

DEUXIÈME PARTIE. ZWEITER THEIL. SECOND PART.

Scene IV.

Nord de l'Allemagne.

In Nord-Deutschland.

North Germany.

Faust seul dans son cabinet de travail.
Faust allein in seinem Studirzimmer.
Faust alone in his study.

Largo sostenuto. (♩ = 72.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

Corni I e II in F (Fa).

Corni III e IV in Es (Mib).

4 Fagotti.

2 Trombe in C (Ut).

2 Cornetti in B (Sib).
(Cornets à Pistons.)

Tromboni I e II.

Trombone III.

Timpani
in A (La) F (Fa).

Le chef d'orchestre doit marquer les 8 croches. Note de H. Berlioz.
Der Dirigent gibt die Achtel.
The Conductor to mark the 8 crochets.

Faust.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Largo sostenuto. (♩ = 72.)

23

Fl.
Ob.
Clar.
Fag.

Faust.

Sans regrets j'ai quit_té les ri-an-tes cam-pa-gnes, Où m'a suivi l'en-
 Ich verliess oh-ne Reu-je-ne la-chenden Au-en, wo ich die Ruh nicht
 No regret do I feel, that I left you laughing meadows, where I sought rest in

23

I.

F.

nui.
fand.
vain.

Sans plai-sirs je re-vois nos al-
 Freud-los kehr ich zurück zu den
 Joy-less now I re.turn 'neath the

24

ti - res mon.ta - gnes; Dans ma vieille ci - té je re - viens a - vec lui. Oh! je souff.re! je souff.re! et la
 ra - gen.den Gi - pfeln, freudlos wie.der zu dir, du mein vä - terlich Haus. O, ich lei - de, ich lei - de! und die
 mountain's deep'ning sha - dow, joy - less I am come to my home - a - gain. Oh, I suf - fer, I suf - fer, and the

24

nuit sans é - toi - les, Qui vient d'é.tendre au loin son si - lence et ses voi - les, A - joute en.core à mes
 Nacht oh - ne Ster - ne, die bang her.nie.der sinkt, Al - les weit - hin um.dü - sternd, er - höht des Her.zens un -
 starless night descend - ing no rast, no comfort brings to my sor - row ne'er end - ing. Will care and grief ne'er from

sotto voce
pp

I. *p*
 I. *p*
 I. *p*

F. som - bres douleurs.
 nenn - ba - re Qual.
 me more de - part?

pp
pp

25

cresc. - - - *poco f* - *p*
p cresc. *poco f* - *p*
cresc. - - - *poco f* - *p*
 a 2. *p cresc.* *poco f* - *p*

F. Ô ter - re, pour moi seul tu n'as donc pas de fleurs!
 O Er - de, die für Al - le blüht, nur nicht für mich!
 Oh Earth, are all thy beauties de - nied my sad heart?

p *poco f* - *p*

25

Par le monde où trouver ce qui manque à ma
 Wo, ach, find' ich den Trost meinem trost - lo - sen
 Is there naught left on earth more to love and to

Largo. **Allegro.**

Recit. **Largo.** **Recit.** **Allegro.**

vi - e? Je cherche - rais en - vain; tout fuit mon âpre en - vi - e!
 Le - ben? Su - che ich denn um - sonst? Ver - geb - lich all' mein Hof - fen?
 cherish? Hopes of a life of joy they van - ish all and per - ish!

Allons! il faut fi - nir!..
 Nun wohl, so sei's ge - than!
 Farewell, farewell to life!

Largo. **Allegro.**

Lento. **Allegro.**

F. Mais... je trem-ble... pour-quoi Trem-bler de-vant l'a-bîme en-tr'ou-vert de-vant moi?.. Ô
 Doch, ich wan-ke! Wa-rum er-be-ben vor dem Ab-grund, der of-fen mir gähnt? Oh,
 Cease thy trembling, nor sigh', oh heart, but teach me Death's ter-rors now to de-fy! Oh!

Lento. **Allegro.**

p *pp* *p* *p* *p* *p*

poco f *poco f* *poco f*

F. cou-pe trop long-temps à mes dé-sirs ra-vi-e! Viens, viens, no-ble cri-stal! Ver-se-moi le poi-son
 Scha-le, die so gern sonst mei-ne Hand er-fass-te, komm, komm, ed-ler Kristall, die-sen Saft, nimm ihn auf!
 vial, too long for-got, of my de-sires un-rav-ished, come, come crystal so clear, now this po-tion re-ceive!

poco f > p *cresc.* *cresc.* *f*
poco f > p *cresc.* *cresc.* *f*
poco f > p *cresc.* *cresc.* *f*
poco f > p *cresc.* *cresc.* *f*
poco f > p *cresc.* *cresc.* *f*

Fl.

Ob.

Clar.

Cor. in F (Fa).

Cor. in Es (Mib)

Fag.

Tr. in C (Ut).

Ctt. in B (Sib).

Tromb.

Timp. in A (La) F (Fa).

(Baguettes d'éponge.)
(Schwammschlägel.)
(Sponge-headed drum-sticks.)

Il porte la coupe à ses lèvres.
Er setzt die Schale an die Lippen.
He raises the cup to his lips.

Qui doit il - lu - mi - ner ou tu - er ma rai - son!
Der Trank bringe mir Licht o - der Tod meinem Sein.
This drink shall bring de. light, or my spir - it re - lieve.

ff *ff* *sempre più f* *ff* *sempre più f* *ff* *sempre più f* *ff* *sempre più f*

Chant de la Fête de Pâques.
Oster-Hymne. Easter Song.

27

Religioso moderato assai. (♩ = 69.)

Flauti I e II.
Flauto III.
2 Oboi.
2 Clarinetti (in B Sib).
Corni I e II in F (Fa).
Corni III e IV in Es (Mi b).
4 Fagotti.
Timpani in A (La) F (Fa).

Religioso moderato assai. (♩ = 69.)

Faust.
Soprano.
Alto.
Tenore I.
Tenore II.
Basso I.
Basso II.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

Christ vient de res.sus.ci.ter!
Christ, Christ ist heut uns er.stan.den!
Christ, Christ from the dead is ris.en,
Quit.tant du tom.
Ent.stei.gend der
to life a.
Quit.tant du tom.
Ent.stei.gend der
to life a.
Quit.tant du tom.
Ent.stei.gend der
to life a.
Quit.tant
Ent.stei.
to life

Qu'entends-je?
Was hör' ich?
Those voic.es!

Religioso moderato assai. (♩ = 69.)

27

A (La) F (Fa) muta in G (Sol) C (Ut).
(II. e IV.)

beau Le sé-jour fu - nes - te, Au par - vis cé - les - te Il mon - te plus beau. Vers les
Nacht sei - nes dum - pfen Gra - bes, schwebt ver - klärt er auf - zum himm - li - schen Reich. Zu den
gain; he from earth's dark night - soars to realms of light, now in glo - ry to reign. At his

beau Le sé-jour fu - nes - te, Au par - vis cé - les - te Il mon - te plus beau. Vers les
Nacht sei - nes dum - pfen Gra - bes, schwebt ver - klärt er auf - zum himm - li - schen Reich. Zu den
gain; he from earth's dark night - soars to realms of light, now in glo - ry to reign. At his

beau Le sé-jour fu - nes - te, Au par - vis cé - les - te Il mon - te plus beau. Vers les
Nacht sei - nes dum - pfen Gra - bes, schwebt ver - klärt er auf - zum himm - li - schen Reich. Zu den
gain; he from earth's dark night - soars to realms of light, now in glo - ry to reign. At his

du tombeau Le sé-jour fu - nes - te, Au par - vis cé - les - te Il mon - te plus beau. Vers les
gend der Nacht sei - nes dum - pfen Gra - bes, schwebt ver - klärt er auf - zum himm - li - schen Reich. Zu den
- a - gain; he from earth's dark night - soars to realms of light, now in glo - ry to reign. At his

arco
div. *p* *arco* *p*

First system of musical notation for instruments. It consists of six staves. The top staff is a violin part with a *cresc.* marking. The second staff is a viola part with a *cresc.* marking. The third staff is a flute part with a *cresc.* marking. The fourth staff is a clarinet part with a *cresc.* marking. The fifth staff is a bassoon part with a *cresc.* marking. The sixth staff is a double bass part with a *cresc.* marking. The system concludes with a *f* dynamic marking, a *p* dynamic marking, and a *p* dynamic marking.

Second system of musical notation for instruments, consisting of six staves. The top staff is a violin part. The second staff is a viola part. The third staff is a flute part. The fourth staff is a clarinet part. The fifth staff is a bassoon part. The sixth staff is a double bass part. The system concludes with a *f* dynamic marking, a *p* dynamic marking, and a *p* dynamic marking.

Vocal parts with lyrics in French, German, and English. The lyrics are:

gloi - res im - mor - tel - les Tan - dis qu'il sé - lance à grands pas,

Won - nen sel' - gen Le - bens er - hob er sich glor - reich em - por.

Fath - er's side ev - er a - bid - ing, with An - gels sur - round - ing his throne.

The lyrics are repeated in French, German, and English across three vocal staves. The system concludes with a *f* dynamic marking, a *p* dynamic marking, and a *p* dynamic marking.

Third system of musical notation for instruments, consisting of six staves. The top staff is a violin part. The second staff is a viola part. The third staff is a flute part. The fourth staff is a clarinet part. The fifth staff is a bassoon part. The sixth staff is a double bass part. The system concludes with a *arco* marking, a *mf* dynamic marking, a *p* dynamic marking, and a *p* dynamic marking.

I.

pp

p

pp

p

Ses dis - ci - ples fi - - - - - de - les Lan - - - - - guissent i - ci - bas. ———
 Sei - ne treu - en Jün - - - - - ger lies schmach - tend er hier zu rück. ———

p

ci - ples he hath left here to lang - - - - - uish on earth a - lone. Hé - - - - -
 Weh, He

pp

ci - ples fi - de - les Lan - guissent i - ci - bas, Ses dis - ci - ples fi - de - les Lan - guis - sent i - ci - bas.
 treu - e - sten Jün - ger schmach - tend liess er uns hier, sei - ne treu - e - sten Jün - ger liess schmach - tend er zu - rück.

pp

ci - ples he hath left here to languish, left us to lang - uish here a - lone, left us here a - lone.

Vello.

p

pp

mf

p

pp

a2.
p
a2.
a2.
mf
p
p

Hé - las!_ c'est i - ci qu'il nous lais - se, Sous les traits brû - lants du mal -
 Weh, we - he, schutz - los liess er die Jün - ger, tief ge - beugt von zeh - ren - dem
 He left us here in sor - row and ang - uish, weep - ing o'er our suff' - ring and

las!_ il nous lais - - - se, Sous les traits brû - lants du mal -
 we - he, er ver - liess uns, tief ge - beugt von zeh - ren - dem
 left us here to sor - - - row, weep - ing o'er our suff' - ring and

Hé - las! c'est i - ci qu'il nous lais - se, Sous les traits brû - lants du mal -
 Weh, we - he, schutz - - los liess er die Jün - ger tief ge - beugt von zeh - ren - dem
 Left us, left his faith - ful dis - ci - ples, weep - ing o'er our suff' - ring and

Hé - - las!_ c'est i - ci qu'il nous lais - se, Sous les traits brû - lants du mal -
 Weh, we - he, schutz - - los liess er die Jün - ger; tief ge - beugt von zeh - ren - dem
 He left us, left his faith - ful dis - ci - ples, weep - ing o'er our suff' - ring and

Vcllo.

Piano accompaniment for the first system, including treble and bass staves with various musical notations like triplets and dynamics.

Piano accompaniment for the second system, including treble and bass staves.

hur. Ô di - - vin Mai - - tre! ton bon-heur, ton bonheur
 Schmerz. O, ew' - - ger Mei - - ster, dein Tri-umph, dein Triumph
 woe. Be - lov - - ed Mas - - ter, thy re-lease, thy re-lease

hur. Ô di - - vin Mai - - tre! Ô di - - vin Mai - tre! ton bon-
 Schmerz. O, ew' - - ger Mei - - ster, o, ew' - - ger Mei - ster, dein Tri-
 woe. Be - lov - - ed Mas - - ter! be - lov - - ed Mas - ter! thy re-

hur. Ô di - - vin Mai - - tre! Ô di - - vin Mai - tre! ton bon-
 Schmerz. O, ew' - - ger Mei - - ster, o, ew' - - ger Mei - ster, dein Tri-
 woe. Be - - lov - ed Mas - - ter! be - lov - - ed Mas - ter! thy re-

hur. Ô di - - vin Mai - - tre! Ô di - - vin Mai - tre! ton bon-
 Schmerz. O, ew' - - ger Mei - - ster, o, ew' - - ger Mei - ster, dein Tri-
 woe. Be - lov - - ed Mas - - ter! be - lov - - ed Mas - ter! thy re-

Piano accompaniment for the third system, including treble and bass staves with 'div.' and 'Vello.' markings.

F.

— Est cau - - - se de no - tre tris - tes - - - se. Ô di - - vin
 — er brach - - - te nur bit - te - re Lei - - - den. O ew' - - ger
 — hath wrought us bit - ter tears and suff' - - ring. Oh, be - lov - - ed

heur Est cau - - - se de no - tre tris - tes - - - se. Ô di - - vin
 umph er brach - - - te nur bit - te - re Lei - - - den. O ew' - - ger
 lease hath wrought bit - ter tears and suff' - - ring. Oh, be - lov - - ed

heur Est cau - - - se de no - tre tris - tes - - - se. Ô di - - vin
 umph er brach - - - te nur bit - te - re Lei - - - den. O ew' - - ger
 lease hath wrought bit - ter tears and suff' - - ring. Be - - lov - ed

Vcllo. *mf* *p* unis.

Musical score for strings and woodwinds. It consists of seven staves. The top five staves are for violins (I and II), violas, and cellos/contrabassos. The bottom two staves are for woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *sf*, *f*, and *mf*. The woodwind staff has a marking *a2.* above it.

Musical score for flutes, consisting of two staves. The notation is mostly rests, indicating that the flutes are silent during this section.

Vocal score with lyrics in French, German, and English. The lyrics are repeated three times across three vocal parts (Soprano, Alto, and Tenor/Bass). The lyrics are:

 Mai - - tre! tu nous lais - - ses Sous les traits brû - lants du malheur.

 Mei - - ster, du lässt schmach - tend, tief ge - beugt uns Jünger zu rück.

 Mas - - ter! thou hast left us, weep - - ing here in sorrow and woe.

 The score includes musical notation for each part, with dynamic markings like *cresc.* and *f*.

Musical score for Vello e C.B. (Violoncello e Contrabbasso). It consists of two staves. The notation includes notes, rests, and dynamic markings like *cresc.*, *sf*, *f*, and *pizz.*

in F (Fa).

G (Sol) muta in F (Fa).

poco f

f *p* *pp* *a.2.*

F.

O sou - ve - nirs! — O mon à - metrem -
 See - - lig Er - in - ner - ti: O, ihr himm - li - schen
 Sweet re - col - lec - tion! Soul! dost tremble with e -

Christ vient de res - sus - ci - ter! Quit -
 Christ, Christ ist heut uns er - stan - - - den. Ent -
 Christ, Christ from the dead is ris - - - en, to

Ho - san - - - na! Quit -
 Ho - san - - - na! Ent -
 Ho - san - - - na! to

Ho - san - - - na! Quit -
 Ent -
 to

f *p* *mf*

arco

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *pp* and *a.2.* (second ending).

F. blan - te, Sur l'ai le de ces chants vas - tu vo - ler aux cieux?...
 Lie - der, mein tief er - bebend Herz, zu Gott tragt es em - por!
 mo - tion? wouldst follow those sweet strains, and wing thy flight to heaven?

Musical score for the vocal line with lyrics in three languages: French, German, and English. The lyrics are:

tant	du	tom - beau	Le	se - jour	fu -
stei -	- gend	der	sei -	nes	dum - - pfen
		Nacht	he	from	earth's - dark
life	now	a - - gain;	Le	se - jour	fu - - -
			sei -	nes	dum - - pfen
			he	from	earth's - dark
tant	du	tom - beau	Le	se - jour	fu -
stei -	- gend	der	sei -	nes	dum - - pfen
		Nacht	he	from	earth's - dark
life	now	a - - gain;	Le	se - jour	fu - -
			sei -	nes	dum - pfen
			he	from	earth's dark
tant	du	tom - beau	Le	se - jour	fu -
stei -	- gend	der	sei -	nes	dum - - pfen
life	now	a - gain;	he	from	earth's dark

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ppp* and *pp*.

The first system of the musical score features a piano accompaniment with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

The second system continues the piano accompaniment and vocal line. The piano part features a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

Mon heureuse en fan.ce, La douceur de pri.er,
 Hol.de sel.ge Kindheit, wie süß war dein Gebet.
 call.ing back my child.hood and the sweetness of prayer.

The third system features the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

Vers les
 Zu den

The fourth system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

Soared from

The fifth system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

The sixth system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

The seventh system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

Vers les
 Zu den
 Soared from

The eighth system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

mon - - - te plus beau.
 himm - - - li - - - schen Reich!
 glo - - - ry to reign.

Vers les
 Zu den
 Soared from

The ninth system continues the piano accompaniment and vocal line. The piano part includes a melodic line with a fermata and a bass line with a similar melodic structure. The vocal line consists of a few notes, including a half note and a quarter note.

II.

a2.

cresc.

cresc.

cresc.

cresc.

cresc.

F.

cresc.

gloi - - - res im - - - mor - - - tel - - - les Tan - dis qu'il s'é -
 Won - - - nen sel' - - - gen Le - - - bens er - hob er sich

earth's dark night up to realms of light, for ev - - - er in

cresc.

Vers les gloi - - - res il s'é -
 Heh - - - ren Won - - - nen zu, er ent -
 Soared to realms of light, in

cresc.

Vers les gloi - - - res im - - - mor - - - tel - - - les il s'é -
 Heh - - - ren Won - - - nen sel' - - - gen Le - - - bens zu, er ent -
 Soared from earth's dark night to realms of light, in

cresc.

gloi - - - res im - - - mor - - - tel - - - les Tan - dis qu'il s'é -
 Won - - - nen sel' - - - gen Le - - - bens er - hob er sich

earth's dark night up to realms of light, there in

cresc.

gloi - - - res im - - - mor - - - tel - - - les Tan - dis qu'il s'é -
 Won - - - nen sel' - - - gen Le - - - bens er - hob er sich

earth's dark night to realms of light, there in

Vocal Parts:

- French:** lan - - - ce à grands pas, Ses dis - ci - ples
glor - - - reich em - - por. Sei - - ne treu - en
- German:** lan - - - ce à grands pas, Left us, his dis - -
schwand un - serm Aug'. Ach,
glor - - - ry to reign. Ah!
- English:** pu - re jou - is - san - - - ce D'er - -
rei - ne Himmels - freu - - - de, im
Oh joy among the blos - - - soms of

Piano Accompaniment:

- Vello:** Vello. div. pp unis.
- C.B.:** C.B. dim. p pizz.

