

# Fausts Verdammung.

Dramatische Legende in 4 Abtheilungen.

## La Damnation de Faust.

Légende Dramatique en 4 Parties.

## The Damnation of Faust.

Dramatic Legend in 4 Parts.

Violino I.

### I.

SCENE I.

H. Berlioz, Op. 24.

Plaines de Hongrie.- Ebene in Ungarn.- Plains of Hungary.

Andante placido, non troppo lento. (♩ = 152)

8 **1** 16 Faust. **2**

Lais - se pleu voir mille feux é - cla *f*  
 strahlt rein und mild neuen Licht's gold'ner  
 Na - ture a - wakes her fair works to re-

6 Viol. I. soli div. con Sord.

**4**

**5** Tutti unis.

senza Sord.

**6**

Violino I.

Violino I musical score, measures 1-10. The score is in treble clef with a key signature of one sharp (F#). It begins with a *pp* dynamic and a crescendo leading to *f* and *sf*. Measures 7, 8, and 9 are marked with boxed numbers. The piece concludes with a *dim.* dynamic and a *p* dynamic.

SCENE II.

Ronde des Paysans.- Bauern-Tanz.- Peasants' Dance.

Doppio più mosso. (♩ = ♪)

Allegro. (♩ = 110)

Violino I musical score for Scene II, measures 11-18. The score is in treble clef with a key signature of one sharp (F#). It begins with a *pp* dynamic and a crescendo leading to *sf*. Measures 11, 12, 13, 14, 15, and 16 are marked with boxed numbers. The piece concludes with a *pp* dynamic.

SCENE III.

Moderato. (♩ = 80) **16** Allegro non troppo. (♩ = 88) Allegro. Recit. Allegro non troppo. Recit.

Allegro misurato. (♩ = 112)

Le mien seul res - te froid, in - sen - sible à la gloi - re.  
 Nur das mei - ne bleibt kalt, selbst dem Ruh - me ver - schlos - sen.  
 Yet my heart is un - moved, seeks not hon - our nor glo - ry.

Marche Hongroise.- Ungarischer Marsch.- Hungarian March.

Allegro marcato. (♩ = 88)

Violino I.

This page of a Violino I score contains measures 18 through 22. The music is written on five systems of staves. The first system (measures 18-19) features a melodic line with triplets and a first ending bracket. Dynamics include *mf* and *poco f*. The second system (measures 19-20) continues the melodic line with a *cresc.* marking and a dynamic of *f*. The third system (measures 20-21) consists of sixteenth-note patterns with *ff* dynamics. The fourth system (measures 21-22) continues with sixteenth-note patterns. The fifth system (measures 22-23) includes accents and *ff* dynamics. The sixth system (measures 23-24) features sixteenth-note patterns with accents and *ff* dynamics. Measure numbers 20, 21, and 22 are boxed in their respective systems.

## II.

## SCENE IV.

Nord de l'Allemagne.- In Nord-Deutschland.- North Germany.

Largo sostenuto. (♩=72)

6 **23** 3 Viol. II.

pp

24 9 25 Fl.

p < poco f > p pp

Recit. Largo. Recit. Allegro.

Je chercherais en - vain; tout fuit mon âpre en - vi - e!  
 Su - che ich denn um - sonst? Ver - geb - lich all' mein Hof - fen?  
 Hopes of a life of joy they van - ish all and per - ish!

Al - lons! il faut fi - nir!  
 Nun wohl, so sei's ge - than!  
 Farewell, farewell to life!

p ff ff

Lento. Allegro.

Mais... je trem - ble... pourquoi Trembler de - vant l'a - bîme en - tr'ouvert de - vant moi? Ô  
 Doch ich wan - ke! Wa - rum er - be - ben vor dem Ab - grund, der of - fen mir gûhnt? Oh,  
 Cease thy trembling, nor sigh', oh heart, but teach me Death's ter - rors now to de - fy! Oh!

p

cou - pe trop long temps à mes dé - sirs ra - vi - e! Viens, viens, no - ble cri - stal! Ver - se - moi le poi - son  
 Scha - le, die so gern sonst mei - ne Hand er - fass - te, komm, komm, ed - ler Kristall, die - sen Saft, nimm ihn auf!  
 vial, too long for - got, of my de - sires un - rav - ished, come, come crystal so clear, now this po - tion re - ceive!

poco f > p cresc. cresc. f

**26**

Qui doit il - lu - mi - ner ou tu - er ma rai - son!  
 Der Trank brin - ge mir Licht o - der Tod meinem Sein.  
 This drink shall bring delight, or my spir - it re - lieve.

ff ff sempre più f

Chant de la Fête de Pâques.- Oster-Hymne.- Easter Song.

Religioso moderato assai.

