a French biographer of Gounod, has very sensibly said, however, that "all Jules Barbier's cleverness could not make the plot other than a love-duet, or rather a succession of love-duets".

While this is true, it is also a fact that the libretto presents the salient incidents of Shakespeare's tragedy in a compact and well-connected manner. In the endeavor to increase the number of parts for young women singers, the librettists introduced Stephano, the page, a character not found in the original play, and having no necessary connection with the story.

They may be forgiven this concession to the demands of operatic tradition, for the sake of the other excellences of their work. Gounod's music has been censured for its monotony, and the critics have generally agreed that this is due to the continual love-duet. A more pointed criticism is that which notes the similarity in the general style of these love-passages to those in "Faust". This similarity cannot well be questioned, and it forces comparisons which are not favorable to the music of "Romeo and Juliet". The love-scenes in "Faust" are the products of genuine inspiration, and they rise to a level of real greatness, seldom attained by the music of "Romeo and Juliet".

In regard to this aspect of the work, M. Arthur Pougin has well said: "If one wished to enter into what might be called a psychological analysis of the score, it would be necessary to discover how great were the difficulties of the composer in writing 'Romeo' without repeating himself, after having written 'Faust'. For, although the subjects of the two works differ widely, we see the same situations reproduced in each, under the same scenic conditions, and the stumbling-block was all the more troublesome, since these situations were the most salient ones, and constituted, as it were, the very core of the dramatic action. Witness the balcony-scene of 'Romeo' and the garden-scene of 'Faust', or the duel of Romeo and Tybalt, with the death of the latter in the first, and the duel of Faust and Valentine, also mortal, in the second. Truly, a musician must have a singular power, a very remarkable faculty of reiteration, to attempt, successfully, such a repetition of similar episodes".

Gounod was not the only man of high ability who attempted to do a second time what he had done at first to perfection. His failure to equal his first performance is certainly a demonstration of the limited power of his imagination; but, outside of the ranks of geniuses of the first order, such as Shakespeare and Goethe, no one has produced a second work so similar in character to a first, and yet so crowded with new beauties, as Gounod did in his "Romeo and Juliet". It is, beyond dispute, an opera of genuine and notable beauty. In the hands of artists, this work never fails to touch the heart of public enthusiasm; and in America, it has certainly grown greatly in favor since, in recent years, it has been performed by a company of singers of the first rank.

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It would be uncomplimentary to the reader to tell the familiar story of "Romeo and Juliet", but it is necessary to outline it as it is given in the libretto of Barbier and Carré. The prelude contains a scene in which all the characters are grouped on the stage, and reference is made to the unhappy feud between the houses of Montague and Capulet. The first act takes place in the home of the Capulets. A ball is in progress in honor of Juliet's début in society. Juliet is formally introduced by her father, and subsequently expresses her happiness in the vocal waltz. To the ball, as maskers, come Romeo, Mercutio, and some of their friends. The first meeting of Romeo and Juliet takes place, and love at first sight follows. The appearance of Tybalt, who recognizes Romeo, gives rise to some dialogue, revealing to the lovers the identity of their respective families. Romeo and his friends leave the ball.

In the second act, we have the familiar balcony-scene of the Shakespearean drama. The interview of the lovers is briefly interrupted by the passage of the watch, whose suspicions of the presence of a stranger in the grounds are put to rest by the nurse. The love-scene then continues till the fall of the curtain. In the following scene, Romeo and Juliet go to the cell of Friar Laurence, and are married. In the third act, the feud between the two houses breaks out. Stephano, Romeo's page, fights with Tybalt, and Mercutio also fights with him, and is slain. Tybalt tries to force a quarrel with Romeo, but he declines the combat, until he is impelled to take vengeance for the death of Mercutio, his kinsman. Then he kills Tybalt, and is instantly overcome with horror and remorse, because Tybalt is Juliet's cousin. The Duke arrives upon the scene, and Capulet lays his complaint before him. The Duke sentences Romeo to exile, but the young man declares that he prefers death.

The rising of the curtain on the fourth act discovers Romeo and Juliet together in Juliet's chamber. Their love-scene is ended by the breaking of day, and Romeo is compelled to depart. Capulet enters and informs his daughter that he has chosen for her a husband, the Count Paris. In despair, she asks the aid of the Friar, who is present. He gives her a phial containing a drug to put her in a condition closely resembling death. The final scene shows us Juliet in her tomb. Romeo, returning to seek her, finds her, as he believes, dead. He slays himself, but before he breathes his last, Juliet revives, and the lovers join in one final outburst of despairing love before both die. It will be seen from this outline that the librettists succeeded in preserving the entire tragic action of the original play, while omitting the lighter scenes, such as those of Juliet with her mother and the nurse.

It is not necessary to enter into a detailed consideration of the music, which is very well able to speak for itself. In the first act, the most melodious and pleasing numbers are the solo of Capulet, the song of Mercutio describing Queen Mab, Juliet's waltz-song, and the first duet of the lovers. The waltz-song is a mere exhibition-aria, altogether out of place, and inserted only out of deference to a long-established custom. The second act consists almost wholly of the balcony-scene, and here Gounod's ability as a lyric writer is delightfully displayed. The music is, perhaps, a little too sentimental and not sufficiently passionate, but it is melodious and poetic. In the next scene, there is nothing remarkable, though the passage sung after the wedding usually pleases the hearers.

The following scene, in which Mercutio and Tybalt are killed, leans somewhat toward the style of Meyerbeer, but it lacks the theatrical vigor of that composer. On the other hand, the declamatory air of the tenor at its close is one of Gounod's most effective passages. In the fourth act, the composer is indeed at home, and here we meet with the most satisfying music of the opera. The duet, "Non, ce n'est pas le jour", is a finely dramatic piece of composition, and ranks with the best products of its writer's imagination. In the remainder of the opera, the only things to which especial attention need be called, are the charming orchestral accompaniment to Friar Laurence's announcement of his plan to save Juliet—heard again when she sleeps in the tomb—and the final love-duet.

"Roméo et Juliette" was produced at the Théâtre Lyrique, Paris, April 27, 1867, with Mme. Miolan-Carvalho as Juliet, and M. Michot as Romeo. The rôle of Juliet has been one of Mme. Adelina Patti's favorites, but the best cast of "Romeo and Juliet" in recent times, and probably the best ever brought together, was that of the Metropolitan Opera House at the opening of the season of 1894-95. It consisted of Mme. Melba as Juliet, Mlle. de Vigne as Stephano, Mlle. Bauermeister as the Nurse, M. Jean de Reszké as Romeo, M. Edouard de Reszké as Friar Laurence, M. Plançon as Capulet, Signor Gromzeski as Mercutio, M. Castelmary as the Duke, and M. Mauguere as Tybalt.

W. J. HENDERSON.

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Romeo and Juliet.

Overture-Prologue

with Chorus.

CHARLES GOUNOD.

Allegro maestoso.

Sopranos I & II.
 Tenors.
 Basses.

Chorus.

Allegro maestoso. (♩ = 84)

Piano.

ff 6 6 12 *ff* 12

ff 3 2

ff

poco animato.

6 6 12

6 6 12 *

First system of musical notation. Treble clef, bass clef, key signature of one flat. Treble staff contains a melodic line with slurs and ties. Bass staff contains chords with fingerings 6, 6, and 12. Performance markings include *And.*, a star symbol, and a dashed line above the treble staff.

Second system of musical notation. Similar to the first system, with treble and bass staves. Treble staff has a melodic line. Bass staff has chords with fingerings 6, 6, and 12. Performance markings include *And.*, a star symbol, and a dashed line above the treble staff.

Third system of musical notation. Treble staff contains a dense chordal texture. Bass staff contains a simple harmonic accompaniment with accents (^) and staccato (stacc.) markings.

Fourth system of musical notation. Treble staff features chords with slurs and ties. Bass staff has a melodic line with slurs and ties. Performance markings include *ff*, *And.*, and star symbols.

Fifth system of musical notation. Treble staff has a melodic line with slurs and ties. Bass staff has a melodic line with slurs and ties. Performance markings include *And.* and a star symbol.

Sixth system of musical notation. Treble staff has a melodic line with slurs and ties. Bass staff has a melodic line with slurs and ties. Performance markings include *Tempo I.*, *ff*, and a star symbol.

Seventh system of musical notation. Treble staff has a melodic line with slurs and ties. Bass staff has a melodic line with slurs and ties.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings include *ff* (fortissimo) and *f* (forte). There are also several accents (^) and ornaments (a small 'o' above a note) used throughout the piece. The piece concludes with a final cadence in the last system.

ff ff ff fff
Cres.

ff fff
Cres.

(Curtain rises.) Andante. ♩ = 60

p pp
Cres.

*) SOPRANOS I&II.
TENORS.
BASSES:

C h o r u s .

Vé - ro - ne vit ja -
Two house-holds, no-ble

Vé - ro - ne vit ja -
Two house-holds, no-ble

Vé - ro - ne vit ja -
Two house-holds, no-ble

pp f pp f f l'accomp^{te} ad lib.
Cres. Cres. *

*) This Chorus is to be sung by all the artists who interpret the soli of this score.

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca - pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca - pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, les Ca - pu - lets,
 both, in Ve-ro - na's fair cit - y, From an - cient grudge break to new fray,

f (Orch.)

Ca. *

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

ad lib.

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found 'the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. Comme un rayon ver -
 found the traf - fic of our play. (Orch.) From forth the fa - tal

p *pad lib.*

cresc.

meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, —
loins of foe-men so di - vid - ed, Take their life chil-dren twain,

cresc.

meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, —
loins of foe-men so di - vid - ed, Take their life chil-dren twain,

cresc.

meil brille en un ciel d'o - ra - ge, Ju - li - et - te pa - rut, —
loins of foe-men so di - vid - ed, Take their life chil-dren twain,

cresc.

pp

et Ro - mé - o l'ai - ma! — Et tous deux, ou - bli -
Ro - meo and Ju - liet fair; — Pa - rents' rage, mor - tal

pp

et Ro - mé - o l'ai - ma! — Et tous deux, ou - bli -
Ro - meo and Ju - liet fair; — Pa - rents' rage, mor - tal

pp

et Ro - mé - o l'ai - ma! — Et tous deux, ou - bli -
Ro - meo and Ju - liet fair; — Pa - rents' rage, mor - tal

p (Orch.)

cresc.

ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
hate, were naught to them love - guid - ed, For e - qual love their hearts did

cresc.

ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
hate, were naught to them love - guid - ed, For e - qual love their hearts did

cresc.

ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
hate, were naught to them love - guid - ed, For e - qual love their hearts did

cresc.

dim.

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

ma! — share! —

Sort fu - nes - te! Hap - less lov - ers!

a - veu - gles co - Full sad was their

p (Orch.) *p* *cresc.*

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

lè - res! end - ing,

Ces mal - heu - reux a - mants pa - yè - rent de leurs pas - sage of their death - mark'd

f

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent

love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent

love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent

love! — A - lone their sac - ri - fice heart - rend - ing The hate of

dim. *dim.* *dim.* *dim.*

(Curtain.)

nai - tre leurs a - mours!_ *p*
 a - ges could re - move!_

nai - tre leurs a - mours!_ *p*
 a - ges could re - move!_

nai - tre leurs a - mours!_ *p*
 a - ges could re - move!_

p (Orch.)

rit. * *rit.* * *rit.* *

(♩ = 72)

p

rit. *

cresc. -

f

ff

rit. Adagio.

dim. *p* *p*

rit. *

Act I.

No 1. The Capulets' Ball.

Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Allegro maestoso. (♩. = 56)

Piano.

ff

p

cresc.

f

(Curtain rises.)

ff

SOPRANOS.

TENORS.

BASSES.

Chorus.

p

L'heu - re s'en - vo - le Joy - euse et
Swift hours of plea - sure Pass - to gay

L'heu - re s'en - vo - le Joy - euse et
Swift hours of plea - sure Pass to gay

fol - le, Au pas - sage il faut la sai - sir,
mea - sure, Oh, en - joy them, while on they fly!

fol - le, Au pas - sage il faut la sai - sir,
mea - sure, Oh, en - joy them while on they fly!

cresc.

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la -
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

Cueil - lons les ro - ses Pour nous é - clo - ses Dans la
 Ros - es are blush - ing, Fair fac - es flush - ing, Why for -

cresc.

cresc.

dim. *p*

joie et dans le plai - sir. —
 bear, when all may en - joy? —

joie et dans le plai - sir. —
 bear, when all may en - joy? —

dim. *p*

dim. *ff*

p TENORS.

Chœur fan - tas - que Des a - mours Sous le
Hap - py masks that kiss fair maid, But re -

p BASSES.

Chœur fan - tas - que Des a - mours Sous le
Hap - py masks that kiss fair maid, But re -

p

mas - que De - ve - lours, Ton em - pi - re Nous at -
mind of charm they shade; Half - con - ceal - ing, Half - re -

mas - que De - ve - lours, Ton em - pi - re Nous at -
mind of charm they shade; Half - con - ceal - ing, Half - re -

ti - re D'un sou - ri - re, D'un re - gard!
veal - ing Love in - ev - 'ry charm - ar - ray'd!

ti - re D'un sou - ri - re, D'un re - gard!
veal - ing Love in - ev - 'ry charm - ar - ray'd!

p Et com - pli - ce Le cœur glis - se Au ca -
 Sli - ly steal - ing, Soft com - pel - ling, All too

p Et com - pli - ce Le cœur glis - se Au ca -
 Sli - ly steal - ing, Soft com - pel - ling, All too

cresc. *cresc.*

The first system of the score features a vocal line with two staves and a piano accompaniment with two staves. The vocal line is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are: "Et com - pli - ce Le cœur glis - se Au ca - Sli - ly steal - ing, Soft com - pel - ling, All too". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and crescendo (*cresc.*).

dim. *p* pri - ce Du ha - sard!
 will - ing Hearts in - vade!

dim. *p* pri - ce Du ha - sard!
 will - ing Hearts in - vade!

The second system continues the vocal and piano parts. The lyrics are: "pri - ce Du ha - sard! will - ing Hearts in - vade!". The piano accompaniment features a more active bass line with chords. Dynamics include piano (*p*) and fortissimo (*ff*).

The third system shows the piano accompaniment for the third system of the score. It consists of two staves with chords and a bass line.

The fourth system shows the piano accompaniment for the fourth system of the score. It consists of two staves with chords and a bass line.

The fifth system shows the piano accompaniment for the fifth system of the score. It consists of two staves with chords and a bass line.

p SOPRANOS.

Nuit d'i - vres - se! Fol - le nuit! L'on nous
 Night of fan - cy, wan - ton night, All thy

pres - se, L'on nous suit! Le moins ten - dre Va se
 stars to love in - vite, Sweet laugh call - ing, Light foot

ren - dre Et se pren - dre Dans nos rêts!
 fall - ing, Sense - en - thrall - ing Well or ill!

De la bel - le Qui l'ap - pel - le, Tout ré -
 Won - by ten - der Beau - ty's splen - dor All sur -

dim.
 vè - le Les at - traits!
 ren - der To her will!

p SOPRANOS.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p TENORS.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p BASSES.

L'heu - re s'en - vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for - bear, when all may en - joy?

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for - bear, when all may en - joy?

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for - bear, when all may en - joy?

p

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

Cueil - lons, cueil - lons les ro - - ses Pour nous,
 Swift hours, swift hours of plea - - sure, Fly - ing

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

pour nous é - clo - - ses Dans la joie et
 pass to gay mea - - sure, Oh, en - joy them

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

dans le plai - sir, Dans la joie et dans le plai -
 while on they fly, Oh, en - joy them while on they

p *cresc.*
 sir. Cueil-lons les ro - ses Pour nous é - clo - ses
 fly! Ros - es are blush - ing, Fair fac - es flush - ing,
p *cresc.*
 sir. Cueil-lons les ro - ses Pour nous é - clo - ses
 fly! Ros - es are blush - ing, Fair fac - es flush - ing,
p *cresc.*
 sir. Cueil-lons les ro - ses Pour nous é - clo - ses
 fly! Ros - es are blush - ing, Fair fac - es flush - ing,
h.
p *cresc.*
 Red. * Red. *

f
 Dans la joie et dans le plai - sir. Dans
 Why for - bear, when all may en - joy, why
f
 Dans la joie et dans le plai - sir. Dans
 Why for - bear, when all may en - joy, why
f
 Dans la joie et dans le plai - sir. Dans
 Why for - bear, when all may en - joy, why

la - joie et dans le plai - sir!
 for - bear, when all may en - joy?
 la - joie et dans le plai - sir!
 for - bear, when all may en - joy?
 la - joie et dans le plai - sir!
 for - bear, when all may en - joy?
ff

Allegretto. (♩.92) Tybalt.

Eh! bien? cher Pà-ris! — que vous sem - ble
How now, my dear Pa - ris! Art thou gaz - ing

Paris.

De la fê - te des Ca - pu - lets? — Ri - chesse et beauté tout en -
On our fest - al and fair ar - ray? — What rich - es and beau - ty a -

sem - ble Sont les hò - tes de ce pa - lais! —
 maz - ing Are with - in this pal - ace to - day!

Tybalt.

Vous n'en voy - ez pas la mer - veil - le, Le tré - sor u - nique et sans
 But as yet no note hast thou tak - en Of the rar - est trea - sure we

Paris.

prix, Qu'on des - tine à l'heureux Pâ - ris. — Si mon cœur en -
 own, That is des - tin'd for thee a - lone! — If naught yet my

co - re som - meil - le, Le moment est proche où l'a - mour Viendra l'éveil - ler à sou
 heart could a - wak - en, Now the time is near that shall move It to a - wak - en un - to

Tybalt.

tour. — Il sé - veil - le - ra, — il sé - veil - le - ra, je l'es - pè -
 love! — It shall yet a - wake, — it shall yet a - wake, or I won -

Lo stesso movimento.

re: Re - gar - dez!
der: On - ly seel

re - gar - dez! la voi - ci, con - dui - te par son
on - ly seel by the hand her fa - ther leads her

cresc.

pè - re.
yon - der!

f *p*

Capulet.

Moderato (♩=76)

Soy - ez les bien - ve -
I bid ye wel - come

p

nus, a - mis dans ma mai - son! A cet - te fê - te de fa -
all, my friends, within my home! This is a joy - ful cel - e -

p

mil - le, La joie est de sai - son, la joie est de sai -
bra - tion, This day whereon ye come, this day where-on ye

son! Pa - reil jour - vit nai - tre ma fil - le! Mon cœur bat de plai -
come! And my heart beats high in e - la - tion, For on this day was

cresc.

sir en - core en y son - geant! Mais ex - cu - sez ma ten - dresse in - dis -
born my on - ly daughter dear! Par - don, I pray you, a fa - ther's fond

dim.

ère - - te Voi - ci ma Ju - li - et - te! Ac - cucil - lez -
heart! You see my daughter Ju - liet! May you re -

Andante. (♩=54)

la d'un re - gard in - dul - gent.
gard her in - dul - gent - ly here!

pp

pp TENORS. (admiringly.)

Ah! qu'elle est bel - le! ah! qu'elle est bel - le! On di -
 Ah! she is charm - ing! Ah! she is charm - ing! She ap -

mp BASSES.

Ah! qu'elle est bel - le! ah! qu'elle est bel - le! On di -
 Ah! she is charm - ing! Ah! she is charm - ing! She ap -

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin. —
 peers like an op' - ning flow - er That un - folds in morn - ing so bright. —

rait u - ne fleur nou - vel - le Qui s'é - pa - nou - it au ma - tin. —
 peers like an op' - ning flow - er That un - folds in morn - ing so bright. —

SOPRANOS

Ah! qu'elle est bel - le! ah! qu'elle est bel - le! El - le
 Ah! she is charm - ing! Ah! she is charm - ing! On her

sem - ble por - ter en el - le Tou - tes les fa - veurs du des - tin. —
 way kind - ly fate doth show - er Ev - 'ry boon that heart can de - light. —

Allegro.

f Ah! quelle est bel - le! quelle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

pp

TENORS.
f Ah! quelle est bel - le! quelle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

BASSES.
f Ah! quelle est bel - le! quelle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

Allegro. (♩=60.)

f *pp* *p* *cresc. molto*

Juliet.

E - cou - tez! é - cou - tez! C'est le son
 On - ly hear! On - ly hear! How the tones

des in - stru - ments joy - eux Qui nous ap - pelle et nous con -
 air - i - ly ring and rise! How they in - vite, woo - ing - ly

vi - blend - - - - - ing! Ah!
 Ah!

p *cresc.* *f*

Tout un monde en- chan-
All a - round fai- ry -

té sem- -ble naitre à mes yeux!
land seems to ra - vish mine eyes!

Tout me fê- -te et m'en - i- -vre,
Danc- -ers wend- -ing, Gal- -lants bend- -ing,

Tout me fête et m'en - i- -vre!
In - one - vi - sion un- -end- -ing!

Et mon à - me ra - vi -
And my heart all a glow -

e ing, S'è - lan - ce dans la vi - e
ing, In rap - ture o - ver - flow - ing,

cresc.

Com - me loi - seau s'en - vole aux cieux, com - me loi -
Fain would it soar to gain yon skies, fain would it

seau s'en - vo - le, s'en - vole aux
soar to gain, to gain yon

cieux!
skies!

ff

Allegro. (♩ = 60.)

Capulet.

Al - lons! jeu - nes gens! Al -
A hall! mer - ry men! A

lons! bel - les da - mes! Aux plus di - li - gents Ces yeux pleins de
hall! bon - ny la - dies! Who will not be won Where beau - ty ar -

dim.

p

flam - mes! Ces yeux, ces yeux pleins de flam - mes!
ray'd is? Be won, where beau - ty ar - ray'd is?

f
Nar - gue! nar - gue des - cen - seurs, Qui gron - dent, qui
Down them, down them, grum - blers all, - Who're chid - ing, who're

f *p* *p*

gron - dent, qui gron - dent sans ces - se! Fè - tez la - jeu - nes - se! Fè -
chid - ing, who're chid - ing for - ev - er! Fair youth is - in - fa - vor, fair

p

tez la - jeu - nes - se! Fè - tez la - jeu - nes - se, Et place aux dan -
youth is - in - fa - vor, fair youth is - in - fa - vor! Make way - for the

seurs!
hall!

Qui reste à sa place Et ne dan - se pas, De quelque dis -
An - y la - dy here Who is dain - ty now, She doth wear a

p

grâ - ce Fait l'a - veu tout bas! Qui reste à sa place Et ne dan - se.
corn Up - on her toe, I vow! An - y la - dy here. Who is dain - ty

pas, De quel-que dis - grâ - ce Fait l'a - veu tout bas! Ô re - gret ex -
now, She doth wear a corn Up - on her toe, I vow! By'r La - dy! My

trê-me! Quand j'é - tais moins vieux, Je gui - dais moi - mê - me Vos é - bats jo -
day for a mea - sure is gone, Tho' gal - lant more gay nev - er vis - or put

yeux! Les dou - ces pa - ro - les Ne me coûtaient rien! Que
on! To la - dy's ear oft I a love - tale would tell, And

d'a - veux fri - vo - les Dont je me sou - viens!
whis - per - ing soft, I could please her right well!

