

QUATRIÈME PARTIE. VIERTER THEIL. FOURTH PART.

Scene XV.

Romance. Romanze. Romance.

Andante un poco lento. (♩ = 50.)

2 Flauti.

Corno inglese.

2 Clarinetti in B (Sib).

I e II in B (Sib) basso.

4 Corni.

III e IV in B (Sib) basso.

2 Trombe in B (Sib).

Timpani I  
in F (Fa)  
alto e basso.

Timpani II  
in F (Fa)  
alto e basso.

Marguerite.

Tenore I.

Tenore II.

Bassi I e II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante un poco lento. (♩ = 50.)

Andante un poco lento. (♩ = 50.)

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flutes, English Horn, Clarinets, Horns, Trumpets) and timpani. The bottom section includes vocal soloists (Marguerite, Tenors, Basses) and strings (Violins, Viola, Violoncello, Contrabasso). The score is in 3/4 time and B-flat major. The tempo is marked 'Andante un poco lento' with a metronome marking of ♩ = 50. The woodwinds and strings play a melodic line, while the vocalists sing. The score includes dynamic markings such as *p* and *pp*, and performance instructions like *div.* and *unis.*

poco rit. 126 a tempo

C. ingl.

M<sup>e</sup>

D'a - mour l'ar - den - te flam - me Con - su - me mes beaux jours. Ah! la  
 Der Lie - be hei - sse Flam - me ver - zeh - ret mei - nen Leib, und der  
 That love my bos - om cher - ished, now deep in my heart doth burn; and my

pp

pizz.

pizz.

poco rit. 126 a tempo

M<sup>e</sup>

paix de mon à - me A donc fui pour tou - jours, A donc fui pour tou -  
 Frie - de der See - le für e - wig starb da - hin, für e - wig starb da -  
 soul's peace hath per - ished 'twill ne - ver more re - turn; 'twill ne - ver more re -

poco rit.

poco rit.

Tempo I. un poco animato.

Fl. I. p.

C. ingl.

Clar. p.

M<sup>e</sup>

Tempo I. un poco animato.

jours! Son dé - part, son ab - sen - ce Sont pour moi le cer - cueil, Et, loin de sa pré -  
 hin. Sei - ne Flucht, sein Ent - fer - nen we - cken mir bitt - re Schmer - zen, und oh - ne sei - ne  
 turn. He has gone, he has left me, all my tears are in vain; of my peace he has be -

arco

pizz.

p

Tempo I. un poco animato.

127

Fl. I. *p*

C. ingl.

Clar. II.

Cor. III. IV. *p*

M<sup>o</sup>

sen - ce, Tout me pa - raît en deuil. A - lors ma pau - vre tè - te Se dé - ran - ge bien - tôt; Mon  
 Nä - he weint um mich her die Welt. Ver - wirrt sind mei - ne Sin - ne, die Ge - dan - ken ver - stört, mein  
 reft - me, he'll ne'er re - turn a - gain. All hopes are changed to anguish, and I would I were dead; in

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

*fp* *pizz.* *fp* *fp*

127 *p* *mf* *p* *mf* *p* *mf* *p*

C. ingl. *p* *riten.* 128 *Tempo I.*

Clar. *pp*

M<sup>o</sup>

fai - ble cœur s'ar - rè - te, Puis se - gla - ce aus - si - tôt.  
 Herz in ban - gem Za - gen wird so - kalt - ach, wie Eis!  
 grief my soul doth lan - guish, and my heart to sor - row is wed!

*fp* *poco f*

*fp* *poco f*

*fp* *poco f*

*fp* *poco f*

*mf* *p* *mf* *riten.* *p* *f dim.* *p* *(pp)*

*mf* *p* *mf* *riten.* *p* *f dim.* *p* *(pp)*

128 *Tempo I.*

C. ingl. *poco rit. Tempo I.*

Viol. *(ppp)* *pp* *p*

univ. *(ppp)* *p*

*pizz.* *p*

*poco rit. Tempo I.*

C. ingl.

Marg.

Sa mar - che que j'ad - mi - re, Son - port si gra - ci - eux, Sa  
 Sein Schrei - ten wie so e - del, wie herr - lich die - Ge - stalt. So  
 When I re - call his fea - tures, whose look my fond - heart swayed, whose

Fl.

C. ingl.

Clar.

M<sup>e</sup>

bouche au - doux sou - ri - re, Le char - me de ses yeux, Sa  
 süß war des Mun - des Lächeln, so sanft sei - ner Augen Glanz. Es  
 smile, whose e - v'ry move - ment fond earnest love be - trayed. Once

*poco f*

Fl. *mf* *poco f*

C. ingl. *mf*

Clar. *mf* II. *poco f*

M<sup>o</sup>  
 voix en - chan - te - res - se Dont il sait m'em - bra - ser, De sa  
 klang so hold die Stim - me, wenn sein Arm mich um - schlang. Ich em -  
 more I long to greet him, once more taste love's sweet bliss; hear his

*p*

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

C. ingl. *p* *cresc.* *p*

Clar. *p* II. *cresc.* *p*

M<sup>o</sup>  
 main, de sa main la ca - res - se, Hé - las! et son bai - ser, D'une a - mou-reu-se  
 pfand sei - ner Hand zar - tes Schmei - cheln, und ach! ach, sei - nen Kuss! Der Lie - be hei - sse  
 voice, feel his hand's soft car - ress - ing, world forgot ten, drink love's sweet kiss! That love my bosom

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

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

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

*poco f* *cresc.* *p*

Fl. I. *p*

C. ingl.

Clar. *sf* *p* I. *p*

M<sup>o</sup>

flam.me con-su-ment mes beaux jours! Ah! la paix de mon â-me A donc fui pour tou-jours, A  
 Flam.me ver-zeh-ret mei-nen Leib und der Frie-de der See-le für e-wig starb da-hin, für  
 cher-ish'd, now deep in my heart doth burn; and my soul's peace hath per-ish'd, for, he doth not re-turn, for

div. unis. *sf* *p*

rit. Più animato ed agitato. (♩ = 96.)

Fl.

C. ingl.

Clar.

M<sup>o</sup>

rit. Più animato ed agitato. (♩ = 96.)

donec fui pour tou-jours! Je suis à ma fe-nê-tre Ou de-  
 e-wig starb da-hin! Ich ei-le zu dem Fen-ster, vor die  
 he doth not re-turn! I hasten to the window; at the

(sempre p)

(sempre p)

(sempre p)

(sempre p)

rit. (sempre p) Più animato ed agitato. (♩ = 96.)

Me. hors, tout le jour: C'est pour le voir pa-raître Ou hâ-ter son re-  
 Thü-re Tag um Tag, um endlich ihn zu se-hen, ob er wie-der zu mir  
 garden-gate I wait. I listen for his footstep, ay and be it ne'er so

Vello. e C. B.

C. ingl.  
 Cor. III. IV.

Me. tour. Mon cœur bat, mon cœur bat et se pres-se, Dès qu'il le sent ve-  
 keh-ret. Mein Herz schlägt ihm ent-ge-gen, so-bald es ah-net, dass er sich  
 late. My heart beats loud with long-ing, and shall it long and weep all in

Vello. e C. B.

Fl. 130 I. rit.

C. ingl.  
 Clar.  
 Cor.

Me. nir. Au gré de ma ten-dres-se puis-je le re-te-nir!  
 na-het, o führ-te mei-ne Lie-be ihn wie-der mir zu-rück!  
 vain? Oh! would my tears could move him, could bring him back a-gain!

Vello. e C. B. 130 rit.





C. ingl.

M<sup>o</sup>

mour!  
gehn.  
die.

con sord.

con sord.

div.

3

3

3

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

C. ingl.

sf

sempre dim.

sempre dim.

sempre dim.

sempre dim.

sempre dim.

pp sf

C. ingl.

senza ritén.

Timp. I in F (Fa)  
alto e basso.

2 Timbaliérs. Baguettes d'éponge.  
2 Paukenschláger. Schwammschlágel.  
2 Kettle-drums. Sponge-headed drum-sticks.

Timp. II in F (Fa)  
alto e basso.

2 Timbaliérs. Baguettes d'éponge.  
2 Paukenschláger. Schwammschlágel.  
2 Kettle-drums. Sponge-headed drum-sticks.

ppp

ppp

3

3

3

3

3

3

3

3

3

div. 3

pppp

div. 3

pppp

pppp

pppp

pppp

pppp

pppp

unis.

pppp

132 Allegro. (♩ = ♩)

Cor. I. II Derrière la Scène.  
in B (Sib) Hinter der Scene.  
basso. Behind the scenes.

Tr. I. II Derrière la Scène.  
in B (Sib) Hinter der Scene.  
Behind the scenes.

Timp. I.

Timp. II.

Choeur de Soldats. Petit Choeur derrière la Scène (avec un ou deux instruments pour empêcher les voix de baisser).

Soldatenchor. Kleiner Chor hinter der Scene (mit 1 oder 2 Instrumenten, um das Sinken der Stimmen zu verhindern).

Ten. I. Chorus of Soldiers. Small chorus behind the scenes (with one or two instruments to keep the voices up to pitch).

Ten. II.

Bassi I. II.

C. B.

132 Allegro. (♩ = ♩)

Musical score for the first part of the section, featuring woodwinds and percussion. The score includes parts for Cor. I. II, Tr. I. II, Timp. I., and Timp. II. The music is in 2/4 time and begins with a *mf* dynamic. The woodwinds play a rhythmic pattern of eighth notes, while the timpani provide a steady accompaniment. The score concludes with a *cresc. poco a poco* marking.

