

4247 KALMUS VOCAL SERIES

中央音乐学院图书馆藏书

书号

总登
记号

PM 157645

GOUNOD

ROMEO ET JULIETTE

CHORUS PART

Belwin Mills Publishing Corp.
MELVILLE, N. Y. 11746
PRINTED IN U.S.A.

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Charles
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一九六三年三月一日

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This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo). The piece features a variety of textures, including melodic lines in the treble and harmonic accompaniment in the bass. The first system begins with a *ff* marking in the bass. The second system has a *ff* marking in the bass. The third system has a *ff* marking in the bass. The fourth system has a *ff* marking in the bass. The fifth system has a *ff* marking in the bass. The sixth system has a *ff* marking in the bass.

ff *ff* *ff* *fff*

fff *fff*

(Curtain rises.) *Andante. ♩ = 60*

p *pp*

**) SOPRANOS I&II.*

Chorus.

TENORS.

BASSES.

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

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

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

pp *f* *pp* *f* *f* *l'acompte ad lib.*

**) This Chorus is to be sung by all the artists who interpret the soli of this score.*

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca - pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an-cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca - pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an-cient grudge break to new fray, -

dis deux fa-mil-les ri - va - les, Les Mon-tai - gus, - les Ca - pu - lets, -
 both, in Ve-ro - na's fair cit - y, From an-cient grudge break to new fray,

(Orch.)

*And. **

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

De leurs guer - res sans fin, à tou - tes deux fa - ta - les, En - sanglan -
 Civ - il blood now is shed, with - out re - morse or pit - y: On this we

ad lib.

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

ter le seuil de ses pa - lais. - Comme un rayon ver -
 found the traf - fic of our play. - From forth the fa - tal

(Orch.)

ad lib.

*And. **

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

pp
 et Ro - mé - o l'ai ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
pp
 et Ro - mé - o l'ai ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
pp
 et Ro - mé - o l'ai ma! Et tous deux, ou - bli -
 Ro - meo and Ju - liet fair; Pa - rents' rage, mor - tal
p (Orch.)

cresc.
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc.
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc.
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
cresc.
 ant le nom qui les ou - tra - ge, Un même a - mour les en - flam -
 hate, were naught to them love - guid - ed, For e - qual love their hearts did
dim.

ma! — share! —

Sort fu - nes - te! a - veu - gles co -
Hap - less lov - ers! Full sad was their

ma! — share! —

Sort fu - nes - te! a - veu - gles co -
Hap - less lov - ers! Full sad was their

ma! — share! —

Sort fu - nes - te! a - veu - gles co -
Hap - less lov - ers! Full sad was their

(Orch.)

p *cresc.*

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

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

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

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent
love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent
love! — A - lone their sac - ri - fice heart - rend - ing The hate of

jours — La fin des hai - nes sé - cu - lai - res Qui vi - rent
love! — A - lone their sac - ri - fice heart - rend - ing The hate of

dim.

(Curtain.)

nai - tre leurs a - mours! -
 a - ges could re - move! -

p

p

p

p (Orch.)

Ad.

(♩ = 72)

p

Ad.

cresc.

f

ff

rit.

Adagio.

dim.

p

p

Ad.

Act I.

No 1. The Capulets' Ball.

Introduction.

Allegro maestoso.

Juliet.

Tybalt.

Paris.

Capulet.

Sopranos.

Tenors.

Basses.

Chorus.

Piano.

Allegro maestoso. (♩ = 56)



(Curtain rises.)

Piano accompaniment for the first system, featuring a treble and bass staff with chords and melodic lines.

SOPRANOS.

TENORS.

BASSES.

Chorus.

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

Piano accompaniment for the second system, continuing the musical texture.

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

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

Piano accompaniment for the third system, concluding the page.

cresc.

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

cresc.

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

cresc.

cresc.

dim.

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

dim.

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

dim.

p

dim.

ff

p TENORS.

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

p BASSES.

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

p

mas - que De - ve - lours, Ton - em - pi - re Nous at -
 mind of charm they shade; Half - con - ceal - ing, Half - re -

mas que De - ve - lours, Ton - em - pi - re Nous at -
 mind of charm they shade; Half - con - ceal - ing, Half - re -

p

ti - re D'un sou - ri - re, D'un re - gard!
 veal - ing Love in ev - 'ry charm ar - ray'd!

ti - re D'un sou - ri - re, D'un re - gard!
 veal - ing Love in ev - 'ry charm ar - ray'd!

p

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

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

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

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

p SOPRANOS.

Nuit d'i - vres - se! Fol - le nuit! L'on nous
 Night of fan - cy, wan - ton night, All thy

pres - se. L'on nous suit! Le moins ten - dre Va se
 stars to love in - vite. Sweet laugh call - ing, Light foot

ren - dre Et se pren - dre Dans nos rêts!
 fall - ing, Sense - en - thrall - ing Well or ill!

De la bel - le Qui l'ap - pel - le, Tout ré -
 Won - by ten - der Beau - ty's splen - dor All sur -

dim.
 vè - le Les at - traits!
 ren - der To her will!

p SOPRANOS.

L'heu - re s'en vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p TENORS.

L'heu - re s'en vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

p BASSES.

L'heu - re s'en vo - le Joy - euse et fol - le, Au pas -
Swift hours of plea - sure Pass to gay mea - sure, Oh, en -

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

sage il faut la sai - sir, Cueil - lons les ro - ses
joy them while on they fly! Ros - es are blush - ing,

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for bear, when all may en - joy?

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for bear, when all may en - joy?

Pour nous é clo - ses Dans la joie et dans le plai - sir.
Fair fac - es flush - ing, Why for bear, when all may en - joy?