

40 R
Domenico C. F. Sparagna

New and revised edition.

Edited by
DR. LEOPOLD DAMROSCH.

The
DAMNATION
OF
FAUST.

Dramatic Legend in 4 Parts,

BY

Hector Berlioz

*Performed for the first time in America Feb. 12th 1880, by
the Symphony Society, assisted by the Oratorio and Arion Societies,
of New York, under the direction of Dr. L. Damrosch.*

Separate Chorus parts with English and German words.

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THE DAMNATION OF FAUST.

(FAUST'S VERDAMMNISS.)

LEGEND IN 4 PARTS.

Domenico C. F. Sparagna



PART I.

(ERSTER THEIL.)

H. Berlioz.

Andantino placido. (♩ = 152.)

Plains of Hungary.
Ebene in Ungarn.

PIANO.

p dolce ed espressivo.

SCENE I.

Faust alone in the fields. Sunrise.

Faust allein im Freien bei Sonnenaufgang.

The win - - ter has de -
Der Win - - ter zog hin -

part - ed, spring is here!
weg; der Lenz ist da.

Riv - er and brook a - gain are flow - ing
Er be - freit Ström' und Bä - che

free. —
wie - der.

Be - hold,
Und sich,

from the dome of heav - en pour - ing forth,
 von dem Him - mels - dom her - nie - - der,

fresh splendor breaks and glad - ness ev' - ry - where.
 strömt jun - ges Licht neu - es Glück fern und nah.

mf *f*

p *crusc.* *sf* **A**

FAUST.

I greet with
Ich grü - - sse

ppp una corda.

joy the cool, re
froh den Hauch der

viv - - ing breath of morn - - ing.
fri - - schen Mor - - gen luf - - te.

I
In

drink full draughts of soft, de -
rol - - len Zü - - gen schlürf? ich

li - sü - sse Bal - cious bal - sam - diif

ppp tremolo.

sam, I hear the
te Ge - sang füllt die Na -

p

birds — a - wake midst the weeds, the low — deep murmur - ing of
tur, Tö - nend regt sich der Hain und murmelnd mischt ein Ton — von

Ped. f pp f

waves and wa - ter - reeds:
Laub und Quell' - sich ein.

cresc.

Oh! joy, oh joy, to dwell — with - in the lone - ly for - est,
o sü - sses Glück, im stil - len Schoos der Wäl - der le - ben!

f p

far from the crowd-ed world and all its
fern al - ler Men - schen - brut und fern ron ih - rem

poco f
f *pp*

striv - ing!
stre - ben.

perendosi.

pp

poco f *p* *mf*

Piccolo. *Horns.*

*) Accentuate, but not too strongly, in the Horn and Piccolo parts, the fragments of the roundelay of the peasants, and of the fanfare in the Hungarian March, soon to be heard entire. These are distant rural and warlike sounds which begin to disturb the calm of the pastoral scene.

*) Man betone, doch nicht zu stark, die Bruchstücke des Bauerntanzes und der Fanfare im Ungarischen Marsch, die man bald ganz hören wird. Es sind nämlich ferne ländliche und kriegerische Klänge, welche die Stille der Landschaft schon zu stören anfangen.

Piccolo. 8
Horns. 3

This system features a piano accompaniment with a treble and bass clef. The treble clef contains a melodic line with eighth-note patterns and slurs. The bass clef contains a rhythmic accompaniment of eighth notes. Above the treble clef, there are markings for 'Piccolo.' and 'Horns.' with a bracketed measure containing a triplet of eighth notes.

Piccolo. 8
Horns. 3

This system continues the piano accompaniment. It includes a 'cresc.' (crescendo) marking above a triplet of eighth notes in the treble clef. The piano part maintains its eighth-note accompaniment.

8 **D**

This system shows a change in the piano part. The treble clef has a melodic line with a dynamic marking of *f* (forte). The bass clef continues with eighth-note accompaniment. A 'tre corde' marking is present at the bottom right of the system.

8

This system continues the piano accompaniment with eighth-note patterns in both hands. A dynamic marking of *f* is visible in the treble clef.

ppp *p*

This system features a piano accompaniment with dynamic markings of *ppp* (pianissimo) and *p* (piano). The treble clef has a melodic line with slurs, and the bass clef has a rhythmic accompaniment.

Horns. 3
Piccolo. 8

This system includes markings for 'Horns.' and 'Piccolo.' with a bracketed measure containing a triplet of eighth notes. The piano accompaniment continues with eighth-note patterns in both hands.

musical score system 1, piano and horn parts, *poco f*, Horns.

musical score system 2, piano and horn parts, *Horns.*, *cresc.*

musical score system 3, piano and horn parts, *cresc.*, *tremolo.*, *ff*, *Red. * Red. * Red. **

musical score system 4, piano and horn parts, *tremolo.*, *Red.*, ** Red. **, *Red.* Red.**

musical score system 5, piano and horn parts, *f pp*, *ff*, *dim.*

musical score system 6, piano and horn parts, *pp*, *p*, *pp*

SCENE II.

Allegro. (twice as fast.) *)ALTOS.

CHORUS. The shep-herd donned his best ar -
Der Schü-fer puts - te sich zum

Dance of Peasants.
(Bauern Tanz.)

roy, wreath and jack - et and rib - bons gay, — Oh, but he, — but
Tanz, Band und Flit - ter schmückt sei - nen Kranz, — ei, wie schmuck war der

he was smart to see, The cir - cle closed round the lin - den - tree, All danced and
Bur - sche un - ge - zö - gen! schon um die Lin - den war es voll, und Al - les

sprang. All danced and sprang, all danced and sprang; like mad-men danced a -
tanzt und springt um - her wie toll, und Al - les springt und tanzt wie

*) In case this melody should be too high for the Alto voices, it might be sung by the Soprani, the Alto voices coming in at the sign *).

*) Für den Fall, dass die folgende Melodie den zur Verfügung stehenden Altstimmen zu hoch liegt, kann man dieselbe von den Sopranstimmen singen lassen — die Altstimmen würden dann erst bei *) eintreten.

SOPR. I.

Hur - rah, huz - za tra la la la la la la la la,
 He juch he! he juch he! juch hei - sa he! juch juch he!

SOPR. II.

way. Hur - rah, hur - rah, huz - za tra la la la la la la la la, The
 toll. he juch! he juch he! he juch he! juch hei - sa he! juch juch he! so

TEN. II. The so

sf

Hur - rah, huz - za tra la la la la la
 He juch he he juch he! juch hei - sa

fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la
 ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa

unis.

fid - dle - bows went merri - ly, hur - rah, huz - za tra la la la la
 ging der Fie - del - bo - gen, he juch he he juch he! juch hei - sa

BASS.

Hur - rah, huz - za tra la la la la
 He juch he he juch he! juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

unis.

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la Hur-rah, huz - za!
 he! juch hei - sa he!

la Hur-rah, huz - za!
 he! juch hei - sa he!

la Hur-rah, huz - za!
 he! juch hei - sa he!

la Hur-rah, huz - za!
 he! juch hei - sa he!

la Hur-rah, huz - za!
 he! juch hei - sa he!

Presto. (♩ = 152.)

Tra la la la la la la la tra la la la la la la la la la la la la la
 Juch he juch he juch he juch hei - sa hei - sa he juch he juch he juch he juch hei -

Tra la la la la la la la tra la la la la la la la la la la la la la
 Juch he juch he juch he juch hei - sa hei - sa he juch he juch he juch he juch hei -

Tra la la la la la la la tra la la la la la la la la la la la la la
 Juch he juch he juch he juch hei - sa hei - sa he juch he juch he juch he juch hei -

Ho! ho! ho! ho! ho! ho!

Presto.

mf

la la la la la la la tra la la la la la la la tra la la la la
 sa, hei - sa he! juch he! juch he! juch he! juch hei - sa hei - sa he! juch

la la la la la la la tra la la la la la la la tra la la la la
 sa, hei - sa he! juch he! juch he! juch he! juch hei - sa hei - sa he! juch

la la la la la la la tra la la la la la la la tra la la la la
 sa, hei - sa he! juch he! juch he! juch he! juch hei - sa hei - sa he! juch

ho! ho! ho! ho! ho! ho!

la la la la la
he! juch he juch he

la la la la la
he! juh he juch he

la la la la la
he! juch he juch he

ho! ho! ha.

sf *p* *sf* *p*

E Andantino.

FAUST.

What mean these
Has tönt von

Andantino.

pp

Presto.

cries. these songs, that dis- tant noise?
feru? der Freu- de hel- ler Klang.

Tra la la la la
Juch he juch he juch

Tra la la la la
Juch he juch he juch

Tra la la la la
Juch he juch he juch

Ho!

Presto.

la la la tra la la la la la la la la la la la la la
 he! juch hei-sa hei-sa he juch he juch he! juch he! juch hei - sa hei-sa he

la la la tra la la la la la la la la la la la la la
 he! juch hei-sa hei-sa he juch he juch he! juch he! juch hei - sa hei-sa he

la la la tra la la la la la la la la la la la la la
 he! juch hei-sa hei-sa he juch he juch he! juch he! juch hei - sa hei-sa he

ho! ho! ho! ho! ho! ho!

tra la la la la la la la tra la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

tra la la la la la la la tra la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

tra la la la la la la la tra la la la la la la la la
 juch he juch he! juch he! juch hei-sa hei-sa he! juch he juch he juch

ho! ho! ho! ho! ho!

la. la. la. la.
 he. he. he. he.

ho! ho! ho! ho!

Andantino.

Andantino.

pp

FAUST.

It is the vil - lage folk at ear - ly dawn. who dance and
 Das Land - volk ja - helt dort munter tönt ihr Ge - sang, man tanzt frisch auf dem

una corda

sing up - on the gras - sy lawn. my dark - ened soul be
 Plan Hier o Volk ist dein Him - mel er - füllt ron. Leid sieht mein

Allegro.

Sop. II.

grudg - es them their joys. But nim - bly
 Aug' ihr Ge - tüm - mel. Doch hur - tig

pp *tre corde* *f* *mf*

speeds it in the ring, right and left they dance and swing: Skirts are
 rings im Krei - se gings und sie tanz - ten rechts, tanz - ten links, rechts und

fly - ing. are fly - ing as they skip: they all grow red, they all grow warm.
 links dass em - por die Rö - eke flo - gen, sie wur - den roth, sie wur - den warm.

they all grow warm. Take breath a mo - ment. arm in arm. take
wur-den roth und warm und ruh - ten ath - mend Arm in Arm ruh - ten

sf
 Hur - rah huz - za — tra la la la la la la la la
 He — juch he! he — juch he! juch hei - sa he! juch juch he.

breath a mo - ment. arm in arm. hur - rah. huz - za — tra la la la la la la la la. Up -
 ath - mend Arm in Arm he juch he — juch he! he — juch he! juch hei - sa he! juch juch he. Und

Ten. II. Up
 Und

sf
 Hur - rah. huz - za — tra la la la la la la la la ha
 He — juch he he — juch he juch hei - sa he! juch juch he! he

on the hip the el - bow, hur - rah. huz - za — tra la la la la la la la la ha
Hüft' an El - ten bo - gen he — juch he he — juch he juch hei - sa he! juch juch he! he

on the hip the el - bow, hur - rah huz - za — tra la la la la la la la la ha
Hüft' an El - ten bo - gen he — juch he he — juch he juch hei - sa he! juch juch he! he

Hur - rah huz - za — tra la la la la la la la la ha
 He — juch he he — juch he juch hei - sa he! juch juch he! he

ha juch ha he ha juch he tra la la la hur-rah, huz he! juch hei - sa

ha juch ha he ha juch he tra la la la hur-rah, huz he! juch hei - sa

ha juch ha he ha juch he tra la la la hur-rah, huz he! juch hei - sa

ha juch ha he ha juch he tra la la la hur-rah, huz he! juch hei - sa

unis.

za!
he!

za!
he!

za!
he!

za!
he!

TEN.

Be not fa - mi liar, then she
Und thu' mir doch nicht so rer -

sotto voce.

ried, ma - ny men de - ceive their bride. Ah, how ma - ny have
 traut, denn wie Mancher hat sei - ne Braut arg ge - täuscht, arg be -

pp

cheat - ed and have lied: But he per - suad - ed her a - side, per -
 lo - gen und be - tro - gen, er lockt sie schmei - chelnd doch bei seit? sie

mf

squad - ed her a - side, And e - choed from the lin - den - tree, and
 schmei - chelnd doch bei seit? Und von der Lin - de scholl es weit, rings

BASSI.

And e - choed from the lin - den - tree and
 Und von der Lin - de scholl es weit, rings

Hur - rah, huz - za! tra la la la la
 He juch he he juch he! juch hei - sa

Huz - za hur - rah, huz - za! tra la la la la
 He juch he juch he he juch he! juch hei - sa

e - choed from the lin - den - tree, hur - rah, huz - za! tra la la la la
 um, rings um scholl's weit he juch he juch he he juch he! juch hei - sa

e - choed from the tree, TUTTI. ha - ha
 um, rings um scholl's weit juch he!

sf

la la la la. he! he juch he! Hur - rah, huz - za tra la la la la
 He - juch he he juch he he hei - sa

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
 he! he juch he! Ge schrei und Fie - del - bo - gen. He - juch he he juch he he hei - sa

la la la la. The shout - ing and the fid - dles. Hur - rah, huz - za tra la la la la
 he! he juch he! Ge schrei und Fie - del - bo - gen. He - juch he he juch he he hei - sa

Hur - rah huz - za tra la la la la
 He - juch he he juch he he hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la la la la ha ha ha ha tra la la
 he juch juch he! he juch he juch he juch hei - sa

la. hur - rah huz - za!
 he! juch hei - sa he!

la. hur - rah huz - za!
 he! juch hei - sa he!

unis.

la. hur - rah huz - za!
 he! juch hei - sa he!

la. hur - rah huz - za!
 he! juch hei - sa he!

Presto.

Tra Juch la la la la la la la tra la la la la la la la la
 he! juch he! juch he juch hei-sa hei-sa he! juch he! juch he! juch

Tra Juch la la la la la la la tra la la la la la la la la
 he! juch he! juch he juch hei-sa hei-sa he! juch he! juch he! juch

Tra Juch la la la la la la la tra la la la la la la la la
 he! juch he! juch he juch hei-sa hei-sa he! juch he! juch he! juch

ho! ho! ho! ho! ho!

Presto.

mf

la la la la la la la tra la la la la la la la tra
 he! juch hei sa hei-sa he! juch he juch he juch he juch hei-sa

la la la la la la la tra la la la la la la la tra
 he! juch hei sa hei-sa he! juch he juch he juch he juch hei-sa

la la la la la la la tra la la la la la la la tra
 he! juch hei sa hei-sa he! juch he juch he juch he juch hei-sa

ho! ho! ho! ho! ho! ho!

la la la la la la la la la. la.
 hei-sa he juch he juch he juch he he! he!

la la la la la la la la la. la.
 hei-sa he juch he juch he juch he he! he!

la la la la la la la la la. la.
 hei-sa he juch he juch he juch he he! he!

ho! ho! ho! ha!

Moderato.

FAUST, Recit.

A splen-dor of wea-pons is brightly gleaming a -
 Krieg-ri-scher Glanz durch - zuck-et die däm-mern-de

SCENE III.

(Another part of the plain; - An army advancing.)

(Ein anderer Theil der Ebene. - Ein vorrückendes Heer.)

Moderato.

Recit.

Allegro non troppo. (♩ = 88.)

far,
 Wei - te.

Recit.

Allegro.

Ha! the sons of the Da - nube ap - par - eled for war! They
 Ha! die Söh - ne der Do - nau ge - rü - stet zum Strei - te! Sie

Recit.

gal - lop so proud - ly a - long: how spar - kle their
 rei - ten so frei - dig ein - her wie fun - keln ih - re

Allegro non troppo. ($\text{♩} = 88.$)

eyes, how flash their shields!
 Au-gen und wie blitzt ihr Ge - wehr!

trem.

Recit.

All hearts are thrilled, they chant their bat - tle's - sto - ry -
 Froh pocht beim Schlacht - ruf das Herz der Ge - nos - sen

Allegro.

p *mf* *cresc.*

My heart a - lone is cold, all un - moved, ev'n by glo - ry.
 Doch das Mei - ne bleibt kalt, selbst dem Ruhme ver - schlos - sen.

ff

Allegro marcato. $\text{♩} = 88.$

Hungarian
March.
(Ungarischer
Marsch.)

The first system of the Hungarian March consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The bass staff begins with a bass clef and contains a simple accompaniment of eighth notes. Dynamic markings include a forte (*f*) in the first measure and a piano (*p*) in the eighth measure. A hairpin crescendo is shown between the two measures.

(The army passes by, Faust withdraws.)
(Das Heer zieht vorüber, Faust entfernt sich.)

The second system continues the piece with two staves. The treble staff features a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The bass staff provides a steady accompaniment. Dynamic markings include a piano (*p*) in the first measure and a mezzo-forte (*mf*) in the fifth measure. There are several accents (>) over notes in both staves.

The third system contains two staves. The treble staff has a first ending (marked '1.') and a second ending (marked '2.'). Both endings lead to a triplet of eighth notes. Dynamic markings include a forte (*f*) in the first measure and piano (*p*) in the second and fourth measures.

The fourth system consists of two staves. The treble staff continues the melodic development with eighth and sixteenth notes. The bass staff has a consistent accompaniment. Dynamic markings include piano (*p*) in the second measure and forte (*f*) in the fifth measure.

The fifth system consists of two staves. The treble staff features a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamic markings include piano (*p*) in the second and third measures and forte (*f*) in the fifth measure.

The sixth system consists of two staves. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamic markings include piano (*p*) in the second measure and forte (*f*) in the fourth measure.

The seventh system consists of two staves. The treble staff has a melodic line with a first ending (marked '1.') and a triplet of eighth notes. The bass staff has a steady accompaniment. Dynamic markings include forte (*f*) in the first and fourth measures and piano (*p*) in the sixth measure.

First system of musical notation. Treble clef with a second ending bracket over the first two measures. Bass clef with a sixteenth-note pattern in the first measure. Dynamics include *p* and *f*. The key signature has two sharps (F# and C#).

Second system of musical notation. Treble clef with a first ending bracket over the last two measures. Bass clef with a sixteenth-note pattern in the second measure. Dynamics include *p*. The key signature has two sharps.

Third system of musical notation. Treble clef with a second ending bracket over the first two measures. Bass clef with a sixteenth-note pattern in the second measure. Dynamics include *f*. The key signature has two sharps.

Fourth system of musical notation. Treble clef with a second ending bracket over the first two measures. Bass clef with a sixteenth-note pattern in the second measure. Dynamics include *f*. The key signature has two sharps.

Fifth system of musical notation. Treble clef with a first ending bracket over the last two measures. Bass clef with a sixteenth-note pattern in the second measure. Dynamics include *p*. The key signature has two sharps.

Sixth system of musical notation. Treble clef with a first ending bracket over the last two measures. Bass clef with a sixteenth-note pattern in the second measure. Dynamics include *f* and *p*. The key signature has two sharps.

Seventh system of musical notation. Treble clef with first and second ending brackets over the last two measures. Bass clef with a sixteenth-note pattern in the first measure. Dynamics include *p*. The key signature has two sharps.

First system of musical notation. The right hand features a melodic line with eighth notes and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *dim.* (diminuendo).

Second system of musical notation. The right hand continues with a melodic line, while the left hand has a more active accompaniment with sixteenth notes. Dynamics include *p* (piano) and *pp* (pianissimo).

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a simpler accompaniment with quarter notes.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a simple accompaniment with quarter notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and triplets. The left hand has a simple accompaniment with quarter notes. Dynamics include *mf* (mezzo-forte).

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with sixteenth notes. Dynamics include *poco f* (poco forte).

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand has a more active accompaniment with sixteenth notes. Dynamics include *poco f* (poco forte) and *cresc.* (crescendo).

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with eighth notes and a triplet. The bass staff contains a bass line with triplets and a dynamic marking of *f*.

Second system of musical notation. The treble staff has a melodic line with a dynamic marking of *ff*. The bass staff features a complex rhythmic pattern with a dynamic marking of *ff*.

Third system of musical notation. The treble staff contains a dense texture of chords with a dynamic marking of *ff*. The bass staff has a melodic line with a dynamic marking of *ff*.

Fourth system of musical notation. The treble staff features a dense texture of chords with a dynamic marking of *ff*. The bass staff has a melodic line with a dynamic marking of *ff*.

Fifth system of musical notation. The treble staff contains a dense texture of chords with a dynamic marking of *ff*. The bass staff has a melodic line with a dynamic marking of *ff*.

Sixth system of musical notation. The treble staff features a dense texture of chords with a dynamic marking of *ff*. The bass staff has a melodic line with a dynamic marking of *ff*.

Seventh system of musical notation. The treble staff contains a melodic line with a dynamic marking of *ff*. The bass staff features a complex rhythmic pattern with a dynamic marking of *ff*.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key signature of one sharp (F#) and a common time signature (C). The upper staff features a complex melodic line with many beamed eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece with similar rhythmic complexity. The upper staff has a series of sixteenth-note runs, and the lower staff features a steady accompaniment with some syncopation.

The third system includes a measure with a triplet of eighth notes in the upper staff, indicated by a '3' above the notes. The lower staff continues with a similar accompaniment pattern.

The fourth system shows a continuation of the melodic and harmonic themes. The upper staff has a more active line with frequent sixteenth notes, and the lower staff provides a solid harmonic base.

The fifth system features a measure with a triplet of eighth notes in the upper staff. The lower staff has a more active bass line with eighth-note patterns.

The sixth system concludes with a measure containing a triplet of eighth notes in the upper staff. The lower staff has a more active bass line with eighth-note patterns.

Rev. # *

The seventh system is the final system on the page, ending with a double bar line. It contains a triplet of eighth notes in the upper staff. The lower staff has a more active bass line with eighth-note patterns.

Rev. # * Rev. # *

Rev. # *

PART II.

(ZWEITER THEIL.)

(NORTH GERMANY.)
(V. NORD-DEUTSCHLAND.)

SCENE IV.

Largo sostenuto. (♩ = 72.)

PIANO.

(Faust alone in his study.)
(Faust allein in seinem Studirzimmer.)

pp

pp

FAUST.

With - out re - gret I left the smil - ing mea - dows. Where grief pursued me
Nichts zer - streut mei - nen Gram. Von den lu - chen - den Au - en Kehrt'ich be - trübt zu -

still.
rück.

And with -
Wie ver -

pp

out de - light I now greet our haugh - ty moun - tains:
gnügt war ich sonst, mei - ne Ber - ge zu schau - en;

To my home I re-turn, Still is sor-row my guest. Ah, I
Al-le Lust ist nun hin, O rer-huss-tes Ge-schick! Heißt denn

suf-fer, I suf-fer! Star-less night, spread-ing far her
le-ben nur lei-den? Tie-fe Nacht fällt mit Schau-ern das

si-lence and her shades, adds an-o-ther sor-row, an-o-ther sor-row to
en-ge dum-pf' Haus, Hier mein Le-ben ver-trau-ern, Hier müh-sam ath-men, das

my troubled heart.
wä-re mein Loos?

