

ROMEO AND JULIET

Opera in Five Acts

Libretto by

J. BARBIER and M. CARRE'

Music by

CHARLES GOUNOD

The English Version by

DR. THEO. BAKER

With an Essay on the
Story of the Opera by

W. J. HENDERSON



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ROMEO AND JULIET.

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

Characters of the Drama,

With the Original Cast as presented at the first Performance.

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

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

SCENE, VERONA.

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

“Romeo and Juliet.”

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

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

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

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

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

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

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

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

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

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

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

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

W. J. HENDERSON.

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Romeo and Juliet.

Overture-Prologue

with Chorus.

CHARLES GOUNOD.

Allegro maestoso.

Sopranos I & II.

Tenors.

Basses.

Chorus.

Allegro maestoso. (♩ = 84)

Piano.

First system of musical notation. Treble clef, bass clef, key signature of one flat. Treble staff contains a melodic line with slurs and accents. Bass staff contains a complex accompaniment with chords and sixteenth-note patterns. Performance markings include *rit.*, *8*, *12*, and an asterisk.

Second system of musical notation, similar to the first. Treble staff continues the melodic line. Bass staff continues the accompaniment. Performance markings include *rit.*, *8*, *12*, and an asterisk.

Third system of musical notation. Treble staff features a dense chordal texture with many notes. Bass staff has a simpler accompaniment with accents and downward strokes. Performance markings include *rit.* and an asterisk.

Fourth system of musical notation. Treble staff has a melodic line with slurs and accents. Bass staff has a complex accompaniment with *ff* and *rit.* markings. Performance markings include *rit.*, *12*, and an asterisk.

Fifth system of musical notation. Treble staff features a melodic line with slurs and accents. Bass staff has a complex accompaniment with *rit.* and an asterisk. Performance markings include *rit.*, *3*, *6*, and an asterisk.

Sixth system of musical notation. Treble staff has a melodic line with slurs and accents. Bass staff has a complex accompaniment with *rit.* and an asterisk. Performance markings include *rit.*, *ff*, and an asterisk. The text **Tempo I.** is written above the treble staff.

Seventh system of musical notation. Treble staff has a melodic line with slurs and accents. Bass staff has a complex accompaniment with *rit.* and an asterisk. Performance markings include *rit.* and an asterisk.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. A dynamic marking of *ff* is present at the beginning of the lower staff.

Second system of musical notation. The upper staff continues the melodic line with some accents (^) and slurs. The lower staff continues the accompaniment. A dynamic marking of *ff* is present at the end of the lower staff.

Third system of musical notation. The upper staff features a dense texture with many notes and slurs. The lower staff continues the accompaniment with some accents (^).

Fourth system of musical notation. The upper staff has a complex melodic line with many slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *ff* is present at the beginning of the lower staff.

Fifth system of musical notation. The upper staff has a complex melodic line with many slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *ff* is present in the lower staff.

Sixth system of musical notation. The upper staff has a complex melodic line with many slurs and accents. The lower staff continues the accompaniment. A dynamic marking of *ff* is present in the lower staff.

First system of piano accompaniment. Treble clef, bass clef. Dynamics include *ff* and *fff*. Includes a *rit.* marking.

Second system of piano accompaniment. Treble clef, bass clef. Dynamics include *fff*. Includes a *rit.* marking.

(Curtain rises.) **Andante.** $\text{♩} = 60$

Third system of piano accompaniment. Treble clef, bass clef. Dynamics include *p* and *pp*. Includes a *rit.* marking.

*) SOPRANOS I&II.

	TENORS.	<p>Vé - ro - ne • vit ja - Two house-holds, no-ble</p>
	BASSES.	<p>Vé - ro - ne vit ja - Two house-holds, no-ble</p>

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

Fourth system of piano accompaniment. Treble clef, bass clef. Dynamics include *pp*, *f*, and *f*. Includes a *rit.* marking and the instruction *f l'acompte ad lib.*

*) This Chorus is to be sung by all the artists who interpret the *solis* 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.)
ad lib.

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. From forth the fa - tal

(Orch.)
ad lib.

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

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

ma! — share! —

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

a - veu - gles co - Full sad was their

ma! — share! —

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

a - veu - gles co - Full sad was their

ma! — share! —

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

a - veu - gles co - Full sad was their

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

lè - res! end - ing,

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

lè - res! end - ing,

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

lè - res! end - ing,

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

f

jours — love! —

La A - lone their

fin des sac - ri - fice

hai - nes sé - cu - lai - res

Qui vi - rent The hate of

jours — love! —

La A - lone their

fin des sac - ri - fice

hai - nes sé - cu - lai - res

Qui vi - rent The hate of

jours — love! —

La A - lone their

fin des sac - ri - fice

hai - nes sé - cu - lai - res

Qui vi - rent The hate of

dim. *dim.* *dim.* *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)

p

(♩ = 72)

cresc. -

ff

rit. **Adagio.**

dim. *p*

Act I.

No 1. The Capulets' Ball.

Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

Allegro maestoso. (♩. = 56)

First system of piano introduction. The right hand features a melodic line with grace notes and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. A *cresc.* marking is present above the first measure of the left hand.

Second system of piano introduction. The right hand continues the melodic development with slurs and grace notes. The left hand maintains the accompaniment with dynamic markings like *f*.

(Curtain rises.)

Third system of piano introduction, concluding with the instruction "(Curtain rises.)". The right hand has a more active melodic line, and the left hand provides a steady accompaniment.

ff

SOPRANOS.

TENORS.

BASSES.

p

p

p

Chorus

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

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

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

cresc.

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

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

cresc.

cresc.

cresc.

dim. *p*

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

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

dim. *p*

dim. *p*

dim. *ff*

p TENORS.

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

p BASSES.

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

p

mas - que De_ ve - lours, Ton_ em - pi - re Nous at -
mind of charm they_ shade; Half - con - ceal - ing, Half - re -

mas - que De_ ve - lours, Ton_ em - pi - re Nous at -
mind of charm they_ shade; Half - con - ceal - ing, Half - re -

ti - re D'un_ sou - ri - re, D'un_ re - gard!
veal - ing Love_ in_ ev - 'ry charm_ ar - ray'd!

ti - re D'un_ sou - ri - re, D'un_ re - gard!
veal - ing Love_ in_ ev - 'ry charm_ ar - ray'd!

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

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

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

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

p *ff*

SOPRANOS.

Nuit di - 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!

SOPRANOS.

p 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?

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?

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?

p

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

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

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

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

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

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

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

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

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

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

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

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

Allegretto. (♩.92)

Tybalt.

Eh! bien? cher Pà-ris! —
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 voy - ez pas la mer - veil - le, Le tré - sor u - nique et sans
 But as yet no note hast thou tak - en Of the rar - est trea - sure we

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

Lo stesso movimento.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 're:' followed by a half note rest, then a quarter note 'Re - gar - dez!' with a long horizontal line extending to the right. The piano accompaniment features a steady eighth-note bass line and a more active treble line with eighth-note patterns.

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

p *cresc.*

The second system continues the vocal and piano parts. The vocal line has a similar structure to the first system. The piano accompaniment includes a dynamic marking of 'p' (piano) and a 'cresc.' (crescendo) marking. The piano part features a consistent eighth-note bass line and a treble line with eighth-note figures.

pè - re.
 yon - der!

The third system features a vocal line with a whole note 'pè - re.' followed by a half note rest, then a quarter note 'yon - der!' with a long horizontal line. The piano accompaniment includes a dynamic marking of 'f' (forte) and a 'p' (piano) marking. The piano part continues with eighth-note patterns in both staves.

Capulet.

Moderato (♩ = 76)

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

The Capulet section begins with a vocal line on a single staff and a piano accompaniment on two staves. The vocal line starts with a whole note rest, followed by a half note rest, then a quarter note 'Soy - ez les bien - ve -' with a long horizontal line. The piano accompaniment includes a dynamic marking of 'p' (piano) and features a steady eighth-note bass line and a treble line with eighth-note patterns.

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

The continuation of the Capulet section features a vocal line and piano accompaniment. The vocal line has a similar structure to the previous system. The piano accompaniment includes a dynamic marking of 'p' (piano) and features a steady eighth-note bass line and a treble line with eighth-note patterns.

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

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

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 TENORS. (admiringly.)

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

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

p *pp*

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. —

p

SOPRANOS

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

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

cresc. *dim.* *p* *cresc. molto*

Allegro.

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

TENORS. *pp*

BASSES. *pp*

Allegro. (♩=60.)

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!

The first system shows a vocal line with a melodic phrase and a piano accompaniment consisting of chords and a rhythmic pattern.

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

pp

The second system continues the vocal line with lyrics and piano accompaniment. A piano dynamic marking (*pp*) is present.

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

The third system continues the vocal line with lyrics and piano accompaniment.

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

cresc.

The fourth system continues the vocal line with lyrics and piano accompaniment. A crescendo dynamic marking (*cresc.*) is present.

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

dim. *p*

The fifth system concludes the vocal line with lyrics and piano accompaniment. Dynamic markings for *dim.* and *p* are present.

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,

cresc.

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

f

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

f

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!

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

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

mais fa - né - es! Al - lons! jeu - nes gens! Al -
 time is o - - ver! 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 -

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 - biers 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 - biers 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 - biers all, — Who're chid - ing, who're chid - ing, who're

gron - dent sans ces - se! 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 - se! 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

place aux dan seurs!
way for the ball!

place aux dan seurs!
way for the ball!

ff

f *p*

dim.

p *p* *p*

p

Recit. *Moderato.*

Mercutio.

