

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

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

Andante non troppo lento. (♩ = 72.)

Flauti.

Oboi.

Clarineti in A (La).

4 Fagotti.

Soprani ed Alt.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

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

Andante non troppo lento. (♩ = 72.)

Andante non troppo lento. (♩ = 72.)

es! den! ed!

(cresc.)

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

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

I
poco f

II
p

(p)

(espress.)
p

poco cresc.

poco cresc.

rd - el
Frie - den!
part - ed!

Je tez des
Streut Blumen
Oh, cast ye

I
a. 2.
p

a. 2.
p

I
p

(pp)

(espress.)
poco f

poco f

poco f

First system of the musical score. It includes vocal staves for Soprano (I and II) and Bass (I and II), and piano accompaniment for Right and Left Hand. The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are marked with 'I.' and 'II.' and include dynamic markings like 'p' and 'mf'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

Vocal lines with lyrics for the first system. The lyrics are: "fleurs, ihr! flow'rs!" for the Soprano and "Je jetez des fleurs, Bestreut ihr Grab, Oh, cast ye flow'rs," for the Bass. The vocal staves are aligned with the lyrics.

Piano accompaniment for the first system. It shows the Right Hand (RH), Left Hand (LH), and Grand Staff. The RH part is marked with 'arpegg.' and 'dim.'. The LH part is marked with 'mf' and 'dim.'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the RH and a more active bass line in the LH.

Second system of the musical score. It includes vocal staves for Soprano (I and II) and Bass (I and II), and piano accompaniment for Right and Left Hand. The music continues with similar dynamics and markings as the first system.

Vocal lines with lyrics for the second system. The lyrics are: "des fleurs, bestreut oh, cast" for the Soprano and "des fleurs, ihr Grab, sweet flow'rs!" for the Bass. The vocal staves are aligned with the lyrics.

Piano accompaniment for the second system. It shows the Right Hand (RH), Left Hand (LH), and Grand Staff. The RH part is marked with 'plux.' and 'dim.'. The LH part is marked with 'plux.' and 'dim.'. The piano accompaniment features a steady eighth-note pattern in the RH and a more active bass line in the LH.

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

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

arco

68

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

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

je.
ihr
Oh,

poco f

crac.

mf

68

I.
 II.
 I.
 II.

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

des fleurs -
 die hier,
 sweet flow'rs

pour la
 die hier
 to our

sempre p
sempre p

III.

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

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

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

jusquan tombeau
 ihr frühes Grab,
 we cast sweet flow'rs,

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

Je - tez, je - tez des fleurs,
 o streuet, streuet et - Blu -
 up - on her tomb

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

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

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

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

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

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

ah! je - tez des fleurs pour la vierge ex - pi - ré - e!
 Oh! we cast flow'rs to her whom Death from us has part - ed;

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

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

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

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

Oh!
 Ach!
 Oh!

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

69

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

Oh!
 Ach!
 Oh!

poco f *pp* *pp* *pp*

69

Fl. *I. Solo.*

Clar. *I. Solo.*

The first system of the score features two staves for Flute and Clarinet. Both instruments are marked with a piano (*p*) dynamic and a first solo (*I. Solo.*). The Flute part begins with a series of eighth notes, while the Clarinet part plays a similar rhythmic pattern. Below these are four staves for the piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand providing harmonic support with chords and moving lines.

The second system of the score consists of four staves for the piano accompaniment. The music is characterized by dense, rhythmic patterns, primarily consisting of sixteenth and thirty-second notes. The dynamics are marked as *p* (piano), *cresc. poco* (crescendo poco), *dim. perdendo* (diminuendo perdendo), and *pppp* (pianissimo). The right hand features a complex texture with many beamed notes, while the left hand provides a steady, rhythmic foundation.

The third system of the score continues the piano accompaniment with four staves. The rhythmic intensity remains, with the right hand playing intricate patterns and the left hand maintaining a consistent bass line. The dynamics are marked as *p*, *cresc. poco*, *dim. perdendo*, and *pppp*. The system concludes with a *unio.* (unison) marking in the right hand, indicating a change in texture or a specific performance instruction.

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

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

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

2.

Roméo au tombeau des Capulets.

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

Romeo in der Gruft der Capulets.

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

Romeo in the family-vault of the Capulets.

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

Allegro agitato e disperato, con moto. ($\text{♩} = 112$)

Flauti.
Oboe.
Corno inglese
Clarinetti in A (La.)
Corno I in E (Mi.)
Corno II in F (Fa.)
Corno III in D (Ré.)
Corno IV in Des (Réb.)
I. II.
4 Fagotti. III. IV.
Trombe in Es (Mi b.)
Cornetti in A (La.)
(Cornets à Pistons.)
Tromboni I e II.
Trombone III.
Timpani I. II.
in A (La) E (Mi.)
Timpani III. IV.
in G \sharp (Sol \sharp) H (Si \sharp).
Violino I.
Violino II.
Viola.
Violoncello.
Contrabbasso.

