

AVANT-PROPOS — VORWORT — PREFACE.

Le titre seul de cet ouvrage indique qu'il n'est pas basé sur l'idée principale du *Faust* de Goëthe, puisque, dans l'illustre poëme, Faust est *sauvé*. L'auteur de *la Damnation de Faust* a seulement emprunté à Goëthe un certain nombre de scènes qui pouvaient entrer dans le plan qu'il s'était tracé, scènes dont la séduction sur son esprit était irrésistible. Mais fût-il resté fidèle à la pensée de Goëthe, il n'en eût pas moins encouru le reproche, que plusieurs personnes lui ont déjà adressé (quelques-unes avec amertume), d'avoir *mutilé un monument*.

En effet, on sait qu'il est absolument impraticable de mettre en musique un poëme de quelque étendue, qui ne fut pas écrit pour être chanté, sans lui faire subir une foule de modifications. Et de tous les poëmes dramatiques existants, *Faust*, sans aucun doute, est le plus impossible à chanter intégralement d'un bout à l'autre. Or si, tout en conservant la donnée du *Faust* de Goëthe, il faut, pour en faire le sujet d'une composition musicale, modifier le chef-d'œuvre de cent façons diverses, le crime de lèse-majesté du génie est tout aussi évident dans ce cas que dans l'autre et mérite une égale réprobation.

Aus dem Titel dieses Werkes ist bereits zu ersehen, dass es nicht auf der Idee des Goetheschen *Faust* beruht, da jenes weltberühmte Gedicht ja mit Fausts *Rettung* schliesst. Der Verfasser von *Fausts Verdammung* hat aus dem Goetheschen Faust nur eine Anzahl Situationen und Scenen entlehnt, welche seinem vorgezeichneten Plane sich unschwer einfügen liessen und deren reizvoller Anregung er sich nicht zu entziehen vermochte. Wäre er indess auch der Goetheschen Idee treu gefolgt, so hätte er dennoch jenem Vorwurfe, der ihm von mancher Seite her, zum Theil nicht ohne Bitterkeit, entgegengehalten worden ist, schwerlich ausweichen können, nämlich: *ein Denkmal des Geistes verstümmelt zu haben*.

Ohne Zweifel ist bekannt, dass es absolut unmöglich ist, ein Gedicht von irgend welchem Umfange, das nicht von seinem Autor zur Komposition für den Gesang geschrieben wurde, in Musik zu setzen, ohne es vielfältigen Modifikationen zu unterziehen. Unstreitig würde aber wohl von allen dramatischen Dichtungen Goethes *Faust* am allerwenigsten geeignet sein, von Anfang bis zu Ende durchkomponirt zu werden. Wollte man trotzdem den Plan von Goethes *Faust* beibehalten, um sich desselben als Stoffes zur musikalischen Komposition zu bedienen, so wäre es nöthig gewesen, das Meisterwerk auf die verschiedenste Art umzuändern; in dem einen, wie in dem andern Falle hätte man das nämliche *crimen læsæ majestatis* begangen, sich dem nämlichen Verdammungsurtheile ausgesetzt.

The title shows that this work is not based upon Goethe's *Faust*, which closes with the redemption of his hero.

Berlioz has merely borrowed a few scenes which, fitting into his plan, proved irresistible by their potent beauty. Had he followed Goethe's conception, he would none the less have escaped the reproach, not unfrequently made with acrimony, of having *mutilated a monument of genius*.

Besides, what poem of anything like the length of *Faust* will allow of its being set to music without considerable alterations being made, unless the author intended it to be sung. And of all dramatic poems extant, *Faust* is doubtless the one least adapted to form the subject for a musical composition. Alter this masterpiece as you will, the crime of 'lèse-majesté' remains and merits reprobation.

Il s'ensuit alors qu'il devrait être interdit aux musiciens de choisir pour thèmes de leurs compositions des poèmes illustres. Nous serions ainsi privés de l'opéra de *Don Juan*, de Mozart, pour le livret duquel Da Ponte a modifié le *Don Juan* de Molière; nous ne posséderions pas non plus son *Mariage de Figaro*, pour lequel le texte de la comédie de Beaumarchais n'a certes pas été respecté; ni celui du *Barbier de Séville*, de Rossini, par la même raison; ni l'*Alceste* de Gluck, qui n'est qu'une paraphrase informe de la tragédie d'Euripide; ni son *Iphigénie en Aulide*, pour laquelle on a inutilement (et ceci est vraiment coupable) gâté des vers de Racine, qui pouvaient parfaitement entrer avec leur pure beauté dans les récitatifs; on n'eût écrit aucun des nombreux opéras qui existent sur des drames de Shakespeare; enfin, Spohr serait peut-être condamnable d'avoir produit une œuvre qui porte aussi le nom de *Faust*, où l'on trouve les personnages de Faust, de Méphistophélès, de Marguerite, une scène de sorcières, et qui pourtant ne ressemble point au poème de Goethe.

Maintenant, aux observations de détail qui ont été faites sur le livret de *la Damnation de Faust*, il sera également facile de répondre.

Pourquoi l'auteur, dit-on, a-t-il fait aller son personnage en Hongrie?

Parce qu'il avait envie de faire entendre un morceau de musique instrumentale dont le thème est hongrois. Il l'avoue sincèrement. Il l'eût mené partout ailleurs, s'il eût trouvé la moindre raison musicale de le faire. Goethe lui-même, dans le second *Faust*, n'a-t-il pas conduit son héros à Sparte, dans le palais de Ménélas?

La légende du docteur Faust peut être traitée de toutes manières: elle est du

Hieraus folgt aber, dass es dem Musiker überhaupt verwehrt sein müsse, berühmte Dichtungen zum Vorwurf von Compositionen zu nehmen? Wir wären dann aber auch des Mozartschen *Don Juan* beraubt, dessen Libretto von Da Ponte aus den Trümmern von Molières *Don Juan* hergestellt worden ist; aus demselben Grunde besäßen wir keine *Hochzeit des Figaro*, wofür der Text des Beaumarchaischen Lustspiels gewiss ebensowenig geschont wurde, wie seitens Rossinis der des *Barbier von Sevilla*; wir besäßen keine *Alceste* von Gluck, die eine formwidrige Bearbeitung der Tragödie des Euripides ist, noch seine *Iphigenie in Aulis*, für welche sehr unnöthigerweise (und in diesem Falle ist es in der That unverzeihlich) Racines Verse, die in ihrer ungetrübten Schönheit sehr wohl zu recitativer Behandlung gepasst hätten, grausam verstümmelt worden sind. Es hätte keine jener zahlreichen Opern nach Shakespeare'schen Dramen geschrieben werden können, und vor Allem müsste auch Spohr verurtheilt werden, weil er eine Oper komponirt hat, die *Faust* heisst, und in welcher, trotzdem wir in ihr den Personen Fausts, Méphistopheles', Gretchens und ebenfalls einer Hexenscene begegnen, keine Spur von Ähnlichkeit mit der Dichtung Goethes aufzufinden ist.

Es wird nunmehr ebenso leicht sein, auf einzelne Bemerkungen, die zum Textbuche von *Fausts Verdammung* gemacht worden sind, Antwort zu geben.

Weshalb, fragen Einige, lässt der Verfasser seinen Helden durch Ungarn ziehen?