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

Piano.

Romeo.

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

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

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

Quittons cet - te mai - son sans en bra - ver le mai -
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 fê - te! Pour - quoi? J'ai fait un rê - ve!
 come to dis - turb them! For why? I have been dream - ing!

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

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

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

La rei - ne Mab 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,
Mab,
la
the

Piano.

pp leggerissimo.

rei - ne des men - son - ges, Pre - side aux son -
 queen of dreams and vi - sions, Of vain il - lu -

ges. Plus lé - gè - re, plus lé - gè - re que le
 sions. E - ven light - er, e - ven light - er than the

vent De - ce - vant, A tra - vers les
 breeze O'er the trees, On thro' night - ly

pa - ce, A tra - vers la nuit, El - le
 spac - es She a - thwart the skies Ev - er

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

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

fuit! Son char, que la-tò-me ra -
flies! 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 - tle-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 - veu -
car - ried, Mab doth wan - der, and where she's tarried The spouse will dream that he's un -

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

quet - te 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 gîte som-bre, Elle ouvre des trésors 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 chargé 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 He
Wak-en'd by roar-ing can-non-ades

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-poses,

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

nuît, 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

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-
treason! A hun-dred oth-ers here soon will make you de-

cresc.

Recit.

er Ton fol a - mour dé - co - lier! — Viens!
ny Your fool - ish love, sil - ly boy! — Comel

f

Allegro. (♩=96)

ff *fp*

Romeo. Moderato.

Ah! voy -
Ah! be -

cresc. *fff*

Romeo.

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

Mercutio.

Qu'est - ce donc?
What is you?

pp *pp*

Mercutio.

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

pp *pp*

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

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

Mercutio.

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!

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

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

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

6 BASSES. *p*

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

si!
true?

TENORS. *p*

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

BASSES. *p*

On la con-gé-di - e Sans plus de sou - ci, Et la co-mé-
Now 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 m'attend, par-le vi-te! Res-pi-rez un mo-
Do be quick, they are wait-ing! 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?
Why he? breath! Is it me they're a-void-ing, Oryoung Pa-ris, the county, they're seeking?

(laughing)

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

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

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

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

Non! non!_ je ne veux pas té-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.

Juliet's vocal line begins with a treble clef and a 3/4 time signature. The lyrics "temps! Spring!" are written below the staff. The piano accompaniment starts with a grand staff (treble and bass clefs) and a 3/4 time signature, marked with a forte (*ff*) dynamic.

Juliet's vocal line continues with the lyrics "Ah! Ah!". The piano accompaniment continues with a forte (*ff*) dynamic.

Juliet's vocal line includes the lyrics "Je In veux my". The piano accompaniment is marked with a piano (*p*) dynamic. The word "dim." (diminuendo) is written above the piano part.

Juliet's vocal line includes the lyrics "vi - - vre Dans le rè - - fai - - ry Dream Id rev - -". The piano accompaniment continues.

Juliet's vocal line includes the lyrics "ve qui m'en - - i - - vre el, gay and air - - y,". The piano accompaniment is marked with a crescendo (*cresc.*) dynamic.

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

dim. *p*

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

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

cresc. *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 I'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. *p*

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. *p*

dim. *p*

Cette i-vres - se De jeunes - se Ne dure 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 - de à l'a - mour, Et _____
 - ers When by love _____ hearts are won, And _____

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

tour! _____ Ah! _____ Je
 done! _____ Ah! _____ In _____ *pp*

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

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

cresc.

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

dim. *p* *cresc.*

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

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

molto. *f*

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

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

rit.

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

p

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

cresc.

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

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!
o'er!

Ah!
Ah!

The first system shows a vocal line in G major with a long melisma of eighth notes. The piano accompaniment is mostly rests.

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

ff *ff* *a tempo.*

The piano accompaniment features chords and a rhythmic pattern in the bass line.

The piano accompaniment continues with chords and a rhythmic pattern in the bass line.

The piano accompaniment continues with chords and a rhythmic pattern in the bass line.

The piano accompaniment continues with chords and a rhythmic pattern in the bass line.

No 3 bis. Recit.

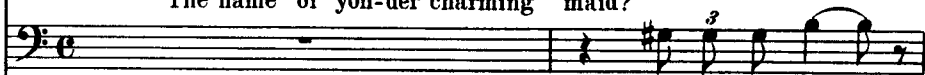
Allegro moderato.

Romeo.



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

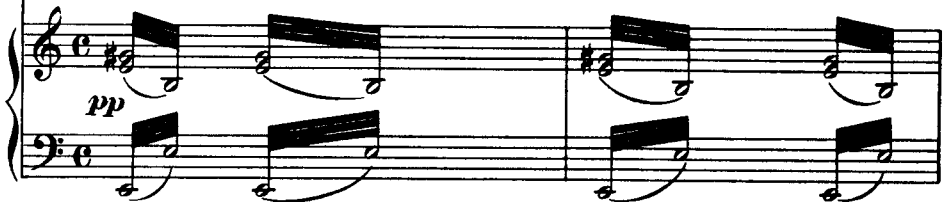
Gregorio.



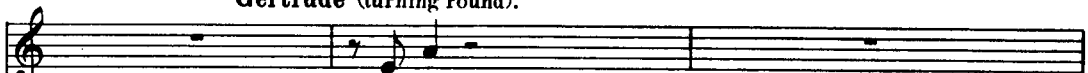
Vous l'i - gno - rez? —
Do you not know? —

Allegro moderato.

Piano.



Gertrude (turning round).

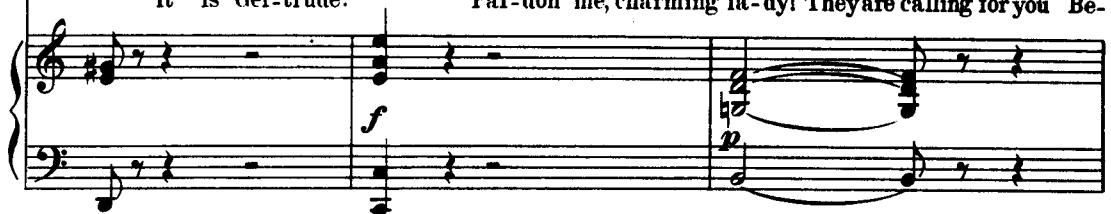


Plait-il?
Your will?



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).

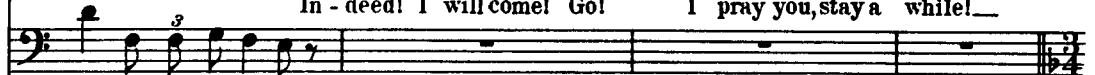
Juliet.

Romeo.

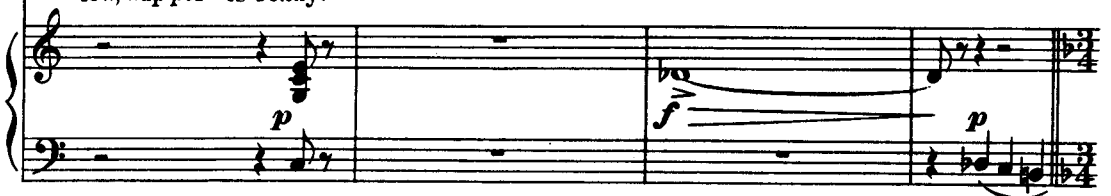


C'est bien! me voi - ci! Va!
In - deed! I will come! Go!

De gra - ce, de - me - rez! —
I pray you, stay a while! —



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



N^o 4. Madrigal

à deux.

Moderato

Juliet.

Romeo.

Piano.

Moderato (♩=66)

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

Romeo.

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

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

rit.

a tempo.

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

a tempo.

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

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

cresc.

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

rall. *a tempo.*

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

Juliet.

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

p

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

rit.

mè - 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 -

rit.

a tempo.

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

a tempo.

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

cresc.

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*

rall.

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
and they sure - ly may use them!

N'en -
And

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

Juliet.

poco animando.

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

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

Romeo.

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 —

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 plait -
 own the sin shall be! — Mine let the sin ev - er be! — Give it

Juliet.

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!

cresc. *p*

p *cresc.* *p*

Juliet.

Non! je l'ai pris! — lais - sez - 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 me! The sin is mine, — ah, give it

cresc. *p*

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

poco rit. cresc. dim.

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

poco rit. cresc. dim.

poco rit. p cresc. dim.

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

rit. molto.

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

pp rit. molto. p a tempo.

dim. p

No 5. Finale.

Allegro moderato.

Juliet.

Romeo.
Tybalt.Mercutio.
Paris.
Capulet.

Chorus.

Piano.

Allegro moderato.

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! Heav'ns!

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

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

pp (softly)

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

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

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

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

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

(exit)

Adagio. Juliet.(terrified).

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 ear - ly seen un - known, and known too

pp

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

p

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

p

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

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

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 - meo! Ro - meo! All is o - ver!

ff *f*

Est un crime à ses yeux! O dou - leur! O 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 - jà? 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. b

Tybalt.

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

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 -

fê - 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

f *f*

dan-se! Le plai-sir n'a qu'un mo-ment! Ter-mi-nons la nuit gai-ly
 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-ly
 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-ly
 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-ly
 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-ly
 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-ly
 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-ly
 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-ly
 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-ly
 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 m'en -
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'r you de - test him, Be his

Tempo I.

plait di - 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

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 - rayd is, Be won, where

p

yeux pleins de — flam - mes! Nar - gue! nar - gue des — cen -
beau - ty — ar - rayd — is? Down them, down them, grum - bliers

f *3*

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

p

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

cresc.

