



Lith. de Engelmann.

FAUSTO

DRAMMA IN 2 ATTI

Composto

da

LUGI SPOHR,

Ridotto per il Cembalo da J. P. Pixio.

Prezzo 2 F.

À PARIS,

chez M. Maurice Schlesinger, Éditeur M. de Musique.

Rue de Richelieu N. 97.

Bruno Bisson et Co.

FAUSTO,

DRAMMA IN DUE ATTI,

De L. SPHOR.

A Paris, chez MAURICE SCHLESINGER, Marchand de Musique, Rue de Richelieu N° 97

PERSONAGGI.

FAUSTO	BASSO.
MEFISTOFELE.....	BASSO.
FRANCESCO.....	TENORE.
WOLALDO.....	TENORE.
UGO.....	TENORE.
GULFO.....	BASSO.
CUNEGONDA.....	SOPRANO.
ROSINA.....	SOPRANO.
SICORA.....	SOPRANO.
CORI	

All. vivace.

OUVERTURE Page 2.  4. 50.

ATTO PRIMO.

N° 1. Fausto e Mefistofele.
DUETTO. Page 10.  3. 75.
A de-li-rar in volut-ta-de!
In Simmenlust so sinnlosleben!

N° 2. Wolaldo.
ARIA e DUETTO. Page 19.  2. 4.
Ch'il vi-no alle-gra l'a-ni-mo.
Der Wein erfreut des Menschen Herz.


N° 3. Fausto e Rosina.
DUETTO. Page 22.  2. 50.
Segui, oh ca-rai pas-si mie-i.
Folg' dem Freun-de mit Ver-trau-en.

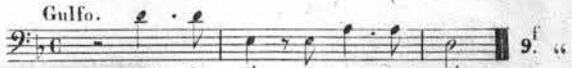
N° 4. Fausto e Francesco.
DUETTO e CORO. Page 27.  5. 4.
E fran-co sol, chi non ha co-sa a-mar.
Nur der ist frei, der nichts zu lie-ben hat.

N° 5. Cunegonda.
SCENA ed ARIA. Page 40.  5. 4.
La not-te fugge or-mai, Si lo sen-to,
Die stille Nacht ent-leicht, Ja ich fühl'es,

N° 6. Ugo.
SCENA ed ARIA. Page 51.  5. 4.
Impenna pur il corso, Si, spera Cunegonda!
Be-flüg-le den Lauf, Ja, hof-fe Kuni-gunde!

N° 7. Ros. Fran. Mefis.
TERZETTO. Page 62.  3. 4.
In-que-ta son, non tro-vo po-sa,
Ich kann nicht ruhn, ich kann nicht ras-ten,

N° 46. Cunegonda.
FINALE. Page 151.  15. 4.
Qual in-gan-no m'ab-ba-glia-va,
Welchem Wahn hat mich ver-blen-det,

N° 8. Gulfo.
FINALE. Page 68.  9. 4.
Ve' la fe-ti-ser-ho-gia,
Nun wohl-lan- Ich hal-te Wört


ATTO SECONDO.


N° 9. INTRODUZIONE. Page 87.  7. 50.
Ar-di, lan-ter-na! Che-si dis-ter-na
Bren-ne, La-ter-ne! Na-he und fer-ne

N° 10. CORO. Page 104.  1. 50.
Ver-sa, oh ciel, di gra-zia i fiu-mi
Sen-de, Him-mel, Se-gens Fül-le

N° 11. Rosina.
CAVATINA. Page 106.  1. 50.
Vor-re-i chia-mar-mi la su-a,
Dürft ich mich nen-nen sein ei-gen,

N°s 12 et 13. Fausto. Aria.
SCENA ed ARIA. Page 108.  3. 75.
Che sento! Stolto me! Non v'ha richiesta,
Wie ist mir! Blöder Thor! Ich kam hier fragen,

N° 14. SESTETTO e CORO. Page 116.  10. 4.
Ah! go-don for-le-li-ci-ta-de,
Lang mö-gen die Theu-e ren-le-ben,

N° 15. Mefistofele.
ARIA e CORO. Page 142.  3. 75.
Va sbra-mando queg-li ar-do-ri,
Stil-le noch dies Wuth-ver-lan-gen,

All^o vivace.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The tempo is marked 'All^o vivace'. The first measure is marked with a forte 'f' dynamic. The second measure is marked with a mezzo-forte 'mf' dynamic. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a rhythmic accompaniment with chords and eighth notes. The word 'cresc' is written above the second staff in the second measure.

The second system continues the piece. The upper staff features a more active melodic line with sixteenth-note runs. The lower staff continues with a steady accompaniment. Dynamics range from 'f' to 'mf'. The key signature remains one sharp.

The third system shows the continuation of the piano texture. The upper staff has a melodic line with some rests, while the lower staff maintains a consistent rhythmic pattern. A fortissimo 'ff' dynamic is indicated in the second measure. The key signature changes to two sharps (F# and C#).

The fourth system continues with the two-sharp key signature. The upper staff has a melodic line with some rests, and the lower staff provides a steady accompaniment. The dynamics are mostly mezzo-forte.

The fifth system features a more active upper staff with sixteenth-note runs. The lower staff continues with a steady accompaniment. The key signature remains two sharps.

The sixth system concludes the page. The upper staff has a melodic line with some rests, and the lower staff provides a steady accompaniment. Dynamics range from mezzo-forte to fortissimo 'ff'. The key signature changes to one sharp (F#).

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff contains a rhythmic accompaniment of chords and eighth notes. A dynamic marking of *p* is present in the middle of the system.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with various intervals and slurs. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *p* is visible.

Third system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and accents. The lower staff continues the accompaniment. Dynamic markings of *f* and *p* are used throughout the system.

Fourth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

Fifth system of musical notation, consisting of two staves. The upper staff shows a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings of *f* and *p* are present.

Sixth system of musical notation, consisting of two staves. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings of *fz*, *p*, and *pp* are present. The word "loco." is written above the staff.

dim.