For
Nicht

me. for me a-lone, O Earth, thou hast no flow'rs.
 Blu - - men, nur ein Grab beut mir der Er - de Schooss?

Where
 Hat die

Recit.
 shall I find that which my soul de-sires? Vain - ly I
 Welt nur für mich kei - ne Blü - then und Freuden, Bleibt mei - ne Seh - sucht

Largo. Recit.
 seek, it flies my en - ger quest, Enough! we'll make
 leer? So will ich end - lich scheiden. Ich muss! Es drängt mich

Allegro. Lento.
 end! fort. But I trem-ble! Why
 Doch ich zit - tre? O

Allegro.

trem - ble thus at the a - byss that be - fore me yawns? O
 nein! Der Ab - grund that sich auf, mich vom Schmerz zu be - frei'n. Nun

cup.. too long de - nied to my most ar - dent wish - es! Come,
 komm' her - ab. kry - stall - ne rei - ne Scha - le, Her -

poco f > p *cresc.*

vi - al, from thy shelf. I the poi - son will drain
 vor du ed - ler Saft. Ich rer - trau' dei - ner Macht:

cresc. *f*

which must give me new light, or for aye end my woes!
 Du fährst mich, sei's zum Licht, sei's zur e - wi - gen Nacht!

ff *ff*

(He lifts the cup to his lips.)
 (Er setzt die Schale an den Mund.)

Easter Hymn.
 (Oster Hymne.)
 Religioso moderato assai.

(♩ = 69.)

sempre più f *p*

Red. *

FAUST.

1st SOPRANOS. *p*
 Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

2nd SOPRANOS. *p*
 Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

1st TENORS. *p*
 Christ is ri - sen from the dead!
Christ ist heu - te auf - er - stan - den!

2nd TENORS. *p*
 The gloom-y a -
Be - siegt ist der

1st BASSES. *p*
 The gloom-y a -
Be - siegt ist der

2nd BASSES. *p*
 The gloom-y a -
Be - siegt ist der

What music!
Was hör' ich?

The gloom-
Be - siegt

f *p*

*Re. * Re. * Re. * Re. * Re. * Re. **

TEN. I.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

TEN. II.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

BASS I.

bode of de - cay for - sak - ing,
Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

BASS II.

y a - bode of de - cay for - sak - ing,
ist der Tod. Le - bend hat nach o - ben

To the heav'n - ly
Christus sich er -

gate — trans — fig — ured he mounts. Whilst to — end — — less,
 ho — ben Christ ist bei Gott, Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott, Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott, Ach — der — Mei — — ster

gate — trans — fig — ured he mounts. Whilst to — end — — less
 ho — ben Christ ist bei Gott, Ach — der — Mei — — ster

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys — ce — les — — tial He swift — ly is borne up on
 liess — die Sei — — nen Auf Er — den uns schmach — tend zu —

joys ce — les — — tial He swift — ly is borne up on
 liess die Sei — — nen Auf Er — den uns schmach — tend zu —

joys ce — les — — tial He swift — ly is borne up on
 liess die Sei — — nen Auf Er — den uns schmach — tend zu —

crise.

high. We his lov — ing chil — dren are
 rück. Oh — ne Stütz' und Stab — W'ir be —

high. We his lov — ing chil — dren are left to lan — guish here be —
 rück. Oh — ne Stütz' und Stab, W'ir be — wei — nen des Mei — sters

high. We his chil — dren are left to lan — guish here be —
 rück. Oh — ne Stütz' und Stab, W'ir be — wei — nen des Mei — sters

high. We his chil — dren are left to lan — guish here be —
 rück. Oh — ne Stütz' und Stab, W'ir be — wei — nen des Mei — sters

f *p* *p* *p*

lan - - guish - ing here be - low
 wei - - nen des Mei - sters Glück

lan - - guish - ing here be - low
 wei - - nen des Mei - sters Glück

low, we his child - ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei - sters Glück.

low, we his child - ren are left to lan - - guish here be - low.
 Glück, Oh - ne Stütz' und Stab. Wir be - wei - nen des Mei - sters Glück.

SOLI. A - Weh.

A - las! — on this earth He hath left us,
 Weh! weh! — Christ ver - liess uns im Lei - den,

las! — He hath left us,
 weh! — weh! — ver - liess uns!

A - las! — on this earth He hath left us,
 Weh! weh! — Christ ver - liess uns im Lei - den.

A - las! — on this earth He hath left us,
 Weh! weh! — Christ ver - liess uns im Lei - den.

Doomed this life's sad bur - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach.

Doomed this life's sad bur - den to bear.
 Un - sre Thrü - nen fol - - gen ihm nach.

crise.

0 heav'n - - ly Mas - - ter! Thy
 0 Hei - - land schü - - tze uns

0 heav'n - - ly Mas - - ter!
 0 Hei - - land schü - - tze.

0 heav'n - - ly Mas - - ter!
 0 Hei - - land schü - - tze.

0 heav'n - - ly Mas - - ter!
 0 Hei - - land schü - - tze.

bliss Thy bliss
 Schmach Send' uns Trost

0 heav'n - - ly Mas - - ter Thy
 0 Hei - - land schütz' - - uns. schen - - de

0 heav'n - - ly Mas - - ter Thy
 0 Hei - - land schütz' - - uns. schen - - de

0 heav'n - - ly Mas - - ter Thy
 0 Hei - - land schütz' - - uns. schen - - de

hath brought us af - flic - tion and
 und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

bliss hath brought us af - flic - tion and
 Trost und Kraft Uns rer - nich - tet dein

mourn - - ing 0 heav'n - ly Mas - - ter! Thou
schei - - den 0 Hei - - land stür - - ke uns *cresc.*

mourn - - ing 0 heav'n - ly Mas - - ter! Thou
schei - - den 0 Hei - - land stür - - ke uns *cresc.*

mourn - - ing 0 heav'n - ly Mas - - ter! Thou
schei - - den 0 Hei - - land stür - - ke uns *cresc.*

mourn - - ing 0 heav'n - ly Mas - - ter!
schei - - den 0 Hei - - land stür - - ke

hast left us, Doomed
im Lei - - den Un - -

hast left us, Doomed
im Lei - - den Un - -

hast left us, Doomed
im Lei - - den Un - -

Thou hast left us, Doomed
uns im Lei - - den Un - -

this life's sad bur - den to bear.
sre Thrü - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrü - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrü - nen fol - gen dir nach

this life's sad bur - den to bear.
sre Thrü - nen fol - gen dir nach

up by ho - ly songs?
Süßl bricht durch die Nacht.

bode of de cay for-
Tod Le - bend hat nach

bode of de cay for-
Tod Le - bend hat nach

bode of de cay for-
Tod Le - bend hat nach

bode of de cay for-
Tod Le - bend hat nach

ist a - bode of de cay for-
der Tod Le - bend hat nach

Ad. * *Ad.* *

My tot - ter - ing faith re - lives, re - call - ing all my peace - ful
Mein Herz hör' ich schla - gen vor Lust. Sind Glaub' und Hoff - nung wie - der

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the
o - ben, Christ er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

sak - ing, To the heav'n - ly
o - ben, Chri - stus sich er -

Ad. * *Ad.* *

in fan-cy, er - - - - - macht?

gate trans fig ured He
ho ben. Christ ist bei

heav'n - ly gate trans fig ured He
ho - - - - - ben Je - - - - - sus Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

gate trans fig ured He
ho - - - - - ben. Christ ist bei

Red. * Red. *

my hap - py boyhood. the bless-ed-ness of pray'r.
Fraun war sonst mein Sin-gen. Zu he - ten war mir süß,

6 3 6

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

mounds. Whilst to
Gott, Ach. der

Red. *

end - - less joys ce les tial He
 Mei - - ster liess die Sei - - nen Auf

Whilst to
 Ach, der

end - - less joys ce les tial He
 Mei - - ster liess die Sei - - nen Auf

Whilst to
 Ach, der

end - - less joys ce les tial He
 Mei - - ster liess die Sei - - nen Auf

cresc. *f*
 swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu - rück

cresc. *f*
 swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu - rück

cresc. *f*
 glo - - ry He is borne - - up on high,
 Mei - - ster liess uns schmach - - tend zu - rück

cresc. *f*
 les tial He is borne - - up on high,
 Sei - - nen liess auf Er - - den zu - rück

cresc. *f*
 swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu - rück

cresc. *f*
 swift - - ly is borne - - up on high,
 Er - - den uns schmach - - tend zu - rück

cresc. *f*



How pure was my en-joy - ment, to wan-der, all rapt in thot, thro' the
 Frei hob mein Geist die Schwin - gen, Ich träumt' ein Pa-ra-dies. Ue-ber

We his lov - ing chil - dren are
 Oh - ne Stütz' und Stab. Wir be -

We his lov - ing chil - dren are
 Oh - ne Stütz' und Stab. Wir be -

We his lov - ing chil - dren are
 Oh - ne Stütz' und Stab. Wir be -

We his lov - ing chil - dren are
 Oh - ne Stütz' und Stab. Wir be -

We his lov - ing chil - dren, we are
 Oh - ne Stütz' und Stab. Ach, wir be -

We his lov - ing chil - dren, we are
 Oh - ne Stütz' und Stab. Ach, wir be -

mf dimin. *p*

ver - dant mea - dows in the glo - ri - ous light of the ver - nal sun!
 blühen - de Fel - der, Ue - ber Berge, durch Wäl - der, Schweiß' ich sorglos da - hin.

lan - guish - ing here be - low, We his lov - ing
 wei - nen des Mei - sters Glück Oh - ne Stütz' und

lan - guish - ing here be - low, We his lov - ing
 wei - nen des Mei - sters Glück Oh - ne Stütz' und

lan - guish - ing here be - low, We his lov - ing
 wei - nen des Mei - sters Glück Oh - ne Stütz' und

chil - dren, his chil - dren,
 dim. - ne Stütz'

left to lan - guish here be - low are left to lan - guish
 wei - nen un - sers theu - ern Mei - sters Glück wir wei - nen

left to lan - guish here be - low are left to lan - guish
 wei - nen un - sers theu - ern Mei - sters Glück wir wei - nen

dim. *dim.* *dim.* *dim.*

Mem - - o - ry
Ah - - nungsroll

chil - - dren are lan - - guish - ing here be - low
Stab, wir be - wei - - nen des Mei - - sters Glück.

chil - - dren are lan - - guish - ing here be - low
Stab, wir be - wei - - nen des Mei - - sters Glück.

chil - - dren are lan - - guish - ing here be - low
Stab, wir be - wei - - nen des Mei - - sters Glück.

oh - - dren are left to lan - - we
wir Trost wir be - wei - - nen

here be - low. are left to lan - guish, we are left to
oh - - ur Schutz und Trost. Ach! wir be - wei - - nen un - sers

here be - low. are left to lan - guish, we are left to
oh - - ne Schutz und Trost. Ach! wir be - wei - - nen un - sers

un poco ritenuto

holds me now with child - ish feel - ing back from the last, back from the last the fa - tal
durch die Sub - bath - stil - le Er - täu - le dann dies Lied meinem fröh - li - chen

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lässt uns rer - trauen seinen hei - li - gen Wor - ten. Wir fol - gen einst ihm

But let us trust in His word ev - er last - ing. We shall soon fol - low
Lässt uns rer - trauen seinen hei - li - gen Wor - ten. Wir fol - gen einst ihm

pp

We
Wir
pp

- guish here be - low.
- - nen Ach! sein Glück.

lan - guish here be - low.
then - ern Mei - sters Glück.

We
Wir
pp

lan - guish here be - low.
then - ern Mei - sters Glück.

un poco ritenuto.

riten.

a tempo.

step. mem'ry holds me now back from the last the fa - tal step.
 Sinn Die - sen Ju - gend - ge - fühl - le er - liegt mein Will -

Him To the hea - ven - ly man - sions to which He hath call'd
 nach, Ja, er führt uns um jü - ng - sten Tag zu des Him - mels Pfor -

Him To the hea - ven - ly man - sions to which He hath call'd
 nach, Ja, er führt uns um jü - ng - sten Tag zu des Him - mels Pfor -

lan - - guish here be - low.
 wei - - nen um sein Glück.

lan - - guish here be - low.
 wei - - nen um sein Glück.

lan - - guish here be - low.
 wei - - nen um sein Glück.

lan - - guish here be - low.
 wei - - nen um sein Glück.

riten. *a tempo.*

le. *mf*

us. Ho - san - na, Ho -
 ten. Ho - san na, Ho -

us. Ho - san - na, Ho -
 ten. Ho - san na, Ho -

Ho - san - na, Ho -
 Ho - san na, Ho -

Ho - san - na, Ho -
 Ho - san na, Ho -

Ho - san - na, Ho -
 Ho - san na, Ho -

Ho - san - na, Ho -
 Ho - san na, Ho -

Musical score system 1, measures 1-4. It features a vocal choir with four voices and a piano accompaniment. The lyrics are: *san - - - na Ho -* and *san - - - na Ho -*. Dynamics include *pp* and *ppp*. The piano part includes the instruction *Ped.* and a fermata marked with an asterisk.

Musical score system 2, measures 5-8. It features a vocal choir with four voices and a piano accompaniment. The lyrics are: *san - - - na. A -* and *san - - - na. Doch.* Dynamics include *pp* and *ppp*. The piano part includes the instruction *tremolo* and *ppp*.

Recit. almost in time, a little slower than before.

las! Heav'nly tones, why seek me in the dust? Why vis - it the ac - cursed?
 ach! was sucht ihr Him - mels - tö - ne mich in Stau - be? Eu - re Bot - schaft beglückt.

Sweet hymns of de - vo - tion, why come and conquer thus sud - den - ly my stub - born
 Mir aber fehlt der Glau - be. Tönt dort um - her wo wei - che Men - schen

will? Your soft me - lo - dious strains bring peace to my
 sind. Wo die Hoff - nung noch blüht, doch ihr tönt süß und

soul; songs more sweet — than morn - ing, I hear a -
 lind! Tö - net fort heil - ge Lie - der Die Thrä - nen

cresc.

pp cresc.

gain! My tears, my tears — spring forth, the earth has won me
 quel - len wie - der. Ich glaube noch an Glück. Nimm mich, Er - de zu -

f *pp* *p* *pp*

SCENE V.
MEPHISTOPHELES.

Allegro moderato.

Recit.

back.
rück.

(appearing abruptly.) Oh pi - ous frame of mind!
O se - li - ges Ge - fühl!

Child of heav'n, 'tis well!
ein pa - ra - die - sisch Stück!

your hand, dear
Herr Dok - tor das ist

doc - tor!
schön!

This glad Eas - ter - bell, with sil - ver ring - ing
Die - se Frei - er - Ge - sän - ge. Die - se Stimmen von

strain has charmed to peace a - gain your trou - bled, earth - ly brain.
Erz. Sie be - sau - bern dein Herz. Du bist schwächer als Flän - ge.

crese. *p* *crese.* *p* *crese.*

FAUST.

And who art thou, whose glan — ces so fierce, even as a
Wer bist du? sprich! Dein Au - ge scheint zu glühn, Und herz - durch -

pon - iard my mar - row trans - pierce and burn like flame my spi - rit?
boh - ren - de Fun - ken zu sprühn? Du musst, soll ich dich ken nen.

MEPHIST.

speak, tell me thy name! Why, for a Doctor the ques-tion seems flippant.
Deinen Na - men mir nennen. Fürwahr! du heissest Dok - tor und fragst so be - scheiden?

Allegro. (♩ = 100.)
 I am thy friend and comfort. I will end thy
Ich bin dein Freund und Trö - ster ich be - en - de dein

sor - row: Ill give thee all thou wish - est, wealth and fame, boundless
Lei - den Ich schaf - fe Al - les dir: Macht und Glanz, Ehr' und

joy, what-*er* the wild-*est* dreams of mor-*tal* can fore-*show*. 'Tis
Lust, Des Glücks so viel, als fas-sen kann die Men-schen-brust. So

FAUST.

p *pp long pause*

well, wretch-*ed* de-*mon*. I wait; let me hear. Hark! I will be-
luss denn, ar-mer Teu-fel, die Wan-der mich schau-en. *Dei-nen Sin-nen ver-*

MEPHIST.

mf

with thine eye and thine ear. Be bur-*ied* no
lernst du bald sel-ber zu trau-en. *Der är-msten Mot-te*

p *ff*

more, like the worms of the earth, that gnaw at thy fol-*ios*. Come! A-
gleich, klabst am Stau-be du hier. Das nennst du dei-ne Welt? *Auf!* *hin-*

f

rise! Fol-*low* me! Be it so! Let us go!
aus! *fol-ge mir.* *Ja, es sei.* *Lass uns ziehn!*

FAUST. MEPHIST. 3

p *cresc.* *tremolo.*

Allegro. (♩ = 100.)

Thou shalt stud-y the world and leave thy den.
Fort zu frei-er- en Räu- men Ge- ne- sen solist du bald

leave thy hate-ful stud-y.
ron scho-la-stischen Träu-men.

(They disappear in the air.)
(Ziehen ab.)

mf

Allegro con fuoco. (♩ = 160.)

ff

AUERBACH'S CELLAR IN LEIPSIĆ.

(Auerbach's Keller in Leipzig.)

MEPHIST.

Recit.

SCENE VI.

1st TENORS.

2nd TENORS.

1st BASSES.

2nd BASSES.

An - oth - er glass of Rhenish wine. Here Faust. be-
 Schafft Wein her. Wein, Wein her, rom Rhein. Hier her - ein, dennich

of Rhenish wine.
 Wein her, rom Rhein.

hold a jol - ly set of fel - lows.
 muss dich nun vor al - len Din - gen.

Allegro.

who with wine and song make mer - ry. make mer - ry all day.
 In mun - tre Kom - pa - nie zu Le - ben - di - gen brin - gen.

Allegretto.
 (a little slower than the preceding Allegro: noisy.)
 (♩ = 138.)

a tempo.

DRINKING SONG

(Chor der Trinker)

1st TENORS.

2nd TENORS.

1st BASSES.

2nd BASSES.

f

O what de - light, O what de - light, when storm is
Ra - set der Sturm, ra - set der Sturm in Busch und

O what de - light,
Ra - set der Sturm.

O what de - light,
Ra - set der Sturm.

O what de - light.
Ra - set der Sturm.

crash - ing. *Bäu - men,* to *Sitzt*

when storm is crash - ing; to
in Busch und Bäu - men, Sitzt

What de - light, when storm is crash-ing.
Rast der Sturm in Busch und Bäu - men.

What de - light, when storm is crash-ing.
Rast der Sturm in Busch und Bäu - men,

mf

sit all the night round the bowl
gut sich's beim Trunk in der Nacht

sit all the night round the bowl
gut sich's beim Trunk in der Nacht

to *Sitzt* sit round the bowl, sit round the bowl the whole night long!
gut sich's beim Trunk, gut sich's beim Trunk in der Nacht!

to *Sitzt* sit round the bowl. sit round the bowl the whole night long!
gut sich's beim Trunk, gut sich's beim Trunk in der Nacht!

High in the glass, high in the
Hoch muss der Wein. Hoch muss der

High in the glass,
Hoch muss der Wein.

High in the glass,
Hoch muss der Wein.

High in the glass,
Hoch muss der Wein.

glass the li-quer flash - ing. While
Wein im Gla - se schäu - men, Und

the li-quer flash - ing. While
im Gla - se schäu - men, Und

in the glass the li-quer flash-ing.
Hoch der Wein im Gla - se schäumen.

in the glass the li-quer flash-ing,
Hoch der Wein im Gla - se schäumen,

mf

thick clouds of smoke float a - round.
Donner und Sturm wird ver - lacht.

thick clouds of smoke float a - round. clouds of smoke are float-ing round.
Donner und Sturm wird ver - lacht. Sturm und Don - ner wird ver - lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.
Und Don - ner und Sturm, Sturm, Wind und Don - ner wird ver - lacht.

While thick clouds of smoke, thick clouds of smoke are float-ing round.
Und Don - ner und Sturm, Sturm, Wind und Don - ner wird ver - lacht.

When I was born and saw the sun - light.
Als mei - ne Mut - ter mich ge - ho - ren

When I was born and saw the sun - light.
Als mei - ne Mut - ter mich ge - ho - ren

When I was born and saw the sun - light. I
Als mei - ne Mut - ter mich ge - ho - ren konnt'

When I was born and saw the sun - light. I
Als mei - ne Mut - ter mich ge - ho - ren konnt'

I could not stand up - on my
Da konnt' auf kei - nem Bein' ich

I could not stand up - on my
Da konnt' auf kei - nem Bein' ich

could not stand up - on my legs, not stand up - on my
auf kei - nem Bein' ich steh'n. auf kei - nem Bein' ich

could not stand up - on my legs, on my
auf kei - nem Bein' ich steh'n. Ja nicht

legs. I came forth to the earth and stag - gered.
steh'n. Und zum Tau - meln bin ich er - ko - ren

legs. I came forth to the earth and stag - gered,
steh'n. Und zum Tau - meln bin ich er - ko - ren

legs. I came forth to the earth and
steh'n. Und zum Tau - meln bin ich er -

legs. I came forth to the earth and
steh'n. Und zum Tau - meln bin ich er -

Drink - ing was then my on - ly thought, Drink - ing was
Will aus der Welt auch tau-melnd gehn, Will aus der

Drink - ing was then my on - ly thought,
Will taumelnd aus der Welt auch gehn,

stag - gered. Drink - ing was then
ko - ren. Will aus der Welt

stag - gered. Drink - ing was
ko - ren. Will tau - melnd

then my on - ly thought. O what de - light, O what de -
Welt auch taumelnd gehn. Ra - set der Sturm, ra-sat der

my on - ly thought. O what de - light,
tau - melnd gehn. Ra - set der Sturm,

my on - ly thought. O what de - light,
auch tau - melnd gehn. Ra - set der Sturm,

then my on - ly thought. O what de - light,
aus der Welt auch gehn. Ra - set der Sturm,

f m.d. *p m.g.*

light, when storm is crash - ing, To
Sturm in Busch und Bäu - men. Sitzt

when storm with out is crash - ing, To
Ja, ja der Sturm in Bäu - men. Sitzt

O when storm is crash - ing, when storm is crashing,
Ja in Busch und Bäu - men. in Busch und Bäu - men.

