

Hector  
**BERLIOZ**  
(1803 - 1869)

# LA DAMNATION DE FAUST

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

**VIOLA**

# 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.

Viola.

I.

SCENE I.

H. Berlioz, Op. 24.

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

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

*p dolce ed espressivo* *pp*

1

*cresc.* - - - *f*

2

*mf*

3

*p* *sf*

*con sord.*

*dim.* *p* *pp*

\*) Les Altos prennent ici successivement les Sourdines.  
 Die Bratschen nehmen hier allmählig die Dämpfer.  
 The Violas here put on the mutes one by one.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Contains a series of eighth-note patterns with slurs.

Musical staff 2: Treble clef, key signature of two sharps, 3/4 time signature. Continuation of eighth-note patterns with slurs.

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. Starts with a **div.** marking. Includes a boxed measure number **4**. Dynamics include *p cresc.*, *f*, and *pp cresc.*. A **1** is written above the staff with the instruction *senza sord.*

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **5** with the instruction *unis.*. Dynamics include *f*, *pp cresc.*, *sf*, and *p*.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **6** with the instruction *perdendo*. Dynamics include *f*, *p*, *f pp*, *pp*, and *ppp*.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics include *pp*.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **7**. Dynamics include *cresc.*, *f*, and *sf*.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **8**. Dynamics include *pp*.

Musical staff 9: Treble clef, key signature of two sharps, 3/4 time signature. Dynamics include *cresc.*.

Musical staff 10: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **9**. Dynamics include *ff*.

Musical staff 11: Treble clef, key signature of two sharps, 3/4 time signature. Includes a boxed measure number **10**. Dynamics include *p*, *ff*, *f p*, and *pp*.

SCENE II.

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

Doppio piu mosso. (♩ = ♩)

Allegro. (♩ = 110)

Musical staff 12: Treble clef, key signature of two sharps, 2/4 time signature. Includes measure numbers **19** and **11**. Dynamics include *sf*.

## Viola.

**Presto.** ( $\text{♩} = 152$ ) **15** **Viol.** **12** **Andantino.**

**Presto.** **14**

**13** **Andantino.** **pp** **div.**

**unis.** **Allegro.** **23** **Fl.** **24** **6** **2** **pp** **sf** **sf**

**14** **28** **Fl.** **29** **6** **15** **4** **Presto.** **15** **16** **17** **18**

## SCENE III.

**Moderato.** ( $\text{♩} = 80$ ) **Recit.** **16** **Allegro non troppo.** ( $\text{♩} = 88$ )

Mais d'un é - clat guer - rier les cam - pagnes sé - pa - rent.  
 Welch krie - ge - ri - scher Glanz blit - zt durch ne - bliche Fer - ne.  
 I hear the sound of arms; see the signals are flashing.

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

Ah! les fils du Danube aux combats se pré - pa - rent!  
 Ha! die Söh - ne der Do - nau zum Kampfe ge - rü - stet.  
 Hark! the sons of the Danube for war are pre - par - ing!

A - vec quel air fier et joy - eux ils por - tent leur ar.  
 Mit Stolz schreiten freu - dig sie hin zu strei - ten für die  
 Their challenge as - cends to the sky: The draw the sword for

**Allegro non troppo.** **Recit.**

mu - re! Et quel feu dans leurs yeux!  
 Heimat, für die Frei - heit, für Recht.  
 Freedom, All for Freedom would die!

Tout cœur fré - mit à leur chant de vic -  
 Im Sie - ges - rau - schen er - glüh'n ih - re  
 With martial tread press they onward to

**Allegro misurato. (♩=112)**

**Recit.**

toi - re;  
Her - zen.  
bat - tle.

Le mien seul res - te froid, in - sen - sible à la gloi - re.  
Nur das mei - ne bleibt kalt, selbst dem Ruh - me verschlossen.  
But they stir not my heart, fame and glo - ry I seek not.

*cresc.* *ff*

**Marche Hongroise. - Ungarischer Marsch. - Hungarian March.**

**Allegro marcato. (♩=88) pizz.**

*mf* *arco* *mf* *f*

*pizz.* *mf* *sempre pizz.*

17 *arco* *p* *f* *p*

*f* *pizz.* *p* *arco* *f*

*p* *f*

18 *pp* *f* *p*

*f* *dim.*

19 *p* *pp* **3**

Viola.

