

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

sfz

Harp

poco animato.

6 6 12

First system of musical notation. Treble clef contains a melodic line with slurs and ties. Bass clef contains a bass line with chords and rests. Performance markings include *And.*, *6*, *12*, and an asterisk ***.

Second system of musical notation, continuing the piece. Includes *And.*, *6*, *12*, and an asterisk ***.

Third system of musical notation. Treble clef features a dense chordal texture. Bass clef has a simpler accompaniment. Includes *ff* and *12*.

Fourth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has a bass line with chords. Includes *And.*, *12*, and asterisks ***.

Fifth system of musical notation. Treble clef has a complex rhythmic pattern with triplets and sixteenth notes. Bass clef has a bass line. Includes *And.*, *3*, *6*, and asterisks ***.

Sixth system of musical notation. Treble clef has a melodic line. Bass clef has a bass line. Includes *Tempo I.*, *ff*, and asterisks ***.

Seventh system of musical notation. Treble clef has a melodic line. Bass clef has a bass line. Includes an asterisk ***.

This musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *ff* (fortissimo) are placed at the beginning of several systems. The notation includes slurs, accents, and phrasing slurs. The piece concludes with a final chord in the bass staff.

ff fff

fff

(Curtain rises.) **Andante.** ♩ = 60

p pp

*) SOPRANOS I&II.
TENORS.
BASSES.

u s.
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'acompte ad lib.

*) 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,

(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

pp ad lib.

Ca. *

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. * *dim.*

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.*

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.*

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

p *cresc.*

(Orch.)

lè - res!
end - ing,

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

lè - res!
end - ing,

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

lè - res!
end - ing,

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

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.

(Curtain.)

naï-tre leurs a-mours!_
a-ges could re-move!_

naï-tre leurs a-mours!_
a-ges could re-move!_

naï-tre leurs a-mours!_
a-ges could re-move!_

p(Orch.)

♩ ♪ ♪ ♪ ♩ * ♩ ♪ ♪ ♪ ♩ * ♩ ♪ ♪ ♪ ♩ *

(♩ = 72)

p

♩ ♪ ♪ ♪ ♩ * ♩ ♪ ♪ ♪ ♩ *

cresc. -

f

ff

rit. *Adagio.*

dim. *p* *p*

♩ ♪ ♪ ♪ ♩ *

Act I.

No 1. The Capulets' Ball.

Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

Allegro maestoso. (♩. = 56)

ff

The first system of the piano introduction features vocal staves for Juliet, Tybalt, Paris, Capulet, Sopranos, Tenors, and Basses, all of which are currently silent. The piano accompaniment begins with a *ff* dynamic, playing a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The tempo is marked *Allegro maestoso* with a quarter note equal to 56 beats per minute.

The second system continues the piano accompaniment. The right hand features a melodic line with some grace notes and slurs, while the left hand maintains the rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the left hand.

The third system of the piano introduction includes the instruction "(Curtain rises.)" above the right-hand staff. The piano accompaniment continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamic is marked *f*.

SOPRANOS.

TENORS.

BASSES.

Chorus.

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 -

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 -

cresc.

cresc.

dim. *p*

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

dim. *p*

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!

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

p *p* *cresc.*

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

p *p* *cresc.*

pri - ce Du ha - sard!
 will - ing Hearts in - vade!

dim. *p*

pri - ce Du ha - sard!
 will - ing Hearts in - vade!

dim. *p*

p *ff*

p *ff*

p *ff*

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 -

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,

cresc.

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?

cresc.

p

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

tr. *2.* *tr.* *2.*

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

tr. *2.* *tr.* *2.* *tr.* *2.* *tr.* *2.*

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

p *cresc.* *mf*

Red * Red *

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

f

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

ff

Allegretto. (♩ = 92)

Tybalt.

Eh! bien? cher Pâ-ris! —
How now, my dear Pa - ris!

que vous sem - ble
Art thou gaz - ing

Paris.

De la fê - te des Ca - pu - lets? —
On our fest - al and fair ar - ray? —

Ri - chesse et beauté tout en -
What rich - es and beau - ty a -

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

Tybalt.

Vous n'en voyez 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

p *cresc.*

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

dim. *p*

co - re som - meil - le, Le moment est proche où l'a - mour Viendra l'éveil - ler à son
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 s'é - 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 see! _____

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

cresc.

pè - re.
 yon - der!

Capulet.

Moderato (♩.76)

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

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

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 naî - 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. *p*

cré - te_ Voi - ci ma Ju - li - et - te! Ac - cueil - 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! she is charm - ing!

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

pp BASSES.

Ah! qu'elle est bel - le!
Ah! she is charm - ing!

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

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

SOPRANOS

Ah! qu'elle est bel - le!
Ah! she is charm - ing!

ah! qu'elle est bel - le! El - le
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.

*cresc.**dim.**pp cresc. molto*

Allegro.

f Ah! qu'elle est bel - le! qu'elle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

TENORS. *pp*

f Ah! qu'elle est bel - le! qu'elle est bel - le!
 Ah! she is charm-ing! she is charm-ing!

BASSES. *pp*

Allegro. (♩=60.)

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

ff *

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 - - - - - el - ing! Ah!
 Ah!

p *cresc.* *f*

The first system shows a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line begins with a melodic phrase: G4-A4-B4-C5 (quarter), B4-A4-G4 (quarter), F#4-E4-D4 (quarter), C4 (half). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line with lyrics. The piano accompaniment features a *pp* (pianissimo) dynamic marking and continues with the eighth-note accompaniment.

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

The third system continues the vocal line. The piano accompaniment features a *p* (piano) dynamic marking and continues with the eighth-note accompaniment.

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

The fourth system continues the vocal line. The piano accompaniment features a *cresc.* (crescendo) marking and continues with the eighth-note accompaniment.

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

The fifth system concludes the vocal line. The piano accompaniment features a *dim.* (diminuendo) marking, followed by a *p* (piano) dynamic marking and a *rit.* (ritardando) marking. The system ends with a fermata over the final notes.

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

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

Com-me l'oi - seau s'en - vole _____ aux cieux, com-me l'oi -
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!

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! 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! _____
ball! _____

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 coutaient 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!

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

p *rit.* *

te - le temps! 0 fleurs du prin - temps A 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
ball, make way for the ball, make way

cresc. *f*

aux dan - seurs!
for the ball!

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 - sel Fê - tons la jeu - nes - se! Fê - tons la jeu -
chid - ing for ev - er! Fair youth is in - fa - vor, fair youth is in -

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

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

nes - se! Fê - 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! Fê - 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! Fê - 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!

place way aux for dan seurs! the ball!

ff

ff

f

p

dim.

p.

p.

p.

p.

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 - naî - 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 -
 Now let us leave the house be - fore we brave its mas -

Mercutio.

Bah!_
 Bah!_

— si les Ca - pu-lets sont gens à se fà - cher, C'est là - 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 fè - 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 ta 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, la
Mab, 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 De - ce - vant, A tra - vers les
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!
 flies!

Son char, que la-tô-me ra -
 Her team is of a-tom-ies

p

pide En - traî - 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 made! For a

pp

nais, sub-ti - le den - telle, Ont e - 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 Phoe-bé ras-sem - blant — sa
wound from the rays of the moon When high it shone in the sky — a -

cour. _____
bove. _____

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

pa - ge, Mab vi - si - te, sur son pas - sa - ge, L'époux qui rê - ve de -
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 Re - 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 - è - te ri - me ses vers! _____ A l'a -
par - ing, And the rime - ster rim - eth his rime! _____ Then the

vare en son gî - 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 -

pp

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

poco ritardando.

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

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

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

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!

Mab, la rei - ne des men -
Mab, the queen of dreams and

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

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

pp

nit, 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

Nº2bis. 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

pp

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 -

cresc.

Recit.

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

Allegro. (♩=96)

Romeo. Moderato.

Ah! voy - Ah! be -

Romeo.

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

Mercutio.

Quest-ce done? What is you?

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 - tel! 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-

And. *

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 -

p

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.

f *dim.* *pp*

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 -

p *f* *p*

ci! Friends of Romeo. On la con - gé -
 go! Nowhethersher

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*

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.

