

Act V.

№ 18. Intermezzo and Recitative.

Moderato e maestoso. (♩ = 72)

*)

Flutes.

Oboes.

Clarinets in A.

Bassoons.

Horns in E.

Horns in D.

Cornets in A.

Trombones.

Timpani A.D.

Side Drum.

Harp.

Violins.

Violas.

MARGARITA.

FAUST.

MEPHISTOPHELES.

Cellos.

Basses.

Musical score for Act V, № 18. Intermezzo and Recitative. The score is in 2/4 time, marked Moderato e maestoso (♩ = 72). It features a full orchestral ensemble including Flutes, Oboes, Clarinets in A, Bassoons, Horns in E and D, Cornets in A, Trombones, Timpani A.D., Side Drum, Harp, Violins, Violas, Cellos, and Basses. The vocal parts for MARGARITA, FAUST, and MEPHISTOPHELES are also included. The score is divided into two systems, with the second system starting at the bottom of the page. The key signature is one sharp (F#), and the time signature is 2/4. The tempo and dynamics are indicated throughout the score.

Moderato e maestoso. (♩ = 72)

*) Cut to page 340.

Bsps.
Cor.
Tromb.
Viol.
pizz.
arco

This system contains the first five staves of the score. The top staff is for Bsn. (Bassoon), followed by Cor. (Cornet), Tromb. (Trombone), Viol. (Violin), and piano. The piano part includes markings for 'pizz.' (pizzicato) and 'arco' (arco). The music is in a key with one sharp (F#) and a 2/4 time signature.

Cl.
Solo
Bsns.
Cor.
Tromb.
Viol.
dim.
p

This system contains the next five staves. The top staff is for Cl. (Clarinet), with a 'Solo' marking above it. Below are Bsns. (Bassoons), Cor. (Cornets), Tromb. (Trombones), Viol. (Violins), and piano. The piano part includes 'dim.' (diminuendo) and 'p' (piano) markings.

Fl.
1st
cresc. dim.
Clar.
Bsns.
Horns in D.
1st
cresc. dim.
Viol.
cresc. dim.
p

This system contains the final five staves. The top staff is for Fl. (Flute), with a '1st' marking above it. Below are Clar. (Clarinets), Bsns. (Bassoons), Horns in D. (Horns in D), Viol. (Violins), and piano. The piano part includes 'cresc.' (crescendo), 'dim.' (diminuendo), and 'p' (piano) markings.

This system of the musical score covers measures 334 to 340. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsns.), Horns in D (Horns in D), Trombone (Tromb.), Violin (Viol.), and Piano (P). The key signature is D major and the time signature is 4/4. The Flute part features a melodic line starting at measure 334, marked with *a piacere* and *ff*. The Clarinet and Bassoon parts have rhythmic accompaniment. The Horns and Trombone parts provide harmonic support with sustained notes. The Violin and Piano parts play a rhythmic pattern of eighth notes. The score includes performance directions such as *a piacere*, *ff*, *Curtain rises.*, and *Lever du Rideau.*

This system of the musical score covers measures 341 to 348. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Clar.), Bassoon (Bsns.), Horns in D (Horns in D), Trombone (Tromb.), Timpani (Timp.), Violin (Viol.), and Piano (P). The key signature is D major and the time signature is 4/4. The Flute part continues with a melodic line, marked with *az*, *dim.*, and *p*. The Clarinet and Bassoon parts have rhythmic accompaniment. The Horns and Trombone parts provide harmonic support with sustained notes. The Timpani part has a rhythmic pattern. The Violin and Piano parts play a rhythmic pattern of eighth notes. The score includes performance directions such as *dim.*, *p*, *Change in C.G.*, *pizz.*, and *arco*.

Scene. A Prison. Margarita asleep.

Allegro.

Horns in E.

Tromb.

Viol.

2nd

f *dim.* *p*

Allegro.

Horns in E.

Tromb.

Viol.

Clar.

Horns in E.

Tromb.

Viol.

f *cresc.* *1st* *2nd*

Fl.
Ob.
Clar.
Bsns.
Horns.
Viol.
Violoncello
Bass

Fl.
Ob.
Clar.
Bsns.
Horns.
Corn.
Tromb.
Viol.
Violoncello
Bass

Andante.

