

Philip Thicknes

Highlights from the opera Romeo and Juliet:

*the text taken from the play by
William Shakespeare*

Contents	Page
Duet (Romeo and Benvolio): Show me a mistress	1
Duet (Lady Capulet and Nurse): Such a man!	3
Solo (Mercutio): Queen Mab	5
Solo (Romeo): his first sight of Juliet	9
Romeo and Juliet: opening of the balcony scene	12
Solo (Romeo): O blessed night	15
Duet (Juliet and Romeo): Good night	18
Solo (Mercutio): Tybalt, Prince of Cats	22
Duet (Juliet and Romeo): My true love	26
Romeo's lament for Mercutio and killing of Tybalt	29
Solo (Juliet): Gallop apace	41
Romeo and Juliet: Lovers' parting	45
Solo (Juliet): Farewell to mother: drinking from the vial	55
Death scene at the Capulet tomb	59

Duet (Romeo and Benvolio): Show me a mistress (Act I, scene 1)



Andante ♩ = 100

Flute *mp* *p*

Oboe *mp* *p*

Clarinet in B \flat *mp* *p*

Tenor

ROMEO:

Show me a mist-ress that is pas-sing fair, What doth her beau-ty



9

Fl.

Ob. *mp* *p*

Cl. *mp* *mp*

Bsn. *mf* *p*

Tenor

serve but as a note Where I may read who passed that pas-sing fair?

BENVOLIO:

Show him a



17

Ob.

Cl.

Bsn.

Bass

mist-ress that is pas-sing fair, What doth her beau-ty serve but as a note Where he may read who



25

Fl. *mp* *p*

Ob. *sempre p*

Cl. *p*

Bsn.

Tenor *sempre p*

Bass

Show me a mist-ress that is pas-sing fair,
 passed that pas-sing fair? Show him a mist-ress that is pas-sing fair,

33

Fl.

Ob.

Cl.

Bsn.

Tenor

Bass

What doth her beau-ty serve but as a note Where I may read who passed that pas-sing fair?
 What doth her beau-ty serve but as a note Where he may read who passed that pas-sing fair?

41

Fl.

Ob. *pp*

Cl. *ppp*

Bsn. *pp*

Tenor *ppp*

Bass

ROMEO:
 (spoken) Farewell, thou canst not teach me to forget.

BENVOLIO:
 (spoken) I'll pay that doctrine, or else die in debt.

Duet (Lady Capulet and Nurse): Such a man!
The two women try to convince Juliet that Paris
will be a suitable husband. (Act I, scene 3)

Andante $\text{♩} = 80$

1

Fl. *p*

Cl. *p*

Hn. *p*

Mezzo

Alto

LADY CAPULET: *mf*

NURSE: *mf*

(spoken) Well, think of marriage now; in brief: (sings) The val - iant Pa - ris seeks you for his love.

A

8

Fl.

Cl.

Hn.

Mezzo

Alto

man, young la - dy! la - dy, such a man As all the world: Why, he's a

A man, young la - dy! such a man As all the world:

14

Fl.

Cl.

Hn.

Mezzo

Alto

man a man of wax. Ve-ron-a's sum - er hath not such a flower. Nay, he's a

he's a man a man of wax. Ve-ron-a's sum-mer hath not such a flower.

19

Fl.

Cl.

Hn.

Mezzo

Alto

flower, he's a flower, a flower, in faith, a ve-ry flower. a ve-ry

He's a flower, he's a flower, a flower, in faith, a ve-ry flower, a ve-ry

pp

pp

pp

p

p

24

Fl.

Cl.

Hn.

Mezzo

Alto

flower.

flower. This night shall you be - hold him at our feast; Read o'er the vo-lume of young Pa-ris'

p

p

p

mf

30

Fl.

Cl.

Hn.

Alto

face, And find de-light writ there with beau-ty's pen:

Solo (Mercutio): Queen Mab (Act I, scene 4)

1 Allegretto ♩ = 132

Ob. *mp* *mf* *mp*

Baritone
MERCUTIO: *mf*
(Spoken) O, then I see Queen Mab hath been with you. (sings) She is the fai-ries' mid-wife, and she comes In

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vc. *mp* *p*

6

Ob. *mp* *mf* *mp*

Baritone
shape no big-ger than an ag-ate stone On the fore-fin-ger of an al-der man Drawn with a team of

Vln. 1

Vln. 2

Vc.

11

Ob. *mp* *mf* *p*

Baritone
lit - le a - to - mi Ov - er men's nos - es as they lie a - sleep. Her

Vln. 1

Vln. 2

Vc.