(♩ = 69)

3 27 pizz. 7 20 28 14 29 1

Faust. Sopr. arco 2 1 2 0 2

O sou-ve-nirs! vient de ressus-ci- f  
 See- lig Er- in- nern! Christ ist heituns er- p  
 Sweet re-col- lec- tion! Christ from the dead is

31 un poco riten. riten.

Tempo I.

Recitativo, ma quasi misurato.

Listesso tempo.

las! doux chants du ciel, pourquoi dans sa pous- sié - re Ré- veil - ler le mau - dit?  
 ach! wa - rum denn weckt ihr himm - li - schen Ge - sän - ge mich Ver - lo - re - nen auf?  
 why, sweet strains, from Heaven to sin - ful earth de - scending, do ye wake the ac - cursed?

Hé.  
 Doch  
 But

hym - nes de la pri - è - re, Pour - quoi.. sou - dain... ve - nir é - bran - ler mon des - sein? Vos su -  
 In - brün - sti - ge Ge - be - te, was kommt ihr jetzt, zu hin - dern den fr - sten Entschluss Wie der  
 An - gels sweet voi - ces blind - ing, why come ye now? this cup wel - come death would im - part! Yet your

a - ves ac - cords ra - frai - chis - sent mon sein. Chants plus doux que l'au -  
 lieb - li - che Klang mir be - le - bet das Herz! Heil' - ge Mor - gen - ge -  
 an - them of love with new hope fills the heart. Fills the spir - it with

*un poco riten.* **32**  
 ro - re, Re - ten - tis - sez en - co - re! Mes lar - mes ont cou - lé, le Ciel m'a re - con -  
 sän - ge, o tö - net wei - ter! Heiss quillt die Thrä - ne mir vom Aug', Er - de, nimm mich zu -  
 glad - ness bids it for - get life's sad - ness. My tears in si - lence flow.. Earth's joys now I shall

SCENE V.

**33** Allegro moderato. Recit.  
 quis. Ô pure é - mo - ti - on! En - fant du saint par - vis!  
 rück. ponticello O, Rührung wunder - sam! Du unschuld - vol - les Kind!  
 know. strettissimo E - mo - tion of the soul! Thou child of in - no - cence!

Je t'ad - mi - re, doc - teur! Les pi - eu - ses vo - lé - es De ces clo - ches d'ar -  
 Ich be - wun - dre dich traun, denn das from - me Ge - bim - mel die - ser Glo - cken vom  
 I ad - mire thee, for - sooth! whom those bells' solemn jing - ling seems, in - deed, to have

**34**  
 gent Ont char - mé gran - de - ment Tes o - reil - les trou - blé - es. Qui don - ce - tu? toi  
 Dom scheint dem Doc - tor ju See - le und Hirn zu be - thö - ren. Wer bist Du, sprich! Du,  
 moved 'em to tears with their sound in thine ears still a - tingl - ing. Say, who art thou? whose

dont lar-dent re-gard Pé-nètre ain-si que l'é-clat d'un poi-gnard, Et qui, com-me la flamme,  
des-sen *Flammen-blick* so schneidend scharf wie die Spi-tze des Dolch's, und gluth-sprü-hen-des Feu-er.  
eye life fire doth dart and like a dag-ger pier-ces the heart, Camest hith-er, say, to taunt me?

*pizz.*  
*f* *p*

(♩ = 100) *p*  
Allegro.

Brûle et dé-vo-re l'à-me! Vraiment pour un doc-teur, la de-mande est fri-vo-le!  
*brennt und sen-get die See-le?* Ho, ho! Der wei-se Doc-tor zeigt heim-li-che Neu-gierd!  
Cease with thy gaze to haunt me! Now fie! I had not thought that such things would concern thee.

*ff* *p* *ff*

Je suis l'Es-prit de Vi-e, Et c'est moi qui con-so-le. Je te don-ne-rai  
*Ich bin der Geist des Le-bens, bin der Geist, der dir Trost bringt.* Ich schaffe Alles  
I am life's serving spir-it; now from grief let me turn thee. I will furnish thee

*f* *f*

tout: le bon-heur, le plai-sir, Tout ce que peut rê-ver le plus ardent dé-sir. Eh  
*dir: Macht und Glanz, Glück und Lust, er-fül-le je-den Wunsch, den seh-nend du er-denkst.* Wohl-  
all that thy heart may de-sire, serve and o-bey thee, work for thee and ne-ver tire. Thy

*p* *pp* *molto ten.*

bien! pauvre démon, fais-moi voir tes mer-veilles! Cer-tes, j'en-chante-rai tes yeux et tes o-  
*an, selt-samer Gast, dei-ne Kün-ste lass-se-hen!* Wun-der sol-len dein Aug' und Ohr völ-lig be-  
pro-mis-es are fair, yet the proofs are wanting! Wonders now thou shalt see, to prove that I'm not