Ganz einfach deshalb, weil er ein Tonstück zu Gehör bringen wollte, dem ein magyarisches Thema zu Grunde liegt. Dies gesteht er ganz offen ein. Er würde ihn ohne Weiteres überall sonst wohin geführt haben, wenn er hierzu durch das geringste musikalische Motiv veranlasst gewesen wäre. Hat nicht Goethe selbst im zweiten Theile seinen *Faust* nach Sparta, in des Menelaus' Palast geführt? — Die Legende

According to this then, musicians should not be permitted to choose famous poems as subjects for their compositions, and we should be without Mozart's *Don Juan*, to furnish the libretto of which Da Ponte gathered fragments from Molière's *Don Juan*; we should be denied the beauties of Mozart's *Figaro* (for the text of which Beaumarchais' comedy was not spared) as also those of Rossini's *Barber of Seville*. And what is Gluck's *Alceste* but a distorted paraphrase of Euripides' tragedy; or his *Iphigenie in Aulis*, for which the beautiful verses of Racine, (which could have been inserted in their entirety and unaltered as recitatives) were uselessly mutilated beyond recognition (in this case an indeed unpardonable act.) And what about the numerous operas founded on Shakespeare's dramas; must we relinquish them; or condemn Spohr for having dared to produce a work also entitled *Faust* — with the names of Faust Méphistopheles, Margaret, and with a witches' scene in it, — which still in no way resembles Goethe's poem!

It will now be an easy matter to meet the various objections raised regarding the libretto of *The Damnation of Faust*.

It has been asked by many why the author sends his hero to Hungary?

The answer is simply because he wished to introduce a composition, the theme of which is Hungarian. This he does not hesitate to admit openly; and he would have sent him anywhere else, had any other musical motive induced him to do so. Did not Goethe himself, in his second part of *Faust* take his hero to Sparta into the palace of Menelaus?

The story of Doctor Faust may be

domaine public; elle avait été dramatisée avant Goethe; elle circulait depuis longtemps sous diverses formes dans le monde littéraire du nord de l'Europe, quand il s'en empara; le *Faust* de Marlow jouissait même, en Angleterre, d'une sorte de célébrité, d'une gloire réelle que Goethe a fait pâlir et disparaître.

Quant à ceux des vers allemands, chantés dans *la Damnation de Faust*, qui sont des vers de Goethe altérés, ils doivent évidemment choquer les oreilles allemandes, comme les vers de Racine, altérés sans raison dans l'*Iphigénie* de Gluck, choquent les oreilles françaises. Seulement, on ne doit pas oublier que la partition de cet ouvrage fut écrite sur un texte français, qui, dans certaines parties, est lui-même une traduction de l'allemand, et que, pour satisfaire ensuite au désir du compositeur de soumettre son œuvre au jugement du public le plus musical de l'Europe, il a fallu écrire en allemand *une traduction de la traduction*.*

Peut-être ces observations paraîtront-elles puérides à d'excellents esprits qui voient tout de suite le *fond* des choses et n'aiment pas qu'on s'évertue à leur prouver qu'on est incapable de vouloir mettre à sec la mer Caspienne ou faire sauter le Mont Blanc. M. H. Berlioz n'a pas cru pouvoir s'en dispenser, néanmoins, tant il lui est pénible de se voir accuser d'infidélité à la religion de toute sa vie, et de manquer, même indirectement, de respect au génie.**

* Les vers de Goethe sont publiés intégralement dans la présente édition.

** Dans la première édition française, cette préface ne porte pas de signature; mais, certainement, *H. Berlioz* en est l'auteur. — (Note des éditeurs.)

vom Doktor Faust eignet sich zu der verschiedenartigsten Behandlung; sie gehört dem Volke an und war lange vor Goethe dramatisch bearbeitet worden; sie war lange vorher unter den verschiedensten Formen in der Litteratur des nördlichen Europa verbreitet, ehe er sich ihrer bemächtigte. Marlows *Faust* erfreute sich in England einer Art von Berühmtheit, eines wirklichen Ruhmes, den erst Goethe erleichen und erlöschen machte.

Was nun die deutschen Verse anlangt, die in *Fausts Verdammung* gesungen werden, so müssen sie zum Theil allerdings als sehr getrübt Goethesche Verse ein deutsches Ohr beleidigen, wie die Racineschen Verse, die im Texte zu Glucks *Iphigenie* grundlos verstümmelt worden sind, ein französisches Ohr verletzen. Nur möge man nicht vergessen, dass die Partitur dieses Werkes auf einen französischen Text komponirt wurde, der in manchen Theilen selbst aus dem Deutschen übertragen ist, und dass später der sehnliche Wunsch des Komponisten, sein Werk dem musikverständigsten Publikum in Europa zur Beurtheilung vorzulegen, wieder *die Rückübersetzung einer Übersetzung* nothwendig machte.*

Vielleicht mögen diese Bemerkungen hervorragenden Geistern geringfügig erscheinen, die sofort das *Wesen* einer Sache ins Auge fassen und uns die Mühe des Beweises ersparen, dass z. B. das Kaspische Meer nicht auszutrocknen und der Montblanc nicht zu verrücken sei. Der Autor hat jedoch geglaubt, sich dieser Mittheilung nicht entheben zu dürfen, weil ihm eine Anklage, den Grundsätzen seines ganzen Lebens untreu geworden zu sein, indem er die dem Genius schuldige Ehrfurcht, wenn auch nur indirekter Weise, verletzt hätte, zu peinlich gewesen wäre.**

* In der vorliegenden Ausgabe sind die Worte Goethes der Musik unverändert unterlegt.

** In der ersten französischen Ausgabe trägt dieses Vorwort keine Unterschrift, aber sicherlich ist *H. Berlioz* dessen Verfasser. — (Anm. der Herausgeber.)

treated in ever so many ways: it is public property, and was dramatised long before Goethe's time; it had assumed most various forms in the literature of northern Europe ere Goethe chose it for the subject of his drama. Marlow's *Faust* enjoyed a certain popularity, even celebrity in England, until it paled before the glory of no less a genius than Goethe and his work.

As to the German verses which are sung in the *Damnation of Faust*, in their present altered form, they must, it is true, offend German ears, just as the verses of Racine, uselessly mutilated as they are in Gluck's *Iphigenie*, must shock a French ear. We must, however, bear in mind that the score of this work was composed to a French version translated in parts from the German, and that the earnest wish of the composer, expressed some time later, to submit his work to the musical authorities of Europe, rendered a translation into German from a translation necessary.*

Possibly these remarks will bear but little weight in the minds of those great men who are wont to take a *deeper view* into the innermost nature of things, and save us the trouble of proving that it is impossible to drain the Caspian sea or to displace Mont Blanc. Still the author felt it to be his duty to offer this explanation, being accused of having departed from his principles of life in disregarding, even though indirectly, the veneration due to genius.**

* In the present edition the verses of Goethe are given unaltered.

** The preface of the first French edition has no signature, but it is certain, that *H. Berlioz* is the author of the same. — (Editors' Notes.)

PERSONNAGES.

Marguerite . . . Mezzo-Soprano	Méphistophélès. Baryton ou Basse
	<small>Ce rôle est écrit avec des Variantes pour les deux Voix.</small>
Faust Ténor	Brander Basse

PERSONEN.

Margarethe . . . Mezzo-Soprano	Mephistopheles. Baryton od. Bass
	<small>Diese Partie ist mit Veränderungen für beide Stimmen geschrieben.</small>
Faust Tenor	Brander Bass

PERSONS.

Margherita . . . Mezzo-Soprano	Mephistopheles. Barytone or Basso
	<small>This part is written with variations for both voices.</small>
Faust Tenore	Brander Basso

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Auerbachs Cellar in Leipzig.

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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.

Poème de H. Berlioz, L. Gandonnière et Gérard de Nerval.

English Version by John Bernhoff.

An Franz Liszt.

PREMIERE PARTIE. ERSTER THEIL. FIRST PART.

Scene I.

Plaines de Hongrie.

Ebene in Ungarn.

Plains of Hungary.

INTRODUCTION.

Faust, seul dans les champs, au lever du soleil.

Faust allein im Freien bei Sonnenaufgang.

Faust alone in the fields at sun-rise.