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, starting with a piano (*p*) dynamic marking.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, ending with a crescendo (*cresc.*) marking and triplet markings (*3*) over the final notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, starting with a fortissimo (*ff*) dynamic marking. Measure numbers 20 and 21 are indicated in boxes at the beginning of the staff.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, continuing the fortissimo (*ff*) dynamic.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, starting with a fortissimo (*ff*) dynamic marking.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, including a triplet (*3*) marking.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes.

Musical staff 9: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, starting with a fortissimo (*ff*) dynamic marking. Measure number 22 is indicated in a box. The staff includes markings for *div.* (divisi) and *unis.* (unison).

Musical staff 10: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes.

Musical staff 11: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a sequence of chords and single notes, including markings for *div.* (divisi) and *unis.* (unison).

# II.

## SCENE IV.

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

Largo sostenuto. (♩ = 72)

6 23 1

24 3 1

25 pp

Recit.

à ma vi - e? Je cher.che.rais en -  
 - lo - sen Le - ben? Su - che ich denn um -  
 or and cher-ish? Hope-less I gaze a -

pp p

Largo.

Recit.

Allegro.

vain: tout fuit mon âpre en - vi - e!  
 sonst? Ver - geb - lich all' mein Hof - fen?  
 round: a gulf o - pens be - fore me!

Al - lons! il faut fi - nir!..  
 Nun wohl, so sei's ge - than!  
 I go in - to the dark!

p cresc. ff ff

Lento.

Mais... je trem.ble... pour - quoi Trembler de - vant l'a - bîme en - trou.vert de - vant  
 Doch, ich wan - ke! Wa - rum er - be - ben vor dem Ab - grund, der of - fen mir  
 Ah! I dare not! De - spair doth of - fer me a - may of es - cape from my

pp

## Allegro.

moi?.. Ô cou - pe trop long temps à mes dé - sirs ra - vi - e! Viens,  
 gähnt? Oh. Scha - le, die so gern sonst mei - ne Hand er - fass - te, komm,  
 pain. Oh! slum - ber shall I find at last in this clear li - quid! Then

*p* *poco f* *p* *cresc.*

viens, noble cristal! Ver - se - moi le poi - son Qui doit il - lu - mi - ner ou tu -  
 komm, ed - ler Kristall, die - sen Saft, nimm ihn auf! Der Trank brin - ge mir Licht o - der  
 come crystalline balm, Oh thou an - o - dynesweet! I drink! Bear me a - way and my

*cresc.* *f* *ff*

26

er ma rai - son!  
 Tod mei - nem Sein.  
 spir - it re - lease.

*ff* *sempre più f*

## Chant de la Fête de Pâques.— Oster-Hymne.— Easter Hymn.

Religioso moderato assai. (♩ = 69)

3 27 pizz. 7 6 3

*p* *mf* *mf* *p*

*p* *pp* *mf*

28

div.

*p* *mf* *p*



unis. 29 4

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

*f* *p* *ppp*

*pp* *dim.*

30 *p*

31 *un poco rit.* *pp*

Tempo I. *pp* *pp*

*pp* *ppp*

He -  
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?  
 sounds that breathe of Heav'n, ye chor - us - es ce - les - tiall Ye a - rouse me from dreams!

*pp*

hym - nes de la pri - è - re, Pour - quoi.. soudain.... ve - nir é - bran - ler mon des -  
 In - brun - sti - ge Ge - be - te, was kommt ihr jetzt, zu hin - dern den fe - sten Ent -  
 Faith wakes a - gain with - in me my heart a - new is touch'd by the mes - sage of

*p*

sein? Vos su - a - ves ac - cords ra - fraî - chis - sent mon  
 schluss? Wie der lieb - li - che Klang mir be - le - bet das  
 pray'r. From on high sped the hymn with its ear - nest of

sein. Chants plus doux que l'au - ro - re Re - ten - tis -  
 Herz! Heil' - ge Mor - gen - ge - sän - ge. o tö - net  
 peace. Life and love rise be - fore me: Their spell doth

*pp cresc.* *un poco rit*

32

sez en - co - re! Mes lar - mes ont cou - lé, le Ciel m'a re - con -  
 wei - ter! Heiss quillt die Thrü - ne mir vom Aug'. Er - de, nimm mich zu -  
 o - ver - whelm me, My tears un - bid - den fall: pit - ty, mer - ci - ful

