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"FAUST" IN MUSIC

Volume One

The Faust-Theme in Dramatic Music

A study of the Operas, Music-Dramas and
Cantatas in the Faust-Theme.

By
COIT ROSCOE HOECHST
University of Pittsburgh,
Pittsburgh, Pa.

A Dissertation submitted to the Faculty of the Graduate
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PREFACE.

The subject, "Faust in Music," was first mentioned to me by my teacher, Professor J. F. L. Raschen, of the University of Pittsburgh. But the idea of writing a dissertation on this subject was not fully decided upon until after I had written an essay on "Faust in Modern Opera" in connection with a course on the interpretation of Goethe's "Faust." I am deeply grateful to Professor G. C. L. Riemer, of Bucknell University, who first introduced me to the beauties of Goethe's masterpiece, and awakened in me an interest in German Literature in general. I acknowledge my deep obligation to Professor Raschen, who has been a source of guidance and inspiration to me, not only in the preparation of this dissertation, but during my several years of study at the University of Pittsburgh. I express my sincere gratitude to Professor G. M. P. Baird, who has proofread the manuscript.

Pittsburgh, May 15, 1916.

COIT R. HOECHST.

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INTRODUCTION.

A discussion of the Faust-theme in music embraces an historical, descriptive and critical examination of the contributions which musicians have made to the subject of Faust literature. The Faust-theme has attracted masters in the fields of literature, pictorial art, philosophy and state-craft, as well as in the whole realm of music. The reason for this general attractiveness lies in the popularity of the legend, the supernatural features of which readily lay hold of the imagination of the masses. Another reason is the historical one: during the centuries when the Faust-theme grew and attained its height of popularity, men were superstitious and credulous so that in the era in which the real Faustus lived—a period when the Reformation and Humanism had not yet become wide-spread movements—there soon developed a growing interest in this mysterious story. Books were written setting forth his career in detail, and plays, such as the Volkspiele, enjoyed popularity all over Europe. Consequently artists found wide and ready patronage in dealing with this theme. There are still other reasons for its attractiveness to musicians, and these briefly stated are: (1) the possibilities of the subject for pantomimic and sensational stage display; (2) the philosophical features, especially after its lofty treatment by Goethe; and (3) the broadly human appeal in the episodes of the legend which deal with Faust's career in the "little world."¹

Beethoven was the artist adequately equipped for producing a musical setting of the "Faust" subject which would vie with the literary work of Goethe, but it is to be regretted that his mind was preoccupied with other themes when the possibility of his treating it was men-

¹ As opposed to the "great, wide world" of Goethe's Second Part.

tioned to him.² The finest settings of "Faust" are the Faust Overture of Wagner and the Faust Symphony of Liszt.

The first appearance of music in connection with the "Faust" theme dates from the seventeenth century,³ when music was an integral part of the "Faust" Volkspiele and Puppet plays. Since then contributions have been made in all three fields of the realm of music: (1) In *dramatic music*, ranging from Harlequin and Pantomime forms to complete grand opera; (2) In the field of *Incidental music*, which includes a mass of orchestral music to accompany the many stage versions of the play, as well as the monstrous work of Prince Radziwill, whose score is a setting of the complete work of Goethe; (3) In the field of *Pure music*, ranging from great symphonies to isolated settings of certain scenes.

The following is a brief historical resumé of the musical productions of the "Faust" subject (a complete list being found in Appendix III). The first musical-dramatic representation of which we have any knowledge was an English pantomime by John Ernest Gaillard, produced in London in 1732, entitled "The Necromancer, or Harlequin, Dr. Faustus." The next is "Dr. Faustus Zaubergürtel" by Phanty, in Vienna, 1790. Then follow "Harlequin and Faustus," by Samuel Arnold, in London, 1793; another by C. Hanke at Flushing in 1794; "Doktor Faust," by Ignatz Walter at Hanover, 1797; "Faustus Leben und Thaten" by Josef Strauss in 1815; "Faustus Leben, Thaten und Höllenfahrt" by Lickl in Vienna, 1815; "Faust" by Louis Spohr at Frankfort, 1818; Wenzel Müller's "Faust" at Vienna, 1818; another by F. V. Seyfried, Vienna, 1820; "Faustus" by Bishop, Vienna, 1827; another "Faust" at Vienna in 1827, by

² In 1822 Breitkopf und Härtel sent Rochlitz to interview Beethoven on the possibility of his composing music to Goethe's "Faust." Rochlitz tactfully laid the card containing the request on the piano, that the great master might come upon it by chance. When he noticed it he exclaimed: "Ha! That would be a piece of work! Something might come of that!" But he was busy with the Choral Symphony and nothing ever came of the project.

³ Krehbiel, Bk. Operas, Chapt. on "Mefistofele."

Beaucourt; another by Angélique Bertin at Paris, 1831; a Russian opera with a Polish hero—Twardowsky—by Verstowsky, at Moscow in 1831; a “Faust” founded on Goethe by Lindpaintner at Stuttgart, 1832; likewise the “Faust” of Donizetti at Naples in 1832 (the title roles were sung by Mme. Pasta and Signor Donzelli); a “Faust” with Ballet, Paris, 1832; De Pellaert’s “Faust” at Brussels in 1834; another “Faust” founded on Goethe, by Rietz, Düsseldorf, 1834; Gordigiano’s “Fausto” at Florence, in 1837; another Italian work, “Il Fausto Arrivo” by Raimondi, at Naples, 1837; then comes Henri Cohen’s “Faust et Marguerite,” produced April 15, 1846, a lyric poem performed with grand orchestra in the “Salle des Concerts” of Henry Herz, at Paris, the text an imitation of Goethe, by Victor Doinet. The next is Hector Berlioz’s “Damnation de Faust,” written in 1846; Schumann’s “Faust Scenen” were first produced at Leipzig in 1849; music to Goethe’s “Faust, Part II,” by Henri Pierson, appeared at Hamburg in 1854; “Faust and Marguerite” by Wilhelm Meyer-Lutz, at London, in 1855; then the “Faust” of Gounod on the libretto of Carré and Barbier appeared at the Theater Lyrique, Paris, March 19, 1859; Boito’s “Mefistofele” in 1868 at the La Scala Theater, Milan; a Polish opera, Twardowsky,⁴ was produced at Agram in 1880. A musical drama in four acts with a prelude, entitled “Faust,” by Heinrich Zollner, appeared at Munich, October 19, 1887; and quite recently, the adaptation of Berlioz’s dramatic legend for operatic representation, by Raoul Gounsborg, was produced at Monte Carlo in 1903, and in New York, 1906.⁵ Here must be mentioned also the incidental music for Faust-dramas, by Konrad Kreutzer, Reissiger, and lastly, a work which has kept the stage all over Germany—the

4 This is built on the general lines of the old legend. One of the episodes of this opera is the demand made by the hero, the devil shall marry Mme. Twardowska; this is more than the devil bargained for, and so the contract is broken, and Twardowska is saved.

5 Neither production was of artistic merit or financial success in spite of the fact that the roles were sustained by world-renowned artists—Farrar, Rossoulier, and Plançon.

music to Goethe's complete "Faust," by Lassen, written at Weimar during the years 1874-1886.

