

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 Larochevoucauld, 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. Padeloup, 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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PART I.

SCENE I.

A plain in Hungary. Faust alone, at sunrise.

AIR. THE SPRING IS HERE.

Andantino placido. (♩ = 152.)

p dolce ed espressivo

The piano introduction consists of two staves. The right hand plays a melody in D major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The left hand provides a simple harmonic accompaniment with quarter notes G3, A3, B3, and C4.

FAUST.

The spring — is here, — old

pp

p

The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a flowing sixteenth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

win-ter's reign is o'er, And a-gain na-ture laughs for

The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the sixteenth-note texture in the right hand and the quarter-note bass line in the left hand.

plea - sure; The sun

The vocal line concludes with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the same rhythmic pattern.

from the high dome of hea - - ven

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The vocal line begins with a rest followed by the lyrics "from the high dome of hea - - ven". The piano accompaniment features a flowing eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Flood - - eth the earth with a broad stream of

f

This system contains the second line of the vocal melody and the second two staves of the piano accompaniment. The vocal line continues with the lyrics "Flood - - eth the earth with a broad stream of". A dynamic marking of *f* (forte) is placed above the vocal staff. The piano accompaniment continues with similar rhythmic patterns.

light.

f

This system contains the third line of the piano accompaniment. The vocal line is silent. The piano accompaniment features a dense texture with many chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* is present.

This system contains the fourth line of the piano accompaniment. The right hand continues with chords, and the left hand maintains the eighth-note bass line. A key signature change to one flat is indicated at the end of the system.

This system contains the fifth and final line of the piano accompaniment on this page. It concludes with a final chord and a key signature change to two flats.

p *cresc.*

sf *dim.* *p*

p
Up - on my brow I
sf
legato
ppp

feel the gen - - tie breath of

morn - - ing,
sf

- stir with the song of The birds, The long sigh of the

f *pp*

2
trees, the sound of mur - - - m'ring

cresc.

cresc. streams! *sf* Ah! sweet it were to

f *p*

dwell for e - ver with na - - ture, Far, far from human

p *f* *pocof*

thongs, the fe - - - ver and the tur - - - moil!

pp

perdendosi

pp

cresc.

poco f

p

mf

p

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

First system of musical notation. The right hand features a melodic line with a slur and a dotted line above it labeled '8'. The left hand plays a steady eighth-note accompaniment. The key signature has one sharp (F#).

Second system of musical notation. The right hand continues the melodic line with a slur and a dotted line above it labeled '8'. The left hand continues the eighth-note accompaniment. The key signature has one sharp (F#).

Third system of musical notation. The right hand has a slur and a dotted line above it labeled '8'. The left hand continues the eighth-note accompaniment. The word *cresc.* is written in the right hand. The key signature has one sharp (F#).

Fourth system of musical notation. The right hand has a slur and a dotted line above it labeled '8'. The left hand continues the eighth-note accompaniment. The word *cresc.* is written in the right hand. The key signature has one sharp (F#).

Fifth system of musical notation. The right hand has a slur and a dotted line above it labeled '8'. The left hand continues the eighth-note accompaniment. The word *f* is written in the left hand. The key signature has one sharp (F#).

First system of musical notation. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. A dynamic marking of *sf* (sforzando) is present in the second measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *pp* (pianissimo) is present in the second measure.

Third system of musical notation. The right hand includes a triplet of eighth notes in the second measure and an eighth-note triplet in the third measure. A dynamic marking of *poco f* (poco forte) is present in the fourth measure.

Fourth system of musical notation. The right hand has a melodic line with slurs, and the left hand features a triplet of eighth notes in the third measure. A dynamic marking of *poco f* (poco forte) is present in the fourth measure.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand features a triplet of eighth notes in the second measure. A dynamic marking of *cres - cen -* (crescendo) is present in the third measure.

do cresc. - - ff

This system contains the first two measures of a musical piece. The upper staff features a vocal line with a long note on 'do' and a crescendo leading to a fortissimo (ff) dynamic. The lower staff provides a piano accompaniment with chords and moving lines.

simili

This system contains the next two measures. The piano accompaniment continues with a similar texture, marked 'simili'. The upper staff has sustained chords.

5 pp ff

This system contains the next two measures. A finger number '5' is written above the first measure. The dynamics shift from piano (pp) to fortissimo (ff). The lower staff includes a sequence of notes with fingerings: 7 7 2 7.

dim. - - pp

This system contains the next two measures. The dynamics are marked 'dim.' (diminuendo) and 'pp' (pianissimo). The piano accompaniment features a steady eighth-note pattern in the upper staff.

P pp

This system contains the final two measures. The dynamics are marked 'P' (piano) and 'pp' (pianissimo). The piano accompaniment continues with a steady eighth-note pattern.

SCENE II.

CHORUS and DANCE of PEASANTS.

NOW FOR THE DANCE THE SHEPHERD'S DREST.

Allegro.
Altos. (or Sopranos.) *f*

Now for the dance the shep-herd's

Allegro. (♩ = ♪)

mf *mf*

drest, With a po - - - sy at his breast, Rib - bons gay from his

cresc. sempre

rus-tic hat are flowing. All to the lin-den haste a - way, they haste a -

- way, And there they dance the live - long day, They

Sopranos. 6 *sf* Ha ha ha ha ha ha ha ha ha ha!

dance the live-long day. *sf* Ha ha ha ha ha ha ha ha ha ha!

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

Lan-de-ri-ra! Now keep the bur-den go-ing! *sf* Ha ha ha ha *sf*

2nd Tenors. *mf* Now keep the bur-den go-ing! *sf* Tutti. *sf* Ha ha ha ha *sf*

Basses. *sf* Ha ha ha ha *sf*

ha ha ha ha ha! Lan-de-ri-ra! *sf* Hal ha! hal hal

ha ha ha ha ha! Lan-de-ri-ra! *sf* Hal ha! hal hal

ha ha ha ha ha! Lan-de-ri-ra! *sf* Hal ha! hal hal

ha ha ha ha ha! Lan-de-ri-ra! *sf* Hal ha! hal hal

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!

7 Presto.

mf Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf Tra - la-la-la-la - la-la-la! Tra - la-la-la-la -

mf 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

- 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!

sf *p*
sf *p*
sf *p*
sf *p*
sf *p*

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.

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! Tra la la la! Tra la la! Tra la la! Tra la la! Tra la la!

ho ho ho ho ho ho!

sf *p* *sf* *p* *sf* *p* *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.

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. *sf* Ha ha ha ha ha ha ha ha!

- ge - ther arm, in arm, *sf* Ha ha ha ha ha ha ha ha!

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

Lan-de-ri - ra! Or hand on shoul-der ly - ing. *sf* Ha ha ha ha *sf*

2nd Tenors. *sf* **Tutti.** Or hand on shoul-der ly - ing. *sf* Ha ha ha ha *sf*

Basses. *sf* Ha ha ha ha *sf*

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

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

10

f *sf*

Tenors. *sotto voce*

f

"Make not so free, young sir, I pray! Ma-ry a maiden, so they

say, *p* 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. *sf*

Altos. *sf*

Tenors. *sf*

then came laugh-ter loud and shrill, came laugh-ter loud and shrill, Ha ha ha

Tutti. sf

then came laugh-ter loud and shrill, came laugh-ter loud and shrill, Ha

— 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 —

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting. The lyrics are: "— 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 —", and "— ha — Ha —". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature is one sharp (F#) and the time signature is 2/4. The dynamic marking *sf* (sforzando) is used throughout.

— 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!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "— 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!", and "— ha ha ha — ha ha ha ha ha! Lan-de-ri-ra! Ha! — ha! — ha! — ha! ha!". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same. The dynamic marking *sf* is present.

— 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! Tra la la la la

mf

Tra la la la la la la la! Tra la la la la

mf

Tra 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! Tra la la la la la la la! Tra

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! Tra la la la la la la la! Tra

ho ho ho ho ho ho ho

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are 'la la la la la la la la la la! Tra la la la la la la la! Tra' for the vocal lines and 'ho ho ho ho ho ho ho' for the piano part.

la la la la la la la! Tra la la la!

la la la la la la la! Tra la la la!

la la la la la la la! Tra la la la!

ho ho ho ho ho! la!

The second system continues the musical piece. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef with the same key signature. The lyrics are 'la la la la la la la! Tra la la la!' for the vocal lines and 'ho ho ho ho ho! la!' for the piano part. Dynamic markings include *sf* (sforzando) and *p* (piano).

SCENE III.

An army advances.

RECIT. WHAT WARLIKE SOUNDS ARE THESE?

Moderato.

FAUST.

Recit.

What war-like sounds are these, the peaceful scene a -

Moderato.

Recit.

P trem.

Allegro non troppo.

- larm - ing?

Allegro non troppo. ♩ = 88.

mf

g

Recit.

Allegro.

Hal Hun-ga-ry's brave sons for the com-bat are arm-ing!

Recit.

Allegro.

p

g

12

Recit.

See, how proud - ly they ad - vance, Their weap-ons bright - ly

The first system consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and begins with a recitative style. The piano accompaniment is in 4/4 time and features a simple harmonic accompaniment.

Allegro non troppo.

gleaming — And what fire in their glance!

Allegro non troppo. ♩ = 88.

The second system continues the vocal line and piano accompaniment. The tempo is marked 'Allegro non troppo' with a quarter note equal to 88 beats per minute. The piano accompaniment features a triplet of eighth notes in the right hand.

Recit.

Allegro.

They sing as they go, ev - er fresh courage gaining —

Recit. *Allegro.*

p *cresc.*

The third system continues the vocal line and piano accompaniment. The tempo is marked 'Allegro'. The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Recit.

Yet my heart answers not, e - ven glo - ry disdain - ing.

ff

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a fortissimo (*ff*) dynamic.

HUNGARIAN MARCH.

*The troops pass. Faust retires.**Allegro marcato.* (♩ = 88.)

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#) and the time signature is 2/2. The music begins with a forte (*f*) dynamic. The upper staff features a series of eighth notes, with a triplet of eighth notes marked with a '3' above it. The lower staff provides a simple harmonic accompaniment.

The second system continues the piece. It starts with a piano (*p*) dynamic. The upper staff contains a melodic line with slurs and accents, including a triplet of eighth notes. The lower staff continues with a steady accompaniment of chords and single notes.

The third system shows the music building in intensity. The upper staff has a more active melodic line with slurs and accents. The lower staff accompaniment becomes more complex. A forte (*f*) dynamic is indicated towards the end of the system.

The fourth system features a first and second ending. The first ending is marked with a '1.' and the second with a '2.'. Both endings start with a piano (*p*) dynamic and include a triplet of eighth notes. The system concludes with a repeat sign and a final cadence.

The fifth system is the final system on the page. It continues the melodic and harmonic development from the previous system, ending with a final cadence. The upper staff has slurs and accents over the notes, and the lower staff provides a solid harmonic base.

First system of musical notation. It consists of two staves (treble and bass clef). The key signature has two sharps (F# and C#). The first staff contains a melodic line with slurs and accents. The second staff contains a harmonic accompaniment with chords and some triplets. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation. It consists of two staves. The first staff continues the melodic line with slurs and accents. The second staff continues the harmonic accompaniment. Dynamic markings include *p* and *f*.

Third system of musical notation. It consists of two staves. The first staff features a melodic line with slurs and accents. The second staff features a harmonic accompaniment with chords. Dynamic markings include *f* and *p*.

Fourth system of musical notation. It consists of two staves. The first staff has two first endings marked "1." and "2.". The first ending includes a triplet. The second staff has a harmonic accompaniment. Dynamic markings include *p*.

Fifth system of musical notation. It consists of two staves. The first staff has a melodic line with slurs and accents. The second staff has a harmonic accompaniment with chords. Dynamic markings include *f* and *p*.

