

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.

Contrabasso.

I.

SCENE I.

H. Berlioz, Op. 24.

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

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

8 13 Vcl. 14 15 16 17 18 *p*

2 *mf*

3 *p sf dim. - - ppp*

4 1 *p cresc. f*

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

6 *ppp* 5

pizz.
p

cresc. - - - - *f*

arco

f

pizz.
p

cresc.

arco

ff

ff

1 3 10 2

ff

SCENE II.

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

Doppio piu mosso. (♩ = ♩)

Allegro. (♩ = 110)

Presto. (♩ = 152)

6 11 4 18

24 25 *f*

12 Andantino. Vel.

1 2 *pp*

Presto. 17 13 Andantino. 13 Allegro. 16 Vel. pizz.

17 18 19

4 Vel. arco 6 14 20 Vel. pizz.

20 21 5 21 22

23 24 25 4 *Vel. arco* 6 15 4 **Presto.** 14 **Corni.** 4

SCENE III.

Moderato. (♩=80)

Recit.

Mais d'un é - clat guer - rier les cam - pa - gnes sé -
Welch krie - ge - ri - scher Glanz blitzt durch ne - blich - te
 I hear the sound of arms; see, the sig - nals are

p

16 Allegro non troppo. (♩=88)

Recit.

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

Allegro.

Recit.

pa - rent! A - vec quel air fier et jo - yeux Ils por - tent leur ar - mu - re! Et quel feu dans leurs
rüs - tet. Mit Stolz schreiten frei - dig sie hin zu strei - ten für die Heimat, für die Freiheit, für
 par - ing! Their challenge ascends to the sky: They draw the sword for Freedom, All for Freedom would

Allegro non troppo.

Recit.

yeux! Tout coeur fré - mit à leur chant de vic -
Recht. Im Sie - ges - rau - sche er - glück ih - re
 die! With mar - tial tread pressthey on - ward to

Allegro misurato. (♩=112)

Recit.

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

cresc. *ff*

Marche Hongroise.- Ungarischer Marsch.- Hungarian March.

Allegro marcato. (♩ = 88)

Trombe e Corni.

Fl. *s* *pizz.*

1 2 3 4 5 6 *mf*

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

sempre pizz. *arco* *f*

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

pizz. *p* *f*

1. 2. *f*

18 *ff* *p* *pp* *f*

1. 2. *p* *f*

19 *dim.* *p* *p*

3 1

poco f ³

Staff 1: Bass clef, treble clef. Contains a triplet of eighth notes and a first ending bracket.

cresc. - - - - *f* - - - -

Staff 2: Bass clef, treble clef. Contains a triplet of eighth notes and a dynamic marking transition from *cresc.* to *f*.

20

ff *ff*

Staff 3: Bass clef, treble clef. Contains a flat sign and dynamic markings *ff*.

ff

Staff 4: Bass clef, treble clef. Contains a flat sign and dynamic marking *ff*.

Staff 5: Bass clef, treble clef. Contains a flat sign and a sharp sign.

21

Staff 6: Bass clef, treble clef. Contains a flat sign and a sharp sign.

Staff 7: Bass clef, treble clef. Contains a sharp sign.

Staff 8: Bass clef, treble clef. Contains a sharp sign and a flat sign.

22

Staff 9: Bass clef, treble clef. Contains a sharp sign and dynamic markings *>*.

Staff 10: Bass clef, treble clef. Contains a sharp sign and dynamic markings *>*.

Staff 11: Bass clef, treble clef. Contains a sharp sign.

Staff 12: Bass clef, treble clef. Contains a sharp sign and dynamic markings *^*.

II.

SCENE IV.