Musical score for the vocal entry of the Chorus of Soldiers. The score includes parts for Ten. I., Ten. II., Bassi I. II., and C. B. The music is in 2/4 time and begins with a *mf* dynamic. The vocal parts enter with the lyrics: "Au son des trom-pet-tes, Les bra-ves sol-dats". The score concludes with a *mf* dynamic.

Au son des trom-pet-tes, Les bra-ves sol-dats  
 Beim Klang der Trom-pe-ten der Tapf-re zieht aus  
 When loud sounds the bu-gle, its call we o-bey,

Au son des trom-pet-tes, Les bra-ves sol-dats  
 Beim Klang der Trom-pe-ten der Tapf-re zieht aus  
 When loud sounds the bu-gle, its call we o-bey,

Au son des trom-pet-tes, Les bra-ves sol-dats  
 Beim Klang der Trom-pe-ten der Tapf-re zieht aus  
 When loud sounds the bu-gle, its call we o-bey,

Marg.

*dimin.*

*dimin.*

Bien - tôt la ville en -  
Der Tag neigt sei - nem  
Now day slow - ly is

*cresc.*

S'é - lan - cent aux fê - tes Ou bien aux com - bats.  
zum fröh - li - chen Fest wie zum grim - mi - gen Strauss.  
to plea - sure or bat - tle, we know not de - lay.

*cresc.*  
S'é - lan - cent aux fê - tes Ou bien aux com - bats.  
zum fröh - li - chen Fest wie zum grim - mi - gen Strauss.  
to plea - sure or bat - tle, we know not de - lay.

*cresc.*

S'é - lan - cent aux fê - tes Ou bien aux com - bats.  
zum fröh - li - chen Fest wie zum grim - mi - gen Strauss.  
to plea - sure or bat - tle, we know not de - lay.

tiè - - - re au re - pos va se ren - - - dre.  
En - - - de und die Stadt geht zur Ru - - - he.  
end - - - ing, and the night's shades are fall - - - ing.

*p*  
Si grande est la pei - - ne, Le  
Wenn schwer auch das Mü - - hen, doch  
We laugh at all per - - il, for

*p*  
Si grande est la pei - - ne, Le prix est plus  
Wenn schwer auch das Mü - - hen, herr - lich, herr - lich,  
We laugh at all per - - il, laugh at the per - il,

*p*  
Le prix est plus grand, le prix, le  
herr - lich, herr - lich doch der Lohn, ja  
Sweet is the prize, oh, sweet is the prize, oh,

Encore plus loin.  
Noch enifernter.  
Still further off.

Encore plus loin.  
Noch enifernter.  
Still further off.

*ppp*

*ppp*

*pp*

*pp*

*dim. sempre*

*dim. sempre*

M<sup>o</sup>

Clai - rons, tam - bours du soir dé - ja  
Dem a - bend - li - chen Ruf der Trom -  
The roll of drums is heard and dist -

prix est plus grand.  
herr - lich der Lohn.  
sweet is the prize.

grand, le prix est plus grand.  
herr - lich ist doch der Lohn.  
for so sweet is the prize.

prix est plus grand.  
herr - lich der Lohn.  
sweet is the prize.

M<sup>o</sup>

se font en - ten - dre A - vec des chants jo - yeux, Comme au soir où la -  
- meln und Trom - pe - ten ver - mischt sich fro - her Sang. So auch war's je - ne  
- ant bu - gles call - ing. Fond heart, wouldst fain for - get days of love's sweet - est

*mf*

*pppp*

*pppp*

M<sup>e</sup>  
 mour — of frit Faust à mes yeux. Il  
 Nacht, — wo zu - erst ihn ich sah! Doch  
 joys gone by, the hour when first we met! He'll

Tenori. *mf* Ten. II. *mf*

Chœur d'Étudiants (dans le lointain). Jam nox stel-la-ta, nox stel-la-ta ve-la-mi-na pan-dit.  
 Chor der Studenten (in der Ferne).  
 Bassi. Chorus of Students (at a distance).

*p*

*p*

M<sup>e</sup>  
 ne vient pas! Il ne vient pas!  
 er kommt nicht, kehrt nicht zu - rück!  
 ne'er re - turn! He'll ne'er re - turn!

Per ur-bem quæ - ren - tes pu - el - las e - a - mus!



# Scene XVI.

## Invocation à la nature.

Beschwörung der Natur. Exorcism of nature.

Forêts et Cavernes.  
Wald und Höhle.  
Wood and Cavern.

### Andante maestoso. (♩ = 144.)

Le chef d'orchestre, dans tout ce morceau, devra marquer les 9 croches de chaque mesure; sans quoi il lui sera impossible d'obtenir avec précision les nuances de mouvement qui sont indiquées. (Note de H. Berlioz.)  
Der Dirigent gibt während dieses ganzen Stückes die 9/8 jedes Taktes. Sonst wäre es ihm unmöglich, die vorgeschriebenen Veränderungen des Zeitmasses mit Genauigkeit anzugeben.  
Throughout this part, the conductor must mark the 9 crochets in each bar, otherwise he cannot possibly indicate with the necessary precision, the changes in the time-signatures.

**2 Flauti.**  
*pp* *mf*

**Oboe I.**  
*mf*

**Corno inglese.**  
*pp* *mf*

**2 Clarinetti in A (La).**  
II.  
*p < sf* *mf*

**Corni III e IV in Des (Réb).**  
*p* *mf*

**4 Fagotti.**  
*mf*

**2 Trombe in F (Fa).**

**Tromboni I e II.**  
a 2.  
*pp* *mf*

**Trombone III.**  
*pp* *mf*

**Timpani in Fis (Fa#) E (Mi).**  
*pp* *pp* *pp*

**Faust.**  
Andante maestoso. (♩ = 144.)

**Violino I.**  
arco  
*pp* *mf*

**Violino II.**  
arco  
*pp* *mf*

**Viola.**  
*pp* *mf*

**Violoncello.**  
arco  
*pp* *mf*

**Contrabasso.**  
arco  
*pp* *mf*

Andante maestoso. (♩ = 144.)





*p*  
*pp*  
*pp*  
*pp*  
*p*  
*poco f* *a 4.* *sf*  
 II.  
*p*

F. Toi seu - le don - nes trê - ve à mon en - nui sans fin. \_\_\_\_\_  
 die ein - zig du ge - wâh - rest Rast meinem ste - ten Schmerz! \_\_\_\_\_  
 Be - hold me here des - pair - ing: Thou shalt re - leave my sor - - - row!

*pp*  
*pp*  
*pp*  
*p*  
*p*  
*poco f* *sf*  
*poco f* *sf*

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the right and a bass clef on the left. The right hand part is divided into two staves, and the left hand part is also divided into two staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first two measures are mostly rests. The third measure begins with a piano (*p*) dynamic. The fourth measure contains a second ending marked "(a 2.)" and "II.". The system concludes with a piano (*p*) dynamic marking.

F. *cresc.*

Sur ton sein tout puissant je sens moins ma mi - se - re; Je re - trou - ve - ma  
 Lieg'ich dir an der Brust, fühl'mein E - lend ich min - der, neu er - fasst mich - das  
 On thy breast, let me rest then my heart e - ver bleed - ing, shall find com - fort - and my

The second system of the score continues the piano accompaniment. It features a grand staff with a treble clef on the right and a bass clef on the left. The right hand part is divided into two staves, and the left hand part is also divided into two staves. The music is in the same key and time signature as the first system. The first measure begins with a piano (*p*) dynamic. The second measure is marked "cresc. poco a poco". The third measure is marked "p". The fourth measure is marked "cresc.". The system concludes with a piano (*p*) dynamic marking and the word "cresc.".

un poco rit. e marc. Tempo I.

Musical score for the first system, featuring piano and bass staves with various musical notations including dynamics (sf, f, p) and articulation marks.

un poco rit. e marc. Tempo I.

F. *f*

for - - - - ce, et je crois vivre en fin. — Oui, souf-flez, — ou-ra -  
 Le - - - - ben, kräf-ti-gen Wol-lens Macht. Ja, wild heu - - le, Or -  
 spir - - - - it wake to a bright-er mor-row. Rage, ye winds, with the

Tremolo frémissant, aussi serré que possible.  
 Brausendes Tremolo, so dicht als möglich.  
 As loud and fast a tremolo as possible.

Musical score for the second system, including piano and bass staves with dynamic markings (p, sf, ff) and performance instructions.

un poco rit. e marc. Tempo I.



I.

mf p

mf p

mf p

II.

p < sf

mf p

sf p

13

F.

|          |                              |                 |                             |
|----------|------------------------------|-----------------|-----------------------------|
| chers! — | Tor-rents, pré-ci-pi-tez vos | on - - - des!   | A vos bruits sou-ve-rains   |
| Fels! —  | Du Strom, lass dei-ne Wo-gen | brau - - - sen! | Freudig eint sich mein Ruf— |
| deep, —  | Your tops hid in clouds of   | thun - - - der! | Let me join in the turmoil, |

sf p

sf p

sf p

sf p

sf p

sf p

un poco allargando

Tempo I.

