

152422

à NICOLO PAGANINI

ROMÉO et JULIETTE

Symphonie dramatique

avec Chœurs, Solos de Chant et Prologue en récitatif choral

Composée d'après la Tragédie de SHAKESPEARE

PAR

HECTOR BERLIOZ

OP: 17.

Paroles d'Emile DESCHAMPS

*Exécutée pour la 1^{ère} fois au Conservatoire de Paris
sous la direction de l'Auteur le 24 Novembre 1839*

NOUVELLE EDITION

Conforme à la seconde, corrigée par l'Auteur en 1857

Grande Partition
70^f.

Parties d'Orchestre
80^f.

Parties de Chœurs séparées
0^f 50

Partition Chant et Piano
transcrite par Théodore Ritter
12^f.

Ancienne Maison BRANDUS
Paris, C. JOUBERT, Editeur, 25, Rue d'Hauteville

PRÉFACE

On ne se méprendra pas sans doute sur le genre de cet ouvrage. Bien que les voix y soient souvent employées, ce n'est ni un opéra de concert, ni une cantate, mais une symphonie avec chœurs.

Si le chant y figure presque dès le début, c'est afin de préparer l'esprit de l'auditeur aux scènes dramatiques dont les sentiments et les passions doivent être exprimés par l'orchestre. C'est en outre pour introduire peu à peu dans le développement musical les masses chorales, dont l'apparition trop subite aurait pu nuire à l'unité de la composition. Ainsi le prologue, où, à l'exemple de celui du drame de Shakespeare lui-même, le chœur expose l'action, n'est chanté que par quatorze voix. Plus loin se fait entendre (hors de la scène) le chœur des Capulets (hommes) seulement ; puis dans la cérémonie funèbre, les Capulets hommes et femmes. Au début du finale figurent les deux chœurs entiers des Capulets et des Montagus et le père Laurence ; et à la fin, les trois chœurs réunis.

Cette dernière scène de la réconciliation des deux familles est seule du domaine de l'opéra ou de l'oratorio. Elle n'a jamais été, depuis le temps de Shakespeare,

représentée sur aucun théâtre ; mais elle est trop belle, trop musicale, et elle couronne trop bien un ouvrage de la nature de celui-ci, pour que le compositeur pût songer à la traiter autrement.

Si, dans les scènes célèbres du jardin et du cimetière, le dialogue des deux amants, les *aparté* de Juliette et les élans passionnés de Roméo ne sont pas chantés, si enfin les duos d'amour et de désespoir sont confiés à l'orchestre, les raisons en sont nombreuses et faciles à saisir. C'est d'abord, et ce motif seul suffirait à la justification de l'auteur, parce qu'il s'agit d'une symphonie et non d'un opéra. Ensuite, les duos de cette nature ayant été traités mille fois vocalement et par les plus grands maîtres, il était prudent autant que curieux de tenter un autre mode d'expression. C'est aussi parce que la sublimité même de cet amour en rendait la peinture si dangereuse pour le musicien, qu'il a dû donner à sa fantaisie une latitude que le sens positif des paroles chantées ne lui eût pas laissée, et recourir à la langue instrumentale, langue plus riche, plus variée, moins arrêtée, et, par son vague même, incomparablement plus puissante en pareil cas.

H. BERLIOZ.

OBSERVATIONS POUR L'EXÉCUTION

La meilleure manière de disposer les chœurs et l'orchestre pour l'exécution de cette symphonie est la suivante :

Dans un grand théâtre d'opéra, comme ceux de Paris, de Berlin, de Dresde, de Vienne, de Londres et de Saint-

Petersbourg, on établira un plancher sur l'emplacement qu'occupe ordinairement l'orchestre ; ce plancher sera d'un pied et demi moins élevé que l'avant-scène. La ligne de la rampe sera fermée. Sur le théâtre on placera un grand *salon fermé*, dont le fond ira jusqu'au sixième plan à peu près ; au fond de ce décor, quatre gradins,

chacun de deux pieds et demi de hauteur. Devant ces gradins restera libre le reste de l'avant-scène sur une profondeur de dix mètres environ. Ces dispositions étant prises pour une masse de 270 exécutants, on placera sur le plancher établi sur l'orchestre et plus bas que celui du théâtre, à droite, le chœur des Capulets, à gauche, le chœur des Montagus. Les soprani, étant sur le devant, chanteront *assis*; les ténors et les basses, au contraire, chanteront *debout*, leurs voix, de cette façon, n'étant pas étouffées par les femmes qui occupent les premiers rangs.

Les choristes du prologue, dont on pourra élever le nombre jusqu'à vingt au lieu de quatorze, seront *debout* sur l'avant-scène (ligne de la rampe), et par conséquent derrière les chœurs des Capulets et des Montagus, mais plus élevés qu'eux. Les trois soli, contralto, ténor et le père Laurence, seront au milieu des voix du prologue et devant elles.

Tout près du prologue et des soli sera le *chef d'orchestre*. La masse entière des choristes et chanteurs, regardant le public et tournant le dos au chef d'orchestre, ne pourront en conséquence voir la mesure; mais un *maître de chant*, placé sur le devant du plancher de l'orchestre, devant les premiers rangs des soprani, et tournant le dos au public, suivra tous les mouvements du chef d'orchestre et les communiquera aux chœurs avec la plus grande précision.

L'orchestre sera disposé à la manière ordinaire. Les premiers violons à droite sur la scène, et présentant le profil au public; les deuxièmes violons à gauche, dans la même position, et regardant les premiers violons. Entre eux un pupitre de contre-basse et un pupitre de

violoncelle, et deux harpes. Tout le reste de l'orchestre sur les gradins dans l'ordre ordinaire, en ayant soin seulement de mettre les altos sur le devant. Les huit harpes supplémentaires, pour la deuxième partie (*la Fête chez Capulet*), trouveront de la place devant les deux masses de violons, le chœur du prologue devant sortir de la scène quand le prologue est terminé. Après le morceau de la Fête, on emportera les huit harpes, et leur place redeviendra libre pour la rentrée du petit chœur et des solistes, qui aura lieu après le scherzo seulement et avant de commencer le *Convoi funèbre de Juliette*.

J'ai expliqué, dans une note placée au bas de la partition, la manière d'exécuter le double chœur d'hommes derrière la scène; il n'y a pas besoin que le maître de chant qui le dirigera voie la mesure du chef d'orchestre: c'est à celui-ci de suivre le mouvement du chœur qu'il entendra aisément.

Il est mieux, dans le morceau instrumental de la *Fée Mab*, de ne pas faire jouer toute la masse des instruments à cordes, si elle est très-considérable; il ne faut conserver que douze ou quatorze violons de chaque côté, dix altos, dix violoncelles et huit contre-basses au plus. En outre, il est prudent de placer, à ce moment-là, les deux cymbaliers chargés des parties de petites cymbales antiques en *si b* et en *fa*, tout près du chef d'orchestre, et non sur le dernier gradin de l'amphithéâtre, comme à l'ordinaire; sans cette précaution, à cause de leur éloignement et de la rapidité du mouvement, ils retarderont toujours. Enfin, les choristes, Capulets et Montagus, ne devront se placer en vue du public qu'après le scherzo instrumental, pendant l'entr'acte qui sépare ce morceau du *Convoi funèbre*.

H. BERLIOZ.

ROMEO ET JULIETTE.

SYMPHONIE DRAMATIQUE.

H. BERLIOZ.

INTRODUCTION.

GOMBATS — TUMULTE — INTERVENTION DU PRINCE.

All^o fugato. N^o 116 = σ Metr: de Maelzel.

2 Flûtes.

2 Hautbois.

2 Clarinettes en LA.

1^{er} et 2^{me} Bassons.

3^{me} et 4^{me} Bassons.

Cor en MI \sharp .

Cor en MI \flat .

Cor en SOL.

Cor en FA.

2 Trompettes en RE.

1^{er} Cornet à pistons en LA \sharp .

2^{me} Cornet à pistons en MI \flat .
(La partie séparée de ce Cornet est transposée pour le ton de Si \flat)

3 Trombones ténors.

Ophicléide.

Timbales en LA. MI.

1^{ers} Violons.
au moins 15.

2^{mes} Violons.
au moins 15.

Altos.
au moins 10.

1^{res} Violoncelles.
au moins 6.

2^{mes} Violoncelles.
au moins 5.

Contre-Basses.
au moins 9.

The musical score is written for a full orchestra. It begins with a tempo marking of 'All^o fugato' and a metronome marking of 'N^o 116 = σ Metr: de Maelzel'. The score is divided into two systems. The first system contains the woodwind and brass parts, including flutes, oboes, clarinets, bassoons, and various horns and trumpets. The second system contains the string parts, including violins, violas, cellos, and double basses. The Alto part has a 'Soli.' marking and features a melodic line with trills and a forte dynamic. The string parts are marked with a forte dynamic and include a section marked 'avec les 1^{ers} Violons'.

Musical score system 1 (measures 1-8):

- Staves 1-4: Main instrumental parts with various rhythmic patterns and dynamic markings.
- Staff 5: Flute part with trills (tr) and slurs.
- Staff 6: Clarinet part with slurs and dynamics.
- Staff 7: Bassoon part with slurs and dynamics.
- Staff 8: Double Bassoon part with slurs and dynamics.
- Staff 9: Trumpet part with slurs and dynamics.
- Staff 10: Trombone part with slurs and dynamics.
- Staff 11: Trombone part with slurs and dynamics.
- Staff 12: Trombone part with slurs and dynamics.
- Staff 13: Trombone part with slurs and dynamics.
- Staff 14: Trombone part with slurs and dynamics.
- Staff 15: Trombone part with slurs and dynamics.
- Staff 16: Trombone part with slurs and dynamics.
- Staff 17: Trombone part with slurs and dynamics.
- Staff 18: Trombone part with slurs and dynamics.
- Staff 19: Trombone part with slurs and dynamics.
- Staff 20: Trombone part with slurs and dynamics.
- Staff 21: Trombone part with slurs and dynamics.
- Staff 22: Trombone part with slurs and dynamics.
- Staff 23: Trombone part with slurs and dynamics.
- Staff 24: Trombone part with slurs and dynamics.
- Staff 25: Trombone part with slurs and dynamics.
- Staff 26: Trombone part with slurs and dynamics.
- Staff 27: Trombone part with slurs and dynamics.
- Staff 28: Trombone part with slurs and dynamics.
- Staff 29: Trombone part with slurs and dynamics.
- Staff 30: Trombone part with slurs and dynamics.
- Staff 31: Trombone part with slurs and dynamics.
- Staff 32: Trombone part with slurs and dynamics.
- Staff 33: Trombone part with slurs and dynamics.
- Staff 34: Trombone part with slurs and dynamics.
- Staff 35: Trombone part with slurs and dynamics.
- Staff 36: Trombone part with slurs and dynamics.
- Staff 37: Trombone part with slurs and dynamics.
- Staff 38: Trombone part with slurs and dynamics.
- Staff 39: Trombone part with slurs and dynamics.
- Staff 40: Trombone part with slurs and dynamics.

Musical score system 2 (measures 9-24):

- Staff 1: Flute part with slurs and dynamics.
- Staff 2: Clarinet part with slurs and dynamics.
- Staff 3: Bassoon part with slurs and dynamics.
- Staff 4: Double Bassoon part with slurs and dynamics.
- Staff 5: Trumpet part with slurs and dynamics.
- Staff 6: Trombone part with slurs and dynamics.
- Staff 7: Trombone part with slurs and dynamics.
- Staff 8: Trombone part with slurs and dynamics.
- Staff 9: Trombone part with slurs and dynamics.
- Staff 10: Trombone part with slurs and dynamics.
- Staff 11: Trombone part with slurs and dynamics.
- Staff 12: Trombone part with slurs and dynamics.
- Staff 13: Trombone part with slurs and dynamics.
- Staff 14: Trombone part with slurs and dynamics.
- Staff 15: Trombone part with slurs and dynamics.
- Staff 16: Trombone part with slurs and dynamics.
- Staff 17: Trombone part with slurs and dynamics.
- Staff 18: Trombone part with slurs and dynamics.
- Staff 19: Trombone part with slurs and dynamics.
- Staff 20: Trombone part with slurs and dynamics.
- Staff 21: Trombone part with slurs and dynamics.
- Staff 22: Trombone part with slurs and dynamics.
- Staff 23: Trombone part with slurs and dynamics.
- Staff 24: Trombone part with slurs and dynamics.

8^a

The musical score consists of several systems of staves. The top system includes a treble clef staff with a dashed line labeled 8^a above it, and a grand staff (treble and bass clefs) below. The middle section contains five systems of grand staves, each with a treble and bass clef. The bottom section includes a grand staff with a treble clef staff containing trills and triplets, a grand staff with a treble and bass clef, and a grand staff with a bass clef staff containing triplets. The notation is dense with notes, rests, and ornaments, indicating a technically demanding piece.

This page of musical score contains the following parts and markings:

- Violins I & II:** Top two staves, marked *ff*. The Violin I part features extensive trills (*tr*).
- Violas:** Third staff, marked *ff*.
- Celli:** Fourth staff, marked *ff*.
- Double Basses:** Fifth staff, marked *ff*.
- Woodwinds:**
 - Flutes:** Sixth staff, marked *ff*.
 - Oboes:** Seventh staff, marked *ff*.
 - Clarinets:** Eighth staff, marked *ff*.
 - Bassoons:** Ninth staff, marked *ff*.
- Brass:**
 - Trombones:** Tenth staff, marked *ff*.
 - Trombones (Bass):** Eleventh staff, marked *ff*.
 - Trumpets:** Twelfth staff, marked *ff*.
 - Trumpets (Bass):** Thirteenth staff, marked *ff*.
- Percussion:**
 - Timpani:** Fourteenth staff, marked *f*.
 - Drum:** Fifteenth staff, marked *f*.
 - Cymbals:** Sixteenth staff, marked *f*.
- Other:**
 - Unis.:** Unison markings appear in the Bassoon and Trombone parts.
 - loco.:** A *loco.* marking is present in the Violin I part.
 - V. ^{ns}:** A marking for Violin ^{ns} is present in the Violin I part.

8^o loco

B^{us}
Après 1. B.

sf

f

divisés.

locos

The musical score consists of 15 staves. The top 14 staves are for the vocal line (Ophi) and piano accompaniment (V.). The vocal line begins with a series of notes, including a prominent melodic line starting with a half note G4. The piano accompaniment features a steady rhythmic pattern of eighth notes. The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *tr* (trills). The vocal line is marked with *f* (forte) and *rit.* (ritardando) in several places. The piano accompaniment includes a trill in the right hand and a steady eighth-note pattern in the left hand. The score concludes with a final cadence in the vocal line and piano accompaniment.

Fièrement, un peu retenu et avec le caractère du récitatif.

Unis.

Ophi:

p

p

Cor en MI ♯.

Musical score for the first system, featuring the following instruments and parts:

- Cor en MI ♯.
- Cor en MI ♭.
- Cor en SOL.
- Cor en FA.
- Cornets.
- Tromb.
- Ophib.
- V.™ (Violins)

The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *tr*.

B.™

Musical score for the second system, featuring the following instruments and parts:

- Cor.
- Cor.
- Cor.
- Cor.
- Cornets.
- Trombones.
- Oph. (with the instruction "avec les Trombes basses")

The score includes a "Solo" section for the Oph. part, marked with *p* and *tr*. Other parts include various musical notations and dynamic markings like *mf*.

This system contains a complex musical score with multiple staves. The upper staves feature intricate rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *erese*, *dimin*, and *f* are present. The lower staves include a double bass line with a series of rests marked with a double bar line and a repeat sign, and a section with trills and tremolos marked *mf*.

This system continues the musical score. It features a variety of musical notations, including trills (*tr*), pizzicato (*pizz.*), and dynamic markings like *mf* and *p*. The lower staves include a double bass line with a series of rests marked with a double bar line and a repeat sign, and a section with trills and tremolos marked *mf*. The notation is dense and detailed, typical of a classical score.

Fl: *p*

Hautb:

Clar:

B.^{us}
Unis.

poco f

tr

tr

tr

tr

p cresc

ss

ss

ss

ss

ss

ss

ss

ss

ss

Unis.

avec le Tamb. basse // // // // //

pizz.

poco f

pizz.

poco f

arco.

poco f

poco f

poco f

tr

tr

tr

tr

tr

tr

arco.

p cresc

arco.

p cresc

p cresc

p cresc

p cresc

The score is arranged in systems. The top system includes woodwinds (flutes, oboes, bassoons) and brass (trumpets, trombones). The middle system includes Tromp (Trombones) and Timb (Timpani). The bottom system includes strings (Violins, Violas, Cellos, Double Basses). The score is marked with *ff* (fortissimo) in the woodwinds and brass, and *pizz.* (pizzicato) in the strings. The instruction *un peu retenu* appears above the strings and below the timpani. The timpani part is labeled *Timb: en SI FA#.* The string parts are marked with *arco* and *ff* in the final measures.

a tempo.

