

Hector  
**BERLIOZ**  
(1803 - 1869)

# LA DAMNATION DE FAUST

*Légende Dramatique en 4 Parties,*  
*Op. 24*

**VIOLIN II**

# Fausts Verdammung.

Dramatische Legende in 4 Abtheilungen.

La Damnation de Faust.

The Damnation of Faust.

Légende Dramatique en 4 Parties.

Dramatic Legend in 4 Parts.

Violino II.

I.

SCENE I.

H. Berlioz, Op. 24.

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

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

Viola.

8 1 5

*p*

*cresc.*

*f*

*mf*

*p*

*con sord.*

*pp*

*div.*

4 6 Viol. II. soli div.

*ppp*

<sup>\*)</sup> Les Violons II prennent ici successivement les Sourdines.  
Die 2. Violinen nehmen hier allmählig die Dämpfer.  
The 2<sup>nd</sup> Violins here put on the mutes one by one.

sempre *ppp*

unis. div. **5** Tutti unis. senza sord. *sf* *p* *f* *p*

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

**6** *ppp*

**7** *f* *sf*

**8** *pp*

**9** *cresc.* *ff*

**10** *ff* 3

SCENE II.

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

Doppio più mosso. (♩ = ♩)

Allegro. (♩ = 110)

Fl.

Presto. (♩ = 152)

6 **11** 4

23 21

3 **10**

18

2 4

6 8

Violino II.

**12** Andantino. Presto. 6 15 Fl. **13** Andantino. 18 17 18 *pp*

div. unis.

Allegro. 24 Fl. 6 **14** 28

29 *sf* *sf* 6 **15** 4 Presto. 18

SCENE III.

Moderato. (♩=80) 3 **16** Allegro non troppo. (♩=88) Recit. 1 2 1 2 3 1 2 3 1

Allegro non troppo. Recit. 2 1 2 3 1

Allegro misurato. (♩=112) Tamb. 1 2 3 Recit. Cornetti. 3

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

Marche Hongroise.- Ungarischer Marsch.- Hungarian March.

Allegro marcato. (♩=88) pizz. 6 1 *mf* 2 arco *f*

pizz. *mf* **17** arco *p* *f* *p* 3 3 3 3

*f* *p* *f* 1.

2. *p* 6 *f* 1. 2. *f*

Musical score for Violino II, page 5, measures 18-22. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations.

Measures 18-19: Measure 18 begins with a *pp* dynamic and a sixteenth-note triplet. Measure 19 includes a *f* dynamic, a *dim.* marking, and sixteenth-note sextuplets.

Measures 20-21: Measure 20 features a *cresc.* marking and a *ff* dynamic. Measure 21 includes a *div.* marking and a *unis.* marking.

Measure 22: Measure 22 includes a *ff* dynamic and a *div.* marking.

Measures 23-24: Measure 23 includes a *ff* dynamic. Measure 24 includes a *ff* dynamic and a *div.* marking.

Measures 25-26: Measure 25 includes a *ff* dynamic. Measure 26 includes a *ff* dynamic and a *div.* marking.

Measures 27-28: Measure 27 includes a *ff* dynamic. Measure 28 includes a *ff* dynamic and a *div.* marking.

Measures 29-30: Measure 29 includes a *ff* dynamic. Measure 30 includes a *ff* dynamic and a *div.* marking.

Measures 31-32: Measure 31 includes a *ff* dynamic. Measure 32 includes a *ff* dynamic and a *div.* marking.

Measures 33-34: Measure 33 includes a *ff* dynamic. Measure 34 includes a *ff* dynamic and a *div.* marking.

Measures 35-36: Measure 35 includes a *ff* dynamic. Measure 36 includes a *ff* dynamic and a *div.* marking.

Measures 37-38: Measure 37 includes a *ff* dynamic. Measure 38 includes a *ff* dynamic and a *div.* marking.

Measures 39-40: Measure 39 includes a *ff* dynamic. Measure 40 includes a *ff* dynamic and a *div.* marking.

Measures 41-42: Measure 41 includes a *ff* dynamic. Measure 42 includes a *ff* dynamic and a *div.* marking.

Measures 43-44: Measure 43 includes a *ff* dynamic. Measure 44 includes a *ff* dynamic and a *div.* marking.

