

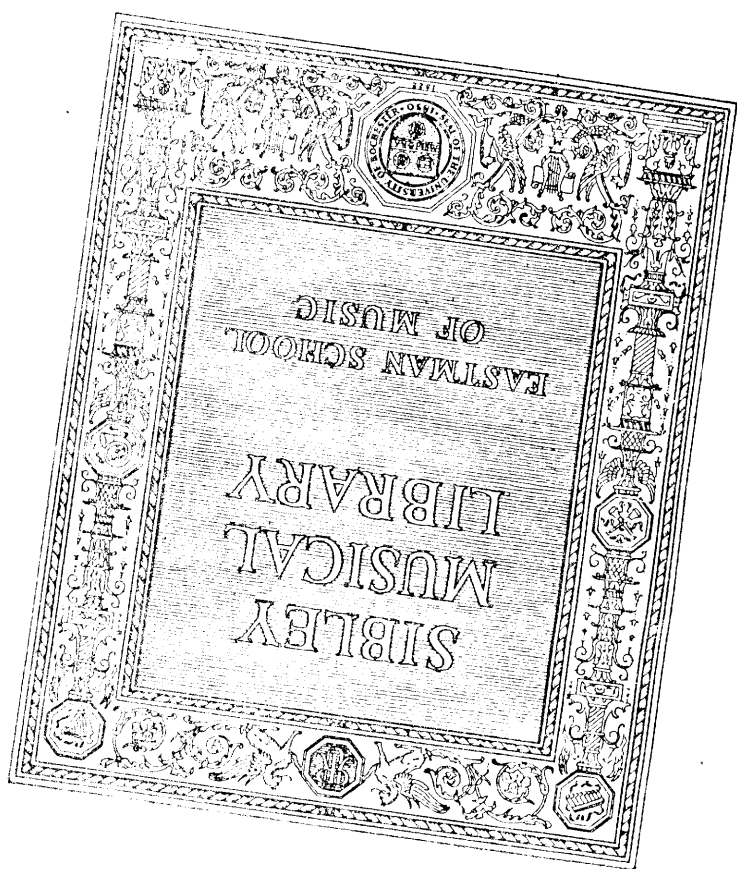
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AUGUST ENNA

DON JUAN MARRANA

SKANDINAVISK TEATER BUREAU A/S
KØBENHAVN, SKINDERGADE 44



June 1948.

Don Juan Marana

Oper in drei Akten

Opera in three Acts ||| Opera i tre Akter

August Enna



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August Enna · Skandinavisk Teater Bureau A/S.

Don Juan Marana

Oper in drei Akten

von

Opera in three Acts

by

Opera i tre Akter

af

August Enna

Don Juan Marana
Agathe eine Nonne
Don Garcia Inquisitor

Erzengel Michael
Donna Marquita
Donna Pepita
Zwei Cherubine
Satan

Mitglieder der Inquisition, Priester,
Mönche, Nonnen, Schwarzkutten,
Pagen, Engel, Cherubine, Frauen
aus dem Paradiese, Verdammte,
Satan's Gefolge.

⊗

I. Akt: Domkirche in Sevilla
II. „ Vor dem Eingang zum
Paradiese
III. „ In der Hölle

Don Juan Marana
Agatha a nun
Don Garcia Inquisitor

Archangel Michael
Donna Marquita
Donna Pepita
Two cherubs
Satan

Members of the inquisition, priest,
monks, nuns, blackfrocks, pages,
angels, cherubs, woman from para-
dise, damned souls, satans
followers.

⊗

I. Act: Cathedral in Sevilla
II. „ Before the entry of the
paradise
III. „ Infernal regions

Don Juan Marana
Agatha en Nonne
Don Garcia,
Medlem af Inkquisitionen

Erkeengelen Michael
Donna Marquita
Donna Pepita
To Keruber
Satanas

Medlemmer af Inkquisitionen, Præster,
Munke, Nonner, Sortebrodre, Pager,
Kvinder fra Paradisets Have, Keru-
ber, Skygger, Fordømte, Satan's
Stab og Bøddler.

⊗

I. Akt: Domkirken i Sevilla
II. „ Foran Paradisets Have
III. „ I Satan's Rige



Mine Verner
Nora og Axel Gerling
tilegnet.

Don Juan Marana

952891

I. Akt.

Lento religioso.

The first system of music shows a piano accompaniment. The right hand plays chords and melodic fragments, while the left hand provides a harmonic foundation with chords and some moving lines. The tempo is marked 'Lento religioso'.

The second system continues the piano accompaniment. A dynamic marking of 'f' (forte) is present. The music features a mix of chords and melodic lines in both hands.

The third system shows more complex piano accompaniment. A dynamic marking of 'f' is present. The music features a mix of chords and melodic lines in both hands.

The fourth system shows more complex piano accompaniment. A dynamic marking of 'f' is present. The music features a mix of chords and melodic lines in both hands.

4/164 Dannebrog B. K. B. 20. -

Vorhang. Inneres der Kathedrale von Sevilla. Rechts eine Säule, an welcher ein Crucifix hängt, links eine prächtig bekleidete Statue
Tæppe. Domkirken i Sevilla Tilhøje i Forgrunden en Søjle, hvorpaa hænger et stort Krucifix, tilvenstre en stor pragtfuldt pyntet Figur af Ma-
 Curtain. Inside the Cathedral at Sevilla. To the right a column on which hangs a crucifix, left a Madonna statue, gorgeously arrayed. An altar to the

der Madonna. Ein Altar im Hintergrund. Zwei Mönche in schwarzen Kutten treten ein, zünden die Kerzen in den Leuchtern
donna. I Baggrunden et Alter. To Sortebrødre kommer ind, tænder Kronerne i Loftet, og Kærterne i Kandelabrerne.
 back of stage. Two black-friars enter, they light the tapers in the chandelier and candelabra.

Don Juan tritt ein und sieht sich forschend nach allen Seiten um. Die Mönche ziehen sich hinter den Altar zurück.
Don Juan kommer ind og ser sig om til alle Sider. Sortebrødrene gaar ind bag Alteret.
 Enter Don Juan, glancing all round the church. The friars retire behind the altar.

Moderato.

Don Juan:

Ver-hasst ist mir die-ser Kir-chen-duft von Mo-der und Rauch und
 Hvor ha-der jeg den-ne Kir-ke-lugt af Skim-mel og Gen-færd
 I al-ways did hate this church's smell of dust and of damp-ness,

To-ten-gruft. Däm-ern-des Dun-ke-l, ge-dämpft und fahl lechzt nach der Son-ne ver-klä-ren-den
 Mug og Fugt. Al-drig brød So-len bag Ru-dens Glar-i-gen-nem O-sen af Rø-gel-ses
 ghosts as well. Mer-er through fu-mes of in-cense smoke one ray of sun-light, of hope-ev-er

Strahl. Gleich ru-dern-den Schwäm-men schwa-ro-tzen-der Alt sind Mön-che rings-um die Sä-u-len ge-schart. Ihr
 Kar-som fug-ti-ge Svam-pe ved Træ-er-nes Rod skød Mun-ke-re op-ved Søj-ler-nes Fod. J
 broke--like au-tum-nal fung-us a-round a tree the monks round the col-umns flock-ing I see. Oh

Poco meno .

dü-stern Mau-ern ge-fühl-los seid für Schwö-ster A-ga-tha's bren-nen-des Leid!
 Kir-kens Kul-de og Klo-strets Død, der skjü-ler A-ga-thas Hjer-te sin Nød.
 gloo-my arch-es! Your chil-ling breath is kill-ing A-ga-tha, bring-ing her death!

Schwe-ster A - ga — tha , die Non-nen-tracht — birgt dei-nes Lei - bes
 Sö - ster A - ga — tha ! i Non-nens Dragt — ditt Jom-fru-leg - mes
 sist - er A - ga — tha , whose garb does hide — Your mai - den bo - dy's

schnee - weis - se Pracht — ! Du Keu - sche, Du Rei - ne, Ma - don - na, mild ,
 sne - hvi - de Pragt — din barn - li - ge U - skylds Ma - don - na Sködd,
 li - ly - White pride — Your in - no - cence pure and your saint - ly face

E - nig ver - folgt mich Dein süs - ses Bild — !
 dra - ger mig til Dig med Trold - doms — magt — !
 haunts me for e - ver on all — my ways — !

Poco meno.

Tau-sen-de Frau-en la-gen mir, im
Kvin-der i tu-sind-vis tog jeg i
Thousands of wom-en have wept in my

Arm —, in Prunk-pa-läs-ten, in bäu — ri-scher Farm!
Favn —, af rin-ge Byrd og af A — del og Navn!
arm —, one came for gold and an- other — for charm!

Mir öff-ne-ten först-li-che Bräu-te die Tür, ich pürsch-te auf Wild im Zi-
Jeg rö-ve-de Fyr-ster-nes vi-e-de Brud og Ta-te-rens Tøs i sin
I took from the Prince his le-gi-ti-mate bride, the daught-ers of Gip-sy-land

un poco mosso

geu — ner-quar-tier —, När-ri-sche, Klu-ge, säu-mig und flink, sie al-le ver-schenk-ten sich auf mein-en Wink!
la — se-de Klud —, Tos-ser og Klo-ge, fat-tig og rig, be-sej-red min Magt i sin El-sløvs-krig!
slept — by my side —, Fair girls and cle-ver, hap-py and sad, suc-cumbed to my power, gave all they had!

Lento espressivo.

Wo-hin sich auch im-mer mein Wün-schen ver-
 Men al-drig end - nu har jeg trod - set det
 But Nev-er till non did J ven-ture to

stieg, mit himm-li-schen Bräu-ten führt nie ich Krieg. Gott-va-ter ver-hül-le dein An-ge-
 Bud, der vi-e-e-de Non-nen til Him-lens Gud, og Her-ren skal skjule sit Aa-syn af
 seek a bride from the con-vent so chaste-and meek! God Fath-er shall hide now his vi-sage for

sicht _____: A-ga-tha lieb' ich, sie lass' ich nicht, A-ga-tha lieb ich sie
 Skam _____ A-ga-tha vil jeg, hans hvi-de Lam, A-ga-tha vil jeg, hans
 shame _____ A-ga-tha sist-er For You, J came, A-ga-tha, sist-er, for

lass' _____ ich nicht _____!
 hvi _____ de Lam _____!
 You _____ J came _____!

Agatha tritt ein. Sie trägt in ihren Händen einen
 Agatha kommer, hun har store røde Roser i Haanden.
 Enter Agatha, she is carrying a large bunch of beautiful

Strauss herrlicher Rosen. Don Juan geht zu ihr!
 Don Juan gaar hende i Møde.
 roses in her hands, Don Juan goes up to her.

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and a dynamic marking of *p* (piano). The left hand provides a rhythmic accompaniment with chords and moving lines. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Don Juan.

The vocal line for Don Juan is written on a single staff. The lyrics are: "Ge-grüsst sei mir A-ga-tha! Und Frie-de sei mit Dir! / Vel mødt, Sø-ster A-ga-tha! Guds Fred — poa det-te Sted! / Well met, sis-ter A-ga-tha! God's peace — where ev'r You go!" The piano accompaniment is on two staves, with a dynamic marking of *p*. The key signature has two flats, and the time signature is common time.

Agatha.

The vocal line for Agatha is written on a single staff. The lyrics are: "Seht, das sind Eu-re Ro-sen, / Se, e-ders skøn-ne Ro-ser / Look I have brought your ro-ses". The piano accompaniment is on two staves, with a dynamic marking of *p*. The key signature has two flats, and the time signature is 5/4.

The vocal line continues with the lyrics: "So feu-er sind sie mir, dass ich nichts bess-res ha-be, der Jung-frau Bild zu / dem har jeg ta-get med, det kæ-re-ste jeg e-ger, dem har jeg net-op / be-cause I love them so! what most of all I trea-sure I brought with me and". The piano accompaniment is on two staves, with a dynamic marking of *p*. The key signature has two flats, and the time signature is common time.

schmü-cken. Mag sie gnä-dig bli-cken auf mei-ne Lie-bes-ga-be. O gä-be
 vil-let læg-ge som en Gæ-ve for vor Guds Mo-ders Bil-led, og be-de
 want to of-fer to our La-dy that I may give her plea-sure, I pray that

sie doch Frie-den dem ar-men Her-zen hier
 hen-de gi-ve mit stak-kels Hjer-te Fred
 she well help me and heal my deep-est woe

Molto cantando.

Don Juan. Du un-schulds-rei-ner En-gel, du from-me Him-mels-
 O u-skylds-re-ner Pi-ge, du from-me Him-lens-
 You pure and saint-ly maid-en, you an-gel, sent from

Maid, wo dei-ne Füs-se schrei-ten, blas-sen die Li-nen vor
 Barn! Der hvor din U-skyld træ-der, gror der Lil-jer af
 God! I watch the li-lies bloom-ing where-your feet-have

Agatha.

Sostenuto.

13

Bin ich denn all dein Sehnen, dein
 Er jeg da al din Længsel, Din
 Am J then all your trea-sure, your

Neid!
 Skam
 trod

pp

Un poco mosso.

Hof fen, dein Glück
 Lyk ke Jord
 Joy and your life

Don Juan.

Die lie-bes-ro-ten
 De el-skors-rø-de
 Those pas-sion-purp-le

cresc

f

p

Ro sen, sie mö-gen Ant-wort ge-ben. Ich lie-be Dich A-
 Ro ser du of-red til vor Fru-e, jeg el-sker dig A-
 ro ses will tell you how J love you my saint-ly bride A-

f

p

f

mf

ga tha! A ga tha, du- mein Le-ben!
 ga tha, A ga tha, hvi-de Du-e!
 ga tha, A ga tha, do-you love me?

8

f

Wendet sich der Madonna zu legt, die Rosen zu ihren Füßen nieder.
 Vender sig om mod Madonna, og lægger Roserne foran hende.
 Turns towards Madonna's statue and places the roses at its feet.

Poco lento religioso.

Faltet ihre Hände wie zum Gebet.
 Følder sine Hænder som bedende.
 Folding her hands like in prayer.

Agatha.

Lento religioso.

In Klos-ter-mau-ern lebt ich da-hin, ein ge-fan-ge-ner Vo-gel im
 Bag Klo-strets Mu-re drøm-te jeg, som en stak-kels Fugl i
 These con-vent walls did hide-my life till the day-when I met

Haus-, doch seit dem Tag, da ich dich sah lockt es mich hi-naus
 Bur-, tit om at fly-ve frit i Guds sto-re fri Na-tur!
 You-but now I want to go, to be liv-ing free and true

Jch weiß nun, daß die Dö-gel rings un-tern Him-mels-zelt von
 Og al-le Him-lens Fug-e i Luft og Mark og Skov lov-
 8 Where all the birds of Heav-en in gar-den field and wood do

nichts als Lie - be sin - gen, weiß, daß es Gott ge - fällt. Nun
 pri - ser Kær - lig - he - den og syn - ger Her - rens Lov. Som
 praise their God with love - songs, they feel that life is good. Like

tra - gen uns die Schwin - gen em - por in leuch - ten - de Pracht! Don
 fug - len vil jeg sti - ge saa højt mod Him - lens Blaa at
 birds we two will soar now to - wards the heav - en - ly blue that

Lie - be lass uns sin - gen und prei - sen Got - tes
 Kær - lig - he - dens Lov - sang skal til - Guds Tro - ne
 God may hear me praise - him, that he may bless you

Macht
 næ
 too

rit.

Don Lie - be lass uns
 At Kær - lig - he - dens
 That God may hear me

sin - gen und prei - sen Got tes Macht
 Lov - sang skal til Guds Tro ne naa
 praise-him, that he may bless you too

Lento e molto espressivo.

Wendet sich zu Don Juan.
 Hun vender sig mod Don Juan.
 Turning towards Don Juan.

Con amarezza.