Musical score for the first system, featuring piano, violin, and cello parts. The score includes dynamic markings such as *p*, *sf*, and *pp*. Performance instructions include "un poco allargando" and "Tempo I.". The piano part includes a second ending marked "a 2.". The system concludes with a *p* dynamic marking.

un poco allargando

Tempo I.

F.

|            |                      |                   |
|------------|----------------------|-------------------|
| — ma voix  | ai — me à su — nir.  | Fo — rêts, — ro — |
| — eu — res | To — sens Ge — walt! | O Wald, — o       |
| — mu — sic | sweet — to mine ear. | Oh for — est! oh  |

Musical score for the second system, featuring piano, violin, and cello parts. The score includes dynamic markings such as *f*, *p*, and *pp*. Performance instructions include "un poco allargando" and "Tempo I.". The piano part includes a second ending marked "a 2.". The system concludes with a *p* dynamic marking.

un poco allargando

Tempo I.

*p* *mf cresc.* *sf* *a 2.* *b2.*

F. chers, — tor - rents, — je vous a - do - - re! Mon des Qui scintil -  
 Fels, — o Strom, — euch bet' ich stau - - - nend an! Fun.kelndes Sternen.  
 moun - tains! oh tor - rent! to me your lang - - - uage how dear! Stars in yon a - zure

*cresc.* *mf cresc.* *sf*

un poco rit. -

Musical score for the first system. It consists of a vocal line and piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a bass line. Dynamic markings include *mf cresc.*, *f*, and *dim.*. The tempo marking *un poco rit.* is present at the top.

un poco rit. -

F. lez, - vers vous s'é-lan - ce le dé - sir D'un cœur trop vas - te et d'une âme alté - ré - e D'un bon - heur qui la  
 heer, em - por zu dir schwingt sich mein Wunsch, das ban - ge Sehnen ei - ner See - le, die lechzet nach dem Glück, das sie  
 height, to you my soul would wing its flight; to yon bright shore, where my soul shall wake, there to sor - row no

Musical score for the second system. It continues the vocal line and piano accompaniment. Dynamic markings include *pp*, *cresc.*, *f*, and *dim.*. The tempo marking *un poco rit.* is present at the bottom.



Tempo I.

Musical score for piano and voice, measures 1-12. The score is in G major and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The piano part includes dynamic markings of *p* and *dim.*. The vocal line begins in measure 10 with the lyrics "II." and continues with a melodic phrase.

Tempo I.

Musical score for piano and voice, measures 13-24. The score is in G major and 4/4 time. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. The piano part includes dynamic markings of *p* and *dim.*. The vocal line begins in measure 13 with the lyrics "F. fuit... floh... more!".

# Scene XVII.

## Récitatif et Chasse.

Recitativ und Jagd. Recitativo and Chase.

**137**

I e II in C (U).  
4 Corni.  
III e IV in F (Fa).  
Tamtam e Gran Cassa.

Faust.

(Gravissant les rochers.)  
(Die Felsen ersteigend.)  
(Climbing the rocks.)

Mephistopheles.

A la voûte a - zu - rée A - per - çois - tu, dis - moi, l'as - tre d'a - mour constant?  
An dem blau - en - den Him - mel schautest du wohl gar der treu - en Lie - be Stern?  
In the vault - ed high dome of heav'n, say, dost be - hold the star of con - stant love?

Violino I.  
Violoncello.

**137**

Allegro. (♩. = 104.)

F.

M.

Recit.

Son in - flu - ence, a - mi, se - rait fort né - ces - - sai - re; Car tu rê - ves i -  
Es könn't sein Ein - fluss, Freundchen, grad jetzt uns wohl nü - tzen! Denn du träumst ru - hig  
Its in - flu - ence, my friend, should not be un - der - - val - ued! For thou sitt'st dreaming,

Allegro. (♩. = 104.)

F.

M.

Tais - toi!  
O schweig!  
Oh, hush!

ci, quand cet - te pauvre en - fant, Margue - ri - te.... Sans doute il faut me tai - re. Tu n'ai - mes plus! Pour -  
hier und dort das ar - me Kind, Mar - ga - re - the. Na - tür - lich sollt' ich schweigen: du liebst nicht mehr! Und  
while the vic - tim of thy love, Mar - ghe - ri - ta.... Of course, thou wilt not hear me: thy vow's for - got, and

*poco f* *p* *p*

F. Quoi!  
Wie!  
What!

M. tant en un ca-chot traî-né-e, Et pour un par-ri-cide à la mort condam-né-e....  
doch, geschleppt zum dumpfen Ker-ker, und als Mörd'rin der Mut-ter zum To-de ver-ur-theilt!  
she be-wails her lot in pri-son, doom'd to die for the mur-der of her moth-er....

*poco f* *poco f*

F. A-chè-ve! qu'as-tu dit?  
Voll-en-de! hört'ich recht?  
Nay tell me! what didst say?

M. **Recit.**  
J'entends des chas-seurs qui par-cou-rent les bois.  
Die Hör-ner der Jä-ger er-schal-len im Wald!  
I hear the sound of the hunt-er's horn!

F. Margue-rite en pri-son!...  
Mar-ga-re-the in Haft....  
Mar-ghe-ri-ta in pri-son.

M. **Recit.** *posément*  
*bedächtig*  
*considerate*  
Cer-tai-ne li-queur bru-ne, un in-no-cent poi-  
Ein bräun-li-ches Ge-trän-ke, ein ganz un-schuld'ges  
A cer-tain sleep-ing-po-tion, seem'd quite a harm-less

son, Qu'elle te.nait de toi pour en.dor.mir sa mè-re Pen-dant vos noc-turnes a-mours, A cau-sé tout le  
 Gift, das sie von dir er-hielt, die Mut-ter ein-zu-schlüfern, wenn Nachts euch die Lie-be be-rauscht, ist am Un-glü-cke  
 drink, which thou didst give to her: it put to sleep her moth-er, at night when you sought her bower, was the cause of it

mal!  
 schuld!  
 all!

Ca-res-sant sa chi-mè-re, T'at-ten-  
 Sü-sse Freu-den er-seh-nend. je-de  
 When she wait-ed thy com-ing in the

dant cha-que soir, elle en u-sait tou-jours.  
 Nacht dich er-war-tend, gab sie ihr es stets.  
 night, then the poi-son she gave to her mother.

Elle en a tant u-  
 Ein-mal reicht sie zu  
 Once she poured too

*misurato*

Recit.

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

Feux et ton-ner-re!  
Him-mel und Höl-le!  
Heav-en, have mer-cy!

Recit.

sé Que la vieille en est mor-te. Tu comprends main-te-nant!...  
viel und den Tod gab's der Al-ten. Nun ver-stehst du wohl jetzt?  
much, and it killed the old moth-er. Dost thou grasp what I mean?

En sor-te  
Und da-hin  
She's guilt-y

*avec fureur*  
*wütend*  
*enraged*

Recit.

Sau-ve-la, sau-ve-la, mi-sé-ra-ble!  
Ret-te sie! Ei-le, hilf' ihr, Ver-worf'-ner!  
We must save, save her, save her, thou mon-ster!

Que son a-mour pour toi la con-duit....  
hat die Lie-be für dich sie ge-bracht!  
and 'tis all for her love she must die!

Ah! je suis le cou-pa-ble! On vous re-con-naît-là, Ri-di-cu-les hu-mains!  
Ha! bin ich jetzt der Schuld'ge? Wie fei-ge und er-bärm-lich die Men-schen doch sind!  
Ah! 'tis me thou wouldst blame on't! What cow-ards vile ye crea-tures of earth are be-come!

Recit.

F.

M.

Recit.

N'im - por - te! Je suis le maître en - cor de t'ouvrir cet - te por - te.  
 Was liegt d'ran! Wohl hab' ich Macht ge - nug, die - sen Ker - ker zu öff - nen.  
 What boots it! for I've the pow'r to o - pen the doors of her pri - son.

Recit.

F.

M.

Recit.

Mais, qu'as - tu fait pour moi De - puis que je te sers? De toi?  
 Doch, was empfang ich schon von dir für mei - nen Dienst? Von dir?  
 Yet, what re - ward hast thou be - stow'd for what I did? From thee?

Qu'e - xi - ges tu?  
 Was forderst du?  
 What dost de - mand?

138

son sord.

*sf* *pp*

F.

M.

Rien qu'u - ne si - gna - tu - re Sur ce vieux par - che - min. Je sau - ve Margue - rite à l'instant, Si tu  
 Nur ein paar kur - ze Wor - te hier auf dies Per - ga - ment: Ich ret - te Mar - ga - re - the so - fort, wenn du  
 Naught but thy sig - na - ture here, to this parch - ment, friend: I'll save Mar - ghe - ri - ta at once, if thou'lt

138

(senza sord.) *3*  
*pp*

F. Eh! que me fait DEMAIN quand je souffre à cette  
 Was kümmert mich das Mor - gen, wenn heu - te ich  
 What care I for the mor - row, if to - day I must

M. ju - res Et si - gnes ton ser - ment De me ser - vir de - main!  
 schwörst und den Pakt un - ter - schreibst, dass morgen du mir dienst.  
 swear, and wilt put thy name to this: to serve me on the mor.row.

Tamtam e Gran Cassa.  
*pp*

(Faust signe.)  
 (Er zeichnet.)  
 (He signs)

F. heu - re! Don - ne! Voi - là mon nom! Vers sa som - bre de - meu - re Vo - lons  
 lei - de! Nimm hin die Un - ter - schrift! Oh - ne Zö - gern nun ei - len wir zum  
 suf - fer! Take it! Here it is signed. Come for now we must hast - en to her

M.