Measures 45-46: Measure 45 includes a *ff* dynamic. Measure 46 includes a *ff* dynamic and a *div.* marking.

Measures 47-48: Measure 47 includes a *ff* dynamic. Measure 48 includes a *ff* dynamic and a *div.* marking.

Measures 49-50: Measure 49 includes a *ff* dynamic. Measure 50 includes a *ff* dynamic and a *div.* marking.

Measures 51-52: Measure 51 includes a *ff* dynamic. Measure 52 includes a *ff* dynamic and a *div.* marking.

Measures 53-54: Measure 53 includes a *ff* dynamic. Measure 54 includes a *ff* dynamic and a *div.* marking.

Measures 55-56: Measure 55 includes a *ff* dynamic. Measure 56 includes a *ff* dynamic and a *div.* marking.

Measures 57-58: Measure 57 includes a *ff* dynamic. Measure 58 includes a *ff* dynamic and a *div.* marking.

Measures 59-60: Measure 59 includes a *ff* dynamic. Measure 60 includes a *ff* dynamic and a *div.* marking.

Violino II.

II.

SCENE IV.

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

Largo sostenuto. (♩ = 72)

23

24 5

25

pp

pp

Recit. Largo. Allegro.

Je chercherais en vain; tout fuit mon âpre en - vi - e! Allons! il faut fi - nir!  
 Su - che ich denn um - sonst? Ver - geb - lich all' mein Hoffen? Nun wohl, so sei's ge - than!  
 Hopes of a life of joy they van - ish all and per - ish! Farewell, farewell to life!

p p cresc. ff

Lento. Allegro.

Mais je tremble... pour - quoi Trembler devant l'a - bîme ent'rou - vert de - vant moi? O  
 Doch, ich wan - ke! Wa - rum er - be - ben vor dem Abgrund, der of - fen mir gähnt? Oh,  
 Cease thy trembling, nor sigh, oh heart, but teach me Death's terrors now to de - fy! Oh!

p

cou - pe trop long temps à mes dé - sirs ra - vi - e! Viens, viens, noble cris - tal! Ver - se - moi le poison  
 Scha - le, die so gern sonst mei - ne Hand er - fass - te, komm, komm, ed - ler Kristall, diesen Saft, nimm ihn auf!  
 vial, too long for - got, of my de - sires un - ravished, come, come crystal so clear, now this po - tion receive!

poco f > p cresc. cresc. f

26

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

Chant de la Fête de Pâques.- Oster-Hymne.- Easter Song.  
Religioso moderato assai. (♩ = 69)

27

28

29

Faust. Soprani.

O sou - ve - nirs! vient de res - sus - ci -  
See - lig Er - innern! Christ ist heut uns er -  
Sweet re - col - lection! Christ from the dead is

Hé -  
Doch  
But

Recitativo, ma quasi misurato.  
L'istesso tempo.

las! doux chants du ciel, pour-quoi dans sa pous - siè - 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 - scend - ing, do ye wake the ac - curs'd?

*pp*

hym - nes de la pri - è - re, Pour - quoi.. soudain... 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 fe - sten Ent - schluss? Wie der  
 Angel's sweet voices blending, why come ye now? this cup welcome death would im - part! Yet your

*p*

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

*pp cresc.*

*un poco riten.*

32

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

*f p pp*

SCENE V.

33 Allegro moderato.

Recit. #

quis. Ô pure é - mo - ti - on! Enfant du saint par - vis! Je t'ad - mi - re, doc - teur!  
 rück. O, Rührung wunder - sam! Du unschuldvol - les Kind! Ich be - wun - dre dich traum,  
 know. E - mo - tion of the soul! Thou child of in - no - cence! I ad - mire thee, for - sooth!

*ponticello strettissimo trem. fff -> p*

34

Les pi - eu - ses vo - lé - es De ces cloches d'ar - gent Ont char - mé gran - de - ment Tes o - reil - les trou - blé - es.  
 denn das fromme Ge - bim - mel die - ser Glocken vom Dom scheint dem Doc - tor ja See - le und Hirn zu be - thö - ren.  
 whom those bells' solemn jingling seems, indeed, to have moved een to tears with their sound in thine ears still a - tingling.