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

## SCENE V.

## 33 Allegro moderato. Recit.

quis. *rück.* Heav'n! *Heav'n!* Ô pure é - mo - ti - on! *O, Rührung wunder - sam!* Mysweet in - no - cent child! En - fant du saint par - vis! *Du unschuld - vol - les Kind!* I fear I in - ter - rupt

*ponticello trem. strettissimo*

*fff > p*

Je t'ad - mi - re, doc - teur! *Ich be - wun - dre dich* these de - vo - tion of yours! Les pi - eu - ses vo - lé - es De ces clo - ches d'ar - *denn das from - me Ge - bim - mel die - ser Glo - cken vom* Twas a fan - cy I had that all this sing - ing might

34

gent Ont char - mé gran - de - ment Tes o - reil - les trou - blé - es. *Dom scheint dem Doc - tor ja See - le und Hirn zu be - thö - ren.* com - fort your soul: I my - self have a weakness for mu - sic! Qui donc es - tu? toi *Wer bist Du, sprich!* Du, Who com - eth here? Fire

*sf*

dont l'ar - dent re - gard *des - sen Flam - men - blick* burn - eth in his gaze: Pé - nètre ain - si que Pé - clat d'un poi - gnard. *so schnei - dend scharf wie die Spi - tze des Dolch's,* und *und* Et *und* Speak

*pizz.*

*f* *p*

qui com - me la flam - me, *gluth - sprü - hen - des Feu - er* on, what is your er - rand? Brûle et dé - vo - re l'â - me! *brennt und sen - get die See - le?* Bear you tid - ings ill - om - en'd! Vraiment pour un doc - *Ho, ho! Der wei - se* My friend, I scarce ex -

*p* *ff*

## Allegro. (♩=100)

teur, la de-mande est fri-vo-le! Je suis l'Es-prit de  
 Doc-tor zeigt heim-li-che Neugierd?! Ich bin der Geist des  
 pect-ed so fool-ish a question! Of Life I am the  
 arco

*p* *ff*

Vi-e. Et c'est moi qui con-so-le. Je te don-ne-rai tout: le bon-heur, le plai-  
 Le-bens, bin der Geist, der dir Trostbringt. Ich schaffe Al-les dir: Macht und Glanz, Glück und  
 Spir-it: the Be-stow-er, the Giv-er! For I can give you all that the mind can con-

*f* *f*

35

sir, Tout ce que peut rê-ver le plus ar-dent dé-sir. Eh  
 Lust, er-fül-le je-den Wunsch, den sch-nend du er-denkst. Wohl-  
 ceive, Life, For-tune Pow'r un-end-ing, all the World's De-sire! To

*p* *pp* *molto tenuto*

bien! pau-vre dé-mon, fais-moi voir tes mer-veil-les! Cer-tes, j'en chan-te -  
 an, selt-sa-mer Gast, dei-ne Kün-ste lass se-hen! Wun-der sol-len dein  
 prove all that you say, show me some of your won-ders. Now a mag-i-cal

*mf* *f*

rai tes yeux et tes o-reil-les. Au lieu de t'en-fer-  
 Aug' und Ohr völ-lig be-rü-cken. Statt zu ver-schmachten  
 spell I cast o-ver your sens-es; Its thrall shall set you

*p* *ff*

mer, tris-te com-me le ver Qui ron-ge tes bou-quins, Viens! suis-  
 hier, e-lend gleich ei-nem Wurm, der sich vom Staub er-nährt, auf! hin-  
 free. All the secrets of Earth shall be reveal'd to you. Come! con-

*f*

moi! change d'air! J'y con - sens. Par - tons donc  
 aus! In die Welt! Ja, es sei. Lass uns ziehn,  
 sent! Let's a - way! I con - sent. Then a - way!

**36** Allegro. (♩ = 100)

pizz. arco

**SCENE VI.**

La cave d'Auerbach à Leipzig. | Auerbach's Keller in Leipzig. | Auerbach's Cellar in Leipsic.  
 Chœur de Buveurs. | Chor der Trinker. | Drinking chorus.

**Allegretto con fuoco.** (♩ = 160)

*ff sempre*

**Recit.**

**Allegro con fuoco.**

Voi - ci, Faust, <sup>1</sup> un sé -  
 Komm nur, Faust, s'ist. 'ne  
 Doc - tor Faust! Here's a

*misurato* *f*

**Allegretto.** (♩ = 138)

*f* *mf* pizz.