This musical score page contains multiple staves for various instruments. The top section features a woodwind instrument (likely a clarinet or flute) with a melodic line starting at a fortissimo (*ff*) dynamic and gradually diminishing (*dimin.*) over the first few measures. Below this, several string staves (violin I, violin II, viola, and cello) provide harmonic support, also marked with *ff* and *dimin.*. A double bass staff is present with a few notes and rests. The middle section includes more woodwind and string parts, with some woodwinds playing trills (*tr*) and other instruments playing sustained notes. Dynamics range from *pp* (pianissimo) to *ff*. The bottom section shows further instrumental entries and developments, including more trills and dynamic shifts. The score is written in a key signature of one sharp (F#) and a time signature of 4/4.

Clar: Soli.

V^{ns} pizz. p

arco. tr. p

tr. pp

arco.

tr. p

Unis. p

tr.

en diminuant

V^{ns}

tr.

en diminuant

tr.

tr.

tr.

tr.

pizz.

pizz.

pizz.

PROLOGUE.

Moderato N^o 80 = ♩

Avec le caractère du Récitatif mais à peu près mesuré.

2 Flûtes.

Hautbois.

Clarinettes en LA.

Bassons.

Cors

Cors

Trompettes.

3 Trombones.

Ophicléide.

Timbales.

Une Harpe.

Violons.

Altos.

Contralto solo.

Comme les Contralti du Chœur.

Contralti seulement 4.

Tenors seulement 5.

Basses seulement 4.

PETIT CHOEUR.

1^{re} et 2^e Violoncelles.

Contrebasses.

Le Contralto solo avec les Contralti du Chœur.

-mi-ees dans Vé- rone ont croi-sé le fer pour- tant de ces sanglans dé- sor-dres le Prince a ré-primé le cours

-mi-ees dans Vé- rone ont croi-sé le fer poue- tant de ces sanglans dé- sor-dres le Prince a ré-primé le cours

-mi-ees dans Vé- rone ont croi-sé le fer pour- tant de ces sanglans dé- sor-dres le Prince a ré-primé le cours

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

en me-na-cant de mort ceux qui mal-gré ses or-dres aux jus-ti-ces du glaive auraient en-cor re-

Tromp en RE.

3^e Cor en Sol.

4^e Cor en Fa.

Tromb: *p* *sf* *pp*

Ophi: *p* *f* *pp*

Timb en RE. (Baguettes d'éponges)

Harpe.

arpège.

La Harpe compte.

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

- cours Dansces instants de calme u-ne fête est don-né-e par le vieux chef des Ca-pu-lets

Contralto solo.

Le jeu-ne Ro-me-o plaignant sa des-ti-né-e vient tris-te-ment er-rer à l'en-tour du pa-

lais car il ai-me d'a-mour Ju-li-et-te la fil-le des en-ne-mis de sa fa-

retenu. *a Tempo.*

Harpe. *f*

avec les Contralti du Chœur.

- mil-le. Le bruit des ins-tru-

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

Le bruit des ins-tru-mens les chants mé-lo-di-eux par-tent des sa-lons où l'or bril-le ex-ci-tant et la

cres. *cres.* *cres.*

Allegro.

Joco.

Flûtes. *ritenuto.*

Hautb:

Clar en LA.

Bassons.

pizzic. *f* arco. *p*

pizzic. *f* arco. *p*

pizzic. *f* arco. *p*

ritenuto.

danse et les é-clats joy - eux

danse et les é-clats joy - eux

danse et les é-clats joy - eux

pizzic. *f* arco. *p*

pizzic. *p*

unis.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

mf pizzic.

Vcelli e C: Bassi.

L'istesso Tempo un poco ritenuto.

Violons.

arco.

pp C: B:ssi

Moderato. N° 80 =

Harpe.

ppp

ppp

ppp

Vcelli soli.

Les Contrebasses comptent.

Flûtes. 1^o solo.

Clar. en LA. 1^o solo.

les danseurs fa-tigués s'éloi-gner en chantant Hé - las et Rome-o sou pi - - - re

les danseurs fa-tigués s'éloi-gner en chantant Hé - - - las Rome-o sou pi - - - -

les danseurs fa-tigués s'éloi-gner en chantant. 1^o Celli. crescendo

Fl: un poco più animato.

Clar: pizzic. arco. poco f p arco. poco f p arco. poco f p

Car il a du quit - ter Ju-li-et - te Soudain pour res-pi-rer encor cet

-re Car il a du quit - ter Ju-li-et - te Soudain pour res-pi-rer encor cet

Soudain pour res-pi-rer encor cet

2^o di V. celi

un poco più lento e dolce assai.

cres. poco f pp

cres. poco f pp

cres. poco f pp

un poco più lento.

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant!

air qu'elle res-pi-re il franchit les murs du jar-din Dé-ja sur son bal-con la blanche Ju-li-et-te pa-raît et se croyant

yelle

C.B. Divisi. poco f pp pizzic. pizzic.

Flûtes. *poco rallent.* a tempo un poco animato e crescendo.

Oboe I? *ppp* *ppp*

Clarin. *pp* *ppp*

pizzic. *cres.*

pizzic. *cres.*

pizz. *cres.*

poco rallent. *dimin.* *ppp* a tempo un poco animato e crescendo.

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

seu - le jus-ques au jour con-fie à la nuit son a - mour Ro-me-o pal-pi - tant d'u-ne joie in-qui-

1^{er} vlli

2^e vlli

C. Bassi.

sempre pizzic *cres.*

sempre pizzic *cres.*

cres.

N^o 100 - *Andante con moto e appassionato assai.*

unis.

arco. *arco.* *arco.*

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

pizzic. *pizzic.* *pizzic.*

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

-è-te se dé-cou - - vre à Ju-li-ette et de son cœur les feux é-cla-tent à leur tour.

arco. *arco.* *arco.* *dimin.* *dimin.* *p* *p* *pizzic.* *pizzic.*

STROPHES.

2 Flûtes.

1 Cor Anglais.

2 Clarinettes en LA

Harpe. *mf*

1^{er} Couplet.

Contralto solo.

2^e Couplet.

Petit Chœur.

6 1^{es} Violoncelles
Pour la seconde
Strophe seulement.

Les V.^{lles} tacent pendant le 1^{er} Couplet.

p

- veux premiers ser - mens de deux amans

sous les é - toi - les d'I - ta -

mour par le ha - sard d'un seul regard

vi - vant tous deux d'u - ne seu -

cres - molto - ed - animando un poco f

cres molto - ed - animando un poco - f

- li - e

dans cet air chaud et sans zé - phirs

que l'o - ra -

- le à - me

ca - chez le bien sous l'ombre en fleurs

ce feu di -

mf

un peu retenu.

ger au loin par - fu - - - me où se con - su - me le ros - si - gnot en longs sou -
 - vin qui vous em - bra - - - se si pure ex - ta - se que ses pa - ro - - les sont des

f *p* *pp*

1^o Tempo

- pirs quel art dans sa lan - gue choi - si - - - e ren -
 pleurs quel roi de vos chas - tes dé - li - - - res croi -

pp *f* *p*

- drait vos cé - les - - - tes ap - pas ? pre - mier a - mour n'ê - - - tes vous
 - rait é - - ga - ler les transports ? heu - reux en - fants! et quel str -

f *p* *pp*

Flûtes.

Clarin.

pas plus haut que tou - - te po-ë - si - e ou ne se-riezvous point dans notre ex
sors pai - raient un seul de vos sou - ri - res ah sa - vourez long - temps cet - te

Divisi.

- il mor - tel cet - - - te po-ë - sie el - le mê - me dont Shakspea - re lui seul
cou - pe de miel plus su - a - - ve que les ca - li - ces où les an - ges de Dieu

3 Premiers.
3 Seconds.

ent le se - cret su - - prè - - - me et qu'il rempor - ta
ja - loux de vos dé - li - - - ces puisent le bon - heur

un peu retenu. a Tempo.
un peu retenu. a Tempo.
un peu retenu. a Tempo.

p dans le ciel
p dans le ciel
p dans le ciel
p dans le ciel
p dans le ciel
p dans le ciel
cres. *pocof* *col 1º* *retenu. sf* *pp*

Moderato. N° 80 = ♩
 avec le caractère du Récitatif à peu près mesuré.

Petite Flûte.
 Grande Flûte.
 Altos. (Tutti.)
 Harpe. *p*
 Tenor solo. *mf*
 Petit Choeur. *mf*
 6 1^{re} Violoncelles (Tutti)
 5 2^{me} Violoncelles (Tutti)

Recit: « mon cher,

Bientôt de Romé - o la pâ-le rê-ve - ri - e met tous ses a - mis en gaité
 Bientôt de Romé - o la pâ-le rê-ve - ri - e met tous ses a - mis en gaité
 Bientôt de Romé - o la pâ-le rê-ve - ri - e met tous ses a - mis en gaité
 Bientôt de Romé - o la pâ-le rê-ve - ri - e met tous ses a - mis en gaité

pizz. *p* *solo.* *pizz.* *pizz.*

Nº 158 = *All^o mesuré,*

All^o mesuré. arco. *pp*

dit le-légant Mercu-ti - o, je pa - rie que la rei-ne Mab l'au-ra vi - si - té

arco. *pp*

p

Nº 152 = *Allegro leggiero.*
Petite Flûte.

SCERZETTO.

Grande Flûte. *pp*

Alto. Double Corde. *pp*

Mab la messa-gère flutte et lé-gère elle a pour

Mab la messa-gère flutte et lé-gère

Mab la messa-gère flutte et lé-gère

Mab la messa-gère flutte et lé-gère

1^{re} V. celle *p pizz.*

2^e V. celle *pizz.*

char u-ne coque de noix que l'é-cureuil a fa-çon-né-e les doigts de l'arai-gnée ont

elle a pour char u-ne co-que de noix

elle a pour char u-ne co-que de noix

elle a pour char u-ne co-que de noix

fi - le ses har - nois durant les nuits la fée en ce mince équi - pa - ge ga - lo - pe folle -

durant les nuits la fée ga - lo - pe

durant les nuits la fée ga - lo - pe

- ment dans le cerveau d'un pa - ge qui rêve es - piègle

follement dans le cerveau d'un pa - ge

follement dans le cerveau d'un pa - ge

dans le cerveau d'un pa - ge

8^a *pp*

Divisés. *6*

tour ou mol - - - - le sé - ré - na de au clair de lu - ne sous la

p *pp* *pp* *pp* *pp arco.* *pizz.*

tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

au clair de lu- ne sous la tour en poursui- vant sa prome- na- de

Double Corde.

solo.

la pe- ti- te rei- - - - ne sa- - bat sur le col bron- zé d'un sol- dat

crs. *crs.* *crs.* *crs.*

il rê- ve cano- na- des et vi- ves es- to- cades le tambour

sur le col bron- zé d'un sol- dat

sur le col bron- zé d'un sol- dat

sur le col bron- zé d'un sol- dat

la trompette il s'éveil - le et d'abord jure et prie en ju-rant tou-jours

f *p*

puis se ren - dort et ron - fle a - vec ses cama - rades c'est

mp *p*

puis se ren - dort

puis se ren - dort

puis se ren - dort

Mab c'est Mab qui faisait tout ce baccha - nal

C'est Mab c'est Mab qui faisait tout ce baccha -

C'est Mab c'est Mab qui faisait tout ce baccha -

C'est Mab c'est Mab qui faisait tout ce baccha -

Divisé.

unis en double Corde

C'est elle en-cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramè - ne au bal

-nal

-nal

-nal

pp C'est elle en-

pp C'est elle en-

pp C'est elle en-

animez un peu.

pizz.

p

animez.

mais

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

- cor qui dans un rê - - ve ha-bil - le la jeune fil - le et la ramène au bal

le coq chante le jour bril-le Mab fuit comme un é - clair dans l'air.

dans l'air.

dans l'air.

dans l'air.

arco.

arco.

Andante. N° 69 = ♩

Violons. *pp*

Altos. *pp*

p

Bientôt la mort est souve-rai - - ne Ca-pu-lets Monta-

p

Bientôt la mort est souve-rai - - ne Ca-pu-lets Monta-

Vcelli Tutti.

C. Bassi. *pp*

-gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui
 -gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui
 -gus domp-tés par les dou - leurs se rap-pro-chent en - fin pour ab - ju - rer la hai - ne qui

pp *crus.* *f* *p*

Fl:

Hautb:

Clar en Sib.

Cors en FA.

Bassons.

Trombon.

1^{eres} Timbales baguettes d'éponges.

2^{mes} Timbales baguettes d'éponges.

pp *p* *ff* *p*

fit ver-ser tant de sang et de pleurs.
 fit ver-ser tant de sang et de pleurs.
 fit ver-ser tant de sang et de pleurs.

Le Choeur sort.

pp *p* *ff* *p*

II

2^{ME} PARTIE

ROMEO SEUL — TRISTESSE — CONCERT ET BAL — GRANDE FETE CHEZ CAPULET.

And.^{te} malinconico e sostenuto. N^o 56 =

1^{re} Fl.

2 Flûtes
et une Petite Flûte

2 Hautbois.

2 Clarinettes en SI₂.

4 Bassons.

1^{er} et 2^{ème} Cors en FA.

5^{ème} Cor en RÉ.

4^{ème} Cor en UT.

2 Trompettes en FA.

2 Cornets à pistons
en SOL.

3 Trombones.

1^{re} Paire de Timbales
en UT. SOL.

2^{ème} Paire de Timbales
en LA. MI.

6^{ème} Caisse et Cymbales.

2 Triangles et
2 Tambours de basque

1^{ères} Harpes.
au moins 2.

2^{èmes} Harpes.
au moins 2.

On peut doubler ou tripler
chaque partie de Harpe.

1^{ers} Violons.
au moins 15.

2^{èmes} Violons.
au moins 15.

Altos.
au moins 10.

1^{ers} Violoncelles.
au moins 6.

2^{èmes} Violoncelles.
au moins 8.

Contre-Basses.
au moins 9.

(La partie séparée des Cornets est transposée pour le ton de Si B)

And.^{te} malinconico e sostenuto.

ppp pizz. poco cresc - - - poco f > dimin - -

pp pizz. arco. p arco. p poco cresc - - - poco f > dimin

pp pizz. pp

Musical score for the first system, measures 1-10. The score includes multiple staves with various musical notations. Dynamics include *pp*, *p*, and *mf*. Articulation includes *pizz.* and *arco.*. Performance instructions include *Solo.* and *sempre pp*. The notation includes notes, rests, and slurs.

Musical score for the second system, measures 11-20. The score includes multiple staves with various musical notations. Dynamics include *pp*, *p*, and *mf*. Performance instructions include *Solo.*, *cresc.*, and *a poco a poco*. The notation includes notes, rests, and slurs.

2^{me} Fl.
La 1^{re} Fl. compte.

a poco

p, *mf*, *sf*, *p*

Divises.

3^a Fl. loco.

poco f, *mf*, *p*

Musical score for the first system, measures 1-12. The score consists of 12 staves. The first six staves are in treble clef, and the last six are in bass clef. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *sf*, *pp*, and *p*. A *Solo.* marking is present in the upper right.

Musical score for the second system, measures 13-24. The score continues the complex rhythmic patterns from the first system. Dynamics include *p*, *pp*, and *ppp*. Markings include *Solo. espressivo.*, *Divis.*, *pizz.*, *sempre. pizz.*, and *poco.*. The bottom of the page features a series of double bar lines with the text "avec les 1. V. // // // // //".

Allegro. N° 103 = d

Allegro.

Solo.
mf
Solo.
mf

V.^{ns}
pp

pp

pp

pp

avec les cors et les v.^{elles}

Larghetto espressivo. N° 58 = ♩

LE CHEF D'ORCHESTRE doit *p*
ici diviser chaque temps par
deux et non par trois.

Solo.
p

ppp baguettes d'éponge.

1^{res} Timbales en UT SOL. et un Tambour de Basque unis.