*f -> p*



Qui donc es - tu? toi dont l'ar.dent re.gard Pé.nètre ain - si que l'é - clat d'un poi.gnard, Et  
 Wer bist Du, sprich! Du, des - sen Flammen.blick so schneidend scharf wie die Spit - ze des Dolch's und  
 Say, who art thou? whose eye life fire doth dart and like a dag - ger pier - ces the heart, Camest

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

qui, com - me la flam - me, Brûle et dé - vo - re l'à - me! Vrai - ment pour un doc -  
 gluth - sprü - hen - des Feu - er brennt und sen - get die See - le? Ho, ho! Der wei - se  
 hith - er, say, to taunt me? Cease with thy gaze to haunt me! Now fie! I had not

*p* *ff*

## Allegro. (♩ = 100)

teur, la de.mande est fri.vo.le! Je suis l'Esprit de Vi.e, Et c'est moi qui con.  
 Doc.tor zeigt heim.li - che Neugierd! Ich bin der Geist des Lebens, bin der Geist, der dir  
 thought that such things would concern thee. I am life's serving spir.it; now from grief let me

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

so.le. Je te don.ne.ra.i tout: le bonheur, le plai.sir, Tout ce que peut rê.ver le plus ardent dé.  
 Trost bringt. Ich schaffe Al.les dir: Macht und Glanz, Glück und Lust, er.fül.le je.den Wunsch, den sehnd du er.  
 turn thee. I will furnish thee all that thy heart may de.sire, serve and o.bey thee, work for thee and ne.ver

*f* *p* *p*

35

sir. Eh bien! pauvre dé.mon, fais - moi voir tes mer - veilles! Certes, j'enchan.te - rai tes yeux et tes o -  
 denkst. Wohl - an, selt - sa.mer Gast, dei.ne Künste lass se.hen! Wunder sol.len dein Aug'und Ohr völ.lig be -  
 tire. Thy pro.mis.es are fair, yet the proofs are wanting! Wonders now thou shalt see, to prove that I'm not

*molto tenuto* *pp* *mf* *f* *p*

reilles. Au lieu de t'en.fer - mer, tris.te com.me le ver Qui ron.ge tes bou -  
 rücken. Statt zu verschmachten hier, e.lend gleich ei.nem Warm, 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! changed'air! J'y con\_sens. Partons donc  
 nährt, auf! hin\_aus! In die Welt! Ja, es sei. Lass uns ziehn,  
 bey. Come! con\_sent! follow me! I con\_sent. Then a\_way!

**36** Allegro. (♩ = 100)  
 pizz. arco  
 f mf

**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

Voi - ci, Faust, un sé - jour de fol - le com - pa - gni - e.  
 Komm nur, Faust, s'ist 'ne - Schen.ke voll von lust'gen Burschen.  
 Look you Faust, there's a mer - ry crowd that knows not sor - row.

*misurato*  
 f

Allegretto. (♩ = 138)  
 1 pizz. mf

**38** arco 1 pizz. mf

arco 1 mf

39

1

40

41 Allegro. (♩ = 126)

2 pizz. arco

cresc. - - - ff mf

Recit. 1

du nou-veau.  
ge-bet Acht!  
is my own!

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

Allegro. (♩ = 125)

silence pizz.

G.P. p f

p f

42

1 arco

11

43 Allegro moderato.

Silence. 4 Recit.

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

Meph.

fugue, un cho - ral!  
 Fu - ge im Chor;  
 fugue let us sing

Im - pro - vi - sons un mor - ceau ma - gi - stral! E - cou - te bien ce -  
 ein a - ka - de - mi - sches Stück soll es sein! Nun spi - tze fein das  
 till these old walls shall re - e - cho and ring! Lend them thine ear a -

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

Fugue sur le thème de la  
Chanson de Brander.

Fuge über das Thema  
von Brander's Lied.

Fugue on the theme  
of Brander's Song.

