

# TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

**Allegro. (♩ = 104.)**

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

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

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

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

**Allegro. (♩ = 104.)**

*dim. poco a poco -*

*dim. poco a poco -*

*p*

*sempre dim.*

*p*

*sempre dim.*

*pp* *mancando*

*p* *II.*

*p*

*quasi niente* *attacca*

# Scene IX.

## Air de Faust.

### Faustens Arie.

### Aria of Faust.

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

75

Andante sostenuto. (♩ = 66.)

2 Flauti.

2 Clarinetti in B (Sib).

Corno inglese.

Faust.

Andante sostenuto. (♩ = 66.)

*p sotto voce*

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

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Andante sostenuto. (♩ = 66.)

75

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





**a tempo**

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

**a tempo**

*poco cresc.*

**a tempo**

**riten.**

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

**riten.**

**mf riten.**

77

**Tempo I. animato**

*sotto voce* **Tempo I. animato**

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

77

**Tempo I. animato poco f**

**rallent. animato**

**rallent. animato poco f**

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

**rallent. animato poco f**



Scene X.

79

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

2 Flauti.

2 Oboi.

2 Clarinetti in B (Sib).

2 Corni in G (Sol).

2 Fagotti.

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

Tromboni I e II.

Trombone III.  
(Cinelli.)

Faust.

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

Mephistopheles.

(accourant)  
(herbeileilend)  
(rushing in)

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

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 88.)

Andantino con moto. (♩ = 56.)

79

Clar.

Faust.

Mephistopheles.

Recit. *sotto voce*

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

Sous ces ride-aux de soie Ca-che-toi!  
 Der Vorhang hier ver-berg'dich vor ihr!  
 Be.hind this cur-tain, hide from hersight!

Pro-fi-te des ins-  
 Den Augenblick nimm  
 Now choose the moment

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

Fl.

Ob.

M.

**Allegro. (♩ = 88.)**

*p* I. *p*

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

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

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

**Allegro. (♩ = 88.)**

80

Allegro. (♩ = 72.)

Fl.

Ob.

Clar.

Tromb.

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

80

Allegro. (♩ = 72.)

Fl.

Clar.

Tromb.

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

*lunga pausa*

### Scene XI.

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

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

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

**Marguerite. Margarethe. Margherita.**

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

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

Fl.  
Clar.

81

Fl. *p*

Clar. *p*

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

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

div. a 3.      div. a 2.

81

82

Fl. *pp*

Clar. *pp*

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

Vcllo. *pp* arco

82

Fl.

Clar.

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

Vcllo. *ppp* arco

*ppp* arco



Allegretto.

Andante. (♩ = 50)

83

Fl. *ppp*

Ob. *ppp*

Clar. *ppp*

Me *ppp*

En son-ge je l'ai vu... lui, mon fu-tur a-mant.

Im Schla-fe sah ich ihn, der all mein Sehnen nun!

I saw him in my dreams... him that I long for now!

Vello. *ppp*

C. B. *ppp*

*pizz. (p cantabile)*

*pp*

*pp*

*pp*

*pizz. (p cantabile)*

*pp*

83 Allegretto.

Andante. (♩ = 50.)

Fl. *poco f*

Ob. *poco f*

Clar. *poco f*

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

Fag. *poco f a 2.*

Me *poco f*

Qu'il é-tait beau! Dieu! j'é-tais tant ai-mé-

Wie war er schön! Gott, er liebt mich, o Won-

Fair to be-hold! Oh, he loves me so fond-

*poco f arco*

*poco f*

*arco*

*poco f*

*poco f*

*arco*

*poco f*

84

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

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

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

84

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

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

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

**Moderato.**

Le Roi de Thulé.

Chanson gothique.

Der König von Thule.

The King of Thule.

Mittelalterliches Lied.

Mediæval Song.

Andantino con moto. (♩ = 56.)

II.

2 Flauti.

2 Clarinetti in A (La).

Corni I e II in F (Fa).

Corni III e IV  
in B (Sib) basso.

Marguerite.

1 Viola Solo.

6 Viole Soli.

4 Violoncelli Soli.

Contrabassi.

Andantino con moto. (♩ = 56.)

Andantino con moto. (♩ = 56.)

85

Marguerite chante en tressant ses cheveux.

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

Margherita sings while she plaits her hair.

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

con sord. a 2. p

con sord. a 2. p

4 Soli. arco p

85

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

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

*mf*

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

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

*mf* *sf* *p*

I. *p*

II.

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

*(p)* *mf*  
*perdendo -*  
*perdendo -*  
*perdendo -*

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

*f* *mf* *(pp)*  
*p*  
*p*  
*p*  
*p*

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

*mf*

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

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

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

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

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

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

Fl.

Clar.

M<sup>e</sup>

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

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

*mf* *sf*

89

I.

*p*

M<sup>e</sup>

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

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

*p* (*p*)



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

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

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

Silence.  
G. P.

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

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

Silence. *pp*  
 G. P.