*mf* *f* *p*

reil-les. Au lieu de t'en-fer-mer, tris-te com-me le ver! Qui ronge tes bou-  
*rü-cken.* Statt zu verschmachten hier, e-lend gleich einem Wurm, der sich vom Staub er-  
vaunting. I'll burst thy pri-son-bars, save thee, set thee free, if thou wilt but o-

*ff*



quins, Viens! suis-moi! change d'air! J'y consens. Partons donc.  
 nährt, auf! hin-aus! In die Welt! Ja, es sei. Lass uns ziehn,  
 bey. Come! consent! follow me! I consent. Then a-way!

**36** Allegro. (♩=100)

pizz.

arco

mf

f

**37**

**SCENE VI.**

La cave d'Auerbach à Leipzig. | Auerbach's Keller in Leipzig. | Auerbach's Cellar in Leipzig.  
 Chœur de Buveurs. | Chor der Trinker. | Chorus of Drinkers.

**Allegretto con fuoco.** (♩=160)

ff sempre

Allegro con fuoco.

ff

ff

1

misurato

f

Voi-ci, Faust, un sé- jourde fol -le com- pa-gni - é.  
 Komm nur, Faust, s'ist 'ne Schenke voll von lust'gen Bur-schen.  
 Look you, Faust, there's a mer-ry crowd that knows not sor-row.

Allegretto. (♩=138)

33

38 arco

39

40

pizz.

mf

f

ff

cresc.

fff

41 Allegro. (♩=126)

pizz.

arco

mf

p

43

Recit.

Brander.

p

f

Puisqu'on m'invi - te, Je vais vous chan - ter du nou - veau.  
 Wenn ihr's be - geh - ret, so sing ich es euch, ge - bet Acht!  
 I know a stor - y; to which the sad text is my own!

Chanson de Brander.- Brander's Lied.- Brander's Song.

Allegro. (♩=125)

The musical score for Violino I consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/8 time signature. The tempo is marked 'Allegro' with a quarter note equal to 125 beats per minute. The score includes various dynamics such as *ff*, *f*, *p*, *mf*, and *ff*. Performance instructions include 'Silence.', 'pizz.' (pizzicato), and 'arco' (arco). There are two first endings marked with a box containing the number '42' and a double bar line with the number '11'. The music features a mix of eighth and sixteenth notes, with some passages involving sixteenth-note runs. The piece concludes with a final double bar line.

43 Allegro moderato.

Recit.  
Brander.

The recitativo section begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a measure of silence, indicated by a whole rest, followed by a measure of a whole note. The tempo is 'Allegro moderato'. The notation includes a bass clef for the first few notes, which are then written in the treble clef. The dynamics are *mf* and *ff*.

Pour l'A - men u - ne fu - gue!	u - ne
Nun stimmt an ü - ber's A - men	ei - ne
Now a grand sol - emn A - men	as a

**Recit.** **Meph.**

fugue, un cho - ral! Im - pro - vi - sons un mor - ceau ma - gi - stral! E - cou - te bience -  
*Fu - ge im Chor;* ein a - ku - de - mi - sches Stück soll es sein. Nun spi - tze feindas  
 fugue let us sing till these old walls shall re - e - cho and ring! Lend them thine ear a -

*mf* *p*

ci! nous al - lons voir, doc - teur, La bes - ti - a - li - té dans tou - te sa can - deur.  
*Ohr und bal - de zeigt sich uns die Be - sti - a - li - tit in ih - rer vol - len Pracht.*  
 while and I will war - rant thee the bestial side of life in hu - man form we'll see.

*pizz.*  
*p*

Fugue sur le thème de la | Fuge über das Thema | Fugue on the theme  
 Chanson de Brander. | von Brander's Lied. | of Brander's Song. **Recit.**

**Allegro non troppo.** (♩=96) **Allegro moderato.**  
 27 *Ob.* 44 15

*arco un poco riten.*

*f* *f*

**45 Allegro non troppo.** (♩=96)

*Coro.* *mf*

*cresc. - - - f*

Chanson de Méphistophélès.- Lied des Mephistopheles.- Mephistopheles' Song.

**Allegretto con fuoco.** (♩=168)

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

*arco* **8 Soli.**

**46** *pp* *pp*

**Tutti.**

*mf* *ff* *p* *ff*

*pizz.* *arco* **47** *pp*

*p* *f* *p* *mf* *p* *ff* *pp*

**8 Soli.**

Violino I musical notation, first two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains several measures of music with various note values and rests. The second staff continues the melody, ending with a dynamic marking of *f*.