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

Largo sostenuto. (♩ = 72)

6 **23** Vel. *p* *p* **24** 3 4 5 **25** *p* *pp*

Recit. *p* **Largo.** *p cresc.* **Recit.** *ff*

Je cherche-rais en - vain; tout fuit mon âpre en - vi - e! Al - lons! il faut fi -
 Su - che ich denn um - sonst? Ver - geb - lich all' mein Hof - fen? Nun wohl, so sei's ge -
 Hopeless I gaze a - round: a gulf o - pens be - fore me! I go in - to the

Allegro. *ff* **Lento.** *p*

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

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

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

cresc. *f*

viens, no - ble cri - stall! Ver - se - moi le poi - son Qui doit il - lu - mi -
 komm, ed - ler Kri - stall, die - sen Saft, nimm ihn auf! Der Trank brin - ge mir
 comé, cry - stal - line balm, Oh thou an - o - dynesweet! I drink! Bear me a -

26

ner ou tu - er ma rai-son!
 Licht o - der Tod meinem Sein.
 way and my spir - it re-lease!

ff ff sempre più f

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

pizz.

27 *mf* *arco* *p* **28** *4* *5* *6* *Vel.*

7 *8* *5* *pizz.* **29** *mf*

arco *1* *2* *3* *4* *5* *6* *7* *8* *9* *f* *mf* *pp*

10 *11* *12* *13* *14* *15* *16* *17* **30** *f* *dim.*

pizz. *1* *2* *3* *4* *p* *dim.*

5 *6* *7* *8*

31 *un poco riten.* *riten.* *pp* *pp*

Tempo I.

pp *pp* *mf*

dim. *pp*

Recitativo ma quasi misurato.

L'istesso tempo.

Vel. 32 div. unis.

16 17 18 arco *f* *p* *p* *pp*

SCENE V.

33 Allegro moderato. Recit. 8

Vel. 34

p *sf* *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 Spi - tze des Dolch's, und
 Who com - eth here? Fire bur - neth in his gaze: it seems to piercethro' my soul like a knife. Speak

ff *f* *p*

pizz.

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
 on, what is your errand? Bear you tid - ings ill - om - en'd! 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 Neu - gierd! Ich bin der Geist des
 pect - ed so fool - ish a question! Of Life I am the

ff

arco

Vi - e, Et c'est moi qui con - so - le. Je te don - ne - rai
 Le - bens, bin der Geist, der dir Trost bringt. Ich schaf - fe Al - les
 Spir - it; the Be - stow - er, the Giv - er! For I can give you

f *f* **3**

35

fais - moi voir tes mer - veilles! Cer - tes, j'en - chante - rai tes yeux et tes o -
 dei - ne Kün - ste lass se - hen! Wun - der sol - len dein Aug' und Ohr völ - lig be -
 show me some of your wonders. Now a mag - i - cal spell I cast o - ver your

mf *f*

reilles. Au lieu de t'en-fer-mer, tris-te com-me le ver Qui ron-ge tes bou-
 rü-cken! Statt zu ver-schmachten hier, e-lend gleich einem Wurm, der sich vom Staub er-
 senses. Its thrall shall set you free. All the secrets of Earth shall be reveal'd to

quins, Viens! suis-moi! change d'air! Jy con-sens. Par-tons donc
 nährt, auf! hin-aus! In die Welt! Ja, es sei. Lass uns ziehn,
 you. Come! con-sent! Let's a-way! I con-sent. Then a-way!

36 Allegro. (♩=100)
 pizz. arco

37

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. (♩=180)

ff sempre

Recit. **1** **1** **3** **1** Allegro con fuoco, *misurato*

Allegretto. (♩=188) **8** pizz. **38** **3**

arco **1** pizz. **3**

mf *mf* arco

39 **1** **2**

41 Allegro. (♩=126)
 2 Vcl. pizz. arco pizz.
 3 mf f p
 arco Recit. 1
 du nou-veau. ff
 ge-bet Acht!
 if I can!

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

Allegro. (♩=125)

Silence. Vcl. 18
 G.P. 1 2 f p
42 11 pizz. 1 sempre pizz. 1
 ff f p mf
 arco Vcl. 18
 ff 2 3 f p
 11 pizz. 1 sempre pizz. 1
 f p mf
 arco Vcl. 18
 ff 2 3 f
 11 pizz. 1 sempre pizz. 1
 p ff f p

1 *mf* *arco* *ff*

43 Allegro moderato.

Silence.

un poco rall.