O when storm is crashing.
Ja in Busch und Bäu - men.

sit all the night round the bowl,
 gut sich's beim Trunk in der Nacht.

sit all the night round the bowl, all night sit
 gut sich's beim Trunk in der Nacht, gut beim Trunk

To sit round the bowl, sit round the bowl the
 Sitzt gut sich's beim Trunk gut sich's beim Trunk

To sit round the bowl, sit round the bowl the
 Sitzt gut sich's beim Trunk gut sich's beim Trunk

p

high in the glass the li - quor flash -
 Hoch muss der Wein im Gla - se schäu -

round the bowl, high in the glass the li - quor flash -
 in der Nacht. Hoch muss der Wein im Gla - se schäu -

whole night long, high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

whole night long, high in the glass the li - quor
 in der Nacht. Hoch muss der Wein im Gla - se

ff

ing, the li - quor flash - ing, the li - quor flash -
 men, im Gla - se schäu - men, im Gla - se schäu -

ing, the li - quor flash - ing, the li - quor flash -
 men, im Gla - se schäu - men, im Gla - se schäu -

flash - ing, the li - quor flash - ing, the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

flash - ing, the li - quor flash - ing, the li - quor
 schäu - men, im Gla - se schäu - men, im Gla - se

ing! men! While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den ver -

ing! men! Ja, While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den ver -

flash - ing, schön - men, What de - light, Sor - gen ver - what de -

flash - ing, schön - men, While thick clouds of smoke float a -
 Sturm und Sor - gen wer - den ver -

round. lacht. What de - light to sit, round the
 ja er wird ver - lacht. wird ver -

round. lacht. What de - light to sit, round the
 ja er wird ver - lacht. wird ver -

light. when the storm is crash - ing, to sit all night. round the
 lacht. ja er wird ver - lacht. ja er wird ver - lacht. wird ver -

round What de - light to sit all night long, to sit, round the
 lacht, ja er wird ver - lacht, ja er wird ver - lacht. wird ver -

howl. lacht. all the night long,
 Sturm und Sor - gen

howl. lacht. all the night long,
 Sturm und Sor - gen

howl. lacht. What de - und

howl. lacht. What de - und

round the bowl. O what den de
wer - den rer - lacht wer - den rer -

round the bowl. O what den de
wer - den rer - lacht wer - den rer -

light. what de light. O what de
Sor - gen rer - lacht Jo - wer den rer -

light. what de light. O what de
Sor - gen rer - lacht Jo - wer den rer -

light. light. Who
lacht. lacht. Wer

light. light.
lacht. lacht.

light. light.
lacht. lacht.

light. light.
lacht. lacht.

Allegro. (♩ = 126.)

knows a lively song to give us? Naught like mirth to give zest to
löst ein lu - stig Lied er - klin - gen? Bes - ser schmeckt der Wein, wenn ihr

wine.
locht.

He for - gets all his bal - lads.
Der rer - gass all' sein Sin - gen.

Now Bran - der, thou!
An Bran - dern ist's!

He for - gets all his bal - lads.
Der rer - gass all' sein Sin - gen.

mf

BRANDER. (tipsy) (trunken)

Nay, I know one, I made it my -
Nein, ich ha - be ein Lied - lein er -

mf

BRAND. TEN. I.

Recit.

self. Let us all lis - ten!
ducht. Nun so lass hü - ren!

f Let us all lis - ten!
Nun so lass hü - ren!

f Let us all lis - ten!
Nun so lass hü - ren!

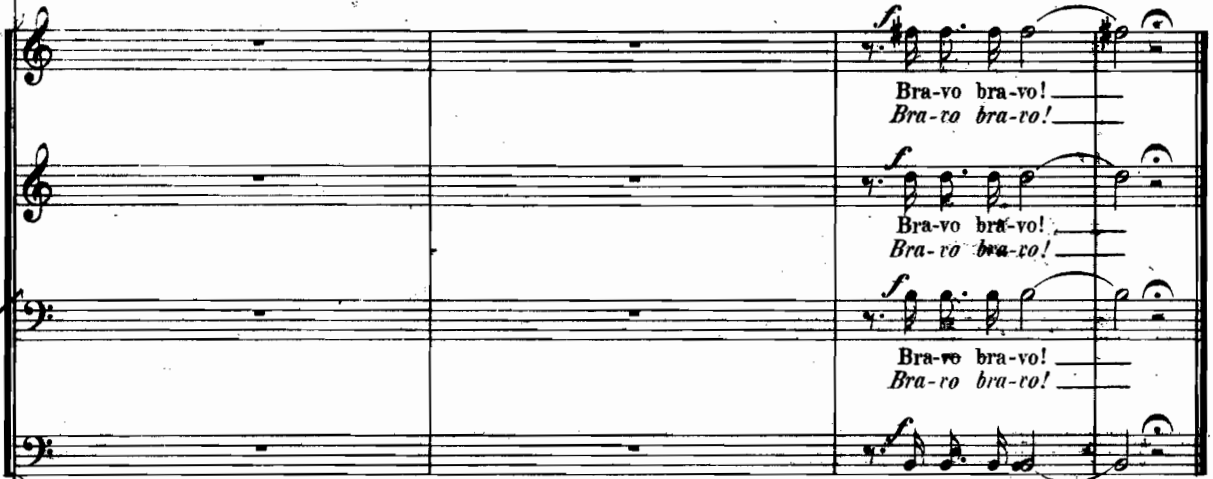
f Let us all lis - ten!
Nun so lass hü - ren!

BRANDER.

Recit.



Since you in-vite me, I'll give you at once some-thing new.
Ich kunn's be-schwö-ren, Das Lied ist von mir, drum gebt Acht.



Bra-vo bra-vo!
Bra-ro bra-ro!

Bra-vo bra-vo!
Bra-ro bra-ro!

Bra-vo bra-vo!
Bra-ro bra-ro!

Bra-vo bra-vo!
Bra-ro bra-ro!

Recit.



BRANDER'S SONG.
(Brander's Lied.)

Allegro. (♩ = 125.)



There was a
Es leb - te



rat in the cel-lar - nest, whom fat and but-ter made
nur von Fett und But-ter, Ei - ne Ratt' im

smooth - er, he had a paunch be - neath his vest, like
Kiel - ler - nest Sie hat - te wie der Dok - tor Lu - ther

that of Doc - tor Lu - ther, The cook laid
Sich ein Ränzlein an - ge - müst. Die Kö - chin

poi - son cun - ning - ly, and then as sore op - press'd was
hatt' ihr Gift ge - stellt. O da ward's so eng ihr in der

he, as if he had love in
Welt, O da ward's so eng ihr

his bo - som, as if he had love in his bo -
in der Welt als hätt' sie Lieb' ja Lieb' im Leib

son. He ran a -
 Sie lief and

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb'im Leib.

As if he had love in his bo - som.
 Als hätt' sie Lieb' ja Lieb'im Leib.

round, he ran a - bout his thirst in pud - dles lav -
 soff' aus al - len Pfü - tzen. Fuhr her - um und fuhr her -

ing; he gnaw'd and scratch'd the house through -
 aus; Doch woll - te nichts ihr Wü - then

out. but noth - - ing cured his rav - ing. He
 nü - tzen, Zer - kratzt, zer - nagt das gan - ze Haus. Das

whirled and jumped with torment mad, and soon
Thier hat-te gar bald ge-nug, Sie that gar

p

nough the poor beast had, as if he had love
man-chen Aeng-ste-sprung, Sie that, gar love man-

f *pp*

in his bo-som, as if he had love in his
chen Aeng-ste-sprung Als hätt' sie Lieb' ja Lieb' im

bo-som.
Leib.

As if he had love in his bo-som.
Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo-som.
Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo-som.
Als hätt' sie Lieb' ja Lieb' im Leib.

ff

And driven at last in open day, he ran in -
 Sie kam der Kü-che zu ge-lau-fen. Zit-ternd, angst -

to the kitchen, fell on the hearth and
 roll, am hel-len Tog Stürzte nie-der, zuck-te

squirming lay in the last con-vul-sion twitch-ing. Then
 sehr und lag Und thät ganz er-bärm-lich schnaufen. Frau Ver-

laughed the murd-ress in her glee: "Ha! ha! he's at his
 gif-te-rin lach-te noch O jetzt pfeift sie

last gasp." said she as if he
 auf den letz-ten Loch sie pfei-fet

had love in his bo - som, as if he had love
auf dem letz - ten Loch Als hätt' sie Lieb' ja

pp

in his bo - som.
Lieb' im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb' im Leib.

As if he had love in his bo - som.
Als hätt' sie Lieb' ja Lieb' im Leib.

ff

Allegro moderato.

Recit. BRANDER.

And now sing a fugue, to the
Nun zum A - men die Fuge! ei - ne

p a - men.

p a - men.

p a - men.

p Re-qui-es-cat in pa - ce a - men.

Allegro moderato.

p

A - men a - fugue. let's im - pro - vise now a scho - lar - ly piece.
Fug, ein Cho - ral so recht ge - lehrt und ver - zier't all - zu - mal.

MEPHIST.
 Take no - tice
Hör die's Ge - plär'r nur

now, their bes - ti - al - i - ty will show it - self, ere long, in its true col - ors.
an, nun zeigt sich bald gieb Acht, Die Be - sti - a - li - tät, in ih - rer col - len Pracht.

Fugue.

On the melody of Brander's Song:
(*Fuge über das Motiv in Brander's Lied.*)

Allegro non troppo. (♩ = 96.)
BRANDER.

A - men a - men a -

1st TENORS.

2nd TENORS.

1st BASSES.

A - men a - men a -

2nd BASSES.

A -

Allegro non troppo. (♩ = 96.)

TEN. I.

A - - men a - - men a -

men a - - men a - - men a -

BRANDER with BASS I.

- men a - - men a - - men a -

- men a - - men a - - men a -

- - men a - - men a -

- - men a - - men

- - men a - - men

- - men a - - men

- - men a - - men

- - men a - - men a -

a - - men a - - men a -

a - - men a - - men

a - - men a - - men

100

First system of musical notation. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "a - men a - - - men a - - - - men amen".

Second system of musical notation, piano accompaniment. It consists of two staves: Right Hand and Left Hand. The music continues with a steady accompaniment.

Third system of musical notation. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "amen amen amen amen amen amen amen amen amen amen amen amen a - - - men a - - - men a - - - men".

Fourth system of musical notation, piano accompaniment. It consists of two staves: Right Hand and Left Hand.

Fifth system of musical notation. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "men a - - - a - - - men a - - - men a - - - men a - - - men a - - - men". The instruction *un poco riten.* is written above the piano staves in the second measure of this system.

Sixth system of musical notation, piano accompaniment. It consists of two staves: Right Hand and Left Hand. The instruction *un poco riten.* is written above the piano staves in the second measure of this system.

Allegro moderato.

Recit.

MEPHIST.

By heav - en, Sirs, your fugue is splendid! To
Bei Gott im Herrn, eu-er Fug' ist er-bau-lich. und

hear it is to dream one is in some ho - ly place. Pray, let me free - ly
wahr-lich. Dünkt man schier sich an hei - li - gem Ort. Er-laubt mir die Be-

say it; 'tis scho - lar - ly in style; de - vout, tho - rough - ly
lo - bung. Ein grund ge - lehr - ter Styl; Ein schö - ner from - mer

so; One could not bet - - ter ex - press the pi - ous sen - ti -
Sinn Tref - fen - dern Aus-druck wüsst' ich nicht Für je - ne An - dachts -

ments which. in clos - ing all her pe - ti - tions. Ho - ly Church sums up in this one
fül - le Wie sie am Schluss der Ge - be - te. In Ein Wort zu - sam - men drängt die

word. In my turn, I will re- spond, by your leave, with a
Kir- che, Ist's euch Recht, bin ich so frei Und rer - su - che ein

song On a no less pa - thet - ic theme than yours. Sirs.
Lied, Das gleich - falls rüh - read ist und neu Wie das eu - re.

Allegro non troppo. (♩ = 96.)

TEN. I. *sotto voce.*
 Ah! he dares to mock us to our face! Who is this
Sei - ne Re - de klingt wie spött - scher Gruss Wer ist der

TEN. II.
 Ah! he dares to mock us to our face! Who is this
Sei - ne Re - de klingt wie spött - scher Gruss Wer ist der

BASS. I.
 Ah! he dares to mock us to our face! Who is this
Sei - ne Re - de klingt wie spött - scher Gruss Wer ist der

BASS. II.
 Ah! he dares to mock us to our face! Who is this
Sei - ne Re - de klingt wie spött - scher Gruss Wer ist der

Allegro non troppo. (♩ = 96.)

fel - low?
Blas - se

How pale and ghastly!
Wel - che Gri - mas - se

Who ev - er saw hair so
Er hin - ket auf ei - nen

fel - low?
Blas - se

How pale and ghastly!
Wel - che Gri - mas - se

Who ev - er saw hair so
Er hin - ket auf ei - nen

Who is this fel - low?
Wer ist der Blas - se?

How pale and gha - st - ly!
Wel - che Gri - mas - se!

Who ev - er saw hair so
Er hin - ket auf ei - nen

Who is this fel - low?
Wer ist der Blas - se?

How pale and gha - st - ly!
Wel - che Gri - mas - se!

Who ev - er saw hair so
Er hin - ket auf ei - nen

red? Fuss Well, go on! give us thy song be - gin!
Fuss Je - der - mann sin - ge sein Lied Stimmt an.

red? Fuss Give us thy song be - gin!
Fuss Sin - ge sein Lied Stimmt an.

red? Fuss No matter, Be - gin, be - gin!
Fuss Lasst hö - ren Stimmt an, stimmt an.

red? Fuss Be - gin!
Fuss Stimmt an.

SONG OF MEPHISTOPHELES.
 (Mephistopheles' Lied.)

Allegretto con moto. (♩ = 168.)

ff *p* *f* *p* *f* *mf* *p*

MEPHIST.

There was a king once reign-ing, who had a big black flea,
Es war einmal ein Kö - nig, Der hatt' ei-nen gro - ssen Floh,

ff *p* *cresc.* *pp*

and loved him past ex - plain - ing, as his own son were he.
Den liebt' er gar nicht we - nig, Als wär's sein eig - ner Sohn.

cresc. *f* *pp*

cresc.

He called his man of stich - es, the tai - lor came straight - way, here —
Du rief er sei-nen Schnei - der, Der Schneider kam her - an, Du miss

mea - sure the lad for breech-es, and mea-sure his coat. I say!
dem Jun - ker — Klei - der, Und miss ihm Ho - sen an.

MEPHIST.

In silk and vel-vet gleaming he now was whol - ly drest,
In Sammet und in Sei-de War er nun an - ge - than.

had a coat with rib-bons streaming, a — cross up - on his breast.
Hatt' Bän-der auf dem Klei - de Auch ein Kreuz hing da - ran.

He had the first of sta - tions, a min - is - ters star and name. and
 Und war so gleich Mi - ni - ster Und hatt' ei - nen grossen Stern. Al - le

crise.
 al - so his re - la - tions great lords at court be - came.
 sei - ne Be - schwi - ster sind wor - den grosse Herr'n.

crise. *f* *poco f* *f* *p*

And Lords and dames of
 Und Herr'n und Frau'n an

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

honor were — plagued awake and in bed, the queen she got them up - on her, the —
 Ho - fe Wä - ren schr ge - plagt So Köni - gin wie Zo - fe Wur - den

f *pp* *p* *pp*

maids were bit - ten and bled. And they did not dare to brush them or —
 stets org ge - nagt Und durf - ten sie nicht kni - cken Und

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

scratch them, day or night. We crack them and we crush them at
 wey sie ju - cken nicht Wir er - sti - cken und kni - cken Doch

ff.
 once, when - e'er they bite.
 gleich, wenn ei - ner sticht. (Laughter.)

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - ro bra - ro bra - ro ha! ha!

Ha! ha! ha! bra - vo bra - vo bra -
 Ha! ha! ha! bra - ro bra - ro bra -

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - ro bra - ro bra - ro ha! ha!

Bra - vo bra - vo bra - vo Ha! ha!
 Bra - ro bra - ro bra - ro ha! ha!

ha! bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo
 ha! bra - ro bra - ris - si - mo bra - ro bra - ro bra - ro

vo, bra - vo bra - vis - si - mo bra - vo bra - vo bra - vo We
 ro bra - ro bra - ris - si - mo bra - ro bra - ro Er -

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we
 ha! ha! bra - ro bra - ro bra - ro bra - ro bra - ro Er - kni - cken und er -

ha! ha! bra - vo bra - vo bra - vo bra - vo bra - vo We crack them and we
 ha! ha! bra - ro bra - ro bra - ro bra - ro bra - ro Er - kni - cken und er -

Yes. at once. when-e'er they bite.
 Ja so - gleich wenn ei - ner sticht.

we crack and crush them at once. when-e'er they bite.
 Ja wir er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once. when-e'er they bite.
 kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

crush them, yes we crack and crush them at once. when-e'er they bite.
 kni - cken, kni - cken und er - sti - cken Doch gleich wenn ei - ner sticht.

FAUST. Recit.

Enough! let's quit at once this com - pa - ny so bru - tal with joys de -
 Ge - nug, ich hüt - te Lust nun wie - der ab - zu - fah - ren. Die Leu - te

Allegro non troppo.

grad - ing and ig - no - ble deeds. Hast thou no pu - rer pleasures. no calm - er
 trei - bens zu laut zu bru - tal. Und hast du nichts als dies mich vor Trüb - sinn zu

MEPHIST.

sports to of - fer me. thou dread in - fer - nal guide? This is not to thy
 wah - ren? Hast du kein still ver - bor - ge - nes Thal? Frei - lich! Mein ist die

b (They spread their mantle and take flight.)

taste? Come on!
Will und dein. (Ziehen ab.)

Allegro leggiero. (♩. = 100.)

The musical score consists of seven systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Allegro leggiero. (♩. = 100.)'. The score features various musical notations including slurs, ties, and dynamic markings such as *f* (forte) and *pp* (pianissimo). Performance instructions include *rall. a poco* (rhythmically slowing down a little) and *a poco* (gradually). Trills are indicated with 'tr' and 'tr#'. The key signature is one flat (B-flat), and the time signature is 2/4. The score concludes with a double bar line and a key signature change to one sharp (F#).

Andantino. (♩ = 76.)

p *riten.* *cresc.*

allargando.

f *p*

*Ed. * Ed. * Ed. * Ed. **

dimin. *un poco riten.* *m.d.*

BUSHY MEADOWS ON THE BANKS OF THE ELBE.

SCENE VII.

(Gebüsch und Auen am Ufer der Elbe.)

Moderato assai un poco lento. (♩ = 69.)

p.m.d. *p*

MEPHIST.

dolce.

In this fair bow - er, Fragrant with many a flow - er, On this
Die Lüf - te ko - sen Hier zärt - lich mit den Ro - sen. Blu - men.

pp

sweet scented bed, Dear - est Faust, lay thy head. And slum - ber! soothed
spen-det ihm Duft Lieb - reich süs-le die Luft: Faust schlumm - re und

- by vo-lup-tu-ous re- pose, Whilst fragrant ros-es on thy teterl brow shall
 trü - me je - de höch-ste Lust, Glück-en-der Kuss ent - flum-me dei-ne k...

breathe. Their blos - soms un - fold - ing, Thy pil - low to
 Brust. Wie die Blü - then im Thau dein Hers sich er -

wreathe, Thine ear shall be ravished with heav-en - ly mu - sic Oh
 schliesse Je - der Sinn sei be - rauscht je - de Fi - ber ge - nie - sse. Er -

hearken! Dost hear it? The spi - rits of earth and of
 scheinest, ihr Gei - ster, wer in Lüf - ten und Klüf - ten mich

air hört, E'en now, to lull thy slum - ber with sweet strains be -
 Be - gin - net un - ge - säumt eu - er sanf - tes Con -

CHORUS of GNOMES and SYLPHS. (Faust's Vision.)

(Chor der Sylphen und Gnomen.) (Faust's Traum.)

Andante. (♩ = 54.)

MEPHIST.

gin.
cert.

SOP. I & II.

TEN. I & II.

BASS I.

BASS II.

p
Sleep.
Schlaf.

Andante. (♩ = 54.)

una corda.

ped.

SOP. II. SOLI.

Sleep.
schlaf

pp
hap - py
sanft - und

Faust!
süss

Ere
Ein

Hap - py
Sanft - und

Faust!
süss

Sleep!
Schlaf

Sleep!
Schlaf

long.
mu -

yea. -

ere

long

neath

cur - tains

of

az - ure

and gold.

blau

hüllt dich ein

TEN. I. SOLI.

Hap - py
sanft - und

and

Faust.

süss

ere

long

thou shalt

slum - ber

mu - gi - scher

Schlei - er

doler.

Hap - py — Faust thou shalt close thine eyes — in slum - ber deep.
Schlamm - re — sanft, Won - ne. — Won - ne fül - le dei - ne Brust.

TEN. I.

In slum - ber deep thou shalt close — thine eyes.
Hüllt dich ein. — Won - ne durch - strömt dei - - ne Brust.

TEN. II.

BASS. II.

Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlam-mernden.

Ere long thou shalt close thine eyes in slum-ber, slum-ber
Ein ma-gi-scher Schlei-er Hüllt den Schlam-mernden

Bright in the sky — thy — star — now is gleam - ing,
Dort glänzt dein Stern und du — ath - mest frei — und frei - er

Bright in the sky — thy star — now is gleam - ing,
Dort glänzt dein Stern und du ath - mest frei — und frei - er

deep.
ein.

deep.
ein.

Sweet dreams of love shall en - rap - ture thy
Tag wirts für dich — dei - ne Qual — wird zur

Sweet dreams of love shall en - rap - ture thy
Tag wirts für dich — dei - ne Qual — wird zur

BASS I. *p*

Ere Schlaf

pp

SOP. I.

Ere Schlaf'

SOP. II.

leggiero.

soul.

Lust.

With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

TEN. I.

leggiero.

soul.

Lust.

With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

TEN. II.

leggiero.

With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

BASS I.

long

süss.

BASS II.

leggiero.

With forms of beau - ty rare
Rings dehnt sich Wald und Feld.

MEPHIST.

Hap Schlumm'

py re

long

süss

yea ja

ere schlaf'

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Hap Schlumm'

py re

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Faust!
süss.

long,
süss.