Sixth system of musical notation. It consists of two staves. The first staff has a melodic line with slurs and accents, ending with a first ending marked "1.". The second staff has a harmonic accompaniment with chords. Dynamic markings include *f* and *p*.

2.

f

ff *p*

f *p*

1. 2.

f

dim.

3

3

3

3

Detailed description: This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The first system begins with a first ending bracket labeled '2.' and features a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system includes a fortissimo (*ff*) dynamic followed by a piano (*p*) dynamic. The fourth system features a forte (*f*) dynamic and a piano (*p*) dynamic, with a triplet of eighth notes in the bass line. The fifth system contains two first ending brackets labeled '1.' and '2.', a forte (*f*) dynamic, and a decrescendo (*dim.*) dynamic. The piece concludes with a triplet of eighth notes in the bass line.

First system of musical notation. The treble staff contains a melodic line with eighth-note patterns and slurs. The bass staff features a triplet of eighth notes in the first measure, followed by a rest and then a piano (*p*) dynamic marking. A *pp* dynamic marking is also present in the second measure.

Second system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff has a more active accompaniment with eighth-note chords and slurs.

Third system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff features a more active accompaniment with eighth-note chords and slurs.

Fourth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff features a more active accompaniment with eighth-note chords and slurs. A mezzo-forte (*mf*) dynamic marking is present in the second measure.

Fifth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff features a more active accompaniment with eighth-note chords and slurs. A poco forte (*poco f*) dynamic marking is present in the second measure.

Sixth system of musical notation. The treble staff continues with eighth-note patterns and slurs. The bass staff features a more active accompaniment with eighth-note chords and slurs. A poco forte (*poco f*) dynamic marking is present in the second measure.

First system of musical notation. The upper staff contains a melodic line with various intervals and accidentals. The lower staff features a complex rhythmic accompaniment with many beamed notes. A dynamic marking of *mf* is present in the lower right of the system.

Second system of musical notation. The upper staff continues the melodic line. The lower staff has a more active accompaniment with triplets and a dynamic marking of *f* at the end.

Third system of musical notation. The upper staff has a smoother melodic line. The lower staff features a steady accompaniment of eighth notes, starting with a dynamic marking of *f*.

Fourth system of musical notation. The upper staff has a dense texture of repeated eighth notes, marked with a fermata and *ff*. The lower staff has a melodic line with a dynamic marking of *ff* and the instruction *marcato.*

Fifth system of musical notation. The upper staff continues the dense texture of repeated eighth notes, marked with a fermata and *ff*. The lower staff has a melodic line with a dynamic marking of *ff*.

Sixth system of musical notation. The upper staff continues the dense texture of repeated eighth notes, marked with a fermata and *ff*. The lower staff has a melodic line with a dynamic marking of *ff*.

First system of musical notation, featuring a treble and bass clef. The treble clef part begins with a sixteenth-note triplet marked with a '3' and a dotted line above it. The bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef part continues with the triplet and then moves to a melodic line with a triplet of eighth notes. The bass clef part features a *ff* (fortissimo) dynamic marking and includes a triplet of eighth notes.

Third system of musical notation. The treble clef part has a melodic line with various note values and rests. The bass clef part continues with a steady accompaniment of chords and single notes.

Fourth system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part provides a consistent harmonic support.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part continues with a steady accompaniment.

Sixth system of musical notation. The treble clef part features a melodic line with slurs and accents. The bass clef part provides a consistent harmonic support.

8

The first system of music consists of four measures. The right hand features a melodic line with eighth and sixteenth notes, including a trill in the second measure. The left hand provides a harmonic accompaniment with chords and moving bass lines.

8

The second system continues the piece with four measures. The right hand has a more active melodic line with sixteenth-note patterns. The left hand maintains a steady accompaniment with chords.

8

The third system contains four measures. The right hand shows a melodic line with some rests and accents. The left hand continues with a consistent accompaniment.

The fourth system consists of four measures. The right hand has a melodic line with eighth notes and some grace notes. The left hand accompaniment remains consistent.

The fifth system contains four measures. The right hand features a melodic line with some rests and accents. The left hand accompaniment includes some chordal textures.

The sixth system consists of four measures, ending the piece. The right hand has a melodic line with a final cadence. The left hand accompaniment concludes with sustained chords. A fermata is placed over the final notes in both hands.

PART II.

SCENE IV.

In North Germany. Faust alone in his study.

AIR. SAD AT HEART I RETURN.

Largo sostenuto. (♩ = 72.)

pp

pp

FAUST.

Sad at heart I re - turn, all the fair - smil - ing

val - leys Leaving without re - gret,

pp

Yet no pleasure I find in my

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

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*

System 1: Treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

System 2: Continuation of the piano accompaniment. A vocal line begins in the treble clef with the letter "O" written below the first note.

System 3: The vocal line continues with the lyrics "earth, hast thou no flowers, but on-ly thorns for me?". The piano accompaniment features a dense texture of sixteenth notes in the right hand.

System 4: The vocal line concludes with the lyrics "Where in". The piano accompaniment continues with a similar rhythmic pattern.

Recit.

life shall I find the de-sire of my be-ing? Long have I sought for

Recit.

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.*

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!

Religioso, moderato assai.

FAUST.

Sopranos. *p* What sounds are those?

Altos. Christ hath ri - sen a - gain! —

1st Tenors. Christ hath ri - sen a - gain! —

2nd Tenors. The

1st Basses. The

2nd Basses. The

CHORUS.

Religioso moderato assai. (♩ = 69.)

p staccato.

f

Ped.

1st Tenors. vic - to - ry's won! Death hath made sur - ren - der! Now in heav'nly

2nd Tenors. vic - to - ry's won! Death hath made sur - ren - der! Now in heav'nly

1st Basses. vic - to - ry's won! Death hath made sur - ren - der! Now in heav'nly

2nd Basses. vic - to - ry's won! Death hath made sur - ren - der! Now in heav'nly

p

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. *

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

p e legato

Sa - - viour, come a - gain!

Sa - - viour, O bless - - - ed

Sa - - viour, O bless - - - ed

Sa - - viour, O bless - - - ed

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "Sa - - viour, come a - gain!". The second and third staves are vocal lines with lyrics: "Sa - - viour, O bless - - - ed". The fourth and fifth staves are piano accompaniment staves. The piano part features a complex texture with many chords and moving lines in both hands.

— 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

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics: "— Come a - gain! — Ah, leave us". The second and third staves are vocal lines with lyrics: "Sa - viour, come a - gain! Ah, leave us". The fourth and fifth staves are piano accompaniment staves. The piano part continues with complex textures and includes a dynamic marking of *sf* (sforzando) in the lower right.

not a - lone in our an - - - guish! O

not a - lone in our an - - - guish! O

not a - lone in our an - - - guish! O

not a - lone in our an - - - guish!

— 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 remembrance!

Sopranos. *mf*

Christ hath risen again!

Altos. *mf*

Christ hath risen again!

Ho-san -

Ho-san -

Ho-san -

Ho-san -

f *f* *f* *f*

17

Ped.

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

- 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

Fa - - ther's gold - - - en por - - tals, In

tri - - umph the Sa - - viour hath soared,

tri - - umph the Sa - - viour hath soared,

king - dom the Sa - - viour hath soared,

por - - tals the Sa - - viour hath soared,

tri - - umph the Sa - - viour hath soared,

tri - - umph the Sa - - viour hath soared,

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

Ped.

19

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

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

mor - tals here to lan - guish for their ri - sen Lord, to

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.*

to

for our ri - sen Lord, we

un poco ritenuto.

lan - guish for their Lord, to

lan - guish for their Lord, to

20

un poco ritenuto.

un poco ritenuto.

un poco ritenuto.

ritenuto. *Tempo I^o*

love, Ye have conquer'd my des-pair, and turned me from my mad -

ritenuto. *Tempo I^o*

giv'n, We will lift our eyes to Heaven, In His migh-ty love con-fid -

ritenuto. *Tempo I^o*

giv'n, We will lift oureyes to Heaven, In His migh-ty love con-fid -

ritenuto. *Tempo I^o*

lan - guish for their Lord. _____

ritenuto. *Tempo I^o*

lan - guish for our Lord. _____

ritenuto. *Tempo I^o*

lan - guish for their Lord. _____

ritenuto. *Tempo I^o*

Ped.

- ness.
 - ing! Ho - san - - - - nal Ho-
 - ing! Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-
 Ho - san - - - - nal Ho-

Ped. *

21

san - - - - na! Ho - *ppp*

san - - - - na! Ho - *ppp*

san - - - - na! Ho - *ppp*

san - - - - na! Ho - *ppp*

san - - - - na! Ho - *ppp*

san - - - - na! Ho - *ppp*

21

Ped.

san - - - - na! _____

san - - - - na! _____

san - - - - na! _____

san - - - - na! _____

san - - - - na! _____

san - - - - na! _____

san - - - - na! _____

trem.

pp

mf

staccato. *dim.* - - - -

RECIT. AND YET, WHAT SHARE HAVE I?

L'istesso tempo.

FAUST. Recit.

p

And yet, what share have I in songs so pure and

Recit.

pp

L'istesso tempo.

low-ly, If my heart still re-bels? Ah! can this mes-sage

ho-ly Be sent to me from Hea-ven to turn me from my

p

sin? Yes, I wel-come the sign! Let the change now be-

pp

cresc.

- gin! Hea - ven aid my en - dea - vour! Ring on, sweet

pp cresc.

Ped. * *Ped.* *

Ff

sounds, for e - ver! Ye raise my thoughts from earth And point me to the

f *p* *p* *pp*

Ped. *

SCENE V.

Mephistopheles suddenly appears.

RECIT. SWEET SENTIMENTS INDEED!

Allegro moderato. MEPHISTOPHELES.

skies! Sweet sentiments in - deed, and fit for a - ny

Allegro moderato.

ff *ff trem.* *p*

Saint! My re - spects, wor - thy Sir!

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 breakst 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

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't 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

live? Come with

MEPHISTOPHELES.

FAUST.

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

The first system of the musical score. It features a vocal line at the top with the lyrics "All this dus - ty old learn - ing!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part includes a dynamic marking of *mf* (mezzo-forte).

The second system of the musical score, showing the piano accompaniment. It consists of two staves (treble and bass clef) with various musical notations including notes, rests, and slurs.

The third system of the musical score, showing the piano accompaniment. It consists of two staves (treble and bass clef) with various musical notations. A dynamic marking of *cresc.* (crescendo) is present in the lower right portion of the system.

The fourth system of the musical score, showing the piano accompaniment. It consists of two staves (treble and bass clef) with various musical notations. A dynamic marking of *f* (forte) is present in the lower left portion of the system.

The fifth system of the musical score, showing the piano accompaniment. It consists of two staves (treble and bass clef) with various musical notations. A dynamic marking of *cresc.* (crescendo) is present in the lower right portion of the system.

SCENE VI.

Auerbach's cellar at Leipzig.

CHORUS. FILL UP AGAIN!

Allegro con fuoco. (♩ = 160.)

8
ff

MEPHISTOPHELES.

Recit.

1st Tenors. *f* *ff* Doctor
Fill up a - gain _____ with Rhe-nish wine!

2nd Tenors. *f* *ff*
Fill up a - gain _____ with Rhe-nish wine!

1st Basses. *f* *ff*
Fill up a - gain _____ with Rhe-nish wine!

2nd Basses. *f* *ff*
with Rhe-nish wine!

8

Faust, I com - mend to you this jol-ly meeting!

Allegro con fuoco.

p *ff*

Ped. *

a tempo

Good wine and mer - ry

a tempo

Allegretto.