**38**

arco *f*

pizz. arco *mf* *f*

Musical staff 1: Viola part, measures 37-38. Dynamics: *mf < f >*

Musical staff 2: Viola part, measures 39-40. Dynamics: *ff*, *f*, *p*, *f*

Musical staff 3: Viola part, measures 41-42. Dynamics: *ff*, *ff*

Musical staff 4: Viola part, measures 43-44. Dynamics: *ff*

Musical staff 5: Viola part, measures 45-46. Dynamics: *ff*

Musical staff 6: Viola part, measures 47-48. Dynamics: *cresc.*, *fff*, *p*

Musical staff 7: Viola part, measures 49-50. Dynamics: *p*

Musical staff 8: Viola part, measures 51-52. Dynamics: *f*

**Recit.**

Puis qu'on m'in - vi - te, Je vais vous chan - ter du nou - veau. Bra - vo! bra - vo!  
 Wenn ihr's be - geh - ret, so sing ich es euch, ge - bet Acht! Wohl an, gebt Acht!  
 Since you're so civ - il, I'll sing it to you, if I can! Well said! Go on!

**Recit.**

Musical staff 9: Recitative for Viola. Dynamics: *ff*

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

Allegro. (♩=125)

Musical staff 10: Viola part, measures 53-54. Dynamics: *ff*, *p*, *f*, *p*

Musical staff 11: Viola part, measures 55-56. Dynamics: *p*, *f*, *p*, *f*

Musical staff 12: Viola part, measures 57-58. Dynamics: *ff*, *f*, *p*, *mf*

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

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

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

arco *mf* *ff* *p*

*f* *p* *f* *p* *f*

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

*pizz.* *p* *mf* *ff*

**43** Allegro moderato. *un poco rall.* Recit.

Silence. *G. P.* Re-qui-es-cat in pa - ce!

Pour l'A-men u-ne fu-gue! u-ne  
Nun stimmt an ü-ber's A-men ei-ne  
Let us try to be learned, im-pro-

*G. P.* *p*

fugue, un cho-rall! Im-pro-vi-sons un mor-ceau ma-gi-stral! E-cou-te bien ce -  
Fu-ge im Chor; ein a-ka-de-mi-sches Stück soll es sein! Nun spi-tze fein das  
vise an A-men! In fu-gal style, as they sing it in church, Now dis-ten well to

*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-tät in ih-rer vol-len Pracht.  
this and I will war-rant you you'll hear a pret-ty spe-ci-men of fool-ish skill.

*pizz.* *p*

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)

arco

*un poco ritèn.*

**44** Allegro moderato. Recit.

Maintenant, Puis-je à mon tour ri-pos-ter par un  
 A-ber jetzt, wenn es Euch recht, sin-ge ich Euch ein  
 For a change, will you al-low me to make con-tri-

**45** Allegro non troppo. (♩ = 96)

chant Sur un su-jet non moins tou-chant  
 Lied, das wohl nicht min-der rühr-sam ist,  
 bu-tion in a less re-li-gious style?

Que le vô-tre?  
 als das Eu-re.  
 By your leave, sirs!

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

Allegretto con fuoco. (♩ = 168)

**46**

5 Soli. pizz.

pizz.

Tutti.  
arco



arco **47** 5 Soli.

*ff* *mf* *p*

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

pizz. arco **5 Soli.**

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

**48** sul ponticello

*p* *ff* *p* *p*

**Tutti.**

*ff* *f*

*ff* *ff*

**49** Allegro non troppo.

**Recit.** As - sez! fuy - ons ces lieux, où la pa - role est vi - le, La joie i -  
*Rasch fort* von die - sem Ort, wo je - des Wort be - lei - digt, die Freu - de  
 A - way! Take me a - way from this vile den of ras - cals. Their bru - tal

*p*

gnoble et le ges - te bru - tal! N'as - tu d'au - très plai - sirs, un sé - jour plus tran -  
 roh und die Scher - ze bru - tal. Weisst du nicht an - dre Freu - den, kein trau - li - ches  
 jests make a sor - ry dis - play. Are there no o - ther pleasures more peace - ful for

*pp*

quille A me don - ner, toi, mon guide in - fer - nal? Ah! ce - ci te dé - plaît? suis-moi!  
 Plüt - zen mehr für mich, du, der Höl - le Ge - sell? Nun, da dies dir miss - fällt, hin - weg!  
 me? Let us go on - ward, O ser - vant of hell! So 'twas not to your taste? Come on!