In "Faust" music the undisputed masterpieces (and therefore those worthy of serious consideration), according to the categories already mentioned, are as follows:

I. In *dramatic music*, embracing operas, lyric dramas, and choral scenes more or less complete:

(1). The orthodox opera of Spohr, following in a general way the old Faust-legend.

(2). The mystical Faust-Scenes of Schumann.

(3). The fantastic dramatic legend of Hector Berlioz, "La Damnation de Faust."

(4). The human "Faust" opera of Gounod.

(5). The free adaptation of the whole of Goethe's "Faust,"—"Mefistofele"—by Boito.

II. *Incidental Music*:

(1). The huge setting of Prince Radziwill,⁶ to Goethe's whole poem.

(2). A similar work by Eduard Lassen, the Danish Composer.

III. *In Pure Music*.

(1). A "Faust Symphony in Character Pictures" by Franz Liszt, after Goethe.

(2). "Zwei Episoden aus Lenaus Faust," by the same master.

(3). Richard Wagner's "Faust Overture."

(4). Faust, a musical Portrait," by Anton Rubenstein. Two other notable works deserve to be mentioned in this connection:

(a). The "Faust" setting of Henri Hugo Pierson,⁷ a study of which is excluded from this dissertation on the ground of its singular lack of continuity of style. The work is, however, not without merit, as is proven by the fact that the author received the Gold Medal for Art and Science from Lepold I of Belgium, to whom the piano-forte score was dedicated. It was performed at Frank-

6 This work embraces "29 numbers, 589 pages." A free analysis will be found in the A. M. Zeitung for 1836, pp. 601-617. Cf. Grove's Dict. Music, Vol. IV, p. 13.

7 Born Oxford, Ap. 12, 1815; died Leipzig, Jan. 28, 1873.

fort and other places on successive anniversaries of Goethe's birthday. It failed to be appreciated because of the inordinate popularity of Mendelssohn.

(b). Henry Charles Litolf's⁸ "Three Scenes from Goethe's Faust" embraces: I. Faust in sienem Studierzimmer, for tenor, bass, chorus and orchestra; II. Vor dem Thor, for tenor, baritone, chorus and orchestra, and III. Gretchen in der Kirche, for soprano, bass and chorus. This work, though containing beautiful and poetic ideas, is often marred by inequalities, repetitions, and a lack of color, "making one feel disappointed, after knowing the author's true capacity."⁹

A complete historical and critical review of this large field is obviously a task which exceeds the limits of a single volume. The present dissertation will therefore confine itself to the first category, namely, the *Faust-theme in dramatic music*. The other categories will be treated in a later volume. The works will be examined in chronological order.

Musical analysis has been avoided as far as possible, it being intelligible only to the musician. Such a treatment has been followed only where the inherent qualities of the music demand it, in order to make clear the composer's purpose; this is necessary in certain sections of Chapters II, III, IV, and V. But in the case of Spohr's opera, his music, while beautiful, lacks character in elucidation, and academic criticism would therefore be out of place.

"Faust in Music" is the subject of an intelligent chapter¹⁰ in Ernest Newmann's "Musical Studies"; I am indebted to this discussion for its admirable philosophical treatment of Faust-music; the work is, however, purely critical, offering no historical or illustrative information, and is dealt with strictly from the Goethean point of view, and is intelligible only to one familiar with the

⁸ Born London, Feb. 6, 1818; died near Paris, Aug. 6, 1891.

⁹ Cf. Grove's Dict. Music, which contains an article on this work.

¹⁰ Ernest Newman: "Musical Studies": Chapt. II, Faust in Music.

scores discussed. August Reissmann has intelligently analyzed¹¹ Schumann's "Faust Scenes" in the order of their composition, but only for the purpose of throwing light upon Schumann's biography; I am indebted to this work for its historical treatment. The same might be said of Streatfield's chapter on Boito's opera,¹² which work deals with Italian masters, and its author is wisely coherent in his aim at a description of the logical development of Italian music. Again, some interesting descriptions of the Gounod opera are extant, written in popular style and aiming to acquaint the opera-going public with the general history and argument of the opera.¹³ But all these works throw but little light upon how the masters wrought, and do not enter, except in vague and general terms, into a treatment of the composer's interest in the literary or legendary "Faust" subject. The few essays that aim to be analytical seem to be rather a dogmatic maestro-worship,¹⁴ and therefore, while being a contribution to Faust literature, they are not comprehensive or conclusive. More to the point are some observations by Rudolph Wassermann in his Dissertation "Spohr als Opernkomponist";¹⁵ which deals more with the technicalities of operatic composition than with material of the opera itself.¹⁶

11 August Reissmann; "Life and Works of Robert Schumann," pp. 222-226.

12 Richard A. Streatfield; "Masters of Italian Music," p. 147-158.

13 E. g. Henry Edward Krehbiel, *Book of Operas*, pp. 109, 127, 152, and Esther Singleton, *Guide to the Opera*, Chap. on "Faust."

14 E. g. Marie Anne de Bovet; "Chas. Gounod, Life and Works," pp. 107-162; especially p. 141 ff.

15 Rostocker Dissertation; Munich, 1910.

16 A work has recently appeared entitled "Faust in der Musik," by J. Simon, in Berlin. I have not been able to secure a copy of this work on account of the present war in Europe.

CHAPTER I.

SPOHR'S FAUST.

It was in 1813, while Spohr was living in Vienna, that he had planned several operas in collaboration with the popular and talented Theodore Körner. But Körner's sudden decision to join Lützow's Light Cavalry and fight for the liberation of Germany, and his untimely death, destroyed Spohr's hopes for an Opera-libretto from this gifted young poet. "Es kam mir daher gelegen, dass Herr Bernhard seine Bearbeitung des Faust mir zu Komposition antrug. Einige Abänderungen, die ich wünschte, wurden vom Dichter während meiner Reise nach Gotha vorgenommen, so dass ich nach meiner Rückkehr angeblich beginnen konnte."¹⁷ It was completed in less than four months from latter part of May to the beginning of September. He showed some scenes to Meyerbeer, who was at that time also in Vienna, and was much encouraged. Meyerbeer took great interest in the work, and, later while at Berlin, he had it studied with great care and performed.¹⁸

Hummel and Seyfried also, took great interest in the work, as did also Pixis, who prepared the pianoforte edition for it. Count Palffy accepted it for the "Theater an der Wien." Spohr, while composing the work, wrote the part of Faust for *Forti*, of Mephistopheles for *Weinmüller*, of Hugo for *Wild*, of Franz for *Gotttdank*, of Kuni-gunde for *Mme. Campi*, and of Rosa for *Mlle. Teiner*, all prominent singers at that theater. "But some things escaped my pen that did not suit these singers, for example, the long ornamented passages in the air of Hugo." The unwillingness of the composer to change his music, together with a disagreement with the Count, caused the opera to be withdrawn, and there was no performance

17 Selbstbiographie. Bd. I, 191.

18 Op. cit. Eng. tr.,—I, 178.

of it while he was at Vienna. The work was not published till "many years afterwards" by Peters in Leipzig.¹⁹

The opera was first produced during Spohr's incumbency as director of opera at the Frankfort theater,²⁰ five years after its composition. "As there was no baritone among the singers who could satisfactorily take the part of *Faust*, I was obliged to give it to the tenor, *Schelble*. . . who possessed the necessary compass as well as the requisite skill in execution."²¹ At Schelble's request he added an air²² to show his voice to more advantage than those which were in the opera. This was suitably introduced, the words having been furnished by Georg Döring.²³ The opera was performed in March 1818. "It pleased the great majority more than the connoisseurs, but with each representation gained more admirers, so that it has remained constantly in the repertorium of the Frankfort stage, and has been studied anew after short intervals" (this written in 1838).²⁴

But this is not the opera as we know it to-day. After repeated urgent requests instigated by Queen Victoria and Prince Albert, he agreed in 1852, to go to London and direct his *Faust* at the Italian Opera.²⁵ He also consented to round out the opera with musical settings of the recitatives, which occurred in the early opera as spoken dialog.²⁶ This he accomplished with unexpectedly satisfactory results. The opera in its revised form pleased Liszt, who desired it for the Weimar stage.