ô fol - les an - né - es Qu'em - por -
 Gone la - dy and lov - er! My beard

p

cresc.

te - le temps! ô fleurs du prin - temps À ja -
 now - is hoar; I'll mask me no more, My gay

cresc.

mais fa - né - es! Al - lons! jeu - nes gens! Al -
 time is o - - ver! A hall! mer - ry men! A

dim.

p

f

lons! bel - les da - mes! Aux plus - di - li - gents Ces yeux - pleins de -
 hall! bon - ny la - dies! Who will not be - won Where beau - ty - ar -

dim.

p

flam - mes! Ces yeux, ces yeux pleins de - flam - mes!
 ray'd is! Be won, where beau - ty - ar - ray'd is!

f

Nar - gue! nar - gue! des cen - seurs, Qui gron - dent, qui
Down them, down them, grum - blers all, Who're chid - ing, who're

gron - dent, qui gron - dent sans ces - se! Fê - tez la jeu - nes - se! Fê -
chid - ing, who're chid - ing for - ev - er! Fair youth is in - fa - vor, fair

p

tez la jeu - nes - se! Fê - tez la jeu - nes - se, Et place aux dan -
youth is in - fa - vor, fair youth is in - fa - vor! Make way for the

seurs, Et place aux dan - seurs, Et pla - ce
hall, - make way for the hall, - make way

cresc. *f*

aux dan - seurs!
for the hall!

a tempo. *ff*

ff SOPRANOS.
Nar - gue! nar - gue des — cen - seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid - ing, who're chid - ing, who're

ff TENORS.
Nar - gue! nar - gue des — cen - seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid - ing, who're chid - ing, who're

ff BASSES.
Nar - gue! nar - gue des — cen - seurs, Qui grondent, qui grondent, qui
Down them, down them, grum - blers all, — Who're chid - ing, who're chid - ing, who're

gron - dent sans ces - se! Fè - tons la — jeu - nes - se! Fè - tons la — jeu -
chid - ing for ev - er! Fair youth is — in — fa - vor, fair youth is — in —

gron - dent sans ces - se! Fè - tons la — jeu - nes - se! Fè - tons la — jeu -
chid - ing for ev - er! Fair youth is — in — fa - vor, fair youth is — in —

nes - se! Fè - tons la — jeu - nes - se, Et — place aux dan - seurs, Et
fa - vor, fair youth is — in — fa - vor! Make way for the — ball, — make

nes - se! Fè - tons la — jeu - nes - se, Et — place aux dan - seurs, Et
fa - vor, fair youth is — in — fa - vor! Make way for the — ball, — make



place way aux for dan seurs! the ball!

place way aux for dan seurs! the ball!



ff



f *p*



dim.



Mercutio. *Recit.* *Moderato.*

En - fin la place est libre, a - mis! _____
 My friends, we are a - lone, at last! _____

Piano.

Romeo.

Non, non, vous l'a - vez pro -
 No, no, for your word you

Pour un in - stant qu'il soit per - mis d'ô - ter son masque.
 Now I may doff my vis - or for a mo - ment on - ly.

mis! Soy - ons pru - dents! i - ci nul ne doit nous con - nai - tre!
 pass'd! Let us be - ware, for here to be known were dis - as - ter!

Quittons cet - te mai - son sans en bra - ver le mai - tre.
 Now let us leave the house be - fore we brave its mas - ter.

Mercutio.

Bah! _____
 Bah! _____

— si les Ca - pu-lets sont gens à se fà - cher, C'est lâ - che - té de nous ca -
 — If they think we came to quar - rel or de - ride, We should be cow'rds were we to

Tempo moderato. *ben ritmato.*

cher, Car nous a-vonstous là de quoi leur te-nir tê - te!
 hide; For ev-'ry man of us has where-with-al to curb them!

f
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —
 Ay, ev-'ry man of us has where-withal to curb them! —

6 TENORS.
 Oui, nous a-vonstous là de quoi leur te-nir tê - te! —
 Ay, ev-'ry man of us has where-withal to curb them! —

6 BASSES.
 Oui, nous a-vonstous là - de quoi leur te-nir tê - te! —
 Ay, ev-'ry man of us has where-withal to curb them! —

f *p* *dim.* *p*

Romeo. *Recit.*

Mieux eût va - lu, ne pas nous mè -
Bet-ter by far, we nev-er had

Mercutio. *Andante.* **Romeo.** (*mysteriously.*)

ler à la fê - te! Pour - quoi? J'ai fait un rê - ve!
come to dis-turb them! For why? I have been dream - ing!

Mercutio. (*with feigned terror.*) *Allegro.*

ô — présage a - lar - mant!
Oh! — a warn-ing of doom!

(*drolly.*) **Romeo.** (*astonished.*)

La rei - ne Mab t'a vi - si - té! Com - ment?
'Tis from Queen Mab you've had a call From whom?

Nº 2. Ballade of Queen Mab.

Allegro. (♩ = 100)

Mercutio.

Mab,
Mab,
la
the

Piano.

pp *leggerissimo*.rei - ne des men - son - ges, Pré - side aux son -
queen of dreams and vi - sions, Of vain il - lu -*pp*ges. Plus lé - gè - re, plus lé - gè - re que le
sions. E - ven light - er, e - ven light - er than thevent Dé - ce - vant, A tra - vers l'es
breeze O'er the trees, On thro' night - ly*pp**pp*pa - ce, A tra - vers la nuit, El - le
spac - es She a - thwart the skies Ev - er

pas - se, El - le fuit, El - le pas - se, El - le
 pass - es, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - se, El - le
 flies, ev - er pass - es, ev - er

fuit! Son char, que là-tò-me ra -
 flies! Her team is of a-tom-ies

p

pide En - trai - ne dans lé - ther lim - pi - de, Fut
 twain, Her trac - es are than cob - web fin - er, Her

fait d'u-ne noi-set-te vi - de Parver de ter - re, le char - ron! Les har -
 car is from squir - rel, the join - er, And of a ha - zel - nut 'tis - madel For a

pp

nais, sub-ti - le den - telle, Ont é - té dé - cou - pés dans l'ai -
 top a grass-hop-per's wing, And a this - tie-down spring! Her driv -

pp

le De quel - que ver - te sau - te - rel - le Par son co -
 er, A small grey gnat, he made the cov - er, That she may

cher, le mou-che - ron! Un os de gril - lon sert de
 lie well in the shade. A film is the lash of her

manche À son - fouet, — dont la mè - che blanche Est
 whip, And the stock, — is a crick - et - bone; 'Twas

prise au ra - yon qui s'é - panche De Phœ - bé ras - sem - blant — sa
 wound from the rays of the moon When high it shone in the sky — a -

cour. ————— Cha - que nuit, dans cet é - qui -
bove. ————— Ev - 'ry night, so air - i - ly

pa - ge, Mab vi - si - te, sur son pas - sa - ge, L'époux qui rê - ve de - veu -
car - ried, Mab doth wan - der, and where she's tarried The spouse will dream that he's un -

vage — Et l'a - mant qui rê - ve d'a - mour! À son ap - pro - che, la - co -
mar - ried, And the lov - er dreameth of love! And the co - quette, when Mab is

quet - te Rê - ve d'a - tours et de toi - let - te, Le cour - ti - san fait la cour -
near - ing, Dreams of ap - par - el gay she's wear - ing, Suitors to bow dream of pre -

bet - te, Le po - ê - te ri - me ses vers! ————— A l'a -
par - ing, And the rime - stér rim - eth his rime! ————— Then the

vare en son gi - te som - bre, Elle ou - vre des tré - sors — sans
mi - ser, in sor - did slum - ber, Sees rich - es more than he — can

nom - bre, Et la li - ber - té rit dans l'ombre Au pris - on -
num - ber, And the pris - on - cell chill and som - bre, Brightens in

nier char - gé de fers. — Le sol - dat rê - ved'embus -
free - dom's ray sub - lime! And the sol - dier dreams of am - bus -

ca - des, De ba - tail - les et des - to - ca -
cades, — Of healths five fath - om deep, and Span - ish blades,

des, El - le lui ver - se les ra - sa - des
Wak - en'd by roar - ing can - non - ades — He

Dont ses lau-ri-ers sont ar-ro-sés.— Et
swears a prayer or two, then sleeps a-gain.— And.

And. * *And.* *

toi, qu'un sou-pir ef-fa-rou-che,
thou, whom a sigh dis-com-pos-es,

pp

Quand tu re-po-ses sur ta cou-che, 0 vierge! elle ef-
When soft thine eye in slum-ber clos-es, 0 maid! she thy

rit. * *And.* *

fleu-re ta bou-che— Et te fait rê-ver de bai-sers!
lip light-ly cross-es,— Mak-ing thee to dream kiss-es then!

rit. *colla parte.* *pp*

And. * *And.* *

Mab, la rei-ne des_men-
Mab, the queen of dreams and

pp

son - - ges, Pré-side aux son - - ges. Plus lé -
vi - - sions, Of vain il - lu - - sions; E - ven

pp

gè - re, plus lé - gè - re que le vent Dé - ce - vant, —
light - er, e - ven light - er than the breeze O'er the trees, —

pp

À tra-vers lès - pa - - ce, À tra-vers la
On thro'night - ly spac - - es She a - thwart the

pp

nuit, El - le pas - se, El - le fuit, El - le pas - se, El - le
skies Ev - er - passes, Ev - er flies, ev - er pass - es, ev - er

fuit, El - le pas - - se, El - le fuit!
flies, ev - er pass - - es, ev - er flies!

ff

Nº2 bis. Recit. and Scene.

Moderato.

Recit.

Romeo.

Eh! bien! que l'a-ver-tis- sement Me vienne de Mab ou d'un
Well said! Now, be it as it will, From Mab or from an-y good

Piano.

Recit.

misurato.

au-tre, Sous ce toit qui n'est point le nô-tre Je me sens at-tris-
fai-ry, In this house we should nev-er tar-ry, For I feel in my

misurato.

Allegretto scherzando.

Mercutio. (banteringly.)

té d'un noir pres-sen-ti-ment! Ta tris-tes-se, je le de-
heart a sad pre-sage of ill! Of thy sad-ness I know the

vi-ne, Est de ne point trou-ver i-ci ta Ro-sa-
rea-son, For if thy Ro-sa-line were here, to sigh were

Recit.

li-ne; Cent au-tres dans le bal te fe-ront ou-bli-
trea-son! A hun-dred oth-ers here soon will make you de-

Recit.

er Ton fol a - mour d'e - co - lier! — Viens!
 ny Your fool-ish love, sil-ly boy! — Come!

f *f*

Allegro. (♩=96)

ff *fp*

Romeo. Moderato.

Ah! voy -
 Ah! be -

cresc. *fpp*

Romeo.

ez! — Cet-te beau-té cé - les - te Qui semble un rayon dans la
 hold! — You-der ce - les - tial beau - ty, That beams like a ray in the

Mercutio.

Quest-ce donc?
 What is youn?

pp *pp*

Mercutio.

nuit! — Le por - te-re-spect qui la suit — Est du - ne beau-
 night! — But hard - ly so charm-ing a sight — Is the guard of

té plus mo-des-te! Ô tré-sor di-gne des cieux! Quel-le clar-té sou-hon - or on du - ty! Oh, a star meet for the skies! What sudden ray di-

daine a des-sil-lé mes yeux! Je ne con-nais-sais pas la beau-té vé-ri-vine un-seals my wond'ring eyes! For nev-er did they yet un-to beau-ty a-

ta-ble! Ai-je ai-mé jus-qu'i-ci? ai-je ai-mé? Bon! wak-en! Have I lov'd un-til now? Have I lov'd? Good!

Mercutio.

voi-là Ro-sa-line au dia-ble! Et nous avions pré-vu ce- Now is Ro-sa-line for-sak-en: And we fore-saw it long a-

ci! Friends of Romeo. On la con-gé Nowhethrowsher.

6 TENORS. Nous a-vions pré-vu ce-ci! Nous a-vions pré-vu ce-ci! We fore-saw it long a-go! We fore-saw it long a-go!

6 BASSES. *p*

di - e Sans plus de sou - ci, Et la co-mé-di-e Se ter-mine ain -
 o - ver With no more a - do; Had a sigh-ing lov-er Ev-er heart so

si!
 true?
 TENORS. *p*
 Chorus. On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
 Now he throws her o - ver With no more a - do; Had a sigh-ing
 BASSES. *p*
 On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
 Now he throws her o - ver With no more a - do; Had a sigh-ing

di - e Se termine ain - si!
 lov-er Ev-er heart so true?

Allegro. (♩=96.)

Piano accompaniment for the first system, featuring a treble and bass clef with dynamic markings *f* and *p*.

Piano accompaniment for the second system, featuring a treble and bass clef with dynamic markings *f*, *dim.*, and *p*.

Juliet.

Allegro.

Vocal line for Juliet and piano accompaniment for the third system, including lyrics: *cresc.* *f*
 Voy- ons, nour- ri - ee,
 What will you, Nurs-ey?

Gertrude. Recit.

Vocal line for Gertrude and piano accompaniment for the fourth system, including lyrics: *f*
 on mattend, par- le vi - te! Res- pi- rez un mo -
 Do be quick, they are wait- ing! Let us wait for a

Juliet.

(carelessly)

Vocal line for Juliet and piano accompaniment for the fifth system, including lyrics: *pp*
 (teasingly) *3* *3* *3* *3*
 ment! est- ce moi qu'on é- vi - te, Ou le com- te Pà- ris que l'on cher- che?
 breath! Is it me they're a- void- ing, Or young Pa- ris, the county, they're seeking?

(laughing)

Ah! ah! Je son-ge
Ah! ah! My mind on

Vous au-rez là, dit-on, la per-le des ma-ris.
A ver-y flow'r! A flow'r! How hap-py shall you be!

bien vraiment au ma-ri-a-ge!
such a dream nev-er has tar-ried!

Par ma ver-tu! j'é-tais ma-ri-
Why ta-dy mine! When I was your

Non! non! je ne veux pas t'é-cou-ter plus long-
No! no! I will no more hear the song you would

ée à votre à-ge!
age, I was mar-ried!

temps! Lais-se mon â-me, lais-se mon âme à son prin-
sing! O, let my heart, O, let my heart re-joice in

dim.

Tempo di Valse animato.

Juliet.

temps! _____
Spring! _____

Piano.

ff

ff

Ah!
Ah!

ff

dim.

p

Je veux
In my

pp

vi - - vre Dans le rê - -
fai - - ry Dream Id rev - -

ve - - qui m'en - - i - - vre - -
el, - - gay and air - - y, - -

crese.

crese.

Ce jour en - - cor! Dou -
 Yet one day more! Like

dim. *p*

ce flam - - me, Je te
 a trea - - sure I will

gar - - de dans mon à -
 guard thee, naught my plea -

cresc.

me Com - - me un tré - sor! Je
 sure E'er will re - store! In

f *p*

veux vi - - vre Dans ce rê -
 my fai - - ry Dream l'd rev -

cresc.

ve — qui m'en i — vre —
el, — gay and air — y, —

dim. *p*

Ce — jour en — cor! Dou —
Yet — one day — more! Like

cresc.

ce flam — me, — Je te
a trea — sure — I will

molto.

gar — de — dans mon a —
guard — thee, — naught my plea —

dim. *p*

me — Com — me un tré — sor!
sure — E'er — will re — store!

Cette i - vres - se De jeunes - se Nedure hé - las! qu'un
Hours en - tic - ing, Youth re - joic - ing, Will all too soon be

jour, Puis vient l'heu - re Où l'on pleu -
gone, Tear - ful hours Send their show -

- re, Le cœur ce - de à l'a - mour, Et
- ers When by love hearts are won, And

le bon - heur fuit sans re -
all our joys are then un -

tour! Ah! Je
done! Ah! In

veux vi - vre Dans ce rê -
my fai - ry Dream I'd rev -

ve qui m'en i - vre Long -
el, gay and air y, Yet

temps en - cor! Dou - ce flam -
one day more! Like a trea -

me, Je te gar - (de)
sure I will guard thee,

dans mon à - me Com - me un tré -
naught my plea - sure E'er will re -

Un poco meno allegro, ma poco.

sor! Loin de lhi - ver mo - ro - se, Lais - se
 store! Far from the win - ter snows, Do not

moi, fais - se moi som - meil - ler, Et res - pi -
 wake, do not wake me to - day; Let me en -

rer la ro - se, res - pi - rer la rose A - vant
 joy the rose, Let me en - joy the rose Ere she

de lef - feuil - ler. Ah! Ah!
 with - er a - way! Ah! Ah!

Tempo I.

Ah! Ah!
 Ah! Ah!

f
cresc. *f*

Dou - ce flam - - me,
Like a trea - - sure

f

Res - - te dans mon à - - me Comme un
I - - fond - ly will guard - - thee, Naught will

doux tré - sor Long - - temps en -
thee re - store When thou art

pp

cor!
o'er!

Ah!
Ah!

ff

The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The melodic line is a continuous eighth-note pattern. The piano accompaniment is mostly rests.

Comme un tré - sor Long - - - temps en - cor!
Naught will re - store When thou art o'er!

tr *tr* *tr*

ff *ff*

a tempo.

The second system includes vocal lines with lyrics and piano accompaniment. The vocal lines feature trills and a melodic line. The piano accompaniment includes fortissimo (*ff*) markings and a tempo change to *a tempo.*

The third system features piano accompaniment in both treble and bass clefs. The bass line has a rhythmic pattern of eighth notes.

The fourth system features piano accompaniment in both treble and bass clefs. The bass line has a rhythmic pattern of eighth notes. The treble line has a melodic line with a sequence of notes marked 2 1 4 1.

The fifth system features piano accompaniment in both treble and bass clefs. The treble line has a melodic line with a sequence of notes marked 3 2 5 1 4 2. The bass line has a rhythmic pattern of eighth notes.

No 3 bis. Recit.

Allegro moderato.


Romeo. 
 Le nom de cet - te bel - le en - fant?
 The name of yon - der charming maid?

Gregorio. 
 Vous l'i - gno - rez? —
 Do you not know? —

Piano. 
pp

Gertrude (turning round).


 Plait-il?
 Your will?

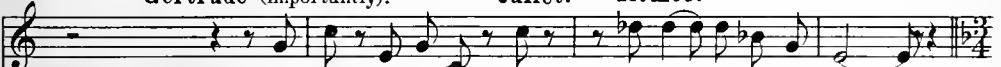

 C'est Gertru - de. Très gra - ci - eu - se da - me! Pour les soins du souper Je
 It is Ger-trude. Par - don me, charming la - dy! They are calling for you Be-

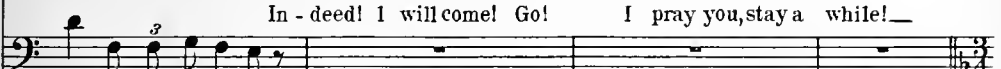

f


Gertrude (importantly).

Juliet.

Romeo.


 C'est bien! me voi-ci! Va! De grà - ce, de-meu - rez! —
 In - deed! I will come! Go! I pray you, stay a while! —


 crois qu'on vous ré-clame.
 low, sup - per . is ready.


p *f* *p*

N^o 4. Madrigal

à deux.

Moderato

Juliet.

Romeo.

Piano.

Musical score for the beginning of the madrigal, featuring staves for Juliet, Romeo, and Piano. The tempo is Moderato. The piano part includes dynamic markings: *p*, *cresc.*, *dim.*, and *p*.

Romeo.

Musical score for Romeo's first line of lyrics, with piano accompaniment.

Ange a - do - ra - ble, Ma main cou-
Tho' I a - dore thee, My hand un-

Musical score for Romeo's second line of lyrics, with piano accompaniment.

pa - ble Pro - fane, en lo - sant tou - cher, La main di-
worth - y Pro - fanes but in meet - ing thine, A shrine so

Musical score for Romeo's third line of lyrics, with piano accompaniment. The tempo is marked *rit.* (ritardando).

vi - ne Dont j'i - ma - gi - ne Que - nul n'a droit d'ap - pro -
ho - ly, I deem it fol - ly E'en - to sa - lute it with

cher! — minel! — Voi - là, je pen-se, La pé - ni -
 On low - ly bending Pil - grim of -

a tempo.

And. * *And.* * *And.* *

ten-ce Qu'il con - vient de m'im-po - ser, C'est que j'ef -
 fending, Deign to im - pose a gen-tle fine: Lips rev - e -

cresc.

fa - ce L'in - di - gne tra - ce De ma main — par un bai - ser!
 ren - tial Wait pen - e - ten-tial On thy leave — to kiss the shrinel

rall. *a tempo.*

dim. *p* *colla voce.* *pp* *a.t.*

Juliet.

Cal - mez vos crain - tes! A ces é -
 Calm your e - mo - tion! In true de -

p

trein - tes Du pé - le - rin pros - ter - né Les sain - tes
 vo - tion No prayer - ful pil - grim shall pine, — E'en saints will

rit.

mè - nie, Pour - vu qu'il ai - me, Ont d'a - van - ce par - don -
hear him, Ere he im - plo - re them, If his heart know love di -

a tempo.

né. — Mais à sa bou - che La main qu'il
vine. — Yet, as a fa - vor, Fair hand may

a tempo.

tou - che Prudem - ment doit re - fu - ser Cet - te ca -
nev - er To his lip its will re - sign; Tho' he con -

cresc.

ra. *rall.*

resse_ En - chan - te - res - se Qu'il im - plo - re en un bai -
fess - es, His fond ca - ress - es, Win no leave — to kiss the

dim. *p* *colla voce.* *pp*

a tempo. **Romeo.**

ser! Les sain - tes ont pour - tant
shrine! The saints have lips as well,

a tempo. *dol.espr.*

Pour pri - er seu - le - ment! —
They em - ploy them in prayer! —

Romeo.
u - ne bou - che ver - meil - le — N'en -
and they sure - ly may use them! And

ten - dent - el - les pas — la voix, qui leur con - seil - le Un ar -
will they nev - er hear — a voice that in - ly sues them, Or shall

Juliet.

poco animando.

rèt plus clé - ment? Aux pri - è - res d'a - mour — leur
faith earn de - spair? — To all prayers born of love — their

cœur reste in - sen - si - ble, Même — en les e - xau - çant! —
hearts will nev - er heark - en, Tho' — well they hear the vow! —

Romeo.

rit.

E - xau - cez donc mes vœux — et gar - dez im - pas - si - ble Vo -
Oh, hear my ar - dent vow! — And tho' blush - es may dark - en, Still —

Tempo I. (*molto determinato*)

Juliet.

Ah! — je n'ai pu m'en dé - fen - dre! J'ai pris
Ah! — I've no pow'r to re - fuse it! Now my

- tre front rou - gis - sant!
— un - mov'd be your brow!

Tempo I. (*molto determinato*)

Romeo.

le pé - ché pour moi! — Pour a - pai - ser vo - tre é - moi! — Vous plaît -
own the sin shall be! — Mine let the sin ev - er be! — Give it

Juliet.

cresc.

Romeo.

il de me le ren - dre? Non! je l'ai pris! lais - sez - le moi! Vous
me, and you will lose it! No! it is mine! Ah, leave it me! No!

Juliet.

Non! je l'ai pris! — lais - sez - le
The sin is mine. — ah, leave it

cresc.

la - vez pris, ren - dez - le moi! Vous l'a - vez pris! — ren - dez - le
it is mine! Ah, give it me! The sin is mine, — ah, give it

cresc. *p*

moi! Non, je l'ai pris! — lais - sez - le moi! lais - sez - le moi! laissez - le
me! The sin is mine, — ah, leave it me, ah, leave it me, ah, leave it

poco rit. cresc. dim.

moi! Vous l'a - vez pris! — ren - dez - le moi! ren - dez - le moi! ren - dez - le
me! The sin is mine, — ah, give it me, ah, give it me, ah, give it

poco rit. dim. cresc.

poco rit. p cresc. dim.

moi! lais - sez - le moi!
me! ah, leave it me!

rit. molto.

moi! ren - dez - le moi!
me! ah, give it me!

rit. molto.

pp rit. molto. p a tempo.

dim. p

N^o 5. Finale.

Allegro moderato.

Juliet.

Romeo.
Tybalt.

Mercutio.
Paris.
Capulet.

Chorus.

Piano.

Romeo. Juliet. Romeo.

Quelqu'un! C'est mon cou-sin Ty-balt! Eh! quoi! vous
Who comes? Oh, 'tis my cou-sin Tybalt! And you? who

Juliet. Romeo (aside)

è - tes!_ La fil-le du seigneur Ca - pu - let!_ Dieu!
are you? I am Lord Ca - pu - let's daughter! Heav'ns!