16

Ob. *mf* *mp*

Baritone
cha - riot is an emp - ty ha - zel nut: Her wag - gon spokes made of long spin - ners' legs. The co - ver of the wings of

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vc.

21

Ob.

Baritone
grass - hop - pers, Her trac - es of the smal - lest spi - der's web, Her col - lars of the moon - shine's wat - er - y beams,

Vln. 1

Vln. 2

Vc.

26

Ob.

Baritone

Vln. 1

Vln. 2

Vc.

Her whip of crick-et's bone, the lash of film, her wag-gon-er a small grey -

31

Ob.

Baritone

Vln. 1

Vln. 2

Vc.

coat - ed gnat, And in this state she gal-lops night by night Thro' lov-ers'

36

Ob.

Baritone

Vln. 1

Vln. 2

Vc.

brains, and then they dream of love, O'er lad - ies' lips, who straight on kis-ses dream, Which oft the ang-ry Mab with blis-ters

41

Ob. *mp*

Baritone

plagues, Be-cause their_ breaths with sweet-meats taint - ed are. This is the hag, when maids lie on their backs, That

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vc.

46

Ob.

Baritone

pres-ses them and learns them first to bear, Mak-ing them wom-en of good car-riage. This is she -

Vln. 1

Vln. 2

Vc.

ROMEO: Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO: True, I talk of dreams

etc.

Solo (Romeo): the feast at the Capulet palazzo and his first sight of Juliet (Act I, scene 5)

1 **Alla pavana, largo** $\text{♩} = 46$

Timp. *p*

S. D. *p*

Alla pavana, largo $\text{♩} = 46$

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf arco*

7

Fl. *mp*

Timp.

S. D.

Tenor

ROMEO: *pp* ROMEO: (sings) *mf*

(spoken): "What lady's that which doth enrich the hand of yonder knight?" SERVINGMAN: "I know not, sir" O

Vln. 1

Vln. 2 *mp* *mf > mp*

Vla. *mp* *mf > mp*

Vc. *mp* *mf > mp*



13

Fl. *p* *mp*

S. D. *ppp*

Tenor
she doth teach the torch - es to burn — bright It seems she hangs up-on the — cheek of — night As a rich jew el in an

Vln. 2

Vla.

Vc.



18

Fl. *mf* *mp*

S. D.

Tenor
8 Eth - i - op's ear Beau - ty — too rich for use, for

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*



22

Fl.

S. D.

Tenor
8 earth — too dear: So — shows — a — snow — y dove — troop - ing with — crows, — As —

Vln. 2

Vla.

Vc.



26

FL.

S. D.

Tenor
 yon-der lad-y o'er her fel-lows shows. The meas-ure done, I'll watch her place of stand, and

Vln. 2

Vla.

Vc.

30

FL.

S. D.

Tenor
 touch-ing hers, make bles-sèd my rude hand. Did my heart love till now?

Vln. 2

Vla.

Vc.

35

FL.

S. D.

Tenor
 for-swear it, sight! For I ne'er saw true beau-ty till this night.

Vln. 2

Vla.

Vc.

Romeo and Juliet: opening of the balcony scene (Act I, scene 2)

JULIET appears aloft, as at a window.

Andante ♩ = 92

1 ROMEO: (spoken)

Tenor

8 But soft, what light through yonder window breaks? It is the east, and Juliet is the sun. It is my lady, O it is my love: She speaks, yet she says nothing; what of that? Her eye discourses, I will answer it.

Vln. 1 **Andante** ♩ = 92 *divisi mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf > mp*

mp p pp ppp

13 **JULIET:** *mf*

Soprano

(spoken) Ay me! (sings) O

8 ROMEO: *mp*

Tenor

See how she leans her cheek upon her hand! O that I were a glove upon that hand, that I might touch that cheek! She speaks! (sings) O speak a - gain, bright ang - el.

Vln. 1 *uniti p mp*

Vln. 2 *pppp p mp*

Vla. *pppp*

Vc. *pppp*

23

Soprano
Rom-e-o, O Rom-e-o, Rom-e-o, where-fore art thou Rom-e-o?

Tenor
ROMEO: *mf*
Shall I hear more, or shall I

Vln. 1
mf

Vln. 2
mf

Vla.
mf

Vc.

31

Soprano
mf
'Tis but thy name that is my en em-y; What's in a name? That which we call a

Tenor
speak at this?