Arriving in London, Spohr immediately ordered daily

19 Autobiography, tr. I, 179.

20 Op. cit., II, 55.

21 Op. cit., II, 56.

22 "Liebe ist die zarte Blüthe," Act I, no. 3, p. 20, Peters Edition.

23 Oboe of the orchestra, and subsequently a much admired romantic writer.

24 Autob. II, 56.

25 Autob. II, p. 302.

26 Other changes were made also. Cf. Spohr's letter to Moritz Hauptmann, May 21, 1852 (quoted *ibid.*). "The opera now has three acts, the second concluding with the wedding scene; the third begins with a new *entre acte*, passing to a grand recit. by Meph. After disappearance of the witches comes a rec. by Faust, followed by the grand finale."

rehearsals, as the Italian singers, though greatly distinguished, did not wholly comprehend the foreign style of music. To their keen interest and willingness is due the fact that the first was a "perfect public performance. It occurred July 15, 1852.²⁷

The voices of the opera are distributed as follows:

Faust	Baritone
Mephistopheles	Bass
Röschen	Soprano
Franz	Tenor
Kunigunde	Soprano
Gulf (Robber)	Baritone
Hugo (Duke)	Tenor
Faust's Friends:	
Wohlhald	Tenor
Wagner	Tenor
Kaylinger	Baritone
Moor	Bass

Choruses for mixed and male voices.

The opera begins with a dance scene. Mephistopheles, it must be assumed at the start, has already become the servant of Faust, for Faust, disgusted with the dance, reproaches him with trying to ensnare his soul with lustful pleasures, "drying up the heart and smothering every lofty feeling." But Mephisto vows that hell will yet be his abiding place, in spite of his longing for purer joys. "Away to Rosa, where pure and innocent love reigns" is Faust's command, that he might comfort the loved one, who had recently been bereft of her mother: "Wo Not und Elend ist, da führ mich hin, ich will es lindern!" Much toil in vain will be his lot, but he will wring pure blessings from hell itself and make its might his servant; love is a tender and pure blossom that will drive away hell's vicious mockery. With such meditations in his heart he goes to meet his beloved Rosa, seeks to comfort her in her sorrow, and begs her follow him as her true friend "fort

²⁷ A German company had played the early form at the Prince's Theatre May 21, 1840. To this perhaps is due the interest of the English people, as well as the request for its enlargement.

von hier auf stille Auen.' ” The love-scene is interrupted by Mephisto, who warns them of the approach of an angry mob led by Rosa's lover Franz, whose jealousy Faust has aroused. He blames Faust for the abduction of Rosa and the murder of her mother. Faust demands help from Mephisto, on the ground that he will marry Rosa. He is reminded that he has signed in blood a compact to renounce marriage; and, when he becomes resentful, Mephisto promptly threatens to leave him to the mercy of the mob that is now crying for his death as a conjurer. He is thus compelled to yield and swear anew to the compact. Rosa is now secreted in a chamber by the arts of the fiend, and Faust with a few friends defies the mob. Franz searches Rosa's house in vain for her and then in a rage commands his followers to seize and bind the magician. But Faust spreads out his mantle and disappears with his four companions through the top of the house, while the mob stands by stupefied and harmless.

The next scene is a dungeon in a lonely castle, where the robber Gulf holds imprisoned the noble lady Kuningunde, whom he hopes to subdue into marrying him. She remains true to her lover, Duke Hugo, defies Gulf's flattery and his tempting offers of freedom, and swears faith to Hugo in life and death. Hugo having assembled his knights, appears during the night outside the robber's castle with high hopes of rescuing the prisoner. Faust and Mephisto are among the retinue.

Meanwhile poor Rosa, having heard that Faust had gone with his friends to Aachen to be present at the imperial coronation ceremonies, sets out thither afoot, impelled by a passion that allows neither rest nor delay. Franz has found her at nightfall, and follows her in order to protect her. She gives no heed to his loving entreaties to return but continues her journey until—utterly exhausted—she goes to sleep under a tree in the forest. Spirits are called up by Mephisto, and at his command they carry her away through the air.

Faust interrupts the well-laid plans of Hugo to scale the walls of Gulf's castle, and begs the Duke to rely on

him. He now calls aloud to the gate-keeper to bring out his master. The knights object to this bold procedure, fearing that the robber, upon learning that Hugo is at hand, might harm the prisoner. But when Gulf appears above at the window Fiust boldly commands him to set free the captive, or he will instantly "turn him into rubbish beneath the castle walls." Gulf laughs at the ridiculous threat, and swears he will hurl the maiden from the wall. Hugo gives command to scale the walls and lose no time, but Faust restrains the impatient knights, and when Kunigunde appears at the window and is once more enjoined by the robber to become his bride, Faust, deeply enamored of her beauty, bids Mephisto assist in the rescue. Gulf, in revenge, is on the point of stabbing the captive when suddenly frightful peals of thunder are heard, the castle is struck by lightning. A chorus of spectres appear at Mephisto's behest and, rushing into the flaming castle, they bear the captive safe to the ground, while Gulf casts himself cursing into the flames. There is now great rejoicing by Faust, because one so divinely beautiful has been saved for him; by the lovers, because they are restored to each other; by Mephisto, that his prey has been caught in the net of lust; and by the crowd, that heaven has punished the evil-doer.