A little slower than the preceding section

song Make the night all too fleet - - ing.

Allegretto. (♩ = 138.)

f

DRINKING SONG.

To be sung in a heavy manner.

1st Tenors. *f* Oh, it is rare— when win-ter storms are loud - ly

2nd Tenors. *f* Oh, it is rare,

1st Basses. *f* Oh, it is rare,

2nd Basses. *f* Oh, it is rare,

f

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include accents (^) and a mezzo-forte (*mf*) marking.

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music continues in the same key and time signature. The piano part maintains the eighth-note accompaniment. Dynamics include accents (^) and a mezzo-forte (*mf*) marking.

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

A

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

spar - kles bright, *ff* While to the

spar - kles bright, where good wine spar - kles bright, *ff* 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 - - -

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of two flats and a common time signature. The bottom two staves are piano accompaniment in bass clef. The piano part includes dynamic markings 'ff' and a fermata over the final note of the first measure.

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 - -

Detailed description: This system continues the musical score with four staves. It features vocal lines and piano accompaniment. The piano part includes dynamic markings 'p' and 'pp' and a fermata over the final note of the first measure. The key signature changes to one flat in the final measure of the system.

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!

cresc. *ff*

27

Allegro.

a - - ny here is fit to do it Lethim sing a rous - ing

Allegro. (♩ = 126.)

P

song! He'd_

Make Bran - - der sing! He'd_

mf

f

f

The first system of the score consists of four staves. The top staff is a vocal line with lyrics "song!" and "He'd_". The second staff is another vocal line with lyrics "Make Bran - - der sing!" and "He'd_". The third and fourth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *f*.

BRANDER. (*tipsy*)

I'm quite so - ber! I'll

ne - ver get through it!

ne - ver get through it!

f

mf

The second system of the score consists of four staves. The top staff is a vocal line with lyrics "BRANDER. (*tipsy*)", "I'm quite so - ber! I'll", and "ne - ver get through it!". The second staff is another vocal line with lyrics "ne - ver get through it!". The third and fourth staves are piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *mf*.

28

sing one- 'tisn't long.

f Ve - ry good! Sing then!

f Ve - ry good! Sing then!

f Ve - ry good! Sing then!

f 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! —

ff Bra-vo! Bra-vo! —

ff Bra-vo! Bra-vo! —

ff Bra-vo! Bra-vo! —

Recit.

p *ff*

BRANDER'S SONG

IN A PANTRY, ALL AMONG THE BUTTER.

Allegro.
BRANDER.*long
pause*

Allegro. ($\text{♩} = 125$)
ff

long pause

In a pan - try,

all a - mong the but - ter, There lived once a jol - ly

f *p* *f*

rat, Port - - ly he grew as a - ny fri - ar,

p *f* *p*

Lu - - ther him - self was not so fat. But

f *ff* *p*

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. You'd think that love had hit him hard!

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

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

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

You'd think that love had hit him hard!

ff

Mad - - ly he scur-ried hi - ther, thi - ther, Scratched,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 7/8. The vocal line begins with a half note 'Mad', followed by eighth notes for 'ly he scur-ried hi - ther, thi - ther, Scratched,'. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass lines in the left hand. Dynamic markings include piano (*p*) and forte (*f*).

bit, till his skin was sore, Drank all

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'bit,' followed by eighth notes 'till his skin was sore, Drank all'. The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include forte (*f*) and piano (*p*).

the wa - ter in the kit - chen, But felt the poi - son

The third system shows the vocal line with a half note 'the wa - ter in the kit - chen, But felt the poi - son'. The piano accompaniment features a variety of dynamic markings, including forte (*f*), piano (*p*), and a return to forte (*f*).

more and more. Yet in the midst of all his

The fourth system has a vocal line with a half note 'more and more. Yet in the midst of all his'. The piano accompaniment includes dynamic markings for fortissimo (*ff*), piano (*p*), and a *simile* marking.

an - - guish, These mock - - ing words up - on him jarred:

The fifth system concludes with a vocal line: a half note 'an - - guish, These mock - - ing words up - on him jarred:'. The piano accompaniment features a consistent rhythmic pattern of eighth-note chords. Dynamic markings include piano (*p*).

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

The first system of music features a vocal line with the lyrics "Ho! ho! ho!" followed by "they cried, 'this". The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. Dynamics include *f* and *pp*.

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

The second system continues the vocal line with the lyrics "poor fel - low! We fear that love has hit him hard!". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f*.

At length

CHORUS.

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!

We fear that love has hit him hard!

The chorus section begins with the vocal line "At length" and then repeats the phrase "We fear that love has hit him hard!" five times. The piano accompaniment provides a steady accompaniment. Dynamics include *f* and *ff*.

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

The final system of music features the vocal line "the o - ven door e - spy - ing, In he crept and". The piano accompaniment concludes the piece. Dynamics include *f* and *p*.

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

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!—

'Tis plain that love has hit him hard!—

ff.

32

BRANDER.

Recit.

Now to

A - men.

A - men.

A - men.

Re - qui - es - cat in pa - ce A - men.

32

Allegro moderato.

p

fin - ish our an - them in the style all com - mend,

mf

Detailed description: This system contains a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment is mostly rests, with a few chords in the right hand and a single note in the left hand at the end of the system. A dynamic marking of *mf* is placed below the piano staff.

Let's ham-mer out a good fugue for the end!

Detailed description: This system contains a single vocal line. The key signature remains two sharps. The melody is composed of quarter and eighth notes.

MEPHISTOPHELES.

Now lis - ten well to

Detailed description: This system contains a single vocal line. The key signature remains two sharps. The melody consists of quarter notes.

p

Detailed description: This system contains piano accompaniment on two staves. The key signature is two sharps. The right hand has a long, sustained chord with a fermata, while the left hand has a single note. A dynamic marking of *p* is placed below the piano staff.

this, and you will plainly see How tedious and absurd these learned jokes can be.

Detailed description: This system contains a single vocal line. The key signature is two sharps. The melody is a continuous stream of eighth notes.

p

Detailed description: This system contains piano accompaniment on two staves. The key signature is two sharps. The right hand has a long, sustained chord with a fermata, while the left hand has a single note. A dynamic marking of *p* is placed below the piano staff.

CHORUS. AMEN.

Fugue on the theme of Brander's song.

Allegro non troppo.

1st Tenors.

2nd Tenors.

1st Basses.*

2nd Basses.

A - - men, a - -

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

A - - men, a - -

Allegro non troppo. (♩ = 96.)

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

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

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

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

* 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 - -
a - - - - men. A - - -

33

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

RECIT. BY HEAV'N, GOOD SIRs.

Allegro moderato.

MEPHISTOPHELES.

Recit.

By heav'n, good sirs, your fugue's so convincing That

f *ff* *Recit.* *p*

real - ly I thought we were all at our prayers! Al - low me to as -

- sure you, your style is most pro - found, And yet so full of

s

soul, it were not ea - sy to ex - press In sounds more pure and

pi-ous that word of blessed meaning With which the Church concludes her prayers and

prai-ses. But now, if you per-mit, I will sing you a

34
song! The theme shall be, like yours,— quite path-et ic!

CHORUS. WHAT A SNEER.

Allegro non troppo.

1st Tenors.

sotto voce

2nd Tenors.

What a sneer up - on his pal - lid

sotto voce

1st Basses.

What a sneer up - on his pal - lid

sotto voce

2nd Basses.

What a sneer up - on his pal - lid

sotto voce

What a sneer up - on his pal - lid

Allegro non troppo. (♩ = 96)

mf

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! *f*

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. - *f*

AIR. ONCE ON A TIME.

Allegretto con fuoco. (♩ = 168.)

Piano introduction in 3/4 time, 2 flats. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *ff*, *p*, *ff*, *p*, *f*, *mf*, and *p*.

MEPHISTOPHELES.

Once on a time a king, sirs, loved a flea pass - ing

Piano accompaniment for the first line, featuring dynamics *ff*, *p stacc.*, *cresc.*, and *f*.

well, Dear - er than a - ny - thing, sirs, Was that flea, strange to

Piano accompaniment for the second line, featuring dynamics *pp*, *cresc.*, and *f*.

tell. He called the roy - al tai - lor, For so the sto - - ry

Piano accompaniment for the third line, featuring dynamics *pp* and *p*.

goes, And had his dar - ling mea - sured For dou - blet and for

hose.

Sa - tins and silks in

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. -

- ra - tions, And pla - ces at the Court.

f **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 - vol Bra-vis-si -

2nd Tenors.
Ha! ha! ha! Bra - vol bra-vo! bra - vo! bra - vol 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)

- mol Bra - vol bra - vo! bra - vo!

- mo! Bra - vol bra - vo! bra - vol We'll

- vo! bra - vol bra - vo! bra - vo! We'll crack them all, we'll

- vo! bra - vol 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.)

First system of musical notation, measures 1-4. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and ties. The left hand accompaniment includes chords and moving lines.

Third system of musical notation, measures 9-12. The right hand has a melodic line with slurs. The left hand accompaniment features chords with trills (tr) and slurs.

Fourth system of musical notation, measures 13-16. The right hand continues the melodic line. The left hand accompaniment includes trills (tr) and slurs. The system concludes with the instruction *rall. poco*.

Fifth system of musical notation, measures 17-20. Measure 17 is marked *a poco*. Measure 18 is marked *pp*. Measure 19 is marked *p*. Measure 20 is marked *Andantino. (♩ = 76.)*. The system includes slurs and trills (tr).

Sixth system of musical notation, measures 21-24. Measure 21 is marked *ritenuto*. Measure 22 is marked *cresc.*. Measure 23 is marked *allargando*. Measure 24 is marked *sf*. The system includes slurs and trills (tr).

SCENE VII.

Wooded meadows on the banks of the Elbe.

AIR. WITHIN THESE BOWERS.

Moderato assai un poco lento. (♩ = 69)

MEPHISTOPHELES.

dolce

Within these bo - wers, Fragrant with new-blown flow - ers, Here thy

couch I will spread, Soft airs shall play round thy head. Now slum - - ber, and

dream of more than earthly bliss! Soon shall thy pale cheek

burn with many 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

mf air To lap thy soul in bliss their en-chant-ments pre- *riten.*

Ped. * *Ped.* *

riten.

Ped. *

DREAM CHORUS OF GNOMES AND SYLPHS.

Andante.

(Faust's Dream)

- pare.
Sopranos. *P*
Altos. *P* Dream! _____
Tenors. *P* Dream! _____
1st Basses.
2nd Basses.

Andante. (♩ = 54)
pp
P

pp Dream! _____ Hap - - py
pp Dream! _____ Hap - - py
pp Hap - - py
8.....

pp
P

Faust!

Faust! Now weave we a veil of

1st Tenors only. *p*

Faust! Hap - - py Faust! Now

pp Dream!

pp Dream!

p *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.
 Now weave we a veil of gold and a - zure.

2nd Basses.
 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!

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.
 Dream

2nd Basses.

38

pp

Sopranos.
 Now

Altos. *leggiero p*
 last! Be-neath the sha - dy trees

1st Tenors. *leggiero p*
 last! Be-neath the sha - dy trees

2nd Tenors. *leggiero p*
 Be-neath the sha - dy trees

1st Basses.
 on!

2nd Basses. *leggiero p*
 Be-neath the sha - dy trees

leggiero p

MEPHISTOPHELES.

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;

Hap - - - - - py

The cool-ing streams me - an - der;

The cool-ing streams me - an - der;

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. *

The musical score is arranged in two systems. The top system features a vocal line in the treble clef with lyrics: "weave we a gold and of". The bottom system features a piano accompaniment with lyrics: "Some new de-light it sees." repeated three times. The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The piano part includes triplet markings (3) and slurs. The vocal line has long horizontal lines under the words "we" and "a" to indicate sustained notes.

