

Murray A. Potter

MEFISTOFELE

Opera in Four Acts.

BY

ARRIGO BOITO.

TRANSLATED AND ADAPTED BY

Theodore T. Barker.

BOSTON:

Copyright, 1880, by

Oliver Ditson & Company.

CHAS. H. DITSON & CO.,
NEW YORK.

LYON & HEALY,

J. E. DITSON & CO.,
PHILADELPHIA.

CHICAGO
© A. WALDTEUFEL,
Sheet Music
and Books.

737 MARKET STREET,
SAN FRANCISCO, CAL.

MEFISTOFELE.

Opera in 4 Acts,

BY

ARRIGO BOITO.

TRANSLATED AND ADAPTED BY

THEODORE T. BARKER.

BOSTON:

Copyright, 1880, by

Oliver Ditson & Company.

CHAS. H. DITSON & CO.,
NEW YORK.

LYON & HEALY,
CHICAGO.

J. E. DITSON & CO.
PHILADELPHIA.

THE Prologue opens in the nebulous regions of space, in which float the invisible legions of angels, Cherubs and seraphs, that, uniting with the celestial trumpets, lift their voices in a hymn of praise to the Supreme ruler of the universe. Mefistofele enters on the scene at the close of the anthem, and standing erect amid the clouds, with his feet upon the border of his cloak, mockingly addresses the Deity. In answer to the question from the Mystic Choir, "Knowest thou Faust?" he answers contemptuously, and offers a wager that he will entice him to evil, and thus gain a victory over the powers of Good. The wager is accepted, and the Spirits resume their chorus of praise.

ACT I.—The drama opens on Easter Sunday, at Frankfort-on-the-main. Crowds of people of all conditions move in and out the City gates. Among them appears a grey Friar, an object of both reverence and dread to those near him. The aged Dr. Faust and his pupil Wagner descend from a height and enter upon the scene, followed by the Friar, whose movements they discuss. Faust returns to his laboratory, still followed by the friar, who unheeded, enters with him, and conceals himself in an alcove. Faust gives himself to meditation, and upon opening the sacred volume, is startled by a shriek from the friar as he rushes from his place of concealment. Faust makes the all-potent "sign of Solomon," when Mefistofeles throws off his disguise,—and in his own person appears in the garb of a knight, with a black cloak upon his arm. In reply to Faust's questionings, he declares himself the spirit that denieth all things, desiring only the complete ruin of the world, and a return to chaos and night. He offers to make Faust the companion of his wanderings, upon certain conditions, to which the latter agrees, saying: "If thou wilt bring me one hour of peace, in which my soul may rest—if thou wilt unveil the world and myself before me—if I may find cause to say to some flying moment, 'Stay, for thou art blissful,' then let me die, and let Hell's depths engulf me." The contract completed, Mefistofele spreads his cloak; and both disappear through the air.

ACT II. opens with the garden scene. Faust (rejuvenated, and under the name of Henry.) Margaret, Mefistofele and Martha stroll here and there in couples, chatting and love-making. Thence Mefistofele takes Faust to the heights of the Brocken, where he witnesses the orgies of the Witches' Sabbath. The Fiend is welcomed and saluted as their King. Faust, benumbed and stupified, gazes into the murky sky, and beholds there a vision of Margaret, pale, sad, and fettered with chains.

ACT III.—The scene is a prison. Margaret lies extended upon a heap of straw, mentally wandering, and singing to herself;

Mef. and Faust appears outside the grating. They converse hurriedly, and Faust begs for the life of Margaret. Mefistofele promises to do what he can, and bids him haste, for the infernal steeds are ready for flight. He opens the cell, and Faust enters it. Margaret think the jailors have come to release her, but at length recognizes her lover. She describes what followed his desertion of her, and begs him to lay her in death beside her loved ones. Faust entreats her to fly with him, and she finally consents, saying, that in some far distant isle they may yet be happy. The voice of Mefistofele in the background recalls her to the reality of the situation. She shrinks away from Faust, prays to Heaven for mercy, and dies, while the voices of the celestial choir are heard singing softly "She's saved!" Faust and Mefistofele escape, as the executioner and his escort appear in the background.

In Act IV, Mefistofele takes Faust to the shores of the Peneus, in the vale of Tempe, when they agree to separate for a while, each seeking his fortune on a different path. Faust is ravished with the beauty of the scene, while Mefistofele finds that the orgies of the Brocken were more to his taste.

'Tis the night of the classic Sabbath. A band of young maidens appear, singing and dancing. Mefistofele, annoyed and confused, retires. Helen enters with Chorus, and absorbed by a terrible vision, rehearses the story of Troy's destruction. Faust enters, richly clad in the costume of a knight of the fifteenth century, followed by Mefistofele, Nereus, Pantalís, and others, with little fauns and sirens, and kneeling before Helen, addresses her as his ideal of beauty and purity. Thus pledging to each other their love and devotion, they wander through the bowers and are lost to sight.

In the Epilogue, we find Faust in his laboratory once more—an old man, with death fast approaching, mourning over his past life, with the holy volume open before him. Fearing that Faust may yet escape him, Mefistofele spreads his cloak, and urges Faust to fly with him through the air. Appealing to Heaven, Faust is strengthened by the sound of angelic songs, and resists. Foiled in his effort, Mefistofele conjures up a vision of beautiful sirens. Faust hesitates a moment, flies to the sacred volume, and cries, "Here at last I find salvation." Then falling on his knees in prayer, effectually overcomes the temptations of the Evil one. He then dies amid a shower of rose-leaves, and to the triumphant song of a celestial choir. Mefistofele has lost his wager, and holy influences have prevailed.

NOTES.

PROLOGUE.—Mephistophilis, wrote Marlowe in his "Doctor Faustus"; Mephistophilus, wrote Shakespeare in his "Merry Wives of Windsor"; Mephistofiles, wrote Widman in his legend of "Faust". Mephisto and Mephistophola are often found in the "Complaintes" and ballads and romances of the sixteenth century. John Pfitzer, in 1729, established the actual "Mephistopheles," which was afterwards adapted by Goethe, Lenau, and others.

Duntzer, in his "Faustsage," gives this name a Greek derivation, from "mephistophilos," an enemy of light.

ACT I.—We know that Goethe has here introduced a "water-dog" instead of a "grey friar," but, on the other hand, in the old legends and

descriptions of Faust we find the Grey Friar. We have followed the legendary tradition. (W. Widman, "Life of Faust").

ACT II.—"Sabot bar Sabbath?" Les initiés chantaient "Sabot et les sorcières au Sabbath criaient à tue-tête "bar Sabbath!" (See Le Loyer, "Des Spectres," 1, vii., c. 3.)

ACT IV.—The Fourth Act and the epilogue of the present Opera are taken from Goethe's "Second Faust," which is the continuation and necessary complement of the first. Without this continuation, the drama remains imperfect in its highly moral scope and development. A bargain is the starting point of Goethe's poem; if the action ceases at Margaret's death, the bargain has never been fulfilled, nor the scheme of the drama properly evolved.

The struggle must therefore be prolonged until the death of Faust, who is the subject of the bargain.

DRAMATIS PERSONÆ.

MEFISTOFELES..... Bass.
FAUST..... Tenor.
MARGARET..... Soprano.
MARTHA..... Contralto.

WAGNER..... Tenor.
HELEN..... Soprano.
PANTALIS..... Contralto.
NEREUS..... Tenor.

Celestial Phalanxes, Mystic Choir, Cherubs (Boys), Penitents, Wayfarers, Men-at-arms, Huntsmen, Students, Citizens, Populace, Townsmen, Witches, Wizards, Greek Chorus, Sirens, Naiads, Greek Dancers, Warriors.

CONTENTS.

Prologue in Heaven.....	3	I'm the Spirit that denieth.....	94	Away from all strife.....	207
Hail! Sovereign Lord.....	7	<i>Son lo spirito che nega.</i>	101	<i>Lentano, Lentano</i>	215
<i>Ave Signor</i>	15	Thou strange offspring of night.....	101	Morning is brightly breaking.....	215
Scherzo Stromentale.....	23	<i>Strano figlio del caos</i>	101	<i>Spunta l'aurora pallida</i>	215
Thou knowest Faust.....	23	ACT SECOND.			
<i>Intermezzo Drammatico</i>	27	The Garden.....	111	ACT FOURTH.	
Were Spirits.....	27	<i>Il Giardino</i>	111	Motionless floating.....	219
<i>Siam nimbi</i>	30	The night of the Sabbath.....	131	<i>La luna immobile</i>	219
Hail Queen of Heaven.....	30	<i>La notte del sabbat</i>	131	This is the night of classical Sabbath.....	224
<i>Salve Regina</i>	30	Witches' Dance.....	134	<i>Ecco la notte del classic's Sabba</i>	229
ACT FIRST.				Paans to thee we raise.....	229
Easter Sunday.....	57	Subjects all.....	153	<i>Prionfi ad ellena</i>	229
<i>La Domenica di Pasqua</i>	57	<i>Popoli</i>	160	The gods in their dreadful wrath.....	233
Why go ye there.....	58	Lo, the world here.....	160	<i>Nu mi terribili</i>	233
<i>Perchè Di là</i>	58	<i>Ecco il mondo</i>	160	Form of ideal purity.....	239
'Neath the warm sunny beams.....	67	ACT THIRD.			
<i>Al soave raggia</i>	67	Death of Margaret.....	196	<i>Forma ideal purissima</i>	239
From the green fields.....	68	<i>Morte di Margherita</i>	196	PROLOGUE.	
<i>Dia Campi</i>	68	To the sea.....	197	Death of Faust.....	251
		<i>L'altra notte</i>	197	O, power of memory.....	252
				<i>O renunbensa</i>	252

MEFISTOFELE.

PROLOGUE IN HEAVEN.

By ARRIGO BOITO.

Knowest thou FAUST? — Goethe, Prologue in heaven.

Clouds. The sounding of the seven trumpets. The seven tones. The Celestial phalanxes behind the clouds, invisible. Mystic chorus. Cherubs, Penitents, afterwards MEFISTOFEL alone in the shadows.

(trumpets within the curtain in the centre.)

M.M. ♩ = 66

Largo.

Ped.
squillante.
m.d.
f
largamente ritmato senza rigore di tempo.

Ped.

Sra
pp a tempo.

Ped.
16

16
f
sempre.
f

(trumpets at the right, within the curtain.)

Ped.
squillante.
m.d.
senza rigore di tempo.
pp

First system of a piano score. The right hand plays chords and arpeggios, while the left hand plays a descending eighth-note line. Dynamics include *p* and *Ped.*

Second system of a piano score. The right hand features a melodic line with a crescendo hairpin. The left hand plays chords. Dynamics include *f* and *Ped.*. Includes the instruction: *(trumpets at the left, within the curtain.)* and *ff assai squillante senza rigore di tempo.*

Third system of a piano score. The right hand has a melodic line with a *Sya* (Sustained) marking. The left hand plays chords with *m.d.* (mezzo-dolce) markings. Dynamics include *mp a tempo giusto.* and *Ped.*. Includes asterisks (*) between measures.

Fourth system of a piano score. The right hand has a melodic line with a *Sya* marking. The left hand plays chords. Dynamics include *f*, *mp*, and *m.d.*. Includes the instruction: *(trumpets in the centre of the scene.)* and *come un eco.*

Fifth system of a piano score. The right hand has a melodic line with a *Sya* marking. The left hand plays chords. Dynamics include *ppp* and *m.s.*

Sra.

Ped. *V 16* *V 16*

Sra.

Ped. f *m.s.* *squilli.* *Ped. f* *Ped.* *Ped.*

ORCHESTRA.

Ped.

m.d.

Ped.

squilli.

f *m.d. come un eco.* *Ped.*

(curtain rises.)

mp ORCHESTRA.
a tempo. giusto.

ppp

f m.d.

Ped. *

m.d. *Ped.* *

m.d. *Ped.* *

m.d. *Ped.* *

f

Conservando esattamente la misura dei quarti del 3 antecedente.

f Squilli in Orchestra
e sul palco.

f diminuendo.

p *Ped.*
legatissimo. *pp*

ppp

ppp *a tempo. giusto.*

ppp

vibrato ma dolce.

Sya

HAIL! SOVEREIGN LORD.

(AVE SIGNOR.)

FIRST PHALANX.

Andante lento.

CHORUS.

ppp Soprani e Contralti.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

pp Tenori.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

p Bassi.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

SECOND PHALANX.

*Andante lento.**ppp* Soprani e Contralti.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

pp Tenori.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

p Bassi.

Hail! Sov - 'reign Lord of saints and an - gels ho - - ly,
 A - - ve Si - - gnor de - gli an - ge - li e dei san - - ti,

Andante lento. ♩ = 60.

Hail! might - y Lord..... of the an - gel - ic..... hosts!
A - ve Si - gnor,..... Si - gnor de - gli an - ge - li

molto marcato il canto del Soprani.

Hail! might - y Lord of an - gel hosts!
A - ve Si - gnor de gli an - ge - li

Sov' - reign
o Si -
molto marcato il canto delle donne.

Sov' - reign
o Si -

legato.

p

Of the ser - apts,
e dei san - ti

Of the ser - apts,
e dei san - ti

Of the ser -
e dei san -

Lord..... of all the heav'n - ly..... hosts!
-gnor,..... Si - gnor de - gli an - ge - li

Lord of heav'n - ly hosts!
-gnor de gli an - ge - li

and. un poco.

allarg. assai.

ff

e'er bend - ing low - ly, And of the cher - ubs, with their
 e dei vo - lan - ti e dei vo - lan - ti che - ru -

of the ser - aphs, And of the cher - ubs, with their
 e dei san - ti e dei vo - lan - ti che - ru -

aphs, Hail! sov' - reign Lord of
 ti, A - ve Si - gnor de -

And of the cher - ubs, with their
 e dei vo - lan - ti che - ru -

Sov' - reign Lord of
 o Si - gnor de -

and. un poco.

allarg. assai.

ff

wings of..... gold! Hail!..... all
 - bi ni..... d'br, A - ve,

wings of..... gold! O Lord..... of an - gels,
 - bi ni..... d'br, Si - gnor..... dei san - ti,

an - gel hosts! Lord of cher - ubs, with their
 - gli an - ge ti, dei vo - lan - ti che - ru -

wings of..... gold! Hail! Lord of cher - ubs with their
 - bi ni..... d'br, e dei vo - lan - ti che - ru -

an - gel..... hosts! Hail! Lord of cher - ubs, with their
 - gli an - ge ti, e dei vo - lan - ti che - ru -

Lord, we hail! Hail! sov' - reign Lord..... of an - gels
 o Si - gnor, Si - gnor de - gli an - geli e dei

Lord, we hail! Hail! sov' - reign Lord..... of an - gels
 o Si - gnor, Si - gnor de - gli an - geli e dei

pp *Ped.* *ff*

ppp
 hail, Lord, to thee!...
 A - ve Si - gnor.....
 To thee all hail!...
 A - ve Si - gnor..... *molto marcato il canto.*

ppp
 wings of..... gold!
 -bi - ni..... d'ôr. From the har - mo - nies e - na ar - mo -

ppp
 wings of..... gold!
 -bi - ni..... d'ôr. From e - ter - nal na

ho - ly. From e - ter - nal
 san - ti. Dal - l'e - ter - na

ppp *Uto* *Ped.* *ppp* *pp* *cres.*

molto marcato il canto. From a - zure re - gions un -
 nel glau - co spa - sio im -

of space un - bound - ed, From realms un -
 del l'U - ni - ver - so nel glau - co

From e - ter - nal realms un -
 dal - l'e - ter - na ar - mo -

From a - zure re - gions un -
 nel glau - co spa - sio im -

-ter - nal..... of space un - bound - ed, of space un -
 ni - a..... del l'U - ni - ver - so, nel glau - co

har - mo - nies of space from realms un -
 ar - mo - nia del l'U - ni - ver - so

a poco *a poco* *sempre* *piu*

1st and 2d PHALANXES.

mer bound . . . *so* ed

bound ed As - cends a joy - ful
spa *sio* *im - mer* *so e* *ma* *na un*

bound ed As - cends an an them an
ni *a* *e - ma* *na,* *e* *ma - na un*

bound ed As - cends an
ni *a* *e - ma* *na e*

mezzo forte. *accel.*

An - them of su - prem - est love! joy - ful
ver *so* *di* *su - pre - mo a - mor,* *di* *su -*

An - them, of su - prem - est love! of
ver *so* *di* *su - pre - mo a - mor,* *da*

An - them, an an an
ma *na* *un* *ver* *so*

an them of a love!
pre mo a mor ;

grate ful love!
mor. a mor ;

of su . prem est love!
di su pre mo a mor .

ff

ff
up e to thy throne, through
s'er - - ge a Te per

up e to thy throne, through
s'er - - ge a Te per

fff
allary.

First system of a musical score. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: "a zure depths un bound ed, / Van re us sur re e ca ve". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a more active melodic line. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Second system of the musical score. It continues with two vocal staves and piano accompaniment. The vocal parts have lyrics: "them are sound ed. Hail, all / suon so a ve. A ve,". The piano accompaniment continues with similar textures. The right-hand part includes a "decres." (decrescendo) marking. The key signature and time signature remain the same as in the first system.

1st PHALANX.

dim.

Contralti Soli.

hail! all hail! hail to... thee!
A - - ve, A - - ve, A - - ve...

2D PHALANX.

Contralti Soli.

hail! all hail! hail to... thee!
A - - ve, A - - ve, A - - ve...

(trumpets within the clouds.)
Tempo del Preludio.

SCHERZO STROMENTALE.

Allegretto. ♩ = 144.

p socche. *p* *p* *p* *p*

p *p*

p

staccatissimo.

len.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking *rinf.* is present in the third measure.

Second system of musical notation, continuing the piece with similar rhythmic patterns and chordal textures.

Third system of musical notation, featuring a dynamic marking *assai stacc.* in the third measure.

Fourth system of musical notation, showing more complex rhythmic figures and articulation marks.

(MEFISTOFELES appears.)

Fifth system of musical notation, featuring a dynamic marking *ten.* in the second measure. The system concludes with a double bar line.

MEFISTOFELE (with his feet upon the border of his cloak.)

Lento.

Come prima.

Hail! sov - 'reign lord!
A - - ve Si - gnor!

For - give me, if my bawl - ing,
Per - do - na se il mio ger - go,

Lento.

Come prima.

staccatissimo.

Somewhat be - hind is fall - - ing,
si las - cia un po'da ter - - go,

Those sub - lime anthems sung
le su - per - - ne te - odie

In heav'n - ly plac - es;
del pa - - ra - - di - so;

For - give me, if my face is
per - do - na se il mio vi - so

stacc.

legato.

Now want - - ing the rad - lance
non por - - ta il rag - - gio

That, as with a gar - - land,
che inghirlan - da i cri - - ni

legato.

leggermente. rallentando.

rall. *a tempo.*

The cher - ub le - giou gra - ces;
deg - li alti che - ru - bi - ni;

col canto. *a tempo.*

For - give me, if in speak - ing, Some risk I'm tak - ing
per - do - na se di - cen - do io cor - ro ri - schio

TRIO.

Of ir - rev - 'rent out - break - ing!
di bu - scar qual - che fi - schio.

Poco piu. ♩ = 76.

accentato molto e legatissimo.
il basso.

MEF.

The pu - ny king..... of.... pu - ny earth's do -
 Il Dio pic - cin..... del - la pic - ci - na

accentato e legatissimo.

- min ions, Er - reth through wrong o -
 ter - ra o - gnor tra - li - gna ed

- pin ions.
 er - ra.

p leggero.

And like a crick-et, with a long leap rush-ing,
e, al par di gril-lo sal-tel-lan-te, a ca-so,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. Performance markings include *sf* (sforzando) and *tr.* (trill) above the piano part, and *stacc.* (staccato) above the vocal line.

'Mid stars his nose is push-ing;
spin-ge fra gli a-stri il na-so;

The second system continues the vocal and piano parts. The vocal line has a rest followed by the lyrics. The piano accompaniment includes *sf* and *tr.* markings. The system concludes with a *stacc.* marking above the vocal line.

rall. senza rigore di tempo.

Then, with su-perb fa-tu-i-ty te-na-cious, Trills with pride con-tu-
poi con te-na-ce fa-tui-tà su-per-ba fa il suo tril-lo nel-

The third system features a vocal line with a rest and the lyrics. The piano accompaniment is characterized by wide intervals and sustained notes. Performance markings include *Sya* (sustained) above the piano part and *tr.* (trill) above the vocal line.

f *Meno.* ♩ = 69.

- ma - cious! Vain, glo - rious a - - tom! Proud 'mid dire con -
 - ter - ba. Bo - - rio - sa pol - - ve! tra - - co - ta - - to a -

Sra.

Meno.

marcatissimo e pesante.

- fu - - sion! Phan - - tom of man's de - - lu - -
 - to - - mo! fan - - ta - - si - ma del - - l'uo - -

- sion! And with like shams, Puts..... ho
 - mo! E ta - - le il fa quel - - l'e - -

Opp.

p *leggero.* *mf*

m.s.

staccatissimo.

forth the mad il - lu - - sion. He rea - - son names, as right!
 - bra il - lu - si - o - - ne ch'e - - - gli chia - - ma; Ra - gion,

tr. *leggero.* *tr.*

p stacc. *mf*

Lento. $\text{♩} = 48.$

all right! Ah!..... In such deep deg-ra - dation Is fall'n the mas - ter, lord of the wholecro-
 Ra - gion. Ah!..... Si, Ma-e - stro di - vi - no, in bu - fo fon - do crolla il padron del

Lento. *legatissimo.*

Come prima. *f*

- a - tion, No more have I the will, While in that station, Him to tempt to ill!
 mon - do, e non mi dà più il cuor, tant' è fac - ca - to, di ten - tar - lo al mal.

Come prima. *f*

THOU KNOWEST FAUST?

INTERMEZZO DRAMMATICO.

Andante sostenuto.

MYSTIC CHORUS. Thou know-est Faust?
(within.) T'è no - to Faust?

Andante sostenuto. ♩ = 48.

f *f squillante.*

MEFIS.

Maddest of all the madmen of my acquaintance, In ma-ny cu-rious ways doth he faithful-ly
Il più bis-sur-ro pas-so ch'io mi co-no-sca, in cu-rì-o-sa for-ma ei ti ser-ve da

REPT. *col canto.* *p* *p stacc. a tempo.*

serve you. 'Tis his un-quencha-ble desire all to know, that keeps him al-ways panting and breathless;
sen-no. I-nas-so-pi-ta bra-mosia di sa-per il fa ta-pi-no ed an-e-lan-te;

sf

To rise above his race hee'er doth as-pire, Nothing in science or learning bounds his craving for all-wisdom!
e-gli vorreb-be qua-si tra su-ma-nar e nul-la scienza al cu-po suo de-li-rio è confi-ne.

allargando col canto. f *lunga col canto.*

Movimento dello Scherzo.

Movimento dello Scherzo.

p. staccatissimo.

RECIT.

Yet, I'll en - gage in such way to en -
Io mi sob - barco ad ae - scar - lo - per

CHO. MYS. $\text{♩} = 48.$

-tice him, that ensnared you short - ly will find him! Wilt make me a wa - ger?
mo - do ch'ei si tro - vi nel - le mie - re - ti; vuoi tu far - ne scommes - sa? A-greed!
E sia.

a tempo.

sulla parole.

a tempo.

MEFIS. $\text{♩} = 60.$

So! pow'rs im - mortal, 'tis on a hazardous game you venture! Let him but taste the sweet fruits that vice doth
Stia! vec - chio Padre, a un ru - de gio - co l'av - ven - tu - ra sti. Ei mor - de - rà nel dol - ce po - mo de'

col canto.

a tempo. f

pesante.

f $\text{♩} = 63.$

of - fer, And o'er the pow'rs of good..... I'll be vic - to - - - rious!
vi - si e sov - ra il Re del ciel..... a - vrò vit - to - - - ria!

f squillante.

HEAVENLY PHALANX. CHO. *Lo stesso movimento.*

Sop.

Ten.

Bass.

Lo stesso movimento.

(trumpets within.) (Orchestra.)

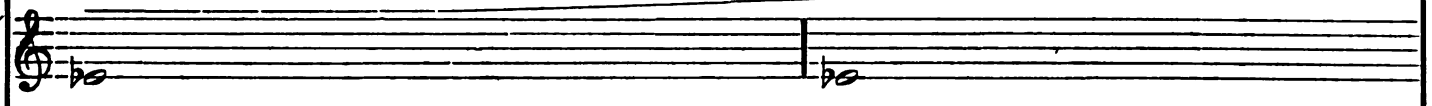
pp marcato

allarg.

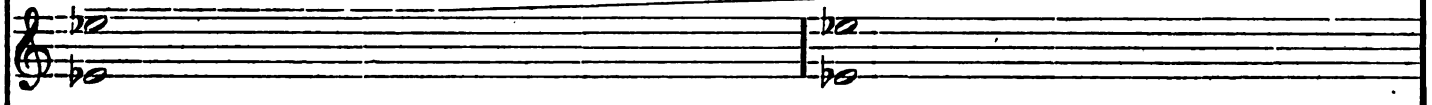
MEF.



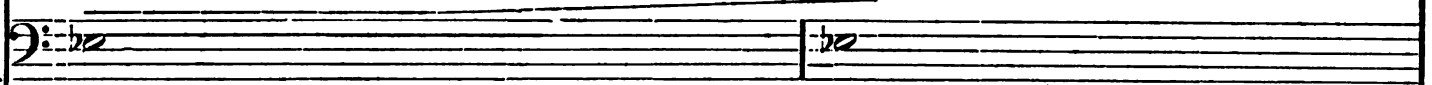
(From time to time it is de-light-ful to converse with the rulers, And I take good care with them ne'er to
 (Di tratto in trat - to m'è pia-ce-vol co - sa ve - dere il Vecchio e dal guastar - mi se - co mol - to mi



Ho ly!
 San ctus!



Ho ly!
 San ctus!



col canto.
 dim in



quarrel; 'Tis pleasant al - so to hear thus, the powers of good and ill free - ly con - vers - ing)
 guardo; è bel - lo u - dir l'E - ter - no col Dia-vo - lo par - lar sì umana - men - te.)

colla parola.
 u en do.
 M.D.

WE'RE SPIRITS. THIRD TIME. SCHERZO VOCALE.

$\text{♩} = 76.$ Tempo di Scherzo velocissimo (si batte in uno) Ritmo di tre battute (dietro la nebulosa.)

CHERUBS. *ppp*

pp

(CHORUS OF BOYS) We're spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing, We're
(within.) Siam nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti, siam

Ritmo di tre battute,

mf *f* *f*

choirs of fair cher - ubs a - dor - ing, We're spir - its from lim - bo up - soar - ing, The re - gions ce -
co - ri di bim - bi, d'a - mo - ri, siam nim - bi vo - lan - ti dai lim - bi, nei san - ti splen -

pp e leggerissimo due Ped. *legato e sensibile il basso.*

f *mf*

-les - tial ex - ploring, We're choirs of fair cher - ubs a - dor - ing, We're spir - its from lim - bo up -
-do - ri va - gan - ti, siam co - ri di bim - bi, d'a - mo - ri, siam nim - bi vo - lan - ti dai

p *pp*

-soar - ing, The re - gions ce - les - tial ex - plor - ing; We're choirs of fair cher - ubs a - dor - ing, We're
lim - bi, nei san - ti splen - do - ri va - gan - ti, siam co - ri di bim - bi, d'a - mo - ri, siam

-soar - ing, The re - gions ce - les - tial ex - plor - ing; We're choirs of fair cher - ubs a - dor - ing, We're
lim - bi, nei san - ti splen - do - ri va - gan - ti, siam co - ri di bim - bi, d'a - mo - ri, siam

ppp *pppp*

spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing.
nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti.

spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing.
nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti.

sempre pp coi due Ped.

MEF. *Largo.*

(disappears.)

'Tis the soft droning hum of winged cherubs ; Like bees, I hold them in great de - tes - tation.
E lo sciame legger degli angio - let - ti; co - me dell a - pi n'ho ri - bresso e no - ja.

Tempo di Scherzo.
Ritmo di tre battute. ♩ = 126.

CHERUBS. *p*

(CHORUS OF BOYS within.) One day in earth's mi - ry do - minions, We lost the free play of our
Un gior - no nel fan - go mor - ta - le, per - dem - mo il tri - pu - dio del.

One day in earth's mi - ry do -
Un gior - no nel fan - go mor -

pin - ions, Our au - - - re - - - oles flam - ing and ra - diant; But
 -ta - le, l'au - reo - - - la di lu - ce e di fio - ri; ma

-min - ions, We lost the free play of our pin - ions, Our au - - - re - - -
 -ta - le, per - demmo il tri - pu - dio del - ta - le l'au - reo - - - la

out from sin's sha - - - dows ad - - - van - cing, Through pray - ing and
 sciol - ti dal lu - - - gu - - - bre ban - do, pre - gan - do, can -

-oles flam - ing and ra - diant; But out from sin's sha - - - dows
 di lu - ce e di fio - ri! ma sciol - ti dal lu - - - gu - - -

sing - ing and danc - - - - - ing, We now soar with the
 -tan - do, dan - san do, noi tor - nia - mo fra

ad - - - van - cing, Thro' pray - ing, and sing - ing, and danc - - -
 -bre ban - do, pre - gan - do, can - tan - do, dan - san - - -

an - gels once more.
gli angio - li an - cor.

ing, We now soar with the an - gels once more.
do, noi tor - nia - mo fra - gli angio - li an - cor.

pp

pp cres-

The
La

cen *do. dim.*

spi - rals an - gel - ic we're learn - ing, and turn - ing, and turn - ing, and turn - ing, The
dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

p *pp*

dim - - *in* - - - *u* - - - *en* - - - *do. cres-*

spl - rals an - gel - ic we're learning, and turn - ing, and turn - ing, and turn - ing, The
 dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

f smorzando. *ppp e staccato.*

cen - - - - - *do.*

dan - ces an - gel - ic we're learn - ing, and turn - ing, and turn - ing, and turn - ing, The
 dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

dim - - - *in* - - - *u* - - - *en* - - - *do.*

dan - ces an - gel - ic we're learning, And turn - ing, and turn - ing, and turn - ing, The
 dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

f

dan - ces an - gel - ic we're learning, and turn - ing, and turn - ing, and turning. The
 dan - za in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

pp

rall. sino a raggiungere gradatamente il tempo che segue.

dan - ces an - gel - ic, we're learning, and turn - ing, and turn - ing, and turn - ing. Now,
 dan - za in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra. Fra - . . .

rall. col canto.