Other Notations: cresc., f, p, a2., (a2.), dim., pizz., pp.

F. *rer et de rê-ver Par les ver-tes prairi-es, Aux clar-tés in-fi-ni-es D'un so-*
Lenz auf blum'ger Au' ü-ber grü-nen.de Fel-der, durch den Wald,durch die Flu-ren wie im
spring o'er meadows fair, and thro' woodlands to wan-der, by the brook let to pon-der, and to

fi- - - - - de - - - - les Lan - - - - guis - sent i - - - - ci - bas,

Jün - - - - ger liess schmach - - - - tend er hier zu-rück. Ses
ci - - - - ples to lang - - - - uish a - - - - lone on earth. Sei
Left

i - - ci - - bas lan - - guis - sent, Ses dis - - ci - - ples i - - ci -
Jün - ger liess er schmach - tend hier zu - - rück, ach, sei - - ne

ci - ples here to lang - - uish, left us here to lang - uish,

dis
er
he

Piano accompaniment for the first system, including treble and bass staves with various musical notations like notes, rests, and dynamics.

F. leil de printemps!
 Trau.me zu gehn.
 sing but of Spring!

Ses dis - ci - ples fi - dè - les Lan - guis - sent
 Sei - ne treu - sten Jün - ger liess schmach - tend er
 Left us, his dis - ci - ples, to lang - uish now

dis - ci - ples fi - dè - les Lan - guis - sent
 ne treu - sten Jün - ger liess schmach - tend er
 us, his dis - ci - ples, to lang - uish now

Ses dis - ci - ples fi - dè - les Lan - guis - sent
 Sei - ne treu - sten Jün - ger liess schmach - tend er
 Left us, his dis - ci - ples, to lang - uish now

ci - ples lan - guis - sent, lan -
 liess uns die Jün - ger ge -
 left us to lang - uish, to

bas lan - guis - sent Ses dis - ci - ples fi - dè - les Lan -
 treu - en Jün - ger liess er schmach - tend hier zu - rück, er

he hath left us, his - dis - ci - ples, now to lang - uish,

Piano accompaniment for the second system, including treble and bass staves with various musical notations like notes, rests, and dynamics.

un poco riten.

Piano accompaniment for the first system, including treble and bass staves with various musical notations and dynamics like (pp).

un poco riten.

F.

O bai - ser de l'amour cé - les - te Qui rem - plis - sais mon
 Sel' - ger Kuss sü - sser Himmels - lie be Du füll - test mir das
 What so sweet as ce - les - tial love's pure kiss: thou fill - est my sad

i - ci - bas. Mais cro - yons en - sa pa - role é - ter -
 hier zu - rück. Doch fest wir glau - ben an sein - Er -

here on earth. Yet we will trust in his mer - cy e -

i - ci - bas.
 hier zu - rück.
 here on earth.

guis - sent i - ci - bas,
 beugt von Schmerz zu - rück.
 lang uish here on earth.

guis - sent, oui, lan - guis - sent i - ci - bas,
 liess die treu - en Jün - ger hier zu - rück.

left us now to lang - uish here on earth.

Piano accompaniment for the second system, including treble and bass staves with various musical notations and dynamics like (pp).

un poco riten.

ritenuto

Piano accompaniment for the first system, including treble and bass staves with various dynamics like *pp* and *pp*.

ritenuto

F. *pp*

cœur de doux pres - sen - ti - ments Et chas - sais tout dé - sir, tout dé - sir fu -
 Herz mit ah - nungs - vol - ler Lust, und ver - banntest die Ge - fahr - dunk - ler, bö - ser
 heart with joy - ful dreams of bliss; pas - sion's lust - thou dost ban - ish, bidst all sor - row

nel - le. Nous le suivrons un jour, Au cé - les - te sé - jour OÙ sa voix nous ap -
 bar - men, sein hei - lig' Tro - stes - wort, an die himm - li - sche Hei - math, die er - uns ver -

ter - nal; some day we'll fol - low him to his heav - en - ly home, there to taste of joy e -
pp

lan - - - - - guis - - - - sent i - - - - - ci -
pp

Ach! schmach - - - - - tend, oh - - - - - ne
pp

We lang - - - - - uish here on
pp

lan - - - - - guis - - - - - sent i - - - - - ci -

div.

ritenuto

Piano accompaniment for the second system, including treble and bass staves with dynamics like *pp* and *pp*.

Tempo I.

Piano accompaniment for the first system, featuring multiple staves with musical notation and dynamics like *pp* and *p*. The notation includes various rhythmic patterns and melodic lines across several staves.

Tempo I.

F.

nes - - - tel...
 Trio - - - be.
 van - - - ish.

pel - - - le. Ho - san - - - na! Ho.
 hei - - - ssen. Ho - san - - - na! Ho.

ter - - - nal. Ho - san - - - na! Ho.

bas. Ho - san - - - na! Ho.

Schutz. Ho - san - - - na! Ho.

earth. Ho - san - - - na! Ho.

bas. Ho - san - - - na! Ho.

unis. *pp*

Piano accompaniment for the second system, including vocal lines with lyrics and piano accompaniment with dynamics like *mf* and *pp*.

Tempo I.

The first system of the score features a piano accompaniment with multiple staves. The music is characterized by delicate textures and dynamic markings. The upper staves (treble clef) contain intricate melodic lines with frequent use of *pp* (pianissimo) and *(pp)* (pianissimo) dynamics. The lower staves (bass clef) provide a harmonic foundation with sustained chords and moving bass lines. A *p* (piano) marking is present in the middle staves. The system concludes with a *pp* marking.

The second system of the score is dedicated to vocal entries. It features a grand staff with vocal staves in both treble and bass clefs. The lyrics are: "san - - - na! Ho - san - - - na!". The vocal lines are marked with *ppp* (pianississimo) dynamics. The accompaniment continues with sustained chords and moving lines. The system concludes with the text "Hé. Doch But" written above the final vocal notes.

The third system of the score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with *pp* (pianissimo) and *ppp* (pianississimo) dynamics. The upper staves contain rapid, rhythmic patterns, while the lower staves feature more sustained harmonic textures. A *pizz.* (pizzicato) marking is present in the bass line, along with *mf* (mezzo-forte) and *dim.* (diminuendo) markings. The system concludes with a *(pp)* marking.

Recitativo, ma quasi misurato.

Fl. L'istesso tempo.

Clar.
Cor.
Fag.

L'istesso tempo.

dolce assai

F. *las! doux chants du ciel, pourquoi dans sa pous-sière Ré-veil-ler le mau-dit? hym-nes de la pri-
ach! wa-rum denn weckt ihr himm-li-schen Ge-sän-ge mich Ver-lo-re-nen auf? In-brün-sti-ge Ge-
why, sweet strains, from Heaven to sin-ful earth de-scending, do ye wake the ac-curséd? Angel's sweet voices*

pp
pp
pp arco
pp

L'istesso tempo.

I.
II. *pp*
pp

F. *è-re, Pour-quoi sou-dain ve-nir é-bran-ler mon des-sein? Vos su-a-ves ac-
be-te, was kommt ihr jetzt, zu hin-dern den fe-sten Ent-schluss? Wie der lieb-li-che
blend-ing, why come ye now? this cup wel-come death would im-part! Yet your an-them of*

p
p
p
p

Scene V. Faust. Mephistopheles.

Allegro moderato.

33

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

4 Fagotti.

2 Cornetti in A (La).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

Cinelli.

Allegro moderato.

Faust.

quis.
rück.
know. apparaissant brusquement
plötzlich erscheinend
appears suddenly

Recit.

Mephistopheles.

Ô pure é - mo - ti - on!
O, Rührung wunder - sam!
E - mo - tion of the soul!

Enfant du saint par.
Du unschuld - vol - les
Thou child of in - no -

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro moderato.

33

Tromb. *p*

M. *p*

vis! Je t'ad-mi-re, doc-teur! Les pi-eu-ses vo-lé-es De ces clo-ches d'ar-
 Kind! Ich be-wundre dich traun, denn das from-me Ge-bim-mel die-ser Glo-cken vom
 cence! I ad-mire thee, for-sooth! whom those bells'solemn jingling seems, indeed, to have

Fag. **34** (a 4.)

Tromb. *p cresc. - f*

Faust. *p cresc. - f*

M. *p cresc. - f*

(Les notes hautes sont pour la voix de Baryton.)
 (Die oberen Noten für Baryton.)
 (The top notes for baritone.)

Qui donc es-tu? toi
 Wer bist Du, sprich! Du,
 Say, who art thou? whose

gent Ont char-mé gran-de-ment Tes o-reil-les trou-blé-es.
 Dem scheint dem Doc-tor ja See-le und Hirn zu be-thö-ren.
 moved een to tears with their sound, in thine ears still a-tingl-ing.

34 *ff*

F. *Andante*

dont l'ar-dent re-gard Pé-nètre ain-si que l'é-clat d'un poi-gnard, Et qui, com-me la flam-me,
 des-sen Flammen-blick so schneidend scharf wie die Spi-tze des Dolch's, und gluth-sprü-hen-des Feu-er
 eye live fire doth dart and like a dag-ger pier-ces the heart, Camest hith-er, say, to taunt me?

pizz. *f* *p* *p*

Vcllo. e C. B. *f* *p* *p* *p*

F. *Andante*

Brûle et dé-vo-re l'a-me!
 brennt und sen-get die See-le?
 Cease with thy gaze to haunt me!

Mephist.

Vrai-ment pour un doc-teur, la de-mande est fri-vo-le!
 Ho, ho! Der wei-se Doc-tor zeigt heim-li-che Neugierd!
 Now fie! I had not thought that such things would concern thee.

arco *p* *arco* *p* *arco* *p*

Allegro. (♩ = 100.)

Fag. *f*

Otti *f*

Tromb. *f*

Allegro. (♩ = 100.)

Mephist.

Je suis l'Es-prit de Vi-e, Et c'est moi qui con-
 Ich bin der Geist des Le-bens, bin der Geist, der dir
 I am life's serv-ing spir-it; now from grief let me

arco *f*

Allegro. (♩ = 100.)

Fag. *f*

Ctti *f*

Tromb. *f*

M. *f*

so - le. Je te don.ne-rai tout: le bon-heur, le plai-sir, Tout ce que peut rê-ver le plus ardent dé-
 Trost bringt. Ich schaffe Al-les dir: Macht und Glanz, Glück und Lust, er-fül-le je-den Wunsch, den seh-nend du er-
 turn thee. I will fur-nish thee all that thy heart may de-sire, serve and o-bey thee, work for thee and ne-ver

Vello. *f*

C. B. *f*

p

35

Fag.

Ctti

Tromb.

(long Silence)
 (lange Pause)
 (a long silence)

Faust.

Eh bien! pauvre dé-mon, fais-moi voir tes mer-veilles!
 Wohl-an, selt-samer Gast, dei-ne Künste lass se-hen!
 Thy pro-mis-es are fair, yet the proofs are wanting!

M. *mf*

sir. Cer-tes, j'enchante-rai tes yeux et tes o-
 denkst. Wun-der sol-len dein Aug'und Ohr völ-lig be-
 tire. molto tenuto Wonders now thou shalt see, to prove that I'm not

pp

mf

f

p

mf

f

pp

mf

f

pp

mf

f

mf

f

35

Fl. II.

Ob. II.

Clar. II.

Fag. II.

Ctti *f*

Tromb. *f*

M. *ff*

reil les. rü-cken! vaunting.

Au lieu de t'en-fer-mer, tris-te com-me le ver Qui ron-ge tes bou-
 Statt zu verschmachten hier, e-lend-ge-lich-einem Wurm, der sich vom Staub er-
 I'll burst thy pri-son-bars, save thee, set thee free, if thou wilt but o-

Vello. e C.B. *ff*

Fl.

Ob.

Clar.

Fag.

Faust.

M. *f*

quins, nährt, bey.

Viens! auf! Come!

suis-moi! hin-aus! con-sent!

change d'air! In die Welt! follow me!

Par-tons donc Lass uns ziehn, Then a-way!

div. *p*

unis. *p*

Vello. *p*

C.B. *p*

36 Allegro. (♩ = 100.)

Fl. *f*

Ob. *f*

Fag. I. *f*

M. *f*

pour con - naî - tre la vi - e, Et lais - se le fa - tras de la phi - lo - so -
 Le - bens - freud' zu er - ja - - gen, dem Al - ter lass den Gram, froh ge - nie - sse die
 Let us joy in life's plea - sure, leave grief and care be - hind, youth is life's sweetest

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

pizz. *f*

II.

36 Allegro. (♩ = 100.)

Fl.

Ob.

Fag. a 2.

M.

phi - e!
 Ju - gend!
 trea - sure!

arco *mf*

arco *mf*

Méphistophélès et Faust disparaissent dans les airs.
 Sie verschwinden.
 They disappear.

Fl.
Ob.
Clar.
Fag.
Tromb.
Viol.

(a 4)
mf
mf
f
arco
arco
arco
f

Detailed description: This system contains measures 106 through 110. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Trombone parts enter in measure 107 with a rhythmic pattern of eighth notes. The Bassoon part has a '(a 4)' marking. The Trombone part has a 'mf' marking. The Violin part has a 'f' marking. The strings play a steady eighth-note accompaniment. Dynamic markings include 'mf' and 'f'. The system concludes with 'arco' markings for the string parts.

37

Fl.
Ob.
Clar.
Fag.
Tromb.
Viol.

Detailed description: This system contains measures 111 through 115. The woodwinds continue their rhythmic patterns. The Trombone part has a 'mf' marking. The Violin part has a 'f' marking. The strings continue their accompaniment. The system concludes with 'arco' markings for the string parts.

37

Scene VI.

La cave d'Auerbach à Leipzig.

Auerbach's Keller in Leipzig.

Auerbach's Cellar in Leipsic.

Allegretto con fuoco. (♩ = 160.)

2 Flauti. *ff* (sempre)

2 Oboi. *ff* (sempre)

2 Clarinetti in B (Sib). *ff* (sempre)

I e II in Es (Mib).
4 Corni. *ff* a 2.

III e IV in F (Fa). *ff*

4 Fagotti. *ff* (sempre) a 4.

2 Trombe in C (Ut). *ff* (sempre) a 2.

2 Cornetti in B (Sib).
(Cornets à pistons.) *ff* (sempre)

Tromboni I e II. *ff* (sempre)

Trombone III. *ff* (sempre)

Tuba. *ff* (sempre)

Timpani
in C (Ut) G (Sol). *ff* (sempre)

Gran Cassa e Cinelli. *ff* *mf*

Allegretto con fuoco. (♩ = 160.)

Mephistopheles.

Tenori I e II.

Chœur de Buveurs.
Chor der Trinker.
Chorus of Drinkers.

A boire en cor!
Hol-la, schafft Wein,
Come, bring us wine,

Bassi I e II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegretto con fuoco. (♩ = 160.)

Allegro con fuoco.

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom eight staves are in bass clef. The music is in 3/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The key signature has two flats. The system concludes with a double bar line.

Recit.

Allegro con fuoco.

The second system features a vocal line on a single staff in bass clef, with lyrics in French, German, and English. The piano accompaniment continues on the ten staves below. The vocal line begins with a forte (*ff*) dynamic. The lyrics are: "Voi-ci, Faust, un sé-jour de fol-le com-pa-gni-e. / Komm nur, Faust, S'ist 'ne Schen-ke voll von lustgen Bur-schen. / Look you, Faust, there's a mer-ry crowd that knows not sor-row." The piano accompaniment includes a section marked "a 4." and "ff".

— du vin Du Rhin!
 — den Wein vom Rhein!
 — clear sparkling wine!

The third system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom eight staves are in bass clef. The music continues with a complex, rhythmic texture. The system concludes with a double bar line.

Allegro con fuoco.

ff **misurato**

ff **a 2.**

ff **a 2.**

ff

ff

ff

f

misurato

I - ci vins et chansons ré - jou - is - sent la vi -
 Mit Liedern, Wein und Scherz eilt den Fro - hen der Tag
 Their wine, laughter and song is the life they re - joyce

ff **misurato**

f

f

f

f

Chœur de Buveurs. Chor der Trinker. Chorus of Drinkers.

Allegretto. (♩ = 138.)

un peu moins vite que ce qui précède et lourdement,
ein wenig langsamer als das Vorhergehende und schwerfällig.
a little slower than the preceding part, and in a heavy-broad manner.

Fl. *a 2.*

Ob. *f a 2.*

Clar. *f a 2.*

Cor. *f a 2.*

I. IIIa 2.

Fag. II. IV. *f*

Ctti *f*

Tromb. I. *f*

Tuba. *f*

Timp. *f*

Gr. Cassa e Cinelli. *f*

Allegretto. (♩ = 138.)

Ten. I. *e. hin. in.*

Ten. II.

Basso I.

Basso II.

Oh! qu'il fait bon! Oh! qu'il fait bon, quand le ciel ton - ne,
Ha, wie ist's schön, wenn's draussen wild vom Him-mel wet - tert,
Ha! what de-light to quaff the bowl 'mid thunder's roar - ing,

Oh! qu'il fait bon!
Ha, wie ist's schön,
Ha! what de-light!

quand le ciel
wenn es vom
'mid thunder's

Oh! qu'il fait bon!
Ha, wie ist's schön,
Ha! what de-light!

qu'il fait bon,
wie ist's schön,
what de-light!

Allegretto. (♩ = 138.)

Musical score for the first system, featuring ten staves with various clefs and a key signature of two flats. The music is mostly rests, with some notes appearing in the final measure of the system.

Res - ter près d'un bol en-flammé,
zu schlürfen des Rhein's ed-len Saft!
 and drink to each comrade's health

ton-ne, Res - ter près d'un bol en-flammé, près d'un bol en-flammé,
Himmel - *zu schlürfen des Rhein's ed-len Saft!* Schlür - -fen des Rheines Saft!
 roar-ing, and drink to each gay comrade's health, drink to each comrade's health

quand le ciel ton-ne,
wild draussen wettert,

Res - ter près d'un bol, res - ter près d'un bol en-flammé,
zu schlür-fen den Wein, schlürfen des Rheines ed-len Saft!

'mid thunder's roaring, and drink to his health, drink to each mer-ry comrade's health.

Musical score for the second system, featuring ten staves with various clefs and a key signature of two flats. The music includes piano (pizz.) and mezzo-forte (mf) markings.

38

The first system of the musical score consists of ten staves. The top two staves are vocal lines. The middle four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello). The bottom two staves are for a piano accompaniment. The music is in a minor key and 3/4 time. Dynamics include *f* (forte) and *a 2.* (second ending). There are also some performance markings like *mf* (mezzo-forte) and *mf* (mezzo-forte).