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

37

Soprano

rose by an - y oth - er name would smell as sweet; So Rom - e - o would, were he not Rom - e - o

Vln. 1

Vln. 2

Vla.

Vc.

43

Soprano

call'd; Re - tain that dear per - fec - tion which he owes With - out that tit - le. — Ro - me - o,

Vln. 1

Vln. 2

Vla.

Vc.

p

49

Soprano

doff thy name, And for thy name, which is no part of thee, Take all my - self.

Vln. 1

Vln. 2

Vla.

Vc.

Solo (Romeo): O blessed night (Act II, scene 2)

1 **Andante** ♩ = 92

Fl. *mp* *p* *mf*

Tenor **ROMEO:** *mf*
O bles - sèd, bles-sèd night!

Vln. 1 *mp* *p* *mp*

Vln. 2 *mp* *p* *mp*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

8

Fl. *mp*

Tenor *mp* *sempre mp*
O bles - sèd, bles-sed night! I am a - fear èd,

Vln. 1 *p* *mp* *p*

Vln. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

15

Fl. *mf* *mp* *p*

Tenor
8 be - ing in night, all this is but a dream, all

Vln. 1 *mp* *p* *mp* *pp*

Vln. 2 *mp* *p* *mp* *pp*

Vla. *mp* *p* *mp* *pp*

Vc. *mp* *p* *mp* *pp*



22

Fl. *p* *mf* *mp*

Tenor
8 this is but a dream, a dream, Too flatt'-ring sweet to be sub - stan - tial,

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

(Juliet is seen above)

28

Fl. *sempre mp* *rit.*

Tenor *mp* *p* *mf* *f*
a dream, Too flatt-'ring sweet to be sub-stant - ial, (seeing Juliet) to be sub-stant-ial.

Vln. 1 *p* *mp* *rit.*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Duet (Juliet and Romeo): Good night (End of Act II, scene2)

35 **Andante** ♩ = 100

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *pp*

Soprano **JULIET:** *mp*
Good night, good night, good

Tenor **ROMEO: (quasi come eco)** *pp*
Good night, good night,

Andante ♩ = 100

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp pizz.*

41

Fl.

Ob.

Cl.

Hn.

Soprano

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

night, good night, Part-ing is such sweet

good night, good night,

p

mf

p arco

Detailed description: This is a page of a musical score, page 41. It features a vocal line with Soprano and Tenor parts and an orchestral accompaniment. The vocal parts have lyrics: Soprano: "night, good night, Part-ing is such sweet"; Tenor: "good night, good night,". The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* (piano) and *mf* (mezzo-forte). There are also blue double-headed arrows above the Flute staff and a blue square symbol at the end of the page.

47

Fl.

Ob.

Cl.

Hn.

Soprano

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mp

p

pp

mf

mp

sor - row, Part ing is such sweet sor - row,

Part ing is such sweet sor - row,

mf

mp

mp

mf

mp

mp

54

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Soprano *mp*
That I shall say good - night till it be mor - row.

Tenor *p*
I shall say good - night till it be

Vc. *p*

59

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Soprano
Good night, good night.

Tenor *pp*
mor - row. Good night. good night. *(spoken)* Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest! *Exit*

Vc. *rall.*

Solo (Mercutio): Tybalt, Prince of Cats (Act II, scene 4)

Note: the demi-semi-quaver oboe runs in the first four bars could be simplified to quaver triplets, e.g. A,B,C,C# in bar 31: Bb,A,G,F# in bar 32: F#,F,Eb,D in bar 33: D,D#,E,F in bar 34.

Andante ♩ = 80

Ob. *mf*

Baritone

MERCUTIO imitates the "Prince of Cats"

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mf, arco*

Moderato ♩ = 120

Ob. *mf* *mp* *mf*

MERCUTIO:

Baritone *mf*

More than the Prince of Cats, O he's the cour-age-ous cap-tain of com-pli-ments he

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *mp*

10

Ob.

Baritone

Vln. 1

Vln. 2

Vla.

Vc.

fights as you sing prick-song*, keeps time, dis tance and pro - por - tion; he rests his min - im

mp *mf* *mp*

* Prick-song is written music

15

Ob.

Timp.

Baritone

Vln. 1

Vln. 2

Vla.

