

*from*

*Romeo and Juliet*

a Shakespearian Music-Drama

Two Scenes from Act 1

for Singing Actors

and Sinfonietta Ensemble

Don Freund

# Romeo and Juliet

a Shakespearian Music-Drama

Two Scenes from Act 1 (2016)

Don Freund

## Scene 5: The Capulet ballroom (Five Elizabethan Dances)

$\text{♩} = 160$

## Dance 1. Galiard: Entry Dance

$\text{♩} = 84, \text{pompous}$

Reduction

Musical score for the beginning of the Galiard: Entry Dance. It features a piano reduction with treble and bass staves. The key signature has one sharp (F#), and the time signature is 4/4. The music begins with a series of eighth notes in the bass line and a melodic line in the treble. The tempo is marked as 84, pompous.

4

Musical score for the Galiard: Entry Dance, measures 4-9. The piece continues with a steady eighth-note accompaniment in the bass and a more active treble line. The time signature changes to 3/4 at measure 7.

10

Musical score for the Galiard: Entry Dance, measures 10-16. The piece continues with a steady eighth-note accompaniment in the bass and a more active treble line. The time signature changes to 3/4 at measure 12. The dynamic marking *ff* is present.

15

Musical score for the Galiard: Entry Dance, measures 17-18. The piece continues with a steady eighth-note accompaniment in the bass and a more active treble line. The time signature changes to 4/4 at measure 17. The dynamic marking *p* is present.

19

Musical score for the Galiard: Entry Dance, measures 19-24. The piece continues with a steady eighth-note accompaniment in the bass and a more active treble line. The time signature changes to 3/4 at measure 19 and back to 4/4 at measure 23.

**23** Lord Capulet

Wel - come, gen-tle - men! la - dies that have their toes Un-plagued with

26 Lord Capulet

corns will walk a bout with you.

30

$\text{♩} = 60$   
p pp

**33** Dance 2. Basse danse:  
Romeo sees Juliet across the room

$\text{♩} = 88$   
pp pp

Romeo

*mp half sung, half whispered*

45

What la - dy is that, which doth en-rich the hand Of yon-der knight?

*pp*

46  
Romeo*mp lyrical, delirious*

49

*agitated*

O, she doth teach the tor-ches to burn bright! The meas-ure done, I'll watch her place of

*pp*

51  
Romeo*becoming lyric again**love-drunk*

stand, And, touch-ing hers, make bles-sed my rude hand. Did my heart love till now? for-swear it, sight!

56  
Romeo60 *Dance 3. Dumpe: Indignant Tybalt*

♩ = 120

*f* Tybalt

For I ne'er saw true beau-ty till this night. This, by his voice, should be a

*p* *mf*

63  
Tybalt

66

Mon-ta-gue. Fetch me my ra-pi-er! To strike him dead,

Lord Capulet

72

68

Tybalt

To strike him dead, I hold it not a sin. Why, how now, kins-man!

Tybalt

78

74

Lord Capulet

where-fore storm you so? *tr* Un-cle, this is a Mon-ta-gue, 'Tis he, that vil-lain

Lord Capulet

Tybalt

84

Lord Capulet

79

Tybalt

Ro-me-o. Con-tent thee, coz, let him a-lone; I'll not en-dure him. You'll

85  
Lord Capulet

88

not en-dure him! You'll not en-dure him! You'll make a mu-ti-ny a-mong my

90  
Lord Capulet

Tybalt

94

Lord Capulet

guests! He shall be en-dured! Why, un-cle, 'tis a shame. Am I the

Lord  
Capulet

(to servants)

*ritenuto*

(to Tybalt)

mas-ter here, or you? go to. More light, more light! For shame!

*a tempo*

100

Lord  
Capulet

(to guests)

♩ = 72

Tybalt

I'll make you qui-et. What, cheer-ly, my hearts! I will with-

105

Tybalt

109

draw, but this in - tru-sion shall Now seem-ing sweet con - vert to bit-ter gall.