Change in B \flat

Change in F.

dim.
p
dim.
p

FAUST.

Be-gone!
Va-len!

MEPH.

The day is dawning,
Le jour va lui-re;

The scaf-fold has been set,
on ares-se l'é-cha-faud,

Andante.

Bass.

Corn

Tromb

Viol

compel without de-lay, Thy be-lov'd one to fol - low thee! The ward-er sleeps.
Dé-ci-de sans re-tard Mar-gue-rite à te sui - - - vre! Le grô-lier dort...

ppp

Corn

Tromb

Viol

MEPH.

FAUST.

The keys are here. On thy-self but it de-pends to save her. Be swift!
voici les clefs. Il faut que le main d'homme la dé - ti - - vre. Ha-te - toi!...

pizz.

Adagio.

Viol

MEPH.

I shall wait at the door!
Moi, je veille au de - hors!

arco

pp

No 19. Duet.

Andante.

Flutes. *p^{1st}*

Oboes. *dim. p*

Clarinets in Bb. *dim. p*

Bassoons. *f dim. p*

Horns in F.

Horns in D.

Cornets in A.

Trombones.

Harp.

Violins.

Violas.

MARGARITA.

FAUST. *Recit.*
 My heart is torn with grief and re-pentance!
Mon cœur est pé-né-tré de-pou-voir-te!

O, what an-guish! O worm that will not
Ô tor-tu-re! Ô sour-ce de re-

Cellos.

Basses.

Andante.

Moderato.

Fl.

Ob. *1st Solo*

Cl.

Bsns.

Viol.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

die! O fire no art can stay!
grets et d'é-ter-nels re-mords!

She lies there!
C'est ei-le,

at my feet. . . . The young and lovely be-ing, Im-
la voi-ci. . . . la dou-ce cré-a-tu-re, Je-

cresc. *pizz.* *cresc.*

Moderato.

Moderato.

Ob.★
Cl.
Bsns.
Horns in F
Viol.
Cello
Bass

Mad - ness! el - le!
Mar - ga - ri - ta!
Mar - ga - ri - ta!
Mar - ga - ri - ta!
Mar - ga - ri - ta!
Mar - ga - ri - ta!

Ah! do I hear thee once a - gain,
Ah! c'est la voix du bien ai - mé!
Thou dar - ling
A son ap -

divisi
pp
pp
pp

MARG. Recit. b

mod - ness! el - le!
Mar - ga - ri - ta!
Mar - ga - ri - ta!
Mar - ga - ri - ta!

Moderato.

divisi
pp
pizz.
pp

Bsns.
Horns in D.
Viol.
Cello
Bass

song of time gone by!
- pel mon cœur s'est va - ni - né! FAUST.
That was not the cry of the demons re - joi - cing in my ru - in, 'Tis his own voice I
Au milieu de vos é - clats de ri - re, Dé - mons quimentou - rez. J'ai re - con - nu sa

Mar - ga - ri - ta!
Mar - ga - ri - te!

Bsns.
Horns in F.
Horns in D.
Viol.
Cello
Bass

hear! His hand, his hand is here to save me! It is he! It is he!... I am free! for mine own faithful love...
Sa main, sa dou - ce main mat - ti - re! Je suis li - bre, il est là... je suis li - bre, il est là je l'entends, je le

Mar - ga - ri - ta!
Mar - ga - ri - te!

cresc.
1st cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Bsns.
Horns in F.
Horns in D.
Viol.
Cello
Bass

hear! His hand, his hand is here to save me! It is he! It is he!... I am free! for mine own faithful love...
Sa main, sa dou - ce main mat - ti - re! Je suis li - bre, il est là... je suis li - bre, il est là je l'entends, je le

Mar - ga - ri - ta!
Mar - ga - ri - te!

cresc.
1st cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

Allegro non troppo. (♩ = 112)