Larghetto espressivo.

pppp

pp pizz. 6

con sordini. ppp

con sordini. ppp

con sordini. ppp

ppp

pizz. p

90

ppp

ppp

ppp

ppp

Musical score for the first system, featuring multiple staves. Dynamics include *poco f*, *sf*, *poco cresc.*, *pp*, and *ppp*. Performance instructions include "otez les sourdines." and "pp pizz.". The bottom staff contains a double bar line.

Musical score for the second system, including woodwind and string parts. Dynamics include *ppp*, *mf*, and *mf*. Performance instructions include "un poco ritenuto.", "Allegro. N° 108 = d", "Unis.", "arco.", and "avec les C^{es} et les //". The woodwind parts are labeled "Cors en FA.", "Cor en RÉ.", and "Cor en UT.". The string parts include "V^{cl}".

The musical score consists of the following parts and markings:

- Flutes:** P.¹ Fl: avec la 2.^{me} Fl: (First Flute with Second Flute). Dynamics: *mf*, *sf*.
- Clarinet:** *mf*, *sf*.
- Bassoon:** *mf*, *sf*.
- Violins (V.^{ns}):** *arco.*, *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Violas:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Celli:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Double Basses:** *mf*, *sf*. Includes the instruction *crece a poco a poco*.
- Trombones:** 2.^{do} (Second Trombone). Dynamics: *mf*, *sf*.
- Trumpets:** Trompettes en FA. Dynamics: *mf*, *sf*.
- Cornets:** Cornets en SOL. Dynamics: *mf*, *sf*.

The score features various musical notations including triplets, slurs, and dynamic markings. The instruction *crece a poco a poco* is repeated across several staves, indicating a gradual increase in volume.

This musical score page contains the following parts and markings:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Fg.), and Contrabassoons (Cb.).
- Strings:** Violins (Vns.), Violas (Vla.), Cellos (Vcl.), and Double Basses (Cb.).
- Percussion:**
 - 1^{res} Timbales en UT SOL.** (First Timpani in C2).
 - 2^{mes} Timbales en LA MI.** (Second Timpani in G2).
 - baguettes d'éponge.** (Sponge mallets).
- Other:** Trombones (Trombones).

The score is characterized by frequent dynamic markings, including *f* (forte), *ff* (fortissimo), *ff>* (fortissimo with accent), and *p* (piano). It features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and string sections. The percussion parts are marked with *ff>* and include specific malletting instructions.

This page of musical notation contains 16 staves of music. The notation is dense, featuring numerous triplets and complex rhythmic patterns. Dynamic markings are prominently used, with *ff* (fortissimo) appearing frequently, especially in the lower staves, and *mf* (mezzo-forte) appearing in the upper staves. The music is written in a key signature with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and articulation marks such as accents and slurs. The overall texture is highly rhythmic and intricate.

The first system of the musical score (measures 1-7) is written for a large ensemble. It includes a grand staff with multiple staves. The top staves show woodwind and string parts with rhythmic patterns. The lower staves feature a piano part with complex rhythmic figures, including triplets and sixteenth-note runs. A double bar line is present in the lower staves of each measure.

The second system of the musical score (measures 8-14) continues the complex rhythmic and melodic themes. A tempo change to 140 is indicated above the first measure of this system. The notation remains dense with intricate patterns in the piano part and rhythmic accompaniment in the other staves.

150

This page of musical notation consists of 14 staves. The top two staves are treble clefs, and the bottom two are bass clefs. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Several measures contain triplets, indicated by a '3' above the notes. The piece is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The music is organized into measures by vertical bar lines.

A

The musical score on page 44 is a complex orchestral arrangement. It features multiple staves for different instruments:

- Woodwinds:** Flutes, Clarinets, Bassoons, and Trombones (3 parts).
- Brass:** Trumpets (Tromp.) and Cornets.
- Strings:** Violins I and II, Violas, Cellos, and Double Basses.
- Percussion:** Timpani (Timb.) and Mallets (baguettes d'éponge).

The score includes various musical notations such as dynamics (sf, mf, p, ppp), articulation (accents, slurs), and complex rhythmic figures (triplets, sixteenth-note runs). The percussion part specifically uses 'baguettes d'éponge' (sponge mallets) for a particular effect.

mf

Unis.
mf

mf \leftarrow f mf f

mf

Unis.
p <

p <

p <

baguettes d'éponge.
ppp

mf \leftarrow f mf \leftarrow f ff 3

mf \leftarrow f mf \leftarrow f ff 3

mf 3 mf \leftarrow f mf f 3

mf 3 mf \leftarrow f mf f 3

avec les mains seules //

This page of musical notation consists of 18 staves. The top four staves (1-4) feature intricate rhythmic patterns, likely for a keyboard instrument, with frequent sixteenth-note runs. The fifth staff (5) contains a melodic line with dynamics ranging from *mf* to *f* and *p*. The sixth staff (6) is mostly a rest, with some bass notes and dynamics like *p* and *mf*. The seventh staff (7) contains a melodic line with dynamics like *mf* and *f*. The eighth staff (8) is mostly a rest. The ninth staff (9) contains a melodic line with dynamics like *mf* and *f*. The tenth staff (10) contains a melodic line with dynamics like *mf* and *f*. The eleventh staff (11) contains a melodic line with dynamics like *mf* and *f*. The twelfth staff (12) contains a melodic line with dynamics like *mf* and *f*. The thirteenth staff (13) contains a melodic line with dynamics like *mf* and *f*. The fourteenth staff (14) contains a melodic line with dynamics like *mf* and *f*. The fifteenth staff (15) contains a melodic line with dynamics like *mf* and *f*. The sixteenth staff (16) contains a melodic line with dynamics like *mf* and *f*. The seventeenth staff (17) contains a melodic line with dynamics like *mf* and *f*. The eighteenth staff (18) contains a melodic line with dynamics like *mf* and *f*. The page includes performance markings such as *Soli.*, *Divisi.*, and various dynamic hairpins.

Soli.

2^{me} G.^{de} Fl.; seule.

The musical score consists of 15 staves. The top two staves are for the Solo Flute (2^{me} G.^{de} Fl.; seule.) and the first string part. The remaining staves represent the rest of the string ensemble. The score is marked with various dynamics including *poco f*, *f*, *sf*, and *ff*. It features intricate rhythmic patterns, including triplets and sixteenth-note runs. Performance instructions such as *arco.* and *pizz.* are present for the string parts. The piece concludes with a *ff* dynamic marking.

190

Musical score for measures 48-95. The score includes multiple staves for various instruments. The upper staves feature melodic lines with dynamic markings such as *mf*, *p*, and *pizz.*. A section labeled "Timb:" (Timpani) begins around measure 55. The lower staves provide harmonic support with chords and bass lines. Performance instructions like "divin", "pizz.", and "Divisés" are present throughout the section.

190

Continuation of the musical score starting at measure 95. This section is characterized by more complex rhythmic patterns and intricate melodic lines. The notation includes many triplets and sixteenth-note runs. The dynamic markings remain consistent with the previous section, including *mf* and *pizz.*. The overall texture is dense and rhythmic.

200

The first system of the score consists of ten staves. The top two staves are for woodwinds, showing intricate sixteenth-note passages. The middle two staves are for strings, with a focus on rhythmic accompaniment. The bottom four staves are for percussion, including timpani and cymbals. Dynamic markings include *ff* and *f*. A handwritten '200' is at the top, and a circled 'B' is above the first staff.

210

The second system continues the orchestral arrangement. It includes staves for Flute (labeled 'Fl: avec la 2^{me}'), Tromp (Trumpets), Cornets, Tromb (Trombones), Timb (Timpani), Cymb: seules (Cymbals), Tamb: de basque (Bass Drum), and V^{ns} (Violins). The woodwind and string parts are highly detailed with slurs and dynamic markings like *ff*, *f*, and *mf*. The percussion parts are marked with *f*. A circled 'B' is above the first staff, and a handwritten '210' is at the top. The score concludes with a *ff* marking.

This page of musical notation is for a string quartet, consisting of 16 staves. The notation includes various dynamics such as *mf*, *ff*, *pp*, and *f*. It also features articulations like *pizz.* (pizzicato) and *tr.* (trills). Performance instructions include *arco.* (arco) and *Unis.* (unison). The music is written in a key signature of one flat and a 2/4 time signature. The notation includes complex rhythmic patterns, including triplets and sixteenth-note runs, as well as trills and tremolos. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The page concludes with a double bar line and a final *ff* dynamic marking.

The musical score consists of 18 staves. The top four staves are for the piano, with dynamics including *dimin.*, *f*, and *Unis.*. The fifth and sixth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The seventh and eighth staves are for the first harp, with dynamics including *mf*, *f*, and *Unis.*. The ninth and tenth staves are for the second harp, with dynamics including *mf*, *f*, and *Unis.*. The eleventh and twelfth staves are for the piano, with dynamics including *mf*, *f*, and *Unis.*. The thirteenth and fourteenth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The fifteenth and sixteenth staves are for the piano, with dynamics including *mf*, *f*, and *Unis.*. The seventeenth and eighteenth staves are for the harp, with dynamics including *mf*, *f*, and *Unis.*. The score includes various musical notations such as notes, rests, slurs, and articulations. Dynamics are indicated by *dimin.*, *f*, *Unis.*, *mf*, and *p*. The harp parts are marked with *1^{res} Harpes.* and *2^{mes} Harpes.*. The piano part is marked with *pizz.* and *poco f*.

230

This page of musical score is for a piano and orchestra. It consists of 18 staves. The top staff is the piano part, featuring a complex melodic line with many triplets and slurs. The middle staves (7-12) represent the orchestra, with various instruments including strings and woodwinds. The bottom staves (13-18) are for the piano accompaniment, showing dense chordal textures and rhythmic patterns. The score includes numerous dynamic markings such as *p*, *f*, and *mf*, as well as articulation marks like accents and slurs. The notation is dense and detailed, typical of a full orchestral score.

This page of musical notation contains 18 staves. The top staff features a complex melodic line with many sixteenth notes and triplets. The second and third staves are mostly rests, with some notes in the second measure. The fourth and fifth staves contain sustained notes with the marking "Unis.". The sixth and seventh staves have notes with slurs. The eighth staff has a series of chords. The ninth and tenth staves have chords with slurs. The eleventh and twelfth staves have chords with slurs. The thirteenth and fourteenth staves have chords with slurs. The fifteenth and sixteenth staves have chords with slurs. The seventeenth and eighteenth staves have chords with slurs.

This page of a musical score contains the following elements:

- Staff 1 (Violins I):** Features a melodic line with eighth-note patterns and slurs.
- Staff 2 (Violins II):** Similar to the first staff, with a melodic line.
- Staff 3 (Violas):** Contains a melodic line with some rests.
- Staff 4 (Violas):** Similar to the third staff.
- Staff 5 (Cellos):** Features a melodic line with slurs.
- Staff 6 (Double Basses):** Features a melodic line with slurs.
- Staff 7 (Woodwinds):** Includes parts for Flute, Clarinet, and Bassoon, with various note values and slurs.
- Staff 8 (Brass):** Includes parts for Trumpets and Trombones, with various note values and slurs.
- Staff 9 (Percussion):** Labeled "G-C. et Cymb.", showing rhythmic patterns.
- Staff 10 (Percussion):** Labeled "Triangles.", showing rhythmic patterns.
- Staff 11 (Percussion):** Labeled "Tambours de Basque.", showing rhythmic patterns.
- Staff 12 (Percussion):** Shows rhythmic patterns.
- Staff 13 (Percussion):** Shows rhythmic patterns.
- Staff 14 (Percussion):** Shows rhythmic patterns.
- Staff 15 (Percussion):** Shows rhythmic patterns.
- Staff 16 (Percussion):** Shows rhythmic patterns.
- Staff 17 (Percussion):** Shows rhythmic patterns.
- Staff 18 (Percussion):** Shows rhythmic patterns.
- Staff 19 (Percussion):** Shows rhythmic patterns.
- Staff 20 (Percussion):** Shows rhythmic patterns.
- Staff 21 (Percussion):** Shows rhythmic patterns.
- Staff 22 (Percussion):** Shows rhythmic patterns.
- Staff 23 (Percussion):** Shows rhythmic patterns.
- Staff 24 (Percussion):** Shows rhythmic patterns.
- Staff 25 (Percussion):** Shows rhythmic patterns.
- Staff 26 (Percussion):** Shows rhythmic patterns.
- Staff 27 (Percussion):** Shows rhythmic patterns.
- Staff 28 (Percussion):** Shows rhythmic patterns.
- Staff 29 (Percussion):** Shows rhythmic patterns.
- Staff 30 (Percussion):** Shows rhythmic patterns.
- Staff 31 (Percussion):** Shows rhythmic patterns.
- Staff 32 (Percussion):** Shows rhythmic patterns.
- Staff 33 (Percussion):** Shows rhythmic patterns.
- Staff 34 (Percussion):** Shows rhythmic patterns.
- Staff 35 (Percussion):** Shows rhythmic patterns.
- Staff 36 (Percussion):** Shows rhythmic patterns.
- Staff 37 (Percussion):** Shows rhythmic patterns.
- Staff 38 (Percussion):** Shows rhythmic patterns.
- Staff 39 (Percussion):** Shows rhythmic patterns.
- Staff 40 (Percussion):** Shows rhythmic patterns.
- Staff 41 (Percussion):** Shows rhythmic patterns.
- Staff 42 (Percussion):** Shows rhythmic patterns.
- Staff 43 (Percussion):** Shows rhythmic patterns.
- Staff 44 (Percussion):** Shows rhythmic patterns.
- Staff 45 (Percussion):** Shows rhythmic patterns.
- Staff 46 (Percussion):** Shows rhythmic patterns.
- Staff 47 (Percussion):** Shows rhythmic patterns.
- Staff 48 (Percussion):** Shows rhythmic patterns.
- Staff 49 (Percussion):** Shows rhythmic patterns.
- Staff 50 (Percussion):** Shows rhythmic patterns.
- Staff 51 (Percussion):** Shows rhythmic patterns.
- Staff 52 (Percussion):** Shows rhythmic patterns.
- Staff 53 (Percussion):** Shows rhythmic patterns.
- Staff 54 (Percussion):** Shows rhythmic patterns.
- Staff 55 (Percussion):** Shows rhythmic patterns.
- Staff 56 (Percussion):** Shows rhythmic patterns.
- Staff 57 (Percussion):** Shows rhythmic patterns.
- Staff 58 (Percussion):** Shows rhythmic patterns.
- Staff 59 (Percussion):** Shows rhythmic patterns.
- Staff 60 (Percussion):** Shows rhythmic patterns.

This page of musical notation is a score for a string quartet, consisting of four parts: Violin I, Violin II, Viola, and Violoncello. The score is written in a common time signature (C) and a key signature of one sharp (F#). The music is characterized by intricate rhythmic patterns, particularly in the upper staves, which feature frequent triplets and sixteenth-note runs. The lower staves provide a steady accompaniment with eighth and sixteenth notes. The score is divided into measures by vertical bar lines, and various musical notations such as slurs, accents, and dynamic markings are used throughout. The page number '260' is written at the top center, and '55' is in the top right corner. The publisher's information 'B. et Cie 4597' is located at the bottom center.

This page of musical score contains 16 staves. The notation is as follows:

- Staff 1 (Woodwind):** Features a melodic line with slurs and a *dimin* marking.
- Staff 2 (Woodwind):** Features a melodic line with slurs and a *p* marking.
- Staff 3 (String):** Features a melodic line with slurs and a *p* marking.
- Staff 4 (String):** Features a melodic line with slurs and a *p* marking.
- Staff 5 (String):** Features a melodic line with slurs.
- Staff 6 (String):** Features a melodic line with slurs.
- Staff 7 (Piano):** Features a melodic line with slurs.
- Staff 8 (Piano):** Features a melodic line with slurs.
- Staff 9 (Piano):** Features a melodic line with slurs.
- Staff 10 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 11 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 12 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 13 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 14 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 15 (Piano):** Features a melodic line with slurs and a *pp* marking.
- Staff 16 (Piano):** Features a melodic line with slurs and a *pp* marking.

Flûtes.

C

sans presser.

280

57

1^{er} Basson solo.

5^{me} col 1^{er}

p

mf

pp

pp pizz.

sans presser.

290

Flûte:

Clar.:

B. 1^{er}

V. 1^{re} arco.

V. 2^e

mf

mf

mf

p

pp

poco sf

p

p

p

Unis.