Meno ♩ = 60.
mf dolce.

broth - ers, u - nite we our le - gions, And up - wards to Heaven's highest re - gions We e'er must
 tel - li, te - niam - ci per ma - no, fin l'ul - ti - mo cis - lo lon - ta - no noi sem - pre

teneramente.

pp Meno.

soar our spi - ral flight; And, broth - ers, our wings soft and ten - der, Shall cease not their
 dob - bia - mo dan - zar; fra - tel - li, le mor - bi - de pen - ne non ces - si - no il

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a high register, with the right staff starting on a high note. The piano accompaniment features a complex texture with many sixteenth and thirty-second notes, and some chords with accidentals.

ser - vice to ren - der, Till at Heaven's al - tar we a - light. Now,
 vo - lo pe - ren - ne che tn - tor - no al San - tis - si - mo Al - tar. Fra -

The second system continues the vocal and piano parts. The vocal lines have a more melodic quality, with some notes held over. The piano accompaniment provides a steady harmonic support with some chordal textures.

broth - ers, u - nite we our le - gions, And up - wards to Heaven's highest re - gions We e'er must
 tel - li, te - niam - ci per ma - no, fin l'ul - ti - mo cie - lo lon - ta - no noi sem - pre

The third system concludes the page. The vocal lines end with a final cadence. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the lower register.

soar in spi - ral flight; And, broth - ers, our wings soft and ten - der, Shall cease not their
 dob - bia - mo dan - sar; fra - tel - li, le mor - bi - de pen - ne non ces - si - no il

ser - vice to ren - der, Till at Heaven's al - tar we a - light. The
 vo - lo pe - ren - ne che in - tor - no al San - tis - si - mo Al - tar. La

♩. = 126. Più vivace e più presto.

spi - ral an - gel - ic we're learn - ing, and turn - ing, and turn - ing, and turn - ing. The spi - ral an -
 dan - sa in an - ge - li - ca spi - ra, si gi - ra, si gi - ra, si gi - ra; la dan - sa in an -

Più vivace e più presto.

and turn - ing, and turn - ing, and turn - ing.
si gi - ra, si gi - ra, si gi - ra.

-gel - ic, We're learn - ing, and turn - ing, and turn - ing, and turn - ing.
-ge - li - ca spi - ra si gi - ra, si gi - ra si gi - ra.

CHORUS.
 CHERUBS. *ppp* $\text{♩} = 76$ *Velocissimo come prima.* *pp*

We're spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing, We're
Siam nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti, siam

Velocissimo come prima.

ppp
due Ped. *cres.*

p *mf* *f*

choirs of fair cher - ubs a - dor - ing, We're spir - its from lim - bo up - soar - ing, The re - gions ce -
co - ri di bim - bi, d'a - mo - ri, siam nim - bi vo - lan - ti dai lim - bi, nei san - ti splen -

f *f*

-les - tial ex - ploring, We're choirs of fair cher - ubs a - dor - ing, We're spir - its from lim - bo up -
do - ri va - gan - ti, siam co - ri di bim - bi, d'a - mo - ri, siam nim - bi vo - lan - ti dai

mf *p*

-soar - ing, The re - gions ce - les - tial ex - plor - ing; We're choirs of fair cher - ubs a - dor - ing, We're
lim - bi, nei san - ti splen - do - ri va - gan - ti, siam co - ri di bim - bi, d'a - mo - ri. siam

pp *ppp*

spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing.
 nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti.

spir - its from lim - bo up - soar - ing, The re - gions ce - les - tial ex - plor - ing.
 nim - bi vo - lan - ti dai lim - bi, nei san - ti splen - do - ri va - gan - ti.

ppp

Maggiore.

ppp
 coi due *Ped.*

ppp

pp *ppp* *

FOURTH TIME.

PSALMODIC FINALE. (Salmodia Finale.)

Andante religioso, non lento. ♩ = 76.
 (CHORUS *within.*) PENITENTS (from the earth).
mf dolce.

The musical score is arranged in four systems, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante religioso, non lento' with a metronome marking of ♩ = 76. The dynamics are 'mf dolce'. The lyrics are in Latin and Italian, with some words in italics. The key signature changes from B-flat major to D major, and the time signature is 3/4.

System 1:
 Hail, queen of Hea - ven! an e - cho a - ris - es, Earth - born in
Sal - ve Re - gi - na! s'in - nal - zi un e - co dal mon - do

System 2:
 sor - row, Crav - ing to bor - row Aid from the heav'n - ly re - gions of
cie - co, dal mon - do cie - co al - la di - vi - na reg - gia del

System 3:
 joy. With watch un - sleep - ing, with prayers and weep - ing, Help us, en -
ciel. Col no - stro can - to, col no - stro pian - to domiam l'in -

System 4:
 - gag - ing 'Gainst pas - sions rag - ing, While grate - ful songs our tongues shall em -
ten - so fo - co del sen - so, col no - stro can - to mi - te e fe -

PEN.

legato.

- ploy. del. Hear thou the prayers to thy
 O di la pia, la pia
 O'er planets, on whirlwinds, our legions, Thro' blue depths of space's far regions, O'er
 Su gli astri, sui ven-ti, sui mondi, sui lim-pi-di azzur-ri pro-fon-di, sui

Un poco piu mosso.

throne now as-cend-ing.
 pre-ce-se-re-na.
 The dan-ces an-gel-ic we're learn-ing, and turn-ing, and turn-ing, and turn-ing, and
 La dan-sa in-an-ge-li-ca spi-ra si gi-ra, si gi-ra, si gi-ra, si
fortissimo e assai stacc.
 rays of bright suns, And
 rag-gi del sol, si
 PHALANKES,
 TEN.
 We pray!
 O riam!

Un poco piu mosso.

legg. e stacc.
pp

turn - ing, A - ve Ma -
 gi - ra, la A - ve Ma -

turn - ing, The spi - ral an - gel - ic We're learn - ing, and turning, and turning, and turning.
 gi - ra, la dan - sa in an - ge - li - ca spi - ra, si gi - ra, si gi - ra, si gi - ra.

We pray!
 o riam.

We pray,
 o riam, We o

dim. macatiss. le note inferiori.

ria!
 ria!

full of com - pas sion
 gra - ti - a ple - na. The
 1mi Soli. La

assai sensibili i bassi e legatissima la frase.

pray..... thee for the dy - ing, for these dy - ing; We
 riam..... per quei mo - rien - ti, per quei mo - rien - ti o -

legato e marcato.

dances an-gel-ic we're learning, And turning, and turning, and turning, The dan - ces an - gel-ic we're learning, and
dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la dan - za in n - ge - li - ca spi - ra si

2^{da}. The dan - ces an - gelic we're learning, and
la dan - za in an - ge - li - ca spi - ra si

we
o pray,
riam, ve
o

pray.
riam. We.....
o

legg. e stacc. *dim.*

PEN.

A - ve Ma - ria!
A - ve Ma - ria!

turn - ing, and turn - ing, and turn - ing, and turn - ing.
gi - ra, si gi - ra, si gi - ra, si gi - ra.

pray.
riam. pray, we pray for these now
riam, o - riam per quei mo -

legato e marcato.

full of com - pas - sion. The spi - ral an - gel - ic we're learning, and turn - ing, and turn - ing, and turn - ing, The
gra - ti - a ple - na. La dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, la

1mi Soli.

2di. The
la

we pray,
o riam,

dy ing, for those who die, we pray,
rien ti, per quei morienti o - riam,

legg. e stacc.

spi - ral an -
dan - za in an -

Hear thou the
O di la

spi - ral an - gel - ic we're learning, and turn - ing, and turn - ing, and turn - ing, and turn - ing.
dan - sa in an - ge - li - ca spi - ra si gi - ra, si gi - ra, si gi - ra, si gi - ra.

we pray.
o riam.

we pray.
o riam.

We
O

marcato.

crescendo sempre.

f

prayers *pia* to Heaven ascend - - - ing. A - ve Ma -
 pre - ce se - re - - - na. A - ve Ma -

crescendo sempre.

A : : :
A : : : :

pray, we pray thee for the dy - - - ing, for pass - ing souls we're pray
 riam, o - riam per quei mo - rien ti, per quei mo - rienti o - ria
8va

legato e marcato.

pp

- ria full of com - pas - - sion, A - ve Ma - ria
 - ria gra - ti - a ple - - - na A - ve Ma - ria

pp

- ve A : : - ve A - ve Ma - ria
 - ve A : : - ve A - ve Ma - ria

pp

- ing, for pass - ing souls we're pray - - - ing for all the dy - ing. A - - - ve
 - mo, per quei mo - rien - ti o - ria - - - mo, per quei mo - rien - ti. A - - - ve

8va

Soli Voco.

full of com - pas - sion. Tears of re - pent - ance they free - ly are shed - ding.
gra - ti - a ple - na. Il pen - ti - men - to la - gri - me span - de.

full of com - pas - sion. Pray we for those who are dy - ing, Their soul in
gra - ti - a ple - na. O - riam per quel - le di mo - rien - ti i - gna - ve

A - - ve. Pray we for those who are dy - ing, Their soul in
 A - - ve. O - riam per quel - le di mo - rien - ti i - gna - ve

f Organo.

Let their com - plaints, through thy love wide - spread - ing, Find ac - cep -
Di que - ste blan - de tur - be il la - men - to ac - col - ga il

CHERUBS.

We're spi - rits from lim - bo up - soar - ing, The
Siam nim - bi vo - lan - ti dai lim - bi, nei

sin's bond - age ly - ing, in bond - age ly - ing, Yes, for these
a - ni - me schia - ve, a - ni - me schia - ve, si per quel -

ta - tion, with thee in heaven.
 cie lo, ac - col - ga il ciel.

re - gions ce - les - tial ex - ploring, We're choirs of fair cherubs a - doring, We're spi - rits from lim - bo up - soaring.
 san - ti splen - do - ri va - gan - ti, siam co - ri - di bim - bi, d'a - mo - ri, siam nim - bi vo - lan - ti dai lim - bi.

souls still in bond - age, we pray.
 Fa - ni - me schia - ve pre - ghiam.

Hear thou the prayers that to Heaven are as - cend - ing. A - ve,
 O - di la pia, la pia pre - ce se - re - na.

Hear thou the prayers that to Heaven are as - cend - ing.
 O - di la pia, la pia pre - ce se - re - na.

Hear thou the prayers that to Heaven are as - cend - ing. A - ve,
 O - di la pia, la pia pre - ce se - re - na.

Tutti.
f robusto.

fff

ppp *cres. sempre.*

ppp *cres.*

ppp *cres.*

ppp *Ped.* *

poco a poco fino alla ripresa del canto.

A - ve A - ve A - ve A - ve. Ah! Ah!
A - ve A - ve A - ve A - ve. Ah! Ah!
A - ve A - ve A - ve A - ve. Ah! Ah!

Ped. * *Ped.* * *Ped. cres.* * *Ped.* * *f Ped.* * *Ped.* *

Ah! Ah! Ah! Ah!.....
Ah! Ah! Ah! Ah! Ah! *allarg. assai.*
Ah! Ah! Ah! Ah! Ah! Ah!

Ped. * *Ped. crescendo* * *Ped. sempre piu e allargando.* * *Ped. f* * *Ped. allarg. assai.*

PENITENTS. *Il movimento un poco più mosso che nel 1o. Coro.* 48

SOP. AND CON. *legato espressivo assai.*

mf
Hail! Sove reign Lord..... of.....
A ve Si gnor..... de

SOP. AND CON. *molto marcato il canto.*

mf
Hail! Sove reign Lord..... of the an -
A ve Si gnor..... Si - gnor de -

mf
Hail! Sove reign Lord of
A ve Si - gnor de

mf
Hail! Sove reign Lord..... of the an -
A ve Si gnor,..... Si - gnor de -

mf
Hail! Sove reign Lord of
A ve Si gnor de

Il mov'to un poco piu mosso che nel 1o Coro. ♩ = 66.

mf

an gel hosts, And
gli an ge li e dei

gel ic hosts, And
gli an ge li e dei

heaven's an gel hosts, And
gli an ge li e dei

gel ic hosts, And
gli an ge li e dei

an gel hosts, And
gli an ge li e dei

mf

This system contains the first two systems of a musical score. It features four vocal staves and a piano accompaniment. The lyrics are:

Top vocal line: *ru- san er of the spheres ev er*
ti e del - le sfe re er

Second vocal line: *ru- san er of cre a*
ti e del - le sfe

Third vocal line: *ru- san er,*
ti,

Fourth vocal line: *ru- san er of the spheres, of the*
ti e del - le e del - le

Fifth vocal line: *might y ru- er of*
san ti ti e del - le

The piano accompaniment consists of two staves (treble and bass clef) with a melodic line in the right hand and a rhythmic accompaniment in the left hand. An *accel.* marking is present at the end of the system.

This system contains the second two systems of the musical score. It continues the vocal lines and piano accompaniment. The lyrics are:

Top vocal line: *mov ing,*
ran ti,

Second vocal line: *tion.*
re.

Third vocal line: *spheres e'er mov ing,*
sfe re er ran ti,

Fourth vocal line: *all things cre*
sfe re re er

The piano accompaniment continues with the same melodic and rhythmic patterns. An *accel.* marking is present at the end of the system.

cres

cen

of se raph le
e dei vo lan

of se raph le gions,
e dei vo lan ti

of se raph le gions,
e dei vo lan ti

a ran ted.
ti

cres.

gions, And of do.
ti e *allarg. assai.* dei vo lan ti

And of the cher ubs with their
e dei vo lan ti che ru-

And of the cher ubs with their
e dei vo lan ti che ru-

allarg. assai.

cres cen do. *f*

wings of gold!
di ni d'br!

wings of gold!
di ni d'br!

wings of gold!
di ni d'br!

wings of gold!
di ni d'br!

wings of gold!
di ni d'br!

p *Ped.* *

cres - - - - - *cen* - - - - - *do.* *f*

And of the cher - - - - - ubs with their
e dei vo - lan - - - - - ti che - ru-

And of the cher - - - - - ubs with their
e dei vo - lan - - - - - ti che - ru-

And of the cher - - - - - ubs with their
e dei vo - lan - - - - - ti che - ru-

cres - - - - - *n* - - - - - *do.* *f*

wings of gold!
bi ni d'ôr!

wings of gold!
bi ni d'ôr!

wings of gold!
bi ni d'ôr!

wings of gold!
bi ni d'ôr!

wings of gold!
bi ni d'ôr!

p *Ped.* *

pp *crescendo sempre.*

From the har - mo - nies e - ter - nal of space un -
Dal - le ter - na ar - mo - ni a del - l'U - ni -

Thee we - hall, Lord of all the an - gel hosts, high and
A - ve A - ve Si - gnor de - gli an - ge li e dei

From th'e - ter - nal har - mo - nies of
Dal - le ter - na ar - mo - nia del -

ppp *cres.* *a - poco* *a - poco*

accel. sempre cres.

bound ed, From a zure re gions un
 ver so nel glau co spa zio im

bound ed, From azure re gions un
 ver so nel glauco spa zio im deep and un
 mer so e

ho ly, Hail, sov 'reign Lord!
 san ti, A ve Si gnor!

accel.

space un bound ed Ris es an
 U ni ver so e ma na un

sempre piu... *mezzo forte.*

accel.

sound ed Ris es an an an
 mer so e ma na un ver so them

sound ed Ris es an an an
 ma na, e ma na un ver so them

an them, ris es an an an
 ver so, e ma na un ver so them

an ver so, an un

accel. assai.

54.

of di suprem - est love, of high - est
 di su - pre - mo a - mor, su - pre - - est mo a -

accel. assai.

of di su - prem - est love, of high - est
 di su - pre - mo a - mor, su - pre - mo a -

an - them of di su - prem - est
 ver - so so di su - pre - mo a -

accel. assai.

f allarg.

f allarg. assai.

love; mor; Up e to thy
 s'er - - ge a

And e

up s'er to thy
 ge a

f^{ho} allarg.

f allarg. assai.

love; mor; up e to thy
 s'er - - ge a

allarg.

fff allarg. assai.

thronē, through a zure depths un-
Te per l'au re as sur re e

thronē, through a zure depths un-
Te per l'au re as sur re e

thronē, through a zure depths un-
Te per l'au re as sur re e

bound ed an them are
ca ve in suon so-

bound ed, an them are
ca ve, in suon so-

The musical score is written for a choir and piano. It consists of two systems of music. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system also has four vocal staves and a piano accompaniment. The lyrics are in Latin and are printed below the vocal staves. The piano accompaniment features a steady rhythmic pattern in the right hand and a more melodic line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

accel. 56 *fff* $\text{♩} = 56$

sound a - ed. ve. Hail! A - all ve hail.....

accel. *tutta forza.*

thee! ve.....

Come il 1o tempo. $\text{♩} = 56.$

thee! ve.....

Come il 1o tempo. $\text{♩} = 56.$ (Curtain falls.)

thee! ve.....

fff (trumpets in the clouds and full orchestra.)

thee! ve.....

End of the Prologue.

FIRST PART.

ACT FIRST.

FAUST. *Should there come a time when I can say to the flying moment, "Stay, thou art blissful," then let me die.*
 GOETHE, in *Faust's laboratory.*

EASTER SUNDAY.

(LA DOMENICA DI PASQUA.)

SCENE.—*Frankfort-on-the-Main. Gates and bastions. People of all conditions leaving the city in groups. Noise and murmur of the crowd. Holiday bells. Later, FAUST and WAGNER.*

(Curtain rises.)

Marsiale.

Conservando attraverso tutte le variazioni di tempo la stessa misura nei quarti delle battute.

♩ = 100.

senza rigore di tempo.
 Ped. (Campane.)

ff marcatissimo.

tr sf
 Ped. *tr sf*

tr sf
 Ped. *tr sf*

tr sf

rall.

pesante.

senza rigore di tempo.
 Ped. (Campane.)

Continuando lo stesso movimento.

fff

(Three students, four townspeople, two huntsmen divided in two groups.)

CHORUS.

TENORS.

Why go ye there?
Per-chè di là?

And
E

BASSES.

We're go - ing to our hunt - ing cab - in.
Vol - giam ver - so il ca - sin di cac - cia.

(Eight girls pass singing.)

SOPRANOS.

we go t'wards the mill - er's. Of A - pril fair, the tra -
noi ver - so il mu - li - no. Del va - go A - pril la trac -

CONTRALTOS.

Of A - pril fair, the tra -
Del - va - go A - pril la trac -

p gentilmente.

(They pass off)

- ces smil - ing appear in all pla - ces, De - claring spring is here.
- cia bril - la e ri - de d'in - tor - no bal - des - sa e leg - gia - dria.

t Bassi di prima.

- ces smil - ing, show..... spring.... is now here. What do you here, my
- cia bril - la e ri - de..... d'in - tor - no. Che fa - te voi, com-

rinfors.

i Tenori di prima.

As do the others near.
Stiam col-la compa-gnia.

comrades!
pa-ri?

Sirs, let us go to Burgdorf.
Messeri, andiamo a Burgdorf.

The maddest of all jo-kers; are
Cos-tà son le più buf-fe mat

f *ruvido.* *sf* *tr* *sf*

Mad-caps!
Pas-si!

there!
- tie,

Beer, there the best is, The la-dies and the brawlings are most de-lightful.
la miglior bir-ra, le donne e le ba-ruf-fe più di-let-to-se.

f *tr* *sf* *tr* *sf* *tr* *sf* *tr* *sf*

Psmorsando e legato.

(Two Criers, with a proclamation, draw together the crowds by the sound of a trumpet, a herald is near.)

Madcaps
pas-si!

To be there now, you're long-ing?
Vi prude ancor la schie-na?

(Trumpet on the square.)

Ped.

(On the other side a charlatan from Hanswurst. The crowd getting lively.)

musical notation system 1

without rigour. *Marziale* ***f***

Ped. *crés. molto.* *di tempo.* *(Campane.)*

musical notation system 2

fff

musical notation system 3

musical notation system 4

rall.

musical notation system 5

stent. ***f*** *senza rigore. di tempo.* *in tempo.* *smorz.*

(Campane.)

musical notation system 6

Più vivo. ♩ = 104.

(A group of halberdiers and peasants surround a seller of beer.)

CHORUS.

TENORS.

Here, some beer!
Qua il bicchier!

And let us have a song,
E fa-re un brin-di-st,

To love and beau-ty
E alla bel-tà cor-

BASSES.

Quick, some beer!
Vo-gliti-ber!

To mirth and love!
Ai fol-li amor!

Più vivo. ♩ = 104.

sing-ing!
ri-va!

for laugh-ing, sing-ing, and quaff
Be-viam, ri-dia-mo, can-tia

Hur-rah, then!
Ev-vi-va!

for laugh-ing, sing-ing and quaff
Be-viam, ri-dia-mo, can-tia

marcato e p

Meno. ♩ = 66.

- ing.
- mo.

- ing.
- mo.

Meno. ♩ = 66. (A gray Friar with his hood over his face, wanders among the crowd. Some kneel to him, others shun him.)

pp e crescendo gradatamente.

p

mf

f

f = 100.

(squilli interni)

(squilli interni.)

ff

The crowd (Pointing to a side of the scene.)

CHORUS.

SOPRANOS.

Vivace. ♩ = 116.

Look there! Gay cav-a-liers now ap-pear,
Guar - da! quan-ti fo-co-si de-strier,

CONTRALTOS.

Look ye there! Gay cav- aliers now ap-
Guar - da là quan-ti fo-co-si de-

TENORS.

Look there! Gay cav-a-liers now ap-pear,
Guar - da! quan-ti fo-co-si de-strier,

BASSES.

Look ye there! Gay cav - a - liers now ap-
Guar - da là! quan-ti fo-co-si de-

senza rigore di tempo.

Vivace. sempre. f ♩ = 116.

(Campane.)

Gay cav - a - liers now ap - pear, tramp - ing ev - 'ry - where! There's the fool, there's the
quan - ti fo - co - si de - stria - ri scal - pi - tan là! C'è il buf - fon, c'è il buf -

- pear.
 - stria - ri, Gay de troops, tramp - ing ev - 'ry - where!
stria - ri scal - pi - tan là!

Gay cav - a - liers now ap - pear, tramp - ing ev - 'ry - where! There's the fool, there's the
quan - ti fo - co - si de - stria - ri scal - pi - tan là! C'è il buf - fon, c'è il buf -

- pear.
 - stria - ri, Gay de troops, tramp - ing ev - 'ry - where!
stria - ri scal - pi - tan là!

un po' sospeso.

fool!
 - fon!

Now to the prince hom - age ren - der
Ren - diam o - mag - gio al pren - ce!

Here comes the fal - con - er too, To the prince our de - fen - der!
C'è il fal - co - nier, c'è il buf - fon, Fa - te o - mag - gio al pren - ce!

fool!
 - fon!

Hall! prince, our de - fen - der
 O mag - gio al pren - ce!

Here comes the fal - con - er too, We ren - der
C'è il fal - co - nier, c'è il buf - fon, O mag - gio!

un po' sospeso.

What a troop of Sol - diers dashing!
Che ab-barbag-lio di gualdame!

Room there for the Prince's passage!
Lar-go, lar-go al suo passaggio!

Hail, Prince!
Glo - ria al

Room there for the Prince's passage!
Lar-go, lar-go al suo passaggio!

Hail, Prince
Glo - ria al

sempre forte.

How the bells are loudly crashing!
Che frastuo - no di cam - pa - ne!

Glo - ri - ous!
prin - ci - pe!

Scolding fighting, pulling, pushing,
S'ar - ra - bat - ta, si con - fon - de

Glo - ri - ous! Now the crowd comes onward rushing, scolding, fighting, pulling, pushing,
prin - ci - pe! Vien .la folla a onde a on - de s'ar - ra - bat - ta, si con - fon - de

With what noise the bells are ringing!
Che fra - stu - ono di cam - pa - ne! look ye there!
guar - da là

What a daz - ling troop of soldiers!
Che abbarbaglio di gualdane! look ye there!
guar - da là

room there! room there! look ye there!
lar go, lar - go! guar - da là!

crescendo.

look ye there!
guar - da là! look ye there!
guar - da là! look ye there!
guar - da là!

look ye there!
guar - da là! look ye there!
guar - da là! look ye there!
guar - da là!

cres - cen - do.

(The Cavalcade passes. At its head come the Prince, Elector. Ladies Dignitaries, Pages, the Faconer, the fool, etc. Many persons join in the cavalcade)

Ah!
 Ah!
 Ah!
 Ah!

fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics 'Ah!'. The second pair has lyrics 'Ah!'. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic pattern of chords and single notes. The first measure is marked with a forte dynamic 'fff'.

What fie - ry steeds now ap - pear! And what gay ca - va - liers! Gal - lant horse - men are
 Quan - ti fo - co - si de - strier! quan - ti bei ca - va - lier! i fo - co - si de -

What fie - ry steeds now ap - pear! And what gay ca - va - liers! Gal - lant horse - men are
 Quan - ti fo - co - si de - strier! quan - ti bei ca - va - lier! i fo - co - si de -

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs. The first pair has lyrics: 'What fie - ry steeds now ap - pear! And what gay ca - va - liers! Gal - lant horse - men are' and 'Quan - ti fo - co - si de - strier! quan - ti bei ca - va - lier! i fo - co - si de -'. The second pair has identical lyrics. The piano accompaniment consists of two staves (treble and bass clef) with a complex, rhythmic pattern of chords and single notes.

there, Tramp-ling ev - 'ry - where! Our re - spect for the Prince we will show, And our
 - stria - ri scal - pi - tan là! fa - te o - mag - gio al prin - ci - pe, fa - te o -

there, Tramp-ling ev - 'ry - where! Our re - spect for the Prince we will show, And our
 - stria - ri scal - pi - tan là fa - te o - mag - gio al prin - ci - pe, fa - te o -

Whom we

un po' sospeso.

hom - mage be - stow in his hon - or.
 - mag - gio, o - mag - gio al pren - ce.

hom - mage be - stow in his hon - or.
 - mag - gio, o - mag - gio al pren - ce.

love mag to gio al hon prin - or. ce.

un po' sospeso.

ff (dispersing.)

Ah!
Ah!

ff

Ah!
Ah!

ff

The first system of the musical score consists of five staves. The top two staves are vocal lines, with lyrics "Ah!" and "Ah!" written below them. The third and fourth staves are piano accompaniment, featuring a melody with triplets and a bass line with chords. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment. The piano part includes markings for "fff Ped." and "(Bells.)".

The second system of the musical score consists of five staves. The top two staves are vocal lines. The third and fourth staves are piano accompaniment, featuring a melody with triplets and a bass line with chords. The fifth staff is a grand staff (treble and bass clef) with a piano accompaniment. The piano part includes markings for "fff Ped." and "(Bells.)".

Moderato. $\text{♩} = 44$. (FAUST and WAGNER descend from a height.) RECIT.

FAUST.

'Neath the warn sun-ny
Al so-a - ve rag-

Sya

pp tranquillo col canto, tremolo lento senza tempo.

beams of ear - ly spring - time, ice and
- giar di pri - ma - ve - ra si sco-

Sya

SNOW quick - ly van ish, And ver - dure
- scen do no i ghiac ci e già rin -

Sya

a tempo. *col canto.* *rinf.*

bright and gay, with hope cheers the val - ley.
- ver - da di spe - ran - za la val - le; Win - ter to mountain tops is
Sya il vecchio in-ver-no fug-ge, al

a tempo.

fleeing, the gen-ial sun re-stor-eth col-ors and forms ; If, as yet, the prairies have not put forth their
mon-te e il sol rallegra e av-vi-va for-me e co-lor ; se-peranco al pia-no non i-sbucciano i

rinf. *rall. col canto.* *p* *leggero e legato.*

flowers, The high-er places put forth instead their numbers of hap-py peasants, Clad in fes-ti-val garments.
for, la som-ma lu-ce fa pul-lu-la-re in cambio i dei bor-ghe-si as-si-ma-ti da fes-ta.

(A crowd of people enter, noisily.)

Allegro fucoso.

ff marcando assai i quarti, forti ad ogni variazione di tempo.

192

132

WAGNER. RECIT.

Rov - ing thus at pleasure, with you, sir, brings us ooth wisdom and hon-or; but - for my
 Mo - ve - re a di - por - to con voi, Dot - tor, è o - no - re - vole e sag - gio; pur da me

own part, I would fain a - void this crowd of peo - ple; Which to me is dis -
 so - lo, qui mi schi - fe - rei fra ques - ta gen - te. M'è di no - ja il

Allegretto vivace. (FUAST and WAGNER retire to the background.)

- tasteful.
vul - go.
CHORUS OF PEOPLE.
SOPRANOS.

TENORS.

BASSES.