Violino I musical notation, third and fourth staves. The third staff starts with the instruction **Tutti.** and dynamic markings *poco f*, *p*, *ff*, *p*, *f*, *p*, *f*, *p*, *f*. It includes a *pizz.* (pizzicato) marking. The fourth staff begins with *arco* and *ff*, followed by a box containing the number 48 and the instruction **8 Soli. sul ponticello**, with a dynamic marking of *p*.

Violino I musical notation, fifth, sixth, and seventh staves. The fifth staff continues with *ff* and *p* dynamics. The sixth staff features a **Tutti.** instruction and a dynamic marking of *f*. The seventh staff concludes with *ff* and *f* dynamics.

**49 Allegro non troppo.**  
**1 Recit. 2 Faust.**  
 La joie i - gnoble et le ges - te bru - tal! N'as - tu d'au - tres plai - sirs, un sé - jour plus tran -  
 die Freu - de roh und die Scher - ze bru - tal. Weisst du nicht an - dre Freuden, kein trau - li - ches  
 whosever - y gaze all pure joy must dis - pel! Canst thou with o - ther means my sad heart not be -  
 Musical notation for Faust's recitative, including piano accompaniment. Dynamics include *pp*.

**Meph.**  
 quille A me don - ner, toi, mon guide in - fer - nal? Ah! ce - ci te dé - plait? suis - moi!  
 Plätzchen mehr für mich, du, der Höl - le Ge - sell? Nun, du dies dir miss - fällt, hin - weg!  
 guile, knowst thou no o - ther joys, dark guide from hell? Since thou lik'st not this sport, a - way!  
 Musical notation for Mephistopheles' dialogue, including piano accompaniment. Dynamics include *mf* and *p*.

Allegro leggiero. (♩=100)

Andantino. (♩=76)

SCENE VII.

Air de Méphistophélès.- Arie des Mephistopheles.- Mephistopheles' Song.

Moderato assai un poco lento. (♩=69)

Com.mencent pour ton rê-ve un su-a-ve con-  
 mit sü.ssem Sin.gen wie-gen in Schlaf-sanft dich  
 are come to blend thy dreams with sweet song and mus.ic

Chœur des Sylphes.- Chor der Sylphen.- Chorus of Sylphides.

Andante. (♩=54)

The musical score for Violino I consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 54 beats per minute. The score includes various performance instructions such as 'pizz.' (pizzicato), 'arco' (arco), 'p' (piano), 'pp' (pianissimo), 'p dolce' (piano dolce), 'cresc.' (crescendo), 'dim.' (diminuendo), 'mf' (mezzo-forte), and 'con sord.' (con sordina). Measure numbers 13, 53, 54, 55, 56, and 57 are indicated in boxes. The score features several triplet markings and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a 'con sord.' instruction and a final measure marked with a '3' over a bar line.

con sord.

pp

58 senza rit. div. pp

div. perdendo

59 8 Soli. ppp

Ballet des Sylphes.- Sylphen-Tanz.- Dance of the Sylphides.  
 Allegro. Tempo di Valse. (♩=♩)

pp

60



61 *poco f* *dim.* *sf* *p* *perdendo*

6 Soli.

*ppp*

3 Soli. 8 *senza sord.*

*perdendo*

62 **Recit.**

**Allegro.** (♩=152)  
**Tutti.**

Marga-ri - ta! Qu'ai - je vu? qu'ai - je vu?  
Marga-re - the! Welch ein Traum! ist es wahr?  
Margheri - ta! Was't a dream? Can it be?

Quel - le cé - leste i - ma - ge quel ange Au front mor - tel. Où le trou-ver? Vers quel au-  
Ha, welch ein reizend Wi - sen, welch lieblich En - gels - bild! Wo find'ich sie, mich ihr zu  
Oh, An-gel - im-age, an - swer! Dost hear me call - ing thee? Whither art fled? Come, I im-

tel traî - ner à ses pieds ma lou - an - ge? Eh bien! il faut me suivre en.  
wei - hen, an - be - tungs - roll ihr zu Fü - ssen? Schon gut, ich fähr' so gleich dich  
plore thee! Fall - ing at thy feet, I would a - dore thee! Well then! come follow me. this

*ff* *p* *f* *rall.*

**Moderato.** (♩=80)

cor Jus - qu'à cette al - cove em - bau - mé - e Où re - po - se ta bienai -  
hin zum be - rauschend süß duf - ten - den Stüb - chen, wo sie ruht die so heiss Ge -  
way: From yon ar - bour thou shalt be - hold her; in thine arms soon thou shalt en -

Recit.