The first system of music features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). The treble staff begins with a series of chords and a melodic line, marked with a *dim.* (diminuendo) dynamic. The bass staff contains a rhythmic accompaniment with a triplet of eighth notes in the second measure.

fz *p* dim: *f* *ss*

The second system continues the piece. The treble staff shows a melodic line with dynamics ranging from *fz* (forzando) to *p* (piano) and *ss* (sississimo). The bass staff provides a steady accompaniment with a *f* (forte) dynamic.

ss *fz* 8^a

The third system features a treble clef with a key signature of two flats (Bb, Eb) and a bass clef with a key signature of two flats. The treble staff has a melodic line with *ss* (sississimo) dynamics, while the bass staff has a chordal accompaniment with *fz* (forzando) dynamics. An *8^a* (octave) marking is present in the treble staff.

fz loco.

The fourth system shows a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. The treble staff has a melodic line with *fz* (forzando) dynamics, and the bass staff has a melodic line with *loco.* (loco) markings. The bass staff includes first finger (*1*) and fifth finger (*5*) fingering indications.

fz *p* *fz*

The fifth system continues with a treble clef and a key signature of two flats. The treble staff has a melodic line with dynamics *fz*, *p* (piano), and *fz*. The bass staff has a chordal accompaniment with *fz* (forzando) dynamics.

The sixth system features a treble clef with a key signature of two flats and a bass clef with a key signature of two flats. The treble staff has a melodic line with various dynamics, and the bass staff has a rhythmic accompaniment.

dolce.

stringendo il tempo.

Largo grave.

ff

dimin.

p

p

mf

pp

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C). The music consists of chords and moving lines in both hands.

tempo primo.

p

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats and the time signature is common time. The music features a steady rhythmic pattern with some melodic movement.

p

cres

f

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats and the time signature is common time. The music shows a dynamic increase from piano to forte.

ff

p

cres

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats and the time signature is common time. The music features a very loud section followed by a dynamic decrease.

f

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats and the time signature is common time. The music is marked forte and features a complex rhythmic texture.

p

cres

f

Two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats and the time signature is common time. The music shows a dynamic increase from piano to forte.

sempre forte.

f

f

pp

p

p

crescendo.

ff

con fuoco.

fz *ff*

ff

pp *pp*

sempre pianissimo.

risoluto.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It contains several measures of music with eighth and sixteenth notes, some beamed together. The bass staff begins with a bass clef and the same key signature and time signature. It features a dense texture of chords and moving lines. The word "risoluto." is written above the treble staff in the third measure. Dynamic markings include *f* (forte) in the third measure of the treble staff and *p* (piano) in the fourth measure of the bass staff. There are also accents (>) over several notes.

The second system continues the musical piece. The treble staff has a treble clef, two flats, and 4/4 time. It contains measures with eighth and sixteenth notes. The bass staff has a bass clef, two flats, and 4/4 time, with a similar texture of chords and moving lines. Dynamic markings include *p* (piano) in the second measure of the treble staff and the third measure of the bass staff. Accents (>) are present over several notes.

8^a

loco.

The third system features a treble clef, two flats, and 4/4 time. The first measure has an *fz* (forzando) marking. The second measure has an *f* marking. A dashed line with an "8^a" marking indicates an octave shift. The word "loco." is written above the treble staff in the third measure. The bass staff has a bass clef, two flats, and 4/4 time, with a *p* (piano) marking in the third measure. Accents (>) are present over several notes.

The fourth system continues the piece. The treble staff has a treble clef, two flats, and 4/4 time, with eighth and sixteenth notes. The bass staff has a bass clef, two flats, and 4/4 time, with a similar texture of chords and moving lines. Dynamic markings include *f* (forte) in the first measure of the treble staff and *ff* (fortissimo) in the third measure of the bass staff. Accents (>) are present over several notes.

The fifth system continues the piece. The treble staff has a treble clef, two flats, and 4/4 time, with eighth and sixteenth notes. The bass staff has a bass clef, two flats, and 4/4 time, with a similar texture of chords and moving lines. Dynamic markings include *f* (forte) in the first measure of the treble staff and *ff* (fortissimo) in the third measure of the bass staff. Accents (>) are present over several notes.

The sixth system concludes the piece. The treble staff has a treble clef, two flats, and 4/4 time, with eighth and sixteenth notes. The bass staff has a bass clef, two flats, and 4/4 time, with a similar texture of chords and moving lines. Dynamic markings include *f* (forte) in the first measure of the treble staff and *ff* (fortissimo) in the third measure of the bass staff. Accents (>) are present over several notes. The system ends with a double bar line.

Tempo di minuetto

DUETTO.

Ballo nel Theatre.

Nº 1.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (p) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some triplet markings in the upper staff.

The second system continues the musical piece with two staves. The notation includes various rhythmic patterns and articulation marks such as slurs and accents. The key signature remains one flat and the time signature 3/4.

The third system of musical notation continues the piece. It features a variety of note values and rests, with some triplet markings in the upper staff. The overall texture is characteristic of a classical minuet.

The fourth system of musical notation continues the piece. It includes a variety of rhythmic patterns and articulation marks. The key signature remains one flat and the time signature 3/4.

The fifth system of musical notation continues the piece. It features a variety of note values and rests, with some triplet markings in the upper staff. The overall texture is characteristic of a classical minuet.

The sixth system of musical notation continues the piece. It includes a variety of rhythmic patterns and articulation marks. The key signature remains one flat and the time signature 3/4.

The seventh system of musical notation continues the piece. It features a variety of note values and rests, with some triplet markings in the upper staff. The overall texture is characteristic of a classical minuet.

Musical notation for the first system, including vocal line and piano accompaniment.

Fausto. Quasi Recitativo ma a Tempo.
Faust.

Vocal line for the second system.

A deli - rar in vo - luttade!
In Simmenlust so sinnlos leben!

Piano accompaniment for the second system.

Vocal line for the third system.

Qual fol - le illu - si - on!
Ein e - - leud Gau - kel - spiel!

Ten - va col ban - chettar.
Hin - weg mit Schmaus und Tanz,

Piano accompaniment for the third system.

Vocal line for the fourth system.

col te dio - de' fe - sti - ni sa - gra - tia Bac - co, via di qua!
mit diesen schaa - len Fe - sten, ge - weih't der Völ - le - rey, hin - weg!