H. Berlioz, Op. 24.
Beendigt in Paris 1846.

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

1

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flauto piccolo, 2 Flauti, Oboe, Corno inglese, 2 Clarinetti in A (La), Corni I. II. in A (La), Corni III. IV. in D (Ré), 4 Fagotti, 2 Trombe in C (Ut), Tromboni I e II, Trombone III, Faust, Violino I, Violino II, Viola, Violoncello, and Contrabasso. The score begins with a first ending bracket labeled '1'. The tempo is 'Andante placido, non troppo lento' with a metronome marking of 152 quarter notes per minute. The key signature is one sharp (F#). The vocal line for Faust includes the lyrics: 'Le vieil hi-ver a / Der Win-ter floh, der / Now win-ter's gone, and'. The Viola part is marked 'p dolce ed espressivo' and 'pp'. The Violoncello part is marked 'p'. The score concludes with a second ending bracket labeled '1'.

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

1

EDWIN F. KALMUS

PUBLISHER OF MUSIC
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I.

F. *fait place au printemps;* *La na-tu - re s'est ra - jeu - ni - e;*
hol - de Lenz ist da, *frei von Eis rauschen Strom und Bäu - che;*
spring returns once more, *calls the world with a thou - sand voic - es;*

p

The first system of the score consists of ten staves. The top two staves are for the right hand, and the bottom two are for the left hand. The middle six staves are for various instruments, including strings and woodwinds. The music is in a key with two sharps (D major) and a 3/4 time signature. The notation includes various rhythmic patterns and melodic lines.

F.

Des cieux	la coupole	in	fi - ni -
Und sieh,	von des Him - mels Dom	her - nie -	
Each heart	in the spring - time	re - joic -	
	(sea - son)		

The second system of the score continues the piano accompaniment from the first system. It features the same ten-staff structure. The music is in the same key and time signature. A dynamic marking of *poco f* is present in the lower right of the system.

Musical score for the first system. It includes a vocal line and piano accompaniment. The piano part features a woodwind section with Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Cb.). The woodwinds play a melodic line with dynamics ranging from *poco f* to *f*. The piano accompaniment includes strings and harp, with dynamics ranging from *mf* to *f*.

e
 der
 es

Lais - se pleu voir mille feux é - cla - tants.
 strahlt rein und mild neu en Licht's gold' ner Glanz.
 Na - ture a - wakes her fair works to re - store.

Musical score for the second system. It includes a vocal line and piano accompaniment. The piano part features a woodwind section with Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (Cb.). The woodwinds play a melodic line with dynamics ranging from *p* to *mf*. The piano accompaniment includes strings and harp, with dynamics ranging from *p* to *mf*.



Musical score system 1, featuring six staves. The top two staves are treble clef, the middle two are bass clef, and the bottom two are alto clef. The music includes various note values, rests, and dynamic markings.

F.



Musical score system 2, featuring six staves. The top staff is treble clef, the middle two are alto clef, and the bottom two are bass clef. This system includes a section of dense sixteenth-note patterns in the middle and bottom staves.

Violins I and II, Violas, Cellos/Double Basses

(mf) *p* *sf*

II.

(mf) *p* *sf*

I. II. *mf* *p* *sf*

a 2.

F.

(mf) *p* *sf*

(mf) *p* *sf*

Les Violons II et Altos prennent ici successivement les Sourdines.
 Die 2. Violinen und Bratschen nehmen hier allmählig die Dämpfer.
 The 2nd Violins and Violas take here put on the mutes one by one.

(mf) *p* *sf*

(mf) *p* *sf*

(mf) *p* *sf*

dim. - - - - - pp

dim. - - - - - pp

dim. - - - - - p

dim. - - - - - pp

dim. - - - - - p

dim. - - - - - pp

dim. - - - - - pp

F. Je sens glis - ser dans
 Ich füh - le sanft den
 And soft on Ze - - - phys'

dim. - - - - - pp

con Sord. pp

dim. - - - - - p

con Sord. pp

dim. - - - - - p

con Sord. ppp

dim. - - - - - p

ppp

Fl. I. *pp*

Clar. I. *pp*

F. *pp*

l'air la bri - se ma - ti - na - le;
 Hauch der lin - den Mor - gen lüf - te;
 wings I feel my soul up lift - ed;

senza Sord.

Fl. I. *pp*

Clar. I. *pp*

F. *pp*

De ma poitrine ar - den - te un
 und mei - ne hei - sse Brust saugt
 Sweet o - dours fill the air from

Fl. 4 I. b^2 .

Clar. I. b^2 .

F. b^2 .

souf - - fle pur s'ex - ha - - - - - le. J'en -
 ath - - - mend sü - - sse Dief - - - - - te. Wie
 fair. - - - est blos - - - - - soms sift - - - - - ed. From

6 Viol. I. soli div. (con Sord.)

div. ppp 6 Viol. II. soli div. ppp

div. ppp

tr_4

Fl. b^2 .

Clar.

F. b^2 .

tends au - tour de moi le ré - veil des oi -
 zart tönt mir in's Herz hol - der Vö - - - - - gel Ge -
 birds' soft swell - ing throats sweet de - li - - - - - rious mu - sic

sempre ppp

sempre ppp

senza Sord. p cresc. f

p cresc. f

p cresc. f

Fl. II.

C. ingl. *p* *sf*

Clar. *mf* *dim.*

F. *mf* *dim.*

seaux, *sang!* flows Le long Er - frisch And winds bru - is - se - ment des fühl' ich von Bach und be - tray the spot where

pp cresc.

pp cresc.

pp cresc.

f

Fl. *pp* *f* *poco sf*

C. ingl. *pp* *f* *poco sf*

Clar. *pp* *f*

F. *pp* *f*

plan - tes et des eaux. Oh!
Wald mich hier un rauscht! O,
scent - ed vio - let blows! Oh!

pp *cresc.* *f* *Tutti unis.*

pp *cresc.* *f* *Tutti unis.*

pp *cresc.* *f* *Tutti unis.*

pp *cresc.* *f* *Tutti unis.*

Fl. I.
C. ingl.
Clar.
F.

qu'il est doux de vi - vre au fond des so - li - tu - des, Loin de la lutte hu - mai - ne et
 Won - ne, zu ge - nie - ssen der Ruh' friedli - cher Flu - ren, fern al - ler Men - schen Küm - pfe und
 joy to rest at peace in so - li - tude's safe keep - ing, far, far from strife and con - flict on
 senza Sord.

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

senza Sord.

Fl.
Clar.
Cor. III. in D. (Ré)
F.

loin des mul - ti - tu - des!
 fern ih - rem Ge - wüh - le.
 na - ture's bo - som sleep - ing.

pp *pp* *pp* *pp*

poco f *p*

Fl. **6** ^{1.}

Ob.

C. ingl.

Cor. III. IV.

Viol.

pp

pp

mf

ppp

ppp

pp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

6

Fl. picc.

Fl.

Ob.

C. ingl.

Clar.

Cor. III.

Fag.

Viol.

mf

poco sf

poco sf

p

mf

Ici doivent se faire entendre sans trop de force, mais distinctement dans les parties de Petite flûte, Hautbois, Bassons et Cors, les fragments des Thèmes de la Ronde des paysans et ceux de la fanfare de la Marche Hongroise qui vont être bientôt entendus en entier. Ce sont de lointaines rumeurs agrestes et guerrières qui commencent à troubler le calme de la scène pastorale. Note de H. Berlioz.

Hier müssen ohne zu grosse Kraftentwicklung, aber sehr bestimmt in der kleinen Flöte, den Hoboen, Fagotten und Hörnern die Bruchstücke der Themen des Bauerntanzes und der Fanfare des Ungarischen Marsches vernehmbar werden, welche man bald ganz zu hören bekommen wird. Hier sind es noch entfernte ländliche und kriegerische Geräusche, welche den Frieden der Natur zu stören beginnen.