63

mé - e. A toi seul ce di - vin tré - sor! Des é - tudians voi - ci la jo - yeu - se co -  
 lieb - te. Die - ser Schatz, Glückli - cher ist dein! Dort kommt ein lust - ger Schwarm von Studen - ten und  
 fold her. Trust me, she shall be thine to - day! Here comes a crowd of stud - ents all sing - ing so

hor - te Qui va pas - ser de - vant sa por - te. Par - mi ces jeu - nes fous, au bruit de leurs chan -  
 Krie - gern, der ih - rem Häuschen wohl vor - bei zieht. Der Ju - gend tol - le Lust und freu - di - ger Ge -  
 mer - ry. They'll pass her house, come on, don't tar - ry! Join in their songs of mirth. Thus we shall pas un -

sons, Vers ta beau - té nous par - vien drons; Mais contiens tes trans - ports et suis bien mes le -  
 sang sol - len ver - kür - zen uns den Weg! Zähm' die in - ne - re Gluth! Folg' ge - trost mei - nem  
 seen, yet thou shalt see thy heart's fair queen. Come then, let us be - gone! For - tune leading us

Finale.

SCENE VIII.

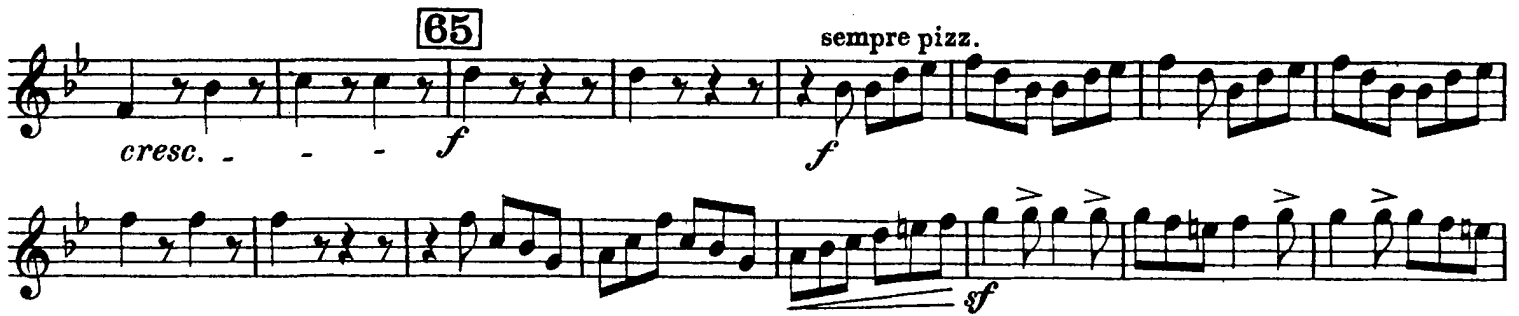
Choeurs de Soldats.- Soldatenchor.- Soldiers' Chorus.

Allegro. (♩. = 96)

pizz. *p* *cresc. poco a poco*

64 *mf* *p*

65 *sempre pizz.*  
*cresc. - - - f*



1 66  
*mf*



67  
*p cresc. - - - f*

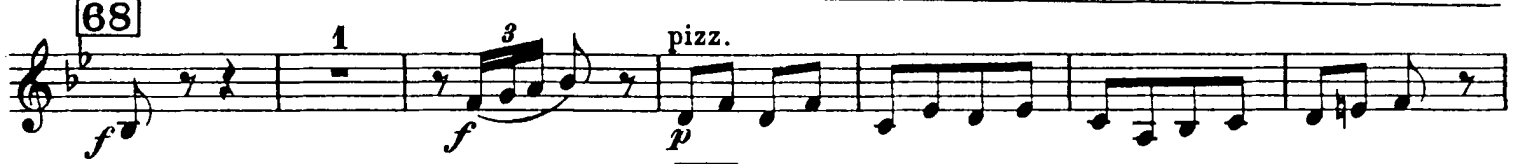


Chanson d'Étudiants.- Studentenlied.- Students' Song.  
Listesso tempo.

*arco* 2 2  
*f*



68 1 3 *pizz.*  
*f p*



*arco* 69 3 3 *pizz.*  
*f p*



*arco* *p cresc. - - - f* *mf*  
3 3 1 1  
*f ff mf*



Violino I.

Choeur des Soldats et des Étudiants.	Chor der Soldaten und Studenten.	Chorus of Soldiers' and Students.
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70

1 2 3 4 5 6 7 8 9

1 2 3 4 5

6 7 8 9 10 71

72 1 2 3

4 5 6 7 8

73

74

*dim. - - poco a poco*

*pp*

III.

Allegro. (♩ = 104) 40  
 Cornetti. Trombe. Timp. 6  
 41 42 43 44 45 46 47 48 49

SCENE IX.

Air de Faust.- Faustens Arie.- Aria of Faust.

