

## AVANT-PROPOS — VORWORT — PREFACE.

Le titre seul de cet ouvrage indique qu'il n'est pas basé sur l'idée principale du *Faust* de Goëthe, puisque, dans l'illustre poëme, Faust est *sauvé*. L'auteur de *la Damnation de Faust* a seulement emprunté à Goëthe un certain nombre de scènes qui pouvaient entrer dans le plan qu'il s'était tracé, scènes dont la séduction sur son esprit était irrésistible. Mais fût-il resté fidèle à la pensée de Goëthe, il n'en eût pas moins encouru le reproche, que plusieurs personnes lui ont déjà adressé (quelques-unes avec amertume), d'avoir *mutilé un monument*.

En effet, on sait qu'il est absolument impraticable de mettre en musique un poëme de quelque étendue, qui ne fut pas écrit pour être chanté, sans lui faire subir une foule de modifications. Et de tous les poëmes dramatiques existants, *Faust*, sans aucun doute, est le plus impossible à chanter intégralement d'un bout à l'autre. Or si, tout en conservant la donnée du *Faust* de Goëthe, il faut, pour en faire le sujet d'une composition musicale, modifier le chef-d'œuvre de cent façons diverses, le crime de lèse-majesté du génie est tout aussi évident dans ce cas que dans l'autre et mérite une égale réprobation.

Aus dem Titel dieses Werkes ist bereits zu ersehen, dass es nicht auf der Idee des Goetheschen *Faust* beruht, da jenes weltberühmte Gedicht ja mit Fausts *Rettung* schliesst. Der Verfasser von *Fausts Verdammung* hat aus dem Goetheschen Faust nur eine Anzahl Situationen und Scenen entlehnt, welche seinem vorgezeichneten Plane sich unschwer einfügen liessen und deren reizvoller Anregung er sich nicht zu entziehen vermochte. Wäre er indess auch der Goetheschen Idee treu gefolgt, so hätte er dennoch jenem Vorwurfe, der ihm von mancher Seite her, zum Theil nicht ohne Bitterkeit, entgegengehalten worden ist, schwerlich ausweichen können, nämlich: *ein Denkmal des Geistes verstümmelt zu haben*.

Ohne Zweifel ist bekannt, dass es absolut unmöglich ist, ein Gedicht von irgend welchem Umfange, das nicht von seinem Autor zur Komposition für den Gesang geschrieben wurde, in Musik zu setzen, ohne es vielfältigen Modifikationen zu unterziehen. Unstreitig würde aber wohl von allen dramatischen Dichtungen Goethes *Faust* am allerwenigsten geeignet sein, von Anfang bis zu Ende durchkomponirt zu werden. Wollte man trotzdem den Plan von Goethes *Faust* beibehalten, um sich desselben als Stoffes zur musikalischen Komposition zu bedienen, so wäre es nöthig gewesen, das Meisterwerk auf die verschiedenste Art umzuändern; in dem einen, wie in dem andern Falle hätte man das nämliche *crimen læsæ majestatis* begangen, sich dem nämlichen Verdammungsurtheile ausgesetzt.

The title shows that this work is not based upon Goethe's *Faust*, which closes with the redemption of his hero.

Berlioz has merely borrowed a few scenes which, fitting into his plan, proved irresistible by their potent beauty. Had he followed Goethe's conception, he would none the less have escaped the reproach, not unfrequently made with acrimony, of having *mutilated a monument of genius*.

Besides, what poem of anything like the length of *Faust* will allow of its being set to music without considerable alterations being made, unless the author intended it to be sung. And of all dramatic poems extant, *Faust* is doubtless the one least adapted to form the subject for a musical composition. Alter this masterpiece as you will, the crime of 'lèse-majesté' remains and merits reprobation.

Il s'ensuit alors qu'il devrait être interdit aux musiciens de choisir pour thèmes de leurs compositions des poèmes illustres. Nous serions ainsi privés de l'opéra de *Don Juan*, de Mozart, pour le livret duquel Da Ponte a modifié le *Don Juan* de Molière; nous ne posséderions pas non plus son *Mariage de Figaro*, pour lequel le texte de la comédie de Beaumarchais n'a certes pas été respecté; ni celui du *Barbier de Séville*, de Rossini, par la même raison; ni l'*Alceste* de Gluck, qui n'est qu'une paraphrase informe de la tragédie d'Euripide; ni son *Iphigénie en Aulide*, pour laquelle on a inutilement (et ceci est vraiment coupable) gâté des vers de Racine, qui pouvaient parfaitement entrer avec leur pure beauté dans les récitatifs; on n'eût écrit aucun des nombreux opéras qui existent sur des drames de Shakespeare; enfin, Spohr serait peut-être condamnable d'avoir produit une œuvre qui porte aussi le nom de *Faust*, où l'on trouve les personnages de Faust, de Méphistophélès, de Marguerite, une scène de sorcières, et qui pourtant ne ressemble point au poème de Goethe.

Maintenant, aux observations de détail qui ont été faites sur le livret de *la Damnation de Faust*, il sera également facile de répondre.

Pourquoi l'auteur, dit-on, a-t-il fait aller son personnage en Hongrie?

Parce qu'il avait envie de faire entendre un morceau de musique instrumentale dont le thème est hongrois. Il l'avoue sincèrement. Il l'eût mené partout ailleurs, s'il eût trouvé la moindre raison musicale de le faire. Goethe lui-même, dans le second *Faust*, n'a-t-il pas conduit son héros à Sparte, dans le palais de Ménélas?

La légende du docteur Faust peut être traitée de toutes manières: elle est du

Hieraus folgt aber, dass es dem Musiker überhaupt verwehrt sein müsse, berühmte Dichtungen zum Vorwurf von Compositionen zu nehmen? Wir wären dann aber auch des Mozartschen *Don Juan* beraubt, dessen Libretto von Da Ponte aus den Trümmern von Molières *Don Juan* hergestellt worden ist; aus demselben Grunde besäßen wir keine *Hochzeit des Figaro*, wofür der Text des Beaumarchaischen Lustspiels gewiss ebensowenig geschont wurde, wie seitens Rossinis der des *Barbier von Sevilla*; wir besäßen keine *Alceste* von Gluck, die eine formwidrige Bearbeitung der Tragödie des Euripides ist, noch seine *Iphigenie in Aulis*, für welche sehr unnöthigerweise (und in diesem Falle ist es in der That unverzeihlich) Racines Verse, die in ihrer ungetrübten Schönheit sehr wohl zu recitativer Behandlung gepasst hätten, grausam verstümmelt worden sind. Es hätte keine jener zahlreichen Opern nach Shakespeare'schen Dramen geschrieben werden können, und vor Allem müsste auch Spohr verurtheilt werden, weil er eine Oper komponirt hat, die *Faust* heisst, und in welcher, trotzdem wir in ihr den Personen Fausts, Méphistopheles', Gretchens und ebenfalls einer Hexenscene begegnen, keine Spur von Ähnlichkeit mit der Dichtung Goethes aufzufinden ist.

Es wird nunmehr ebenso leicht sein, auf einzelne Bemerkungen, die zum Textbuche von *Fausts Verdammung* gemacht worden sind, Antwort zu geben.

Weshalb, fragen Einige, lässt der Verfasser seinen Helden durch Ungarn ziehen?

Ganz einfach deshalb, weil er ein Tonstück zu Gehör bringen wollte, dem ein magyarisches Thema zu Grunde liegt. Dies gesteht er ganz offen ein. Er würde ihn ohne Weiteres überall sonst wohin geführt haben, wenn er hierzu durch das geringste musikalische Motiv veranlasst gewesen wäre. Hat nicht Goethe selbst im zweiten Theile seinen *Faust* nach Sparta, in des Menelaus' Palast geführt? — Die Legende

According to this then, musicians should not be permitted to choose famous poems as subjects for their compositions, and we should be without Mozart's *Don Juan*, to furnish the libretto of which Da Ponte gathered fragments from Molière's *Don Juan*; we should be denied the beauties of Mozart's *Figaro* (for the text of which Beaumarchais' comedy was not spared) as also those of Rossini's *Barber of Seville*. And what is Gluck's *Alceste* but a distorted paraphrase of Euripides' tragedy; or his *Iphigenie in Aulis*, for which the beautiful verses of Racine, (which could have been inserted in their entirety and unaltered as recitatives) were uselessly mutilated beyond recognition (in this case an indeed unpardonable act.) And what about the numerous operas founded on Shakespeare's dramas; must we relinquish them; or condemn Spohr for having dared to produce a work also entitled *Faust* — with the names of Faust Méphistopheles, Margaret, and with a witches' scene in it, — which still in no way resembles Goethe's poem!

It will now be an easy matter to meet the various objections raised regarding the libretto of *The Damnation of Faust*.

It has been asked by many why the author sends his hero to Hungary?

The answer is simply because he wished to introduce a composition, the theme of which is Hungarian. This he does not hesitate to admit openly; and he would have sent him anywhere else, had any other musical motive induced him to do so. Did not Goethe himself, in his second part of *Faust* take his hero to Sparta into the palace of Menelaus?

The story of Doctor Faust may be

domaine public; elle avait été dramatisée avant Goethe; elle circulait depuis longtemps sous diverses formes dans le monde littéraire du nord de l'Europe, quand il s'en empara; le *Faust* de Marlow jouissait même, en Angleterre, d'une sorte de célébrité, d'une gloire réelle que Goethe a fait pâlir et disparaître.

Quant à ceux des vers allemands, chantés dans la *Damnation de Faust*, qui sont des vers de Goethe altérés, ils doivent évidemment choquer les oreilles allemandes, comme les vers de Racine, altérés sans raison dans l'*Iphigénie* de Gluck, choquent les oreilles françaises. Seulement, on ne doit pas oublier que la partition de cet ouvrage fut écrite sur un texte français, qui, dans certaines parties, est lui-même une traduction de l'allemand, et que, pour satisfaire ensuite au désir du compositeur de soumettre son œuvre au jugement du public le plus musical de l'Europe, il a fallu écrire en allemand une *traduction de la traduction*.\*

Peut-être ces observations paraîtront-elles puérides à d'excellents esprits qui voient tout de suite le *fond* des choses et n'aiment pas qu'on s'évertue à leur prouver qu'on est incapable de vouloir mettre à sec la mer Caspienne ou faire sauter le Mont Blanc. M. H. Berlioz n'a pas cru pouvoir s'en dispenser, néanmoins, tant il lui est pénible de se voir accuser d'infidélité à la religion de toute sa vie, et de manquer, même indirectement, de respect au génie.\*\*

\* Les vers de Goethe sont publiés intégralement dans la présente édition.

\*\* Dans la première édition française, cette préface ne porte pas de signature; mais, certainement, H. Berlioz en est l'auteur. — (Note des éditeurs.)

vom Doktor Faust eignet sich zu der verschiedenartigsten Behandlung; sie gehört dem Volke an und war lange vor Goethe dramatisch bearbeitet worden; sie war lange vorher unter den verschiedensten Formen in der Litteratur des nördlichen Europa verbreitet, ehe er sich ihrer bemächtigte. Marlows *Faust* erfreute sich in England einer Art von Berühmtheit, eines wirklichen Ruhmes, den erst Goethe erleichen und erlöschen machte.

Was nun die deutschen Verse anlangt, die in *Fausts Verdammung* gesungen werden, so müssen sie zum Theil allerdings als sehr getrübt Goethesche Verse ein deutsches Ohr beleidigen, wie die Racineschen Verse, die im Texte zu Glucks *Iphigenie* grundlos verstümmelt worden sind, ein französisches Ohr verletzen. Nur möge man nicht vergessen, dass die Partitur dieses Werkes auf einen französischen Text komponirt wurde, der in manchen Theilen selbst aus dem Deutschen übertragen ist, und dass später der sehnliche Wunsch des Komponisten, sein Werk dem musikverständigsten Publikum in Europa zur Beurtheilung vorzulegen, wieder die *Rückübersetzung einer Übersetzung* nothwendig machte.\*

Vielleicht mögen diese Bemerkungen hervorragenden Geistern geringfügig erscheinen, die sofort das *Wesen* einer Sache ins Auge fassen und uns die Mühe des Beweises ersparen, dass z. B. das Kaspische Meer nicht auszutrocknen und der Montblanc nicht zu verrücken sei. Der Autor hat jedoch geglaubt, sich dieser Mittheilung nicht entheben zu dürfen, weil ihm eine Anklage, den Grundsätzen seines ganzen Lebens untreu geworden zu sein, indem er die dem Genius schuldige Ehrfurcht, wenn auch nur indirekter Weise, verletzt hätte, zu peinlich gewesen wäre.\*\*

\* In der vorliegenden Ausgabe sind die Worte Goethes der Musik unverändert unterlegt.

\*\* In der ersten französischen Ausgabe trägt dieses Vorwort keine Unterschrift, aber sicherlich ist H. Berlioz dessen Verfasser. — (Anm. der Herausgeber.)

treated in ever so many ways: it is public property, and was dramatised long before Goethe's time; it had assumed most various forms in the literature of northern Europe ere Goethe chose it for the subject of his drama. Marlow's *Faust* enjoyed a certain popularity, even celebrity in England, until it paled before the glory of no less a genius than Goethe and his work.

As to the German verses which are sung in the *Damnation of Faust*, in their present altered form, they must, it is true, offend German ears, just as the verses of Racine, uselessly mutilated as they are in Gluck's *Iphigenie*, must shock a French ear. We must, however, bear in mind that the score of this work was composed to a French version translated in parts from the German, and that the earnest wish of the composer, expressed some time later, to submit his work to the musical authorities of Europe, rendered a translation into German from a translation necessary.\*

Possibly these remarks will bear but little weight in the minds of those great men who are wont to take a *deeper view* into the innermost nature of things, and save us the trouble of proving that it is impossible to drain the Caspian sea or to displace Mont Blanc. Still the author felt it to be his duty to offer this explanation, being accused of having departed from his principles of life in disregarding, even though indirectly, the veneration due to genius.\*\*

\* In the present edition the verses of Goethe are given unaltered.

\*\* The preface of the first French edition has no signature, but it is certain, that H. Berlioz is the author of the same. — (Editors' Notes.)

## PERSONNAGES.

Marguerite . . . Mezzo-Soprano	Méphistophélès. Baryton ou Basse
	<small>Ce rôle est écrit avec des Variantes pour les deux Voix.</small>
Faust . . . . . Ténor	Brander . . . . . Basse

## PERSONEN.

Margarethe . . . Mezzo-Soprano	Mephistopheles. Baryton od. Bass
	<small>Diese Partie ist mit Veränderungen für beide Stimmen geschrieben.</small>
Faust . . . . . Tenor	Brander . . . . . Bass

## PERSONS.

Margherita . . . Mezzo-Soprano	Mephistopheles. Barytone or Basso
	<small>This part is written with variations for both voices.</small>
Faust . . . . . Tenore	Brander . . . . . Basso

## Table.

1<sup>re</sup> Partie.

Scène	<i>Plaines de Hongrie.</i>	Page
I.	Introduction . . . . .	5
II.	Ronde des Paysans . . . . .	26
III.	Marche Hongroise . . . . .	50

2<sup>me</sup> Partie.*Nord de l'Allemagne.*

IV.	Faust seul dans son cabinet de travail. Chant de la Fête de Pâques . . . . .	71
V.	Faust. Méphistophélès . . . . .	100

*La Cave d'Auerbach à Leipzig.*

VI.	Chœur de Buveurs. Chanson de Brander. Fugue sur le thème de la Chanson de Brander. Chanson de Méphistophélès . . . . .	107
-----	--	-----

*Bosquets et prairies du bord de l'Elbe.*

VII.	Air de Méphistophélès. Chœur de Gnomes et de Sylphes. Ballet des Sylphes . . . . .	157
------	--	-----

*Finale.*

VIII.	Chœur de Soldats. Chanson d'Étudiants . . . . .	205
-------	---	-----

3<sup>me</sup> Partie.*Dans la chambre de Marguerite.*

IX.	Tambours et Trompettes sonnant la retraite. Air de Faust . . . . .	237
X.	Faust. Méphistophélès . . . . .	242
XI.	Marguerite. Le Roi de Thulé . . . . .	245
XII.	Evocation. Menuet des Follets. Sérénade de Méphistophélès avec Chœur de Follets . . . . .	256
XIII.	Duo . . . . .	303
XIV.	Trio et Chœur . . . . .	314

4<sup>me</sup> Partie.

XV.	Romance de Marguerite . . . . .	346
XVI.	Invocation à la nature . . . . .	360
XVII.	Récitatif et Chasse . . . . .	371
XVIII.	La Course à l'Abîme . . . . .	378
XIX.	Pandaemonium . . . . .	397
XX.	Dans le Ciel . . . . .	417

## Inhalt.

## Erster Theil.

Scène	<i>Ebene in Ungarn.</i>	Seite
I.	Introduktion . . . . .	5
II.	Bauerntanz . . . . .	26
III.	Ungarischer Marsch . . . . .	50

## Zweiter Theil.

*In Norddeutschland.*

IV.	Faust allein in seinem Studirzimmer. Osterhymne . . . . .	71
V.	Faust. Mephistopheles . . . . .	100

*Auerbachs Keller in Leipzig.*

VI.	Chor der Trinker. Branders Lied. Fuge über das Thema von Branders Lied. Lied des Mephistopheles . . . . .	107
-----	---	-----

*Gebüsch und Auen an den Ufern der Elbe.*

VII.	Arie des Mephistopheles. Chor der Gnomen und Sylphen. Sylphentanz . . . . .	157
------	---	-----

*Finale.*

VIII.	Soldatenchor. Studentenlied . . . . .	205
-------	---------------------------------------	-----

## Dritter Theil.

*In Margarethens Zimmer.*

IX.	Trommeln und Trompetenspielen den Zapfenstreich. Faustens Arie . . . . .	237
X.	Faust. Mephistopheles . . . . .	242
XI.	Margarethe. Der König von Thule . . . . .	245
XII.	Beschwörung. Tanz der Irrlichter. Ständchen des Mephistopheles und Chor der Irrlichter . . . . .	256
XIII.	Duett . . . . .	303
XIV.	Terzett und Chor . . . . .	314

## Vierter Theil.

XV.	Romance . . . . .	346
XVI.	Beschwörung der Natur . . . . .	360
XVII.	Recitativ und Jagd . . . . .	371
XVIII.	Die Höllenfahrt . . . . .	378
XIX.	Pandaemonium . . . . .	397
XX.	Im Himmel . . . . .	417

## Contents.

## First Part.

Scene	<i>Plains of Hungary.</i>	Page
I.	Introduction . . . . .	5
II.	Peasants' Dance . . . . .	26
III.	Hungarian March . . . . .	50

## Second Part.

*In North Germany.*

IV.	Faust alone in his study. Easter Song . . . . .	71
V.	Faust. Mephistopheles . . . . .	100

*Auerbachs Cellar in Leipzig.*

VI.	Chorus of Drinkers. Brander's Song. Fugue on the theme of Brander's Song. Mephistopheles' Song . . . . .	107
-----	--	-----

*Woods and meadows on the banks of the Elb.*

VII.	Mephistopheles' Song. Chorus of Gnomes and Sylphides. Dance of the Sylphides . . . . .	157
------	--	-----

*Final.*

VIII.	Soldiers' Chorus. Students' Song . . . . .	205
-------	--	-----

## Third Part.

*In Margherita's room.*

IX.	Drums and trumpets play the retreat. Aria of Faust . . . . .	237
X.	Faust. Mephistopheles . . . . .	242
XI.	Margherita. The King of Thule . . . . .	245
XII.	Evocation. Dance of Sprites. Mephistopheles' Serenade and Chorus of Sprites . . . . .	256
XIII.	Duet . . . . .	303
XIV.	Trio and Chorus . . . . .	314

## Fourth Part.

XV.	Romance . . . . .	346
XVI.	Exorcism of nature . . . . .	360
XVII.	Recitativo and Chase . . . . .	371
XVIII.	Descent into Hell . . . . .	378
XIX.	Pandaemonium . . . . .	397
XX.	In Heaven . . . . .	417

# Fausts Verdammung.

Dramatische Legende in 4 Abtheilungen.

## La Damnation de Faust. The Damnation of Faust.

Légende Dramatique en 4 Parties.

Dramatic Legend in 4 Parts.

Poème de H. Berlioz, L. Gandonnière et Gérard de Nerval. English Version by John Bernhoff.

An Franz Liszt.

### PREMIERE PARTIE. ERSTER THEIL. FIRST PART.

#### Scene I.

Plaines de Hongrie.

Ebene in Ungarn.

Plains of Hungary.

#### INTRODUCTION.

Faust, seul dans les champs, au lever du soleil.

Faust allein im Freien bei Sonnenaufgang.

Faust alone in the fields at sun-rise.

H. Berlioz, Op. 24.  
Beendigt in Paris 1846.

Andante placido, non troppo lento. (♩ = 152.)

1

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauto piccolo, 2 Flauti, Oboe, Corno inglese, 2 Clarinetti in A (La), Corni I. II. in A (La), Corni III. IV. in D (Ré), 4 Fagotti, 2 Trombe in C (Ut), Tromboni I e II, Trombone III, Faust, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score begins with a first ending bracket (1) and a tempo marking of 'Andante placido, non troppo lento. (♩ = 152.)'. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line for Faust includes the lyrics: 'Le vieil hi-ver a / Der Win-ter floh, der / Now win-ter's gone, and'. The Viola part includes the performance instruction 'p dolce ed espressivo' and 'pp'. The Trombone III part includes a 'p' dynamic marking. The score concludes with a second first ending bracket (1).

Andante placido, non troppo lento. (♩ = 152.)

1

I.

F. *fait place au printemps;* *La na-tu - re s'est ra - jeu - ni - e;*  
*hol - de Lenz ist da,* *frei von Eis rauschen Strom und Bäu - che;*  
*spring returns once more,* *calls the world with a thou - sand voic - es;*

*p*



Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a woodwind section with Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, and Contrabassoon. The woodwinds play a melodic line with dynamics ranging from *poco f* to *f*. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady bass line. Dynamics include *poco f*, *f*, and *mf*.

F. e der es      Lais - se pleu voir      mille feux      é - cla - tants.  
 strahlt rein und mild      neu en Licht's      gold' ner Glanz.  
 Na - ture a - wakes      her fair works      to re - store.

Musical score for the second system, primarily piano accompaniment. The right hand features a dense texture of sixteenth-note patterns, marked with *cresc.* and *f*. The left hand provides a harmonic and rhythmic foundation. Dynamics include *cresc.*, *f*, and *mf*.



The first system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The key signature is two sharps (F# and C#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The notation includes slurs, ties, and dynamic markings.

F.

A single treble clef staff labeled 'F.' containing six measures of whole rests.

The second system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom four are bass clefs. The key signature is two sharps (F# and C#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. The notation includes slurs, ties, and dynamic markings.

Musical score for the first system, featuring Violins I and II, Violas, and Cellos/Double Basses. The score includes dynamic markings such as *mf*, *p*, and *sf*, and performance instructions like "II." and "a 2.".

Les Violons II et Altos prennent ici successivement les Sourdines.  
 Die 2. Violinen und Bratschen nehmen hier allmählig die Dämpfer.  
 The 2<sup>nd</sup> Violins and Violas take here put on the mutes one by one.

Musical score for the second system, featuring Violins I and II, Violas, and Cellos/Double Basses. It includes a detailed instruction in French, German, and English regarding the use of mutes for the second violins and violas.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with dynamics markings of *dim.* and *pp*. The next three staves are for the strings, with dynamics markings of *dim.*, *p*, and *pp*. The bottom two staves are for the bassoon and double bass, with dynamics markings of *dim.* and *pp*. The music is in a key with one sharp (F#) and a 3/4 time signature.

F. *Je sens glis - ser dans  
Ich füh - le sanft den  
And soft on Ze - - phyr's*

The second system of the musical score includes a vocal line (marked 'F.') and piano accompaniment. The vocal line has lyrics in French, German, and English. The piano accompaniment includes staves for piano, strings, and bassoon/double bass. Dynamics markings include *dim.*, *p*, *pp*, and *ppp*. The instruction *con Sord.* (con sordina) is present for the piano and strings. The music continues in the same key and time signature as the first system.

Fl. I. *pp*

Clar. I. *pp*

F. *pp*

l'air la bri - se ma - ti - na - le;  
 Hauch der lin - den Mor - gen lüf - te;  
 wings I feel my soul up lift - ed;

senza Sord.

Fl. I. *pp*

Clar. I. *pp*

F. *pp*

De ma poitrine ar - den - te un  
 und mei - ne hei - sse Brust saugt  
 Sweet o - dours fill the air from

Fl. 4 I.  $\text{b}^2$ .

Clar. I.  $\text{b}^2$ .

F.  $\text{b}^2$ .

souf - - fle pur s'ex - ha - - - - - le. J'en -  
 ath - - - mend sü - - - sse Dief - - - - - te. Wie  
 fair. - - - est blos - - - - - soms siff - - - - - ed. From

6 Viol. I. soli div. (con Sord.)

div.  $\text{ppp}$  6 Viol. II. soli div.  $\text{ppp}$

div.  $\text{ppp}$

$\text{tr}_4$

Fl.  $\text{b}^2$ .

Clar.

F.  $\text{b}^2$ .

tends au - tour de moi le ré - veil des oi -  
 zart tönt mir in's Herz hol - der Vö - - - - - gel Ge -  
 birds' soft swell - ing throats sweet de - li - - - - - rious mu - sic

sempre  $\text{ppp}$

sempre  $\text{ppp}$

senza Sord.  $\text{p}$  cresc.  $\text{f}$

$\text{p}$  cresc.  $\text{f}$

$\text{p}$  cresc.  $\text{f}$



Fl. I.  
C. ingl.  
Clar.  
F.

qu'il est doux de vi - vre au fond des so - li - tu - des, Loin de la lutte hu - mai - ne et  
 Won - ne, zu ge - nie - ssen der Ruh' friedli - cher Flu - ren, fern al - ler Men - schen Küm - pfe und  
 joy to rest at peace in so - li - tude's safe keep - ing, far, far from strife and con - flict on  
 senza Sord.