Here the fragments of the themes of the peasants' dance and of the fanfares of the Hungarian march must be distinctly audible without, however, too great an exertion of force; which fragments are, later on, heard in their entirety. Here they are heard in the distance representing rural and warlike sounds which begin to disturb the peace of nature.

The musical score is arranged in two systems. The first system contains the following parts from top to bottom:

- Fl. picc. (Piccolo Flute)
- Fl. a 2. (Flute, second part)
- Ob. (Oboe)
- C. ingl. (English Clarinet)
- Clar. a 2. (Clarinet, second part)
- Cor. I. II. (Horn I and II)
- Cor. III. IV. (Horn III and IV)
- Fag. (Bassoon)
- Tr. (Trumpet)
- Tromb. I. II. (Trombone I and II)
- Tromb. III. (Trombone III)

The second system contains:

- Viol. (Violin)
- Viola (Viola)

Dynamic markings include *mf*, *f*, *p*, *pp*, and *pizz.* (pizzicato). The score features various musical notations such as slurs, accents, and articulation marks.

The first system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand (treble clef) and left hand (bass clef). The piano part includes several triplet figures, notably in the first and third measures of the right hand. The dynamic marking *mf* (mezzo-forte) is present in the first and third measures. The violin part (top two staves) features a melodic line with a long slur spanning across the system. The bottom three staves are for the violin and viola. The violin part (top two staves) has a melodic line with a long slur. The viola part (bottom staff) has a melodic line with a long slur. The dynamic marking *p* (piano) is present in the first and third measures of the violin part.

The second system of the musical score consists of seven staves. The top two staves are for the piano, with the right hand (treble clef) and left hand (bass clef). The piano part features a melodic line with a long slur spanning across the system. The dynamic marking *mf* (mezzo-forte) is present in the first measure. The violin part (top two staves) features a melodic line with a long slur spanning across the system. The bottom three staves are for the violin and viola. The violin part (top two staves) has a melodic line with a long slur. The viola part (bottom staff) has a melodic line with a long slur.

The musical score on page 19 is divided into two systems. The first system contains five piano staves and five orchestral staves. The piano part features complex textures with triplets and various dynamics, including *mf* and *cresc.*. The orchestral part includes woodwinds and strings, with woodwinds playing melodic lines and strings providing harmonic support. The second system contains two piano staves and four orchestral staves. The piano part continues with intricate patterns, including a section marked *p* and *cresc.*. The orchestral part features woodwinds playing melodic fragments and strings with rhythmic accompaniment. Performance markings such as *mf*, *cresc.*, *a 2.*, and *a 4.* are used throughout to guide the performer's dynamics and articulation.

7

The first system of the musical score consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first two staves feature a dense, rapid sixteenth-note arpeggiated texture, marked with a forte *f* dynamic. The third staff continues this texture. The fourth staff has a more melodic line with some rests. The fifth and sixth staves show a change in texture with longer note values and some rests. The seventh staff has a melodic line with a *f* dynamic. The eighth staff is a bass line with a steady eighth-note pattern, also marked *f*. The system concludes with a repeat sign.

The second system of the musical score consists of six staves. The top two staves are for the right hand, and the bottom four are for the left hand. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The first two staves feature a melodic line with long note values and some rests, marked with a forte *f* dynamic. The third staff continues this melodic line. The fourth and fifth staves are for the left hand, featuring a steady eighth-note pattern, marked with a forte *f* dynamic. The sixth staff is a bass line with a steady eighth-note pattern, also marked *f*. The system concludes with a repeat sign.

7

This page of a musical score contains two systems of staves. The first system consists of ten staves, with the top six staves containing dense, rhythmic passages in treble clef, and the bottom four staves containing more sparse, melodic lines. The second system also consists of ten staves, with the top six staves continuing the complex rhythmic patterns and the bottom four staves providing a more melodic accompaniment. The score includes various dynamic markings such as *sf* (sforzando) and *f* (forte), as well as first and second endings labeled "I." and "a 2.". The key signature is primarily one sharp (F#), with some changes to one flat (Bb) in the lower staves. The time signature is not explicitly shown but appears to be a common time signature based on the notation.

8

Musical score for the first system (measures 1-5). The score is written for two systems of staves. The upper system consists of five staves, and the lower system consists of three staves. The key signature is one sharp (F#) and the time signature is 4/4.

- Staff 1 (Upper System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *p* and *poco f*. An *a 2.* (second ending) bracket covers the final two measures.
- Staff 2 (Upper System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *p* and *poco f*. An *a 2.* (second ending) bracket covers the final two measures.
- Staff 3 (Upper System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *mf*.
- Staff 4 (Upper System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *mf*.
- Staff 5 (Upper System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *mf*.
- Staff 6 (Lower System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *p* and *poco f*. An *a 2.* (second ending) bracket covers the final two measures.
- Staff 7 (Lower System, Treble Clef):** Contains a melodic line starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *p* and *poco f*. An *a 2.* (second ending) bracket covers the final two measures.
- Staff 8 (Lower System, Bass Clef):** Contains a bass line starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *mf*.
- Staff 9 (Lower System, Bass Clef):** Contains a bass line starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *mf*.
- Staff 10 (Lower System, Bass Clef):** Contains a piano accompaniment starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *p*.
- Staff 11 (Lower System, Bass Clef):** Contains a piano accompaniment starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *p*.

Musical score for the second system (measures 6-10). The score is written for two systems of staves. The upper system consists of three staves, and the lower system consists of two staves. The key signature is one sharp (F#) and the time signature is 4/4.

- Staff 12 (Upper System, Treble Clef):** Contains a piano accompaniment starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *pp*.
- Staff 13 (Upper System, Treble Clef):** Contains a piano accompaniment starting with a half rest, followed by a half note G4, quarter notes A4, B4, C5, and a half note B4. Dynamics include *pp*.
- Staff 14 (Upper System, Bass Clef):** Contains a piano accompaniment starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *pp*.
- Staff 15 (Lower System, Bass Clef):** Contains a pizzicato accompaniment starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *p*.
- Staff 16 (Lower System, Bass Clef):** Contains a pizzicato accompaniment starting with a half rest, followed by a half note G3, quarter notes A3, B3, C4, and a half note B3. Dynamics include *p*.

8

The musical score is arranged in two systems. The first system contains ten staves, and the second system contains five staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and articulation marks. Dynamics include *mf*, *poco f*, and *cresc.*. There are also markings for *a 2.* and *3*.

System 1:

- Staff 1: Treble clef, *poco f*, *cresc.*
- Staff 2: Treble clef, *poco f*, *cresc.*
- Staff 3: Treble clef, *poco f*, *cresc.*
- Staff 4: Treble clef, *poco f*, *cresc.*
- Staff 5: Treble clef, *poco f*, *a 2.*
- Staff 6: Treble clef, *poco f*, *a 2.*
- Staff 7: Bass clef, *mf*, *poco f*, *a 2.*, *cresc.*
- Staff 8: Treble clef, empty
- Staff 9: Bass clef, empty
- Staff 10: Bass clef, empty

System 2:

- Staff 11: Treble clef, *cresc.*
- Staff 12: Treble clef, *cresc.*
- Staff 13: Bass clef, *cresc.*
- Staff 14: Bass clef, *cresc.*
- Staff 15: Bass clef, *cresc.*

This musical score page contains ten systems of music for a string quartet. The first system (measures 81-84) features a complex texture with multiple voices. The second system (measures 85-88) includes dynamic markings such as *cresc.* and *ff*. The third system (measures 89-90) contains a *p* to *f* crescendo and a *a 2.* marking. The fourth system (measures 91-94) includes *arco* markings and *ff* dynamics. The fifth system (measures 95-98) continues with *ff* dynamics and *arco* markings. The sixth system (measures 99-102) features *ff* dynamics and *arco* markings. The seventh system (measures 103-106) includes *ff* dynamics and *arco* markings. The eighth system (measures 107-110) features *ff* dynamics and *arco* markings. The ninth system (measures 111-114) includes *ff* dynamics and *arco* markings. The tenth system (measures 115-118) features *ff* dynamics and *arco* markings.