Piano accompaniment for the fourth system.

Mefistofele.
Mephistofeles.

Vocal line for the fifth system.

In ric - ca son - tu - o - si - ta qual re pas - sa - - sti la se - ra -
Du hast in wei - cher Üippig - keit den A - bend kö - - nig - lich verschwel -

Piano accompaniment for the fifth system.

Fausto.
Faust.

ta, e sprezzai or quelle feste, che pur quest'oggi tu brama vi! Ten
 get, und schmädest nun die - se Feste, die li - stend' da hie - te noch gesucht! Hin -

và! Di no ja eschifocari - cando il cuor bramato, e vo - - to il lasciano, spegnendo qualsi sia più alto sen
 weg! Mit ekler Sätti gunghe - laden sie - und lassen wüst und leer das Herz, er - sticken je - des höhere Ge -

tir, e pur e - stinguono nell'anima l'ardor fo - co - so del de - si - o. Te - si io co -
 fühl, und lö - schen aus in der Seele das heiss er - glü - hende Ver - lan - gen. War das mein

Mefistofele.
Mephistopheles

là? Quel verme - ne, ap - pe - na usci - to dalla mota, nuotar pretende lassù nell'empì -
 Ziel? Der Er - denwurm, kaum aus dem Schlamm hervorge - krochen, will droben baden im Ae - therglanz des

Fausto.
Faust.

re - os go - dendo ambrosia cogli Dei. Di ciò ch'in - al - za quel verme, ca - pir, mal va - gio da ca -
 Himmels - und schmausen an der Götter Tafel. Was die - sen Wurm so hoch erhebt, das Ver - wor - fener! zu

gion, non li ce a te, on-de o-diogli porti, in-vi-dia, oltraggio, e ro-vi-na; ma pa-ce u-ma-ni-
 fassen, ist dir versagt, drum musst du ihm hassen, be-neiden, herabzieh und ver-derben; doch Menschheit, sey ge-

Mefist.
Mephist.

ta, vendi-che-rot-ti dell'infer-no! Son pre-so di stupor! Che sen-ti- - ro? Vi ad il lo
 trost, ich will dich rä-chen an der Hölle! Mich fast Verwunderung! Was werd' ich hö-ren? O sag'es

Faust. Fausto.

Paz-zerello, oh qual ar-dir,
 Ha! du wähltest armer Thor,

sù, che d'alto tut trovasti!
 schnell, was Hohes du ersonnen!

Pazze rello è vano ardir prendermi d'astuzie all
 Bettel stolzer, eit-ler Thor: nich mit Menschen list zu

Poco adagio.

pren-dermi de'sensi all' a-mo, a tur-bar quel ben ch'io
 mich mit niedrer Lust zu fan-gen, zu be-täu-ben dies Ver-

a-mo. fangen, quanto brami ben sentiamo, ma Pluton sa pre-ve-nir, ma Pluton sa pre-ve
 wold versteh' ich dein Ver-langen, doch die Hölle köm't dir vor, doch die Hölle köm't dir

bra - mo - co' de - mo - ni del de - sir! Qual' ar - -
 lan - gen. durch der Sin - ne lau - - - ten Chor! Ar - - - mer

mir pazzello, al tuo ardir! Quanto brami quanto brami ben sen - tiamo, ma Plu - ton sa pre - ve -
 vor bettelstolzer eit - ler Thor! Wohl versteh' ich dein Ver - laugen, doch die Hölle kommt dir

dir!
Thor!

Fausto.
Faust.

mir!
vor!

Oh, che gio - ja, che con - ten - to, che
 Ja, es soll mir Won - ne schaffen, es

Allegro.

gio - ja, che con - ten - to, batter ti coll' ar - ma - men - to, che mi dà il tu - o po -
 soll mir Won - ne schaffen, euch zu schla - gen mit den Waf - fen, die mir bie - thet eu - - re

Mefisto.
Mephisto.

Fausto.
Faust.

Mefisto.
Mephisto.

ter. Or su! Tramanigliati vie - ne. Li adpre - rò a far del be - ne. Di'
 Macht Wah - lan! Sie ist in deinen Hän - den. Zum Gu - ten willich sie ver - wen - den. Ge -

pur! e fat - to il tuo vo - ler! Di' pur! è fat - - - - - to il
 beut' und al - les ist voll-bracht! Ge-beut'und al - - - - - les

Faust. Fausto.
 tuo vo - ler. Fa - rò gran dote all'in - di
 ist voll - bracht. Den Man - gel will ich reich be -

gen - za, go - drà il mes - chi - no l'o - pu - len - - - za.
 ga - ben, mit Lust der Menschheit E - leud la - - - ben,

scior - rol - lo d'ogni dis - - - pia - cer, scior - rol - - -
 sie lö - sen aus der Lèi - - - den Acht, sie lö - - -

lo d'ogni dis pia - cer, scior - rol - - -
 sen aus der Lèi - - - den Acht, sie lö - - -

lo do - - - - - gni dis - - - - - pia - cer I
 sen aus der Lei - - - - - den Acht. ich

cen - ni tuoi e se - gui - rò, sa - rai pa - dron, io ser - vi - rò, sa - rai pa - dron, io ser - vi -
 muss, was dir gefällt, voll - ziehn; so lang' du Herr, ich Die - ner bin, so lang' du Herr, ich Die - ner