Allegro agitato e disperato, con moto. ($\text{♩} = 112$)

The first system of the musical score consists of 11 staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature, containing a similar complex melodic line. The third staff is in treble clef with a key signature of one sharp (F#) and a common time signature, with a more rhythmic, eighth-note pattern. The fourth staff is in treble clef with a key signature of one flat (Bb) and a common time signature, with a rhythmic eighth-note pattern. The fifth staff is in treble clef with a key signature of one flat (Bb) and a common time signature, containing a simple melodic line. The sixth staff is in treble clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. The seventh staff is in treble clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. The eighth staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. The ninth staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. The tenth staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. The eleventh staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a simple melodic line. Dynamics markings include *mf* and *mf* throughout the system.

The second system of the musical score consists of 5 staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature, continuing the complex melodic line from the first system. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature, continuing the complex melodic line. The third staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a rhythmic eighth-note pattern. The fourth staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a rhythmic eighth-note pattern. The fifth staff is in bass clef with a key signature of one flat (Bb) and a common time signature, with a rhythmic eighth-note pattern. Dynamics markings include *mf* and *mf* throughout the system. A *rit.* marking is present in the fourth measure of the top staff. A *2.* marking is present in the fourth measure of the fifth staff.

This page of a musical score, numbered 168, contains two systems of music. The first system consists of 11 staves, including a vocal line and various orchestral parts. The second system consists of 6 staves, primarily for the piano and bass. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

The first system includes a vocal line with lyrics and several instrumental staves. Dynamics are marked with *p* (piano), *f* (forte), and *mf* (mezzo-forte). The vocal line features first and second endings, labeled "I." and "a 2.". The piano part includes markings for *cresc.* (crescendo) and *mf*.

The second system continues the piano and bass parts. The piano part features a prominent *mf cresc.* marking, indicating a gradual increase in volume. The bass part also includes *mf cresc.* markings. The notation is dense, with many notes and rests, and includes various articulation marks such as accents and slurs.

71

71

Violin I

Violin II

Viola

Violoncello

Double Bass

Piano

71

Invocation.

Anrufung. Invocation.

Largo. (♩ = 132.)

Fl.

C. ingl.

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

Fag. *mf* *espressivo*

Timp. III. IV. (Baguettes d'éponge.) (Schwammhügel.) (Sponge-headed drum-sticks.) *pp*

con sord. *pp*

con sord. *pp*

div. pizz. *pp*

Largo. (♩ = 132.)

C. ingl.

Cor. I. *mf*

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

Fag. *mf*

Timp. I. II.

Timp. III. IV. *pp*

un. *pp*

poco rit. a tempo

poco rit. a tempo

Joie délirante.
Wahnsinnige Freude. Delirious joy.

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

73

Fl. I. ♩

Fl. II. ♩

Ob. ♩

C. ingl. ♩

Clar. ♩

Cor. I. in E (Mi). ♩

Cor. II. in A (La). ♩

Cor. III. in D (Ré). ♩

Cor. IV. in F (Fa). ♩

Fag. ♩

Tr. in D (Ré). ♩

Cⁱⁱⁱ in A (La). ♩

Viol. ♩

♩

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

73

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

The musical score consists of 14 staves. The first two staves are for Violin I and Violin II. The next two staves are for Viola and Violoncello. The bottom two staves are for Double Bass. The score is divided into two systems. The first system contains staves 1 through 8, and the second system contains staves 9 through 14. The tempo is marked as 'Lo stesso tempo, poco animato' with a metronome marking of quarter note = 160. The key signature has one sharp (F#). The notation includes various string parts with dynamic markings such as 'con fuoco' and performance instructions like 'pizz.' and 'arco'. There are also markings for 'a 2.' in the lower staves.

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

74

Musical score for measures 74-83. The score is written for a piano and includes ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices and instruments. The first staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff having a piano (p) dynamic marking. The fourth and fifth staves are bass clefs, with the fifth staff having a piano (p) dynamic marking. The sixth and seventh staves are bass clefs, with the seventh staff having a piano (p) dynamic marking. The eighth and ninth staves are bass clefs, with the ninth staff having a piano (p) dynamic marking. The tenth staff is a bass clef with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

74

Musical score for measures 84-93. The score is written for a piano and includes ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex texture with multiple voices and instruments. The first staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff having a piano (p) dynamic marking. The fourth and fifth staves are bass clefs, with the fifth staff having a piano (p) dynamic marking. The sixth and seventh staves are bass clefs, with the seventh staff having a piano (p) dynamic marking. The eighth and ninth staves are bass clefs, with the ninth staff having a piano (p) dynamic marking. The tenth staff is a bass clef with a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

This page of a musical score, numbered 176, contains a complex arrangement of instruments. The score is organized into two systems of staves. The upper system consists of ten staves, with the top two staves likely representing a piano and the remaining eight representing various woodwinds and strings. The lower system consists of five staves, including a grand staff (treble and bass clefs) and three additional staves, possibly for strings or other instruments. The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mf*, *f*, and *pp* are used throughout. Performance instructions like *div.* (divisi) and *pizz.* (pizzicato) are also present. A rehearsal mark 'a 2.' is placed above a staff in the lower system. The score concludes with a double bar line and repeat dots.