*pp* *cresc.* *pp* *cresc.* *misurato*

F. donc mainte - nant! Ô dou - leur in - sen - sé - e! Mar - gue -  
 Ker - ker so - gleich! O, un - sag - ba - res We - he! Mar - ga -  
 pri - son a - way! Oh, what sor - row, the ang - uish! Mar - ghe -

M.

*f* *p* *pp* *f* *p* *pp*

*ppp*

ri - te, j'ac - cours!  
 re - the, zu dir!  
 ri - ta, I come!

**Recit.**

A moi. Vor - tex! Gia - our!  
 Zu mir, Vor - tex, Gia - our!  
 To me, Vor - tex, Gia - our!

**139**

**Allegro.** (♩ = 152.)

Silence.  
G.P.

Viol. I.  
Silence.  
G.P.

Vcello. *pp cresc. molto pizz.*

**Allegro.** (♩ = 152.)

**139**

arco

Sur ces deux noirs chevaux, prompts com - me la pen - sé - e, Mon - tons, et au ga - lop! la jus - tice est pres - sé - e.  
 Stei - ge auf die - ses Pferd, schnell fliegt es wie der Blitz. Und nun, fort im Ga - lopp, denn das Blut - gericht säumt nicht.  
 Mount on this jet black steed, swift - er than light'n'ing's flash. A - way, then to save her, for the henchman he waits not.



### Scene XVIII.

La Course à l'Abîme. Die Höllenfahrt. Descent into Hell.

Faust et Méphistophélès galopant sur deux chevaux noirs.  
Faust und Mephistopheles auf schwarzen Pferden daher brausend.  
Faust and Mephisto on black steeds rush by.

**Allegro.** (♩ = 144.)

2 Flauti piccoli.  
Flauto.  
2 Oboi.  
2 Clarinetti in B (Si $\flat$ ).  
Clarinetto basso in B (Si $\flat$ ).  
I. II. in D (Ré).  
4 Corni.  
III. IV. in H (Si $\natural$ ).  
4 Fagotti.  
Tromboni I. II.  
Trombone III.  
Tuba.  
Timpani I in C (Ut) F (Fa).  
Timpani II in As (La $\flat$ ) Es (Mi $\flat$ ).  
Campana.  
Tamtam.

**Allegro.** (♩ = 144.)

Faust.  
Mephistopheles.  
Chœur de Paysans.  
Chor der Landleute.  
Chorus of Peasants.  
Soprani ed Alti.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

**Allegro.** (♩ = 144.)

Ob.

**Faust.**  
 Dans mon cœur re-ten-tit sa voix dé-ses-pé-ré-e....  
 Schmerzlich tönt mir in's Herz der Armen wehvoll Kla-gen.  
 In my heart rack'd with pain, resounds her cry of an-guish.

*dim.*

*cresc.* *cresc. molto* *sf* *p*

F.  
 O Oh, pauvre a-ban-don -  
 schmah-lich Ver -  
 wretch - ed one for -

*p sf* *p sf*

140

F.  
 né - e!  
 lass' - ne!  
 sak - en!

*dim.* *p*

*dim.* *p*

*dim.* *p*

140

Chœur de Paysans (agenouillés devant une croix champêtre.)  
Chor der Landleute (vor einem Kreuz am Wege knieend).  
Chorus of Peasants (kneeling at a way-side-Cross).

*p*  
Sanc - - - ta Ma - ri - - - a,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and contains the lyrics "Sanc - - - ta Ma - ri - - - a,". The piano accompaniment is in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

o - - - ra pro no - - - bis!

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "o - - - ra pro no - - - bis!". The piano accompaniment maintains the same rhythmic and melodic patterns as in the first system.

Ob. I.  
*p*  
Sanc - - - ta Mag - da -

The third system of music introduces a new part for Oboe I (Ob. I.) and continues the piano accompaniment. The Oboe I part is in a soprano clef with a key signature of two flats and begins with a piano (*p*) dynamic. It contains a melodic line with some slurs and accents. The piano accompaniment continues with the same patterns as the previous systems. The lyrics "Sanc - - - ta Mag - da -" are visible at the end of the system.

le - - - - - na, o - - - - - ra pro

Vcello. e C.B.

141

Ob. I. *p*

Faust.

Prends garde à ces enfants, à ces  
 O stö - re nicht die Kin - der und  
 Dis - turb not the child - ren and

no - - - - - bis!

141

F. fem - mes pri - ant Au pied de cet - te croix!  
 Frau - en, die be - tend knie - en vor dem Kreuz.  
 wo - men kneeling in pray - er at the Cross!

Mephistopheles.

Eh! qu'im - por - te! en a - vant!  
 Was geht's uns an? Fort, vorbei!  
 What care we on't? We must pass!

Sanc - - - - -

ta Mar - ga - ri - ta!

*cresc.* *cresc. molto* *f*

Vcello.

C. B. *cresc.* *cresc. molto* *f*

Fl.

Ob. *f* *p* I.

Clar. *f* *p* *mf*

*f* *p*

(Cri d'effroi.)  
(Schreckensruf.)  
(Cry of terror.)

(Les femmes et les enfants se dispersent épouvantés.)  
(Frauen und Kinder stürzen entsetzt davon.)  
(Women and children disperse terrified.)

Ah!

*ff* *f* *dim.* *dim.* *dim.* *dim.*

142

Ob.

142

*p* *p* *p*





143

Piano accompaniment for measures 143-145. The score features multiple staves with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (*p*) to forte (*f*). The key signature is B-flat major (two flats).

F. *saim de grands oi-seaux de nuit!*  
*dort der nächt'gen Vö-gel Schwarm?*  
*see yon flock of night-birds?*

M.

Piano accompaniment for measures 146-148. The score continues with rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are marked piano (*p*). The key signature remains B-flat major.

143



The first system of the piano accompaniment consists of seven staves. The top two staves (treble clef) feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The third staff (treble clef) contains a melodic line with triplets. The fourth staff (treble clef) continues the complex rhythmic texture. The fifth and sixth staves (treble clef) are mostly empty, indicating rests for those parts. The seventh staff (bass clef) features a bass line with triplets and other rhythmic figures.

F.

M.

The second system of the piano accompaniment consists of five staves. All staves are filled with dense rhythmic accompaniment, primarily using eighth and sixteenth notes. A 'cresc.' (crescendo) marking is placed below the first three staves in the second measure. The bottom staff (bass clef) has a 'cresc.' marking below it in the second measure.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. Dynamics include *ff* and *f*.

F. *f*

Ils me frap.pent de l'ai - le!  
 Ih-reSchwingen mich peit - schen!  
 With their pi-nions they beat me!

(retenant son cheval)  
 (sein Ross bändigend)  
 (reining in his steed)

M. *f*

Le glas des tré.pas -  
 Die Todten.glo.cke  
 The deathbell now I

Piano accompaniment for the second system, continuing the rhythmic patterns from the first system. Dynamics include *ff* and *pp*.

ritard. poco a poco - -

mf

I.

p

p

III.

p

f

f

f

f

ritard. poco a poco - -

F.

M.

sés son.ne dé - jà pour el - - - le. As-tu peur? re.tour - nons!  
 hör' ich schon er.klin.gen für sie. Hast du Furcht? Kehr'n wir um!  
 hear, hark to its tones so sol - - - emn! Art a.fraid? let's re - turn!

cresc. - - -

f dim.

cresc. - - -

f dim.

cresc. - - -

f dim.

cresc. - - -

f dim.

cresc. - - -

f dim.

ritard. poco a poco - -

Recit.

Campana { sonnant l'une de ces quatre notes.  
auf einen von diesen vier Tönen gestimmt.  
tuned to one of these four notes.

*p*

*p*

*p*

(Ils s'arrêtent.)  
(Sie halten.)  
(They halt.)

Recit.

F. *Non! je l'entends! cou-*  
*Vorwärts, nur fort, zu*  
M. *Forwards, a-way! a-*

*p*

*p*

*p*

*p*

Tempo I. un poco più animato.

I.  
p

faites cuivrer \*) le son.  
f

faites cuivrer \*) le son.  
f

Timp. in As (La) Es (Mi b). Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks.  
poco f

dim.

Tempo I. un poco più animato.

(Les chevaux redoublent de vitesse.)  
(Die Rosse verdoppeln ihren Flug.)  
(The steeds double their pace.)

F.  
rons!  
ihr!  
way!

(excitant son cheval)  
(sein Ross antreibend)  
(driving on the horses)

M.  
Hop!

f

arco

f sempre pizz.

dim.

dim.

dim.

dim.

Tempo I. un poco più animato.

dim.

\*) Man kann die Horntöne forciren um Jagdklänge nachzuahmen. Dies bezeichnet der Ausdruck „cuivrer“. Auf gestopfte Töne angewandt, ergibt es einen sehr seltsamen Effekt. — Gevaert, Instrumentationslehre. Anmerkung der Herausgeber.

\*) On peut forcer les sons du cor de façon à imiter la trompe de chasse; c'est ce qu'on appelle cuivrer les sons. Appliqué aux notes bouchées, cet effet est des plus étranges. — Gevaert, Traité d'instrumentation. Note des éditeurs.