Allegro non troppo. (♩ = 96)

44 Allegro moderato.  
Recit. 15

26 Ob. Viol. I. arco

27 28 29 *mf un poco riten. f*

45 Allegro non troppo. (♩ = 96)

Coro. *mf*

*cresc. - - - f*

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

Allegretto con fuoco. (♩ = 168)

pizz. arco

46 8 Soli. *p* *f* *p* *ff* *p* *mf* *p* *ff*

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

arco pizz. arco

Tutti. *ff* *p* *f* *p* *mf* *p* *ff* *pp*

47 8 Soli. 1

Tutti. *f* *poco f* *p* *ff* *p*

pizz. arco sul ponticello

48 *ff* *p* *f* *p* *f* *f* *ff* 8 Soli. *p*

*ff* *p* *ff* *f* *Tutti.*

Violino II.

49 Allegro non troppo. Recit.

1 2

As-sez! fuy-ons ces tu d'au-tres plai-sirs, un sé-jour plus tran-  
 Rasch fort von die-sem du nicht an-dre Freu-den, kein trau-li-ches  
 A-way! from these base thou with o-ther means my sad heart not be-

1 2

*pp*

3 4

quille A me don-ner, toi, mon guide in-fer-nal? Ah! ce-ci te dé-plait? suis-moi!  
 Plätchen mehr für mich, du, der Höl-le Ge-sell? Nun, da 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!

*mf* *f* *p*

Allegro leggiero. (♩ = 100)

10

*p* *mf*

*div.* *cresc.* *p*

*cresc.* *p*

50

*tr.* *tr.* *tr.* *tr.* *tr.* *tr.*

*un poco riten.*

unis.

*rall. poco a poco* *dim.*

Andantino. (♩ = 76)

*pp* *rit.* *cresc.*

*allarg.* *f* *p*

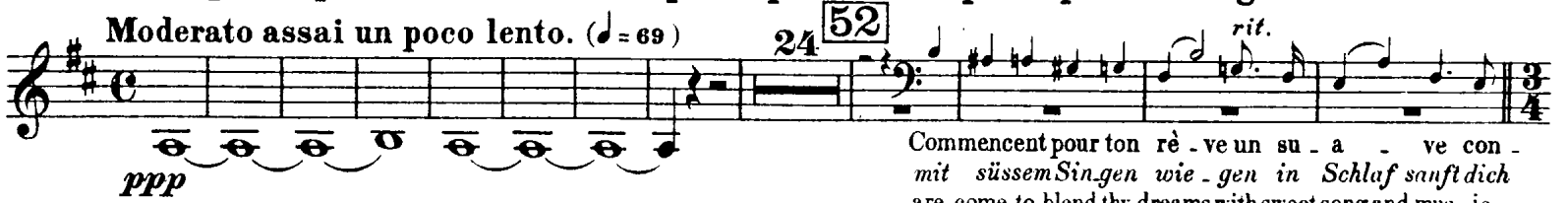
51 *un poco riten.*



SCENE VII.

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

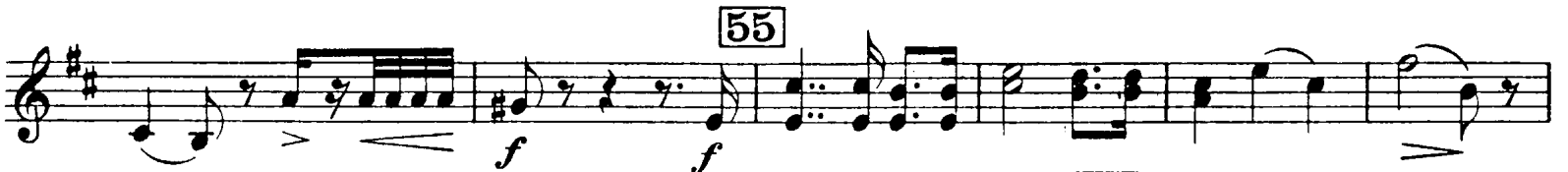
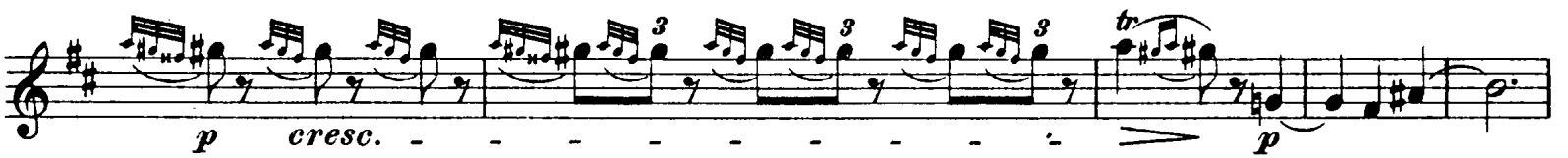
Moderato assai un poco lento. (♩ = 69)



Commencent pour ton rê - ve un su - a - ve con -  
mit süßem Singen 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)



con sord.

con sord.  
pp

58 senza rit. div. pp

unis.  
perdendo

59 1  
ppp smorz.