75

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

75

This page of musical notation, numbered 178, is a complex score for piano. It is organized into two systems, each consisting of five staves. The top system includes a grand staff (treble and bass clefs) and three additional staves. The bottom system also includes a grand staff and three additional staves. The music is written in a key signature of one sharp (F#) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are present throughout the score. The notation is dense and detailed, with many slurs and ties connecting notes across measures.

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

Fl. Silence. G.P. Silence. Silence. **76**

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

C. ingl.

Clar. (♩ = ♪)
unis.

Fag. III.IV

Tromb. a 2.

Viol. Silence. G.P. Silence. Silence. **77**

G.P. G.P. G.P.

Le Chef d'orchestre doit continuer ici à marquer la mesure à 2 temps.
 Der Dirigent gibt fortwährend 2 Schläge.

The Conductor continues two beats to the bar.

pizz. pizz.

78 L'istesso tempo. (♩ = ♪)

arco

arco

f *pp*

L'istesso tempo. (♩ = ♪)

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

Ob.

Cingl.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. a 4.

Tr.

Ctti

Tromb.

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

Silence. G. P.

77

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

Viol.

pppp *pizz.* *p*

ppp *rit.*

3.

Finale.

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

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

Finale.

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

Finale.

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

a) Chœurs et Récitatif du Père Laurence.

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

Allegro. (♩ = 100.)

Flauti.
Oboi.
Clarineti in B (Sib).
Corno I in F (Fa).
Corno II in D (Re).
Corno III in hoch A (La alto).
Corno IV in C (Ut).
I. II. Fagotti.
III. IV.
Trombe in E (Mi).
Tromboni I. II.
Trombone III.
Timpani in E (Mi) H (Si).
Le Père Laurence.
Pater Lorenzo.
Friar Laurence.
Soprani ed Alti.
Tenori.
Bassi.
Soprani ed Alti.
Tenori.
Bassi.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

Allegro. (♩ = 100.)

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

Allegro. (♩ = 100.)

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

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

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

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

o de re. tour! wie. der zu ruck? Ro. mé. o! ist zu ruck! *cresc.* Pour Ju. li. ette il s'en ferme
 saw ye him here? is he here? here? Oh see! to Ju. lias Gruft drang

de re. tour! ist zu ruck! *cresc.* Quoi! Er ist zu ruck! Ro. mé. o! Er ist zu ruck!
 It is he! here? here? here? here? Pour Ju. li. ette il s'en ferme
 Oh see! to Ju. lias Gruft drang

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Des Mon.ta - gus ont bri - sé le tom.beau De Ju - li.ette ex.pi - rée à l'au -

Ein Mon.ta - gu drang ein in die - ses Grab, wo Ju - lia ru - het im Lenz ih - rer

A Mon.ta - gue did vi - o - late the tomb where Ju - liet lies, whom cold Death did

cresc. poco a poco

au tom.beau, au tom.beau Des Ca - pu - lets que sa fa - mille ab -

er hin - ab, in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -

er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

au tom.beau Des Ca - pu - lets, des Ca - pu - lets que sa fa - mille ab -

er hin - ab, hier in das Grab von Ca - pu - let und weilt an ih - rer

did de.scend e'en to the tomb of Ca - pu - let; now oer her bier he's

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

78

L.

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

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

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

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

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

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

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

78

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

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

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

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

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

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

pp *pizz.*

pp *pizz.*

pp *pizz.*

pp *pizz.*

Doppio più lento. (♩ = 112.)

79

Recit.

Musical score for the first system, featuring multiple staves for voices and piano accompaniment. The tempo is "Doppio più lento" and the time signature is common time. The score includes various musical notations such as notes, rests, and dynamics.

Doppio più lento. (♩ = 112.)

Recit.

Musical score for the second system, including vocal lines with lyrics in French, German, and English, and piano accompaniment. The tempo is "Doppio più lento" and the time signature is common time. The score includes various musical notations such as notes, rests, and dynamics.

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

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

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

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

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

arco

Doppio più lento. (♩ = 112.)

79

Recit.

Allegro non troppo. Recit.

(♩ = 144.)

Ob. I. *pp*

L. *pp*

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

Viol. *pp*

Allegro non troppo. Recit.

(♩ = 144.)

Ob. Andantino. (♩ = 68.)

L. *pp*

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

pizz.

pizz.

pizz.

pizz.

pizz.

Andantino. (♩ = 68.)

Allegro. (♩ = 100.) Recit.