Act II begins in the witches' kitchen on the Blocksberg. At Mephisto's nod an old hag, Sycorax, gives Faust a potion which makes him long for baser pleasures; he sees a vision of Kunigunde; a chorus of witches press about him with words and gestures of licentious intent; Faust, in deep disgust, repels them, whereupon at their cries of "Woe, woe!" the whole scene vanishes. The next scene, No. 13, is the public square at Aachen with a large cathedral in the background. Franz and Rosa have been mysteriously transported thither. Hearing the organ they presume the coronation festival has begun and enter the cathedral. But it is a wedding ceremony, and Rosa, seeing the happy faces of the couple, is sick at heart, and is almost consumed by the longing for her beloved Faust. Franz is dismayed because of her attitude and is on the point of returning to Strassburg, when the four friends

of Faust happen upon the pair coming out of the church. They bid them stay where all can live a life of ease in plenty. The wedding guests now depart from the church, among them Faust. It is the wedding of Hugo and Kunigunde. But scarcely has the Duke spoken his words of thanks to Faust for the service rendered him in rescuing his bride from death at the robbers' hands and invited him to the wedding feast when Faust secretly nurses his lust for Kunigunde and resolves to secure her by magic. He bids his companions adorn themselves for the feast. He unexpectedly comes upon Rosa; feigning surprise and pleasure he bids her welcome. But, torn by conflicting emotions, he finally decides to reject Rosa and win Kunigunde. Being in the good graces of Hugo, he is not suspected of evil. Mephisto warns Hugo to beware of Faust, and Hugo comes upon him in the very act of seducing her. The guests demand the punishment of the evil-doer, but Faust's friends stand by him, and in the melee that ensues Hugo is mortally stabbed. Rosa is one of the guests and sees all. This scene ending in confusion, closes the second act.

The last act begins with a soliloquy. Mephistopheles is completely disgusted with his role as human creature; but his hope of winning the soul of Faust induces him to continue. For the pains and trouble which Faust is causing him here he will soon give him a foretaste of hell, even in the midst of his sensual pleasures. "So schwelg dich denn noch einmal satt in wildentbranntem Sinnenrausche!" He summons his witches and, led by Sycorax, they report that they have shed bright moonlight rays upon the returning wedding guests, and have tormented Faust during his bridal night with Kunigunde. Faust, tortured by thoughts of Gulf cursing from the flames, of dying Hugo, and of Rosa's bleeding heart, feels deceived and angrily renounces the compact with hell; yet he must escape and so with pure and manly conscience he proposes to arm himself and hopes that Rosa will be his angel. His hopes are strengthened by his friend Wagner, who begs him take Rosa, who is now pining in a nearby inn, and leave the cursed city and mend his ways. Kunigunde bit-

terly repents her recent breach of faith and, realizing she had been under the spell of magic, hastens to make amends to her beloved Hugo. On the way she meets Rosa and learns that she too has been basely deceived, Wohlhald declares love to Rosa, and entreats her to flee from the surrounding deceivers, but is repulsed. Franz seeks to free her, but in vain. Rosa reproaches Kunigunde with being the source of her unhappiness. Mephistopheles appears in their midst and bids them all be patient and declares that Faust's guilt will soon be his doom. At the approach of Faust Mephisto refuses to free him from his oath to Kunigunde, and Rosa now learns that he has broken faith with her too; she leaves broken-hearted and drowns herself in the river. Wohlhald informs Faust that his friend Moor has been named as the murderer of the Duke; Kunigunde now learns for the first time that Hugo is dead, and rises in anger for revenge. Faust in despair beseeches Mephisto for help; but the fiend refuses rescue from either the agents of the court without, or from those thirsting for revenge within; he boldly announces that his hour has come. Kunigunde and Faust's friends flee at once upon learning that he is in league with hell. Mephisto, now alone with Faust, disdainfully proclaims to him that hell has helped him procure all that earth can offer—beauty, wealth, power and might—and that this day it would claim its own. Faust is defiant but soon gives way to despair. Mephisto summons spirits from hell; they carry off his victim, exulting that—

“Die Zeit ist verronnen, dein Mass ist voll!

Der Hölle bezahlst du den Sündenzoll:

Hölle frohlocke, wir nahen, wir nahen!”

From this outline of the action of the libretto it is evident that the basis of the opera is the legendary “Faust.” The points of contact with the legends are the following: (1) The opening scene showing Faust's disgust with dancing is in keeping with the spirit of Spiess' and Widmann's versions; whereas only in 1730 a playbill of the Vienna Opera House announced the first performance of a Ballet, called “Dr. Faust,” combining the “features of

German Comedy, English pantomime, and Italian opera." With this dancing feature our opera has nothing in common. (2) The appearance of Röschen, the counterpart of Gretchen in the literary Faust, originates with the version of 1728, edited by Scheible in his "Kloster," in which Faust loves "a beautiful but poor girl who is in the service of a shopkeeper in his neighborhood, and who would permit him nothing out of wedlock."²⁸ Bernhard adopts this feature and transforms her into "Nachbar Goldschmidts Tochter." (3) Faust's contract with Mephistopheles is a part of the Vorgeschichte of our opera, and its specifications are obviously those of the sixteenth century legends, which required him (I) to deny God, (II) to hate the human race, (III) to hate the clergy, (IV) never to set foot in a church, and (V) never to marry. (4) As in the version of 1728, Faust declares his intention of marrying the girl, and likewise Mephistopheles objects; but he wins his point by threatening to leave Faust at the mercy of the mob, instead of causing the building to burst into flames, as he is reported to have done in this early version. (5) The burning-house-motif is used by Bernhard, but not until the close of the first act, when Gulf is thus destroyed in his own castle. (6) Mephistopheles' objection to the marriage, however, dates back to the Spiess version (1587), in which the fifth article of Fausts's contract is a renunciation of marriage in the abstract. Röschen is simply a natural dramatic consequence of this article. Widmann "established the connection between Faust's desire to get married and the substitution by Mephistopheles of Helen for the legitimate wife, who could not, on any account, be allowed him."²⁹ (7) The Helen episode becomes at the hands of Bernhard, the form of Lady Kunigunde. (8) In the legend Faust flies through the air to astonish the crowd; in Bernhard's libretto he does the same, but for the purpose of escaping the crowd. (9) The fourth article of his contract bound Faust never to set foot in church. Bern-

²⁸ Henry Suth. Edwards, *Lyrical Drama*, Vol. I, p. 162.

²⁹ Henry Sutherland Edwards, *Lyrical Drama*, Vol. I, p. 162.

hard has violated this motif by having Faust present at the wedding of Hugo and Kunigunde in the cathedral at Aachen, and yet without the expected dramatic consequences. (10) Auerbach's Keller is introduced simply to afford a convenient place to "enter" the characters of Faust's four friends. (11) Bernhard must have read Goethe's First Part. He has introduced a similar Blockberg episode; Faust here, as in Goethe, is given a potion, but with baser motives: he is shown a vision of Kunigunde and promptly becomes a libertine. (12) Another point of contact with the legendary Faust is the final night spent in torment. He repents, too, as in the early versions, but the admonitions to his friends against cooperation with the devil are lacking. He is summarily disposed of by being carried off by the legions of hell, but without the legendary noise, earthquake, and the finding of his body on the following day. The other features of the opera are evidently the inventions of Bernhard.

This opera is a masterpiece in spite of the deficiencies of the libretto; it is an instance of a work rising to a higher level through the touch of a master musician, who has but poor material to work upon. For the libretto, fashioned in a manner after the old legends,³⁰ contains only episodes from Faust's life that bear upon his outward and worldly career,—such as the flights through the air upon his mantle, the exciting events at the burning of Gulf's castle, his trip to the witches' kitchen, his seduction of another's bride, the rejection of his own betrothed, and his death. Even in this raging action there is a series of events that are rather a suggestion of the Faust legend than a development of its spirit. For the main-spring of the legend is, (as Goethe wrote in his preface to the first edition of his "Helena"): "the character of a man who, feeling impatient and imprisoned within the limits of mere earthly existence, regards the possession of the highest knowledge, the enjoyment of the fairest blessings, as insufficient in the slightest degree to satisfy his longing; a spirit which, accordingly, struggling out

30 Cf. Henry Sutherland Edwards, "The Faust Legend," p. 111.

on all sides, ever returns the more unhappy."³¹ In his search, sensual gratifications are either episodes or outgrowths of his spiritual aspirations, and are not the main action itself, however much they may have been developed in the "Volkspiele" to please the popular ear.