Tybalt. Par-don! Cou-si-ne, nos - a - mis dé-
How now, fair Cousin! From the ball our

ser - te - ront nos fê - tes Si vous fuy - ez ain - si leurs re - gards! Ve - nez donc! ve - nez
friends will all be go - ing If you do thus with - draw from their sight! Come away! come a -

pp (softly)

done! Quel est ce beau ga - lant qui s'est mas-qué si vite En me voy-ant ve -
 way! Who is yon fine young blade who quick-ly donn'd his mask when I was com - ing

Juliet. Je ne sais! — I do not know! —
 nir? — near? —

Romeo. Dieu vous garde, seigneur! — Fair good e - ven, my lord! —
 On di - rait qu'il m'é - vi - te! He ap - pears to a - void me!

Allegro molto. — (exit Romeo.)

Tybalt. Ah! — je le re - con - nais à sa
 Ha! — I do know him well by his

Juliet. (with alarm)
 Ro - mé - o! —
 Ro - meo! —

voix, — à ma hai - ne! C'est lui! c'est Ro - mé - o! —
 voice, — by my ha - tred! 'Tis he! it is Ro - meo!

sur l'honneur! — Je pu - ni - rai le traître et sa mort est cer - tai - ne!
 By my soul! — I'll pun - ish yon - der slave, and his death is as - sur - ed!

(exit)

Adagio. Juliet.(terrified).

C'è - tait Ro - mé - o!
 'Twas Ro - meo him - self!

(absorbedly, with fixed gaze)
 Ah! — je l'ai vu trop tôt — sans le con-
 Ah! — Too ear-ly seen un-known, and known too

nai - tre! La haine est le ber - ceau de cet a-mour fa-
 late! — Fell ha - tred is the cra-dle of this fa - tal

tall — C'en est fait! — si je ne puis être à
 love! — Woe is me! — If I nev-er his may

lui, — Que le cer - cueil soit mon lit nup - ti -
 be, — For me the grave, then a bride - bed shall

Allegro molto. (♩=88.) (Romeo reappears.)

all!
prove!

p *cresc. molto*

Tybalt. Paris.

Le voi - ci! le voi - ci! Qu'est-ce
He is there! he is there! Who is

ff

Tybalt. Paris. Romeo.

donc? Romé - o! Romé - o! Mon nom mè - me
he? Ro - meo! Ro - meo! All is o - ver!

ff *f*

Est un crime à ses yeux! O dou - leur! ù dou -
She doth hate e'en my name! O de - spair! O de -

leur!
spair!

Ca - pu - let est son pè - re_ et je
Cap - u - let is her fa - ther: and I

f *breve*

Mercutio (to Romeo.)

l'ai - - - me! Voy - ez! voy - ez de quel air fu - ri -
 love - - - her! See there! see there! how with eye all a -

Tybalt.

Je tremble de
 With fu - ry I'm
 eux Ty - balt nous re - gar - de! Un o - rage est dans l'air...
 flame We're fol - low'd by Ty - balt: There's a storm in the air.

Capulet.

ra - - ge! Quoi! par - tez - vous dé - jà? de - meu - rez - un ins -
 shak - - ing! What! will you leave so soon? Wait a while ere you

tant - de - meu - rez - un ins - tant! Un sou - per joy - eux vous at -
 go, - wait a while - ere you go! There is yet a banquet be -

tend! Un sou - per joy - eux vous at - tend! -
 low, - there is yet a banquet be - low! -

Tybalt.

Pati - en - ce! pati - en - ce! De cet-te mortelle of - fen - se Romé-
 Only pa - tiencelonly pa - tiencelThis mortal affront, I swear it, Yonder

fp

o, j'en fais ser-ment, Su - bi - ra le chà-ti - ment!
 slave, so prone to strife, Soon shall an - swer with his life!

Mercutio.

On nous ob -
 See how they

ser - ve, si - len - ce! Il faut u - ser de pru - den - ce! N'at - tendons
 watch us! Be si - lent, And rather pru - dent than violent! Let us not

Capulet.

pas fol - le - ment_ Un fu - neste é - vè - ne - ment. Que la
 wait in a - maze_ Till the house be in a blaze! Rouse a -

fé - te - re - com - men - ce! Que l'on boive et_ que l'on dan - se! Au - tre -
 gain the sound of pleasure! Drain the wine-cup, read the measure! Time has

fois, j'en fais ser-ment, Nous dan-sions plus vail-lam-ment, Nous dan-
 been, I swear to you, When I danc'd and drank for two, when I

sions plus vail-lam-ment, Nous dan-sions plus vail-lam-
 danc'd and drank for two, when I danc'd and drank for

cresc.

ment!
 two!

SOPRANOS. *f*
 Que la fê-te re-com-men-ce! Que l'on boive et que l'on

TENORS. *f*
 Rouse a-gain the sound of pleasure! Drain the wine-cup, tread the

BASSES. *f*
 Que la fê-te re-com-men-ce! Que l'on boive et que l'on

Rouse a-gain the sound of pleasure! Drain the wine-cup, tread the

f f

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 measure! Joy - ful hours will soon be - gone, - Let the night run gai - ly -

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 measure! Joy - ful hours will soon be - gone, - Let the night run gai - ly -

dan-se! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 measure! Joy - ful hours will soon be - gone, - Let the night run gai - ly -

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Le plai - sir n'a qu'un mo - ment! Ter - mi - nons la nuit gai -
 on! Joy - ful hours will soon be - gone, Let the - night run gai - ly

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
 on! Let the night run gai-ly on! Let the night run gai-ly on! Joy-ful

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
 on! Let the night run gai-ly on! Let the night run gai-ly on! Joy-ful

ment! Ter-mi-nons la nuit gai-ment! Ter-mi-nons la nuit gai-ment! Le plai-
 on! Let the night run gai-ly on! Let the night run gai-ly on! Joy-ful

sir n'a qu'un mo-ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-
 hours will soon be-gone, joy-ful hours will soon be-gone, Let the

sir n'a qu'un mo-ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-
 hours will soon be-gone, joy-ful hours will soon be-gone, Let the

sir n'a qu'un mo-ment! Le plai-sir n'a qu'un mo-ment! Ter-mi-
 hours will soon be-gone, joy-ful hours will soon be-gone, Let the

nons, ter-mi-nons la nuit gai-ment!
 night, let the night run gai-ly on!

nons, ter-mi-nons la nuit gai-ment!
 night, let the night run gai-ly on!

nons, ter-mi-nons la nuit gai-ment!
 night, let the night run gai-ly on!

ff

Tybalt.

Il nous é -
He will es -

chap - pe!
cape us!

qui veut me suivre?
Now let us follow!

Je le frappe de mongant au vi -
For I tell you that I will not en -

Capulet.

sa - - ge!
dure him!

Et moi,
Go to!

je ne veux pas d'es - clan-dre!
I say, you shall en - dure him!

tu mèn -
Do you

tends? -
hear? -

Laisse en paix ce jeune hom - me!
For how-e'er you de - test him,

Il me
Be his

Tempo I.

plait d'i - gno - rer
name what it will,

de quel nom il se nomme!
none shall dare to mo - lest him!

Je te dé - fends de faire un pas!
And I for - bid you to take a step!

ff

p

Al - lons! jeunes gens! Al - lons! belles da - mes! Aux
A hall, mer - ry men! A hall, bonny ladies! Who

f

dim.

plus di - li - gents Ces yeux pleins de flammes! Ces yeux, ces
will not be won Where beau - ty ar - ray'd is, Be won, where

p

yeux pleins de flam - mes! Nar - gue! nar - gue des cen -
beau - ty ar - ray'd is? Down them, down them, grum - biers

f

p

seurs, Qui grondent, qui grondent, qui gron-dent sans ces-se! Fè -
all, — Who're chid-ing, who're chid-ing, who're chid-ing for- ev-er! Fair

p

tez la_ jeu - nes - se! Fè - tez la_ jeu - nes - se! Fè - tez la_ jeu -
youth is_ in_ fa - vor, fair youth is_ in_ fa - vor, fair youth is_ in_

nes - se, Et place aux dan - seurs, Et placeaux dan - seurs, Et
fa - vor! Make way_ for the ball, — make way_ for the ball, — make

cresc.

pla - - ce aux ——— dan - seurs! ———
way ——— for ——— the ball! ———
a tempo

f *ff*

Chorus.

TEN. Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, Who dare not, who dare not, who

BASS. Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, Who dare not, who dare not, who

Nar-gue! nar-gue des bu-veurs, Qui craignent, qui craignent, qui
Down them, down them, drink - ers all, Who dare not, who dare not, who

ff

craignent li - vresse! Fè - tons la jeu - nes - se, Fè - tons la jeu - nes - se, Fè -
dare not per - sev - er! Fair youth is in - fa - vor, fair youth is in - fa - vor, fair

craignent li - vresse! Fè - tons la jeu - nes - se, Fè - tons la jeu - nes - se, Fè -
dare not per - sev - er! Fair youth is in - fa - vor, fair youth is in - fa - vor, fair

craignent li - vresse! Fè - tons la jeu - nes - se, Fè -
dare not per - sev - er! fair youth is in - fa - vor, fair

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

tons la jeu - nes - se, Et place aux dan - seurs, Et place
youth is in - fa - vor! Make way for the ball, make way

ff

a tempo

aux dan - seurs!
for the ball!

aux dan - seurs!
for the ball!

aux dan - seurs!
for the ball!

a tempo

ff

Continuation of piano accompaniment.

Continuation of piano accompaniment.

Continuation of piano accompaniment.

Continuation of piano accompaniment.

Act II.

The Garden of Juliet.

Nº 6. Entr'acte and Chorus.

Andante.

Romeo.

Mercutio.

Tenors.

Basses.

Chorus.

Piano.

Andante. (♩=120.) *pp* (Curtain rises.)

pp *pp* *pp* *pp*

Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

pp

Led. * Led. * Led. * Led. *

Led. * Led. * Led. * Led. *

Romeo. Allegretto.

O nuit! sous tes ai - les obs -
Oh night! In thy shel - ter - ing

pp *colla voce.*

Led. *

Mercutio. (calling from without.)

cu - res A - bri - te moi! — Ro - mé - o!
pin - ions con - ceal me now! — Ro - me - o!

p *pp*

pp

Romeo.

Ro - mé - o! C'est la voix de Mer - cu - ti - o! Ce - lui - la se rit des bles -
Ro - me - o! 'Tis Mer - cu - tio! I know the voice! He doth well, who jest - eth at

p

Allegretto. (♩=112.)

su - res Qui n'en re - çut ja - mais!
scars, and nev - er felt a wound!

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part includes a triplet of eighth notes in the right hand and a single eighth note in the left hand, both marked with a piano (*p*) dynamic.

Chorus. (behind the scenes.)

TENORS.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! _____
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! _____

The Tenors' part is written in treble clef with a piano (*p*) dynamic. The lyrics are: "Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! _____ Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! _____"

BASSES.

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! _____
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! _____

The Basses' part is written in bass clef with a piano (*p*) dynamic. The lyrics are: "Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! _____ Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! _____"

Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans
Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth

The continuation of the chorus for both Tenors and Basses. The lyrics are: "Mys - té - ri - eux et som - bre, Ro - mé - o ne nous en - tend pas! L'a - mour se plaît dans Wan - d'ring a - lone and sad - ly, To our call he will not re - ply! In shade love hid - eth"

l'om - bre, la - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses
glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -

The final part of the chorus for both Tenors and Basses. The lyrics are: "l'om - bre, la - mour se plaît dans l'om - bre, Puis - se l'a - mour gui - der ses glad - ly, in shade love hid - eth glad - ly, Well may he now on love re -"

pas! — Puis - se l'a - mour gui - der ses pas! — Puis - se l'a -
 ly! — Well may he now on love re - ly! — Well may he

l'accomp. ad lib. **pp stacc.**

mour gui - der ses pas! — Puis - se l'a - mour gui - der ses
 now on love re - ly! — Well may he now on love re -

mourgui - der ses pas! — Puis - se l'a - mour gui - der ses
 now on love re - ly! — Well may he now on love re -

pas! Puis - se l'a - mour gui - der ses pas!
 ly! Well may he now on love re - ly!

pas! Puis - se l'a - mour gui - der ses pas!
 ly! Well may he now on love re - ly!

pp
 (Orch.)

N^o 7. Cavatina.

Romeo. 
 L'a-mour! la-mour! oui, son ar - deur a troublé tout mon
 On love! On love! Ay, for my heart in his bondage is

Piano. 
p *f*

Adagio. (♩=52.)


 è - tre! Mais quel - le sou - dai - ne clar - té re - splen -
 aching! But what sud - den light doth mine eye now be -


pp


 dit a cet - te fe - nê - tre? Cest là que dans la
 hold thro'yon win-dow breaking? The ray of morn-ing


 * * *

L'istesso tempo. (♩=50.)


 nuit ray - on - ne sa beau - té!
 'tis, and Ju - liet is the sun!


p * *

Ah! lè - ve - toi; sol - eil!
 Star of the morn, a - rise!

p

Red. * *Red.* * *Red.* *

fais pâ - lir les é - toi - les Qui, dans la - zur sans
 And you moon shall be fail - ing, En - vious be - fore thee

Red. * *Red.* * *Red.* *

voi - les, Bril - lent au fir - ma - ment.
 pal - ing, For thou art fair - er far!

Red. * *Red.* * *Red.* *

Ah! lè - ve - toi! ah! lè - ve -
 Star of the morn! Star of the

cresc.

Red. * *Red.* * *Red.* *

toi! pa - rais! pa - rais! As - tre pur et char -
 morn! A - rise, a - rise! Be of love thou the

f *dim.* *pp* *colla voce.*

Red. * *Red.* * *Red.* * *Red.* *

a tempo. (ben deciso e senza slentare.)

mant! —
star! —

a tempo.

p

cresc. -

El - le rê - ve! — el - le dé -
She is dream - ing! — She is un -

dim. -

nou - e U - ne bou - cle de che - veux, — Qui
ty - ing Wav - y tress - es of her hair, — That

vient ca - res - ser sa jou - e! A - mour! a -
soft on her cheek are ly - ing! Oh love! Oh

cresc.

cresc.

ped. * *ped.* *

dim.

mour! ——— por - te lui mes vœux! ——— Et - le
love! ——— May she hear my pray'r! ——— She is

pp *dim.* *pp*

Red. *

par - le! Quelle est bel - le! Ah! je n'ai rien en - ten -
speak - ing! I a - dore her! Ah! Was it on - ly a

f *pp* *crese.*

Red. * *Red.* * *Red.* *

du! ——— Mais ses yeux par - a - lent pour el - le, Et mon
sigh? ——— But her eyes are speaking for her, And my

crese. *dim.*

Red. * *Red.* * *Red.* *

cœur a ré - pon - du! ———
heart sends a re - ply! ———

pp *rit.* *rit.*

Red. *

a tempo.

Ah! le - ve - toi, sol-eil!
 Star of the morn, a - rise!

*a tempo.**pp**Red.**Red.*

fais pâ - lir les é - toi - les Qui, dans la - zur sans
 And yon moon shall be fail - ing, En - vious be - fore thee

Red.

voi - les, Bril - lent au fir - ma - ment.
 pal - ing, For thou art fair - er far!

*Red.**cresc. -*

Ah! le - ve - toi! ah! le - ve -
 Star of the morn! Star of the

*cresc. -**Red.**Red.**Red.*

toi! pa - -rais! pa - rais! As - tre
morn! A - -rise, a - rise! Be of

Ped. *dim.* *pp*

pur et char - mant! Viens, pa - rais!
love thou the star! Sun, a - -rise!

Ped. *

As - tre pur et char - mant! Viens! pa -
Be of love thou the star! Sun, a -

pp *Ped.* 3 3 *

rais! viens! pa - rais!
rise! Sun, a - rise!

pp *Ped.* *

N^o 8. Scene and Choruses.

Adagio.

Juliet appears on the balcony, where she leans with a melancholy air.

Juliet.

Gertrude.

Romeo.

Gregorio.

Tenors.

Basses.

Chorus.

Piano.

Un poco più animato. (♩ = 80)

Juliet.

Hé - las! — moi, le ha - ir! — haine a-veugle et bar-
 Ah me! — How can I hate him! Ro - meo, why art thou

ba - re! O Ro-mé-o! pour-quoi ce nom — est-il le
 Ro - meo? 'Tis but a name! Why art thou he, — this name to

tien? _____ Ab-ju - re-le, ce nom fa - tal _____ qui nous sé-
hear? _____ De-ny thy name, that heart from heart_ doth so di -

p

Animando.

pa - re, Ou j'ab-ju - re le mien.
vide, _____ Or my own I'll for - swear! **Romeo.**

Est-il vrai?
Is it true?

Animando.

f

Is tu dit?— ah! dis-si - pe le dou - te D'un cœur trop heu-
Art thou mine? Ah! dis-pe!_ ev'ry doubt of a heart o - ver-

f

dim.

Moderato.
Juliet.

reux. Qui m'é - cou-te Et surprend mes se - crets dans l'om - bre de la
joy'd! Whodoth lis - ten, And surprise my dis - course in shad - ow of the

pp

Romeo. **Juliet.**

nuit? Je n'ose en me nom-mant, te di - re qui je suis! Nes-tu pas Ro-mé-o?
night? I may no lon-ger dare tell thee_ my name a - right! Art thou not Romeo?

p *crest.*

Romeo.

f

Non! je ne veux plus l'être Si ce nom dé-tes-té me sé-pa-re de
 No! Nev-er will I own it, If a name so ab-horr'd shall di-vide thee from

toi! — Pour t'ai-mer, lais-se-moi re-naître, Lais-se-moi re-me!
 me! — Call me love! So may I a-tone it, so may I a-

f *cresc.*

f **Allegro.**

nai-tre Dans un au-tre que moi! —
 tone it, For I love on-ly thee! —

Juliet. **Recit.** **Moderato.**

Ah! — tu sais que la nuit te ca-che mon vi-
 Ah! — Thou know-est, the veil of night my face con-

Molto moderato.

sa-ge! Tu le sais! — si tes yeux en voyaient la rou-
 ceal-eth! Thou dost know! — If thine eyes to per-ceive had the

pp *p*

geur! _____ El - le te ren-drait té - moi - gna - ge De la pu - re -
 art, _____ How a burn-ing blush now re - veal - eth All the ten-der

tè de mon cœur! A - dieu les vains dé - tours! m'ài - mes -
 faith in my heart! Fare-well all vain de - tours! Lov'st thou

tu?_ je de - vi - ne Ce que tu ré - pon - dras: ne fais pas de ser -
 me?_ Tell me tru - ly If thou dost love me well! Do not swear by the

ments! Phœ - bé _____ de ses ray - ons in - con - stants, J'i - ma - gi - ne,
 moon! For she, _____ in - con - stant e'er, so they say, lov - eth fol - ly,

dolce.

É - clai - re le par - jure et se rit des a - mants! Cher Ro - mé -
 And smiles on hol - lów vows, and on love light - ly won! - Ro - meo, my

o! dis-moi loy-a - le - ment:— je t'ai - me! Et je te
love! If on-ly thou wilt say:— "I love thee!" I will be -

crois!— et mon hon-
lieve!— and will con-
neur se fie au tien, O mon sei-
fide my soul to thine; Oh, thou my

gneur!— com - me tu peux te fi - er - à moi mê -
lord!— on me re - ly as on Heav-en a - bove —

me! N'ac-cu-se pas mon cœur, dont tu sais le se - cret, - D'è - tre lé -
thee! Yet lay not an-y blame on my heart, I en - treat, - Nor deem me

ger pour n'a-voir pu se tai-re— Mais ac-cu - se la nuit, dont le voile indis-
light, be-cause of love o'er - lav-ish; Lay all blame on the night, that with veil indis-

poco riten, ma poco.

a tempo **Romeo (with fire)**

cret A tra-hi le mys - tè - re. Devant Dieu qui m'en-
 cret Did my se-cret so rav - ish! As to thee I am

Adagio.

tend, _____ je t'en-ga - ge ma foi! _____
 true, _____ So may Heav'n be my stay! _____

Allegro moderato. (♩=108)

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

Juliet.

É - cou - te! on vient! si -
 But lis - ten! Oh hush! They're

len - ce! é - loi-gne-toi!
 com - ing! Hasten a - way!

Chorus.
TENORS.

BASSES. Gregorio with the Basses.

p

Per -
There's

per -
There's no one!

son-ne!
no one!

per -
There's

son-ne!
no one!

Le page au-ra
The page nev-er

per -
There's no one!

Le page au-ra
The page nev-er stay'd!

fui! Au diable on le don - ne, Le diable est pour lui!
stay'd! May Sa - tan con-found him, For Sa - tan's his aid!

cresc.

Au diable on le don - ne, Le diable est pour lui!
May Sa - tan con -found him, For Sa - tan's his aid! May Sa - tan con-

cresc.

dim.
don - ne, Le diable est pour lui!
found him, For Sa - tan's his aid!

don - ne, Le diable est pour lui!
found him, For Sa - tan's his aid!

dim.

p

trium

f

dim.

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja-
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a-

Le four-be, le trai-tre, At-ten-dait son mai-tre! Le des-tin ja-
 The vil-lain, im-pos-tor, Wait-ed for his mas-ter! Nothing will a-

p *pp*

loux L'ar-rache à nos coups! Et de-main, peut-è-tre, Il ri-ra de
 vail! For him-it is well!- What a tale the boast-er May to-mor-row

loux L'ar-rache à nos coups! Et de-main, peut-è-tre, Il ri-ra de
 vail! For him-it is well!- What a tale the boast-er May to-mor-row

nous,- Et de-main, peut-è-tre, Il ri-ra de nous! Le fourbe! le
 tell,- What a tale the boast-er May to-mor-row tell! The vil-lain! Im-

nous,- Et de-main, peut-è-tre, Il ri-ra de nous! Le fourbe! le
 tell,- What a tale the boast-er May to-mor-row tell! The vil-lain! Im-

trai-tre, Le fourbe! le trai-tre!
 pos-tor, The vil-lain! Im-pos-tor!

trai-tre, Le fourbe! le trai-tre!
 pos-tor, The vil-lain! Im-pos-tor!

f *dim.*

p

Per - son-ne! son-ne! per -
There's no one! There's

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'Per - son-ne! There's no one!' and then 'son-ne! no one!' and 'per - There's'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Per - son-ne! per - son-ne!
There's no one! There's no one!

pp

The second system of music is a piano accompaniment in both hands. It features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *pp* (pianissimo).

son-ne!
no one!

Le page au - ra
The page nev - er

The third system of music includes a vocal line and a piano accompaniment. The vocal line has lyrics 'son-ne! no one!' and 'Le page au - ra The page nev - er'. The piano accompaniment continues with the eighth-note pattern.

Le page au - ra fui!
The page nev - er stay'd!

The fourth system of music is a piano accompaniment in both hands, continuing the rhythmic pattern from the previous systems.

fui! Au diable on le don - ne, Le diable est pour
stay'd! May Sa - tan con - found him, For Sa - tan's his

The fifth system of music includes a vocal line and a piano accompaniment. The vocal line has lyrics 'fui! stay'd!' and 'Au diable on le don - ne, Le diable est pour May Sa - tan con - found him, For Sa - tan's his'. The piano accompaniment continues with the eighth-note pattern.

Au diable on le don - ne, Le diable est pour
May Sa - tan con - found him, For Sa - tan's his

The sixth system of music is a piano accompaniment in both hands, concluding the piece with a final cadence. A double bar line is present at the end of the system.

rit. *

cresc. *dim.*

lui; Au diable on le don - ne, Le diable est pour
aid; May Sa - tan con - found - him, For Sa - tan's his

lui; Au diable on le don - ne, Le diable est pour
aid; May Sa - tan con - found - him, For Sa - tan's his

cresc. *dim.*

p

lui; Le diable est pour lui! Le diable est pour
aid! For Sa - tan's his aid! For Sa - tan's his

lui; Le diable est pour lui! Le diable est pour
aid! For Sa - tan's his aid! For Sa - tan's his

pp

lui! Le dia - ble, le dia - ble est pour lui!
aid! For Sa - tan, for Sa - tan is his aid!

lui! Le dia - ble, le dia - ble est pour lui!
aid! For Sa - tan, for Sa - tan is his aid!

p *p* *f*

Più moderato.
Gertrude.