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

Allegro. (♩ = 100.) Recit.

L. *és. mählt!* *Ja, day!* *Oui, je dois fa.vou.er, j'y voy ais le ga.ge sa.lu.tai.re D'une a.mi.tié fu.* *Ja, nicht sei.es ver.hehlt_schien ein Pfand dies Bünd.nis doch zu ge.ben, dass Freundschaft söhn'kin.* *Yea! why should I con.ceal? For me, thought such bles.sed u.nion would re.con.cile you both, and*

Chœur des Capulets.

Chor der Capulets.

Chorus of the Capulets.

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

Chœur des Montagus.

Chor der Montagus.

Chorus of the Montagus.

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

arco
arco
arco
arco
arco

Allegro. (♩ = 100.) Recit.

Allegro. (♩ = 100.)

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

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

Allegro. (♩ = 100.)

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

ture en tre vois deux ma- sons.
fort die beiden Hän-ser
cause you to for get the feud!

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

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

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

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

Musical score for the second section, including vocal lines with lyrics and piano accompaniment with dynamics (ppp, pizz.).

Allegro. (♩ = 100.)

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

Tromb. *a 2.*
pp

L. *a 2.*
pp

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

Vcello. • C. B.

L. *a 2.*
pp

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

Tromb. *a 2.*
pp

L. *a 2.*
pp

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

Tromb. *pp*
 L. *pp*
 (en hésitant) (hesitatingly)
 (ögernd) (hesitatingly)

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

Fl. **80**
 Ob.
 Clar.
 Tromb. *pp poco cres.*
 L. *pp poco cres.*

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

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

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

80

pochissimo animato

Fl.
Ob.
Clar.
Tromb.

pochissimo animato

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

ge!
trunk!
draft!
draught!

ge!
trunk!
draft!
draught!

pochissimo animato

pochissimo animato

Tromb.

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

pochissimo animato

Fl. I

Ob.

Clar.

Tromb.

L.

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

Fl.

Ob.

Clar.

Tromb.

L.

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

Fl. *poco cresc.*

Ob. *poco cresc.*

Clar. *poco cresc.*

Tromb. *poco cresc.*

poco cresc.
cresc. molto

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

poco cresc.

poco cresc.

poco cresc.

cresc. molto

Fl. *Andantino. (♩ = 96)*

Ob.

Clar.

Tromb.

Andantino. (♩ = 96)

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

Sopr. ed Alti.

Ten.

Bassi.

sotto voce
pp

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

Sopr. ed Alti.

Ten.

Bassi.

sotto voce
pp

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

pizz.

pizz.

pizz.

Andantino. (♩ = 96)

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

Larghetto sostenuto. (♩ = 54)

Flauti. 

Oboi. 

Clarineti in B (Si \flat). 

Corno I in E (Mi). 

Corno II in Es (Mi \flat). 

Corno III in G (Sol). 

Corno IV in F (Fa). 

I. II. 

III. IV. 

Trombe in G (Sol). 

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

Tromboni I e II. 

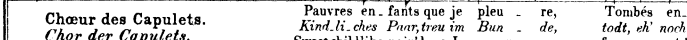
Trombone III. 


Tuba. 

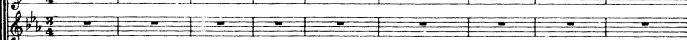
Timpani
in H (Si). E (Mi). 


Larghetto sostenuto. (♩ = 54)


Le Père Laurence.
Pater Lorenzo.
Friar Laurence. 


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

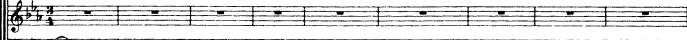
Sopрани ed Alti. 


Tenori. 

Bassi. 

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

Sopрани ed Alti. 

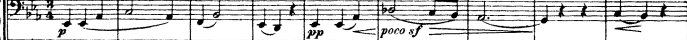
Tenori. 


Bassi. 

Violino I. 

Violino II. 

Viola. 

Violoncello. 

Contrabasso. 

Larghetto sostenuto. (♩ = 54)

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

poco animato **poco ritenuto**

poco animato **poco ritenuto**

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

poco cresc. *poco f* *pp*

poco animato **poco ritenuto**

p poco cresc. *poco f* *pp*

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

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

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

cresc. *pp* *poco sf p*

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

poco cresc. *pp* *poco sf p*

82

riten.

I.

riten.

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

82

riten.

Allegro non troppo. (♩ = 114.)

Fl. *mf* *p*
 Ob. *mf* *p*
 Clar. *mf* *p*
 Cor. I. *mf* *p*
 Cor. II. *mf* *p*
 Cor. III. *mf* *p*
 Cor. IV. *mf* *p*
 Fag. *mf* *p*

Allegro non troppo. (♩ = 114.)

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

Vcell. div. *pp*
 C.B. *pp*

Allegro non troppo. (♩ = 114.)

Fl. 83

Ob.

Clar.

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag.

Tr.