Fl. 1st *dolce* *cresc.* *dim.*

Cl. 1st *dolce* *cresc.* *dim.*

Bass. *dim.* *p* *cresc.* *dim.*

Horns in F *dim.*

Horns in D *dim.*

Viol. *p* *dolce espress.* *cresc.* *dim.*

Vcllo *p* *cresc.* *dim.*

here! Ah!... I love thee on - ly, love thee, love thee on - ly, Nor shame on the scaf - fold Can make my heart a -
vots! *Oui...* C'est toi, je t'ai - me, oui, c'est toi, je t'ai - me, Les fers - la mort mè - - me ne me font plus

pizz. *f* *cresc.* *dim.*

pizz. *f* *cresc.* *dim.*

Allegro non troppo. (♩ = 112)

Fl. *p* *cresc.* *dim.*

Cl. *p* *cresc.* *dim.*

Bass. *p* *1st* *cresc.* *dim.*

Horns in F *p* *1st* *poco cresc.* *dim.*

Viol. *p* *poco cresc.* *dim.*

Vcllo *p* *poco cresc.* *cresc.* *dim.*

f *poco cresc.* *cresc.* *dim.*

-raid! Since thou cam'st to find me, No tears more shall blind me, Take me up to Hea - ven! take me up to Hea - ven!
peur! Tu m'as re-trou-vé - e, tu m'as re-trou-vé - e, Me voi-là sau-vé - e, me voi-là sau-vé - - e C'est

arco *p* *poco cresc.* *cresc.* *dim.*

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

f *sempre pizz.* *cresc.*

1st

pp *pp* *pp* *pp* *pp* *pp*

p dolce *pp dolce* *p* *pizz.* *pp* *pp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p *ppress.* *cresc.* *cresc.* *cresc.* *cresc.*

Hea-ven by thy aid.
toi je suis, sur ton cœur.

FAUST.

Yes! I love thee on - ly, Yes, I love thee on - ly, Let who will now goad me on, Or
Oui cest moi, je t'ai - me, Oui, cest moi, je t'ai - me Mal - gré l'e - fort mé - me

pp *pp* *pp* *pp* *pp* *pp*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

1st

dim. *dim.* *dim.* *dim.* *dim.* *dim.*

p *p* *p* *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

p *p* *p* *p* *p* *p*

1st *divisi* *cresc.* *cresc.* *cresc.* *cresc.*

mock me, or up-braid. Thy look doth ap-pal me! Thy truth doth re-call me! Earth will grow as Hea-ven!
Du dé-mon mo-queur, Je t'ai re-trou-vé - e, je t'ai re-trou-vé - e, Te voi-là sau-vé - e,

arco

p *p* *p* *p* *p* *p*

P sempre *pizz.* *cresc.* *cresc.* *cresc.* *cresc.*

Tempo di Valse. (♩ = 72)

Fl. *dim.* *p*

Ob. *dim.* *pp*

Cl. *dim.* *p*

Bsus. *dim.* *p*

Horns in F. *dim.* *p*

Horns in D. *pp*

Viol. *dim.* *p* *unis.* *con sordini* *pp*

con sordini

con sordini

MARG. (Her mind wandering)

Not yet!
At - tends!

Earth will grow as Hea - ven! as Hea - ven! By . . . thy beauty made
Te voi - là sau - vé - e, c'est moi, viens, viens, sur mon cœur

pizz. *con sordini*

con sordini

Tempo di Valse. (♩ = 72)

Viol. *pp*

pp

This is the fair where I was seen by you in hap - py days gone by; . . .
Voi - ci la ru - - - - e Où tu mas vu - e Pour la pre - miè - re - fois . . .

pizz.

pizz.

Cl. 1st Solo

ppp

Viol.

The day your eye did not dare to meet my
Où vo-tre main O - sa presque ef-fleu-rer mes

Cl. Andantino. (♩ = 69)

Bsuss.

Horns in D.

Viol.

1st Solo

p

pp

eye. "High born and love-ly maid, For-give my humble du-ty; Let me your willing slave, At-tend you home to-
doigts. Ne per-mettez-vous pas ma bel-le de-moi-sel-le; Qu'on vous of-fre le bras pour sai-re le che-

arco

Andantino. (♩ = 69)

Cl.

Bsuss.

Horns in D.