De qui par-lez-vous donc?
Who is he you be - rate?

Gregorio.

Più moderato.

D'un pa - ge Des Montai -
A page Of Mon-ta-gue's

gus! Maitre et va - let En pas - sant no - tre
house! Mas - ter and man In o'er - pass - ing our

seuil ont o - sé faire ou - trage Au sei - gneur Ca - pu -
thresh - old have thrown down a gage To the head of our

Gertrude.

Vous mo - quez - vous?
Are you in jest?

let! Non! sur ma tête!
clan! No! Give at - ten - tion!

Allegro moderato.

Un des Mon-tai-gus s'est per - mis De ve - nir a - vec ses a -
 On this ver - y night we have seen A Mon - ta - gue with mock - ing

p *cresc.*

Gertrude. Gregorio.

mis A notre fê - te! Un Montai - gu! Un Montai - gu!
 mien Within our man - sion! This ver - y night? This ver - y night!

f *f* *f* *p*

Gertrude.

TENORS.
p (banteringly)

Est - ce pour vos beaux yeux que le traître est ve - nu?
 Was it for your kind fa - vor he dared such a flight?

BASSES.
p (banteringly)

Est - ce pour vos beaux yeux que le traître est ve - nu?
 Was it for your kind fa - vor he dared such a flight?

Qu'il vienne en -
 Let him re -

p *f*

co - re! - et sur ma vi - e, Je vous le ferai marcher
 turn, then! I can as - sure him, He shall like my fa - vor so

droit, si droit, si droit, si droit, si droit Qu'il n'au-ra pas en -
ill, so ill, — so ill, — so ill, — so ill, — I warrant you I'll

p

vi - e de re - commen - cer!
cure him! He'll not come a - gain!
Gregorio.

On vous croit! _____
That you will! _____

Chorus.

TENORS. _____

BASSES. _____

Pour ce -
We be -

Pour ce -
We be -

f *p* *f*

la, nour - rice, on vous croit!
lieve you, Nurse, that you will!

la, nour - rice, on vous croit!
lieve you, Nurse, that you will!

p cresc *f* *dim*

Bon - ne nuit, char - man - te nour -
Now good - night, fair heart - en -

Bon - ne nuit, char - man - te nour -
Now good - night, fair heart - en -

ri - ce, Joignez la grâce a vos ver - tus! Que le
slav - er! Join charm to vir - tue's home - ly store! May the

ri - ce, Joi - gnez la grâce a vos ver - tus! Que le
slav - er! Join charm to vir - tue's home - ly store! May the

ciel vous bé - nis - se Et con - fon - de les Montai - gus!
heav'ns bless thee ev - er, And con - found our foes ev - er - more!

ciel vous bé - nis - se Et con - fon - de les Montai - gus!
heav'ns bless thee ev - er, And con - found our foes ev - er - more!

Gertrude.

Bé-ni soit le bâ-ton qui tôt ou tard me ven-ge De ces co-
 Ev-er blest be the cud-gel that shall once be fall-ing Up-on your

Juliet.

C'est toi, Ger-tru-de?

Gertrude. Ist thou, dear Gertrude?

quins! backs! Oui, mon bel an-ge! A cette heu-re com-
 Ay, pretty dar-ling! Tell me why, at this

Je t'at-tendais! Ne gronde
 You were not here! Pray do not
 ment ne re-posez-vous pas? Ren-trons!
 hour, you are not in the fold? Come in!...

(After glancing around, she réenters the pavillon,* followed by Gertrude.)

(Romeo reappears.)

pas! scold!

pp

No 9. Duet.

Andante.

Juliet.

Romeo.

Andante.

Piano.

pp

Ô nuit di-vi-ne! jet'im-plo-re, lais-se moncœur à ce rêve enchan-
Oh night of rapture! I im-plorethee, still leave my heart in this dream of de-

té! Je crains de m'éveil - ler et nò-se croire en - core à sa ré - a - li -
light! I fear I shall a - wake! I may not dare as yet be - lieve in it a -

pp

Juliet.

Moderato.

Ro - mé - o! Un seul mot
Art thou here? But a word:

té! Douce a - mi - e!
right! My be - lov - ed!

Moderato.

p

puis a - dieu! Quel-qu'un i - ra demain te trou - ver: sur ton
then good-night! To - mor - row I shall send un-to thee: By all that is

Tempo.
solemnly

Andante.

Moderato.

à - me! Si tu me veux pour fem-me, Fais-moi di - re quel jour, à quelle
 ho - ly! Say, if thou love me tru-ly! Let me know on what day, — at what

heu-re, en quel lieu, — Sous le re-gard de Dieu notre u-ni - on se - ra bé -
 hour, in what place We in the sight of God, in ho-ly bonds shall be u -

ni - e! A - lors, ô mon sei - gneur! sois mon u - ni - que
 nit - ed. Then thou, my dear-est lord, — my on - ly law shalt

loi; — Je te li - vre ma vie en - tiè - re, Je te li - vre ma vie en -
 be! — Un-to thee all my life I ten - der, un-to thee all my life I

tiè - re, Et je re - ni - e Tout, — ce qui n'est pas toi!
 ten - der, All else be slighted, All, — that is not of thee!

Mais! si ta ten - dres - se Ne veut de moi
 But, if thy per - sua - sion Will laugh of me

que de fol - les a - mours, Ah! je t'en con - jure a - lors, —
 but a fond light-o' - love, — Ah! I do con - jure thee then, —

par cette heu - re di - vres - se, Ne me re - vois plus! —
 by this mo - ment of pas - sion, Nev - er see me more! —

Ne me re - vois plus, — Et me laisse à la dou -
 Nev - er see me more! — Leave my heart to the de -

leur, — à la dou - leur — qui rempli - ra mes jours! —
 spair, to the de - spair that life will ne'er re - move! — **Romeo.**

Ah!
 Ah!

Lo stesso movimento.

je te l'ai dit, je t'a - do - re! Dis - si - pe ma
 I say a-gain, I a - dore thee! Dis - pel thou my

p

Ad. cresc. * *Ad.* * *Ad.* *

nuit! sois l'au - ro - re, sois l'au - rore où va mon
 night! Send be - fore thee, Send be - fore thy rays, oh

cresc.

Ad. dim. * *Ad.* * *Ad.* * *Ad.* * *Ad.* *

cœur, où vont mes yeux! Dis - pose en
 sun, re - joice mine eyes! My heart can

dim. *p*

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

rei - ne, dis - po - se de ma vi - e, Verse
 on - ly de - sire what - e'er thou will - est, thou

Ad. cresc. * *Ad.* * *Ad.* *

Verse à mon âme i - nas - sou - vi - e, Verse
 Thou all my soul with rap - ture fill - est, thou

cresc. *molto.*

Ad. * *Ad.* *

f *rit.*

à mon âme in-assou - vi - e Tou-te la lumie - re des
all my soul with rapture fill - est, As the sun rejoic - es the

f *ff rit.* *ff*

rit. *

Allegro moderato. {Gertrude} (spoken.) Juliet.

On m'ap-pel-le! Pars! je
She is call-ing! Go! I

cieux! Ah dé - ja!
skies! Ah! so soon?

Allegro moderato.

dim. *p*

rit. *

{Gertrude} (spoken.) Juliet.

tremble Que l'on nous voie en - semble! Je viens - Plus bas!
fear me That she may see thee near me! I come! Be - ware!

Écou-te - moi! non,
A moment more! No,

rit. *

plus bas plus bas par - le plus
be-ware! be-ware! Pray thee, be -

non, on ne t'ap-pel-le pas!
no! There's no one calling there!

pp

Allegretto (♩ = 100)

un poco agitato.

Romeo.

bas! _____
ware! _____

Ah! ne fuis pas en - co - re!
Ah! lin - ger yet a. mo - ment!

pp

Ah! ne fuis pas en - co - re! Lais - se, lais - se ma main
Ah! lin - ger yet a mo - ment! Let _____ me, Let _____ me yet hold

Juliet.

Ah! l'on peut nous sur - pren - dre!
Ah! some one may sur - prise us!

s'oub - li - er dans ta main! _____
thy dear hand in my own! _____

p

Juliet.

Ah! l'on peut nous sur - pren - dre! Lais - se, lais - se ma main
Ah! some one may sur - prise us! Let _____ me, Let _____ me with - draw

cresc.

sé-chapper de ta main. A - dieu! a -
 my hand from thy own! Fare - well! Fare -
 A - dieu!
 Fare - well!

pp *p* *cresc.*

f *rit.* *a tempo.* *cresc.*

dieu! a - dieu! De cet a - dieu si
 well! Fare - well! Of this fare - well so
 a - dieu! De cet a - dieu si
 Fare - well! Of this fare - well so
a tempo.

f *dim. rit.* *p* *cresc.*

Quasi andante.
 molto ritenuto.

f *a tempo.* *cresc.* *f* *molto ritenuto.*

douce est la tris - tes - se, Que je vou - drais te dire a - dieu jus-qu'à de -
 ten - der is the sor - row, That I were fain to say fare - well un - til the
 douce est la tris - tes - se, Que je vou - drais te dire a - dieu jus-qu'à de -
 ten - der is the sor - row, That I were fain to say fare - well un - til the
a tempo. *quasi retenu.*

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

p a tempo. *cresc. -*

main! De cet a - dieu — si douce est la tris - tes - se, Que
 dawn! Of this fare - well — so ten - der is the sor - row, That

p *cresc. -*

main! De cet a - dieu — si douce est la tris - tes - se, Que
 dawn! Of this fare - well — so ten - der is the sor - row, That

a tempo. *p* *cresc. -*

dim. *p*

je voudrais te dire a - dieu, — que je voudrais te dire a -
 I were fain to say fare - well, — that I were fain to say fare -

dim. *p*

je voudrais te dire a - dieu, — que je voudrais te dire a -
 I were fain to say fare - well, — that I were fain to say fare -

dim. *p*

rit. *a tempo.*

dieu jus - qu'à de - main! De cet a - dieu — si
 well un - til the dawn! Of this fare - well — so

rit. *a tempo.* *pp*

dieu jus - qu'à de - main! De cet a - dieu — si
 well un - til the dawn! Of this fare - well — so

colla voce. *pp* *a tempo.*

douce est la tris-tes-se, Que je voudrais te dire a-dieu—
 ten-der is the sor-row, That I were fain to say fare-well—

douce est la tris-tes-se, Que je voudrais te dire a-dieu—
 ten-der is the sor-row, That I were fain to say fare-well—

rit. - - *a tempo.* *rit.* - - *a tempo.*

jus-qu'à de-main, ——— jus-qu'à de-main, ———
 un-til the dawn, ——— un-til the dawn, ———

rit. - - *a tempo.* *rit.* - - *a tempo.*

jus-qu'à de-main, ——— jus-qu'à de-main, ———
 un-til the dawn, ——— un-til the dawn, ———

rit. - - *a tempo.* *rit.* - - *a tempo.*

pp *ppp*

rit. - - *a tempo.*

jus-qu'à de-main! ———
 un-til the dawn! ———

rit. - - *a tempo.*

jus-qu'à de-main! ———
 un-til the dawn! ———

rit. - - *a tempo.*

ppp

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Allegro moderato.

Juliet.

Main - te - nant, je ten sup - pli - e,
My be - lov'd, I now im - plore thee,

Adagio.

pars! — Pour-quoi te rappe-
go! — But why did I re-
Romeo.
Ah! cru - el - le! ah! cru - el - le!
Ah! how cru - el! Ah! how cru - el!

Adagio.
dim.

Allegro moderato.

lais - je? ô fo - li - e! A peine es - tu près de
call thee? O, my fol - ly! For hard - ly art thou re -

moi, que soud - ain mon cœur l'ou - bli - e! Je te vould - rais par -
turn'd, Than my heart for - gets it whol - ly! I would, thou wert

Lo stesso movimento.

ti! pastrop loin ce-pendant — Comme un oi-seau cap-tif que
gone! yet not too far a - way, — but like a cap-tive bird, by

p *pp* *pp*

poco animato.

la main d'un en-fant — Tient en-chaîné d'un fil de soi-e, À pei - ne vo-le -
child-ish hand con-fined, — held by a silk-en thread re - straining, That scarce begins to

p

cresc.

t-il, dans l'es-pace em-por - té, Que l'en-fant le ra - mène — a - vec des cris de
fly, And would wing to the sky, Than the child draws him down, — him joy-ful-ly re-

cresc. *p*

f *Tempo I.*

joi - e, Tant — son a-mour ja - loux — lui plaint la li-ber-
gain - ing; So — lov-ing-jeal-ous he, — The cap - tive may go

f *dim.* *p*

Allegro.

té! free! Romeo. Hé - A -

Ah! ne fuis pas en - co -
Stay but a lit - tle long -

las! il le faut! Hé - A -
las! I must go!

re! Non! ne fuis pas en - co -
er! Stay but a lit - tle long -

las! il le faut! a - dieu! a - dieu! a -
las! I must go! Fare - well! fare - well! fare -
re! a - dieu! a - dieu!
er! Fare - well! fare - well!

f *dim.* *p rit.*

Modérato. *cresc.* *f* molto ritenuto.

dieu! De cet a - dieu si douce est la tris -
well! Of this fare - well so ten der is the

De cet a - dieu si douce est la tris -
Of this fare - well so ten der is the

Modérato. *cresc.* *f* molto rit.

p a tempo. *cresc.* *f molto ritenuto.*

tes - se, Que je vou - drais te dire a - dieu jus - qu'à de -
 sor - row, that I were fain to say fare - well un - til the

tes - se, Que je vou - drais te dire a - dieu jus - qu'à de -
 sor - row, that I were fain to say fare - well un - til the

a tempo. *p* *cresc.* *molto rit.*

p a tempo. *cresc.*

main! De cet a - dieu si douce est la tris -
 dawn! Of this fare - well so ten - der is the

main! De cet a - dieu si douce est la tris -
 dawn! Of this fare - well so ten - der is the

a tempo. *p* *cresc.*

dim. *p*

tes - se, Que je vou - drais te dire a - dieu, que
 sor - row, that I were fain to say fare - well, that

tes - se, Que je vou - drais te dire a - dieu, que
 sor - row, that I were fain to say fare - well, that

dim.

rit. *a tempo.*

je vou - drais te dire a - dieu jus - qu'à de - main!
 I were fain to say fare - well un - til the dawn!

je vou - drais te dire a - dieu jus - qu'à de - main!
 I were fain to say fare - well un - til the dawn!

a tempo. *a tempo.*

colla voce. pp

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te
Of this fare - well so ten - der is the sor - row, that I were fain to

De cet a - dieu si douce est la tris - tes - se, Que je voudrais te
Of this fare - well so ten - der is the sor - row, that I were fain to

rit. - - a tempo. rit. - - a tempo.

dire a - dieu — jus - qu'à de - main, — jus - qu'à de - main, —
say fare - well — un - til the dawn! — un - til the dawn, —

rit. - - a tempo. rit. - - a tempo.

dire a - dieu — jus - qu'à de - main, — jus - qu'à de - main, —
say fare - well — un - til the dawn! — un - til the dawn, —

rit. - - a tempo. rit. - - a tempo.

ppp

molto rit. a tempo.

jus - qu'à de - main! —
un - til the dawn! —

molto rit. a tempo.

jus - qu'à de - main! —
un - til the dawn! —

molto rit. a tempo.

ppp

Andante.

pp come al principio dell'atto.

A - dieu mil - le fois!
Fare-well for a while!

Musical score for the first system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a prominent bass line with chords. Dynamics include *pp* and *ppp*. The key signature has two sharps (F# and C#). The time signature is 6/8. There are fermatas over the vocal notes "fois!" and "while!".

Romeo.

Va! re - pose en paix!
Go! Besweet thy rest,

Musical score for the second system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic bass line. Dynamics include *ppp* and *pp*. The key signature has two sharps. There are fermatas over the vocal notes "paix!" and "rest,". The piano part includes markings like *ppp*, *pp*, and *pp* *Ad.*

som - meil - le!
thy dream - ing!

Musical score for the third system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic bass line. Dynamics include *ppp* and *pp*. The key signature has two sharps. There are fermatas over the vocal notes "le!" and "ing!". The piano part includes markings like *ppp*, *pp*, and *pp* *Ad.*

Qu'un sou - ri - re d'en - fant sur ta bou - che ver - meil - le
On thy lip ros - y red be a smile ev - er beam - ing;

Musical score for the fourth system. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a rhythmic bass line. Dynamics include *ppp* and *pp*. The key signature has two sharps. There are fermatas over the vocal notes "le!" and "ing!". The piano part includes markings like *ppp*, *pp*, and *pp* *Ad.*

Dou - ce - ment vien - ne se po - ser! _____
 May the smile for thy lov - er be, _____

Rit. * Rit. * Rit. * Rit. *

Et mur - mur - ant en - cor: — Je t'aime! à ton o - reil - le Que la
 Murm'ring a - gain, "I love thee!" A - gain near thee in seem - ing! May the

pp

Rit. * Rit. * Rit. * Rit. *

bri - se des nuits — te por - te ce bai - ser! _____
 breez - es of night — bear on my kiss to thee! _____

poco rit. *a tempo.*

poco rit. *a tempo.*

(curtain.)

Rit. * Rit. * Rit. * Rit. *

Rit. * Rit. * Rit. *

Rit. End of Act II.

First system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece with various melodic and harmonic developments.

Third system of musical notation, showing a change in texture and dynamics.

Allegro agitato. (♩=96)

Red.

Fourth system of musical notation, marked *Allegro agitato.* (♩=96) and *Red.* It includes a piano (*p*) dynamic marking and a *cresc.* (crescendo) marking.

Fifth system of musical notation, featuring a forte (*f*) dynamic marking.

Romeo.

Moderato.

Mon
Good

Sixth system of musical notation, titled *Romeo.* and *Moderato.* It includes a forte (*f*) dynamic marking and a *dim.* (diminuendo) marking.

pè - re! Dieu vous gar - de! Dieu vous gar - de!
 mor-row, ho - ly Fa - ther! Fair good mor - row!

F. Laurence.
 Recit.

Eh!quo! le jour à pei - ne Se lè - ve et le sommeil te
 How now? The day but hard - ly is break - ing, And slum - ber flees thine

Recit.

fuit? Quel trans - port vers moi te con - duit? Quel amoureux sou - ci t'a -
 eye? Why to me so ear - ly dost hie? What cares of love com - pel thy

p *cresc.* *dim.*

Romeo.

Vous l'avez de - vi - né, mon pè - re, c'est fa -
 You di - vine it a - right, my Fa - ther; it is

mè - ne?
 wak - ing?

p *f* *dim.*

mour! — love! — Quel nom prononcez —
That name I have for —

L'amour! en - cor l'in - di - gne Ro - sa - li - ne.
 'Tis love! A - gain th'un - worthy Ro - sa - line? —

p *f*

Moderato e misurato.

vous? je ne le connais pas! — L'œil des é -
 got, and with it all my woe! — When, borne on

f *pp*

Red. *

lus, — sou - vrant à la clar - té di - vi - ne,
 high, — the soul a - wakes in light di - vine, —

Red. * *Red.* * *Red.* *

Se souvient - il en - cor — des om - bres d'i - ci -
 Can it re - mem - ber still — the gloom left here be -

Red. * *Red.* * *Red.* *

bas? Ai-me-t'on Ro-sa-li-ne, ay-ant vu Ju-li-et -
 low? Can one love Ro-sa-line, hav-ing seen charming Ju -
F. Laurence.

Romeo.

(Enter Juliet, followed by Gertrude.)

te? La voi-ci! —
 liet? She is here! —

Quoi? Ju-li-et-te Cap-u-let?
 What, Ju - liet Cap-u-let?

Juliet.

Ro-mé-o! —
 My be-lov'd! —

Romeo.

Mon à-me t'appe-
 My soul in-vit-ed

Juliet.

lait! Je te vois! — ma bouche est mu-et-te! Mon pè-re,
 thine! I be-hold thee! My lip shall be si-lent! My Fa-ther,

Voi-ci mon é - poux! — Vous connais - sez ce cœur que je lui
be - hold — my spouse! — You know this heart that un - to him I

don - ne! À son amour je m'aban - don - - ne; Devant le
prof - fer! Un - to his love my life I of - - fer! In sight of

cresc. *f* *dim.*

F. Laurence.

ciel u - nis-sez - nous! — Oui! dus - sé - je affron -
heav'n hal - low our vows! — Ay! tho'blind be their

p *Red.* *fp* *

ter une a - veu - gle co - lè - re, Je vous prê - te - rai mon se -
ire when of - fense may be giv - en, I will lend my aid to you

fp *fp*

cours;— Puis-se de vos mai - sons_ la hai-ne sé - eu - lai - re S'é-
now;— May cen-tu-ries of hate, that hath your hous-es riv - en, Be

fp

Romeo.

(to Gertrude.)

(exit Gertrude.)

Toi, veille au de - hors!_
Nurse, watch at the door!_

teind-re en vos jeu-nes a - mours!_ Té-moîn de vos pro-
quençh'd in the love you a - vow!_ To wit-ness your pro-

p

mes - ses, Gar - dien de vos ten - dres - ses Que le Sei-
fes - sion, To guard your ten - der pas - sion, May our dear

gneur soit a - vec vous!_ À ge - noux!_ à ge -
Lord see and re - deem!_ Kneel to Him!_ Kneel to

(slowly.)

N^o 11. Trio and Quartet.

Adagio.

Juliet.

Gertrude.

Romeo.

F. Laurence.

Piano.

noux!

Him!

Adagio. (♩ = 60)

f (after the word.)*dim.**p*F. Laurence.
(with solemnity.)

Andante.

Dieu, qui fis l'homme à ton i - ma - ge, Et de sa chair et de son
 Thou, who madst man in Thine own im - age, And of his flesh and of his

sang cré-as la fem - me, Et, l'u-nissant à l'homme par le ma - ri-
 blood cre-at - edst wo - man, And un-to him u - nit-edst her in bonds of

a - ge, Con - sa - cras du haut de Si - on Leur in - sé - pa - rable u - ni-
 mar - riage, From Thy heav'n - ly man - sion a - bove Pu - ri - fy and hal - low their

on: Re - gar - de d'unœil fa - vo - ra - ble Ta cré - a - tu - re mi - sé -
 love! What - e'er their offense or transgres - sion, Look on them now in Thy com -

p *ben sostenuto.*

Juliet.

Sei - gneur! nous pro - met -
 Oh Lord! Tru - ly we
 Romeo.

ra - ble Qui se pros - ter - ne de - vant toi! Sei - gneur! nous pro - met -
 pas - sion, Who bow be - fore Thine aw - ful throne! Oh Lord! Tru - ly we

tons d'o - bé - ir à ta loi. — vow to o - bey Thee a - lone! —

E Laurence.

tons d'o - bé - ir à ta loi. — En - tends ma pri - è - re fer -
 vow to o - bey Thee a - lone! May He, Who my pray'r yon - der

Red. *

ven - - te! Fais que le joug de ta ser - van - - te Soit un
 hear - - eth, Grant, that the yoke His handmaid bear - - eth, Be a

Red. *

joug d'amour et de paix! Que la ver-tu soit sa ri-
yoke of love un-al-loy'd! Ev-er may vir-tue be her

che - se, Que poursoute-nir sa fai - blesse Elle ar-me son cœur du de-
dow - er; Guid-ed and sustain'd by Thy pow'r May she in Thy fear e'er a -

Red. *

Juliet.

Sei - gneur, sois mon ap - pui, sois mon es - poir!
O Lord! - E'er be my stay, - e'er be my guide!