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

senza Sord.

Fl.  
Clar.  
Cor. III. in D. (Ré)  
F.

loin des mul - ti - tu - des!  
 fern ih - rem Ge - wüh - le.  
 na - ture's bo - som sleep - ing.

*pp* *pp* *pp* *pp*

*poco f* *p*

Fl. **6** <sup>1.</sup>

Ob.

C. ingl.

Cor. III. IV.

Viol.

perdendo - *ppp*

*pp* *ppp*

*pp* *ppp*

*ppp*

**6**

Fl. picc.

Fl.

Ob.

C. ingl.

Clar.

Cor. III.

Fag.

*poco sf* *mf* *poco sf* *p*

*mf*

Viol.



Ici doivent se faire entendre sans trop de force, mais distinctement dans les parties de Petite flûte, Hautbois, Bassons et Cors, les fragments des Thèmes de la Ronde des paysans et ceux de la fanfare de la Marche Hongroise qui vont être bientôt entendus en entier. Ce sont de lointaines rumeurs agrestes et guerrières qui commencent à troubler le calme de la scène pastorale. Note de H. Berlioz.

Hier müssen ohne zu grosse Kraftentwicklung, aber sehr bestimmt in der kleinen Flöte, den Hoboen, Fagotten und Hörnern die Bruchstücke der Themen des Bauerntanzes und der Fanfare des Ungarischen Marsches vernehmbar werden, welche man bald ganz zu hören bekommen wird. Hier sind es noch entfernte ländliche und kriegerische Geräusche, welche den Frieden der Natur zu stören beginnen.

Here the fragments of the themes of the peasants' dance and of the fanfares of the Hungarian march must be distinctly audible without, however, too great an exertion of force; which fragments are, later on, heard in their entirety. Here they are heard in the distance representing rural and warlike sounds which begin to disturb the peace of nature.

The musical score is arranged in two systems. The first system contains the woodwind and brass sections:

- Fl. picc.** (Piccolo Flute): Treble clef, key signature of two sharps (D major), starting with a rest and then playing a melodic fragment.
- Fl. a 2.** (Flute): Treble clef, key signature of two sharps, playing a melodic line.
- Ob.** (Oboe): Treble clef, key signature of two sharps, playing a melodic line.
- C. ingl.** (English Clarinet): Treble clef, key signature of two sharps, playing a melodic line.
- Clar. a 2.** (Clarinet): Treble clef, key signature of two sharps, playing a melodic line.
- Cor. I. II.** (Horn): Treble clef, key signature of two sharps, playing a melodic line.
- Cor. III. IV.** (Horn): Bass clef, key signature of two sharps, playing a melodic line.
- Fag.** (Bassoon): Bass clef, key signature of two sharps, playing a melodic line.
- Tr.** (Trumpet): Treble clef, key signature of two sharps, playing a melodic line.
- Tromb. I. II.** (Trombone): Bass clef, key signature of two sharps, playing a melodic line.
- Tromb. III.** (Trombone): Bass clef, key signature of two sharps, playing a melodic line.

The second system contains the string section:

- Viol.** (Violin): Treble clef, key signature of two sharps, playing a melodic line.
- Viola** (Viola): Bass clef, key signature of two sharps, playing a melodic line.
- pizz.** (Pizzicato): Bass clef, key signature of two sharps, playing a rhythmic accompaniment.

Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance instructions include *a 2.* (second ending) and *a 4.* (fourth ending). The score is written in a key signature of two sharps (D major) and a common time signature.

This musical score page contains two systems of music. The first system consists of six staves: two grand staves (treble and bass clef) and two individual staves (alto and bass clef). The second system consists of four staves: two grand staves and two individual staves. The music is written in a key signature of one sharp (F#) and a common time signature (C). The first system includes dynamic markings of *mf* and *p*, and features several triplet markings. The second system continues the melodic and harmonic development with sustained notes and rhythmic patterns.

The musical score is arranged in two systems. The first system contains the piano part, consisting of five staves. The piano part begins with a *mf* dynamic and includes a triplet of eighth notes in the first measure. The piano part features a *cresc.* (crescendo) marking in the second measure of each of the five staves. The piano part includes several repeat signs with first and second endings, such as "(a 2.)" and "(a 4.)". The piano part concludes with a *cresc.* marking in the final measure of the system.

The second system contains the string quartet part, consisting of four staves. The string quartet part begins with a *cresc.* marking in the first measure of each of the four staves. The string quartet part includes several accents (^) over notes in the second and third measures of each staff. The string quartet part concludes with a *cresc.* marking in the final measure of the system.

7

The first system of the musical score consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is in a key with one sharp (F#) and a 2/4 time signature. The first two staves feature a dense, rapid sixteenth-note pattern, marked with a forte *f* dynamic. The third staff continues this pattern with a different voicing. The fourth staff provides a melodic line with long notes and rests, also marked *f*. The fifth and sixth staves show a more complex rhythmic pattern with eighth and sixteenth notes, marked *f*. The seventh staff has a melodic line with some rests, marked *f*. The eighth staff is a bass line with a steady eighth-note pattern, marked *f*. The system concludes with a repeat sign.

The second system of the musical score consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music continues in the same key and time signature. The first two staves feature a melodic line with long notes and rests, marked with a forte *f* dynamic. The third staff continues this melodic line with some rests, marked *f*. The fourth staff has a melodic line with some rests, marked *f*. The fifth and sixth staves show a complex rhythmic pattern with eighth and sixteenth notes, marked *f*. The seventh staff has a melodic line with some rests, marked *f*. The eighth staff is a bass line with a steady eighth-note pattern, marked *f*. The system concludes with a repeat sign.

7

This page of a musical score contains two systems of staves. The first system consists of ten staves, with the top six staves containing dense, rhythmic passages in treble clef. The bottom four staves contain more sparse, melodic lines, with dynamic markings such as *sf* (sforzando) appearing in the second and third measures. The second system also consists of ten staves, with the top six staves continuing the complex rhythmic patterns. The bottom four staves feature melodic lines with dynamic markings like *sf* and *a 2.* (allegretto 2). The score is written in a key signature of one sharp (F#) and includes various musical notations such as slurs, accents, and dynamic markings.

8

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The second staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. Dynamics include *p*, *mf*, and *poco f*. There are also markings for *a 2.* and *I.* indicating first and second endings.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The second staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The third staff is a treble clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The fourth staff is a bass clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with a first ending bracket labeled 'I.' and a second ending bracket labeled 'a 2.'. Dynamics include *pp*, *p*, and *pizz.*. There are also markings for *a 2.* and *I.* indicating first and second endings.

8

The musical score is arranged in two systems. The first system contains ten staves, and the second system contains five staves. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various dynamics such as *poco f* and *cresc.*, as well as articulation marks like *a 2.* and *3*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall structure suggests a complex, multi-layered composition.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into measures 1 through 9. Measures 1-3 feature a melodic line in the Violin I part with a long slur, while the other instruments provide harmonic support. Measures 4-9 show a more complex texture with multiple voices. Dynamics include *ff* (fortissimo) and *f* (forte). Performance instructions include *cresc.* (crescendo), *a 2.* (second ending), *arco* (arco), and *a 4.* (fourth ending). The score concludes with a boxed measure number '9' at the bottom.



Musical score for Oboe II and strings, measures 1-10. The score is in G major and 2/4 time. It features a complex texture with multiple staves. The Oboe II part is marked *ff* and includes trills and a *a. 2.* marking. The string parts include a *pp* section and a *muta in G. (Sol)* instruction. The score concludes with a *dim.* marking and a *ff* dynamic.

10

Musical score for Violin and strings, measures 1-10. The score is in G major and 2/4 time. It features a Violin part marked *p* and a string part marked *pp*. The score concludes with a *pp* dynamic.

10

### Scene II.

#### Ronde des Paysans.

#### Bauern-Tanz. Peasants' Dance.

Doppio più mosso. (♩ = ♪)  
Allegro. (♩ = 110.)

- Flauto piccolo.
- 2 Flauti.
- Oboe I.
- Oboe II.
- 2 Clarinetti in A (La).
- I. II. in G (Sol).
- 4 Corni.
- III. IV. in D (Ré).
- 2 Fagotti.
- 2 Trombe in C (Ut).
- 2 Cornetti in A (La).
- Cornets à pistons.
- Tamburo.

Doppio più mosso. (♩ = ♪)  
Allegro. (♩ = 110.)

- Faust.
- Soprani.
- Alti.
- Tenori.
- Bassi.

C O R O.

- Violino I.
- Violino II.
- Viola.
- Violoncello.
- Contrabasso.

Doppio più mosso. (♩ = ♪)  
Allegro. (♩ = 110.)

Fl. picc.

Fl. picc.

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Cor. *cresc.*

Fag. a 2. *cresc.*

Tr. *cresc.*

F.

te ils se ren dent beaux; Fleurs des champs et ru - bans sont leur pa - ru - re; Sous les til - leuls les voi - là tous,

Ja - cke Band und Kranz. Hei - sa! he! Schmuck war er an - ge - zo - gen. Schon um die Lin - de war es voll.

joy the fest - ive day.— Hi - ho! hey! Joins the crowd in mirth and pleasure. The lads and las - sies shout with glee;

(mf)  
 (mf)  
 (mf)  
 (mf)  
 (mf)  
 (mf)  
 (mf)  
 (mf)  
 (mf)

F.

Ha! ha! ha! ha!  
 La la la la  
 Hi ho hey!  
 les voi-là tous, Dan-sant, sautant com-me des fous, sau-tant comme des fous. Ha! ha! ha! ha! ha! ha!  
 Schon war es voll, und al-les tanz-te schon wie toll. Juch-hei-sa! Heisa! He! Tra la la la la la  
 they shout with glee, and trip it round the vil-lagetree. Hi-ho hey! Hi-ho hey! Hi-ho hey! Hi-ho hey!

pizz.  
 mf

Piano accompaniment for the first system, consisting of multiple staves with complex rhythmic patterns and dynamic markings such as *sf*.

F.

ha! ha! ha! ha! ha! Lande-ri - ra! Ha! ha! ha! ha! ha! ha! ha!  
 - la la la la la la la la la! So ging der Fie-del - bo - gen. La - la la la la la la la la  
 - ho hey, hi - ho hey! Hi - hi - ho hey! To mus - ic's pleading meas - ure.

Sui - vez donc la me - su - re! unis.  
 So ging der Fie - del - bo - gen. Hi - ho hey! Hi - ho hey, hi - hi - ho  
 To mus - ic's pleading meas - ure.

Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Piano accompaniment for the second system, including a section marked *arco*.

Piano accompaniment for the first system, consisting of nine staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *a 2.* and *sf*.

F.

Vocal parts for the second system, including lyrics in German and Czech. The lyrics are:
   
Landeri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!
   
la la la la la la la la hei sa he he heisa juch-he!
   
Folde.roidi! Hi ho hey! ho! hey! Folderol - di, fol.de.rol - da!
   
Landeri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

Empty piano accompaniment staves for the second system, consisting of five staves.

Presto. (♩ = 152.)

The first system of music is a piano accompaniment for a piece in 2/4 time, marked Presto. It consists of eight staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The middle four staves are in treble clef with a key signature of one flat (Bb). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *mf* and *a 2.* (second ending). The tempo is indicated as Presto with a quarter note equal to 152 beats per minute.

Presto. (♩ = 152.)

The second system of music features vocal lines and piano accompaniment. It begins with a vocal line in treble clef with a key signature of one sharp (F#), containing the lyrics: "Tra la la la la la la la, tra la la la la la la la la". This is followed by two more vocal lines in treble clef with the same key signature, each with its own set of lyrics. The bottom two staves are in bass clef with a key signature of one sharp (F#), containing the lyrics "Ho! ho! ho! ho! ho! ho! ho!". The piano accompaniment is in 2/4 time, marked Presto. Dynamics include *mf*. The tempo is indicated as Presto with a quarter note equal to 152 beats per minute.

Presto. (♩ = 152.)

The first system of the score consists of seven staves. The top staff is the right-hand piano part, featuring a melodic line with slurs and dynamic markings of *sf* and *p*. The middle three staves are the left-hand piano part, with a rhythmic accompaniment of eighth notes. The bottom two staves are the bass line, consisting of a single melodic line with slurs and dynamic markings of *sf* and *p*. The key signature is one sharp (F#) and the time signature is 6/8.

F.

The vocal lines for the first system consist of four staves. The top staff is the vocal line with lyrics: "la la la, — tra la la la la la la la, tra la la la la la la la la. Ha! — ha!". The second staff is the vocal line with lyrics: "tra la la — tra la la la tra la la la tra la la la tra la la la tra la — la". The third staff is the vocal line with lyrics: "tra la la — tra la la la tra la la la tra la la la tra la la la tra la — la". The bottom staff is the vocal line with lyrics: "ho! ho! ho! ho! ho! ho! ho! ho! ho! ho! — ho!". The key signature is one sharp (F#) and the time signature is 6/8. Dynamic markings of *sf* and *p* are present.

The second system of the score consists of seven staves. The top staff is the right-hand piano part, featuring a melodic line with slurs and dynamic markings of *sf* and *p*. The middle three staves are the left-hand piano part, with a rhythmic accompaniment of eighth notes. The bottom two staves are the bass line, consisting of a single melodic line with slurs and dynamic markings of *sf* and *p*. The key signature is one sharp (F#) and the time signature is 6/8.



12

Andantino.

{ Le chef d'orchestre doit marquer ici les six croches de chaque mesure jusqu'à l'Allegro. Note de H. Berlioz.  
 Der Dirigent gibt hier die 6 Achtel jedes Taktes bis zum Allegro.  
 The Conductor must beat the 6 quavers of each bar, till the Allegro begins.

Musical score for the first system, featuring multiple staves with musical notation and rests.

Andantino.

F.

Quels sont ces cris? quel est ce bruit loin-  
 Was tönt von fern? Ge-sang vernimmt mein  
 What sounds are these that strike my list'n - ing

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, including piano accompaniment with 'pp' markings.

12

Andantino.

Presto.

mf a 2.

mf

mf

mf

mf

mf

Presto.

F.

tain?  
Ohr?  
ear?

mf

Tra la la la la la la la, tra la la la la la la la la la la la la la,

mf

Tra la la la tra la la la tra la la la tra la la la tra la la la la tra la la,

mf

Tra la la la tra la la la tra la la la tra la la la tra la la la la tra la la,

mf

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

mf

Presto.



13

Andantino.

Le chef d'orchestre doit marquer les six croches de chaque mesure jusqu'à l'Allegro. Note de H. Berlioz.  
Der Dirigent gibt die 6 Achtelnoten jedes Taktes bis zum Allegro.  
The Conductor to beat the 6 quavers of each bar, till the Allegro begins.

Musical score for the first system, featuring multiple staves with musical notation and rests.

Andantino.

F. *Ce sont des vil-la-geois, au le-ver du ma-tin, Qui dan-sent en chan-*  
*Den Tag, der neu er-wacht, fei-ert fröh-lich das Volk mit Tanz und mit Ge-*  
*'Tis peas-ants' ho-li-day; here they come with good cheer, to dance to laugh and*

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, including piano accompaniment with *pp* and *div.* markings.

Andantino.

13

F. *tant* sur la ver-te pe - lou - se. De leurs plai - sirs — ma mi - sère est ja - lou -  
*sang* dort auf grünendem Pla - ne. Um ih - re Lust — muss ich Ar - mer sie nei -  
*sing,* they know not care nor sor - row. Could my sad heart — from their mirth comfort bor -

unis.  
 unis.  
 pp

Allegro.

Piano accompaniment for the first system, featuring multiple staves with musical notation, dynamics like *sf* and *mf*, and first endings marked "a. 2."

Allegro.

Vocal and piano accompaniment for the second system, including lyrics in French, German, and English, and piano accompaniment staves.

se.  
den.  
row!

*mf*  
Ils passaient tous comme l'éclair, et les robes volaient en

*mf*  
Doch hur - tig in dem Krei - se ging's sie tanzen rechts, sie tanz - ten  
Now round it goes the mer - ry dance, the couples move as in a

Allegro.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

F.

l'air;— Mais bien - tôt, bientôt on fut moins a - gi - le: Le rouge leur montait au front, leur montait au  
 links — Hei - sa! he! Und al - le Rö - cke flo - gen. Sie wurden roth, sie wurden warm. Sie wurden  
 trance, hi, ho, hey! to the mus - ic's pleasing measure. Each lassie holds her lad - dy's arm, her lad - dy's





F.

— ha! ha! ha! ha! ha! Lande-ri - ra! Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

— la la la la la la la la la la!

— ha! ha! ha! ha! ha! Lande-ri - ra! Tous tombaient à la fi - le. La — la la la — la la la la la

— la la la la la la la la la la! Und Hüft' an El - len - bo - gen.

— la la la la la la la la la la! Nor ask a mo-ment's leis - ure.

Tous tombaient à la fi - le. Hi - ho hey! hi - ho hey, ha! ha! ha!

Und Hüft' an El - len - bo - gen.

Nor ask a mo-ment's leis - ure.

unis.

Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

Piano accompaniment for the first system, consisting of nine staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a 2.* and *sf*.

F.

Lande-ri-ra! Ha! ha! ha! ha! Lande-ri-ra, lande-ri-ra!  
 la la la la lu la la lu la heisa he he heisa juch.he!  
 Folde-rol-di! Ha! ha! ha! ha! Folderol-di, fol-de-rol-da!  
 Lande-ri-ra! Ha! ha! ha! ha! Lande-ri-ra, lande-ri-ra!

Empty piano accompaniment staves for the second system, consisting of five staves.

The piano accompaniment for the first system consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *f*, *sf*, *mf*, and *pp*. There are also markings for *a 2.* and *p 2.* indicating second endings or piano parts. The accompaniment features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

This section contains empty musical staves for the vocal line. It includes a grand staff (treble and bass clefs) and two single staves, all in the same key signature and time signature as the piano accompaniment.

*f* *sotto voce*  
 «Ne me touchez donc pas ain - si!» - «Paix! ma femme n'est point i -  
*f* *sotto voce*  
 Und thu' mir doch nicht so ver - traut! Wie mancher hat nicht sei - ne  
 Now don't be so fa - mi - liar, goe! How many a maid is left in

The second system of the score includes the vocal line and piano accompaniment. The vocal line consists of two staves with lyrics in French, German, and English. The piano accompaniment consists of four staves (two grand staves) with musical notation. The dynamics and markings are consistent with the first system.

sempre p

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

F.

ci! Pro - fi - tons, pro.fi.tons de la circons.tance! Dehors il l'em - me - na soudain, il l'em - me - na sou.

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

Braut be - logen und be - tro - gen, be - lo - gen und be - trogen. Er schmeichelte sie doch bei Seit', er schmeichelte sie doch bei

woe, to weep a moment's pleasure, to weep a moment's pleasure. But lov.ers' vows are, oh! so sweet, and pride is weak if hearts en.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Empty musical staff with a treble clef and a key signature of one sharp (F#).

Ha! ha! ha!  
La la la la  
La la la la

Ha! ha! ha! ha! ha! ha!  
Tra la la la la la  
Tra la la la la la

dain, Et tout pourtant al lait son train, et tout al lait son train, Ha! ha! ha! ha! ha! ha!

Seit; und von der Lin - de scholl es weit: Juch - hei - sa! Hei - sa! He! Tra la la la la la  
treat, and soft - ly whisp - er'd words re - peat, Hi - ho hey! hi - ho hey! Tra la la la la la

Et tout pourtant al lait son train, et tout al lait son train, Ha! ha! ha!  
Und von der Lin - de scholl es weit: Juch - hei - sa! Hei - sa! He! La la la  
And soft - ly whisp - er'd words re - peat, Hi - ho hey! hi - ho hey! La la la

Piano accompaniment for the second system, including a bass line with a 'pizz.' marking.

Piano accompaniment for the first system, consisting of seven staves. The music is in a major key and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) are present throughout the system.

A single staff with a treble clef and a key signature of one sharp, containing a whole rest.

Vocal staves with lyrics in French, German, and English. The lyrics are:
   
— ha! ha! ha! ha! ha! Lande-ri - ra! Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!
   
— la la la la la la la la la la!
   
— la la la la la la la la la la!
   
— ha! ha! ha! ha! ha! Lande-ri - ra! La musique et la dan - se. La — la la la — la la la la la
   
— la la la la la la la la la la! Ge - schrei und Fie - del - bo - gen.
   
— la la la la la la la la la la! To mus - ic's plead - ing meas - ure.
   
— ha! ha! ha! ha! ha! Lande-ri - ra! La musique et la dan - se. Hi - - ho hey! hi - - ho hey, ha! ha! ha!
   
— la la la la la la la la la la! Ge - schrei und Fie - del - bo - gen.
   
— la la la la la la la la la la! To mus - ic's plead - ing meas - ure.
   
Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

Piano accompaniment for the second system, including a double bass line. The music continues with complex rhythmic patterns and dynamic markings like *sf* and *arco*.

Piano accompaniment for the first system, consisting of eight staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *a 2.* and *sf*.

F.

Vocal lines for the second system, including lyrics in German and Czech. The lyrics are:  
 Lande.ri.ra! Ha! ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!  
 la la la la la la la la la hei.sa he he hei.sa juch-he!  
 Fol.derol.di! Ha! ha! ha! ha! ha! Folde-rol - di, fol.de-rol - da!  
 Lande.ri.ra! Ha! ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

Empty musical staves for the piano accompaniment in the second system, including treble and bass clefs.

Presto.

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'mf' and 'a 2.'

Presto.

Vocal and piano accompaniment for the second system, including vocal lines with lyrics and piano accompaniment.

Tra la la la la la la la, tra la la la la la la la la la la —

Tra la la la tra la la la tra la la la tra la la la tra la la la —

Tra. la la la tra la la la tra la la la tra la la la tra la la la —

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

Presto.



Piano accompaniment for the first system of music. It consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a key with one sharp (F#) and a common time signature (C). The accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) and *p* (piano) are used throughout the piece.

F.

Vocal line with lyrics for the first system. The lyrics are: "la la la, — tra la la la la la la la, tra la la la la la la la la. Ha! — ha! —  
tra la la — tra la la la la la la la tra la la la tra la lu lu tra la — la  
tra la la — tra la la la la la la la tra la la la tra la la la tra la — la  
ho! ho! ho! ho! ho! ho! ho! ho! ho! — la —

Piano accompaniment for the second system of music. It consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a key with one sharp (F#) and a common time signature (C). The accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *sf* (sforzando) and *p* (piano) are used throughout the piece.

### Scene III.

Une autre partie de la plaine.

Une armée qui s'avance.

Ein anderer Theil der Ebene.

Another part of the plain.

Ein vorrückendes Heer.

An army is seen advancing.

Moderato. (♩ = 80.)

16

Allegro non troppo. (♩ = 88.)

Fl.

Ob.

Clar.

Cor.

Fag.

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

Moderato. (♩ = 80.)

Faust.

Recit.

Allegro non troppo. (♩ = 88.)

Mais d'un éclat guerrier les cam-pagnes se - - pa - rent.  
 Welch krie-ge-ri-scher Glanz blitzt durch ne-blichte Fer - ne.  
 What means this show of arms in the dis - tance glar - ing?

Moderato. (♩ = 80.)

16

Allegro non troppo. (♩ = 88.)

*ctti.* **Allegro.**

*mf* **Recit.** *(p)* **Recit.**

Ah! les fils du Danube aux combats se pré - pa - rent! A - vec quel air fier et joyeux Ils portent leur ar -  
 Ha! die Söh - ne der Do - nau zum Kampfe ge - rü - stet. Mit Stolz schreiten freudig sie hin zu streiten für die  
 Hark! the sons of the Dan - ube for war are pre - par - ing! Their shout of joy mounts to the skies, with pride each bos - om

**Allegro.**

*ctti.* **Allegro non troppo.** *misurato*

*mf* **Recit.**

mu - re! Et quel feu dans leurs yeux! Tout cœur fré - mit à leur chant de vic -  
 Heimat, für die Freiheit, für Recht. Im Sie - ges - rau - sche er - glüh'n ih - re  
 swelling and fire darts from their eyes! While on they march now to war fierce and

**Allegro non troppo.**

**Allegro misurato.** (♩ = 112.)

Marquez les 4 temps.  
 ¾ dirigiren.  
 Beat the 4 quarters.

*mf cresc.* *ff* **Recit.**

toi - re; Le mien seul res - te froid, in - sen - sible à la gloi - re.  
 Her - zen. Nur das mei - ne bleibt kalt, selbst dem Ruh - me ver - schlossen.  
 go - ry. Yet my heart is un - moved, seeks not hon - our nor glo - ry.

*cresc.* *ff*

**Allegro misurato.** (♩ = 112.)

Marche Hongroise.  
Ungarischer Marsch.      Hungarian March.

Les troupes passent; Faust s'éloigne.  
Das Heer zieht vorüber, Faust entfernt sich.  
The army passes by; Faust leaves the scene.

Allegro marcato. (♩ = 88.)

The musical score is arranged in two systems. The first system includes woodwinds and brass instruments, while the second system includes strings. The woodwinds (Flauto piccolo, Flauti, Oboi, Clarinetti, Corni, Fagotti) and brass (Trombe, Cornetti, Tromboni, Tuba) parts are active throughout. The percussion (Timpani, Gran Cassa e Piatti, Tamburo e Triangolo) provides a steady rhythmic accompaniment. The string section (Violino I, Violino II, Viola, Violoncello, Contrabasso) plays a supporting role, with some parts marked 'pizz.' (pizzicato) and 'mf' (mezzo-forte). The score is marked 'Allegro marcato' with a tempo of 88 beats per minute.

Allegro marcato. (♩ = 88.)

Le thème de cette Marche que j'ai instrumenté et développé, est célèbre en Hongrie sous le nom de Rakoczy; il est très ancien et d'un auteur inconnu. C'est le chant de guerre des Hongrois. Note de H. Berlioz.