Viol.

dolce

dim.

pp

pp

pp

pp

pp

- day?" "No, my lord! . . . not a La-dy am I, Nor yet a beau-ty, not a La-dy, not a beau-ty!
- min?" "Non, mon-steur, je ne suis de-moi-sel-le. Je ni bel-lé, de-moi-sel-lé, ni bel-lé

arco

pp

colla voce Tempo.

Viol. *p* *cresc.*

And do not need an arm To help me on my way". . .
Et je n'ai pas be- soïn qu'on me don- ne la main". . .

FAUST.
 Come, come a - way, come a - way If thou
Oui, mon cœur se sou- vient, mais suis- moi, l'heu- re

colla voce Tempo. *p* *cresc.*

Fl. Adagio. (♩ = 60)

Ob. 1st *f dim.* *pp*

Cl. *f dim.* *pp*

Bass. *f dim.* *pp*

In F. Horns *f dim.* *pp* *1st* Change in E.

In D. *f dim.* *pp*

Harp. *f* *dim.* *pp*

Viol. *f* *ppp* *divisi*

No! stay! . . . long- er stay, thy hand in
Non! Res- te! Reste en- co- re, et que ton

lov'st me!
pas - se!

Adagio. (♩ = 60) *ppp* *divisi*

Fl.
Clar.^{1st}
Bsns.
Harp.
Viol.
mine, take a - gain, As oft of old in days long va - - nish'd. No!..
bras, que ton bras Comme au - tre - fois au mien s'en - la - - ce! Non!

FAUST.
Come, come Mar - ga - ri - ta,
Viens, viens Mar - gue - ri - te!

unis. cresc. divisi
unis. cresc.
unis. cresc.
cresc.
unis.
cresc. pizz.
cresc.

Fl.
Clar.
Bsns.
Harp.
Viol.
No!.. stay, long - er, long - er stay!
Non.. non, reste en - co - re!

Come, come, es - capel O Heav'n!... she hears... me
Viens, viens, fuy - ons O Ciel... El - le ne m'entend

senza sordini
senza sordini
senza sordini
senza sordini
senza sordini
senza sordini

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

pp
dim.
pp
Solo
pp
pp
pp
pp

N^o 20. Trio and Finale.

Allegro.

Flutes.

Oboes.

Clarinets in Bb.

Bassoons.

Horns in E.

Horns in D.

Cornets in A.

Trombones.

Timpani G. C.

Bass Drum, Cymbals and Tam-tam.

Side Drum.

Harp.

Organ.

Violins.

Violas.

MARGARITA.

FAUST.

MEPHISTOPHELES.

Sopranos

Tenors.

Basses.

Cellos.

Basses.

CHORUS.

Change in A.

Change in C.

not. pas.

Then leave her, Then leave her, Or re-main to your
A - ler - - te, a - ler - - te, OÙ vous é - tes per -

Allegro.

Fl.

Ob.

Bsns.

Horns in E.

Viol.

MARG.

Who is there? who is there? Dost thou
 Le dé - mon, le dé - mon, le vois -

shame, ... If it please you to stay, ... Mine is no more the game! ...
 - dus, ... Si vous tar - dez en - cor, ... je ne m'en mê - le plus ...

Maestoso.

Fl.

Ob.

Bsns.

Horns in E.

Horns in C.

Tromb.

Timp.

Viol.

see, ... there in the sha-dow, With an eye like a coal of fire. What does he here! He who for bids me to
 - tu ... là dans l'om-bre, Fixant sur nous son oeil de feu? Que nous veut-il! Chas - se le du Saint -

Maestoso.

Tempo I.

Fl. Ob. Bsns. in E. Horns in C. Tromb. Timp. Viol. Cello/Cont.

prayer? ... lieu... MEPH. Let us go... ere with dawn... doth Jus - tice come on!... Hark! the hor - ses Quit - tons... ce lieu som - bre, le jour... est le - vé;... De leur pied so -

Tempo I.