Romeo.

voir! Sei - gneur, sois mon ap - pui, sois mon es - poir!
bide! O Lord! - E'er be my stay, - e'er be my guide!

p *pp* *Red.* *

F. Laurence.

Que leur viellesse heu - reuse_ voie Leurs en - fants marchant dans ta
May their old age be bless-ed, may Their chil-dren ev - er walk in Thy

Sei - gneur! d' un noir pé -
 O Lord, from mor - tal
Romeo.

vo - ie, Et les en - fants de leurs en - fants! Sei - gneur! du noir pé -
 way, And be their chil - dren's chil - dren Thine! O Lord, from mor - tal

pp

*Red. * Red. * Red. **

che' c'est toi qui nous dé - fend! —
 sin guard us Thy pow'r di - vine! —

F. Laurence.

che' c'est toi qui nous dé - fend! — Que ce cou - ple chaste et fi -
 sin guard us Thy pow'r di - vine! — May this pair, in love chaste - ly

p *pp*

cresc.

dé - le, U - ni dans la vie é - ter - nel - le, Par -
 plight - ed, For - ev - er by mar - riage u - nit - ed, Meet

cresc.

Juliet. *p*

Sei - gneur! sur notre a - mour daigne a - bais -
 O Lord, hear us, we pray, deign Thou to

Romeo. *p*

vienne au roy - au - me des cieux! — Sei - gneur! sur notre a - mour daigne a - bais -
 Thee in the Kingdom a - bove! — O Lord, hear us, we pray, deign Thou to

f *dim.* *pp*

*Red. * Red. * Red. ** ** Red. * Red. **

Adagio. Andante.

ser les yeux! —
bless our love! —

F. Laurence. (addressing Romeo.)

ser les yeux! —
bless our love! —

Ro-me'-o! — tu choi - sis Ju - li - et - te pour
Ro - meo! For thy wife dost thou take this

Adagio. Andante.

Red. *

Romeo. **F. Laurence.** (to Juliet.) **Juliet.**

fem-me? Oui, mon pè - re! Tu prends Ro-me'- o pour é - poux? Oui, mon
wo-man? Yes, my fa-ther! Dost thou for thy spouse take this man? Yes, my

F. Laurence.

pè - re! De - vant Dieu, qui lit dans votre à - me,
fa - ther! In His name, Who know - eth all hearts,

Allegro moderato. (♩ = 76)

Je vous u - nis! — Re - le - vez - vous! —
I join your hands! — Rise! ye are one! —

Red. *

Juliet. *p*
 0 pur bon -
 0 bliss - ful

Gertrude. *p*
 0 pur bon -
 0 bliss - ful

Romeo. *p*
 0 pur bon -
 0 bliss - ful

(Gertrude returns.) F. Laurence. *p*
 0 pur bon -
 0 bliss - ful

cresc. molto.
 heur! 0 joie im-men-se! Le ciel même a re - çu nos ser -
 hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.
 heur! 0 joie im-me se! Le ciel même a re - çu nos ser -
 hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.
 heur! 0 joie im-men-se! Le ciel même a re - çu nos ser -
 hour! 0 joy un-end-ing! Heav'n it - self seals the bond e'en that

cresc. molto.

ments a-mou-reux!— Dieu de bon-té— Dieu de clé-men-ce! Sois bé-
 death nev-er parts!— Fa-ther of love,— gra-cious-ly bend-ing, Blest be

ments a-mou-reux!— Dieu de bon-té— Dieu de clé-men-ce! Sois bé-
 death nev-er parts!— Fa-ther of love,— gra-cious-ly bend-ing, Blest be

ments a-mou-reux!— Dieu de bon-té— Dieu de clé-men-ce! Sois bé-
 death nev-er parts!— Fa-ther of love,— gra-cious-ly bend-ing, Blest be

ments a-mou-reux!— Dieu de bon-té— Dieu de clé-men-ce! Sois bé-
 death nev-er parts!— Fa-ther of love,— gra-cious-ly bend-ing, Blest be

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *sosten to.* *cre-sc.*

Ca.

ni par deux cœurs heu-reux!— Dieu de bon-té!— Dieu de clé-men-ce!
 Thou by two grate-ful hearts!— Fa-ther of love,— gra-cious-ly bend-ing,

ni par deux cœurs heu-reux!— Dieu de bon-té!— Dieu de clé-men-ce!
 Thou by two grate-ful hearts!— Fa-ther of love,— gra-cious-ly bend-ing,

ni par deux cœurs heu-reux!— Dieu de bon-té!— Dieu de clé-men-ce!
 Thou by two grate-ful hearts!— Fa-ther of love,— gra-cious-ly bend-ing,

ni par deux cœurs heu-reux!— Dieu de bon-té!— Dieu de clé-men-ce!
 Thou by two grate-ful hearts!— Fa-ther of love,— gra-cious-ly bend-ing,

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *cre-sc.*

f *p* *cre-sc.*

cresc. molto.

ritard. a tempo.

ff



Sois bé - ni! sois bé - ni! sois bé -
Blest be Thou, blest be Thou, blest be

cresc. molto.

ritard. a tempo.

ff



Sois bé - ni! sois bé - ni! sois bé -
Blest be Thou, blest be Thou, blest be

cresc. molto.

ritard. a tempo.

ff



Sois bé - ni! sois bé - ni! sois bé -
Blest be Thou, blest be Thou, blest be

cresc. molto.

ritard. a tempo.

ff



Sois bé - ni! sois bé - ni! sois bé -
Blest be Thou, blest be Thou, blest be

8

cresc. molto.

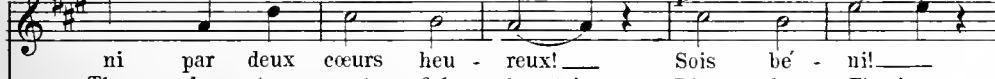
ritard. a tempo.

ff



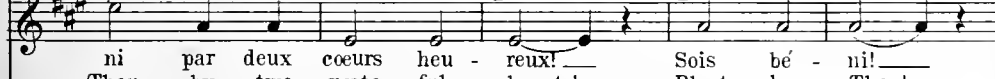
ritard. a tempo.

dim. p Un poco più lento.



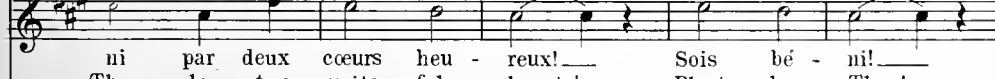
ni par deux cœurs heu - reux! Sois bé - ni!
Thou by two grate - ful hearts! Blest be Thou!

dim. p



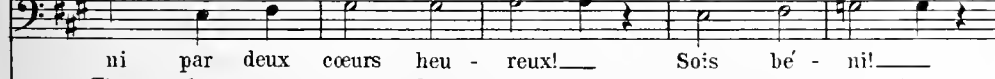
ni par deux cœurs heu - reux! Sois bé - ni!
Thou by two grate - ful hearts! Blest be Thou!

dim. p



ni par deux cœurs heu - reux! Sois bé - ni!
Thou by two grate - ful hearts! Blest be Thou!

dim. p



ni par deux cœurs heu - reux! Sois bé - ni!
Thou by two grate - ful hearts! Blest be Thou!

8

ff dim. p Un poco più lento.



cresc. f *Più allegro.*

sois bé - ni par deux cœurs heu -
 Blest be Thou by two grate - ful

cresc. f *Più allegro.*

sois bé - ni par deux cœurs heu -
 Blest be Thou by two grate - ful

cresc. f *Più allegro.*

sois bé - ni par deux cœurs heu -
 Blest be Thou by two grate - ful

cresc. f *Più allegro.*

sois bé - ni par deux cœurs heu -
 Blest be Thou by two grate - ful

cresc. f *Più allegro.*

reux! _____
 hearts! _____

reux! _____
 hearts! _____

reux! _____
 hearts! _____

reux! _____
 hearts! _____

reux! _____
 hearts! _____

f *Tempo I.*

f *dim.* *p*

N^o 12. Chanson.2^d Tableau.

Allegretto. (♩ = 84)

Piano. *p*

(Curtain rises.)

cresc.

f

Stephano.
Recit. Moderato.

(eyeing the balcony of

De - puis hi - er je cher - cheen vain mon mai - tre! Est - il en - core chez
Since yes - ter eve I vain - ly seek my mas - ter. Can he still be with-

p Recit. Moderato.

the palace.)
misurato.

(arrogantly.)

vous, Mes-sei-gneurs Ca - pu - lets? — Voy - ons un peu si vos di - gnes va -
in with a foe that he hates? — Now let me see, Mes-sei-gneurs Cap - u -

p misurato.

lets A ma voix ce ma - tin o - se-ront re - pa - rai - tre!
lets, If you dare walk a - broad to re - pair your dis - as - ter!

Allegretto. (♩=88)

Poco meno mosso. (♩=72)

Que fais - tu, blan-che tour-te -
Dain - ty dove, where-fore art thou

rel - le, Dans ce nid de vau - tours? Quel - que
ly - ing In a wild vul - ture's nest? Soon or

jour, dé - ploy - ant ton ai - le, Tu sui - vras les a -
late, far shalt thou be fly - ing, Foll' - wing love's own be -

Poco animato.

mours! — Aux vau-tours, il faut la ba-tail-le, Pour frap-
hest! — For the vul-tures would fain be fight-ing, And their

p poco animato.

per de-stoc et de tail-le, Leurs becs sont ai-gui-
heaks are whet-ted for smit-ing; Full sharp are they, and

Tempo I.

sés! — Lais-se là ces ois-eaux de proi-e, Tour-te-
strong! Fly a-way, then, from birds of prey, love! Thou wert

ten.

ten.

p

Red. *

rel-le qui fais-ta joi-e Des a-mou-reux bai-
made on-ly to re-pay, love, Fond kiss-es warm and

rit.

rit pp

Red. *

Andantino. (♩ = 66)

sers! — Gar-dez bien la-bel-le!
long! — Guard ye well her-dwell-ing,

p

pp

Qui vi - vrà ve - drà! Vo - tre tour - te -
They who live shall - see! For your - dain - ty

rel - le Vous é - chap - pe - ra,
dar - ling May one - day go free,

Vo - tre tour - te rel - le Vous é - chap - pe -
For - your - dain - ty dar - ling May one - day go

Tempo I.

ral - free! Un ra - mier, loin du vert bo -
Drawn by love, from his wood - land

ca - ge, Par l'a - mour at - ti - ré, A l'en -
hie - ing, Came a ring - dove that way, All a -

tour de ce nid sau - va - ge A, je crois, sou - pi -
 round yon - der ey - rie sigh - ing He did rove, so - they

poco animando

ré! Les vau - tours sont a la cu - ré - e, Leurs chan -
 say! Lured a - field by a prey they're man - gling, Yet a -

pp poco animando

sons que fuit Cy - thé - ré - e Ré - son - nent a grand
 far the vul - tures are wran - gling, Their cries the ear af -

a tempo

bruit! Ce - pen - dant, en leur douce i - vres - se Nos a -
 fright! And the while, fond - ly won in woo - ing, Lov - ers

a tempo

mants con - tent leur ten - dres - se Aux as - tres de la
 twain ten - der - ly are coo - ing 'Neath wond'ring stars of

pp

Andantino.

nuit!
night!

Gar-dez bien la bel - le,
Guard ye well her dwell - ing!

Qui vi - vra ve - dra!
They who live shall see!

Vo - tre tour - te - rel - le
For your dainty dar - ling

Vous é - chap - pe - ra,
May one day go free,

Vo - tre tour - te - rel - le. Vous é -
For your dain - ty dar - ling. May one -

Più lento.

chap - pe - ra! Gar-dez bien la bel - - le, Vo - tre tour - te -
day - go free! Guard ye well her dwell - - ing, For your dainty

Più lento.

rel - le Vous é - chap - pe - ra!
dar - - - ling May one day go free!

Nº 13. Finale.

Lo stesso movimento, un poco animato.

Stephano. *Ah! ah! voi-ci nos gens!*
A - ha! They're coming out!

Romeo.

Benvolio.

Tybalt.

Mercutio.
Paris.

Gregorio.
Capulet.

Sopranos

1st Tenors

2nd Tenors

Basses.

Lo stesso movimento, un poco animato.

Piano.

Gregorio.

Qui diable à no - tre por - te S'en vient rou-cou-ler de la
What is yon fel - low do - ing In front of our door with his

pp

Stephano.

La chan - son leur dé - plait, La chan - son leur dé -
How they fume at a song, how they fume at a

sor - te?
coo - ing?

Gregorio.

plait!
song! Eh! par - bleu!
Hey! hal - loh!

n'est - ce point Ce - lui que nous chas - sions hi - er la dague au
Is't not he whom yes - ter - day we scard a - way? The ver - y

poco riten.

poing?
boy!

(tempo dell' aria di Stephano.)

C'est lui - mè - me! l'audace est for - tel
Sau - cy var - let! There's danger brew - ing!

C'est lui - mè - me! l'audace est for - tel
Sau - cy var - let! There's danger brew - ing!

poco riten.

Stephano.

Gar - dez bien la — bel - le! Qui vi - vra ver -
 Guard ye well her — dwell - ing They who live shall —

rà! — Vo - tre — tour - te - rel - le
 see! — For your — dain - ty dar - ling

Vous e - chap - pe - ra, Vo - tre — tour - te -
 May one — day go free, For — your — dain - ty —

rel - le — Vous e - chap - pe - ra! —
 dar - ling — May — one — day — go free! —

rit *a tempo*

Gregorio.

Est -
 What

ce pour nous nar - guer, mon jeu - ne ca - ma - ra - de, Que
will you here, young friend? Are you for quar - rel - yearning, That.

vous nous ré - ga - lez de cet - te sé - ré - na - de?
you re - gale us with your song at ear - ly morn - ing?

Stephano.

J'ai - me la mu - si - que!
I am fond of mu - sic!

C'est clair, c'est clair, On t'au -
'Tis clear, 'tis clear, Your gui -

ra sur le dos, en pa-reille é-qui-pé - e, Cas-sé ta gui - ta - re, mon cher!
tar, for a like sil - ly prank, was bro - ken, And o - ver your shoulders, my dear!

Stephano.

Pour gui - ta - re, j'ai mon é - pé - e, Et j'en
Of my art my sword is a to - ken, I can

p

Gregorio.

sais jou - er plus d'un air! Ah! par - dieu! pour cet - te mu -
an - y day play an air! On my soul! let us hear the

Stephano.

Viens
Come

si - que On peut te donner la ré - pli - que!
air, then! May - be, I can sing you a bur - then!

Gregorio.

donc en prendre u - ne le - çon! En gar - de!
on! I'll teach you how to sing! Have at you!

Chorus.
TENORS.

E - cou - tons, é - cou tons leur chan - son.
Let us hear, let us hear how they sing.

BASSES.

E - cou - tons, é - cou - tons leur chan - son.
Let us hear, let us hear how they sing.

Red. *

Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!
What a fu - ry! What a fray! Ev - er war - y,

Quel - le ra - ge! Ver - tu - dieu! Bon cou - ra - ge!
What a fu - ry! What a fray! Ev - er war - y,

Bon cou - rage Et franc jeu! Voyez comme cét en - fant
Ev - er gay How they play! See how yonder pu - ny boy

Bon cou - rage Et franc jeu! Voyez comme cét en - fant
Ev - er gay How they play! See how yonder pu - ny boy

Contre un hom - me se dé - fend!
 Wields a ra - pier like a toy!

Contre un hom - me se dé - fend!
 Wields a ra - pier like a toy!

Fi - ne la - me, Sur mon à - me!
 He is read - y, He is stead - y!

Il se bat En sol -
 Fight he can Like a

Fi - ne la - me, Sur mon à - me!
 He is read - y, He is stead - y!

Il se bat En sol -
 Fight he can Like a

aat, Il se bat En sol - dat!
 man, Fight he can Like a man!

dat, Il se bat En sol - dat!
 man, Fight he can Like a man!

cresc. *ff*

Mercutio (entering indignantly.)

At - ta - quer un en - fant! mor - bleu! Cest u - ne hon - te
 Do you draw on a boy! For shame! But no dis - hon - or

ff Recit. *ff*

(Enter Tybalt, who answers the insult.)

di - gne des Ca - pu - lets! Tels maî - tres, tels va -
 harms a Cap - u - let's name! Like mas - ter, like —

Tybalt (insolently.)
 lets! Vous a - vez là pa - ro-le prompt-te, mon-sieur!
 man! With your tongue you are ver-y read - y, I vow!

Mercutio. Tybalt.
 Moins prompt-te que le bras!.. C'est ce qu'il fau-drait
 My arm - is read-ier still! Sore - ly you'll need it

Mercutio. (Mercutio and Tybalt engage;
 voir!... C'est ce que tu ver - ras!
 now! Try me when-èer you will!

at the same instant, Romeo rushes in and tries to separate them.)

Romeo.

Mercutio.

Tybalt (vindictively.)

Ar - rê - tez!!! Ro - mé - o! Ro - mé - o!!!
 Have a care! Ro - meo here? Ro - meo here!

son dé - mon me l'a - mè - ne!
 'Tis thy de - mon doth send thee!

Un poco più lento.
 (to Mercutio, with ironical politeness.)

deciso
 Per - met - tez, — per - met -
 By your leave, — by your

tez que sur vous je lui don - ne le pas! —
 leave, he shall go be - fore you — in the game! —

(to Romeo, haughtily.)

Al - lons! vil Mon - tai - gu! flam-berge au
How now, thou wretched boy! Hast thou an

senza accelerare

ff *p* *3* *3*

vent! dé - gai - ne! Toi qui nous in - sul -
arm, de - fend thee! Thou, who dost e - ven

ff

tas jus - qu'en no - tre mai -
dare mock us all in our

ff

son, C'est toi qui vas por - ter la
home, 'Tis now thou sore - ly shalt re -

ff *ff colla voce*

pei - ne De cette in - di - gne fra - hi - son!
pent thee That ev - er thith - er thou hast come!

ff *colla voce* *p* *s*

Toi dont la bou-che mau - di - te A Ju-li-ette in-ter - di - te 0 -
Thy curs - ed lip e - ven near - ing Sli - ly to Ju - li - et's hear - ing, Where

p *f* *p* *f*

a tempo (disdainfully.)
sa, je crois, - par - ler tout bas, É - cou - te le seul mot que m'ins -
it were best - for ev - er dumb! Now hear the on - ly name that my

colla voce *a tempo* *dim.* *p* *crese.*

pi - re ma hai - ne! Tu n'es qu'un lâ - che! (Romeo seizes and half-draws
hate can pre-sent thee! Thou art a vil - lain!

molto *f* *ff* *pousé* *lungissima.*

his sword; after a moment's hesitation, he returns it to the scabbard.)

Andante. (♩ = 54.)

f *p*

Romeo (contained and dignified.)

Al - lons! tu ne me con-nais pas, Ty - balt,
Not so! Ty - balt, thou knowst me not!

fp *p*

Et ton in-sulte est vai-ne! J'ai dans le
And all in vain thine in-sult! Here in my

cœur des rai-sons de t'ai-mer, Qui mal-gré
heart I have rea-sons to love thee, That, spite of

moi — me vien-t dé-sar-mer. Je ne suis pas un
all, — dis-arm wak-en-ing ire. Vil-lain am I

Tybalt.
là-che! a-dieu! — Tu crois peut-être Ob-te-nir le par-don de tes of-
none! — Fare-well! Dost thou en-deav-or To move me to par-don thy of-

Romeo.
fen-ses? traï-tre! Je ne tai ja-mais of-fen-
fens-es? Nev-er! Ty-balt, I ne'er have of-

sé, Ty-balt; des hai - nes le temps — est pas -
fend - ed thee; the time of our hate — is gone

Mercutio.
sé!!! Tu souf-fri-ras ce nom de lâche. Ô Ro-mé-o! T'ai-je enten-
by. So vile, dis-hon-ra-ble sub - mis - sion To a foe nev - er I

du? — Eh bien, donc! si ton bras doit fail - lir à sa
knew! — I tell thee, if thine arm will not lay his ag -

tà - che, C'est à moi dé - sor - mais — que l'hon - neur en est
grés - sion, It shall now be to mine — that the hon - or is

Allegro. Romeo.
Mercutio. Mer - cu - ti - o! — je t'en con - ju - re!
Hold, Mer - cu - tio! I do im - plore thee!

du!
due!
Allegro. (♩ = 84.) Non!
No!

je ven-ge-rai ton in - ju - re! Mi - sé - ra - ble Ty -
 I will to hon-or re-store thee, And a-venge thee on

Tybalt.

Je suis à
 And with a
 balt! en garde, et dé-fends - toi!
 him! Now draw, foul - spo-ken Ty - balt!

toi!
 will! — **Romeo.**
 E - cou - te moi!
 Will you not hear?

Mercutio.

Chorus.
TENORS. Non lais-se - moi! —
 No! I will fight! —

BASSES. Bien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear a

Bien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear a

Stephano. *ff*

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

Romeo. *ff*

Hai - ne! haine en mal-heurs fé -
 Ha - tred, foun - tain of woes un -

Benvolio. *ff*

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of -

Tybalt. *ff*

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

Mercutio. *ff*

Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of -

Paris. *ff*

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

Gregorio. *ff*

Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

foi! _____ Ca-pu-lets! Ca-pu-lets! race im-
 slight! _____ Cap-u-lets! Cap-u-lets! Race of -

foi! _____ Montai-gus! Montai-gus! race im-
 slight! _____ Mon-ta-gues! Mon-ta-gues! Race of -

ff

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race Race of - fend - ing! Tremble

con - de! Hai - ne! haine en mal-heurs fé - con - de!
end - ing! Ha - tred, foun - tain of woes un - end - ing!

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! Race Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race Race of - fend - ing! Tremble

ff

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

Dois - tu tou - jours — par ta fu - reur — Don -
Shall naught e'er quell — Thy wan-ton harm? — No

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Trem-ble all in a - larm! — Trem-ble

sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Trem-ble all in a - larm! — Trem-ble

ff *ff*

sez, _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

ner au monde Un spec - ta - cle d'hor - reur? —
love dis - pel, Nor com - pas - sion dis - arm? —

sez, _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

sez, _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

sez _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
a _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

sez, _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

sez, _____ fré-mis - sez _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

sez, _____ fré-mis - sez, _____ de ter - reur! Et que l'en-fer se -
all, _____ trem-ble all, _____ in a - larm! In - fer-nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Ma haine et ma fu - reur! Et que l'en - fer se -
lend - ing Your will to guide my arm! In - fer - nal pow'rs, be

con - de Ma haine et ma fu - reur! Et que l'en - fer se -
lend - ing Your will to guide my arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! Et que l'en - fer se -
lend - ing Your will to guide his arm! In - fer - nal pow'rs, be

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

con - de Ma haine et ma fu - reur! —
lend - ing Your will to guide my arm! —

con - de Ma haine et ma fu - reur! —
lend - ing Your will to guide my arm! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

(Tybalt and Mercutio engage.)

Mercutio.

Romeo.

Ah! bles-sé! Bles-sé!
 Ah! I'm hurt! A hurt?

secco. *ff* *ff*

Un poco meno allegro, ma poco, sempre alla battuta ♩.

Mercutio.

Un poco meno allegro Que le dia - ble
 A plague

p *p*

soit de vos deux mai - sons! Pour-quoi te je - ter en - tre
 fall on your hous - es both! Why came you between us at

Romeo.

nous? O sort im - pi - toy - a - ble! se - cou - rez -
 all? Oh Fate, bar - ren of pit - y! Aid him a -

Mercutio.

(Mercutio is borne away dying.)

le! Sou - te - nez moi!
 way! Lend me a hand!

(Romeo, after following him with his eyes for a brief space, comes forward again, filled

with furious resentment, cries out:)

Romeo.