*mf* *f* *p*

**6**  
**8**

Viola.

Allegro leggiero. (♩=100) *rall. poco a poco*

Andantino. (♩=76)

26 50 5 Viol.

6 7 8 *pp pp*

*cresc. - - - sf - - - p*

51 *un poco rit. - - -*

*dim. - - -*

SCENE VII.

Air de Méphistophélès.— Arie des Mephistopheles.— Mephistopheles' Air.

Moderato assai un poco lento. (♩=69)

div. 24

*ppp*

52 *riten.*

Com - men - cent pour ton rê - ve un su - a - ve con -  
 mit sü - ssem Sin - gen wie - gen in Schlaf sanft dich  
 At - tend thee in thy dreams all thy senses and to en

Chœur des Sylphes.— Chor der Sylphen.— Chorus of Gnomes and Sylphs.

Andante. (♩=54)

1 2 *pizz.* *arco* *pizz.*

Sopr. *p pp*

*arco* *p*

53 div.

6

6

6

6

6

6

6

6

6

6

6

6

unis.

6

6

3

3

54

6

6

6

3

3

3

3

3

mf cresc.

tr

tr

p cresc.

55

f

f

56

p

dim.

pp

cresc.

3

57 *mf* *pizz.* *p* *arco* *mf*

3 *con sord.* *pp*

58 *senza rit.* *perdendo* *pp*

1 *smorz.* *div.* 59 1 4 Soli. 3 *pp*

Ballet des Sylphes.—Sylphen-Tanz.—Dance of Sylphs.  
 Allegro. Tempo di Valse. (♩. ♩.)

*con sordini pp*

60

3 2

poco *f*

61

4 pizz.

dim. - - - - *sf* *pp*

arco

ppp

1 1 1 1

1 div.

unis. 2 Soli. *perdendo* 8

senza sord.

62 Allegro. (♩ = 152)

Recit.

Tutti.

Mar-ga-ri-ta! Qu'ai-je vu? qu'ai-je vu?  
 Mar-ga-re-the! Welch ein Traum! ist es wahr?  
 Marghe-ri-ta! Do I dream? Is it true?

Quel-le cé-les-te i-ma-ge quel ange Au front mor-tel. Où le trouver? Vers quel au-  
 Ha, welch ein rei-zend We-sen, welch lieb-lich En-gels-bild! Wo find'ich sie. mich ihr zu  
 O thou ce-les-tial vis-ion! Whence comest thou to me? I pray thee stay! Come. I im-

*sf* > *p*

*f*

tel traî-ner à ses pieds ma lou-an-ge? Eh bien! il faut me suivre en-  
 wei-hen an-be-tungs-voll ihr zu Fü-ssen! Schon gut, ich führ so gleich dich  
 plore thee! Fall-ing at thy feet, I would a-dore thee! Tis well! then fol-low me, this

*p*

*f*

Viola.

Moderato. (♩ = 80)

rall.

cor Jus-qu'à cette al - cove em - bau - mé - e OÙ re - po - se ta bien - ai -  
 hin zum be - rau - schend süß duf - ten - den Stüb - chen, wo sie ruht die so heiss Ge -  
 way: From the gar - den you shall be - hold her; in your arms soon she will be

Recit.

63

mé - e. A toi seul ce di - vin trés - sor! Des é - tu - diants voi - ci la jo - yeu - se co -  
 lieb - te. Die - ser Schatz, Glückli - cher ist dein! Dort kommt ein lust' - ger Schwarm von Stu - den - ten und  
 rest - ing, Your be - lov - ed your an - gel fair! Here comes a troop of stud - ents all sing - ing and

*pp*

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 Häus - chen wohl vor - bei zieht. Der Ju - gend tol - le Lust und freu - di - ger Ge -  
 shouting, They're passing now be - fore her cot - tage. We'll mingle with the crowd, thus we shall pass un -

sons, Vers ta beau - té nous par - vien - drons; Mais con - tiens 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. Then you will catch a glimpse of her. Make no sign to her yet, but be - guid - ed by

*f p p*

SCENE VIII.

Finale.

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

Allegro. (♩ = 96)

pizz.

*p* *cresc. poco a poco*

64

*mf*

65 *sempre pizz.*

66 *mf*

67 *p cresc. - - - f*

Chanson d'Étudiants.- Studentenlied.- Students' Song.  
L'istesso tempo.

