

ACTE V

ENTR' ACTE.

№ 20. Moderato (♩=80)

PIANO

*mf*

Ped

Ped.

*dim*

Ped

(RIDEAU)

Adagio.

Ped

## SCÈNE.

№ 20 bis Moderato. Récit. F. JEAN.  
FRÈRE LAURENT

Eh bien! ma lettre à Roméo? Son

Moderato.

PIANO.

pa-ge, At-taqué par les Ca-pu-lets, vient d'être ra-me-né blessé.

Dans le palais de son maître, et n'a pu s'acquit-ter du mes-sa-

F. LAURENT.

-ge. Voici la let-tre! Ô— fumes-te ha-zard!— Qu'un autre messenger

par - te cet - te nuit mé - me Venez! chaque instant de re -

The first system features a vocal line in the bass clef with lyrics: "par - te cet - te nuit mé - me Venez! chaque instant de re -". Below it is a piano accompaniment with a treble and bass clef. The piano part includes a melodic line in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *f* and *pp*.

All<sup>o</sup> moderato.

- tard - Nous jette en un péril ex - trê - me.

All<sup>o</sup> moderato.

The second system continues the vocal line with lyrics: "- tard - Nous jette en un péril ex - trê - me." The tempo marking "All<sup>o</sup> moderato." is repeated. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*.

The piano accompaniment for the third system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* and *dim.*

The piano accompaniment for the fourth system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *p* and *pp*.

Adagio.

The piano accompaniment for the fifth system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp*. A "Ped" (pedal) marking is present at the bottom, along with a star symbol.

LE SOMMEIL DE JULIETTE.

♩ 21. Adagio (♩ = 56)

PIANO

pp p pp

Ped

This system contains the first two measures of the piece. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a harmonic accompaniment. Dynamics are marked as *pp* in the first measure, *p* in the second, and *pp* in the third. A 'Ped' marking is present under the second measure, and a star symbol is under the third measure.

pp p pp p

Ped.

This system contains measures 3 through 6. The right hand continues the melodic line with slurs. The left hand accompaniment is consistent. Dynamics are marked as *pp*, *p*, *pp*, and *p*. A 'Ped.' marking is under the fourth measure, and a star symbol is under the fifth measure.

Andante (♩ = 65)

p pp pp

Ped

This system contains measures 7 through 10. The tempo changes to 'Andante' with a new time signature of 3/4. The right hand has a more active melodic line. Dynamics are marked as *p*, *pp*, and *pp*. A 'Ped' marking is under the eighth measure, and a star symbol is under the ninth measure.

This system contains measures 11 through 14. The right hand features a complex texture with many beamed notes. The left hand accompaniment remains steady. Dynamics are not explicitly marked in this system.

p p

This system contains measures 15 through 18. The right hand continues with complex textures. The left hand accompaniment is consistent. Dynamics are marked as *p* in the sixteenth measure and *p* in the eighteenth measure.

pp cresc. dim. p

This system contains the first two measures of the piece. The right hand features a complex texture of chords and arpeggios, while the left hand provides a steady accompaniment. Dynamic markings include *pp*, *cresc.*, *dim.*, and *p*.

cresc dim pp

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

This system contains the next two measures. The right hand features a prominent melodic line with grace notes. The left hand continues with a rhythmic accompaniment.

Ped \*

This system contains the next two measures. The right hand has a melodic line with grace notes. The left hand has a rhythmic accompaniment. A *Ped* marking is present in the second measure, and an asterisk is placed below the right hand staff.

smorzando Ped \*

This system contains the final two measures. The right hand has a melodic line with grace notes. The left hand has a rhythmic accompaniment. A *smorzando* marking is present in the second measure, and a *Ped* marking is present in the first measure. An asterisk is placed below the right hand staff.

# SCÈNE ET DUO.

N<sup>o</sup> 22.

Allegro moderato (♩ = 104)

JULIETTE

ROMÉO

PIANO

*p*

ce - san - du

## ROMEO

C'est là!

Andante

(avec un sentiment d'effroi)

Sa-lut! tombeau! sombre et silencieux!

*p*

*cresc.*

a Tempo.

Un tombeau!.. non!.. non!.. ô demeure plus belle

a Tempo.

*f*

*p* *espress*

Que le séjour même des cieux!.. Sa-lut, — pa-lais — splen-

*f*

Ped \* Ped \* Ped \*

Récit.