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.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 3/4 time signature. The vocal line consists of several staves with lyrics. The piano accompaniment includes a prominent triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The lyrics are: "Hi - ding the sight all the And dream a - way the hours." repeated three times in different parts of the score.

pain of the

pain, all the pain of the

Be-neath the sha - dy trees

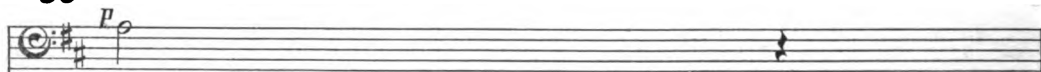
Be-neath the sha - dy trees

Be-neath the sha - dy trees


pain of the

Be-neath the sha - dy trees

39



past.

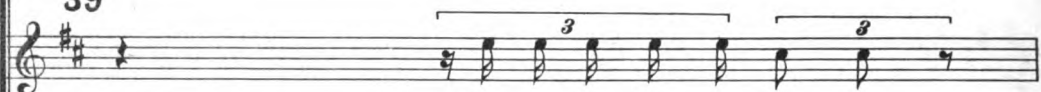


past.



The cool-ing streams me - an - der,

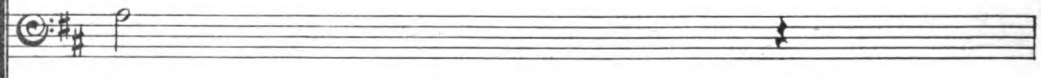
39



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

Detailed description: This is a musical score for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has four staves. The piano accompaniment has two staves. The lyrics are: "The cool-ing streams me - an - der, ri - - - sen! Now re - - - wan - - - der, still". The piano accompaniment features triplet patterns in the right hand and chords in the left hand. There are fermatas over the word "Now" in the vocal line.

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

40 FAUST.

Ah! o'er my

MEPHISTOPHELES.

Thy star hath

40

Thy star hath

The i - vy and the vine From lof - ty boughs are

Thy star hath

Thy star hath

The i - vy and the vine

sil - ver - y stream, In the green sha - dy

40



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 - die steps de - lay - ing. Here ma - ny a girl and

- - - vel in

re - - - vel in

fine, Our i - die 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.

7

41

mf *cresc.*

Here girl and

mf *cresc.*

Here girl and

p *3* *3*

Here ma-ny a girl and boy Be-neath the shade are

meet - ing, For-get-ting in their joy

41

p *3* *cresc.* *3*

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

41

meet - - - ing,

meet - - - ing,

mf Here girl and *cresc.*

Some pure blos - - - som re -

mf meek, Some blossom pure re-sem-bling, Down her love-ly cheek A pen-sive tear is *cresc.*

Here girl and

p *cresc.*

Heed - - - less how

p *cresc.*

Heed - - - less how

boy be - neath the shade are

sem - - - bling;

trembling. See, from branches sway-ing, I - vy and the vine; Our i - dle steps de -

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
 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
 Heed - - - less how

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

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 gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the
 flood that gently swells Round the bend of the

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 -
 moun-tain, Fed by ma - ny a foun - tain, In a broad lake out -

43

- wells.

- wells.

wells.

- wells.

- wells.

- wells.

- wells.

43

cresc. molto

Allegro. (Three bars equal to one of the Andante.)

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

f Songs of love and of plea-sure Make all the hills re - sound. Ha!

Allegro. (Three bars equal to one of the Andante.)

Vns. *f*

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

The score consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The vocal line has lyrics: "To the mer-ri-est mea - sure The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The score continues with the same vocal line and piano accompaniment. The lyrics are: "dan - cers tread the ground, The dan - cers tread the ground. While". The piano accompaniment includes a dynamic marking of *f* (forte) in the bass line.

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

some to the woods re - sort - ing Will climb the moun - tain side, Ha!

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, others are gai - ly

Others are gai - ly sport - ing, are sport - -

Others are gai - ly sport - ing, are

Others are gai - ly sport - ing, are

Others are gai - ly sport - ing, are

44

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.

p *Andante.*

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-

- wells.
 - wells.
 - wells.
 - wells.
 - wells.
 - wells.
 - wells.

pp
 Song - birds
pp
 Song - birds
pp
 Song - birds
pp
 Song - birds
pp
 Song - birds
pp
 Song - birds
 12
 12

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
 12
 12

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

12

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 -

12

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

isle. All with hearts

isle. All with

isle. All with

isle. All with

isle. All with

isle. All with

isle. All with

pp

smors.

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, — *perdendosi* 'Tis she! Mar-ga - ri-tal Ere
 Turn their gaze to the
 - ing, Turn their gaze to the
perdendosi 'Tis she! Mar-ga - ri-tal Ere
 - 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

The piano accompaniment consists of a right-hand part with triplet chords and a left-hand part with a sustained bass line.

Dream! _____

glow - - ing, Love's ten - - der

glow - - ing, Love's ten - - der

Dream! _____

love's star _____ is

gaze to - - ward _____

The piano accompaniment continues with triplet chords in the right hand and a sustained bass line in the left hand.

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

The first system of the score consists of five vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "star doth", "star doth", "Dream!", "glow - - - - -", and "the". The piano part features a rhythmic pattern of eighth notes with accents.

47 MEPHISTOPHELES.

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

The second system of the score continues with five vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef with the same key signature. The lyrics are: "'Tis", "Dream! Dream!", "rise. Dream! Dream!", "rise. Dream! Dream!", "- ing. Dream! Dream!", and "47 skies. Dream!". The piano part features a rhythmic pattern of eighth notes with accents and dynamic markings like *ppp* and *pppp*.

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!

Ped. 11781 *

DANCE OF SYLPHS.

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

The musical score is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/8. The first system begins with a piano (*pp*) dynamic marking and includes a *simili* instruction. The melody in the treble clef features a series of eighth-note patterns, often beamed in pairs, with some notes tied across bar lines. The bass clef accompaniment consists of a steady eighth-note pattern. The piece concludes with a final cadence in the fifth system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including naturals and sharps, scattered throughout the piece.

The second system continues the musical piece with similar complex rhythmic patterns. The notation includes many beamed sixteenth and thirty-second notes, with various accidentals and dynamic markings like 'p' (piano) and 'f' (forte) visible.

The third system shows further development of the rhythmic motifs. The upper staff has more melodic movement, while the lower staff continues with dense rhythmic accompaniment. The key signature remains two sharps.

The fourth system features more melodic lines in the upper staff, with some notes tied across bar lines. The lower staff maintains the complex rhythmic accompaniment. The key signature is still two sharps.

The fifth system concludes the piece. The upper staff has a final melodic phrase, and the lower staff ends with a final cadence. The key signature remains two sharps.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense chordal textures in the right hand and a simple bass line in the left hand.

Second system of musical notation. The right hand features triplet patterns. The left hand has a steady bass line. A dynamic marking of *poco f* is present.

Third system of musical notation. The right hand has a melodic line with a *dim.* marking, followed by a *sf* marking and a *p* marking. The left hand continues with a bass line.

Fourth system of musical notation. The right hand has a melodic line with triplet patterns and an *8va* marking. The left hand has a bass line. A descriptive text block is included: *(The spirits of the air hover about Faust, who has fallen asleep, till they disappear, one by one)* followed by a *PPP* dynamic marking.

Fifth system of musical notation. The right hand has a melodic line with triplet patterns and an *8va* marking. The left hand has a bass line.

First system of musical notation. The right hand features a melodic line with a triplet of eighth notes in the first measure and another triplet in the third measure. The left hand plays a steady eighth-note accompaniment.

Second system of musical notation. The right hand continues the melodic line with a series of eighth notes. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a melodic line with some rests. The left hand continues the eighth-note accompaniment.

Fourth system of musical notation. The right hand has a melodic line with a fermata over the final note. The left hand continues the eighth-note accompaniment. The instruction *perdendosi* is written above the staff, and *ppp* is written below the staff.

Fifth system of musical notation. The right hand has a melodic line with a fermata over the final note. The left hand continues the eighth-note accompaniment. The instruction *pppp* is written below the staff.

RECIT. MARGARITA! WHERE ART THOU?

Allegro. (♩=152)

f *ff*

This block contains the piano introduction for the first system. It features a treble and bass clef with a 4/4 time signature. The tempo is marked 'Allegro.' with a quarter note equal to 152 beats per minute. The first measure is marked 'f' (forte) and the second measure is marked 'ff' (fortissimo). The music consists of a series of chords and melodic lines in both hands.

Recit. FAUST. (*suddenly awaking.*)

Mar - ga - ri - ta! Where art thou? Where art thou?

f

This block contains the vocal and piano accompaniment for Faust's recitative. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are 'Mar - ga - ri - ta! Where art thou? Where art thou?'. The piano accompaniment is in a bass clef with a 4/4 time signature. The first measure is marked 'f' (forte). The music consists of a series of chords and melodic lines in both hands.

Oh, pure ce - les - tial vi - sion! Ah, ten - der an - gel

sf *p*

This block contains the vocal and piano accompaniment for Faust's recitative. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are 'Oh, pure ce - les - tial vi - sion! Ah, ten - der an - gel'. The piano accompaniment is in a bass clef with a 4/4 time signature. The first measure is marked 'sf' (sforzando) and the second measure is marked 'p' (piano). The music consists of a series of chords and melodic lines in both hands.

eyes! Where shall I find thee? At what sa - cred shrine — Must I

f *p*

This block contains the vocal and piano accompaniment for Faust's recitative. The vocal line is in a treble clef with a 4/4 time signature. The lyrics are 'eyes! Where shall I find thee? At what sa - cred shrine — Must I'. The piano accompaniment is in a bass clef with a 4/4 time signature. The first measure is marked 'f' (forte) and the second measure is marked 'p' (piano). The music consists of a series of chords and melodic lines in both hands.

MEPHISTOPHELES.

48

lay my low - ly ho - mage? Now come! I'll lead you to the

Eh. bien il faut me suivre en -

In about time
Moderato.

spot! In her low - ly home in sun - set gleam - ing, Thy sweet

Cor. Moderato. (♩=80) Jus - qua cetta al cire em - brau - mé - e Ou re -

rall.

an - - - gel of thee is dream - ing. Ere the

po - se ta bien ai - mé - e A toi

Recit. Recit.

dawn thou shalt call her thine! And see! a joy - ous

Soul ce di - vin tré - sor ! Des e - tudians voi -

ff *pp*

band of jo - vi - al mor - tals, Whose way will lead them past her
ci la jeunesse est hôte Qui va passer de-vant sa

mf *sempre pp*

por-tals! Keep we up - on their heels! With such a mer - ry
parte Parmi ces jeunes fous, au bruit de leurs char-

mf

through Soirs, Sure - ly the way will not seem
8 Vers ta beauté nous par-vien-

long! Calm your ar-dour, I pray! List, and learn to o - *con*
deous! Mais contiens tes braves pas et suis bien mes les-ty-

f *p* *p*

SCENE VIII.

FINALE.

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

Allegro.

- bey!
Allegro. (♩. = 96.)
p staccato

cresc. poco a poco
mf

mf

1st Tenors. *mf*
2nd Tenors. *mf*
1st Basses. *mf*
2nd Basses. *mf*
Tower and wall may bar our way,
Tower and wall may bar our way,
Tower and wall may bar our way,
mf

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!

This system contains three vocal staves and two piano staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. A fermata is placed over the final notes of the vocal lines.

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

This system continues with three vocal staves and two piano staves. The vocal lines are more melodic and sustained, with long horizontal lines indicating breath marks. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features similar sixteenth-note patterns as the first system.