This section of the score covers measures 1 through 10. It features a complex arrangement of instruments including Violins I and II, Violas, Cellos, Double Basses, Oboe II, and Clarinet in G. The music is characterized by dynamic contrasts, with frequent shifts between fortissimo (ff) and pianissimo (pp) markings. Trills (tr) are used in the upper strings. A key signature change to G major is indicated by the instruction "muta in G. (Sol)". The texture is dense, with many overlapping lines and sustained notes.

10

This section covers measures 11 through 20. It focuses on the Violin I and Cello/Double Bass parts. The Violin I part features a rhythmic, sixteenth-note pattern. The Cello/Double Bass part provides a harmonic foundation with sustained notes and some melodic movement. Dynamics include fortissimo (ff), piano (p), and pianissimo (pp). The key signature remains G major.

10

Scene II.

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

Doppio più mosso. (♩ = ♪)
Allegro. (♩ = 110.)

Flauto piccolo.
2 Flauti.
Oboe I.
Oboe II.
2 Clarinetti in A (La).
I. II. in G (Sol).
4 Corni.
III. IV. in D (Ré).
2 Fagotti.
2 Trombe in C (Ut).
2 Cornetti in A (La).
Cornets à pistons.
Tamburo.

Doppio più mosso. (♩ = ♪)
Allegro. (♩ = 110.)

Faust.
Soprani.
Alti.
CORO.
Tenori.
Bassi.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

Les bergers laissent leurs troupeaux; pour la fête -
Der Schäfer putzte sich zum Tanz mit bun-ter
The shepherd's don'd his costume gay, — to dance and

Doppio più mosso. (♩ = ♪)
Allegro. (♩ = 110.)

Fl. picc.

Fl. picc.

Fl. *cresc.*

Ob. *cresc.*

Clar. *cresc.*

Cor. *cresc.*

Fag. *cresc.* a 2.

Tr. *cresc.*

F.

Vln.

Vcl.

Cb.

- te ils se ren - dent beaux; Fleurs des champs et ru - bans sont leur pa - ru - re; Sous les til - leuls les voi - là tous,
 Ja - cke Band und Kranz. Hei - sa! he! Schmuck war er an - ge - zo - gen. Schon um die Lin - de war es voll.
 joy the fest - ive day.— Hi - ho! hey! Joins the crowd in mirth and pleasure. The lads and las - sies shout with glee;

(mf)
 (mf)
 (mf)
 (mf)
 (mf)
 (mf)
 (mf)
 (mf)
 (mf)
 (mf)

F.

Ha! ha! ha!
 La la la la
 Hi-ho hey!
 les voi-là tous, Dan-sant, sautant com-me des fous, sau-tant comme des fous. Ha! ha! ha! ha! ha! ha!
 Schon war es voll, und al-les tanz-te schon wie toll. Juch-hei-sa! Heisa! He! Tra la la la la la
 they shout with glee, and trip it round the vil-lagetree. Hi-ho hey! Hi-ho hey! Hi-ho hey! Hi-ho hey!

pizz.
 mf

Piano accompaniment for the first system, featuring multiple staves with complex rhythmic patterns and dynamics like *sf*.

F.

— ha! ha! ha! ha! ha! Lande-ri - ra! Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!
 — la la la la la la la la la! So — ging der Fie-del - bo - gen. La — la la la — la la la la la
 — ho hey, hi - ho hey! Hi - hi - ho hey! To mus - ic's pleading meas - ure.

— ha! ha! ha! ha! ha! Lande-ri - ra! Sui - vez donc la me - su - re!
 — la la la la la la la la la! So — ging der Fie-del - bo - gen. La — la la la — la la la la la
 — ho hey, hi - ho hey! Hi - hi - ho hey! To mus - ic's pleading meas - ure.

unis.
 Sui - vez donc la me - su - re! Hi - ho hey! Hi - ho hey, hi - hi - ho
 So — ging der Fie-del - bo - gen.
 To mus - ic's pleading meas - ure.

Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

Piano accompaniment for the second system, including a section marked *arco*.

Piano accompaniment for the first system, consisting of nine staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *a 2.* and *sf*.

F.

Vocal parts for the second system, including lyrics in German and Czech. The lyrics are:

Landeri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

la la la la la la la la hei sa he he heisa juch-he!

Folde.roidi! Hi ho hey! ho! hey! Folderol - di, fol.de.rol - da!

Landeri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

Empty piano accompaniment staves for the second system, consisting of five staves.

Presto. (♩ = 152.)

The first system of music is a piano accompaniment for a piece in 2/4 time, marked Presto. It consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mf* and *a 2.* (second ending). The tempo is indicated as 152 beats per minute.

Presto. (♩ = 152.)

The second system of music includes vocal parts and piano accompaniment. It starts with a vocal line in treble clef with the lyrics: "Tra la la la la la la la, tra la la la la la la la la". Below this are two more vocal staves with similar lyrics. The piano accompaniment is in bass clef and features a steady, rhythmic accompaniment. Dynamic markings include *mf*. The tempo is indicated as 152 beats per minute.

Presto. (♩ = 152.)

The third system of music is a piano accompaniment for a piece in 2/4 time, marked Presto. It consists of seven staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mf*. The tempo is indicated as 152 beats per minute.

Piano accompaniment for the first system, consisting of seven staves. The music is in G major and 6/8 time. It features a complex texture with multiple voices in the right hand and a bass line in the left hand. Dynamics include *sf* and *p*.

F.

Vocal lines for the first system, including lyrics. The music is in G major and 6/8 time. Dynamics include *sf* and *p*.

la la la, — tra la la la la la la la, tra la la la la la la la la. Ha! — ha!

tra la la — tra la la la tra la la la tra la la la tra la la la tra la — la

tra la la — tra la la la tra la la la tra la la la tra la la la tra la — la

ho! ho! ho! ho! ho! ho! ho! ho! ho! ho!

Piano accompaniment for the second system, consisting of seven staves. The music continues from the first system. Dynamics include *sf* and *p*.

12

Andantino.

Le chef d'orchestre doit marquer ici les six croches de chaque mesure jusqu'à l'Allegro. Note de H. Berlioz.
Der Dirigent gibt hier die 6 Achtel jedes Taktes bis zum Allegro.
The Conductor must beat the 6 quavers of each bar, till the Allegro begins.

Musical score for the first system, featuring multiple staves with musical notation and rests.

Andantino.

F.
 Quels sont ces cris? quel est ce bruit loin-
 Was tönt von fern? Ge-sang vernimmt mein
 What sounds are these that strike my list'n - ing

Musical score for the second system, including piano accompaniment and vocal line.

Musical score for the third system, including piano accompaniment and vocal line.

12

Andantino.

Presto.

This system contains the piano accompaniment for the first section. It consists of eight staves. The top two staves are for the right hand, and the bottom four are for the left hand. The music is in 2/4 time and G major. Dynamics include *mf* and a second ending marking *a 2.*

Presto.

This system contains the vocal line and piano accompaniment for the second section. It features a vocal line with lyrics and a piano accompaniment. The lyrics are:

 tain?

 Ohr?

 ear?

 Tra la la la la la la la, tra la la la la la la la la la la la la la,

 Tra la la la tra la la la tra la la la tra la la la tra la la la la tra la la,

 Tra la la la tra la la la tra la la la tra la la la tra la la la la tra la la,

 Ho! ho! ho! ho! ho! ho! ho!

 The piano accompaniment includes dynamics like *mf* and accents.

Presto.

tra la la la la la la la, tra la la la la la la la. Ha! ha!
tra la la la tra la la la tra la la la tra la la la tra la la
tra la la la tra la la la tra la la la tra la la la tra la la
ho! ho! ho! ho! ho! ho! ho! ho! ho! ho!

sf *p*

13

Andantino.