\*) The tones of the buglehorn can be so forced as to imitate the hunter's call; this is what "cuivrer" expresses. When used on muted instruments, the effect is most peculiar. — Gevaert: on Instrumentation.

Ob.

Clar.

Cl. basso.

Fag.

Timp.

F.

M.

Hop!

Hop!

Re - garde au - tour de  
 Schau dort rings um uns  
 Be - hold now all a -

Clar.

Cl. basso.

Cor.

Fag.

F.

M.

Hop!

nous cet.te ligne in - fi - ni - - e De sque - let - tes dan - sant! A -  
 her ein un - end - lich Ge - drän - - ge, tan - zend Todten - ge - bein mit  
 round naked skel - e - tons danc - - ing, gha - st - ly grin - ning, the while their

Clar.

Cl. basso.

Cor.

Fag.

F.

M.

vec quel rire hor - ri - ble ils sa - luent en pas - sant!  
 gräss - lich hoh - len Grin - sen schlüpfet ni - ckend vor - bei!  
 bleach - ed bones they're shak - ing, and they nod as they pass!

Hop! Hop! Hop!  
 pense à sau - ver sa  
 Jetzt gilt es sie zu  
 Hence let us haste, to

Clar.

Cl. basso.

Cor.

M.

vi - e Et ris - toi des morts!  
 ret - ten. Läch' des Geisterspuck's!  
 save her. Hence, ye fiends of Hell!

Hop! Hop!

tr

a 2. tr

cresc.

cresc.

Fl. picc.

Fl.

Ob.

Clar.

Cl. basso.

Cor. <sup>a 2.</sup>

Fag.

Tromb.

Tuba.

Timp. in C (Ut) F (Fa).

Timp. in As (Lab) Es (Mib).

Tamtam.

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

**Faust** (de plus en plus épouvanté et haletant)  
(mehr und mehr erschreckt und keuchend)  
(more and more terrified and breathless)

Nos chevaux frémis-sent, Leurs crins se hé-ris-sent, Ils bri-sent leurs mors. Je vois on-du-ler  
Die Ros-se, sie schaudern, sie sträuben die Mähnen, zer-rei-ssen den Zaum, ich füh-le, o Graus,  
Our steeds they are frightened, their chafed mouths are foaming; they toss their wild manes beneath me the earth

Hop!









Scene XIX.  
Pandaemonium.

147 Maestoso. (♩ = 69.)

2 Flauti piccoli.

Flauto.

2 Oboi.

2 Clarinetti in B(Sib).

Clarinetto basso in B(Sib).

I e II in D (Ré).

4 Corni.

III e IV in H (Si).

4 Fagotti.

2 Trombe in H (Si).

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

I e II.

3 Tromboni.

III.

2 Tube.

Timpani  
in C (Ut) F (Fa).

Timpani  
in As (Lab) Es (Mib).

Gran Tamburo.

Cinelli.

Tamtam.

Maestoso. (♩ = 69.)

Mephistopheles.

Chœur de Damnés et  
de Démon.

(Aussi nombreux que possible.)

Chor der Verdammten  
und Dämonen.

(So zahlreich als möglich.)

Chorus of the damned  
and of the demons.

(As numerous as possible.)

Chœur en langue infernale.

Chor in der Höllensprache.

Chorus in infernal language.

Tenori.

Ha!

I - ri - mi - ru Kara - bra . . .

Bassi.

Violino I.

Violino II.

Viola.

Violoncello e  
Contrabasso.

147 Maestoso. (♩ = 69.)

2 Timbaliers.  
2 Paucenschläger.  
2 kettle-drummers.

F (Fa) muta in Fis (Fa#)

The score consists of ten staves for percussion instruments. The first three staves are for timbales, the next three for paucenschläger, and the last four for kettle-drummers. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is F major, and the time signature is 2/4. The score is divided into three measures. The first measure contains the main rhythmic patterns. The second measure contains a variation marked 'a2.'. The third measure contains a variation marked 'a4.'. The score concludes with a key change instruction: 'F (Fa) muta in Fis (Fa#)'.

M.

o!

The score for the vocal soloist (M.) and piano accompaniment. The vocal line is on a single staff, starting with the syllable 'o!'. The piano accompaniment is on two staves, with the right hand in the upper staff and the left hand in the lower staff. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The key signature is F major, and the time signature is 2/4. The score is divided into three measures. The first measure contains the vocal entry and the beginning of the piano accompaniment. The second measure continues the accompaniment. The third measure concludes the section.

The first system of music consists of 12 staves. The top six staves are grouped by a brace on the left and contain the right-hand part of the piano accompaniment. The bottom six staves are grouped by a brace on the left and contain the left-hand part. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand features complex rhythmic patterns, including sixteenth-note runs and chords, with many notes marked with a '6' (fingerings). The left hand provides harmonic support with chords and some melodic lines, including triplets in the lower register.

M.

The second system of music features a vocal line on a single staff. The vocal line is in the same key and time signature as the piano accompaniment. It contains two vocal phrases, each starting with the word "Has!". The first phrase is on a higher note, and the second is on a lower note. The vocal line is accompanied by a simple bass line.

The third system of music consists of 12 staves, continuing the piano accompaniment from the first system. The right hand continues with complex rhythmic patterns and sixteenth-note runs. The left hand features a prominent triplet pattern in the lower register, which is repeated several times. The music concludes with a final chord in the right hand and a melodic flourish in the left hand.

Piano accompaniment for the first system, consisting of ten staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features dense chordal textures in the upper staves and more rhythmic, melodic lines in the lower staves. Dynamic markings include *mf* and *f*. Rehearsal marks *a. 2.* and *a. 4.* are present.

M.

Has!

Les Princes des Ténèbres.  
 Die Fürsten der Finsterniss.  
 The princes of Darkness.

6 Bassi I.

6 Bassi II.

De cette â-me si fiè-re A ja-mais es-tu maitre et vainqueur, Méphis-to?  
 Die-se trot-zi-ge See-le, ist sie jetzt dir auf im-mer ver-fal-len, o sprich?  
 Now this proud spirit's mine, mine for e-ver; mine his soul whom he thought to sub-due.

Vocal and piano accompaniment for the second system. It includes a vocal line with lyrics and a piano accompaniment. The piano part continues with complex textures and dynamic markings like *f* and *mf*. Rehearsal marks *a. 2.* and *a. 4.* are also present.

Piano accompaniment for measures 149-152. The score features multiple staves with complex rhythmic patterns, including sixteenth-note runs and chords. Performance markings include *ff*, *a2*, and *a4*.

M.

J'en suis maitre à ja - mais.  
 Ja, ihr Mei - ster bin ich!  
 Yes, thy mas - ter am I!

Faust a donc li - brement  
 Un - ter - schrieb oh - ne Zwang  
 Did he sign with - out threat!

Piano accompaniment for measures 151-152. The score features multiple staves with complex rhythmic patterns, including sixteenth-note runs and chords. Performance markings include *p* and *mf*.



The piano accompaniment consists of several staves. The right hand features a complex, rhythmic pattern of sixteenth notes, often grouped in sixths. The left hand provides a more melodic and harmonic accompaniment. Dynamic markings include *mf*, *f*, and *ff*. The music is in a key with three sharps (F#, C#, G#).

M. *Il si\_gna li\_bre-ment.*  
*Er ward mein oh-ne Zwang.*  
 Yes, he signed without threat.

The vocal line is written in a single staff with a treble clef. It follows the lyrics provided below. The melody is in a key with three sharps.

*Si-gné l'ac-te fa-tal qui le livre à nos flammes?*  
*Faust den furcht-ba-ren Pakt, der ihn e-wig ver-dammet?*  
 this his fat - - - al parch-ment which makes him our vic-tim?

The piano accompaniment continues with similar rhythmic complexity. It includes dynamic markings such as *f* and *p*. The right hand continues with sixteenth-note patterns, while the left hand provides harmonic support.

A complex musical score consisting of 14 staves. The top 12 staves are grouped by a brace on the left. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Many notes are marked with a '6' above them, indicating sixteenth notes. The score is divided into three measures by vertical bar lines. The key signature is three sharps (F#, C#, G#).

M.

Musical score for voice and piano accompaniment. The voice part is on a single staff with lyrics "Has!" appearing twice. The piano accompaniment is on two staves. The notation includes rests and notes with slurs. The key signature is three sharps.

Piano accompaniment for the voice piece, consisting of four staves. The notation includes vertical lines and some notes, indicating a rhythmic accompaniment. The key signature is three sharps.

Allegro vivace. (♩ = 108.)

Instrumental score for strings and woodwinds. The score consists of 12 staves. The top two staves are for Violins I and II, the next two for Violas and Cellos, and the bottom four for Double Basses. The woodwind section includes Flutes, Oboes, Clarinets, Bassoons, and Basses. The music is in 2/4 time, marked 'Allegro vivace' with a tempo of 108 beats per minute. Dynamics include *ff* and *f*. There are various articulations and ornaments, such as 'a2.' and 'a4.'.

Allegro vivace. (♩ = 108.)

**Ten. I.**  
 (Les Démons portent Méphistophélès en triomphe.) Tra-di-oun Ma-re-xil fir-tru-din-xé bur-ru-di-xé. Fo-ry my din.