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 *cresc.*

p *cresc.*

prize! **50** *f* When trumpets are sounded We sol-diers are
 prize! *f* When trumpets are sounded We
 prize! *f* When trumpets are

f **50**

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

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with a key signature of one flat and a common time signature. The lyrics are: "there, To scat-ter the foe-men Or conquer the fair." and "sol-diers are there, To scat-ter the foe-men Or conquer the fair." The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The lyrics "sounded We sol-diers are there, To scat-ter the foe-men Or conquer the" are positioned between the third and fourth staves.

Then learn, haughty beau-ty, To yield to your

Then learn, haughty beau-ty, To yield to your

fair. Then learn, haughty beau-ty, To yield to your

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with a key signature of one flat and a common time signature. The lyrics are: "Then learn, haughty beau-ty, To yield to your" and "Then learn, haughty beau-ty, To yield to your". The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are a grand staff (treble and bass clefs) for piano accompaniment. The lyrics "fair. Then learn, haughty beau-ty, To yield to your" are positioned between the third and fourth staves.

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,

sf

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The third staff is a piano accompaniment line in bass clef. The bottom two staves are piano accompaniment lines in treble and bass clefs. The lyrics are: "Tower and wall may bar our way, High in air. _____" on the first two staves, and "prize. Tower and wall may bar our way. _____" on the third staff. A dynamic marking of *mf* is present on the first piano accompaniment staff.

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of one flat. The third staff is a piano accompaniment line in bass clef. The bottom two staves are piano accompaniment lines in treble and bass clefs. The lyrics are: "And pret-ty maids may an- swer: 'Nay!' With" on the first two staves, and "And pret-ty maids may an- swer: 'Nay!' With" on the third staff. A measure number of 51 is written above the first staff and below the first piano accompaniment staff.

la - bour, Far great - er the prize!

la - bour, Great-er far the prize, far greater the prize!

la - bour, Great-er far the prize, yes, great-er far is the prize!

p *cresc.* *f*

STUDENTS' SONG.
JAM NOX STELLATA.

L'istesso tempo.

1st Tenors.

2nd Tenors.

1st Basses.

2nd Basses.

Jam nox stel-la-ta nox stel-la-ta ve-la-mi-na pan dit;

Jam nox stel-la-ta nox stel-la-ta ve-la-mi-na pan dit;

ff *f*

L'istesso tempo.

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;

Gau - de - a - mus i - gi - tur, gaude - a - mus, gaude - a - mus, gaude -
Gau - de - a - mus i - gi - tur, gaude - a - mus, gaude - a - mus, gaude -

First system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
 - a - - - - mus! No-bis sub-
 - a - - - - mus! No-bis sub-
 Dynamics include *P* (piano) and *f* (forte).

Second system of the musical score. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
 - 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 -
 Dynamics include *mf* (mezzo-forte) and *f* (forte). Trills (*tr*) are present in the piano part.

Third system of the musical score, starting at measure 52. It includes vocal staves with lyrics and piano accompaniment. The lyrics are:
 - a - mus! No-bis sub-
 - a - mus! No-bis sub-
 Dynamics include *f* (forte).

- 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 -

mf
mf

f
mf

tr
tr
tr
tr

This system contains the first two systems of music. The top system shows vocal lines with lyrics and piano accompaniment. The second system continues the vocal lines and piano accompaniment, featuring a forte (*f*) section with eighth-note patterns and a mezzo-forte (*mf*) section with a trill (*tr*) and tremolos.

- a - - mus, ut cras for - tu - na - ti Cæ - sares di -
 - a - - mus, ut cras for - tu - na - ti Cæ - sares di -

f
f

p
cresc.
f

This system contains the third and fourth systems of music. The top system shows vocal lines with lyrics and piano accompaniment. The third system continues the vocal lines and piano accompaniment, featuring a forte (*f*) section and a piano (*p*) section with a crescendo (*cresc.*) leading to a forte (*f*) section.

- ca - - - mus: "Ve-ni! vi-dil vi-cil"
 - ca - - - mus: "Ve-ni! vi-dil vi-cil"

mf *ff*

Detailed description: This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "- ca - - - mus: 'Ve-ni! vi-dil vi-cil'". The piano accompaniment features a melodic line in the right hand and a more rhythmic line in the left hand. Dynamics include *mf* and *ff*. There are triplets and slurs in the piano part.

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

Detailed description: This system contains two vocal staves and two piano staves. The vocal staves have lyrics: "Gau - de - a - mus, gau - de - a - mus, gau - de - a - mus i - gi - tur!". The piano accompaniment continues with a melodic line in the right hand and a rhythmic line in the left hand. A dynamic marking of *mf* is present. The system ends with a double bar line.

SOLDIERS' CHORUS AND STUDENTS' SONG.

53

FAUST.

f

Jam nox stel-la - ta, nox stel-la - ta

MEPHISTOPHELES.

f

Jam nox stel-la - ta, nox stel-la - ta

CHORUS.

Tower and wall may bar our way, High in air

High in air

Tower and wall may bar our way, High in air

High in air

Jam nox stel-la - ta nox stel-la - ta

Tower and wall may bar our way, High in air

High in air

53

ve - la-mi-na pan - dit.

Nunc

ve - la-mi-na pan - dit.

Nunc

And pret - ty maids may an - swer: "Nay!" With

And pret - ty maids may an - swer: "Nay!" With

ve - la-mi-na pan - dit.

Nunc

And pret - ty maids may an - swer: "Nay!" With

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,

- 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

Empty vocal staves with rests.

Piano accompaniment with chords and melodic lines.

First system of musical notation, featuring a treble and bass clef. The music consists of several measures with complex chordal textures and melodic fragments.

Second system of musical notation, including dynamic markings: *dim.*, *poco*, *a*, *poco*, and *p*. The notation shows a progression of chords and a melodic line in the bass clef.

Third system of musical notation, featuring a *dim.* marking. The bass clef contains a long, flowing melodic line with many slurs, while the treble clef has chordal accompaniment.

Fourth system of musical notation, including a *p* marking. The bass clef features a long melodic line with slurs, and the treble clef has chordal accompaniment.

Fifth system of musical notation, including a *pp* marking. The bass clef has a long melodic line with slurs, and the treble clef has chordal accompaniment.

PART III.

Allegro. (♩ = 104)

f (Drums and trumpets sound the retreat.)

dim. poco a poco

p

sempre dim.

pp

First system of musical notation. Treble clef, key signature of two flats, 4/4 time. The right hand plays chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *pp* is located below the first measure.

mancando

Second system of musical notation. The right hand features a complex, rhythmic pattern of chords and eighth notes. The left hand continues with a steady eighth-note accompaniment. The dynamic marking *mancando* is placed below the first measure.

pp

p

Third system of musical notation. The right hand has a long, sustained chord in the first measure, followed by eighth-note patterns. The left hand continues with a steady eighth-note accompaniment. Dynamic markings *pp* and *p* are present below the first and third measures, respectively.

pp

ppp

Fourth system of musical notation. The right hand features long, sustained chords. The left hand continues with a steady eighth-note accompaniment. Dynamic markings *pp* and *ppp* are placed below the second and fourth measures, respectively.

silent.

Fifth system of musical notation. The right hand has long, sustained chords. The left hand continues with a steady eighth-note accompaniment. The dynamic marking *silent.* is placed below the third measure.

attacca.

Evening. Faust in Margaret's chamber.

AIR. OH COME, CALM BREATHING TWILIGHT.

FAUST. *sotto voce*
p

Andante sostenuto. (♩ = 66.) Oh

come, calm breathing twi-light! Fill all this ho-ly room, And

veil the sa-cred shrine In a soft de-li-cious gloom! As I breath this pure

air, What thoughts within me rise, Sweet as the scent-ed

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*

old From my heart is un - rolled. How won - der - ful the

un poco rall. *ppp e sostenuto il canto*

un poco rall. *perdendosi*

si - lence here! Can Par - a - dise it - self be more pure?

ppp

Tempo I^o

In-no-cent an - gel, seen in my vi-sion, O more fair than my

Tempo I^o

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 *Tempo I^o*

kneels at her prayers! Oh! the peace that comes

Tempo I^o

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

First system of musical notation, featuring a treble clef and a key signature of two flats. The right hand plays a melodic line with slurs and ties, while the left hand has rests.

Second system of musical notation, continuing the melodic line in the right hand. The left hand has rests. A dynamic marking of *ppp* is present at the end of the system.

Third system of musical notation, showing more complex rhythmic patterns in both hands. The right hand has slurs and ties, and the left hand has a more active accompaniment.

Fourth system of musical notation, featuring a long slur over the right hand. A dynamic marking of *sempre pp* is present.

Fifth system of musical notation, showing a melodic line in the right hand and a more active accompaniment in the left hand. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation, featuring a dense texture in the right hand with many notes. A dynamic marking of *ppp* is present. The system ends with a double bar line and a repeat sign.

SCENE X.

Moderato. (♩ = 88.)

mf. *p trem.*

Andantino con moto.

MEPHISTOPHELES (*enters hurriedly.*) Recit.

Andantino con moto. (♩ = 56.)

pp *pp*

She is here!

Recit.
sotto voce

FAUST.
sotto voce

In yon-der dark re - - cess hide a while! Ah! my bliss is

trem. *p* *p*

MEPHISTOPHELES.

al - most a pain! Use well the gold-en hours! A-dieu! Be not too

p *p*

(He hides Faust behind the curtains.)

bold, or you may fail!

Allegro. (♩=88.)



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.)

The first system of the musical score consists of a piano part and a grand staff. The piano part begins with a dynamic marking of *p* (piano) and features a series of chords and arpeggiated figures. The grand staff contains a vocal line with a melodic line and a piano accompaniment line. The tempo is marked *Allegretto non troppo presto e dolce* with a metronome marking of ♩=66.

The second system continues the musical score. The piano part includes a dynamic marking of *pp* (pianissimo) and features a melodic line with a *simile* marking. The grand staff continues with the vocal line and piano accompaniment.

The third system continues the musical score with the piano and grand staff. The piano part features a melodic line with a *simile* marking. The grand staff continues with the vocal line and piano accompaniment.

The fourth system continues the musical score with the piano and grand staff. The piano part features a melodic line with a *simile* marking. The grand staff continues with the vocal line and piano accompaniment.

MARGARET.

Recit.

The night is still and mild. —

The fifth system features a vocal line for Margaret and a piano accompaniment. The vocal line begins with the text "The night is still and mild. —" and includes a dynamic marking of *pp* (pianissimo). The piano part provides accompaniment for the vocal line.

The sixth system continues the musical score with the piano and grand staff. The piano part features a melodic line with a *simile* marking. The grand staff continues with the vocal line and piano accompaniment.

59

MARGARET. Recit.

I tremble like a child.

Since my dream of last night, my trouble will not

leave me I saw my future

Allegretto.

love — close to my side he stood!

Allegretto. *Andante.* (♩. = 50.)

How fair and strong!

poco f

And ah!— how— he loved

me! Ah yes!— how he loved me! And how

Recit.

ppp

L.H.

well I loved him! Ah me! And yet I

Allegro.

p *sf* *pp*

know'twasbut a vi-sion— 'Tis fol-ly!

Moderato.

pp *p*

THE KING OF THULE SONG.

Andantino con moto. (♩. = 66.)

First system of the piano introduction. The right hand is silent. The left hand plays a rhythmic pattern of eighth notes with accents. Dynamics include *p* and *>*.

Second system of the piano introduction. The right hand has a melodic line with dynamics *p*, *mf*, and *f*. The left hand continues the rhythmic pattern. Dynamics include *p*, *mf*, and *f*.

MARGARET (*she sings while she plaits her hair.*)

First system of the vocal and piano accompaniment. The vocal line begins with the lyrics "Once in far Thule, famed of". The piano accompaniment features a melodic line in the right hand and chords in the left hand. Dynamics include *p* and *legato*.