{ Le chef d'orchestre doit marquer les six croches de chaque mesure jusqu'à l'Allegro. Note de H. Berlioz.
Der Dirigent gibt die 6 Achtelnoten jedes Taktes bis zum Allegro.
The Conductor to beat the 6 quavers of each bar, till the Allegro begins.

Musical score for the first system, featuring multiple staves with rests and some initial notes.

Andantino.

F. *Ce sont des vil-la-geois, au le-ver du ma-tin, Qui dan-sent en chan-*
Den Tag, der neu er-wacht, fei-ert fröh-lich das Volk mit Tanz und mit Ge-
'Tis peas-ants' ho-li-day; here they come with good cheer, to dance to laugh and

Musical score for the second system, including vocal lines and piano accompaniment.

Musical score for the third system, including piano accompaniment with 'pp' and 'div.' markings.

Andantino.

13

F. *tant sang sing, sur la ver-te pe - lou - se. De leurs plai - sirs — ma mi - sère est ja - lou -*
dort auf grünendem Pla - ne. Um ih - re Lust — muss ich Ar - mer siè nei -
they know not care nor sor - row. Could my sad heart — from their mirth com-fort bor -

unis.
 unis.
 pp

Allegro.

Piano accompaniment for the first system, featuring multiple staves with musical notation, dynamics like *sf* and *mf*, and first endings marked "a 2."

Allegro.

Vocal and piano accompaniment for the second system, including lyrics in French, German, and English, and piano accompaniment below.

se.
den.
row!

mf
Ils passaient tous comme l'éclair, et les robes volaient en

mf
Doch hur - tig in dem Krei - se ging's sie tanzen rechts, sie tanz - ten
Now round it goes the mer - ry dance, the couples move as in a

Allegro.

The piano accompaniment for the first system consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. Each staff begins with a 'cresc.' marking. The music is written in a key signature of one sharp (F#) and a time signature of 2/4. The accompaniment features a variety of rhythmic patterns, including sixteenth-note runs and chords.

F.

l'air;— Mais bien - tôt, bientôt on fut moins a - gi - le: Le rouge leur montait au front, leur montait au
 links — Hei - sa! he! Und al - le Rö - cke flo - gen. Sie wurden roth, sie wurden warm. Sie wurden
 trance, hi, ho, hey! to the mus - ic's pleasing measure. Each lassie holds her lad - dy's arm, her lad - dy's

The piano accompaniment for the second system consists of eight staves, continuing the musical accompaniment from the first system. It maintains the same key signature and time signature, with various rhythmic and harmonic textures.

The piano accompaniment for the first system consists of eight staves. The top two staves (treble clef) feature intricate sixteenth-note patterns, with dynamic markings of *mf* and *sf*. The middle two staves (treble clef) provide harmonic support with chords and moving lines, also marked *mf*. The bottom two staves (bass clef) include a bass line with a *mf* marking and a section marked *a 2.* (second ending).

F.

The vocal parts include two staves with lyrics in French and German. The French lyrics are: "front, Et l'un sur l'au - tre dans le rond, l'un sur l'au - tre dans le rond. Ha! ha! ha! — ha! ha! ha! —". The German lyrics are: "warm, und ruh - ten ath - mend Arm in Arm. Juch - heisa! Heisa! He! Tra la la — la la la — arm, and hearts beat fast and cheeks grow warm. Hi, ho, hey! Hi ho! Hey! Tra la la — la la la —". The music features a *f* (forte) dynamic marking.

The piano accompaniment for the second system consists of four staves. The bottom two staves (bass clef) feature a bass line with a *pizz.* (pizzicato) marking and a *mf* dynamic. The top two staves (treble clef) are mostly empty, indicating that the piano accompaniment is primarily in the bass register for this section.

F.

— ha! ha! ha! ha! ha! Lande-ri - ra! Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

— la la la la la la la la la la!

— ha! ha! ha! ha! ha! Lande-ri - ra! Tous tombaient à la fi - le. La — la la la — la la la la la

— la la la la la la la la la la! Und Hüft' an El - len - bo - gen.

— la la la la la la la la la la! Nor ask a mo-ment's leis - ure.

Tous tombaient à la fi - le. Hi - ho hey! hi - ho hey, ha! ha! ha!

Und Hüft' an El - len - bo - gen.

Nor ask a mo-ment's leis - ure.

unis.

Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

Piano accompaniment for the first system, consisting of nine staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *a 2.* and *sf*.

F.

Lande-ri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!
 la la la la lu la la lu la heisa he he heisa juch.he!
 Folde-rol-di! Ha! ha! ha! ha! Folderol - di, fol.de.rol.da!
 Lande-ri-ra! Ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

Empty piano accompaniment staves for the second system, consisting of five staves.

The piano accompaniment for the first system consists of eight staves. The top four staves are for the right hand, and the bottom four are for the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f*, *sf*, *mf*, and *pp*. There are also markings for *a 2.* (second ending) and *pp#*.

This section contains five empty musical staves, likely for a vocal line. A large 'F' is written to the left of the first staff, possibly indicating a first ending or a specific performance instruction.

f *sotto voce*
 «Ne me touchez donc pas ain - si!» - «Paix! ma femme n'est point i -
f *sotto voce*
 Und thu' mir doch nicht so ver - traut! Wie mancher hat nicht sei - ne
 Now don't be so fa - mi - liar, goe! How many a maid is left in

The second system of the score includes a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics in French, German, and English. The piano accompaniment consists of four staves (two for the right hand and two for the left hand). The piano part continues with complex rhythmic patterns and dynamic markings, including *f*, *sf*, and *pp*.

sempre p

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

sempre p

mf

F.

ci! Pro - fi - tons, pro.fi.tons de la circons.tance! Dehors il l'em - me - na soudain, il l'em - me - na sou.

p *mf* *p* *mf*

Braut be - logen und be - tro - gen, be - lo - gen und be - trogen. Er schmeichelte sie doch bei Seit', er schmeichelte sie doch bei

woe, to weep a moment's pleasure, to weep a moment's pleasure. But lov.ers' vows are, oh! so sweet, and pride is weak if hearts en.

Piano accompaniment for the first system, consisting of seven staves. The music features intricate rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings such as *sf* (sforzando) are present throughout the system.

A single staff with a fermata, marked with 'F.' on the left side.

Vocal staves with lyrics in French and German. The lyrics include exclamations such as "Ha! ha! ha!" and "La la la".

Ha! ha! ha!
 La la la
 La la la

Ha! ha! ha! ha! ha! ha!
 Tra la la la la la
 Tra la la la la

Vocal staves with lyrics in French and German. The lyrics include the phrase "Et tout pourtant al lait son train".

dain, Et tout pourtant al lait son train, et tout al lait son train, Ha! ha! ha! ha! ha! ha!

Seit; und von der Lin - de scholl es weit: Juch - hei - sa! Hei - sa! He! Tra la la la la la
 treat, and soft - ly whisp - er'd words re - peat, Hi - ho hey! hi - ho hey! Tra la la la la la

A line of lyrics in French, German, and English, including "Et tout pourtant al lait son train".

Et tout pourtant al lait son train, et tout al lait son train, Ha! ha! ha!
 Und von der Lin - de scholl es weit: Juch - hei - sa! Hei - sa! He! La la la
 And soft - ly whisp - er'd words re - peat, Hi - ho hey! hi - ho hey! La la la

Piano accompaniment for the second system, including a "pizz." (pizzicato) marking in the bass line.

Piano accompaniment for the first system, consisting of multiple staves with complex rhythmic patterns and dynamic markings like *sf*.

A single staff with a treble clef and a key signature of one sharp, containing rests.