Ju - hé! Ju - hé! Ju - hei - sa Ju - hé! Ju -

Allegretto vivace.

attaccando con energia.

hé! Ju - hé! Ju - hei - sa! hei - sa! hé! Ah! hé! The II

hé! Ju - hé! Ju - hei - sa! hei - sa! hé! Ah! hé! The II

secca. **f**

hand-some young fel - lows have come to the dancing, With hats trim'd with gay flow'rs, and with rib - bons, they're
bel gio - va - net - to sen vie - ne al - la fe - sta, coi na - stri al far - set - to, coi fior sul - la

hand-some young fel - lows have come to the dancing, With hats trim'd with gay flow'rs, and with rib - bons, they're
bel gio - va - net - to sen vie - ne al - la fe - sta, coi na - stri al far - set - to, coi fior sul - la

smorzando con grazia.

prancing.
te - sta.

And un - der the pop - lars, With ma - tron or
E sot - to ad un piop - po fan - ciul - le e com -

prancing.
te - sta.

And un - der the pop - lars, With ma - tron or
E sot - to ad un piop - po fan - ciul - le e com -

And un - der the pop - lars, With ma - trons or malds.
E sot - to ad un piop - po fan - ciul - le e com - par.

ruvido e f

p e dolce.

OBERTAS.
Piu mosso un poco ♩ = 192.
 (They begin to dance the Obertas.)

maid, They dance in the shade A mad gallo - pade!
 -par si dan - no a dan - zar un mat - to ga - lop - po.

maid, They dance in the shade A mad gallo - pade!
 -par si dan - no a dan - zar un mat - to ga - lop - po.

f slanciato.

OBERTAS.
Piu mosso un poco ♩ = 192.
ruvidissimo e ff

Ju - hé!..... Ju - hé!..... Ju - hé!.... Ju - hé! Ju - hé!...

ben marato il ritmo dei Tenori.

Ju - hé!..... All is go - ing to dire con - fusion, With the mu - sic in col -
 Tut - ti vanno al - la rin - fu - sa sul - la mu - si - ca con -

Ju - hé!..... Ju - hé! ah!.....

gettate con forza.

tra la la ra la ra la la *marcato e f*

Ju - hé! ah!.....

-lusion. ah! ah! ah! ah! tra la la.....

fu - sa.

marcato.

la ra la ra la la

... All is go - ing to dire con - fu - sion, With the mu - sic in col - lusion. *sotto voce.* tra la la ra la ra la la la ra la ra la la

... Tutti vanno al - la rin - fu - sa sul - la mu - si - ca con - fu - sa..

marcatissimo.

tr

la ra la ra la la la

la ra la ra la la Ah! yes, mid dire confusion goes our danc - ing! And with a

al - la rin - fu - sa tut - ti van, dan - - sia - - mo, al - la rin -

Ah! yes, mid dire confusion goes our danc - ing! And with a

al - la rin - fu - sa tut - ti van, dan - - sia - - mo, al - la rin -

la ra la ra la la la ra la ra la la

false collusion flows Our sing- ing. Dancing, we stamp upon the ground, Dancing, we stamp upon the ground, The
 -fu - sa tutti van, can - - tia - mo, la danza scalpi-ta sul suol, la danza scal-pita sul suol, la

false collusion flows Our sing- ing. Dancing, we stamp upon the ground, Dancing, we stamp upon the ground, The
 -fu - sa tutti van, can - - tia - mo, la danza scal pi-ta sul suol, la danza scal-pita sul suol, la

piu forte ancora. maratissimo

mer - ry go round! ah!
 dan - sa ro - ton - da.

All is going to con - fu - sion.
 Tutti vanno alla rin - fu - sa.

mer - ry go round o'er the ground.
 dan - sa ro - ton - da sul suol.

Heisa hé!

All is go- ing to con - fu - sion.
 Tut - ti van no alla rin - fu - sa.

il canto. riattac-

Ju - hé! Ju - hé! Ju - hei - sa! heisa! hé! Ah! Eh! Sor-
 -hé! Ju - hé! Ju - hei - sa! Ju - hé! Ju - hé! Ju - hei - sa! heisa! hé! Ah! Eh! Sor-

The
The

-cando con vigore.

la - dies are laughing, as mad - ly they're turning, Their gowns whirl a - round them, their fa - ces are
 -ri - don le don - ne al bel tor - nea - men - to, svo - las - san le gon - ne por - ta - te dal

la - dies are laughing, as mad - ly they're turning, Their gowns whirl a - round them, their fa - ces are
 -ri - don le don - ne al bel tor - nea - men - to, svo - las - san le gon - ne por - ta - te dal

smorz.

*con grazia.*burning.
*ven-to.*The dark - est and fair - est are whirl - ing a -
*E il bru - no e la bion - da son stret - ti in un*burning.
*ven-to.*The dark - est and fair - est are whirl - ing a -
*Il bru - no e la bion - da son stret - ti in un*The dark - est and fair - est are whirling around.
*Il bru - no e la bion - da son stret - ti in un vol.**p legato.*-round, and trip o'er the ground, Still whirl - ing, and whirl - ing! The
vol, e scal - pita al suol la dan - za ro - ton - da, Sor--round, and trip o'er the ground, Still whirl - ing, and whirl - ing! The
vol, e scal - pita al suol la dan - za ro - ton - da, Sor-

la - dies are laugh - ing, while mad - ly they're turn - ing, Their gowns whirl a - round them, their fa - ces are
 -ri - don le don - ne al bel tor - nea - men - to, svo - las - san le gon - ne por - ta - te dal

la - dies are laugh - ing, while mad - ly they're turn - ing, Their gowns whirl a - round them, their fa - ces are
 -ri - don le don - ne al bel tor - nea - men - to, svo - las - san le gon - ne por - ta - te dal

burn - ing, And un - der the pop - lars, both young men and maids. Give all up to dancing, their
 ven - to, e sot - to ad un piop - po fan - ciul lee com - par si dan - no a dan - sa - re, un

burn - ing, dance they, both young men and maids, ah see, dance they, both
 ven - to, dan - sar fan - ciul - lee e com - par ah si dan - sar fan -

cres.

mad gal - lo - pades, They give themselves up to their dancing, They give themselves up to their dancing, The
 mat - to ga - lop-po, si dan-no a dan - sar, a dan - za - re, si dan-no a dan - sar, a dan - za - re, le

young men and maids, They give themselves up to their dancing, Yes, all to their dancing. The
 -ciul - le e com - pa - ri si danno a dan - sar, a dan - za - re, si danno a dan - za - re, sor

They give themselves up to their dancing, their danc -
 si dan-no a dan - sar, a dan - za - re, dan - za -

Sra *legatiss.*
dolce.

la - dies are laugh - ing, while turning, The dark ones and the fair ones are all turning a - round, The
 don - ne al bel tor - nea - men - to, il bru - no e la bion - da son stret - ti in un vol, sor -

la - dies are laughing, while turn - ing and whirling, while mad - ly they trip o'er the ground, The
 -ri - don le don - ne al bel tor - nea - men - to, si dan - no a dan - sar, a dan - sar, sor -

ing,
 re,

ladies are laughing, as round they are turning, Their gowns whirl a - bout them, their fa - ces are burning, are
 -ri-don le don-ne al bel tor - nea - men-to, svo - las - san le gon-ne por - ta - te dal ven-to, por-

ladies are laughing, as round they are turning, Their gowns whirl a - bout them, their fa - ces are burning, are
 -ri-don le don-ne al bel tor - nea - men-to, svo - las - san le gon-ne por - ta - te dal ven-to, por-

incalzando sino alla fine.

(The dance ends.)

blushing and burning, As swift they go round. Gai - ly they dance round and round, and round.
 -ta - te dal ven-to, si dan-no a dan - sar, si a dan - sar, a dan - sar, dan - sar.

blushing and burning, As swift they go round. They leave all to dance round and round, and round.
 -ta - te dal ven-to, si dan-no a dan - sar, si dan-no a dan - sar, a dan - sar, dan - sar.

$\text{♩} = 192$ (*Chorus & dancers departing.*) $\text{♩} = 138$

$\text{♩} = 192$

(*Day slowly darkens.*)

Lento. $\text{♩} = 40.$

RECIT. FAUST. (*to WAGNER.*)

Now let us here be seated.
Se - diam so - vra quel sas - so.

Observe how brightly evening's rays touch the mountains and the cabins!
Os - ser - va co - me ful - go - reg - gian a vespro le capanne; day is de - clin - ing.
de - clina il gior - no.

WAG. *Andante mosso.*

This is the hour of phantoms, when they glide among the vapors of evening, laying snares to trap the footsteps of
E l'o - ra de - gli spet - tri; essi sen van - no frai va - por del - la sera or - den - do re - ti sotto i pie - di del -

men. *-duom.* Let's go; With mists the pale ho-
An - diam; *s'im - pre - gna l'o - ris-*

ppp col canto du Pedali.
tremolo lento.

-ri - - zon is shadow'd. At night-fall,
-son - te di neb - bia. A not - te

CHORUS. (within and distant.) Tenors.

Ah!.....
 Ah!.....

a tempo. ppp

Allegretto. ♩ = 96.

thought doth always turn to one's dwelling.
bru - na tor - na dol - ce la ca - sa.

Allegretto ♩ = 96
p

(The grey friar returns slowly and spectrally towards FAUST.
Andante ♩ = 69. FAUST.

RECIT.

What are you watching, thus absorb'd in the twilight, still as a statue? See you?
A che sog-guardi, nel cre-puscolo as-sor-to im-mo-bil-mente? Ve-di

Andante ♩ = 69. legato.

pp
WAGNER.

'tis that gray fri-ar, a-mid the meadows, wand'ring slow, to and fro! For ma-ny
quel fra-te grigio in mezzo i campi va-go-lan-te laggiù? Da lun go

FAUST.

minutes I've noticed his approach; but nothing strange I find about him. More carefully observe him.
trat-to, ma-e-stro, l'av-visit; nul-la di-strano appa-re in es-so. A-guss a ben lo sguardo.

sforz.

un poco meno. WAG.

FAUST.

For whom take you that friar? He is a beg-gar now making his circuit. Watch him
Per chi tie-ni quel frate? E un questuan-te che va al-la cer-ca. Lo con-

pp *legatissimo e religioso.*

tr... sf

closely!
- *templa.* In tor-tu-ous circles he is mov - - ing, And thus ap-proaches slow-ly within our
Ei mo-ve in tor-tu-o-se spi - - re e sav-vi-ci-na len-to al-la nostra

tr *6* *accel. un poco.* *tr* *6* *accel. e rinf.*

vis-ion. Oh! If I err not, on the ground his tracks are flame!
vol-ta. Oh! se non erro, or me di foco im-pri-me al suol!

WAG. *Ab!*
Ah!

Allegretto. ♩ = 144.

To my mind, he's
Par va-da fi-

No! 'tis but some passing fancy, in your brain re-volving, I nought can see there but some grey friar, Tim-id-ly
No! fan-ta si-ma que-st'è, quest'è del tuo cer-vel-lo, io non i-scor-go che un fra-te grigio. Ti-mi-da-

Allegretto. *p scherzoso.*

lay - ing some snares around us here.
 - lan - do de' lacci in - torno a noi.

go - ing on his homeward way. We, for him, are two unknown men on - ly. Ah! 'tis on - ly passing
 - men - te va per la sua via; due sco - no - sciu - ti noi siam per es - so. Ah! fan - ta - si - ma que -

Mosso. (with a shudder.)

The cir - cuit is clos - ing, And he is
 La spi - ra si strin - ge. E' n'è vi -

fan - cy in your brain re - volv - ing, within your brain!
 - st'è, quest'è del tuo cer - vel - lo, del tuo cer - vel.

Mosso.

Lentissimo. WAG. (coolly.) *senza tempo.*

nigh! Ah!
 - cin, Ah!

Observe him,
 L'osserva;

'Tis but a fri - ar, 'tis not a spcetre;
 è un fra - te grigio, non è u - no spcetro;

pp cupamente religioso.
Lentissimo.

♩ = 36.

senza tempo.

Mutter - ing his prayers as he his ro - sa - ry fin - gers. Come hence good
 bronto - la ora - si - oni ri - gi - ran - do un ro - sa - rio. An - diam, Ma -

la meta tempo.

(FAUST and WAGNER retire, the Friar follows them.)

Soprani. CORO. (from afar.)

master. The handsome young fellows have come to the dancing, ... The dark ones, the
 - estro. Il bel gio - vi - nel - to sen vie - ne al - la fe - sta ... Il bru - no e la

Allegretto un poco sostenuto.

pp col canto.

SCENA—Laboratory of FAUST. Alcove. Night.

(Scene changes.) Tenori. CORO. (very distant.)

(almost out of hearing.)

fair ones, go whirling a - round. Ah!
 bion - da son stretti in un vol. Ah!

(FAUST enters. The gray Friar follows him, and hides in the alcove.)

FROM THE GREEN FIELDS.

(DAI CAMPI.)

ARIA.

Translated and adapted by THEODORE T. BARKER.

Larghetto. (♩ = 42.) (FAUST.) *meditabondo.*

p

From the green fields, from the mea - dows, Where are fall - ing night's
dolce. Da - i cam - pi, da - i pra - ti, che in - non - da' la

legato. pp

p pp

shad - ows, Where are fall - ing night's shad - ows, From the path - ways now
 not - te, che in - non - da la not - te, da - i que - ti sen -

still'd, Re - turn I, and with sweet peace, With calm deep and
 tier ri - tor - no e di - pa - ce, di cal - ma pro -

pp pp pp

cres. *f* *dim.* *p dolce.*

ho - ly, With myst'-ries di - vine, I..... am fill'd. The pas - sions that raged in my
 fon - da son pie - no, di sa - cro..... mi - ster. Le tor - ve pas - sto - ni del

a tempo. *rall.*

rinforz elegantiss. *rall.* *p legato.*

bo - som All sleep in a qui et ob - liv - - ion,
 co - re s'as - son na - no in pla - ci - do ob - bli - o,

a piacere.

My on - ly e - mo - tion Is love and de - vo - tion To God, and to man!
 mi fer - ve sol - tan - to Va - mo - re dell' u - mo! Va - mo - re di Dio!

cres.

Ah! From the green fields, from the mead - ows I now re - turn, And toward th'E -
 Ah! da - i cam - pi, da - i pra - ti ri - tor - no ver - so l'E - van -

col canto. smorz. subito.

van - gel - ist at - tract - ed, I'll yield me, to.....
 gel - mi sento at - trat - to, m'ac - cin - go a.....

legatissimo *cres.*

mark and learn.
 me - di - tar

col canto. pp e morendo.

pp

FAUST. (Opens a volume placed on a lectern. His meditations are broken by the Friar's shriek, as he issues from the alcove.)
Assai sostenuto.

What ho! who's call - ing? The Fri - ar! how is this?
 O - là! chi ur - la? il fra - te! che vegg'io?

Assai sostenuto. ♩ = 72.

To share my cell with you, free - ly I con - sent, good fri - ar, but do not roar so—
 Di - vi - der la mia cel - la to l'ac - con - sen - to, fra - te, se tu non mug - gi

marcatissimo.

How's this? he looks, but makes no movement.
 e che? mi guarda e non fa motto.

What is this hor - rid phantom standing in my presence here?
 che orri - bi - le fan - tas - ma tra - sci - nai die - tro di me?

If fiend, foul demon or spectre, thou art mine! O'er all thy race the sign of Sol-o-mon is potent and
Fu-ria, de-mo-nio o spet-tro, sa-rai mio! sul-la tua ras-sa è onni-po-ten-te il segno di Sa-lo-

At these last words of FAUST, the Friar throws off his disguise, and MEFISTOFELES appears in the garb of a knight, with a black cloak on his arm.

sure!
 - mon.

fff accel.

MEF. Schersoso.

FAU.

What an up-roar! good sir, I wait your or - - ders. This, then must be the kennel of the
Che bac-ca - no! Mes-ser, mi co-man-da - - te. Questo e-ra dunque il nocciuol del

Scherzoso. ♩ = 120.

col canto.

(pause.)

a piacere.

Meno mosso. MEF.

friar! A cav-a-lier! well, the jest excites my laughter. What is your name, sir! Sir, your question is foreign and
frate! un cava-lier! mi fa ri-der la fa-ce-sia. Co-me ti chiami? La do-man-da è i-nesia puë-

Meno mosso. ♩ = 92.

col canto.

FAUST.

childish, For one who, the I - de - al, Scorneth, be - lieving on - ly in the Real. Nay, but in you, sir,
 - ri - le per tal che gli argomen - ti sdegna del Verbo e cre - de so - lo a-gli Enti. In voi, messe - ri,

the true name may have the pow'r to reveal the true essence. Tell me then, at once, who are you?
 il no - me ha tal vir - tu che ri - ve - la l'Essen - za. Dimmi or su, chi sei tu dunque?

MEF. Moderato.

I am on - ly a portion of that great force, that always and for - ev - er Thinketh
 U - na par - te vi - ven - te di quella for - za che perpetu - a - men - te pensa il

ppp Moderato.

FAUST.

Ill, but well-doeth. And what then meaneth this subtile playing with words so peculiar?
 Ma - le e fa il Bene. E che dir vuo - le co - des - to gio - co di stra - ne parole?

I'M THE SPIRIT THAT DENIETH.

(SON LO SPIRITO CHE NEGA.)

Translated and Adapted by THEO. T. BARKER.

Allo. fucoso. 8

♩ = 138. *ff con brio.* *f*

MEFIS.

Un poco piu trattenuto. (♩ = 58.)

I'm... the Spir - it that... de - ni - eth All... things,
 Son... lo Spi - ri - to.... che ne - ga sem - pre,

sf *pp assai legato e cres* *cen*

al - ways; Stars... or flowers - That.... by sneers and strife.... sup -
 tut - to; Va - stro, il fior. Il..... mio ghi - gno e la..... mia

do. sforzate. *sf* *p cres*

-pli - eth Cause to vex the Heaven-ly powers. I'm for Naught, and for cre-
 be - ga tur - ban gli o - si al Crē - a - tor. Vo - glio il Nul - la e del Cre-

cen *do. sfrozate.* *sf* *rall. molto.*

Allegro sostenuto. (♩ = 126.)

-a - tion Ru - in u - ni - ver - sal, death! Ru - in u - ni - ver - sal, death! And my
 -a - to la ru - i - na u - ni - ver - sal, la ru - i - na u - ni - ver - sal. E at - mo -

pesante e stacc. *Sra* *Sra*

life, my breath, And my ve - ry life and breath, And my ve - ry life and
 -sfe - ra mia, è at - mo - sfe - ra mia vi - tal, è at - mo - sfe - ra mia vi -

breath, And of life my ve - ry breath Is what here they call, Is what
 -tal, è at - mo - sfe - ra mia vi - tal ciò che chia - ma - si, ciò che

crea. *f vigoroso*

here they call trans - gression, Is what here they call trans - gression, Is what here they call trans -
 chia - ma - si pec - ca - to, ciò che chia - ma - si pec - ca - to, ciò che chia - ma - si pec -

accel. *rall.* *col canto.*

Piu mosso con fuoco. (♩ = 138.)

-gres - - sion, Sin..... and Death! Shout - - ing and
 -ca - - to, Mor - - te e Mal! Ri - - do e av-

dim. *p* *M. s.* *f*

laugh - ing out this word I throw: "No!" Wast - - ing,
 -ven - to que - sta sil - la - ba: "No." Strug - - go,

rall. *p* *f a tempo.*

roar - ing, hiss - ing, on I go - "No!" Slan - d'ring, soil - ing,
 ten - to, rug - go si - bi - lo. "No." Mor - - do, in - vi - schio,

ripigliando con forza. *rall.* *p* *f a tempo.*

cres

Wast-ing, howl-ing, hiss-ing, on I go, Whis-t'ling! whis-t'ling! whis-t'ling!
 strug-go, ten-to rug-go, si-bi-lo, fi-schio! fi-schio! fi-schio!

accol.

f

cres.

cen - - *do.* (He whistles loudly with his fingers between his lips.)

whist'ling! whist'ling! Eh! Eh!
 fi-schio! fi-schio! *Sra*

Allegro fucoso.

fff *f con brio.*

Sra

f

*pausa
 di lunga.*

Un poco piu trattenuto.

Part... am I..... of that... con-di - - tion, Of the whole... Ob-scu - - ri
 Par-te son..... d'u-na..... la-tè - - bra del..... gran tut - - to: Oscu - - ri

f vibrato. cres *cen* *do. secche tr*

-ty, Child..... of dark - ness and..... am - bi - tion, Shad - ows
 -ià. Son..... fi - gliuol..... del - la..... Te - nè - bra che..... Tè

cres *cen*

hid - ing wait..... for me. If..... the light..... u - surps,..... cou-
 - ne - bra tor - ne rà S'or..... la lu - ce u - sur - pa e af.

do. tr *secche.* *rall. molto.*

Allegro sostenuto.

-tend - ing, On my reb - el scepter's right, On my reb - el scepter's right, Not pro -
 fer - ra il mio scet - tro a ri - bel - lion, il mio scet - tro a ri - bel - lion, po - co an -

pesante e slacc. *Sya* *Sya*

-long'd, Not pro - long'd, Not pro - long'd will be the fight, Not pro - long'd will be the
 -drà, po - co an - drà, po - co an - drà, la sua ten - son, po - co an - drà la sua ten -

fight, Not pro - long'd will be the fight, O - ver Sun, o - ver earth, O - ver
 -son, po - co an - drà la sua ten - son, v'è sul Sol. v'è sul Sol v'è sul

cres. *f vigoroso*

Sun and earth is pending, O - ver Sun and earth is pending, O - ver Sun and earth is
 So - le e sul - la Ter - ra, v'è sul Sol - le e sul - la Ter - ra, v'è sul So - le e sul - la

accel.

pend - - ing End - - less night! Shout - - ing and
 Ter - - ra: Di - - stru - - tion! Ri - - glo e av-

dim. *p* *f*

Piu mosso con fuoco.

laugh - ing out this word I throw: "No!" Blast - - ing, And
 -ven - to que - sta stil - la - ba: "No." Strug - - go, E

f a tempo.

ripigliando con forza.

soil - ing, roar - ing, on I go - "No!" Wast ing, spoil - ing,
 ten - to, rug - go e si - bi - lo. "No." Mor - do, in vi - schio,

f a tempo.

blast - ing, soil - ing, howl - ing, on I go, Whis - t'ling! whis - t'ling! whis - t'ling!
 strug - go, ten - to rug - go, si - bi - lo, fi - schio! fi - schio! fi - schio!

cres.

cen - do. (He whistles violently, as before.)

whist'ling! whist'ling! Eh! Eh!
 fi - schio! fi - schio!

Sya

I. Tempo.

fff *f con brio.*

Sya

THOU STRANGE OFFSPRING OF NIGHT.

(STRANO FIGLIO DEL CAOS.)

Translated and Adapted by THEO. T. BARKER.

FAUST, Recit.

DUO.

Thou strange offspring of Night!
Sra - no fi - glio del Caos.

Should'st thou de - sire to be my compan - ion, with great pleasure
E tu, se bra - mi farli mio so - cio, di buon grado ac -

col canto. *p*

Moderato. (♩ = 63.)

I as - sent, from this moment, And thy compeer thou'lt call me if it pleases thee, thy slave or thy
- cet - to fin da quest or - a e tuo compar mi chiamo, o se ti pia - ce, tuo schia - vo tuo

p Moderato.

And what's the bar - gain I must in turn a - gree to? No, the
E qua - li patti in ri - cam - bio adempier deg - gio? No, t

ser - vant.
ser - vo.

There's time for that.
V'è tem - po a ciò.

col canto. *p*

MEF. *Largo.*

bar - gain, and speak dis - tinct - ly. I here do
pat - ti e par - la chia - ro. Io qui mi

bind me to thy good ser - vice, rea - dy to o - bey thee, and meet thy wish - es; but, be - low, (you
le - go a tuoi ser - vi - gie sen - za tregua accorro al - le tue vo - glie; ma lag - giù (m'in-
con forza.
legatiss. e pp *col canto.*

FAUST.

heed me ?) our places will be changed. A - bout the fu - ture, not a thought do I give.
ten - di ?) la ve - ce mu - te - rà. Per l'al - tra vi - ta non mi tur - ba pensier.

Moderato cantabile. (♩ = 56)

p con espress.

If thou dost bring me one
Se tu mi do - ni un'
pp con espressione.
legatiss.

hour of peace and quiet, in which may rest my spir - it; If
o - - ra di ri - - po - - so, in cui s'ac - que - ti l'al - - ma. Se

thou wilt my self and the world un - veil be -
sve - - li al mio bu - - jo pen - sier me stes - - so e il

con emozione. cres.
 fore me; If I should
mon - - do, Se av - - vien ch'io

rinf.

hap - - ly say to the mo - - ment
di - - ca al - - l'at - - ti - mo fug - -

vibratissimo.

legando. con molta passione.

fly - - - ing; "Stay thee, for thou art
 gen - - - te: Ar - - re - - sta - ti sei

Sra

bliss - - ful! Ah! let me die then, And let hell there en -
 bel - - lo! Al - - lor ch'io muo - ia e m'in - ghio - ta l'a -

Sra

accel. assat.

- gulf me! Now for the con - - - tract!
 ver - no! Venga il con - trat - - - to!

MEF. (gives his hand.)

'Tis well! Done! 'tis all rea - dy.
 Sta - ben! Top, è già fat - to.

accel ancora.

Allegretto. (♩ = 126)

Then from to-night, forth, then from to-night, forth, In all the re-vels, mas-ter thou'lt
Fin da sta not - - te, fin da sta not - - te nel - l'or-gie ghiot - te del mio mes -

saltellante e brioso.

be ; And as you'll see, Servant I'll be, Serv-ing my mas-ter right faithful-
ser da ca-merier, da ca-merier, da ca-merier - re lo ser-vi-

-ly!
ro. Then, from to-night, forth, then, from to-night, forth,
Fin da sta not - - te, An da sta not - - te

In all the re-vels, mas-ter thou'lt be. Thus you will see,
nel - l'or-gie ghiot - te del mio mes - ser, da ca-meri-er,

Ser - vant I'll be,
da *cameri-er.*

Serv - ing the mas - ter right faith - ful - ly.
da *ca-me-rie-te lo ser - vi - rò.*

Then from to-night, forth,
Fin da sta not - - te

Then from to-night, forth,
nel - l'or - gie ghiot - te,

In all the re - vels, mas - ter I'll
nel - l'or - gie ghiot - te del suo mes -

Then from to-night, forth,
Fin da sta not - - te

Then from to-night, forth,
nel - l'or - gie ghiot - te,

In all the re - vels, mas - ter thou'lt
nel - l'or - gie ghiot - te del mio mes -

be,
ser,

Thus I shall see,
da *ca-me-rier,*

ser - vant he'll be,
da *ca-me-rier,*

be,
ser,

Thus you will see,
da *ca-me-rier,*
Sya

ser - vant I'll be,
da *ca-me-rier,*

Serv-ing the mas - ter right faith-ful - ly. Then, from to-night, forth,
 da ca-me-rie - re lo ser-vi - rà. *Fin* da sta not - - te

Serv - ing the mas - ter right faith-ful - ly. Then, from to
 da ca-me rie - re lo ser - vi - rà. *Fin* da sta

In all the re - - vels, in all the re - - vels, mas - ter I'll be, yes,
 nel - l'orgie ghiot - te, nel - l'orgie ghiot - te del suo mes - se - re,

right, forth, In all the re - - - vels, mas - ter he'll be, yes, and as you'll
 not - - - te nel - l'orgie ghiot - - - te del mio mes - se - - - re, da ca-me-

He, as you'll see, will serve faith - ful - ly, Ah!
 da ca - me - rie - - re lo ser - vi - rà, Ah!

see, I'll serve faith - ful - ly, Ah!
 rie - - - re lo ser - vi - rà, Ah!

He'll serve his mas - ter faith - ful - ly, right faith - ful - ly, right faith - ful -
da ca - meri - er lo ser - vi - rà, lo ser - vi - rà, lo ser - vi -

I'll serve my mas - ter faith - ful - ly, right faith - ful - ly, right faith - ful -
da ca - meri - er lo ser - vi - rà, lo ser - vi - rà, lo ser - vi -

bulzando con forza.
a tempo.

- ly, right faith - ful - ly, right faith - ful - ly.
- rà, lo ser - vi - rà, lo ser - vi - rà.

- ly, right faith - ful - ly, right faith - ful - ly.
- rà, lo ser - vi - rà, lo ser - vi - rà.

dim:

FAUST. RECIT.

affrettatamente.

And when shall we commence this?
E quan - do s'in - co - min - cia?

'Tis well; be it now; and where to?
Or ben, presto, a noi dove andiam?

MEF. *con lentezza.*

Now
 Tos - to

Where it may
 Do - ve t'ag-

col canto.

rapido.

suit you. By What means shall we go? Where are the hors-es, the pos-til-lions, the coach.
 -gra-da. Come s'e - sce di qua? dove i cav-al-li, le car-roz-ze, i staf-fier.

Largo. ♩ = 42

I've..... but to stretch my cloak in this wise,
 Pur..... ch'io di - sten - da que - sto man - tel.

vigorously.

ff con sicurezza.

up thro' the air we shall journey!
 noi viagge-re - mo sul - Pa-ria.

crescendo sempre e accel.

string. (Curtain falls.)

grandiosamente. *allarg.* *string.*

fff allargando. *tutta forza stentando.*

8va

111
ACT SECOND.

THE GARDEN.

(IL GARDINO.)

SCENE.—A garden of rustic appearance. FAUST, under name of HENRY, MARGARET, MEFISTOFELES, MARTHA. They stroll here and there in couples.

$\text{♩} = 76$. Moderato

p tranquillo e legalissimo.

p

p semplicemente.

leggerissimo.

pp curtain rises. *rinforzando poco.*

pp sempre staccato. *p*

tr *tr* *tr* *tr*

scherezoso. *leggerissimo.*

Detailed description: This block contains the piano introduction for the first section. It consists of two staves (treble and bass clef) with a 2/4 time signature. The music features a series of chords and melodic lines, with several trills (tr) marked above notes. The tempo is indicated as 'scherezoso' and 'leggerissimo'.