Ah! main - te -
 Ah! he is

nant re - monte au ciel ——— prudence in - fà -
 slain! A - way to heav'n, oh shame - ful cau -

me! Et toi, fu - reur a l'œil de flam - me,
tion! And thou, oh fire - ey'd ret - ri - bu - tion,

ff

Sois de mon cœur l'u - ni - que loi! Ty - balt!
Now of my heart the law shalt be! Ty - balt!

ff

Il n'est i - ci d'au - tre lâ - che que
None oth - er here is a vil - lain, but

ff

(they engage.)
toi!
thee!

ff

Rit. *

Romeo.

(to Tybalt, with a thrust.)

Have thou at thee!

ff *fff*

Capulet.

Grand Dieu! Ty - balt!!!
Oh Heav'n's! 'Tis Ty - balt!

ff *p*

Benvolio.

Sa bles-sure est mor - tel - le! Fuis sans perdre un ins -
He is mor - tal - ly wound - ed! Hence! Be - gone while thou

Romeo.

tant! Ah! qu'ai - je fait? moi! fuir, mau - dit par
 may! What have I done? Ah! She ev - er will

cresc.

Benvolio.

Romeo.

el - - le! C'est la mort qui t'at - tend! Qu'el - le vien - ne
 hate me! It is death if thou stay! Dir - er far than

Adagio. Tybalt. (to Capulet, with a final effort).

done, - je l'ap - pel - le! - Un dernier mot! et sur votre
 death - may a - wait me! On - ly a word, and on your

pp

a - me ex - au - cez - moi!
 hon - or swear to com - ply!

cresc. *molto*

Capulet. (solemnly).

Tu se - ras o - bé - is, je t'en don - ne ma
 On my hon - or, I swear! Do on me thou re -

dim.

Allegro. (♩ = 80.)

foi!_ ly!_

p

SOPRANOS II.

Qu'est - ce
What is

cresc.

SOPRANOS I.

Adagio. (♩ = 50.)

done? qu'est-ce done? c'est Ty - balt!_
here? What is here? It it Ty-balt!

molto *lunga.* *pp*

rit. *

Capulet. (to Tybalt)

Reviens à toi!
Re-vive a - gain!

SOPRANOS I & II.

pp

TENORS. He Il meurt!
 dies!_

BASSES. *pp* He Il meurt!
 dies!_

 He meurt!
 He dies!_

pp *pp* *pp*

p *p* *p*

O jour de deuil! O jour de
 day of woe! day of

TENORS. **Romeo** with 1st TENORS, **Benvolio** with 2nd TENORS.

O jour de deuil! O jour de
 day of woe! day of

BASSES. **Paris** with 1st BASSES, **Gregorio** with 2nd BASSES.

O jour de deuil! O jour de
 day of woe! day of

p *mf* *p*

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

lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
 weep - ing! Blind re-venge hath our blades In their blood now been

lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
 weep - ing! Blind re-venge hath our blades In their blood now been

lar - mes! Un a - veu - gle courroux Ensang-lan - te nos
 weep - ing! Blind re-venge hath our blades In their blood now been

p *cresc. molto.*

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

ar - mes! Et le mal -
 steep - ing, And bale - ful

ar - mes! Et le mal -
 steep - ing, And bale - ful

ar - mes! Et le mal -
 steep - ing, And bale - ful

pp *p* *cresc. f*

f *p* *cresc.* *-f*

heur stars pla - ne sur nous!
hang o'er our heads!

f *p* *cresc.* *-f*

heur stars pla - ne sur nous!
hang o'er our heads!

heur stars pla - ne sur nous!
stars hang o'er our heads!

f *p* *f*

ô jour de deuil! ô jour de
O day of woe! O, day of

ô jour de deuil! ô jour de
O day of woe! O, day of

ô jour de deuil! ô jour de
O day of woe! O, day of

p *f* *dim.*

lar - mes! Un a - veu - gle cour - roux En - sang - lan - te leurs
weep - ing! Blind re - venge hath their blades In our blood now been

p *f* *dim.*

lar - mes! Un a - veu - gle cour - roux En - sang - lan - te nos
weep - ing! Blind re - venge hath their blades In our blood now been

p *f* *dim.*

lar - mes! Un a - veu - gle cour - roux En - sang - lan - te nos
weep - ing! Blind re - venge hath their blades In our blood now been

p ar - mes steep - ing, *p* Et And le mal - bale - ful heur, oui, stars, ay, le mal - bale - ful *cresc. molto.*

p ar - mes steep - ing, *p* Et And le mal - bale - ful heur, oui, stars, ay, le mal - bale - ful *cresc. molto.*

p ar - mes steep - ing, *p* Et And le mal - bale - ful heur, oui, stars, ay, le mal - bale - ful *cresc. molto.*

p *cresc. molto.*

fff heur stars heur stars heur stars pla - hang oer sur our *dim.*

fff heur stars heur stars heur stars pla - hang oer sur our *dim.*

fff heur stars heur stars heur stars pla - hang oer sur our *dim.*

fff *dim.*

Moderato. *p* nous! heads! nous! heads! nous! heads!

Moderato. *f* Trumpets. 3 3 3 3

BASSES.

Allegro.

TENORS.

Le Duc! — Le Duc! —
The Prince! — The Prince! —

(Capulet turns toward the Prince, who now enters.)

cresc. — *molto* —

Moderato.

Capulet.

ff b^{\flat} e e

BASSES. All the Capulets.

Jus-ti - ce!
A - venge us!

Moderato.

Jus-ti - ce!
A - venge us!

Allegro. *f* Capulet.

C'est Ty-balt, mon ne-veu, tu - é — par Ro-mé -
It is Ty-balt! my nephew! 'Twas Ro - meo took his

Romeo.

o! life! Il a - vait le premier, frap - pé Mer - cu - ti - o!
He Mer - cu - tio had slain ere I sought an - y strife!

Jai ven-gé mon a - mi, que mon sort s'ac-com - plis - se!
 I a-veng-ed my friend: with my life I will an - swer!

Stephano. *Andante. ff* *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

Romeo. *ff* *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

Benvolio. *ff* *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

Paris, Gregorio, Capulet. *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

TENORS. The Montagues. *Andante. ff* *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

BASSES. The Capulets. *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

Andante. *ff* *ff*
 Jus-ti - - ce! Jus-ti - - ce!
 A - venge_ us! A - venge_ us!

Lento. The Prince.
 Eh quoi? tou-jours du sang! de vos cœurs-in-humains
 What now? For ev - er blood? Of your hearts bent on harm,

Rien ne pour-ra cal-mer les fur-reurs cri-mi-nel-les! Rien ne fe-ra tom-
 Naught ev-er can al-lay the in-hu-man con-ten-tions! Naught, ev-er can your

ff *ff* *ff*

ber les ar-mes de vos mains, Et je se-rai moi-même at-teint par vos que-
 war-ring hands for once dis-arm, And I may be my-self a prey to your dis-

ff *ff*

(to Romeo)

rel-les! Se-lon nos lois, ton crime a mé-ri-té la
 sen-sions! For thy of-fense, the for-feit of our law is

f

Romeo. Moderato maestoso.

Ciel!
 Ban-ish'd!

mort. Mais tu n'ès pas l'a-gres-seur Je t'ex-i-le!
 death! But, as'twas he who be-gan, thou art ban-ish'd!

f *f* *ff*

Moderato maestoso.

The Prince. (to the Montagues and Capulets)

Et vous, dont la haine en pré-tex-tes fer-
 And ye, who in hate ev-er prone to oc-

ff *ff* *ff*

ti - le En-tre-tient la dis - corde et l'ef-froi dans la
 ca - sion, Do in-flame in our town wo-ful strife and ag-

fp *rit.* * *rit.* * *rit.* *

vil - le, Prê - tez tous de-vant moi le serment so-len-
 gres - sion, Swear ye all, on your lives, or at home or a -

fp *rit.* * *rit.* *

nel_ D'o - bé - is - sance aux lois et du prince et du ciel!_
 broad, Ye will o - bey the laws of the Prince and of God!_

f *pp*

13

p *dim.*

Romeo.
 Ah! jour de deuil_ et d'hor - reur_ et d'a - lar - mes,
 Ah! dire - ful day, - day of woe_ and of mourn - ing,

p

Mon cœur se brise é - per - du de dou - leur! —
 Break - ing, my heart fails in pain and de - spair! —

In - juste ar - rêt qui trop tard nous dé - sar - mes,
 Tho' we dis - arm, how un - time - ly the warn - ing!

Tu mets le comble à ce jour de mal - leur! —
 For we may nev - er thy rav - age re - pair! —

Je vois pé - rir dans le sang et les lar - mes
 Ev - 'ry de - sire, ev - 'ry hope grim - ly scorn - ing,

Tous les es - poirs et tous les vœux de mon
 Weep - ing and blood a - lone in thee may we

a tempo.

cresc. molto.

cœur!
share!

The Prince.

Jour d'hor-reur et d'a-
Day of woe and of

Ah! jour de deuil et d'hor-reur et d'a-
Ah! dire - ful day, day of woe and of

Capulet.

Ah! jour de deuil et d'hor-reur et d'a-
Ah! dire - ful day, day of woe and of

Stephano (with 1st SOPR.)

Ah! jour de deuil et d'hor-reur et d'a-
Ah! dire - ful day, day of woe and of

Benvolio (with 1st TEN.)

Ah! jour de deuil et d'hor-reur et d'a-
Ah! dire - ful day, day of woe and of

Chorus.

a tempo.

p

cresc.

cresc. molto.

ff

lar - mes, Mon cœur se brise é - per-
mourn - ing, Break - ing, my heart fails in

lar - mes, Je vois cou - ler et mon
mourn - ing, Their blood I see and mine

lar - mes, Mon cœur se brise é - per-
mourn - ing, Break - ing, my heart fails in

lar - mes, Mon cœur se brise é - per-
mourn - ing, Break - ing, my heart fails in

lar - mes, Mon cœur se brise é - per-
mourn - ing, Break - ing, my heart fails in

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

sang et le leur! Trop juste ar -
 own ev - 'ry where! Tho' they dis -

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

du pain de dou leur! Trop juste ar -
 and de - spair! Tho' we dis -

du pain de dou leur! In - juste ar -
 and de - spair! Tho' we dis -

cresc. *cresc. molto.* *ff*
 rêt qui trop tard nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

cresc. *cresc. molto.* *ff*
 rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

Tu mets le comble à ce jour de mal-
 For we may nev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-
 For none may ev - er thy rav - age re -

Tu mets le comble à ce jour de mal-
 Now none may ev - er thy rav - age re -

Tu viens trop tard en ce jour de mal-
 For we may nev - er thy rav - age re -

Tu mets le comble à ce jour de mal-
 For none may ey - er thy rav - age re -

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! En la noy - ant dans le
 pair! Weep - ing and woe in their

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Non! non! nos cœurs dans le
 pair! Yet shall our hearts all dis -

heur! Je vois pé - rir dans le
 pair! Ev - 'ry de - sire, ev - 'ry

heur! Non! non! nos cœurs dans le
 pair! Yet shall our hearts all dis -

molto - - - *ff*₂

sang et les lar - mes
hope grim - ly scorn - ing,

sang et les lar - mes
ire grim - ly scorn - ing,

sang et les lar - mes
hope ev - er scorn - ing,

sang et les lar - mes
hope ev - er scorn - ing,

sang et les lar - mes
hon - or e'er scorn - ing,

molto *ff*₂

sang et les lar - mes
hope ev - er scorn - ing,

sang et les lar - mes
hon - or e'er scorn - ing,

molto *ff*₂

molto *ff*₂

Tous les es - poirs tous les vœux de mon
Weep - ing and blood we in thee on - ly

C'est la ci - té que l'on frappe en mon
Not e'en my heart in Ve - ro - na they

Tous les es - poirs tous les vœux de mon
Weep - ing and blood is in thee all our

A - vec les lois, la pa - trie et l'hon -
Weep - ing and blood is in thee all our

Nou - blie - ront pas le de voir et l'hon -
Nev - er for get, nor in dan - ger for

molto *ff*₂

cœur! _____
share! _____

Recit. (*misurato.*)

cœur! _____
spare! _____

Tu quit - te - ras la vil - le dès ce
Do thou a - void the cit - y ere the

cœur! _____
share! _____

neur! _____
share! _____

neur! _____
bear! _____

ff *p* Recit.

Romeo.

soir. _____
night. _____

ô dé - ses - poir! _____ l'e - xil! _____ l'e -
Oh, I am ban - ish'd! De - spair! _____ De -

cresc. molto. *ff* *ff*

xil! _____
spair! _____

Non! _____ je mour -
No! _____ Tho' I

ff *ff* *ff* *ff*

rit. * *rit.* *

rai_ Mais je veux la re voir! ——— Capulet.
die, I will see her a - gain! ——— *ff*

SOPRANOS.
TENORS.
BASSES.

La paix? ——— non!
Dis - arm? ——— No!

La paix? ——— non!
Dis - arm? ——— No!

La paix? ——— non!
Dis - arm? ——— No!

Andante maestoso.

ff *ff* *ff*

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

non! non! non! ja - mais! ———
no! no! no! Re - venge! ———

(curtain.)

ff

Nº 14. The Chamber of Juliet.

1st Tableau.

(It is still night.)

Duet.

Andantino.

Juliet.

Romeo.

Andantino. (♩ = 66).

Piano.

p

cresc. molto.

f

Rec.

dim.

Rec.

Juliet. Recit.

Va! — je t'ai par-don - né, Ty-balt vou - lait ta
 Love! — Thy life Ty-balt sought, and I par - don thy

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mort! S'il n'a-vait succom-bé, tu suc-com-bais toi-mê-me! Loin de
 blow; For if he were a-live, I should no lon-ger have thee! Naught of

moi la dou-leur!— loin de moi le re-mords! Il te ha-ïs-
 sor-row I feel,— no re-morse do I know.— He did bear thee

f *deciso.*

Moderato. Romeo.

sait— et je t'ai-me! Ah! re-dis-
 hate,— and I love thee! Ah! yet a-

Juliet.

le, re-dis-le, ce mot si doux! Je
 gain, yet a-gain re-peat thy vows! I

t'ai-me, ô Ro-mé-o! je t'ai-me, ô mon é-
 love thee, oh my own! I love thee, oh my

f *dim.* *pp*

poux! —
spouse!

p *pp*

Juliet.
pp
Nuit d'hy-né - né - e! ———— 0 dou-ce nuit d'a-
Night love-in - vit - ed! ———— 0 ten-der night di-

Romeo.
pp
Nuit d'hy-mé - né - e! ———— 0 dou-ce nuit d'a-
Night love-in - vit - ed! ———— 0 ten-der night di-

pp molto sosten.

mour! ———— La des - ti - né - e M'en -
vine! ———— Fate hath u - nit - ed My

mour! ———— La des - ti - né - e M'en -
vine! ———— Fate hath u - nit - ed My

*Red. **
chaîne à toi sans re - tour. ———— 0 vo-lup-té de
heart for aye un - to thine. ———— 0, how is love so

chaîne à toi sans re - tour. ———— 0 vo-lup-té de
heart for aye un - to thine. ———— 0, how is love so

vi - vre! ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

vi - vre! ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

Ton doux regard m'en - i - vre, Ta voix ra - vit mes
Thy lov-ing gaze doth rav - ish, Thy voice my soul en -

Ton doux re - gard m'en - i - vre, Ta
Thy lov-ing gaze doth rav - ish, Thy

sens! Sous tes bai-sers de flau - me
snare! Glow - ing in fond e - mo - tion,

voix ra - vit mes sens! Sous tes bai-sers de
voice my soul en - snare! Glow - ing in fond e -

p

pp

poco a poco cresc. molto.

Sous tes bai-sers de flam - me Le ciel, le ciel ra-
 glow - ing in fond e - mo - tion The joys, the joys of
poco a poco cresc. molto.
 flam - me Sous tes bai-sers de flam - me Le ciel ra-
 mo - tion, glow - ing in fond e - mo - tion The joys of

yonne en moi! Je fai don-né mon à - me, À
 heav'n are mine; Thine is my heart's de - vo - tion, 'Tis
 yonne en moi! Je fai don-né mon à - me, À
 heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

f toi, tou-jours à toi, tou-jours à toi! *dim.* *p*
 thine, for aye 'tis thine, for aye 'tis thine!
f *dim.* *p*
 toi, tou-jours à toi, tou-jours à toi!
 thine, for aye 'tis thine, for aye 'tis thine!

p
 Ô vo-lup-té de vi - vre! Ô charmes tout puis-
 O, how is love so lav - ish! O, how is life so

p
 Ô vo - lup - té de vi - vre!
 O, how is love so lav - ish!

pp

sants! Ton doux re-gard m'en - i - vre, Ta
 fair! Thy lov-ing gaze doth rav - ish, Thy

Ô char - mes tout puis - sants! Ton doux re - gard m'en -
 O, how is life so fair! Thy lov - ing gaze doth

voix ra - vit mes sens! Sous tes bai - sers de
 voice my soul en - snare! Glow - ing in fond e -

i - vre, Ta voix ra - vit mes sens! Sous tes bai -
 rav - ish, Thy voice my soul en - snare! In fond e -

f

f flam - - me Le ciel ray - onne en moi! *p* À
 mo - - tion The joys of heav'n are mine! My

sers le ciel rayonne en moi! *p* À
 mo - tion The joys of heav'n are mine! My

f *dim.* *p*

♩ ♪ ♫ ♬ ♯

toi! tou - jours à toi! toujours à
 heart for aye is thine, for aye is

toi! tou - jours à toi! toujours à
 heart for aye is thine, for aye is

f *dim.* *p*

♩ ♪ ♫ ♬ ♯

poco rit. - - Tempo I. toi! Nuit d'hy - mé - né - - e!
 thine! Night love - in - vit - - ed!

poco rit. - - Tempo I. toi! Nuit d'hy - mé - né - - e!
 thine! Night love - in - vit - - ed!

poco rit. - - Tempo I. *pp* *ppp*

♩ ♪ ♫ ♬ ♯

0 douce nuit d'a-mour! La des-ti-
 0 tender night di-vine! Fate hath u-

And. * *And.* * *And.* *

né - - e M'en-chaîne à toi sans re - tour!
 nit - - - ed My heart for aye un - to thine!

né - - e M'en-chaîne à toi sans re - tour!
 nit - - - ed My heart for aye un - to thine!

And. * *And.* * *And.* * *And.* *

Sous tes bai - sers de flam - me Le
 Glow - - - ing in fond e - mo - tion The

Sous tes bai - sers de flam - me Le
 Glow - - - ing in fond e - mo - tion The

cresc.

And. * *And.* *

cresc.

ciel ray - onne en moi!
joys of heav'n are mine!

cresc.

ciel ray - onne en moi!
joys of heav'n are mine!

cresc.

♩. * ♩. * ♩. *

f.

Je t'ai don - né mon à - me! Tou - jours a toi! tou - jours a
Thine is my hearts de - vo - tion, For aye 'tis thine, for aye 'tis

f.

Je t'ai don - né mon à - me! Tou - jours a toi! tou - jours a
Thine is my hearts de - vo - tion, For aye 'tis thine, for

♩. * ♩. * ♩. *

toi! Mon bien - ai - mé, tou - jours a toi!
thine! My well - be - lov'd, for aye 'tis thine!

jours a toi! Tou - jours, tou - jours a toi!
aye 'tis thine! for aye, for aye 'tis thine!

dim.

p

pp

♩. * ♩. * ♩. *

p *cresc.* *dim.* *p*

♩. * ♩. *

Juliet.

Allegro. (♩ = 104.)

Ro - mé - o!
My be - loved!

Romeo.

qu'as-tu donc? E - coute, o Ju - li -
Why so sad? Oh hark, Ju - liet, my

et - tel! L'a - lou - et - te dé - ja nous an - non - ce le
dar - ling! 'Tis the lark yon - der calls, to re - mind us of

p *cresc.*

Andante. (♩ = 72.) Juliet.

jour! Non! non, ce n'est pas le
day! No, no! it is not the

jour, ce n'est pas l'a - lou - et - te
day, nor the lark's ear - ly call - ing

And. *

Dont le chant a frap-pé ton o-reille in-qui-
 Like a knell of our love in thy ear that is

And. * *And.* *p* * *And.* *

e - - te, C'est le doux ros - si - gnol, —
 fall - - ing! 'Tis the sweet night - in - gale, —

And. * *p*

con - fi - dent de l'a - mour! C'est l'a - lou -
 that of love sings a lay! Ah! 'tis the

Romeo.

dim. * *poco animando.* *pp* *p* *cresc.*

ette, hé - las! mes - sa - gè - re du jour!
 lark, a - las! 'tis the her - ald of day!

f * *dim.* * *ppp* *3* *3* *3*

Vois ces ray - ons ja - loux dont l'ho - ri - zon se
 See, how yon en - vious rays o'er all the sky are

And. * *And.* * *3* *3* *3*

do - re; De la nuit les flambeaux pâ - lis - - sent,
 break - ing; Pal-lid nightwanes be - fore Au - ro - - ra,

et l'au - ro - - re Dans les va-peurs de l'O - ri -
 who, a - wak - - ing, Veil'd in yon mist-y morn-ing

* *And.* **Juliet.** *Tempo come prima.* *

ent - Se leve en sou - ri - - ant!
 skies, - Doth smil - ing - ly a - - rise!

Tempo come prima.

non. ce n'est pas le jour, cet - te lu - eur fu -
 no! it is not the day, Yon light so wan, so

nes - - te Nest que le doux re - - flet
 drear - - y, Is but a pale re - - flex

du bel as - tre des nuits! _____ Res - te! res - te!
 from the dim - beam - ing moon! _____ Tar - ry! Tar - ry!

pp *cresc.*

Ad. *

Romeo. *Allegro.* *ff* *Recit.*

Ah! vien - ne donc la
 Ah! Be thou wel - come,

ff

Ad. *

mort! _____ je res - te!
 Death! _____ I tar - ry!

ff *ff* (con delirio.) *ff*

Ad. *

(During this entire ritournelle, Juliet and Romeo remain entwined in each other's arms.)

cresc. molto.

Ad. *

Juliet.

Allegro. (♩=72)

(disengaging herself from Romeo's arms.)

Ah! tu dis vrai, c'est le jour! — Fuis il faut quit-
 Ah! it is true, 'tis the day! — Fly! Thou must for-

ff *p* *cresc.*

Moderato, Romeo. (passionately).

ter ta Ju - li - et - te! Non! non! ce n'est par le
 sake me, oh my dar - ling! No! no! it is not the

ff *f cresc.* *ff* *f*

jour! — Ce n'est par l'a - lou - et - te!
 day! — Nor the lark's ear - ly call - ing!

Ca. *

C'est le doux ros - si - gnol, con - fi - dent de l'a - mour! —
 'Tis the sweet night - in - gale, that of love sings a lay! —

p *poco stringendo.* *cresc.*

Ca. * *Ca.* * *Ca.* *

Juliet.

Allegro agitato. (♩=76)

C'est l'a - lou - ette, hé - las! — mes - sa - gè - re du jour! —
 Ah, 'tis the lark, a - las! — 'tis the her - ald of day! —

f *pp*

Ca. *

Allegretto agitato. (♩ = 84) Juliet.

sés. ——— Il faut par - tir, hé - las! Il faut quit -
larms! ——— Thou must in - deed a - way, Nor in these

ter ces bras ——— Où je te pres - se, Et t'ar - ra -
arms de - lay ——— Where I en - fold thee, Nor yet thy

cher à cette ar - dente i - vres - se! Il faut par -
heart o - bey, that fain would hold thee! Thou must in -
Romeo.

Il faut par -
I must in -

tir, hé - las! Il faut quit - ter ces bras ——— Où je te
deed a - way, Nor in these arms de - lay ——— Where I en -

tir, hé - las! A - lors que dans ses bras ——— El - le me
deed a - way, Nor in these arms de - lay ——— That now en -

pres - se Et l'ar - ra - cher à cette ar - dente i - vres - se!
 fold thee, Nor yet thy heart o - bey, that fain would hold thee!

pres - se Et l'ar - ra - cher à cette ar - dente i - vres - se!
 fold me, Nor yet my heart o - bey, that fain would hold me!