Et se rem-pler, et se rem-pler comme u-ne ton-ne,
 Voll wie ein Fass, voll wie ein Fass sich zu be-trin-ken,
 List-en and drink to those in song their hearts out-pour-ing,

Et se rem-pler, comme u-ne ton-ne,
 Voll wie ein Fass, sich zu be-trinken,
 List-en and drink their hearts outpouring,

Et se rem-pler, se rem-pler comme u-ne
 Voll wie ein Fass, wie ein Fass, sich zu be-

List-en and drink, to the mates their hearts out-

The second system of the musical score continues the composition. It features the same instrumental and vocal parts as the first system. The piano accompaniment includes markings for *arco* (arco) and *mf* (mezzo-forte). The vocal lines continue with the lyrics from the previous system.

38

Musical score for the first system, featuring multiple staves with musical notation and dynamics like *mf* and *f*. The notation includes various rhythmic patterns and dynamic markings.

Dans un ca-ba-ret en-fu-mé! J'ai - me le
 Gott Ba-chus soll heut Wunder thun! Hoch, hoch der
 "True mer-ri-ment is tru-est wealth!" O! glorious

Dans un ca-ba-ret en-fu-mé, un ca-ba-ret en-fu-mé! J'ai - me le
 Gott Ba-chus soll heut Wunder thun! Ba-chus soll heut Wunder thun! Hoch, hoch der
 "True mer-ri-ment is tru-est wealth! Mer-ri-ment is tru-est wealth!" O! glorious

ton-ne, Dans un ca-ba-ret, dans un ca-ba-ret en-fu-mé!
 trin-ken, Gott Ba-chus soll heut Wunder, soll heu-te Wunder thun!

pour-ing. "True mer-ri-ment, true mer-ri-ment is the tru-est wealth!"

pizz.
mf pizz.
mf
pizz.
mf pizz.
mf pizz.
mf
arco
f arco
f

Musical score for the second system, including lyrics in French and German, and musical notation with dynamics like *mf*, *f*, *pizz.*, and *arco*. The lyrics are written below the vocal staves.

Musical score for the first system, featuring multiple staves for strings and woodwinds. The notation includes various rhythmic patterns and dynamic markings such as *sf* and *mf*.

vin et cette eau blon - de Qui
 Wein, der sü - sse Trö - ster, er
 cup thou bring - est com - fort. I

vin et cette eau blon - de Qui
 Wein, der sü - sse Trö - ster, er
 cup thou bring - est com - fort. I

J'ai - me le vin et cette eau blon - de Qui fait ou - bli - er le cha -
 Hoch, hoch der Wein, der sü - sse Trö - ster, er schwemmt mir die Sor - gen hin -
 Oh, glori - ous cup, thou bring - est com - fort, I drink thee now filled to the

J'ai - me le vin et cette eau blon - de Qui fait ou - bli - er, ou - bli -
 Hoch, hoch der Wein, der sü - sse Trö - ster, er schwemmt mir die Sor - gen, die -
 Oh, glori - ous cup, thou bring - est com - fort, I drink thee now filled to the

Musical score for the second system, including string parts with *arco* and *pizz.* markings. The notation continues with various rhythmic patterns and dynamic markings.

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a bass line and a treble line with chords. The vocal staves are marked with 'a 2.' and 'f'.

fait ou_bli-er le cha-grin. Quand ma mè-re me mit au mon-de, J'eu un i-vro-
 schwemmt die Sor-gen mir hin-weg. Schon der Pa-the bei mei-ner Tau-fe galt als ein Trin-
 drink thee now filled to the brink. And tho' I was baptised in wat-er, those round me knew —

fait ou_bli-er le cha-grin. Quand ma mè-re me mit au mon-de, J'eu
 schwemmt die Sor-gen mir hin-weg. Schon der Pa-the bei mei-ner Tau-fe galt
 drink thee now filled to the brink. And tho' I was baptised in wat-er, those

grin, ou_bli-er le cha-grin. Quand ma mè-re me mit au mon-de,
 weg, die Sor-gen mir hin-weg. Schon der Pa-the bei mei-ner Tau-fe
 brink, drink thee filled to the brink. And tho' I was baptised in wat-er,

er le cha-grin. Quand ma mè-re me mit au mon-de,
 Sor-gen hin-weg. Schon der Pa-the bei mei-ner Tau-fe
 brink to the brink. And tho' I was baptised in wat-er,

Musical score for the second system, including vocal staves with lyrics and piano accompaniment. The piano part features dynamic markings like 'mf' and 'f', and 'arco' markings for the strings.

Musical score for the first system, featuring multiple staves with musical notation and dynamics like "a 2.", "f", and "ff".

- gne pour par-rain, J'eus un i - vro - gne pour par-rain.
 - ker stramm und fest, galt als ein Trin - ker stramm und fest.
 - a bet - ter drink, those 'round me knew a bet - ter drink.

un i - vro-gne pour par-rain, pour par - rain.
 als ein Trin-ker stramm und fest, stramm und fest.
 'round me knew a bet - ter drink, bet - ter drink.

J'eus un i - vro - gne pour par - rain.
 galt als ein Trin - ker stramm und fest.
 those 'round me knew a bet - ter drink.

J'eus un i - vro - gne pour par-rain.
 galt als ein Trin - ker stramm und fest.
 those 'round me knew a bet - ter drink.

Musical score for the second system, including vocal lines with lyrics and piano accompaniment with dynamics like "ff".

The first system of the score consists of ten staves. The top five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon/Baritone). The bottom five staves are for the piano accompaniment (Right Hand, Left Hand, and Bass). The music is in a key with two flats and a 3/4 time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *f* and *a 2.*

Oh! qu'il fait bon! Oh! qu'il fait bon, quand le ciel ton-ne, Res-
 Ha, wie ist's schön, wenn's draussen wild vom Himmel wet-tert, zu
 Ha! what de-light! to quaff the bowl 'mid thunder's roar-ing. And

Oh! qu'il fait bon! oui, oui, quand le ciel ton-ne, Res-
 Ha, wie ist's schön. Ja, wild vom Himmel wetttert, zu
 Ha! what de-light! drink 'mid the thunder's roar-ing, And

Oh! qu'il fait bon! oui, quand le ciel ton-ne, quand le ciel ton-ne,
 Ha, wie ist's schön. Ja, vom Himmel wetttert, vom Himmel wetttert,
 Ha! what de-light! Ha! what joy to drink 'mid the thunder's roar-ing,

Oh! qu'il fait bon! oui, quand le ciel ton-ne,
 Ha, wie ist's schön. Ja drink! wenn's draussen wetttert,
 Ha! what de-light! 'mid thunder's roar-ing,

The second system of the score consists of ten staves for the piano accompaniment. It continues the musical themes from the first system, with dynamic markings of *f* and *p* indicating changes in volume. The piano part is characterized by flowing lines and rhythmic patterns that support the vocal lines above.

I.

IV.

ter près d'un bol enflammé, Et se rem-plier comme u-ne
schlürfen des Rhein's ed-len Saft! *Voll wie ein Fass im Kel-ler*
 pledge a-loud each comrade's health! List-en and drink to those in

ter près d'un bol enflammé, près d'un bol enflam-mé, Et se rem-plier comme u-ne
schlürfen des Rhein's ed-len Saft, *schlür-fen des Rheines Saft!* *Voll wie ein Fass im Kel-ler*
 pledge a-loud each comrade's health! pledg-ing each comrade's health! List-en and drink to those in

Res-ter près d'un bol, res-ter près d'un bol enflam-mé, Et se rem-
zu schlür-fen-den Wein, schlürfen des Rheines ed-len Saft! *Voll wie ein*
 and pledge a-loud each comrade's health, pledge each comrade's health. List-en and

ff

ff

ff

The first system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of two flats (B-flat and E-flat). The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The music is in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of the score features four vocal staves with lyrics in French and German. The lyrics are:

 French: ton...ne, comme u...ne ton...ne, comme u...ne ton...ne,

 German: drun...ten, im Kel-ler drun...ten, sich zu be-trin-ken.

 The lyrics are written in a simple, sans-serif font. The music is in a key signature of two flats and a 4/4 time signature. The vocal lines are accompanied by piano accompaniment. The lyrics are:

 French: glad song their heart out - pour - ing, their heart out - pour - ing.

 German: plir comme u...ne ton...ne, comme u...ne ton...ne, comme u...ne ton...ne,

 Fass sich zu be-trin-ken, im Kel-ler drun...ten, sich zu be-trin-ken.

 drink to those in glad song their heart out - pour - ing, their heart out - pour - ing.

The third system of the score consists of ten staves of piano accompaniment. The top two staves are in treble clef, and the bottom six staves are in bass clef. The music is written in a key signature of two flats. The first staff has a dynamic marking of *ff*. The second staff has a dynamic marking of *ff*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *ff*. The fifth staff has a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff has a dynamic marking of *ff*. The eighth staff has a dynamic marking of *ff*. The ninth staff has a dynamic marking of *ff*. The tenth staff has a dynamic marking of *ff*. The music is in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Dans un ca-ba-ret en-fu-mé, dans un ca-ba-ret
 Ba-chus soll heut Wun-der thun! Wunder soll Gott Ba-
 Mer-ri-ment is life's true est wealth! Mer-ri-ment is life's

Oui, Dans un ca-ba-ret en-fu-mé, dans un ca-ba-ret
 Ja, Wunder soll heut Gott Ba-chus thun! Wunder soll Gott Ba-
 Yes, mer-ri-ment is life's true est wealth! Mer-ri-ment is life's

ne, Dans un bon ca-ba-ret, dans un ca-ba-ret, dans un ca-ba-ret
 ken. Wun-der soll heut Gott Ba-chus, soll heut Gott Ba-chus, soll heut Gott Ba-
 ing. Mer-ri-ment is life's true wealth, it is life's true wealth, it is life tru-

ne, Dans un ca-ba-ret en-fu-mé, dans un ca-ba-ret, dans un ca-ba-ret
 ken. Wun-der soll Gott Ba-chus heut thun, Wunder soll Gott Ba-chus, soll heut Gott Ba-
 ing. Mer-ri-ment is life's true wealth. Mer-ri-ment is life's true wealth, it is life tru-

en - fu - mé, dans un ca - ba - ret en - fu -
 chus - heut thun! Hoch, - Gott Bachus hoch! Hoch - der

tru - est wealth! Fill your cups to the brink! Drink, - mates,

en - fu - mé, dans un bon ca - ba -
 - chus thun! Hoch - der Wein, hoch - der

- est wealth! Fill your cups to the

ff

The musical score consists of 14 staves. The top 10 staves are instrumental, with various dynamics including *cresc.* and *(fff)*. The 11th and 12th staves contain vocal lines with lyrics in French and English. The bottom 4 staves are instrumental accompaniment, also featuring *cresc.* and *(fff)* markings.

French Lyrics:
 mé! Oh! qu'il fait bon! Qui
 Rhein! Hoch, hoch der Wein! Wer
 Who

English Lyrics:
 drink! Now drink, boys, drink!
 ret! Oh! qu'il fait bon!
 Rhein! Ha, wie ist's schön!
 brink! Come, let us drink!

41

Allegro. (♩ = 126.)

Allegro. (♩ = 126.)

A
An
It's

Allegro. (♩ = 126.)

41

mf

Musical notation for the piano accompaniment, including triplets and dynamic markings such as *f* and *p*.

Brander ^(ivre)
 (betrunken)
 (tipsy)

J'en sais u - ne, et j'en suis l'au - teur.
 Nein, ich weiss was, ich selbst hab's er - dacht.
 Tell a stor - y, here goes then, a jest!

Musical notation for the vocal lines with lyrics in French, German, and English.

Il n'a plus de mémoi - re!
 Dem entschwand sein Gedächtniss!
 Oh! he's full to o'er flow - ing!

Eh bien donc!
 Ei der Daus!
 Oh, the deuce!

toi, Brander!
 Brandern ist's.
 Bran - der's turn.

Eh bien donc!
 Ei der Daus!
 Oh, the deuce!

Il n'a plus de mémoi - re!
 Dem entschwand sein Gedächtniss!
 Oh! he's full to o'er flow - ing!

Eh bien donc!
 Ei der Daus!
 Oh, the deuce!

Eh bien donc!
 Ei der Daus!
 Oh, the deuce!

Musical notation for the piano accompaniment, including performance instructions like *pizz.* and *arco*.

Recit.

Piano accompaniment for the first section of the score, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'ff'.

Recit.

B.

Puisqu'on m'invi - te, Je vais vous chanter du nou - veau.
 Wenn ihr's be - geh - ret, so sing ich es euch, ge - bet Acht!
 I know a stor - y; to which the sad text is my own!

vi - tel!
 Was denn?
 What next?

Bra - vo! bra - vo!
 Wohlan, gebt Acht!
 Well done! Go on!

vi - tel!
 Was denn?
 What next?

Bra - vo! bra - vo!
 Wohlan, gebt Acht!
 Well done! Go on!

vi - tel!
 Was denn?
 What next?

Bra - vo! bra - vo!
 Wohlan, gebt Acht!
 Well done! Go on!

vi - tel!
 Was denn?
 What next?

Bra - vo! bra - vo!
 Wohlan, gebt Acht!
 Well done! Go on!

Piano accompaniment for the second section of the score, continuing with complex rhythmic patterns and dynamic markings like 'ff'.

Recit.

Chanson de Brander.
Branders Lied. Brander's Song.

Allegro. (♩ = 125.) G.P.

2 Flauti.

2 Oboi.

I e II.
4 Fagotti.

III e IV.

Brander.

Allegro. (♩ = 125.) G.P.

Tenori I e II.

Bassi I e II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Cer- - tain rat, dans u - ne cui - sine E -
 Es war ei - ne Ratt - im Kel - ler - nest,
 There was once a rat in a cel - lar lay

G.P. pizz.

Allegro. (♩ = 125.)

B.

ta - bli, comme un vrai fra - ter, Sy trai - tait si bien que sa mine Eût fait
 leb - le nur von Fett und But - ter, hat - te sich ein Ränz - lein an - ge - müst't als wie
 naught she lacked to feed and soothe her. Fat she grew and plump - er e - vry day, like wor -

42

en - vie au gros Lu - ther. Mais un beau jour le pau - vre dia - ble, Em - poi -

der Doc - tor Lu - ther. Die Kö - chin hatt' ihr Gift ge - stellt; da - ward's -

thy Doc - tor Lu - ther. The cru - el cook did poi - son lay that - crea -

arco
ff
arco
ff
arco
ff

42

son - né, sau - ta de - hors Aus - si triste, aus - si mi -

- so eng ihr in der Welt, da - ward's - so eng ihr in

- ture ate to her dis - may, she - writhed and heaved full in

pizz.
pizz.
pizz.
arco
sempre pizz.
p

sé - ra - ble Que s'il eût eu l'a - mour au corps!
 der Welt, als hüt - te sie Lieb' im Lei - be.
 a sigh, as tho' she for love would die.
 Que s'il eût eu l'a - mour au corps!
 Als hätt' sie Lieb, ja Lieb' im Leib.
 as tho' for love she fain would die.

mf, *ff*, *arco*, *mf pizz.*, *mf*, *ff*

Il cou - rait devant et derrière, Il grat - tait, re - nif - flait, mordait, Par -
 Sie fuhr her - um, sie fuhr her - aus und soff aus al - len Pfü - tzen, zer - nagt,
 She dart - ed to and fro' in pain and drank; and squeak'd in an - guish; she gnawed,

pp, *f*, *p*, *pizz.*, *f*, *p*, *f*, *p*

cou - rait la mai - son en - tiè - re; La rage à ses maux a - jou - tait, Au
 zer - kratzt das gan - ze Haus, woll - te nichts ihr Wü - then nü - tzen; Au
 she scratched; 'twas all in vain; till for death she 'gan - to lang - uish.

point qu'à l'as - pect du dé - li - re Qui con - su - mait ses vains ef - forts, Les mau -
 sie thät gar manchen Angste - sprung, bald hat - te das ar - me Thier ge - nung, bald
 she leapt and writhed in ter - ror dread, then stretched out her limbs, as she were dead, then.

vais — plai — sants pou — vaient di — re: Ce rat a bien l'a-mour au
 hat — te das ar — me Thier ge — nung, als hütt' es Lieb' im
 stretched out her limbs, as she were dead, or fain — for love were

pizz.
arco
sempre pizz. p
mf

corps! Dans le four — neau le pau-vre
 Lei — be. Sie kam vor Angst — am hel-len
 dy — ing. She shunned no long — er broad day-

Ce rat a bien l'a-mour au corps!
 Als hütt' sie Lieb, ja Lieb' im Leib.
 yea, fain for love, for love would die!

arco
pp
pizz.
pp
mf

si-re Crut pour-tant se ca-cher très-bien; Mais il se trom-pait, et le pi-re,
 Tag der Kü-che zu-ge-lau-fen, fiel an den Herd- und zuckt' und lag und
 light nor kit-chen, cook, nor mis-tress, lay on the hearth, a sor-ry plight; the

C'est qu'on l'y fit rô-tir en-fin. La ser-van-te, mé-chan-te fil-le, De
 thüt er-bärm-lich schnau-fen. Da lach-te die Ver-gif-te-rin noch: Ha! sie
 cook her-pangs did wit-ness. And laughed and said in scorn-ful, wicked tone: For her

arco
 ff
 arco
 ff
 arco
 ff

Allegro moderato. un poco rall. Recit.

G. P. *p*

a 2. *p*

p

Allegro moderato. un poco rall. Recit.

Brander. G. P.

Ten. I. II. *p*

Basso I. *p* A - men!

Basso II. *mf* *p* A - men!

G. P. Re - qui - es - cat in pa - - cel A - men!

Vcllo. *p*

Pour l'A - men u - ne fu - gue! u - ne
 Nun stimmt an ü - ber's A - men ei - ne
 Now a grand sol - emn A - men as a

Allegro moderato. un poco rall. Recit.

Mephist.

(bas à Faust.)
(flüsternd zu Faust.)
(whispers to Faust.)

B. E - cou - te bien ce -
 Nun spi - tze fein das
 Lend them thine ear a -

fugue, un cho - rall Im - pro - vi - sons un mor - ceau ma - gi - stral!
 Fu - ge im Chor; ein a - ka - de - mi - sches Stück soll es sein!
 fugue let us sing till these old walls shall re - e - cho and ring!

Vcllo e C. B. *mf* *p*

M. ci! nous al - lons voir, doc - teur, La bes - ti - a - li - té dans tou - te sa can - deur.
 Ohr und bal - de zeigt sich uns die Be - sti - a - li - tät in ih - rer vol - len Pracht.
 while, and I will war - rant thee the beast - ial side of life in hu - man form we'll see. *pizz.*

pizz.
pizz.
pizz.