Vc.

rests, one, two and the third in your bo - som; the ve-ry but-cher

To Tub. B.

mp *f* *f* *mf*

mp *f* *mp* *mf*

mf *f* *3* *3* *mf*

20

Ob. *mf*

Baritone
of a silk but-ton, a du-el-list, a du-el-list, a

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*



24

Ob. *mf* *mp* *mf*

Baritone
gen-tle-man of the ve-ry first house, of the first and sec-ond cause. (demonstrating)

Vln. 1 *p* *pizz.*

Vln. 2 *p* *pizz.*

Vla. *p* *pizz.*

Vc. *p* *pizz.*

* *Passado*: the foil, & one foot, thrust forward at the same time.
Punto reverso: a backward thrust.
Hay (hai): thrust through.

29

Baritone

Ah, the im-mort-al pas - sa - do,* the pun-to re-ver- so,* the hay!*

Vln. 1

Vln. 2

Vla.

Vc.

Note: The pizzicato section for violins and viola, in bars 28 to 32 could be played instead by guitar(s), if available.

Duet (Juliet and Romeo): My true love (Marriage scene, Act II, scene 6)

1 **Moderato** ♩ = 54

Fl. *p*

Soprano **JULIET: *mf***
But my true love is grown to such ex - cess, I can-not sum up

Vln. 1 *mp, arco* *p*

Vln. 2 *mp, arco* *p*

Vla. *mp, arco* *p*

Vc. *mp, arco* *p*

9

Fl. *mp*

Soprano
sum of half my wealth, I can-not sum up sum, I can-not sum up sum, I

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

16

Fl. *p*

Soprano
can-not sum up sum of half my wealth.

Tenor
ROMEO: *mf*
But my true love is grown to such ex - cess, I

Vln. 1

Vln. 2

Vla.

Vc.

23

Fl. *mp*

Soprano
I can-not sum up sum, I can-not sum up

Tenor
8 can - not sum up sum of half my wealth, I can - not sum up sum, I can - not sum up

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

30

Fl. *mf* *f*

Soprano
sum, I can-not sum up sum of half my wealth. I can-not sum up sum, I

Tenor
sum, I can-not sum up sum of half my wealth. I can - not sum up sum, I

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

37

Fl.

Soprano
can-not sum up sum, I can-not sum up sum of half my wealth.

Tenor
can - not sum up sum, I can-not sum up sum of half my wealth.

Vln. 1

Vln. 2

Vla.

Vc.

Romeo laments Mercutio, slain by Tybalt: then in rage avenges his death by killing Tybalt (Act III, scene 1)

43 **Moderato** ♩ = 120

Ob. *mf* *p*

Cl. *mf* *f*

Tenor **ROMEO:** *f*
 This gent-le-man, My ve-ry friend, hath got this mor-tal hurt In my be-half;

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mp*

49

Cl. *mf*

Tenor *mf*
 my re-pu-ta-tion stained_ with Ty-balt's slan-der:

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

56

Cl.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

Ty- balt, that an hour hath been my cou- sin.

mp

mp

mp

mp

63

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

Ju - liet, O sweet Ju - liet Thy beau - ty hath made me ef -

mp

mf

p

p

p

p

70

Tpt.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

fem - in - ate, and in my temp - er soft - en'd val - our's steel.

mf *f* *mf* *f* *mf* *f* *mf* *f*

Enter Benvolio.

77

Tpt.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

BENVOLIO: Ro - me - o, O — Ro - me - o, brave Mer - cu - tio

mp *mf* *f* *ff* *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

83

Tpt.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

is dead. That gal-lant spi-rit

f *mf*

88

Tpt.

Bass

Vln. 1

Vln. 2

Vla.

Vc.

hath asp-ired the clouds, Which too un-time-ly here did scorn the earth.

94 **Allo stesso tempo** ♩ = 60

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mf*

Timp. *mf*

ROMEO:

Tenor *f*

This day's black fate on more days doth de- pend,

Allo stesso tempo ♩ = 60

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

99

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mp *mf* *f* *ff* *mp*

This but be - gins the woe oth - ers must end., the woe

Enter Tybalt

Più mosso ♩ = 72

105

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Tpt. *f* *mp*

Timp. *f* *mf*

Tenor
oth - ers must end.

Bass
Enter Tybalt **BENVOLIO:** *ff*
Here comes the fur - ious Ty - balt back a - gain.

Più mosso ♩ = 72

Vln. 1

Vln. 2

Vla.

Vc.

110

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Tpt. *f* *f*

Timp. *f* *ff* *f*

Tenor *ff*
A - gain in tri - umph, and Mer - cu - tio slain? A - way to heav - en, res-

Vln. 1

Vln. 2

Vla.

Vc.