Vocal staves with lyrics in French, German, and English, including dynamic markings like *f* and *sf*.

— ha! ha! ha! ha! ha! Lande-ri - ra! Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

— la la la la la la la la la la! Ge-schrei und Fie - del - bo - gen. La — la la la — la la la la la

— la la la la la la la la la la! To mus - ic's plead - ing meas - ure.

— ha! ha! ha! ha! ha! Lande-ri - ra! La musique et la dan - se. Hi - - ho hey! hi - - ho hey, ha! ha! ha!

— la la la la la la la la la la! Ge-schrei und Fie - del - bo - gen.

— la la la la la la la la la la! To mus - ic's plead - ing meas - ure.

Ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

Piano accompaniment for the second system, including a double bass line and dynamic markings like *sf* and *arco*.

Piano accompaniment for the first system, consisting of eight staves. The music is in a key with one sharp (F#) and a 2/4 time signature. It features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *a 2.* and *sf*.

F.

Vocal staves with lyrics in German. The lyrics are:

Landeri-ra! Ha! ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

la la la la la la la la la hei.sa he he hei.sa juch-he!

Folde-rol-di! Ha! ha! ha! ha! ha! Folde-rol - di, fol-de-rol - da!

Landeri-ra! Ha! ha! ha! ha! ha! Lande-ri - ra, lande-ri - ra!

Empty musical staves for piano accompaniment, including treble and bass clefs with key signatures.

Presto.

The piano accompaniment for the first system consists of seven staves. The top two staves are for the right hand, and the bottom three are for the left hand. The music is in 2/4 time and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *a 2.* (second ending). The piece is marked *Presto.*

Presto.

The second system includes vocal parts and piano accompaniment. It starts with a *F.* (Forte) dynamic marking. The vocal parts are in 2/4 time and feature the following lyrics:

 Voice 1: Tra la la la la la la la, tra la la la la la la la la la la

 Voice 2: Tra la la la tra la la la tra la la la tra la la la tra la la la

 Voice 3: Tra. la la la tra la la la tra la la la tra la la la tra la la la

 The piano accompaniment for the vocal parts is in 2/4 time and consists of a simple harmonic accompaniment. The bottom two staves of the piano part are also in 2/4 time and feature a rhythmic accompaniment with dynamic markings like *mf*. The piece is marked *Presto.*

Presto.

Piano accompaniment for the first system of music. It consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a key with one sharp (F#) and a common time signature (C). The accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *sf* (sforzando) and *p* (piano).

F.

Vocal line with lyrics for the first system. The lyrics are: "la la la, — tra la la la la la la la, tra la la la la la la la la. Ha! — ha! —
tra la la — tra la la la la la la la tra la la la tra la lu lu tra la — la
tra la la — tra la la la la la la la tra la la la tra la la la tra la — la
ho! ho! ho! ho! ho! ho! ho! ho! ho! — la —

Piano accompaniment for the second system of music. It consists of eight staves. The top two staves are for the right hand, and the bottom six staves are for the left hand. The music is in a key with one sharp (F#) and a common time signature (C). The accompaniment features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include *sf* (sforzando) and *p* (piano).

Scene III.

Une autre partie de la plaine.

Une armée qui s'avance.

Ein anderer Theil der Ebene.

Another part of the plain.

Ein vorrückendes Heer.

An army is seen advancing.

Moderato. (♩ = 80.)

16

Allegro non troppo. (♩ = 88.)

Fl.

Ob.

Clar.

Cor.

Fag.

2 Cornetti (Cornets à pistons in A (La)).

Moderato. (♩ = 80.)

Faust.

Recit.

Allegro non troppo. (♩ = 88.)

Mais d'un éclat guerrier les cam-pagnes se - pa - rent.
 Welch krie-ge-ri-scher Glanz blitzt durch ne-blichte Fer - ne.
 What means this show of arms in the dis - tance glar - ing?

Moderato. (♩ = 80.)

16

Allegro non troppo. (♩ = 88.)

ctti. **Allegro.**

p *Recit.* *mf* *Recit.*

Ah! les fils du Danube aux combats se pré - pa - rent! A - vec quel air fier et joyeux Ils portent leur ar -
 Ha! die Söh - ne der Do - nau zum Kampfe ge - rü - stet. Mit Stolz schreiten freudig sie hin zu streiten für die
 Hark! the sons of the Dan - ube for war are pre - par - ing! Their shout of joy mounts to the skies, with pride each bos - om

Allegro.

ctti. **Allegro non troppo.**

mf *misurato* *Recit.*

mu - re! Et quel feu dans leurs yeux! Tout cœur fré - mit à leur chant de vic -
 Heimat, für die Freiheit, für Recht. Im Sie - ges - rau - sche er - glüh'n ih - re
 swelling and fire darts from their eyes! While on they march now to war fierce and

Allegro non troppo.

Allegro misurato. (♩ = 112.)

Marquez les 4 temps.
 ¾ dirigiren.
 Beat the 4 quarters.

mf cresc. *ff* *Recit.*

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

cresc. *ff*

Allegro misurato. (♩ = 112.)

Marche Hongroise.
Ungarischer Marsch. Hungarian March.

Les troupes passent; Faust s'éloigne.
Das Heer zieht vorüber, Faust entfernt sich.
The army passes by; Faust leaves the scene.

Allegro marcato. (♩ = 88.)

Flauto piccolo.
2 Flauti.
2 Oboi.
2 Clarinetti in A (La).
I. II. in A (La).
4 Corni.
III. IV. in D (Ré).
4 Fagotti.
2 Trombe in C (Ut).
2 Cornetti in A (La).
Cornets à pistons.
Tromboni I e II.
Trombone III.
Tuba.
Timpani
in E (Mi). A (La).
Gran Cassa e Piatti.
Tamburo e Triangolo.
Violino I.
Violino II.
Viola.
Violoncello.
Contrabasso.

Allegro marcato. (♩ = 88.)

Le thème de cette Marche que j'ai instrumenté et développé, est célèbre en Hongrie sous le nom de Rakoczy; il est très ancien et d'un auteur inconnu. C'est le chant de guerre des Hongrois. Note de H. Berlioz.

Das Thema dieses Marsches, welches ich instrumentirt und bearbeitet habe, ist in Ungarn unter dem Namen „Rakoczy-Marsch“ berühmt; es ist sehr alt und von einem unbekanntem Verfasser. Es ist der Kriegsgesang der Magyaren.

The theme of this march, which I have set for orchestra and developed, is celebrated in Hungary and known by the name of the Rakoczy March: it is of ancient origin, and the composer is unknown. It is the Hungarian War-song.

This page of a musical score contains 14 staves. The top four staves are for the main melodic and harmonic parts, featuring complex rhythmic patterns and dynamics such as *f*, *p*, and *mf*. The next six staves are for a string section, with some parts marked *arco* and *f*. The bottom two staves are for percussion, labeled "Tamb. e Triang.", with dynamics *f*. The score is divided into two main sections, labeled "1." and "2.", with repeat signs. Performance instructions include accents (*>*), slurs, and dynamic markings.

The first system of the musical score consists of ten staves. The top two staves are for the piano, with dynamics ranging from *p* to *mf*. The next two staves are for the violin, with dynamics including *p*, *mf*, and *sf*. The bottom four staves are for the viola and cello, with dynamics including *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

The second system of the musical score continues the piano and violin parts. It features dynamic markings such as *mf* and *pizz.* (pizzicato). The violin part includes the instruction *sempre pizz.* (always pizzicato). The cello part includes the instruction *arco* (arco). The score concludes with a *sf* (sforzando) marking and an *arco* instruction.