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

f *ff* *a tempo*

SOPR.

Chorus.

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

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! Fê - tons la jeu - nes - se, Fê - tons la jeu - nes - se, Fê -
 dare not per - sever! Fair youth is in - fa - vor, fair youth is in - fa - vor, fair

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

craignent li - vresse! Fê - tons la jeu - nes - se, Fê -
 dare not per - sever! 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

ad.

End of Act I.

Act II.

The Garden of Juliet.

No 6. Entr'acte and Chorus.

Andante.

Romeo.

Mercutio.

Tenors.

Basses. Chorus.

Piano.

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

pp *pp* *pp* *pp*

pp (Curtain rises.)

pp

18208

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.*

Mercutio. (calling from without.)

cu - res A - bri - te moi! — Ro - mé - o!
pi - 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

p

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 l'a -
 ly!_ Well may he now on love re - ly!_ Well may he

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

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

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

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

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

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

p *f*

Adagio. (♩=52.)

ê - tre!
aching!

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

pp

dit a cet - te fe - nè - tre?
hold thro'yon win - dow breaking?

C'est là que dans la
The ray of morn - ing

L'istesso tempo. (♩=50.)

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

p

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

p

fais pâ - 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, Brill - lent au fir - ma - ment.
pal - ing, For thou art fair - er far!

Ah! lè - ve - toi! ah! 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

rit.

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! _____ Qu'elle est bel - le! Ah! je nai rien en - ten -
speak - ing! I a - dore her! Ah! Was it on - ly a

f *pp* *cresc.*

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

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

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!

a tempo.
pp

Red. * *Red.* *

fais pa - 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.* * *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!

No 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-

Animando.

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

Est-il vrai?
Is it true?

Animando.

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

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?

cresc.

Romeo.

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

toi! — Pour tai-mer, lais-se-moi re-naître, Lais-se-moi re-
 me! — Call me love! So may I a-tone it, so may I a-

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

Allegro.

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

tè de mon cœur! A - dieu les vains dé - tours! m'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 fai - me! Et je te
love! If on-ly thou wilt say:— “I love thee!” I will be -

crois!— et mon hon-neur 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 mé - -
lord!— on me re - ly as on Heav-en a - bove —

me! Nac-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.
cret 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!

Chorus.
TENORS.

BASSES. **Gregorio** with the Basses.

p Per - There's
son-ne! 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! Le page au-ra fui!
There's no one! 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-

cresc.

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.

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

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

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

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

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

p *pp*

loux L'ar-rache à nos coups! Et de-main, peut-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-ê-tre, Il ri-ra de nous! Le fourbe! le
 tell,- What a tale the boast-er May to-mor-row tell! The vil-lain! Im-

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

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

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

dim.

cresc. *dim.*

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

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

cresc. *dim.*

p

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

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

pp.

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

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

p *p* *f*

Più moderato.

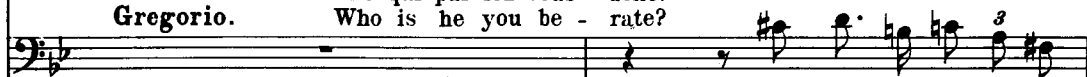
Gertrude.



De qui par-lez-vous donc?

Gregorio.

Who is he you be - rate?



Più moderato.

D'un pa - ge Des Montai -
A page Of Mon-ta-gue'sgus!
house!Maitre et va - let En pas - sant no - tre
Mas - ter and man In o'er - pass - ing ourseuil 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!
No!sur ma tè - te!
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)

BASSES.
p (banteringly)

Chorus.

Qu'il vienne -
 Let him re -

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

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

p *f*

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

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

p

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

f

On vous croit! _____
That you will! _____

Chorus.

TENORS.

BASSES.

f

Pour ce -
We be -

Pour ce -
We be -

f *p* *f*

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

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

p cresc *f* *dim*

p
 Bon - ne_ nuit, char - man - te hour -
 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 bà - 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! back! 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*

N^o 9. Duet.

Andante.

Juliet.

Romeo.

Piano.

pp

Ô nuit di-vi-ne! je t'im-plo-re, lais-se mon cœur a ce reve enchan-
Oh night of rapture! I im-plore thee, still leave my heart in this dream of de-

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

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.

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

Tempo.
solemnly

Andante.

Moderato.

à - me! Si tu me veux pour fem-me, Fais-moi di - re quel jour, a 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

Fig. Basso * *Fig. Basso* *

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

cresc.

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 t'en con - jure a - lors, —
 but a fond light-o' - love, — Ah! I do con - jure thee then, —

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

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

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

Ah!
 Ah!

Lo stesso movimento.

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

p *ℳ.* *cresc.* * *ℳ.* * *ℳ.* *

— 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. *ℳ.* *dim.* * *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* *

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

dim. *p* *ℳ.* * *ℳ.* * *ℳ.* * *ℳ.* *

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

ℳ. *cresc.* * *ℳ.* * *ℳ.* *

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

cresc. *molto.* *ℳ.* * *ℳ.* *

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

f *rit.*

f *ff rit.* *ff*

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

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

cioux! 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!

Écou-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

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

Quasi andante.
 molto ritenuto.

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

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

f *p* *a tempo.* *p* *cresc.* *f*
quasi retenu.

a tempo. *cresc.*

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

p *cresc.*

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

a tempo. *p* *cresc.*

dim. *p*

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

dim. *p*

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

dim. *p*

rit. *a tempo.*

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

rit. *a tempo.*

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

rit. - - a tempo. jus - qu'à de - main, — jus - qu'à de - main, —
 un - til the dawn, — un - til the dawn, —

rit. - - a tempo. jus - qu'à de - main, — jus - qu'à de - main, —
 un - til the dawn, — un - til the dawn, —

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 - plore thee,

Adagio.

pars! —
go! —
Romeo. Ah! cru - el - le! ah! cru - el - le!
Ah! how cru - el! Ah! how cru - el!

Pour-quoi te rappe -
But why did I re -

Adagio.
dim.

Allegro moderato.

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

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

Lo stesso movimento.

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

p *pp* *pp*

la main d'un en-fant— Tient en-chainé 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

poco animato.

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

cresc. *cresc.*

Tempo I.

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

f *dim.*

Allegro.

té! free! **Romeo.** Hé - A

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

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

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

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

re! a - dieu! a - dieu!
er! Fare - well! fare - well!

f *dim.* *p rit.*

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

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 a tempo. *cresc.*

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

p *a tempo.* *cresc.*

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

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

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!

p *colla voce. pp*

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

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

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

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

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

ppp

molto rit. a tempo.

jus - qu'à de - main!
un - til the dawn!
molto rit. a tempo.

jus - qu'à de - main!
un - til the dawn!
molto rit. a tempo.

ppp

Andante.

pp come al principio dell'atto.

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

ppp pp

pp Ad.

Romeo.

Val - re - pose en paix!
Gol - Besweet thy rest,

* Ad. *

som - meil - le!
thy dream - ing!

* Ad. *

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

* Ad. *

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! à ton o - reil - le Que la
Murm'ring a - gain, "I love thee!" A - gain near thee in seem - ing! May the

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.)

R. End of Act II.

The Cell of Friar Laurence.

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

Moderato.

Juliet.

Romeo.

F. Laurence.

Piano.

Moderato.

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

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. A *pp* dynamic marking is present in the second measure.

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic fragments. A *pp* dynamic marking is present in the first measure.

The third system shows further development of the piano accompaniment. The right hand has dense chordal passages, and the left hand continues with a consistent rhythmic pattern. A *p* dynamic marking is present in the first measure.

The fourth system concludes the piano accompaniment on this page. It features intricate chordal work in the right hand and a steady bass line in the left hand. A *p* dynamic marking is present in the first measure.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and melodic lines in both staves.

Third system of musical notation, showing a change in texture with sustained chords in the treble staff and a more active bass line.

Allegro agitato. (♩=96)

Fourth system of musical notation, marked **Allegro agitato.** (♩=96). It includes dynamic markings *p* and *cresc.* and features a more rhythmic and driving texture.

Fifth system of musical notation, marked *f* (fortissimo). The texture is dense and rhythmic, with a strong bass accompaniment.

Romeo.

Moderato.

Sixth system of musical notation, marking the start of the **Romeo.** section at a **Moderato.** tempo. It includes dynamic markings *f*, *dim.*, and *p*.

Mon
Good

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.

luit? 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 divine it a - right, my Fa - ther; it is

mè - ne?
wak - ing?

p *f* *dim.*

mour!_ love!_

Quel nom prononcez -
That name I have for -

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

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

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

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

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

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

Romeo.

(Enter Juliet. followed by Gertrude.)

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

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

Juliet.

Ro-mé-o! —
 My be - lov'd! —

Romeo.

Mon à - me t'appe -
 My soul in - vit - ed

Juliet.

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

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

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

cresc. *f* *dim.*

F. Laurence.

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

p *fp*

ped. *

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

fp *fp*

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

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-
quenché in the love you a - vow!_ To wit-ness your pro-

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

(slowly)

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

Nº 11. Trio and Quartet.

Adagio.

Juliet.

Gertrude.

Romeo.

F. Laurence.

Piano.

noux!

Him!

Adagio. (♩ = 60)

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

Andante.

Ped.

*

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

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

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

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

p *ben sostenuto.*

Juliet.

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

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

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

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

And. *

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

And. *

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 - blesseEllear-me son cœur du de -
 dow - er; Guid-ed and sustain'd by Thy pow'r Mayshe in Thy fear èer a -

Red. *

Juliet.