Ere
Ein

'neath
Ein

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

Faust!
süss

Ere
Ein

A vi - sion fair un - fold - ing
Wo - hin das Au - ge schau - et

Red.

long thou shalt
ma - gi - scher

cur - tains of
ma - gi - scher

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

Of flow' - ry groves and meads,
Ist ei - ne Zau - ber - welt

long thou shalt
ma - gi - scher

Of flow - ry groves and meads,
Ist ei - ne Zau - ber - welt

Of flow - ry groves and meads,
Ist ei - ne Zau - ber - welt

slum ber,
Schlei er

a zure gold and gold,
Flor gold und blau

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

And pleas - ant leaf - y bow - ers.
Hier win - ken schwe - re Trau - ben

slum ber,
Schlei er

And pleas - ant leaf - y bow - ers
Hier win - ken schwe - re Trau - ben

In slum ber
gal den und

Thou shalt
gold und

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

In slum ber
gal den und

Where ten - der lov - ers meet
Von gold - nem Licht er - hellt

deep thou shalt
blau küllt den

close thine eyes
blau küllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

deep thou shalt
blau küllt den

Their ar - dent vows ex - chang - ing
Dort schat - tig grü - ne Lau - ben

close thine
Schlum - mern den

in slum - ber
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

close thine
Schlum - mern den

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

eyes.
ein

deep.
ein

Now clothes it - self the land - scape.
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

eyes.
ein

Now clothes it - self the land - scape,
So weit der Him - mel blau - et

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

Bright
Dort

Bright
Dort

Bright
Dort

in
glänzt

the
dein

in
glänzt

the
dein

in
glänzt

the
dein

With forms of beau - ty rare
Rings dehnt sich Wald und Feld

A fair vi - sion un -
Un - ser Au - ge er

Now clothes it - self the land - scape,
 So weit der Him - mel blau - et

heav'n's Stern und thy du

heav'n's Stern und thy du star ath

heav'n's Stern und thy du

fold - ing of die
 schau - et

A vi - sion fair un - fold - ing
 Wo - hin das Au - ge schau - et

star ath - now mest is frei

now mest is frei

star ath - now mest is frei

wav - ing
 schön - ste

ppp

6
 Of flowe-ry groves and meads.
 Ist ei - ne Zau - ber - welt

gleam und frei - ing.
 er

gleam frei - ing.
 er

gleam und frei - ing.
 er

6
 Of flowe-ry groves and meads.
 Ist ei - ne Zau - ber - welt

for Welt ests. of flow - er - y
 ei - ne glück - li - che

FAUST.
 Ah, o'er my
 Ja mir ist

MEPHIST.
 Bright in the
 Dort glänzt dein

SOP. I.
 Bright in the
 Dort glänzt dein

SOP. II.
 6
 Be - yond are seen the vines. Their branches thick - ly
 Und Al - les grünt und blüht Ent - wi - ckelt neu - e

TEN. I.
 Bright in the
 Dort glänzt dein

TEN. II.
 Bright in the
 Dort glänzt dein

BASS I.
 6
 Be - yond are seen the vines.
 Und Al - les grünt und blüht

BASS II.
 3
 groves and green mead - ows, of cool. shad - y
 Welt Hier die la - sten - den Trau - ben - rom

eyes
wohl

heav'ns
Stern

heav'ns
Stern

cov - ered
lie - me

heav'ns
Stern

heav'ns
Stern

Their branches thick - ly cov - ered
Ent - wi - ckelt neu - e lie - me

With ten - der shoots and leaves
Der Freu - de O - dem zicht

With ten - der shoots and leaves
Der Freu - de O - dem zicht

how - ers. where young lov - ers meet. ferv - ent
blon - de - sten Streif - licht er - hellt. Dort die

now a veil is
ath - - - - - mest frei is und

now is
mest nun

star ath is
ath - - - - - mest nun

And fruit in pur - ple clus - ters
Durch die - se lich - ten Räu - me

See yon - der lov - ing
Sich' dort das Lie - bes -

now is
mest nun

star ath is
ath - - - - - mest nun

leaves And fruit in pur - ple clus - ters.
zicht Durch die - se pur - ple clus - ters.
Räu - me Räu - me

vows of un - chang - ing de - vo - tion re
schat - ti - gen Lau - ing ben un - kus - tion re
tr# zu

spread - ing.
frei - er.

gleam - ing.
frei - er.

gleam - ing.
frei - er.

pair.
paar.

A - long the wind - ing val - ley,
An - je - nes Bach's Ge - sta - de,

gleam - ing.
frei - er.

gleam - ing.
frei - er.

See yon - der lov - ing pair.
Sich' dort das Lie - bes - paar.

A - long the wind - ing
An - je - nes Bach's Ge -

new
rau - ben

mf see yon - der
sich' dort

cresc. see yon - der
sich' dort

See yon - der lov - ing pair.
Sich' dort das Lie - bes - paar

Be - neath the sha - dy
Sucht un - be - merk - te

val - ley.
sta - de.

They take no note of time.
Ent - flohn der fro - hen Schaar

lov - ing pair a - long the
 Lie - bes - paar am Bach - ge

lov - ing pair a - long the
 Lie - bes - paar am Bach - ge

bow - ers A fair one fol - lows them.
 Pfu - de Und ih - nen folgt ein Kind

Be - neath the sha - dy bow - ers. A fair one fol - lows
 sucht un - be - merk - te Pfu - de Und ih - nen folgt ein

3 6 3 6 3 6

val - ley,
 sta - de

val - ley.
 sta - de

mf See yon - der
 Sich' dort das

Rapt in sweet med - i -
 Schön wie Ro - sen im

them In - med - i - ta - tion rapt; Be - neath her lash - es gleams A so - li - ta - ry
 Kind, Ver - tieft in sü - sses Sün - nen, Schön wie Ro - sen sind, Wenn Lieb' und Lenz bi -

mf See yon - der
 Sich' dort das

tr tr

3 3 3 3

p *cresc.*

They take no
Fern *ron* *der*

They take no
Fern *ron* *der*

lov - ing pair a - long the
Lie *bes - paar* *am Bach* *ge -*

ta - tion:
Len *ze.*

6 6 6

tear. The coun-try now a - dorns it - self with forms of beau - ty rare, Un - fold - ing
gin - nen end - los sprossen Kei - me Lieb' und Freu - de zieht durch die - se lich - ten

lov - ing pair a - long the
Lie *bes - paar* *am Bach* *ge -*

3 3 3

note of time be - neath the
fro *hen* *Schaar* *auf* *stil* *len*

note of time be - neath the
fro *hen* *Schaar* *auf* *stil* *len*

val - ley.
sta *de*

6 6 6

vis - ions fair of flowe - ry groves and meads And leaf - y bow - ers where young lov - ers
Räu - me. Al - les grünt und blüht, Rings dehnt sich Wald und Feld So weit der Him - mel

val - ley,
sta *de*

3 3 3

tr

bow Pfa ers: de A sich

bow Pfa ers: de A sich

They fern take von no der

Whilst neath her lash - es glis - tens a
 Schön wie die Ro - sen sind, Die ses

meet and ten - der vows re - new, their vows re - new of ev - er - true de - vo - tion
 blau - et un - ser Au - ge schau - et, un - ser Au - ge schau - et Rings die schön - ste

They fern take von no der

MEPHIST.

See her with mag ic
 Sich dir ses sü - - - ic sse

fair die one fol - lows
 die ses sü - - - sse

fair die one fol - lows
 die ses sü - - - sse

note of time he - neath the bow - ers A
 fro - hen Schaar auf stil - lem Pfa - de Sich

tear. a sol i - ta ry and tear neath her lash - es
 sü - sse Kind, das seufzt und sinnt. seufzt und sinnt dies

Faust, this
 Welt Dies

beau - teous one
 sü - sse Kind.

note of time he - neath the bow - ers A
 fro - hen Schaar auf stil - lem Pfa - de Sich

charms, Kind Faust, she shall be thy
 Kind Faust, wird dein Lieb - chen
 them. Kind Faust, she shall be thy
 Kind Faust, wird dein Lieb - chen
 fair die one ses fol - - lows them: Kind, she shall be thy
 die ses sü - - sse wird dein Lieb - chen
 Ere Kind. long Faust, wird thy dem Lieb - chen shall
 Ere Faust, long wird thy dem Lieb - chen shall
 fair die one ses fol - - lows them: Kind, she shall be thy
 die ses sü - - sse wird dein Lieb - chen

Faust, asleep.
(Faust schlummernd.)

Mar - ga - ri - ta!
 Mar - ga - ri - the!

love! sein. Ex Der tend Sec - ed lies the
 sein. Der Sec - rer - theilt die
 love! sein. Ex Der tend Sec - ed lies the
 sein. Der Sec - rer - theilt die
 love! sein. Ex Der tend Sec - ed lies the
 sein. Der Sec - rer - theilt die
 be! sein. Ex Der tend Sec - ed lies the
 sein. Der Sec - rer - theilt die
 love! sein. Ex Der tend Sec - ed lies the
 sein. Der Sec - rer - theilt die

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

mere Fluth All a long the green hill - sides;
 Um die - grü - nen - den Hü - gel

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

Bright the sun - beams are shin - ing On its mir - ror so
 Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

clear. Gluth.

6 6 6

cresc.

Three bars of this movement like one of the Andante.
Drei Takte dieses Tempo gleichen einem des Andante.

Allegro.

SOP. I.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

SOP. II.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

TEN. I.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

TEN. II.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

BASS. I.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

BASS. II.

Here. with laugh-ter and sing-ing Its hor - - ders loud re -
 Und in jauch-zen - den Chö-ren Den U - - fer - saum ent -

Sempre Andante.

mf

sound;
lang ha
ha

sound;
lang ha
ha

sound;
lang ha
ha

sound;
lang ha
ha

sound;
lang ha
ha

sound;
lang ha
ha

sound;
lang ha
ha

There, to mu - sic of vi - ols The mer - ry dance goes
Lässt die Freu - de sich hö - ren Bei Tän - - zen und Ge -

There, to mu - sic of vi - ols The mer - ry dance goes
Lässt die Freu - de sich hö - ren Bei Tän - - zen und Ge -

There, to mu - sic of vi -
Lässt die Freu - de sich hö - - -

There, to mu - sic of vi -
Lässt die Freu - de sich hö - - -

There, to mu - sic of
Lässt die Freu - de sich

There, to mu - sic of
Lässt die Freu - de sich

round sang The mer - ry dance goes round. While
sang *Bei* *Tän - zen und* *Ge -* *sang* *Den*

round sang The mer - ry dance goes round. While
sang *Bei* *Tän - zen und* *Ge -* *sang* *Den*

ols ren The mer - ry dance goes round. While
ren *Bei* *Tän - zen und* *Ge -* *sang* *Den*

ols ren The mer - ry dance goes round. While
ren *Bei* *Tän - zen und* *Ge -* *sang* *Den*

vi - - ols The mer - ry dance goes round. While
hö - - ren *Bei* *Tän - zen und* *Ge -* *sang* *Den*

vi - - ols The mer - ry dance goes round. While
hö - - ren *Bei* *Tän - zen und* *Ge -* *sang* *Den*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

some are bold - ly climb - ing The rug - ged moun - tain's
Berg *hin - an zu* *klim - men* *Treibt* *die - se* *Ke - cker*

side. Muth ha hu

side. Muth ha hu

side. Muth ha hu

side. Muth ha hu

side. Muth ha hu

side. Muth ha hu

Oth - ers are light - ly An - de - re la - chend	swim - ming, schwim - - men,	oth - ers are light - ly An - de - re la - chend
Oth - ers are light - ly An - de - re la - chend	swim - ming, schwim - - men,	oth - ers are light - ly An - de - re la - chend
Oth - ers are light - ly An - de - re lu - chend	swim - ming, are schwim - - men, sie	swim - ming, are schwim - - men, sie
	Oth - ers are light - ly An - de - re la - chend	swim - ming, are schwim - - men, sie
	Oth - ers are light - ly An - de - re la - chend	swim - ming, are schwim - - men, sie
	Oth - ers are light - ly An - de - re la - chend	swim - ming, are schwim - - men, sie

(Faust in Träume)

Mar - ga - gu

SOP. I.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

SOP. II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

TEN. I.
ming Up - on the glas - sy tide.
men in sil - ber - hel - ler Fluth.

TEN. II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

BASS I.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

BASS II.
swim - ming Up - on the glas - sy tide.
schwim - men in sil - ber - hel - ler Fluth.

Andante.

ri - ta! Mar - ga - ri - ta!
re - the Mar - ga - re - the

MEPHIST.

Ex - tend - ed lies the
Der See - rer - theilt die

Ex - tend - ed lies the
Der See - rer - theilt die

Ex - tend - ed lies the
Der See - rer - theilt die

Ex - tend - ed lies the
Der See - rer - theilt die

Ex - tend - ed lies the
Der See - rer - theilt die

Ex - tend - ed lies the
Der See - rer - theilt die

Andante.

Ex - tend - ed lies the
Der See - rer - theilt die

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

mere *Fluth* All um a die long grü the green hill sides:
 um die grü nen den Hü gel:

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

p Bright the sun - beams are shin - ing On its mir - ror so
dim. Glän - zen flüs - si - ge Spie - gel Hell in pur - pur - ner

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

clear.
Gluth.

pp una corda.

pp

12

3

12

3

pp

pp

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

Hap - py
Al - les

pp

pp

m.g.

m.d.

12

3

12

3

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

all seem, and tire - less,
regt sich im Frei - en

m.g. m.d.

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

seek - ing
Al - ler

tire - less,
Frei - en seek - ing
Al - ler

tire - less,
Frei - en seek - ing
Al - ler

m.g. m.d.

sotto voce.

The
Der

one com - mon end:
Stre - ben ist eins

one com - mon end:
Stre - ben ist eins

one com - mon end;
Stre - ben ist eins

one com - mon end;
Stre - ben ist eins

one com - mon
Stre - ben - ist

one com - mon
Stre - ben - ist

m. g. *m. d.*

ma
Zau - ger. is
ber wir

Ea - ger.
Je - der

Ea - ger.
Je - der

Ea - ger.
Je - der

Ea - ger.
Je - der

end:
eins

end:
eins

Ea - ger.
Je - der

Ea - ger.
Je - der

m. g. *m. d.*

work - ing. Sein he is
ket. Herz ist

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu freu - en

this bright ex - ist - ence
eilt sich Zu

this bright ex - ist - ence
eilt sich Zu

m.g. *m.d.* *12* *3* *12* *3*

ours.
mein.

To the full to en - joy. To
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

To the full to en - joy. All
Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All
freu - en Die - ses glück - li - chen Seins Für

ist - ence To the full to en - joy. All
freu - en Die - ses glück - li - chen Seins Für

mf *pp* *pp* *pp* *pp* *pp*

12 *3* *12* *3* *12* *3* *12* *3*

ppp *p*

FAUST.

dolciss.

a.

Mar - ga - ri -
Mar - ga - re -

all is given the sun
Al - le lacht die Son

pleas - ures. like the sun
Al - le lacht die Son

pleas - ures. like the sun
Al - le lacht die Son

pleas - ures, like the sun - shine,
Al - le lacht die Son - ne

pleas - ures. like the sun -
Al - le lacht die Son -

pleas - ures. like the sun -
Al - le lacht die Son -

smorz.

ta.
the.

shine: Thy darling shall make thee in love with life a - gain
ne perdendo. Die Schöne versöh - ne dich Faust mit deinem Glück

shine, Come to all from a bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a bove. Yet of
ne Al - len grünt der Hain Doch die

shine, Come to all from a bove. Yet of
ne Al - len grünt der Hain Doch die

perdendo.

Sleep! Schlaf' Sleep! schlaf'

rap - tures the sweet est. O Faust. is
 sü - sse - ste Won - ne Faust. ist ge -

rap - tures the sweet est. O Faust. is
 sü - sse - ste Won - ne Faust. ist ge -

Sleep! Schlaf' Sleep! schlaf'

Yet the sweet est of
 Al - len winkt sü - sse

to all come from
 len, al - len grünt

love. sweet love. Sleep! *ppp*
 liebt zu sein. Schlaf' *ppp*

love, sweet love. Sleep! *ppp*
 liebt zu sein. Schlaf' *ppp*

Sleep! is love. Sleep! *ppp*
 schlaf' a ne. Schlaf' *ppp*

all der bove. Sleep! *ppp*
 Won der Hain. Schlaf' *ppp*

3 *pp*

He sleeps! Well done, my dain-ty elves! This debt I must re-
 Mit euch, mit euch Gei-ster der Luft Muss ich zu - frie - den

ppp sleep, schlaf;
ppp sleep, schlaf;
ppp Sleep. Schlaf;
 Sleep. Schlaf;
ppp sleep, schlaf;
ppp sleep, schlaf;
 Sleep. Schlaf;
ppp sleep, schlaf;
 Sleep. Schlaf;

smorz.

pay. sein Now let him dream. let him dream of love.
 Wiegt sanft ihn ein, wie-ge't sanft ihn ein.

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

hap - py Faust, Sleep! Sleep!
 sanft und süß schlaf, schlaf!

pp

Three bars of this movement like one of the preceding tempo.

Drei Takte dieses Tempo gleichen einem Takte des vorhergehenden Tempes.

Allegro, Waltz movement.

(SYLPHEN-BALLET)
pp

Violoncello.
con sordino.

3

The musical score is arranged in five systems. Each system contains three staves: a grand staff (treble and bass clefs) for the piano and a single bass staff for the violoncello. The piano part features a complex rhythmic pattern with many sixteenth notes and slurs. The violoncello part consists of a simple, sustained bass line with long notes and slurs. A '3' is written above the piano staff in the second system, indicating a triplet. The key signature has two sharps (F# and C#), and the time signature is 3/8.

The first system of music features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a piano accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

The second system consists of a single bass clef staff with a simple melodic line of quarter notes, all contained within a single slur.

The third system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a piano accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

The fourth system consists of a single bass clef staff with a simple melodic line of quarter notes, all contained within a single slur.

The fifth system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a piano accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

The sixth system consists of a single bass clef staff with a simple melodic line of quarter notes, all contained within a single slur.

The seventh system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a piano accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

The eighth system consists of a single bass clef staff with a simple melodic line of quarter notes, all contained within a single slur.

The ninth system features a treble clef staff with a melodic line of eighth and sixteenth notes, and a bass clef staff with a piano accompaniment of chords and eighth notes. The key signature has two sharps (F# and C#).

The tenth system consists of a single bass clef staff with a simple melodic line of quarter notes, all contained within a single slur.

First system of musical notation, featuring a grand staff with treble and bass clefs. The upper staff contains complex rhythmic patterns, while the lower staff has a more melodic line.

Second system of musical notation. The upper staff includes triplets and a dynamic marking of *poco f*. The lower staff continues the melodic line.

Third system of musical notation. The upper staff starts with a *dim.* marking, followed by *poco sf* and *p*. The lower staff features a *sf* marking.

Fourth system of musical notation. The upper staff includes a fermata over a triplet and a *ppp* dynamic marking. The lower staff also has a *ppp* marking.

(The spirits of the air hover a while round the slumbering Faust, then gradually disappear.)

(Die Geister der Lüfte umschweben einige Zeit den schlummernden Faust und verschwinden allmählig.)

Fifth system of musical notation, continuing the piece with similar rhythmic and melodic elements as the previous systems.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two sharps (F# and C#), and two bottom staves with bass clefs. The top staff contains several measures of music with some notes marked with a '3' (triplets). The bottom two staves contain a continuous bass line with notes grouped by slurs.

Second system of musical notation, continuing the three-staff format from the first system. The top staff continues with melodic lines, and the bottom two staves continue with the bass line.

Third system of musical notation, continuing the three-staff format. The top staff has some rests, while the bottom two staves continue with the bass line.

Fourth system of musical notation. The top staff is labeled "Harp." in the right margin. It contains sparse notes. The bottom two staves continue with the bass line.

Fifth system of musical notation. The top staff is labeled "Clarinets." in the right margin. The bottom two staves are labeled "Timpani." in the left margin. The top staff includes dynamic markings: *ppp* and *perdendo*. The bottom two staves continue with the bass line.

Allegro. (♩ = 152.)

f *ff*

Faust, suddenly awaking.
(Faust plötzlich erwachend.)

FAUST, Recit.

Mar - ga - ri - ta! What a dream, what a dream! What a ec - sta - tic
Mar - ga - re - the Welch' ein Traum, welch' ein Traum! Ach will ich Won - ne

f

im - age! What angel in hu - man form! Where dwellest thou? I feel the
glau - ben! Du En - gels - an - ge - sicht, Wo wei - lest du? Beim ew - gen

pp

MEPHIST.

pur - est bliss, since I dreamt thee, O an - gel! A - rise, and fol - low me a -
Licht Du lebst, Kei - ne Macht soll dich mir rau - ben, Wohl - an! noch we - ter fol - ge

p

Moderato. (♩ = 80.)

rallent.

gain. To the mod - est cham - ber I'll bring thee, where she thy mistress
mir! An den stil - len Ort, wo sie wei - let, Die dein Sch - - nen und Lie - ben

Recit.

sleeps. Of thy dream thou shalt see the truth! Here comes a jol - ly
 thei-let Nach dem Traum geh' ich Wahr-heit dir Sieh: lust'-ge Leu - te

par - ty of stu - dents and sol - diers: They'll pass be - fore thy beau - ty's
 ziehn an dem Hau - se cor - ü - ber Stu - den - ten mit Bar-rettl' und

dwel - ling: A - long with these young fools, with their loud shouts and
 Hie - ber, Und ei - ne Krie - ger - schaar Der - weil ihr Lied er -

songs, We to the fair one's house will
 tönt, Faust, wird viel - leicht dein Wunsch ge -

go. But thy trans-ports re - strain, And my coun-sels o -
 krönt. Nur he - dea - ke die That, Ek' die Reu - e sich

SCENE VIII.

Finale.
CHORUS of SOLDIERS.
(Soldatenchor.)

Allegro. (♩ = 96.)

hey, nah!

p

cresc. poco a poco

mf

TEN. I. Soldiers. *mf*

TEN. II. Soldiers & Students. *mf*

BASS. I. Students.

BASS. II. Soldiers. *mf*

Stout-ly wall'd ci-ties we fain
Ho-her Burgen Zin-nen Und manch

Stout-ly wall'd ci-ties we fain
Ho-her Burgen Zin-nen Und manch

Stout-ly wall'd ci-ties we fain
Ho-her Burgen Zin-nen Und manch

would win. *schö-nes Kind.* *And Mit*

would win. *schö-nes Kind.* *And Mit*

would win. *schö-nes Kind.* *And Mit*

maid - ens with lof - ty and with scorn - ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

maid - ens with lof - ty and with scorn - ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

maid - ens with lof - ty and with scorn - ful mien.
 höh - - nen - den Sin - nen ful - len gar ge - schwind.

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, yet rich
 Wenn wir sie um - zie - hen Schwindet bald

is the prize Tho' dar - ing the ven - ture,
 ihr the Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr the Hohn Zwar kühn ist das Mü - hen

is the prize Tho' dar - ing the ven - ture,
 ihr the Hohn Zwar kühn ist das Mü - hen

cresc.

Yet rich is the prize.
Doch herrlich der Lohn.

cresc.

Dar-ing tho' it be. Yet rich is the prize.
Höhn ist un-ser Mü-ken herr-lich der Lohn.

cresc.

Dar-ing tho' the ven-ture be. Yet rich is the prize.
Höhn ist un-ser Mü-ken herr-lich, herr-lich der Lohn.

p *cresc.* *scendo.* *f*

The trumpets are sound-ed with pow-er-ful breath, They sum-mon to
Beim Klang der Trom-pe-ten Ziehn keck-lich wir aus, Zum fröh-li-chen

The trum-pets are sound-ed with pow-er-ful breath, They
Beim Klang der Trom-pe-ten Ziehn keck-lich wir aus, Zum

The trum-pets are sound-ed with pow-er-ful
Beim Klang der Trom-pe-ten Ziehn keck-lich wir

glo-ry, they sum-mon to death.
Fest Wie zum blu-ti-gen Strauss.

sum-mon to glo-ry, they sum-mon to death.
fröh-li-chen Fest Wie zum blu-ti-gen Strauss.

breath, They sum-mon to glo-ry, they sum-mon to death.
aus, Zum fröh-li-chen Fest Wie zum blu-ti-gen Strauss.