### Scene XII.

Evocation.    Beschwörung.    Evocation.

Allegro moderato. (♩ = 104.)

90

Flauto piccolo I.

Flauto piccolo II.

Flauto piccolo III.

2 Oboi.

2 Clarinetti in B (Sib).

Clarinetto basso in B (Sib).

I e II in F (Fa).

4 Corni.

III e IV in C (Ut).

4 Fagotti.

2 Trombe in D (Re).

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

Timpani in A (La).

Allegro moderato. (♩ = 104.)

Mephistopheles.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro moderato. (♩ = 104.)

90





Fl. picc. I.

Fl. picc. II.

Fl. picc. III.

Ob.

I.

*pp*

Viol. I.

*tr*

*p*

Fl. picc. I.

Fl. picc. II.

Fl. picc. III.

Ob.

*pp*

Clar. I.

*p*

Viol. I.

*arco*

*p*

*pizz.*

Fl. picc. I.

92

Fl. picc. II.

Fl. picc. III.

Ob.

Clar.

Cl. basso.

Cor.

Fag.

Tr.

Ctti

Timp.

Mephist. *sempre misurato*

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

pizz.

f pizz.

pizz.

f pizz.

pizz.

f pizz.

f pizz.

arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

(mf) arco

92

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

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

The first system of the score consists of ten staves. The top four staves are grouped by a brace on the left and contain the piano accompaniment. The bottom six staves are also grouped by a brace and contain the vocal line, which is mostly silent in this section. The music is in G major and 3/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a more active bass line in the left hand. A dynamic marking of *mf* is present in the fifth staff.

M. **Recit.**

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

The second system begins with a recitative section. The vocal line (M.) is written in a single staff and features a series of eighth notes. The piano accompaniment consists of ten staves. The right hand has a simple accompaniment of eighth notes, while the left hand has a more active bass line. The dynamic marking *mf* is used throughout. The word *pizz.* (pizzicato) is written above several notes in the piano part. The system concludes with a final *mf* dynamic marking.



93

*misurato*

The first system of music consists of ten staves. The top four staves are treble clefs, and the bottom six are bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure is a whole rest. The second measure begins with a piano (*p*) dynamic and features a melodic line in the upper staves. The third measure is marked *misurato* and features a forte (*f*) dynamic with a crescendo hairpin. The music continues with complex rhythmic patterns and dynamics.

*misurato*

The vocal line for the first system begins with the letter 'M.' and a bass clef. It contains a melodic line with various notes and rests, corresponding to the lyrics below.

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

The second system of music consists of ten staves. The top four are treble clefs and the bottom six are bass clefs. The music continues from the first system. The first measure of this system features a piano (*mf*) dynamic with a pizzicato (*pizz.*) marking. The second measure features a piano (*p*) dynamic with an arco marking. The third measure is marked *misurato* and features a forte (*sf*) dynamic with a crescendo hairpin. The music continues with complex rhythmic patterns and dynamics.

93

*misurato*

Musical score for the first system, featuring piano accompaniment and vocal lines. The piano part includes a bass line and a treble line with various rhythmic patterns. The vocal lines are in treble clef with lyrics in French, German, and English. Dynamics include 'ff' (fortissimo) and 'f' (forte).

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

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

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

Moderato. (♩ = 88.)

Flauto piccolo I. *p*

Flauto piccolo II. *p*

Flauto. *p*

2 Oboi. *p*

2 Clarinetti in B (Sib). *p*

Clarinetto basso in B (Sib). *p*

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

4 Corni. III e IV in D (Ré). *p*

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

2 Trombe in D (Ré). *p*

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

Tromboni I e II.

Trombone III.

Timpani I in D (Ré) A (La).

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

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

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

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 88.)

This page of a musical score, numbered 94, contains a complex arrangement of multiple staves. The top section features a dense texture of rhythmic patterns, primarily consisting of sixteenth and thirty-second notes, with frequent accents and dynamic markings of *p* (piano). The notation includes various articulations such as slurs and accents. Below this, the score transitions into a section with more sustained notes and rests, marked with *I.* and *II.*. The bottom portion of the page shows several staves that are mostly empty, indicating a change in the instrumentation or a section where the instruments are silent. The key signature is consistent throughout, featuring two sharps (F# and C#). The page number '94' is printed in a box at the top center and bottom center.

This musical score is for a percussion ensemble, likely a mallet quartet. It consists of 12 staves. The top four staves are for mallets 1, 2, 3, and 4, each with a treble clef and a key signature of one sharp (F#). The bottom four staves are for mallets 5, 6, 7, and 8, each with a bass clef and a key signature of one sharp. The score is divided into five measures. The first four measures show complex rhythmic patterns with many sixteenth and thirty-second notes. The fifth measure is marked with a forte *f* dynamic. In the fifth measure, there are specific performance instructions: *a 2.* above the fifth staff, *(a 4.)* above the sixth staff, and *mf* below the eighth staff. The text *Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks.* is written across the bottom of the fifth measure.