75 Andante sostenuto. (♩ = 66)

con sord.

*p*

76

*un poco rall. perdendo*

*poco cresc.* *p* *pp* *ppp*

*a tempo*

*poco cresc.*

*riten.*

*poco cresc.* *ppp* *poco cresc.* *poco sf*

77

Tempo I.

*animato*

*p* *ppp* *poco cresc.* *poco sf*

*animato*

*cresc. poco sf*

*pp* *cresc. poco sf*

*molto rit.*

78 *a tempo*

*pp* *pp*

senza Sord.

8

SCENE X.

79 Moderato. (♩=80)

*trem.*

Tromb. *p* *pp* *p*

Andantino con moto. (♩=56)

Recit.

*sotto voce*

Sous ces ri - deaux de soie Ca - che - toi! Dieu! mon cœur se  
 Der Vor - hang hier ver - berg' dich vor ihr! Gott, die Freu - de  
 Be - hind this cur - tain, hide from her sight! Heavns, how my poor

*arco* *pp* *p*

bri - se dans la joie. Pro - fi - te des ins - tants! A - dieu mo - dè - re - toi, Ou tu la perds.  
 spren - get mir mein Herz. Den Au - genblick nimm wahr, leb wohl, sei nicht zu rasch, sonst schreckst du sie.  
 heart throbs with de - light! Now choose the moment well. Fare - well, be not too rash, nor fright' the maid'.

*pizz.* *p*

Allegro. (♩=88) Recit.

80

Allegro. (♩=72)

Bien! mes Fol - lets et moi Nous al - lons vous chan - ter un bel é - pi - tha - la - me.  
 So, mei - ne Schar und ich wol - len jetzt euch ein schö - nes Hochzeits - lied - chen sin - gen.  
 There! now my sprites and I we will sing you a nup - tial song and grant our blessing.

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

*Recit. lento. lunga pausa*

SCENE XI.

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

17 *Fl.* *Recit.* *pp*

C'est mon rê - ve dhi -  
 Seit dem ge - stri - gen  
 The dream I dreamt last

Recit.

83 Allegretto.

er qui ma tou - te trou - blé - e. En son - ge je l'ai vu...  
 Trau - me bin ich ganz ver - wan - delt. Im Schla - fe sah ich ihn,  
 night doth haunt me still, nor leaves me. I saw him in my dreams...

*arco* *ppp* *ppp*

Andante. (♩ = 50)

*p cantabile* *poco sf*

84 *ppp* **Recit.**

et com.  
und wie  
And I

**Allegro.**

bien je l'ai-mais?  
lieb ich auch ihn!  
love him asdearly.

nous ver-rons nous ja-  
Werd je-mals ich ihn  
And shall my eyes on

*p sf pp*

**Moderato.**

mais Dans cet-te vi-e?... Fo-li-e!  
sehn in die-sem Le-ben?... O, Thor-heit!  
earth e-ver be-hold him?... O, fol-ly!

*pp p*

Le roi de Thulé.- Der König von Thule.- The King of Thule.

Andantino con moto. (♩ = 56)

8 85 19 7 86 15 87 5

7 88 15 89 5 24

SCENE XII.

Evocation.- Beschwörung.- Evocation.

Allegro moderato.

(♩ = 104) 6 90 11 12 13 14

Fag. Clar. #  
Clar. basso.

91 Un poco più Allegro. (♩ = 144)

*div. ppp ppp* *pizz. p pizz. p*

5

arco p pizz. 1 pizz. f pizz. f

92 arco mf arco mf

pizz. Recit. 2 Meph. Vont char. kommt, be. lead this

93

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

div. pizz. mf arco p misurato b



Piano accompaniment for the first system, showing two staves with complex rhythmic patterns and dynamic markings like *p*, *f*, and *ff*.

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

Moderato. (♩ = 88)

Musical staff starting at measure 8, with a boxed measure number 94 and a "Fl." marking.

Musical staff starting at measure 95, with a boxed measure number 95 and dynamic markings *mf* and *p*.

Musical staff with dynamic markings *mf* and *p*, and a *pizz.* marking.

Musical staff starting at measure 96, with a boxed measure number 96 and dynamic markings *sf* and *p*.

Musical staff with dynamic markings *sf* and *p*.

Musical staff starting at measure 97, with a boxed measure number 97, an *arco* marking, and dynamic markings *f*, *mf*, and *p*.

Musical staff with dynamic markings *mf*, *p*, *cresc.*, *ff*, *G.P.*, *sf*, and *p*.

Musical staff starting at measure 98, with a boxed measure number 98, dynamic markings *mf*, *p*, and *cresc.*, *ff*.