C^{ti}

Tromb.

Tuba.

Timp.

L.

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

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

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

The second system of the musical score consists of ten staves. The top two staves are vocal lines, and the remaining eight staves are for piano accompaniment. The music is in the same key and time signature as the first system. The vocal lines have lyrics in French, German, and English. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with chords in the bass line. The system ends with a double bar line.

L.

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

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

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

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

Musical score for the second system, including lyrics and piano accompaniment with dynamic markings like *mf* and *cresc.*.

Andante maestoso. (♩ = 50)

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

Andante maestoso. (♩ = 50)

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

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

Vcllo. unis

C. B.

Musical score for the second system, including vocal lines and instrumental accompaniment. The tempo is Andante maestoso with a metronome marking of 50 quarter notes per minute. The score includes various musical notations such as notes, rests, and dynamic markings.

Andante maestoso. (♩ = 50)

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as *p*, *ppp*, and *tenuto*. The score includes various instruments and vocal parts, with dynamic markings like *p*, *ppp*, and *tenuto* appearing throughout.

Musical score for the second system, featuring a single staff with musical notation and dynamic markings.

Oubli.ez,
 o vergesst,
 if ye too

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

Musical score for the third system, featuring multiple staves with musical notation and dynamic markings such as *p*, *pp*, and *ppp*. The score includes parts for *Vcelli.*, *div.*, and *C. B.*, with dynamic markings like *p*, *pp*, and *ppp* appearing throughout.

Allegro. (♩ = 116.)

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

Allegro. (♩ = 116.)

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

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

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

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

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

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

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

Allegro. (♩ = 116.)

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

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

unis.
 si contre eux s'é - lé - ve, Le nôtre aus.
 rück, die sie ge - tö - tet? Wer gibt zu -
 blood vengeance we're seek - ing. Now for that

nù - tre contre eux s'é - lé - ve,
 gibt uns, die sie ge - tö - tet?
 blood now vengeance we're seek - ing.

si contre eux, contre eux s'é - lé - ve, Le nôtre aus.
 rück, an-rück, die sie ge - tö - tet? Wer gibt zu -
 blood they shed vengeance we're seek - ing. Now for that

Et Pa -
 und Graf
 coun - ty

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

Et Pa -
 und Graf
 coun - ty

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

unis.

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

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

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

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

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

cresc. poco a poco *cresc. molto*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Verlu, unis.
 C.B.

dim.
 dim.
 dim.

84

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

This system contains the first part of the musical score. It features a vocal line at the top and several piano accompaniment staves below. The tempo markings are *poco rit.*, *a tempo*, and *poco rit.* The music includes various notes, rests, and dynamic markings such as *ff* and *f*.

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

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

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

This system contains the second part of the musical score, including the vocal line with lyrics and the piano accompaniment. The tempo markings are *poco rit.*, *a tempo*, and *poco rit.*. The piano part includes dynamic markings such as *pp*, *dimin.*, *f*, and *p*. The lyrics are in French, German, and English.

senza rit.

85

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trombones.

Dynamics: *p*, *pp*, *a 2.*

senza rit.

Ral. lu. mée aux flambeaux des morts? Grand
 an. ge. facht durch den Tod auf's nouf O
 Or you'll heap on your heads Heaven's curse!

Violins I, Violins II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, Trombones.

Tempo: *Ral.*, *lu.*, *an. ge.*

Performance instructions: *dimin.*, *pizz.*, *arco*, *pp*, *p*.

senza rit.

85

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

Fag. *a 2.*

L.

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

Vc. II. *pizz.* *arco* *pizz.* *arco*

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

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

Fl.

Ob.

Clar.

Fag.

L.

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

Fl.
Ob.
Clar.
Fag.
L.

Tou - che ces cœurs, tou - che ces cœurs som - - - bres et
o - - - - - re -
pour in their hearts, and teach them, teach them mer - - - cy and

pizz.
pizz.

86

Fl.
Ob.
Clar.
Fag.
L.

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

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

arco
arco

86

Fl. *p*

Ob. *p*

Clar. *mf*

Fag. *mf*

L. *mf*

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

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

L. *mf*

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

L. *mf*

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

Fl. *mf*

Ob. *mf*

Clar. *mf*

Fag. *mf*

L. *mf*

87

Fl. *cresc.*

Ob. *Verc.*

Clar. *cresc.*

Cor. I.

Cor. II.

Cor. III.

Cor. IV.

Fag. *f*

Tromb.

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

Timp. *Bquettes d'éponge. Schwammschlägel.*

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

4 Timbaliers. *4 Paukenschläger.*

4 Drummers.

L.

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

Sopr. ed Alti.

Ten.

Bassi.

Sopr. ed Alti.

Ten.