Das star-ke Le - ben ruft mich, ich fühl mein Herz er - schau - ern, die
 Nu Li - vet kal - der paa mig, med al sin Fryd og Glæ - de. Den
 I feel that life - is call - ing. I feel my heart - is beat - ing, the

ro - ten Ro - sen leuch - ten, vor - bei ist nun das Trau - ern. Der
 Blomst som So - len kys - ser, skal ej for Nat - ten græ - de. Der
 flow - ers and the sun - light are bring - ing me their greet - ing, naar the

Son - ne Kuss - ver - klär - te mit Pur - pur die - se Mau - ern ! Jetzt erst be -
 So - len Blom - sten kys - ser, den staar i Pur - pur - klä - de. Först nu mit
 Sun and all - - the flow - ers are smi - ling at our meet - ing. Yes life is

gint - mein Le - ben , o Don Ju - an - , Ge - lieb - ter ! Sieh' mei - ne Lip - pen
 Liv - be - gyn - der , o Don Ju - an , du Kär - re ! En E - vig - hed for
 now - be - gin - ning, oh Don Ju - an, my lo - ve. We hap - pi - ness are

be - ben in se - lig sūs - sem Lie - bes - glück - !
 kyn - der i Kär - lig - he - dens fäg - re Nu - !
 win - ning, our love is blest - by God a - bave - !

(Sie legt ihren Kopf an seine Brust.)
 (Løgger sit hoved ind til hans bryst.)

Agatha. (She puts her head on his breast.) *Con amarezza.*

Das star - ke Le - ben ruft mich, ich föhl - mein
 Nu Li - vet kal - der paa mig, med al sin
 J feel that life - is call - ing, J feel my

(Er nimmt sie in seine Arme.)
 (Tøger hende ind til sig.)

Don Juan. (Takes her in his arms.)

Das star - ke Le - ben ruft mich, ich föhl - mein
 Nu Li - vet kal - der paa mig, med al sin
 J feel that life - is call - ing, J feel my

Herz er-schau-ern. Die ro-ten Ro-sen leuch-ten, vor-bei ist nun das
 Fryd- og Glæ-de. Den Blomst som So-len kys-ser skal ej for Nat-ten
 heart-is bea-ting, the flow-ers and-the sun-light are bring-ing me their

Herz er-schau-ern. Die ro-ten Ro-sen leuch-ten, vor-bei ist nun das
 Fryd- og Glæ-de. Den Blomst som So-len kys-ser skal ej for Nat-ten
 heart-is bea-ting, the flow-ers and-the sun-light are bring-ing me their

Trau-ern. Der Son-ne Kuss ver-klär-te mit Pur-pur die-se
 græ-de, naar So-len Blom-sten kys-ser den staar i Pur-pur
 gree-ting, the sun and all-the flow-ers are bring-ing me their

Trau-ern. Der Son-ne Kuss ver-klär-te mit Pur-pur die-se
 græ-de, naar So-len Blom-sten kys-ser den staar i Pur-pur
 gree-ting, the sun and all-the flow-ers are bring-ing me their

Mau-ern. Jetzt erst be-ginnt das Le-ben, o Don Ju-an, Ge-lieb-ter. Sieh'
 Klæ-de. Först nu mit Liv-be-gyn-der, o Don Ju-an, du kæ-re. En
 gree-ting. Yes, life is now-be-gin-ning, oh Don Ju-an, my dea-rest. We

Mau-ern. Jetzt erst be-ginnt das Le-ben, A-ga-tha, o-Ge-lieb-te, Sieh'
 Klæ-de. Först nu mit Liv-be-gyn-der, A-ga-tha, o-du kæ-re En
 gree-ting. Yes, life is now-be-gin-ning, A-ga-tha, oh my dea-rest, We

mei - ne Lip - pen be - ben in se - lig sūs — sem Lie - bes -
 E - vig - hed for - kyn - der i kær - lig - he - dens fag - re
 hap - pi - ness are win - ning, our love is blest — by God a -

mei - ne Lip - pen be - ben in se - lig sūs — sem Lie - bes -
 E - vig - hed for - kyn - der i kær - lig - he - dens fag - re
 hap - pi - ness are win - ning our love is blest — by God a

f

Piu mosso.
Agatha.

Glück . Jch brach mein Ge-lüb-de , ver-lo-ren bin
 Nu . Jeg bry-der mit Løf-te. Jeg svi-ger Guds
 bove . My vows I am break-ing, my cell I must

Glück .
 Nu .
 bove .

ff *Piu mosso* *p*

ich. Jch hab kei-nen Halt , Don Ju-an — nur dich , nur dich — ! O hilf mir !
 Bud. Fra nu af er du Don Ju-an, — min Gud, -min Gud — ! O gem mig !
 flee. No friend have I now Don Ju-an, — but thee, -but thee — ! Oh help me !

rit. *p*

Der- birg mich! O schreck-li- che Not, o Not!
 O skjul mig, jeg er saa angst, saa angst!
 Oh, hide me, J feel- a- fraid, a fraid!

f

Poco lento.

Der Schei- ter- hau- fen droht mir, ret- test du mich nicht vom Tod!
 Jeg bli- ver dømt til Baa- let, er jeg først i Kir- kens fangst!
 The stakes J know a- wait me, if you do not bring me aid!

p *f*

Don Juan.

Ent- flieh' dem To- de, dem schau- er- vol- len Grab. Gott
 Oh frygt ej Dø- den og Kir- kens stren- ge Ord. Gud
 fly from pe- nance, and shed your con- vent dress. Come

p

sel- ber ja die Lie- be uns Men- schen- kin- dern gab —! komm, die Son- ne
 selv er Kær- lig- he- den paa den- ne skøn- ne Jord —! Nej — det er ej
 out where love is wait- ing, where God our life will bless Come where life is

mf

leuch-tet, was dich be-drückt, ver-giss —! Im Arm der Lie — be wan-deln wir, in
 Dø-den — der aab-ner dig sin Favn —! Men Li- vet kal- der nu paa dig
 wait- ing, where love is call- ing you —! Oh, trust- you- self- to me, my own!

mf *f* *mf*

(Er Küsst sie auf die Stirn.)
 (Han trykker et Kys paa hendes Pande.)
 (He kisses her forehead.)

Got — tes Pa — ra — dies!
 Kær — lig — he — dens Navn!
 am your lov — er true!

f *f un poco mosso*

Agatha.

Nun muss ich gehn! Säh Je — mänd uns jetzt
 Nu maa jeg gaa! Ak tænk, hvis no- gen
 Now J must go! Just think- if some one

p

hier! Der qua-len-voll-sie Tod, Ver-dam-mung wink-ten mir —!
 Kom, det blev min vis- se Død! For- ta- bel- se og Dør —!
 come! My doom was cer- tain then. My e- ver- last- ing shame —!

Don Juan.

Leb' wohl denn A- ga- tha
 far- vel da A- ga- tha,
 Go then, my A- ga- tha,

rit. *mf*

so- bald die Mes- se en- det, er- war- te ich dich hier!
 naar Mes- sen er til- en- de, Jeg ven- ter her i- gen!
 when mass is ce- le- bra- ted, J shall a- wait you here!

Agatha.

Jch kom-me, ja, ich kom- me! Leb' wohl, Ge-
 Jeg kom-mer, ja, jeg kom- mer! Far- vel, min
 J'm com-ing, J am com- ing! Good- bye my

lieb- ter Du, leb' wohl!
 Hjer- ters Ven, Far- vel!
 own my dear, Good- bye

(Agatha geht langsam ab)
(Agatha gaar langsomt ud.)
(Agatha goes out slowly.)

(Don Juan verneigt sich tief vor ihr, geht dann nach der entgegengesetzten Seite ab.) (Die Mönche
 (Don Juan bøjer sig hilsende efter hende, og gaar saa ud til en anden Side.)
 (Don Juan bows low to her, then he disappears to the opposite side.)

kommen hinter dem Altar vor und heben drohend die Hände hinter Don Juan, dann verlassen sie die Kirche.)
 (Sortebrødrene kommer frem fra Alteret, truer efter dem og gaar hurtigt ud.)
 (The friars come out from behind the altar, they lift their hands threateningly after Don Juan, then they leave the church.)

Eine Anzahl Priester erscheint in vollem Ornat, Mönche tragen Kirchenfahnen, Chorknaben in roten Überwürfen schwingen Weihrauchbecken. Zwanzig junge Pagen in prachtvoll bunten Gewändern folgen. Die Priester halten vor der Madonna, die Pagen bilden hinter den Priestern zwei Reihen. Mönche und Nonnen strömen herein und füllen die Kirche.

Nogle Munke kommer ind, og tænder Kærterne i Kronerne og Kandelabrene. Saa kommer Prælater i fuld' Ornat, Munke med Bannere, Messedrenge i røde Kaaber, svingende med Røgelseskar. Tyve unge Pagen i farverige Dragter følger. Prælaterne gaar hen til Madonnabilledet. Pagerne stiller sig i to Rækker foran dette. Munke og Nonner fylder Kirken.

Enter a number of priests in full canonicals; monks carrying churchbanners, choir-boys in red surplices, swinging plates of incense. Twenty young pages in beautifully coloured dresses follow. The priests stop in front of the Madonna; the pages range up in two rows behind the priests. Monks and nuns are filling the church.

Lento religioso

Andante e molto tenuto

Tutti

Sopran
Alt
Tenor
Bass

Sanctus, Sanc—tus, Sanc—tus Do—mi—nus, De—us Sa—ba

Sanctus, Sanc—tus Do—mi—nus

24 Sopran
Alt

oth — ple — ni — sunt Coe — lis et Ter — ra Glo — ri — a e — jus, Do —
Tenor
De — us, Sa — ba — oth — Coe — lis et Ter — ra Glo — ri — a e — jus, Do — mi
Bass

The first system of the musical score consists of four staves. The top two staves are for vocal parts: Soprano/Alt and Tenor. The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs). The lyrics are: "oth — ple — ni — sunt Coe — lis et Ter — ra Glo — ri — a e — jus, Do —" for Soprano/Alt and "De — us, Sa — ba — oth — Coe — lis et Ter — ra Glo — ri — a e — jus, Do — mi" for Tenor and Bass. The piano accompaniment features a steady harmonic accompaniment with some melodic lines in the right hand.

Sopran
Alt

mi — nus De — us Se — ba — oth — ple — ni — sunt coe — li Ter — ra
Tenor
nus, — De — us Se — ba — oth — ple — ni — sunt — coe — li Ter — ra
Bass

The second system continues the vocal and piano parts. The lyrics for Soprano/Alt are "mi — nus De — us Se — ba — oth — ple — ni — sunt coe — li Ter — ra". The lyrics for Tenor and Bass are "nus, — De — us Se — ba — oth — ple — ni — sunt — coe — li Ter — ra". The piano accompaniment continues with similar harmonic support, including some more complex textures in the right hand.

Sopran
Alt

Glo — ri — a e — jus Sanc — tus, Sanc — tus Do — mi — nus De — us Sa — ba — oth
Tenor
Glo — ri — a e — jus Sanc — tus, Sanc — tus Do — mi — nus De — us Sa — ba — oth
Bass

The third system concludes the vocal and piano parts. The lyrics for Soprano/Alt are "Glo — ri — a e — jus Sanc — tus, Sanc — tus Do — mi — nus De — us Sa — ba — oth". The lyrics for Tenor and Bass are "Glo — ri — a e — jus Sanc — tus, Sanc — tus Do — mi — nus De — us Sa — ba — oth". The piano accompaniment features a prominent *ff* (fortissimo) section, with dense chordal textures and melodic lines in both hands.

Listesso Tempo.

Sopran.
Alt.

Glo — ri — a in Ex — el

Tenor.

Glo — ri — a in Ex — el

Bass.

Listesso Tempo.

Sopran
Alt

cis — Glo — ri — a

Tenor

cis — Glo — ri — a

Bass

Die Pagen tanzen zum Klang ihrer Kastagnetten und Tambourins.
 Pagenne danser og slaar paa Castagnetter og Tambouriner.
 The pages are beating their tambourines and dancing with castagnettes.

Moderato.

First system of musical notation, piano (p), featuring complex chords and trills.

Second system of musical notation, including trills (tr) and a crescendo (cresc.) marking.

Third system of musical notation, marked *Tempo I^{mo}*, featuring a forte (f) dynamic and a piano (p) dynamic.

Fourth system of musical notation, featuring a forte (f) dynamic and triplet markings (3).

Fifth system of musical notation, featuring a forte (f) dynamic and accents (>).

Ein Madonnenbild, Heiligenbilder, Banner und Wachskerzen auf langen Stäben werden in Prozession aus der Kathedrale getragen. Die Priester und alle anderen folgen.

En Madonna Figur, Helgenbilleder, Bannere - tænde Lygter paa lange Stænger, bæres i Prozession ud af Kirken. Gejstlige og Kirkeængere følger efter.

A Madonna figure, ikons, banners, tapers on long poles are born in procession out of the cathedral. The priests and congregation are following.

Sixth system of musical notation, featuring a melodic line with various ornaments.

Seventh system of musical notation, featuring a piano (p) dynamic and complex chordal textures.

Lento religioso.

ff

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The tempo is marked "Lento religioso." and the dynamic is "ff". The piano part consists of sustained chords with long, sweeping lines connecting them across the staves.

This system contains the second system of music, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its sustained, flowing texture.

This system contains the third system of music. The vocal line continues with melodic phrases, and the piano accompaniment provides harmonic support with sustained chords.

This system contains the fourth system of music. It concludes with a final vocal phrase and piano accompaniment. The piano part features a final sustained chord with a long, sweeping line.

Don Juan tritt ein, als Mönch verkleidet. Er hat die Kapuze tief über sein Gesicht gezogen, tritt an das Crucifix. Don Garcia erscheint, gleichfalls als Mönch
 Don Juan kommer ind, klædt som Munk, med Hatte over Hovedet, og gaar hen til Krucifixet. Don Garcia kommer ind, ligeledes klædt som Munk. Don Juan mæker han
 Enter Don Juan, disguised as a monk, he has drawn the cowl well over his face, goes up to the crucifix. Don Garcia enters next, he too is disguised

Moderato

verkleidet. Don Juan fühlt, das Garcia ihn beobachtet; er gibt sich den Anschein, als sei er versunken in Gebet und Andacht vor dem Crucifix, aber nach und nach fühlt er sich durch
 bliver iagttaget af Garcia. Han lader som om han er optaget af Andagt og Bøn foran Krucifixet, men irriteres af hans Stirren og vender sig om mod ham.
 as a monk. Don Juan feels that Garcia is watching him; he pretends to be deep in prayer and worship before the crucifix, but by and by he gets irritated by

Più mosso

das unausgesetzte Anstarren Garcia's irritiert und wendet sich ihm zu.
 Garcia's persistent stare, and turns towards him: Don Juan:

Du wagst zu stö-ren mei-ne An-dacht? Wen suchst Du wohl hier Mönch?
 Hvor-for for-styrret J min An dagt? Hvem sø-ger J vel Munk?
 You dare dis-urb me in my wor-ship? whom are you seek in pray?

Don Garcia

Er, den ich su-che, hü-te sich! Der Schurke sei verflucht! Er
 Jeg sø-ger en for-ma-sie-lig en Slyngel, en Hallunk, en
 I have come out to stop a fiend, a vil-lain, on his way who

brach der heil'gen Kir-che strenges Ge-bot! Er küsste ei-ne Nonne! Ihr winkt nun bald der Tod!
 Syn-der i-mod Kir-kens hel-li-ge Bud som har for-ført en Nonne! en vi-et Kri-sti Brud!
 vi-o-la-ted sa-cred ho-li-est law, when he se-duced a sis-ter, a hea-ven wed-ded bride!