The characters, even the hero, are rather commonplace individuals, scarcely even types. Although at the beginning when Mephisto fails to ensnare him with the lusts of the dance, Faust really acts with noble motives in longing for peace and quiet in the arms of Rosa, yet he promptly becomes a searcher of worldly pleasures; and the events which follow are a round of excitement, deceptions, lust and magic.³² He is never psychologically introspective, nor even seriously thoughtful, with the single exception, perhaps, when he is torn by the conflicting emotions of two loves, near the time of the Duke's wedding. He is then, "nichts als eine Art von Don Juan in der allertrivialsten Auffassung."³³ In the character of Mephisto we have one who "nags and brags" and annoys his master with puerile torments out of spite rather than out of pure satanic joy; he becomes a dominating influence on but two occasions,—when Faust, in anger and disgust, threatens to renounce his bond with hell—and even then is assisted by accident in the subduing of his victim; for in the first instance Faust yields only out of fear of the mob, and near the close of the opera, out of fear of the agents of justice. Mephisto succeeds not because he is a powerful spirit, but rather because his victim is weak; he is not a spirit of denial and destruction, nor even of sardonic mockery; he is rather a tramp, and more of a juggler and common trickster than a devil. As to the other personages there is no development at all, nor scarcely any individualization; none of them are strong characters, but rather figures characteristic of knight-hood-and of grand-spectacular-pieces. The only approach to character development is in the case of the hero, whose career is a series of downward steps leading to perdition, becoming (in the end) a victim of his sensu-

31 For early Faust Volkspiele, vd. Louis Engel: "Bibliotheca Faustiana," Ch. I. Also Rinne, *Faustsage*, p. 165 ff.

32 Quite similar to the Volkspiel given in full by Louis Engel.

33 Gleich, *Charakterbilder*, p. 41.

ality; but even these steps—three or four—seem to the modern mind hardly enough to justify the summary disposal of the hero at the close. Little wonder that a well-known critic was led to exclaim: “Etwas Abgeschmackteres als dieses Textbuch kann man sich kaum denken!”³⁴

But the whole work is lifted to the plane of a higher level the moment we consider it in union with Spohr's music. It might have become in a true sense of the word a genuine German Volksoper; for Spohr has shown that he knew how to reach with his tones the heart of the German people. And in spite of the fact that the work never obtained a lasting position in the repertoire of the German stage, yet much of its music found its way into and became popular among the masses, such as the baritone aria “Liebe ist die zarte Blüte,” the polonaise, the duet of Mephisto and Faust, and the soprano aria in the seventh number. While there is a certain affinity in this composer's music for the florid style of the Italian opera,³⁵ then much in vogue, there is a loftiness of tone and inspiring dignity, making his “Faust” a youthful, genial opera, with genuinely German melodies,³⁶ so that Liszt ranked it with Wagner's and Schumann's works,³⁷ and said of Spohr: “C'est un patriarche de l'art.”³⁸ Throughout the opera there is a marble-like purity, with an attending lack of warmth, yet there is a certain tenderness of melody and richness of harmony, and a tone of complaint,—especially in passages where power is demanded,—which keeps gently ringing through. Of this latter a particularly vivid example is the lyric passage where

34 Op. cit. p. 39. He continues: “Ebenso wie C. M. v. Weber hatte auch Spohr nur einmal das Glück ein wirklich gutes Libretto zu erhalten. An den schlechten und ungeschickten Texten seiner übrigen Opern liegt es, dass diese, trotz ihrer grossen musikalischen Schönheit, selten oder gar nicht mehr auf den Repertoiren der deutschen Bühnen erscheinen. Von allen diesen Werken erscheint nur noch Faust hin und wieder in lebendiger Darstellung auf der Bühne, zu welcher Oper Spohr, in seinen späteren Lebensjahren noch Recitative nachkomponiert und sonst den Dialog entfernt hat.” (This, written in 1863).

35 Hauptmann, Briefe, p. 10; Langhans, Musikgeschichte, Chap. I.

36 Neumann, Komponisten der neuen Zeit., Vol. I, p. 20.

37 Liszt, Briefe, V. II, No. 268. Dec. II, 1880.

38 Op. cit., V. III, No. 10.

Kunigunde, a lone prisoner in the robber's castle, laments over her absent lover; and again in the twentieth number when she becomes undeceived concerning her new lover's attitude and wrathfully thirsts for revenge. Other instances are the duet of Faust and Röschen in the fifth number, Röschen's cavatina in G minor "Dürft" ich mich nennen sein eigen," and the aria of Faust in the fifteenth.

The richest forms of harmonic invention are to be found in the chorus at the close of the first act, the chorus of wedding guests in the second act, and the finale of the second act. The witches' chorus in the Blocksberg scene is an example of realistic weirdness, expressed by voices in unison, with a fantastic orchestral background. This becomes the only "leitmotiv" in the whole work,³⁹ when, in the third act, the same melody again appears at the point where Mephisto calls up the witches to torment his future victim. The martial spirit in the chorus of knights, fading into a spirit of anticipated joy of rescue is a fine stroke. Spohr's harmony is seldom, if ever, contrapuntal, and never intricate or involved, yet his technical workmanship is admirable and thematic treatment is one of his strongest points.

There are, however, in spite of these masterly qualities in the opera, certain regrettable features. These are not due to carelessness, nor to inequality of workmanship, but are due to his style. There is no great range of talent, but it does show power of concentration. His recitatives become monotonous because of certain melodic phrases,⁴⁰ enharmonic modulations and chromatic progressions: Liszt once wrote of him, "Ce véritable Nestor de la gamme chromatique";⁴¹ "these forms beautiful in themselves and most effective occur over and over again until they appear rather to partake of the nature of mechanical contrivances than to be the natural emanations of a living musical organism."⁴² He abhorred a cadenza without its preceding 'passage and shake'; yet in this

39 Cf. Wolzogen, Thematic Key to Wagner's Tetralogy. Spohr was a great admirer of Wagner in spite of his ultra-conservatism and his inability to appreciate novelties in the case of Beethoven and Weber.

40 Appendix I, No. 1.

41 Liszt, Briefe; Vol. iv, No. 343 (for May 1859).

42 Cf. Grove's Dic. Vol. IV.

opera there are twenty-four florid passages in the twenty numbers of music (219 pages). Again, there is a peculiar voluptuous sentiment at the start whenever a new character is introduced, and a sort of admixture of elegiac pathos that prevents, musically, the consequential development of the character.⁴³ His instrumentation, though treated with a master hand, frequently lacks perspicuity, and it is not entirely free from monotony due to over-subjection to the voices both as to melodic treatment and power.