17

Musical score for measures 17-21. The score consists of ten staves. The first four staves (treble clef) feature melodic lines with piano (*p*) dynamics and accents. The fifth and sixth staves (treble clef) feature harmonic accompaniment with piano (*p*) dynamics. The seventh and eighth staves (bass clef) feature harmonic accompaniment with mezzo-forte (*mf*) dynamics. The ninth and tenth staves (bass clef) feature harmonic accompaniment with mezzo-forte (*mf*) dynamics. A first ending bracket labeled "I." spans measures 19-21.

Musical score for measures 22-26. The score consists of five staves. The first two staves (treble clef) feature melodic lines with piano (*p*) dynamics and accents, marked "arco". The third and fourth staves (bass clef) feature harmonic accompaniment with piano (*p*) dynamics, marked "pizz.". The fifth staff (bass clef) features harmonic accompaniment with piano (*p*) dynamics, marked "pizz.". A first ending bracket labeled "I." spans measures 24-26.

17

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. A first ending bracket labeled '1.' spans the final two measures of the system, and a second ending bracket labeled '2.' spans the final two measures of the system. The notation includes eighth and sixteenth notes, often beamed together, and rests.

The second system of the musical score consists of four staves. The top two are treble clefs and the bottom two are bass clefs. The music continues from the first system, maintaining the same key signature and time signature. It features dynamic markings including *f*, *p*, and *mf*. There are also articulation marks such as accents and slurs. The notation includes eighth and sixteenth notes, often beamed together, and rests. The system concludes with a final cadence.

The first system of the musical score consists of seven staves. The top three staves are in treble clef, and the bottom four are in bass clef. The key signature is two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). There are also accents and slurs used for phrasing. The notation includes many beamed notes and rests.

The second system of the musical score consists of seven staves, continuing from the first system. It features the same key signature and clefs. This system is characterized by the use of sixteenth-note runs, many of which are marked with a '6' above them, indicating a sextuplet. Dynamic markings of *p* and *f* are used throughout. The notation includes many beamed notes and rests, similar to the first system.

The musical score on page 58 is divided into two systems. The first system consists of 12 staves, with the first four staves grouped by a brace. The second system consists of 6 staves, with the first two staves grouped by a brace. The music is in G major and 3/4 time. The piano part is highly technical, featuring rapid sixteenth-note runs and complex chords. The orchestra part includes strings, woodwinds, and brass. Performance markings include dynamics (p, f, a 2., a 4.), articulation (accents), and phrasing (breathes, slurs). The score is marked with first and second endings.

18

The first system of the musical score consists of 18 measures. It features a complex arrangement of staves, including a grand staff with piano and violin parts, and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from fortissimo (ff) to pianissimo (pp), with a crescendo leading to a fortissimo peak in measure 15, followed by a decrescendo to pianissimo in measure 18. A first ending bracket labeled 'II.' spans measures 15 through 18. The piano part includes a sixteenth-note figure in measure 18.

The second system of the musical score consists of 18 measures, continuing from the first system. It maintains the same instrumentation and key signature. The piano part features a prominent sixteenth-note figure in measure 21, which is repeated in measure 24. The dynamics continue to fluctuate, with fortissimo passages in measures 21 and 24, and pianissimo passages in measures 22 and 25. The system concludes with a decrescendo leading to a final pianissimo (pp) in measure 36.

18

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Viol.

1.

2.

a 2.

II.

dim.

19

Clar.
Fag. *p*
Timp. *p*

(a 4.)

Viol. *p* *pp*

19

Clar. *a 2.*

Fag. *mf*

Timp. *poco f*

Gran Cassa senza Piatti. *p*

Viol. *mf*

poco f

poco f

Fl. picc.

Fl.

Ob.

Clar.

Cor.

Fag.

Tromb.

Tuba.

Timp.

Gran Cassa.

This block contains the musical score for woodwinds and percussion. The instruments listed are Fl. picc., Fl., Ob., Clar., Cor., Fag., Tromb., Tuba., Timp., and Gran Cassa. The score is written in a common time signature. The woodwinds (Fl., Ob., Clar., Cor., Fag.) feature melodic lines with various dynamics such as *mf*, *cresc.*, and *f*. The Tromb. and Tuba. parts are marked with *p* and *poco cresc.*. The Timp. and Gran Cassa. parts consist of rhythmic patterns with *cresc.* markings. There are also some triplets and accents indicated throughout the score.

Viol.

This block contains the musical score for the Viol. (Violin). The score is written in a common time signature. It features a melodic line with various dynamics including *poco f*, *cresc.*, and *f*. There are also some triplets and accents indicated throughout the score.

20

Musical score for the first system, measures 20-24. The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The key signature is B-flat major. The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *mf cresc.* (mezzo-forte crescendo). Performance instructions include *a 2.* (second ending), *Gran Cassa e Piatti.* (large timpani and cymbals), and *Tamb. e Triang.* (snare drum and triangle). The music features complex rhythmic patterns and melodic lines across all parts.

20

Musical score for the second system, measures 25-29. This system continues the ensemble's performance. It features various musical textures, including triplets and sixteenth-note patterns. The dynamic markings remain *ff*. The percussion parts continue with rhythmic accompaniment. The overall texture is dense and rhythmic.



Musical score system 1, featuring multiple staves with complex notation, including triplets and dynamic markings such as *ff* and *a. 2.*



Musical score system 2, continuing the notation from the first system, with dynamic markings such as *ff* and *a. 2.*

21

The first system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff containing a first ending bracket labeled 'a 2.'. The fourth staff is a bass clef. The fifth and sixth staves are grand staves (treble and bass clefs) for piano accompaniment. The seventh staff is a bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The score includes various musical notations such as notes, rests, beams, and slurs.

21

The second system of the musical score consists of seven staves. The top staff is a treble clef with a melodic line. The second and third staves are also treble clefs. The fourth staff is a bass clef. The fifth and sixth staves are grand staves (treble and bass clefs) for piano accompaniment. The seventh staff is a bass clef. The music continues from the first system. The score includes various musical notations such as notes, rests, beams, and slurs.

This page of musical score, numbered 66, contains a complex arrangement for piano. It features a variety of staves, including treble and bass clefs, with intricate rhythmic patterns and dynamic markings. The score is divided into two main systems. The first system includes a grand staff with multiple staves, some of which are marked with 'a 2.' and 'b'. Dynamic markings such as *p*, *mf*, and *f* are used throughout. The second system continues the musical material with similar complexity. The page is filled with musical notation, including notes, rests, and articulation marks, all set against a background of a grid of staves.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also markings for *a 2.* (second ending) and *cresc.* (crescendo). The notation is dense and complex, typical of a technical exercise or a piece from a 19th-century manuscript.

The second system of the musical score continues the piece with the same ten-staff layout. It features similar rhythmic complexity and dynamic markings as the first system. Key markings include *div.* (divisi) and *unis.* (unison). The notation continues with intricate patterns of notes and rests, maintaining the technical and musical style of the first system. The page concludes with a final measure on the right side.

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and a forte (f) marking at the end of the system. The word "a 2." appears in the fifth and sixth staves of this system.

The second system of the musical score consists of ten staves, similar in layout to the first system. It continues the musical piece with similar notation and dynamics. The word "div." (diviso) is written above the first two staves, and "unis." (unisono) is written above the third and fourth staves. The system concludes with a forte (f) dynamic marking.

Soutenez et enflez le dernier accord des instruments de cuivre. H. Berlioz.
Den letzten Akkord in den Blechinstrumenten aushalten und anschwellen lassen.
The last chord in the Brass to be sustained and swelled.

The image displays a complex musical score for brass instruments, organized into two systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The score is characterized by dense, rhythmic patterns in the upper staves and more sustained, harmonic textures in the lower staves. Key performance instructions include "Soutenez et enflez le dernier accord des instruments de cuivre" (Sustain and swell the last chord of the brass instruments) and "Den letzten Akkord in den Blechinstrumenten aushalten und anschwellen lassen" (Sustain and swell the last chord in the brass instruments). The score concludes with a final chord marked "unif." (unison).