BASSES. *p*

On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
Now hethrows her o - ver With no more a - do; Had a sigh-ing

On la con-gé - di - e Sans plus de sou - ci, Et la co-mé-
Now hethrows 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?

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

Allegro. (♩=96.)

Juliet.

Allegro.

Voy- ons, nour- ri - ce,
What will you, Nurs-ey?

Gertrude. Recit.

on mattend, par- le vi - te!
Do be quick, they are wait- ing!

Res- pi- rez un mo -
Let us wait for a

Juliet.

(carelessly)

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 seek- ing?

Pà- ris?—
Why he?—

(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 la-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.

tempo!
Spring!

ff

ff

Ah!
Ah!

ff

dim.

p

Je In veu
my

pp

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

cresc.

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

cresc.

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

dim. *p*

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

dim. *p*

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 -

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

cresc.

cresc.

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

dim.

dim.

p

ce flam me, Je te
a trea sure I will

cresc.

cresc.

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

molto.

molto.

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

dim.

dim.

p

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 cè - deà 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 *pp*

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

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

cresc.

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

p

cresc.

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

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

f

molto.

Un poco meno allegro, ma poco.

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

pp

moi, _____lais - 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

rit.

de l'ef - feuil - ler. Ah! Ah!
with - er a - way! Ah! Ah!

p

Tempo I.

Ah! Ah!
Ah! Ah!

cresc.

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

cor!
oer!

Ah!
Ah!

ff

The first system consists of a treble clef staff with a long melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The music is in a minor key and features a series of eighth and sixteenth notes.

The second system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Comme un tré - sor Long - - - temps en - cor! / Naught will re - store When thou art o'er!". The piano accompaniment features a bass line with chords and a treble line with chords. The dynamic marking *ff* (fortissimo) is present. The tempo marking *a tempo.* is also present.

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

The third system shows the piano accompaniment for the third system, with a treble clef staff and a grand staff. The music continues with chords and a bass line.

The fourth system shows the piano accompaniment for the fourth system, with a treble clef staff and a grand staff. The music continues with chords and a bass line. The number 2141 is written above the treble staff.

The fifth system shows the piano accompaniment for the fifth system, with a treble clef staff and a grand staff. The music continues with chords and a bass line. The number 325142 is written above the treble staff.

N^o 3 bis. Recit.

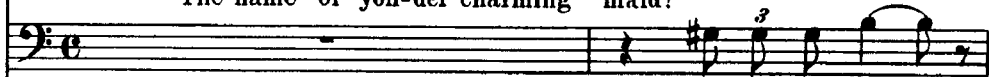
Allegro moderato.

Romeo.



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

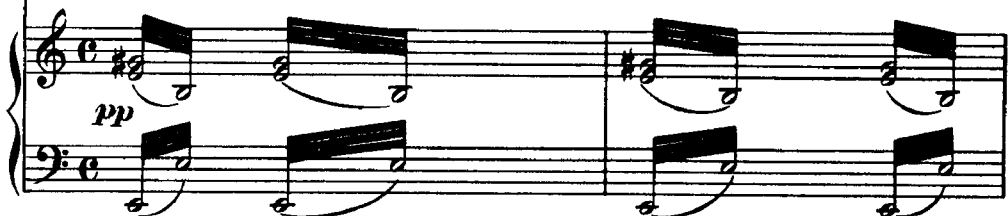
Gregorio.



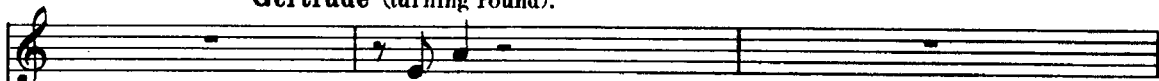
Vous l'i - gno - rez? —
Do you not know? —

Allegro moderato.

Piano.



Gertrude (turning round).

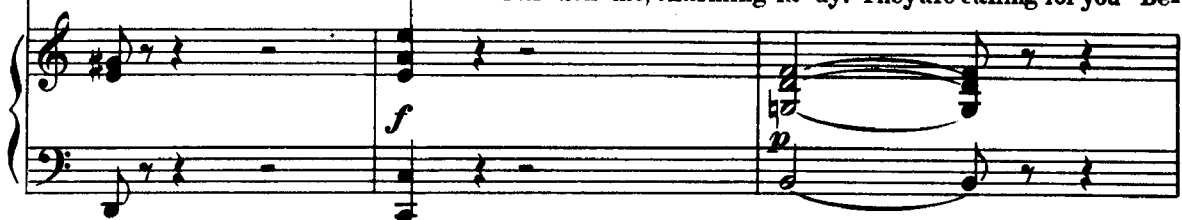


Plait-il?
Your will?



C'est Gertru - de.
It is Ger - trude.

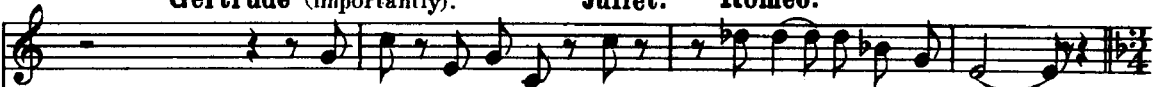
Très gra - ci - eu - se da - me! Pour les soins du souper Je
Par - don me, charming la - dy! They are calling for you Be -



Gertrude (importantly).

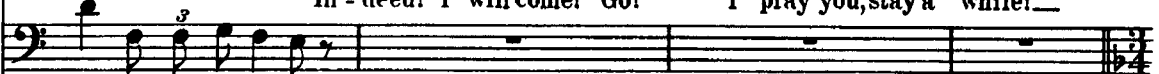
Juliet.

Romeo.

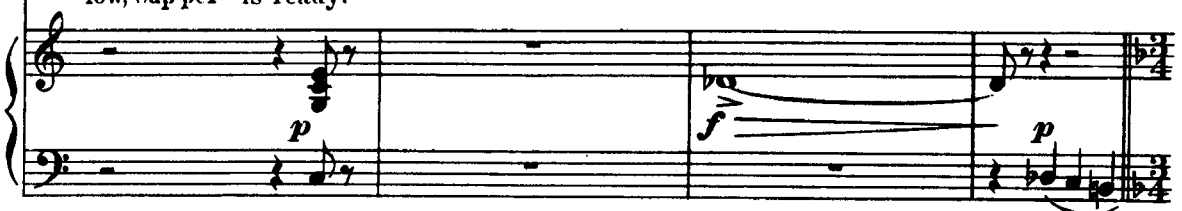


C'est bien! me voi-ci! Va!
In - deed! I will come! Go!

De grà - ce, de - meu - rez! —
I pray you, stay a while! —



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



№ 4. Madrigal

à deux.

Ноты с сайта www.notarhiv.ru

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 dynamics *p*, *cresc.*, and *dim.*

Romeo.

Musical score for Romeo's first vocal line with piano accompaniment. The lyrics are: Ange a-do-ra-ble, Ma main cou- Tho' I a-dore thee, My hand un-

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 the piano accompaniment corresponding to the lyrics above.

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

Musical score for the second vocal line with piano accompaniment. The tempo is marked *rit.* (ritardando).

a tempo.

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

a tempo.

ad. * *ad.* * *ad.* *

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 - tent - ial On thy leave — to kiss the shrine!

rall. *a tempo.*

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

Juliet.

Cal - mez vos crain - tes! À 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.

mé - me, 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 -

resc.

resc. *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.

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

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 —

p

rit.

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

molto.

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

Tempo I. (*molto determinato*)

p molto.

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!

p

cresc.

p

Juliet.

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

cresc.

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

cresc. *p*

moi! Non, je l'ai pris! — laissez - le moi! laissez - le moi! laissez - le
mel 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! rendez - le
mel The sin is mine, — ah, give it me, ah, give it me, ah, give it

poco rit. *cresc.* *dim.*

poco rit. cresc. *dim.*

moi! laissez - le moi!
mel ah, leave it mel

rit. molto.

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

rit. molto.

pp rit. molto. *p a tempo.*

dim. *p*

No 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)

ê - tes! — La fil-le du seigneur Ca-pu - let! — Dieu!
are you? I am Lord Ca - pu-let's daughter! Heavns!