- dide et radieux!!! — Ah! la voi-là! c'est el-

*sf*

Ped \* Ped \* Ped \*

- le!... Vicias, funè-bre clar-té! - viens l'offrir à mes  
 a tempo *espress.*

## Andante (♩-c)

yeux Andante Ô ma femme!.. ô ma bien ai-  
 me!.. La mort en aspirant ton haleine embau-mé - e N'a pas altéré ta beau-

- té Non! non! ect-te beauté que j'a-do - re Sur ton front calme et

- té Non! non! ect-te beauté que j'a-do - re Sur ton front calme et



R  
 pu i semble régner en - co - re Et sou - rre à l'éter - ni - te!!!

R  
 Pourquoi me la re - tends - tu si belle, ô mort li - vi - de?..

R  
 Est - ce pou i me je - ter plus vi - te dans ses bras?.. Va! c'est le seul bon -

R  
 - heur dent mon cœur soit a - vi - de!.. Et ta proie aujour d'hui ne t'échappera pas.

Andante ( $\text{♩} = 66$ )

Andante.

R

Ab! je te contemple sans crainte Tombe où je

*p* *deciso*

R

vais enfin près de toi te reposer! O mes bras donnez-

*dim* *p* *acc* *scen*

R

- lui votre dernière étreinte! mes lèvres, donnez-lui votre der-

*mol* *f*

Andante (diminuiss. ad libit. acc. del. u.)

R

- nier baiser!!!

Andante.

*ff* Ped

R

*ff* (avec fureur) (Il s'écroule dans un affreux)

A toi, ma Juh - et - te!

Ped *ff*

et le put à terre puis il demolla et s'affalla peu à peu sur les degrés du tombeau, en ce moment

Musical score for the first system, featuring piano and bass staves. The piano part has dynamic markings *f*, *dim*, and *ppp*. The bass part has a marking *8*.

le sommet liturgique de Juliette commença à se dissiper elle se soulève lentement et regarde au m

Musical score for the second system, featuring piano and bass staves. The piano part has a dynamic marking *pp*. Both staves have *Ped* markings.

d'elle avec étonnement) JULIETTE

ROMÉO (prêt à l'écouter)

Musical score for the third system, including vocal lines for Juliette and Romeo and piano accompaniment. The lyrics are: Juliette: "Où suis-je?" Romeo: "ô ver-ti-ge!..."

Musical score for the fourth system, including vocal lines and piano accompaniment. The lyrics are: Juliette: "Est-ce un rêve?..." Romeo: "Sa bouche a murmuré"

Musical score for the fifth system, including vocal lines and piano accompaniment. The lyrics are: Juliette: "mes doigts en frémissant Ont senti dans les siens la chaleur de son sang!..." Romeo: "Elle me re-"

Adagio. JULIETTE  
(idem.)  
- sec - - do (il regarda Juliette  
laxement et avec stupeur.)  
- garde... et se lè - ve!!!... Roméo!...

Adagio.

*f* *pp* *ff*  
Ped \*

1<sup>o</sup> tempo  
ROMÉO (avec Juliette)  
Seigneur Dieu tout puissant! Elle vit! Elle vit! — Juliette est vi-

1<sup>o</sup> tempo.

*ff*

Moderato. JULIETTE  
- van - te! Dieu! quelle est cette

Moderato

*ff* *pp*

VOIX, dont la dou - ceur m'en -

**BOYFO**

I - chan - te ?.. C'est moi! c'est ton é -

*animez un peu*

*p*

R - poux Qui tremblant de bonheur Em - bras - se tes ge -

*cu*

*scen*

R - noux! Qui ramène à ton cœur La lumière eni -

*do*

*mol*

R - van - te, la lumière en - van - te De l'a - mour - et des

*f*

*f*

Amour  
JULIETTE

Ah! C'est toi -  
 cieux \_\_\_\_\_ Viens!

*ff* Amour

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics "Ah! C'est toi -" followed by a long horizontal line. The middle staff is another vocal line in treble clef, containing the lyrics "cieux \_\_\_\_\_" and "Viens!". The bottom staff is a piano accompaniment in bass clef, marked with a forte dynamic (*ff*) and the word "Amour". It features a rhythmic pattern of chords and eighth notes.

O bon -  
 viens! \_\_\_\_\_ fu - vous tous deux!

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "O bon -" followed by a long horizontal line. The middle staff is another vocal line in treble clef with the lyrics "viens! \_\_\_\_\_" and "fu - vous tous deux!". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system.

Moderato e molto appassionato.

- heur!

Moderato e molto appassionato  
*ff*

The third system of the musical score consists of four staves. The top staff is a vocal line in treble clef with the lyrics "- heur!". The second staff is a piano accompaniment in bass clef, marked with a forte dynamic (*ff*) and the tempo instruction "Moderato e molto appassionato". It features a more active melodic line with eighth notes. The third and fourth staves are piano accompaniment in treble clef, continuing the accompaniment with chords and eighth notes.