*Dance 4. Pavan: The lovers touch*

110

♩ = 112

115

Tybalt

116

121 125

Romeo *f*

If I pro - fane with my un - worth - iest hand

126

Romeo

This ho - ly shrine, the gen - tle fine is this: My lips, two blush - ing

131 135

Romeo

pil - grims, read - y stand To smooth that rough touch with a ten - der

136

Romeo Juliet

kiss. Good pil - grim, you do wrong your hand too much, For saints have hands

140 141

Juliet

that pil - grims' hands do touch, And palm to palm is ho - ly pal - mers'

144 **Romeo** **145** **Juliet** **Romeo**

Juliet

kiss. Have not saints lips? Ay, pil-grim, lips that they must use in prayer. O, then,

148 **151**

Romeo

8 dear saint, let lips do what hands do; They pray: grant thou, lest faith turn to des-

153 **Juliet** **155** **Romeo**

Romeo

8 pair. Saints do not move, though grant for prayers' sake. Then move not, while my

158 **160** *They kiss.*

8 prayer's ef-fect I take.

163



169

Romeo

Juliet

*(dreamy, dumbstruck)*

Thus from my lips, by yours, my sin is purged. Then have my lips the

174

175

Romeo

Juliet

sin that they have took. Sin from thy lips? O tres-pass sweet-ly urged!

179

181

*Kiss again.*

Romeo

Give me my sin a-gain.

185

 $\text{♩} = 104$ 

Juliet

 $\text{♩} = 88$ *mp*

188

Nurse

*Dance 5. La Volta: Unmasking, departure* $\text{♩} = 60$ *f* *(breathless)*

You kiss by the book. Mad-am,

196

193

Nurse

Mad-am, your moth-er Mad-am, your moth-er craves a word with you.

202

Romeo

204

Nurse

What is her moth-er? Mar-ry, bach-e-lor, Her moth-er is the la-dy of the house,

211

♩ = 132

Nurse

I nursed her daugh-ter; I tell you, I tell you, he that can lay

219

222 ♩ = 60

Romeo

Nurse

hold of her Shall have the chinks. Is she a Ca-pu-let?

228

230

Romeo

Ay, so I fear; the more is my

239

242 ♩ = 60

Juliet

♩ = 54

♩ = 48

Romeo

un - rest. Come hith-er, nurse. What is yond gen-tle-man?

249  $\text{♩} = 120$  **Nurse**

His name is Ro-me-o, and a Mon-ta-gue; The on - ly son of your great

253 **Nurse** **Juliet**  $\text{♩} = 69$  *mp*

en - e - my. My on - ly love sprung

257 *p*

from my on-ly hate! Too ear-ly seen un-known, and known too late!

262 **Lady C.**  $\text{♩} = 120$  **Nurse**  $\text{♩} = 138$

Ju-li-et. A - non, a-non! Come, let's a-way; the stran-gers all are

266 *p*

gone.

12 **269**

**271**

Musical score for measures 269-271. The score is in treble and bass clefs. Measure 269 features a complex rhythmic pattern with eighth and sixteenth notes. Measure 270 continues this pattern. Measure 271 shows a transition with a bass clef in the right hand and a treble clef in the left hand.

272

**274**

Musical score for measures 272-274. Measure 272 has a steady eighth-note accompaniment in the bass clef. Measure 273 continues the accompaniment. Measure 274 features a melodic line in the treble clef with a slur over the first two measures.

275

**Romeo** (outside)

*mf*

Musical score for measure 275. The vocal line in the treble clef begins with a rest followed by the lyrics "Can I go for-ward when my heart is here?". The piano accompaniment consists of a complex rhythmic pattern in the bass clef and a melodic line in the treble clef.

278

**280** ♩ = 144

Romeo

Musical score for measures 278-280. Measure 278 features the vocal line with lyrics "Turn back, dull earth, and find thy cen-tre out." The piano accompaniment is in treble and bass clefs, with a complex rhythmic pattern.

282

Musical score for measures 282-284. The piano accompaniment continues with a complex rhythmic pattern in both treble and bass clefs.

**285**

Musical score for measures 285-287. The piano accompaniment continues with a complex rhythmic pattern in both treble and bass clefs.