We rush in - to ac - tion, nor quit we the field. Till both maid - ens and
Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ho - das ist ein

We rush in - to ac - tion, nor quit we the field. Till both maid - ens and
Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ho - das ist ein

We rush in - to ac - tion, nor quit we the field. Till both maid - ens and
Und Mädchen und Bur - gen sie müs - sen sich ge - ben. Ho - das ist ein

towns to us, to us them - selves yield, Both maids and towns to us
Le - ben, Mü - h' und Lohn, A - ber wir Sol - da - ten zie - hen da -

towns to us, to us them - selves yield, Both maids and towns to us
Le - ben, Mü - h' und Lohn, A - ber wir Sol - da - ten zie - hen da -

towns to us, to us them - selves yield, Both maids and towns to us
Le - ben, Mü - h' und Lohn, A - ber wir Sol - da - ten zie - hen da -

yield. *ron.* Stout - ly wall'd ci - ties we fain
Ho - her Bur - gen Zin - nen Und manch'

yield. *ron.* Stout - ly wall'd ci - ties we fain
Ho - her Bur - gen Zin - nen Und manch'

yield. Tho' dar - ing the ven - ture, yet rich is the prize. Ci - ties stout - ly wall'd we
ron, Zwer Kühn ist das Mü - hen, doch herr - lich der Lohn Ho - her Bur - gen Zin - nen

would win.
schö - nes Kind

would win.
schö - nes Kind

fain would win.
man - ches Kind

And maid - ens with lof - ty and with scorn - ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn - ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scorn - ful mien,
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

Tho' dar - ing the ven - ture, Yet rich
Wenn wir sie um - zie - hen Schwindet bald

is the prize. Tho' dar - ing the ven - ture.
 ihr Hohn Zwar kühn ist das Mü - hen.

is the prize. Tho' dar - ing the ven - ture.
 ihr Hohn Zwar kühn ist das Mü - hen.

is the prize. Tho' dar - ing the ven - ture.
 ihr Hohn Zwar kühn ist das Mü - hen.

cresc. Yet rich is the prize.
 Doch herr - lich der Lohn.

cresc. Dar - ing tho' it be. Yet rich is the prize.
 Kühn ist un - ser Mü - hen herr - lich der Lohn.

cresc. Dar - ing tho' the ven - ture be. Yet rich is the prize.
 kühn ist un - ser Mü - hen herr - lich, herr - lich der Lohn.

p cresc.

STUDENTS' SONG.
 (Studentenlied.)

Jum nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Jum nox stella - ta nox stella - ta ve - la - mi - na pan - dit

Nunc nunc bi-ben-dum nunc bi-ben-dum et a-man-dum
Nunc nunc bi-ben-dum nunc bi-ben-dum et a-man-dum

est Vi-ta bre-vis Fu-gax-que vo-lup-tas.
est Vi-ta bre-vis Fu-gax-que vo-lup-tas.

Gau-de-a-mus i-gi-tur, gaude-a-mus gaude-a-mus gaude-
Gau-de-a-mus i-gi-tur, gaude-a-mus gaude-a-mus gaude-

First system of musical notation. It includes a vocal line with lyrics "a - mus" and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both with sustained notes and some rhythmic patterns.

Second system of musical notation, showing the piano accompaniment for the second system. It consists of a right-hand melody and a left-hand bass line, continuing the musical themes from the previous system.

Third system of musical notation. It features vocal lines with lyrics: "No-bis sub-ri-den-te lu-na, per ur-bem quae-ren-tes pu-el-las E-". The piano accompaniment includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

Fourth system of musical notation, showing the piano accompaniment for the third system. It includes dynamic markings like *f* (forte) and *mf* (mezzo-forte), as well as trills (*tr*) and triplets.

Fifth system of musical notation. It features vocal lines with lyrics: "a - mus." and a piano accompaniment. The piano part has a simple harmonic accompaniment.

Sixth system of musical notation, showing the piano accompaniment for the fourth system. It includes a dynamic marking of *f* (forte) and features a more complex, rhythmic piano accompaniment.

No-bis sub-ri-den-te lu-na, per ur-bem quae ren-tes pu-
 No-bis sub-ri-den-te lu-na, per ur-bem quae ren-tes pu-

mf.

mf.

el-las E-a-mus ut cras for-tu-na-ti Cae-sa-res di-
 el-las E-a-mus ut cras for-tu-na-ti Cae-sa-res di-

p *esce.* *f*

ca-mus ve-ni vi-di
 ca-mus ve-ni vi-di

vi - ci Gau - de - a - mus. gau - de - a - mus. gau - de - a - mus i - gi - tur

vi - ci Gau - de - a - mus. gau - de - a - mus. gau - de - a - mus i - gi - tur

ff *mf*

Soldiers' Chorus and Students' Song in combination.

(Soldatenchor und Studentenlied zugleich.)

FAUST.

f

Jam nox stel - la - ta nox stel - la - ta

MEPHIST.

f

Jam nox stel - la - ta nox stel - la - ta

CHORUS.

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Stout - ly wall'd ci - ties we fain would win.
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

Jam nox stel - la - ta nox stel - la - ta

Stout - ly wall'd ci - ties we fain would win
Ho - her Bur - gen Zin - nen Und manch' schö - nes Kind

ve - la - mi - na pan - dit Nunc

ve - la - mi - na pan - dit Nunc

And Mit maid - ens with *lof - ty and with*
hök - nen - den *Sin - nen ful - len*

And Mit maid - ens with *lof - ty and with*
hök - nen - den *Sin - nen ful - len*

ve la - mi - na pan - dit Nunc

And Mit maid - ens with *lof - ty and with*
hök - nen - den *Sin - nen ful - len*

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

nunc bi - ben - dum nunc bi - ben - dum et a - an - dum est.

scorn - ful mien. *Tho' dar - ing the*
 gar ge - schwind. *Wenn wir sie um -*

scorn - ful mien. *Tho' dar - ing the*
 gar ge - schwind. *Wenn wir sie um -*

nunc bi - ben - dum nunc bi - ben - dum et a - man - dum est

scorn - ful mien. *Tho' dar - ing the*
 gar ge - schwind. *Wenn wir sie um -*

And Mit maid - ens with *lof - ty and with*
hök - nen - den *Sin - nen ful - len*

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* *Zwar* *kühn* ist *das*

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* *Zwar* *kühn* ist *das*

Vi - ta - bre - vis Fu - gax - que vo - lup - tas Gau - de -

ven - ture, Yet rich is the prize. Tho' dar - ing the
zie - hen *Schwindet bald* ihr *Hohn.* *Zwar* *kühn* ist *das*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude a -

ven - ture, Yet rich is the prize.
Mü - hen *Doch* *herr - lich* *der* *Lohn.*

ven - ture, Dar - ing tho' it be yet rich is the prize.
Mü - hen *Kühn* ist *un - ser* *Mü - hen* *herrlich* *der* *Lohn.*

a - mus i - gi - tur gaude - a - mus gaude - a - mus gaude - a -

ven - ture, Dar - ing tho' the ven - ture be, Yet rich is the prize.
Mü - hen *Kühn* ist *un - ser* *Mü - hen*, *herr - lich*, *herr - lich* *der* *Lohn.*

mus

mus

The trum-pets are sound-ed with pow-er-ful breath. They sum-mon to
Beim Klang der Trom-pe - ten Ziehn keck-lich wir aus Zum fröh-li-chen

The trum-pets are sound-ed with pow-er-ful breath, They
Beim Klang der Trom-pe - ten Ziehn keck-lich wir aus Zum

mus

The trum-pets are sound-ed with pow-er-ful
Beim Klang der Trom-pe - ten Ziehn keck-lich wir

No - bis sub - ri - den - te lu - na

No - bis sub - ri - den - te lu - na

glo - ry, they sum-mon to death. We rush in - to
Fest Wie zum blu - ti - gen Strauss Und Mäd-chen und

sum-mon to glo-ry, they sum-mon to death. We
fröh-li-chen Fest Wie zum blu - ti - gen Strauss Und

No - bis sub ri - den - te lu na

breath, They summon to glory, they summon to death.
aus Zum fröh-li-chen Fest Wie zum blu - ti - gen Strauss

ac - tion, and maid - ens and ei - ties to us them - selves yield,
Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müñ.

rush in - to ac - tion, and maid - ens and ei - ties to us them - selves yield.
Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be - müñ.

We rush in - to ac - tion, and maid - ens and ei - ties to us them selves
Und Mäd - chen und Bur - gen sie müs - sen sich ge - ben, wenn wir uns be -

per ur - bem quae - ren - - tes pu - - el - - las E - -

per ur - bem quae - ren - - tes pu - - el - - las E - -

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

yield:
müñ.

We rush in - to ac - tion, nor quit we the
Und Mäd - chen und Bur - gen sie müs - sen sich

a - - mus ut cras for - tu -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both
 ge - ben Ha! das ist ein Le - ben Mük' und Lohn! A - ber wir Sol -

field till both maid - ens and towns to us, to us them - selves yield. Both
 ge - ben Ha! das ist ein Le - ben Mük' und Lohn! A - ber wir Sol -

a - - mus ut cras for - tu -

field till both maid - ens and towns to us, to us them - selves yield. Both
 ge - ben Ha! das ist ein Le - ben Mük' und Lohn! A - ber wir Sol -

na - ti Cae - sa - res di - ca -

na - ti Cae - sa - res di - ca -

maids and towns to us yield.
 da - ten zie - hen da - ron.

maids and towns to us yield.
 da - ten zie - hen da - ron.

na - ti Cae - sa - res di - ca -

maids and towns to us yield. Tho' dar - ing the ven - ture, yet rich is the
 da - ten zie - hen da - ron. Zwar kühn ist das Mü - hen doch herr - lich der

mus ve - ni

mus ve - ni

Stout - ly wall'd ei - ties we fain would win.
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

Stout - ly wall'd ei - ties we fain would win.
Ho - her Bur - gen Zin - nen und manch' schö - nes Kind

mus ve - ni

prize. Ci - ties stout - ly wall'd we fain would win
Lohn Ho - her Bur - gen man - ches schö - ne Kind

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

And maid - ens with lof - ty and with scornful mien
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

vi - di vi - ci Gau - de - a - mus gau - de - a - mus gau - de - a -

And maid - ens with lof - ty and with scornful mien
Mit höh - nen - den Sin - nen Fal - len gar ge - schwind

mus i - gi - tur Vi - ta bre - vis Fu - gax - que
 mus i - gi - tur Vi - ta bre - vis Fu - gax - que

Tho' dar - ing the ven - ture. Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.
 Tho' dar - ing the ven - ture. Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.

mus i - gi - tur Vi - ta bre - vis Fu - gax - que
 Tho' dar - ing the ven - ture. Yet rich is the prize.
 Wenn wir sie um - zie - hen Schwindet bald ihr Hohn.

vo - lup - tas Gau - de - a - mus gaude - a
 vo - lup - tas Gau - de - a - mus gaude - a

Tho' dar - ing the ven - ture. Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hez, Zwar kühn ist das Mü -
 Tho' dar - ing the ven - ture. Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

vo - lup - tas Gau - de - a - mus gaude - a
 Tho' dar - ing the ven - ture. Tho' dar - ing the ven -
 Zwar kühn ist das Mü - hen, Zwar kühn ist das Mü -

ff *mf*

mus nunc nunc

ff *mf*

ture. Yet rich is the prize. the ven-ture is
hen Doch herr-lich der Lohn, Doch herr-lich der

ture. Yet rich is the prize, the ven-ture is
hen Doch herr-lich der Lohn, Doch herr-lich der

mus nunc bi-ben-dum et nunc am-an-dum

ff *mf*

ture. Yet rich is the prize. the ven-ture is
hen Doch herr-lich der Lohn, Doch herr-lich der

ff

nunc nunc Gau-de

nunc nunc Gau-de

dar-ing. rich is the prize, O rich is the prize. How
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Doch

dar-ing. rich is the prize, O rich is the prize. Tho' dar-ing the
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Zwar kühn ist das

est nunc bi-ben-dum et nunc am-an-dum est Gau-de-

dar-ing. rich is the prize, O rich is the prize. Tho' dar-ing the
 Lohn, Doch herr-lich der Lohn, Doch herr-lich der Lohn, Zwar kühn ist das

a - - mus gau - de - a - - mus. gau - de - a -

rich, O how rich is the prize. How rich is the prize, O how rich
herr-lich der Lohn ja der Lohn, doch herr-lich, ja herr-lich der Lohn

ven - ture, yet rich is the prize. How rich is the prize, O how rich
Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn

a - - mus gau - de - a - - mus. gau - de -

ven - ture, yet rich is the prize. Yet rich is the prize, O how rich
Mü - hen Doch herrlich der Lohn, doch herr-lich, ja herr-lich der Lohn

- - mus gau - de - a - - mus.

- - mus gau - de - a - - mus.

is the prize, How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn.

is the prize, How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn.

a - - mus i - gi - tur.

is the prize, How rich is the prize.
un - ser Lohn, Doch herr-lich der Lohn.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines.

Second system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines. A *dim.* marking is present in the final measure of the treble staff.

Third system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines. *poco a poco.* and *p* markings are present.

Fourth system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines. A *dim.* marking is present in the first measure of the treble staff.

Fifth system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines. A *pp* marking is present in the treble staff.

Sixth system of musical notation, featuring a treble and bass clef. The music consists of several measures of chords and melodic lines. A *ppp* marking is present in the bass staff.

PART III. DRITTER THEIL.

Allegro. (♩ = 104.)

PIANO.

f (Drums and Trumpets, sounding the tattoo.)

(Trommeln und Pfeifen: Zapfenstreich.)

The first system of music shows a piano accompaniment in the left hand and a right hand with chords and some melodic fragments. A drum effect is indicated by a series of vertical lines above the staff.

The second system continues the piano accompaniment. The right hand has a melodic line with the instruction *diminuendo poco a poco* written above it.

The third system shows the piano accompaniment with a *p* dynamic marking in the right hand.

The fourth system continues the piano accompaniment with a *p* dynamic marking.

The fifth system features the instruction *mancando* in the right hand and a *pp* dynamic marking at the end of the system.

The sixth system features the instruction *perdendo* in the right hand and a *pp* dynamic marking.

The seventh system features a *ppp* dynamic marking and a first ending bracket labeled '1' in the right hand.

AIR OF FAUST.
(Faust's Arie.)

SCENE IX.

(Faust in Margaret's chamber. Evening.)

(Faust Abends in Gretchens Zimmer.)

Andante sostenuto. (♩ = 66.)

FAUST. *p* sotto voce.

Thou sweet
Du sanft

twi-light. be wel-come! Thee greet I from my heart. Thou soft-ly fillst this
däm-mern-der Schim-mer; o. herz-lich grüss ich dich. Du sü-ße Lie-bes-

place. to chaste re- pose— set a part Where-in I feel— a vi- sion
pein. wcht dein Hauch— hier um mich? Wie ein Traumbild zer-riant mein

kiss my fevered brow, like—the bal-my breath of ear-ly morning.
frü-bes Er-den-le-ben. Welch un-bekannt Ge-fühl macht mein Herz sanft er-be-ben?

Sure, 'tis love. sure, 'tis love, in-spires me. Oh, how I feel my
dies Ge-fühl dies Ge-fühl ist Lie-be. Hier wohnt Zufrie-den-

un poco rall. e, sostenuto il canto.

cares take wings and fly a-way! How dear to me this si-lence. how
 heit, Rei-nes Glück Se-lig-keit. Hier schwei-gen ird-sche Tie-be. Die

ppp

a tempo.

joy-ous-ly I breathe this pure air! O youth-ful
 Sor-ge flicht, der Bu-sen wird weit. Schuld-lo-ser

a tempo.

maid-en. my sweet en-slaver! How I love thee, O earth-ly an-gel!
 En-gel! Bild mei-ner Träu-me! Ich be-trat die-se stil-len Räu-me.

pp *poco cresc.*

riten.

What aw-ful joy this mo-ment. this mo-ment swells my heart! With what
 Keck und er-gnü-g-ten Sin-nes Jetzt-scheint es Fre-vel mir, Hier

riten.

f

sotto voce pp

er-sta-sy I gaze on thy maid-en-ly couch!
 lag das keu-sche Kind. Ihr Ge-bet sprach sie hier.

pp *ppp*

a tempo. *poco f*

How sweet the air of this cham - ber! O God, O God!
 Rein wie himm - li - sche Strah - len. Mein Miss - ge - schick

poco cresc. *poco f*

— af - ter long years of tor - ture, What joy is
 — eu - det. Töd - li - chen Qua - len Folgt so viel

pp

poco f animando

mine! O God! O God! af - ter long years of tor - ture,
 Glück! Mein Miss - ge - schick en - det. Töd - li - chen Qua - len

cresce *poco f* *ppp*

molto ritenuto. Faust examines with passionate curiosity the interior of Mar-

What joy is mine! garet's chamber.
 Folgt so viel Glück! *Betrachtet langsam einherwandernd, mit leidenschaftlicher Neugier das Innere des Gemachs.*

molto ritenuto. una corda. *a tempo.* *pp*

First system of musical notation, featuring a treble and bass clef. The music is marked with *ppp* in both staves.

Second system of musical notation, continuing the piece with a treble and bass clef.

Third system of musical notation, continuing the piece with a treble and bass clef.

Fourth system of musical notation, featuring the instruction *un poco ritenuto.* and ending with a *ppp* marking.

SCENE X.

Moderato. (♩ = 88.)

First system of the scene, marked *Moderato. (♩ = 88.)*. It includes dynamic markings *mf*, *tre corde*, and *p*, as well as the instruction *trem.*

Mephisto, entering.
(Mephisto herbeieilend.)

Recit.

Andantino con moto. (♩ = 56.)

sotto voce.

I hear her coming!
Fort! sie kommt!

Second system of the scene, marked *Andantino con moto. (♩ = 56.)*. It includes dynamic markings *pp* and the vocal line with the lyrics: *I hear her coming! Fort! sie kommt!*

sotto voce. **Recit.** Conceal thy-self be - hind these cur-tains Heavens! my heart will
Sie darf dich noch nicht sch'n. Lau-sche hier! Wohl! vor ban-ger

FAUST. *sotto voce.*

MEPHIST.

break for ve - ry ' joy! Now make the most of time. Fare - well! Thy-self re -
Lust möcht' ich rer - geh'n Be - nü - tze dei - ne Zeit. Nur, Freund, be - herr - sche

Allegro. (♩ = 88.)

strain, or thou shalt lose her! (He conceals Faust behind the curtains.)
dich Sonst gehst du fehl. (Faust tritt hinter die Vorhänge.)

Good! my sprites and I now shall sing for you the sweet-est wed - ding
Gut! mei-ne Schar und ich In - to - ni - ren nun flugs die schön-sten Hoch-zeits -

Allegro. (♩ = 72)

dit-ties. (Exit)
lie-der. (Ab.)

FAUST.

Recit.

Calm thee, my heart, be qui - et.
 Herz, wa - rum bebst du wir - der.

*lunga
 pausa.*

SCENE XI.

Enter Margaret with a lamp. — (Faust concealed.)
 (Margarethe mit einer Ampel tritt auf. — Faust verborgen.)

Allegretto non troppo presto e dolce. (♩ = 66.)

First system of piano introduction. Treble clef, bass clef. Dynamics: *p* in treble, *pp* in bass.

Second system of piano introduction. Treble clef, bass clef.

Third system of piano introduction. Treble clef, bass clef.

MARGARET.

Recit.

How sultry is the air!
 Es ist so dumpfig hier.

First system of piano introduction for Margaret's recitative. Treble clef, bass clef.

Second system of piano introduction for Margaret's recitative. Treble clef, bass clef. Dynamics: *p* in treble.

MARG. *Recit.*

I tremble like a child.
 Mir wird, ich weiss nicht wie.

pp

'Tis my dream last night, which fills my heart with sad-ness.
 Seit dem ge-stri-gen Trau-me bin ich ganz ver-stö-ret.

ppp

Allegretto.

I saw him in my dream! him, my predes-tined
 Ein an-ge-nehmes Bild sah ich mit Au-gen

ppp

Andante. (♩ = 50.)

love.
 mir.

How handsome he was!
 Ein schö-ner Mann!

O how
 Ach! war

poco f

ten - der, — was his love! How dear — — ly he loved me! and how
 er mir — be - scher - ret! Er schwur, — — mich zu lie - ben. Ich em -

Allegro.

dear-ly I loved him! And shall we ev-er
 pfund Him-mels - glück. Im weiten Raum des

Moderato.

meet up - on this earth? What fol - ly!
 Le - bens sucht mein Blick ihn ver - ge - bens!

THE KING OF THULE. (Gothic Song.)

Der König von Thule. (Gothisch Lied.)

Andantino con moto. (♩. = 50)

MARG.

She sings, while undressing.
(*Sie singt, indem sie sich auszieht.*)

There was a king in Thu -
Es war ein Kö - nig in

le, Was faithful till the grave, — To whom his
Thu - le gar treu bis an das Grab — Dem

mistress, dy - ing, A gold - en gob - let gave.
ster - bend sei - ne Buh - le Ei - nen gold - nen Be - cher gab.

Naught was to him more pre - cious, He drained it at — ev - ry
Es ging ihm nichts da - rü - ber, er leer - te ihn bei je - dem

hout: His eyes — with tears — ran o - ver As — oft
Schmaus, die Au - gen gin - gen ihm ü - ber So — oft

as he drank there - out.
 er trank da - raus.

perdendo. *p*

When came his
 End

p

time of dy - ing, The towns in his land he told,
 als er kam zum ster - ben, Zähl' er die Städte all' im Reich,

Naught else to his heir de - ny - ing Ex - cept the gob - let of
 Gönn' Al - les sei - nen Er - ben, Nur den Be - cher nicht zu -

gold. He sat at the roy - al ban - quet, With his
 gleich. Er sass beim Kö - nigs - mah - le, und al - le

knights of high de - gree In the lof - - ty hall of his fa - thers,
 Rit - ter um ihu her, Auf ho - - hem fa - ter - sau - le,

In the cas - - tle by the sea.
 Dort auf dem Schloss am Meer.

perdendo.

There stood the old ca - rous - er. And drank the last life glow,
 Dort stand der ul - te Ze - cher und trank die letzte Le - bens - gluth,

And hurled the hallow'd gob - - let In - - to the tide he - low.
 Und warf den hei - li - gen Be - cher dann hin - un - ter in die Fluth.

He saw it plunging and fill - ing and sink - ing deep — in the sea, Then his
 Er sah ihn stür - zen und trin - ken, sah ihn ver - sin - ken tief ins Meer. Sei - ne

eye - lids fell for ev - er, And nev - er - more
 Au - gen thü - ten ihm sin - ken, Er trank nie ei - nen Tro -

drank he. There was a
 pfen mehr. Es war ein

p

king once in Thu - le, faith - ful was he
 Kö - nig in Thu - le, war treu, gar treu

p

(Deep sigh.)
 (Tiefer Seufzer.)

to the grave. Ah!
 bis ans Grab! Ah!

Ped. una corda

pp

SCENE XII.

INVOCATION.

(Beschwörung.)

Allegro moderato. (♩ = 104.)

MEPHIST.

Recit.

spi - - rits of flickering flame,
 Gei - ster un - be - ständ' - ger Flam - men,

Hith - er
 Eilt her -

come!
 Wi.

Haste, I need your aid.
 Schnell - ler als der Wind!

poco più allegro. (♩ = 144.)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the piano accompaniment. The upper staff maintains the intricate melodic line, while the lower staff provides a steady harmonic support with various chordal textures.