Un poco piu moderato. *staccato. rall.*

Detailed description: This block contains the piano introduction for the second section. It consists of two staves (treble and bass clef) with a 2/4 time signature. The music is more rhythmic and features a 'staccato. rall.' marking. The tempo is indicated as 'Un poco piu moderato'.

MARGARET. (*With a graceful, childish simplicity.*)

Ca - va - lier, with wis - dom la - den, What at - trac - tions can you see In a sim - ple vil - lage
 Ca - va - lie - ro il - lus - tre e sag - gio, co - me mai vi puo al - let - tar la fan - ciul - la del vil -

smorz.

Detailed description: This block contains the vocal line and piano accompaniment for Margaret's first entry. The vocal line is on a single staff with lyrics in Italian. The piano accompaniment is on two staves (treble and bass clef) with a 2/4 time signature. The tempo is indicated as 'smorz.' (smorzando).

maiden, With her rus - tic speech, like me?
 - lag - gio col suo ru - sti - co par - lar?
 FAUST.

(*tenderly and fervidly.*)

From those crim - son lips un - fold - ing, Flows an ac - cent past all
 Dal - le labbra im - por - po - ra - te span - di ac - cen - to so - vru -

Detailed description: This block contains the vocal line and piano accompaniment for Faust's entry. The vocal line is on a single staff with lyrics in Italian. The piano accompaniment is on two staves (treble and bass clef) with a 2/4 time signature. The tempo is indicated as '(tenderly and fervidly.)'.

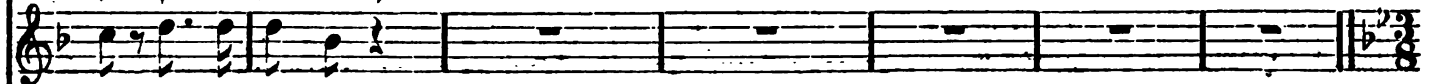
(with resolution.)

(they retire.)



Ah! do not kiss this hand so rough, or we must part, no, no! no, ca - va - lier.
Ah! non ba - cia - te que - sia ru - vi - da mia man, no, no, no, ca - va - lier.

(kisses her hand.)



art. Speak, ah! speak now.
- man. Par - la, par - la.



MEFISTOFELES (to Martha).

Allegretto moderato. ♩ = 132.

Meno.

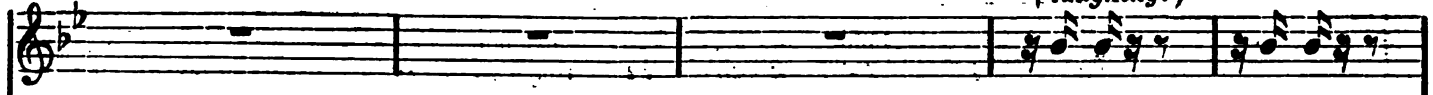


Well may the young and fair run with - out cen - sure, Throughout the
Sta ben al nu - bi - le cor - rer gio - con - do, in trac - cia



MARTHA.

(laughing.)



Ah ah! ah ah!

world, in search of gay ad - venture, Throughout the world, in search of gay ad - ven
d'i - la - ri venture, il mon - do, in traccia d'i - la - ri venture, il mon

(affectedly.)



Come prima. *rall.*

- ture. But when the sor - rowful time shall draw nigh, I, on my widow'd bed shall lone-ly
 - do. *Ma quando lu - gubre tem - po ver - rà, vecchio nel ve - do - vo let - to mor -*

Come prima. *ruido e staccatissimo.* *col canto.* *col canto.*

rall.

die, I, on my widow'd bed shall lonely die. Too soon, a - las! I see that hour ap -
 - rà, *vecchio nel ve - do - vo let - to mor - rà. Pur trop - - po! e tre - pi - do ve - do quel -*

p *rall. col canto.* *Sra.*

MARTA.

Bah! good sir, think not so, Time enough, sure - - ly, time enough
Ba - te! pen - sa - - te - ci, c'è tempo an - co - - ra, c'è tempo an -

- proaching! Ah! yes, ah! yes, a - - -
 - *fo - ra. Ah! sì, ah! sì, ah!*

MARTA.

Il tempo di prima.

yet, there's time e-nough ere you will go!
 - cor, c'è tempo an-cor, c'è tempo an - - cor.
 FAUST. (FAUST and MARGARET return.)

Pray now, pardon me the boldness That my daring lips have
 Mi per - do - na l'ar - di - men - to che dal lab - bro mi sfug -

MEF

(MEFISTOFLE and MARTA retire.)

- las!
 - mè!

rall. *Il tempo di prima.*

MARG.

shown; When the magic of thy charming face, be - fore me first was thrown. I was troubled, dis-con - certed, In my
 - gi, 'quando il ma - gi - co por - ten - to del tuo vi - so m'appa - ri. Fui do - len - te, fui tur - ba - ta, du - bi -

legato e delica

rall.

mind some doubts ap-pear'd, That for some maid fool'd, de - sert - ed, You mis - took me, sir, I feared! Much I
 - tai nel mio pen - sier, che fan - ciul - la sco - stu - ma - ta mi cre - de - ste, ca - va - lier. Pian - si

- tissimo. *rall.* *a tempo.* *con elegansa.* *cres.*

MARG. *rall. moltissimo.*

wept, my hope had faint-ed, But, still on my heart re - main your dear fea - tures, strong - ly
mol - to, pian - si mol - to, ma ri - - ma - se - mi nel cor sem - pre fi - so il vo - stro

MEF. (laughing.) MARTA. (laughing.)

Ah! ah! Ah! ah!

rall. col canto.

FAUST. *Come prima.*
 (MARG. and FAUST pass out.)

paint - ed. Speak, be - lov - ed, say it a - - gain!
vol - to. Se - gui, se - gui, mi - o te - - sor.

MEF.

From an old prov - erb book,
Da un an - ti - - chis - - si - mo.

Come prima.

col canto. ruvido e staccatissimo.

Meno. *molto rallentate.*

comes this odd saying, "That wives with wise heads are rarely straying, that wives with wise heads are rarely
det - - to s'im - - pa - ra, che mo - glie sag - gia è co - sa ra - ra, che mog - lie sag - gia è co - sa

Meno.

col canto.

MARTA.

'Tis true? Have you ne'er fall'n, as yet, in the sweet snare?
Dav-ver? Dav-ver! nè in trap-po-la ca-deste an-cor?

MEF.

straying." Rarely—'tis true! What love may be, I nothing know, or
ra-ra. Ra-ra dav-ver. Non so, cre-de-te-lo, che sia l'a-

MARTA.

care. Have you ne'er felt the bliss, the ten-der yearn-ing, Have you ne'er
-mor. Nè mai d'un pal-pi-to, nè mai d'un so-gno, nè mai d'un

felt the bliss, the tender yearning, The passion burning of love's sweet snare?
pal-pi-to, nè mai d'un so-gno v'a-rse bi-so-gno fa-sci-na-tor?

MEF.

What love may chance to be, What love may
Non so, cre-de-te-lo, non so, cre-

MARTA.

(laughing.)

Ah! ah! ah!

chance to be, what love may be, I neither know nor care! What love may chance to be, what love may
- de - te - lo, non so, cre - de - te - lo, che sia l'a - mor, non so, cre - de - - te - lo, non so, cre -

ah!

chance to be, what love may be, I neither know nor care. (they retire.)
- de - te - lo, non so, cre - de - te - lo, che sia l'a - mor.

rall. col canto.

p

Un poco meno del Preludio.
(with great simplicity.)

MARG. (returning with Faust.)

Now, tell me, dearest,
Dim - mi se credi, En -

rall. legatissimo.

♩ = 69.

p legatissimo.

MARG.

Have you faith in true religion?
 - ri - co nel-la re-li-gio-ne?

FAUST.

I would not vex the conscience of one so good and trustful. Change we the
 Non vo' tur-bar le fe-di del-le co-sciense buo-ne. D'altro par-

MARG. (reprovingly.)

theme; My life I would give you dear maid, because I love you! Nay, tell me— Faith you have
 - liam; da rei perchè a-mo, fan-ciulla. sangue e vi - - - ta. Non ba-sta. Creder bi-

con semplicità.

FAUST.

(tenderly.)

need of, and you, love, believe in nothing!
 - sogna e a nul-la tu credi, En-ri-co.

Now hear me, my angel I'll not deceive.
 A-scol-ta, ves-no-so an-ge-lo mio.

pp

p cres.

Who would dare to af - firm in his conscience, "I be - lieve!" All the
 Chi o - se - rebbe af - fer - ma - re tal det - to: Credo in Dio! Le pa

smorz subito.

words of the pi - ous Are jests that I re - ceive ' not, Yet, what man in his sens - es,
 - ro - le dei san - ti son beffe al ver ch'io chie - do, e qual uo - mo o - se - reb - be,

rall. *Andante sostenuto.*

Dares to de - clare "I be - lieve not?" Flood thou thy heart with all the bliss
 tan - to da dir: non cre - do? Col - ma il tuo cor d'un pal - pi - to

rall. molto col canto. *Andante sostenuto. ♩ = 5.*

That from true and ar - dent love doth proceed, And call that rapt'rous
 t - - nef - fa - bi - le e ve - ro d'amor e chia - ma poi quel -

ec - sta - cy as Na - ture! Love and myst' - ry! Life, and heaven! Life, and
 - fe - sta - si Na - tu - ra! Amor! Mi - ste - - ro! Vi - ta, Dio! Vi - ta!

ravvivando. col canto.

Heaven! Both are but emp - - - ty no - - - tions;
 Dio! non è che fu - - - mo e fo - - - la,

sempre assai legato p e dolcissimo.

Test - ed by sense and wis - - - dom, They are but words, e -
 in pa - ra - gon del sen - - - so, il no - me la pa -

cres.

rall. *cres. assai.* *f*

- mo - tions! Ah!..... name..... thou that rapt' - rous ec - sta - cy As Na - ture! Love! and
 - ro - la. Ah!..... chia - ma tu poi quel - fe - sta - si Na - tu - ra! Amor! Mi -

rall. col canto. *rinforz.* *col canto.* *f*

rit. con pass.

$\text{♩} = 69.$

MARG.

Farewell, I now must be go - ing, Farewell, I now must be go - ing, Farewell, I must be
Convien che va - da, ad - di - o, *convien che va - da, ad - di - o,* *ad - dio, con - vien ch'io*

FAUST.

myst' - ry!
 - ste - ro

Life and heav'n!
Vi - ta! Dio!

Life and heav'n!
Vi - ta! Dio!

(turning to go.)

(with simplicity.)

go - ing.
va - da.

But small af - fairs are our qui - et home and
E pic - cio - let - ta la nos - tra fa - mi -

Tell me, a - lone in your home are you of - ten?
Dimmi, in ca - sa sei so - la so - ven - te?

tremolo lento.

household.
 - gliola.

I keep the gar - den, thus ev' - ry day be - gin - ning,
Io veg - lio al - for - to, al desco ed al - lo sta - to,

At - tend my round of
attendo ad og - ni

(smiling.)

du - ties, then sit me down to spin - ning, My mother's o - ver - careful, it may be, yet hap - py
cu - ra, fi - lo sull' ar - co - la - to. E assai mi - nu - zì - o - sa la mamma, ep - pur, be -

rall. col canto. *pp*

rall. un poco. **FAUST. Un poco meno.**

ev - er, I pass my days se - rene - ly, har - ass'd by troub - le nev - er. Say,
- a - te, pla - ci - damen - te pas - so tut - te le mie gior - na - te. Dì,

rall. un poco. *morendo.* *pp* **Un poco meno. ♩ = 46.**

sotto voce; penetrante.

may I not look for - ward to one hour of pleas - ure, When our hearts may in u - nion beat to -
non po - trò giammai dol - ce un' o - - ra d'a - mo - re, vi - ver teo e con - fon - dere il mio

con passione.

MARG. p affrett.

love's blissful measure? A - lone, I may not receive thee; My mother sleeps but, light - ly. If she should
cuor col tuo cuo - re? Non dor - mo so - la è in lie - ve so - por mia ma - dre gla - ce; s'el - la l'u -

morendo. *pp affrett.*

MARG. (con agitazione.)

Un poco piu mosso. ♩ = 66.

hear thee, I should die, believe me!
-dis - se, cre - do, ne morre - i..
FAUST.

Al terzo quarto di questa battuta il movimento si fa
assai più veloce.
(offering a phial.)

Do not wor - ry. Take this; and of its contents, if but three drops are
Dat - ti pa - ce. A te; di questo suc - co tre so - le goc - cie

dolcemente.

(MARTHA and MEFIS. return.)
MARG. (takes the phial.)

Piu agitato ed accelerando.

ta - ken, They will a slum - ber produce, from which 'twill be hard to a - wa - ken. Give it — no harm will
pon - no ad - dormen - ta - re in pla - ci - do, in le - tar - gi - co son - no. Por - gi.. nè pud ve -

inlazando.

come, you are sure, to my mother?
-nir - ne alcun ma - le a mia madre?
FAUST.

No, surely, be - lieve me, Naught but a qui - et sleep, my au - gel, none
Nes - su - no, nes - su - no.. an - giol so - a - ve dal - le guan - cie leg -

crescendo sempre.

MARGARET.

Allegretto ♩ = 84.

ppp *legatissimo.*

Musical staff for Margaret, showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music, including a whole rest.

Pit - ying heav - en,
Dio cle - men - te,

MARTHA.

ppp (as if murmuring.)

Musical staff for Martha, showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

Ah! Is't true that
Ah! Dav - ver? nè in

rasserenandosi.

cres. rall. un poco.

Musical staff for Mefis., showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music, including a whole rest.

oth - - - er! Ah!..... Ah!.....
-gia - - - dre! Ah!..... Ah!.....

'Tis the height of
E l'a - ne - li-

MEFIS.

ppp (as if murmuring.)

Musical staff for Mefis., showing a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

What love is I know not,
Non so, cre - de - te - lo,
Allegretto legatissimo.

First staff of piano accompaniment, showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music.

cres.

f rall. un poco.

♩ = 84.
ppp *come un mormorio.*

Second staff of piano accompaniment, showing a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music.

Musical staff for Mefis., showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

noth - ing know - ing Of the world's ways, or of lov - ing
nua - va, i - gna - ra son del - mon - do, del l'a - mo - re;

crescendo pian piano.

Musical staff for Mefis., showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

you have ne'er as yet have fall - en in love's snare? not
trap - po - la, nè in trap - po - la ca - de - ste an - cor, an -

Musical staff for Mefis., showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

bliss ter - res - trial, 'Tis the mys - te - ry ce - les - tial
-to su - per - no, il mi - ra - co - lo di - vi - no

crescendo pian piano.

Musical staff for Mefis., showing a bass clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains several measures of music.

Naught I know what is love, Naught I know what love may be, nor do I care; What may be love's light snare, naught I know or care,
non so, cre - de - te - lo, che sia l'a - mo - re non so, cre - de - te - lo, non so, cre - de - te - lo, che sia l'a - mo - re,

First staff of piano accompaniment, showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music.

crescendo pian piano.

Second staff of piano accompaniment, showing a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures of music.

p cres. *f*

Airs mys - te - rious feel I blow - ing, Whence my heart new
sen - to un'a - u - ra ar - ca - na e ca - ra che mi pe - ne

yet? is't true? that you have ne'er fall'n in love's snare, in
-cor? dav - ver? nè in trap - po - la ca - de - ste an - cor, ca -

of our be - ing! of our be - ing! of our be - ing!
del - la vi - ta! del - la vi - ta! del - la vi - ta!

Naught I know, naught I care, What may be love's light snare, Naught I know or care. Wives with
non so, cre - de - te - lo, non so, cre - de - te - lo, che sia l'a - mo - re. Mo - glie

p cres. *f*

f *f dim.* *p* *f*

bliss is proving, Airs mys - terious feel I blowing, Whence my heart new.... bliss doth prove. Ah!
-tra nel co - re, sen - to un'a - u - ra ar - ca - na e ca - ra che mi pe - ne - tra nel cor, ah!

love's light snare? is't true? you've not yet fall'n in love's light snare? Ah! tell me is it true? Ah!
de - ste an - cor? dav - ver? e non ca - de - ste an - cor? dav - ver? e non ca - de - ste an - cor? ah!

curb - less, restless, up - ward tending, nev - er ending! 'Tis the mys - te - ry of love,
sen - za fre - no, sen - za fre - no, sen - su fi - ne! è il mi - ra - co - lo d'a - mor,

wise heads, Wives with wise heads are a sight truly rare, are
sag - gia, mo - glie sag - gia è co - sa ra - ra dav - ver, dav

f *f dim.* *p* *cres.* *f*

$\text{♩} = 56.$

Moderato con passione.

p

o'er me, I feel mys-terious airs..... o'er me blowing.
sen-to, ah! sento un'a-u-ra ar - ca-nae ca-ra.

Fare-
Ad-

yes!
sì!

con passione.

yes!
sì!

I feel mys-terious airs..... o'er me blow-ing.
A! sen-to un'a-u-ra ar - ca-nae ca-ra..

rare!
-ver!

Moderato $\text{♩} = 56.$

8va

Allegretto come prima.

MARG. (freeing herself from FAUST.)

-well! homeward hieing,, swiftly fly-ing,
-dio! fug-go, fug-go, les-ta, les-ta.

Hur-ry, skurry, sprightly, lightly,
Cor-ri, cor-ri, les-to, les-to.

(following MARGARET.)

Stay thee, stay thee, Marg'ret darling.
Res-ta, res-ta, Marghe - ri-ta.

(follows MARTHA.)

Martha! Martha! Martha! Martha!
Marta! Marta! Marta! Marta!

Allegretto come prima.

staccato e leggero.

ppp

Flying, flying, hieing, hieing,
Fuggo, fug-go, les-ta, les-ta.

Hur-ry, flur-ry, quickly, quickly,
Fug-go, fug-go, cor-ri, cor-ri,

Marg'ret, darling, stay thee, stay thee.
Marghe - ri - ta, res - ta, res - ta.

Martha! Martha! Martha! Martha!
Marta! Marta! Marta! Marta!

f cres.

Flying, flying, flying, flying, homeward hieing, ah! ah! ah! ah!
Fuggo, fug-go, fug-go, fug-go, fug-go, fug-go, ah! ah! ah! ah!

quickly, quickly, quickly, quickly, flying, flying, flying, flying,
cor-ri, cor-ri, cor-ri, cor-ri, fug-go, fug-go, fug-go, fug-go,

Dearest darling, hither, hither, whither fly you? whither fly you?
A - mor mi - o, vie - ni, vie - ni, do - ve cor - ri? do - ve fug - gi?

Whither fly you? whither fly you? Martha! Martha! Martha! Martha!
do - ve cor - ri? do - ve cor - ri? Marta! Marta! Marta! Marta!

cres. *f cres.*

f cres. *f dim.*

ah! ah! ah! ah! ah! ah! ah! ah!

hieing, hieing, hieing, hieing, hieing, flying, hieing, flying,
cor-ri, cor-ri, cor-ri, cor-ri, cor-ri, cor-ri, cor-ri, cor-ri,

Marg'ret darling! Marg'ret darling! Marg'ret darling! Marg'ret darling!
Marghe ri-ta! Marghe ri-ta! Marghe ri-ta! Marghe ri-ta!

Martha! Martha! Martha! Martha! Martha! Martha! Martha! Martha!
Marta! Marta! Marta! Marta! Marta! Marta! Marta! Marta!

f cres. *f dim.*

f dim. *p*

homeward hieing, ah! ah! ah! ah! fly-ing, fly-ing, fly-ing, fly-ing.
fug-go, fug-go, ah! ah! ah! ah! fug-go, fug-go, fug-go, fug-go.

ah! ah! ah! ah! hieing, fly-ing, fly-ing, fly-ing, fly-ing, fly-ing.
ah! ah! ah! ah! fug-go, fug-go, fug-go, fug-go, fug-go, fug-go.

(catching MARGARET.)

Whither hieing? whither fly-ing? I have caught you, I have caught you!
do-ve cor-ri, do-ve cor-ri? tu sei col-ta, tu sei col-ta!

(catching MARTHA.)

f dim. *p*

(breaking into laughter.)

accel.

f

Piu presto ♩ = 126.

ah ah ah ah ah ah ah ah! ah ah ah ah! I love thee, love..... thee!
 ah! Ta - mo! fa - mo!

I love thee! love..... thee!
 ah! Ta - mo! fa - mo!

ah ah ah ah ah ah ah ah! ah ah ah ah! I love thee, love..... thee!
 ah! Ta - mo! fa - mo!

f

accel.

Piu presto ♩ = 126.

accelerando sino al fine.

(They disperse.)

8va

fff

THE NIGHT OF THE SABBATH.

(LA NOTTE DEL SABBA.)

SCENE.— A lonely, wild spot in the valley of Schirk. Among the higher summits of the Brocken. Black rocks, against a grey sky. Red Moonrise. At one side, a Cavern; to the left, the Rosstrappe. Wind whistling through the openings. MEFISTOFELES helping FAUST to climb the mountains.

Moderato. ♩ = 54.

ppp
tremolo.
sf

sf
cres.

♩ = 63.
Un poco più mosso.
8va
pp
p

MEF. (With tones sounding hollow and subterranean.)

Come up high er, and high er and
Su cam - mi - na, cam - mi - na, cam -

8va
p
pp
sforz.

high - er; To the sum - mit we're fast get - ting
 - mi - na; du - jo è il cie - lo, sco - sce - sa ò la

Sra

p

nigh - er; Come up high - er, and high - er, and high - er!
 chi - na; su cam - mi - na, cam - mi - na, cam - mi - na.

Sra

p *legatissimo.* *f*

Sra
 Più mosso. ♩ = 100.

pp stacc. *rinf.*

Sra

pp smorz. subito.

Sra.

rinf. *smorz. pp* *dim.*

p dim.

pp

dim.

$\text{♩} = 66.$

MEF.

Come up high - er, and high - er, and high - er, Far - ther
 Su cam - mi - na, cam - mi - na, cam - mi - na, che lon -

CHORUS. BASSER. (*dall' interno.*) like an echo.

up high - er and high - er, and
 Cam - mi - na, cam - mi - na, cam -

allarg.

yet 'tis more drea - ry the road That will lead us to
 - ta - no, lon - ta - no, lon - tan s'er - ge il mon te del

high - er, more drea - ry the road,
 mi - na, lon - ta - no, lon - tan,

ff

ff

Sa - tan's a - bode, Dark the sky is, the
 vec - chio Sa - tan. Bu - jo è il cie - lo, sco -

of del Sa - tan's a - bode,
 del vec - chio Sa - tan.

as - cent grows steep - er; Come up high - er and high - er, and
 sce - sa è la chi - na; su cam - mi - na, cam - mi - na, cam -

the as - cent grows steep - er,
 Sco - sce - sa è la chi - na;

high er!
 mi na.

Come high er;
 cam mi na.

Lambent flames appear; one flies in front of FAUST, the other in front of MEF,
Allegretto non tanto.

First system of the piano introduction. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 2/4 time and features a complex, rhythmic accompaniment. A dynamic marking of *mp* is present in the first measure.

Second system of the piano introduction, continuing the complex accompaniment from the first system. A *pizz.* (pizzicato) marking is visible in the first measure of the grand staff.

Third system of the score, marking the entrance of Faust. The top staff is a vocal line for Faust, with the lyrics "Ah! wild Fol - let". The piano accompaniment begins with a *Sra* (Sforzando) marking and a *tr* (trill) marking. A dynamic marking of *pp* is at the end of the system.

Fourth system of the score, marking the entrance of Mefistopheles. The top staff is a vocal line for Mefistopheles, with the lyrics "- fire! - to!". The piano accompaniment features a *Sra* marking and a *tr* marking. The system concludes with a double bar line and a key signature change to one sharp (F#).

Andantino con moto. $\text{♩} = 95$.

Wild - fire, pal - lid light, Now so dim, now so bright, Flash o'er us thy
Fol - let - to, fol - let - to, ve - lo - ce, leg - gier, che splen - di - so -

p *stacc.* *ten* *leggerissimo.*

ray To il - lu - mine our way, Come nigh - er, come nigh
- let - to per l'er - mo sen - tier, a noi fav - vi ci

- er, Come nigh - er, come nigh er, For dark is the
- na, a noi fav - vi - ci na, che bu - ia è la

sforz.

as - cent as high - er and high - er, We're up - ward ad - vanc - ing. Come flame wild - ly
chi - na, che bu - ia è la chi - na, che bu - ia è la chi - na, fol - let - to, fol -

sforz.

danc - ing, Come nigh - er, and nigh
 let - to, a noi t'av - vi - ci

Mer.

Come high - er, up high - er, and high - er, and
 Cam - mi - na, cam - mi - na, cam - mi - na, cam

er!
 na.

high - er, Come high - er, up high - er and high - er and high - er, Come high - er, up
 mi - na, cam - mi - na, cam - mi - na, cam - mi - na, cam - mi - na, cam - mi - na, cam

incalzando assai e rinf. (with voice always more formidable.)

Wild - fire, pal - lid light, Now so dim, now so bright, Flash o'er us thy
 Fol - let - to, fol - let - to, ve - lo - ce, leg - gier, che splen - di - so -

high er, Wild - fire, pal - lid light, Now so dim, now so
 mi na, fol - let - to, fol - let - to, ve - lo - ce, leg -

f subito leggero.

ray To il - lu - mine our way, Come nigh - er, come nigh
 - let - to per l'er - mo sen - tier, a noi fav - vi ci

bright, Flash o'er us thy ray, To il - lu - mine our way, Come nigh - er, come
 - gler, che splen - di so - let - to per l'er - mo sen - tier, a noi l'av - vi -

- er, Come nigh - er, come nigh - er, For dark is the as - cent.
 - na, a noi l'av - vi - ci - na, che bu - ia è la chi - na.

nigh - er, up high - er and high - er For dark is the
 - ci - na, cam - mi - na, cam - mi - na, che bu - ia è la

Sra

as - cent as up we're ad - vanc - ing, Pale light wild - ly danc - ing;
 chi - na, che bu - ia è la chi - na, che bu - ia è la chi - na.

Sra

Pale
Fol -

Wild - let fire, to, bright wild fol - let fire! to. (with a roar.)

Come high - er, Cam - mi - na, Come high - er! cam - mi - na.

pp

MEF. (They come out on an eminence, motionless and solitary.) = 56.

Now harken! A - scol - ta. Hear how the S'agita il

Moderato.

smorz. *sforz*

pin - es of the for - est, tall and an - cient, Hur - tle and clash with their gi - ant arms to -
 bo - sco e gli al - ti pini an - ti - chi cos - san fu - ren - ti col - le gi - gan - ti

cres. *ff*

geth-er! braccia. Now, hark you, and list-en!
A - scol - ta, a - scol - ta!

CHORUS.
SOP. & ALTO.
Ah!..... Ah!.....

TEN.
Ah!..... Ah!.....

BASS.
Ah!..... Ah!.....

8va

Allegro. ff

ff

Detailed description: This system contains the first vocal entry of the chorus. It features five staves: a vocal line (bass clef), Soprano and Alto (treble clef), Tenor (treble clef), Bass (bass clef), and piano accompaniment (grand staff). The vocal parts enter with a melodic line and are followed by the lyrics. The piano accompaniment provides a rhythmic and harmonic foundation, marked with a forte dynamic.

(With an excited tone.)

Be - low there, in the val - ley, I hear a thous - and shrill voi - ces shout - ing, loud - ly re -
Ad i - mo del - la val - le un u - lu - la - to di mil - le vo - ci o - do so -

8va

Detailed description: This system continues the vocal entry with the second line of lyrics. The vocal parts continue their melodic line, and the piano accompaniment remains consistent. The tempo and dynamics are maintained from the previous system.

- sound !
- nar.

Th' in - fer - nal crowd ap -
s'ac - co - sta l'in - fer -

Ah!.....

Ah!.....

ff

Detailed description: This system contains the first two systems of a musical score. It includes a vocal line with lyrics, two piano vocal staves with 'Ah!' exclamations, and a piano accompaniment with a forte (ff) dynamic. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

Sempre in due ma piu Ritenuto.

- proach - es still near - er.
- na - le con - gre - ga.

Oh ! what a won - der.
oh ! mera - vi - gia.

Ah!.....

Ah!.....

ff

ff

ff

Sempre in due ma piu Ritenuto.

Detailed description: This system contains the second two systems of the musical score. It includes a vocal line with lyrics, two piano vocal staves with 'Ah!' exclamations, and a piano accompaniment with a forte (ff) dynamic. The piano part continues with the rhythmic pattern from the first system, with a tempo marking of quarter note = 100. The system concludes with a 'Sempre in due ma piu Ritenuto' instruction.

With infernal joy.)

the clouds and moun - tains For - est trees, and foun - tains,
 già i nemi, il mon - te, le bos - cog - lie, e cie - li

All are thund'ring a - round! wond - der - ful an -
 un fu - rio so in - tuo - nár - ma gi - co car

allarg.

sempre. *allarg in quattr.*

Allo veloce. ♩ = 208.

- thems!
 - me!

CHORUS OF WITCHES. Come onward, come onward, for time may de - ceive us, King Belzebub's dance we shall lose, 'twill be
 Ram - pia - mo, ram - pia - mo che il tem - po ci gab - ba, e il bul - lo per - dia - mo di Re Bel - ze -

Allo veloce. ♩ = 208.
ff

o'er; The night of our Sabbath to miss would be grievous, The first who ar- rives will have one prize the
 -bi, è not - te fa - ta - le la not - te del Sab - ba; il pri - mo che sa - le ha un pre - mio di

more. The night of our Sab-bath to miss would be grievous, The first who ar - rives will have one prize the
 più, è not - te tre - men - da la not - te del Sab - ba; il pri - mo che a - scen - da ha un pre - mio di

more. On! on! on! on! On! on! on!
 più Su! su! su! su! Su! su! su!