**Ten. II.**  
 (Die Dämonen tragen Mephistopheles im Triumph.) Fo-ry

**Basso I.**  
 (The Demons carry Mephistopheles in triumph.) Fo-ry

**Basso II.**  
 Fo-ry my din.

Vocal score for four voices: Tenor I, Tenor II, Bass I, and Bass II. The lyrics are in French, German, and English. The music is in 2/4 time, marked 'Allegro vivace' with a tempo of 108 beats per minute. Dynamics include *ff*.

Allegro vivace. (♩ = 108.)

Instrumental score for strings and woodwinds, continuing from the previous section. It consists of 12 staves for the same instruments as above. The music is in 2/4 time, marked 'Allegro vivace' with a tempo of 108 beats per minute. Dynamics include *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 three sharps (F#, C#, G#) and a 2/4 time signature. The accompaniment features a variety of textures, including arpeggiated chords, block chords, and melodic lines with slurs and accents. There are some performance markings such as 'a. 2.' and 'a. 4.' above certain notes.

korlitz, fo-ry my din-korlitz. O mé-ri ka-ri - u! O me-vi - xe! Meri ka-ri - ba!

my din - kor - litz, fo - ry my din - - - kor - litz, fo - ry my din - -

my din - kor - litz, fo - ry my din - - - kor - litz, fo - ry my din - -

kor-litz, fo-ry my din-kor-litz. O mé-ri ka-ri - u! O mé-vi - xe! Meri ka-ri - ba!

The second system contains the vocal line and its piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. The lyrics are: "korlitz, fo-ry my din-korlitz. O mé-ri ka-ri - u! O me-vi - xe! Meri ka-ri - ba!" followed by "my din - kor - litz, fo - ry my din - - - kor - litz, fo - ry my din - -" and "my din - kor - litz, fo - ry my din - - - kor - litz, fo - ry my din - -". The piano accompaniment provides harmonic support with chords and a bass line.

The second system of piano accompaniment continues the musical texture from the first system. It features similar chordal and melodic patterns, with some changes in dynamics and articulation. The key signature and time signature remain consistent with the first system.

The first system of the score consists of ten staves. The top two staves are for the right hand, featuring intricate rhythmic patterns with many sixteenth and thirty-second notes. The bottom six staves are for the left hand, providing a steady harmonic and rhythmic foundation with various chordal textures and melodic lines. The key signature is B-flat major, and the time signature is 4/4.

O mé-ri-ka-ri - u! O mi-da - ra ca-ra - i - bo la-kin-da, mé - ron-dor din - kor.litz,

kor - litz, fo - ry my din - kor - litz, mé - ron-dor din - kor.litz,

kor - litz, fo - ry my din - kor - litz, mé - ron-dor din - kor.litz,

O mé-ri-ka-ri - u! O mi-da - ra ca-ra - i - bo la-kin-da, mé - ron-dor din - kor.litz,

The vocal line consists of four staves. The top staff is the vocal melody, with lyrics written below it. The bottom three staves are piano accompaniment for the vocal line, providing harmonic support. The lyrics are: "O mé-ri-ka-ri - u! O mi-da - ra ca-ra - i - bo la-kin-da, mé - ron-dor din - kor.litz, kor - litz, fo - ry my din - kor - litz, mé - ron-dor din - kor.litz, kor - litz, fo - ry my din - kor - litz, mé - ron-dor din - kor.litz, O mé-ri-ka-ri - u! O mi-da - ra ca-ra - i - bo la-kin-da, mé - ron-dor din - kor.litz,"

The second system of the score continues the piano accompaniment from the first system. It features the same ten-staff structure, with the right hand playing complex rhythmic patterns and the left hand providing harmonic support. The key signature remains B-flat major and the time signature is 4/4.



The first system of the score consists of ten staves. The top two staves are for the right hand, featuring intricate triplet patterns. The middle four staves are for the left hand, with various rhythmic accompaniments. The bottom two staves are for the bass line. The music is in a key with one flat and a 3/4 time signature. The first two measures of the piano part feature prominent triplet patterns in both hands.

di - xé, Tru - din - xé ca - ra - i - bo. *p* Mit ays - ko, mé - ron - dor, mit ays -  
(*dim. - - - p*)  
Fir o - me - vi - xé mé - ron - dor. Mit ays - ko, mé - ron - dor, mit ays -

The second system of the score continues the piano accompaniment. It features similar triplet patterns in the right hand and rhythmic accompaniment in the left hand. The bottom two staves show the bass line. The music concludes with a final chord in the right hand and a sustained bass line.

Orchestral score for the first section. The score includes staves for Violins I and II, Violas, Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Horns. Dynamics range from *f* to *pp*. A *cresc.* marking is present in the lower strings. The tempo is *Allegro* with a quarter note equal to 72 beats per minute.

Allegro. (♩ = 72.)

Les Démons dansent autour de Méphistophélès.  
 Die Dämonen tanzen um Mephistopheles herum.  
 The Demons dance around Mephistopheles.

Vocal score for the first section. The lyrics are: *ko! Oh! Diff! diff! mé.rondor, mé.rondor ays.ko! Has! has!*. The tempo is *Allegro* with a quarter note equal to 72 beats per minute.

Orchestral score for the second section. It includes staves for Violins, Violas, Cellos, and Double Basses. Dynamics include *f*, *mf*, and *pp*. *pizz.* (pizzicato) markings are present in the strings. A *cresc.* marking is present in the lower strings. The tempo is *Allegro* with a quarter note equal to 72 beats per minute.

Allegro. (♩ = 72.)



Musical score for the first system, featuring multiple staves with musical notation. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. The score consists of several staves, with some containing lyrics. The lyrics are: "Sa - tan! Has! has! Bel.phégor! Has! has! Mé.phis.to! Has! has! Kro.ïx! Diff! diff! As.ta.roth!". The word "dim." (diminuendo) is written below the notes in the final measures of the system.

Musical score for the second system, featuring a vocal line with lyrics and a bass line. The lyrics are: "Sa - tan! Has! has! Bel.phégor! Has! has! Mé.phis.to! Has! has! Kro.ïx! Diff! diff! As.ta.roth!". The word "dim." (diminuendo) is written below the notes in the final measures of the system.

Musical score for the third system, featuring multiple staves with musical notation. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 3/4. The score consists of several staves, with some containing lyrics. The lyrics are: "Sa - tan! Has! has! Bel.phégor! Has! has! Mé.phis.to! Has! has! Kro.ïx! Diff! diff! As.ta.roth!". The word "dim." (diminuendo) is written below the notes in the final measures of the system.

Silence. *rallent. molto*

G.P.

This system contains ten staves of music. The first five staves are mostly rests, with some notes in the lower staves. The sixth staff has a melodic line starting with a piano (*p*) dynamic. The seventh staff has a melodic line starting with a forte (*f*) dynamic. The eighth and ninth staves have chords and some melodic fragments. The tenth staff has a melodic line starting with a forte (*f*) dynamic. The system concludes with a *rallent. molto* instruction and a G.P. (Grand Pause) marking.

*rallent. molto*

Diff! diff! Bel-zé.buth! Bel.phégor! As.ta.roth! Mé.phis.to! Sat, sat — ra — yk ir — ki —

The vocal line consists of a single staff with lyrics underneath. The lyrics are: "Diff! diff! Bel-zé.buth! Bel.phégor! As.ta.roth! Mé.phis.to! Sat, sat — ra — yk ir — ki —". The music is in a high register and includes various dynamics like *p* and *f*, and articulation marks.

Silence. G.P. arco

*rallent. molto*

This system contains five staves of music. The first two staves have melodic lines with piano (*p*) dynamics. The third staff has a melodic line with forte (*f*) dynamics. The fourth and fifth staves have chords and some melodic fragments. The system concludes with a *rallent. molto* instruction and a G.P. (Grand Pause) marking.

Maestoso.

Allegro vivace. (♩ = 132.)

This system contains the orchestral accompaniment for the first section. It consists of 12 staves. The first five staves are for strings (Violins I, Violins II, Violas, Cellos, and Double Basses). The next five staves are for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The final two staves are for Percussion (Timpani and Snare Drum). The music is marked *Maestoso* and *Allegro vivace* with a tempo of 132 beats per minute. Dynamic markings include *ff* and *a 2.* (second attack). There are several sixteenth-note passages and slurs throughout the system.

Maestoso.

Allegro vivace. (♩ = 132.)

This block shows the vocal line for the second section. It consists of two staves: a vocal line and a basso continuo line. The lyrics are: "mour. Has! has! Mé - phis - to! Has!". The music is marked *Maestoso* and *Allegro vivace* with a tempo of 132 beats per minute. The vocal line features a series of eighth notes and rests.

This system contains the orchestral accompaniment for the second section. It consists of 5 staves. The first three staves are for strings (Violins I, Violins II, and Violas). The fourth staff is for woodwinds (Flutes, Oboes, Clarinets, Bassoons, and Contrabassoon). The fifth staff is for Percussion (Timpani and Snare Drum). The music is marked *Maestoso* and *Allegro vivace* with a tempo of 132 beats per minute. Dynamic markings include *ff*. There are several sixteenth-note passages and slurs throughout the system.

The first system of the musical score consists of 12 staves. The top four staves are in treble clef, and the bottom eight staves are in bass clef. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* and *ppp* are present. The system concludes with a double bar line and a fermata over the final note.

Maestoso.

The second system features a vocal line on a single staff in treble clef and piano accompaniment on two staves in bass clef. The lyrics are: "has! Méphis - to! Has! has! has! has! I - ri - mi - ru ka - ra - bra - - - o." The vocal melody is characterized by sharp accents and a rhythmic pattern of eighth notes. The piano accompaniment provides harmonic support with chords and moving lines.