JULIETTE

Viens! fuyons au bout du monde

ROMÉO

Viens! fuyons au bout du monde

Animez

Viens! — soyons heu — reux — Fuyons — tous

Viens! — soyons heu — reux — Fuyons — tous

Animez.  $\Delta$

*rit.*

deux — Fuyons — tous deux — Viens! —

deux — Fuyons — tous deux — Viens! —

*ffrit.*

*Largement*

I  
 Dieu de bon - té — Dieu de clé - men - ce! Sois — bé - ni —

R  
 Dieu de bon - té — Dieu de clé - men - ce! Sois — bé - ni —

*f* *Largement.*

I  
 sois — bé - ni — sois bé - ni par deux cœurs heureux! ———

R  
 sois — bé - ni — sois — bé - ni par deux cœurs heureux! ———

*allargando* *rit* *tempo animé*

ROMEO (d'ch'ni mi)

Ah! ———

*ff*



Allegro molto.

JULIETTE.

Que dis - tu?.. Romé -

(avec desespoir)

les parents ont tous des en - traîlles de pier - re!..

Allegro molto.

ROMEO

ol.. Ni larmes, ni pri - è - re, Rien, rien ne

peut les attendrir!.. A la por - te des

cieux! Juli - et - te, à la por - te des

JULIETTE

cieux' et mou - ri - ri!!... Mou -

- ri - ri!!... ah! la fo - ve té - ga - re! De toi quel dé - li - re sem

- pa - re? Mon bien ai - mé! rap - pel - le ta rai - son

- sen - do

ROMÉO (égaré)

Hé - las! Je te croyais mor - te et j'ai

JULIETTE

Ce poi - son!! juste ciel!!!

bu ce poi - son!!

POMPO.

(No. 54)

*Larghetto.*

*f* Con - so - le - toi, pauvre

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is marked 'Larghetto'. The vocal line begins with a fermata, followed by the lyrics 'Con - so - le - toi, pauvre'. The piano accompaniment starts with a forte (*f*) dynamic and includes a decrescendo (*dim.*) and piano (*p*) dynamic markings.

à - me - Le rêve - - - - - était trop beau! La - mour - - - - - céleste

The second system continues the vocal line with the lyrics 'à - me - Le rêve - - - - - était trop beau! La - mour - - - - - céleste'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamic markings.

*doux.*

flam - - me, Sur - vit même au tom - beau!..

The third system features a vocal line with the lyrics 'flam - - me, Sur - vit même au tom - beau!..'. The piano accompaniment includes a piano (*p*) dynamic marking and a decrescendo (*dim.*) marking.

Il soule - - ve la pier - re Et des an - ges bé - ni,

The fourth system continues the vocal line with the lyrics 'Il soule - - ve la pier - re Et des an - ges bé - ni,'. The piano accompaniment includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking.

Comme un flot de lu - miè - re, Se perd... dans l'in - fi -

The fifth system features a vocal line with the lyrics 'Comme un flot de lu - miè - re, Se perd... dans l'in - fi -'. The piano accompaniment includes a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The system concludes with a 'Ped' (pedal) instruction.

Animez (♩ 88) UHFFITH

ni Animez. Ô dou - leur ! ô tor - tu - re !!!

Moderato (♩ 60) ROMEO

E - cou - te, ô Juli - et - te !, E - cou - te - tu de - ja nous annonce le

Andante

jour !!!... Andante Non - non, ce n'est pas le jour,

ce n'est pas l'a - lou - et - te !... C'est le doux ros - si -

Allegro (♩ 110)

- gnol - confident de l'a - mou - r !... Allegro.

JULIETTE

Ab! — cruel e-poux!

de ce poison fu - nes - te Tu

ne m'as pas — laisse-m' part

a tempo.

Ah! — fortu - ne poi - gnard —

*allargando*

a tempo

(Ella si fuppt) ROMÉO (avec accompagnement) Andante (♩ 60)

ton secours me res - - tel... Dieu! — qu'as-tu fait? —

Andante.

ALLEGRETTO

(avec tendresse)

1<sup>o</sup> tempo.

Vo! — ce moment est doux!... 0

pp

Ped

joie in — finie et su — prê — me de mou — rir — a — vec

toi!.. Viens!.. un bai —

Moderato. (♩ = 72)

ser!!!... je t'ai —

Moderato.

*f* molto *ritenuto*

pp

Ped

Cédez un peu à votre

*me!* Ser - gneur Ser -

ROMEO (avec off.) Ser - gneur, Ser -

Cédez un peu

*pp* *cr*

*ff* - *Andante* (♩ = 50)

- gneur - pardon - nez - nous!

- gneur - pardon - nez - nous!

*Andante*

*scrit* *frit* *f*

*Ped* \*

*Ped* \*