Sei - gneur, sois mon ap - pui, — sois mon es - poir! —
 O Lord! — Èr be my stay, — èr be my guide! —

Romeo.

voir! — Sei - gneur, sois mon ap - pui, — sois mon es - poir! —
 bide! — O Lord! — Èr be my stay, — èr be my guide! —

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*

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

cresc.

cresc.

Juliet. *p*

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

Romeo. *f* *pp*

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

f *pp* *dim.*

*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-me-o! — For thy wife dost thou take this

Adagio. Andante.

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

F. Laurence.

père!
fa-ther!

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

Allegro moderato. (♩ = 76)

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

Red. *

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

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

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

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

cresc. *fp*

cresc. molto.

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

cresc. molto.

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

cresc. molto.

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

cresc. molto.

heur! Ô joie im-men-se! Le ciel même a re - çu nos ser -
 hour! O 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.

Ed.

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.

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

cresc. molto.

ritard. a tempo.

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

cresc. molto.

ritard. a tempo.

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

cresc. molto.

ritard. a tempo.

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

8

cresc. molto.

ritard. a tempo.

ff

ff * *ff* * *ff* * *ff* *

dim.

p

Un poco più lento.

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

dim.

p

p

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

dim.

p

p

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

dim.

p

p

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

8

Un poco più lento.

ff *dim.* *p* *p*

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.

Stephano.
Recit. Moderato.

(eyeing the balcony of

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

p Recit. Moderato.the palace.)
misurato.

(arrogantly.)

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

p misurato.

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

Allegretto. (♩ = 88)

Poco meno mosso. (♩ = 72)

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

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

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

Poco animato.

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

p poco animato.

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

Tempo I.

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

ten. *p*

Red. *

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

rit. *rit. pp*

Red. *

Andantino. (♩ = 66)

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

p *pp*

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

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

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

Tempo I.

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, A l'en -
 hie - ing, Came a ring - dove that way, All a -

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

poco animando

ré! Les vau - tours sont à 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 à grand
 far the vul - tures are wran - gling, Their cries the ear af -

a tempo

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

a tempo

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

pp

Andantino.

nuit!
night!

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

p. *pp*

Qui vi - vrà ve - drà!
They who live shall see!

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

p. *pp*

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

ff

Nº 13. Finale.

Lo stesso movimento, un poco animato.

Stephano. 

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

Romeo. 

Benvolio. 

Tybalt. 

Mercutio.
Paris. 

Gregorio.
Capulet. 

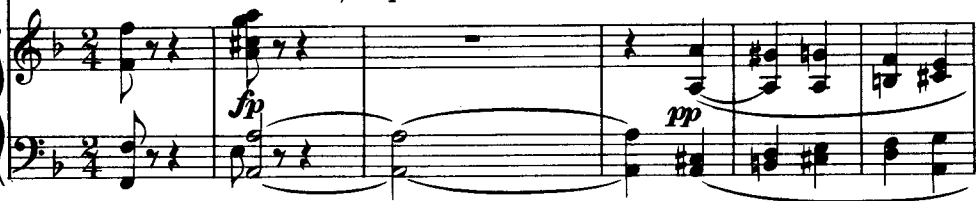
Sopranos 

1st Tenors 

2nd Tenors 

Basses. 

Lo stesso movimento, un poco animato.

Piano. 

Gregorio.

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



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!

p

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

p

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

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

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

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

rit *a tempo*

Gregorio.

Est -
 What

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

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

Stephano.

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

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

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

Stephano.

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

p

Gregorio.

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

Stephano.

Viens
Come

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

Gregorio.

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

Chorus.
TENORS.

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

BASSES.

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

And. *

f p

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

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

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

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

p

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

Contre un hom - me se dé - fend!
Wiels 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*

Mercurio (entering indignantly.)

At - ta - quer un en - fant! mor - bleu! C'est u - ne hon - te
Do you draw on a boy! For shame! But no dis - hon - or

ff Recit. *ff*

(Enter Tybalt, who answers the insult.)

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

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

Mercutio. Moins promp - te que le bras!.. **Tybalt.**
 My arm - is read - ier still! C'est ce qu'il fau - drait
 Sore - ly you'll need it

Mercutio. voir!... C'est ce que tu ver - ras!
 now! Try me when - èr you will!

(Mercutio and Tybalt engage;

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

Romeo.

Mercutio.

Tybalt (vindictively.)

Ar - rê - tez!!! Have a care!
 Ro - mé - o! Ro-meo here?
 Ro - mé - o!!! Ro-meo here!

ff *fff*

son dé - mon me là - mè - ne!
 'Tis thy de - mon doth send thee!

f *dim.* *p* *ff*

Un poco più lento.

(to Mercutio, with ironical politeness.)

deciso
 Per - met - tez, — per - met -
 By your leave, — by your

ff *p*

tez que sur vous je lui don - ne le pas! —
 leave, he shall go be - fore you — in the game! —

ff *p* *ff*

ff *ff* *ff*

(to Romeo, haughtily.)

Al - lons! vil Mon - tai - gu! flam-berge au
 How now, thou wretched boy! Hast thou an

senza accelerare

ff *p* *3* *3*

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

ff

tas jus - - 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* *8*

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 mins -
 it were best - for ev - er dumb! Now hear the on - ly name that my

colla voce *a tempo* (disdainfully.)

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

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 knowst me not!

Et ton in-sult^e 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? trai - trel 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 - plo - re thee!

du!
 due!
Allegro. (♩ = 84.)

Non!
No!

je ven-ge-rai ton in - ju - re! Mi - sé - ra - ble Ty -
 I will to hon - or re - store thee, And a - venge thee on

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.**

E - cou - te moi!
 Will you not hear?

Mercutio.

Chorus.
TENORS.

Non lais - se - moi! —
 No! I will fight! —

BASSES.

Bien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear a

Bien sur ma foi! En lui j'ai
 Good! he will fight, Nor bear a

Stephano. *ff*
 Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of-

Romeo. *ff*
 Hai - ne! haine en mal - heurs fé -
 Ha - tred, foun - tain of woes un -

Benvolio. *ff*
 Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of -

Tybalt. *ff*
 Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

Mercutio. *ff*
 Ca-pu-lets! Ca-pu-lets! race im-
 Cap-u-lets! Cap-u-lets! Race of -

Paris. *ff*
 Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

Gregorio. *ff*
 Montaigus! Montaigus! race im-
 Montagues! Montagues! Race of -

foi! _____ Ca-pu-lets! Ca-pu-lets! race im-
 slight! _____ Cap-u-lets! Cap-u-lets! Race of -

foi! _____ Montai-gus! Montai-gus! race im-
 slight! _____ Mon-ta-gues! Mon-ta-gues! Race of -

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! Monta-gues! Monta-gues! 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

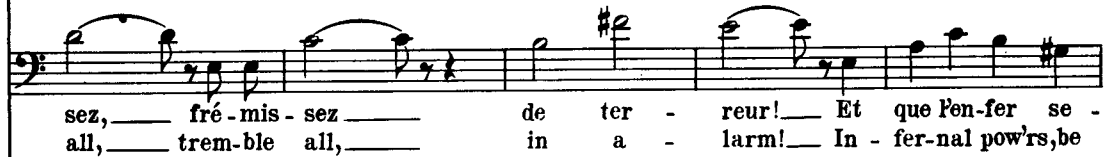
sez de ter - reur! — Fré - mis - sez de ter - reur! — Fré - mis -
all in a - larm! — Tremble all in a - larm! — Tremble

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

ff *ff*



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! 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! —

con - de Sa haine et sa fu - reur! —
lend - ing Your will to guide his arm! —

(Tybalt and Mercutio engage.)

First system of piano introduction. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: 3/4. Dynamics: *ff*. The music features a complex, chromatic melody in the treble and a rhythmic accompaniment in the bass.

Second system of piano introduction. Treble clef, bass clef. Key signature: one flat. Dynamics: *ff*. The melody continues with intricate chromatic patterns.

Third system of piano introduction. Treble clef, bass clef. Key signature: one flat. Dynamics: *ff*. The music concludes with a final chord.

Mercutio.

Romeo.

Vocal and piano accompaniment for Mercutio and Romeo. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Dynamics include *secco.* and *ff*. The piano part features a prominent bass line with triplets.

Ah! bles-sé! Bles-sé!
 Ah! I'm hurt! A hurt?

Un poco meno allegro, ma poco, sempre alla battuta ♩ .

Mercutio.

Piano accompaniment for Mercutio's entrance. Treble clef, bass clef. Key signature: one flat. Dynamics: *p*. The music is characterized by a steady, rhythmic accompaniment.

Un poco meno allegro

Que le dia - ble
 A plague

Vocal and piano accompaniment for the final part of the scene. The vocal line is in bass clef. The piano accompaniment is in treble and bass clefs. Dynamics: *p*. The piano part features a steady, rhythmic accompaniment.

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? all? Oh sort Fate, im - pi - toy - a - ble! bar - ren of pit - y! se - cou - rez - Aid him a -

Mercutio.

(Mercutio is borne away dying.)

le! way! Sou - te - nez moi! Lend me a hand!

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

with furious resentment, cries out:)

Romeo.

Ah! main - te - he is

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

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

ff

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

ff *ff* *ff*

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

(they engage.)

toi!
 thee!

ff

tr. * *tr.* *

Two systems of piano accompaniment. The first system consists of two staves with treble and bass clefs. It features complex rhythmic patterns, including triplets and sixteenth notes. The second system continues the accompaniment with similar rhythmic complexity.