115

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

S. D.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

pect-ive le-ni-ty, And fire-eyed fu-ry— be my con-duct now! Now, Tyb- alt, take the

p

f

mp

mp

mp

mp

Detailed description: This page of a musical score covers measures 115 through 118. The score is for a full orchestra and a tenor soloist. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and brass section (Horn, Trumpet) play sustained notes and chords. The percussion section (Timpani, Snare Drum) provides a rhythmic accompaniment. The string section (Violins 1 & 2, Viola, Violoncello) plays a melodic line starting in measure 115. The tenor soloist has a vocal line with lyrics: "pect-ive le-ni-ty, And fire-eyed fu-ry— be my con-duct now! Now, Tyb- alt, take the". Dynamic markings include *p* (piano) for the snare drum and *f* (forte) for the tenor's final note. The string parts are marked *mp* (mezzo-piano).

120

S. D. 

Tenor *ff* *pp*
vil - lain, Now Tyb - alt, take the 'vil - lain' back a - gain That late thou gav - est me,

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*



126

Tpt. *mf* *p* *mf*

S. D. *p*

Tenor *mf*
For Mer - cu - tio's soul, Mer - cu - tio's soul Is but a — lit - tle way a - bove our heads,

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*



Musical score for measures 132-137. The score includes parts for Tpt., S. D., Tenor, Vln. 1, Vln. 2, Vla., and Vc. The Tenor part has lyrics: "Stay - ing for thine _____ to keep him com - pan - y:". Dynamics include *mp* and *mf*. There are blue double-headed arrows above the Tpt. staff and a blue document icon at the top right.

Musical score for measures 138-143. The score includes parts for Tpt., Timp., S. D., Tenor, Vln. 1, Vln. 2, Vla., and Vc. The Tenor part has lyrics: "Eith - er thou or I, or both, must go with him.". Dynamics include *f* and *ff*. There are blue double-headed arrows above the Tpt. staff and a blue document icon at the top right.

144

Ob. *mf*

Timp. *f*

Baritone *ff*

TYBALT:

Boy, thou wretch-ed boy, that didst con-sort him here, shalt with him hence.

151

Timp. *ff*

Tenor *ff* ROMEO: (drawing sword) *fff*

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *fff*

Vc. *fff*

This shall de - ter -

156

Timp.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mine that. They fight. Tybalt falls.

lunga pausa

To Tub. B.

Solo (Juliet, awaiting Romeo's arrival):
Gallop apace (Act III, scene 2)

1 **Moderato** ♩. = 100

Fl. *f*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Soprano *f* JULIET: *f*
Gal-lop a-pace, you fie - ry foot - ed

7

Fl. *mp* *mf* *p* *mp*

Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Soprano *p*
steeds, T'wards Phoeb - us' lodg - ing;

13 **Poco meno mosso** ♩. = 92

Fl. *p* *mp*

Cl. *pp* *mp*

Hn. *pp* *mp*

Soprano *mp* *mf*
Spread thy close cur - tain, love - per - form - ing Night, Lov - ers can see to do their am' - rous rites

20 **A** **A tempo** ♩ = 100

Fl. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *f* *mp*

Soprano *f*

By their own beau - ties. Come, ci - vil

26

Fl. *mp* *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

Soprano *mf*

Night, Hood my un - mann'd blood, bat - ing in my

33

Fl. *p*

Cl. *pp*

Bsn. *pp*

Hn.

Soprano *mp*

cheeks, with thy black man - tle, till strange love grow

40 B

Fl. *mf*

Cl. *mp* *p*

Bsn. *mf* *p*

Hn. *pp* *pp* *mp* *p*

Soprano *mf*

bold, Think true love act - ed simp - le mod - est - y. Come,

47

Fl. *f* *mp*

Cl. *f* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Soprano *f*

Night, come, Ro - me - o, come, thou day — in night.

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

pp

54 To Picc. ↔ ↔ ↔ ↔ ↔ ↔ ↔ ↔

Fl. *p*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Soprano

(spoken) O, I have bought the mansion of a love, But not possessed it, and though I am sold, Not yet enjoyed.

Vln. 1

Vln. 2

Vla.

Vc.

Romeo and Juliet: lovers' parting (Act III, scene 5)

A bird sings.

Presto ♩ = 192

Picc.

1

8^{va}

ff, ad lib.

ROMEO and JULIET are in her bedchamber, aloft. He comes to the window.

JULIET: Wilt thou be gone? It is not yet near day:
 It was the nightingale, and not the lark,
 That pierced the fearful hollow of thine ear;
 Nightly she sings on yond pomegranate tree.
 Believe me, love, it was the nightingale.