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 don'd his mask when I was com-ing

Juliet. Je ne sais! — I do not know! —
 nir? — near? —
 On di-rait qu'il mé-vi-te! He ap-pears to a-void me!

Romeo. Dieu vous garde, seigneur! — Fair good e-ven, my lord! —

Allegro molto. Tybalt.

— (exit Romeo.) 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, — a ma hai - ne! C'est lui! c'est Ro-mé - o! —
 voice, — by my ha - tred! 'Tis he! it is Ro-meol

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).

Cé - tait Ro - mé - o!
'Twas Ro - meo him - self!

f *dim.*

(absorbedly, with fixed gaze)

Ah! je l'ai vu trop tôt sans le con-
Ah! Too early seen un-known, and known too

pp

nai - tre!
l'atel

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

p

tal!
love!

C'en est fait!
Woe is me!

si je ne puis être à
If I nev - er his may

p *p*

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

p

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

al! _____
 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.**

done? Romé - o! Romé - o! Mon nom mè - me
 he? Ro - meol Ro - meol All is o - ver!

ff *f*

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

leur! _____ Ca - pu - let est son pé - - re et je
 spair! _____ 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 -

f *dim.* *p*

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.

cresc. *dim.*

Capulet.

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

p

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! -

cresc.

Tybalt.

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

fpp

o, j'en fais ser-ment, Su - bi - ra le châ-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 -

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

TENORS. *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

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

Chorus.

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

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

sir na qu'un mo - ment! Le plai - sir na 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! _____

Tybalt.

Il nous é -
He will es -

chap - pe! qui veut me suivre? Je le frappe de mongant au vi -
cape us! Now let us follow! For I tell you that I will not en -

Capulet.

sa - ge! Et moi, je ne veux pas d'es - clan - dre! tu mèn -
dure him! Go to! I say, you shall en - dure him! Do you

tends? — Laisse en paix ce jeune hom - me! Il me
hear? — For how-e'er you de - test him, Be his

Tempo I.

plait d'i - gno - rer de quel nom il se nomme!
name what it will, 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

p2

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 - bliers

f

p

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

tez la_ jeu - nes - se! Fê - tez la_ jeu - nes - se! Fê - 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

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

SOPR.

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

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 - 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

a tempo

aux dan - seurs!
for the ball!

aux dan - seurs!
for the ball!

aux dan - seurs!
for the ball!

a tempo

ff

rit.

Act II.

The Garden of Juliet.

No. 6. Entr'acte and Chorus.

Andante.

Romeo.

Mercutio.

Tenors.

Basses.

Chorus.

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

Piano.

Tea * *Tea* * *Tea* * *Tea* * *Tea* *

Tea * *Tea* * *Tea* * *Tea* *

Romeo. **Allegretto.**

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

p *pp* *colla voce.*

Tea *

Mercutio. (calling from without.)

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

p *pp*

Romeo.

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

Allegretto. (♩ = 112.)

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

pp

p

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! _____

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! _____

p

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

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 -

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 la -
 ly! Well may he now on love re - ly! Well may he

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

mour gui - der ses pas! Puis - se la - 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.)

No 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.)

ê - 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!

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

p

fais pa - lir les é - toi - les Qui, dans l'a - zur sans
 And you moon shall be fail - ing, En - vious be - fore thee

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

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

cresc.

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

dim. *pp* *colla voce.*

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.

Red * *Red* *

dim.

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

pp *dim.* *pp*

Red. *

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

pp *cresc.*

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

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

cresc. *dim.*

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

cœur a ré - pon - du! _____ *rit.*
heart sends a re - ply! _____

pp *rit.*

Red. *

a tempo.

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

pp

Red. * *Red.* *

a tempo.

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

Red. * * * *Red.* *

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

Red. * * * *Red.* *

cresc.

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

cresc.

Red. * * * *Red.* *

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

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

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

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

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.

Adagio.

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-
 bear? _____ De-ny thy name, that heart from heart doth so di -

p

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

Animando.

Est-il vrai?
 Is it true?

Animando.

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

dim.

Moderato.
Juliet.

reux. Qui m'é - cou-te Et sur prend mes se - crets dans l'om - bre de la
 joy'd! Who doth 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! N'es-tu pas Ro - mé - o?
 night? I may no lon-ger dare tell thee my name a - right! Art thou not Romeo?

p *cresc.*

Romeo.

Non! je ne veux plus l'è-tre 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 tai-mer, lais-se-moi re-naî-tre, Lais-se-moi re-mel —
 Call me love! So may I a-tone it, so may I a-

cresc.

Allegro.

naî-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

geur! _____ El - le re - n - drai - t 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'ai - 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,

É - clai - re le par - jure et se rit des a - mants! Cher Ro - mé -
 And smiles on hol - low 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-nour se fie au tien, O mon sei-
lieve!— and will con-fide my soul to thine; Oh, thou my

gneur!— com-me tu peux te fi-er— à moi mè-
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

poco riten, ma poco.
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-

a tempo

Romeo (with fire)

cret A tra-hi le mys - tè - re.
creeet Did my se-cret so rav - ish!

Devant Dieu qui m'en-
As to thee I am

a tempo

Adagio.

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

cresc. *ff*

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!

3

Chorus.
TENORS.

BASSES. Gregorio with the Basses.

Per - There's
Per - sonne!
There's no one!

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

Le page au-ra
The page nev-er

per - sonne!
There's no one!

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

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

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

cresc.

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* *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-

loux L'ar-rache à nos coups! Et de-main, peut-ê-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-ê-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-être, 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-être, 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

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

pp

son-ne!
 no one!

Le page au - ra
 The page nev - er

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

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

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

“*ra.*” *

Più moderato.

Gertrude.

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

Gregorio.

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

Più moderato.

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

p

gus!
house!Maitre et va - let En pas - sant no - tre
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!
clan!Non! sur ma tè - te!
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?

Chorus.

Qu'il vienne en -
 Let him re -

p

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

p

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

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

On vous croit! —
 That you will! —

TENORS.

BASSES.

Chorus.

Pour ce -
 We be -

Pour ce -
 We be -

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!
 heavns bless thee ev - er, And con - found our foes ev - er - more!

ciel vous bé - nis - se Et con - fon - de les Montai - gus!
 heavns 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 reënters the pavillon, followed by Gertrude.) (Romeo reappears.)
 pas! —
 scold! — *pp*

Nº 9. Duet.

Andante.

Juliet.

Romeo.

Andante.

Piano.

pp

té! Je crains de m'éveil - ler et n'o-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 -

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.

Tempo.
solemnly

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

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 -
bel! 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 naught of me

que de fol - les a - mours, Ah! je ten 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

And. cresc. * *And.* * *And.* *

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.

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

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

dim. *p*

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

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

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

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

cresc. *molto.*

And. * *And.* *

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 - jà!
 skies! Ah! so soon?

Allegro moderato.

dim. *p*

{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!

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

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!

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! *cresc.* 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 - te - 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 - te - 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. *cresc.* *f* *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 voud - rais 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 voud - rais 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.*

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

Allegro moderato.
Juliet.

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

Adagio.

pars! — go! — Pour-quoi te rappe- 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 voud - 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

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 be- gins to

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-

Tempo I.

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

Allegro.

té! ————— Hé -
 free! ——— Romeo. ————— A -

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

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

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.*

Moderato. *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

Moderato. *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

p *cresc.* *f*

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

p *cresc.*

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

a tempo. *p* *cresc.*

На р

dim. *p*

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

dim. *p*

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!

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!

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

Dou - ce - ment
May the smile

vien-ne se po - ser! _____
for thy lov - er be, _____

♩. * ♩. * ♩. * ♩. *

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

pp

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

poco rit. *a tempo.*
bri - se des nuits — te por-te ce bai - ser! _____
breez - es of night — bear on my kiss to thee! _____

poco rit. *a tempo.*

♩. * ♩. * ♩. * ♩. * ♩. * ♩. *

(curtain.)

p *pp*

♩. * ♩. * ♩. * ♩. *

♩. End of Act II.

The Cell of Friar Laurence.