WIZARDS. On! on! on! on!
 Su! su! su! su!

on!
su!

A wild, stir-ring scene is the night of our Sab
è not - te tre - men - da la not - te del Sab

on!
su!

on!
su!

on!
su!

on!
su!

A wild, stir-ring scene is the night of our Sab
è not - te tre - men - da la not - te del Sab

fff

bath.
ba.

bath. Up nim - bly, up quick - ly for time may de -
ba. Su svel - ti, su for - ti che il tem - po ci

ff vertiginoso.

-ceive us, Al-read-y our comrades have reach'd the wild plain. The night of our Sabbath's an or-gie tre-
gab-ba, le nos-tre con-sor-ti son giun-te las-sù. E not-te tre-men-da la not-te del

-mendous, The first who ar-rives there one more prize will gain. The feast of our Sabbath's an or-gie tre-
Sab-ba, e il pri-mo che ascenda ha un premio di più, è not-te tre-men-da la not-te del

-mendous, The first who ar-rives there one more prize will gain. On! on! on!
Sab-ba, e il pri-mo che a-scen-da ha un pre-mio di più. Su! su! su!

On! on! on! on! On! on! on!
 Su! su! su! su! Su! su! su!

on!
 su!

On!
 Su!

on!
 su!

on!
 su!

on!
 su!

on! A wild stir-ring scene is the night of our Sab
 su! è not-te tre-men-da la not-te del Sab

A wild stir-ring scene is the night of our Sab
 è not-te tre-men-da la not-te del Sab

fff *pp* *pp*

Presto. ♩ = 208. (They burst frantically upon the scene.)

The musical score is arranged in four systems. The first system contains three vocal staves (two Treble clefs and one Bass clef) and a piano accompaniment. The vocal parts begin with the lyrics "- bath!" and "- ba." on a whole note. The piano accompaniment starts with a *Presto.* tempo marking and a metronome marking of ♩ = 208. The piano part is marked *ff sempre. turbinosamente.* and features a driving, rhythmic accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system concludes the piano accompaniment with a double bar line and repeat signs.

CHORUS.

SOP. ♩ = 138.

Musical notation for Soprano, Continuo, Tenor, and Bass parts. The Soprano part is mostly rests. The Continuo, Tenor, and Bass parts have rests in the first three measures, followed by notes in the fourth and fifth measures.

We're sav'd through
Siam sal - vi in

Un po' meno. ♩ = 138.

Piano accompaniment for the first system, featuring a treble and bass clef. The music includes a forte (*fff*) dynamic marking and a *Ped.* (pedal) marking.

Musical notation for the second system, including vocal lines and piano accompaniment. The vocal lines have lyrics, and the piano accompaniment continues.

We're saved through
Siam sal - vi in

We're saved through end-less e - ter - ni - ty! We're saved through
Siam sal - vi in tut - ta l'e - ter - ni - tà! siam sal - vi in

end-less e - ter - ni - ty! We're saved through end-less e - ter - ni - ty! We're saved through
tut - ta l'e - ter - ni - tà! siam sal - vi in tut - ta l'e - ter - ni - tà! siam sal - vi in

Piano accompaniment for the second system, featuring a treble and bass clef. The music continues with various chordal textures.

end - less e - ter - ni - ty! We're saved through end - less e - ter - ni - ty!.....
 tut - ta Pe - ter - ni - tà! Siam sal - vi in tut - ta Pe - ter - ni - tà!.....

end - less e - ter - ni - ty We're saved through end - less e - ter - ni - ty!.....
 tut - ta Pe - ter - ni - tà! Siam sal - vi in tut - ta Pe - ter - ni - tà!.....

Yes!
Sì!

Sa - bo -

Yes!
Sì!

Sa - bo -

è! Sa - bo - è! Sa - bo - è! Sa - bo -

è! Sa - bo - è! Sa - ba - è! Sa - bo -

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in 2/4 time and features a melodic line with some rests and a bass line with chords and moving lines.

è!.....

è!.....

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics and ellipses. The bottom two staves are piano accompaniment. The music is in 2/4 time and features a melodic line with some rests and a bass line with chords and moving lines.

Allegretto. ♩ = 168.
MEF. (cleaving the throng.)

Room, make room for Me - - fis - to - fe - les, Bow to your king;
Lar - go, lar - go a Me - - fi - sto - fe - le, al vos - stro. Re.

marcato ed aspro.

Race of cor - rup - tion, your hom - age here bring!.....
O ras - sa pu - tri - da vuo - ta di fe.....

ff

8va

Down be - fore me, kneel, a - dore me, your rul - er and king.
Che o - gmun m'a - do - - ri ed u - mi - le si - pros - tri al Re.

Race of cor - rup - tion, your hom - age here bring!.....
 O ras - za pu - tri - da vuo - ta di fe.....

Sra

pp

CHORUS. (They kneel in a circle around MEFISTOFELES.)

ppp Poco piu mosso come un mormorio.

Here we bow to Me - fis - to - fe - les, to our great king, our
 Ci pro - stria - mo a Me - fi - sto - fe - le, al no - stro Re, o -

ppp

Here we bow to Me - fis - to - fe - les, to our great king, our
 Ci pro - stria - mo a Me - fi - sto - fe - le, al no - stro Re, o -

Poco piu mosso come un mormorio.

hom - age hum - bly be - fore thee we bring; Here we kneel to Me - fis -
 - gnu - no at - ter - ra - si di - nan - zia te; et pro - stria - mo a Me - fi -

hom - age hum - bly be - fore thee we bring; Here we kneel to Me - fis -
 - gnu - no at - ter - ra - si di - nan - zia te; et pro - stria - mo a Me - fi -

- to - fe - les, our might - y King!.....
 - sto - fe - le, al nos - tro Re.....

- to - fe - les, our might - y King!.....
 - sto - fe - le, al nos - tro Re.....

Sra.

Danzante. $\text{♩} = 160$. (Witches' dance.)

legherissimo e staccatissimo.

The first system of the piano score consists of two staves. The right hand plays a melody with slurs and accents, while the left hand provides a rhythmic accompaniment. The tempo is marked as $\text{♩} = 160$. The instruction *legherissimo e staccatissimo.* is written in the first measure.

ff ruidamente

The second system continues the piece. The right hand has a more active melodic line. The instruction *ff ruidamente* is written in the second measure of the right hand.

legherissimo.

The third system features a return to a lighter texture. The instruction *legherissimo.* is written in the first measure of the right hand.

ff

The fourth system shows a dynamic shift. The instruction *ff* is written in the second measure of the right hand.

The fifth system concludes the piece with a series of slurs and accents over the right-hand melody, and a steady accompaniment in the left hand.

MEF. (Seated upon a rock shaped like a throne.) (with bombastic manner.)

Largo. *mf*.

Sub - jects all! The staff and robes..... of state do you not give your
 Po - po - li! e sct - tro e cla - mi - de non date al Re so -

56.

legato.

Sove - reign? do you not give your Sove - reign?
 - vra no, non date al Re so - vra no?

marcato il disegno melodico.

Here in my grasp des - pot - ic, must I have naught to hold? Must I have naught to
 La for - mi - da - bil ma - no nuo - ta do - vrò ser - rar? nuo - ta do - vrò ser -

Sya

hold!
rar!

(presenting a cloak to MEFISTOFELES.)

Here is the robe of state, au-ger for-bear,
Ec-co la cla-mi-de, non l'a-di-rar,

All things are thrall to thee, earth, sea, and
Or t'ub-bi-di-sco-no ciel, ter-ra e

Piu presto. ♩ = 80.

Ho

an-ger for-bear.
non l'a-di-rar.

air.
mar.

an-ger for-bear.
non l'a-di-rar.

tr...

scep - ter, and throne and robe of state, With pride I hold my
 so - glo, ho scet - tre e - de spo - la son del mio re - gno

Largo come prima. ♩ = 56.

Sra

legato.

king - dom, With pride I hold my king - dom. But
 fe - ro, son del mio re - gno fe - ro. Ma

all..... the wide cre - a - tion my grasp would fain enfold, my grasp would fain en
 vo - glio il mondo in - te - ro nel pu - gno mio ser - rar, nel pu - gno mio ser -

Sra

p

Piu presto. ♩ = 80.

fold!
rar!
CHORUS.

(Circling about a cauldron in the back of the scene.)

In the black caul-dron we mix up the
En - tro la pen - to - la cor - ri a mi -

Un - der the caul-dron we kin - dle the fire, In the black caul-dron we mix up the
Sot - to la pen - to - la cor - ri a sof - far, En - tro la pen - to - la cor - ri a mi -

Piu presto. ♩ = 80.

O - ver the cauldron we dance and con - spire
So - pra la pen - to - la cor - ri a dan - zar.

O - ver the cauldron we dance and conspire, O - ver the cauldron we dance and con - spire
Sop - ra la pen - to - la cor - ri a dan - zar, So - pra la pen - to - la cor - ri a dan - zar.

mire, O - ver the cauldron we dance and conspire, In the dark cauldron we mix up the mire!
schiar, so - pra la pen - to - la cor - ri a dan - zar, en - tro la pen - to - la cor - ri a mi - schiar!

mf cres.

♩ = 168.
Come prima.

leggerissimo e staccato.

f ruidissimo. *leggerissimo.*

sforz.

CHORUS. (presenting a globe of glass to MEFISTOFELES.)

Lo, here, O great Mon - arch,
 Ec - co - ti, o prin - ci - pe,

Lo, here, O great Mon - arch, This world en - tire!
 Ec - co - ti, o prin - ci - pe, il mon - do in - ter!

LO, THE WORLD HERE. ECCO IL MONDO.

Translated and adapted by THEODORE T. BARKER.

Allegro.

Musical score for the piano introduction, consisting of two staves (treble and bass clef) in 3/8 time. The tempo is marked *Allegro.* The key signature has two flats (B-flat and E-flat).

MEFISTOFELE. (*with a globe of glass in his hand.*)

Piu presto. (♩ = 48)

First vocal line musical score for Mefistofele. It consists of two staves (treble and bass clef). The tempo is marked *Piu presto.* with a tempo indicator of 48 quarter notes per minute. The lyrics are: "Lo, the world here stands, a bright sphere, rising, E... co ll". The piano accompaniment includes markings: *rall.*, *a piacere.*, *piu rall.*, and *p legatissimo.*

Second vocal line musical score for Mefistofele. It consists of two staves (treble and bass clef). The lyrics are: "world... here stands, a bright sphere, rising, mon do, vo to e ton do, sal za,". The piano accompaniment continues with the same markings as the first line.

Third vocal line musical score for Mefistofele. It consists of two staves (treble and bass clef). The lyrics are: "set ting, whirl ing, glanc ing. scen de, bal sa e splen de." followed by a fermata and the word *Sya*. The piano accompaniment includes a marking of $\text{♩} = 176$.

Round the sun in cir - cles dan - cing, Trem - bling, toil - ing, yield - ing,
 Fa ca - ro - le in - tor - no al so - le, tre - ma, rug - ge, dà e di -

Sra

vigoroso.

spoil - ing, Want and plen - ty by turus eu - fold it; This world, be - hold it!
 - strug - ge o - ra ste - ri - le or fe - con - do. Ec - co il mon - do!

Sra

leggiero.

Piu Veloce. (♩ = 100.)

con forza.

♩ = 184.

On its sur - face, By time a - brad - ed, Dwelleth a
Sul suo gros - so an - ti - co dos - so v'è u - na

vile race de - filed, de - grad - ed, Ab - ject, haugh - ty,
schiat - ta e sos - sa e mai - ta, fe - ra, vi - le,

cun - ning, naugh - ty, ab - ject, haugh - ty, cun - ning, naugh - ty,
ria, sot - ti - le, fe - ra, vi - le, ria, sot - ti - le,

f *violento.*

carry - ing war and de - so - la - tion From the top to the foun -
che ad ogn' o - ra si di - vo - ra dal - la ci - ma si - no al

smorzando.

da - tion Of cre - a - tion.
 fon - do del - reo mon do.

Sya

mf

(♩ = 100.)

Quasi Andante. (♩ = 100.)

For them, Sa - tan
 Fo - la va - na è a

seccamente.

hath no be - ing,
 lei Sa - ta - na,

They scorn with laugh - ter A
 ri - so e scher - no è a

Sya

sciolto quasi a piacere.

Hell here - af - ter, And heavenly glo - ry As
 lei l'In - fer - no, scherno e ri - so il

sciolto quasi a piacere.

i - dle sto - ry. Pa - ra - di - so.

Sya

sciolto quasi a piacere.

f 176.

Powers e - ter - nal! I'll join their laugh in - fer - nal; Powers e - ter - nal!
 Oh per Di - o! Che or ri - do an - ch' i - o, oh per Di - o!

Sya

Un poco piu mosso.

Powers e - ter - nal! I'll join their laugh in - fer - nal, Think - ing o'er their
 oh per Di - o! che or ri - do an - ch' i - o, nel pen - sar sid

Sya

accel. e rinf.

f 88.

deeds di - ur - nal! ah! ah! ah! ah! ah! ah! ah!.....
 che le a - scon - do! ah! ah! ah! ah! ah! ah! ah!.....

accel. ancora.

con forza.
sqillante.

OR

Lo, the world..... here! Lo, the world.....
 Ec - co il mon do! ec - co il mon

Lo, the world..... here! Lo, the world.....
 Ec - co il mon do! ec - co il mon

(throws down the globe and dashes it to pieces.)

here!
do!

Sya

CHORUS.

Soprano. *Allegro focolo.*

Contralto. *Allegro focolo.*

Tenor. *Allegro focolo.*

Bass. *Allegro focolo.*

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

Allegro focolo. ♩ = 160.

sempre fortissimo.

we!
mo!

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

Now turn
Rid - dia we!
mo!

we!
- mo!

In cir - cle we're turn - ing, the world now is shat - - ter'd, We're
Rid - dia - mo, rid - dia - mo! che il mondo è ca - du - - to! Rid -

we!
- mo!

In cir - cle we're turn - ing, the world now is shat - - ter'd, We're
Rid - dia - mo, rid - dia - mo! che il mondo è ca - du - - to! Rid -

we!
- mo!

In cir - cle we're turn - ing, the world now is shat - - ter'd, We're
Rid - dia - mo, rid - dia - mo! che il mondo è ca - du - - to! Rid -

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
- dia - mo, rid - dia - mo! che il mondo è per du - - - to! sui mor - ti frantu - mi del glo - bo fa -

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
- dia - mo, rid - dia - mo! che il mondo è per du - - - to! sui mor - ti frantu - mi del glo - bo fu -

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
- dia - mo, rid - dia - mo! che il mondo è per du - - - to! sui mor - ti frantu - mi del glo - bo fa -

cres. .

burn, In cir - cles in - fer - nal we'll glee - ful - ly turn. In
 - tal..... s'ac - cen - da, s'in - trec - ci la ridda in - fer - nal. Rid -

burn, In cir - cles in - fer - nal we'll glee - ful - ly turn. In
 - tal..... s'ac - cen - da, s'in - trec - ci la ridda in - fer - nal. Rid -

burn, In cir - cles in - fer - nal we'll glee - ful - ly turn. In
 - tal..... s'ac - cen - da, s'in - trec - ci la ridda in - fer - nal. Rid -

cir - cles we're turn - ing, the world now is shat - - ter'd, And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo, che il mondo è ca - du - - - to! sui mor - ti frantu - mi del glo - bo fa -

cir - cles we're turn - ing, the world now is shat - - ter'd, And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo, che il mondo è ca - du - - - to! sui mor - ti frantu - mi del glo - bo fu -

cir - cles we're turn - ing, the world now is shat - - ter'd, And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo, che il mondo è ca - du - - - to! sui mor - ti frantu - mi del glo - bo fa -

burn,..... And o - ver its fragments to ash - es that burn. Ah!
 - tal,..... sui mor - ti fran - tu - mi del glo - bo fa - tal. Ah!

burn,..... And o - ver its fragments to ash - es that burn. Ex - cit - - ed,
 - tal,..... sui mor - ti fran - tu - mi del glo - bo fa - tal. s'ac - - cen - - da

burn,..... And o - ver its fragments to ash - es that burn. We ex - cit - ed, ex - cit - ed, de -
 - tal,..... sui mor - ti fran - tu - mi del glo - bo fa - ta - le s'ac - cen - da, s'ac - cen - da, s'ac -

Sya

In cir - cles in - fer - nal we'll turn.
 s'ac - cen - da la rid - da in - fer - nal.

- light - ed in cir - cles in - fer - nal we'll turn.
 pres - to, s'ac - cen - da la rid - da in - fer - nal.

- light - ed in cir - cles in - fer - nal we'll turn. In cir - cles we're turning, the world now is
 - cen - da, s'ac - cen - da la rid - da in - fer - nal. Rid - dia - mo, rid - dia - mo, che il mondo è ca -

Sya

We'll turn!
Riddiam!

We're turn-ing in cir-cles un-end-ing, we turn!..... We're
rid-dia-mo per lun-go, per ton-do rid-diam!..... *rid-*

We turn! We're turn-ing in cir-cles un-end-ing, we turn!..... We're
Riddiam! rid-dia-mo per lun-go, per ton-do rid-diam!..... *rid-*

shat - - - - - ter'd!
- du - - - - - to!

We'll turn!
Riddiam!

We'll turn!
Riddiam!

turn-ing, and turn-ing, and turn-ing, and turn-ing, and turn-ing, The world now is shat - - ter'd! We're
- dia-mo, rid-dia-mo, rid-dia-mo, rid-dia-mo, rid-dia-mo, che il mondo è ca-du - - to! rid-

turn-ing, and turn-ing, and turn-ing, and turn-ing, and turn-ing, The world now is shat - - ter'd! We're
- dia-mo, rid-dia-mo, rid-dia-mo, rid-dia-mo, rid-dia-mo, che il mondo è ca-du - - to! rid-

we're turn-ing, and turn-ing, and turn-ing, and turn-ing, The world now is shat - - ter'd! We're
rid-dia-mo, rid-dia-mo. rid-dia-mo, rid-dia-mo, che il mondo è ca-du - - to! rid-

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo! che il mondo è per - du - - - to! sui mor - ti frantu - mi del glo - bo fa -

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo! che il mondo è per - du - - - to! sui mor - ti frantu - mi del glo - bo fa -

turn - ing and turn - ing, its at - oms are scat - - ter'd; And o - ver its fragments to ash - es that
 - dia - mo, rid - dia - mo! che il mondo è per - du - - - to! sui mor - ti frantu - mi del glo - bo fa -

burn, ah! In cir - cles in - fer - nal we'll turn.
 - tal, ah! s'ac - cen - da la ridda in - fer - nal.

burn, ex - cit - - ed, glee - ful, In cir - cles in - fer - nal we turn.
 - tal, s'ac - cen - - da, pres - to s'ac - cen - da la ridda in - fer - nal.

burn, Now ex - cit - ed, ex - cit - ed, de - light - ed, In cir - cles in - fer - nal we turn.
 - ta - le s'ac - cen - da s'ac - cen - da s'ac - cen - da s'ac - cen - da la ridda in - fer - nal.

FAUST.

Andante lento. ♩ = 48.

Benumb'd! amazed! There in the
Stupor! *stupor!* Là nel lon-

Andante lento. *p* *dolcissimo cantabile.*

distance, against the mur-ky sky, See'st thou a maid-en, pal-lid and sor-row-ful seeming? Her
 - ta - no, nel ne - bu - lo - so ciel u - na fan - ci - ulla pal - li - da, me - sta, la scerni? il

foot but slow-ly doth move, for with a chain 'tis fet-tered! Ah! a pi-ti-ful
 pie-de len-to con-du-cee di ca-tene av-vin-to! Ahi pie-to-sa vi-

cres.

sight, Those love-ly fea-tures seem to me to re-sem-ble my poor dead
 - sion, mi ras-so-mi-glia quella dol-ce fi-gu-ra a Mar-ghe-

$\text{♩} = 54.$

Marg' ret.
- ri - ta.

MEF.

Turn a - way then, turn your glances! 'Tis an emp - ty dream, and vain,
Torci il guardo, torci il guardo! Quel - - lo è spet - - tro se - dut - tor,

marcato.

'Tis a phantom of your fan - cies, Nur - tured in... a fever'd brain. Turn your glances,
è fan - ta - sma ma - li - ar - do, che a chi il fis - - sa ammorba il cor. Tor - ci il guardo,

FAUST.

Those eyes of heav'nly
Quell oc - chio da ce -

false is its showing, From Me - du - sa's head out - grow - ing!
a - - ni - ma illu - sa, dal - la tes - ta di Me - du - sa!

p a tempo.

a - - zure,
- le - - ste,

Are now sunk - en and like a corp - se's! Shrun - k - en, too, the
spa - lan - ca - to ca - da - ve - ri - ca - mente! e il bian - co

breast That of - ten from my lips love's kiss - es knew!
sen che tanti eb - be da me ba - ci d'a - mor!

(with great passion.)

Yes! 'tis my dead Marg' - ret,
si è Marghe - ri - ta,

my an - gel dear, ah!
l'an - ge - lo mio, ah!

my an - gel
l'an - ge - lo

dear!
mio!

MEF.

Turn your glances! thus 'tis fat - ed, Dreams eve - ry one that love doth know.
Torci il guardo! nel - la fa - ta so - - gna og - nun co - lei che amò.

marcato.

Ah! what is that red stain that round her throat a line doth draw, as if
 Ah! *stra - no ves - so il col - lo le cir - con - da d'u - na ri - ga san -*
Sya

bleed - ing!
 - *gui - gna?*
 MEP. *accel. moltissimo.*

ff
 Seem - ing - ly de - cap - i - ta - ted, Per - - seus, 'twas that struck the
 Ha la te - sta di - stac - ca - ta, Per - - seo fu che la ta -

marcato. *accel. col canto.*

CHORUS. INFERNAL DANCE AND FLIGHT.
Allegro focoso. Soprano and Tenor in Unison.

Ah!
 Ah!

Round a - gain we are turn - ing, the time doth be -
Su! rid - dia - mo, rid - dia - mo, che il tem - po ci

blow. - gliò.

ff Allegro focoso. ♩ = 208.

- friend us, We dance on the ru - in and rack of the world! The night of our Sabbath, our doings stu-
gab - ba, sui vec - chi rot - ta - mi del glo - bo fa - tal; è not - te tre - men - da la not - te del

- pendous, From mountain to mountain their ech - oes are hurl'd! The night of our Sabbath, our deeds are stu-
Sabba, rim - bom - bi sul mon - te la rid - da infer - nal, è not - te tre - men - da la not - te del

- pendous, From mountain to mountain their echoes are hurl'd.
Sabba, rim - bom - bi sul mon - te la rid - da infer - nal. Sab - ba, Sab - ba, Sa - bo - ò!

Sab - ba, Sab - ba, Sa - bo

Sra.

♩ = 176.

Our Sab - bath night do - ings are or - gies stu - pen - - - - dous!.....
 à not - le tre - men - da la not - le del Sab - - - - ba.....

stu - pen
del Sab

f ♩ 176.

Sop.

Sab - ba, Sab - - - ba, Sa - bo - - - à! In cir - cles turn - ing, and turn - ing, and
 rid - diam, rid - dia - mo, rid - dia - mo, rid -

-dous!
-ba!

turn - ing, and turn - ing a - round, a - round.
 - dia - mo, rid - dia - mo, rid - diam, rid - diam. Sa - - bo - ð har Sab - -

-bah!
 Round and round, o - ver the ru - in and
 Rid . . . diam, rid - - diamo sui vec - chi rot -
 Sab - - - ba, Sab - ba, Sab - - ba, Sa - bo - ð! A - -
 rid - -

rack of the fa - ted old world, A - - round and round, The hours...
 - ta - mi del glo - bo fa - tal, rid - - diam, rid - - diam, che il tem -
 - round we're turn - ing, and turn - ing, and turn - ing, and turn - ing, a - round, a - round.
 - diam, rid - - dia - mo, rid - dia - mo, rid - dia - mo, rid - dia - mo, rid - diam, rid - diam.

..... now are fly - ing, While we're turn - ing.....
 po et gab - ba su rid - dia - mo..... Sa . . .

Sab . . . ba Sab - ba Sab -

Sa . . . bo - è har Sab - - bah! We now
 rid - - - - - diam

-bo . . . è Sa . . . bo . . .

- ba Sa - bo - è a - round we're turning, and turning, and turning, in circles a-
 rid - diam rid - - diamo rid - dia - mo rid - dia - mo rid - diamo rid -

dance o - ver the ru - in and rack of the fa - ted old world. We dance a - -
 rid - - - diamo sui vecchi rot - ta - mi del glo - bo fa - tal rid - - diam rid - -

We're turn - - ing around, in cir - cles, The witch dances in - fer - nal,..... the witch
 rid - dia - - mo riddiam rid - dia - mo la rid - da in - fer - na - le..... la rid -

-round, a - round.
 -diam rid - diam Sa - - - bo - è har Sab - - - bah Sab - -

-round. The hour..... doth be - friend us - Come dance round and round.
 -diam che il tem - - - po ci gab - ba su rid - - diam riddiam Sa - - bo

marcato il basso.

dance in - - - fer - - - nal!
 da in - - - fer - - - na - - - le.

-bah! We're turn - ing, and turn - ing a - round, a - - round and round.
 rid - - dia - mo rid - dia - mo rid - diam rid - - diam rid - - diam. 2d Bass.

Mountain to moun - - - tain, thundering e - - chos re - sound, Now
 tuo - ni sul mon - - - te tuo - ni la rid - da in - fer - nal Rid -

Round we are turning, and turning, and turning, We're
Sab - ba rid - dia - mo, rid - dia - mo rid - dia - mo rid -
1st Bass.

round and round we are turning, and turning, and turning a - round!
-diam rid - dia - mo rid - dia - mo rid - dia - mo rid - dia - mo rid - diam

cres. M.D.

2d Ten. 1st Ten.

Round we are turning, and turning, and turning, and turning a - round. Yes, from
Sab - ba rid - dia - mo rid - dia - mo rid - dia - mo rid - dia - mo rid - diam si sul

Sa - ba - bo - è from rim moun - tain to
rim bom bi sul

cres cen do.

Round we are turning and turning, we're turning a-round,
Sab - ba rid - dia - mo rid - dia - mo rid - dia - mo riddiam

2d Sop. 1st Sop.

Round we are turning, and turning, and turning a - round, turning a - round, we turn..
Sab - ba riddia - mo rid - dia - mo rid - dia - mo rid - diam tut - ti riddiam riddiam..

-round. -diam.

Ah! Sa - ba - bo - è! rid - dia - mo tut - ti riddiam riddiam..

moun - tain the e - choes re - sound, the
mon - te la rid - da in - fer - nal sul

Piu presto. ♩ = 200.

.... and turn a-round!
.... *riddiam rid-diam!*

We're turning, and turning, the hour doth be-
Rid - dia - mo rid - dia-mo che il tem - po ci

.... a - round!
.... *rid - diam* we turn, we turn a - round! We're turning and turning, the hour doth be-
rid - diam riddiam rid - diam! Rid - dia - mo rid - diamo che il tem - po ci

e - - - choes re - sound,..... we turn a - round!
mon - - - te rid - diam..... riddiam rid - diam!

Piu presto. ♩ = 200.

-friend us, We dance o'er the ruin and rack of the world! Our orgies stupendous, our doings tre- mendous, our dances in-
gab-ba, sui vec - chi rot - tami del glo - bo fa - tal, è not-te tre-men-da la not-te del Sab-ba, rimbom-bi sul

-friend us, We dance o'er the ruin and rack of the world! Our orgies stupendous, our doings tre- mendous, our dances in-
gab-ba, sui vec - chi rot - tami del glo - bo fa - tal, è not-te tre-men-da la not-te del Sab-ba, rimbom-bi sul

-fer - nal, in echoes re - bound. Our orgies stu - pendous, our doings tre - mendous, our dances in - fer - nal in e - choes re -
 monte la ridda infer - nal, è not - te tre - men - da la not - te del Sabba, rimbom - bi sul monte la ridda infer -

-fer - nal, in echos re - bound. Our orgies stu - pendous, our doings tre - mendous, our dances in - fer - nal in e - chos re -
 monte la ridda infer - nal, è not - te tre - men - da la not - te del Sabba, rimbom - bi - sul monte la ridda infer -

Sab - ba Sab - ba Sa - bo - è Sab - ba

-bound!
 -nal Sab - bah! Sab - bah! Sab -

-bound!
 -nal Sab - ba Sab - ba Sa - bo - è!

Sab - bah Sab - bah!

Sra *fff* *Sra*

Sab - ba Sa - bo - ð!

-bah! Sab - bah!

Our fes - ti - val night is an or - gie tre - ð not - te tre - men - da la not - te del

Sab - ba Sab - ba Sa - bo - ð!

Our fes - ti - val night is an or - gie tre - ð not - te tre - men - da la not - te del

Sab - bah! Sab - bah!

Our fes - ti - val night is an or - gie tre - ð not - te tre - men - da la not - te del

Sya

-men
Sab

-men
Sab

-men
Sab

dous.....
ba.....

-dous!
-ba!

-dous!
-ba!

Sab

Sab - ba Sab . . . - ba Sa - bo A - round and round we are turn - ing and
rid - diam rid - dia - mo rid - dia - mo rid -

marcatissimo.

-ba Sab - ba Sab . . . - ba Sa - bo - A - round and
rid - diam rid -

turn - ing, and turn - ing a - round and round.
-dia - mo rid - dia - mo rid - diam rid - diam Sa . . . - bo - har Sab . . .