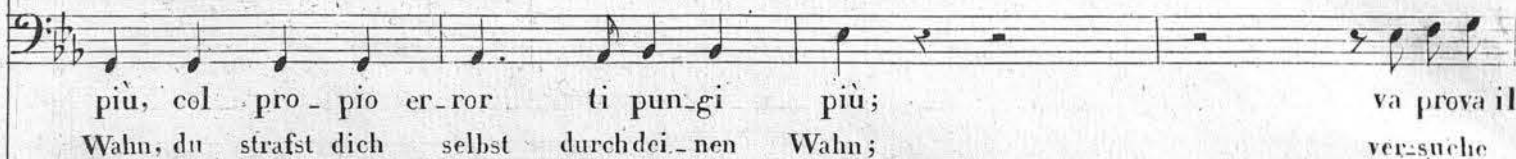
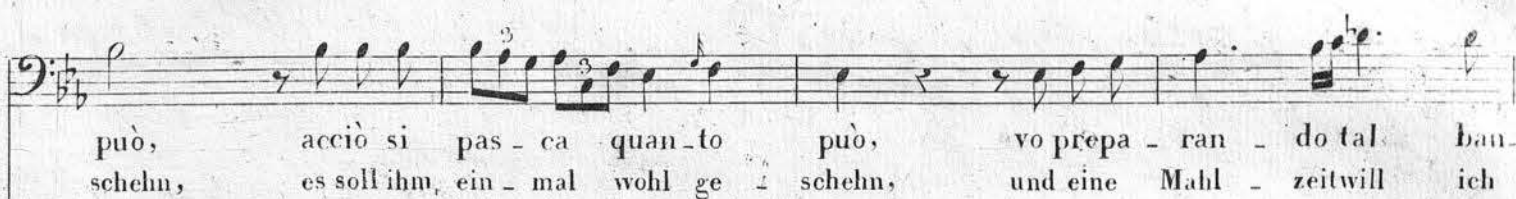
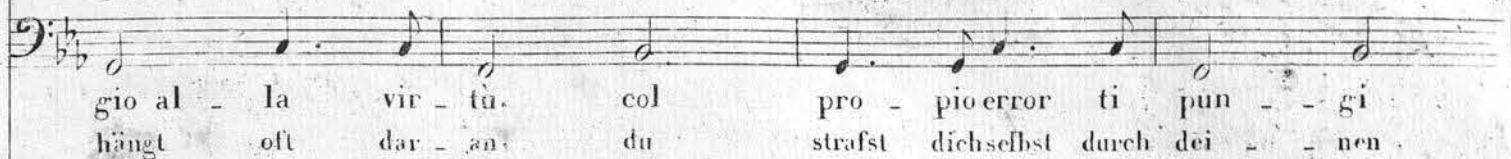
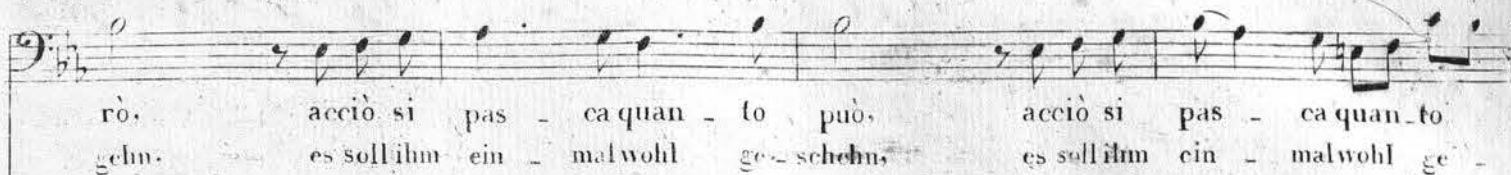
pp *cres* *f*

Fausto
 Faust.

Vo prepa - ran - do tal ban - chet - to, qual mai quaggiù non s'or - di -
 Und eine Mahl - zeit will ich hal - ten, wie sie die Welt noch nie ge -
 rò, Va prova il cal - le di be - fat - ti dal mal già
 hin, Ver suche dich in gu - ten Tha - ten, wenn du dem

no. sa - rà pin - cer - na il bel di - let - to, la pover - tà vi me - ne -
 schu. die Lust soll da als Wir - thinn schal - ten, das Elend hin - zu Ga - ste

mes - so in ser - vi - tù; per quanto al me - glio che t'a - dat - ti, s'appicca il peg -
 Bö - - - sen Un - ter - than; das Bes - te wird dir schlecht ge - ra - then - das Bö - ses te



let to, la po-ver-tà vi me-ne-ro, ac-cio si pas-ca quan-to
 schal-ten, das E-lend hin zu Ga-ste gehn, es soll ihm ein-mäl wohl ge-

me-glio che ta-dat-ti, s'appie-ca il peg-gio al-la vir-tù; col
 wird dir schlecht ge-ra-then, das Bö-se ste hängt oft dar-an; du

può, ac-cio si pas-ca quan-to può, ac-cio si pas-ca
 sehnes soll ihm ein-mäl wohl ge-sehnes soll ihm ein-mäl

pro-pio error-ti pun-gi più, col
 strafst dich selbst durch dei-nen Wahn, du

quan-to può.
 wohl ge-sehn.

pro-pio er-ror-ti pun-gi più.
 strafst dich selbst durch deinen Wahn.

ARIA E CORO.

Allegretto

Nº 2.

Wolaldo.
Wohlhalt.

- 1. Ch'il vi - no alle - gra
- 2. Mi - glior com - pa - gno
- 1. Der Wein er - freut des
- 2. Er ist des Men - schen

Ia - ni - mo, è an - ti - ca ve - ri - tà, il vi - no in - vo - glia a
 mai non vha, e - gli apre bocca, e cor, chi cova il ma - le e
 Mens - chen Herz, der al te Spruch hat recht, der Wein er - weckt zu
 be - ster Freund, er öff - net Herz und Mund, und wenn es ei - ner

giu - bi - lo, e ma stro il ser - vo fà; on - de uso anti - co
 pia - no va, t'ad - di - ta il vi - no ognor; drum lie - ben wir nach
 Lust und Scherz, macht gleich dem Herrn den Knecht;
 ü - bel meint, so macht er's treu - lich kund;

se - guitiam, el soa - ve net - tare - as saggiam, il vi no, il vi no, il
 al - tem Brauch dem Gott ge - geb - nen Nek - tar auch, den Wein, den Wein, den

Tutti.