Clar. in A. Bsns. Horns. Timp. Viol. Cello/Cont.

ant - ing In the court - yard be - low... To bear... us a - way... Come... ere His - no - re J'en - tends... nos che - vaux... frap - per... le pa - vé... Viens... sau - vons -

pp cresc. pp cresc. pp cresc. pp cresc. pp cresc. pp cresc. pp cresc. pp cresc. pp cresc.

Ob.
Clar.
Bsns.
Horns.
Timp.
Viol.
MARG.
A Mon way! thou fiend, a -
Dieu pro - lé - ges -
day Or stay and be - hold her un - done
- la! Peut - être il en est temps en - co - re!

Fl.
Ob.
Cl.
Bsns.
Horns.
Corn.
Timp.
Viol.
FAUST.
ritenuto
way! a - way! For I will pray Ho - ly
- moi Mon Dieu je vous im - plo An - ges
Come! Come! mine own, ere'tis too late to
viens Fu - gons peut - être il en est temps en -

Moderato maestoso.

Fl. *pp*

Bsns. *pp*

Horns. *pp*

Harpa. *pp*

Viol. *pp* *divisi pizz.*

An - - - gel, in Heaven bless'd, My spi - rit longs with thee to
An - - - ges ra - di - eus, Por - tes mon âme au sein des
 save thee! *divisi pizz.*
 - co - - re! *pp* *pizz.*

Moderato maestoso.

Fl.

Clar.

Bsns. *p*

Horns. *p*

Harpa.

Viol.

rest! Great Hea - - ven, par - don grant, I im - plore thee, For
ceux! Dieu Jus - - te, à toi je m'a - ban - don - - - ne, ne, Dieu

Fl.
Ob.
Clar.
Bsns.
Horns in E.
Corn.
Timp.
Horns in C.
Harp.
Viol.

soon shall I ap-pear... be-fore thee! Ho-ly An-gel in Heaven
don, je suis à toi... par-don-ne! An-ges purs, an-ges ra-di-

p *cresc.*

Fl.
Ob.
Bsns.
Horns in E.
Horns in C.
Corn.
Timp.
Harp.
Viol.

blest'd, My spi-rit longs with thee to rest! Ho-ly
-eux... Por-tés mon âme... au sein... des cieux! FAUST An-ges

Come with me... I com-mand!
viens, suis moi;... Je le veux!

arco

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Bsns. *cresc.*

Horns. *cresc.*

Corn. *cresc.*

Tromb. *cresc.*

Timp.

Bass Dr.

Side Dr.

Harps. *cresc.*

Viol. *p* *divisi pizz.* *cresc.*

p *divisi pizz.* *cresc.*

p *divisi pizz.* *cresc.*

100 An - - - gel, in Heaven bless'd, My spi-rit longs with thee to
purs an - ges ra-di eux. Por-tes mon âme au sein des

p *divisi pizz.* *cresc.* *pizz.* *cresc.*

Musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings like "p" and "cresc.".

Prepare F4 Ab Db

Musical score for the second system, including vocal lines with lyrics and piano accompaniment. Lyrics include: "rest!... O save me ere I pe-rish for e-ver; à toi je m'a-ban-don-ne, O Dieu come with me viens suis-moi! Fol-low me! Ha-tons-nous! Let us leave her! L'heure son-ner!".

cre - scen - do - molto

cre - scen - do - molto

- scen - do - molto

- scen - do - molto

scen - do - molto

- scen - do - molto

- scen - do - molto

- scen - do - molto

save mel ere I pe-rish for e - ver, To my des-pair . . . give ear . . . I
 jus - te, à toi je m'a-ban - don - ne! Je suis à toi . . . Dieu bon . . . par-

come . . . with me . . . Come, come . . . wilt . . . thou not
 viens! . . . suis moi . . . suis moi . . . viens, . . . je le

Come or be lost, come or be lost, For the day is
 Dé-jà le jour en - va - hit, en - va - hit les

scen - do - molto

scen - do - molto

rit.

pray thee! Ho - ly An - gels in Hea - ven bless'd My spi - rit
don - ne, An - ges pur - ges ra - di - eux por - tes mon

hear! Come! come! lean on my breast The
veux! viens viens, quit - tons ces lieux. Dé - ja le

near! Come a - way come a - way the dawn is grey, Come a -
cieux! Hâtons - nous, hâ - tons - nous, de quit - ter ces lieux, Dé - ja le

pizz. pizz.

rit.