Don Juan wendet sich dem Crucifix zu, kniet nieder, als ob er bete. Sein Schwert ragt unter der Kutte hervor, Garcia bemerkt es.
 Don Juan vender sig mod Crucifixet og knæder som i Bøn. idet samme stikker hans Kaarde frem af Kuttens. Garcia ser den. 29
 Don Juan turns towards the crucifix, kneeling down as if praying. His sword protrudes from beneath his cassock, Garcia sees it.

poco più mosso

Dein De — gen, Freund, wie schade, ver — rät die Mas — ke
 En Munk — der bæ — rer Vaaben! Hvem skjuler Munke —
 I heard the klank af steel now, whom shall my hand re —

Poco lento
 (trm)

Poco più mosso

f

Er reißt Don Juans Kapuze herab. Don Juan ist aufgestanden und legt die Hand an den Degenknauf.
 Han river Kuttens af Don Juan. Don Juan har rejst sig, og har Haanden paa Kaardehestet.
 He tears the cassock of Don Juan's back. Don Juan has risen and puts his hand on his sword hilt.

ra — de!
 kaa — ben?
 veal now?

8

ff

Don Juan

Mönch, hü-te dich! suchst in der Kir-che Du Streit? Laß
 Hvad vil I mig? Kranker I Kirkens A — syl? Hvad
 At — tack ing me? here in this sanchi — fied place? What

p

Er reißt Garcia's Kutte zurück. Garcia steht vor ihm im violetten Ornat
 Han river Kutten af Garcia, der nu staar i Inkquisitionens violette Prælatdragt.
 He tears of Garcia's cassock, revealing the purple ornaate of the priests of

seh'n, wen ver-birèt dein mönchisches Kleid?
 gem — mer din Kut-te Munke-kra-pyl!
 hides then this cos sock? Show me jou face!

mf *f*

der Inquisitoren Don Juan prallt zurück.

the Inquisition.

Don Garcia

Zitt-re, Don Ju-an, der
 Skam jer, Don Ju-an, og
 Go now, Don Ju an, You're

Lento

Kir-chen ent-weih-te! Fort von hier! flièh vor Gottes Zorn in's Wei-te
 sank E-ders Blik-ke! Gaa saa bort! Den J-venter kom-mer ik-ke
 wait-ing in vain here, Go a-way! Do not dare to comethis church near.

Des Schei-ter
 Nu Ba-let
 Now pun-ish-

hau-fens Flam-me' wird die Schuld — der Non-ne süh — nen
 ven-ter hen-de, den for-ma ste-li-ge Kvin-de.
 ment a-waits her, she who broke her sa-cred prom-ise

Più mosso.

ff

Agatha kommt herein, entsetzt, verfolgt von maskierten Bewaffneten. Don Juan legt seinen linken Arm schützend um sie, zieht seinen Degen mit der rechten Hand und versucht sie zu verteidigen. Kurzer Kampf
Agatha kommer ilende forfulgt af maskerede bevæbnede Mænd. Don Juan tager hende ind til sig, drager sin Kaarde, og forsvarer hende mod Mændenes Angreb. Don Juan bliver saaret, og slipper Agatha
Agatha comes running in terror followed by masked armed men. Don Juan puts his left arm round her, drawing his sword with his right, and tries to defend her. Don Juan is wounded, and has to submit

Don Juan wird verwundet und Agathe wird aus seinem Arm gerissen und fortgeschleppt.
som Mændene slæber ud.
to the men tearing Agatha out of his arm and dragging her away.

Don Garcia

Nun schöp' da raus die Leh-re halt Got-tes Haus in
Saa kend da Kir-kens Læ-re re Hold Her-rens Hus i
you know this place is sa cred God's house we all must

Er geht, verfolgt von den Knechten der Inquisition. Don Juan wankt und stützt sich an der Säule, er preßt seine Hand an die
Han gaar fulgt af Inquisitionens Mænd. Don Juan støtter sig op mod Søjlen, og presser sin Haand ind mod Saaret. Wunde.
He goes, followed by the servants of the Inquisition. Don Juan leans against the column, pressing his hand against the wound.

Don Juan.

sempre Lento

ist das mein Herz-bleit, so
 Rin-der af Saa-ret mit
 Is it my life blood that

Seine Gedanken fangen an sich zu verwirren.
 Hans Tanker forvirres og han taler i Vildelse.
 His mind begins to wander he is speaking deliriously.

warm und hell? Muß ver-eb-ben des Le-bens Quell? A-ga-
 Hjer-te-bleit? Ram-te i mid det Li-yets Rod. A-ga-
 stains the ground? Am I wound ed? or am I sound? A-ga-

— tha! Pur-pur-rot ist dein Ge-wand! Glüht in Mor-gen-rö-te rines das Land? al-les
 — tha! Du som jeg tro-e-de paa! Var det Mor-gen-rø-dens Blod jeg saa? Hjer-tets
 — tha! what have they done to you? Did the pur-ple cloud of dawn I see? Am I

pp

Er hat Hallucinationen, starrt mit schreckhaft weiten Augen um sich
 Han hallucineres fuldkommen, og stirrer ud i Rummet med vidt opspilede
 He is gradually getting hallucinated staring with wideopen eyes, wildly. Gjine.

blu-ret — — Flammt und blu-let — — al-les flu-let!
 Blø-den — — Mor-gen-rø-den — — el-ler Dø-den?
 liv-ing? Am I fly-ing? Am I dy-ing?

Ein Leichenzug naht sich vom Hintergrund der Kirche her. Zwei Reihen Frauen in Trauerkleidern schreiten vor einem Sarge, welcher mit schwarzem Sammt bedeckt ist. Sie tragen brennende Wachskerzen in den Händen. Der Sarg wird von anderen, ebenfalls schwarzgekleideten Frauen getragen. Hinter dem Sarg kommen abermals zwei Reihen trauernder Frauen mit Kerzen. Lautlos zieht die Trauer-Prozession vorüber. Die Gesichter der Frauen sind wachsbleich und totenstarr. Als die erste Reihe der Frauen an der Säule, neben welcher Don Juan liegt, vorüber geht, streckt er die Arme nach einer der Frauen aus.

(Et Ligtog kommer fra Kirkens Baggrund.)
 To Rækker sortklædte Kvinder med tændte Kærter i Hænderne, gaar foran en med sort Fløjel betrukken Kiste, som bæres af andre sortklædte Kvinder. Bagefter Kisten kommer atter to Rækker sortklædte Kvinder med tændte Kærter. Alle gaar ganske lydløst og har gustne, ligblege Ansigter. Da de første af dem er kommen hen til Søjlen rækker Don Juan Armen ud mod en af dem.

A funeral cortege appears from the background of the cathedral; two rows of women dressed in mourning, lighted tapers in their hands, are preceding a coffin covered with black velvet; the coffin is carried along by other black-clad women. Behind the coffin are walking two rows of women in black, lighted tapers in their hands. The cortege is passing along without a sound; the women's faces are pallid and waxlike, deathly pale. As the first row of women go past the column where Don Juan is lying, he stretches his arms towards them.

Lento doloroso. (Et ligtog kommer fra Kirkens Baggrund.)

Orgel på Scenen. *p*

Orgel. *pp*

Orgel. *p*

Orgel. *pp*

Orgel. *pp*

Don Juan. Sag fromme Schwester, wessen Herz fand seinen Frieden?
 Hvem, fromme Søster, er den Sjælsom nu hr evig Fred?
 Say who is he whose beating heart has stopped within his breast?

Eine der Frauen: (mit gespensterhafter Stimme.) Es ist Don Juan Marana, den wir zur ewigen Ruhestätten tragen.
 En af Kvinderne: (med spøgelseagtig Stemme.) Det er Don Juan Marana, som bæres til sit sidste Hvilested.
 One of the women: (in sepulchral tones.) It is Don Juan Marana whom we take to his everlasting rest!

Don Juan:

(ganz verwirrt) Das war mein Name, den sie nannte! (er streckt seine Hand einer anderen entgegen) Wer ruht in diesem Sarge? Nenne mir seinen Namen!
 (Fortumlet:) Det er mit Navn hun nævnde. (rækker ud efter en af de andre Kvinder.) Seinen Stand!
 (quite confused murmurs) She spoke my Name, I heard it well. (he stretches his hand towards one of the other women.) Hvem er i denne Kiste, I kommer bærende med?
 Who sleeps within this coffin? What was his name? his crest?

Orgel

Die zweite Frau: (mit entfernt klingender Stimme) Es ist Graf Don Juan Marana, den wir zur ewigen Ruhestätte tragen.

En anden Kvinde: (med fjærn Stemme:) Det er Grev Don Juan Marana som føres til sit sidste Hvilested.

Second woman: (in a far-off voice:) It is Count Don Juan Marana whom we take to his everlasting rest.

Don Juan: (erschauernd) Wieder mein Name!

(farer sammen) Mit Navn igen!
 (shudders) My name once more!

Orgel

Wach ich, träum ich? Oder bin ich tot?

*Lever jeg, drømmer jeg - eller er jeg død.
Do I live? do I dream? or am I dead?*

(streckt seine Arme einer dritten Frau entgegen:) Sag mir um Himmels willen, wessen Leichnam
(trækker Armen ud mod en tredje Kvinde:) I Himmels Navn, saa sig dog, hvis Lig
(stretching his arms towards a third woman:) In Heaven's name, oh sister, whose coffin

Orgel

tragt Ihr da? Und wer sind all die Frauen?
*I bærer med - og hvem er alle disse Kvinder?
have you there? and who are all these women?*

Die dritte Frau (mit Grabesstimme)
En tredje Kvinde: (med Gravrøst:)
A third woman: (in sepulchral tones:)

Orgel

Es ist Don Juan, auf dem Wege zu seiner Ruhestätte! Wir sind Seelen, gerettet vom Fegefeuer durch seiner
 Det er Grev Don Juan, som føres til sit sidste Hvilested, og vi er Sjæle, som hans Moders Bønner har frelst
 It is Count Don Juan who is going to his everlasting rest, and we are souls whom his mother's prayers

Orgel

pp

Mutter Gebete!
 fra Helvedes Luer.
 saved from Hell.

Die Frauen setzen den Sarg nieder, heben den Deckel herab und umstehen
 De sætter Kisten paa en Sarkofag og fjerner Laaget, og samler sig
 The women put down the coffin, gathering closely round it; they take

Orgel

pp

gedrängt den Sarg.
om den.
off the lid.

Don Juan erhebt sich im Sarge.
Don Juan stiger op af Kisten.
Don Juan rises from the coffin.

Sempre lento

First system of piano introduction. Treble and bass staves. Dynamics: *p*.

Second system of piano introduction. Treble and bass staves. Dynamics: *f*.

Don Juan:

Vocal line for Don Juan, first system. Treble staff with lyrics. Dynamics: *f*.

Ah — mei-ne Buh-len, Ihr scheint mir zu zür-nen? Kin — der der Wol-lust be-zahlt nach Gebühr!
I — mi-ne En-ker, mit Lius El-sker-in-der, fald. — te til Sorg- og Be-drag og Fortrød!
Hear me you wom-en, my light loves you har-lots, paid you I have for what joy you me gave!

Piano accompaniment for Don Juan, first system. Treble and bass staves. Dynamics: *mf*.

Vocal line for Don Juan, second system. Treble staff with lyrics. Dynamics: *f*.

Du — der-mie-nen bei Freu-den-dir-nen!! Nehmt mei-nen Fluch und dann
Sla — ve — sjæ — le og Tje — ner-in-der Tag — je-res Her-res For-
Wretch — ed' slave-girls whom I des-pis now! take then my cur-ses, and

Piano accompaniment for Don Juan, second system. Treble and bass staves. Dynamics: *f*.

trellt — Euch von hier! Nehmt mei — nen Fluch ————— im — mer
 ban — del — se med! Tag min For — ban ————— del — se
 go to your grave! Take now my cur ses, and

Chor: Herr, o gieb ihm
 Kor: Her re giv ham
 Chorus: Lord oh give him

(Die Frauen ziehen sich vom Sargophag zurück.)
 (Kvindene trækker sig noget bort fra Kisten.)
 (the Women withdrom from the coffin.)

zu!
 med!
 go!

Ruh,
 Fred,
 peace!

Schenk ihm Frie — den Herr
 giv ham Fred, o Fred!
 Give him peace, oh Lord!

(Die Frauen knißen nieder und bergen ihre Gesichter in den Händen.)
 (De faldet knælende til Jorden skjulerde Ansigterne i deres Hænder.)
 (The women kneel down hiding their faces in their hands.)

Al-ten Euch from-men Mä-chen und Frau-en fromme die Höl-le und e-wi-ges Grau-en
 Al-le / fromme frök-ner og fru-er *gib* Get ye maa brænde Hel-ve des *lu-er!* Grau-en
 Hear me you wo-men mar-ried and sing le to Hell fire and burn in to sink le;

Denn Eu-er Kuss war nur Lü-ge und Lust und Gier der Zweck!
 / som for-ræd-le i Vel-lyst hver er lig Mand paa Jord.
 You who be trayed in your pas-sion earth hon-est man on earth!

Falsch sind die Psalmen, Ihr sinet sie ver-worren! Und Eu-re Schön-heit wird wel-ken und dor-ren!
 Syng for den dø-ve Vor-her-re en Sal-me. Al-je-res Skøn-hed skal vis-ne og fal-me!
 Go on in vain with your singing and pray-ing! God turns a deaf ear to all you are say-ing!

Chor Herr o ih-m Ruh!
 Kor Her re oh ham ham Fred!
 Chorus Lord oh give give him him peaci!

un poco mosso

Poco lento .