Sab ba, Sab - ba, Sab - ba, Sa - bo - ð! Sab -

round, we are turning, and turn-ing, and turn-ing a - round, we're turn-ing.
 -dia - mo rid - diamo rid - dia - mo rid - dia - mo rid - diam rid - dia - mo Sa - bo - ð har

we are turning, and turn-ing, and turn-ing a - round, round, a - round.
 -ba! su rid - diamo rid - dia - mo rid - dia - mo rid - dia mo rid - diam.

-bah! Sab - bah! We're turning and Sabba! rid - diamo rid -

Sab bah! si We are turn - ing, and turn-ing, and turn-ing a - round!
 rid - dia - mo rid - dia - mo rid - dia - mo rid - diam!

Sab bah! We are all turn - ing, and turning, and turning, a -
 tut - ti ri - dia - mo rid - dia - mo rid - dia - mo, rid -

M.S. M.D.

cres.
ppp
 turning, and turning a-round and round!
 -diamo riddia-mo riddiam rid-diam Sa - bo - è Sa - bo - è Sa - bo - è

turning, and turning a-round and round!
 -diamo riddia-mo riddiam rid-diam Sa - bo - è Sa - bo - è Sa - bo - è

-round!
 -diam *ppp* Sa - bo - è Sa - bo - è Sa - bo - è Sa - bo - è

ppp *cres.*

pp *cres. sempre a poco a poco.* *p*
 Sa - bo - è Sa - bo - è Sa - bo - è Sa - bo - è Sa - bo - è

pp Sa - bo - è Sa - bo - è Sa - bo - è Sa - bo - è Sa - bo - è

pp *p*

pp *cres. sempre.* *p*

mf Sa - bo - è Sa - bo - è Sa - bo - è *f* Sa - bo - è Sa - bo - è

mf Sa - bo - è Sa - bo - è Sa - bo - è *f* Sa - bo - è Sa - bo - è

mf *f*

cres - *cen* - *mf* - do.

f Sa - bo - è Sa - bo - è! Sa - bo - è Sa - bo - è!

f Sa - bo - è Sa - bo - è! Sa - bo - è Sa - bo - è!

f

f *fff*

Sa do

Sa do

8va

fff

This system contains two systems of vocal staves and one system of piano accompaniment. The vocal staves are in treble clef and contain lyrics 'Sa' and 'do' with melodic lines. The piano accompaniment is in G major and 3/4 time, with a dynamic marking of *fff* and an *8va* marking for the right hand.

Sa do

Sa do

This system contains two systems of vocal staves and one system of piano accompaniment. The vocal staves are in treble clef and contain lyrics 'Sa' and 'do' with melodic lines. The piano accompaniment is in G major and 3/4 time, continuing the accompaniment from the first system.

mf
do è

Sa do

This system contains the first two systems of a musical score. The top system features a vocal line with lyrics "do è" and a piano accompaniment. The second system continues the vocal line with lyrics "Sa do" and the piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and eighth notes.

Sabòè..... Sabòè.....

cres.

Sabo-è..... Ah!..... Sabòè..... Ah!.....

- è Sabo-è Sabo - è Sabòè..... Sabo-è Sabo-

cres. sempre.

m.s.

This system contains the third and fourth systems of the musical score. The third system features a vocal line with lyrics "Sabòè..... Sabòè....." and a piano accompaniment. The fourth system continues the vocal line with lyrics "Sabo-è..... Ah!..... Sabòè..... Ah!....." and the piano accompaniment. The piano part continues with a right-hand melody and a left-hand accompaniment. The system concludes with the instruction "m.s." (mesure suivante).

Sabò-è..... Sabò-è..... Sabò-è.....

Sabò-è..... Sabò-è..... Sabò-è.....

- è Sabò-è..... Sabò-è..... Sabò-è..... Sabò-è.....

..... We're turning, and turning, and turning a - round!
rid-dia- mo rid - dia- mo rid- dia- mo rid - diam

We're turning, and turning, and turning a-
rid- dia- mo rid - dia- mo rid- dia- mo rid-

..... Ah! Sa- bo- è Sabò- è Ah!

..... Yes, round and round, we're turni
Rid - diam rid - diam rid - dia

f squillante.

- round!
- *diam*

We're turning, and turning, and turning around, and round! *Sa - bo - è*
rid - dia - mo rid - dia - mo rid - dia - mo rid - diam riddiam

Sa - bo - è Sa - bo - è around, and round, and
riddiam rid - diam rid -

- ing, a - round! We're turn - - - ing, a - round and
- *mo rid - diam rid - dia* - - - *mo rid - diam rid -*

f squillante.

Yes! Now turning, and turning, the night doth be - friend us, With ech - oes tre - men - dous the mountains re -
si! Rid - dia - mo rid - dia - mo che il tempo ci gab - ba, rim - bom - bi sul mon - te la ridda in - fer -

round. Now turning, and turning, the night doth be - friend us, With ech - oes tre - men - dous the mountains re -
- diam! Rid - dia - mo rid - dia - mo che il tempo ci gab - ba, rim - bom - bi sul mon - te la ridda in - fer -

round! Now turning, and turning, the night doth be - friend us, With ech - oes tre - men - dous the mountains re -
- diam! Rid - dia - mo rid - dia - mo che il tempo ci gab - ba, rim - bom - bi sul mon - te la ridda in - fer -

sound!
- nal Sab- bah!..... Sab- bah!..... Sab- bah!..... Sabbah! Sab -

sound!.....
- nal..... Sab - bah!..... Sab - bah!..... Sab - bah!..... Sab - bah!.....

- nal..... Sab - bah!..... Sab - bah!..... Sab - bah!..... Sab - bah!.....

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The vocal lines feature the lyrics 'sound!', '- nal Sab- bah!', 'Sab- bah!', 'Sab- bah!', 'Sabbah!', and 'Sab -'. The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The key signature has two sharps (F# and C#), and the time signature is 3/4.

- bah!..... har..... Sab - - bah!

..... Sab - - bah!..... Sab - - bah!

..... Sab - - bah!..... Sab - - bah!

The second system of the musical score continues the vocal and piano parts. It consists of four staves. The vocal lines feature the lyrics '- bah!', 'har', 'Sab - - bah!', 'Sab - - bah!', and 'Sab - - bah!'. The piano accompaniment continues with the same melodic and harmonic lines as the first system. The key signature and time signature remain the same.

Piu presto. ♩ = 132.

Sa - bo - è har Sab - bah! Sa - bo - è har Sab - bah!

Sa - bo - è har Sab - bah! Sa - bo - è har Sab - bah!

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The music is in 4/4 time. The lyrics are "Sa - bo - è har Sab - bah! Sa - bo - è har Sab - bah!". The piano accompaniment consists of a simple bass line with chords.

Piu presto. ♩ = 132.

fff

This system contains a piano accompaniment staff in bass clef. It features a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking *fff* is present at the beginning of the system.

Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba har Sab -

Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba har Sab -

This system contains two vocal staves and a piano accompaniment staff. The vocal staves are in treble clef, and the piano staff is in bass clef. The lyrics are "Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba Sab - ba har Sab -". The piano accompaniment consists of a simple bass line with chords.

rallentando e fortissimo.

This system contains a piano accompaniment staff in bass clef. It features a series of chords in the right hand and a simple bass line in the left hand. The dynamic marking *rallentando e fortissimo.* is present in the middle of the system.

(Curtain falls.)

Musical score for vocalists and piano. The vocal parts (Soprano and Alto) are marked with "bah!" and feature long, sustained notes with a dotted line indicating a long breath. The piano accompaniment consists of a series of chords in the right hand and a rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Rapidissimo.

Musical score for piano, marked *Rapidissimo*. It features a fast, rhythmic melody in the right hand and a corresponding bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Musical score for piano, continuing the *Rapidissimo* section. It features a fast, rhythmic melody in the right hand and a corresponding bass line in the left hand. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

End of 2d Act.

ACT THIRD. DEATH OF MARGARET. MORTE DI MARGHERITA.

(MEF. She is condemned.)
(GOETHE: A prison.)

SCENE.—A prison. MARGARET extended upon a heap of straw, singing, with senses wandering. Night. A lighted lamp hangs against the wall. A grating in the back of the cell.
♩ = 50. *Andante lento.*

The musical score consists of five systems of piano accompaniment. The first system is marked *legatissimo e pp*. The second system continues the accompaniment. The third system includes markings for *affrett.* and *cres.*. The fourth system includes markings for *sforz.*, *sf*, *dim.*, *rall.*, *Ped.*, and *pp*. The fifth system includes markings for *dim.* and *cantabile.*

TO THE SEA.

(L'ALRA NOTTE.)

A R I A .

Translated and Adapted by THEODORE T. BARKER.

Andante lento. (♩ = 46.)

The piano introduction consists of two systems of music. The first system is in C major, 4/4 time, and is marked *cantabile.* It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The second system continues the piece, marked *lamentoso.* and *a piacere.*, with a more expressive and slower tempo. The key signature changes to B-flat major, and the music concludes with a *p* (piano) dynamic marking.

MARGHERITA. (*Wandering mentally, and singing to herself.*)

The vocal entry for Margherita begins with a melodic line in the right hand of the piano accompaniment. The lyrics are: "To the sea, o night of sadness! They my / L'al-tra not-te in fon-do al ma-re il mio". The music is marked *p* (piano) and features a series of eighth notes in the vocal line.

The vocal line continues with the lyrics: "babe took, and in it threw him! Now, to drive me on.... to / bim-bo han-no git-ta-to, or per far-mi de-li". The piano accompaniment provides a steady rhythmic support with eighth notes. The piece ends with a *p* (piano) dynamic marking.

mad - ness, They de - clare 'twas I who slew him! Cold the
 ra - re di - con ch'io l'ab - bia affo - ga - to. L'au - ra e

smorz.
p

air is, the dark cell nar - row, And my spir - it brok - en to
 fred - da, il car - cer fo - sco, e la me - - sta a ni - ma

Sra
pp

day, Like the tim - - id wood - land.... spar - row, Longs to
 mia co me il pas - se - ro.... del.... bo - sco vo - la

pp

fly;..... ah!..... to..... fly..... off, far,..... far a -
 vo - la..... vo - la..... vo - la..... vo la.....

way. Fath - er, pi - ty me!
 via. Ah! pie - tà di me!
in tempo.

rall.
p
a piacere.
p

In a death - ly slum - ber fall - - - ing, Died my
 In fu - ne - re - o so - po re è mia

in tempo. p

moth - er, no aid could save her; And to crown the woe..... ap -
 ma - dre ad - dor - men - ta - ta, e per col - mo del - - l'or -

p

- pall ing, They de - clare, I pol - son gave her! Cold the
 ro - - - re di - con ch'io l'ab - bia atto - sca - ta. L'au - ra è

smorz.
p

air is, the dark cell nar - row, And my sad heart brok - en to -
 fred - da, il car - cer fo - sco, e la me - - stu a - ni - ma

Sya

pp

day, Like the tim - id wood - land.... spar - row, Longs to
 mia co - me il pas - se - ro.... del.... bo - sco vo - la

Sya

tr

pp

fly;.... ah!.... to.... fly..... a - way,.. far a -
 vo - la..... vo - la..... vo - la..... vo - la

way!
 via. Fa - ther pi - ty me!
 Ah!..... pie - tà..... di me!

rall.

p

FAUST. (outside the grating.)

Save her life!
Sal - va - la!

Musical score for Faust's first line, including vocal line and piano accompaniment.

MEFIS. (outside the grating.)

RECIT.

To this condi - tion, who has bro't her? I? or you? I will do what I can. Here is the cell-key,
E chi la spin-se nell'a-bis - so? Io? o tu? Ciò che pos - so fa-rò. Ec - co le chi-avi.
(hoarsely.)

Musical score for Mefistopheles' first line, including vocal line and piano accompaniment. Includes dynamic markings *f a tempo. f* and *RECIT. mf*.

a tempo. rapidamente.

MEFIS. (opens the cell and retires.)

Sleeping are all the jailors, and the coursers in - fer - nal for speedy flight are ready.
Dormo - no i car-ce-rie-ri, i pu - le - dri fa - ta - ti son pronti per la fu - ga..

Vuota.

Musical score for Mefistopheles' second line, including vocal line and piano accompaniment.

(FAUST enters the prison.)
Agitato. ♩ = 168.

Musical score for Faust's entrance, including piano accompaniment. Includes dynamic markings *mf cres*, *cen*, and *do.*

MARG.

f Piu lento assai. $\text{♩} = 88.$

Mer - ci - ful heaven! behold them com - ing to save me!
 Dio di pie - tà! son es - si... ec - co - li, ai - ta!

Oh! 'tis hard thus to die.
 Du - ra co - sa è il morir..

f Piu lento assai. $\text{♩} = 88.$

pp col canto.

(pettishly.)

RECIT.
 FAU. (softly.) (long pause.)

A man thou art — have char - i - ty, and pi - ty
 Un uom.. tu sei.. di car - i - tà.. l'ab - bi per

Hush thee, calm thee! I have come here to save thee!
 Pa - ce.. pa - ce. Io son un che - ti sal - va.

pause lunghe.

p col canto senza rigore di tempo.

f Andante lento. $\text{♩} = 60.$

me.
 me. sotto voce.

Mer - cy! once more re - peat it, ah!.....
 Cie - lo! ah! parla an - co - ra, ah!.....

(with effusion.)

Be si - lent!
 Si - len - sio.

Dearest Marg'ret!
 Marghe - ri - ta.

Andante lento. $\text{♩} = 60.$

pp lunga Vuota.

Ped. * *f* con espressione e forza. *Ped.* * *Ped.* * *Ped.* *

(wanderingly.)

say it! ah! thou wilt save me! ah!..... saved al - read - y! See you, that this the
 par - la! ah! tu mi sal - vi! ah!..... m'hai sal - va - ta! ec - co la strada è

*Ped. *Ped. *Ped. *Ped. sforz pp rallentato.*

street is, where for the first time I be-held your features; There too, is Mar - tha's
 ques - ta dov - 'io ti vi - di per la pri - ma vol - ta.. ec - co il giardin di

ripigliando il tempo.

FAUST. (anxiously.) **MARG. (tranquilly.)** **FAUST.**

garden; Ah! has - ten, dearest! Stay yet, one moment, stay. Ah!
 Marta.. Ah! vie - ni, ah! vie - ni.. Resta ancor, resta an - cor.. T'af-

accell.

MARG. (with affectionate apprehension.)

haste thee, or this de-lay haply may cost us dearly. Thou dost not kiss me?
 fret - ta o a presso tremen-do pagherem Pin - dugio. E non mi ba - ci?

cres. sempre piu agitato. crescendo assai.

(tragically.)

thou dost not kiss me? ah! cold and icy your lips are! What have you done with your
e non mi ba - ci? ah! le tue lab-bra son ge - lo.. Che fe - sti del - ÷ amor

dim. *rall. col canto.*

lento.

true love? You would take me in pi-ty from my prison? You know not whom your pi - ty is
tu - o? Tu mi to - gli pie - to-so alle ca - te-ne? eig - no - ri chi tu sal - vi, o pie -

FAUST. *senza tempo.*

Cease this.
Ces - sa.

f *sempre seguendo la declamazione.* *sforz*

quasi parlando.

saving! My own poor mother, they declare I did poison, and suf-fo-ca-ted my darling lit - tle
-lo - so? ho avvel - en - a - ta.. la mia pov - e-ra madre.. ed ho affo - ga - to.. il fan - to - li - no

tenute.

sforz. dim. *Ped.* * *pp*

MARG. (*grievously.*)

senza rigore di tempo. (sorrowfully).

babe — here — give your hand, love; Come, I will tell you the gloomy order of burial that to-mor-row shall
 mio.. qua.. la tua ma - no.. vien.. vo'nar - rar-ti.. il te tro-or-din di tombe.. che doman sca - ve
con molta semplicità e verità d'accente e con crescente commosione.

*quasi senza suono
 senza rigore di tempo e pianissimo.*

questa battuta quasi a tempo.

witness. There, where the grass is freshest and greenest, — You will lay my mother, of all the
 -ra-à.. là.. fra le sol - le più ver-deg-gian - ti.. sten-de-rai mia madre nel più bel

pp

questa battuta quasi a tempo.

sempre piu

church-yard the fairest place. And near it, not too far distant, hollow out for me, too,
 si - to del ci - mi - ter.. dis - co - sto.. ma pur vi - ci - no.. sca - ve - rai la mi - a..

pp

dolorosamente.

con strasio.

FAU. f
Allegro agitato ♩ = 160.

my last resting place lone-ly. And my dear ba-by, on my bosom you'll lay. Ah! I be-
 la mia pov - e - ra fos - sa.. e il mio bam - bi - no po - se - rà sul mio sen. Deh! ti scon-
Allegro agitato. ♩ = 160.

rall.

f

MARG. *f*

No. Hell is just beyond that portal. Ah! Why then fly we? Why stay not be-
 No. *Stia l'inferno a quella por-ta..* Ah! *perchè fug-gi? per - chè non t'ar-*

FAUST.
 -seech you, let's fly now.
-giu-ro, fug-gia-mo.

sf assai. *sf* *sf* *sf* *marcate tutte e rall.*

Meno.

side me? I can ne'er follow thee. Moreover, ex-istence is pain for me; What then should I
-res-ti? non ti pos - so se - guir.. *e po-è..* *la vi-ta per me è do-lor; che far sul - la*

Syu
piu rall. *Meno.* *dim.* *allarg.*

live for? Forc'd to beg for my living, from door to door, With my guilty conscience bringing before me my dark of - fences.
ter-ra? Men - di-ca-re il mio pane a fru-sto a fru - sto do-vrò colla co-scien-za päu-ro-sa de'miei de - lit-ti.

legatissimo. *rall.* *rinforz.* *f*

AWAY FROM ALL STRIFE.

(LONTANO, LONTANO.)

Translated and adapted by THEODORE T. BARKER.

Lento, ma non troppo. (♩ = 50) DUO.FAUST. *dolce.*

Up - on me turn thy glanc - es! ab! hark - en, and hear the voice of love be -
Ri - vol - gi a me lo sguar - do! ah! o - di la vo - ce del - la - mor che

sf legatiss, ed appassion.

- seech - ing! Come, now, let's fly. Yes, we'll fly, now, I've dreamed of an a -
pre - ga! Vie - ni fug - giam. Si fug - gia - mo già so - gnoun in - can -

pp *MAR. p*

dim. sempre.

- bode of peace enchant - ing, Where we may hap - pi - ly u - nit - ed ev - er live.
- ta - to a - sil di pa - ce, do - ve so - a - ve - men - te - u - ni - ti o - gnor vi - vrem.

dolciss. col canto.

FAUST. A - way, far from strife and com - mo - tion,
Lon - ta - no, lon - ta - no, lon - ta - no, O'er waves of a wide - spread - ing o - cean,
sui fut - ti d'un am - pio occ - è - no

Adagio. (♩ = 40) ppp

Ped. Ped.



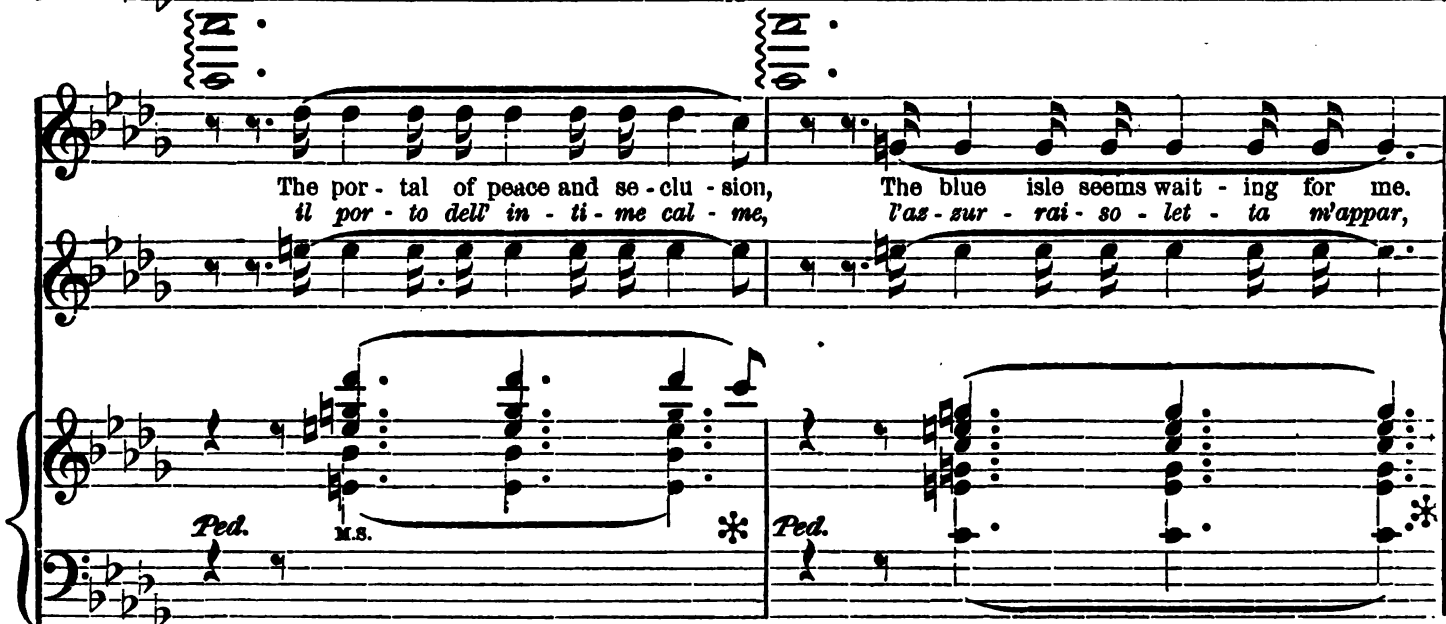
'Mid per - fumes exhaled by the sea,
frai ro - ri - di efflu - vi del mar. 'Mid palm - trees and flow'rs in pro - fu - sion,
fra l'al - ghe, fra i fior, fra le pal - me,

Ped. Ped.



The por - tal of peace and se - clu - sion,
il por - to dell' in - ti - me cal - me, The blue isle seems wait - ing for me.
l'as - sur - rai - so - let - ta n'appar,

Ped. M.S. Ped.



There, skies in their beau - ty transcend - ent, Seem girt with a rain - bow re - splendent,
M'appa - re sul cie - lo se - re - no *ri - cin - ta d'un ar - co - ba - le - no*

Ped. *Ped.*

Re - flect - ing the sun's lov - ing smile. The flight of all hearts that are lov - ing, and
specchiante il sor - ri - so del sol. *La fu - ga dei li - be - ri amanti spe -*

Ped. *M.S. rarrivando.* *Ped. un poco piu.*

hopeful. and moving, and rov - ing, Is turned towards that life - giv - ing is - land, that life - giv - ing
ran - ti, mi - gran - ti, rag - gian - ti di - ri - ge a quel *li - so - la il vo - lo, a quell'i - so - la il*

ff accel. ben esattamente con col canto. *piu rapido.* *all.*

a tempo. pp *cres*

isle, The flight of all hearts that are lov - ing, The flight of all hearts that are lov - ing, And
 vol. *La fu - ga dei li - be - ri aman - ti,* *La fu - ga dei li - be - ri aman - ti spe.*

a tempo. pppp *Ped.* *cres.* *

Ped. *dim.* *

hopeful, and moving, and roving, Is turned to that isle..... That peaceful isle..... to that life-giv-ing
 ran - ti, mi gran - ti, rag-gian - ti di - ri - ge a quel - l'i - - so - la il vol,..... a quell' - iso - la il

or.

dim. *rall.*

ppp *pppp*

isle. A - way to that is - land far dis - tant! A - way to that is - land far dis - tant!
 vol. lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no, lon - ta - no,

Ped. ppp *morendo* * * *

fff *fff* *fff*

MARG. *Assai sostenuto.* ♩ = 92.

(*appearing in the background.*) Ah! 'tis Sa - - tan roar - ing!
 MEF. Ah! Sa - - ta - - na rug - ge! (*desperately.*)

Day has ris'n!
 Sor - ge il di!

Ah!... haste, I
 Ah!... deh! taf-

f *Assai sostenuto.*
 Ped. * Ped. * Ped. * Ped. *

(to Faust.)

Ah! no, do not leave me in my sor - - row!
 Ah! no, non lasciarmi in abban-do - - no!
 MEF.

pray thee, the time is fly - ing!
 - fret - ta, il tem-po fug - ge!

From that por-tal dark ap - -
 Squilla già da quel - - le

Ped. * Ped. * Ped. *

(backing from Faust.)

A - las! O Heav'n, from me turn this tempta - tion a -
 Ahi - me! gran Dio, tu allon-ta - na la mia ten - ta -

- pall - ing, Sounds the trumpet note of death now, for thee call
 por - - te la fan-fa - ra, la fan-fa - - ra del - la mor

Ped.

MARG.

Poco piu. $\text{♩} = 100.$

- way! O Heav'n, from me turn this temp-ta-tion a - - way! My limbs are dis-tort - - - -
 - sion! *gran Dio, tu al-ton-ta-na la mia ten-ta-zion! Mi strasian le mem - - - -*

MEF.

(approaches Faust.)

- ing!
 - te! Now cease ye, now cease all these words un-a -
 Ces-sa-te, ces-sa-te le va-ne pa-

pp * *cres. a poco*

- ed by in-struments dead - - - - ly! O God! now sus-tain
 - bra *con du-re ri-tor-te.* O Dio, tu m'a-tu - - - -

- vailing, The glow in the sky 'fore the sun now is pal-ing, The glow in the East 'fore the sun now is
 - ro-le, *dal ciel d'o-ri-en-te già le-vasi il so-le, dal ciel d'o-ri-en-te già le-vasi il*

a poco e accel.

me, O God! now sus-tain me! To death now they lead
 - ta, O Dio, tu m'a-tu - - - - ta! *mi qui-da-no a mor - - - -*

FAUST.

O, calm now, my dear-est, thy mind so ex-cit-ed, That I may be-hold thy sad features hope-
Se-re-na, fan-ciul-la, lo spir-to scon-vol-to, ch'io-veg-ga tran-quil-lo quel pal-li-đo

pal-ing, Now cease ye, now cease all these words un-a-vail-ing, The glow in the East 'fore the sun now is
 so-le, *ces-sa-te, ces-sa-te le va-ne pa-ro-le, dal ciel d'o-ri-en-te già le-vasi il*

f accel. molto e sempre.

me, to death now they lead me, O Heav'n! Ah!..... the axe al-ready, yes, al-
 - te, mi gui-dano a mor - - - te, o ciel! Ah!..... già sui mio ca-po, sul mio

- lighted, a - side lay thy pas - sion, thy sigh - ing and weeping, we quickly must fly. Ah!
 vol - to pon fre - no alla fo - ga de' va - ni so - spi - ri, c'è d'uo - po fug - gir. Ah!

paling, The black steeds impatient, are stamping and neighing, we quickly must fly, must
 so - le de' ne - ri pu - le dri già s'ode il ni - tri - re, c'è d'uo - po fug - gir, fug - - -

Sya

fff
Ped.

- rea - - - dy, doth fall on my head, al - - - rea - dy, ah! doth
 ca - - - po la scu - re bril - ld, la scu - re ah! bril -

yes!..... with haste we must
 si!..... c'è d'uo - po fug - - -

fly!..... ah! yes, we must
 - giam..... ah! fug - - - giam, fug - - -

Sya

Ped. * *accel. piu ancora.* *Ped.* *rall.* *

Agitato.

$\text{♩} = 80.$

fall!
- *lò.* Who riseth? who from the earth now riseth? 'Tis satan! O, show some
Chi s'er-ge? chi s'er-ge dal - la terra? è il mostro! Mi - se - ri -

fly! Would I ne'er had been born!
- *gir. Ah! non fos - si mai nato!*

fly! (*declamato a piacere.*) E'en so?
- *giam. Ebben?*

Agitato.

col canto.

Recit.

Recit.

mer - cy! In this a - sy - lum holy,
- *cor - dia! in questo santo a - si - lo,* What seeks the fiend ac - cursed?
che vuo - le il ma - le - det - to? Ah! drive him forth, perchance for
Ah! lo di - scaccia, è forse

col canto. a tempo. col canto. a tempo.

Allo. veloce. $\text{♩} = 144.$

me he waits!
me ch'ei vuol!
FAUST.

MEF.

Ah! come and live still, yes, live still, dearest Marg' - ret. Come follow me, or to the headsman I will
Ah! vi - ent e vi - vi, deh! vi - vi, Mâr - ghe - ri - ta. Mi segui, o entrambi v'abban - do - no al - la man -

Allo. veloce. $\text{♩} = 144.$

(Light of dawn. Mefistofeles goes to examine the grating. Margaret lies exhausted and fainting in the arms of Faust.)

MEF.

leave..... you.
- na - ia.

Ped. *cres.* *dim.* *rall. molto.*

rall.

MARG. *Andante lento.* ♩ = 36.

Morn - ing is bright - ly break - ing, Life's lat - est day is wak - ing, Thus should have been soon our
Spun - ta l'au - ro - ra pal - li - da, l'ul - ti - mo - di già vie - ne, es - ser do - ve - va il

bri - dal - day morning, with splendor dawn - ing, But all, with life now is end - - ing,
ful - gi - do gior - no del nostroi - me - - ne, tut - to è fi - ni - to in vi - - ta!

FAUST.
O out - rage cruel!
O stra - sio crudel!

languendo.

mp

Hush thee! from all eyes soon ban - - ish'd, will be the Marg'-ret who once a - dored thee,
 Ta - ct, ad og - nun s'a - scon - - da, s'a - scon - da che a - ma - sti Mar - ghe - ri - ta,

accelerando assai.

Who to thy care gave her heart. Ah! par - don me, dy - ing, I pray thee for pardon, O
 e ch'io ti die - di il cor. Ah! a questa mo - ri - bon - da per - do - ne - rai, Si -

cres *f*

Come nel Prologo.