Ah! que le sort qui de toi me sé - pa - re.
 Ah, fa - tal hour, that from thee me di - vid - eth,

Ah! que le sort qui de toi me sé - pa - re,
 Ah, fa - tal hour, that from thee me di - vid - eth,

Plus que la mort est cru - el et bar - ba - re!
 Thy cru - el pow'r more than death e'en be - tid - eth!

Plus que la mort est cru - el et bar - ba - re!
 Thy cru - el pow'r more than death e'en be - tid - eth!

Il faut par - tir, hé - las! Il faut quit - ter ces bras OÙ je te
 Thou must in - deed a - way, Nor in these arms de - lay Where I en -

Il faut par - tir, hé - las! A - lors que dans ses bras El - le me
 I must in - deed a - way, Nor in these arms de - lay That now en -

cresc. molto.

pres - se, Et t'ar - ra - cher à cette ar - dente i -
 fold thee, Nor yet thy heart o - bey, that fain would

pres - se! Et c'en est fait de cette ar - dente i -
 fold me, Nor yet my heart o - bey, that fain would

cresc. molto.

vres - se, à cette ar - dente i - vres - se!
 hold thee, thy heart, that fain would hold thee!

vres - se, de cette ar - dente i - vres - se! A -
 hold me, my heart, that fain would hold me! Fare-

dieu! ma Ju - li - et - tel a - dieu!
 well, oh my be - lov - ed! Fare-well!

Juliet. *ff* A - dieu! tou - jours à toi!
 Fare - well! For aye thine own!

Romeo. tou - jours à toi!
 For aye thine own!

(Juliet stands gazing fixedly at the balcony, over which Romeo has hastily departed.)

dimin.

pp

Andante. (♩ = 60) Juliet.

A - dieu! mon à - me! a - dieu ma vi - e!
Fare-well, be - lov-ed! May For-tune guide him!

pp *p*

(fervently.)

An - ges du ciel! à vous, — à vous je le con -
An - gels of heav'n, to ye, — to ye do I con -

f *dim.*

fi - e!
fide — him!

p *cresc.* *f* *dim.* *p*

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N^o 15. Quartet.

Allegro agitato.

Juliet.

Gertrude.

Capulet.

F. Laurence.

Piano.

Gertrude. (enters in great agitation.) (reassured.)

Ju-li-et-te! Ah! le ciel soit lou-

Where is Ju-liet? Ah! thanks be to

Juliet.

é! Votre é-poux est par-ti! voi-ci vo-tre pè-re! Dieu! saurait-il?

Heav'n that your hus-band is gone! Your fa-ther is com-ing! Heav'ns! does he know?

Gertrude. Juliet.

Rien! rien, j'es - pè - re! Frè - re Lau - rent le suit! Sei - gneur!

No! — I am cer - tain! And Fa - ther Lau - rence too! Oh Lord!

— pro - té - ge - nous!
— Thy will be done!

Allegretto. (♩ = 100)

p

Ad. 15 *

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

cresc.

Capulet. Recit.

Quoi! ma fil - le, la nuit à peine est a - che -
How, my daughter! The night the leave is hard - ly

dim. *p*

vé - e, Et tes yeux sont ou - verts, et te voi - là le - vé - e!
tak - ing, And I find thee a - rous'd? 'Tis ear - ly for thy wak - ing!

p *cresc.*

Hé - las!_ no-tre souci, je le vois, est pa reil, —
A - las!_ Our lov-ingcares, as I see àre the same,

fp

Et les mê-mes re - grets — hà - tent no-tre ré - veil!
And our wak-en-ing thoughts own a like wo-ful aim!

p

Andantino. (♩ = 72)

p *pp*

cresc. *dim.*

Que l'hym - ne nup - ti - al — suc - cède aux cris d'a -
A wed - ding song shall soon — o'er - bear the wail of

p *p*

lar-mes! Fi - dèle au der-nier vœu — que Ty - balt — a for -
 sor-row! To Ty - balt's dy-ing will — let thy heart — be in -

mé, — Re - çois de lui l'époux que sa bouche à nom -
 clind; From him re - ceiveth spouse, whom for thee he de -

La. *

mé, Sou - ris au mi - lieu de tes lar -
 sign'd, And smile 'mid thy tears on the mor -

Juliet.

mes! Cet é - poux quel est - il?
 row! And the spouse who is he?

p *crese.* *f*

Juliet. *f*

Dieu!
 Ah! F. Laur.

Le plus vaillant de tous, Le comte Pa - ris! Si -
 The bravest of them all the coun-ty Pa-ri-s! Be

dim.

Gertrude.

p

Cal-mez-vous! Cal-mez-vous! —
Calm your-self! Calm your-self! —

len - ce! Cal-mez-vous! L'au -
si - lent! Calm your-self! The

p *pp*

Capulet.

tel est pré - pa - ré, — Pâ - ris a ma pa -
al - tar is pre - pared, — the groom hath ap - pro -

p

ro - le, Soy - ez u - nis tous deux — sans at -
ba - tion; Be ye u - nit - ed now, — nor in -

rit. * *rit.* * *rit.* *

tendre — à de - main! — Que l'om - bre de Ty -
vite — more de - lay! — May Ty - bal's wand'ring

tendre — à de - main! — Que l'om - bre de Ty -
vite — more de - lay! — May Ty - bal's wand'ring

balt, — pré - sente à cet hy - men, — S'a - pai - se, s'a -
shade, — ap - prov - ingus to - day, — Be laid then, be

m.d.

païse en - fin et te con - so - - - le.
laid in fi - nal con - so - la - - - tion!

La vo - lonté des morts, — com - me cel - le de Dieu lui - mè - me,
All wish - es of the dead, — as the man - date of Him a - bove us,

p

Est u - ne loi sain - te, u - ne loi su - præ - me!
Like a ho - ly sum - mons to o - bey should move us:

Nous de-vons respec - ter — la vo-lon - té des morts! —
 May the dead rest in peace; — let us re - gard their will! —

p. *And.* *

Juliet.
 Ne crains rien, — Ro - mé-o, mon cœur est sans re - mords! —
 Fear thee not, — Ro - me-o, my heart is faithful still! —

Gertrude.
 Dans leur tom - be, dans leur tom - be
 Let them slum - ber, let them slum - ber

Nous devons respec - ter — la vo-lon - té des morts, —
 May the dead rest in peace; — let us re - gard their will, —

F. Laurence.

El - le trem - ble, El - le trem - ble,
 She is trem - bling, she is trembling,

Ne crains rien, Ro - mé-o, mon cœur est sans re - mords, — mon
 Fear thee not, — Ro - me-o, my heart is faith - ful still, — my

lais - sons en paix dor - mir les morts, —
 well in their tomb, nor dream of ill, —

Nous devons respec - ter — la vo-lon - té des morts, —
 may the dead rest in peace; — let us re - gard their will, —

et mon cœur, — mon cœur par - ta - ge ses re - mords, —
 and my heart, — my heart sad fore - bodings now fill, — my

And. *

cœur est sans re - mords, mon cœur est sans re - mords!
heart is faithful still, my heart is faithful still!

laissons en paix dor - mir les morts!
well may they sleep nor dream of ill!

la vo - lon - té des morts!
let us re - gard their will!

mon cœur par - ta - ge ses re - mords!
heart sad fore - bod - ings now do fill!

p

*La. * La. * La. * La. **

Capulet.

Frè - re Lau - rent sau - ra te dic - ter ton de - voir.
You, ho - ly Fa - ther, can in - structer du - ty, I trow:

Nos a - mis vont ve - nir je vais les re - ce - voir.
But our friends will ar - rive; I go to meet them now.

f

dim. p cresc.

*La. **

Nº 16. Scene.

Allegro.

Juliet.

F. Laurence.

Piano.

Allegro. (♩ = 72.)

ff 4 3 2 1 4

Juliet.

Mon
My

ff

Recit.

pè - re! tout m'ac - ca - ble! tout est per - du!
Fa - ther! All is o - ver! Hope have I none!

ff

J'ai, pour vous o - bé - ir, Ca - ché mon dé - ses - poir
Here, to o - bey your will, I sti - fled my de - spair,

f

et mon a-mour cou - pa - ble; C'est à vous de me se - cou -
 Nor did my love dis - cov - er; 'Tis on you I a - lone re -

rir, — à vous de m'ar - ra - cher à mon sort mi - sé - ra - ble! Par -
 ly, — To you on - ly I look to re - store me my lov - er! Oh

lez, mon pè - re, Par - lez! — ou bien je suis prête à mou -
 speak, my Father! Oh speak! — Or tor - tur'd by an - guish I

F. Laurence. **Recit.** **Juliet.**
 Andante. *Andante.*
 rir! — Ain - si, la mort — ne trouble point votre à - me? Non!
 die! — And so, for you, — Death has no more of ter - ror? No!

Moderato.
 non! plu - tôt la mort — que ce mensonge in - fâ - me!
 no! Far bet - ter die, — than live in shameful er - ror!

Andante. (♩=63.)

F. Laurence.

Bu - vez donc ce breu - va -
What this phi-al en - clos -

pp
R.w.

ge: Et des membres - au cœur Va sou-dain se ré-
es, If you drink, then a chill From the limbs to the

p *pp* *pp* *pp*
* R.w. *

pandre u-ne froi-de lan-gueur, De la mort men-son-gère i-
heart all your frame shall o'er - thrill, That as dead your warm life re -

pp *pp* *pp* *pp*
R.w. *

ma - - - ge. Dans vos vei - nes sou-dain le sang s'arrê-te
pos - - - es; In your veins, at once, the blood, ceasing to

pp *pp*
R.w. *

ra. ——— Bien ——— tot u - ne pâleur li - vide — ef - fa - ce - ra Les
 flow, ——— Shall soon to pal - y ash - es turn, — where all a - glow Are

pp

ro - ses de vo - tre vi - sa - ge; Vos yeux — se - ront fer -
 bloom - ing the fair - est of ros - es; Your eyes — shall lose their

més — ain - si — que dans la mort! — En vain
 sight, — and close — as if in death! — In vain

eresc.

é - cla - teront a - lors les — cris da - lar - mes, „El - le n'est
 cries of a - larm shall sound and seek to wak - en; “She is no

dim. *pp*

plus, — el - le n'est plus! — di - ront vos com - pa - gnes en
 more, — she is no more! — Shall mourn your compan - ions for -

cresc. *dim.*

lar - mes, Et les an - ges du ciel, ré - pon -
 sak - en; And the an - gels of Heav'n shall re -

pp

dront: „El - le dort! el - le dort!
 ply: — “She but sleeps! — she but sleeps!

pp

el - le dort! —
 she but sleeps!”

riten.

Allegro moderato. ($\text{♩} = 76$.)

pp

C'est là qu'après un jour vo - tre corps et votre â - me, Com -
And there, with-in a day, shall your heart feel a striv - ing, As

sempre pp

me d'un foyer mort se ra - ni - me la flam - me. Sor - ti - ront en -
when on chil - ly hearth for - mer flame is re - viv - ing, And your heavy

fin de ce lourd som - meil; Par l'ombre pro - té - gés, votre é -
sleep you shall then for - sake! O'er - shadow'd by the night, with your

poux et moi - mè - me Nous é - pi - rons, nous é - pi - rons vo - tre ré -
spouse l'll e - spy you; We shall be nigh, we shall be nigh when you a -

veil — Et vous fui - rez au bras de ce - lui qui vous ai - me,
wake, — And you shall flee a - way with him whom they de - ny you,

pp

Et vous fui - rez au bras de ce - lui qui vous ai -
 and you shall flee a - way with him whom they de - ny

me!
 you!

Juliet.
 Hé - si - tez - vous? Non!
 Do you re - pent? No!

cresc. *f*

Moderato. L'istesso movimento.

non! — à vo - tre main j'ab - ban - dou - ne ma vi - e!
 no! — I will con - fide e - ven life to your keep - ing!

F. Laurence. **Juliet. (firmly.)** (Exit F. Laurence.)

À de - main! — À de - main! —
 For a day! — For a day! —

dim.

Cut 23

Nº 17. Scene and Air.^{*)}

Andante. (♩ = 63)

Juliet.

Piano.

Juliet. Recit.

Dieu! quel fris - son court dans mes vei - nes?
Heav'n! what a chill doth o - ver - run me!

Allegro.

^{*)} At the Opéra. this air is omitted.
13203

Si ce breu-vage é - tait sans pou - voir! —
 What if this po - tion work not at all? —

cresc.

(with confidence.) **Moderato.** (resolutely.)

Craintes vai - nes! Je n'appartiendrai pas au
 I - die ter - rors! They can - not make me wed the

Comte mal - gré moi! Non! non! ce poi - gard, — ce poi -
 county 'gainst my will! No! no! For this poignard, this —

guard se - ra le gar - dien — de ma foi! Viens!
 poi - gard shall be the guard — of my vow! Come!

viens! —
 Come! —

A - mour ra - ni - me mon cou -
 O love, re - vive my fond de -
 ra - ge, Et de mon cœur chas - se l'ef -
 vo - tion, And from my heart ban - ish dis -
 froi! Hé - si - ter, c'est te faire ou -
 may! Now to doubt, that were to dis -
 tra - ge, Trem - bler, est un manque de
 own thee, To fear, were my love to be -
 foi! Ver - se! ver - se!
 tray! Nev - er! Nev - er!

Tempo I.

Ver - se toi-mê - me ce breu - va - ge!
 Ra - ther for dead may he be - moan me!

Ver - se toi-mê - me. ce breu - va - ge!
 Ra - ther for dead may he be - moan me!

cresc. -

Ah! _____ *rit.* Verse ce breu - va - ge! Ô Ro-mé-
 Ah! _____ for dead be - moan me! O my be -

colla voce. f

o! je bois a toi!
 lov'd! I will o - bey!

ff colla voce. - ff

rit. - Tempo I.

Recit.
 Mais - si de -
 But - if to -

ffp

main pour-tant dans ce caveaux fu - nèbres Je m'èveillais avant son re -
mor-row morn, ere he re-turn, I wak-en, A-mid the lone-ly chill of the

tour? Dieu puissant!— Cet-te pensée horrible a gla-cé tout mon
tomb: Heav'n-ly Pow'rs! This hor-ri-ble conceit chills the blood in my

Misurato. (♩ = 76)

sang! Que deviendrai-je en ces té - nè - bres Dans se séjour de
veins! What should I do, lone and for - sak - en, In yon a-bode of

mort — et de gé-mis-se - ments, — Que les siècles pas-
death, — none near to heed my moans; — That the cen-tu-ries

sés ont rempli d'os - se - ments? Ou Tybalt, tout sai-
past have re-plen - ish'd with bones? And wherein bloody

gnant en - cor — de sa bles - su - re, Près de moi, dans la nuit obs -
 Ty - balt, fes - tringyet, is ly - ing, Close at hand in the gloom e -

cresc.

(horrified.)

cu - re Dor - mi - ra! Dieu!!! — ma main rencon - tre - ra sa
 spy - ing, I should view Heav'ns! And if his hand were touching

molto. *f* *fp*

(in bewilderment, as if seeing Tybalt's ghost.)

main! Quelle est cette ombre à la mort é - chap -
 mine. What is this shade, from the tomb grim - ly

p

pé - e? C'est Ty - balt! — il m'ap -
 gaz - ing? It is he! — It is

f *p* *f* *p*

pel - le! il veut de mon che - min É - car - ter mon é - poux! —
 Ty - balt! He calls me to de - part from the one whom I love! —

f *p* *cresc.*

et sa fa-tale é-pé-e Non! fan-tô-mes!
 His fatal blade upraising No! ye phan-toms!

molto. *fff* *fff*

dis - pa-rais - sez! Dis - si - pe -
 Van - ish a - way! Van - ish a -

toi, fu - nes - te rê - ve! dis - si - pe -
 way, oh vi - sion fright - ful! Van - ish a -

ff *ff* *ff*

toi, fu - nes - te rê - ve! Que
 way, oh vi - sion fright - ful! Now

ff *ff* *ff* *cresc.*

l'au - be du bon - heur se lè - ve Sur
 dawn, oh morn of joy de - light - ful, A -

f

l'om-bre des tourments pas - sés! Viens! A -
 bove the gloom of woes gone by! Come! Oh

dim. *p* *f* *dim.*

mour! ra - ni - nie mon cou - ra - ge Et de mon
 love! revive my fond de - vo - tion, And from my

p

cœur chas - - se_ l'ef - froi! Hé - si -
 heart ban - - ish_ dis - may; Now to

ter, c'est te faire ou - tra - ge! Trem -
 doubt, that were to dis - own thee! To

cresc.

bler, est un man-que de foi! Ver -
 fear, were my love to be - tray! Nev -

f *p* *ff* *p*

rit.

se! ver - se!
er! Nev - er!

ff *p* *risoluto. f*

Tempo I.

Ver - se toi mè - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

p

Ver - se toi mè - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

cresc.

tr. *rit.*

Ah! _____ Ver - se ce breu -
Ah! _____ for dead be -

f *colla voce. f*

a tempo.

va - ge! O Ro - mé - o, je bois à toi!
 moan me! O my be - lov'd, I will o - bey!

a tempo.

je bois à toi!
 I will o - bey!

colla voce. **ff**

8

No 18. Nuptial Procession.

Allegro maestoso. (♩ = 112.)

(Wind-instr.s on stage.)

Piano.

Musical notation for the first system, featuring piano accompaniment with triplets and a forte dynamic.

Musical notation for the second system, including piano and orchestra parts with a forte dynamic.

Musical notation for the third system, including piano and orchestra parts with a forte dynamic.

Musical notation for the fourth system, including piano and orchestra parts with a forte dynamic.

Musical notation for the fifth system, including piano and orchestra parts with a forte dynamic.

Musical notation for the sixth system, including piano and orchestra parts with a forte dynamic.

Musical notation for the seventh system, including piano and orchestra parts with a forte dynamic.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic fragments in the right hand, and a bass line with eighth notes in the left hand.

Second system of musical notation, continuing the piece with similar chordal textures and a steady bass line.

Third system of musical notation, featuring more complex melodic lines in the right hand with slurs and ties, and a bass line with eighth notes.

Fourth system of musical notation, showing a transition in the right hand with sustained chords and a bass line with eighth notes.

Fifth system of musical notation, marked with a piano (*p*) dynamic. It features a dense texture of chords in the right hand and a rhythmic bass line.

Sixth system of musical notation, continuing the dense chordal texture and rhythmic bass line.

Seventh system of musical notation, ending with a piano (*p*) dynamic. It features a melodic flourish in the right hand and a rhythmic bass line.

The first system of music consists of two staves. The treble staff contains a series of chords with eighth-note patterns, while the bass staff features a more rhythmic, eighth-note accompaniment.

The second system continues the musical piece. It includes dynamic markings: *cresc.* (crescendo) in the middle of the system and *dim.* (diminuendo) towards the end. The notation remains complex with many chords and rhythmic figures.

The third system features dynamic markings *p* (piano) at the beginning and *ff* (fortissimo) in the middle. The music continues with intricate chordal textures and rhythmic patterns.

The fourth system shows a continuation of the complex harmonic and rhythmic structure established in the previous systems, with dense chordal textures.

The fifth system introduces a more active bass line with eighth-note patterns, while the treble staff continues with chords and some melodic fragments.

The sixth system includes a measure number '15' at the end of the first measure of the bass staff. The music continues with complex textures and rhythmic patterns.

The seventh system includes the marking *allarg.* (allargando) and a first ending bracket labeled '1)' at the end of the system. The tempo is indicated to slow down.

Nº 18. Epithalamium.†)

Allegro maestoso.

Juliet.

Gertrude. *p*
 Loi ri-gou-reu-se, loi ri-gou-reu-se!
 Heart-rending pow-er, heart-rending pow-er!

Paris. *p*
 O Ju-li-et-te, sois heu-reu-se! Mon àme a-mou-reu-se Su-
 Oh fairest Ju-liet! Joy-ful hour!— My heart owns thy pow-er, And

Capulet. *p*
 O Ju-li-et-te, sois heu-reu-se! Son àme a-mou-reu-se Su-
 Oh fairest Ju-liet! Joy-ful hour!— His heart owns thy pow-er, And

Manuela. *p*
 O Ju-li-et-te, sois heu-reu-se! Son àme a-mou-reu-se Su-
 Oh fairest Ju-liet! Joy-ful hour!— His heart owns thy pow-er, And

Pepita. *p*
 O Ju-li-et-te, sois heu-reu-se! Son àme a-mou-reu-se Su-
 Oh fairest Ju-liet! Joy-ful hour!— His heart owns thy pow-er, And

Angelo. *p*
 O Ju-li-et-te, Vois son àme a-mou-reu-se Su-
 Oh fairest Ju-liet! Now his heart owns thy pow-er, And

Father Laurence. *p*
 O Ju-li-et-te! ton à-me Peut
 O fair-est Ju-liet! Thy heart yet may

Sopranos.

Tenors.

Basses.

Chorus.

Allegro maestoso. (♩ = 92.)
(l'Accomp ad lib.)

Piano. *p*

†) This number is omitted in performance.

cresc.

J. Ah! je trem-ble! mal-heu-reu-se! Loi-ri-gou-
Ah! I trem-ble! Wo-ful hour! Heart-rending

G. O mor-tel ef-froi! O Ju-li-et-te, mal-heu-reu-se! O
Woe, ah woe is me! Oh fair-est Ju-liet! Wo-ful hour! Oh

Pa. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois mon
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now my

C. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now his

M. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

Pe. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

A. bit ta loi! O Ju-li-et-te sois heu-reu-se! Son
glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

Fr. L. croire en moi! O Ju-li-et-te sois heu-reu-se! Ton
trust in me! Oh fair-est Ju-liet! Joy-ful hour! Tho'

cresc.