The third system continues the piano accompaniment from the previous system, consisting of four staves (two treble and two bass clefs). It features dense rhythmic textures with many sixteenth and thirty-second notes, creating a complex and driving accompaniment. The system ends with a double bar line and a fermata.

Musical score for strings and woodwinds, measures 1-3. The score is divided into three systems. The first system contains 12 staves: Violin I, Violin II, Violin III, Viola, Cello, Double Bass, Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The second system contains 12 staves: Violin I, Violin II, Violin III, Viola, Cello, Double Bass, Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The third system contains 12 staves: Violin I, Violin II, Violin III, Viola, Cello, Double Bass, Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p*, *mf*, *f*, and *poco f*. There are various articulations and phrasing marks throughout the score.

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of three sharps.

Musical score for woodwinds and strings, measures 4-6. The score is divided into three systems. The first system contains 12 staves: Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The second system contains 12 staves: Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The third system contains 12 staves: Flute I, Flute II, Clarinet, Bassoon, and Contrabass. The music is in a key with three sharps and a 3/4 time signature. Dynamics include *mf*, *f*, and *poco f*. There are various articulations and phrasing marks throughout the score.

Musical score for the first system, featuring multiple staves. Dynamics include *mf*, *p*, *pp*, and *dim.*. The score includes various musical notations such as notes, rests, and slurs. A section marked *a 4.* is visible in the lower staves. The system concludes with a 3/4 time signature.

Musical score for the second system, including the instruction **6 Bassi.** and dynamic markings such as *mf*. The notation continues with notes and rests across the staves.

A -  
Der  
Now

Musical score for the third system, featuring dense textures and dynamic markings such as *dim.*, *poco sf*, *pp*, and *ppp*. The notation includes complex rhythmic patterns and articulations.

Epilogue sur la terre.  
Epilog auf der Erde. Epilogue on earth.

Maestoso, quasi Recitativo. (♩ = 76.)

*sotto voce*

lors, l'En-fer se tut. L'affreux bouillon-ement de ses grands lacs de flam-mes,  
 Höl-le Mund ver-stummt, das furcht-ba-re Ge-zisch aus ih-ren Flammen-mee-ren,  
 Hell is si-lent grown: no more bil-lows of fire up from hell's depths come flam-ing,

Maestoso, quasi Recitativo. (♩ = 76.)

Les grin-ements de dents de ses tour-men-teurs d'à-mes Se fi-rent seuls en-ten-dre;  
 der Teu-fel wild Ge-heul, der Schmerzensschrei der See-len dringt nicht hin-auf zur Er-de.  
 the howl of de-mons, fiends, the cry of souls tor-ment-ed no more to earth a-scends.

Petit Chœur.  
Kleiner Chor.  
Small Chorus.

*pp sotto voce*

O ter-reurs!  
*pp sotto voce*  
 We-he, weh!  
*pp sotto voce*  
 Ter-rors! Woe!

(plus sombre)  
 (dämpfer)  
 (more sombre)  
*p*

et, dans ses pro-fon-deurs, Un mys-tère d'hor-reur s'ac-com-plit. O ter-reurs!  
 Tief in des Abgrund's Schlund hat ein grau-sig Ge-schick sich er-füllt! We-he, weh!  
 Deep in yon dread a-byss one poor soul now has met with its doom. Ter-rors! Woe!

Vcello.  
 C. B.

*pp*

# Scene XX.

Dans le Ciel. Im Himmel. In Heaven.

Maestoso non troppo lento. (♩ = 56.)

3 Flauti.  
2 Corni inglesi.  
2 Clarinetti in B (Si♭).

Arpa I. (a 4-5.)

Arpa II. (a 4-5.)

Soprani.

Alti.

Tenori.

Bassi.

CORO I.

Soprani.

Alti.

(ad lib.)  
CORO II.

2 Viol. I soli.

2 Viol. II soli.

Violino I.  
(tutti)

Violino II.  
(tutti)

Viola.

Violoncello I.

Violoncello II.

Contrabasso.

Maestoso non troppo lento. (♩ = 56.)

*p dolce*

Chœur d'esprits célestes.

Séraphins inclinés devant le Très-Haut.

Laus!

*p*

Chor himmlischer Geister.

Seraphim anbetend vor dem Herrn.

Lob!

*p*

Chorus of Celestial Spirits.

Seraphims praying to God.

Praise!

Chœur d'enfants.

Knabenchor. Chorus of children.

div.

*pp*

*pp*

div.

*pp*

div.

*pp*

pizz.

*mf*

Maestoso non troppo lento. (♩ = 56.)

Si l'on peut avoir un chœur de deux ou trois cents enfants, il devra être placé derrière l'orchestre sur les gradins plus élevés que les instrumentistes. Il sera conduit par un maître de chant, et le chef d'orchestre, sans le voir, suivra de l'oreille son mouvement. Si l'on ne peut avoir qu'une trentaine de jeunes garçons, il faudra les disséminer derrière le chœur, sur l'avant-scène et dans l'orchestre. (Note de H. Berlioz.)

Wenn ein Chor von 2 bis 300 Kindern zur Verfügung steht, so muss er hinter dem Orchester auf einer höheren Stufe wie die Instrumentalisten aufgestellt werden. Er wird von einem Chormeister geleitet und der Dirigent, ohne ihn zu sehen, folgt im Tempo mit dem Gehör. Kann man nur ungefähr 30 Knaben haben, so müssen sie theils hinter dem Chor, theils im Orchester zerstreut aufgestellt werden.

If a chorus of 2 to 300 children can be got together, they must be placed behind the orchestra but raised so as to be higher than the instrumentalists. This chorus to be conducted by a chorus-master, and the conductor of the orchestra must follow him by ear, as he cannot see him. If only some 30 boys can be had, they must be placed apart, partly behind the chorus, partly in the orchestra.



Fl. I.

Fl. II. III.

Sopr.

Alti.

Ten.

Sopr.

Alti.

Laus! Ho - -

Preis sei

Praise to

The musical score is written for a symphony orchestra and vocal soloists. It features woodwinds (Flutes I, II, and III), strings (Violins I and II, Violas, Cellos, and Double Basses), and vocal soloists (Soprano, Alto, and Tenor). The woodwinds and strings play melodic and harmonic parts, while the vocal soloists sing the lyrics. The lyrics are: "Laus! Ho - -", "Preis sei", and "Praise to".





Apothéose de Marguerite.  
Margarethen's Verklärung. Margherita's Glorification.

Un poco meno lento. (♩ = 76.)

The first system of piano accompaniment consists of six staves. The top two staves are treble clef, and the bottom four are bass clef. The music is in a minor key with a key signature of three flats. Dynamics include *pp* (pianissimo) and *p* (piano). The tempo is marked 'Un poco meno lento' with a quarter note equal to 76 beats per minute.

Un poco meno lento. (♩ = 76.)

The second system features vocal lines and piano accompaniment. It includes three vocal staves with lyrics in French, German, and English. The piano accompaniment continues with six staves. Dynamics include *p* (piano). The tempo remains 'Un poco meno lento'.

Lyrics:

Re-mon - te au ciel, à - - - me na - i - - ve  
 Steig' auf zu Gott, kind - - - li - - che See - - le,  
 Mount up to God, thy soul sore was tempt - - ed,

Ten. I.

Un poco meno lento. (♩ = 76.)

First system of musical notation, including vocal lines and piano accompaniment. The vocal lines are in French, German, and English. The piano accompaniment consists of multiple staves with various rhythmic patterns.

Que l'a - - - - - mour é - - - - - ga - ra! Viens re - - - - - vè -  
 die aus Lie - - - - - be feh - - - - - lend litt. Komm, nimm den  
 love it was that led thee a - - - - - stray. Come, take the

Second system of musical notation, including vocal lines and piano accompaniment. The vocal lines are in French, German, and English. The piano accompaniment consists of multiple staves with various rhythmic patterns.

arco *trem.*  
 con sord. div. *p*  
 con sord. *trem.*  
 arco div. *p*  
 con sord. *trem.*  
 arco div. *p*  
 (con sord.) *trem.*  
 (con sord.) *trem.*  
 pizz.  
 mf

Musical score for piano accompaniment, including vocal line and piano accompaniment. The score is in a key signature of three flats (E-flat major/C minor) and a 4/4 time signature. It features a vocal line with lyrics and a piano accompaniment with intricate patterns.

tir ta beau - té pri - mi - ti - ve Qu' une er - reur  
 Schmuck einst' ger Schön - heit nun wie - der, die durch Gram  
 crown, which thy sin had im - per - illed. Wear it e - ver -

tir ta beau - té pri - mi - ti - ve Qu' une er - reur une er -  
 Schmuck einst' ger Schön - heit nun wie - der, die durch Gram leid - voll  
 crown, which thy sin had im - per - illed. Wear it e - ver -

tir ta beau - té pri - mi - ti - ve Qu' une er - reur  
 Schmuck einst' ger Schön - heit nun wie - der, die durch Gram  
 crown, which thy sin had im - per - illed. Wear it e - ver -

Empty musical staves for piano accompaniment, including vocal line and piano accompaniment. The staves are blank, indicating that the music for this section has not been transcribed or is otherwise omitted.

al - - té - ra! Viens! les vier - ges di - vi - - nes,  
 leid - - voll ge - trübt. Komm! Die gött - li - chen Jung - frau'n,  
 more; 'tis thine! Come! the heav - en - ly Vir - - gins,

reur al - - té - ra! Viens! les vier - ges di - vi - - nes,  
 leid - - voll ge - trübt. Komm! Die gött - li - chen Jung - frau'n,  
 more; 'tis thine! Come! the heav - en - ly Vir - - gins,

al - - té - ra! Viens! les vier - ges di - vi - - nes,  
 leid - - voll ge - trübt. Komm! Die gött - li - chen Jung - frau'n,  
 more; 'tis thine! Come! the heav - en - ly Vir - - gins,

*Allegro molto*  
*p*  
*mf*

*p sempre*  
*p sempre*  
*p sempre*  
*p sempre*  
*(mf sempre)*

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a more active piano accompaniment with sixteenth-note patterns.