The overture is made up of three movements: an introductory *allegro vivace* in C major, which shades off into a short *largo e grave* passage of twelve measures, expressive of disquiet and sad longing, and finally a long movement in the original tempo and melodic spirit, but in C minor. This leads unbrokenly into the minuet, forming the introduction and stage dance of the first act—an entrancing melody in the original key of C major. The orchestral introduction to the second act is the quietest, yet with its dominating element of mystery and disquietude, it forms an admirable preparation for the Blocksberg scene,⁴⁴ from which it is thematically quite different. The introduction to the third act is a “hurrying” movement, with a sort of retrospectively motivated (!) construction: that is, it contains some elements of the Blocksberg scene, while being at the same time a preparation for the final appearance of the witches, and at the next moment a feeling of excitement, coming in quite properly after a tragic climax, with its complexities wherein the hero at this point has become involved; it is thus a bit of realism quite modern, in spite of its creation at the hands of a conservative classicist. The close of the opera is a simple eight-measure orchestral finale, quite free from the “pomp and circumstance” of the times, but rather an echo of the exulting voices of the fiends who have come to bear off the soul of Mephisto’s victim.

⁴³ Cf. Langhans’ somewhat similar view, *Musikgeschichte*, p. 169.

⁴⁴ Vd. Appendix, I, No. 2, for the ‘motiv’ of the witches.

CHAPTER II.

SCHUMANN'S FAUST-SCENEN.

In the "Faust Scenen" we are concerned with the most important work of Schumann's later years, the best of his efforts between 1844 and 1853 having been devoted to its composition. It is of interest also as "marking the gradual decadence of the artist's powers from their fullest and most mature vigor to their final condition of obscurity and gloom,"¹ for by 1853 Schumann's artistic mission in this world was fulfilled.

The text in this work is a succession of certain scenes of Goethe's Faust. It follows Goethe verbatim, making but a few unimportant omissions, which will be noted as we proceed. The work consists of an overture and three parts. In the first part there are three numbers: the "Garden Scene," marked No. 1, beginning with the line "Du kanntest mich O kleiner Engel wieder" (l. 3163),² and unites Goethe's "Gärtenhäuschen" scene with it, by omitting lines 3194 to 3197, and closes with "Auf baldig Wiedersehn," l. 3210, omitting Margaret's reflection at the close. The second number, entitled "Gretchen vor dem Bild der Mater Dolorosa" is Goethe's "Zwinger" scene, ll. 3587-3619. The third number is the "Scene im Dom," ll. 3776 to 3834;³ he interrupts the "böser Geist" twice with Gretchen's "Weh, weh! . . . wieder mich!", otherwise following Goethe's order exactly. The second part contains the fourth, fifth and sixth numbers. No. 4 entitled "Sonnenaufgang" is Goethe's "Anmutige Gegend" and the opening of Part II, and omitting the first eight lines, begins with "Die ihr dies Haupt" l. 4621, and

¹ Maitland; Schumann, p. 92.

² Not omitting "Nachbarin, Euer Fläschen," as Schubert did. Schubert has made a beautiful setting of this scene, in which, unlike Schumann, he follows the verse structure and treats the "dies irae" in unison.

³ References to Goethe are the Thomas Edition, Cf. Append. II, and IV.

continues to the end of the scene.⁴ No. 5 is the "Mitternacht" scene, with the "vier graue Weiber." Schumann here again makes a few slight omissions.⁵ Schumann's "Dritte Abteilung" begins with line 11844, and continues to the end with but one omission (11973-77). Its seven numbers are made up as follows: No. 1 is Goethe's "Chor und Echo"; No. 2, "Pater Ecstaticus"; No. 3, from "Pater Ecstaticus" to "Engel" (lines 11866 to 11933); No. 4 from "Engel" (l. 11934) to "Doktor Marianus" (11988), repeating at the close the line "Gerettet ist das edle Glied," with which the scene begins. No. 5 is "Doktor Marianus" from line 11989 to line 12019. No. 6 continues from 12020 to 12103. No. 7 is devoted to Goethe's last eight lines, "Alles Vergängliche," etc.

Goethe obviously intended portions of his dramatic poem for musical treatment; and it was the splendid soaring verse in the finale, treating of the final salvation of Faust, that inspired Schumann. The mystical leanings of Schumann's earlier years awoke anew and found their true fulfillment in the spiritual ecstasy of Goethe's vision. The division of the work now standing as Part III. was written in 1844, with the exception of the chorus "Gerettet ist das edle Glied" which was not completed until 1848. In 1847 however he rewrote the portion of the "Chorus Mysticus" beginning with the *Allegro* in F major, "Das ewig Weibliche,"⁶ thinking that it had too much the air of earthly enjoyment and that, with all its intricacy of invention, it did not move on the level of spiritual purity which he had set himself to attain. This second version appears as an appendix. In 1849 he wrote Part II, ending with Faust's awakening in the Sunrise Scene. The following year, 1850, marks the completion of the rest of Part II, dealing with the death of Faust. The Overture caused Schumann much apprehension; for to write an overture to Goethe's conception of Faust as

4 Omitting lines 4670 and 4686-4694, and repeating lines 4633, 4652, 4661, 4655 (using the last four times), and using again at the close lines 4715-4717.

5 Lines 11412-11415, 11441-11452, and 11467-11486.

6 Schumann's "Faust Scenen," Breitkopf and Härtel, p. 154; entitled "Zweite Bearbeitung des Schlusschores."

shown in both parts of his poem, and to give within the narrow limits of overture form "any foreshadowing of the innumerable elements of the drama, and provide a fitting introduction to the musical scenes,"⁷ many of which were written years before, was a task before which the boldest of composers might well have quailed. He said himself in 1851: "I am often haunted by the thought of having to compose an overture to the Faust Scenes; but I am convinced that this task which I regard as the hardest of all, can scarcely be satisfactorily achieved; the elements that have to be mastered are too many and too gigantic. But yet it is necessary that I should preface the music to "Faust" with an instrumental introduction, for otherwise the whole will not be rounded out, nor the various moods ushered in. Yet it cannot be undertaken on the spot: I must await the moment of inspiration, then it will get on quickly. . . . I have been much occupied, as I have said, with the idea of a Faust overture, but as yet nothing has come of it."⁸ The moment of inspiration came only in 1853, when the creative powers of the composer were all but exhausted.