No 10. Entr'acte and Scene.
1st Tableau.

Moderato.

Juliet.

Romeo.

F. Laurence.

Piano.

Moderato.

Tea * Tea * Tea * Tea *

First system of musical notation, featuring a treble and bass clef with various notes and rests.

Second system of musical notation, continuing the piece with dynamic markings.

Third system of musical notation, including a "Red." marking.

Allegro agitato. (♩=96)

Fourth system of musical notation, marked "Allegro agitato" with "p" and "cresc." markings.

Fifth system of musical notation, marked "f".

Romeo.

Moderato.

Sixth system of musical notation, including the vocal line "Mon Good" and piano markings "f", "dim.", and "p".

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

F. Laurence.
 Recit.

Eh! quoi! 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 fleesthine

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 père, c'est l'a -
 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 P'in - di - gne Ro - sa - li - ne.
'Tis love! A - gain th'un-wor - thy 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 *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 ombres d'i - ci -
Can it re - mem - ber still the gloom left here be -

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

breve.

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-nié-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 père,
 thine! I be-hold thee! My lip shall be si-lent! My Father,

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.* *sp* *

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

sp *sp*

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

sf

Romeo. (to Gertrude.) (exit Gertrude.)

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

teind-re en vos jeu-nes a - mours!_ Té-moin de vos pro-
quenç'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.

noux!

Him!

Adagio. (♩ = 60)

Piano.

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

Andante.

Red.

*

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 -

ben sostenuto.
p

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! — **F. 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 Mayshe 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! du noir pe-
O Lord, from mor-tal
Romeo.

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

pp

*Red. * Red. * Red. **

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

F. Laurence.

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

p *pp*

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

cresc. *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

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

Adagio. Andante.

p

Red.

Romeo.

F. Laurence. (to Juliet.)

Juliet.

fem-me? Oui, mon père!
wo-man? Yes, my father!

Tu prends Ro-mé-o pour é-poux?
Dost thou for thy spouse take this man?

Oui, mon
Yes, my

p

F. Laurence.

père!
father!

De-vant Dieu, qui lit dans votre â-me,
In His name, Who know-eth all hearts,

p

Allegro moderato. (♩ = 76)

Je vous u-nis! —
I join your hands! —

Re-le-vez - vous!
Rise! ye are one!

p

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* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

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

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* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

cresc. molto.

ritard. a tempo.

cresc. molto.

ritard. a tempo.

cresc. molto.

ritard. a tempo.

cresc. molto.

ritard. a tempo.

Sois bé - ni! sois bé - ni! sois bé - ni!
 Blest be Thou, blest be Thou, blest be Thou,
 8

cresc. molto.

ritard. a tempo.

dim. *p* *p* *Un poco più lento.*

dim.

p

dim.

p

dim.

p

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

ff

Un poco più lento.

cresc. *f* *Più allegro.*

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

cresc. *f*

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

cresc. *f*

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

cresc. *f*

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! _____

Tempo I.

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 - che en vain mon maî - 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

ppoco animato.

per d'e-stoc et de tail-le, Leurs becs sont ai-gui-
 beaks 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.

ritpp

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.

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

ca - ge, Par l'a - mour at - ti - ré, À 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

rit. *

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 -

p 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

rit. *

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!

p. *pp*

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

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

p.

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

pp

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. *p*

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

f *ff*

N^o 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



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 - te!
 Sau - cy var - let! There's danger brew - ing!

C'est lui - mè - me! l'audace est for - te!
 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 -

The first system of music for 'Stephano.' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a triplet of eighth notes on the first measure and another triplet on the last measure. The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking *pp* is present at the beginning.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on the first measure. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking *p* appears in the piano part.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line has triplet markings over the first and last measures. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking *pp* is present in the piano part.

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

The fourth system of music concludes the vocal line and piano accompaniment for 'Stephano.'. The vocal line has triplet markings and includes the tempo markings *rit* and *a tempo*. The piano accompaniment also includes *rit* and *p a tempo* markings.

Gregorio.

Est -
 What

The beginning of the 'Gregorio.' section shows a vocal line and piano accompaniment. The vocal line is in a single staff with a bass clef. The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The dynamic marking *p* is present at the beginning.

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

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.

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

Viens
Come

Gregorio.

donc eh 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.

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 cet en - fant
Ev - er gay How they play! See how yonder pu - ny boy

Bon cou - rage Et franc jeu! Voyez comme cet 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

dat, 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!
Do you draw on a boy! For shame!

C'est u - ne hon - te
But no dis - hon - or

ff Recit. *ff*

(Enter Tybalt, who answers the insult.)

di - gne des Ca - pu - lets! Tels mai - tres, tels va -
 harms a Cap - u - let's name! Like mas - ter, like —

Tybalt (insolently.)
 lets! Vous a - vez la pa - ro - le promp - te, mon - sieur!
 man! With your tongue you are ver - y read - y, I vow!

Mercutio. **Tybalt.**
 Moins promp - 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 - e'er you will! _____

at the same instant, Romeo rushes in and tries to separate them.)

Romeo.

Mercutio.

Tybalt (vindictively.)

Ar - rè - tez!!! Have a care!

Ro - mé - o! Ro-meo here?

Ro - mé - o!!! 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*

vent! dé - gai - ne! Toi qui nous in - sul -
 arm, de - fend thee! Thou, who dost e - ven

ff

tas jus - quen 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 *colla voce*

pei - ne De cette in - di - gne tra - hi - son!
 pent thee That ev - er thith - er thou hast come!

ff *colla voce* *p* *s*

Toi dont la bou-che mau - dt - te A Ju-li-ette in-ter - di - te O -
 Thy curs-ed lip e - ven near-ing Sli-ly to Ju - li - et's hear - ing, Where

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* (disdainfully.)

pi - re ma hai - ne! Tu n'es qu'un là - che!
 hate can pre-sent thee! Thou art a vil - lain! (Romeo seizes and half-draws

his sword; after a moment's hesitation, he returns it to the scabbard.)
 Andante. (♩ = 54.)

Romeo (contained and dignified.)

Al - lons! _____ tu ne me con-nais pas, Ty-balt,
 Not so! _____ Ty - balt, thou know'st me not!

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 - nent 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 -
nonel! — Fare - well! Dost thou en - deav - or To move me to par - don thy of -

Romeo.
fen - ses? traî - 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 -

tâ - che, C'est à moi dé - sor - mais — que l'hon-neur en est
 gres-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!
 duel! **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

cresc. -

Tybalt.

Je suis à
 And with a
 balt! en garde, et dé-fends - toi!
 him! Now draw, foul - spo - ken Ty - balt!

molto *ff*

toi!
 will! — **Romeo.**
 É - 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 -

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Fré-mis-
fend - ing! Cap-u-lets! Cap-u-lets! 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 of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! 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 of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Fré-mis-
fend - ing! Montagues! Montagues! Race of - fend - ing! Tremble

mon - de! Ca-pu-lets! Ca-pu-lets! race im - mon - de! Frémis-
fend - ing! Cap-u-lets! Cap-u-lets! Race of - fend - ing! Tremble

mon - de! Montaigus! Montaigus! race im - mon - de! Frémis-
fend - ing! Montagues! Montagues! 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! — 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, 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 -
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



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? *Ô* 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!

p *cresc.*

(Romeo, after following him with his eyes for a brief space, comes forward again, filled

molto. *f*

with furious resentment, cries out:)

Romeo.

ff *ff*

Ah! main - te -
Ah! he is

nant re - monte au ciel pru - dence in - fâ -
slain! A - way to heav'n, oh shame - ful cau -

ff

me! Et toi, fu - reur à l'œil de flam - me,
 tion! And thou, oh fire - ey'd ret - ri - bu - tion,

Sois de mon cœur lu - ni - que loi! Ty - balt!
 Now of my heart the law shalt be! Ty - balt!

Il n'est i - ci d'au - tre là - che que
 None oth - er here is a vil - lain, but

(they engage.)

toi! thee!

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

Romeo. (to Tybalt, with a thrust.)

A toi! Have at thee!

ff *fff*

ff *fff*

Capulet.