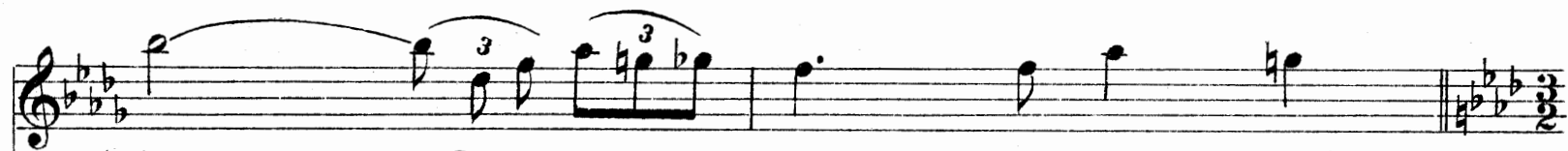
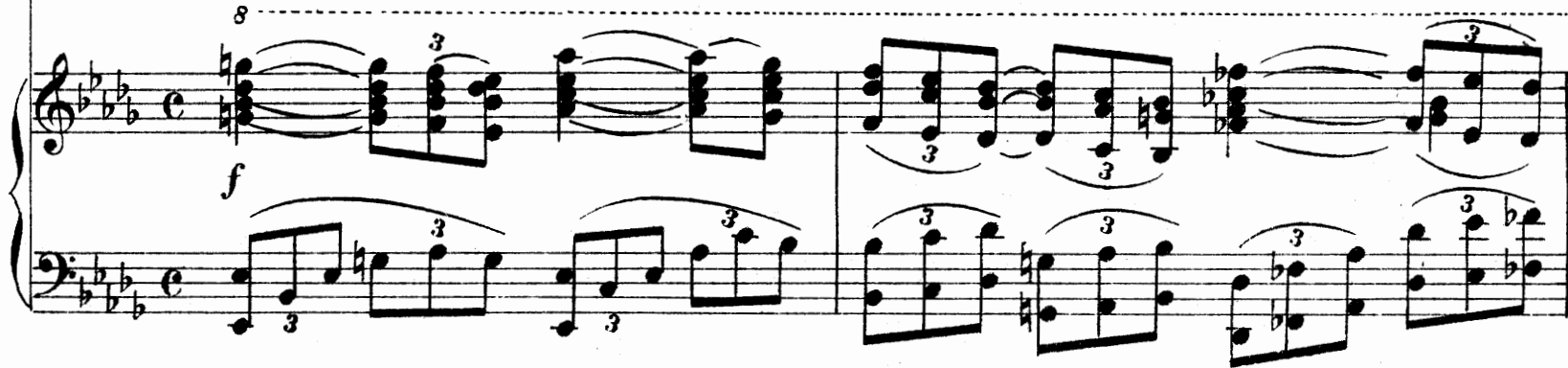


Singt — , wenn Jhr wollt — , preisst den Herrn im-mer - zu — ! Jch
 Bed — og syng Sal — mer - til Him — lens Gud — , jeg
 Pray — that he guard — you from fear and from fall — J'm



Schenk — ihm — die Ruh — ! Frie — den in
 Giv — ham — hans Fred — , Fred — i
 Give — him — your peace — Give — him

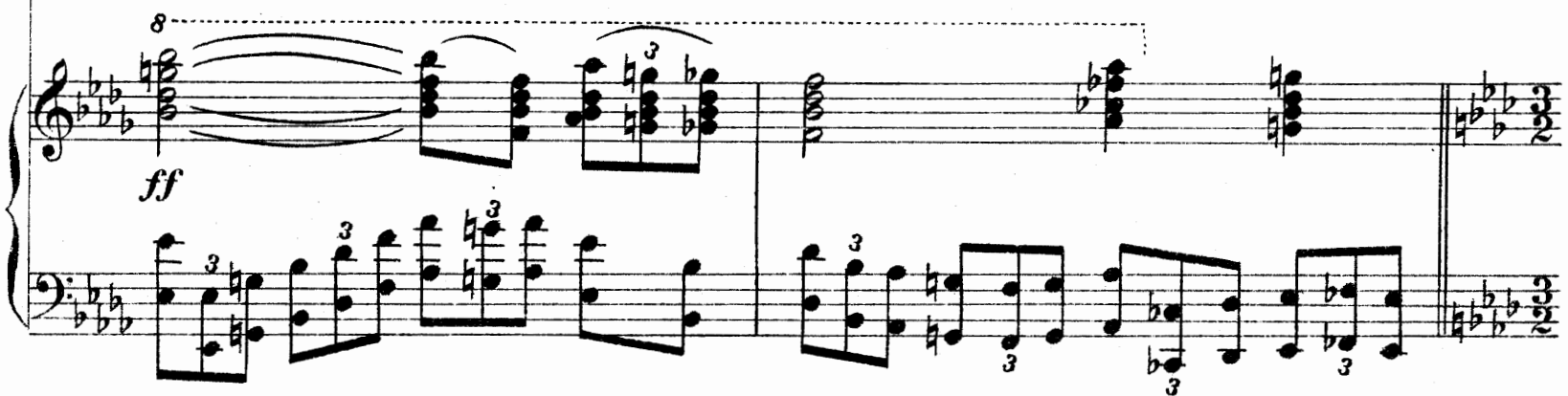
Poco lento .



dreh — Euch den Rük — Ken — ! Mich lasst — in —
 ven — der ham flyg — gen — , med al — hans —
 turn — ing my back — now — on you — on —



E — wig — keit — und
 E — vig — E — vig —
 peace — oh — give — him



(Er sinkt in den Sarkophag zurück)
(Han synker med Kisten ned i Sarkofagen.)
(He sinks down into the coffin.)

Ruh ——— !
Bud ——— !
you ——— !

(Die Frauen sind während seiner Wortegeflüchtet, sich am Boden windend.) (Die Kathedrale liegt wieder in tiefer Dunkelheit)
(Kvinderne har fjæret sig, krybende langs Gulvet.) (Kirken ligger atter i Mørke.)
(The women have fled during his speech creeping along the floor.) (The cathedral is once more in complete darkness.)

Ruh ——— !
fred ——— !
peace ——— !

Largo.

(Don Juan liegt tot am Fuße der Säule. Von dem Crucifix fällt ein blendender Lichtschaff auf den Toten nieder)
(Don Juan ligger død ved Søjlen med Krucifixet, hvorfra et blændende Lys strømmer ud, og falder ned over ham.)
(Don Juan is lying dead at the foot of the column where on the crucifix hangs, a dazzling light which seems to irradiate from the crucifix is streaming down over the dead man.)

II. Akt.

Lento con dolore.

The musical score is written for piano and consists of several systems of staves. The tempo and mood are indicated as "Lento con dolore". The score begins with a *pp* (pianissimo) dynamic. The first system shows the right hand with a melodic line and the left hand with a rhythmic accompaniment. The second system includes a *cresc.* (crescendo) marking and a *dimin.* (diminuendo) marking. The third system features a triplet in the left hand and a *pp* dynamic. The fourth system has a *cresc.* marking in the left hand and a *f* (forte) dynamic in the right hand, which then softens to *p* (piano). The score concludes with a fermata and a final chord. There are also some performance markings like *|||* and *|||* at the bottom of the page.

Poco lento maestoso.

un poco mosso.

8-7

f

pp

8

ff marc.

poco rit.

dimin.

trump
trump
trump
trump

b2
f
b2
p

trump trump trump trump trump trump trump trump

trump trump

trump trump trump trump

p

p

Poco Allegro.

f

mf

mf

44

8

cresc.

This system contains the first two staves of music. The top staff features a melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff provides a rhythmic accompaniment with eighth notes and rests, also marked with an '8' above the first measure. A 'cresc.' marking is placed above the right side of the system.

8

f

This system contains the next two staves of music. The top staff continues the melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff continues the rhythmic accompaniment with eighth notes and rests, marked with an '8' above the first measure. A dynamic marking of '*f*' is placed above the right side of the system.

8

f

This system contains the next two staves of music. The top staff continues the melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff continues the rhythmic accompaniment with eighth notes and rests, marked with an '8' above the first measure. A dynamic marking of '*f*' is placed above the right side of the system.

8

cresc.

This system contains the next two staves of music. The top staff continues the melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff continues the rhythmic accompaniment with eighth notes and rests, marked with an '8' above the first measure. A 'cresc.' marking is placed above the right side of the system.

8

f

This system contains the next two staves of music. The top staff continues the melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff continues the rhythmic accompaniment with eighth notes and rests, marked with an '8' above the first measure. A dynamic marking of '*f*' is placed above the right side of the system.

ff

v

This system contains the final two staves of music. The top staff continues the melodic line with eighth notes and rests, marked with an '8' above the first measure. The bottom staff continues the rhythmic accompaniment with eighth notes and rests, marked with an '8' above the first measure. A dynamic marking of '*ff*' is placed above the right side of the system, and a '*v*' marking is placed above the final measure of the bottom staff.

First system of musical notation. It 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 three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth notes and triplets. A dynamic marking of *f* (forte) is present. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of musical notation. It continues the piece with similar rhythmic patterns. A dynamic marking of *p* (piano) is present. The texture remains dense with many beamed notes and slurs.

Third system of musical notation. It features a dynamic marking of *f* (forte). The music includes several triplet markings over groups of notes.

Fourth system of musical notation. It begins with a dynamic marking of *p* (piano) and includes the instruction *poco accel.* (poco accelerando). The music continues with complex rhythmic patterns.

Fifth system of musical notation. It features a dynamic marking of *f* (forte) and a *cresc.* (crescendo) marking. A first ending bracket labeled '8' is present at the end of the system.

Sixth system of musical notation. It features a *cresc.* (crescendo) marking and ends with a dynamic marking of *ff* (fortissimo). The music concludes with a final chord and a fermata.

8

mf

First system of musical notation, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music begins with a dynamic marking of *mf* and includes various rhythmic patterns and articulations.

8

cresc

Second system of musical notation, continuing the piece with a *cresc* (crescendo) marking. The notation includes complex rhythmic figures and dynamic changes.

8

Third system of musical notation, showing further development of the musical themes with intricate rhythmic patterns.

8

ff

Fourth system of musical notation, marked with a forte dynamic (*ff*). It features a prominent triplet in the right hand and a *p2* marking in the bass line.

8

cresc

Fifth system of musical notation, marked with a *cresc* (crescendo) marking, showing a build-up in intensity.

8

ff *poco lento* *pp*

Sixth system of musical notation, concluding the page with a *ff* marking, a tempo change to *poco lento*, and a final *pp* (pianissimo) dynamic marking.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The system contains several measures of music with various note values and rests. Dynamic markings include *cresc.* and *p*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The system contains several measures of music, including a triplet in the bass staff. Dynamic markings include *cresc.* and *mf*.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The system contains several measures of music, including a triplet in the bass staff. Dynamic markings include *f*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The system contains several measures of music, including a triplet in the bass staff. Dynamic markings include *Poco meno.*, *mf*, and *cresc.*

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature has three sharps. The system contains several measures of music, including a triplet in the bass staff. Dynamic markings include *cresc.* and *f*.

Con moto maestoso.

ff marc. molto

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of dense, rhythmic patterns in both hands, with a complex texture of chords and moving lines.

Second system of musical notation, continuing the dense texture from the first system. The right hand features intricate chordal patterns, while the left hand provides a steady, rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The texture remains dense and complex, with frequent changes in chordal structure.

Fourth system of musical notation, including a section marked *fff* Trombi. This section features a prominent, powerful brass-like texture in the right hand, while the left hand continues with its rhythmic accompaniment.

Fifth system of musical notation, continuing the complex and powerful musical texture. The right hand's part is particularly dense with many notes per measure.

Sixth system of musical notation, the final system on the page. It concludes with a powerful, sustained chordal texture in both hands, marked with a 6/4 time signature.

Platz vor dem Paradiese. Im Hintergrunde zwei grosse, goldene Tore, das Portal ist mit Engelsfiguren geschmückt. Blendendes Licht flutet von ihm aus über die Felsenklippen links, wo aus der Tiefe der Eingang zur Hölle sichtbar ist. Zwei hohe Cypressen rechts bilden den Eingang von der Erde her.

In der Mitte der Bühne steht ein hoher, prachtvoll geschmückter Tronsessel. Von ihm aus führen an beiden Seiten Stufen nach dem goldenen Tor, vor welchem zwei Engel mit flammenden Schwertern Wache halten. Auf dem Tronsessel sitzt der Erzengel Michael, umgeben von Cherubims. Er hält ein Flammenschwert in seiner Rechten. Die Engel blasen ihre langen, goldenen Trompeten.

Foran Paradiesets Hare. I Baggrunden to store gyldne Porte. Hvelvingen derover er smykket med Englefigurer. Blendende hvidt Lys over den. Paa venstre Side Klipper. I Klippen er Nedgangen til Helvede. Paa højre Side to store Cypresser, som danner Nedgangen til Jorden.

Paa Midten af Scenen en stor, pragtigt smykket Stol. Paa hver Side af Stolen fører der Trappetrin op til de gyldne Porte som bevogtes af to Keruber med flammende Sværd. Erkeenglen Michael sidder i Stolen, som er omgivet af Keruber. Han holder et flammende Sværd i Haanden. Keruberne blæser i lange, gyldne Trompeter.

Outside the Paradise Gardens. Towards the back two large, golden gates, the portal decorated with carved figures of angels. A dazzling white light is shining. Cliffs to the left, in the cliff-wall is seen the descent to Hell. Two tall cypresses to the right of stage indicate the descent to Earth.

In the centre of stage a big, sumptuously decorated armchair. Steps on each side of the armchair lead to the Golden Gates, where two cherubs are mounting guard, flaming swords in hand. In the chair sits St. Michael, the Archangel, surrounded by cherubs. He is holding a flaming sword in his right. The cherubs are blowing their long, golden trumpets.

Ten.

Bass

Hos si - an na,

Lento maestoso.

mf cresc

mf

Hos si - an na !

Frauen-(Engel-)Chor aus dem Paradiese:
Kvinderne i Paradiesets Have.
Voices of Women from the Gardens of Paradise

Sopran.

Hos - si - an - na, Hos - si - an - na -

Alt.

p

dimin.

The piano accompaniment for the final section consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a harmonic foundation with sustained chords and moving lines. The texture is dense and expressive, typical of a Romantic-era accompaniment.

Die Cherubims blasen. Zwei Cherubims führen Don Juan durch den Cypressen-Eingang herein. Er ist totenblass, in schwarze Seide gekleidet.
 Keruberne blæser. To Keruber fører Don Juan ind fra Cypresserne. Han er dødbleg og klædt i sort Silke.
 The cherubs blowing. Two cherubs leading in Don Juan from the entrance where stand the cypresses, he is deathly pale, dressed in black silke.

Zwei Cherubims:

To Keruber:

Two Cherubs:

Erz-en-gel, von Gott er-ko-r'ner Hü-ter hei-lig-ster Ge-bo-te. Aus ir-di-scher
 Al-mæg-ti-ge Er-ke-en-gel Vag-ter af Guds Lov i Him-len, her fö-rer Vi
 All-hal-low-ed judge of man-kind! Keep-er of God's law in Hea-ven! See, here we are

Welt naht ein ver-lor-ner Sün-der, Don Ju-an — !
 til dig en for-hæt-det Syn-der, Don Ju-an — !
 bring-ing an in-du-rate sin-ner: Don Ju-an — !

Moderato. *trm* *trm*

Michael:

Hin-weg von hier! Nur Ver-dam-mung winkt
 Vig bort fra mig! Du for-ban-de-de,
 Get hence from here to where you be-long

dem, der al- le Ge- bo- te höhn- te, in die Höl- le stosst ihn, Teu- feln zum Spie- le!
 i den e- vi- ge Jld, som er be- redt for Djæ- ve- len og al- le hans Eng- le!
 to the doom which is thine, which waits for you, to hell- fire where the dev- ils are hous- ing!

Più mosso.

rit.
 Du sä- test Ver-
 Du saa- e- de
 Your path- way on

Poco meno.

zweif- lung und Trä- nen nur, wo du gingst! Bra- chest al- le Schwü- re!
 Graad - og For- tviv - lel - se paa din Vej! Du svor fal - ske E - der
 earth - it was strewn with sin and with tears! You who broke each pro - mise ,

Du be- fleck- fest rei- ne Her- zen mit Schan- de!
 og be- smit- te- de u - skyl- di- ge Hjer- ter!
 you se- du- cer of the in- no- cent mai- dens!
 E- wig ver- schlos- sen
 E- vigt for- bøn- det
 Here you shall reap your

bleibt der Him- mel Dir der Se — li — gen!
 væ- re du fra Ly — sets Bo — li — ger!
 just re-ward for all your crimes — — — on earth!

cresc.

Don Juan.

Andante con moto.

Soll un-ver-tei — digt ich — denn ver — dammt sein?
 Vil du da døm- me mig — u — den For — svar?
 Will you then judge me thus — all de — fence — less?

p

tr

Gna — de er-bett-le ich nicht! nein ich hei-sche nur Ge-rech — tig-keit, soll ich die nicht
 Du — som har Him-me-lens Hær-ska — rer med dig og mod mig — som står væ-ben-løs al-
 You — who are ru-ling the great hosts of Heav-en, where-as I — must be stand-ing here a-

mf

Michael:

fin — den — ?
 le — ne — ?
 ban — doned — ?

Wer — soll vor mei-nem An — ge-sicht
 Hvem — vil — de vel for-sva — re dig —
 Whom — think you would de-fend you here —

f

Don Juan:

— für dich spre-chen ?
— for mit Aa- syn ?
— to my pre- sence ?

Füh-ren Be- schul-dig-te oft- mals ih- ren
Plej-er en an- kla- get ik- ke at faa
Are not the sin- ners per- mit- ted to de-

pp

Michael:

eig- nen Pro- zess nicht al- lein ?
Lov at for- sva- re sig selv ?
fend their own case if they can ?