*p* *f* *mf* *mf* *poco sf* *p* *sf-p* *dim.* *p* *p cresc.* *ff* *pp* *cresc.* *f* *ff* *p*

99 100 101 102

*pizz.* *arco*

**Presto e leggero.** (♩ = 144)

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

103

*arco* *pizz.*

**Moderato.** **Presto.**

*f* *ff* *pp* *ff*

Moderato. Presto.

104 *pp* *ff* *f > p* *p*

Allegro non troppo. (♩ = 76) Recit.

*p*

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

Allegretto. (♩ = 112)

*mf* *f* *p*

ne chanson mo - ra - le, pour la per - - - - dre plus sû - re - ment!  
 sitt - sam Liedchen sin - gen, wir ver - der - - - - ben sie leich - ter so.  
 song as pure as she is, 'twill per - suade - - - - her, and she is ours.

Sérénade et Chœur de Follets. | Serenade und Chor der Irrlichter. | Serenata and Chorus of Sprites.

Allegro tempo di Valse. (♩ = 72)

*pizz.* *p* *ff* *f*

105 1

106 2

1  
*ff* *p*

107 *ff* *p* *cresc.*

108 *f* *p* *1*

109 *ff* *f* *1* *p*

110 *arco* *3* *3* *3* *p*

*L'istesso tempo.* *Meph.* *3* *4* *5* *pp* *pizz.* *p*

Detailed description: This page of a musical score for Violino I contains measures 107 through 110. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 107 begins with a forte (*ff*) dynamic and a piano (*p*) dynamic, featuring a series of eighth-note patterns with accents. Measure 108 starts with a forte (*f*) dynamic and includes a first finger (*1*) marking. Measure 109 features a fortissimo (*ff*) dynamic, a forte (*f*) dynamic, and a first finger (*1*) marking. Measure 110 is marked 'arco' and includes triplets of eighth notes, with dynamics of piano (*p*) and fortissimo (*ff*). The score concludes with a 'Meph.' (Molto) tempo change, a change to a common time signature (C), and dynamics of pianissimo (*pp*) and piano (*p*), with fingerings 3, 4, and 5 indicated.

SCENE XIII.

Duo.- Duett.- Duet.

Andantino non troppo lento. (♩ = 56)

Recit.

1 arco [111] 9 Fl. # pizz. 2 con Sord.

Andante. (♩ = 56)  
con Sord.  
arco

[112]

poco rit. poco cresc. p

a tempo [113] senza Sord.

senza sord.  
*ppp*

114 *f*

*un poco animato*  
*p* *f* *p*

115 *f* *p* *f* *p* *f* *p*

*f* *p* *f* *p* *pp*

116 *ppp* *dim.*

*perdendo*

6 6 6 6 12

*cresc. molto*

SCENE XIV.

Trio et Choeur.- Terzett und Chor.- Trio and Chorus.

117 Allegro. (♩ = 116)

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

1 2 3 4 5 6 7 8

*p*

*f* *p*

**118** *ff*

3 div. unis. *p*

**119** 2 *pp*

**120** 1 *ppp*

*ritenuto* *poco cresc.* *poco f* **121** 1 *p* *pp* *f* **Tempo I.**

**122** 2 *f*

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

**6**  
**8**

Detailed description: This page of a musical score for Violino I contains measures 118 through 122. The music is written on a single staff in G major (one sharp) and 4/4 time. Measure 118 features a series of eighth-note patterns with dynamic markings *p*, *f*, and *pp*. Measure 119 is a half-note melody with a *pp* dynamic. Measure 120 is a half-note melody with a *ppp* dynamic. Measure 121 is marked *ritenuto* and *poco cresc.*, with dynamics ranging from *p* to *f*. Measure 122 is marked *Tempo I.* and *f*. The score includes various articulations such as accents, slurs, and hairpins. Measure numbers 118, 119, 120, 121, and 122 are boxed. The page ends with a double bar line and the numbers 6 and 8.

123 L'istesso tempo con fuoco. (♩. = 116)

Un poco animando.



125

IV.

Romance.-Romanze.-Romance. SCENE XV.

Andante un poco lento. (♩ = 50)

126

Viol. II. poco rit. a tempo

poco rit. Tempo I. un poco animato.

127

riten. 1

fp fp fp fp fp poco f

128

Tempo I. *poco rit.*

*p* *pp* *ppp*

Tempo I.

*p*

*poco f*

129

*p*

*f* *p* *p*

*rit.* Più animato ed agitato. (♩ = 96)

*sempre p*

*cresc. poco a poco*

130

*rit.*

Lento appassionato assai.

*sfp* *pp* *pp* *p* *poco rit.*

Tempo I. 131

con Sord. *s*

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

*sempre dim.* *ppp* *pppp* *div. 3*

**132** Allegro. (♩ = ♩) 56 Marg. 10 11 Andante. (♩ = ♩)  
 senza Sord. Il ne vient pas! Cor. ingl. *pp*  
 Doch er kommt nicht!  
 He'll ne'er re - turn!