**289**

288

Musical score for measures 288-290. The piano accompaniment continues with a complex rhythmic pattern in both treble and bass clefs.

♩ = 48 *Scene 6: Juliet's Balcony*

290 *rit.* 293 ♩ = 88

295 **Romeo** *mp*

But, soft! what light through yon-der win-dow breaks? It is the east, and

301 **Romeo** 302

Ju-li-et is the sun. A-rise, fair sun, and kill the en-vious moon,

307 **Romeo** 308

Be not her maid, since she is pale with grief That thou her maid art far more

311 **Romeo** 315 *mf*

fair than she. It is my la-dy, O, it is my love!

Romeo **319** *mp*  
 O, that she knew she were! See, how she leans her cheek up-on her hand!

Romeo **322**  
 O, that I were a glove up-on that hand, That I might touch that cheek!

**Juliet** *mp*  
 Ay Ay me!

Romeo  
 She speaks! O, speak a-gain, bright an-gel! Bright an-gel,

**333**  
 ♩ = 72

Juliet  
 O, Ro-me-o, Ro-me-o! where-fore art thou Ro-me-o? Ro-me-o, O, Ro-me-o!

Romeo  
 speak a-gain! speak a-gain!

**336** **337**

Juliet  
 where-fore art thou Ro-me-o? De-ny thy fath-er and re-fuse thy name;

339

Juliet

Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.

343

Juliet

where - fore art thou Ro-me-o? Ro-me-o, O, Ro-me-o!

Romeo

Shall I hear more, or shall I speak at this?

346

Juliet

where - fore art thou Ro-me-o? 'Tis but thy name that is my en - e - my;

349

Juliet

Thou art thy-self, not a Mon - ta - gue. What's Mon - ta - gue?

351

Juliet

it is nor hand, nor foot, Nor arm, nor face, nor an-y oth-er part Be-long-ing to a man. O,

354

Juliet

be some oth - er name! Ro - me - o, Ro - me - o! Ro - me - o! be some oth - er name!

*mf* *p*

357

Juliet

What's in a name? a rose By an - y oth - er name would smell as

*mp*

360

Juliet

sweet; So Ro - me - o would, were he not Ro - me - o call'd, Re - tain that dear per - fec - tion

*mf*

363

Juliet

that dear per - fec - tion

*rit.*  $\text{♩} = 50$

365  $\text{♩} = 60$

Ro - me - o, doff thy name,

*p*

366

Juliet

And for that name which is no part of thee Take all my -

*rit.*  $\text{♩} = 50$



369 ♩ = 60

370

♩ = 72

Juliet self.

Romeo *f*

I take thee at thy word. Call me but love,

*mf*

371

Juliet

What man art thou that thus be -

Romeo *f*

and I'll be new bap-tized; Hence-forth I nev-er will be Ro-me-o.

374

375

Juliet

screen'd in night So stum-blest on my coun-sel?

Romeo *f*

By a name I know not how to tell thee who I am:

377

380

*mp*

Juliet

My ears have not yet drunk a

Romeo *f*

My name, dear saint, is hate-ful to my-self, Be - cause it is an en-e-my to thee.

*pp*

Juliet *mf*  
hundred words Of that tongue's ut-ter-ance, yet I know the sound:

Piano accompaniment for Juliet's first line, featuring a treble and bass clef with various chords and melodic lines.

384 *mf*  $\text{♩} = 60$   
Juliet Art thou not Ro-me-o and a Mon-ta-gue?  
Romeo *mf*  
Neith-er, fair saint, if eith-er thee dis-

Musical score for Juliet and Romeo's second line, including vocal lines and piano accompaniment.

387  $\text{♩} = 72$  (stage whisper)  
Juliet If an-y of my kins-men find thee here, they will mur-der thee.  
Romeo *f, bold*  
like. There lies more per-il in thine

Musical score for Juliet and Romeo's third line, including vocal lines and piano accompaniment.

389 *mp* 390  $\text{♩} = 88$   
Juliet  
Romeo *mp*  
8 eye Than twen-ty of their swords! Look thou but sweet, And I am proof a-gainst their en-mi-ty.