Grand Dieu! Ty - balt!!!
Oh Heav'ns! 'Tis Ty - balt!

fp *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 fat - 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).

donc, — 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*

Capulet. (to Tybalt)

Reviens à toi!
Re-vive a - gain!

SOPRANOS I & II.

pp
Il meurt!
TENORS. He dies!_

pp
Il meurt!
BASSES. He dies!_

Il meurt!
He dies!_

Chorus.

SOPRANOS I & II. **Stephano** with SOPR. I.

p *p*

0 jour de deuil! jour de
day of woe! day of

TENORS. **Romeo** with 1st TENORS, **Benvolio** with 2nd TENORS.

p *p*

0 jour de deuil! jour de
day of woe! day of

BASSES. **Paris** with 1st BASSES, **Gregorio** with 2nd BASSES.

p *p*

0 jour de deuil! jour de
day of woe! day of

p *mf* *p*

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

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

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

p *cresc. molto.*

pp *p* *cresc.*

ar - mes! Et le mal -
steep - ing, And bale - ful

pp *p* *cresc.*

ar - mes! Et le mal -
steep - ing, And bale - ful

pp *p* *cresc. f*

pp *p* *cresc. f*

f heur stars *p* pla - hang *cresc. - f* - ne sur nous! o'er our heads!

f heur stars *p* pla - hang *cresc. - f* - ne sur nous! o'er our heads!

f heur stars *p* pla - hang *cresc. - f* - ne sur nous! o'er our heads!

f O jour de deuil! *p* O jour de deuil! *f* O jour de deuil!

f O jour de deuil! *p* O jour de deuil! *f* O jour de deuil!

f O jour de deuil! *p* O jour de deuil! *f* O jour de deuil!

p lar - mes! Un a - veu - gle cour-roux En-sang-lan - te leurs *dim.*

p weep - ing! Blind re - venge hath their blades In our blood now been *dim.*

p lar - mes! Un a - veu - gle cour-roux En-sang-lan - te nos *dim.*

p weep - ing! Blind re - venge hath their blades In our blood now been *dim.*

p ar - mes steep - ing, *P* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

p ar - mes steep - ing, *P* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

p ar - mes steep - ing, *P* Et And le mal - bale - ful heur, stars, oui, le mal - bale - ful *cresc. molto.*

p *cresc. molto.*

fff heur stars heur stars heur stars *dim.* pla - hang o'er sur our *dim.*

fff heur stars heur stars heur stars *dim.* pla - hang o'er sur our *dim.*

fff heur stars heur stars heur stars *dim.* pla - hang o'er sur our *dim.*

fff *dim.*

Moderato.

p nous! heads! nous! heads! nous! heads! nous! heads!

Moderato.

Trumpets.

f

Allegro. BASSES.

TENORS.

Le Duc! — The Prince! — Le Duc! — The Prince! —

(Capulet turns toward the Prince, who now enters.)

cresc. — *molto*

Moderato.

Capulet.

Jus-ti - - ce! A - venge us!

BASSES. All the Capulets.

Jus-ti - - ce! A - venge us!

Moderato.

Allegro. Capulet.

Cest 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 - tie had slain ere I sought an - y strife!

J'ai 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* Jus - ti - - ce! Jus - ti - - ce!
 A - venge - us! A - venge - us!

Romeo. *ff* Jus - ti - - ce! Jus - ti - - ce!
 A - venge - us! A - venge - us!

Benvolio. *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* 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. 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

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-

(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

Romeo. Moderato maestoso.
 Ciel! Ban-ish'd!
 mort... Mais tu n'es pas l'a-gres-seur... Je t'ex-i-le!
 death! But, as'twas he who be-gan, thou art ban-ish'd!
 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-

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 *f* *f*

vil - le, Pré - tez tous de-vant moi le serment so-len-
gres - sion, Swear ye all, on your lives, or at home or a -

fp *f* *fp*

nel_ D'o - bé - is-sance aux lois et du prince et du ciell_
broad, Ye will o - bey the laws of the Prince and of God!_

f *pp*

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!

dim.

In - juste ar - rêt qui trop tard nous dé - sar - mes,
 Tho' we dis - arm, how un - time - ly the warn - ing!

p *cresc.*

Tu mets le comble à ce jour de mal - heur!
 For we may nev - er thy rav - age re - pair!

p

Je vois pé - rir dans le sang et les lar - mes
 Ev - 'ry de - sire, ev - 'ry hope grim - ly scorn - ing,

p *cresc.*

Tous les es - poirs et tous les vœux de mon
 Weep - ing and blood a - lone in thee may we

poco rit.

a tempo.

cresc. molto.

coeur! share! **The Prince.** Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, 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

Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, 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

Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, 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

cresc. *cresc. molto.*

Chorus.

a tempo.

p *cresc.* *cresc. molto.*

ff lar - mes, Mon coeur se brise é - per-
 mourn - ing, Break - ing, my heart fails in

ff lar - mes, Je vois cou - ler et mon
 mourn - ing, Their blood I see and mine

ff lar - mes, Mon coeur se brise é - per-
 mourn - ing, Break - ing, my heart fails in

ff lar - mes, Mon coeur se brise é - per-
 mourn - ing, Break - ing, my heart fails in

ff lar - mes, Mon coeur se brise é - per-
 mourn - ing, Break - ing, my heart fails in

ff

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 leur! Trop juste ar -
 and de - spair! Tho' we dis -

du pain de dou - leur! In - juste ar -
 and de - spair! Tho' we dis -

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

dim. *p*

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!

cresc. *cresc. molto.* *ff*

rêt qui trop tôt 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*

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 ev - - 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! Non! non! nos cœurs dans le
 pair! Yet shall our hearts all dis -

dem. *p* *cresc.*

molto - *ff*

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*

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 forget, nor in dan - ger for -

molto *ff*

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 **Recit.**

ff **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! _____ Non! _____ je mour -
spair! _____ No! _____ Tho' I

ff *ff* *ff* *ff*

*Ad. * Ad. **

Andante maestoso.

rai_ Mais je veux la re voir! — Capulet.
 die, I will see her a - gain!

Chorus.

SOPRANOS.

TENORS.

BASSES.

La paix? — non!
Dis - arm? — No!

La paix? — non!
Dis - arm? — No!

La paix? — non!
Dis - arm? — No!

Andante maestoso.

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.)

No 14. The Chamber of Juliet.

1st Tableau.

(It is still night.)

Duet.

Andantino.

Juliet.

Romeo.

Andantino. (♩ = 66).

Piano.

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

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!

Juliet.
pp

Nuit d'hy-mé - né - e! _____ ô dou-ce nuit d'a-
Night love-in - vit - ed! _____ O ten-der night di-

Romeo.
pp

Nuit d'hy-mé - né - e! _____ ô dou-ce nuit d'a-
Night love-in - vit - ed! _____ O 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

*Rec. **

chaîne à toi sans re - tour. _____ ô vo-lup-té de
heart for aye un - to thine. _____ O, how is love so

chaîne à toi sans re - tour. _____ ô vo-lup-té de
heart for aye un - to thine. _____ O, 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 flam - me _____
snare! _____ Glow - ing in fond e - mo - tion, _____

voix _____ ra - vit_ mes sens! _____ Soux _____ 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 t'ai don-né mon â - me, A
 heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

yonne en moi! Je t'ai don-né mon â - me, A
 heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

f toi, tou-jours a toi, tou - jours à toi! *dim.* *p*
 thine, for aye-'tis thine, for aye-'tis thine!

f toi, tou-jours à toi, tou-jours à toi! *dim.* *p*
 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

pp

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 flam - - me Le ciel ray - onne en moi! *p* À
 mo - - tion The joys of heavn are mine! My

sers le ciel rayonne en moi! A
 mo - tion The joys of heavn are mine! My

f *dim.* *p*

ℳ * *ℳ* *

toi! toujours à toi! toujours à
 heart for aye is thine, for aye is

toi! tou - jours a toi! toujours à
 heart for aye is thine, for aye is

ℳ * *ℳ* * *ℳ* *

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*

ℳ * *ℳ* *

Ô douce nuit d'a-mour! La des-ti-
 O tendernight di-vine! Fate hath u-

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

né - - - e M'en-chaîne à toi sans re - tour!
 nit - - - ed My heart for aye un - to thine!