Romeo.

(to Tybalt, with a thrust.)

Vocal line for Romeo: "Have thou at thee!"
 Piano accompaniment includes dynamic markings *ff* and *fff*, and a *rit.* marking. The piano part features a steady bass line and chords that support the vocal melody.

Continuation of the piano accompaniment for the second system, maintaining the complex rhythmic and harmonic structure.

Capulet.

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

Vocal line for Capulet: "Grand Dieu! Ty - balt!!! Oh Heav'ns! 'Tis Ty - balt!"
 Piano accompaniment includes dynamic markings *ff* and *p*. The piano part features a steady bass line and chords that support the vocal melody.

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

Vocal line for Benvolio: "Sa bles-sure est mor - tel - le! He is mor - tal - ly wound - ed! Fuis Hence! sans perdre un ins- Be - gone while thou"
 Piano accompaniment features a steady bass line and chords that support the vocal melody.

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 tat - tend! Qu'el - le vien - ne
 hate me! It is death if thou stay! Dir - er far than

Adagio. Tybalt. (to Capulet, with a final effort).

done, - je l'ap - pel - - le! - Un dernier mot! et sur votre
 death - may a - wait me! On - ly a word, and on your

pp

a - me ex - au - cez - moi!
 hon - or swear to com - ply!

cresc. *molto*

Capulet. (solemnly).

Tu se - ras o - bé - is, je ten don - ne ma
 On my hon - or, I swear! Do on me thou re -

dim.

Allegro. (♩ = 80.)

foi! ly!_

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*

TENORS. He meurt! dies!_

BASSES. He meurt! dies!_

He meurt! dies!_

pp *pp* *pp*

Chorus.

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

p *p*
 O jour de deuil! O jour de
 day of woe! day of

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

p *p*
 O jour de deuil! O jour de
 day of woe! day of

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

p *p*
 O jour de deuil! O 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
 lar - mes! Un a - veu - gle courroux Ensang - lan - te nos
 weep - ing! Blind re - venge hath our blades In their blood now been
 lar - mes! Un a - veu - gle courroux Ensang - lan - te nos
 weep - ing! Blind re - venge hath our blades In their blood now been

p *cresc. molto.*

pp *p* *cresc.*
 ar - steep - mes! Et le mal -
 ing, And bale - ful
 ar - steep - mes! Et le mal -
 ing, And bale - ful
 ar - steep - mes! Et le mal -
 ing, And bale - ful

pp *p* *cresc. f*

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

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

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

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

f O day of woe! *p* O, day of *f* O, day of

f O jour de deuil *p* O, jour de *f* O, jour de

f O day of woe! *p* O, day of *f* O, day of

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

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

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

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

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

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

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

p ar - mes Et le mal - heur, oui, le mal -
 steep - ing, And bale - ful stars, ay, bale - ful

cresc. molto.

p *cresc. molto.*

fff heur stars pla - hang - ne sur
 stars o'er our

fff heur stars pla - hang - ne sur
 stars o'er our

fff heur stars pla - hang - ne sur
 stars o'er our

dim.

fff *dim.*

Moderato.
p nous! heads!
 nous! heads!
 nous! heads!

Moderato.
 Trumpets. *f*

3 3 3 3

BASSES.

TENORS.

Allegro. *f* Le Due! — The Prince! — *f* Le Due! — The Prince! —

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

cresc. *molto*

Moderato.

Capulet.

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

BASSES. All the Capulets.

Moderato.

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

Allegro. *f* Capulet.

ff Cest Ty-balt, It is Ty-balt! *ff* mon ne-veu, my nephew! *ff* tu - é — par Ro-mé - 'Twas Ro - meo took his

Romeo.

ff o! life! *ff* 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. Jus - ti - - ce! Jus - ti - - ce!
 A - venge - us! A - venge - us!

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

Paris, Gregorio, Capulet. Jus - ti - - ce!
 A - venge - us!

TENORS. The Montagues. *Andante. ff* Jus - ti - - ce! Jus - ti - - ce!
 A - venge - us! A - venge - us!

BASSES. The Capulets. Jus - ti - - ce!
 A - venge - us!

Andante. Jus - ti - - ce!
 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 la-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-tretient 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, Prê - tez tous de-avant moi le serment so-len-
gres - sion, Swear ye all, on your lives, or at home or a -

fp *f* * *f* *

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

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

Capulet. Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, day of woe and of

Stephano (with 1st SOPR.) Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, day of woe and of

Benvolio (with 1st TEN.) Ah! jour de deuil et d'hor-reur et d'a-
 Ah! dire - ful day, day of woe and of

p *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 leur! In - juste ar -
 and de - spair! Tho' we dis -

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

rêt qui trop tard nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

rêt où s'é-mous - sent leurs ar - mes,
 arm, all too late comes my warn - ing!

rêt qui trop tôt nous dé - sar - mes,
 arm, how un - time - ly the warn - ing!

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

Tu viens trop tard en ce jour de mal-
 For none may ev - - er thy rav - - age re -

Tu mets le comble à ce jour de mal-
 Now none may ev - - er thy rav - - age re -

Tu viens trop tard en ce jour de mal-
 For we may nev - - er thy rav - - age re -

Tu mets le comble à ce jour de mal-
 For none may ey - - er thy rav - - age re -

heur! Je vois pé - rir dans le
 pair! Ev - - 'ry de - sire, ev - 'ry

heur! En la noy - ant dans le
 pair! Weep - - ing and woe in their

heur! Je vois pé - rir dans le
 pair! Ev - - 'ry de - sire, ev - 'ry

heur! Je vois pé - rir dans le
 pair! Ev - - - 'ry de - sire, ev - 'ry

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

dim. *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*
molto *ff*
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 for get, nor in dan - ger for -

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! _____
 spair! _____

Non! _____ je mour -
 No! _____ Tho' I

ff

ff

ff

ff

* * * * *

Andante maestoso.

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

Capulet.

ff

Chorus.

SOPRANOS.

TENORS.

BASSES.

La paix? — non!
Dis - arm? — No!

La paix? — non!
Dis - arm? — No!

La paix? — non!
Dis - arm? — No!

ff

Andante maestoso.

ff

non! non! non! ja - mais! —
no! no! no! Re - venge! —

non! non! non! ja - mais! —
no! no! no! Re - venge! —

non! non! non! ja - mais! —
no! no! no! Re - venge! —

(curtain.)

ff

No 14. The Chamber of Juliet.

1st Tableau.

(It is still night.)

Duet.

Andantino.

Juliet.

Romeo.

Piano.

Andantino. (♩ = 66).

cresc. molto.

dim.

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-is-
 sor-row I feel,— no re-morse do I know.— He did bear thee

f deciso.

Moderato. Romeo.

sait— et je t'ai-me! Ah! re-dis-
 hate,— and I love thee! Ah! yet a-

Juliet.

le,— re-dis-le,— ce mot si doux! Je
 gain,— yet a-gain— re-peat thy vows! I

t'ai-me, ô Ro-mé-o! je t'ai-me, ô mon é-
 love thee, oh my own! I love thee, oh my

f *dim.* *pp*

poux! —
spouse!

p *pp*

Juliet.

mp

Nuit d'hy-mé - né - e! _____ 0 dou-ce nuit d'a-
Night love-in - vit - ed! _____ 0 ten-der night di-

Romeo.

pp

Nuit d'hy-mé - né - e! _____ 0 dou-ce nuit d'a-
Night love-in - vit - ed! _____ 0 ten-der night di-

pp molto sosten.

mour! _____ La des-ti - né - e M'en -
vine! _____ Fate hath u - nit - ed My

mour! _____ La des-ti - né - e M'en -
vine! _____ Fate hath u - nit - ed My

*Red. **

chaîne à toi sans re - tour. _____ 0 vo-lup-té de
heart for aye un - to thine. _____ 0, how is love so

chaîne à toi sans re - tour. _____ 0 vo-lup-té de
heart for aye un - to thine. _____ 0, how is love so

vi - vre! Ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

vi - vre! Ô char-mes tout puis - sants!
lav - ish! O, how is life so fair!

Ton doux regard m'en - i - vre, Ta voix ra - vit mes
Thy lov - ing gaze doth rav - ish, Thy voice my soul en -

Ton doux re - gard m'en - i - vre, Ta
Thy lov - ing gaze doth rav - ish, Thy

sens! Sous tes bai - sers de 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 -

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 à - me, A
 heav'n are mine; Thine is my heart's de - vo - tion, 'Tis

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

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

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

p

ô vo-lup-té de vi - vre! ô charmes tout puis-
 O, how is love so lav - ish! O, how is life so

p

ô vo-lup-té de vi - vre!
 O, how is love so lav - ish!

pp

sants! Ton doux re-gard m'en - i - vre, Ta
 fair! Thy lov-ing gaze doth rav - ish, Thy

ô char - mes tout puis - sants! Ton doux re-gard m'en-
 O, how is life so fair! Thy lov - ing gaze doth

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 -

Red. *

flam - me Le ciel ray - onne en moi! À
 mo - tion The joys of heav'n are mine! My

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

f *dim.* *p*

♩ *f* *dim.* *p*

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

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

f *pp* *f* *pp*

poco rit. - *Tempo I.*

toi! Nuit d'hy - mé - né - e!
 thine! Night love - in - vit - ed!

poco rit. - *Tempo I.*

toi! Nuit d'hy - mé - né - e!
 thine! Night love - in - vit - ed!

poco rit. - *Tempo I.*

pp *ppp*

0 douce nuit d'a-mour! La des-ti-
 0 tender night di-vine! Fate hath u-

℞. * *℞.* * *℞.* *

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

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

℞. * *℞.* * *℞.* * *℞.* *

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

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

cresc.