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

*mf*

Four empty musical staves at the bottom of the page, arranged in two pairs. The top pair has treble clefs and a key signature of one sharp. The bottom pair has bass clefs and a key signature of one sharp.

95

The first system of the musical score consists of five measures. It features a complex texture with multiple staves. The first four staves are treble clefs, and the fifth is a bass clef. Dynamics include *p*, *pp*, *mf*, and *p*. A first ending bracket labeled "I." spans measures 3 and 4. A second ending bracket labeled "III." spans measures 4 and 5. A *(a 2.)* marking is present in the fifth staff of measure 1. The key signature has two sharps (F# and C#).

The second system of the musical score consists of five measures. It continues the texture from the first system. Dynamics include *mf*, *p*, and *mf*. The key signature remains two sharps (F# and C#).

95

This page of a musical score, page 269, features a piano and orchestra arrangement. The piano part is written in treble and bass clefs, while the orchestra part includes strings and woodwinds. The score is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The piano part begins with a *p* dynamic and features intricate arpeggiated patterns. The orchestra part includes a first violin line with first and second endings, a second violin line with first and second endings, and a bass line with first and second endings. The score is marked with various dynamics including *p*, *mf*, *pp*, and *sf*. A section labeled "a 2." begins in the middle of the page, marked with *mf* and *p*. The score concludes with a *sf* dynamic.

96

Musical score for measures 96-105. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex texture with multiple voices. Dynamics include *p* (piano) and *p* I. (piano first). There are also markings for *a 2.* (second ending) and *III.* (third ending). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 106-115. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music features a complex texture with multiple voices. Dynamics include *sf* (sforzando), *p* (piano), *pizz.* (pizzicato), and *poco f* (poco fortissimo). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

96



The first system of the musical score consists of 11 staves. The top four staves are treble clefs, and the bottom three are bass clefs. The music is written in a key with two sharps (F# and C#). The first four staves feature intricate, fast-moving melodic lines with many sixteenth and thirty-second notes. The fifth staff has a more melodic, flowing line. The sixth and seventh staves are mostly rests, with some notes in the sixth staff. The eighth and ninth staves are bass clefs with rhythmic accompaniment. The tenth and eleventh staves are also bass clefs, with the tenth staff starting with a 'II.' marking. Dynamic markings include *p* (piano) and *sf* (sforzando) throughout the system.

The second system of the musical score consists of 5 staves. The top two staves are treble clefs, and the bottom three are bass clefs. The music continues with complex rhythmic patterns. The first staff has a melodic line with some rests. The second staff has a similar melodic line. The third staff is a bass clef with a melodic line. The fourth and fifth staves are bass clefs with rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *poco f* (poco fortissimo) throughout the system.

The musical score is arranged in two systems. The first system consists of 12 staves. The top four staves are for the right hand of a piano, with dynamic markings of *f* and *p*. The fifth staff is for the left hand, marked *a 2.*. The sixth and seventh staves are for the first and second violins, with a first ending bracket labeled *I.* and a second ending bracket labeled *a 2.*. The eighth and ninth staves are for the first and second violas, with a first ending bracket labeled *III.* and a second ending bracket labeled *IV.*. The tenth and eleventh staves are for the first and second cellos, and the twelfth staff is for the first and second double basses. A percussion part is introduced in the fifth measure of the first system, with the instruction:   
Baguettes d'éponge.  
Schwammschlägel.  
Sponge-headed drum-sticks.  
The dynamic marking for the percussion is *mf*. The second system consists of 5 staves, continuing the piano and percussion parts with dynamic markings of *p* and *f*.

97

Silence.  
G.P.

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

Silence.  
G.P.

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

97

Musical score for measures 98-103. The score is written for a large ensemble, including strings and woodwinds. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system contains measures 98-102, and the second system contains measure 103. The notation includes various dynamics such as *p*, *mf*, *ff*, and *ppp*, as well as articulation marks like accents and slurs. There are also performance instructions like *a 2.* and *I.* (first ending). The woodwind parts feature complex rhythmic patterns, while the string parts provide a steady accompaniment.

Musical score for measures 104-109. This section continues the ensemble's performance. The notation includes triplets and various dynamic markings such as *mf*, *p*, *cresc.*, and *ff*. There are also performance instructions like *arco* and *ppp*. The woodwind parts continue with intricate rhythmic figures, and the string parts maintain their accompaniment. The score concludes with measure 109.

This musical score page, numbered 275, features a complex arrangement of 14 staves. The top section, comprising the first 10 staves, is enclosed in a large brace on the left. The first six staves are in treble clef, while the last four are in bass clef. The bottom section, consisting of the final four staves, is also bracketed on the left. The music is written in a key with two sharps (D major or F# minor) and a 3/4 time signature. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. Dynamic markings, including a piano (*p*) and a second ending (*a 2.*), are present throughout the score.