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with the established rhythmic pattern.

Sous tes bai - sers de flam - me Le
 Glow - - - ing in fond e - mo - tion The

cresc.

Musical score for the third system, including vocal lines and piano accompaniment. The piano part features a dynamic marking of *cresc.* and a more active bass line.

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.

Je t'ai don - né mon â - me! Tou - jours à toi! — tou - jours à
 Thine is my heart's de - vo - tion, For aye 'tis thine, — for aye 'tis

Je t'ai don - né mon â - me! Tou - jours à toi! — tou -
 Thine is my heart's de - vo - tion, For aye 'tis thine, — for

toi! — Mon bien - ai - mé, tou - jours à toi!
 thine! My well - be - lov'd, for aye 'tis thine!

jours à toi! — Tou - jours, tou - jours à 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!

Musical score for Juliet's first vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is marked 'Allegro. (♩ = 104.)'. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics 'Ro-mé-o! My be-loved!'. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

Romeo.

qu'as-tu donc?
Why so sad?

E-coute, o Ju-li-
Oh hark, Ju-liet, my

Musical score for Romeo's first vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is 'Allegro'. The key signature has one flat. The vocal line begins with the lyrics 'qu'as-tu donc? Why so sad?'. The piano accompaniment continues with a similar rhythmic pattern.

et-te!
dar-ling!

L'a-lou-et-te dé-jà nous an-non-ce le
'Tis the lark yon-der calls, to re-mind us of

Musical score for Juliet's second vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is 'Allegro'. The key signature has one flat. The vocal line begins with the lyrics 'et-te! dar-ling!'. The piano accompaniment features a more active rhythmic pattern with some chords marked 'p' and 'cresc.'.

Andante. (♩ = 72.) Juliet.

jour!
day!

Non! non, ce n'est pas le
No, no! it is not the

Musical score for Juliet's third vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is 'Andante. (♩ = 72.)'. The key signature has one flat. The vocal line begins with the lyrics 'jour! day!'. The piano accompaniment features a slower, more melodic line.

jour,
day,

ce n'est pas l'a-lou-et-te
nor the lark's ear-ly call-ing

Musical score for Juliet's fourth vocal line and piano accompaniment. The vocal line is in treble clef with a common time signature. The piano accompaniment is in bass clef. The tempo is 'Andante'. The key signature has one flat. The vocal line begins with the lyrics 'jour, day,'. The piano accompaniment continues with a similar melodic line. There are asterisks and 'rwd.' markings at the bottom of the page.

Dont le chant a frap-pé ton o-reille in-qui-
 Like a knell of our love in thy ear that is

♩. *Ad.* * *Ad.* *p* * *Ad.* *

e - - te, C'est le doux ros - si - gnol, —
 fall - - ing! 'Tis the sweet night-in gale, —

Ad. * *p*

con - fi - dent de l'a - mour! C'est l'a - lou -
 that of love sings a lay! Ah! 'tis the

dim. *poco animando.* **Romeo.**

pp *p* *cresc.*

Ad. *

ette, hé - las! mes - sa - gè - re du jour!
 lark, a - las! 'tis the her - ald of day!

f *dim.* *ppp*

Ad. *

Vois ces ray-ons ja - lous dont l'ho - ri - zon se
 See, how yon en-vi-ous rays o'er all the sky are

Ad. *

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

Juliet. *Tempo come prima.*

ent Se leve en sou - ri - - ant!
 skies, - Doth smil - ing - ly a - - rise!

Non!
No,

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.*

rit. *

Romeo. *Allegro.* *ff* *Recit.*

Ah! vien - ne donc la
 Ah! Be thou wel - come,

ff

rit. *

Andante molto appassionato.

mort! _____ je res - te!
 Death! _____ I tar - ry!

(con delirio) *ff*

ff *ff*

(During this entire ritournelle, Juliet and Romeo remain entwined in each other's arms.)

cresc. molto.

rit. *

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-

Moderato, Romeo. (passionately),

ter ta Ju - li - et - tel! Non! non! ce n'est par le
sake me, oh my dar - ling! No! no! it is not the

jour! — Ce n'est par l'a - lou - et - tel!
day! — Nor the lark's ear - ly call - ing!

C'est le doux ros - si - gnoi, con - fi - dent de l'a - mour! —
'Tis the sweet night - in - gale, that of love sings a lay! —

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! —

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 - sel
 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 - sel
 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 mel Fare-

f

dieu! ma Ju - li - et - te! a - dieu!
 well, oh my be - lov - ed! Fare-well!

ff

Juliet. *ff* A - dieu! tou - jours à toi!
 Fare - well! For aye thine own!

Romeo. tou - jours à toi!
 For aye thine own!

ff

(Juliet stands gazing fixedly at the balcony, over which Romeo has hastily departed.)

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system continues the accompaniment with a *pp* dynamic marking. The key signature has two flats, and the time signature is common time.

Andante. (♩ = 60) Juliet.

A - dieu! mon à - me! a - dieu ma vi - e!
 Fare-well, be - lov - ed! May For - tune guide him!

The first vocal line is written in a treble clef with a common time signature. The piano accompaniment is in a bass clef. Dynamics include *pp* and *p*. The key signature has two flats.

(servently.)

An - ges du ciel! à vous, — à vous je le con -
 An - gels of heav'n, to ye, — to ye do I con -

The second vocal line continues in the same key and time signature. The piano accompaniment features a *dim.* dynamic marking. The key signature has two flats.

fi - e!
 fide - him!

The final vocal line is written in a treble clef. The piano accompaniment includes dynamic markings for *p*, *cresc.*, *f*, *dim.*, and *pp*. The key signature has two flats.

N^o 15. Quartet.

Allegro agitato.

Juliet.

Gertrude.

Capulet.

F. Laurence.

Piano.

Allegro agitato. (♩ = 96)

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! doesheknow?

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)

♩. 15 *

♩. * ♩. * ♩. * ♩. *

cresc.

Capulet. Recit.

Quoi! ma fil - le, la nuit à peine est a - che
How, my daughter! The night her 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 are 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!

Andantino. (♩ = 72)

p

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

lar - mes! Fi - dèle au der - nier voeu — 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 -
 clin'd; From him re - ceiveth the spouse, whom for thee he de -

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?

Juliet. *f*

Le plus vaillant de tous, Le comte Pâ - ris! Si -
 The bravest of them all the coun - ty Pa - ris! Be

Dieu!
 Ah!

F. Laur.

Gertrude.

p
 Cal-mez-vous! Cal- mez - vous! —
 Calm your-self! Calm your - self! —

Capulet.

len - ce! Cal- mez - vous! — L'au -
 si - lent! Calm your - self! — The

tel est pré - pa - ré, — Pâ - ris a ma pa -
 al - tar is pre - pared, — the groom hath ap - pro -

ro - le, Soy - ez u - nis tous deux — sans at -
 ba - tion; Be ye u - nit - ed now, — nor in -

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 - ing us 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 - mê - 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 - prê - 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! —

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 - méo, 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

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!

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

Capulet.

Frè - re Lau - rent, sau - ra te dic - ter ton de - voir.
You, ho - ly Fa - ther, can in - struc - ture 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.*

Ad. *

N^o 16. Scene.

Allegro.

Juliet.

F. Laurence.

Piano.

Allegro. ($\text{♩} = 72$)

ff

4 8 2 1 4

Juliet.

ff

Mon
My

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.

Andante. Recit. Juliet.
 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.ω.

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.ω.

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.ω.

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.ω.

ra, Bien - tôt 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

cresc.

é - cla - teront a - lors les cris d'a - 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. (♩ = 76.)

pp

F. Laurence.

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 heav - y

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 I'll e - spy you; We shall be nigh, we shall be nigh when you a -

veil — Et vous fui - rez a 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 - don - ne ma vi - e!
 no! — I will con - fide e - ven life to your keep - ing!

F. Laurence. **Juliet. (firmly.)** (Exit F. Laurence.)
 A de - main! — A de - main! —
 For a day! — For a day! —

dim.