Das Thema dieses Marsches, welches ich instrumentirt und bearbeitet habe, ist in Ungarn unter dem Namen „Rakoczy-Marsch“ berühmt; es ist sehr alt und von einem unbekanntem Verfasser. Es ist der Kriegsgesang der Magyaren.

The theme of this march, which I have set for orchestra and developed, is celebrated in Hungary and known by the name of the Rakoczy March: it is of ancient origin, and the composer is unknown. It is the Hungarian War-song.

This musical score page contains the following elements:

- Staff 1-6:** Melodic lines for various instruments, featuring sixteenth-note patterns and dynamic markings of *f* and *mf*. The first two staves include first and second endings.
- Staff 7-10:** Piano accompaniment with chords and rhythmic patterns, marked with *f*.
- Staff 11:** Percussion part labeled "Tamb. e Triang." with rhythmic notation and *f* dynamics.
- Staff 12-14:** Additional accompaniment parts, including a section marked "arco" with *f* dynamics.
- Staff 15:** Bass line with *p* and *f* dynamics.

The first system of the musical score consists of ten staves. The top two staves are for the piano, with dynamics ranging from *p* to *mf*. The next two staves are for the violin, with dynamics including *p*, *mf*, and *sf*. The bottom four staves are for the viola and cello, with dynamics including *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The second system of the musical score continues the piano and violin parts. It features performance instructions such as *pizz.* (pizzicato) and *sempre pizz.* (always pizzicato) for the piano and violin parts. The violin part also includes *arco* (arco) markings. Dynamics include *mf* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

17

Musical score for measures 17-21. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#) and the time signature is 3/4. The first four staves (Violin I, Violin II, Viola, and Cello/Double Bass) contain melodic lines with various articulations and dynamics. The last four staves (Violin I, Violin II, Viola, and Cello/Double Bass) contain harmonic accompaniment, primarily consisting of chords and sustained notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). A first ending bracket labeled "I." spans measures 20 and 21.

17

Musical score for measures 22-26. The score is written for a string quartet. The first four staves (Violin I, Violin II, Viola, and Cello/Double Bass) contain melodic lines with various articulations and dynamics. The last four staves (Violin I, Violin II, Viola, and Cello/Double Bass) contain harmonic accompaniment, primarily consisting of chords and sustained notes. Dynamics include *p* (piano), *f* (forte), and *pizz.* (pizzicato). The score includes markings for *arco* (arco) and *pizz.* (pizzicato) in both the upper and lower staves.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *a 2.* (second ending). There are also articulation marks like accents and slurs. A first ending bracket labeled '1.' spans the final two measures of the system, and a second ending bracket labeled '2.' spans the final two measures of the system. The notation includes eighth and sixteenth notes, rests, and slurs.

The second system of the musical score consists of four staves. The top two are treble clefs and the bottom two are bass clefs. The music continues from the first system, maintaining the same key signature and time signature. It features dynamic markings like *f*, *p*, and *mf*, as well as articulation marks such as *pizz.* (pizzicato) and *arco* (arco). The notation includes eighth and sixteenth notes, rests, and slurs. The system concludes with a final cadence.



The first system of the musical score consists of seven staves. The top three staves are treble clefs, and the bottom four are bass clefs. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes and slurs. Dynamics include *p* (piano) and *f* (forte). A first ending bracket labeled "a. 2." spans the first two staves of the system.

The second system of the musical score consists of seven staves, continuing the piece. It features similar notation to the first system, including sixteenth-note passages and slurs. Dynamics range from *p* to *f*. A first ending bracket labeled "6" is present in the first two staves of this system.

The musical score on page 58 is divided into two systems. The first system consists of ten staves, and the second system consists of five staves. The music is written in G major (two sharps) and 3/4 time. It features a first ending (marked '1.') and a second ending (marked '2.'). The score includes various musical notations such as slurs, accents, and articulation marks. Dynamic markings include piano (*p*) and forte (*f*). The score is a complex arrangement for piano and orchestra, with multiple parts for each instrument.

18

The first system of the musical score consists of 18 measures. It features a complex arrangement of staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key with two sharps (F# and C#). The score includes various dynamics such as *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also performance markings like *a 2.* and *II.* indicating repeat or second endings. The notation includes many slurs, ties, and complex rhythmic patterns.

The second system of the musical score also consists of 18 measures, continuing from the first system. It maintains the same key signature and dynamic markings. The notation is dense, with many slurs and ties. The bottom two staves (bass clef) show a prominent melodic line with slurs and ties. The score concludes with a boxed measure number '18' at the bottom right.

18

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

1.

2.

a 2.

II.

dim.

19

Clar.  
Fag. *p*  
Timp. *p*

(a 4.)  
*p*

Viol. *p* *pp*

19

Clar. *a 2.*  
Fag. *mf*  
Timp. *poco f*

Gran Cassa senza Piatti. *p*

Viol. *mf*

*poco f*  
*poco f*

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Tuba.

Timp.

Gran Cassa.

This block contains the musical score for woodwinds and percussion. The instruments listed are Fl. picc., Fl., Ob., Clar., Cor., Fag., Tromb., Tuba., Timp., and Gran Cassa. The score is written in a common time signature. The woodwind parts feature various dynamics such as *mf*, *cresc.*, *f*, and *f cresc.*, along with articulation marks like *a 2.* and *a 2. 3*. The percussion parts include *p* and *poco cresc.* markings. The bottom staff shows a rhythmic pattern for the Gran Cassa.

Viol.

This block contains the musical score for the Violin section. It features a melodic line with dynamics ranging from *poco f* to *f*. The score includes various articulation marks such as *cresc.* and *f*. The bottom staff shows a rhythmic pattern.

20

Musical score for the first system, measures 20-24. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major. The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *mf cresc.* (mezzo-forte crescendo). Performance instructions include *a 2.* (second ending), *Gran Cassa e Piatti.* (large timpani and cymbals), and *Tamb. e Triang.* (tambourine and triangle). The music features complex rhythmic patterns and melodic lines across all parts.

20

Musical score for the second system, measures 25-29. This system continues the orchestration from the first system. It features further development of the musical themes and dynamic intensity, with many passages marked *ff*. The percussion parts continue with rhythmic patterns. The score concludes with a final measure in measure 29.



Musical score system 1, featuring multiple staves with complex notation, including dynamics like *ff* and *a. 2.*, and various musical symbols.



Musical score system 2, continuing the notation from the first system, with dynamic markings such as *ff* and *a. 2.*.



21

The first system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff containing a first ending bracket labeled 'a 2.' and the third staff containing a second ending bracket labeled 'b 2.'. The fourth staff is a bass clef. The fifth and sixth staves are grand staves (treble and bass clefs) with piano accompaniment. The seventh staff is a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure of the first staff has a 'p.' dynamic marking.

21

The second system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs. The fourth staff is a bass clef. The fifth and sixth staves are grand staves (treble and bass clefs) with piano accompaniment. The seventh staff is a bass clef. The music continues from the first system. The first measure of the first staff has a 'p.' dynamic marking. The system concludes with a double bar line.

This page of musical score, numbered 66, contains a complex arrangement for piano. It features a variety of staves, including treble and bass clefs, with intricate rhythmic patterns and dynamic markings. The score is divided into two main systems. The first system includes a grand staff with multiple staves, some of which are marked with *p* (piano) and *mf* (mezzo-forte). A prominent feature is the use of repeat signs with first and second endings, labeled 'a 2.' and 'b'. The second system continues the musical development with similar rhythmic complexity and dynamic contrast. The notation includes numerous slurs, ties, and articulation marks, indicating a highly detailed and expressive piece.

The first system of the musical score consists of ten staves. The notation is dense and complex, featuring many triplets and sixteenth-note patterns. The key signature has three sharps (F#, C#, G#). The first staff has a treble clef, while the others have various clefs. Dynamic markings include *a 2.* (accents), *f* (forte), and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present at the bottom of the system.

The second system continues the musical score with similar complex notation. It features *div.* (divisi) and *unis.* (unison) markings. The notation includes many triplets and sixteenth-note patterns. The dynamic markings *mf* and *f* are used throughout. The key signature remains three sharps.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, the next two are alto clefs, and the bottom six are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first staff has a '3' above a group of notes. The second staff has an 'a 2.' marking. The fifth staff has an 'a 2.' marking. The sixth staff has an 'a 2.' marking. The seventh staff has an 'a 2.' marking. The eighth staff has an 'a 2.' marking. The ninth staff has an 'a 2.' marking. The tenth staff has an 'a 2.' marking. The system concludes with a double bar line and a repeat sign.

The second system of the musical score consists of ten staves, continuing from the first system. It features the same instrumentation and key signature. The first staff has a '3' above a group of notes. The second staff has an 'a 2.' marking. The third staff has an 'a 2.' marking. The fourth staff has an 'a 2.' marking. The fifth staff has an 'a 2.' marking. The sixth staff has an 'a 2.' marking. The seventh staff has an 'a 2.' marking. The eighth staff has an 'a 2.' marking. The ninth staff has an 'a 2.' marking. The tenth staff has an 'a 2.' marking. The system concludes with a double bar line and a repeat sign.



Musical score system 1, consisting of 11 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle five staves are grand staff notation. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking *f* is present at the bottom of the system.



Musical score system 2, consisting of 11 staves. The top two staves are treble clef, and the bottom two are bass clef. The middle five staves are grand staff notation. The music continues with similar rhythmic complexity. Performance markings include *div.* (divisi) and *unis.* (unison) in the upper staves, and a dynamic marking *f* at the bottom.

Soutenez et enflez le dernier accord des instruments de cuivre. H. Berlioz.  
Den letzten Akkord in den Blechinstrumenten aushalten und anschwellen lassen.  
The last chord in the Brass to be sustained and swelled.

The image displays a complex musical score for brass instruments, organized into two systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is characterized by dense, rhythmic patterns in the upper staves and more sustained, chordal textures in the lower staves. Key performance instructions include "Soutenez et enflez le dernier accord des instruments de cuivre" (Sustain and swell the last chord of the brass instruments) and "Den letzten Akkord in den Blechinstrumenten aushalten und anschwellen lassen" (Sustain and swell the last chord in the brass instruments). The score concludes with a final chord marked "unif." (unison).

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.  
p

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

pp



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 dou - leurs.  
 nenn - ba - re Qual.  
 me more de - part?

*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.**

*pp* *p* *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. *ff* *cresc.* *ff*

Ob. *ff* *cresc.* *ff*

Clar. *ff* *cresc.* *ff*

Cor. in F (Fa). *ff* *cresc.* *ff*

Cor. in Es (Mib) *ff* *cresc.* *ff*

Fag. (a4) *ff* *cresc.* *ff*

Tr. in C (Ut). *ff* *cresc.* *ff*

Ctti in B (Sib). *p* *cresc.* *ff*

Tromb. *p* *cresc.* *mf* *ff*

Timp. in A (La) F (Fa). *p* *cresc.* *mf* *ff*

(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* *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

Musical score for the first system, including vocal staves and piano accompaniment. The piano part includes dynamic markings like *p* and *a2.*, and a key signature change instruction: **A (La) F (Fa) muta in G (Sol) C (Ut).**

Musical score for the second system, including vocal staves and piano accompaniment. The piano part includes dynamic markings like *p* and *(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

Musical score for the third system, including vocal staves and piano accompaniment. The piano part includes dynamic markings like *arco*, *div.*, and *p*.

Musical score for the first system, featuring piano and violin parts. The piano part includes dynamic markings such as *cresc.*, *f*, and *p*. The violin part includes a *trill* marking. The system concludes with a first ending bracket labeled "I.".

Musical score for the second system, primarily consisting of blank staves.

Vocal score 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 English lyrics include an additional line: "His dis-". The score includes dynamic markings such as *cresc.*, *f*, and *p*.

Musical score for the third system, featuring piano and violin parts. The piano part includes dynamic markings such as *mf* and *p*. The violin part includes an *arco* marking. The system concludes with a first ending bracket labeled "I.".



I.

*p*

*pp*

*p*

*pp*

*p*

Ses dis - ci - ples fi - - - dè - les Lan - - guissent i - ci - bas. —  
 Sei - ne treu - en Jün - - ger liess 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 - dè - les Lan - guissent i - ci - bas, Ses dis - ci - ples fi - dè - les Lan - guis - sent i - ci - bas.  
 treu - e - sten Jünger schmach tend liess er uns hier, sei - ne treu - e - sten Jünger 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*

F.

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

Vello.

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.

Piano accompaniment for the first system, featuring multiple staves with complex chordal textures and melodic lines. Dynamics include *sf*, *p*, and *a2*.

Piano accompaniment for the second system, continuing the complex textures from the first system.

— Est cau - - - se de no - tre tris - tes - - - se. Ô - - - di - - vin  
 — er brach - te uns 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. 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

unis.

Vello.

Violoncello (Vello.) part for the first system, showing a melodic line with dynamics *mf* and *p*.

*cresc.* *sf* *p*

F.

*cresc.*

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.

*cresc.*

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.

*cresc.*

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.

*cresc.* *sf* *f* *sf* *p* *pizz.*

Vello. e C. B.

in F (Fa).  
G (Sol) muta in F (Fa).

*poco f*

**F.**  
O sou - ve - nirs! — O mon à - metrem -  
See - - lig Er - in - nervi: 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

*arco*

pp a2. a2. pp a2. pp

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?

tant du tom - - beau Le sé - jour fu -  
 stei - - - gend der Nacht sei - - - nes dum - - - pfen  
 he from earth's dark

life now a - - gain; Le sé - jour fu - - -  
 he from earth's dark

tant du tom - - beau Le sé - jour fu -  
 stei - - - gend der Nacht sei - - - nes dum - - - pfen  
 he from earth's dark

life now a - - gain; Le sé - jour fu - - -  
 he from earth's dark

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

ppp ppp ppp pp





Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, including dynamic markings like 'a2' and 'a2'.

Musical notation for a specific melodic line, possibly for a vocal or instrumental part, with fingerings indicated by numbers 6 and 3.

Mon heureuse enfan.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.

mon - - - te plus beau. Vers les  
 himm - - - li - - schen Reich! Zu den  
 glo - - - ry to reign. Soared from

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

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

mon - - - te plus beau. Vers les  
 himm - - - li - - schen Reich! Zu den  
 glo - - - ry to reign. Soared from

mon - - - te plus beau. Vers les  
 himm - - - li - - schen Reich! Zu den  
 glo - - - ry to reign. Soared from

Musical score for piano accompaniment, featuring multiple staves with treble and bass clefs, including dynamic markings like 'a2' and 'a2'.

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

lan - - - ce à grands pas,  
 glor - - - reich em - - por.  
 glo - - - ry to reign.

lan - - - ce à grands pas,  
 schwand un - serm Aug'.  
 glo - - - ry to reign.

lan - - - ce à grands pas,  
 schwand un - serm Aug'.  
 glo - - - ry to reign.

lan - - - ce à grands pas,  
 glor - - - reich em - - por.  
 glo - - - ry to reign.

Ses dis - ci - ples  
 Sei - - ne treu - en  
 Left us, his dis - -

La pu - re jou - is - san - - - ce D'er - -  
 O, rei - ne Himmels - freu - - - de, im  
 Oh joy among the blos - - - soms of

Vello. *div.*  
 C.B. *dim.* *pizz.*

*p* *f* *pp* *pp unis.* *dim.* *p*

rer et de rê-ver Par les ver-tes prai-ri - 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*

pp  
pp  
pp  
pp

*ritenuto*

F.

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 -  
 lan - - - - - guis - - - - sent i - - - - ci -  
 Ach! schmach - - - - tend, oh - - - - ne  
 We lang - - - - uish here on  
 lan - - - - - guis - - - - sent i - - - - ci -

pp  
pp  
pp  
pp

*ritenuto*

pp  
pp  
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 sixteenth-note passages, often marked with *pp* (pianissimo) and *(pp)*. The lower staves (bass clef) provide a harmonic foundation with sustained chords and moving bass lines, also marked with *p* (piano) and *pp*. A *pizz.* (pizzicato) marking is present in the bass line. The system concludes with a double bar line and 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) and *pp*. The piano accompaniment continues with a *ppp* marking. The system concludes with a double bar line and the text "Hé. Doch But" written above the vocal staves.

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* and *ppp*. The bass line includes a *pizz.* (pizzicato) marking and a *mf* (mezzo-forte) dynamic. The system concludes with a double bar line and a *dim.* (diminuendo) 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*

*cresc..*  
*cresc..*  
*(a 2.)*  
*pp cresc..*  
*cresc..*

F. cords ra. frai - chis - sent mon sein. Chants plus doux que l'au - ro - re,  
Klang mir be - le - - bet das Herz! Heil' - ge Mor - gen - ge - sän - ge,  
love with new hope fills the heart. Fills the spir - it with glad - ness,

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

*un poco rit.* **32**

*un poco rit.*

F. Re - ten - tis - sez en - co - re! Mes lar - mes ont cou - lé, le Ciel m'a re - con -  
o tö - net wei - ter! Heiss quillt die Thrä - ne mir vom Aug', Er - de, nimm mich zu -  
hids it for - get life's sad - ness. My tears in si - lence flow: Earth's joys now I shall

*un poco rit.* **32**

*arco div.*  
*unis.*

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.)

gent Ont char-mé gran-de-ment Tes o-reil-les trou-blé-es. Qui donc es-tu? toi  
 Dem scheint dem Doc-tor ja See-le und Hirn zu be-thö-ren. Wer bist Du, sprich! Du,  
 moved een to tears with their sound, in thine ears still a-tingl-ing. Say, who art thou? whose

**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'à-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'enchan-te-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*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*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, triste com.me le ver Qui ron-ge tes bou-  
 Statt zu verschmachten hier, e-lend gleich 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. unis. *p*

Vello. *f*

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.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

**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.

37

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 six staves are in bass clef. The music is in a 3/4 time signature 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 and a fermata over the final notes.

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 fermata and then enters with a recitative-like melody. The piano accompaniment provides a rhythmic and harmonic foundation. The system ends with a double bar line and a fermata.

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.

— 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 six staves are in bass clef. The music continues with a similar rhythmic intensity as the first system. The system concludes with a double bar line and a fermata over the final notes.

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.

**Allegretto.** (♩ = 138.)

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

Ten. II.  
 Oh! qu'il fait bon!  
*Ha, wie ist's schön,* quand le ciel  
 Ha! what de-light! wenn es vom 'mid thunder's

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

Basso II.  
 Oh! qu'il fait bon!  
*Ha, wie ist's schön,* what de-light!  
 Ha! 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 gay 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 markings (mf) and pizzicato (pizz.) instructions.

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 features various dynamics including *f* (forte) and *mf* (mezzo-forte). There are also markings for *a. 2.* (second ending) 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



The first system of the score consists of ten staves. The top four staves are for the right hand, and the bottom six staves are for the left hand. The music is in a minor key, indicated by three flats in the key signature. The tempo and dynamics are marked with *mf* (mezzo-forte) and *f* (forte). There are several instances of *a 2.* (second ending) markings. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the score includes vocal lines and piano accompaniment. The lyrics are in French and German. The piano accompaniment continues with similar notation to the first system, including *pizz.* (pizzicato) and *arco* markings. The lyrics are as follows:

*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!"*

The piano accompaniment for this system includes *pizz.* (pizzicato) and *arco* markings, along with dynamics like *mf* and *f*. The notation includes various rhythmic patterns and rests.

Musical score for the first system, featuring multiple staves for strings and woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings like *sf* and *mf*.

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

vin et cette eau blon - de Qui er  
 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

arco

pizz.

pizz.

Musical score for the second system, including vocal lines with lyrics in French, German, and English, and instrumental accompaniment. The score includes dynamic markings like *arco* and *pizz.*

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 lyrics in French, German, and English. The piano accompaniment features dynamic markings such as *mf*, *f*, and *arco*.

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 lyrics in French, German, and English, and musical notation with dynamics like "ff".

The first system of the score consists of ten staves. The top four staves are for the vocal parts (Soprano, Alto, Tenor, Bass), which are mostly silent in this section. The bottom six staves are for the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in both hands. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a forte (*f*) dynamic and includes a second ending marked '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 wettert, 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 wettert, vom Himmel wettert,  
 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 wettert,  
 Ha! what de-light! 'mid thunder's roar-ing,

The second system of the score consists of ten staves. The top four staves are for the vocal parts, which are silent in this section. The bottom six staves are for the piano accompaniment. The piano part continues with a forte (*f*) dynamic and includes a piano (*p*) section. The key signature remains two flats, and the time signature is 4/4.

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

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 primarily composed of chords and simple melodic lines.

ton - - - ne, comme u - ne ton - - - ne, comme u - ne ton - - - ne,  
 drun - - - ten, im Kel - ler drun - - - ten, sich zu be - trin - - - ken.  
 glad song their heart out - pour - - - ing, their heart out - pour - - - ing.  
 plir comme u - ne ton - - - ne, comme u - ne ton - - - ne, comme u - ne ton - - -  
 Fass sich zu be - trin - - - ken, im Kel - ler drun - - - ten, sich zu be - trin - - -  
 drink to those in glad song their heart out - pour - - - ing, their heart out - pour - - -

The second system of the score continues the piano accompaniment with ten staves. 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 continues with chords and melodic lines, including some arpeggiated figures in the lower staves.

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including dynamics (e.g., *ff*, *a 2.*) and articulation.

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-

Piano accompaniment for the second system, featuring treble and bass staves with various musical notations including dynamics (e.g., *ff*) and articulation.



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

The musical score consists of 14 staves. The first 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 13th and 14th staves are instrumental accompaniment.

**Vocal Lyrics:**

mé! Oh!	qu'il	fait	bon!	Qui
Rhein! Hoch,	hoch	der	Wein!	Wer
Who				Who
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.)

First system of musical notation. It includes a piano part with two staves and a bass part with two staves. The piano part features a melody with dynamics *p* and *f*, and articulations like *a 2.* and *3*. The bass part features a rhythmic accompaniment with dynamics *p* and *f*. There are also empty treble and bass staves for other instruments.

Allegro. (♩ = 126.)

Second system of musical notation, primarily a vocal line. The lyrics are:
   
sait quelque plaisante his-toi-re? En ri-ant le vin est meil-leur.
   
singt uns nun ein lu-stig Lied-chen? Witz und Scher-se wür-zen den Wein!
   
knows a jol-ly song or bal-lad? To good jokes the wine tastes best.
   
The system also includes empty piano and bass staves.

A  
An  
It's

Third system of musical notation. It includes a piano part with two staves and a bass part with two staves. The piano part features a melody with dynamics *mf* and articulations like *pizz.* and *arco*. The bass part features a rhythmic accompaniment with dynamics *p* and *mf*. There are also empty treble and bass staves for other instruments.

Allegro. (♩ = 126.)

41

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

Brander <sup>(ivre)</sup>  
 (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!

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 such as *pizz.* and *arco*.

Recit.

Piano accompaniment for the first section of the score. It features multiple staves for the piano, including treble and bass clefs. The music consists of rhythmic patterns and chords, with dynamic markings such as *f* and *ff*. The tempo is marked *Recit.* (Recitativo). The key signature has one sharp (F#).

Recit.

B. *vi - tel!*  
*Was denn?*  
 What next?

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!

Vocal staves for the second section of the score. The lyrics are written in French, German, and English. The French lyrics are: *vi - tel! Was denn? What next? Bra - vo! bra - vo! Wohlan, gebt Acht! Well done! Go on!*. The German lyrics are: *vi - tel! Was denn? What next? Bra - vo! bra - vo! Wohlan, gebt Acht! Well done! Go on!*. The English lyrics are: *vi - tel! Was denn? What next? Bra - vo! bra - vo! Wohlan, gebt Acht! Well done! Go on!*. The music is in a recitativo style, with a key signature of one sharp.

Recit.

Piano accompaniment for the second section of the score. It features multiple staves for the piano, including treble and bass clefs. The music consists of rhythmic patterns and chords, with dynamic markings such as *f* and *ff*. The tempo is marked *Recit.* (Recitativo). The key signature has one sharp (F#).

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.)

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





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.

arco  
 ff  
 arco  
 ff  
 arco  
 ff

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.

Musical score for the first system, featuring piano and violin parts. Dynamics include *p*, *mf*, and *ff*. The piano part includes *f*, *p*, and *ff* markings. The violin part includes *mf* markings.

B.

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

Musical score for the second system, including piano and violin parts. Dynamics include *p*, *mf*, *ff*, *pizz.*, and *arco*. The piano part includes *f*, *p*, *mf*, and *ff* markings. The violin part includes *mf* markings.

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 -

Musical score for the third system, including piano and violin parts. Dynamics include *pp*, *f*, *arco*, and *pizz.*. The piano part includes *pp*, *f*, and *arco* markings. The violin part includes *f* markings.

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!

Musical score for the fourth system, including piano and violin parts. Dynamics include *ff*, *arco*, *pizz.*, and *p*. The piano part includes *ff*, *arco*, and *pizz.* markings. The violin part includes *pizz.* and *p* markings.

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*

Pa 2. *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 - - - - -

Basso I.  
A - men! a - - - - - men, a - - - - - men,

Basso II.  
A - - - - - men! a - - - - -

Violino I.

Violino II.

Viola.

Violoncello.

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 the same key signature. 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 of *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 the same key signature. 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 of *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,





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 two sharps. The third staff is a treble clef with a key signature of two sharps. The fourth staff is an alto clef with a key signature of two sharps. The fifth staff is a treble clef with a key signature of two sharps. The sixth staff is a bass clef with a key signature of two sharps. The seventh staff is a bass clef with a key signature of two sharps. 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 of the musical score includes vocal parts and instrumental accompaniment. The vocal parts are written in bass clef with a key signature of two sharps. The lyrics are: "a - - - men, a - - - men, a - - - - - men, a - - - - - men!". The instrumental parts consist of five staves: a treble clef with a key signature of two sharps, a treble clef with a key signature of two sharps, an alto clef with a key signature of two sharps, a bass clef with a key signature of two sharps, and a bass clef with a key signature of two sharps. The music continues with the same melodic and harmonic style as the first system.

arco

arco

The third system of the musical score consists of five staves. The top staff is a treble clef with a key signature of two sharps. The second staff is a treble clef with a key signature of two sharps. The third staff is an alto clef with a key signature of two sharps. The fourth staff is a bass clef with a key signature of two sharps. The fifth staff is a bass clef with a key signature of two sharps. The music features 'arco' markings above the first and second staves, indicating that the instruments should be played with the bow. The melodic lines are more sparse and focused on sustained notes.

un poco riten.