Second system of the vocal and piano accompaniment. The vocal line continues with the lyrics "old, There lived a monarch løy - al - heart - ed, To whom his". The piano accompaniment includes the instruction *simile*.

Third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics "love, when she de - part - ed, Left a cup of pu - - rest gold." The piano accompaniment features a melodic line in the right hand and chords in the left hand.

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.)

Piano introduction in 4/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. Dynamics include *f* and *sf*. The piece concludes with a fermata over the final chord.

MEPHISTOPHELES.

Recit.

Ye light and wayward spirits of

Recit.

fire

Come ye all

swift-ly to my

aid!

dim.

P

Un poco più Allegro. (♩=144.)

The musical score consists of six systems of two staves each. The first system begins with a piano (*ppp*) dynamic marking. The music is in a minor key and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The second system continues this texture with some rests and dynamic markings like *p*. The third system shows a change in the right-hand part with a sharp key signature change. The fourth system features a dense, rapid sixteenth-note passage in the right hand. The fifth system has a more regular eighth-note pattern. The sixth system concludes with a *p* dynamic marking and a final cadence.

62

a tempo

MEPHISTOPHELES.

Hasten all at my call!

The musical score is presented in five systems. The first system shows the vocal line with the lyrics "Hasten all at my call!" and the beginning of the piano accompaniment. The piano part consists of a right-hand melody and a left-hand accompaniment. The second system continues the piano accompaniment. The third system features a vocal line with a dotted line indicating a continuation of the melody. The fourth system shows the piano accompaniment with a dynamic marking of *p* (piano). The fifth system concludes the piece with a vocal line and piano accompaniment, including a dynamic marking of *mf* (mezzo-forte).

63 Recit.

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 *ff*

DANCE OF WILL-O'-THE-WISPS.

Moderato. (♩=88)

The musical score is written for piano in 3/4 time with a key signature of two sharps (D major). It consists of six systems of two staves each (treble and bass clef). The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte). The piece features a mix of chords, arpeggios, and melodic lines, with some sections marked with accents (>) and slurs. The final system concludes with a double bar line and a repeat sign.

First system of musical notation, featuring treble and bass staves. The key signature is two sharps (F# and C#). The music includes dynamic markings *mf*, *p*, and *mf*. There are accents (>) over several notes in the right hand.

Second system of musical notation, featuring treble and bass staves. The key signature is two sharps. The music includes dynamic markings *mf* and *p*. There are accents (>) over several notes in the right hand.

Third system of musical notation, featuring treble and bass staves. The key signature is two sharps. The music includes dynamic markings *p*, *sf*, and *p*. There are accents (>) over several notes in the right hand.

Fourth system of musical notation, featuring treble and bass staves. The key signature is two sharps. The music includes dynamic markings *p*. There are accents (>) over several notes in the right hand.

Fifth system of musical notation, featuring treble and bass staves. The key signature is two sharps. The music includes dynamic markings *p*. There are accents (>) over several notes in the right hand.

Sixth system of musical notation, featuring treble and bass staves. The key signature is two sharps. The music includes dynamic markings *p*. There are accents (>) over several notes in the right hand.

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#). The notation includes treble and bass clefs, and various musical notations such as chords, triplets, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*ff*). The piece concludes with a double bar line and repeat dots.

System 1: Treble clef, complex chordal texture. Bass clef, simple accompaniment.

System 2: Treble clef, complex chordal texture. Bass clef, simple accompaniment. Dynamic markings: *f*, *p*, *mf*, *p*.

System 3: Treble clef, complex chordal texture. Bass clef, simple accompaniment. Dynamic markings: *p*, *p cresc. ff*, *silent mf*, *p*, *p*.

System 4: Treble clef, complex chordal texture. Bass clef, simple accompaniment. Dynamic marking: *p cresc. ff*.

System 5: Treble clef, complex chordal texture. Bass clef, simple accompaniment. Dynamic marking: *p*.

System 6: Treble clef, complex chordal texture. Bass clef, simple accompaniment. Dynamic marking: *p*.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of complex chordal textures and rhythmic patterns.

Second system of musical notation, including a piano (*p*) dynamic marking. It features a series of chords with accents (>) and slurs over the notes.

Third system of musical notation, continuing the complex harmonic and rhythmic development of the piece.

Fourth system of musical notation, featuring a forte (*f*) dynamic marking and a section marked with a dotted line and the letter 's'. It concludes with a mezzo-forte (*mf*) dynamic marking.

Fifth system of musical notation, including a *b2* marking above the staff, indicating a second ending or a specific fingering. The music continues with intricate chordal structures.

Sixth system of musical notation, featuring a mezzo-forte (*mf*) dynamic marking and a piano (*p*) dynamic marking. It includes various musical ornaments and phrasing.

First system of musical notation. The right hand features a complex melodic line with many accidentals (sharps and flats) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *sf-p* in the second and third measures.

Second system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment is consistent. Dynamic markings include *sf-p* in the first, second, and third measures. A fermata is placed over a note in the third measure of the right hand.

Third system of musical notation. The right hand has a melodic line with slurs and accidentals. The left hand accompaniment is steady. Dynamic markings include *sf-p* in the first measure and *dim.* in the second measure.

Fourth system of musical notation. The right hand features a melodic line with a fermata in the third measure. The left hand accompaniment includes chords. Dynamic markings include *p*, *p. cresc.*, *ff*, and *pp*.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment consists of a rhythmic pattern of eighth notes. Dynamic markings include *pp* in the first measure and *p* in the third measure.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment continues with a rhythmic pattern. Dynamic markings include *pp* in the second measure.

First system of musical notation. The right hand features a melodic line with a sixteenth-note run. The left hand provides harmonic support with chords and moving bass lines. Dynamics include *cresc.*, *f*, *ff*, and *pp*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active bass line. A *p* dynamic marking is present.

Third system of musical notation. The right hand has a melodic line, and the left hand features a prominent bass line. A *pp* dynamic marking is present.

Presto e leggero. (♩ = 144)

Fourth system of musical notation. The right hand has a melodic line, and the left hand has a bass line. Dynamics include *ff*, *mf*, and *p*.

Fifth system of musical notation. The right hand has a melodic line, and the left hand has a bass line. The instruction *Il basso sempre staccato* is written below the system.

Sixth system of musical notation. The right hand has a melodic line, and the left hand has a bass line.

Il basso sempre staccato

ff

p

mf

cresc. molto

Moderato.

Presto.

ff

pp

f

ff

Moderato. *Presto.*

pp *ff*

mf *ff* *p*

p

RECIT. AND NOW TO SING TO OUR FAIR ONE.

Allegro non troppo.

MEPHISTOPHELES. (imitating a hurdy-gurdy)

Recit.

Allegro non troppo. ($\text{♩} = 76$)

p *mf* *Recit.*

And now to

sing to our fair one a nice moral dit-ty, That shall

mf

Allegretto.

f

move her the more to thoughts of love!

Allegretto. ($\text{♩} = 112$)

f *p* *f*

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

Allegro, Tempo di Valse. MEPHISTOPHELES.

Allegro, Tempo di Valse. (♩=72.)

Why, fair maid, wilt thou
 loi - ter, when day - light is done, In the shade by the
 door of thy lo - ver? Though the dark - ness thy
 blush - es_ may co - - ver, Have a care! have a

p *simili*

care, and be gone! Thought en - ter were sweet, Now that love's

torch is burn - ing, Not so sweet — the re -

- turn - ing, Not so sweet — the re - turn - ing The

cold, cru - el world to greet, The cru - el world to

greet. Why, fair maid, wilt thou lo - ter, when day - light is

done, In the shade by the door of thy lo - ver?

64
Though the dark - ness thy blush - es_ may co -

- ver Have a care, have a care, And be gone!

1st Basses. *f* And be gone!

2nd Basses. *f* And be gone!

cresc. *f* *f*

(A short, mocking laugh.) **f**

1st & 2nd Tenors.

Ha!

Ha!

Ha!

Ha!

ff **p** **p**

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 -

-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.

Thus — his con - stan - cy prove.

65

— this one thing, Would you 'scape — your un - do - ing,

To 'scape your un-do - ing,

To 'scape your un-do - ing,

To 'scape your un-do - ing,

To 'scape your un-do - ing,

ff Quench the fire — of his woo - ing, *pp* Quench the

ff Quench the fire — of his woo - ing, *pp* Quench the

ff Quench the fire — of his woo - ing, *pp* Quench the

ff Quench the fire — of his woo - ing, *pp* Quench the

fire — of his woo - ing With a "First, if it please you, 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 please you, the ring!"

first, so please you, the ring!"

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

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

f *mf*

66

P

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

- ger And his hon - our and truth let him prove!

ring, And his hon - our and his truth let him prove!

ring, And his hon - our and his truth let him prove!

ring, And his hon - our and his truth let him prove!

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

67

*L'istesso tempo.
sotto voce.*

Ha! Hush! Now vanish

Ha!

Ha!

Ha!

ff

ff

ff

ff

ff

f

This system contains five staves. The top two staves are vocal lines. The bottom three staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. The first vocal line has lyrics 'Ha! Hush! Now vanish'. The second vocal line has 'Ha!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

(The Will-o'-the-Wisps vanish.)

all!

P legato.

This system contains three staves, all piano accompaniment. The key signature is three sharps and the time signature is common time. The music features triplets in the right hand and a steady eighth-note accompaniment in the left hand. The dynamic is marked *P legato* (piano, legato). The tempo marking *all!* (allegretto) is present.

'Tissi - - -

dim.

This system contains three staves, all piano accompaniment. The key signature is three sharps and the time signature is common time. The music features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The dynamic is marked *dim.* (diminuendo). The tempo marking *all!* is also present.

lent! Now to see how our turtle doves will cool

perdendosi

long pause.

SCENE XIII.

RECIT. GREAT HEAV'NS! MY VISION!

Andantino non troppo lento. (♩ = 56.)

pp

MARGARET. *discovering Faust.* Recit.

Great heavens! My

fppp Recit.

Ped.

vi-sion! Can it be he? Or am I dream-ing still.

** Ped.*

TRIO. O PUREST MAID!

*Andante.*FAUST. *A mezza voce ed appassionato assai.*

O pur-est maid, Whom in some dream of hea - ven, My

Andante. (♩ = 56.)

p

long - ing eyes have gazed on, Ar - rayed in daz - z - ling light! At

last the hour is come! At last the veil is ri - ven That hid thy

won - drous beau - ty from my wak - ing sight. —

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

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 daz - ling light! _____ At
gazed _____ on, ar - rayed in daz - 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! *(passionately.)* Ah, what
 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 \rightarrow *p* *pp*

heart! Ah, sweet and strange this lan - - guor on me
heart!

ppp

steal - - ing!

'Tis love him - self to thy young heart ap -
dim. *poco a poco*

cresc. *poco a poco*

71

To my lan - - guid
 - peal - - ing Come Come!

71

eyes Why do warm tears a -
 Come! Ah! come!

- risel Ah, be - lov - - ed!
 Come!

perendosi
cresc. molto

Ah! my love!

Come!

f \rightarrow *p*

cresc. molto *cresc. molto*

Detailed description: This system contains two vocal staves and a grand staff for piano. The vocal staves are in G major. The first vocal line has the lyrics "Ah! my love!". The second vocal line has the lyrics "Come!". The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte) and *p* (piano), with a crescendo marked *cresc. molto*.

SCENE XIV.

Allegro.

MEPHISTOPHELES (entering hastily.)