68 *f* *arco* *2* *2* *div.*

69 *f* *unis.* *f* *3* *3*

70 *div.* *unis.* *p*

71 *f* *pizz.* *p* *arco* *f*

72 *f* *arco* *p* *cresc. - - - f* *mf* *3*

73 *f* *3* *ff* *1* *mf* *1*

Chœur des Soldats | Chor der Soldaten | Soldiers' Chorus and  
 et des Étudiants. | und Studenten. | Students' Song.

70

72

73

74



### III.

Allegro. (♩ = 104) **40**

Cornetti. Trombe. **6**

41 42 43 44 45 46 47 48 49 Timp.

### SCENE XI.

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

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

*p*

**76**

*poco cresc.* *p* *a tempo* *pp* *perdendo*  
*un poco rall.* *ppp*

*poco cresc.*

**77**

*poco sf* *p* *ppp*

**Tempo I.**

*poco cresc.* *poco f*

*rall.* *animato* *molto rit.*

*pp* *cresc. poco sf* *pp* *pp*

**78** a tempo **20** Viol. **23**

21 22 *p*

*div.* *un poco rit.* *senza sord.*

### SCENE X.

**79** Moderato. (♩ = 88)  
*trem.*

Andantino con moto. (♩ = 56)  
*pizz.*

arco

*p* **16** *div.* *pp* **1**

Viola.

Recit.

Sous ces ri - deaux de soie Ca - che - toi! Dieu! mon cœur se bri - se dans la  
 Der Vor - hang hier ver berg' dich vor ihr! Gott, die Freu - de spren - get mir mein  
 Be - hind, this cur - tain, quick out of sight! Ah! my heart is burs - ting with the

*pp*

*p*

joie. Pro - fi - te des ins - tants! A - dieu! mo - dè - re - toi, Ou tû la perds.  
 Herz. Den Au - gen - blick nimm wahr, leb wohl, sei nicht zu rasch, sonst schreckst du sie.  
 thought! Now choose the mo - ment well. Fare - well, be not too rash, or all is lost.

*pizz.*

*p*

Recit.

Bien! mes Fol - lets et  
 So, mei - ne Schar und  
 Now with mysprites ut

**Allegro.** (♩ = 88)

*arco*

*p*

80

**Allegro.** (♩ = 72)

moi Nous al - lons vous chan - ter un bel é - pi - tha - la - me.  
 ich wol - len jetzt euch ein schö - nes Hochzeitsliedchen sin - gen.  
 hand I will sing you a nup - tial song and wish you fortune.

*pizz.*

*pp*

*p*

Recit.

Oh! cal - me toi, mon â - me!  
 Fas - sung mein ar - mes Her - ze!  
 O how my heart is beat - ing!

SCENE XI.

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

*div. arco*

2<sup>me</sup> partie.  
 2<sup>te</sup> Partie.  
 2<sup>nd</sup> part.

*pp*

*div.*

81

div. *Que l'air est é-touffant!*  
*Wie schwül ist hier die Luft!*  
 How heavy is the air!

*Recit.*

*p* div. a 3. div a 2.

82

*Recit.*

J'ai peur comme une en-fant!  
 Mir bangt wie ei-nem Kind!  
 I feel a help-less child!

C'est mon rê-ve d'hi-  
 Seit dem ge-stri-gen  
 'Tis the dream yes-ter-

er qui m'a tou-te trou-blé-e. En son-ge je lai  
 Trau-me bin ich ganz ver-wan-delt. Im Schla-fe sah ich  
 night that ris-es still be-fore me. I saw him in my

*unis.* *Recit.*

*ppp*

83

*Allegretto.* *Andante. (♩ = 50)*  
*pizz.*

*ppp* *pp*

84

*arco* *ppoco f* *ppp* *Recit.*

*Allegro.* *Moderato.*

Viol. I. *pp* *pp* *p*

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

Andantino con moto. (♩ = 56)

6 Fl. 7 8 **85** 1 Viola solo.

6 6 Viole soli.

**86**

87

mf sf p

88

p mf

f p

89

mf mf

sf p p

p pizz. 1

p pp arco Silence. 1 G.P. Silence. 1 G.P.

SCENE XII.

Evocation.- Beschwörung.- Invocation.