Bassi.

cresc.

cresc.

cresc.

pizz. arco

pizz. arco

pizz. arco

87

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

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

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

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

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

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

teint! Les Ca - pu lets sont
 weicht! will dem
 gone! We, Ca - pu lets, re -

Dans ces moments suprêmes Les Ca - pu lets sont
 Hier an dem Ort der Klagen will Ca - pu let dem
 Lord, God in Heaven! be witness, We, Ca - pu lets, re -

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

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

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

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

ritenuto poco meno (♩=84) I. rallent. *molto* *pp* *ppp*

Chasse et dis - si - pe leur co. le. - - re Com - me la paille au
 gib, dass ihr Groll vor ihm zer. stie. - - be, gleich wie die Spreu im
 cleans ing their hearts from an - gry pas. - - sions shew them the way that to

prêts eux - mè. mes A s'at. ten - drir sur
 Hass ent. sa. gen. schmerz - lich be - wegt durch
 nounce our hat. red Sor - row has changed our

prêts eux - mè. mes A s'at. ten - drir sur
 Hass ent. sa. gen. schmerz - lich be - wegt durch
 nounce our hat. red Sor - row has changed our

prêts eux - mè. mes A s'at. ten - drir sur
 Hass ent. sa. gen. schmerz - lich be - wegt durch
 nounce our hat. red Sor - row has changed our

prêts eux - mè. mes A s'at. ten - drir sur
 Hass ent. sa. gen. schmerz - lich be - wegt durch
 nounce our hat. red Sor - row has changed our

gus sont prêts eux - mè. mes A s'at. ten - drir
 gu dem Hass ent. sa. gen. schmerz - lich be - wegt
 gues, renounce our hat. red Sor - row has changed

arco pizz. arco pizz. arco pizz. arco dim. arco pizz. arco pizz. arco pizz.
 arco pizz. arco pizz. arco pizz. arco dim. arco pizz. arco pizz. arco pizz.
 arco pizz. arco pizz. arco pizz. arco dim. arco pizz. arco pizz. arco pizz.

ritenuto poco meno (♩=84) I. rallent. *pp* *ppp*

ancora un poco
rit.

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

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

ancora un poco
rit.

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

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

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

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

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

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

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

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

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

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

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

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

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

arco sempre pizz.

arco sempre pizz.

rit.
ancora un poco

rallent. (♩ = 64)

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings like *ppp* and *muta in A (La)*.

rallent. (♩ = 64)

pp *espress.*

reur, plus de fiell! Mais des lar mes du Ciel! Tou te notre à me chan -
 Schmerz, o Ge schick, trü ben Thränen den Blick, all un ser Groll ge en -
 formed all our be.ing. We thank Thee, Lord, for Thy grace. Thou hast transform'd our be -

ad. dolce assai

reur, plus de fiell! Tou te notre à me chan -
 Schmerz, o Ge schick, all un ser Groll ge en -
 formed all our be.ing. Thou hast transform'd our be -

pp *espress.*

reur, plus de fiell! Mais des lar mes! Tou te notre à me chan -
 Schmerz, o Ge schick, welch ein Wyn der! All un ser Groll ge en -
 formed all our be.ing. Lord! we thank thee: Thou hast transform'd our be -

pp *espress.*

Plus de fiell! Mais des lar mes du Ciel! Tou te notre à me chan -
 Nur vor Schmerz trü ben Thränen den Blick, all un ser Groll ge en -
 chang'd our be.ing. We thank Thee, Lord, for Thy grace. Thou hast transform'd our be -

pp

te notre à me chan - ge, notre à me chan -
 un ser Groll ge en - det, der Groll ge en -
 hast trans form ed our be ing, transform'd our be -

pp

Des lar mes du Ciel! Tou te notre à me chan -
 O We thank Thee, oh Lord. Thou hast transform'd our be -

pp *pizz.*

arco

rallent. (♩ = 64)

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

Andante un poco maestoso. (♩ = 64)

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

Le Père Laurence.
Pater Lorenzo.
Friar Laurence.

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

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

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

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

Andante un poco maestoso. (♩ = 64)

ju - ros dunc par l'aug.us.te sym - bo - le,
 Schwö - ret denn - bei dem heil. i. gen. Zei - chen,
 Swear then all - by this hol - y tok - en,

Andante un poco maestoso. (♩ = 64)

Ob. *I*

Cor. I. III. *a 2.*

Cor. III.

Cor. IV.

Fag.

Tr.

L.

Sur le corps de la fille et sur le corps du fils, Par ce bois dou lou-reux qui con - so - le, *arco pp*
swöh-ret hier - an des Sohns und au der Tocht-er Grub auf dies Kreuz, Got-tes Huld zu er - ret - chen, *pp*
 swear by the bod - y of your daughter and by your son's re - mains on this Cross shall your vows now be spok - en: *pp*

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

L.

Ju - rez tous - Ju - rez par le saint eru-ci - fix, De seel - ler en - tre vous u - ne chaine é - ter -
legt den heil - gen Eid Al - le, Al - le hier ab: dass ein Freundschaftsbund fest hin - fort euch um -
 Swear that in - your hearts no hat - red ye re - tain. That henceforth friendship's bond shall u - nite you for

88

Fl.    