Schumann was made conductor of the newly organized Philharmonic Society in Dresden in 1848; inspired by his interest in this organization, he resumed work upon the scene which he had written four years before, and, having given it some finishing touches he had the work rendered Jan. 25 of that year, at a private concert. A remark from one present, "Now I understand Goethe for the first time,"⁹ gave him more pleasure than a detailed appreciation of his composition. The following year, August 29, 1849, the hundredth anniversary of Goethe's birth, the work was performed simultaneously at Leipzig, Dresden and Weimar, and from that time its renown was assured.¹⁰ The whole work was not published until 1858, after the composer's death, "nor did he live to witness the first performance of the complete composition,

7 Maitland, Schumann, p. 93.

8 Cf. Wasielewski's "Life of Schumann, Chap. III, p. 125 ff.

9 *Op. cit.*

10 Hadow, *Studies in Music*, p. 187.

which occurred on Dec. 4, 1862, in Leipzig, at the Gewandhaus, under the direction of Karl Reinecke."¹¹

One cannot review the overture without a feeling of disappointment. The first 110 measures, written in D minor, while aiming to portray the various conflicts of a Faust-soul and unite the contending elements of tragedy succeeded only in being weird, somewhat fantastic and lacking in clarity. There is also a queer monotony produced in the first place, by a succession of unresolved dissonances, that, in spite of attempted variations, prevent its arriving anywhere; and secondly, by a lack of melodic invention in the repetition of certain themes without variegated treatment; for example, the nine measures immediately succeeding the "Etwas Bewegter,"¹² and recurring again verbatim in a later passage.¹³ To be sure these faults could perhaps be pardoned if they signified anything, but the feeling of oppressive obscurity and gloom remains, even after many attempts at a sympathetic perusal. In the last section of it, where the atmosphere brightens, after the change of key into D major, from the 111th measure, the obsession continues somewhat, though in the commonplace scheme of second inversions.¹⁴ Summing up my impression of it, I would say, that this overture seems rather a mere composition of imaginative nature, in which are presented the errors and struggles of a mighty spirit from an outward point of view, and, "the final victory over the weird forms which appear as shadows and phantoms only, is expressed in the most commonplace fashion."¹⁵ But, all things being considered, the failure of the overture in point of artistic merit was a foregone conclusion. "For a work of art which is so far from being spontaneous that its author dreads to undertake it, could scarcely succeed, even if the other conditions were favorable as possible; hence we find the Faust overture an 'obscure and gloomy' com-

11 Reissmann, Life of Schumann, p. 222.

12 The 16th of the 26th measures.

13 Measures 67 to 79.

14 E. g. measures 112, 113, 114, 123, 131, 132, 133 and 134.

15 Reissmann, Schumann, p. 226.

position, having the air of being without those finishing touches which in early years would have been applied to it, and would have given it the necessary clearness."¹⁶

But throughout all the scenes Schumann's conception of the struggles of the Faust-soul rings true, and the obscurity and gloom fades instantly upon turning from the overture to the scenes. His work might at first sight appear fragmentary, but his scheme of selection of the scenes from Goethe, utterly disregarding the conventional elements of the usual operatic Faust, is in the highest degree philosophical, and concentrates upon the essential spiritual factors of the poem.

In the first scene—the garden scene—we have the only portrayal of Faust from Goethe's first part,¹⁷ but it is the thinker, the philosopher, and not the pantomimic and cheap stage puppet with the superficial elements of passion so often the hero of Faust operas, that Schumann here portrays. In fact throughout the whole work he never descends in any of the characters from this lofty psychological level—the true level of the Goethe Faust. In the first three scenes—in the garden, before the *Mater Dolorosa*, and in the cathedral—we have the true naive Margaret of Goethe with her medieval atmosphere and with that pure pathos and "sensuous simplicity of soul that wrings the heart with compassion."¹⁸

The garden scene retains the dialogue form and largely the verse structure of Goethe. Written in 12/8 tempo F major, the melodic structure of the voices and simplicity of accompaniment supporting the declamation with only the sharper musical accent yet with sweetness and variety, it performs the true function of musical setting, heightening the prevalent emotions of artless innocence and sensuality. The characterization of Faust (equaled only perhaps by Berlioz and Liszt), though not

¹⁶ Maitland, Schumann, p. 92 ff.

¹⁷ This limitation of the appearance of Faust in the earlier Goethean conception to the tiny garden scene is, in my opinion, the only fault of Schumann's structure, because Faust suddenly appears in the following sections as the refined and vigorous humanist of Goethe's Second Part. (Cf. Newman, p. 98).

¹⁸ Newman, *Mus. St.*, p. 97.

dramatically complete within the limitations of this scene, lies almost entirely in the naturalness of the vocal register and melody: Schumann was above yielding to the public desire for sensationalism manifested in the clap-trap tenor roles of the usual Faust hero.¹⁹ No attempt is made at a full portraiture of Mephistopheles, as he interrupts but for a moment in the garden scene, and appears but once more in the whole work, viz, the scene of Faust's death.

In the second scene (the "Zwinger") we have an instance of Schumann's superior and penetrating interpretation of passionate and agonizing complaint, heightening and clarifying emotions, before which Goethe's verses, when taken alone, grow pale. The whole scene—written in A minor (excepting from "die Scherben" to "in meinem Bett schon auf"—measures 41 to 53)—is in the most expressive key and color. Again the voicing is properly proportioned and free from all superficial screaming, even in the phrase "Das Herz zerbricht in mir," where a tone poet of less power would have been tempted to destruction. The movement is ushered in by interrupted triplets by the violas in lower register²⁰ and this gradually fades away into the general polyphony as the harmonic richness develops. The verse structure is less observed than in the previous scene, the instrumentation being more than a marker of the main musical accents, but rather develops symphonically with the declamation, excepting the above-named movement in F-major, where the voice is supported by a completely subjected accompaniment. The heart-rending climax "Hilf, rette mich von Schmach und Tod,"²¹ confined to two measures, the original key and tempo being again resumed, is followed by a 10-measure pianissimo sequel, with the words of the first two lines of the scene, "Ach neige, du Schmerzensreiche, dein Antlitz gnädig meiner Not,"²² and an orchestral finale, in which we again hear

19 Schumann's vocal scheme is: Faust—Baritone; Margaret—Soprano; Mephistopheles—Bass.

20 Appendix I, No. 3.

21 Do., No. 4.

22 As in Goethe.

faintly the plaintive viola motif of the introduction, the whole fading away into a restful tonic chord of the major key.

In the next scene ("im Dom")—D-minor, 4/4 rhythm—we have a symphonic form, i. e., the voice part, especially the solo voices, is not a distinct melopee with differentiated accompaniment, but is unified and blended with the general scheme of harmony. It opens with a "böser Geist" motif, which at first sight seems an inconsequential succession of diminished fourths, but which is in reality a descending movement consisting, in each of the four measures, of a succession of the notes of the chord on the accent, each preceded by a note unaccented a diminished second lower,²³ inspiring fear and dread, and forming a fitting introduction to the words of the wicked spirit. A bass voice interprets this spirit²⁴ but the scene is not completely in dialogue form; this voice is set in the same proportionate range as that of Margaret, and faintly suggests here and there the conscience of the unhappy girl. The whole movement starts slowly, and then increases tempo and power to the point where Gretchen's cry of "Weh! weh!" appears, when the "dies irae" chorus begins with sudden and overpowering effect, and continues throughout the spirit's horrifying and defiant "Grimm fasst dich, die Posaunen tönt, die Gräber beben, ff." This chorus is in four-part harmony for mixed voices, and with its ponderous spirit, and its decided dissonances and overlapping successions, is very effective. Quite artistically drawn is the effect of this upon Gretchen in the few breathless tones: "Wär ich von hier weg!" There is some relief in the next chorus²⁵ produced by change of key into D-major; then follow the weird chords of the "Nil inultum" and another mysterious wave of choral tones interrupted by the spirit's "Verbirg dich" and "Weh dir!" during which the orchestra strikes dismal diminished seventh chords in pauses preceding each

23 Appendix I, No. 5.

24 Schubert, in his setting of this scene (Cf. Schubert's Posthumous musical poems, Pt. 30) as the conscience of Gretchen, i. e., portraying the conflicting thoughts of her soul, from which she cannot escape.