Viens! les vier - ges di - vi - nes, Tes sœurs, les Sé - ra -  
 Komm! die gött - li - chen Jung - frau'n, die Schwe - stern, trö - sten - de

Ten. I. Come! the heav - en - ly Vir - gins, thy sis - ters, com - fort shall

Viens! les vier - ges di - vi - nes, Tes sœurs, les Sé - ra -  
 Komm! die gött - li - chen Jung - frau'n, die Schwe - stern, trö - sten - de

Ten. II. Come! the heav - en - ly Vir - gins, thy sis - ters, com - fort shall

**Chœur d'Enfants** (très nombreux).  
*Knabenchor* (sehr zahlreich).  
**Chorus of Children** (a large number).

Viens! les vier - ges di - vi - nes, Tes sœurs, les Sé - ra -  
 Komm! die gött - li - chen Jung - frau'n, die Schwe - stern, trö - sten - de  
 Come! the heav - en - ly Vir - gins, thy sis - ters, com - fort shall

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are a more active piano accompaniment with sixteenth-note patterns. The word 'div.' is written in the bottom right of the system.





First system of musical notation, featuring vocal lines and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *sf*, *dim.*, and *pp*.

Second system of musical notation, continuing the vocal and piano parts. Dynamics include *sf*, *dim.*, and *pp*.

Third system of musical notation, including the first vocal entry with lyrics. Dynamics include *sf*, *dim.*, *p*, and *pp*.

ra - - chent en - cor - les ter - res - tres dou - leurs. Con - ser - ve l'es - pé -  
 ir - - di - sches Weh - dei - nem Au - - ge er - presst. Sei stark in dei - nem  
 sor - - rows of earth - from thy bos - - om have wrung. Have faith in thy Cre -

cor, - en - - cor - les ter - res - tres dou - leurs. Con - ser - ve  
 Weh, - das Weh - dei - nem Au - - ge er - presst. Sei stark in  
 sor - rows of earth - from thy bos - - om have wrung. Have faith in

Fourth system of musical notation, including the second vocal entry with lyrics. Dynamics include *sf*, *dim.*, *p*, and *pp*.

ra - - chent en - cor - les ter - res - tres dou - leurs.  
 ir - - di - sches Weh - dei - nem Au - - ge er - presst.  
 sor - - rows of earth - from thy bos - - om have wrung.

ra - - chent en - cor - les ter - res - tres dou - leurs. Con -  
 ir - - di - sches Weh - dei - nem Au - - ge er - presst. Sei  
 sor - - rows of earth - from thy bos - - om have wrung. Have

Fifth system of musical notation, including the third vocal entry with lyrics. Dynamics include *sf*, *dim.*, *p*, and *pp*.

ra - - chent en - cor - les ter - res - tres dou - leurs. Con - ser - ve l'es - pé -  
 ir - - di - sches Weh - dei - nem Au - - ge er - presst. Sei stark in dei - nem  
 sor - - rows of earth - from thy bos - - om have wrung. Have faith in thy Cre -

cor, - en - - cor - les ter - res - tres dou - leurs. Con - ser - ve  
 Weh, - das Weh - dei - nem Au - - ge er - presst. Sei stark in  
 sor - rows of earth - from thy bos - - om have wrung. Have faith in

Sixth system of musical notation, primarily piano accompaniment. Dynamics include *sf*, *dim.*, *p*, and *pp*.

Seventh system of musical notation, primarily piano accompaniment.

ran - ce, Con - ser - ve l'es - pé - ran - ce Et sou - ris, et sou -  
 Hof - fen, sei stark in dei - nem Hof - fen, stre - be freu - dig zum  
 a - tor, have faith in thy Cre - a - tor; trust in Him, and thy

l'es - péran - ce, Con - ser - ve l'es - péran - ce Et sou - ris, et sou -  
 dei - nem Hof - fen, sei stark in dei - nem Hof - fen, stre - be freu - dig zum  
 thy Cre - a - tor, have faith in thy Cre - a - tor; trust in Him, and thy

Con - ser - ve l'es - péran - ce Et sou - ris, et sou -  
 sei stark in dei - nem Hof - fen, streb' freu - dig zum  
 Have faith in thy Cre - a - tor; trust Him, and thy

ser - ve l'es - péran - ce Et sou - ris, et sou -  
 stark in dei - nem Hof - fen, stre - be freu - dig zum  
 faith in thy Cre - a - tor; trust in Him, and thy

ran - ce, Con - ser - ve l'es - péran - ce Et sou - ris, et sou -  
 Hof - fen, sei stark in dei - nem Hof - fen, stre - be freu - dig zum  
 a - tor, have faith in thy Cre - a - tor; trust in Him, and thy

l'es - péran - ce, Con - ser - ve l'es - péran - ce Et sou - ris, et sou -  
 dei - nem Hof - fen, sei stark in dei - nem Hof - fen, stre - be freu - dig zum  
 thy Cre - a - tor, have faith in thy Cre - a - tor; trust in Him, and thy

The piano accompaniment consists of a grand staff with treble and bass clefs, and a separate grand staff with four staves for figured bass. The music is in a minor key and features a steady rhythmic accompaniment with various chordal textures.

Soprano solo.

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

ris au bon.heur! Viens, Mar - ga - ri - - - ta!  
 e - wi - gen Heil!  
 soul shall be saved!

ris au bon.heur! Komm, Mar - ga - re - - - the!  
 e - wi - gen Heil!  
 Ten. I. II. soul shall be saved!

ris au bon.heur! Come, Mar - ghe - ri - - - ta!  
 e - wi - gen Heil!  
 soul shall be saved!

ris au bon.heur! Viens, Mar - ga - ri - - - ta!  
 e - wi - gen Heil!  
 soul shall be saved! Komm, Mar - ga - re - - - the!  
 Come, Mar - ghe - ri - - - ta!

ris au bon.heur!  
 e - wi - gen Heil!  
 soul shall be saved!

The first system of the musical score features a vocal line at the top with a melodic line and a lower line. Below it are two piano accompaniment staves. The piano part consists of a right-hand staff with a rhythmic pattern of eighth and sixteenth notes, and a left-hand staff with a steady bass line.

The second system continues the vocal and piano parts from the first system. The vocal line has a few notes, and the piano accompaniment maintains its rhythmic pattern.

ri - - - - ta!  
 re - - - - the!  
 ri - - - - ta!

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

Viens, Mar - ga - ri - - - - ta!

Komm, Mur - ga - re - - - - the!

Come, Mar - ghe - ri - - - - ta!

Viens, Mar - - ga - ri - - - - - tal  
 Komm, Mar - - ga - re - - - - - the!  
 Come, Mar - - ghe - ri - - - - - ta!

Viens, Mar - - ga - ri - - - - - tal  
 Komm, Mar - - ga - re - - - - - the!  
 Come, Mar - - ghe - ri - - - - - ta!

The third system features a vocal line with a melodic line and a lower line. Below it are two piano accompaniment staves. The piano part consists of a right-hand staff with a rhythmic pattern of eighth and sixteenth notes, and a left-hand staff with a steady bass line.

The fourth system continues the vocal and piano parts from the third system. The vocal line has a few notes, and the piano accompaniment maintains its rhythmic pattern.

The fifth system continues the vocal and piano parts from the fourth system. The vocal line has a few notes, and the piano accompaniment maintains its rhythmic pattern.

The sixth system continues the vocal and piano parts from the fifth system. The vocal line has a few notes, and the piano accompaniment maintains its rhythmic pattern.

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

Sopr. ri - - - ta! Mar - ga - ri - - - ta!  
 re - - - the, Mar - ga - re - - - the,  
 ri - - - ta! Mar - ghe - ri - - - ta!

Alti. Viens! Viens! Viens!

Ten. Komm! Komm! Komm!

Bassi. Come! Come! Come!

Viens! Viens!

Viens! Viens! Viens!

Komm! Komm! Komm!

Come! Come! Come!

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

The musical score is arranged in systems. The top system consists of three staves: a vocal line with lyrics "Viens!", "Komm!", and "Come!" and two piano accompaniment staves. The second system continues the vocal and piano parts. The third system features a vocal line with lyrics "Viens!" and "Komm!" and piano accompaniment. The fourth system has a vocal line with lyrics "Come!" and piano accompaniment. The fifth system includes a vocal line with lyrics "Viens!" and piano accompaniment. The sixth system has a vocal line with lyrics "Viens!", "Komm!", and "Come!" and piano accompaniment. The seventh system features piano accompaniment with multiple staves and the instruction "perdendo" written vertically on the right side of the staves.