Fugue sur le thème de la Chanson de Brander.

Fuge über das Thema von Brander's Lied. Fugue on the theme of Brander's Song.

Allegro non troppo. (♩ = 96.)

2 Oboi.
2 Clarinetti in C (Ut).
2 Corni in D (Ré).
4 Fagotti.
2 Cornetti in A (La).
(Cornets à pistons.)
Trombone I.
Trombone III.
Tuba.

Allegro non troppo. (♩ = 96.)

Brander.
A - men! a - - - - - men, a - - - - - men,
Tenore I.
A - - - - - men!
Tenore II.
A - - - - - men! a - - - - - men, a - - - - -
Basso I.
A - men! a - - - - - men, a - - - - - men,
Basso II.
A - - - - - men! a - - - - -
Violino I.
Violino II.
Viola.
arco
Violoncello.
arco
Contrabasso.

Allegro non troppo. (♩ = 96.)

The first system of the score consists of seven staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music is written in a 4/4 time signature. The piano part features a complex texture with multiple voices, including a prominent bass line and various chordal textures. Dynamic markings such as *f* (forte) are present throughout the system.

B. *f* a - - men, a - - - - - men, a - - - - - men!

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - (men

- - - - - men, a - - - - - men, a - - - - - men! A - - - - - men,

f a - - - - - men, a - - - - - men, a - - - - - men!

- - - - - men, a - - - - - men, a - - - - - men!

The second system of the score consists of seven staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music continues from the first system. The piano part features a complex texture with multiple voices, including a prominent bass line and various chordal textures. Dynamic markings such as *f* (forte) are present throughout the system.

A - - - - - men, a - - - - - men, a - - - - -

a) - - - - - men! A - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -

A - - - - - men, a - - - - - men, a - - - - -

A - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

Musical score for the first system, consisting of eight staves. The top two staves are for the vocal line, and the bottom four are for the piano accompaniment. The score includes various notes, rests, and dynamic markings.

B. *men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men,*

Musical score for the second system, including vocal and piano parts with lyrics. The lyrics are: a - - - (men, a) - - - men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, men, a - - - men, a - - - men, a - - - men, a - - - men, - men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a.

Musical score for the third system, including piano accompaniment. The score includes various notes, rests, and dynamic markings, with the instruction "arco" and "f".

un poco riten.

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is an alto clef with a key signature of one sharp (F#). The fifth staff is a treble clef with a key signature of one sharp (F#). The sixth staff is a bass clef with a key signature of one sharp (F#). The seventh staff is a bass clef with a key signature of one sharp (F#). The music is characterized by flowing melodic lines with many slurs and ties, and a steady harmonic accompaniment.

un poco riten.

B.

The second system features vocal lines and piano accompaniment. The vocal parts are written in bass clef with a key signature of one sharp (F#). The lyrics are: "a - - - men, a - - - men, a - - - - - men, a - - - - - men!". The piano accompaniment consists of seven staves, including a grand staff (treble and bass clefs) and a bass clef staff. The music continues with the same melodic and harmonic style as the first system.

arco

arco

un poco riten.

The third system continues the piano accompaniment. It features a grand staff (treble and bass clefs) and a bass clef staff. The music includes two 'arco' markings above the treble clef staves, indicating that the strings should play with the bow. The overall texture remains consistent with the previous systems.

44

Allegro moderato. Recit.

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in B (Si b).

2 Corni in D (Ré).

4 Fagotti.

2 Cornetti in A (La).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

Timpani in B (Si b).

Cinelli.

Allegro moderato. Recit.

Mephistopheles.

Vrai dieu! messieurs, votre fugue est fort belle, Et telle Qu'à l'entendre on se croit aux saints
 SchönGruss, ihr Herrn! Euer Sang ist erbaulich, so rührend, dass man wähnt in der Kirche zu
 A good ly song, now for sooth, and so touching, that truly, I im - agined I heard the church.

Tenore I.

Tenore II.

Basso I.

Basso II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro moderato. Recit.

44

Ob. II. I.

Clar.

M.

lieux! Souffrez qu'on vous le di-se: Le style en est sa- vant, vraiment re- li- gi- eux; On ne saurait ex- pri- mer
 sein. Erlaubt mir Euch zu sagen: die Fug' war höchst ge- lährt, ihr Styl weihvoll so- gar. Ich kenne nichts, was würd'ger
 choir. Per- mit me, gents, to tell you the style was ex- cel- lent, re- li- gious, I should say. Ne'er heard I aught that was more

Vcllo.

Fl. a 2.

Ob.

Clar.

M.

mieux Les sen- timent pi- eux Qu'en ter- minant ses pri- è- res l'Eglise En un seul mot ré- su- me. Mainte-
 wär' für je- nes tie- fe Wort, mit dem die gläu- bi- gen See- len die Andacht in- brünstig be- schliessen. A- ber
 pure, in sen- ti- ment was truer, in fact, 'twas such as good pure souls, in fervent prayer would say A- men to. Now per-

I. I. p

M.

nant, Puis- je à mon tour ri- pos- ter par un chant Sur un su- jet non moins tou- chant Que le vô- tre?
 jetzt, wenn es Euch recht, sin- ge ich Euch ein Lied, das wohl nicht minder rühr- sam ist, als das Eu- re.
 haps, you will per- mit me, by way of re- turn, to sing to you a bal- lad fair, fair as yours was.

45

Allegro non troppo. (♩ = 96.)

Fl. *mf*

Ob. *mf*

Clar. in B (Sib.) *mf*

I. II. in F (Fa.) *mf*

4 Cor. III. IV. in C (Ut.)

4 Fag. (a 2) *mf*

Allegro non troppo. (♩ = 96.)

Ten. I. *sotto voce*

Ah ça! mais se mo-que-t-il de nous? Quel est cet hom-me?
 Sag' mir, spot-tet er, verhöhnt er uns? Wer kennt den Men-schen?

Ten. II. *sotto voce*

Out on him! would he make fun of us? Who is the brag-gard?

CORO.

Basso I. *sotto voce*

Ah ça! mais se mo-que-t-il de nous? Quel est cet hom-me?
 Sag' mir, spot-tet er, verhöhnt er uns? Wer kennt den Men-schen?

Basso II. *sotto voce*

Out on him! would he make fun of us? Who is the brag-gard?

mf

Vcllo. *mf*

C B.

Allegro non troppo. (♩ = 96.)

45

con sord.
a 2.
f
con sord.
a 2.
f
(*mf*)

Oh! qu'il est pâ - le, et com - me Son poil est roux!
 Ha, wie er bleich ist, wie roth sei - ne Haa - re glüh'n!

Pale are his fea - tures; his hair is as red as fire!

Oh! qu'il est pâ - - le, et com - me Son poil est roux! N'im -
 Ha, wie er bleich - - ist, wie roth sei - ne Haa - re glüh'n! Doch
 No

Pale are his fea - - - tures; his hair is as red as fire!

mf
mf
mf
mf
pizz.
mf

cresc. - - - *f*
cresc. - - - *f*
cresc. - - - *f*
 con sord. $p < f > p$
 con sord. $p < f > p$
 (a 4.) $p < f > p$
cresc. - - - *f*

f *s*
 Vo - lon - tiers! Au - tre chan - son! A vous!
 Mei - net - halb, singt eu - er Lied! fangt an!
 Now be - gin, let's have your song! go on!
f *s*
 Au - tre chan - son! A vous!
 singt eu - er Lied! fangt an!
 Let's have your song! go on!
f
 por - te! A vous! à vous!
 sei - es! Nur zu, fangt an!
 mat - ter! be - gin, go on!
 A vous!
 Fangt an!
 Go on!

cresc. - - - *f*
cresc. - - - *f*
cresc. - - - *f*
cresc. - - - *f*

Chanson de Méphistophélès.
Lied des Mephistopheles. Mephistopheles' Song.

Allegretto con fuoco. (♩ = 168.)

Flauto piccolo.

2 Oboi.

Clarinetto I in B (Si^b).

Clarinetto II in A (La).

I. II. in F (Fa).

4 Corni.

III. IV. in C (Ut).

4 Fagotti.

2 Trombe in F (Fa).

2 Cornetti in B (Si^b).
(Cornets à pistons.)

Timpani
in F (Fa) C (Ut).

senza sord.
senza sord. a 2.
II. e IV.
(a 4.)
Baguettes de bois.
Holzschlägel.
Wooden drum-sticks.

Allegretto con fuoco. (♩ = 168.)

Mephistopheles.

C O R O.

Tenore I.

Tenore II.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegretto con fuoco. (♩ = 168.)

46

Meph.

U - ne pu - ce gen - til - le Chez un prin - ce lo - geait. Com - me sa pro - pre fil - le, Le brave
Es war einmal ein Kö - nig, der hatt' einen gro - ssen Floh; den liebt' er gar nicht' we - nig, als wie
 I'll tell you of a monarch, and a flea that he cher - ished dear; as his own son he loved it, loved it

Viol. 8 Soli. *)
 pizz. *pp*

Viola. 5 Soli. *)
 pizz. *p*

Vcllo. 5 Soli. *)
 pizz. *p*

C. B. 5 Soli. *)
 pizz. *f* *p*

46

M.

hom - me l'ai - mait, Et, l'histoi - re l'as - su - re, Par son tail - leur un jour Lui fit
seinen eig - nen Sohn. Da rief er seinen Schnei - der, der Schnei - der kam her - an: „Da,
 e - ven more, I fear. He had the tai - lor sent for, the tai - lor came in haste. Make his

pp *p* *f* *arco* *f* *mf* *f*

M.

pren - dre me - su - re Pour un ha - bit de cour.
miss' dem Jun - ker Kleider und miss' ihm Hosen an!
 trousers of the latest style, and a vest to fit that waist!

arco *mf* *pizz.* *f* *arco* *p* *Tutti.* *ff* *p* *ff* *p* *f*
mf *f* *Tutti.* *arco* *ff* *p* *ff* *p* *f*
arco *pizz.* *f* *Tutti.* *arco* *ff* *p* *ff* *p* *f*
mf *f* *Tutti.* *arco* *ff* *p* *ff* *p* *f*

*) Anmerkung d. Herausgeber: Bei kleiner besetzten Orchestern spielt an den mit „Soli“ bezeichneten Stellen Einer an jedem Pult.
 Note des éditeurs: Pour les petits Orchestres il suffit d'un seul instrument à chaque pupitre aux endroits marqués «Soli».
 Editor's Note: With small orchestras, one instrument at each desk will suffice to play the parts marked "Soli".

Fl. picc.

Ob.

Clar. *mf*

II. *mf*

Cor. *p* *mf*

Fag. II e IV.

Tr. *mf* *p*

Ctti.

Timp.

Mephist.

L'in - sec - te, plein de joi - e Dès qu'il se vit pa - ré
 In Sammet und in Sei - de war er nun an - ge - than,
 In cost - ly silk and sat - in, he was clad, the ver - y best.

Viol. *p* *mf* *pizz.* *arco* *ff* *pp*

5 Soli. *mf* *p*

8 Soli. *pp*

D'or, de vélours, de soi - e, Et de croix dé - co - ré,
 hatte Bänder auf dem Kleide, hatt' auch ein Kreuz da - - ran,
 Was adorn'd with lace and ribbons, and a cross decked his breast.

Fit ve - nir de pro - vin - ce Ses
 und war so gleich Mi - ni - ster, und
 A counsel - lor they made him; they

5 Soli. *p*

M. frè - res et ses sœurs Qui, par or - dre du prin - ce, De - vin - rent grands sei -
 hatt' ei - nen grossen Stern. Da wurden sei - ne Ge - schwi - ster bei Hof auch grö - ße
 gave him a gold - en star. His re - la - tions to be made court - iers, were called from near and

Fl. picc.
 Ob. II.
 Clar.
 Cor.
 Fag. (a 4.)
 Tr.
 Ctti.
 Timp.

M. gneurs.
 Herrn.
 far.
 Tutti. arco
 Tutti. pizz.
 Tutti. arco
 Tutti. pizz.
 Tutti. arco
 Tutti. pizz.
 Tutti. arco
 Tutti. pizz.
 Tutti. arco

Musical score for the first system, including vocal lines and piano accompaniment. The score features a vocal line with lyrics and a piano accompaniment with various dynamics and articulations.

a 2.
f

mf

a 2.
f

(a 4.)
p

f

(f =)

p

pp

M. Mais ce qui fut bien pi - re, C'est que les gens de cour, Sans en o - ser rien
 Und Herrn und Fraun am Ho - fe, die waren sehr ge - plagt, die Kö - ni - gin und die
 The lords and e'en the la - dies, they did not dare com - plain. The Queen and la - dies - in -

Musical score for the second system, featuring piano solo passages. The score includes four staves of piano accompaniment with specific articulations and dynamics.

8 Soli.
sul ponticello
p

8 Soli.
sul ponticello
p

5 Soli.
sul ponticello
p

5 Soli.
sul ponticello
p

The first system of the score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are for the piano accompaniment. The music is in a minor key with a key signature of two flats. Dynamics include *f* (forte) and *pp* (pianissimo). There are some markings like *(p)* in parentheses. The system ends with a first ending bracket labeled "I. III.".

M. *pp*

di - re, Se grat - taient tout le jour. Cru - el - le po - li - ti - que! Ah! —
 Zo - fe ge - sto - chen und ge - nagt, und durften sie nicht kni - cken, und
 wait - ing, tho' sore bit - ten, bore the pain. They durst not catch nor kill them, Oh!

The second system of the score consists of ten staves. The top two staves are vocal lines. The remaining eight staves are for the piano accompaniment. The music continues in the same key signature. Dynamics include *ff* (fortissimo) and *p* (piano). The system ends with a first ending bracket labeled "I. III.".

Musical score for piano accompaniment, measures 1-5. The score consists of two systems of staves. The first system has five staves (treble and bass clefs), and the second system has five staves. Dynamics include (mf) and ff.

M. *ff*

—	plaignons leur des - tin,	Et, dès	qu'u - ne nous	pi - que,	E -	crä - sons-la sou -
weg	sie ju - cken nicht.	Wir	kni - cken und er -	sti - cken	doch	gleich, wenn ei - ner
theirs	was a cru - el lot.	We	catch — them when they	bite us,	and	kill them on the

Musical score for piano accompaniment, measures 6-10. The score consists of two systems of staves. The first system has five staves, and the second system has five staves. Dynamics include ff and 5 Soli.

Piano accompaniment for the first system, including grand piano and mellophone parts. The music is in a key with one flat and a 2/4 time signature. It features various rhythmic patterns and dynamics, including *f* (forte) and *sfz* (sforzando).

M.

dain!
sticht.
spot!
Ten. I. f
(*éclats de rire*)
(*lautes Gelächter*)
(loud laughter)

Bra - vo! bra - vo! bra - vo! Ha! ha! ha! bra - vo! bra - vis - si - mo! bra - vo! bra - vo! bra -
Vor - trefflich, al - ler - lieb - st! Ha ha ha ha ha ha ha ha! Bra - vo, bra - vo, bra -
Bra - vo! bra - vo! bra - vo! Ha! ha! ha ha ha ha ha ha ha! Bra - vo, bra - vo, bra -

Ten. II.
(*éclats de rire*) (loud laughter)
(*lautes Gelächter*)

Ha! ha! ha! bra - vo! bra - vo! bra - vo! bra - vo! bra - vis - si - mo! bra - vo! bra - vo! bra -
Ha, ha, ha! Vortrefflich, al - ler - lieb - st! Ha ha ha ha ha ha ha! Bra - vo, bra - vo, bra -
Ha! ha! ha! Bra - vis - si - vis - si - mo! ha ha ha ha ha ha ha! Bra - vo, bra - vo, bra -

Bassi. f
(*éclats de rire*) (loud laughter)
(*lautes Gelächter*)

Bra - vo! bra - vo! bra - vo! Ha! ha! ha! ha! bra - vo! bra - vo! bra - vo! bra - vo! bra -
Ha, bra - vo! das war schön! ja, so soll's je - dem Floh er - geh'n! Bra - vo, bra - vo, bra -
Ha, bra - vo! that was good, serves them right, for they such our blood! Bra - vo, bra - vo, bra -

Tutti piano accompaniment for the second system, including grand piano and mellophone parts. The music is in a key with one flat and a 2/4 time signature. It features various rhythmic patterns and dynamics, including *f* (forte) and *sfz* (sforzando).

The first system of the score consists of ten staves of piano accompaniment. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *ff*. The music is written in a complex, multi-staff format typical of a grand piano score.

M. *ff*

Oui, é - cra - sons - la sou - dain!
 Hei, doch gleich, wenn Ei - ner sticht.
 Ay! and kill them on the spot.

vo!
 vo!
 vo!
 E - cra - sons - la, oui, é - cra - sons - la sou - dain!
 Ja wir er - sti - cken doch gleich, wenn Ei - ner sticht.
 When e'er they bite us, we kill them on the spot.

vo!
 vo!
 vo!
 E - cra - sons - la, é - cra - sons - la, oui, é - cra - sons - la sou - dain!
 Wir kni - cken, kni - cken und er - sti - cken doch gleich, wenn Ei - ner sticht.
 We hunt and catch then when they bite us and kill them on the spot.

vo!
 vo!
 vo!
 E - cra - sons - la, é - cra - sons - la, é - cra - sons - la, oui, é - cra - sons - la sou - dain!
 Wir kni - cken gleich, wir kni - cken gleich, ja wir er - sti - cken doch gleich, wenn Ei - ner sticht.
 We hunt and catch then when they bite us, when they bite us and kill them on the spot.

The second system of the score continues the piano accompaniment with ten staves. It features similar musical notation and dynamic markings as the first system, including *ff* and *f* markings.

49

Allegro non troppo.

2 Fl.
2 Ob.
2 Clar. in A (La).
Cor. III. IV. in E (Mi).
4 Fag.

Allegro non troppo.

Faust. Recit.

As-sez! fuyons ces lieux, où la pa- rôle est vi- le, La joie i- gnoble et le ges- te bru- tal! N'as-
 Rasch fort von diesem Ort, wo je- des Wort be- lei- digt, die Freu- de roh und die Scher- ze bru- tal! Weisst
 A- way! from these base knaves, where every word is vile, whose ver- y gaze all pure joy must dis- pel! Canst
 Mephistopheles.

Viol.
p
div.
p

Allegro non troppo.

49

F.
M.
tu d'au- tres plai- sirs, un sé- jour plus tran- quille A me don- ner, toi, mon guide infer- nal?
 du nicht an- dre Freuden, kein trau- li- ches Plätzchen mehr für mich, du, der Höl- le Ge- sell?
 thou with o- ther means my sad heart not be- guile, knowst thou no o- ther joys, serv- ant from hell?
 Ah! ce- ci te dé-
 Nun, dardies dir miss-
 Since thou lik'st not this

pp mf
pp mf
pp unis. mf
pp mf
mf f

Allegro leggiero. (♩ = 100.)