A - way! Run while you

Allegro. (♩ = 116.)

f *mf* *poco f* \rightarrow *p*

Detailed description: This system shows the entrance of Mephistopheles. The vocal line is in 2/2 time and has the lyrics "A - way! Run while you". The piano accompaniment is in 2/2 time and features a driving bass line. Dynamics include *f* (forte), *mf* (mezzo-forte), *poco f* (poco-forte), and *p* (piano). The tempo is marked *Allegro. (♩ = 116.)*.

MARGARET.

FAUST.

Whodares to en - ter? Some fool!

may!

Nay, your friend!

Detailed description: This system features the dialogue between Margaret and Faust. Margaret's line has the lyrics "Whodares to en - ter? Some fool!". Faust's line has the lyrics "may!" and "Nay, your friend!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

yours have been watch - ing, it seems, And now, talking and

laughing they're out in the street, Mock - ing Mar - ga - ri - ta,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features several triplet markings over the first few notes. The piano accompaniment is in two staves, with the right hand playing a steady eighth-note pattern and the left hand providing harmonic support with chords and moving lines.

Call - ing loud on her mo - ther, And she will soon be here. De - struc -

FAUST.

The second system continues the musical piece. The vocal line for Faust begins with a triplet and is followed by a long note. The piano accompaniment includes dynamic markings such as *poco f* and *f*. The system concludes with a fermata over the final note of the vocal line.

- tion! You must be off! O cru - el fate!

MEPH. FAUST.

The third system shows two vocal lines. Mephistopheles' line is a single note followed by a rest, while Faust's line contains the lyrics. The piano accompaniment features a *più f* marking and triplet markings. The system ends with a fermata over the final note of Faust's line.

Soon you will meet a - gain — Though to - night you must part,

MEPH.

The fourth system features Mephistopheles' vocal line. The piano accompaniment includes a *mf* marking and triplet markings. The system concludes with a fermata over the final note of the vocal line.

You shall see her to - morrow. Yes, to - mor - row dear heart, I will

MARGARET.

The fifth system features Margaret's vocal line. The piano accompaniment includes triplet markings. The system concludes with a fermata over the final note of the vocal line.

wait_ for thy com - ing. A - las! I hear them near!

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

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*

CHORUS of neighbours in the street.

last?
1st & 2nd Tenors.

Hal-lo! — good Mistress Martha! What is your daughter

1st Basses. *f*

Hal-lo! — good Mistress Martha! What is your daughter

2nd Basses. *f*

Hal-lo! — good Mistress Martha! What is your daughter

73 *a tempo*

MEPH.

The crowd is on us!

Sopranos. *f*

Search the house!

Altos. *f*

Search the house!

do - ing a-lone with such a fine young man?

do - ing *f* 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

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'It will soon be too late!' and a triplet of notes (Bb, E, G) above it. The second and third staves are vocal lines with lyrics 'Catch him if you can!'. The fourth and fifth staves are piano accompaniment with lyrics 'Or there will be the' and 'Catch him if you can! Or there will be the'. The sixth staff is piano accompaniment with lyrics 'such a fine young man? There will be the'. The piano part features a triplet of notes in the right hand and chords in the left hand.

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

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'Hal-lo!'. The second staff is a vocal line with lyrics 'Hal-lo!'. The third and fourth staves are vocal lines with lyrics 'deuce to pay for all this woo - ing! Hal-lo!'. The fifth and sixth staves are piano accompaniment with lyrics 'deuce to pay for all this woo - ing! Hal-lo!'. The piano part features a triplet of notes in the right hand and chords in the left hand, with a forte (ff) dynamic marking.

74 MARGARET.

Heav'n's, heav'n's! The neighbours are near! I am ruined, love, for

Hal-lo!

Hal-lo!

Hal-lo!

Hal-lo!

Hal-lo!

74

e - ver, If they should find thee here!

FAUST.

MEPH.

O the

Quick! the neighbours are knocking!

Farewell, farewell! you must es-cape by the
pain!
O the fol - - ly!

sf *p* *pp*

Detailed description: This system contains the first three staves of a musical score. The top staff is a vocal line in a treble clef with a key signature of one flat and a common time signature. It features a melodic line with three triplet markings. The middle staff is another vocal line, also in a treble clef, with lyrics 'pain!' and 'O the fol - - ly!'. The bottom staff is a piano accompaniment in a bass clef, showing chords and a rhythmic pattern. Dynamics include *sf*, *p*, and *pp*.

gar-dengate!
Till to mor - - row, dear heart!
Come a-way, come a - way!

p cresc. *f*

Detailed description: This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics 'gar-dengate!'. The middle staff is a vocal line with lyrics 'Till to mor - - row, dear heart!' and 'Come a-way, come a - way!'. The bottom staff is a piano accompaniment in a bass clef, featuring a rhythmic pattern of eighth notes and chords. Dynamics include *p cresc.* and *f*.

Detailed description: This system shows the piano accompaniment for the final section of the page. It consists of two staves in a grand staff (treble and bass clefs). The music is highly rhythmic, featuring a complex pattern of eighth and sixteenth notes in both hands, with some chromaticism and a final cadence.

75 *L'istesso tempo con fuoco.*

MARGARET.

FAUST. Ah! my Faust! —
 Light of my darkened soul, do I see thee be - fore me! Star of

MEPH. *mf*
 Hour of tri - umph, I see thee be - fore me! Soon his

75 *L'istesso tempo con fuoco.* (♩ = 116.)

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

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

f *p* *cresc.*

mor - - - row re - store me!
 chant - - - ment is o'er me!
 day! — In vain will be thy pray - ers! In vain thou't 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!

76

Oh, my Faust! To _____

Light of my dark-ened soul, do I _____

Hour of my wel-come tri - umph, I _____

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

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a single system with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). Dynamics include *f* and *mf*.

- 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.

The second system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a single system with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). Dynamics include *mf* and *p*. Performance markings include *un poco*.

animando
 Might-y love, I am
 animando
 Soon this haughty soul shall be mine, mine for aye!

The third system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in a single system with lyrics underneath. The piano accompaniment is in two staves (treble and bass clef). Dynamics include *f* and *mf*. Performance markings include *animando* and *cresc.*

To thy dear arms may the
 thine! Thy en - chantment is o'er me!

cresc.

mor - row re - store me!

O love, Thy - might - y
 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 - comesthe 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

p *sf* *p*

77
 - lov - ed, I am thine! To lose thee were to die!
 joyful hour not — de - lay!
 mine, — mine for aye

f *f* *f*

CHORUS.

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

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

77
 8

ff

— To lose thee, to lose thee

Ah, grant my burn - ing wish! —

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!

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 ha
 Mar - - - - - tha! Ha ha ha ha ha ha ha ha ha
 What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha ha
 What is your daughter do - ing! Hal-lo! Ha ha ha ha ha ha ha ha ha
 What is your daughter do - ing! Ha 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-

ha ha ha ha! Hal-lo! Good Mistress Martha! Hal-

die! _____

- lay! _____

aye! _____

- lo! _____

- lo! _____

- lo! _____

- lo! _____

- lo! _____

Fine

PART IV.

SCENE XV.

ROMANCE. ALONE, AND HEAVY HEARTED.

Andante un poco lento. (♩=50.)

pp

MARGARET. (*alone*)

a tempo

poco riten.

p

- lone and hea - vy - heart - ed, My hap - py days are

simili

o'er, And my peace hath de - part - ed For

poco riten.

e - ver, e - ver - more, For e - ver, e - ver -

Tempo I? un poco più animato.

- more. When my love is not near me, Life is cloud - ed in

Tempo I? 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*

brain is on fire, My heart to ice is_ turn - ing, Reft of its one

riten.

fp *mf* *p* *mf* *poco f* *p* *riten.*

79

— great de - sire.

Tempo I^o

pp *f* *dim.*

pp *poco rit.*

Tempo I^o

And e - ver be - fore_ me his

Tempo I^o *p*

no - ble form will rise; The charm of his laugh comes

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth notes and a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

o'er me, The light from his smiling eyes; His

poco f

The second system continues the musical score. The vocal line has a similar rhythmic pattern. The piano accompaniment includes a dynamic marking of *poco f* (poco forte) in the right hand. The key signature changes to one sharp (F#) in the final measure of this system.

voice in tones ca - res - ing, Fill - ing all my soul with

The third system of the musical score shows the vocal line with a melodic line and the piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and chords in the left hand.

bliss, The touch of his dear hand, my fin - gers

The fourth system concludes the musical score. The vocal line ends with a quarter note. The piano accompaniment continues with the same eighth-note pattern and chords.

press-ing, And ah! Ah, yes! His kiss! A -

trem. *f* *p* *pp*

- 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

sf *p*

80

rall. *Tempo Iº più animato ed agitato.*

e - ver, e - ver-more. For

rall. *Tempo Iº più animato ed agitato. (♩=96.)*

e - ver at my win-dow, I am ga-zing down the

simili

This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a bass clef, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand. The word 'simili' is written above the piano part.

street,— To watch for his re - turn-ing, And his

This system contains the next two measures. The vocal line continues with a melodic line. The piano accompaniment maintains the same rhythmic pattern. The lyrics 'street,— To watch for his re - turn-ing, And his' are written below the vocal line.

wel-come step to greet.— He com-eth! ah! My

cresc.

This system contains the next two measures. The piano accompaniment begins to increase in volume, indicated by the 'cresc.' marking. The lyrics 'wel-come step to greet.— He com-eth! ah! My' are written below the vocal line.

poor heart is throb-bing, Throb - bing with wild un -

This system contains the final two measures of the page. The piano accompaniment continues with the same accompaniment. The lyrics 'poor heart is throb-bing, Throb - bing with wild un -' are written below the vocal line.

- rest! — If on - ly I might clasp him Al - ways

close to my breast! Oh, to hold him thus for

ritenuto *Tempo I? appassionato assai.*

ritenuto *Tempo I? 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! _____

p *pp*

sf *p*

p *pp*

senza rit.

p *ppp*

81 SEMI CHORUS. (behind the scenes)

Allegro, L'istesso tempo.

p *mf* *cre - -*

- scen - do *poco a poco*

1st Tenors. *mf*
When trumpets are sounded we sol-diers are there, _____

2nd Tenors. *mf*
When trumpets are sounded we sol-diers are there, _____

1st & 2nd Basses. *mf*
When trumpets are sounded we sol-diers are there, _____

f

MARGARET.

cresc. 'Tis
To scat-ter the foe-men, or con-quer the fair. _____

cresc.
To scat-ter the foe-men, or con-quer the fair. _____

To scat-ter the foe-men, or con-quer the fair. _____

dim. *poco* - - -

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

- a - - - poco - - -

go - - - ing.

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

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

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

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

CHORUS.

MARGARET.

I hear the bu - gle blown,—

prize. _____

prize. _____

prize. _____

prize. _____

p *dim. sempre*

Its clear - - er notes are min-gled With sounds of

dim.

noi - - sy glee, As I heard them that

ppp *sempre dim.*

82
night — When my love came to me.

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 quæ ren - tes pu - - el - las e - a - mus.

mf 1st Basses.
Per ur-bem quæ 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.

Andante maestoso. (♩ = 144.)

pp

FAUST.

Very broad and with deep solemnity.

Mys - ter - ious Na - ture!

pp

Vast and re - lent - less pow - er! Thou

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

on - ly bring - est com - fort Un - to my wea - ry

heart. _____ When I

poco f *p*

sf

lean on thy breast, I am freed from my sor-row, All my cour-age— re-

cresc. *p* *cresc.*

- turn - - eth, I am a-live once more!