℞. * *℞.* *

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 a toi! tou - jours a
 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 a 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 a 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 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 and sixteenth notes.

Romeo.

qu'as-tu donc? —
Why so sad?

E-coute, ô 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 features a rhythmic pattern of eighth and sixteenth notes.

et - tel!
dar - ling!

L'a-lou-et-te dé - ja 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 - tel! dar - ling!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *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 rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *p*.

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 features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* and *pp*. There are asterisks (*) at the end of the piano accompaniment lines.

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

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

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.**

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

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

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 lève en sou - ri - - ant!
 skies, - Doth smil - ing - ly a - rise!

Tempo come prima.

non, ce n'est pas le jour, cet - te lu - eur fu -
 no! it is not the day, Yon light so wan, so

nes - - te Nest que le doux re - - flet
 drear - - y, Is but a pale re - - flex

du bel as - tre des nuits! _____ Res - te! res - te!
 from the dim - beam - ing moon! _____ Tar - ry! Tar - ry!

pp *cresc.*

Ad. *

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

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

ff

Ad. *

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.

Ad. *

Juliet.
Allegro. (♩=72)

(disengaging herself from Romeo's arms.)

Ah! tu dis vrai, c'est le jour! — Fuis il faut quit-
 Ah! it is true, 'tis the day! — Fly! Thou must for-

Moderato. **Romeo.** (passionately).

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

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

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

Juliet. **Allegro agitato.** (♩=76)
 C'est la - lou - ette, hé - las! — mes - sa - gè - re du jour! —
 Ah, 'tis the lark, a - las! — 'tis the her - ald of day! —

Pars! ma vi-e! Loi cru-
 Go, be-lov-ed! Law de-
Romeo.

Un bai-ser, et je pars!
 Yet a kiss, and I go!

p *cresc.*

el-le! loi cru-el-le! Ah! res-te!
 spite-ful! Law de-spite-ful! Ah! stay, love!

ritard. ma pochiss.
Romeo.

ritard. ma pochiss.

reste en-cor en mes bras en-la-cés! Reste en-
 Yet re-main so en-twin'd in my arms! Yet re-

dim. *p*

cor! reste en-cor! un jour il se-ra doux à
 main! Yet re-main! In faith-ful love se-cure, one

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

p

notre a-mour fi-dè-le De se res-sou-ve-nir de ses tour-ments pas-
 day 'twill be de-light-ful When we re-call to mem-o-ry our past a-

ritard. *pp colla voce.*

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 tar - ra -
arms de - lay ——— Where I en - fold thee, Nor yet thy

cher à cette ar - dente i - vres - sel! Il faut par -
heart o - bey, that fain would hold thee! Thou must in -
Romeo.

Il faut par -
I must in -

tir, hé - las! Il faut quit - ter ces bras ——— Où je te
deed a - way, Nor in these arms de - lay ——— Where I en -

tir, hé - las! A - lors que dans ses bras ——— El - le me
deed a - way, Nor in these arms de - lay ——— That now en -

pres - se Et l'ar - ra - cher à cette ar - dente i - vres - se!
 fold thee, Nor yet thy heart o - bey, that fain would hold thee!

pres - se Et l'ar - ra - cher à cette ar - dente i - vres - se!
 fold me, Nor yet my heart o - bey, that fain would hold me!

Ah! que le sort — qui de toi — me sé - pa - re,
 Ah, fa - tal hour, — that from thee me di - vid - eth,

Ah! que le sort — qui de toi — me sé - pa - re,
 Ah, fa - tal hour, — that from thee me di - vid - eth,

Plus que la mort — est cru - el — et bar - ba - re!
 Thy cru - el pow'r — more than death e'en be - tid - eth!

Plus que la mort — est cru - el — et bar - ba - re!
 Thy cru - el pow'r — more than death e'en be - tid - eth!

Il faut par - tir, hé - las! Il faut quit - ter ces bras — Où je te
 Thou must in - deed a - way, Nor in these arms de - lay — Where I en -

Il faut par - tir, hé - las! A - lors que dans ses bras — El - le me
 I must in - deed a - way, Nor in these arms de - lay — That now en -

cresc. molto.

pres - se, Et t'ar - ra - cher à cette ar - dente i -
 fold thee, Nor yet thy heart o - bey, that fain would

pres - se! Et c'en est fait de cette ar - dente i -
 fold me, Nor yet my heart o - bey, that fain would

cresc. molto.

vres - se, à cette ar - dente i - vres - se!
 hold thee, thy heart, that fain would hold _____ thee!

vres - se, de cette ar - dente i - vres - se! A -
 hold me, my heart, that fain would hold _____ me! Fare-

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

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

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

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

musical notation for piano introduction

dimin.

pp

Andante.

Andante. (♩ = 60) Juliet.

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

pp

p

(fervently.)

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

f

dim.

fi - e!
 fide — him!

p

cresc.

f

dim.

p

N^o 15. Quartet.

Allegro agitato.

Juliet.

Gertrude.

Capulet.

F. Laurence.

Allegro agitato. (♩ = 96)

Piano.

Gertrude.

(enters in great agitation.)

(reassured.)

Ju-li-et-te! Ah! le ciel soit lou-
Where is Ju-liet? Ah! thanks be to

Juliet.

é! — Votre é-poux est par-ti! voi-ci vo-tre pè-re! Dieu! saurait-il?
Heav'n that your hus-band is gone! Your fa-ther is com-ing! Heav'ns! does he know?

Gertrude.

Juliet.

Rien! rien, j'es - pè - re! Frè - re Lau - rent le suit! Sei - gneur!
No! — I am cer-tain! And Fa - ther Lau - rence too! Oh Lord!

— pro - té - ge - nous!
— Thy will be done!

Allegretto. (♩ = 100)

♩ 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 - ing cares, 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!

p

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 *p*

lar - mes! Fi - dèle au der - nier voeu — que Ty - balt — à 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 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
 Dieu!
 Ah!
 F. Laur.
 Le plus vaillant de tous, — Le comte Pá - ris! — Si -
 The bravest of them all — the coun - ty Pa - ris! — Be

Gertrude.

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

Capulet.

len - ce!
si - lent!

Cal-mez-vous! —
Calm your-self! —

L'au -
The

Piano accompaniment for the first system, featuring treble and bass clefs with dynamic markings 'p' and 'pp'.

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

Piano accompaniment for the second system, featuring treble and bass clefs with dynamic marking 'p' and asterisks indicating specific notes.

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

Piano accompaniment for the third system, featuring treble and bass clefs.

tendre a de - main! Que l'om - bre de Ty -
vite more de - lay! May Ty - bal's wandring

Piano accompaniment for the fourth system, featuring treble and bass clefs.

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.

paise 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 - præ - me!
 Like a ho - ly sum - mons to o - bey should move us:

Nous de - vons respec - ter — la vo - lon - té des morts! —
 May the dead rest in peace; — let us re - gard their will! —

Andante *

Juliet.
 Ne crains rien, — Ro - méo, 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

Andante *

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-fa-ge ses re-mords!
 heartsad fore-bod-ings now do fill!

Capulet.

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

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

Nos a-mis vont ve-nir je vais les re-ce-voir.
 But our friends will ar-rive; I go to meet them now.

dim. p cresc.

N^o 16. Scene.

Allegro.

Juliet.

F. Laurence.

Piano.

Allegro. (♩ = 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!
 diel! — And so, for you, — Death has no more of ter - ror? No!

Recit.

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 -

ge: Et des membres au cœur Va sou-dain se ré-
es, If you drink, then a chill From the limbs to the

pandre u-ne froi-de lan-gueur, De la mort men-sou-gère i-
heart all your frame shall o'er-thrill, That as dead your warm life re-

ma - ge. Dans vos vei - nes sou-dain le sang s'arrê-te-
pos - es; In your veins, at once, the blood, ceasing to

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! — Envain
 sight, — and close — as if in death! — In vain

cresc.

é - cla - teront a - lors les cris da - lar - mes, „El - le n'est
 cries of a-larm shall sound and seek to wak - en; „She is no

dim. *pp*

plus, — el - le n'est plus! — di - ront vos com - pa - gnes en
 more, — she is no more! — Shall mourn your compan - ions for -

cresc. *dim.*

lar - mes, Et les an - ges du ciel ré - pon -
 sak - en; And the an - gels of Heav'n shall re -

pp

dront: „El - le dort! el - le dort!
 ply: — „She but sleeps! she but sleeps!

pp

el - le dort! — she but sleeps!

riten.

Allegro moderato. (♩ = 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 - rent 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.)**

À de - main! — À de - main! —
 For a day! — For a day! —

dim. -

No 17. Scene and Air.^{*)}

Andante. (♩ = 63)

Juliet.

Piano.

Juliet.

Piano.

p

cresc.

accelerando.

cresc. - molto. -

Juliet. Recit.

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

Allegro.

ff Recit.*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 - gnard, — ce poi -
 count 'gainst my will! No! no! For this poi-gnard, 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* *riten.*

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 a toi!
lov'd! I will o - bey!

Recit.

Mais - si de-
But, if to-

main pour-tant dans ce caveaux fu - nèbres Je méveillais 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 dos - se - ments? Où Tybalt, tout sai-
past have re-plen - ish'd with bones? And wherein bloody

gnant en - cor de sa bles - su - re, Prés de moi, dans la nuit obs -
 Ty - balt, fes - tringyet, is ly - ing, Close at hand in the gloom e -

cresc.