The third system of music shows the continuation of the piano accompaniment. The upper staff's melody remains highly active, and the lower staff's accompaniment is dense and rhythmic.

Always in strict time.
(Stets im Zeitmass.)

MEPHIST.

Quick appear: Quick ap - pear!
Eilt her-bei, eilt her - bei.

This system marks the vocal entry of Mephistopheles. The upper staff contains the vocal line, which begins with the lyrics "Quick appear: Quick appear!". The piano accompaniment continues in the lower staves, with the right hand playing chords and the left hand providing a rhythmic base.

The fourth system of music continues the piano accompaniment. The upper staff has a more active melodic line, and the lower staff provides a steady harmonic accompaniment.

The fifth system of music shows the continuation of the piano accompaniment. The upper staff's melody remains highly active, and the lower staff's accompaniment is dense and rhythmic.

The sixth system of music continues the piano accompaniment. The upper staff has a more active melodic line, and the lower staff provides a steady harmonic accompaniment.

Recit.

Ye will - o' the-wisps, your bane-ful and treach' - rous glimmers must be
 Aus Sumpf und Moor schauert Irr - lich - ter euch hier zu - sam - men, Eu - er

wil - der a maid, and lead her un - to us. In the name of the de - vil get you
 tü - eki - sches Licht er - blen - de die - ses Kind. In's Teu - fels Na - men

dancing! And take care, ye fiddlers of
 hüpfet! Wenn Eins nur dem Kreise ent -

hell, to mark the measure well, else I will quench your glow.
 schlü - pft, Nicht tanzt um die - ses Haus Blas' ich euch Al - le aus.

MINUET OF THE WILL-O' THE-WISPS.

(Tanz der Irrlichter.)

Moderato. (♩ = 88.)

The musical score is written for piano and bass. It consists of seven systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is Moderato, with a quarter note equal to 88 beats per minute. The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *f* (forte), *pp* (pianissimo), and *mf* (mezzo-forte). There are also accents and slurs throughout the piece. The music features a mix of chords and melodic lines, with some passages marked with *mf* and *p* dynamics. The piece concludes with a final chord in the bass staff.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings include *mf* and *p*.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings include *p*, *sf*, and *p*.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. A dynamic marking of *cresc.* is present.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings include *cresc.* and *p*.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings include *cresc.* and *f*.

Seventh system of musical notation, featuring a grand staff with treble and bass clefs. The music includes chords and melodic lines. Dynamic markings include *p*, *mf*, and *p*.

First system of musical notation. Treble and bass staves. Dynamics: *p cresc. < ff*, *1 mf >*, *p*, *p*. Includes a triplet in the treble staff.

Second system of musical notation. Treble and bass staves. Dynamics: *mf >*, *p*. Includes triplets in both staves.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *p cresc. ff*, *1*. Includes a triplet in the treble staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Includes triplets in both staves.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p cresc. ff*, *p*, *p*. Includes a triplet in the treble staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a triplet in the treble staff.

Seventh system of musical notation. Treble and bass staves. Dynamics: *p*. Includes a triplet in the treble staff.

First system of musical notation, featuring a treble and bass clef with complex chordal textures and melodic lines.

Second system of musical notation, including a dynamic marking of *f* and a fermata over the final measure.

Third system of musical notation, starting with a dynamic marking of *mf* and showing a change in the bass line.

Fourth system of musical notation, continuing the melodic and harmonic development.

Fifth system of musical notation, featuring a dynamic marking of *poco f* and a crescendo leading to *f* and then *p*.

Sixth system of musical notation, characterized by repeated dynamic markings of *f > p* and a fermata.

Seventh system of musical notation, concluding with dynamic markings of *f > p*, *dim.*, and *p*.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The music features a piano introduction with dynamics *p cresc.*, *ff*, and *pp*. A first ending bracket is shown above the first few measures. The bass line consists of a steady eighth-note accompaniment.

Second system of musical notation. The piano part continues with a melodic line in the treble and accompaniment in the bass. Dynamics include *p* and *ppp*.

Third system of musical notation. Features a sixteenth-note run in the treble marked with a '6' above it. Dynamics include *cresc.*, *f*, *ff*, and *pp*.

Fourth system of musical notation. Continues the melodic and accompanimental lines. Dynamics include *ppp*.

Fifth system of musical notation. The piano part concludes with sustained chords in the bass. Dynamics include *pp*.

Presto e leggiero. (♩ = 144.)

Sixth system of musical notation. Treble clef, key signature of two sharps. Features a rapid sixteenth-note melody in the treble and a bass line with chords. Dynamics include *ff* and *p*.

Seventh system of musical notation. Continues the rapid sixteenth-note melody and accompaniment.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The right hand features a continuous sixteenth-note pattern. The left hand plays chords. A dynamic marking of *ff* is present in the right hand.

Second system of musical notation. The right hand continues with sixteenth-note patterns. A dynamic marking of *p* is present in the left hand.

Third system of musical notation. The right hand continues with sixteenth-note patterns. A dynamic marking of *mf* is present in the right hand.

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand plays chords.

Fifth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand plays chords.

Sixth system of musical notation. The right hand continues with sixteenth-note patterns. A dynamic marking of *crese. molto.* is present in the right hand.

Seventh system of musical notation. It begins with a *Moderato.* tempo marking and a *ff* dynamic. The time signature changes to 2/4. The right hand plays chords, and the left hand plays a sixteenth-note pattern. The tempo then changes to *Presto.* with a *f* dynamic. The right hand returns to sixteenth-note patterns, and the left hand plays chords. The system concludes with a *ff* dynamic and a time signature change to 3/4.

Moderato.

Fresto.

pp

mf

f

p

RECITATIVE.

Allegro non troppo. (♩ = 76.)

Recit. MEPIH.

Come on We'll
Jetzt hier! wir

Recit.

p

mf

strike up a moral song, this dam - sel's car to tick - le, the more
lus - sen etu mo - ra - lisch Lied - chen nun er - tö - nen, wir be -

mf

Allegretto. (♩ = 112.)

sure - - - ly to be - guile her heart.
thü - - - ren sie de - sto mehr.

f

p

f

Serenade of Mephistopheles, with Chorus of Will-o' the-wisps.
(Ständchen des Mephistopheles und Chor der Irrlichter.)

Allegro. Waltz movement. (♩. = 72.)

MEPHIST.

The musical score consists of five systems, each with a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro. Waltz movement. (♩. = 72.)'. The vocal part is marked 'MEPHIST.' and begins with a piano 'p' dynamic. The lyrics are in English and German.

p
 Why dost thou wait At the
Was machst du hier vor des

door of thy lov - - - er. Why dost wait at the
Lieb - sten, des Lieb - - - sten Thür? vor des Lieb - - - sten

door of thy lov - er, My fool-ish Kate, in the
Thür - - - so früh hier, Käth - rin-chen hier bei dem

stay of the morn - - - ing? Why dost wait, fool - ish
er - sten, beim er - - - sten Ta - - - ges - blick? o lass

Kate, fool - ish Kate? O he-ware. Nor en-ter there! Trust his fair -
sein, lass es sein! Lässt er dich als Mädchen ein, lässt er dich

speech-es nev - er. Men de ceiv - - ers were
 nicht so zu - rü - eke, Müd - - chen lüst er hin -

ev - er: Men de ceiv - ers were ev - er, And
 ein, Kein Müd - - chen kehrt je zu - rü - eke, kehrt

love is but a snare. Yes love is but a
 je zu - - rü - - eke, Hör mich lass es lass es

snare. Why dost thou wait at the door of thy
 sein. Was machst du hier vor des Lieb - sten, des

lov - - - er, Why dost wait at the door of thy
 Lieb - - - sten Thür vor des Lieb - - - sten Thür so

lov - er, My fool-ish Kate, In the grey of the
 frü - her, Kath - rin - chen hier bei - dem er - sten, beim

morn - - - ing? Why dost wait, fool - ish Kate. fool - ish Kate!
 er - - - sten Ta - - ges-blick? o lass sein, lass es sein.

BASS I.

BASS II.

Fool - ish Kate!
 Lass es sein.

Fool - ish Kate!
 Lass es sein.

cresc.

MEPHIST.

(Demonic laughter.) Ha!
 (Teuflisches Lachen.) Ha!

TEN. I. II.

BASS I.

BASS II.

Ha!
 Ha!

Ha!
 Ha!

Ha!
 Ha!

ff *p*

Maid - en, take heed! Lose no time here in
 Nehmt euch in Acht, Ist's ge - schek'n, ist's voll -

p

sigh - ing. Lose no time, lose no time here in
 bracht, neh - met Euch fein in Acht, ist's voll - bracht, ist's ge -

sigh - ing. Reck well my rede: Shun the dan - ger by
 sehe - hen. Dawn gu - te Nacht gu - te Nacht gu - te

fly - ing. O take heed, fool - ish Kate O take
 Nacht, gu - te Nacht gu - te Nacht gu - te Nacht gu - te

TEN. I. II.

BASS I.

BASS II.

O take heed, O take
 Gu - te Nacht gu - te

O take heed, O take
 Gu - te Nacht gu - te

O take heed, O take
 Gu - te Nacht gu - te

heed! Trust his fair speeches nev - er, Trust his fair speeches
 Nacht. Ich! hüt - tet ihr euch lieb. Ihr ar - men, ar - men

heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men

heed! Trust his fair speeches
 Nacht. Ihr ar - men ar - men

ff

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger, Thü - tet nichts - ihr zu Lieb' Dem

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger Thü - tet nichts - ihr zu Lieb' Dem

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger, Thü - tet nichts - ihr zu Lieb' Dem

nev - er, Men de - ceiv - ers were ev - er,
 Din - ger, Thü - tet nichts - ihr zu Lieb' Dem

p *mf* *eresc.*

Men de - ceiv - ers were ev - er. And love is
 schön - sten Dieb - nichts zu Lieb' Als mit dem Rin - ge am

Men de - ceiv - ers were ev - er.
 schön - sten Dieb - nichts zu Lie - be

Men de - ceiv - ers were ev - er,
 schön - sten Dieb - nichts zu Lie - be

Men de - ceiv - ers were ev - er,
 schön - sten Dieb - nichts zu Lie - be

f

but - a snare, Yes. love is but - a snare.
 Fin - ger, am Fin - ger, hört ihr als mit dem Ring.

Yes. love is but - a snare.
 ja hört ihr als mit dem Ring.

Yes. love is but - a snare.
 ja hört ihr als mit dem Ring.

Yes. love is but - a snare.
 ja hört ihr als mit dem Ring.

Maid - en, take heed, Lose no
Nehmt euch in Acht, ist's ge-

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, ch' es ist rollbracht,

Love is but a snare. Fool - ish Kate, be-ware!
Nehmt euch fein in Acht, ch' es ist rollbracht,

O take
ist's ge-

O take
ist's ge-

O take
ist's ge-

time here in sigh - ing. Lose no time, lose no
schek'n ist's roll - bracht, neh - met Euch fein in Acht, ist's roll -

heed, O take heed, Lose no time here in sigh - ing, lose
schek'n ist's roll - bracht, ach - met Euch fein in Acht, ch' es

heed, O take heed, Lose no time here in sigh - ing, lose
schek'n ist's roll - bracht, neh - met Euch fein in Acht, ch' es

heed, O take heed, Lose no time here in sigh - ing, lose
schek'n ist's roll - bracht, neh - met Euch fein in Acht, ch' es

time here in sigh - ing. Reck well my rede, Shun the
bracht ist's ge - sche ken, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

no time in sigh - ing. Reck well my rede! Reck well my
ist roll - bracht, ist's roll - bracht, Dann gu - te Nacht, gu - te

dan - ger by fly - ing. O take heed, fool - ish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

rede. Shun the dan - ger by fly - ing. O take heed, foolish Kate! O take
Nacht gu - te Nacht gu - te Nacht gu - te Nacht Dann gu - te Nacht gu - te

crusc. ***ff***

heed!
Nacht.

heed!
Nacht.

heed!
Nacht.

heed!
Nacht.

Ha!
Ha!

Ha!
Ha!

Ha!
Ha!

Ha!
Ha!

ff ***f***

listesso tempo.

Hush! now dis - ap - pear!
Still! ver - schwindet nun!

Will - o' the - wisps vanish.
(Die Irlichter verschwinden.)

p

Keep si -
Ge - rüsch

lence! Let us list to the coo-ing of our doves.
los! Jetzt gelauscht, Wie man Kuss um Füsse tauscht.

per ardo. *pp* *long Pause.*

dim.

SCENE XIII.

Andantino non troppo lento. (♩ = 56.)

pp *pp*

Margaret, seeing Faust. *Recit.*

Margarethe Faust erblickend. O God! what do I
Mein Gott! Ich

p cresc. *fpfp una corda.*

see? can it be, he? Can I be - lieve my eyes?
träume, mich täuscht der Schein. Kann ein Traum wirk-lich sein?

pp *una corda.*

TRIO AND CHORUS.

SCENE XIV.

Andante. (♩ = 56.)

(Trio und Chor.)

FAUST.

p a mezza voce ed appassionato assai.

An - gel a - dof'd, — Whose dear and love - ly im - age, While
Himm - li - sches Bild, — das mei - ne - Ser - le fül - - let, Das

p una corda.

yet I had not known thee, il - lu - mined my dark soul! — At
mei - nem schön - sten Trau - me so — wun - der - bar ent - schwebt, — Ich

last I thee be - hold — And o'er the jea - lous cloud - veil. Which hid thee
bin dir end - lich nah, — Kein Wol - ken - flor rer - hül - let dich mei - nem

from my sight My love the vic - t'ry hath won, —
Blick, Du bist, — was ich e - wig er - strebt. —

MARG.
Mar - ga - ri - ta, I love thee! Thou know'st my name, — And
Mar - ga - re - the, Ge - lieb - - te! Du nen - nest mich — Dein

MARG.

I too have of-ten whisper'd thine — Faust! (timidly.)
 Na - me ist mir auch wohl be - kannt Faust! (schüchtern.)

FAUST

That name — is
 Du hast ihn ge-

mine, — but I will take an - oth - er, if it please thee
 naant, — Ein an - d'rer sei's, wenn ei - nen an - dern du er -

In dreams — I thee have seen,
 Ich sah — im Trau - me dich,

bet - ter. Hast seen me
 le - sen Im Trau - me

such as I see thee now. I know thy voice, thy
 Drum bin ich so rer - traut Der - sel - ben Stim - me

in thy dreams?
 sahst du mich?

face, thy sweet and win - ning speech.
 Laut, Das sel - be sanf - te He - sen

poco riten. *a tempo.*
 Ah! for thee I longed.
 Ich glaub' an dich

And didst thou love me?
 Lieb - test du mich?

Mar - ga - ri - ta, I
 Mar - ga - re - the, du

poco cresc. *p* *poco riten.* *poco f p*

un poco riten. *a tempo.*
 My ten - der love was thine by in - spi - ra - tion.
 Mei - ne herz - lich - sten Füs - se, Längst schon sind sie dein.

love thee!
 Sü - ße

un poco riten *a tempo.*
 Mar - ga - ri - ta is
 Mar - ga - re - the ist

o dear - est
 Freund - li - ches

mine!
 mein!

pp

love, Thy sweet and no-ble
Bild, das mei-ne See-le

Ah!
O

im - - - age. O dear - - - est
fül - - - let, Freund - li - - - ches

An - - - gel a - -
Himm - - - li - - - sches

pp

love, Thy sweet and no-ble im - - - age, While
Bild, das mei-ne See-le fül - - - let, Das

dored. Whose dear and love-ly im - - - age, While
Bild, das mei-ne See-le fül - - - let, Das

yet I had not known thee. Shone bright - ly in my
mei - - - nem schönsten Trau - - - me so wun - der - bar - - - ent -

yet I had not known thee. Il - lu - mined my dark
mei - - - nem schönsten Trau - - - me so wun - der - bar - - - ent -

soul! At last I thee be - hold, And
schwebt *Ich bin* *dir end - lich nah.* *Kein*

soul! At last I thee be - hold, And
schwebt *Ich bin* *dir end - lich nah,* *Kein*

o'er the jea - lous cloud - veil Which hid thee from my
Wol - ken - flar ver - hül - - let Dich meinem Blick *Du*

o'er the jea - lous cloud - veil Which hid thee from my
Wol - ken - flar ver - hül - - let Dich meinem Blick *Du*

sight. Thy love the vic - tory hath
bist *was ich e - - wig er -*

sight, My love the vic - tory hath
bist *was ich e - - wig er -*

won. Now at last the vic - to - ry
stirbt *Ja du bist* *was mein Herz*

won. Thou art mine! Thou art mine!
stirbt *Ja du bist* *was mein Herz*

thy love hath won.
stets er - strebt.

Thou art mine!
stets er - strebt.

Dear-est maid, sweet-est
Mar-ga-re-the, mein

f *p*

O what trans - ports of plea - sure
So viel Glück macht mich be - ben

To his
An dein

trea - sure!
Le - ben

To my love with - out mea - sure Yield thee
Ist dir al - lein er - ge - ben An mein

p *f* *p*

arms To his arms me im - pell!
Herz, An dein Herz zieht es mich. (with warmth.)
(feurig.)

now. Yield thee now. I im - plore Dear-est maid, sweet-est
Herz. An mein Herz ruf' ich dich Mar-ga-re-the mein

p *f* *p*

O what trans - ports of plea - sure.
So viel Glück macht mich be - ben

trea - sure
Le - ben

To my
Auf

f *p*

Born of love with - out meas - ure To thy
Auf e - wig dir er - ge - ben Ge -

love with - out meas - ure. Yield thee
 e - wig dir er - ge - ben. Un -

f \rightarrow *p* *f* \rightarrow *p* *pp*

arms, — me im - pel! What gen - tle languor seiz - es my whole
 lieb - ter, bin auch ich. Mich fasst ein na - men - los' doch sü - sses

now, — I im - plore.
 säg - lich lieb' ich dich!

smorz. poco a poco.
ppp *cresc. poco a poco.*

be - - ing.
 Ban - - gen.

For thy em - brace my heart fond - ly
 Lass, theu - res Kind, mei - nen Arm dich um -

dim. poco a poco
cresc. poco a poco

In my eyes are tears All is
 Wa - rum fällt mein Blick Sich' mit

yearn - eth Come! O come!
 fan - gen! Komm' o komm!

dark - ness I faint All is
 Thra - nen? ist's Schmerz ist es

Sweet love! O
 Komm' komm'

dark - - - ness ah! I
 Ah - - - nung ist's das

perdendo. come!
crese. komm!

die!
 Glück?

crese. *crese, molto.* *crese, molto.*

SCENE XIV.

Allegro. (♩ = 116.)

MARG.

Mephisto, entering abruptly. Who is this
 Her darf' u...

(Mephisto, hastig auftretend) A - way, it is too late!
 Fort, fort! schon ist's zu spät.

mf *poco* *p*

FAUST.

MEPHIST.

man? A brute! Nay, a friend.
 stü - ren? Ein Thier! O - der Freund.

MARG.

Ah! his glance with hor - ror freez - es my
 O, es weht Frau'n mich an. seit er

MEPHIST.

FAUST.

blood! No doubt, I am in - trud - ing. Who bade thee
 hier Zur Un - zeit wollt' ich wet - ten Her hiess dich

MEPHIST.

en - ter here? I come to save this an - gel.
 kom - men, Freund? Das Frau - lein gilt's zu ret - ten.

Een now the neighbors all, A - le -
 Ver - nehm, was sich be - giebt Al - le

wak - en'd by our songs, Run hith - er and point out the house to pas-sers
 Nach - barn sind wach Man zeigt la-chend den Lichtschein in die-sem Ge-

by at Marg'-ret they are scof - fing, And they call for her
 mach Spot - tend nen-nen sie Gret - chen, gehn die Mut-ter zu

moth - er. The dame will soon be here. O ter - - - - - ror!
 we - cken Die Al - te hat's ge - hört O Schre - - - - - cken.

poco f

MEPHIST. FAUST. MEPHIST.

We must be off. Death and hell! Soon shall you meet a -
 Drum ei - le fort Höl-le und Tod! Trefft ihr euch näch-stens

poco f

gain. Con - so - la - tion is near, Fol - lows close up - on
 doch. Heu - te dränget die Noth Mor - gen winken euch

mf

MARG.

sor - row: Then fare - well, dear - est love! We shall
Freu - den. *Ju,* *man kommt.* *Theu - rer* *Faust.* *O,* *wie*

Musical score for Marg. first system, including vocal line and piano accompaniment.

meet — on the mor - row. Now tar - ry not, they come!
herb — ist das Schei - den! *Bis mor - gen le - be wohl!*

Musical score for Marg. second system, including vocal line and piano accompaniment.

FAUST.

Fare - well then,
Leb' wohl, du,

senza ritardanza.

Musical score for Faust, including vocal line and piano accompaniment.

bliss - ful night, — Which scarce - ly had be - gun! — Fare -
schö - ne Nacht — Um die mich Göt - ter nei - den Du

Musical score for Faust second system, including vocal line and piano accompaniment.

well, rich feast of love, which I had hoped to taste!
gold - nes Lie - bes - fest. Glück mei - nes Traum's leb' wohl.

MEPHIST.

Musical score for Mephistopheles, including vocal line and piano accompaniment.

Come
Fort,

Musical score for Mephistopheles second system, including piano accompaniment.

Wilt thou no more re - turn
Wie schnell zer-raun' mein Glück

on, the morning dawns!
fort! der Tag er - wacht

Hour of rap - ture too fleet - - ing. In which my soul, erst plung -
Wer ver - birgt mir die Zu - - kunft? Kehrt die Nacht je -

in grief, To joy at length a - woke? Wilt thou no more re -
zu - rück, Wo mir das Glück ge - lacht? Kehrt die Nacht je zu -

turn? — Wilt thou no more re - turn? — Wilt thou no more re -
rück — Wo mir das Glück ge - lacht? — Kehrt die Nacht je zu -

turn. Too fleet-ing hour, in which my soul, erst plunged in
rück Wo mir das Glück ge - lacht? Kehrt je die Nacht zu - rück Wo

PPP

riten. *rall.*

grief, To joy, to joy, at length a - woke. at length to joy. to
 mir, ge - lacht das Glück? Kehrt die - ses sü - sse, sü - sse Glück mir

poco cresc.

FAUST.

joy: a - woke?
 je zu - rück?

TEN. I. *f*
 CHORUS of men and women in the street.
 (CHOR der Nachbarn.) Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

TEN. II. *f*
 Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

BASS I. *f*
 Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

BASS II. *f*
 Hol - la, Dame Op - pen -
 Hol - la, Frau Mar - the

a tempo.

MEPHIST.

The crowd is
 Sie pol - tern

heim! See what your daugh - ter's do - ing!
 hört! That eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! That eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! That eu - rer Toch - ter weh - ren.

heim! See what your daugh - ter's do - ing!
 hört! That eu - rer Toch - ter weh - ren.

com - ing:
wu - cker

SOPRANI I.

SOPRANI II.