Recit.

2 3 4 1

G. P. Re - qui - es - cat

Vel. \downarrow

fugue, un cho - ral! *mf*
Fu - ge im Chor;
vise an A - men!

1 pizz.

un mor - ceau ma - gi *p*
mi - sches Stück soll es
as they sing it in

toute sa can - deur. *p*
ih - rer vol - len Prucht.
speci - men of fool - ish skill.

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. ($\text{♩} = 96$)

un poco rit.

19 Fl. Ob. *arco* *f*

44 Allegro moderato

Recit. 15

45 Allegro non troppo. ($\text{♩} = 96$)

1 2 2 6

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

Allegretto con fuoco. ($\text{♩} = 168$)

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

46 5 Soli.

2 *pizz.* *f* *p* *f* *p* *f*

Tutti. *arco* *mf* *f* *ff* *p* *ff* *p* *f* *p* *mf*

arco *ff* *Tutti.* *7* *p* *pizz.*

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

arco *ff* **48** 5 Soli. 14 *Tutti.* *f*

ff *ff* *f* *ff*

49 Allegro non troppo.

1 Recit. 8

Nas - tu d'au - tres plai - sirs, un sé - jour plus tran -
 Weisst du nicht and - re Freu - den, kein trau - li - ches
 Are there us o - ther pleas - ures more peace - ful for

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

mf *f* *p*

Allegro leggiero. (*♩=100*) **26** **50** *rall. poco a poco* **5** *Andantino.* (*♩=78*) *Vcl. #2.*

riten. *pp cresc.* *f* *p*

SCENE VII.

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

Moderato assai un poco lento. (*♩=69*) **1** **2** **3** **4** **5** **6** **7** **8** **24** **52** **4**

Vcl. #2.

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

Andante. (*♩=54*) *Fl.* **1** **20** **53** **1** *Vel.* **4** *Vel.*

Viol. *Coro Sopr.* **54** **55**

p *pizz.* **56** *arco* *p dim.* *pp* *p* *f* *mf* **57**

p *dim.* *pp* **58** **19** **20** **21** **22** **4 Soli.** **59** *Vel.* *ppp*

Ballet des Sylphes.- Sylphen-Tanz.- Dance of Sylphs.

Allegro Tempo di Valse. (♩ = ♩)

62 Allegro. (♩ = 152)

Tutti.

Viol. 1

f ff ff

sf p f

p f

Contrabasso.

Moderato. Recit.

5 2 63 3

au bruit de leurs chansons, Vers ta beau-té nous par-vien-drons; f p > p
und freu-di-ger Ge-sang sol-len ver-kür-zen uns den Weg!
Thus we shall pass un-seen, Then you will catch a glimpse of her.

SCENE VIII.

Finale.

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

Allegro. (♩=96) 8 pizz.

64

p cresc. - - - - - mf

Staff 2

Staff 3 p cresc. -

65

sempre pizz.

Staff 4 f

66

Staff 5 f mf

Staff 6

67

Staff 7 p cresc. - - - f

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

Listesso tempo.

arco 2 f p

Staff 2 f

68

pizz.

Staff 3 p f

69

arco f

pizz. arco

p *p* *cresc.* *f* *mf*

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

f

1 2 3 4 5 6 7

8 9 10 **71**

72

73

f *ff*

74

ff

dim. poco a poco

p *pp*

III.

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

SCENE IX.

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

Andante sostenuto. (♩=66)
 75 1 Vel. pizz. 11
 2 3 4 5 6 7 8 9 10 p un poco rall. 6
 Vel. 76 pizz. 1
 a tempo riten. 4 pizz. 5 77 1 Vel. Tempo I. animato pizz. 2 2 1 pizz.
 mf poco f pp poco f poco f
 1 arco molto rit. 78 32
 pp pp pp

SCENE X.