Fl.

Ob.

Clar.

Fag.

sf *(mf)* *a 2.* *(mf)* *a 4.* *(mf)* *(sempre mf)* *(sempre mf)*

Allegro leggiero. (♩ = 100.)

Faust et Méphistophélès partent dans les airs
Faust und Mephistopheles verschwinden.
Faust and Mephistopheles disappear.

V.

plait? suis-moi!
fällt, hinweg!
sport, a-way!

p *mf* *p* *p* *p* *p*

Allegro leggiero. (♩ = 100.)

Clar.

Fag.

Viol.

Vcllo. e C. B.

p

Andantino. (♩ = 76.)

allargando

Fl. *pp*

Ob. *pp*

Cor. III. IV. in E (Mi). *pp*

Viol. *pp*

Vello. div. *pp*

C. B. *pp*

cresc. *sf* *p*

riten. *allargando*

Andantino. (♩ = 76.) *pp cresc.* *riten.* *sf* *p* *allargando*

51

un poco riten. - - -

dim.

dim.

dim.

unis.

dim.

un poco riten. - - -

51

Scene VII.

Bosquets et Prairies du Bord de l'Elbe.
Gebüsch und Auen an den Ufern der Elbe. Woods and meadows on the banks of the Elb.

Air de Méphistophélès.
Arie des Mephistopheles. Mephistopheles' Song.

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

Clar. in A (La). a 2. II.

Cor. I. II. in D (Ré).

4 Fag. p a 4.

2 Cornetti in A (La). I.

Tromb. pp

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

Voi - ci des ro - ses,
Sich' die - se Ro - sen,
Be - hold yon ros - es;

ppp div.

ppp

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

Ctti.

Tromb.

M.

De cet-te nuit é - clo - ses. Sur - ce lit embäu.mé, Ô - mon Faust bien-ai-mé, Re - po - -
die ü-berNacht er - blüh - ten, auf die - sem duf-ti-gen Bett. O - mein theu - er-sterFaust, hier ru - -
soft.ly the night dis - clos - es their leaves to make thee a bed. Oh, hap - py Faust! hi-ther led, to rest

Fag. II. e IV. *p*

Ctti.

Tromb.

M.

se! Dans un vo.lup.tu.eux som.meil OÙ glis.se.ra sur toi plus d'un bai.ser ver.meil, OÙ des fleurs pour ta
 he! Ver.sink' in wollustvol.len Traum, wenn dich entzückt der ros.gen Lippen heisser Kuss, wenn die Blu - men die
 thee, and dream voluptuous dreams of bliss, drinking from blushing maidens' lips lovè's first sweet kiss: 'neath the blos - soms of

M.

couche ou.vri.ront leurs co.rol.les, Ton o.reille en.ten.dra de di.vi.nes pa.ro.les. E.
 Kel - che voll Seh.n.sucht dir öff.nen, und dein Ohr hö.re himm.lisch be.rauschende Klän.ge. O
 sum.mer, that o'er dark.en the bow.ers, list to night in.gales plead.ing thro'love's fleeting hours. Oh,

Cor. I. II. in D (Ré). 52 *riten.* II. 3/4

Fag. *p*

Ctti.

Tromb.

M. *pp* *cresc.* *poco f* *riten.*

cou.te! é.cou.te! Les és.prits de la terre et de l'air Com.mencent pour ton rê.ve un su.a.ve con.
 lausche, o lausche, wie die Gei.ster der Er.de, der Luft mit sü.ssem Sin.gen wie.gen in Schlaf sanft dich
 list.en, oh, list.en! Now the spir.its of earth, of the air, are come to blend thy dreams with sweet song and mus.ic

52 *riten.*

Chœur de Gnomes et de Sylphes.
Chor der Gnomen und Sylphen. Chorus of Gnomes and Sylphides.
Songe de Faust. Faustens Traum. Faust's Song.

Andante. (♩ = 54.)

Flauto piccolo.

2 Flauti.

Oboe.

Corno inglese.

Clarinetto I in A (La).

Clarinetto II in A (La).

Corni I,II in D (Ré).

4 Fagotti.

2 Cornetti in A (La).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

2 Arpe.

Andante. (♩ = 54.)

Faust.

Mephistopheles.

cert.
ein.
rare.

Soprano.

Alto.

Tenori.

Bassi.

CORO.

Dors!
Schlaf;

Dors!
schlaf;

Sleep!

Sleep!

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante. (♩ = 54.)

Fl. picc. *6* *3*

Fl. *6* *3*

Ob. *6* *3*

C. ingl. *6* *3* *dolce*

Clar. *6* *3*

Cor. *6*

Fag. *6* *3* *I.* *dolce*

Soprano. *pp*

Heu - - reux Faust!
 sel' - - ger Faust!
 Hap - - py Faust!

Alto. *pp* *3 p*

Heu - - reux Faust! Bien-tôt, oui, bien-tôt, sous un voi - le
 sel' - - ger Faust! Gar bald schliesst in Schlaf ein duf - ti - ger
 Hap - - py Faust! Ah soon, yes, now soon, 'neath the veil of en -

Tenore I. *pp* *p*

Heu - - reux Faust! Heu - reux Faust! bien - tôt, sous un -
 sel' - - ger Faust! Schon um - - hüllt ein duf - ti - ger -
 Hap - - py Faust! Hap - - py Faust! the veil of en -

Tenore II. *pp*

Heu - - reux Faust!
 sel' - - ger Faust!
 Hap - - py Faust!

Basso I. *pp*

Dors! _____
 Schlaf! _____

Basso II. *pp*

Sleep! _____

pizz.

pizz.

pizz. *arco* *3* *3* *3*

pizz. *p*

Fl.

Ob.

C. ingl.

Clar. I. II.

Cor.

Fag.

D'or et d'a-zur, heu - reux - Faust, heu - reux - Faust, tes yeux vont se - fer - mer.
 Schlei - er dein Aug', gold - und a - zur - ge - webt, hüllt er - dich Sel' - gen ein.
 chant - ment shalt sleep, slum - ber and - dream; 'neath its - spell thy spi - rit shall re - pose.

voi - - le D'or et d'a - zur, tes yeux vont se fer - - mer.
 Schlei - - er, gol - den und a - zur - ge - webt, Sel' - - gen dich.
 chant - - ment, soon now shall bring to thy spi - rit re - - pose.

Bien tôt, sous un voi - le, tes yeux vont se fer -
 Ein duf - ti - ger Schlei - er hüllt dich Se - li - gen
 A veil of en - chant.ment soon shall bring thee re -

Bien tôt, sous un voi - le, tes yeux vont se fer -
 Ein duf - ti - ger Schlei - er hüllt dich Se - li - gen
 A veil of en - chant.ment soon shall bring thee re -

div. arco
 p

unis. 3

I. *pp*

I. I. I.

p *p*

Au front des cieux va briller ton étoile; Songes d'amour vont en-
 Hell strahlt dein Stern am Dome des Him-mels dir, träu-mend schlürft Lie-bes-
 Bright as the ris-ing sun shines thy life's gleaming star; sleep then and dream; love's soft

Au front des cieux va briller ton étoile; Songes d'amour vont en-
 Hell strahlt dein Stern am Dome des Him-mels dir, träu-mend schlürft Lie-bes-
 Bright as the ris-ing sun shines thy life's gleaming star; sleep then and dream; love's soft

mer.
 ein.
 pose.

mer.
 ein.
 pose.

I.
II.
pp
III. e IV.

Bien -
Bald
A.

leggiero 6

fin te char - mer. De si - tes ra - vis - sants
 won - - - ne dein Herz. Ent - zü - cken - des Ge - länd,
 arms - - - round thee close. Be - hold yon gleam - ing shore!

fin te char - mer. De si - tes ra - vis - sants
 won - - - ne dein Herz. Ent - zü - cken - des Ge - länd,
 arms a - round thee close. Be - hold yon gleam - ing shore!

leggiero 6

De si - tes ra - vis - sants
 Ent - zü - cken - des Ge - länd,
 Be - hold yon gleam - ing shore!

p

Bien - - - töt,
 Schlaf' süß
 Sleep on!

leggiero 6

De si - tes ra - vis - sants
 Ent - zü - cken - des Ge - länd,
 Be - hold yon gleam - ing shore!

div. 6

Mephistopheles.

p

Heu - - - reux Faust! Bien - -
 Sel' - - - ger Faust! Bald
 Hap - - - py Faust! A

tôt, oui, bien - tôt, sous
 schlie - - - sset in Schlaf ein
 veil of en - chant - - - ment soon shall

La cam - pa - gne se cou - vre,
 so weit der Himmel blau - et,
 Glad scenes thine eye shall rav - ish.

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 On thee our gifts we lav - ish

La cam - pa - gne se cou - vre,
 so weit der Himmel blau - et,
 Glad scenes thine eye shall rav - ish.

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 On thee our gifts we lav - ish

La cam - pa - gne se cou - vre,
 so weit der Himmel blau - et,
 Glad scenes thine eye shall rav - ish.

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 On thee our gifts we lav - ish

heu - - - reux Faust! Bien - -
 sel' - - - ger Faust! Bald
 hap - - - py Faust! A

La cam - pa - gne se cou - vre,
 so weit der Himmel blau - et,
 Glad scenes thine eye shall rav - ish.

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 On thee our gifts we lav - ish

arco
p dolce

Musical score for the first system, including vocal lines and piano accompaniment. The piano part features a prominent triplet in the right hand.

M. *tôt, sous un voi - le*
schlie - sset ein Schlei - er
veil of en - - - chant - - - ment

un voi - - - le D'or et d'a - zur,
duf - ti - - - ger Schlei - er dein Aug'
bring thy sad spir - - - it re - pose

des fleurs, des bois, des champs, Et d'é - paisses feuil - lé - es
er - freut der Blu - men Pracht, und stil - le schatt'ge Lau - ben,
from Na - ture's rich - est store. 'Neath si - lent shad - y bow - ers

des fleurs, des bois, des champs, Et d'é - paisses feuil - lé - es
er - freut der Blu - men Pracht, und stil - le schatt'ge Lau - ben,
from Na - ture's rich - est store. 'Neath si - lent shad - y bow - ers

des fleurs, des bois, des champs, Et d'é - paisses feuil - lé - es
er - freut der Blu - men Pracht, und stil - le schatt'ge Lau - ben,
from Na - ture's rich - est store. 'Neath si - lent shad - y bow - ers

tôt, sous un voi - le
schlie - sset ein Schlei - er
veil of en - - - chant - - - ment

des fleurs, des bois, des champs, Et d'é - paisses feuil - lé - es
er - freut der Blu - men Pracht, und stil - le schatt'ge Lau - ben,
from Na - ture's rich - est store. 'Neath si - lent shad - y bow - ers

Musical score for the second system, including vocal lines and piano accompaniment. The piano part continues with complex rhythmic patterns and triplets.

M.
 D'or et d'a - - zur, tes yeux
 gol - - - den und a - - zur - - ge - -
 soon now shall bring to thy

heu - - - reux Faust, tes yeux
 gold und a - - zur - - ge - -
 soon shall bring thy sad

Où de tendres a_mants Pro_mè_nent leurs pen_sé - es.
 wo Lie_bes_paa_re traut hin_wandeln in Ge_dan_ken.
 where fondly lov_ers stray, shalt dream a - way the hours,

Où de tendres a_mants Pro_mè_nent leurs pen_sé - es.
 wo Lie_bes_paa_re traut hin_wandeln in Ge_dan_ken.
 where fondly lov_ers stray, shalt dream a - way the hours,

Où de tendres a_mants Pro_mè_nent leurs pen_sé - es.
 wo Lie_bes_paa_re traut hin_wandeln in Ge_dan - ken.
 where fondly lov_ers stray, shalt dream a - way the hours,

D'or et d'a - - zur tes yeux
 gol - - - den und a - - zur - - ge - -
 soon now shall spread o'er thy

Où de tendres a_mants Pro_mè_nent leurs pen_sé - es.
 wo Lie_bes_paa_re traut hin_wandeln in Ge_dan - ken.
 where fondly lov_ers stray, shalt dream a - way the hours,

vont se fer - - mer.
 we - - - bet dein Aug'.
 spir - - - it re - - - pose.

De si - tes ra - vis - sants La cam - pa - gne se cou - vre.
 Ent - zü - ckendes Ge - länd, so weit der Himmel blau - et.
 nor wake at gleam of day. Glad scenes thine eye shall rav - ish.

De si - tes ra - vis - sants La cam - pa - gne se cou - vre.
 Ent - zü - ckendes Ge - länd, so weit der Himmel blau - et.
 nor wake at gleam of day. Glad scenes thine eye shall rav - ish.

De si - tes ra - vis - sants La cam - pa - gne se cou - vre.
 Ent - zü - ckendes Ge - länd, so weit der Himmel blau - et.
 nor wake at gleam of day. Glad scenes thine eye shall rav - ish.

vont se fer - - mer.
 we - - - bet dein Aug'.
 spir - - - it re - - - pose.

De si - tes ra - vis - sants La cam - pa - gne se cou - vre.
 Ent - zü - ckendes Ge - länd, so weit der Himmel blau - et.
 nor wake at gleam of day. Glad scenes thine eye shall rav - ish.

a 2. 6
p

I. II.
p

(I.)
p

De si_tes ra_vis_sants
Ent_zü_ckendes Ge_lünd,
Nor wake at gleam of day.

La cam_pa_gne se cou_vre,
so weit der Himmel blau_et,
Glad scenes thine eye shall rav-ish

Au Hell Bright front strahlt as des dein the cieux Stern ris - - - - - ing

Au Hell Bright front strahlt as des dein the cieux Stern dir bril - ler am Do - - - - - ing sun

Au Hell Bright front strahlt as des dein the cieux Stern ris - - - - - ing

De si_tes ra_vis_sants
Ent_zü_ckendes Ge_lünd,
Wake not at gleam of day.

La cam_pa_gne se cou_vre,
so weit der Himmel blau_et,
Glad scenes thine eye shall rav-ish

Et notre œil y de cou - - - - - vre Des
Wo das Au_ge hin_schau - - - - - et, er - - - - -
Our gifts on thee we lav - - - - - ish from

unis.

p

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 Our gifts on thee we lav - ish

Des fleurs, des bois, des champs.
 er - freut der Blu - men Pracht.
 from Na - ture's rich - est store.

bril - - - - - ler ton é - - - - - toi - - - - - le.
 Do - - - - - me des Him - - - - - mels - - - - - dir
 sun - - - - - thy life's star glit - - - - - ters

thy - - - - - ton é - - - - - toi - - - - - le.
 me - - - - - des Him - - - - - mels.
 life's - - - - - star glit - - - - - ters

bril - - - - - ler ton é - - - - - toi - - - - - le.
 Do - - - - - me des Him - - - - - mels dir.
 sun - - - - - thy life's star glit - - - - - ters

Et notre œil y dé - cou - vre
 wo - hin das Au - ge schau - et,
 Our gifts on thee we lav - ish

Des fleurs, des bois, des champs.
 er - freut der Blu - men Pracht.
 from Na - ture's rich - est store.

bois, des champs, Où de ten - dres a -
 freut die Ruh' stil - ler schat - ti - ger
 Na - - - - - ture's store: 'Neath the cool, shad - y

Faust.

Ah! sur mes yeux dé - -
 Ach! auf die Au - - - gen
 Soft o'er my slum - - - ber - - - lad - - - en

Mephistopheles.

Au front des cieux va bril - ler
 Hell strahlt dein Stern dir am Do - - -
 Bright as the ris - - - ing sun

Au front des cieux va bril -
 Hell strahlt am Do - - - me des
 Bright as the gold - - - en ris - - - ing

Mais plus loin sont couverts Les longs rameaux des treil - les De bourgeons, pampres verts,
 Und weithin sind bedeckt die Zweig der Re - ben - gän - ge mit Knospen Blüth' an Blüth'
 And farther up yon hill behold the grapevine glow - ing and close be - side the rill.

Au front des cieux va bril - ler
 Hell strahlt dein Stern dir am Do - - -
 Bright as the ris - - - ing sun

Au front des cieux va bril -
 Hell strahlt am Do - - - me des
 Bright as the ris - - - ing sun thy

Mais plus loin sont couverts Les longs rameaux des treil - les De bourgeons, pampres
 Und weithin sind bedeckt die Zweig der Re - bengän - ge mit Knospen Blüth' an
 And farther up the hill behold the grapevine glow.ing and close be - side the

mants Pro - mè - nent leurs pen - sé - es, D'é - - pais - ses feuil - lé - es, Des bois où de
 Lau - ben, wo lie - ben - de Paa - re hin - - wan - deln in trau - ten Ge - dan - ken, wo
 bow - ers, where fond lov - ers stray, dream a - - way the glad hours, nor wake at the

Piano accompaniment for the first system, featuring six staves with complex rhythmic patterns and fingerings.

F. *jà s'é-tend un voi - le.*
glei-tet sanft ein Schlei-er.
 eyes a veil is fall - ing.

M. - ton é-toi - le.
 - me des Him - mels.
 thy star doth glit - ter.

ler ton é-toi - le.
Him - mels dein Stern dir.
 sun shines thy life's star.

Et de grappes vermeil - les. Vois ces jeunes a - mants, Le long de la val - lé - e,
und rothen vol - len Trauben. Sieh durch das schöne Thal die Lie - bes - pa - re wan - deln.
 the deep red rose is blow - ing. Fond lov - ers, arm in arm, thro' shad - y groves now wan - der,

- ton é-toi - le.
 - me des Him - mels.
 thy star doth glit - ters.

ler ton é - toi - le.
Him - mels dein Stern dir.
 life's star doth glit - ter.

verts, Et de grappes vermeil - les. Vois ces jeunes a - mants, Le long de la val -
Blüth' und rothen vol - len Trau - ben. Sieh durch das schöne Thal die Lie - bes - pa - re
 rill the deep red rose is blow - ing. Fond lov - ers, arm in arm, thro' shad - y groves they

ten - dres a - mants Pro - mè - nent leurs pen - sé - es.
Lie - ben - de wan - deln in trau - ten Ge - dan - ken.
 gleam of day, at the gleam of day.