(horrified.)
 cu - re Dor - mi - ra! Dieu!!! ma main rencon - tre - ra sa
 spy - ing, I should view Heav'n's! And if his hand were touching

molto. *f*

(in bewilderment, as if seeing Tybalt's ghost.)
 main! Quelle est cette ombre à la mort é - chap -
 mine. What is this shade, from the tomb grim - ly

p

pé - é? 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 E - 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 *

Tempo I.

Pom-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 l'ef - froi! Hé - si -
 heart ban - ish dis - may; Now to

ter, c'est te faire ou - tra - ge! Trem -
 doubt, that were to dis - own thee! To

cresc.

bler, est un man-que de foi! Ver -
 fear, were my love to be - tray! Nev -

f *p* *ff* *p*

rit.

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

ff *p* *risoluto.* *f*

Tempo I.

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

p

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

cresc.

rit.

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

f *colla voce.* *f*

Ad. * *Ad.* *

a tempo.

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

a tempo.

je bois à toi!
I will o - bey!

colla voce.

ff

No. 18. Nuptial Procession.

Allegro maestoso. (♩ = 112.)

(Wind-instrs. on stage.)

Piano.

The musical score is written for Piano and Orchestra. It consists of seven systems of music. The Piano part is written in a grand staff (treble and bass clefs). The Orchestra part is written in a grand staff, with some sections marked as '(Orch.)' or '(on stage.)'. The score includes various musical notations such as triplets, dynamics (ff), and articulation marks. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegro maestoso' with a quarter note equal to 112 beats per minute. The score begins with a piano introduction marked 'Piano.' and 'ff'. The main body of the score features a rhythmic pattern of eighth notes and quarter notes, with frequent use of triplets. The orchestration includes woodwinds and strings, with some parts marked as '(on stage.)'. The score concludes with a final cadence in the piano part.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The music is in a key with one sharp (F#).

Second system of the piano score, continuing the melodic and accompanimental patterns from the first system.

Third system of the piano score. The right hand has a more active melodic line with slurs and ties. A measure rest is present in the left hand. A rehearsal mark '15' is located at the beginning of the system.

Fourth system of the piano score, featuring a melodic line with slurs and ties in the right hand, and a steady eighth-note accompaniment in the left hand.

Fifth system of the piano score. The right hand has a complex, rhythmic accompaniment of chords. A piano dynamic marking 'p' is present at the start of the system.

Sixth system of the piano score, continuing the complex rhythmic accompaniment in the right hand and the eighth-note accompaniment in the left hand.

Seventh system of the piano score. The right hand has a melodic line with slurs and ties. A piano dynamic marking 'p' is present at the start of the system.

Musical score for piano, consisting of seven systems of staves. The music is in G major and 3/4 time. The first system shows a complex rhythmic pattern with many sixteenth notes. The second system includes dynamic markings *cresc.* and *dim.*. The third system has a *p* marking in the bass and *ff* in the treble. The fourth system continues the complex texture. The fifth system has a *15* marking in the bass. The sixth system has a *15* marking in the bass. The seventh system ends with an *allarg.* marking and a first ending bracket labeled *1)*.

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

N^o 18. Epithalamium.*)

Allegro maestoso.

Juliet.

Gertrude.

Paris.

Capulet.

Manuela.

Pepita.

Angelo.

Father Laurence.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

p

Loi ri-gou-reu - se, loi ri-gou-reu - se!
Heart-rending pow - er, heart-rending pow - er!

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

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

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

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

p

O Ju-li - et - te, sois heu - reu - se! Son âme a - mou-reu - se Su -
Oh fairest Ju - liet! Joy - ful hour! — Now his heart owns thy pow - er, And

p

O Ju - li - et - te! ton â - me Peut
O fair - est Ju - liet! Thy heart yet may

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

p

*) This number is omitted in performance.

cresc.

J. Ah! je trem-ble! mal-heu-reu-se! Loi-ri-gou-Heartrending
 Ah! I trem-ble! Wo-ful hour! Oh

G. O mor-tel ef-froi! O Ju-li-et-te, mal-heu-reu-se! O
 Woe, ah woe is me! Oh fair-est Ju-liet! Wo-ful hour! Oh

Pa. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois mon
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now my

C. bit ta loi! O Ju-li-et-te, Sois heu-reu-se! Vois son
 glows for thee. Oh fair-est Ju-liet! Joy-ful hour! Now his

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

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

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

Fr. L. croire en moi! O Ju-li-et-te sois heu-reu-se! Ton
 trust in me! Oh fair-est Ju-liet! Joy-ful hour! Tho'

cresc.

- molto. - f *dim. p* *cresc. -*

reu-se! O mor-tel ef - froi! Sa ten - dres-se
power! Woe, ah woe is mel They have tak - en

- molto. - f *dim. p* *cresc. -*

loi ri - gou - reu - se! Mor - tel ef - froi! L'es - pé - ran - ce
heartrending pow - er! Ah woe is me! From thy bo - som

- molto. - f *dim. p* *cresc. -*

âme a - mou - reu - se Su - bit ta loi! Quand Dieu 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. ré de moi! — Oh
 part, from mel —

G. bir la loi! —
 ne'er fore - see!

Pa. ger sa foi! —
 nit - ed be!

C. ger sa foi! —
 nit - ed be!

M. ger sa foi! —
 nit - ed be!

Pe. ger sa foi! —
 nit - ed be!

A. ger sa foi! —
 nit - ed be!

Fr. L. ra sur toi! —
 o - ver thee!

SOPRANOS I & II.

TENORS. 0 Ju-li - et - te! Sois — heu - reu - se! Son
 Oh fairest Ju - liet! Joy - ful - hour! His

BASSES. 0 Ju-li - et - te! Sois heu - reu - se! Son
 Oh fairest Ju - liet! Joy - ful hour! His

1st Chorus.

SOPRANOS I & II.

TENORS. 0 Ju - li - et - te! Sois — heu -
 Oh fair - est Ju - liet! Joy - ful -

BASSES. 0 Ju - li - et - te! Sois heu -
 Oh fair - est Ju - liet! Joy - ful

2nd Chorus.

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!—

dim.

f

O
 Oh

Mon
 My

Son
 His

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!—

dim.

f

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

f

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

f

bit ta loi, Son cœur pour ja-mais va t'en-ga-ger sa foi!—
 glows for thee! His heart shall for aye to thine u-nit-ed be!—

dim.

f

dim.

f

l'Accto ad lib.

O mortel ef - froi!
Woe, ah woe is me!

O mor-
Woe, ah

loi ri-gou-reu-se! Mor-tel ef - froi! Du sort im-pla-cable Il faut su-
heart-rending pow-er! Ah woe is me! What fate hath in store our hearts can

âme a-mou-reu-se Su-bit ta loi! Mon cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! My heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Su-bit ta loi! Son cœur pour ja-mais va t'en-ga-
heart owns thy pow-er, and glows for thee! His heart shall for aye to thine u-

âme a-mou-reu-se Peut croire en moi! Le ciel te pro-tège et veil-le-
dark-ness may low-er, Yet trust in me! For Heav'n shall pro-ject 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 l'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 hearts can ne'er, can ne'er fore - see!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ra sur toi, Oui, le ciel, veil - le - ra sur toi!
 o - ver thee, Yes, Heav'n e'er shall watch o'er thee!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

ger sa foi, Pour ja - mais va t'en - ga - ger sa foi!
 nit - ed be, shall u - nit - ed be to thine for aye!

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!

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 whodoth 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.

p

Juliet.

La haine est le ber-
Of a- - ges 'tis the

pp

ceau de cet a-mour fa - tal! Que le cer-
hate this fa - tal love hath bred! Now may the

pp

Un poco animato.

Capulet.

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

p

Juliet.

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

p

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

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

cresc.

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

cresc. molto.

Andante.

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

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

Andante.

ff

Gertrude. *Adagio. ff*

Morte! Dead! jus - te Dieu!
 Dead! 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!

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

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

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

Adagio.

ff *ff* *ff* (Curtain.)

rit. molto. *p*

End of Act IV.

Act V.

No 20. Entr'acte.

Moderato. (♩=80.)

Piano.

mf (Organ.)

(Orch.)

sc.

The first system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef, containing chords and melodic lines. The lower staff is a grand staff with a bass clef, containing a rhythmic accompaniment. The organ part is marked *mf* and the orchestra part is marked *(Orch.)*. There are two asterisks (*) in the lower staff, one at the beginning and one at the end of the system.

The second system continues the musical composition. It features similar piano accompaniment and organ/orchestra parts. The organ part is marked *dim.* (diminuendo). There are two asterisks (*) in the lower staff, one at the beginning and one at the end of the system.

The third system continues the musical composition. The piano part is marked *p* (piano). The organ part is marked *sc.* (scordatura). There are two asterisks (*) in the lower staff, one at the beginning and one at the end of the system.

(Curtain rises.)

Adagio.

rit.

The fourth system concludes the Entr'acte. It features piano accompaniment and organ/orchestra parts. The tempo is marked *Adagio.* and the organ part is marked *rit.* (ritardando). There are two asterisks (*) in the lower staff, one at the beginning and one at the end of the system.

No 20^{bis}. Scene.