Ob.    

Clar.    

Cor. I. II.    

Cor. III.    

Fag. I. II.    

L.    

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



88

Fl.    

Ob.    

Clar.    

Cor. I. II.    

Cor. III.    

Cor. IV.    

Fag.    

Tr.    

L.    

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



Cor. I. II.

Cor. III.

Cor. IV.

a 2. *pp*

Fag. a 2. *pp*

L.

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

89

rit.

Fl.

Ob.

Clar.

Cor. I. II.

Cor. III.

Cor. IV.

Fag.

Tr.

L.

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

cresc.

cresc. molto

cresc.

cresc. molto

cresc.

89

rit.

a tempo

Fl.
 Ob.
 Clar.
 Cor. II.
 Cor. III.
 Cor. IV.
 a 2.
 Fag. a 2.
 Tr.
 Ctl.
 Tromb. I. II.
 Tromb. III.
 Tuba.
 Timp.
 Gran Cassa e Cembali.

a tempo

L.

ment.
Süd.
oath.

Alti.

Tenori.

Bassi.

Sopr. ed Alti.

Tenori.

Bassi.

Sopr. ed Alti.

Tenori.

Bassi.

Sopr. ed Alti.

Tenori.

Bassi.

Sopr. ed Alti.

Ju - rez tous par l'au-gus-te sym-bo - le,
 Ja, für wahr, bei dem hei-li-gen Zei-chen,
 We do swear by this sac-ed tok-en:
 Swear then all! by this sac-ed tok-en:

Nous ju-rons par l'au-gus-te sym-bo - le,
 Ja, für wahr, bei dem hei-li-gen Zei-chen,
 We do swear by this sac-ed tok-en:

Nous ju-rons par l'au-gus-te sym-bo - le,
 Ja, für wahr, bei dem hei-li-gen Zei-chen,
 We do swear by this sac-ed tok-en:

Nous ju-rons par l'au-gus-te sym-bo - le,
 Ja, für wahr, bei dem hei-li-gen Zei-chen,
 We do swear by this sac-ed tok-en:

a tempo

Par ce
 Ja, On dem
 the

Par ce
 Ja, On dem
 the

Par ce
 Ja, On dem
 the

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

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

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

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

Musical score for the first system, featuring multiple staves for voices and instruments.

L.

| | | | | | | | |
|--------|-----|-----|------|------|------|-----|-------|
| bois | qui | cón | so | le | Ju | rez | tous |
| Kreuz, | vor | den | Lei | chen | legt | den | Eid |
| Cross | be | it | spok | en! | On | the | Cross |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|-----|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Ju | rez | tous |
| Kreuz, | Got. tes | Gnad' | su | er | rei | den | Eid | |
| Cross | be | this | sol. | emn | oath | On | the | Cross |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|-----|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Ju | rez | tous |
| Kreuz, | Got. tes | Gnad' | su | er | rei | den | Eid | |
| Cross | be | this | sol. | emn | oath | On | the | Cross |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|-----|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Ju | rez | tous |
| Kreuz, | Got. tes | Gnad' | su | er | rei | den | Eid | |
| Cross | be | this | sol. | emn | oath | On | the | Cross |

| | | | | | | | | |
|--------|-----|-----|------|------|------|-----|--------|------|
| bois | qui | cón | so | le | Nous | ju | rons | tous |
| Kreuz, | vor | den | Lei | chen | le | gen | wir | den |
| Cross | be | it | spok | en! | On | the | Cross | we |
| | | | | | | | swear, | |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|------|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Nous | ju | rons |
| Kreuz, | Got. tes | Gnad' | su | er | rei | le | gen | den |
| Cross | be | this | sol. | emn | oath | spok | en! | Here |
| | | | | | | | | on |
| | | | | | | | | the |
| | | | | | | | | Cross |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|------|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Nous | ju | rons |
| Kreuz, | Got. tes | Gnad' | su | er | rei | le | gen | den |
| Cross | be | this | sol. | emn | oath | spok | en! | Here |
| | | | | | | | | on |
| | | | | | | | | the |
| | | | | | | | | Cross |

| | | | | | | | | |
|--------|-----|-----|------|------|------|-----|--------|------|
| bois | qui | cón | so | le | Nous | ju | rons | tous |
| Kreuz, | vor | den | Lei | chen | le | gen | wir | den |
| Cross | be | it | spok | en! | On | the | Cross | we |
| | | | | | | | swear, | |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|------|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Nous | ju | rons |
| Kreuz, | Got. tes | Gnad' | su | er | rei | le | gen | den |
| Cross | be | this | sol. | emn | oath | spok | en! | Here |
| | | | | | | | | on |
| | | | | | | | | the |
| | | | | | | | | Cross |

| | | | | | | | | |
|--------|--------------|-------|------|-----|------|------|-----|-------|
| bois | dou.lou.reux | qui | cón | so | le | Nous | ju | rons |
| Kreuz, | Got. tes | Gnad' | su | er | rei | le | gen | den |
| Cross | be | this | sol. | emn | oath | spok | en! | Here |
| | | | | | | | | on |
| | | | | | | | | the |
| | | | | | | | | Cross |