Lord! thy pardon grant, ... O Lord!
 - gnor, per - done - ra - - - - - i Si - - - - gnor!

mp

Ho - ly Fa - - - - ther!
 Pa - dre san - - - - to!

smorz un poco.

O, save thou me, ho - - ly an - - gels,
 mi sal - - va e voi ce - - le - - sti,

pp accelerando.

ores

Kind - - ly wel - - come one to your arms re -
 pro - - leg - ge - - te que - - sta che a voi si

cen

do.

allarg. e rinf.

MARG. (falls.) quasi parlato.
 - turn ing!..... O Hen - ry, thy sin is hate-ful!
 vol ge!..... En - ri - co, mi fai ri - bres - so!

FAUST.

O hor - - ror!
 O stra - - sio!

MER.

They have condem'd her.
 E giu - di - ca - ta.

dim.

Ped.

CHORUS. (within.) CELESTIAL PHALANX.

Sopranos.

She's sav - - ed!
E sal - - va!

Tenors.

She's sav - - ed!
E sal - - va!

Basses.

She's sav - - ed!
E sal - - va!

Mef.

Prestissimo.

Now come, Faust.
A - - - me, Faust.

pp

ppp
Ped.

Prestissimo.

Ped.

(Faust and Mefstofeles escape. In the background, the executioner appears with his escort. The curtain falls.)

Piano accompaniment for the first system of the chorus, featuring a treble and bass staff with rhythmic accompaniment.

Piano accompaniment for the second system of the chorus, continuing the rhythmic accompaniment.

Piano accompaniment for the third system of the chorus, ending with a final chord.

Fine Della Prima Parte.

ACT IV.

SCENE. Shores of the Peneus, in the vale of Tempe. Limpid water, with thickets of laurels and oleanders. The moon at the zenith, sheds an enchanting light o'er the scene. A Doric temple at the left. In the background HELEN and PANTALIS. Group of syrens. FAUST lies dozing on the flowery bank.

MOTIONLESS FLOATING, THE MOON.

(LA LUNA IMMOBILE.)

Translated and Adapted by THEO. T. BARKER.

HELEN. Tell me what I must do to learn that tender idiom. (Goethe — Faust, second part.)

Lento.

pp armonioso legato cres. dim. pp crescendo sempre.

f dim. subito. pp legato. f

*a piacere. dim. pp Arpa. Ped. **

Andantino.

legato e dolcissimo. rall. molto. marcato assai.

languidamente espressivo.

HELEN.

Mo - tion - less floating, the moon Floods the dome of night With rays of pal - lid light.
 La - lu - na im - mo - bi - le in - non - da l'e - te - re d'un rag - gio pal - li - do.

PANTALIS.

Sing on.
 Can ta.

*mp subito.**languidamente espress.*

Sing on.
 Can ta.

O - dors bal - sam - ic, the boughs, From the dews dis - till, And all the warm air fill.
 Ca - li - do bal - sa - mo stil - lan le ra - mo - ra dai ce - spi ro - ri - di.

Gold - fish and Sylphides light, Nereids and cyg - nets white, Swim on the reed - y stream.
 Do - ri - die sil - fi - di, ci - gnite ne - re - ti - di va - gan sul - Pa - li - ghe.

Sing on.
 Can ta.

rinf. *ppp rall.*

Soft - ly the winds blow. Full is the moon now, Sing on, O
Lau-ra è se - re - - - na, *la lu - na* è pie - - - na, *can - ta*, o si -

Sing on, Sing on, Sing on, O
Can - ta, *can - ta*, *can - ta*, o si -

Ped. * *prall.*

Sy - ren, Sing on, O, Sy - ren, thy se - re - nade low!
-re - na, can - ta, o si - *re - na, la se - re - na* - - - *ta!*

Sy - - - ren, Sing..... on. **FAUST. (dozing.)**
-re - - - na, *can - - - ta.* He - le - na, He -
E - le - na, E -

rall. *Piu lento. ten.*

-le - na, Hele - na, He - le - na!
-lè - na, E - lè - na, E - lè - na!

Ripigliando il Mov'to. di prima.

f marcato.

Move we now languid - ly, Nearing the tranquil shore Whose waves moan ev - ermore!
Viandan - te lan - gui - do t'appressa al mar - gi - ne del flui - to fe - bi - le.

Sing on.
 Can ta.

mp subito.

Sing on.
 Can ta.

Faintly the spir - it song woos thee still, Fow'rs fair and fragrant the pathways fill.
De - bi - le can - ti - co t'in - vi - ta, e flo - ri - da la via di mam - mo - le

Sra

Sweetly the Sy - rens are singing, Those Gra - ces fair, born of the sea.
Can - tan te - ne - re sy - re - ne, a - ma - bi - li Gra - zie del mar.

Sing on.
 Can ta.

Sra

mf.

ppp rall.

Soft - ly the winds blow, Full is the moon now; Sing on, O
L'au-ra è se - re - - - na, la lu - na è pie - - - na, can - ta, si -

Sing on, Sing on, Sing on, O
Can - ta, Can - ta, can - ta, si -

Ped. * *p rall.*

Sy - ren, Sing on, O, Sy - ren, thy se - re - nade low!
-re - na, can - ta, si - re - na, la se - re - na - - - ta! (They go out.)

Sy - - - ren, Sing..... on. He - le - na, He -
-re - - - na, can - - - ta. E - lè - na, E -

rall. *Piu lento. ten.*

*-le - na, He - le - na, He - le - na!
- lè - na, E - lè - na, E - lè - na!*

dimin - - uen - do.

RECIT. (Entering with Faust.)
MEFISTOFELE.

This is the night of the clas - si - cal Sab - bath, Good for - tune 'tis for you, for new life seek - ing
Ec - co la not - te del clas - si - co Sab - ba, Gran ven - tu - ra per te cho cer - chi vi - ta

RECIT.

p

in some old land of fa - bles still ; In one such land of fa - ble you now stand ! Now hear my
nel reg - no del - le fa - vo - le ; nel reg - no del - le fa - vo - le tu sei. Sag - gio con -

Moderato.

p

coun - sel ! 'Tis, that we hence de - part, Each seek - ing for - tune on a dif - fer - ent path.
- sig - lio è di spi - ar cia - scun no - stra for - tu - na per op - pos - to sen - - tier.

Moderato. ♩ = 58.

Moderato.

legato.

FAU.

I breathe the perfume of her i - diom, So ten - der, soft, and tune - ful !
De - li - bo l'a - ura del suo va - go idi - o - ma can - ta - tri - - ce !

Sva *Sva* *Sva* *g*

p

F

'Tis in Greece I am stand - ing! My eve - ry
 Son sul suo - lo di Gre - cia! O - gni mia

Sva

(revising.) (languishing.) (Faust retires.) Mer.

fi - bre vi-brates and tin - gles still with love. At
 fi - bra è pos - se - du - ta dal - l'a - mor. Al

Sva

rall. morendo. f

(hoarsely.)

Bro - cken, 'Mong the hags of the North. I knew the way to
 Bro - cken, fra le streg - he del Nord. ben io sa - pe - vo

M

Andante. ♩ = 58.

make all o - bey; But here mid these strange shad - ows I my - self know no long - er.
 far - mi obbedir, ma qui fra stra - nie lar - ve più me stes - so non tro - vo.

Andante. ♩ = 58.

M: Ter-ri-fo va - pors of rock-y Hartz, bear - ing an o - dor
 A - tri va - po - ri dell' ir - to Harz, a - cri ca - tra mi e

cres.

M: res - i - nous, Ye are de - li - cious to my nos - trils! A sem - blance of you I
 re - si - ne! o pro - di - let - ti alle mie na - ri! un' or - ma di voi non

cres. molto. *ff*

Lo stesso movimento.

M: smell not in this land of high culture, But what ap - proaches me, singing and dancing?
 fu - to in quest' at - ti - ca ter - ra. Ma qual s' i - nol - tra vo - lante o danzan - te

pp dolce.
Lo stesso movimento.

(Entrano le Coretidi.)

M: Is it a band of maid - ens fair? I'll see it!
 ga - jet - to sci - ame fem - mi - nil? Ve - di - amo.

tr *tr*

Vuota.

(Round dance.) (Choric.) (Mefistofeles annoyed and confused, retires.)

$\text{♩} = 100.$

Andantino. danzante. *p* *leggiere.*

p *leggiere.*

rall. languidamente.

a tempo.

f *risolutamente.* *pp* *ondulando.* *f*

The first system of music consists of four measures. The first two measures are marked *f* and *risolutamente.* The last two measures are marked *pp* and *ondulando.* A bracket above the last two measures indicates a *rall. languidamente.* tempo change. The system concludes with two measures marked *f* and *a tempo.*

pp *rall.* *f* *a tempo.* *cres.*

The second system consists of four measures. The first two measures are marked *pp* and *rall.* The last two measures are marked *f* and *a tempo.* A *cres.* (crescendo) marking is placed above the third measure.

leggerissimo.

The third system consists of four measures. The last two measures are marked *leggerissimo.*

The fourth system consists of four measures of music, primarily featuring sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

morendo.

The fifth system consists of four measures. The last two measures are marked *morendo.*

(Helen enters, followed by the Chorus.)

Piano introduction for the first system, featuring a grand staff with treble and bass clefs. The music is in a key with three flats and a common time signature. It consists of several measures of flowing sixteenth-note patterns in both hands.

CORETIDI.

$\text{♩} = 46.$
Maestoso e lento.

Vocal and piano accompaniment for the second system. The vocal line (marked 'CROCO') begins with a long rest followed by the text 'Ah!... ..'. The piano accompaniment features a grand staff with treble and bass clefs, marked *ff* and $\text{♩} = 46.$ *Maestoso e lento.* The piano part includes a sixteenth-note accompaniment in the right hand and a more active bass line.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics: 'Pæ - ans to thee we raise, Songs and garlands of - fer, Tri - on - fi ad E - le - na, car - mi - ni, co - ro - ne,'. The piano accompaniment features a grand staff with treble and bass clefs, marked *dolce e solenne. f*. The piano part includes a sixteenth-note accompaniment in the right hand and a more active bass line.

Vocal and piano accompaniment for the fourth system. The vocal line continues with the lyrics: 'With dan - ces pas - sion - ate, Her charms we cel - e - brate, dan - ze pa - te - ti - che, lu - di di ce - te - ra.' The piano accompaniment features a grand staff with treble and bass clefs, marked *p legato.* The piano part includes a sixteenth-note accompaniment in the right hand and a more active bass line.

'Neath the sun's radiant beams, thy beauti - ful fea - tures Each spi - rit sad illum'd with Heaven's bright re -
Cir - con - fu - sa di sol il ma - gi - co vi - so, tu irra - di l a - nime, ri - ver - be - ri il

sonoro.

(Absorbed by a terrible vision.)
Largo. ♩ = 40.

ELENA.
 - flection, Midnight darkness cometh
cie - la, Not - te cu - pa, tru - ce,

Largo. ♩ = 40.

past compa - ri - son mournful. Oh! hor - rid night of Il - lium! Mem'ry dark and re - morse - ful!
sen - za fi - ne fu - nè - bre! or - ri - da not - te d' Il - lio! im - pla - ca - to ri - mor - so!

pp declamato senza tempo.

69. a tempo.

Volumes of ash - - es, stifling and hot, Im - pell'd by the wind, Make blind - ing shadows still more
Nu - go - li d'ar - - sa pol - vere al ven - - to sur - gone fan - - no più cie - ca la te - né -
Piu mosso.

legatissimo. *p* *sforz*

E

dark!
- bra.

With the clash - ing of bucklers,
Di coz-zan - ti - si scu - di

CORETIDI

COHO.

Ah! peace!
Pa - ce!

The first system of the musical score. It features a vocal line (E) with lyrics 'dark! - bra.' and 'With the clash - ing of bucklers, Di coz-zan - ti - si scu - di'. Below it is a choral part (COHO.) with lyrics 'Ah! peace!' and 'Pa - ce!'. The piano accompaniment (p) is shown in grand staff notation with a 'cres.' marking.

E

And the rum - - bling of char - - iots with thun - - ders from ca - - ta - pulta
e di car - - ri stro-scian - - ti e di cat - a - pul - - te so

The second system of the musical score. It features a vocal line (E) with lyrics 'And the rum - - bling of char - - iots with thun - - ders from ca - - ta - pulta' and '*e di car - - ri stro-scian - - ti e di cat - a - pul - - te so*'. The piano accompaniment is shown in grand staff notation.

E

migh - ty, All the air is shock'd!
- nan - - ti l'e - te - re è scossa!

The drench'd soil floweth with the blood of the slaugh - -
si mu-ta il suol in vol-u - tà - bro di san - -

opp.

*gettalo. col canto.
con forza.*

The third system of the musical score. It features a vocal line (E) with lyrics 'migh - ty, All the air is shock'd!' and '- nan - - ti l'e - te - re è scossa!'. The piano accompaniment is shown in grand staff notation. The system concludes with the instruction '*opp.*' and '*gettalo. col canto. con forza.*'.

E
- ter'd,
- gue,
Cor.

CORO
Save Nu . . . her! mi!

The first system of the musical score. It includes a vocal line for the Soprano (Soprano) and a Coro line. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "- ter'd, - gue, Cor." for the Soprano and "Save Nu . . . her! mi!" for the Coro.

E
The gods in their dread - ful wrath are
I Nu - mi ter - - ri - - bi - - li gid

Ye Nu . . . gods! mi!

Molto più trattenuto.

ff con violenza.

The second system of the musical score. It includes a vocal line for the Soprano (Soprano) and a Coro line. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "The gods in their dread - ful wrath are I Nu - mi ter - - ri - - bi - - li gid" for the Soprano and "Ye Nu . . . gods! mi!" for the Coro. Performance markings include "*Molto più trattenuto.*" and "*ff con violenza.*".

E
thun - der - ing, Urging all to fren - zy for the bat - tle;
rug - go - no, I'i - re in - fe - ro - cen - do del - la pu - gna;

fff

accel.

The third system of the musical score. It includes a vocal line for the Soprano (Soprano) and a Coro line. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The lyrics are: "thun - der - ing, Urging all to fren - zy for the bat - tle; rug - go - no, I'i - re in - fe - ro - cen - do del - la pu - gna;" for the Soprano. Performance markings include "*fff*" and "*accel.*".

Trattenuto come prima.

E
Towers, rough and som - bre, up through the shad - ows are
L'i - spi - de tor - ri er - gon - si tra - gich-e,

p *ff Trattenuto come prima.*

E
loom - ing, Mid darkness o - ver - whelming.
ne - gre, fra la ca - li - gin den - sa.

pp *accel.* *f*

E
The fire's tongues of flame lick the
L'in - cen - dio già lam - be le

Cor.
E - - - - - le - - - - - na!
E - - - - - le - - - - - na!

p *cres. a poco. a poco.*

E
hous - es. Shad - ows of war - riors then were seen, Ach - a - ians (in their out - lines gi - gan - tic.)
ca - se. Veg - gon - si l'om - bre deg - li Achèi pro - jet - te (bui pro - fi - li gi - gan - ti)

string. *accel. di più.*

Largo. ♩ = 38.

E
 Walls are crashing around us, the flames have reached us; A - las! ah! Des - o - late si - lence
 va - go - lar le pa - re - ti in mez - zo ai ro ghi. Ah - mè! ah! Al - to si - len - zio

E
 Now is reigning, Where Troy en - throned was!
 re - gna pos - cia do - ve fu Tro - ja.

Faust enters richly clad in the costume of a knight of the fifteenth century, followed by Mefistofeles, Nereus and Pantalia, With little fauns and sirens.

SOPRANI. Moderato.

COBO
 CORETTI
 Who comes? O strange and most wonderful vision! An il - lustrious he - ro is approach - ing!
 Chi vien? O strana, o mirabi - le vi - sta! Un e - ros tutto splendido s'inol - tra!

CONTRALTI.

Who comes? O strange and most wonderful vision! An il - lustrious he - ro is approach - ing!
 Chi vien? O strana, o mirabi - le vi - sta! Un e - ros tutto splendido s'inol - tra!

Moderato.
 Accentate con eleganza.

C
 ritard.
 On his fea - tures so pale and sad, Is writ - ten, "I love!"
 Sul suo vi - so mes - tis - si - mo si leg - ge: Amor!
 dolcissimo.

Turn you, sov'reign la-dy ! Turn here, O queen, and behold him!
Volgi-ti Re-gi - na ! Re-gina volgi-ti e guarda.

Turn you, sov'reign la-dy ! Turn here, O queen, and behold him!
Volgi-ti Re-gi - na ! Re-gina volgi-ti e guarda.

dolce.

(Gruppo.)

Vigeroso.

a tempo lento.

a piacere.

come un eco.

>>>

Andante amoroso ♩ = 50.
 Faust. (Kneeling before Helen.)

Form of i - de - al pu - ri - ty, Beau - ty's e - ter - nal es - sence! I kneel here in thy presence With
 For - ma ide - al pu - ris - sima del - - la bel - lez - za e - ter - na! un uom ti si pro - ster - na in -

legatissimo.

..... loving ad - o - ra - tion, Up - on me turn the ten - der gleam - ing Of thy soft brown eyes beaming, Like the
 na - mora - to al suo - lo. Vol - gi vèr me vèr me la cru - na di tua pu - pil - la bru - na, va - ga

rall.

accel.

morn, radiant seeming, Sun - like with ardor glowing, Sun - like with ardor glow - ing! Here kneeling in thy
 co - me la lu - na, ar - den - te co - me il so - le, ar - den - te co - me il so - le Un uom ti si pro -

COL CANTO. *accel.*

presence, I kneel here in thy presence, with a - do - ra - - - - tion, with ad - o - ra - tion, I
 ster - na, un uom ti si pro - ster - na in - na - mo - ra - - - - to, in - na - mo - ra - ia al

cres.

ELE. *p*

O'er your sweet ac - cents, hap - py am I still to lin - ger;
Dal tuo re - spi - ro pen - do e me chiamo be - a - ta

PAN.

Ah! love, bring them here to - geth - er!
Ah! qui - vi l'a - mor li a - du - na!

knell, Now, the tran - quil me - mo - ries Of that fair, pli - ant mai - den I
suoi, La tran - quil - la im - ma - gine del la fanciul - la blan - da ch'a

NEREO.

A - maz - ing; pro -
Pro - dig - io, pro -

MEF.

CORO.
SOP.

Oh! a - maz - ing, a - maz - ing! love brought them here to -
O stu - po - re! pro - degio! qui - vi l'amor lia -

CONT. *ppp*

Love here brought them to - geth - er!
Qui - vi l'a - mor li a - du - na!

TEN.

Pro -
Pro -

BASSI *ppp*

Love brought them here to - geth - er!
Qui - vi l'a - mor li a - du - na!

dolce, tranquillo e legatissimo.

p marcata la nota del canto superiore.

How, mid all these maid - ens, these love - ly nymphs of Troy and Ar - gos,
ch' u - ni - ca fra tut - te le tro - adie la ar - gi - ve nin - fe

Ah! love brings them here to - geth - er!
Ah! qui - vi l'a - mor li a - du - na!

loved— in that lost re - gion, Where..... skies with mists are la - den, Has dis - ap -
- mai la fra le neb - bis d' u - - - na per - du - ta lan - da gia di - sva -

- di - gious Oh! pro - di - gious!
- di - gio! O pro - di - gio!

- geth - er! All mazed, all crazed!
- du - na! stu - por! stu - por!

All are mazed! ce - les - tial coup - le, ce - les - tial coup - le! like Endymion and fair
O stu - por! ce - leste cop - pia, ce - leste cop - pia! sembran Endimione e

O ce - les - tial cou - ple! they seem so
O ce - le - ste cop - pia! ce - le - ste

- digious! they're led here by love!
di - gio! li a - du - na l'a - mor!

here love has led..... them!
l'a - - - mor li a - - - du - - - na!

have my charms thus cap - tured Such love, express'd in words so ten - der!
spar - go i' vo - lut - tuo - si fa - sci - ni su co - tanto a - man - te!

Look you!
guar - da!

- pear'd! enalved am I By eyes with passion burn - ing, By beauty far more re -
ni, con - qui - so m'ha un più su - bli - me sguar - do, un più fulgu - ra - to

a - - - mazed! heaven - bless - - - ed couple!
stu - - - por! ce - le - - - ste cop - pia!

Look you! ah! they are here bro't by
guar - da! ah! qui li a - du - na l'a -

Lu - na! ce - les - tial cou - ple! both hither led by
Lu - na! cop - pia ce - le - ste! li adu - na qui l'a -

like love - ly Lu - na and En - dy - mion! both hither led by
sem - - - - - bran kn - di - mi - o - ne e Lu - na! li ada - na qui la' -

fair Lu - na and the youth En - dy - mi - on, love ce - - - les - tial!
la dea de - li - ba l'a - - li - to del - l'e - roe ra - - - pi - to!

ah! yes! Heaven - bless - - - ed couple!
ah! si! cop - pia ce - - - le - ste!

O'er your sweet voice I lin - ger,
Dal suo res - pi - ro pen - do, O'er your sweet voice I lin - ger,
dal suo res - pi - ro pen - do,

- splendent, By charms transcend - ent!
vi - so e tremo ed ar - do! Trembling, for love I'm yearn - ing!
a - do - ro e tremo ed ar - do! Ah!
con -

love!
- mor! Silence you, there!
Zitti las - sù! Silence you,
zitti las -

love!
- mor! All are 'mazed, all are craz'd!
o stupor, o stu - por! All are maz'd, all are craz'd!
o stupor, o stupor!

love!
- mor! All are 'mazed, all are crazed!
o stupor, o stupor! All are 'mazed, all are craz'd!
o stupor, o stupor!

On him gaz - ing! all are 'maz'd!
lo con - - tem - pla! o stu - por! As if to kiss him, all are craz'd!
qua - si lo ba - cia, o stupor!

On him gaz - ing!
lo con - tem - pla! Will she kiss him?
e lo ba - cia!

RALL.

E
hap - py I well may call me—
e me chiamo be - a - ta.....

P
coupled by Heaven!....
cop-pia del ciel!.....

F
con - quer'd by love far more sub-lime—.... My heart for love is yearning, Conquer'd by a
qui - so m'ha più su - blime a - mor..... e a - do - ro e tremo ed ar - do, già con - qui - so

N
They are led here.... by love!.... Love has brought them here to -
qui li a - du - na..... l'a - mor!.... si qui - vi l'a - mor li a -

M
there!
sù Love brought them here..... to -
Qui - vi l'a - mor,..... li a -

C
couple bless'd of heaven!
o cop - pia del ciel!

couple bless'd of heaven!
o cop - pia del ciel!

couple bless'd of heaven!
o cop - pia del ciel!

ce - les - tial
ce - la - ste

Love brought them here to -
qui - vi l'amor li a -

won - - - - - der! all are a - mar'd!
stu - - - - - por! stu - por, stu - por!

allarg.

crescendo.

(Mefistofeles, Pautalis, Nereus, and Chorus retire.)

f *rit.* *rit.* *p* *a*

Ah!..... hap - py me. O, euchanting words! te l me!
 ah!..... be - a - ta. O incantesimo! parla!

cou-pled here by Heaven!
 cop - pia ce - - - - - le - - - - - sts!

f *rit.* *rit.*

love,..... Yes, a more ex - alt - ed love!
 m'ha si un più su - blime a - - mor!

- geth - er!..... Yes, love, ah! love!
 - du - na l'a - - mor, l'a - - mor!

f

- geth - - - er, Ah! yes, love!
 - du - - - na, si l'a - - mor!

'twas love, Ah! yes, love!
 d'a - mor si d'a - - mor!

Heaven-blest cou - - - - - ple, yes, love!
 ce - le - sts cop - - - - - pia d'a - - mor!
 cou - - - - - ple! Ah! love!
 cop - - - - - pia! d'a - - - - - mor!

- geth - - - er Ah, love!
 - du - - - na l'a - - mor!

Love bro't them here togeth - - - - - er, yes, love!
 quivi l'amor li a - du - - - - - na, l'a - - mor!

f *p* *pp* *sempre legato.*

E

teach me, this mag-i-cal cadence, that so en-han-ces the charm of your amorous confession? Tone sweetly fol-lows
 parla! qual ma-gi-co soff-io co-tan-to bèn la tua dol-ce loque-la d'a-mo-re? Il suon tu inserti al

Lo stesso movimento.

E

tone like the sound of an ech-o— Full of e-motion! Tell me, how may I learn to speak that sweet idiom of
 suon quasi a-li-to d'e-co— d'e-eta-si pie-na. DIMMI CO-ME FA-RÒ A PARLAR BI-DI-O-MA SO-

rall. *Lo stesso movimento.*

E

lov-ing?
 A-VE? That echoing an-swers: "lov-ing!"
 E Mi ri-pon-di: A-ve.

E

I ask my heart, that ech-oi-g answers: "lov-ing!" As calls the bird to his mate, I would
 Fru-go nel cor e ti ri-pon-do: A-ve! Co-si tu pur come augel-lo a ri-

string.

I love thee,
T'a - mo!

prove thee, Ask of thy heart, and thus re - ply: I love : thee! - love thee!
chia - mo, frughi nel cor e mi ri - spon - di: T'a - - mo! l'a - mo!

string. di piu rall.

Ah! I love thee! ah! I love thee, yes I
l'a mo! l'a mo! l'a - mo, l'a - mo, l'a - mo,

ah! I love thee! Ah!
ah! mo! l'a mo! l'a

col canto.

(spiritedly.) Andante. ♩. = 58.

love thee! ah! This love is a myst' - - ry profound and ce -
l'a - mo! ah! A - more! mi - - ste - - rio ce - leste pro -

yes, I a - dore and love thee, Ah! This love is a myst' - - ry profound and ce -
- mo! l'a - mo, l'a - mo, l'a - mo, ah! A - more! mi - - ste - - rio ce - leste, pro -

Andante ♩. = 58.

E
 - les - - tial! Of time's flight for - get - ful, annul'd are cares ter - res - - trial! At last, when the
 - fon - - do! già il tempo di - le - gua, can-cel - la - si il mon - - do! Già l'o - re dai

F
 - les - - tial! Of time's flight for - get - ful, annul'd are cares ter - res - - trial! At last, when the
 - fon - - do! già il tempo di - le - gua, can-cel - la - si il mon - - do! Già l'o - re dai

allarg. un poco. *legando con forza.*

E
 hours.... of this earth-life are num - - ber'd, We'll roam thro' fair re - gions by cares un - en -
 te - tri mor-ta - li con - ta - te ra - min-gan se - re - ne per pla - ghe be -

F
 hours.... of this earth-life are num - - ber'd, We'll roam thro' fair re - gions by cares un - en -
 te - tri mor-ta - li con - ta - te ra - min-gan se - re - ne per pla - ghe be -

morendo.

E
 cum - ber'd, We'll roam thro' fair re - - gions, by care un - en - cum - - ber'd! A tre - mor un -
 a - - te! Per plag - ho be - a - te ra-min-gan se - re - ne! e bri - vidi i -

F
 cum - ber'd! This love..... is
 a - te! A - - mo - - re!

pp *fravvando* *un poco sospeso.*

E
known..... through my veins now is steal - - - ing.
gno - - - ti mi cer - can le ve - - - ne.

F
p This, love..... is! A breath, too, of
f - - - mo - - - re! E un' au - ra di

p *a tempo.*

E
A breath, too, of po - e - sy My heart is ex - hal - ing,
E un' au - ra - di can - ti - ci e - sa - la il mio co - re, *rall.*

F
po - - e - sy my heart is ex - hal - - - ing, On each oth - er
can - - ti - ci e - sa - la il mio co - - - re. *Guardan - doci in*

Piu mosso. *rall. 4*

E
smorz.
rall assai. On each oth - er gaz - - ing, We sing still of love!
Guardan - doci in - vi - - so can - tia - mo l'a - mor!

F
gaz - - - ing, Of love we are sing - - - ing, Of love ev - er
vi - - so can - tia - mo l'a mo - - - re, cantia - mo l'a

rall assai.

accl.

allarg.

E. Musical staff with treble clef and key signature of two flats.

We sing of love! Ah! yes, love is a passion-ate fe - ver! its smile lives for -
Can - tiam d' a - mor! Ah! l' a - mo - re, l' a - mo - re de - li - rio! l' a - mo - re sor -

P. Musical staff with treble clef and key signature of two flats.

ing, On each oth - er gaz - - ing! its smile lives for -
- mo - re guardan - do-ci in vi - - so! l' amo - - re sor -

Grand staff with treble and bass clefs and key signature of two flats.

p cres. ed allarg. assai. *f*

f accel. con passione.

allarg.

E. Musical staff with treble clef and key signature of two flats.

- ev - er! Ah!.. a po - em E - lysia n, a blissful con-di-tion; And be it here -
- ri - so! Ah!.. l' a - mo - re, can - zo - ne, l' a - mo - re, can - zo - nel - sia sempre nel

F. Musical staff with treble clef and key signature of two flats.

- ev - er!.... Ah! yes, love is a vi - - sion, a po - em E - ly - sian, a blissful con - di - tion; And be it here
- ri - so!.... Ah! l' a - mo - re vi - sio - - ne, l' a - mo - re, can - zo - ne, l' a - mo - re, can - zo - ne, sia sempre nel

CORETIDI. SOP. E CONT.

Musical staff for Soprano and Contralto.

Free as the
Po - e - sia

CORO.

TEN.

Musical staff for Tenor.

Free as the
Po - e - sia

BASSI.

Musical staff for Basses.