Moderato. (♩=88) Andantino con moto. (♩=56) Allegro. (♩=88)
 79 2 5 Recit. 4 Vel. Recit. 80 1
 1 1 2 3 Recit. 2
 Allegro. (♩=72) Viol. pizz. pizz. p
 1

SCENE XI.

Allegretto non troppo presto e dolce. (♩=69)
 14 Fl. pizz. Recit. 81 8 Recit. 1 82 9
 15 16 17 p
 Allegretto. Andante. (♩=50)
 83 Vel. pizz. p
 1 2 p
 arco 1 84 2 Allegro. Moderato.
 poco f 3 Vel. p p p p
 1 2 3

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

Andantino con moto. (♩=56)
 pizz. p
 p
 dimin.

93

Au nom du Diable en dan - se!
 In Teu - fels Na - men tan - zet!
 Let's have the dev - il's mus - ic!

arco *misurato*

sf

Mé - né - tri - ers d'en - fer, ou je vous é - teins tous!
 der Höl - le Fied - ler ihr, sonst löscht' ich flugs euch aus!
 ye fid - dlers of hell, or I'll put out your light!

ff

Menuet de Follets.- Tanz der Irrlichter.- Minuet of the Will-o'-the-Wisps.
 Moderato. (♩=88)

8 **94** 10 **95** Vel.

6 *vel.* *pizz.* 6 *p* < *sf* *p* < *f* **97** *pizz.* *mf* > *p*

arco *Silence.* 1 *pizz.* *mf* > *p* *p cresc.* < *ff* G.P. *mf* > *p* *mf* > *p*

98 *arco* 9 *p* < *ff* *p* **99** 14 *cresc.* < *f*

100 10 *Vel.* 11 12 *p cresc.* < *ff* **101** 7 8 *Vel.* *p* < *ff* 3

102 6 *Vel.* *ff* 7 *ff* 22 **103** 9 *Vel. pizz.* 10 11 12 *f* *ff* *arco*

Moderato. **1** Presto. Moderato. **2** Presto. **3** **104** Allegro non troppo. (♩=76) **2**

Recit. **2** Allegretto. (♩=112) *f* *p* *f*

ne chanson mo - ra - le, Pour la
 sitt - sam Liedchen singen, wir ver -
 dit - ty with a moral. 'Twill'o'er.

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

1
ff

p *cresc.* - - - *f*

105
1
p

106
2
cresc. - - - *ff*

1
ff *p*

107
ff

p *cresc.* - - - *f*

108
1 1
p *p*

109
2
cresc. - - *ff*

Contrabasso.

L'istesso tempo.

1 **110** *ff* *f* *Viol. I.* *1* *Viola.* *2* *4 Soli. arco* *p*

perdendosi *ppp* *Tutti.* *Let us see what our turtle doves are at. (lungo)* *pizz.* *p*

Al. lons voir roucouler nos tourtereaux!
Lasst uns lauschen dem Turteltaubenspaar!

Duo.- Duett.- Duet.

Andantino non troppo lento. (♩ = 56)

SCENE XIII.

3 **111** 10 11 *Recit. pizz.* 2 *f*

Vcl.

16 **112** 8 9 10 11 *arco* 6 *poco rit.*

Vcl. *p*

a tempo 3 **113** 21 **114** 2 *un poco animato* *Vcl.* 2 *p* *f* *p*

115 *f* *p*

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

116 1 3 3 *cresc. poco a poco* *pp*

cresc. molto

cresc. molto

f *p* *cresc. molto*

SCENE XIV.

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

117 Allegro. (♩ = 116)

Musical score for Contrabasso, measures 117-118. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a metronome marking of 116 quarter notes per minute. The first measure (117) starts with a forte (*f*) dynamic, followed by fortissimo (*ff*) and then piano (*p*). The music consists of a series of eighth and sixteenth notes, with some rests. Measure 118 continues the melodic line with similar rhythmic patterns.