There's a lov -
Ein Ga - lan

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon,
Hört gu - ten Rath, sie treibt es kraus

The warn - ing's not one whit too soon,
Hört gu - ten Rath, sie treibt es kraus

There's a lov -
Ein Ga - lan

The warn - ing's not one whit too soon, 'Tis
Hört gu - ten Rath, sie treibt es kraus, sic

Let us ha - sten a - way!
Die - ses Volk möcht' uns fahn.

er now in your house,
schlich in eu - er Haus!

er now in your house,
schlich in eu - er Haus!

And Glaubt you and all
un - serm Wort, der

And Glaubt you and all
un - serm Wort, der

er now in your house, And Glaubt you and all
schlich in eu - er Haus! un - serm Wort, der

not treibt one whit too soon. You and all
treibt es gar zu kraus. Ja, auf Wort, der

MARG.
 thou be found with me, my life they'll sure - ly take.
nak'n Dich hier fin - den des To - des wär' ich dann

MEPHIST.

*Come, 'tis
Jetzt ist's*

MARG.

Farewell! fare - well! Make thy e -
Leb - wohl lob - wohl Theu - rer! Ge -

FAUST.

MEPHIST. O de - spair!
Ras't das Volk?

time to be go - ing. O what fol - ly!
Zeit, zu verschwinden. Gu - te Nach - barn!

scape thro' the gar - den gate.
schwind Durch den Gar - ten hin - aus

FAUST.

O my an - gel, fare thee
Mor - gen Nacht sü - sses

MEPHIST.

well! Quick a - way! quick a - way!
Kind Mor - gen Nacht, fort ge - schwind.

p cresc.

The same movement and the same value of measure.
(Gleiches Tempo und gleicher Taktwerth.)

Dear - - - est Faust,
Theu - - - rer Faust,
cresc.

Now do I know, at last, all the joy of ex - ist - ence
O mei - nes Le - bens Stern bist du end - lich er - schie - nen

mf

Thus I drag thee a round, at my pleas - ure
Ha der Tag mei - nes Siegs ist er - schie - nen

(♩ = 116.)

mf *cresc.* *f*

Hap - pi - ness, thou dost smile up - on me, Callst me to thee,
Liegt mein Glück mir so nah Liegt so nah

haugh - ty Faust! Lo, the hour ap - proach - es, lo, the hour ap -
stol - - zer Faust! dei - ne Stun - de na - het dei - ne Stun - de

mf *p*

Dear - - - est Faust!
Theu - - - rer Faust!

and I come. At last thou art mine! Love a ne'er dy - ing
mir mein Glück so fer - ne der Schmerz! Lie - be hei - li - ge

proach - es in which thou shalt be mine. Slave of love, — whose
na - het mein ge - hört die - ses Herz Lie - be, sü - - sse

f *f* *p* *cresc.*

Un - to thee I give my
Wir mein Stern mir er -

flame in my ho - som hath kin - dled
Lie - be nur dir will ich die - nen

joys thou ne'er shalt taste. In hell thy fierce de - sires shall in -
Lie - be knech - tet dich und mir nur die - net Faust. mir al -

whole self. Love a ne'er dy - ing
schie - nen. Lie - - be hei - - li - ge

Love a ne'er dy - ing
Lie - - be hei - - li - ge

flame and tor - ment thee. In hell
lein sollst du die - nen und mir

flame in my ho - som hath kin - dled.
Lie - - be nur dir will ich die - nen

flame in my ho -
Lie - - be nur die -

thy fierce de - sires shall in - flame and tor -
nur stol - zer Faust mir al - lein sollst du

O my
Faust dir

ment thee. Lo, the hour ap -
die nen. Dei - ne Stunde ist

crese.

crese.

will hath kin - dled. Of my con - sum - ing love
ich die - nen nur dein all - mächt' - ger Hauch

ment thee.
die nen.

Lo, the hour ap -
Dei - ne Stunde ist

crese.

crese.

heart's joy! my sole treas - ure!
e - - - - - wig Faust dir e - - - - - wig

soon shall I taste the joy. Of my con -
Licht See - len him - mel - wärts Nur dein all -

proach es. Lo, the hour ap - proach es.
ne he dei - ne Stun - de ist na he

heart's joy! my sole treas - ure!
e - - - - - wig Faust dir e - - - - - wig

soon shall I taste the joy. Of my con -
Licht See - len him - mel - wärts Nur dein all -

proach es. Lo, the hour ap - proach es.
ne he dei - ne Stun - de ist na he

To lose thee, were to die!
dir nu - he - bleibst mein Herz.

sum - ing' love. Soon shall I taste the joy.
mächt' - ger Hauch hebt See - len him - mel - wärts.

haugh - ty Faust, haugh - ty Faust In which thou shalt be mine.
mir ge - hört die - ses Herz mir ge - hört die - ses Herz.

crese.

To lose thee, were to die!
dir nu - he - bleibst mein Herz.

sum - ing' love. Soon shall I taste the joy.
mächt' - ger Hauch hebt See - len him - mel - wärts.

haugh - ty Faust, haugh - ty Faust In which thou shalt be mine.
mir ge - hört die - ses Herz mir ge - hört die - ses Herz.

crese.

p cresc. molto.

Dear - est Faust! my true love! Un
 Thou - rer Faust! my lieb - - - - - stes Herz Wie
 Now do I know, at last, all the joy of ex - ist - ence.
 O mei - nes Le - bens Stern bist du end - lich er - schie - nen
 Thus do I drag thee a - round at my pleas - ure,
 Ho, des Tri - um - pfs Tag, bist du end - lich er - schie - nen

p cresc.

- - - to thee my whole self I
 mein Stern mir er - - - - - schie -

Hap - pi - ness. thou dost smile up - on me,
 Liegt mein Glück mir so nah

haugh - ty Faust! Lo. the hour ap - proach - es.
 Stol - - - - - zer Faust! dei - ne Stun - de na - het

mf

give. *nen.* O loved Faust. *Herz*
Lieb - - - - - stes

Callst me to thee. and I come. At last, thou art mine.
Liegt so nah mir mein Glück so fer - ne der Schmerz

Lo, the hour ap - proach - es In which thou shalt be mine.
dei - ne Stun - de nu - - het mir ge - hört die - ses Herz

In my *Herz*
Nur dir

Lo, the hour ap - proach - es when thou shalt be mine.
Bei - ne Stun - de nicht mein ge - hört die - ses Herz

My life give
 O Theu - rer

ho - som a ne'er dy - ing flame love hath kin - dled.
hei - li - ge Lie - be nur dir will ich die - nen.

I un - to thee, my be - lov - ed.
 Faust! Wie mein Stern mir er - schie - nen!

In hell thy — fierce de -
 Ja, mir nur — die - net

mf

My sole treas - ure art
 E - wig nah' — bleib' ich

In my bo - som a flame love hath kin
 Dir heil' - ge Lieb' al - lein weih' ich mein

sires shall in - flame and tor - ment thee.
 Faust mir al - lein sollst du die - nen.

thou. Ah! to lose
 dir E - wig na -

dled. Of my fond love. my ar - dent love I
 Herz dein Hauch al - lein dein Hauch al - lein trägt

Faust, lo, the hour ap - proach - es in which thou
 Ha! dei - ne Stun - de nacht, Schon ge - hört

ff

thee, to lose thee were to die! A
 he, dir na - - he bleibt mein Herz der

soon shall taste the joy. Of my fond love I
 See - len him - mel - wärts! Dein Hauch al - lein trägt

shalt he mine. the hour is now ap - proach - ing when
 mir dein Herz! Ha dei - ne Stun - de naht, schon ge -

p *cresc.*

nev - er dy - ing flame in my ho -
 Lie - be mächt' - ger Hauch trägt uns, trägt

soon shall taste the joy. Love a ne'er dy - ing flame in my ho -
 See - len him - mel - wärts Nur dir hei - li - ge Lie - be ge - hört

thou shall be mine. the hour is now ap - proach -
 hört mir dein Herz Ha! dei - ne Stun - de naht

ff *p* *f*

som love hath kin - dled. Dear - est Faust,
 uns him - mel - wärts, Theu - rer Faust

som hath kin - dled. Love a
 jetzt ganz mein Herz Nur dir

ing when thou shalt be mine. Yes, the hour is near, the
 mein ge - hört ganz dies Herz Stol - zer Faust du bist mein Ha,

ff

In my bo - - som love a flame hath kin - dled.
Lie - be trägt uns him - mel - wirts

ne'er dy - ing flame in my bo - - som hath kin - dled.
hei - li - ge Lie - be gr - hört jetzt ganz mein Herz

hour is now ap - proach - ing when thou shalt be
dei - ne Stun - de naht mein ge - hört ganz dies

p *sf* *p*

My sole treas - ure! dear - est Faust to lose
e - - nig na - he dir bleibt mein Herz

Of that love I shall, ere long. taste the joy.
dir ge - hört ganz mein Herz, ganz mein Herz,

mine, when thou shalt be mine.
Herz mein ge - hört ganz dies Herz,

f There's a lov - er
Schlüpft ein lock - rer

f There's a lov - er
Schlüpft ein lock - rer

f There's a lov - er
Schlüpft ein lock - rer

f There's a lov - er
Schlüpft ein lock - rer

f There's a lov - er
Schlüpft ein lock - rer

ff

thee were to die! To
bleibt dir mein Herz dir
Of
Nur

now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald rer - meh - ren bald rer -
now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald rer - meh - ren bald rer -
now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald rer - meh - ren bald rer -
now in your house, And mark ye well! ere long he'll get ye all in
Vo - gel ins Haus Wird sich der Haus - stand bald rer - meh - ren bald rer -

lose thee, be - lov - ed, 'Tis to die, 'tis to die,
na - he, dir na - he, bleibt mein Herz, bleibt mein Herz!
my con - sum - ing love I soon shall taste the joy,
dein all - mächt' - ger Hauch hebt uns him - mel - wärts
Lo, the hour ap - proach - es in which thou shall be mine,
Dei - ne Stun - de na - het mein ge - hört die - ses Herz,

trou - ble. Hol - la! Hol - la! Hol - la!
meh - ren. Hol - la! Hol - la! Hol - la!
trou - ble. Hol - la! Hol - la! Hol - la!
meh - ren. Hol - la! Hol - la! Hol - la!
trou - ble. Hol - la! Hol - la! Hol - la!
meh - ren. Hol - la! Hol - la! Hol - la!

'tis to die, to lose thee ah
 Lie - be trägt - uns him - mel thee wärts ah - he
 Of him my love I soon shall taste the joy
 him mel - love wärts, he - bet uns him mel - wärts
 in which thou shalt be mine the hour ap - proach - es in which
 mein ge - hört die - ses Herz nah' ist die Stan - de ganz mein ge -

Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört!
 Dame Op - pen - heim!
 Frau Mar - the hört!
 See what your daugh - ter's do - ing.
 Thut eu - rer Toch - ter weh - ren.

Dame Op - pen - heim!
 Frau Mar - the hört!
 See what your daugh - ter's do - ing.
 Thut eu - rer Toch - ter weh - ren.

this were death! ah!
 dir bleibt mein Herz ah!
 Yes! to
 ja dir
 Soon, ah soon, ah!
 him mel - wärts ah!
 Of my fond
 ja nur dein
 thou shalt be mine. ah!
 hört die - ses Herz ah!
 near's the
 mein ge -

ah ah ah ah ah ah ah ah ah ah
 ah ah ah ah ah ah ah ah ah ah
 ah ah ah ah ah ah ah ah ah ah
 ah ah ah ah ah ah ah ah ah ah
 Hol - la! Ha ha ha ha ha ha ha ha ha ha
 Hol - la! Ha ha ha ha ha ha ha ha ha ha
 Ha ha ha ha ha ha ha ha ha ha
 Ha ha ha ha ha ha ha ha ha ha

Instrumental accompaniment for the final section of the page.

lose thee 'tis to die!
 nu - he bleibt mein Herz.
 love soon shall I taste the joy!
 Hauch, he - bet uns him - mel - wärts.
 hour when thou shalt be mine!
 hört ge - hört die - ses Herz.

Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört
 Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört
 Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört
 Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört

Hol - la! Dame Op - pen - heim!
 Hol - la! Frau Mar - the hört
 Hol - la!
 Hol - la!

Empty musical staves for piano accompaniment.

Piano accompaniment section with chords and melodic lines.

Piano accompaniment section with chords and melodic lines.

Piano accompaniment section with chords and melodic lines.

PART IV.
(VIERTER THEIL.)

ROMANCE.
(Romanze.)

SCENE XV.

Andante un poco lento. (♩ = 50.)

PIANO.

pp

Margaret alone.
(Margarethe allein.)

My heart with grief is
Da - hin ist mei - ne

a tempo.
poco riten.
p

heav - y, My peace of mind is o'er: Ne'er a - gain shall I
Ru - he, Mein Herz ist, ach so schwer, Mei - ne Ruh' find' ich.

poco riten.

find it, Ah! nev - er, nev - er more! ah! nev - er, nev - er
nim - mer. Und nim - mer, nim - mer - mehr, ach nim - mer, nim - mer -

poco riten.

Tempo I. un poco più animato.

more! Where my love is not with me. Is to me as the
mehr! Wo ich ihn, ihn nicht hab', Scheint die Welt mir ein

Tempo I. un poco più animato.

tomb. _____ My life, without his pres - ence, All
 Grab _____ ver - gält ist all' mein Le - ben Ach,

shrouded is in gloom! My brain, so sore he - wil - der'd, Hath no
 wo ich ihn nicht hab' Mein ar - mer Kopf, mein ar - mer Kopf er ist

f p *f p* *mf p* *mf p* *mf p*

pow'r of thought, My dull and fee - ble sen - ses Are en - tire -
 mir zer - rückt, mein ar - mer Sinn zer - dun - kelt, mein ar -

mf p *mf p* *poco f* *p riten.*

ly dis - traught.
 mer Sinn zer - stückt.

Tempo I.

pp

pp *poco rit.*

Tempo I.

I look out at the case - ment, His
 Nach ihm schau' ich al - lei - ne, Sein

fine, tall form to see: To meet him and be
 Gang. sein' ed - le Ge - stalt, Das Lü - ckeln sei - nes

with him. Is heav'n's own joy to me. His
 Mun - des, End sei - ner Au - gen Ge - walt der

poco f

proud — and no - ble hear - ing; Of his smile — the win - ning
 Wohl - laut sei - ner Stim - me, Sei - ner Re - de Zau - ber -

grace, — Of his hand, of his hand the soft pres - sure, And ah!
 fluss, — Dann sein Hän - de - druck, sein war - mer Hän - de - druck Und ach!

trem. f p

p

his und fond em - brace! My heart with grief is heav-y, My
und ach! sein Fuss! Ihr lie - ben, lie - ben Küs - se, ihr

peace of mind is o'er: Ne'er a - gain shall I find it, Ah,
macht das Herz mir schwer, Mei - ne Ruh' find ich nim - mer und

p

nev - er, nev - er more! ah, nev - er, nev - er
nim - mer, nim - mer - mehr, ach! nim - mer, nim - mer -

rall.

Tempo I. (♩ = 96.)

più animato ed agitato.

more! All day long. to be near him Fond - ly
mehr! Nach ihm, nach ihm al - lein Schau ich

più animato ed agitato.

yearns my poor heart: Ah, could I tight - ly clasp him, I would
seh'n - suchts - roll aus, nach ihm geh' ich al - lei - ne scheu und

ne'er let him part. Ah, could I could I, tight - ly clasp
 bang' aus dem Haus. Mein Bu - sen drängt nach ihm sich hin,

cresc.

him. I would ne'er let him part. Ah.
 dürft' ich, dürft' ich ach dürft' ich fas - sen,

could I tight - ly clasp him. I would ne'er let him part.
 hal - ten ihn und küs - sen ihn ganz so wie ich wollt.

riten.

trem.

Tempo I, appassionato assai.

Him with kis - ses I'd smoth - er All glowing with love's fire. And on his
 Dürft' ich ihn fas - sen, hal - ten, und küs - sen wie ich wollt; an sei - nem

sf p pp

lips still hang - ing I'd fain at last ex - pire! Yes, on his lips still
 Küss' an sei - nem Küss' ver - ge - hen sollt. Welch' Glück an sei - nem hei - ssen

cresc. molto.

sf

hang - ing, I'd fain at last ——— I'd fain at last ex - pire!
Kuss' berauscht er - gehn. ——— An seinem Kuss' rer - gehn!

p *mf* *p* *pp* *una corda.* *pp*

diminishing. *f*

senza ritard.

Small Chorus behind the scenes.
 (Kleiner Chor hinter den Coulissen.)

(One bar of this movement like one quarter in the preceding one.)
 (Ein Takt dieses Tempo gleicht einem Viertel in dem vorhergehenden.)

Allegretto.

Timpani. *p* Trombe. *p*

tre corde.

cre - scen - do. a poco a poco

CHORUS.

TEN. I.

mf
 The trumpets are sounded with pow-er-ful breath;
Beim Klang der Trom-pe-ten ziehn keck-lich wir aus

TEN. II.

mf
 The trumpets are sounded with pow-er-ful breath;
Beim Klang der Trom-pe-ten ziehn keck-lich wir aus

BASS I. II.

mf
 The trumpets are sounded with pow-er-ful
Beim Klang der Trom-pe-ten ziehn keck-lich wir

MARG.

Day's
Der

They summon to glo-ry, they summon to death.
zum fröh-li-chen Fest, wie zum blu-ti-gen Strauss.

They summon to glo-ry, they summon to death.
zum fröh-li-chen Fest, wie zum blu-ti-gen Strauss.

breath;
aus

They summon to glo-ry, they summon to death.
zum fröh-li-chen Fest, wie zum blu-ti-gen Strauss.

dimin. - - a - - poco

reign will soon be end-ed: dusk-y twi-light ap-
Tag naht sei-nem En-de, Däm-m-rung senkt sich her-

a - - poco

proach - - - es.
nie - - - der.

Tho' dar-ing the ven - ture, Yet rich is the
Zwar kühn ist das Mü - hen doch herr - lich der

Tho' dar-ing the ven - ture, Yet how rich the prize, how rich is the
Zwar kühn ist das Mü - hen kühn ist un - ser Mü - hen, herr - lich Mühn doch herr-lich der

O how rich the prize, how rich, how rich is the
kühn ist un - ser Mü - hen, herr - lich herr - lich der

O how rich the prize, how rich, how rich is the
kühn ist un - ser Mü - hen, herr - lich herr - lich der

A - far the eve - ning drums
Man trom - melt schon zur Rast

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

prize!
Lohn.

p Trombe. *dim. sempre.*

and sie trom - pets now are sounding, with songs and
sü - gen fro - he Lie - der in - dem sie

shouts of joy, as on that bles - sed
 heim - wärts ziehn! so auch klang's je - ne

ppp *sempre dim.*

eve - ning when first I saw Faust.
 Nacht als mein Faust mir er - schien!

TEN. II. (In the distance.) *mf*
 (In der Ferne.) Jam

Trombe.
ppp

He com - eth not!
 Er kommt nicht, ach!

nox stel - la - ta nox stel - la - ta ve - la - mi - na pan - dit.

MARG.
 He com - eth
 Weißt an - der -

TEN. II.
 Per ur - bem quæ - ren - tes pu - el - las e - a - mus.

BASS I.
 Per ur - bem quæ - ren - tes pu - el - las e - a - mus.

not!
wärts!

pp

(One bar of this movement equal to three of the preceding.)
Andante. (*Ein Takt dieses Tempo gleicht drei Takten des vorhergehenden.*)

A - las!
O Herz!

pp *sempre più p*

pp

poor heart!
O Herz!

Long hold, and long
pause after it.
(*Lange Fermate und lange
Pause nach der Fermate.*)

INVOCATION TO NATURE. (Cavern and Forest.)

SCENE XVI.

Beschwörung der Natur. (Wald und Höhle.)

Andante maestoso. (♩ = 144.)

pp *Red.* * *Red.* * *Red.* * *Red.* *

(Very broad and sombre.)
(*Sehr breit und düster.*)

FAUST.

O bound - less na - ture.
Du Geist der Schöpfung,

pp

spi - rit sublime, mys - te - rious! A -
 end - los und oh - ne Schran - ke! durch

poco cresc. *mf* *p*

lone thou giv - est com - fort to my un - hap - py
 dei - ne Huld ge - sünf - tigt ward mei - ner See - le

soul. On thy breast, migh - ty powr.
 Drang. In die Brust der Na - tur

poco f *p* *p*

is my sorrow a - bat - ed; and my strength re - new - ing.
 dringet tief mein Ge - dan - ke, ich be - lau - sche ihr Wir - ken.

p *cresc.* *f*

I seem to live a - gain! Blow, ye fierce howl - ing
 ah - ne des Le - bens Gang! Ja, er - brau - se, Or -

trem. *p* *sf* *p*

winds! Cry out, ye boundless for ests! Fall
kan. er - fass' im wil - den Grim - me den

down. fall down, ye rocks! And roar, ye mountain streams, wildly
Wald, durch Fel - sen brich dir Bahn. *Waldströme folgt seiner*

rush - ing! With your thunder - ing sounds my voice
Stim - me! eu - er don - nern - der Ruf weckt das

loves to u - nite. Ye
E - cho der Lust. *O*

rocks. and streams, and woods, ac - cept my
Wald und Fels und Strom, o Sier - nen

hom - age, Bright sparkling worlds a - have. towards
wel - ten, schwe - bend im ew' - gen Raum. nach

yon leaps forth the pit - eous cry of a heart in anguish, of a soul madly
euch hin hebt sich mei - ne Brust, ihr kennt mein Schonen, mein unend - li - ches

poco cresc. *f*

longing, vain - ly striv - ing for joy! —
Lie - ben, Mei - nen Wunsch, meinen Traum. —

dim.

dim. *p*

RECITATIVE AND CHASE.
(*Recitativ und Jagd.*)

SCENE XVII.

MEPHISTOPHELES. (*scaling the rocks.*)
(*die Felsen ersteigend.*)

Say, does thine eye discern up - on the az - ure vault the star of constant love?
Sprich, ent - deckst du da o - ben in der Him - mels - soot den Stern der teu - en Lieb?

Allegro. (♩. = 104.) Recit.

Its po - tent in - flu - ence thou'lt find ve - ry needful, for in dreams thou art
 Wenn er noch Ein - fluss hat, wär er jetzt recht von Nö - then. Während Faust in der

pp Horns.

lost, whilst that poor child, thy dear Mar - ga - ri - ta — 'Tis true, I should be
 Wild - niss spe - ku - li - ret weint Mar - ga - re - the Du willst nicht gern' er -

FAUST. *f*
 Allegretto. Be still!
 O schweig!

pp

still: thou lov'st no more. And yet she has been dragg'd to pri - son.
 rö - then, du liebst nicht mehr, doch sie, die be - stens du ver - füh - ret

ppp

and, for poi - son - ing her mother, to death just - ly sentenced.
 sitzt in Haft auf den Tod, wie nach Recht sich ge - bühet.