*sempre più p* *ppp* (lunga)

SCENE XVI.

Forêts et Cavernes.- Wald und Höhle.- Wood and Cavern.

Andante maestoso. (♩ = 144)

**133**  
*arco*  
*pp* *mf* *pp*

*mf* *pp*

**134** *un poco rit.*  
*p cresc. poco a poco* *p* *cresc.* *sf* *marc.*

Tempo I. **135**  
*p* *ff* *p* *ff* *p* *ff* *p*  
*molto trem.*

*sf* *sf* *p* *un poco allarg.* *f* Tempo I.  
*p* *sf* *p*

*pp* *cresc.* *sf*

**136** *un poco rit.*  
*pp* *cresc.* *f* *dim.*

Tempo I.  
*p*

*dim.* *p*

SCENE XVII.

Récitatif et Chasse.- Recitativ und Jagd.- Recitativo and chase.

137 Allegro. (♩=104)

138 Tamtam e Gr. Cassa.

Meph. 139 Allegro. (♩=152)

A moi, Vortex! Giaour!  
Zumir, Vor-ter! Giaour!  
To me, Vortex! Giaour!

G. P. *pp cresc. molto*

Recit. 1

Montons, et au ga-  
Und nun, fort im Ga-  
A - way, then to save

*ff*

SCENE XVIII.

La Course à l'Abîme.- Die Höllenfahrt.- Descent into Hell.

Allegro. (♩=144)

*mf*

*dim.*

140 *psf*

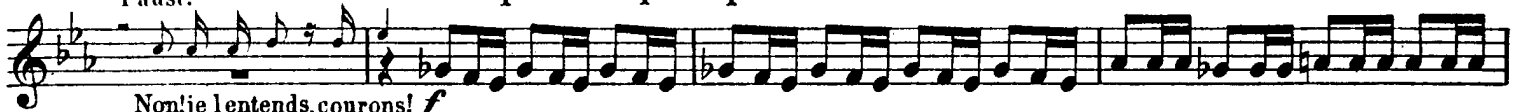
*dim.*

*p*

This musical score for Violino I, page 87, contains measures 141 through 143. The music is written in a single staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The score is characterized by a dense texture of sixteenth-note runs and chords. Measure 141 begins with a *cresc.* marking. Measure 142 features a *p* dynamic and a *cresc. poco a poco* instruction. Measure 143 starts with a *ff* dynamic, followed by a *dim.* marking, and concludes with a *pp* dynamic. The score includes various performance directions such as *cresc. molto*, *dim.*, *ritard. poco a poco*, and *dimin.*. A fermata is placed over the final chord of measure 143, which is marked with a '2' above it, indicating a second ending or a specific articulation. The notation includes many accidentals, particularly sharps and naturals, which are common in this style of music.

144 Recit.  
Faust.

Tempo I. un poco più animato.



Non je l'entends, courons! *f*  
Vorwärts, nur fort, zu ihr!  
Forwards, a way! a way!



*cresc. poco a poco*

*ff*

Pandaemonium.

SCENE XIX.

Je suis vainqueur!  
Sieger bin ich!  
Mine is the prize!

Maestoso. (♩ = 69)



Allegro vivace. (♩ = 108)

Allegro. (♩ = 72)  
pizz.

152

Maestoso.

Allegro vivace.  
(♩ = 132)

Maestoso.

Epilogue sur la terre.- Epilog auf der Erde.-Epilogue on Earth.-

Maestoso, quasi Recitativo. (♩ = 76)

SCENE XX.

Dans le Ciel.- Im Himmel.- In Heaven.-

Maestoso non troppo lento. (♩ = 56)

O ter - reur!  
We - he, weh!  
Ter - rors! Woe!

Apothéose de Marguerite.- Margarethen's Verklärung.- Margherita's Glorification.-  
Un poco meno lento. (♩=76)

2 Viol. Soli. *p*

Viol. tutti. *p trem.*

155 *p sempre*



First system of musical notation for Violino I. It consists of three staves: a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature, and two bass clef staves. The music features a complex melodic line with many slurs and ties, and a bass line with chords and some rhythmic patterns.

Second system of musical notation for Violino I, continuing the piece with similar melodic and harmonic complexity as the first system.

Third system of musical notation for Violino I. A box containing the number "156" is placed above the first measure of the treble staff. The notation continues with intricate melodic lines and supporting bass accompaniment.

Fourth system of musical notation for Violino I, showing further development of the musical themes.

Fifth system of musical notation for Violino I, concluding the page with a final melodic flourish and a double bar line.

*perdendo*