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 *sf* *p*

on, rush on, ye foam - ing tor - rents!

sf *p* *sf* *p*

In your thunder - ing roar — My ex - ul - tant voice — shall

p *cresc.* *f*

join! _____ *f* 0

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a long note followed by a series of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Dynamics include *sf* and *p*. A fermata is placed over the final note of the vocal line, which is marked with a '0'.

woods! _____ 0 rocks! _____ 0

The second system continues the vocal and piano parts. The vocal line has two phrases: "woods!" and "rocks!". The piano accompaniment features a steady eighth-note accompaniment in the right hand. A *cresc.* marking is present at the end of the system.

streams! Re-ceive my ho - - - mage!

The third system contains the vocal phrase "streams! Re-ceive my ho - - - mage!". The piano accompaniment includes a *sf* dynamic marking. The vocal line has a long note for "ho" and a dotted note for "mage!".

84

Ye too, ye fla - ming stars, _____ To

The fourth system begins with the vocal phrase "Ye too, ye fla - ming stars, _____ To". The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand.

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.

MEPHISTOPHELES. Recit.

In yon star-spangled vault, say, friend, canst thou dis-co-ver The star of constant love?

If such a star there be, let us haste to in-voke it! While you dream at your

Allegro. Recit.
Allegro. (♩. 104.)
pp Recit.

FAUST.

ease, the poor for-sa-ken maid, Mar-ga-ri-ta! No doubt the tale's un-

Allegretto. No more! Recit.
Allegretto.
tempo pp

-plea-sant, yet you must hear. They've dragged the wretched girl to pri-son

pp

FAUST. *Allegro. f*

What!

From the crim-in-als cell she must go to the gal-lows!

poco f *Allegro. p*

Recit. Nay,

"The horn of the hun-ter is heard on the hill!"

tell me! Make an end! Marga-ri-ta in prison!

poco f

MEPHISTOPHELES. Recit. (*considerately.*)

There was, if you re-mem-ber, a cer-tain lit-tle phial, A sim-ple sleeping

Cer-taine le-que-ri-be-une-que-est-elle

draught, to make the mo - ther slum - ber, While you two were bu - sy with

85

love— The rest you may guess! *Allegro.* In her

pp

zeal for your safe-ty, Mar-ga - ri - ta, poor child, Did use it ev'-ry

night, — *a tempo (Allegro.)* Once too of - ten she

p

gave it, and the old wo - man died. There's no more to be told.

FAUST. **MEPHISTOPHELES.**

He - 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! **Allegro.** No

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-ple

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.

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

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!

ppp *R.H.*

MEPHISTOPHELES.

Recit.

Come forth, my trus-ty steeds!

This system contains a vocal line and piano accompaniment. The vocal line begins with a recitative style, marked 'Recit.', and includes the lyrics 'Come forth, my trus-ty steeds!'. The piano accompaniment consists of chords and moving lines in both hands.

Allegro. (♩ = 152.)

silent pp cresc. molto

This system features a piano accompaniment. The tempo is marked 'Allegro.' with a quarter note equal to 152 beats per minute. The dynamics are marked 'silent pp' (pianissimo) and 'cresc. molto' (crescendo molto).

Recit.

See, my coal-black hor-ses im-pa-tient-ly are neigh-ing! A -

ff

This system contains a vocal line and piano accompaniment. The vocal line is marked 'Recit.' and includes the lyrics 'See, my coal-black hor-ses im-pa-tient-ly are neigh-ing! A -'. The piano accompaniment is marked 'ff' (fortissimo).

- way, fleet as the wind! Jus-tice brooks no de-lay - ing!

This system contains a vocal line and piano accompaniment. The vocal line includes the lyrics '- way, fleet as the wind! Jus-tice brooks no de-lay - ing!'. The piano accompaniment features a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand.

SCENE XVIII.

THE RIDE TO THE ABYSS.

Faust and Mephistopheles, galloping on black horses.

Allegro. ♩ - 144.

appassionato assai

mf p

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music is in a minor key and 4/4 time.

FAUST.

I can hear, as I ride, the voice of one la-

The first line of Faust's vocal part begins with a rest, followed by the lyrics "I can hear, as I ride, the voice of one la-". The piano accompaniment continues with a similar rhythmic pattern.

- ment - ing.

The second line of Faust's vocal part continues with the lyrics "- ment - ing.". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes.

cresc. cresc. molto

The third line of Faust's vocal part continues with the lyrics "cresc. cresc. molto". The piano accompaniment becomes more intense, with a marked increase in dynamics.

O hap - less Mar - ga - ri - ta!

87

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

Sopranos & Altos.

Sanc - - - - ta Ma -

o - - - - ra pro no -

- bis!

p

p

Sanc -

- ta Mag - da - le -

- na, o - - - ra pro

FAUST.

no - - - bis!

Give

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.) (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

sf *p*

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!

MEPHISTOPHELES. (reining in his steed.)

I hear the pass-ing -

-bell tolling for Mar - ga - ri - - ta Shall we stop— or re-

- 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 I^o 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

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major), starting with a fermata and the lyrics '-low!'. The second staff is a vocal line in the same key signature, starting with a fermata and the lyrics ''Tis raining blood! (In a voice like thunder.)'. The piano accompaniment is on a grand staff (treble and bass clefs), featuring a dense texture of chords and moving lines.

De - - - vil! In tri - - umph now be - -

The second system continues the musical score. The vocal lines are on two staves. The piano accompaniment is on a grand staff, maintaining the dense harmonic texture.

- gin your hell-ish re - - - vel

The third system continues the musical score. The vocal lines are on two staves. The piano accompaniment is on a grand staff, maintaining the dense harmonic texture.

FAUST.

Hor - ror! Ah!

His soul is mine! (They fall into the abyss.) Mine e - ver - more!

f *ff*

The fourth system begins with the character name 'FAUST.' in all caps. The vocal lines are on two staves, with the lyrics 'Hor - ror! Ah!' and 'His soul is mine! (They fall into the abyss.) Mine e - ver - more!'. The piano accompaniment is on a grand staff, with dynamic markings '*f*' and '*ff*' indicating increasing intensity.

SCENE XIX.

PANDEMONIUM.

CHORUS of DEVILS (*in snarling tones.*)

CHORUS.

Maestoso.
1st Tenors. *ff*
2nd Tenors. *ff*
1st Basses. *ff*
2nd Basses. *ff*

Has!
Has!
Has!
Has!

Maestoso. (♩ = 69.)
8 *trem.*
ff

I - ri - mi - ru Ka - ra - bra - - -
I - ri - mi - ru Ka - ra - bra - - -
I - ri - mi - ru Ka - ra - bra - - -
I - ri - mi - ru Ka - ra - bra - - -

First system of a musical score. It features a piano accompaniment on the left with four staves and a vocal line on the right. The piano part includes chords and melodic lines. The vocal line has lyrics: - r, - n, - n, - n. The system concludes with a double bar line and a fermata.

Second system of the musical score, continuing the piano accompaniment and vocal line. The piano part features more complex textures with chords and moving lines. The vocal line continues with melodic phrases.

Third system of the musical score, showing a transition in the piano accompaniment. The piano part includes dynamic markings such as *sf* and *trén.*. The vocal line is not present in this system.

Fourth system of the musical score, featuring a vocal line with the lyrics "Has!". The piano accompaniment provides harmonic support with chords and rhythmic patterns.

Fifth system of the musical score, primarily consisting of the piano accompaniment. It features a complex rhythmic and harmonic texture with many chords and moving lines.

Has!

Has!

(The Princes of Darkness.)
Six 1st Basses.

Has!

Six 2nd Basses. Mighty Master of E-vil!

Has!

92

Mighty Master of E-vil!

trem.

1st & 2nd Basses.

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

mf

MEPHISTOPHELES.

He is mine to the end!

ff

1st & 2nd Basses.

Then did Faust with consent sign the deed That de-

mf

With consent did he
 liv - ers his soul to the flames?

f — *mf* — *p*

CHORUS.

sign. 1st Tenors.
 2nd Tenors.
 1st Basses.
 2nd Basses.

Has! Has!
 Has! Has!
 Has! Has!
 Has! Has!

ff trem.

Allegro vivace.

ff Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

(The devils carry Mephistopheles in triumph.) *ff* Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

ff Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

Allegro vivace. (♩ = 108.) *ff* Tra - di oun Ma - re - xil fir tru din - xé bur - ru -

- 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 Forymy Din - kor - litz forymy 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 -

- 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

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 -
 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 -
 -oun ma - re - xil, Tra - di - oun bur - ru - di - xé, Tru - din -

-xe - ca - ra - i - bo. 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

ff

meron - dor mit ays - ko oh!

meron - dor mit ays - ko oh!

meron - dor mit ays - ko

meron - dor mit ays - ko

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. (d. = 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

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! *silent.* sat

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! *silent.* sat

Diff diff! Bel - zé-buth! Bel-phé-gor! As - ta-roth! Me-phis-to! *silent.* sat

94 *rall. molto*

silent. *f*

ff *Maestoso.*

sat - ra - yk ir - ki - mour.

sat - ra - yk ir - ki - mour.

sat - ra - yk ir - ki - mour.

sat - ra - yk ir - ki - mour.

ff *Maestoso.*

trem.

ff

Allegro vivace.

Has has Me-phis - to has has Me-phis - to Has

Has has Me-phis - to has has Me-phis - to Has

Has has Me-phis - to has has Me-phis - to Has

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.*

Six Basses only. *mf*

The

EPILOGUE, ON EARTH.

Andantino quasi Recit.

Andantino quasi Recit. (♩ = 76)

gates of Hell were closed — And still the do - lo - rous

sound Of seeth-ing lakes of fire, — The hell-ish laugh of

fiends ex - ult-ing in the tor - ture, Were heard in aw - ful

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.

Maestoso non troppo lento. (♩ = 56)

*

Sopranos.

p dolce

(Seraphim before the Throne)

Laus!

Altos.

Laus!

1st Tenors.

Laus!

2nd Tenors.

Laus!

Ped. sempre

Laus!

Ho - -

Laus!

Ho - -

Laus!

Ho - -

Laus!

Ho - -

- 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* *pppp* *A little faster.*

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.

Moderato.
a little slower.

Sopranos.
Thou ran - somed soul, Rest from thy

Altos.
Thou ran - somed soul, Rest from thy

1st Tenors.
Thou ran - somed soul, Rest from thy

Moderato. (♩ = 78.)

p

sor - row! Hap - less maid - en, through love didst thou

sor - row! Hap - less maid - en, through love didst thou

sor - row! Hap - less maid - en, through love didst thou

p

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!

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-phim a-wait thee! Thy sis-ters,

2nd Tenors.

Come! the Se-ra-phim a-wait thee! Thy sis-ters,

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,

Come! the Se-ra-phim a-wait thee! Thy sis-ters,

98

CHORUS of CHILDREN.
(*ad lib.*)

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

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

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 -

smile through thy tears! Come, Mar - ga -

smile through thy tears! Come, Mar - ga -

8

(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!

8

100

- ri - - - - tal Mar - ga - ri - - - -

p Come! *ppp* Come!

p Come! *ppp* Come!

p Come! *ppp* Come!

p Come! *ppp* Come!

1st Basses. *ppp* Come!

2nd Basses. *ppp* Come!

p Come! *ppp* Come!

p Come! *ppp* Come!

100 *ppp* Come!

100

8

- ta!

Come!

Come!

Come!

Come!

Come!

Come!

Come!

8

Come! _____

Come! _____

Come! _____

Come! _____

Come! _____

Come! _____

Come! _____

Come! _____

Come! _____

8

This musical score is for a piece titled "Come!". It features ten vocal staves, each with the word "Come!" written below the first measure. The vocal parts are arranged in a choir-like fashion, with some parts having long, sweeping melodic lines. The piano accompaniment is shown in the bottom two staves, with a treble clef staff containing a complex, rhythmic pattern of chords and a bass clef staff with a steady accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score concludes with a double bar line and a fermata over the final note of the piano part.