№ 17. Scene and Air.*)

Juliet. *Andante.* (♩ = 63)

Piano. *p*

Нар

cresc.

accelerando.

cresc. - molto. -

Juliet. Recit.

Dieu! quel fris - son courtdansmes vei - nes?
Heav'n! what a chill doth o-ver-run me!

ff Recit. *Allegro.* *p*

* At the Opera, this air is omitted.

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-
 count 'gainst my will! No! no! For this poignard, this—

gnard se - ra le gar - dien — de ma foi! Viens! —
 poi-gnard 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 -

cresc. *f*

foi! Ver - - se! ver - - se!
 tray! Nev - - er! Nev - - er!

p *ff* *p* *ff* *p* *riten. f*

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!

Ah! *rit.* Verse ce breu - va - ge! Ô Ro-mé-
 Ah! for dead be - moan me! O my be-

o! je bois à toi!
 lov'd! I will o - bey!

Recit.

Mais - si de-
 But - if to-

main pour-tant dans ce caveaux fu - nèbres Je m'éveillais 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, Pres de moi, dans la nuit obs -
 Ty - balt, fes - fringyet, 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

f *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 -

mf *

toi, fu - nes - te rê - ve! dis - si - pe -
way, oh vi - sion fright - ful! Van - ish a -

mf * *mf* * *mf* *

toi, fu - nes - te rê - ve! Que
way, oh vi - sion fright - ful! Now

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

l'au - be du bon - heur - se lè - ve Sur
dawn, oh morn of joy - de - light - ful, A -

mf *

f *tr* *tr* *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 - me mon cou - ra - ge Et de mon
 love! revive my fond de - vo - tion, And from my

p

cœur chas - se Pef - froil! 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 *tr* *tr* *f* *p* *ff* *p*

rit.

se! ver - se!
er! Nev - er!

ff *p* *risoluto. f*

Tempo I.

Ver - se toi mê - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

p

Ver - se toi mê - me ce breu - va - ge!
Ra - ther for dead may he be - moan me!

cresc.

rit.

Ah! Ver - se ce breu -
Ah! for dead be -

colla voce. f

rit.

a tempo.

va - ge! O Ro - mé - o, je bois à toi!
moan me! O my be - lov'd, I will o - bey!

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'va - ge! O Ro - mé - o, je bois à toi!' and 'moan me! O my be - lov'd, I will o - bey!'. The piano accompaniment starts with a series of chords and a melodic line in the right hand, and a bass line in the left hand. The tempo marking 'a tempo.' is placed above the piano part.

a tempo.

je bois à toi!
I will o - bey!

The second system continues the musical score. The vocal line has the lyrics 'je bois à toi!' and 'I will o - bey!'. The piano accompaniment features a prominent eighth-note pattern in the right hand, marked with a forte 'ff' dynamic. The tempo marking 'a tempo.' is repeated above the piano part. The system ends with a repeat sign and a first ending bracket.

colla voce.

The third system shows the piano accompaniment continuing. It features a melodic line in the right hand and a bass line in the left hand. The system concludes with a repeat sign and a first ending bracket.

The fourth system continues the piano accompaniment with a steady melodic and harmonic progression in both hands.

The fifth system is the final system on the page, showing the piano accompaniment concluding with a final chord and a repeat sign.

No. 18. Nuptial Procession.

Allegro maestoso. (♩ = 112.)

(Wind-instr.s on stage.)

Piano.

The musical score is written for piano and orchestra. It consists of eight systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major or F minor) and a 3/4 time signature. The tempo is 'Allegro maestoso' with a metronome marking of 112 quarter notes per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. The orchestra part is indicated by 'ff (Orchestra.)' and includes woodwinds and strings. The score is marked with '(Wind-instr.s on stage.)' at the beginning and '(Orch.)' and '(on stage.)' throughout. The piece concludes with a key signature change to two sharps (D major or F# minor) and a final dynamic marking of 'ff'.

First system of musical notation, consisting of a treble and bass staff. The treble staff features a series of chords and some melodic fragments, while the bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble staff shows a progression of chords and some melodic lines, with the bass staff maintaining a steady accompaniment.

Third system of musical notation. The treble staff has a more active melodic line with slurs and ties, while the bass staff continues with a rhythmic pattern. A fermata is present over a chord in the bass staff.

Fourth system of musical notation. The treble staff features a melodic line with slurs and ties, and the bass staff has a rhythmic accompaniment. A fermata is present over a chord in the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs and ties, and the bass staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is present in the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with slurs and ties, and the bass staff has a rhythmic accompaniment.

Seventh system of musical notation. The treble staff has a melodic line with slurs and ties, and the bass staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is present in the bass staff.

First system of the musical score, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of dense chords and rhythmic patterns.

Second system of the musical score, including dynamic markings *cresc.* and *dim.* in the bass staff.

Third system of the musical score, including dynamic markings *p* and *ff* in the bass staff.

Fourth system of the musical score, continuing the complex chordal and rhythmic texture.

Fifth system of the musical score, showing further development of the musical themes.

Sixth system of the musical score, including a measure number '15' in the bass staff.

Seventh system of the musical score, including the dynamic marking *allarg.* in the bass staff and a first ending bracket labeled '1)'.

1) (Continue with the Finale, on p. 238.)

N^o 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 âme 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 âme 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 âme 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 âme 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 âme 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 â - me Peut
 O fair - est Ju - liet! Thy heart yet may

Sopranos.

Tenors.

Basses.

Chorus.

Piano. *p*
 Allegro maestoso. (♩ = 92.)
 (l'Accomp ad lib.)

*) 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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

A. bir ta loi! O Ju-li-et-te sois heu-reu-se! Son
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! His

cresc.

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 - froil 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 - froil 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 mê-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 mê-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 mê-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 mê-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 mê-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 mê-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

p - *molto* - *ff*

t'y con - vi - e, Sou - ris - à la vi - e Qui s'ouvre à toi! Mon
'tis the plea - sure, Re - joi - ce - in the trea - sure Con - fid - ed thee! My

p - *molto* - *ff*

t'y con - vi - e, Sou - ris à la vi - e Qui s'ouvre à toi! Son
'tis the plea - sure, Re - joi - ce 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 - joi - ce - 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 - joi - ce - 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 - joi - ce in the trea - sure Con - fid - ed thee! His


p - *molto* - *ff*

vi - e Ah! sou - ris - à la vi - e Qui s'ouvre à toi!
plea - sure, Ah, re - joi - ce - 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 -



ff
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 -



ff
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! —

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. *1st Chorus.* O Ju-li - et - tel! Sois — heu - reu - se! Son
Oh fairest Ju - liet! Joy - ful - hour! His

BASSES. *1st Chorus.* O Ju-li - et - tel! Sois heu - reu - se! Son
Oh fairest Ju - liet! Joy - ful hour! His

SOPRANOS I & II. *f*

TENORS. *2nd Chorus.* O Ju - li - et - tel! Sois — heu -
Oh fair - est Ju - liet! Joy - ful -

BASSES. *2nd Chorus.* O Ju - li - et - tel! Sois heu -
Oh fair - est Ju - liet! Joy - ful

Orch. *dim.*

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 hear 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

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! —

Oh

Mon
My

Son
His

Son
His

Son
His

Son
His

Ton
Tho'

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! —

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! —

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! —

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. *Ad lib.*

O — mortel ef - froi! O 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-
heartowns 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-
heartowns 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-
heartowns 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-
heartowns 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-
heartowns 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-protect and shall watch

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

Son cœur pour ja-mais va t'en-ga-
His heart shall for aye to thine u-

f (Orch.) *f*accomp. 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 heartscan 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!

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 *Orch.*

Nº 19. Finale.

Andante moderato.

Juliet.

Gertrude.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Andante moderato. (♩ = 76.)

Piano.

f (Organ)

Capulet.

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 - prê - me! Le bonheur vous at - tend au pied des
wedded life be - fore thee! Sweet the joys that a - wait thee at - yon

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 - yon 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

Un poco animato.