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)*

*(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*

*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* Vo - lon - tiers! Au - tre chan - son! A vous!  
*f* Mei - net - halb, singt eu - er Lied! fangt an!  
 Now be - gin, let's have your song! go on!  
*f* Au - tre chan - son! A vous!  
*f* singt eu - er Lied! fangt an!  
 Let's have your song! go on!  
 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<sup>b</sup>).  
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<sup>b</sup>).  
(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.  
CORO.  
Tenore I.  
Tenore II.  
Bassi.  
Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco  
pizz.  
arco





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.  
 Clar.  
 Cor.  
 Fag.  
 Tr.  
 Ctti.  
 Timp.

M. gneurs.  
 Herrn.  
 far.  
 Tutti.  
 Tutti.  
 Tutti.  
 Tutti.  
 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 piano accompaniment. The music is in a minor key with a key signature of two flats. Dynamic markings include *f* (forte) and *p* (piano). There are also some markings like *(p)* and *(f)* in parentheses. The system ends with a first ending bracket labeled "I. III.".

*pp*

M. 

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 piano accompaniment. The music continues in the same key signature. Dynamic markings 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. — plaignons leur des - tin, Et, dès qu'u - ne nous pi - que, E - cra - 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 a variety of 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 -

Musical score for the Tutti section, including vocal and piano parts. The vocal parts are marked *Tutti. f* and the piano accompaniment is marked *f*. The music continues with complex rhythmic patterns and dynamics.

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-measure structure.

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 similar 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-rolé 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.

div.

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 f

pp mf f

pp unis. mf f

pp mf f

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*

Allegro leggiero. (♩ = 100.)

Clar.

Fag.

Viol.

Vcllo. e C. B.

Ob. I. *(mf)*

Clar. *(mf)*

Fag. *(mf)*

Viol. *(mf)* *(cresc.)* *(cresc.)* *div.* *p*

Fl.

Ob.

Clar.

Viol.

**50** *un poco riten. 1.* *rall. poco a poco*

*(dim.)*

*unis.* *(dim.)* *(dim.)* *pp*

**50** *un poco riten.* *rall. poco a poco*

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 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 Klün.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* *3*

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

unis.

I. *pp*

I. I. I.

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!

*leggiero* 6

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  
 Sel' - - - ger  
 Hap - - - py

Faust!  
 Faust!  
 Faust!

Bien - -  
 Bald  
 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  
 sel' - - - ger  
 hap - - - py

Faust!  
 Faust!  
 Faust!

Bien - -  
 Bald  
 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.





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 - ben - gän - 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

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.

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

I. *p* *cresc.*

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

*mf* *cresc.*

*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

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.*



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

**Faust.** (endormi)  
(schlummernd)  
(asleep)

*p*

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

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

55

The musical score consists of piano accompaniment and vocal parts. 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 part, marked 'M.', includes lyrics in French and German. The lyrics are:   
 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.

Musical score for woodwinds and strings in Allegro tempo. The score includes parts for Fl. (Flute), Fl. picc. (Piccolo Flute), Ob. (Oboe), C. ingl. (English Horn), Clar. (Clarinet), Cor. (Trumpet), Fag. I. II. (Bassoon), and 2 Arpe. (Arpeggiated strings). The music is in 6/8 time and features various dynamics such as *f* (forte) and *a 2.* (second ending).

**Allegro.**

Vocal score in Allegro tempo with lyrics in French, German, and English. The lyrics are: "Là, de chants d'allé-gres-se La-ri-ve-re-ten-tit. Ha!" (French), "Hell in jauchzenden Chö-ren den U-fernschallt's ent-lang, hal" (German), and "Hark! now sweet voices sing-ing a-long the hills re-sound. Ha!" (English). The score includes vocal lines and a bass line.

**Andante.**

Musical score for strings in Andante tempo. The score includes parts for Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 6/8 time and features a dynamic marking of *mf* (mezzo-forte).

The piano accompaniment for the first system consists of six staves. The top two staves are in treble clef, and the bottom two 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 consists of six staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is primarily chordal, with some melodic fragments in the upper staves.

Musical score for the first system, featuring piano accompaniment for strings and woodwinds. The score includes multiple staves with complex rhythmic patterns and dynamic markings such as "a 2."

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!

Musical score for the second system, featuring piano accompaniment for strings and woodwinds. It includes triplets and dynamic markings like "mf".

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 3/4 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 on a single staff in treble clef, D major, 3/4 time. The lyrics are provided in three languages: French, German, and English. The French lyrics are: "De plus hardis s'élan-cent, De plus hardis s'élan-cent Au sein des flots a-mers." The German lyrics are: "Lustige Schwimmer spielen, lustige Schwimmer spielen in silberheller Fluth." The English lyrics are: "Some on the lake are sporting, some on the lake are sporting or dive beneath the wave." The music includes various note values, rests, and phrasing slurs.

The piano accompaniment for the second system continues from the first. It features prominent triplet markings in the right hand, often over sustained chords. The bass line remains active with eighth-note patterns. The overall texture is rich and rhythmic.

Andante.

57

Andante.

F. *ri - ta! O Mar - ga - ri - - ta!*  
*re - thé, 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 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.*

Andante.

57



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

M.

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

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

*p* (dim.) (*pp*)  
*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*)  
*p* (dim.) (*pp*)  
 con sord. *pp*  
 con sord. *pp*  
 con sord. *pp*  
 con sord. *pp*

*p*  
*pp*  
*pp*  
*pp*  
 2 Arpe. (p)  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

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

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

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

Par - tout l'oi - seau ti -  
 Fern - hin flat - tern - de  
 Far off wild birds are

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

Mephistopheles.

sotto voce

Musical notation for the vocal line of Mephistopheles, including a bass staff and the text "Le Der The".

Vocal lines for multiple voices with lyrics in French, German, and English.

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
cirel - 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

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 introduction consisting of two staves (treble and bass clef) in G major. The music features a rhythmic pattern of eighth notes with triplets and a first ending bracket.

Mephistopheles.

Vocal score for Mephistopheles. The score includes French, German, and English lyrics. It features dynamic markings such as *pp*, *ppp*, and *smorz.* and includes musical directions like *div.* and *ppp*.

*pp* *ppp* *ppp* *ppp*

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

*ppp* *pppp*

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

*ppp* *pppp*

ma pour eux. Dors! Dors!  
hei - ssend strahlt. Schlaf! schlaf!  
shall per - ish. Sleep! Sleep!

*ppp* *pppp*

ma pour eux. Dors! Dors!  
hei - ssend strahlt. Schlaf! schlaf!  
shall per - ish. Sleep! Sleep!

*ppp* *pppp*

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

*ppp* *pppp*

ri - e. Dors! Dors!  
hei - ssend. Schlaf! schlaf!  
per - ish. Sleep! Sleep!

*ppp* *pppp*

le aux cieux. Dors! Dors!  
des Glücks. Schlaf! schlaf!  
per - ish. Sleep! Sleep!

*ppp* *smorz.*

unis. *ppp* *smorz.*

*ppp* *smorz.*

*ppp* *smorz.*  
*div.*

*ppp* *smorz.*



Piano accompaniment for the first system, including grand staff and bass clef staves. The music is in D major and 3/8 time. The grand staff shows the right and left hands, and the bass clef staff shows the bass 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, including grand staff and bass clef staves. The music features 'Soli' markings for the right hand (8, 4, 3) and left hand (4, 3). Dynamics include *pp* and *ppp*.

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 a series of eighth notes with rests, starting with a quarter rest followed by eighth notes in the second, fourth, sixth, and eighth measures. A dynamic marking of *pp* is present in the sixth measure.

System 2: Treble clef, key signature of two sharps. The staff contains a series of quarter notes with rests, starting with a quarter rest followed by quarter notes in the second, fourth, sixth, and eighth measures.

System 3: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and slurs. The piano accompaniment consists of two staves: the upper staff has eighth-note chords with slurs, and the lower staff has a bass line with eighth notes and slurs.

System 4: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with rests, starting with a quarter rest followed by eighth notes in the second, fourth, sixth, and eighth measures.

System 5: Treble clef, key signature of two sharps. The staff contains a series of quarter notes with rests, starting with a quarter rest followed by quarter notes in the second, fourth, sixth, and eighth measures.

System 6: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth notes and slurs. The piano accompaniment consists of two staves: the upper staff has eighth-note chords with slurs, and the lower staff has a bass line with eighth notes and slurs.

System 1: A set 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: A set 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 3: A set of five staves. The top staff contains a melodic line with eighth notes and rests. The second staff contains a complex rhythmic accompaniment with sixteenth notes. The third staff contains a melodic line with eighth notes and rests. The bottom two staves are empty.

System 4: A set 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 5: A set 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 6: A set of five staves. The top staff contains a melodic line with eighth notes and rests. The second staff contains a complex rhythmic accompaniment with sixteenth notes. The third staff contains a melodic line with eighth notes and rests. The bottom two staves are empty.

60

pp

ppp

pp

pp

ppp

pp

60

poco sf

poco sf

I. pp

a. 2.

poco f

dim.

p

poco f

dim.

poco f

dim.

1 Solo.

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  
ppp

6 Soli.

pizz.  
pp

2 Soli.

61

ppp

ppp

pppp

pppp

4 Soli.  
ppp  
arco  
ppp

*poco f*

*pppp*

*pppp*

*div.*

*unis.*

*senza accel.*

*senza accel.*

*pppp*

*pppp*

*pppp*

*pppp*

*ppp*

*pppp*

*ppp*

*pppp*

*3 Soli.*

*perdendo*

*2 Soli.*

*perdendo*

*perdendo*

*perdendo*

*quasi niente*

*quasi niente*

*senza accel.*

*quasi niente*

*sons d'écho.  
Echoton.  
Echoton.*

*tenuto e per-  
dendo il tuono*

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

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, featuring multiple staves with complex chordal and melodic textures. Dynamics include *sf* and *f*.

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, continuing the complex textures from the first system. Dynamics include *sf*, *p*, and *f*.

Moderato. (♩ = 80.)

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

Moderato. (♩ = 80.)

Cor.

rall.

M.

rall

Recit.

côve em - bau - mé - e OÙ 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.

Ob.

Clar.

Fag.

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

cresc. poco a poco -

Allegro. (♩ = 96.)

p

Ob.

Clar.

Fag.

*mf*

This block contains the musical score for the woodwind section and piano accompaniment. It features three staves for woodwinds: Oboe (Ob.), Clarinet (Clar.), and Bassoon (Fag.). The piano accompaniment is shown in four staves. The music is in a minor key and 3/4 time. The woodwinds have melodic lines, with the bassoon playing a prominent role. The piano accompaniment provides a rhythmic and harmonic foundation. A dynamic marking of *mf* (mezzo-forte) is present. A box containing the number '64' is located at the top right of the page.

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

This block contains the musical score for the vocal part and piano accompaniment. It features two vocal staves (Soprano and Alto) and four piano accompaniment staves. The vocal lines include lyrics in French, German, and English. The piano accompaniment is shown in four staves. The music is in a minor key and 3/4 time. The vocal parts have melodic lines with lyrics. The piano accompaniment provides a rhythmic and harmonic foundation. A dynamic marking of *mf* (mezzo-forte) is present. A box containing the number '64' is located at the top right of the page.

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,

*mf*





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*

66

Musical score for the first system, measures 1-6. It includes vocal staves and piano accompaniment. The piano part features a dynamic change from *f* to *p* in measure 4.

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

Musical score for the second system, measures 7-12. It includes vocal staves and piano accompaniment.

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

Musical score for the third system, measures 13-18. It includes vocal staves and piano accompaniment.

Musical score for the fourth system, measures 19-24. It includes vocal staves and piano accompaniment. The piano part features a dynamic change from *mf* to *f* in measure 24.

66

I.  
*mf*  
 a 2.

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). The second staff is a treble clef with a key signature of two flats. The third staff is a treble clef with a key signature of two flats, featuring a complex, flowing piano introduction with many sixteenth and thirty-second notes. The fourth staff is a bass clef with a key signature of two flats, featuring a simple bass line. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats, which is mostly empty.

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 second system of the score features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a simple bass line with some chords.

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 third system of the score features a vocal line on a bass clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a long note, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a simple bass line with some chords.

The final system of the score consists of five staves. The top staff is a treble clef with a key signature of two flats. The second staff is a treble clef with a key signature of two flats. The third staff is a bass clef with a key signature of two flats. The fourth staff is a bass clef with a key signature of two flats. The fifth staff is a grand staff (treble and bass clefs) with a key signature of two flats. The piano accompaniment continues with a simple bass line and some chords.

The first system of the score features a piano introduction. The right hand plays a series of sixteenth-note chords in the upper register, while the left hand provides a steady accompaniment. The music is marked *mf* (mezzo-forte). The key signature has two flats, and the time signature is 4/4.

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 second system contains the vocal melody and piano accompaniment. The vocal line is written in a soprano clef, and the piano accompaniment is in the bass clef. The lyrics are in 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 third system continues the vocal melody and piano accompaniment. The lyrics are repeated from the previous system.

The final system of the score shows the piano accompaniment. The right hand plays a series of chords, and the left hand provides a steady accompaniment. The music is marked *mf* (mezzo-forte). The key signature has two flats, and the time signature is 4/4.



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*

*f* *f* *f* *f* *f* *f* *f* *f*

a. 2.

a. 4.

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,

*f* *f* *f* *f* *f* *f* *f* *f*

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

*f* *f* *f* *f* *f* *f* *f* *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 -

Detailed description: This system contains two vocal staves, likely for soprano and alto. The top staff begins with a treble clef and a key signature of two flats. The lyrics are written below the notes. The first measure is a whole rest. The second measure contains the lyrics 'nunc bibendum et a-mandum est.' followed by a whole rest. The third measure begins with a mezzo-forte (mf) dynamic and contains the lyrics 'Vi - ta - bre - vis fu - gax que vo - lup - tas.' followed by a whole rest. The fourth measure begins with a forte (f) dynamic and contains the lyrics 'Gau - de -' followed by a whole rest. The bottom staff mirrors the top staff's notes and dynamics.

div. unis.

Detailed description: 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 is in a 7/8 time signature. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include forte (f) and piano (p). The word 'div.' is written above the left hand, and 'unis.' is written above the right hand.

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!

Detailed description: This system contains two vocal staves. The top staff begins with a treble clef. The lyrics are written below the notes. The first measure is a whole rest. The second measure contains the lyrics 'a - mus i - gi - tur,' followed by a whole rest. The third measure contains the lyrics 'gaude - a - mus,' followed by a whole rest. The fourth measure contains the lyrics 'gaude - a - mus,' followed by a whole rest. The fifth measure contains the lyrics 'gaude - a - mus!' followed by a whole rest. The bottom staff mirrors the top staff's notes and dynamics.

div. unis.

Detailed description: 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 is in a 7/8 time signature. The right hand features a complex rhythmic pattern with many sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamics include forte (f) and piano (p). The word 'div.' is written above the left hand, and 'unis.' is written above the right hand.

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.*  
*f* *pizz.*  
*f* *pizz.*  
*f* *pizz.*

68

69

Fl. *f*  
 Ob. *f*  
 Clar. *f*  
 Fag. *a 4. f*  
*a 2.*  
*a 4.*  
*I. tr*  
*(a 2) mf*  
*p*

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

*f* *pizz.*  
*f* *pizz.*  
*f* *pizz.*  
*f* *pizz.*

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 - gitor!

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

*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

*B (Sib) muta in C (Ut).*

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

M. *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

*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 grand staff notation and individual bass lines.

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 grand staff notation and individual bass lines.

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 -

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

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

*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 maidens 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*

*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 -*



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*

The first system of the score consists of ten staves. The top two staves are for the right hand, with a first ending bracket and a second ending bracket. The next two staves are for the left hand. The bottom four staves are for the piano accompaniment, including the grand staff (treble and bass clefs) and a separate bass line.

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*

The second system of the score consists of ten staves. The top two staves are for the right hand. The next two staves are for the left hand. The bottom four staves are for the piano accompaniment, including the grand staff and a separate bass line.

The first system of the musical score consists of ten staves. The top two staves are vocal staves for Soprano (S) and Alto (A). The next four staves are for the piano accompaniment, including the right and left hands. The bottom two staves are for the vocal staves of the Female (F) and Male (M) voices.

F. ca - - - mus: Ve - ni, vi - di,  
 M. 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 of the musical score consists of five staves, all of which are part of the piano accompaniment, including the right and left hands.

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 Mä - - 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 Mä - - 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

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, Le prix, oui, le prix est plus  
*Lohn, doch herrlich der Lohn, doch herrlich der Lohn, doch herrlich der Lohn, doch herrlich der Lohn, doch herrlich der*  
 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. *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 first system, including treble and bass staves with various musical notations like notes, rests, and dynamics.

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 herrlich 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 herrlich 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 herrlich der  
 prize, oh sweet is the prize, is the prize; naught so sweet, so sweet as the

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



Piano accompaniment for measures 74-83. The score features multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include 'ff' and 'a4.'

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.'

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.

div.

p

p

p

Fag.

pp

Viol.

pp

pp

pp

# TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

**Allegro. (♩ = 104.)**

Corni I e II in B (Sib) basso. } Derrière la scène.  
 in B (Sib) basso. } *Hinter der Scene.*  
 Trombe I e II in B (Sib). } Behind the scenes.

Corni III e IV in B (Sib) basso. }  
 2 Cornetti in B (Sib). } Dans l'Orchestre.  
 (Cornets à pistons.) } *Im Orchester.*  
 Timpani I in F (Fa) } In the orchestra.  
 alto e basso. }  
 4 Timbaliers. }  
 4 Paukenschl. }  
 4 Kettle-Drum. }

Tambours et Trompettes sonnant la retraite.  
*Trommeln und Trompeten spielen den Zapfenstreich.*  
 Drums and trumpets play the retreat.

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

Baguettes de bois recouvert de peau.  
*Mit Fell überzogene Holzschlägel.*  
 Hide-covered drum-sticks.

**Allegro. (♩ = 104.)**

*dim. poco a poco -*

*dim. poco a poco -*

*p*

*sempre dim.*

*p*

*sempre dim.*

*pp* *mancando*

*II.* *p*

*quasi niente* *attacca*

# Scene IX.

## Air de Faust.

### Faustens Arie.

### Aria of Faust.

Chambre de Marguerite. (Le soir.)  
Zimmer Margarethens. (Am Abend.)  
Margherita's Room. (Evening.)

75

Andante sostenuto. (♩ = 66.)

2 Flauti.

2 Clarinetti in B (Sib).

Corno inglese.

Faust.

Andante sostenuto. (♩ = 66.)

*p sotto voce*

Mer - ci, doux crépus - cu - le! Oh! sois le bien - ve -  
Hab Dank, dämmernder Abend, o, herzlich grüss'ich  
Art come once more, sweet evening, oh, how I wel - come

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante sostenuto. (♩ = 66.)

75

nu! E - claire en - fin ces lieux, sanctu - aire in - con - nu, Où je sens à mon front, glis - ser comme un beau rê - ve,  
dich! Er - schliesse end - lich mir die - ses heil - ge Ge - mach. Um die Schläfe mir weht's wie hol - de sü - sse Träume.  
thee! Whose advent opens out this a - bode so dear to me. O'er the soul, like a dream, her im - age seems to hover,



a tempo

a tempo

len - ce, et com - me je res - pire Un air pur! O jeune fil - le! ô ma char - mante! O ma trop i - dé -  
 Ru - he zieht lei - se mir in's wo - gen - de Herz. Anmuthig' Mäd - chen, innig Ge - lieb - te, du mein Leben, mein  
 sad heart, and bids each thought of grief de - part! Fair angel - im - age, hear me implore thee, here at thy feet I

a tempo

riten.

riten.

ale a - man - te! Quel - sen - ti - ment j'é - prou - ve en ce moment fa - tal! Que j'aime à con - tem -  
 Heil, mein En - gel! Wel - ches Ge - fühl durch - bebt mich in die - sem Au - gen - blick! Ent - zü - cken, ach zu  
 would a - dore thee. Soft - as the breath of flow - ers, odours a - round me play, be near me at this

77

**Tempo I. animato**

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

**Tempo I. animato**

*sotto voce* *pp* *cresc.* *poco f*

pler ton che vet vir gi nal! Quel air pur je res pi re! Sei gneur! Seigneur!  
 schau'n, wo die Un schuld ver weilt. Rein ste Luft die ich ath me! All gü't ger Gott,  
 hour, come ere night fol low day. Joy no more is de nied me; heaven sent me peace

*ppp* *poco cresc.* *poco f*

*ppp* *poco cresc.* *poco f*

*ppp* *poco cresc.* *poco f*

*ppp* *poco cresc.* *poco f*

*div.* *unis.* *pizz.*

77

**Tempo I. animato poco f**

*rallent.* *animato* *poco f*

*poco f*

*poco f*

**animato poco f**

*rallent.* *animato* *poco f*

— A près ce long mar ty re, Que de bon heur! Sei gneur! Sei gneur! A près ce long mar.  
 — nach solch bit te ren Schmerzen, welch rei nes Glück. All gü't ger Gott, — nach solch bit te ren  
 — af ter long years of suf f ring, what joy, — what bliss! Heaven sent me peace, af ter long years of

*pp* *cresc.* *poco sf*

*pp* *cresc.* *poco sf*

*pp* *cresc.* *poco sf*

*pp* *cresc.* *poco sf* *pizz.*

**rallent. animato poco f**



molto riten.

78

a tempo

pp <math>\rightarrow</math> pp pp

pp <math>\rightarrow</math> pp pp

pp <math>\rightarrow</math> pp pp

molto riten.

Faust, marchant lentement, examine avec une curiosité passionnée l'intérieur de la chambre de Marguerite.  
 Betrachtet langsam einherwandelnd, mit leidenschaftlicher Neugier das Innere von Gretchens Zimmer.  
 Faust, walking slowly to and fro, examines with passionate delight the interior of Gretchen's room.

ty - re, Que de bon - heur!  
 Schmer - zen, welch rei - nes Glück.  
 suf - fring, what joy, what bliss!

pp <math>\rightarrow</math> pp pp

pp <math>\rightarrow</math> pp pp

pp <math>\rightarrow</math> pp pp

arco pp

pp <math>\rightarrow</math> pp pp

pp <math>\rightarrow</math> pp pp

molto riten.

78

Viol.

Viola.

Vello.

Fl. I. pp

Clar. I. pp

pp <math>\rightarrow</math> ppp

pp <math>\rightarrow</math> ppp

Viol. p

un poco riten.

div.

un poco riten. ppp

div.

Scene X.

79

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

2 Corni in G (Sol).

2 Fagotti.

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

Tromboni I e II.

Trombone III.  
(Cinelli.)

Faust.

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

Mephistopheles.

(accourant)  
(herbeileilend)  
(rushing in)

Je l'entends!  
Horch, sie naht!  
Hark, she comes!

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

79

Clar.

Faust. *sotto voce*

Mephistopheles. *Recit. sotto voce*

Dieu! mon cœur se bri-se dans la joie.  
 Gott, die Freu-de sprenget mir mein Herz.  
 Heav'ns, how my poor heart throbs with de.light!

Sous ces ride-aux de soie Ca-che-toi! Pro-fi-te des ins-  
 Der Vorhang hier ver-berg'dich vor ihr! Den Augenblick nimm  
 Be.hind this cur-tain, hide from hersight! Now choose the moment

pizz. *p* arco *pp* *p* *p*  
 pizz. *p* arco *pp* *p* *p*  
*pp* *p* *p*  
*pp* *p* *p*

F1.

Ob.

M.

*Allegro. (♩ = 88.)*

*p*  
I.  
*p*

Méphistophélès cache Faust derrière les rideaux.  
 Mephistopheles verbirgt Faust hinter dem Vorhang.  
 Mephistopheles hides Faust behind the curtains.

tants! A-dieu! mo-dè-re-toi, Ou tu la perds.  
 wahr, leb wohl, sei nicht zu rasch, sonst schreckst du sie.  
 well. Fare-well, be not too rash, nor fright' the maid'

pizz. *p* arco *p*  
 pizz. *p* *p*  
 pizz. *p* *p*  
 pizz. *p* *p*

*Allegro. (♩ = 88.)*

80

Allegro. (♩ = 72.)

Fl.

Ob.

Clar.

Tromb.

M. **Recit.**   
 Bien! mes Fol-lets et moi Nous al-lons vous chanter un bel é - pi - tha - la - me.  
 So, mei - ne Schar und ich wol - len jetzt euch ein schönes Hochzeits - liedchen sin - gen.  
 There! now mysprites and I we willsing you a nuptial song and grant our blessing. *pizz.*

80

Allegro. (♩ = 72.)

Fl.

Clar.

Tromb.

**Faust.**   
 Oh! cal-me toi, mon â - me!  
 Fassung, mein ar - mes Her - ze!  
 Heart, fond heart, cease thy throbbing!

*lunga pausa*

### Scene XI.

Allegretto non troppo presto e dolce. (♩ = 69.)

Fl. I.  
Ob. *p*  
Clar.  
Cor. *(p)*  
Fag.

Entre Marguerite une lampe à la main. Faust caché. Méphistophélès sort.  
*Margarethe tritt mit einer Lampe ein. Faust verborgen. Mephistopheles verschwindet.*  
Margherita enters bearing a lamp. Faust concealed. Exit Mephistopheles.

**Marguerite. Margarethe. Margherita.**

Viol.  
I. arco  
Viola. *pp*  
II. arco  
Vcllo. e C.B. *pp*

Allegretto non troppo presto e dolce. (♩ = 69.)