The bird sings again.

Cue for music:
...it was the nightingale

Picc.

6

8^{va}

ff, ad lib.

ROMEO: It was the lark, the herald of the morn,
 No nightingale.

10

Andante ♩ = 80

Tenor

ROMEEO:

(spoken) Look, love, what envious streaks
 Do lace the severing clouds in yonder east: Night's candles are burnt out, and jocund day
 Stands tiptoe on the misty mountain tops.

Vln. 1

Vln. 2

Vla.

Vc.

pp

18

Soprano

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

JULIET: *mf* Yond

ROMEO: *mp* I must be gone and live, *f* or stay and die. *mp*

24

Soprano

Vln. 1

Vln. 2

Vla.

Vc.

light is not day - light, I know it, I: It is some me - te - or that the

30

Soprano

Vln. 1

Vln. 2

Vla.

Vc.

sun ex - haled To be to thee this night a torch - bear - er,

35 JULIET: *mp*

Soprano
and light thee on thy way to Man - tu - a. There - fore

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

41

Soprano
stay yet, thou need'st not be gone.

Vln. 1 *pp* *mf, ma dolce*

Vln. 2 *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

47 ROMEO: *mf* *f* *ff*

Tenor
Let me be tane, let me be put to death,

Vln. 1 *pp* *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *f*

53 *mf* *mp*

Tenor I am con - tent, so thou wilt have it so.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

58 *ff* *pp*

Picc. *ff* *pp*

Tenor ROMEO:
(spoken) How is't, my soul?
Let's talk, it is not day.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

64 **Poco meno mosso** ♩ = 72 *mf*

Soprano JULIET:
(spoken) It is, it is, hie hence, be gone, away! It is the lark that sings so out of tune. O now be gone, more

Poco meno mosso ♩ = 72

Vln. 1 *mp*

Vln. 2 *sempre pp*

Vla. *sempre pp*

Vc. *sempre pp*

70

Soprano
light and light it grows.

Tenor
More light and light, more dark and dark_ our woes!_

Vln. 1
mf

Vln. 2
p

Vla.
p

Vc.
p

mp

p

Enter NURSE in haste.

76

Soprano
JULIET: *f*
Nurse?

Mezzo
NURSE: *f*
Mad-am! Your la - dy moth-er is com-ing to your cham-ber. The day is broke, be wa-ry, look a-bout.

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
mp

Exit NURSE

83

Soprano

mf *f* *mp*

Then win - dow, let day in, and let life out.

Vln. 1

Vln. 2

Vla.

Vc.

mf *p* *pp*

90 **A tempo** ♩ = 72

Fl.

pp *p*

Tenor

ROMEO: *mp*

Fare - well, fare - well! one_ kiss, and_ I'll des - cend. *They kiss.*

A tempo ♩ = 72

Vln. 1

Vln. 2

Vla.

Vc.

p *mp*

97

Fl. *mp* *pp*

Tenor *mp* *pp*

(He starts to leave but returns: they kiss again.) He goeth down.

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp*

104

Fl. *p* *sempre p*

Soprano JULIET: *mp*
Art thou gone so, love?—

Tenor ROMEO: (below) *mp*
Fare - well,

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

112

Fl.

Soprano

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

art thou gone so, lord? — art thou gone so, hus - band, ay,

fare - well, fare - well,

mp *mf* *subito p* *mp*

mp *mf* *subito p* *mp*

mp *mf* *subito p* *mp*

mf *f* *subito p* *mf*

119

Fl.

Soprano

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

hus - band, friend? (*spoken*) O thinks't thou we shall ever meet again?

fare - well! (*spoken*) I doubt it not, and all these woes shall serve For sweet discourses in our times to come.

mp *ROMEO:*

p *mp*

p

p

p

126

Fl. *pp*

Soprano
JULIET:
O God, I have an ill-divining soul! Methinks I see thee now, thou art so low,
As one dead in the bottom of a tomb,

Vln. 1 *p* *pp*

Vln. 2 *sempre p*

Vla. *pp*

Vc. *pp*

133

Fl. *p*

Soprano
Either my eyesight fails, or thou looks't pale.

Tenor
ROMEEO:
And trust me, love, in my eye so do you!

Vln. 1 *mp*

Vln. 2 *pp* *p*

Vla. *p*

Vc. *p*

140

Fl.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

Dry sorrow drinks our blood. Adieu, adieu! Exit.