This page of musical score, numbered 99, contains a complex arrangement for piano and orchestra. The score is organized into two main systems, each with five staves. The top two staves of each system are for the piano, while the bottom three are for the orchestra. The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, with dynamic markings such as *f*, *mf*, and *p*. The orchestral part includes woodwinds, strings, and percussion, with dynamic markings like *f*, *mf*, *p*, and *sf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. A rehearsal mark '(a. 4.)' is present in the lower piano staff of the first system. The page concludes with a final measure marked with a double bar line and the number 99.

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

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











Musical score for the first system, featuring piano, strings, and woodwinds. The piano part includes staves for the right and left hands, with dynamics ranging from *pp* to *ppp* and *ff*. The woodwind section includes staves for Flute I & II, Clarinet in Bb III & IV, Bassoon, and Contrabass. The string section includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with *pp*, *ppp*, and *ff* dynamics. A double bar line is present in the middle of the system.

*ff*  
 étouffez le son.  
 abdämpfen.  
 mute the sound.

Musical score for the second system, featuring piano and strings. The piano part includes staves for the right and left hands, with dynamics ranging from *pp* to *ppp* and *ff*. The string section includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is marked with *pizz.* and *arco* dynamics. The piano part includes *pp*, *ppp*, and *ff* dynamics. The string section includes *pp* and *ppp* dynamics.

Musical score for piano and voice, page 284. The score consists of two systems. The first system has 11 staves: four for piano (treble and bass clefs) and seven for voice (three soprano, two alto, and two bass clefs). The second system has five staves: two for piano and three for voice. The music is in G major and 4/4 time. The piano part features a complex texture with many sixteenth and thirty-second notes. The voice parts are mostly rests in the first system, with some notes appearing in the second system.

The first system of the musical score consists of 11 staves. The top four staves are grouped by a brace on the left. The first two staves are in treble clef, and the next two are in bass clef. The bottom three staves are also grouped by a brace and include a double bass clef. The music is in a key with two sharps (F# and C#). The first five measures show a complex texture with many sixteenth notes and chords. Dynamic markings include *ff* (fortissimo) and *p* (piano). The last two measures of the system show a transition to a more sparse texture with fewer notes.

The second system of the musical score consists of 5 staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music continues from the first system. The first three measures are relatively simple, with fewer notes. The last two measures feature a more active bass line and dynamic markings of *f* (forte) and *p* (piano).

Musical score for measures 103-108. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a complex texture with multiple voices. Dynamic markings include *p* (piano) and *f* (forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Musical score for measures 109-114. The score is written for a grand piano with four staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a complex texture with multiple voices. Dynamic markings include *mf* (mezzo-forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance instructions include *arco* and *pizz.* (pizzicato).



Musical score for piano and orchestra, page 287. The score consists of two systems. The first system has 11 staves: five for the piano (treble and bass clefs) and six for the orchestra (three woodwinds and three strings). The piano part features a complex, rhythmic melody in the right hand and a steady accompaniment in the left hand. The orchestra part is mostly silent, with some woodwinds and strings playing in the final measures. The second system has 5 staves: two for the piano and three for the orchestra. The piano part continues with a similar texture, and the orchestra part provides accompaniment. The score is in G major and 2/4 time.

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

Presto.

Moderato.

The musical score is arranged in two systems. The first system begins with a **Moderato** tempo and a 3/4 time signature. It features a piano part with a trill (tr) and a piano (*p*) dynamic, and an orchestra with various instruments. The tempo then changes to **Presto**. The piano part includes dynamic markings of *f*, *mf*, *cresc.*, and *ff*. The orchestra part includes a first ending marked **I.** and a *p* dynamic. The second system returns to **Moderato** tempo. The piano part starts with *pp* dynamics and includes trills (tr) and a *p* dynamic. The orchestra part includes *ff* dynamics and a *p* dynamic. Performance instructions in French, German, and English are provided: "étouffez le son. abdämpfen. mute the sound." and "I. p".

104

Allegro non troppo. (♩ = 78.)

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

Recit.

Mephistopheles.

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

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro non troppo. (♩ = 78.)

104

Allegretto. ♩ = 112.

M.

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

Allegretto. ♩ = 112.

Sérénade de Méphistophélès et Chœur de Follets.

Ständchen des Mephistopheles  
und Chor der Irrlichter.

Mephistopheles' Serenade  
and Chorus of Sprites.

Allegro tempo di Valse. (♩ = 72.)

Flauto piccolo.

Flauto.

2 Oboi.

2 Clarinetti in A (La).

Clarinetto basso in B (Si b).

I e II in H (Si ♯).

4 Corni III e IV in E (Mi).

Fagotti I e II.

Fagotti III e IV.

Tromboni I e II.

Trombone III.

Allegro tempo di Valse. (♩ = 72.)

Mephistopheles.

Tenori I e II.

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

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

Bassi I e II.

Violino I.

pizz.

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

Violino II.

pizz.

*p* *f*

Viola.

pizz.

*p* *f*

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

Violoncello.

pizz.

*p*

Contrabasso.

pizz.

*p*

Allegro tempo di Valse. (♩ = 72.)