Fl.  
Clar.

81

Fl. *p*

Clar. *p*

Marg. Recit.  
 Que l'air est é-touffant!  
 Wie schwül ist hier die Luft!  
 How close it is to-night!

Vcllo. e C. B.  
 pizz. *p*

div. a 3.      div. a 2.

81

82

Fl. *pp*

Clar. *pp*

M<sup>e</sup> Recit.  
 J'ai peur comme une en.fant!  
 Mir bangt wie ei-nem Kind!  
 I trem-ble like a child!

Vcllo. *arco pp*

82

Fl.

Clar.

M<sup>e</sup>  
 C'est mon rê-ve d'hi-er qui m'a tou-te trou-blé-e.  
 Seit dem ge-stri-gen Trau-me bin ich ganz ver-wandelt.  
 The dream I dreamt last night doth haunt me still, nor leaves me.

Vcllo. *arco ppp*

C. B. *arco ppp*

Allegretto.

Andante. (♩ = 50)

83

Fl. *ppp*

Ob. *ppp*

Clar. *ppp*

Me *ppp*

En son-ge je l'ai vu... lui, mon fu-tur a-mant.  
 Im Schla-fe sah ich ihn, der all mein Sehnen nun!  
 I saw him in my dreams... him that I long for now!

Vello. *ppp*

C. B. *ppp*

*(p cantabile)*

*pizz. pp*

*pizz. pp*

*pizz. (p cantabile) pp*

83 Allegretto.

Andante. (♩ = 50)

Fl. *poco f*

Ob. *poco f*

Clar. *poco f*

Cor. in G (Sol.) *poco f a 2.*

Fag. *poco f a 2.*

Me *poco f*

Qu'il é-tait beau! Dieu! j'é-tais tant ai-mé-  
 Wie war er schön! Gott, er liebt mich, o Won-  
 Fair to be-hold! Oh, he loves me so fond-

*poco f arco*

*poco f arco*

*poco f arco*

*poco f arco*

*poco f arco*

84

Fl. **Allegro.**  
 Clar. **Allegro.**  
 Me **Recit. Allegro.**

e! j'é - tais tant ai - mé - e! Et com - bien je l'ai - mais!  
 ne! Er liebt mich, o Won - ne! Und wie lieb' ich auch ihn!  
 ly! He loves me so fond - ly. And I love him as dearly.

*ppp* *p* *sf* *pp*  
*ppp* *poco sf* *pp*  
*ppp* *pp*

84

Fl. **Moderato.**  
 Clar. **Moderato.**  
 Me **Moderato.**

Nous ver - rons nous ja - mais Dans cet - te vi - e?... Fo - li - e!  
 Werd je - mals ich ihn sehn in die - sem Le - ben?... O, Thorheit!  
 And shall my eyes on earth e - ver be - hold him?... O, fol - ly!

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

**Moderato.**



Le Roi de Thulé.

Chanson gothique.

Der König von Thule.

The King of Thule.

Mittelalterliches Lied.

Mediæval Song.

Andantino con moto. (♩ = 56.)

II.

2 Flauti.

2 Clarinetti in A (La).

Corni I e II in F (Fa).

Corni III e IV in B (Sib) basso.

Andantino con moto. (♩ = 56.)

Marguerite.

1 Viola Solo.

6 Viole Soli.

4 Violoncelli Soli.

Contrabassi.

Andantino con moto. (♩ = 56.)

85

Marguerite chante en tressant ses cheveux.

Margarethe singt, indem sie sich die Haare flicht. Au tre-fois un roi de Thu.

Margherita sings while she plaits her hair.

Es war ein Kö-nig in  
There was a king of

con sord. a 2. p

con sord. a 2. p

4 Soli. arco p

85

lé, Qui jusqu'au tombeau fut fi - dè - le, Reçut, à la mort de sa bel - le, U - ne cou - pe d'or ci - se -

Thu - le, gar - treu bis an das Grab, dem sterbend sei - ne Buh - le ei - nen gold'nen Be - cher  
 Thu - le, was - faith - ful un - to death; to - him his queen bequeathed a cup, e'en with her dy - ing

*mf*

lé. Comme el - le ne le quit - tait guè - re, Dans les fes - tins les plus jo - yeux, Tou - jours u - ne

gab. Es ging ihm nichts da - rü - ber, er leert' ihn je - den Schmaus; die Au - gen  
 breath. That cup of gold he treasured a - bove all else on earth; he drank from

*mf* *sf* *p*

I. *p*

II.

lar - me lé - gè - re A sa vue hu - mectait ses yeux. —  
 gin - gen ihm ü - ber, so oft er trank, so oft er trank da - raus. —  
 none o - ther gob - let, in sick - ness, grief or mirth, in grief or mirth. —

*perdendo -*

Ce prince, à la fin de sa vi - e, Lègue ses villes et son  
 Und als er kam — zu ster - ben, zählt' er sei - ne Städt' im  
 And when he felt death ap - proaching, one sad thought oppressed his

or, — Excepté la cou-pe ché-ri - e Qui à la main il con-serve en - cor. — Il  
 Reich, gönnt' Al - les sei - nen Er - ben, den Be - cher nicht zu - gleich. — Er  
 heart: gave his heirs his do - minions. With that cup he would not part. — He

*mf*

I.  
 fait, à sa ta-ble ro-ya-le, Asseoir ses ba - rons — et ses pairs, Au mi - lieu de l'an - ti - que sal - le  
 sass beim Kö - nigs - mah - le, die Rit - ter um ihn her, auf ho - hem Vā - ter - saa - le,  
 sat at the Roy - al banquet, heard not the songs of glee; he gazed from the tow'ring castle —

*p* *sf* *p* *(p)*

Me: D'un châ-teau que baignaient les mers. —  
 dort auf dem Schloss, dort auf dem Schloss am Meer. —  
 down on the sea, down on the storm-racked sea. —

*pp*, *p*, *f*, *mf*, *f*, *perdendo*

Me: Le bu-veur se lève et s'a-va-n-ce Auprès d'un vieux bal-con do - ré; — Il boit. et  
 Dort stand der al - te Ze - cher, trank letz - te Lebens - gluth, und warf den  
 Once more the aged mon - arch he drank, with cheeks a - glow; then cast the

*mf*, *pp*, *p*, *mf*

89

Fl.

Clar.

M<sup>e</sup>

soudain sa main lan - ce Dans les flots le va - se sa - cré. Le va - se tom - be, l'eau bouillon - ne, Puis se calme

hei - li - gen Be - cher hin - un - ter in die Fluth. Er sah ihn stürzen, trin - ken und  
sacr - ed gob - let down in - to the sea - be - low. He saw it drinking sink - ing; he

*mf* *sf*

89

I.

*p*

M<sup>e</sup>

aus - si - tôt a - près. Le vieil - lard pâ - lit et fris - son - ne: Il ne boi - ra plus dé -

sin - ken tief in's Meer, die Au - gen thä - ten ihm sin - ken, trank nie ei - nen Tro -  
heard the bil - lows' roar; he closed his eyes - deep - sun - ken, laid him down, and he drank

*p* (*p*)

*(pp)*  
*p*  
*p*  
*p*

Me  
 sor - mais... — Au - tre fois un roi... de Thu - lé  
 Es war ein Kö - nig in - Thu - le  
 There was a king — of - Thu - le  
 pfen mehr. —  
 no more. —

*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*

Silence.  
G. P.

*p*  
*(Profond soupir.)*  
*(Tiefer Seufzer.)*  
*(Deep sigh.)*  
*pp*  
*arco*  
*pp*  
*arco*  
*pp*  
*arco*  
*pp*  
*pizz.*  
*senza sord.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*  
*pp*  
*pizz.*

Jus - qu'au tom - beau... fut fi - - - - - le.. Ah!  
 (Tiefer Seufzer.)  
 (Deep sigh.)  
 gar - - - - - treu bis in's Grab. — Ach! — Silence.  
 faith - - - - - ful un - to death. — ah! — G. P.

Silence. *pp*  
 G. P.

### Scene XII.

Evocation.    Beschwörung.    Evocation.

Allegro moderato. (♩ = 104.)

90

Flauto piccolo I.

Flauto piccolo II.

Flauto piccolo III.

2 Oboi.

2 Clarinetti in B (Sib).

Clarinetto basso in B (Sib).

I e II in F (Fa).

4 Corni.

III e IV in C (Ut).

4 Fagotti.

2 Trombe in D (Re).

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

Timpani in A (La).

Allegro moderato. (♩ = 104.)

Mephistopheles.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro moderato. (♩ = 104.)

90







Fl. picc. I.  
Fl. picc. II.  
Fl. picc. III.  
Ob.  
Viol. I.  
Viol. II.  
Viol. III.  
Viol. IV.  
Cello.  
Bass.

*pp*  
*p*  
*tr*

Fl. picc. I.  
Fl. picc. II.  
Fl. picc. III.  
Ob.  
Clar. I.  
Viol. I.  
Viol. II.  
Viol. III.  
Viol. IV.  
Cello.  
Bass.

*pp*  
*p*  
*arco*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*  
*p*  
*pizz.*

Fl. picc. I.

92

Fl. picc. II.

Fl. picc. III.

Ob.

Clar.

Cl. basso.

Cor.

Fag.

Tr.

Ctti

Timp.

Mephist. *sempre misurato*

Ac-cou-rez! ac-cou - rez!  
Eilt her-bei, eilt her - bei!  
Haste' to me, haste to me!

pizz.

f pizz.

pizz.

f pizz.

pizz.

f pizz.

f pizz.

arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

92

The first system of the musical score consists of ten staves. The top three staves are for the piano, with the right hand playing a complex tremolo pattern and the left hand playing a more melodic accompaniment. The fourth staff is for the vocal line, which begins with a rest and then enters with the instruction "a 2." followed by a melodic phrase. The fifth and sixth staves are for the violin and viola, both of which have rests. The seventh and eighth staves are for the cello and double bass, also with rests. The ninth and tenth staves are for the contrabass and another bass instrument, with rests.

The second system of the musical score consists of ten staves. The top three staves are for the piano, with the right hand playing a complex tremolo pattern and the left hand playing a more melodic accompaniment. The fourth staff is for the vocal line, which begins with a rest and then enters with the instruction "M." followed by a melodic phrase. The fifth and sixth staves are for the violin and viola, both of which have rests. The seventh and eighth staves are for the cello and double bass, also with rests. The ninth and tenth staves are for the contrabass and another bass instrument, with rests.

The first system of the score consists of ten staves. The top three staves are for the right hand, and the bottom seven staves are for the left hand. The music is in G major and 3/4 time. The first two measures contain melodic lines with slurs and accents. The third measure begins with a series of chords, marked *mf* (mezzo-forte).

M. *Recit.*

The vocal line begins with a recitative section. The melody is written in a single staff with a bass clef. It consists of a series of eighth and sixteenth notes, with some notes marked with a fermata. The lyrics are written below the staff.

Fol-lets ca-pri-ci-eux, vos lu-eurs mal-fai-san-tes Vont char-  
Mit eu-rem falschen Schein, eu-ren tü-ckischen Flammen, kommt, be-  
Now will\_ o' the-wisp with your light e-ver danc-ing lead this

The second system of the score consists of ten staves. The top three staves are for the right hand, and the bottom seven staves are for the left hand. The music is in G major and 3/4 time. The first two measures contain melodic lines with slurs and accents. The third measure begins with a series of chords, marked *mf* (mezzo-forte) and *pizz.* (pizzicato). The *pizz.* marking is repeated in the right hand of each of the three staves.

93

*misurato*

The first system of the musical score consists of ten staves. The top four staves are for the piano accompaniment, with dynamic markings of *p* (piano) in the first and third measures. The bottom six staves are for the vocal line, with dynamic markings of *sf* (sforzando) and *f* (forte) in the first and third measures. The tempo marking *misurato* is placed above the first measure of the vocal line.

*misurato*

The second system begins with a vocal line on a single staff, marked with *M.* and *sf*. Below the vocal line are the lyrics in three languages: French, German, and English. The piano accompaniment continues on the remaining staves, with dynamic markings of *sf* and *p*.

mer une en.fant et l'a.me.ner à nous. Au nom du Diable, en dan.se!  
 thört die.ses Kind, dass es der Sünd' ver - fall! In Teufels Na - men tan.zet!  
 maid.en a - stray, teach her how sweet is sin! Dance to the de - vil's mus.ic.

The third system consists of ten staves. The top four staves are for the piano accompaniment, with dynamic markings of *mf* (mezzo-forte) and *p* (piano). The bottom six staves are for the vocal line, with dynamic markings of *sf* (sforzando) and *p* (piano). The tempo marking *misurato* is placed above the first measure of the vocal line.

93

*misurato*

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a bass line and a treble line with various rhythmic patterns. The vocal lines are in various staves, some with lyrics. Dynamics include 'ff'.

M. Et vous, mar-quez bien la ca - den - ce, Mé - né - tri - ers d'en - fer, ou je vous é - teins tous!  
 Und ihr, strei - chet fest mir die Wei - se, der Höl - le Fied - ler ihr, sonst löscht ich flugs euch aus!  
 Play on, mark the tune and the ca - dence, ye fid - dlers of hell, else I'll put out your light.

Musical score for the second system, continuing the piano accompaniment and vocal lines. The piano part features more complex rhythmic patterns with 'p' and 'f' dynamics. The vocal lines continue with lyrics. Dynamics include 'ff'.



Menuet des Follets.  
Tanz der Irrlichter. Dance of Sprites.

Moderato. (♩ = 88.)

Flauto piccolo I. *p*

Flauto piccolo II. *p*

Flauto. *p*

2 Oboi. *p*

2 Clarinetti in B (Sib). *p*

Clarinetto basso in B (Sib). *p*

I e II in F (Fa). *p*

4 Corni. III e IV in D (Ré). *p*

4 Fagotti. *p* (a 2.) a 2.

2 Trombe in D (Ré). *p*

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

Tromboni I e II.

Trombone III.

Timpani I in D (Ré) A (La).

Timpani II in E (Mi) B (Sib).

Triangolo.  $\frac{3}{4}$

Cinelli.  $\frac{3}{4}$

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 88.)

This page of a musical score, numbered 94, contains a complex arrangement of multiple staves. The top section features a dense texture of rhythmic patterns, primarily consisting of sixteenth and thirty-second notes, with frequent accents and dynamic markings of *p* (piano). The notation includes various articulations such as slurs and accents. Below this, there are several staves with more melodic and harmonic content, including first and second endings labeled "I." and "II.". The bottom portion of the page shows several empty staves, indicating that the music for these parts is located on the following page. The page number "94" is printed in a box at the top center and bottom center.

This musical score is for a woodwind ensemble, likely a concert band or symphonic woodwinds. It consists of 12 staves. The top five staves are for woodwinds: Flute 1, Flute 2, Oboe, Clarinet in B-flat, and Bassoon. The next three staves are for woodwinds: Clarinet in A, Bassoon, and Contrabassoon. The bottom two staves are for Percussion, with the first staff specifically for Baguettes d'éponge. The music is in 4/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions include *a 2.* and *(a 4.)*. The score is written in a key signature of one sharp (F#).

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

*mf*

Five empty musical staves at the bottom of the page, arranged in a grand staff format (two treble clefs and two bass clefs).

95

Musical score for the first system, measures 1-5. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first two measures (measures 1 and 2) feature a complex texture with multiple voices. Dynamics include *p*, *pp*, *mf*, and *p*. The third measure (measure 3) is marked *a 2.* and features a melodic line in the upper right voice with dynamics *mf* and *p*. The fourth and fifth measures (measures 4 and 5) continue the texture with dynamics *p* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

95

Musical score for the second system, measures 6-10. The score continues from the first system. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The first measure of this system (measure 6) is marked *a 2.* and features a melodic line in the upper right voice with dynamics *mf* and *p*. The second measure (measure 7) continues the texture with dynamics *mf* and *p*. The third and fourth measures (measures 8 and 9) feature a melodic line in the upper right voice with dynamics *mf* and *p*. The fifth measure (measure 10) continues the texture with dynamics *mf* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of the musical score consists of ten staves. The top four staves are treble clefs, and the bottom six staves are bass clefs. The music is written in a key with two sharps (F# and C#). The first four staves feature a complex, rhythmic texture with many sixteenth and thirty-second notes, marked with a piano (*p*) dynamic. The fifth and sixth staves have a more melodic line, starting with a piano (*p*) dynamic and moving to mezzo-forte (*mf*) and then piano (*p*). The seventh and eighth staves are mostly rests, with some notes appearing later in the system, marked with dynamics like *p* and *mf*. The ninth and tenth staves are bass clefs, with the ninth staff starting with a piano (*p*) dynamic and the tenth staff with a piano (*pp*) dynamic. Various articulations like accents and slurs are present throughout the score.

The second system of the musical score continues the composition. It consists of five staves, all in bass clefs. The music is primarily melodic and rhythmic, with dynamics ranging from mezzo-forte (*mf*) to piano (*p*) and fortissimo (*sf*). The first two staves have a similar texture to the first system, with many sixteenth notes. The third and fourth staves have a more rhythmic, dotted-note pattern. The fifth staff features a more complex melodic line with slurs and accents. The dynamics are carefully marked to guide the performer's volume and expression.

96

Musical score for measures 96-100. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex texture with multiple voices. The first four staves are for the right hand, and the last two are for the left hand. The score includes dynamic markings such as *p* (piano) and *pizz.* (pizzicato). There are also performance instructions like *I.*, *III.*, and *a 2.* (second ending). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 101-105. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music continues from the previous page. The first four staves are for the right hand, and the last two are for the left hand. The score includes dynamic markings such as *sf* (sforzando), *p* (piano), and *poco f* (poco fortissimo). There are also performance instructions like *pizz.* (pizzicato). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

96

The first system of the musical score consists of 12 staves. The top four staves are treble clefs, and the bottom four are bass clefs. The music is written in a key with two sharps (F# and C#). The first four staves feature intricate, fast-moving melodic lines with many sixteenth and thirty-second notes. The fifth and sixth staves have a more melodic, flowing character. The seventh and eighth staves are primarily chordal accompaniment. The bottom two staves are mostly empty, with some notes appearing in the eighth measure. Dynamic markings include *p* (piano) and *sf* (sforzando) throughout the system.

The second system of the musical score continues the piece. It consists of 12 staves. The top four staves are treble clefs, and the bottom four are bass clefs. The music continues with complex rhythmic patterns. The fifth and sixth staves have a more melodic, flowing character. The seventh and eighth staves are primarily chordal accompaniment. The bottom two staves are mostly empty, with some notes appearing in the eighth measure. Dynamic markings include *p* (piano), *sf* (sforzando), and *pizz.* (pizzicato) throughout the system.

The musical score is arranged in two systems. The first system consists of 12 staves. The top four staves are for the right hand of the piano, and the bottom four are for the left hand. The bottom two staves are for the bass drum and snare drum. The score includes various dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). There are also performance instructions like "a 2." and "I. II. a 2." indicating first and second endings. The percussion part is specifically marked with "Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks." and includes a *mf* dynamic marking. The second system consists of 5 staves, continuing the piano and percussion parts.



97

Silence.  
G.P.

Musical score for measures 97-100. The score consists of 12 staves. The first four staves (treble clef) contain melodic lines with dynamics *p* and *ff*. The fifth and sixth staves (treble clef) contain a piano accompaniment with dynamics *mf* and *pp*, including markings for *a 2.*, *III.*, and *I.*. The seventh and eighth staves (bass clef) contain a piano accompaniment with dynamics *mf* and *ppp*, including markings for *a 4.*. The ninth and tenth staves (bass clef) contain a piano accompaniment with dynamics *ppp*. The eleventh and twelfth staves (bass clef) contain a piano accompaniment with dynamics *p* and *ppp*. The score concludes with a *Silence. G.P.* instruction.

Silence.  
G.P.

Musical score for measures 101-104. The score consists of 5 staves. The first three staves (treble clef) contain melodic lines with dynamics *mf* and *p*, including markings for *arco*. The fourth and fifth staves (bass clef) contain a piano accompaniment with dynamics *mf* and *p*, including markings for *pizz.* and *arco*. The score concludes with a *Silence. G.P.* instruction.

97

Musical score for measures 98-103. The score is arranged in two systems of staves. The first system contains 12 staves, and the second system contains 12 staves. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. Dynamics include *p*, *mf*, and *ff*. Performance markings include "a 2.", "I.", and "(a 2.)". The score shows a transition from a quiet, melodic passage to a more rhythmic and textured section.

Musical score for measures 104-109. The score is arranged in two systems of staves. The first system contains 4 staves, and the second system contains 4 staves. The music continues in the same key and time signature. Dynamics include *p*, *mf*, and *ff*. Performance markings include "arco" and "p cresc.". The score features more complex rhythmic patterns and textures.

This musical score page, numbered 275, is divided into two main sections. The upper section, spanning 15 staves, is primarily for the piano. The first 10 staves contain dense piano textures with intricate rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *p* (piano) and *a 2.* (second ending) are present. The lower section, consisting of 5 staves, is for the orchestra. It features woodwind and string parts with various articulations and rests. The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature.

*p*  
*pp*  
*a 2.*  
*pp*  
*a 2.*  
*pp*  
*p*  
*pp*  
*pp*  
*p*  
*p*  
*p*  
*p*  
*cresc.*  
*cresc.*

Une Cymbale suspendue par sa courroie et frappée avec une baguette d'éponge.  
 Ein an seinem Riemen aufgehängtes Becken, geschlagen mit einem Schwammschlägel.  
 A Cymbal suspended by a strap and struck with a sponge-headed drum-stick.

This page of musical score, numbered 99, contains a complex arrangement for piano and orchestra. The score is organized into two main systems, each with five staves. The top two staves of each system are for the piano, while the bottom three are for the orchestra. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, often with slurs and accents. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout. The orchestral part includes woodwinds and strings, with some parts marked with *sf* (sforzando) and *p*. A section marked *a. 4.* is indicated in the lower piano part. The score concludes with a final measure marked *f* and the number 99 in a box.

Fl. picc. I.  
Fl. picc. II.  
Fl.  
Ob.  
Clar.  
Viol.  
Vello.

Fl. picc. I.  
Fl. picc. II.  
Fl.  
Ob. a 2.  
Clar. I.  
Cor. III. IV.  
Ctti  
Viol.  
Vello.

Fl. picc. I. 100

Fl. picc. II.

Fl.

Ob.

Clar.

Viol. *poco sf*  $\rightarrow$  *p* *sf > p*

Vcllo. *poco sf*  $\rightarrow$  *p* *sf > p*

*poco sf*  $\rightarrow$  *p* 100 *sf > p*

Fl. picc. I.

Fl. picc. II.

Fl.

Ob.

Clar.

Cl. basso. *p*

Cor. *p*

Fag. *p* (a 2.) *b#*

Viol. *sf > p*

*sf > p*

*sf > p*

*sf > p*

*sf > p*

*sf > p*

*sf > p*

*sf > p*

*sf > p*

Fl. picc. I.

Fl. picc. II.

Fl.

Ob.

Clar.

Cl. basso.

Cor.

Fag.

Tr.

Otti

Tromb.

Timp. I.

Timp. II.

Triang.

Cinelli.

Les Cymbales frappées comme à l'ordinaire. *ff*  
Die Becken wie gewöhnlich geschlagen.  
The Cymbals struck in the ordinary manner.

Viol.

C.B.

*p cresc.* *ff*



*p* > >

*p*

*p* > >

*p*

*pp*

II. *pp*

I. *pp*

*pp*

*pp*

Une Cymbale frappée avec la baguette à tête d'éponge.  
Ein Becken mit einem Schwammschlägel geschlagen.  
A Cymbal struck with a sponge-headed drumstick.

*p*

*p*

*pp* unis.

*p*





This musical score is for page 284, featuring a piano accompaniment and a vocal line. The music is in G major (one sharp) and 4/4 time. The piano part is written across multiple staves, including a grand staff (treble and bass clefs) and several additional staves. The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The score consists of 8 measures. The piano accompaniment is highly active, with many sixteenth and thirty-second notes. The vocal line is mostly silent, with only a few notes in the first measure.

The first system of the musical score consists of 12 staves. The top four staves are grouped by a brace on the left. The first two staves are in treble clef, and the next two are in bass clef. The bottom four staves are also grouped by a brace on the left. The first two staves are in bass clef, and the last two are in bass clef. The music is written in a key signature of two sharps (F# and C#). The first system contains 7 measures of music. Dynamics include *ff* (fortissimo) and *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The second system of the musical score consists of 12 staves. The top four staves are grouped by a brace on the left. The first two staves are in treble clef, and the next two are in bass clef. The bottom four staves are also grouped by a brace on the left. The first two staves are in bass clef, and the last two are in bass clef. The music is written in a key signature of two sharps (F# and C#). The second system contains 7 measures of music. Dynamics include *f* (forte) and *p* (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 103-108. The score is written for a grand piano with four staves. The key signature is two sharps (D major). The music features a complex texture with multiple voices. Dynamic markings include *p* (piano) and *f* (forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 109-114. The score is written for a grand piano with four staves. The key signature is two sharps (D major). The music features a complex texture with multiple voices. Dynamic markings include *mf* (mezzo-forte) and *pizz.* (pizzicato). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for piano and orchestra, page 287. The score is divided into two systems. The first system contains 12 staves: five for the piano (treble and bass clefs) and seven for the orchestra (flute, oboe, clarinet, bassoon, horn, trumpet, and trombone). The piano part features a complex, rhythmic melody in the right hand and a more active bass line. The orchestra part is mostly silent, with some dynamics like 'p' (piano) and 'f' (forte) indicated. The second system contains 5 staves, continuing the piano part with a more melodic and harmonic focus. The key signature is D major, and the time signature is 4/4.

Musical score for a string quartet, page 288. The score is divided into two systems. The first system is marked "Moderato." and "Presto." and features a "cresc. molto" section leading to a "ff" section. The second system features "arco" markings and dynamic markings "f", "ff", and "pp". The score includes multiple staves for strings and woodwinds, with various musical notations such as slurs, accents, and dynamic markings.



Moderato.

Presto.

The first system of the score consists of 13 staves. The top two staves are for the right hand, and the bottom two are for the left hand. The tempo is marked 'Moderato.' for the first two measures and 'Presto.' for the remainder. The key signature has two sharps (F# and C#). The time signature is 3/4. Dynamic markings include *f*, *mf*, *cresc.*, and *ff*. A trill (*tr*) is marked in the third measure of the top staff, starting with a piano (*p*) dynamic. In the final measure of the system, there are performance instructions: 'étouffez le son. abdämpfen. mute the sound.' written in French, German, and English. A first ending bracket (*I.*) is present in the bass line of the final measure.

The second system continues the piece with 13 staves. It begins with a piano (*pp*) dynamic in the first measure. The tempo is marked 'Moderato.' for the first two measures and 'Presto.' for the remainder. The key signature remains two sharps (F# and C#) and the time signature is 3/4. Dynamic markings include *pp*, *ff*, and *p*. Trill markings (*tr*) are present in the final measure of the system. The piece concludes with a *f* dynamic in the final measure.

Moderato.

Presto.

104

Allegro non troppo. (♩ = 78.)

Il fait le mouvement d'un homme qui joue de la vielle.  
Er macht die Bewegung eines spielenden Leiermannes.  
Imitates a hirdy-girdy-player.

Mephistopheles.

Recit.

Main-te-nant, Chan-tons à cet-te belle u-  
Lasst uns jetzt dem un-schul-di-gen Kind ein  
Now let's sing this fair, in-no-cent maid a

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro non troppo. (♩ = 78.)

104

Allegretto. ♩ = 112.

M.

ne chan-son mo-ra-le, Pour la per - - - - dre plus sû - re-ment!  
sitt-sam Lied-chen sin-gen, wir ver - der - - - - ben sie leich - ter so!  
song as pure as she is, 'twill per - suade \_\_\_\_\_ her, and she is ours.

Allegretto. ♩ = 112.

Sérénade de Méphistophélès et Chœur de Follets.

Ständchen des Mephistopheles  
und Chor der Irrlichter.

Mephistopheles' Serenade  
and Chorus of Sprites.

Allegro tempo di Valse. (♩ = 72.)

Flauto piccolo.

Flauto.

2 Oboi.

2 Clarinetti in A (La).

Clarinetto basso  
in B (Si b).

I e II in H (Si ♯).

4 Corni  
III e IV in E (Mi).

Fagotti I e II.

Fagotti III e IV.

Tromboni I e II.

Trombone III.

Allegro tempo di Valse. (♩ = 72.)

Mephistopheles.

Devant la mai-son De ce-lui qui t'a-  
 Was machst du mir vor Lieb-chens, vor  
 What dost thou here at thy lover's door at

Tenori I e II.

Chœur de Follets.  
Chor der Irrlichter.  
Chorus of Sprites.

Bassi I e II.

Violino I.

pizz.  
*p* Arpège en glissant le pouce sur les 4 Cordes.  
 Arpeggiert und mit dem Daumen über die 4 Saiten gleitend.  
 Arpeggio, the thumb to glide over the four strings.

Violino II.

pizz. *p* *f*

Viola.

pizz. *p* *f*

Violoncello.

pizz. *p* *f*

Contrabasso.

pizz. *p* *f*

Allegro tempo di Valse. (♩ = 72.)

M. do - - re, De ce - lui, de ce - lui qui t'a - do - re, Pe - ti - te Loui - son, Que fais -  
 Lieb - chens Thür; was - - machst du vor Lieb - chens Thür? Kath - rin - chen hier, bei -  
 break of day, pret - ty Mar - y, come tell me, I pray - What dost thou here at thy

M. tu - dès l'au - ro - - re? Que fais - tu? que fais - tu? que fais - tu? Au si - gnal  
 frühem Tu - ges - bli - - cke was - - machst du vor Lieb - - chens Thür? Lass es sein,  
 lover's door at break of day? Mar - y, tell me, come tell me, I pray! Trust him not -

M. - du plai - sir, Dans la cham - - bre du - dril - le Tu peux bien - - en - trer  
 - lass es sein! Er lässt - - dich ein als Mäd - chen, O, Kath' - rin - - chen, Kath'  
 - trust him not! He will - - but de - ceive thee, Maid - - en Mar - - y, be -

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

fil - le, Tu peux bien en - trer fil - le, Mais non fil - le en - sor - tir, Mais  
 rin - chen, lässt als Mäd - - chen dich ein, als Mäd - chen nicht zu - rück, als  
 lieve me, of thine in - nocence be - reave thee; un - hap - py were thy lot; men's

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

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

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

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

105

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

*a 2.* *mf* *f*

M. *p* *f* *p* *f* *p* *f*

non fille en - sor - tir. Devant la mai - son De ce - lui qui t'a do - - -  
 Mädchen nicht zu - rück. Was machst du mir vor - Lieb - chens, vor Lieb - - chens  
 vows are soon for - got. What dost thou here at thy lovers door, at break - of

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

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

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

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

105

M. re, De ce-lui, de ce-lui qui t'a - do - re, Pe-ti-te Loui-son, Que fais - tu - dès l'au -  
 Thür, was machst du mir vor Lieb.chens Thür, Kathrinchen hier bei - frühem Ta - ges -  
 day? pret - ty Mar - y, men's vows are soon for - got. Then haste a - way, Mar - y, haste thee a -

Fl. 106

Ob.

Clar.

Fag. I. II.

M. ro - re? Que fais - tu? que fais - tu? que fais - tu?  
 bli - cke, lass es sein, lass es sein, lass es sein!  
 way, haste a - way; trust him not, trust him not! trust him not!  
 Tenori.

Chœur de Follets.  
 Chor der Irrlichter.  
 Chorus of Sprites.  
 Bassi.

Que fais - tu?  
 Lass es sein!  
 Trust him not!

cresc. - ff

106

The first system of the score consists of ten staves of piano accompaniment. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The upper staves feature intricate melodic lines with frequent sixteenth and thirty-second notes, often beamed together. Dynamic markings include *ff* (fortissimo) and *p* (piano). The lower staves provide a harmonic and rhythmic foundation with block chords and moving bass lines.

M.

(*éclat de rire sec et strident*) Ha!  
 (*kurzes und schneidendes Lachen*) Ha!  
 (a short and mocking laugh!) Ha!

Il te tend les bras, près de  
 Nehmt euch in Acht, nehmt—  
 Sweet maid, be - ware, sweet—

The second system features a vocal line on a single staff and piano accompaniment on three staves. The vocal line begins with a short, sharp exclamation "Ha!" followed by the lyrics. The piano accompaniment continues with similar rhythmic patterns as the first system, with dynamic markings of *f* (forte) and *p* (piano).

The third system of the score consists of five staves of piano accompaniment. It continues the musical themes established in the previous systems. The upper staves show more complex melodic development, while the lower staves maintain a steady harmonic and rhythmic accompaniment. Dynamic markings of *ff* and *p* are used throughout to create contrast and texture.

M. *lui Tu cours vi - te, Tu cours près de lui, près de lui Tu cours vi - te.*  
*euch in Acht! Ist es voll-bracht, dann gut'Nacht, gu - te Nacht ihr ar - men Din - ger!*  
*maid, be - ware! Now have a care, he'll de - ceive thee, in sor - row he'll leave thee!*

M. *Bon - ne nuit, hé - las! Ma pe - ti - te, bon - ne nuit, bon - ne nuit, bon - ne*  
*Ihr - ar - men Din - ger nehmt euch in - Acht! Ist es voll-bracht, dann gut'*  
*Be - ware, be - ware! Maid - en fair, trust him not; have a care, maid - en*

M. *nuite, bon - ne nuit, bon - ne nuit! Près - du moment fa - tal Fais gran - de ré - sis -*  
*Nacht, gu - te Nacht, gu - te Nacht! Habt - ihreuch lieb, thut keinem Dieb - nur nichts zu*  
*fair, have a care, have a care! Hear - what I tell you now: trust him not - nor hear him;*

*Bon - ne nuit, bon - ne nuit! Fais grande ré - sis -*  
*Gu - te Nacht, gu - te Nacht! Thut keinem was zu*  
*Have a care, have a care! Trust not nor hear him;*



Fl. picc.

107

Fl. picc.

Fl.

Ob.

Cl. in A. (La)

Cl. basso in B. (Si b)

in H. (Si b)

Cor.

in E. (Mi)

Fag.

Tromb.

M.

tan - ce, S'il ne t'of - - fre da - van - ce, S'il ne t'of - - fre d'a -  
 lieb' als mit dem Ring am Fin - ger, als mit dem Ring am  
 lin - ger, till the ring's on your fin - ger, till the ring's on your

tan - ce, S'il ne t'of - - fre da - van - ce, S'il ne t'of - - fre d'a -  
 Lie - be, als mit dem Ring am Fin - ger, als mit dem Ring am  
 lin - ger, till the ring's on your fin - ger, till the ring's on your

ring's on your ring's on your

107

Piano accompaniment for the first system, featuring multiple staves for the right and left hands and a grand staff. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. Dynamics include *f* and *mf*. There are first fingerings (*I*) indicated for some notes.

M. *mf* *cresc.* - - - *f*

van - ce, S'il ne t'offre un an - neau con - ju - gal, un anneau con - ju - gal!  
 Fin - ger, thut kei - nem Dieb nichts zu Lieb, thut keinem Dieb nichts zu Lieb.  
 fin - ger, fair maid - en, trust not his vow, fair maid, trust not his vow.

Piano accompaniment for the second system, continuing from the first. Dynamics include *f* and *mf*. There is a second ending marking (*a 2.*) in the bass line.

van - ce Un anneau con - ju - gal!  
 Fin - ger, Thut ja nichts oh - ne Ring!  
 fin - ger, Trust not, trust not his vow!

Il te tend les bras; Près de  
 Nehmt euch in Acht, ar - me  
 Trust not his vows, he'll de.

Piano accompaniment for the third system, featuring multiple staves for the right and left hands and a grand staff. Dynamics include *p*, *f*, and *cresc.*



The musical score is written in D major (two sharps) and 3/4 time. It consists of a piano accompaniment and a vocal line. The piano part includes a first ending (I.) and a fourth ending (IV.). The vocal line is marked 'M.' and includes lyrics in both German and French. The score is divided into several systems, with dynamic markings such as *p* (piano) and *f* (forte) used throughout.

**Lyrics:**

lui tu cours vi - te. Bon-ne nuit, hé - las! Ma pe - ti - te, bon - ne nuit, bon - ne  
 Nacht ihr ar - men Din - ger! Ihr ar - men Din - ger, nehmt euch in - Acht! Ist es voll -  
 ceive thee and leave thee! He will de - ceive thee, and leave thee, de - ceive thee and

lui tu cours vi - te, tu cours, tu cours vi - te. Bon - ne nuit, hé - las! Bon - ne  
 bracht dann gut' Nacht, gu - te Nacht, ar - me Din - ger, gut' Nacht, ar - me Din - ger, gut'  
 leave thee, de - ceive thee and leave thee, de - ceive thee, and leave thee, de - ceive thee and

Musical score for the first system, including piano accompaniment and vocal line M. The piano part features multiple staves with dynamic markings such as *cresc.*, *ff*, and *f*. The vocal line M includes a short and mocking laugh.

(*éclat de rire sec et strident*)  
 (*kurzes und schneidendes Lachen*)  
 (a short and mocking laugh!)

nuit, bon - ne nuit, bon - ne nuit, bon - ne nuit! Ha!  
 bracht, dann gut'Nacht, gu - te Nacht, gu - te Nacht! Ha!  
 leave thee, fair maid, then be - ware, have a care! Ha!  
 nuit, ma pe - ti - te, bonne nuit, bon - ne nuit! Ha!  
 Nacht, ar - me Din - ger, gu - te Nacht, gu - te Nacht! Ha!  
 leave thee, fair maid - en then be - ware, have a care! Ha!  
 (a short and mocking laugh!)

Musical score for the second system, including piano accompaniment and vocal line M. The piano part continues with dynamic markings like *cresc.*, *ff*, and *f*. The vocal line M includes a short and mocking laugh.



Scene XIII.  
Duo. Duett. Duet.

111

Andantino non troppo lento. (♩. = 56.)

2 Flauti.  
2 Oboi.  
2 Clarinetti in A (La).  
I e II in C (Ut).  
4 Corni.  
III e IV in E (Mi).  
2 Fagotti.

Marguerite.  
Faust.

Violino I.  
Violino II.  
Viola.  
Violoncello.  
Contrabasso.

111

Fl.  
Ob.  
Clar.

Marg.

Recit.

(apercevant Faust)  
(Faust erblickend)  
(perceiving Faust)

Recit.

Grand Dieu! Que vois-je!.. est-ce bien  
O Gott! was seh'ich? Ist er es  
O Heav'ns! who is it? Can it be

Fl.

Andante. (♩ = 56.)

Ob.

Clar.

Me.

lui?.. dois-je en croire mes yeux?..  
 selbst? Trügt mein Au-ge mich nicht?  
 true? Is what I see a dream?  
 Faust.

Andante. (♩ = 56.)

*A mezza voce ed appassionato assai.*

Ange a - do - ré dont la céleste i - ma - ge, A - vant de te con-  
 Dein himmlisch Bild, du hehrer,lichter En - gel, war Son - ne mei-nem  
 Thine im - age pure, an gel from heav'n descend.ed, be - fore I saw thee

Vcllo.

con sord.  
arco

p

Andante. (♩ = 56.)

F.

naï-tre, il - lu - mi-nait mon cœur! En - fin je ta - per - çois, et du ja - lous nu -  
 Her - zen, noch eh' ich dich er - schaut. Nun end - lich nahst du mir und je - ne neid'sche  
 face to face, en - lightened my doubting soul. At last now I be - hold thee, whose beau - ty soft - ly

Cor. III e IV in E (Mi).

112

F.

a - ge Qui te ca - chait en - cor mon a - mour est vain - queur. Mar - gue - ri - te, je  
 Wol - ke, die dich mir noch ver - barg, ist verscheucht von der Lie - be. Mar - ga - re - the! Ge -  
 blended with heav'nly grace, mine ang - uish - ed spir - it shall con - sole. Marghe - ri - ta! I

ppp

112



Fl. Ob. Clar. *pp*

Marg. *pp*  
(timidement)  
(schüchtern)  
(timidly)

Tu sais mon nom! Moi, mê - me, J'ai souvent dit le tien: Faust!  
 Du kennst meinen Namen? den dei - nen hab' oft schon ich ge - nannt. Faust!  
 Dost know my name! How oft - en, have I re - peat ed thine: Faust!

F. t'ai - - me! Ce nom est le  
 lieb - - te! So heiss ich, du  
 love thee! Yes, that is my

Ob. Clar. II. Me. F.

En son - - ge je t'ai  
 Im Trau - me sah ich  
 I saw - - thee in my

mien; — Un au - - tre le se - ra, s'il te plait da - van - ta - ge.  
 Trau - te! doch an - ders auch, wenn dir ein and'rer werther schei - net!  
 name; — yet still, an - o - ther were far sweeter, an it please thee.

div. unis.

Vello. C.B. *p*  
arco

Fl. I. *p* *(p)* *(pp)*

Clar. I. *p*

M<sup>e</sup> vu tel que je te re-vois. Je re-con-nais ta voix, Tes  
 dich, so, wie du vor mir stehst, hört' auch der Stim - - - me Laut, den  
 dreams, just as thou stand-est here. And heard thy voice so sweet, nor

F. En son - ge tu m'as vu?  
 Im Trau - me sahst du mich?  
 didst see me in thy dreams?

Fl. *p* *poco cresc.* *poco rit.*

Ob. *pp* *poco cresc.*

Clar. I. *pp* *poco cresc.*

M<sup>e</sup> traits, ton doux lan - ga - ge. Je... t'at - ten -  
 Klang der sü - ssen Wor - te. Ich hofft' auf  
 knew that I was dream - ing. Love, say 't a -

F. Et tu m'ai - mais?  
 Lieb - test du mich?  
 Didst speak of love?

*poco cresc.* *p*

*poco cresc.* *p*

*poco cresc.* *p*

*poco cresc.* *p*

*poco rit.*

a tempo

Fl. *mf* *pp*

Ob. *mf* *pp*

Clar. *mf* *pp*

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

Fag. *mf*

a tempo

M<sup>e</sup> *f*

F.

Margueri-te a-do-ré-e! Margue-ri-te est à moi!

Mar-ga-re-the, o Göt-tin! Mar-ga-re-the ist mein!

Marghe-ri-ta, be-loved one! Marghe-ri-ta, art mine!

*p* *f* *p*

*poco f*  
a tempo

Fl.

Clar.

M<sup>e</sup>

F.

Mon bien-ai-mé, ta noble et douce i-ma-ge,

Dein ed-les-Bild, Herr-lich-ster, heiss Ge-lieb-ter,

Thine im-age fair, thy man-ly form, be-loved one,

Ah!

O!

Oh!

Vcllo. e C. B.

Fl.

Clar.

M<sup>e</sup>   
 Mon bien - ai - mé, ta noble et douce i - ma - - ge, A -   
 dein ed - les Bild, Herr - lich - ster, heiss Ge - lieb - - ter, war   
 thine im - age fair, thy man - ly form, be - loved one, be -

F.   
 Ange a - do - ré Dont la cé - leste i - ma - - ge, A -   
 Dein himm - lisch Bild, du heh - rer, lich - ter En - - gel, war   
 Thine im - age pure, an - gel from heav'n de - scend - - ed, be -

senza sord.   
*ppp*

senza sord.   
*ppp*

senza sord.   
*ppp*

Vcllo. senza sord.   
*ppp*

Fl.

Clar.

M<sup>e</sup>   
 vant de te con - naî - tre, il - lu - mi - nait mon - cœur! En -   
 Son - - ne mei - nem Her - - zen, noch - ek' ich dich er - - schaut. Nun   
 fore I saw thee near me, en - - light - ened my - doubting soul. At

F.   
 vant de te con - naî - tre, il - lu - mi - nait mon - cœur! En -   
 Son - - ne mei - nem Her - - zen, noch - ek' ich dich er - - schaut. Nun   
 fore I saw thee near me, en - - light - ened my - doubting soul. At

Fl.

Clar.

Me

fin je ta - per - çois, et du ja.loux nu - a - - ge Qui te ca -  
 end - - - lich nahst du mir und je - - ne neid'sche Wol - - ke, die dich mir  
 last now I be - hold thee, whose beauty soft - ly blend - ed, with man - ly

F.

fin je ta - per - çois, et du ja.loux nu - a - - ge Qui te ca -  
 end - - - lich nahst du mir und je - - ne neid'sche Wol - - ke, die dich mir  
 last now I be - hold thee, whose beau - ty soft.ly blend - ed, with heavenly

Fl.

Clar.

Cor. III e IV in E (Mi).

Me

chait en - - cor ton amour est vain - queur,  
 noch ver - - barg, ist verscheucht von der Lie - - be,  
 grace, mine ang - - uished spir - - it shall con - sole.

F.

chait en - - cor mon amour est vain - queur,  
 noch ver - - barg, ist verscheucht von der Lie - - be,  
 grace, mine ang - - uished spir - - it shall con - sole.



Fl. Ob. Clar. Cor. III e IV. Fag. I. *poco f* *p*

M<sup>o</sup> bras, dans ses bras me con - duit! (avec élan)  
 ihm, zieht zu ihm mich da - hin! (feurig)  
 Love now has led Love me to thee. (with passion)

F. toi, qui vers toi m'a con - duit! Mar - gue - ri - te! ô ten -  
 stüm, der zu dir mich ge - führt! Mar - ga - re - the, mein  
 thee; love has led me to thee! Mar - ghe - ri - ta! I

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

Fl. Ob. Clar. Cor. III e IV. Fag. *poco f* *p* *poco f* *p*

M<sup>o</sup> Je ne sais quelle i - vres - se, Brû - lante en chan - te  
 Welcher Tau - mel der Won - ne! Auf - lo - dern Lie - bes -  
 Oh re - peat it! dost love but me? In thine arms then fond - ly

F. dres - se! Cè - de à l'ar - dente i - vres - se  
 Le - ben! O - stil - le mein Ver - lan - gen,  
 love but thee! This - fond heart beats now but for thee

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

Fl. I. II. III. I. *pp*

Clar. *pp*

Cor. III e IV. *pp*

Fag. *pp*

Me.  
 res - se, Dans tes bras me con - duit! Quel - le lan - gueur s'em - pa - - re de mon é - - tre!...  
 glu - then! Zu dir zieht's mich da - hin! Ein schmach - tend Ban - gen füh - - let mei - ne See - - le!  
 fold me! 'Twas love led me to thee! Yet o'er my spir - it anxious thoughts come steal - ing

F.  
 Qui vers toi m'a con - duit! Au vrai bon.  
 das zu dir mich ge - führt. Das höchste  
 'Twas love led thee to me! Come to mine

Vcllo. *pp*

C. B. *pp*

*ppp*

116 *pp*

Fl. *dim.*

Clar. *dim.*

Fag. *dim.*

Me.  
 Dans mes yeux... des  
 In dem Aug' die  
 In mine eyes the

F.  
 heur dans mes bras tu vas naî - tre... Viens! Viens!  
 Glück, Herz an Herz, winkt uns won - nig. Komm, o  
 arms, thy de - sires no more con - ceal - - ing. Come! oh

Vcllo. e C. B. *dim.*

*cresc. poco a poco*



Fl. *perdendo*

Clar. *perdendo*

Fag. *perdendo* *ppp*

Me  
 pleurs... Tout s'ef - fa - - ce... je meurs... Tout s'ef - fa - - ce...  
 Thrän', al - les schwin - det, o Gott... ich ver - ge - - he,  
 tears fast are ris - - ing and fears throug my bos - - om.

F.  
 Viens! Viens! Viens!  
 komm! komm, komm!  
 come! oh, come! come!

*perdendo*

*perdendo*

*perdendo*

*cresc. molto*

Clar. *muta in B (Sib).*

Cor. IV.

Me  
 Ah! je meurs!  
 ach, Ge.lieb.ter!  
 come, be\_loved one!

F.  
 Viens!  
 komm!  
 come!

*ppp*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*f* *p* *cresc. molto*

# Scene XIV.

Trio et Chœur.

117 Terzett und Chor. Trio and Chorus.

Allegro. (♩ = 116.)

- 2 Flauti.
- 2 Oboi.
- 2 Clarinetti in B (Sib).
- I e II in C (Ut).
- 4 Corni.
- III e IV in F (Fa).
- 4 Fagotti.
- 2 Cornetti in B (Sib).
- (Cornets à Pistons.)
- I e II.
- 3 Tromboni.
- III.
- Timpani
- in As (La) Es (Mi).

Allegro. (♩ = 116.)

Marguerite.

Quel est cet hom - me?  
 Wer ist der Mensch dort?  
 Who is that crea - ture?

Faust.

(entrant brusquement)  
 (ungestüm eintretend)  
 (enters brusky)

Un  
 Ein  
 A

Mephistopheles.

Al - lons! il est trop tard!  
 Fort, fort! es ist schon spät!  
 A - way! we must be - gone!

Soprani ed Alti.

Tenori.

Bassi.

CORO.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro. (♩ = 116.)

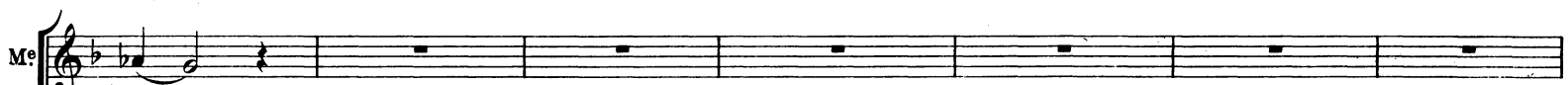
117

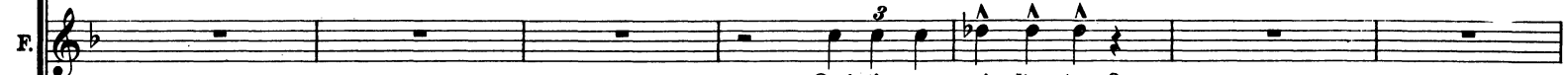
M<sup>e</sup>  Son re - gard Me dé - chi - re le  
 Wie sein Blick mir be - klem - met das  
 His cold gaze frights me chills me to the

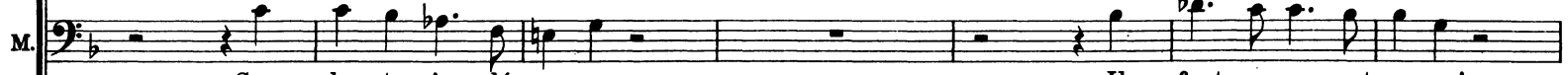
F.  sot!  
 Schelm!  
 rogue!


M.  Un a - mi!  
 Nein, ein Freund!  
 Nay, a friend!



M<sup>e</sup>  cœur!  
 Herz!  
 heart!

F.  Qui t'a per - mis d'en - trer?  
 Was hat dich her - ge - führt?  
 What was it brought thee here?

M.  Sans dou - te je dé - ran - ge.... Il faut sauver cet an - ge!  
 Ver - zeihung wenn ich stö - re. Es gilt dein Lieb zu ret - ten!  
 For - give my sud - den en - try. 'Thy life is here in per - il!



21

Fl.

Ob.

Clar.

Cor. III e IV in F (Fa).

Mephistopheles.

Dé - ja tous les voi - sins, éveil - lés par nos  
 Schon hat un-ser Ge - sang al-le Nach - barn er -  
 Our sweet noctur-nal song roused the neigh - bours a -

21

Fl.

Ob.

Clar.

Cor. III e IV.

M.

chants, Ac - cou - rent dé - si - gnant la mai - son aux pas - sants. En raillant Margue - ri - te  
 weckt, her - bei ei - len sie, zei - gen mit Fin - gern auf's Haus, Mar - ga - re - the ver - höh - nend,  
 round; they come streaming, this way — and point at the house, call - ing Margharet and scoffing

Fl.

Ob.

Clar.

Cor.

Fag.

Marg.

Faust.

Que fai - - - re?  
 Was thun - - - wir?  
 Sad for - - - tune!

Mephistopheles.

ils ap - pel - lent sa mè - re. La vieil - le va ve - nir... Il faut par -  
 ru - fen laut sie die Mut - ter, schon naht die Al - te sich! Flieh'n wir von  
 Marg'ret's mother they've waken'd; she will not tar - ry long! Let us be -

39

IV.

*f* *mf*

Me

F

Dam-na-ti-on!  
 Höl-le und Tod!  
 Curse on the crowd!

M

tir. hier! gone!	Vous vous ver-rez de-main; Könn't euch ja mor-gen seh'n. Meet here a-gain to-morrow!	la con-so-la-ti-on Das sei heut' eu-er Trost, that console you to-day.
------------------------	--	--

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

M.  
F.  
M.

Oui, de - main, bien - ai - mé! Dans la cham - bre pro -  
 Mor - - gen, ja, lieb - ster Freund! In der Kam - mer hier  
 Yes, to - mor - row I'll meet thee a - lone in yon

Est bien près de la pei - ne.  
 Schmer - zen stil - len - der Bal - sam!  
 Now a - way we must hast - en.

Fl.

Ob.

Clar.

Cor.

Fag. (a 4.)

Marg.

chai.ne Dé - jà j'entends du bruit....  
 ne - ben, schon hör' die Mut - ter ich!  
 cham.ber. Fare.well! my moth - er comes!

senza rall.

Fl.

Clar.

Faust.

A - dieu donc, bel.le nuit, - A pei - ne commen - cé - e! A.dieu, fes .tin d'a.mour Que je m'é.tais pro.  
 Da - hin die schöne Nacht, - die kaum uns erst be - gon - nen, da - hin der Lie.be Glück, das uns ihr Schutz ge.  
 Fare.well, then, si.lent night, - whose joys we scarce had tast - ed; farewell, fond love's first dream, thou fad'st at day's bright  
 div. unis.

div. unis.

div. unis.

senza rall. ppp ppp



119

Fl. I. *pp*

Clar. *f*

Cor. *f*

Fag. *f* a 4.

Faust.

mis!  
währt!  
light.

Te re - ver - rai - je en - cor,  
Wann kehrtst du wie - der mir,  
Say, when wilt thou re - turn,

Heu - re trop fugi - ti -  
schnell ent - flo - he - ne Stun -  
hour of purest de - light and

Mephistopheles.

Par - tons, voi - là le jour!  
Fort, fort! Schon graut der Tag!  
A - way! the morning dawns!

unis. *pp*

119

Fl.

Faust.

ve OÙ mon âme au bon - heur al - lait en - fin s'ou - vrir,  
de! wo mein Herz hehr - stes Glück, der Lie - be Won - nen fand,  
joy! When my soul found sweet rest, found what it sought long in vain.

Où mon âme au bon - heur  
wo mein Herz hehrstes Glück,  
Come, sweet hour, come a - gain!

120

Fl. *ppp*

Ob. *ppp*

Clar. *ppp* a 2.

F. *ppp*

al - lait - en - fin s'ou - vrir, — Où mon âme au bon - heur — al - lait en - fin s'ou - vrir, — Où mon  
 — der Lie - be Won - nen fand, — wo mein Herz höch - ste Lust, — die hehr - sten Won - nen fand, — wo mein  
 — Come, love's sweet hour, come a - gain! — When my wear - y soul found — what long it sought in vain, — come, sweet

*ppp*

120

Fl. *riten.*

Ob. *II. poco cresc. poco f p*

Clar. *poco cresc. poco f p*

Cor. III. IV. *III. poco cresc. poco f p*

F. *riten.*

âme — au bon - heur al - lait en - fin, al - lait en - fin s'ou - vrir, al - lait en - fin s'ou -  
 Herz — höch - ste Glück, der Lie - be hehr - ste Wonnen fand, wo höch - ste Lust und Glück ich —  
 hour, oh come a - gain, oh come, sweet hour of love a - gain; oh, come, sweet hour of love, come a -

*poco cresc. poco f p*

*poco cresc. poco f p*

*poco cresc. poco f p*

*poco cresc. poco f p*

*riten.* *ppp*

121



Hâtons nous de par - tir.  
 Ei - len rasch wir von hier!  
 Let us hast - en a - way!

Un ga - lant est dans ta mai - son.  
 Hört, in's Haus schlich euch ein Ga - lan.  
 In your home dan - gers on you wait.

pas hors de sai - son. Et tu ver - ras dans  
 Rath kommt grad' zur Zeit. Lasst ihr der Sach' den  
 vice may come too late. Then ere it prove too

Un ga - lant est dans ta mai - son. Et tu ver - ras dans  
 Hört, in's Haus schlich euch ein Ga - lan. Lasst ihr der Sach' den  
 In your home dan - gers on you wait. Then ere it prove too

pas hors de sai - son, n'est pas hors de sai - son. Tu ver - ras dans  
 Rath kommt grad' zur Zeit, der Rat kommt rechter Zeit. Lasst der Sach' den  
 vice may come too late, ad - vice may come too late. Ere it prove too

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

M.  
F.  
M.

M.  
F.  
M.

Ciel! Ciel!  
Gott! Gott!  
God! God!

peu s'ac - croi - tre ta fa - mil - le. Ho - là! Ho - là!  
*Lauf, wird's eu - rer Eh - re scha - den. Hol - la! Hol - la!*  
 late, then haste and heed our coun - sel!

peu s'ac - croi - tre ta fa - mil - le. Hal - lo! Hal - lo!  
*Lauf, wird's eu - rer Eh - re scha - den. Hal - lo! Hal - lo!*  
 late, then haste and heed our coun - sel!

peu s'ac - croi - tre ta fa - mil - le. Ho - là! Ho - là!  
*Lauf ihr, wird's der Eh - re scha - den. Ho - là! Ho - là!*  
 late, then haste and heed our coun - sel!

Piano accompaniment for the second system, including a 'div.' (diviso) section with more complex rhythmic patterns.

a 2.  
*p*  
 I.  
*p*  
*f*

M<sup>o</sup>.  
 F.  
 M.

entends-tu ces cris?    Devant Dieu, je suis mor-te    Si l'on te trouve i-ci!  
 Du hörst ih-ren Spott!    O, du Him-mel ich ster-be,    wenn sie dich jetzt hier seh'n!  
 They'll see us, I fear!    Oh, heavens, I shall per-ish    if they should find thee here!

O fu-  
 Miss-ge-  
 Oh, mis-

Viens! on frappe à la por-te.  
 Horch, man pocht an die Thüre!  
 Hark! a loud knock at the door

*ff*  
*ff* unis.  
*ff*  
*ff* unis.  
*ff*

muta in F (Fa) C (Ut).

*sf*

Me. A.dieu! a - dieu! Par le jar - din vous pou - vez é - chapper.  
 Leb'wohl, leb' wohl! Durch je - ne Thür in den Garten entflieh!  
 Farewell, fare - well! Pass thro' yon gate, to the garden, farewell!

F. reur! O mon ange, a de -  
 schick! Ach, bis mor - - gen, mein  
 hap! Till to mor - - row, sweet

M. O sot - ti - se!  
 Wel - che Thor - heit!  
 Fool - ish peo - ple!

*sf* *p* *pp* *p cresc. molto* *f* *sf* *p*





123

L'istesso tempo con fuoco. (♩. = 116)

L'istesso tempo con fuoco. (♩. = 116)

Me. *con fuoco*  
 O — mon Faust!  
 O — mein Freund,  
 Oh, — be — loved one!

F.  
*cresc.*  
 Je connais donc en fin tout le prix de la vi — e! Le — bonheur m'ap — pa — rait; —  
 Endlich er.kenn'ich wie — der den Werth die — ses Le — bens: Lie — be ist's, son — nig — hell. —  
 Sweet now is life be.come, sweet its joys and its plea.sures: Love hath re.newed life's sweet.est trea.sures,

M.  
*mf*  
 Je puis donc te traî.ner dans la vi — e, Fier — es.prit! Le moment ap.pro.che,  
 Jetzt verschlingt dich die Lust die — ses Le — bens, stol — zer Geist! Nah ist schon die Stun — de,  
 I have won thee to life and its plea.sures, haught — y Faust! fast thine hour ap.proach.es

L'istesso tempo con fuoco. (♩. = 116)

123

Piano accompaniment for the first system, including staves for the right and left hands. Dynamic markings include *f* and *p*. A section marked *III.* begins with *p cresc.* and ends with a repeat sign.

M.  
 O mon Faust! Je te  
 theu - - - rer Faust! Nimm - mein  
 Oh, be - - loved! Glad - ly my

F.  
 il m'appel - le et je vais, je vais le sai - sir. L'a - mour s'est em - pa - ré de mon  
 Ih - rem Ruf - - folg' ich gern, zu dir, wo mein Heil. Du, o Göt - tin, er - füllst - mei - ne  
 heart to heart - - fond - ly calls: thou soon shalt be mine. Dear - est maid - en, thou ful - fil - lest e'en my

M.  
 le mo - ment ap - pro - che où je vais te sai - sir. Sans com - bler - ton dé - vo - rant dé -  
 nah ist schon die Stun - de wo für e - wig du mein! Nie Ge - wüh - rung schufft den Wünschen  
 fast thine hour ap - proach - es, then thou shalt be mine! E - ver long - ing, thy heart new lusts shall

Piano accompaniment for the second system, continuing the musical notation for the piano part.

Piano accompaniment for the third system, including musical notation and dynamic markings such as *f*, *p*, and *cresc.*

Piano introduction for the first system, featuring multiple staves with musical notation, including dynamics like *sf* and *p*, and first endings marked "I."

Me  
 don - - - ne ma vi - e. L'a - mour s'est em - pa -  
 Le - - - ben zu ei - gen! Lie - be füllt mir das  
 life (e'en) I'd give thee. Thou hast chang'd my be - ing,

F.  
 à - - - me ra - - vi - e. L'a - mour s'est em - pa -  
 See - - - le mit Won - ne. Du, o Göt - tin, er -  
 soul's in most long - ing. Thou hast chang'd my be - ing,

M.  
 sir, L'a - mour en t'en - i - vrant dou - ble - ra ta fo - li - e L'a - - - mour  
 Ruh, der Sin - ne toll Be - gehr im Ge - nuss nur sich meh - ret. Nie schafft  
 crave, un - til thou art thine own pas - sions' slave, thine own passions' slave. E - - - ver

Piano accompaniment for the second system, showing musical notation for the piano part.

Piano accompaniment for the third system, including dynamics like *sf*, *p*, and *cresc.* markings.

I. *p*

I. *p*

I. *p*

III. *p cresc.* - - *sf* *p* *fp*

I. *fp*

Me  
*ré* - de mon à - - - me ra - vi - e. Il m'en -  
*Herz mit be - glü - - cken - der Won - ne. Sie er -*  
 made my love a thing - di - vine; oh, come to me! Ne'er for -

F.  
*ré* - de mon à - - - me ra - vi - e. Il com - ble - ra bientôt  
*füllst mit Ent - zü - - cken die See - le. Won - nig ge - währst du mir,*  
 made my love a thing di - vine. I worship thee, love none but thee a - lone.

M.  
*en t'en - i - vrant - dou - - ble - ra ta fo - li - e, Et le moment ap -*  
*Ruh' die Ge - währ - rung. Sin - - nes Gier stets sich meh - ret! Ja, die Stunde schon*  
 long - ing, thy heart - soon - shall make thee thy passions' slave. Fast the hour ap -

*sf p* *p cresc.*

*sf p* *p cresc.*

*sf p* *p cresc.*

*cresc.* - - *sf p* *p cresc.*

*div.* *unis.* *p cresc.*

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

Piano accompaniment for the first system, including staves for the right and left hands. Dynamic markings include *fp* and *mf cresc.*. Performance instructions like *a 4.* and *a 2.* are present.

M.  
traî - ne, Il m'en - traî - ne! Te per - dre, c'est mou - rir!  
hält - mich, sie - er - hält mich; dich las - sen wär mein Tod!  
sake - me; ne'er for - sake me: to lose thee 'twere my death!

F.  
mon dé - vo - rant dé - sir, Il com - ble - ra bien - tôt mon dé - vo - rant dé - sir.  
was je er - sehnt mein Herz, won - nig ge - währst du mir, was je er - sehnt mein Herz.  
thou art my soul's de - light; my guard - ian An - gel bright, I love but thee a - lone.

M.  
pro - che, Et le moment ap - pro - che où je vais te sai - sir, où je vais te sai - sir.  
na - het, ja, die Stunde schon na - het, wo für e - wig du mein, wo für e - wig du mein!  
proach - es, fast the hour ap - proach - es which shall make thee mine, which shall make thee mine!

Empty musical staves for the second system of the score.

Piano accompaniment for the second system, including staves for the right and left hands. Dynamic markings include *mf*.

*p cresc. molto* *ff* *p*

*p cresc. molto* *ff* *p*

*p cresc. molto* *ff* *p*

*p cresc. molto* *ff*

*p cresc. molto* *ff* *p*

*p cresc. molto* *ff*

*p cresc. molto* *ff*

*p cresc. molto* *ff*

Me. *p* O mon - Faust bien - ai - mé, je  
 Theu - - rer - Faust, du - - mein Herr, nimm -  
 Oh, be - loved! I am thine, glad -

F. *mf* *cresc.* *f*  
 Je connais donc en - fin tout le prix de la vi - e,  
 Endlich erkenn' ich wie - der den Werth die - ses Le - bens:  
 Sweet now is life be - come, sweet its joys and its plea - sures;

M. *mf* *cresc.* *f*  
 Je puis donc à mon gré te traî - ner dans la vi - e,  
 Wie ich ge - hofft, verschlingt dich die Lust die - ses Le - bens,  
 Haught - y Faust, I've won thee to life and its plea - sures,

*p* *p cresc. molto* *ff* *p* *cresc.* *f*

*p* *p cresc. molto* *ff* *p* *div.* *cresc.* *f*

*p* *p cresc. molto* *ff* *p* *cresc.* *f* *p*

*p* *p cresc. molto* *ff* *p* *cresc.* *f* *p*

*p* *p cresc. molto* *ff* *p* *cresc.* *f* *p*

Piano introduction and accompaniment for the first system. The score includes staves for the right and left hands of the piano, with dynamic markings such as *mf* and *pp*. The music features flowing arpeggiated figures in the right hand and a steady bass line in the left hand.

Me. — te don - ne ma vi - e! O mon  
 — mein Le - ben zu ei - gen. O, mein  
 ly my life would I give thee. Oh, be -

F. Le bon heur m'ap - pa - raît; il m'appel - le et je vais, je vais le sai -  
 Lie - be ist's, son - nig - hell. Ih - rem Ruf - folg' ich gern, zu dir, wo mein  
 Love hath re - newed life's sweet - est trea - sures; heart to heart - fond - ly calls: thou soon shalt be

M. Fier - es - prit! Le moment ap - pro - che, le mo - ment ap - pro - che où je vais te sai -  
 stol - zer Geist! Nah ist schon die Stun - de, nah ist schon die Stun - de, wo für e - wig du  
 won - thy soul! Fast the hour ap - proach - es, fast the hour ap - proach - es that shall make thee

Empty musical staves for the second system, including staves for the vocalists and the piano accompaniment.

Piano accompaniment for the second system. The piano part continues with rhythmic patterns and arpeggios, featuring dynamic markings like *mf* and *p*. The texture is dense with many sixteenth notes.

Un poco animando.

II.  
mf  
un poco più f

a 2.  
p  
cresc. -  
p  
cresc. -

Un poco animando.

M<sup>e</sup>  
Faust!  
Faust!  
loved!

F.  
sir,  
Heil!  
mine!

M.  
sir.  
mein!  
mine!

Le moment ap - pro - che où je vais te - sai - sir.  
Nah ist schon die Stun - de, wo e - wig du mein!  
Fast the hour ap - proach - es, when thou'lt be mine.

L'amour s'est em - pa - ré de mon â - me ra -  
O, du Göt - tin, er - füllst mei - nè See - le mit  
Oh, sweet maid, thou ful - fil - lest my soul's in - most

mf  
cresc. -  
f mf  
cresc. -  
mf cresc. -  
f  
mf cresc. -  
mf  
cresc. -  
f mf  
cresc. -  
mf  
cresc. -  
f mf  
cresc. -

Un poco animando.

p - f



233

*poco f*

I.

II.

II. IV.

*f*

V<sup>o</sup> O bien - ai - mé, je te don - ne ma vi - e!  
 O theu - rer Mann, nimm mein Le - ben zu ei - gen!  
 Be - lov - ed Faust, e'en my life would I give thee!

F. vi - e. Lamour s'est - em - pa -  
 Won - né! O, du Göt - tin, er -  
 long - ing! Tis thou hast - made my

M. Lamour en - t'en - i - vrant dou - ble - ra ta fo -  
 Der Sin - ne toll Be - gehr' im Ge - nuss nur sich  
 Thy heart no - rest shall find, for new lusts e - ver

*p - f*

*mf cresc.*

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is written in a key signature of one flat (B-flat) and a common time signature. The right hand part is characterized by frequent sixteenth-note patterns and chords, while the left hand provides a steady bass line with some harmonic support. Dynamics markings include *f* (forte) and *ff* (fortissimo).

M<sup>e</sup>  
 Il m'entraî - - ne vers toi. Ah! te per - -  
 Du al - lein - - mich er - hältst. Ach, dich las - -  
 Thou a - lone - - art my joy. Ah! to lose

F.  
 ré de mon â - - me. Il com - ble - ra, il com - ble - ra mon  
 füllst mei - ne See - - le. Al - - les ge - währst won - - nig du mir, was  
 love a thing di - - vine. I wor - ship thee; love none but thee; thou

M.  
 li - e, Et le mo - ment appro - - che où je vais  
 meh - ret! Nah - - ist die Stun - de schon, wo du mein,  
 crav - ing! Soon is the vic - tor - y mine, mine thy soul!

This section contains five empty musical staves, including a grand staff with treble and bass clefs, intended for the continuation of the piano accompaniment.

The second system of the piano accompaniment continues the musical texture established in the first system. It features similar rhythmic patterns and harmonic structures, with the right hand playing intricate sixteenth-note passages and the left hand maintaining a solid bass line. The notation includes various note values, rests, and dynamic markings.

The piano accompaniment for the first system consists of several staves. It begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The music features flowing arpeggiated patterns in the right hand and a steady bass line in the left hand. A first ending bracket labeled "I." spans the final measures of this system.

M<sup>e</sup>. dre, te per - dre, — c'est mou - rir! L'a - mour s'est em - pa - ré de mon  
 sen, dich las - sen — wär' mein Tod! Die Lieb'füllt mir das Herz mit be -  
 thee, to lose thee — were my death! Thou art my soul's de - light. Come to

F. dé - vo - rant dé - sir, Il comble - ra mon dé - vo - rant dé - sir. L'amour s'est em - pa - ré de mon  
 je erseht mein Herz! Was je erseht mein Herz, gewährst du mir. Du, o Göt - tin, erfüllst mei - ne  
 art my soul's de - light! My guardian An - gel bright, I love but thee. Thou hast chang'd my be - ing, hast

M. te sai - sir, Oui, le moment ap - pro - che où je vais - te sai - sir, Oui, le moment ap -  
 e - wig mein! Ja, na - he ist die Stun - de, wo e - wig du mein. Die Stun - de ist schon  
 mine thy soul! The hour approaches fast, when thy soul - shall be mine. The hour approach - es

This section contains five empty musical staves, corresponding to the vocal parts (Soprano, Alto, Tenor, Bass, and another voice part) for the second system of the score.

The piano accompaniment for the second system continues the musical themes established in the first system. It maintains the *p* (piano) dynamic and includes further *cresc.* markings. The texture remains consistent with arpeggiated figures and a solid bass line.

The piano accompaniment for the first system consists of several staves. The right hand part features a melodic line with grace notes and slurs, marked with dynamics like *p* and *ff*. The left hand part provides harmonic support with chords and moving lines, also marked with dynamics like *f* and *ff*. The grand staff notation includes treble and bass clefs for both hands.

M<sup>e</sup> à - me - ra - vi - e, Oui, mon Faust, de mon à - me - ra -  
 glü - cken - der - Won - ne, theu - rer Mann, mit be - glü - cken - der -  
 me, ne'er for - sake - me, oh, be - - loved, thou hast made my love - a -

F. à - me ra - vi - e. L'amour s'est empa - ré de mon à - me ra -  
 See - le mit - Won - ne. Du, o Göt - tin, erfüllst meine See - le mit -  
 made my love a thing di - vine. Thou hast chang'd my be - ing: I worship thee, I -

M. pro - che où je vais te sai - sir, où je vais te sai - sir. Oui, le moment ap - pro - che où je vais  
 nah, wo du mein, e - wig mein, wo für e - wig du mein. Die Stun - de ist schon nah, wo du mein,  
 fast, when thy soul shall be mine, when thy soul shall be mine. Thine hour approach - es fast, soon thou'rt mine

The piano accompaniment for the second system continues the musical themes from the first system. It features similar melodic and harmonic structures, with dynamic markings such as *p*, *ff*, and *f* indicating the intensity of the music. The notation includes various musical symbols like slurs, accents, and dynamic hairpins.

ff  
ff  
ff a 2.  
ff a 2.  
a 4. ff  
ff  
ff  
ff

M.  
vi - e; Il m'en - traî - ne vers - - toi. Te per - - dre, c'est mou - rir!  
Won - ne, ja mit - Won - ne mein - - Herz! Dich las - - sen, wär' mein Tod!  
thing divine, made it a thing di - vine; leave me not! To lose thee were my death!

F.  
vi - e; Il com - ble - ra bien tôt mon dé - sir.  
Won - ne, al - les ge - währst du mir, Göt - tin du!  
love thee; thou art my soul's de - light, my de - light!

M.  
te sai - sir, où je vais - - te - sai - sir.  
e - wig mein, wo du mein, e - wig mein!  
mine thy soul; soon thou'rt mine, mine thy soul.

Soprani.  
Un ga - lant est dans ta mai - son, Et tu ver - ras dans  
Hört, in's Haus schlich euch ein Ga - lan! Lasst ihr der Sach' den

Alti.  
In your home dan - gers on your wait. Soon will it prove too

Tenori.  
Un ga - lant est dans ta mai - son, Et tu ver - ras dans  
Hört, in's Haus schlich euch ein Ga - lan! Lasst ihr der Sach' den

Bassi.  
In your home dan - gers on your wait. Soon will it prove too

ff  
ff  
ff  
ff

M<sup>o</sup> Te per - dre, te per - dre, c'est mou - rir, c'est mou - rir, c'est mou -  
 Dich las - sen, dich las - sen wär' mein Tod, wär' mein Tod, ja, mein  
 To lose thee, to lose thee were my death, were my death, 'twere my

F. Il com - ble - ra bien - tôt mon dé - vo - rant de - sir, oui bien -  
 Was je ersehnt mein Herz, al - les ge - wüh - rest du won - nig  
 My guardian An - gel bright thou art my soul's de - light, I love

M. Le moment ap - pro - che où je vais te sai - sir, où je vais te sai -  
 Nah ist schon die Stun - de, wo du mein, e - wig mein, wo für e - wig du  
 Fast the hour ap - proach - es, soon thou'rt mine mine thy soul, soon thy soul shall be

peu s'ac - croître ta fa - mil - le. Ho -  
 Lauf, wird's schaden eu - rer Eh - re. Hol -

late, then haste and heed our coun - sel! Hal -

peu s'ac - croître ta fa - mil - le. Ho - là! Ho - là! Ho - là! mère Op - pen -  
 Lauf, wird's schaden eu - rer Eh - re. Holla! Hol - la! Hol - la! Frau Nach - ba -

late, then haste and heed our coun - sel! Hallo! Hal - lo! Hal - lo! moth - er Op - pen -

I.

*f*

*a 2.*

*a 4.*

Me. *rir! — Te per — — — dre, ah! — c'est mou — rir! Ah!*  
*Tod! — Dich las — — — sen, das — wär' mein Tod! Ach,*  
*death! — To leave — — — thee were — death, were death! Ah!*

F. *tôt mon dé\_vo — rant — — — dé — sir, — oui, bien — tôt. Ah!*  
*mir, was je er — sehnt — — — mein Herz, — ja er — sehnt! Ja,*  
*thee, love none but thee — — — sweet maid' — fare thee well. Ah!*

M. *sir. Oui, le moment ap — pro\_che où je vais te sai\_sir. Ah!*  
*mein! Nah ist die Stun — — — de schon, wo für e — wig du mein! Ja,*  
*mine; the hour ap\_proach — — — es soon thou art mine, mine thy soul! Ah!*

*là! mère Oppen — heim! — — — Ah! ah! ah! ah! ah! ah! ah! ah! ah!*  
*la! Nach\_ba\_rin hört! — — — Ha ha ha ha ha ha ha ha ha ha*

*lo! moth\_er Oppenheim! — — — Ha ha ha ha ha ha ha ha ha ha*

*heim! — — — Vois ce que fait ta fil — le! — — — Ho.là! — — — Ah! ah! ah! ah! ah! ah! ah! ah! ah!*  
*rin! — — — Seht doch nach eu\_rem Gret — chen! — — — Holla! — — — Ha ha ha ha ha ha ha ha ha ha*

*heim! — — — look to your daughter Mar\_gret! — — — Hallo! — — — Ha ha ha ha ha ha ha ha ha ha*

*ff pizz.*

*ff pizz.*

*ff pizz.*

*ff*

Piano accompaniment for the first system, including treble and bass clefs with various musical notations such as chords, arpeggios, and dynamic markings.

M<sup>o</sup>. — Oui, te per - dre, c'est mou - rir!  
 — dich zu las - sen, wär' mein Tod!  
 — to lose thee were my death!

F. — Il com - ble - ra mon dé - vo - rant dé - sir.  
 — o, Göt - tin du, al - les ge - währst du mir!  
 — o, fare thee well, my soul's de - light fare - well!

M. — où je vais, je vais te - sai - sir.  
 — wo du mein, für e - wig - du mein!  
 — mine thy soul, thy soul shall be mine!

ah! Ho - là! mère Oppenheim! Ho - là!  
 ha! Holla, Nachba - rin, hört! Hol - la!

ha! Mother Oppenheim, hear! Hal - lo!

ah! Ho - là! mère Oppenheim! Ho - là!  
 ha! Holla, Nachba - rin, hört! Hol - la!

ha! arco Mother Op - penheim, hear! Hal - lo!

arco

arco

arco

arco

div.

Piano accompaniment for the second system, including treble and bass clefs with various musical notations such as chords, arpeggios, and dynamic markings.



This page of musical notation is divided into two main systems. The upper system contains a piano accompaniment consisting of eight staves: four grand staff pairs (treble and bass clefs) and four individual staves. The piano part is highly detailed, featuring complex chordal textures, arpeggiated figures, and dense sixteenth-note passages. The lower system contains three vocal staves, labeled 'M<sup>o</sup>' (Mezzo-soprano), 'F.' (Female), and 'M.' (Male). These staves are mostly empty, indicating that the vocal parts are not present in this section of the score. The notation includes various musical symbols such as clefs, key signatures (primarily B-flat), time signatures, and dynamic markings.

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 written for a full orchestra and vocal soloist. It is in 3/4 time and features a key signature of one flat (B-flat). The tempo is marked 'Andante un poco lento' with a metronome marking of ♩ = 50. The score includes parts for 2 Flutes, English Horn, 2 Clarinets in B-flat, 4 Horns (I & II in B-flat, III & IV in B-flat), 2 Trumpets in B-flat, Timpani I and II in F, Marguerite (soprano), Tenors I and II, Basses I and II, Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes, while the English Horn and Violins II have melodic lines. The vocal part for Marguerite consists of sustained notes. Dynamics include piano (p) and pianissimo (pp). The score ends with the instruction 'div. unis.' (divisi unisono).

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 â - 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.

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 Mundes 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.



Lento appassionato assai.

Fl. *p* *pp* *p* *sf* *p*

C.ingl. *p* *pp* *p* *sf* *p*

Clar. *p* *pp* *p* *sf* *p*

Cor. III. IV. *p* *pp* *p* *sf* *p*

M<sup>o</sup>  
 O ca - res - ses de flam - me! Que je vou - drais un - jour Voir s'ex - ha - ler mon â - me Dans ses bai -  
 Won - ne - glü - hend Ent - zü - cken! O dürf - te nur ein - mal noch ich mich be - rau - schen an sei - nem Kuss, und  
 Once a - gain let me be - hold him, but once more on his bos - om lie, soft in mine arms en - fold him, kiss those dear

*sf p pp sf p pp sf p pp sf p pp sf p pp*

Lento appassionato assai.

Lento appassionato assai.

Fl. *poco rit.* **Tempo I.** **131**

C.ingl. *sf p pp*

Clar. *sf p pp*

Cor. III. IV. *sf p pp*

M<sup>o</sup>  
 sers d'a - mour, Voir s'ex - ha - ler mon â - me Dans ses bai - sers, dans ses bai - sers d'a -  
 dann ver - gehn, an sei - nem Kuss be - rau - schen mich und dann, und dann vor Lust ver -  
 lips, and die, soft in mine arms would I once more en - fold him, kiss those dear lips, and

*sf p poco rit. Tempo I. 131 sf p pp mf p pp mf p pp mf p pp mf p pp*

*6 6 6*

*sf p poco rit. Tempo I. 131*

C. ingl.

M<sup>o</sup>

mour!  
gehn.  
die.

con sord.

3

PP

con sord.

PP

div.

C. ingl.

sf

sempre dim.

sempre dim.

sempre dim.

sempre dim.

sempre dim.

pp < sf

C. ingl.

senza ritén.

Timp. I in F (Fa) 2 Timbaliers. Baguettes d'éponge.  
alto e basso. 2 Paukenschläger. Schwammschlägel.

Timp. II in F (Fa) 2 Timbaliers. Baguettes d'éponge.  
alto e basso. 2 Paukenschläger. Schwammschlägel.

ppp

ppp

3

3

3

div. 3

pppp

div. 3

pppp

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.

*mf* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

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).

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

Ten. I.

Ten. II.

Bassi I. II.

C. B.

132 Allegro. (♩ = ♩)

Musical score for the first part of the section, featuring woodwinds and percussion. The top two staves are for Cor. I. II and Tr. I. II, both in B (Sib) and marked *mf*. The next two staves are for Timp. I. and Timp. II., both marked *mf*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Musical score for the vocal part of the section, including lyrics in French, German, and English. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes. The lyrics are:

*mf*  
 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-ble, its call we o-bey,

*mf*  
 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-ble, its call we o-bey,

*mf*  
 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-ble, its call we o-bey,

Marg.

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.

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

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,

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>e</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>e</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!

*Andante. (♩ = ♩)*

C. ingl. *pp* *sempre più p -*

Timp. I.

M<sup>e</sup> *Andante. (♩ = ♩)* *p*  
 Hé - las!  
 Weh mir!  
 Oh sor - row!

senza sord. unis. pizz. *pp* *sempre più p -*

senza sord. unis. pizz. *pp* *sempre più p -*

unis. pizz. *pp* *sempre più p -*

pizz. *pp* *sempre più p -*

pizz. *pp* *sempre più p -*

*Andante. (♩ = ♩)* *sempre più p -*

C. ingl. *pp* *pppp* *arco p*

M<sup>e</sup> *pp*  
 Hé - las!  
 O - Tod!  
 Oh Death!

longue tenue et long silence après la tenue.  
 lange Fermate und lange Pause nach der Fermate.  
 Long fermate and long silence after the fermate.

*pppp*

*pppp*

*pppp*

*pppp*

*pppp*

# 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* *p < sf* *mf*

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

**4 Fagotti.**  
*mf*

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

**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*

*a 4.*

*poco f* *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*

*poco f* *sf*

*poco f* *sf*

The first system of the score consists of seven staves. The top five staves are for the piano's right hand, and the bottom two are for the left hand. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part begins with a series of chords and melodic lines, marked with a piano (*p*) dynamic. A second ending, labeled "(a 2.)", is indicated in the middle of the system. The piano part concludes with a final chord marked *p*.

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 consists of seven staves. The top five staves are for the piano's right hand, and the bottom two are for the left hand. The piano part continues with melodic and harmonic development, marked with a piano (*p*) dynamic and a *cresc. poco a poco* instruction. The system concludes with a final chord marked *p* and *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 for tremolo.

un poco rit. e marc. Tempo I.

I.

II.

F. gans! — Cri - ez, fo - rêts pro - fon - - des! Crou - lez, croulez, — ro -  
 kan, — und kracht, ihr Rie - sen - wäl - - der! Stürz ein, du star - rer  
 storm, — and rend the woods a - sund - - er! Ye rocks that watch o'er the

135

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings. The score includes first and second endings (I. and II.) and dynamic markings such as *mf*, *p*, and *sf*.

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,

Musical score for the second system, featuring multiple staves with musical notation and dynamic markings. The score includes dynamic markings such as *sf* and *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 score is divided into two sections, with the second section marked *II.*. The piano part includes a *a 2.* marking. The violin and cello parts have various dynamic markings and phrasing slurs.

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 *a 2.* marking. The violin and cello parts have various dynamic markings and phrasing slurs.

un poco allargando

Tempo I.

This system contains the piano accompaniment for measures 1 through 4. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *mf cresc.* and *p*. A first ending bracket labeled "a 2." spans measures 3 and 4.

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

This system contains the piano accompaniment for measures 5 through 8. The piano part continues with a dense texture of chords and moving lines. Dynamics include *cresc.*, *mf cresc.*, and *f*. The vocal line continues with the lyrics from the previous system.



un poco rit. -

Musical score for the first system. It consists of a vocal line and piano accompaniment. The vocal line starts with a rest, then enters with a melodic phrase. The piano accompaniment features a steady bass line and a more active treble line. Dynamic markings include *mf cresc.*, *f*, and *dim.*. The key signature has three sharps (F#, C#, G#).

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 includes the vocal line with lyrics and the piano accompaniment. The vocal line continues the melody from the first system. The piano accompaniment maintains its texture. Dynamic markings include *pp*, *cresc.*, *f*, and *dim.*. The key signature remains three sharps.

un poco rit. -

Tempo I.

This system contains a piano accompaniment and a vocal line. The piano part consists of five staves: two treble clefs and three bass clefs. The vocal line is on a single staff with a soprano clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *p* (piano) and *dim.* (diminuendo). A section marked "II." begins in the second measure of the vocal line.

Tempo I.

This system includes a vocal line with lyrics and piano accompaniment. The vocal line is on a single staff with a soprano clef. The piano part consists of five staves: two treble clefs and three bass clefs. The lyrics are: "F. fuit... floh... more!". The music is in the same key and time signature as the first system. Dynamics include *p* and *dim.*. The tempo marking "Tempo I." is repeated at the bottom of the system.

# 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.

Mephistopheles.

Violino I.  
Violoncello.

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

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?

**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

*pp* *pp* *pp*

mal!  
 schuld!  
 all!

**Recit.**

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

*p* *p* *misurato*

dant cha-que soir, elle en u-sait tou-jours. Elle en a tant u-  
 Nacht dich er-war-tend, gab sie ihr es stets. Ein-mal reicht sie zu  
 night, then the poi-son she gave to her mother. Once she poured too

Recit.

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

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

*misurato*

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

ppp

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

M.  
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. - ff

Allegro. (♩ = 152.)

139

arco

M.  
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 (Ul) 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. -

dim. -

dim. -

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

F.

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) and a common time signature. It begins with a piano (*p*) dynamic. The lyrics are "Sanc - - - ta Ma - ri - - - a,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple harmonic accompaniment.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "o - - - ra pro no - - - bis!". The piano accompaniment continues with the same rhythmic and harmonic patterns as 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 a common time signature. It begins with a piano (*p*) dynamic and plays a melodic line. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems. The lyrics "Sanc - - - ta Mag - da -" are written below the piano part.

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.*

*ff* *dim.*

*ff* *dim.*

*ff* *dim.*

142

Ob.

142

*p*

Ob.

Fag. a 4. *cresc.* *cresc. molto*

Tromb. a 3. *mf* *mf*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

Ob.

Cl. basso.

Fag. a 4. *p* *f*

Tromb. a 3. *p* *f*

Tuba. *p* *f*

Faust.

Dieux! un monstre hi.deux en hur-  
 Gott, ein graunvoll Gespenst fol-get  
 Heav'ns! a spec-tre dread, howling

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*





143

Piano accompaniment for the first system, measures 1-3. The score includes multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. 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.

Vocal line for Soprano (F.) and Bass (M.) with French and English lyrics. The French lyrics are: *saim de grands oi-seaux de nuit!* and *dort der nächt'gen Vö-gel Schwarm?*. The English lyrics are: *see yon flock of night-birds?*

Piano accompaniment for the second system, measures 4-6. It continues the complex rhythmic patterns from the first system. Dynamics are marked as piano (*p*). The key signature remains B-flat major.

143

The first system of the piano accompaniment consists of five staves. The top two staves (treble clef) feature intricate chordal textures with many accidentals and slurs. The third staff (treble clef) contains a melodic line with triplets. The fourth staff (treble clef) continues the complex chordal texture. The fifth staff (bass clef) features a steady bass line of triplets. The system is divided into three measures.

F.

M.

Quels cris af. freux!  
Hörst du den Schrei?  
Hear'st not that cry?

The second system of the piano accompaniment consists of five staves. The top two staves (treble clef) feature a rhythmic accompaniment of eighth notes with many accidentals. The third staff (treble clef) continues this rhythmic pattern. The fourth staff (bass clef) features a bass line with eighth notes and some accidentals. The fifth staff (bass clef) features a bass line with some accidentals. The system is divided into three measures, with 'cresc.' markings appearing in the second and third measures of the top four staves.

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

F. *Il*s me frap.pent de l'ai - le!

*Ih-re*Schwingen mich peit - schen!  
With their pi.nions they beat me!

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

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

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



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.

\*) 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, ghash - ly grinning, 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* *tr* *tr* *tr* *tr*  
*tr* *tr* *tr* *tr* *tr*  
*tr* *a 2. tr*  
*cresc.*  
*cresc.* *tr*



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 frémissent, Leurs crins se hérissent, Ils brisent leurs mors. Je vois onduler  
Die Ros-se, sie schauern, sie sträuben die Mähnen, zer-reissen 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!

I.  
mf

a2.

a2.

cresc. poco a poco

Roulement par deux Timbaliers avec des baguettes d'éponge sur un Tamtam suspendu par sa courroie. Il faut quelqu'un pour tenir le Tamtam en l'air pendant que les Timbaliers font leur roulement.  
 2 Paukenschläger wirbeln auf einem an seinem Riemen aufgehängten Tamtam. Ein Mann hält das Tamtam in der Luft, während die Paukenschläger wirbeln.  
 2 kettle-drummers to beat a tamtam suspended by a strap. One man to hold up the tamtam while the drummers beat it.

p cresc. poco a poco

F.  
 Devant nous la ter-re; J'en-tends le ton-ner-re Sous nos pieds rou-ler.  
 er-be-ben die Er-de, und furcht-ba-rer Don-ner rollt wild in der Tie-fe;  
 it ris-es and trembles, the loud thunder's roll-ing, and dark clouds rush on.

M.  
 Hop! Hop! Hop! Hop! Hop!

cresc. poco a poco

cresc. poco a poco





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 Paukenschläger.  
2 kettle-drummers.

F (Fa) muta in Fis (Fa#)

M.

o!

The musical score consists of approximately 15 staves. The top section includes woodwinds (flutes, oboes, bassoons, clarinets) and strings (violins, violas, cellos, double basses). The percussion section includes timbales, kettledrums, and a snare drum. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* and *sf*. A key signature change is indicated by the text "F (Fa) muta in Fis (Fa#)".

The first system of music is a piano accompaniment consisting of 12 staves. The top six staves are grouped by a brace on the left. The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The first measure contains various chords and melodic fragments. The second measure is dominated by dense sixteenth-note runs in the right hand, with some chords in the left hand. The third measure continues with similar textures, including some rests in the upper staves. The notation includes various articulations like accents and slurs, and dynamic markings such as *mf*.

M.

The second system features a vocal line on a single staff. The lyrics "Has!" and "Has!" are written below the notes. The melody is simple, consisting of a few notes in each phrase. The key signature remains three sharps. The system also includes a few piano accompaniment staves at the bottom, showing some bass line activity.

The third system continues the piano accompaniment with 12 staves. The first measure shows a continuation of the textures from the first system. The second measure contains a section where the right hand has vertical wavy lines, possibly representing a tremolo or a specific performance instruction. The third measure features a more active bass line with eighth-note patterns. The system concludes with a melodic flourish in the right hand.

Piano accompaniment for the first system, consisting of multiple staves with complex chordal textures and melodic lines. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *mf* and *f*. Performance markings include accents and slurs.

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.

Piano accompaniment for the second system, continuing the complex textures from the first system. Dynamics include *f* and *mf*. Performance markings include accents and slurs.



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 153-156. The score continues with complex rhythmic patterns and chords. Performance markings include 'p' and 'mf'.

The piano accompaniment for the first system consists of ten staves. The upper staves feature intricate sixteenth-note patterns, often with sixteenth-note beaming and slurs. Dynamic markings include *mf* and *f*. The lower staves provide a more melodic and harmonic foundation, with some notes marked with *p* (piano).

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

The vocal line for the first system is written in a single staff. It begins with a melodic phrase that corresponds to the lyrics. The lyrics are: *Il si\_gna li\_bre-ment. Er ward mein oh-ne Zwang. Yes, he signed without threat.*

*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 for the second system continues the musical texture established in the first system. It features similar sixteenth-note patterns and dynamic markings, including *f* and *p*.

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 characterized by dense, rhythmic patterns, including sixteenth-note runs and chords. Many notes are marked with a '6', indicating sixteenth notes. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The first staff has a 'p' dynamic marking. The second staff has a 'p' marking and a '2.' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking and a '2.' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The system concludes with a double bar line.

M.

The second system features a vocal line and piano accompaniment. The vocal staff is in treble clef and contains the lyrics "Has!" followed by a long horizontal line. The piano accompaniment consists of two staves in bass clef. The first staff has a 'p' dynamic marking. The second staff has a 'p' marking. The system concludes with a double bar line.

The third system consists of five staves of piano accompaniment. The top two staves are in treble clef, and the bottom three staves are in bass clef. The music continues with dense, rhythmic patterns, including sixteenth-note runs and chords. Many notes are marked with a '6', indicating sixteenth notes. The piece is in a key with three sharps (F#, C#, G#) and a common time signature. The system concludes with a double bar line.

Allegro vivace. (♩ = 108.)

Instrumental score for the first system, featuring multiple staves with musical notation, including dynamics like *ff* and articulation marks like *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.

Instrumental score for the second system, continuing the musical notation from the first system.

Allegro vivace. (♩ = 108.)

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. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures. There are several dynamic markings such as *mf*, *f*, and *ff*, and articulation marks like accents and slurs. The piece concludes with a fermata over the final chord.

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 features a vocal line in treble clef with lyrics in German and English. The piano accompaniment continues 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!". The music includes various rhythmic values and rests, with some notes marked with accents. The piano accompaniment provides harmonic support with chords and moving lines.

The third system of the score continues the piano accompaniment. It features the same ten-staff structure as the first system. The music maintains the key signature and time signature, with similar rhythmic and harmonic complexity. It includes dynamic markings and articulation marks, ending with a fermata over the final chord.

The first system of the score consists of ten staves. The top two staves are for the right hand, showing intricate rhythmic patterns with many sixteenth and thirty-second notes. The bottom six staves are for the left hand, providing a harmonic foundation with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked with various dynamics and articulation marks.

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 is written on a single staff with a treble clef. It features a melodic line with lyrics underneath. 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 music is in the same key signature and time signature as the piano accompaniment.

The second system of the score continues the piano accompaniment. It features the same ten-staff structure as the first system, with complex rhythmic patterns in the right hand and harmonic support in the left hand. The key signature and time signature remain consistent with the previous system.

Piano accompaniment for measures 151-155. The score features multiple staves with complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *ff*, *f*, and *dim.*. There are also markings for *a 2.* and *II.*

Tenori.

unis.

mé - ron - dor din - kor - litz, mé - ron - dor. Tra - di - oun ma - re - xil, Tra - di - oun bur - ru -

Bassi.

unis.

Piano accompaniment for measures 156-160. The score continues with complex rhythmic patterns and triplets. Dynamics include *f* and *dim.*. A **151** box is present at the bottom of the page.

The first system of the score consists of ten staves. The top two staves feature intricate rhythmic patterns with triplets and sixteenth notes. The middle staves contain a melodic line with a *dim.* (diminuendo) marking. The bottom staves provide a bass line with a steady eighth-note accompaniment.

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 contains the vocal melody with lyrics in two languages. The first line of lyrics is in Spanish, and the second line is in a different language. The music includes a *p* (piano) dynamic marking and a *dim. - - - p* (diminuendo to piano) marking.

The second system of the score continues the piano accompaniment. It features similar rhythmic patterns and triplets as the first system. The bottom staves show a bass line with a *p* (piano) dynamic marking.



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

Vocal score for the second 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.

Piano accompaniment for the second section. It includes parts for Violoncello (Vcello) and Contrabasso (C.B.). Dynamics range from *f* to *pp*. A *pizz.* (pizzicato) marking is 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.)

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves have a rhythmic accompaniment with slurs and accents. The fifth and sixth staves have a bass line with slurs and accents. The seventh and eighth staves are empty. The ninth and tenth staves are also empty. The word "dim." appears at the end of the first and second staves.

The second system of the musical score features a vocal line and a bass line. The vocal line is in a treble clef and contains the following lyrics: "Sa - tan! Has! has! Bel.phégor! Has! has! Mé.phis.to! Has! has! Kro.ïx! Diff! diff! As - ta.roth!". The bass line is in a bass clef and provides a rhythmic accompaniment. The word "dim." appears at the end of both the vocal and bass lines.

The third system of the musical score consists of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves are grouped by a brace on the left. The music is in the same key and time signature as the previous systems. The first staff has a melodic line with slurs and accents. The second staff has a similar melodic line. The third and fourth staves have a rhythmic accompaniment with slurs and accents. The fifth and sixth staves have a bass line with slurs and accents. The word "dim." appears at the end of the first, second, third, fourth, and fifth staves.

Silence. *rallent. molto*

G.P.

*rallent. molto*

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

Silence. G.P. arco

*rallent. molto*

Maestoso.

Allegro vivace. (♩ = 132.)

Orchestral score for the first system. 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 in 3/4 time and features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings include *ff* and *a 2.* (accents). The tempo changes from *Maestoso* to *Allegro vivace* at the beginning of the second measure.

Maestoso.

Allegro vivace. (♩ = 132.)

Vocal line with lyrics: *mour. Has! has! Mé - phis - to! Has!*

The vocal line is written on a single staff in treble clef. It begins with a *Maestoso* tempo and then changes to *Allegro vivace*. The lyrics are: *mour. Has! has! Mé - phis - to! Has!*

Orchestral score for the second system. It includes a section for Violoncello e Contrabbasso (Cello and Double Bass) at the bottom, which is marked *Maestoso*. The rest of the score continues the orchestral accompaniment from the first system, maintaining the *Allegro vivace* tempo. The music features similar rhythmic complexity and dynamic markings as the first system.

Maestoso.

has! Méphis - to! Has! has! has! has! I - ri - mi - ru ka - ra - bra - - - o.

The first system of the musical score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), followed by four staves for strings (violins I, violins II, violas, and cellos/double basses). The bottom two staves are for piano and bassoon. The score is divided into three measures. The first measure shows a piano (*p*) dynamic for most instruments, with a mezzo-forte (*mf*) dynamic for the piano. The second measure features a *poco f* (poco fortissimo) dynamic for the piano. The third measure returns to a mezzo-forte (*mf*) dynamic for the piano. The piano part includes a sixteenth-note triplet in the first measure and a triplet of eighth notes in the second measure.

This section contains two empty musical staves, one in treble clef and one in bass clef, with a key signature of two sharps (D major or F# minor).

The second system of the musical score consists of 14 staves. The top two staves are for woodwinds (flute and oboe), followed by four staves for strings (violins I, violins II, violas, and cellos/double basses). The bottom two staves are for piano and bassoon. The score is divided into three measures. The piano part features a complex rhythmic pattern of sixteenth and thirty-second notes. The dynamics are mezzo-forte (*mf*) in the first measure, *poco f* in the second, and mezzo-forte (*mf*) in the third.

Musical score for the first system, featuring multiple staves with various dynamics and articulations. The score includes dynamic markings such as *mf*, *p*, *pp*, and *dim.*, along with articulation like *a 4.* and *ppp*. The notation is complex, with many notes and rests across several staves.

6 Bassi. *mf*

A -  
Der  
Now

Musical score for the second system, including the instruction "6 Bassi." and the lyrics "A - Der Now". The score features dynamic markings such as *dim.*, *poco sf*, *pp*, and *ppp*. The notation is complex, with many notes and rests across several staves.

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-ment 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*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

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 key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. 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 begins with a vocal line in treble clef with lyrics in French: 'Re-mon - te au ciel, à - - - me na - i - - ve'. Below it is a tenor line labeled 'Ten. I.' with lyrics in German: 'Steig' auf zu Gott, kind - - - li - - che See - - le,'. The English translation is: 'Mount up to God, thy soul sore was tempt - - ed,'. The piano accompaniment continues with six staves, including treble and bass clefs. Dynamics include *p* (piano). The tempo remains 'Un poco meno lento'.

Un poco meno lento. (♩ = 76.)

First system of musical notation, including vocal lines and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

Two empty musical staves, likely for a second vocal part or a different instrument.

Second system of musical notation, continuing the piano accompaniment with similar rhythmic patterns.

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

Third system of musical notation, featuring performance instructions such as 'arco trem.', 'con sord. div.', 'pizz.', and 'mf'.

The first system of the score features a vocal line at the top with lyrics in French and German. Below it are two staves for the piano accompaniment, showing chords and melodic lines. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

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 -

The second system continues the vocal line and piano accompaniment. The vocal line includes the same lyrics as the first system. The piano accompaniment consists of two staves with chords and melodic lines. The key signature remains three flats and the time signature is 4/4.

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

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 bottom two staves are a grand staff for piano accompaniment.



First system of musical notation, featuring vocal lines and piano accompaniment. The key signature has 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 line of 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 -

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

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

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

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 faith in thy Cre -

Sixth system of musical notation, including the fourth line of lyrics. Dynamics include *sf*, *dim.*, *p*, and *pp*.

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

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

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 - 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

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

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!

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

The first system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three flats. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of three flats. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of three flats. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

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

The second system of the musical score consists of five staves. The top staff is a vocal line with a treble clef and a key signature of three flats. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of three flats. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of three flats. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

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!

The third system of the musical score consists of five staves. The top staff is a piano accompaniment for the right hand, with a treble clef and a key signature of three flats. The second and third staves are piano accompaniment for the right hand, with a treble clef and a key signature of three flats. The fourth and fifth staves are piano accompaniment for the left hand, with a bass clef and a key signature of three flats. The music features a mix of quarter and eighth notes, with some rests and dynamic markings.

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

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

Alti. Viens! Viens! Viens!  
*ppp*

Ten. Komm! Komm! Komm!  
*ppp*

Bassi. Come! Come! Come!  
*ppp*

Viens! Viens!  
*ppp*

Viens! Viens! Viens!  
 Komm! Komm! Komm!  
 Come! Come! Come!  
*ppp*

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 with the vocal line and piano accompaniment. 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.