So ver- teid' ge dich !
Saa for- svar dig da
Then de- fend your- self ,

Kre- a- tur — so ver-
du for- stok — ke- de
oh you har — den- ed

stockt ! Der Au — gen- blick wird bald Kom- men, da dein Mund auf e — wig fin- det nur tau- be
Sjæl, men vid, den Ti- me er kom- men, da din sled- ske Tun - ge ta - ler for dø - ve
soul, but mind: the hour has come now when your ly- ing tongue be speaking and no one

mf

Con moto.

Don Juan:

Oh- ren !
Ø - ren !
list- ens !

Poco meno.

Deu - te mir: Wenn aus gol-de-ner Fül - le Gott für uns Men-schen Schön- heit er- schuf - Wenn er
 Sig mig da, hvor- for gjor-de din Her- re Jor- den saa un- der- dej- lig at se hvor- for
 Tell me pray: where fore did then your mast- er give us such won- drous beau- ty on earth? Why did

Ju - gend uns schenk- te, zau- be- risch lieb- li- che Frau - en, bei
 gjor - de han kvin- der- ne saa vid - un- der- lig skön - ne at
 he make the wo - men there so wond - er - ful - ly love - ly that

de - ren An - blick die Sin - ne ver - ge - hen? Lip -
 Man - den gik fra sin Sans naar han saa dem? De
 eye - ry man lost his head when he saw them? They -

- pen zum Kus - se lo - cken, oh: wes - halb - all die - se Wun - der?
 - er de mest vel - sig - ne - de, som Gud - har sat paa Jor - den!
 - are the bloom of na - ture's gifts, the fai - rest of all cre - a - tion!

Jch drück-te die ei-ne ans Herz, lie-be-be-
 Jeg el-sked den e-ne og tog hen-de i
 I saw one and loved her, for oh! she-was so

rauscht, pries Dei-nen Herrn dann, der sie-er-schaf-fen! Doch
 Favn, op-fyldt af Tak for den skön-ne Ga-ve. Men
 fair; I of-fered praise-to he who-did cre-ate her! But

dann, er-schien ei-ne an-dre, schö-ner noch! Was könnt ich
 se der kom-mer-en an-den paa min Vej end-nu
 lo! then I met-an-oth-er-on my way, she-was

an-ders fun, als ihr lie-bend mich zu wei'n! Ja
 skön-ne-re og jeg tog hen-de i Favn! Men
 fai-rer still! and I gave her all my love. And

Got — tes Er — de war ein Zau — ber — gar — ten , wo die Frau — en er —
 Jor — den var en un — der — dej — lig Ha — ve, hvor den e — ne
 earth was oh! so beau — ti — ful a Gar — den, where the wom — en were

blüh — ten in wun — der — sam wech — seln — der Schön — heit ! Lo — tus — blu — men
 Kvin — de var skøn — ne — re end den an — den, og in — gen Lo — tus —
 flow — ers, one love — li — er than — the o — ther! There is no lo — tus —

pran — gen nicht so — die herr — lich — ste Ro — se kann nie sich ver — glei — chen mit
 blomst — er saa skær — og in — gen Ro — se kan maa — le sig med dem i
 flow — er so fair — and neith — er do ro — ses comp — are with a mai — den's

Frau — en Reiz
 Glød — og Duft
 blush — ing grace

cresc
rit.
cresc

p

Don Juan:

Weil im Gar-ten der Lie-be man-chen Strauss ich pfück-te ver-dammst du
 Skul-de jeg da for-sa-ge dis-se skön-ne Ga-ver, som rak-tes
 What could I do but love them, all these fai-ry trea-sures which came to

pp

mich! Mit Duft und Far-ben - fau-send - fäl - tig prun-kend, des Zau-bers be-
 mig! Spörg Som-mer-fug-len, om den kun har rört ved en e - ne - ste
 me? The but-ter-fly gay does not give his love to one flow-er a -

pp

wusst, har-ren die Blu-men auf lie-bes - fro - he Fal-ter! Das
 Blomst. El-sker den ik-ke dem al-le - som er smuk-ke? Min
 lone, flut-fers from one to an-oth-er - in the sun-light! My

mf

war mein Ver-gehn, dass ich sie lieb — te, lieb — te und
 Brö-de var den, at jeg har el — sket, el — sket og
 crime was but that J have lov — ed, lov — ed and

mf

glut — voll ver-ehr-te, die Wun-der der Schö-pfung, die mein Au — ge
 til — bedt den skön-ne-ste Skab-ning som ud-gik af din Her — res
 wor — shyp-ped the fair-est crea-ture whom on my way through life J

f

sah — ! Und ich brach-te dem Höch — sten Lie — bes-op — fer,
 Haand — og jeg vid-ste ej stör — re Lov — sang der-o — ver
 met — ! And J felt J was young — and hap — py, oh, mast — er!

ff rit.

hö — her als Ge-bet — preis ich die Lie — be —
 end at gi-ve dem — mi-ne kys og kær — tegn — !
 when J gave to them — my love and wor — ship

p *f*

Er beugt sein Haupt vor St. Michael.
Han böjer sit Hovede for Michael.
He bends his head before St. Michael.

Michael.

Don Ju-
Don Ju-
Don Ju-

an — du ver-stock-tes-ter Sün-der! Je- der Kuss war Schuld! Dei-ne Lie — be bracht
 an, — du för-hær-de-de Syn- der, di- ne Kys var Gift, og din Kær — lig- hed
 an — oh you wil-est of man-kind! Ev'ry Kiss was sin! And your love — gave but

Tod und Lei-den! Hin- weg! Hin- weg! Sei auf e- wig ver-dammt nun zu
 Död og Kum-mer. Vig bort! Vig bort! Di-ne Syn-der er sto-re som
 death and sor-row! Get hence! Get hence! For your sins they are ma-ny as

höl- li- schen Qua- len! Er- lö- sung soll dir wer- den, wenn Reu- e und Bu- ße dein Herz ge-
 stin- ken-de Bjær-ge, og för de kan för- la- des, maa al- le de Tæ- rer du har för-
 black as the moun- tains, and they shall not be par- doned till ang- uish and sor- row, born of your

cresc.

zähmt! Erst dann geh zum Frie - den ein ! Wo sind die
 rodt, for - vand - les til e - vig Fryd! Hvor er de
 crimes be changed to e - ter - nal joy! Where are the

Frau - en, de - ren kla - ge mein Loos be - stimmt — ? Dei - ne Op - fer, sie wan - deln da -
 Kvin - der, som har an - kla - get mig saa haardt — ? Di - ne Of - re er al - le i
 wo - men who ac - cuse me of all these crimes — ? All your vic - tims are dwel - ling with

hin im Pa - ra - die - se ! Fie - le ihr Blick auf Dich , so wür - de
 Pa - ra - di - sets Ha - ve , vid - ste de, du var her, der vil - de
 God in Hea - ven's Gar - den, if they knew you were here they would be -

Ab - scheu sie pa - cken und Ent - set - zen vor Dir ! Lass den - noch er -
 löf - tes i - mod dig, der et Ræd - se - lens Skrig. Saa lad dem da
 rai - sing a - gainst you full of ter - ror their cry! Then let them be

Piu mosso
mf *f*

schei - nen sie ! Jch will ih - re kla - gen hö - ren , aus ih - rem eig - nen
kom - me her , at An - kla - gen jeg kan hö - re af de - res e - gen
com - ing here ! My doom shall I then be hear - ing as spo - ken by their

Poco meno. Michael: zu den Cherubims:
til Keruberne:
to the Cherubs:

Mund ! So ru - fet die jun - gen Frau - en her ! Al - le die
Mund ! Hent al - le de un - ge Kvin - der hid ! Al - le de
lips ! Tell all the wo - men to come to me ! Vic - tims af

Op - fer, die Don Ju - an zer - trat, als er der Wol - lust fröhn - te !
Of - re, som Don Ju - an har knust un - der sin Fod paa Jor - den !
pas - sion whom Don Ju - an se duced while - in the land of liv - ing !

Die Engel öffnen die Tore zum Paradies. Sie treten ein. Blendendes Licht fällt auf die jetzt sichtbaren himmlischen Gefilde, eine Landschaft von zauberhafter Schönheit, in welcher Bäume und Blumen von fremdem, überirdischen Aussehen sind. Im Mittelpunkt des Hintergrundes steht der Baum der Erkenntnis, von herrlichen Früchten beladen. Rings um den Baum gruppiert eine Anzahl junger Frauen in weissen wallenden Gewändern, ihre Köpfe sind von goldenen Aureolen oder Blumen umrahmt. — Die jungen Frauen bewegen sich langsam nach vorn, sie steigen die Stufen herab, die Gruppe teilt sich in zwei Hälften beim Herabsteigen, sodass der Sitz des Erzengels zwischen sie kommt. Sie werden geführt von Agatha, Marquita und Pepita.

Keruberne lukker Portene op til Paradisets Have, og gaar ind i den. Under et blændende Lys ser man et vidunderligt Landskab med skønne Blomster og Buske. I Midten i Baggrunden står Kundskabens Træ med skønne Frugter. Om Træet er placeret en Gruppe af unge Kvinder i hvide folderige Dragter, med gyldne Glorier eller Blomster i Haaret.

De unge Kvinder kommer langsomt frem, og gaar ned af Trinene paa hver Side af Michael. Forrest gaar Agatha, Marquita og Pepita.

The cherubs throw open the gates to the Gardens of Paradise, they enter. A dazzling light falls on a landscape of wondrous beauty trees and flowers of a strange, unearthly perfection. In the centre, towards the background, stands the Tree of Knowledge, laden with luscious fruits. Round the Tree are grouped a number of young women, in white, flowing garments, with golden aureoles, or flowers, round their heads.

The young women are moving forwards, slowly, they descend the steps, the group divides in to two halves, while descending, one on each side of the archangel's chair. They are lead by Agatha, Marquita and Pepita.

Maestoso.

f *p* *cresc.*

Cherubims blasen.
Keruberne blæser.

trm *trm* *trm* *trm* *trm* *trm* *trm* *trm*

Michael:

trm *trm* *trm* *trm* *trm* *trm* *trm* *trm*

mf

Don - na A - ga - tha,
 Don - na A - ga - tha,
 Don - na A - ga - tha,

schil-dre, wie dein Ver-füh- rer schnö-des-te List ge - braucht, bis du wil-len- los
 sig nu til din For-fö- rer, at han for-för- te dig - til at bry-de dit
 tell him that he be- trayed you and per-su- a - ded you - till you bro-ke your

p

folg- test, dein Ge-lüb- de ver- ga- Best, und wie der Flam-men- tod dein Loos war!
 Løf- te, og at flyg- te fra Klo- stret, men at det blev din Død paa Baa- let,
 pro- mise, which you gave to the vir- gin, and that you suf- fered death, and tor- ture!

Andante cantando.

Agatha hebt ihr Haupt und sieht Don Juan an, dann senkt sie den Blick.
Agatha løfter sit Hoved, og ser paa Don Juan, men bøjer saa sit Hoved igen.
Agatha lifts her head and looks at Don Juan; then she casts her eyes down again.

Agatha:

Jch
Jeg
J

weiss nicht, o En- gel! Ver- ges- sen ist, was ge- schah!
ved ej, o Her- re, jeg hu- sker det ik- ke mer.
mind not, oh Mast- er! I mind not what did take place.

Michael:

Don-na Mar-qu-
Don-na Mar-qu-
Don-na Mar-qu-

i - ta! Zeih du ihn der Schand- tat! Ei- nes An - dren Gat - tin
i - ta! Daa- red han dig ik - ke, da du var en dy - dig
i - ta! Did he not se - duce you tho' you were an - oth - ers

warst du ! Doch er er-stach ihn hohn-voll vor dei-nen Fü-sen ! Um dich
 Hu-stru ? Dræb-te han ej din Hus-bond for di-ne Föd-der, og for
 wife then ? Did not he kill your hus-band, and in-your pre-sence to de-

grau-sam zu ver-las-sen Tags da-rauf ! Und Wahn-sinn um-nach-te-te dich !
 lod dig, saa du mi-sted din For-stand, og rev di-ne Øj-ne ud !
 sert you when you trust-ed him a-lone ? You lost your rea-son them ?

Marquita sieht zu Don Juan hin und wendet sich dann Michael zu.
 Marquita ser op paa Don Juan, vender sig saa mod Michael.

Andante cantando. Marquita glances at Don Juan, then turns towards Michael.

cresc.

Marquita:

Ver-zeih, o En-gel ! Ich ver-gaß, was einst ge-schah !
 Til-giv mig Her-re, men jeg hu-sker det ej mer- !
 For-give me, mast-er ! but I mind not what took place - !

Don-na Pe-pi-ta! Jch be-feh-le dir: Ver-schwei-ge nichts! Sag dem
 Don-na Pe-pi-ta! Jeg be-fa-ler dig at ta-le sandt! Sig til
 Don-na Pe-pi-ta! I com-mand you now to speak the truth! Tell this

Don Ju-an, dass durch sei-ne Schuld du ge-tö- tet dein
 Don Ju-an, at hans Skyld det var at du dræb- te dit
 Don Ju-an that his fault-it was that your child you

Kind und dich selbst du er-tränkt im Ha-fen!
 Barn og du selv styr-ted dig i Ha-vet!
 killed and that you sought your death by drown-ing!

Pepita wirft einen Blick auf Don Juan, wendet sich dann Michael zu.
 Pepita ser op paa Don Juan - vender sig saa mod Michael.
 Pepita glances at Don Juan - turns then towards Michael.

Pepita:
 O En-gel, o ver-
 O Her-re! O til-
 Oh Mast-er, oh for-

gieb mir! Ver-ges-sen ist, was ge-schah!
 giv mig! Jeg hu-sker det ik-ke mer!
 give me! I mind not what did take place!

Michael: (sieht mit ernsten Blicken die andern Frauen an.)
 (ser skarpt paa de andre Kvinder.)
 (fixes all the rest of the young women with his stern eye.)

Hört mich, al-le Jhr
 Men nu al-le J
 But now, all- You

An-dren: Si-cher habt Jhr nicht-ver-ges-sen, dass Don Ju-an Euch stürz-te in Schan-de und Tod?
 An-dre, hu-sker J ej hel-ler-me-re, hvad J har maat-tet li-de af Syn-de-ren der!
 oth-ers, sure-ly you have not for-got-ten what you have had to suf-fer and ail for his sake?

Cantando e con passione.

Sopran.
 O mäch-ti-ger En-gel, ver-gieb uns o Meis-ter!
 O mæg-ti-ge En-gel! O til-giv os Her-re!
 Alt. Oh gra-ci-ous an-gel! For-give us oh mast-er!

f cresc.

Sopran.

Uns schwand die Er- inn'- rung, O mäch-ti-ger En- gel, o Meis- ter! Was uns an
 Vi hu- sker det ik- ke, O mæg- fi- ge En- gel, o Her- re! Ej hu- sker
 Alt. We do not re- mem- ber, oh gra- ci- ous an- gel, oh mast- er, we have for-

Leid ge- schah, das sank in Ver- ges- sen- heit
 Vi- det mer vi hu- sker ej mer, ej- mer
 got- ten all, we have- now for- got- ten- all

(zu Don Juan.)
 Michael: (til Don Juan.)
 (to Don Juan.)

Moderato.
 Und ob die from- men See- len dei- ne Sün- den auch ver- gas- sen,
 Selv om de go- de Sjæ- le har til- gi- vet dig din Brø- de
 And tho' these gen- tle wo- men have for- got- ten you did wrong them

im Bu-che des Schick-sals ste-hen sie ge-schrie-ben ! Weh, sie tür-men sich zu
 saa staa den dog skre-vet paa Oud Her-rens Tav-ler ! Di-ne Syn-der er saa
 your sins will be writ-ten in our book of Re-cord ! And they are so foul and

Hau-fen, wie Ber-ge von Un-rat ! In Nacht und Grau'n, in Höl-len-qual sollst du sie süh-nen ! Du bist ge-rich-tet !
 sto-re, som stin-ken-de Bjør-ge, og der-for skal du stö-des ned i e-vigt Mør-ke, i Grød og Pin-sel !
 ma-ny as ran-ges of moun-tains ! And there fore shall I cast you out in deep-est dark-ness, to pain et-er-nal !