Musical score for Contrabasso, measures 119-121. Measure 119 begins with fortissimo (*ff*) and features a triplet of eighth notes. Measure 120 is marked with *ppp* and includes a 4-measure rest, followed by a 28-measure rest, and then a 10-measure rest. Measure 121 is marked 'Tempo I.' and starts with *ppp*. The score includes various dynamics such as *pp* and *f*. Measure 121 also includes a flute (Fl.) part with fingerings 4, 5, and 6. Measure 122 (partially visible) has a 2-measure rest. The score concludes with a *riten.* (ritardando) marking and a 3-measure rest.

122

Exercise 122 consists of three staves of music in bass clef. The first staff begins with a forte (*f*) dynamic and concludes with fortissimo (*ff*). The second staff includes accents (*sf*) and a piano (*p*) dynamic. The third staff concludes with a fermata.

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

Exercise 123 consists of six staves of music in bass clef. It begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The score features various dynamics including *mf*, *f*, and *p*. The sixth staff includes the instruction *p cresc.*.

124

Exercise 124 consists of three staves of music in bass clef. It begins with a mezzo-forte (*mf*) dynamic and includes fortissimo (*ff*) and piano (*p*) dynamics. The score concludes with the instruction *Un poco animando.*

Musical staff 1: Bass clef, key signature of one flat. It begins with a triplet of eighth notes (Bb, Ab, Gb) marked *p* and *f*. This is followed by another triplet of eighth notes (G, F, Eb) also marked *p* and *f*. The staff concludes with a melodic line marked *mf cresc.*

Musical staff 2: Continuation of the melodic line from the previous staff, featuring various note values and rests.

Musical staff 3: Features a triplet of eighth notes (Bb, Ab, Gb) marked *p* and *f*, followed by a melodic line marked *cresc.* and *ff*.

Musical staff 4: Continuation of the melodic line, marked *ff* and *p*.

Musical staff 5: Continuation of the melodic line, marked *ff*. A box containing the number "125" is positioned above the staff.

Musical staff 6: Continuation of the melodic line.

Musical staff 7: Continuation of the melodic line.

Musical staff 8: Continuation of the melodic line, marked *Vcl.* and *1*.

Musical staff 9: Continuation of the melodic line, marked *ff* and *3*.

Musical staff 10: Continuation of the melodic line, marked *ff*.

Musical staff 11: Continuation of the melodic line, marked *ff*.

IV.

Romance.- Romanze.- Romance. SCENE XV.

Andante un poco lento. (♩ = 50)

126 a tempo

2 1 1 1 1 1 1 1

poco rit. p pizz.

poco rit. Tempo I. un poco animato. p pizz. 4 3

127 p pizz. arco pp

p mf p mf p mf p mf

128 Tempo I. poco rit. f dim. p 1 1 1 1 2 1

Tempo I. p pizz. >

129

arco 1

mf >

First system of musical notation for the Contrabasso. It consists of two staves. The first staff begins with a *cresc.* marking, followed by a *p* dynamic. A fermata is placed over the first measure, and a '2' is written above the second measure. The first staff ends with a *f* dynamic and a *rit.* marking. The second staff continues with a series of eighth notes, each with an accent (>).

Più animato ed agitato. (♩=96)

Second system of musical notation, starting with the tempo instruction *Più animato ed agitato. (♩=96)*. It consists of four staves of music. The first staff begins with *sempre p*. The music is characterized by a rapid eighth-note pattern with accents (>) on each note. The fourth staff ends with a *cresc. poco a poco* marking.

130

Third system of musical notation, starting with the measure number 130 in a box. It consists of one staff of music. The eighth-note pattern continues with accents (>). The system ends with a *rit.* marking.

Lento appassionato assai.