Violins I: *tr*, *p*, *mf*, *mf*

Violins II: *tr*, *p*, *mf*, *mf*

Violas: *p*, *mf*, *mf*

Cellos: *p*, *mf*, *mf*

Double Basses: *p*, *mf*, *mf*

Timb.: *p*

1^{res} Harpes: *p*, *mf*

2^{mes} Harpes: *p*, *mf*

V^{ns}: *pp*, *pp*

Unis.

8^{va}

The musical score on page 59 is arranged in a standard orchestral format. At the top, there are three staves for woodwinds, with the middle staff specifically marked 'avec la 6. Fl.' and containing rests. Below these are staves for strings, including Violins I and II, Violas, Cellos, and Double Basses. The percussion section includes Trombones and Timpani. The score is filled with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *mf*, *p*, and *cres.* are used throughout to indicate volume and intensity. Performance instructions like 'cres sempre' and 'decresc.' are placed below the staves to guide the conductor. The page number '59' is located in the upper right corner.

The score consists of 20 staves. The top staves feature woodwinds and strings, with dynamic markings such as *f*, *cres molto*, and *ff*. The middle staves include brass instruments, with markings like *mf* and *cres molto*. The bottom staves represent percussion, including *Tamb. de Basque*, *Triangle*, *G.C. et Cymb.*, and *8va*. The score includes various musical notations such as slurs, ties, and accents. Performance directions include *unis.*, *cres a poco a poco*, and *Sempre più.*

320

This page of musical score is for a string ensemble, likely a string quartet or quintet. It features 14 staves, with the top four staves representing the first four parts and the bottom four staves representing the fifth part. The score is written in a common time signature (C) and includes various musical notations such as notes, rests, and slurs. Dynamic markings are prominent, including *ff* (fortissimo) and *poco f* (poco fortissimo). Performance instructions like "Double Corde" and "Divisés" are used to indicate specific playing techniques. The score is divided into measures, with some measures containing complex rhythmic patterns and others featuring sustained notes or rests. The overall texture is dense and rhythmic, characteristic of a string ensemble piece.

This musical score is for guitar and orchestra. It features a complex arrangement of staves. The guitar part is written in treble clef and includes numerous triplets and slurs. The orchestra part includes woodwinds, strings, and percussion. Key performance instructions include 'unis.' (unison), 'FF' (fortissimo), 'p < FF' (piano to fortissimo), 'Trio!', and 'Tamb!'. The score is marked with a 'D' and the number '330'.

This page of a musical score contains the following elements:

- Top Section (Measures 1-4):** Features a complex rhythmic pattern in the upper staves, primarily consisting of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *unis* (unison).
- Middle Section (Measures 5-8):** Shows a transition to a more melodic and harmonic texture. The strings and woodwinds play sustained notes, while the percussion continues with rhythmic patterns. Dynamic markings include *f* and *mf* (mezzo-forte).
- Bottom Section (Measures 9-12):** Contains detailed performance instructions for the strings, including *arco.* (arco), *pizz.* (pizzicato), *f*, *mf*, *p*, and *cres.* (crescendo).
- Percussion:** The Cymbals and Triangle parts are clearly marked with *Cymbales seules.* and *Triangle.* respectively, with specific rhythmic notations.
- Dynamic and Performance Markings:** The score is heavily annotated with dynamics such as *f*, *mf*, *p*, *mf*, *pizz.*, *arco.*, and *cres.* to guide the performer's volume and articulation.

This page of musical score, numbered 64, contains multiple staves for various instruments. The upper section features a woodwind section with parts for flutes, oboes, and bassoons, marked with dynamics like *f* and *sf*. Below this is a string section with parts for violins, violas, cellos, and double basses, also marked with *f*. A percussion part is indicated by the instruction "Baguettes d'éponge." (sponge mallets) with a *p* dynamic. The lower section of the page shows a more complex arrangement, possibly for a chamber ensemble or a different orchestration, with parts marked "molto" and *f*. The score includes various musical notations such as slurs, accents, and dynamic markings throughout.

The musical score is arranged in a standard orchestral format with multiple staves. The upper section includes woodwinds and brass, while the lower section includes strings and percussion. The score is marked with various dynamics and performance instructions:

- Woodwinds/Brass:** Many staves begin with a forte (*f*) dynamic and feature complex rhythmic patterns, including triplets and sixteenth-note runs.
- Strings:** The string section is marked with *f* and *p* dynamics, with frequent use of crescendos (*cres*) and *uniss.* (unison) markings.
- Percussion:** Specific parts for Cymbals (*Cymb. seules.*) and Triangle are indicated with a forte (*f*) dynamic.
- Lower Strings:** The bottom staves show string parts with *mf* (mezzo-forte) and *pizz. f* (pizzicato forte) markings, transitioning to *arco.* (arco) and *cres* markings in the later measures.

This page of musical score is for a string quartet, consisting of four staves for each instrument (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in a common time signature and includes various musical notations:

- Violin I and II:** Feature melodic lines with slurs and dynamic markings such as *mf*, *ff*, *p*, *cres*, and *molto*. Some parts include the instruction *unis* (unison).
- Viola and Cello/Double Bass:** Often play harmonic support with sustained notes or chords, marked with *ff* and *p*. The Cello/Double Bass part includes a triplet figure.
- String Ensemble (Bottom Section):** This section includes parts for the first and second violins, violas, and cellos/double basses. It features complex rhythmic patterns, often marked *mf pizz. ff* (mezzo-forte, pizzicato, fortissimo) and *arco.* (arco). Dynamics range from *p* to *f*, with *cres* and *molto* indicating crescendos.

This page of musical score is for a string quartet, consisting of four staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a common time signature (C) and a key signature of one flat (B-flat major or D minor). The music is characterized by a steady eighth-note accompaniment in the lower strings, with more melodic and rhythmic activity in the upper strings. Dynamics range from piano (*p*) to fortissimo (*mf*), with frequent crescendos (*cres.*) and decrescendos (*dim.*). Performance instructions include *arco.* (arco) and *unis.* (unison). A section marked *8a* begins in the lower right. The score concludes with a *cres. molto* instruction.

This page of a musical score, numbered 68 and 370, contains a dense arrangement of musical staves. The top section features woodwind and brass parts with complex rhythmic patterns and dynamic markings such as *ff*. Below these are the string sections, including violins, violas, cellos, and double basses, with various articulations and dynamics. A percussion part is also present, with the instruction "Laissez vibrer les Cymbales." (Let the cymbals vibrate). The bottom section includes a piano part with a *pizz. f* (pizzicato forte) marking. The score is filled with notes, rests, and performance directions, all set against a background of a grid of measures.

This page of musical score is for a string quartet. It features 16 staves, with the first four staves representing the four instruments (Violin I, Violin II, Viola, and Violoncello). The score is divided into two systems. The first system begins with a *loco.* marking and includes complex rhythmic patterns with many sixteenth notes. The second system starts with a *8a...* marking and features a more rhythmic, repetitive pattern. Dynamic markings include *pizz. f* (pizzicato forte) and *arco.* (arco). Performance instructions such as *loco.*, *unis.*, and *G. Caisse seule.* are present. The score concludes with a *pizz.* marking and a final *arco.* instruction.

Hautb:

solo.

Hautb.: *mf*
 Bass: *dimin*
 Timbales: *dimin*
 G. C. e.: *dimin*, *pp*
 Bass (lower): *dimin*, *poco f*, *dimin*
 Bass (middle): *dimin*, *poco f*
 Bass (lower): *dimin*, *poco f*, *dimin*

Hautb:

390

un peu retenu.

rallent.

Hautb.: *un peu retenu.*, *rallent.*
 Bass:
 Timb.: *p*, *pp*, *ppp*, *pizz.*
 G. C. e.: *p*, *pp*, *cres*, *mf*, *pizz.*, *mf*, *pizz.*, *mf*
 Bass (lower): *p*, *pp*, *cres*
 Bass (middle): *p*, *pp*, *cres*
 Bass (lower): *p*, *pp*, *cres*

a Tempo 1

This musical score is for a large ensemble, likely a symphony or concert band. It features multiple staves for various instruments:

- String Section:** Violins I and II, Violas, Cellos, and Double Basses. The strings play sustained chords and rhythmic patterns, often marked with *mf* (mezzo-forte).
- Woodwinds:** Flutes, Oboes, Clarinets, and Bassoons. They play melodic lines and harmonic support.
- Brass Section:** Trumpets and Trombones. They provide harmonic support and rhythmic accents.
- Percussion:** Includes Cymbals (Cymb:seules), Triangle, and Tambourine (Tamb:sa). They provide rhythmic accompaniment.
- Keyboard/Other:** A staff at the bottom left is marked *a Tempo 1!*, possibly for a piano or organ.

The score is written in a common time signature (C) and includes various musical notations such as dynamics (*mf*), articulation (accents), and performance instructions like *unis.* (unison). The tempo is marked as *a Tempo 1*. The page number 400 is written at the top, and 71 is in the top right corner.

This page of a musical score contains 18 staves of music. The top section (measures 1-10) features a complex rhythmic pattern of triplets in the upper staves, with dynamic markings of *p* and *cres*. The middle section (measures 11-20) includes a variety of instruments, with dynamic markings ranging from *p* to *sf*. Specific performance instructions include *Cymb:* and *G. Caisse.* in the lower staves. The bottom section (measures 21-30) features a melodic line with *ga* markings and dynamic markings of *sf* and *cres molto*. The score concludes with a *loco* marking and a final dynamic of *sf*.

NUIT SEREINE — LE JARDIN DE CAPULET SILENCIEUX ET DESERT.

Les jeunes Capulets sortant de la fête, passent en chantant des réminiscences de la musique du bal.

Allegretto No. 92 = $\text{♩} = \text{♩}$ SCÈNE D'AMOUR.

5/10 re.

1^{re} Flûte. *pp*

2^{me} Flûte. *pp*

Hautbois.

Cor Anglais.

1^{re} et 2^{me} Clarinettes en LA.

1^{re} et 2^{me} Bassons.

3^{me} et 4^{me} Bassons.

1^{er} Cor en MI \flat .

2^{me} Cor en FA.

3^{me} Cor en LA \flat haut. *1 5 10*

4^{me} Cor en RÉ. *ppp*

1^{er} CHOEUR derrière la scène. (1)

2^{me} CHOEUR derrière la scène.

Violons. *pppp*

Altos. *pppp*

1^{re} Violoncelles. *pppp*

2^{me}s Violoncelles. *pppp*

Contre-Basses. *pizz. p*

Silence.

Silence.

Silence.

Silence.

(1) Ce double chœur doit s'exécuter au fond du théâtre, ou dans un salon voisin de l'orchestre si la Symphonie est entendue dans une salle de concert. Il n'est pas nécessaire que le maître de chant puisse voir la mesure du chef d'orchestre, il suffit qu'il puisse entendre la réplique des Cors commençant à la 5^{me} mesure. Le chef d'orchestre suivra le mouvement du chœur qu'il entendra aisément. Il faut absolument un ou deux instruments, Violons ou Altos, pour donner le ton aux choristes et les empêcher de baisser, les choristes ne pouvant pendant qu'ils chantent rien entendre de l'orchestre qui joue aussi piano que possible.

15 20 25

Fl. *pp*

3^{me} Cor. *pp*

4^{me} Cor. *ppp*

1^{re} et 2^{mes} Velles

30 35 40 45

1^{er} Cor. *pp* Solo. *pp*

divis.

45 50

Flûtes.

1^{er} Cor.

3^e Cor.

pp

mf

crescendo

a poco

O - hé - Capu - lets bon - soir bon - soir! ah quelle nuit quel fes - tin

45 *mf* ah quelle nuit quel fes - tin *crescendo* *a poco*

O - hé bonsoir cavaliers au re - voir! 50 ah quelle nuit quel festin

cavaliers au re - voir! ah quelle nuit quel festin

ppp

55 60

bal divin quel fes - - - tin que de folles pa - ro - les bel - les Véron - naises

bal divin bal divin quelle nuit quel festin que de fol - les pa - ro - les bel - les Véron - naises

a poco

bal di - vin 55 quel fes - tin que de folles pa - ro - les sous les grands mé

bal di - vin que de fol - - les pa - - ro - les 60 sous les grands mé

ppp

ppp

p

65 70

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jus-qu'au jour

allez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jus-qu'au jour

-lè-zes allez allez rê-ver d'amour jus-qu'au jour

-lè-zes allez al-lez al-lez rê-ver d'a-mour jus-qu'au jour

65 70

pp

p

75 80

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

Tra la la la la la le ra la Tra la la la la la le ra la

75 80

pp

85 *meno. f* *diminuendo a poco*

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

al - - - - - lez rê - ver d'a - mour ah! ah quel-le nuit quel festin

allez rêver allez rêver d'a - mour ah - quelle nuit quel festin

allez rêver allez rêver d'a - mour jusqu'au jour ah - quelle nuit quel festin

pp

85 *pp*

pp

90 *a poco* 95

bal divin quel fes - - tin que de folles pa ro - les bel-les Véron - nai-ses

bal divin bal divin quelle nuit quel festin que de fol - - les pa ro - les bel-les Véron - nai-ses

a poco

bal di-vin quel fes-tin que de folles pa ro - les

bal di-vin que de fol - - les pa - - ro - les

90 *pp* 95

Divisés.

pp

100

105

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour d'a-mour jus-

al-lez rê-ver de bal et d'amour al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez allez al-lez rê-ver d'a-mour jus-

sous les grands mé-lè-zes al-lez al-lez al-lez rê-ver d'a-mour

1^{re} V^{clle}

2^e V^{clle}

arco.
PPP

poco cres.

100

105

110

115

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour ah quel-le nuit quel fes-tin la bel-le fê-

- qu'au jour au re-voir ah quel-le nuit quel fes-tin

dimin. - - - - - sempre - - - - -

jus - qu'au jour au re-voir au re-voir quel-le nuit quel fes-tin

110

115

poco f. - - - - - dimin. - - - - - PP

Fl. *pp*

2^{me} Clar. *pp*

-te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

-te dames Vé-ronnai - ses allez rê - ver de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

la belle fê - te dames Vé-ron - nai - ses rê - vez de bal et d'a - mour.

Adagio.

120

con sordini.

con sordini.

con sordini.

Fl. *pp* 125

3^{me} Cor Anglais. *pp*

1^{re} Clar. *pp*

2^e Clar. *pp*

1^{er} Cor. *pp*

2^e Cor. *pp*

3^e Cor. 125 *pp* 130

espressivo *pp*

espressivo *pp*

espressivo *pp*

pizz.

135

Cor Ang.

1^{re} Cla.

Bassons. *pp*

140

Flûtes.

Hautbois.

Cor Anglais.

Clarin.

140

Très peu animé.
A solo. N° 100 = $\text{♩} = \text{♩}$

Très peu animé.
N° 100 = $\text{♩} = \text{♩}$

un poco cres.

un poco cres.

un poco cres.

160

165

Musical score for the first system, measures 160-165. It consists of seven staves. The top staff has dynamics 'cres a poco a poco.' and 'sf'. The second staff has 'sf'. The third staff has 'mf' and 'cres - - - sf'. The fourth and fifth staves have 'pppp poco sf' and 'cres a poco a poco - - - sf'. The sixth staff has 'p' and 'sf'. The seventh staff has 'p' and 'cres - - - sf'.

160

165

Musical score for the second system, measures 160-165. It consists of ten staves. The top staff has dynamics 'cres a poco a poco.' and 'cres - - - sf'. The second staff has 'cres - - - sf'. The third, fourth, and fifth staves have 'cres - - - sf'. The sixth staff has 'cres - - - sf'. The seventh staff has 'cres - - - sf'. The eighth and ninth staves have 'cres - - - sf'. The tenth staff has 'cres - - - sf'.

B

animez N° 126 =

170

Musical score for the first system, measures 1-10. It consists of 11 staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *p*, *pp*, and crescendos (*cres*).

B

animez

170

Musical score for the second system, measures 11-20. It consists of 11 staves. Dynamics include *p*, *pp*, *ppp*, and crescendos (*cres*). Performance instructions include *pizz.*, *arco.*, and *solo.*

sempre pizz *p*

a tempo.

175

The musical score consists of 14 staves. The top five staves are for the string section (Violins I, Violins II, Violas, Cellos, and Double Basses). The next three staves are for woodwinds (Flutes, Oboes, and Clarinets). The following two staves are for brass (Trumpets and Trombones). The seventh and eighth staves are for two vocal parts, both marked 'canto appassionato assai.' and 'ff'. The ninth staff is for the first unison of the brass section, marked 'col 1mo unis.'. The bottom two staves are for the harp and double basses, with the harp part marked 'arco.' and 'poco f'. The score includes various dynamics such as *f*, *poco sf*, *dimin.*, and *ff*. The tempo is marked 'a tempo.' at the beginning and end of the section. The number '175' is written above the first staff and below the double bass staff.