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

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

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

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

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

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

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

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

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

105

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

*a 2.* *mf* *f*

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

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

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

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

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

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

105

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

Fl. 106

Ob.

Clar.

Fag. I. II.

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

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

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

cresc. - - - ff

106



M.

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

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

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

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

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

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

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

Fl. picc.

107

Fl. picc.

Fl.

Ob.

Cl. in A. (La)

Cl. basso in B. (Si b)

in H. (Si b)

Cor.

in E. (Mi)

Fag.

Tromb.

M.

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

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

ring's on your ring's on your

(    ) *ff*

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

(    ) *p*

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

(    ) *ff*

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

107

Piano accompaniment for the first system, including staves for right and left hand and a grand staff. Dynamics include *f*, *mf*, and *f*. Fingerings are indicated with Roman numerals I and II.

Vocal line for the first system, marked with 'M.' and dynamics *mf* and *cresc.*

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

Piano accompaniment for the second system, including staves for right and left hand and a grand staff. Dynamics include *f*.

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

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

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



The musical score is written in D major (two sharps) and 3/4 time. It features a piano accompaniment and a vocal line. The piano part includes several first and second endings (I, II, IV, a 2.) and dynamic markings such as *p* (piano) and *f* (forte). The vocal line includes lyrics in both German and French.

**Lyrics:**

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

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

Musical score for the first system, including piano and vocal parts. The piano accompaniment features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. Dynamics include *cresc.*, *f*, and *ff*. The vocal line (M.) is written in a single staff with lyrics in French, German, and English.

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

M.

nuit, bon - ne nuit, bon - ne nuit, bon - ne nuit! Ha!  
 bracht, dann gut'Nacht, gu - te Nacht, gu - te Nacht! Ha!  
 leave thee, fair maid, then be - ware, have a care! Ha!  
 nuit, ma pe - ti - te, bonne nuit, bon - ne nuit! Ha!  
 Nacht, ar - me Din - ger, gu - te Nacht, gu - te Nacht! Ha!  
 leave thee, fair maid - en then be - ware, have a care! Ha!  
 (éclat de rire sec et strident)  
 (kurzes und schneidendes Lachen)  
 (a short and mocking laugh!)

Musical score for the second system, including piano and vocal parts. The piano accompaniment continues with similar dynamics and textures. The vocal line (M.) includes the same lyrics as the first system. Dynamics include *cresc.*, *p*, *f*, and *ff*.







Fl.

Andante. (♩ = 56.)

Ob.

Clar.

Me.

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

Andante. (♩ = 56.)

*A mezza voce ed appassionato assai.*

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

Vcllo.

con sord.  
arco

p

Andante. (♩ = 56.)

F.

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

Cor. III e IV in E (Mi).

112

F.

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

ppp

112

Fl. Ob. Clar. *pp*

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

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

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

Ob. Clar. II.

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

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

div. unis.

Vello. *p*  
 C.B. arco *p*

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

Clar. I. *p*

Me. *p*

F. *p*

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

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

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

Ob. *pp* *poco cresc.*

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

Me. *pp poco cresc.* *poco rit.*

F. *pp* *poco cresc.*

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

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

*poco cresc.* *p*

*poco cresc.* *p*

*poco cresc.* *p*

*poco cresc.* *p*

*poco rit.*

a tempo

Fl. *mf* *pp*

Ob. *mf* *pp*

Clar. *mf* *pp*

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

Fag. *mf*

a tempo

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

F.

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

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

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

*p* *f* *p*

*poco f* a tempo

Fl.

Clar.

M<sup>e</sup>

F.

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

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

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

Ah!

O!

Oh!

Vcllo. e C.B.

Fl.

Clar.

M<sup>e</sup> Dein himm - lisch Bild, du heh - rer, lich - ter En - gel, war  
Thine im - age pure, an - gel from heav'n de - scend - ed, be -

*senza sord.*  
*ppp*

*senza sord.*  
*ppp*

*senza sord.*  
*ppp*

Vcllo. *senza sord.*  
*ppp*

Fl.

Clar.

M<sup>e</sup> Son - ne mei - nem Her - zen, noch - ek' ich dich er - schaut. Nun  
fore I saw thee near me, en - light - ened my - doubting soul. At

Vcllo.

74

Fl.

Clar.

Me

F.

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

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

75

Fl.

Clar.

Cor. III e IV in E (Mi).

Me

F.

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

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





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

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

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

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

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

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

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

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



Fl. *perdendo*

Clar. *perdendo*

Fag. *perdendo* *ppp*

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

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

*perdendo*

*perdendo*

*perdendo*

*cresc. molto*

Clar. *muta in B (Sib).*

Cor. IV.

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

F.  
 Viens!  
 komm!  
 come!

*f* *p*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

*cresc. molto*

# Scene XIV.

Trio et Chœur.

117 Terzett und Chor. Trio and Chorus.

Allegro. (♩ = 116.)

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

Allegro. (♩ = 116.)

Marguerite.

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

Faust.