Musical score for Juliet and Romeo's fourth line, including vocal lines and piano accompaniment.

395

*"Rock" groove*

Juliet *Dost thou love me? I know thou wilt say "Ay," And I will take thy word; yet if thou swear'st,*

Romeo *Sweet la-dy*

*mp*

399

401

Juliet *I know thou mayst prove false; at lov-ers' per-ju-ries They say, Jove laughs. O, O gen-tle*

*mf*

403

Juliet *Ro-meo, If thou dost love, pro-nounce it faith-ful-ly; Or if thou think'st I am too*

*p*

407

Juliet *quick-ly won, I'll frown and be per-verse, and say thee nay, So thou wilt woo; but*

411

412

Juliet *else, not for the world. I'll say thee nay, not for the*

Juliet world. O, swear not by the moon, the in - con - stant moon, That month - ly

Romeo La - dy, by yon - der bles - sed moon I swear

418 **419** ♩ = 112

Juliet chan - ges in her orb. Do not swear at all; Or, if thou wilt, swear

Romeo What shall I swear by?

422 ♩ = 112 ♩ = 100 **424**


Juliet by thy gra - cious self, Which is the god of my i - dol - a - try, And I'll be -

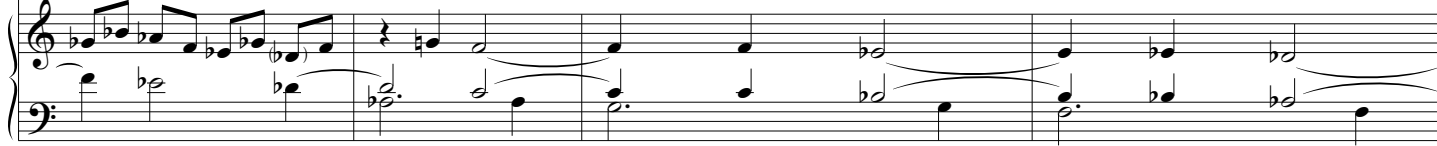
428 **431** ♩ = 88

Juliet lieve thee. Sweet, good night!

Romeo If my heart's dear love

432

Juliet  This bud of love, by sum-mer's ripe-ning breath, May prove a beau-teous flower when



436

437

Juliet  next we meet. Good night, good night! as sweet re-pose and rest Come to thy heart as that with-in my



441

443

Juliet  breast! What sat-is-fac-tion canst thou have to-night?

Romeo  O, wilt thou leave me so un-sat-is-fied?



445

♩ = 100

Juliet  I gave thee mine be-fore thou

Romeo  The ex-change of thy love's faith-ful vow for mine.




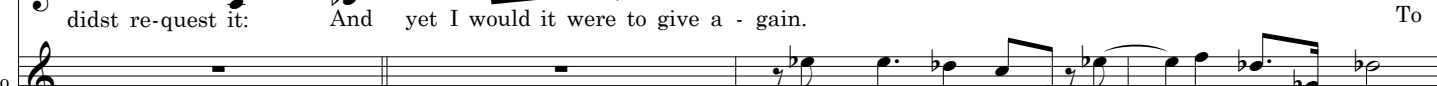
449

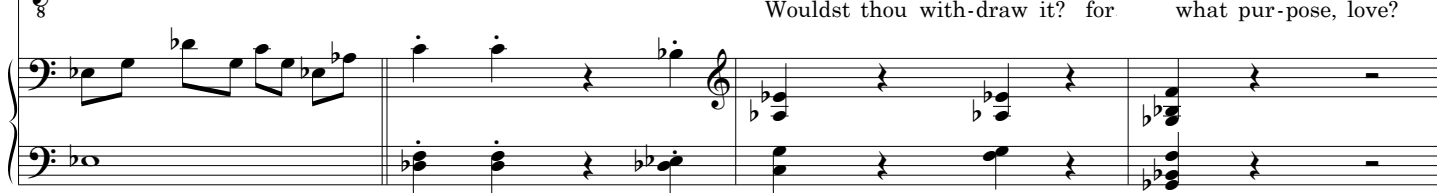
450

♩ = 112

*suddenly playful*

Juliet  didst re-quest it: And yet I would it were to give a-gain. To

Romeo  Wouldst thou with-draw it? for what pur-pose, love?