(zu den Cherubims)
 (til Keruberne)
 (to the Cherubs)

Drückt das Kains-mal auf die Stirn ihm ! Lento. Die Engel zwingen Don Juan
 Sæt ham Kains-mærket paa hans Pan-de ! (Nogle Keruber trykker Don Juan
 Stamp the Kains-mark on his fore-head ! (The cherubs are forcing Don Juan

auf die Knie. Einer von ihnen berührt seine Hand mit dem Flammenschwert. Er windet sich vor Schmerz.)
 i knæ. En af dem rører ham i Panden med et flammende Sværd. Han skælver i Smerte.
 to his knees, one of them scratches his hand with the point of his flaming sword, he is writhing in pain.)

cresc. *f* *ff*

(Alle Frauen strecken die Arme aus, Erbarmen für ihn ersehnd. Die Cherubims führen ihn ab nach links in Satans Reich.)
 (Alle Kvinder strækker Armene afværgende og sørgende ud mod ham. Keruberne fører ham ned i Satans Rige.)
 (All the women are lifting up beseeching hands. The cherub are leading him down to the kingdom of Satanas.)

Poco più mosso *p*

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Agatha
Marquita
Pepita

All-mäch-ti-ger En-gel! Gna-de, o Gna-de! All-mäch-ti-ger En-gel!
 Al-mæg-ti-ge En-gel, frels ham, o frels ham, al-mæg-ti-ge En-gel,
 Oh, gra-ci-ous an-gel! Save him, oh save him! Oh gra-ci-ous an-gel!

Chor: Sopran. All-mäch-ti-ger En-gel!
 Al-mæg-ti-ge frels ham!
 Oh gra-ci-ous an-gel!

Alt. All-mäch-ti-ger En-gel!
 Al-mæg-ti-ge frels ham!
 Oh gra-ci-ous an-gel!

Michael:

rit.

Ret-te, all-mäch-ti-ger En-gel - den Ärm - sten vor e - wi - ger Fol - ter und Qual! Ein
 frels ham, al-mæg-ti-ge En-gel, fra Döds - ri - gets Rød - sel fra Pin - sel og Graad. Saa
 save him, oh gra-ci-ous an-gel from To - phet and tor - ture, from fire - and from doom! But

En-gel, er-ret-te, o En-gel den Ärm - sten vor e - wi - ger Fol - ter und Qual!
 frels ham al-mæg-ti-ge En-gel fra Döds - ri - gets Rød - sel fra Pin - sel og Graad.
 save him, oh gra-ci-ous an-gel from To - phet and tor - ture, from fire - and from doom!

En-gel, o ret-te, ret-te den Ärm - sten vor e - wi - ger Fol - ter und Qual!
 En-gel, o frels ham En-gel fra Döds - ri - gets Rød - sel, fra Pin - sel og Graad.
 an-gel! oh save him, save him from To - phet and tor - ture, from fire - and from doom!

Moderato.

Rät-sel: Er sün-dig-te furcht - bar an je - der von Euch und den - noch wollt Jhr
 sig mig, hvor-for har J glem - t hved for hans Skyld J led - og hvor-for vil J
 tell me, why have you for - got that all the fault - was his - ? and where - fore do you

ihn er - ret - ten aus dem Schat - ten - reich ! Jch
 lön - ne ham med Him - lens Sa - lig - hed ! Hvis
 pray that he may gain e - ter - nal bliss ?

Lento cantando.

ha - be ihn ge - liebt, die Schuld war mein, nur mein ! Wie gross auch je mein Kum - mer war
 jeg har lidt, var Skyl - den min og ik - ke hans dog al - drig var min Kum - mersaa stor
 loved him so! the sin was mine it was not his And re - ver was my an - guish so great

mein Glück war noch tau - send - mal grös - ser ! Auf Er - den war
 at ik - ke min Lyk - ke var stør - re, nej in - gen paa
 my hap - pi - ness al - ways was great - er! For no - one on

kei - ner herr - lich wie er o kei - ner hat so mich ge -
 Jord var her - lig som han nej in - gen var her - lig som
 earth did love me so well oh no one was lov - ing as

liebt — wie er
 han — paa Jord
 he — on earth

Chor.
 Sopran. Er gab mir mehr als er mir nahm, er
 Hvad ondt jeg led var in — tet mod den
 Alt. My tears and pain was no — thing 'gainst the

pp *mf*

Agatha.
Marquita.
Pepita.

Er führ — te mich — ins Wun — der — land —
 Han skæn — ked mig — en sa — lig Stund —
 He gave — to me — in bliss — ful hours —

Sopran.
 führ — te mich ins Wun der land der Lie — be ein ! Jch
 Sa — lig — hed, han skæn — ked mig en sa — lig Stund. Jeg
 Chor. hap — pi — ness he gave to me in bliss — ful hours J

Alt.

Jch sucht' den Tod, weil ich auf e wig träu men
Jeg søg- te Dø den for at drøm me en sa lig,
I chose to die that I might dream of him for

Chor.
sucht' den Tod, dass ich auf e wig träu me nur
søg- te Dø den for at drøm me om ham i den
chose to die that I might dream of him go on

wollt von ihm! Er füll te mein Le ben mit Won ne
sa lig Stund. Han gjor de mig rig paa Jor den
e ver more! He filled all my life with beau ty,

träu me von ihm! Er füll te mein Le ben mit
e vi- ge Blund. Han gjor de mig rig paa
dream ing of him. He filled all my life with

76 Agatha.
Marquita.
Pepita.

Kei-ner war herr — lich wie er — ! O Gna —
in-gen var her — lig som han — , O frels —
no man was lov — ing like he — ! Oh save —

Chor.
won — ne, kei — ner war herr — lich, ja herr — lich wie er —
Jor — den, in — gen var her — lig, var her — lig som han —
beau — ty, no — man was lov — ing, was lov — ing like he —

de , ret — te ihn schen — ke ihm das Pa — ra —
ham, för ham her — ind i Pa — ra — di — sets
him, let him go free , oh, call him to Par — a —

— ! Ret — te ihn — ! Er — lö — sung ihm gieb ! Schenk ihm das
— för ham ind — , o för ham her — ind i Pa — ra —
— let him come — oh, let him go free ! Call him to

Agatha.
Marquita.
Pepita.

Michael.

dies
Land
dise

Chor.

Pa
di
Pa

ra
sets
ra
dies
Land
dise

ihm
di
call
das
sets
ihm
Pa
Land
to
ra
Pa
ra
dies,
Pa
ra
das
Pa
ra
sets
ra
dies
Land
dise

Moderato.

mf

Michael:

Don Ju-an's Ge-schick ist nun er füllt, auf e-wig!
Don Ju-an er dömt! Han kan ej frel ses me-re!
Don Ju-an is doomed! He can-not come to Hea-ven!

mf

Agatha besteigt eine Felsenklippe und streckt flehend die Arme gegen das Tor des Paradieses.
Agatha trøder op paa et Klippestykke, og breder Armeneud mod Paradiesets Havn.
Agatha steps up on the cliffs, stretching her arms towards the gates of Paradise Gardens.

Agatha:

Jhr
Hör
Oh

rit.

rit.

Più mosso.

Al — le Jhr se — li — gen Frau — en , die einst Lie — be durch — beb — te ,
 al — le J sa — li — ge Kvin — der som paa Jor — den har el — sket ,
 list — en to me all you wom — en who were lov — ing and hap — py !

mf

Kommt — und bit — tet für ihn ! Die Schuld, die ihn ver —
 kom — og bed for en Sjæl hvis stør — ste Synd var
 Come — and pray for a soul , a friend on earth a

f

nich — tet , ist die Lie — be zu Euch al — lein — ! Bit — tet für ihn — ! Er trug Euch auf
 den — ne — at han el — ske — de os paa Jord — ! Bed for en Sjæl — ! Som — ske — de
 lov — er , — who was sin — ning for love of you — ! Pray for his soul — ! He loved us too

ff *rall.*

Hän den einst ! Eine Anzahl Frauen kommt aus dem
 os paa Jord ! Paradies.
 well on earth ! Flere Kvinder træder ud fra Paradisets Have.
 A number of women step out from the
 Paradise Gardens.

Lento.

p *f*

Michael:

Jch ahn-te es nicht, dass Men-schen-lie-be so be-glückt,
 Ej vid-ste jeg för, at El-skovs Kum-mer var saa kær
 J ne-ver did know the pain of love to be so sweet—

p

dass Won-ne des Lei-des die Her-zen be-se-ligt ! Am
 saa in-gen vil ri-ve den ud af sit Hjer-te ! Den
 that hearts are re-fu-sing to part with their trea-sure ! (Deutet auf die Felsen.) That
 (Peger paa Klippen.)
 (Pointing to the bare cliffs.)

f

Tag, da die Fel-sen - oe - de sich mit Ro-sen schmückt, däm-mer't für Don Ju - an Er - lö - sung !
 Dag Klip-pen der vil - blom-stre som en Ro-sen busk, kal-der jeg Don Ju - an til - ba - ge !
 day na-ked cliffs be turn-ing in-to ro-ses red, shall you see Don Ju - an in Heav-en!

Agatha steht auf einem hereinragenden Felsen, die anderen Frauen gruppieren sich um sie, fallen auf die Knie, weinen und küssen den Stein.

Agatha stiger op paa et Klippestrykke. De andre Kvinder samler sig om hende, fælder paa knæ og vander Klippen med deres Taarer og aander paa den og kysser den.

Agatha is standing on one of the prominent boulders of the cliffs; the other women group themselves round her, they fall on their knees, watering the cliff with their tears and kissing it.

Lento espressivo.

Agatha:

I. E - wi - ger Va - ter, hör mein heis - ses
 II. Sieh mei-ner Trä - nen bren - nend heis - se
 I. E - vi - ge Her - re, hör min he - de
 II. Se mi - ne Taa - rer som gör Klip - pen
 I. Hea - ven ly fa - ther, hear me in this
 II. See, I am cry - ing, mer - cian - my

I. Fleh'n _____, lass Ro — sen wach — sen, Wun — der lass ge —
 II. Flut _____, be — fiel dem Stein _____, dann deckt ihn Ro — sen —

I. Bön _____ Lad Klip — pen blom — stre, lad den lö — ves
 II. Vaad _____ Jeg van — der Blom — sten med min bit — re

I. hour _____! Turn stones to ro — ses, na — ked cliffs to
 II. strife _____! Turn stones to flow — ers, na — ked cliffs to

I. scheln ! O ret — te sei — ne See — le aus den
 II. glut ! Er — lö — se ihn aus e — wi — ger Ver —

I. grön ! O frels hans Sjæl fra Hel — veds — vil — de
 II. Graad . Jeg tryg — ler ham af Hel — veds vil — de

I. flow'r ! Oh save his soul from burn — ing, scorch — ing
 II. life ! Oh save his soul from pu — nish — ment et

I. Flam — men !
 II. damm — nis !
 I. Flam — mer !
 II. Flam — mer !
 I. hell — fire !
 II. er — nal !

p *rit.*

Molto cantando.

I. u. II. Ro — sen er — blüht — ! O fel — sen wa — che
 I. o. II. Ro — se, bryd frem — ! o klip — pe bliv til
 I. a. II. Ro — ses, come forth — You cliffs, oh turn to

mf

Un poco mosso.

I. u. II. auf — ! Ro — sen er — blüht — !
 I. o. II. Löv — ! Ro — se bryd frem — !
 I. a. II. life — ! Ro — ses, come forth — !

p

I. u. II. Fel — sen wach — auf — ! Wach
 I. o. II. Sten — bliv til Löv — ! Bryd
 I. a. II. stone, turn to life — ! Break

cresc. *f*

I. u. II. auf _____ in _____ Glut _____ !
 I. o. II. frem _____ ! bliv _____ Liv _____ !
 I. a. II. forth _____ ! to _____ life _____ !

Molto lento.

I. Jhr Gna-den-Ro — sen blüht ! und bringt ihm Heil — und
 II. Jhr Gna-den-Ro — sen blüht ! und wen — det sein — Ge—
 I. Din Naa-des rö — de Blomst kan e — ne frei — se
 II. Din Naa-des rö — de Blomst o lad den frei — se
 I. Sweet flow-ers of my love, oh save his soul — for
 II. The grace of God a — bove, a — lone can save — his

Sie streckt flehend die Arme gegen das Himmelstor.
 Hun rækker Armene bedende opad.
 She stretches beseeching arms towards Heaven.

I. Glück _____ !
 II. schick _____ !
 I. ham _____ !
 II. ham _____ !
 I. me _____ !
 II. soul _____ !

Ein wundervoller Rosenstrauch besetzt mit grossen roten Rosen entfaltet sich aus dem Felsen.
 En mægtig Rosenbusk fyldt med store røde Roser skyder op af Klippen.
 A beautiful rose-bush shoots up from the cliff.

Più mosso.

Agatha:

Schaut ! o schaut ! o seht
 Se ! o se ! o se
 Ah ! be — hold ! be — hold

Marquita:

Schaut ! o schaut o seht
 Se ! o se o se
 Ah ! be — hold be — hold

Sopran:

Seht o seht Seht
 Se o se se
 Ah be — hold see

Chor

Alt:

Seht o seht Seht
 Se o se se
 Ah be — hold see

Agatha:

Ro sen spries — sen !
 Klip pen blom — strer !
 Love ly ro ses !

Marquita:

Pepita: Ro sen spries — sen !
 Klip pin blom — strer !
 Love ly ro ses !

Michael:

Wie gross ist doch der
 For-un-der-li-ge
 Most won-der-ful in

Sopran:

Chor. Ro - sen spries - sen — Ro — sen spries — sen
 Klip - pen blom - strer — se Klip — pen blom — strer —
 Love ly ro ses love ly ro ses

Alt: Ro — sen spries — sen, Ro — sen spries — sen
 Klip — pen blom — strer, Klip — pen blom — strer
 Love ly ro ses, Love ly ro ses

Zu den Frauen:
 Til Kvinderne:
 To the women:

Frau-en Lie-be, ih-re Macht ist stær-ker als — der Tod !
 Kvin-de-hjær-ter! hvil-ken Magt i E-ders Kær — lig-hed !
 hu-man na-ture is the love in eve-ry wo — man's heart !

So führt ihn
 Saa hent ham
 Fetch him your-

(Zu den Cherubims.) (Die Frauen erschauern.)
(Til Keruberne.) (Kvinderne færer sammen.)
(To the cherubs) (The women are shuddering.)

denn he - rauf aus Sa - tans Ge - bie - ten ! Gebt den
selv her - op fra Hel - ve - des Ri - ge ! Vis de
self a - way from fire and from tor - ture ! Show these

Die Frauen scheinen ihre himmlische Ruhe wieder gefunden zu haben, sie brechen Rosen von dem Strauch und folgen den Engeln.
Kvinderne bliver atter rolige og glæde, plukker Roseme af Busken og følger efter Keruberne.
The women seem composed and happy once more, they gather roses from the bush and follow the cherubs.

Frau - en das Ge - leit — !
un - ge Kvin - der Vej — !
wo - men where to go — !

Con moto espressivo.

cresc.

Moderato.

The musical score consists of three systems of piano accompaniment. The first system is marked 'Moderato' and includes dynamics 'p', 'pp', 'mf', and 'f'. The second system includes the instruction 'Poco più mosso.' The third system features a 3/4 time signature change and a dynamic marking 'f'.