vin!
Wein!On - de uso an - ti - co se - gui - tiam, e' l soa - ve net - ta -
Drum lie - ben wir nach al - tem Brauch, den Gott ge - geb - nenOn - de uso an - ti - co se - gui - tiam, e' l soa - ve net - ta -
Drum lie - ben wir nach al - tem Brauch, den Gott ge - geb - nenre as - saggiam, il vi - no, il vi - no, il vin!
Nek - tar auch, den Wein, den Wein, den Wein!re as - saggiam, il vi - no, il vi - no, il vin!
Nek - tar auch, den Wein, den Wein, den Wein!3 Ma chi il rispet - to per - de gli, bef -
3 Doch, wer ihm den Re - spekt ver - sagt, undfan - do sua vir - tù, tra mil - le guai rag - gi - - rasi, fin -
ihn zu mei - stern denkt, der wird von ihm auch bass geplagt, bis

chè pon le ar-mi giù on de u-so anti-co se-gui-tiam. e'l
 er das Fahn-lein senkt; drum-lie-ben wir nach al-tem Brauch, den

soa-ve net-ta-re as-saggiam, il vi-no, il vi-no, il vin. *tutti.*
 Gott ge-geb-nen Neck-tar auch, den Wein, den Wein, den Wein. *On-Drum*

On-Drum

de u-so anti-co se-gui-tiam, e'l soa-ve net-ta-re as-saggiam, il
 lie-ben wir nach al-tem Brauch, den Gott ge-geb-nen Neck-tar auch, den

de u-so an-ti-co se-gui-tiam, e'l soa-ve net-ta-re as-saggiam, il
 lie-ben wir nach al-tem Brauch, den Gott ge-geb-nen Neck-tar auch, den

vi-no, il vi-no, il vin.
 Wein, den Wein den Wein.

vi-no, il vi-no, il vin.
 Wein, den Wein, den Wein.

DUETTO.

Andante

N° 5.

Fausto
Faust

Segui, oh ca - ra, i pas - si mie - i; con bel brio, e pie - na fè! dolce a -
 folg' dem Freun - de mit Ver - trau - en. Auf! er - heit - re dei - nen Sinn! Fort von

Rosina.
Röschen.

si - lo al cor vor - re - i, ma dis - costo, ac - can - - - to a te. Segui, oh
 hier, auf stil - len Au - en, lass uns froh, Ge - lieb - - - te, ziehn! Ja ich

ca - - ro, i pas - si tuo - i, e non te - mo in buo - na fè. Dove a -
 fol - - ge mit Ver - trau - en, Furcht und Zwei - fel schwin - den hin. Fort von

si - lo al cor tu vuo - - i, vo - glio star ac - can - to a te, vo - glio
 hier, auf stil - le Au - - en, werd' ich gern, Ge - lieb - ter, ziehn, werd' ich

star ac can - to a - te, Balza il pet - to dal pia - cer, di star
 gem. Ge - lieb - ter, zahn, Froh be - wegt es mir die Brust, dort mit
 Fau t. Fausto.

Balza il pet - to dal pia - cer, di star - li a se - no, a
 Froh be - wegt es mir die Brust, dort mit dir ver - eint zu

li a se - no, a se - no, a
 dir ver eint zu le - ben.

se - no, a se - no, a se - no, a te - co u - ni - to ric - co, e
 le - ben, ver - eint zu le - ben, Herz dem Her - zen treu er -

te - co u - ni - ta ric - co, e pie - no sen - to il co - re del go -
 Herz dem Her - zen treu er - ge - ben, reich an Lie - be, reich an
 pie - no dell' a - mor, e del go - der,
 ge - ben, reich an Lie - be, reich an Lust,

der, sento il co - re, sen - to il co - re del go -
 Lust, reich an Lie - be, reich an Lie - be, reich an

te - co u - ni - to ric - co, e pie - no dell' a - mor, e del go -
 Herz dem Her - zen treu er - ge - ben, reich an Lie - be, rich an

der, sento il co - re, sen - to il co - re del go -
 Lust, reich an Lie - be, reich an Lie - be, reich an

der; te - co u - ni - - ta ric - co e pie - - no sen - to il
 Lust; Herz dem Her - - zen treu er - ge - - ben reich an

der; te - co u - ni - - to ric - co e pie - - no dell' a -
 Lust; Herz dem Her - - zen treu er - ge - - ben, reich an

co - re del go - der, sento il co - re del go - - der,
 Lie - be reich an Lust, reich an Lie - be, reich an Lust,

mor e del go - der, dell' a - mor e del go - - der,
 Lie - be reich an Lust, reich an Lie - be, reich an Lust,

Sogge - zion là non si sen - te, sia nel
 Keines Zwan - ges Fes - sel bin - det dort uns

Franchi sen - si in franca men - te, o - sa il
 Was die See - - le frei em - pfin - det, thut sie

dir, o va - gheg - giar.
 fer - ner Aug' und Mund.

Lab - bro pa - le - sar, o - sa il lab - bro pa - le - sar, Balza il
 frei und of - fen kund, thut sie frei und of - fen kund, Froh be

Balza il pet - to dal pia -
 Froh be - wegt es mir die

pet - to dal pia - cer, di star - li a seno, a se - no,
 wegt es mir die Brust, dort mit dir ver - eint zu le - ben.

cer, di star li a sen, di star li a seno, a se - no,
 Brust, dort mit dir ver - eint, dort mit dir ver - eint zu le - ben.

te - co u - ni - ta - ric - co, e pie - no sen - to il co - re del
 Herz dem Her - zen treu er - ge - ben, reich an Lie - be, reich an

te - co u - ni - to - ric - co, e pie - no
 Herz dem Her - zen treu er - ge - ben,

der; te - co u - ni - ta - ric - co e pie - no sen - to il
 Lust; Herz dem Her - zen treu er - ge - ben, reich an

dell' amor, e del go - der, dell' amor e, dell' a
 reich an Lie - be, reich an Lust, reich an Lie - be, reich an

co - re del go - der: te co u - ni - ta - ric - co, e
 Lie - be, reich an Lust: Herz dem Her - zen treu er -

-mor e del go - der; te co u - ni - to - ric - co, e
 Lie - be, reich an Lust; Herz dem Her - zen treu er -

pie - no sento il co - re del go - der, te - co uni - ta - ric - co, e
 ge - ben, reich an Lie - be, reich an Lust, Herz dem Her - zen treu er -

pie - no dell' a - mor, e del go - der, te co uni - to - ric - co, e
 ge - ben, reich an Lie - be, reich an Lust, Herz dem Her - zen treu er -

pie - no sen - to il co - re del go - der, sento il co - re del go -
 ge - ben, reich an Lie - be, reich an Lust, reich an Lie - be, reich an
 pie - no dell' a - mor, e del go - der, dell' a - mor, e del go -
 ge - ben, reich an Lie - be, reich an Lust, reich an Lie - be, reich an

der.
Lust.

der.
Lust.