Piano accompaniment for the second system, featuring six staves with complex rhythmic patterns and fingerings.

p *cresc.*

p *cresc.*

p *cresc.*

I. *p* *cresc.*

II. *p* *cresc.* *(sempre p)*

mf *cresc.*

Vois ces a - - - mants, Le long de la val -
 Sieh wie im Tha - le Lie - bes - paa - re
 Fond lov - ers through the shad - - - y groves are

mf *cresc.*

Vois ces a - - - mants, Le long de la val -
 Sieh wie im Tha - le Lie - bes - paa - re
 Fond lov - ers through the shad - - - y groves are

(sempre p)

Vois ces jeunes amants Sous la fraîche feuil - lé - e! U - ne beauté les suit,
 Sieh durch das schöne Thal die Liebespaa - re wan - deln. Ein schönes Mädchen naht,
 Fond lov - ers, arm in arm, thro' shad - y groves they wan - der. Behold a beauteous maid

(sempre p)

lé - e, Oubli - er les instants Sous la fraîche feuil - lé - e! U - ne beauté les
 wan - deln, vergessend ganz der Welt im Dunkel frischen Lau - bes. Ein schönes Mädchen
 wan - der where, hid neath mossy banks, the silver brooks me - an - der. Behold a beauteous

p *cresc.*

p *cresc.*

p *a 2.* *cresc.*

lé - - - e,
wan - - - deln,
wand'r - - - ing,

lé - - - e,
wan - - - deln,
wand'r - - - ing,

mf *cresc.*
Vois ces a - - -
Steh' wie im
Fond lov - - - ers

mf *cresc.*
In - gé - nue et pen - sive; A sa pau - piè - re luit U - ne lar - me fur -
in Ge - dan - ken naht sie
Lost in thought, slow - ly she

mf *cresc.*
suit In - gé - nue et pen - sive; A sa pau - piè - re luit U - ne lar - me fur -
naht ge - dan - ken - voll und still, ver - stohl - ner Thrä - nen Glanz ihr Au - ge weich ver -
maid. She fol - lows where they go; and from her eyes' deep shade the si - lent tear doth

mf *cresc.*
Vois ces a - - -
Steh' wie im
Fond lov - - - ers

mf *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Ou - bli - er
Wel - ten - ent
Lost in sweet

Ou - bli - er
Wel - ten - ent
Lost in sweet

mants Le long de la val -
Tha - le Lie - bes - paa - re
through the shad - y groves are

si - ve.
lei - se.
fol - lows them.

ti - ve. De grap - pes ver - meil - les Et de pam - pres verts Les longs ra - meaux des
klärt. Und weit - hin sind be - deckt die Zweig der Re - ben - güng' mit Knos - pen Blüth' an
flow. But farth - er up the hill the pur - ple grape - vine glows, and close be - side the

mants, Le long de la val -
Tha - le Lie - bes - paa - re
through the shad - y groves are

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Piano accompaniment for the first system, including treble and bass staves with various musical notations like slurs, ties, and fingerings.

les ins - tants Sous la feuil -
 rückt im Dun - kel fri - schen
 thought, thro' groves from sun - light

les ins - tants Sous la feuil -
 rückt im Dun - kel fri - schen
 thought, thro' groves from sun - light

lé - e,
 wan - deln.
 wand'r - ing.

treil - les Plus loin sont cou - verts. De si - tes ra - vis - sants La cam - pa - gne se
 Blüth' und reich mit ed - lem Wein. Ent - zü - cken - des Ge - länd, so weit der Him - mel
 rill the deep red ros - es blow. Be - hold yon dist - ant hill, where grapes in clus - ters

lé - e,
 wan - deln.
 wand'r - ing.

Piano accompaniment for the second system, including treble and bass staves with musical notations like triplets and trills.

lé - - - el U
 Lau - - - bes. Ein
 shad - - - ed, that

lé - - - el U
 Lau - - - bes. Hold
 shad - - - ed, that

Ou - - - bli - - - er
 Wel - - - ten - - - ent
 At their feet,

A sa pau - piè - re luit U - ne
 In ih - rem Au - ge glänzt ei - ne
 See! from her deep dark eyes soft the

couvre, Et notre œil y dé - couvre, Et notre œil y dé - cou - vre Des bois et des
 blaut, wo - hin das Au - ge schaut, er - freut der Blu - men Pracht, er - freut der Blu - men
 glow, and deep red ros - es blow close by yon rippl - ing rill, the deep red ros - es

Ou - - - bli - - - er
 Wel - - - ten - - - ent
 Lost - - - in - - - sweet

Mephistopheles.

U - - - ne beau - - - té les suit. ——— Faust, el - le t'ai - me
 Sieh die - - - ses schö - - - ne Mäd - chen, sie wird dein Liebchen
 See this fair beaut - - - eous maid - en Faust, she would love but

ne beau - - - té les suit. ——— Faust, el - le t'ai - me
 Mäd - chen hold dir naht, ——— sie wird dein Liebchen
 maid - en comes towards thee ——— Faust, she would love but

- - - ne beau - - - té les suit. ——— Faust, el - le t'ai - me
 na - - - het dir ein Weib, ——— sie wird dein Liebchen
 maid - en comes towards thee ——— Faust, she would love but

les instants Sous la feuil - lé - - e! U - - - ne beau - té les suit. El - le t'ai - me
 rückt im Dun - kel fri - schen Lau - bes; das - - - schö - ne Mäd - chen, sie wird dein Liebchen
 soft - ly murm'r - ing brooks me - an - der. That - - - beauteous maid, trust me, she would love but

lar - me fur - ti - ve, u - - - ne lar - - - me fur - ti - ve. Bien - tôt el - le t'ai - - - me
 Thrä - ne weich ver - klä - ret, ei - ne Thrä - ne weich ver - klärt, sie wird dein Lieb - - - chen
 tears are flow - ing, soft - ly flow - ing; Faust, that maid so fair, trust me, would love but

champs. Vois ces a - mants! U - - - ne beau - té les
 Pracht. Dies Mäd - chen dort, sie wird dein Lieb - - - chen
 blow. That maid so fair, trust me, would love but

les instants Sous la feuil - lé - - e! U - - - ne beau - té les suit. El - le t'ai - me
 rückt im Dun - kel fri - schen Lau - bes; das - - - schö - ne Mäd - chen dort wird dein Liebchen
 thought, with si - - lent step ap - proach - ing, that maid so fair, trust me, she would love but

mf *p* *f* *(a 4.)* *f* *(a 2.)* *p*

Faust. (endormi)
(schlummernd)
(asleep)

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

M. ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des See-es Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'r-ing wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des See-es Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'r-ing wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des See-es Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'r-ing wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des See-es Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'r-ing wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des See-es Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'r-ing wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

suit. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des Sees Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'ring wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

ra. Le lac étend ses flots à l'en-tour des mon-ta-gnes; Dans les ver-tes cam-
sein. Des Sees Flu-then brei-ten sich rings um die Hü-gel, mun-tre Bä-che sich
thee. The murm'ring wat-ers flow from yon snow-crest-ed mountains towards the clear cryst-al

f *p* *f* *p* *f* *p*

The musical score consists of piano accompaniment and vocal lines. The piano part includes multiple staves with various dynamics such as *dim.*, *pp*, *p*, and *cresc. molto*. It features complex textures with triplets and sixteenth-note passages. The vocal lines are marked with 'M.' and include lyrics in both French and German. The lyrics describe a scene with a serpent in a valley and a fountain. The score concludes with a *pizz.* (pizzicato) instruction for the piano and an *arco* instruction for the violin.

Lyrics:

pa - - - gnes Il ser - pente en ruis - seaux.
 schlän - - geln durch die grü - nen - den Au'n.
 foun - - tains in the val - ley be - low.

Allegro.
Fl. picc.

3 mesures = 1 de l'Andante.
3 Takte = 1 des Andante.
3 bars = 1 of the Andante.

Fl. picc.
Fl.
Ob.
C. ingl.
Clar.
Cor.
Fag. I. II.
2 Arpe.

Allegro.

Là, de chants d'allé-gres - se La ri - ve re - ten - tit. Ha!
 Hell in jauchzenden Chö - ren den U - fernschallt's ent - lang, hal
 Hark! now sweet voic.es sing - ing a - long the hills re - sound. Ha!
 Là de chants d'allé-gres - se La ri - ve re - ten - tit. Ha!
 Hell in jauchzenden Chö - ren den U - fernschallt's ent - lang, hal
 Hark! now sweet voic.es sing - ing a - long the hills re - sound. Ha!

Andante.

mf

The piano accompaniment for the first system consists of six staves. The top two staves are in treble clef, and the bottom four are in bass clef. The music features a variety of rhythmic patterns, including sixteenth-note runs and chords. There are some markings like 'a 2.' above certain notes.

D'au - très chœurs là sans ces - se La dan - se nous ra - vit, La dan - se nous ra - vit. Les
 Ju - belnd fin - den sich An - dre zum freud'gen Tanz ver - eint, zum freud'gen Tanz ver - eint. Die

Lads their las - sies are bring - ing to dance the mer - ry round, they dance the mer - ry round. Some

D'au . tres chœurs là sans ces - - - se La dan - se nous ra - vit. Les
 Ju . belnd fin . den sich An - - - dre zum freud'gen Tanz ver . eint. Die

Lads their las . sies are bring - - - ing they dance the mer - ry round. Some

D'au _ tres chœurs là sans ces - - se La dan - se nous ra - vit. Les
 Ju - belnd fin . den sich An - - dre zum freud'gen Tanz ver - eint. Die

Lads their las . sies are bring - - ing to dance the mer - ry round. Some

The piano accompaniment for the second system continues with similar rhythmic and harmonic elements. The lower staves (bass clef) have some rests, while the upper staves (treble clef) continue with active musical lines.

uns gaie-ment s'a - van - cent Au - tour des cô - teaux verts. Ha!
 Ber - ge zu er - klim - men treibt Man - chen fro - her Muth, ha!

climb the mountain sum - mit, or hide with in its cave. Ha!

uns gaie-ment s'a - van - cent Au - tour des cô - teaux verts. Ha!
 Ber - ge zu er - klim - men treibt Man - chen fro - her Muth, ha!

climb the mountain sum - mit, or hide with in its cave. Ha!

uns gaiement s'a - van - cent Au - tour des cô - teaux verts. Ha!
 Ber - ge zu er - klim - men treibt Man - chen fro - her Muth, ha!

climb the moun - tain sum - mit, or hide with in its cave. Ha!

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. There are several triplet markings and dynamic markings such as 'p' (piano) and 'a 2.' (second ending).

Faust (révant)
(träumend)
(dreaming)

Mar - - ga -
Mar - - ga -
Mar - - ghe -

The vocal line for Faust is written in a single staff in treble clef. The lyrics are provided in three languages: French, German, and English. The French lyrics are: "De plus har-dis s'é - lan - cent, De plus har-dis s'é - lan - cent Au sein des flots a - mers. Lu - sti - geSchwim - mer spie - len, lus - ti - geSchwim - mer spie - len in sil - ber - hel - ler Fluth." The German lyrics are: "De plus har-dis s'é - lan - cent, s'é - lan - cent Au sein des flots a - mers. Lu - sti - geSchwim - mer spie - len und plüt - schern in sil - ber - hel - ler Fluth." The English lyrics are: "Some on the lake are sport - ing, some on the lake are sport - ing or dive beneath the wave. De plus hardis s'é - lan - cent, s'é - lan - cent Au sein des flots a - mers. Lusti - geSchwim - mer spie - len und plüt - schern in sil - ber - hel - ler Fluth. Some on the lake are sport - ing and play - ing, or dive beneath the wave." The music is in D major and 4/4 time.

The piano accompaniment for the second system continues from the first. It features prominent triplet markings in the right hand, often over sustained chords or moving lines. The bass line remains active, providing harmonic support. The overall texture is rich and melodic.

Andante.

57

Andante.

F. *ri - ta! O Mar - ga - ri - - ta!*
re - the, o Mar - ga - re - - the!
ri - ta, o Mar - ghe - ri - - ta!

Mephistopheles.

Le lac é - tend ses flots A l'en - tour des mon - ta - gnes;
Des See - es Flu - then brei - ten sich rings um die Hü - gel,
Soft murm'r - ing wat - ers flow from yon snow - crest - ed mountains.

Le lac é - tend ses flots A l'en - tour des mon - ta - gnes;
Des See - es Flu - then brei - ten sich rings um die Hü - gel,
Soft murm'r - ing wat - ers flow from yon snow - crest - ed mountains.

Le lac é - tend ses flots A l'en - tour des mon - ta - gnes;
Le lac é - tend ses flots à l'en - tour des mon - ta - gnes;
Des See - es Flu - then brei - ten sich rings um die Hü - gel,
Soft murm'ring wat - ers flow from yon snow - crest - ed mountains.

Le lac é - tend ses flots à l'en - tour des mon - ta - gnes;
Des See - es Flu - then brei - ten sich rings um die Hü - gel,
Soft murm'ring wat - ers flow from yon snow - crest - ed mountains.

pizz. p
pizz. p
pizz. p
pizz. p
arco mf
arco mf
arco mf
arco mf

Andante.

57

p (*dim.*) (*pp*)

p (*dim.*) (*pp*)

p (*dim.*) (*pp*)

a 2. *p* (*dim.*) (*pp*)

p (*dim.*) (*pp*)

p (*dim.*) (*pp*)

M. *p* (*dim.*) (*pp*)

Dans les ver - tes cam - pa - gnes Il ser - pente en ruis - seaux.
mun - tre BÄ - che sich schlän - geln durch die grü - nen - den Au'n.
 On thro' mea - dow and wood - land sil - ver brooks murm'ring flow.

p (*dim.*) (*pp*)

Dans les ver - tes cam - pa - gnes Il ser - pente en ruis - seaux.
mun - tre BÄ - che sich schlän - geln durch die grü - nen - den Au'n.
 On thro' mea - dow and wood - land sil - ver brooks murm'ring flow.

p (*dim.*) (*pp*)

Dans les ver - tes cam - pa - gnes Il ser - pente en ruis - seaux.
mun - tre BÄ - che sich schlän - geln durch die grü - nen - den Au'n.
 On thro' mea - dow and wood - land sil - ver brooks murm'ring flow.

p (*dim.*) (*pp*)

Dans les ver - tes cam - pa - gnes Il ser - pente en ruis - seaux.
mun - tre BÄ - che sich schlän - geln durch die grü - nen - den Au'n.
 On thro' mea - dow and wood - land sil - ver brooks murm'ring flow.

con sord. *pp* *con sord.* *pp* *con sord.* *pp*

p (*dim.*) (*pp*)

p (*dim.*) (*pp*)

p

pp

pp

pp

2 Arpe. (p)

pp

Par - tout l'oi - seau ti - mi - de,
 Fern - hin flat - tern - de Vö - gel
 Far off wild birds are circl - ing,

pp

Par - tout l'oi - seau ti - mi - de,
 Fern - hin flat - tern - de Vö - gel
 Far off wild birds are circl - ing,

pp

Par - tout l'oi - seau ti - mi - de,
 Fern - hin flat - tern - de Vö - gel
 Far off wild birds are circl - ing,

pp

Par - tout l'oi - seau ti -
 Fern - hin flat - tern - de

pp

Far off wild birds are

Piano accompaniment for the first system, including treble and bass staves with musical notation.

Mephistopheles.

sotto voce

Le
Der
The

Cher - chant
su - chen
seek - ing

l'ombre et le frais,
Schat - ten und Rast,
where they may rest,

Cher - chant
su - chen
seek - ing

l'ombre et le frais,
Schat - ten und Rast,
where they may rest,

Cher - chant
su - chen
seek - ing

l'ombre et le frais,
Schat - ten und Rast,
where they may rest,

Cher - chant
su - chen
seek - ing

l'ombre et le frais,
Schat - ten und Rast,
where they may rest,

mi - de,
Vö - gel

Cher - chant
su - chen

l'ombre et le
Schat - ten und

circl - ing,
seek - ing

where they may

Piano accompaniment for the second system, including treble and bass staves with musical notation.

char - - - - me o - pè - - - re; il est à
 Zau - - - - ber, er - - - wirkt, bald ist er
 charm - - - - comes o'er him; soon he'll be

S'en - fuit d'un vol ra - pi - de
 flie - hen schnell - le - sten Flu - ges
 hov - er dart then, af - fright - ed,

S'en - fuit d'un vol ra - pi - de
 flie - hen schnell - le - sten Flu - ges
 hov - er dart then, af - fright - ed,

S'en - fuit d'un vol ra - pi - de
 flie - hen schnell - le - sten Flu - ges
 hov - er dart then, af - fright - ed,

S'en - fuit d'un vol ra - pi - de
 flie - hen schnell - le - sten Flu - ges
 hov - er dart then, af - fright - ed,

frais, S'en - fuit d'un vol ra -
 Rast, flie - hen schnell - le - sten
 rest, hov - er, dart then, af -

senza ritardare

senza ritardare

M.

nous!
mein!
mine!

Au mi - lieu des ma - rais. Tous, pour goû -
hin zu kühl feuch - tem Grund. Le - bens - ge -
off to safe hid - den nest. Life all do

Au mi - lieu des ma - rais. Tous, pour goû -
hin zu kühl feuch - tem Grund. Le - bens - ge -
off to safe hid - den nest. Life all do

Au mi - lieu des ma - rais. Tous, pour goû -
hin zu kühl feuch - tem Grund. Le - bens - ge -
off to safe hid - den nest. Life all do

Au mi - lieu des ma - rais. Tous, pour goû -
hin zu kühl feuch - tem Grund. Le - bens - ge -
off to safe hid - den nest. Life all do

pi - de Au mi - lieu des ma - rais. Tous, pour goû -
Flu - ges hin zu kühl feuch - tem Grund. Des Le - bens

fright - ed, off to safe hid - den nest. Life all do

div.
div.
con sord.
pp

senza ritardare

perdendo

perdendo

Faust. *dolcissimo*

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

ter la vi - el... C'est elle, Si bel.le, Qu'A -
 nuss lacht Al - len. Sie ist es, die Wonn'ge, die
 love and cher - ish. She cometh, the fair one, whom

ter la vi - e, Tous cher - chent dans les
 nuss lacht Al - len, for - schen im Him - mels
 love and cher - ish; ne - ver shall earth - ly

ter la vi - e, Cher - chent dans les
 nuss lacht Al - len, for - schen im Him - mels
 love and cher - ish; ne'er shall earth - ly

ter la vi - el... C'est elle, Si bel.le, Qu'A -
 nuss lacht Al - len. Sie ist es, die Wonn'ge, die
 love and cher - ish. She cometh, the fair one, whom

ter la vi - e, Cher - chent dans les
 Freu - de la - chet, for - schen nach dem
 ne'er shall earth - ly

love and cher - ish;

Cher -
 for -
 ne'er

unis. perdendo

perdendo

perdendo

perdendo

Piano accompaniment for the first system, including treble and bass staves with musical notation.

mour te des-ti-na. Dors! — Dors! —
 dir dein Stern beschied. Schlaf! — schlaf! —
 love for thee did choose. Sleep! — Sleep! —

cieux Une é toi le ché ri e Qui s'al lu -
 raum nach dem leuch ten den Stern, der Glück dir ver -
 love van ish, hope less to per ish! Love ne ver

mour te des-ti-na. Dors! — Dors! —
 dir dein Stern beschied. Schlaf! — schlaf! —
 love for thee did choose. Sleep! — Sleep! —

cieux Une é toi le ché ri e Qui s'al lu -
 Stern, der er strahlt, Glück ver -
 love van ish, hope less to

chent une é toi -
 schen nach dem Stern -
 shall earth ly love

Piano accompaniment for the second system, including treble and bass staves with musical notation.