Allegro moderato. (♩=104) Un poco più Allegro. (♩=144)

6 **90** 14 **91** 5 Fl. *Tutti.* *tr* *p* *4*

(Violini.)

*pizz.* *1* *pizz.* **92** *arco* *tr tr tr tr tr* *pizz.*

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

*arco* *p* *mf* *pizz.* **Recit. 2**

Vont char-  
kommt, be-  
Bringher

**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!  
un-der your spell, So now be-gin your charm! Let's have the de-vil's mus-ic!

*pizz.* *arco* *misurato*

*mf* *sf* *p*

*p* *f* *ff*

Menuet des Follets.- Tanz der Irrlichter.- Minuet of the Will-o'-the Wisps.

Moderato. (♩=88)

**94** 6 Fl. *7* *8* *9* *10*

**95** *mf* *p* *mf* *p* *mf* *p* *3* *mf* *p*

*p* *sf* *p* *sf* **96** *1*

*pizz.* *1* *1* *1* *1*

*poco f* *sf* *poco f*

*f*

97 arco  
*mf* *p* *mf* *p* *cresc.* *ff* Silence. G.P.

*mf* *p* *mf* *p*

98 *cresc.*  
*p* *ff* *p* *p*

*p* *p*

99 *f* *mf*

*mf*

100 *sf* *p*

*sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

*sf* *p* *dim.* *p* *p* *cresc.* *ff*

101 *div.* *pp* *pp* *p* *p*

unis. *cresc.* *f* *ff* 2

**102** pizz. arco

Presto e leggiero. (♩ = 144)

pizz. ff p

**103** arco pizz. mf p

arco Moderato. Presto. Moderato. f ff pp f pp

Presto. **104** Allegro non troppo. (♩ = 76) ff f p f

Recit. Main - te - nant, Chan - tons à cet - te belle u - ne chan - son mo - ra - le, Pour la  
 Lasst uns jetzt dem un - schul - di - gen Kind ein sitt - sam Lied - chen sin - gen, wir ver -  
 Let us sing this sweet in - no - cent child a dit - ty with a mor - al. 'Twill o'er

Allegretto. (♩ = 112) f p f

Sérénade et Chœur | Serenade und Chor | Mephistopheles' Serenade and Chorus  
 de Follets. | der Irrlichter. | of Will-o'-the Wisps.  
 Allegro tempo di Valse. (♩ = 72)

pizz. p < f p < f p < f p < f p < f p < f

Arpège 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.



105

106

107

108

109

*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* *ff*

*p* < *f* *p* < *f* *p* < *f* *p* *cresc.* - - - *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* *cresc.*

*ff* *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* *p* < *f* *p* < *f* *p* < *f*

*p* < *f* *p* < *f* *ff* *p* < *f* *p* < *f*

*p* < *f* *p* *cresc.* - - - *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* *cresc.* < *ff*

Viola.

L'istesso tempo.

110 arco  
*ff* *f* consord. Viol. I. 1 *p*

perdendosi. - - - Recit.  
*ppp* *pp* (lunga)

Duo.- Duett.- Duet.  
 Andantino non troppo lento. 111 SCENE XIII.

111 *pp*

Recit. Andante. (♩ = 56)  
*fp* *p*

112

poco cresc. - - - a tempo  
*poco rit.* *sf* *p*

113 senza sord.  
*f* *p* 4 *ppp*

114  
*f* 3

*un poco animato*

3 *p* *f* *p* *div.* *unis.*

115

*f* *p* *f* *p*

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

116

*ppp* *dim. simili* *perdendo*

6 6 6 12

SCENE XIV.

Trio et Chœur.—Terzett und Chor.—Trio and Chorus.

*cresc. molto*

117 Allegro. (♩ = 116)

*f* *ff* *mf*

3

3

3

*poco f*

*più f* *f* *mf*

3

118

*ff* 3

div. *p*

119

unis.

*f* *pp*

120

*ppp*

*riten.*

121

*Tempo I.*

*p* *pp* *f*

122

div.

unis.

*ff*

*f*

*p cresc. molto* *f* *p cresc.* *f*

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

mf cresc. f mf p

f p cresc. sf p

p cresc.

div. 1 sf p p cresc.

**124**

mf p cresc. molto div. ff p cresc.

Un poco animando.

unis. f mf p mf mf

cresc. f mf cresc.

f p cresc. ff p

f p cresc. ff p

f p cresc. ff p

p ff p

**125**

p ff

IV.  
SCENE XV.

Romance.-Romanze.-Romance.