1^{re} Fl. 180 Allegro agitato, N° 152=♩

Hautb.

Cor Ang.

Clar. *pp*

Bass. 180

185

190

soli.

pizz.

pizz.

senza sordini.

senza sordini.

1^{re} Fl.

Hautb.

195

200

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

cres ed acce-lerando un poco - - - - - *f* dimin.

195

200^{sf}

pp

pp

p un poco *cres* - - - - - *f* dimin.

205 un peu moins vite.

210

Flu. *p*

Hautb. *p*

Clar. *p*

ritard.

205

210

col carattere di Recit. soli. *p*

pizz.

pizz.

pizz.

Flu. *p*

Hautb. *p*

Clar. *p*

215

220

220

agitato.

agitato. arco. poco *f* arco. *pp*

agitato. arco. poco *f* arco. *ppp*

agitato. poco *f* arco. *ppp*

cres molto.

solo. *p*

cres molto.

cres molto.

cres molto.

250

solo, espressivo.

Flù. *p* *pp*

Hautb. *p* *pp*

Cor Ang. *p* *pp* solo. *pp* solo espressivo.

1^{re} Clar. *p* *pp*

p *pp* *ppp*

f *pp* *ppp*

f *pp* *ppp*

f *pp* *ppp*

pp *pppp*

255

Flù. *pp*

Hautb. *pp*

Cor Ang. *pp*

Clarinet: solo. *pp* *pp*

Musical score for measures 275-285. The score includes parts for Flute (Flu.), Horn (Hautb.), English Horn (Cor Ang.), Clarinet (Clar.), Bass, 1st Horn (1^o Cor.), 2nd Horn (2^o Cor.), and Cello/Double Bass (C). The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'N. 100' with a quarter note symbol. The score contains various dynamic markings such as *p dolce assai.*, *pp*, *1^o solo.*, *sol.*, *poco f ma dolce*, *poco cres.*, *double corde.*, and *retenu.*. The music features melodic lines for the woodwinds and strings, with some woodwinds playing *sol.* (solo) parts.

Musical score for measures 280-285. The score includes parts for Flute (Flu.), Clarinet (Clar.), Bass, and Cello/Double Bass (C). The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'a tempo.' and '280'. The score contains various dynamic markings such as *pp*, *p*, *sf*, *meno f*, *sol.*, *sol.*, *soli espressivo cres.*, *Col 4^{mo} unis*, and *retenu.*. The music features melodic lines for the woodwinds and strings, with some woodwinds playing *sol.* (solo) parts. The bass part is marked '3^o et 4^o unis.' and the cello/double bass part is marked 'Col 4^{mo} unis'.

This page of musical notation contains 17 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'poco f' and 'dimin.' are repeated across several staves. The bottom two staves feature a dense, rhythmic accompaniment with many sixteenth notes. The overall layout is a standard musical score page with a system of staves.

This page of musical notation consists of 16 staves, likely representing a string quartet. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings are present throughout, including *poco sf*, *p*, and *pizz.* (pizzicato). The music is organized into measures, with some measures containing multiple notes beamed together. The overall style is characteristic of a classical or romantic-era string quartet score.

The musical score is a solo piece, numbered 300. It is written for a single instrument, likely a violin or viola, as indicated by the 'arco' markings. The score consists of 15 staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The bottom staff has a bass clef and the same key signature. The music is written in a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include 'pp' (pianissimo), 'sf p' (sforzando piano), and 'poco f p' (poco fortissimo piano). The piece is marked 'solo.' and '300'.

This page of musical score, numbered 94 and 305, contains 15 staves of music. The notation includes various dynamics such as *cres.*, *sf*, *p*, and *pp*. Performance instructions include *senza sordini.* and *pp*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the lower staves. The music is written in a key with one sharp (F#) and a common time signature.

310

This page of musical score, numbered 310, contains 18 staves of music. The notation includes various dynamics such as *cresc.*, *f*, *mf*, *sf*, and *p*. There are also performance markings like *tr.* and *tr. p.* indicating trills. The bottom portion of the page features a dense, rhythmic texture for the string section, with repeated patterns of eighth and sixteenth notes. The score is written in a key signature of two sharps (F# and C#).

un peu retenu. *le 2^{me} temps.* a tempo.

The musical score consists of 15 staves. The first seven staves (measures 315-320) feature complex rhythmic patterns with dynamic markings *f*, *p*, and *pp*. The eighth staff (measure 320) includes the instruction *un peu retenu. le 2^{me} temps.* and *a tempo.* The ninth staff (measures 320-325) has a dynamic marking *f* and the instruction *un peu retenu. a tempo.* The tenth staff (measures 325-330) includes *un peu retenu. le 2^{me} temps. a tempo.* and dynamic markings *f*, *mf*, *p*, and *f dimin.* The eleventh staff (measures 330-335) has dynamic markings *f* and *p*. The twelfth staff (measures 335-340) has dynamic markings *f* and *p*. The thirteenth staff (measures 340-345) has dynamic markings *f* and *p*. The fourteenth staff (measures 345-350) has dynamic markings *f* and *p*. The fifteenth staff (measures 350-355) has dynamic markings *f* and *p*. The score concludes with the instruction *un peu retenu. a tempo.* and a *p* dynamic marking.

Fl. *pp* *p*

pp *p*

1^{er} et 2^{me} B.^{ns} *p*

1^{er} Cor. *poco f*

3^{me} Cor. *ppp* *poco sf*

ppp *mf* *Soli.* *poco f*

ppp *mf* *poco sf* *poco sf*

poco sf *poco sf*

poco sf *poco sf*

avec les 4^{es} vclles

345 *animéz un peu.*

Hautb. *pp* *cresc.*

Cor Ang. *p* *cresc.* *f*

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

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

cresc. *f*

p cresc. *p cresc.*

animéz un peu. *cresc.* *cresc.* *f*

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

1^{ers} et 2^{mes} Vclles *cresc.* *cresc.* *f* *f*

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

retenu.
Silence.

350
à tempo.

355

99

pp

pp

p cresc.

mf

f

p cresc.

mf

f

Unis.

p cresc.

mf

f

1^{er} Cor.

2^{me} Cor.

4^{me} Cor.

retenu.
Silence.

a tempo.

pp

cresc. a poco a poco.

cresc.

f

pp

cresc. a poco a poco.

cresc.

f

pp

cresc. a poco a poco.

cresc.

f

Velles
et C.B.unis

pp

cresc. a poco a poco.

cresc.

f

dimin.

cresc. a poco a poco

dimin.

cresc. a poco a poco

dimin.

cresc. a poco a poco

dimin.

cresc. a poco a poco

dimin.

cresc. a poco a poco

dimin.

animé: un peu en avancant.

pizz.

pp pizz.

cresc. a poco a poco.

dimin.

pp pizz.

cresc. a poco a poco.

dimin.

pp pizz.

cresc. a poco a poco.

dimin.

pp pizz.

cresc. a poco a poco.

dimin.

pp

cresc. a poco a poco.

360

animez un peu.

Le mouvement de 3/65 arrivé (1) au N. 152 = 1

Violins I & II: *cresc. - molto*

Violas: *cresc. - molto*

Cellos & Basses: *mf arco.*, *cresc. a poco a poco*

1^{er} et 2^{me} Velle: *mf arco.*, *cresc. a poco a poco*

C. Basse: *mf arco.*, *cresc. a poco a poco*

Flutes: *f*

Clarinets: *f*

Horns (1^{er} Cor. to 4^{me} Cor.): *f*

Strings: *f*, *double corde.*

1^{er} Velle: *f*

2^{me} Velle et C.B.: *f*

8¹ *dimin* *p un poco animato e crescendo* *loco.*

8¹ *dimin* *p un poco animato e crescendo* *loco.*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

dimin *p un poco animato e crescendo*

1^{re} Velle *dimin* *p un poco animato e crescendo*

2^{me} Velle *dimin* *p un poco animato e crescendo*

C. Basse. *dimin* *p un poco animato e crescendo*

375
1.^o tempo. N.º 108 = $\text{♩} = \text{♩}$
ritenuto.

380

ritenu. a tempo.

Musical score for measures 375-389. The score consists of multiple staves. Key markings include:
 - Measure 375: *1.^o tempo. ritenuto.*
 - Measure 380: *ritenu. a tempo.*
 - Measure 385: *1.^o tempo.*
 - Measure 389: *ritenu. a tempo.*
 Dynamics include *p*, *pp*, *ppp*, *f*, *sf*, *dimin.*, and *a poco a poco*.
 The score includes various musical notations such as notes, rests, slurs, and articulation marks.

385

389

Musical score for measures 385-389, featuring Flute (Fl.) and Clarinet (Clar.) parts. Key markings include:
 - Measure 385: *Fl.* and *Clar.*
 - Measure 389: *pizz.* (pizzicato)
 - Measure 389: *ppp* and *pppp* dynamics.
 - Measure 389: *a poco a poco* marking in the bass line.
 The score includes various musical notations such as notes, rests, slurs, and articulation marks.

LA REINE MAB, OU LA FEE DES SONGES.

SCHERZO.

Prestissimo. N^o 158=.

10

- 1^{re} Flûte.
- 2^{me} Flûte et 1^{re} Flûte.
- Hautbois.
- Cor Anglais.
- Clarinettes en SI^b.
- 1^{er} et 2^{me} Bassons.
- 3^{me} et 4^{me} Bassons.
- 1^{er} Cor en FA.
- 2^{me} Cor en UT.
- 3^{me} Cor en LA^b haut.
- 4^{me} Cor en MI^b.
- 1^{res} Timbales en UT, FA.
- 2^{mes} Timbales en RE^b, LA^b.
- G. Caisse, Cymbales et Petites Cymbales antiques en SI^b et en FA.
- 1^{re} Harpe, une seule.
- 2^{me} Harpe, une seule.
- 1^{er} Violons divisés.
- 2^{mes} Violons divisés.
- Altos.
- 1^{er} Violoncelles.
- 2^{mes} Violoncelles.
- Contre Basses.

The musical score is written for a full orchestra. It begins with a tempo marking of 'Prestissimo' and a rehearsal mark 'N^o 158='. The score is divided into systems for woodwinds, brass, percussion, harps, and strings. The woodwind section includes flutes, oboes, clarinets, and bassoons. The brass section includes horns and trumpets. The percussion section includes timpani, cymbals, and a snare drum. The harp section consists of two harps. The string section includes violins, violas, violoncelles, and double basses. The score features various dynamic markings such as 'pp' (pianissimo), 'p' (piano), and 'pizz.' (pizzicato). There are also performance instructions like 'con sordini' (with mutes) and 'En faisant rebondir l'archet' (making the bow bounce). A rehearsal mark '10' is placed above the first staff.

Fl. *pp*
 Hautb. *pp*
 Clar. *pp*

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

arco.
pp
arco.
pp
arco.
pp

pp
pp
pp
pp
ppp
ppp arco.
ppp arco.
ppp
ppp
ppp
pp
pp

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

tr.
tr.
tr.
tr.
Unis.
tr.

70 *sempre pianissimo e leggera.*

80

1^{re} V^{ns}
2^{ds} V^{ns} *sempre pianissimo e leggera.*
Fl.
Clar.
Vclles
C.B.

90

Fl. *p*
Hautb. *p*
Clar. *p*
1^{re} V^{ns} *p*
Vclles *pp*

1^{re} 2^{de}

160

Soli. *pp*

110

1^{re} et 2^{es} Vclles
cresc.

120

A

Cor Ang.

Velles

p *mf* *pp* *p*

p *mf* *pp* *p*

p *mf* *pp* *p*

p *mf* *pp* *p*

f *dimin.* *p* *tr.*

f *dimin.* *p* *tr.*

f *dimin.* *p* *tr.*

f *dimin.* *p* *tr.*

f *dimin.* *p* *tr.*

f *dimin.* *p* *tr.*

130

140

Soli.

p

pizz.

Soli.

Soli.

Soli.

tr. *tr.* *tr.*

avec les Velles

en frappant l'archet sur la corde.
Soli.

p

150

1.^r et 2.^m B^{ns}

pp arco tr.

Soli.

pizz.

Soli.

Soli.

Soli.

p

160

p

1.^{rs} V^{ns}

2^{mes} V^{ns} pizz.

arco.

arco.

arco.

arco.

divises.

arco.

pizz.

arco.

pizz.

arco.

pizz.

pp cresc - - -

pp cresc - - -

p cresc - - -

arco. cresc - - -

pizz. arco. Unis. cresc - - -

pizz. arco. p> Unis. cresc - - -

pizz. p> Unis. cresc - - -

pizz. arco. Soli. p> cresc - - -

p> cresc - - -

p> cresc - - -

Soli. cresc - - -

avec les V. cresc. ples

B

sf p

sf p

sf p

sf p

1. et 2. V. bis p

1. et 2. V. us p

sf p

sf p

pp

pp

200

210

Musical score for the first system, measures 200-210. It features a piano and strings section. The piano part has four staves with dynamics like *pp* and *p*. The strings have four staves with various rhythmic patterns.

Musical score for the second system, measures 200-210. It includes a "Cor Ang." part and a "Solo." marking. Dynamics range from *p* to *pp*, with crescendos and diminuendos.

230

Soli.

240

III

Musical score for measures 230-240. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a double bass. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as dynamics (p), articulation (accents), and performance instructions (pizz., arco., tr.). A 'Soli.' marking is present above the strings in measure 238. The piece concludes with a 'p' dynamic marking in measure 240.

250

Musical score for measures 250-259. The score continues for the string quartet and double bass. It features a variety of dynamics including *pp*, *p*, and *ppp*. Performance instructions such as *pizz.*, *arco.*, and *tr.* are used throughout. The first and second violins are specifically labeled as '1^{re} V^{ns}' and '2^{es} V^{ns}'. The score ends with a 'p' dynamic marking in measure 259.

260

This system of musical notation includes several staves. The top staff features a complex rhythmic pattern with many sixteenth notes. Below it, several staves contain melodic lines with various articulations. Key markings include "Unis." (unison) in the third and fourth staves, and "pizz." (pizzicato) in the fifth and sixth staves. A "Soli." marking is present in the eighth staff. Trills ("tr") are indicated in the seventh and eighth staves. The bottom staff has a "Soli." marking and a dynamic marking of "p".

This system continues the musical piece. It features several staves with melodic and rhythmic patterns. Key markings include "arco." (arco) in the fifth, sixth, seventh, and eighth staves. "pizz." (pizzicato) markings are found in the eighth, ninth, and tenth staves. A "diviso." marking is present in the eighth staff. The bottom staff has a "pizz." marking. The notation includes various note values, rests, and dynamic markings.

1^{re} et 2^{me} B^{ns}
3^{me} et 4^{me} B^{ns}
Unis.
p
Unis.
pizz. arco.
mf
pizz. arco.
mf
pizz. arco.
mf
pizz. arco.
mf
pizz. arco.
pizz. arco.
arco.

2^{me} Fl. sans P.^{te} Fl.
8^a
cresc.
pizz.
poco f
8^a
1^{re} V^{ns}
2^{me} V^{ns}
cresc.
f
dimin.
cresc.
f
dimin.
cresc.
f
dimin.
cresc.
f
dimin.

240

Musical score for measures 240-249. The score consists of 12 staves. The top four staves (1-4) are in treble clef, and the bottom eight staves (5-12) are in bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *p* and *pp*. The score concludes with a double bar line and repeat signs.

All.^{to} Deux fois plus lent que l'autre mouvement. Une mesure de ce $\frac{3}{4}$ doit donc équivaloir à trois mesures du $\frac{3}{8}$ précédent. 360

1^{re} Fl.

350

N^o 158 Solo.

Musical score for measures 350-359. The score includes parts for 1^{re} Fl., Cor Anglais, 1^{re} V^{ln}, 2^{me} V^{ln}, and other instruments. The 1^{re} Fl. part features a solo section starting at measure 350, marked *p*. The Cor Anglais part has trills marked *tr.*. The violin parts are marked *sempre pppp*. The score includes detailed performance instructions for harmonics: "Sous harmoniques. Son réel. 8^{va} doigt effleurant la corde. doigt appuyé." and "Sous harmoniques. Son réel. 8^{va} doigt effleurant la corde. doigt appuyé." The score concludes with a double bar line and repeat signs.