Solo (Juliet): she bids farewell to her mother and the Nurse;
then prepares to drink from the vial to fake her death (Act IV, scene 3)

1 **Andante** ♩ = 80

Bsn. *p*

Soprano *JULIET: mp*
Fare - well! God knows when we shall meet a-gain.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

8

Fl. *p* *pp*

Ob. *p* *pp*

Bsn. *pp*

Soprano *mp*
I have a faint cold fear thrills through my veins That al-most freez-es up the heat of

Vln. 1 *pp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

16

Fl. *p* *ppp*

Ob. *p* *ppp*

Bsn. *p* *ppp*

Soprano *mf* *mf*

life: I'll call them back a-gain to com- fort me. Nurse!

Vln. 1 *p* *ppp*

Vln. 2 *pp* *p* *ppp*

Vla. *pp* *p* *ppp*

23

Fl. *p* *ppp* *p*

Ob. *p* *ppp* *p*

Bsn. *p* *ppp* *p*

Soprano *p*

What should she do here? My dis-mal scene I needs must_ act a- lone.

31

Fl. *pp* *p* *p*

Ob. *pp* *p* *p*

Cl. *p* *p* *p*

Bsn. *pp* *p* *p*

Soprano *mp* *mf*

Come, vi- al. What if this mix- ture do not work_ at all? Shall I be

39

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Soprano *f*

mar-ried then to-mor-row morn-ing? No, no, this shall for-bid it;

45

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Soprano *mf*

lie thou there. (Laying down her dagger) What if it be a pois-on? I fear it is,

52

Fl. *mp* *p*

Ob. *mp* *p*

Cl. *mp* *p* *mp*

Bsn. *mp* *p*

Soprano

and yet me-thinks it should not. Rom - e - o,

60

Fl. *pp* *ppp*

Ob. *pp* *ppp*

Cl. *p* *pp* *ppp*

Bsn. *pp* *ppp*

Soprano *mp* *p*

Rom - e - o, Rom - e - o! here's drink. I drink to thee.



Juliet drinks from the vial, then falls on the bed, within the curtains.

69

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*



76

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Scene at the Capulet tomb. Romeo gazes at Juliet in the tomb, says farewell and takes the poison he has brought. Juliet wakes. The Friar tells her that Romeo is dead beside her. She kills herself with a dagger. (Act V, scene 3)

82 **Andante** ♩ = 56

Fl. *p* *mp*

Tenor *sempre mp*
(Gazing at Juliet) O my love, my wife, Death,

Vln. 1 *pp* *p*

Vln. 2 *pp* *p*

Vla. *pp* *p*

Vc. *p*

89

Fl. *mf*

Tenor *mf*
that hath suck'd the hon - ey of thy breath, Hath had no pow - er yet up - on thy

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

96

Fl.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mp

mf

p *pp* *p*

p *pp* *p*

p *pp* *p*

mp *pp* *p*

beau - ty: Thou art not con - quer'd, beau - ty's en - sign yet Is

103

Fl.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mf *mp* *mf*

p

pp *pp* *pp*

mf *p*

crim-son in thy lips and in thy cheeks, And Death's pale flag

110

Fl. *mp* *p* *mp*

Tenor *mf* *mp*

Vln. 1 *p* *mp* *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *pp*

is not ad - vanc - èd there. Why art thou yet so fair? Shall I be-lieve That

117

Fl. *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Tenor *mf* *mp*

Vln. 1

Vln. 2

Vla.

Vc. *p* *mf* *mp*

un - sub - stan - tial Death is am - or - ous, And that the lean ab -

123

Ob. *mp*

Cl.

Bsn. *mp*

Tenor

hor - red mon - ster keeps thee here in dark _____ to be his

Vc. *mp* *mf*



129

Fl. *mp* *p*

Ob.

Cl.

Bsn.

Tenor

par - am - our? For fear of that, I still will stay with_ thee, And

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

136

Fl.

Ob.

Cl.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

p

mp

pp

nev - er from this pal - ace of dim night De - part a - gain.

142

Ob.

Cl.

Bsn.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

p

pp

sempre pp

sempre pp

p

pp

Here, here will I re - main, And shake the yoke of

149

Fl.

Ob.

Cl.

Bsn.

Tenor

Vln. 1

Vln. 2

Vla.

Vc.

mf *mp* *pp* *mf* *pp*

in - aus - pic - ious - stars From this world - wear - ied flesh. *(Taking out the flask)*

C

156

Fl.

Ob.