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

4 Soli. 3  
div. pp

4 Soli. 3  
pp



First system of musical notation for Violino II, consisting of two staves. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Second system of musical notation for Violino II, consisting of two staves. The music continues with the same complex rhythmic pattern.

Third system of musical notation for Violino II, consisting of two staves. The music continues with the same complex rhythmic pattern.

Fourth system of musical notation for Violino II, consisting of two staves. The music continues with the same complex rhythmic pattern.

Fifth system of musical notation for Violino II, consisting of two staves. The music continues with the same complex rhythmic pattern.

Sixth system of musical notation for Violino II, consisting of two staves. This system includes measure numbers 60, 3, and 2. The music continues with the same complex rhythmic pattern.

Seventh system of musical notation for Violino II, consisting of one staff. It begins with the instruction "8 Soli." and includes measure numbers 4, 61, and 8. The dynamic markings "poco f" and "dim." are present, along with a fermata over the final measure.

4 Soli. *ppp*

19 **62** Allegro. (♩ = 152) *Tutti.* *senza sord.* *f* *ff*

**Recit.**

Marga-ri - ta!	Qu'ai-je vu? qu'ai-je vu?	Quel-le cé-leste i - ma-ge quel ange Au frontmor-
Mar-ga-re - the!	Welch ein Traum! ist es wahr?	Ha, welch ein rei-zend We-sen, welch lieb-lich En-gels-
Marghe-ri - ta	Was't a dream? Can it be?	Oh, An-gel-im-age, answer! Dost hear me call-ing

tel.	Où le trouver?	Vers quel au - tel traî-ner — à ses	pieds ma lou - an - ge?
bild!	Wo find'ich sie,	mich ihr zu wei-hen, an - be-tungs - voll	ihr zu Fü - ssen?
thee?	Wither art fled?	Come, I im-plore thee! Fall-ing at thy	feel, I would a - dore thee!

**Moderato.** (♩ = 80) *rall.* **Recit.**

A toi	seul ce di - vin tré - sor!
Die - ser	Schatz, Glück - li - cher ist dein!
Trust me,	she shall be thine to - day!

**63**

Des é - tudians voi - ci la jo - yeu - se co - hor - te	Qui va pas - ser de - vant sa porte.	Par - mi ces jeu - nes
Dort kommt ein lust - ger Schwarm von Studenten und Kriegern,	der ih - rem Häuschen wohl vor - be - zieht.	Der Jugend tol - le
Here comes a crowd of stud - ents all singing so mer - ry.	They'll pass her house, come on, don't tar - ry!	Join in their songs of

fous, au bruit de leurs chansons, Vers ta beau-té nous parviendrons;	Mais contiens tes transports	et suis bien mes le -
Lust und freu-di - ger Ge - sang sol-len ver - kür - zen uns den Weg!	Zähm' die in - ne-re Gluth!	Folg' getrost meinem
mirth. Thus we shall pass un - seen, yet thou shalt see thy heart's fair queen.	Come then, let us be - gone!	Fortune leading us

SCENE VIII.

Finale.

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

Allegro. (♩ = 96)

pizz.

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

L'istesso tempo.

arco

69

Chœur des Soldats | Chor der Soldaten | Chorus of Soldiers  
 et des Etudiants. | und Studenten. | and Students.

70

71

72

73

74

75

Violino II musical score, measures 7-9. The music is in G minor (one flat) and 4/4 time. It features a melodic line with some chromaticism and a steady accompaniment. Measure 9 ends with a double bar line.

III.