In der Hölle . Ein grosser, düsterer Raum . Im Hintergrunde schwarze dichte Wolken . Rechts ragen hohe Felsen und Blöcke herein, welche die ganze Seite bis zum Hintergrund einnehmen . Links in tiefer Dunkelheit die Burg Satans . Der Hintergrund wird durch einen Krater gebildet, aus welchem graue Dämpfe steigen, ein fahles, schwaches Licht verbreitend . Schattenhafte Figuren in langen erd-farbenen Mänteln mit gespensterhaften Gesichtern und knochigen Händen bewegen sich rund um den Krater . Don Juan steht neben einem Fel-sen . Mit Entsetzen sieht er nach den geisterhaften Wesen hin :

J. Satanas Rige . Et stort mørkt Rum . I Baggrunden sorte dragende Skyer . I Forgrunden til højre store Klipper som strækker sig helt hen til Baggrunden Et krater, hvorfra der stiger en vissengrøn Damp op som svagt oplyser Rummet . Skygger i lange jordslaaede Kapper med Dødningsansigter og Knokkelhænder vandrer omkring Krateret . Don Juan står paa et Trin i Klippen og ser rædselslagen paa de vandrende Dødninge .

In the kingdom of Satanas . A large, dark space . To the back heavy clouds are obscuring the light . To the right large cliffs and boulders the whole way to the background of stage . To the left the palace of Satanas, in heavy darkness . The background forms a crater from where pale grey fumes are rising, throwing a faint light over the surroundings . Shadowy figures in long, greyish cloaks, with spectral faces and long bony hands are moving about, round the crater . Don Juan is seen standing on one of the cliffs, looking ter-ror-stricken, his eyes following the ghostlike shadows and all their movements .

The musical score consists of two systems of piano accompaniment. The second system includes a dynamic marking 'p'.

Satans Henkersknechte jagen mit
 Satanas Boller jager med store
 Satanas' executioners and his

ihren Gehilfen die Seelen der Verdammten und sturzen sie in den Krater, aus welchem jedesmal Flammen zungeln, wenn eine Seele hinabsturzt.

Svaber fordomte ned i krateret. Hoje flammer stiger op deraf hvergang de stodes ned.
 assistants are chasing the damned souls with their scourges, forcing them down into the crater, flames are rising from the crater whenever
 Un poco mosso. a soul is pus hed down.

Tempo primo.

Ein Lichtstrahl durchbricht die schwarzen Wolken . Alle verschwinden .
 En Lysstraale skinner igennem de sorte Skyer . Alle forsvinder .
 A ray of light-pierces the heavy clouds . All disappear .

(steigt von dem Felsen herab.)
 Don Juan: (gaar ned af Klippen.)
 (descends the cliff.)

O Schrek-ken!
 O Ræd-sel!
 Oh ter-ror!

Poco lento.

Allegro moderato.

Ent-set-zen! O na men-lo ses Grau'n! Trost-lo-se
 O Ræd-sel! Ah Ve mig, hvil ken Gru! og hvil- ket
 Oh ter-ror! Ah woe me! what is this! where am I

Oe-de! Welch'ent-setz-li-ches Loos: für flüch-ti-ge Stun-den, das als Stra-fe!
 Ø-de! Ah hvor haardt maa jeg nu for Li-vets fag-re Stun-der bö-de!
 stray-ing? Ah my doom has now come, for all-my crimes-on earth I'm pay-ing!

Poco lento.

Im wil - den Stru - del düs - trer Was - ser kämpf ich wehr - los ! Nie mehr soll der
 Nu sank - jeg ned i Nat - tens dy - be mör - ke Van - de , al - drig mer vil
 Wild wa - ters here - in black - est dark - ness rush - to meet me , ne - ver more God's

Son - ne gold' - nes Leuch - ten mei - ne heis - sen Au - gen
 Ly - sets skön - ne Stran - de mi - ne brust - ne øi - ne
 sun will laugh - to greet me here where dark - ness has her

Lento con dolore.

la - ben ! Hier - wo kein Tod er -
 mø - de . Her , hvor man al - drig
 king - dom . Here where there is no

mezza voce

recht — Zer — malmt lieg im Staub ich, Dein e — len — der Knecht!
 Bod — J Stö — vet jeg lig — ger som knust af din Fod.
 throne — ! Be — hold J am kneel — ing, all crushed and a — lone!

pp

Un poco mosso.

(hinter der Scene fern)
(bag Scenen — fjærrt)
(behind the scenes — distant)

Chor.

Sopran, Alt:

Der auf den
Her er en
There is a

Höch — sten baut , darf hof — sten fen , der düst — re
 Dröm som ej , kan svin — som de , en Vaar — som
 faith which moves the mourn — tains , a land — where

Andante.

p

Traum zer - rinnt in Nichts Al - le die
 al - drig kan for gaa Lys - kil - der
 hope shall nev - er die ; where flow - ers

Him - mel ste - hen ihm of - fen , er wan - delt
 o - ver Blom - ster - ne rin - de , mod E - vig
 drink of hea - ven - ly foun - tains , oh Glo - ry

froh im Strahl des Lichts !
 he dens dy be Blaa
 with our Lord on high

Der schwache Lichtschein schwindet allmählig. Die Burg Satans leuchtet in immer stärker werdendem Flammenscheine auf.

Lyset forsvinder og Satanas Palads oplyses efterhaanden i et mægtigt flammende Ildskær.

The faint light vanishes and the Palace of Satanas is gradually illumined by a strong flaming glare.

Con moto.

Satan tritt aus seinem Palast, begleitet von seinem Gefolge.

Satanas med sin Stab træder ud af Paladset.

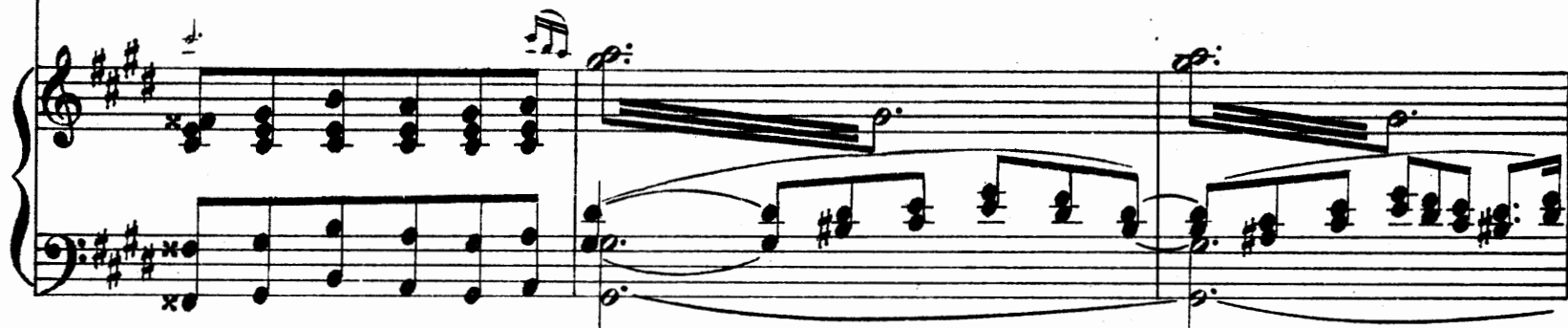
Satanas steps out of the Palace, accompanied by his attendants.

Satanas:

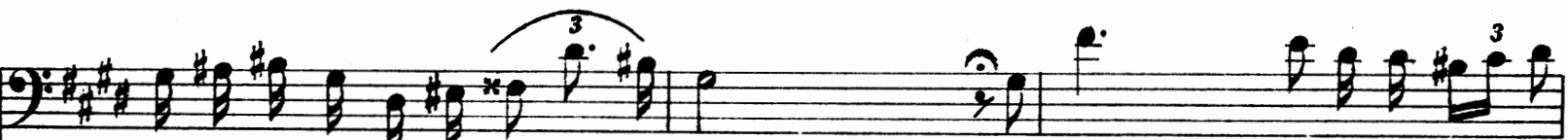
I. Will	Kom	men	Bru	der,	den	wir
II. Die	Höl	le	lacht,	du	sollst	in
I. Vel	kom	men	Bro	der	i	mit
II. Her	mæt	ter	du	din	Li	den
I. Wel	come,	oh	bro	ther,	to	these
II. Earth's	flee	ting	dreams	goow	tan	gib-



I. lang schon ken — nen !	Er — lauch — tes — ter	Sün — der , mei — ne Gunst !	Dein
II. Qual dich win — den !	Voll bren — nen — den	Süch — ten , un — ge — stillt !	Von
I. Hel veds Ri — ge !	Træd ind — i din	Længs — lers Flam — me — land !	Her
II. skal med Lyk — ke !	Der el — skes e — vigt	i — mit Flam — me — land !	Din
I. haunts of plea — sure .	This is — the pla ce where	pas — sions ne — wer die !	Here
II. le , e — ter — nal !	De — sire — runs ri — ot	in this land of flame !	Mad



I. heis — ses	Herz soll	hier von	Lüs — ten	bren — nen ,	bis
II. La — bung	träu — me	und von	Schat — ten	grün — den ,	die
I. skal	dit	Hjær — te	e — vigt	kun — ne svi — ge ,	her
II. e — gen	El — skovs — kval	i	Favn — du	tryk — Ke ,	og
I. you	may — stray	from	houn — our's	path at	leis — ure ,
II. lusts	on — earth	are	wal — ing	here in — fer — nal ,	what



I. aus — ge — glüht	der lezt — te	Rest	von	Brunst !	Wer so	wie du	auf	Er — den
II. Höl — le	lacht	und	hoch	die Flam — me	Dein	Mund	neigt	sich
I. sluk — kes	al — drig	di — ne	San — sers	Brand !	Din	Sjæl	var	At — traæ
II. sva — le	dit	Be — gær	i	svov — let	Her	kan	du	al — le
I. no — thing	cha — ste	will	dare	of — fend	Your	life	was	pas — sion
II. there	was	wild — est	lust	is	Here	o	pen	greed
				thine				you
				eye !				may
				! tærne !				for

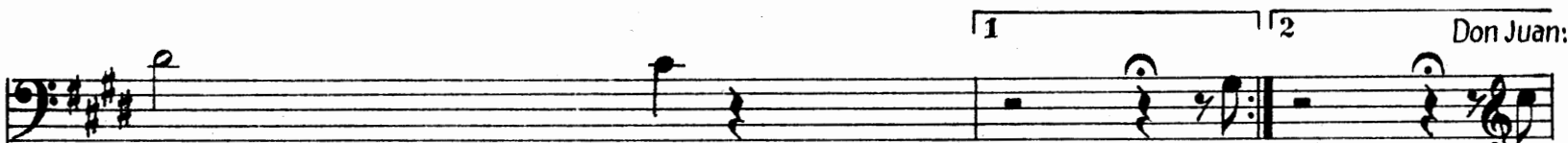




I. Las — tern fröhn-te,	in Wol-lust's Ban-den die Ge-bo-te höhn-te,	wer so	wie Du er-stick-te
II. schö-ner Frau-en,	die Höl-le lacht, Du starrst ent-setzt in's Grau-en!	Be-den	ke, e-wig! Nie kannst
I. Liv vor Bryn-de,	her skal du al-drig hö-re op at syn-de!	Men væl	te dig i he-de
II. Drif-ter næ-re,	en e-vig Jld skal dt-ne Suk for-tæ-re!	Her med	din e-gen Bryn-de
I. soul was cra-ving,	here un-der pas-sion's yoke you may be slav-ing!	A-bove	on earth they talk of
II. e-ver cher-ish,	your sighs for rest in roa-ring fur-race per-ish!	No mai	dens fair in your em-



I. fast	in Sün-den,	muss	in	der Höl-le	höch-ste Ach	— tung
II. Du	ent-rin-nen!	Nur	e	wig neu-e	Qual wird man	er-
I. Vel	lystpö-le	og	e	vig hö-re	Blo-dets Drif	ter
II. skal	du dy-ste	hver	Flam	me er en	Kvin-de - krop	at
I. foul	temp-ta-tion,	here	vice	is vir-tue,	lust-is ab	ne
II. brace	are blush-ing,	your	own	in-sa-tiate	long-ing you	are



I. fin	den!	Die	O
II. sin	nen!	—	Du
I. brö	le!	Her	You
II. Kry	ste!		
I. ga	tion!	Earth's	
II. crush	ing!		



Don Juan:

Høi — len — fűrst ! Mein Herz ist aus — ge — brannt — ! Die to — ten
 Hel — veds Drot ! Jeg er et ud — brændt Kul — som di — ne
 To — phet's king ! J am a burnt-out coal — in vain your

Schla — ken wirst du nie ent — zűn — den ! Ver — ges — sen — heit und Tod — hoff'ich zu fin — den !
 Flam — mer ik — ke mer kan glű — de . Jeg læn — ges kun mod Hvi — len for de Dű — de .
 spi — rits will at — tempt re — vi — ving ! O — bli — vion is — the goal — for which I'm stri — ving .

Satanas:

Du bist ver — flucht ! Hier nutzt dein Be — ten nichts ! Du hast ver — sagt am Ta — ge
 Du er for — dømt ! Din Ild kan al — drig dø ! Selv om du sva — ler den i
 Your doom is fixed , your fire shall ne — ver die ! In vain your pray — ers go to

des Ge-richts . Dein Loos sind Angst und ew' — ge Höl — len-
 Svor — lets Sø . For dig er E — vig — he — den e — vig
 wards the sky , the door — is shut , and no one hears you

mf

Don Juan:

Qua — len ! O lass mich fort , o gön — ne mir die Ru — he!
 Pi — ne ! O lad mig fly fra dig og al — le di — ne!
 call — ing! Oh let me fly from you and all you spirits !

p

Satanas:

Don Juan:

Ent-flieh — ! Man wird dich het-zen ohn' Er-bar-men! Du gros-ser Gott! Hab' Mit-leid mit mir
 Saa prøv ! og de vil pi-ske dig til - ba-ge ! Barm-hjær-tig hed ! O hør min An — gers
 Just try ! and they will chase you with their scour-ges ! For mer-cy's sake ! Be- hold Jãm — re —

f *mf*

Satanas:

Ar - men ! Und währ-te dein Ge - bet ——— auch tau - send Jahr nichts
 Kla - ge ! Her hjæl-per ik - ke Graad ——— i tu - sind Aar ! For -
 pent-ing . Not if you prayed like this ——— a thou - sand years ! Your

än - dert dein Ge - schick ——— , wie du auch klagst ——— ! Wo - hin auch im - mer
 ban - det er du hvor ——— saa hen du gaar ——— ! Til hvil - ken Si - de
 doom is fixed in vain ——— are all your fears ——— Which e - ver way you

du ent - flie - hen magst , Stra - fe er - war - tet dich ! Bald wird dir's klar ——— !
 du for - sø - ger Flugt , ven - ter dig Ræd - sel blot , en , vær - re Tugt ——— !
 try to get a - way pu - nish - ment waits for you , you've got to stay ——— !

Don Juan tritt an den Krater.
Don Juan gaar hen til Krateret.
Don Juan goes towards the crater.

Don Juan:

Du fürch-ter-ri-cher
Saa lad mig styr-te
Then I will throw me

Musical score for Don Juan's first vocal entry. It features a vocal line in the upper right and piano accompaniment in the lower left. The piano part starts with a forte (ff) dynamic and transitions to mezzo-forte (mf). The key signature has three sharps (F#, C#, G#).

Ab-grund, der hier droht ! O gön-ne du mir den er-
mig i Dy-bets Skød ! O Naa-de-dyb, giv mig en
head-long in the deep, thou kind-ly deep! have mer-cy!

Piano accompaniment for the second vocal line. The piano part continues with a forte (f) dynamic. The key signature remains three sharps.

sehn-ten Tod !
e-rig Död !
let-me sleep !

Chor.

Barytoni.

Kein Tod er-war-ter
Kun Jam-mer faar du
No peace is wait-ing

Musical score for the chorus and baryton solo. It features a vocal line for the baryton in the upper right and piano accompaniment in the lower left. The piano part ends with a fortissimo (ff) dynamic. The key signature remains three sharps.