Cl.

Bsn.

Tenor

rall. *p*

Here's to my love! *(Drinks)* *(Spoken into silence)* O true apothecary. The drugs are quick.

Romeo kisses Juliet and falls
dead beside her on the bier.

163 **Meno mosso** ♩ = 66

Fl. *mp* *p* *mp* *mf* *p*

Ob. *mp* *p* *mp* *mf* *p*

Cl. *mp* *p* *mp* *mf* *p*

Bsn. *mp* *p* *mf* *p*

Hn. *mp* *p* *mp* *mf* *p*

Tpt. *mp* *p* *mp* *f* *p* *pp*

Tenor
8
mf *f*
Romeo gets onto the bier, next to Juliet. Thus with a kiss I die. Romeo kisses Juliet and falls dead beside her on the bier.

Meno mosso ♩ = 66

Vln. 1 *mf* *mp* *p*

Vln. 2 *mf* *mp* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *ff* *mp*

Juliet stirs, then wakes.

171 **Più mosso** ♩ = 84
JULIET: mf

Soprano: Where is my lord? I do re-mem-ber well where I should be; And there I am.

Vln. 1, Vln. 2, Vla., Vc.: *pp*, *p*

FRIAR LAWRENCE is seen to enter down stage, and speak to Balthasar, who then retires. The Friar hurries to the tomb, where he finds first the dead Paris, then the dead Romeo with Juliet. Juliet sees his approach, but has not yet seen her dead husband.

178 **mf**

Soprano: Good Fri - ar, - where is my Rom - e - o?

Vln. 1, Vln. 2, Vla., Vc.: *mp*, *pp*, *p*

185

S. D. *pp*

Soprano: where is my Rom - e - o? Noise is heard of the approaching Watch.

Vln. 1, Vln. 2, Vla., Vc.: *mf*, *mp*, *f*, *mp*, *p*

191

Ob. *f* > *mf* *mf*

Cl. *f* > *mf* *mf*

Bsn. *f* > *mf* *mf*

S. D. *ppp*

Soprano *piangendo ff* er—

FRIAR LAWRENCE:

Baritone *mf* *f*
 Good Jul-iet, thy hus-band thy hus-band in thy bos - om there lies dead.

Vln. 1 *mf* *mp* *mf*

Vln. 2 *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf*

*Juliet makes an unearthly sound,
 a sharp indrawn musical breath.**

** It may help the singer to imagine feeling
 that she has been hit in the stomach.*

197

Ob. *mp*

Cl. *mp*

Bsn. *mp*

S. D.

Soprano *piangendo ff <*
er_ er er

Baritone *f*
Come, come a-way. Stay not to quest-ion, for the Watch is com-ing. I dare no long-er

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Juliet sobs, drawing in her breath in gasps.

202

Ob.

Cl.

Bsn.

S. D.

JULIET:
ff piangendo sempre

Soprano
er go get thee hence, for I will not a-way.

Baritone
stay. *Exit Friar Lawrence*

Vln. 1

Vln. 2

Vla.

Vc.

207 **D**

Ob. *p*

Cl. *p*

Bsn. *p*

Soprano *mf* *f* *mf*

What's here? a cup closed in my true love's hand? Poi - son! O churl, drunk all, and

212

Ob.

Cl.

Bsn.

Soprano

left no friend-ly drop to help me af - ter? I will kiss thy lips, Hap-ly some

216

Ob.

Cl.

Bsn.

Soprano

poi-son yet doth hang on them, to make me die with a res - to - ra - tive.

(She kisses Romeo on the lips)

220

Ob. *mp* *p* *pp*

Cl. *mp* *p* *pp*

Bsn. *mp* *p* *pp*

S. D. *ppp*

CAPTAIN OF THE WATCH (*off*): Lead, boy, which way?

JULIET: *mf*

(*spoken*) Thy lips are warm. (*Noise is heard of the Watchmen*) Yea, noise? then I'll be brief.

226

Ob. *p*

Cl. *p*

Bsn. *p*

S. D.

She takes Romeo's dagger... ...and holds it to her chest She stabs herself and forcibly expels breath.

Soprano *ff*

O hap-py dag-ger, this is thy sheath hnn—

231

Ob. *pp* *ppp*

Cl. *pp* *ppp*

Bsn. *pp* *ppp*

Tpt. *p* *ppp*

S. D. *pppp*

Soprano *mf* *p*

there__ rust, and let me die.

(She falls upon Romeo's body and dies)

April 2015
Duration approx 30 mins