Mephistopheles.

C'est bien! c'est bien, jeunes esprits,
 Gut, gut, sehr gut, mein junges Volk.
 Well done, well done, ye little folks,

Dors! Dors!
 Schlaf! schlaf!
 Sleep! Sleep!

Dors! Dors!
 Schlaf! schlaf!
 Sleep! Sleep!

ma pour eux.
 hei - ssend strahlt.
 shall per - ish.

ma pour eux.
 hei - ssend strahlt.
 shall per - ish.

Dors! Dors!
 Schlaf! schlaf!
 Sleep! Sleep!

Dors! Dors!
 Schlaf! schlaf!
 Sleep! Sleep!

ri - e.
 hei - ssend.
 per - ish.

le aux cieux.
 des Glücks.
 per - ish.

Dors! Dors!
 Schlaf! schlaf!
 Sleep! Sleep!

unis.

smorz.

smorz.

Piano accompaniment for the first system, including grand piano and celeste parts. The grand piano part features a melody in the right hand and a bass line in the left hand. The celeste part is positioned above the grand piano and plays a similar melodic line. Dynamics include *p* and *pp*.

M. *Je suis con-tent de vous. Ber-cez, ber-cez son som-meil enchan-té!*
Ihr habt mein Lob ver-dient! Wiegt sanft ihn ein, sanft in se-li-gen Traum!
Ye have deserved my praise! Rock him to sleep, bring him dreams of de-light!

Heu-reux Faust, dors! dors!

Sel'-ger Faust, schlaf; schlaf!

Hap-py Faust, sleep, sleep!

Heu-reux Faust, dors! dors!

Sel'-ger Faust, schlaf; schlaf!

Hap-py Faust, sleep, sleep!

Piano accompaniment for the second system, featuring complex rhythmic patterns and dynamics. The grand piano part includes triplets and sixteenth notes. Dynamics include *pp*, *ppp*, and *pp*. The system concludes with various *Soli.* markings: 8 *Soli.*, 4 *Soli.*, and 3 *Soli.*.

Ballet des Sylphes.
Sylphen-Tanz. Dance of the Sylphides.

Allegro. Tempo di Valse. (♩ = ♩)

Fl. picc.
Fl.
Clar. *pp*
Timp. in D (Ré).

2 Arpe. *pp*

Allegro. Tempo di Valse. (♩ = ♩)

System 1: Treble clef, key signature of two sharps (F# and C#). The staff contains several measures of music, including a *pp* dynamic marking in the lower register.

System 2: Treble clef, key signature of two sharps. The staff contains several measures of music.

System 3: Treble clef, key signature of two sharps. This system features a complex, multi-measure melodic line with many slurs and ties, and a dense accompaniment of chords and sixteenth notes.

System 4: Treble clef, key signature of two sharps. The staff contains several measures of music.

System 5: Treble clef, key signature of two sharps. The staff contains several measures of music.

System 6: Treble clef, key signature of two sharps. This system features a complex, multi-measure melodic line with many slurs and ties, and a dense accompaniment of chords and sixteenth notes.

System 1 of the musical score, consisting of five staves. The top two staves are empty. The third staff contains a melodic line with eighth notes and rests. The bottom two staves are empty.

System 2 of the musical score, consisting of two staves. Both staves are empty.

System 3 of the musical score, consisting of five staves. The top staff has a melodic line with eighth notes and rests. The second staff has a complex rhythmic accompaniment with sixteenth notes. The third staff has a similar complex rhythmic accompaniment. The bottom two staves have a simple bass line with eighth notes.

System 4 of the musical score, consisting of three staves. The top two staves are empty. The bottom staff contains a melodic line with eighth notes and rests.

System 5 of the musical score, consisting of two staves. Both staves are empty.

System 6 of the musical score, consisting of five staves. The top staff has a melodic line with eighth notes and rests. The second staff has a complex rhythmic accompaniment with sixteenth notes. The third staff has a similar complex rhythmic accompaniment. The bottom two staves have a simple bass line with eighth notes.

60

Musical score for the first system, measures 60-65. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes piano (*pp*) markings and various rhythmic patterns, including sixteenth-note runs and chords.

Two empty musical staves, one treble clef and one bass clef, for the second system.

Musical score for the second system, measures 60-65. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes piano (*pp*) markings and various rhythmic patterns, including sixteenth-note runs and chords.

60

Musical score for the third system, measures 60-65. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes piano (*pp*) markings, *poco sf* markings, and first/second endings (*I.* and *a. 2.*) with repeat signs.

Two empty musical staves, one treble clef and one bass clef, for the fourth system.

Musical score for the fourth system, measures 60-65. It features a grand staff with five staves. The top two staves are treble clef, and the bottom three are bass clef. The music includes *poco f* and *dim.* markings, and a *Solo.* marking in the bass line.

61

I.
pp

Arpa I.
ppp

Arpa II.
ppp

Les Esprits de l'air se balancent quelque temps autour de Faust endormi et disparaissent peu à peu.
 Die Luftgeister schweben einige Zeit um den eingeschlafenen Faust und verschwinden nach und nach.
 The spirits of the air hover around Faust who has fallen asleep, then they disappear one by one.

perdendo
6 Soli.
ppp

pizz.
pp

2 Soli.

61

ppp

pppp

pppp

4 Soli.
ppp
arco
ppp

poco f

pppp

pppp

div.

unis.

senza accel.

*sons d'écho.
Echoton.
Echoton.*

*tenuto e per-
dendo il tuono*

pppp

*Baguettes d'éponge.
Schwammschlägel.
Sponge-headed drum-sticks.*

ppp

ppp

pppp

ppp

pppp

3 Soli.

perdendo

2 Soli.

perdendo

perdendo

perdendo

quasi niente

senza accel.

quasi niente

62

Allegro. (♩ = 152.)

Flauto piccolo.

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

I e II. in Es (Mib).

4 Corni.

III e IV. in B (Sib).

4 Fagotti.

2 Cornetti in A (La).
(Cornets à pistons.)

Faust.

Mephistopheles.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro. (♩ = 152.)

Faust s'éveille en sursaut.
Faust plötzlich erwachend.
Faust suddenly awaking.

Recit.

Margari - ta!
Marga - re - the!
Margheri - ta!

Allegro. (♩ = 152.)

62

Piano accompaniment for the first system, consisting of seven staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* (forte) and *a 4.* (quadruple). The key signature changes from one sharp to one flat across the system.

F. Qu'ai-je vu? qu'ai-je vu? Quel le cé. leste i- ma- ge quel ange Au front mortel. Où le trouver? Vers quel au-
 Welch ein Traum! ist es wahr? Ha, welch' ein reizend We- sen, welch' lieblich En- gelsbild! Wo find' ich sie; mich ihr zu
 Was't a dream? Can it be? Oh, An- gel. im- age, an- swer! Dost hear me call- ing thee? Wither art fled? Come, I im-

M.

Piano accompaniment for the second system, consisting of seven staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *sf* (sforzando), *p* (piano), and *f* (forte). The key signature changes from one flat to one sharp across the system.

Moderato. (♩ = 80.)

Piano accompaniment for the first system, featuring multiple staves with musical notation and dynamics like *pp*.

Moderato. (♩ = 80.)

F.
tel traîner — à ses pieds ma lou-an-ge?
weihen an - betungs-voll ihr zu Fü-ssen?
plore thee! Fall - ing at thy feet, I would a.dore thee!

M.
Eh bien! il faut me suivre en - cor
Schon gut, ich führ' sogleich dich hin
Well then! come fol-low me, this way:

misurato
Jus-qu'à cette al-
zum berauschend
From yon ar-bour

Piano accompaniment for the second system, featuring multiple staves with musical notation and dynamics like *p* and *f*.

Moderato. (♩ = 80.)

Cor. *rall.*

M. *rall.* *Recit.*

côve em - bau - mé - e Oû re - po - - se ta bien - ai - mé - e. A toi seul ce di - vin tré - sor!
 süß duf - tenden Stübchen, wo sie ruht die so heiss Ge - lieb - te. Dieser Schatz, Glückli - cher ist dein!
 thou shalt be - hold her; in thine arms soon thou shalt en - fold her. Trust me, she shall be thine to - day!

rall.

63

Fl. picc.

Fl. *mf* a 2.

Ob. *mf* a 2.

Clar. *mf* a 2.

Fag. *mf* a 4.

M.

Des é - tudians voi - ci la jo - yeuse co - hor - te Qui va passer de - vant sa porte. Parmi ces jeunes
 Dort kommt ein lust' ger Schwarm von Studenten und Kriegern, der ihrem Häuschen wohl vorbei zieht. Der Jugend tolle
 Here comes a crowd of stud - ents all singing so mer - ry. They'll pass her house, come on, don't tar - ry! Join in their songs of

pp

pp

pp

pp

pp

63

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Otti

Faust.

M.

fous, au bruit de leurs chansons, Vers ta beauté nous parviendrons; Mais contienstes transports et suis bien le.
 Lust und freu-di-ger Ge-sang sollen verkür.zen uns den Weg! Zähm' die in-ne-re Gluth! Folg' getrost meinem
 mirth. Thus we shall pass un-seen, yet thou shalt see thy heart's fair queen. Come then, let us be-gone! Fortune lead-ing us

Scene VIII. Finale.

Chœur de Soldats. Soldatenchor. Soldiers' Chorus.

Allegro. (♩ = 96.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Si b).

I e II in Es (Mi b).

4 Corni III e IV in B (Si b).

4 Fagotti.

2 Trombe in B (Si b).

2 Cornetti in B (Si b).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

Timpani in B (Si b) F (Fa).

Allegro. (♩ = 96.)

Faust.

Mephistopheles.

cons!
Rath.
on.

Soldats. Soldaten. Soldiers.

Tenore I.

Soldats et Etudiants. Soldaten und Studenten. Soldiers and Students.

Tenore II.

Etudiants. Studenten. Students.

Basso I.

Soldats. Soldaten. Soldiers.

Basso II.

Violino I.

pizz. p

Violino II.

pizz. p

cresc. poco a poco -

Viola.

pizz. p

cresc. poco a poco -

Violoncello.

pizz. p

cresc. poco a poco -

Contrabasso.

pizz. p

Allegro. (♩ = 96.)

Ob.

Clar.

Fag.

mf

mf

mf

mf

mf

mf

mf

mf

mf

Ob.

Clar.

mf

Vil - les en - tou - ré - es De murs et rem - parts, Fil -
 Stol - ze Bur - gen, Mauern umringt, hoch um - wallt, ihr

mf

Tho' stonewalls and ramparts the town for - ti - fy, fair

mf

Vil - les en - tou - ré - es De murs et rem - parts, Fil -
 Stol - ze Bur - gen, Mauern umringt, hoch um - wallt, ihr
 Tho' stonewalls and ramparts the town for - ti - fy, fair

Fl. I. *mf*

Ob.

Clar.

Fag.

Tromp.

Ctti.

let - tes su - cré - es aux ma - lins re - gards, Vic - toi - re cer -
 Mü - del so reizend, wenn auch spröd ihr seid, die si - cher - sten

maids, in vain ye plead with ear - nest, tear - ful eyes. We long but for

let - tes su - cré - es aux ma - lins re - gards, Vic - toi - re cer -
 Mü - del so reizend, wenn auch spröd ihr seid, die si - cher - sten

maids, in vain ye plead with ear - nest, tear - ful eyes. We long but for

I.
mf

tai - ne Près de vous_ m'at - tend. Si grande est la pei - ne,
 Sie - ge win - ken hier_ uns' rem Muth! Wenn schwer auch das Mü - hen,
 vic - tory, threats and dan - gers we de - fy! We heed not the per - il,

tai - ne Près de vous_ m'at - tend. Si grande est la pei - ne,
 Sie - ge win - ken hier_ uns' rem Muth! Wenn schwer auch das Mü - hen,
 vic - tory, threats and dan - gers we de - fy! We heed not the per - il,

65

p cresc. -
 p cresc. -
 (a 2.)
 p cresc. -
 f
 f
 f

Le prix est plus grand. _____ Au son des trom.
 doch herrlich der Lohn! _____ Beim Klang der Trom.
 for sweet is the prize! _____ When loud sounds the

Le prix est plus grand, le prix est plus grand. _____ Au
 herrlich, herrlich, herrlich ist doch der Lohn! _____ Beim
 for so sweet is the prize, oh sweet is the prize! _____ When

Le prix est plus grand, le prix, le prix est plus grand. _____
 herrlich, herrlich doch der Lohn, doch herrlich der Lohn! _____
 for so sweet is the prize, oh sweet, oh sweet is the prize! _____

p cresc. - f
 p cresc. - f
 p cresc. - f
 p cresc. - f
 p cresc. - f
 sempre pizz.
 sempre pizz.
 sempre pizz.

65

pet-tes, Les bra-ves sol - dats S'é-lancent aux fê-tes Ou bien aux com - bats.
 pe - ten der Tapf're zieht aus zum fröh-li-chen Fest wie zum grimmi-gen Strauss.
 bu-gle, its call we o - bey, to pleasure or bat-tle, we know not de - lay.

son des trompet-tes, Les bra-ves sol-dats S'é - lancent aux fê-tes Ou bien aux com-bats.
 Klang der Trompe-ten der Tapf're zieht aus zum fröh-li-chen Fest wie zum grimmi-gen Strauss.
 loud sounds the bu-gle, its call we o - bey, to pleasure or bat-tle, we know not de - lay.

Au son des trom-pet-tes, Les bra-ves sol - dats S'é-lancent aux fê-tes Ou bien aux com-bats.
 Beim Klang der Trom-pe-ten der Tapf're zieht aus zum fröh-li-chen Fest wie zum grimmi-gen Strauss.
 When loud sounds the bu-gle, its call we o - bey, to pleasure or bat-tle, we know not de - lay.

sempre pizz.

sempre pizz.

I. *f* *sf* *a 2.* *a 4.*

Fil - let - tes et vil - les Font les dif - fi - ci - les; Bientôt tout se rend, Bien - tôt, bien - tôt tout se rend, Bien -
 Und Mädchen und Wäl - le, so sehr sie sich sträuben, er - ge - ben sich doch bald uns, er - ge - ben sich doch bald
 For naught can re - sist us, nor maidens nor cit - ies, both soon must sur - ren - der. Mai - dens plead all in vain with

Fil - let - tes et vil - les Font les dif - fi - ci - les; Bientôt tout se rend, Bien - tôt, bien - tôt tout se rend, Bien -
 Und Mädchen und Wäl - le, so sehr sie sich sträuben, er - ge - ben sich doch bald uns, er - ge - ben sich doch bald
 For naught can re - sist us, nor maidens nor cit - ies, both soon must sur - ren - der. Mai - dens plead all in vain with

sf *sf* *sf* *sf* *sf*

First system of musical notation. It includes a vocal line with a fermata over the first measure, followed by piano accompaniment in the right and left hands. Dynamics include *mf* and *f*. A piano part features a dynamic shift from *f* to *p* with a slur.

tôt, bien-tôt tout se rend. Vil-les en-tou-ré-es De murs et rem-parts,
 uns, er-ge-ben sich doch! Stol-ze Bur-gen Mauern um-ringt, hoch um-wallt,
 ear-nest tear-ful eyes. Tho'stonewalls and ramparts the town for-ti-fy

Second system of musical notation. It includes a vocal line with lyrics, piano accompaniment, and a bass line. Dynamics include *mf*.

tôt, bien-tôt tout se rend. Si grande est la pei-ne, Le prix est plus grand. Vil-les en-tou-ré-es De rem-parts,
 uns, er-ge-ben sich doch, wenn schwer auch das Mü-hen, doch herrlich der Lohn! Stol-ze Bur-gen fest und hoch um-wallt,
 ear-nest tear-ful eyes, We long but for vic-tory, and sweet is the prize. Tho'stone-walls the ci-tty for-ti-fy

Third system of musical notation. It includes a vocal line with lyrics, piano accompaniment, and a bass line. Dynamics include *mf*.

Fourth system of musical notation. It includes a vocal line, piano accompaniment, and a bass line. Dynamics include *mf*.

I.

mf

a 2.

Fil - let - tes su - cré - es Aux ma - lins re - gards, —
ihr Mü - del so rei - zend, wenn auch spröd' ihr seid, —

Fair maids, in vain ye plead with ear - nest, tear - ful eyes, —

Fil - let - tes su - cré - es Aux ma - lins re - gards, —
ihr Mü - del so rei - zend, wenn auch spröd' ihr seid, —
Fair maids, in vain ye plead with ear - nest, tear - ful eyes, —

The first system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line starting with a half rest, followed by a quarter note G4, and then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The third staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fourth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fifth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3.

The second system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a vocal line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The third staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fourth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fifth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3.

The third system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a vocal line starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B-flat4, C5, B-flat4, A4, G4, F4, E-flat4, D4. The second staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The third staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fourth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fifth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3.

The fourth system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The second staff is a treble clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The third staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fourth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3. The fifth staff is a bass clef with a key signature of two flats, containing a series of chords: G4-B-flat4, A4-C5, B-flat4-A4, G4-F4, E-flat4-D4, C4-B3, A3-G3, F3-E3, D3-C3.

The first system of the score features a piano introduction. The right hand plays a rapid sixteenth-note scale in the treble clef, while the left hand provides a steady accompaniment in the bass clef. The music is in a minor key, indicated by two flats in the key signature. The dynamic marking *mf* (mezzo-forte) is present.

Vic - toi - re cer - tai - ne Près de vous_ m'at - tend. Si
 die si - cher - sten Sie - ge win - ken hier_ uns' - rem Muth! Wenn
 We heed not your plead - ing, nor the ear - nest tear - ful eyes, We

The vocal line for the first system is written in a single staff. It begins with a half rest, followed by a series of notes corresponding to the lyrics. The lyrics are provided in three languages: French, German, and English.

Vic - toi - re cer - tai - ne Près de vous_ m'at - tend. Si
 die si - cher - sten Sie - ge win - ken hier_ uns' - rem Muth! Wenn
 We heed not your plead - ing, nor the ear - nest tear - ful eyes, We

The vocal line for the second system continues the melody from the first system. The lyrics are repeated in French, German, and English.

The piano accompaniment for the second system consists of several staves. The right hand plays a simple harmonic accompaniment in the treble clef, while the left hand plays a similar accompaniment in the bass clef. The music is in a minor key, indicated by two flats in the key signature.