The first system of the musical score consists of eight staves. The top two staves are vocal lines in treble clef. The middle two staves are piano accompaniment in treble clef. The bottom two staves are piano accompaniment in bass clef. The music is in a key with three sharps (F#, C#, G#) and a common time signature. It features various musical notations including notes, rests, and dynamic markings.

The second system shows a detailed piano accompaniment for the vocal lines. It consists of two staves in treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes.

The third system continues the piano accompaniment with block chords and sustained notes, providing harmonic support for the vocal parts.

The second system of the musical score includes lyrics in both French and English. The lyrics are:

 longs with thee to rest Al - migh - ty pardongrant, l'im-

 âme au sein des cieux Dieu jus - te, a toi je ma-ban-

 ear - ly dawn is grey Come!

 jour en - va - hit les cieux v'ens!

 - way the dawn is grey! come a - way

 jour en - va - hit les cieux suis nos pas,

I adore thee, For soon I shall appear before thee! Ho - ly
 don - ne Dieu bon, je suis à toi, par - don - nel An - ges
 Come! O come! I'm here to save thee!
 viens! c'est moi c'est moi qui - te l'or - don - nel
 come a - way come! Come ere they claim thee!
 suis nos pas. viens ou je l'a-ban - don - nel!
 arco

The musical score consists of several systems of staves. The top system includes vocal staves and piano accompaniment. Dynamic markings such as *cresc.*, *molto*, and *ff* are placed throughout the score. The lyrics are written in French and English below the vocal staves.

Lyrics:

An - gels in Hea - ven bless'd My spi - rit longs . . . with thee . . . to
 purs, an - ges ra - di - eux por - tes mon âme . . . au sein . . . des

Comel viens, comel viens, lean on my breast Dé -jà le Comel. lean on my
 viens, viens, quit - tons ces lieux, jour . . . en - va - hit . . . les

Come a - way! come a - way! the . . . dawn is grey! If . . . the girl . . . be . . . not pos -
 hà - tons - nous, hà - tons - nous, de quit - ter ces lieux! Dé -jà le jour . . . en - va - hit . . . les

rit.

p. *rit.*

rit.

p.

rit.

rit.

rit.

p. *f.*

sff. *sff.* *sff.*

rest.
cieux.

breast.
cieux.

rest.
cieux.

But why such a frown of des-pair? ...
Pourquoi ce regard me-na-çant? ...

Mar-ga-ri-tal
Mar-gue-ri-tel

Mar-ga-ri-tal
Mar-gue-ri-tel

sff. *f.*

Change to Trumpets in C.

Tam - tam.

But why thy hand cover'd with blood! go, ... I am not thy prey!
Pourquoi ces mains rouges de sang! va! ... Tu me fais hor-reur!

Ahl...
 A!...

It may be!
Ju - gé - e!

CHORUS OF ANGELS.
 Sopranos.
 Tenors.
 Basses.

No, Sau-
 No, Sau-
 No, Sau-

Finale.

Moderato maestoso.

Fl.
Ob.
Cl.
Bsns.
Horns
Trumpets in C.
Trombones.
Timp.
Bass Drum & Cymb.
Harp. *ff*
Organ. *f* Foundation stops
divisi *p*
divisi *p*
divisi *p*
not - vé - - - - - sol - et
not - vé - - - - - sol - et
not - vé - - - - - sol - et
divisi *p*
blizz. *p*
Moderato maestoso.
ritco *pp*

Score for vocal ensemble and piano accompaniment, measures 1-4. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment (Right and Left Hand) are shown. The lyrics are: *cre - - - - - scen - - - - - do*. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Piano solo section, measures 5-8. The right hand features a melodic line with a *p* (piano) dynamic marking, and the left hand provides a rhythmic accompaniment. The dynamics change to *cresc.* (crescendo) in measure 7.

Empty piano staff for measures 5-8, corresponding to the piano solo section above.