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

Un  
 Ein  
 A

Mephistopheles.

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

Soprani ed Alti.

Tenori.

Bassi.

CORO

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Allegro. (♩ = 116.)

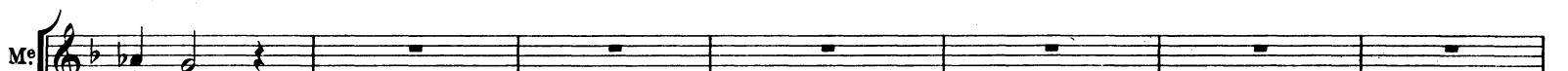
117

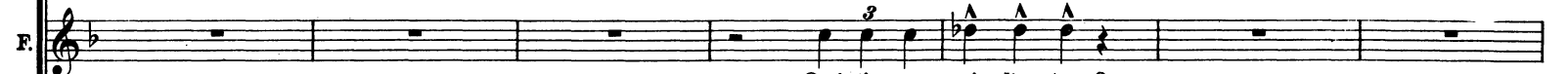
M<sup>e</sup>  Son re - gard Me dé - chi - re le  
 Wie sein Blick mir be - klem - met das  
 His cold gaze frights me chills me to the

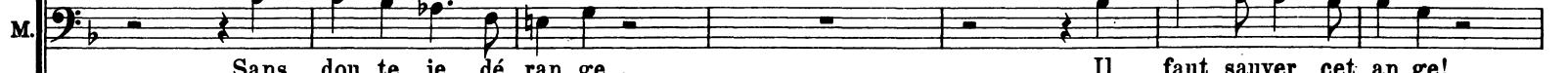
F.  sot!  
 Schelm!  
 rogue!


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



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

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

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



21

Fl.

Ob.

Clar.

Cor. III e IV in F (Fa).

Mephistopheles.

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

21

Fl.

Ob.

Clar.

Cor. III e IV.

M.

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

Fl.

Ob.

Clar.

Cor.

Fag.

Marg.

Faust.

Mephistopheles.

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

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

Il faut par -  
 Flieh'n wir von  
 Let us be -

39

IV.

*f* *mf*

Me

F

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

M

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

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



Piano accompaniment for the first system, featuring six staves with various musical notations including chords, triplets, and melodic lines.

M.  
F.  
M.

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

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

Vocal staves for Soprano (M.), Alto (F.), and Tenor (M.) with lyrics in French, German, and English.

Piano accompaniment for the second system, featuring six staves with various musical notations including chords, triplets, and melodic lines.

Fl.

Ob.

Clar.

Cor.

Fag. (a 4.)

Marg.

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

senza rall.

Fl.

Clar.

Faust.

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

div. unis.

div. unis.

senza rall. ppp ppp

119

Fl. I. *pp*

Clar. *f*

Cor. *f*

Fag. *f* a 4.

Faust.

mis!  
währt!  
light.

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

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

Mephistopheles.

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

unis. *pp*

119

Fl.

Faust.

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

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

120

Fl. *ppp*

Ob. *ppp*

Clar. *ppp* a 2.

F. *ppp*

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

*ppp*

120

121

Fl. *riten.*

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

Clar. *poco cresc. poco f p*

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

F. *riten.*

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

*poco cresc. poco f p*

*poco cresc. poco f p*

*poco cresc. poco f p*

*poco cresc. poco f p*

*riten.* *ppp*

121

Fl. Tempo I.

Ob. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Otti. *pp*

Tromb.

Timp.

*f* *a 2.*

*f* *a 4.*

*f* *a 2.*

III.

Tempo I.

Marg.

Faust.

vrir!  
fund!  
gain!

Mephistopheles.

Chœur de voisins dans la Rue.  
Chor der Nachbarn in der Strasse.  
Chorus of neighbours in the street.

La foule ar - ri - ve.  
Schon naht die Men - ge.  
The crowd is com - ing.

Soprani ed Alti.

Tenori.

Ho - là, — mère Op - pen - heim, vois ce que fait ta fil - le!

L'a - vis n'est  
Der gu - te  
Or good ad -

Bassi I.

Bassi II.

Hol - la, — Frau Nachba - rin, schaut doch nach eu - rem Gretchen.

Now then, mother Op - pen - heim! look to your daughter Marg' ret!

L'a - vis n'est  
Der gu - te  
Or good ad -

*pp* *f*

*pp* *f*

*pp* *f*

*f*

*pp* *f*

Tempo I.

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

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

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

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

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

122

325

ff

III.

II. IV.

a 4.

M<sup>e</sup>

F.

M.

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

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

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

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

div.

div.

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

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

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

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



muta in F (Fa) C (Ut).  
*sf*

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

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

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

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

47

I.

*p cresc.*

*f*

*a 4.*

*f*

M<sup>o</sup>

F.

M.

main!  
Lieb!  
love!

A demain, à de-main!  
Ganz gewiss, morgen Nacht!  
Till to morrow, fare-well!