379

1^{re} Harpe. *p* son harmonique.

2^{me} Harpe. *p* son harmonique.

1^{ers} Violles *pp* *ppp*

C.B.

Detailed description: This system contains measures 379 and 380. It features two harp parts (1^{re} and 2^{me} Harpe) and a cello/bass part (C.B.). The harp parts play a series of chords, with the first harp part including trills (tr.) and the second harp part including triplets (3). The cello/bass part has a melodic line with triplets and is marked with *pp* and *ppp*. There are also some handwritten annotations like 'doud all' and 'doud tupp' in the cello/bass part.

380

Detailed description: This system contains measures 381 and 382. It features two harp parts and a cello/bass part. The harp parts continue with chords and trills. The cello/bass part has a melodic line with triplets and is marked with *pp* and *ppp*. There are also some handwritten annotations like 'doud all' and 'doud tupp' in the cello/bass part.

Fl.

Cor Ang.

Clar.

Harmoniques -

Harmoniques -

Vcllo-

pizz.

pppp

Fl.

Cor Ang.

tr.

8^a

400

430 E

pp — poco sf

poco sf

pp — poco sf

pp — poco sf

poco sf

1^{re} et 2^{me} B^{ns}

1^{re} V^{ns}

2^{me} V^{ns}

arco.

p cresc.

poco sf

arco.

p poco sf

arco.

p poco sf

arco.

p

mf

p

mf

E

440

450

pizz.

arco.

pizz.

mf

arco.

p

mf

avec le 1^{er} violon

Clar.
5^{me} et 4^{me} B^{bs}

1^{re} V^{ns}
2^{mes} V^{ns}

cresc.

This section of the score covers measures 450 to 460. It features a woodwind section with Clarinet (5th and 4th B-flat) and a string section with Violins (1st and 2nd) and Cellos/Double Basses. The woodwinds and strings play rhythmic patterns, with the strings providing a steady accompaniment. The woodwinds have melodic lines with some grace notes. The dynamic marking *cresc.* (crescendo) is present in several staves.

Cor. Ang.

B^{bs}

1^{er} Cor en FA Solo.

8^{va}

f *dimin.* *p* *pp* *Soli*

This section of the score covers measures 460 to 470. It features a brass section with Horns (English Horn), Trombones (B-flat), and Trumpets (1st in F major Solo). The brass instruments play melodic lines with some grace notes. The dynamic markings include *f* (forte), *dimin.* (diminuendo), *p* (piano), and *pp* (pianissimo). The word *Soli* is written above the trumpet staff. A rehearsal mark 'H' is present at the beginning of the section.

490

Clar.

1^{er} Cor.

2^{me} Cor en UT.

1^{er} et 2^{me} Vclles

C. B.

2^{me} Cor.

3^{me} Cor en MI b.

arco.

510

Fl.

Hautb.

Cor Ang.

Clar.

1^{er} et 2^{me} B.

2^{me} Cor.

3^{me} Cor en LA b haut.

4^{me} Cor.

Vclles

520

P¹ Fl avec la 2^{me} Fl.

2^{me} B² seul.

Solo.

sempre pizz.

pizz.

sempre pizz.

sempre pizz.

arco.

Solo. I

530

540

p Solo.
 Clar p
 5^{me} Cor.
 4^{me} Cor.
 1^{rs} V^{ns}
 I tr. tr. tr. tr.
 2^{mes} V^{ns} tr. tr. tr. tr.
 arco.
 arco.
 arco.

1^{er} Cor.

550

J

560

2^{me} Cor. pp
 3^{me} Cor. pp
 4^{me} Cor. pp
 1^{res} Timb. pp
 Baguettes d'éponges.
 pp
 p
 p
 pp
 pp
 pp

Woodwind and string section score. The first three staves are for Flute (Fl.), Oboe (Hautb.), and Cor Anglais (Cor Ang.). The next two staves are for Clarinet (Clar.) and Bassoon (B^{no}). The bottom two staves are for the first and second violins (1^{rs} V^{ns} and 2^{mes} V^{ns}). Dynamics include *p*, *dimin.*, and *pp*. There are some handwritten markings like *mf* and *p*.

Brass, percussion, and harp section score. The first four staves are for Flute 8^a (Fl. 8^a), Horn (Hautb.), Cor Anglais (Cor Ang.), and Clarinet (Clar.). The fifth staff is for Bassoon (B^{no}). The sixth staff is for Timpani (Timb. en RE², LA¹). The seventh staff is for Harp (Harpe). The eighth staff is for Alto. The bottom two staves are for the first and second violas (1^{rs} V^{elles} and 2^{mes} V^{elles} et C.B.). Dynamics include *ff*, *pp*, *mf*, and *sempre ff*. There are handwritten markings like *8^a* and *pp*. A large 'K' is written in the right margin.

Coup frappé avec une baguette (il faut tenir la Cymbale suspendue avec la main gauche et frapper avec la main droite.)
Laissez vibrer l'instrument.

Clar. en LA. Solo.
Changez en LA.

620

630

P¹ Fl. avec la 2^m Fl. *mf*

mf

p

Solo.

1^{re} Clar. en SI b.

mf

p

2^m Clar. en LA.

Unis.

1^{res} Cymb. antiques en FA aigu.

p

2^{mes} Cymb. antiques en SI b aigu.

La 8^{de} Cymbale compte jusqu'à la fin.

8^{de}

2^m Harpe.

pp

pp

pp

pp

pp

pp

Velle-

C. B.

The musical score is arranged in a grand staff format with multiple systems. The top system includes a vocal line and a piano accompaniment. The piano part features a prominent eighth-note pattern in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like *poco f* and *p*. The piece concludes with the instruction 'Sur le chevalet.' and a final cadence. The bottom system includes a bass line with the instruction 'avec les 1^{res} valles' and another 'Sur le chevalet.' instruction.

650

The musical score is arranged in 15 systems. The first system contains a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part is divided into several sections: a grand staff with 8va markings, a section with a piano (p) dynamic marking, and a section with complex chordal textures. The score concludes with a double bar line and repeat signs in the final system.

660

670

1^{er} et 2^{me} B^{as}

3^{me} et 4^{me} B^{as}

8^{va}

8^{va}

Unis.

double corde.

pizz.

double corde.

pizz.

arco.

avec les 1^{res} v. //

arco.

pp

p

f

pp

p

f

pp

p

f

pp

p

f

pp

poco sf

pp

pp

pp

dimin.

dimin.

dimin.

dimin.

Presto.

P

2^{me} Fl. sans P^{1e} Fl.

1^{res} P^{tes} Cymb.

Solo

1^{re} Harpe.

2^{me} Harpe.

poco

perdendo.

poco

perdendo.

poco

perdendo.

poco

perdendo.

Unis.

Presto.

plus animé.

pizz.

p arco.

pizz.

p arco.

pizz.

p arco.

pizz.

p arco.

pizz.

tenuto e perdendo.

arco, tenuto e perdendo.

pizz.

Presto.

plus animé.

730

This page of musical score, numbered 730 and 740, contains the following parts and markings:

- Top Section (Measures 730-740):** Five staves of woodwinds (flutes, oboes, clarinets, bassoons) and strings. Dynamics include *p*, *cresc.*, *sf*, and *dimin.*
- Middle Section (Measures 730-740):** Bassoon parts labeled "1^{er} et 2^{me} B^{ns}" and "3^{me} et 4^{me} B^{ns}". Dynamics include *p*, *cresc.*, *sf*, and *dimin.*
- Lower Section (Measures 730-740):** Violin and Viola parts labeled "1^{rs} V^{ns} Unis." and "2^{mes} V^{ns} Unis.". Dynamics include *cresc.*, *sf*, *dimin.*, and *p*. An 8^{va} marking is present in the first violin part.

750

This musical score page contains 18 staves of music. The top four staves are for string instruments (Violins I, Violins II, Violas, and Cellos/Double Basses), featuring melodic lines with various articulations and dynamics such as *f* and *mf*. The fifth and sixth staves are for woodwinds (Flutes and Clarinets), with melodic lines and dynamics like *f*. The seventh and eighth staves are for brass instruments (Trumpets and Trombones), with melodic lines and dynamics like *mf*. The bottom six staves are for percussion, including timpani and snare drum, with rhythmic patterns and dynamics like *cresc.* and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

P¹ Flavec la 2^{me}

The musical score consists of multiple staves. The upper section includes parts for Flute 1 (P¹ Flavec la 2^{me}) and Violins (1^{re} V^{ns}). The lower section includes parts for various string instruments, with a collective instruction for 'Toutes les C. Basses.' (All C. Basses). The score features dynamic markings such as *pp*, *p*, *poco cresc*, and *f*. There are also performance instructions like *pizz.* (pizzicato) and *8^a.* (octave). The notation includes complex rhythmic patterns, triplets, and slurs.

CONVOI FUNEBRE DE JULIETTE.

And.^{te} non troppo lento.

Marche Fuguée INSTRUMENTALE d'abord, avec une psalmodie sur une seule note dans les voix; VOCALE ensuite, avec la psalmodie dans l'orchestre.

N° 72 =

2 Flûtes.

2 Hautbois.

2 Clarinettes en LA.

4 Bassons.

Violini.

Altos.

Soprani 1.^{mi} 2.^{di}
au moins 30.

Tenori 1.^{mi} 2.^{di}
au moins 20.

Bassi.
au moins 20.

Violoncelli.

Contrabassi.

1^o solo.

unif.

pp

Je - tez des fleurs pour la vierge expi - ré - e

Je - tez des fleurs pour la vierge expi - ré - e

espress.

p

<> sf >

unif.

1^o solo.

sol.

m. f.

Je - tez des fleurs

Je - tez des fleurs

<> sf >

1^o solo.
poco f
2^o
 2 Bassons, unis. *p*
 un seul Basson. *p* unis. *p*
poco cres. *poco f* *poco f*
poco cres. *poco f*
 Jetez des fleurs pour la vierge expirée - e
 Jetez des fleurs pour la vierge expirée - e
ppp

p *mf*
 unis *mf*
 tutti, unis. *p* *mf*
poco f *cres.* *f* *mf*
sf *p* *cres.* *mf*
sf *p* *cres.* *mf*
 Jetez des fleurs Jetez des fleurs
 Jetez des fleurs Jetez des fleurs
col v'lo

This system contains the first five staves of the musical score. The top staff is the vocal line, with lyrics "fleurs des fleurs" appearing in the lower staves. The piano accompaniment includes a violin part with dynamics like *dimin.* and *p*, and a cello/bass part with *pizz.* markings. The key signature has one sharp (F#) and the time signature is 4/4.

This system contains the next five staves of the musical score. The vocal line has lyrics "jetez des fleurs". The piano accompaniment continues with various dynamics and markings such as *solo*, *p*, *arco.*, and *unis.*. The key signature and time signature remain consistent with the first system.

jetez des fleurs pour la vierge ex - pi - ré - e Je - tez des fleurs
 jetez des fleurs pour la vierge ex - pi - ré - e Je - tez des fleurs

unis.
sf *sf* *sf poco f*
sf p *sf p* *sf poco f*
unis. *sf p* *sf p*

jetez des fleurs des fleurs pour la vierge expiré - -
 jetez des fleurs des fleurs pour la vierge expiré - -

mf *mf* *mf*
les 4 unis.
sempre p *p*
p *mf* *mf*
mf *mf* *mf*
mf

e jusqu'au tombeau jusqu'au tombeau jetez des fleurs je-tez des fleurs pour la vier-ge expiré-e je-
 e jus- qu'au tombeau je- tez jetez des fleurs je-tez des fleurs pour la- vier- ge expiré-e je-
 jetez des fleurs je-tez des fleurs pour la vier- ge expiré-e je-

pp
pp
pp

-tez jetez des fleurs pour la vier-ge ex- piré et suivez au tombeau no- tre seour adoré-e ah
 -tez des fleurs je- tez des fleurs pour la vier- ge ex- piré - - e ah
 -tez des fleurs je- tez des fleurs pour la vier- ge ex- piré - - e jetez des fleurs jetez des fleurs pour

p
p

ah! — je — tez des fleurs pour la vierge expiré — e suivez suivez — jusqu'au tombeau no —
 la vierge expiré — e je — tez jetez des — fleurs pour la — vierge ex — piré — e jusqu'au tombeau sui — vez no — tre sœur a — do —

mf unis.
 les 4 unis.
 mf
 sui — vez jus — qu'au tom — beau no — tre sœur
 — tre sœur a — do — ré — e sui — vez suivez jus — qu'au tombeau sui — vez suivez jus — qu'au tombeau notre sœur no — tre sœur
 — ré — e jus — qu'au tom — beau jus — qu'au tombeau sui — vez sui — vez — — — no — tre sœur — — — a — do —

cres. a poco a poco *f* *dimin.* *pp* *1^o solo.*
cres. a poco a poco *f* *dimin.* *pp* *1^o solo.*
cres. a poco a poco *f* *dimin.* *pp*
sempre pp
sempre pp
cres. a poco a poco *f* *dimin.* *p*
 pour la vierge expiré - - e jetez - - jetez - - des fleurs pour la vierge expiré - e sui-vez - sui-
 - adoré - e notre sœur ado - ré - - e je - tez des fleurs - pour la vierge expiré - e sui-vez - sui-
 - ré - e je - tez des fleurs je - tez des fleurs pour la vierge expiré - - -

unis.
poco f *pp* *poco f*
unis
 - vez - jus-qu'au tom - beau sui-vez no - tre sœur a - - - do
 - vez - jus-qu'au tom - beau sui-vez no - tre sœur a - - - do
poco f *pp*
 oh! oh!
poco f *pp* *poco f*

pizz.

musical score for the first system, featuring vocal lines and piano accompaniment. The system includes a vocal line with lyrics: - ré - e, - ré - e. The piano accompaniment includes a right hand with a melodic line and a left hand with a bass line. Dynamics include *poco f*, *pp*, and *p*.

musical score for the second system, featuring woodwind and string parts. The system includes parts for Flute (Fl:), Clarinet (Clar:), and Violin (Vlle). The woodwind parts have dynamics *p*, *cres*, *poco*, and *dimin*. The string parts have dynamics *p*, *cres*, *poco*, and *dimin*.

musical score for the third system, featuring woodwind and string parts. The system includes parts for Flute (Fl:), Clarinet (Clar:), and Violin (Vlle). The woodwind parts have dynamics *perdendo* and *pppp*. The string parts have dynamics *perdendo* and *pppp*. The system also includes the instruction *divisi.* and *unis.*

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 au quel le cinquième acte de la tragédie de Shakespeare avec le dénouement de Garrick est extrêmement familier, et dont le sen-

timent 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 l'Auteur

H. BERLIOZ.

ROMÉO AU TOMBEAU DES CAPULETS.

INVOCATION — REVEIL DE JULIETTE.

Joie délirante, désespoir; dernières angoisses et mort des deux amants.

All.^o agitato e disperato. N^o 144 = ♩
con moto.

Flûtes.

Hautbois.

Cor Anglais.

2 Clarinettes en LA.

1^{er} et 2^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en MI.

2^{me} Cor en LA.

5^{me} Cor en RE.

4^{me} Cor en RE.

Trompettes en MI.

Cornets à pistons en LA.

Trombones.

1^{res} et 2^{mes} Timbales.
1^{res} Timbales accordées en quinte LA = MI.
2^{mes} Timbales accordées en tierce mineure SOL# = SI.

Violons.

Altos.

Violoncelles.

Contre-Basses.

This page of musical score contains 16 staves, organized into four systems of four staves each. The notation is dense, featuring complex rhythmic patterns such as sixteenth and thirty-second notes, often beamed together. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings: *mf*, *f*, *cresce molto.*, *sf*, and *p*. There are also accents and slurs throughout. The word "Unis." appears on the second and sixth staves, indicating unison passages. The bottom of the page features the word "arco." and the publisher's information "B. et C. 4597".

The musical score consists of 18 staves. The top four staves are in treble clef, and the bottom four are in bass clef. The middle staves contain various musical notations including notes, rests, and dynamic markings. The score is divided into measures by vertical bar lines. Dynamic markings include 'pp', 'f', 'p', 'cresc.', and 'mf'. Some staves have 'Unis.' written above them. The bottom-most staff has 'arco' written above it.

This page of musical score contains 16 staves of music. The notation includes various dynamics such as *f*, *ff*, *mf*, and *p*. There are also performance instructions like *Unis.* and *avec les Violles*. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and uses a variety of articulation marks such as slurs, accents, and staccato. The key signature is one sharp (F#), and the time signature is 3/4. The bottom of the page includes the publisher's information: B. et C. 4597.