67

p cresc. - - - - - *f*

p cresc. - - - - - *f*

p cresc. - - - - - *f*

p cresc. - - - - - *f*

grande est la pei - ne, Le prix est plus grand.
 schwer auch das Mü - hen, doch herr - lich der Lohn.
 long but for vic - tory for sweet is the prize.

grande est la pei - ne, Le prix est plus grand, Le prix est plus grand.
 schwer auch das Mü - hen, herr - lich, herr - lich, doch der Lohn, doch herr - lich der Lohn.
 long but for vic - tory for so sweet is the prize, so sweet is the prize.

p *cresc.* - - - - - *f*

p *cresc.* - - - - - *f*

p *cresc.* - - - - - *f*

p *cresc.* - - - - - *f*

67

Chanson d'Étudiants.
Studentenlied. Students' Song.

L'istesso tempo.

Fl. *ff*

Ob. *ff*

Clar. *ff*

Cor. I. II. in Es (Mi b) *ff*

Cor. III. IV. in B (Si b) *ff*

Fag. *ff*

Timp. in B (Si b), F (Fa). *f*

L'istesso tempo.

Jam nox stella-ta, nox stella-ta ve-lami-na pan-dit. Nunc, nunc bibendum,

Jam nox stella-ta, nox stella-ta ve-lami-na pan-dit. Nunc, nunc bibendum,

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

L'istesso tempo.

nunc bibendum et a-mandum est. Vi - ta - bre - vis fu - gax que vo - lup - tas. Gau - de -

nunc bibendum et a-mandum est. Vi - ta - bre - vis fu - gax que vo - lup - tas. Gau - de -

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have lyrics underneath. The lyrics are: "nunc bibendum et a-mandum est. Vi - ta - bre - vis fu - gax que vo - lup - tas. Gau - de -". The music includes dynamic markings such as *mf* and *f*.

div. unis.

This system shows the piano accompaniment for the first system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The word "div." is written above the left hand part, and "unis." is written above the right hand part.

a - mus i - gi - tur, gaude - a - mus, gaude - a - mus, gaude - a - mus!

a - mus i - gi - tur, gaude - a - mus, gaude - a - mus, gaude - a - mus!

This system contains two vocal staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have lyrics underneath. The lyrics are: "a - mus i - gi - tur, gaude - a - mus, gaude - a - mus, gaude - a - mus!". The music includes dynamic markings such as *f* and *p*.

div. unis.

This system shows the piano accompaniment for the second system. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). The word "div." is written above the left hand part, and "unis." is written above the right hand part.

68

Clar. *I. tr*

Fag. *(a 2) mf*

p

p *mf*

No-bis sub - ri-den-te lu - nâ, per urbem, quæ - ren-tes pu - el-las, e - a - - mus!

No-bis sub - ri-den-te lu - nâ, per urbem, quæ - ren-tes pu - el-las, e - a - - mus!

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

68

69

Fl. *f*

Ob. *f*

Clar. *f*

Fag. *a 4. f*

f *mf*

Nobis sub-ri-den - te lu - nâ, per urbem, quæ.

Nobis sub-ri-den - te lu - nâ, per urbem, quæ.

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

f *pizz.* *p*

69

Clar. *tr*

Fag.

p *cresc.* *f*

ren-tes pu - el - las, e - a - - mus! Ut cras, for - tu - na - ti. Cae - sa - res, di - ca

ren-tes pu - el - las, e - a - - mus! Ut cras, for - tu - na - ti. Cae - sa - res, di - ca

arco

p *arco* *cresc.* *f* *mf*

Clar.

Fag.

ff *mf*

mus: Ve-ni, vi-di, vi-ci! Gau-dea-mus, gau-de-amus, gau - de-a - mus i-gitur!

mus: Ve-ni, vi-di, vi-ci! Gau-dea-mus, gau-de-amus, gau - de-a - mus i-gitur!

ff *mf*

Chœur des Soldats et Chanson des Etudiants (ensemble).

Chor der Soldaten und Studentenlied (zusammen). Soldiers' Chorus and Students' Song (together).

70

Fl. a2.
Ob. a2.
Clar. a2.
Cor. a2.
Fag. (a4.)
Tr. in B (Sib).
Ctti in B (Sib).
3 Tromb. a3.
Timp.

Faust.

Mephistopheles.

Jam nox stella-ta, nox stel-la-ta ve-la-mi-na pan-dit.

Jam nox stella-ta, nox stel-la-ta ve-la-mi-na pan-dit.

C O R O.

Vil-les en-tou-ré-es De murs et rem-parts, Fil-
Stol-ze Bur-gen, Mau-ern umringt, hoch um-wallt, ihr

Tho' stone walls and ramparts the town for-ti-fy, fair

Jam nox stella-ta, nox stel-la-ta ve-la-mi-na pan-dit.

Vil-les en-tou-ré-es De murs et rem-parts, Fil-
Stol-ze Bur-gen, Mau-ern umringt, hoch um-wallt, ihr
Tho' stone walls and ramparts the town for-ti-fy, fair

70

a2.

B (Sib) muta in C (Ut).

F. *f* Nunc, nunc bi.bendum, nunc bi.bendum et a.mandum est. Vi - ta -

M. *f* Nunc, nunc bi.bendum, nunc bi.bendum et a.mandum est. Vi - ta -

let - tes su - cré - es Aux ma - lins re - gards, Vic - toi - re cer - tai - ne
 Mü - del so rei - zend, wenn auch spröd ihr seid, die si - chersten Sie - ge
 maids, in vain ye plead with earn - est tear - ful eyes. We long but for vic - tory

f Nunc, nunc bi.bendum, nunc bi.bendum et a.mandum est. Vi - ta -

let - tes su - cré - es Aux ma - lins re - gards, Vic - toi - re cer - tai - ne
 Mü - del so rei - zend, wenn auch spröd ihr seid, die si - chersten Sie - ge
 maids, in vain ye plead with earn - est, tear - ful eyes. We long but for vic - tory

The first system of the score consists of ten staves. The top two staves are for the vocal parts (Soprano and Alto), the next two for the vocal parts (Tenor and Bass), and the remaining six staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line.

F.
M.

bre - vis fu-gax que vo-luptas. Gau - de - a-mus i - gi-tur, gaude - a - mus,gaude-
bre - vis fu-gax que vo-luptas. Gau - de - a-mus i - gi-tur, gaude - a - mus,gaude-

Près de vous m'at - tend. — Si grande est la pei - ne, Le
win-ken hier uns'rem Muth. — Wenn schwer auch das Mü - hen, doch
Threats and dangers we de - fy; — we heed not the per - il, Le - prix est plus
herr-lich, herrlich
for - so sweet is the

bre - vis fu-gax que vo-luptas. Gau - de - a-mus i - gi-tur, gaude - a - mus,gaude-
Près de vous m'at - tend. — Si grande est la pei - ne, Le prix est plus grand, Le prix, le
win-ken hier uns'rem Muth. — Wenn schwer auch das Mü - hen, herrlich, herrlich doch der Lohn, doch
Threats and dangers we de - fy; — we heed not the per - il, for - so sweet is the prize, so sweet, ah so

The second system of the score consists of ten staves, all of which are for the piano accompaniment, including a grand staff and a separate bass line.

F. a - - mus, gau.de - a - - mus!

M. a - - mus, gau.de - a - - mus!

prix est plus grand. Au son des trom - pet - tes, Les bra - ves sol - dats Sé - lan - cent aux
 herr - lich der Lohn. Beim Klang der Trom - pe - ten der Tapf - re zieht aus, zum fröh - li - chen
 sweet is the prize. When loud sounds the bu - gle, its call we o - bey to plea - sure or

grand, Le prix est plus grand. Au son des trom - pet - tes, Les bra - ves sol - dats Sé -
 herr - lich ist doch der Lohn. Beim Klang der Trom - pe - ten der Tapf - re zieht aus, zum
 prize, so sweet is the prize. When loud sounds the bu - gle, its call we o - bey to

a - - mus, gau.de - a - - mus!

prix est plus grand. Au son des trom - pet - tes, Les bra - ves sol -
 herr - lich der Lohn. Beim Klang der Trom - pe - ten der Tapf - re zieht
 sweet is the prize. When loud sounds the bu - gle, its call we o -

The first system of the score consists of ten staves. The top five staves are for the piano, and the bottom five are for the vocalists. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal staves are currently empty, indicating the beginning of the piece.

F. *No - bis sub - ri - den - te lu - - nà,*

M. *No - bis sub - ri - den - te lu - - nà,*

The vocal staves for the first system show the vocalists' entries. The French lyrics are written above the vocal lines, and the German lyrics are written below. The music is in a 3/4 time signature with a key signature of one flat.

fè - tes Ou bien aux com - bats. Fil - let - tes et vil - les Font les dif - fi -
Fest wie zum gri - mi - gen Strauss. Und Mädchen und Wül - le, so sehr sie sich
bat - tle, we know not de - lay. For naught can re - sist us, nor

lancent aux fè - tes Ou bien aux com.bats. Fil - let - tes et vil - les font
fröh - li - chen Fest wie zum gri - mi - gen Strauss. Und Mädchen und Wül - le, so
pleasure or bat - tle, we know not de - lay. For naught can re - sist us, nor

The second system of the vocal score continues the lyrics. The piano accompaniment is also visible in the background, providing harmonic support for the vocal lines.

No - bis sub - ri - den - te lu - - nà,

dats Sé - lan - cent aux fè - tes Ou bien aux com - bats. Fil - let - tes et
aus, zum fröh - li - chen Fest wie zum gri - mi - gen Strauss. Und Mädchen und
bey, to pleasure or bat - tle, we know not de - lay. For naught can re -

The third system of the vocal score shows the continuation of the lyrics. The piano accompaniment remains consistent, maintaining the rhythmic and harmonic structure of the piece.

The final system of the page shows the piano accompaniment. It consists of four staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, providing a steady accompaniment for the vocalists.

Piano accompaniment for the first system, consisting of seven staves. The top staff is the right hand, and the bottom staff is the left hand. The music is in a minor key and features a variety of rhythmic patterns and melodic lines.

F. *Per ur.bem, quæ - ren - tes pu - el - las, e -*
 M. *Per ur.bem, quæ - ren - tes pu - el - las, e -*

ci - les; Bien.tôt tout se rend. Fil - let - tes et vil - les Font les dif - fi -
sträuben, er - ge - ben sich doch! Und Mädchen und Wäl - le, so sehr sie sich
cit - ies; they soon to us yield!

les dif - fi - ci - les; Bien.tôt tout se rend. For naught can re - sist us, nor maidens nor
sehr sie sich sträuben, er - ge - ben sich doch!
maidens nor cit - ies; they soon to us yield!

Per ur.bem, quæ - ren - tes pu - el - las, e -
vil - les font les dif - fi - ci - les; Bien.tôt tout se rend. Fil - let - tes et vil - les Font les dif - fi -
Wäl - le, so sehr sie sich sträuben, er - ge - ben sich doch! Und Mädchen und Wäl - le, so sehr sie sich
sist us, nor maidens nor cit - ies; they soon to us yield! For naught can re - sist us, nor maidens nor

Piano accompaniment for the second system, consisting of seven staves. The music continues with similar rhythmic and melodic patterns as the first system.

a.2.
 a.2.
 Musical notation for piano accompaniment, including treble and bass staves with various notes, rests, and dynamic markings.

F. a - - mus! Ut cras, for - tu - na - ti - - Ca - sa - res, di - -

M. a - - mus! Ut cras, for - tu - na - ti - - Ca - sa - res, di - -

ci - les; Bien - tôt tout se rend, Bien - tôt, bien - tôt tout se rend, Bien - tôt, bien - tôt tout se rend.
 strüben, er - ge - ben sich doch bald uns, er - ge - ben sich doch bald uns, er - ge - ben sich doch.

cit - ies, they soon to us yield, they yield, they soon to us yield. Then sweet, oh sweet is the prize.

a - - mus! Ut cras, for - tu - na - ti - - Ca - sa - res, di - -

ci - les; Bien - tôt tout se rend, Bien - tôt, bien - tôt tout se rend, Bien - tôt, bien - tôt tout se rend. Si grande est la
 strüben, er - ge - ben sich doch bald uns, er - ge - ben sich doch bald uns, er - ge - ben sich doch, wenn schwer auch das
 cit - ies, they soon to us yield, they yield, they soon to us yield. Then sweet, oh sweet is the prize we read in the

Musical notation for piano accompaniment, including treble and bass staves with various notes, rests, and dynamic markings.

The first system of the musical score consists of eight staves. The top two staves are vocal staves for Soprano (S) and Alto (A). The next four staves are for piano accompaniment, including the right and left hands of the grand piano. The music is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

F. ca - - - mus: Ve - ni, vi - di,
 M. ca - - - mus: Ve - ni, vi - di,

The vocal staves for Soprano (F.) and Alto (M.) are shown with their respective lyrics. The lyrics are: "ca - - - mus: Ve - ni, vi - di,".

Vil - les en - tou - ré - es De murs et rem - parts,
 Stol - ze Bur - gen, Mauern umringt, hoch um - wallt,
 Tho' stone walls and ramparts the town for - ti - fy

ca - - - mus: Ve - ni, vi - di,

pei - ne, Le prix est plus grand. Vil - les en - tou - ré - es De rem - parts,
 Mü - hen, doch herrlich der Lohn. Stol - ze Bur - gen, fest und hoch um - wallt,
 maiden's soft plead - ing eyes. Tho' stone walls the cit - y for - ti - fy

The second system continues the musical score with vocal staves and piano accompaniment. It includes the lyrics for the vocal parts and the piano accompaniment.

Piano accompaniment for the first system, consisting of multiple staves with musical notation. Dynamic markings include *a.2.* and *a.4.*

F.
M.

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!

Fil - let - - tes su - cré - es Aux ma - lins re - gards, Vic -
 ihr Mü - - del so rei - zend, wenn auch spröd' ihr seid, die

fair maids, in vain ye plead with earn - est, tear - ful eyes; We

vi - ci! Gau - de - a - mus, gau - de - a - mus, gau - de - a - - - mus i - gi - tur!

Fil - let - - tes su - cré - es Aux ma - lins re - gards, Vic -
 ihr Mü - - del so rei - zend, wenn auch spröd' ihr seid, die
 fair maids, in vain ye plead with earn - est, tear - ful eyes; We

Piano accompaniment for the second system, consisting of multiple staves with musical notation.

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations, including chords and melodic lines.

F. Vi - - ta bre - - vis fu - gax que vo - lup - tas.
 M. Vi - - ta bre - - vis fu - gax que vo - lup - tas.

toi - - re cer - tai - - ne Près de vous m'at - - tend. Si
 si - - cher - sten Sie - - ge win - ken hier uns' - rem Muth. Wenn
 long but for vic - - tory; threats and dan - gers we de - fy. We
 Vi - - ta bre - - vis fu - gax que vo - lup - tas.
 toi - - re cer - tai - - ne Près de vous m'at - - tend. Si
 si - - cher - sten Sie - - ge win - ken hier uns' - rem Muth. Wenn
 long but for vic - - tory; threats and dan - gers we de - fy. We

Piano accompaniment for the second system, featuring treble and bass staves with various musical notations, including chords and melodic lines.

Tromb. I e II.
 Tromb. III.
 Timp. in C (Ut) F (Fa).

F. Gaude - a - mus, gaude - a - mus! Nunc,

M. Gaude - a - mus, gaude - a - mus! Nunc,

grande est la pei - ne, Si grande est la pei - ne, Le prix est plus
 schwer auch das Mü - hen, wenn schwer auch das Mü - hen, doch herrlich der
 heed not the per - il, for sweet is the prize sweet, oh sweet is the

Gaude - a - mus, gaude - a - mus! Nunc bi - bendum
 grande est la pei - ne, Si grande est la pei - ne, Le prix est plus
 schwer auch das Mü - hen, wenn schwer auch das Mü - hen, doch herrlich der
 heed not the per - il, for sweet is the prize sweet, oh sweet is the

Piano accompaniment for the first system, including treble and bass staves with various musical notations like chords, notes, and dynamics.

F. Nunc, nunc, nunc gau - de - a - - -
 M. Nunc, nunc, nunc gau - de - a - - -

grand, Le prix est plus grand, Le prix est plus grand, Le prix est plus grand, Le prix est plus grand,
 Lohn, doch herrlich der Lohn, doch herrlich der Lohn, doch herrlich der Lohn,
 Le prix, oui, le prix est plus
 doch herrlich, ja herrlich der
 for sweet, oh so sweet is the
 prize, oh sweet is the prize, oh sweet is the prize, oh sweet is the prize.
 Si grande est la pei-ne, Le prix est plus
 wenn schwer auch das Mühen, doch herrlich der
 We heed not the per-il, for sweet is the

et nunc a-mandum est, Nunc bi-bendum et nunc a-mandum est; Gau - de - a - - -
 grand, Le prix est plus grand, Le prix est plus grand, Le prix est plus grand, Le prix est plus grand. Si grande est la pei-ne, Le prix est plus
 Lohn, doch herrlich der Lohn, doch herrlich der Lohn, doch herrlich der Lohn, wenn schwer auch das Mühen, doch herrlich der
 prize, oh sweet is the prize, oh sweet is the prize, oh sweet is the prize. We heed not the per-il, for sweet is the

Piano accompaniment for the second system, including treble and bass staves with various musical notations like chords, notes, and dynamics.

a2.
 a2.
 a4.

F.
M.

mus, gaude a - - - mus, gaude a - - - mus, gau-de a - - -

mus, gaude a - - - mus, gaude a - - - mus, gau-de a - - -

grand, Le prix est plus grand, oui, le prix est plus grand, Le prix est plus
 Lohn, doch herr - - - lich der Lohn, ja, doch herr - - - lich der Lohn, ja herr.lich der
 prize, oh sweet is the prize, oh so sweet is the prize, oh sweet is the

grand, Le prix est plus grand, oui, le prix est plus grand, Le prix est plus
 Lohn, der Lohn herr - lich doch, ja der Lohn herr - lich doch, ja herr.lich der
 prize, the prize, naught so sweet as the prize, naught so sweet, so sweet as the

mus, gau - de - a - - - mus, gau - de - a - - - mus i - - gi -

grand, Le prix est plus grand, oui, le prix est plus grand, Le prix est plus
 Lohn, doch herr - lich der Lohn, ja der Lohn herr - lich doch, ja herr.lich der
 prize, oh sweet is the prize, is the prize; naught so sweet, so sweet as the

Piano accompaniment for measures 74-83. The score features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include 'ff' (fortissimo) and 'a4.' (quarta).

F.
M.

mus!

grand.
Lohn!
prize!

tur!

Piano accompaniment for measures 84-93. The score continues with complex rhythmic patterns. Dynamics include 'ff' and 'div.' (diviso).

Cor. in B(Sib).

Fag.

dim.

a2.

p

Viol.

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

Fag.

dim.

Viol.

p

div.

p

p

Fag.

pp

Viol.

pp

pp

pp