454

♩ = 80

Juliet give it thee a - gain. And yet I wish for the thing I have. My

458

Juliet boun-ty is as bound-less as the sea, My love as deep; the more I give to thee, The more I have, for both

463

464

Juliet are in - fi-nite.

Romeo My boun-ty is as bound-less as the sea, My love as deep; My

467

Juliet My boun-ty is as bound-less as the sea, My love as deep; the

Romeo boun-ty is as bound-less as the sea, My love as deep; the

471

Juliet more I give to thee, The more I have, for both are in - fi - nite. **Nurse** *off-stage*

Romeo more I give to thee, The more I have, for both are in - fi-nite. Ju - li-et!

476  $\text{♩} = 152$ 

Juliet

Juliet *I hear some noise with-in; dear love, a-dieu! A-non, good*

Nurse

*pp*

480

483

Juliet *nurse! Sweet Mon-ta-gue, be true. Stay*

484

487

Juliet *but a lit-tle, I will come a-gain.*

Romeo *O bles-sed, bles-sed*

489

Romeo *night! I am a-feard. Be-ing in night, all this*

494

495

Juliet

Juliet *Three words, dear Ro-me-o, and good night in-deed.*

Romeo *is but a dream,*

*p*

499 ♩ = 120

Juliet

If that thy bent of love be hon - our - a - ble,

500 ♩ = 100

♩ = 80

Juliet

Thy pur - pose mar - riage, send me word to - mor - row, Where and what time thou wilt per -

502

503 ♩ = 152

Juliet

form the rite; And all my for - tunes at thy foot I'll lay And fol - low

507

510

Juliet

thee my lord through - out the world.

Nurse off-stage  
Mad-am! Mad-am!

512

♩ = 120

♩ = 152

Juliet

I come a - non. To - mor - row will I send.

Nurse off-stage  
Mad-am!

Romeo  
So thrive my soul -



Juliet

521

♩ = 120

517 Juliet By and by, I come: A thou-sand times good night!

Romeo A thou-sand

526

♩ = 176

523 Romeo 8 times the worse, to want thy light.

531

♩ = 120

♩ = 152

528 Juliet Ro-me-o!

Romeo It is my

532

♩ = 120

♩ = 92

532 Juliet Ro-me-o! At what o'-clock to-mor-row

Romeo 8 soul that calls u-pon my name;

536

536 Juliet Shall I send to thee? I will not fail: 'tis twen-ty years till

Romeo At the hour of nine.

Juliet then.

Romeo

pp p

545 546 ♩ = 88 *p, dreamy*

Juliet Ro-me-o! I have for-got why I did call thee back...

Romeo

*mp* *pp*

549 *p, dreamy*

Juliet I shall for-get, to have thee still stand there...

Romeo Let me stand here till thou re-mem-ber it... And

*pp*

553

Juliet I shall for - get, to have thee still stand there... I shall for -

Romeo I'll still stay, to have thee still for-get... Let me stand here till thou re-mem-ber it...

557 Nurse 559 Juliet ♩ = 72

Juliet  
get, to have thee still stand there... Ju - li - et! 'Tis al-most morn-ing; Good

Romeo  
And I'll still stay, to have thee still for-get...

*p*  
*ped off*

561 ♩ = 50

Juliet  
night, good night! part-ing is such sweet sor-row, That I shall say good night till it be mor-row.

565 ♩ = 80 going off-stage 567 ♩ = 69

Juliet  
I come, a - non...

*off-stage* Nurse Romeo *mp*

Jul - li-et! Sleep dwell u - pon thine eyes, peace in thy breast!

*pp*

570 572 ♩ = 63

Romeo  
Would I were sleep and peace, so sweet to

574 ♩ = 58 rit.

Romeo  
rest!

*p* *8va*