Solo.

INVOCATION.

Largo. N° 152 =

The score consists of 15 staves. The top two staves are for the first and second violins, both in treble clef with a key signature of two sharps (F# and C#). The next two staves are for the first and second violas, both in alto clef with a key signature of two sharps. The next two staves are for the first and second cellos, both in bass clef with a key signature of two sharps. The next two staves are for the first and second double basses, both in bass clef with a key signature of two sharps. The next two staves are for the timpani, with specific instructions for LA and SOL. The final two staves are for the woodwinds, with instructions for 'Prenez les Sourdines' and 'Con Sordini'.

Key performance markings include *pp*, *espressivo.*, *mf*, *Unis.*, *Solo.*, *p*, *ppp*, and *pizz.*

Timpani instructions:
 Timbales en LA = MI. Baguettes d'éponge.
 Timbales en SOL = SI. Baguettes d'éponge. *pp*

Woodwind instructions:
 Prenez les Sourdines.
 Con Sordini. *ppp*
 Divisi. *p*

Cor Anglais.

3^{me} Cor en RÉ.

1^{er} Cor en MI b.

2^{me} Timb^{al}

V^{ns}

1^{er} Tim:pp

cresc *sf* *mf* *p* *pp* *divisi* *Finis.*

un peu retenu. a tempo.

un peu retenu. a tempo.

un peu retenu. a tempo.

cresc *sf* *mf* *cresc* *sf* *pp* *cresc molto.* *double corde.* *sf* *p*

un peu retenu
dolcissimo

Alème Mouvement. (Une mesure equivaut à la moitié de la précédente)

Clar. Solo

mp

pp

mf

avec les Violles

All.^o vivace ed appassionato
assai. N^o 144 = d

Fl:

Hautb:

Cor Anglais.

Clar.

B^{ns}

1^{er} Cor en MI \flat .

2^{me} Cor en LA \flat .

3^{me} Cor en RÉ.

4^{me} Cor en FA.

Tromp: en RÉ.

Cornets.

Timb:

V^{ns}

retenu.

8^{va}

f

mf

poco cresc.

pp

mf

pp

cresc.

f

This page of musical notation consists of 18 staves. The top staff is marked with an *8va* (octave up) and contains a complex, rapid melodic line. The second staff through the seventh staff form a dense texture of chords and arpeggiated figures. The eighth staff is marked *Unis.* (unison) and features a rhythmic pattern of eighth notes. The ninth staff continues this pattern. The tenth staff is marked *Unis.* and shows a more melodic line. The eleventh through thirteenth staves contain various rhythmic and harmonic textures. The fourteenth staff is marked *Unis.* and features a melodic line. The fifteenth through seventeenth staves continue the complex textures. The final staff is marked *Unis.* and features a melodic line. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#).

f con fuoco.

f con fuoco.

f con fuoco.

Unis.

f con fuoco.

f con fuoco.

pizz.

arco.

f

pizz.

arco.

f

Handwritten musical score on page 152, featuring 18 staves. The notation includes various rhythmic figures, slurs, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A double bar line with the instruction "avec les 1. et 2. V." is located in the lower portion of the page. The score is arranged in a system with multiple staves per system, typical of a large ensemble or orchestral score.

84

This page of musical notation is for a string quartet, consisting of four staves for each instrument (Violin I, Violin II, Viola, and Cello/Double Bass). The music is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *ff* (fortissimo), *f* (forte), *p* (piano), and *f pizz.* (forte pizzicato). A section of the music is marked with a double bar line and the word "Divisi" (divided), indicating that the strings should play in divided parts. The page number "84" is written in the top left corner.

This page of musical score consists of 18 staves. The top four staves feature melodic lines with various ornaments and dynamics. The middle six staves are mostly rests with some dynamics. The bottom eight staves contain dense chordal accompaniment. Dynamics include sf, f, mf, and p.

This page contains the main orchestral score for measures 1 through 16. It features 14 staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Bassoon (Fag.), and Contrabassoon (C. B.). The bottom nine staves are for strings: Violin I (V. I.), Violin II (V. II.), Viola (V.), Violoncello (Vcllo), Double Bass (Cb.), and three parts of the Cello/Double Bass section. The score is marked with a forte dynamic (*ff*) throughout. A section of the C. B. part is marked "avec les C. B." and contains a series of double bar lines. A "Unis." marking is present in the Clarinet part. A "8^a" marking is present in the Violin I part.

This section provides a detailed view of the woodwind and string parts from the score. It includes staves for Flute (Fl.), Oboe (Hautb.), Clarinet (Clar.), Violin I (V. I.), Violin II (V. II.), Viola (V.), Violoncello (Vcllo), and Double Bass (Cb.). The woodwind parts are mostly rests, with some melodic lines in the Clarinet and Bassoon. The string parts are active, with dynamic markings ranging from *mf* to *ff*. The Double Bass part includes a "pizz." (pizzicato) marking and a "Soli." (Solo) marking. The overall dynamic is *ff*.

8^a

Fl: *f*

Hautb: *f*

Cor Ang: *f*

Clar: Même valeur de mesure.

Unis. *f*

3^e et 4^e B^b *f*

Tromb: *f* Soli.

(LE CHEF D'ORCHESTRE doit continuer ici à marquer la mesure à 2 temps.)

V^o: *f*

Vclles et C-B. Unis. *f*

Même mouvement.

f *ff* *p*

arco

avec les 1^{ers} V^o //

Même valeur de mesure.

B^b

1^{er} Cor.

2^{me} Cor.

3^{me} Cor.

4^{me} Cor.

Tromp:

Cornets.

Tromb:

V^o:

Vclles et C-B. Unis.

ff *p* *ff* *p* *ff* *p* *meno f* *p*

B. et C^o 4597

un peu retenu. a tempo.

Musical score for the top system, including woodwinds and strings. The score features complex rhythmic patterns and dynamic markings such as *f* and *mf*. The woodwind section includes Flute (Fl.), Oboe (Hautb.), English Horn (Cor Ang.), Clarinet (Clar.), Bassoon (B^o), and Bassoon in Unison (Unis.). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

Musical score for the middle system, including brass and woodwinds. The score features complex rhythmic patterns and dynamic markings such as *f* and *ff*. The brass section includes First Horn (1^{er} Cor.), Second Horn (2^{me} Cor.), Third Horn (3^{me} Cor.), Fourth Horn (4^{me} Cor.), Trombone (Tromp.), and Cornets. The woodwind section includes Flute (Fl.), Oboe (Hautb.), English Horn (Cor Ang.), Clarinet (Clar.), Bassoon (B^o), and Bassoon in Unison (Unis.). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

Musical score for the bottom system, including woodwinds and strings. The score features complex rhythmic patterns and dynamic markings such as *ppp*, *Solo.*, *perdendo*, *ritenuto.*, *Soli.*, and *P pizz.*. The woodwind section includes Flute (Fl.) and Oboe (Hautb.). The string section includes Violins (V^{ns}) and Double Basses (C-B.).

FINAL.

LA FOULE ACCOURT AU CIMETIERE — RIXE DES CAPULETS ET DES MONTAGUS.

RECITATIF ET AIR DU PERE LAURENCE.

SERMENT DE RECONCILIATION.

Allegro. N° 100=0

Flûtes.

Hautbois.

Clarinettes en SI \flat .

1^{re} et 2^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en FA.

2^{me} Cor en RE.

3^{me} Cor en LA \natural haut.

4^{me} Cor en UT.

1^{ere} et 2^{me} Trompettes en MI \natural .

Trombones.

Timbales en MI \natural SI \natural .

Allegro.

Violons.

Altos.

LE PERE LAURENCE.

CHOEUR DES CAPULETS. SOPRANI. au moins 30.

TENORI. au moins 20.

BASSI. au moins 20.

CHOEUR DES MONTAGUS. SOPRANI. au moins 30.

TENORI. au moins 20.

BASSI. au moins 20.

Violoncelles.

Contre Basses.

The musical score is written for a large ensemble. It includes parts for Flutes, Hautbois, Clarinettes en SI \flat , Bassons (1^{re} et 2^{me}, 5^{me} et 4^{me}), Cors (1^{er} en FA, 2^{me} en RE, 3^{me} en LA \natural haut, 4^{me} en UT), Trompettes (1^{ere} et 2^{me} en MI \natural), Trombones, Timbales en MI \natural SI \natural , Violons, Altos, LE PERE LAURENCE (Soprano, Tenor, Bass), CHOEUR DES CAPULETS (Soprano, Tenor, Bass), CHOEUR DES MONTAGUS (Soprano, Tenor, Bass), Violoncelles, and Contre Basses. The score is in common time (C) and features dynamic markings such as *f*, *p*, *pp*, *cresc. poco*, and *cresc. poco*. The tempo is marked *Allegro*. The score is published by B et Cie 4597.

This page of a musical score, numbered 159, contains a vocal and piano arrangement. The piano part is written across the top seven staves, featuring various textures and dynamics, including piano (*p*) and *Unis.* markings. The vocal part begins on the eighth staff with the tempo marking *assai.* and continues through the bottom five staves. The lyrics are in French and are repeated across the vocal lines. The lyrics are:

Quoi Romeo de re-tour — Romeo Rome-o —
 Quoi Rome-o de re-tour — Quoi — Romeo Rome-o —
 Quoi Romeo de re-tour — Quoi Romeo de re-tour — Quoi — Romeo Rome-o —
 Quoi Rome-o de re-tour — Rome-o de re-tour — Rome-o —
 Quoi Romeo de re-tour — Quoi Romeo de re-tour — Quoi Romeo de re-tour —

The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo), and performance instructions like *Unis.* and *assai.*

The musical score is arranged in a system of staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Des Monta-gus ont brisé le tombeau De Juliette expi-rée à l'au-

Pour Juliette il s'enferme au tombeau Au tombeau des Capu-lets que sa fa-mille ab-

Pour Juliette il s'enferme au tombeau Des Ca-pu-lets des Capu-lets que sa fa-mille

Pour Juliette il s'enferme au tombeau Des Ca-pu-lets des Capu-lets que sa fa-mille ab-

Dynamic Markings: *crescendo*, *a*, *poco*, *poco*

The musical score is arranged in 18 staves. The top 14 staves are for the orchestra, and the bottom 4 staves are for voices. The music is in a dramatic style, with dynamic markings ranging from *mf* to *ff*. The lyrics are in French and include "ro re", "Ah maledicti on sureux Juliette", and "Ciel!".

Lyrics for the voice parts:

- ro re Ah maledicti on sureux Juliette Ciel!
- ro re Ah maledicti on sureux Juliette Ciel!
- ro re Ah maledicti on sureux Juliette Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!
- hor re Ah maledicti on sur eux Romeo! Ciel!

Instrumental markings include *mf*, *ff*, *pizz.*, *arco.*, and *Unis.*

Plus lent du double.

The musical score is written for a double bass instrument. It consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a single bass clef staff. The middle system features a grand staff with a 'pizz.' (pizzicato) instruction. The bottom system contains vocal lines with lyrics and a bass clef staff with a 'Plus lent du double.' instruction. The lyrics are: 'morts tous les deux et leur sang fume en co - re Quel myste - re ah quel mystere af - freux quel mys-'. The score includes various musical notations such as dynamics (p), articulation (pizz., arco.), and performance directions (Unis., *sotto voce.*).

Recit.

All.^o non troppo. Recit.

The musical score consists of multiple staves. The top section features a vocal line and piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The tempo and performance style are indicated as *All.^o non troppo. Recit.*. The lyrics are in French and include the following lines:

Je vais dévoiler le mys-tère ce ca-davre c'était l'é-

-te-re quel mys-tère af-freux

-te-re quel mys-tère af-freux

-tè-re quel mys-tère af-freux

-te-re quel mys-tère af-freux

-te - - -re af-freux

-te-re quel mys-tère af-freux

The bottom section of the score includes a double bass line with the instruction "double corde." and continues the musical notation with dynamic markings and performance instructions.

Hautb. *pp Solo*

V^{no} *pizz.*

Alto. *pizz.*

- pour de Juliette
V^{lle} et C.B. unis.

Voyez vous ce corps étendu sur la terre c'était la femme hélas de Romeo C'est moi qui les ai mariés

And^{mo}

pizz.



Fl. Alt. Nº 144 = *mf* *pp* *Récit.*

Hautb. *mf* *pp*

Clar. *mf* *pp*

arco.

arco.

arco.

All.º Nº 144 = *Récit.*

- és Qui je dois l'avouer J'y voyais le gage salutaire d'une amitié future entre vos deux mariés

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

Mariés

arco. *Récit.*



The score consists of multiple staves for the orchestra and vocal parts. The orchestral parts include Flutes (Fl.), Clarinets (Cl.), Bassoons (B.), Horns (1^{re} Cor., 2^{me} Cor., 3^{me} Cor., 4^{me} Cor.), Trombones (Tromb.), and Timpani (Timb.). The vocal parts include Unis. (Soprano), B.^{as} (Bass), 1^{er} Cor. (Tenor), 2^{me} Cor. (Tenor), 3^{me} Cor. (Tenor), 4^{me} Cor. (Tenor), Tromb. (Tenor), and Timb. (Tenor). The lyrics are in French and describe a scene where characters are cursing the Montagues and Capulets.

Lyrics:
 -sons. Mais
 A-mis des Monta-gus nous! Nous les maudis-sons.
 A-mis des Monta-gus nous! Nous les maudis-sons.
 A-mis des Monta-gus nous! Nous les maudis-sons.
 Amis des Capu-lets nous! Nous les maudis-sons.
 Velles Amis des Capu-lets nous! Nous les maudis-sons.
 C.B. Un poco meno All.^o

Tromb. *pp* Unis

V^o

Altos.

vous avez repris la guer - re de famil - le Pour lui un autre hy - men La malheureuse fille Au déses - poir vint metrou -

Velle et C.B.

pp

pp

C

-ver « Vous seul, s'écria-t-elle, Auriez pu me sauver Je n'ai plus qu'à mourir » Dans ce péril ex -

pp

pp

(en hésitant) *5* en diminuant -

-trê - me Je lui fis prendre afin ... de conjurer le sort ... Un breu - va - ge ... qui le soir même

F1

Hautb.

Clar.

poco cresc.

Lui prêt a la pa - leur et le froid de la mort — Et je venais sans crainte I.

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

pp sotto voce.

Un — breu - va - - ge

animez très peu.

Tromb.

pp

pp

-ci la secou - rir Mais Rome o trompé Dans la funèbre en cein - te Ma - vait devan -

animez très peu.

Fl.

Hautb.

Clar.

-cé ——— pourmourir sur le corps de sa bien-ai - mé - e Et pres - qu'à son ré -

-veil Juli - ette ——— infor - mé - e De cette mort qu'il porte ——— en son sein dé - vas -

AIR.

Larghetto sostenuto. N° 54

Flûtes.

Hautbois.

Clarinettes en SI b.

1^{er} et 3^{me} Bassons.

5^{me} et 4^{me} Bassons.

1^{er} Cor en MI b.

2^{me} Cor en MI b.

3^{me} Cor en SOL.

4^{me} Cor en FA.

Trompettes en SOL.

Cornets en LA b.

Trombones.

Ophicléide.

Timbales en SI b MI.

Violons.

Altos.

LE PERE LAURENCE

Pauvres enfants que je pleu - re Tombés ensemble avant

CHOEUR
DES CAPULETS.
SOPRANI.

TENORI.

BASSI.

CHOEUR
DES MONTAGUS.
SOPRANI.

TENORI.

BASSI.

1^{er} Violoncelles.

2^{me} Violoncelles.

Contre Basses.

The musical score is arranged in a grand staff format. It includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Ophicleide, Timbales), strings (Violins, Altos, Violoncelles, Contre Basses), and a two-part chorus. The tempo is marked 'Larghetto sostenuto'. Dynamic markings include piano (p), pianissimo (pp), and piano con sordina (pccosf). Performance instructions such as 'arco.' and 'Unis.' are present. The lyrics for the vocal parts are: 'Pauvres enfants que je pleu - re Tombés ensemble avant'.

1^o tempo un poco animato.

un poco ritenuto.