- molto. - f *dim.* *p* *cresc. -*
 reu-se! O mor-tel ef - froi! Sa ten-dres-se
 power! Woe, ah woe is me! They have tak-en

- molto. - f *dim.* *p* *cresc. -*
 loi ri-gou-reu-se! Mor-tel ef - froi! L'es-pé-ran-ce
 heartrending pow-er! Ah woe is me! From thy bo-som

- molto. - f *dim.* *p* *cresc. -*
 âme a-mou-reu-se Su-bit ta loi! Quand Dieu me-me
 heart owns thy pow-er, And glows for thee. Since of Heav-en

- molto. - f *dim.* *p* *cresc. -*
 âme a-mou-reu-se Su-bit ta loi! Quand Dieu mè-me
 heart owns thy pow-er, And glows for thee. Since of Heav-en

- molto. - f *dim.* *p* *cresc. -*
 âme a-mou-reu-se Su-bit ta loi! Quand Dieu mè-me t'y con-
 heart owns thy pow-er, And glows for thee. Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*
 âme a-mou-reu-se Su-bit ta loi! Quand Dieu mè-me t'y con-
 heart owns thy pow-er, And glows for thee. Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*
 âme a-mou-reu-se Peut croire en moi! Quand Dieu mè-me t'y con-
 darkness may low-er, Yet trust in me! Since of Heav-en 'tis the

- molto. - f *dim.* *p* *cresc. -*

molto - *ff*
 m'est ra - vi - e! Ô loi - ri - gou - reu - se! Mor - tel effroi! Lui
 him, my trea - sure! Oh heart - rend - ing pow - er! Ah woe is me! In

molto - *ff*
 t'est ra - vi - e, Aux maux de la vi - e Ré - si - gnetoi! Du
 hope is ban - ish'd, Yet tho' - joy be van - ish'd, Re - sign - ed be! What

molto - *ff*
 t'y con - vi - e, Sou - ris - à la vi - e Qui s'ouvre à toi! Mon
 'tis the plea - sure, Re - joice - in the trea - sure Con - fid - ed thee! My

molto - *ff*
 t'y con - vi - e, Sou - ris à la vi - e Qui s'ouvre à toi! Son
 'tis the plea - sure, Re - joice in the trea - sure Con - fid - ed thee! His

molto - *ff*
 vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi! Son
 plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee! His

molto - *ff*
 vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi!
 plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee!

molto - *ff*
 vi - e Ah! sou - ris à la vi - e Qui s'ouvre à toi! Son
 plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee! His

molto - *ff*
 vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi!
 plea - sure, Ah, re - joice in the trea - sure Con - fid - ed thee!

molto - *ff*

seul_ est ma vi - e, À lui ma foi, Le sort sans pi - tié l'a sé - pa -
him was all my plea - sure, My life was he, Yet for - tune un - kind holdshim a -

sort im-pla-cable Il faut su - bir la loi, Du sort im-pla-cable Il faut su -
fate hath in store, our hearts can ne'er for-see! What fate hath in store, our hearts can

cœur va pour ja - mais_ T'en - ga - ger sa foi, Mon cœur pour ja - mais va t'en - ga -
heart for aye to thine_ shall u - nit - ed be, My heart shall for aye to thine u -

âme a-mou-reu - se Su - bit ta loi, Son cœur pour ja - mais va t'en - ga -
heart owns thy pow - er, And glows for thee, His heart shall for aye to thine u -

â - me a-mou-reu - se Su - bit ta loi, Son cœur pour ja - mais va t'en - ga -
heart owns thy pow - er, And glows for thee, His heart shall for aye to thine u -

Son â - me su - bit ta loi, Son cœur pour ja - mais va t'en - ga -
His heart on - ly glows for thee! His heart shall for aye to thine u -

cœur va pour ja - mais T'en - ga - ger sa foi, Son cœur pour ja - mais va t'en - ga -
heart for aye to thine shall u - nit - ed be, His heart shall for aye to thine u -

Ton â - me peut croire en moi. Le ciel te pro - tège et veil - le -
Thy heart yet may trust in me, For heav'n shall pro - tect and shall watch

J. *dim.*
ré de moi! —
part. from me! —
Oh

G. *dim.*
bir la loi! —
ne'er fore - see! —

Pa. *dim.*
ger sa foi! —
nit ed be! —

C. *dim.*
ger sa foi! —
nit ed be! —

M. *dim.*
ger sa foi! —
nit ed be! —

Pe. *dim.*
ger sa foi! —
nit ed be! —

A. *dim.*
ger sa foi! —
nit ed be! —

Fr. *dim.*
ra sur toi! —
o - ver thee! —

SOPRANOS I & II. *f*

TENORS. *f*
O Ju-li - et - te!
Oh fairest Ju - liet!

BASSES. *f*
O Ju-li - et - te!
Oh fairest Ju - liet!

1st Chorus. *f*
Sois heu - reu - se! Son
Joy - ful - hour! His

SOPRANOS I & II. *f*

TENORS. *f*
O Ju-li - et - te!
Oh fair-est Ju - liet!

BASSES. *f*
O Ju-li - et - te!
Oh fair-est Ju - liet!

2nd Chorus. *f*
Sois heu -
Joy - ful

dim. *f* *Orch.*

ff

loi ri - gou - reu - se! Mor - tel ef - froi! Lui seul est ma vi - e, À
 heart - rend - ing pow - er! Ah woe is me! In him was all my plea - sure, My

à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -
 heart owns thy pow - er, And glows for thee, His heart owns thy pow - er And

à - me a - mou - reu - se Su - bit ta loi, Son à - me a - mou - reu - se Su -
 heart owns thy pow - er, And glows for thee, His heart owns thy pow - er And

Son à - me a - mou - reu - se
 His heart owns thy pow - er
 Son à - me a - mou - reu - se
 His heart owns thy pow - er

reu - se! Son à - me su - bit ta loi, Son à - me Su -
 hour! His heart on - ly glows for thee! His heart on - ly

reu - se! Son à - me su - bit ta loi, Son à - me a - mou - reu - se Su -
 hour! His heart on - ly glows for thee! His heart owns thy pow - er And

Son à - me Su -
 His heart on - ly

dim.

lui ma foi, Le sort sans pi-tié l'a sé-pa-ré de moi! —
 life was he, Yet for-tune un-kind holdshim a-part from me! — *f*

0
 Oh

Mon
 My

Son
 His

Son
 His

Son
 His

Son
 His

Son
 His

Ton
 Tho'

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —
 glows for thee! His heart shall for aye to thine u-nit-ed be! —

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —
 glows for thee! His heart shall for aye to thine u-nit-ed be! —

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —
 glows for thee! His heart shall for aye to thine u-nit-ed be! —

dim.

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi! —
 glows for thee! His heart shall for aye to thine u-nit-ed be! —

dim.

f *l'Accto ad lib.*

f 0 — mortal ef - froi! 0 mor-
Woe, — ah woe is me! Woe, ah

loi ri-gou-reu-se! Mor-tel ef - froi! Du sort im-pla-cable Il faut su-
heart-rending pow-er! Ah woe is me! What fate hath in store our hearts can

âme a-mou-reu-se Su-bit ta loi! Mon cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! My heart shall for aye to thine u -

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u -

âme a-mou-reu-se Peut croire en moi! Le ciel te pro-tège et veil-le-
dark-ness may low-er, Yet trust in mel. For Heav'n shall pro-tect and shall watch

f Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u -

f Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u -

f Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u -

f Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u -

f (Orch.) *f* adomp. ad lib.

tel ef - froi! Le sort l'a sé - pa - ré de moi!
 woe is - me! Cru - el fate holdshim a - part from me!

bir la loi, Oui, du sort il faut su - bir la loi!
 ne'er fore - see. Our hearts can ne'er, can ne'er fore - see!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ra sur toi, Oui, le ciel veil - le - ra sur toi!
 o - ver thee, Yes, Heav'n e'er shall watch o'er thee!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

f *f* *Orch.*

f *f*

Nº 19. Finale.

Andante moderato.

Juliet.

Gertrude.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Andante moderato. (♩ = 76.)

Piano.

f (Organ)

Piano accompaniment for the first system, showing a complex texture with triplets and chromatic lines in both hands.

Capulet.

Ma
My

Musical score for Capulet's vocal line and piano accompaniment, including lyrics "Ma My".

fil-le, cède aux vœux du fi-an-cé qui t'ai-me! Le ciel va vous u-
daughter, yield thy heart, love him who doth a-dore thee! E-ter-nal are the

nir par des nœuds é-ter-nels! De cet hy-men bé-ni voi-
ties that your love shall in-vest. Now is the hour su-preme of

ci l'in-stant su-prè-me! Le bonheur vous at-tend au pied des
wedded life be-fore thee! Sweet the joys that a-wait thee at- you

saints au-tels, Le bon-heur vous at-tend au pied des saints au-
al-tar blest, sweet the joys that a-wait thee at- you al-tar

Moderato.

tels!—
blest!—

cresc. molto.

Andante.

Juliet.

La haine est le ber-
Of a-ges 'tis the

ceau de cet a-mour fa-tal! Que le cer-
hate this fa-tal love hath bred! Now may the

Capulet.

Un poco animato.

cueil soit mon lit nup-ti-all! Ju-li-
grave be my mar-riage-bed! My

Juliet.

et-te! re- viens à toi! Ah! sou-te- nez- moi! je chan-
Ju- liet! What- hast thou done? Ah! Let me not sink! I am

cel-le! Quel-le nuit m'en-vi - ron - ne? et quel-le voix m'ap-
fall-ing! Why so dark all a - round me? What are these voic-es

pel - le? Est - ce la mort? j'ai
call-ing? Can it be death? I

cresc.

peur!!! mon pè - re!!! a -
fear me! My fa - ther! Fare-

cresc. molto.

Andante.

dieu!_ (dazed.) (crushed.)
well!_ Ju - li - et - te!!! ma fil - le! ah!!!_ mor-te!
My Ju - liet! My daughter! ah!_ dead!

Capulet.

Andante.

ff *ff*

Gertrude.

Adagio **ff**

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Paris.

ff

Morte! Dead! (despairingly.) jus - te Dieu! Gra - cious Heav'n!

Capulet.

ff

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Chorus.

Morte! Dead!

jus - te Dieu! Gra - cious Heav'n!

ff

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

TENORS.

ff

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

BASSES.

ff

Morte! Dead! jus - te Dieu! Gra - cious Heav'n!

Adagio.

ff **ff** **ff** (Curtain.)

rit. molto. **p**

End of Act IV.

Act V.

cut No 20. Entr'acte.

Moderato. (♩ = 80.)

Piano.

mf (Organ.)

(Orch.)

Orch.

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) plays a series of chords in a descending sequence, starting with a whole note chord and moving to half notes. The left hand (bass clef) plays a rhythmic pattern of eighth notes, with some chords. There are two asterisks (*) in the left hand, one at the beginning and one at the end of the system. A *Orch.* marking is present in the right hand.

The second system continues the piano accompaniment. The right hand has a melodic line with some slurs and ties. The left hand continues with eighth notes and chords. A *dim.* marking is in the right hand. There are two asterisks (*) in the left hand.

The third system features a *p* (piano) dynamic marking in both hands. The right hand has a melodic line with slurs. The left hand has a rhythmic pattern of eighth notes. There are two asterisks (*) in the left hand.

(Curtain rises.)

Adagio.

The fourth system begins with the instruction "(Curtain rises.)" and "Adagio." The right hand has a melodic line with a *rit.* (ritardando) marking. The left hand has a rhythmic pattern of eighth notes. There are two asterisks (*) in the left hand.

No 20^{bis}. Scene.

Moderato. Recit. F. Jean.

F. Laurence.

Eh bien! ma lettre à Ro-mé-o? Son
'Tis you! Hath Rò-me-o my note? His

Piano.

pa-ge, At-ta-qué par les Ca-pu - lets, vient d'è - tre ra - me-né bles-sé
page, set up - on by the Cap-u - lets, was wounded there, and borne a - way,

Dans le pa-lais de son maî-tre, et n'a pu s'acquit - ter du mes - sa -
in-to the house of his mas-ter, fail - ing so to de - liv - er your mes -

F. Laurence.

ge. Voi-ci la let-tre! Ô - fu-nes-te ha - sard! Qu'un au-tre messenger
sage. Here is the let-ter! Oh, - unto-ward re - turn! Let one this ver-y night

par - te cet - te nuit mè - me! Ve - nez! chaque in - stant de re -
 Bear him the fa - tal let - ter! A - way! 'tis a per - il - ous

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line has lyrics in French and English. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *f* and *pp*. There are triplets in the vocal line.

Allegro moderato.

tard — Nous jette en un pé - ril ex - trè - me!
 plight! — The soon - er he is gone, the bet - ter!

The second system continues the vocal line and piano accompaniment. The tempo is marked *Allegro moderato*. The piano accompaniment features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *f* and *pp*.

dim.

The third system shows the piano accompaniment. The treble clef staff has a melodic line with a *dim.* dynamic marking. The bass clef staff has a bass line.

p *pp*

The fourth system shows the piano accompaniment. The treble clef staff has a melodic line with a *p* dynamic marking. The bass clef staff has a bass line with a *pp* dynamic marking.

Adagio.

pp

The fifth system shows the piano accompaniment. The tempo is marked *Adagio*. The treble clef staff has a melodic line with a *pp* dynamic marking. The bass clef staff has a bass line with a *pp* dynamic marking. There are some markings at the bottom of the page: *Ed.* and ***.

N^o 21. Juliet's Slumber.

Adagio. ($\text{♩} = 56$)

Piano.

pp *p* *pp*

pp *p* *pp* *p*

Andante. ($\text{♩} = 63$)

p *pp* *pp*

p *p*

pp cresc. dim. p

This system contains the first two staves of music. The upper staff features complex chordal textures with some chromatic movement. The lower staff has a more rhythmic accompaniment. Dynamic markings include *pp*, *cresc.*, *dim.*, and *p*.

cresc. dim. pp

This system contains the next two staves. The upper staff continues with dense chordal patterns. The lower staff features a melodic line with some grace notes. Dynamic markings include *cresc.*, *dim.*, and *pp*.

This system contains two staves of music. The upper staff has a series of chords with some chromaticism. The lower staff has a rhythmic accompaniment with some grace notes.

Ad. *

This system contains two staves. The upper staff has a series of chords. The lower staff has a rhythmic accompaniment. A dynamic marking of *Ad.* and an asterisk are present.

smorzando

Ad. *

This system contains two staves. The upper staff has a series of chords. The lower staff has a rhythmic accompaniment. A dynamic marking of *smorzando* and an asterisk are present. There are also some numerical markings (1, 4, 5) under the lower staff.

No 22. Scene and Duet.

Allegro moderato.

Juliet.

Romeo.

Piano.

Allegro moderato. (♩ = 104)

p

cresc.

Romeo.

C'est là! —
'Tis here!

Andante.

(with an expression of awe.)

Sa - lut! — tom-
Oh - tomb! — Thy

beau! sombre et si-len-ci-eux! — Un tom-
frown dark-ly my gaze de-fies! — A

beau! non non! — ô de-meu-re plus bel-le
tomb! No, no! — Oh yet love-lier a dwell-ing

Que le sé-jour mè-me des cieux! — Sa-lut, — pa-lais splen-
Thanyon fair a-bode in the skies! — How bright thy front! A

dide et ra-di-eux! — Ah! la voi-là! c'est el-
pal-ace it out-vies! — Ah, she is there, my dar-

le!
ling!

a tempo, espress.

Viens, fu-nè-bre clar-té! —
Come, fu-ne-re-al light!

viens l'offrir à mes
Show her face to mine

Andante. (♩ = 66)

yeux.
eyes!

ô ma fem-me!
Oh be-lov-ed!

ô — ma bien ai — mé — e! La mort en as — pi — rant ton ha — leine em — bau —
Wife too soon for — sak — en! E'en Death, who so un — time — ly thy sweet life hath

cresc.

mé — e N'a pas al — té — ré ta beau — té. Non! non! —
tak — en, Can — naught of thy beau — ty de — ny. No! — No! —

dim.

cet — te beau — té que ja — do — re Sur ton front calme et pur semble régner en —
This tender beau — ty I cher — ish, On thy brow calm and pure in seem — ing ne'er shall

dim.

pp

co - re, Et sou - rire_ à l'é - ter - ni - té!!!
per - ish, Like a smile_ on e - ter - ni - ty!_

p *cresc.*

rit.
Pourquoi me la rends-tu si belle, ô mort li -
Why give her me a - gain so love - ly, thou pale de -

f *dim.* *p*

vi - de?... Est - ce pour me je - ter plus vi - te dans ses bras?_—
stroy - er? Is it to draw me ear - lier yet_ to her em - brace?_—

fp *cresc. molto*

portamento.
Va! c'est le seul bon - heur dont mon cœur soit a - vi - de!... Et ta proie aujourd' -
Ah! it is on - ly thus that my heart can en - joy her! And thy prey shall to -

Andante. (♩ = 66.)
hui ne t'é - chap - pe - ra pas. —
night here meet thee face to face! —

f

Ah! — je te con-tem-ple sans crainte, Tombé où je vais en-fin — près
 Ah! — Less have I dread-ed thee nev-er, Tomb where I shall at last — re-

p *cresc.*

dèl - le re - po - ser! — Ô mes bras, — don - nez -
 pose, no more to grieve; Oh my arms! — This em -

dim. *p* *cresc.*

lui vo - tre dernière é - trein - te! Mes lè - vres, don - nez - lui vo - tre der -
 braceshall be your last for ev - er! My lips, — take ye now a long fare -

molto *f*

Andante. (he embraces Juliet deliriously.)

nier — bai - ser!... —
 well — to love! —

ff

Ca. * *Ca.* * *Ca.* * *Ca.* *

ff (with frenzy.) (He empties the vial at one)

A toi, ma Ju - li - et - te!
 To thee, O, my be - lov - ed!

ff

Ca. * *Ca.* *

draught, and casts it on the ground; then reels, and sinks gradually on the steps of the monument. At

f *dim.* *ppp*
8

this moment, Juliet begins to shake off her lethargy; she rises slowly, and gazes about her with a be-

pp
C *

wildered air.)

Juliet.

Romeo. (listening.)

Où suis-je? Où ver-
Where am I? Oh a-

pp
C *

ti-ge! maze-ment! Est-ce un rê-ve? Am I dream-ing?

C *

Sa bouche a mur-mu-ré 'Twas sure-ly she who spoke! mes doigts en fré-mis-My hands, touch-ing her

poco *a*
C *

poco

sant Ont sen-ti dans les siens la cha-leur de son sang! El-le me re-
 own. All a-trem-ble have felt that her blood yet is warm! Now on me she

cre-

poco

cre-

scen *do* (He gazes on Juliet fixedly and in amazement)

gar-de et se le-ve!!!
 gaz-es she a-ris-es!

scen *do*

f

Adagio. Juliet. (gently) **Tempo I** Romeo. (with an outburst)

Ro-me-o! Sei-gneur Dieu tout puis-sant! El-le
 Ro-me-o! Oh, Al-might-y on high! She's a-

pp *ff*

no. *

vit! El-le vit! Ju-li-ette est vi-van-te!
 live! She's a-live! My Ju-liet is liv-ing!

ff

Moderato. Juliet.

Dieu! quelle est cet-te
 Ah! what voice do I

pp

voix, dont la dou - ceur. m'en
hear, call - ing so sweet, so

Romeo.

chan - te? C'est moi! c'est ton é -
charm - ful? 'Tis I! Ro - meo, thy

poco animato

poux, Qui tremblant de bon - heur Em - bras - se tes ge -
spouse, O-ver-joy'd at thy feet who here be - fore thee

cre *-scen*

noux! Qui ré - mène a ton cœur La lu - mière en - i -
lies! Who re - calls to thy heart all the light and the

do *mol*

vran - te, la lu - mière en - i - vran - te De l'a -
joys, all the light and the joys Of our

to *f*

Juliet.

Animando.

Ah! c'est toi! —
Ah! 'tis thou —

mour et des cieux! — Viens! —
love and of day! — Come —

f *ff Animando.*

O bon —
Oh de —

viens! — fu - yons tous deux! —
Come! — Let us a - way! —

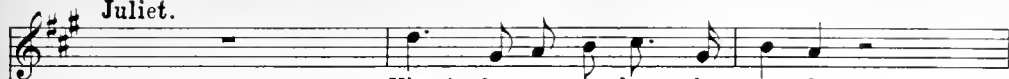
Moderato, e molto appassionato.

heur! —
light! —

Moderato, e molto appassionato.

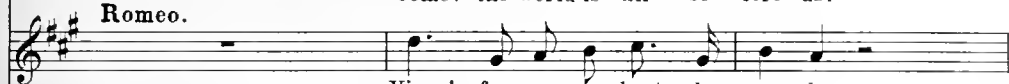
ff

Juliet.



Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

Romeo.



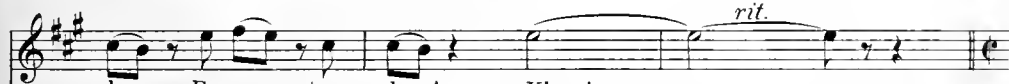
Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

*Animando.*

Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de



Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de

*Animando.*

deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!



deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!



Largamente.

Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious - ly bend - ing, Blest be
 Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious - ly bend - ing, Blest be
 Largamente.

ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two
 ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two
 allarg.

rit. *Tempo animato.*
 cœurs heu - reux! grate - ful hearts!
 rit. cœurs heu - reux! grate - ful hearts!
Tempo animato.

Romeo. (agonizedly)
 Ah! Ah!

(despairingly.)

Que dis-
Why is

les pa-rents ont tous des en-trail-les de pier-re!
Why are all, ay, all of our kin ston-y-heart-ed?

Allegro molto.

Romeo.

tu?... Ro-mé-o! Ni lar-mes, ni pri-
this? Ro-me-o! Nor weep-ing, nor en-

è-re, Rien. — rien ne peut les at-ten-drir!
treat-ies, Naught, — naught can move them to com-ply!

À la por-te des cieux, Ju-li-
At the por-tal of heav'n, my be-

et-te, à la por-te des cieux!
lov-ed, at the por-tal of heav'n!

Juliet.

et mou - rir!! ——— Mou - rir! ———
and to die! ——— To die?

dim. *p*

ah! la fiè - vre té - ga - re! De. toi quel dé - li - re sèm -
Ah! a fe - ver doth seize thee! What aw - ful il - lu - sions dis -

cresc.

pa - re? Mon bien - ai - mé! — rap - pel - le ta rai - son. —
ease thee? My on - ly love, — re - mem - ber where thou art!

f

Romeo.

(bewildered.)

Hé - las! — Je te croy - ais mor - te et j'ai
Ah me! — I had thought thee dead, and I

f

Juliet.

Ce poi - son!! — ju - ste ciel!!! —
This poi - son? Woe is me!

bu ce poi - son! —
drank this poi - son!

ff

Larghetto.

Romeo.

(♩ = 54.)

Con - so - le - toi, pauvre
Fail not, poor heart, in

à - me. Le rêve é - tait trop beau! La -
sor - row, Our dream was all too fair! On

mour, cé - les - te flam - me. Sur - vit même au tom -
love there dawns a mor - row That ends not in de -

beau! Il sou - lè - ve la pier - re,
spair! From the tomb's low'ring por - tal

E! des an - ges bé - ni, Comme un flot de lu -
Now the stone falls a - way, Borne by an - gels im -

miè - re, Se perd dans l'in - fi -
 mor - tal The soul hie - eth to

f *dim.* *p* *3*

Più animato. (♩ = 88.) Juliet.

ni. Oh dou - leur!! Oh tor - tu - re!!!
 day! Oh de - spair! Oh, what an - guish!

f *ff*

Moderato. (♩ = 80.)

Romeo.

E - cou te, ô Ju - li - et - te! L'a - lou - et - te dé -
 But hark, Ju-liet, my dar - ling! 'Tis the lark yon - der

ppp

Andante. ♩

jà nous an-non - ce le jour!!! Non! non, ce n'est pas le
 calls, to re- remind us of day! No, no! it is not the

f *p* *pp*

jour, ce n'est pas l'a - lou - et - te!
 day, nor the lark's ear - ly call - ing!

C'est le doux ros - si - gnol, — con - fi - dent de là -
 'Tis the sweet night - in - gale, — that of love sings a

pp

Lad. * *Lad.* * *Lad.* *

Allegro. (♩ = 66.) Juliet.

mour! — Ah! —
 lay! — Ah! —

p *cresc.* *molto* *ff*

— cru - el é - poux! — de se poi - son fu -
 — thou cru - el man! — Why hast thou so be -

ff

nes - te Tu ne m'as pas lais - sé ma part! —
 reft me? There is no poi - son here for me! —

f *dim.* *ff*

a tempo

Ah! — for - tu - né poi - gnard! —
 Ah! — yet a way I see! —

allarg. *a tempo* *ff*

Romeo (terror stricken.)

(She stabs herself.)

ton se - cours me res - te! Dieu! — qu'as³ tu
 For a poignard is left — me! Heav'ns! — What hast thou

Andante. (♩ = 60.)

Juliet. (tenderly.)

fait? — Va! — ce mo - ment est
 done? — Love! thine are vain a -

Tempo I.

doux! — 0 joie in - fi - nie et su - pre - me De mou -
 larms! — 'Tis joy, 'tis delight o - ver - flow - ing So to

rir — a - vec toi!
 die — in - thy arms!

Viens! un bai - ser!!! je
 Come! yet a kiss! I

Moderato. (♩ = 72.)

t'ai - me!
love thee!

poco ritard. (with effort.) *rit.*
Sei - gneur, Sei - gneur, — par - don - nez -
O Lord, O Lord, — re - ceive our

Romeo. (with effort.) *rit.*
Sei - gneur, Sei - gneur, — par - don - nez -
O Lord, O Lord, — re - ceive our

poco ritard. *cresc.* *f rit.*

Andante.
nous!
souls!

nous!
souls!

Andante. (♩ = 56.) *f*

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