N^o 4

Allegro.

pp

Fausto.
Faust.

E fran - co sol, chi non ha co - sa a - mar. Ad -
Nur der ist frei, der nichts zu lie - ben hat. Ich

Fausts Freunde.
Gli amici di Fausto.

- dio, pia - - cer! Or pre - sto al far! *p* Ec - co -
hab' ent - - sagt, nun rasch zur That! Sich'uns

p Ec - co -
Sich'uns

p Ec - co - ci pa - ra - ti.e
Sich'uns hier bereit und

- ci pa - ra - ti - e - le - sti, per par - tir al cen - no pres - ti,
 hier bereit und fer - tig, deines Winks zur Fahrt ge - wär - tig.

- ci pa - ra - ti - e - le - sti, per par - tir al cen - no pres - ti -
 hier bereit und fer - tig, deines Winks zur Fahrt ge - wär - tig.

le - sti per par - tir al cen - no pres - ti -
 fer - tig, deines Winks zur Fahrt ge - wär - tig.

poco a

poco cres

Francesco.
 Franz.

f *Sù, Sù, en - triam! A*
 Mu - thig her - ein! Wir

- cen - do. *ff*

li - be - rar - la an - diam! Ei non ci scap - pe -
 müs - sen sie be - frein! Er soll uns nicht ent -

ga loco

ra flichn *ff* A Wir li - be - rar - la an - diam! Ei
 wol - len sie be - frein! Er

Coro. Chor. *ff* A Wir li - be - rar - la an - diam! Ei
 wol - len sie be - frein! Er

ff A Wir li - be - rar - la an - diam! Ei
 wol - len sie be - frein! Er

ff A Wir li - be - rar - la an - diam! Ei
 wol - len sie be - frein! Er

Fausto.
Faust.
 non ci scap - pe - rà Doh! Doh! Quell'impazzir, che
 soll uns nicht ent - flichn Halt! Halt! Un - sinni - ge! wo -

non ci scap - pe - rà Che ma sa - rà?
 soll uns nicht ent - flichn Was soll das seyn?

Gli amici di Fausto.
Faust's Freunde.
 non ci scap - pe - rà Che mai sa - rà?
 soll uns nicht ent - flichn Was soll das seyn?

Coro.
Chor.
 non ci scap - pe - rà Che mai sa - rà?
 soll uns nicht ent - flichn Was soll das seyn?

Francesco.
Franz.
 vuol? Lo strego - ne or ec - co qui,
 hin? Seht! Das ist der Zaub - rer hier,

quella porta è da guar dar.
nehmet wohl in Acht die Thür.

che non scap - pi
lasst ihn nicht ent -

Gli amici di Fausto.
Faust's Freunde.

Mat - ti, qual fol - li - a!
Ist das Volk von Sin - nen!

vi - a!
- rin - nen!

Mat - ti qual fol - li - a!
Ist das Volk von Sin - nen!

Non van ne in sua ba - li - a!
Frei geht er nicht von - hin - nen!

Non van ne in sua ba - li - a!
Frei geht er nicht von - hin - nen!

Non van ne in sua ba - li - a!
Frei geht er nicht von - hin - nen!

Non van ne in sua ba - li - a!
Frei geht er nicht von - hin - nen!

Fausto.
Faust.

Francesco.
Franz.

Eh, par la - te, che qui fi - a?
Sprecht, was wollt ihr hier be - gin - nen?

Col far ma - lie,
Durch Zau - be - rei

per magi - ar - te la Ro -
und bö - ses We - sen habt ihr

si - na at - tra - sti tu; or - por - tia - mo ar - mi - ta - te, per tor la a
 Rös - chen uns ent - führt; wir kommen mit ge - weih - ten Waf - fen, aus eu - rer

te, se fossi Mar - te, dando - ti le me - ri - ta - te ri com -
 Macht sie zu er - lö - sen, und den Lohn euch zu ver - schaf - fen, wie es

- pen - se a Bel - se - bù Ren - di - la!
 sol - cher That ge - büht Gebt sie raus!

Coro. Chor. *f* Ren - di - sie
 Gebt sie

f Ren - di - sie
 Gebt sie

f Ren - di - sie
 Gebt sie

la! raus! **Gli amici di Fausto.**
la! raus! **Faust's Freunde.**

la! raus! **Sù!** **Sù** **Cac-ciam la via di qua** **Coro.** **Ren-di-**
la! raus! **Auf!** **Auf** **Wir ja-gen sie hin-aus** **Chor.** **Gebt sie**

la! raus! **Sù!** **Sù** **Cac-ciam la via di qua** **Ren-di-**
la! raus! **Auf!** **Auf** **Wir ja-gen sie hin-aus** **Gebt sie**

la! raus! **Sù!** **Sù** **Cac-ciam la via di qua** **Ren-di-**
la! raus! **Auf!** **Auf** **Wir ja-gen sie hin-aus** **Gebt sie**

la! raus! **Sù!** **Sù** **Cac-ciam la via di qua** **Ren-di-**
la! raus! **Auf!** **Auf** **Wir ja-gen sie hin-aus** **Gebt sie**

la! raus! **Ren-di- la!** **Sela cerchi in ca-sa là!** **No, f el-la è nascos-ta**
la! raus! **Gebt sie raus!** **Suchet sie bei euch zu Haus! Nein! Ver-bor-gen ist sie**

la! raus! **Ren-di- la!**

la! raus! **Ren-di- la!**

la! raus! **Ren-di- la!**

la! raus! **Ren-di- la!**

la! raus! **Ren-di- la!**

la! raus! **Ren-di- la!**

qui, quella por - ta schiuda - si!
 hier, öffnet je - ne Zim - mer - thür!

Quella por - ta schiuda - si!
 Oeffnet je - ne Zim - mer - thür!

Quella por - ta schiuda - si!
 Oeffnet je - ne Zim - mer - thür!

Caro Chor

sp *tr* *tr* *p*

Fausto.
 Faust.