Musical score for III, measures 40-49. The tempo is **Allegro.** (♩ = 104). The key signature has one flat. The score includes parts for **Cornetti** (measures 41-45), **Trombe** (measures 46-49), and **Timp.** (measure 49). Measure 40 starts with a 4-measure rest. Measure 49 ends with a double bar line.

SCENE IX.

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

75 **Andante sostenuto.** (♩ = 66)  
con sord.

Musical score for Air de Faust, measure 75. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a piano (*p*) dynamic and a *con sord.* marking.

Musical score for Air de Faust, measure 76. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a piano (*p*) dynamic.

Musical score for Air de Faust, measure 77. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a piano (*p*) dynamic and a *poco cresc.* marking. The measure ends with a *ppp* dynamic and a *un poco rall. perdendo* marking.

Musical score for Air de Faust, measure 78. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a piano (*p*) dynamic and a *poco cresc.* marking. The measure ends with a *poco cresc.* marking.

Musical score for Air de Faust, measure 79. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a *riten.* marking and a *poco sf* dynamic. The measure ends with a *ppp* dynamic and a *Tempo I.* marking.

Musical score for Air de Faust, measure 80. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with an *animato* marking and a *poco f* dynamic. The measure ends with a *pp* dynamic and a *animato >* marking.

Musical score for Air de Faust, measure 81. The tempo is **Andante sostenuto.** (♩ = 66). The key signature has one flat and the time signature is 3/4. The measure begins with a *molto rit.* marking and a *pp* dynamic. The measure ends with a *pp* dynamic and a *Viola.* marking.

Violino II.

SCENE X.

Moderato. (♩=80) Andantino con moto. (♩=56)

**79** trem. pizz. arco

Recit.

Sous ces ride-aux 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! Heav'ns, how my poor

pizz. 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-gen-blick nimm wahr, leb wohl, sei nicht zu rasch, sonst schreckst du sie.  
 heart throbs with de-light! Now choose the mom-ent well. Farewell, 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 chanter un bel é-pi-tha-la-me.  
 So, mei-ne Schar und ich wol-len jetzt euch ein schö-nes Hoch-zeits-liedchen sin-gen.  
 There! now my sprites and I we will sing you a nuptial song and grant our blessing.

arco Viol. I.

pizz. Recit. lento lunga pausa

**1**

SCENE XI.

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

17 **81** 9 **82** 1 Recit. Fl.

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

En son-ge je l'ai  
 Im Schla-fe sah ich  
 I saw him in my

arco 1 9

ppp

**83** Allegretto. Andante. (♩ = 50)

*ppp* *pizz.*

*pp* arco

*poco f* 1

**84** Recit. **Allegro.**

*ppp* Viol. I.

*poco sf* *pp*

**Moderato.**

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

*pp* *p*

**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)**

Harm. 1 90 11 12 13 14

1 2 3 4 5 Fag. (Clar.)

**91** Un poco più Allegro. (♩ = 144)

*div. ppp* *pizz.*

*ppp* 5

Violino II.

arco p pizz. 1 f

92 arco mf

pizz. mf 2

Vont char-  
kommt, be-  
lead this

93

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

pizz. mf arco p misurato



Piano accompaniment for the first system of the piece. It consists of two staves. The right hand plays a melodic line with dynamics *p*, *f*, and *ff*. The left hand plays a rhythmic accompaniment with dynamics *p* and *f*. The key signature is one flat and the time signature is 3/4.

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

Moderato. (♩ = 88)

Musical staff 94. It begins with a rest for 8 measures, followed by a measure with a finger number 6. The staff then contains a melodic line with dynamics *p*, *f*, and *ff*. A Flute (Fl.) part is indicated above the staff. The key signature is one sharp and the time signature is 3/4.

Musical staff 95. It begins with a measure marked 95. The staff contains a melodic line with dynamics *mf*, *p*, *mf*, and *p*. The key signature is one sharp and the time signature is 3/4.

Musical staff with dynamics *mf*, *p*, *p*, *sf*, *p*, and *sf*. The key signature is one sharp and the time signature is 3/4.

Musical staff 96. It begins with a measure marked 96 and the instruction *pizz.*. The staff contains a melodic line with dynamics *p* and *sf*. The key signature is one sharp and the time signature is 3/4.