Score for vocal ensemble and piano accompaniment, measures 9-12. The vocal parts and piano accompaniment are shown. The lyrics are: *cre - - - - - scen - - - - - do*. The piano part continues with the complex rhythmic pattern from the first system.

Empty piano staff for measures 9-12, corresponding to the vocal ensemble section above.

Score for vocal ensemble and piano accompaniment, measures 13-16. The vocal parts and piano accompaniment are shown. The lyrics are: *cre - - - - - scen - - - - - do*. The piano part continues with the complex rhythmic pattern from the first system.

Empty piano staff for measures 13-16, corresponding to the vocal ensemble section above.

Moderato assai.

The musical score is arranged in systems. The organ part consists of several staves, with a section labeled "Full Organ". The choir part includes Latin lyrics. The tempo is marked "Moderato assai".

Lyrics for the choir part:

All Christ who have sin-ned here, est res-sus-ci-té, here, unis all who have sin-ned Christ vient de re-

All Christ who have sin-ned here, est res-sus-ci-té, here, unis all who have sin-ned Christ vient de re-

All Christ who have sin-ned here, est res-sus-ci-té, here, unis all who have sin-ned Christ vient de re-

Moderato assai.

here,
- nâi - - - - - tre!

May here re - pent the sin .. By their ho - ly liv -
Paix et fé - li - ci - té. . . Aux dis - ci - ples du maî -

here,
- nâi - - - - - tre!

May here re - pent the sin .. By their ho - ly liv -
Paix et fé - li - ci - té. . . Aux dis - ci - ples du maî -

here,
- nâi - - - - - tre!

May here re - pent the sin .. By their ho - ly liv -
Paix et fé - li - ci - té. . . Aux dis - ci - ples du maî -

-ing.
 -tre!
 Let Earth be se-vere,
 Christ vient de re-nai - - - tre,
 Let Earth be se-Christ vient de re-

-ing.
 -tre!
 Let Earth be se-vere,
 Christ vient de re-nai - - - tre,
 Let Earth be se-Christ vient de re-

-ing.
 -tre!
 Let Earth be se-vere,
 Christ vient de re-nai - - - tre,
 Let Earth be se-Christ vient de re-

The musical score consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) for the orchestra, with dynamic markings such as *ff* and *fff*. Below this is a vocal line with lyrics in Latin and English. The lyrics are:

- vere	Heavh	is for giv - ing!
- nai - - - - tre	Christ	est res-sus-ci - tel.
- vere	Heavh	is for giv - ing!
- nai - - - - tre	Christ	est res-sus-ci - tel.
- vere	Heavh	is for giv - ing!
- nai - - - - tre	Christ	est res-sus-ci - tel.

The bottom system continues the musical notation with dynamic markings *ff* and *fff*.

This musical score page contains the following elements:

- Staff 1-4:** Violin I, Violin II, Viola, and Violoncello parts.
- Staff 5-6:** Flute I and Flute II parts.
- Staff 7-8:** Clarinet I and Clarinet II parts.
- Staff 9-10:** Bassoon I and Bassoon II parts.
- Staff 11:** Contrabassoon part.
- Staff 12:** Bass part.
- Staff 13-14:** Piano part, including a grand staff with treble and bass clefs.
- Staff 15-16:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 17-18:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 19-20:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 21-22:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 23-24:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 25-26:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 27-28:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 29-30:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 31-32:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 33-34:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 35-36:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 37-38:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 39-40:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 41-42:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 43-44:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 45-46:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 47-48:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 49-50:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 51-52:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 53-54:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 55-56:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 57-58:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 59-60:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 61-62:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 63-64:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 65-66:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 67-68:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 69-70:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 71-72:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 73-74:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 75-76:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 77-78:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 79-80:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 81-82:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 83-84:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 85-86:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 87-88:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 89-90:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 91-92:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 93-94:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 95-96:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 97-98:** Additional piano part, including a grand staff with treble and bass clefs.
- Staff 99-100:** Additional piano part, including a grand staff with treble and bass clefs.

Key performance instructions and dynamics include:

- pp* (pianissimo)
- dim. pp* (diminuendo pianissimo)
- Swell.* (Swell)
- f* (forte)
- a2* (second ending)

END OF THE OPERA.