*cresc.*

*p cresc.*

*f*

*f*

123

L'istesso tempo con fuoco. (♩. = 116)

L'istesso tempo con fuoco. (♩. = 116)

Me. *con fuoco*  
 O mon Faust!  
 O mein Freund,  
 Oh, beloved one!

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

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

L'istesso tempo con fuoco. (♩. = 116)

123

Piano accompaniment for the first system, including staves for the right and left hands. It features various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). A section marked 'III.' is visible on the right side of the system.

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

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

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

Piano accompaniment for the second system, continuing the musical notation from the first system.

Piano accompaniment for the third system, featuring musical notation and dynamic markings such as *f*, *p*, and *cresc.* (crescendo).

First system of piano introduction, featuring multiple staves with musical notation, including dynamics like *sf* and *p*, and first endings marked "I."

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

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

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

Empty musical staves for the second system.

Second system of piano introduction, featuring multiple staves with musical notation, including dynamics like *sf*, *p*, and *cresc.*

I. *p*

I. *p*

I. *p*

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

I. *fp*

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

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

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

*sf p* *p cresc.* -

*sf p* *p cresc.* -

*sf p* *p cresc.* -

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

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

*p cresc.* -

Piano accompaniment for the first system, including treble and bass staves. Dynamic markings include *fp* and *mf cresc.*. There are first and second endings marked 'I.' and 'a 2.'.

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

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

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

Empty musical staves for the second system.

Piano accompaniment for the second system, including treble and bass staves. Dynamic markings include *mf*.

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

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

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

*p cresc. molto* *ff*

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

*p cresc. molto* *ff*

*p cresc. molto* *ff*

*p cresc. molto* *ff*

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

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

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

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

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

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

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

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



Piano introduction and accompaniment for the first system. The score includes staves for the right and left hands of the piano, with dynamic markings such as *mf* and *pp*. The music is in a minor key and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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

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

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

Piano accompaniment for the second system, continuing the musical texture established in the first system.

Piano accompaniment for the third system, featuring a more active piano part with frequent sixteenth-note patterns. Dynamic markings include *mf* and *p*. The word "unis." is written above the piano part.

Un poco animando.

II.  
mf  
un poco più f

a 2.  
p  
cresc. -  
p  
cresc. -

Un poco animando.

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

F.  
sir,  
Heil!  
mine!

M.  
sir.  
mein!  
mine!

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

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

mf  
cresc. -  
f mf  
cresc. -

mf cresc. -  
f  
mf cresc. -

mf  
cresc. -  
f mf  
cresc. -

mf  
cresc. -  
f mf  
cresc. -

Un poco animando.

p - f

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*poco f*

I. *poco f*

II. *f*

II. IV. *f*

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

F. vi - e. Lamour s'est - em - pa -  
 Won - né! O, du Göt - tin, er -  
 long - ing! Tis thou hast - made my

M. Lamour en - t'en - i - vrant dou - ble - ra ta fo -  
 Der Sin - ne toll Be - gehr' im Ge - nuss nur sich -  
 Thy heart no - rest shall find, for new lusts e - ver

*p - f*

*mf cresc.*

The first system of the score features a piano accompaniment. It consists of a grand staff with a treble clef on the top line and a bass clef on the bottom line. The music is written in a key with one sharp (F#) and a common time signature. The right hand part is more melodic, while the left hand provides a harmonic and rhythmic foundation. Dynamics markings include *f* and *ff*. There are also some performance instructions like *a 2.* and *ff*.

M<sup>e</sup>  
 Il m'entraî - - ne vers toi. Ah! te per - -  
 Du al - lein - - mich er - hältst. Ach, dich las - -  
 Thou a - lone - - art my joy. Ah! to lose

F.  
 ré de mon â - - me. Il - - com - ble - ra, il - - com - ble - ra mon  
 füllst mei - ne See - - le. Al - - les ge - währst won - - nig du mir, was  
 love a thing di - - vine. I - - wor - ship thee; love - - none but thee; thou

M.  
 li - e, Et le mo - ment appro - - che où je vais  
 meh - ret! Nah - - ist die Stun - de schon, wo du mein,  
 crav - ing! Soon - - is the vic - tor - y mine, mine thy soul!

This section contains several empty musical staves, likely representing a rest or a section where the vocalists are silent.

The second system of the score continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is more rhythmic and features many sixteenth and thirty-second notes. Dynamics markings include *f* and *ff*.