Musical staff with dynamics *p*. The key signature is one sharp and the time signature is 3/4.

Musical staff 97. It begins with a measure marked 97 and the instruction *arco*. The staff contains a melodic line with dynamics *f*, *mf*, *p*, *mf*, and *p*. The key signature is one sharp and the time signature is 3/4.

Silence.

Musical staff with dynamics *p cresc.*, *ff*, *G.P.*, *mf*, and *p*. The key signature is one sharp and the time signature is 3/4.

Musical staff 98. It begins with a measure marked 98. The staff contains a melodic line with dynamics *mf*, *p*, and *p cresc.*. The key signature is one sharp and the time signature is 3/4.

*p*

**99**

*f* *mf*

**100**

*poco sf*  $\rightarrow$  *p* *sf*  $>$  *p* *sf*  $>$  *p*

*sf*  $>$  *p* *sf*  $>$  *p* *sf*  $>$  *p* *sf*  $>$  *p* *dim.* *p*

**101** 1 1

*p cresc.*  $\leftarrow$  *ff* *pp* *p*

**102**

*cresc.*  $\leftarrow$  *f*  $\leftarrow$  *ff* *p*

*pizz.* *arco* *pizz.*

*pp* *pp* *ff* *p*

**103**

*arco* *pizz.*

*mf*  $\leftarrow$  *p*

*arco* *Moderato.*

*f* *ff* *pp*

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

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

Allegro non troppo. (♩ = 76)

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

Allegretto. (♩ = 112)

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

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

Allegro tempo di Valse. (♩ = 72)

\*) pizz.  
 cresc. - - - f  
 105  
 106  
 cresc. - - - ff

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

1  
*ff* *p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f*

*p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f*

*p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f*

107 *p*—*f* *p*—*f* *p*—*f* *p*—*f* *ff* *cresc.*

108 *f* *p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f*

*p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f* *p*—*f*

109 *cresc.* *ff* *ff* *f* *Meph.* *L'istesso tempo.*

110 *Viol. I.* *arco* *Recit.* *pizz.*  
*p* *pp* *p*

Duo.- Duett.- Duet.

SCENE XIII.

Andantino non troppo lento. (♩ = 56)

Recit. pizz.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. It begins with a fermata and a box containing the number 111. Above the staff are the numbers 3 and 10. The staff contains a series of notes, including a triplet of eighth notes. Below the staff, there is a double bar line, the number 11, and the instruction "f con sord.".

Andante. (♩ = 56)

arco

p con sord.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. It contains a series of eighth notes, mostly beamed together in pairs.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern from the previous staff.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern. A box containing the number 112 is located above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. It features a section of sixteenth notes with the instruction "div." above. This is followed by a section of eighth notes with the instruction "unis." above.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern.

Musical staff 9: Treble clef, key signature of two sharps, 3/4 time signature. It continues the eighth-note pattern.

Musical staff 10: Treble clef, key signature of two sharps, 3/4 time signature. It features a section of eighth notes with the instruction "poco cresc." below. This is followed by a section of eighth notes with the instruction "poco rit." below. The staff ends with a fermata and the instruction "a tempo" above.

Musical staff 11: Treble clef, key signature of two sharps, 3/4 time signature. It begins with a fermata and a box containing the number 113. The staff contains eighth notes with dynamic markings "p" and "f". It ends with a fermata and the instruction "senza sord." below.

senza sord.  
*ppp*  
 114  
*f*  
*un poco animato*  
*p* *f* *p*  
 115  
*f* *p* *f* *p* *f* *p*  
 116  
*f* *p* *ppp*  
*perdendo*  
*dim.*  
 6 6 6  
*cresc. molto*

SCENE XIV.

117 Trio et Chœur.- Terzett und Chor.- Trio and Chorus.  
 Allegro. (♩=116)  
*f* *ff* *pocof* *p*  
*p*  
*f*  
 118  
*ff*

3 div. unis.

119 2

1

120 *riten.*

121 1 *Tempo I.*

122

3

123 *Listesso tempo con fuoco. (♩.=116)*

4

*cresc.* - - - *sf p*

2

124 3

Un poco animando.

IV.

Romance.-Romanze.-Romance. SCENE XV.