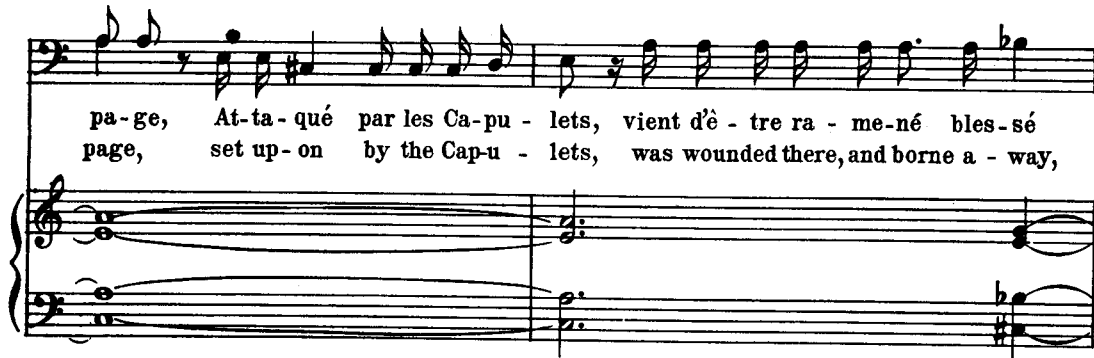
Moderato. Recit. F. Jean.

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 messenger
sage. Here is the let-ter! Oh, - unto-ward re - turn! Let one this ver-y night



par - te cet - te nuit mê - me! Ve - nez! cha - que in - stant de re -
 Bear him the fa - tal let - ter! A - way! 'tis a per - il - ous

The first system of the score consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics in French and English. The piano accompaniment includes dynamic markings such as *f* and *sf*.

Allegro moderato.

tard — Nous jette en un pé - ril ex - trê - me!
 plight! — The soon - er he is gone, the bet - ter!

The second system continues the vocal line and piano accompaniment. The tempo is marked *Allegro moderato*. The piano accompaniment features a prominent *f* dynamic in the right hand.

dim.

The third system shows the piano accompaniment with a *dim.* (diminuendo) marking. The right hand has a melodic line with many accidentals, while the left hand provides harmonic support.

p *pp*

The fourth system continues the piano accompaniment, with dynamics ranging from *p* (piano) to *pp* (pianissimo).

Adagio.

pp

The fifth system is marked *Adagio* and features a *pp* dynamic. The piano accompaniment includes a *rit.* (ritardando) marking and a final asterisk symbol.

No 21. Juliet's Slumber.

Adagio. (♩ = 56)

Piano.

The first system of musical notation for 'Juliet's Slumber' is in G minor, 3/4 time, and Adagio tempo. 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 melodic line. 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 chord. The system concludes with an asterisk (*).

The second system continues the piece. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes. Dynamics include *pp* and *p*. A first ending bracket is present in the first two measures, and a second ending bracket is in the last two measures. A fermata is placed over the final chord. The system concludes with an asterisk (*).

The third system is marked Andante (♩ = 63). The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes. Dynamics include *p* and *pp*. A first ending bracket is present in the first two measures, and a second ending bracket is in the last two measures. A fermata is placed over the final chord. The system concludes with an asterisk (*).

The fourth system continues the piece. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes. Dynamics include *pp*. A first ending bracket is present in the first two measures, and a second ending bracket is in the last two measures. A fermata is placed over the final chord.

The fifth system continues the piece. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a melodic line with a triplet of eighth notes. Dynamics include *p*. A first ending bracket is present in the first two measures, and a second ending bracket is in the last two measures. A fermata is placed over the final chord.

pp cresc. dim. p

This system contains the first two measures of music. The right hand features a complex texture of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Dynamic markings include *pp*, *cresc.*, *dim.*, and *p*.

cresc. dim. pp

This system contains the next two measures. The right hand continues with dense chordal textures, and the left hand maintains its accompaniment. Dynamic markings include *cresc.*, *dim.*, and *pp*.

This system contains the next two measures. The right hand features a series of chords with some melodic movement, and the left hand continues with eighth-note accompaniment.

rit. *

This system contains the next two measures. The right hand has a more active melodic line. The left hand accompaniment includes a *rit.* marking and an asterisk (*) at the end of the measure.

smorzando

5 1 4 *

This system contains the final two measures. The right hand has a descending melodic line. The left hand accompaniment includes a *smorzando* marking, fingerings (5, 1, 4), and an asterisk (*) at the end of the measure.

No 22. Scene and Duet.

Allegro moderato.

Juliet.

Romeo.

Allegro, moderato. (♩ = 104)

Piano.

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

cresc.

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.

p

Que le sé-jour mê-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! Viens, fu-nè-bre clar-té! viens l'offrir à mes
 Come, fu-ne-re-al light! Show her face to mine

a tempo. espress.

f *p*

yeux. eyes! Ô ma fem-me! Oh be-lov-ed!

Andante. (♩ = 66)

p *p*

ô - ma bien ai - mé - e! La mort en as - pi - rant ton ha - leine em - bau -
 Wife too soon for - sak - en! E'en Death, who so un - time - ly thy sweet life hath

cresc.

mé - e N'a pas al-té-ré ta beau-té. Non! non! -
 tak - en, Can naught of thy beau-ty de - ny. No! - No! -

dim. *p*

cet-té beauté que j'a - do - re Sur ton front calme et pur semble régner en -
 This tender beau-ty I cher - ish, On thy brow calm and pure in seem-ing ne'er shall

dim. *pp*

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

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

rit.

f *dim.* *p*

vi - de?... Est - ce pour me je - ter plus vi - te dans ses bras? —
stroy - er? Is it to draw me ear - lier yet_ to her em - brace? —

p *cresc. molto*

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

(portamento.)

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

Andante. (♩ = 66.)

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 lè-vres, 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!

draught, and casts it on the ground; then reels, and sinks gradually on the steps of the monument. At

f *dim.* *mp*

this moment, Juliet begins to shake off her lethargy; she rises slowly, and gazes about her with a be-

mp

wildered air.)

Juliet.

Romeo. (listening.)

Où suis - je? Ô ver -
Where am I? Oh a -

pp

ti - ge!
maze - ment!

Est - ce un rê - ve?
Am I dream - ing?

pp

Sa bouche a mur - mu - ré
'Twas sure - ly she who spoke!

més doigts en fré - mis -
My hands, touch - ing her

poco *a*

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* *f*

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

Ro - mé - o! Sei - gneur Dieu tout puis - sant! El - le
Ro - meo! Oh, Al - migh - ty on high! She's a -

pp *ff* *ff*

ca. *

vit! El - le vit! Ju - li - ette est vi - van - te!
live! She's a - live! My Ju - liet is liv - ing!

ff *3* *3* *3*

Moderato. Juliet.

Dieu! quelle est cet - te
Ah! what voice do I

pp *8* *8* *8*

voix, dont la dou - ceur, m'en -
hear, call - ing so sweet, so

Romeo.

chan - te? C'est moi! cest ton é -
charm - ful? 'Tis I! Ro - meo, thy

poco animato

poux, Qui tremblant de bon - heur Em - bras - se tes ge -
spouse, O-ver-joy'd at thy feet who here be - fore thee

cre *-scen-*

noux! Qui ra - mène a ton cœur La lu - mière en - i -
lies! Who re - calls to thy heart all the light and the

do *mol*

vrans, la lu - mière en - i - vran - te De l'a -
joys, all the light and the joys Of our

to. *f*

Juliet.

Animando.

Ah! c'est toi! —
Ah! 'tis thou —

mour et des cieux! — Viens! —
love and of day! — Come —

f *ff Animando.*

O bon —
Oh de —

viens! — fu - yons tous deux! —
Come! — Let us a - way! —

Moderato, e molto appassionato.

heur! —
light! —

Moderato, e molto appassionato.

ff

Juliet.

Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

Romeo.

Viens! fu-yons au bout du mon-de
Come! the world is all be-fore us!

Animando.

Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de-

Viens! so-yons heu-reux Fu-yons tous
Come! Be joy our own, for woe de

Animando.

deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!

deux, Fu-yons tous deux! Viens!
parts, for woe de-parts! Come!

Largamente.

Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious - ly bend - ing, Blest be
 Dieu de bon - té! Dieu de clé - men - ce! Sois bé -
 Fa - ther of love, gra - cious - ly bend - ing, Blest be
 Largamente.

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

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

Romeo. (agonizedly)
 Ah!
 Ah!
 ff

(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 -
 this? Ro - meo! Nor weep - ing, nor en -

ff

è - 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 -
 At the por - tal of heav'n, my be -

p

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

cresc.

Juliet.

et mou - rir!! — Mou - rir!
and to die! — To die?

dim. *p*

ah! la fiè - vre t'é - ga - re! De toi quel dé - li - re s'em -
Ah! a fe - ver doth seize thee! What av - 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

(bewildered.)

Juliet.

Ce poi - son!! — ju - ste ciel!!! —
This poi - son? Woe is me!
bu 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! — L'a -
sor - row, Our dream was all too fair! — On

mour, cé - les - te flam - me, Sur - vit même au tom -
love there dawns a mor - row That ends not in de -

beau! — Il sou - lè - ve la pier - re,
spair! — From the tomb's low'ring por - tal

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*

Più animato. (♩ = 88.) **Juliet.**

ni. Ô 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. *And.*

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 *p* *pp*

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

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

pp

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

Romeo (terror stricken.)

(She stabs herself.)

ton se - cours me res - te! Dieu! — qu'à^s tu
For a poignard is left — me! Heavns! — 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

Moderato. (♩ = 72.)

t'ai - me!
love thee!

poco ritard. (with effort.)

rit.

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

Romeo. (with effort.)

rit.

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

poco ritard.

cresc. -

rit.

Andante.

nous! —
souls! —

nous! —
souls! —

Andante. (♩ = 56.)