- nir Au-ra sa peine et sa gloi - re Dans - votre seul souve-nir Aura - sa peine et sa

D All.^o non troppo. N^o 144 = ♩

1^{re} Cor.
 2^{me} Cor.
 3^{me} Cor.
 4^{me} Cor.
 1^{re} Viol.
 2^{me} Viol.
 1^{re} Vcllo
 2^{me} Vcllo
 Col Vcllo

gloi-re Dans votre seul dans votre seul souvenir Où sont ils maintenant

espressivo.

espressivo.

Unis.

Unis. *mf* \rightarrow *f*

Unis. *mf* \rightarrow *f*

mf \rightarrow *f*

mf \rightarrow *f*

mf \rightarrow *f*

pp

pp

2^{me} Vclles et C.B. unis.

sf

p

sf

p

sf

p

sf

p

sf

Ces ennemis farouches Capulets Montagus Venez, voyez, touchez, La haine dans vos cœurs l'in-

-ju - redans vos bou - ches De ces pâ - les a - mants bar - ba - res Appro

1^{re} Cor. *ff*

2^{me} Cor. *ff*

3^{me} Cor. *ff*

4^{me} Cor. *ff*

-chez Dieu vous pu mit dans vos ten - dres - ses Dieu vous pu

6^{te}

- nit dans vos ten - dres - ses Ses châ - timens ses fou - dres venge - res - ses Ont le se -

mf cresc. p cresc. mf cresc. p cresc. mf cresc. mf cresc. p cresc. f

-cret de nos ter-reurs Entendezvous sa-voix qui ton-ne:

And^{te} maestoso.

N^o 58 =

And^{te} maestoso.

cresc. molto. p ff

cresc. molto. p ff

mf cresc. ff p mf ff p

Pour que la haut Ma vengeance pardonne Oubli

avec les C. Basses //

mf cresc. ff p mf ff p

This page of a musical score contains the following elements:

- Instrumental Parts:**
 - Woodwinds: Flutes (Fl.), Oboes (Oph.), Clarinets (Cl.), Bassoons (Fag.), and Contrabassoon (C. B.).
 - Brass: Trumpets (Tromp.), Horns (Cornets), Trombones (Tromb.), and Ophicleides (Ophi.).
 - Strings: Violins (Vcl.), Violas (Vcl.), Cellos (Vcl.), and Double Basses (C. B.).
- Vocal Parts:**
 - Soprano 1^{re} (Soprani 1^{re})
 - Soprano 2^{de} (Soprani 2^{de})
 - Tenors (Tenori)
 - Bass (Bassi)
 - Soprano 4th (Soprani 4th)
 - Soprano 5th (Soprani 5th)
 - Tenors (Tenori)
 - Bass (Bassi)
- Lyrics:**
 - Soprani 1^{re}: oubliez vos propres fautes.
 - Bassi: Mais notre
 - Bassi: Mais notre sangrouit leur glaive
- Performance Instructions:**
 - Dynamic markings: *p*, *ff*, *cresc.*, *poco cresc.*, *pp*, *mf*, *f*.
 - Tempo markings: *Allegro*.
 - Other markings: *Unis.*, *rit.*, *tr.*, *chœur des Montagnes*, *chœur des Puellules*.

Unis.

mf

cresc.

a poco

et Pa_ ris donc? et Tybald? per -

et Pa_ ris donc? et Tybald? per -

Il_ s'ont tu_ é Tybald et Pa_ ris donc? et Tybald? per -

Il_ s'ont tu_ é Tybald et Pa_ ris donc? per -

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

Le_ n'ontre_ a_ ussi cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

- si cont're eux se_ le_ ve qui tu_ a Mercuti_ o? et Benvo_ lio?

mf

cresc.

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix

per - fi - des non lâ - ches point de trê - ve lâ - ches non point de paix

per - fi - des non lâ - ches point de trê - ve per - fi - des point de paix

per - fi - des non lâ - ches per - fi - des non non non

per - fi - des non lâ - ches point de trê - ve là - ches non point de paix

per - fi - des non lâ - ches point de trê - ve lâ - ches non point de paix

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix

là - ches non lâ - ches point de trê - ve non per - fi - des point de paix

Changez en Ré.

Silen - ce malheu -

K

un peu retenu.

a tempo.

The score consists of 18 staves. The top four staves are for strings (Violins I, Violins II, Violas, and Cellos/Double Basses), all marked *ff*. The next four staves are for woodwinds (Flutes, Oboes, Clarinets, and Bassoons), also marked *ff*. The bottom four staves are for the vocal line, with lyrics in French. The score is divided into two main sections by a vertical line. The first section is marked *un peu retenu.* and the second is marked *a tempo.* Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The vocal line includes the lyrics: "Changez en Ré.", "Unis.", "peux 1^{er} et 2^{mes} velle-", "pouvez - vous sans re-mords", and "un peu retenu.".

un peu retenu.

a tempo.

un peu retenu.

The musical score is arranged in 14 staves. The top 10 staves are for string instruments: Violin I, Violin II, Viola, Violoncello, and Double Bass. The bottom 4 staves are for vocal parts. The score includes dynamic markings such as *ff*, *p*, *pp*, and *dimin.*, and performance instructions like *un peu retenu.*, *a tempo.*, and *double corde.*

De - vant un tel a - mour é - ta - ler tant de hai - ne

Faut - il que votre

a tempo.

sans retenir.

This section of the score consists of ten staves. The first five staves are marked with *ff* and feature long, sweeping melodic lines. The last five staves are marked with *pp* and contain more complex rhythmic patterns. The tempo is marked *a tempo.* and the performance instruction is *sans retenir.*

unis.

pp

pp

ff a tempo.

sans retenir.

pp

ff

dimin - p pp

pp

ff

dimin - p pp

pizz.

pp

ff

dimin - p pp

page en ces lieux se déchaî - ne Ral - lu - mée aux flam - beaux des

1^{re} Vclles

2^{me} Vclles

ff

p pizz.

ff

p pizz.

a tempo.

sans retenir.

ff

p pizz.

All.^o Mod.^o le double moins vite. N^o 416
L Cette mesure équivaut à deux du mouvement précédent.

The musical score is arranged in 18 staves. The first 14 staves are for the string quartet (Violin I, Violin II, Viola, and Violoncello). The last four staves are for the vocal parts (Soprano, Alto, Tenor, and Bass). The music is in 3/4 time and features dynamic markings such as *ff*, *p*, *pp*, *mf*, and *arco*. There are also performance instructions like *dimin.*, *pizz.*, and *avec les 1^{res} valles*. The vocal parts include the lyrics: "Grand Dieu qui voit au fond de là - me Tu".

All.^o Mod.^o le double moins vite.
Cette mesure équivaut à deux du mouvement précédent

This system contains the first part of the musical score. It features a vocal line with lyrics: "sais si mes vœux étaient purs Grand Dieu! d'un rayon de ta flamme". The piano accompaniment includes a Vln. I part with dynamic markings (p, mf) and a Vcl. part with triplets and dynamic markings (mf, p). The bass line has dynamic markings (mf, p) and includes a section marked "arco." with triplets.

This system contains the second part of the musical score. The vocal line continues with lyrics: "touche ces cœurs sombres et durs touche ces cœurs". The piano accompaniment includes a Vln. I part with dynamic markings (mf, p) and a Vcl. part with triplets and dynamic markings (mf, p). The bass line has dynamic markings (p) and includes a section marked "pizz." with triplets.

Musical score for the first system. It features a vocal line and piano accompaniment. The piano part includes a prominent triplet in the bass line. Dynamics include *mf* and *Unis.*. The lyrics are:

cœurs som - bres et durs Et que ton souffle tu - té - lai -

avec une exaltation contenue mais toujours croissante,

Musical score for the second system. It continues the vocal line and piano accompaniment. The piano part includes a prominent triplet in the bass line. Dynamics include *mf*. The lyrics are:

- re Ama voix sur eux se le - vant Chasse et dis - si - pe leur co - lè - re

1^{er} Cor.

2^{me} Cor.

3^{me} Cor.

4^{me} Cor.

4 Timbaliers.

Timb. en FA z LA z.

Baguettes d'éponges.

Timb. en SI z RE z.

Baguettes d'éponges.

Comme la paille au gré du vent Grand Dieu d'un rayon de ta flamme

CHOEUR DES MONTAGNES. CHOEUR DES CAPULETS.

O Juliette

pizz. arco. pizz. arco. pizz.

p mf p mf p mf

The image shows a page of a musical score, page 138. It contains several staves of music. At the top, there are two staves with melodic lines. Below them are two staves with more complex rhythmic patterns, including triplets and sixteenth notes. The middle section features a Trombone part with a 'pp' dynamic and 'Unis.' instruction. The bottom section contains vocal lines with lyrics in French. The lyrics are: 'tou - che ces cœurs som - bres et durs Et que ton sou - ffe tu - té la - re A ma Dans ces mo - ments su - Romeo jeune astre éteint jeune astre éteint Dans ces moments suprêmes dou - ce fleur dou - ce fleur Dans ces mo - ments su - Dans ces mo - ments su -'. The score also includes performance instructions like 'arco.', 'pizz.', 'p', 'pp', 'sempre p', and 'p sotto voce.' at the bottom.

rallent. un peu retenu

Solo. p

Solo. p

un peu retenu

sempre p

rallent. un peu retenu.

dolce. diminu.

dolce. diminu.

rallent.

un peu retenu.

voix sur eux se le- vant Chasse et dis- si- pe leur co- le- re

-prè- mes Les Ca- pu- lets sont prêts eux- mêmes

dolce. p

Les Ca- pu- lets sont prêts eux- mêmes

A s'at-ten-

Les Ca- pu- lets sont prêts eux- mêmes

dolce. p

prè- mes Les Mon- ta- gus sont prêts eux- mêmes

A s'at-ten-

prè- mes Les Mon- ta- gus sont prêts eux- mêmes

Sotto voce. p

arco. pizz. arco. pizz. Les Mon- ta- gus sont prêts eux- mêmes arco. pizz. arco. pizz. arco. pizz. arco. pizz.

rallent.

diminu. un peu retenu.

SERMENT

N And^{te} un poco maestoso. N^o 54

- Flûtes
- Hautbois.
- Clarinettes en LA.
- 1^{er} et 2^{me} Bassons.
- 3^{me} et 4^{me} Bassons.
- 1^{er} et 2^{me} Cors en RÉ.
- 3^{me} Cor en MI ♯.
- 4^{me} Cor en FA.
- Trompettes en SI ♭.
- Cornets à Pistons en LA.
- Trombones.
- Ophicéïde.
- Cymbales et G. Caisse.
- 1^{res} Timbales en FA ♯, UT ♯.
- 2^{mes} Timbales en SI ♯, RÉ ♯.
- Violons
- Altos.
- LE PÈRE LAURENCE.
- LES 14 VOIX DU PETIT CHOEUR PROLOGUE
- CHOEUR DES CAPULETS.
- CHOEUR DES MONTAGUS.
- Violoncelles.
- Contre Basses.

Après le point d'orgue, le chef d'orchestre
refrappera le premier Temps.

And^{te} un poco maestoso.

Jurez donc par l'auguste sym - bo - le Sur le corps de la

tr

arco. mf

avec les Violons

Hautb.

This system contains the first page of the musical score. It includes staves for Hautbois (Hautb.), Bassoon (B^o), and vocal parts. The woodwinds play a rhythmic accompaniment with dynamic markings of *f*, *pp*, *cresc.*, and *mf*. The vocal line is in French, with lyrics: "fille et sur le corps du fils Parce bois douloureux qui con- so- le Jurez tous jurez par le saint cruci-". The system concludes with a double bar line.

Fl.

This system contains the second page of the musical score. It includes staves for Flute (Fl.), Hautbois (Hautb.), Clarinet (Clar.), and vocal parts. The woodwinds continue their accompaniment with dynamic markings of *pp*, *poco cresc.*, and *f*. The vocal line continues with lyrics: "Unis. - fix Desceller entre vous une chaîne éter- nel- le De tendre cha- rité d'a- mi-". The system concludes with a double bar line.

retenu. a tempo.

Fl.

Hautb.

Clar.

Tromp.

Cornets en LA.

Tromb.

Ophi.

G.C. et Cymb.

Timb.

don au livre du pardon inscri- eri ra inscriraceserment.

Ju - rez

Nous ju -

Nous ju -

Nous ju -

Nous ju -

avec les Voles //

tous par l'augus - te sym - bo - le Sur le corps de la

-rons par l'augus - te sym - bo - le Sur le corps de la

-rons par l'augus - te sym - bo - le Sur le corps de la

-rons par l'augus - te sym - bo - le Sur le corps de la

fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-
 fille et sur le corps du fils Par ce bois dou-loureux qui con-

so - le ju - rez tous par le saint cruci -

so - le ju - rez tous par le saint cruci -

so - le Nous ju - rons tous par le saint cruci -

so - le Nous jurons tous par le saint cruci -

so - le Nous ju - rons tous par le saint cruci -

so - le Nous jurons tous par le saint cruci -

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom eight are in bass clef. The music is marked with *ff* (fortissimo) in the first measure, followed by *p* (piano) in the second measure. The piece concludes with a *cresc.* (crescendo) marking in the final measure.

The second system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom eight are in bass clef. The music is marked with *p* (piano) in the first measure, followed by *poco* (poco) in the second measure. The piece concludes with a *cresc.* (crescendo) marking in the final measure.

The third system of the score consists of ten staves, with the top two containing vocal lines and the bottom eight containing piano accompaniment. The vocal lines are marked with *mf* (mezzo-forte) in the first measure, followed by *cresc.* (crescendo) in the second measure. The piano accompaniment is marked with *p* (piano) in the first measure, followed by *poco* (poco) in the second measure. The piece concludes with a *cresc.* (crescendo) marking in the final measure.

Lyrics: *-fix De sceller en - tre vous u - ne chaîne é - ter*

mf *cresc. molto.*

cresc. molto.

cresc.

p *cresc. molto.*

p *poco cresc.* *mf* *cresc. molto.* Unis.

p *cresc. molto.*

p *cresc. molto.*

p *cresc. molto.*

p *cresc. molto.*

poco cresc. *cresc. molto.*

poco cresc. *cresc. molto.*

poco cresc. *cresc. molto.*

cresc. *mf* *cresc. molto.*

ment au li-vre du par-don au li-vre du par-don ins-cris

ra ce ser-ment au li-vre du par-don Dieu lui-meme ins-cris

ment au li-vre du par-don au li-vre du par-don ins-cris

ment inscri-ra ce ser-ment au li-vre du par-don inscri-ra ce ser-ment au li-vre du par-don ins-cris

ment au li-vre du par-don au li-vre du par-don ins-cris

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

The musical score consists of multiple staves. The top section includes woodwinds and brass. The middle section features vocal soloists with lyrics in French. The bottom section includes strings and percussion.

Lyrics:
 -ra - ins - cri - ra ce ser - ment Oui ju - rez - par l'auguste sym - bo - le
 -ra - ins - cri - ra ce ser - ment Oui ju - rez - par l'auguste sym - bo - le
 -ra - ce ser - ment Oui ju - rez - par l'auguste sym - bo - le sur le
 -ra - ins - cri - ra ce ser - ment Oui ju - rez - par l'auguste sym - bo - le
 -ra - ce ser - ment Oui oui - par l'auguste sym - bo - le sur le
 -ra - ce ser - ment Oui oui - par l'auguste sym - bo - le
 -ra - ins - cri - ra ce ser - ment Nous ju - rons - par l'auguste sym - bo - le
 -ra - ce ser - ment Nous ju - rons - par l'auguste sym - bo - le sur le
 -ra - ins - cri - ra ce ser - ment Nous ju - rons - par l'auguste sym - bo - le sur le
 -ra - ins - cri - ra ce ser - ment Nous ju - rons - par l'auguste sym - bo - le

Performance Instructions:
 double corde.
 avec les v. //

sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 sur le corps de la fille et sur le corps du fils par ce bois douloureux qui con-
 corps de la fille et sur le corps du fils par ce bois douloureux qui con-

The musical score on page 206 features a complex arrangement of voices and instruments. The top section consists of several staves for instruments, including woodwinds and strings, with dynamic markings such as *ff* (fortissimo) and *f* (forte). The bottom section is a choral setting with lyrics in French. The lyrics are: "so - le vous ju - rez tous d'é - teindre en -". The score includes various musical notations such as notes, rests, and dynamic markings like *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The piece concludes with a double bar line and repeat signs.

This page of musical score is for a vocal ensemble, likely a choir or a group of soloists. It features 16 staves. The top 14 staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The lyrics include:

- mis

ah

pour toujours

The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf* and *ff*. The piano part features a complex texture with many chords and arpeggiated figures.