Musical score for the second system, featuring multiple staves for voices and instruments.

p *poco cres.*
p *poco cres.*
p *poco cres.*
p *poco cres.*
p *poco cres.*
p *poco cres.*

L. *rez!*
ab:
 Hier then swear!

par le saint cru. ci - fix, De scel. ler en - tre vous u - ne
Al. *Al.* le hier ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath then swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre vous u - ne
Al. *Al.* le hier ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath then swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre vous u - ne
Al. *Al.* le hier ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath then swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le hier ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le wir ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le wir ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le wir ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le wir ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! That henceforth friendships bonds shall u -

par le saint cru. ci - fix, De scel. ler en - tre nous u - ne
Al. *Al.* le wir ab: dass ein freund. schaft. lich Band fest hin
 this sol - emn oath we swear! Friend - ships' bonds shall u -

p *poco cres.*
p *poco cres.*
p *poco cres.*
p *poco cres.*
p *poco cres.*

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings such as "dim." and "pp".

De ten dre cha ri té,
das treu e Lie be stets
And ye shall fos ter love,

chaine é - ter nel le De ten dre cha ri té,
fort esch um win de, Lie be stets
nite you for e ver! And ye shall fos ter love,

chaine é - ter nel le De ten dre cha ri té,
fort esch um win de, Lie be stets
nite you for e ver! And ye shall fos ter love,

chaine é - ter nel le De ten dre cha ri té,
fort uns um win de, treu e Lie be stets
nite us for e ver! And we shall fos ter love; bonds of

chaine é - ter nel le D'a mi
fort uns um win de, und woe
nite us for e ver! bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi
fort uns um win de, und woe
nite us for e ver! bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi
fort uns um win de, und woe
nite us for e ver! bonds of

chaine é - ter nel le De ten dre cha ri té, d'a mi
fort uns um win de, und woe
nite us for e ver! bonds of

Musical score for the second system, featuring multiple staves with musical notation and dynamic markings such as "pp", "una.", and "dim.". The lyrics are in French and English, with musical directions like "pp", "una.", and "dim." interspersed.

Gr Cassa.
Cielli.

criso.

L.

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who from Heav'n a-bore now doth down on you look, will write this sol-enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who from Heav'n a-bore now doth down on you look, will write this sol-enn oath in His

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der who from Heav'n a-bore now doth down on you look, will write this sol-enn oath in His

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der who from Heav'n a-bore down up. on you doth look, will write this sol-enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who now from Heav'n down up. on us doth look, will write this sol-enn oath in His Judgment-Book

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who from Heav'n a-bore down up. on us doth look, will write this sol-enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who from Heav'n a-bore down up. on us doth look, will write this sol-enn oath in His

Dieu, Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der who from Heav'n a-bore down up. on us doth look, will write this sol-enn oath in His

Dieu qui tient en main le fu-tur ju-ge-ment, Au-li-vre du par-don ins-cri-
Gott, der hält Ge-richt, wenn voll. en. det die Zeit... inß Buch der Gnad'und Huld tragt er
God, who from Heav'n a-bore who up. on us doth look, will write this sol-enn oath in His

criso.

criso.

criso.

ra, ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en:

ma me ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en:

ra, ce ser ment. Oui, ju res par l'auguste sym bo le, Sur le
 Aei oath in His Jud gen Eid! Ja, für wahr, beidem heil. gen Zei chen schaw ren
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Oui, ju res par l'auguste sym bo le,
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en:

ra, ce ser ment. Oui, oui, par l'auguste sym bo le, Sur le
 Aei oath in His Judgment Book! Swear, Ja, für wahr, beidem heil. gen Zei chen schaw ren
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en: By the

ra, ce ser ment. Oui, oui, par l'auguste sym bo le,
 Aei oath in His Judgment Book! Swear Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! Swear then, all, by this sacer ed tok en:

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le,
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 oath in His Judgment Book! We do swear by this sacer ed tok en:

ra, ce ser ment. Nous ju rons par l'auguste sym bo le, Sur le
 Aei oath in His Judgment Book! We do swear Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! We do swear then, all, by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le, Sur le
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 oath in His Judgment Book! We do swear Ja, für wahr, beidem heil. gen Zei chen
 write it in His Judgment Book! We do swear then, all, by this sacer ed tok en: By the

ra, ins cri ra ce ser ment. Nous ju rons par l'auguste sym bo le,
 eis die sen Aei li gen Eid! Ja, für wahr, beidem heil. gen Zei chen
 oath in His Judgment Book! We do swear by this sacer ed tok en:

