Transfer to
Music
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HISTORICAL NOTES.

Berlioz was twenty-four years of age when he first made the acquaintance of Goethe's "Faust," through the French translation of Gérard de Nerval. He refers to this as one of the most remarkable events in his life. The book was his constant companion—at dinner, in the theatre, and even in the street. This fascination naturally resulted in his setting to music some of the lyrical portions of the French version. "Yesterday, when out driving, I composed the King of Thule ballad," he wrote to a friend in September, 1828. Other portions followed to the number of eight, which the impetuous young composer desired to see in print. He probably could not find a publisher willing to take the risk of publication, as he issued this, his *Opus* 1, at his own expense—at least, he first asked a friend to lend him a hundred francs to pay the printer's bill, but afterwards a pupil came to the rescue with the needful financial help. This interesting publication bore the following title:—

Huit Scènes de Faust.
Tragédie de Goëthe, traduites par Gérard.
Musique dédiée à Monsieur le Vicomte de Larochefoucauld, Aide de Camp du Roi, Directeur-général des Beaux Arts, & composée par
Hector Berlioz.
Grande Partition . . . Œuvre I. Prix 30 fr.
à Paris: Chez Schlesinger.

The "Huit Scènes"—published early in 1829—consisted of the Easter Hymn, a Peasants' chorus, the Dream chorus, the Rat song, the Flea song, the King of Thule ballad, Margaret's romance, and the Soldiers' chorus. Berlioz, however, was so dissatisfied with himself in these "Eight Scenes" that he recalled and destroyed all the copies he could lay his hands upon, although Meyerbeer and others had expressed their approval of the music.

Seventeen years passed before Berlioz again took up the subject of Faust. In 1845 he undertook a concert-tour in Austria, Hungary, Bohemia and Silesia. At Vienna an amateur, in handing him a volume of old melodies said: "If you wish to please the Hungarians, compose a piece on one of their national themes." Berlioz took the hint, and the result was the famous Rakóczy March, which he wrote in one night at Vienna. During his travels the subject of Faust again took strong possession of him. He made up his mind to write nearly the whole of the libretto himself—to quote the words (translated) on the original title-page of the score: "some portions of this libretto are taken from the French translation of Goethe's 'Faust' by M. Gérard de Nerval; part of Scenes I., IV., VI. and VII. are by M. Gandonnière; the remainder of the words are by Hector Berlioz."

Once having started on his congenial task Berlioz composed his "Faust" music with wonderful speed and facility. He wrote when and where he could while on his travels —in coaches, in trains, or on steamboats. The Introduction he composed at an inn at Passau. One night, when he had lost his way in Pesth, he wrote, by the gas-light of a shop, the "Tra la la" refrain in the first chorus. At Prague he got up in the middle of the night to note down the Angels' chorus in the Apotheosis of Margaret; at Breslau the words and music of the Students' Latin song, "Jam nox stellata," were written. The remainder was composed at Paris—in his house, at a café, in the Tuileries Gardens, even on a stone in the Boulevard de Temple. He retained, touched-up, and re-cast what was best in the "Eight Scenes" of his young manhood, and the result is the fine dramatic work known in England as "Faust"—a work that has gone far to establish the fame of its composer in this country.

The first performance of "La Damnation de Faust" took place at the Opéra-Comique, Paris, December 6, 1846, under the direction of the composer, before a miserably small audience and without success. Portions of the work were given in London as follows: Acts 1 and 2 at Drury Lane Theatre, on February 7, 1848; selections at the same place on the following June 29, and at the New Philharmonic Society's concert (H. F. Chorley's translation), June 9, 1852—all three concerts being conducted by Berlioz. A copious selection formed nearly the whole of the concert given by M. Pasdeloup, at the concert-room of Her Majesty's Theatre, June 1, 1878, twenty-three years after Berlioz had left these shores.

It was, however, reserved for the composer's old friend and comrade in Paris, Charles Hallé, to give the first *complete* performance in England of the "Faust" of Berlioz. The great event took place at the Hallé concert given at the Free Trade Hall, Manchester, on February 5, 1880. This memorable performance was twice repeated in St. James's Hall, London, also under Hallé's direction, on May 21 and 22 in the same year.

October, 1903. F. G. EDWARDS.

PERSONS REPRESENTED.

MARGARET ... ... *Mezzo-Soprano.*

FAUST ... ... *Tenor.*

MEPHISTOPHELES ... ... *Baritone* or *Bass.*

(The composer has written the music to suit either voice.)

BRANDER ... ... *Bass.*

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The Apotheosis of Margaret.

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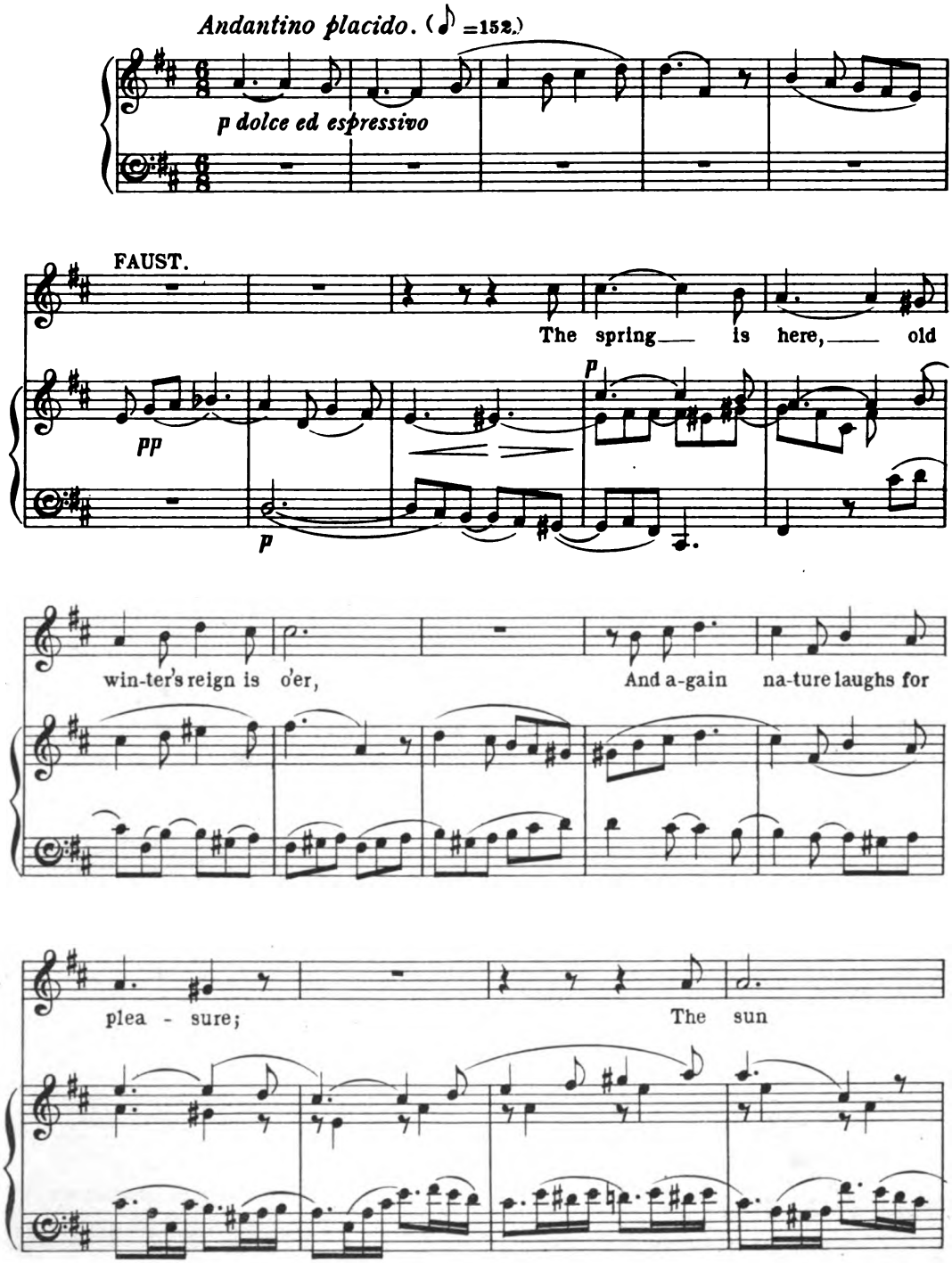
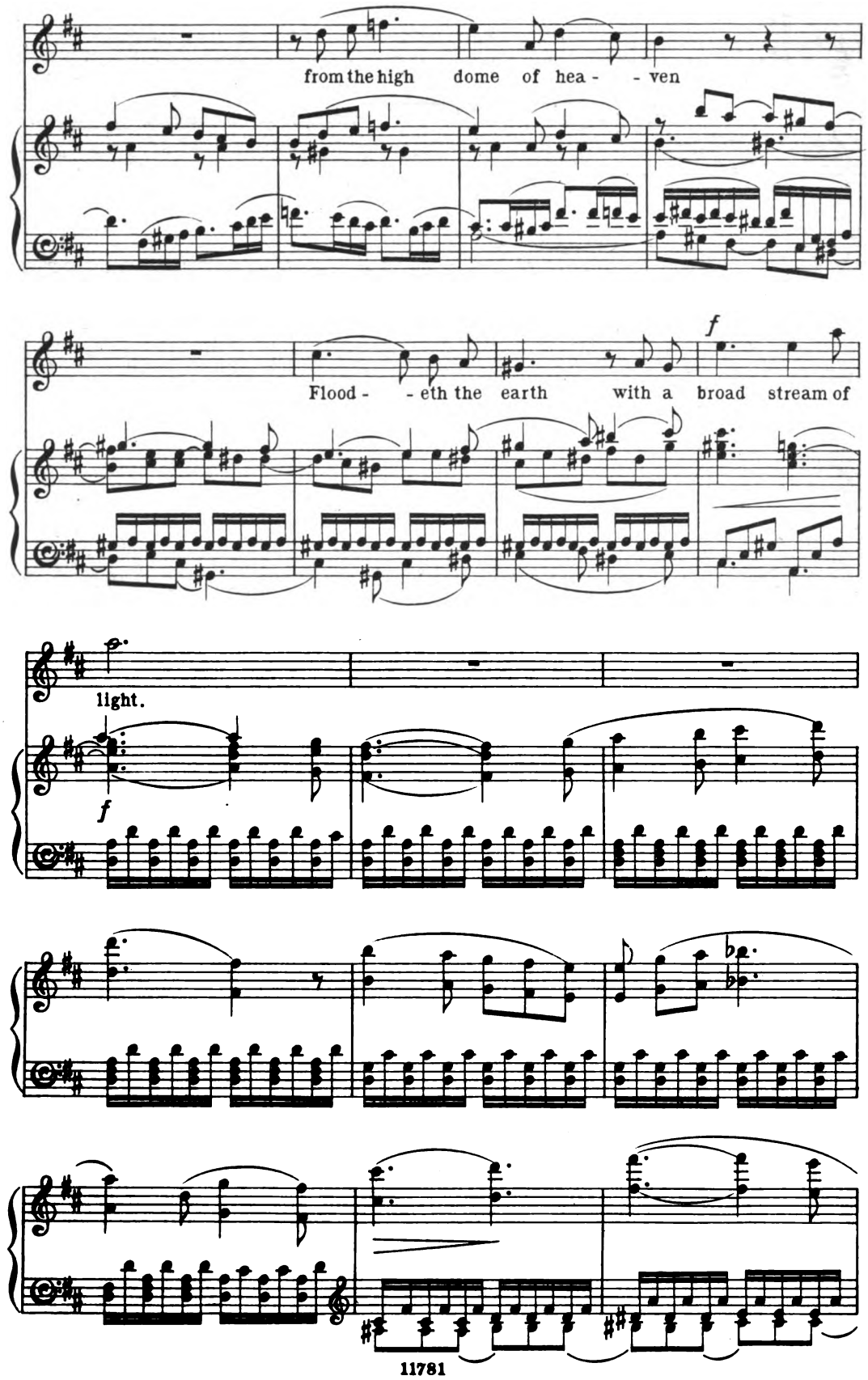
PART I.

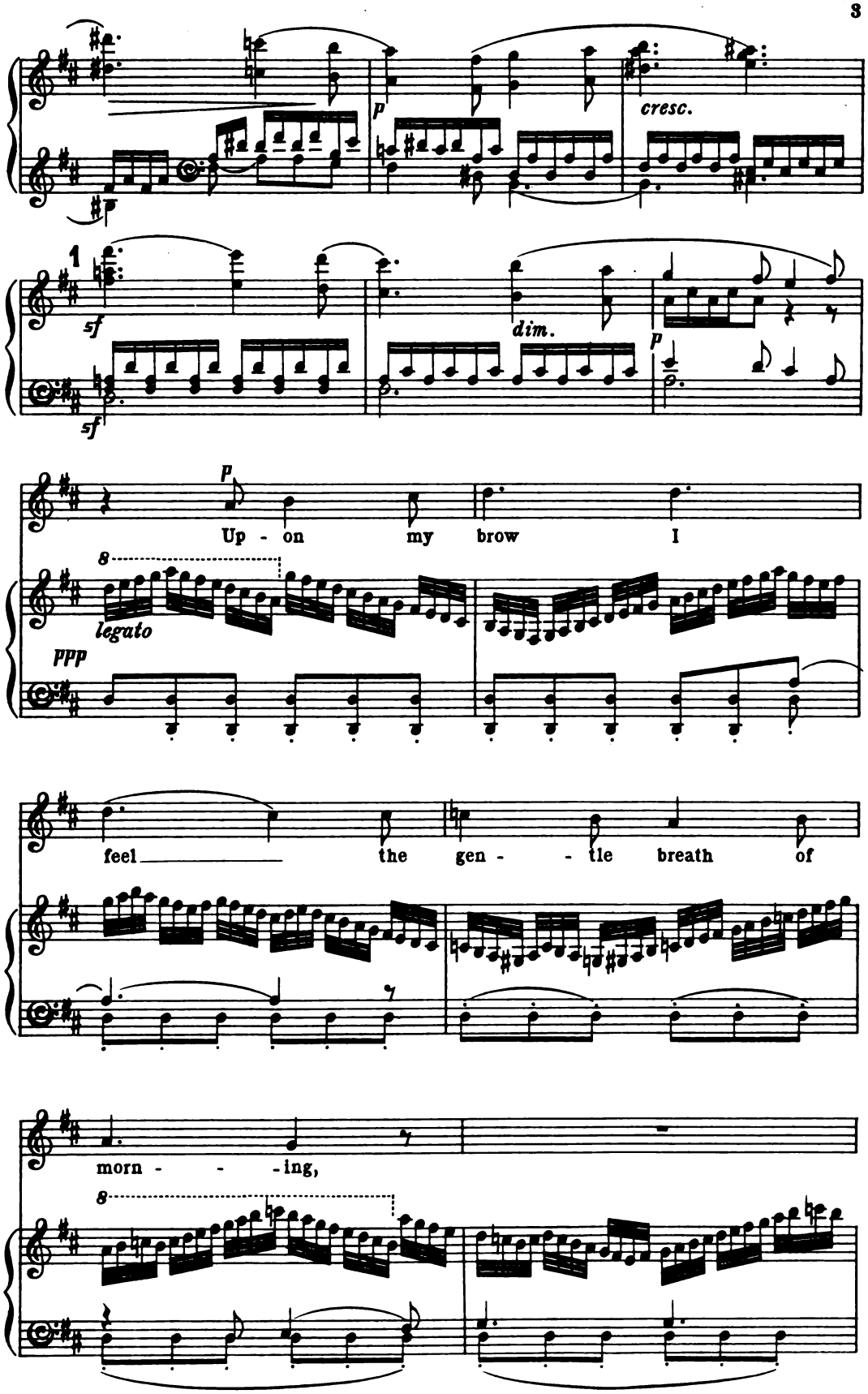
SCENE I.

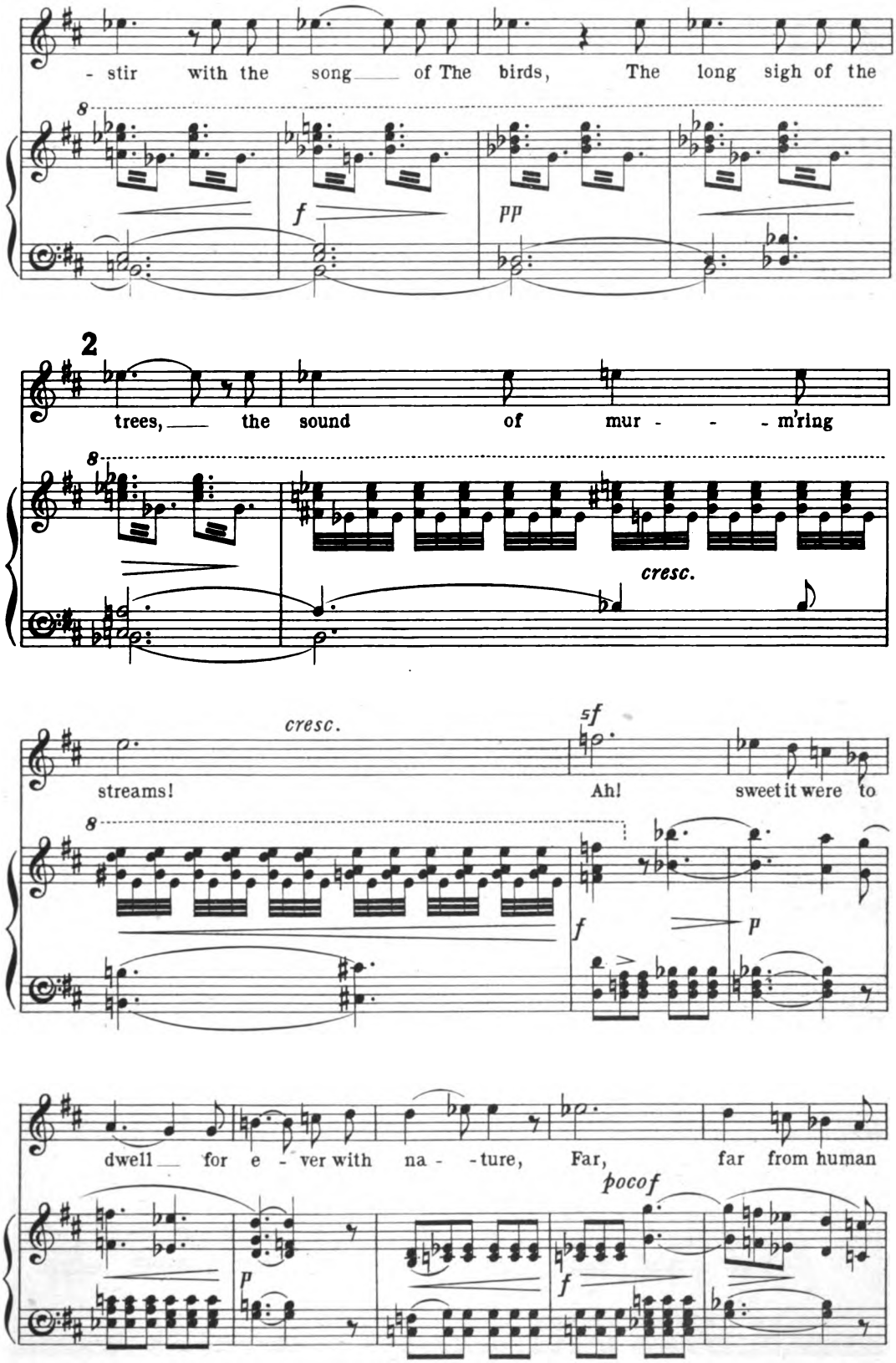
A plain in Hungary. Faust alone, at sunrise.

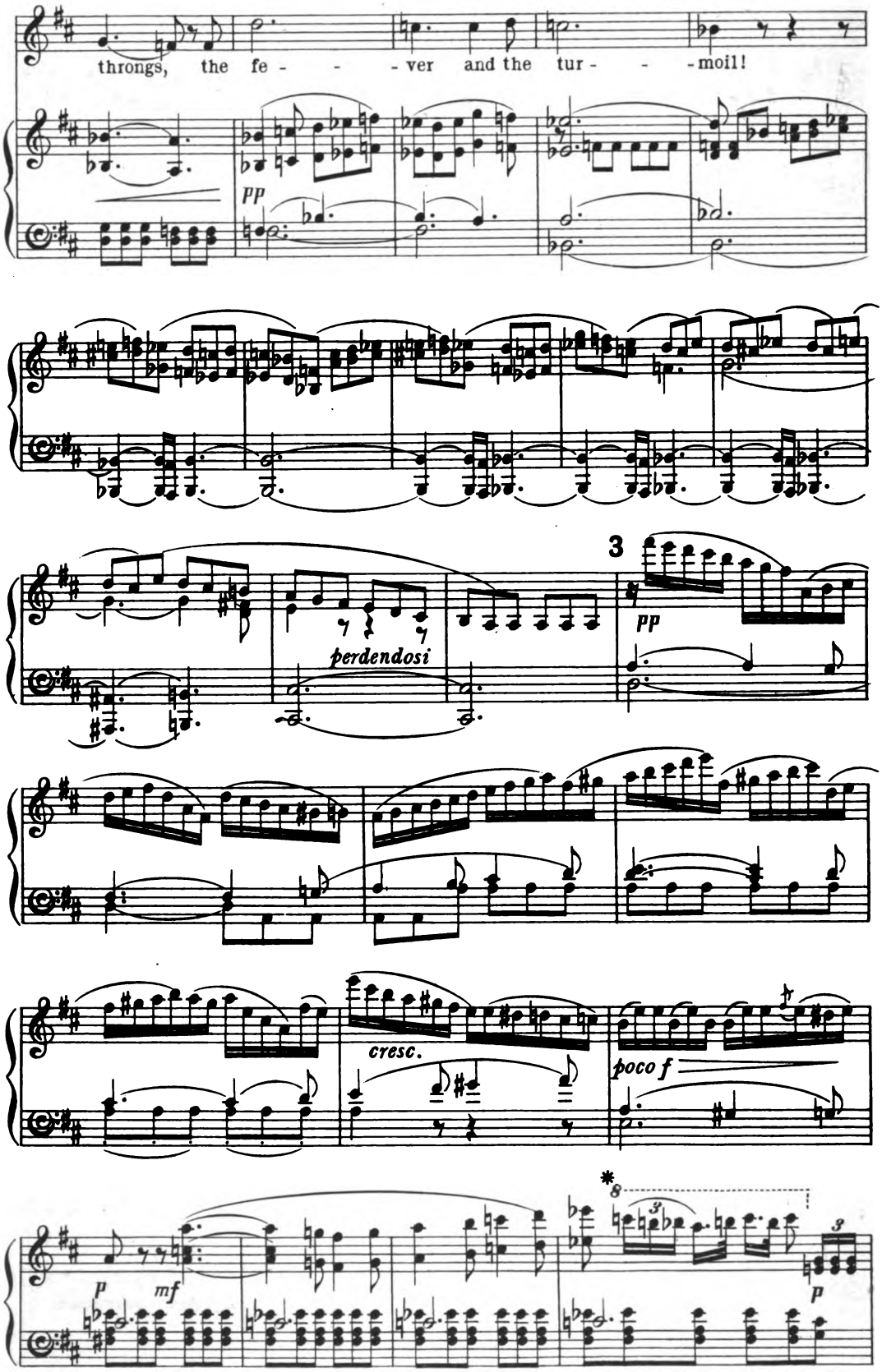
AIR. **THE SPRING IS HERE.**



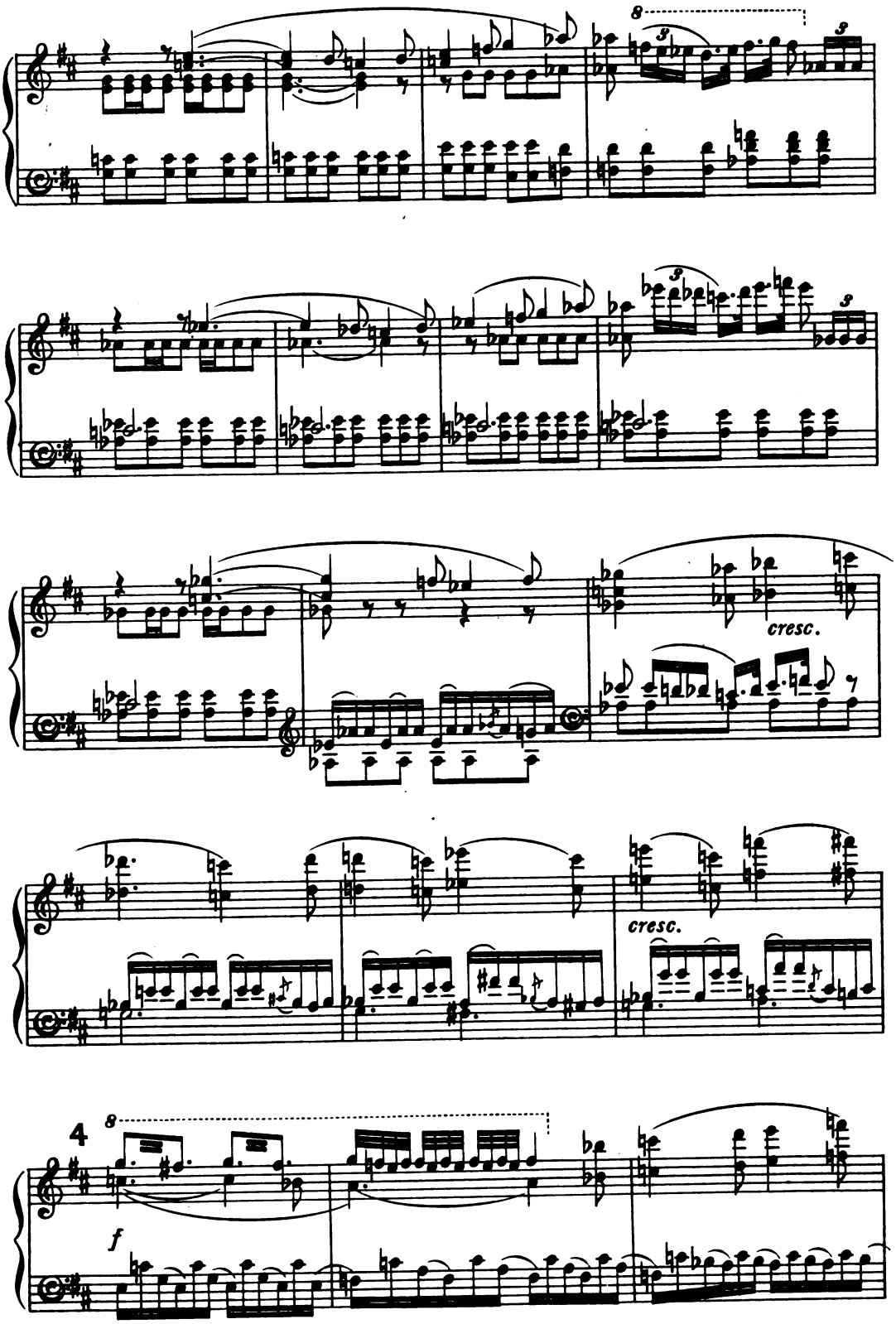

from the high dome of hea - - ven
Flood - - eth the earth with a broad stream of
f
light.
f

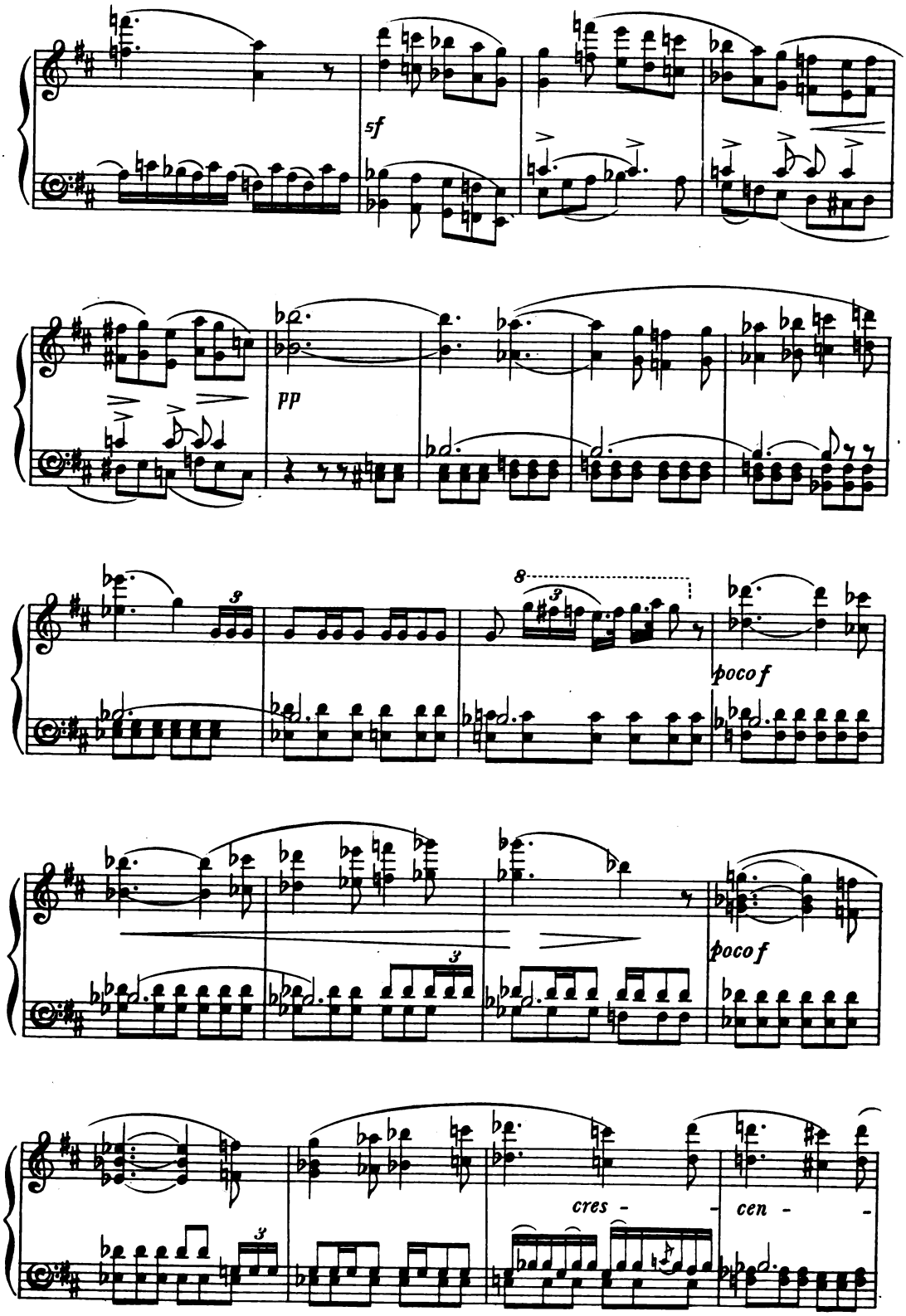

p
cresc.
1
sf
sf
dim.
p
p
Up - on my brow I
8
legato
ppp
feel the gen - - tle breath of
morn - - - ing,
8

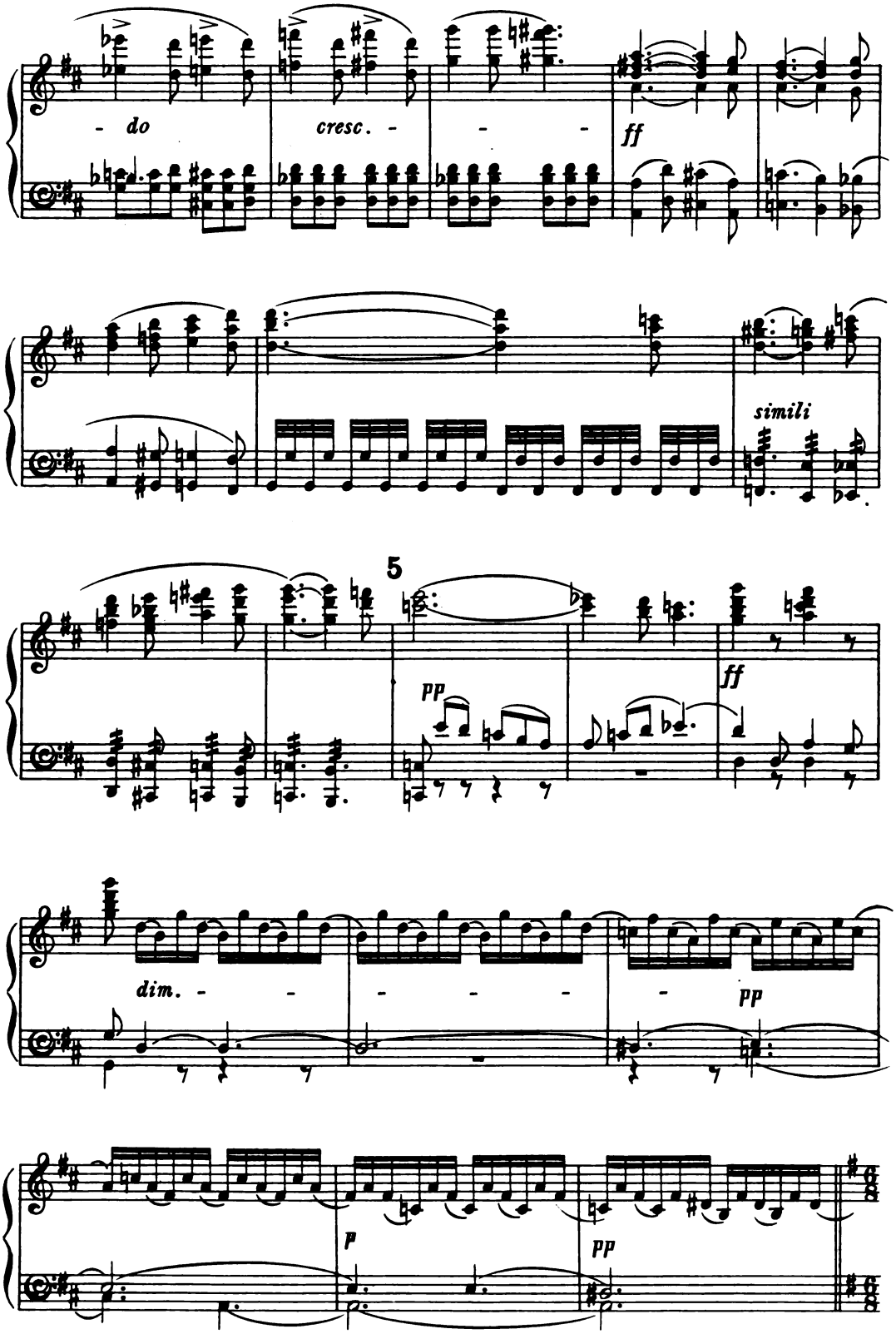

- stir with the song of The birds, The long sigh of the
f
pp
2
trees, the sound of mur - - - m'ring
cresc.
cresc.
sf
streams! Ah! sweet it were to
f
p
dwell for e - ver with na - - ture, Far, far from human
p
pocof
f



* Foreshadowings of the Peasant's Dance and Hungarian March.


8
3
3
3
3
cresc.
cresc.
4
8
f

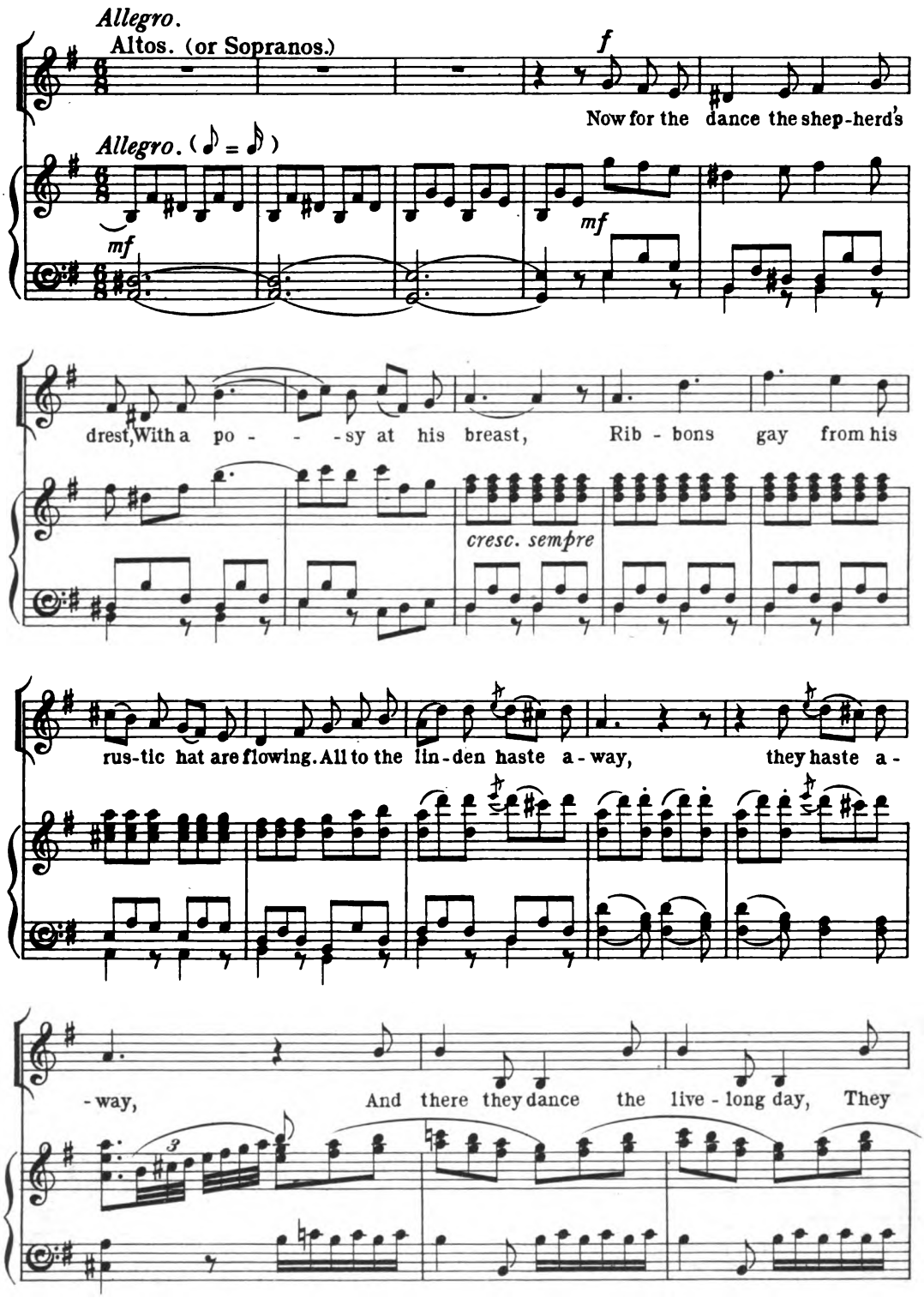

sf
pp
poco f
poco f
cres - - cen - -

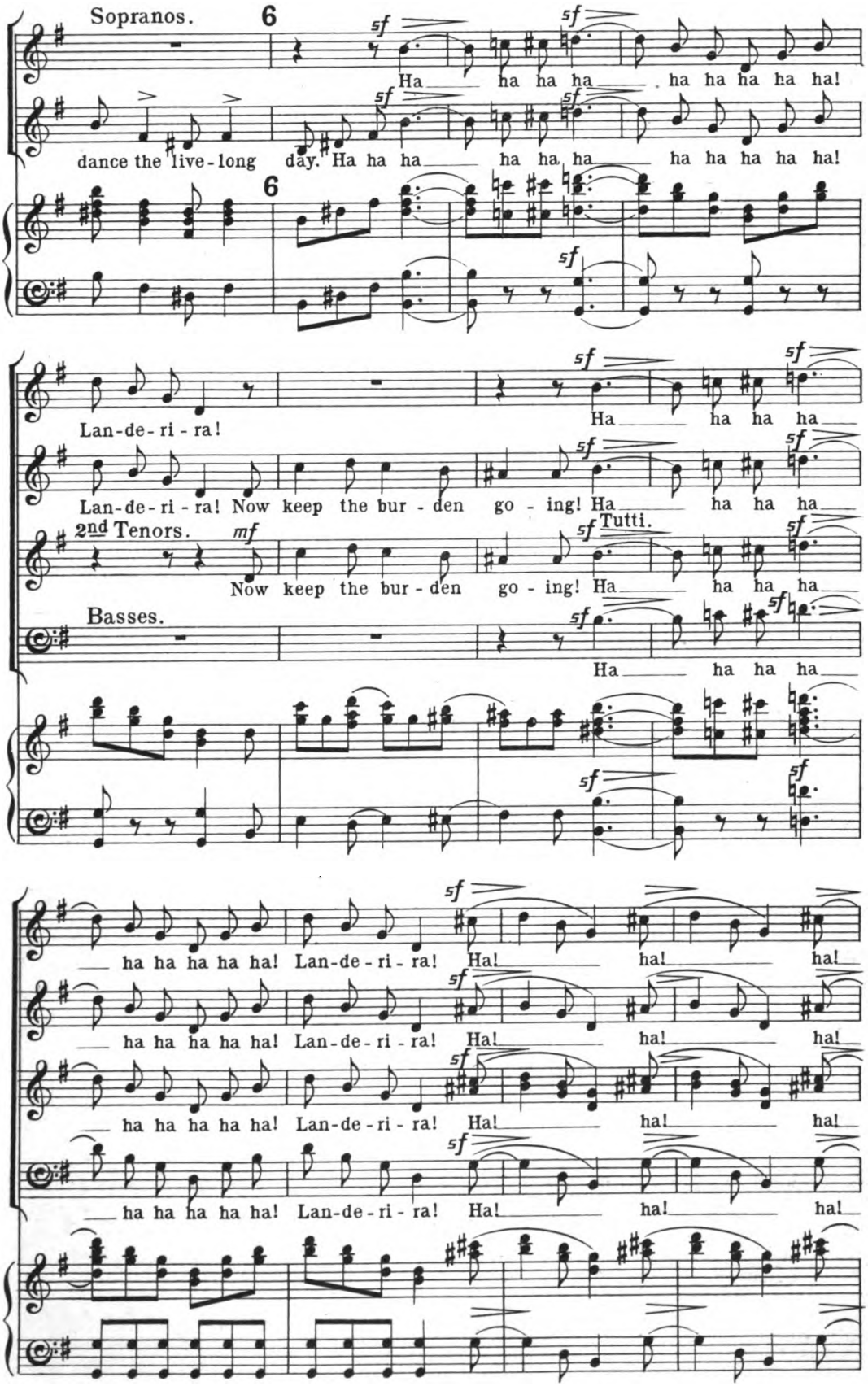

- do
cresc. - - -
ff
simili
5
pp
ff
dim. - - - - -
pp
p
pp

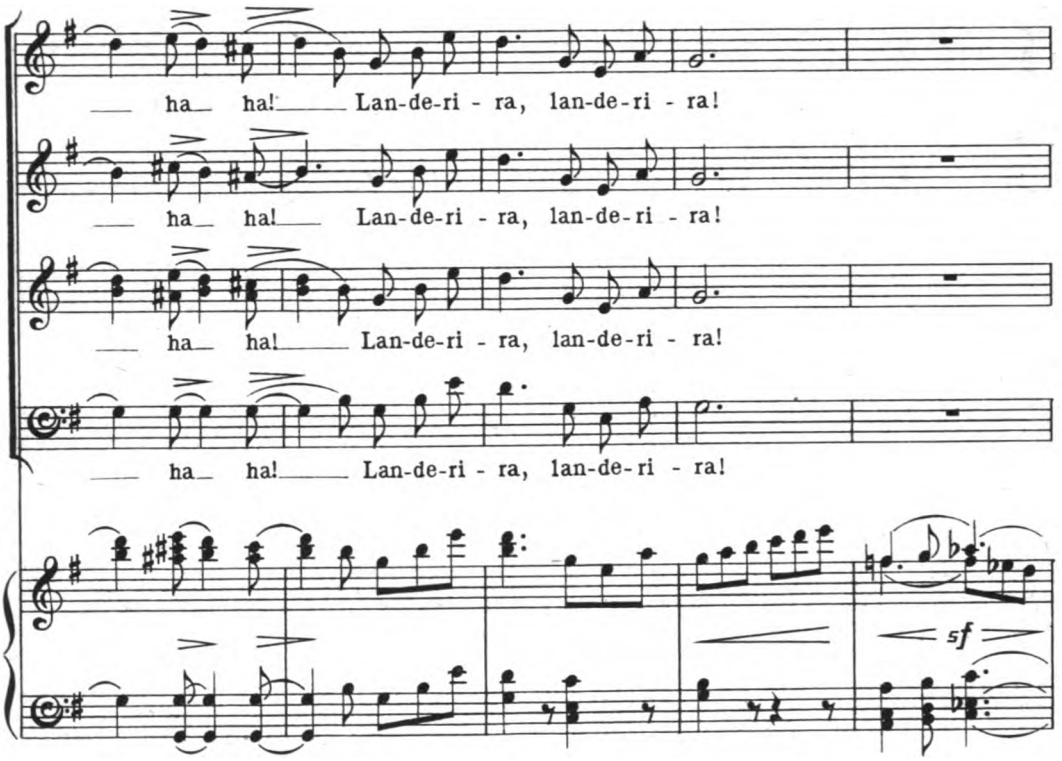
SCENE II.

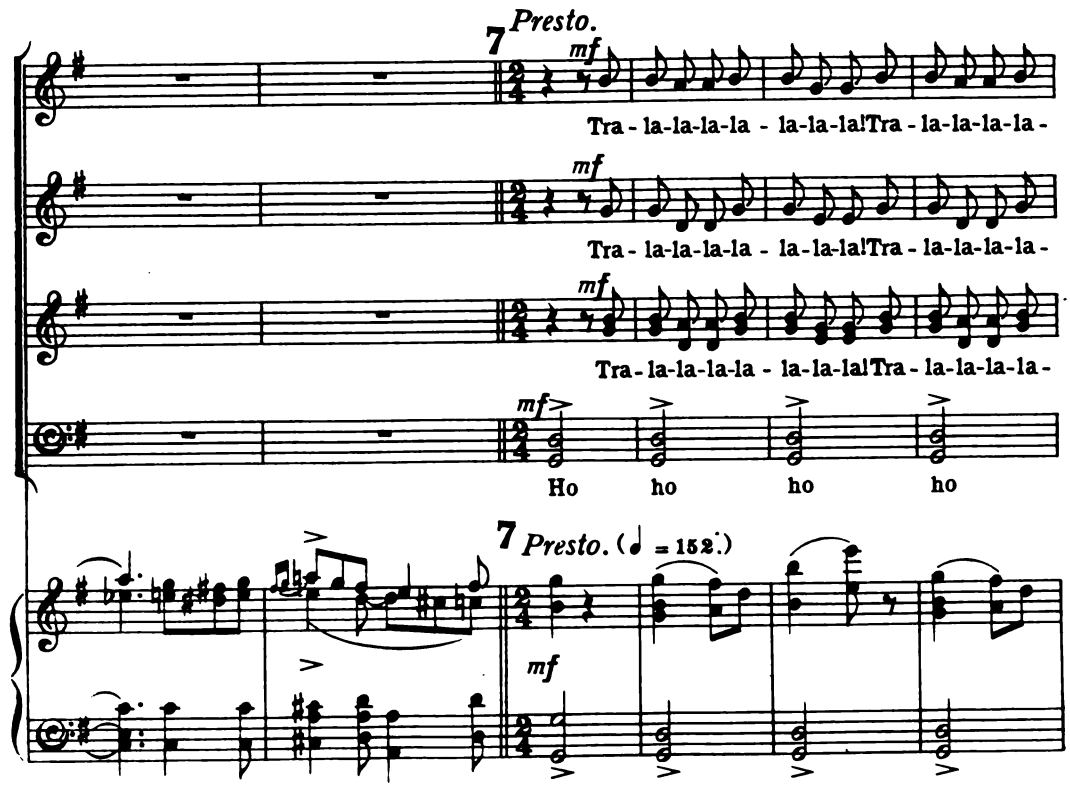
CHORUS and DANCE of PEASANTS.

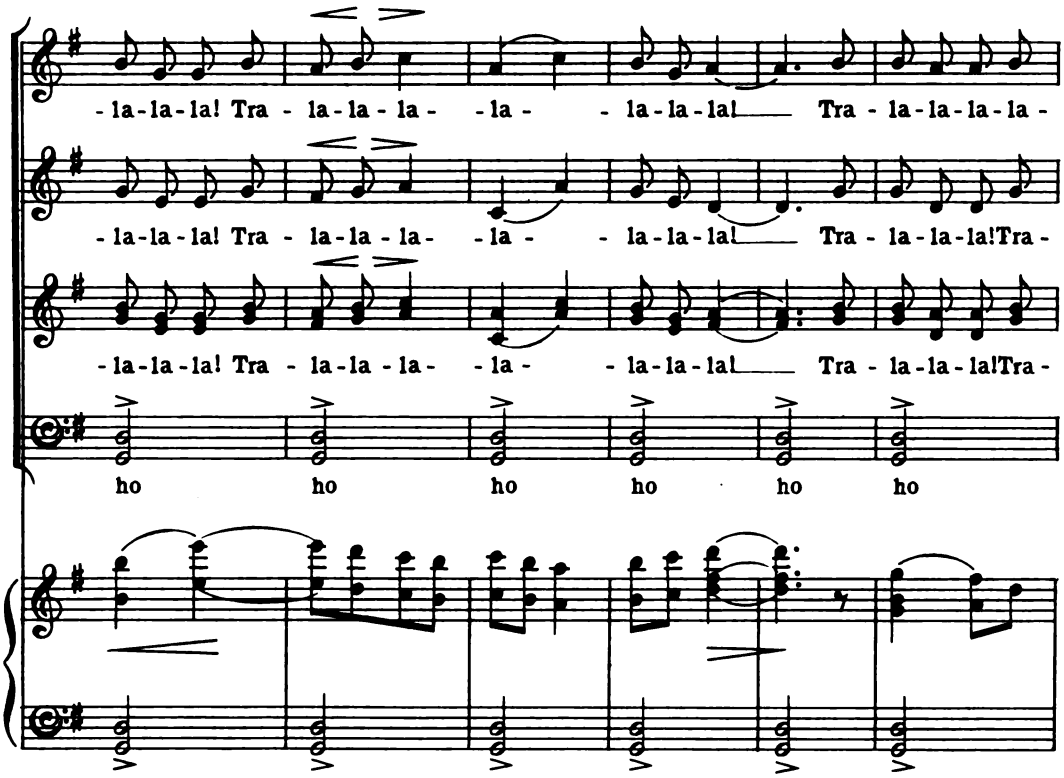
NOW FOR THE DANCE THE SHEPHERD'S DREST.

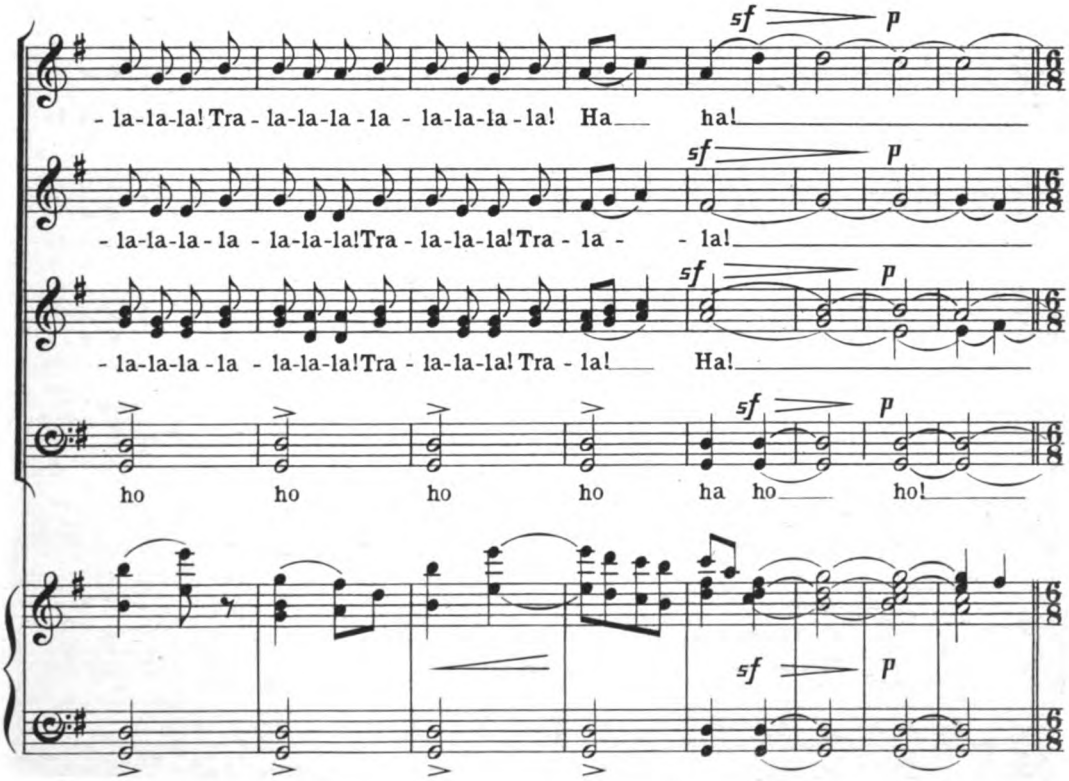


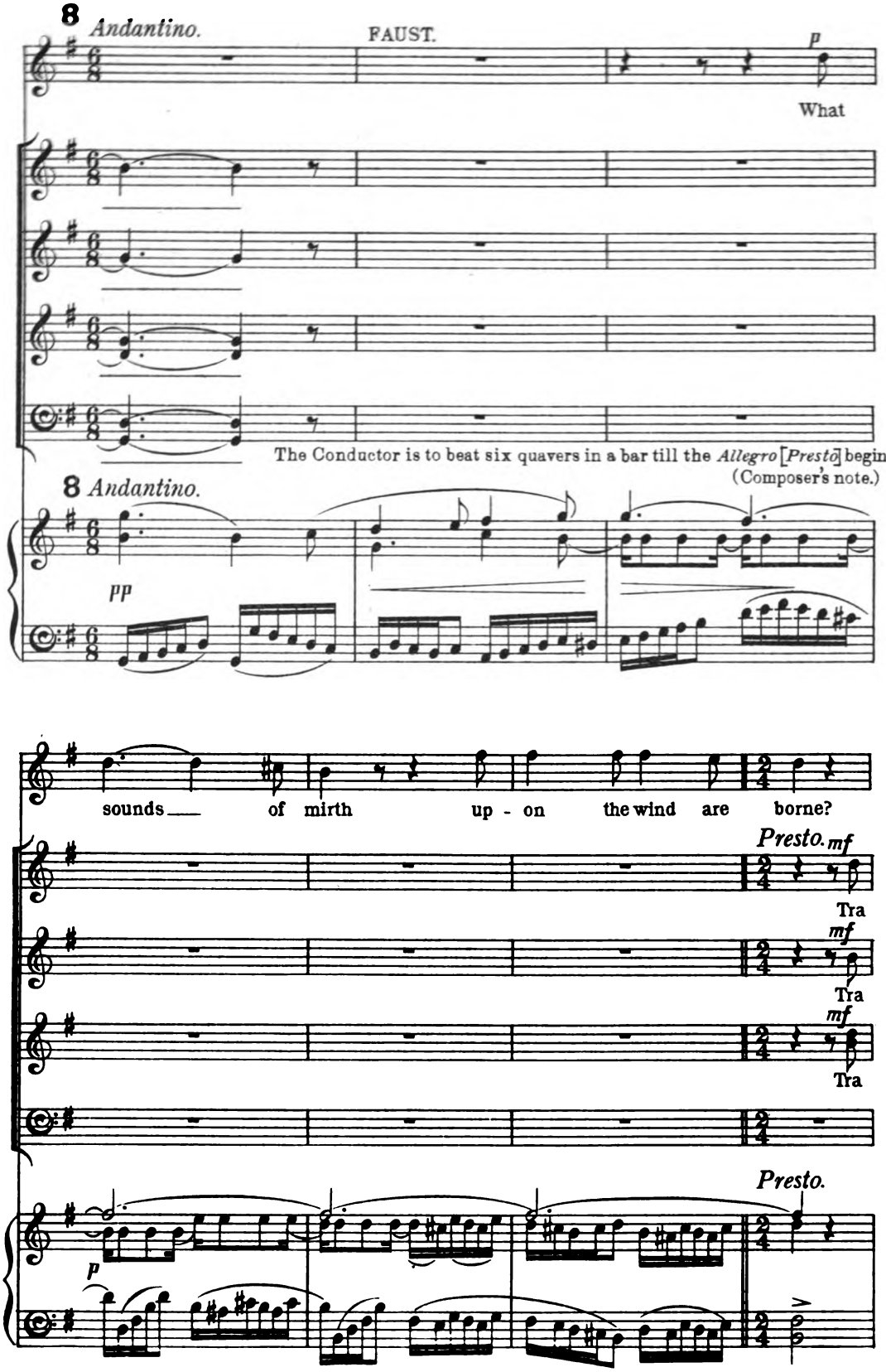

Sopranos.
6
Ha ha ha ha ha ha ha ha ha ha!
dance the live-long day. Ha ha ha ha ha ha ha ha ha ha ha!
6
Lan-de-ri-ra!
Ha ha ha ha
Lan-de-ri-ra! Now keep the bur-den go-ing! Ha ha ha ha
2nd Tenors.
mf
Now keep the bur-den go-ing! Ha
Tutti.
Basses.
Ha ha ha ha
ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!
ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!
ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!
ha ha ha ha ha! Lan-de-ri-ra! Ha! ha! ha!

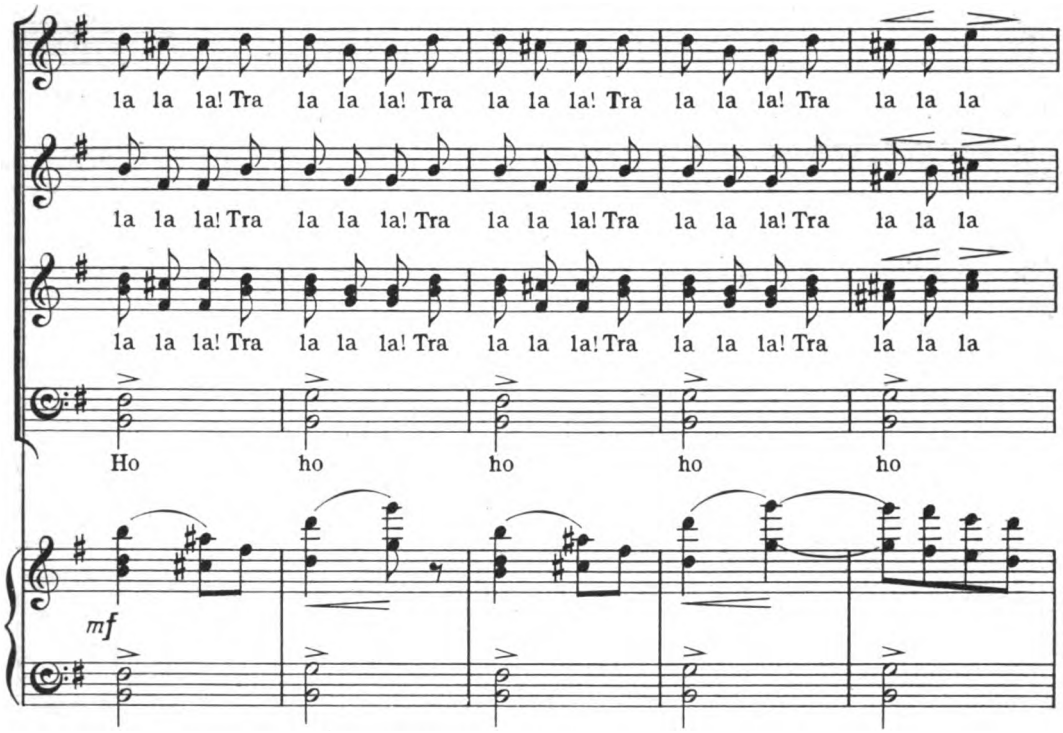

ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
sf

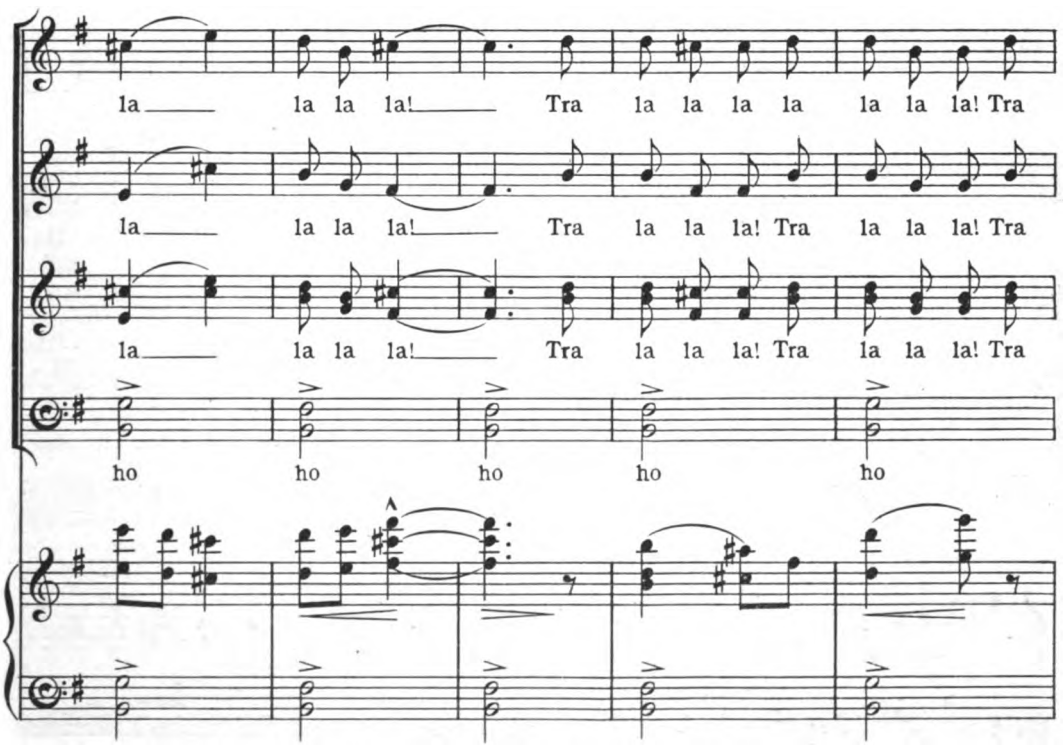

7 Presto.
mf
Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -
Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -
Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -
Ho ho ho ho
7 Presto. (♩ = 152.)
mf

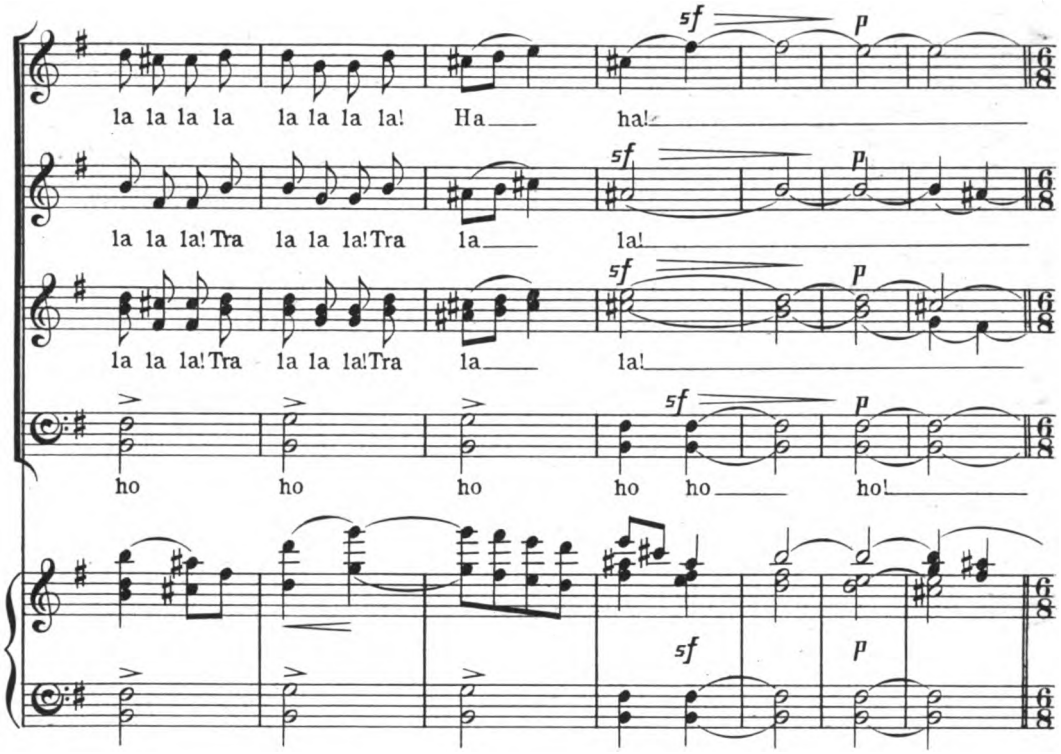

-la-la-la! Tra - la-la-la - -la - - la-la-la! Tra - la-la-la-la -
-la-la-la! Tra - la-la-la - -la - - la-la-la! Tra - la-la-la!Tra -
-la-la-la! Tra - la-la-la - -la - - la-la-la! Tra - la-la-la!Tra -
ho ho ho ho ho ho


sf p
-la-la-la! Tra - la-la-la - la - la-la-la - la! Ha ha!
-la-la-la - la - la-la-la!Tra - la-la-la!Tra - la - la!
-la-la-la - la - la-la-la!Tra - la-la-la!Tra - la! Ha!
ho ho ho ho ha ho ho!

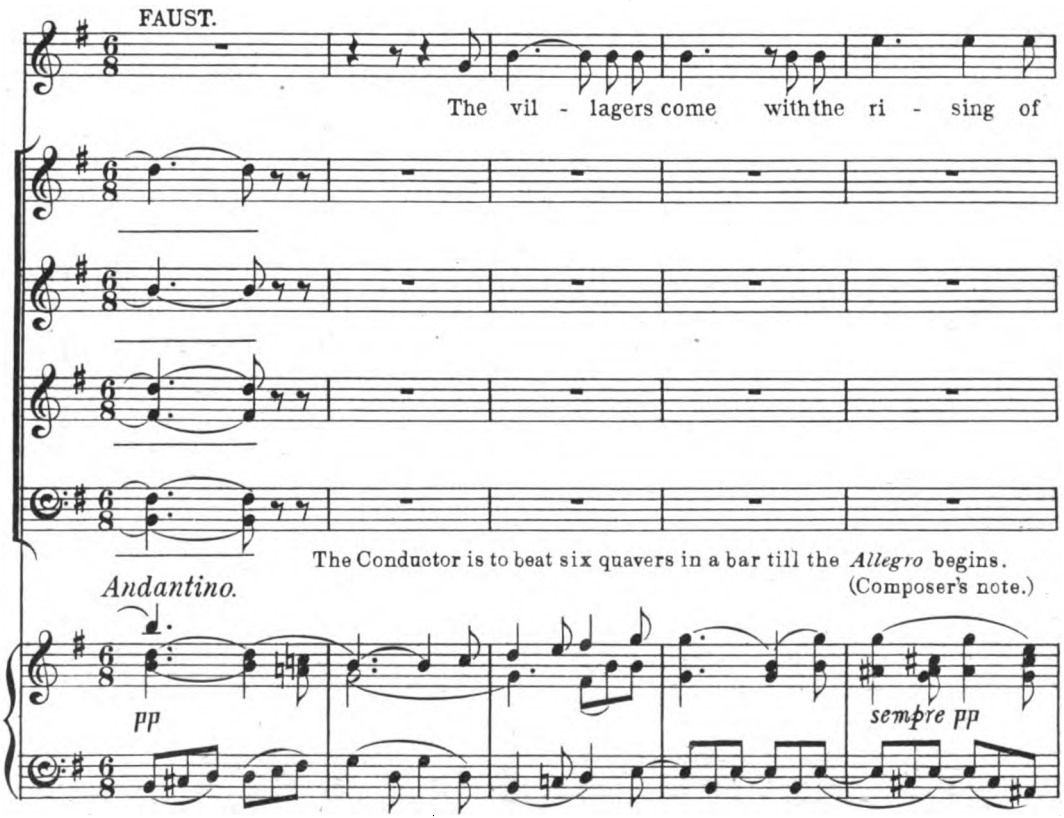

8 Andantino.
FAUST.
p
What
The Conductor is to beat six quavers in a bar till the Allegro [Presto] begins.
(Composer's note.)
8 Andantino.
pp
sounds of mirth up - on the wind are borne?
Presto. mf
Tra
mf
Tra
mf
Tra
Presto.
p

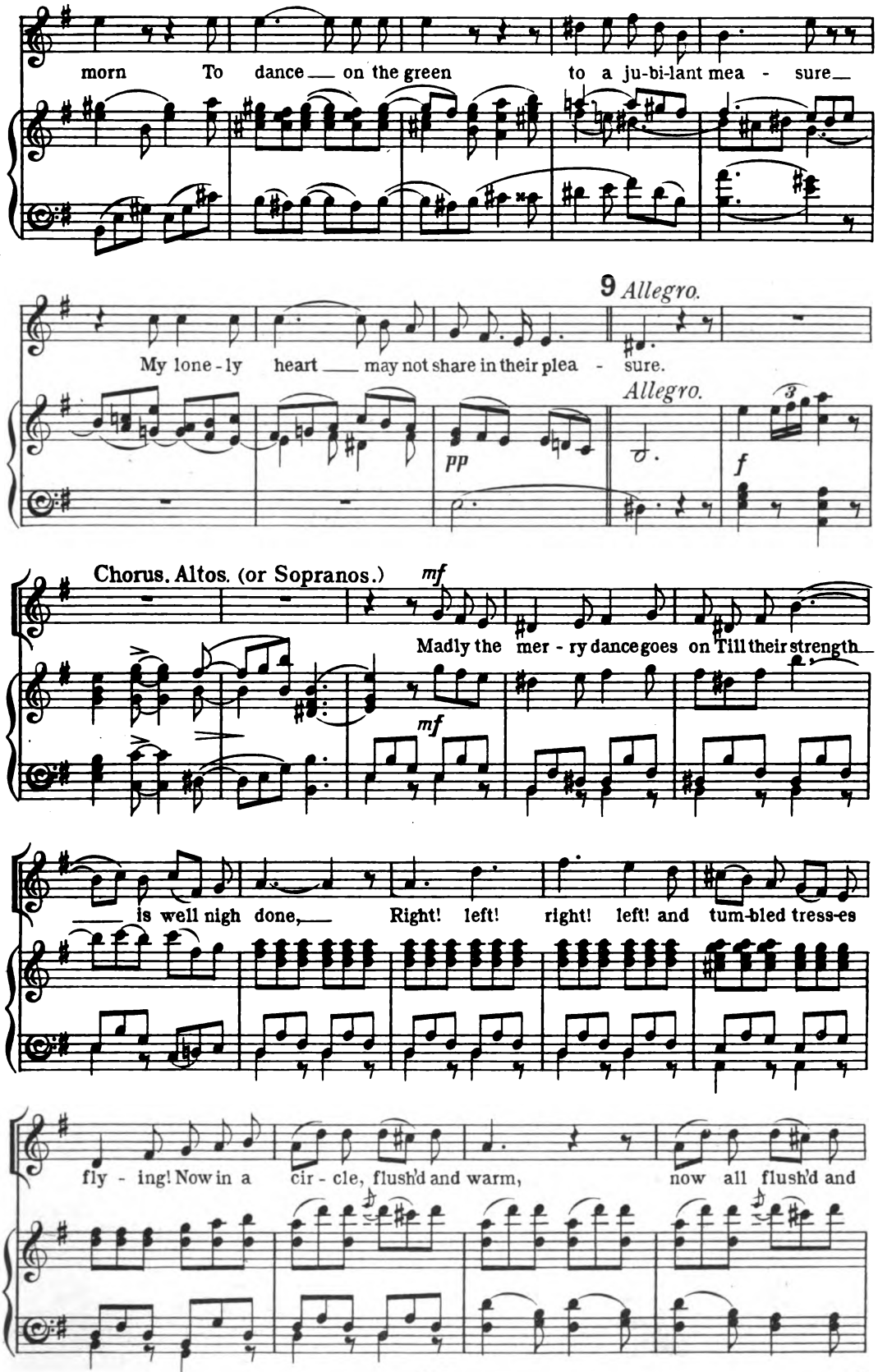

la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
la la la! Tra la la la! Tra la la la! Tra la la la! Tra la la la
Ho ho ho ho ho
mf

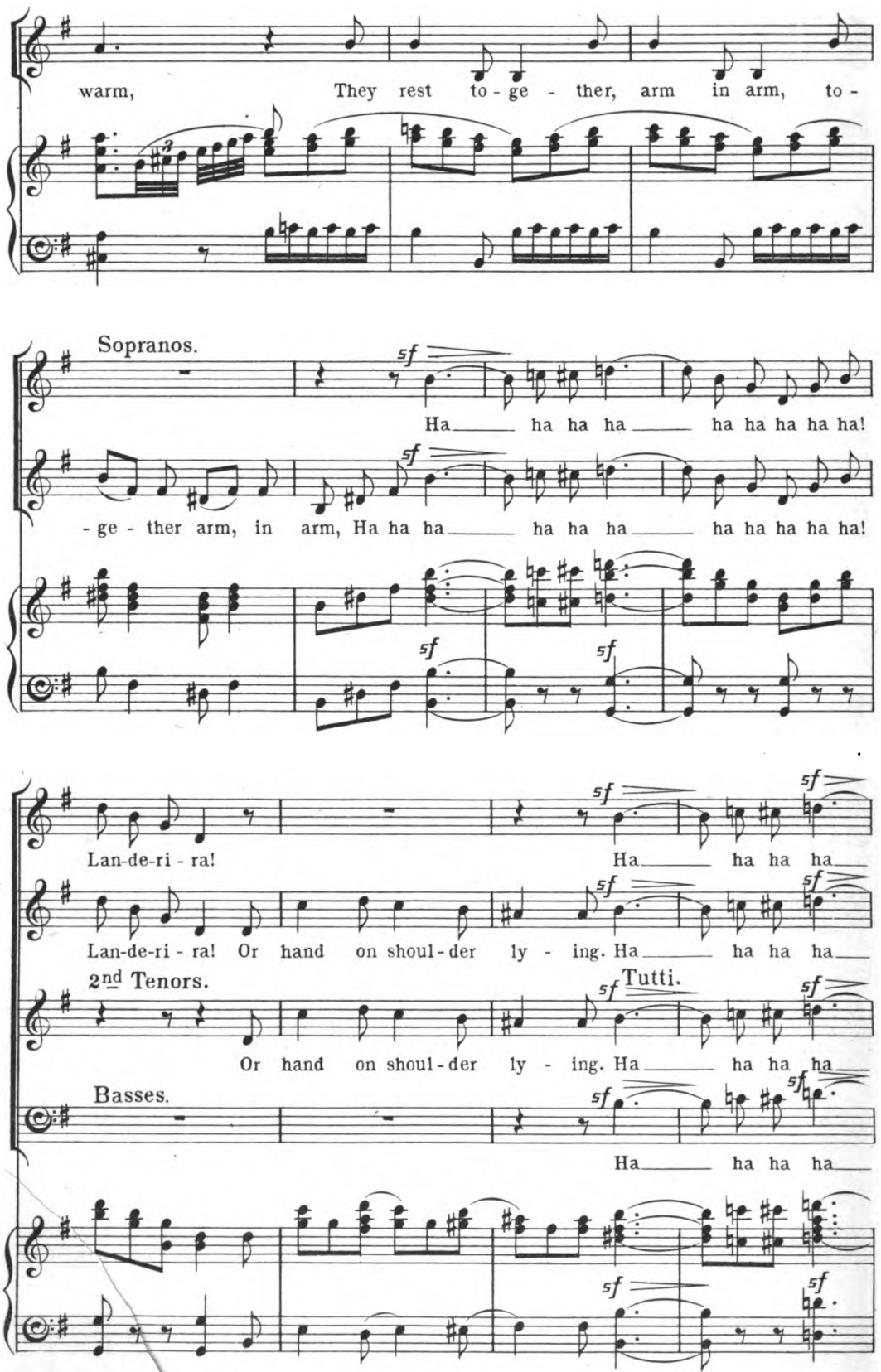

la la la la! Tra la la la la la la la! Tra
la la la la! Tra la la la! Tra la la la! Tra
la la la la! Tra la la la! Tra la la la! Tra
ho ho ho ho ho

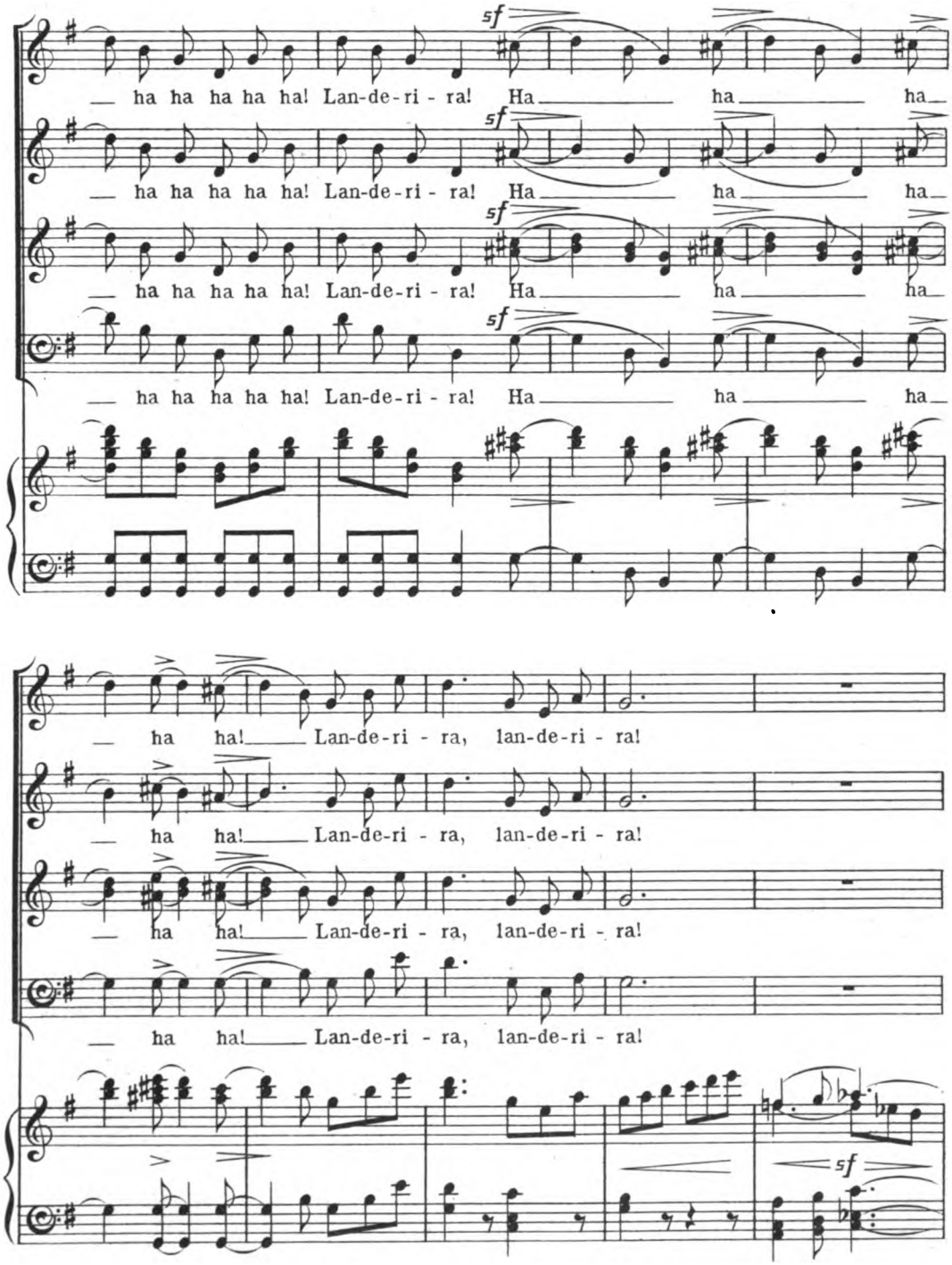

la la la la la la la la! Ha ha!
la la la! Tra la la la! Tra la la!
la la la! Tra la la la! Tra la la!
ho ho ho ho ho ho!
sf p

Andantino.

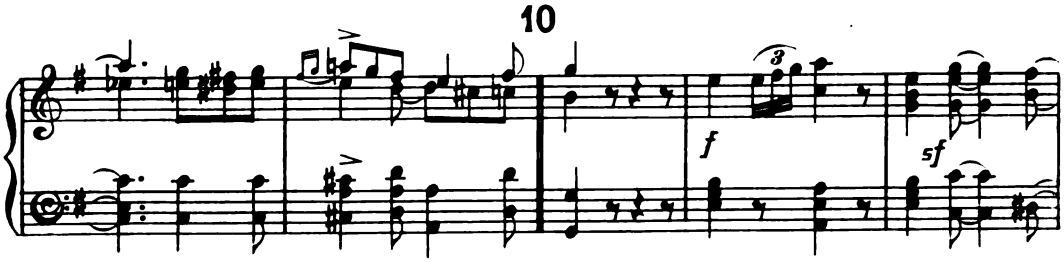

FAUST.
The vil - lagers come with the ri - sing of
The Conductor is to beat six quavers in a bar till the *Allegro* begins.
(Composer's note.)
Andantino.
pp
sempre pp

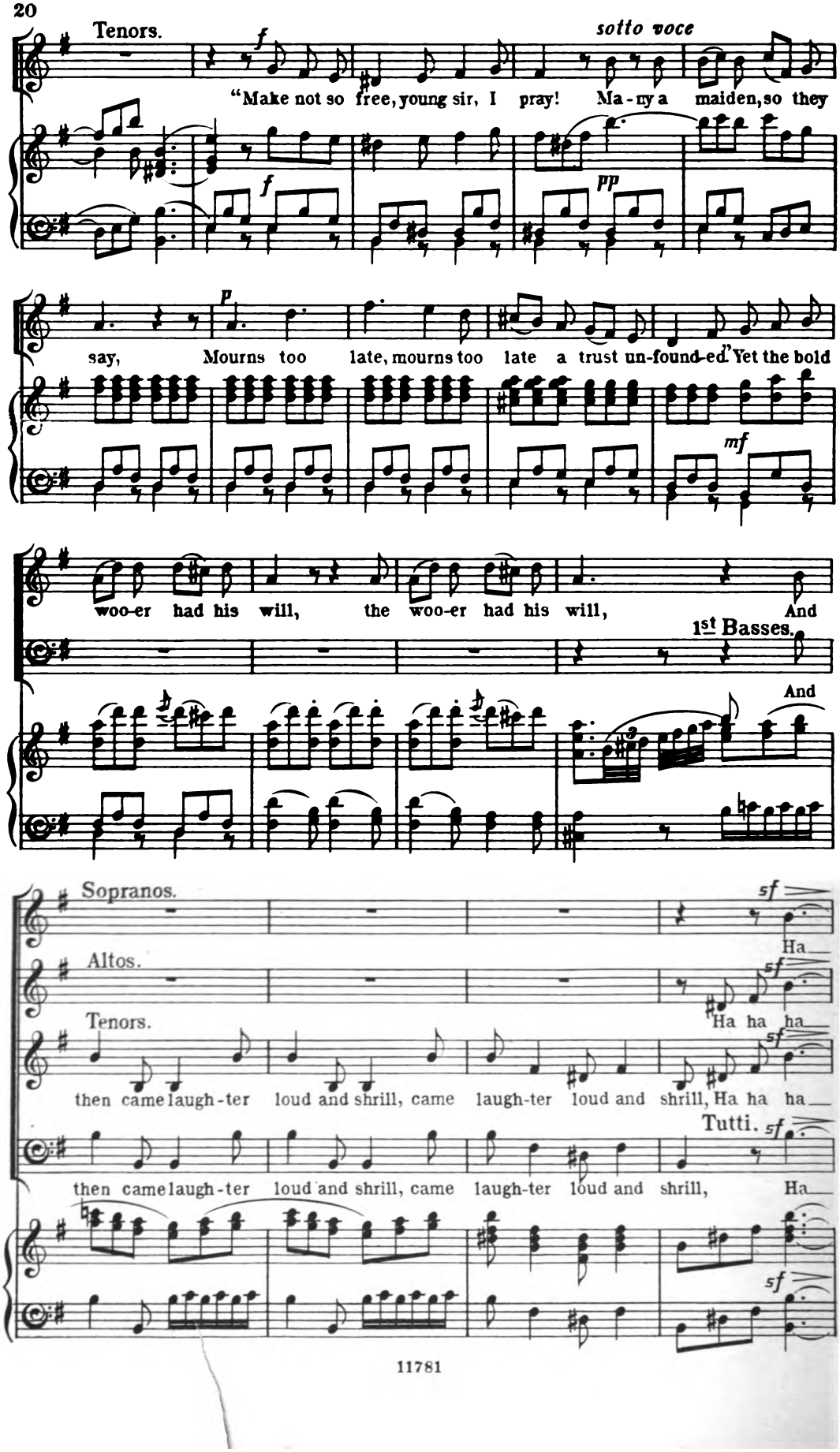

morn To dance on the green to a ju-bi-lant mea - sure
9 Allegro.
My lone-ly heart may not share in their plea - sure.
Allegro.
pp
f
Chorus. Altos. (or Sopranos.)
mf
Madly the mer - ry dance goes on Till their strength
mf
is well nigh done, Right! left! right! left! and tum-bled tress-es
fly - ing! Now in a cir - cle, flush'd and warm, now all flush'd and

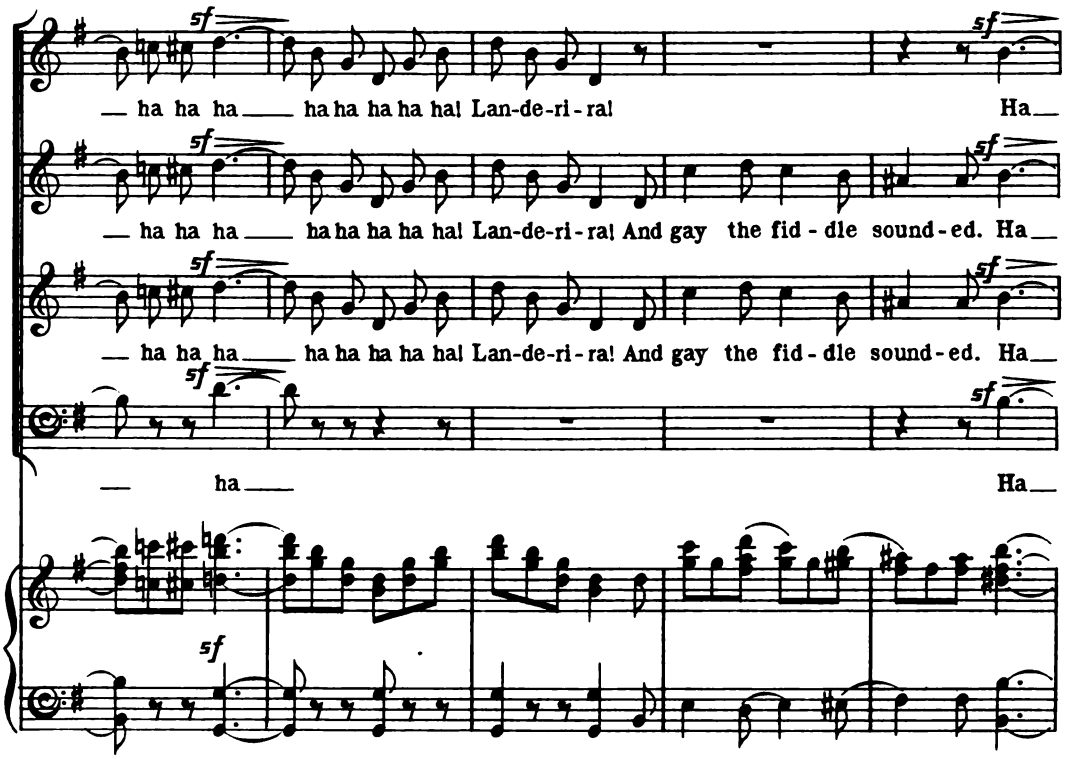

warm, They rest to - ge - ther, arm in arm, to -
Sopranos.
Ha ha ha ha ha ha ha ha ha!
- ge - ther arm, in arm, Ha ha ha ha ha ha ha ha ha ha!
Lan-de-ri - ra!
Ha ha ha ha
Lan-de-ri - ra! Or hand on shoul - der ly - ing. Ha ha ha ha
2nd Tenors.
Tutti.
Or hand on shoul - der ly - ing. Ha ha ha ha
Basses.
Ha ha ha ha

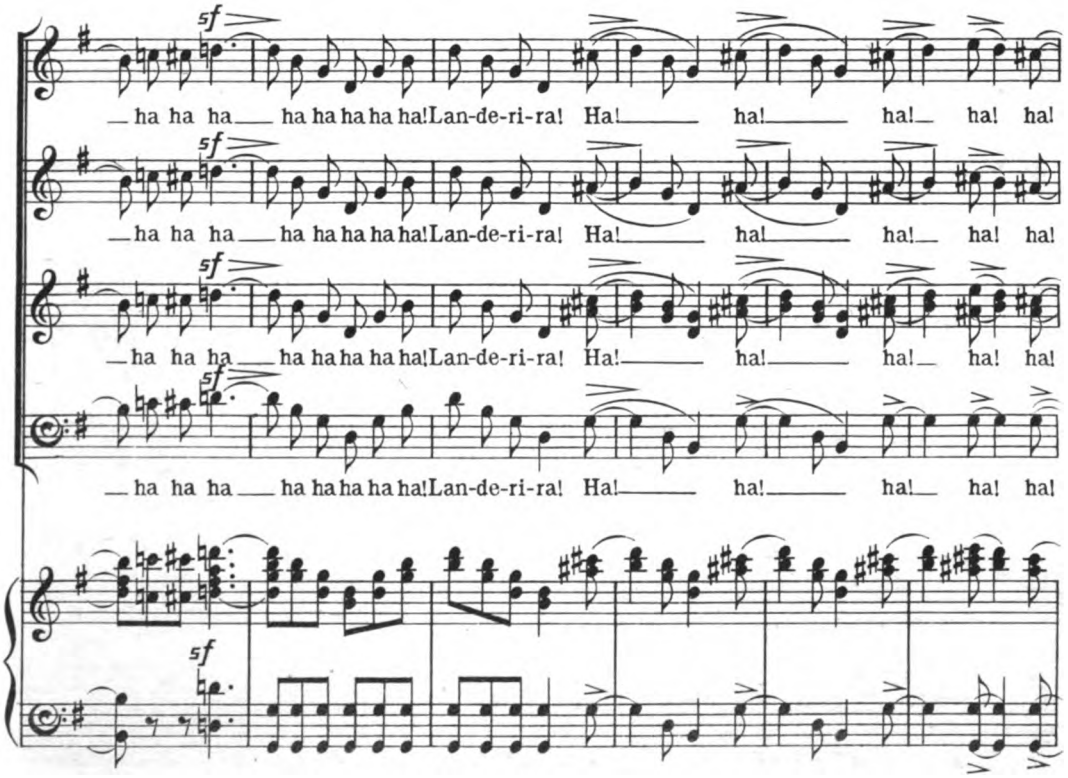

sf
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha ha ha ha! Lan-de-ri - ra! Ha ha ha
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
ha ha! Lan-de-ri - ra, lan-de-ri - ra!
sf

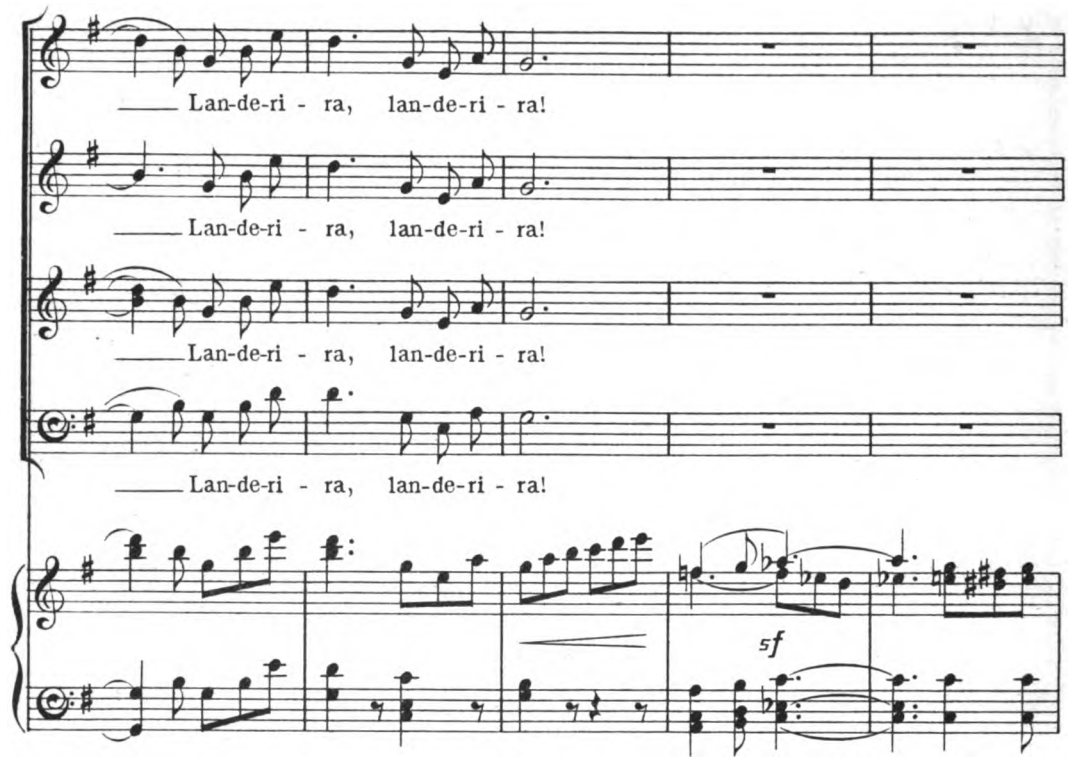
10

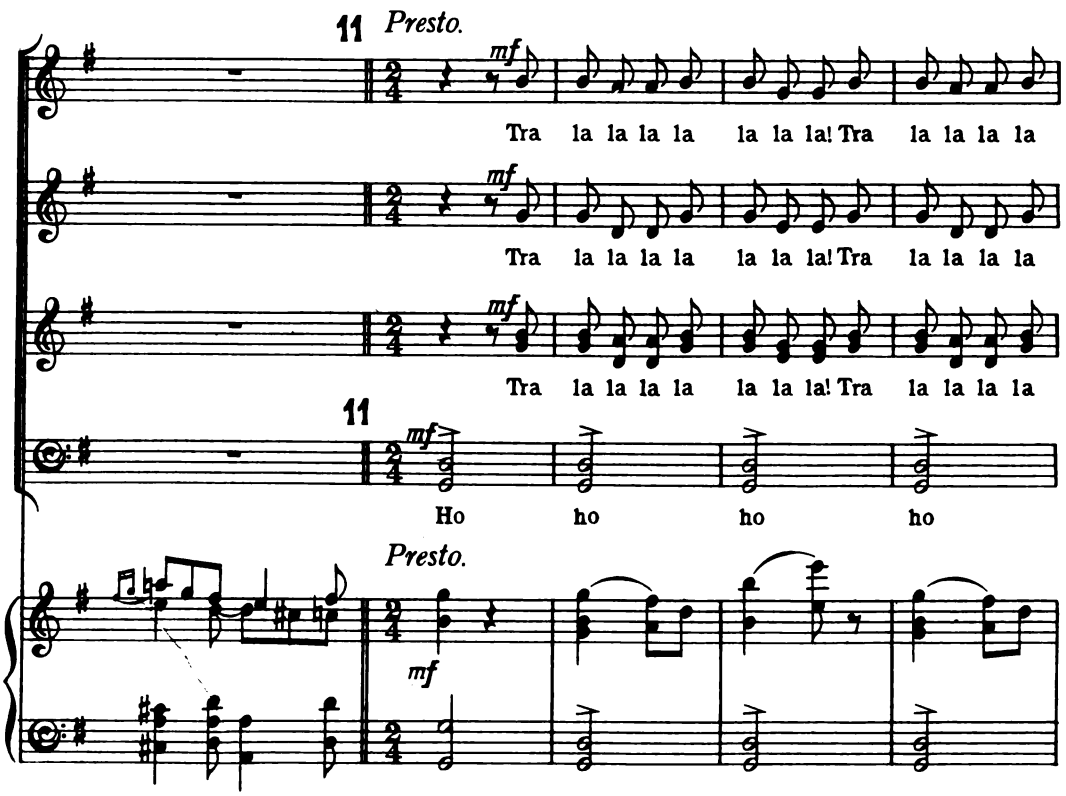

3
f
sf

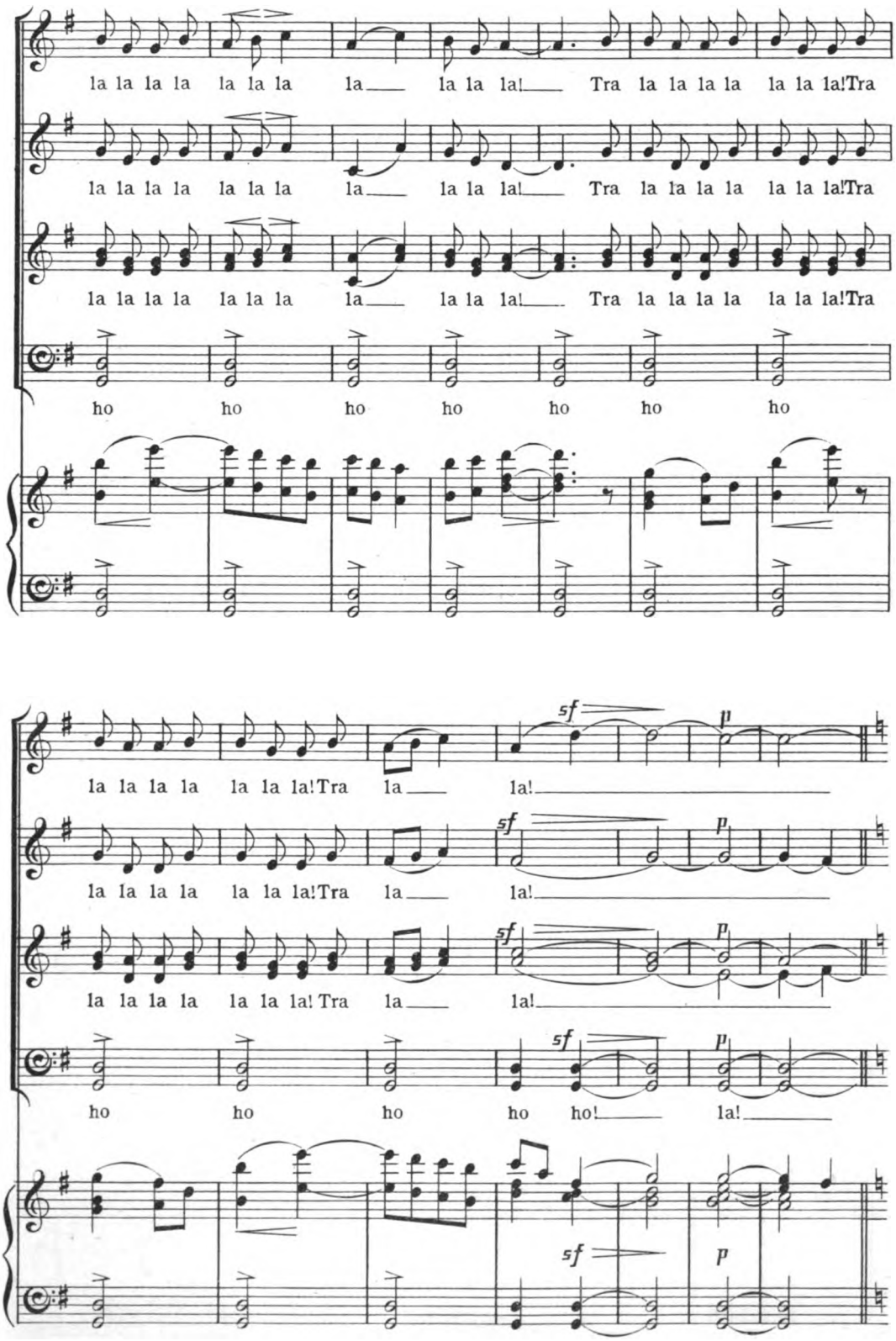

Tenors.
sotto voce
"Make not so free, young sir, I pray! Ma-ny a maiden, so they
say, Mourns too late, mourns too late a trust un-found-ed." Yet the bold
woo-er had his will, the woo-er had his will, And
1st Basses.
And
Sopranos.
Altos.
Tenors.
then came laugh-ter loud and shrill, came laugh-ter loud and shrill, Ha ha ha
Tutti.
then came laugh-ter loud and shrill, came laugh-ter loud and shrill, Ha


sf
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha—
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! And gay the fid-dle sound-ed. Ha—
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! And gay the fid-dle sound-ed. Ha—
— ha — Ha—


sf
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!
— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!


Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
Lan-de-ri - ra, lan-de-ri - ra!
sf

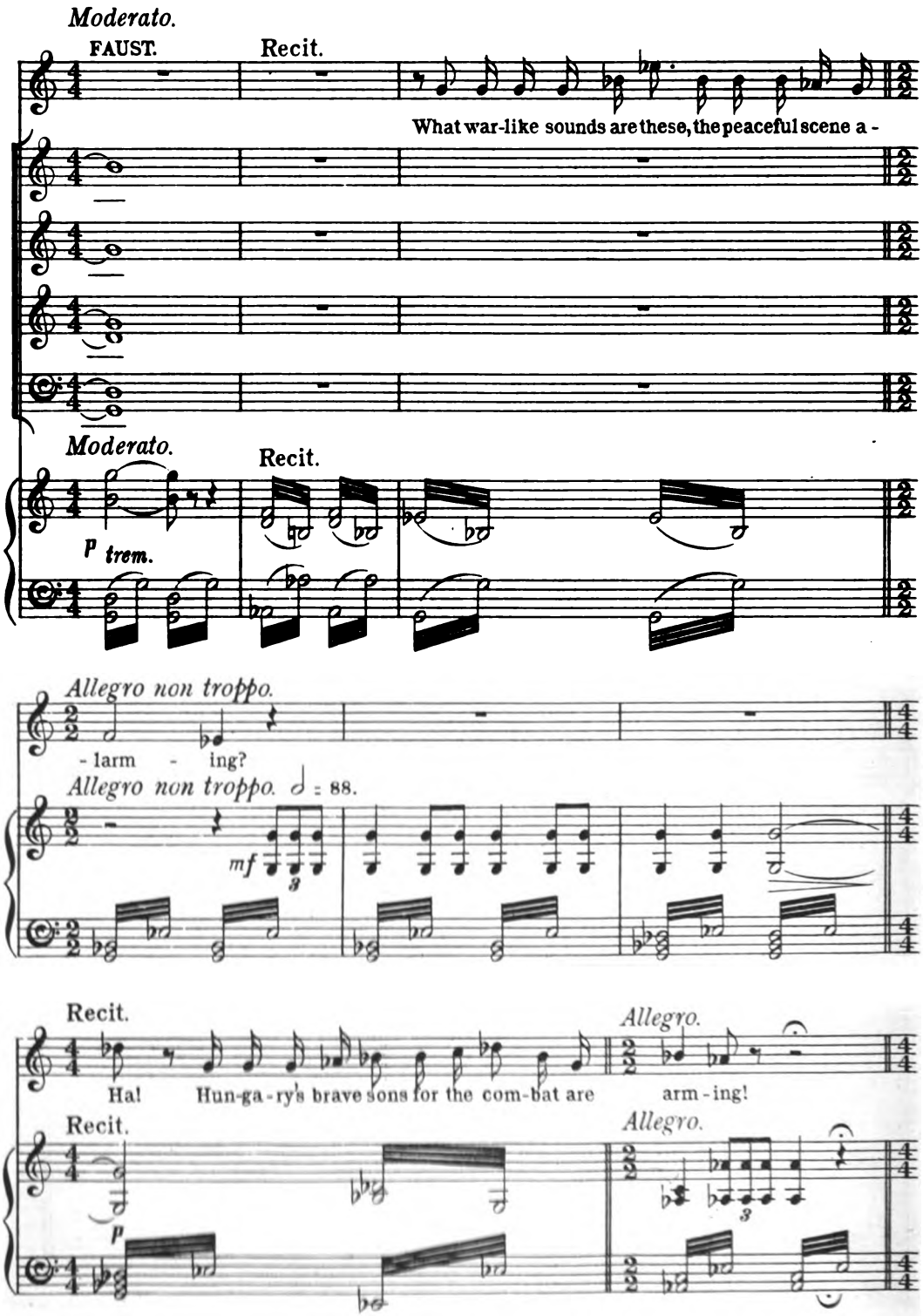

11
Presto.
mf
Tra la la la la la la la la! Tra la la la la
Tra la la la la la la la la! Tra la la la la
Tra la la la la la la la la! Tra la la la la
11
mf
Ho ho ho ho
Presto.
mf

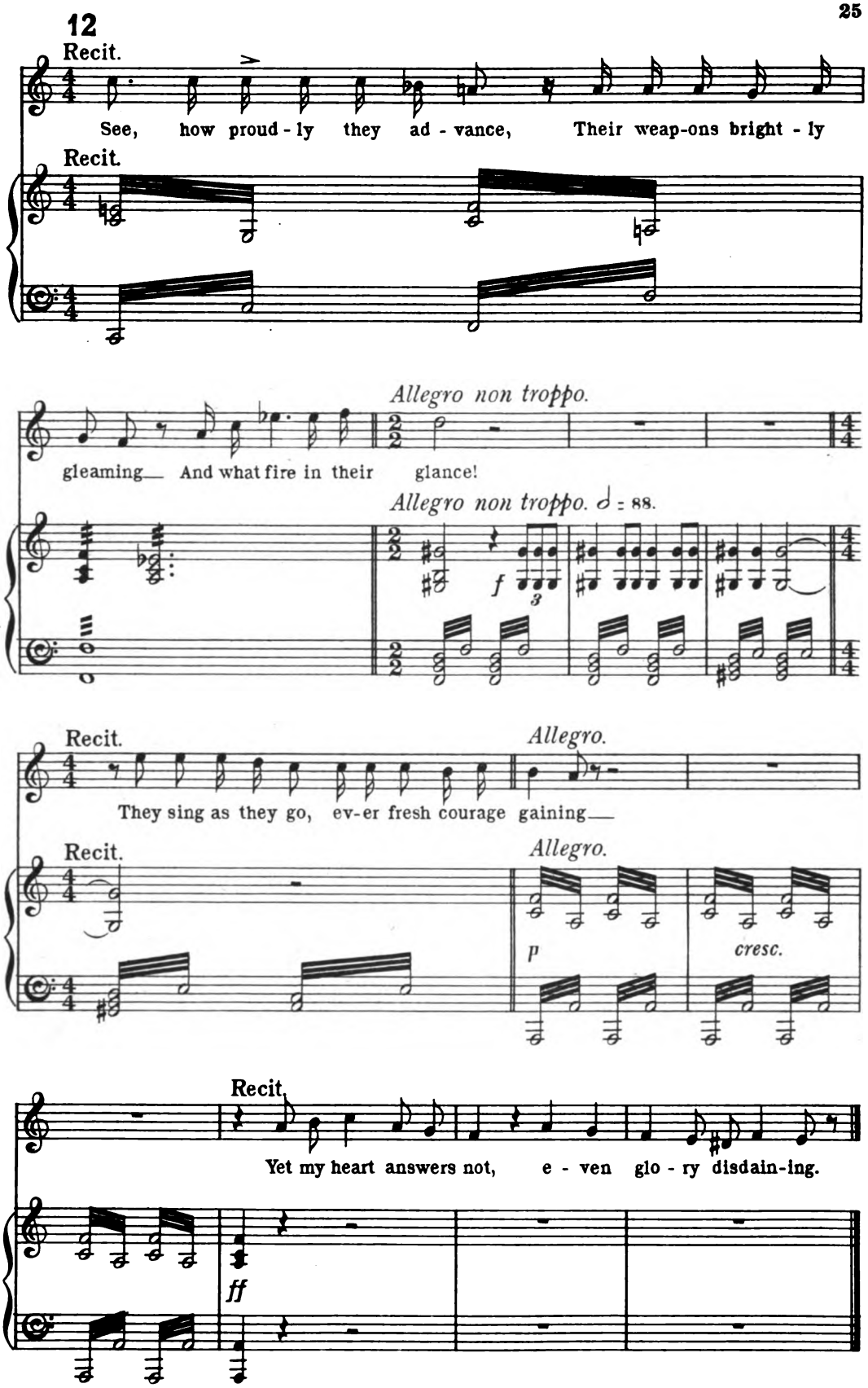

la la la la la la la la la la la la! Tra la la la la la la la!Tra
la la la la la la la la la la la la! Tra la la la la la la la!Tra
la la la la la la la la la la la la! Tra la la la la la la la!Tra
ho ho ho ho ho ho ho
la la la la la la la la! Tra la la la la!
la la la la la la la la! Tra la la la la!
la la la la la la la la! Tra la la la la!
ho ho ho ho ho! la!
sf p
sf p
sf p
sf p
sf p

SCENE III.

An army advances.

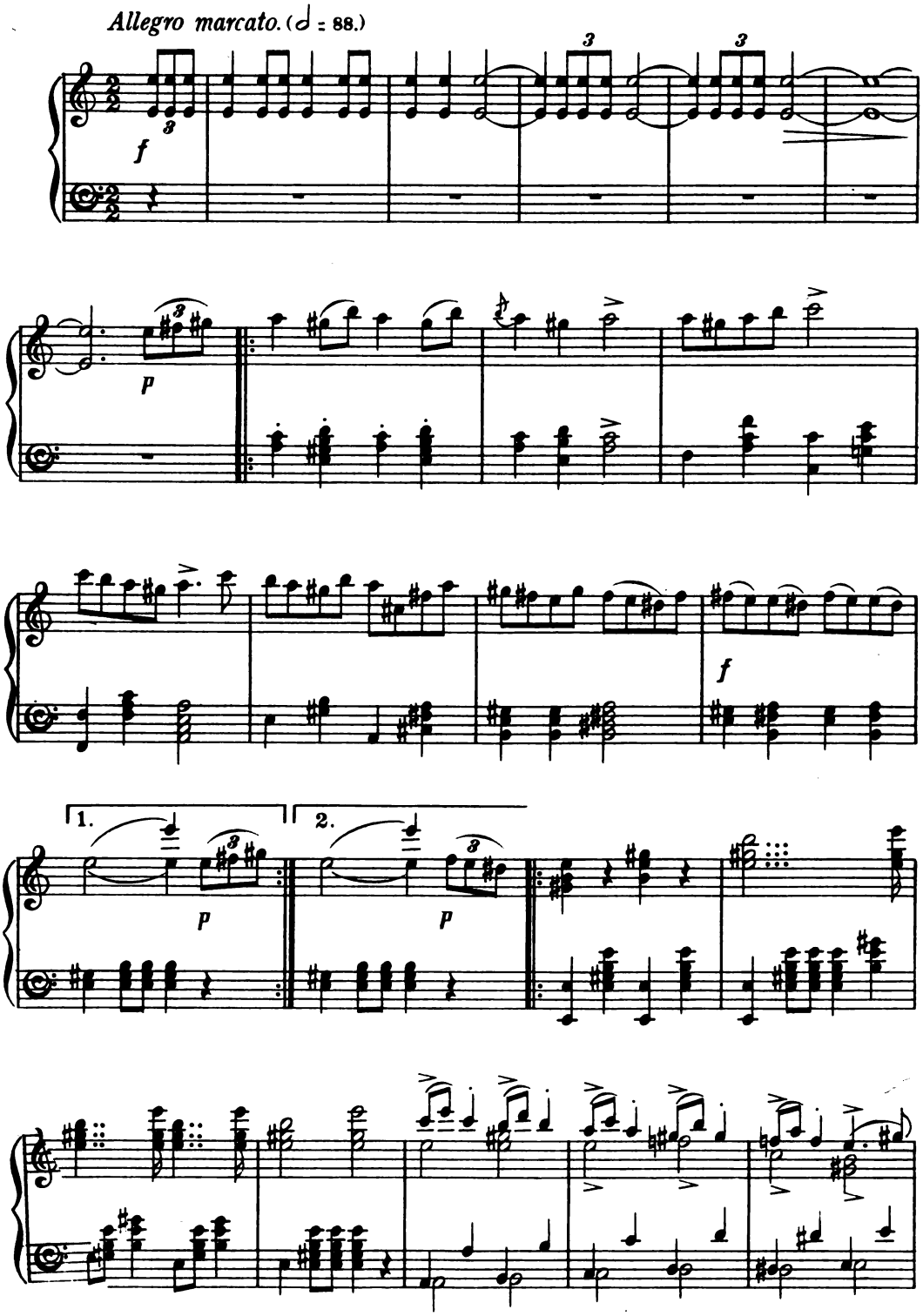
RECIT. WHAT WARLIKE SOUNDS ARE THESE?

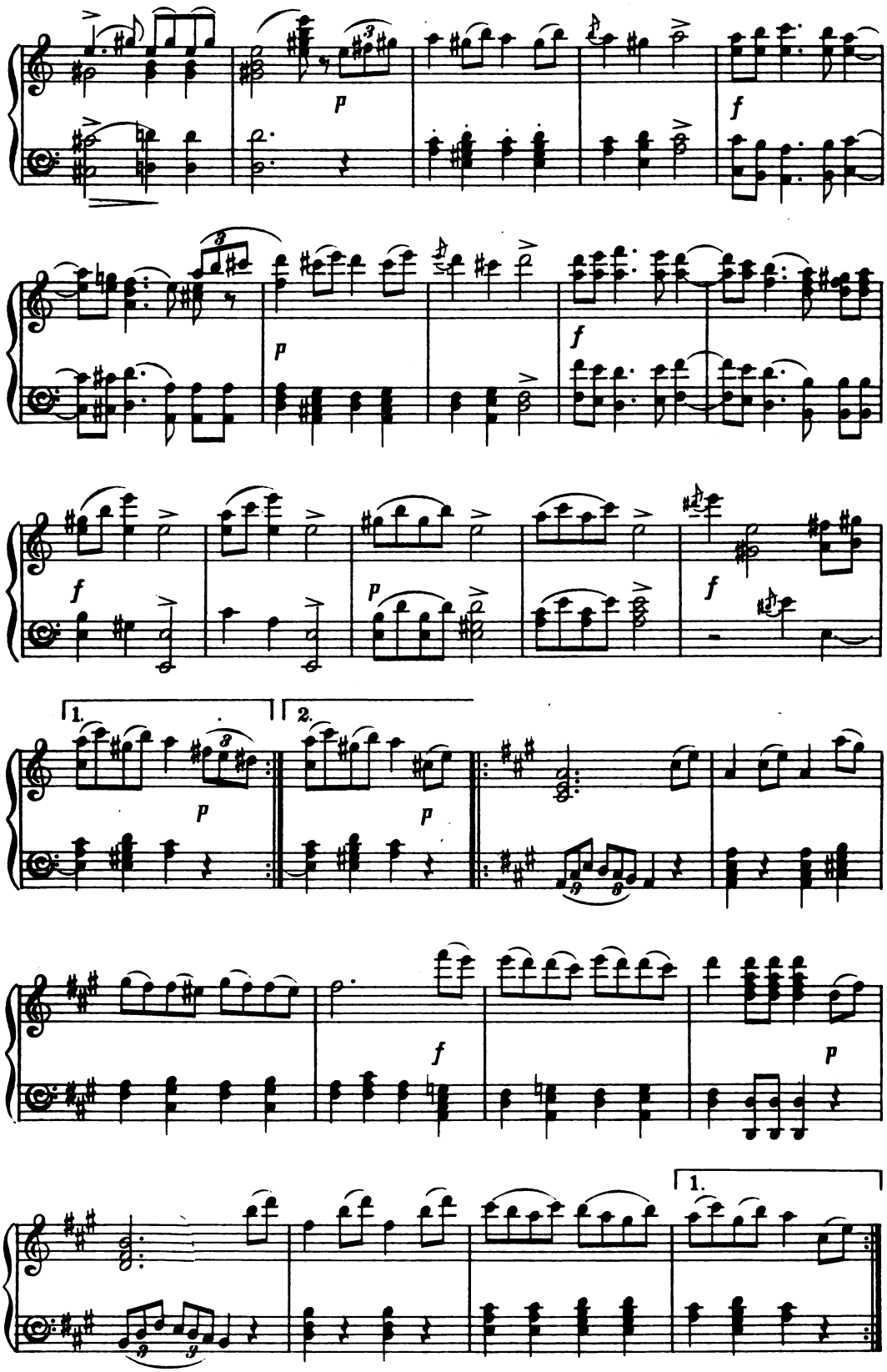


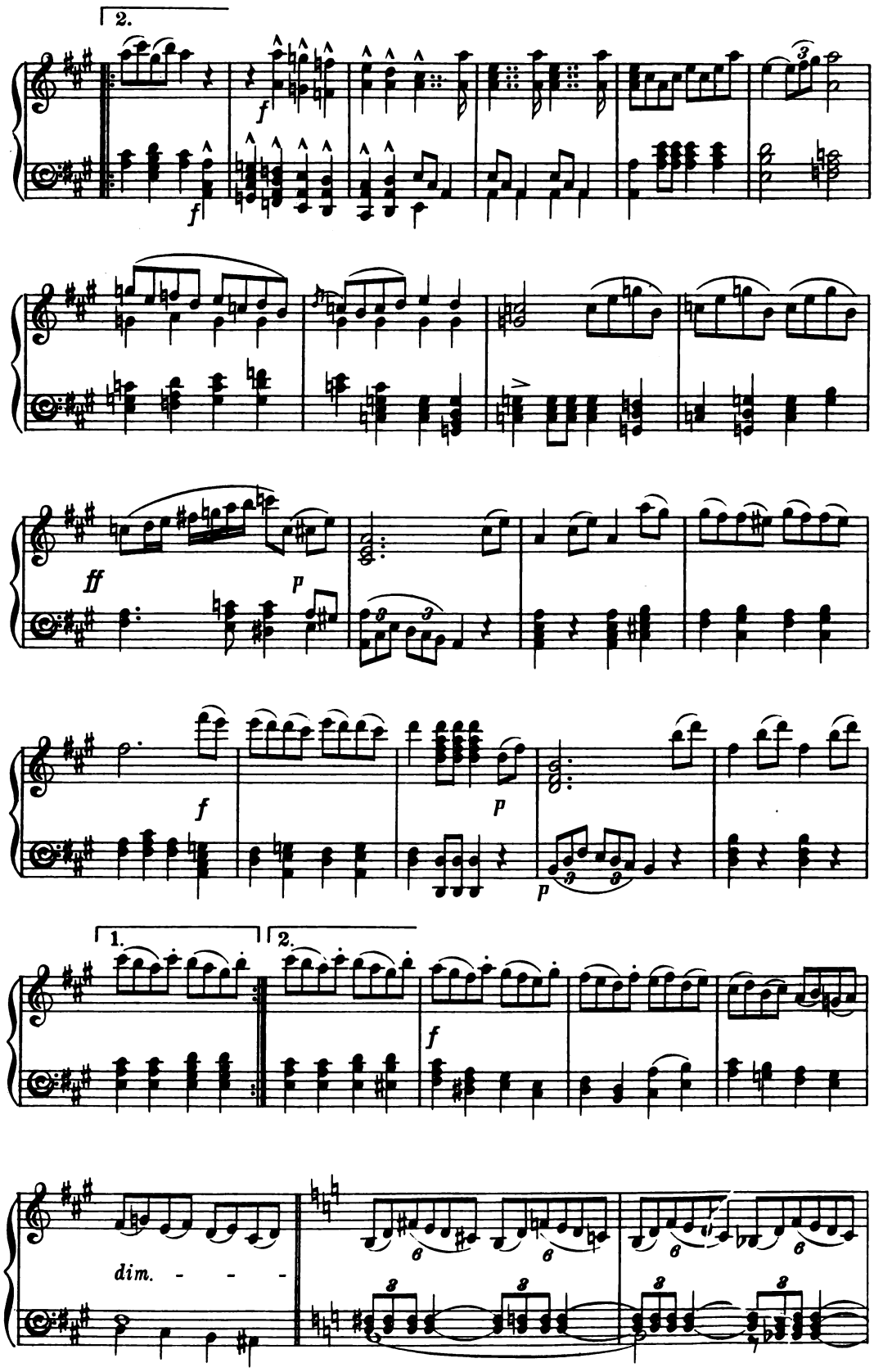

12
Recit.
See, how proud - ly they ad - vance, Their weap-ons bright - ly
Recit.
Allegro non troppo.
gleaming— And what fire in their glance!
Allegro non troppo. ♩ = 88.
f
Recit.
Allegro.
They sing as they go, ev-er fresh courage gaining—
Recit.
Allegro.
p
cresc.
Recit.
Yet my heart answers not, e - ven glo - ry disdain-ing.
ff

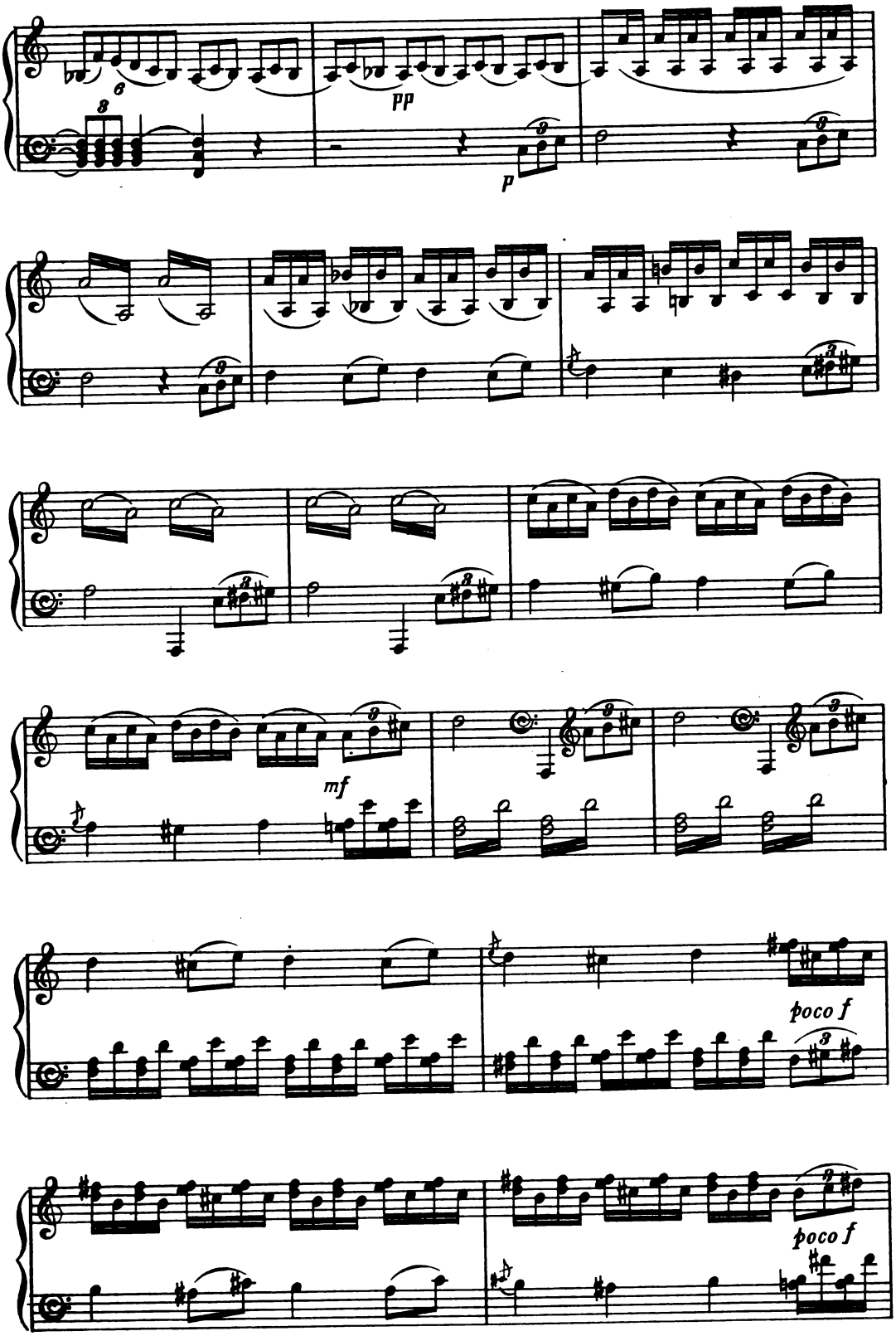
HUNGARIAN MARCH.

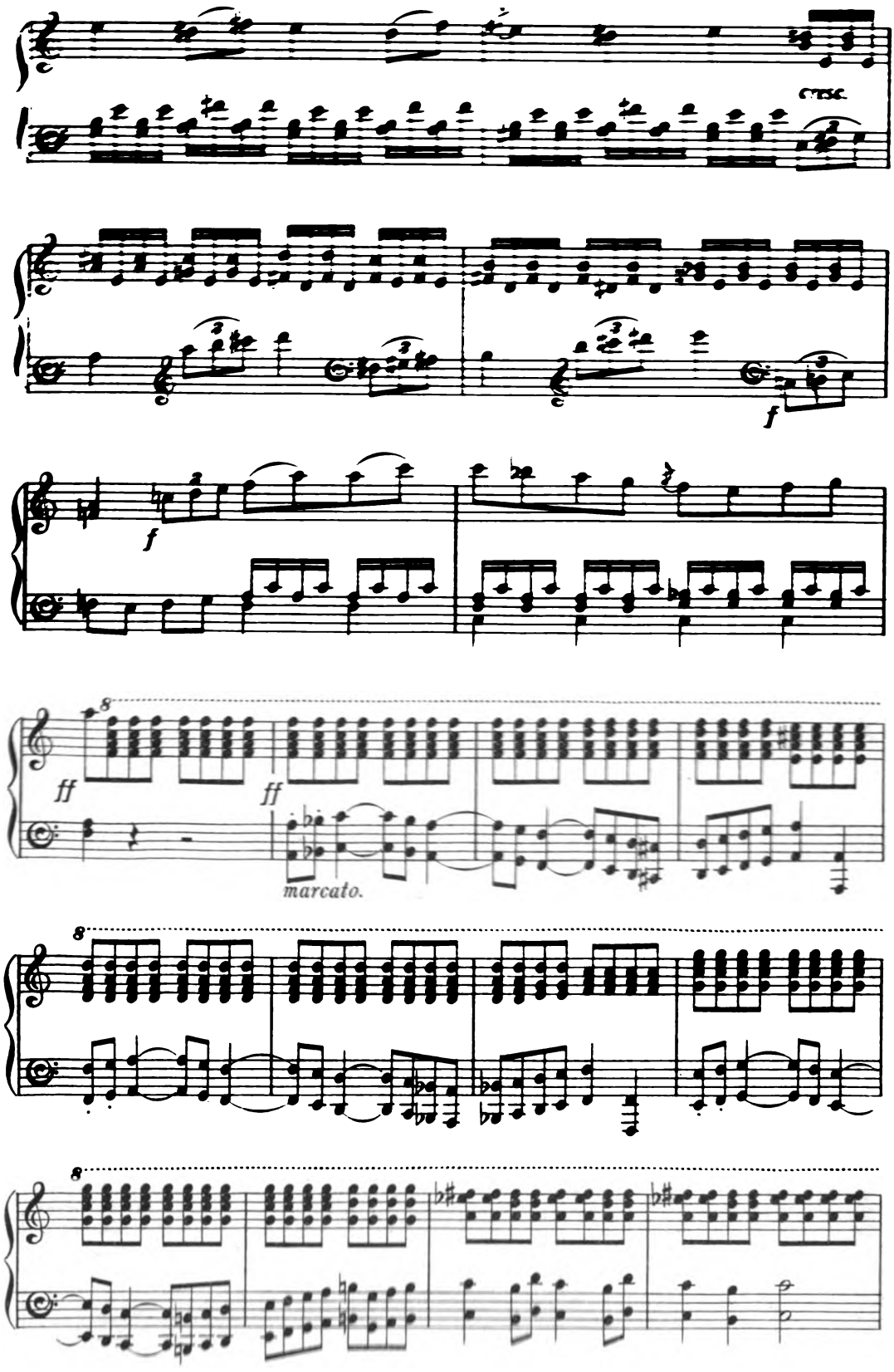
The troops pass. Faust retires.

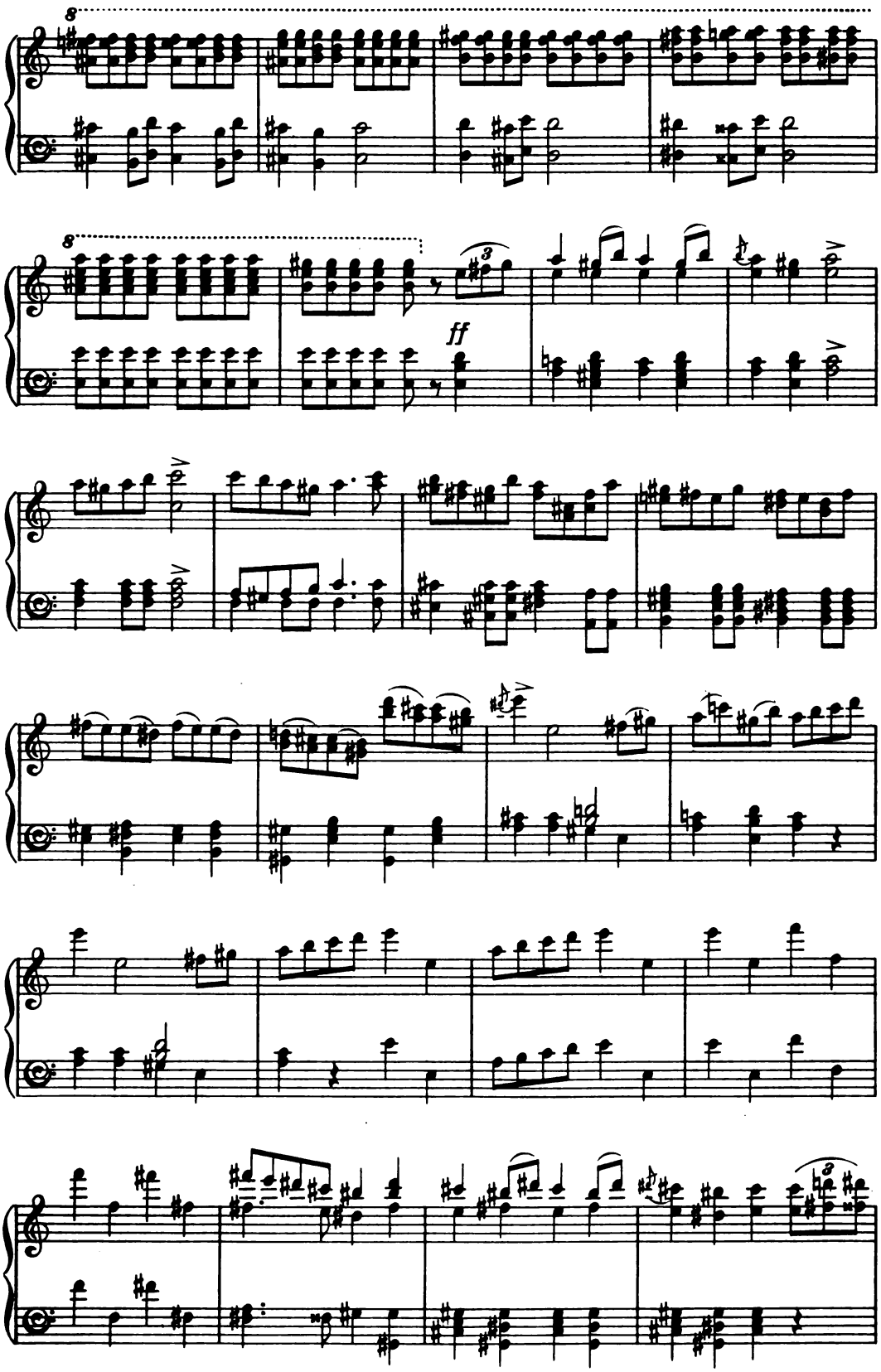


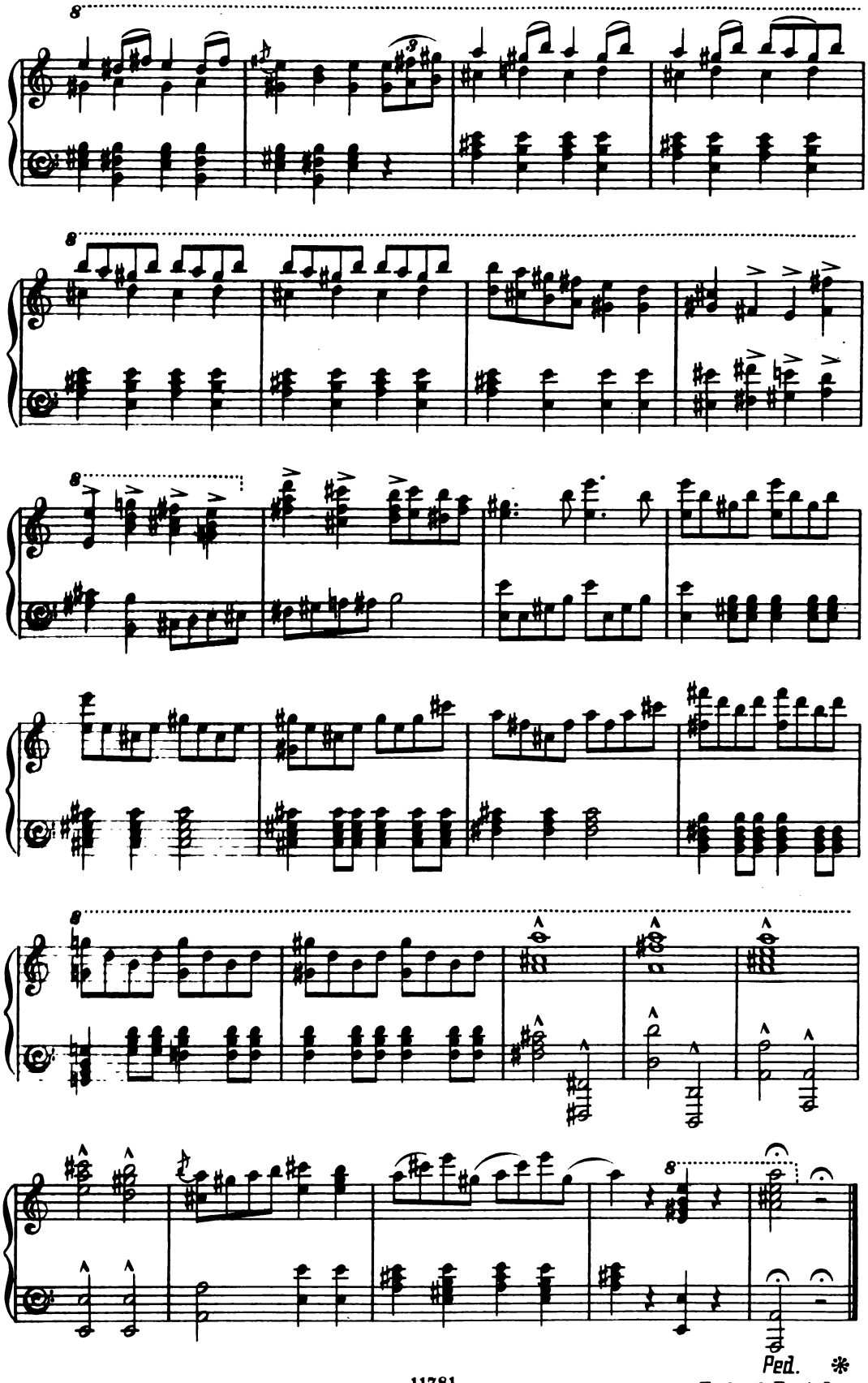

p
f
p
f
f
p
f
1.
2.
p
p
f
p
1.


2.
f
f
ff
p
f
p
p
1.
2.
f
dim. - - -


pp
p
mf
poco f
poco f


cresc.
f
f
ff
ff
marcato.


8
8
ff



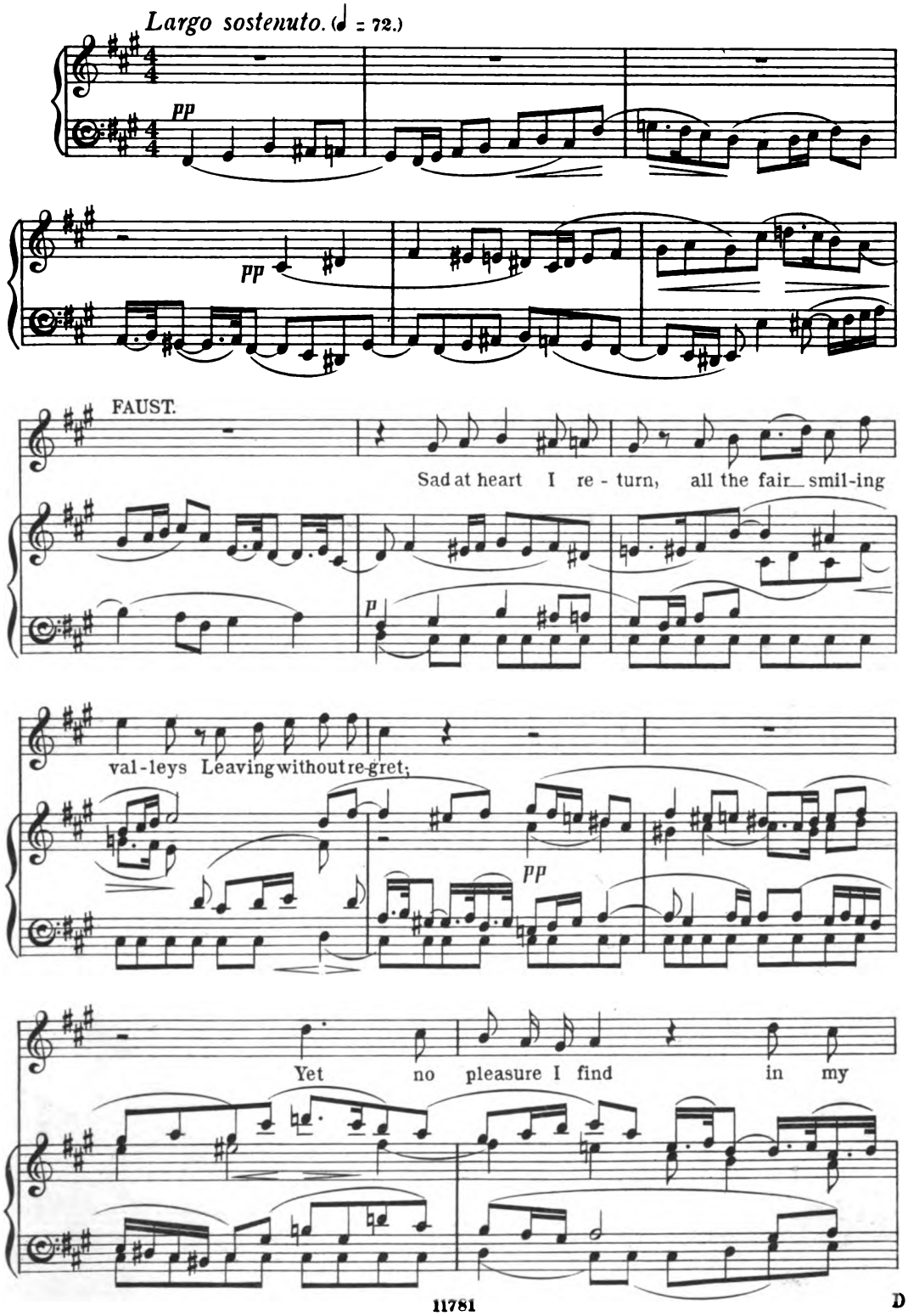
End of Part I.

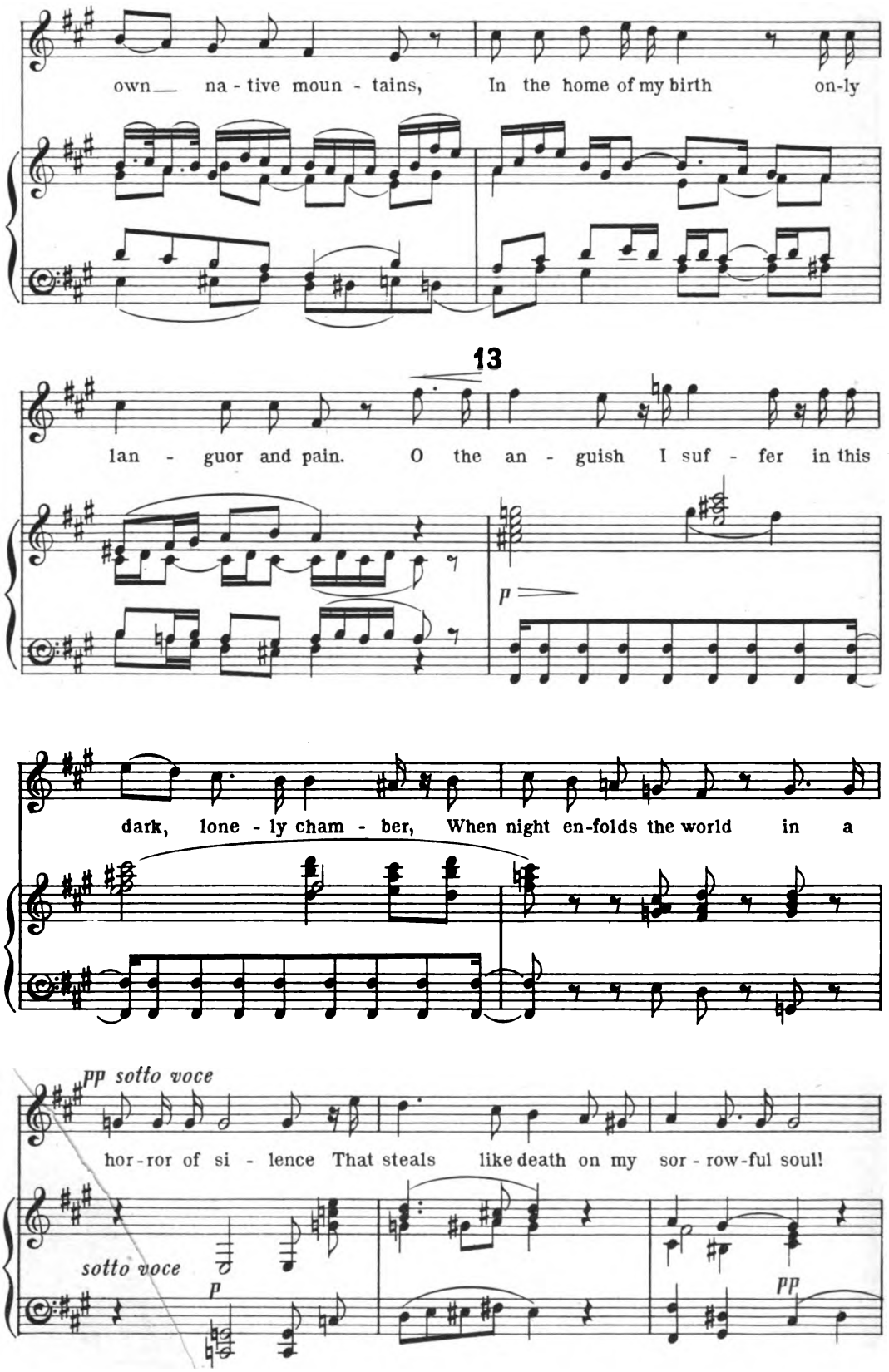
PART II.

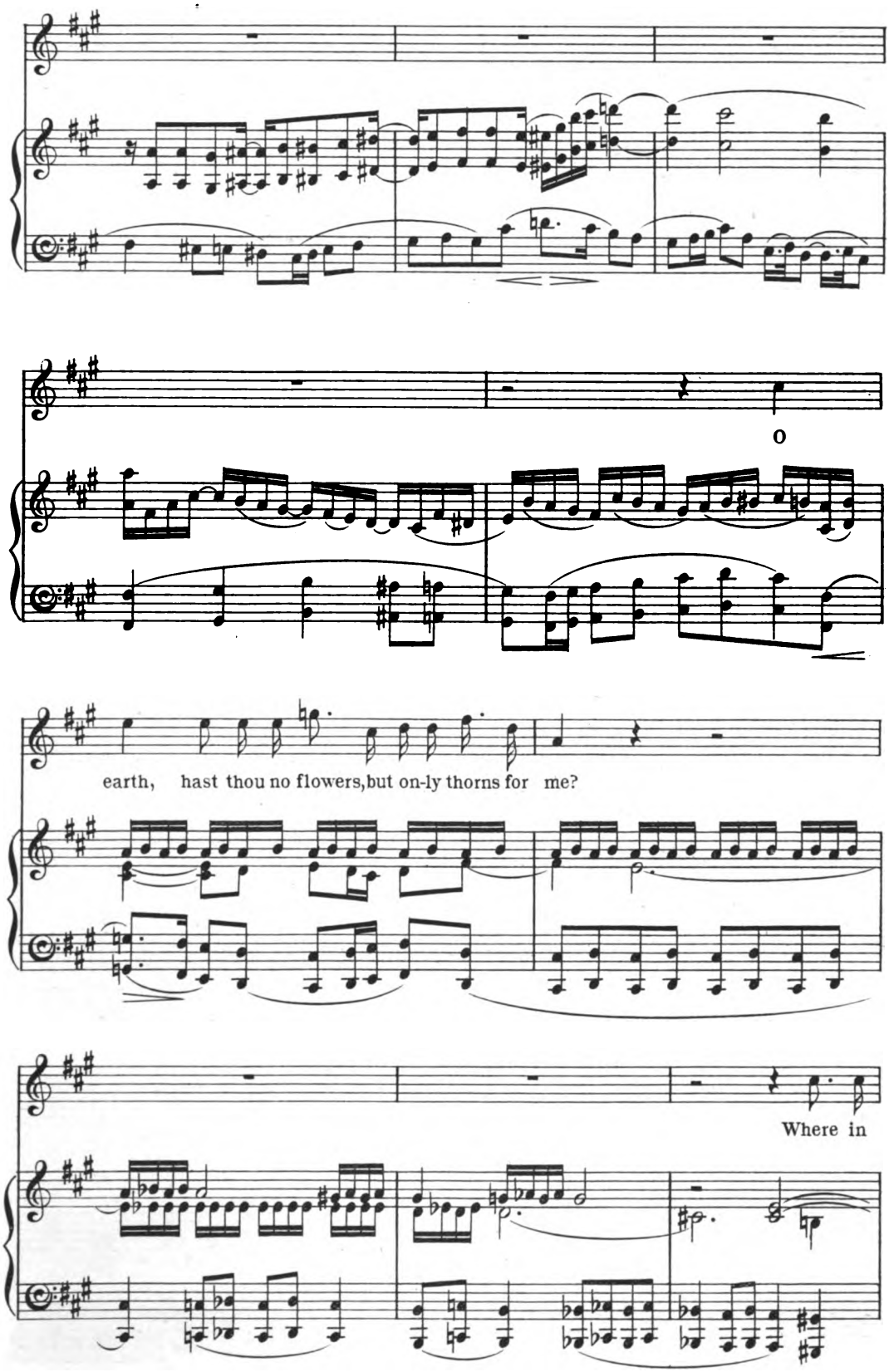
SCENE IV.

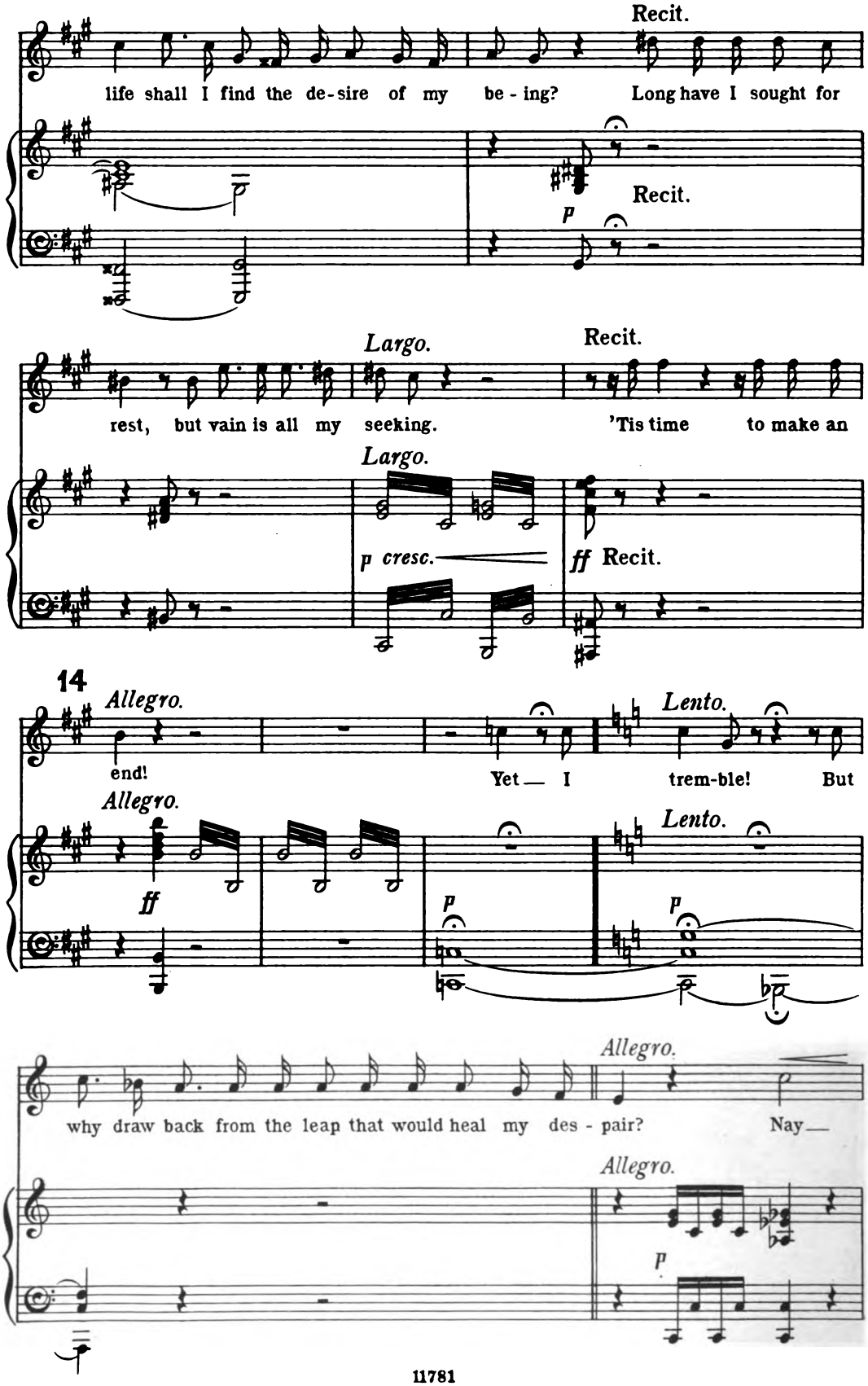
In North Germany. Faust alone in his study.

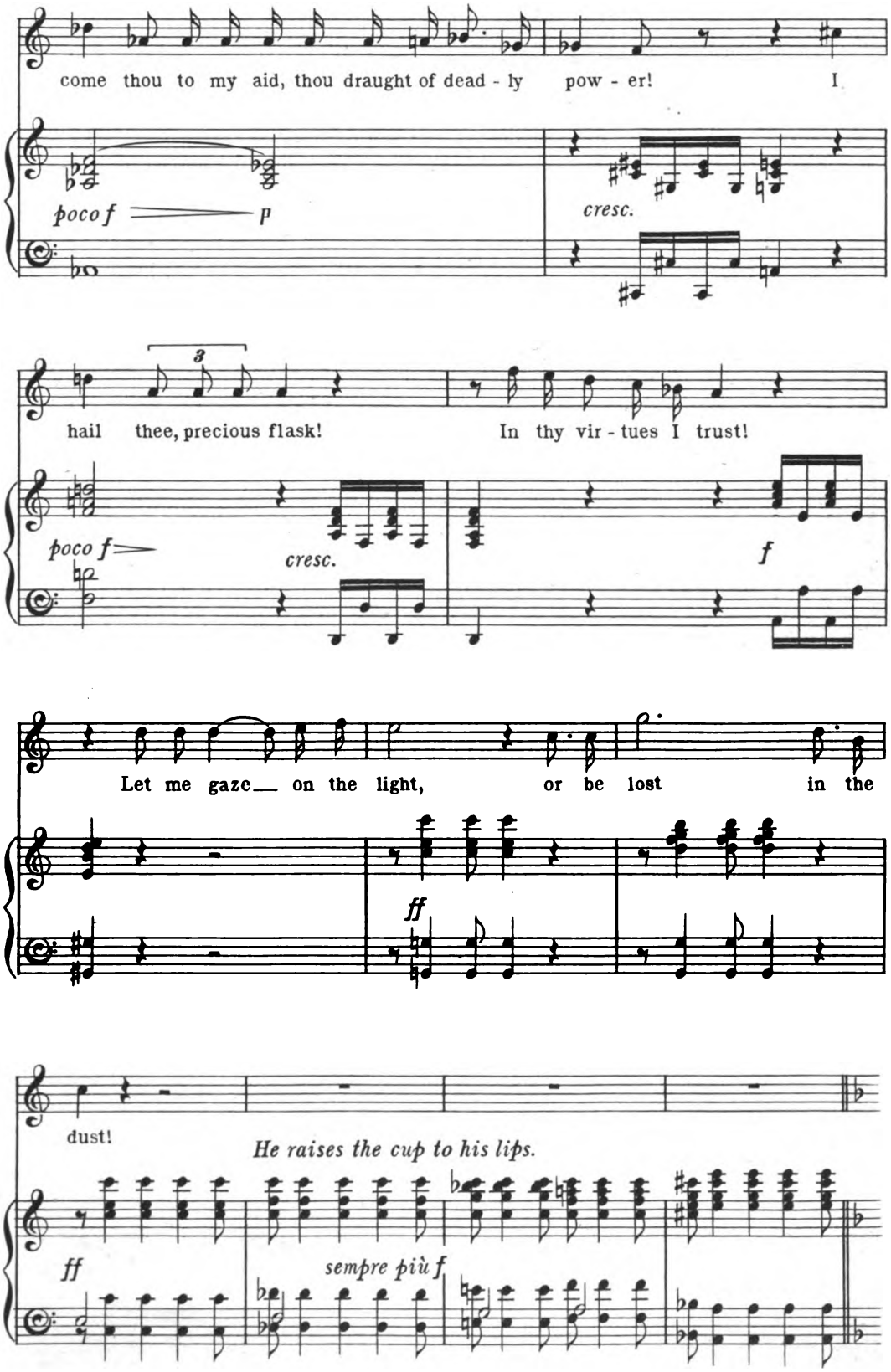
AIR. SAD AT HEART I RETURN.



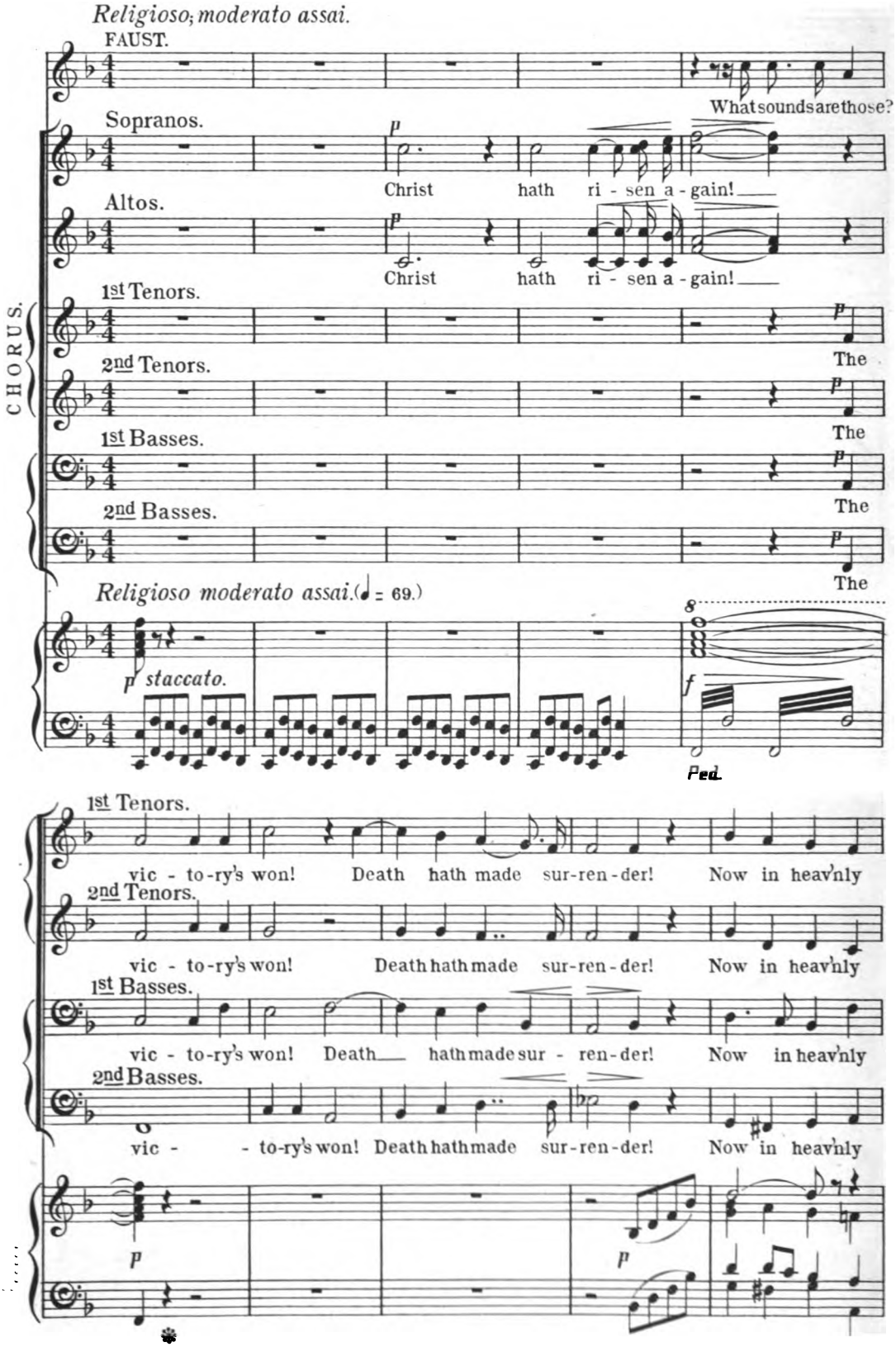

own— na - tive moun - tains, In the home of my birth on-ly
13
lan - guor and pain. O the an - guish I suf - fer in this
p
dark, lone - ly cham - ber, When night en-folds the world in a
pp sotto voce
hor-ror of si - lence That steals like death on my sor - row-ful soul!
sotto voce
p
pp

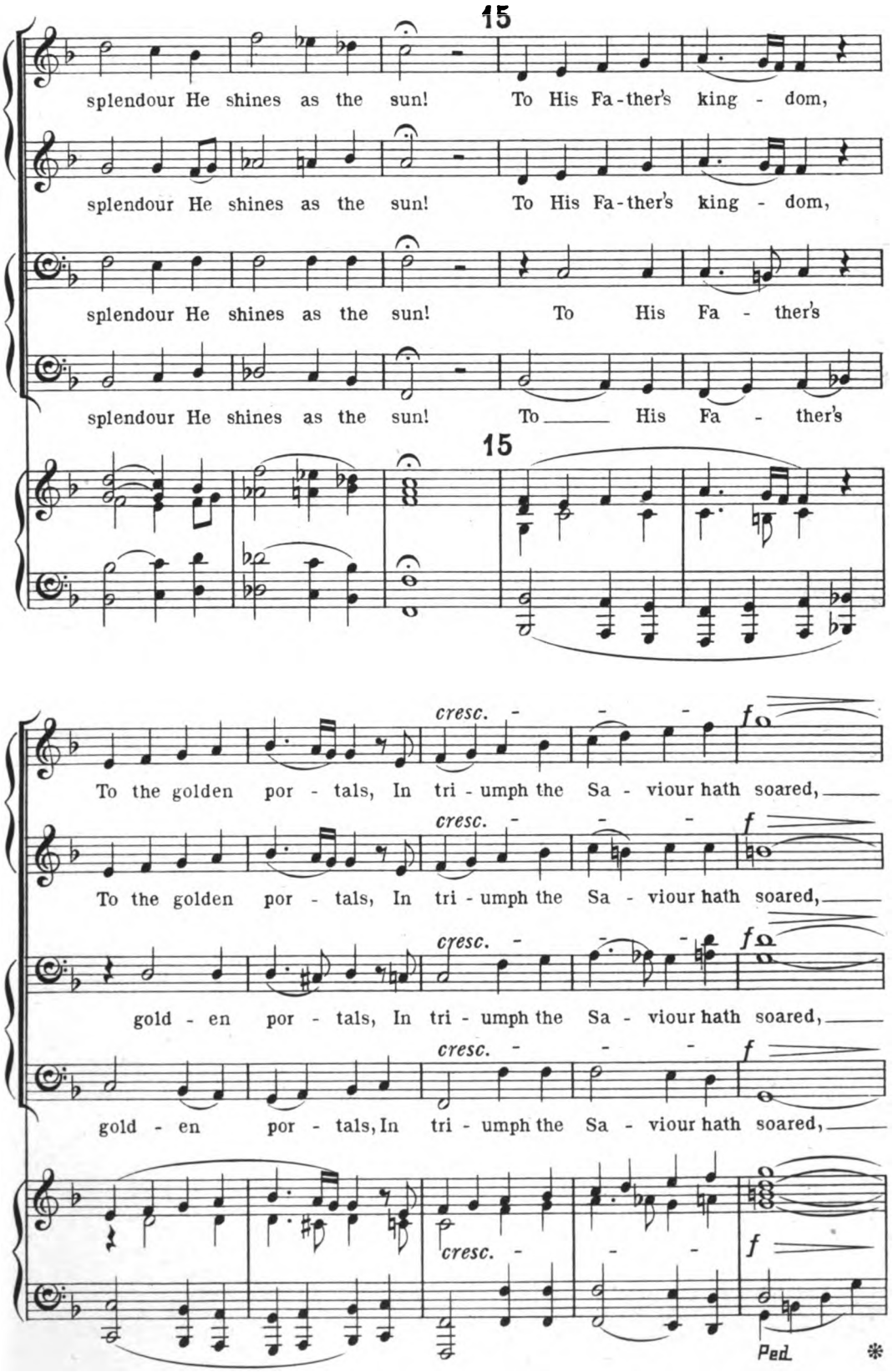

O
earth, hast thou no flowers, but on-ly thorns for me?
Where in

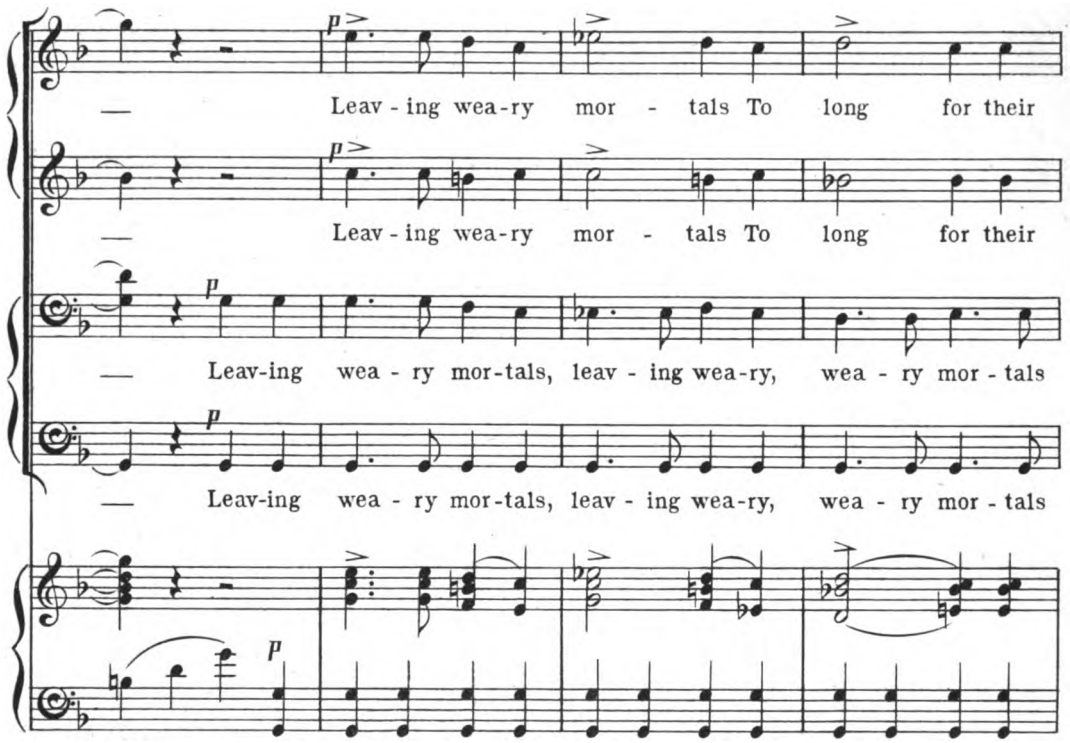

Recit.
life shall I find the de-sire of my be-ing? Long have I sought for
Recit.
p
Largo.
Recit.
rest, but vain is all my seeking. 'Tis time to make an
Largo.
p cresc.
ff Recit.
14
Allegro.
Lento.
end! Yet — I trem-ble! But
Allegro.
Lento.
ff
p
p
Allegro.
why draw back from the leap that would heal my des-pair? Nay —
Allegro.
p

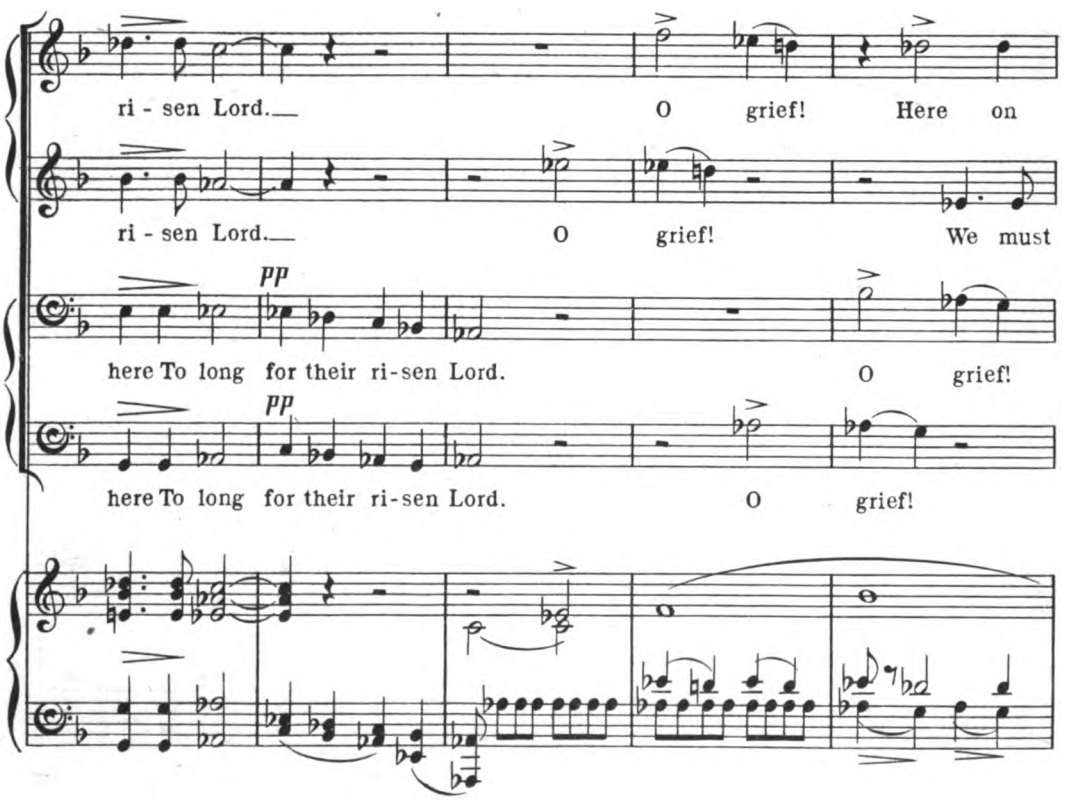

come thou to my aid, thou draught of dead - ly pow - er! I
poco f
p
cresc.
3
hail thee, precious flask! In thy vir - tues I trust!
poco f
cresc.
f
Let me gaze on the light, or be lost in the
ff
dust!
He raises the cup to his lips.
ff
sempre più f

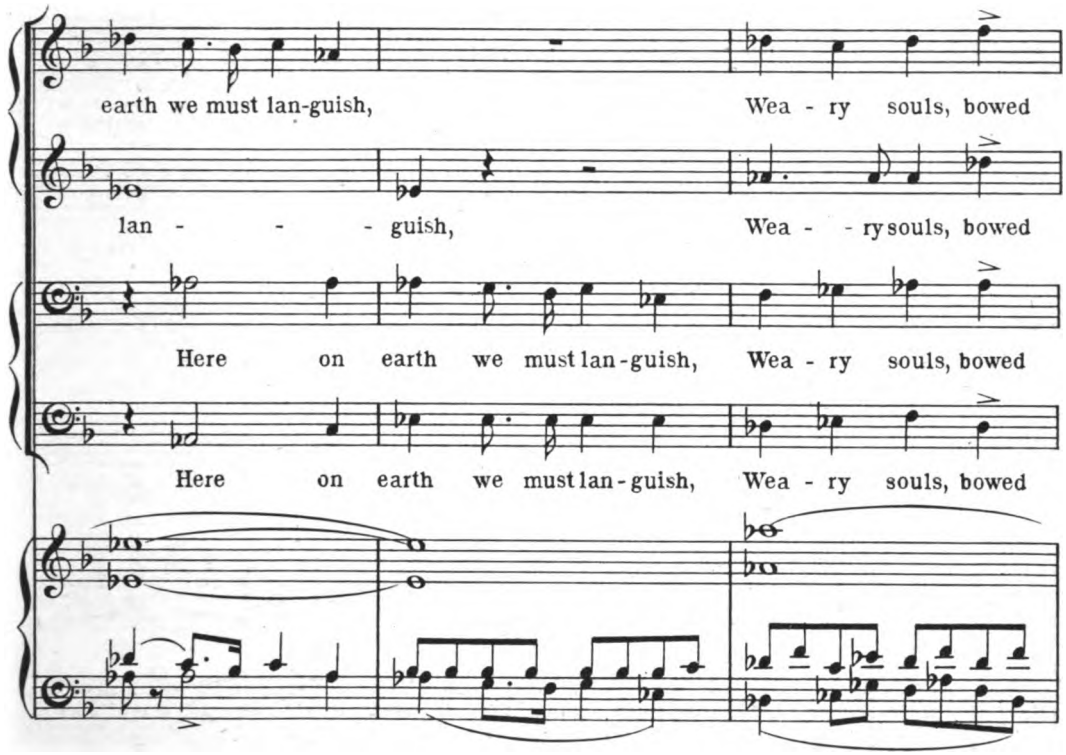
EASTER HYMN.
CHRIST HATH RISEN AGAIN!

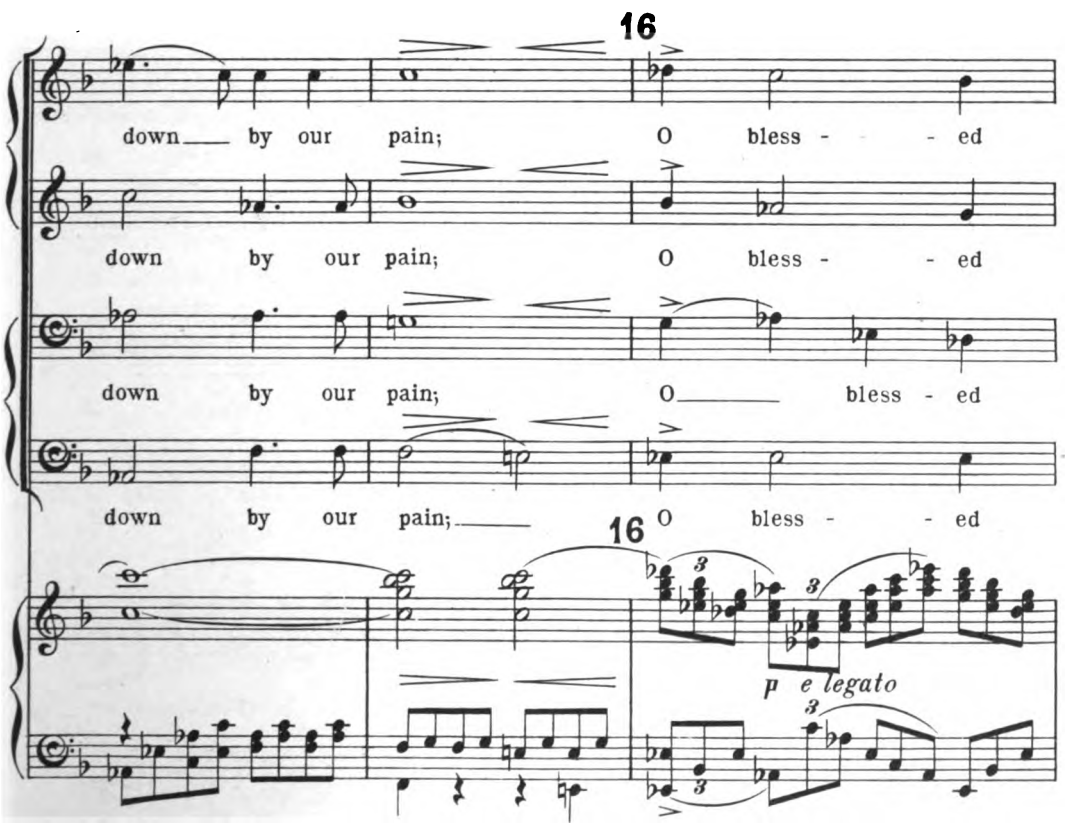


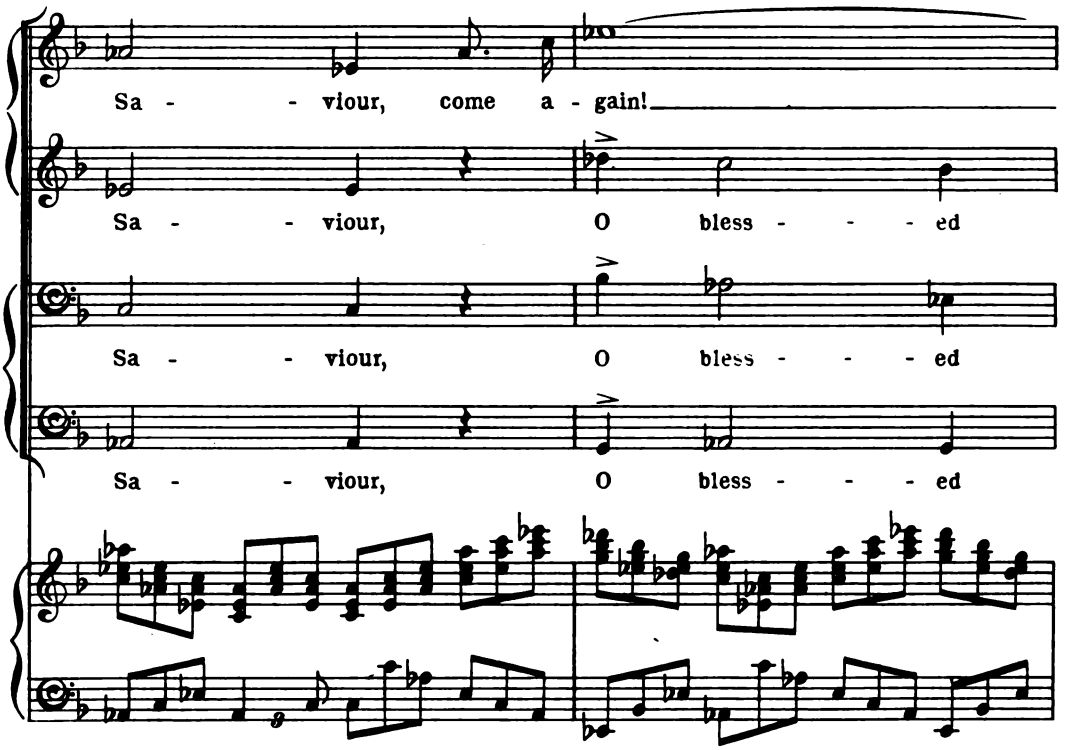

15
splendour He shines as the sun! To His Fa-ther's king - dom,
splendour He shines as the sun! To His Fa-ther's king - dom,
splendour He shines as the sun! To His Fa - ther's
splendour He shines as the sun! To His Fa - ther's
15
cresc.
f
To the golden por - tals, In tri - umph the Sa - viour hath soared,
cresc.
f
To the golden por - tals, In tri - umph the Sa - viour hath soared,
cresc.
f
gold - en por - tals, In tri - umph the Sa - viour hath soared,
cresc.
f
gold - en por - tals, In tri - umph the Sa - viour hath soared,
cresc.
f
Ped.

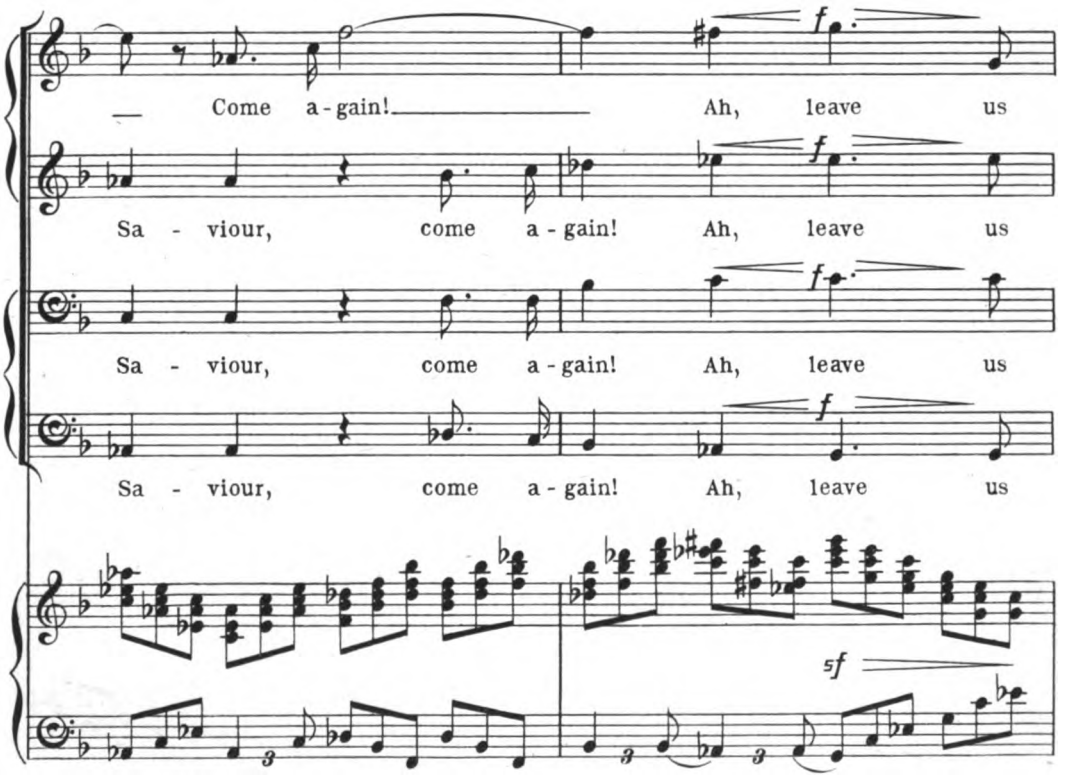

p
Leav - ing wea-ry mor - tals To long for their
Leav - ing wea-ry mor - tals To long for their
Leav-ing wea - ry mor-tals, leav - ing wea-ry, wea - ry mor - tals
Leav-ing wea - ry mor-tals, leav - ing wea-ry, wea - ry mor - tals

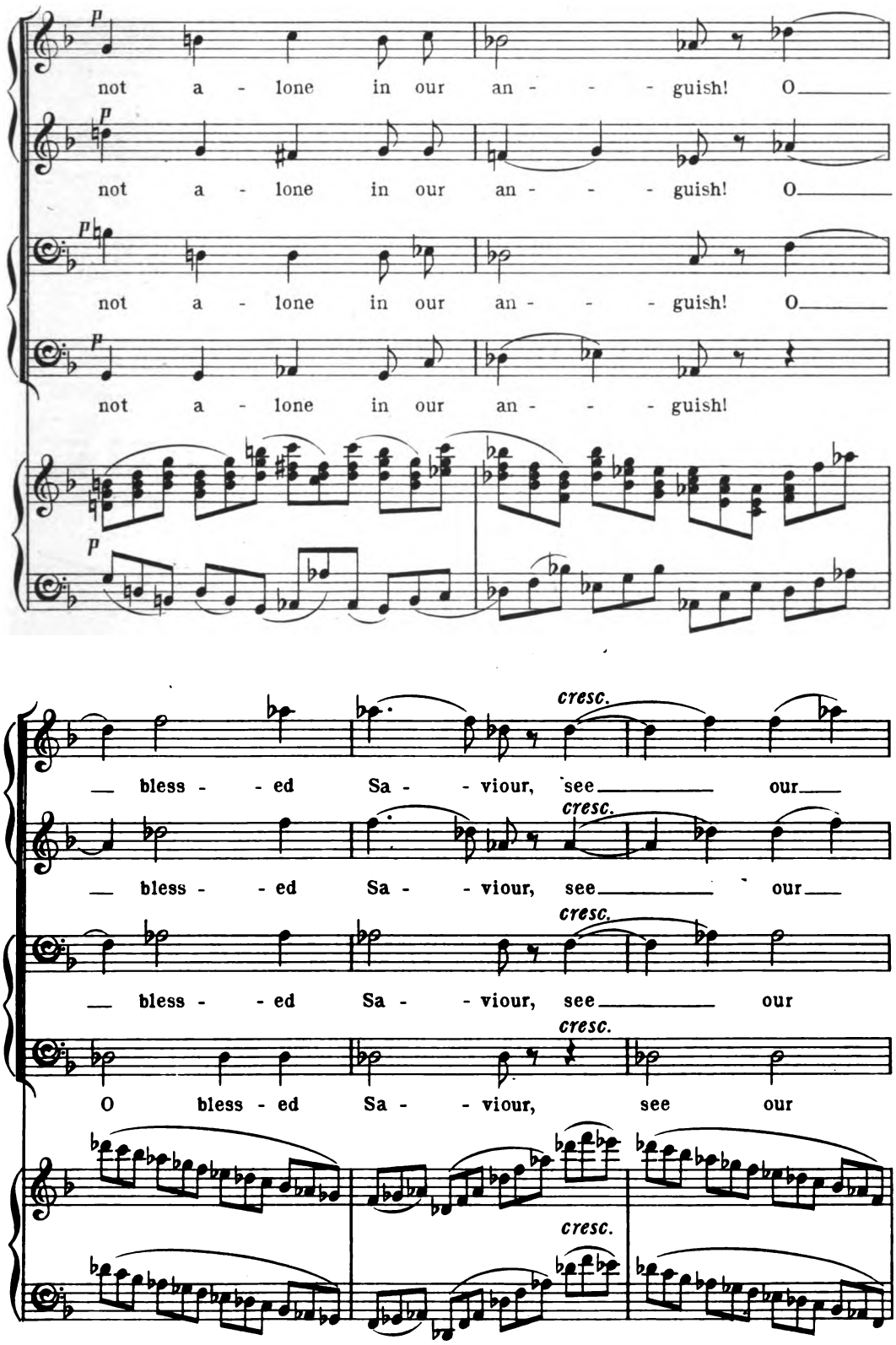

ri - sen Lord. O grief! Here on
ri - sen Lord. O grief! We must
pp
here To long for their ri-sen Lord. O grief!
pp
here To long for their ri-sen Lord. O grief!

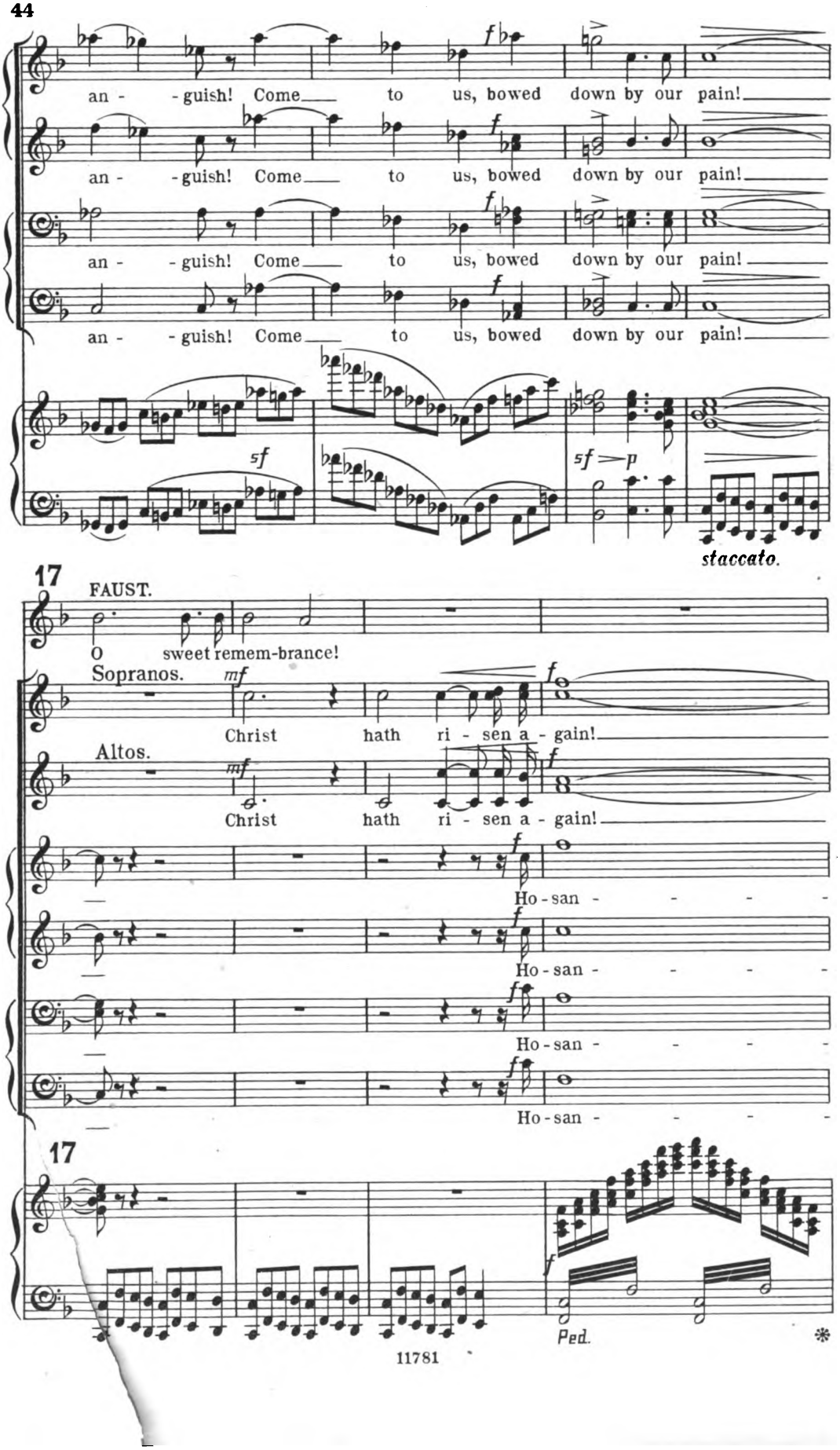

earth we must lan-guish, Wea - ry souls, bowed
lan - - - guish, Wea - - ry souls, bowed
Here on earth we must lan-guish, Wea - ry souls, bowed
Here on earth we must lan-guish, Wea - ry souls, bowed

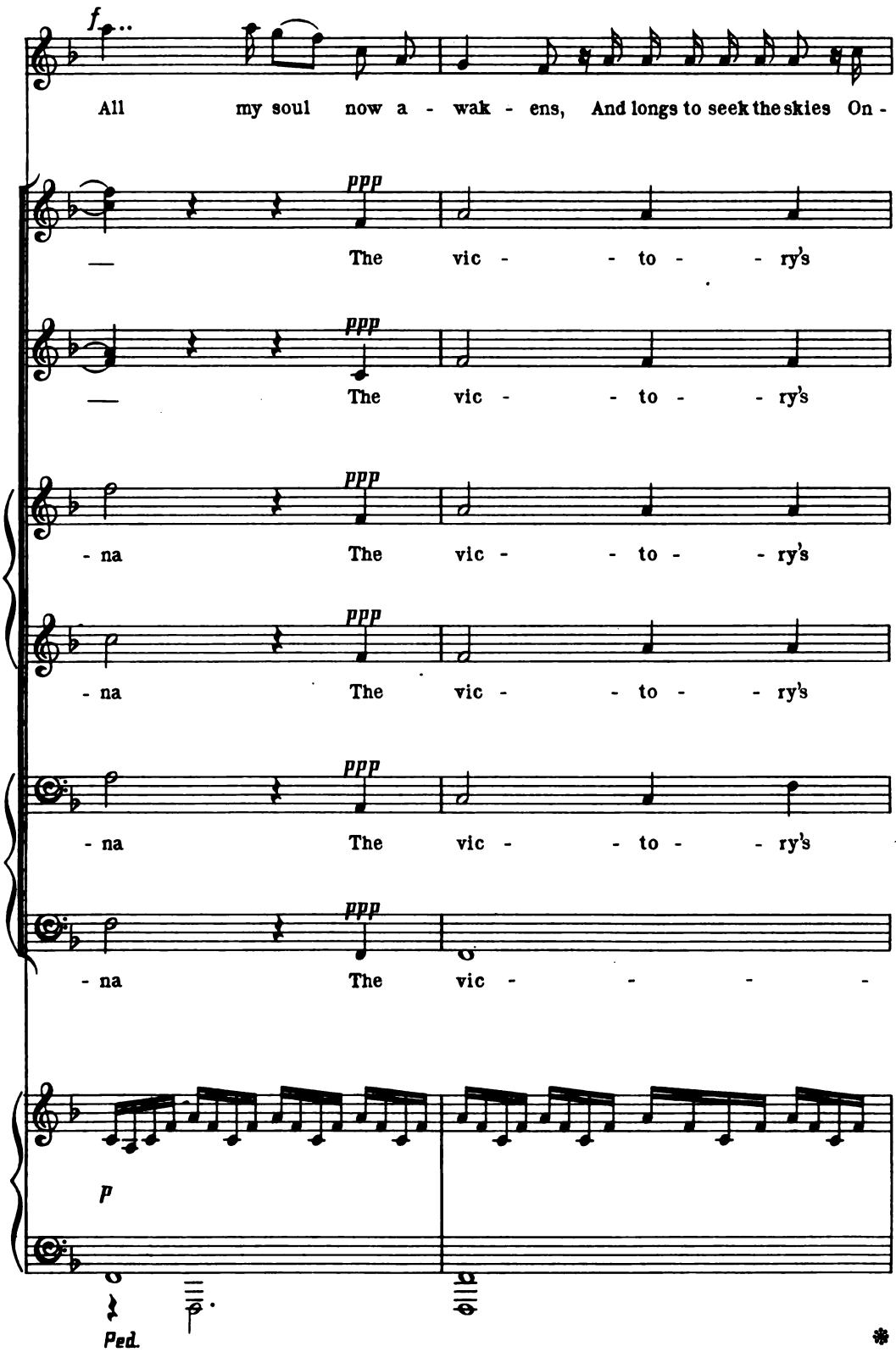

16
down by our pain; O bless - - ed
down by our pain; O bless - - ed
down by our pain; O bless - ed
down by our pain; O bless - - ed
16
p e legato

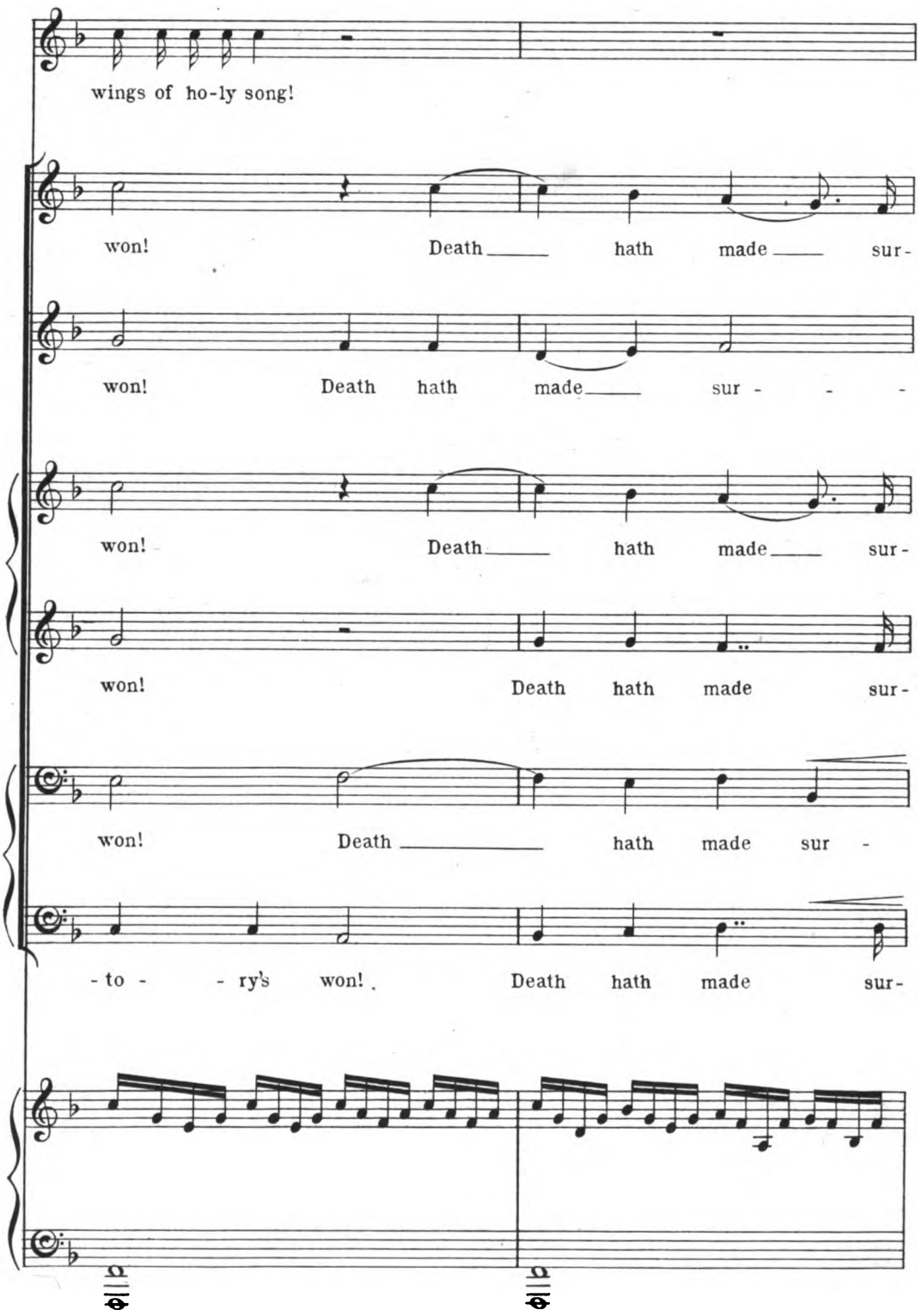

Sa - - viour, come a - gain!
Sa - - viour, O bless - - - ed
Sa - - viour, O bless - - - ed
Sa - - viour, O bless - - - ed

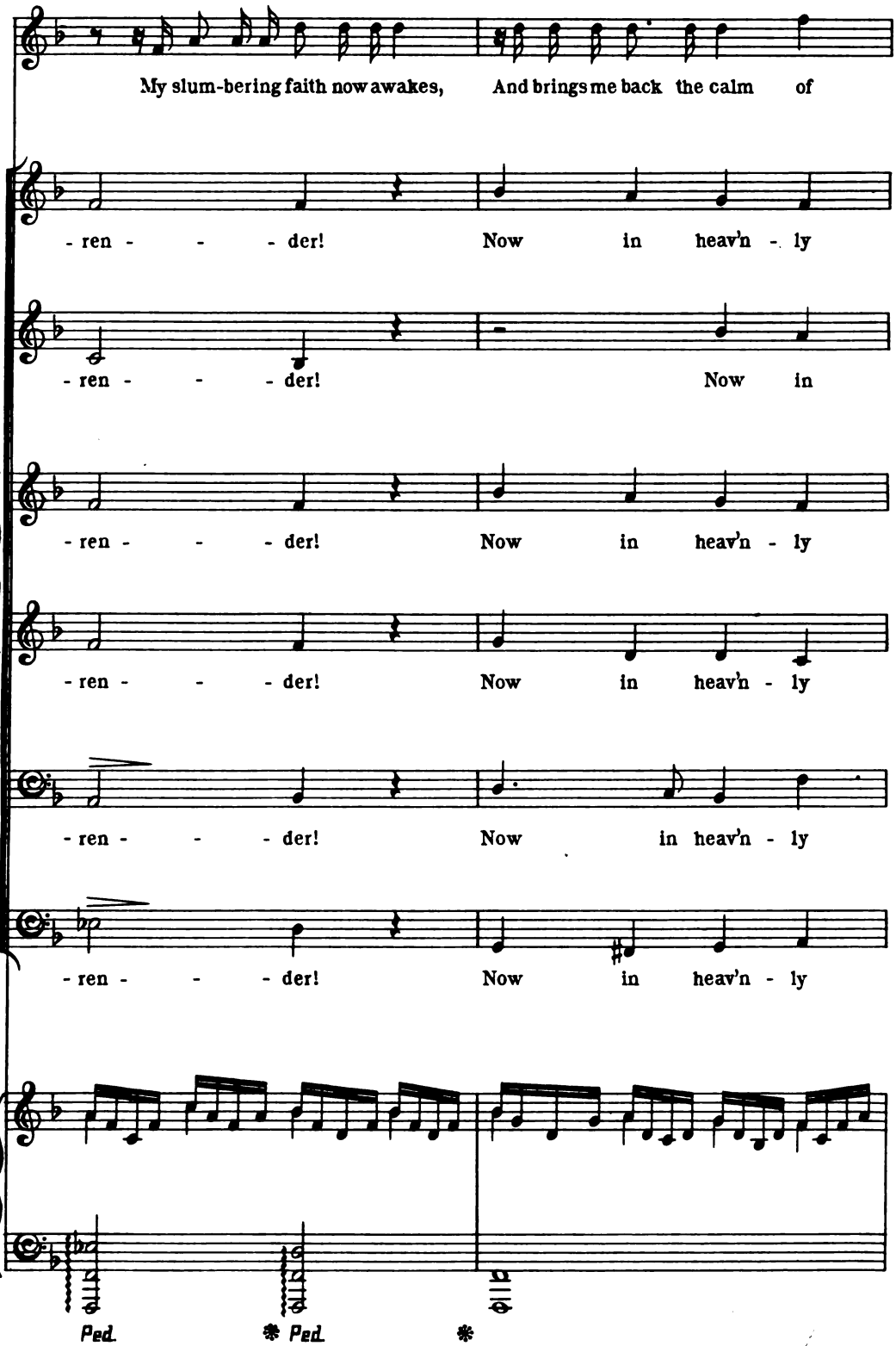

Come a - gain! Ah, leave us
Sa - viour, come a - gain! Ah, leave us
Sa - viour, come a - gain! Ah, leave us
Sa - viour, come a - gain! Ah, leave us
f
5f

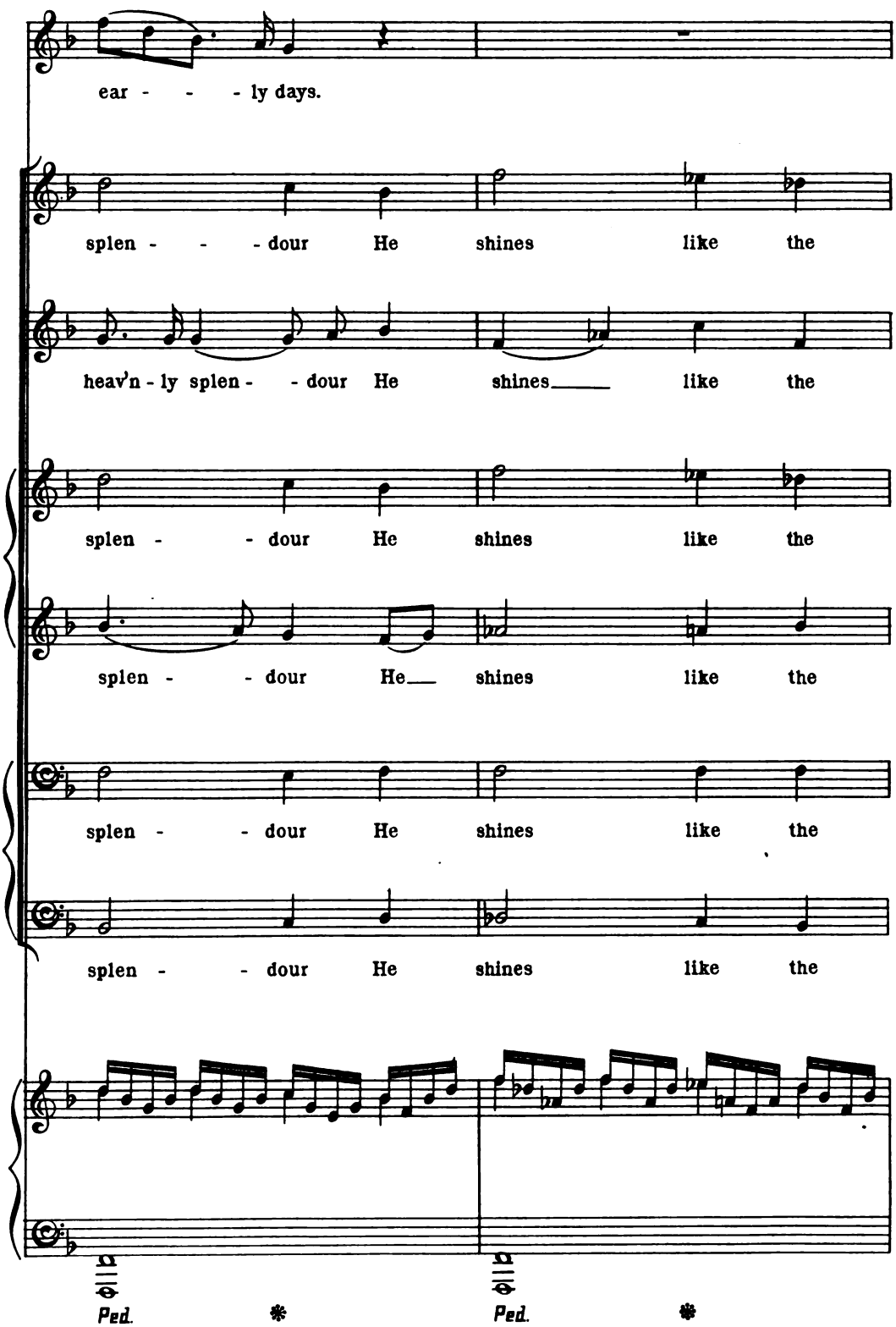

p
not a - lone in our an - - - guish! O
not a - lone in our an - - - guish! O
not a - lone in our an - - - guish!
cresc.
bless - - ed Sa - - viour, see our
bless - - ed Sa - - viour, see our
bless - - ed Sa - - viour, see our
O bless - ed Sa - - viour, see our

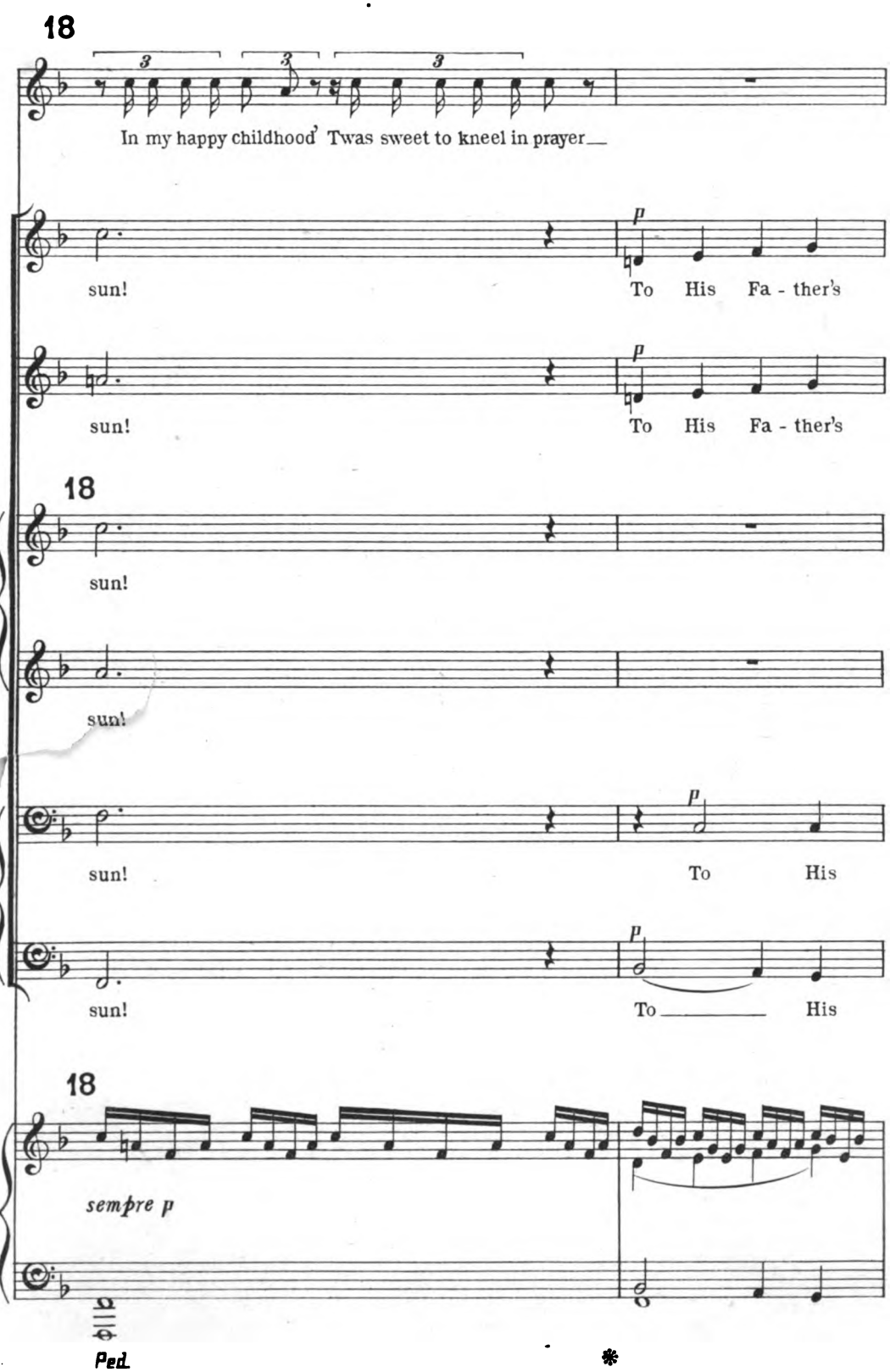

an - - guish! Come to us, bowed down by our pain!
an - - guish! Come to us, bowed down by our pain!
an - - guish! Come to us, bowed down by our pain!
an - - guish! Come to us, bowed down by our pain!
sf
sf p
staccato.
17
FAUST.
O sweet remem-brance!
Sopranos.
mf
Christ hath ri - sen a - gain!
Altos.
mf
Christ hath ri - sen a - gain!
Ho - san - - - -
Ho - san - - - -
Ho - san - - - -
Ho - san - - - -
17
Ped.
11781

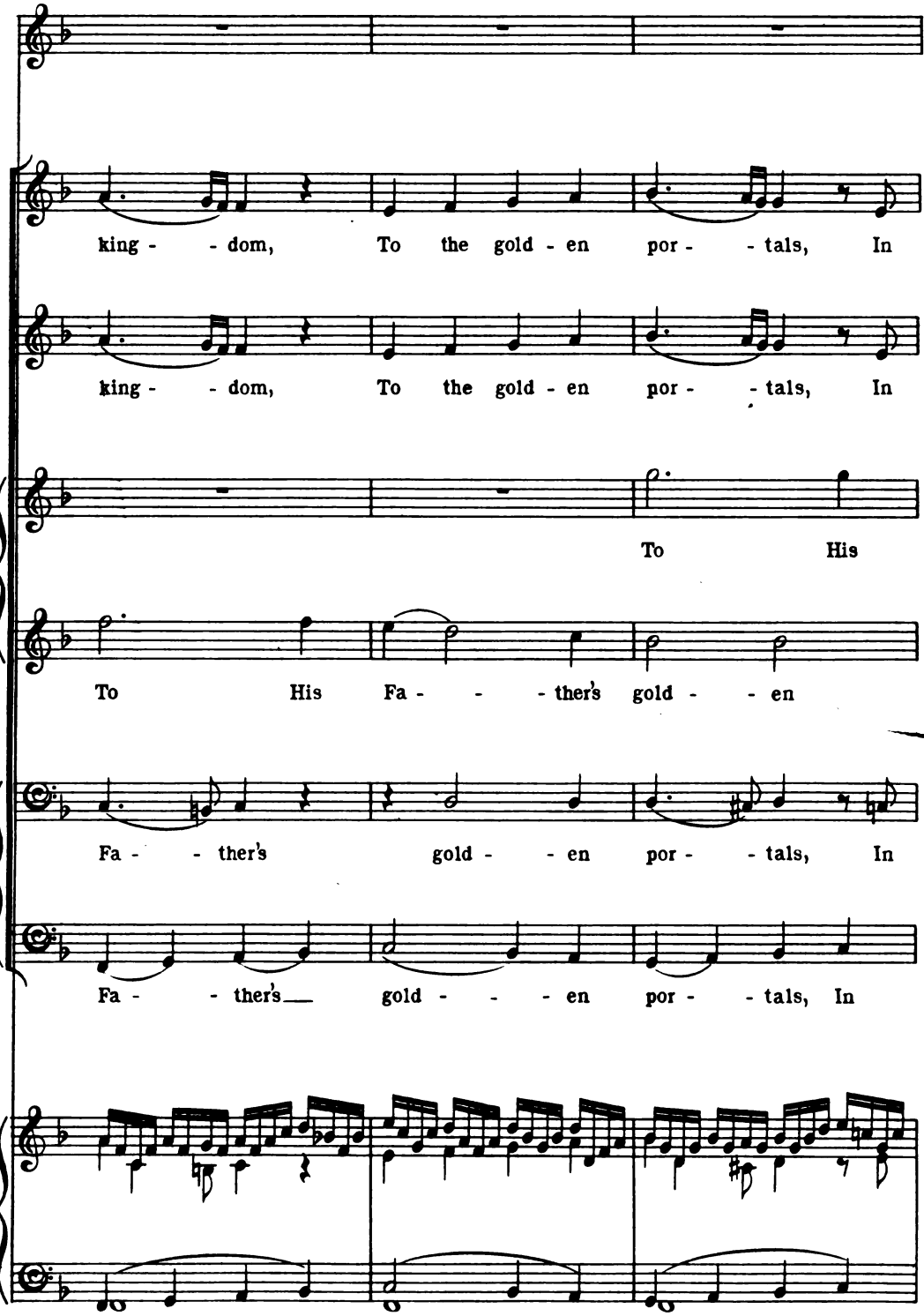

f
All my soul now a - wak - ens, And longs to seek the skies On -
ppp
— The vic - - to - - ry's
ppp
— The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - to - - ry's
ppp
- na The vic - - - - -
p
Ped.

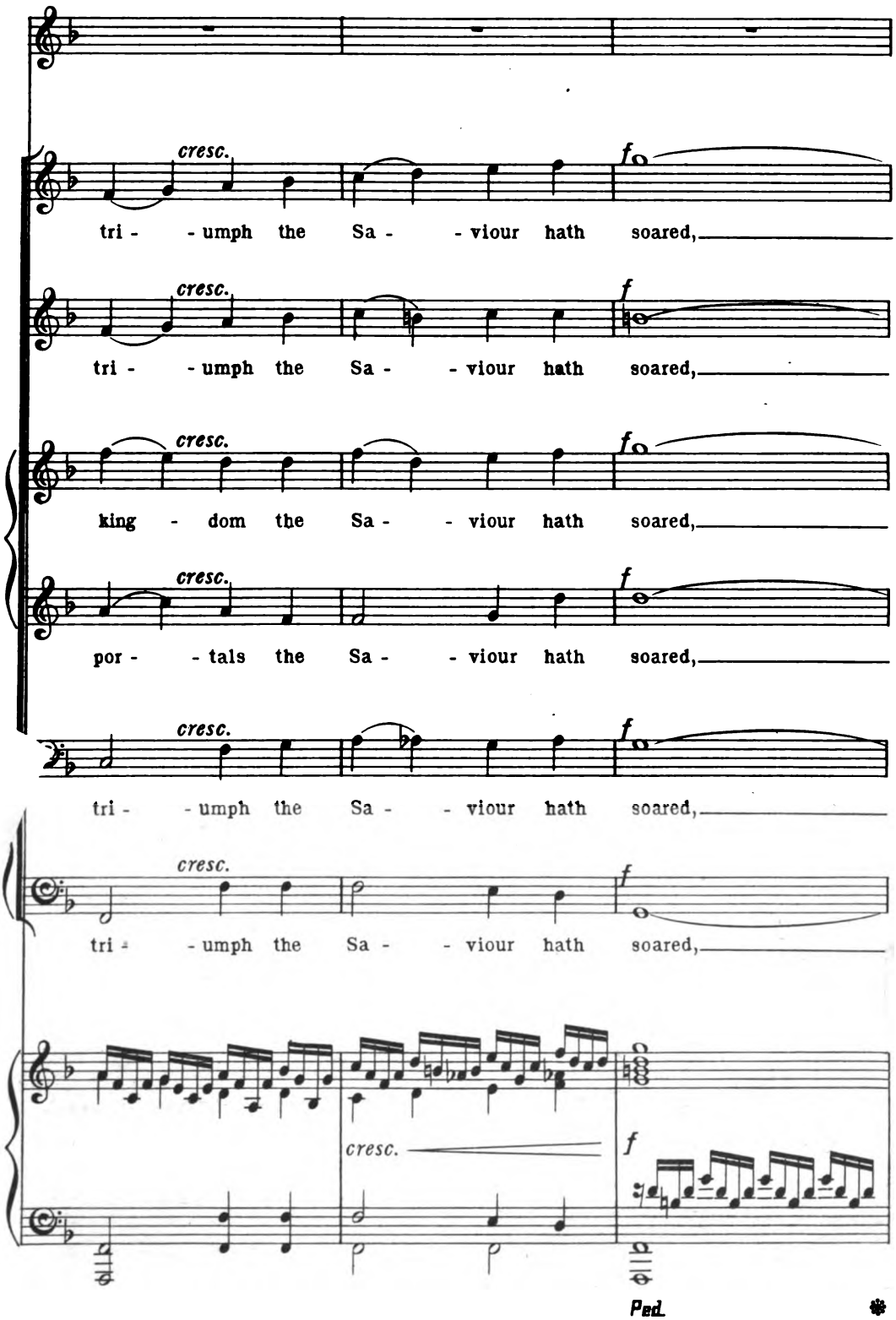

wings of ho-ly song!
won! Death hath made sur-
won! Death hath made sur - - -
won! Death hath made sur-
won! Death hath made sur-
won! Death hath made sur -
- to - - ry's won! Death hath made sur-
Ped. * Ped. *

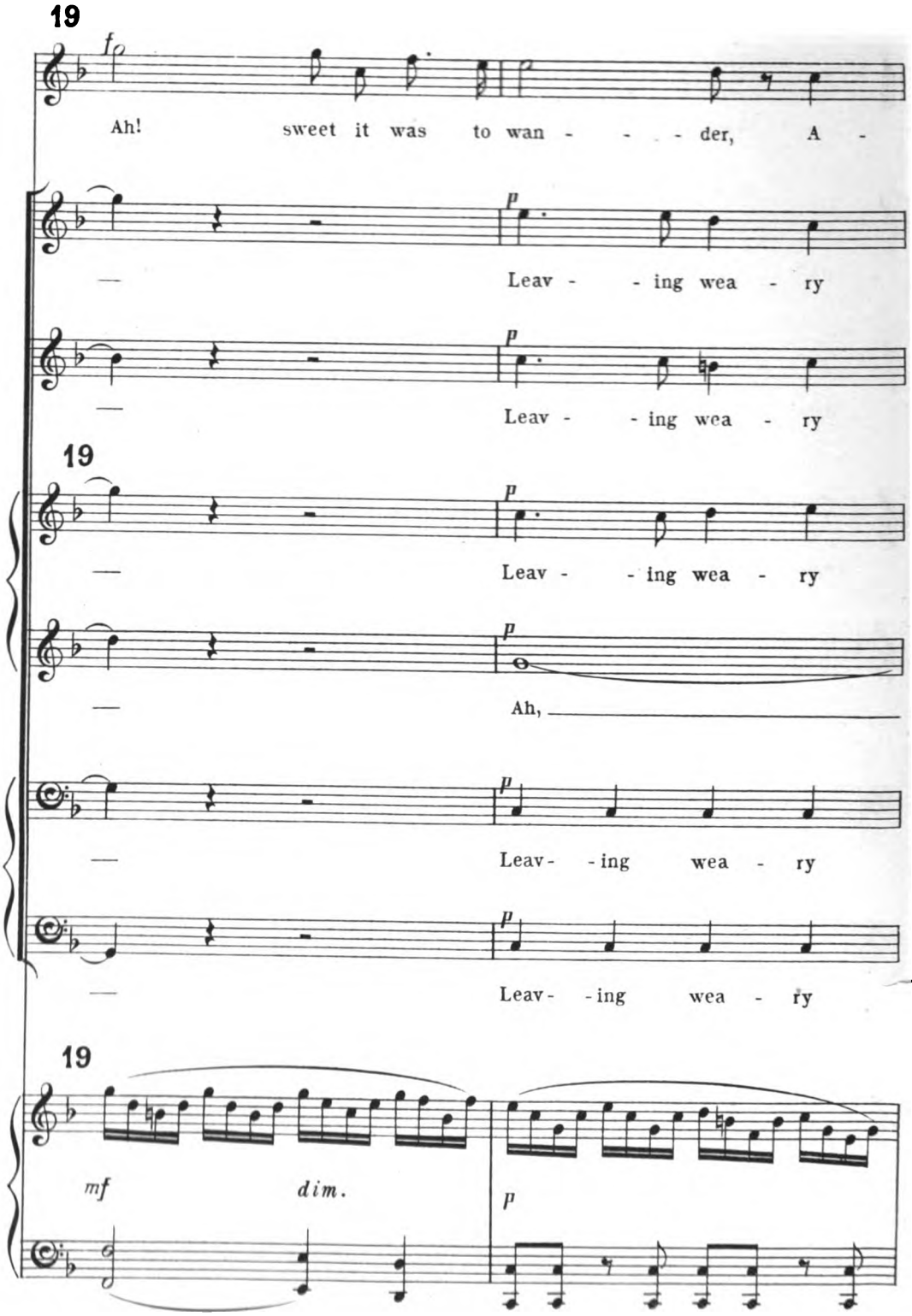

My slum-bering faith now awakes, And brings me back the calm of
- ren - - - der! Now in heav'n - ly
- ren - - - der! Now in
- ren - - - der! Now in heav'n - ly
- ren - - - der! Now in heav'n - ly
- ren - - - der! Now in heav'n - ly
- ren - - - der! Now in heav'n - ly
Ped. * Ped. *

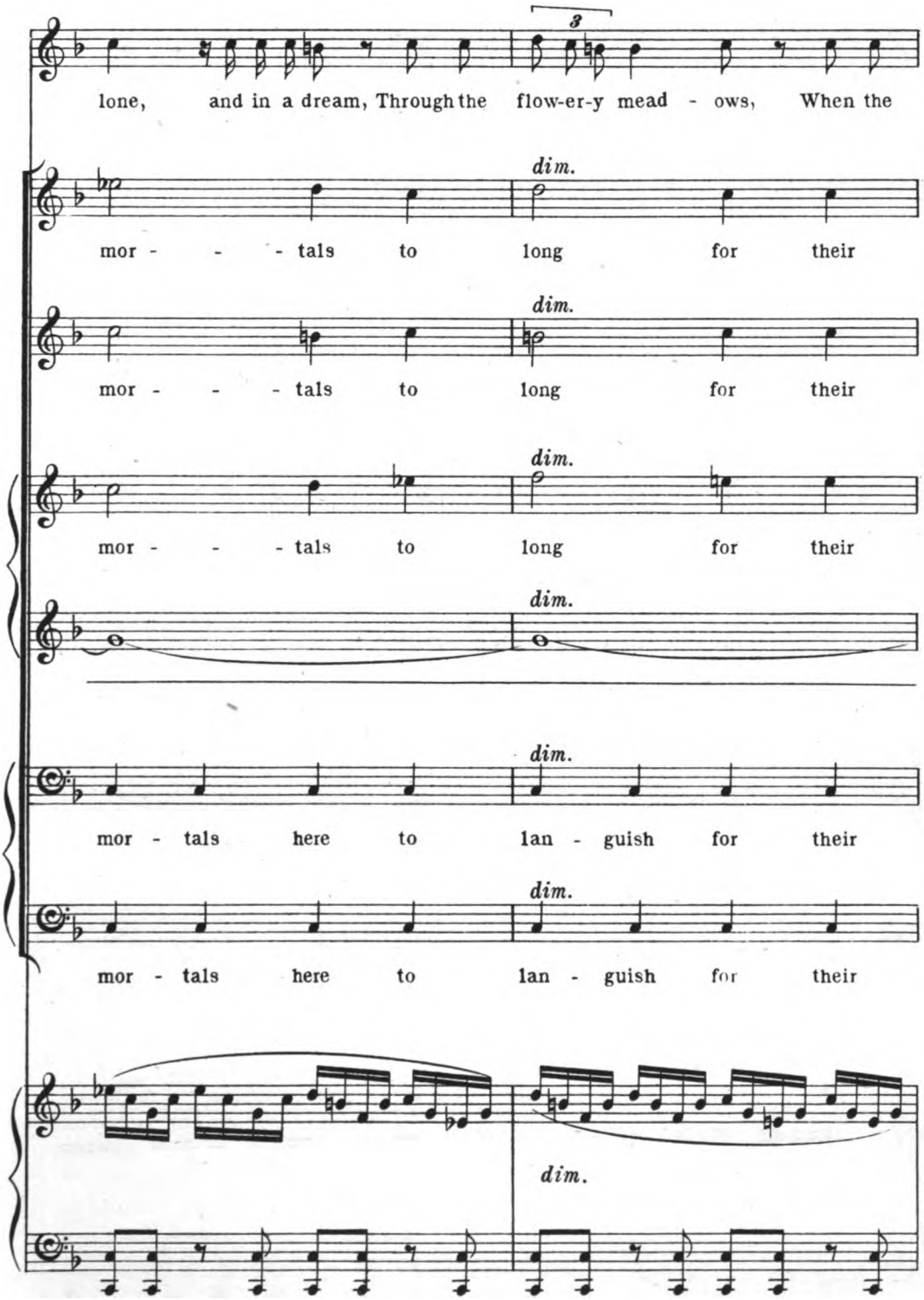

ear - - - ly days.
splen - - - dour He shines like the
heav'n - ly splen - - dour He shines like the
splen - - dour He shines like the
splen - - dour He shines like the
splen - - dour He shines like the
splen - - dour He shines like the
Ped. * Ped. *

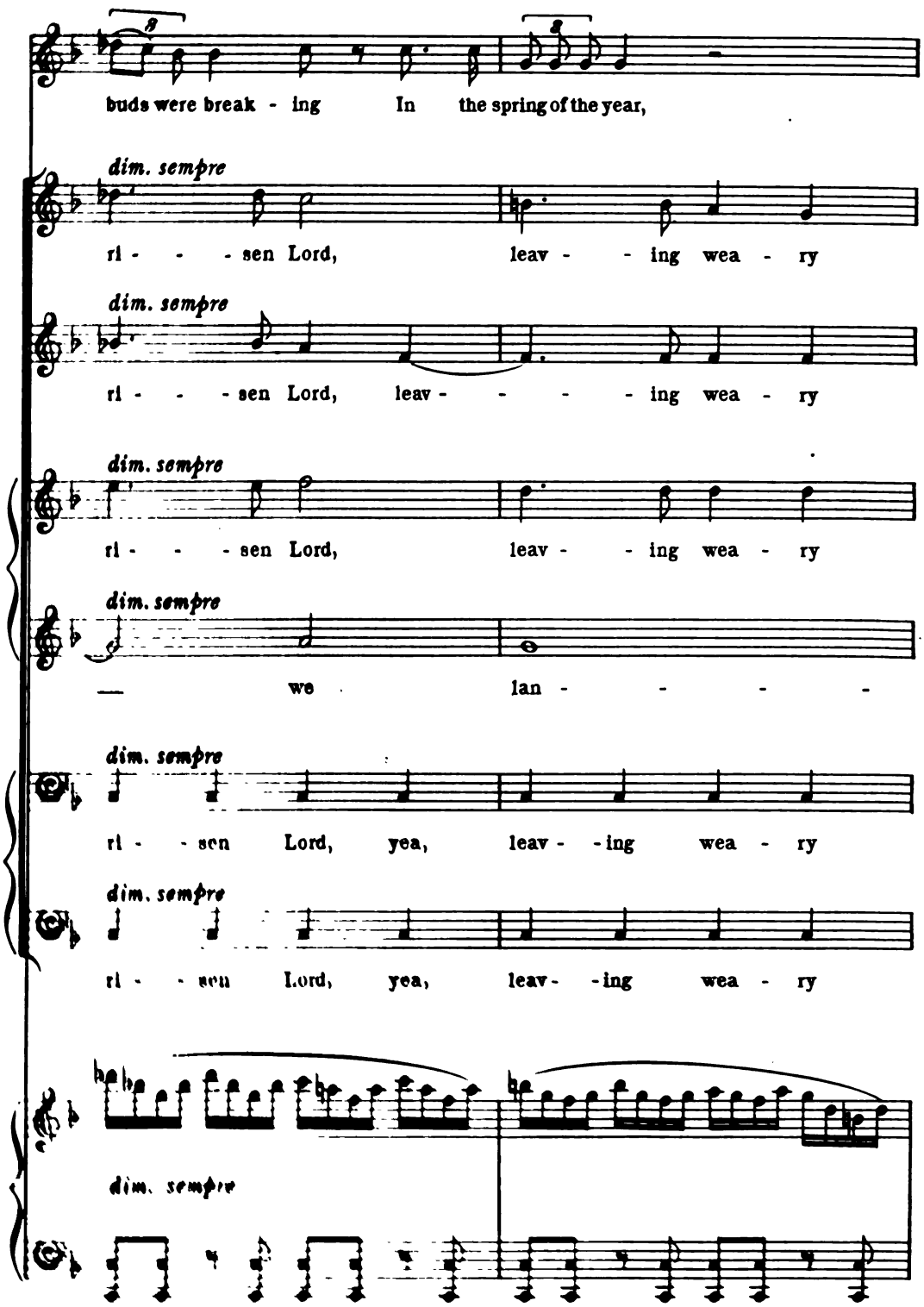

18
In my happy childhood' Twas sweet to kneel in prayer
sun!
To His Fa - ther's
sun!
To His Fa - ther's
18
sun!
sun!
sun!
To His
sun!
To His
18
sempre p
Ped.

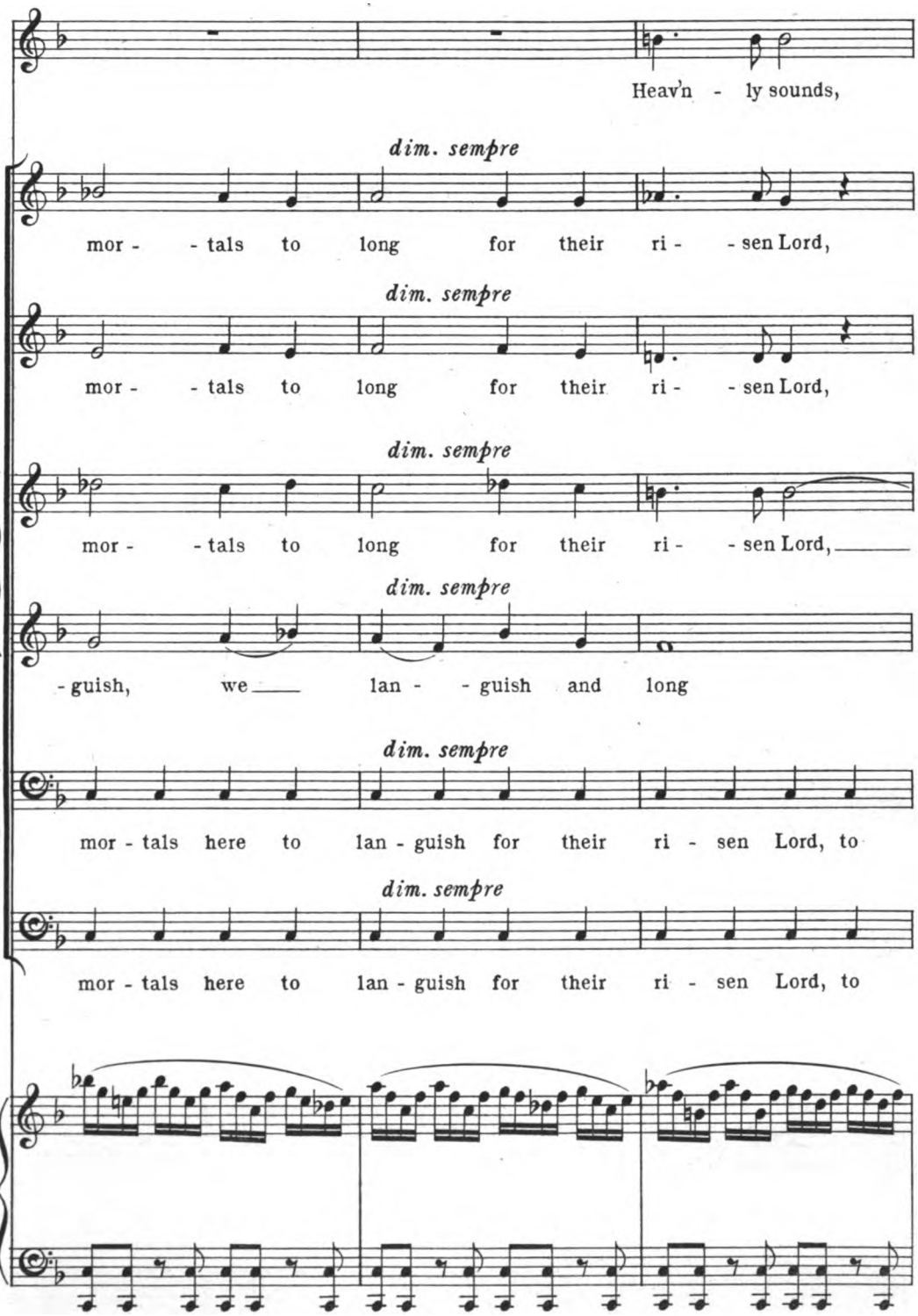

king - - dom, To the gold - en por - - tals, In
king - - dom, To the gold - en por - - tals, In
To His
To His Fa - - - ther's gold - - en
Fa - - ther's gold - - en por - - tals, In
Fa - - ther's gold - - - en por - - tals, In

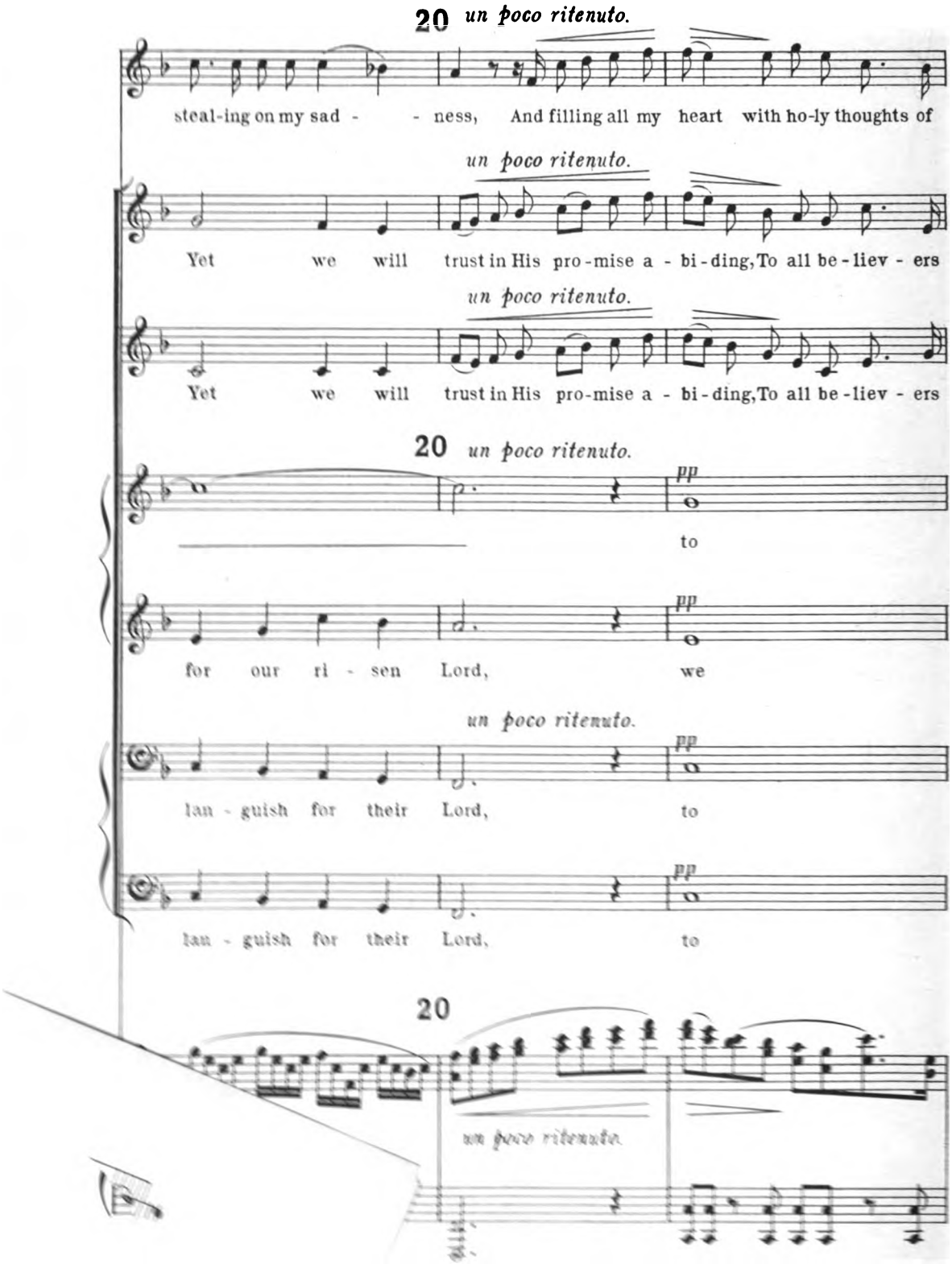

cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
king - dom the Sa - - viour hath soared,
cresc.
f
por - - tals the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
tri - - umph the Sa - - viour hath soared,
cresc.
f
Ped.

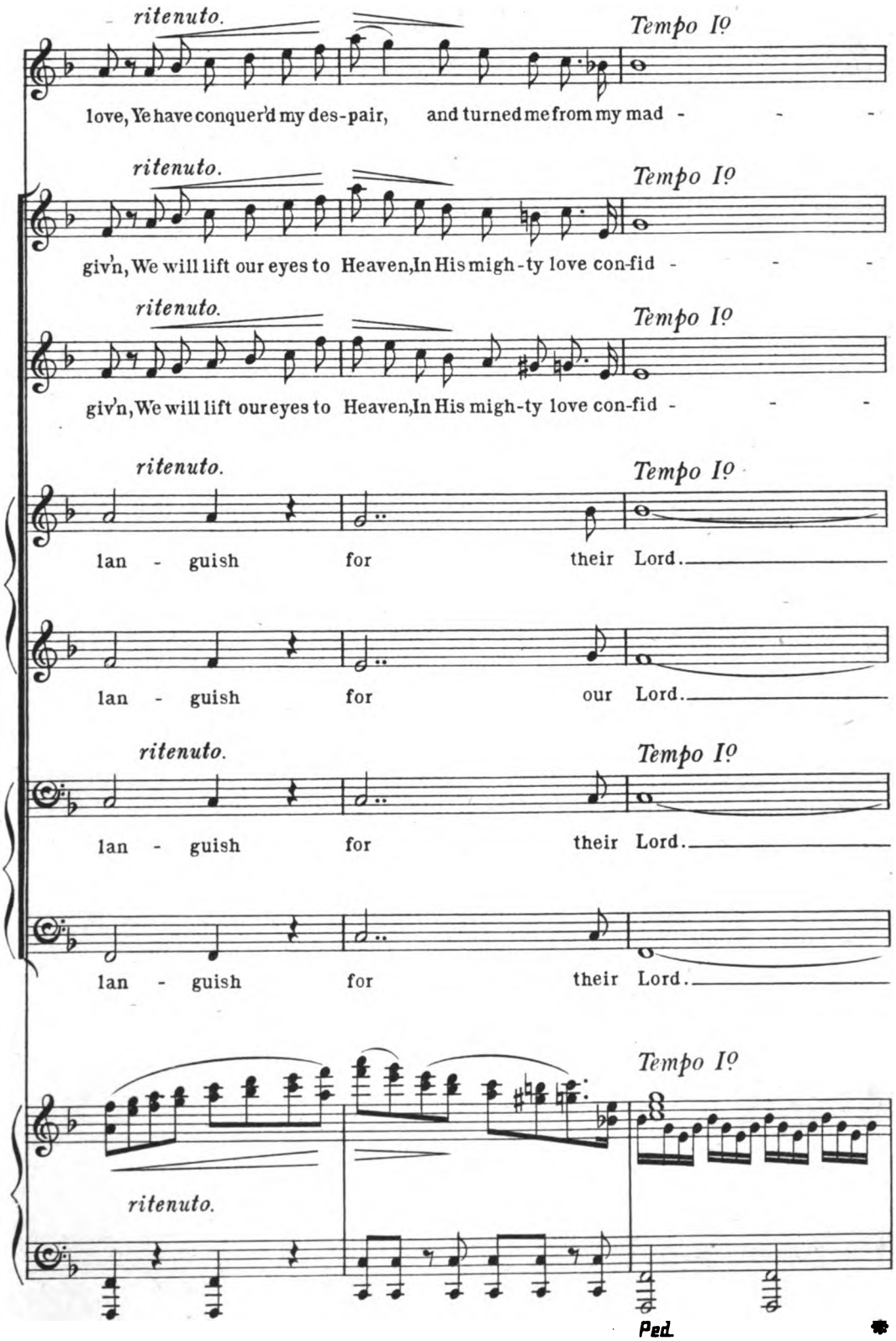

19
fp
Ah! sweet it was to wan - - - - der, A -
p
Leav - - ing wea - ry
p
Leav - - ing wea - ry
19
p
Leav - - ing wea - ry
p
Ah,
p
Leav- - ing wea - ry
p
Leav- - ing wea - ry
19
mf
dim.
p

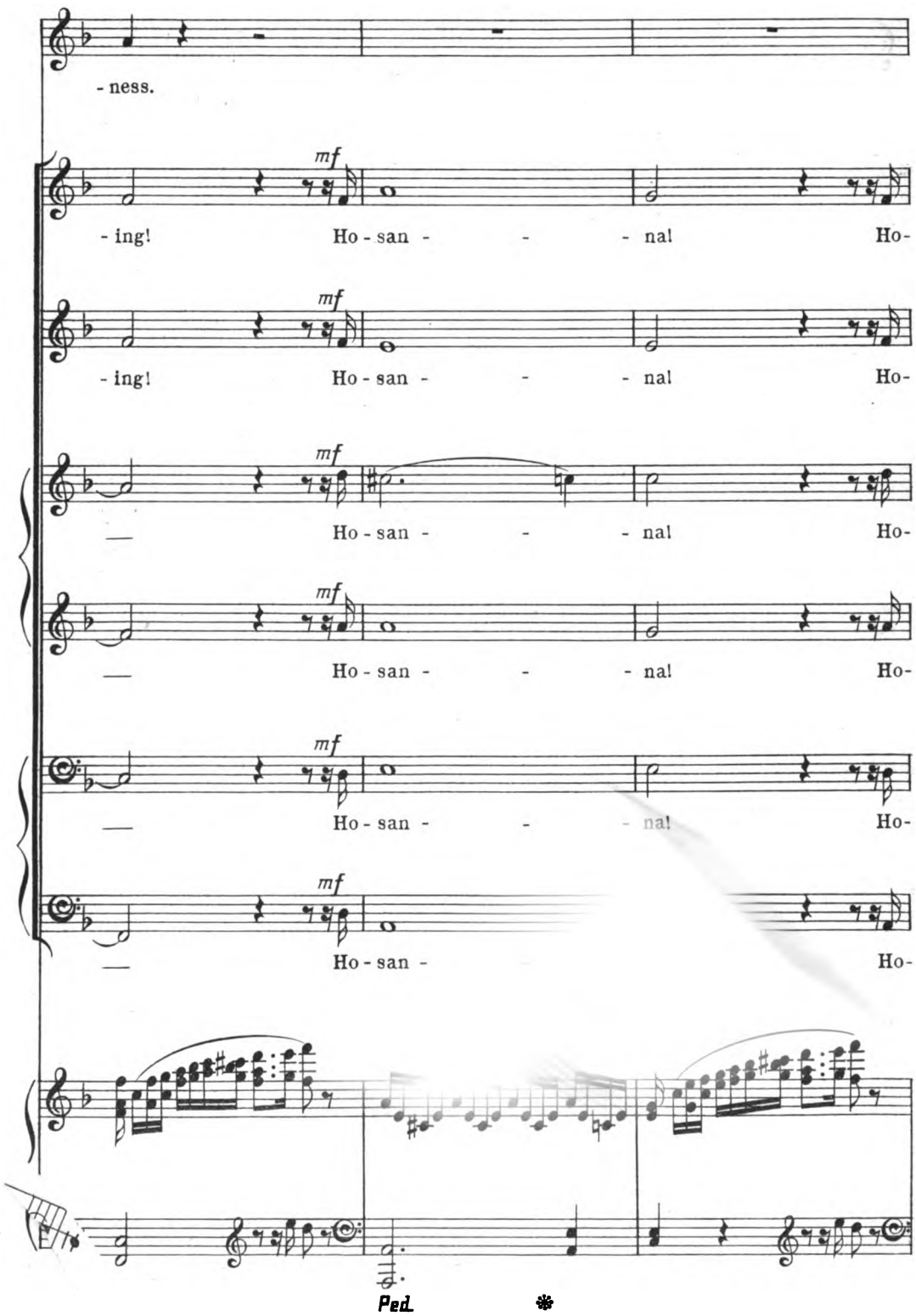

3
lone, and in a dream, Through the flow-er-y mead - ows, When the
dim.
mor - - - tals to long for their
dim.
mor - - - tals to long for their
dim.
mor - - - tals to long for their
dim.
dim.
mor - tals here to lan - guish for their
dim.
mor - tals here to lan - guish for their
dim.

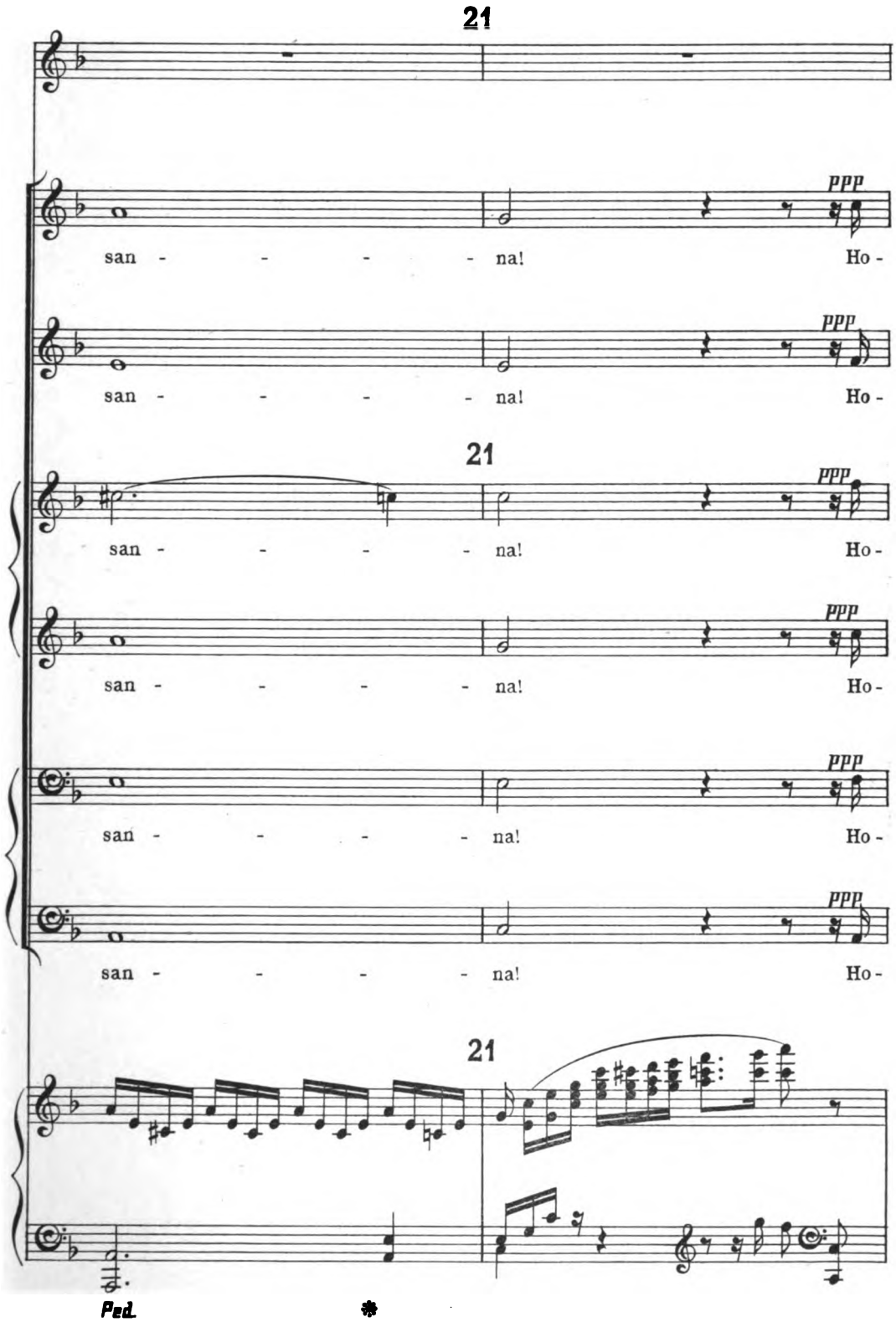

buds were break - ing In the spring of the year,
dim. sempre
ri - - - sen Lord, leav - - ing wea - ry
dim. sempre
ri - - - sen Lord, leav - - - - ing wea - ry
dim. sempre
ri - - - sen Lord, leav - - ing wea - ry
dim. sempre
— we lan - - - -
dim. sempre
ri - - sen Lord, yea, leav - - ing wea - ry
dim. sempre
ri - - sen Lord, yea, leav - - ing wea - ry
dim. sempre

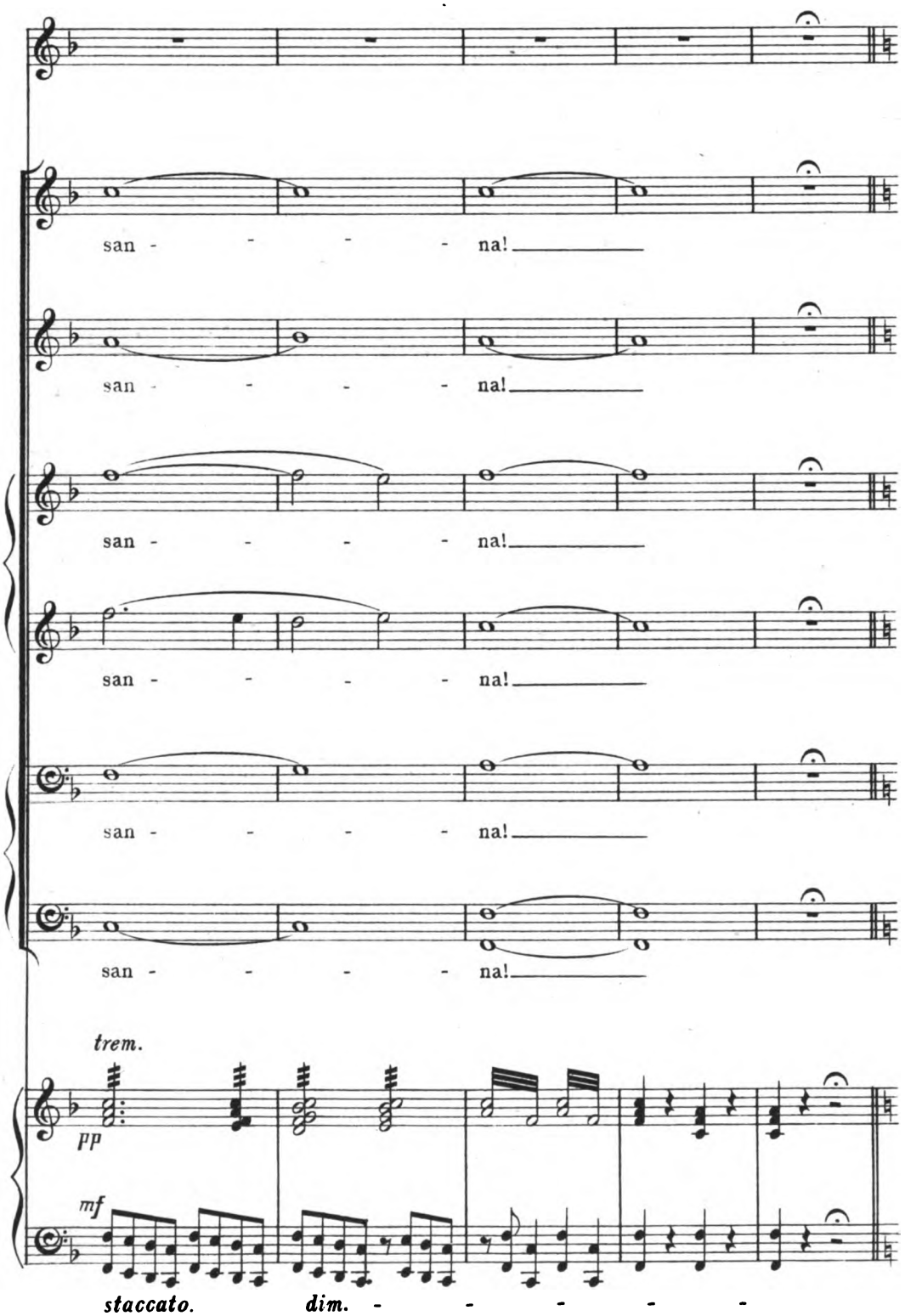

Heav'n - ly sounds,
dim. sempre
mor - - tals to long for their ri - - sen Lord,
dim. sempre
mor - - tals to long for their ri - - sen Lord,
dim. sempre
mor - - tals to long for their ri - - sen Lord,
dim. sempre
- guish, we lan - - guish and long
dim. sempre
mor - tals here to lan - guish for their ri - sen Lord, to
dim. sempre
mor - tals here to lan - guish for their ri - sen Lord, to


20 un poco ritenuto.
steal-ing on my sad - - ness, And filling all my heart with ho-ly thoughts of
un poco ritenuto.
Yet we will trust in His pro-mise a - bi-ding, To all be-liev - ers
un poco ritenuto.
Yet we will trust in His pro-mise a - bi-ding, To all be-liev - ers
20 un poco ritenuto.
pp
to
pp
for our ri - sen Lord, we
un poco ritenuto.
pp
lan - guish for their Lord, to
pp
lan - guish for their Lord, to
20
un poco ritenuto.

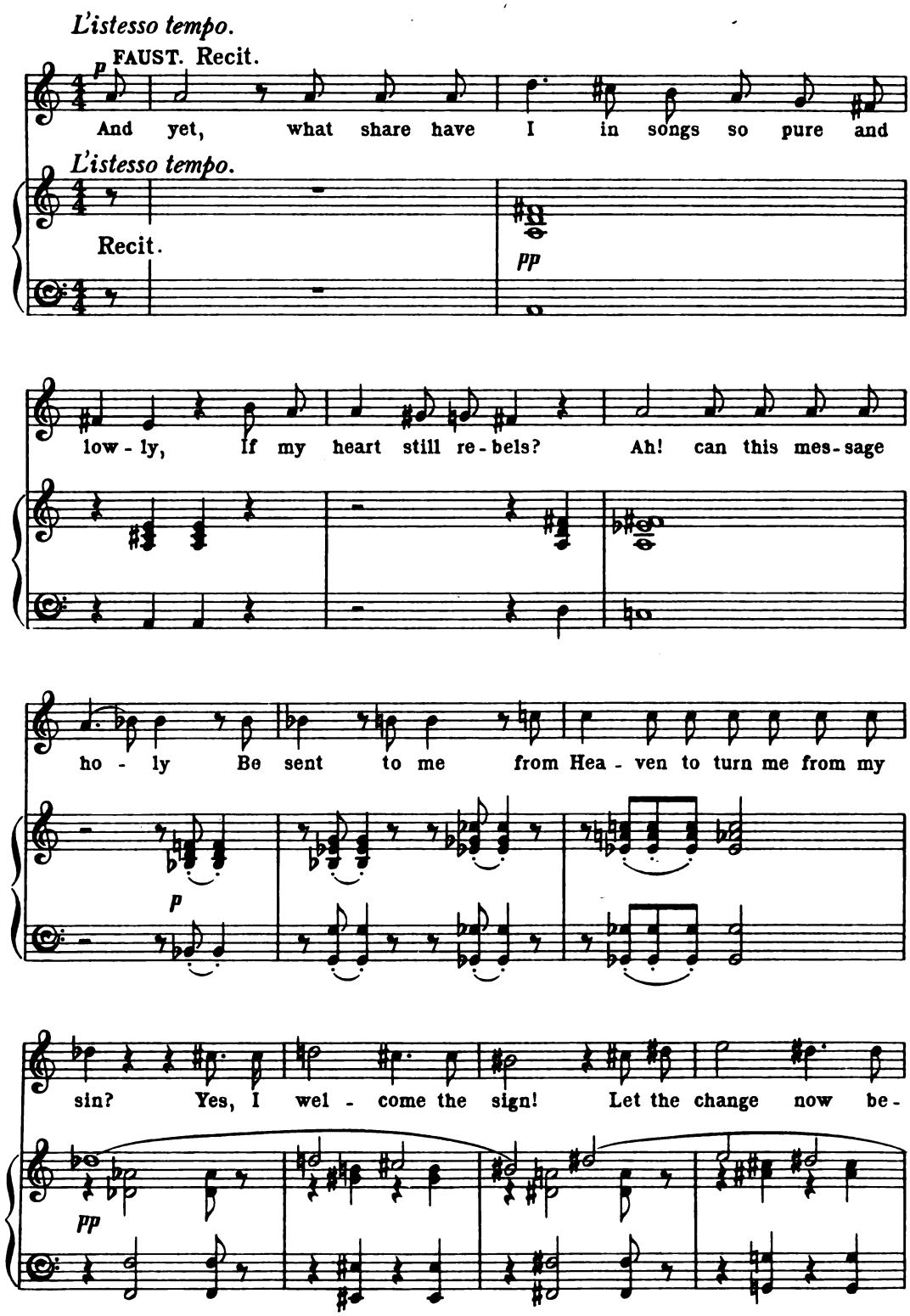

ritenuto.
Tempo I°
love, Ye have conquer'd my des-pair, and turned me from my mad - - -
ritenuto.
Tempo I°
giv'n, We will lift our eyes to Heaven, In His migh-ty love con-fid - - -
ritenuto.
Tempo I°
giv'n, We will lift our eyes to Heaven, In His migh-ty love con-fid - - -
ritenuto.
Tempo I°
lan - guish for their Lord.
lan - guish for our Lord.
ritenuto.
Tempo I°
lan - guish for their Lord.
lan - guish for their Lord.
Tempo I°
ritenuto.
Ped.

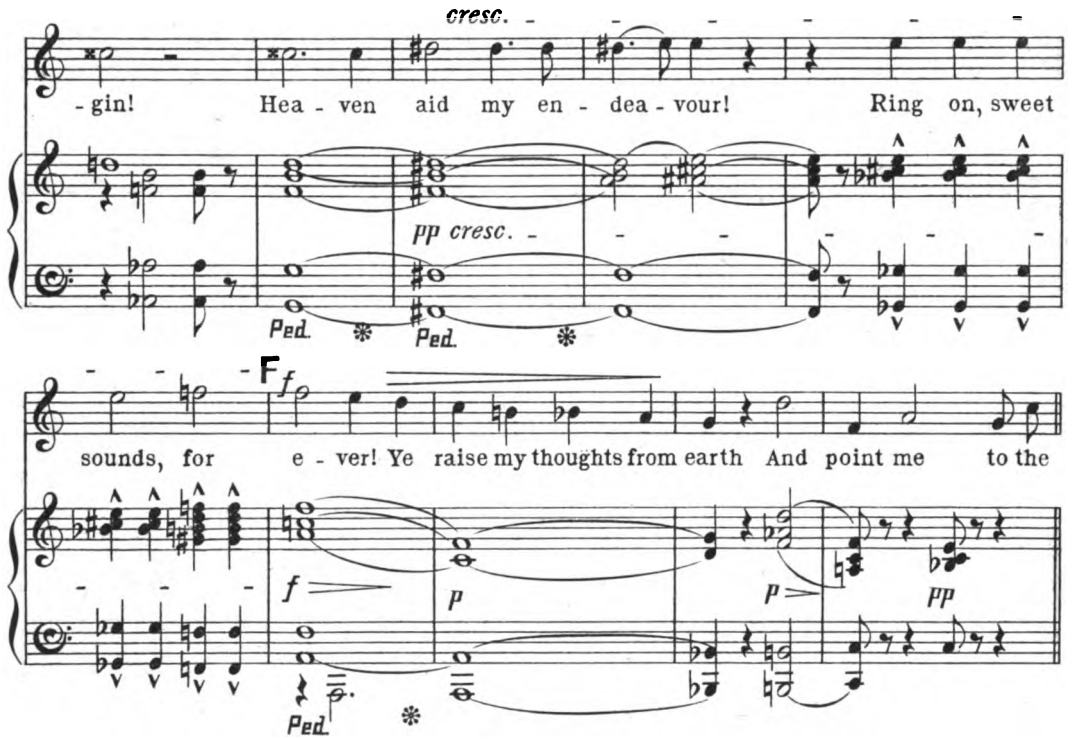

-ness.
mf
-ing! Ho-san- -na! Ho-
mf
-ing! Ho-san- -na! Ho-
mf
— Ho-san- -na! Ho-
mf
— Ho-san- -na! Ho-
mf
— Ho-san- -na! Ho-
mf
— Ho-san- Ho-
Ped.
*


21
ppp
san - - - - na! Ho -
ppp
san - - - - na! Ho -
21
ppp
san - - - - na! Ho -
ppp
san - - - - na! Ho -
ppp
san - - - - na! Ho -
ppp
san - - - - na! Ho -
21
Ped.
*


san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
san - - - - na!
trem.
pp
mf
staccato.
dim. - - - - -

RECIT. AND YET, WHAT SHARE HAVE I?

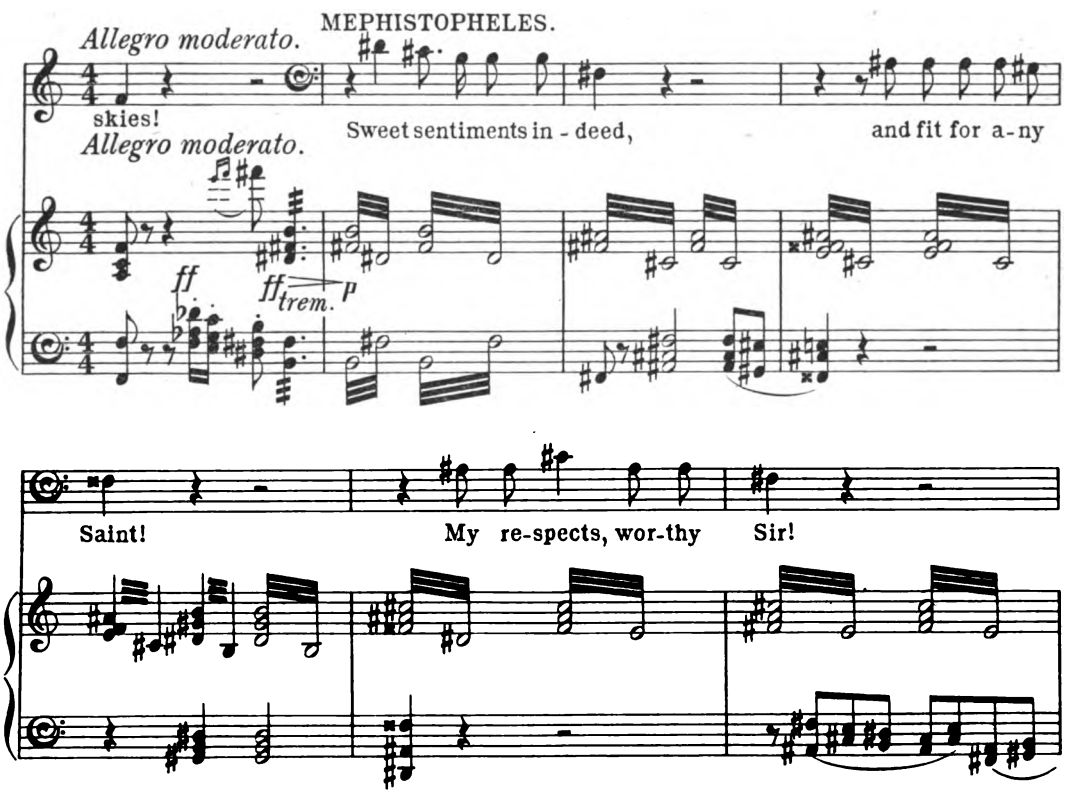


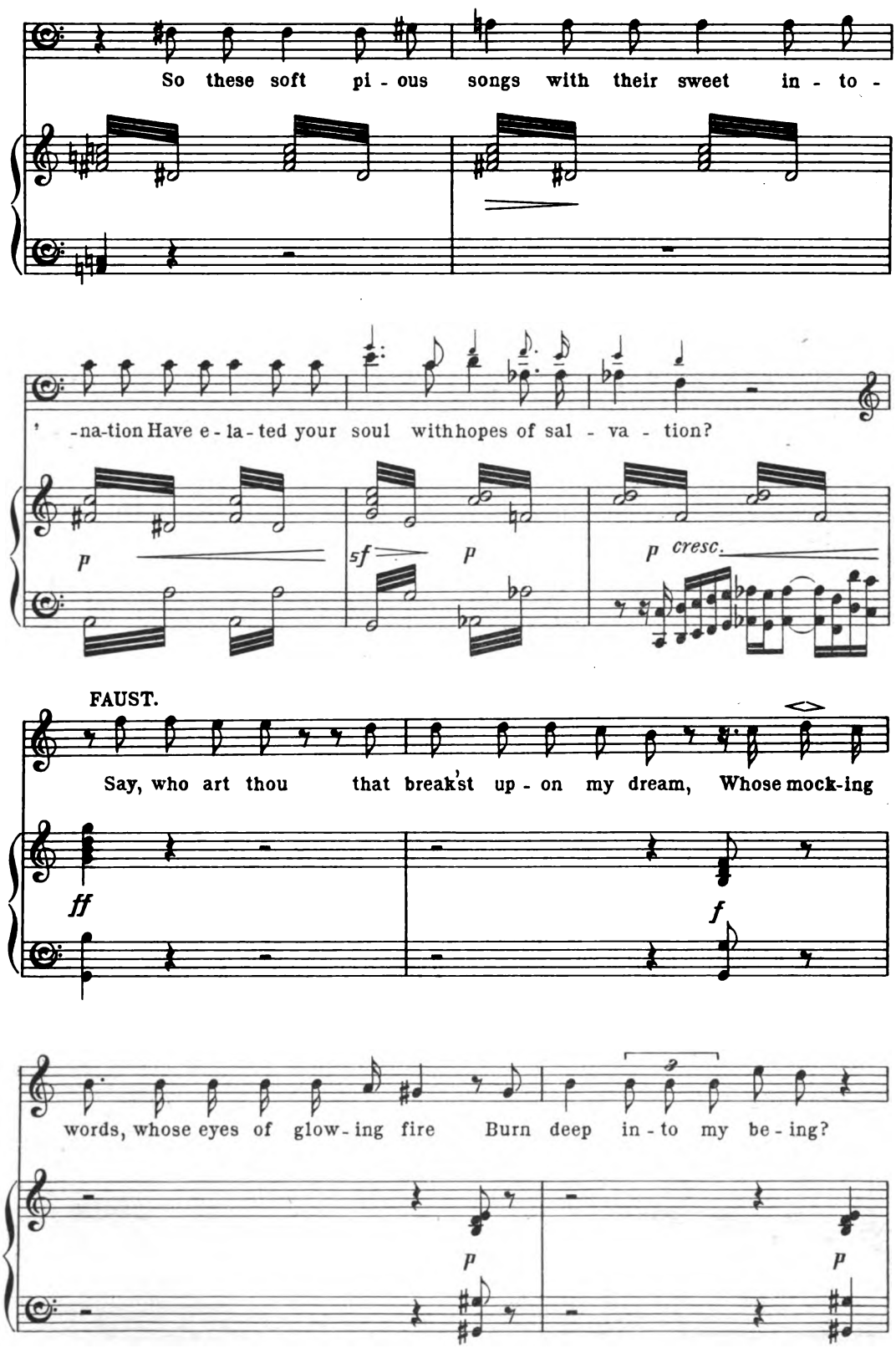


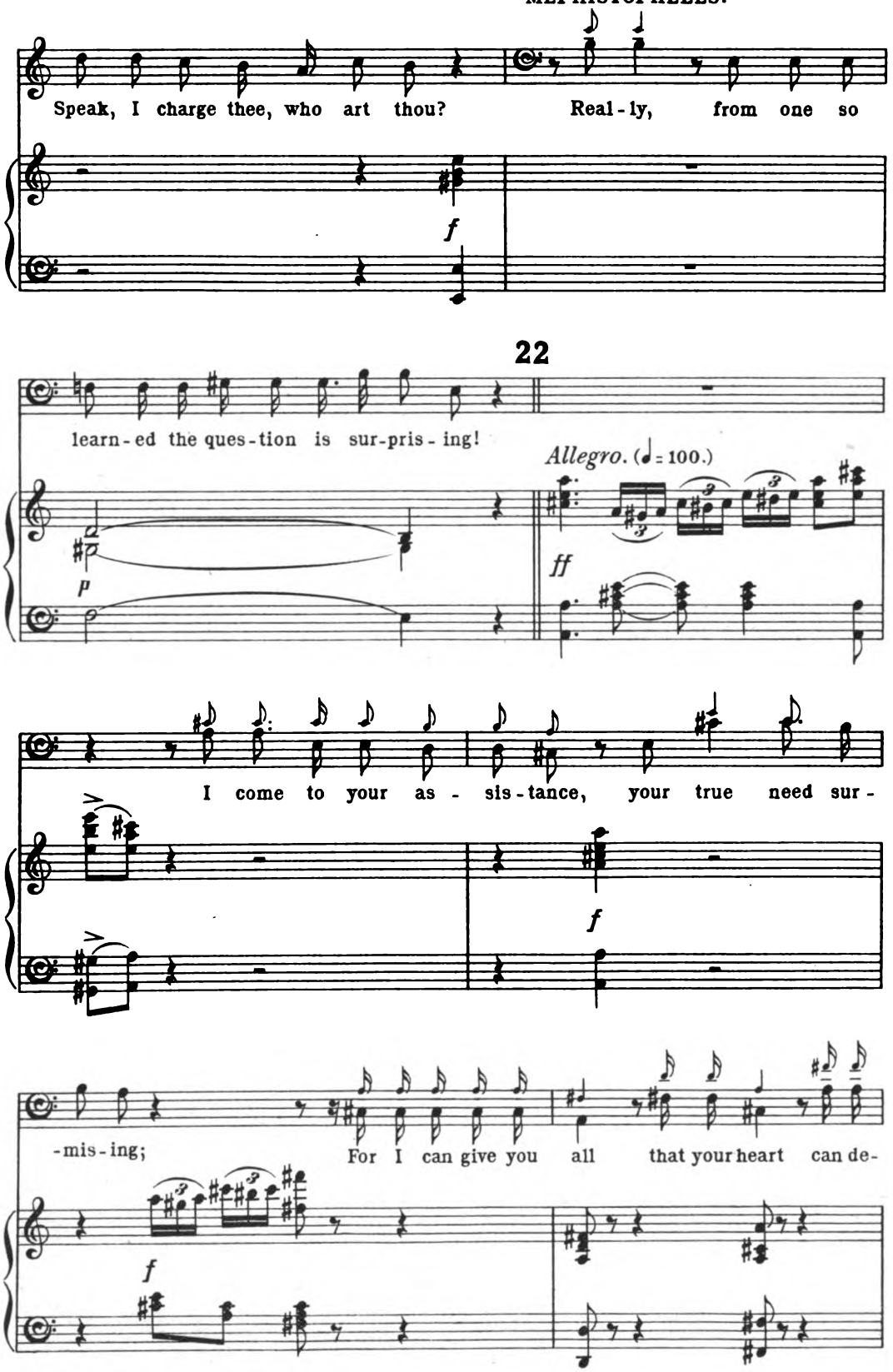
SCENE V.

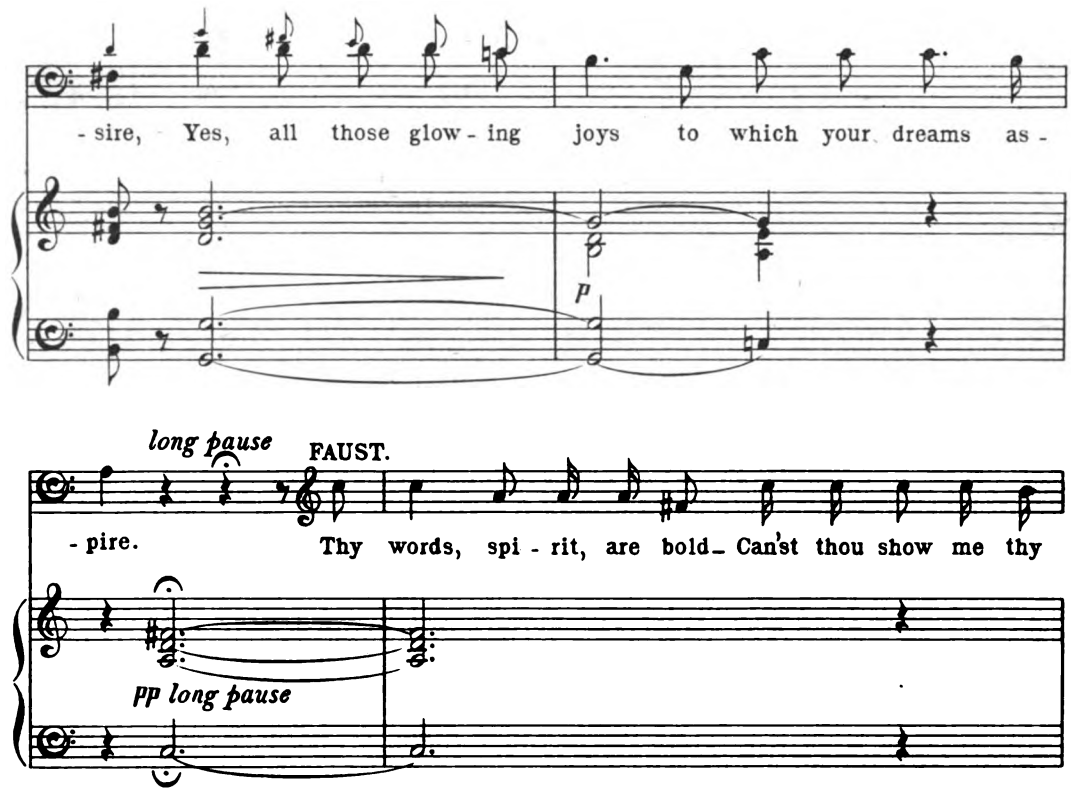
Mephistopheles suddenly appears.

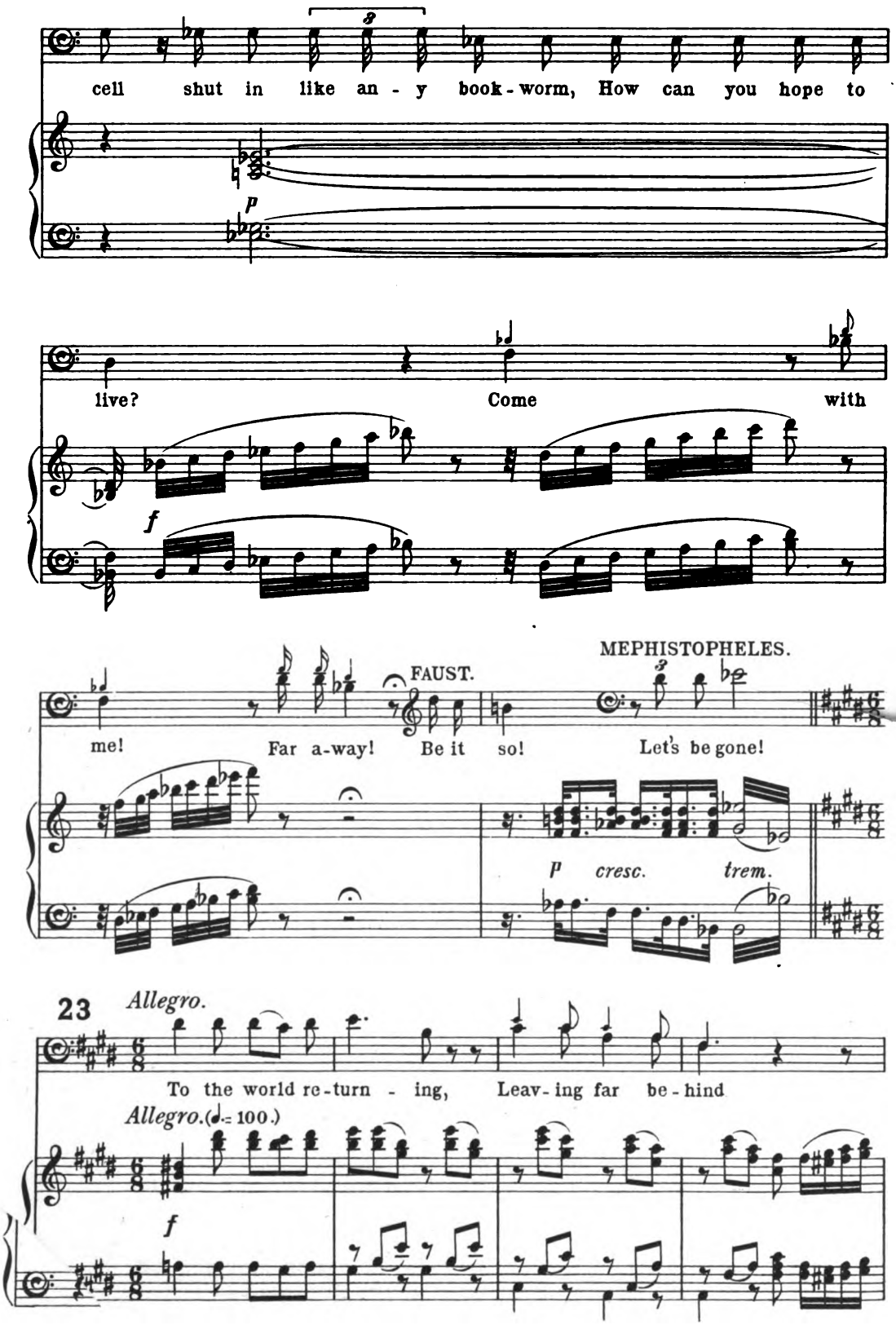
RECIT. **SWEET SENTIMENTS INDEED!**

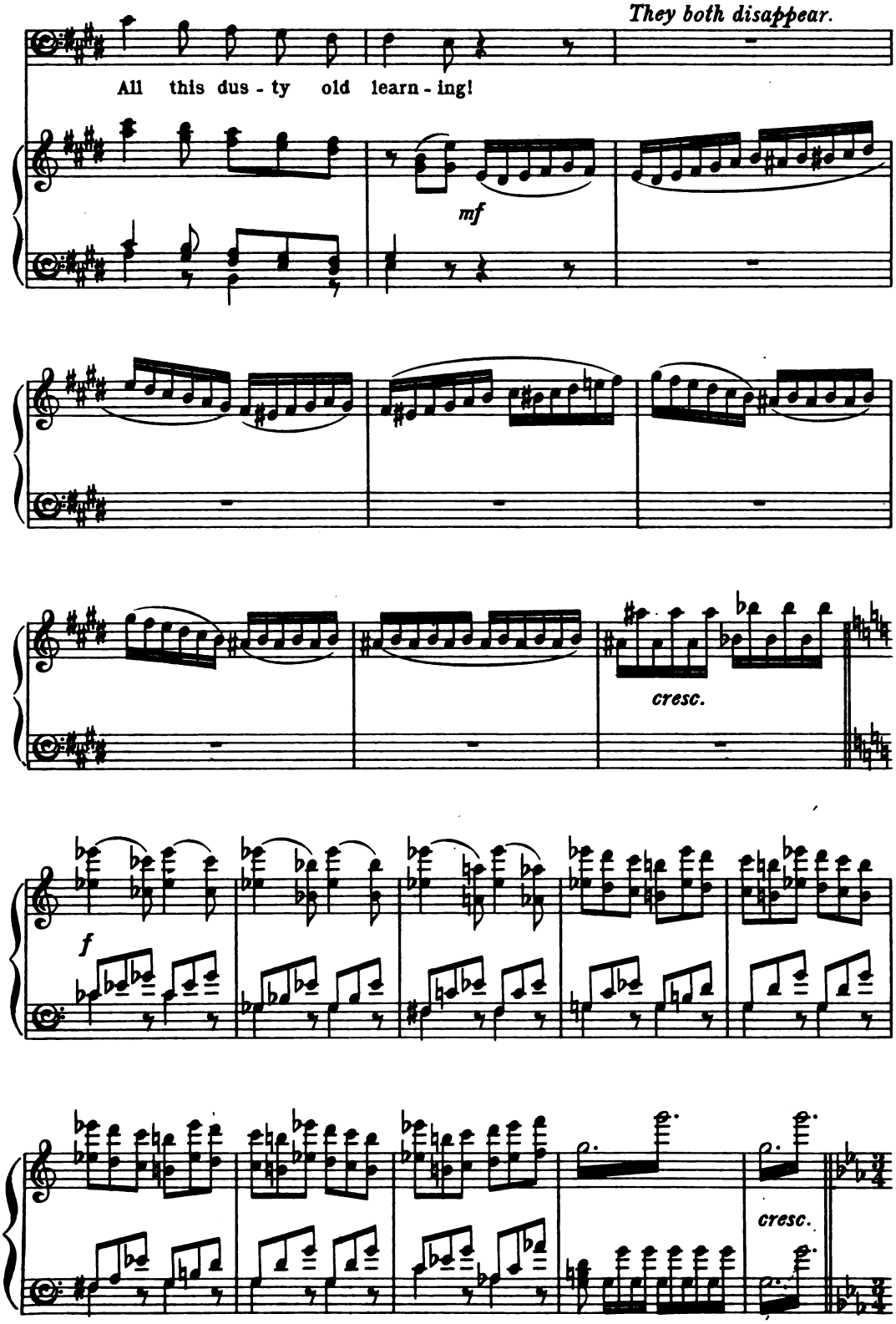



So these soft pi - ous songs with their sweet in - to -
-na-tion Have e - la - ted your soul with hopes of sal - va - tion?
p
sf
p
p cresc.
FAUST.
Say, who art thou that break'st up - on my dream, Whose mock-ing
ff
f
words, whose eyes of glow - ing fire Burn deep in - to my be - ing?
p
p


MEPHISTOPHELES.
Speak, I charge thee, who art thou?
Real - ly, from one so
f
22
learn - ed the ques - tion is sur-pris - ing!
Allegro. (♩= 100.)
p
ff
I come to your as - sis - tance, your true need sur -
f
-mis - ing;
For I can give you all that your heart can de-
f


- sire, Yes, all those glow - ing joys to which your dreams as -
p
long pause
FAUST.
- pire. Thy words, spi - rit, are bold_ Can'st thou show me thy
pp long pause
MEPHISTOPHELES.
pow - er? Glad - ly! you shall see much with - in this ve - ry
mf
f
p
hour. Here in this drea - ry
ff

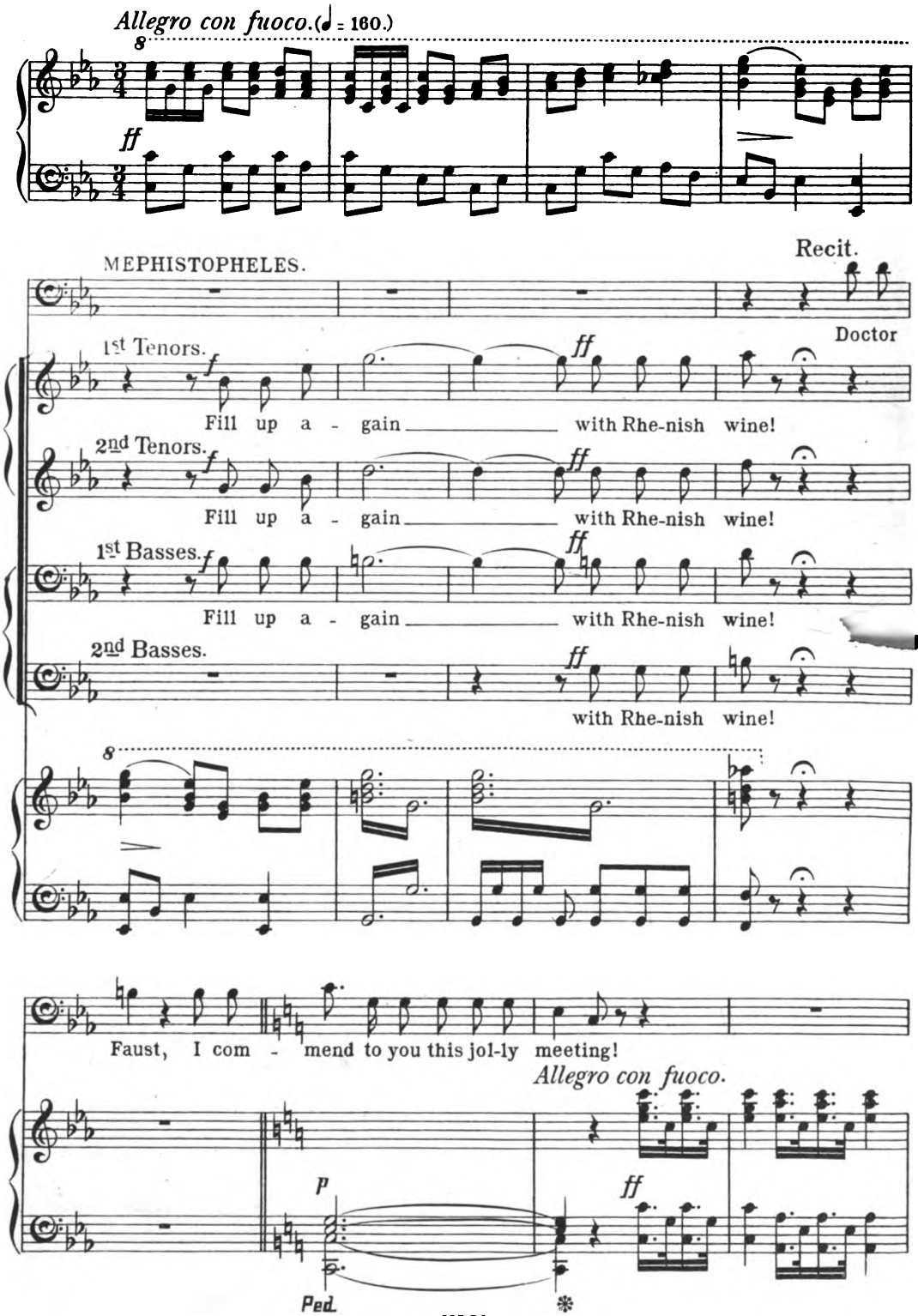

cell shut in like an - y book - worm, How can you hope to
p
live? Come with
f
FAUST.
MEPHISTOPHELES.
me! Far a-way! Be it so! Let's be gone!
p cresc. trem.
23
Allegro.
To the world re-turn - ing, Leav-ing far be-hind
Allegro. (♩= 100.)
f

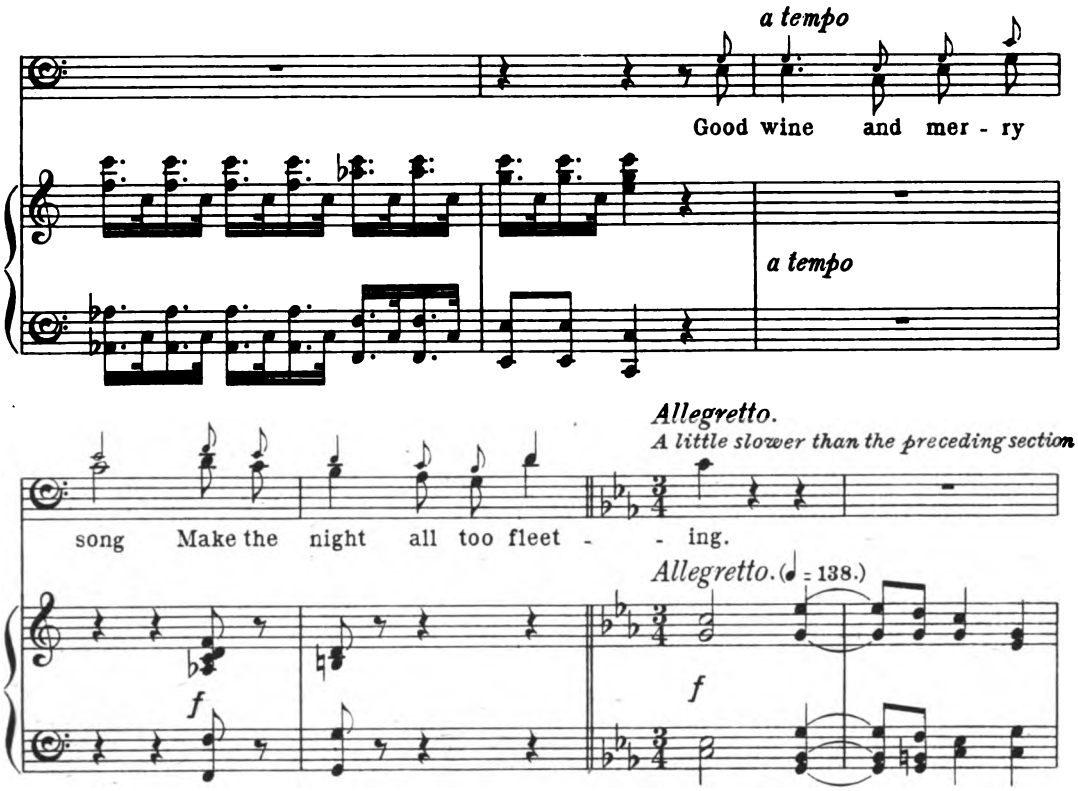

They both disappear.
All this dus - ty old learn - ing!
mf
cresc.
f
cresc.

SCENE VI.

Auerbach's cellar at Leipzig.

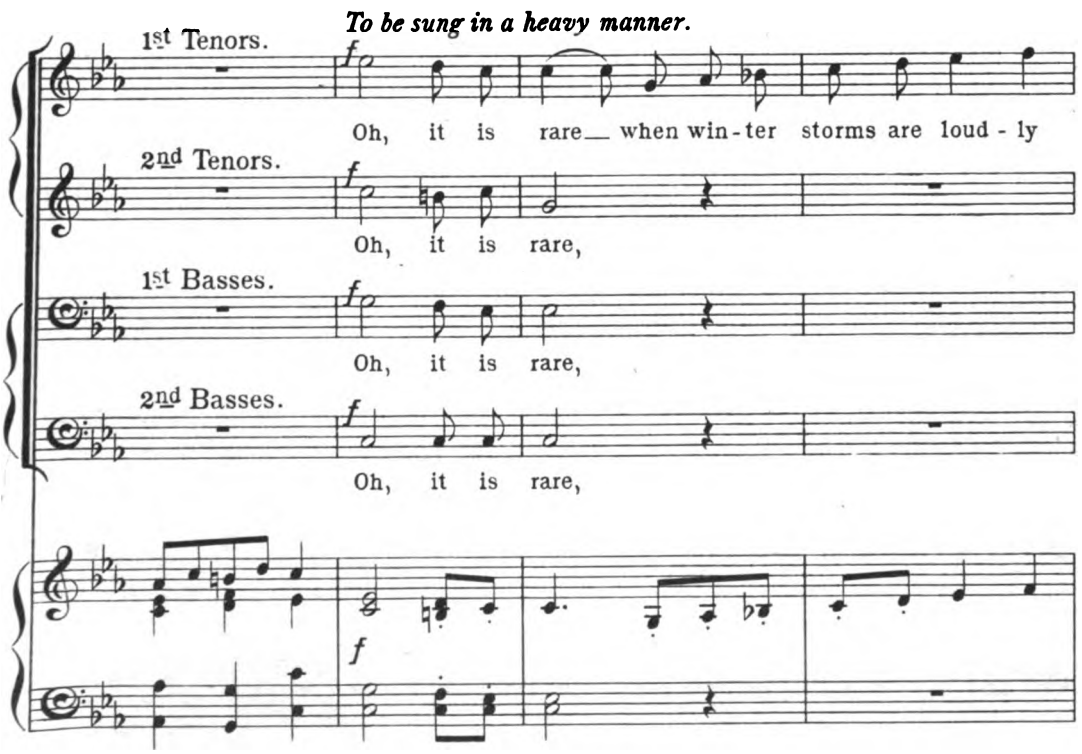
CHORUS. **FILL UP AGAIN!**

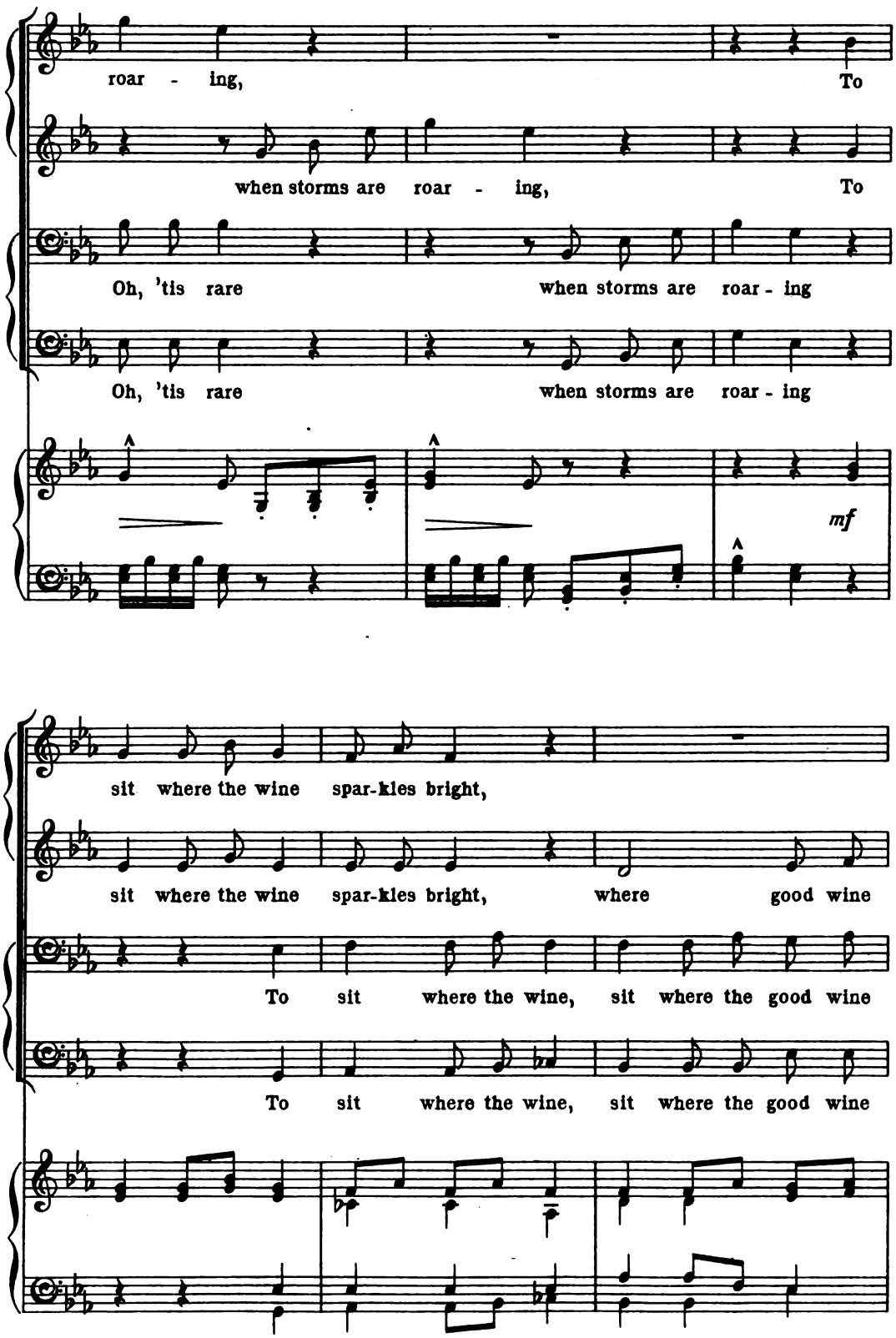


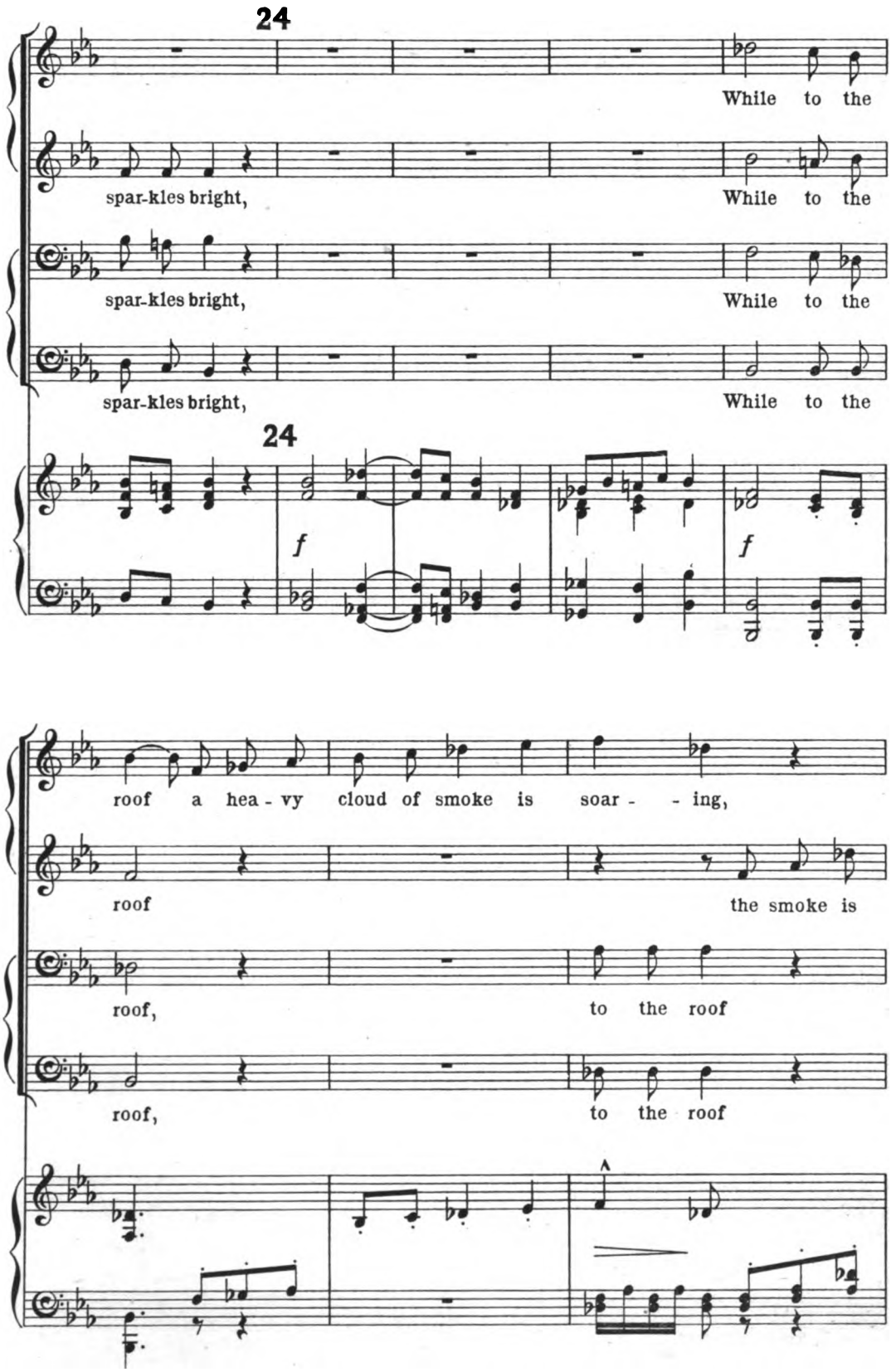


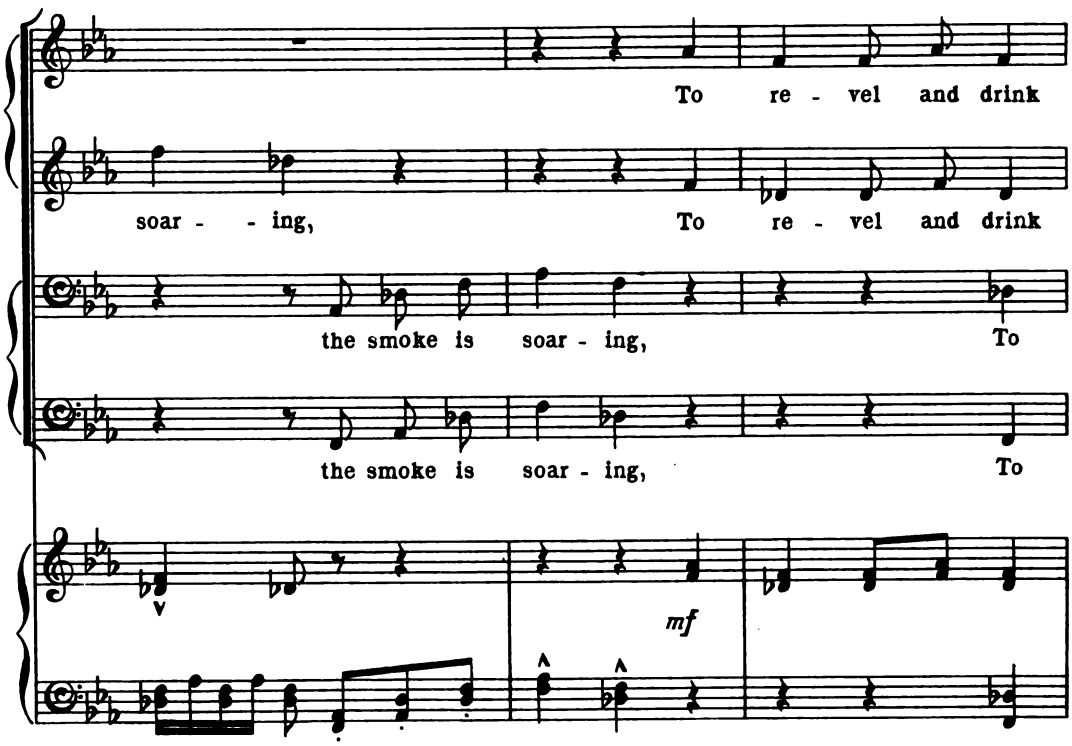
DRINKING SONG.

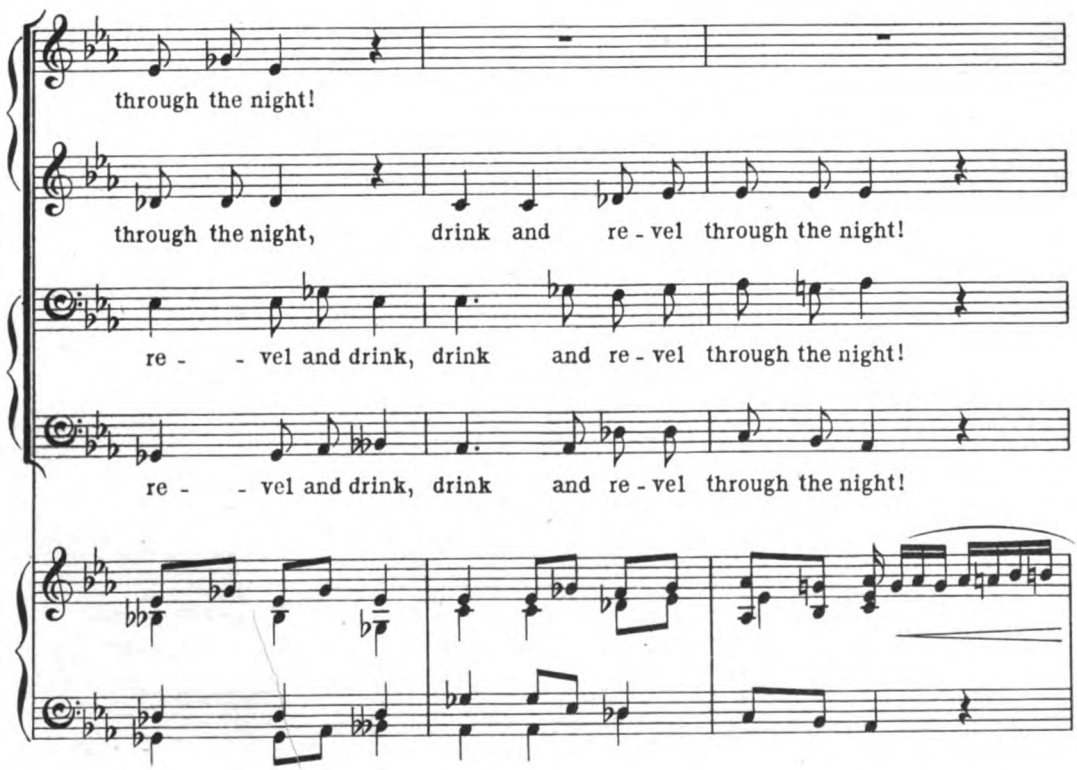
To be sung in a heavy manner.

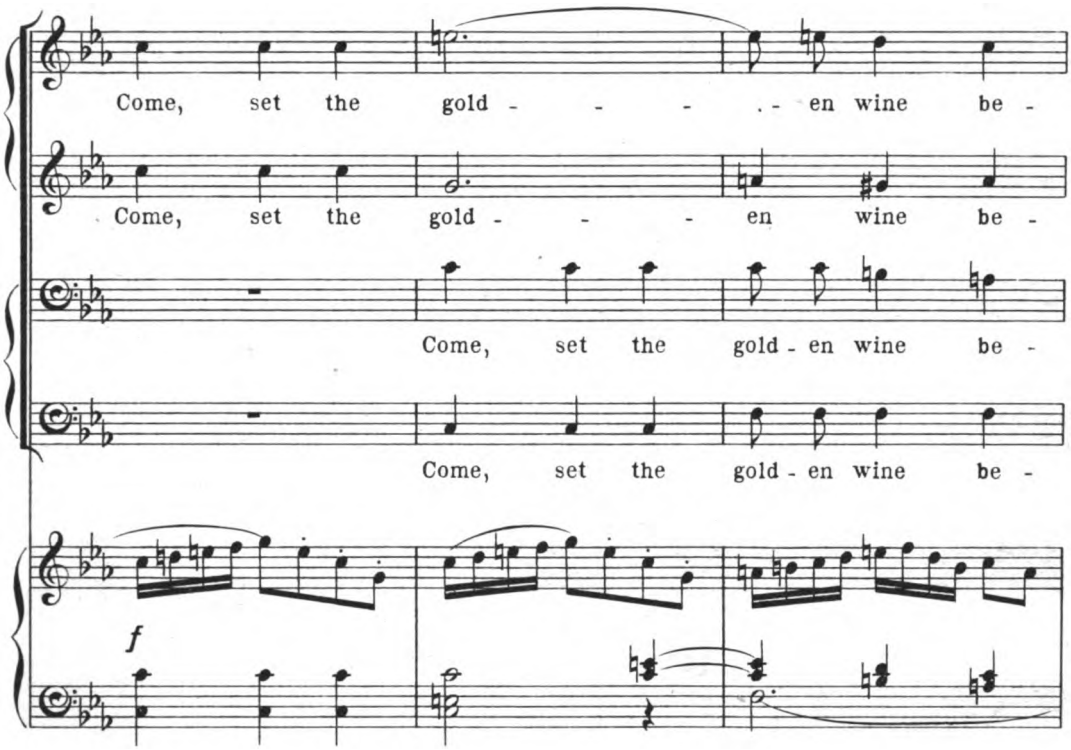


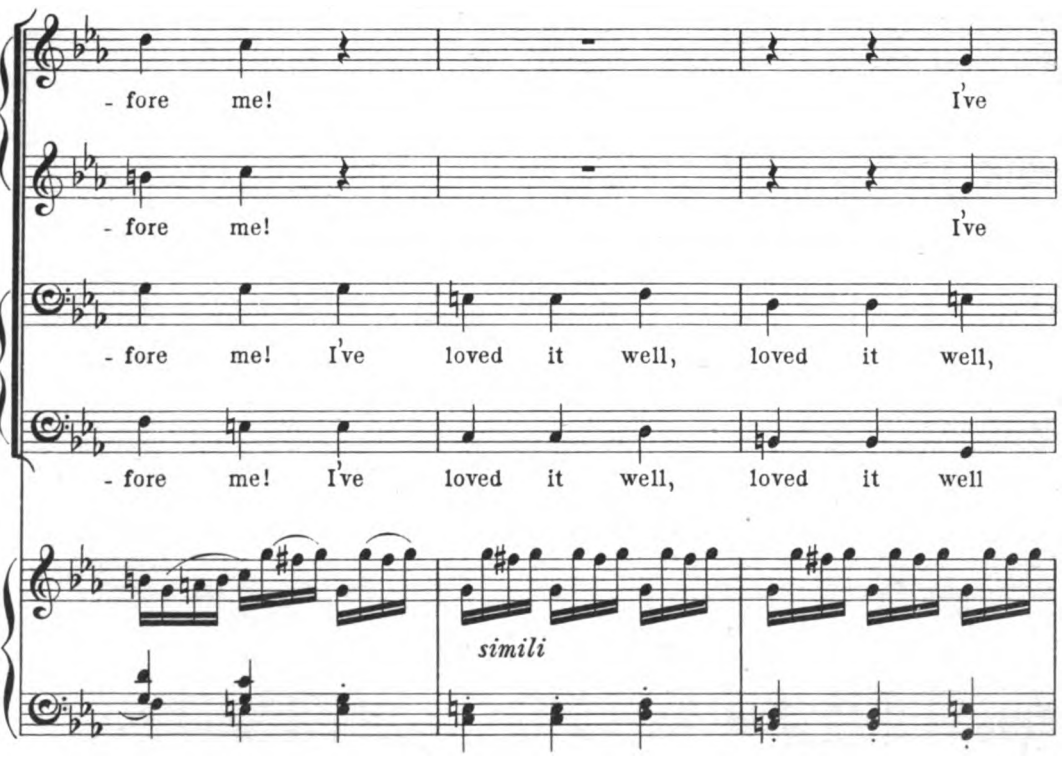

roar - ing, To
when storms are roar - ing, To
Oh, 'tis rare when storms are roar - ing
Oh, 'tis rare when storms are roar - ing
mf
sit where the wine spar-kles bright,
sit where the wine spar-kles bright, where good wine
To sit where the wine, sit where the good wine
To sit where the wine, sit where the good wine

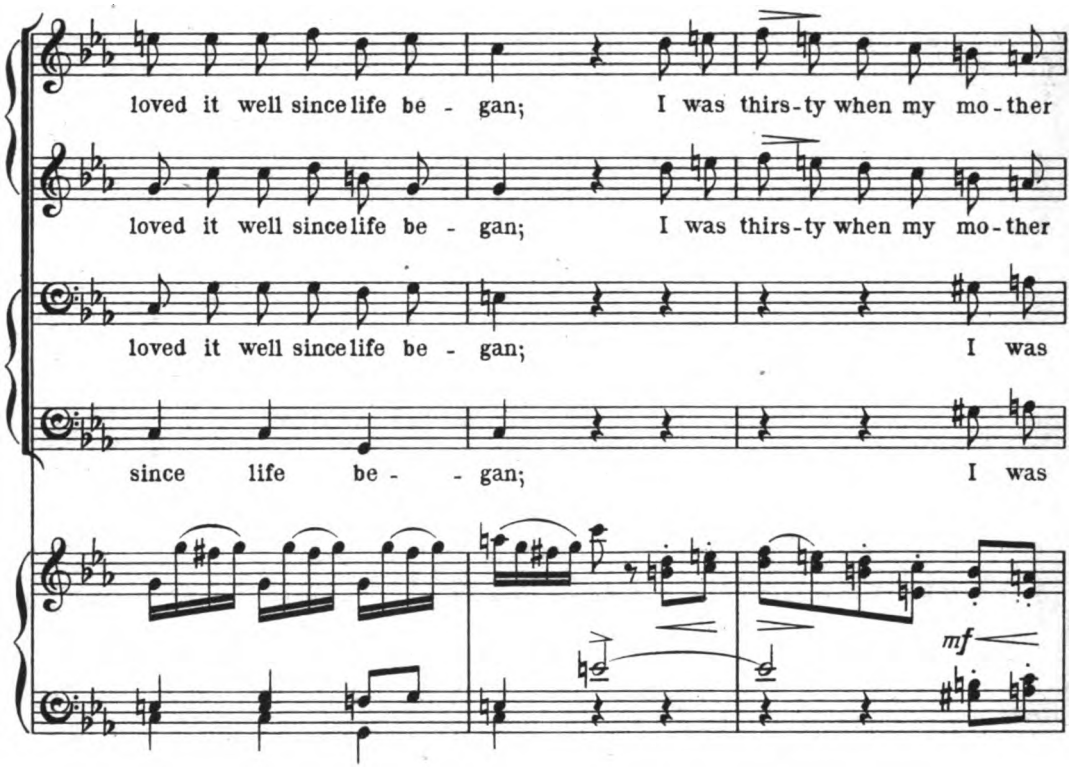

24
While to the
spar-kles bright,
While to the
spar-kles bright,
While to the
spar-kles bright,
While to the
24
f
f
roof a hea - vy cloud of smoke is soar - - ing,
roof
the smoke is
roof,
to the roof
roof,
to the roof

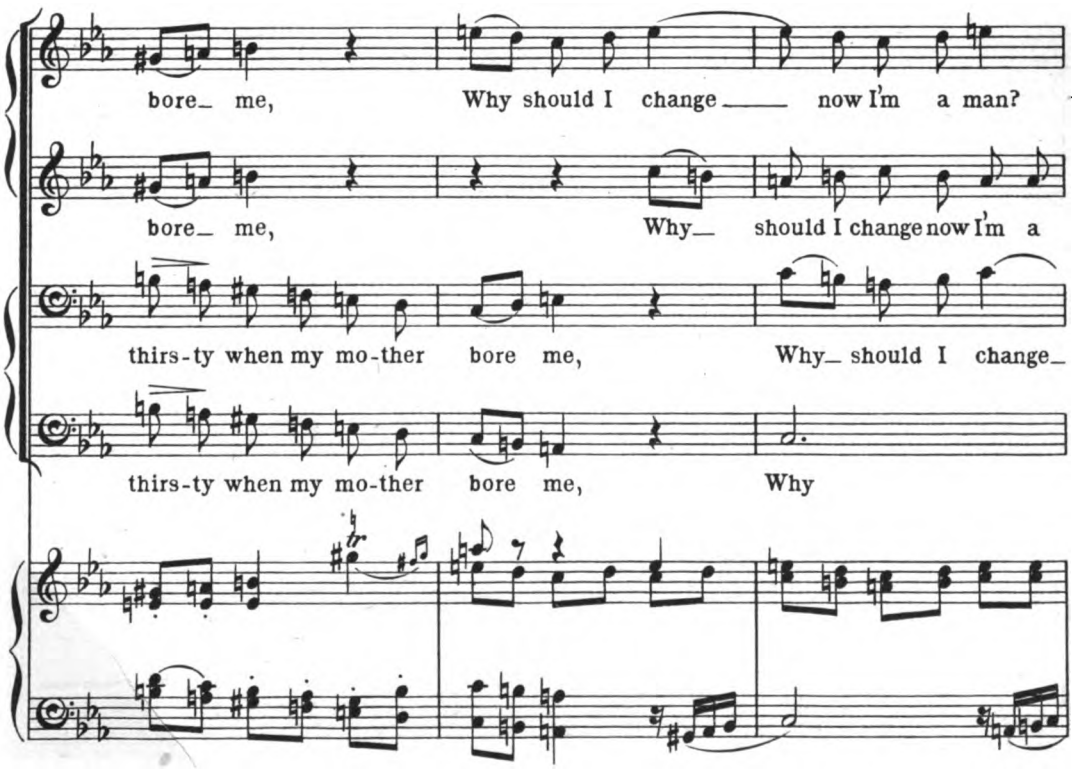

To re - vel and drink
soar - - ing, To re - vel and drink
the smoke is soar - ing, To
the smoke is soar - ing, To
mf

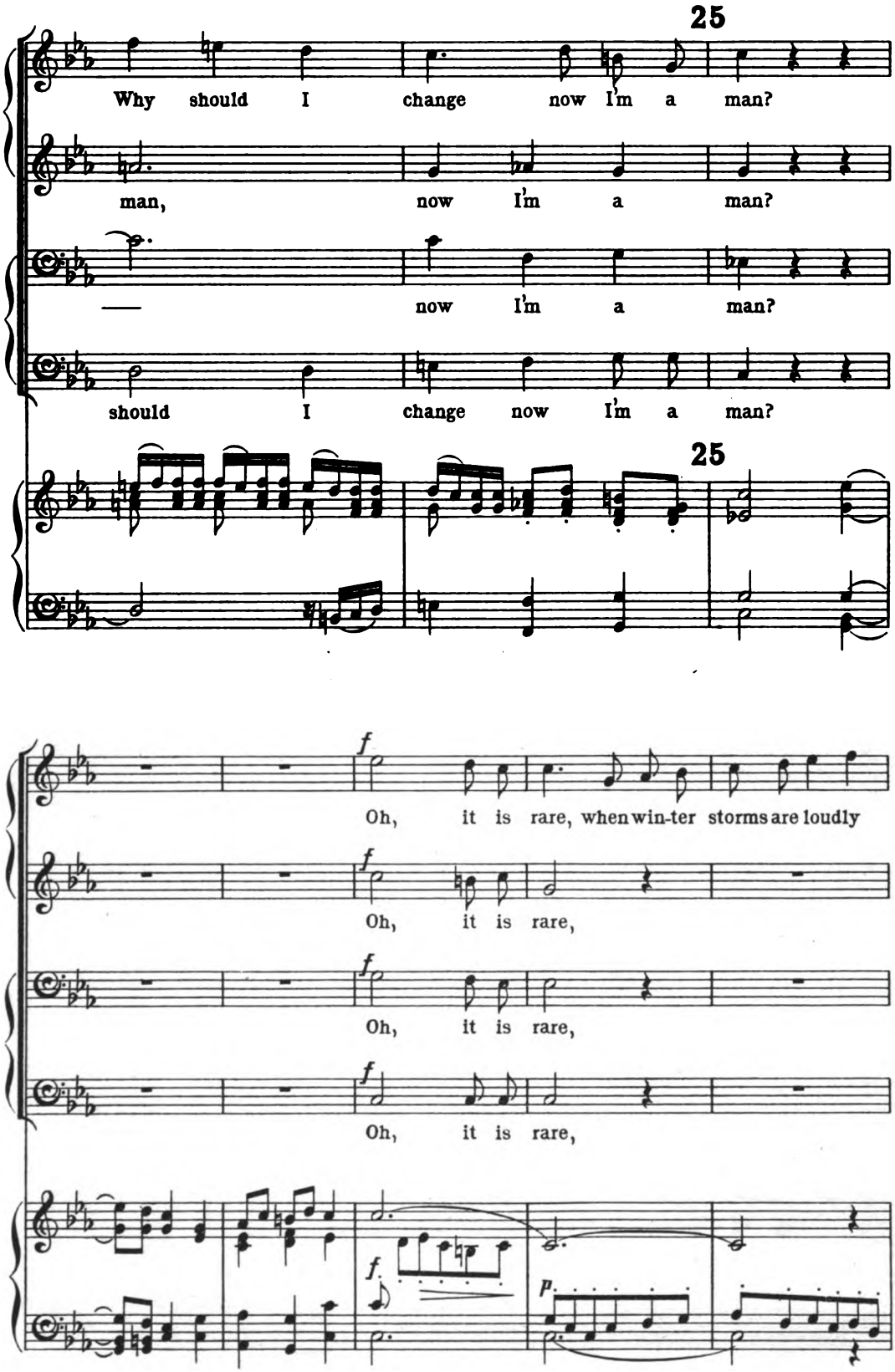

through the night!
through the night, drink and re - vel through the night!
re - - vel and drink, drink and re - vel through the night!
re - - vel and drink, drink and re - vel through the night!

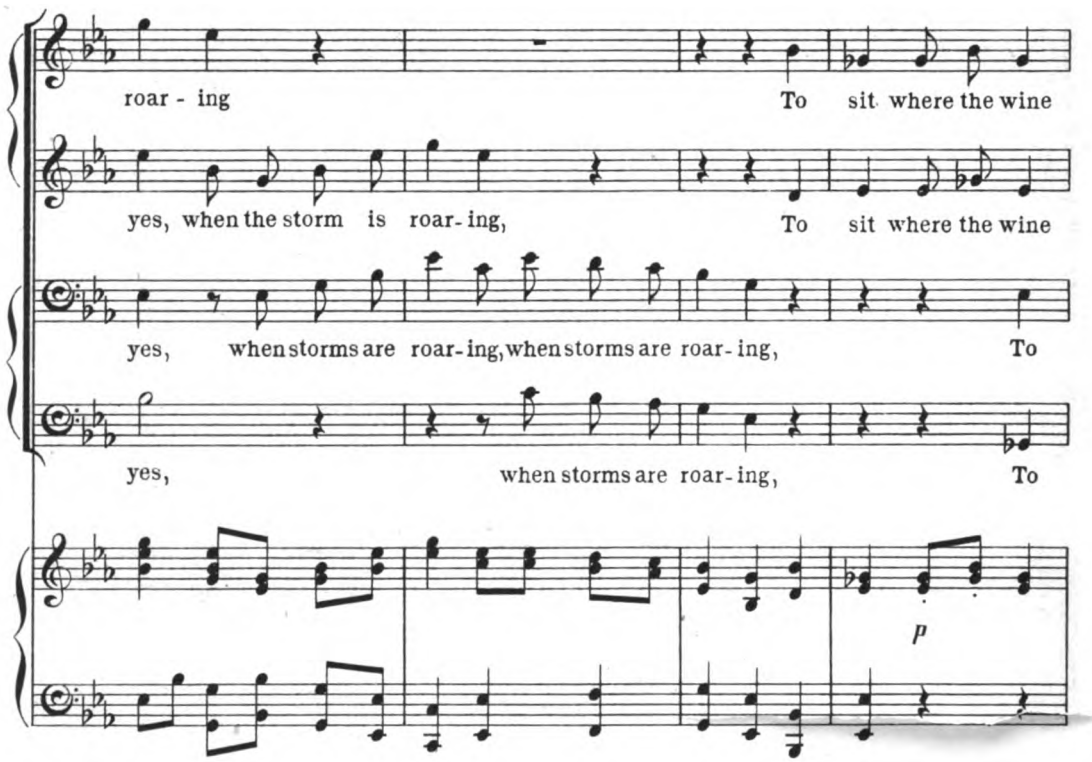

Come, set the gold - - - - en wine be -
Come, set the gold - - - en wine be -
Come, set the gold - en wine be -
Come, set the gold - en wine be -
f

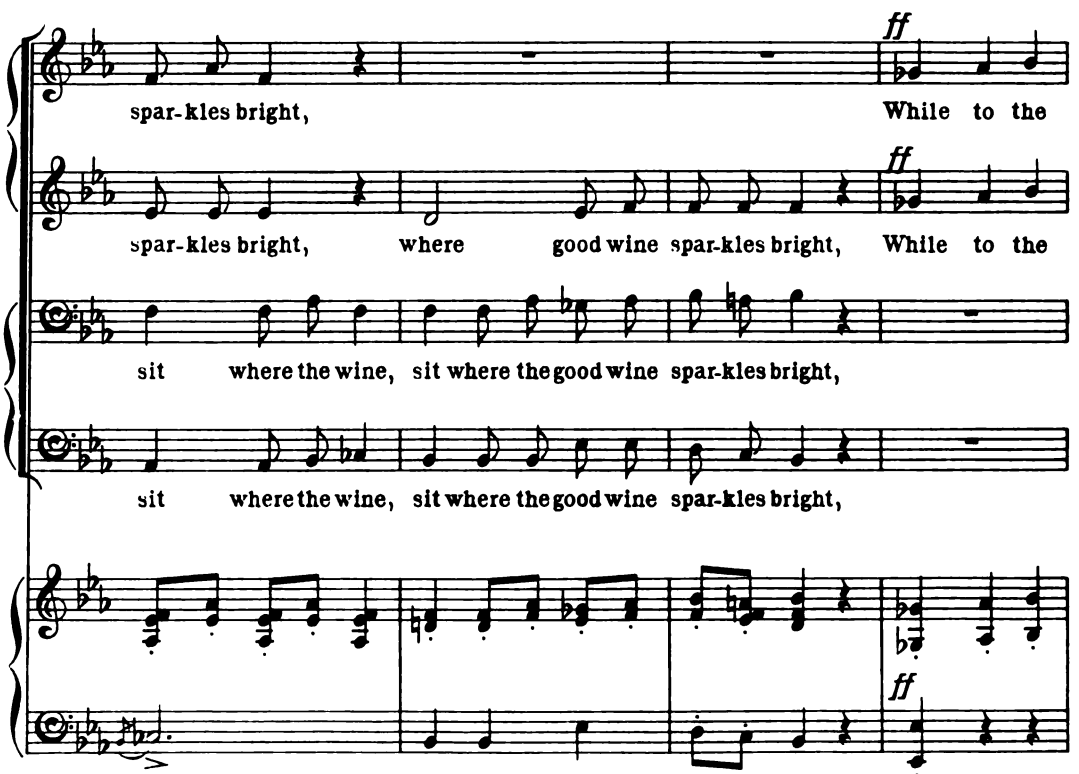

- fore me! I've
- fore me! I've
- fore me! I've loved it well, loved it well,
- fore me! I've loved it well, loved it well
simili

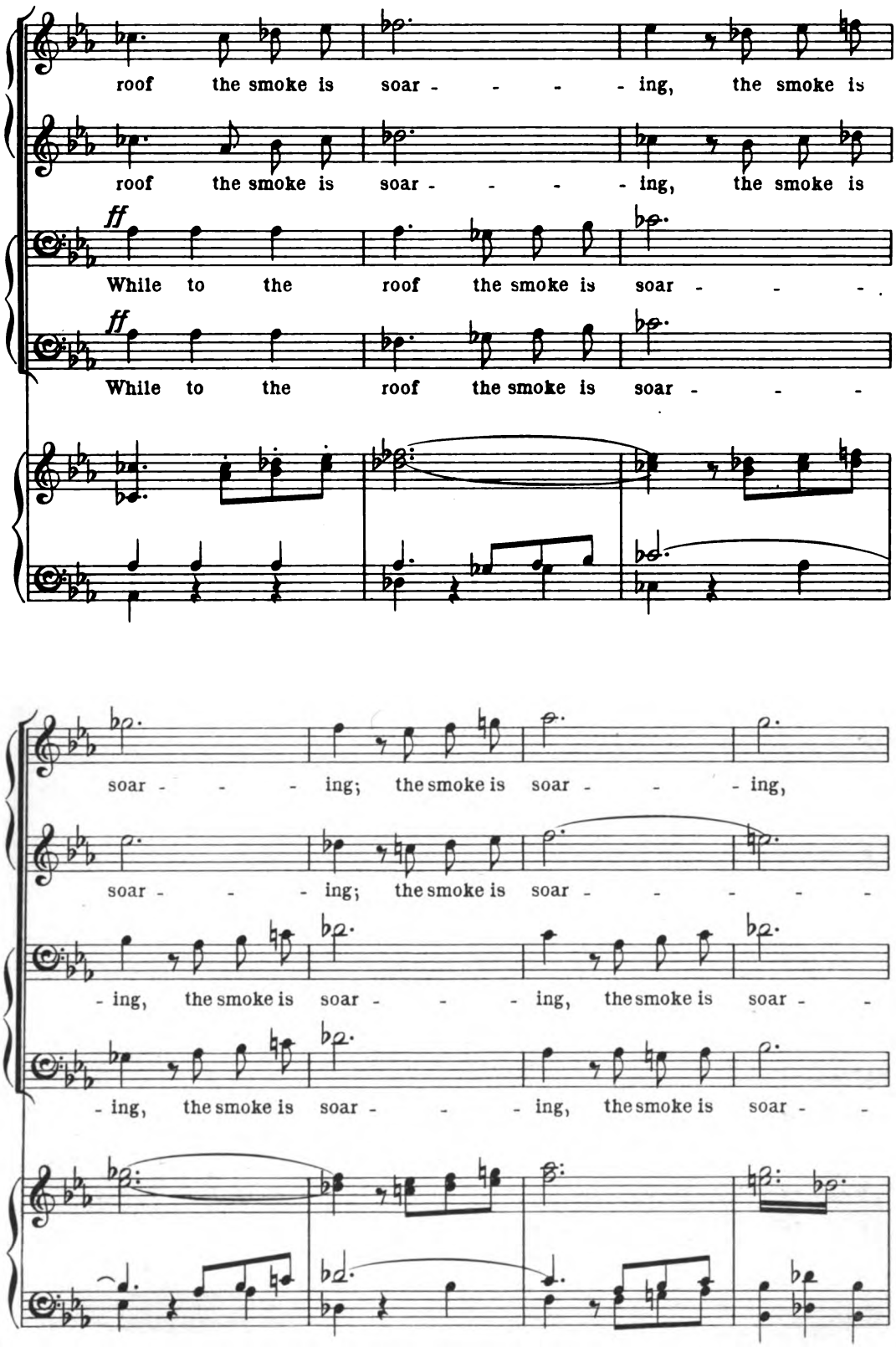

loved it well since life be - gan; I was thirs-ty when my mo-ther
loved it well since life be - gan; I was thirs-ty when my mo-ther
loved it well since life be - gan; I was
since life be - - gan; I was
mf

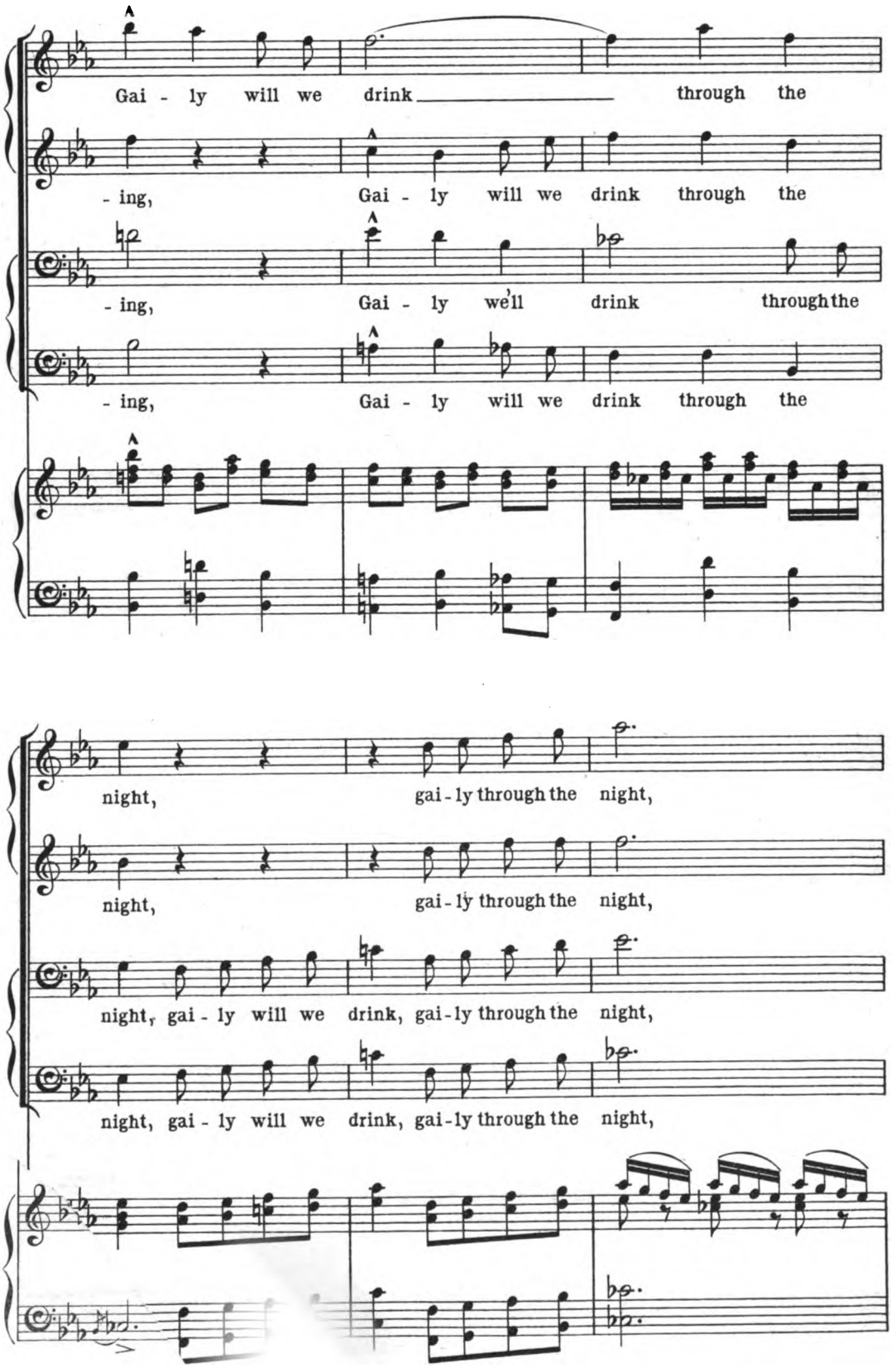

bore_ me, Why should I change ___ now I'm a man?
bore_ me, Why_ should I change now I'm a
thirs-ty when my mo-ther bore me, Why_ should I change_
thirs-ty when my mo-ther bore me, Why

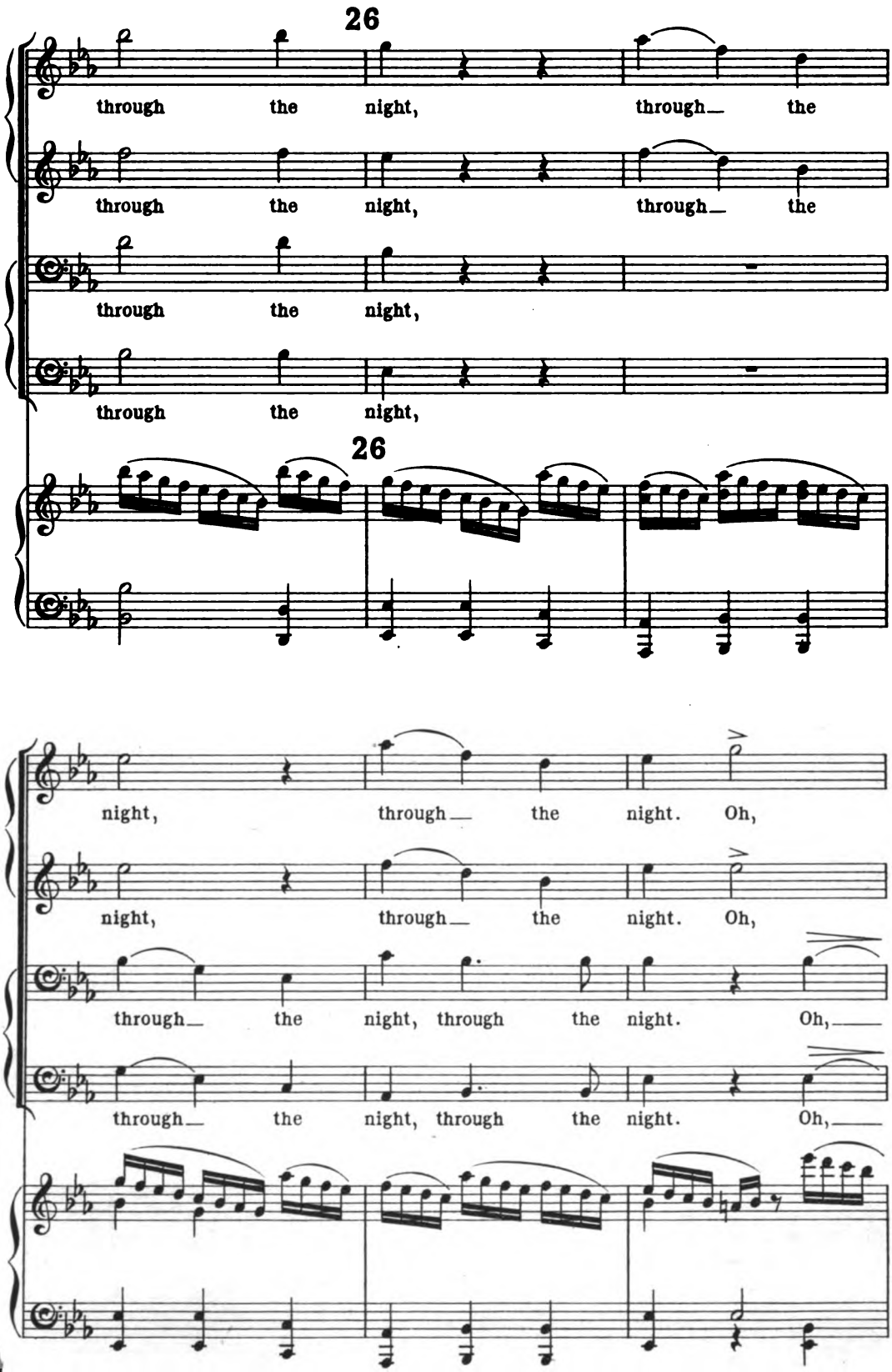

25
Why should I change now I'm a man?
man, now I'm a man?
— now I'm a man?
should I change now I'm a man?
25
f
Oh, it is rare, when win-ter storms are loudly
f
Oh, it is rare,
f
Oh, it is rare,
f
Oh, it is rare,
f.
p.

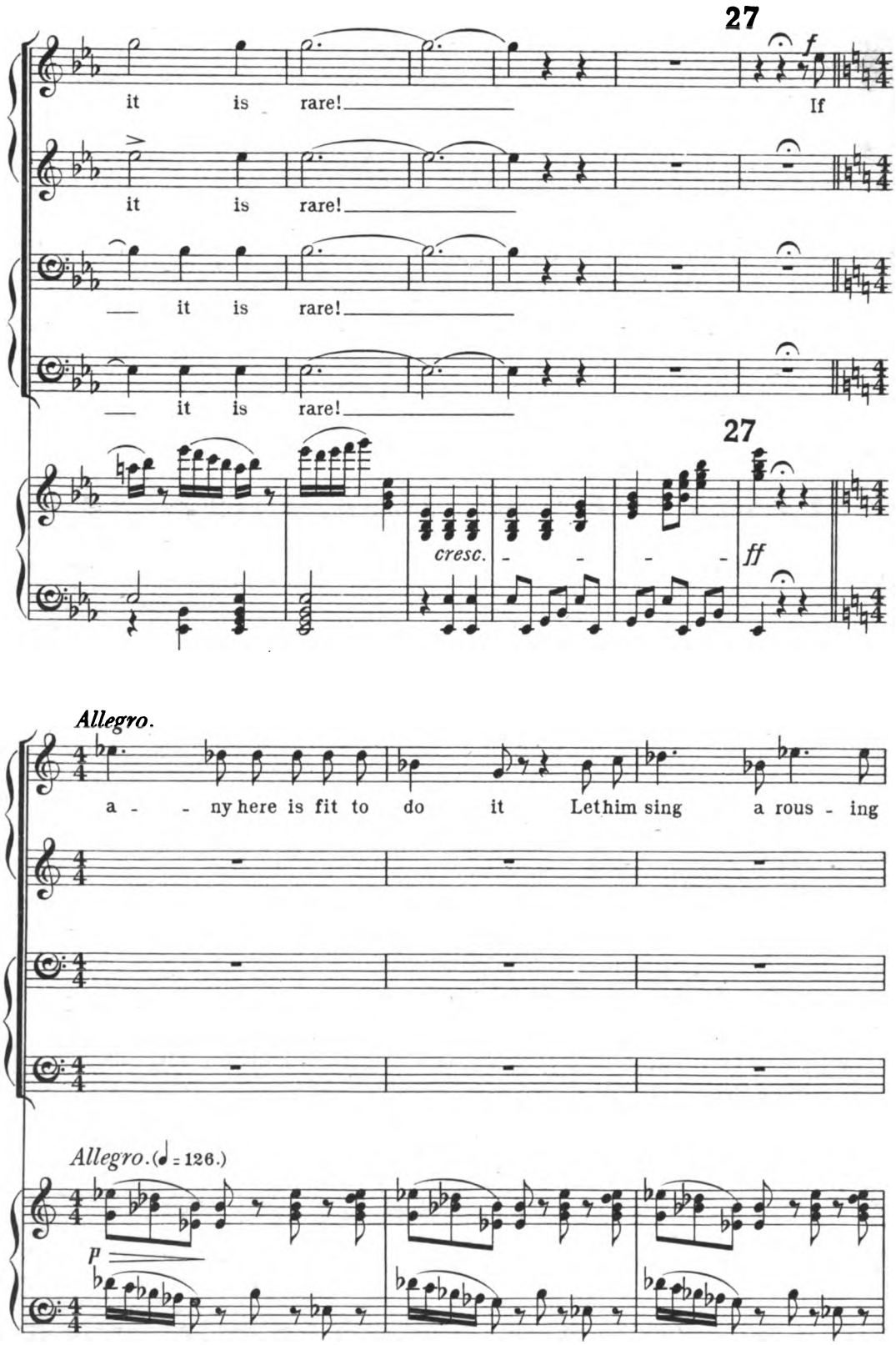

roar - ing
To sit where the wine
yes, when the storm is roar-ing,
To sit where the wine
yes, when storms are roar-ing, when storms are roar-ing,
To
yes, when storms are roar-ing,
To
p

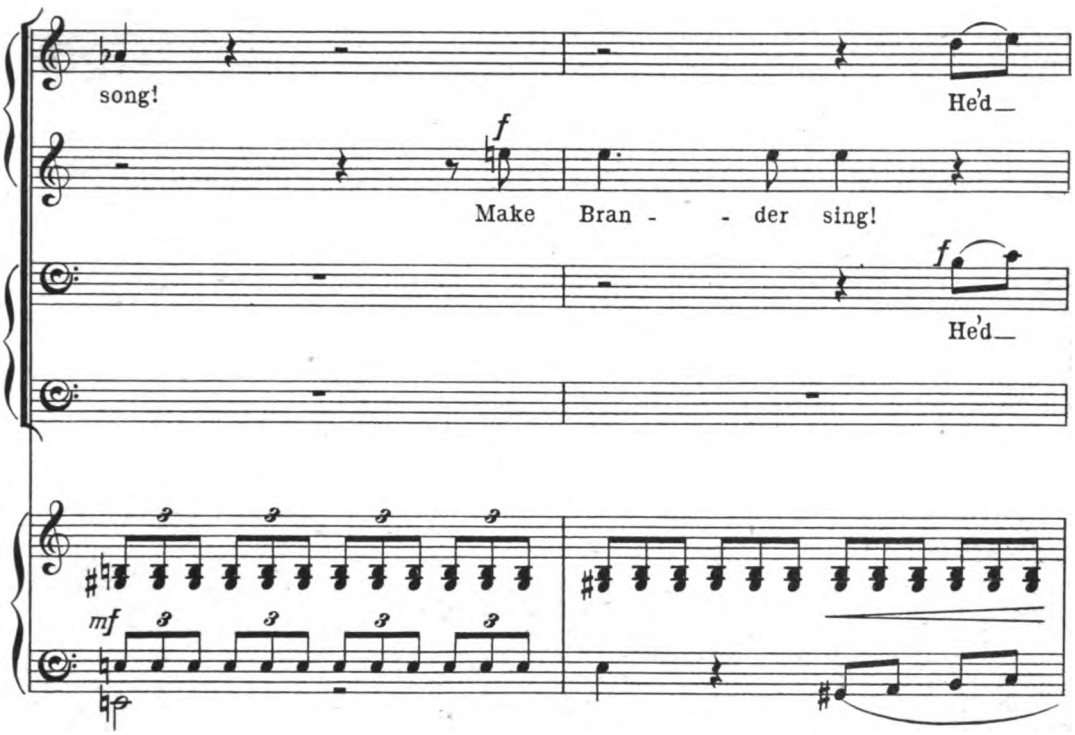

ff
spar-kles bright,
While to the
ff
spar-kles bright, where good wine spar-kles bright,
While to the
sit where the wine, sit where the good wine spar-kles bright,
sit where the wine, sit where the good wine spar-kles bright,
ff

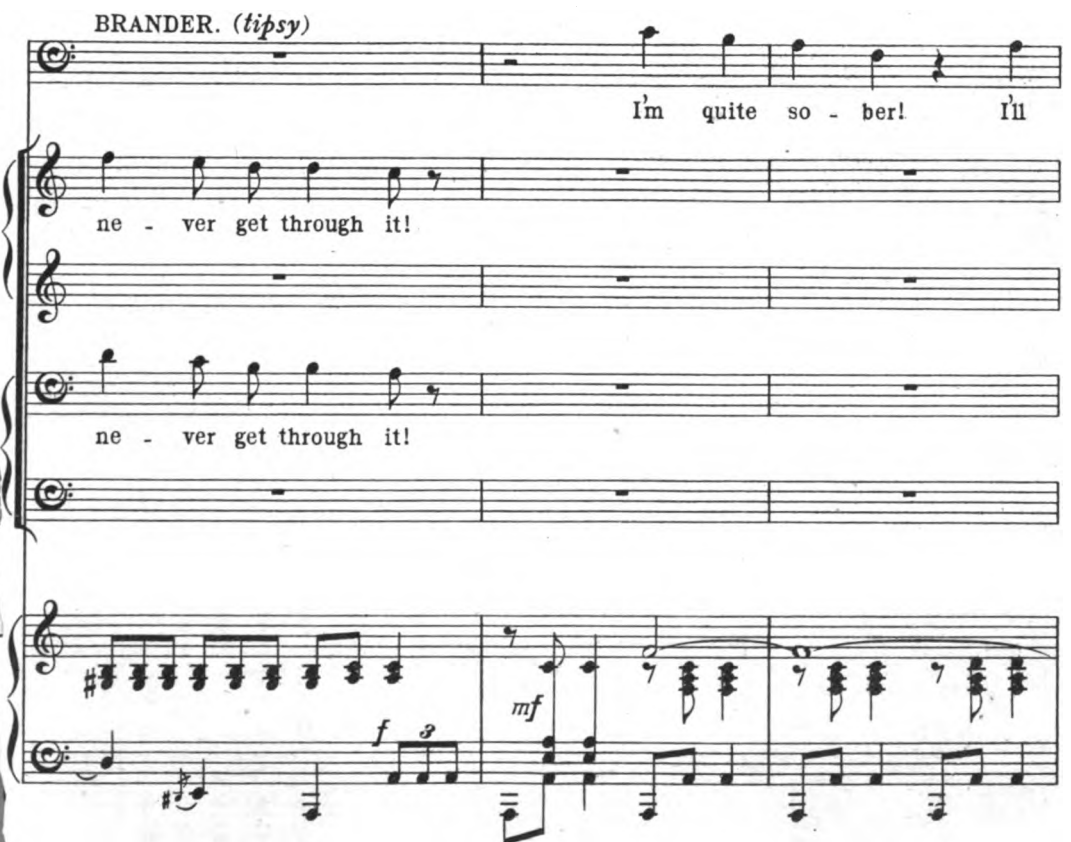

roof the smoke is soar - - - - ing, the smoke is
roof the smoke is soar - - - - ing, the smoke is
ff
While to the roof the smoke is soar - - - -
ff
While to the roof the smoke is soar - - - -
soar - - - ing; the smoke is soar - - - ing,
soar - - - ing; the smoke is soar - - - - - -
- ing, the smoke is soar - - - ing, the smoke is soar -
- ing, the smoke is soar - - - ing, the smoke is soar -

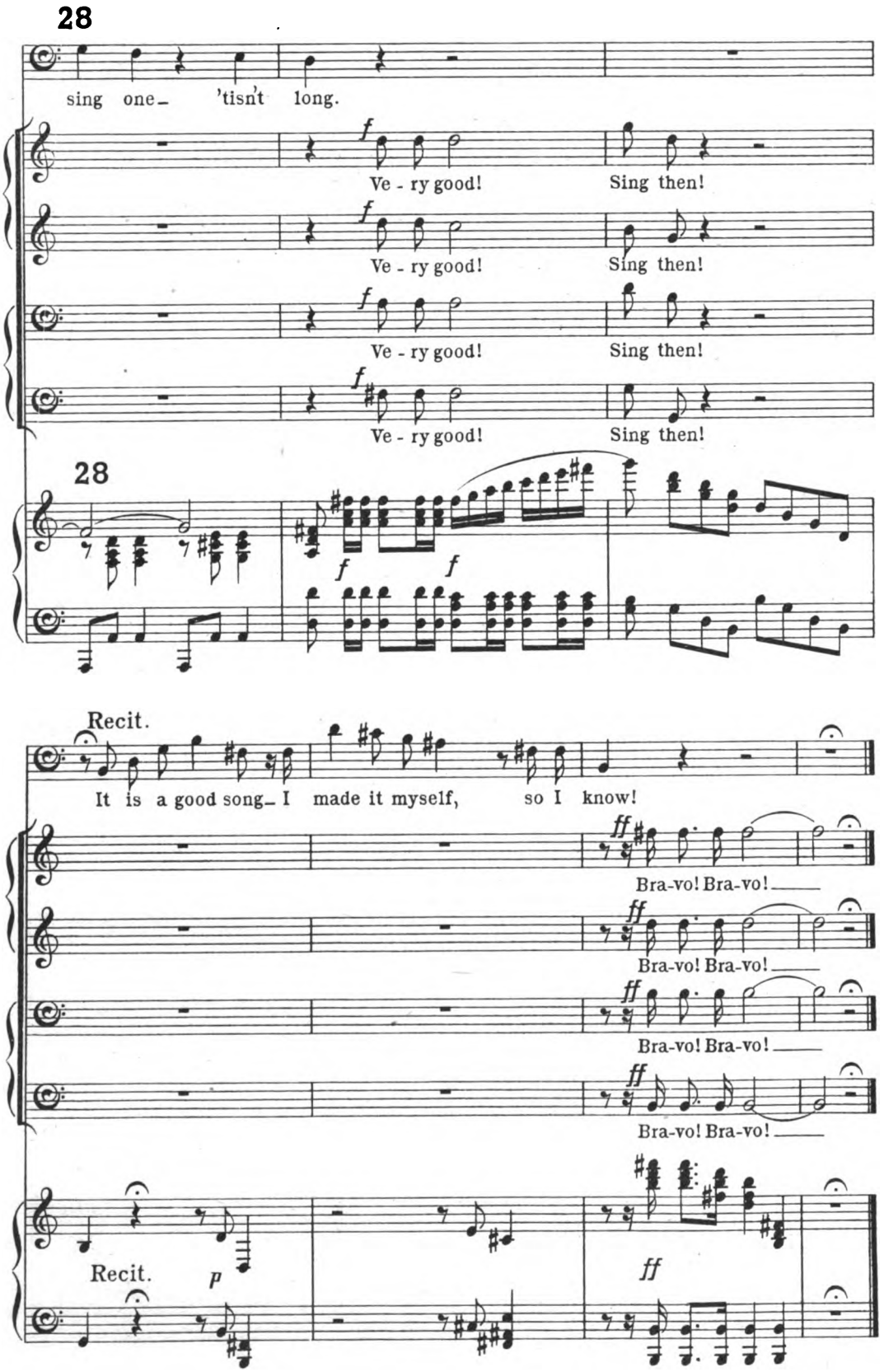

Gai - ly will we drink through the
- ing, Gai - ly will we drink through the
- ing, Gai - ly we'll drink through the
- ing, Gai - ly will we drink through the
night, gai - ly through the night,
night, gai - ly through the night,
night, gai - ly will we drink, gai - ly through the night,
night, gai - ly will we drink, gai - ly through the night,


26
through the night, through the
through the night, through the
through the night,
through the night,
26
night, through the night. Oh,
night, through the night. Oh,
through the night, through the night. Oh,
through the night, through the night. Oh,


27
it is rare!
If
it is rare!
it is rare!
it is rare!
27
cresc.
ff
Allegro.
a - - ny here is fit to do it Let him sing a rous - ing
Allegro. (♩ = 126.)
p

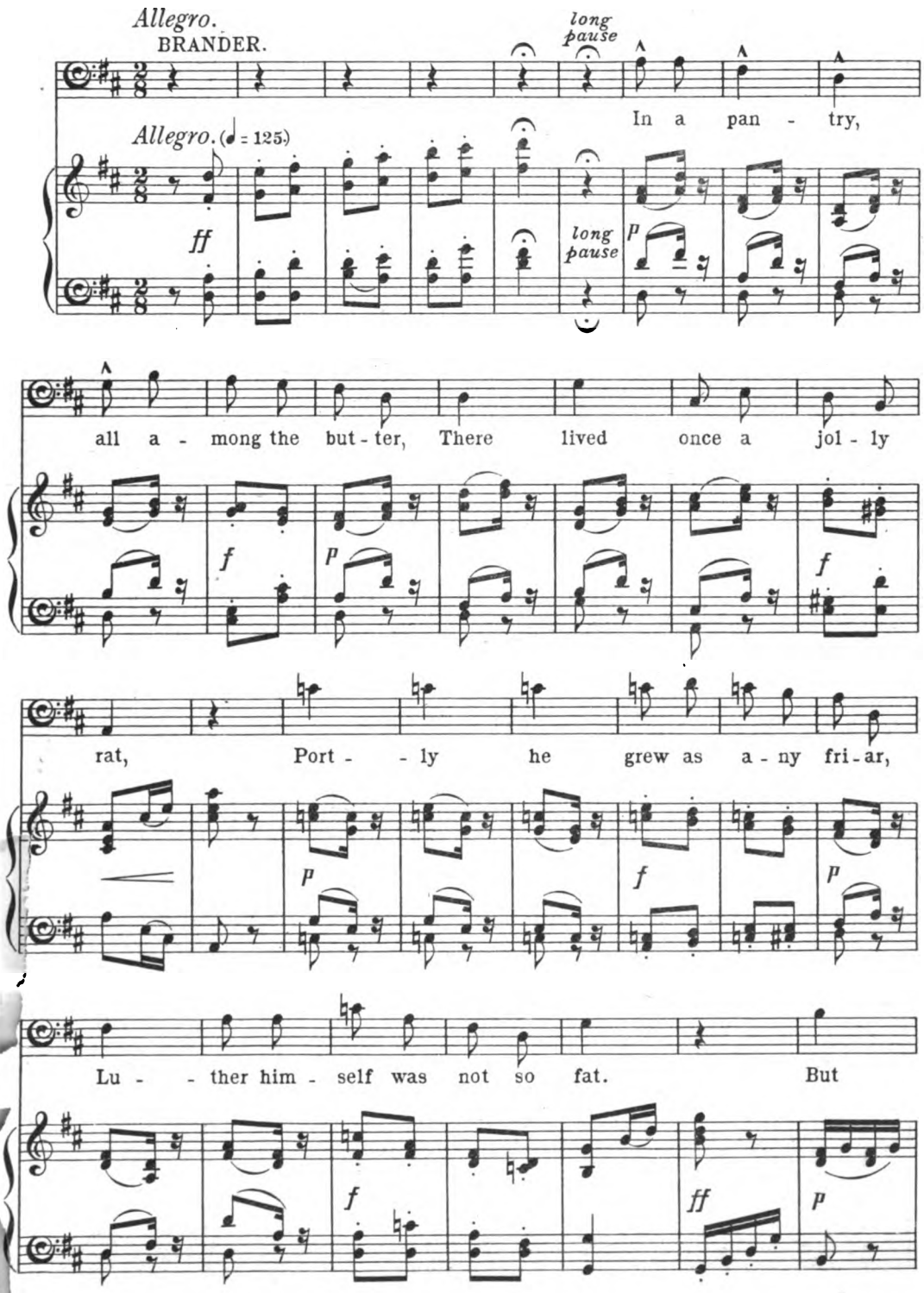

song!
He'd_
f
Make Bran - - der sing!
f
He'd_
mf


BRANDER. (tipsy)
I'm quite so - ber! I'll
ne - ver get through it!
ne - ver get through it!
f
mf


28
sing one_ 'tisn't long.
f
Ve - ry good! Sing then!
Ve - ry good! Sing then!
Ve - ry good! Sing then!
Ve - ry good! Sing then!
28
f f
Recit.
It is a good song_ I made it myself, so I know!
ff
Bra-vo! Bra-vo!
Bra-vo! Bra-vo!
Bra-vo! Bra-vo!
Bra-vo! Bra-vo!
Recit. p
ff

BRANDER'S SONG

IN A PANTRY, ALL AMONG THE BUTTER.



29

one fine day a wick-ed ser - - vant Put poi - - son

simile

in a pan of lard Oh, to hear

him squeak - ing and groan - ing! You'd think that love had

pp

hit him hard!

CHORUS.

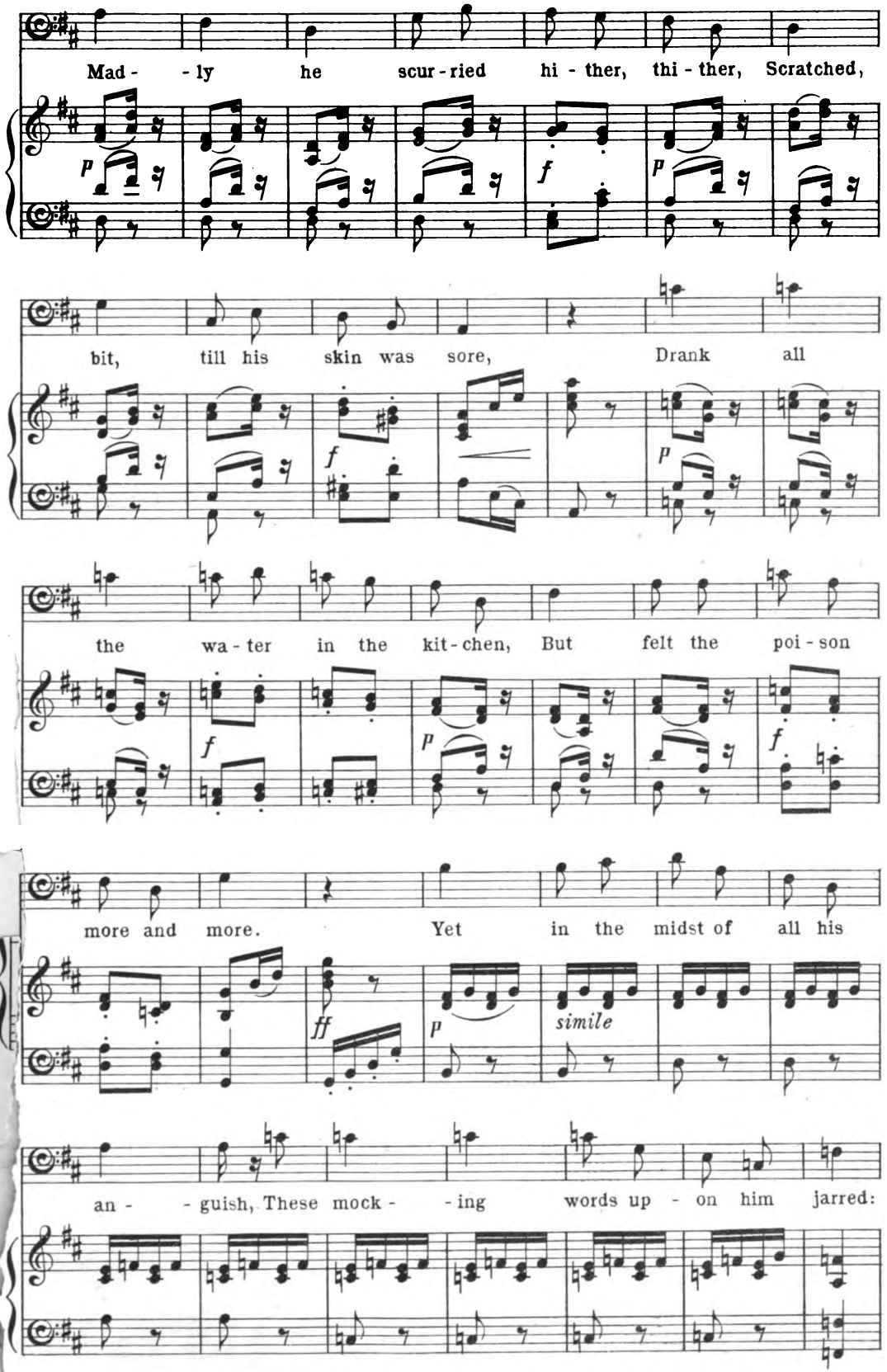
1st Tenors. *f* You'd think that love had hit him hard!

2nd Tenors. *f* You'd think that love had hit him hard!

1st Basses. *f* You'd think that love had hit him hard!

2nd Basses. *f* You'd think that love had hit him hard!

ff


Mad - - ly he scur - ried hi - ther, thi - ther, Scratched,
bit, till his skin was sore, Drank all
the wa - ter in the kit - chen, But felt the poi - son
more and more. Yet in the midst of all his
simile
an - - guish, These mock - - ing words up - on him jarred:

30

"Ho! ho! ho!" they cried, "this

poor fel - low! We fear that love has hit him hard!"

CHORUS.

At length

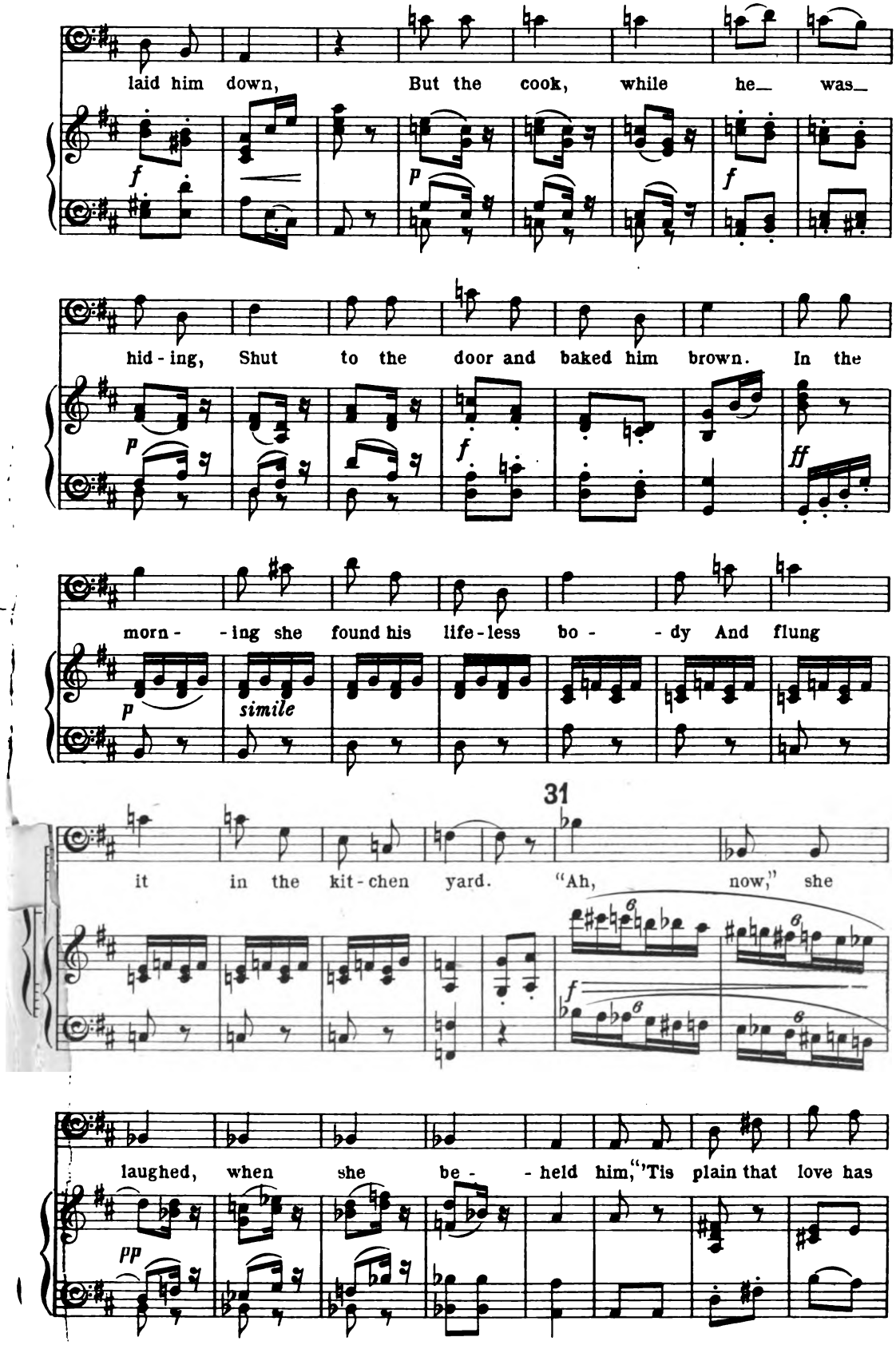
We fear that love has hit him hard!

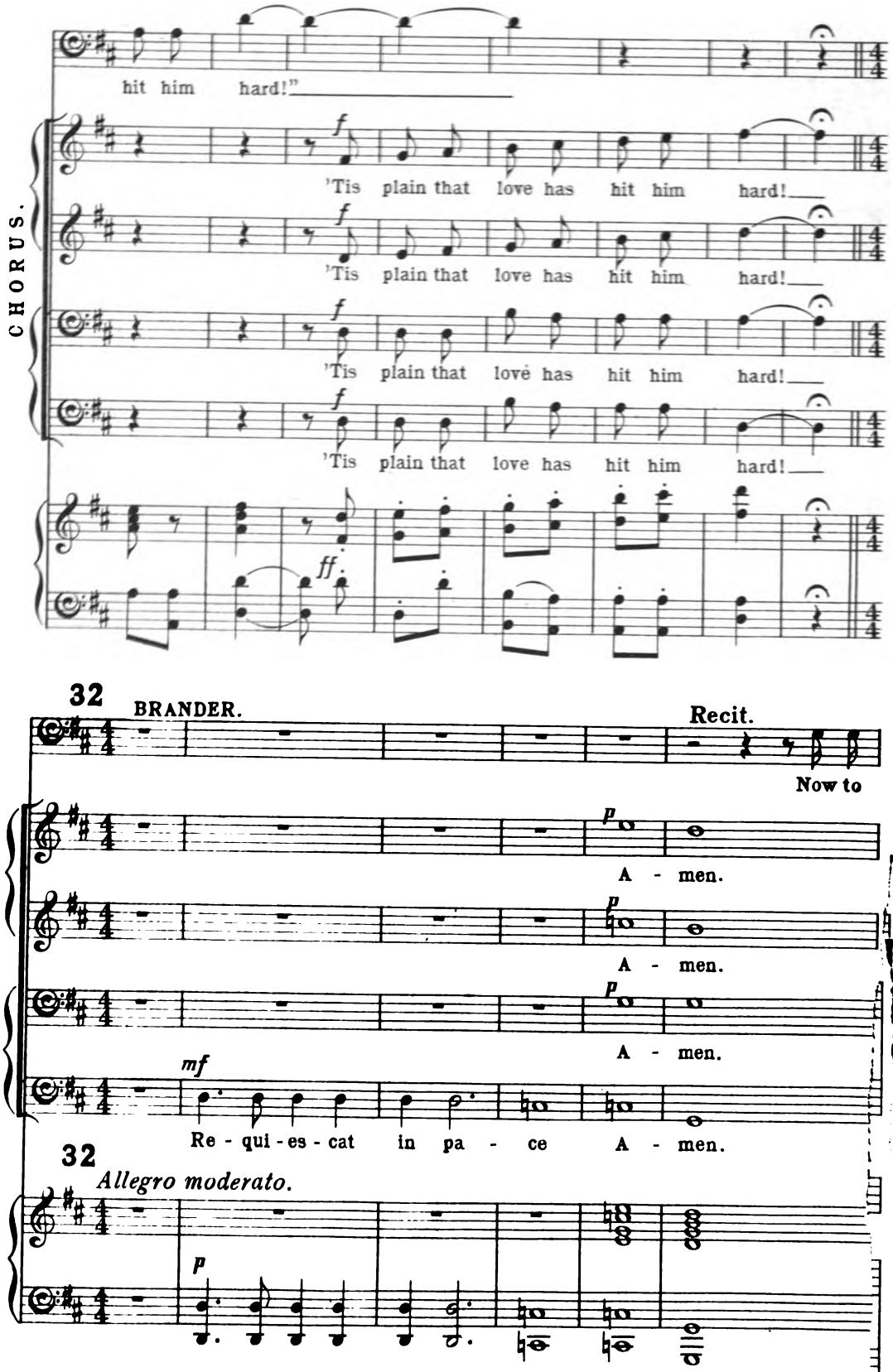
We fear that love has hit him hard!

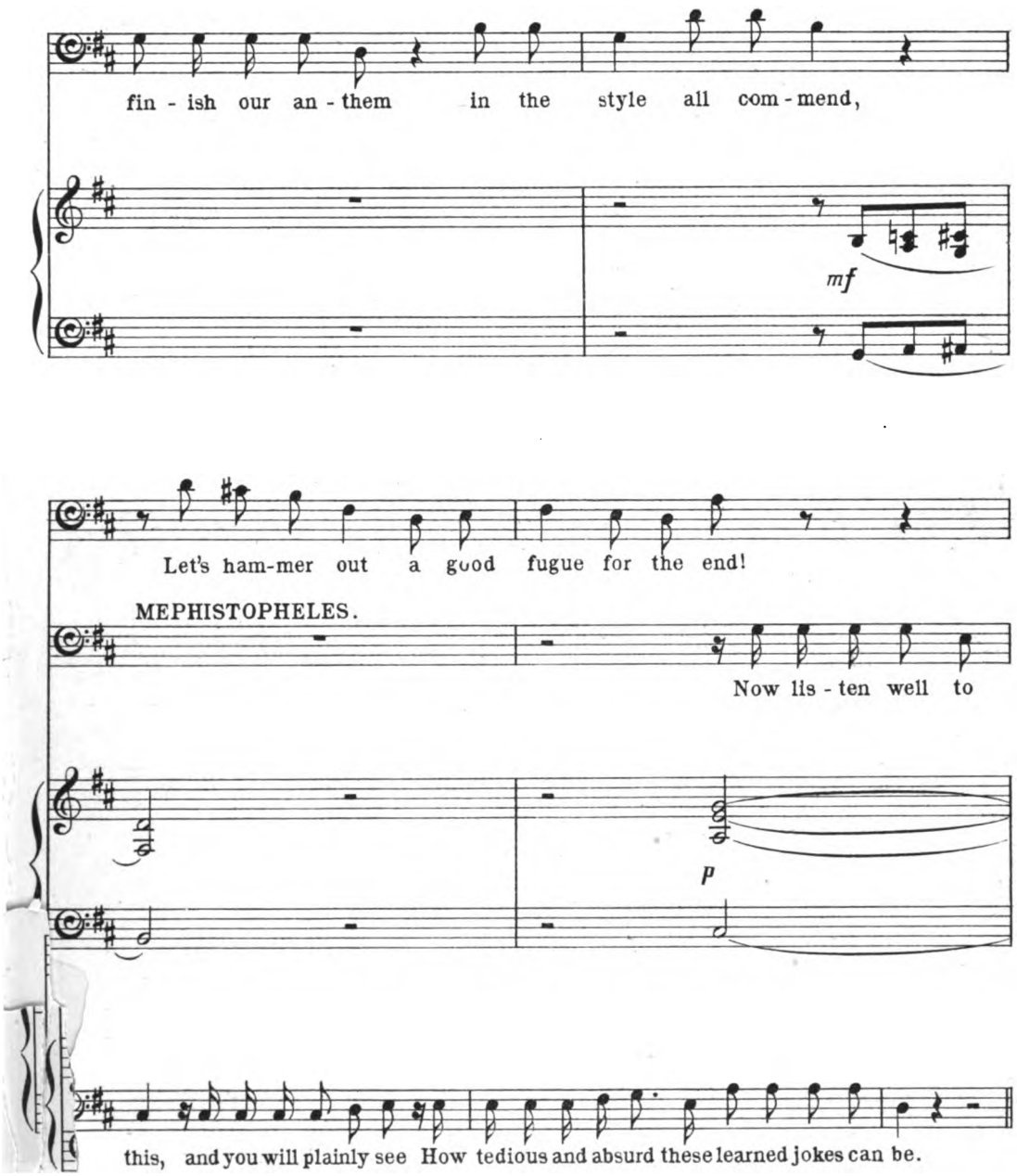
We fear that love has hit him hard!

We fear that love has hit him hard!

the o - ven door e - spy - ing, In he crept and

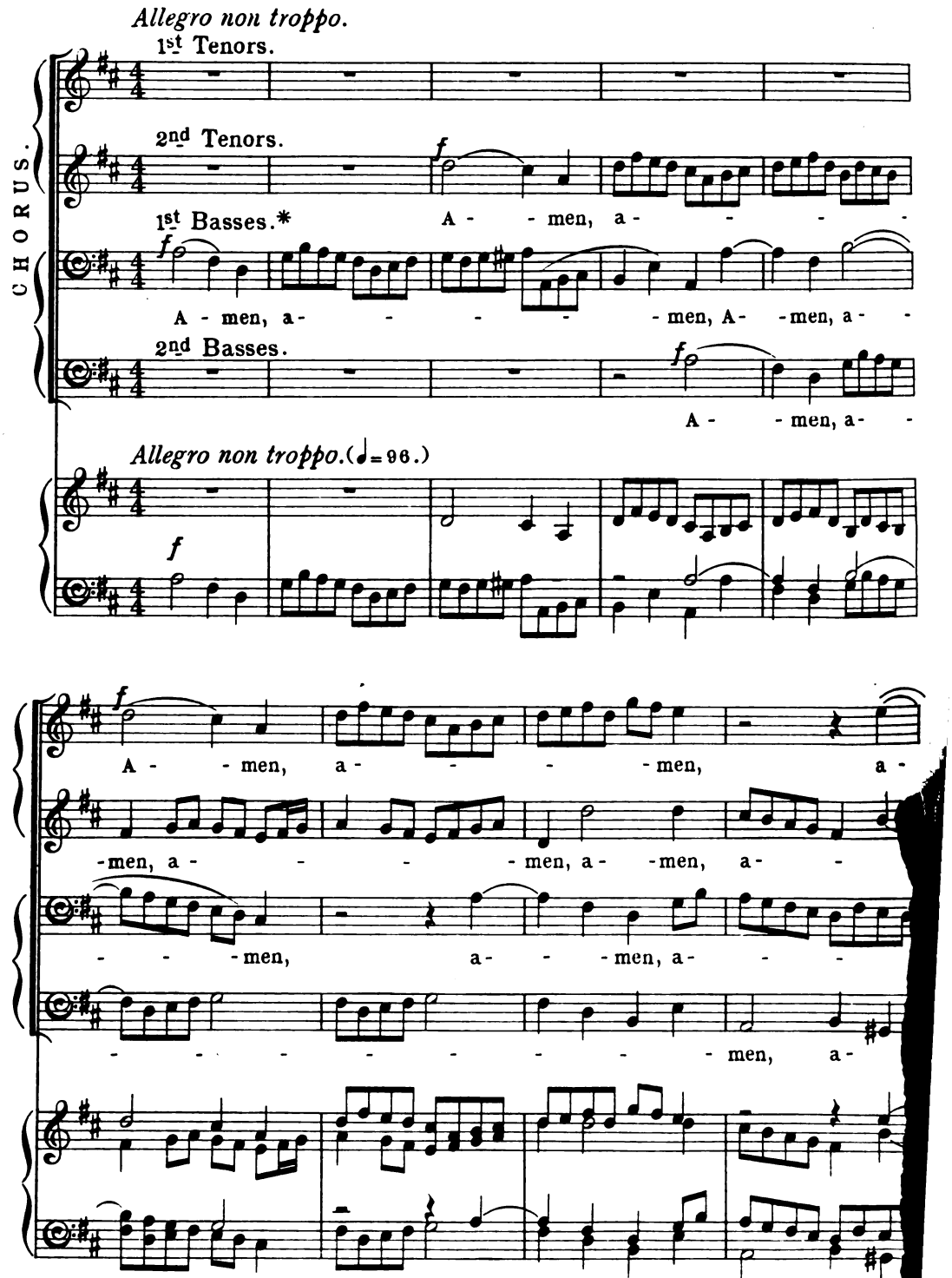

laid him down, But the cook, while he_ was_
hid - ing, Shut to the door and baked him brown. In the
morn - - ing she found his life - less bo - - dy And flung
simile
31
it in the kit - chen yard. "Ah, now," she
laughed, when she be - - held him, "'Tis plain that love has


hit him hard!"
CHORUS.
'Tis plain that love has hit him hard!
'Tis plain that love has hit him hard!
'Tis plain that love has hit him hard!
'Tis plain that love has hit him hard!
32
BRANDER.
Recit.
Now to
A - men.
A - men.
A - men.
Re - qui - es - cat in pa - ce A - men.
32
Allegro moderato.

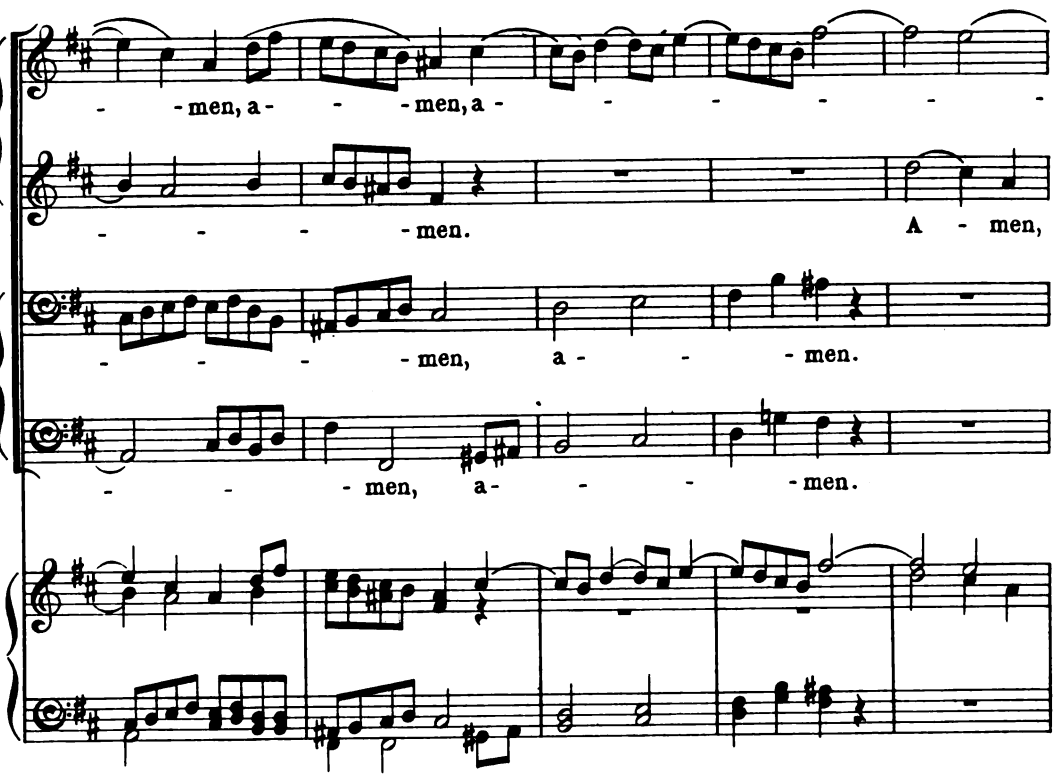

fin - ish our an - them in the style all com - mend,
mf
Let's ham-mer out a good fugue for the end!
MEPHISTOPHELES.
Now lis - ten well to
p
this, and you will plainly see How tedious and absurd these learned jokes can be.
p

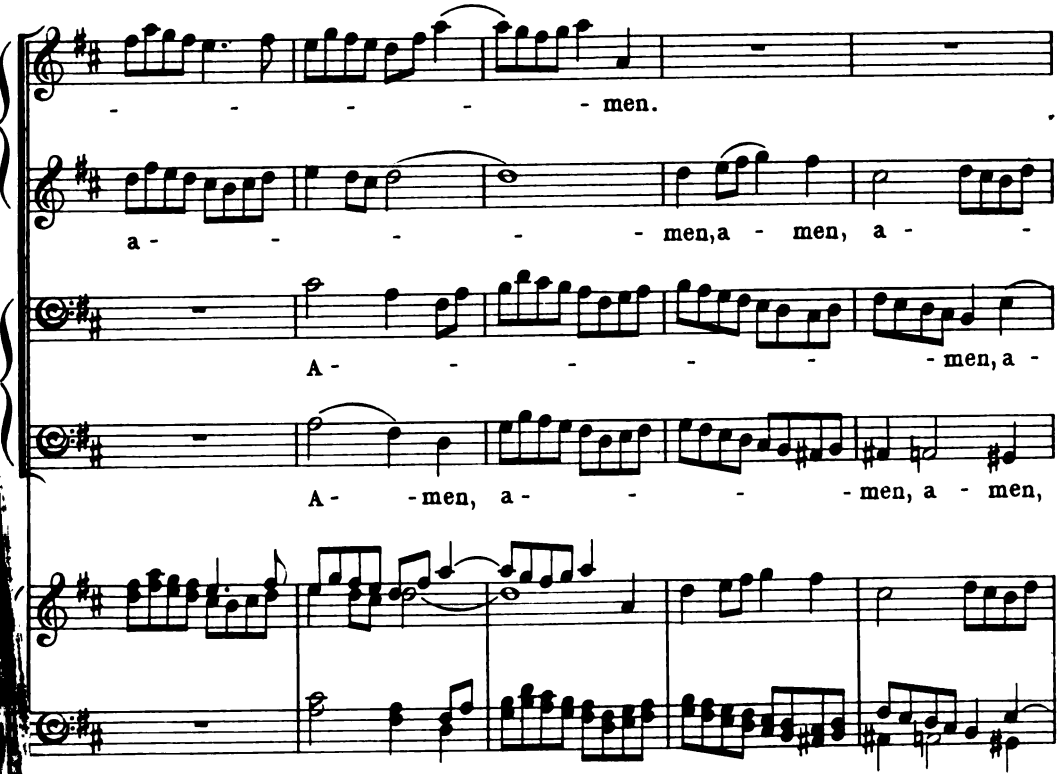
CHORUS. AMEN.

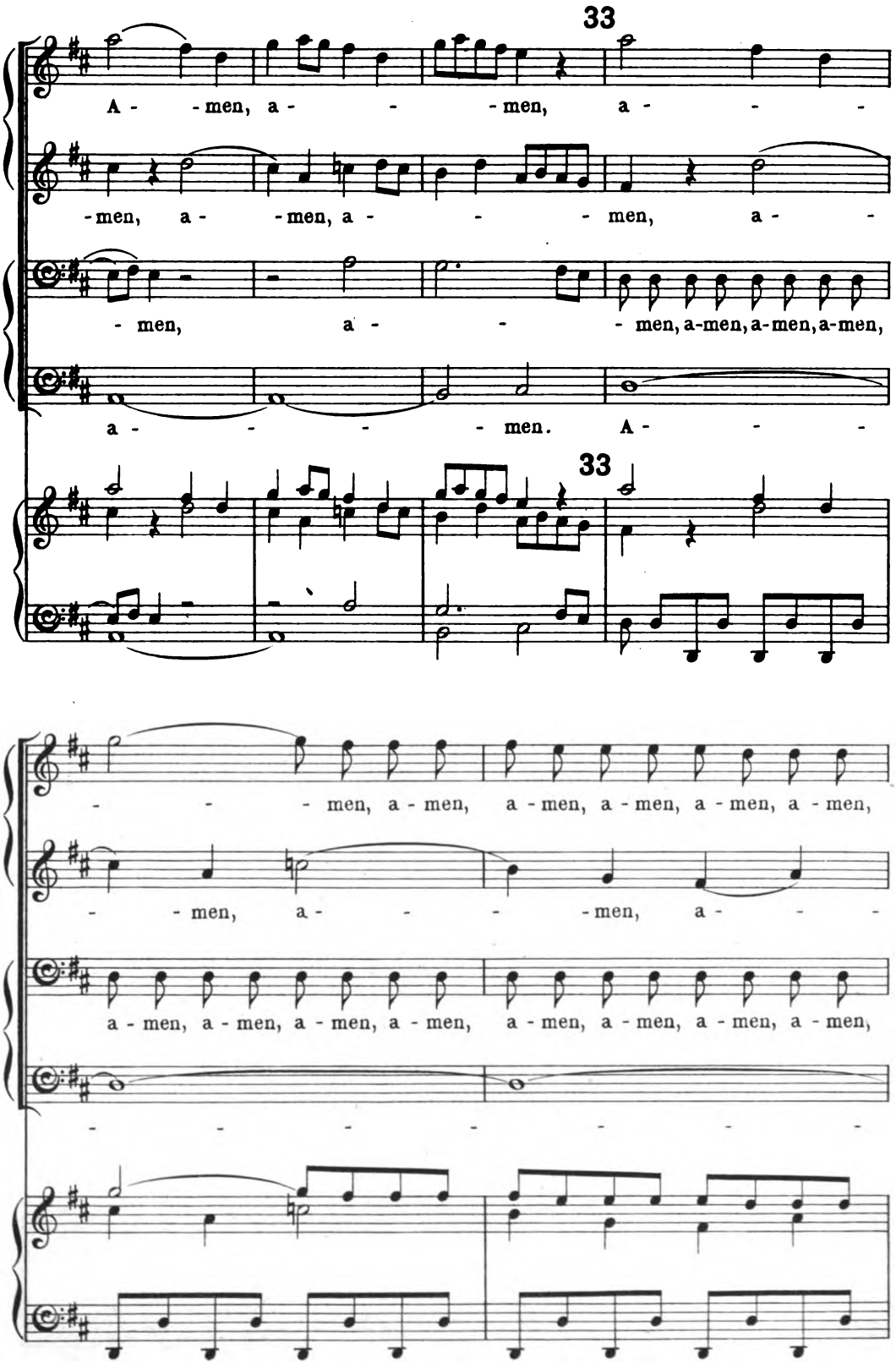
Fugue on the theme of Brander's song.

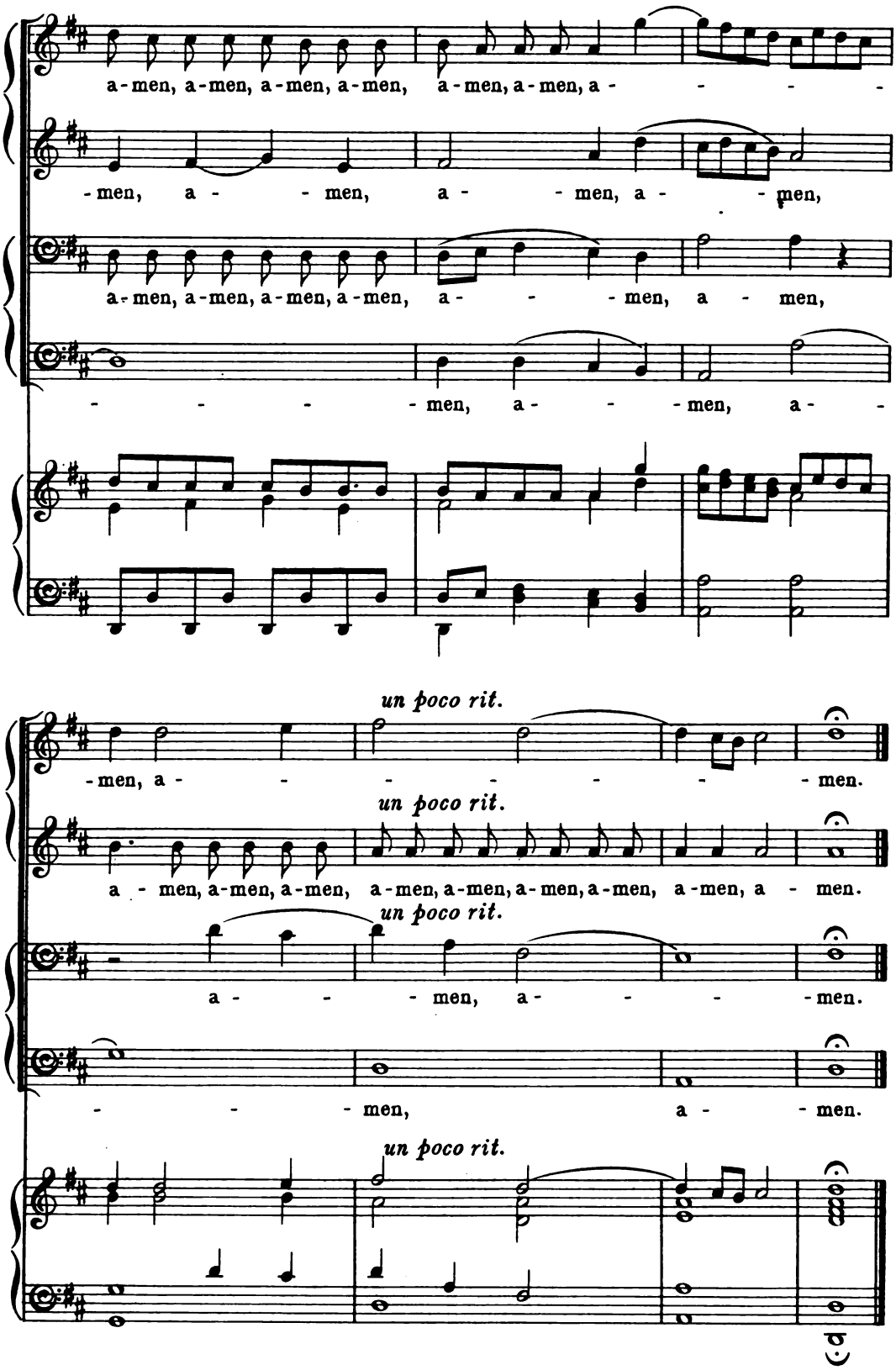


* Brander sings with the first basses.

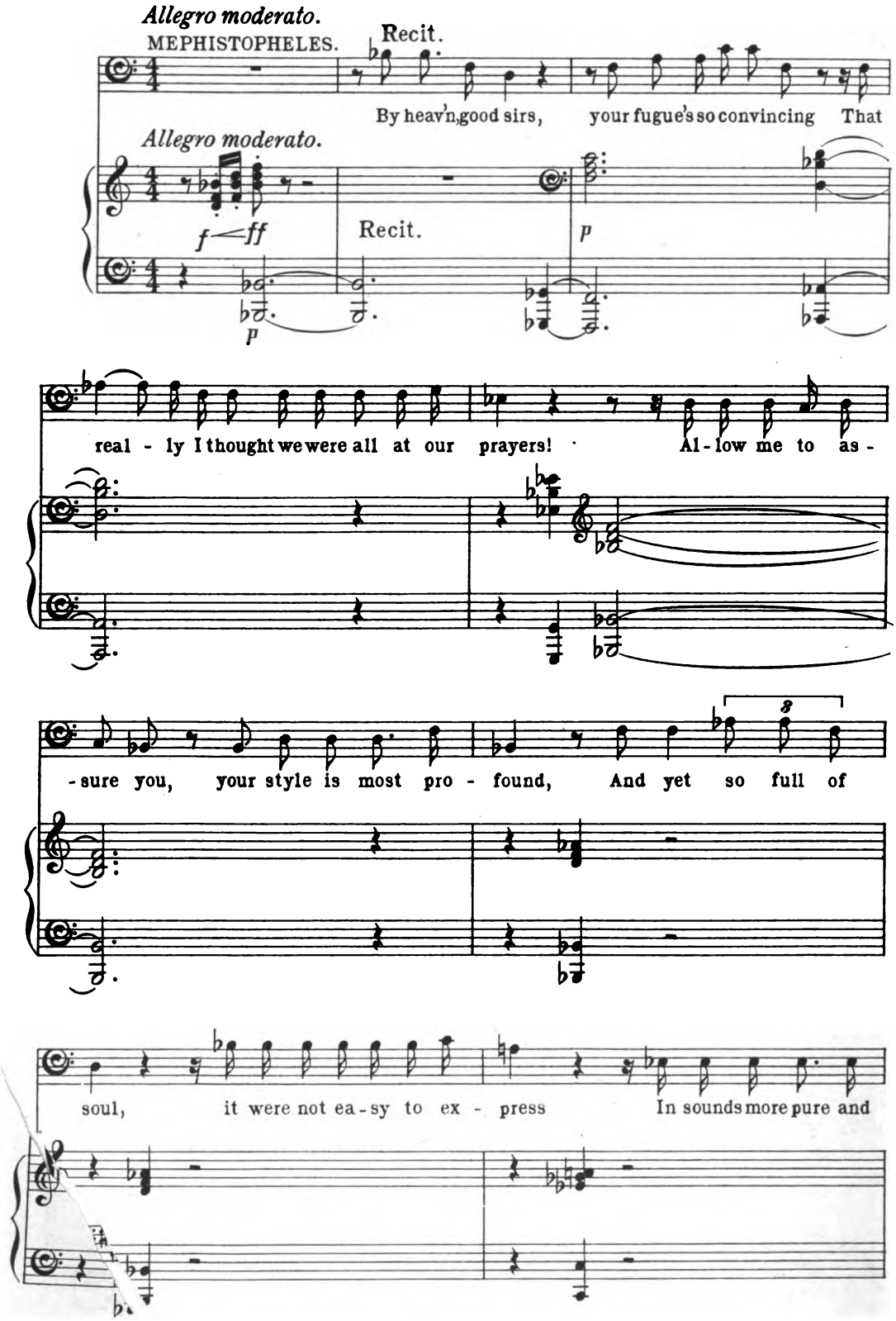

- - men, a - - - men, a - - - - - - -
- - - - - men.
A - men,
- - - - - men, a - - - men.
- - - men, a - - - - men.

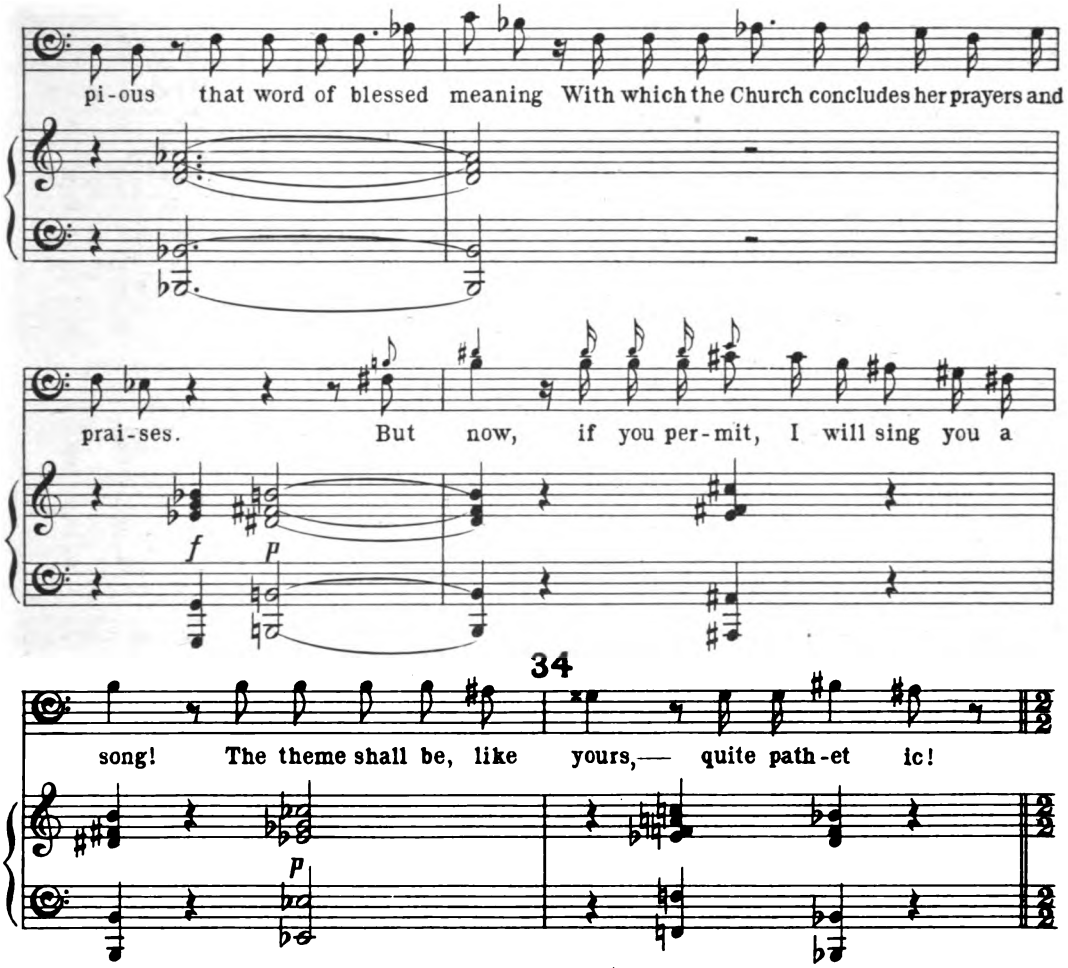

- - - - - - men.
a - - - - - men, a - men, a - -
A - - - - - - men, a -
A - - men, a - - - - men, a - men,


33
A - - men, a - - - men, a - - -
- men, a - - men, a - - - men, a - -
- men, a - - - men, a-men, a-men, a-men,
a - - - - men. A - - -
33
- - - men, a - men, a - men, a - men, a - men, a - men,
- men, a - - - men, a - - -
a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men,

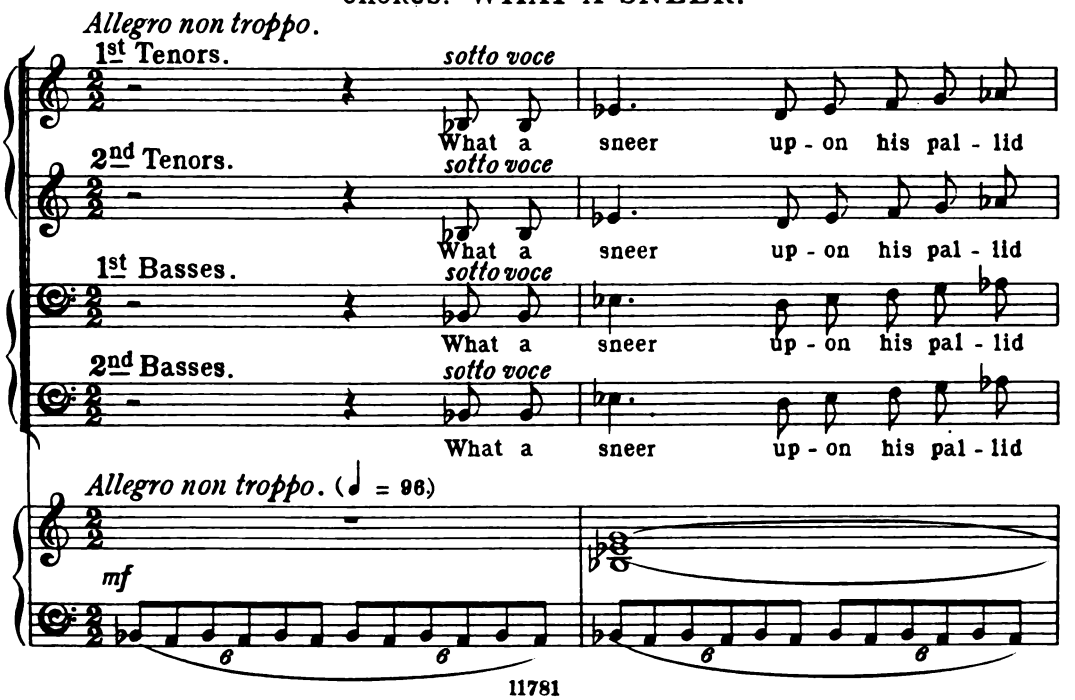

a-men, a-men, a-men, a-men, a-men, a-men, a - - - -
-men, a - - men, a - - men, a - - men,
a-men, a-men, a-men, a-men, a - - - men, a - men,
- - - - - men, a - - - men, a - -
un poco rit.
-men, a - - - - - - men.
un poco rit.
a - men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a-men, a - men.
un poco rit.
a - - - men, a - - - men.
- - - men, a - men.
un poco rit.

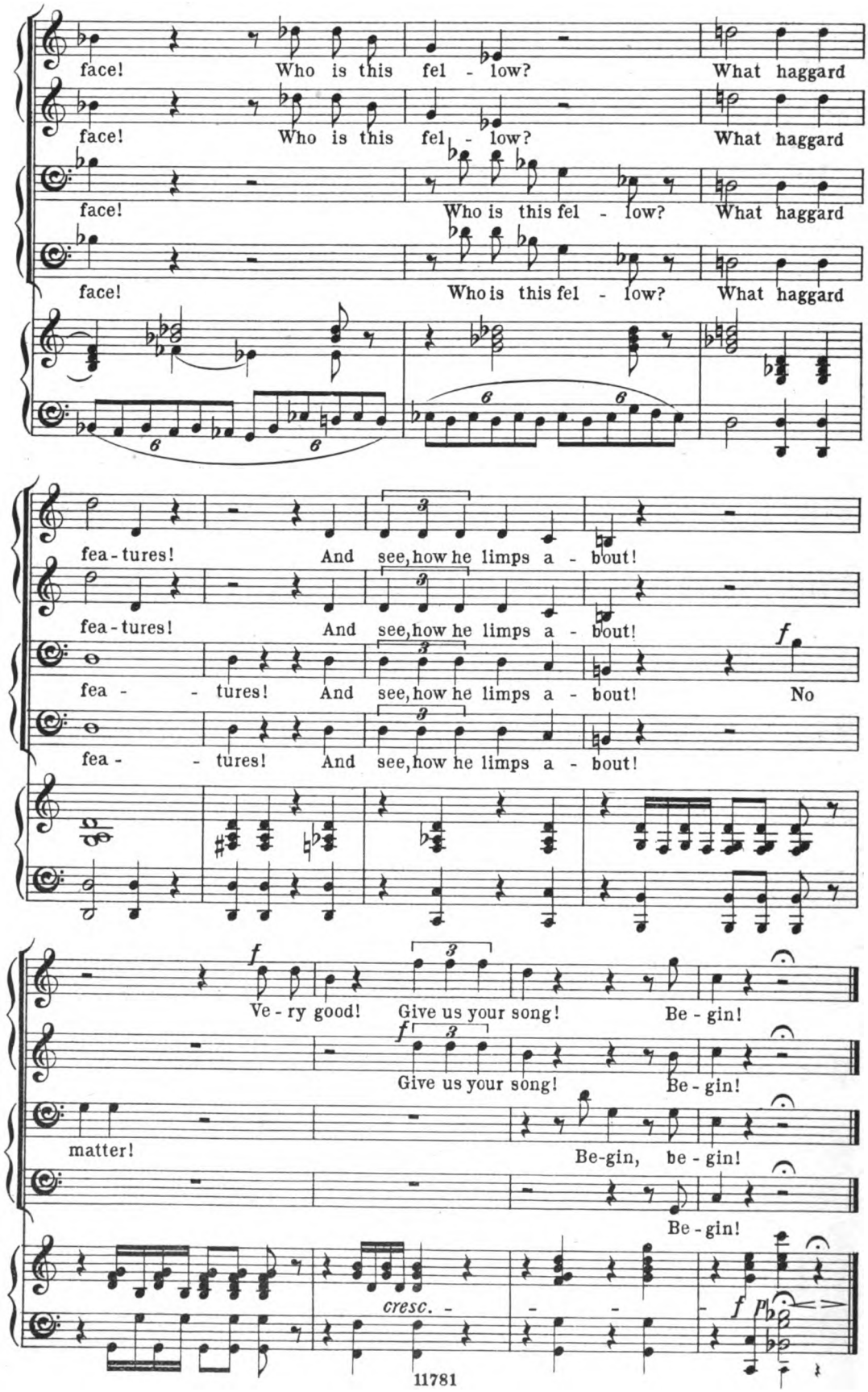
RECIT. BY HEAV'N, GOOD SIRS.





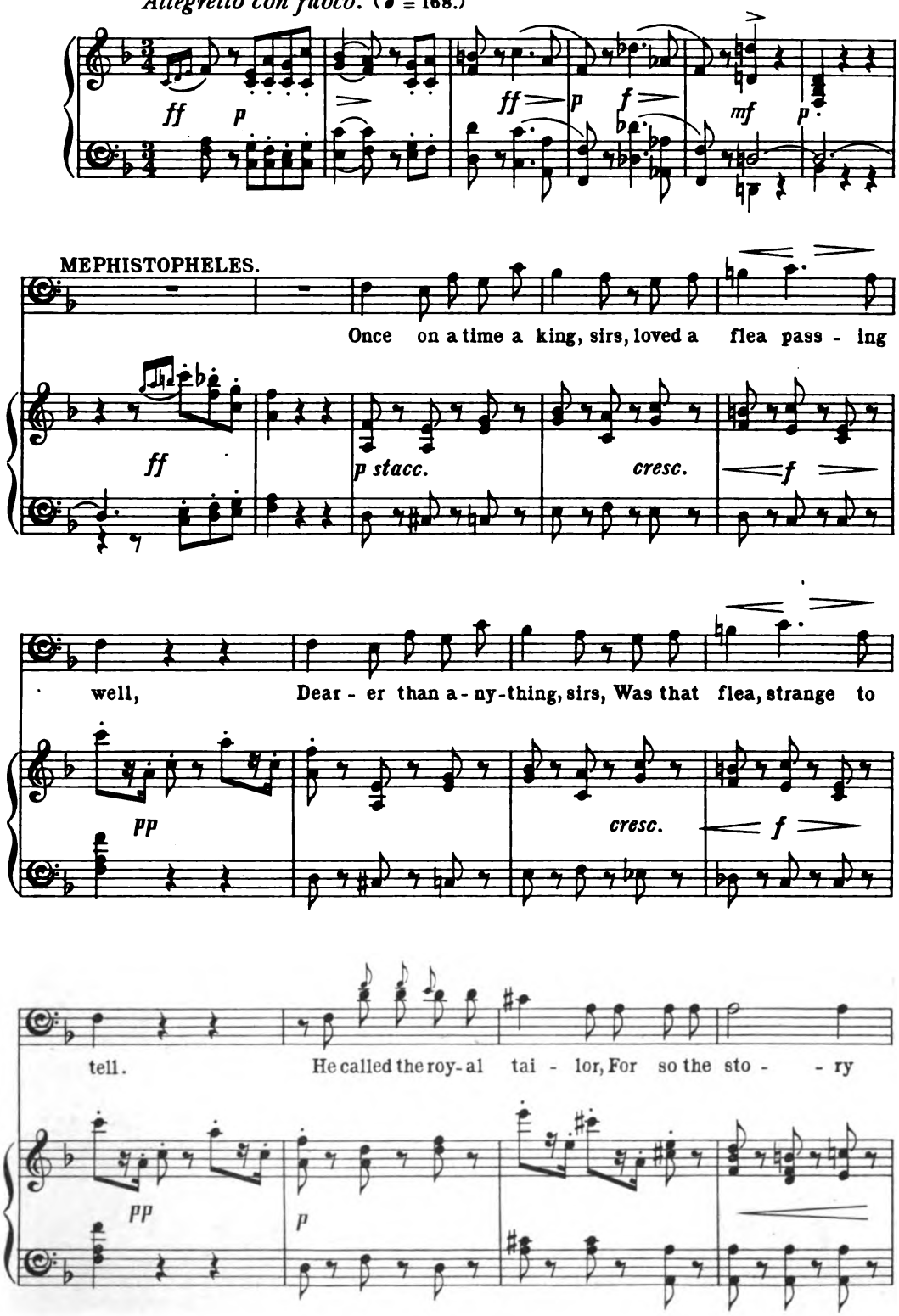
CHORUS. WHAT A SNEER.

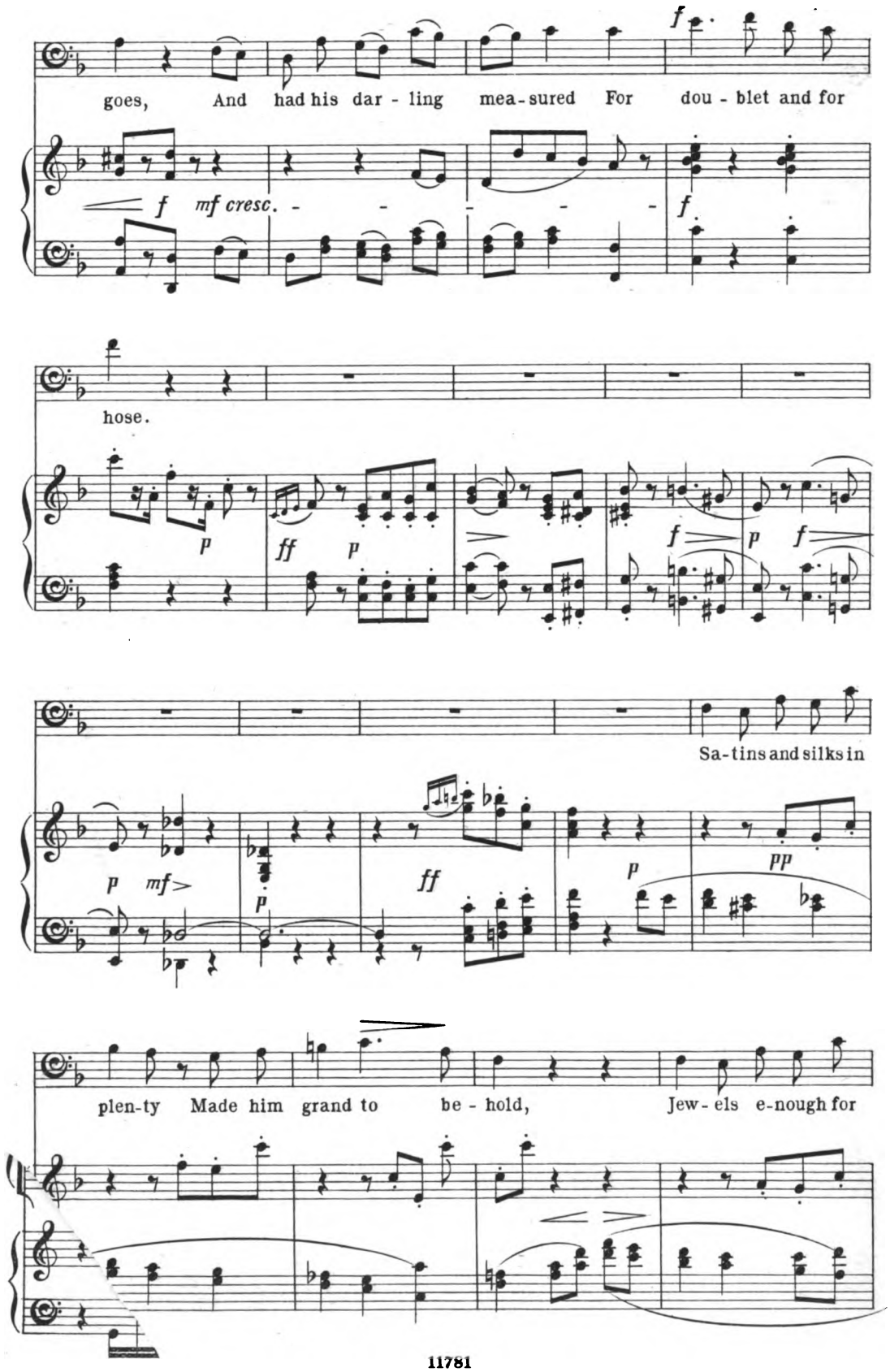


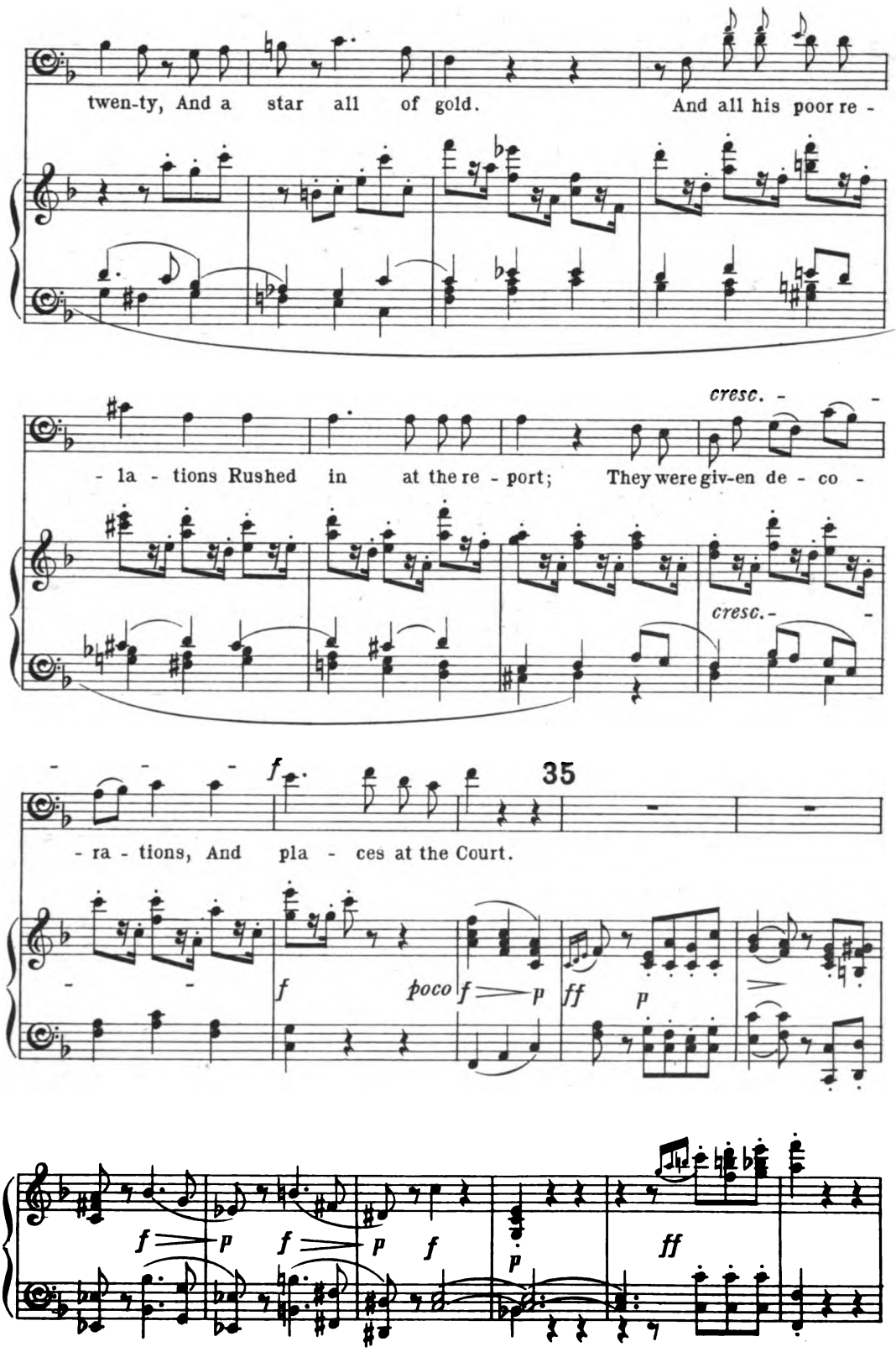

face! Who is this fel - low? What haggard
face! Who is this fel - low? What haggard
face! Who is this fel - low? What haggard
face! Who is this fel - low? What haggard
fea - tures! And see, how he limps a - bout!
fea - tures! And see, how he limps a - bout!
fea - tures! And see, how he limps a - bout! No
fea - tures! And see, how he limps a - bout!
Ve - ry good! Give us your song! Be - gin!
Give us your song! Be - gin!
matter! Be-gin, be - gin!
Be - gin!
cresc.

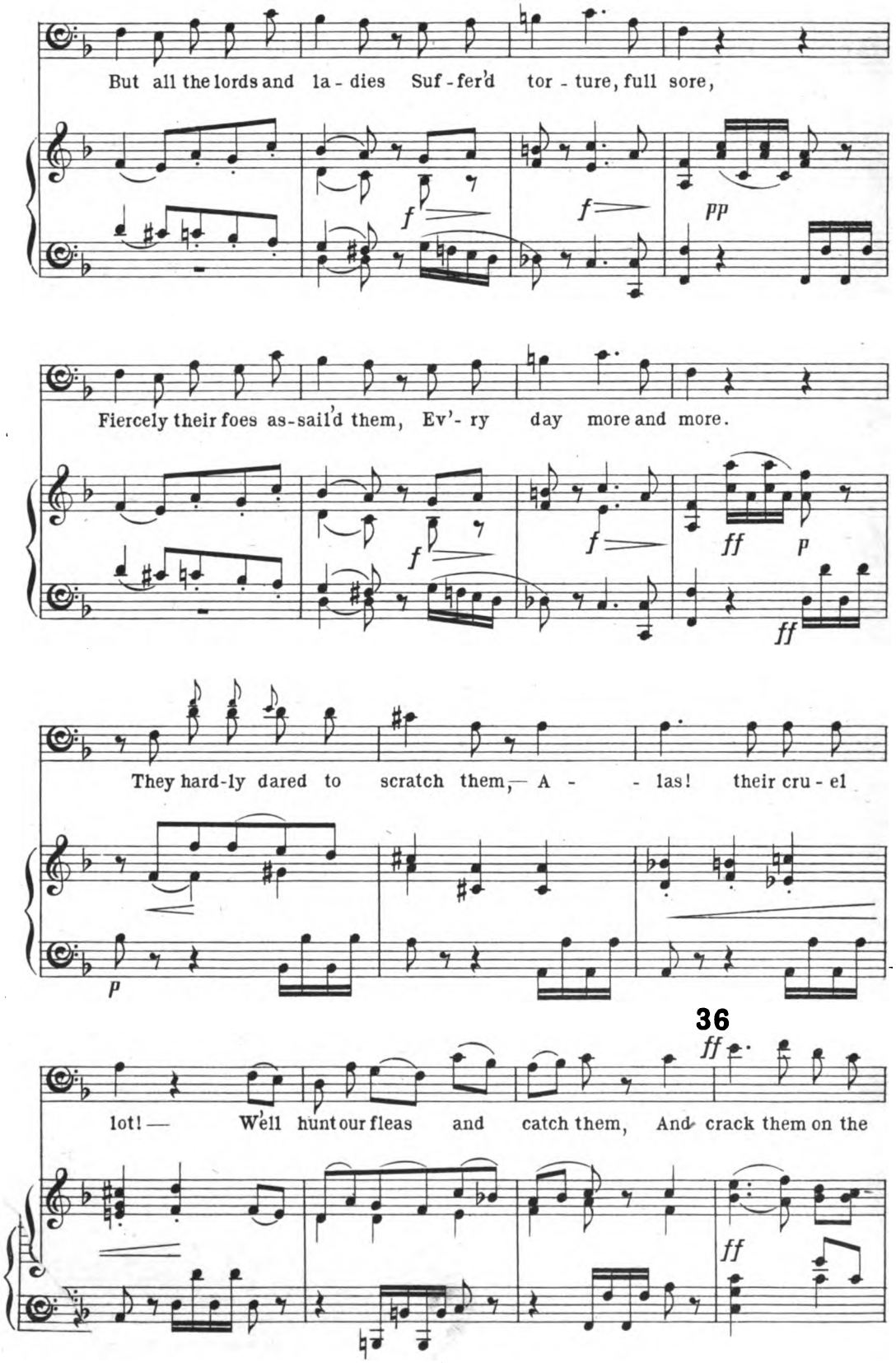
AIR. ONCE ON A TIME.

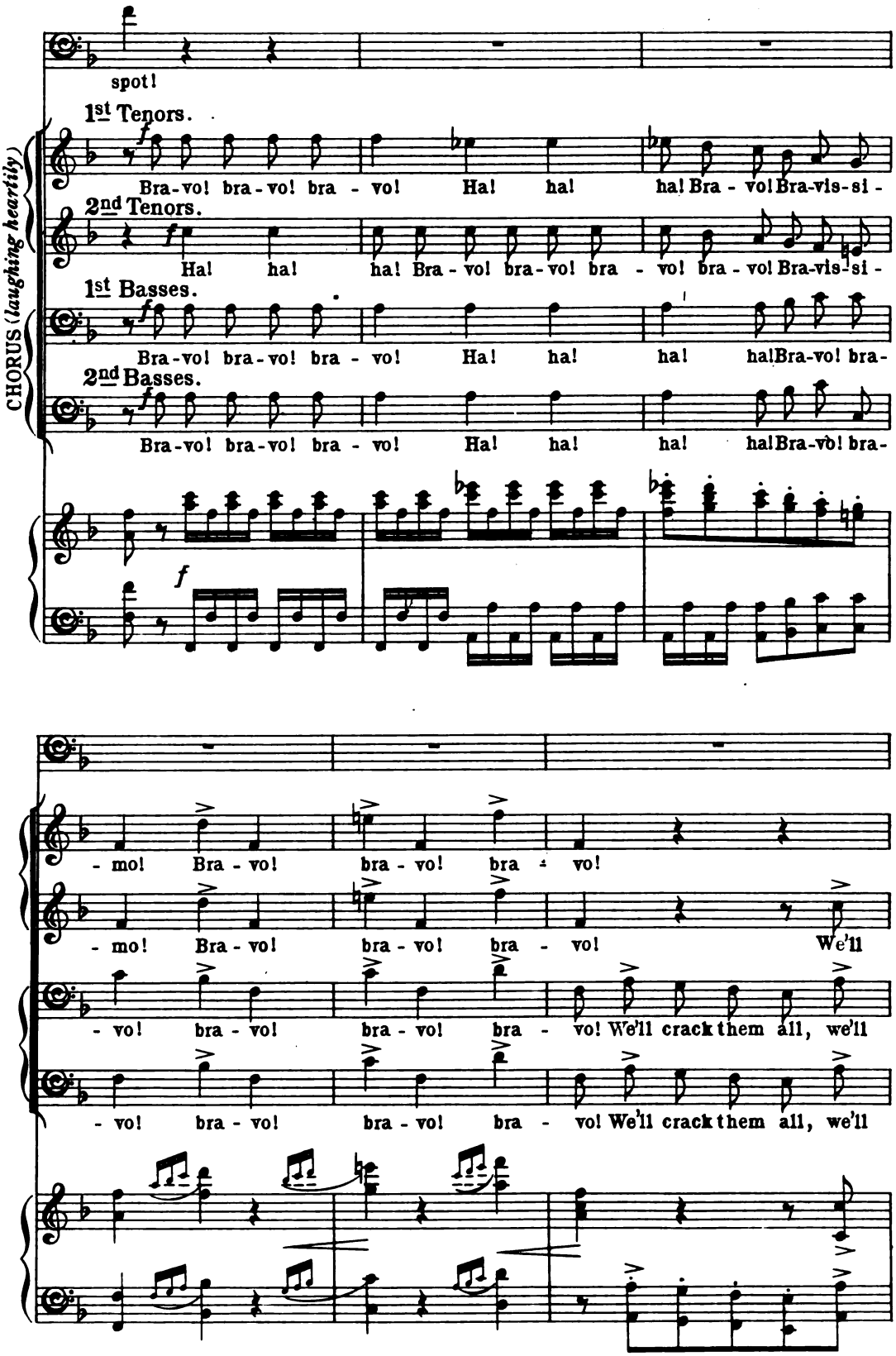
Allegretto con fuoco. (♩ = 168.)

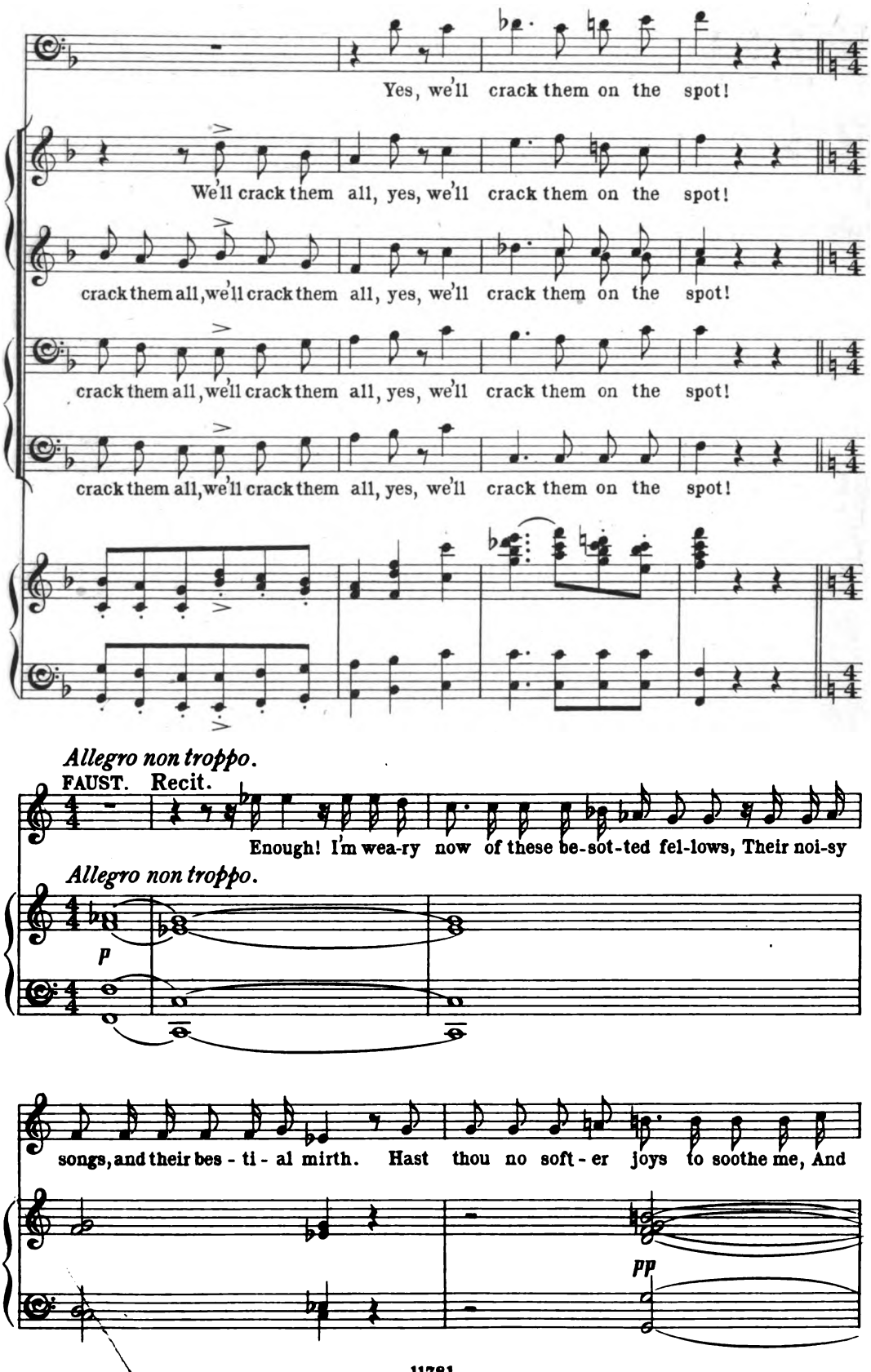



goes, And had his dar - ling mea - sured For dou - blet and for
f mf cresc.
f
hose.
p
ff p
f p f
Sa - tins and silks in
p mf
p
ff
p
pp
plen - ty Made him grand to be - hold, Jew - els e - nough for


twen-ty, And a star all of gold. And all his poor re -
- la - tions Rushed in at the re - port; They were giv-en de - co -
cresc. -
cresc. -
- - - f
- ra - tions, And pla - ces at the Court.
35
f
poco f p
ff
p
f p f p f
p
ff


But all the lords and la - dies Suf - fer'd tor - ture, full sore,
Fiercely their foes as-sail'd them, Ev'- ry day more and more.
They hard-ly dared to scratch them,— A - - las! their cru - el
36
lot! — We'll hunt our fleas and catch them, And crack them on the


spot!
1st Tenors.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! Bra - vo! Bra-vis-si -
2nd Tenors.
Ha! ha! ha! Bra - vo! bra-vo! bra - vo! bra - vo! Bra-vis-si -
1st Basses.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! ha! Bra-vo! bra-
2nd Basses.
Bra-vo! bra-vo! bra - vo! Ha! ha! ha! ha! Bra-vo! bra-
CHORUS (laughing heartily)
- mo! Bra - vo! bra - vo! bra - vo!
- mo! Bra - vo! bra - vo! bra - vo! We'll
- vo! bra - vo! bra - vo! bra - vo! We'll crack them all, we'll
- vo! bra - vo! bra - vo! bra - vo! We'll crack them all, we'll


Yes, we'll crack them on the spot!
We'll crack them all, yes, we'll crack them on the spot!
crack them all, we'll crack them all, yes, we'll crack them on the spot!
crack them all, we'll crack them all, yes, we'll crack them on the spot!
crack them all, we'll crack them all, yes, we'll crack them on the spot!
Allegro non troppo.
FAUST. Recit.
Enough! I'm wea-ry now of these be-sot-ted fel-lows, Their noi-sy
Allegro non troppo.
p
songs, and their bes - ti - al mirth. Hast thou no soft - er joys to soothe me, And
pp

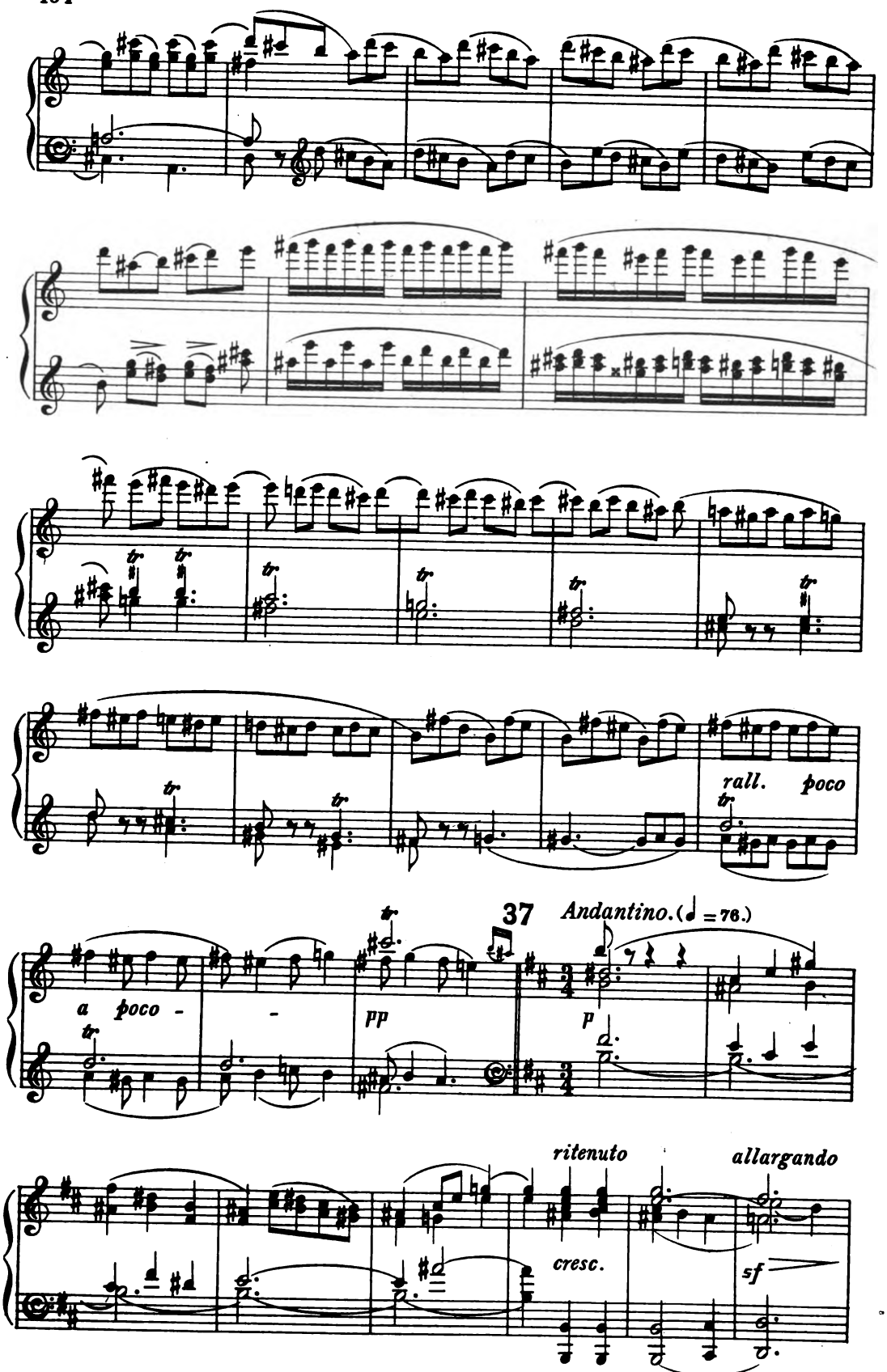
MEPHISTOPHELES.

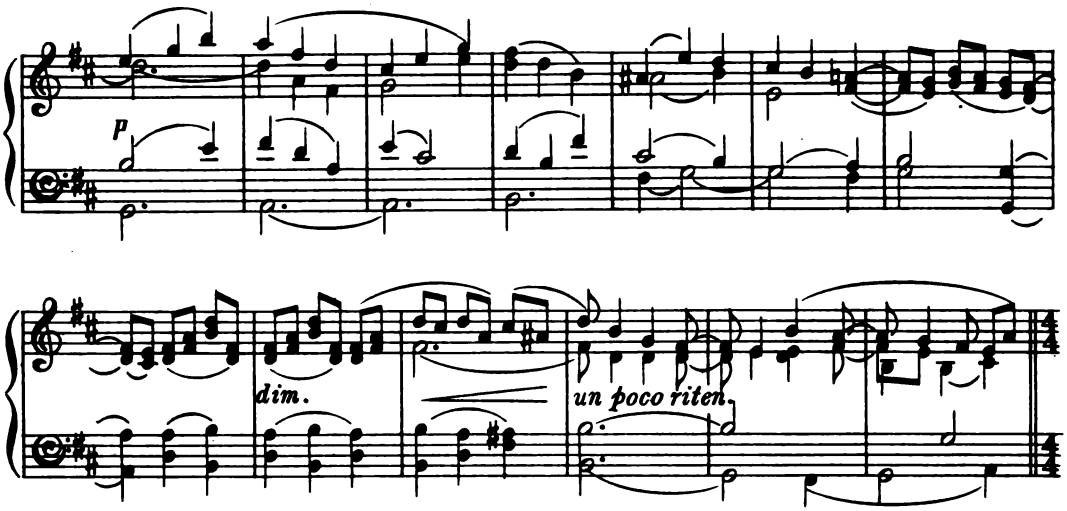
make me for-get all the tu-mult of earth? You have but to com-

(They disappear)

- mand! Fol-low me!

Allegro leggiero. (♩. = 100.)


rall. poco
37
Andantino. (♩ = 76.)
a poco - -
pp
p
ritenuto
allargando
cresc.
sf

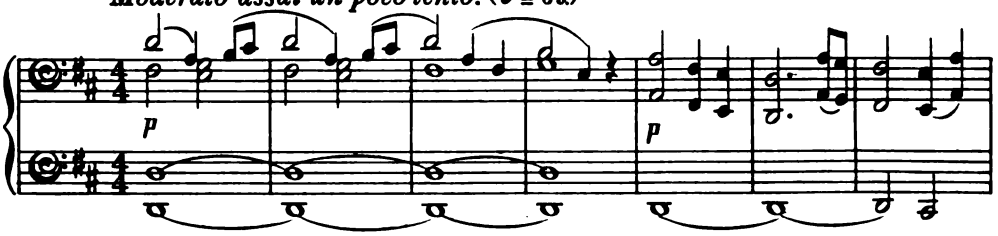


SCENE VII.

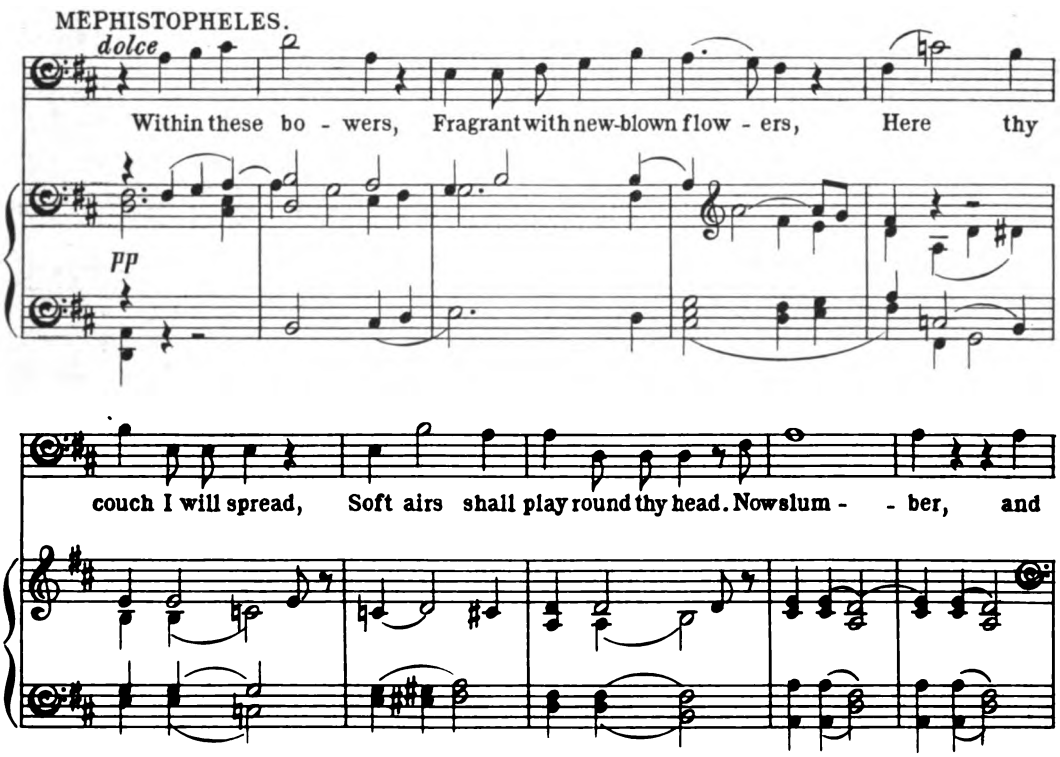
Wooded meadows on the banks of the Elbe.

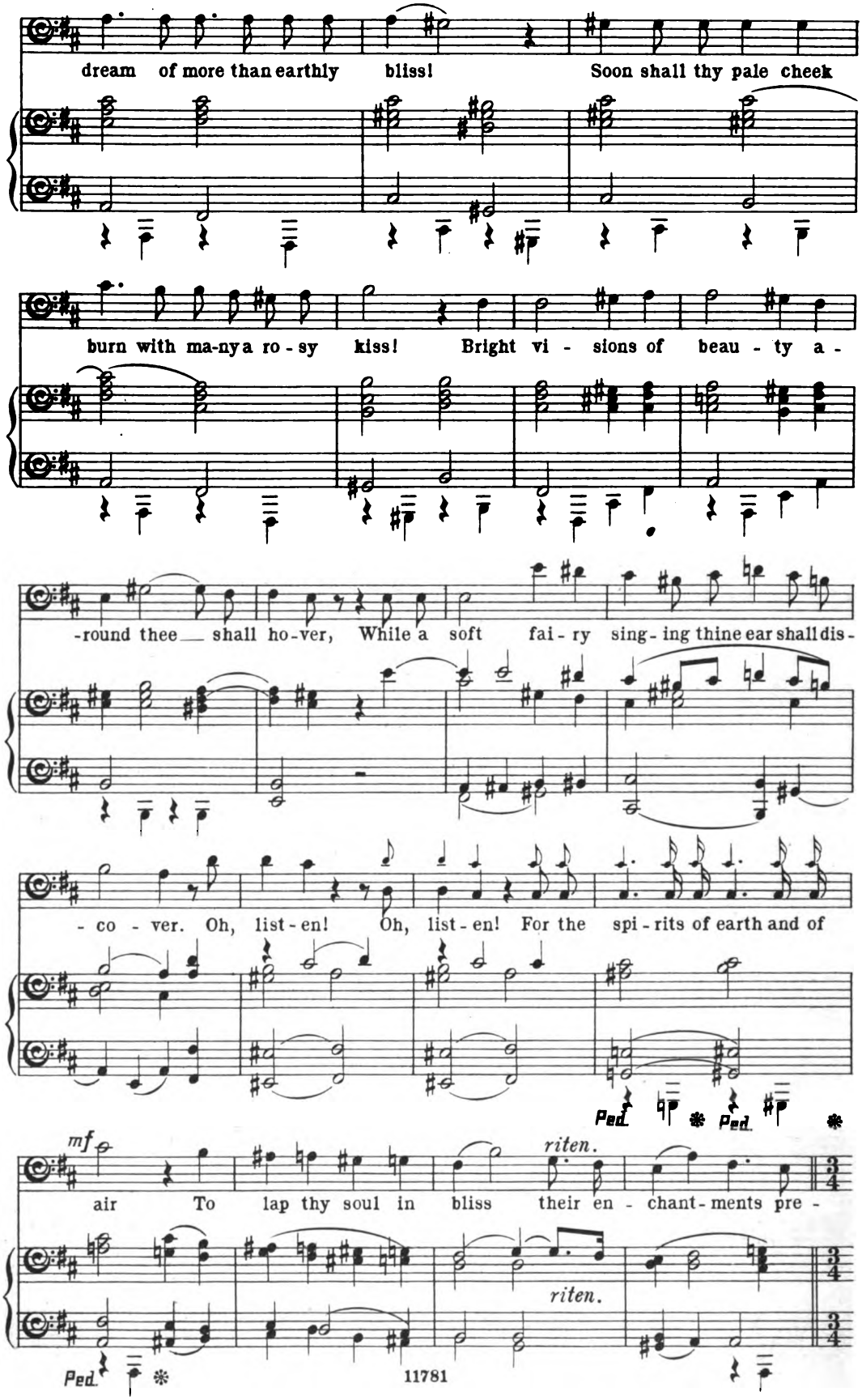
AIR. **WITHIN THESE BOWERS.**

Moderato assai un poco lento. (♩ = 69)



MEPHISTOPHELES.




dream of more than earthly bliss! Soon shall thy pale cheek
burn with ma-ny a ro-sy kiss! Bright vi-sions of beau-ty a-
-round thee shall ho-ver, While a soft fai-ry sing-ing thine ear shall dis-
-co-ver. Oh, list-en! Oh, list-en! For the spi-rits of earth and of
Ped. Ped.
mf
air To lap thy soul in bliss their en-chant-ments pre-
riten.
riten.
Ped.

DREAM CHORUS OF GNOMES AND SYLPHS.

(Faust's Dream)

Andante.

- pare.

Sopranos. *p* Dream!

Altos. *p* Dream!

Tenors.

1st Basses.

2nd Basses.

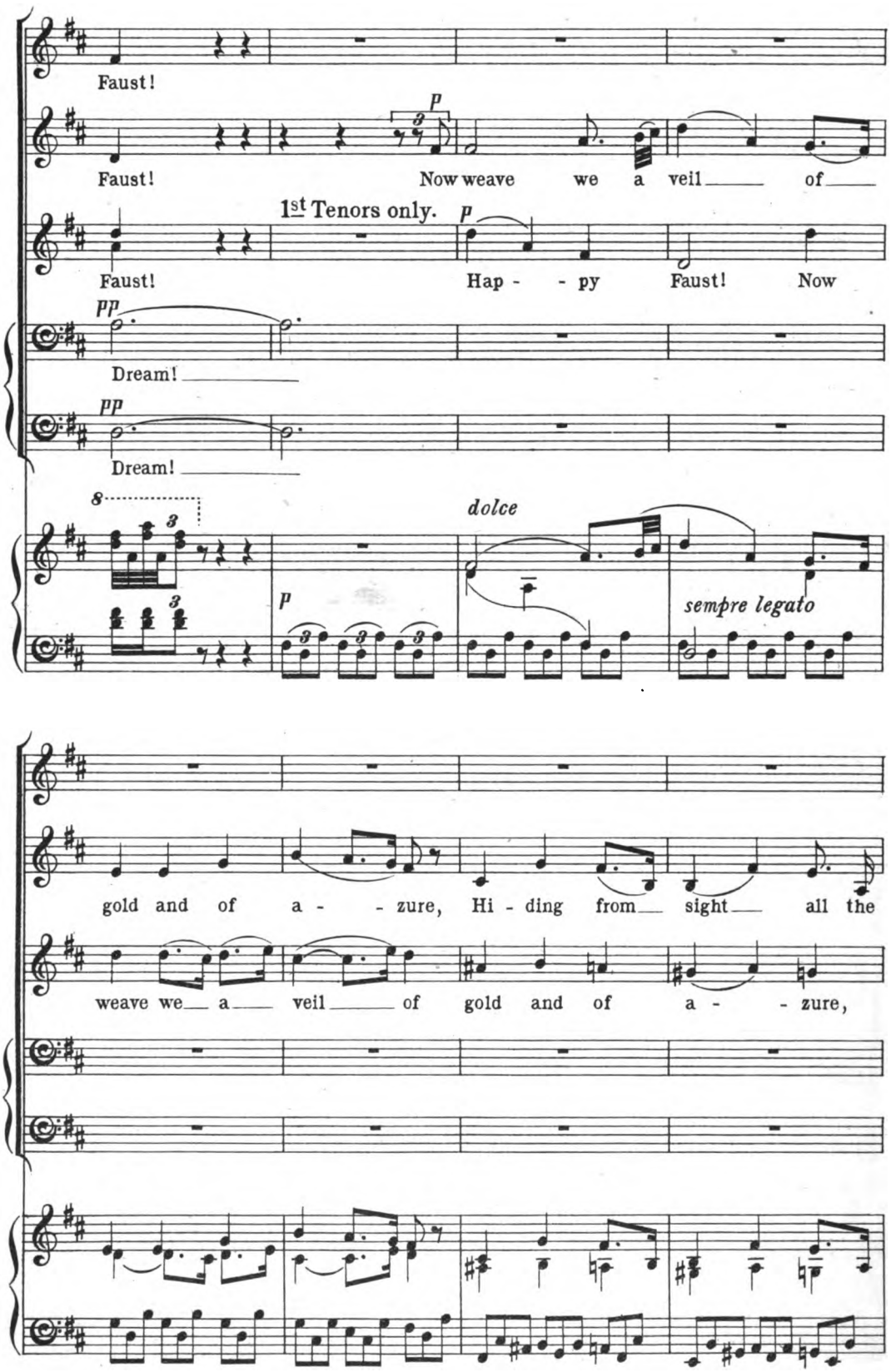
Andante. (♩ = 54.) *pp* *p* 12 12 3 3

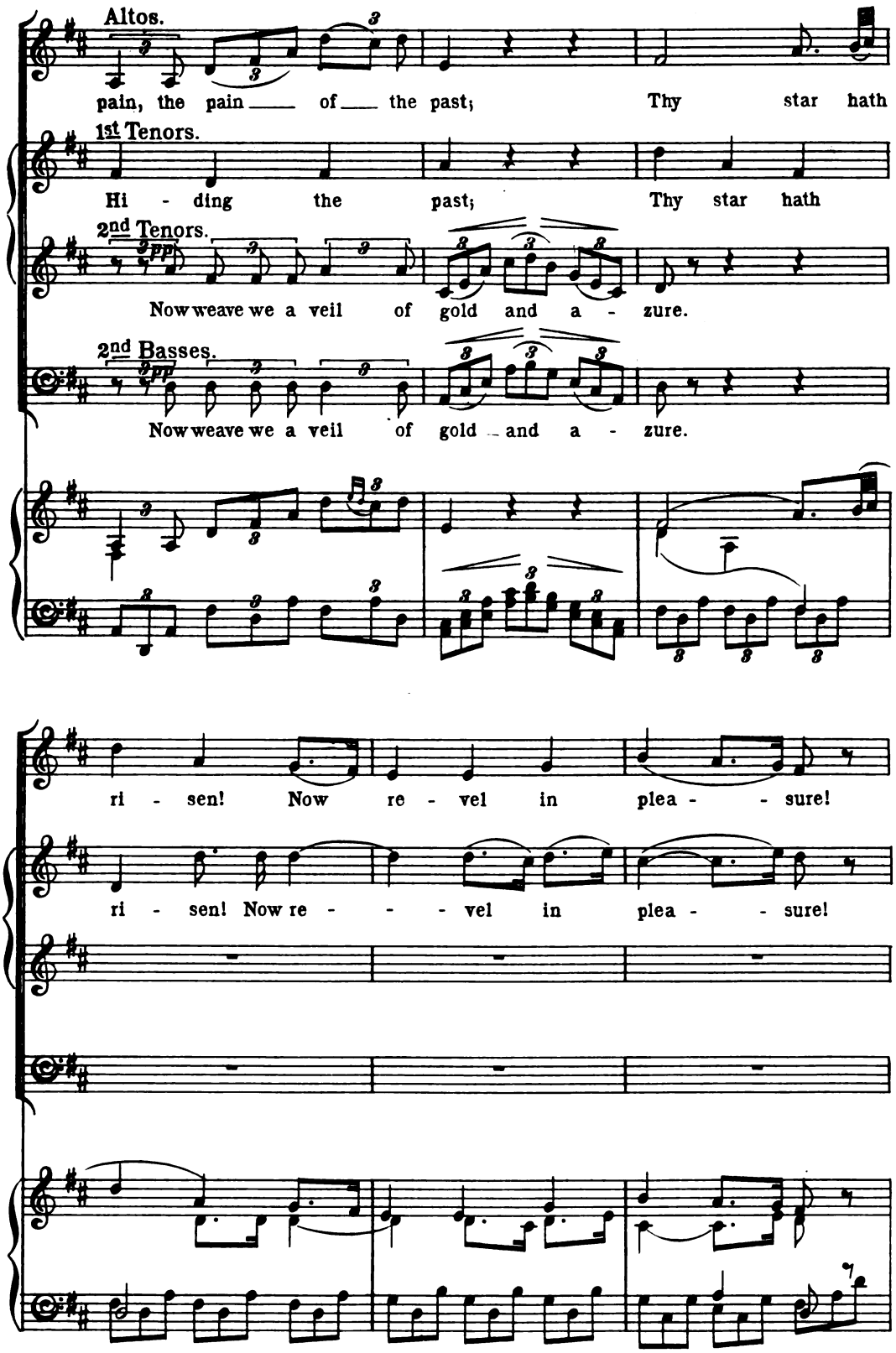
Dream! *pp* Hap - - py

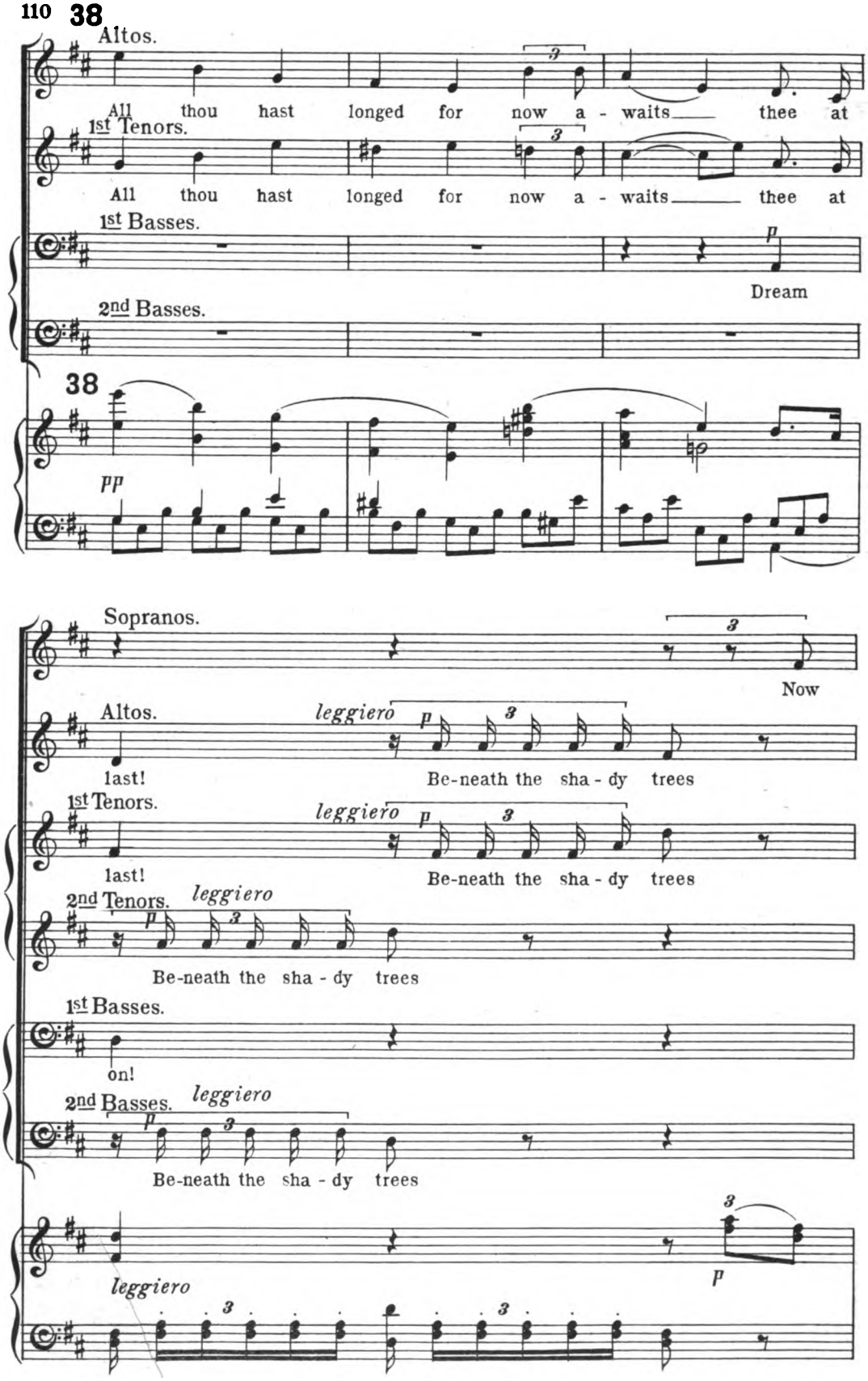
Dream! *pp* Hap - - py

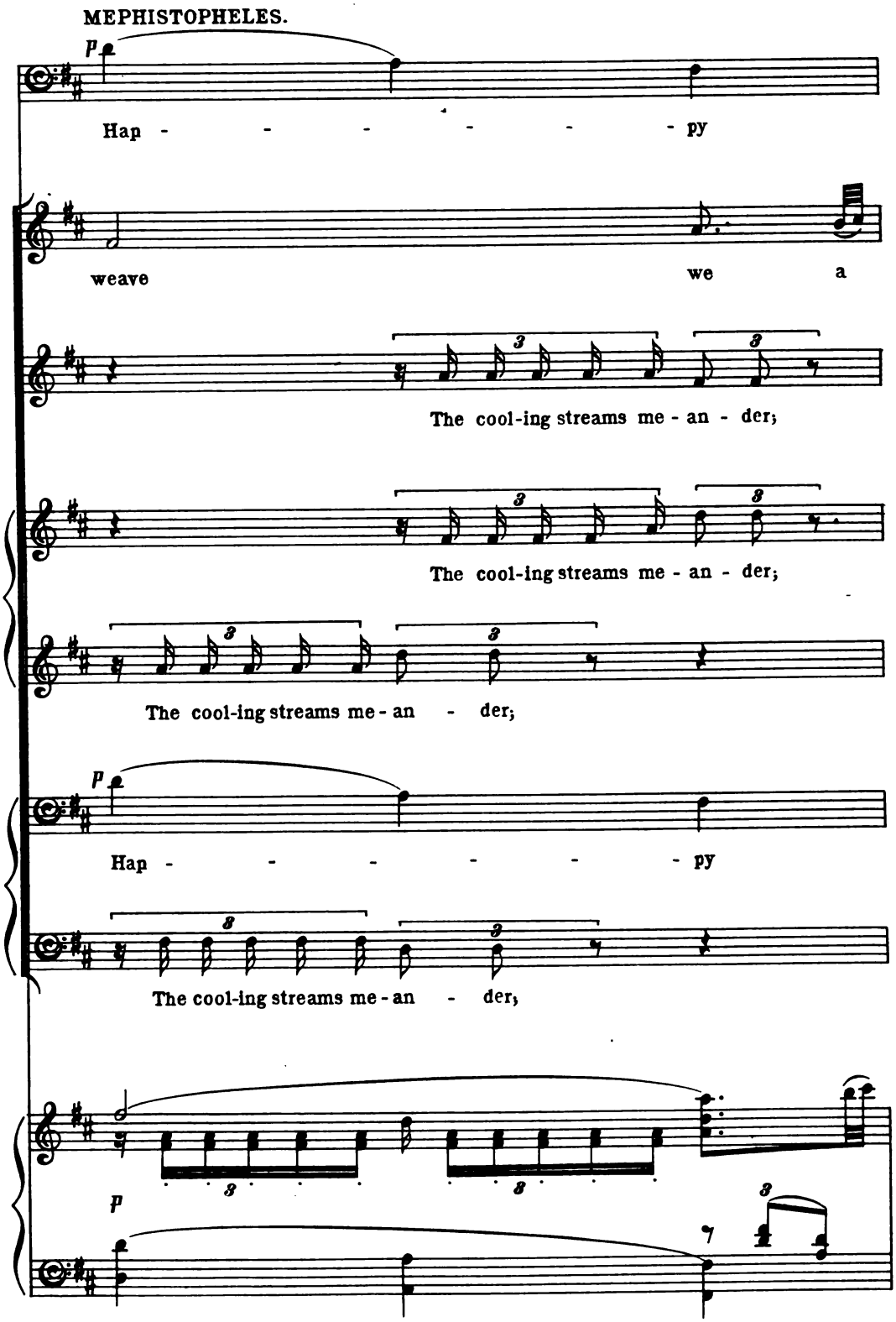
pp Hap - - py

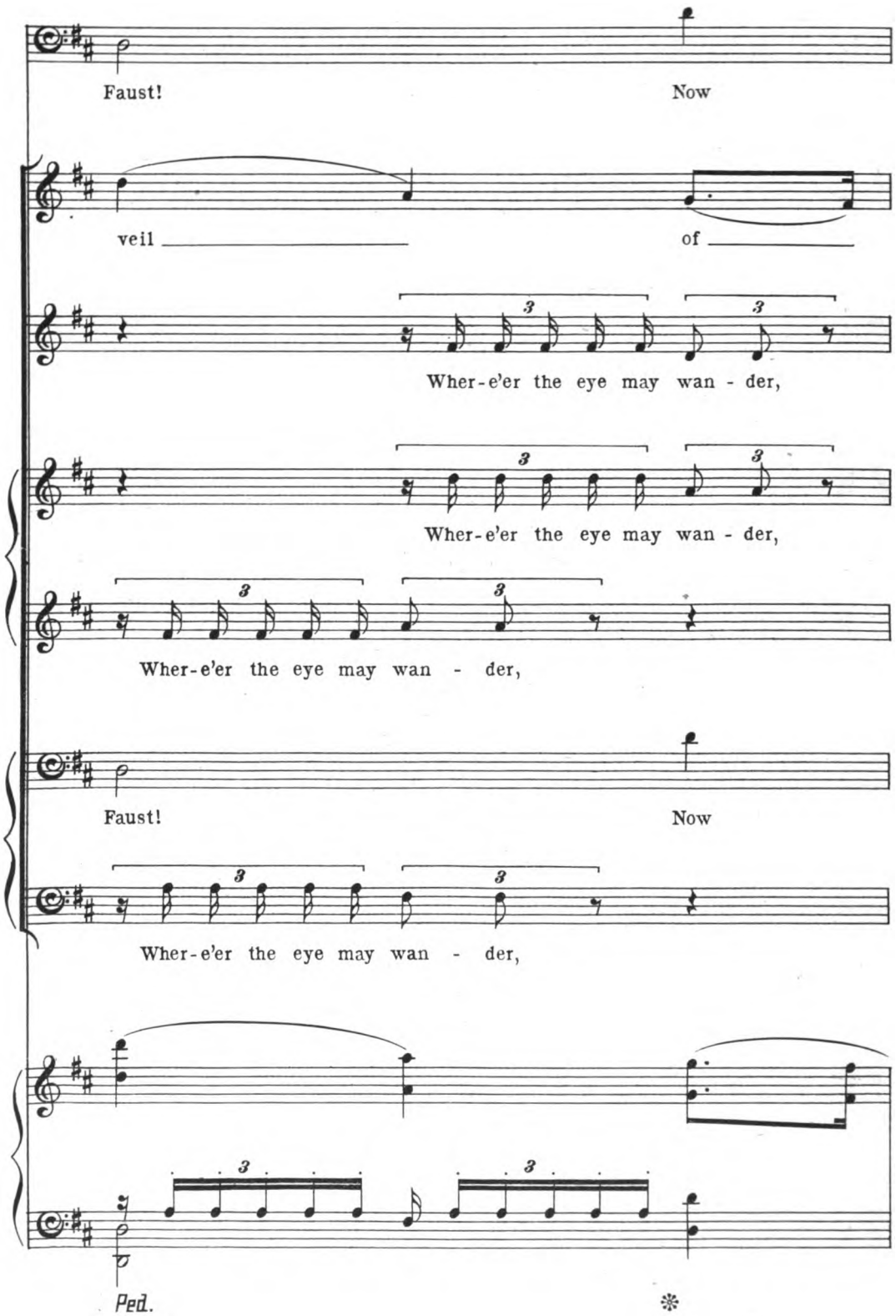
8 *pp* 12 6

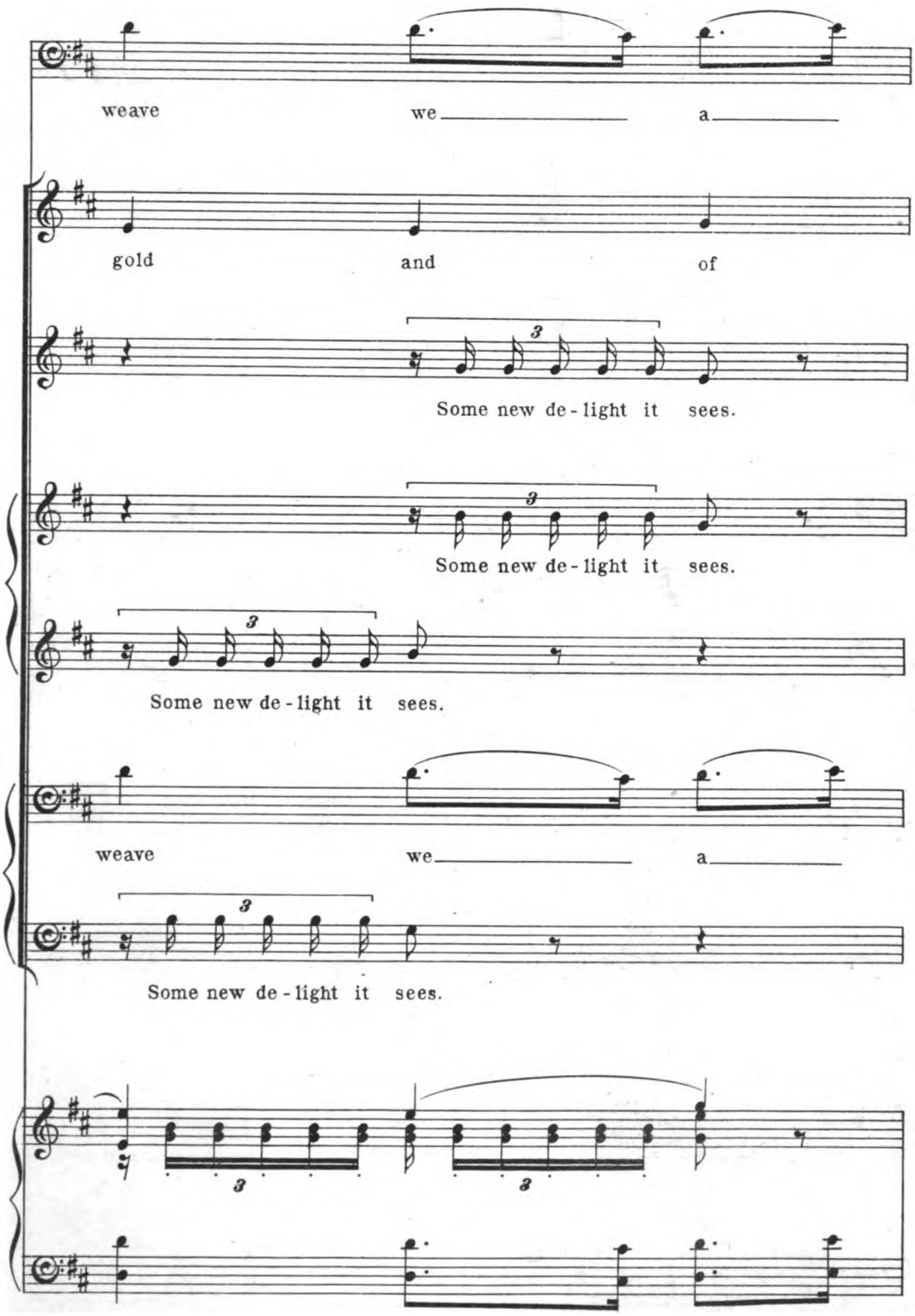

Faust!
Faust!
Now weave we a veil of
1st Tenors only.
Faust!
Hap - py Faust! Now
Dream!
Dream!
dolce
sempre legato
gold and of a - zure, Hi - ding from sight all the
weave we a veil of gold and of a - zure,

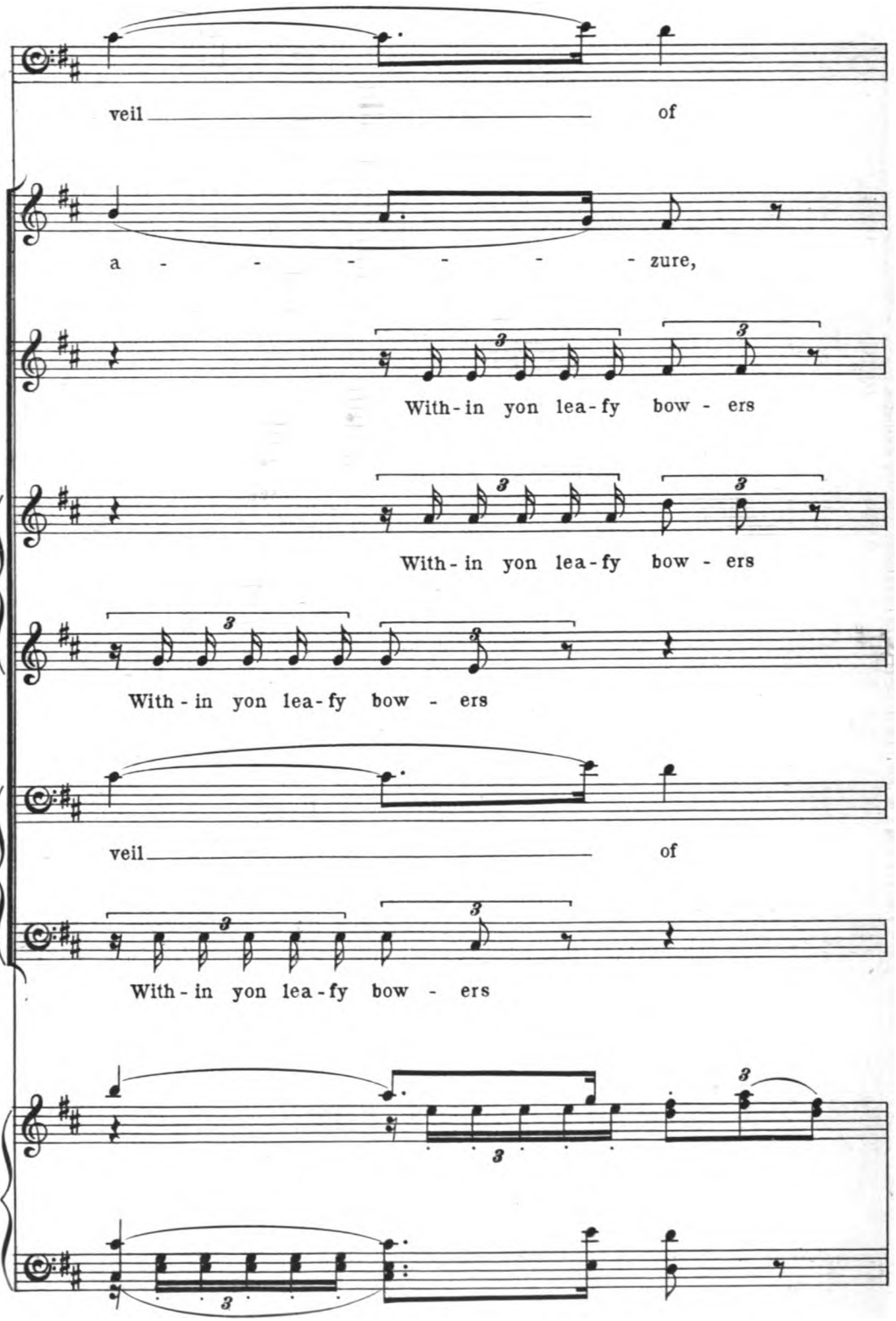

Altos.
pain, the pain of the past; Thy star hath
1st Tenors.
Hi - ding the past; Thy star hath
2nd Tenors.
pp
Now weave we a veil of gold and a - zure.
2nd Basses.
pp
Now weave we a veil of gold and a - zure.
ri - sen! Now re - vel in plea - sure!
ri - sen! Now re - vel in plea - sure!

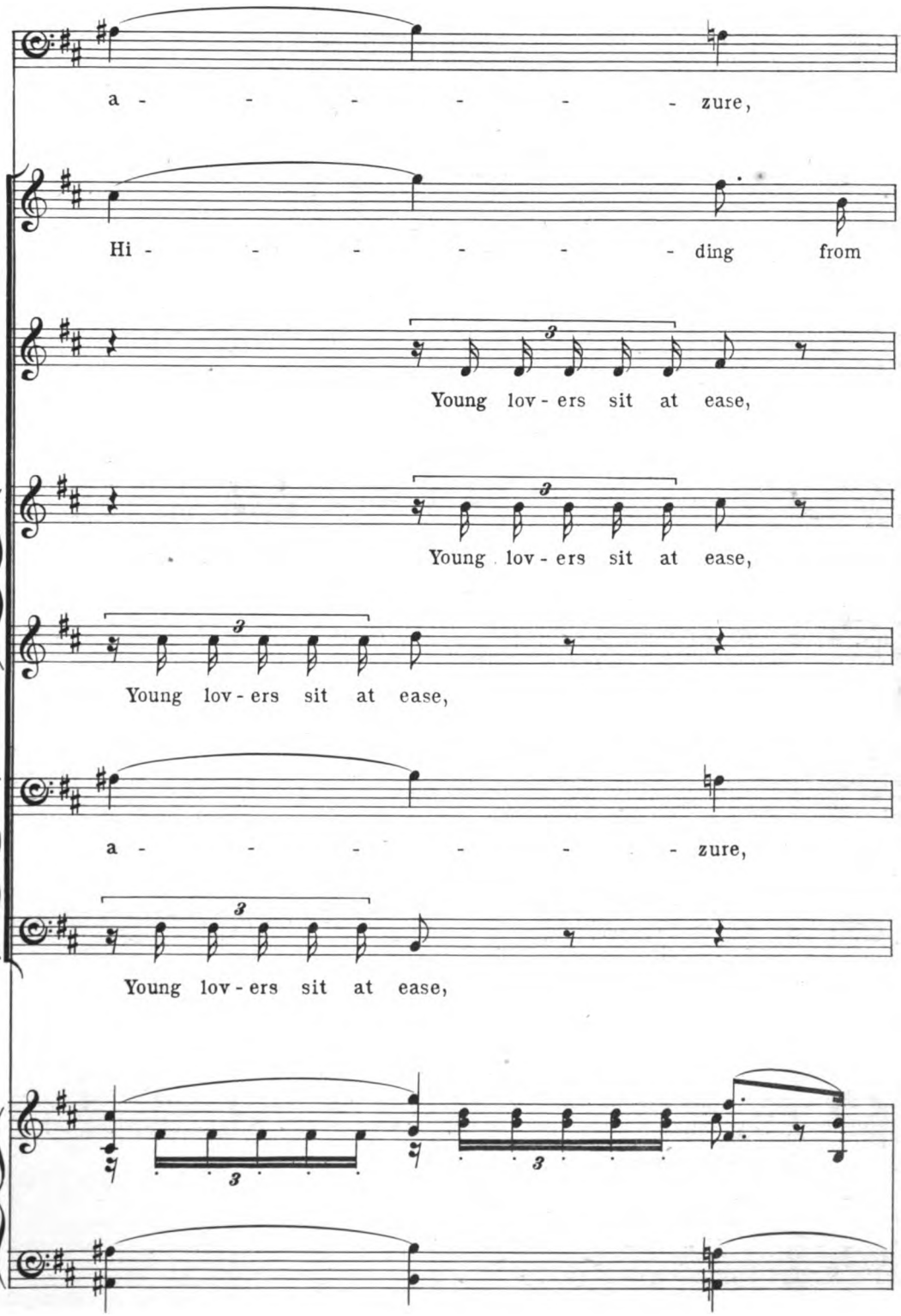

38
Altos.
All thou hast longed for now a - waits thee at
1st Tenors.
All thou hast longed for now a - waits thee at
1st Basses.
p
Dream
2nd Basses.
38
pp
Sopranos.
3
Now
Altos.
leggiero
p
3
last!
Be-neath the sha - dy trees
1st Tenors.
leggiero
p
3
last!
Be-neath the sha - dy trees
2nd Tenors.
leggiero
p
3
Be-neath the sha - dy trees
1st Basses.
on!
2nd Basses.
leggiero
p
3
Be-neath the sha - dy trees
3
p
leggiero
3
3

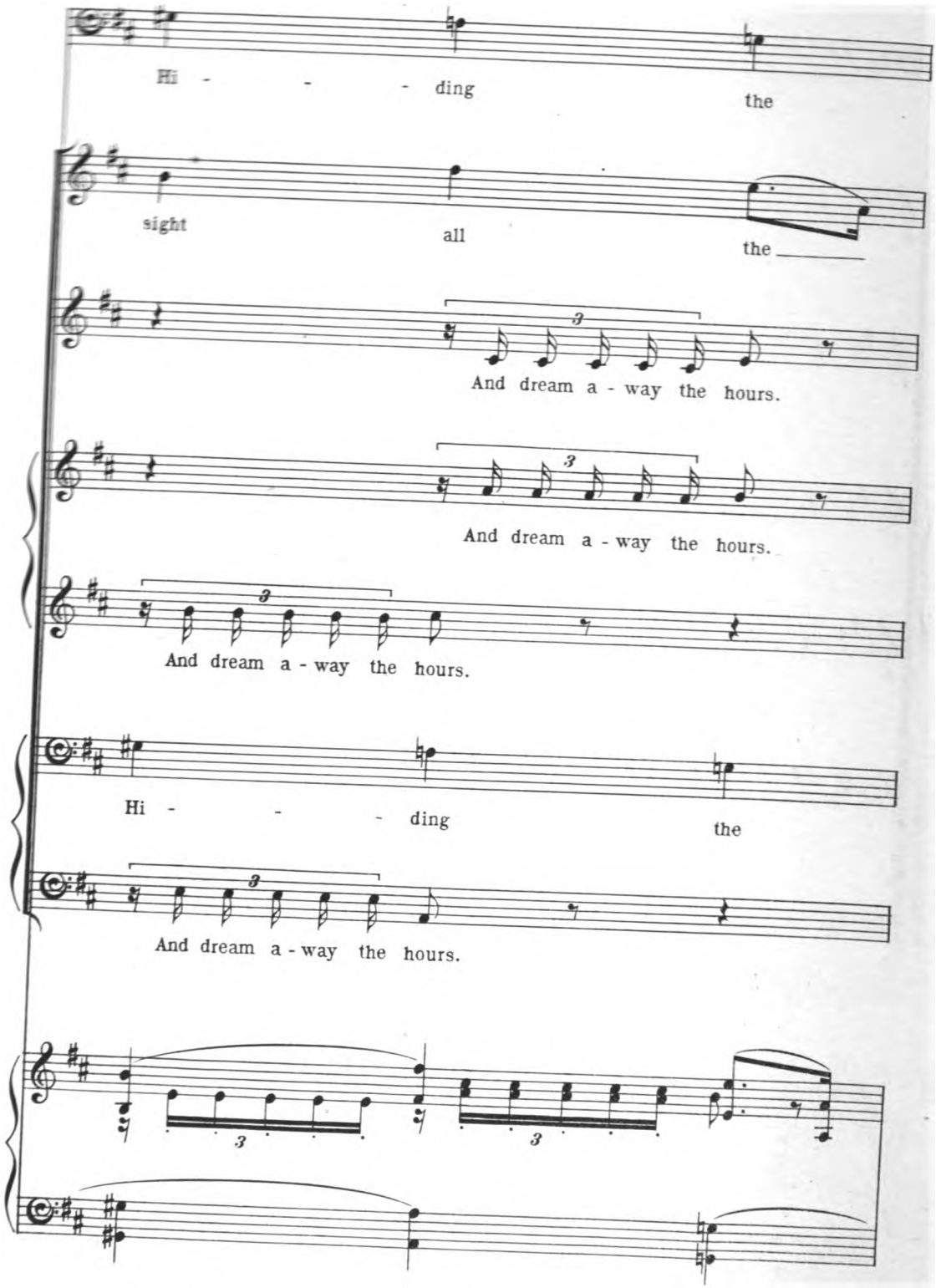

MEPHISTOPHELES.
p
Hap - - - - - - py
weave we a
The cool-ing streams me - an - der;
The cool-ing streams me - an - der;
The cool-ing streams me - an - der;
p
Hap - - - - - - py
The cool-ing streams me - an - der,
p

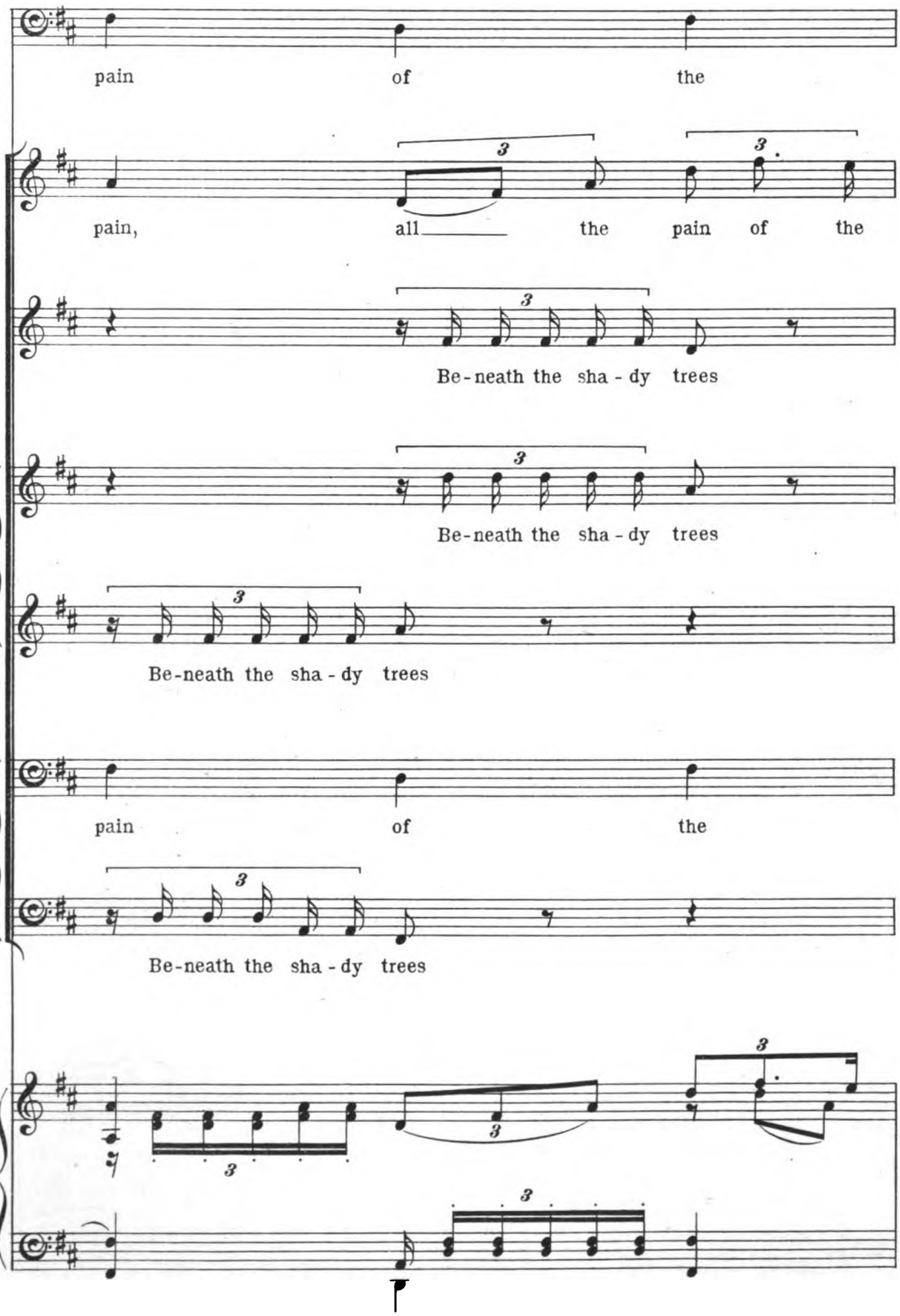

Faust!
Now
veil
of
Wher-e'er the eye may wan - der,
Wher-e'er the eye may wan - der,
Wher-e'er the eye may wan - der,
Faust!
Now
Wher-e'er the eye may wan - der,
Ped.

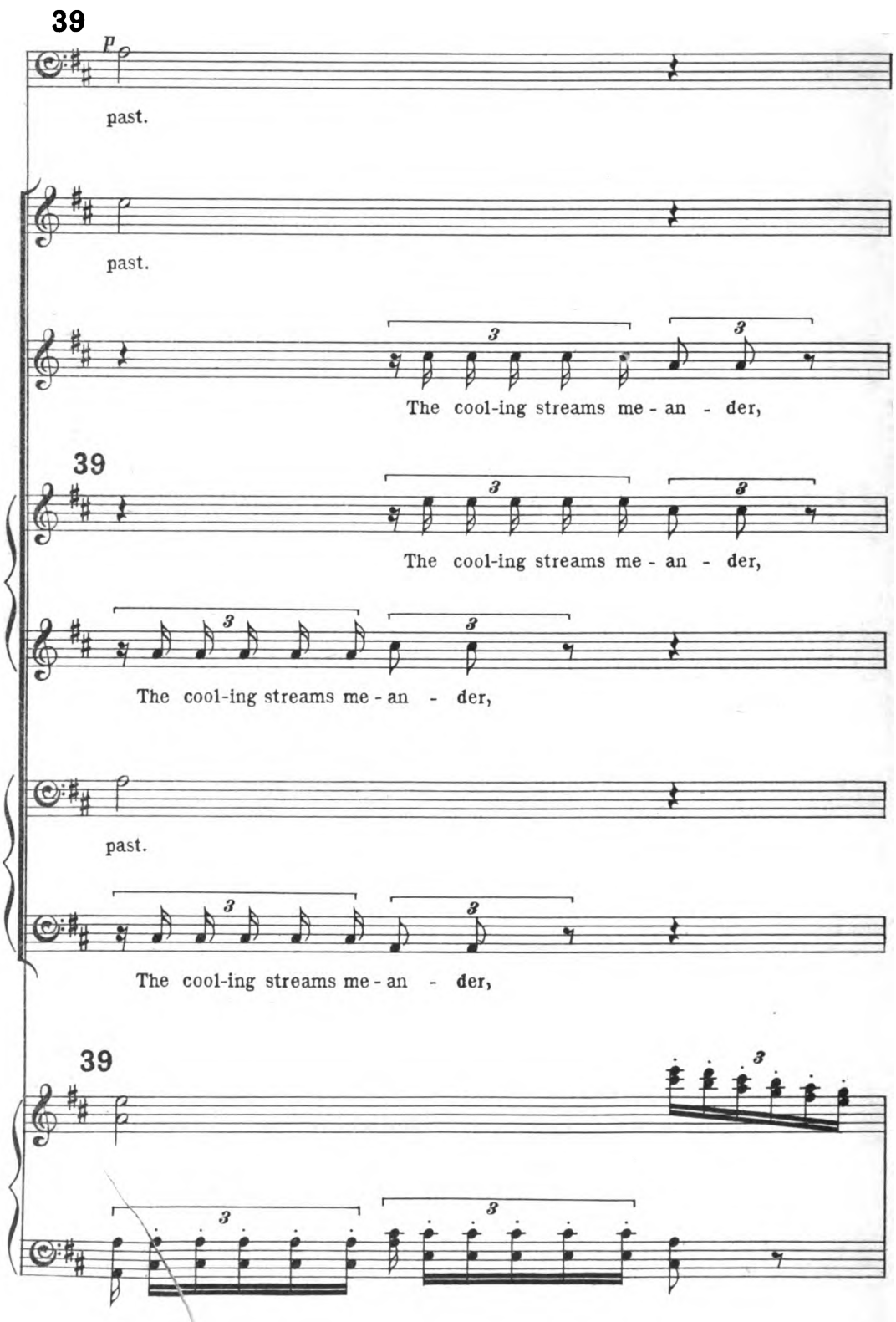

weave we a
gold and of
Some new de-light it sees.
Some new de-light it sees.
Some new de-light it sees.
weave we a
Some new de-light it sees.

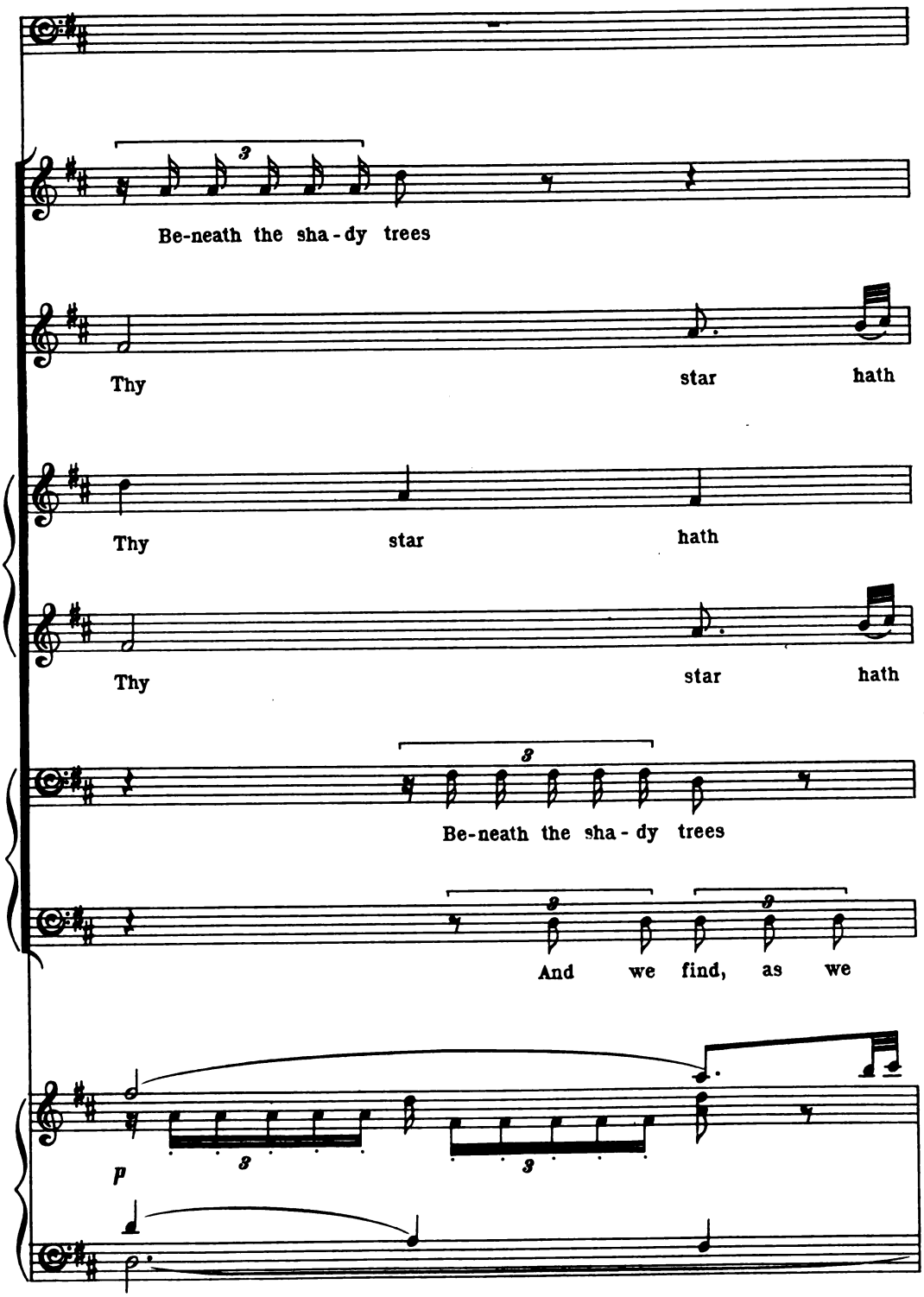

veil
of
a - - - - - - - zure,
With-in yon lea-fy bow - ers
With-in yon lea-fy bow - ers
With-in yon lea-fy bow - ers
veil
of
With-in yon lea-fy bow - ers

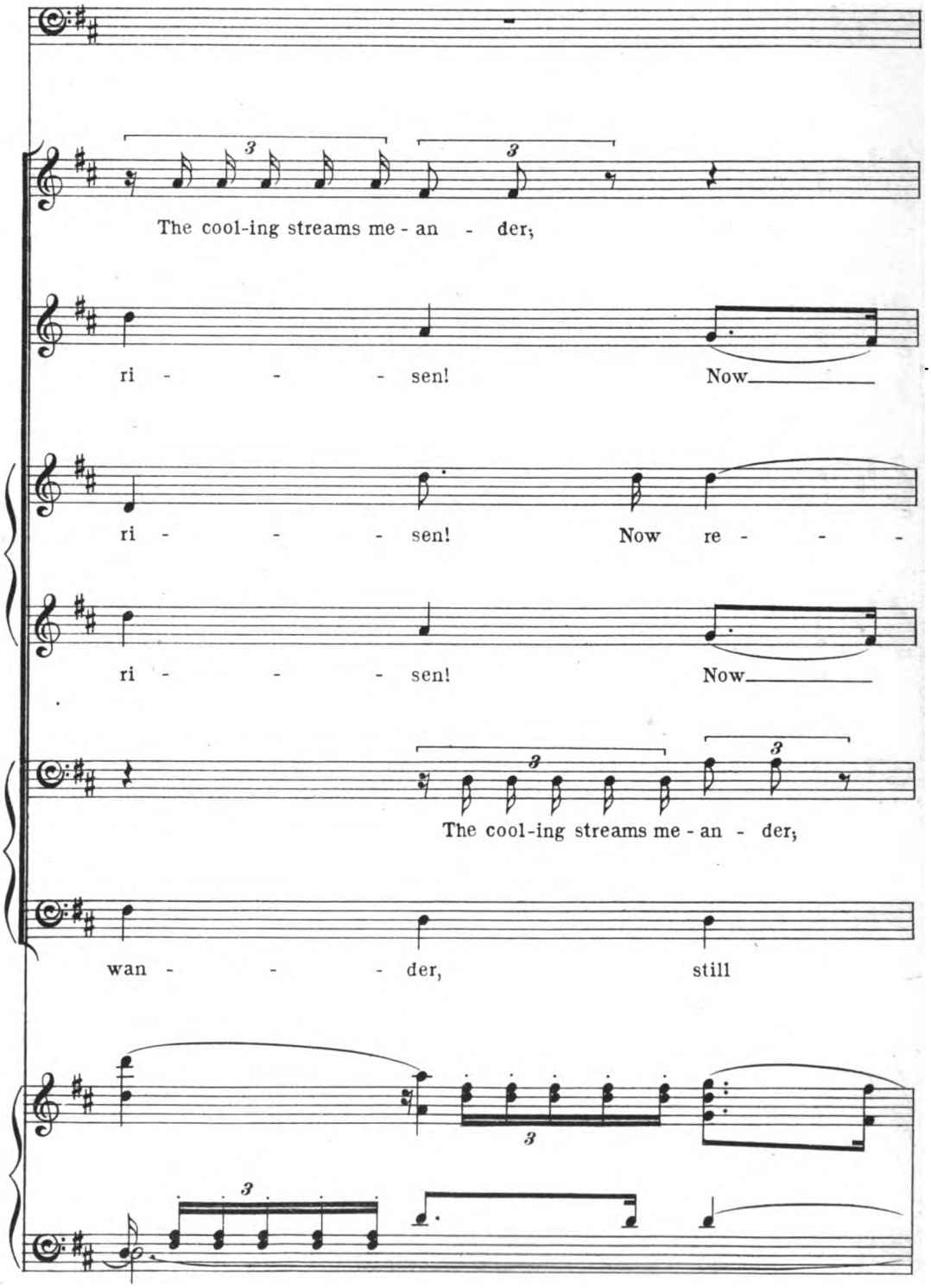

a - - - - - - zure,
Hi - - - - - - ding from
Young lov - ers sit at ease,
Young lov - ers sit at ease,
Young lov - ers sit at ease,
a - - - - - - zure,
Young lov - ers sit at ease,

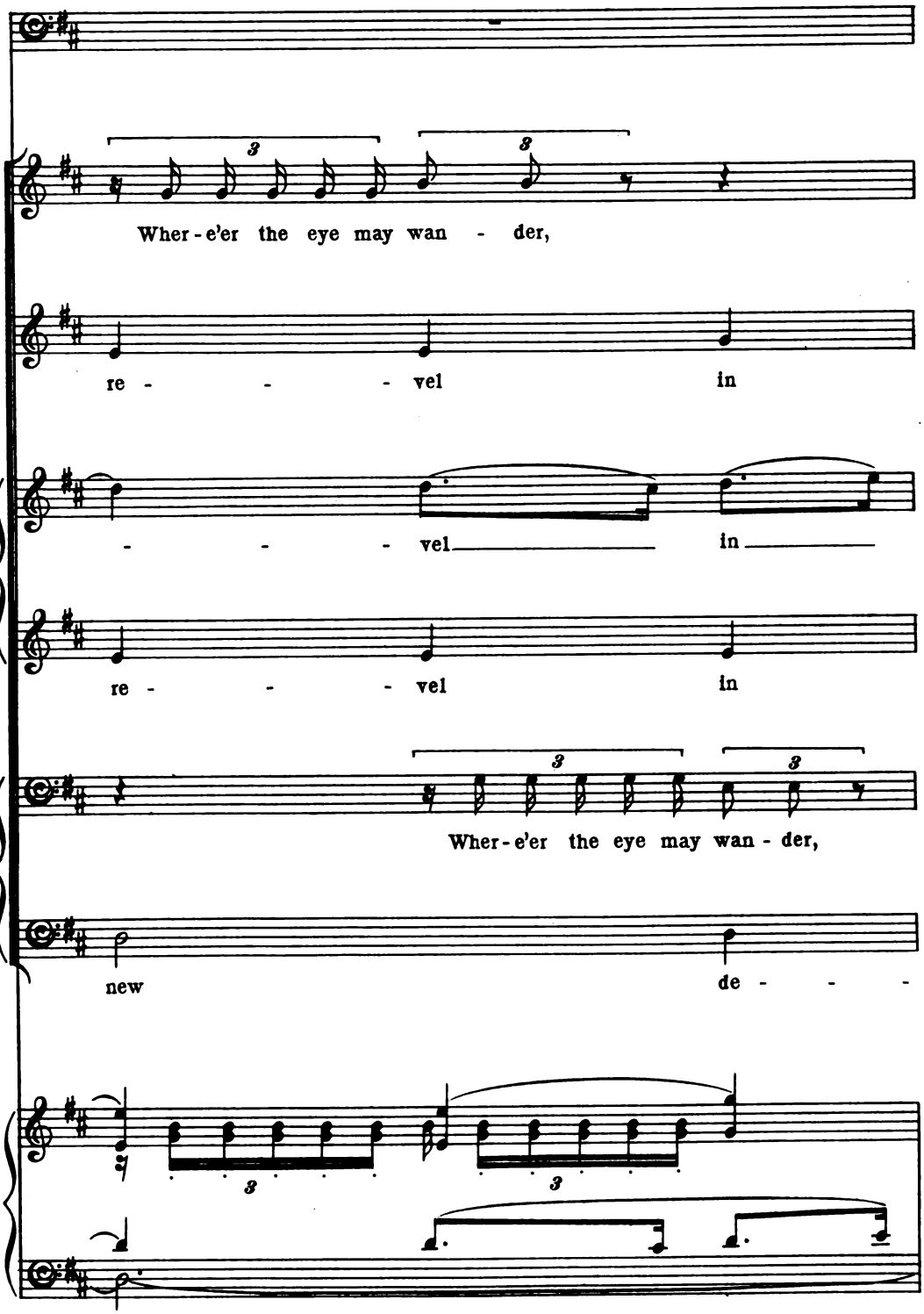

Hi - - - ding the
sight all the
And dream a - way the hours.
And dream a - way the hours.
And dream a - way the hours.
Hi - - - ding the
And dream a - way the hours.

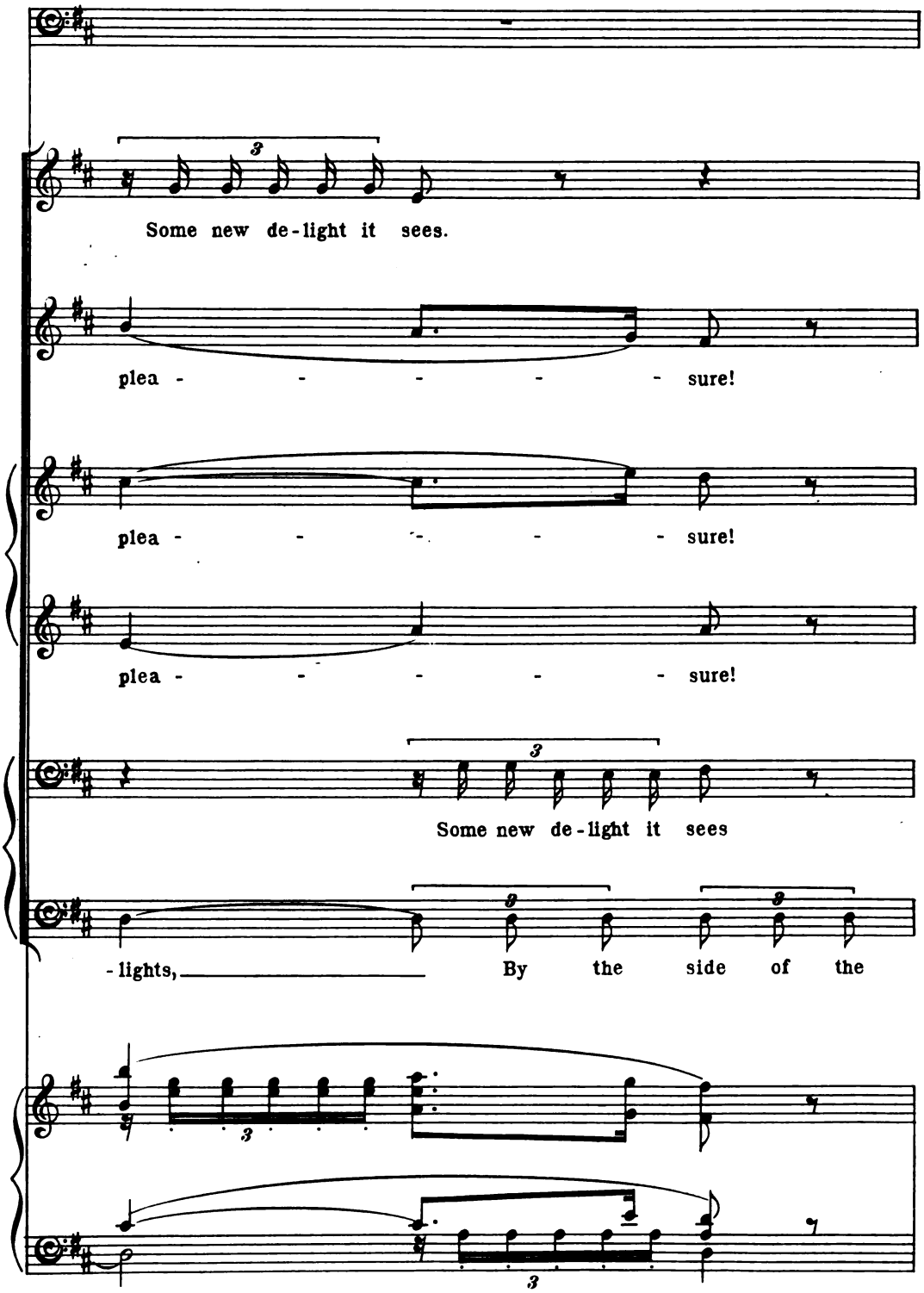

pain of the
pain, all the pain of the
Be-neath the sha-dy trees
Be-neath the sha-dy trees
Be-neath the sha-dy trees
pain of the
Be-neath the sha-dy trees

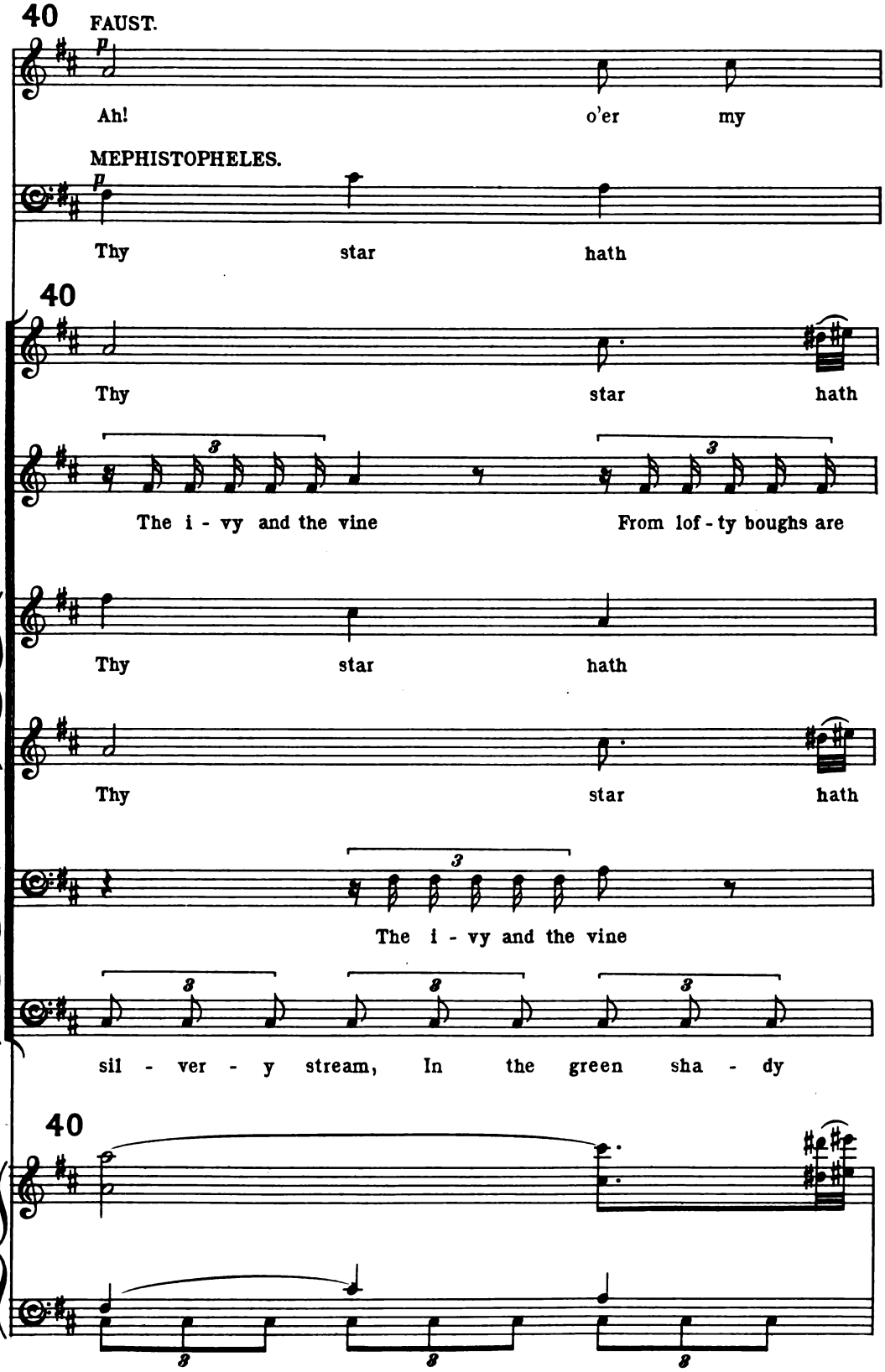

39
p
past.
past.
The cool-ing streams me - an - der,
39
The cool-ing streams me - an - der,
The cool-ing streams me - an - der,
past.
The cool-ing streams me - an - der,
39

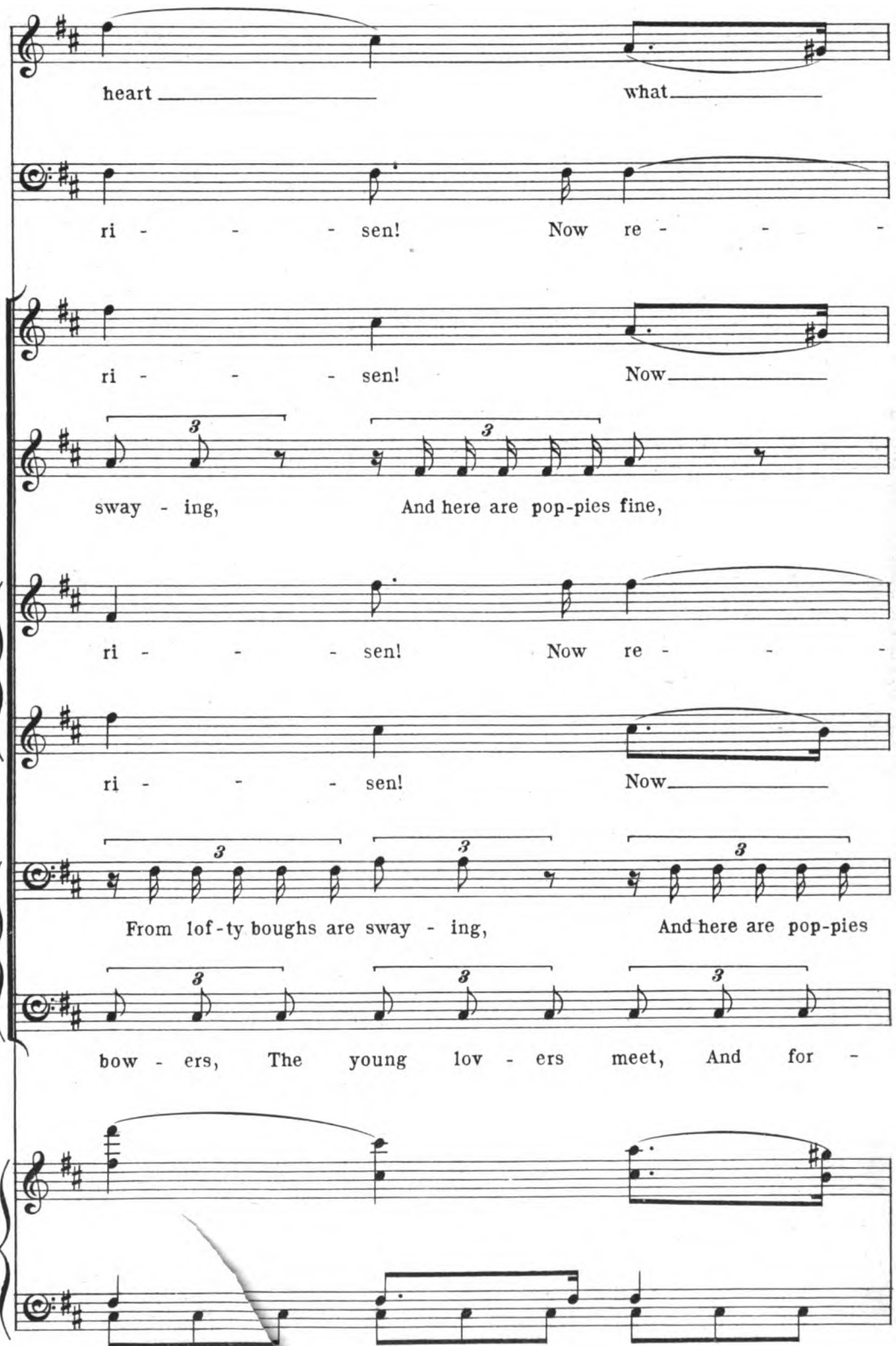

Be-neath the sha-dy trees
Thy star hath
Thy star hath
Thy star hath
Be-neath the sha-dy trees
And we find, as we
p

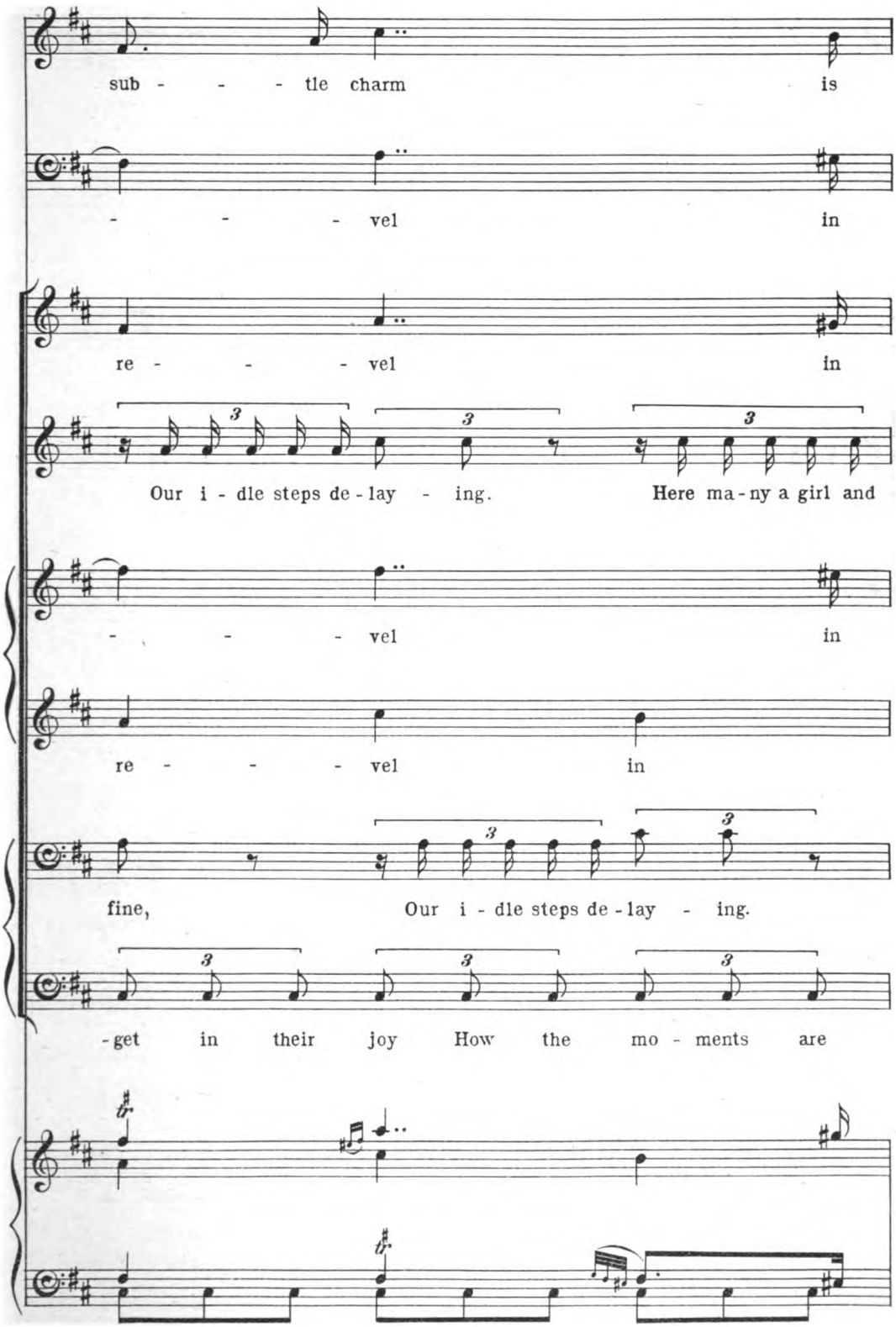

The cool-ing streams me - an - der;
ri - - - - sen! Now
ri - - - - sen! Now re - - -
ri - - - - sen! Now
The cool-ing streams me - an - der;
wan - - - - der, still

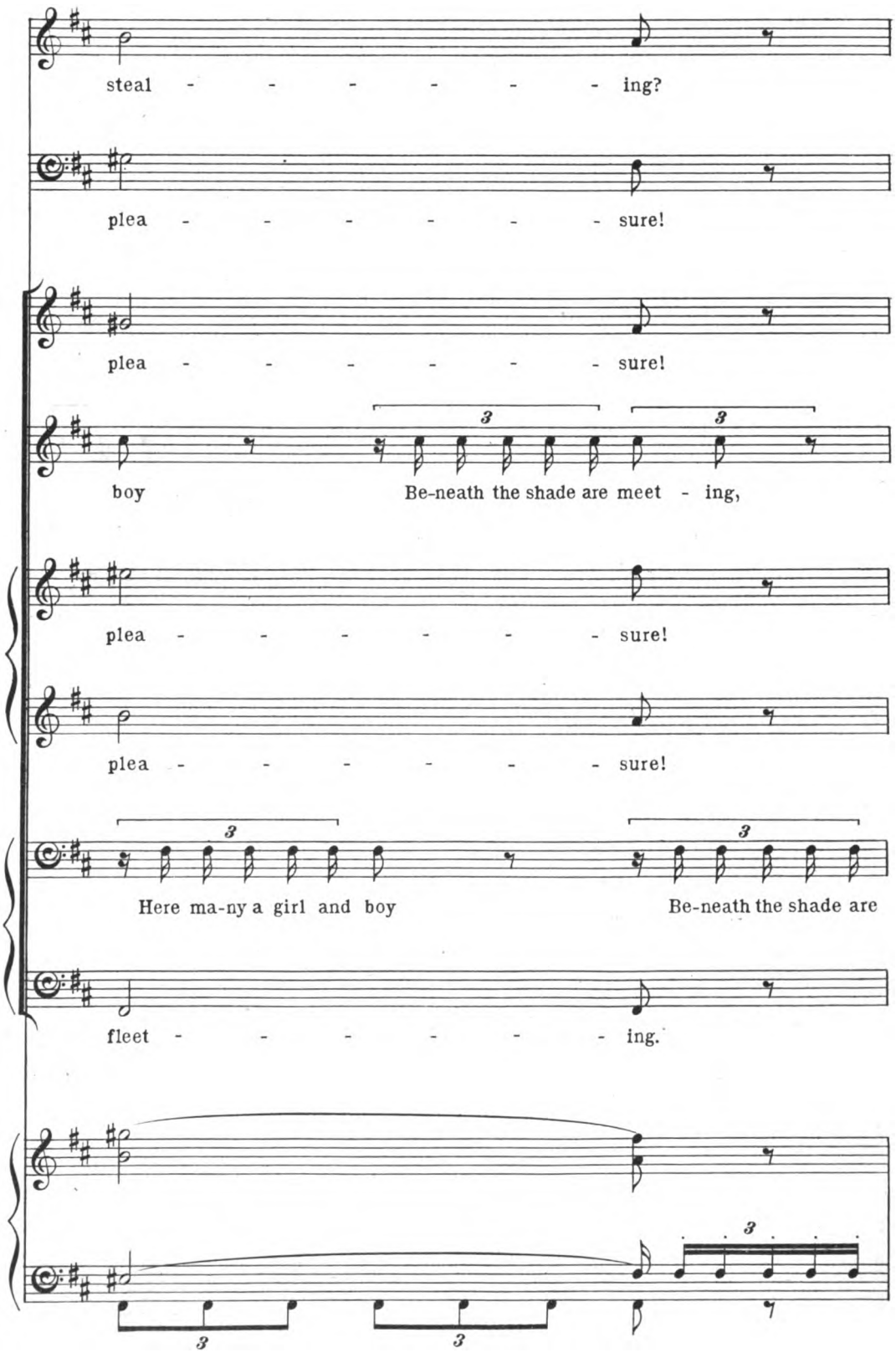

Wher-e'er the eye may wan - der,
re - - - vel in
- - - vel in
re - - - vel in
Wher-e'er the eye may wan-der,
new de - - -

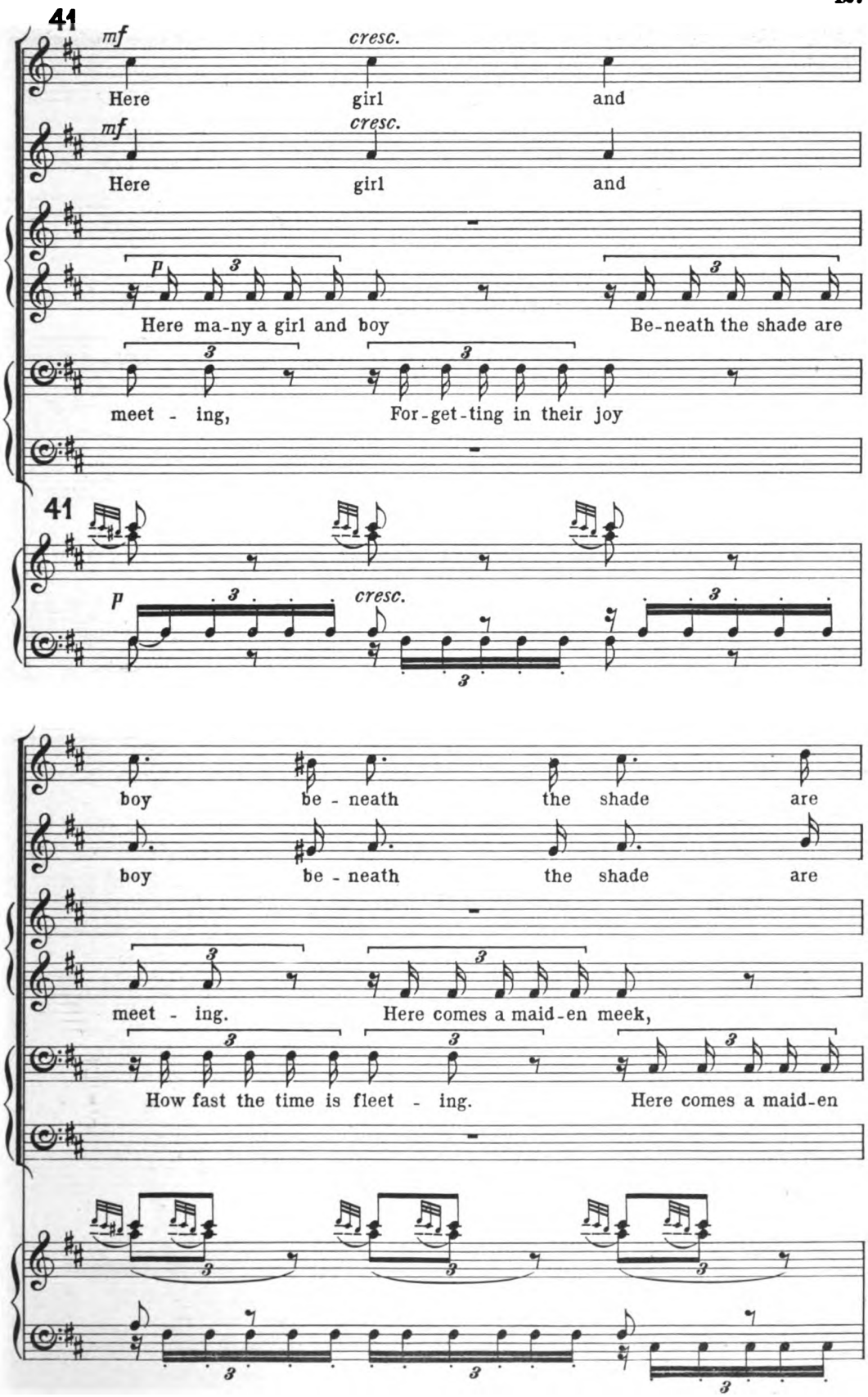

Some new de-light it sees.
plea - - - - - sure!
plea - - - - - sure!
plea - - - - - sure!
Some new de-light it sees
-lights, By the side of the

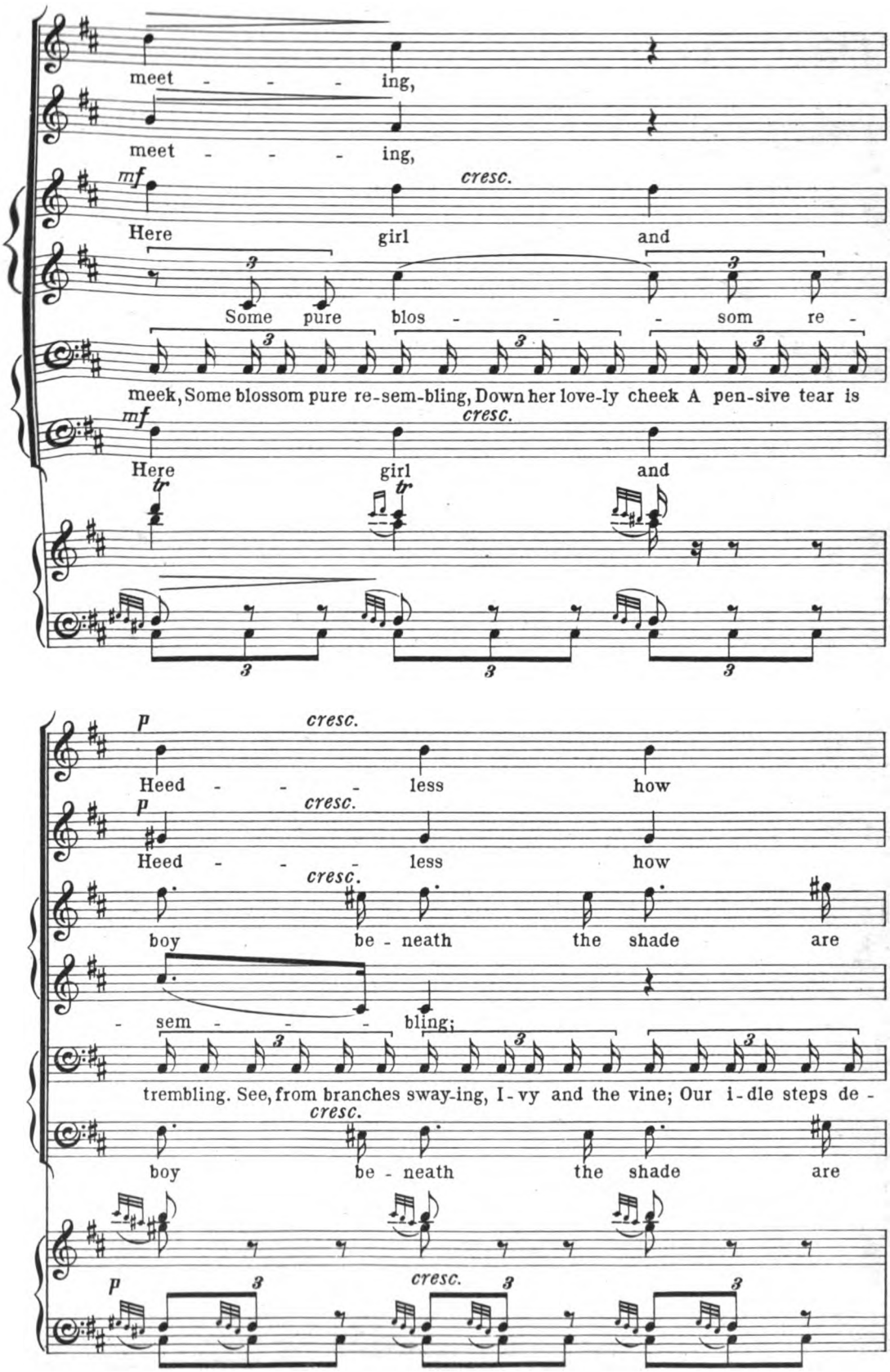

40
FAUST.
p
Ah!
o'er
my
MEPHISTOPHELES.
p
Thy
star
hath
40
Thy
star
hath
3
3
The i - vy and the vine
From lof - ty boughs are
Thy
star
hath
Thy
star
hath
3
The i - vy and the vine
3
3
3
sil - ver - y stream,
In
the
green
sha - dy
40
3
3
3

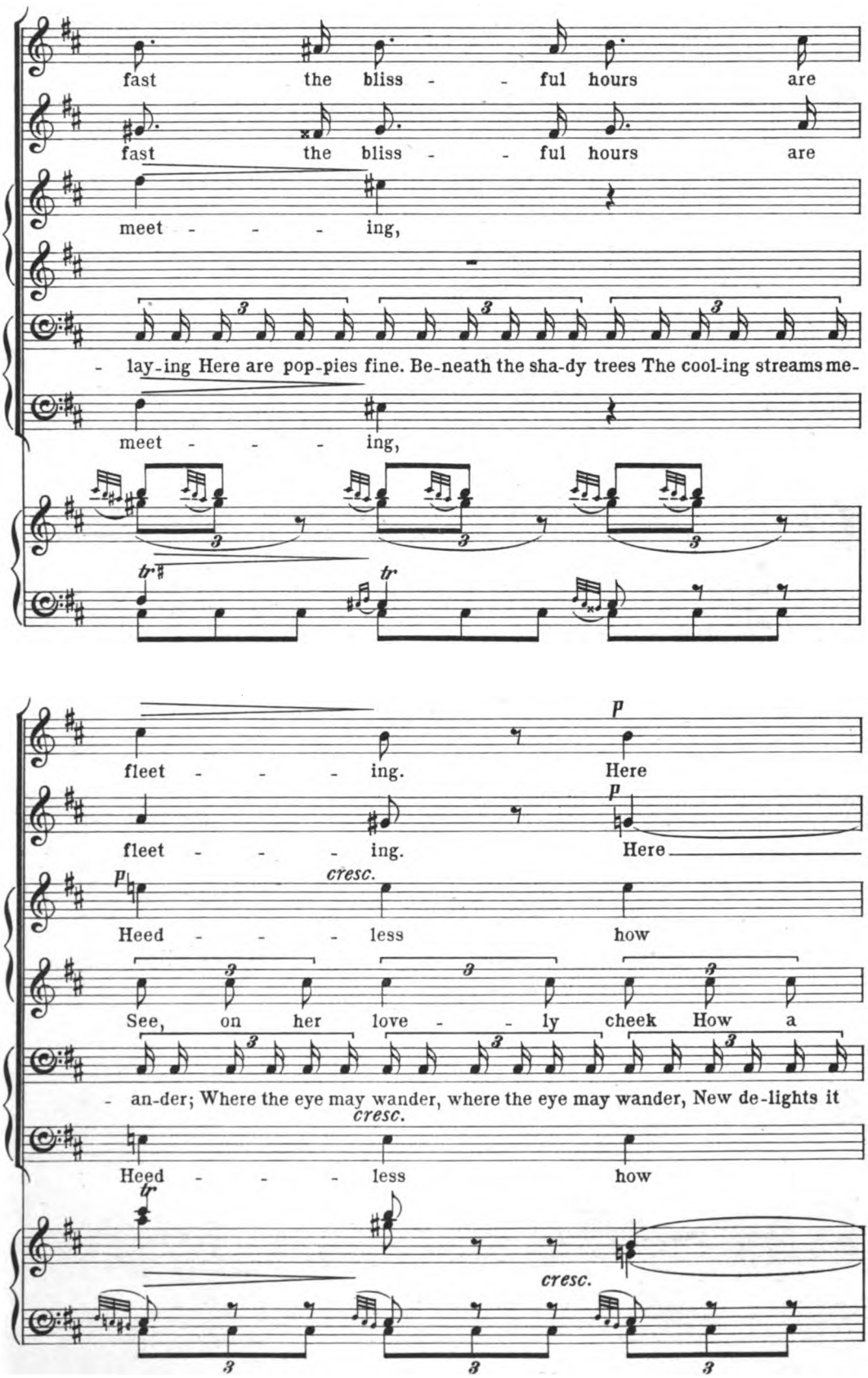

heart
what
ri - - - - sen!
Now re - - -
ri - - - - sen!
Now
sway - ing,
And here are pop-pies fine,
ri - - - - sen!
Now re - - -
ri - - - - sen!
Now
From lof-ty boughs are sway - ing,
And here are pop-pies
bow - ers, The young lov - ers meet, And for -

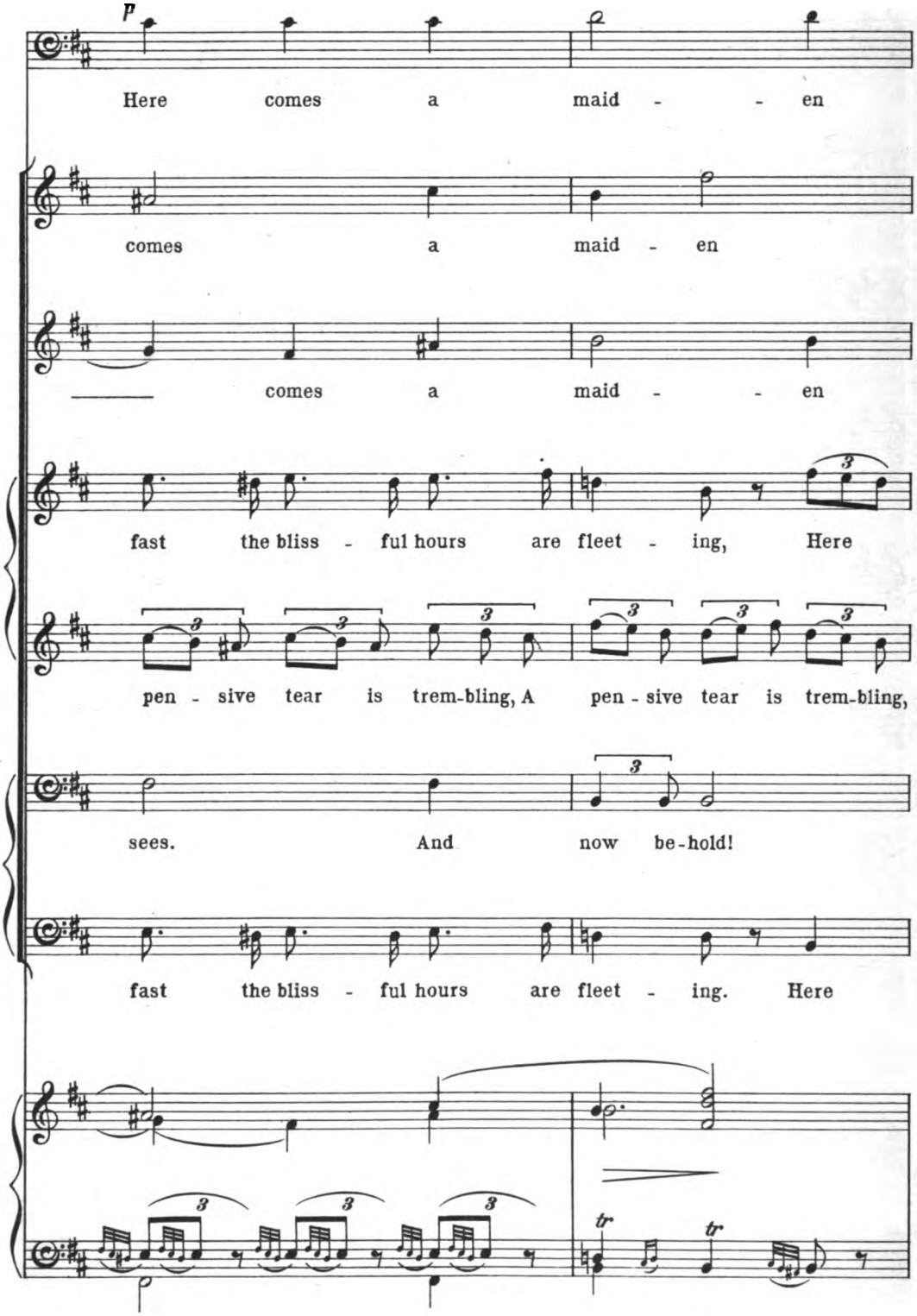

sub - - - tle charm is
- - - vel in
re - - - vel in
Our i - dle steps de - lay - ing. Here ma - ny a girl and
- - - vel in
re - - - vel in
fine, Our i - dle steps de - lay - ing.
- get in their joy How the mo - ments are

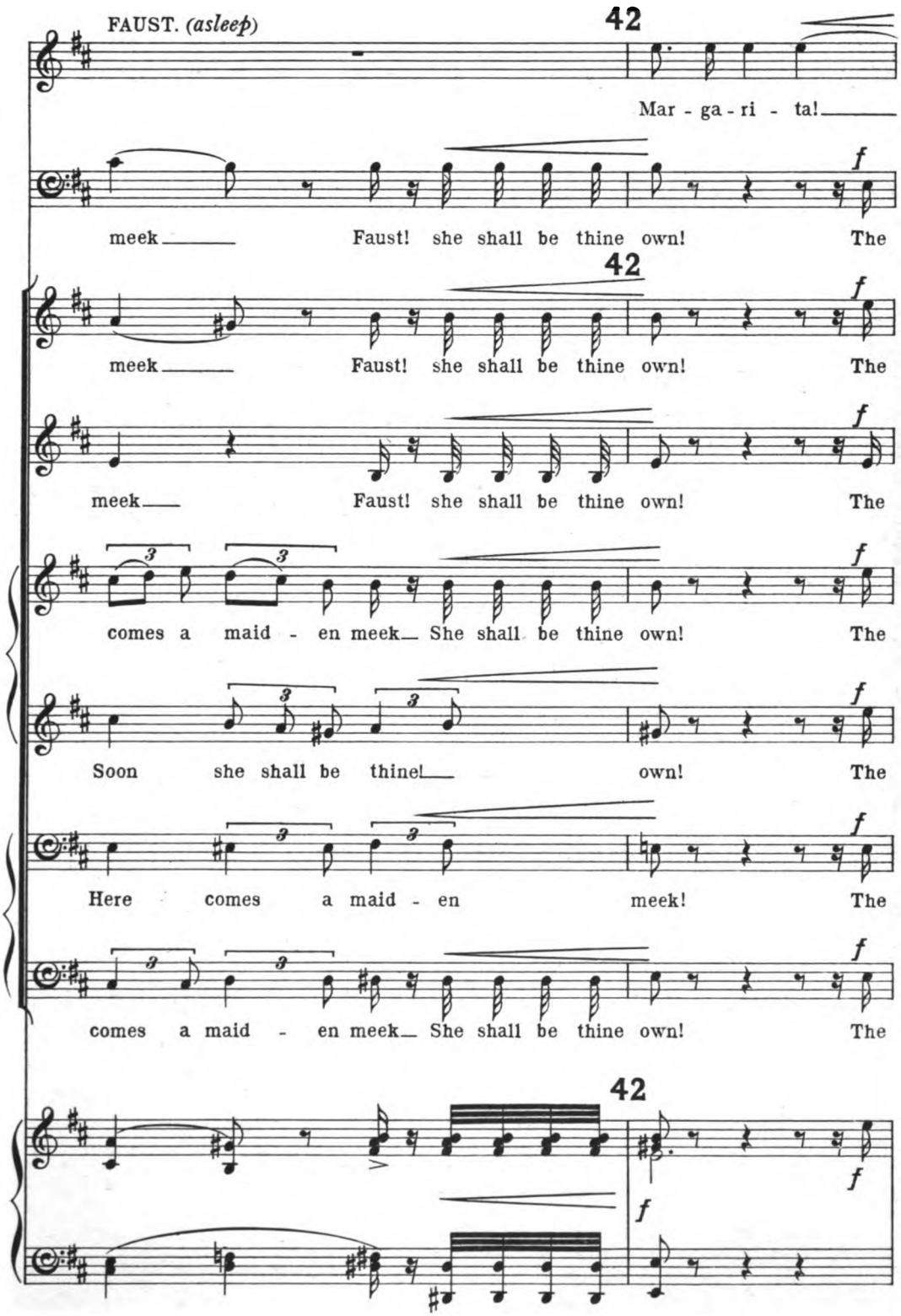

steal - - - - - - - ing?
plea - - - - - - - sure!
plea - - - - - - - sure!
boy
Be-neath the shade are meet - ing,
plea - - - - - - - sure!
plea - - - - - - - sure!
Here ma-ny a girl and boy
Be-neath the shade are
fleet - - - - - - - ing.

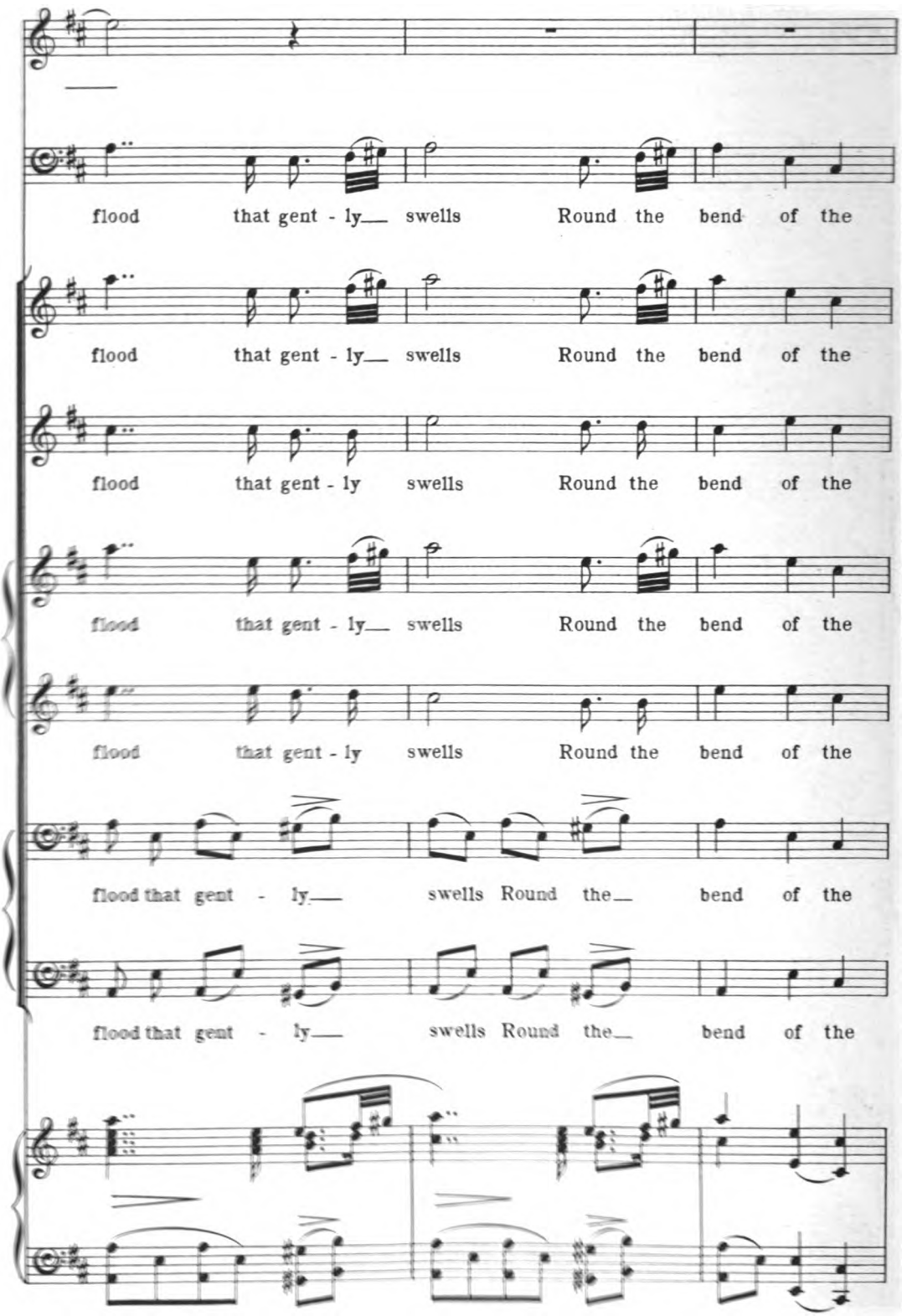

41
mf
cresc.
Here girl and
mf
cresc.
Here girl and
p
Here ma-ny a girl and boy Be-neath the shade are
meet - ing, For-get-ting in their joy
41
p
cresc.
boy be - neath the shade are
boy be - neath the shade are
meet - ing. Here comes a maid-en meek,
How fast the time is fleet - ing. Here comes a maid-en

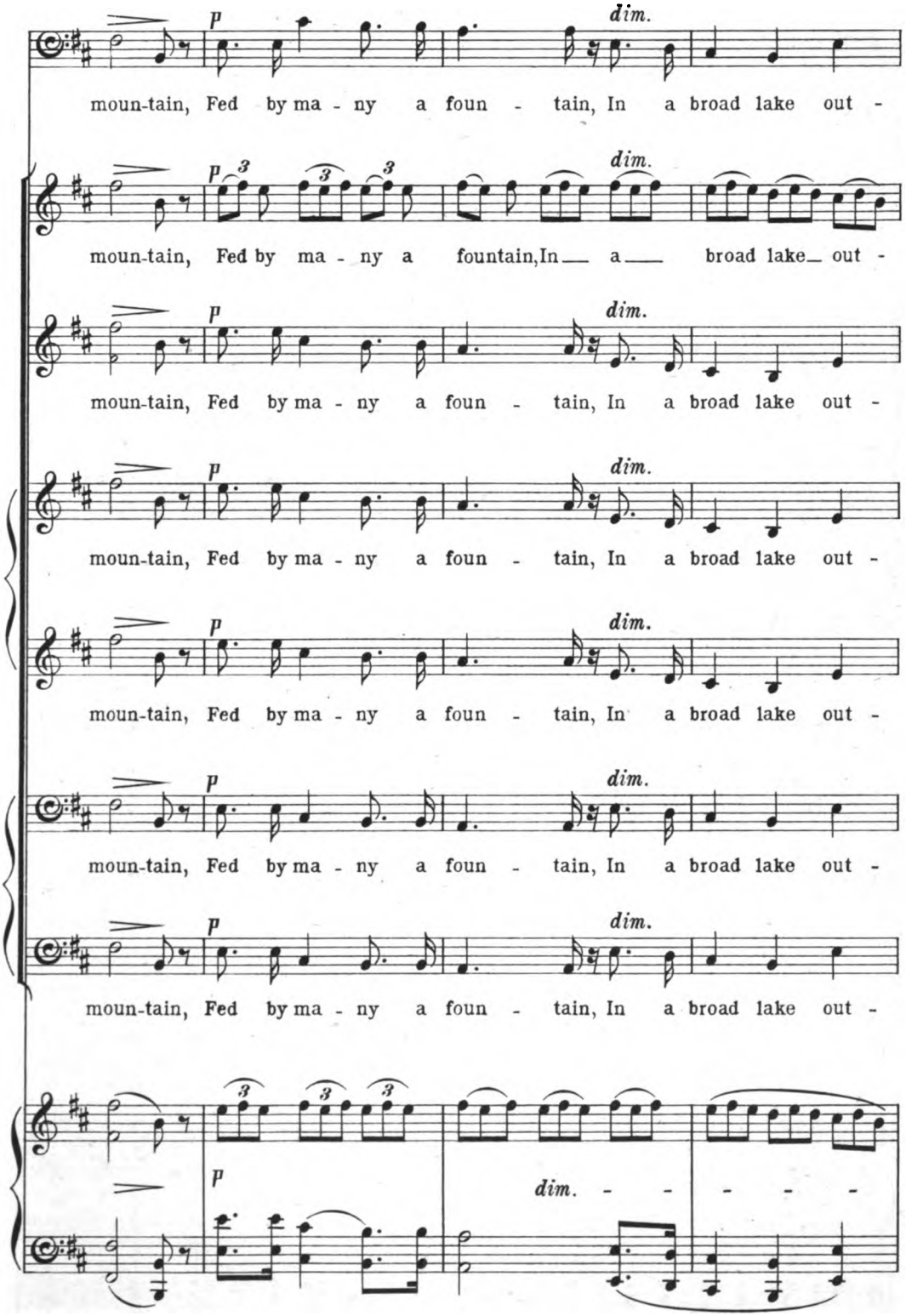

meet - - - ing,
meet - - - ing,
mf
cresc.
Here girl and
Some pure blos - - - som re -
meek, Some blossom pure re-sem-bling, Down her love-ly cheek A pen-sive tear is
mf
cresc.
Here girl and
tr
tr
p
cresc.
Heed - - - less how
p
cresc.
Heed - - - less how
cresc.
boy be - neath the shade are
- sem - - - bling;
trembling. See, from branches sway-ing, I - vy and the vine; Our i - dle steps de -
cresc.
boy be - neath the shade are
p
cresc.

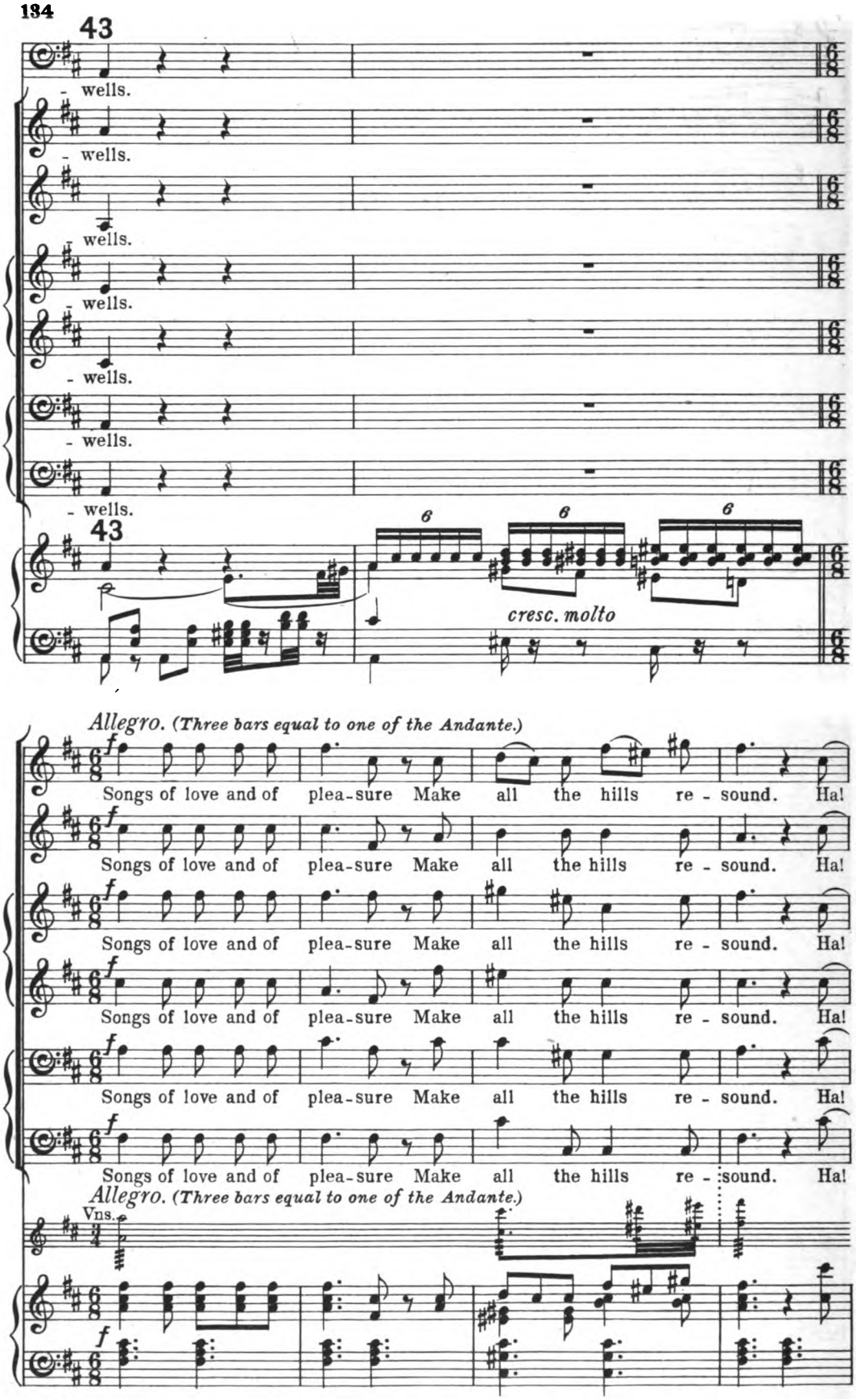

fast the bliss - - ful hours are
fast the bliss - - ful hours are
meet - - - ing,
- lay-ing Here are pop-pies fine. Be-neath the sha-dy trees The cool-ing streams me-
meet - - - ing,
fleet - - - ing. Here
fleet - - - ing. Here
cresc.
Heed - - - less how
See, on her love - - ly cheek How a
- an-der; Where the eye may wander, where the eye may wander, New de-lights it
cresc.
Heed - - - less how
cresc.

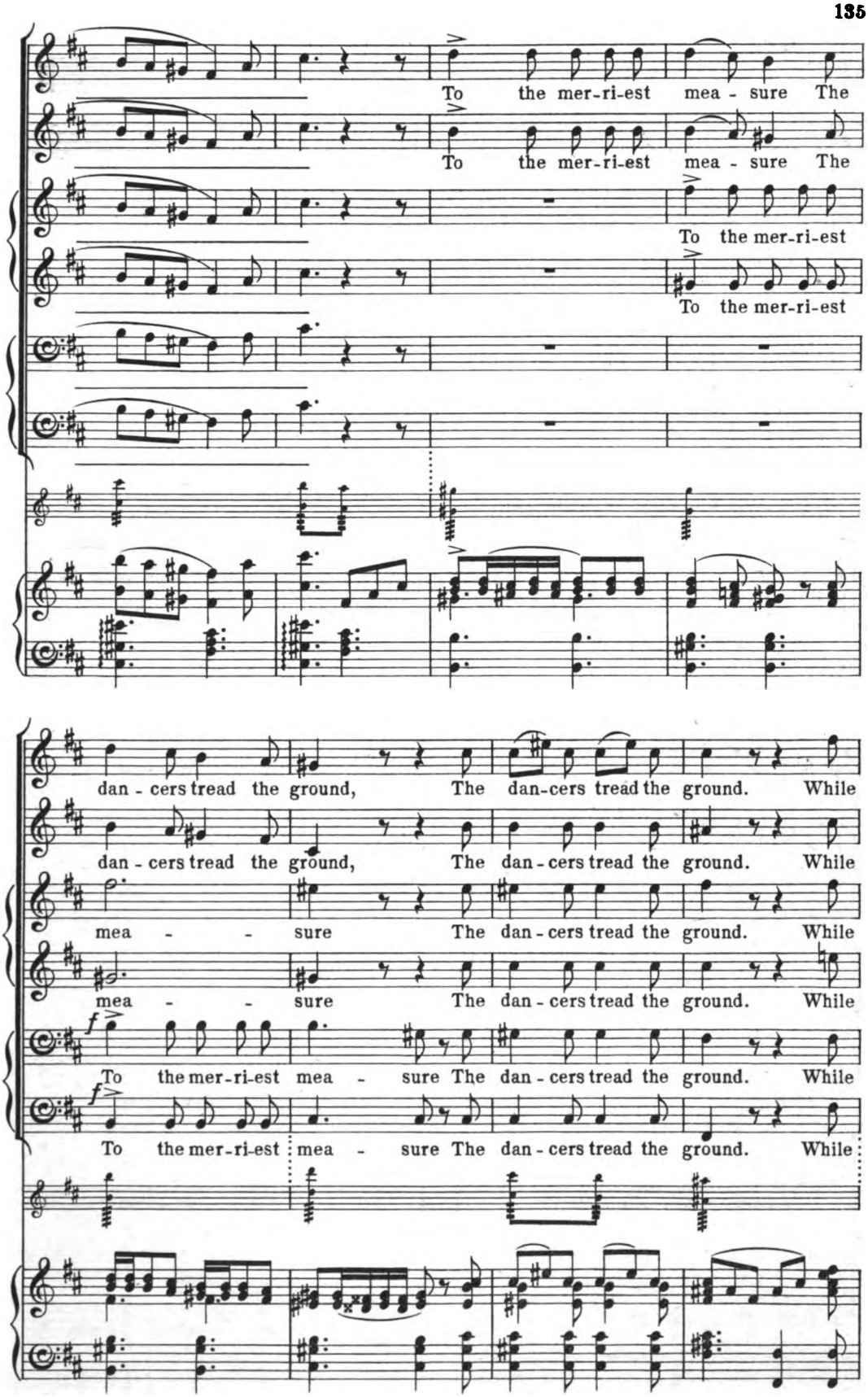

p
Here comes a maid - - en
comes a maid - en
comes a maid - - en
fast the bliss - ful hours are fleet - ing, Here
pen - sive tear is trem-bling, A pen - sive tear is trem-bling,
sees. And now be-hold!
fast the bliss - ful hours are fleet - ing. Here
tr
tr

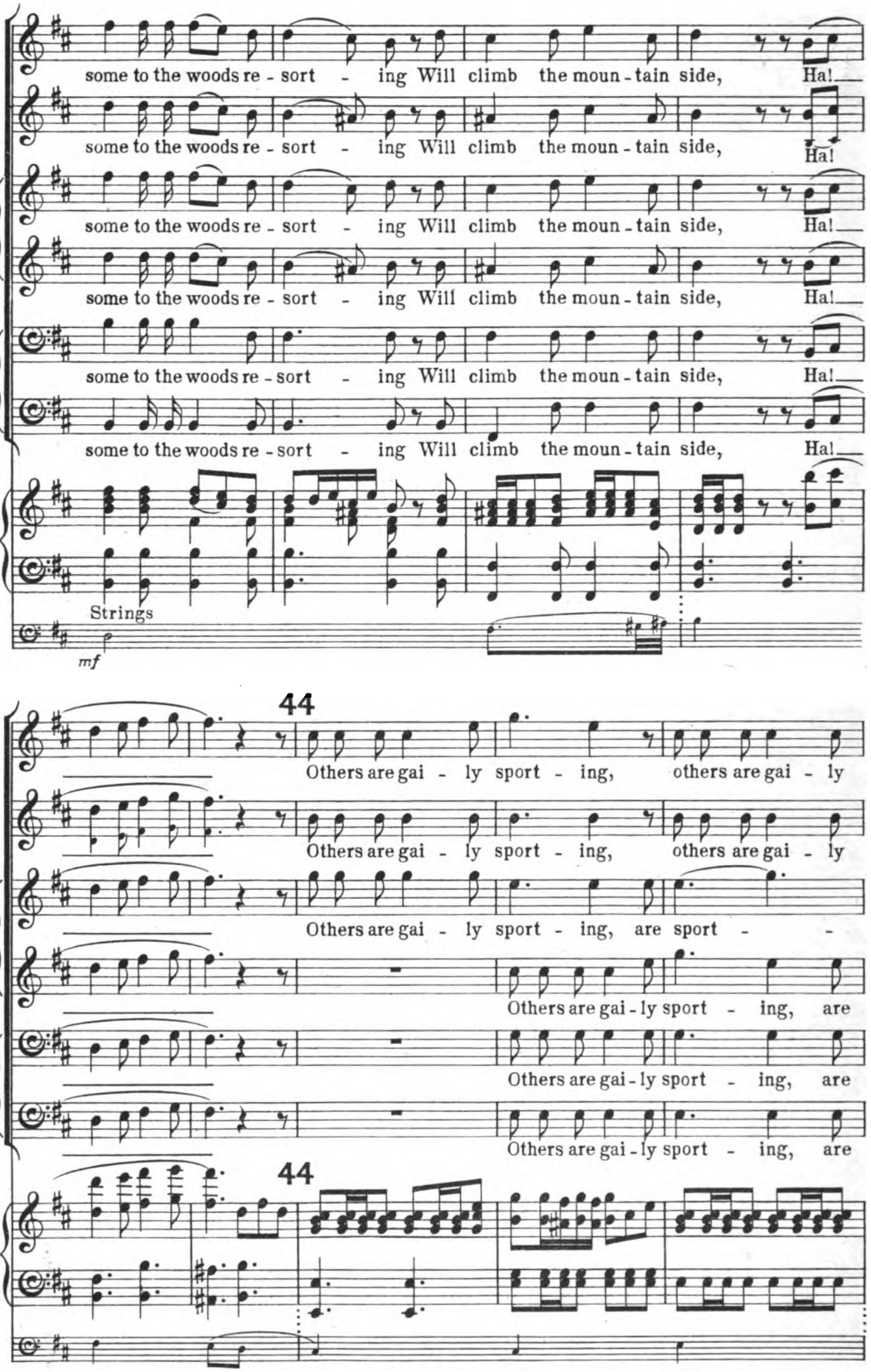

FAUST. (asleep)
42
Mar - ga - ri - ta!
meek Faust! she shall be thine own! The
42
meek Faust! she shall be thine own! The
meek Faust! she shall be thine own! The
comes a maid - en meek She shall be thine own! The
Soon she shall be thine! own! The
Here comes a maid - en meek! The
comes a maid - en meek She shall be thine own! The
42

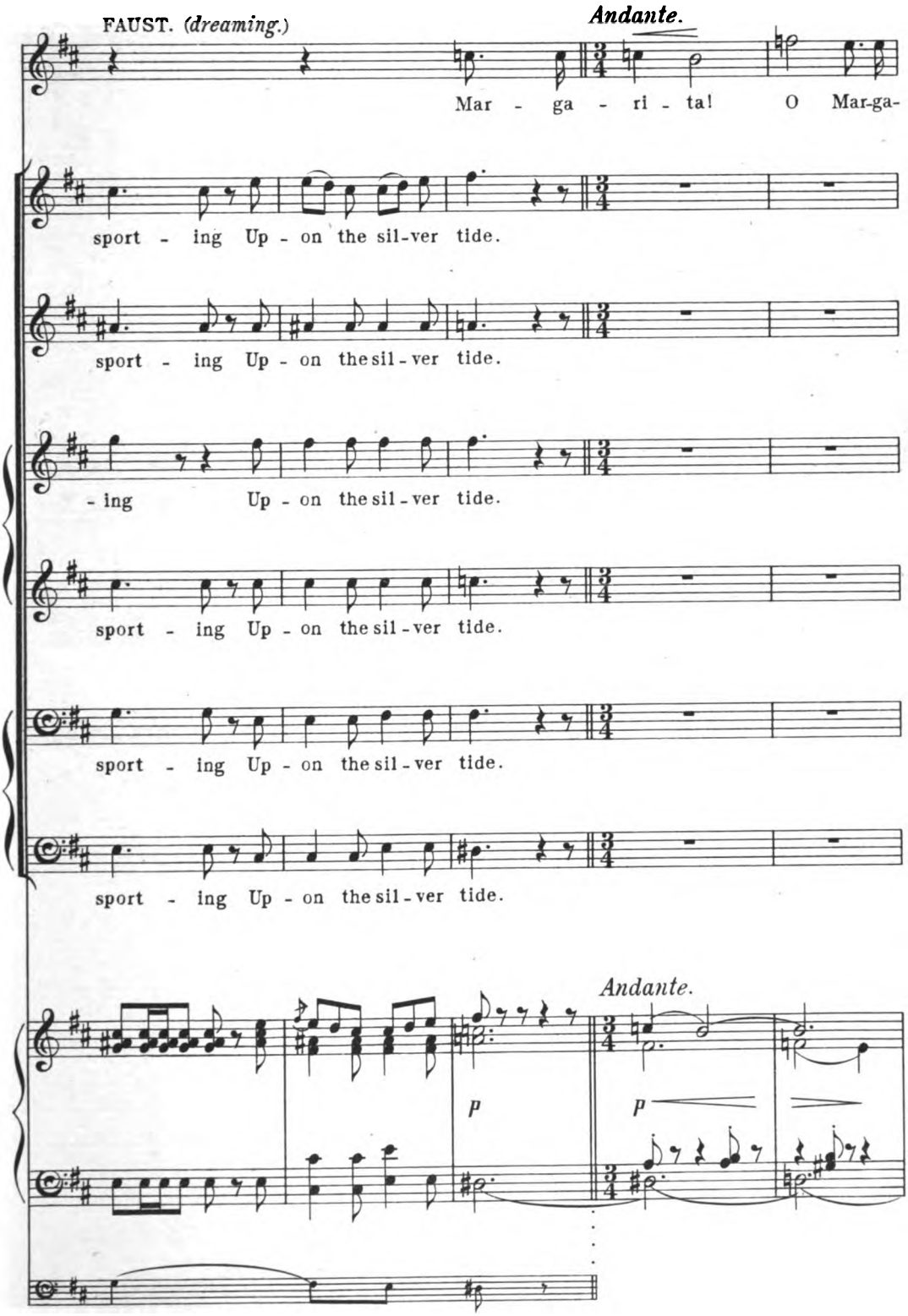

flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the
flood that gent - ly swells Round the bend of the

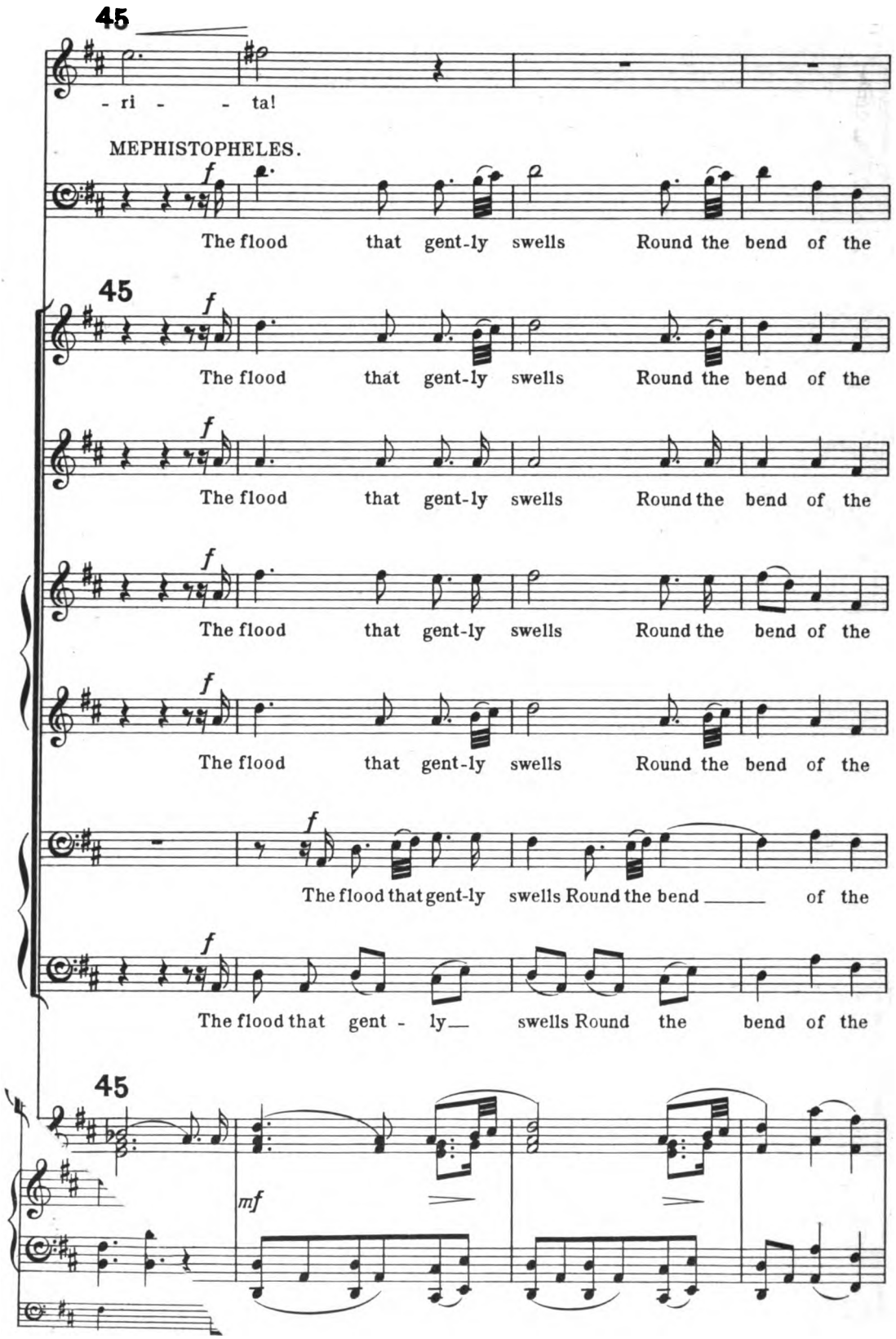

p
dim.
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a fountain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -
dim. - - - - -

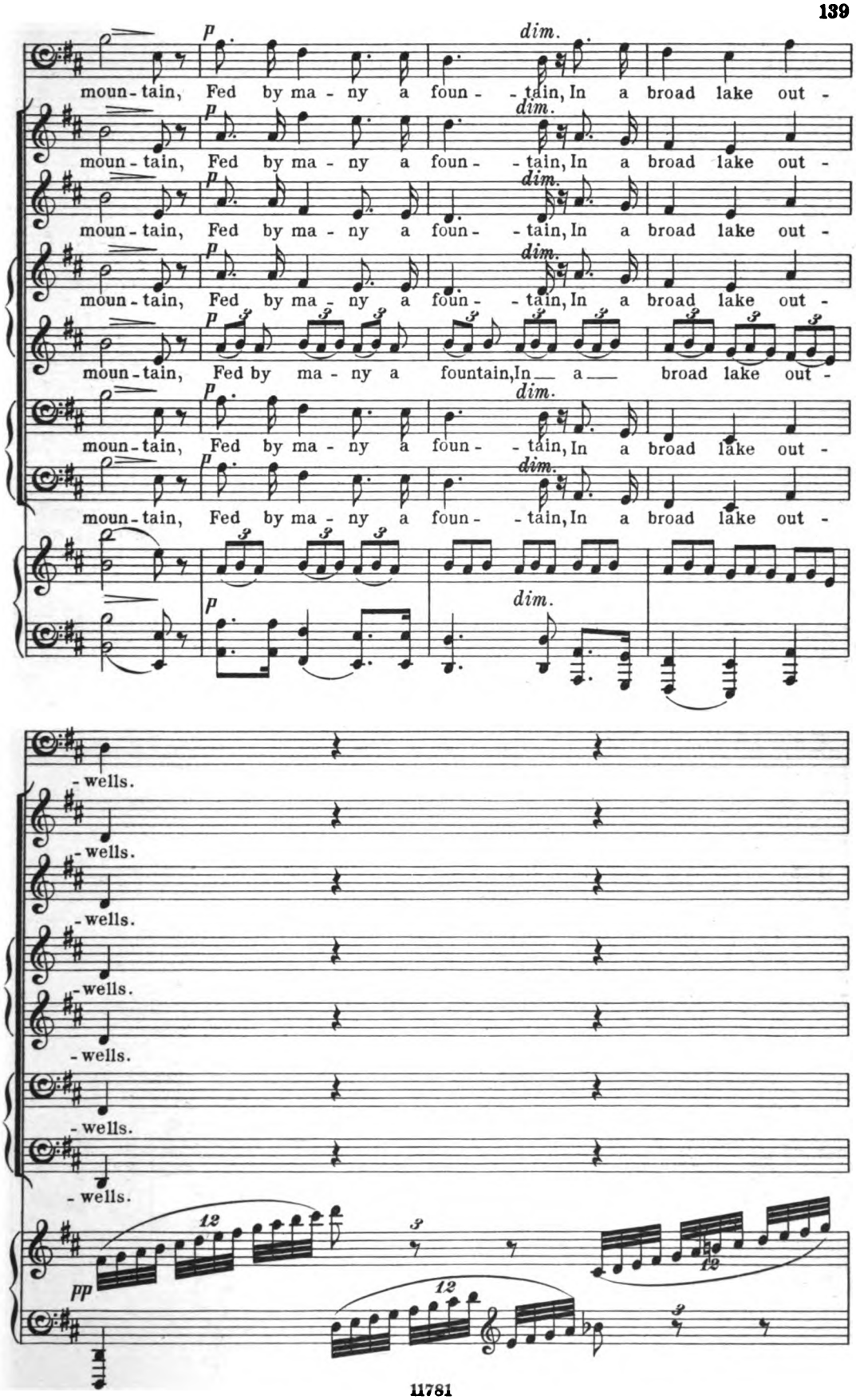

43
- wells.
- wells.
- wells.
- wells.
- wells.
- wells.
- wells.
43
6
6
6
cresc. molto
Allegro. (Three bars equal to one of the Andante.)
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Songs of love and of plea-sure Make all the hills re - sound. Ha!
Allegro. (Three bars equal to one of the Andante.)
Vns.

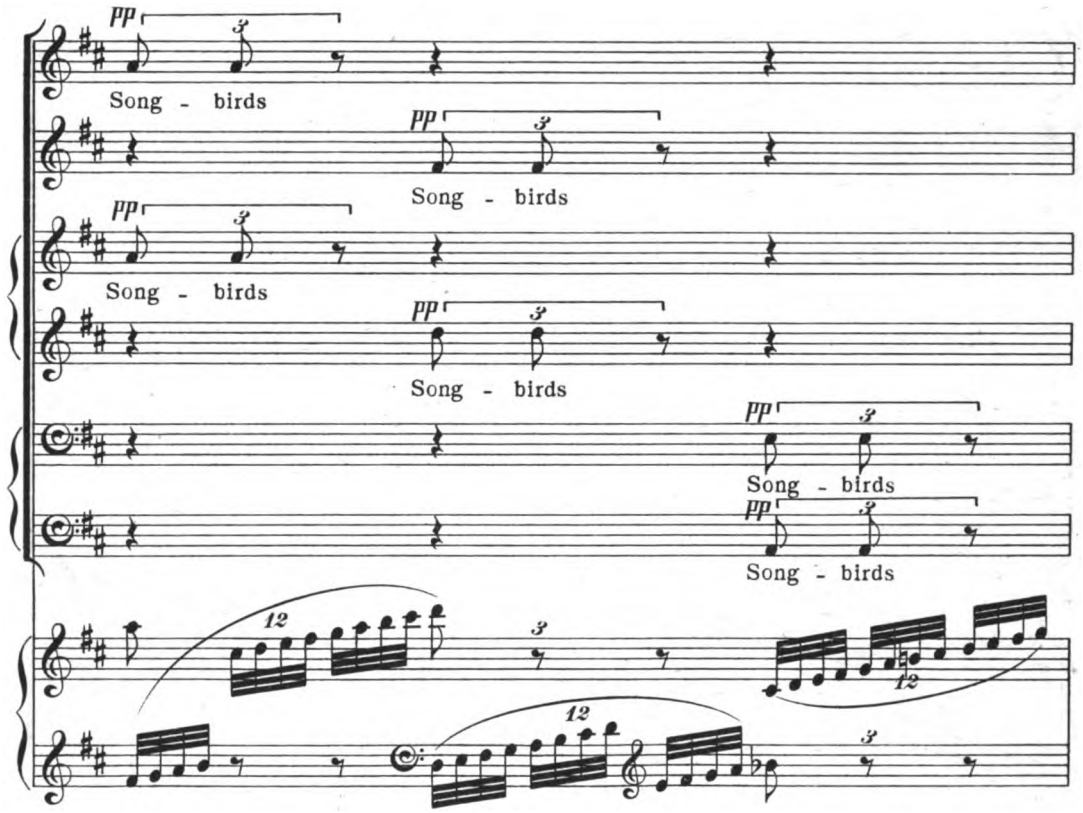

To the mer-ri-est mea - sure The
To the mer-ri-est mea - sure The
To the mer-ri-est
To the mer-ri-est
dan - cers tread the ground, The dan-cers tread the ground. While
dan - cers tread the ground, The dan - cers tread the ground. While
mea - - sure The dan - cers tread the ground. While
mea - - sure The dan - cers tread the ground. While
f
To the mer-ri-est mea - sure The dan - cers tread the ground. While
f
To the mer-ri-est mea - sure The dan - cers tread the ground. While

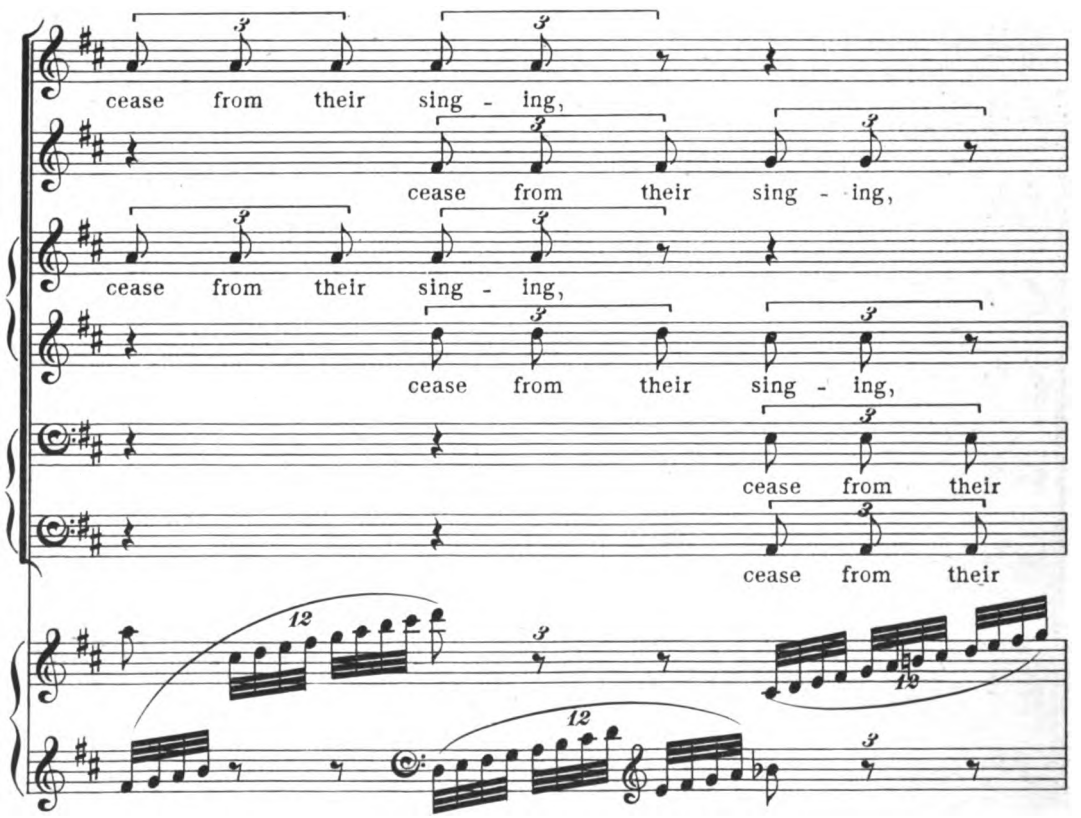

some to the woods re - sort - ing Will climb the moun - tain side, Ha!
Strings
mf
44
Others are gai - ly sport - ing, others are gai - ly
Others are gai - ly sport - ing, are sport -
Others are gai - ly sport - ing, are

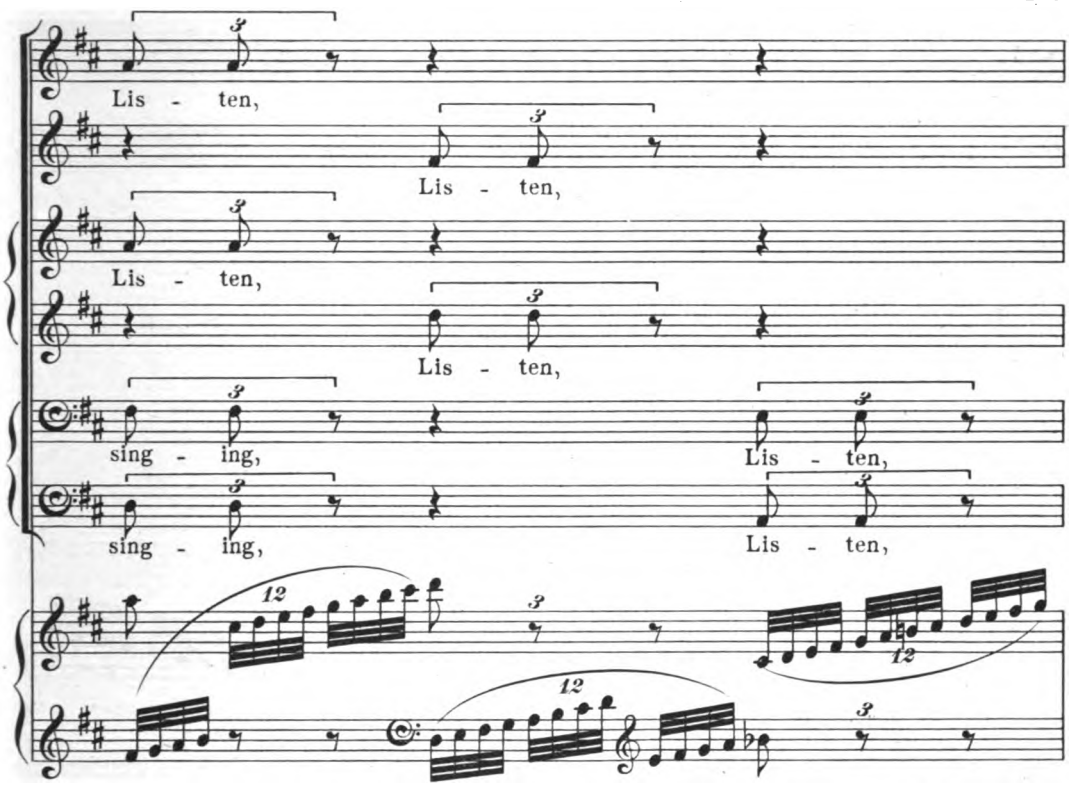

FAUST. (dreaming.)
Andante.
Mar - ga - ri - ta! O Mar-ga-
sport - ing Up - on the sil-ver tide.
sport - ing Up - on the sil - ver tide.
- ing Up - on the sil - ver tide.
sport - ing Up - on the sil - ver tide.
sport - ing Up - on the sil - ver tide.
sport - ing Up - on the sil - ver tide.
Andante.
p
p

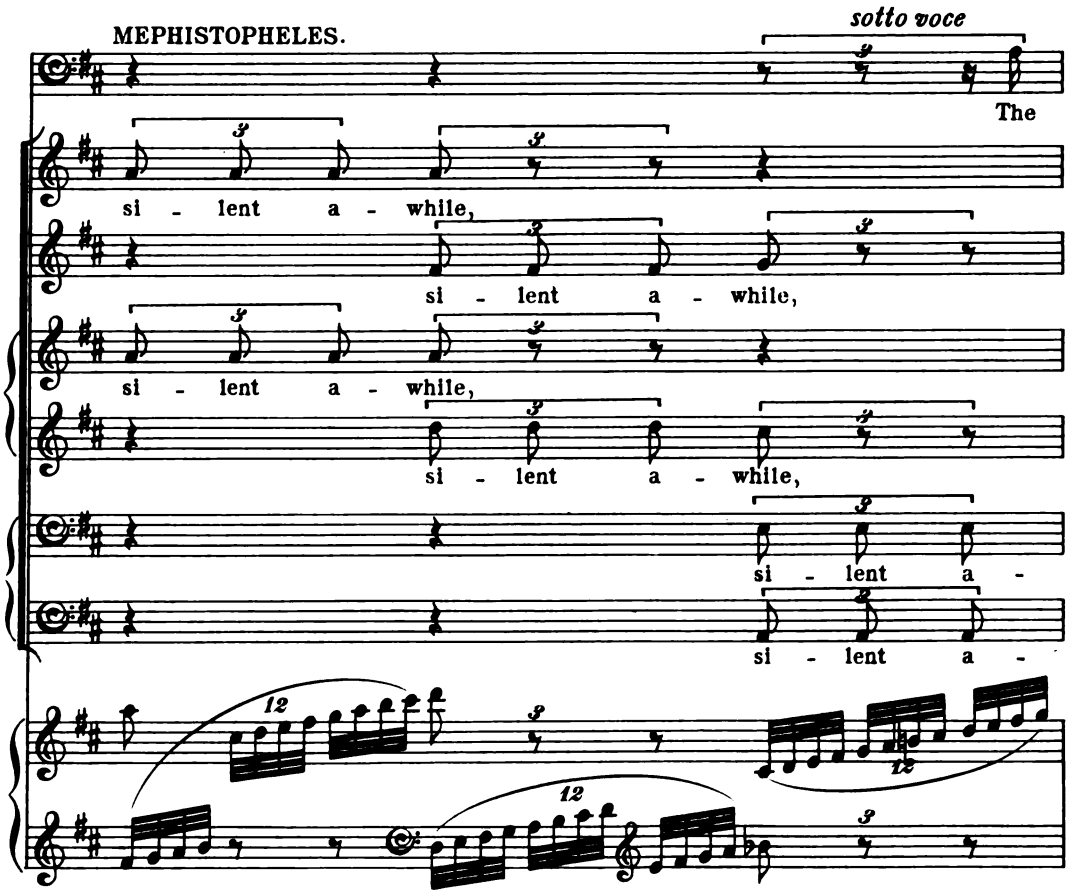

45
- ri - - ta!
MEPHISTOPHELES.
f
The flood that gent-ly swells Round the bend of the
45
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend of the
f
The flood that gent-ly swells Round the bend ___ of the
f
The flood that gent - ly___ swells Round the bend of the
45
mf

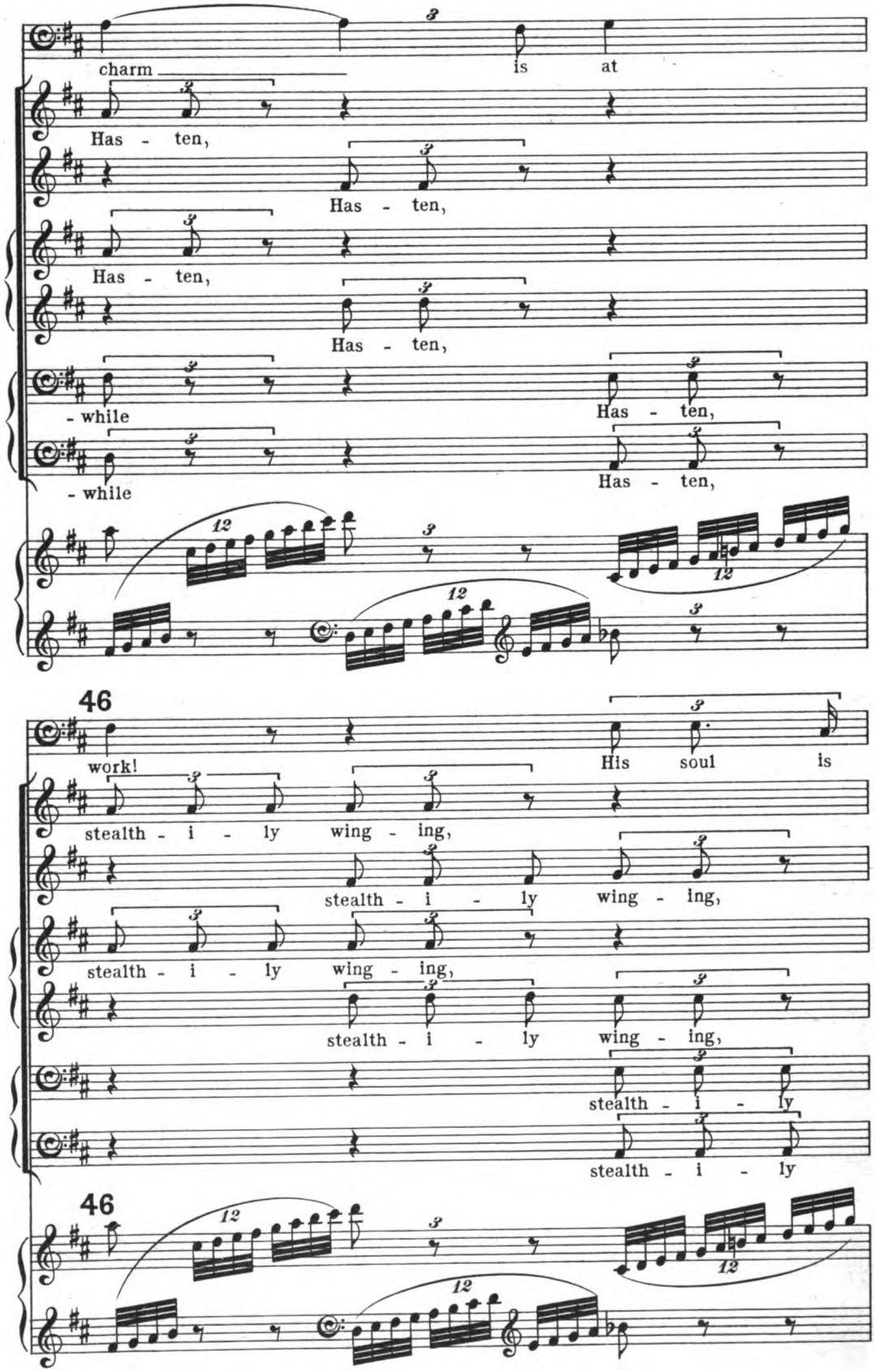

moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
moun-tain, Fed by ma-ny a fountain, In a broad lake out-
moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
moun-tain, Fed by ma-ny a foun- -tain, In a broad lake out-
p
dim.
-wells.
-wells.
-wells.
-wells.
-wells.
-wells.
pp
12
3

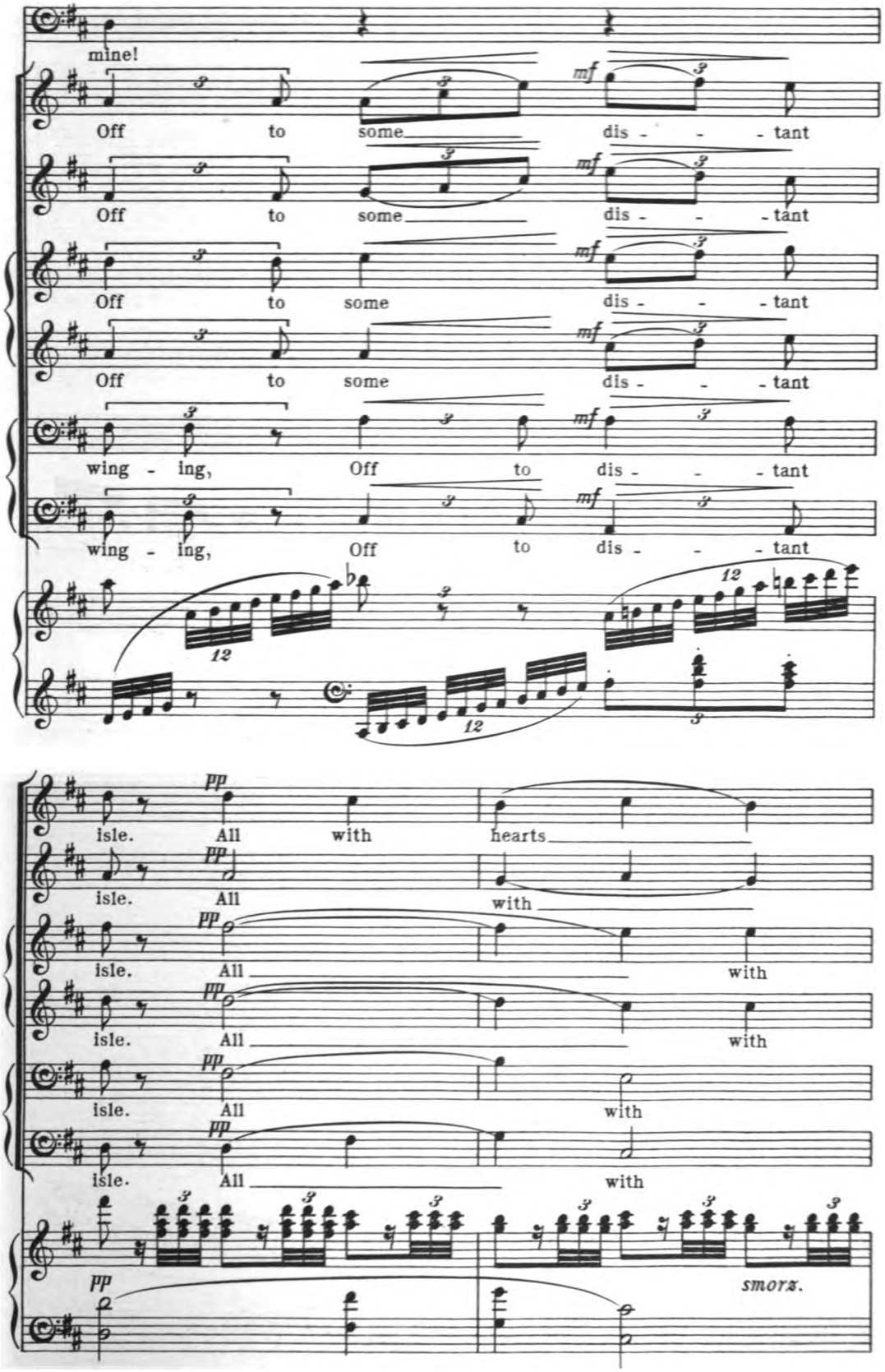

pp
Song - birds
Song - birds
Song - birds
Song - birds
Song - birds
Song - birds

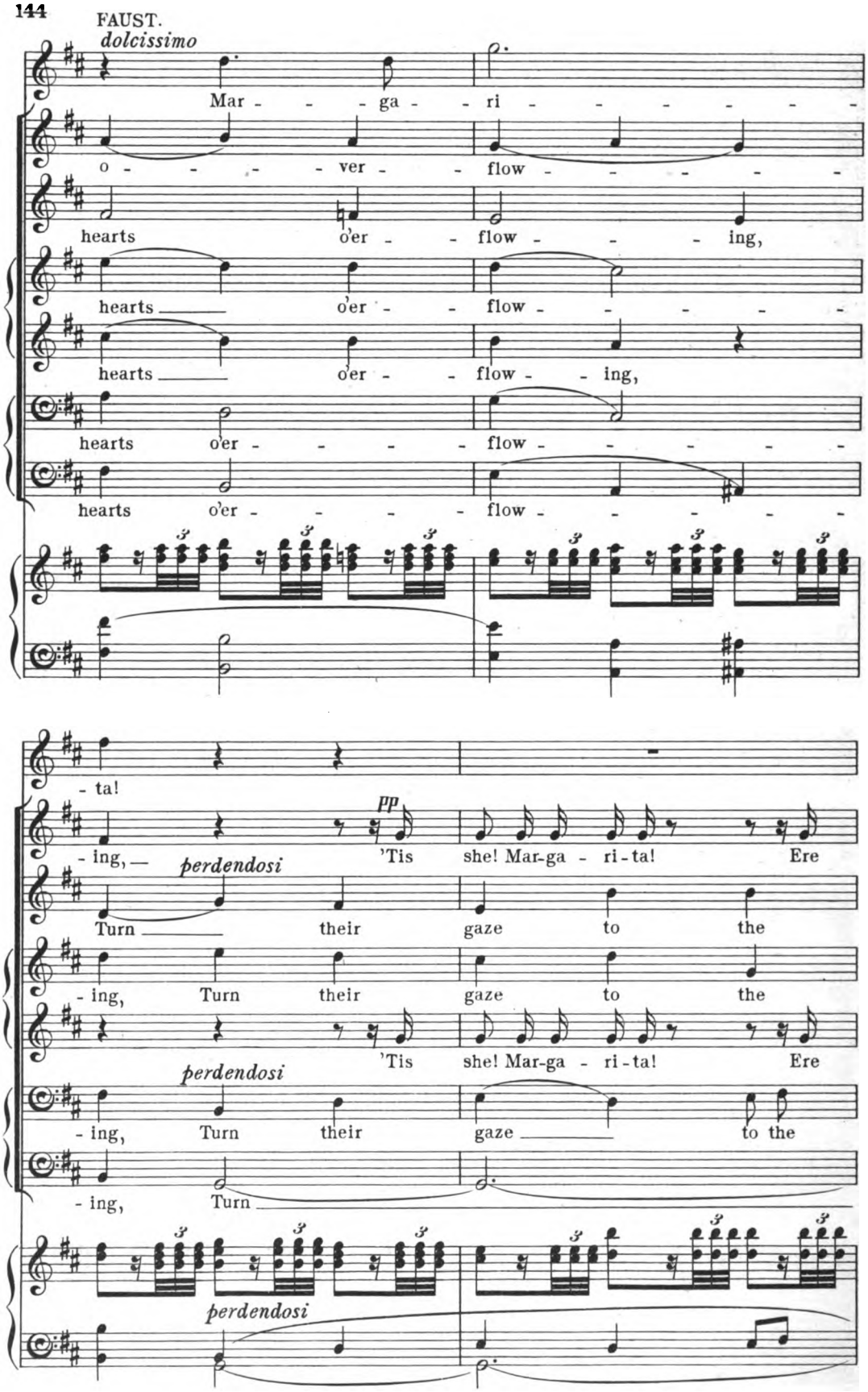

cease from their sing - ing,
cease from their sing - ing,
cease from their sing - ing,
cease from their sing - ing,
cease from their
cease from their

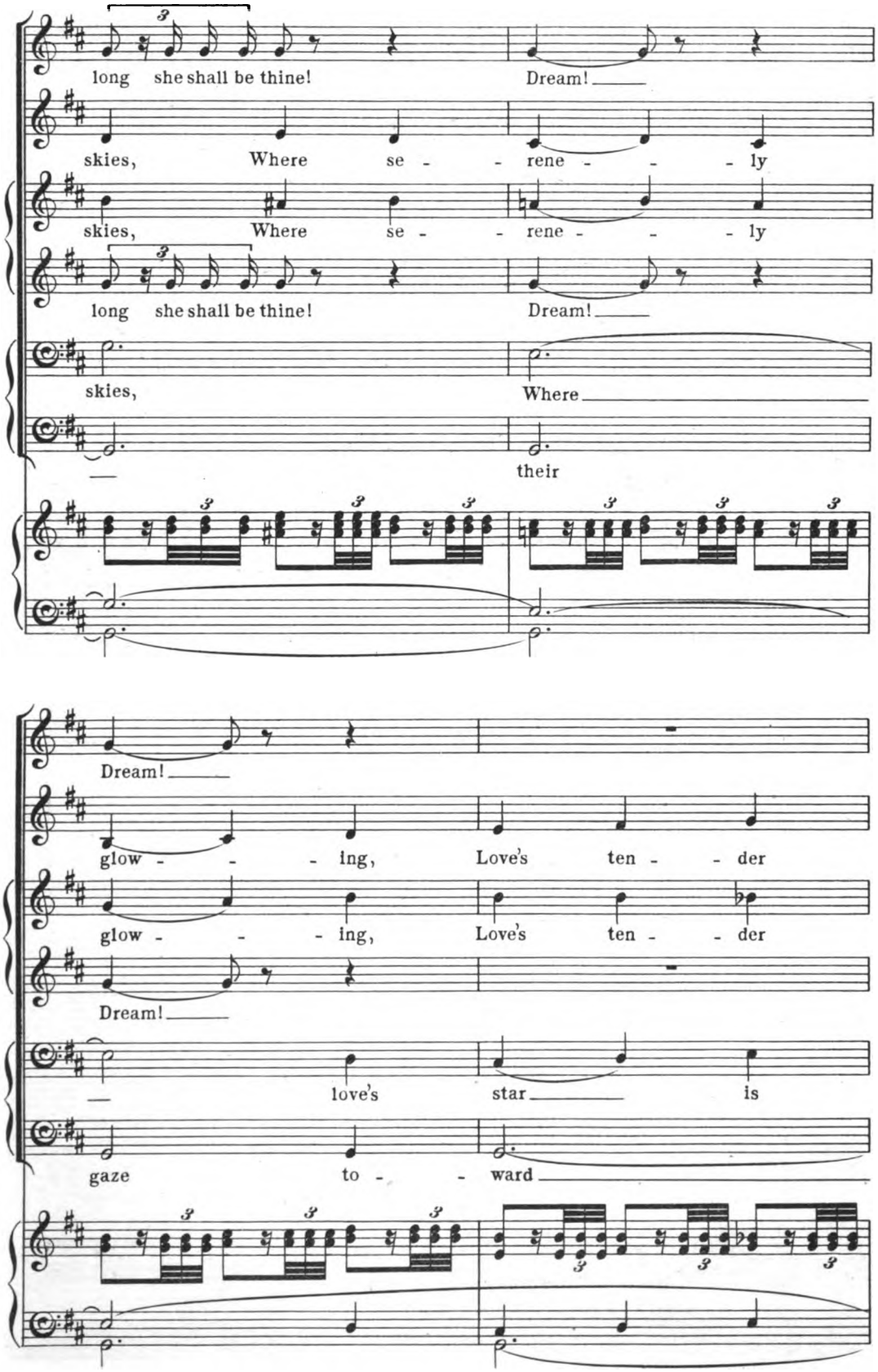

Lis - ten,
Lis - ten,
Lis - ten,
Lis - ten,
sing - ing,
Lis - ten,
sing - ing,
Lis - ten,

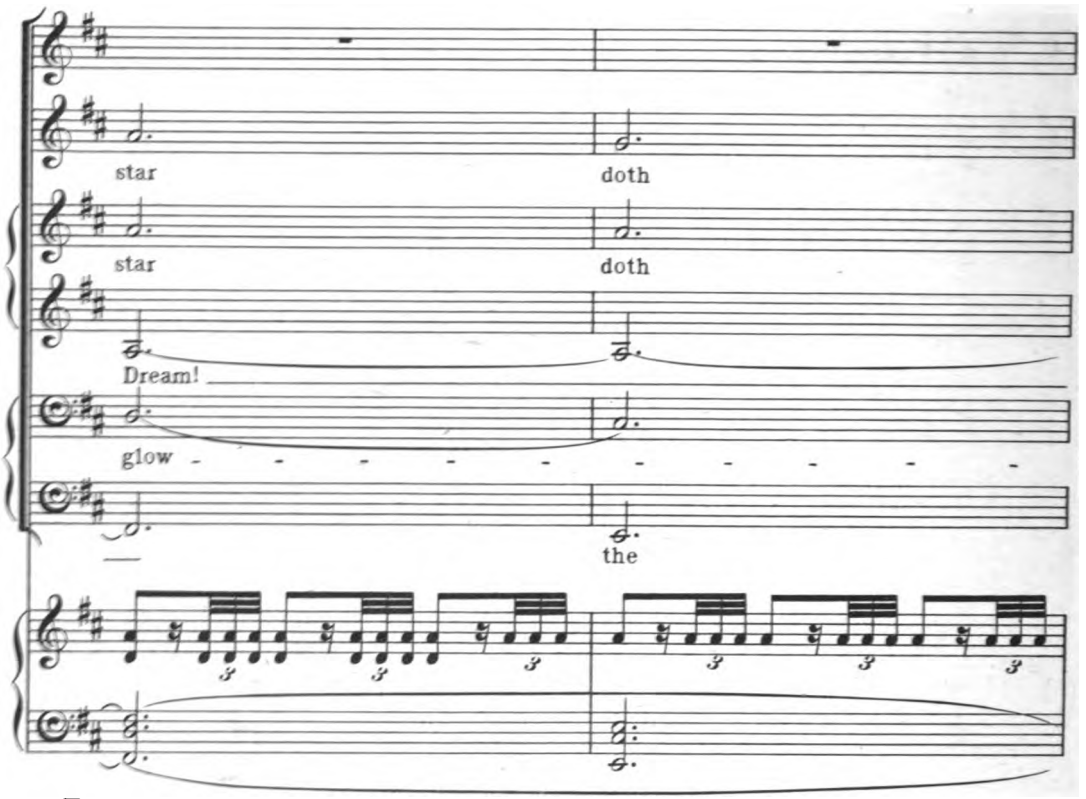

MEPHISTOPHELES.
sotto voce
The
si - lent a - while,
si - lent a - while,
si - lent a - while,
si - lent a - while,
si - lent a -
si - lent a -


charm
is at
Has - ten,
Has - ten,
Has - ten,
Has - ten,
- while
Has - ten,
- while
Has - ten,
46
work!
His soul is
stealth - i - ly wing - ing,
stealth - i - ly wing - ing,
stealth - i - ly wing - ing,
stealth - i - ly wing - ing,
stealth - i - ly
stealth - i - ly
46

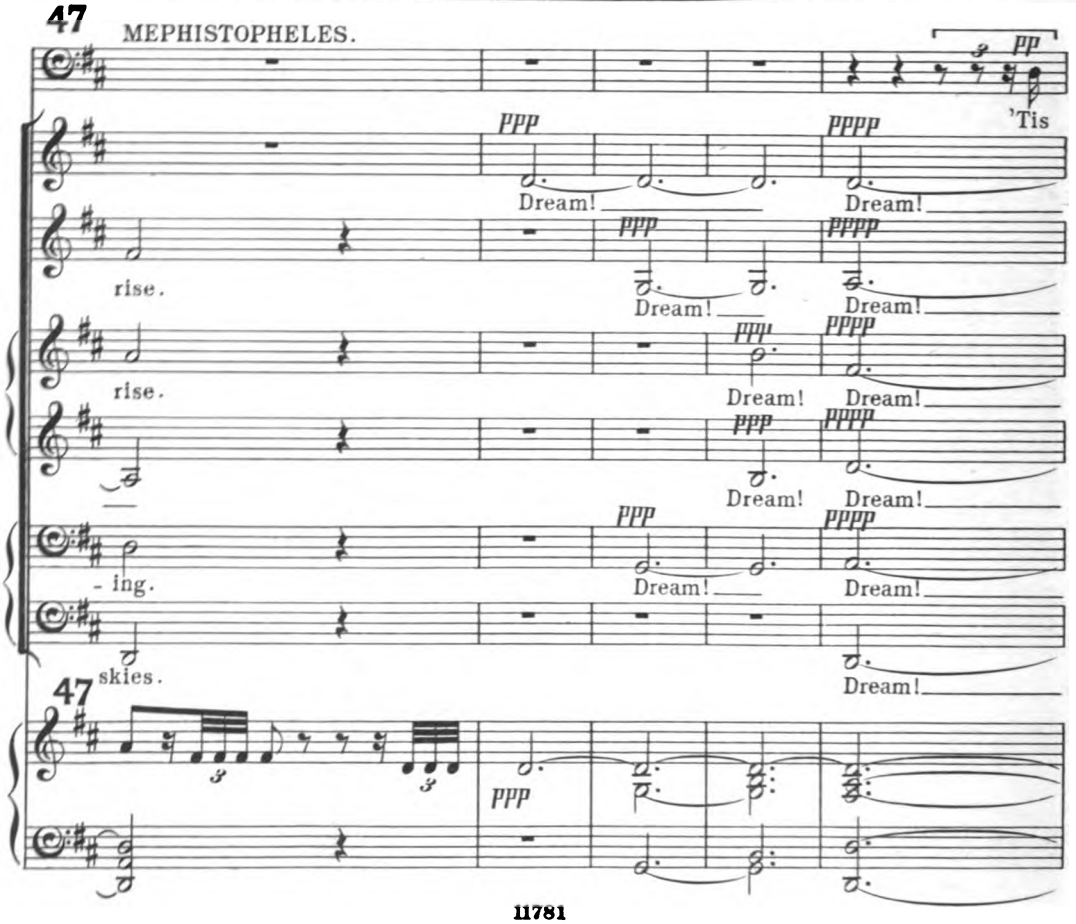

mine!
Off to some dis - - - tant
Off to some dis - - - tant
Off to some dis - - - tant
Off to some dis - - - tant
wing - ing, Off to dis - - - tant
wing - ing, Off to dis - - - tant
12
12
12
isle. All with hearts
isle. All with
isle. All with
isle. All with
isle. All with
isle. All with
smorz.

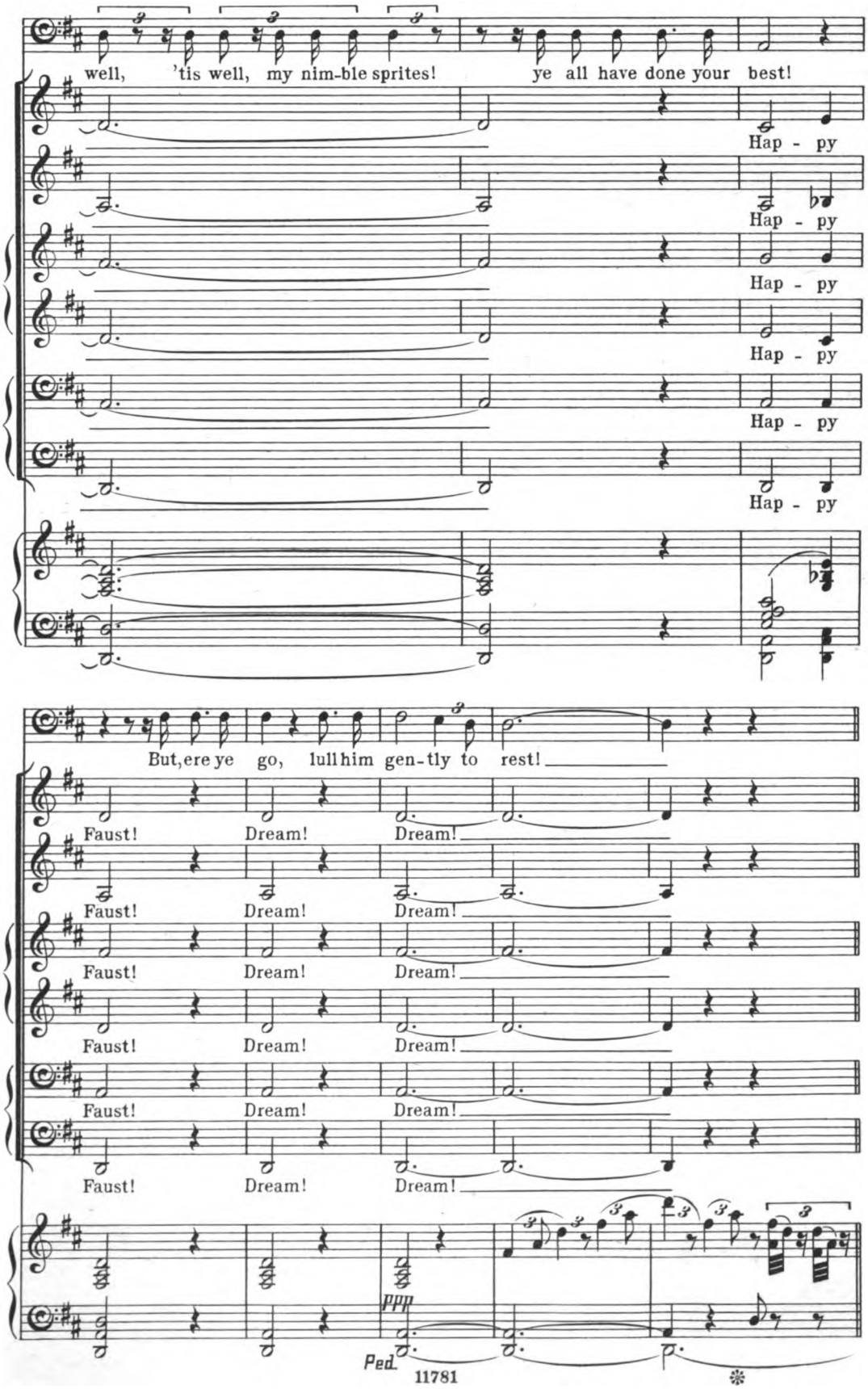

FAUST.
dolcissimo
Mar - - - ga - ri - - - - - -
o - - - - ver - flow - - - - -
hearts o'er - - flow - - - ing,
hearts o'er - - flow - - - - -
hearts o'er - - flow - - ing,
hearts o'er - - - - flow - - - - -
hearts o'er - - - - flow - - - - -
- ta!
- ing, —
pp
'Tis she! Mar-ga - ri-ta! Ere
perdendosi
Turn their gaze to the
- ing, Turn their gaze to the
'Tis she! Mar-ga - ri-ta! Ere
perdendosi
- ing, Turn their gaze to the
- ing, Turn
perdendosi


long she shall be thine!
Dream!
skies, Where se - rene - ly
skies, Where se - rene - ly
long she shall be thine!
Dream!
skies,
Where
their
Dream!
glow - ing, Love's ten - der
glow - ing, Love's ten - der
Dream!
love's star is
gaze to - ward


star
doth
star
doth
Dream!
glow - - - - - - - - - - -
the

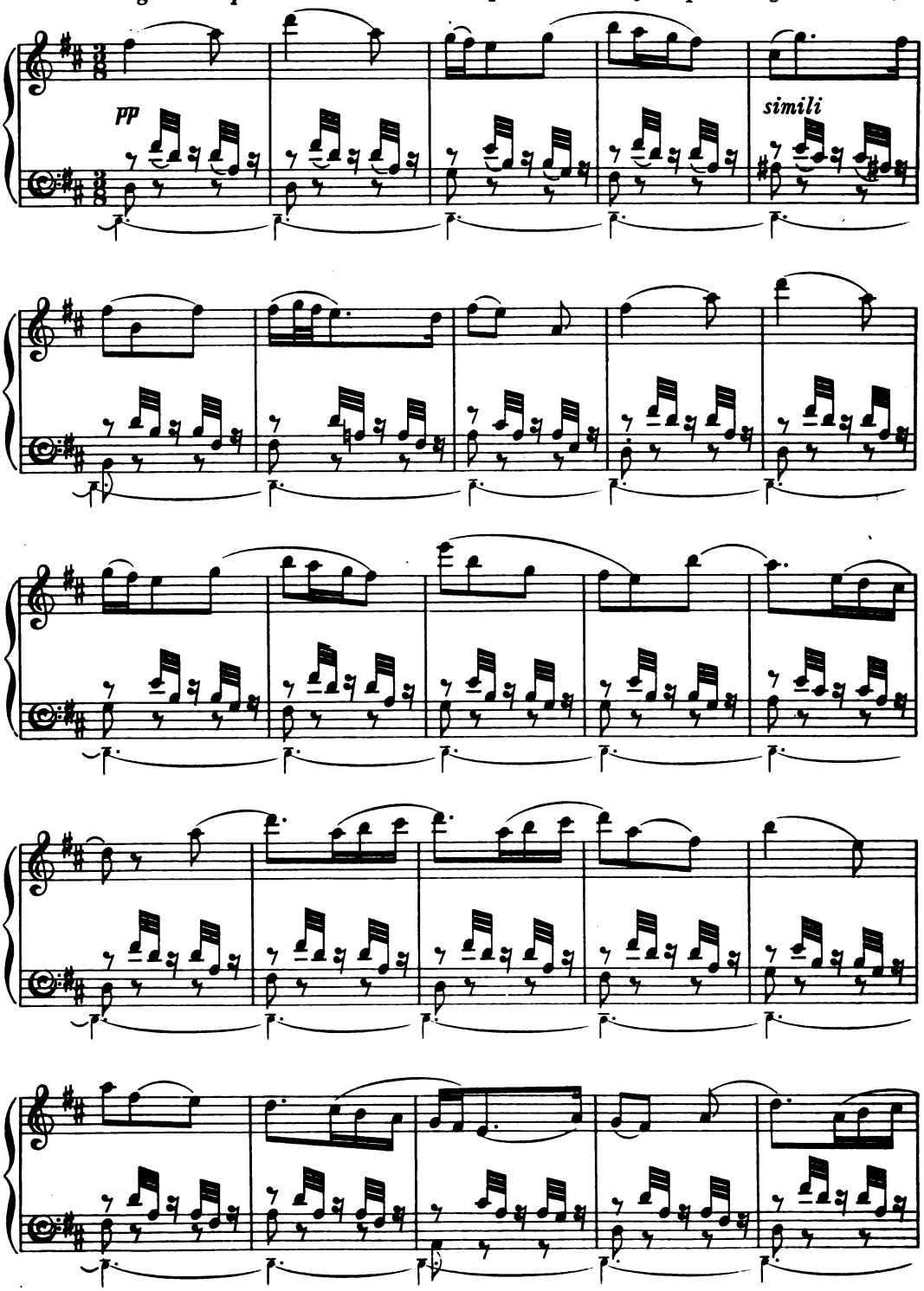
47

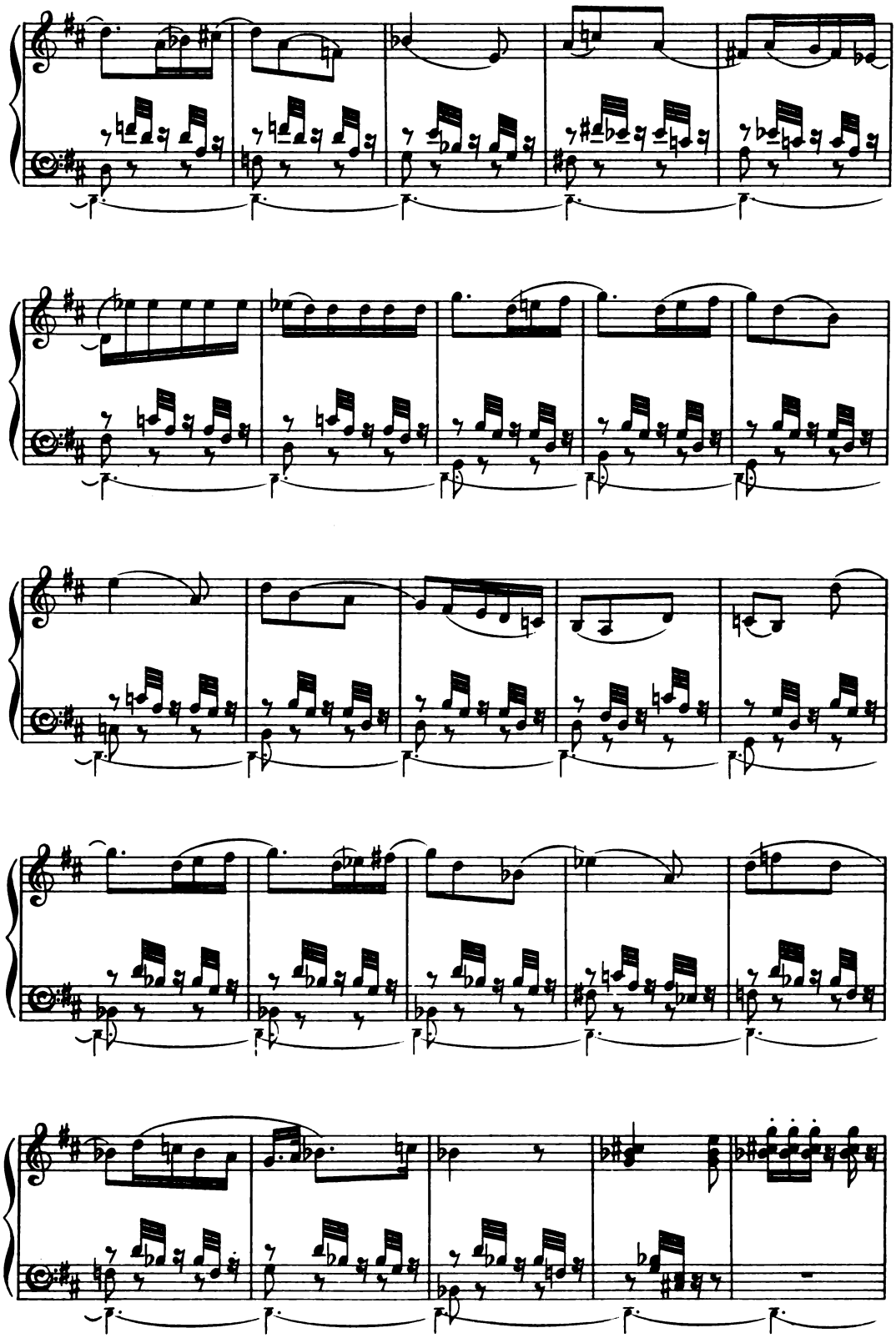

MEPHISTOPHELES.
'Tis
Dream!
rise.
rise.
- ing.
skies.
47

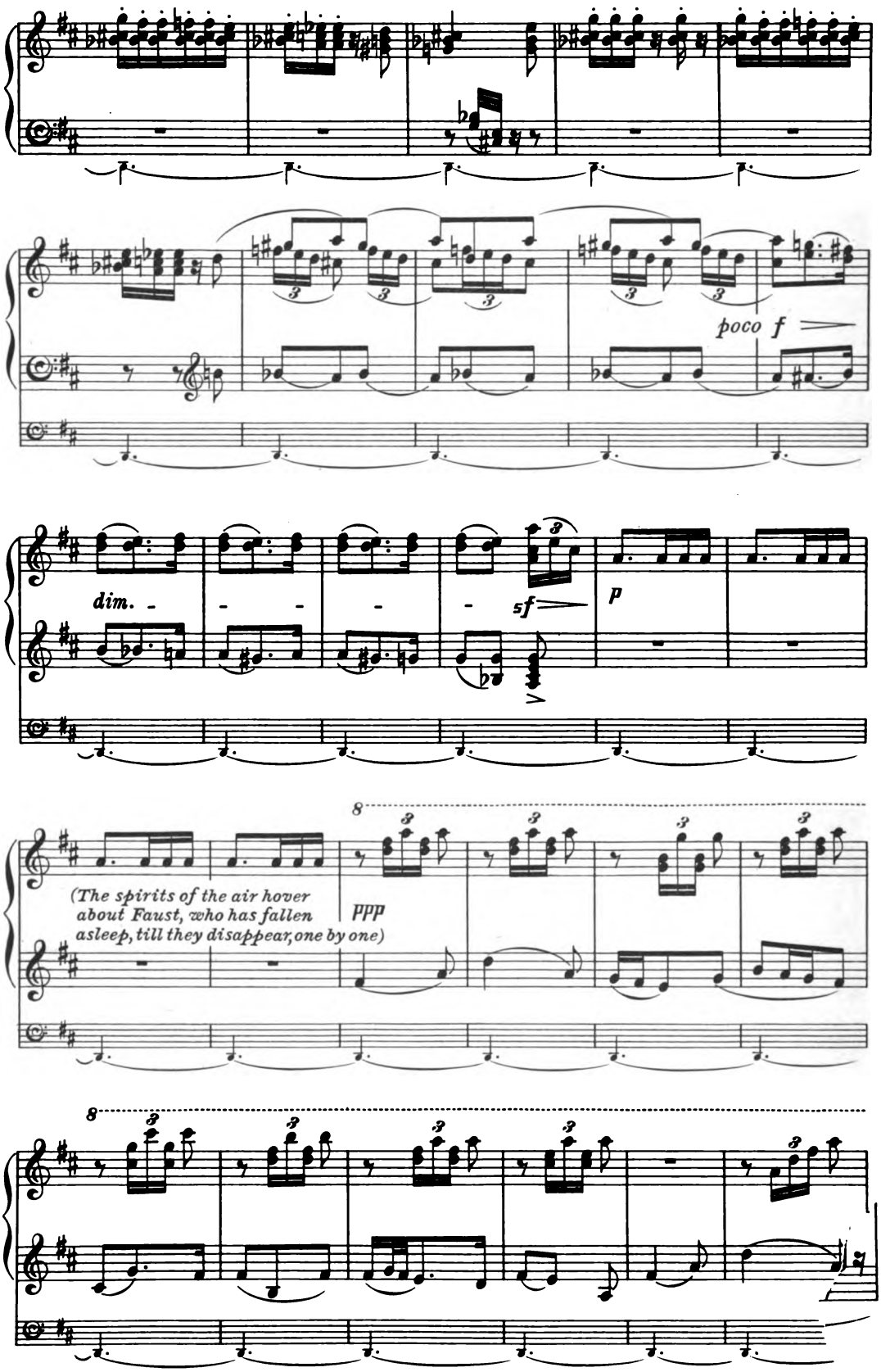

well, 'tis well, my nim-ble sprites! ye all have done your best!
Hap - py
Hap - py
Hap - py
Hap - py
Hap - py
Hap - py
But, ere ye go, lull him gen-tly to rest!
Faust! Dream! Dream!
Faust! Dream! Dream!
Faust! Dream! Dream!
Faust! Dream! Dream!
Faust! Dream! Dream!
Faust! Dream! Dream!
ppp
Ped.

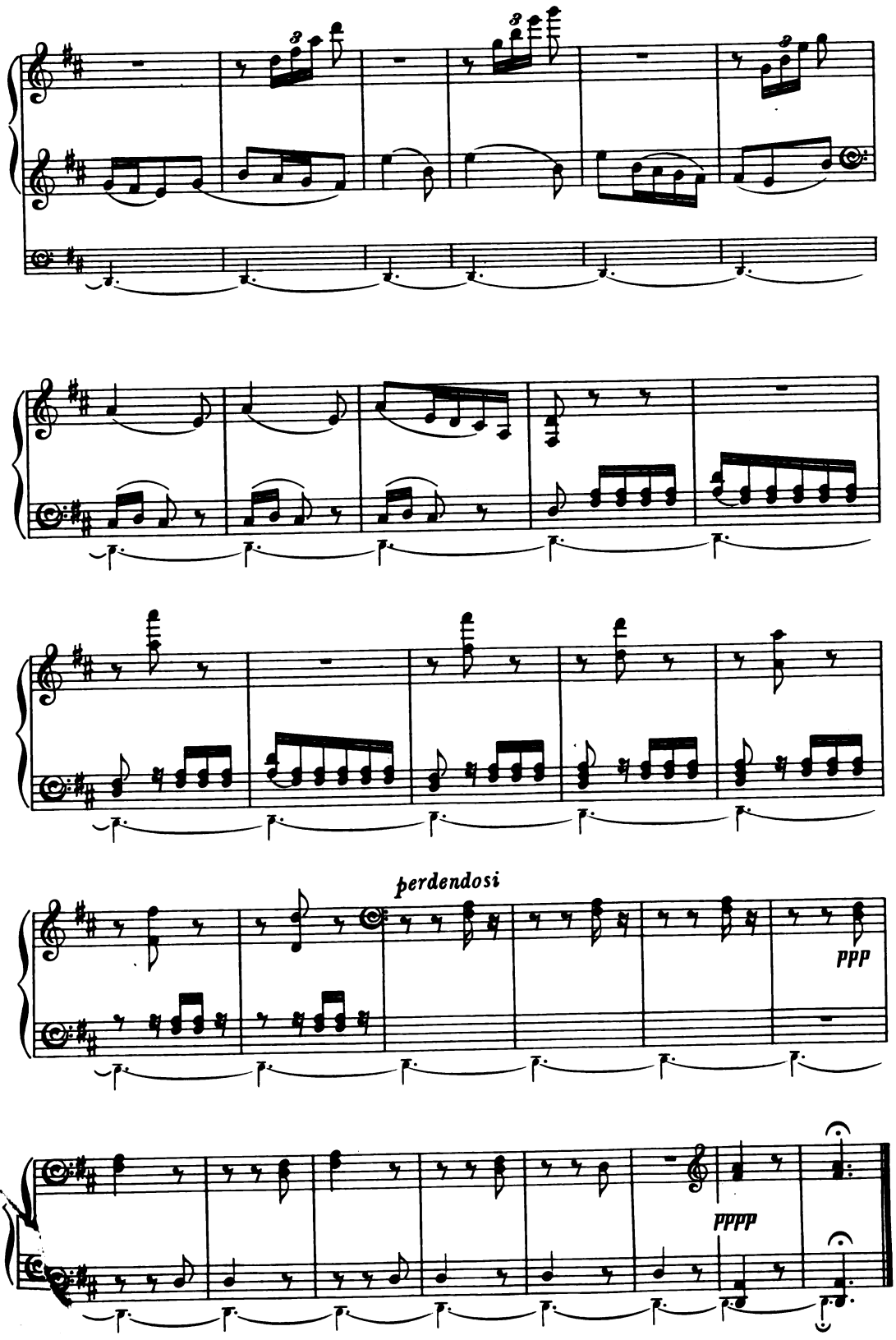
DANCE OF SYLPHS.

Allegro. Tempo di Valse. (*Three bars equal to one bar of the preceding movement.*)

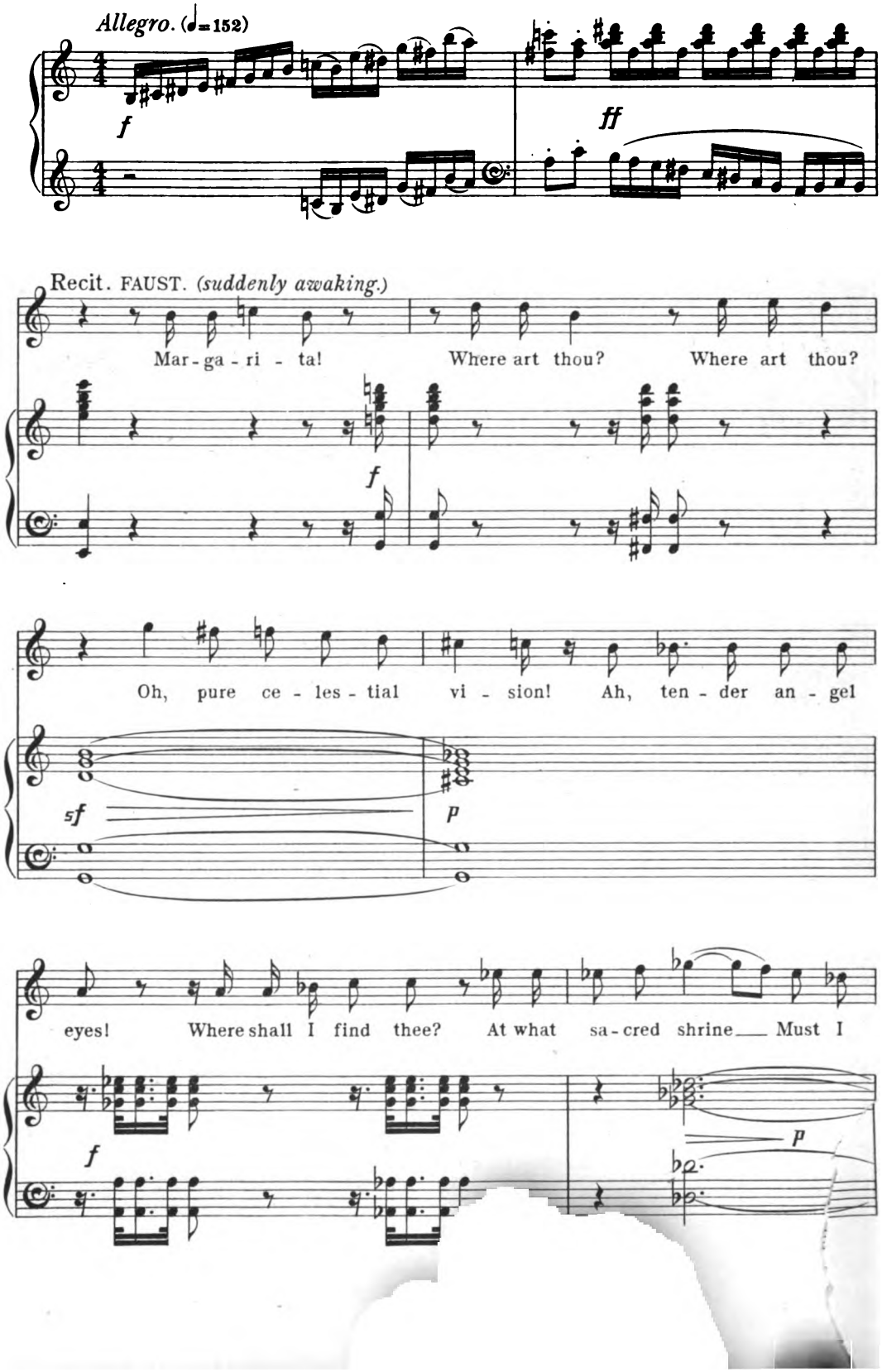


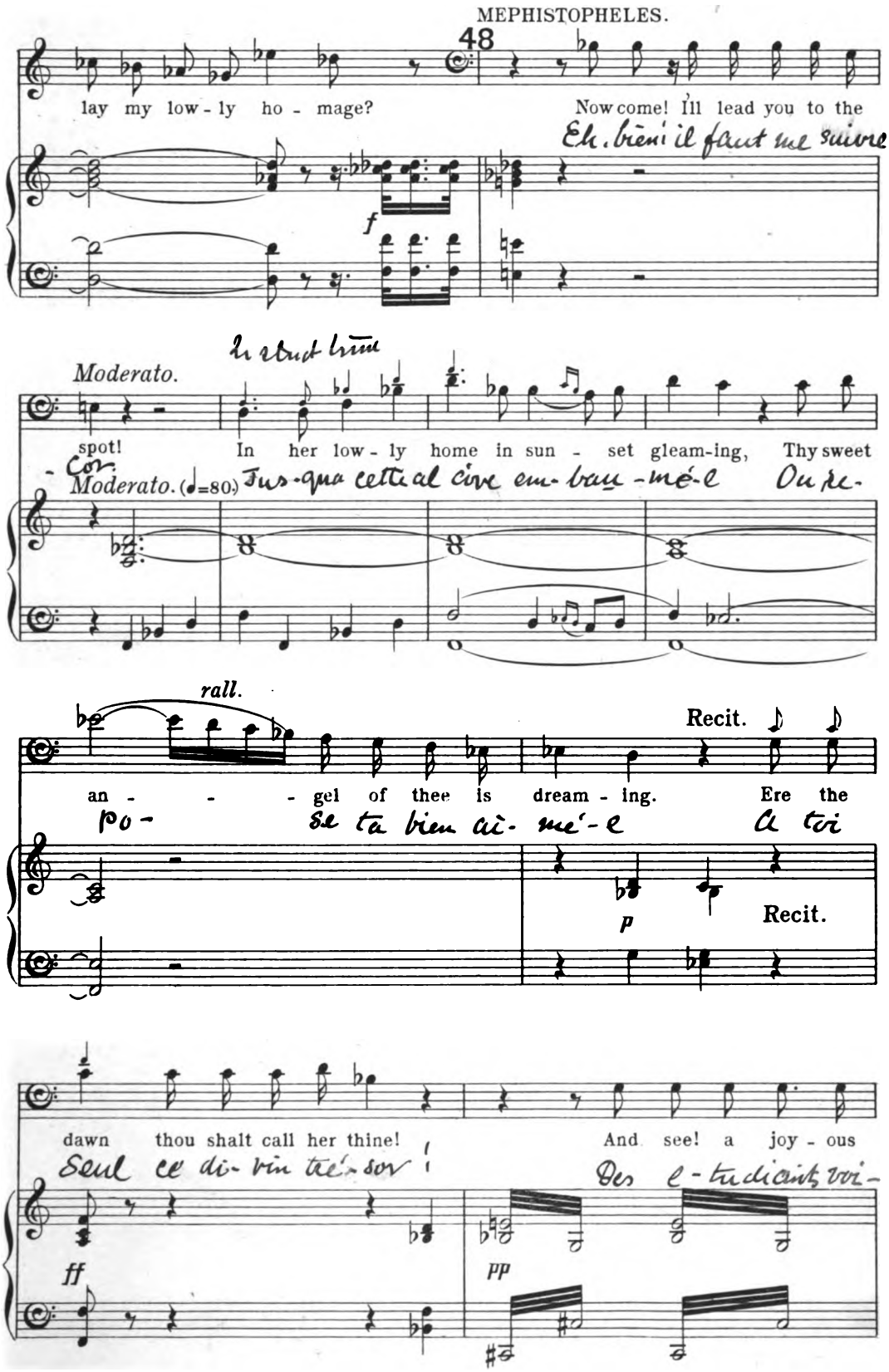



poco f
dim.
5f
p
(The spirits of the air hover about Faust, who has fallen asleep, till they disappear, one by one)
ppp


perdendosi
ppp
pppp

RECIT. MARGARITA! WHERE ART THOU?



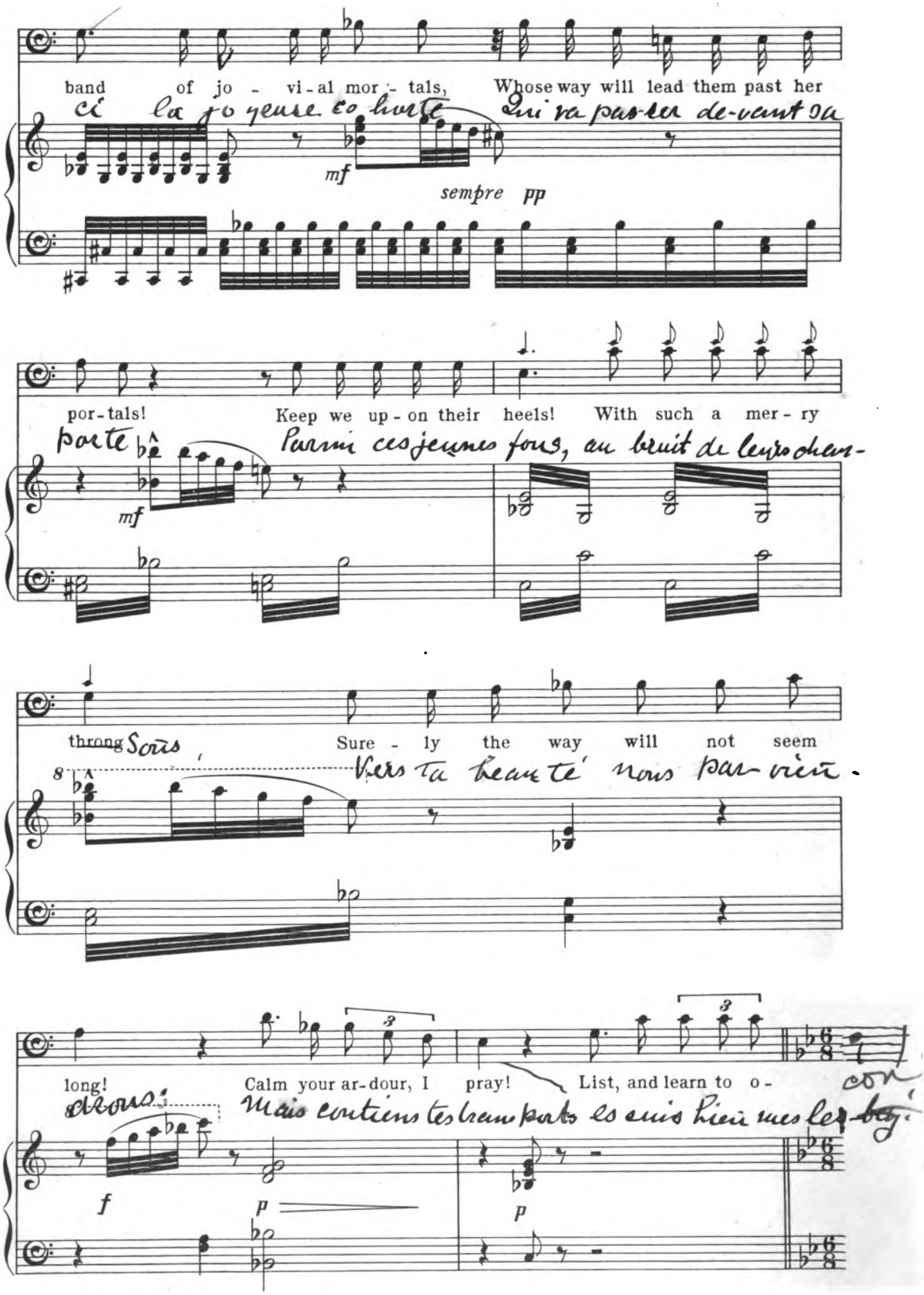

MEPHISTOPHELES.
48
lay my low - ly ho - mage?
Now come! I'll lead you to the
Moderato.
spot!
In her low - ly home in sun - set gleam-ing,
Thy sweet
Moderato. (♩=80)
an - - - gel of thee is dream - ing.
Ere the
rall.
Recit.
Recit.
dawn
thou shalt call her thine!
And see! a joy - ous

band of jo - vi - al mor - tals, Whose way will lead them past her

ci la joyeuse cohorte Qui va passer devant sa

mf *sempre pp*

por - tals! Keep we up - on their heels! With such a mer - ry



porte Parmi ces jeunes fous, au bruit de leurs chan-

mf

throng Sous Sure - ly the way will not seem

Vers ta beauté nous par-vien-

long! Calm your ar - dour, I pray! List, and learn to o -

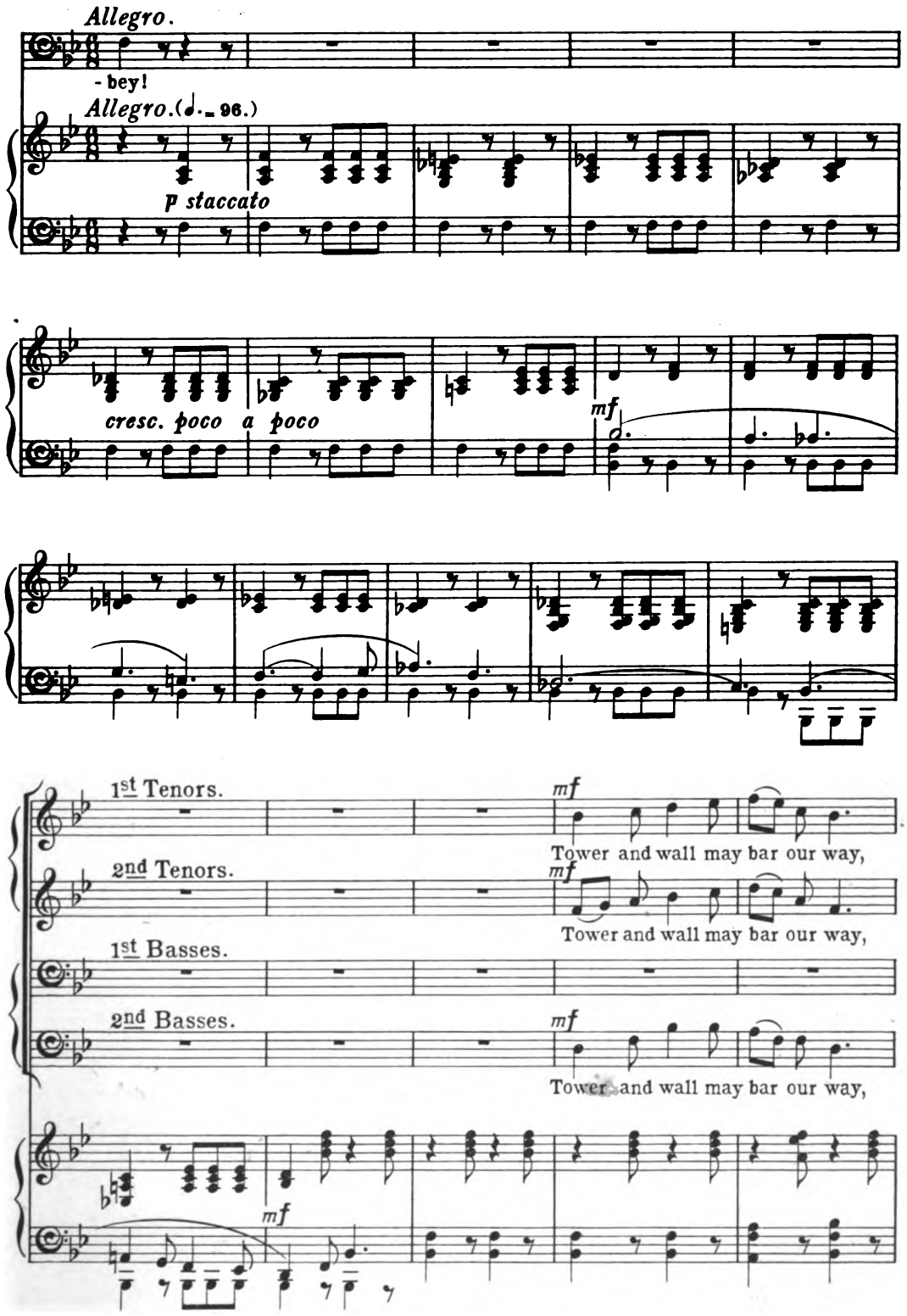
drons: Mais contiens tes transports es suis bien mes les ~~bry~~ con

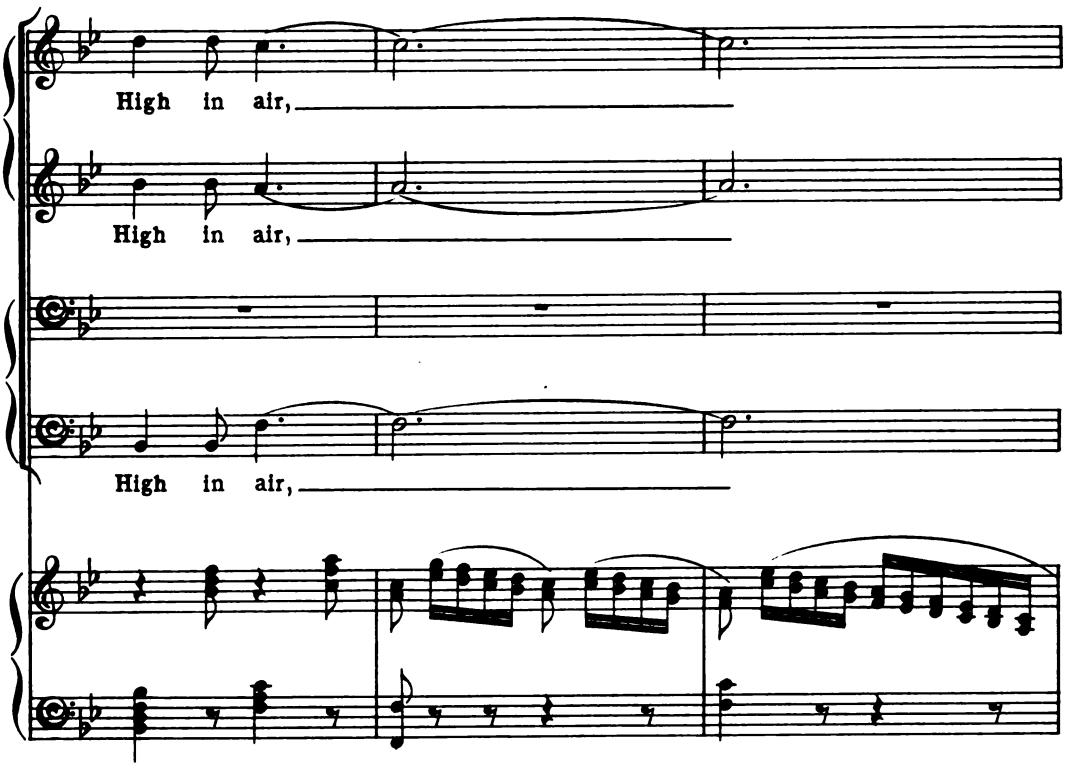
f *p* *p*

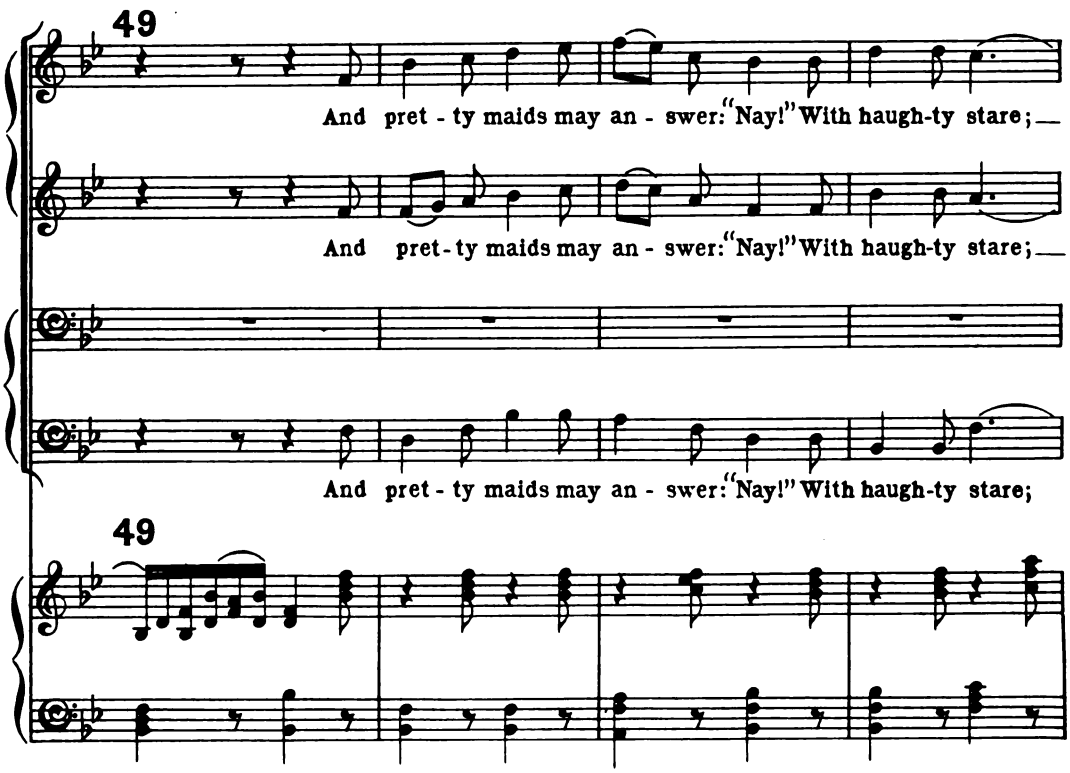
SCENE VIII.

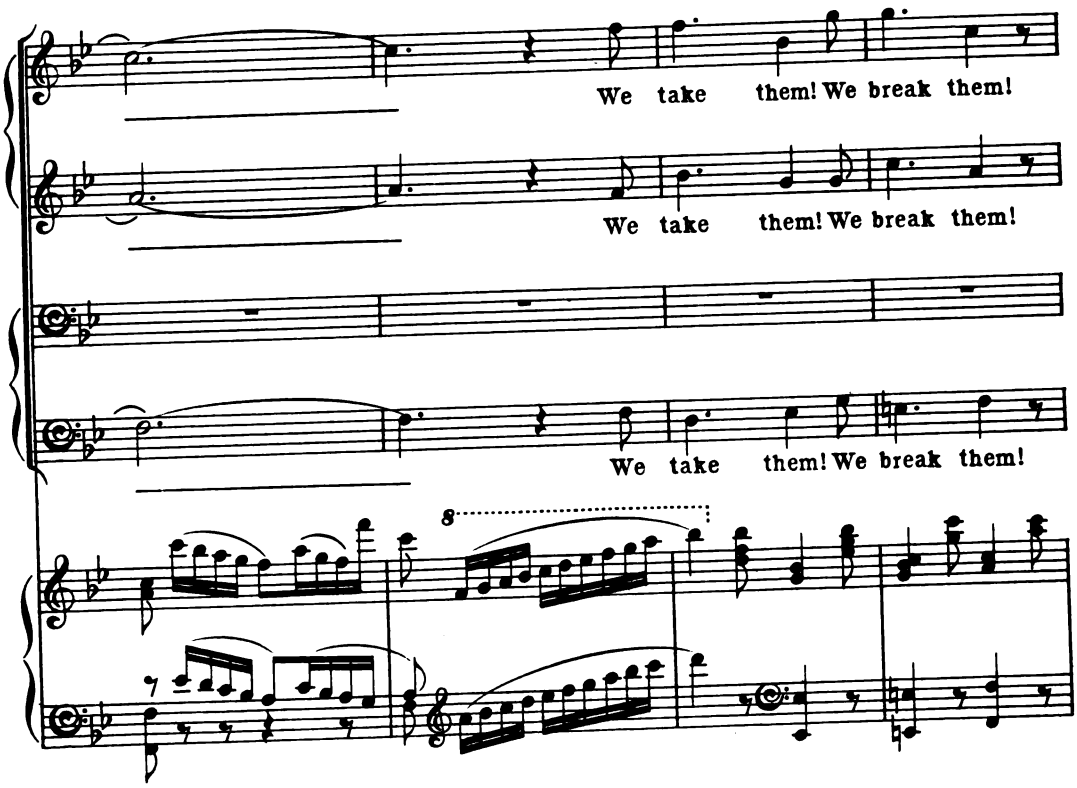
FINALE.

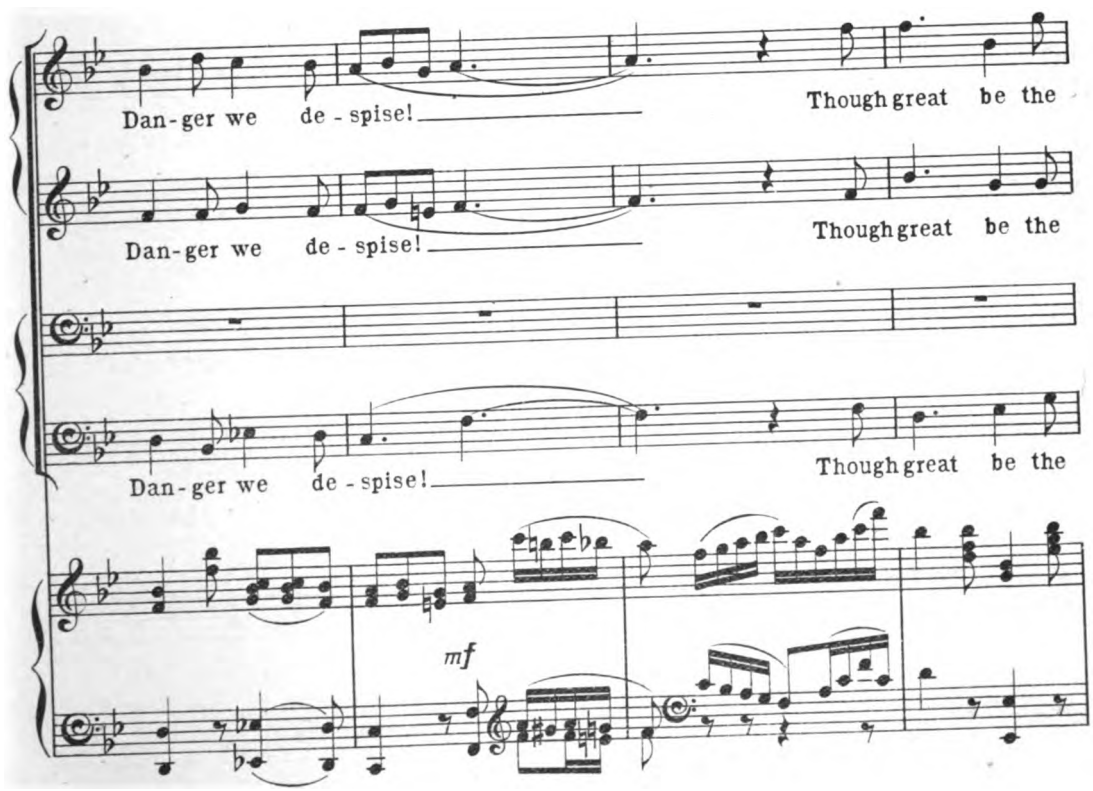
SOLDIERS' CHORUS. TOWER AND WALL MAY BAR OUR WAY.

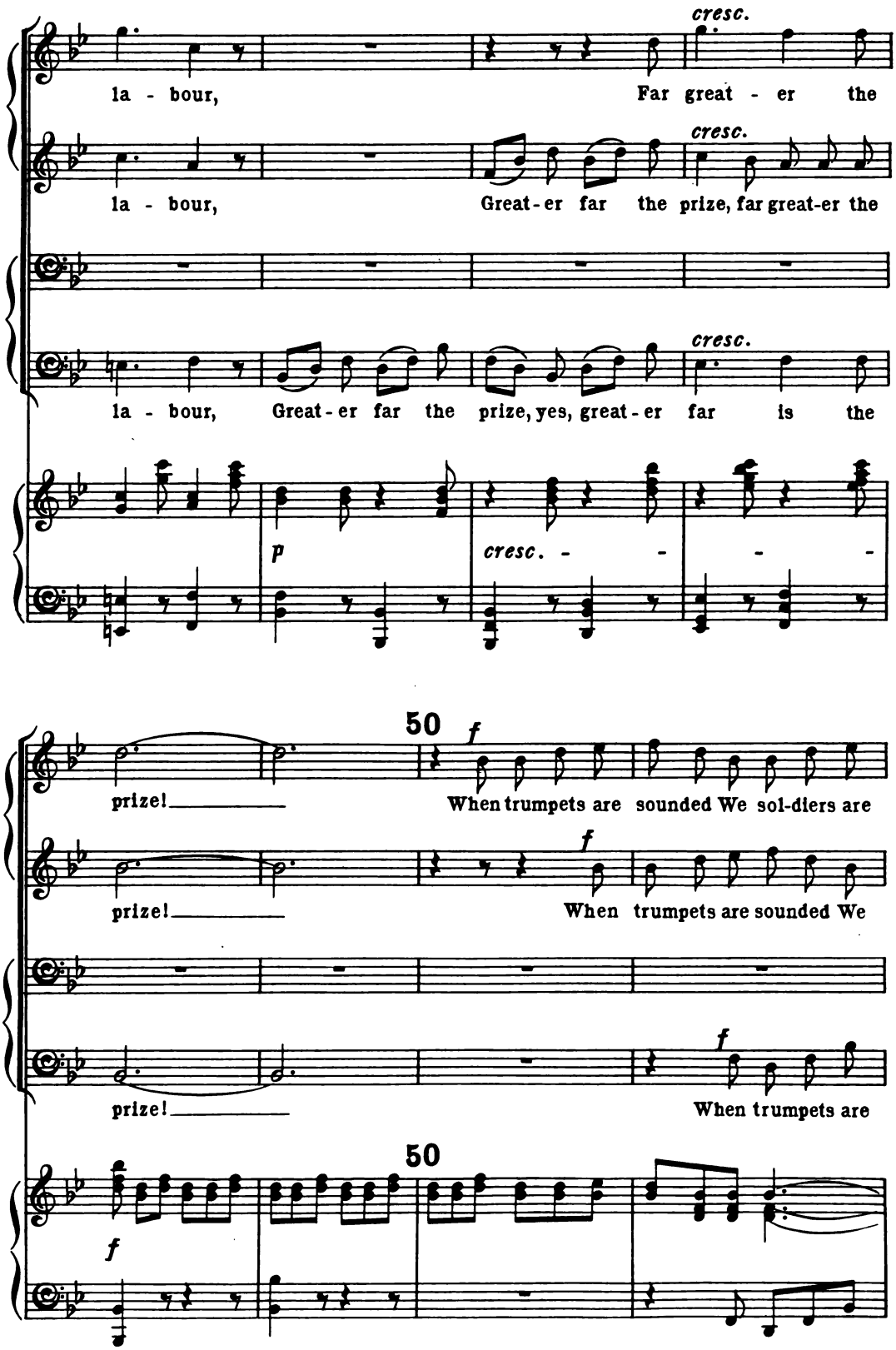


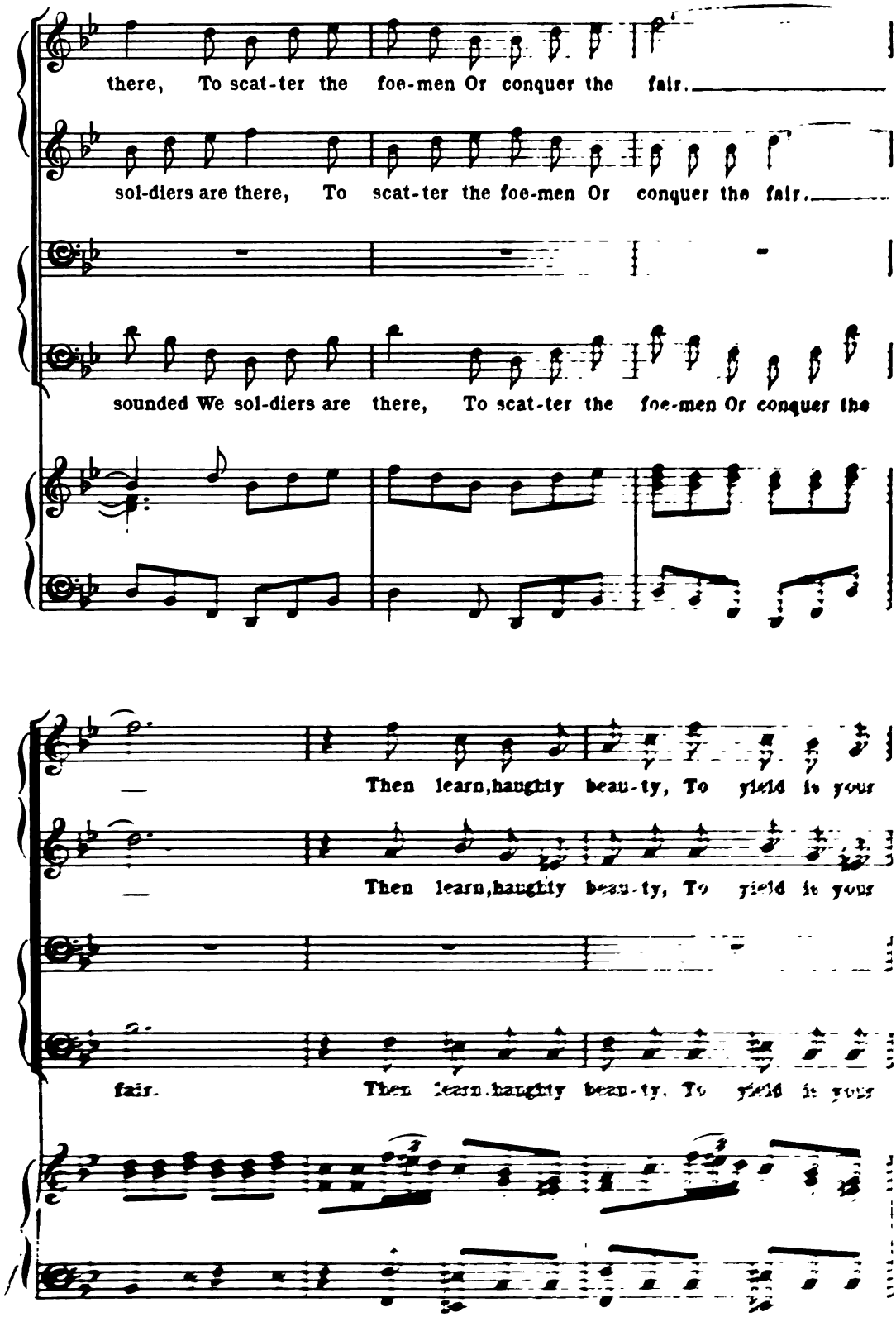

High in air,
High in air,
High in air,

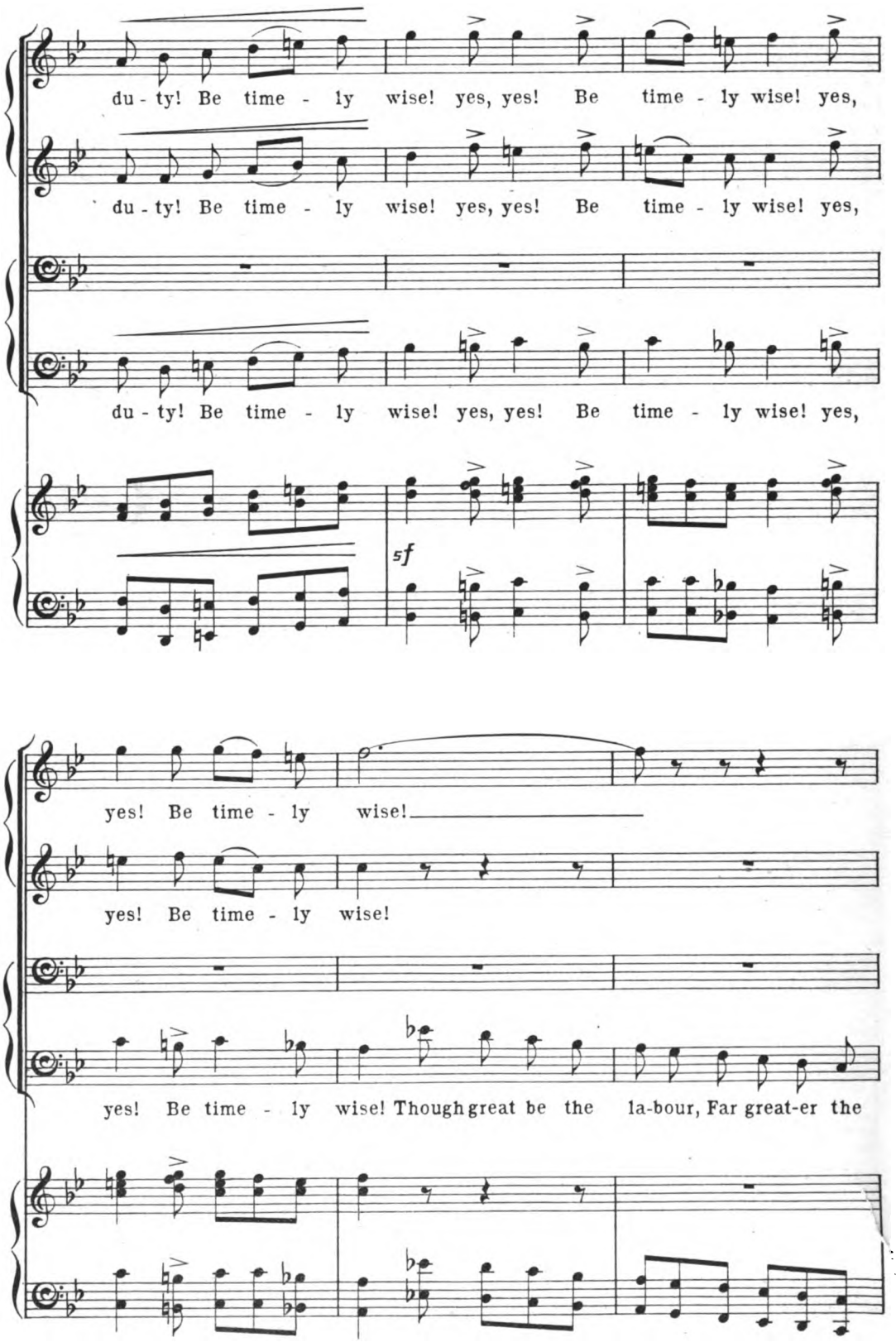

49
And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;
And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;
And pret - ty maids may an - swer: "Nay!" With haugh-ty stare;
49

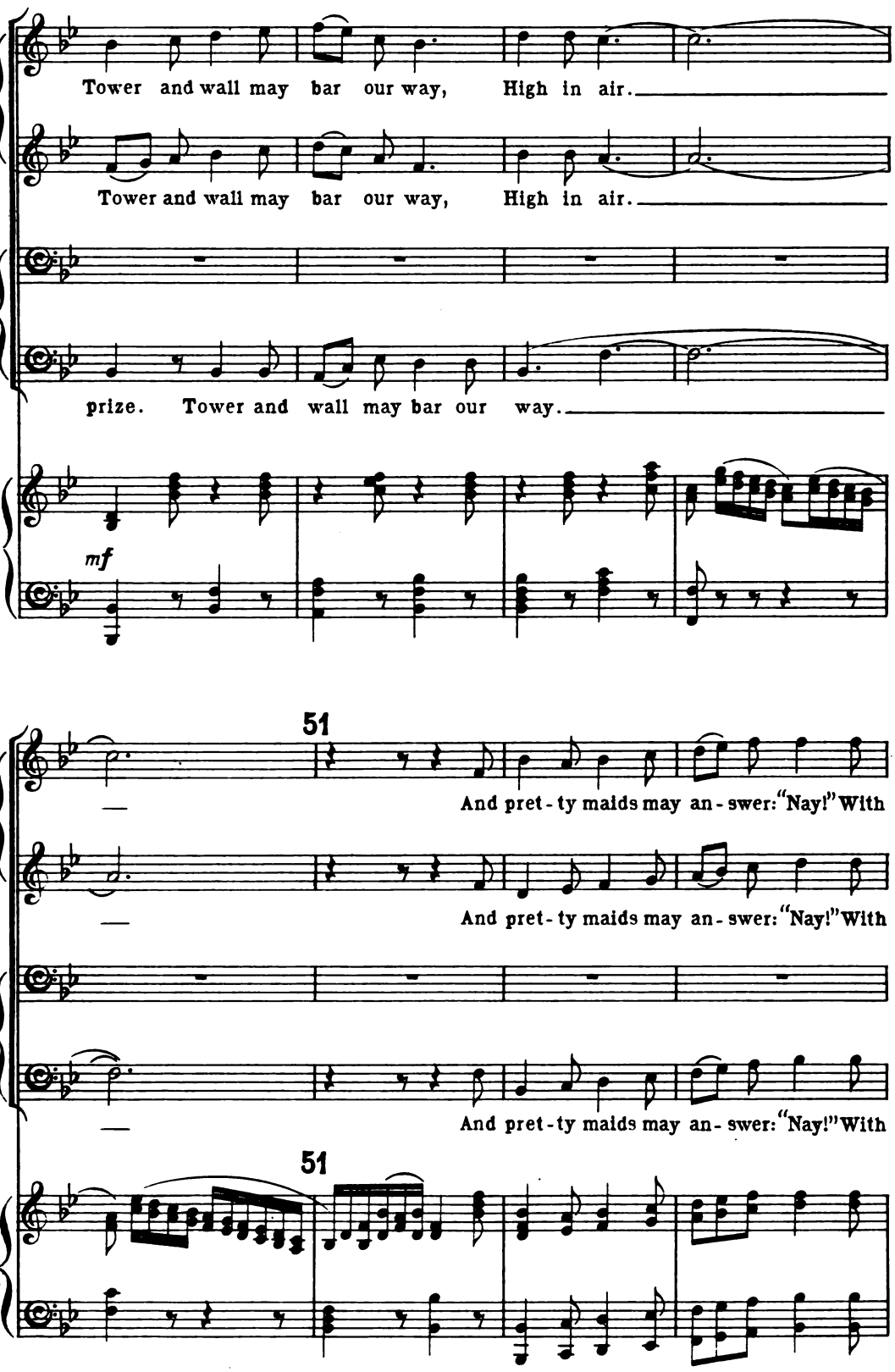

We take them! We break them!
We take them! We break them!
We take them! We break them!
8

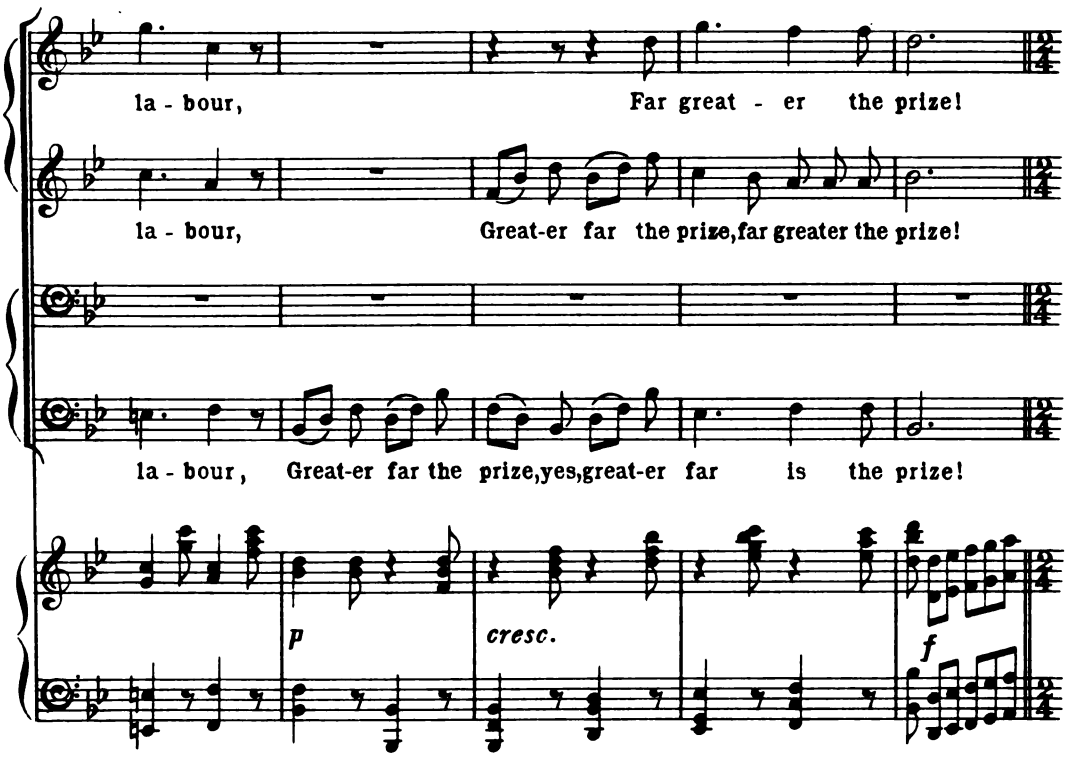

Dan-ger we de-spise!
Though great be the
Dan-ger we de-spise!
Though great be the
Dan-ger we de-spise!
Though great be the
mf


cresc.
la - bour, Far great - er the
cresc.
la - bour, Great-er far the prize, far great-er the
cresc.
la - bour, Great-er far the prize, yes, great-er far is the
p
cresc. - - - -
50
f
prize! When trumpets are sounded We sol-diers are
f
prize! When trumpets are sounded We
f
prize! When trumpets are
50
f

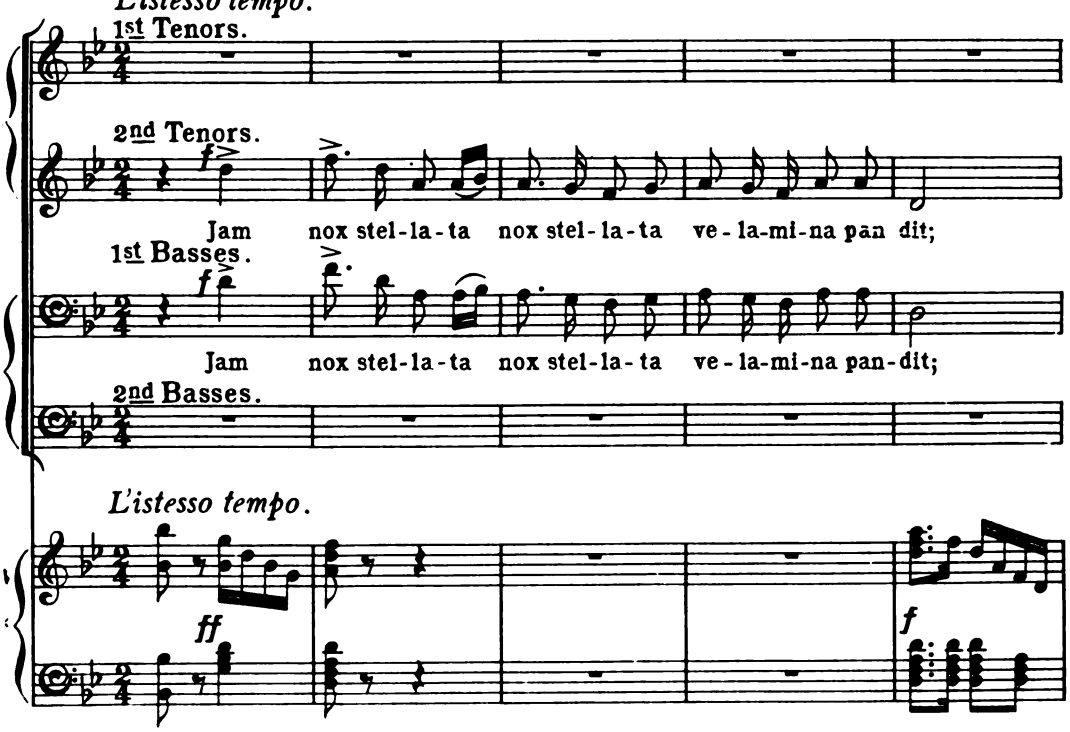

there, To scat-ter the foe-men Or conquer the fair.
sol-diers are there, To scat-ter the foe-men Or conquer the fair.
sounded We sol-diers are there, To scat-ter the foe-men Or conquer the
Then learn, haughty beau-ty, To yield to yours
Then learn, haughty beau-ty, To yield to yours
fair. Then learn haughty beau-ty, To yield to yours

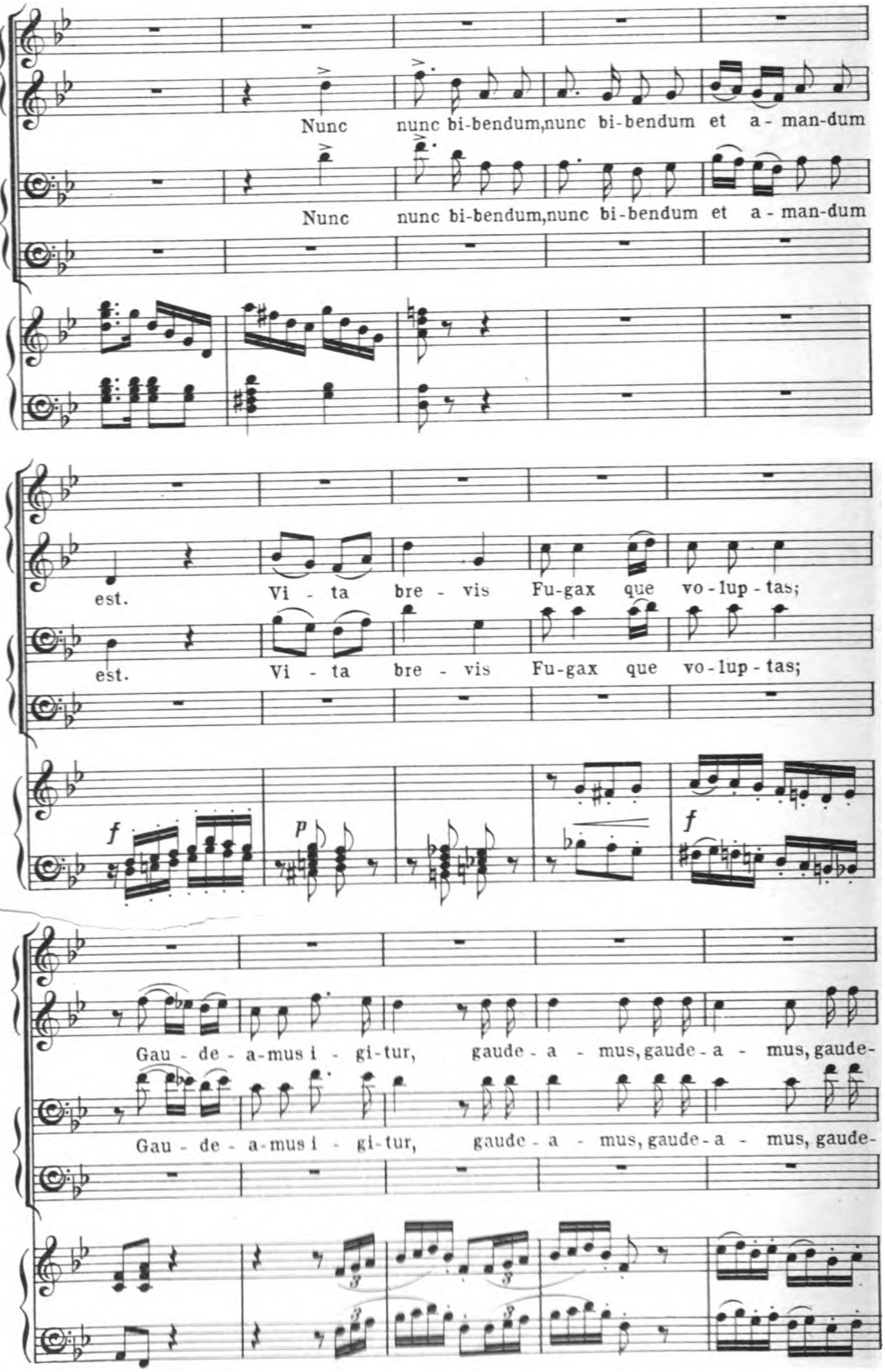

du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
du - ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
5f
yes! Be time - ly wise!
yes! Be time - ly wise!
yes! Be time - ly wise! Though great be the la-bour, Far great-er the

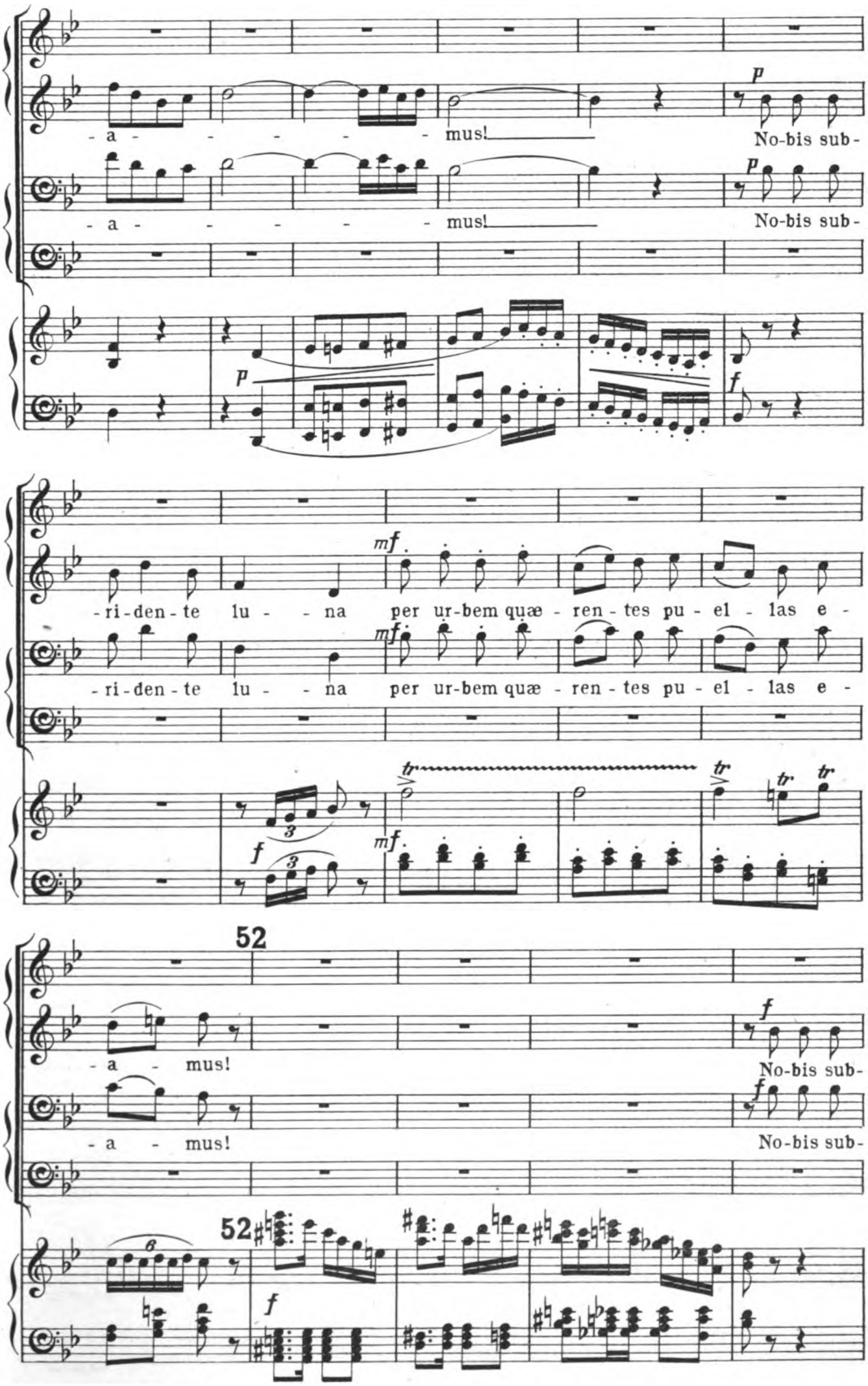

Tower and wall may bar our way, High in air.
Tower and wall may bar our way, High in air.
prize. Tower and wall may bar our way.
mf
51
And pret-ty maids may an-swer: "Nay!" With
And pret-ty maids may an-swer: "Nay!" With
And pret-ty maids may an-swer: "Nay!" With
51

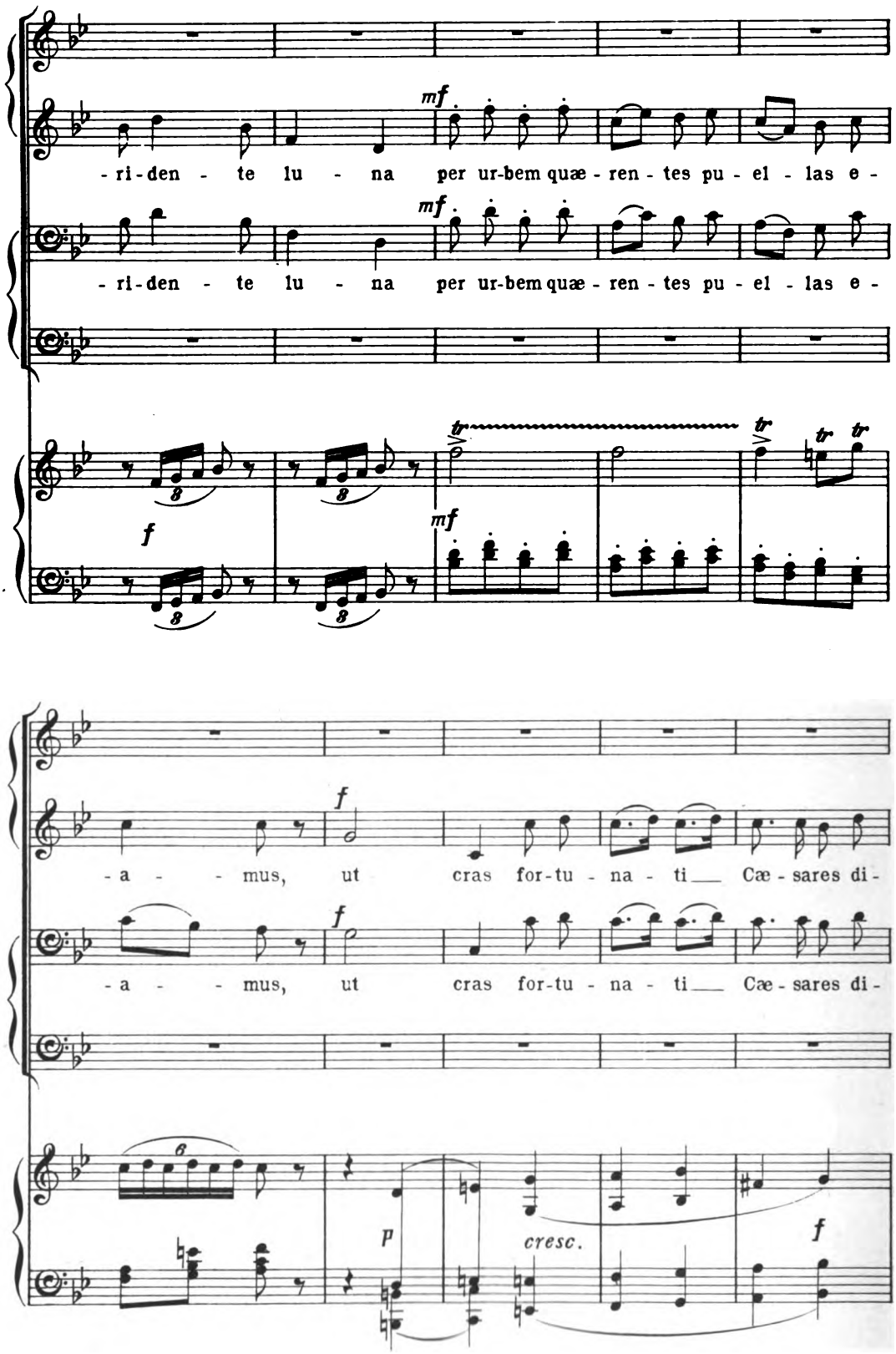


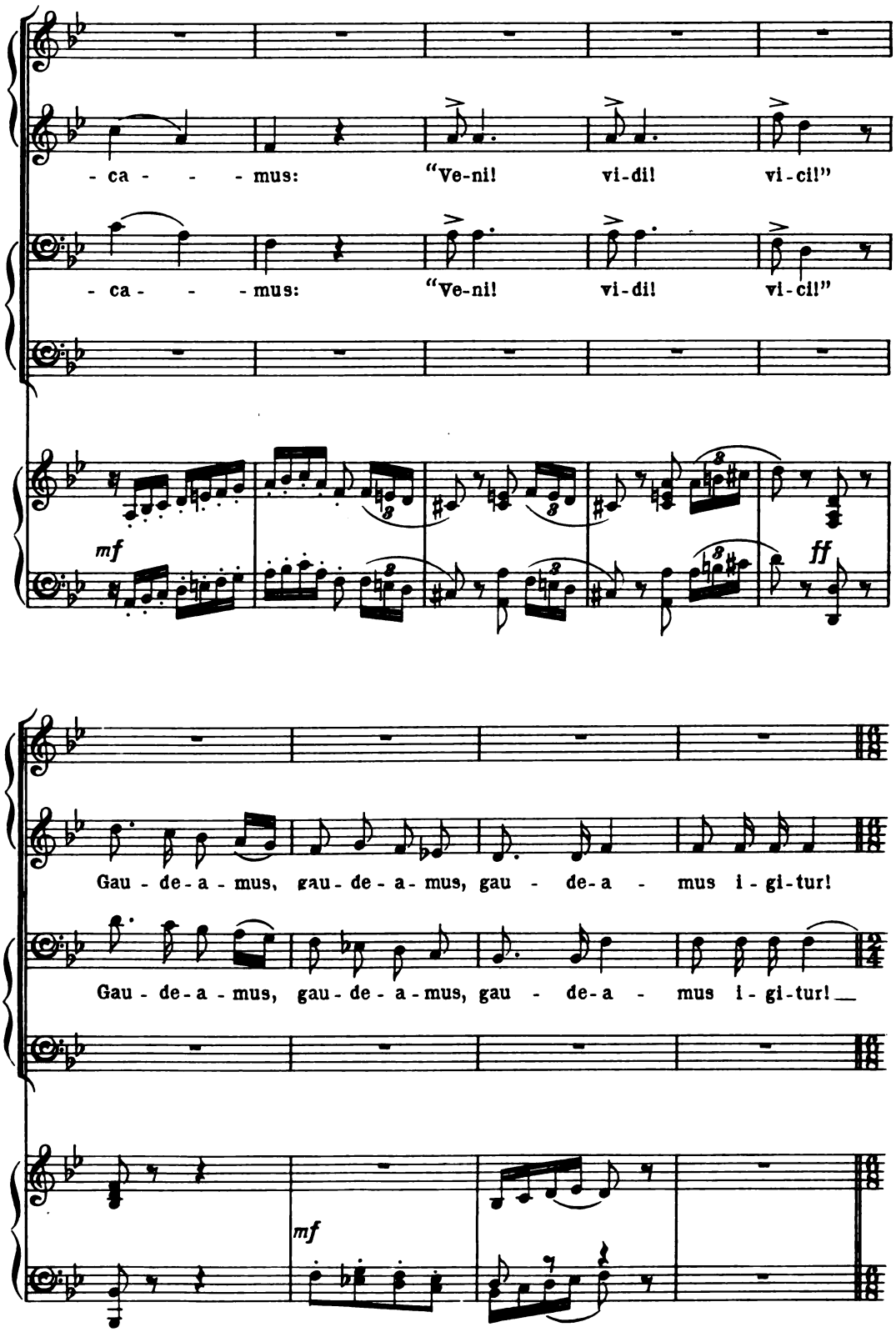
STUDENTS' SONG.
JAM NOX STELLATA.



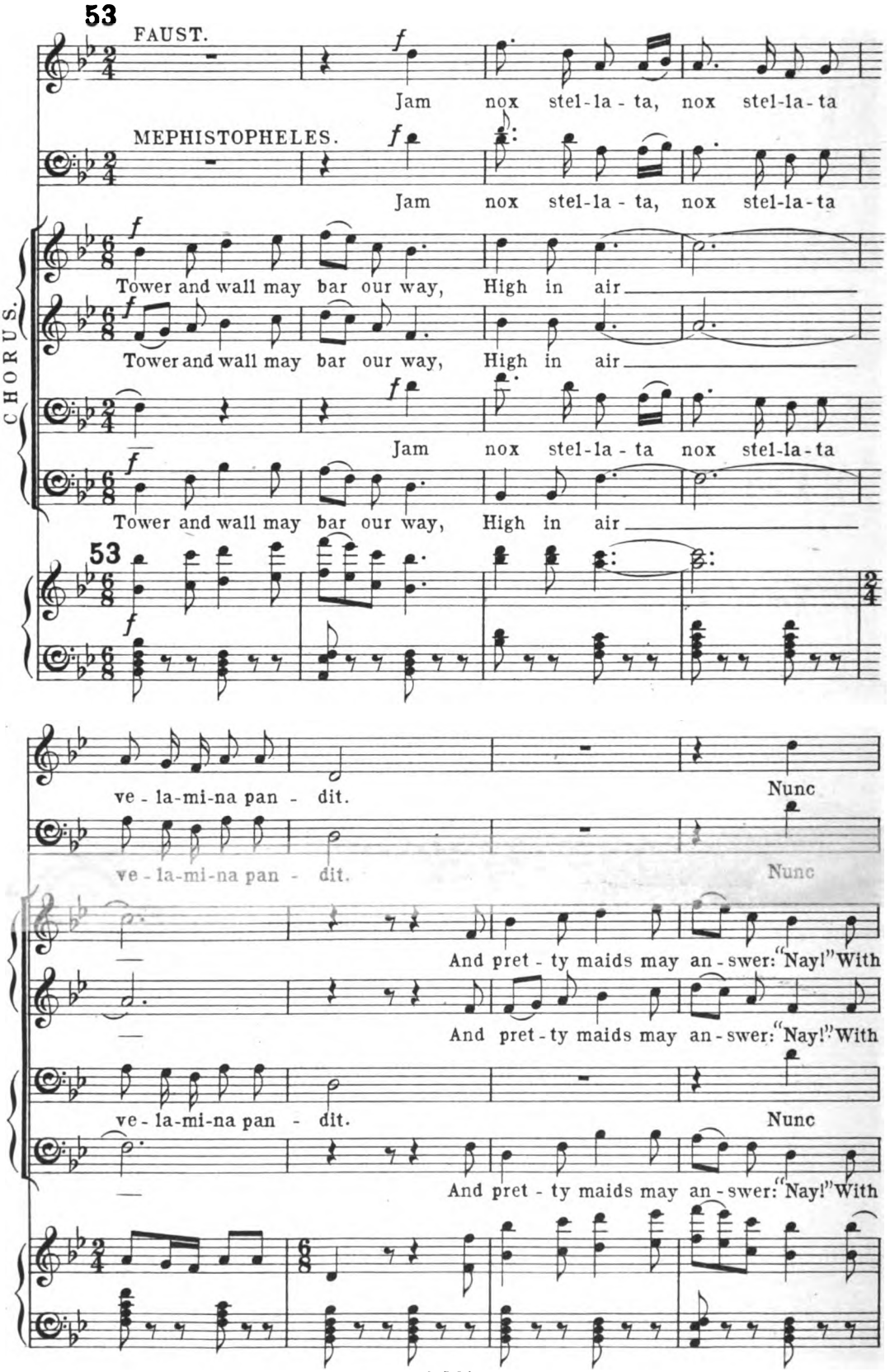

Nunc nunc bi-bendum,nunc bi-bendum et a - man-dum
Nunc nunc bi-bendum,nunc bi-bendum et a - man-dum
est. Vi - ta bre - vis Fu-gax que vo - lup - tas;
est. Vi - ta bre - vis Fu-gax que vo - lup - tas;
f
p
f
Gau - de - a-mus i - gi-tur, gaude - a - mus, gaude - a - mus, gaude-
Gau - de - a-mus i - gi-tur, gaude - a - mus, gaude - a - mus, gaude-

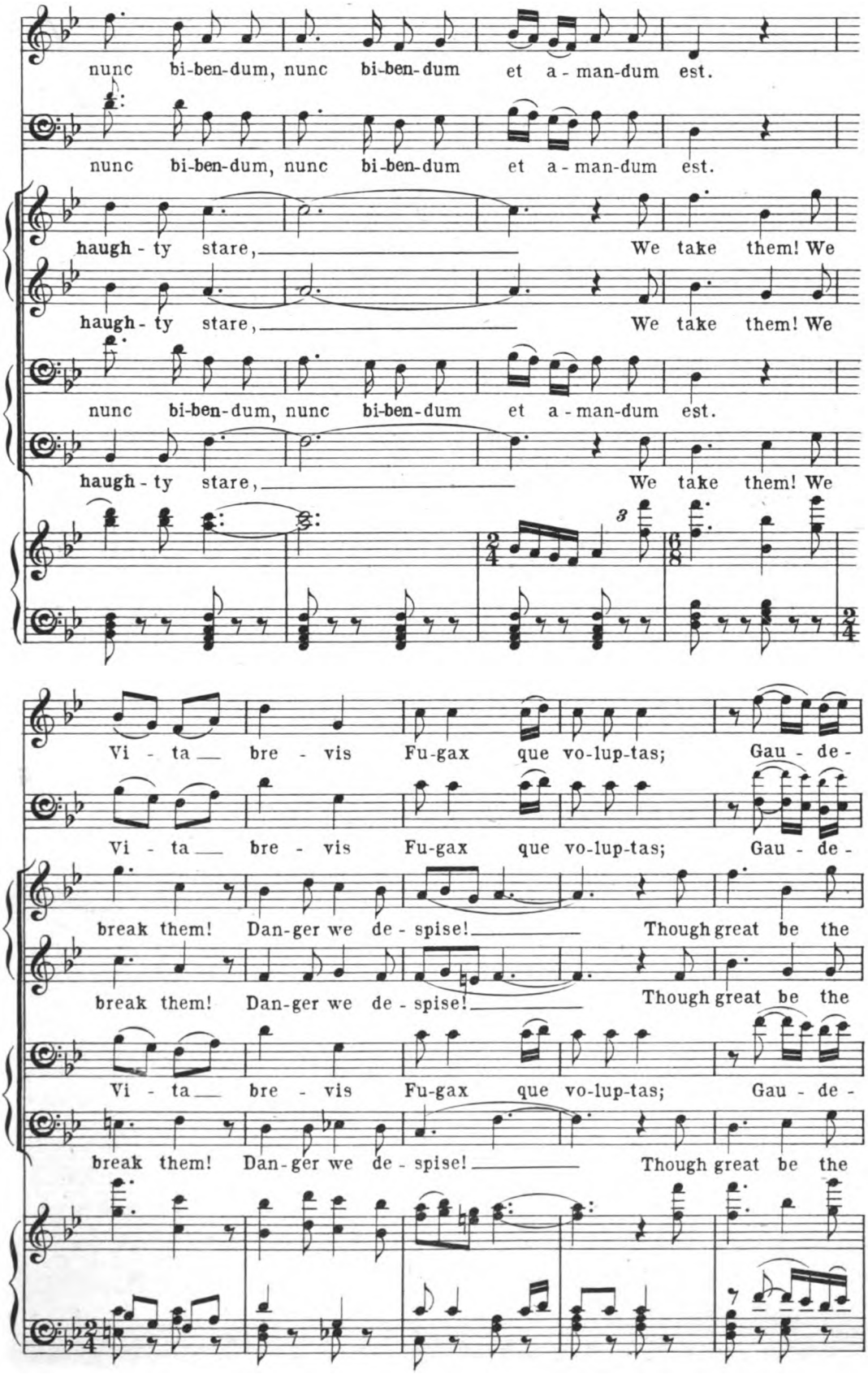

-a - - - - - mus!
No-bis sub-
-a - - - - - mus!
No-bis sub-
-ri-den-te lu - - na per ur-bem quæ - ren-tes pu-el - las e -
-ri-den-te lu - - na per ur-bem quæ - ren-tes pu-el - las e -
52
-a - mus!
No-bis sub-
-a - mus!
No-bis sub-
52

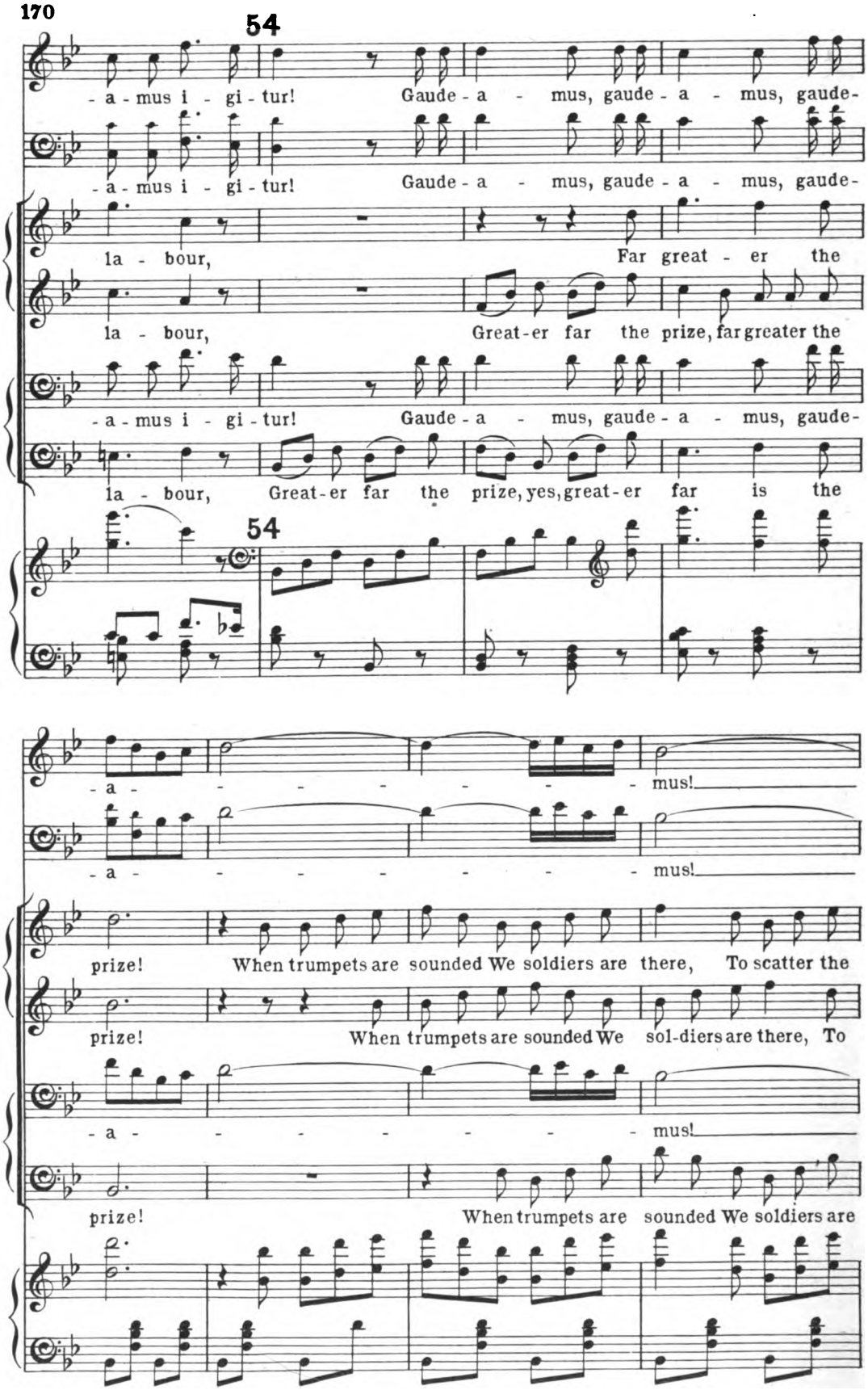

-ri-den - te lu - na per ur-bem quæ - ren - tes pu - el - las e -
-ri-den - te lu - na per ur-bem quæ - ren - tes pu - el - las e -
-a - - mus, ut cras for-tu - na - ti Cæ - sares di -
-a - - mus, ut cras for-tu - na - ti Cæ - sares di -
cresc.

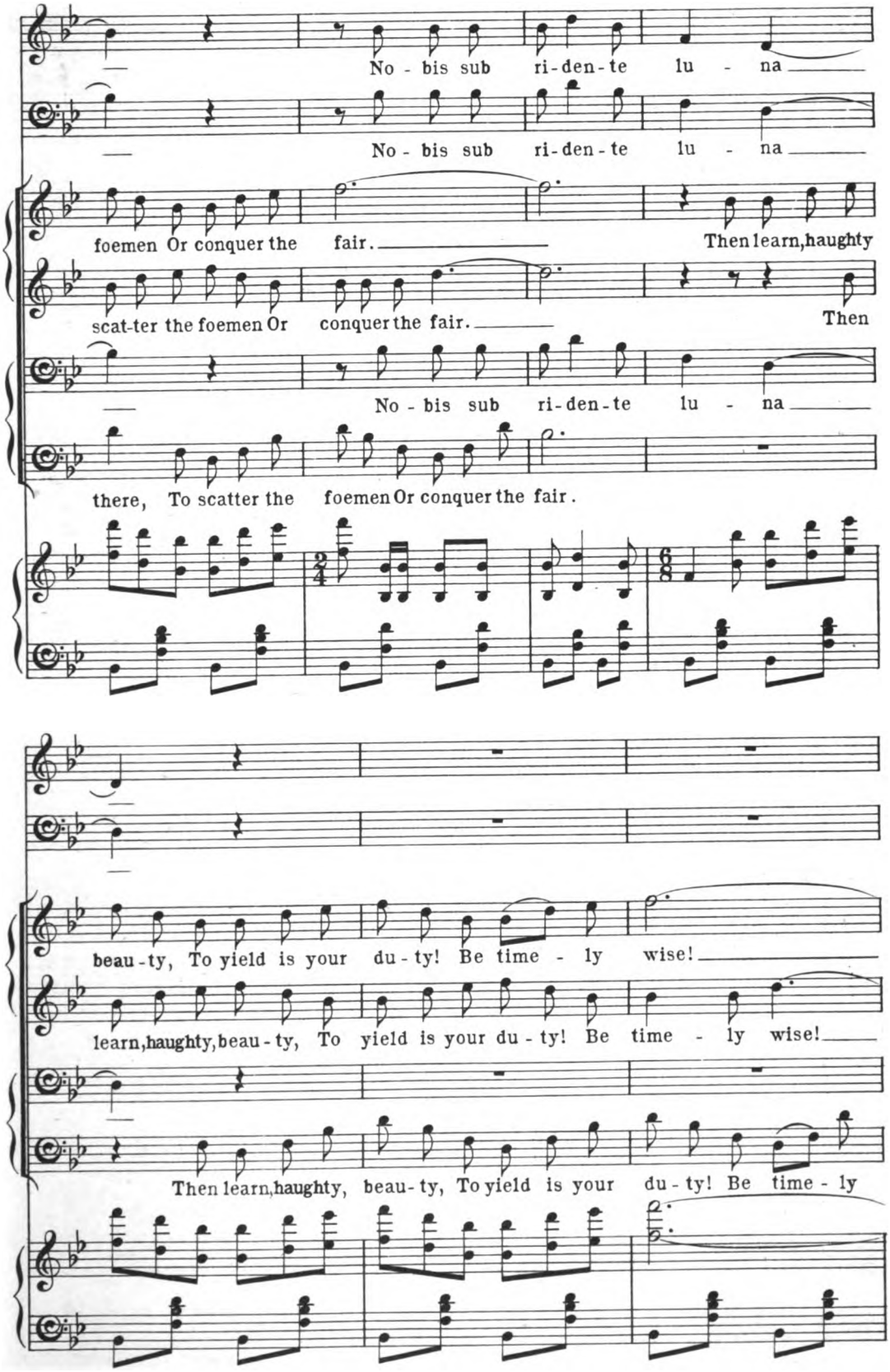

- ca - - - mus: "Ve-ni! vi-di! vi-ci!"
- ca - - - mus: "Ve-ni! vi-di! vi-ci!"
mf
ff
Gau - de-a - mus, gau - de - a - mus, gau - de-a - mus i - gi-tur!
Gau - de-a - mus, gau - de - a - mus, gau - de-a - mus i - gi-tur!
mf

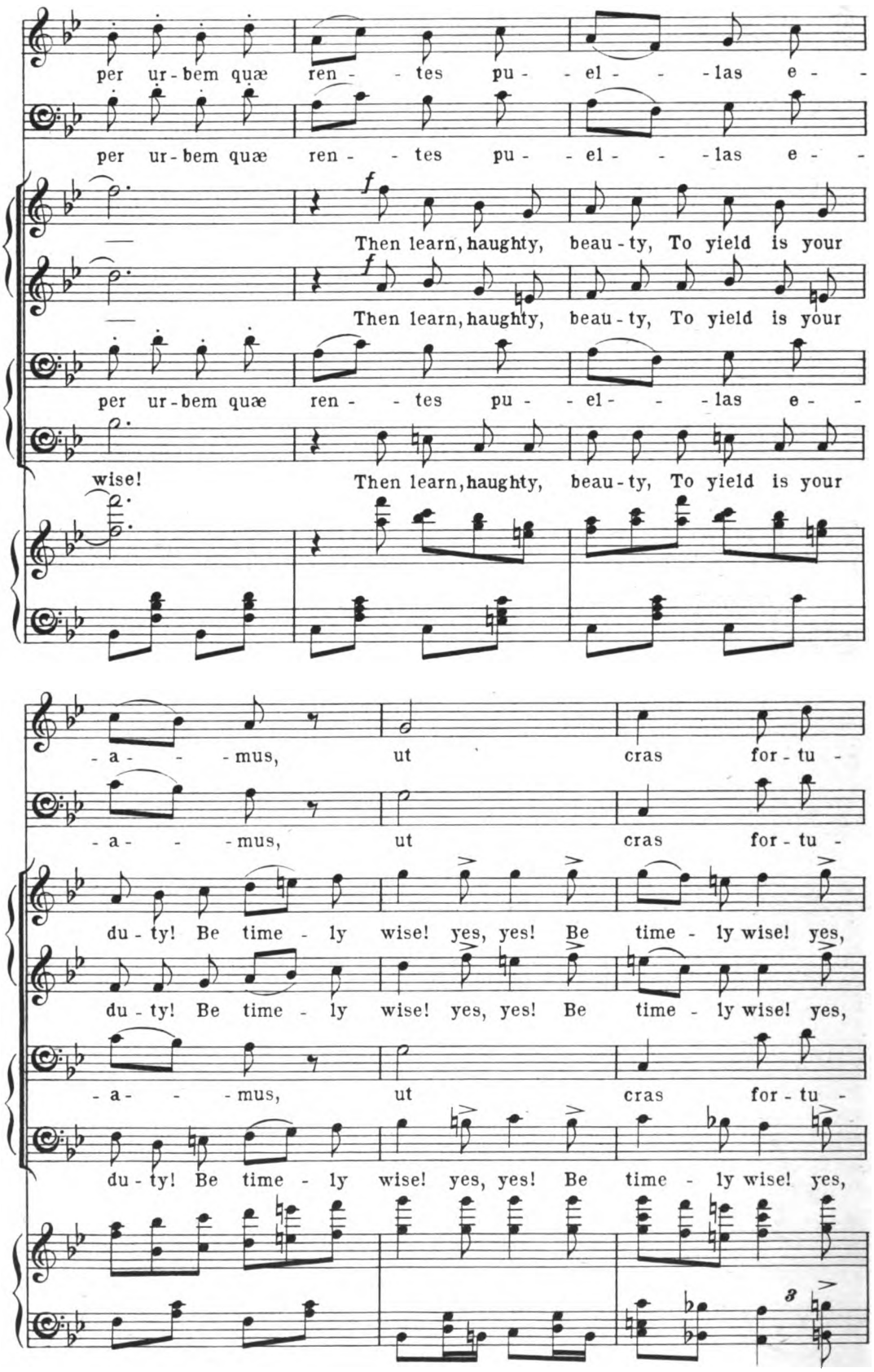
SOLDIERS' CHORUS AND STUDENTS' SONG.

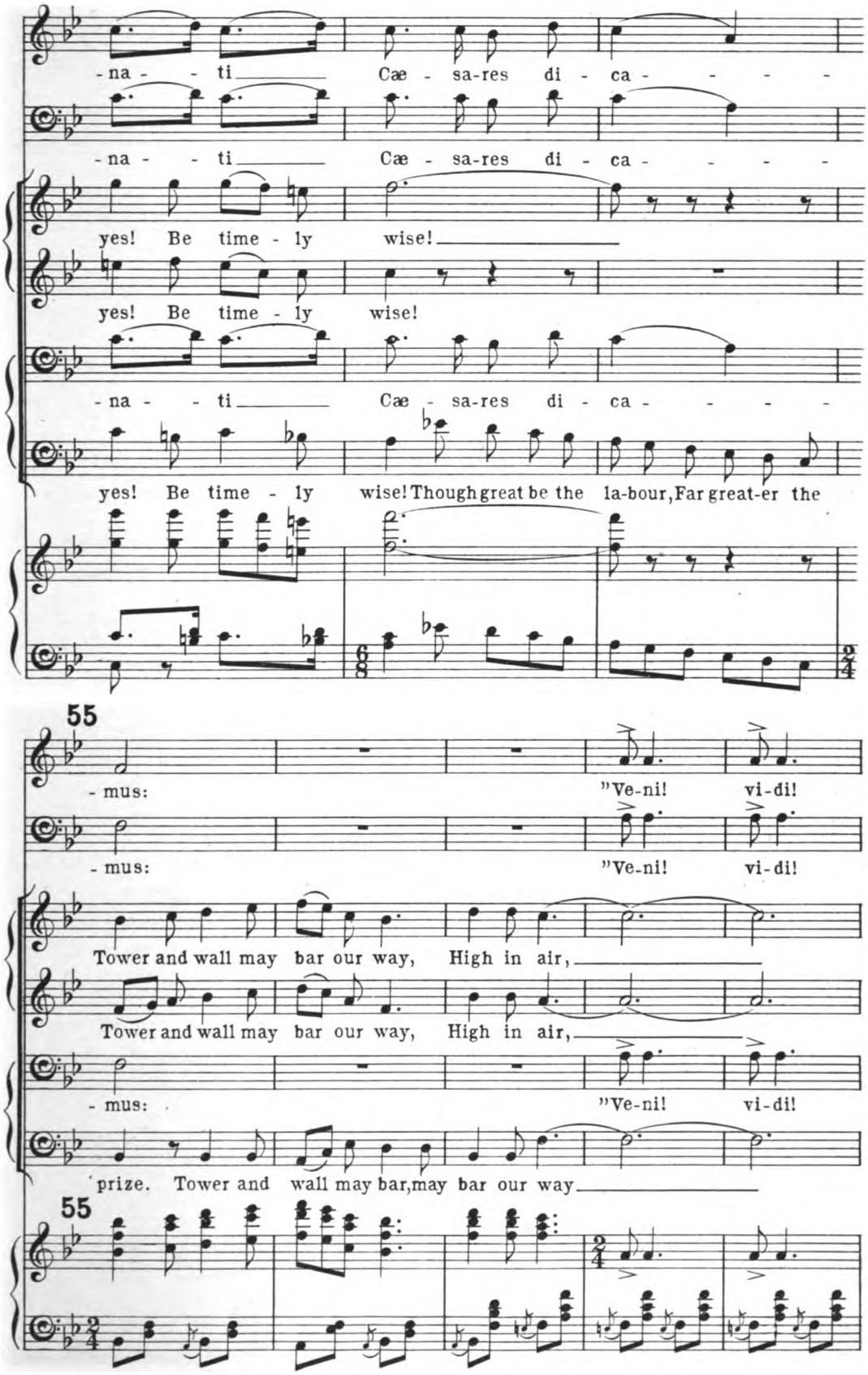


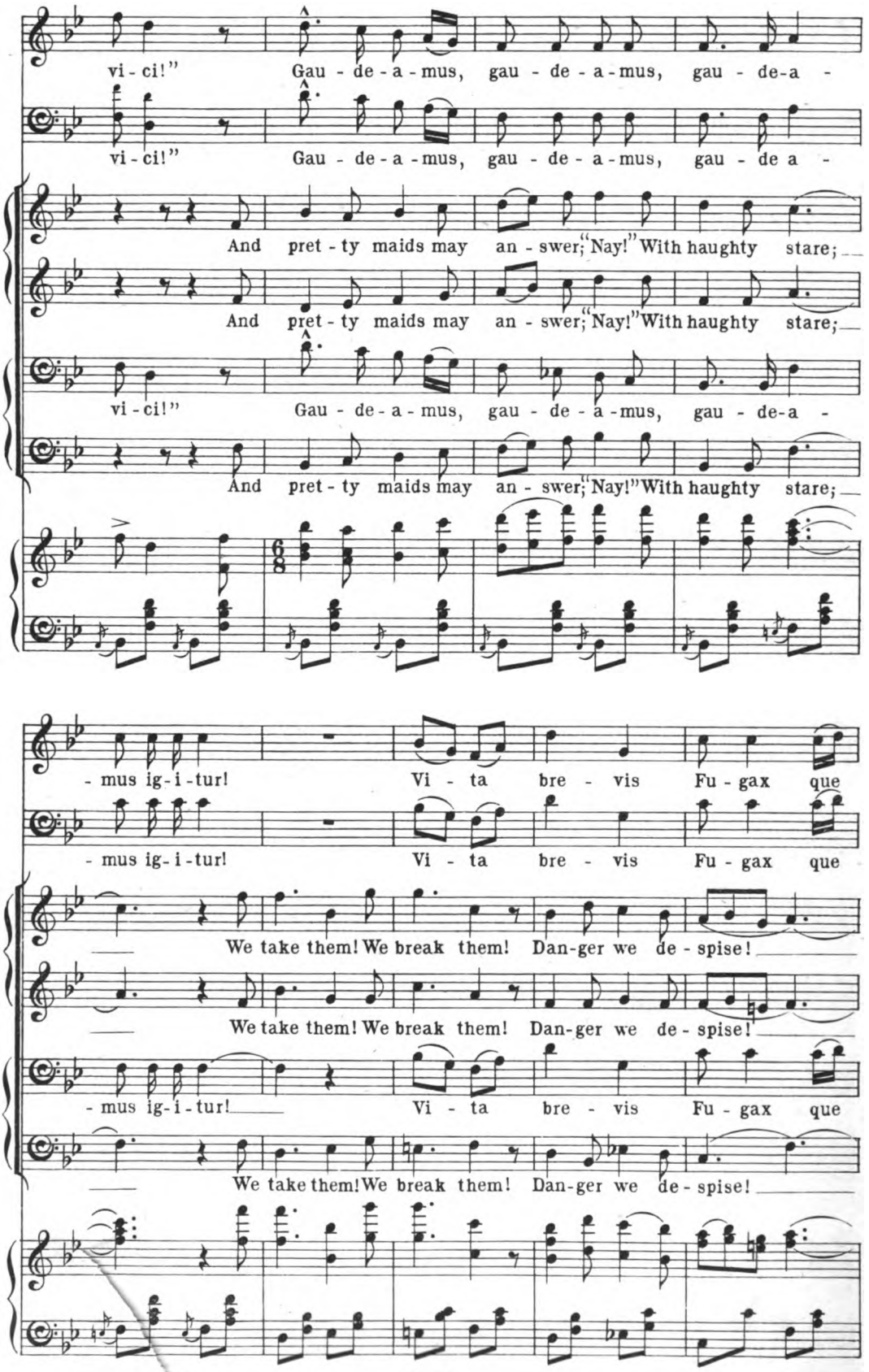

nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.
nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.
haugh-ty stare, We take them! We
haugh-ty stare, We take them! We
nunc bi-ben-dum, nunc bi-ben-dum et a-man-dum est.
haugh-ty stare, We take them! We
Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-
Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-
break them! Dan-ger we de-spise! Though great be the
break them! Dan-ger we de-spise! Though great be the
Vi-ta bre-vis Fu-gax que vo-lup-tas; Gau-de-
break them! Dan-ger we de-spise! Though great be the

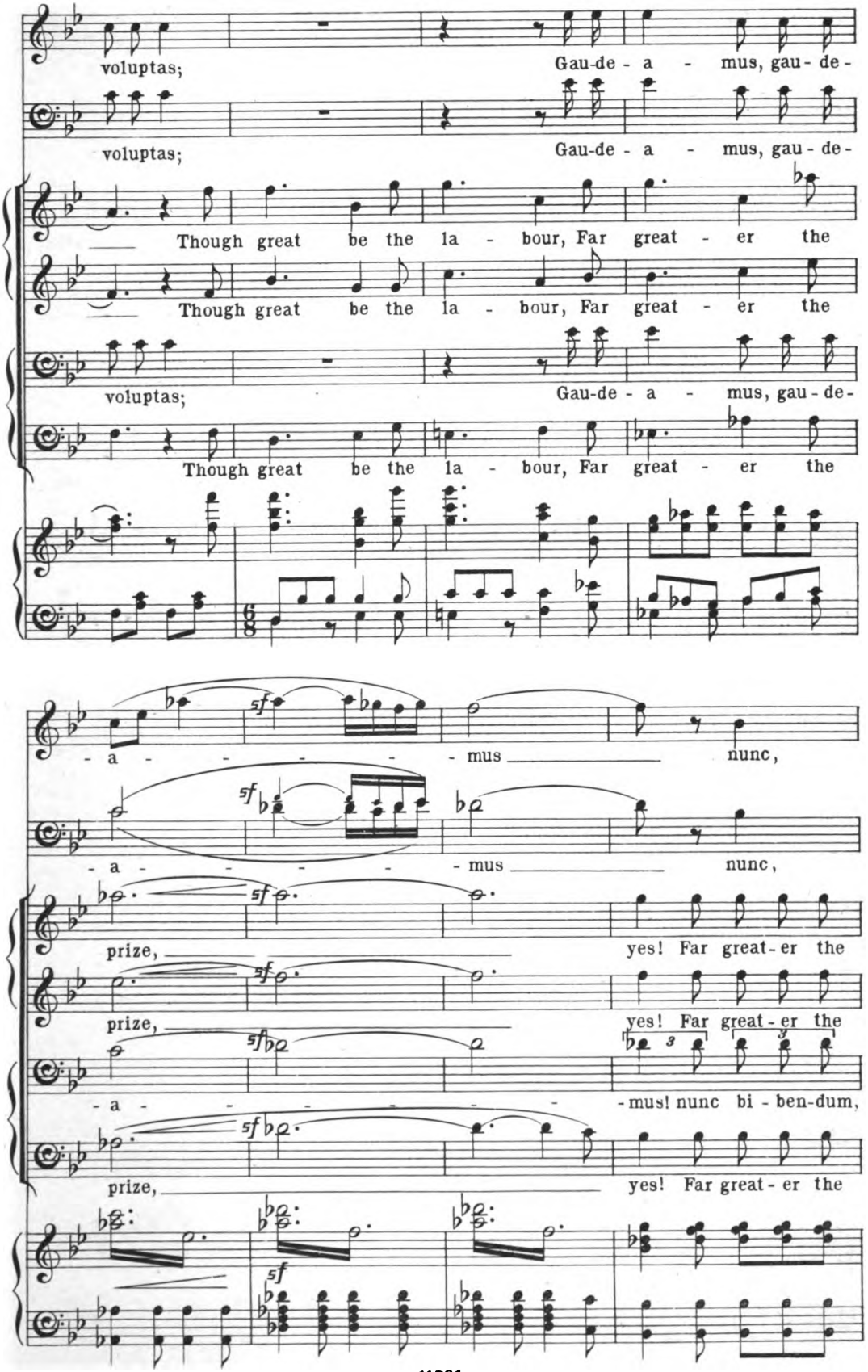

54
-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-
-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-
la-bour, Far great-er the
la-bour, Great-er far the prize, far greater the
-a-mus i-gi-tur! Gaude-a-mus, gaude-a-mus, gaude-
la-bour, Great-er far the prize, yes, great-er far is the
54
-a- mus!
-a- mus!
prize! When trumpets are sounded We soldiers are there, To scatter the
prize! When trumpets are sounded We sol-diers are there, To
-a- mus!
prize! When trumpets are sounded We soldiers are

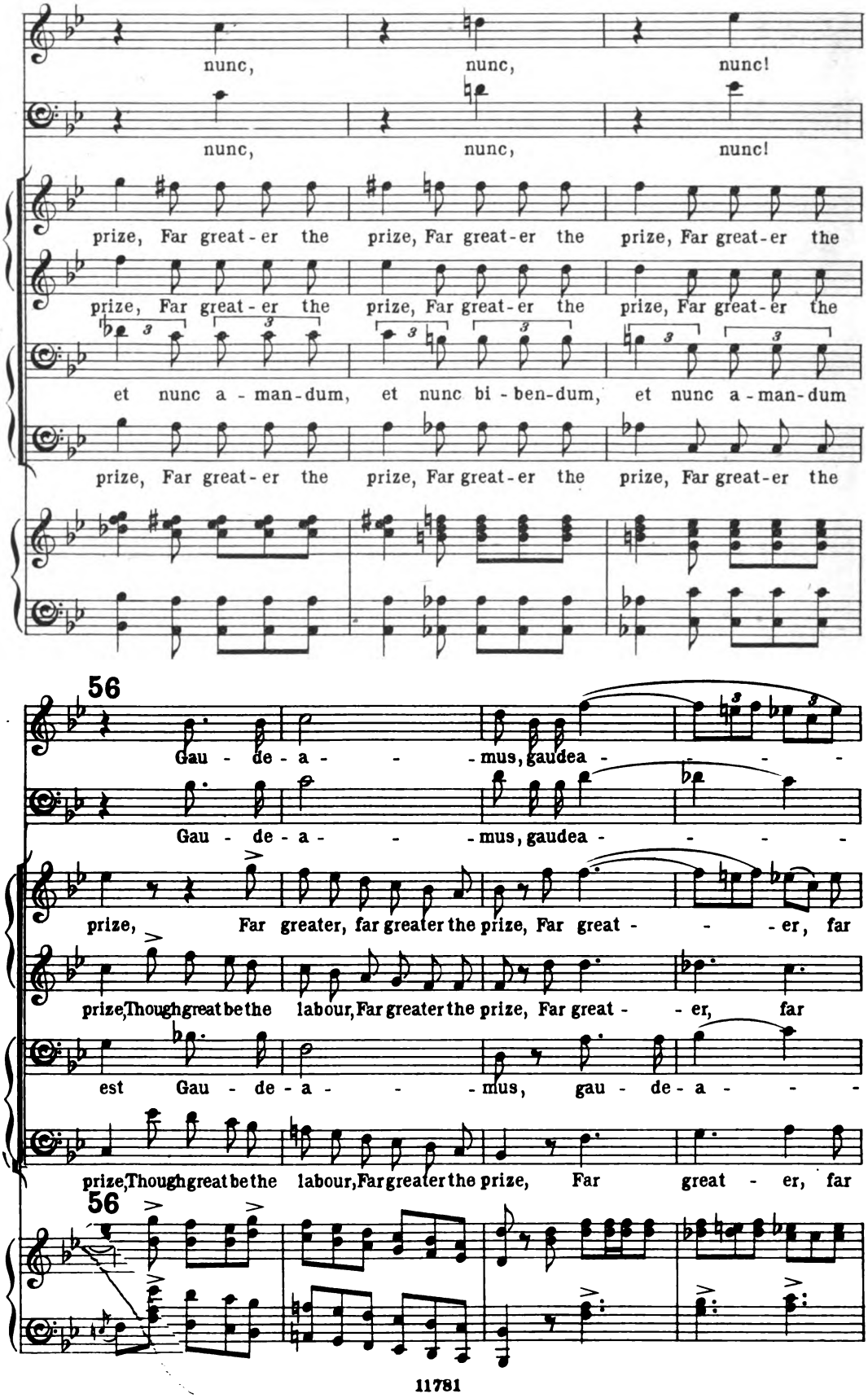

No - bis sub ri-den-te lu - na
No - bis sub ri-den-te lu - na
foemen Or conquer the fair.
Then learn, haughty
scat-ter the foemen Or conquer the fair.
Then
No - bis sub ri-den-te lu - na
there, To scatter the foemen Or conquer the fair.
beau-ty, To yield is your du-ty! Be time - ly wise!
learn, haughty, beau-ty, To yield is your du-ty! Be time - ly wise!
Then learn, haughty, beau-ty, To yield is your du-ty! Be time - ly

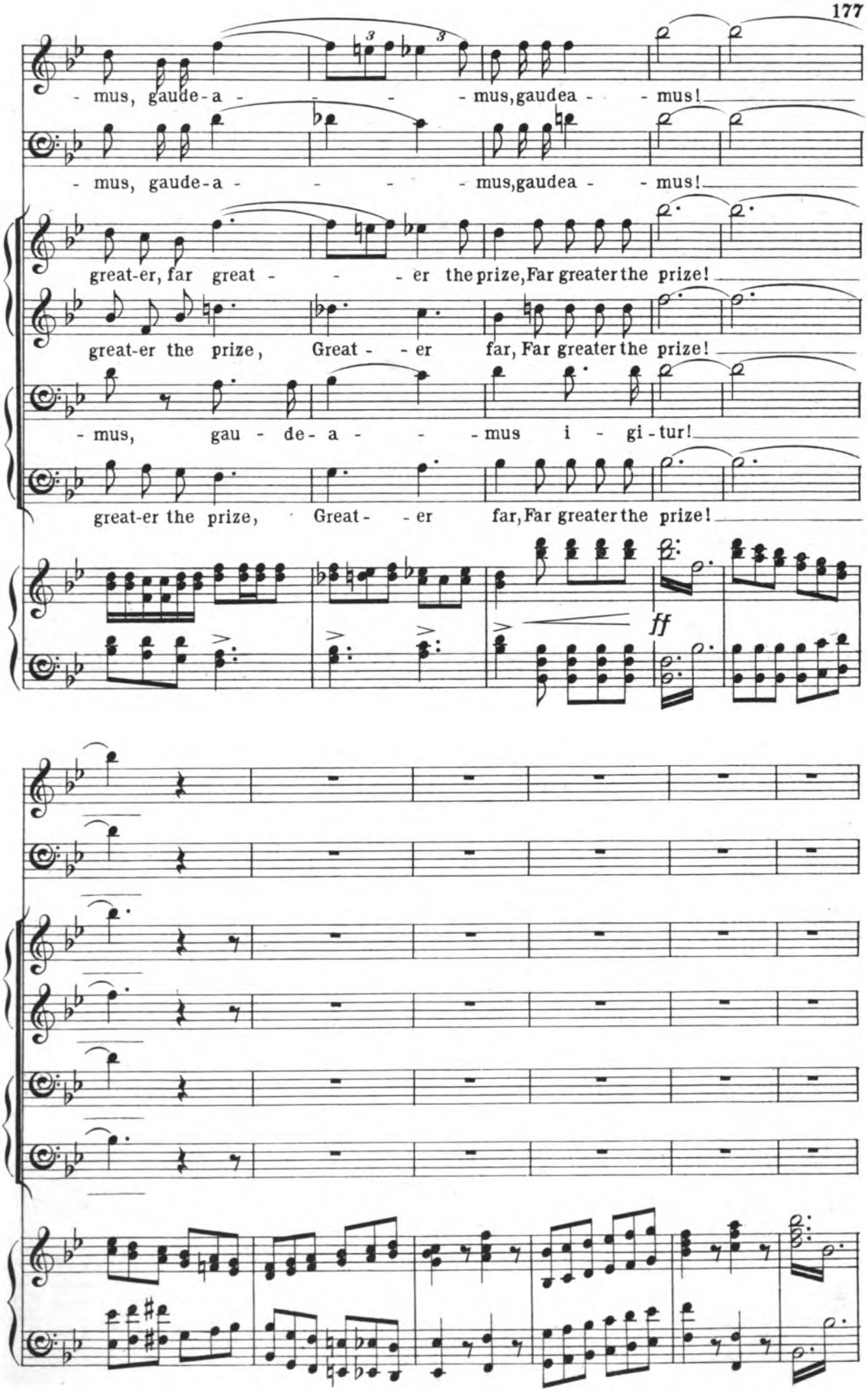

per ur-bem quæ ren - - tes pu - - el - - - las e - -
per ur-bem quæ ren - - tes pu - - el - - - las e - -
f
Then learn, haughty, beau-ty, To yield is your
f
Then learn, haughty, beau-ty, To yield is your
per ur-bem quæ ren - - tes pu - - el - - - las e - -
wise!
Then learn, haughty, beau-ty, To yield is your
- a - - - mus, ut cras for-tu -
- a - - - mus, ut cras for-tu -
du-ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
du-ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
- a - - - mus, ut cras for-tu -
du-ty! Be time - ly wise! yes, yes! Be time - ly wise! yes,
3

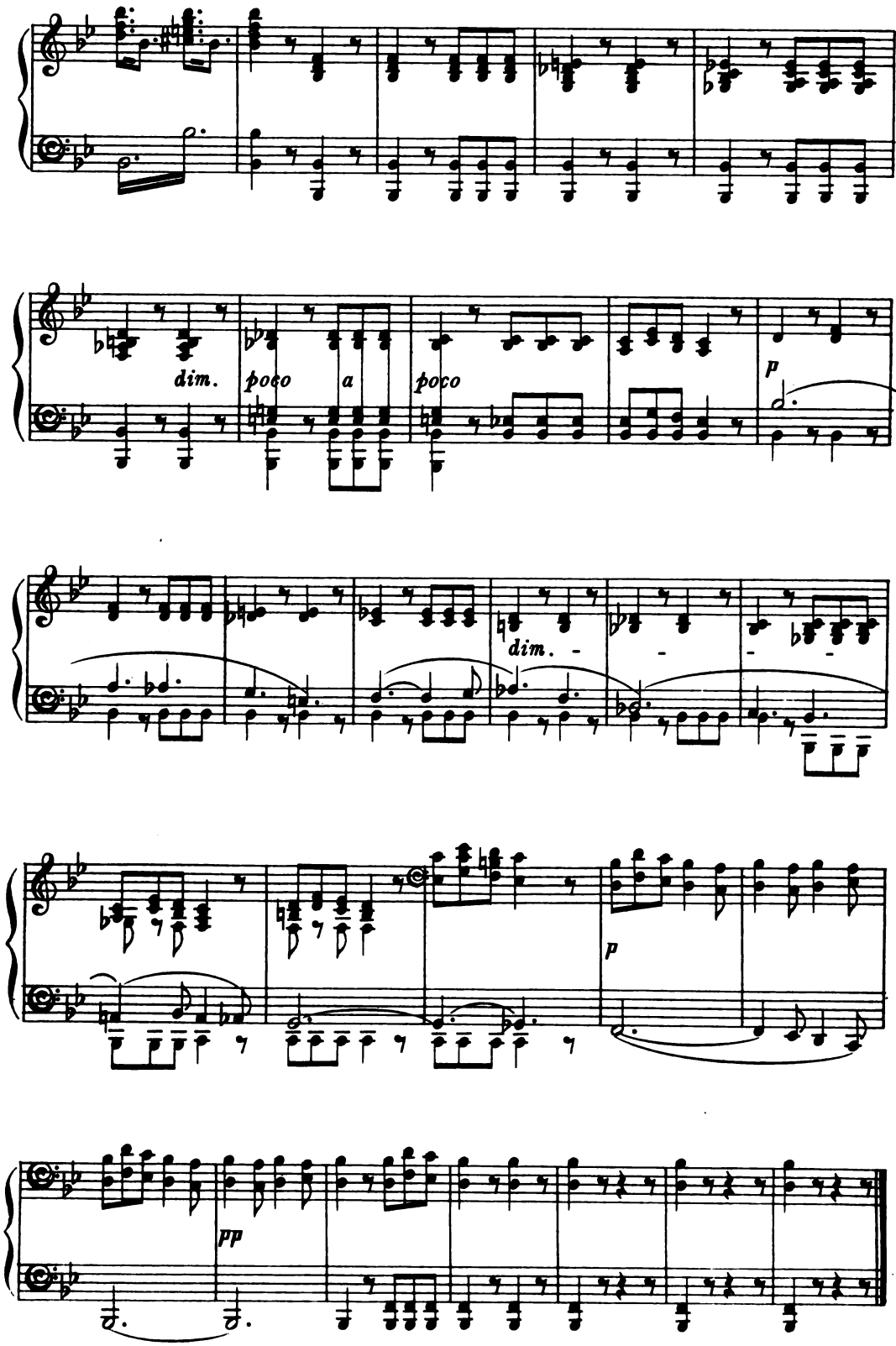

-na - - ti Cæ - sa-res di - ca - - - -
-na - - ti Cæ - sa-res di - ca - - - -
yes! Be time - ly wise!
yes! Be time - ly wise!
-na - - ti Cæ - sa-res di - ca - - - -
yes! Be time - ly wise! Though great be the la-bour, Far great-er the
55
- mus: "Ve-ni! vi-di!
- mus: "Ve-ni! vi-di!
Tower and wall may bar our way, High in air,
Tower and wall may bar our way, High in air,
- mus: "Ve-ni! vi-di!
prize. Tower and wall may bar, may bar our way
55


vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de-a -
vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de a -
And pret - ty maids may an - swer, "Nay!" With haughty stare;
And pret - ty maids may an - swer, "Nay!" With haughty stare;
vi - ci!" Gau - de - a - mus, gau - de - a - mus, gau - de-a -
And pret - ty maids may an - swer, "Nay!" With haughty stare;
- mus ig - i - tur! Vi - ta bre - vis Fu - gax que
- mus ig - i - tur! Vi - ta bre - vis Fu - gax que
We take them! We break them! Dan-ger we de - spise!
We take them! We break them! Dan-ger we de - spise!
- mus ig - i - tur! Vi - ta bre - vis Fu - gax que
We take them! We break them! Dan-ger we de - spise!


voluptas;
Gau-de - a - mus, gau - de -
voluptas;
Gau-de - a - mus, gau - de -
Though great be the la - bour, Far great - er the
Though great be the la - bour, Far great - er the
voluptas;
Gau-de - a - mus, gau - de -
Though great be the la - bour, Far great - er the
- a - - - - - mus nunc,
- a - - - - - mus nunc,
prize, yes! Far great - er the
prize, yes! Far great - er the
- a - - - - - - mus! nunc bi - ben - dum,
prize, yes! Far great - er the

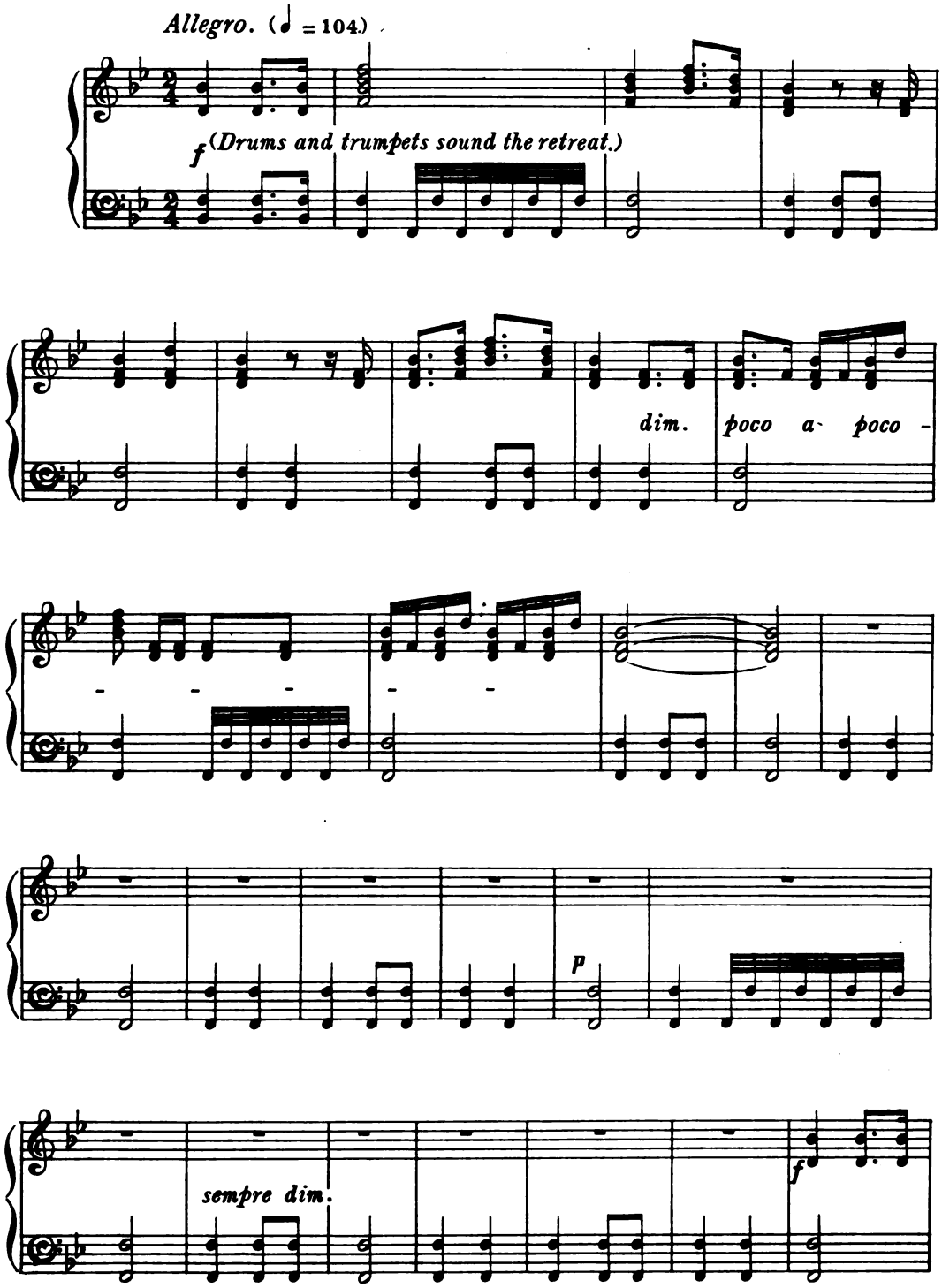

nunc, nunc, nunc!
nunc, nunc, nunc!
prize, Far great-er the prize, Far great-er the prize, Far great-er the
prize, Far great-er the prize, Far great-er the prize, Far great-er the
et nunc a-man-dum, et nunc bi-ben-dum, et nunc a-man-dum
prize, Far great-er the prize, Far great-er the prize, Far great-er the
56
Gau-de-a- -mus, gaudea- - - -
Gau-de-a- -mus, gaudea- - - -
prize, Far greater, far greater the prize, Far great- -er, far
prize, Though great be the labour, Far greater the prize, Far great- -er, far
est Gau-de-a- -mus, gau-de-a- -
prize, Though great be the labour, Far greater the prize, Far great-er, far
56

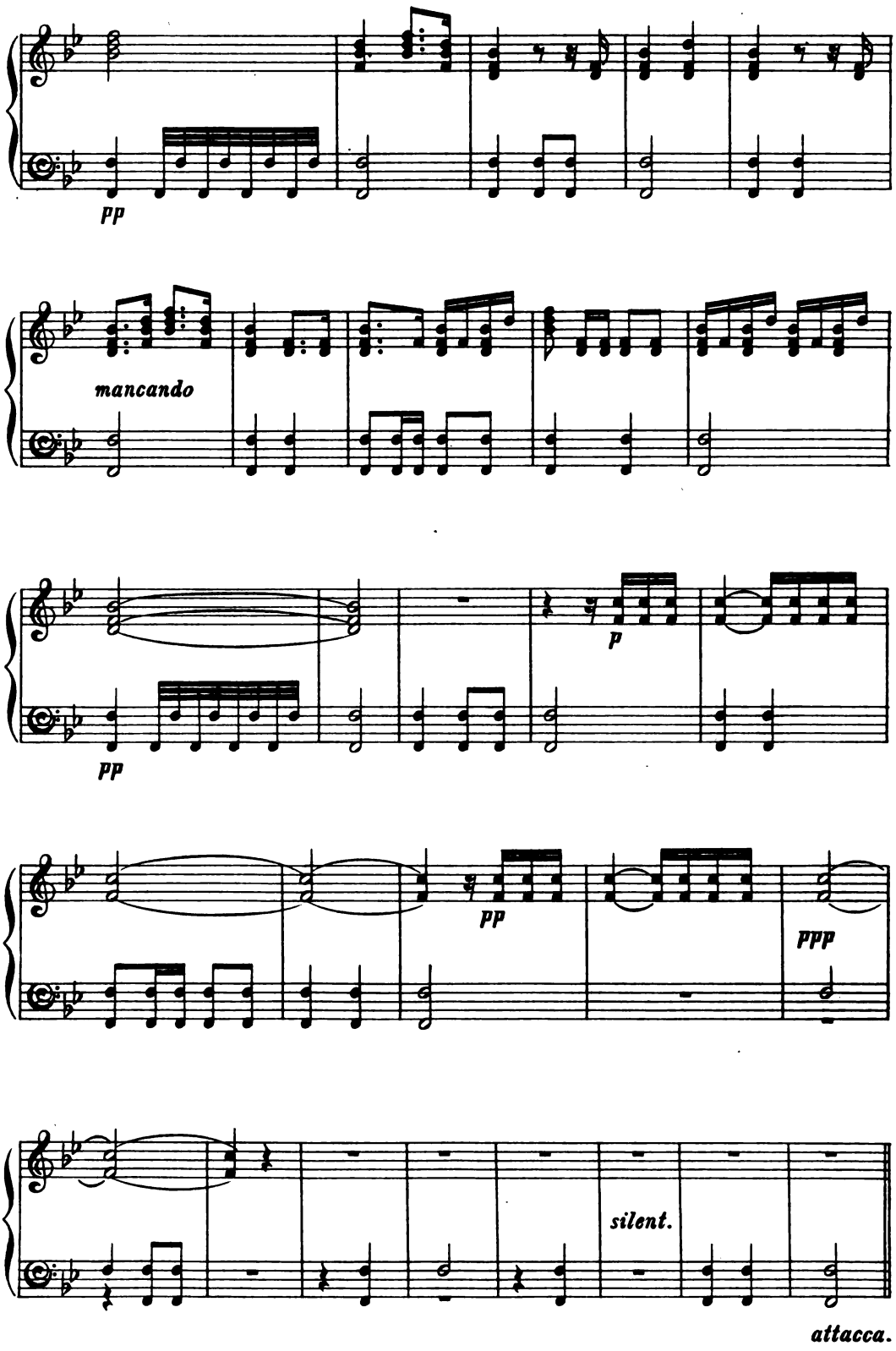

- mus, gaude-a - - - - mus, gaudea - - mus!
- mus, gaude-a - - - - mus, gaudea - - mus!
great-er, far great - - - er the prize, Far greater the prize!
great-er the prize, Great - - er far, Far greater the prize!
- mus, gau - de-a - - - mus i - gi-tur!
great-er the prize, Great - - er far, Far greater the prize!
ff



End of Part II.

PART III.

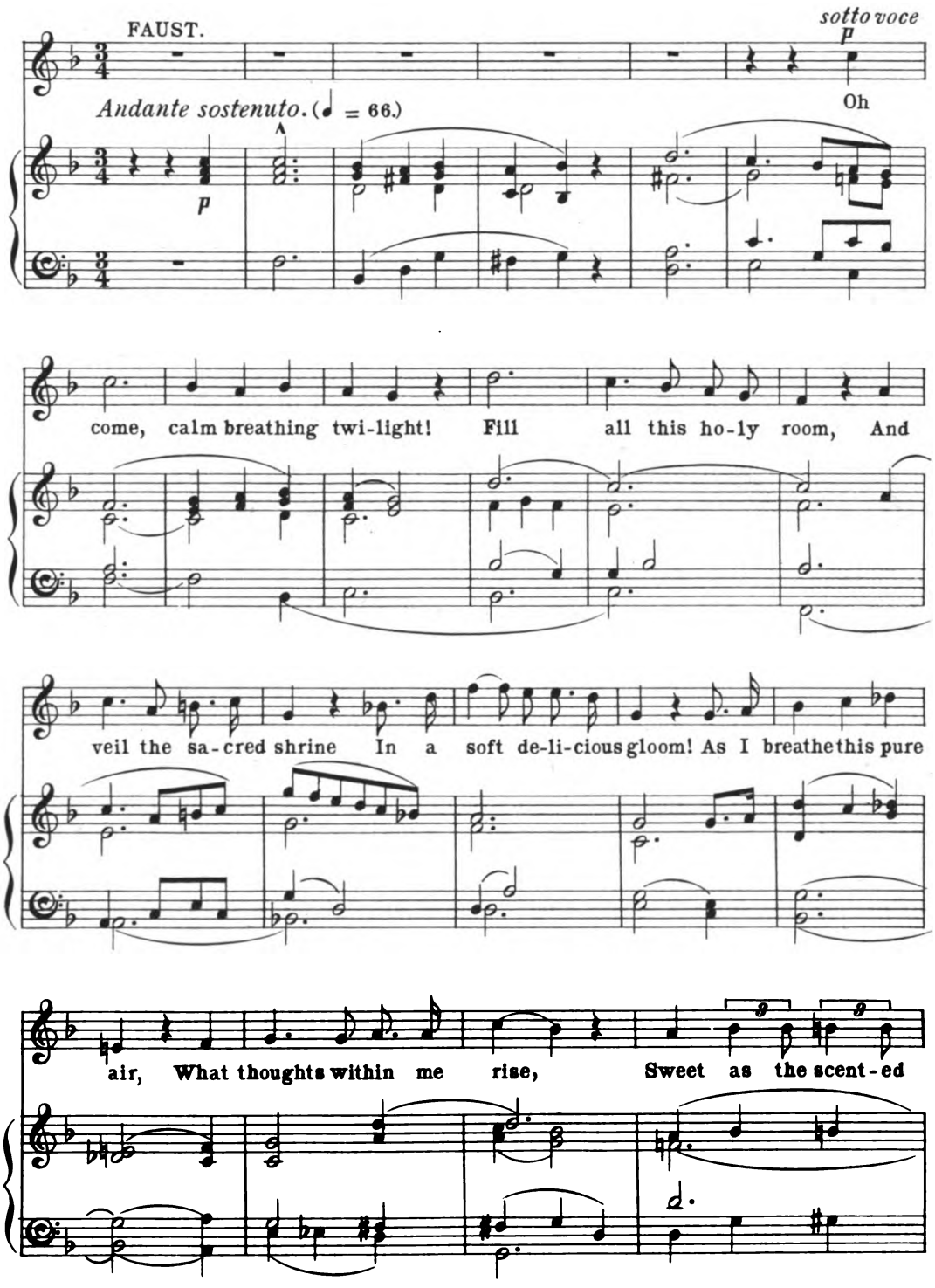

Allegro. (♩ = 104.)
f (Drums and trumpets sound the retreat.)
dim. poco a poco -
p
sempre dim.
f

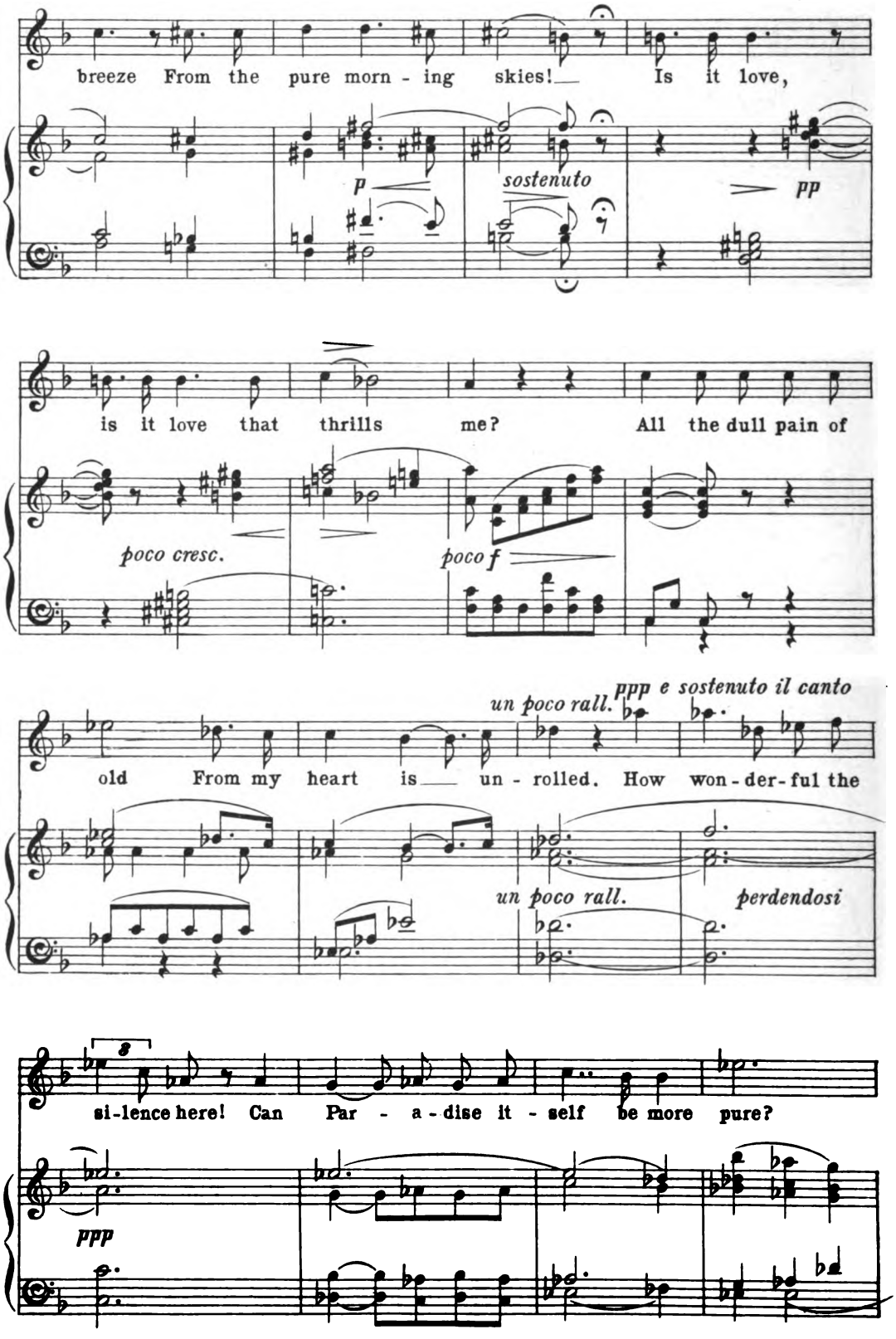

pp
mancando
p
pp
pp
ppp
silent.
attacca.

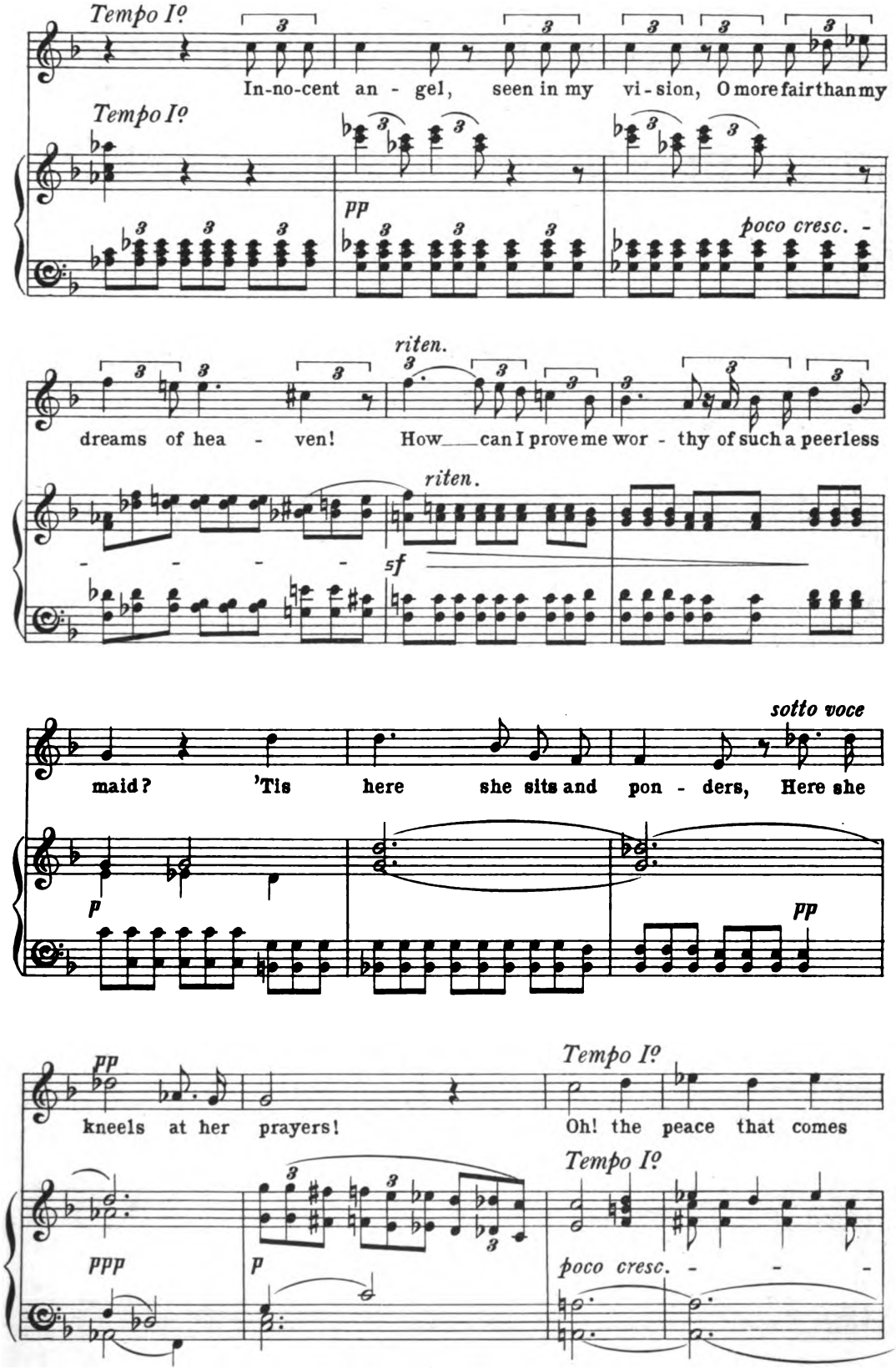
SCENE IX.

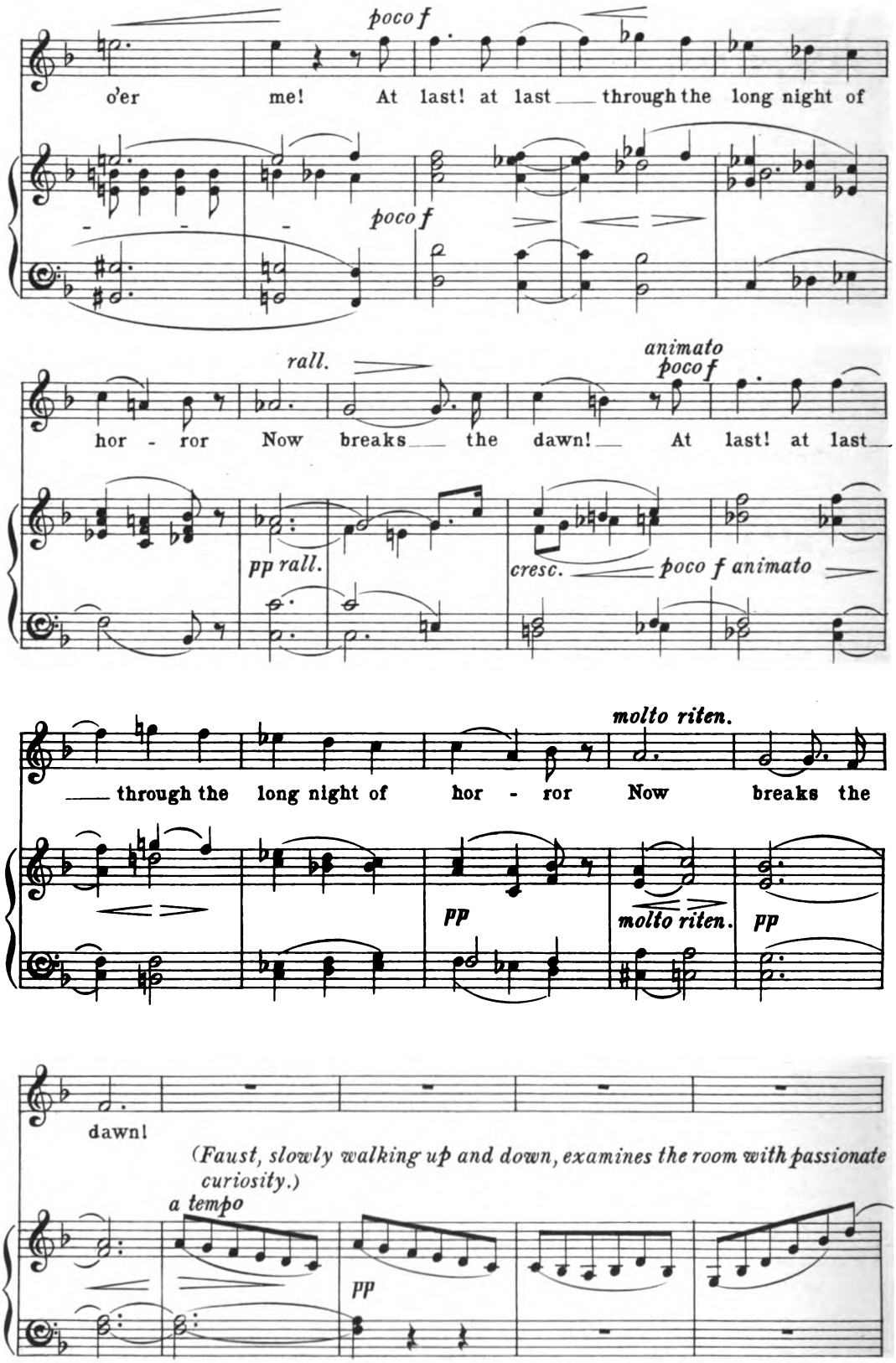
Evening. Faust in Margaret's chamber.

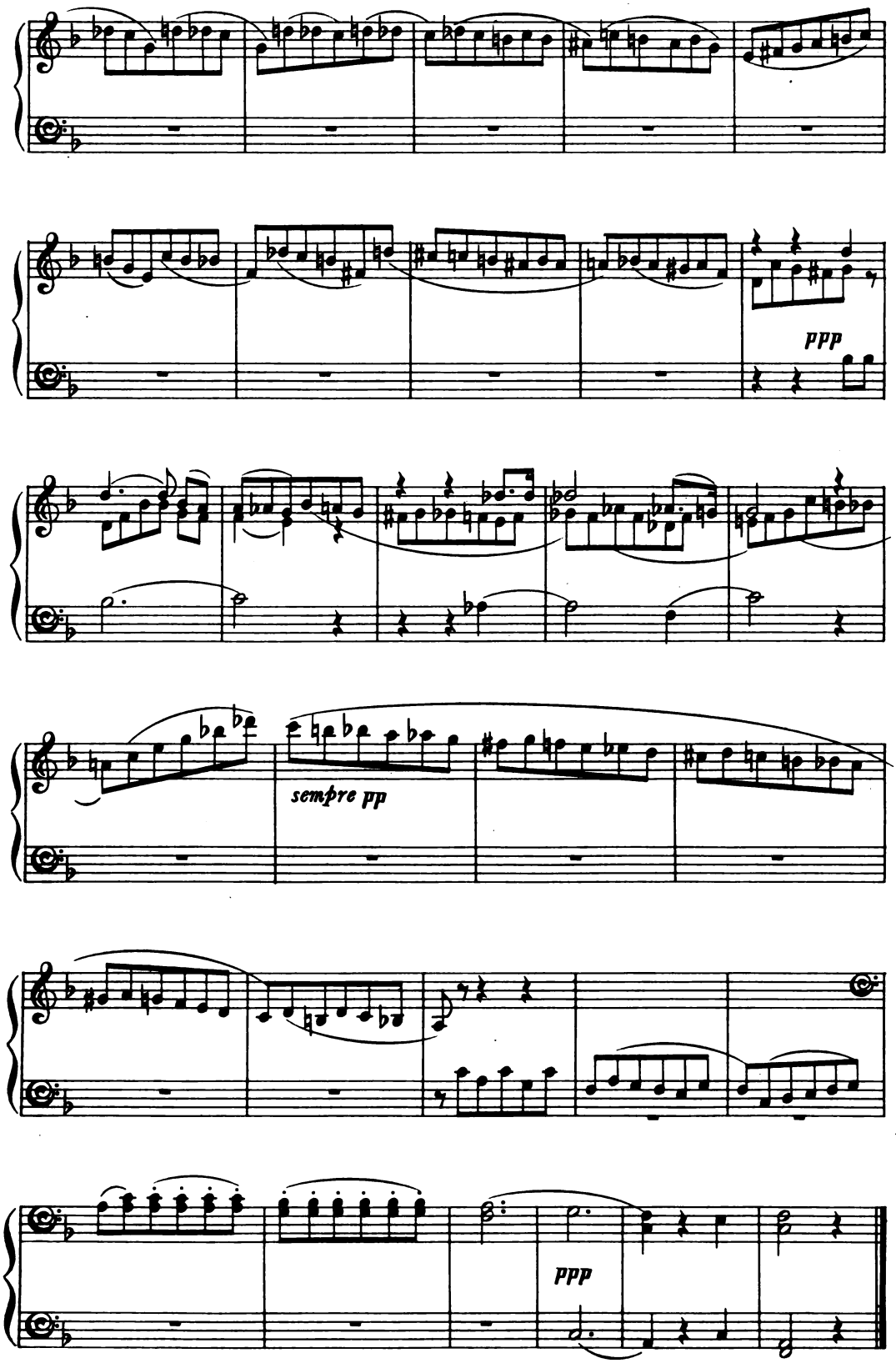
AIR. OH COME, CALM BREATHING TWILIGHT.



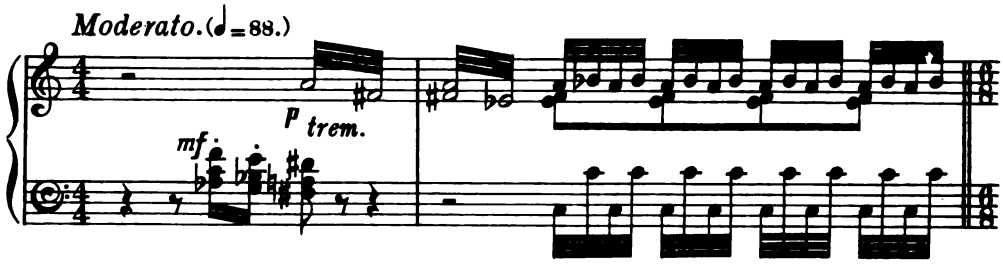

breeze From the pure morn - ing skies! Is it love,
p
sostenuto
pp
is it love that thrills me? All the dull pain of
poco cresc.
poco f
un poco rall.
ppp e sostenuto il canto
old From my heart is un - rolled. How won - der - ful the
un poco rall.
perdendosi
8
si - lence here! Can Par - a - dise it - self be more pure?
ppp


Tempo I?
In-no-cent an - gel, seen in my vi - sion, O more fair than my
Tempo I?
pp
poco cresc. -
riten.
dreams of hea - ven! How can I prove me wor - thy of such a peerless
riten.
sf
sotto voce
maid? 'Tis here she sits and pon - ders, Here she
p
pp
pp
kneels at her prayers!
Tempo I?
Oh! the peace that comes
Tempo I?
ppp
p
poco cresc. - - -


poco f
o'er me! At last! at last through the long night of
poco f
rall.
animato
poco f
hor - ror Now breaks the dawn! At last! at last
pp rall.
cresc.
poco f animato
molto riten.
through the long night of hor - ror Now breaks the
pp
molto riten.
pp
dawn!
(Faust, slowly walking up and down, examines the room with passionate curiosity.)
a tempo
pp

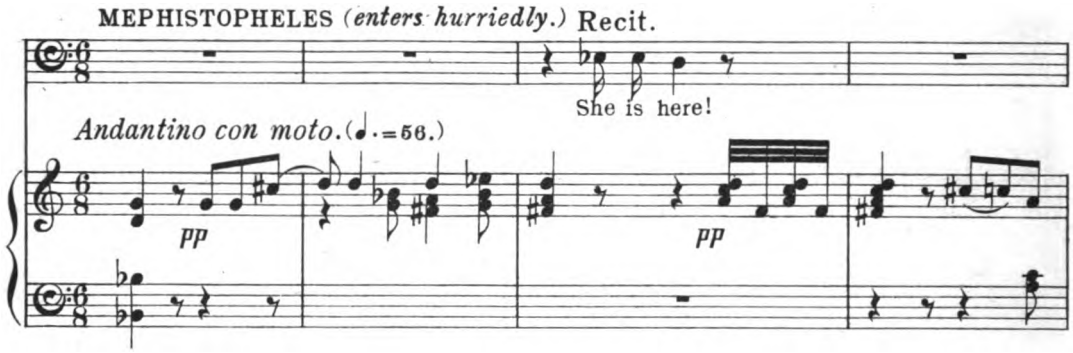

ppp
sempre pp
ppp

SCENE X.



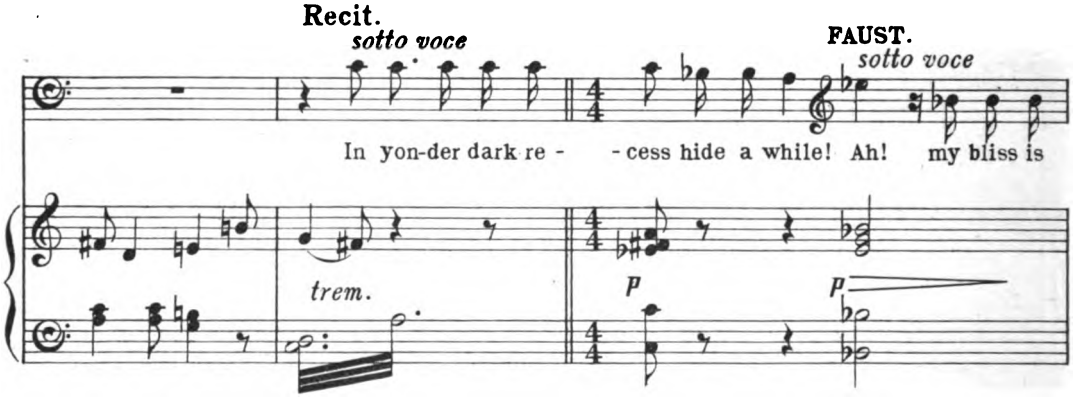
Andantino con moto.

MEPHISTOPHELES *(enters hurriedly.)* Recit.

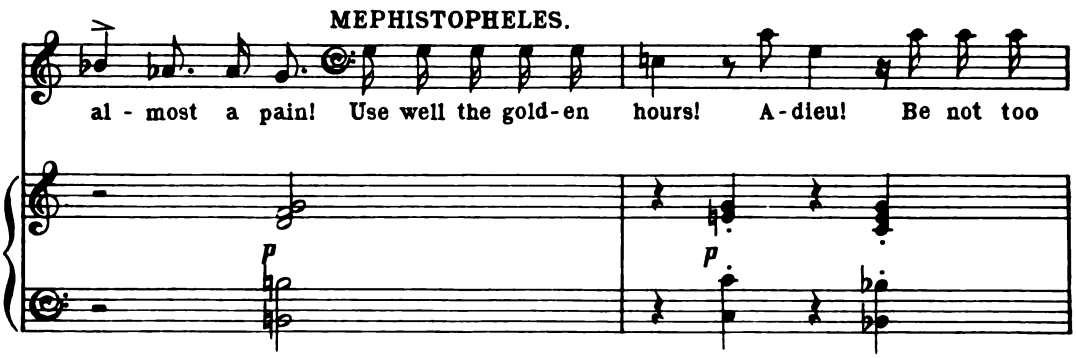


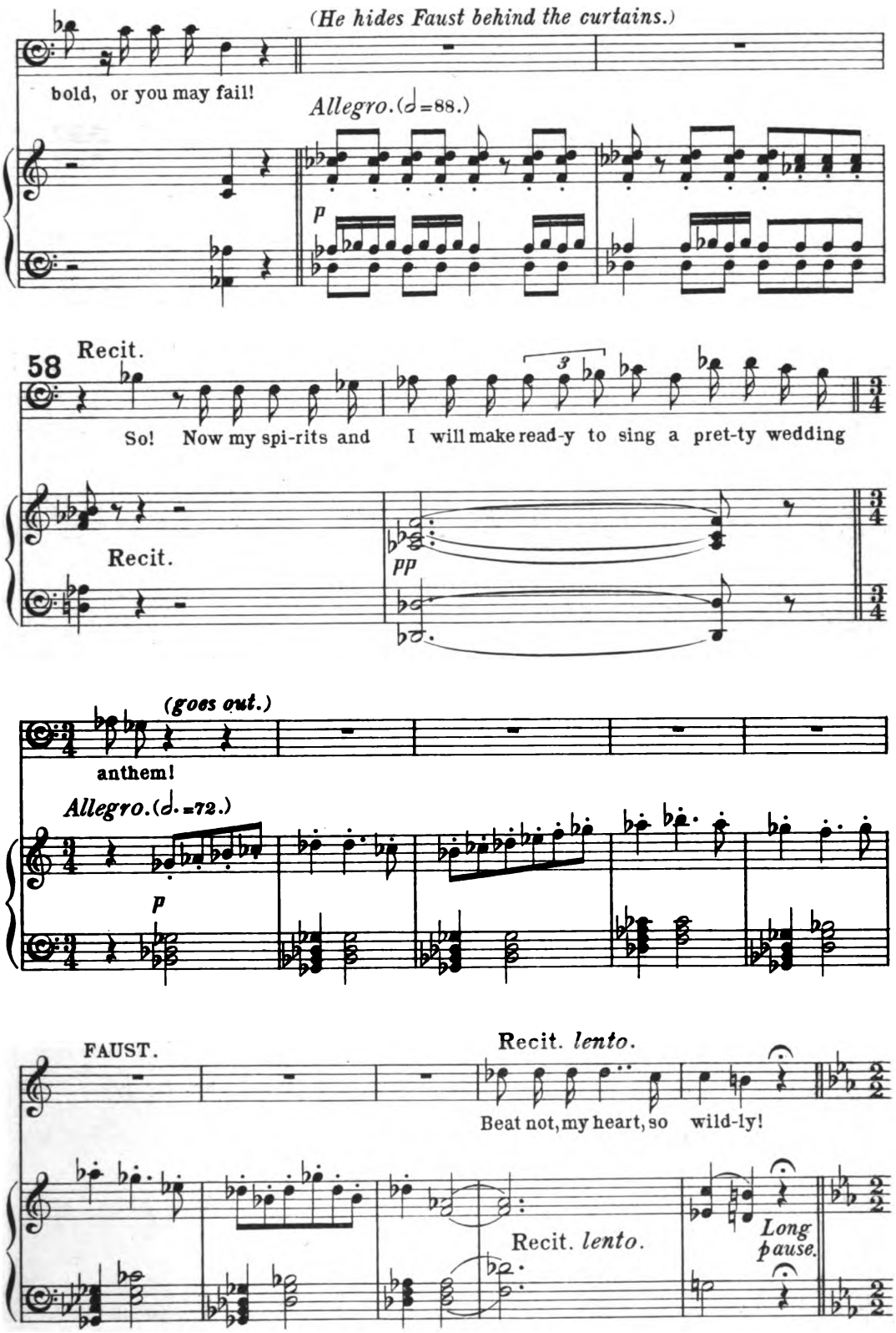
Recit. *sotto voce*

FAUST. *sotto voce*



MEPHISTOPHELES.

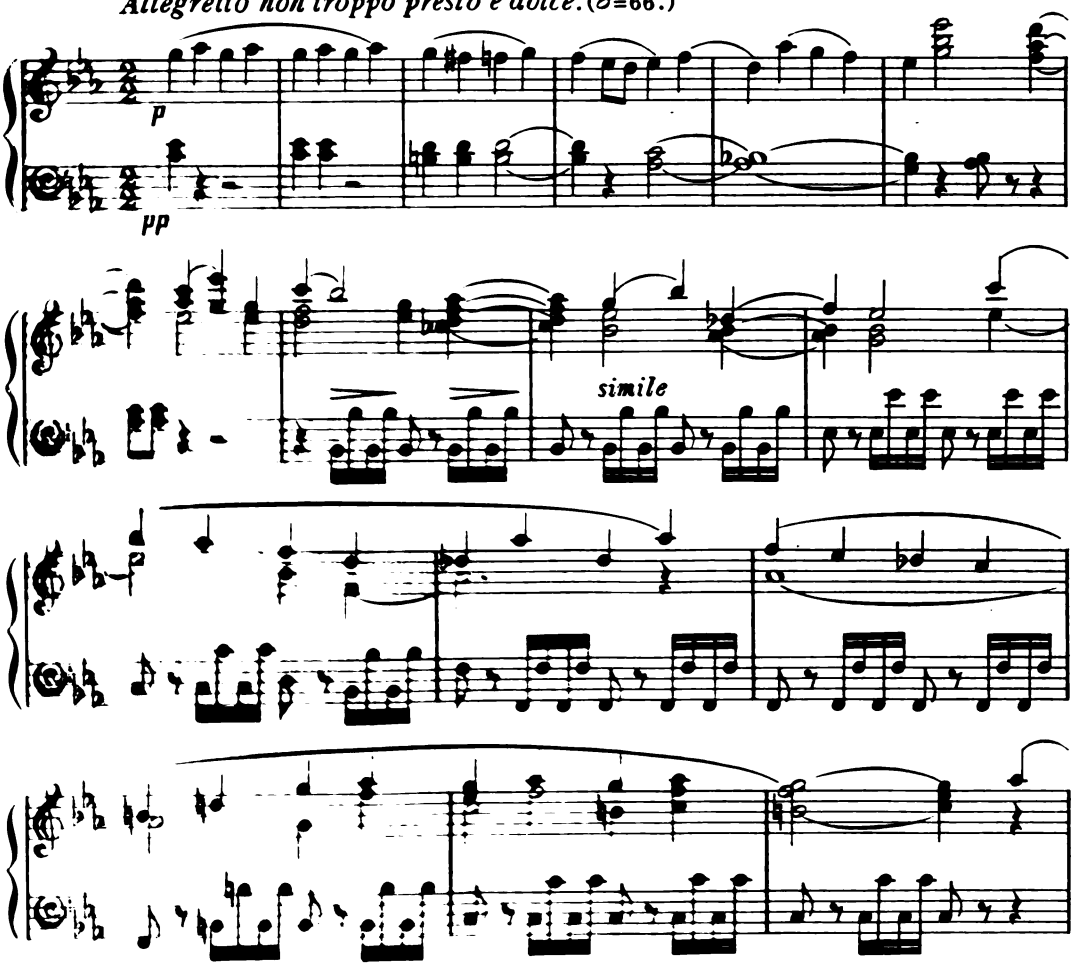


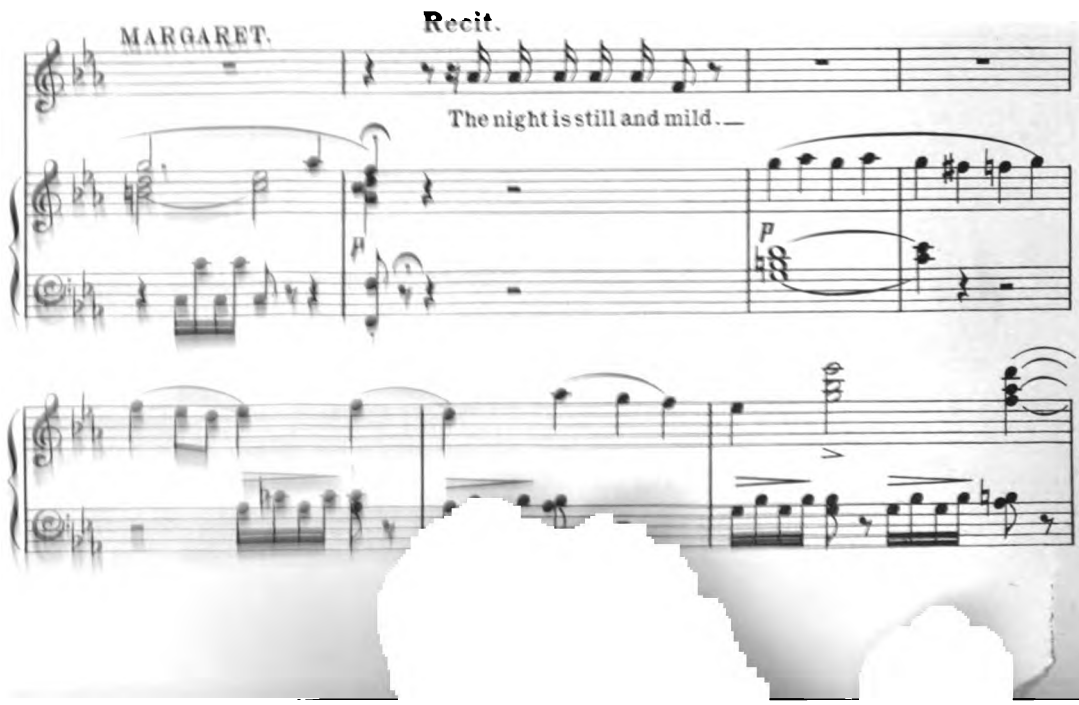

(He hides Faust behind the curtains.)
bold, or you may fail!
Allegro. (♩=88.)
p
58
Recit.
So! Now my spi-rits and I will make read-y to sing a pret-ty wedding
Recit.
pp
(goes out.)
anthem!
Allegro. (♩.=72.)
p
FAUST.
Recit. lento.
Beat not, my heart, so wild-ly!
Recit. lento.
Long pause.

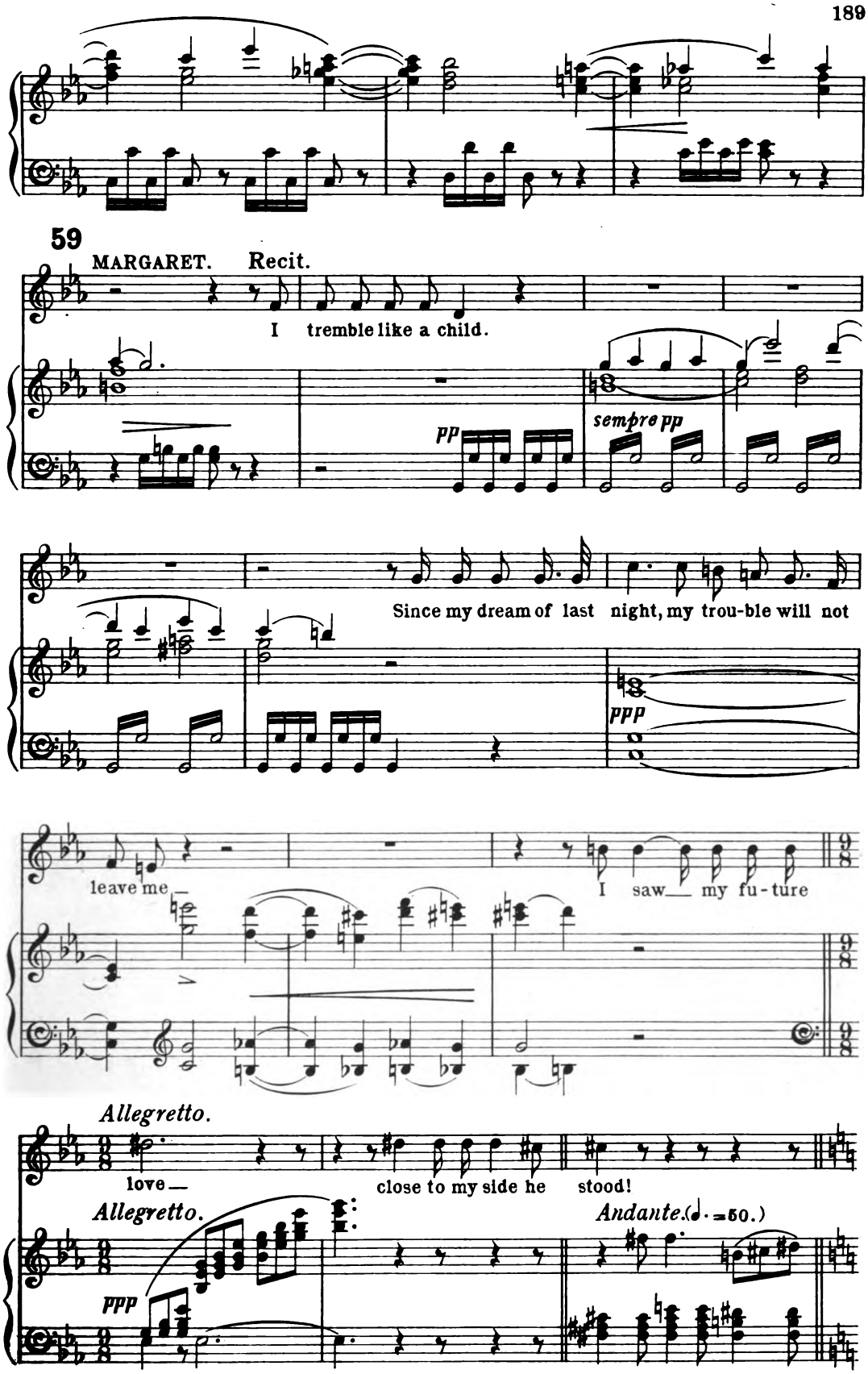
SCENE XI.

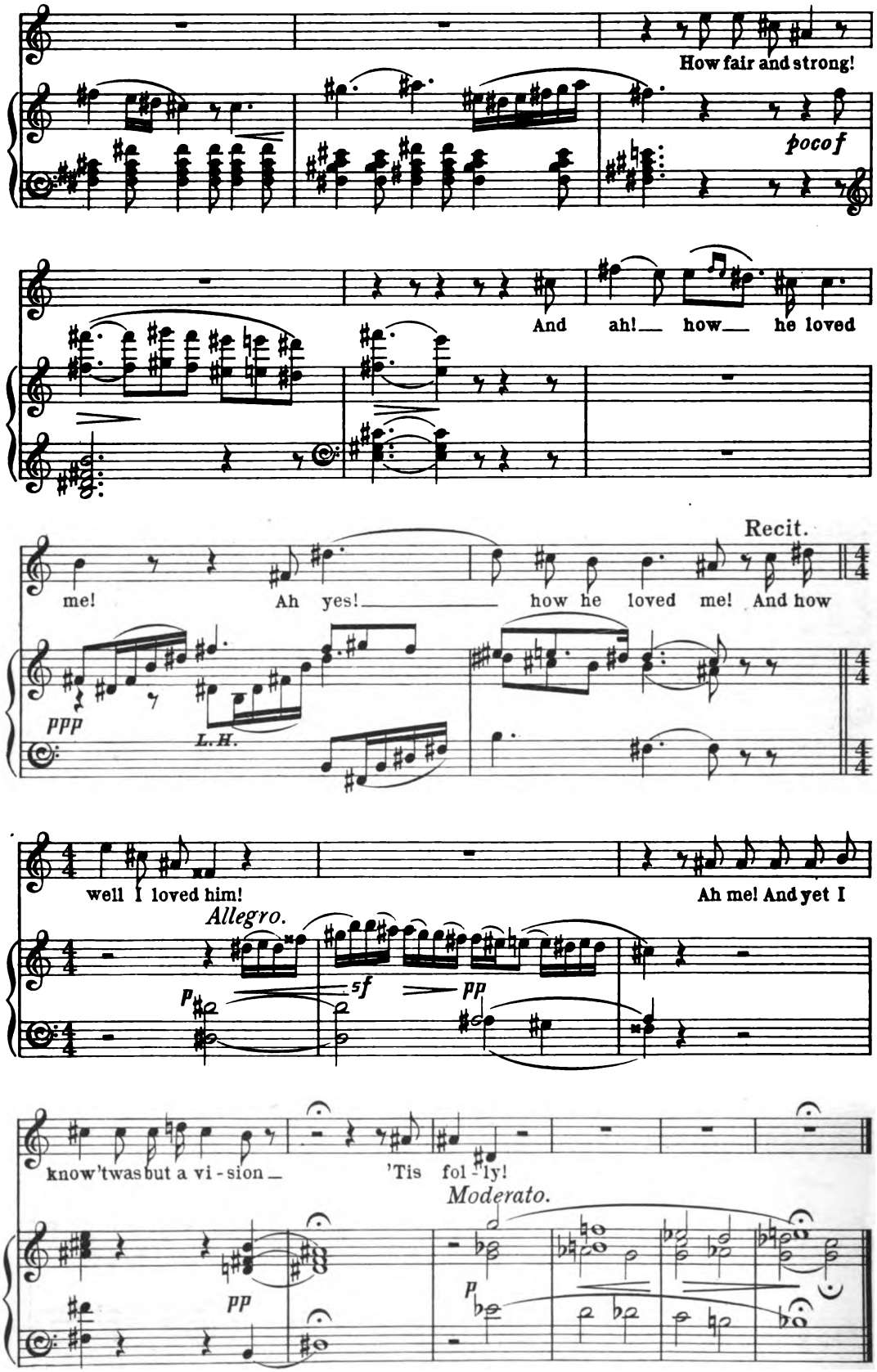
(Margaret enters with a lamp in her hand.)

Allegretto non troppo presto e dolce. (♩=66.)

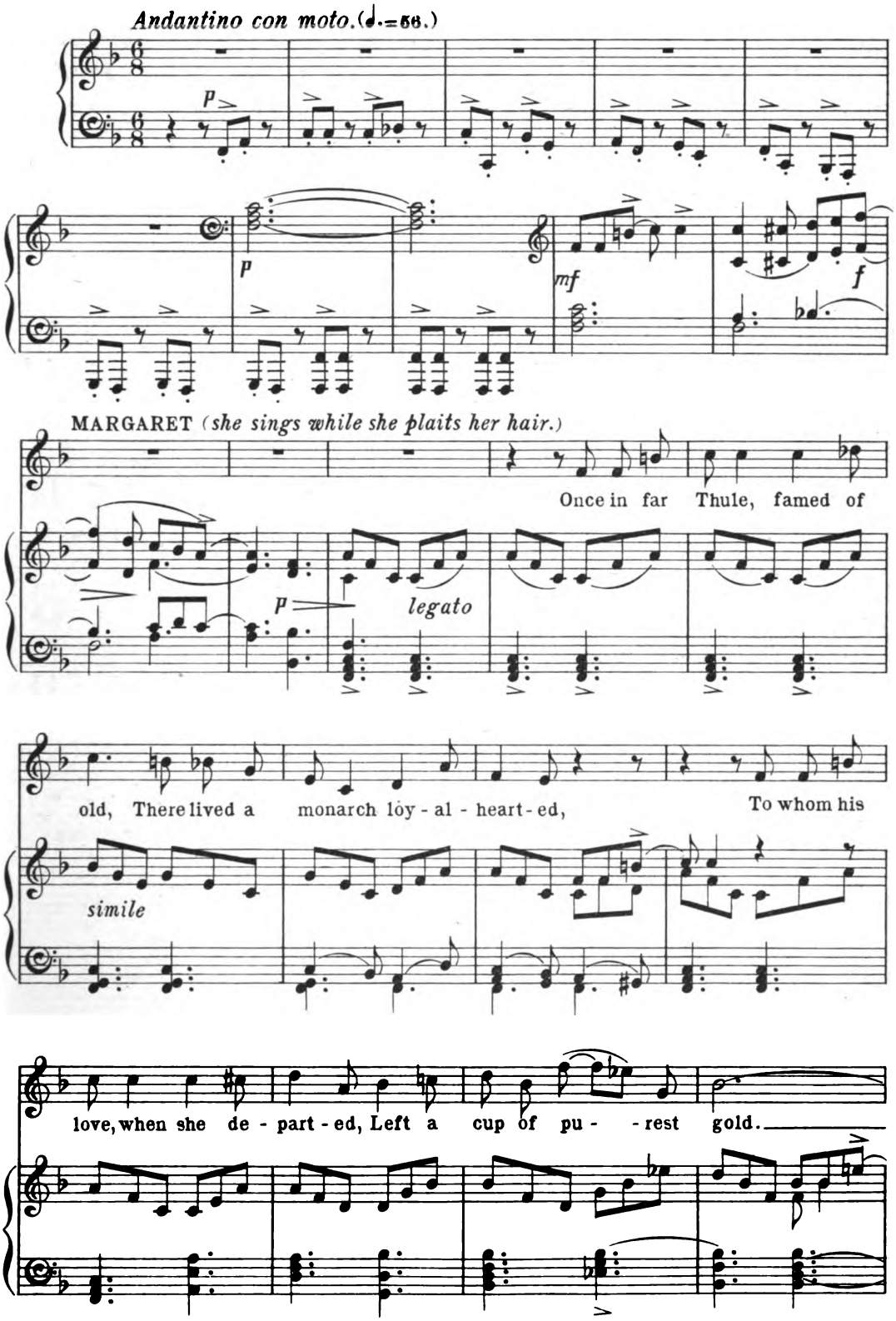


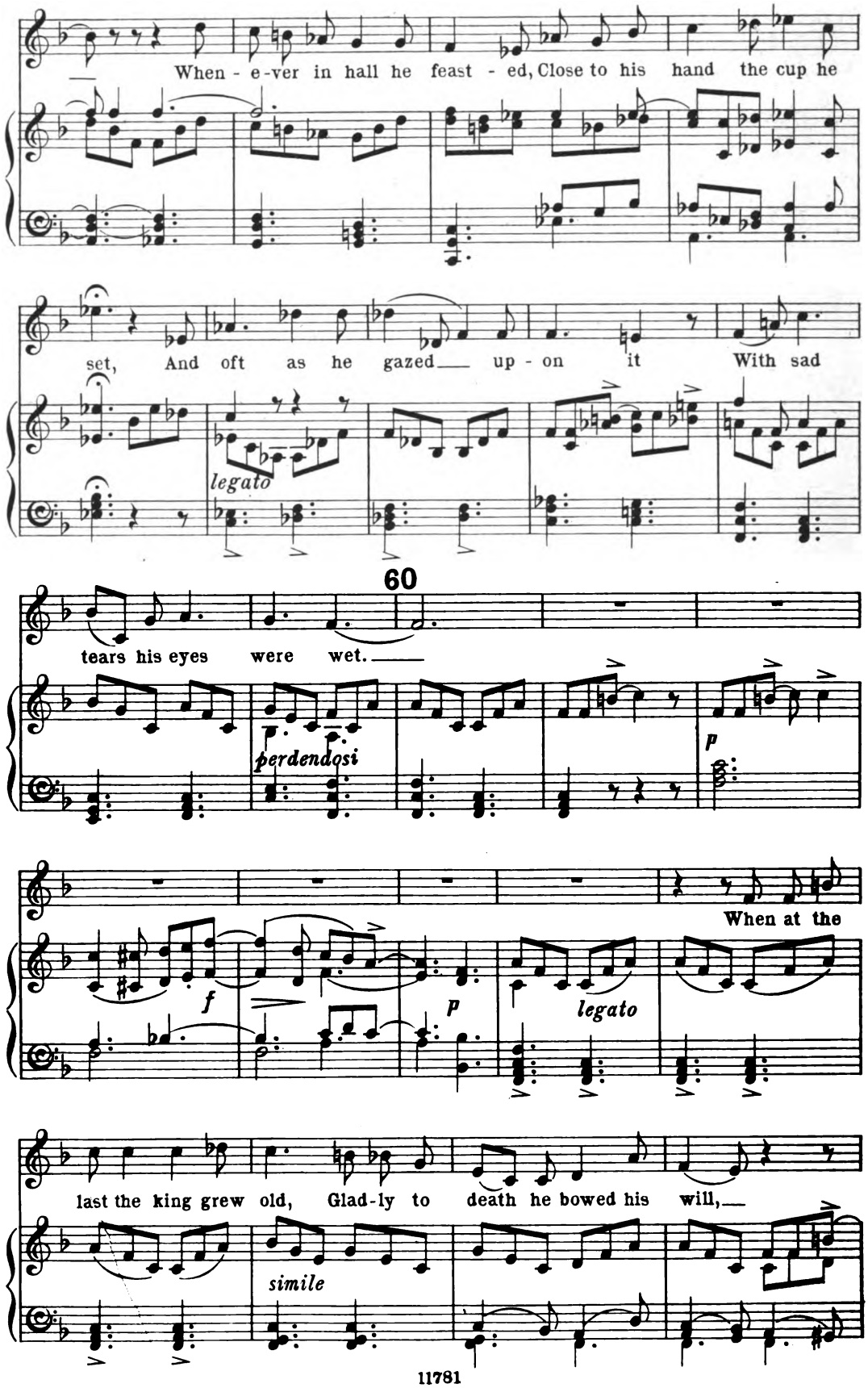


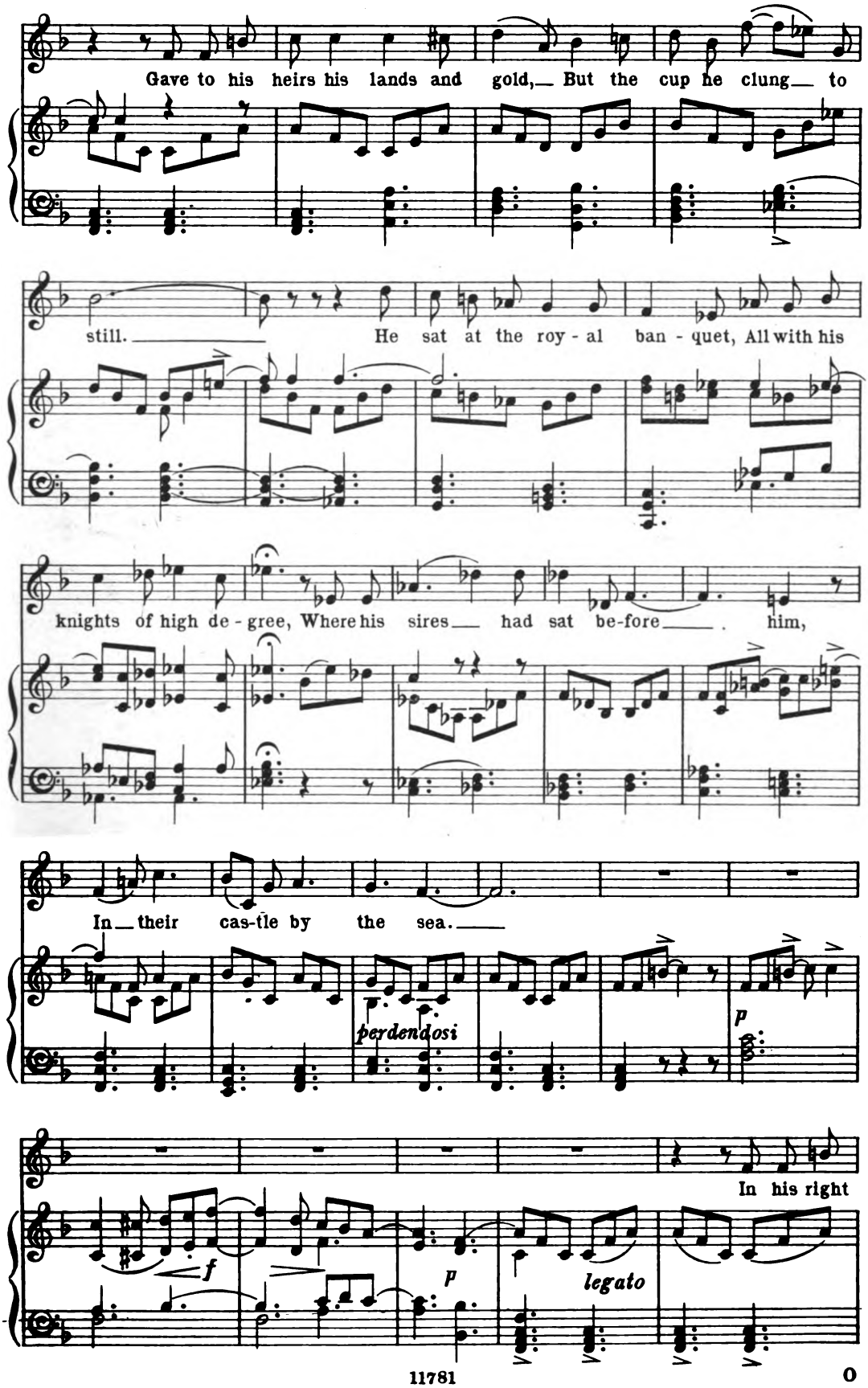

59
MARGARET. Recit.
I tremble like a child.
pp
sempre pp
Since my dream of last night, my trou-ble will not
ppp
leave me
I saw my fu-ture
Allegretto.
love
close to my side he stood!
Allegretto.
ppp
Andante.(♩.=50.)

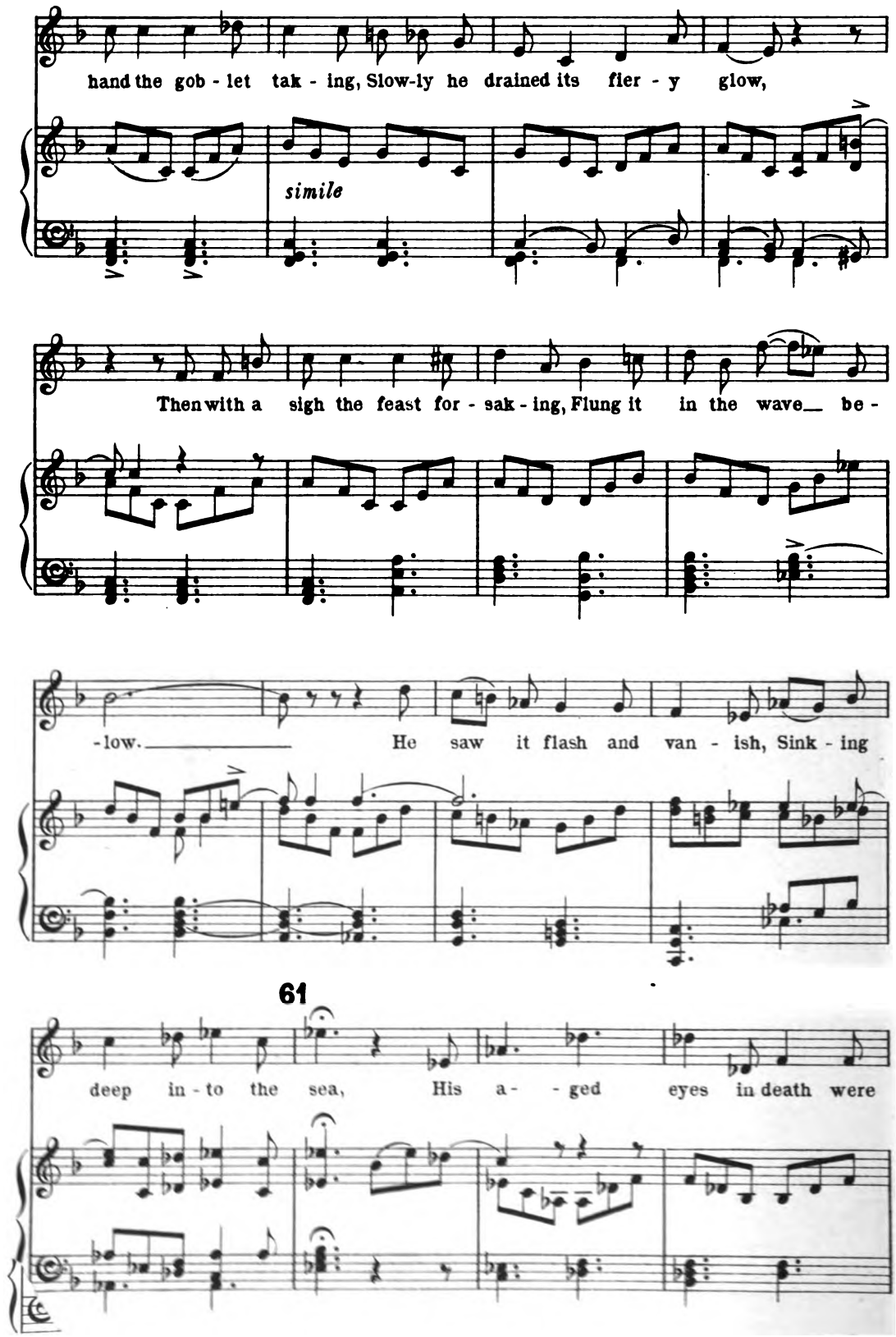

How fair and strong!
pocof
And ah! how he loved
Recit.
me! Ah yes! how he loved me! And how
ppp
L.H.
well I loved him!
Ah me! And yet I
Allegro.
p
sf
pp
know 'twas but a vi - sion
'Tis fol - ly!
Moderato.
pp
p

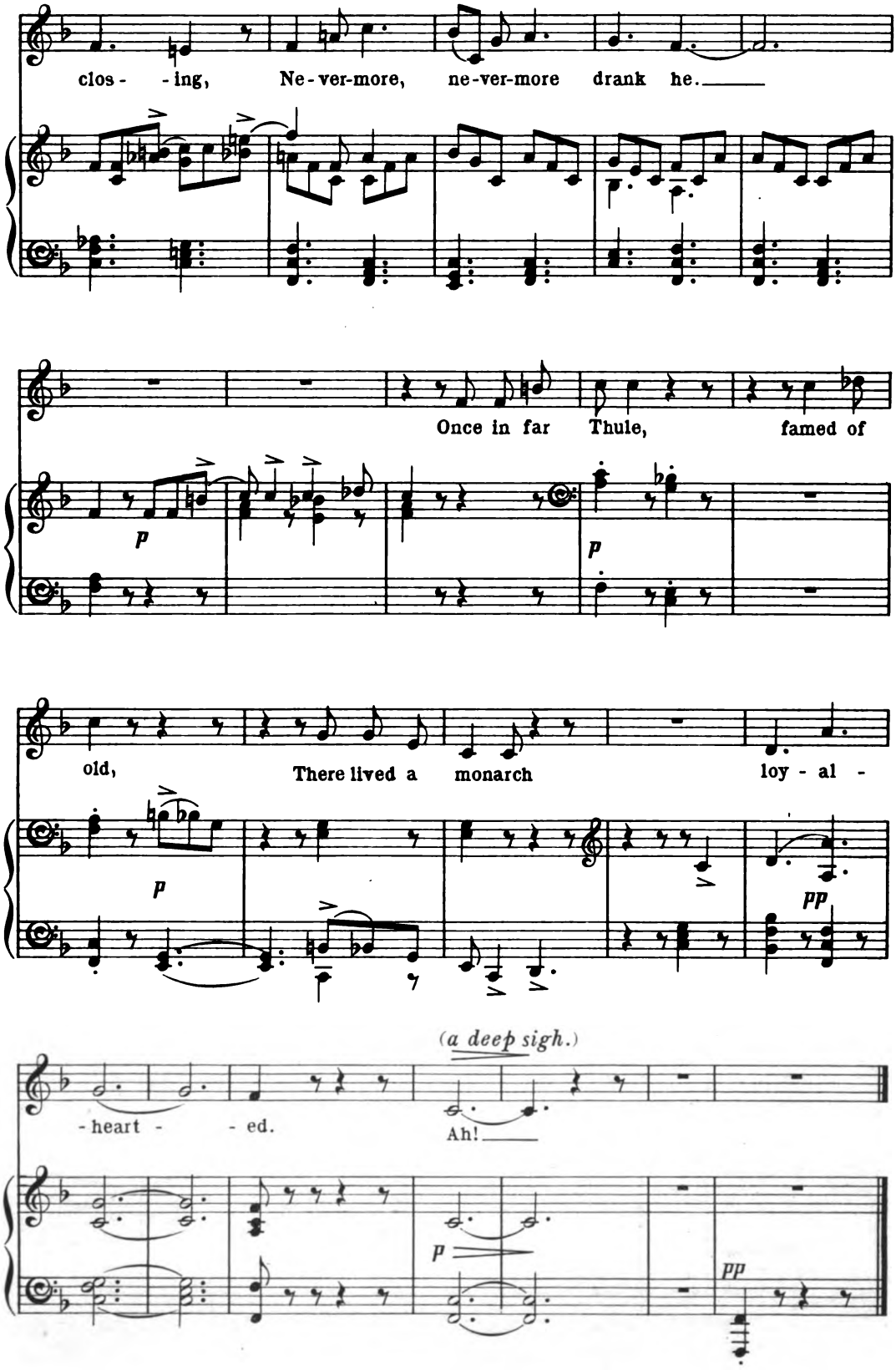
THE KING OF THULE SONG.




When - e-ver in hall he feast - ed, Close to his hand the cup he
set, And oft as he gazed up - on it With sad
legato
60
tears his eyes were wet.
perdendosi
p
When at the
f
p
legato
last the king grew old, Glad-ly to death he bowed his will,
simile


Gave to his heirs his lands and gold, But the cup he clung to
still. He sat at the roy - al ban - quet, All with his
knights of high de - gree, Where his sires had sat be-fore him,
In their cas-tle by the sea.
perdendosi
p
In his right
f
p
legato


hand the gob - let tak - ing, Slow-ly he drained its fier - y glow,
simile
Then with a sigh the feast for - sak - ing, Flung it in the wave__ be -
-low. He saw it flash and van - ish, Sink - ing
61
deep in - to the sea, His a- - ged eyes in death were

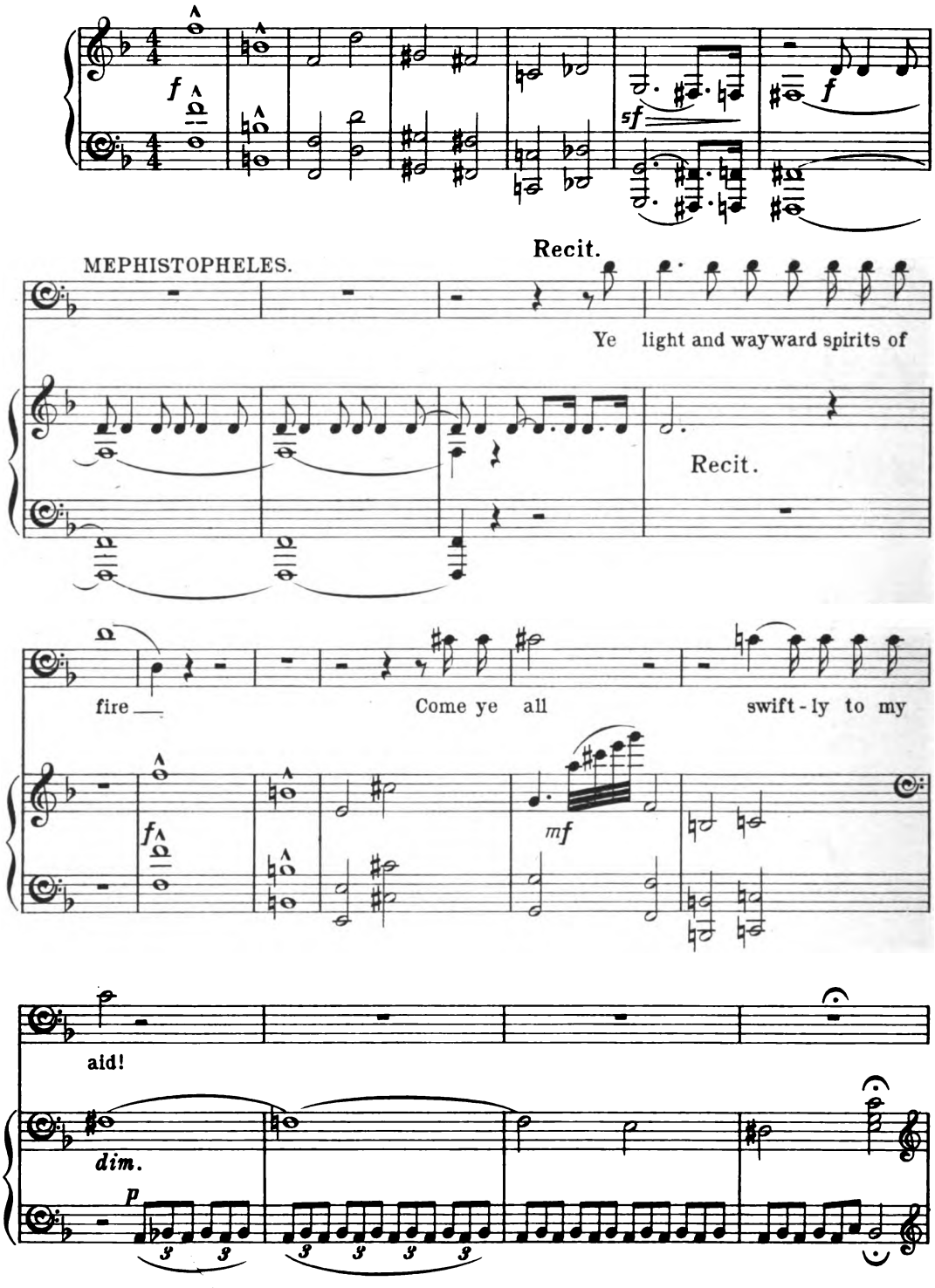

clos - - ing, Ne - ver-more, ne-ver-more drank he.
Once in far Thule, famed of
old, There lived a monarch loy - al -
(a deep sigh.)
- heart - - ed.
Ah!

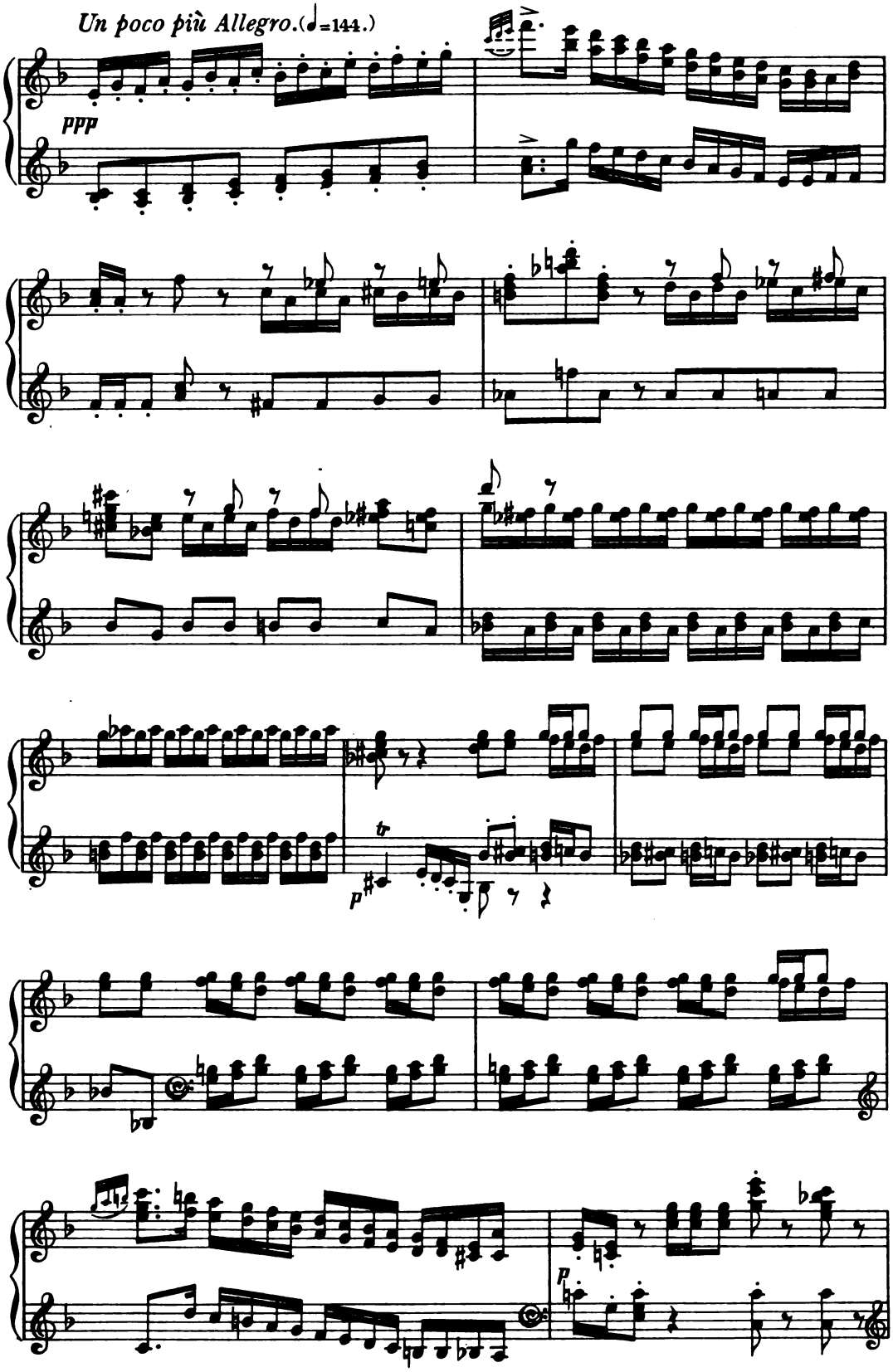
SCENE XII.

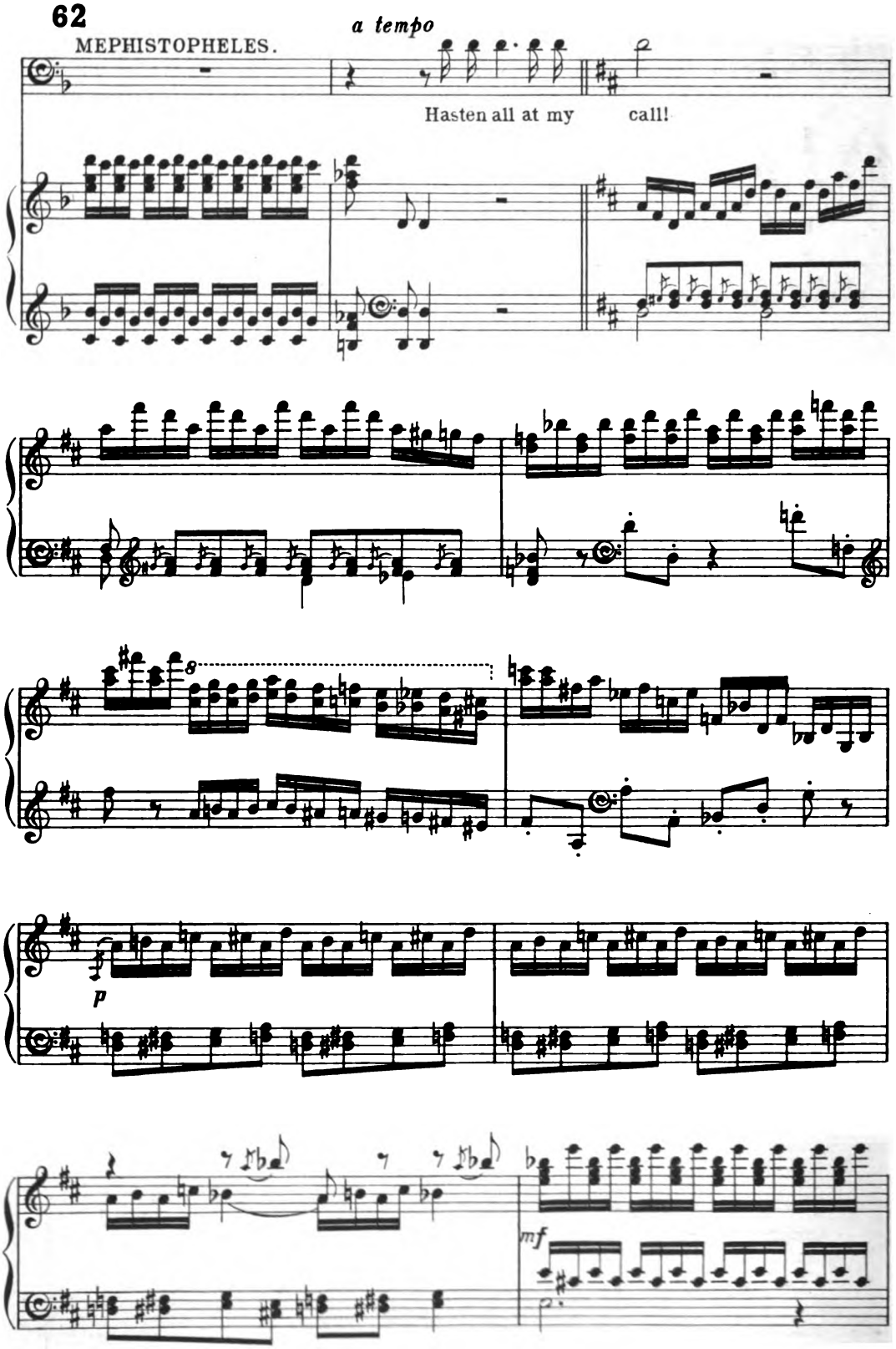
EVOCATION.

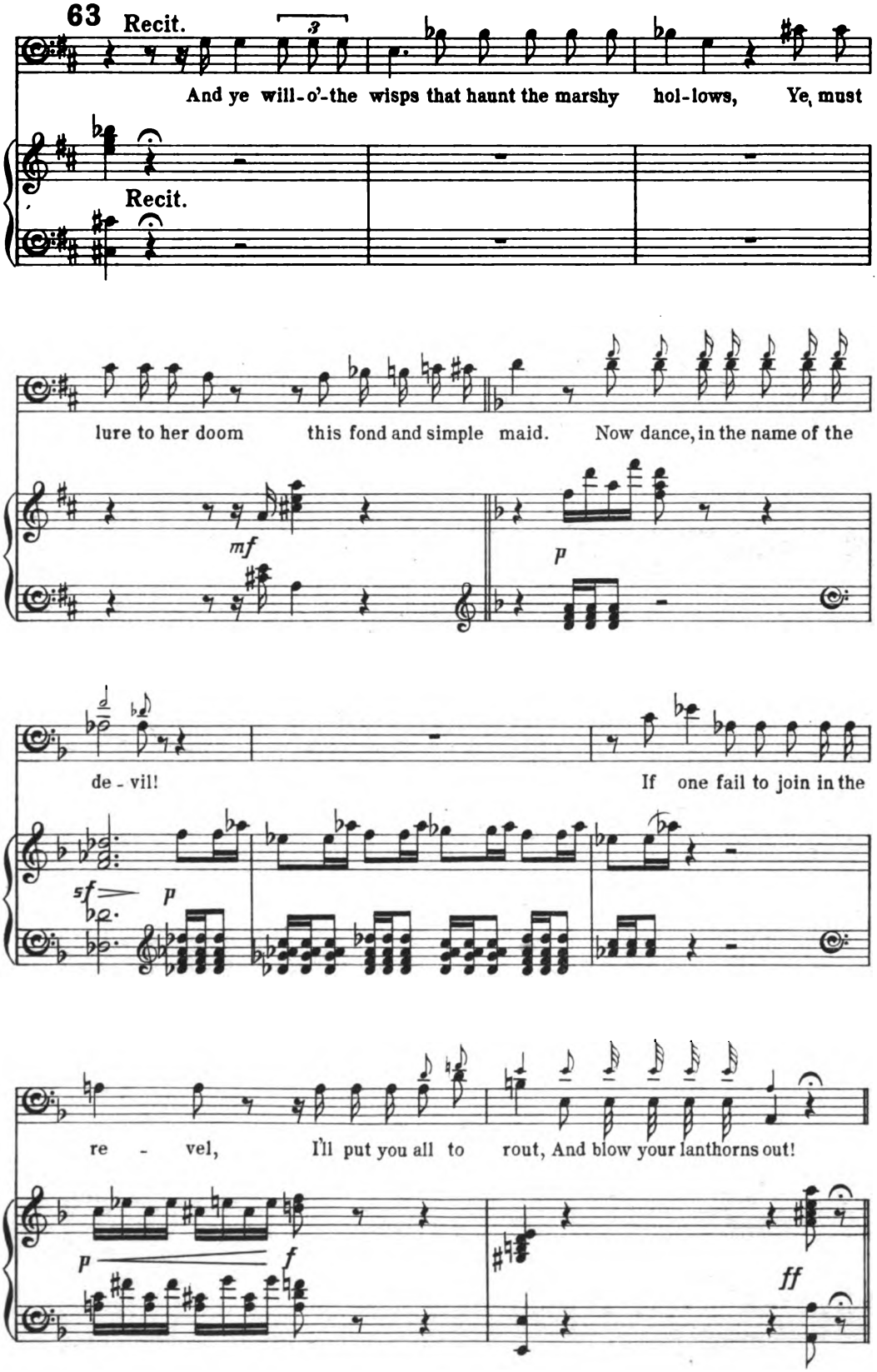
RECIT. YE LIGHT AND WAYWARD SPIRITS OF FIRE.

Allegro moderato.(♩=104.)

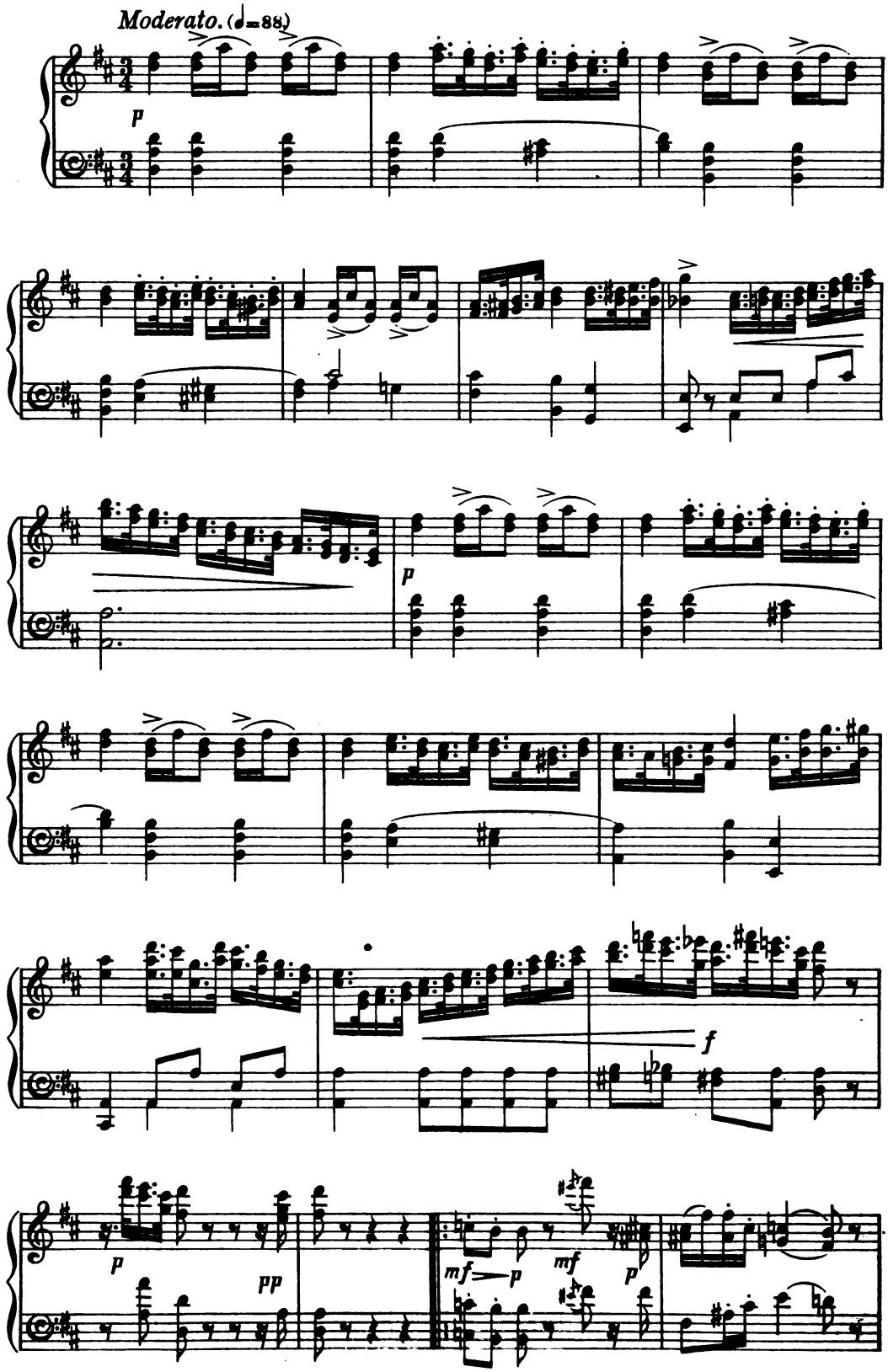


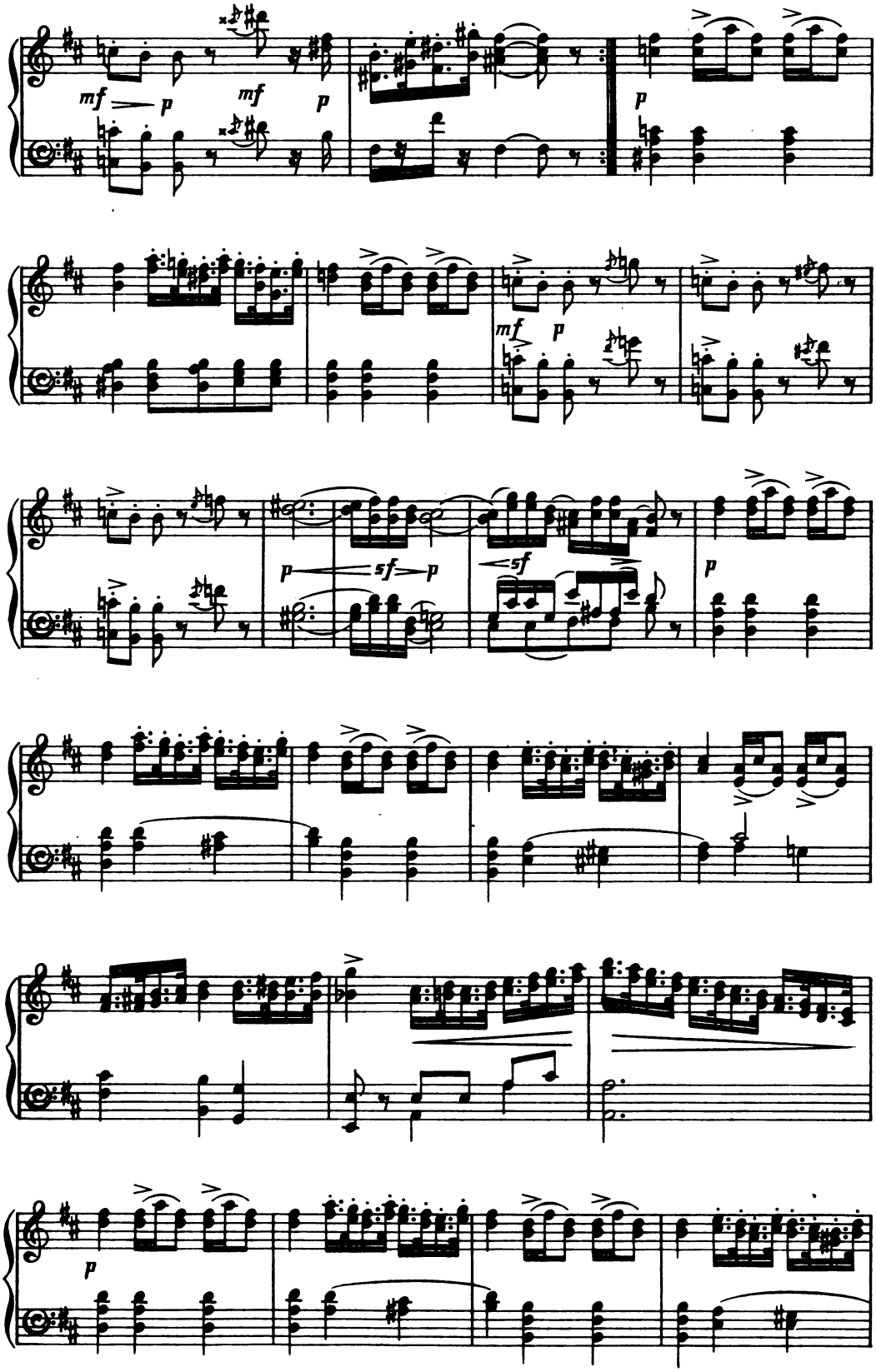

Un poco più Allegro.(♩=144.)
ppp
p
p

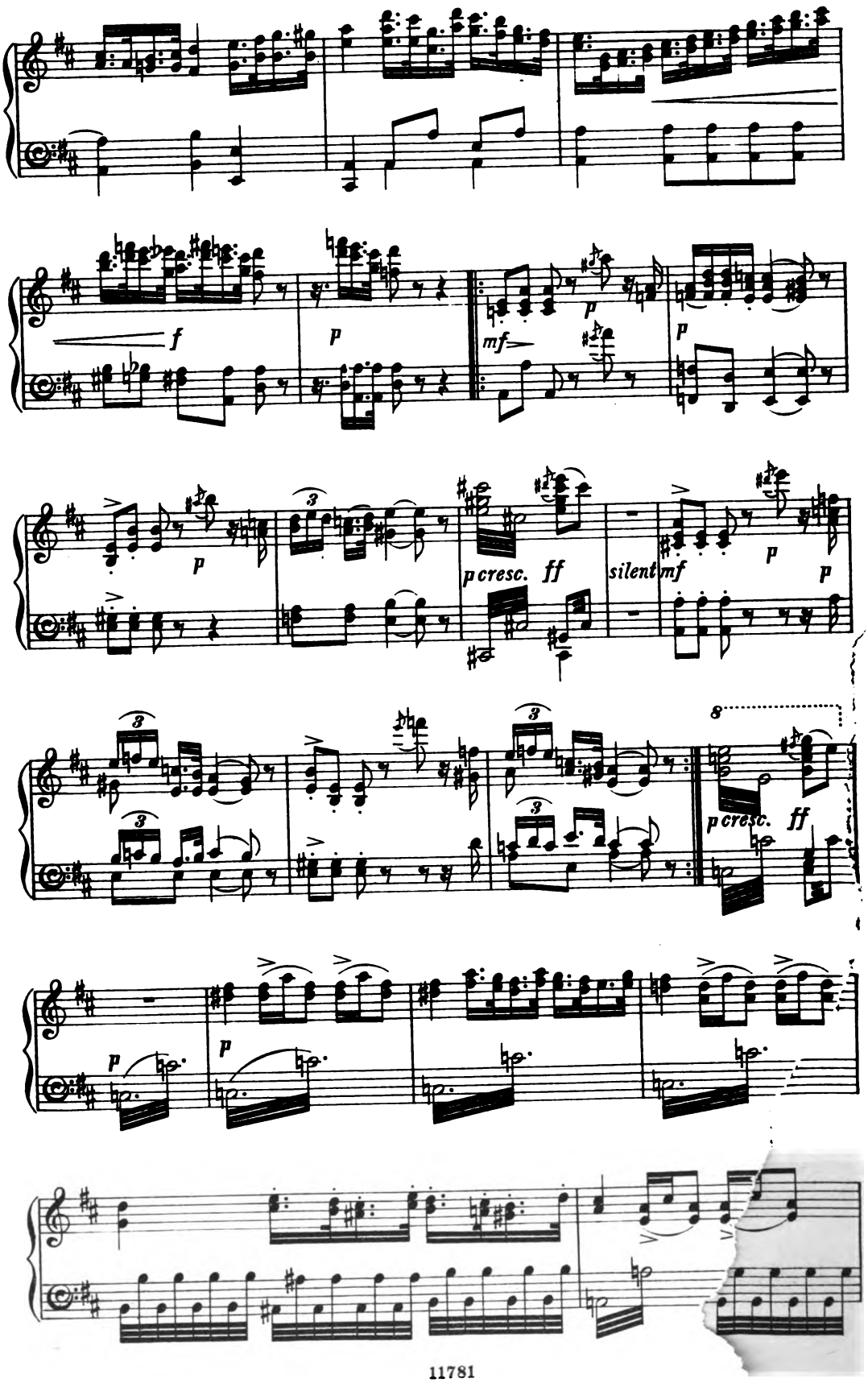

62
MEPHISTOPHELES.
a tempo
Hasten all at my call!
p
mf

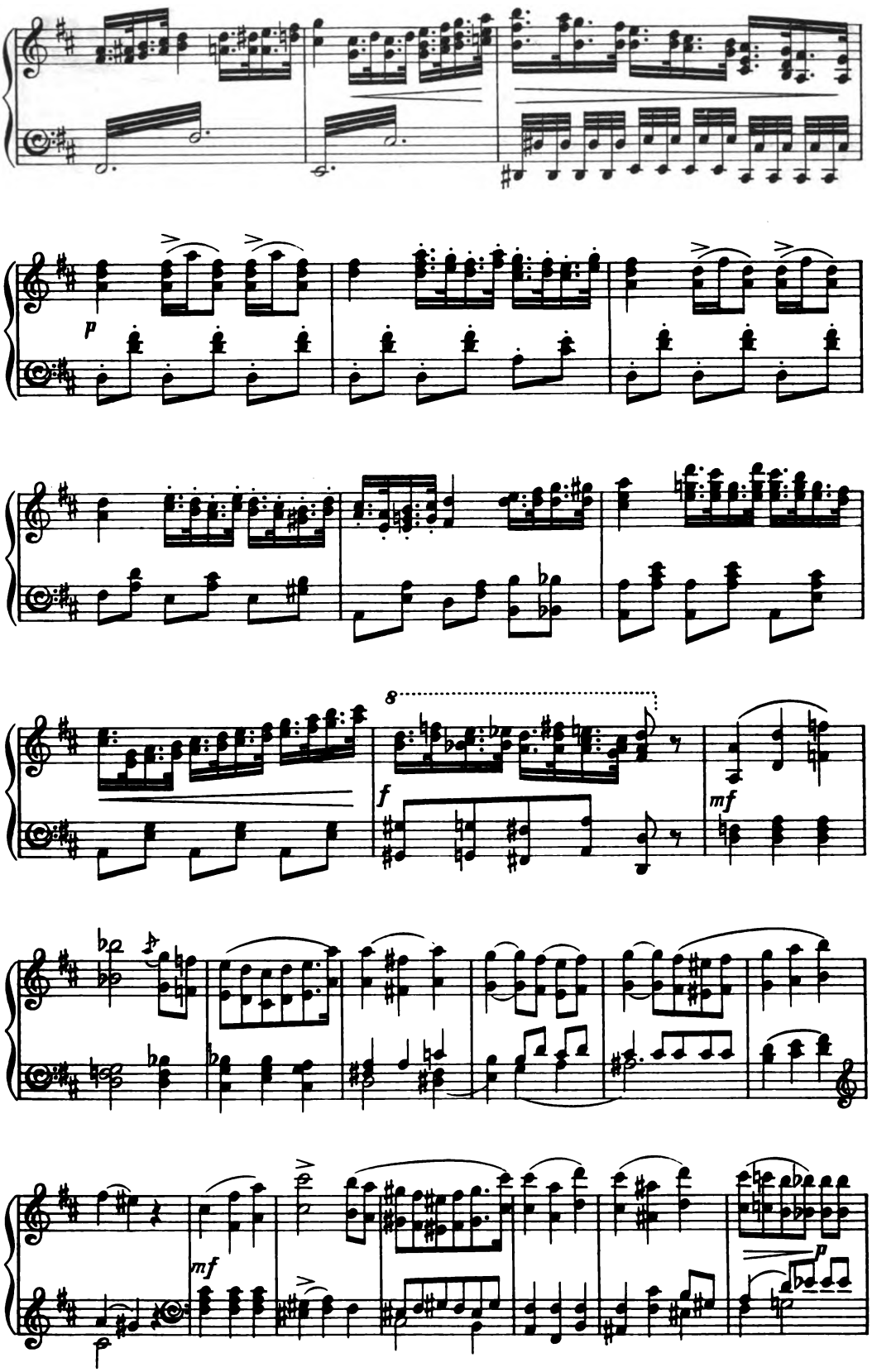

63
Recit.
3
And ye will-o'-the wisps that haunt the marshy hol-lows, Ye must
Recit.
lure to her doom this fond and simple maid. Now dance, in the name of the
mf
p
de - vil!
If one fail to join in the
sf
p
re - vel, I'll put you all to rout, And blow your lanthorns out!
p
f
ff

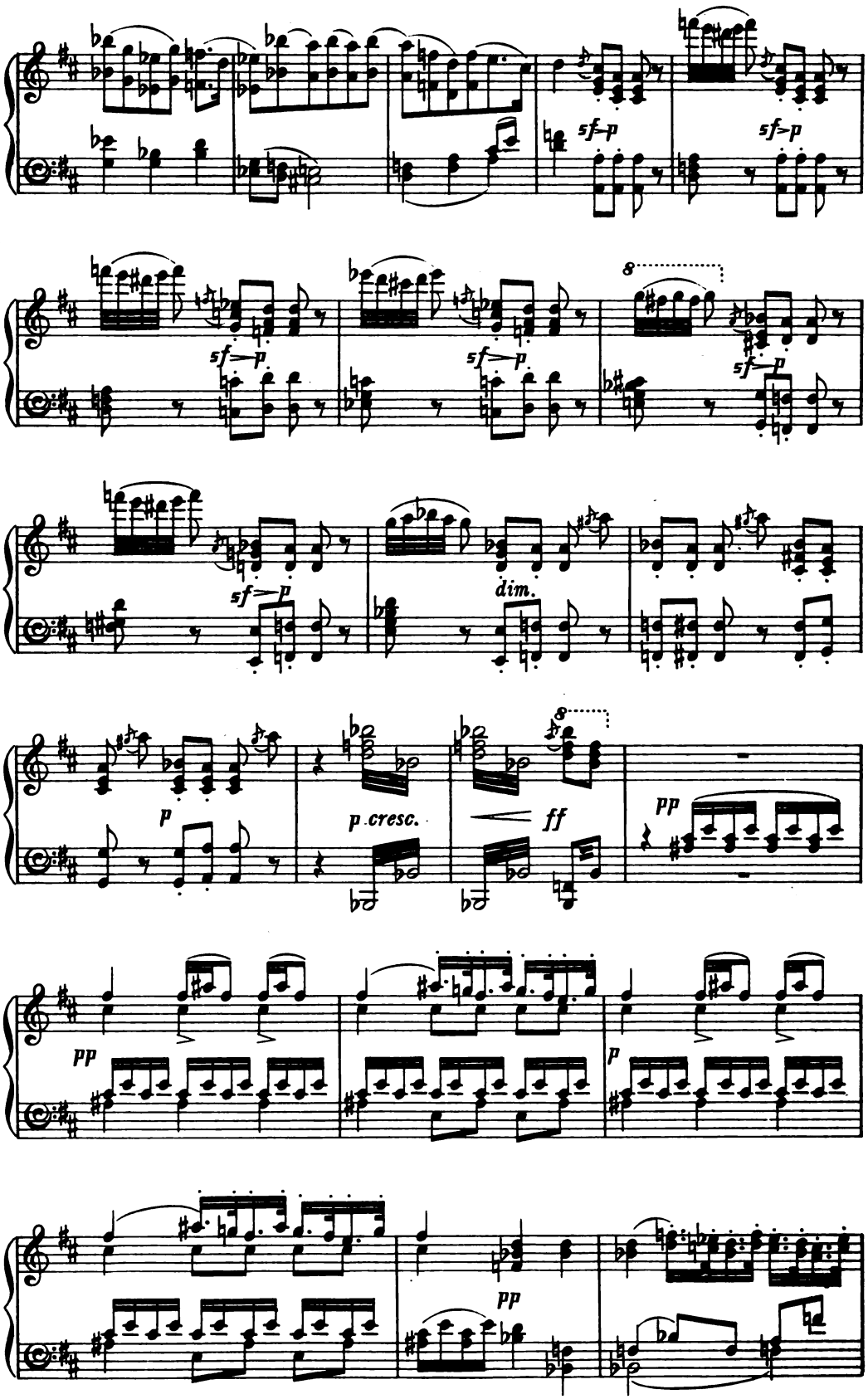
DANCE OF WILL-O'-THE-WISPS.

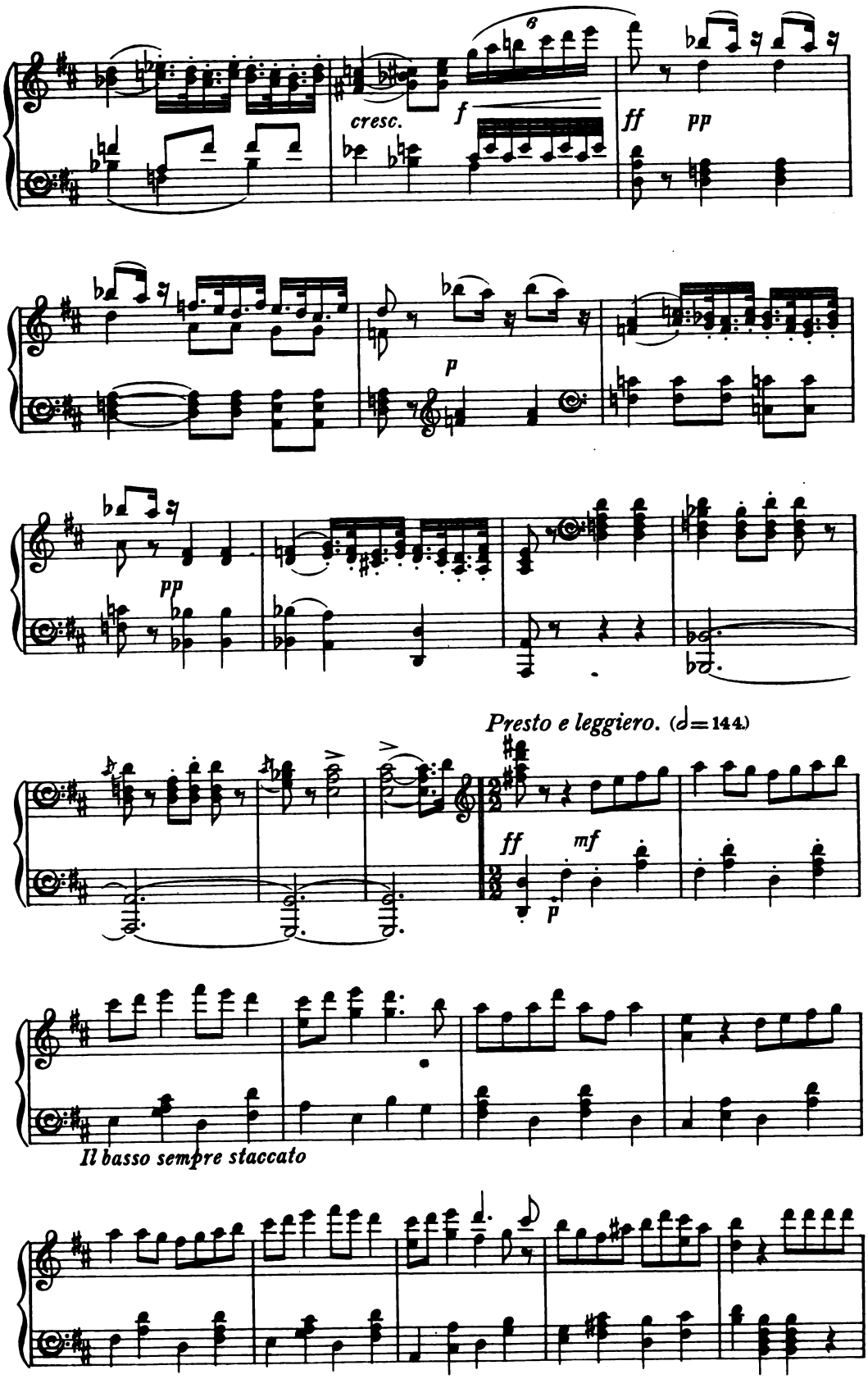


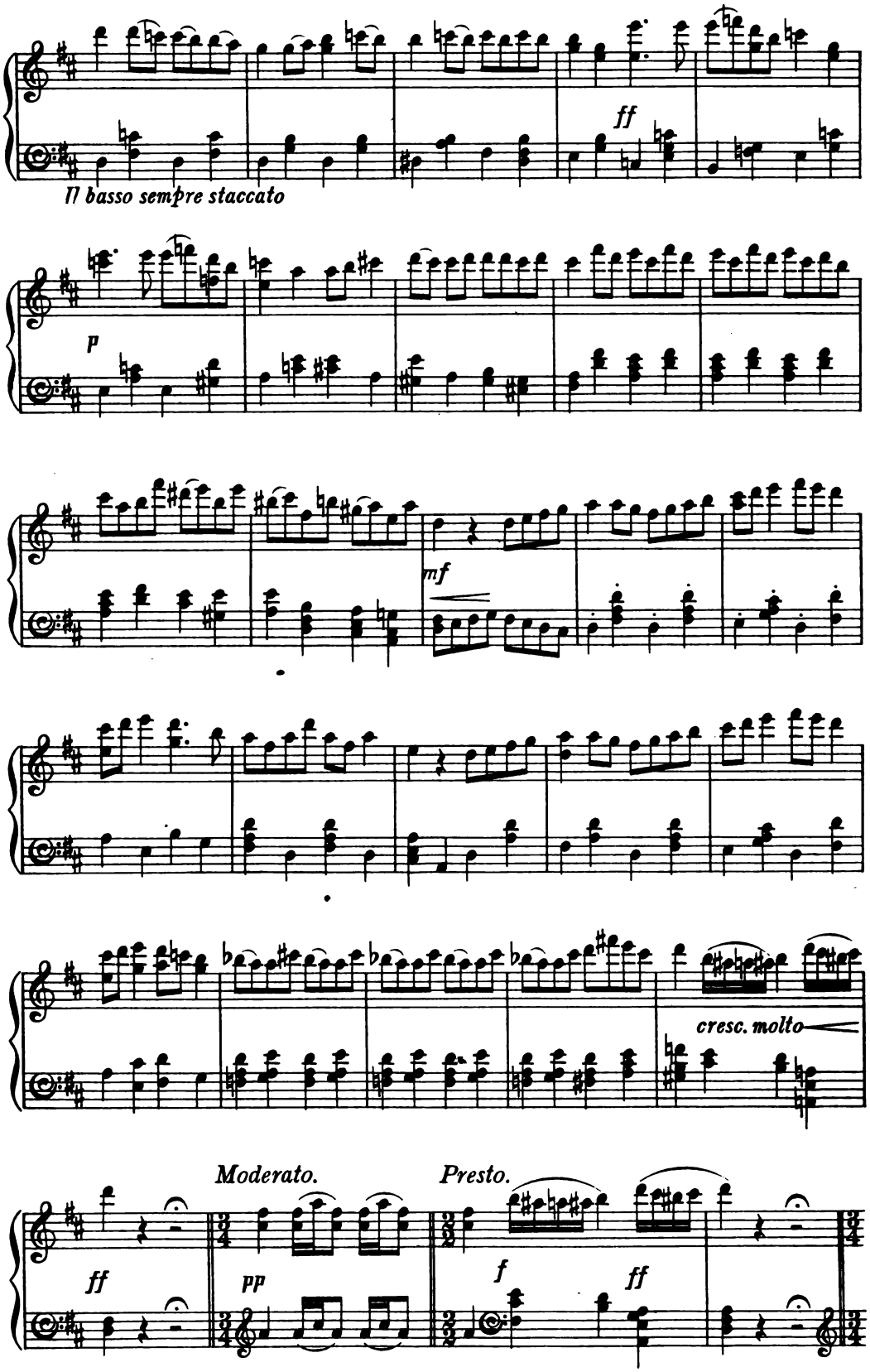

mf
p
mf
p
p
mf
p
p
sf
p
sf
p
p

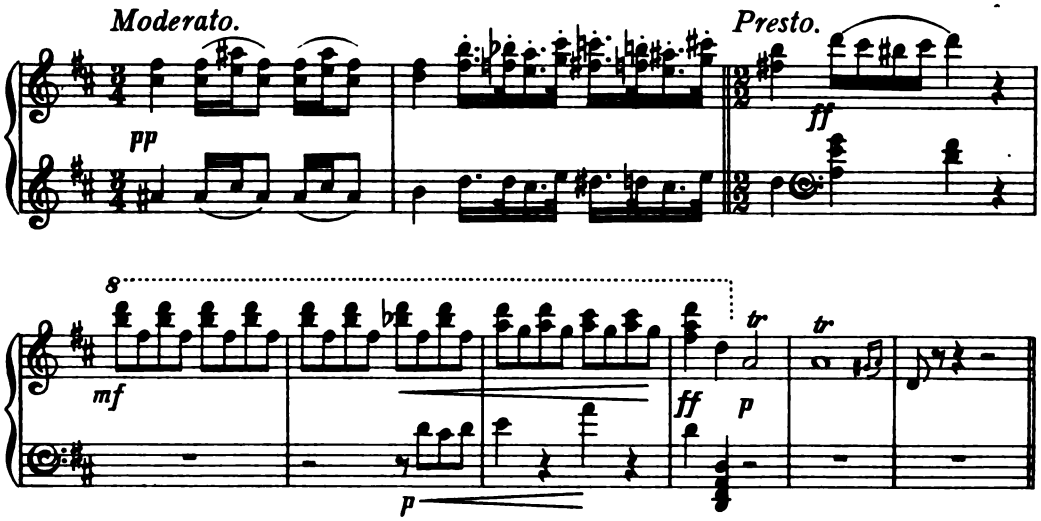

f
p
mf
p
p
p cresc.
ff
silent
mf
p
p
8
p cresc.
ff
p
p


p
8
f
mf
mf
p

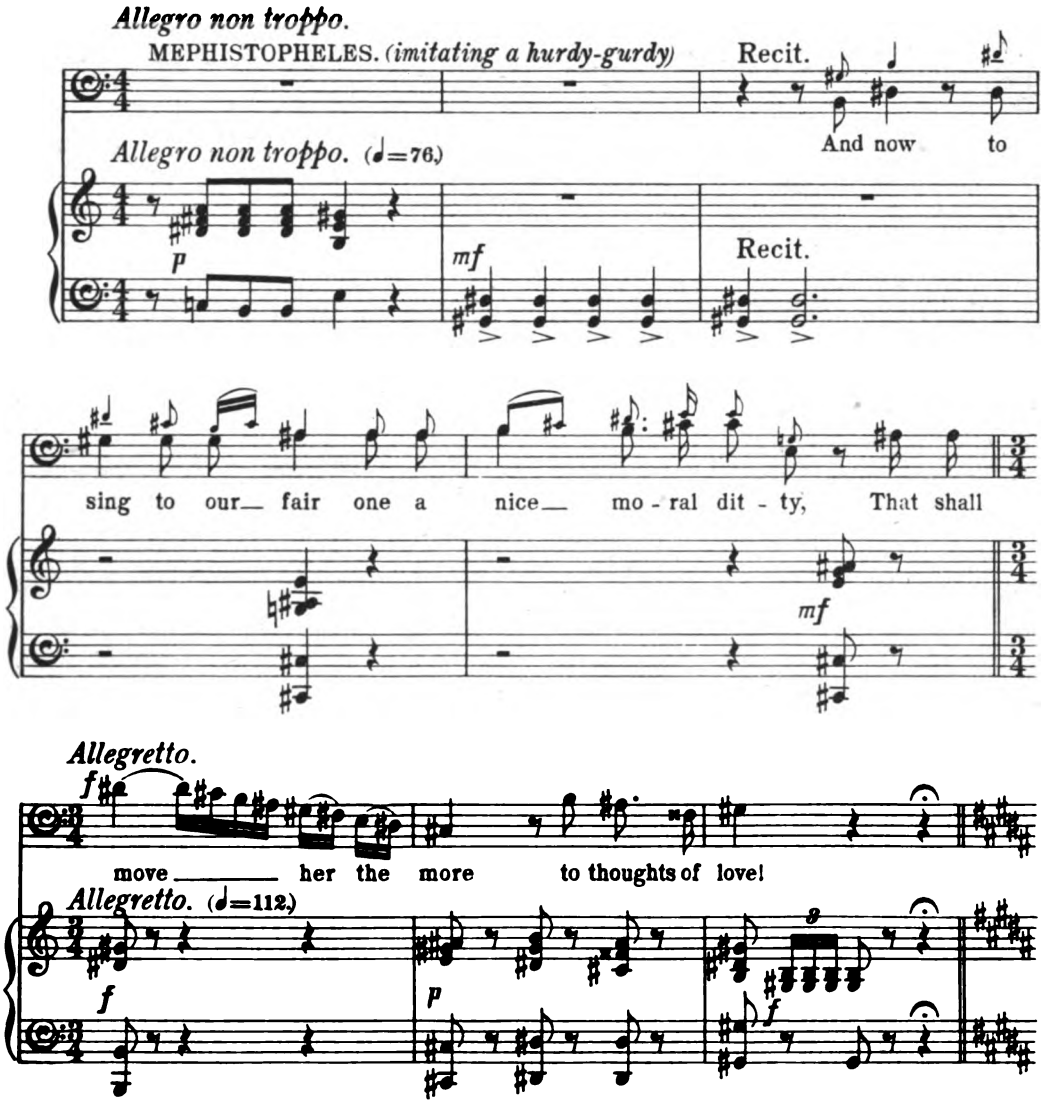

sf=p
sf=p
sf=p
sf=p
sf=p
sf=p
dim.
p
p cresc.
ff
pp
pp
p
pp


cresc.
f
ff
pp
p
pp
Presto e leggiero. (♩=144)
ff
mf
p
Il basso sempre staccato

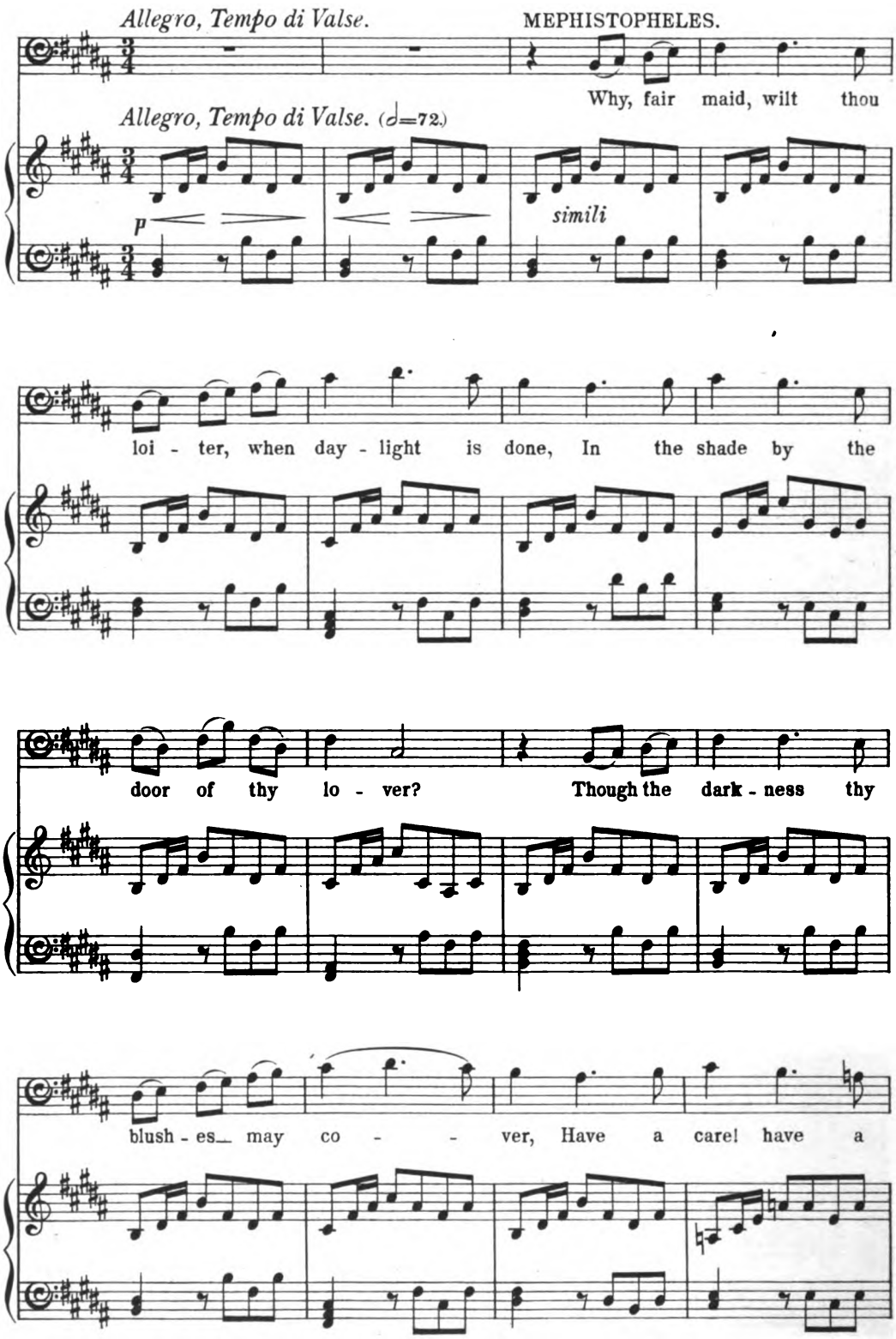

ff
Il basso sempre staccato
p
mf
cresc. molto
Moderato.
Presto.
ff
pp
f
ff

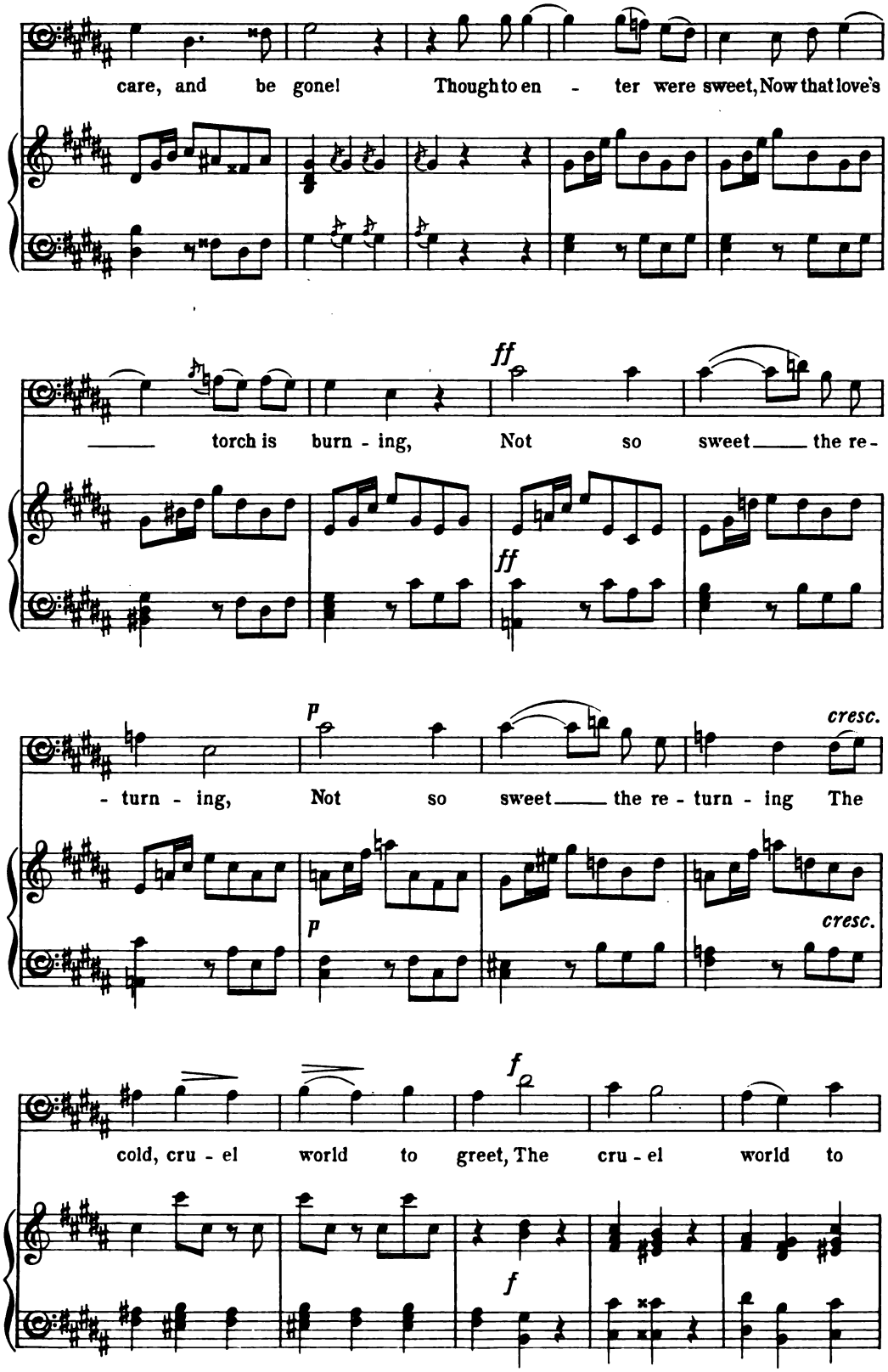


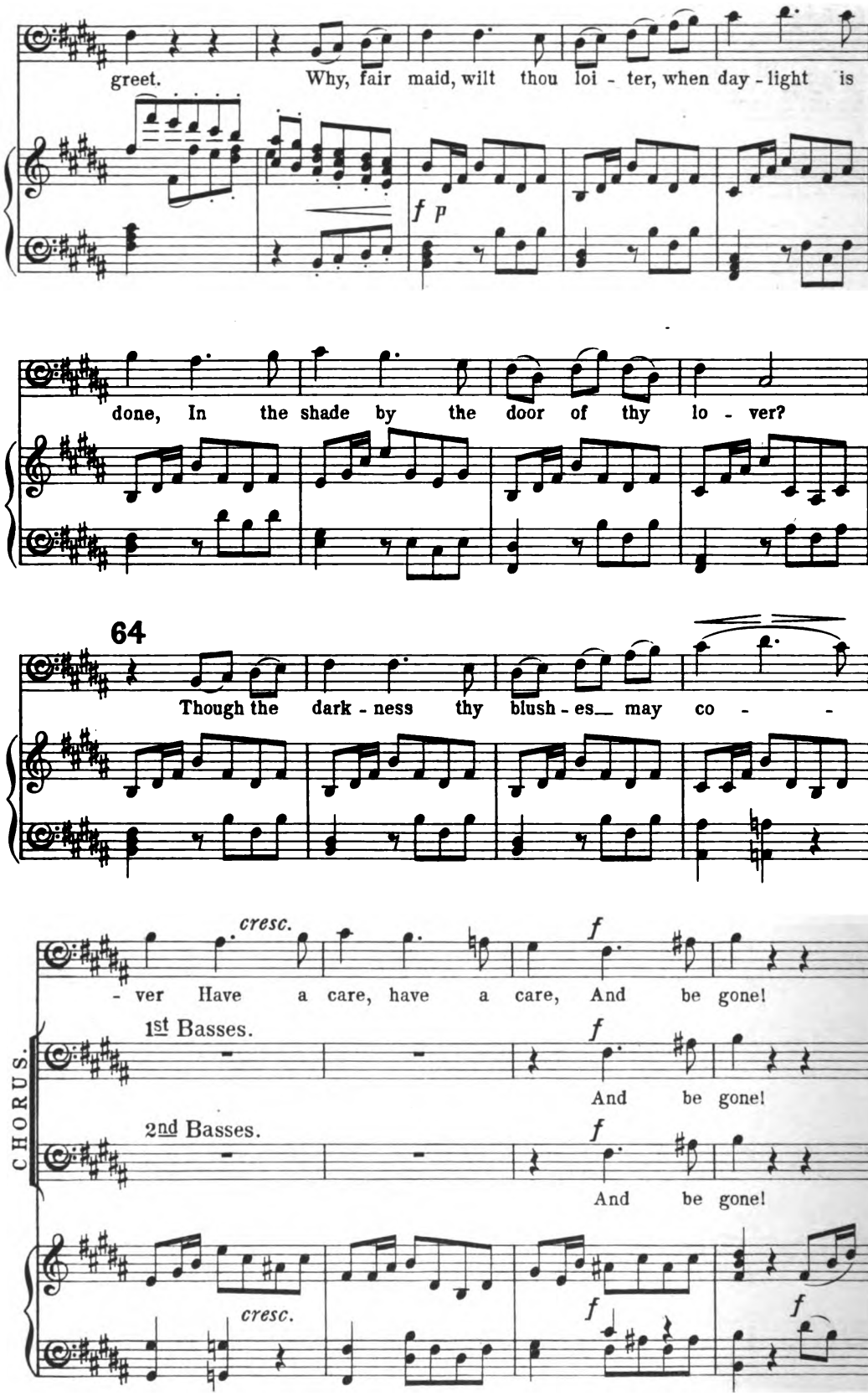
RECIT. AND NOW TO SING TO OUR FAIR ONE.

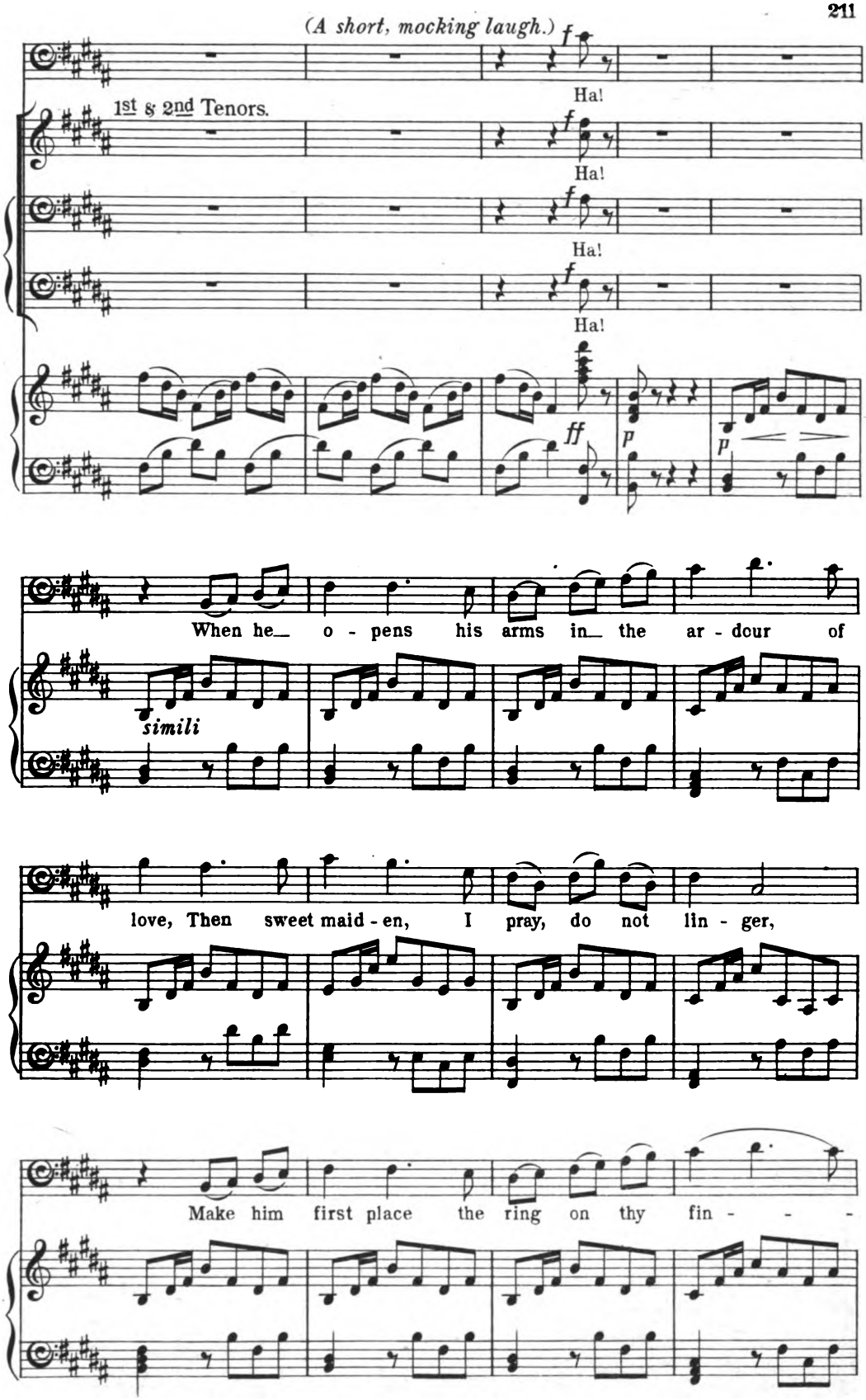


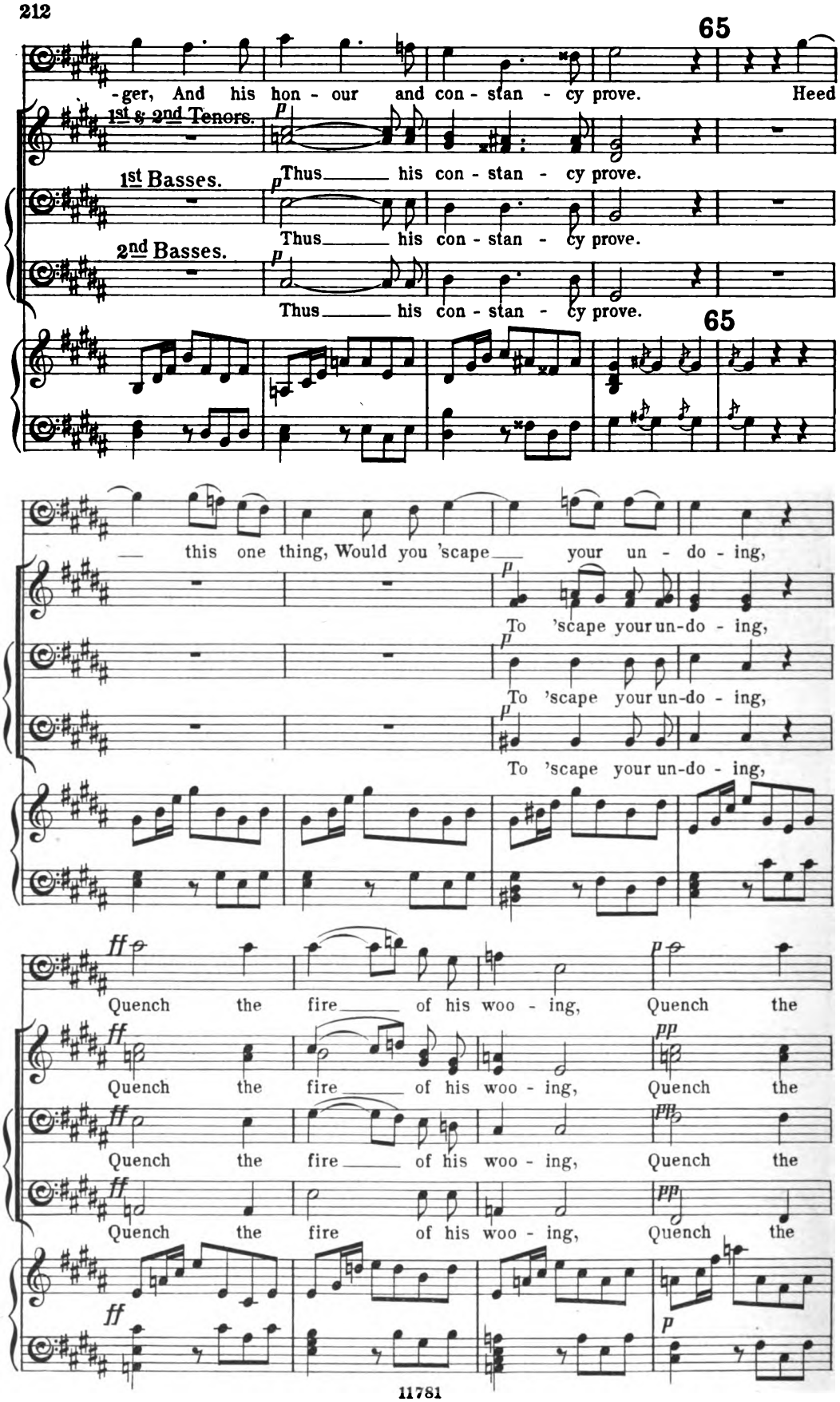
SERENADE (*Mephistopheles*) and CHORUS of WILL-O'-THE-WISPS.

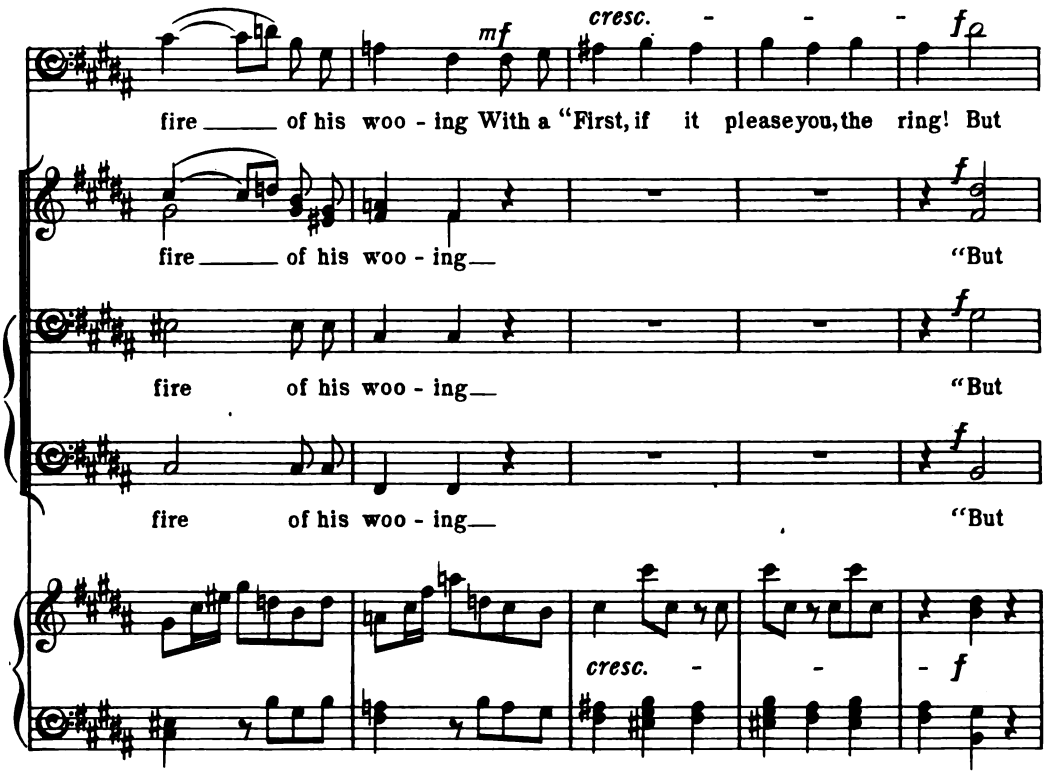


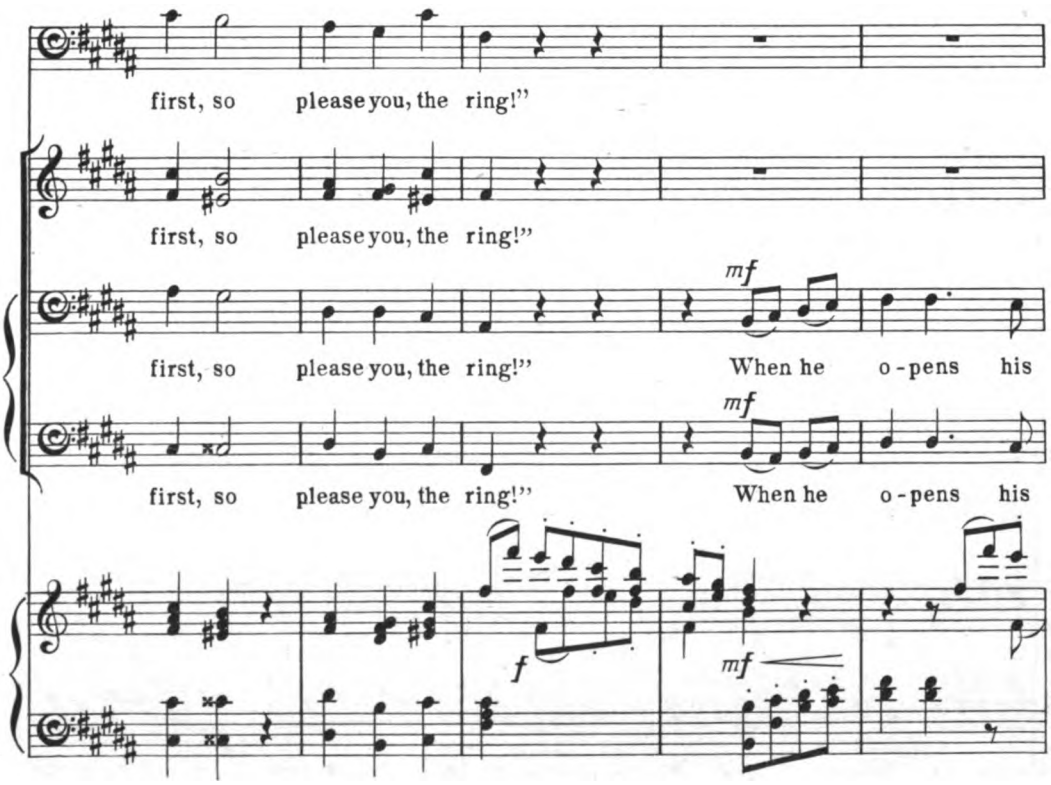

care, and be gone! Though to en - ter were sweet, Now that love's
torch is burn - ing, Not so sweet the re -
ff
ff
- turn - ing, Not so sweet the re - turn - ing The
p
p
cresc.
cresc.
cold, cru - el world to greet, The cru - el world to
f
f

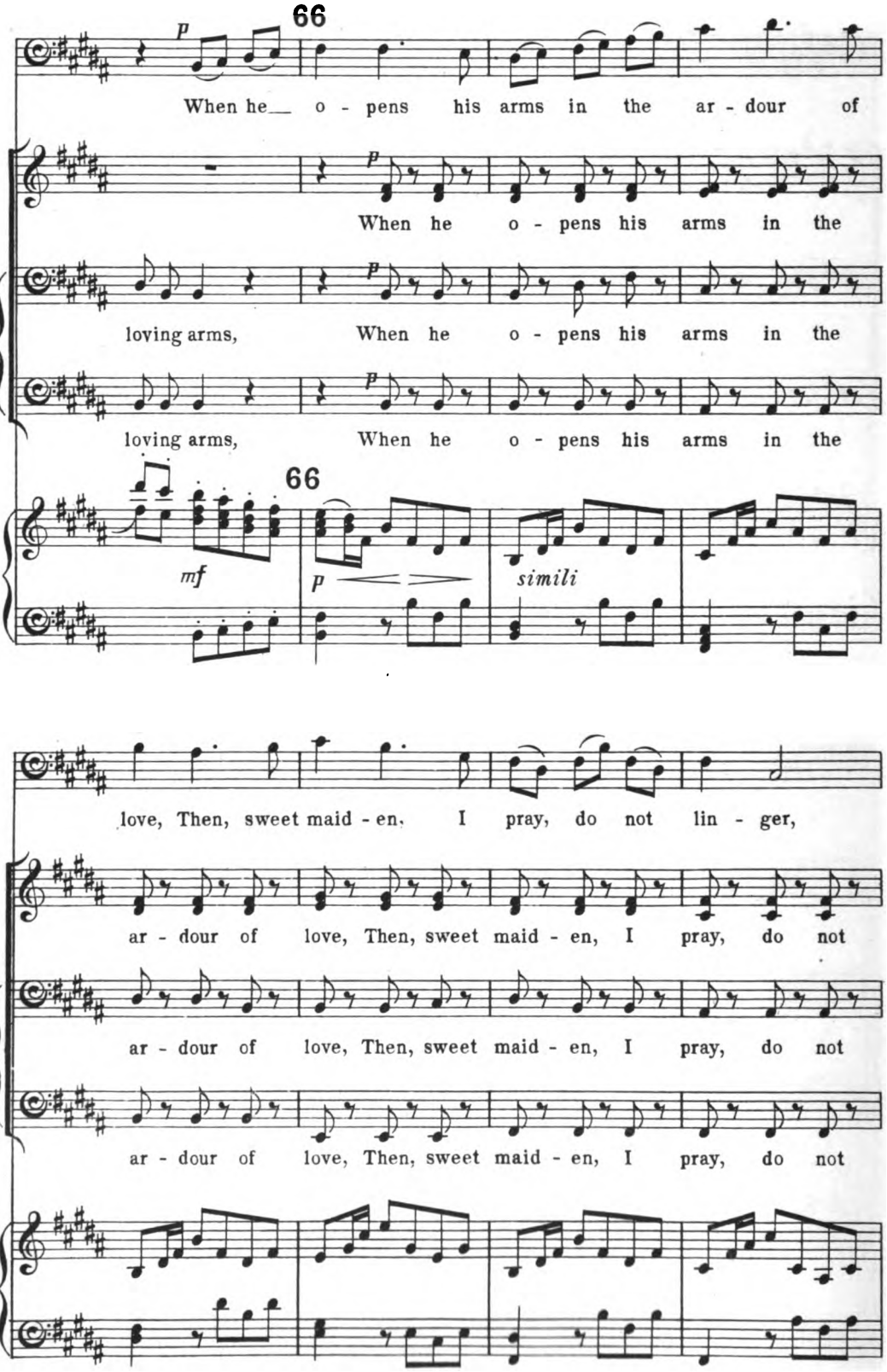

greet. Why, fair maid, wilt thou loi - ter, when day - light is
f p
done, In the shade by the door of thy lo - ver?
64
Though the dark - ness thy blush - es_ may co - -
cresc.
f
- ver Have a care, have a care, And be gone!
1st Basses.
f
And be gone!
2nd Basses.
f
And be gone!
CHORUS.
cresc.
f
f

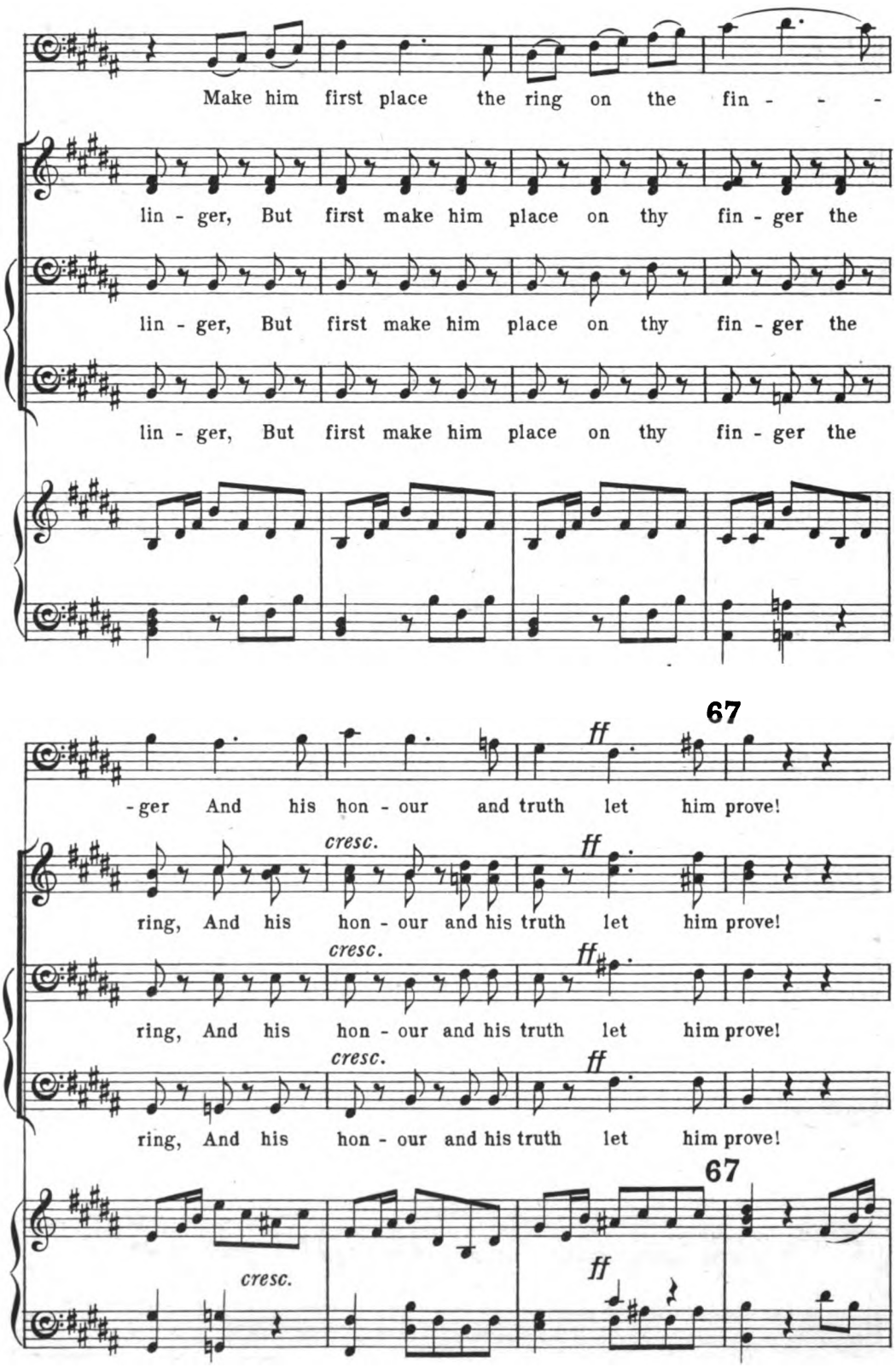

(A short, mocking laugh.)
1st & 2nd Tenors.
Ha!
Ha!
Ha!
Ha!
When he_ o - pens his arms in_ the ar - dour of
simili
love, Then sweet maid - en, I pray, do not lin - ger,
Make him first place the ring on thy fin - - -

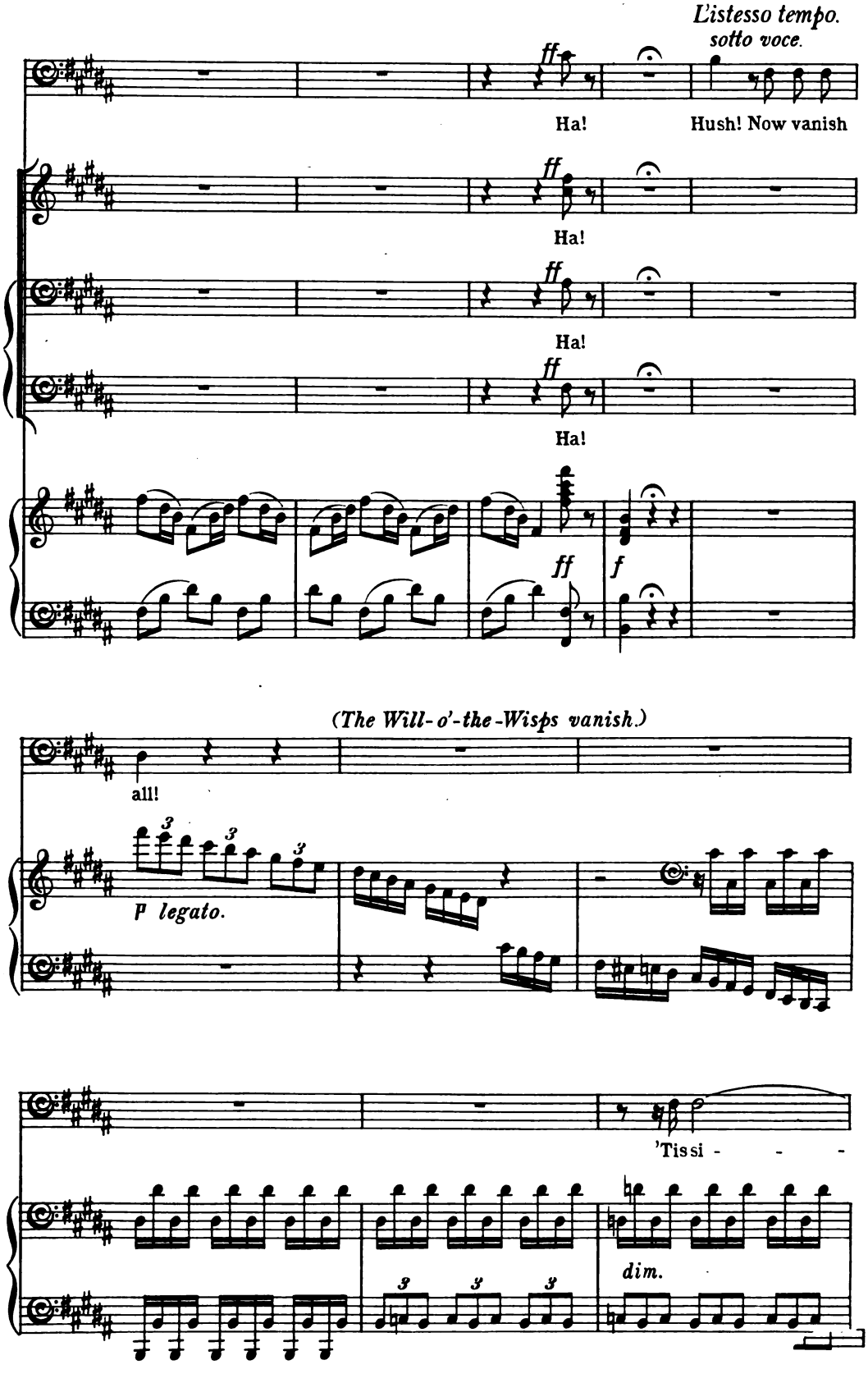

65
-ger, And his hon - our and con - stan - cy prove. Heed
1st & 2nd Tenors.
p
Thus his con - stan - cy prove.
1st Basses.
p
Thus his con - stan - cy prove.
2nd Basses.
p
Thus his con - stan - cy prove.
65
this one thing, Would you 'scape your un - do - ing,
p
To 'scape your un-do - ing,
p
To 'scape your un-do - ing,
p
To 'scape your un-do - ing,
ff
Quench the fire of his woo - ing, Quench the
p
ff
Quench the fire of his woo - ing, Quench the
pp
ff
Quench the fire of his woo - ing, Quench the
ppp
ff
Quench the fire of his woo - ing, Quench the
ppp
ff
p

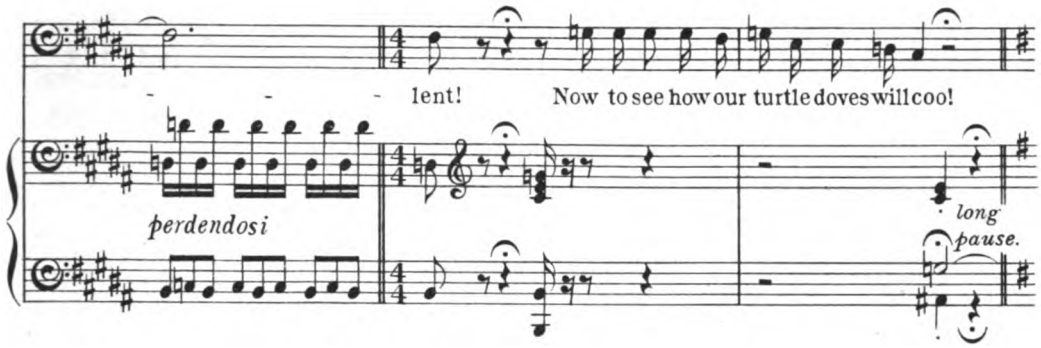

mf
cresc. - - - f
fire ____ of his woo - ing With a "First, if it pleaseyou, the ring! But
fire ____ of his woo - ing ____ "But
fire of his woo - ing ____ "But
fire of his woo - ing ____ "But
cresc. - - - f


first, so pleaseyou, the ring!"
first, so pleaseyou, the ring!"
mf
first, so pleaseyou, the ring!" When he o-pens his
mf
first, so please you, the ring!" When he o-pens his
f
mf


66
When he o - pens his arms in the ar - dour of
When he o - pens his arms in the
loving arms, When he o - pens his arms in the
loving arms, When he o - pens his arms in the
66
mf
p
simili
love, Then, sweet maid - en, I pray, do not lin - ger,
ar - dour of love, Then, sweet maid - en, I pray, do not
ar - dour of love, Then, sweet maid - en, I pray, do not
ar - dour of love, Then, sweet maid - en, I pray, do not

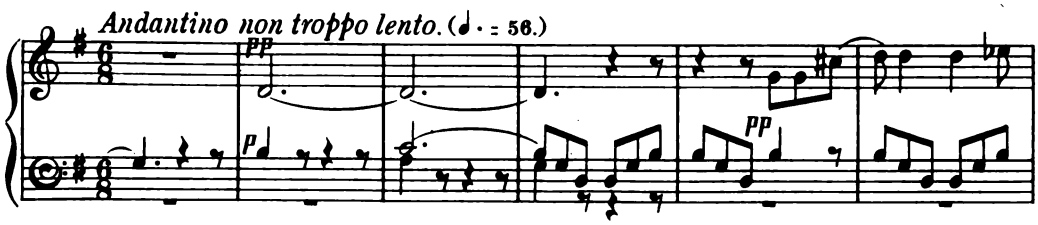

Make him first place the ring on the fin - - -
lin - ger, But first make him place on thy fin - ger the
lin - ger, But first make him place on thy fin - ger the
lin - ger, But first make him place on thy fin - ger the
67
ff
- ger And his hon - our and truth let him prove!
cresc.
ff
ring, And his hon - our and his truth let him prove!
cresc.
ff
ring, And his hon - our and his truth let him prove!
cresc.
ff
ring, And his hon - our and his truth let him prove!
67
cresc.
ff

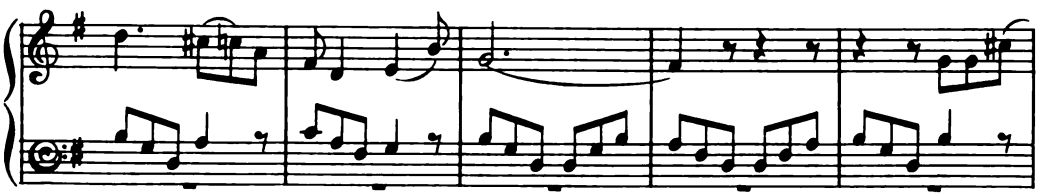

L'istesso tempo.
sotto voce.
ff
Ha!
Hush! Now vanish
Ha!
Ha!
Ha!
ff
f
(The Will-o'-the-Wisps vanish.)
all!
3
P legato.
'Tis si - - -
dim.

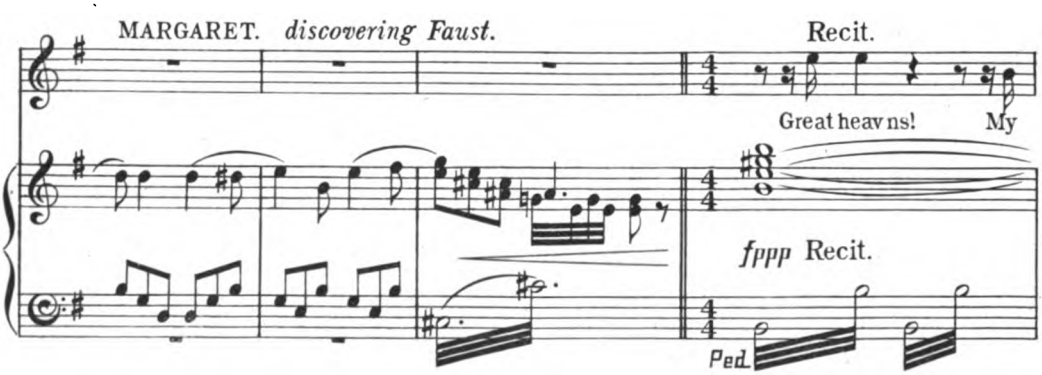


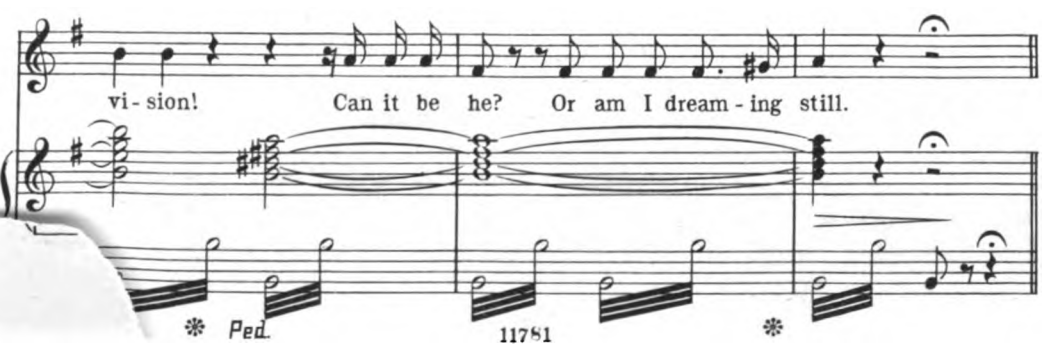
SCENE XIII.

RECIT. GREAT HEAV'NS! MY VISION!



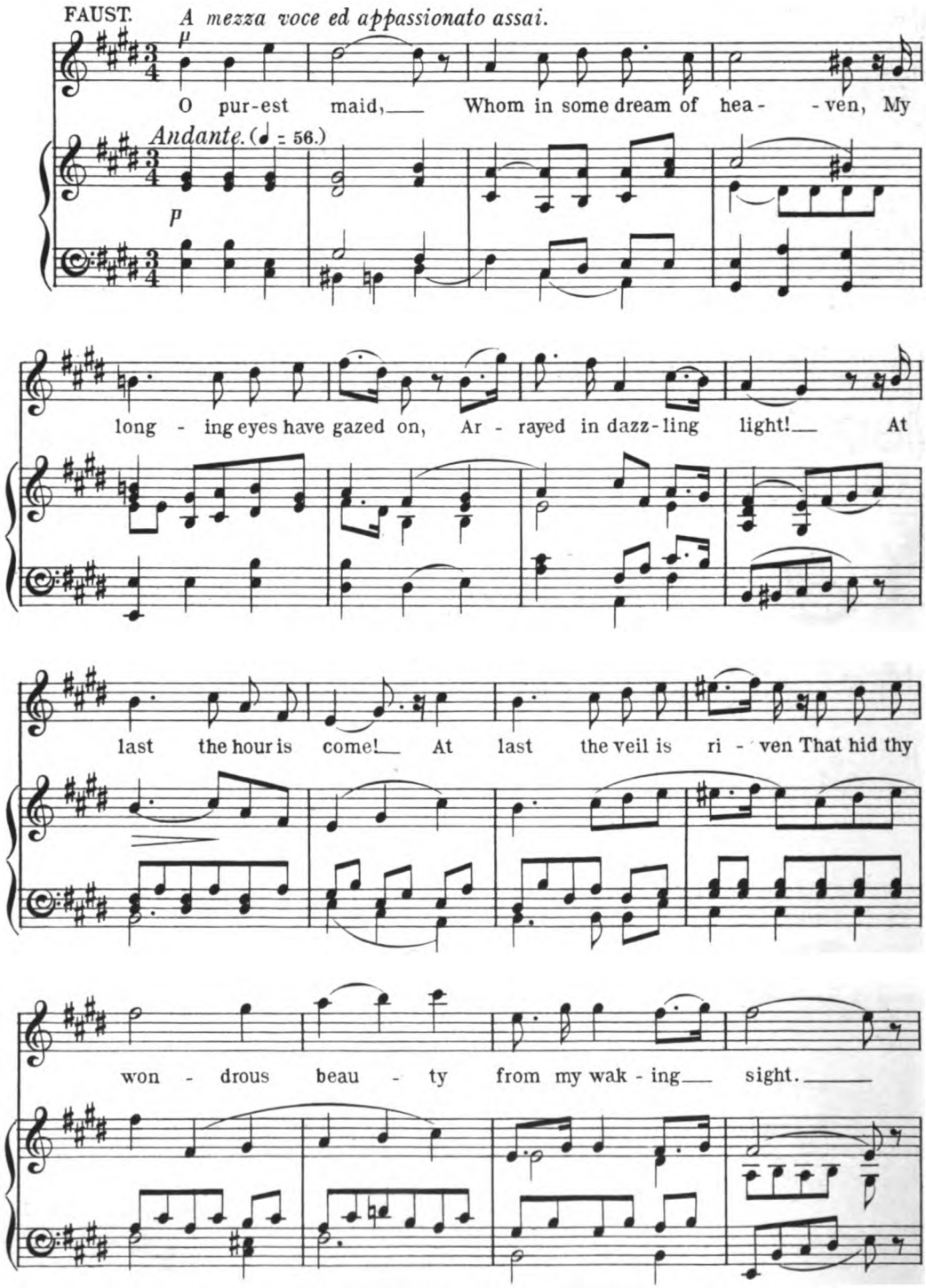


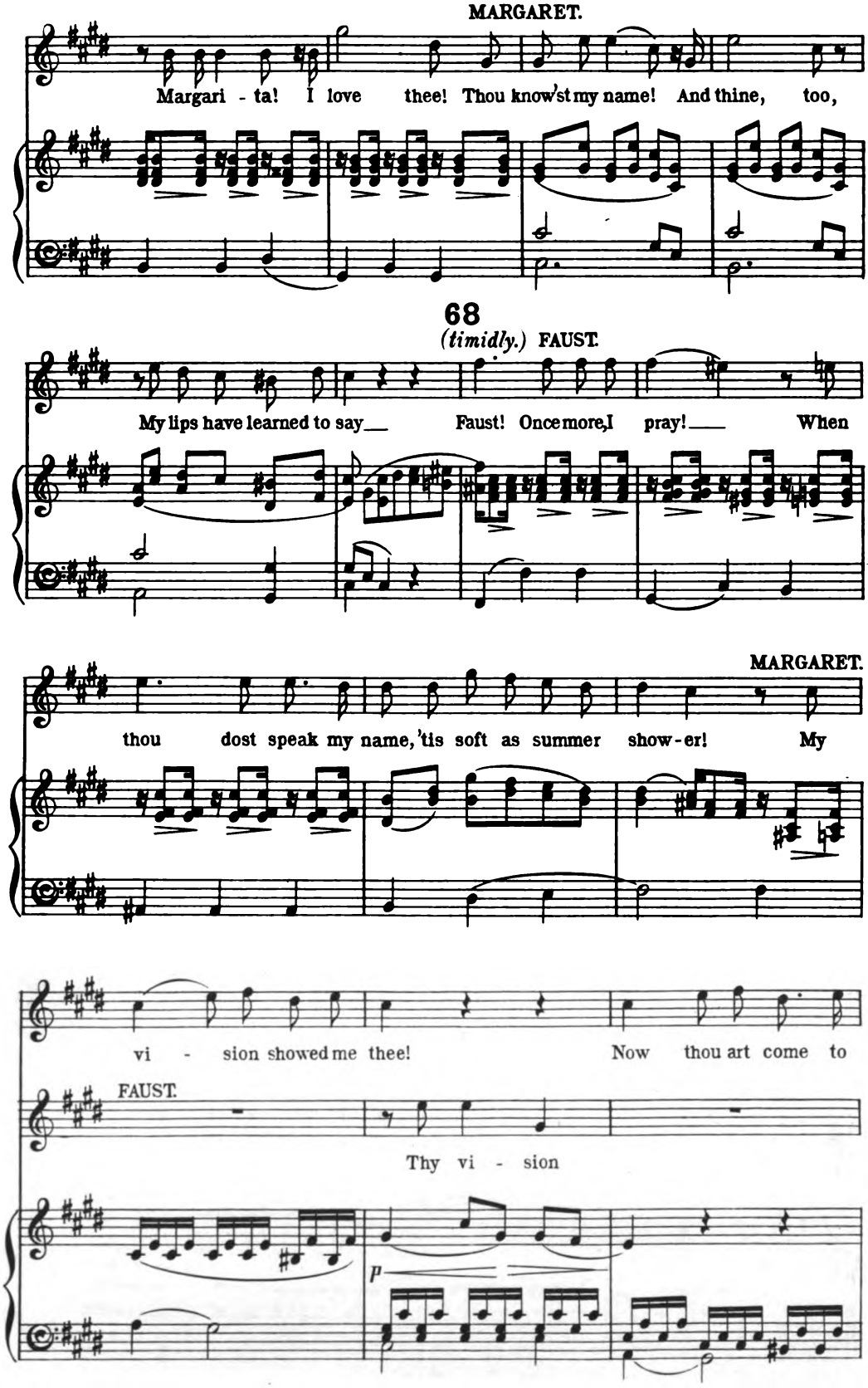


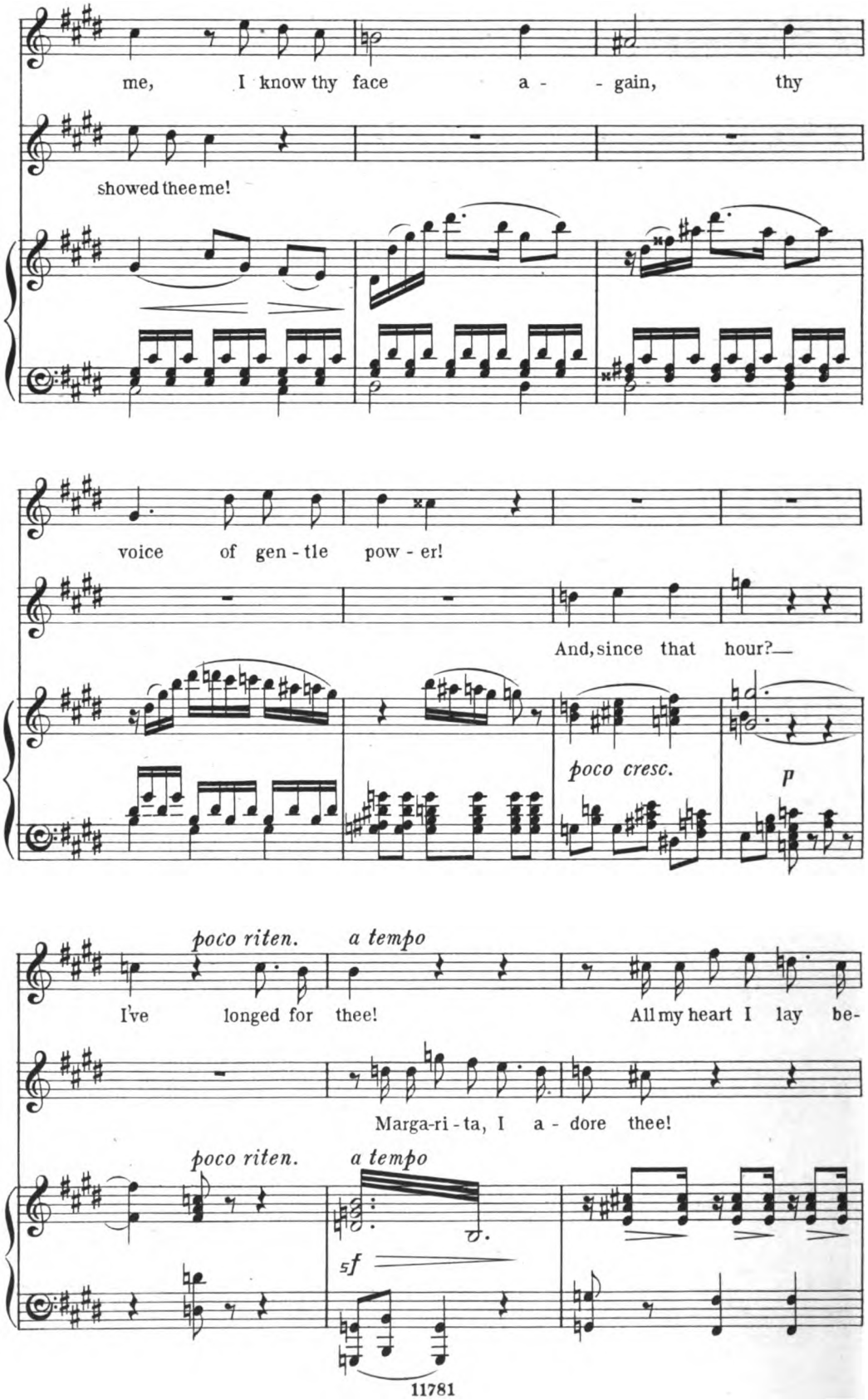


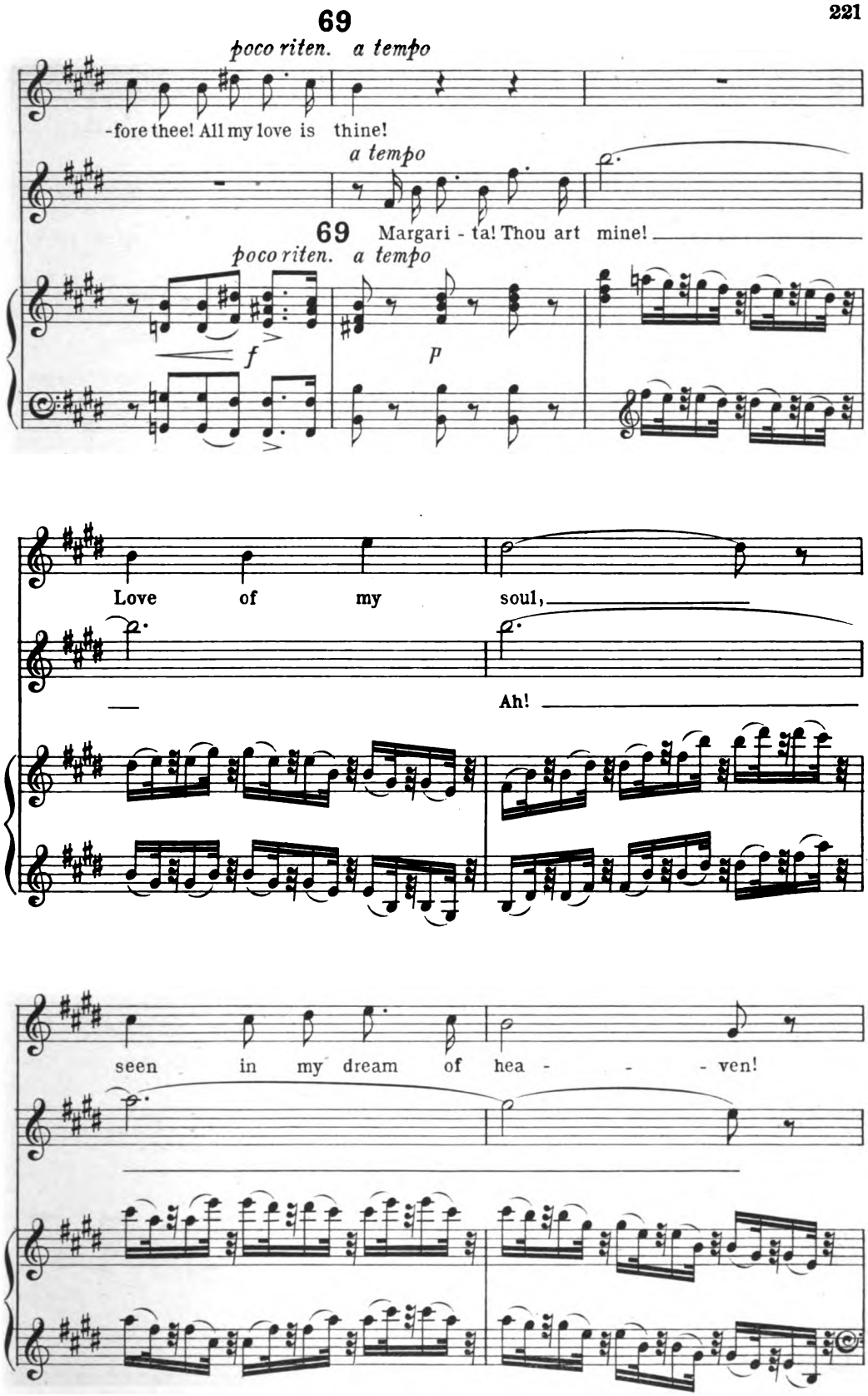
TRIO. O PUREST MAID!

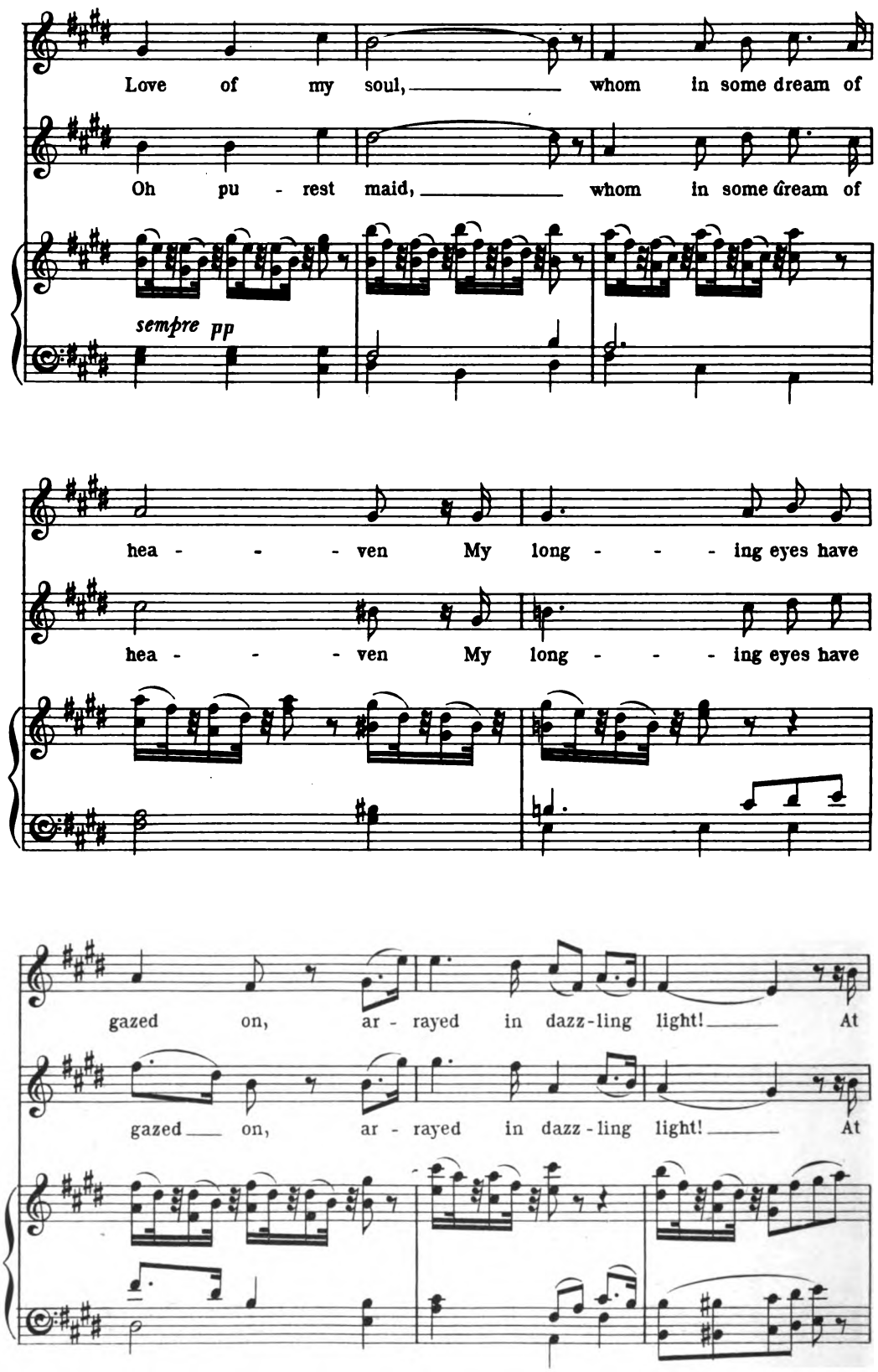
Andante.

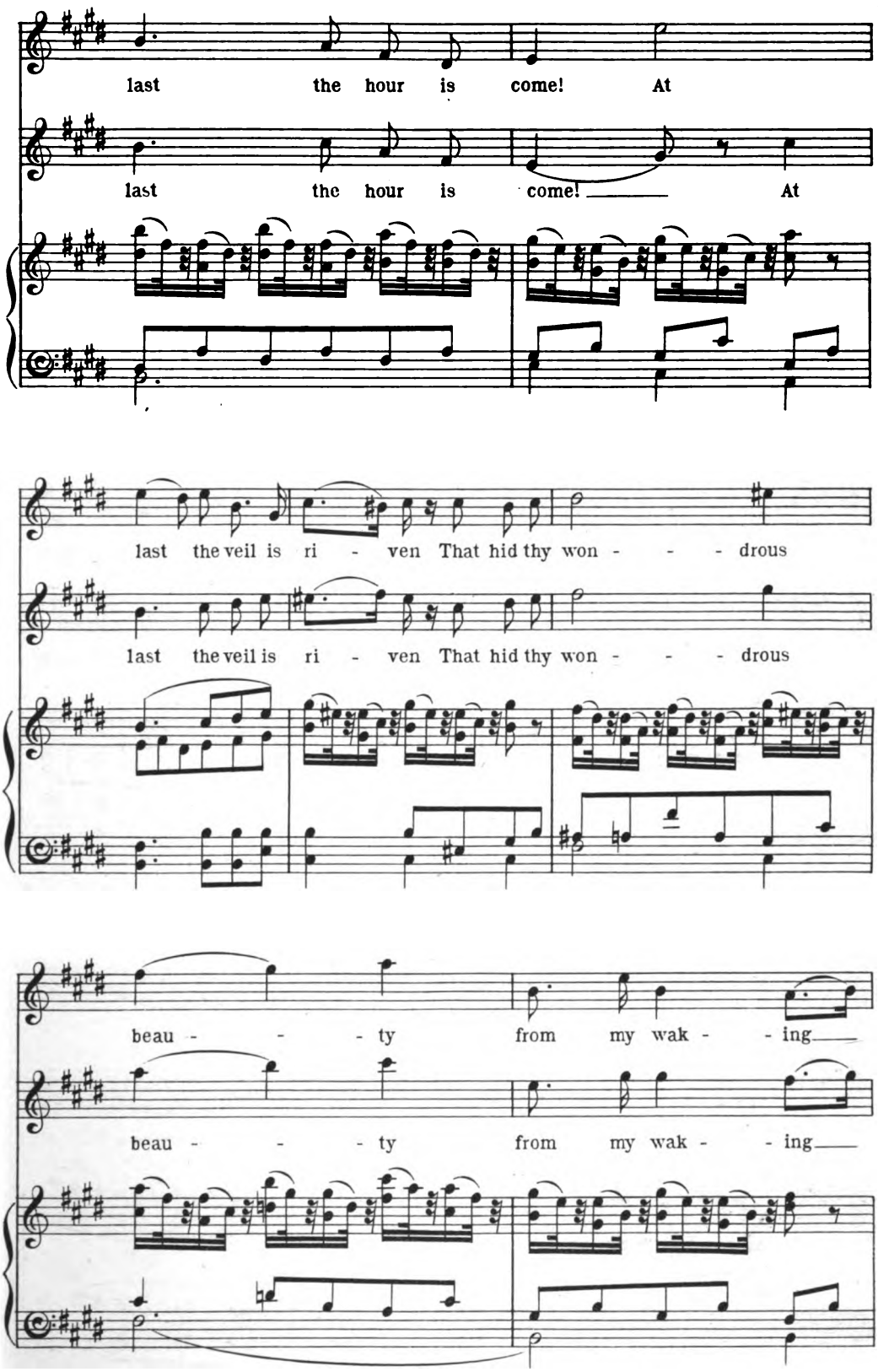


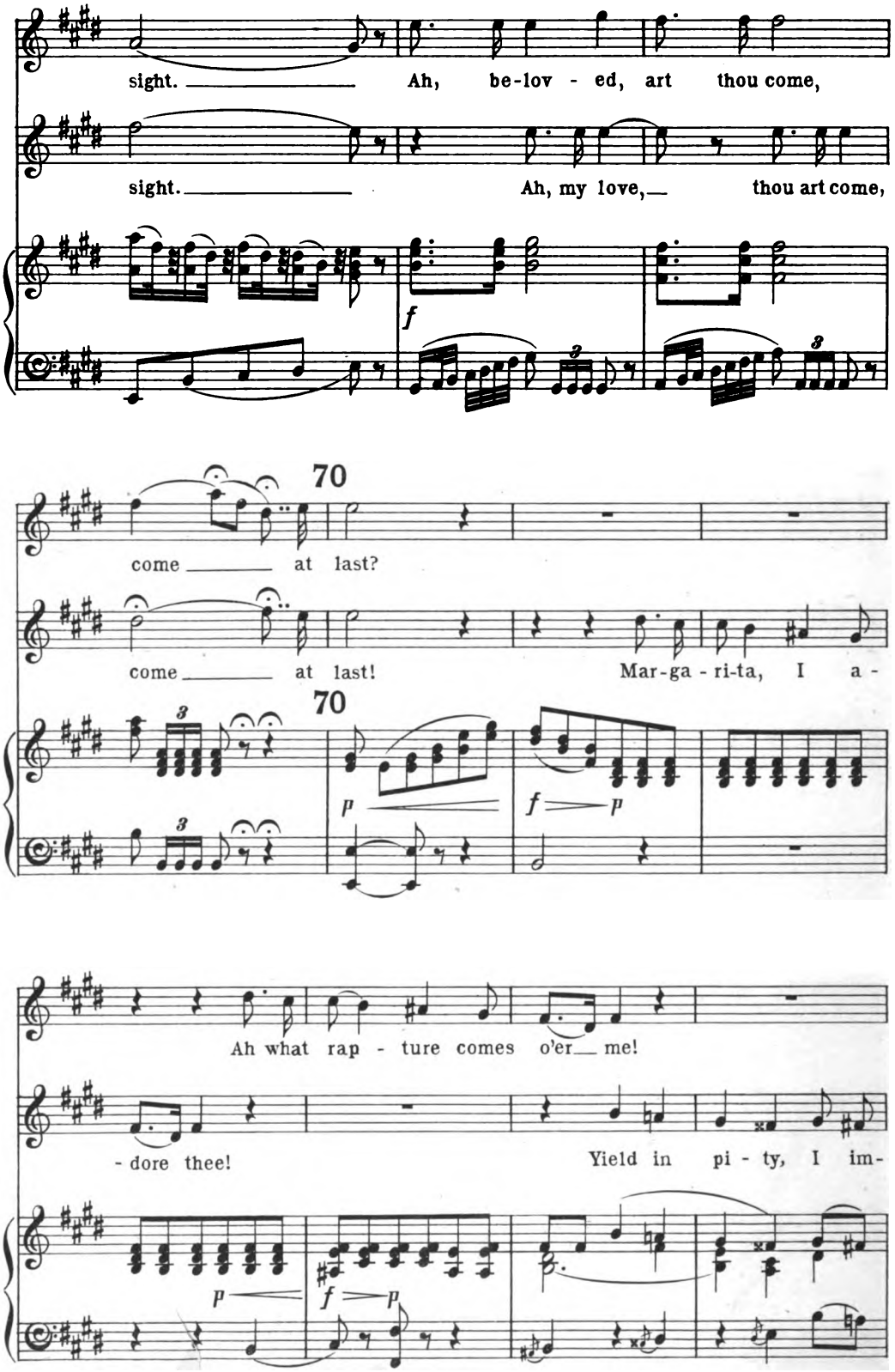

MARGARET.
Margari - ta! I love thee! Thou know'st my name! And thine, too,
68
(timidly.) FAUST.
My lips have learned to say Faust! Once more, I pray! When
MARGARET.
thou dost speak my name, 'tis soft as summer show-er! My
vi - sion showed me thee! Now thou art come to
FAUST.
Thy vi - sion
p

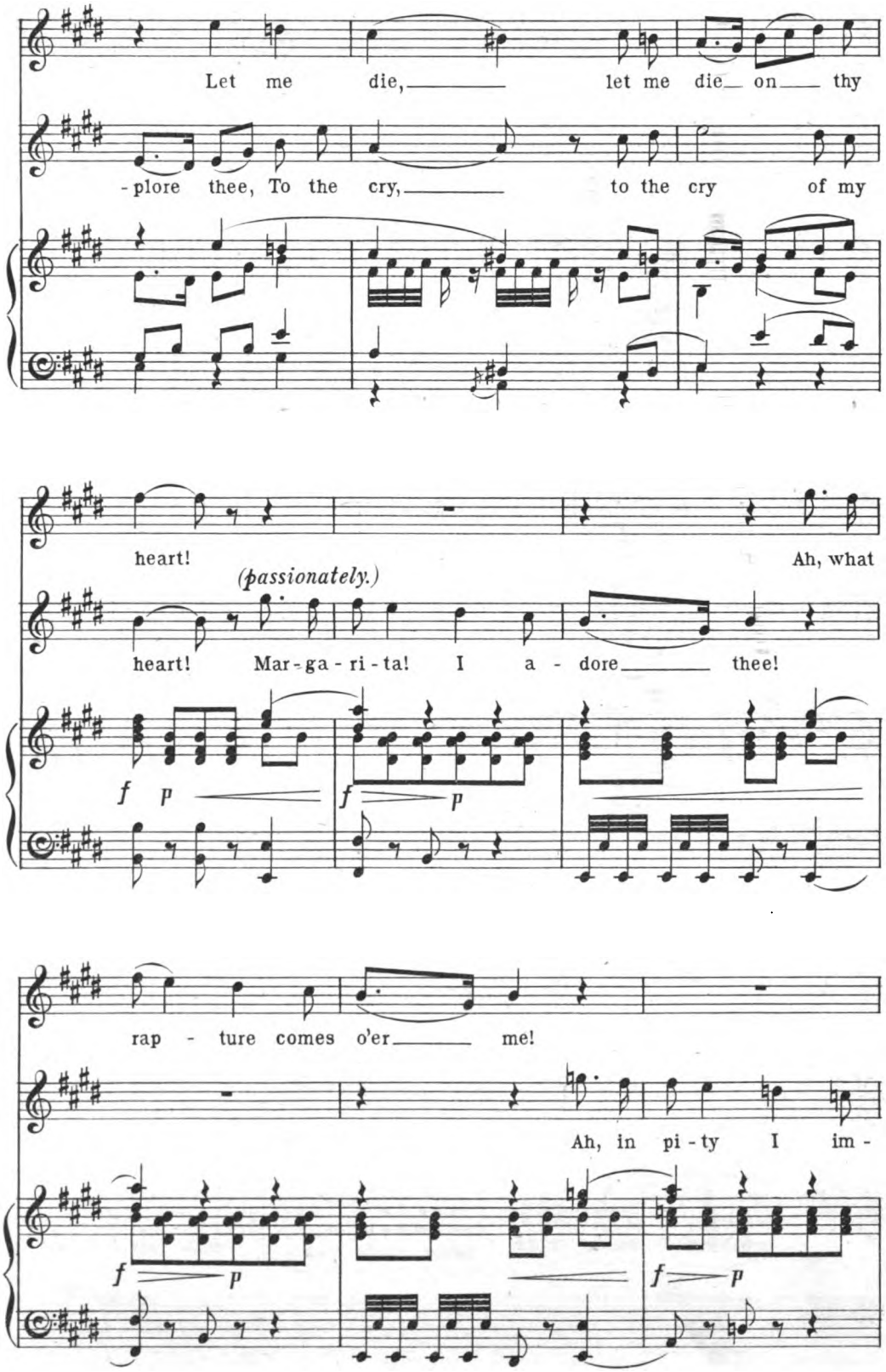

me, I know thy face a - - gain, thy
showed thee me!
voice of gen - tle pow - er!
And, since that hour?—
poco cresc.
p
poco riten.
a tempo
I've longed for thee!
All my heart I lay be-
Marga-ri - ta, I a - dore thee!
poco riten.
a tempo
sf
11781

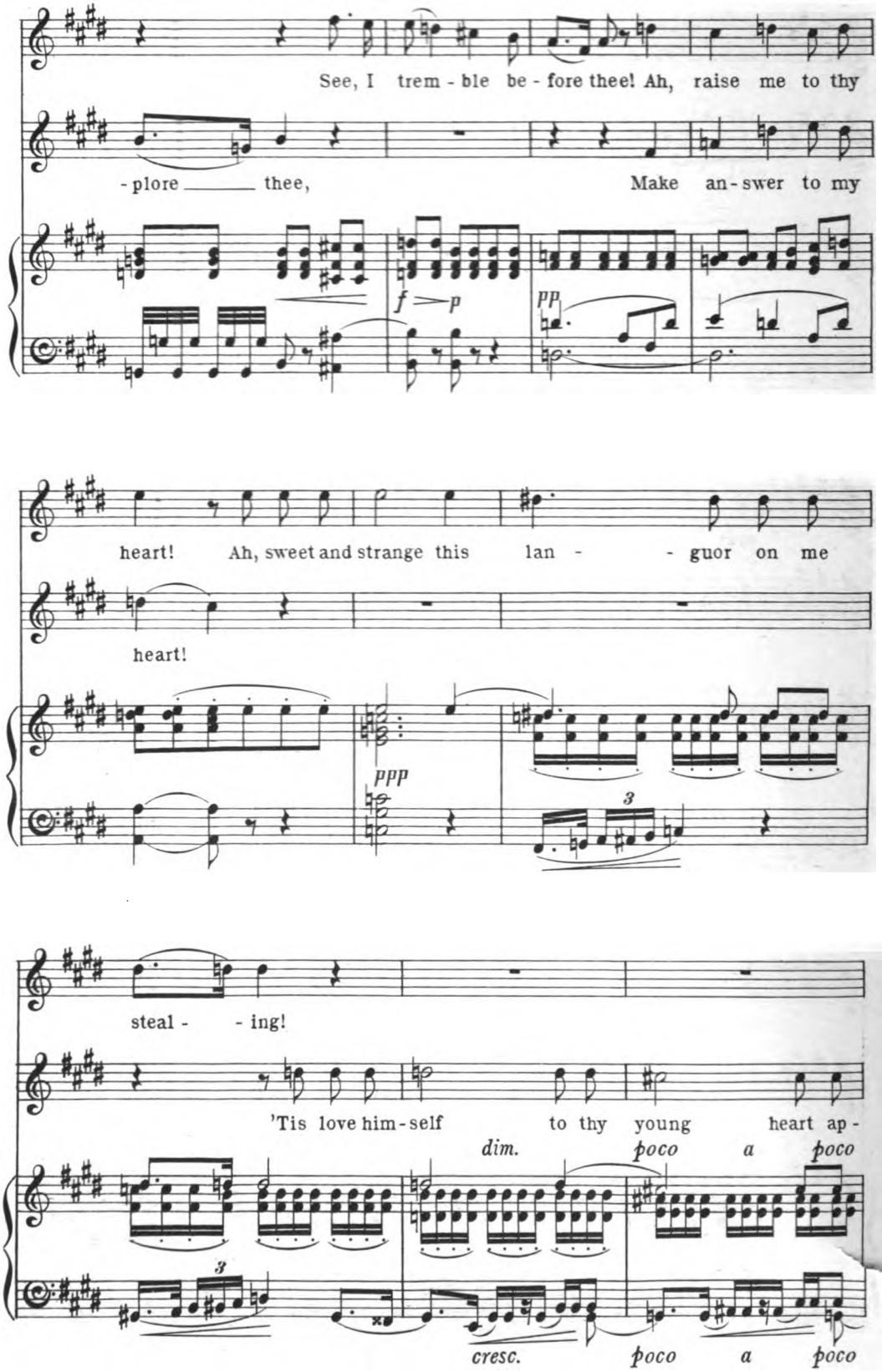

69
poco riten. a tempo
-fore thee! All my love is thine!
a tempo
69 Margari - ta! Thou art mine!
poco riten. a tempo
f
p
Love of my soul,
Ah!
seen in my dream of hea - - - ven!

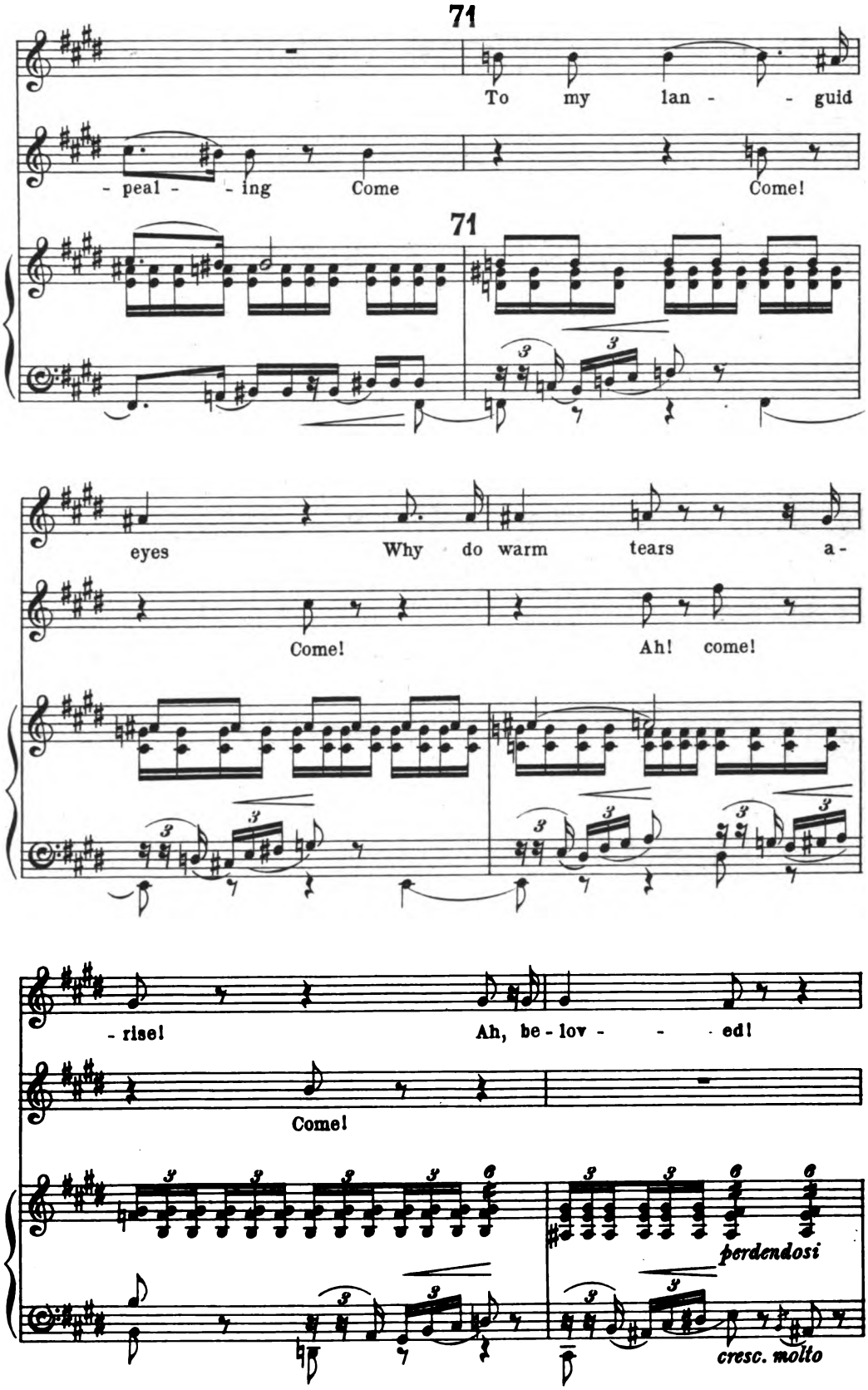

Love of my soul, whom in some dream of
Oh pu - rest maid, whom in some dream of
sempre pp
hea - - - ven My long - - - ing eyes have
hea - - - ven My long - - - ing eyes have
gazed on, ar - rayed in dazz-ling light! At
gazed on, ar - rayed in dazz - ling light! At

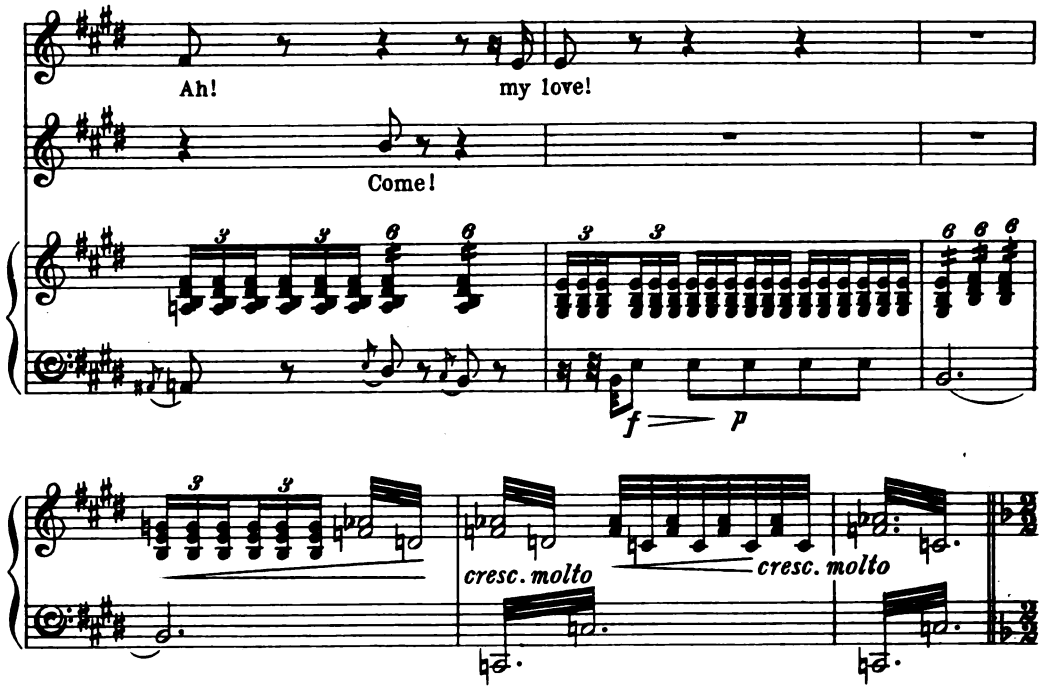

last the hour is come! At
last the hour is come! At
last the veil is ri - ven That hid thy won - - - drous
last the veil is ri - ven That hid thy won - - - drous
beau - - - ty from my wak - - ing
beau - - - ty from my wak - - ing


sight. Ah, be-lov - ed, art thou come,
sight. Ah, my love, thou art come,
f
70
come at last?
come at last! Mar-ga - ri-ta, I a -
70
p
f p
Ah what rap - ture comes o'er me!
- dore thee! Yield in pi - ty, I im-
p
f p

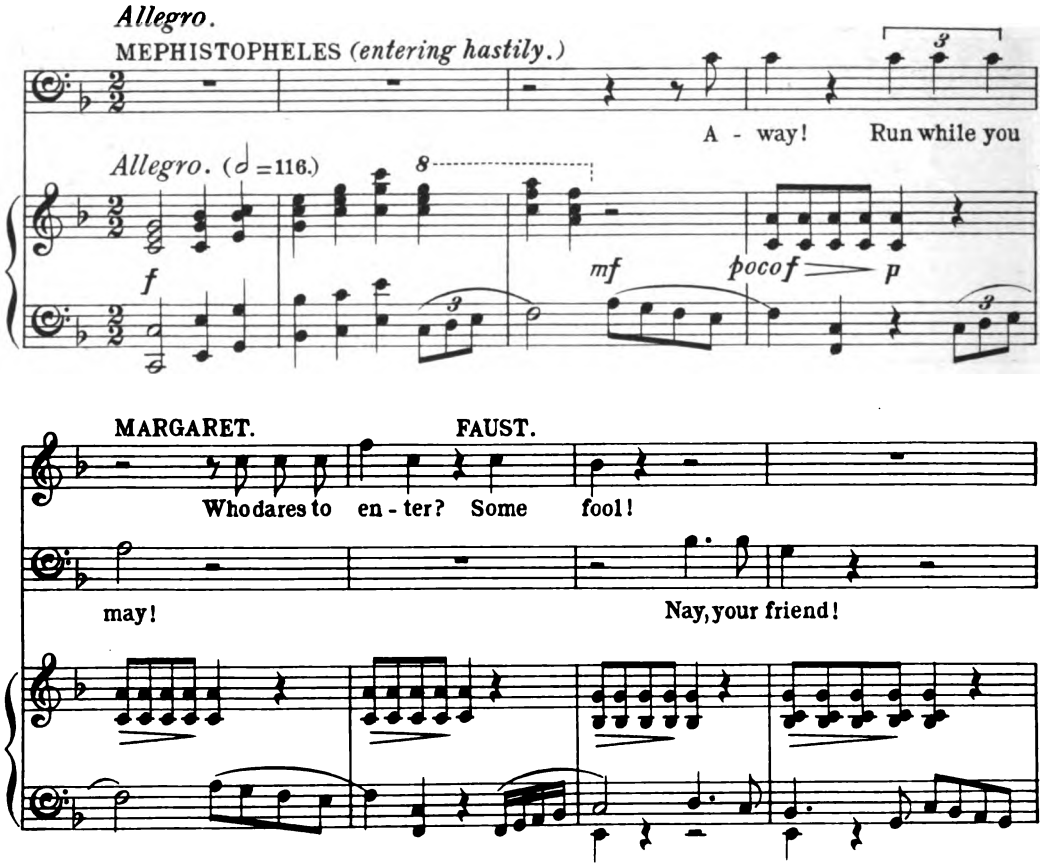

Let me die, let me die on thy
-plore thee, To the cry, to the cry of my
heart!
Ah, what
(passionately.)
heart! Mar-ga-ri-ta! I a-dore thee!
f p
f p
rap-ture comes o'er me!
Ah, in pi-ty I im-
f p
f p

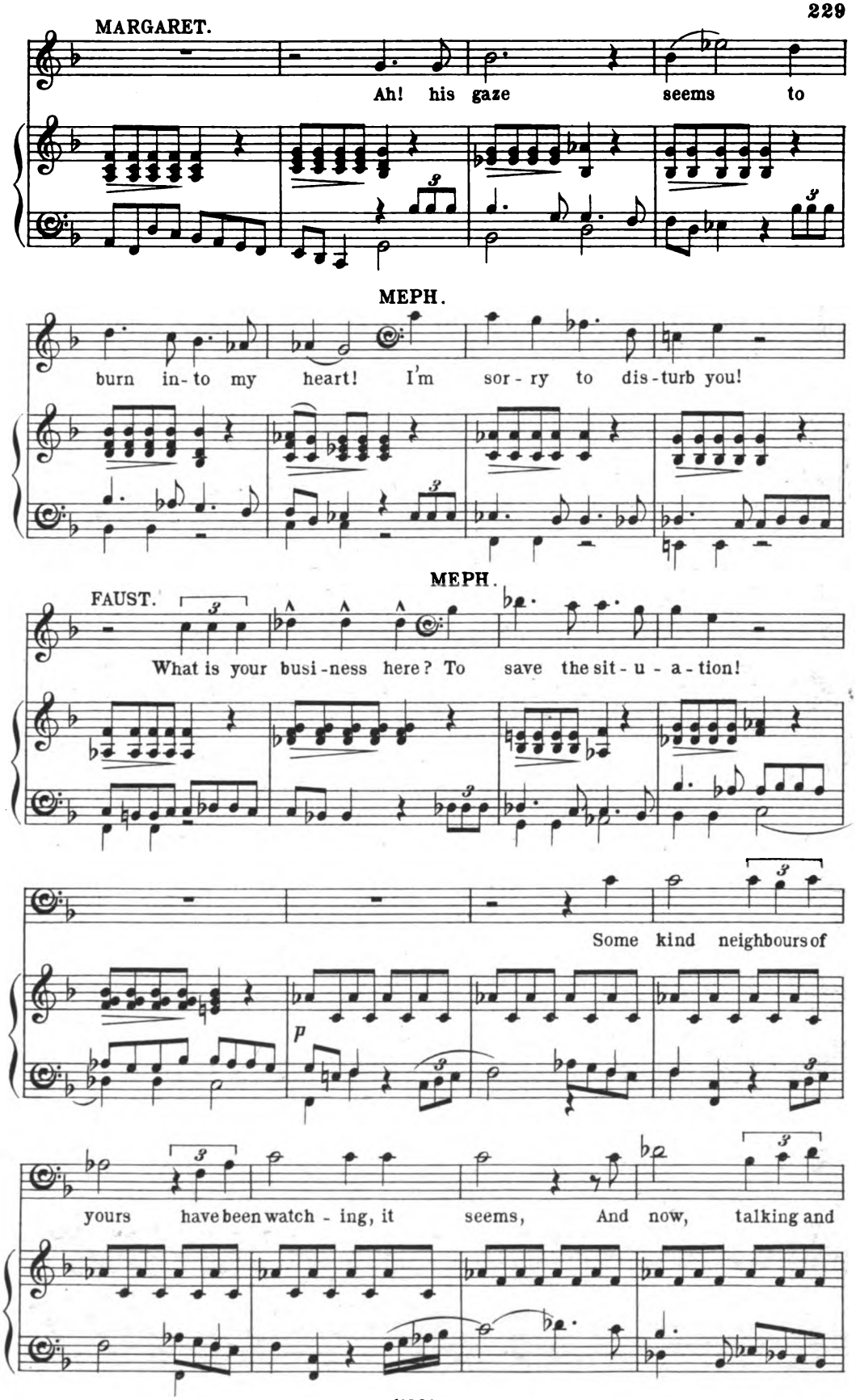

See, I trem - ble be - fore thee! Ah, raise me to thy
- plore thee, Make an - swer to my
f p
pp
heart! Ah, sweet and strange this lan - - guor on me
heart!
ppp
3
steal - - ing!
'Tis love him - self to thy young heart ap -
dim.
poco a poco
3
cresc.
poco a poco

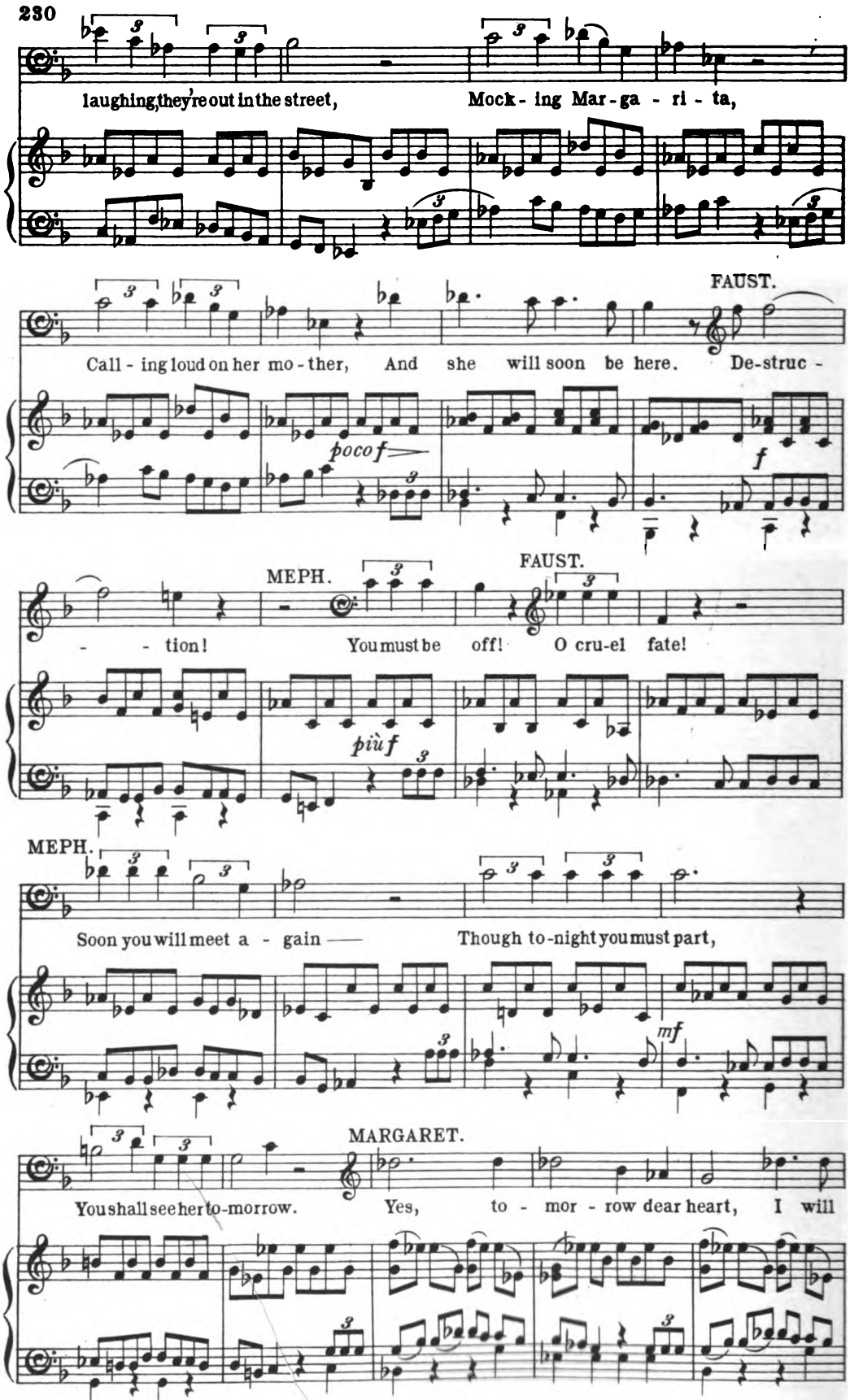

71
To my lan - - guid
- peal - - ing Come Come!
71
eyes Why do warm tears a-
Come! Ah! come!
- rise! Ah, be - lov - - ed!
Come!
perdendosi
cresc. molto

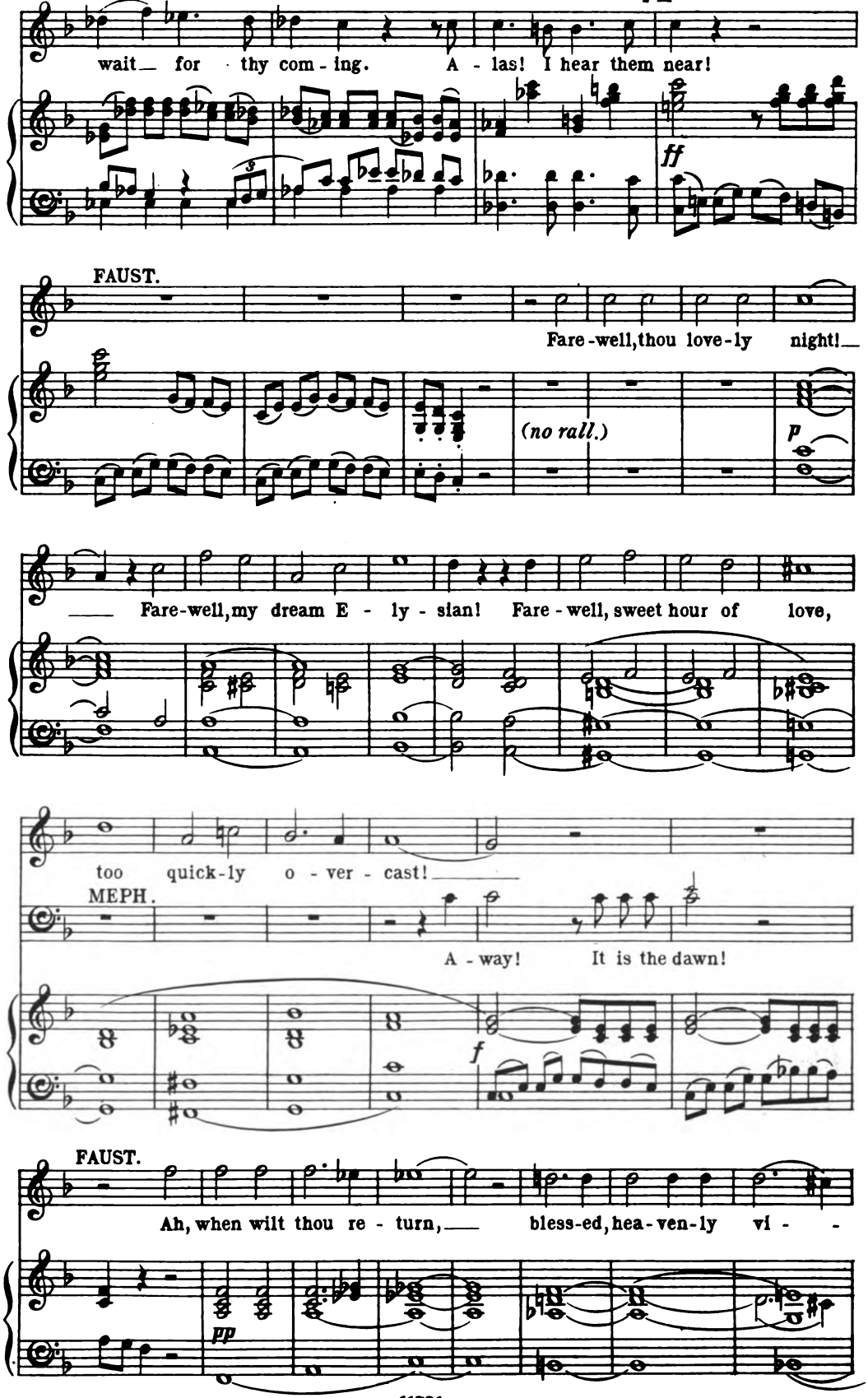

Ah!
my love!
Come!
f
p
cresc. molto
cresc. molto

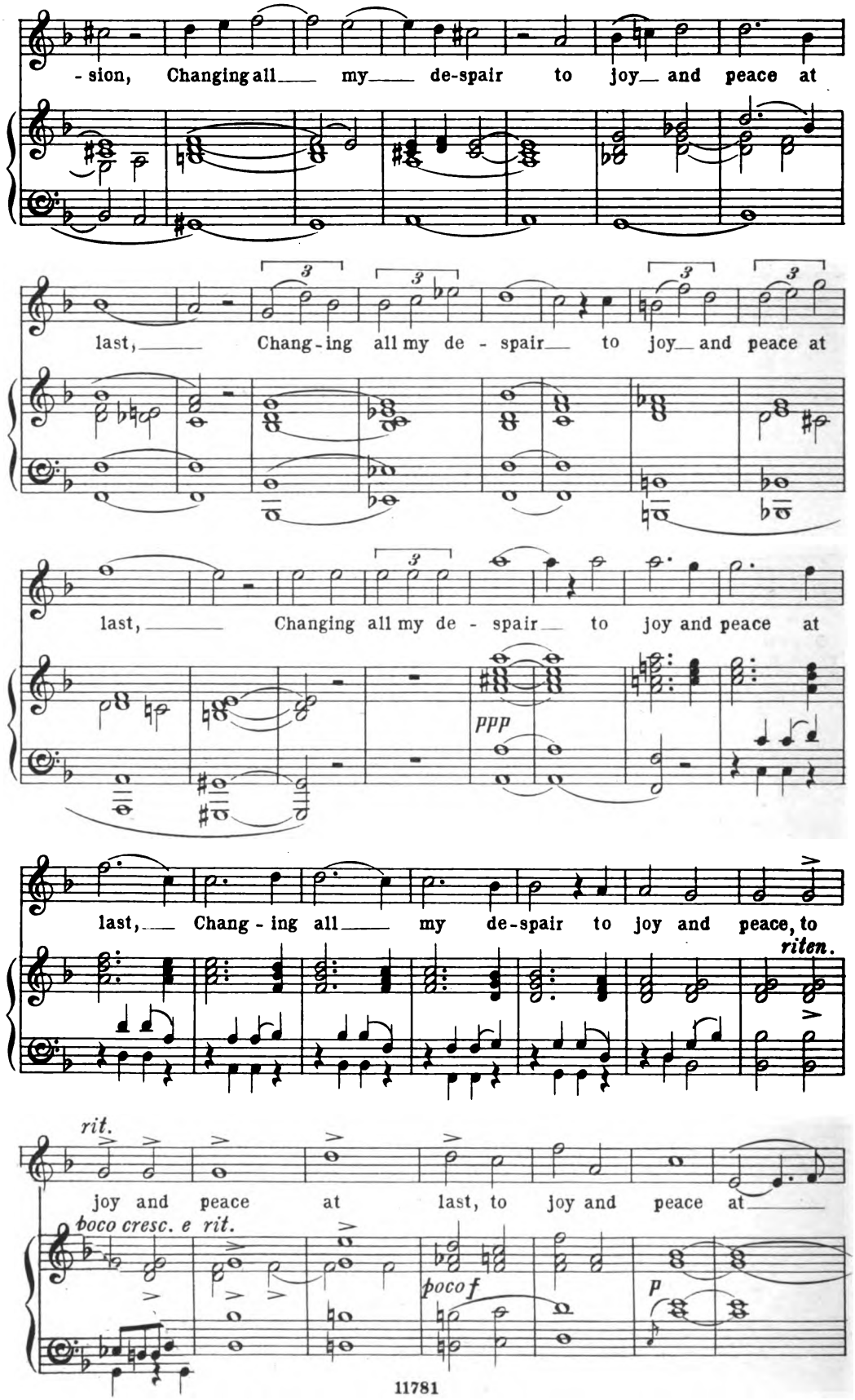
SCENE XIV.

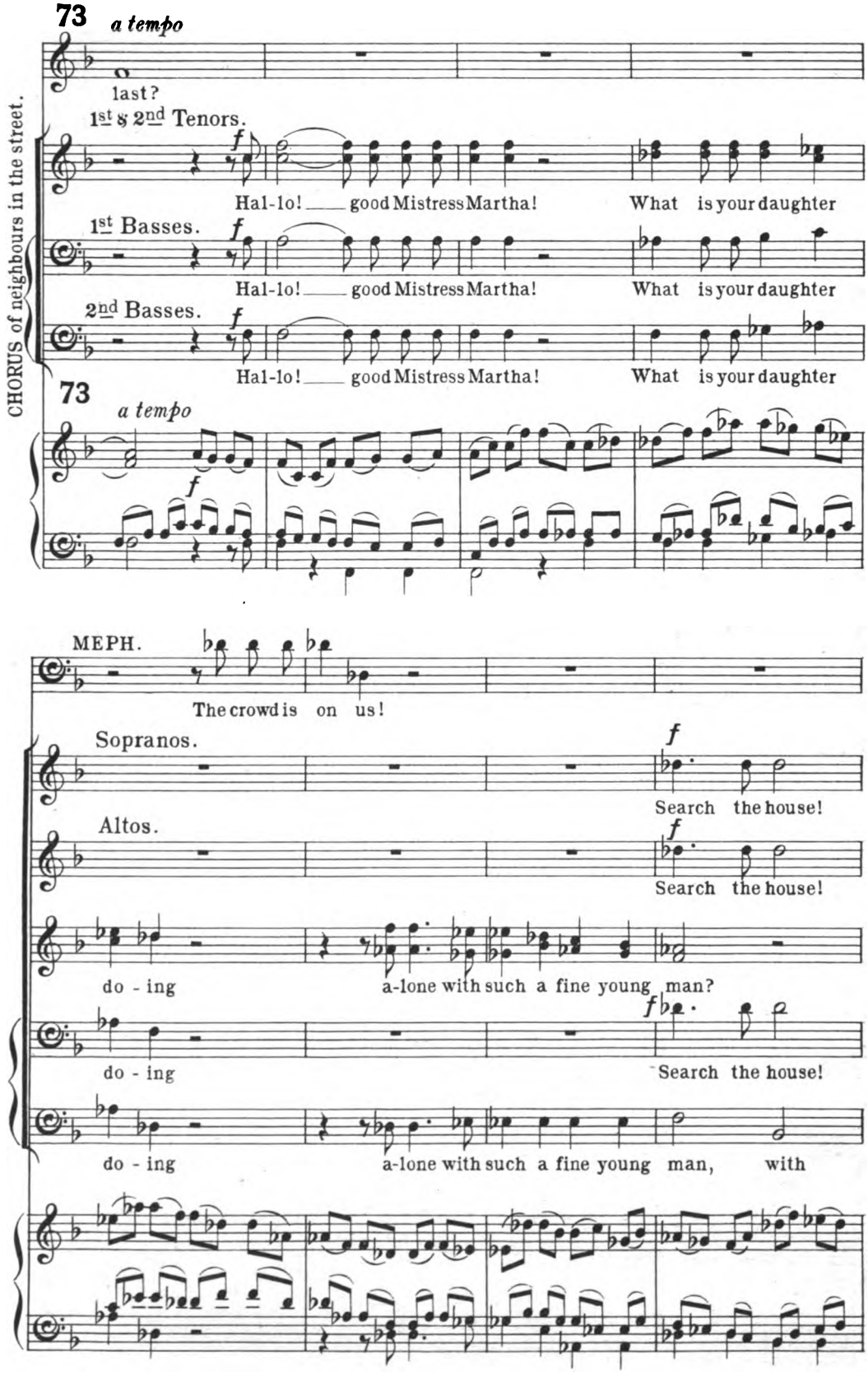

Allegro.
MEPHISTOPHELES (entering hastily.)
A - way!
Run while you
Allegro. (𝅗𝅥 = 116.)
f
mf
poco f
p
MARGARET.
FAUST.
Who dares to en - ter? Some fool!
may!
Nay, your friend!

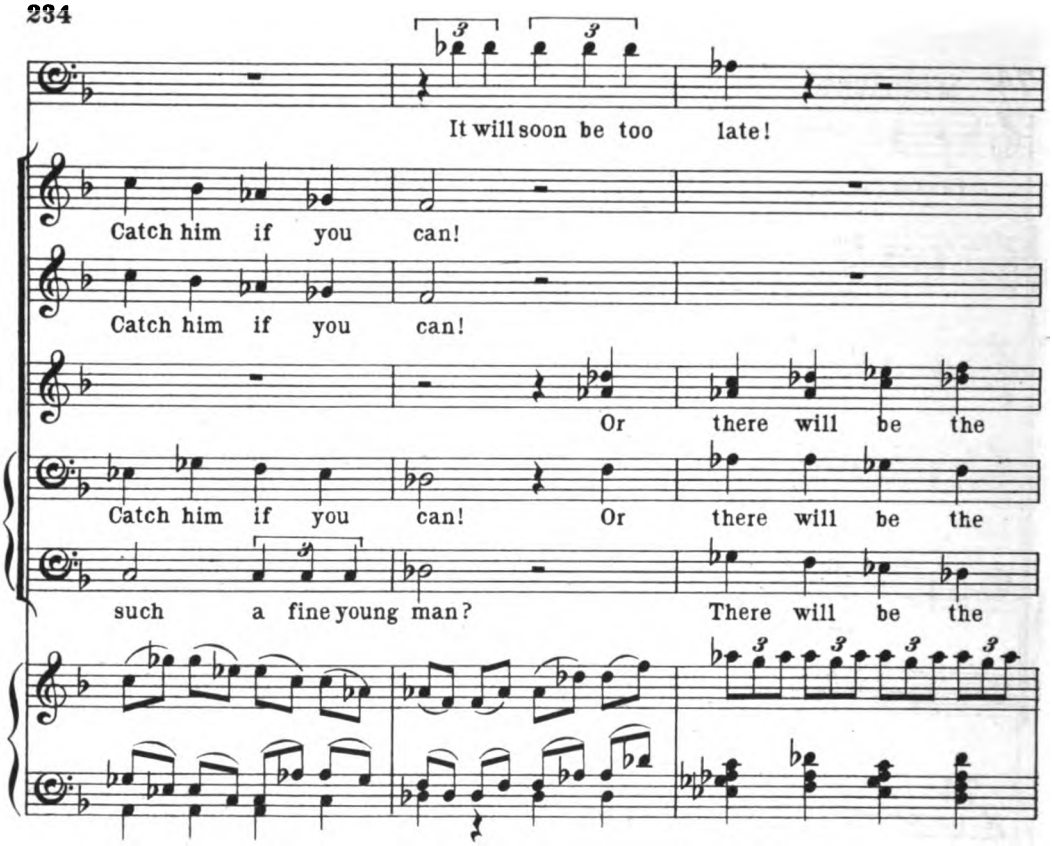

MARGARET.
Ah! his gaze seems to
MEPH.
burn in-to my heart! I'm sor-ry to dis-turb you!
MEPH.
FAUST.
What is your busi-ness here? To save the sit-u-a-tion!
Some kind neighbours of
p
yours have been watch-ing, it seems, And now, talking and

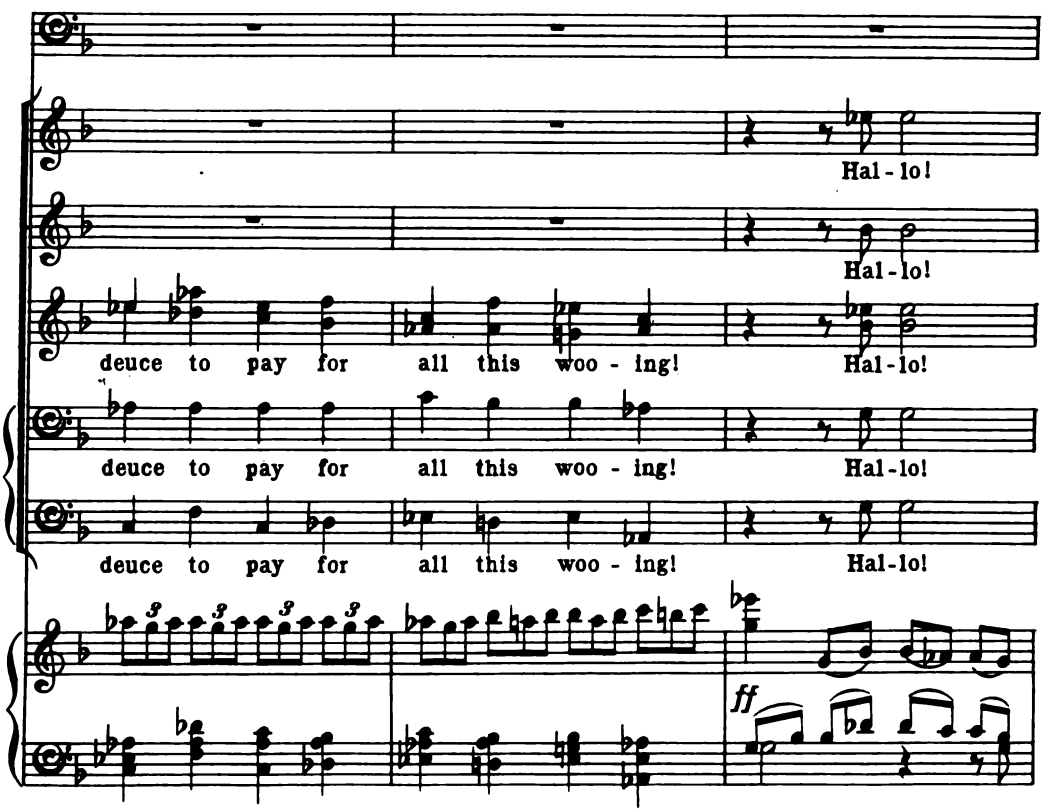

laughing, they're out in the street,
Mock - ing Mar - ga - ri - ta,
FAUST.
Call - ing loud on her mo - ther,
And she will soon be here.
De-struc -
poco f
f
MEPH.
FAUST.
- - tion!
You must be off!
O cru-el fate!
più f
MEPH.
Soon you will meet a - gain —
Though to-night you must part,
mf
MARGARET.
You shall see her to-morrow.
Yes, to - mor - row dear heart, I will

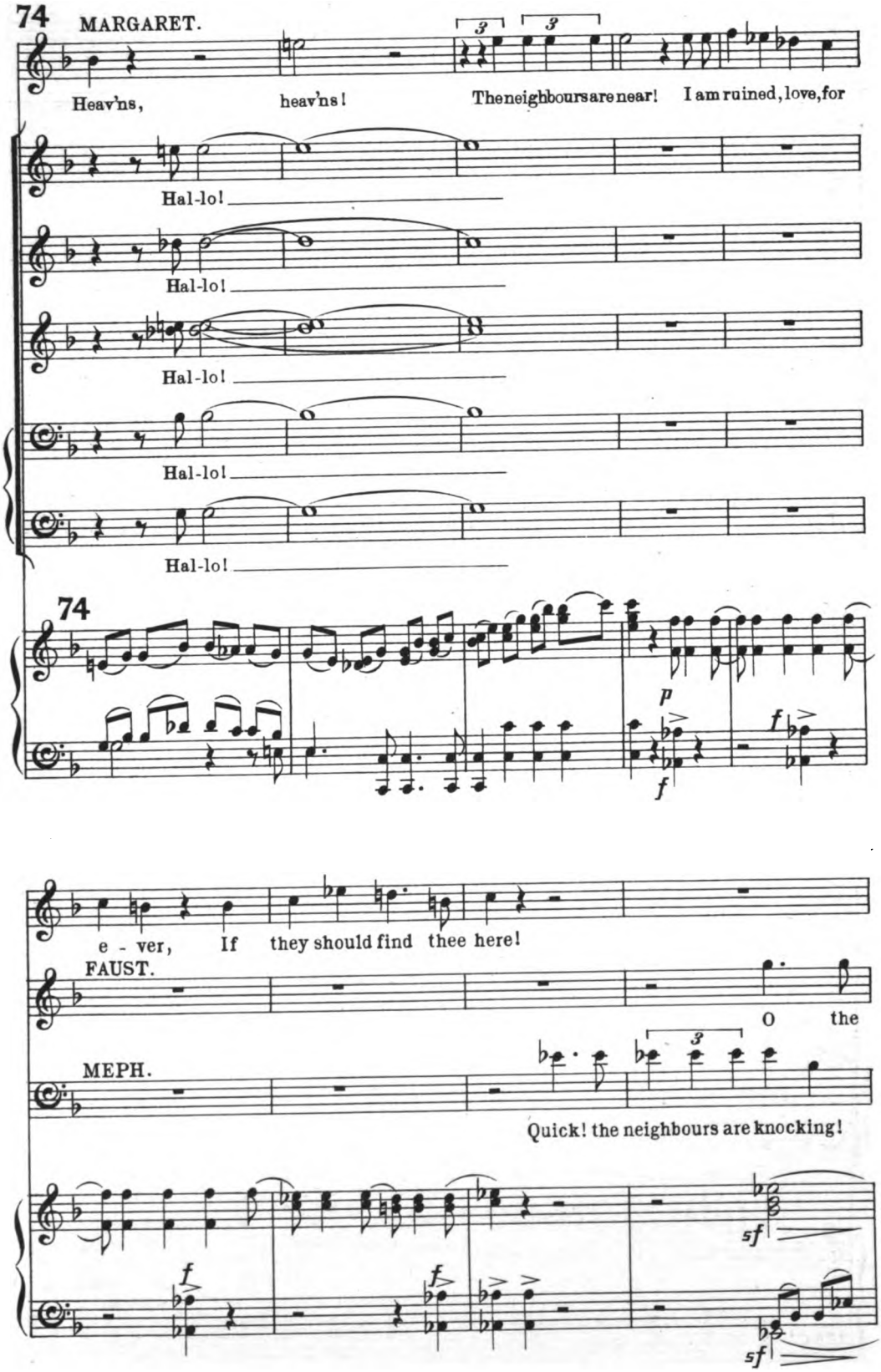

wait for thy com - ing. A - las! I hear them near!
ff
FAUST.
Fare-well, thou love-ly night!
(no rall.)
p
Fare-well, my dream E - ly - sian! Fare - well, sweet hour of love,
too quick-ly o - ver - cast!
MEPH.
A - way! It is the dawn!
f
FAUST.
Ah, when wilt thou re - turn, bless-ed, hea-ven-ly vi - -
pp

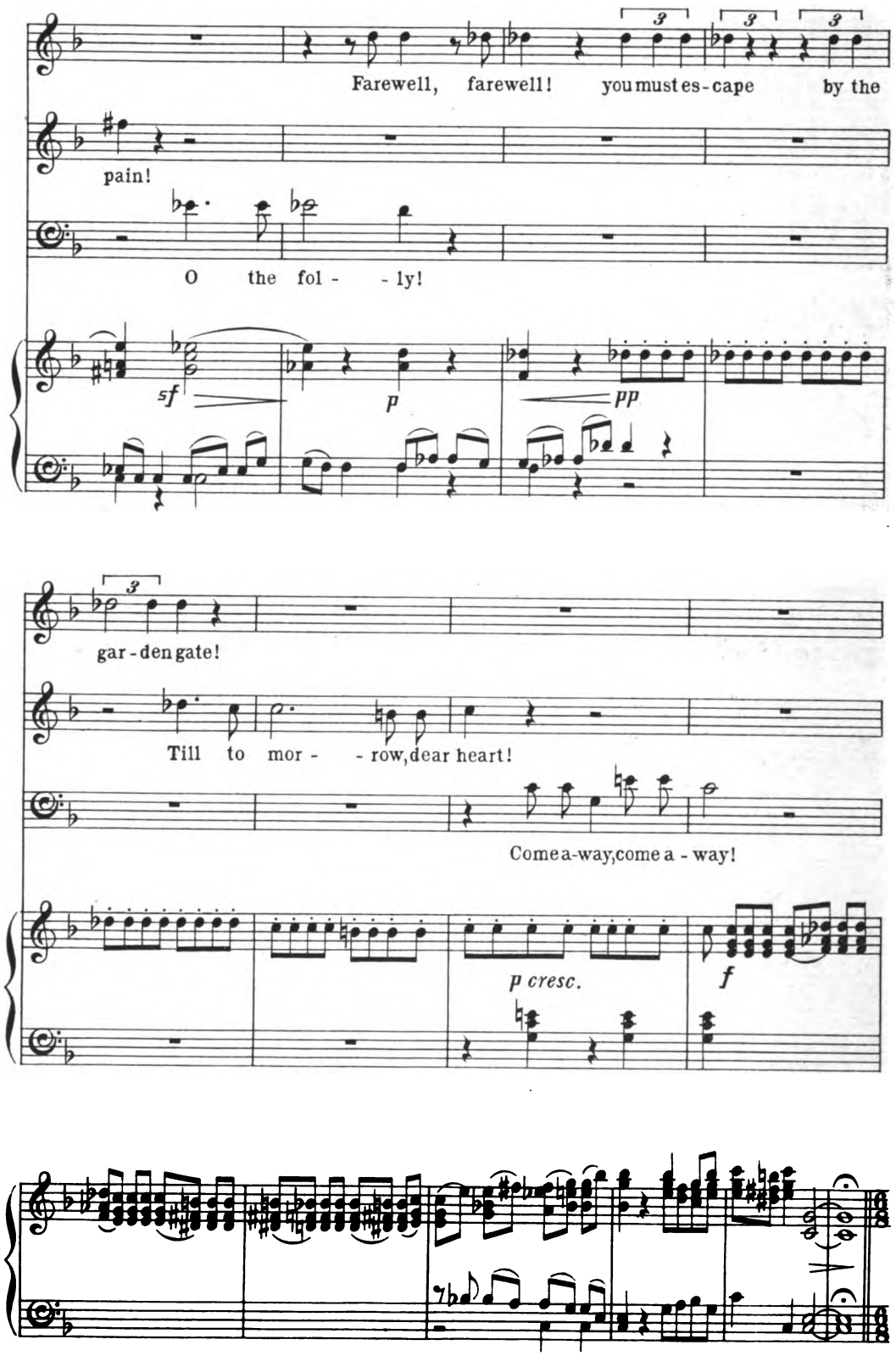

- sion, Changing all my de-spair to joy and peace at
last, Chang-ing all my de - spair to joy and peace at
last, Changing all my de - spair to joy and peace at
ppp
last, Chang - ing all my de-spair to joy and peace, to
riten.
rit.
joy and peace at last, to joy and peace at
poco cresc. e rit.
poco f
p

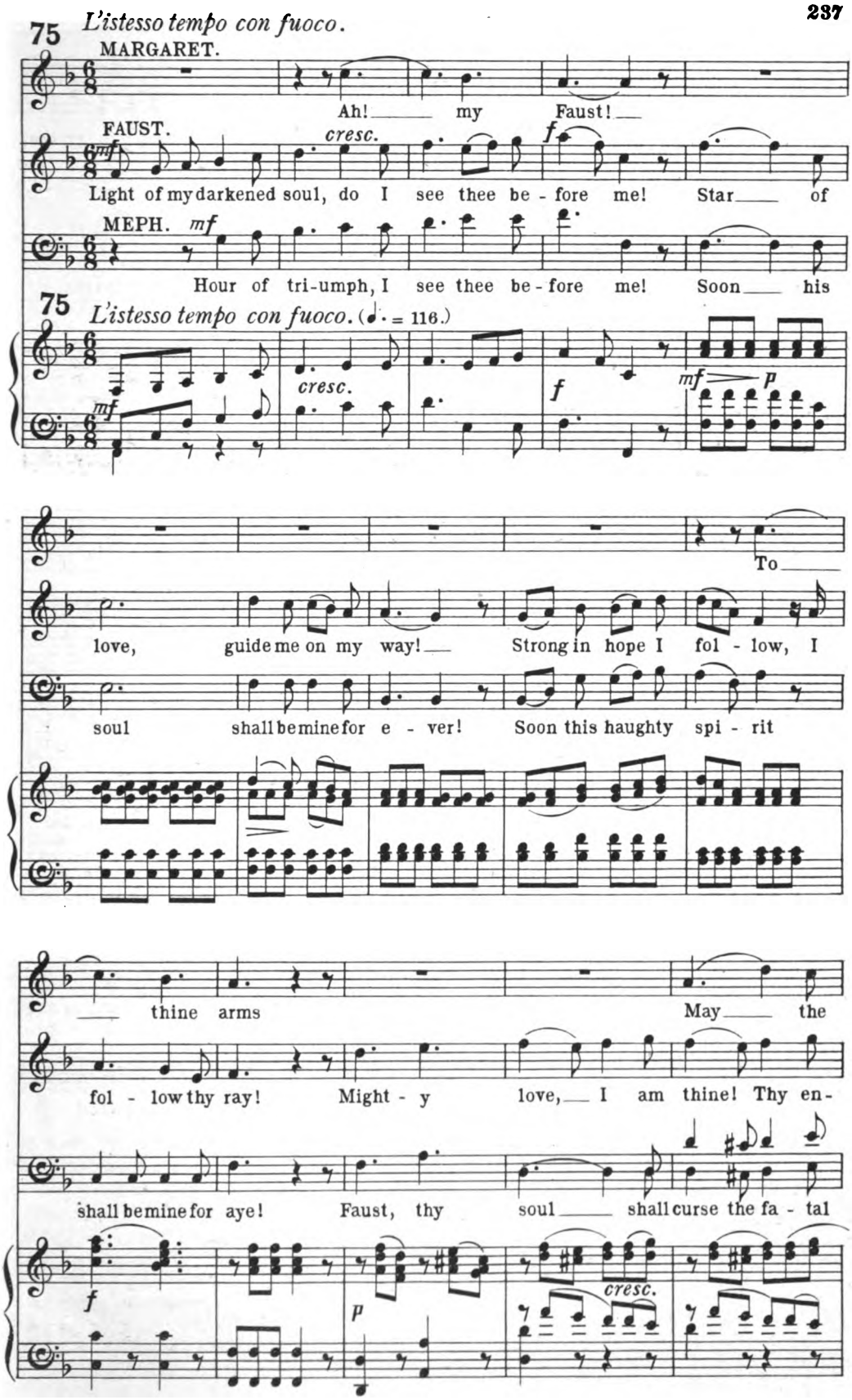

73
a tempo
last?
1st & 2nd Tenors.
Hal-lo! good Mistress Martha! What is your daughter
1st Basses.
Hal-lo! good Mistress Martha! What is your daughter
2nd Basses.
Hal-lo! good Mistress Martha! What is your daughter
CHORUS of neighbours in the street.
73
a tempo
MEPH.
The crowd is on us!
Sopranos.
Search the house!
Altos.
Search the house!
do - ing a-lone with such a fine young man?
do - ing Search the house!
do - ing a-lone with such a fine young man, with

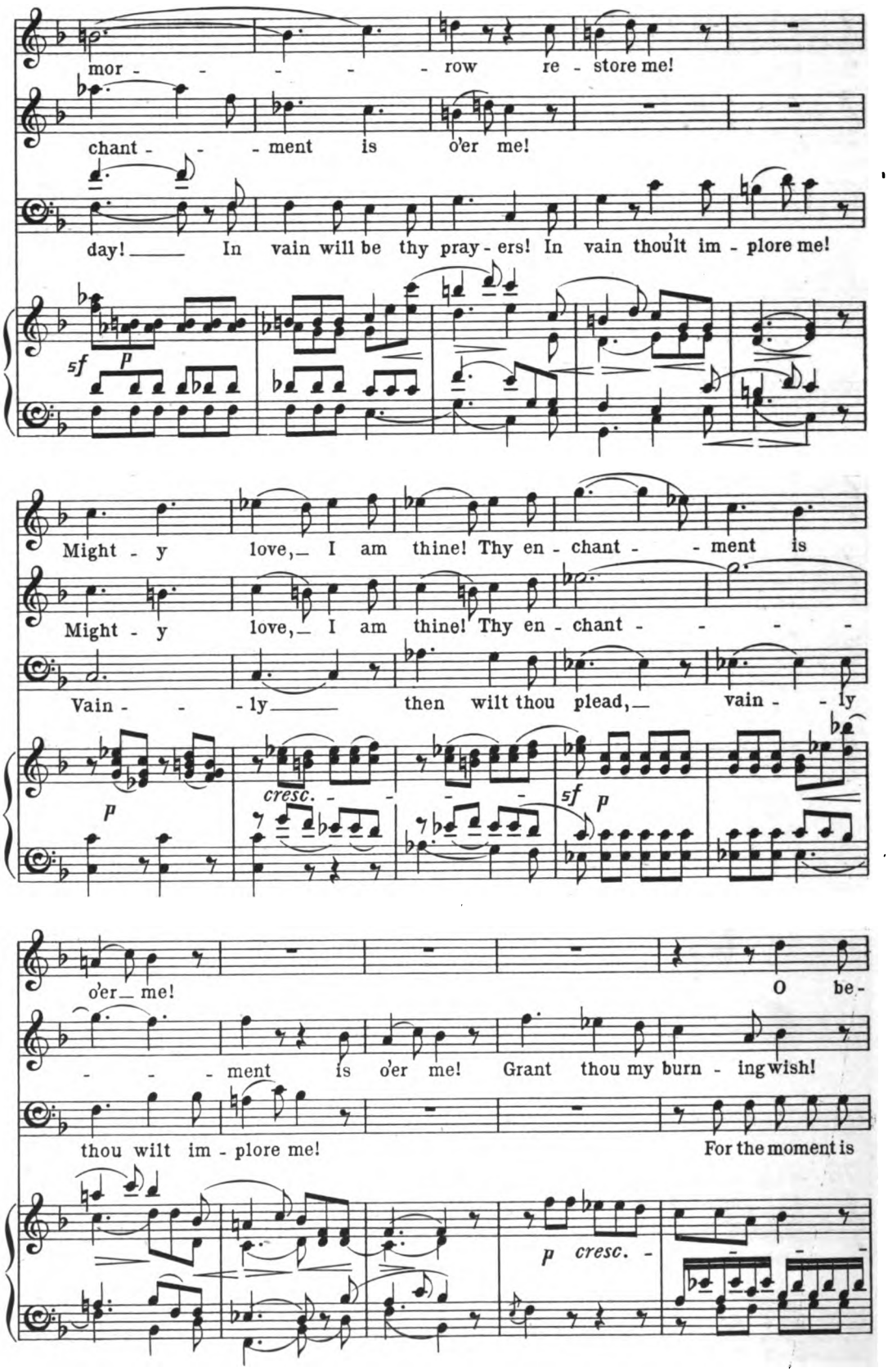

It will soon be too late!
Catch him if you can!
Catch him if you can!
Or there will be the
Catch him if you can! Or there will be the
such a fine young man? There will be the

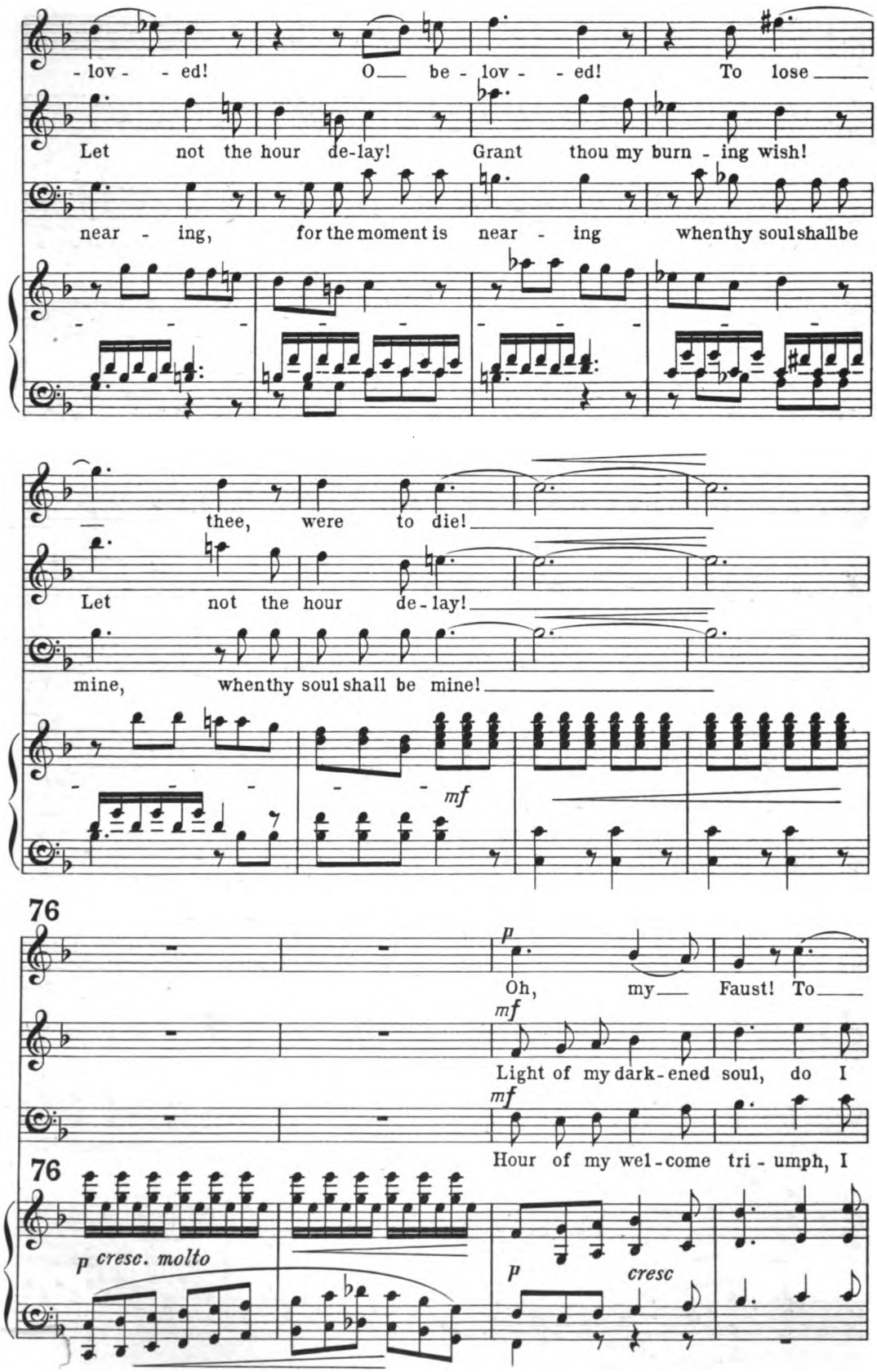

Hal - lo!
Hal - lo!
deuce to pay for all this woo - ing! Hal - lo!
deuce to pay for all this woo - ing! Hal - lo!
deuce to pay for all this woo - ing! Hal - lo!
ff

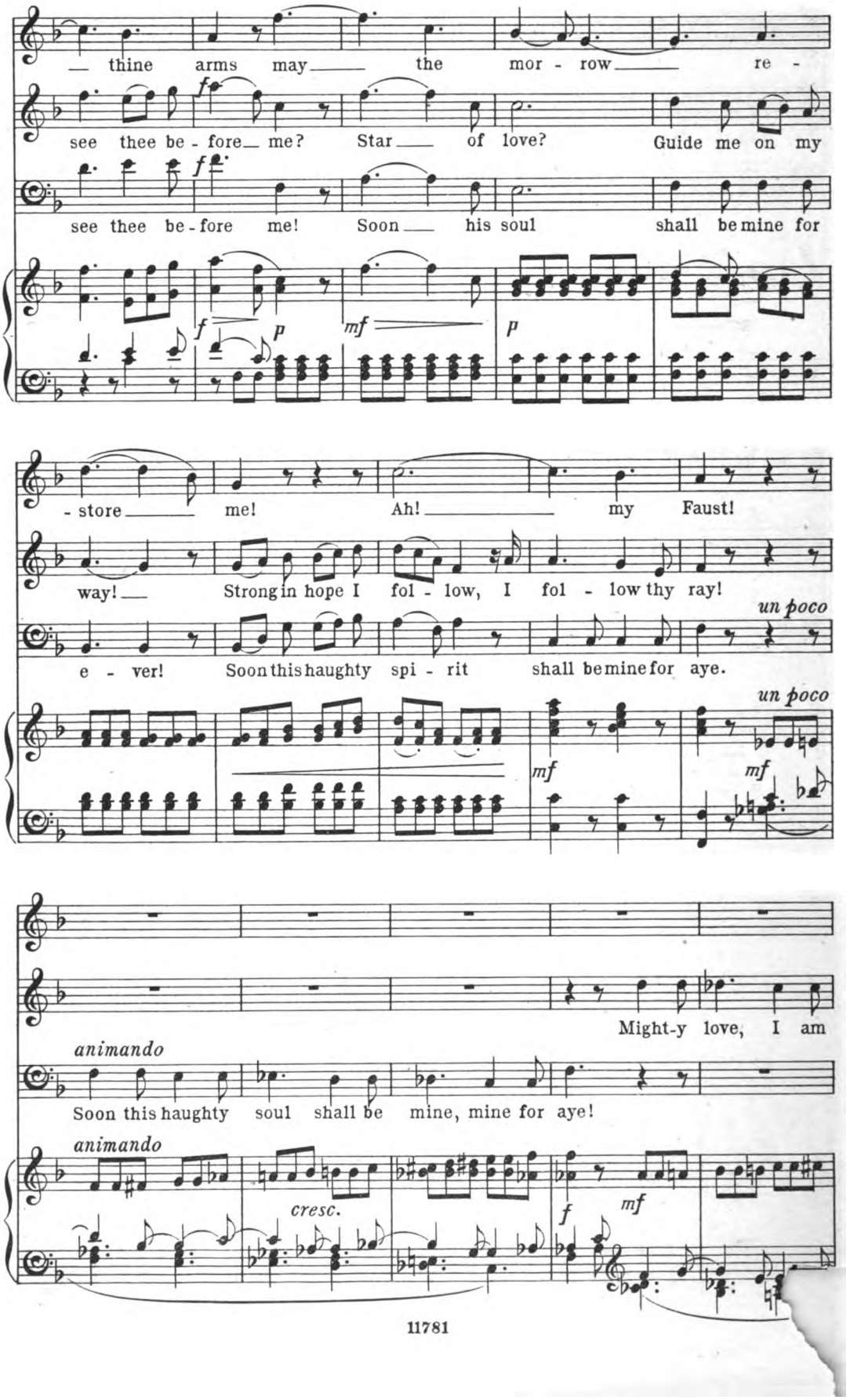

74
MARGARET.
Heav'ns, heav'ns! The neighbours are near! I am ruined, love, for
Hal-lo!
Hal-lo!
Hal-lo!
Hal-lo!
Hal-lo!
74
p
f
f
e - ver, If they should find thee here!
FAUST.
O the
MEPH.
Quick! the neighbours are knocking!
f
f
sf
sf

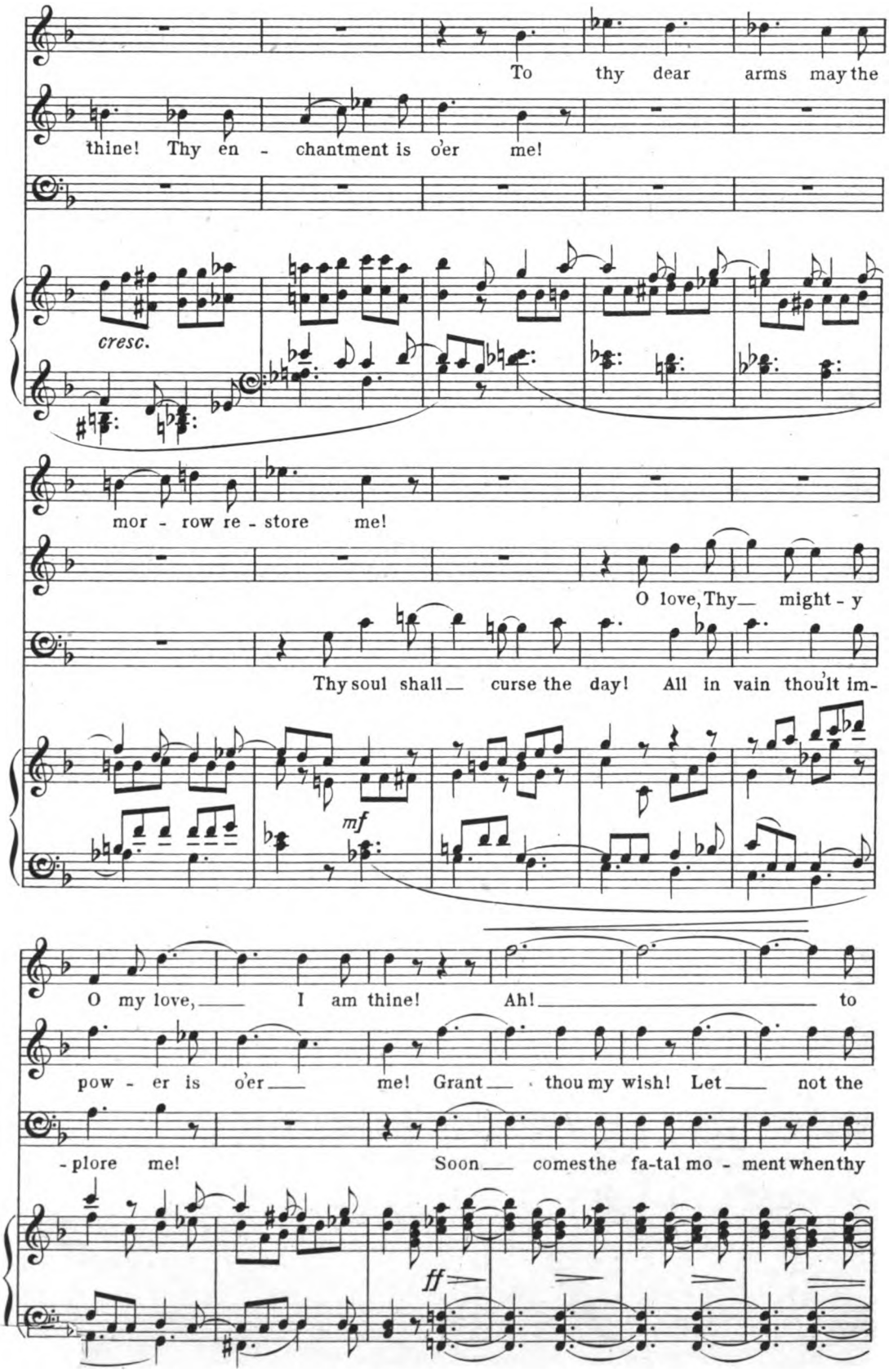

Farewell, farewell! you must es-cape by the
pain!
O the fol - - ly!
sf
p
pp
gar-den gate!
Till to mor - - row, dear heart!
Come a-way, come a - way!
p cresc.
f

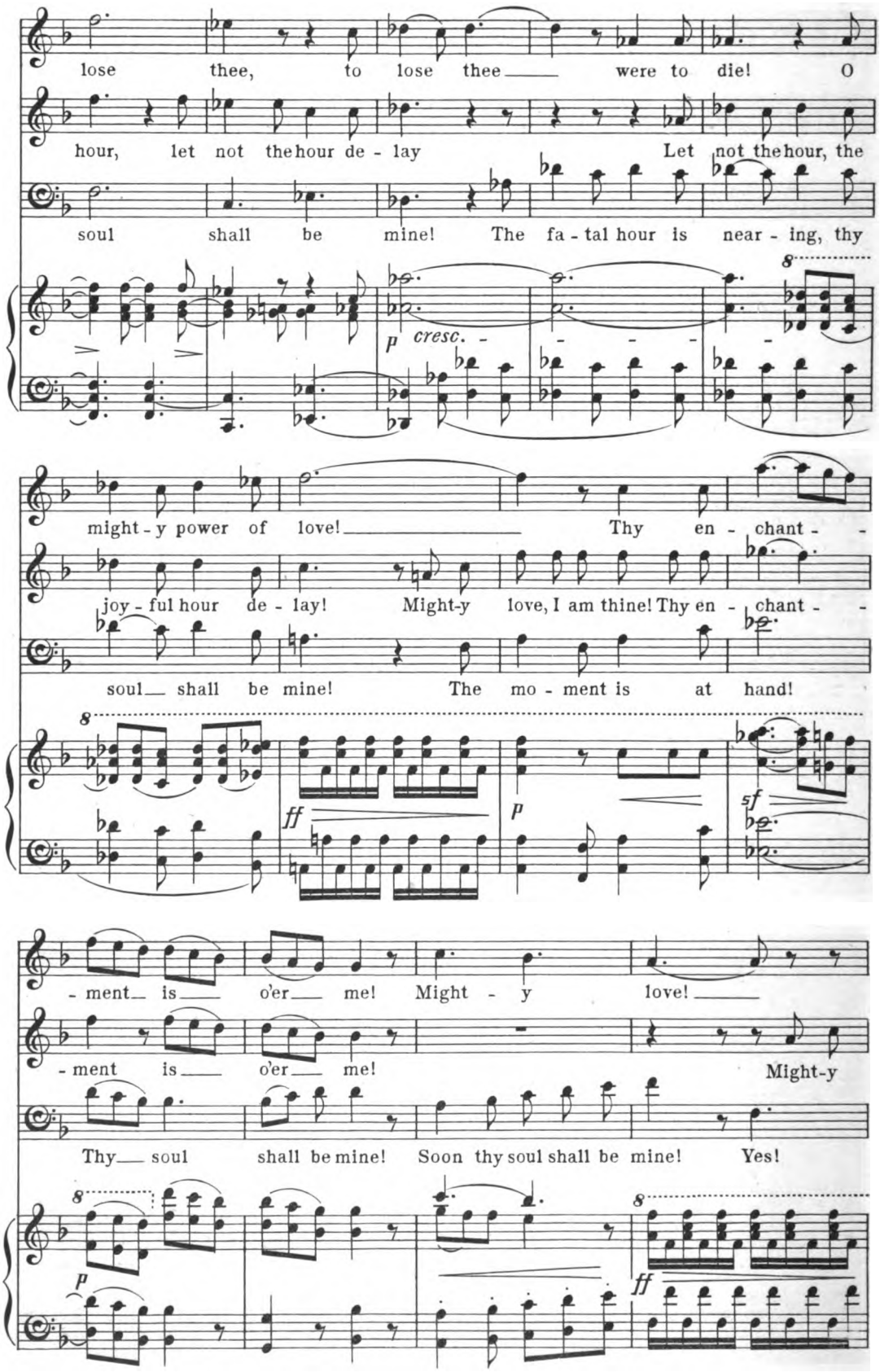

75
L'istesso tempo con fuoco.
MARGARET.
Ah! my Faust!
FAUST.
cresc.
Light of my darkened soul, do I see thee be - fore me! Star of
MEPH.
Hour of tri-umph, I see thee be - fore me! Soon his
75
L'istesso tempo con fuoco. (♩. = 116.)
cresc.
To
love, guide me on my way! Strong in hope I fol - low, I
soul shall be mine for e - ver! Soon this haughty spi - rit
thine arms May the
fol - low thy ray! Might - y love, I am thine! Thy en-
shall be mine for aye! Faust, thy soul shall curse the fa - tal
cresc.

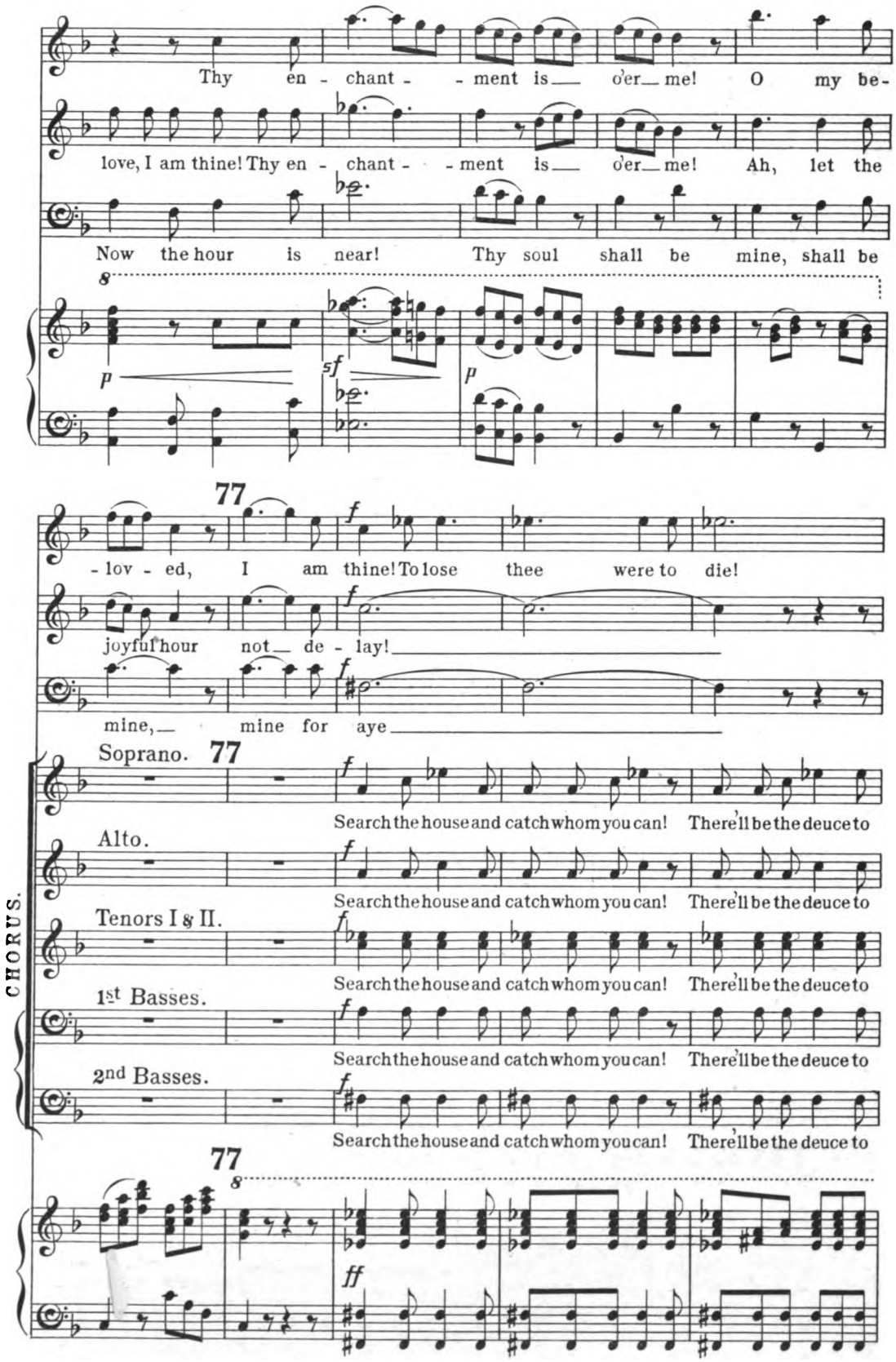

mor - - - - - - row re - store me!
chant - - - ment is o'er me!
day! In vain will be thy pray - ers! In vain thou'lt im - plore me!
sf p
Might - y love, I am thine! Thy en - chant - - ment is
Might - y love, I am thine! Thy en - chant - - - - -
Vain - - - ly then wilt thou plead, vain - - ly
p
cresc. - - - - -
sf p
o'er me!
O be -
- - - ment is o'er me! Grant thou my burn - ing wish!
thou wilt im - plore me!
For the moment is
p cresc. -

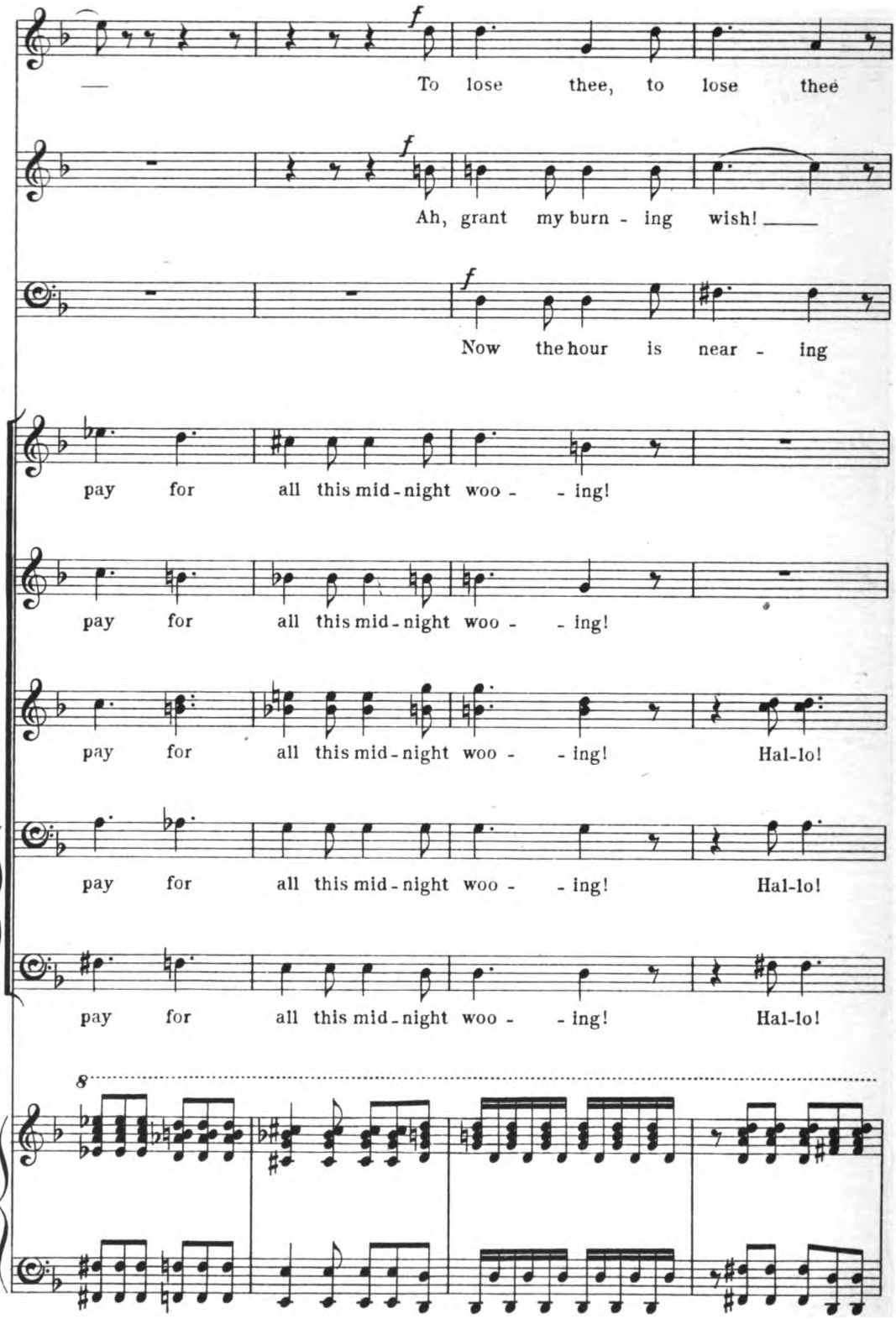

-lov- -ed! O be- lov- -ed! To lose
Let not the hour de-lay! Grant thou my burn-ing wish!
near- ing, for the moment is near- ing when thy soul shall be
thee, were to die!
Let not the hour de-lay!
mine, when thy soul shall be mine!
mf
76
p
Oh, my Faust! To
mf
Light of my dark-ened soul, do I
mf
Hour of my wel-come tri-umph, I
76
p cresc. molto
p
cresc

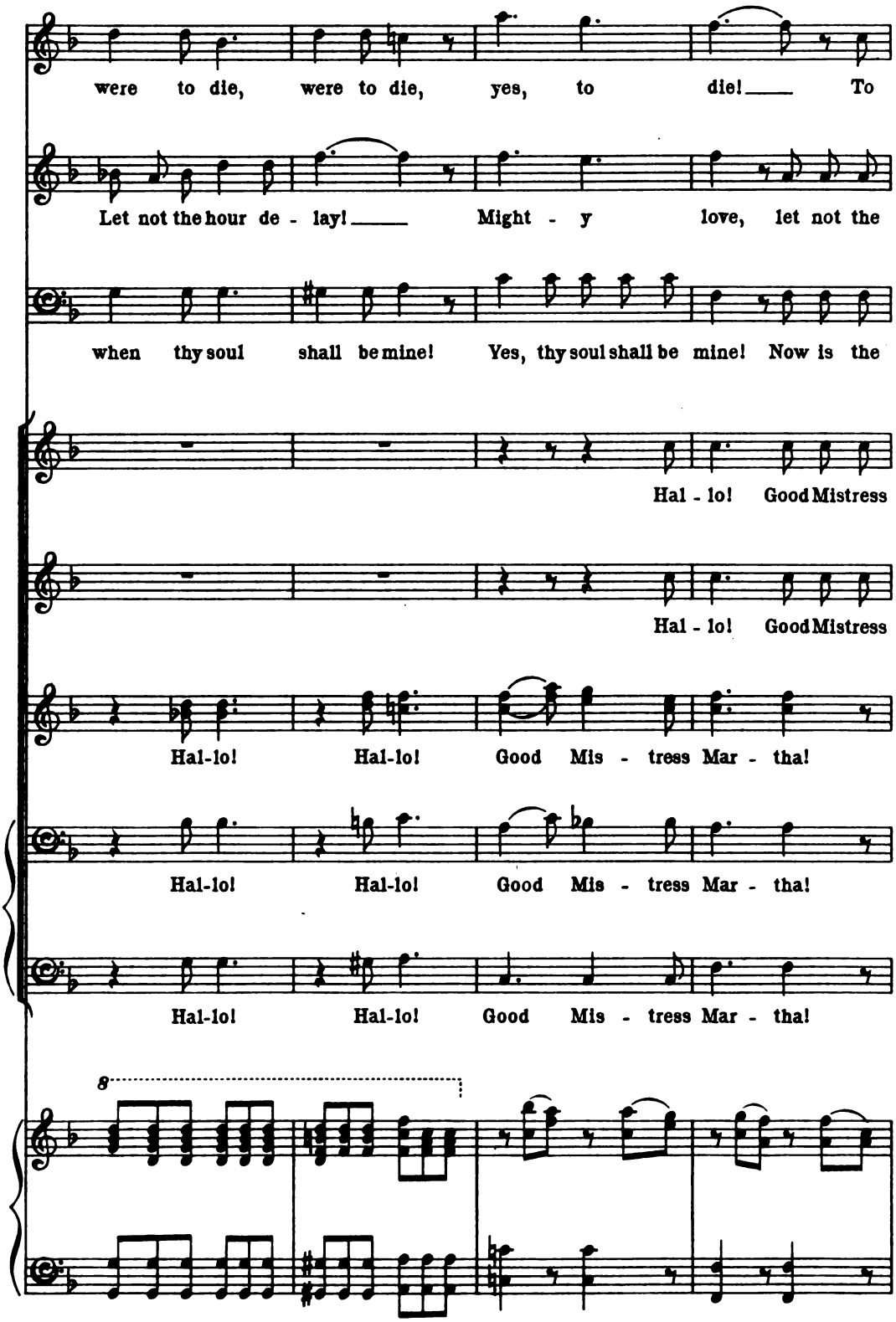

— thine arms may— the mor - row— re -
see thee be - fore— me? Star— of love? Guide me on my
see thee be - fore me! Soon— his soul shall be mine for
f
f
f
p
mf
p
- store— me! Ah!— my Faust!
way!— Strong in hope I fol - low, I fol - low thy ray!
e - ver! Soon this haughty spi - rit shall be mine for aye.
un poco
un poco
mf
mf
Might-y love, I am
animando
Soon this haughty soul shall be mine, mine for aye!
animando
cresc.
f
mf

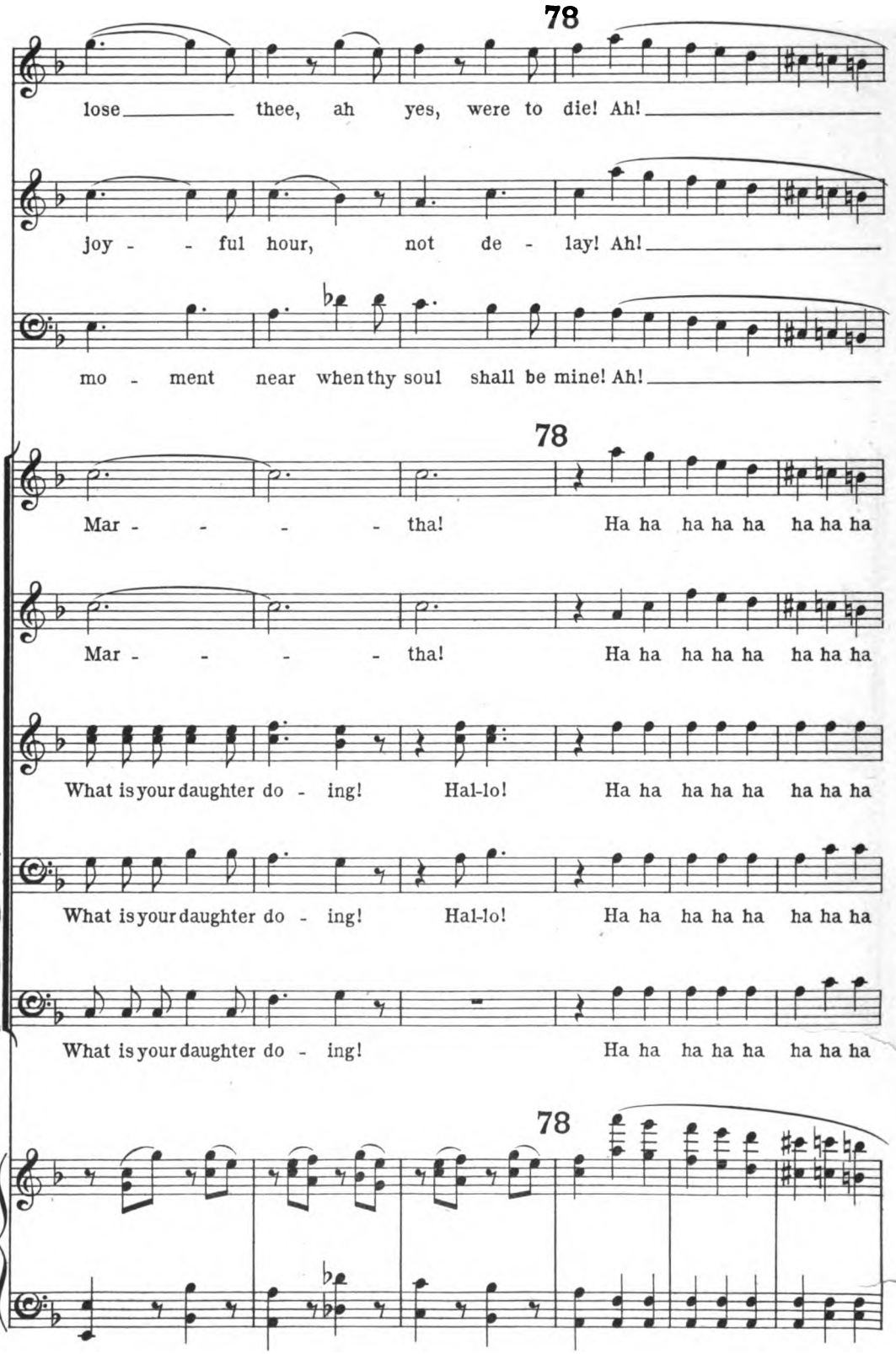

To thy dear arms may the
thine! Thy en - chantment is o'er me!
cresc.
mor - row re - store me!
O love, Thy mighty
Thy soul shall curse the day! All in vain thou'lt im-
mf
O my love, I am thine! Ah! to
pow - er is o'er me! Grant thou my wish! Let not the
- plore me! Soon comes the fa-tal mo - ment when thy
ff

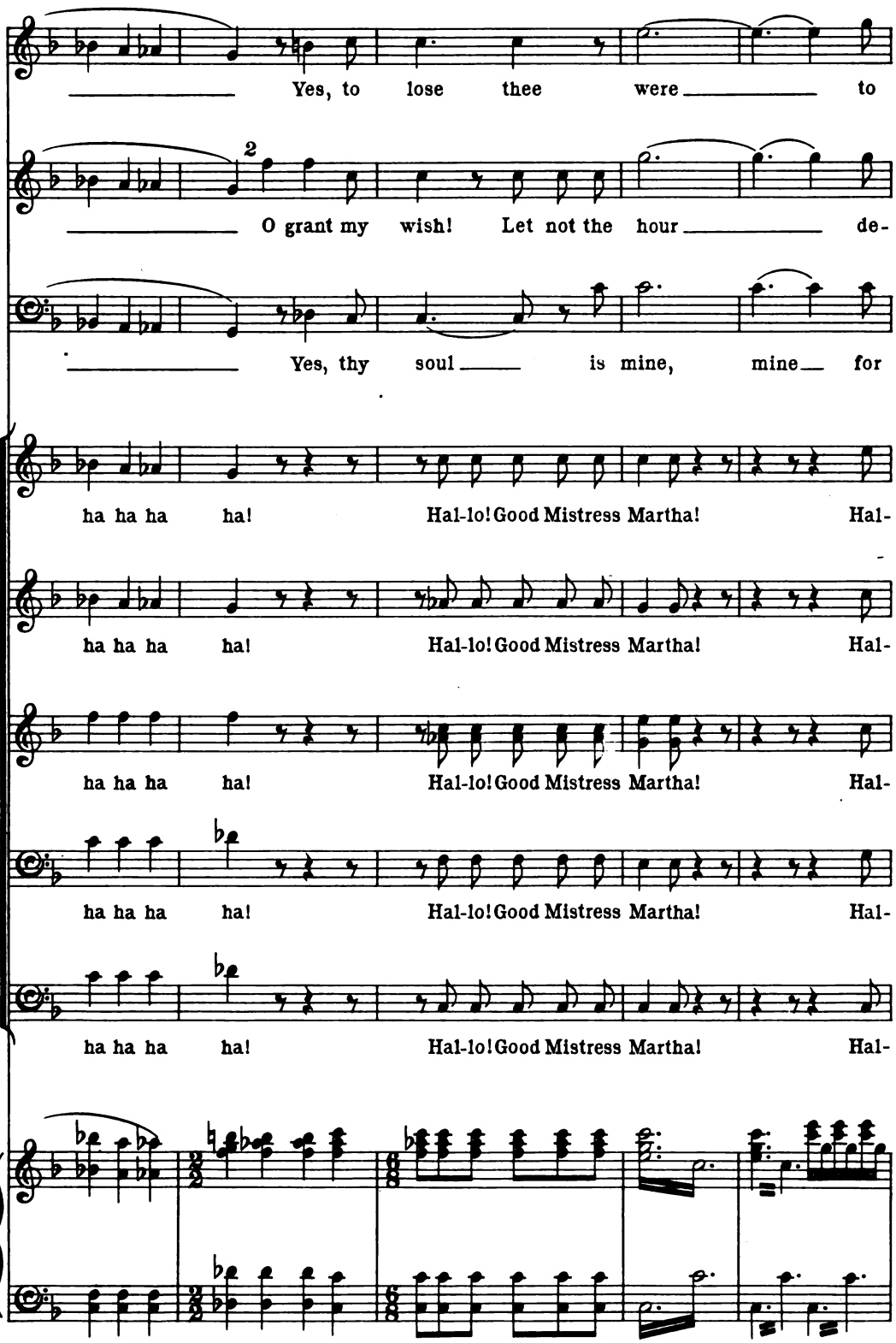

lose thee, to lose thee were to die! O
hour, let not the hour de - lay Let not the hour, the
soul shall be mine! The fa - tal hour is near - ing, thy
p cresc. - - - -
might - y power of love! Thy en - chant - -
joy - ful hour de - lay! Might-y love, I am thine! Thy en - chant - -
soul shall be mine! The mo - ment is at hand!
ff
p
sf
- ment is o'er me! Might - y love!
- ment is o'er me! Might-y
Thy soul shall be mine! Soon thy soul shall be mine! Yes!
p
ff

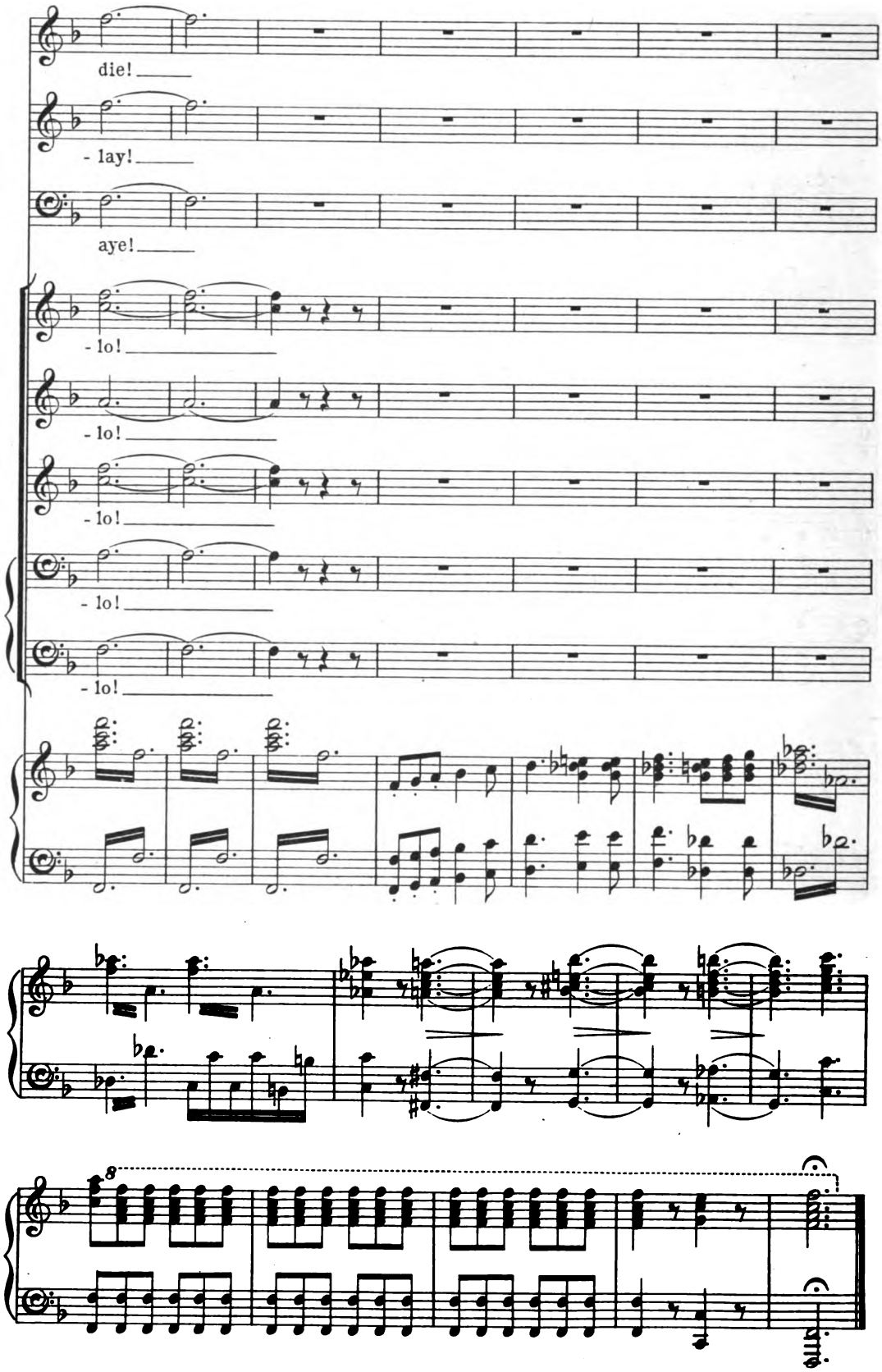

Thy en - chant - - ment is o'er me! O my be-
love, I am thine! Thy en - chant - - ment is o'er me! Ah, let the
Now the hour is near! Thy soul shall be mine, shall be
8
p
sf
p
77
- lov - ed, I am thine! To lose thee were to die!
joyful hour not de - lay!
mine, mine for aye
Soprano. 77
Search the house and catch whom you can! There'll be the deuce to
Alto.
Search the house and catch whom you can! There'll be the deuce to
Tenors I & II.
Search the house and catch whom you can! There'll be the deuce to
1st Basses.
Search the house and catch whom you can! There'll be the deuce to
2nd Basses.
Search the house and catch whom you can! There'll be the deuce to
CHORUS.
77
8
ff


f
To lose thee, to lose thee
f
Ah, grant my burn - ing wish!
f
Now the hour is near - ing
pay for all this mid-night woo - - ing!
pay for all this mid-night woo - - ing!
pay for all this mid-night woo - - ing! Hal-lo!
pay for all this mid-night woo - - ing! Hal-lo!
pay for all this mid-night woo - - ing! Hal-lo!
8


were to die, were to die, yes, to die! To
Let not the hour de - lay! Might - y love, let not the
when thy soul shall be mine! Yes, thy soul shall be mine! Now is the
Hal - lo! Good Mistress
Hal - lo! Good Mistress
Hal-lo! Hal-lo! Good Mis - tress Mar - tha!
Hal-lo! Hal-lo! Good Mis - tress Mar - tha!
Hal-lo! Hal-lo! Good Mis - tress Mar - tha!
8


78
lose thee, ah yes, were to die! Ah!
joy - - ful hour, not de - lay! Ah!
mo - ment near when thy soul shall be mine! Ah!
78
Mar - - - - tha! Ha ha ha ha ha ha ha ha
Mar - - - - tha! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha
What is your daughter do - ing! Ha ha ha ha ha ha ha ha
78


Yes, to lose thee were to
O grant my wish! Let not the hour de-
Yes, thy soul is mine, mine for
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-
ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-

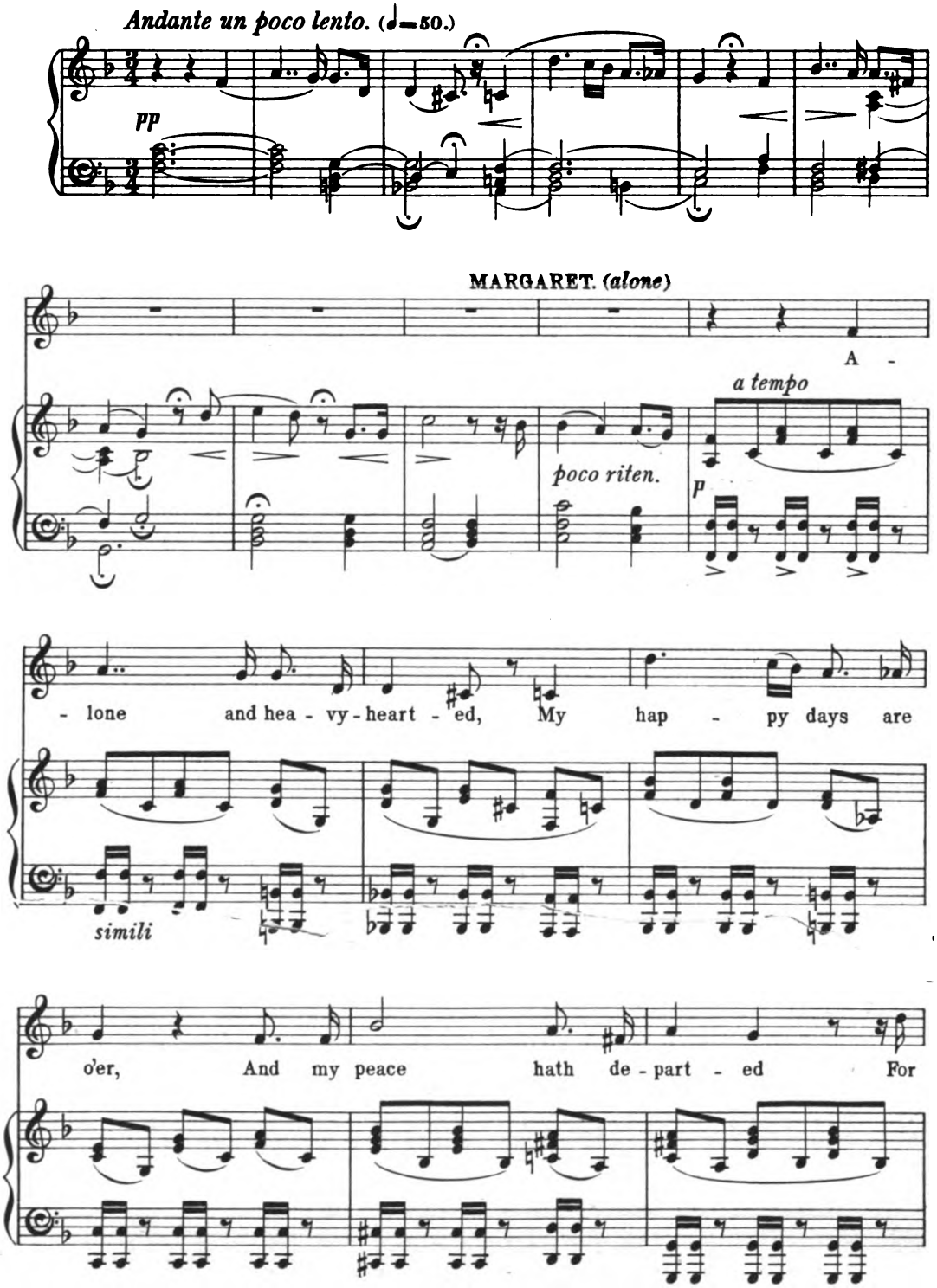


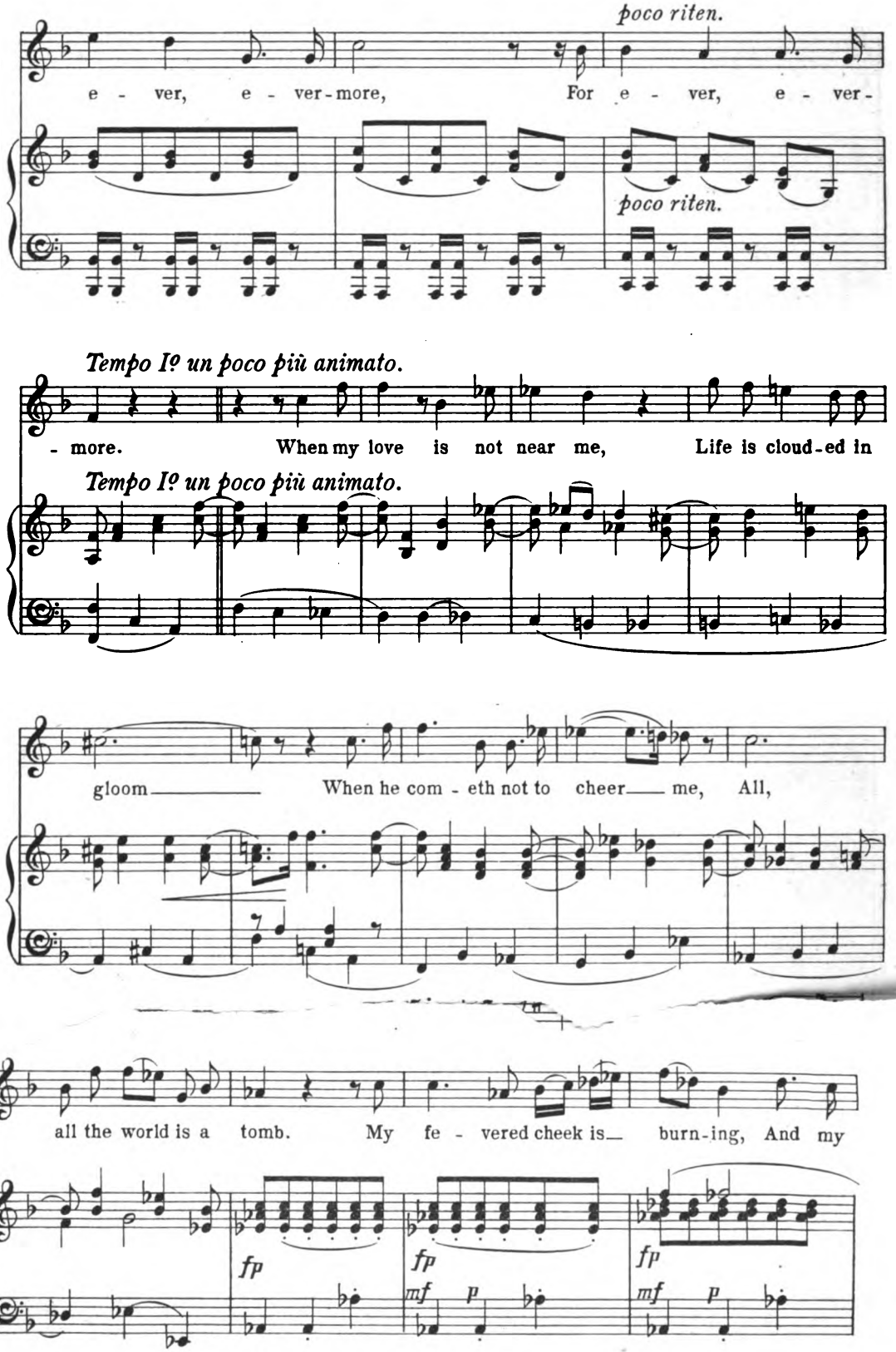
End of Part III.

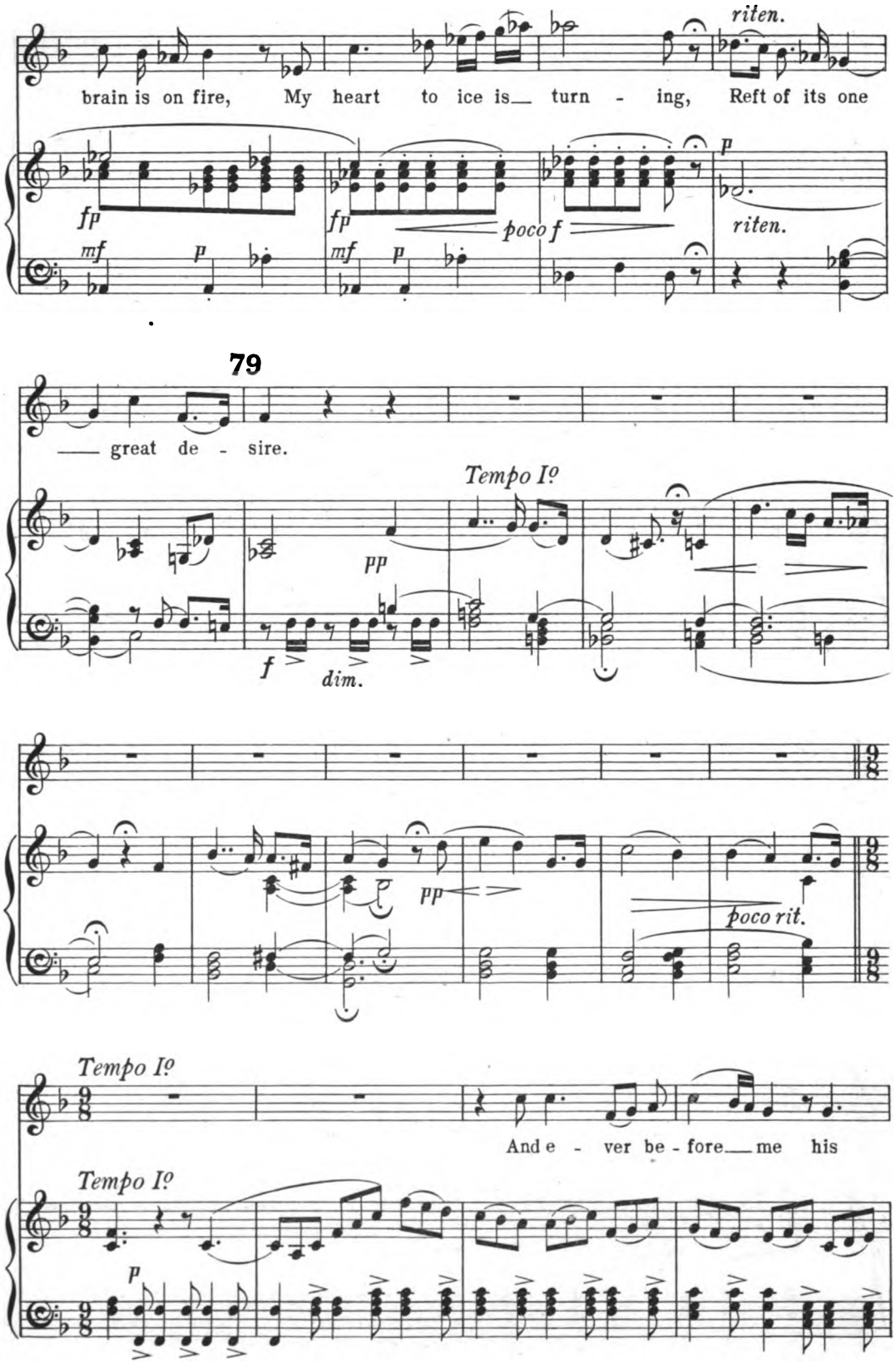
PART IV.

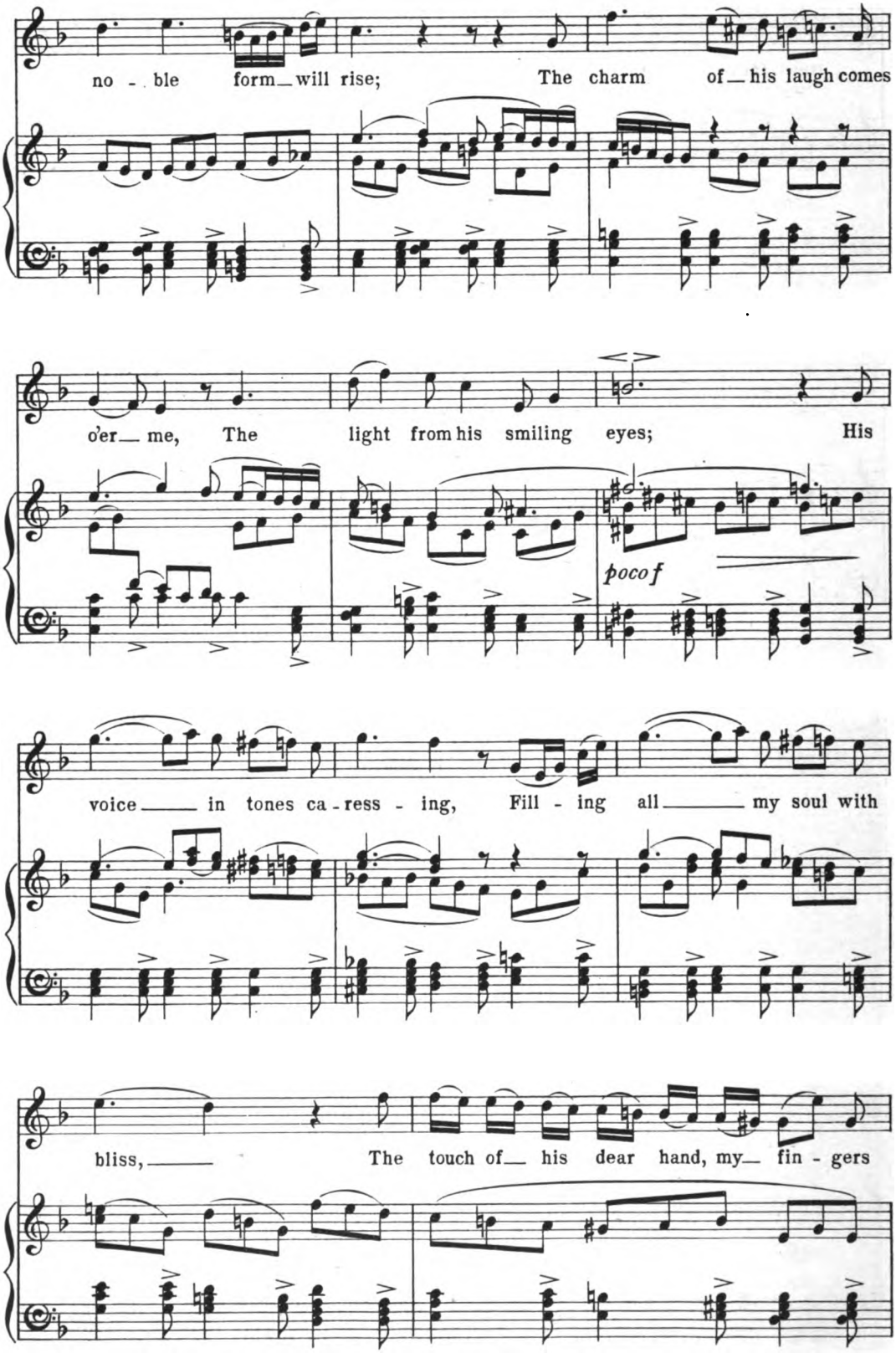
SCENE XV.

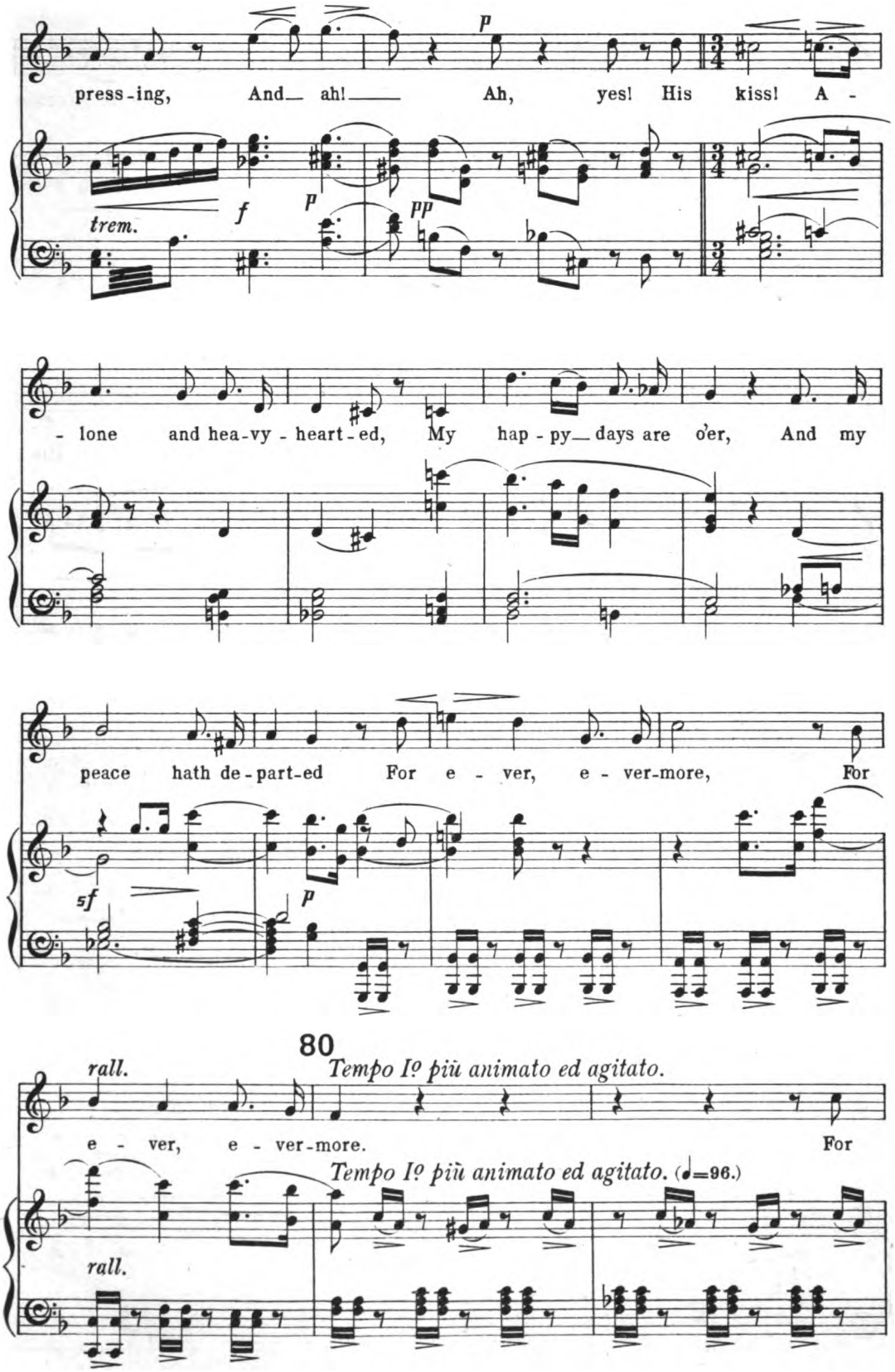
ROMANCE. ALONE, AND HEAVY HEARTED.

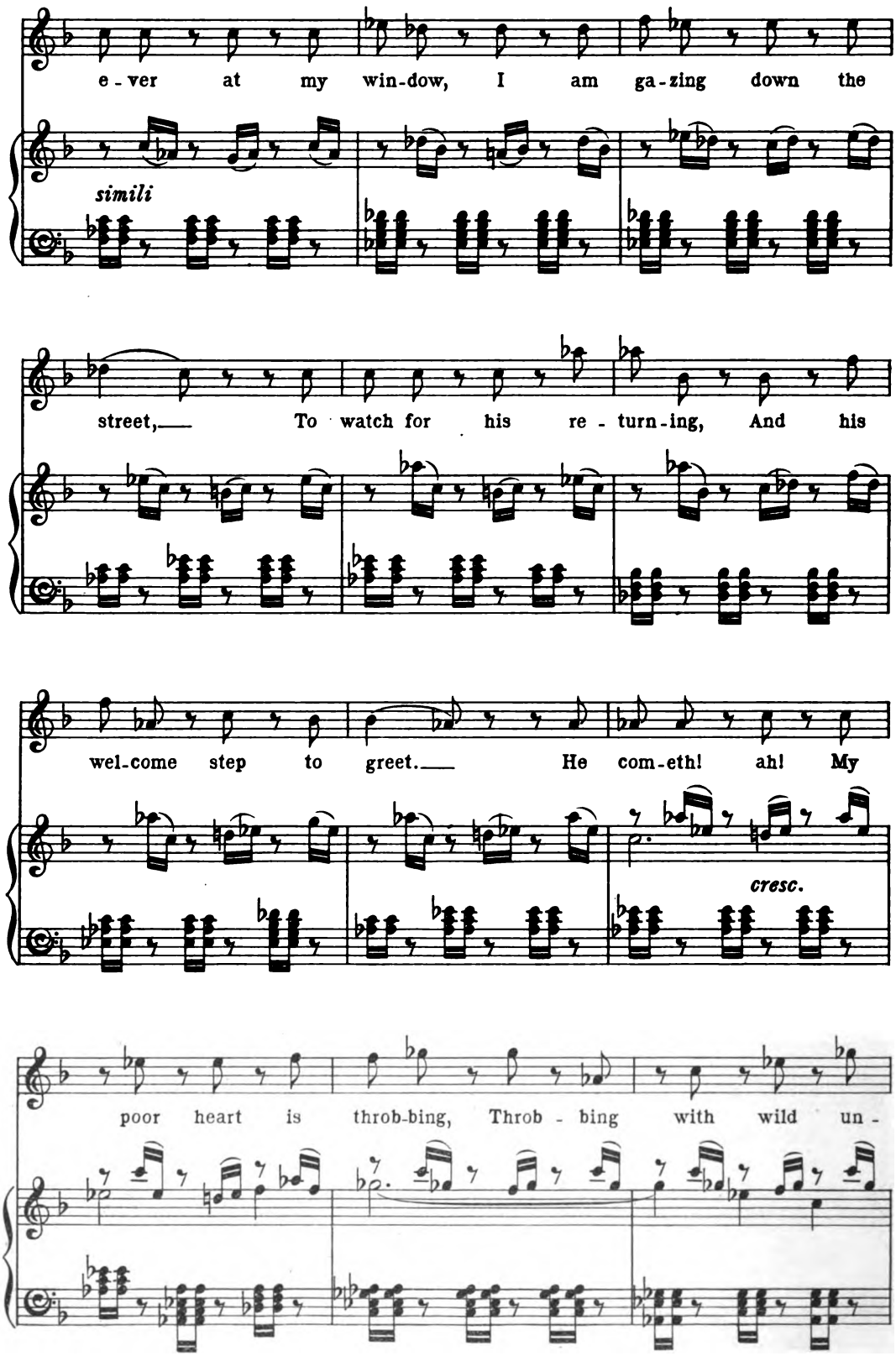


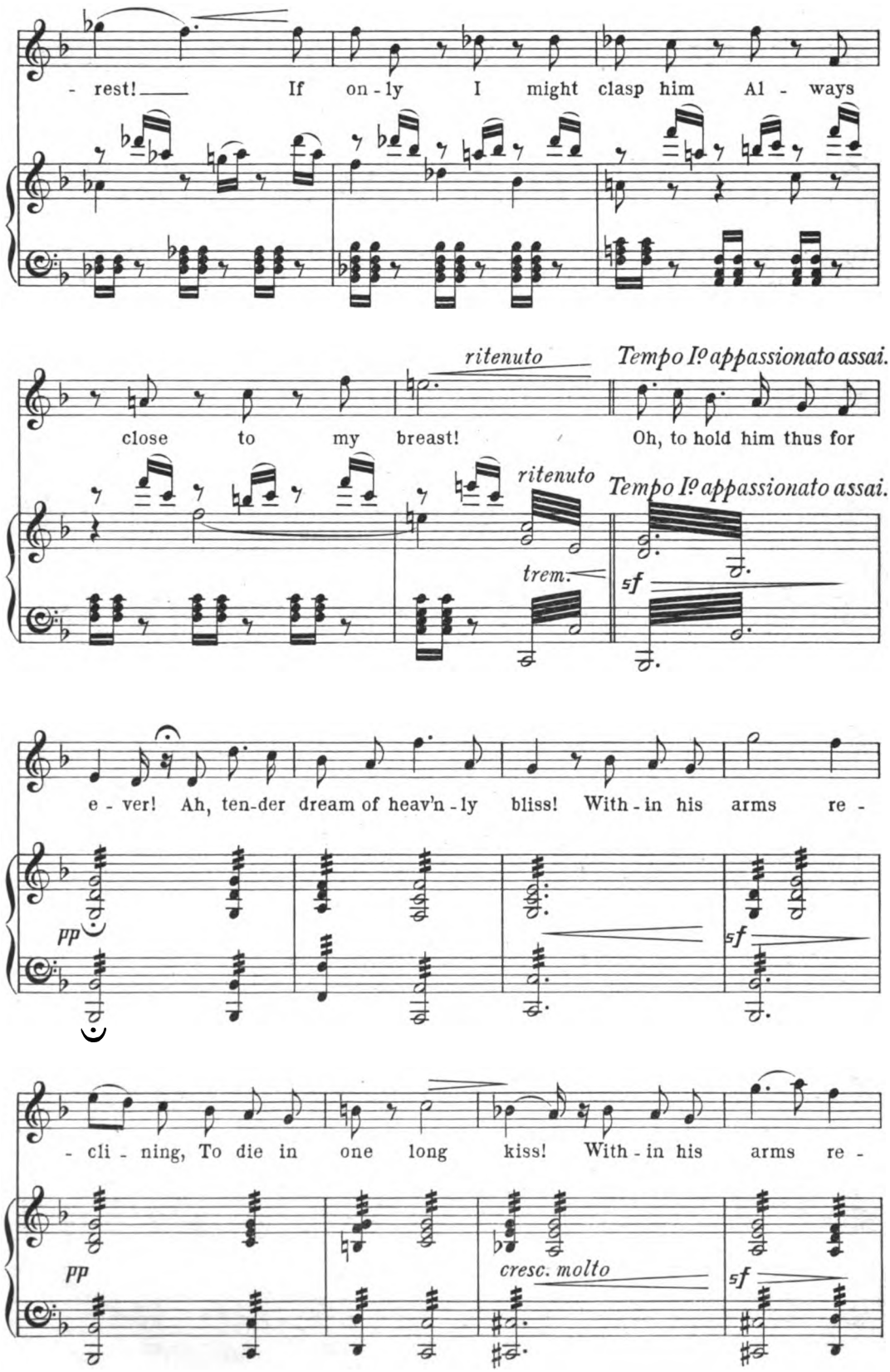

poco riten.
e - ver, e - ver-more, For e - ver, e - ver-
poco riten.
Tempo Iº un poco più animato.
- more. When my love is not near me, Life is cloud-ed in
Tempo Iº un poco più animato.
gloom When he com - eth not to cheer me, All,
all the world is a tomb. My fe - vered cheek is burn-ing, And my
fp
fp
fp
mf p
mf p

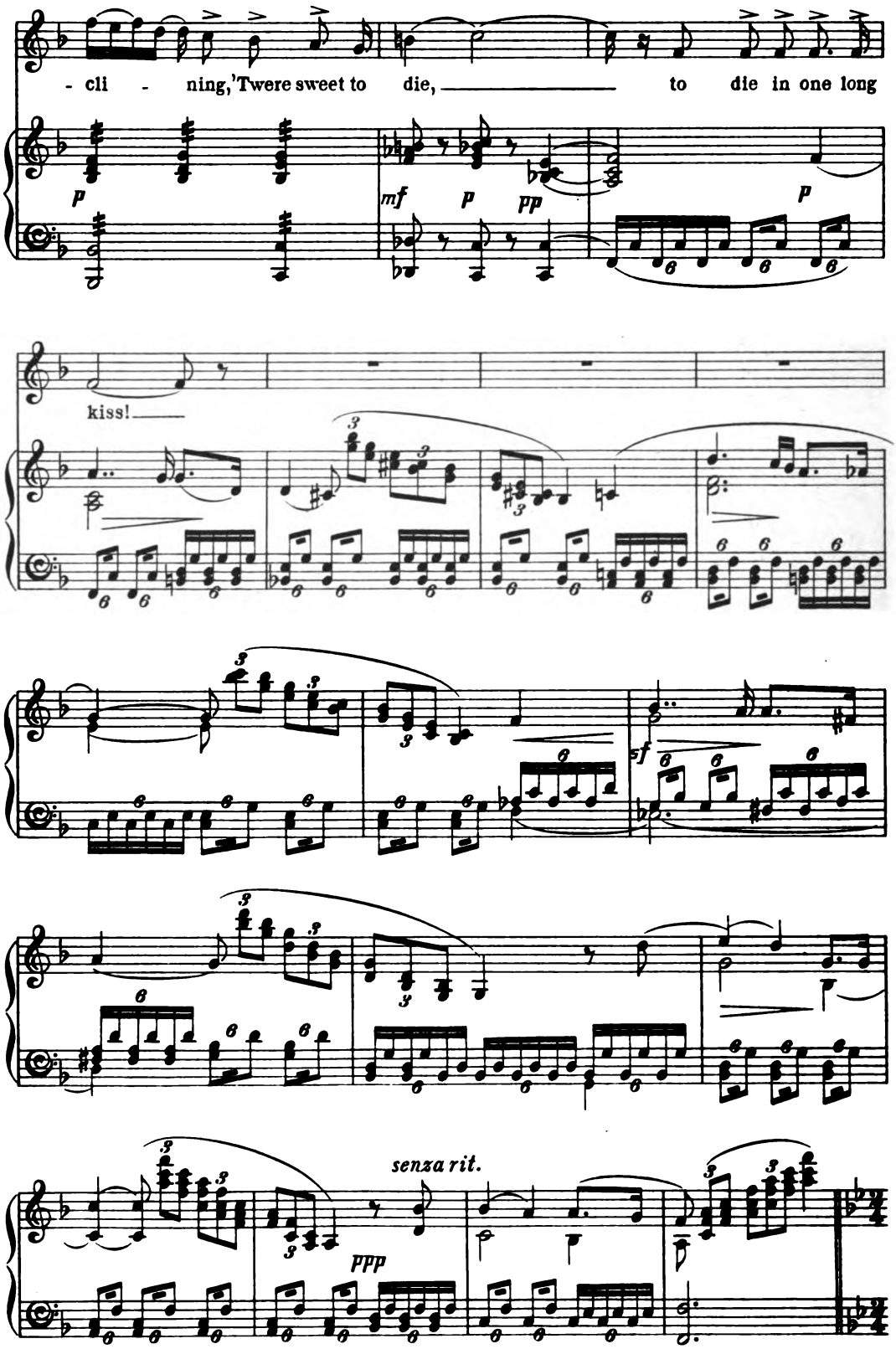

riten.
brain is on fire, My heart to ice is turn - ing, Reft of its one
fp
fp
poco f
p
mf
p
mf
p
riten.
79
great de - sire.
Tempo Iº
pp
f
dim.
pp
poco rit.
Tempo Iº
And e - ver be - fore me his
Tempo Iº
p


no - ble form will rise; The charm of his laugh comes
o'er me, The light from his smiling eyes; His
poco f
voice in tones ca - ress - ing, Fill - ing all my soul with
bliss, The touch of his dear hand, my fin - gers


press-ing, And ah! Ah, yes! His kiss! A -
trem.
- lone and hea-vy - heart-ed, My hap - py days are o'er, And my
peace hath de-part-ed For e - ver, e - ver-more, For
80
rall.
Tempo Iº più animato ed agitato.
e - ver, e - ver-more. For
Tempo Iº più animato ed agitato. (♩=96.)
rall.

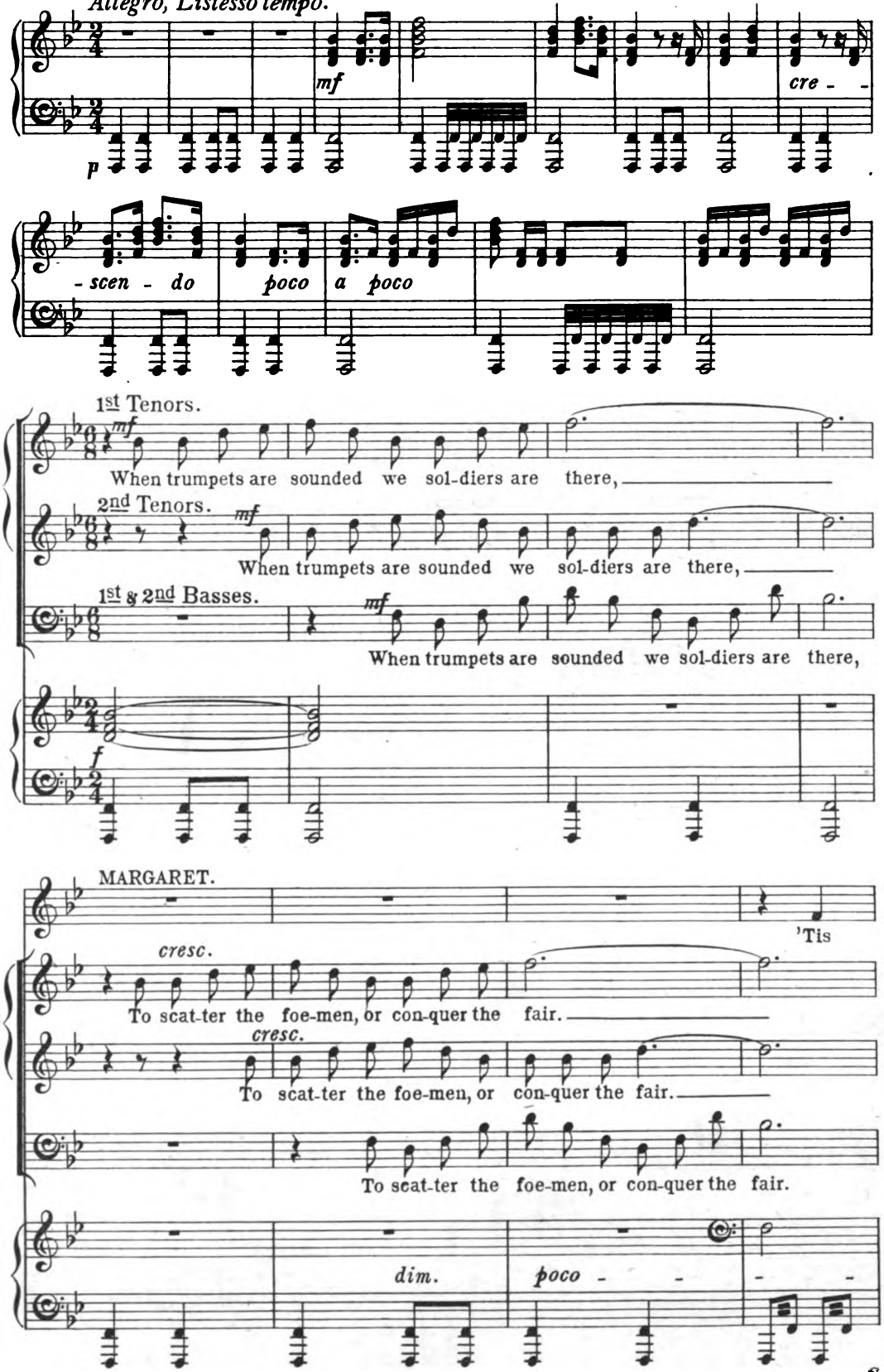

e - ver at my win-dow, I am ga-zing down the
simili
street,— To watch for his re - turn-ing, And his
wel-come step to greet.— He com-eth! ah! My
cresc.
poor heart is throb-bing, Throb - bing with wild un -


- rest! If on - ly I might clasp him Al - ways
ritenuto
Tempo Iº appassionato assai.
close to my breast! Oh, to hold him thus for
ritenuto
Tempo Iº appassionato assai.
trem.
sf
e - ver! Ah, ten-der dream of heav'n - ly bliss! With - in his arms re -
pp
sf
- cli - ning, To die in one long kiss! With - in his arms re -
pp
cresc. molto
sf


- cli - ning, 'Twere sweet to die, to die in one long
p
mf p pp
p
kiss!
senza rit.
ppp

81 SEMI CHORUS. *(behind the scenes.)*

Allegro, L'istesso tempo.



S

late— the weary peo - - ple To their rest now are

- a - - - poco - - - - -

go - - - ing.

CHORUS.

mf

Though great be the la - bour, Far great - er the

Though great be the la - bour, great-er far the prize, Far greater the

Great-er far the prize, yes, great-er far is the

Great-er far the prize, yes, great-er far is the

MARGARET.

I hear the bu - gle blown,—

prize.

prize.

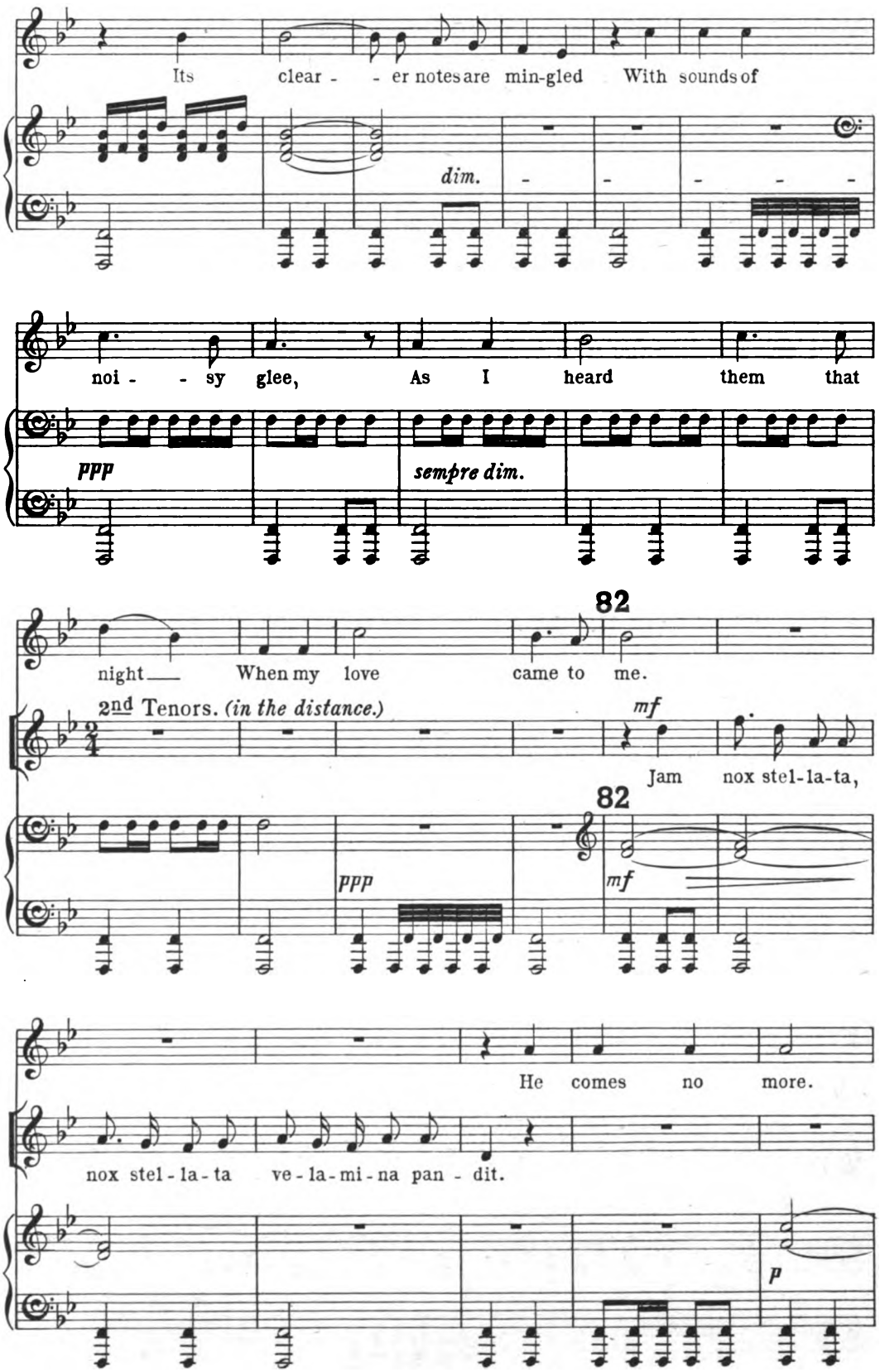
prize.

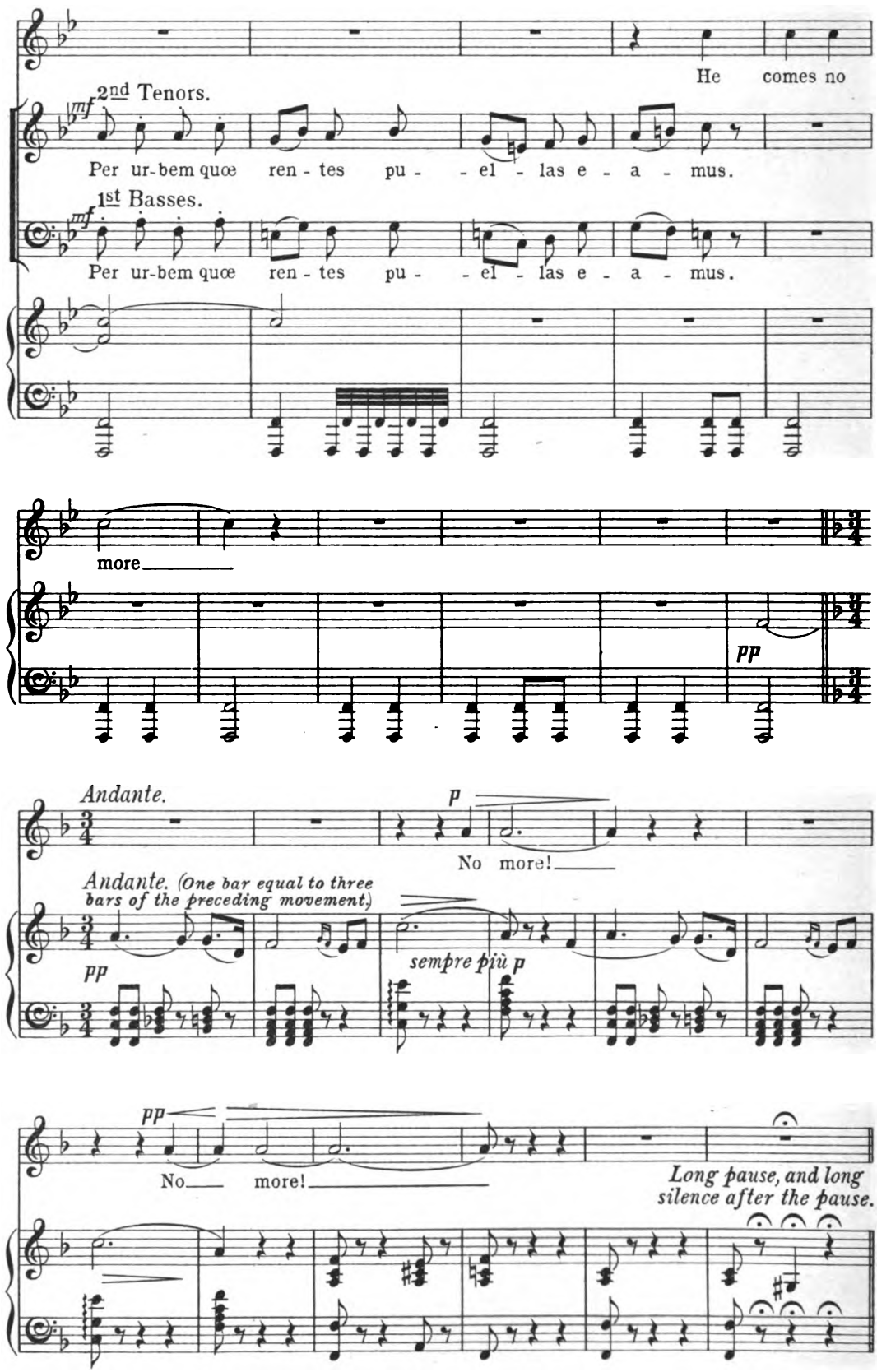
prize.

p

dim. sempre

p

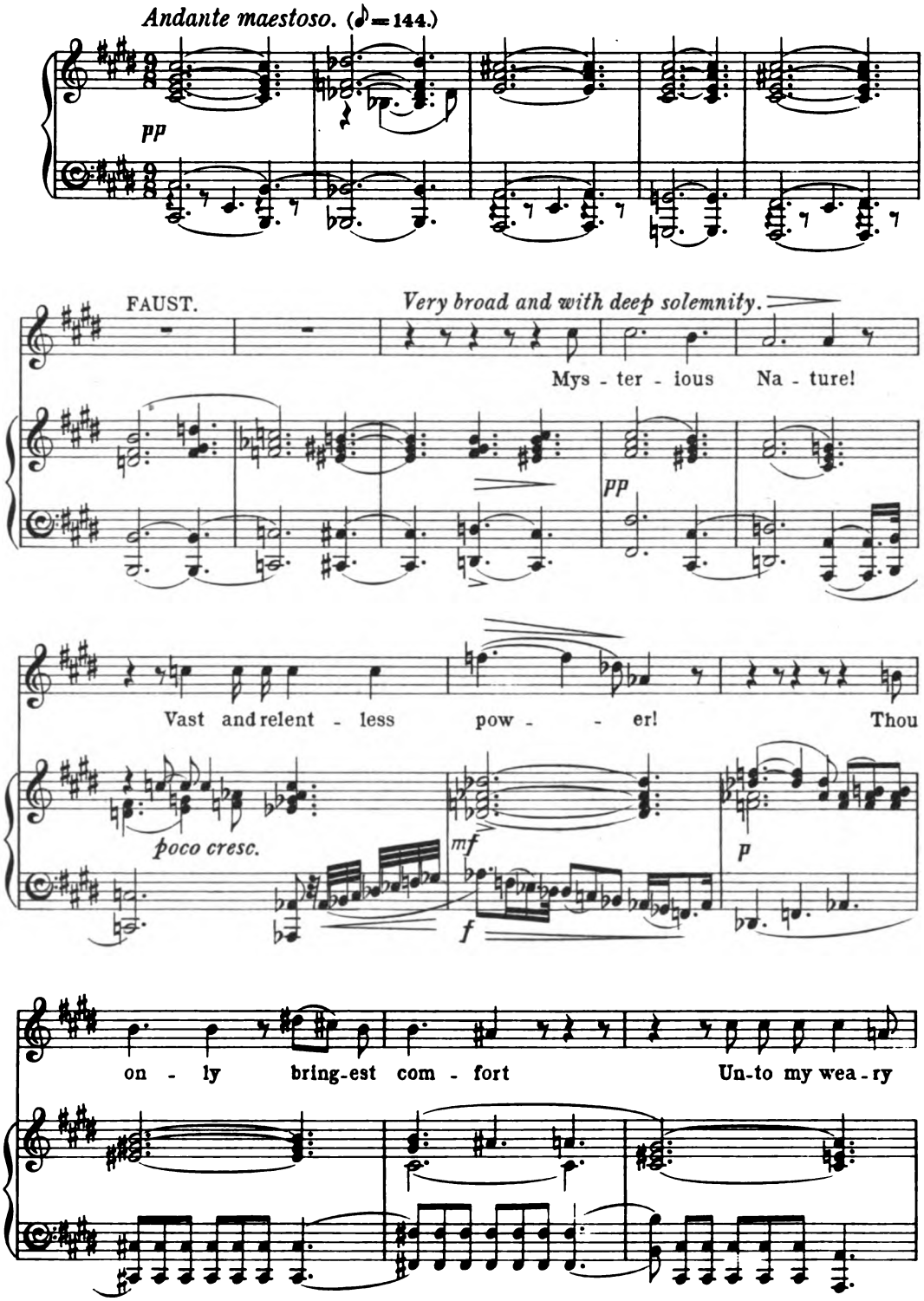

Its clear - - er notes are min-gled With sounds of
dim.
noi - - sy glee, As I heard them that
ppp
sempre dim.
night When my love came to me.
82
2nd Tenors. (in the distance.)
mf
Jam nox stel-la-ta,
82
ppp
mf
He comes no more.
nox stel - la - ta ve - la - mi - na pan - dit.
p

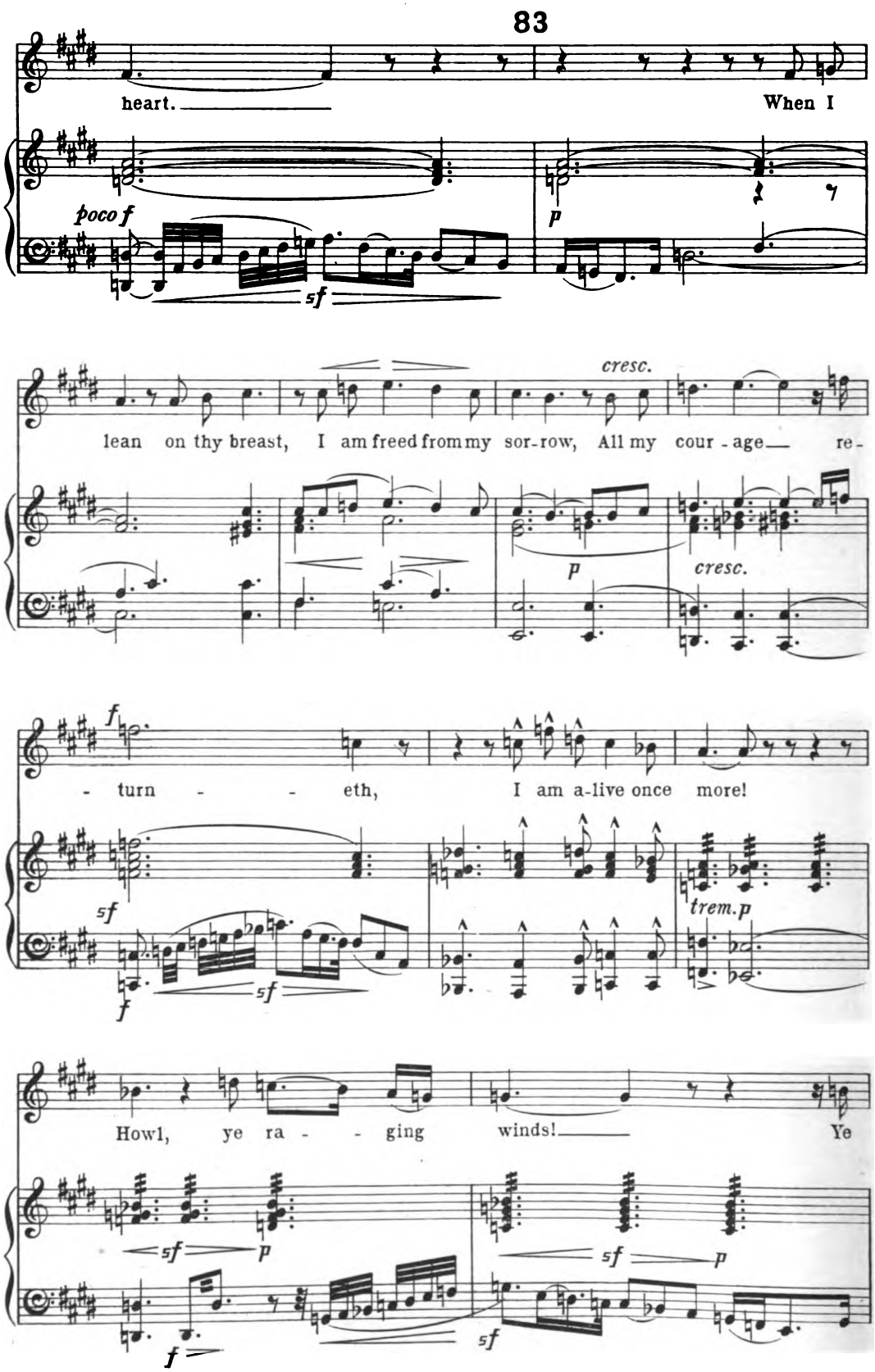

He comes no
mf 2nd Tenors.
Per ur-bem quœ ren - tes pu - - el - las e - a - mus.
mf 1st Basses.
Per ur-bem quœ ren - tes pu - - el - las e - a - mus.
more
pp
Andante.
p
No more!
Andante. (One bar equal to three bars of the preceding movement.)
pp
sempre più p
pp
No more!
Long pause, and long silence after the pause.

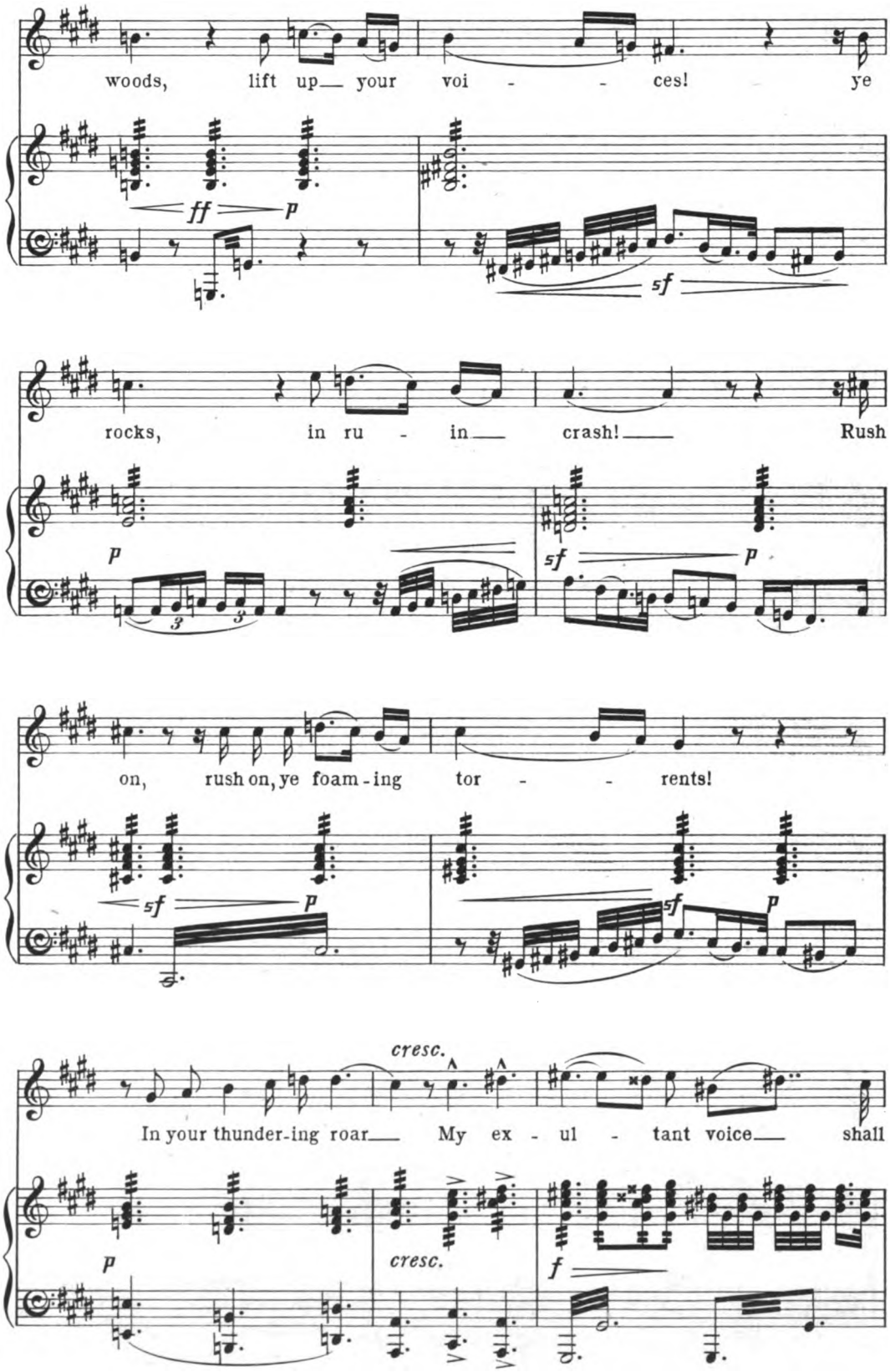
SCENE XVI.

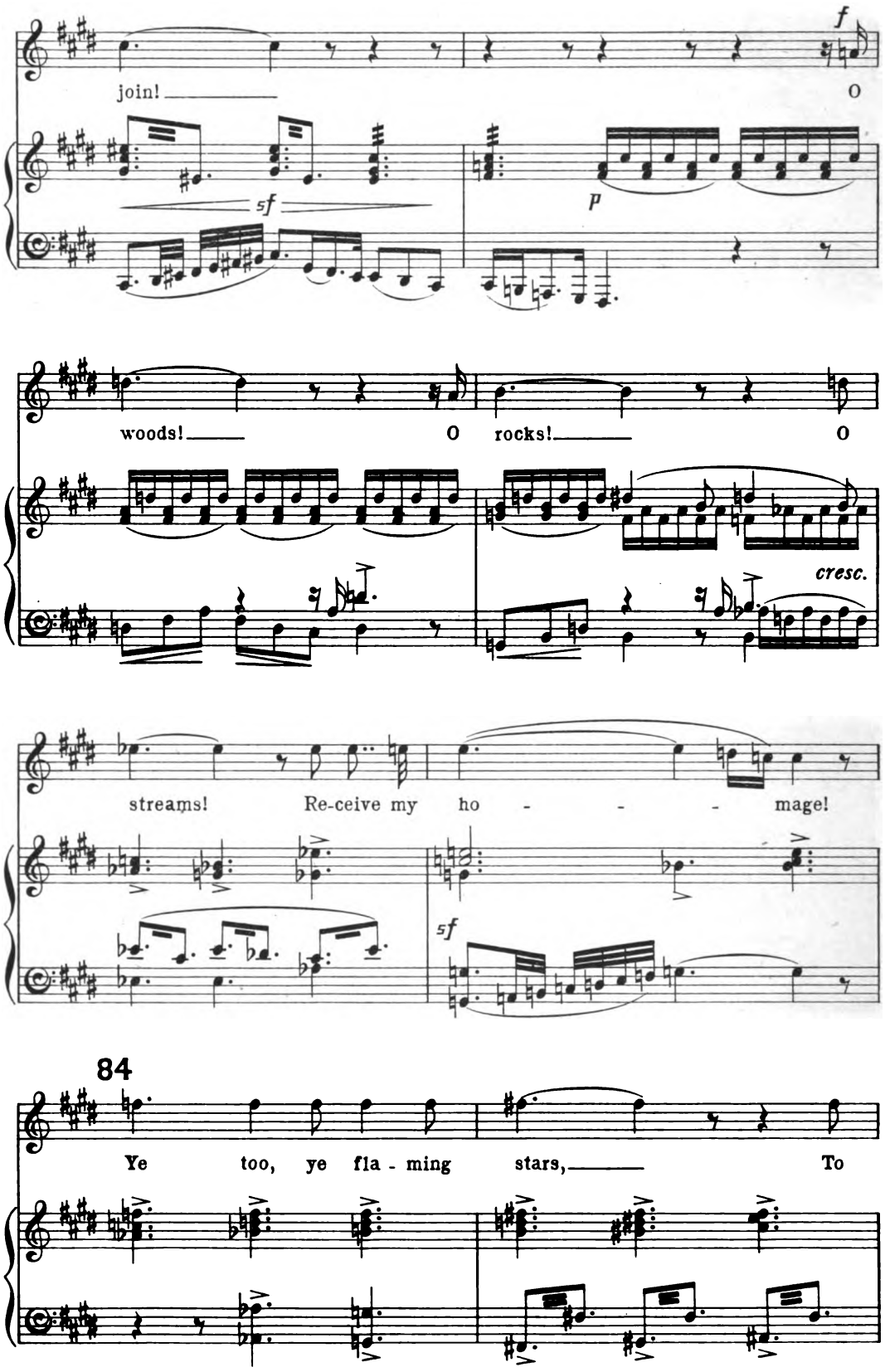
WOODS AND CAVERNS.

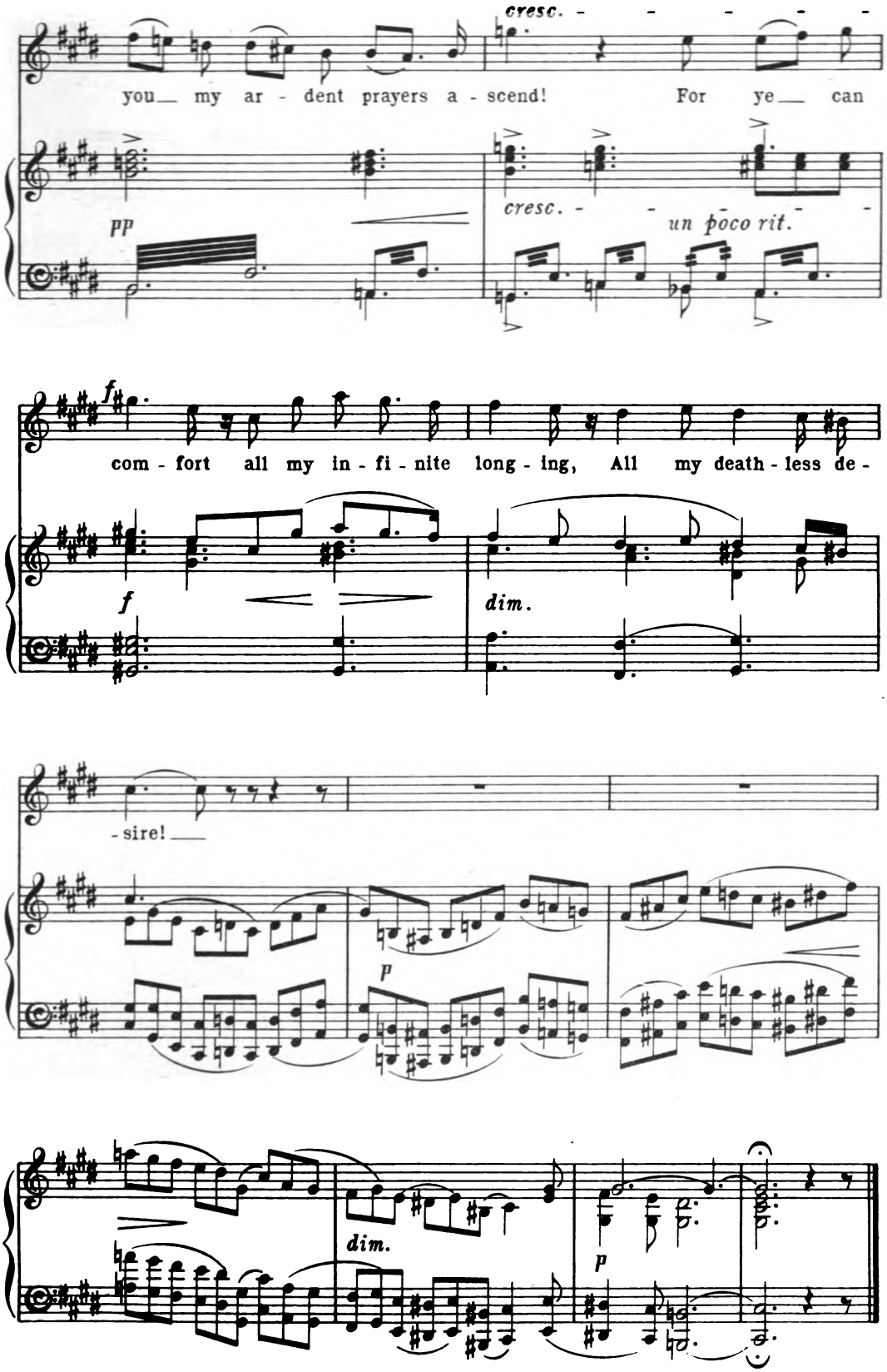
INVOCATION TO NATURE.




83
heart.
When I
poco f
sf
p
cresc.
lean on thy breast, I am freed from my sor-row, All my cour-age re-
p
cresc.
f
- turn - - eth, I am a-live once more!
sf
f
sf
trem.p
Howl, ye ra - - ging winds!
Ye
sf
p
sf
p
f
sf


woods, lift up your voi - - ces! ye
ff p
sf
rocks, in ru - in crash! Rush
p
3 3
sf p
on, rush on, ye foam-ing tor - - rents!
sf p
sf p
cresc.
In your thunder-ing roar My ex - ul - tant voice shall
p
cresc.
f

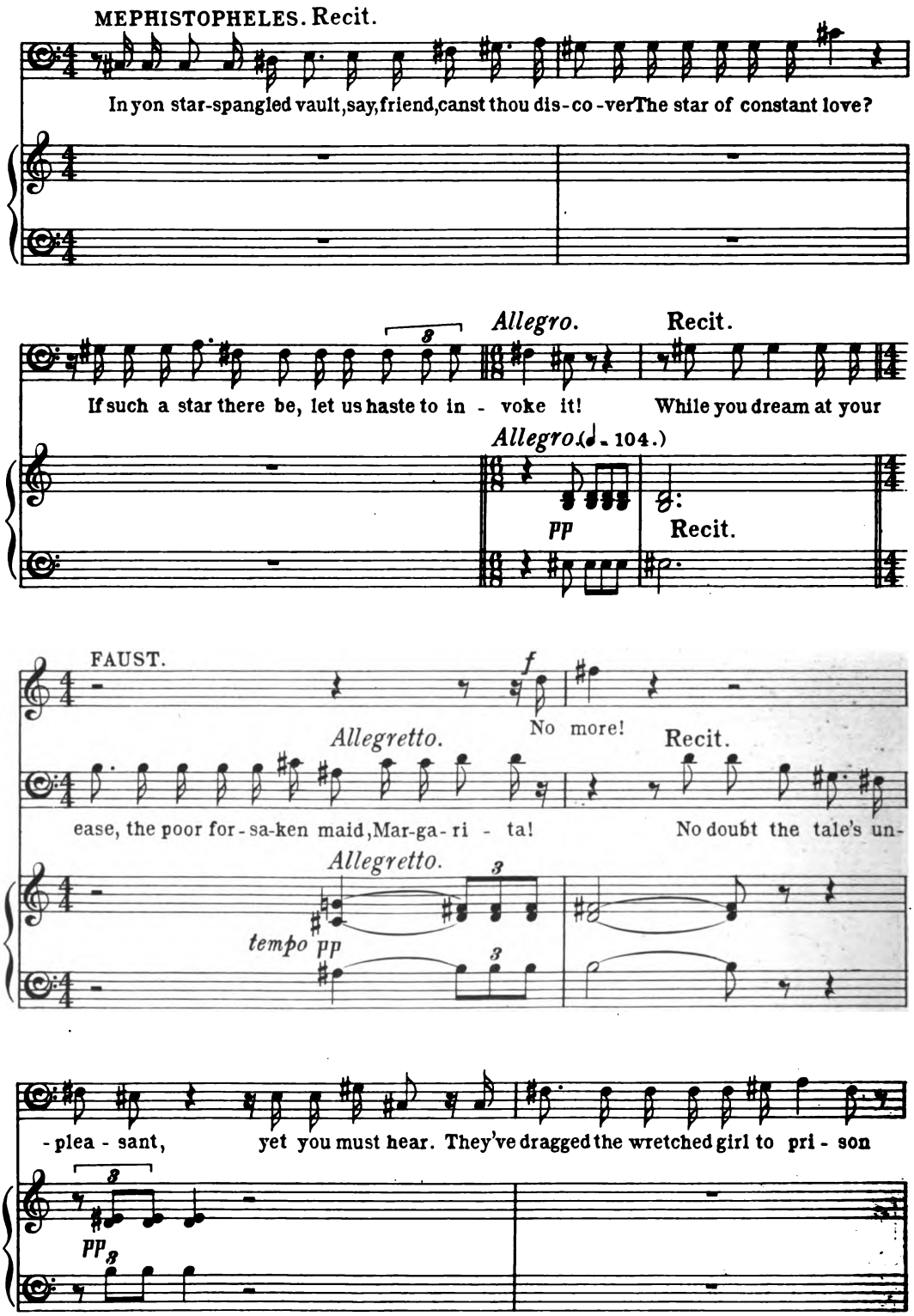

f
join!
O
sf
p
woods!
O
rocks!
O
cresc.
streams!
Re-ceive my ho - - - mage!
sf
84
Ye too, ye fla - ming stars,
To

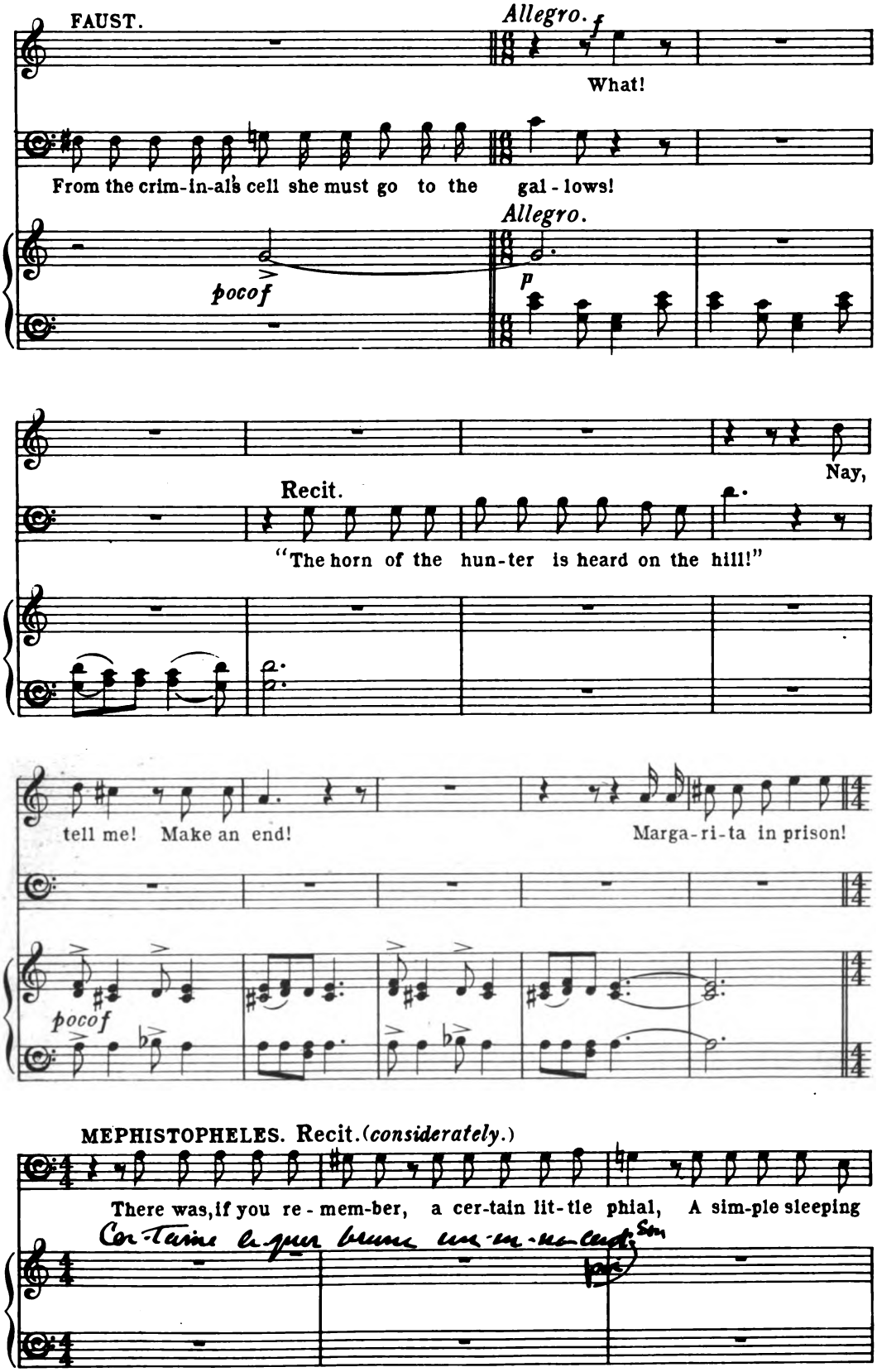

cresc. - - - - - -
you my ar - dent prayers a - scend! For ye can
pp
cresc. - - - - - -
un poco rit.
f
com - fort all my in - fi - nite long - ing, All my death - less de -
f
dim.
- sire!
p
dim.
p

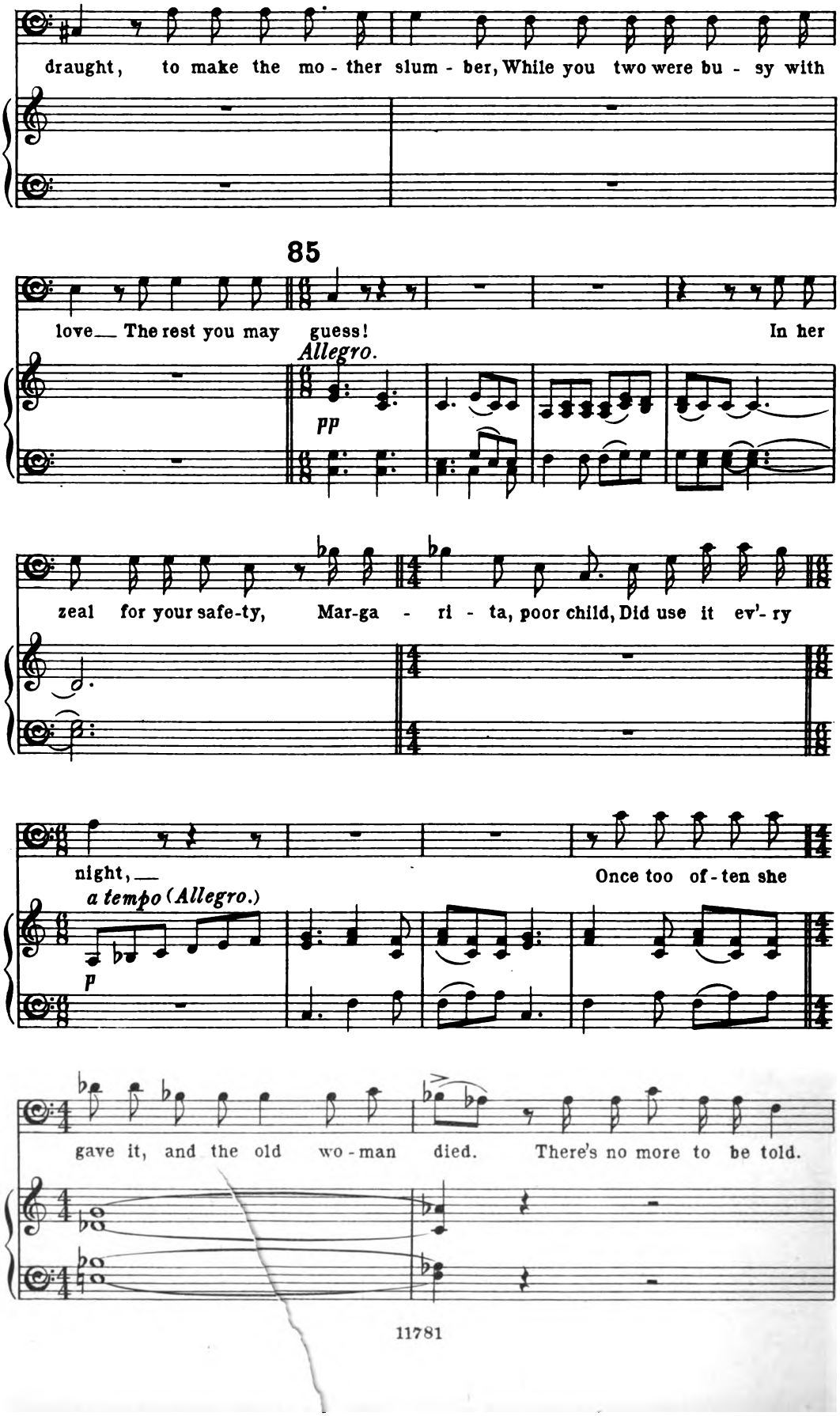
SCENE XVII.

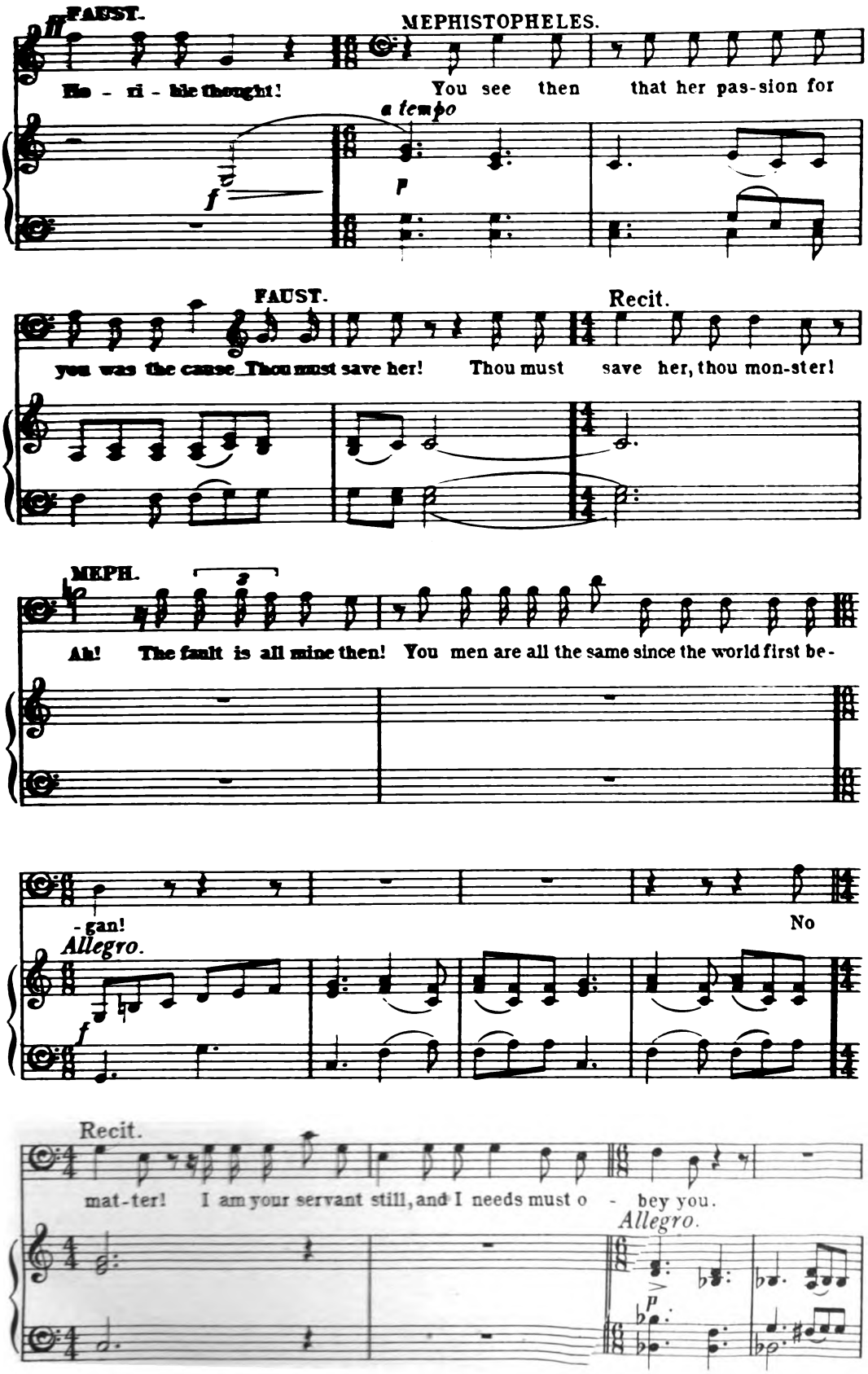
Mephistopheles climbing the rocks.

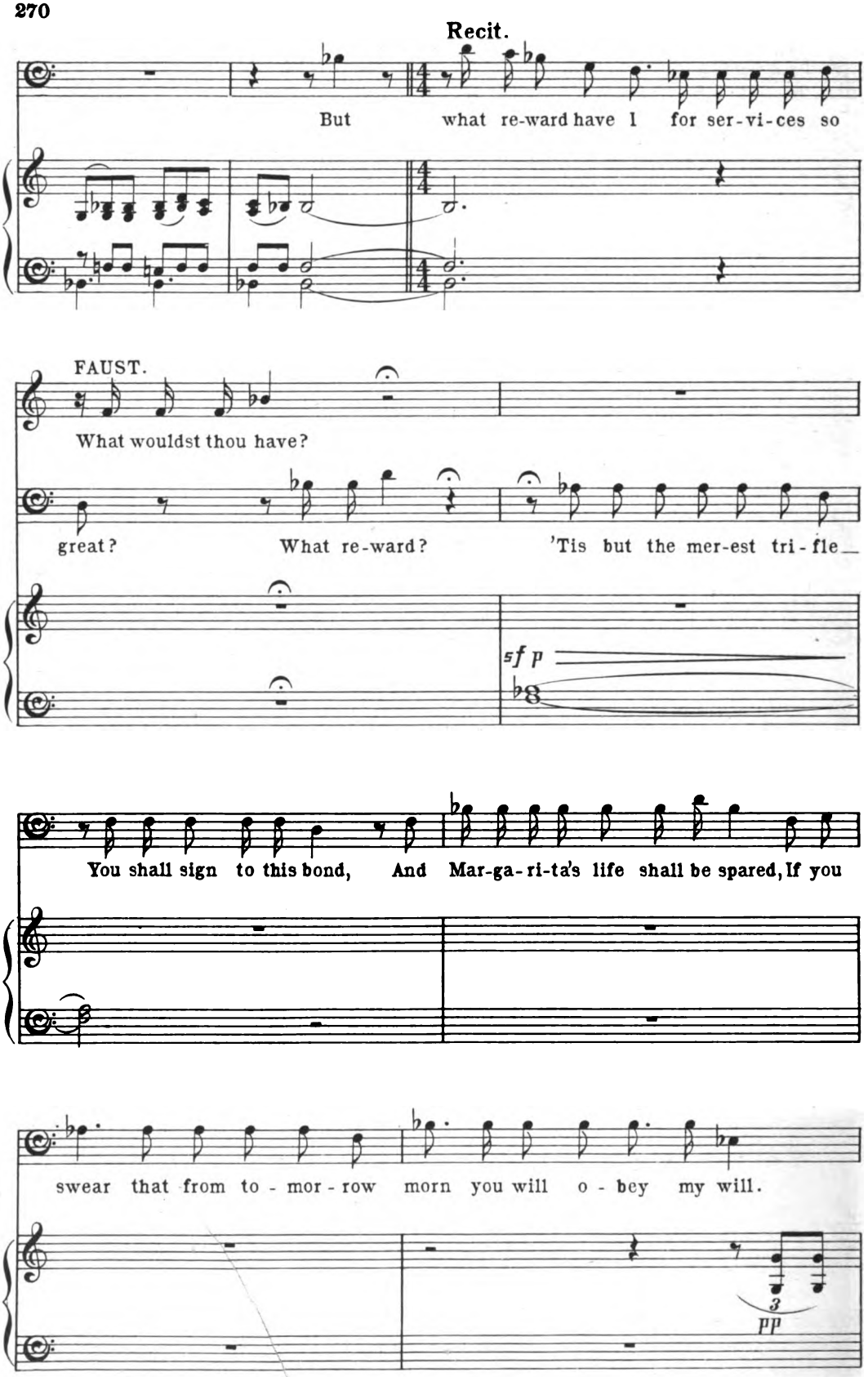
RECIT. IN YON STAR-SPANGLED VAULT.

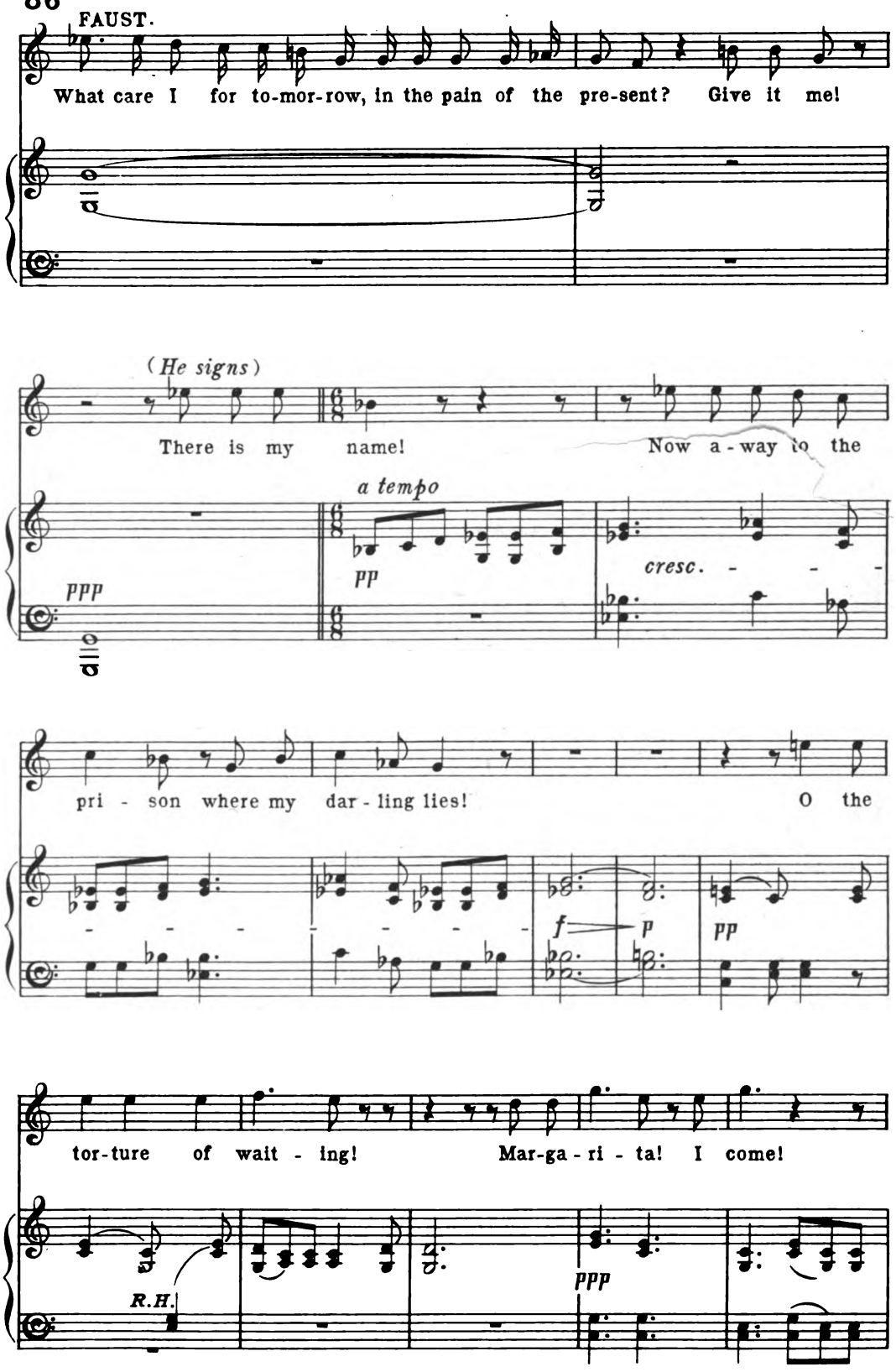


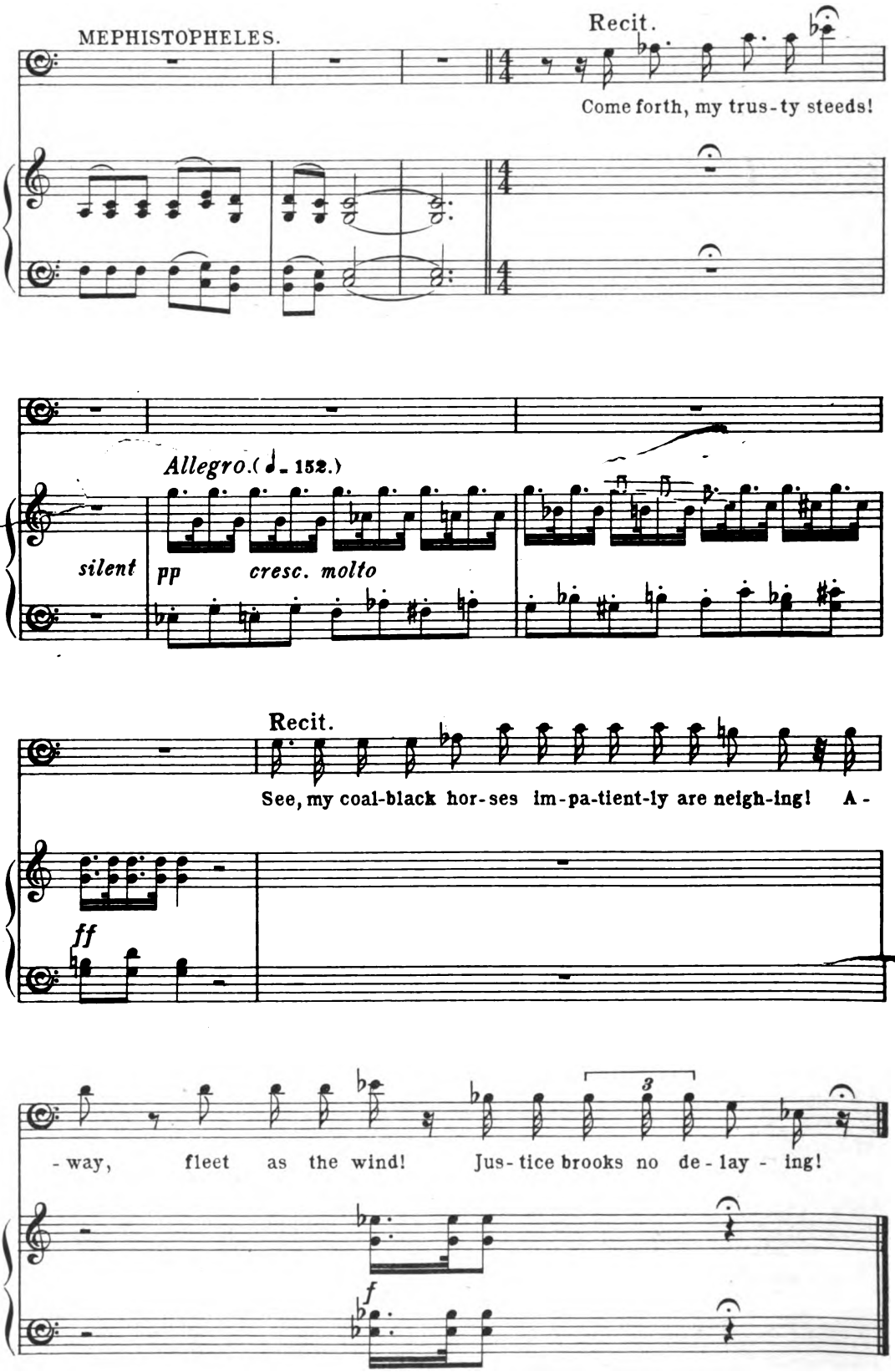

FAUST.
Allegro. f
What!
From the crim-in-al's cell she must go to the gal - lows!
Allegro.
pocof
p
Nay,
Recit.
"The horn of the hun-ter is heard on the hill!"
tell me! Make an end!
Marga-ri-ta in prison!
pocof
MEPHISTOPHELES. Recit. (considerately.)
There was, if you re - mem-ber, a cer-tain lit-tle phial, A sim-ple sleeping


draught, to make the mo - ther slum - ber, While you two were bu - sy with
85
love__ The rest you may guess! In her
Allegro.
pp
zeal for your safe-ty, Mar-ga - ri - ta, poor child, Did use it ev'- ry
night,__
Once too of - ten she
a tempo (Allegro.)
p
gave it, and the old wo - man died. There's no more to be told.


FAUST.
MEPHISTOPHELES.
Ho - ri - ble thought!
You see then that her pas-sion for
a tempo
FAUST.
Recit.
you was the cause. Thou must save her! Thou must save her, thou mon-ster!
MEPH.
Ah! The fault is all mine then! You men are all the same since the world first be-
-gan!
No
Allegro.
Recit.
mat-ter! I am your servant still, and I needs must o - bey you.
Allegro.


Recit.
But what re-ward have I for ser-vi-ces so
FAUST.
What wouldst thou have?
great? What re-ward? 'Tis but the mer-est tri-fle
sf p
You shall sign to this bond, And Mar-ga-ri-ta's life shall be spared, If you
swear that from to-mor-row morn you will o-bey my will.
3
pp

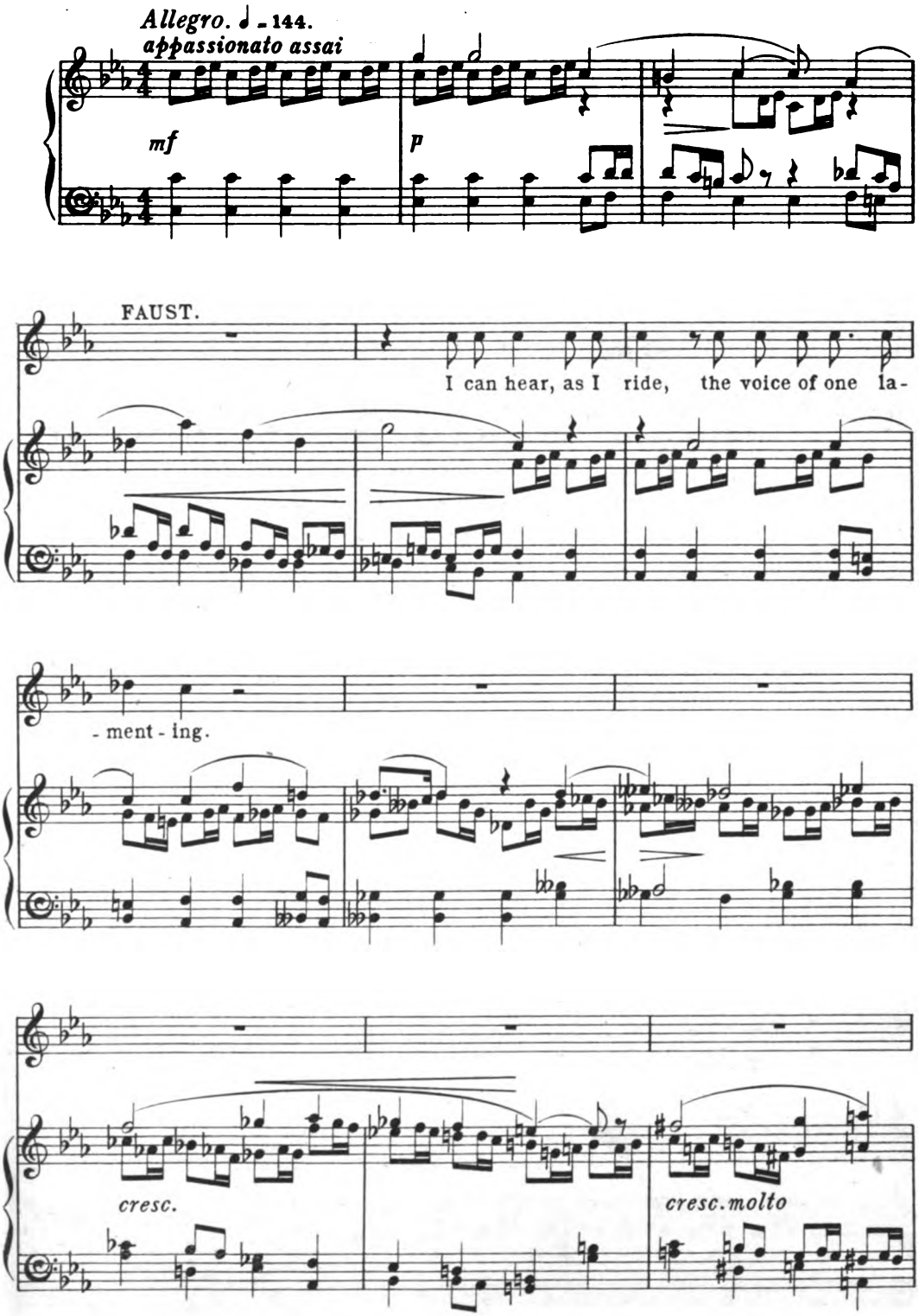

86
FAUST.
What care I for to-mor-row, in the pain of the pre-sent? Give it me!
(He signs)
There is my name!
Now a-way to the
a tempo
ppp
pp
cresc.
pri - son where my dar - ling lies!
O the
f
p
pp
tor-ture of wait - ing!
Mar-ga - ri - ta! I come!
R.H.
ppp

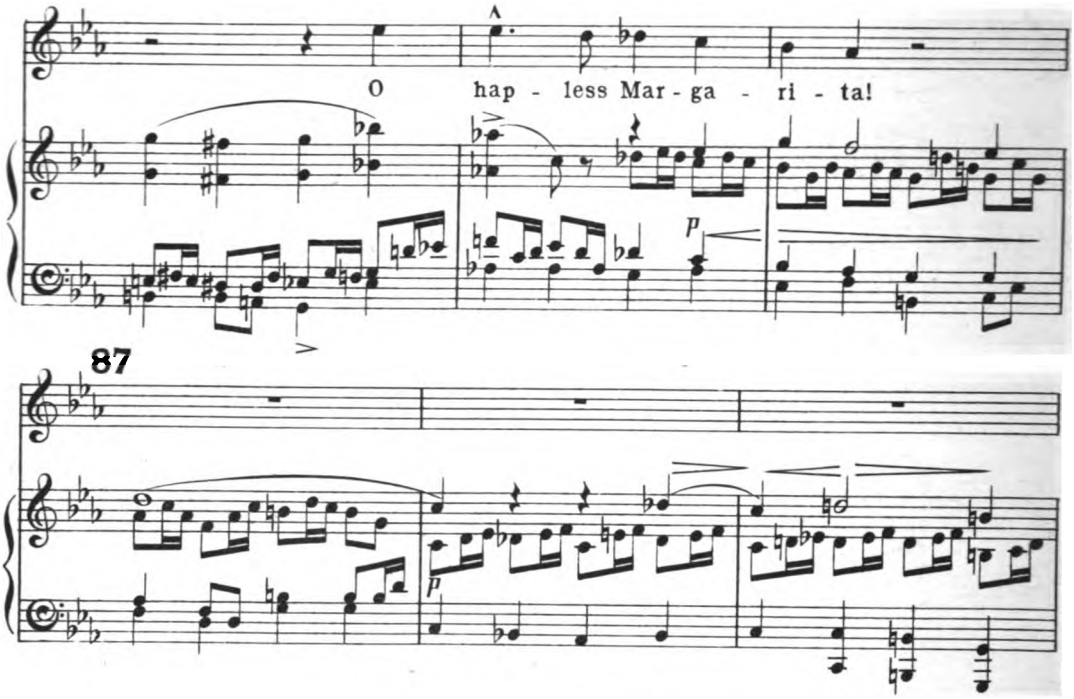

MEPHISTOPHELES.
Recit.
Come forth, my trus-ty steeds!
Allegro. (♩ = 152.)
silent
pp
cresc. molto
Recit.
See, my coal-black hor-ses im-pa-tient-ly are neigh-ing! A-
ff
3
-way, fleet as the wind! Jus-tice brooks no de-lay-ing!
f

SCENE XVIII.

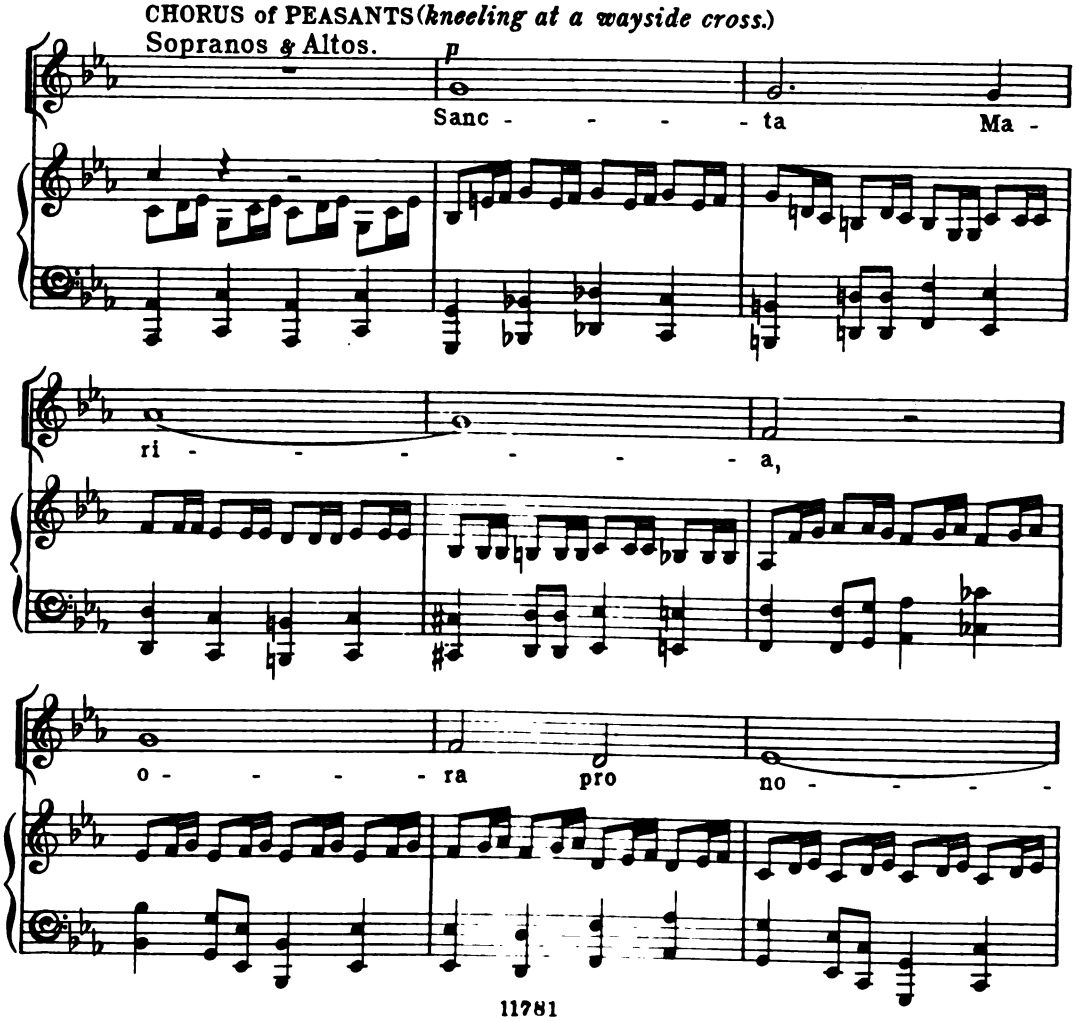
THE RIDE TO THE ABYSS.

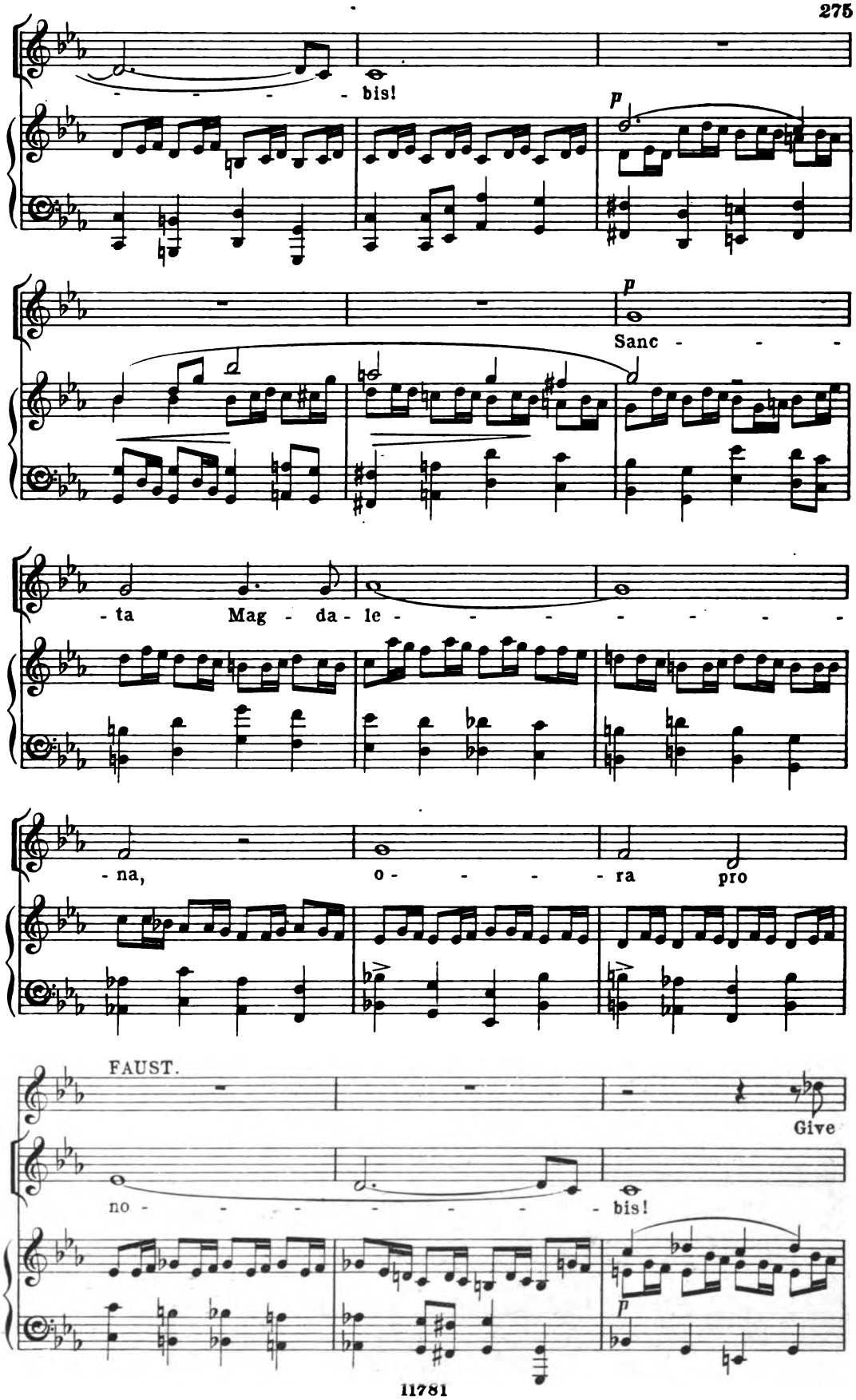
Faust and Mephistopheles, galloping on black horses.

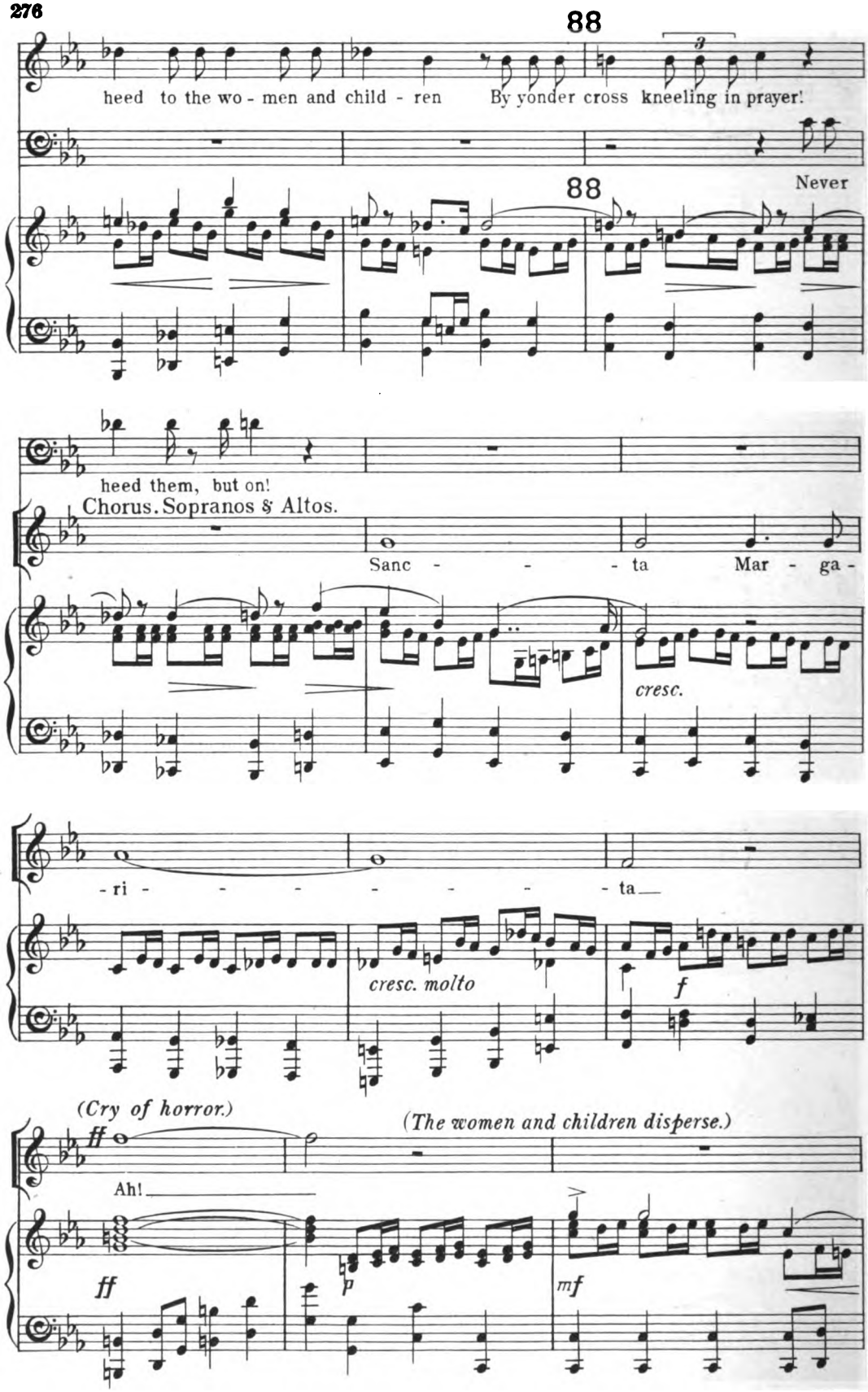


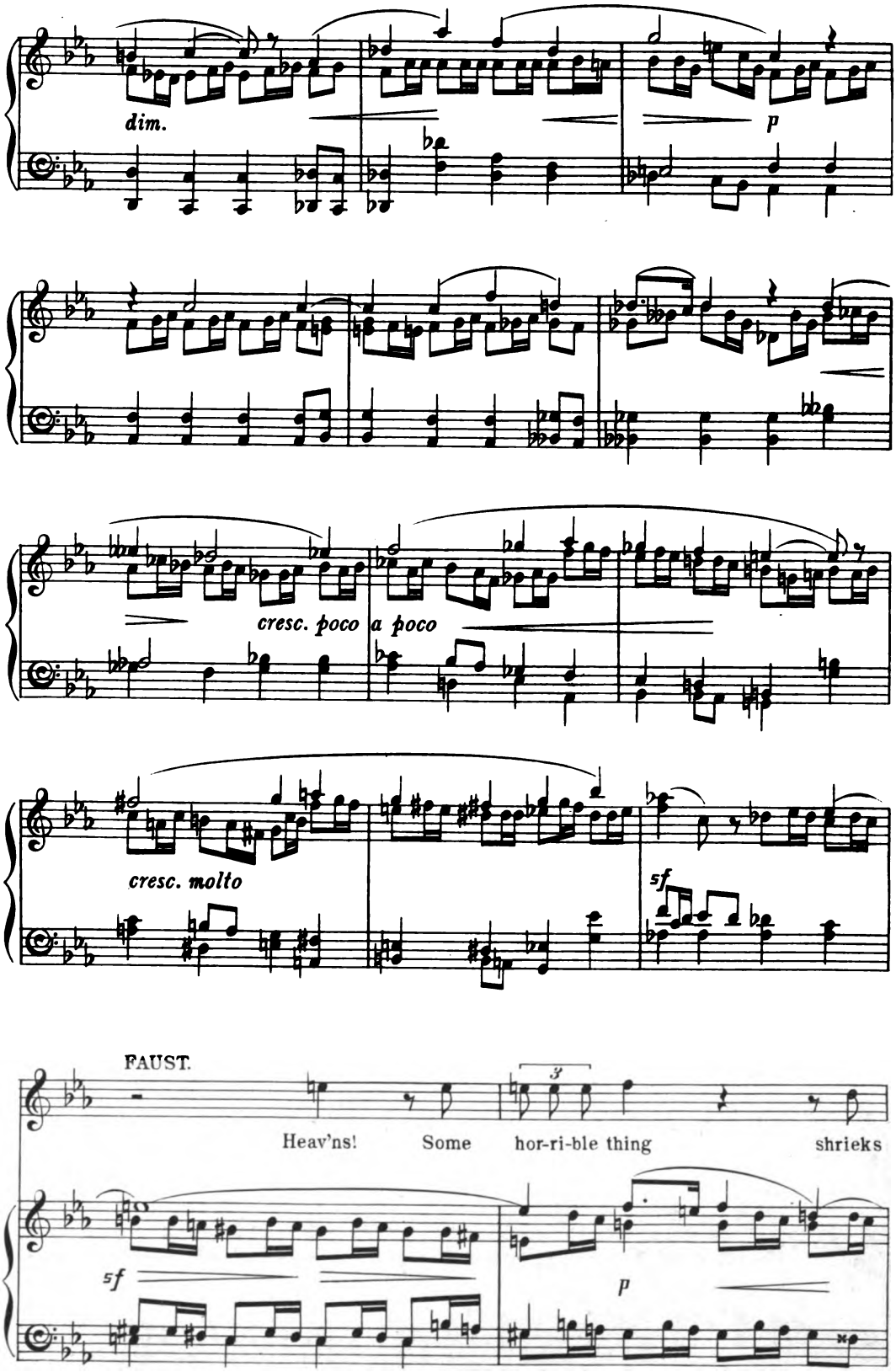


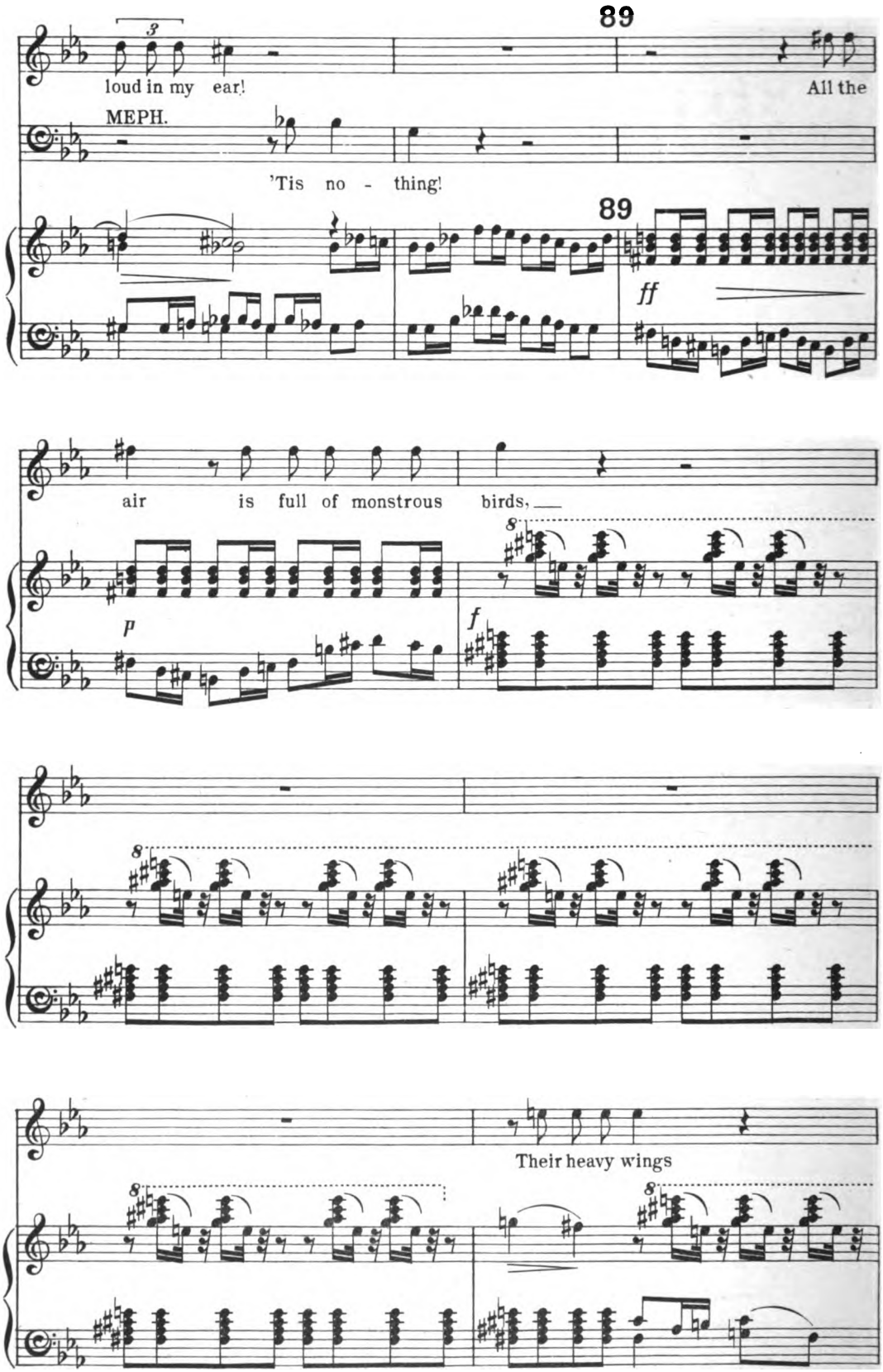
CHORUS of PEASANTS (*kneeling at a wayside cross.*)
Sopranos & Altos.

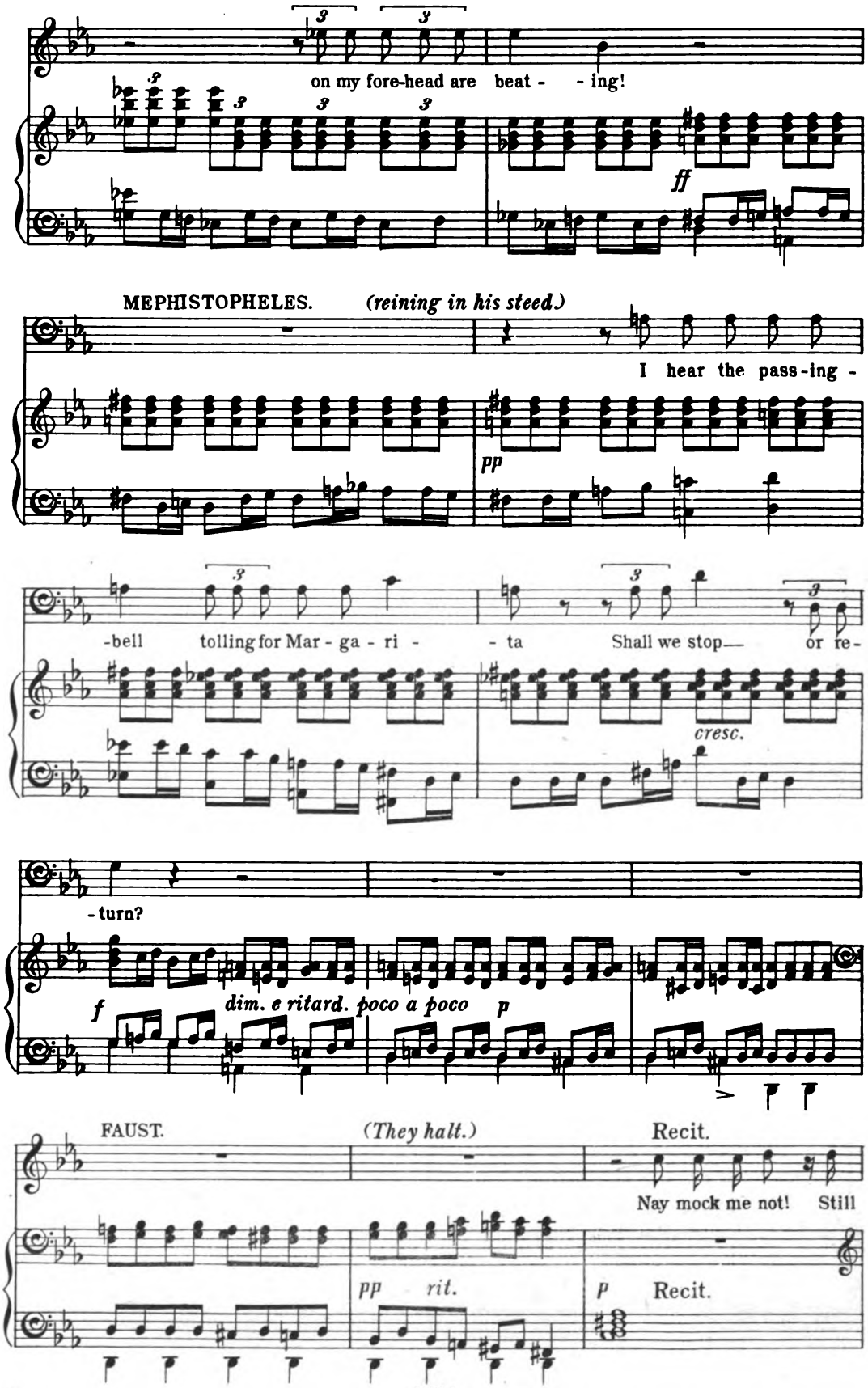


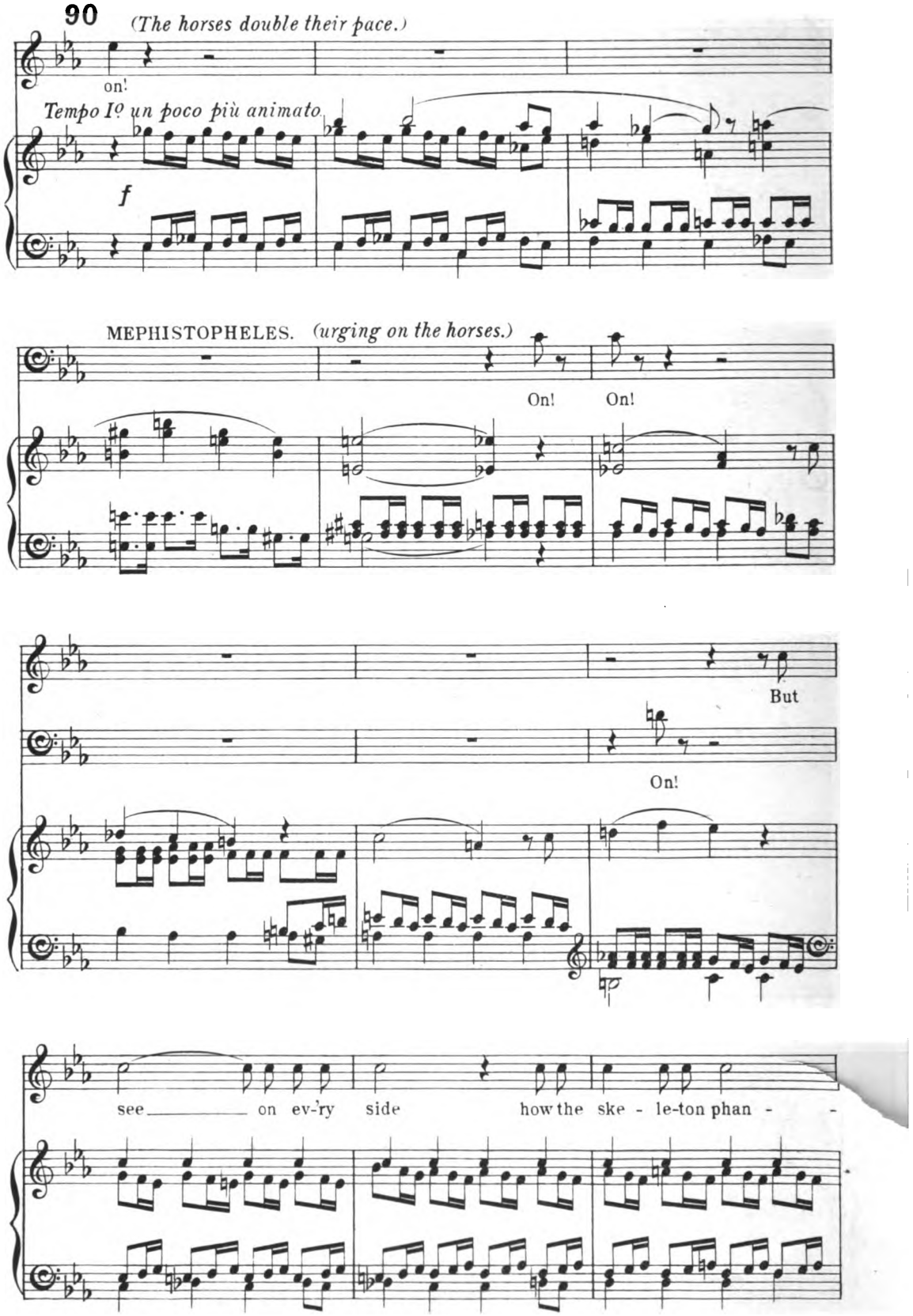

bis!
p
Sanc - - -
- ta Mag - da - le - - - - - - -
- na, o - - - - ra pro
FAUST.
Give
no - - - - - - - bis!
p

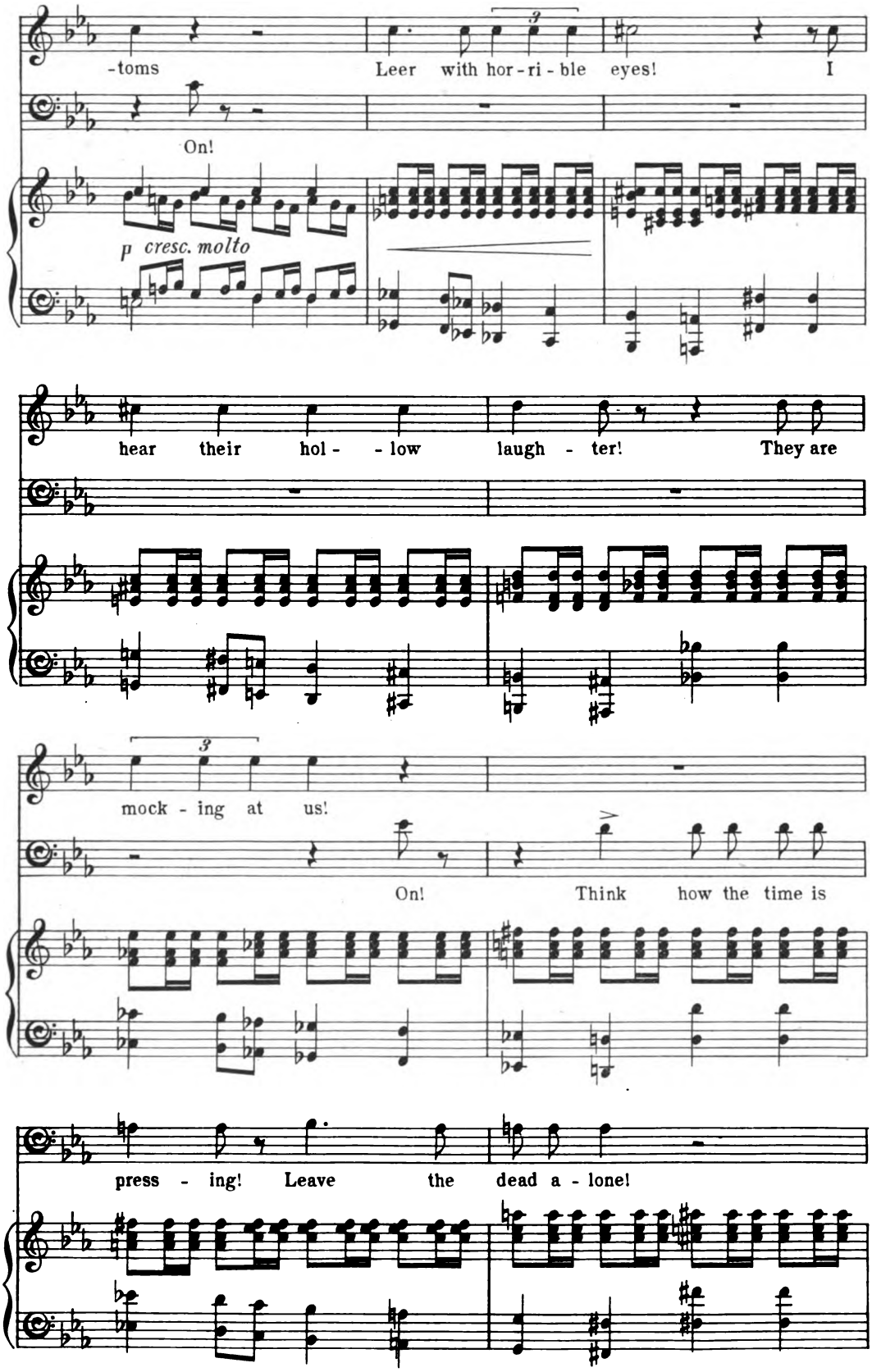

88
heed to the wo - men and child - ren By yonder cross kneeling in prayer!
88
Never
heed them, but on!
Chorus. Sopranos & Altos.
Sanc - - - - ta Mar - ga -
cresc.
- ri - - - - - - - ta
cresc. molto
f
(Cry of horror.)
ff
(The women and children disperse.)
Ah!
ff
p
mf

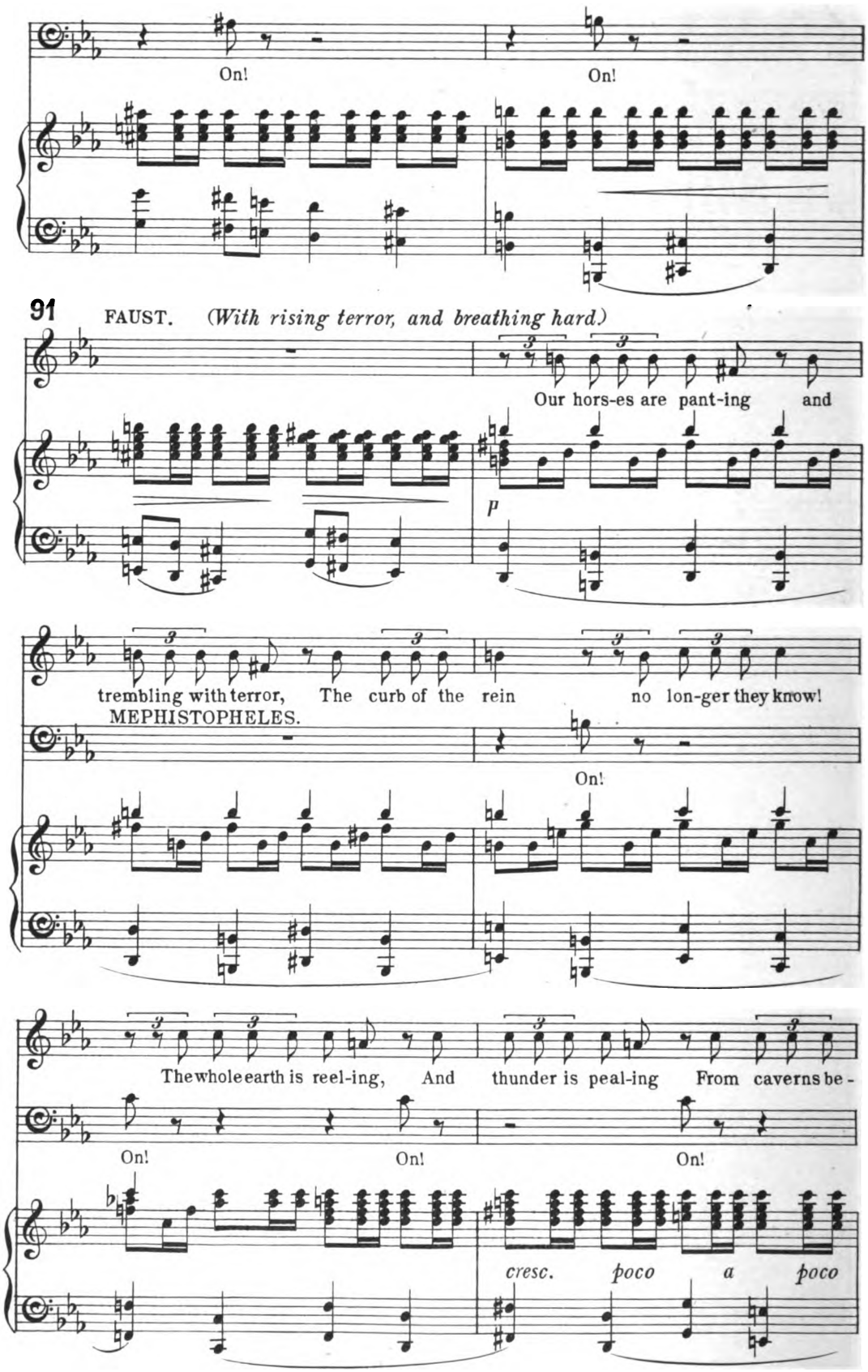

dim.
p
cresc. poco a poco
cresc. molto
sf
FAUST.
Heav'ns! Some hor-ri-ble thing shrieks
3
sf
p

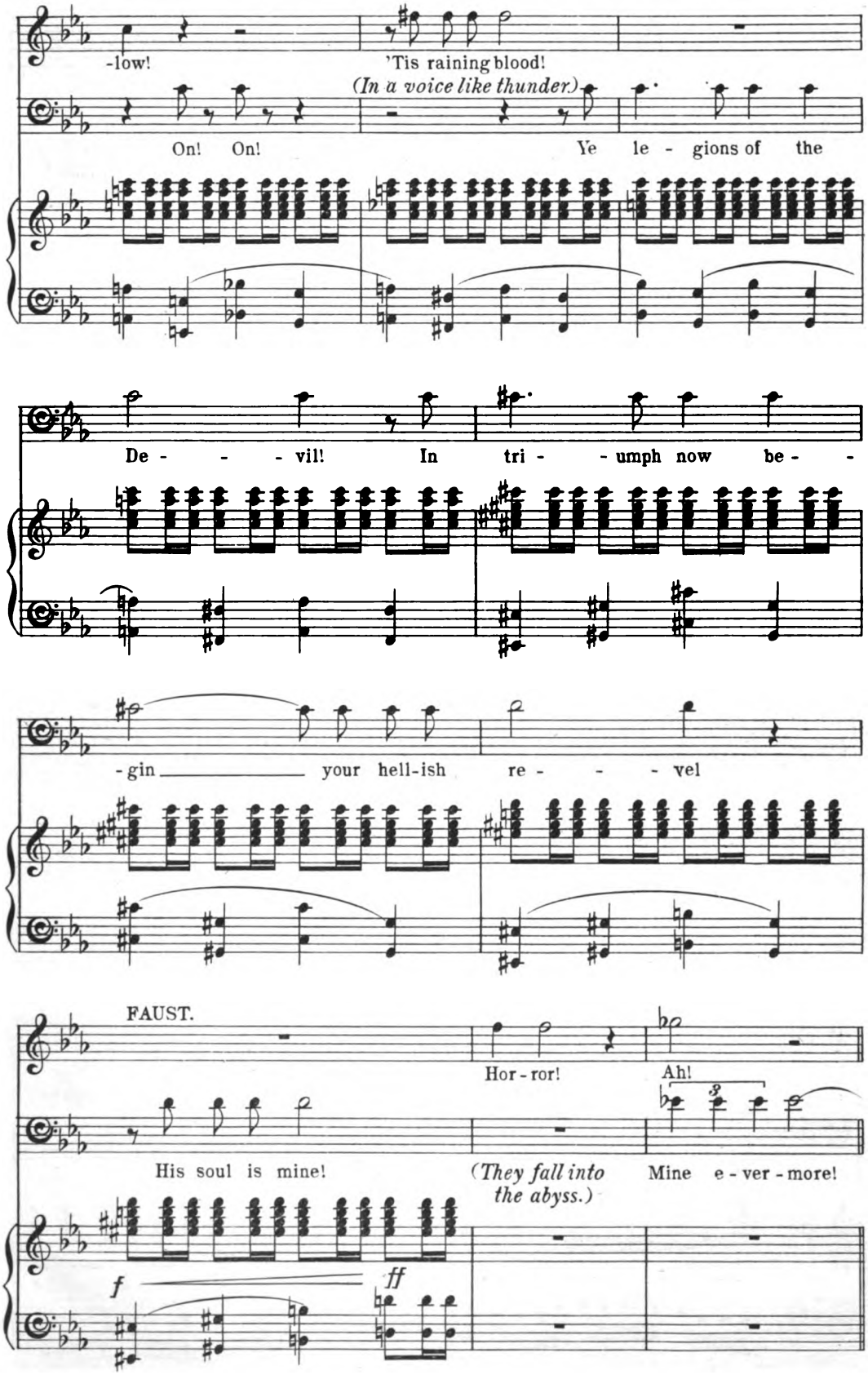

89
loud in my ear!
All the
MEPH.
'Tis no - thing!
89
ff
air is full of monstrous birds,
p
f
Their heavy wings


on my fore-head are beat - - ing!
ff
MEPHISTOPHELES. (reining in his steed.)
I hear the pass-ing -
pp
-bell tolling for Mar - ga - ri - - ta Shall we stop— or re-
cresc.
- turn?
f
dim. e ritard. poco a poco p
FAUST. (They halt.)
Recit.
Nay mock me not! Still
pp rit.
p Recit.


90
(The horses double their pace.)
on!
Tempo Iº un poco più animato
f
MEPHISTOPHELES. (urging on the horses.)
On! On!
But
On!
see on ev-'ry side how the ske - le-ton phan -


-toms
Leer with hor-ri-ble eyes! I
On!
p cresc. molto
hear their hol- - low laugh - ter! They are
mock - ing at us!
On! Think how the time is
press - ing! Leave the dead a - lone!

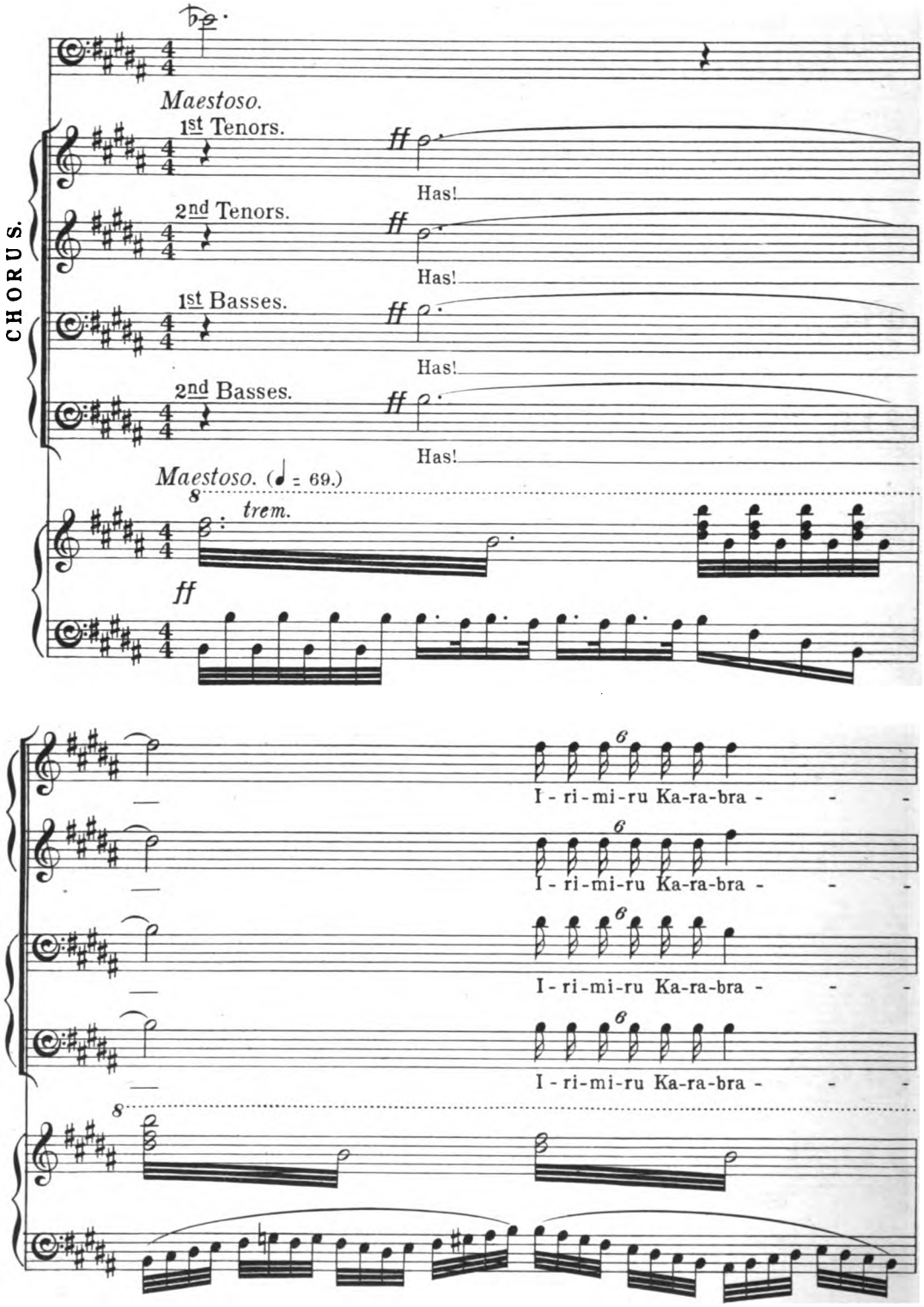

On!
On!
91
FAUST. (With rising terror, and breathing hard.)
Our hors-es are pant-ing and
p
trembling with terror, The curb of the rein no lon-ger they know!
MEPHISTOPHELES.
On!
The whole earth is reel-ing, And thunder is peal-ing From caverns be-
On!
On!
On!
cresc. poco a poco

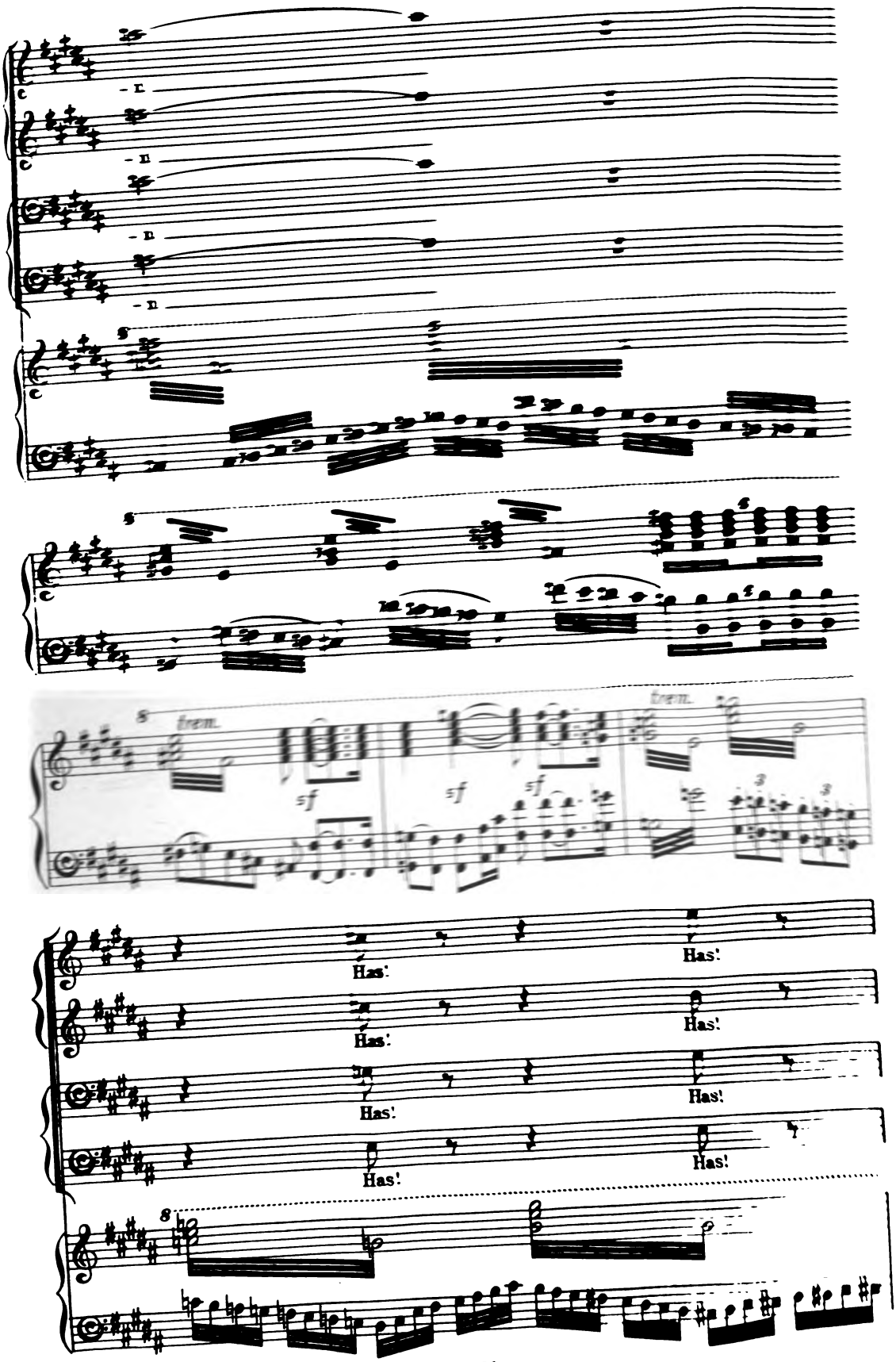

-low!
'Tis raining blood!
(In a voice like thunder)
On! On!
Ye le - gions of the
De - - - vil!
In tri - - umph now be - -
-gin your hell-ish re - - - vel
FAUST.
Hor-ror!
Ah!
His soul is mine!
(They fall into the abyss.)
Mine e-ver-more!
f
ff

SCENE XIX.

PANDEMONIUM.

CHORUS of DEVILS *(in snarling tones.)*




8
trem.
sf
sf
sf
trem.
Has!
Has!
Has!
Has!
Has!
Has!
Has!
Has!
8

92

Has!

Has!

(*The Princes of Darkness.*)

Six 1st Basses.

Has!

f

Mighty Master of E-vil!

Six 2nd Basses.

Has!

f

Mighty Master of E-vil!

92

8

trem.

1st & 2nd Basses.

Tell us now, Is this proud soul thine own to the end?

mf

MEPHISTOPHELES.

He is mine to the end!

8

ff

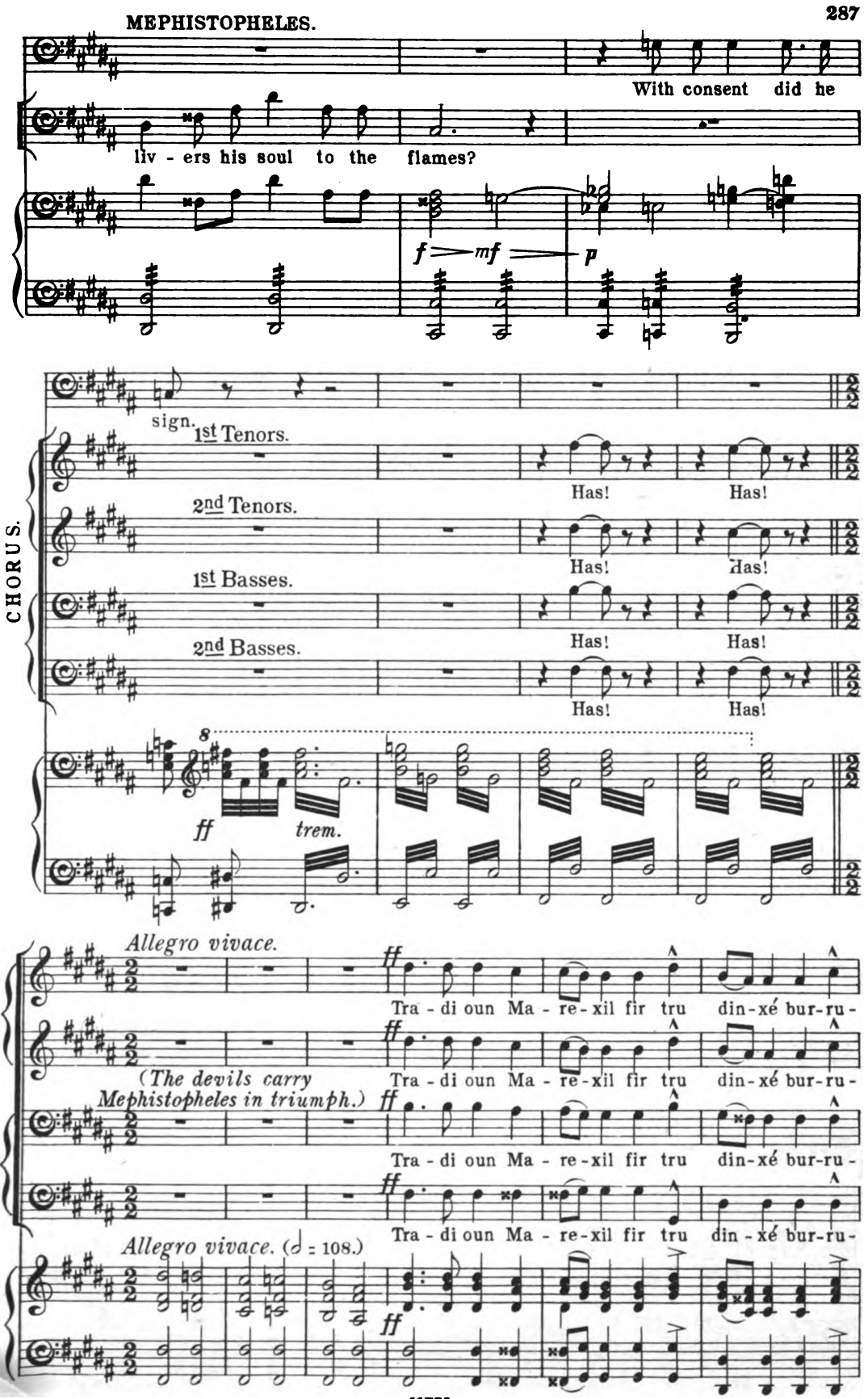
1st & 2nd Basses.

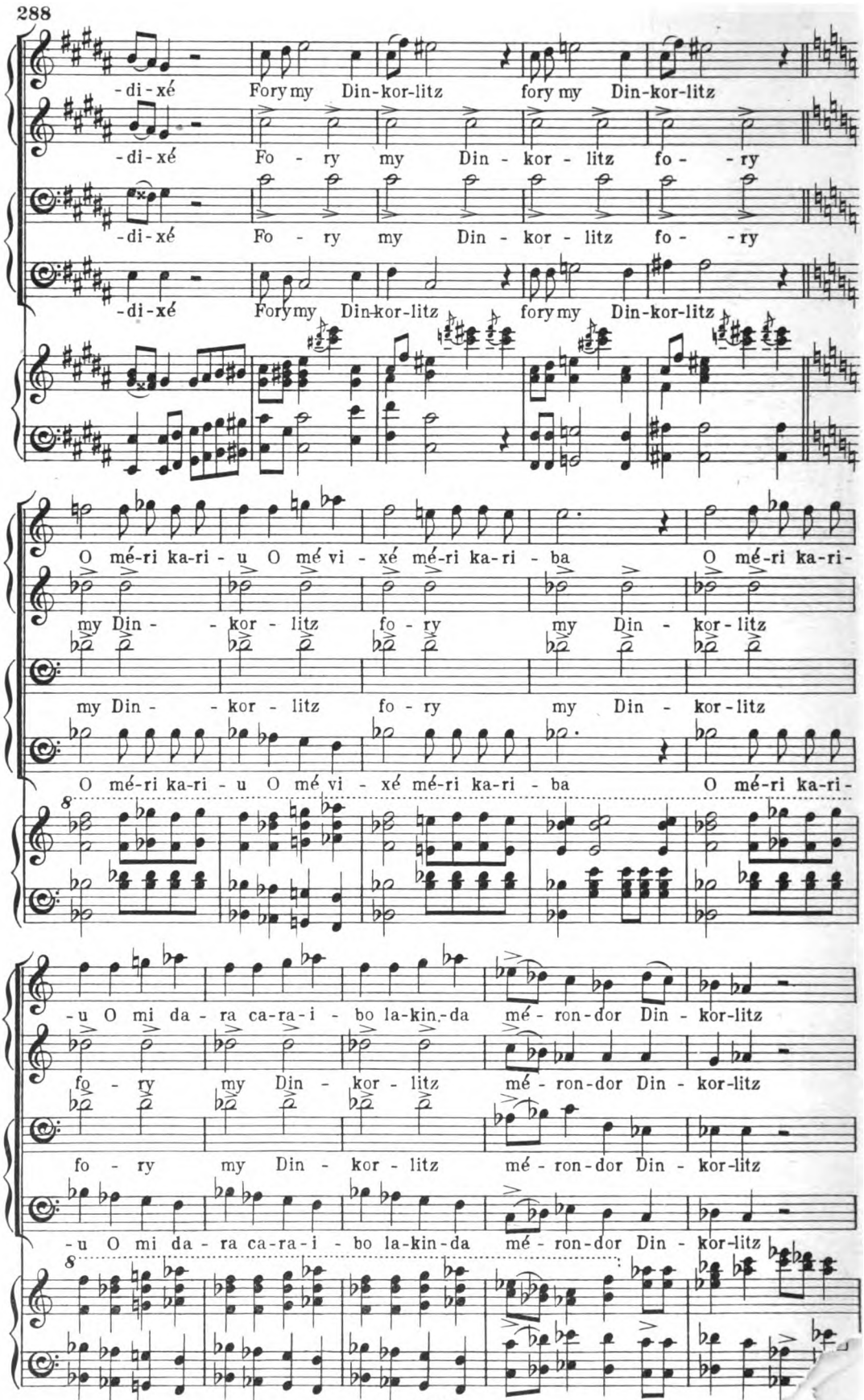
f

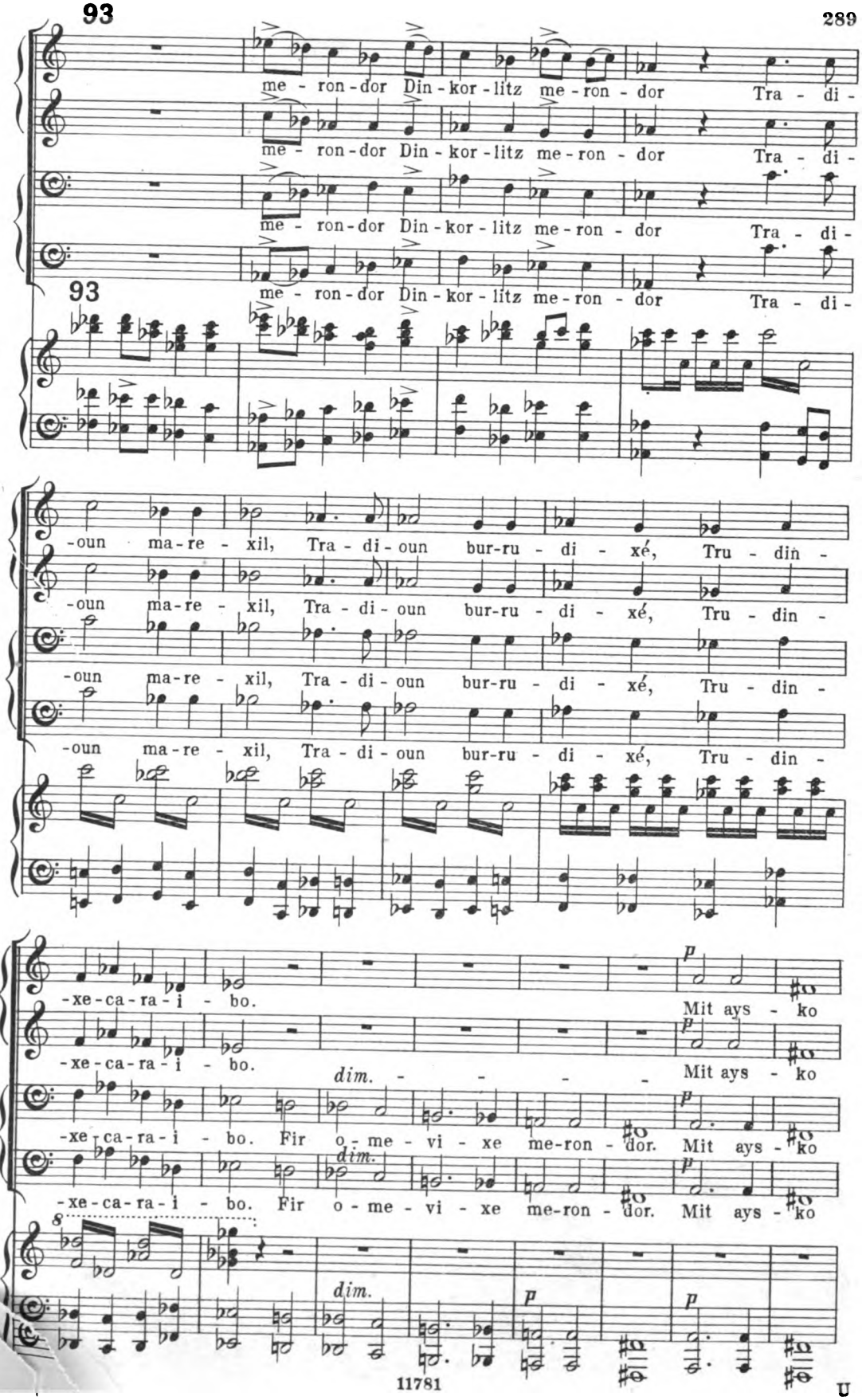
Then did Faust with consent sign the deed That de-

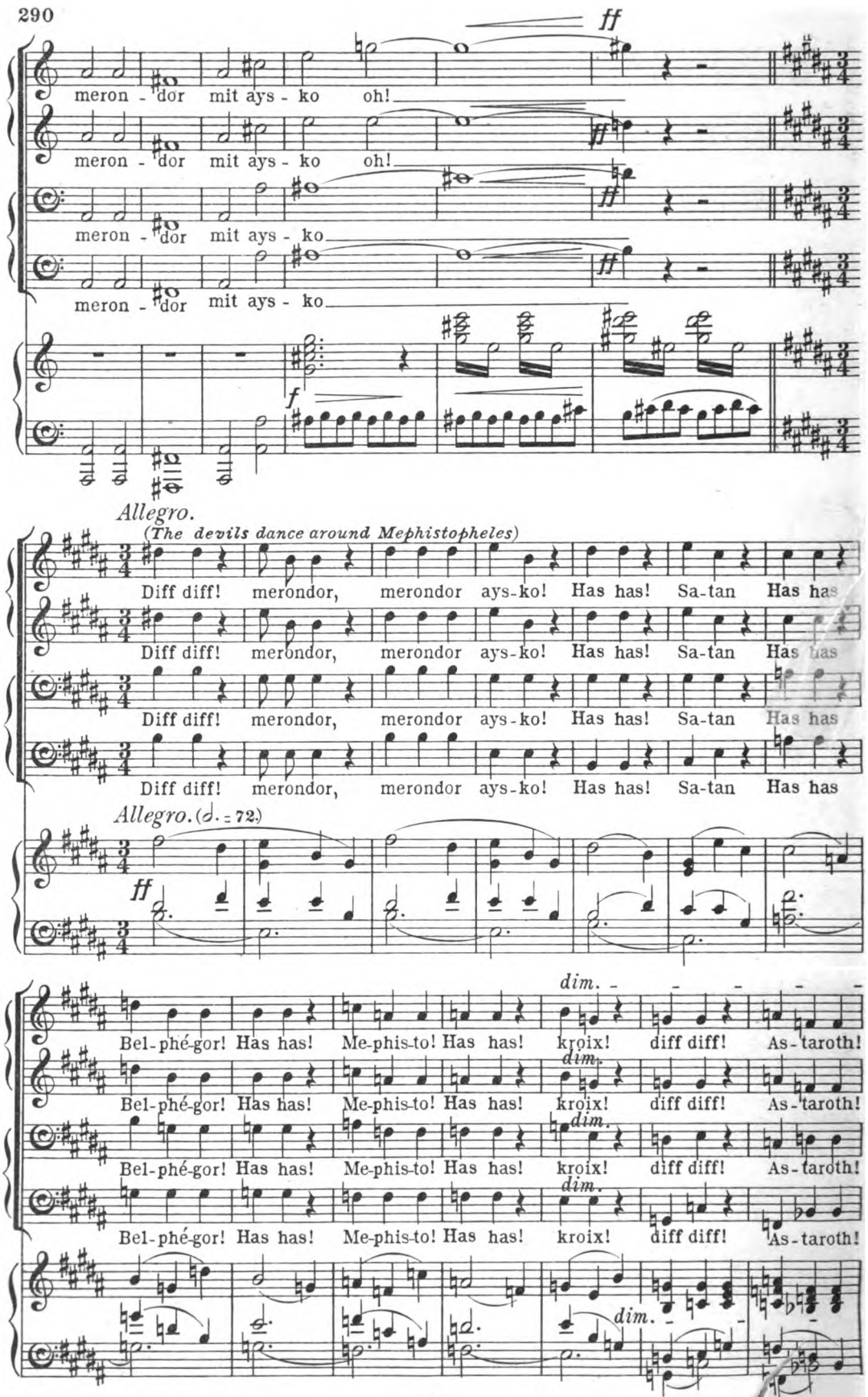
8

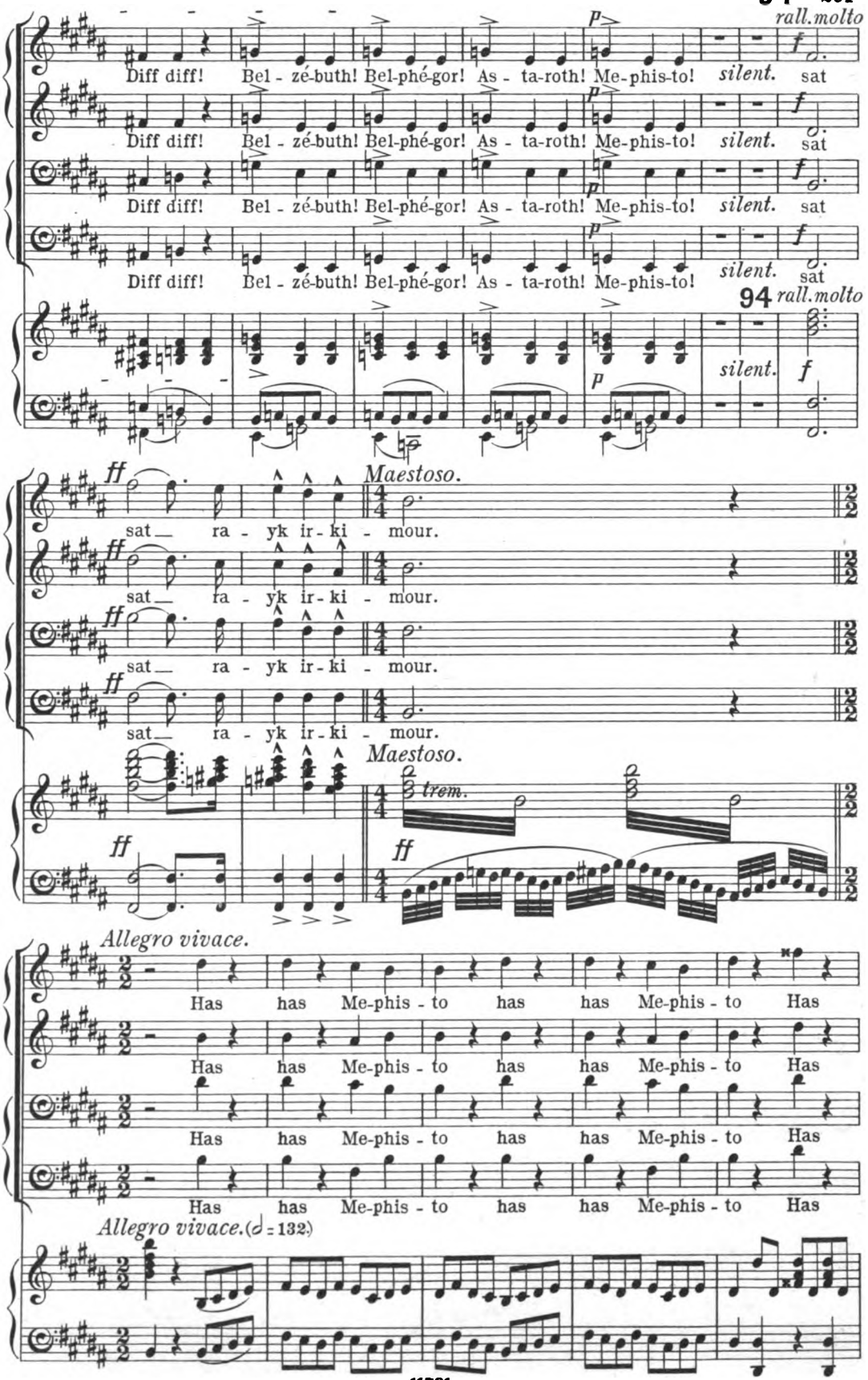
mf

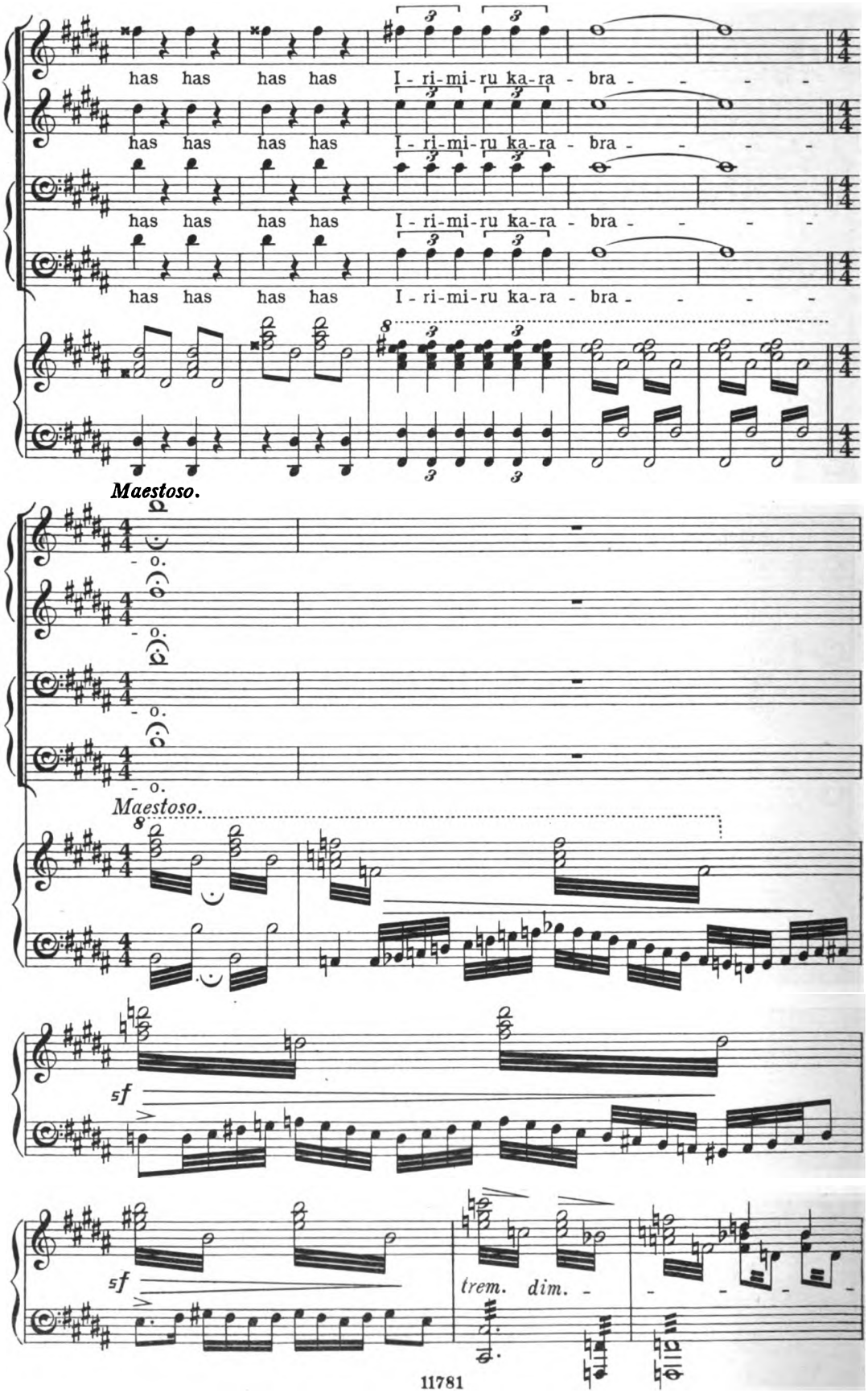

MEPHISTOPHELES.
With consent did he
liv - ers his soul to the flames?
f mf p
CHORUS.
sign.
1st Tenors.
Has!
Has!
2nd Tenors.
Has!
Has!
1st Basses.
Has!
Has!
2nd Basses.
Has!
Has!
8
ff
trem.
Allegro vivace.
ff
Tra - di oun Ma - re - xil fir tru din - xé bur - ru -
(The devils carry Mephistopheles in triumph.)
Tra - di oun Ma - re - xil fir tru din - xé bur - ru -
Tra - di oun Ma - re - xil fir tru din - xé bur - ru -
Tra - di oun Ma - re - xil fir tru din - xé bur - ru -
Allegro vivace. (𝅗𝅥 = 108.)
ff

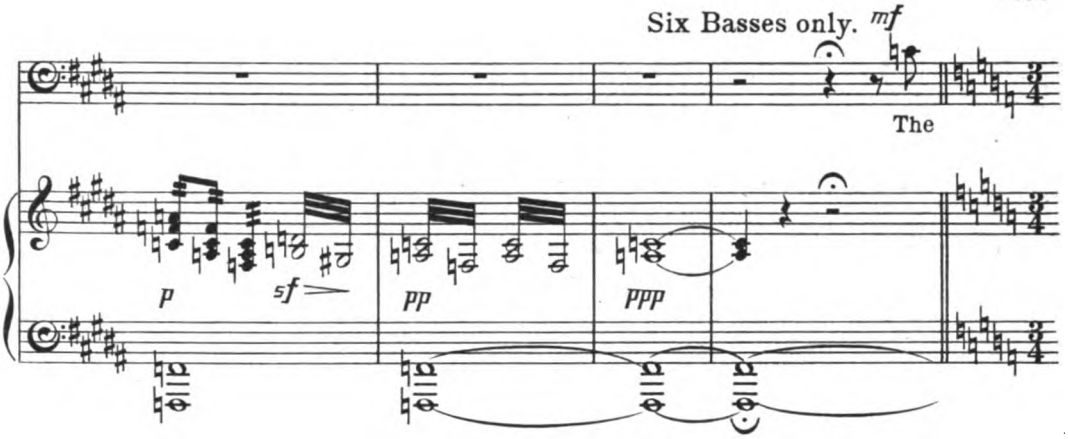

-di-xé Fory my Din-kor-litz fory my Din-kor-litz
-di-xé Fo - ry my Din - kor - litz fo - ry
-di-xé Fo - ry my Din - kor - litz fo - ry
-di-xé Fory my Din-kor-litz fory my Din-kor-litz
O mé-ri ka-ri - u O mé vi - xé mé-ri ka-ri - ba O mé-ri ka-ri-
my Din - - kor - litz fo - ry my Din - kor - litz
my Din - - kor - litz fo - ry my Din - kor - litz
O mé-ri ka-ri - u O mé vi - xé mé-ri ka-ri - ba O mé-ri ka-ri-
8
-u O mi da - ra ca-ra-i - bo la-kin-da mé - ron-dor Din - kor-litz
fo - ry my Din - kor - litz mé - ron-dor Din - kor-litz
fo - ry my Din - kor - litz mé - ron-dor Din - kor-litz
-u O mi da - ra ca-ra-i - bo la-kin-da mé - ron-dor Din - kor-litz
8


93
me - ron - dor Din - kor - litz me - ron - dor Tra - di -
me - ron - dor Din - kor - litz me - ron - dor Tra - di -
me - ron - dor Din - kor - litz me - ron - dor Tra - di -
93
me - ron - dor Din - kor - litz me - ron - dor Tra - di -
-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -
-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -
-oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -
-xe - ca - ra - i - bo.
p
Mit ays - ko
-xe - ca - ra - i - bo.
dim.
Mit ays - ko
-xe - ca - ra - i - bo. Fir o - me - vi - xe me - ron - dor. Mit ays - ko
-xe - ca - ra - i - bo. Fir o - me - vi - xe me - ron - dor. Mit ays - ko
8
dim.
p
p

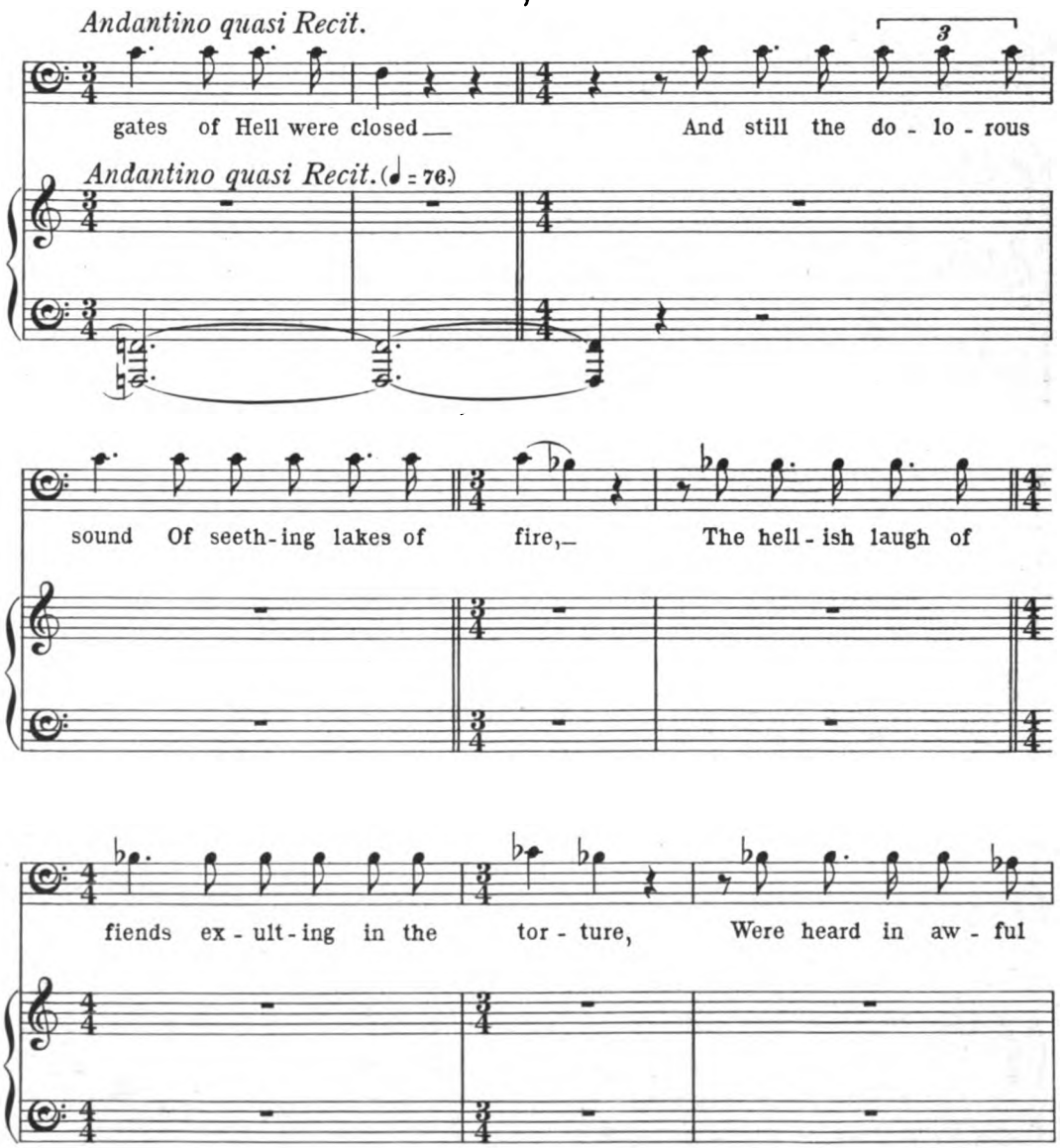

ff
meron - dor mit ays - ko oh!
meron - dor mit ays - ko oh!
meron - dor mit ays - ko
meron - dor mit ays - ko
f
Allegro.
(The devils dance around Mephistopheles)
Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has
Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has
Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has
Diff diff! merondor, merondor ays-ko! Has has! Sa-tan Has has
Allegro. (♩. = 72.)
ff
dim.
Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!
Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!
Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!
Bel-phé-gor! Has has! Me-phis-to! Has has! kroix! diff diff! As-taroth!
dim.


rall.molto
Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! silent. sat
94 rall.molto
Maestoso.
sat ra - yk ir - ki - mour.
trem.
Allegro vivace.
Has has Me-phis - to has has Me-phis - to Has
Allegro vivace. (♩ = 132)


has has has has I - ri-mi-ru ka-ra - bra - - - -
has has has has I - ri-mi-ru ka-ra - bra - - - -
has has has has I - ri-mi-ru ka-ra - bra - - - -
has has has has I - ri-mi-ru ka-ra - bra - - - -
Maestoso.
Maestoso.
sf
sf
trem. dim.



EPILOGUE, ON EARTH.



95

p *(In a darker tone)*

mur - murs. But in the depths pro - found, Who can

pp

say what foul hor - ror was wrought?

SMALL CHORUS

1st Tenors. *pp sotto voce*

O, des - pair!

2nd Tenors. *pp sotto voce*

O, des - pair!

1st Basses. *pp sotto voce*

O, des - pair!

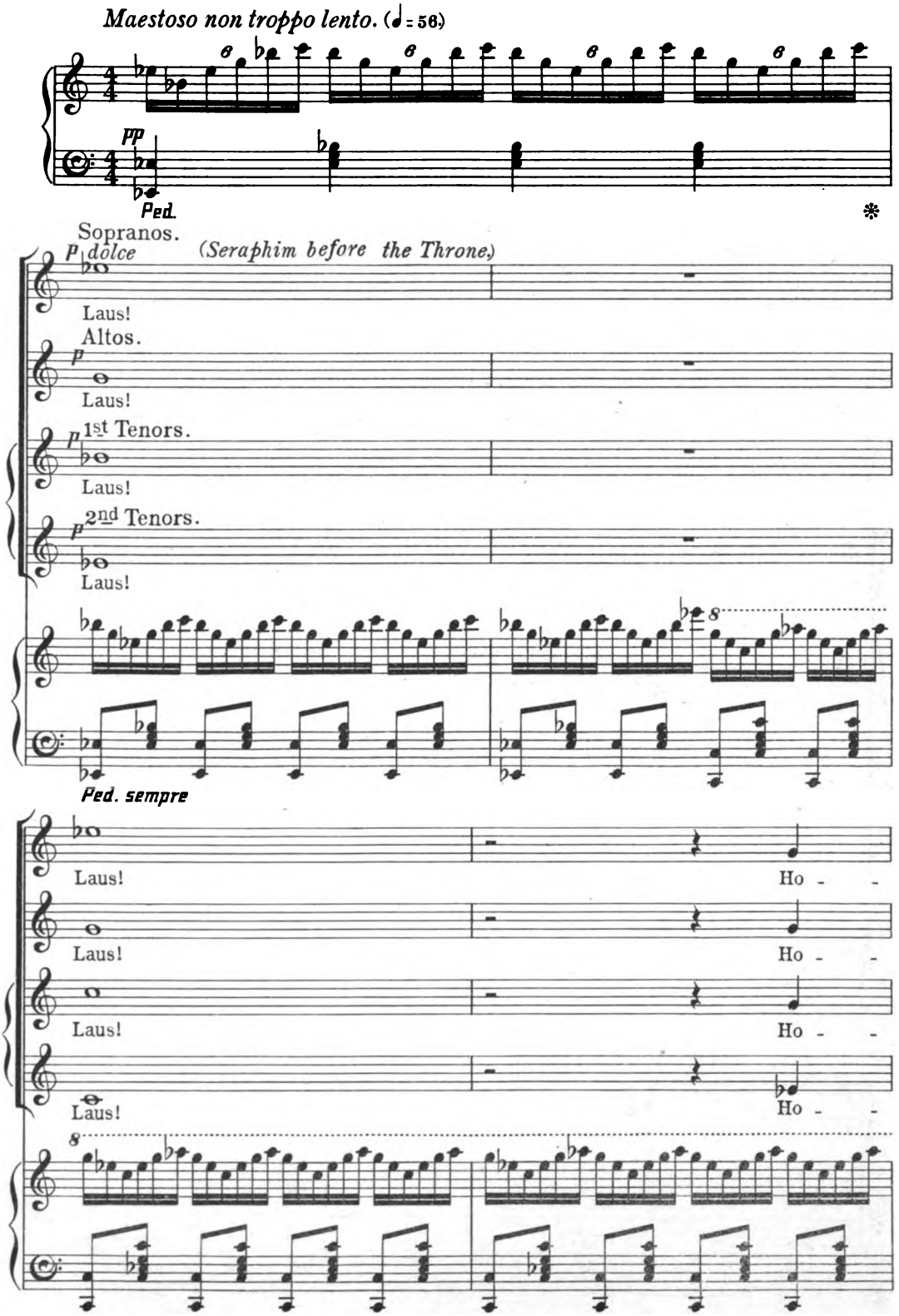
2nd Basses. *pp sotto voce*

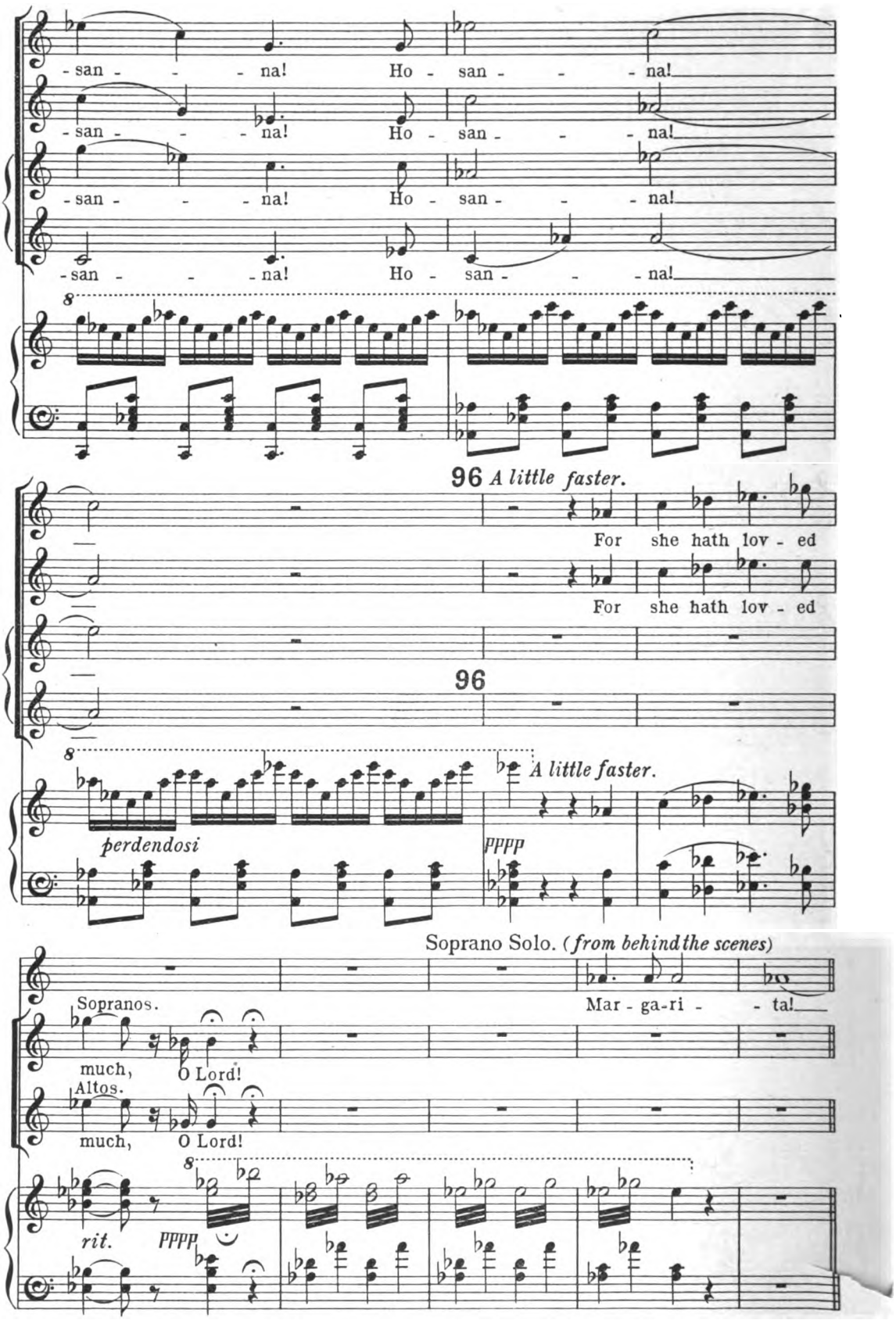
O, des - pair!

pp

SCENE XX.

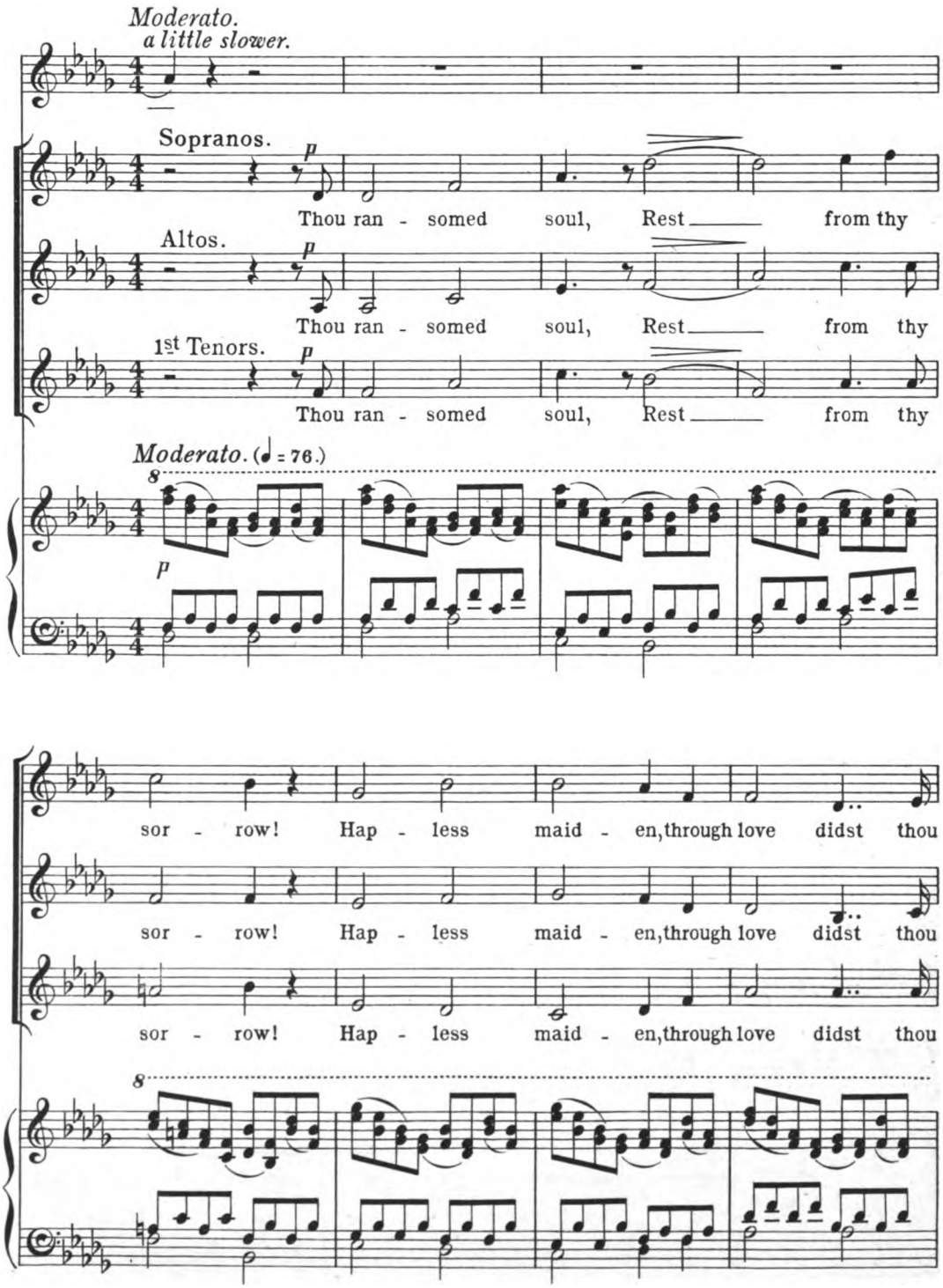
IN HEAVEN.

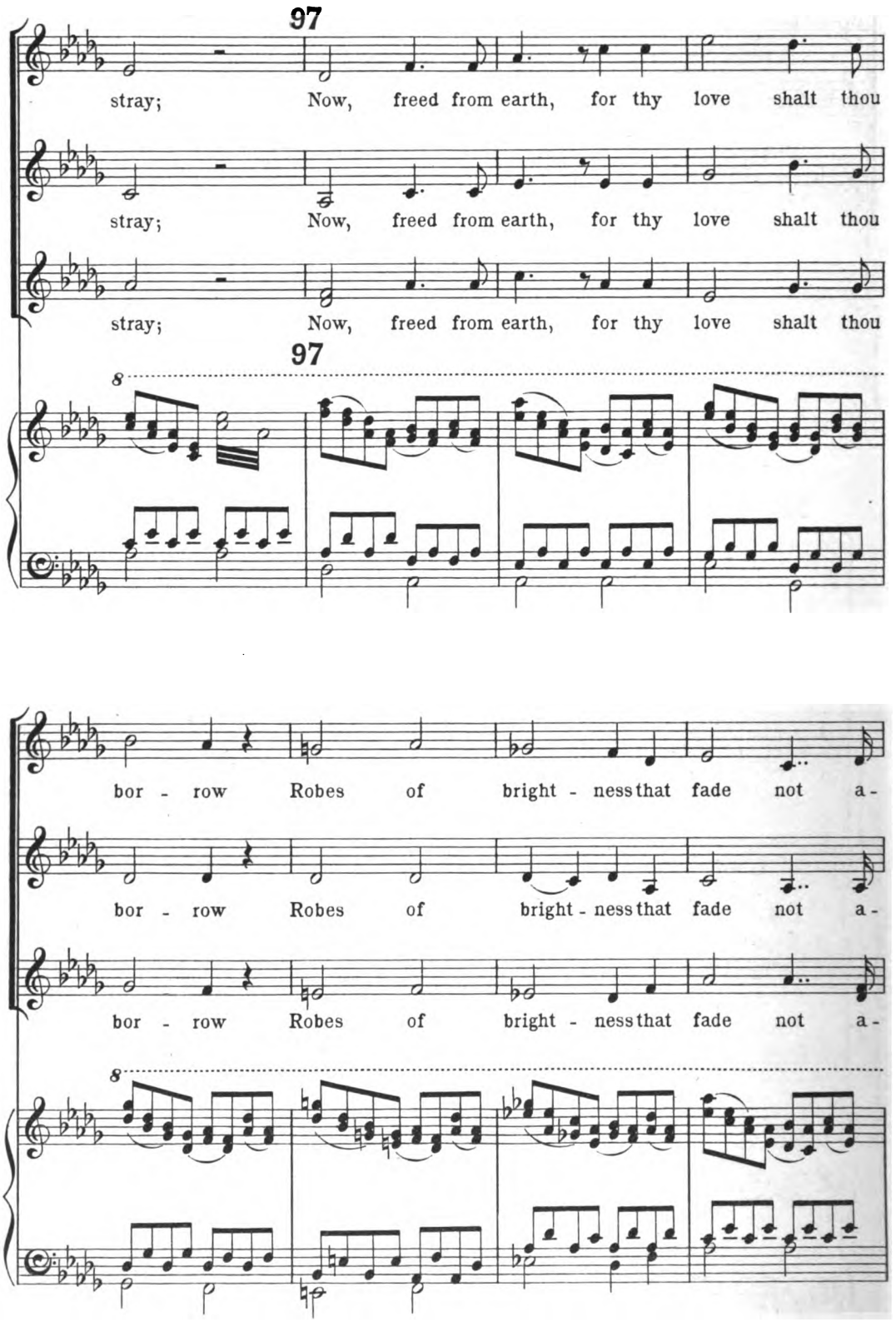


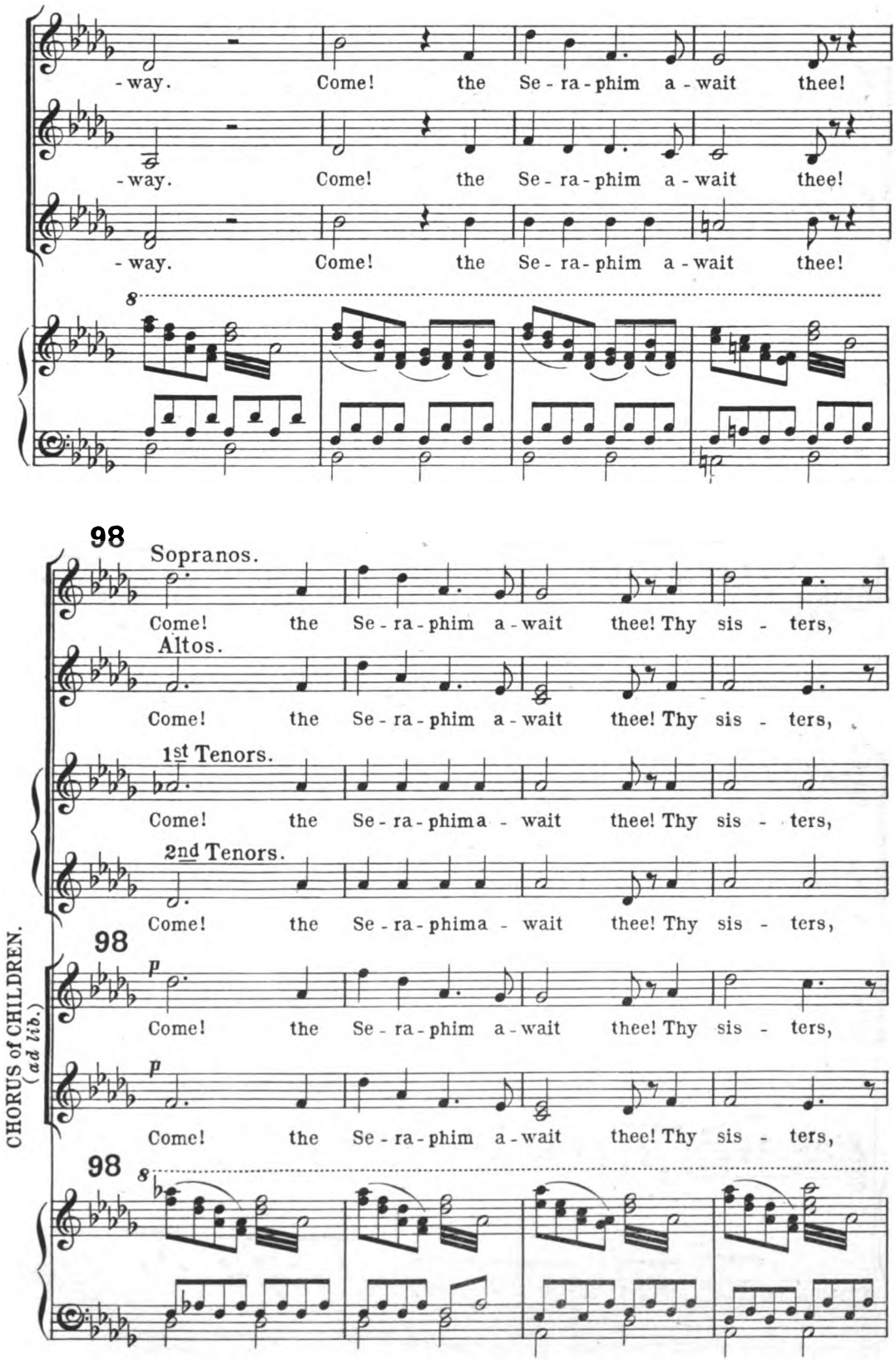

-san - - - na! Ho - san - - - na!
-san - - - na! Ho - san - - - na!
-san - - - na! Ho - san - - - na!
-san - - - na! Ho - san - - - na!
8
96 A little faster.
For she hath lov - ed
For she hath lov - ed
96
8
perdendosi
A little faster.
pppp
Soprano Solo. (from behind the scenes)
Sopranos.
Mar - ga-ri - - ta!
much, O Lord!
Altos.
much, O Lord!
8
rit.
pppp

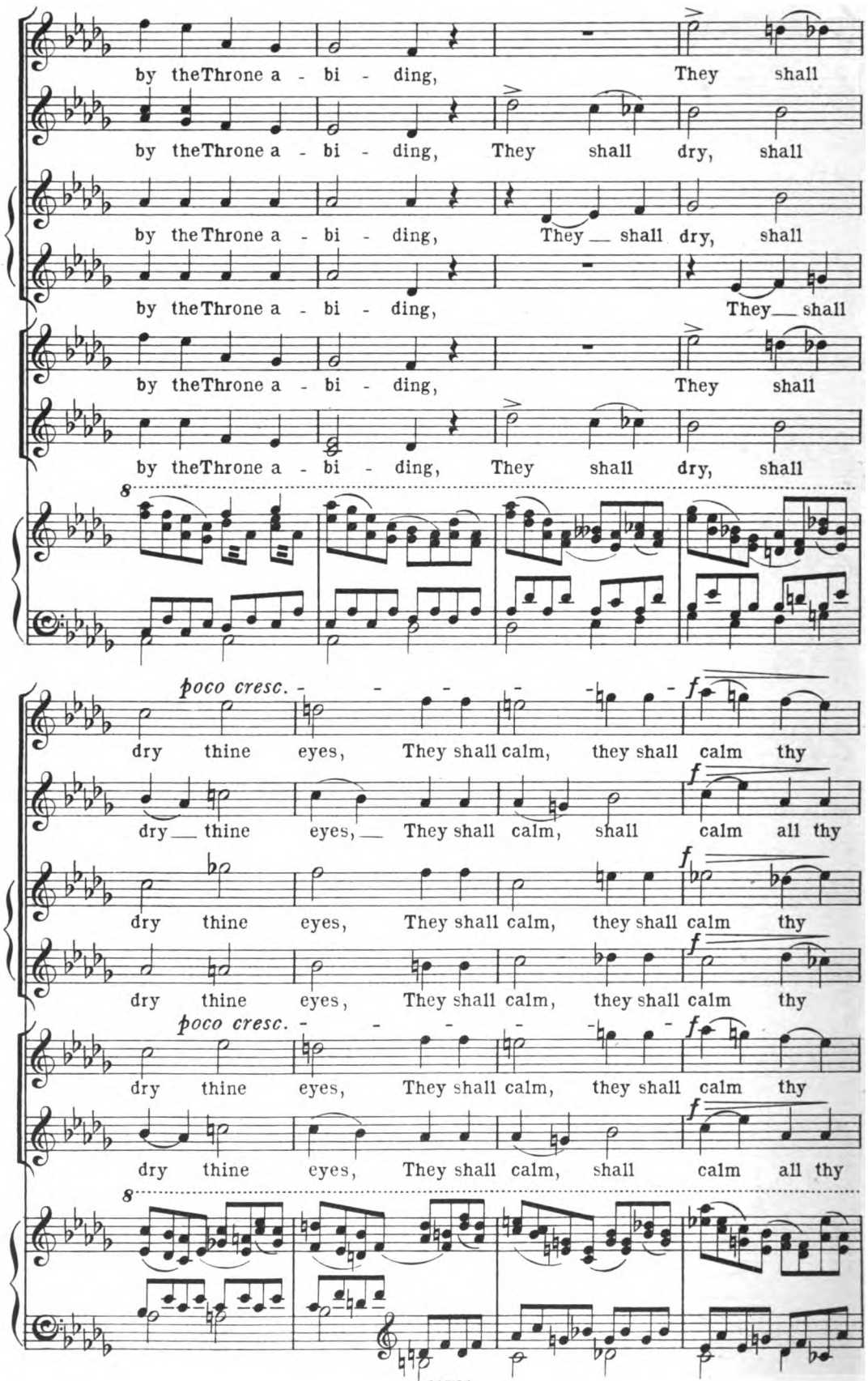
THE APOTHEOSIS OF MARGARET.

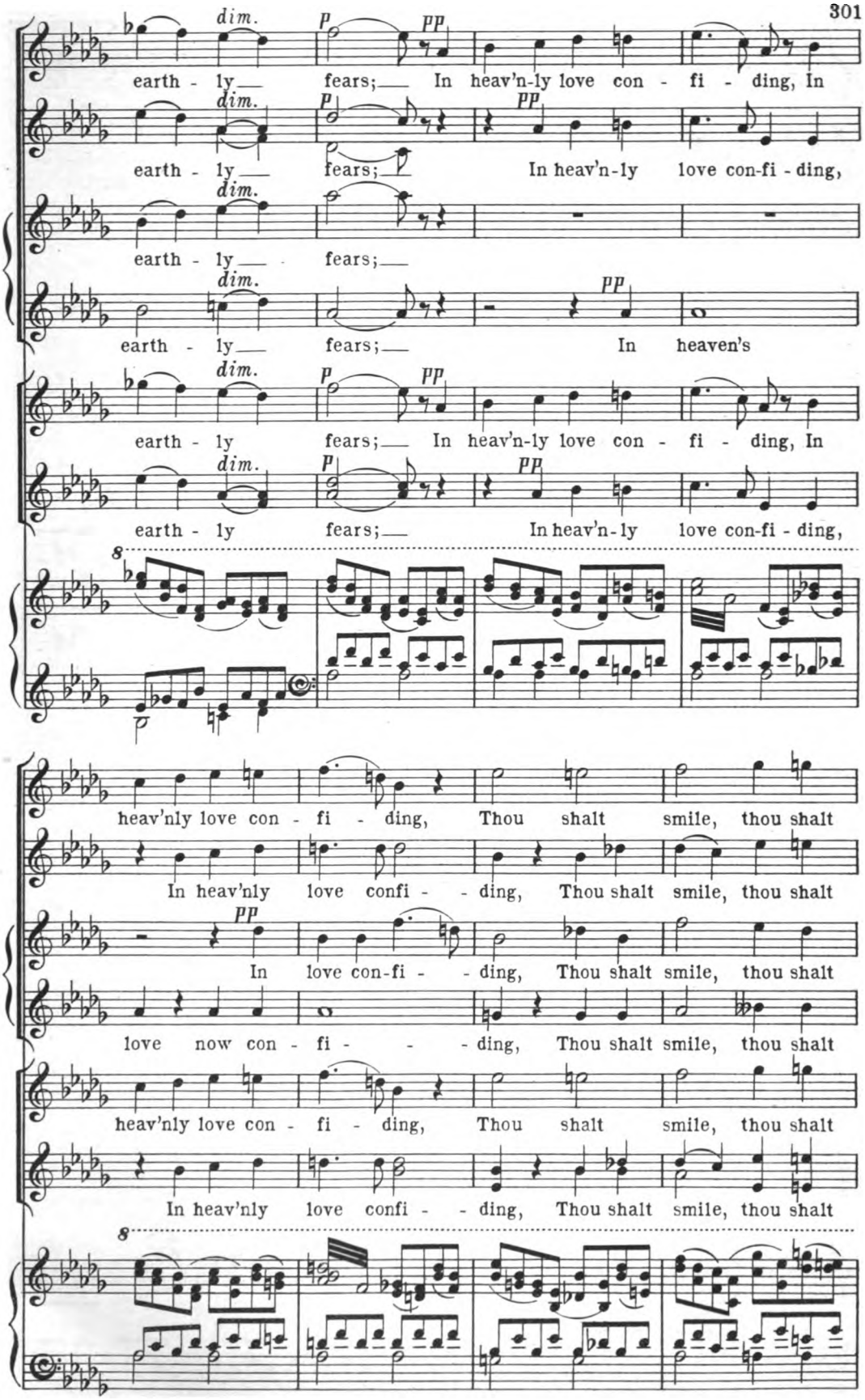
CELESTIAL CHORUS. THOU RANSOMED SOUL.

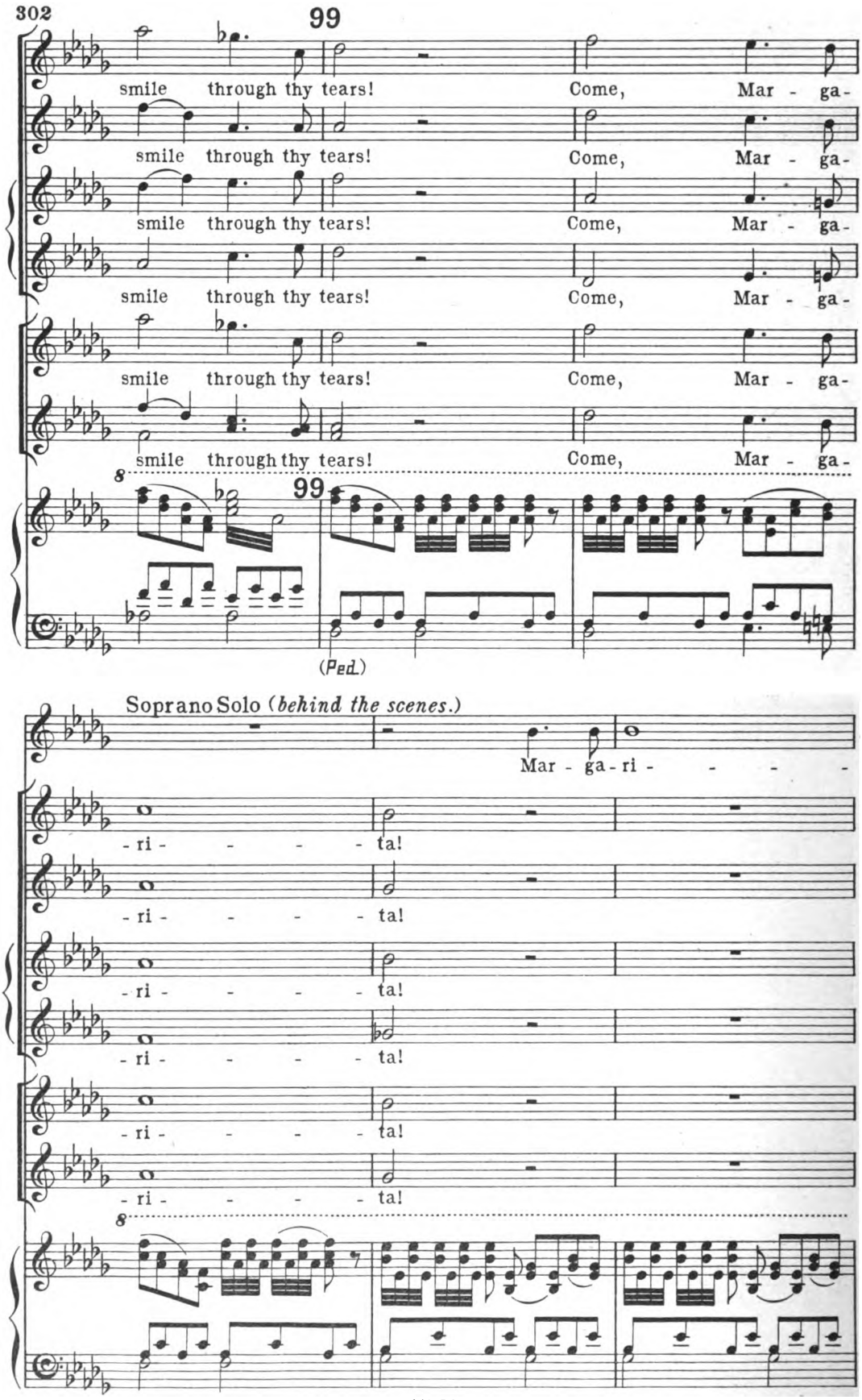


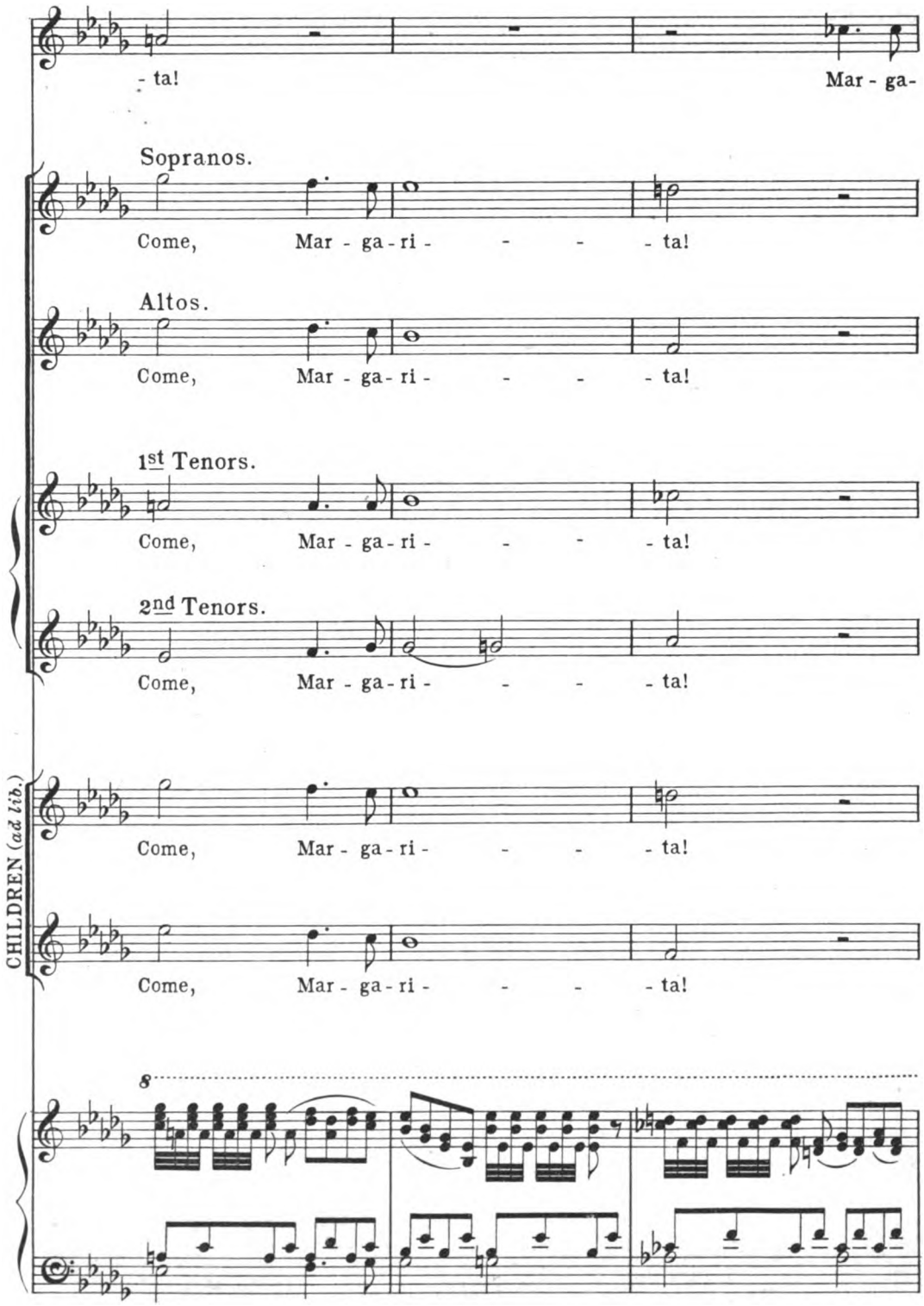

97
stray; Now, freed from earth, for thy love shalt thou
stray; Now, freed from earth, for thy love shalt thou
stray; Now, freed from earth, for thy love shalt thou
97
8
bor - row Robes of bright - ness that fade not a -
bor - row Robes of bright - ness that fade not a -
bor - row Robes of bright - ness that fade not a -
8

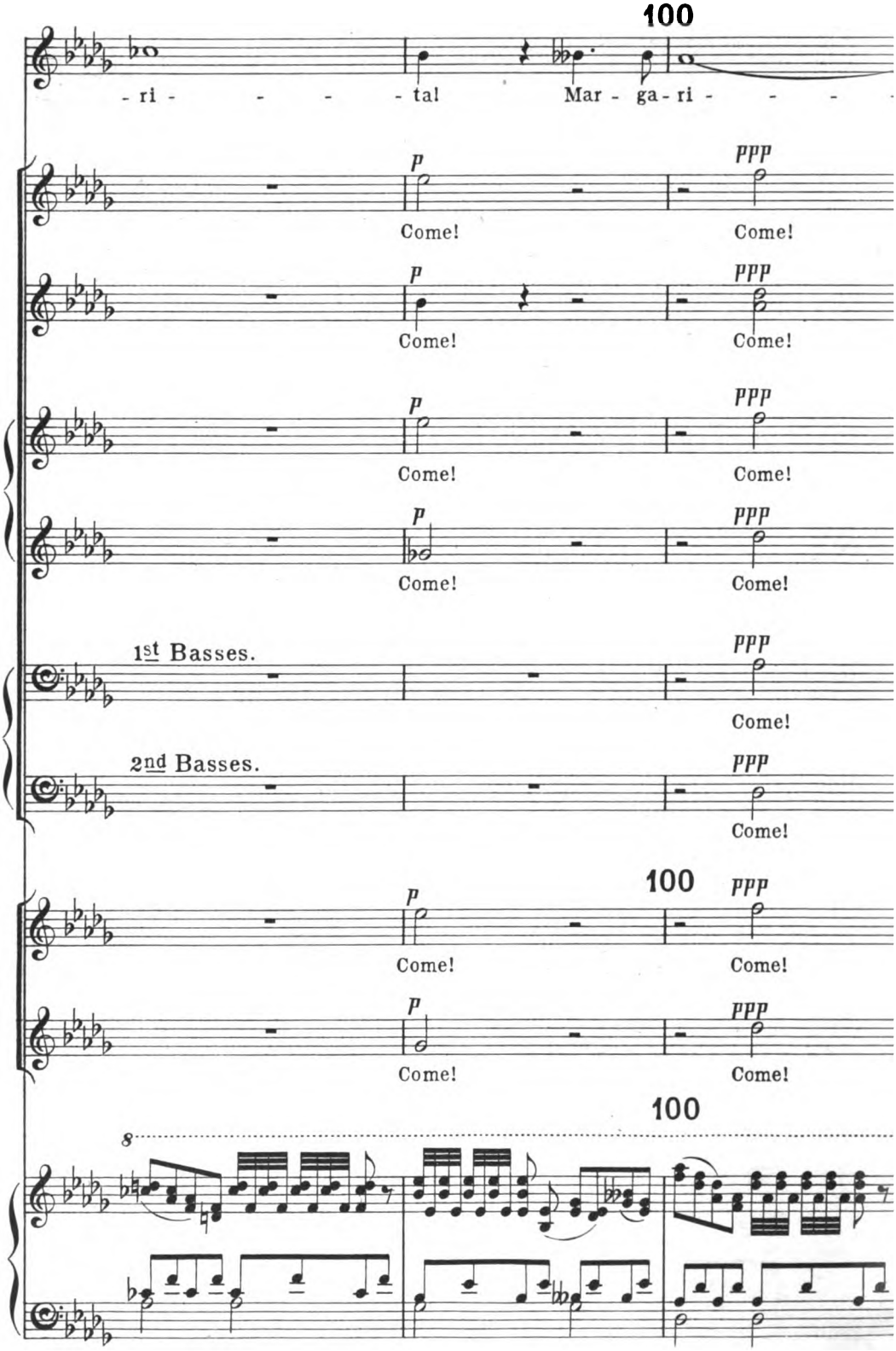

-way. Come! the Se - ra - phim a - wait thee!
-way. Come! the Se - ra - phim a - wait thee!
-way. Come! the Se - ra - phim a - wait thee!
8
98
Sopranos.
Come! the Se - ra - phim a - wait thee! Thy sis - ters,
Altos.
Come! the Se - ra - phim a - wait thee! Thy sis - ters,
1st Tenors.
Come! the Se - ra - phima - wait thee! Thy sis - ters,
2nd Tenors.
Come! the Se - ra - phima - wait thee! Thy sis - ters,
CHORUS of CHILDREN. (ad lib.)
98
p
Come! the Se - ra - phim a - wait thee! Thy sis - ters,
p
Come! the Se - ra - phim a - wait thee! Thy sis - ters,
98
8

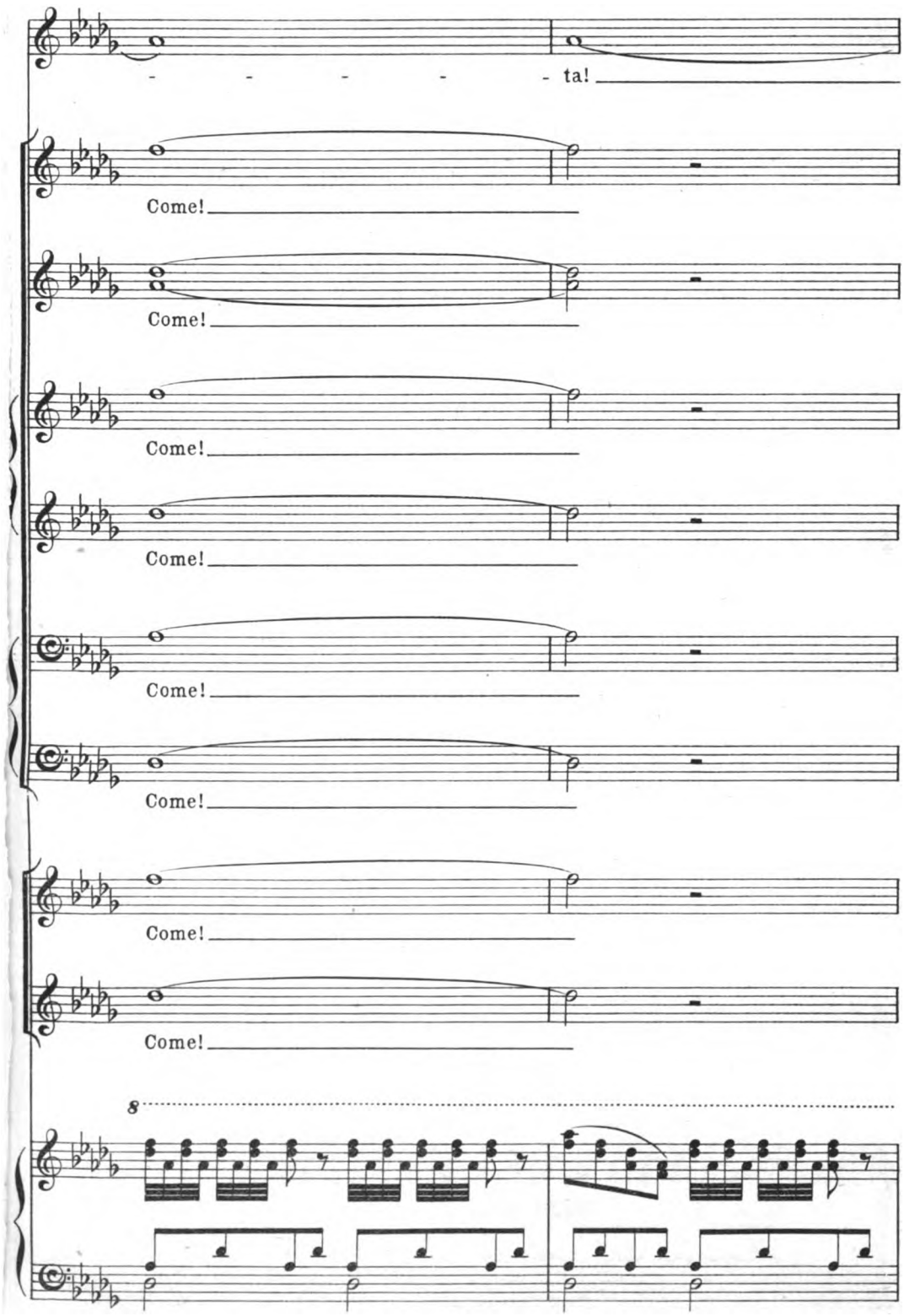

by the Throne a - bi - ding, They shall
by the Throne a - bi - ding, They shall dry, shall
by the Throne a - bi - ding, They shall dry, shall
by the Throne a - bi - ding, They shall
by the Throne a - bi - ding, They shall
by the Throne a - bi - ding, They shall dry, shall
poco cresc.
dry thine eyes, They shall calm, they shall calm thy
dry thine eyes, They shall calm, shall calm all thy
dry thine eyes, They shall calm, they shall calm thy
dry thine eyes, They shall calm, they shall calm thy
poco cresc.
dry thine eyes, They shall calm, they shall calm thy
dry thine eyes, They shall calm, shall calm all thy

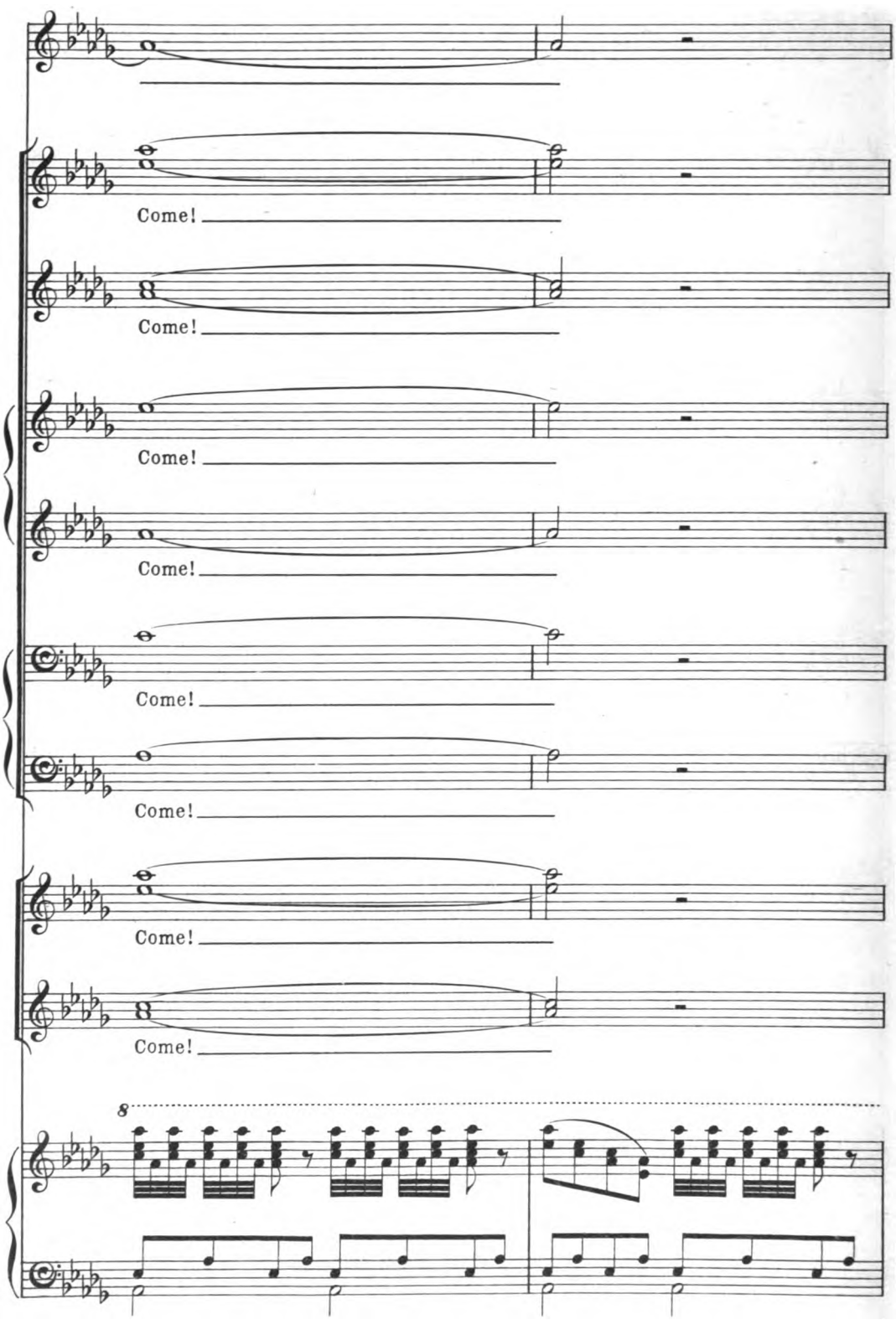

dim.
p
pp
earth - ly fears; In heav'n-ly love con - fi - ding, In
earth - ly fears; In heav'n-ly love con-fi - ding,
earth - ly fears;
earth - ly fears; In heaven's
earth - ly fears; In heav'n-ly love con - fi - ding, In
earth - ly fears; In heav'n-ly love con-fi - ding,
8
heav'nly love con - fi - ding, Thou shalt smile, thou shalt
In heav'nly love confi - - ding, Thou shalt smile, thou shalt
In love con-fi - - ding, Thou shalt smile, thou shalt
love now con - fi - - - ding, Thou shalt smile, thou shalt
heav'nly love con - fi - ding, Thou shalt smile, thou shalt
In heav'nly love confi - - ding, Thou shalt smile, thou shalt
8

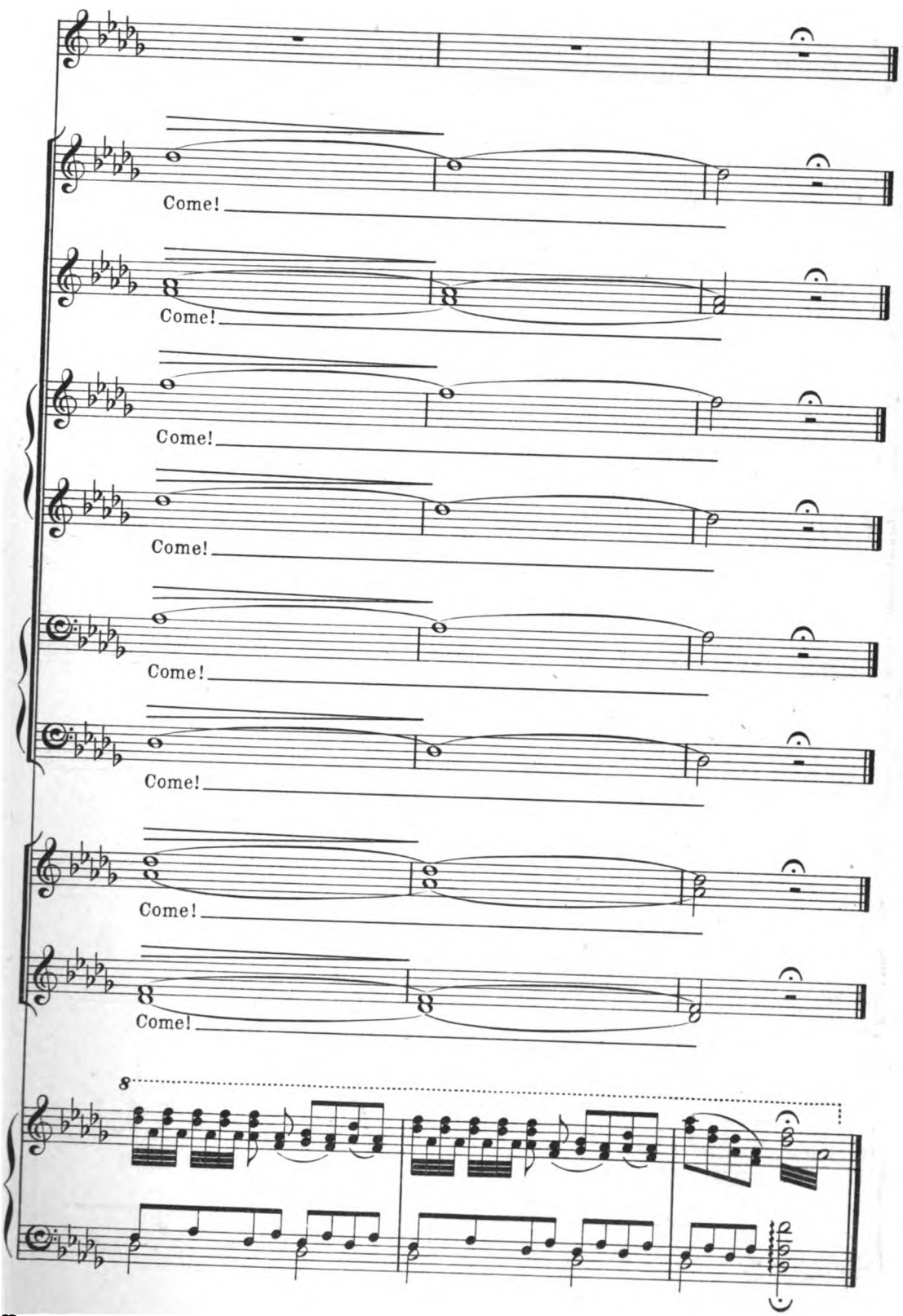

99
smile through thy tears! Come, Mar - ga-
smile through thy tears! Come, Mar - ga-
smile through thy tears! Come, Mar - ga-
smile through thy tears! Come, Mar - ga-
smile through thy tears! Come, Mar - ga-
8
99
(Ped.)
Soprano Solo (behind the scenes.)
Mar - ga - ri - - - -
- ri - - - - - ta!
- ri - - - - - ta!
- ri - - - - - ta!
- ri - - - - - ta!
- ri - - - - - ta!
- ri - - - - - ta!
8


- ta!
Mar - ga-
Sopranos.
Come, Mar - ga - ri - - - - ta!
Altos.
Come, Mar - ga - ri - - - - ta!
1st Tenors.
Come, Mar - ga - ri - - - - ta!
2nd Tenors.
Come, Mar - ga - ri - - - - ta!
CHILDREN (ad lib.)
Come, Mar - ga - ri - - - - ta!
Come, Mar - ga - ri - - - - ta!
8


100
- ri - - - - - ta! Mar - ga - ri - - - -
p
Come!
ppp
Come!
1st Basses.
2nd Basses.
100
8


- - - - - ta!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
8


Come!
Come!
Come!
Come!
Come!
Come!
Come!
Come!
8



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The End.