Don Juan:

Jch wag es nicht
 Jeg tør det ej
 J dare not try

Satanas:

So spring ! spring zu , so spring
 Saa spring ! Saa spring , saa spring
 Then jump ! Then jump ah jump

Chor:

dich wie du auch flehst ! Kein Pfad, kein Licht, kein Trost wo- hin du
 i- dens sid- ste Maa! et sort og gru- fuldt Dyb et Hel- veds
 for- you where you go ! your sins will fol- low too it must be-

Don Juan:

! Jch wag es nicht
 ! Jeg tør det ej
 ! J dare not try

Satanas:

Dann komm zu mir ! es ist kein
 Saa kom til mig ! der er ej
 Then come to me ! there is no

Chor:

gehst ! Im Pfuhl der Höl- le wo die Sün- der büs sen, wird
 Baal J sli- met Kil- de skal du ned dig dyk ke og
 so ! In sli- my froth of crime you must be fall ing, where

Don Juan:

— ! Ich wag — es nicht —
 — ! Jeg tør — det ej —
 — ! I dare — not try —

Ein Lichtstrahl durchbricht den Hintergrund und fällt auf die Gruppe. Satan und sein Gefolge heben abwehrend die Hände. Die Geister, die Don Juan gepackt haben, lassen ihn los.

Satanas:

an — drer Weg —
 an — den Vej —
 o — ther way —

En Lysstråle falder ind fra Baggrunden. Satanas og hans Stab rækker afværgende Hænderne ud mod Lyset. Bødlerne som har grebet Don Juan slipper ham.

A ray of light comes from the background. Satanas and his staff stretch out their hands as if to ward it off; the spirits let go their hold on Don Juan.

Chor:

dich der Chor der Teu — fel grüs — sen!
 Tærn — der kla — pre som en Skyg — ge!
 ter — ror — stri — cken souls are call — ing!

Alle verschwinden schnell. Der Palast Satans liegt wieder in Dunkelheit gehüllt, Don Juan schaut dem schwachen Lichtschein entgegen.
 Alle hurtigt ud. Satanas Palads ligger atter i Mørke. Don Juan stirrer op mod Lyset.

tr All disappear quickly, Satanas' Palace lies once more all dark. Don Juan looks at the faint-light.

Don Juan:

Nie
 Skal
 Statt

Don Juan: leuch tet mir wie - der der Tag Nie
 Da gen ej me re jeg se Ej
 nev er the day - light J see ? No

la chen die Blu - men mir zu kein Strahl fro - her
 Blom ster gro frem paa min Vej ? Skal e - vigt, for
 flow ers be strewn on my way ? Shall hope then for

Hoff nung fällt in die See le mir ! Denn Ver -
 al tid vis net jeg ran dre her, som for -
 er er with er and God will not hear me

(Kniel)
(paa Knæ)
(Kneeling)

Lento cantando.

dam — mung ist mein Ge — schick ! O e — wi — ger
dömt, for e — vigt for — dömt . O Her — re, o
pray ! for ev — er be doomed. Oh ma — ster, oh

mezza voce

(beugt sein Haupt)
(bøjer sit Hoved)
(bends his head)

Rich — ter, dein Spruch war ge — recht — , ich knie — e in De — mut, dein e — len — der Knecht !
Her — re, jeg seg — ner i Bod — i Stø — vet jeg lig — ger som knust af din Fod .
ma — ster, look down from your throne , be — hold I am kneel — ing, all crushed and a — lone !

Der Lichtschein wird stärker. Die Frauen treten auf und gruppieren sich auf den Felsen-Terrassen, jede eine Stufe über der anderen stehend. Engel schliessen auf beiden Seiten die Gruppe der Frauen ein. Agatha steht in der vordersten Reihe, neben ihr Pepita und Marquita.

Lyset bliver stærkere. Kvinderne bliver synlige de staar paa en meget bred Trappe som hugget ud af Klippen og staar terrasse — formigt, Hoved over Hoved. Keruberne staar ved Siderne. Forrest blandt Kvinderne staar Agatha. Marquita og Pepita ved begge Sider af hende.

The light is gradually increasing, the women are entering the stage, they group themselves on the terraces of the cliffs, each of them a step above the other. Cherubs are flanking the women's tableau. Agatha is standing in the front row, centre, Marquita and Pepita beside her.

Un poco mosso.

Chor:

Sopran:

Alt:

Dir wur - de Gna - de nun ver - lie - hen , vom
 Her er en Sol som al - drig da - ler , men
 There is a light which fear can ba - nich , 'tis

The first system of the musical score features a Soprano line with a triplet of eighth notes marked with a '3' above it. Below it, the Alto line has lyrics in three languages. The piano accompaniment consists of two staves with flowing arpeggiated figures in the right hand and a more rhythmic bass line in the left hand.

Sopran:

Alt:

Chor.

Baum des Le - bens floss das Licht
 Ly - ser ud fra Li - vets Træ
 shi - ning from the tree of Life

The second system continues the musical piece. The Soprano line has a long, sustained note. The Alto and Chorus lines have lyrics in three languages. The piano accompaniment continues with similar arpeggiated patterns in the right hand.

Sopran:

Alt:

Chor.

Gott hat die Sün - den dir ver - zie - hen , ver -
 U - syn - lig Gud til al - le ta - ler , og
 in Par - a - dise where troub - les van - ish , where

The third system concludes the page. The Soprano line has a long, sustained note. The Alto and Chorus lines have lyrics in three languages. The piano accompaniment features a final arpeggiated figure in the right hand and a sustained bass line in the left hand.

Chor.

Sopran
Ait

za — ge — du ar — za — me See — le nicht — !
 Hær — ska — rer böj — er for — ham knæ — !
 an — gels of joy — shall kill — all strife — !

Als der Gesang der Frauen endet, blasen die Cherubims auf ihren Trompeten. Das Licht ist allmählig zu grössiem Glanze gestiegen und die Gruppe der Frauen wird in blendende, gelblichweisse Helle getaucht. Don Juan kniet noch immer im Vordergrund und starrt voll Verwunderung um sich.

Lyset har nu naaet sin højeste Glans og kaster et mægtigt gulhvigt Skær over Kvinderne. Don Juan ligger stadig paa Knæ og stirrer som sanseløs paa del blændende Syn.

When the women stop singing the cherubs blow a blast on their long trumpets. The light has gradually reached its full strength and the women's tableau is illumined by a dazzling, yellow-white light. Don Juan to the front, still kneeling, is staring bewildered about him.

8

ff Die Cherubims blasen.
 Keruberne blæser.
 The Cherubs are blowing.

Con moto.

Agatha:

Wir brin-gen dir Heil , wir brin-gen dir Glück aus Pa — ra —
 Vi brin-ger dig Lys , vi brin-ger dig Sol fra Hæa — bet's
 We're brin-ging you light , we're bring-ing you love from God's own

p *cresc.*

die ses Au — en ! Wir brin-gen dir Trost — , wir brin-gen-dir
 bla — nen-de Stran-de Vi brin-gerdig Fred — , vi brin-ger dig
 Par — a-dise Gar-den ! We're bring-ing you peace — , from Heav-en a

Licht und Er — lö — sung aus näch — ti-gem Grau-
 Mod — der vil kö — le — din bræn — den-de Pan-
 bore , we're bring ing God Fath — ers — par-

Un poco mosso.

Agatha, Marquita, Pepita.

en ! Don Ju — an Heil dir
 de ! Don Ju — an du er-
 don ! Don Ju — an you are

Heil ——— ! Für dei — ne See — le ba — ten wir, der En — gel gab Ge —
 frelst ——— ! For — din Sjal vi bad — og Eng — len hör — te ro — re
 saved ——— ! For — your soul we prayed, the an — gel grant — ed us our

wäh ——— rung ——— ! fol — ge uns, hi — nauf in's Pa — ra —
 Bön ——— ner ——— ! Fölg os nu i Pa — ra — di — set
 pray ——— ers ——— ! Come with us, to Hea — ven will we

dies ——— ! Wir brin gen dir das
 ind ——— ! Vi brin — ger dig
 go ——— ! We're bring — ing you

Sopran. 3 3
 Chor. Wir brin — gen dir Heil , wir brin — gen dir
 Vi brin — ger dig Lys , vi brin — ger dig
 We're bring — ing you light, we're bring — ing you

Alt. 3 3

Tempo I.
 rit. mf cresc.

110 Agatha.
Marquita.
Pepita.

Heil aus Pa — ra — die — ses Au — en !
Sol fra Haa — bet's blaa — nen — de Stran — de .
love from God's own Pa — ra — dise Gar — den .

Sopran.
Chor
Alt.

Glück aus Pa — ra — die — ses Au — en . Wir brin — gen dir
Sol fra Haa — bet's blaa — nen — de Stran — de . Vi brin — gendig
love from God's own Par — a — dise Gar — den . We're bring — ing you

Agatha.
Marquita.
Pepita.

Ja, wir brin — gen dir Tröst und Er — lö —
Ja vi brin — ger dig Mod som vil kö —
Oh, from Hea — ven a — bove, we are bring —

Sopran.
Chor.
Alt.

Tröst, wir brin — gen dir Licht und Er — lö — sung aus
Fred, vi brin — ger dig Mod som vil kö — le din
peace, from Hea — ven a — bove we are bring — ing God

(erhebt sich.) Poco lento espressivo.

Don Juan: (har reist sig, og breder Armene ud mod Kvinderne.) (is now standing up.)

Agatha, Marquita, Pepita

— sung vom Grau — en — !
 — le din Pan — de —
 — ing your par — don —.

O Wun-der — wort: Er — lö — sung und
 O kla-re Klang der tind-rer som
 Oh love-ly Sound. Like foun tains re-

Sopran.

näch — ti — gem Grau — en — !
 bræn — den-de Pan — de —
 Fath — er's — par — don —.

Chor

Alt.

Poco più lento espressivo.

ritard.

Gna — de fort und fort — ! Ah, mei-ne See — le ba — det jauch — zend im
 Kil — der o — ver Vang — . O Ly-set blæn — der helt mit skæl — ven — de
 fresh — ing dri — est ground — . God's light is blind — ing with its splen — dour my

Licht — , bald ste — he ich — vor des E — wi — gen An — ge —
 Syn — , som Eng-lens Sværd — med sit flam — men-de hvi — de
 sight — , as cher-ubs' swords, with their flam — ing and flash — ing

Don Juan geht wankend auf die Frauen zu und sinkt vor ihnen in die Knie. Sie streuen Rosen auf ihm nieder.
 Don Juan vakler hen imod Kvinderne og faldet knælende ned for dem, de kaster Roseme over ham.
 Don Juan totters towards the women and sinks down at their feet, kneeling, they shower roses over him.

Agatha. Heil — ! Heil — ! Don Ju — an — , du bist er —
 Marquita. Frelst — ! Frelst — ! Don Ju — an — , nu er du
 Pepita. Saved — ! Saved — ! Don Ju — an — , you are now

Don Juansicht.
 Syn.
 Light.

Sopran. Heil — ! Heil — ! Du bist er — löst — Du bist er —
 Frelst — ! Frelst — ! Nu er du — frelst — Nu er du —
 Saved — ! Saved — ! Now you are — saved — Now you are —

Alt.

Tenor. Heil — ! Heil — ! Du bist er — löst —
 Frelst — ! Frelst — ! Nu er du — frelst —
 Saved — ! Saved — ! Now you are — saved —

Bass.

ff

Agatha, Marquita, Pepita.

löst — ! Ein Jauch — zen wird durch dei — ne See — le geh'n
 frelst — ! Nu bru — ser i din Sjæl en Gud — doms Klang
 saved — ! Our voi — ces to our God we all — will raise

Sopran.

löst — ! Don Ju — an ! Lob und Preis — , du bist er — löst — ! Er gab dir
 frelst — ! Don Ju — an ! J din Sjæl en Gud doms — Klang — ! Nu er du
 saved — ! Don Ju — an ! We — our God — , now all will praise — ! for you are

Alt.

Tenor. Heil — ! Don Ju — an ! Lob und Preis — , Du bist er — löst — ! Er gab dir
 Frelst — ! Don Ju — an ! J din Sjæl en Gud doms — Klang — ! Nu er du
 Saved — ! Don Ju — an ! We — our God — , now all will praise — ! for you are

Bass.

8.....

Nun dir des Him- mels To- re of- fen stehn ! Lob- prei- set
 Til Him- len to- ner nu vor Sang i Tak af Yo- re
 His mer- cy hap- py souls shall praise with joy for that he

Sopran.
 Heil ! Heil ! Wir jauch- zen ihm zu er hör- te gnä- dig un- ser
 frelst ! frelst ! Nu to- ner vor Sang i Tak, i Tak af Yo- re
 saved ! saved ! Oh, praise him, now all with joy, with joy for that he

Alt.
 Tenor.
 Heil ! Heil ! Wir jauch- zen ihm zu er hör- te un- ser
 frelst ! frelst ! Nu to- ner vor Sang i Tak af Yo- re
 saved ! saved ! Oh, praise him, now all with joy for that he

Bass.

laut des Ew' gen Gna- de ! Prei set
 Hjer ters dy be Trang- en Tak af
 heard us gave us grace oh, praise to

Sopran.
 Fleh'n ge währ te Gna- de Prei set
 Hjer ters dy be Trang, en Tak af
 heard us gave us grace oh, praise to

Alt.
 Tenor.
 Fleh'n ge währ te Gna- de Prei set
 Hjer ters us dy gave us Trang, grace en oh, Tak af
 heard us gave us grace oh, praise to

Bass.

Agatha.
Marquita.
Pepita.

Con moto maestoso.

laut des Va ters Huld !
Hjær ters dy be Trang.
God who gave us grace.

Sopran. laut des Va ters Huld ! Lob - prei - set
Hjær ters dy be Trang. Af vo - ce
God who gave us grace. For that he

Alt.
Tenor. laut des Va ters Huld ! Prei - set
Hjær ters dy be Trang. Hjær set
Bass. God who gave us grace. God ters
who

marcato molto

Agatha.
Marquita.
Pepita.

Lob - prei - set Gott den Herrn !
Af vo re Hjær ters Trang.
for that he gave us grace.

Sopran.
Got tes Huld ! Lob prei set
Hjær ters Trang. To ner vor
gave us grace. Now God we

Alt.
Tenor. Sei ne Huld ! Lob und Preis sei
dy gare be us Trang. To Now ner nu vor
Bass. us us grace. God we will

Preis sei
nu vor
we will

Agatha.
Marquita.
Pepita.

Jhm jauch - zen wir zu Er hat dich er -
Nu to - ner vor Sang Vo - re Hjar - ters
Our God we will praise for he gave us

Sopran.
ihm Er schenk - te uns
Sang af Vo - re Hjar
praise for that he gave

Alt.
ihm Er schenk - te uns
Sang af Vo - re Hjar
praise for that he gave

Tenor.
ihm Er schenk - te uns
Sang af Vo - re Hjar
praise for that he gave

Bass.
ihm Er schenk - te uns
Sang af Vo - re Hjar
praise for that he gave

Denn Vo for
for that he gave

fff marcato

Agatha.
Marquita.
Pepita.

lost , er gab uns Heil
Trang, af Hjar tens Heil
grace , he gave us us Trang
grace grace

Sopran.
das Heil
ters us Trang
us grace

Alt.
das Heil
ters us Trang
us grace

Tenor.
das Heil
ters us Trang
us grace

Bass.
das Heil
ters us Trang
us grace

Agatha.
Marquifa.
Pepita.

Sopran.
Alt.
Tenor.
Bass.

O
oh

Heil
Trang
grace

O
af
oh

Heil
Trang
grace

O
af
oh

Heil
Trang
grace

O
af
oh

Heil
Trang
grace