E el - la qui?
 Ist sie hier?

pp *pp*

Francesco.
 Franz.

Ro - sa!
 Röschen!

Ro - sa, vieni in
 Röschen, komm her.

qua!
 - vor!

Niu - na vo - ceudir si
 Kei - nen Laut vernimmt mein

fà! Nulla è qui convien an - dar, l'al - tra stanza a ri - guar -
 Ohr! Hier ist nichts; doch lasst uns gehn, auch das an - dre Zim - mer

Gli amici di Fausto. Fausto.
 Faust's Freunde. Faust.

- dar Non Io turba ciò che fan - no! È el - la
 schn Ru - hig lässt er sie ge - wähl - ren! Ist sie

Non Io turba ciò che fan - no!
 Ru - hig lässt er sie ge - wähl - ren!

L'al - tra stanza è da guar - dar!
 Lasst das an - dre Zim - mer sehn!

Coro
Chor. L'al - tra stanza è da guar - dar!
 Lasst das an - dre Zim - mer sehn!

L'al - tra stanza è da guar - dar!
 Lasst das an - dre Zim - mer sehn!

L'al - tra stanza è da guar - dar!
 Lasst das an - dre Zim - mer sehn!

Francesco!
 Franz.

qui? Ro - sa! Ro - sa, dac - ci un
 hier? Rös - chen! Rüs - chengib ein

se - gno! Pron - ti siamo al tuo so - ste - gno
 Zei - chen! Hül - fe wol - len wir dir rei - chen

Nul - la ve - do, nul - la sen - to! Di ma -
 Nichts zu se - hen, nichts zu hö - ren! Das ist

<p>- lia è gio - co, e er - ror! Blend - werk, Zau - be - rei!</p>	<p><i>f</i> Di ma - lia è gio - co, e er - Das ist Blend - werk Zau - be -</p>
<p><i>Coro.</i> <i>Chor.</i></p>	<p><i>f</i> Di ma - lia è gio - co, e er - Das ist Blend - werk Zau - be -</p>
<p><i>f</i> Di ma - lia è gio - co, e er - Das ist Blend - werk Zau - be -</p>	<p><i>f</i> Di ma - lia è gio - co, e er - Das ist Blend - werk Zau - be -</p>

Gli amici di Fausto.
Faust's Freunde.

-ror!
-rei!

-ror!
-rei!

-ror!
-rei!

-ror!
-rei!

f Λ cer - car s'im - pa - ri un
Su - - chen wol - len wir euch

f Λ cer - car s'im - pa - ri un
Su - - chen wol - len wir euch

giun - to!
leh - ren!

giun - to!
leh - ren!

Fausto.
Faust.

Re - sta - vi qualch'al - tro as -
Habt ihr sonst noch ein Be -

Francesco.
Franz.

- sun - to? A sen - tir - lo sei tu giun - to! Su! Com - pa - gni, fa - te
- geh - ren? Also gleich sollt ihr es hö - ren! Auf! Ihr Her - ren! Frisch hör -

cres *f* *tr*

cor! Ma-no al ma-go! Via di qui! Va-da
 - bei! Greift den Zaub-er! Führt ihm fort! Fort von

Coro.
Chor.

Va-da
Fort von

Va-da
Fort von

Va-da
Fort von

Gli amici di Fausto.
Faust's Freunde.

Qual ar-di-to dir! So-cj! Nel par-
 Welch ver-weg-nes Wort! Freun-de! Noch ein

Qual ar-di-to dir!
 Welch ver-weg-nes Wort!

Qual ar-di-to dir!
 Welch ver-weg-nes Wort!

Fausto.
Faust.

pre-sto! Si, si!
 hin-nen! Fort, fort!

pre-sto! Si, si!
 hin-nen! Fort, fort!

pre-sto! Si, si!
 hin-nen! Fort, fort!

pre-sto! Si, si!
 hin-nen! Fort, fort!

- tir di - co in buo - na fe: qua da
 Wort eh wir gehn von hier her zu

me! Que' lu - mi via! Man - to sten - di ti an
 mir! Lich - ter ver löscht! Man - tel brei te dich

- cor! Sal - do o - gnun stia, las - sù sortia - mo
 aus! Hal - tet euch fest, o - ben fah - ren wir'

fuor Oh cie - lo!
 naus O Schrecken!

Coro
 Chor

Oh cie - lo!
 O Schrecken!

Oh cie - lo!
 O Schrecken!

che or - ror! Di ca - sa in
 O Graus! O - ben durchs

che or - ror! Di ca - sa in
 O Graus! O - ben durchs

che or - ror! Di ca - sa in
 O Graus! O - ben durchs

fuor vo - lansi or - or! Oh cielo! Che or - ror!
 Haus fah - ren sie' naus! O Schrecken! O Graus!

fuor vo - lansi or - or Oh cielo! Che or - ror!
 Haus fah - ren sie' naus! O Schrecken! O Graus!

fuor vo - lansi or - or Oh cielo! Che or - ror!
 Haus fah - ren sie' naus! O Schrecken! O Graus!

p *pp* *dim*

SCENA ED ARIA.

Nº 5.

Canegenda.
Kunigunde.

La notte fugge or-mai, fuggonde' so-gni le fan - tasme.
Die stille Nacht ent-weicht, mit ihr der Träume Gaukel - bilder.

Che alter-namente og - nor qual lume e oscu - ri - tà, por-tando or-pena, ed or pia -
Im Wechsel immer - dar, gleich Fins-ter-niss und Licht; mit Qualen bald, und bald mit

-cer, in ogni notte as se dia - no l'ambascio - so se no. Ah! qual so-gno pur stan -
Lust um-lagern sie all-nächtlich mir die angst-beweg-te Seele. Halwelch ein Traum hat die - se

-not - te des - tom - mi spa - ven - tan - do! Vi - di l'ama - to
Nacht vom Schlummer mich auf - ge - schreckt! Den Gelieb - ten

ben, il mio ca - ro spo - so, innanzi a
 sah ich, mei-nen theu - ren Hu - go, er stand

me star colle brac - cia ste - se, per strin - germial suo
 vor mir, aus - gebrei - tet die Ar - me, lie - bend mich zu um-

se - no; ma guai! la fac - cia gli fu
 fas - sen; doch ach! sein Ant - litz war blass und

smor - ta, nel ge - lid' oc - chio fu spen - ta la fiamma d'a -
 kalt, im star - ren Au - ge er - lo - schen der Lie - be

stringendo il tempo.