FAUST. Allegro. *f*
 What!
 Wie?

poco f *p*

Recit. (In regular measure.) >
 Speak fur - ther! Thou didst
 Voll - en - de! du er

I hear the hunt - ers' horns in the woods;
 Der früh - li - chen Jä - ger Schaar zieht durch den Wäld.

poco f

say,....
 zählst....

She is sentenced to death!
 dass mein Gret-chen in Haft?

Recit.

A cer-tain browni-h
 In ih-ren Flit-ter-

MEPHIST.

Il-liquor, quite safe, if used a - right, which she re-ceived of thee, to make her mo-ther
 wo-chen gab ihr der lieb-ste Freund (Ge-wiss war's gut ge-meint) Aus Vorsicht ei-nen

sleep, lest she dis-turb your nightly a - mours, has brought on all this woe.
 Saft Von nar - ko - ti - scher Kraft Den die Mut-ter nicht lan - ge rer - trug.

pp

Fond-ly hug - ging her dream, a - wait - ing
 Eu - er Glück nicht zu stö-ren, Wann die

thee eve-ry night, she gave the po - tion still.
 Nacht euch zur stil - len Schä-fer-stun-de rief,

p

Recit.

This ex-cess at last told up - on the old dame, and kill'd her. Now thou know'st all the truth.
Ward die Mat-ter in Eh-ren stets entfernt. Sie ent-schlieft bald zur e-wi-gen Nacht.

FAUST. **MEPHIST.** **FAUST.**
 (with fury.)
 (wüthig.)

Hell and damna-tion! And thus has her love for thee led her on... Thou must
Gretchen in Ket-ten! Die Ärmste! du-hin hat sie dein Lie-ben ge-bracht We-he

Recit. **MEPHIST.**

save her! thou must save her, thou miscreant! Ah! 'tis I am the mis-creant!
dir. Wi-he! kannst du nicht ret-ten? Wohl! wer hat es ver-schul-det?

That is ev-er your way, ye ri-di-cu-lous mortals!
Mich trifft dein blin-der Zorn, ihr Ver-füh-rer bist du.

Recit.

No mat-ter! I still am mas-ter, to free her from pris-on and
Und den-noch be-freit' ich Gret-chen gern von der Qual, die sie

save her. *duldet.* But, *Doch* what hast thou done for me since I have been thy *sprich! schon lange opfr' ich Freiheit dir und*

FAUST.
What dost thou ask?
Was for-derst du?

MEPHIST.
slave? *Ruh!* Of thee? *Nicht viel!* Naught, save thy sig-nature *Du sollst mir un-ter-schreiben* to this parch-ment scroll. Thy *die-ses Stücklein Pa-pier, dein*

love at once is freed from judgment and death, if thou wilt sign this
Lieb-chen wird be-freit vom Ge-richt und von Tod, da-für die-net mor-gen

FAUST.
oath to-mor-row to serve me. *mir, der ge-stern mir ge-bot.* Why till to-mor-row wait, if I suf-fer at *Nicht an die Zu-kunft denkt wen die Ge-ge-n-wart*

He signs. *Er zeichnet.* *In strict measure.*

pre-sent? *fol-tert.* Give here! *Nimm hin!* There is my name! *die Un-ter-schrift!* To her gloom-y *Jetzt zum Herker der*

dun - geon fly we now, like the wind!
 Thou poor in - no - cent
 Theu - ren. un - ge - säu - met zu ihr!
 Ha es sieht mich mit

f *pp*

vic - tim! Mar - ga - ri - ta, I come!
 Wahn - sinn, Mar - ga - re - the zu dir!

una corda. *ppp*

MEPHIST.
Recit. *Allegro.* (♩ = 152.)

Come hi - ther, Vor - tex! Glaour!
 Gia - ur und Vor - tex, hier!

tre corde. *pp* *cresc.* *molto.*

Recit.

These ma - gic steeds to her shall
 Sieh' die - ses Ros - se Paar, uns

ff

bear us, quick as thought. Now mount we, and a-way at once. Justice tarries for no man!
 zu dem Rit - te säum'ich; Auf, fort, schnell wie der Wind! das Ge - richt ist nicht säumig!

f

THE RIDE TO HELL.
(Die Höllenfahrt.)

SCENE XVIII.

Allegro. (♩ = 144.)

Oboe.
p *appassionato assai.*

mf (Faust and Mephistopheles galoping on black horses.)

(Faust und Mephistopheles auf schwarzen Pferden daher brausend.)

FAUST.

In my bo - som re - echoes her cry of des - per -
An mein Herz schlägt der Ruf der Aermsten. Sie cer -

a - tion!
sa - get!

cresc.

cresc. molto.

Oh! poor for - sak - en one! —
O du ver - lass' - ne See - le!

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

p

CHORUS of Peasants, kneeling before a rustic Crucifix.
(CHOR der vor einem Kreuz am Wege knienden Landleute.)
SOP. & CONTRALTO.

Sau - ta Ma -

ri - a

o - ra pro no

bis.

p Oboe.

Sanc

ta Mag - da - le

na o - - - ra pro

FAUST. Keep Den
no his

clear of yonder chil - dren and wom - en say - ing their pray'rs at the cross.
Kin - dern und den Frau'n wel - che be - ten am Kreu - ze dort komme nicht nah!

MEPHIST. Nev - er Lee - re

mind them! Hasten on!
Sor - ge! cor-bei!

CHORUS.

Sanc - ta Mar - ga -

cresc.

(Cry of terror.) CHORUS.
(Schreckensruf.) **ff**

ri - ta! ah!

cresc. molto.

f

ff

Ad.

(The women and children scatter in confusion.)

(Frauen und Kinder stürzen entsetzt davon.)

p

mf

dim.

*

cresc. poco a

cresc.

cresc. molto.

poco.

God! a
Sieh: ein

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. Dynamics include *f* (forte) and *sf* (sforzando).

hid - e - ous monster, howling. fol - lows our tracks!
scheusslich Ge - spenst *fol - get* *heulend uns nach!*

Thou dream - est!
Du träu - mest!

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with its intricate rhythmic pattern. Dynamics include *p* (piano) and *f* (forte).

What a flock of monstrous birds of prey!
Vö - gel - flug! *die Ra - ben sind schon wach.*

The third system features a vocal line with a melodic line and a piano accompaniment with a dense, rhythmic texture. Dynamics include *f* (forte), *dimin.* (diminuendo), and *p* (piano).

What aw - ful screams!
Ihr Schrei entsetzt!

With their wings they
mich be - rüh - ren die

The fourth system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with its intricate rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

(reining in his horse.)
MEPHIST. (sein Ross bändigend.)

strike me!
Schwin - gen!

The passing - bell for
Der Todten - glo - cke

ff *pp*

her is al - ready sound - ing. Dost thou fear? Let's re -
Ton hör' ich er - klin - gen, ich weiss wem sie tönt, da - rum

crese.

turn!
fort!

dim. *p*

f ritard. *poco* *a* *poco*

dim. *p*

FAUST. Recit.

(They halt.)
(Sie halten.)

No! I hear it. Make
Sind wir nicht bald am

riten. *pp* *p*

(The horses quicken their speed.)

haste!
Ort?

(Die Rosse verdoppelten Fluges.)

f Tempo I. *un poco animato.*

MEPHIST. (Urging on his horse.)
(sein Ross antreibend.)

On! Hopp! On! Hopp!

dim.

Musical score for Mephistopheles. The vocal line consists of two phrases: "On! Hopp!" and "On! Hopp!". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *dim.* is present.

FAUST.

A - -
Es

On! Hopp!

Musical score for Faust. The vocal line includes the text "A - -" and "Es". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *p* is present.

hout us, on ev'ry side, see how these count - less le - -
kommt ein lenger Zug Ion Ge - rip - pen vor - ü - -

Musical score for Faust. The vocal line contains the lyrics: "hout us, on ev'ry side, see how these count - less le - -" and "kommt ein lenger Zug Ion Ge - rip - pen vor - ü - -". The piano accompaniment features a complex rhythmic pattern.

gions of ghast - ly skel - e - tons dance! With
ber, gef - fen grinsend uns an mich

Musical score for Faust. The vocal line contains the lyrics: "gions of ghast - ly skel - e - tons dance! With" and "ber, gef - fen grinsend uns an mich". The piano accompaniment continues with a similar rhythmic pattern.

On! Hopp!

p cresc. molto.

Musical score for Faust. The vocal line includes the text "On! Hopp!". The piano accompaniment features a complex rhythmic pattern. A dynamic marking of *p cresc. molto.* is present.

what hor - ri - ble laugh - ter they sa - lute, as they pass!
 ü - ber - läuft's wie Fie - ber ihr Ge - lüch - ter scheint Spott!

On!
 Hopp!

Think of thy Marga - ri - ta, and laugh at the dead!
 Jetzt gilt kein banges Zau - dern denk' an Gretchens Noth!

On! Hopp! On! Hopp!

FAUST.

Our hoofs - es tremble, their manes are bristling, they champ the bit. Be - fore us I see
 Die Rosse sie schauern, zer - reißen die Zü - gel, mir sträubt sich das Haar es zittert die Welt

On!
 Hopp!

the earth wildly rocking: I hear he-low us the thunder's deep roll!
 ich hör' es ge-wit-tern als wür-de zu Split-tern die Er-de zer-schellt....

On! Hopp! On! Hopp! On! Hopp! On! On! Hopp! Hopp!

cresc.

It rain-eth blood!
 es reg-net Blut.

(In a voice of thunder.)
 (Mit donnernder Stimme.)

Ye slaves of hell's do-min-ion. your
 Des Höl-len-reichs Fü-sal-len. setzt

trump-ets blow, your loud tri-umphal trump-ets!
 an, lasst eu-re Hör-ner ju-belnd schal-len!

poco a poco cresc. molto.

Woe is me! Ah!
 Ver-dammt! Ha!

(They fall into the abyss.)
 (Sie stürzen in einen Abgrund.)

He is mine! Vic-tor am I!
 Jetzt ist er mein! Ret-tungs-los mein!

f ff

Pandemonium.

SCENE XIX. CHORUS of the spirits of Hell, as numerous as possible. *)
 CHOR der Verdammten und Höllengeister so zahlreich als möglich.

Maestoso.

MEPHIST.

mp

TENOR I. *ff*

Has!

TENOR II. *ff*

Has!

BASS I. *ff*

Has!

BASS II. *ff*

Has!

Maestoso. ($\text{♩} = 69$)

trém.

ff

I - ri - mi - ru Ka - rabra - - - - - o!

I - ri - mi - ru Ka - rabra - - - - - o!

I - ri - mi - ru Ka - rabra - - - - - o!

I - ri - mi - ru Ka - rabra - - - - - o!

trém.

f

376 *) The language here put in the mouth of these spirits is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned.

Has! Has!
Has! Has!
Has! Has!
Has! Has!

trem.
sf

Has!
Has!
Has!
Has!

The Princes of Darkness.
Die Fürsten der Finsterniss.
6 1st BASSES. *f*

Of this spi - rit so haugh-ty
Die - se *tro - tzi - ge* *Ser - le*

6 2nd BASSES. *f*

Of this spi - rit so haugh-ty
Die - se *tro - tzi - ge* *Ser - le*

sf
trem.

BASS I. II.

art thou. then. lord and mas-ter, Me-phis-to. for aye? Lord and mas-ter for
nennst du dein, Dein auf e - wig der Faust ist dein Knecht? Mein mit Fug und mit

MEPHIST.

mf *p*

aye.
Recht.

BASS I. II.

And did Faust sign his name.
Als ihr schlosset den Pakt

ff *trem.* *mf*

MEPHIST.

Of his own free will he
Nein, er han - del - te

un-con-strained. to the art which has made thee his master?
war er wis - send da - bei? Rann ihn Nichts uns ent - reis - sen?

f *mf* *p*

CHORUS.

TEN. I.

TEN. II.

BASS I.

BASS II.

signed.
frei.

Has! Has!

Has! Has!

Has! Has!

Has! Has!

Infernal orgies. Triumph
of Mephistopheles.
(Die Dämonen tragen Me-
phistopheles im Triumph.)

Allegro vivace. (♩ = 108.)

ff *trem.* *mf*

Allegro vivace. (♩ = 108.)

*) If a cut be desirable, go to *, page 222.
2376 *) Will man abkürzen, so gehe man nach *) S. 222.

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

ff

Tra - di-oun Ma - re xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry

ff

Tra - di-oun Ma - re - xil fir tru - din - xé bur - ru - di - xé Fo - ry my Din -

ff

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé vi -

my Din - kor - litz fo - ry my Din - kor - litz

my Din - kor - litz fo - ry my Din - kor - litz

kor - litz fo - ry my Din - kor - litz O me - ri - ka - ri - u O mé vi -

ff

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

fo - ry my Din - kor - litz fo - ry my Din -

fo - ry my Din - kor - litz fo - ry my Din -

xé mé - ri ka - ri - ba O mé - ri ka - ri - u o mi da - ra ca - ra - i -

ff

ho la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -
 kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -
 kor - litz me - ron-dor Din - kor-litz me - ron-dor Din -
 ho la-kin-da me - ron-dor Din - kor-litz me - ron-dor Din -

kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -
 kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -
 kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -
 kor - litz me - ron - dor Tra - di - oun ma - re - xil Tra - di - oun bur - ru -

di - xe Tru - din - xe ca - ra - i ho.
 di - xe Tru - din - xe ca - ra - i ho.
 di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me - ron - dor
 di - xe Tru - din - xe ca - ra - i bo fir o - me - vi - xe me - ron - dor

mit ays - ko me-ron - dor mit ays - ko oh!

mit ays - ko me-ron - dor mit ays - ko oh!

mit ays - ko me-ron - dor mit ays - ko

mit ays - ko me-ron - dor mit ays - ko

Allegro. (♩ = 72.) They dance around him.
(Sie tanzen um ihn her.)

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Diff diff meron-dor meron-dor ays-ko Has has Sa-tan Has has

Allegro. (♩ = 72.)

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

Belphe-gor Has has Mephi-sto Has has Kroix diff diff As-taroth diff diff

rall. molto.

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Bel - zé - buth Belphé - gor As - ta - roth Mé - phis - to sat sat ra - yk ir ki -

Maestoso.

Allegro vivace. (♩ = 132.)

*) *Has!*
mour.

*) *Has!*
mour.

*) *Has!*
mour.

*) *Has!*
mour.

*) *Has!*
mour.

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Has Has Mé - phis -

Maestoso.

Allegro vivace. (♩ = 132.)

*) *trem.*

*)

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

to has has Méphis - to Has has has has I - ri - mi - ru ka - ra -

bra - - - o.
bra - - - o.
bra - - - o.
bra - - - o.

Maestoso.

Cres. *

f *trem. dim.*

6 BASSES SOLI.

poco f *pp* *ppp* *mf*

Then
Der

Epilogue.

ON EARTH.
(Auf der Erde.)

(♩ = 76.)

all in hell was hushed: the frightful roar of its seething lakes of fire and
Höl-le Mund ver - stummt und man hört nur das Brodeln un - ter - ird' - scher

brimstone; the gnashing of teeth, the dis-mal howling of its vic-tims —
Flam-men, er-stickt Ge-heul und Züh-ne-fletschen fließt zu sam-men

these sounds a-lone it ut-tered: and in its low-est depths a dread
in ei-nen Ton des We-hes! Was dann im Höl-len-schlund sich be-

pp

mys-te-ry of hor-ror was wrought.
gab nennt kein sterb-li-cher Mund!

**SMALL CHORUS.
 KLEINER CHOR.**

pp sotto voce.

Aw-ful doom!
 He-he, weh!

pp sotto voce.

Aw-ful doom!
 He-he, weh!

pp sotto voce.

Aw-ful doom!
 He-he, weh!

pp sotto voce.

Aw-ful doom!
 He-he, weh!

pp

IN HEAVEN.

(Im Himmel.)

Maestoso non troppo lento. (♩ = 56.)

SOP. I. II. (Seraphim prostrate before the Almighty.)
 pp dolce. (Seraphim anbetend vor dem Herrn.)

Laus!

TEN. I. II.

Laus!

Laus! Ho - - -

Laus! Ho - - -

SOP. I. II.
 san na Ho san na

TEN. I.
 san na Ho san na

TEN. II.
 san na Ho san na

SOP! *poco più animato.*
 She too hath lov - ed
TEN! Auch sie hat viel ge -

perdendosi *poco più animato.* *ppp*

(One voice behind the stage, as if from Heaven.)
 (Eine Stimme hinter den Couliissen.)

SOP! *rit. auto.*
 much, O Lord! Mar - ga - ri - - ta!
 liebt, O Herr! Mar - ga - re - - the!

rit. auto. *ppp*

MARGARET'S GLORIFICATION.
 (Margarethen's Verklärung.)

CHORUS of Heavenly Spirits.
 (CHOR himmlischer Geister.)

Moderato. (♩ = 76.)

SOPRANI I. *p un poco più lento.*
 To heav'n as - cend. O
 Geh' ein zu uns lei -

SOPRANI II. *p*
 To heav'n as - cend. O
 Geh' ein zu uns lei -

TENORI I. *p*
 To heav'n as - cend. O
 Geh' ein zu uns lei -

Moderato. (♩ = 76.)

p un poco più lento.

trust - ing spi - rit, By thy love
 den - de See - le nur aus Lieb'

*Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. **

led a - stray. Take on a - gain thy pri
 irr - test du. kind - li - ches Herz, oh - ne

*Ad. ** *Ad. ** *Ad. ** *Ad. **

mor - dial beau - ty. Which one sin - gle
 Schuld oh - ne Feh - le, Gott rer - leicht dir

mor - dial beau - ty. Which by one sin - gle
 Schuld oh - ne Feh - le, Gott rer - leicht dir, Gott rer -

*Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. ** *Ad. **

stain hath soiled. Come! the vir - gins ce -
 Him mel - ruh. Komm! du lie - ben - des

stain hath been soiled. Come! the vir - gins ce -
 leih Him mel - ruh. Komm! du lie - ben - des

stain hath soiled. Come! the vir - gins ce -
 Him mel - ruh. Komm! du lie - ben - des

*And. * And. * And. * And. **

les - tial. Come! the vir - gins ce - les - tial, thy
 We - sen, Komm! du lie - ben - des We - sen, gar

les - tial. Come! the vir - gins ce - les - tial, thy
 We - sen, Komm! du lie - ben - des We - sen, gar

TEN. I. II.

les - tial. Come! the vir - gins ce - les - tial, thy
 We - sen, Komm! du lie - ben - des We - sen, gar

SOPRANI I.

CHORUS of BOYS.
KNABENCHOR.

SOPRANI II.

Come! the vir - gins ce - les - tial, thy
 Komm! du lie - ben - des We - sen, gar

*And. * And. * And. * And. **

SOPRANI I.

sis - ters, thy sis - ters, the Ser - aphs.
bald wirst du ge - ne - sen

SOPRANI II.
 sis - ters, thy sis - ters, the Ser - aphs, Will wipe a -
bald wirst du ge - ne - sen Um in der

TENORI I.
 sis - ters, the Ser - aphs, Will wipe a -
bald wirst du ge - ne - sen Um in der

TENORI II.
 sis - ters, the Ser - aphs,
bald wirst du ge - ne - sen

2nd CHORUS.
 sis - ters, thy sis - ters, the Ser - aphs.
bald wirst du ge - ne - sen

sis - ters, thy sis - ters, the Ser - aphs, Will wipe a -
bald wirst du ge - ne - sen Um in der

*Reo. * Reo. * Reo. * Reo. * Reo. **

poco cresc.
 Will wipe a - way the tears which thy sor - - rows on
 Um in der Schwe - stern Reih'n frei ron ir - - di - schem

way the tears which thy sor - rows on earth still
 Schwe - stern - see - len Reih'n frei ron ir - di - schem

way the tears, the tears which thy sor - - rows on
 Schwe - stern - see - len Reih'n frei ron ir - - di - schem

Will wipe a - way the tears which thy sor - - rows on
 Um in der Schwe - stern *poco cresc.* Reih'n frei ron ir - - di - schem

Will wipe a - way the tears which thy sor - - rows on
 Um in der Schwe - stern Reih'n frei ron ir - - di - schem

way the tears which thy sor - rows on earth still
 Schwe - stern - see - len Reih'n frei ron ir - di - schem

*Reo. * Reo. * Reo. * Reo. * Reo. **

<i>f</i>	<i>dim.</i>	<i>p</i>	<i>pp</i>	
earth still bring to thine eyes Thy sin is free ly	Schmerz e - wig se - - lig zu sein dein Lie - ben und dein			
bring still bring to thine eyes Thy sin is	Schmerz e - wig se - - lig zu sein dein Lie - ben			
earth still bring to thine eyes Thy	Schmerz e - wig se - - lig zu sein dein			
earth still bring to thine eyes Thy	Schmerz e - wig se - - lig zu sein dein			
bring still bring to thine eyes Thy	Schmerz e - wig se - - lig zu sein dein Lie - ben			

par - doned, thy sin is free ly par - doned. O be	Hof - fen, dein Lie - ben und dein Hof - fen blei - - be		
free ly par - doned, thy sin is free ly par - doned. O be	und dein Hof - fen, dein Lie - ben und dein Hof - fen blei - be		
Thy sin is free ly par - doned. Be	dein Lie - ben und dein Hof - fen bleib		
sin is free ly par - - - doned. O be	Lie - - - ben und dein Hof - - - fen blei - be		
par - doned, thy sin is free ly par - doned. O be	Hof - fen, dein Lie - ben und dein Hof - fen blei - - be		
free ly par - doned, thy sin is free ly par - doned. O be	und dein Hof - fen, dein Lie - ben und dein Hof - - - fen blei - be		

glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -
 glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -
 re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -
 glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -
 glad and re - joice! Thou art saved! Come, Mar - ga -
 dein, blei - be dein, blei - be dein! Komm, Mar - ga -
 * * * * *

SOP. SOLO. *behind the stage.*
(hinter den Couliissen.)

Mar - ga - ri - - -
 Mar - ga - re - - -
SOP. I.
 ri - - - ta!
 re - - - the!
SOP. II.
 ri - - - ta!
 re - - - the!
TEN. I.
 ri - - - ta!
 re - - - the!
TEN. II.
 ri - - - ta!
 re - - - the!
2nd CHORUS.
SOP. I.
 ri - - - ta!
 re - - - the!
SOP. II.
 ri - - - ta!
 re - - - the!
 * * * * *

ta!
the!

Mar - ga - ri
Mar - ga - ri

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come,
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

Come.
Komm,

Mar - ga - ri - - - ta!
Mar - ga - re - - - the!

8

And. * And. * And. * And. *

ri - - - ta, Mar - ga - ri - -
 re - - - the! Mar - ga - re - -

ALL THE VOICES.
Alle Stimmen.

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ppp

BASS I.

Come,
Komm,

ppp

BASS II.

Come,
Komm,

ppp

Come,
Komm,

come,
komm,

ppp

Come,
Komm,

come,
komm,

ped.

* *ped.*

* *ped.*

* *ped.*

*

ta!
the.

come,
komm,

come,
komm,

come,
komm,

come,
komm,

come,
komm,

come,
komm,

come,
komm,

come,
komm,

come,
komm,

.....

And.

* *And.*

*