Capulet.

cueil soit mon lit nup-ti - al! Ju - li-
grave be my mar - riage-bed! My

Juliet.

et - tel re- viens à toi! Ah! sou - te - nez - moi! je chan-
Ju - liet! Whathast thou done? Ah! Let me not sink! I am

cel-le! fall-ing! Quel-le nuit m'en-vi - ron - ne? Why so dark all a - round me? et quel-le voix m'ap- What are these voic-es

pel - le? call-ing? Est - ce la mort? Can it be death? j'ai I

cresc.

peur!!! fear me! mon My pè - re!!! fa - ther! a - Fare-

cresc. molto.

Andante.

dieu! well! (dazed.) (crushed.)

Capulet.

Ju - li - et - te!!! ma fil - le!! ah!!! mor-te!! My Ju - liet! My daughter! ah! dead!

Andante.

ff

Gertrude. *ff* **Adagio.** *ff*

Morte! Dead! jus - te Dieu!
 Gra - cious Heav'n!

Paris. *ff*

Morte! Dead! (despairingly) jus - te Dieu!
 Capulet. Gra - cious Heav'n!

Chorus. Morte! jus - te Dieu!
SOPRANOS. Dead! Gra - cious Heav'n!

ff

Morte! Dead! jus - te Dieu!
 Dead! Gra - cious Heav'n!

TENORS. *ff*

Morte! Dead! jus - te Dieu!
 Dead! Gra - cious Heav'n!

BASSES. *ff*

Morte! Dead! jus - te Dieu!
 Dead! Gra - cious Heav'n!

Adagio.

ff *ff* *ff* (Curtain.)

rit. molto. *p*

Act V.

No 20. Entr'acte.

Moderato. (♩=80.)

Piano.

mf (Organ.)

(Orch.)

(Curtain rises.)

Adagio.

rit. -

No 20^{bis}. Scene.

Moderato. Recit. F. Jean.

F. Laurence.

Eh bien! ma lettre à Ro-mé-o? Son
'Tis you! Hath Ro-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 messager
sage. Here is the let-ter! Oh, unto-ward re - turn! Let one this ver-y night

No 21. Juliet's Slumber.

Adagio. (♩ = 56)

Piano.

The first system of music is in G major, 3/4 time, with a tempo of Adagio (♩ = 56). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a piano (pp) dynamic and features a melodic line with a triplet of eighth notes. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment. A first ending bracket spans the first two measures, and a second ending bracket spans the last two measures. A fermata is placed over the final note of the first ending. A double bar line with repeat dots is at the end of the system, followed by an asterisk (*).

The second system continues the piece in G major. It features similar dynamics (pp and p) and includes a triplet of eighth notes in the treble staff. The bass staff continues with its accompaniment. A first ending bracket is present, and the system concludes with a double bar line and an asterisk (*).

The third system begins with a tempo change to Andante (♩ = 63). The treble staff starts with a piano (p) dynamic and contains a triplet of eighth notes. The bass staff has a more active accompaniment with eighth notes. A first ending bracket is shown, and the system ends with a double bar line and an asterisk (*).

The fourth system continues the Andante tempo. The treble staff features a melodic line with eighth-note patterns. The bass staff has a consistent eighth-note accompaniment. The system concludes with a double bar line.

The fifth system continues the Andante tempo. The treble staff has a melodic line with a piano (p) dynamic. The bass staff continues with its accompaniment. The system concludes with a double bar line.

pp cresc. dim. p

cresc. dim. pp

Ad. *

smorzando

Ad. *

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

a tempo
beau! non non! — ô de - meu - re plus bel - le
tomb! No, no! — Oh yet love - lier a dwell - ing

a tempo
espress.
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

Recit.
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! _ viens l'offrir à mes Show her face to mine
Come, fu-ne-re-al light!

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

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! _

cet - té 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

co - re, Et sou - rire_ à l'é - ter - ni - té!!!
 per - ish, Like a smile_ on e - ter - ni - ty!_

Pourquoi me la rends-tu si belle, ô mort li -
 Why give her me a - gain so love-ly, thou pale de -

rit.

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? —

Val' c'est le seul bon-heur dont mon cœur soit a - vi - del... Et ta proie aujourd' -
 Ah! it is on - ly thus that my heart can en - joy her! And thy prey shall to -

(portamento.)

Andante. (♩ = 66.)

hui ne té - chap - pe - ra pas. —
 night here meet thee face to face! —

Ah! — je te con-tem-ple sans crainte, Tombe où je vais en-fin — près
 Ah! — Less have I dread-ed thee nev-er, Tomb where I shall at last re-

dél - le re - po - ser! — ô mes bras, — don - nez -
 pose, no more to grieve; Oh my arms! — This em -

lui vo - tre dernière é - trein - te! Mes lèvres, don - nez - lui vo - tre der -
 brace shall be your last for ev - er! My lips, — take ye now a long fare -

Andante. (he embraces Juliet deliriously.)
 nier — bai - ser!... —
 well — to love! —

ff (with frenzy.) (He empties the vial at one
 À toi, ma Ju - li - et - te!
 To thee, O, my be - lov - ed!

poco *cre-*

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

scen *do* (He gazes on Juliet fixedly and in amazement.)

gar - de_ et se lè - ve!!!
 gaz - es_ she a - ris - es!

scen *do*

Adagio. Juliet. (gently) **Tempo I. Romeo. (with an outburst)**

Ro-mé-o! Sei-gneur Dieu tout puis-sant! El-le
 Ro-me-o! Oh, Al-might-y on high! She's a -

pp *ff*

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 *- scien*

noux! Qui ra - mène a ton coeur 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* *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!

rit.

rit.

rit.

Largamente.

ff

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.

allarg.

ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two

allarg.

ni, sois bé - ni, sois bé - ni par deux
 Thou, blest be Thou, blest be Thou by two

ff *allarg.* *ff*

rit. *Tempo animato.*

cœurs heu - reux! grate - ful hearts!
rit.

cœurs heu - reux! grate - ful hearts!
Tempo animato.

rit. *ff*

Romeo. (agonizedly)

Ah! Ah!

fff

(despairingly.)

les pa-rents ont tous des en-trail-les de pier-re!
Why are all, ay, all of our kin ston-y-heart-ed?

Que dis-Why is

Allegro molto.

ff

Romeo.

tu?... Ro-mé-o! Ni lar-mes, ni pri-nor en-
this? Ro-me-o! Nor weep-ing,

ff

é-re, Rien, rien ne peut les at-ten-drir!
treat-ies, Naught, naught can move them to com-ply!

dim. *p*

A la por-te des cieux, Ju-li-my be-
At the por-tal of heav'n,

p

et-te, à la por-te des cieux!
lov-ed, at the por-tal of heav'n!

crest.

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 sem -
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!

Romeo.

Hé - las! — Je te croy - ais mor - te et j'ai
Ah me! — I had thought thee dead, — and I

f (bewildered.)

Juliet.

Ce poi - son!! ———— ju - ste ciel!!! —
This poi - son? Woe is me! —

bu drank ce poi - son! —
drank this poi - son!

ff *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 tombs — lowring por - tal

Et 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*

Ad. *

Più animato. (♩ = 88.) Juliet.

ni. Oh dou - leur!! — ô tor - tu - re!!!
day! Oh de - spair! Oh, what an - guish!

f *ff*

Moderato. (♩ = 80.)

Romeo.

E - coute, 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 - mind us of day! — No, — no! it is not the

f *pp*

Ad. *

jour, — ce n'est pas l'a - lou - et - te!
day, — nor the lark's ear - ly call - ing!

Ad. *

C'est le doux ros - si - gnot, — con - fi - dent de l'a -
 'Tis the sweet night-in - gale, — that of love sings a

pp

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

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*

Romco (terror stricken.)

(She stabs herself.)

ton se - cours me res - te! Dieu! — qu'as³ tu
 For a poignard is left me! Heav'n's! — What hast thou

Andante. (♩ = 60.)

Juliet. (tenderly.)

fait? — Va! — ce mo - ment est
 done? — Love! thine are vain a -

Tempo I.

doux! — O joie in - fi - nie et su - prè - 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

molto ritenuto

Moderato. (♩ = 72.)

t'ai - love - me! thee!

poco ritard. (with effort.)

rit.

Sei - gneur, Sei - gneur, — par - don - nez -
O Lord, O Lord, — re - ceive our

Romeo.

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.)

Нар

f