-mo - re, e mi - sera gorgo - gli - o dal cor fi - do
 Sehnsucht und We - he mir! aus seinem treu - en Herzen

di sangue tetro un rio!
quoll ein blu-tig dun-klar Strom!

Oi-bò! Non
Dochnein! Es

fù che vani-ma-go del so-gnar, d'acce-sa fan-ta-sia lil-lu-si-on, la qual
war nur eines Trau-mes leer Ge-bild, der heis-sen Phan-ta-sie trug-volles Spiel, das mich

Allegro.

m'impau-ri nel tur-bu-len-to sonno.
auf geschreckt im un-ruh vol-len Schlafe.

Allegro.

cres.

Si, vi-vi ancor, U-
Noch lebt er ja, mein

-go-ne vendi carmi potrai del mal-va-gio, che quì mi tien pri-gione, tra mi-
Hugo, mich zu rächen an dem Ver-wor-fe-nen, der hier mich hält ge-fan-gen, bald mit

nacce, e tra lu-sin-ghe-ri - e cercan-do a movermi all'a-mar. Oh che or-
 Drohen und bald mit Schmeicheln mich zur Liebe will be-zwe-gen. O der

-ror!
 Qual!

Ma vassi e - sacer - bando il mio rancor,
 A-ber grösser nur und stär-ker wird mein Hass.

ed as-so-da-si la fede, ch'U-go - lino a te giu - ra - i! Si, lo
 und nur fester mei-ne Treue, die ich, Ilugo, dir geschworen! Ja, ich

Larghetto con moto

sen-to, ch'a - mor fi - do puon - ne il pet - to in - co - rag -
 fühl' es, treu - e Lie - be gibt dem Her - zen Muth un

giar! Kraft! Si, lo sen to, ch'a mor
Ja, ich fühl' es, treu e

dolce

fi - do pos - sa il pet - to in co - rag - giar! La sua
Lie - be gibt dem Her - zen Muth und Kraft! An ihr

for - za rom - pe il ni - do dell' a - stu - to ma - neg -
scheitert das Ge - trie - be, wel - ches List und Bos - heit

giar; il po - ter gli cede il van - to, e la mor - teei sa scher -
schafft; selbst Ge - walt muss vor ihr wei - chen, und der Tod in Schanden -

fz *p*

nie! Uom non v'ha che giun - ga a tan - to, trasse in
stehn! Kei - ne Macht kann sie er - rei - chen, sie ent -

ciel suo pro-ve-nir, Uom non v'ha che giunga a-tan-to, trasse in
 -stammt aus Himmels Hö'n, kei-ne Macht kann sie er-rei-chen, sie, ent-

ciel suo pro-ve-nir; uom non v'ha che giunga a tan-to, trasse in
 stammt aus Him-mels Hö'n; kei-ne Macht kann sie er-rei-chen, sie ent
 con la parte. con la
 a tempo.

ciel suo pro-ve-nir. Sì, lo sen-to,
 stammt aus Him-mels hö'n. Ja, ich fühl'-es,
 parte. a tempo.

ch'a-mor fi-do pos-sa il pet-to in co-rag-giar,
 treu-e Lie-be gibt dem Her-zen Muth und Kraft,

pos-sa il pet-to in co-rag-giar!
 gibt dem Her-zen Muth und Kraft!

Allegro.

Or - sù! Or - sù! cru - del! I
 Wohl - an! Wohl - an! Ty rann! Ver -

dar - di tuoi pur ten - ta! che il tuo furor s'al - len - ta, ma sal - do è un cor fe -
 - su - che dei - ne Waffen! Eh wird dein Grimm er - schlaffen, als Treu - è wanken

- del, che il tuo fu - ror s'al - len - ta, ma sal -
 kann, eh wird dein Grimm er - schlaffen, als Treu -

- do è un cor fè - del. A
 - e wanken kann. Ja,

te, pur so - lo, a te, m'im - pe - gno, Ugon, in do - no, per
 dir, nur dir al - lein, bin Hu - go, ich er - ge - ben, dir

te sol go - do, e so - no, tua son mo - ren - do af - fè, tua son
 ein - zig will ich le - ben, und dein im To - de seyn, und dein

mo - ren - do af -
 im To - de

- fè. Sì, lo sen - to, ch'a - mor fi - do pos - sail
 seyn. Ja, ich fühl' es, treu - e Lie - be gibt dem

pet - to in co - rag - giar, la sua
 ller - zen Muth und Kraft, an ihr

for - zompeil ni - do, dell' a - stu - to ma - neg -
 schei - tert das Ge - trie - be, vel - ches List und Bos - heit

giar, il po - ter gli ce - de il van - to, e la mor - teci sà scher -
 schafft, selbst Ge - walt muss vor ihr wei - chen, und der Tod in Schanden

nir!
 stehn!

ces - cen - do.

Or - sù! Or - sù! Cru - del!
 Wohl an! Wohl an! Ty - rann!

I dar - di tuoi pur ten - ta!
 Ver - su - che dei ne Waf - fen!

ch'il tuo fu - ror s'al - len - ta, ch'il tuo fu - ror s'al -
 Eh wird dein Grimm er schlaf - fen, eh wird dein Grimm er

len - ta, ma sal -
 schlaffen, als Treu -

- - - do è un cor fe - del. A, te, pur so - lo a
 - - - e wan - ken kann. Ja, dir, nur dir al -

te, m'im - pe - gno, Ugon, in - do - no, per te sol go - do, e
 - lein, bin llu - go ich er - ge - ben, dir ein - zig will ich

so - no, tua son, tua son, mo -
 le - ben, und dein, und dein im

- ren do af - fe, tua son
 To - de seyn und dein

mo - ren - - do af -
im To - - - de

- fè, tua son mo - ren - do affè, tua son, tua
seyn, und dein im To - de seyn, und dein, und

son mo - ren - - do af - fè.
dein im To - - - de seyn.

cres.