Fourth system of musical notation, starting with the tempo instruction *Lento appassionato assai.* It consists of three staves. The first staff begins with a *f* dynamic and a fermata, followed by a *p* dynamic. The second staff starts with a measure number 131 in a box and contains dynamics *f*, *p*, *mf*, *p*, *pp*, and *p*. A '5' is written above the fifth measure. The third staff begins with a *f* dynamic and a fermata, followed by a *sempre dim.* marking and a *pppp* dynamic. The system concludes with a double bar line and a 2/4 time signature.

132 Allegro. (♩ = ♩) 56

Marg.

10

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

Cor. ingl.

Andante. (♩ = ♩)
pizz.

pp

sempre più p

ppp

SCENE XVI.

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

Andante maestoso. (♩ = 144)

arco

pp

mf

133

pp

pp

poco f

f

p cresc. poco a poco

134

p

cresc.

f

f

f

Tempo I.

p

f

f

135

p

f

p

f *p* *f* *f*

un poco allarg. **Tempo I.**

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

p *mf cresc.* *f*

136 *pp* *cresc.* *f* *dim.*

Tempo I.

p

dim. *p*

SCENE XVII.

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

137 *Allegro.* (♩ = 104)

3 2 5 11 6 5

138 *Gr. Cassa e Tamtam.*

1 4 3 4 3 4

139 *Allegro.* (♩ = 152)

2 4 1 7 15

Recit. *Silence.* *Viol. Vcl.* 3 *Recit.* 1

G. P.

la jus-tice est pres-se - e.
denn das Blut-ge-richt säumt nicht.
ere the law hath its vengeance!

SCENE XVIII.

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

Allegro. (♩ = 144)

pizz.

mf

dim.

p sf dim. p 140

141

cresc.

cresc. molto f ff

dim. p 142

cresc. poco a poco

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

143

cresc.

ff *pp* *cresc.*

ritard. poco a poco

dim. *p*

144

Recit.

Tempo I. un poco più animato.
sempre pizz.

f *dim.*

Non! je len_tends! cou_rons.
Vor_wärts, nur fort, zu ihr!
No, we must on! a_way!

145

p

146

arco

p

cresc. poco a poco

cresc. molto *ff*

Je suis vain_queur!
Sie_ger bin ich!
His soul is mine!

SCENE XIX.

Pandaemonium.

147 *Maestoso.* (♩ = 69)

Musical score for measures 147-150. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). Measure 147 starts with a forte (*ff*) dynamic. Measures 148 and 149 feature various dynamics including *f*, *p*, and *mf*. Measure 150 begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic.

Allegro vivace. (♩ = 108)

Musical score for measures 151-152. The key signature changes to two flats (Bb, Eb). The time signature is 2/4. Measure 151 starts with a forte (*ff*) dynamic. Measure 152 features a piano (*p*) dynamic.

151

Musical score for measures 153-154. The key signature is two sharps (D#, G#). The time signature is 3/4. Measure 153 starts with a forte (*f*) dynamic. Measure 154 features a crescendo (*cresc.*) and ends with a forte (*f*) dynamic.

Allegro. (♩ = 72)
pizz.

Musical score for measures 155-156. The key signature is two sharps (D#, G#). The time signature is 3/4. Measure 155 starts with a forte (*ff*) dynamic. Measure 156 features a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The piece concludes with the instruction "Silence. G. P."

152 *rall. molto* - *Maestoso.*
arco
f *ff* *ff*

Allegro vivace. (♩ = 132)

153 *Maestoso.*

Epilogue sur la terre.- Epilog auf der Erde.- Epilogue on Earth.
Maestoso, quasi Recitativo. (♩ = 76)

Et dans ses profon-
Tief in des Abgrunds
Deep in the vast a-

SCENE XX.

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

Maestoso non troppo lento. (♩ = 56)

pizz. *arco* **154** *poco più animato* *rit. pizz.* *Tempo I.*

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

Un poco meno lento. (♩ = 76)

pizz. **155** *mf sempre*

156