The piano accompaniment for the first system consists of several staves. The right hand part features a melodic line with various dynamics including *p*, *ff*, and *f*. The left hand part provides harmonic support with chords and moving lines. A grand staff is also present, showing the combined piano and organ parts. The music is in a minor key and includes dynamic markings such as *p*, *ff*, *f*, and *a 4.*

M.  
 à - me - ra - vi - e, Oui, mon Faust, de mon à - me - ra -  
 glü - cken - der - Won - ne, theu - rer Mann, mit be - glü - cken - der -  
 me, ne'er for - sake - me, oh, be - - loved, thou hast made my love - a -

F.  
 à - me ra - vi - e. L'amour s'est empa - ré de mon à - me ra -  
 See - le mit - Won - ne. Du, o Göt - tin, erfüllst meine See - le mit -  
 made my love a thing di - vine. Thou hast chang'd my be - ing: I worship thee, I -

M.  
 pro - che où je vais te sai - sir, où je vais te sai - sir. Oui, le moment ap - pro - che où je vais  
 nah, wo du mein, e - wig mein, wo für e - wig du mein. Die Stun - de ist schon nah, wo du mein,  
 fast, when thy soul shall be mine, when thy soul shall be mine. Thine hour approach - es fast, soon thou'rt mine

The piano accompaniment for the second system continues the musical themes from the first system. It features similar dynamic markings and includes a section marked *a 2.* The right hand part has a more active melodic line, while the left hand part maintains a steady harmonic accompaniment. The grand staff continues to show the integration of piano and organ parts.

ff  
a 2.  
a 4.  
ff

M.  
vi - e; Il m'en - traî - ne vers - - toi. Te per - - dre, c'est mou - rir!  
Won - ne, ja mit - Won - ne mein - - Herz! Dich las - - sen, wär' mein Tod!  
thing divine, made it a thing di - vine; leave me not! To lose thee were my death!

F.  
vi - e; Il com - ble - ra bien - tôt mon dé - sir.  
Won - ne, al - les ge - währst du mir, Göt - tin du!  
love thee; thou art my soul's de - light, my de - light!

M.  
te sai - sir, où je vais - - te - sai - sir.  
e - wig mein, wo du mein, e - wig mein!  
mine thy soul; soon thou'rt mine, mine thy soul.

Soprani.  
Un ga - lant est dans ta mai - son, Et tu ver - ras dans  
Hört, in's Haus schlich euch ein Ga - lan! Lasst ihr der Sach' den

Alti.  
In your home dan - gers on your wait. Soon will it prove too

Tenori.  
Un ga - lant est dans ta mai - son, Et tu ver - ras dans  
Hört, in's Haus schlich euch ein Ga - lan! Lasst ihr der Sach' den

Bassi.  
In your home dan - gers on your wait. Soon will it prove too

ff  
ff  
ff  
ff

M<sup>o</sup> Te per - dre, te per - dre, c'est mou - rir, c'est mou - rir, c'est mou -  
 Dich las - sen, dich las - sen wär' mein Tod, wär' mein Tod, ja, mein  
 To lose thee, to lose thee were my death, were my death, 'twere my

F. Il com - ble - ra bien - tôt mon dé - vo - rant de - sir, oui bien -  
 Was je ersehnt mein Herz, al - les ge - wüh - rest du won - nig  
 My guardian An - gel bright thou art my soul's de - light, I love

M. Le moment ap - pro - che où je vais te sai - sir, où je vais te sai -  
 Nah ist schon die Stun - de, wo du mein, e - wig mein, wo für e - wig du  
 Fast the hour ap - proach - es, soon thou'rt mine mine thy soul, soon thy soul shall be

peu s'ac - croître ta fa - mil - le. Ho -  
 Lauf, wird's schaden eu - rer Eh - re. Hol -

late, then haste and heed our coun - sel! Hal -

peu s'ac - croître ta fa - mil - le. Ho - là! Ho - là! Ho - là! mère Op - pen -  
 Lauf, wird's schaden eu - rer Eh - re. Holla! Hol - la! Hol - la! Frau Nach - ba -

late, then haste and heed our coun - sel! Hallo! Hal - lo! Hal - lo! moth - er Op - pen -





— Oui, te per - dre, c'est mou - rir!  
 — dich zu las - sen, wär' mein Tod!  
 — to lose thee were my death!

— Il com - ble - ra mon dé - vo - rant dé - sir.  
 — o, Göt - tin du, al - les ge - währst du mir!  
 — o, fare thee well, my soul's de - light fare - well!

— où je vais, je vais te - sai - sir.  
 — wo du mein, für e - wig - du mein!  
 — mine thy soul, thy soul shall be mine!

ah! Ho - là! mère Oppenheim! Ho - là!  
 ha! Holla, Nachba - rin, hört! Hol - la!

ha! Mother Oppenheim, hear! Hal - lo!

ah! Ho - là! mère Oppenheim! Ho - là!  
 ha! Holla, Nachba - rin, hört! Hol - la!

ha! Mother Op - penheim, hear! Hal - lo!

arco  
 arco  
 arco  
 arco  
 div.

This page of musical notation is divided into two main systems. The upper system contains a piano accompaniment consisting of eight staves: four grand staff pairs (treble and bass clefs) and four individual staves. The piano part is highly detailed, featuring complex chordal textures, arpeggiated figures, and dense sixteenth-note passages. The lower system contains three vocal staves, labeled 'M<sup>o</sup>', 'F.', and 'M.', which are currently empty, indicating that the vocal parts have not yet been written for this section. The key signature is B-flat major, and the time signature is 4/4. The page number '345' is located in the top right corner.