Andante un poco lento. (♩ = 50)



127 *fp* *fp*

128 *fp* *fp* *fp* *poco f* *rit.* *p* *pp* **Tempo I.**

*poco rit.* **Tempo I.** *ppp* *p*

*poco f*

129 *p*

*f*

*cresc.* *p* *sf* *p* *rit.*

**Più animato ed agitato.** (♩ = 96) *sempre p*

*cresc. poco a poco*

130 *rit.* **Lento appassionato assai.** *p* *sf* *pp*

*poco rit.* **Tempo I.** 131 *sf* *pp* *p* *mf* *p* *pp* **con sord.**

con sord. *pp*

*sempre dim.* *ppp* unis.

div. *pppp* **132** Allegro. (♩ = ♩) 56 Marg. 10 11

senza sord. Il ne vient pas. Cor. ingl.  
Doch er kommt nicht.  
He'll ne'er re - turn.

Andante. (♩ = ♩) pizz. unis. *pp* *sempre più p*

SCENE XVI.

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

Andante maestoso. (♩ = 144) arco *pp*

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

*pp* *p* *cresc. poco a poco*

**134** *p* *cresc.* *sf* *f* *un poco rit. e marc.*

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

*un poco allarg.*

*sf* *sf* *p*

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

*cresc.*

**136** *un poco rit.*

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

*Tempo I.*

*dim.* *p*

*dim.* *p*

SCENE XVII.

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

**137** *Allegro. (♩ = 104)*

3 2 5 11 6 5

1 4 3 4 3 4 2 4 1

**138** *Tamtam e Gr. Cassa.* 7 15

**139** *Allegro. (♩ = 152)* *Silence.* 4

G.P. Viol.I.

SCENE XVIII.

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

*Allegro. (♩ = 144)*

1 15 **140** 25 **141** 5 *Coro Sopr.*

Viol.I. *Sanc - ta Mar - ga - ri - ta!*

ff *f* *dim.* **142**

*p*

*cresc. - poco -*

*a poco -*

*f*

*p*

**143**

*ff dim. - - - p*

*cresc. - - -*

*ff*

*pp*

*ritard. poco a poco -*

*cresc. - - - f dim. p*

**144** **Recit.**  
Faust

Non je l'entends! cou -  
Vor.wärts, nur fort, zu  
For.wards, a - way! a .

Tempo I. un poco più animato.

rons. *f*  
ihr!  
way!

*dim.*

145 *p*

146

*cresc. poco a poco*

*ff*

Je suis vainqueur!  
Sie-ger bin ich!  
Mine is the prize!

Pandaemonium.

SCENE XIX.

147

Maestoso. (♩ = 69)

150

Allegro vivace. (♩ = 108)

151

Allegro. (♩ = 72)  
pizz.

*dim.*

152 *silence* 2 *rall. molto arco* **Maestoso.** 6

*p* *G.P.* *f* *ff* *ff*

**Allegro vivace.** ( $\text{♩} = 132$ )

153 3 3

**Maestoso.** *dim.*

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

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

**Maestoso, quasi Recitativo.** ( $\text{♩} = 76$ )

2 2 3 2 1 3 6 1 **Coro.**

*ter* *reurs.*  
*We* *he, weh!*  
*Ter* *rors! Woe.*

**SCENE XX.**

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

**Maestoso non troppo lento.** ( $\text{♩} = 56$ )

154

*poco più animato*

2 Viol. Soli. *pp* 2 2 *ppp* 3

*pp* *ppp* *pizz.* 3

Viol. tutti. *pp* 2 2 *ppp* 3

Apothéose de Marguerite.- Margarethen's Verklärung.- Margherita's Glorification.

Un poco meno lento. (♩ = 78)



The first system of musical notation consists of three staves. The top two staves are joined by a brace on the left and contain a complex melodic line with many slurs and ties. The bottom staff contains a bass line with several rests and some notes.

The second system of musical notation consists of three staves, continuing the melodic and bass lines from the first system.

158

The third system of musical notation consists of three staves. The number '158' is written above the first measure of the top staff. The notation continues with complex melodic and bass lines.

The fourth system of musical notation consists of three staves, continuing the musical piece.

The fifth system of musical notation consists of three staves, continuing the musical piece.

*perdendo*