Andante un poco lento. (♩ = 50)

Tempo I.

Più animato ed agitato. (♩ = 96)

Andante. (♩ = 60)

unis. pizz.

Il ne vient pas!  
 Doch er kommt nicht!  
 He com eth not,

Viola.

SCENE XVI.

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

133

Andante maestoso. (♩ = 144)

pp mf pp

mf pp

134 un poco rit. marc.

p cresc. poco a poco p cresc. - sf

135

Tempo I.

p ff p ff p ff p

un poco allarg. Tempo I.

sf sf p f p sf p pp

136

cresc. sf

un poco rit. Tempo I.

pp cresc. f dim. p

dim. p

SCENE XVII.

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

137 Allegro. (♩ = 104)

3 11 6 5 1 4 3 4 3

2 5

138 139 Allegro. (♩ = 152)

4 2 4 1 8 15 1 Viol. I. Vel.

G.P. Silence. 4

SCENE XVIII.

La Course à l'Abîme.- Die Höllenfahrt.- The Ride to the Abyss.

Allegro. (♩ = 144)

Viol. I. 1 15 140 25 141 5 Coro Sopr.

Sanc - ta Mar - ga - ri - ta!



142

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

143

*ritard. poco a poco* *cresc.* *ff* *pp* *cresc.*

*f* *dim.*

144 Recit. Tempo I. un poco più animato.

Non! je l'entends! cou\_rons. *f*  
 Vorwärts, nur fort, zu ihr!  
 No, we must on! a-way!

*dim.*

145

*p*

12  
8

146

12  
8

*cresc. poco a poco* *ff*

Je suis vainqueur!  
 Sie-ger bin ich!  
 His soul is mine!

Pandaemonium.

SCENE XIX.

Maestoso. (♩ = 69)

147 *ff*

Musical notation for measures 147-148. Measure 147 starts with a fortissimo (*ff*) dynamic. The music features a series of sixteenth-note chords and sixteenth-note runs. Measure 148 continues with similar rhythmic patterns, ending with a fermata over a whole note.

148 *f f f*

Musical notation for measures 148-149. Measure 148 has a fortissimo (*f*) dynamic. The music continues with sixteenth-note patterns. Measure 149 ends with a fermata over a whole note.

149 *ff* 150 *ff*

Musical notation for measures 149-150. Measure 149 has a fortissimo (*ff*) dynamic. Measure 150 also has a fortissimo (*ff*) dynamic. The music features sixteenth-note chords and runs.

Allegro vivace. (♩ = 108)

*ff*

Musical notation for measures 151-152. Measure 151 starts with a fortissimo (*ff*) dynamic. The tempo is Allegro vivace. The music features eighth-note patterns and accents.

Musical notation for measures 152-153. The music continues with eighth-note patterns and accents.

151

Musical notation for measures 153-154. Measure 153 is marked with measure number 151. The music continues with eighth-note patterns.

Allegro. (♩ = 72)

9 *f* *mf* *f* *ff* *dim.*

Musical notation for measures 154-155. Measure 154 is marked with measure number 9. Dynamics range from fortissimo (*f*) to fortissimo (*ff*), ending with a decrescendo (*dim.*). The music features eighth-note chords and patterns.

Musical notation for measures 155-156. The music continues with eighth-note chords and patterns.

152 *rallent. molto* *arco* *p* *G.P.* *Silence.* *f* *ff*

Musical notation for measures 156-157. Measure 156 is marked with measure number 152. The tempo is *rallent. molto*. The music features eighth-note patterns with accents. Measure 157 has a piano (*p*) dynamic, followed by a grand piano (*G.P.*) section with a fortissimo (*ff*) dynamic.

Maestoso.

Allegro vivace. (♩ = 132)

*ff*

Musical notation for measures 157-158. Measure 157 is marked with a fortissimo (*ff*) dynamic and a sixteenth-note chord. Measure 158 is marked with a fortissimo (*ff*) dynamic and an eighth-note pattern.

Maestoso.

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

Maestoso, quasi Recitativo. (♩ = 76)

Coro.  
 O ter - reurs!  
 We - he, weh!  
 Hor - ror! Woe!

Dans le Ciel. Im Himmel. In Heaven.

Maestoso non troppo lento. (♩ = 56) SCENE XX.

Tempo I.

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

Un poco meno lento. arco