Free as the
Po - e - sia

Grand staff with treble and bass clefs and key signature of two flats.

string. col canto.

stent.

af - ter in mansions e - ter - nal, Sung as the po - em... su -
 tar - do fu - tu - ro som - mer - so si - a l' estre - mo... suo

af - ter in mansions e - ter - nal, the love song su - per - nal, the po - em... su
 tar - do fu - tu - ro som - mer - so l' estre - mo suo can - to, l' estre - mo... suo

ea - gle, song flies thro' the Heav - ens, Swift as a thun - der bolt soar - ing so
 li - be - rat' - al - za pe' cie - li! vo - li di fol - go - re! im - pe - ti

ea - gle, song flies thro' the Heav - ens, Swift as a thun - der bolt soar - ing so
 li - be - rat' - al - za pe' cie - li! vo - li di fol - go - re! im - pe - ti

con forza e grande entusiasmo.

per - nal! Ah!... love! ah!... love!
 ver - so! a - mor! a - mor!

per - nal! ah! sing we of love, Ah! we'll sing there of love, Ah!... we'll sing there of
 ver - so! can - tiamo l' a - mor! ah! can - tia - mo l' a - mor! ah!... cantiamo l' a -

might - i - ly On to the ul - ti - mate realms of the sun; and we sing of the
 d' a - qui - la! sping - anti al - Pul - ti - me reg - gie del sol..... al - le reggie del

might - i - ly On to the ul - ti - mate realms of the sun; Free as the
 d' a - qui - la! sping - anti al - Pul - ti - me reg - gie del sol..... po - e - sia!

might - i - ly! might - i - ly! Yes!... and we sing of the
 d' a - qui - la! d' a - qui - la! si..... al - le reggie del

cres. con impeto.

rall. *(dreamily.)*

Ah! . . . ho - ly, mys-te - rious love! Down in Ar - ca - dia, lies a calm pla - cid
 a - - - mo - re! mis-ter! a - mor! Giace in Ar - ca - dia u - na pla - ci - da

love! Myst'ry and love! mys - te - rious love!
 - mor! Fa - mor, mis - ter! Fa - mor, Fa - mor!

ppp *(disappearing.)*

sun, Yes! swift in its strong flight! Ah!
 sol, si spin - gan - ti a vol! Ah!

Yes, swift in its strong flight!
 si, spin - gan - ti a - - vol!

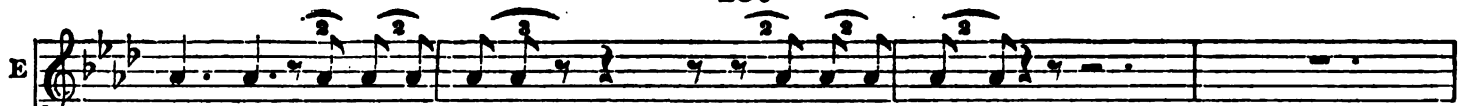
sun, Yes! swift in its strong flight!
 sol, si spin - gan - ti a - - vol!

rall. *ppp*

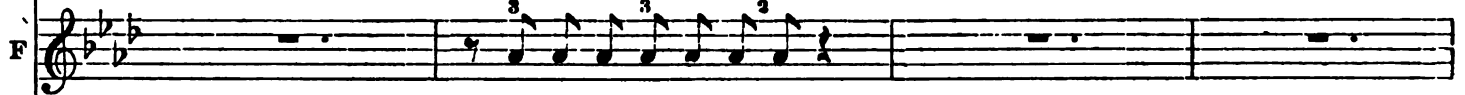
val - ley We'll have, for shel - ter the grot - toe of the
 val - le *(dreamily.)* Et avrem por ni - do le grot - te del - le

There, to - geth - er we'll live.
 I - vi in - sieme vi - orem.

Ah!
 Ah!

E 

wood-nymphs, and for a pil-low, And meadow flow-ers.
nin - fe, e per guan - ci - ale, E' i fior del pra - to.

F 

Thy own soft, wa - vy tress-es, *(They disappear through the bowers.)*
Le tue mor - bi - de chi - ome,

C 

Ah!

Piano accompaniment for the first system, including treble and bass staves with chords and arpeggios.

(Curtain falls slowly.)

Piano accompaniment for the second system, including treble and bass staves with chords and arpeggios. Tempo marking $\text{♩} = 54$ and dynamic markings *mp* and *ppp* are present.

CORITIDI.

(Within the curtain.)

Musical staff for CORITIDI, treble clef, key signature of two flats, mostly rests.

Ah!

Musical staff for CORITIDI, treble clef, key signature of two flats, mostly rests.

Ah!

CORIFEI.

Musical staff for CORIFEI, bass clef, key signature of two flats, mostly rests.

Ah!

Piano accompaniment for the third system, including treble and bass staves with chords and arpeggios. A *Sua* marking is present above the treble staff, and dynamic markings *ppp* are present.

End of 4th Act.

EPILOGUE.

FAUST: *Flying moment! Stay—
for thou art blissful!*

THE DEATH OF FAUST.

SCENE. FAUST's laboratory as in the first act, but here and there dilapidated by time. Magic voices in the air. FAUST meditates, seated in a large chair. MEFISTOFELE stands behind him like an incubus. Night. A lamp burns dimly. The Holy volume is open as in Act. I.

♩ = 58.
Andante.

pp legatissimo.

sf

sempre pianissimo e legatissimo.

dim.

dim.

Curtain rises.
Sva

(si alza il sipario.)
Due Ped.

ppp leggero.

dim.

** pppp*

rinf.

Amoroso. ♩ = 52.

pp

legatissimo.

p.

p.

FAUST starting up, as if absorbed in an ecstatic vision.

O power of mem' - - ry!
O ri - men - bran - - za!

MEFISTOFELE softly, gazing at FAUST with evil expression.

Come on - ward, come on - ward, sub - lime is the thought.
CAM-MI - NA, cam - mi - na, su - per - - bo pen-sier.

'Tis death now approach -
La mor - te è vi - ci - -

ing, Come on - ward, come on - ward! The thought is in - spir - - ing!)
na, cammi - na, cam-mi - na, su - per - bo pen - sis - - ro.)

dim.

FAU. *Lo stesso movimento.*

Throughout the world I've wan - der'd, its aham ob-serv - ing! And catching passing fancies on the light
 Cor - si at-traver - so il mon - do e i suoi mi - rag - gi! ghermii pel crine il de - si - derio a-la -

(O mem-ories and sto - ries Of pleasure and of glo - ries, Lead on to ut - ter ru - in that spirit proud and
 (O can-ti! o me-mo - ris d'incan-ti e di glo - rie, gui-da-te a ru - i - na quel-l'animo al -

RINF.

wing!
 - to!

high.) You had longings, enjoyments, and your longing soon found renewal. You have not said to a - ny flying mo - ment -
 - tier.) Hai brama-to, gio - i - to e poi brama - to novel-la - men-te nè ancor di - ce-sti all' atti-mo fug - gen - te:

f *tr* *tr* *p*

FAU. *Oppure.*

(ironically.) All mortal mys-te-ries I've proved, The I - de - al, the Re - al; The love of sim-ple
 O - gai mortal mister gu - stai il Re - al, l' I - de - a - le, l' A - mo - re del - la

"Stay then, for thou art bliss - full!"
 Ar - re - sta - ti sei bel - lo!

maidenhood, And of the higher god - dess, Yet the Re - al was sor - row, and but a dream th' I - de - al.
 ver - gi - no, l' A - mo - re del - la Dea Si. Mail Re - al fu do - lo - re, e l' I - de - al fu sog - no.

Andante sostenuto. ♩ = 42.

Andante sostenuto. *p* > *p* >
 Near - ing the ut - most lim - it, of life's extremeat goal, In a vis - ion de -
 Giunto sol pas - so es - tremo del - la più estrema e - tà, in un sog - no su -

Ped. pp legando assai. *

f *pp* *riten.*
 - lightful did wander forth my soul, did wander forth my soul. in a vis - ion de - lightful, a - far wander'd my
 - pre - mo si bea l'a - ni - ma già, si bea l'a - ni - ma già, - in un sogno su - pre - mo si bea l'a - ni - ma

f *p dim.* *col canto.*

in tempo.
 soul. King of some placid re - gion, unknown to care and striv - ing, I found a faith - ful
 già: Re d'un pla - ci - do mon - do, d' u - na landa in - fi - ni - ta a un po - po - lo fe -

l' accompagnamento sempre dolce e tranquillo.

F
 peo - ple—And fain would aid their living. Un - der care-ful leg - is - la-tion, I saw new towns a -
con-do.... voglio do-nar la vi-ta. *Sot - to u - na sa - via leg - ge vo' che sur - ga - no a*

Mex.
p
 (Now I would read his heart.)
 (Spi - ar voglio il suo cor.)

F
 ris - ing; A hap - py, prosp'rous na - tion, With homes and flocks surprising!
mil - le a mil - le e gen - ti e greg - ge e case e cam - pi e vil - le.

M
 (Ah! up, tempter; do thy
 (Ah! all' er - ta, ten - ta -

CON FORZA >

F
 Ah!..... would then, that this fair vis - ion could but be my last dream, The lat - est earthly
Ah!..... Vo - glio che que - sto so - gno sia la san - ta poe - sia e l'ul - timo bi -

M
 part.)
 tor.)

TENERAMENTE

mis - sion, Of life's im - por - tant scheme, of life's im - por - tant scheme. Ah! I would that this
 so - gno del - l'e - si - sten - za mia, del - l'e - si - sten - za mia, vog - lio che ques - to

pp

Vi - sion— could but be the last dream of my life - long scheme!
 so - gno sia la san - ta poe - sia..... dell'e - si - sten - za!

RINF.

♩ = 100.

Look you— the crowds now come with-in my ob - ser - - va - tion!
 Ec - co.... la nuo - va tur - ba al guardo mio si sve - la!

M.F.

(Ah! see— what gleam of
 Ah! qual bag - lior con -

Un poco piu mosso ♩ = 100.

ff

F
Lo, the crowds turn t'wards cities, Heav'nward turns the
Ecco il col - le s'i-nurba e il popolo s'in

M
light breaks on the si - lent
tur-ba il mu-to te - ne

night?!
bror?!

ff

F
na - tion.
cie - la.

M
Ho - ly songs now I
Sode un can - ti - co in

Ah!
Il

'tis from Heav - en a re - ve - la - - - tion!
Be - ne gia gli si ri - ve - - - la!

LEGGERO.

F
hear.
ciel.

M
Ho - ly songs now I hear.
Sode un can - ti - co in ciel.

Up, temp
All er ter!
er ta!

temp - ter up!
all er - ta!

play your,
ten - ta -

ORER.

Meno mosso ♩ = 76.

F

Now I lathe in the ra - diant splen - - - dor of heaven's glo - rious
 Gia mi beo nel - l'au - gu - sto rag - - - gio di tan - ta au -

largamente.

M

part!
tor !)

STACCATO.

F

morn - ing! I - - - de - al bliss up - on my soul is al - rea - dy
 - ro - ra! gia nell'i - dea pre - gu - sto l'al - - ta i - neffa - bil

M

RALL.

Piu mosso ♩ = 152.

F

dawning!
o - ra!

M

Up temp - ter! thy part play!) 'Twixt good and Ill the
 (Alf er - ta! all er - ta!) (E la bat-taglia in -

Piu mosso ♩ = 152.
 rapidissimo.
 ff marcatisimo il basso.

Largo. ♩ = 50

M:

bat - tle will here be fought to - day.)
cer - ta fra Sa - ta - na ed il ciel.

rall. moltissimo.

FAUST.
♩ = 58.

MEF. (to Faust, arranging his cloak, as in the first act.)

come! I have but to spread thus my cloak, Swift thro' the air 'twill
Vien! io dis - ten - do ques - to man - tel e vol - e - rem sul -

CELESTIAL PHALANX.

Heaven!
- lo!

take us!
i - a - ria!

Faust! Faust! Faust! Faust!
Faust! Faust! Faust! Faust! (Voices only.)

SOP. I.
Ah!
Ah!

SOP. II.
Ah!
Ah!

TEN. I.
Ah!
Ah!

TEN. II.
Ah!
Ah!

pp Hail Sove - reign Lord... of bright an -
A - ve Si - gnor.... Si - gnor de -

pp Hail Sove - reign Lord of
A - ve Si - gnor de

pp Hail Sove - reign Lord... of bright an -
A - ve Si - gnor.... Si - gnor de -

pp Hail Sove - reign Lord .. of bright an -
A - ve Si - gnor de

(Throwing spells around the alcove where the sirens appear in a warm light.)

M

Hear the sweet songs of
O-di il can-to d'a-

gel - ic hosts, and of..... all worlds cre - a - - - ted.....
gli an - ge li, dei san - ti, del - le, efe - re.....

gel - ic hosts, and of..... all worlds cre - a - - - ted.....
gli an - ge li, dei san - ti, del - le, efe - re.....

an - gel hosts, and Se - raphs ho - - - ly!
gli an - ge li, Si - gnor dei san - ti.

an - gel hosts, Hail Lord of an - gels ho - - - ly!
gli an - ge li Si - gnor, Si - gnor dei san - ti.

BASSI.

Sove - reign Lord! Hail, all hail thee!
O Si - gnor, A - ve Si - gnor..

M

love,..... That your heart did so move! Come, re - new your e -
 mor! che un di beò il tuo cor! Vieni a inebbriar le

Come nell' Alto quarto.

fff

M

mo - tion, Thro' these nymphs of the o - cean, come now
 ve - ne sul sen del - le si - re - ne! Vie - ni!

rall. moltissimo.

cres.

col canto.

FAUST.

(Faust with ecstasy.)

(The sirens disappear.)

SOP. *Voci sola.*

O stay thee, thou art
 Ar - re - sta - ti sei

of the ser - apts, and of cher - ubs, and of the cher - ubs with their
 Cherubs, boys. del - le sfo - re, dei vo lan - ti e dei vo - lan - ti che - ru -

TEN.

A - ve
All hail!

of the ser - apts, and of cher - ubs, And of the cher - ubs,
 e dei san - ti, dei vo - lan - ti e dei vo - lun - ti

BASSI.

Thou of ser - apts art Lord! And of the cher - ubs with their
 e dei san - ti Si - gnor e dei vo - lan - ti che - ru -

cres.

f

bliss full!
bel lo!

M.F.F.
 (Approaching Faust.)

Turn your glances, turn your glances!
Torci il guardo, torci il guardo!

wings of gold!
bi ni d'or!

All hail!
A ve!

Hail to thee, Lord!
A ve Si gnor!

wings of gold!
bi ni d'or!

cres.

(With a strong effort, he goes to fetch the Evangel.)

Here, at last, I find sal - va -
Ba lu ar do m'eil Van - ge

Lord of the cherubs, with their wings of
e dei vo lan ti che - ru - bi - ni

All hail!
A ve dei san

Hail, Sovereign Lord of an angel,
A ve Si gnor de gli an - ge -

Lord of the cherubs with their gold
e dei vo lan ti che - ru - bi

p *f* *col canto.*

(He falls, kneeling on the sacred volume, and murmurs a prayer. The heavenly vision appears to him.)

F

tion!
lo!!

God of pi - ty, save. O save me,
Dio cle - ner - te m'al - lon - ta - na

Mef.

Turn your glan - ces, turn your glan - ces!
Torci il guar - do, torci il guar - do!

F

Gold.
d'or.

From Dal the
Dal te

hosts!
ti.

From Dal the
Dal te

wings!
ni.

From Dal the
Dal te

(smorz. p cres. gradatamente sino alla.)

F

From the snares that here en - slave me, Leave me not to dire temp - ta - tion.
dal de - mo - nio mio bef - far - do, non in - dur-mi in ten - ta - zio - ne!

har - ter mo - nies e - ter - nal,
ter na ar - mo - ni a

har - ter mo - nies e
ter na ar - mo - ni a

har - ter mo - nies e
ter na ar - mo - ni a

massima sonorità della fine.)

♩ = 72. (Carried away with ecstasy.)

F
 Float a - round - loud Ho - san - nas, From
 Vo - la - il can - ti - co ar - den - te del

Of wide cre - a - tion, from realms of
 del r U - ni - ver - so nel glau - co

L
 ter ni - nal, har si - mo dal
 ni - a si - dal

ter ni - nal, har si - mo dal

♩ = 80.

F
 hosts, with heav'n - ly ban - ners!
 ce - le - stial drap - pel - lo!
 MER. (sempre più agitato.)

Al
 Già

space, wide, ex - ten - sive, The
 spa - zio im - men - so e

F
 nies e - ter ni - nal, Up
 lar - mo - ni - a e

nies e - ter ni - nal, Up
 lar - mo - ni - a e

f *cres. sempre.*

Sa - - - cred mo - - - ment fleet - - - ing,
 SA - - - CRO AT - - - TI - MO FUG -

an - - - gels now wait for the
 stril - - - la fan - - - ge - - - li - - - co

rise - - - loud an - - - them, sweet
 ma - - - na um ver - - - so, um

rise - - - loud an - - - them, sweet
 ma - - - na um ver - - - so, um

rise - - - loud an - - - them, sweet
 ma - - - na um ver - - - so, um

Stay - - - thee, Stay! for thou art
 GEN - - - TE AR RE - - - STA - TI SEI

dy - - - ing, His soul I will seize while 'tis
 stuo - - - lo, gher - - - mia - - - mo quel - la - ni - ma al

an - - - them of su - pre - mest
 ver - - - so di su - pre - mo a -

an - - - them of su - pre - mest
 ver - - - so di su - pre - mo a -

of di su - pre - mest.....
 di su - pre - mo a

F
bliss - ful! To end - less love, I
BEL - LO! A me l'e - ter - ni -

M
fly - ing, The pow - er of sin, that of good - ness de - stroys, With the par - don so stu - pid that mer - cy em -
vo - lo. Già l'o - pra del ma - le dis - trug - ge Id - dio col suo stol - to per - don, col suo stol - to per

F
love, su - pre - mest,
mor, su - pre - mo a -

F
love, su - pre - mest,
mor, d'a - mor, d'a

M
love, su - pre - mest,
mor, a - mor d'a

M
love, su - pre - mest,
mor, a - mor d'a

f *cres. sempre.*

F
go! (dies.)
td!

M
ploys!
don!

F
love, a shower of roses falls on Faust's body.
mor;

M
We sprinkle a shower of ro - ses, O'er him who in death now re - pos - es, Sweet o - dor - ous
Spargiamo un proflu - vio di ro - se, un nem - bo di fo - glie o - do - rose, un effurio di

F
love,
mor!

F
love,
mor!

M
love,
mor!

MEFISTOFELIS, (under the brightness, and shower of roses, gradually sinks into the earth.)

ff This del - uge of ros - es up - on my head fall - ing, My limbs have cor - rod - ed, and with - er'd my
Di - lu - viam le ro - se sull'ar sa mia tes - ta, le membra ho cor - ro - se dai rag - gie dai

an - - - - - them. a - - -
e s'er - - - - - ge a

flow'rs,
fior.

an - - - - - them, a - - -
e s'er - - - - - ge a

rall. molto.

FOCO A FOCO.

pow'rs.
fior.

- rise,
te,

We pray for the spir - it that up - ward is soar - ing, re - deem'd and for - giv'n thro' thy par - don - ing
O - ria - mo, la po - ve - ra sal - ma s'in - vo - la, re - den - ta quell' al - ma nel mis - ti - co a -

- rise,
te,

Assail'd thus by thousands of cher-ubs, no bliss is, The saints may re-joice, but the re-pro-bate
M'assa - le la mischia di mil - le, angiolet - ti, tri - on - fan gli e - let - ti ma il re - pro - bo

sempre. ff

to thy throne, as
s'er - - - - - ge a te per

love!
mor.

to thy throne, as
s'er - - - - - ge a te per

sempre. ff

his - - - - - es!
ff schia!

cend Pau - - - - - ing,
Pau re,

A del - uge of flow'rs o'er the mou - ster we scat - ter, His limbs thus cor - rod - ing, His dread pow'rs ex -
Spargia - mo un di - lu - vio di ro - se sul mas - tro, le ge - lide e iro - se sue mem - bra con -

cend Pau - - - - - ing,
Pau re

The saints may re-joice,
Tri-on-fa-il Si-gnor

the rep-ro-bate his-es!
ma-il re-pro-bo fi-schia!

har in mo nias,
in suon so

pio ding, his
tor ca fu-

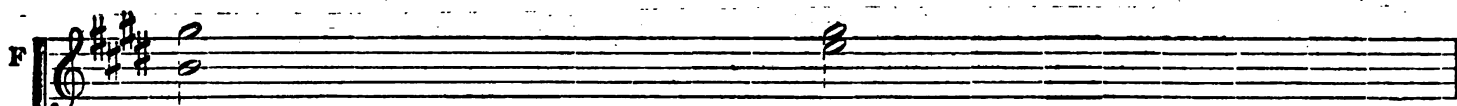
har in mo nias,
in suon so

Eh!
Eh!

blend ing!
a ve.

doom thus fore-bod-ing, Like rain drops' soft pat-ter, Our ro-ses we scatter, We oberubs, with bright golden
rente in mezzo al-la piog-gia ro-ven-te, al-la pio,jgia ro-ven-te che spargono i che-ru-bi

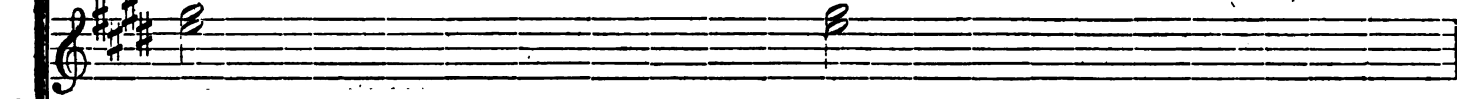
blend ing!
a ve.

F


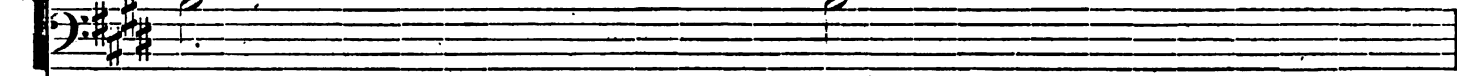
All hail!
 4 re

C


pinions. We're spir-its from lim-bo up - soaring, The re-gions ce - les-tial ex - ploring, We're ser-aphs a -
d'oro. Siam nim-bi vo - lan-ti dai lim-bi, nei san-ti splen - do - ri va - gan-ti, siam co - ri, siam

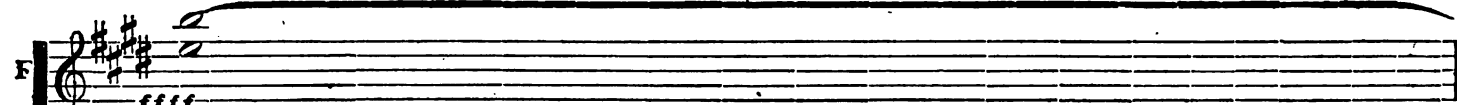
F


All hail!
 4 re!

F


All hail!
 4 re!

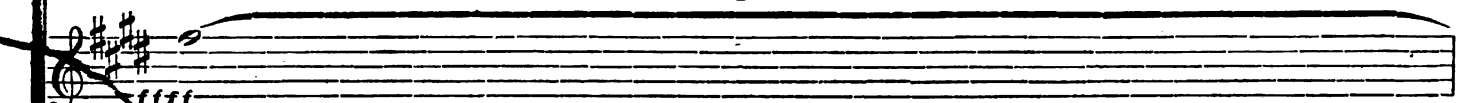


F


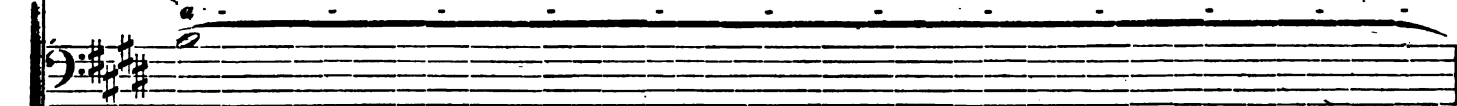
fff
 All
 a

C


doring, and cherubs up - soaring, The re-gions ce - les-tial ex - ploring, We're ser-aphs a - dor-ing, and
nim-bi vo - lan-ti dai lim-bi, nei san-ti splen - do - ri va - gan-ti, siam co - ri di bim-bi, d'a

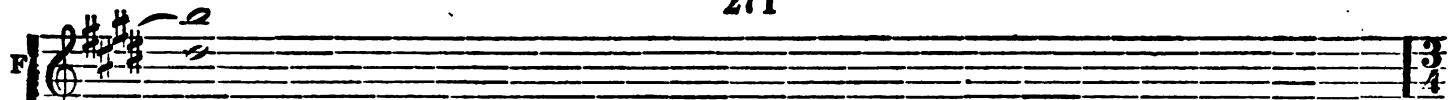
F


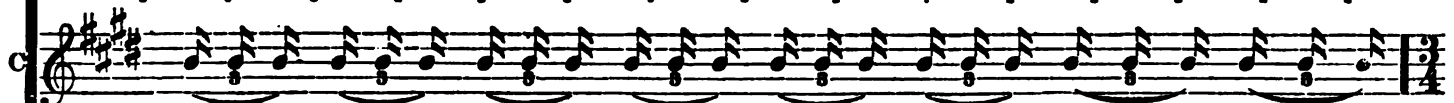
fff
 All
 a

F


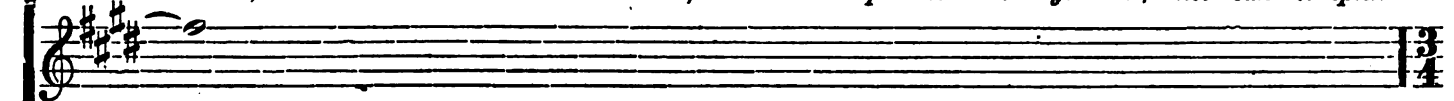
All
 a

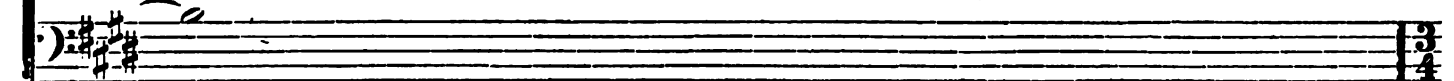


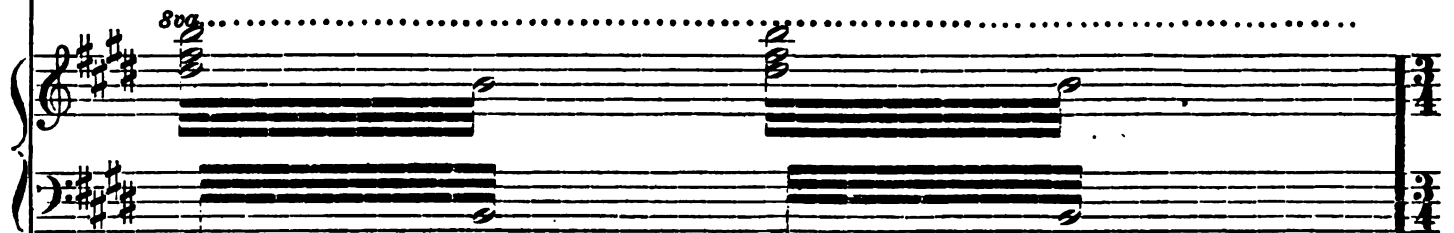
F 

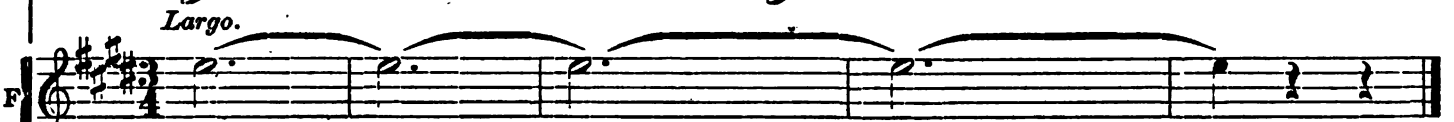
C 

cherubs up - soaring, and seraphs a - dor-ing, The regions ce - les-tial ex - plor - ing, the splendors a -
 mo-ri, siam nim-bi vo - lan - ti dai lim-bi, nei san - ti splen-dori va - gan - ti, nei san - ti splen-

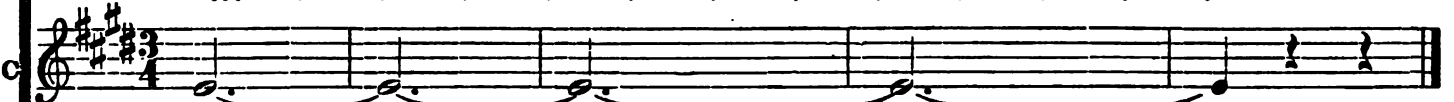
F 

F 

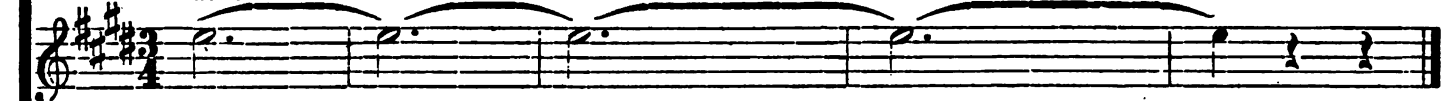
Sva.....


Largo.


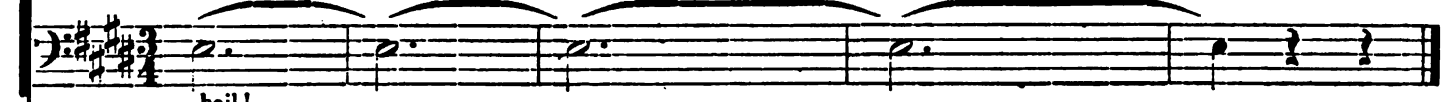
hail!
 ve!

C 

hove!
 dor!

F 

hail!
 ve!

F 

hail!
 ve!

Sva.....

Sva.....

Largo. con tutta forza.


END OF THE OPERA.