25 Beginning 'Judex ergo.'

“Luft..Licht..Weh dir!” as if seconding the spirit’s cruel mockery.

The second division of the work opens with the scene of Faust’s awakening; set for tenor solo (Ariel) and chorus, it is quite elaborately constructed and the accompaniment is orchestrated with impressive power. There is a quiet but melodious orchestral introduction (B \flat major, 3/4 rhythm) for harps and violas, which leads appropriately into the song of Ariel. “This song,” says Wasielewski, “exquisitely graceful and its elaborate construction helps rather than hinders the effect,”²⁶ A circle of spirits, a full chorus singing at first antiphonally, then unitedly with six solo voices is quite lavishly poured forth, yet veiled in clouds “in the style of which no one but Schumann was capable.”²⁷ The succeeding lengthy monologue of the awakened Faust²⁸ is not on as high a poetic level, and, declaimed in its wordy melodic fashion, becomes wearying. Schumann failed “to find in it any ethical meaning to which he could give musical form.”²⁹

Flutes, obes and bassoons form the weird orchestral background introducing the four “graue Weiber”³⁰ in No. 5. The strict dialogue form here interferes seriously with a purely musical evolution of the theme, yet it is not commonplace. There is a somber character imparted to Faust’s dialogue with “Sorge”³¹ which can be called graphic though hardly dramatic. The orchestration here undulates between recitative and richly harmonized melodies.

A “leitmotif” set by trumpets³² introduces Mephistopheles in the scene of Faust’s death (No. 6). He pom-

26 Cf. Wasielewski, p. 125.

27 Hadow, “Stud. Mod. Music, p. 225.

28 This begins in 6/8 rhythm G major, and is introduced by a short movement for violas and celli; at “so ist es alles” it changes to 4/4 rhythm, and at “So dass wir nach die Erden blicken” the brightness of the setting is somewhat obviated by a singularly dull melody.

29 Reissmann, p. 224.

30 Solo voices I, II sopr. and I, II alto.

31 Modulating from D major to F major, then to D \flat major, then F major, then D maj. again, and finally B major.

32 Appendix I, No. 6. This recurs in the midst of the chorus, measures 23 and 32.

pously summons the Lemures, a chorus of tenors and altos³³ built in parallel sixths and thirds, sometimes weird (as in the unisons, measures 25-28, 71-72, or consecutive fifths, m. 66), but mostly imparting an ethereal atmosphere as of spirits. The scene is in 4/4 rhythm D-minor (excepting ms. 111-139 in A \flat major). A fanfare of trumpets and horns announces Faust.³⁴ The dialogue is here unified into indivisible outlines by a masterfully constructed accompaniment; at the point of Faust's death,—the whole scene is thoroughly characteristic—Schumann has sounded the depths, and we have fourteen measures of most effecting music, (descending syncopated triplets in the treble and tremolo chords in the bass, and one measure of tremolo C in contra octave). At the close of Mephistopheles' "die Uhr steht still" there are heard the words "steht still, sie schweigt wie Mitternacht, der Zeiger fällt, es ist vollbracht" in a chorus sung pianissimo, a very simple harmony for four parts, indescribably beautiful and effective.

The third division begins with the chorus of the holy anchorites, a movement (the scene No. 1) constructed on simple lines but with keenly poetical insight, faithfully reproducing the airy incorporeal world of spirits, and reflecting a vision governing the whole future development of the third part. It is arranged in four parts for mixed voices, and unites with a decoratively constructed but completely subjected accompaniment. The tenor solo (No. 2, D-minor 4/4 rhythm) by Pater Ecstaticus is an ethereal but winsome melody, to which is imparted the hither-and-thither-soaring idea by a realistic motif from a single violoncello³⁵ with a light accompaniment, faintly suggesting the harmonic background continuing throughout the whole number; there is however a rhythmic monotony here due to the following of the instrumental figure rather than the verse structure. A bass solo following rather closely the verse structure interprets Pater

33 "Wo möglich mit Knabenaltstimmen zu bestzen."

34 App. I, No. 7.

35 Pater Ecstaticus motif, App. I, No. 8.

Profundus, beginning with a slow recitative style, but with the words "ist um mich her ein wildes Brausen" a more rapid tempo and a livelier melody is introduced, and quite properly reflects the attending emotions by the upper register of the voice. A decided individuality is imparted to the baritone solo interpreting Pater Seraphicus by a syncopated tempo in the accompaniment, though constructed in the same tonality. The chorus of "seliger Knaben" with simplicity and charm (two soprano solo voices later joined by an alto) unites with the baritone, moulding sometimes into quartet forms, and sometimes antiphony, and finally softly dies away. The fourth number ("Chor") is devoted to "Gerettet ist das edle Glied," a full chorus for mixed voices and solos. It begins without introduction, A \flat major 3/4 rhythm, and at the end of twenty measures a soprano solo interprets (now in 2/4 rhythm) the "jene Rosen," which is then repeated by soprano ("die jügeren Engel") voices in unison (E-major) singing in triple against double rhythm in the accompaniment, and leading unbrokenly into a more elaborate chorus with the same rhythmic scheme. "Die seligen Knaben"—four solo voices³⁶—and then a rather lengthy chorus in the original key and tempo, constructed in free contrapuntal style at the beginning and later in massed harmony with an accompaniment reated chiefly in chords, (chorus of from four to eight parts) form a well rounded and fitting close to the number. The scene is organically well constructed, but there is a fall from the ideal sphere set in the earlier scenes, due more or less to a lack of figure treatment in the accompaniment.

The fifth number—Doctor Marianus—with its characteristic motif³⁷ set in a highly colored accompaniment of oboe and harp, restores us once more to that sphere. It leads without interruption into the next number (No. 6) in which the angel choruses "are again derived from those radiant heights, showing somewhat of the artless fervor

³⁶ Quartet form for I, II sop. I, II alto, D \flat maj. 2/4 rhythm.

³⁷ Dr. Marianus (marked ten. or bar.) motif. vd. Append. I, No. 9, occurs meas. 18 and 19; 25 and 26; 42 and 43.

of the old hymns to the virgin."³⁸ These choruses are a rich seven and eight part³⁹ harmony and are united with and by an onward flowing highly colored accompaniment. The unified song of the "three penitents," in spite of different words, is a masterful treatment, more poetic than the poem would indicate; for the three strophes are sung synchronously and properly unite on the words of the stanza marked "zu Drei." Gretchen's song continues from this point to the Mater Gloriosa without interruption, the intervening choruses forming a part of the background with the orchestration. The number closes with the prayer of Doctor Marianus, set to a simple and unvarying but effective melody, with an accompaniment of an unbroken series of triplets, and ending in modulating chords.

The "Chorus Mysticus" forms the seventh number. In Goethe's poem it is a simple eight line verse-group which, though in content forms the climax of his work, is technically a "sequel." Schumann has constructed of these lines a lengthy chorus with an elaborate thematic development, varying the vocal score by means of a rich polyphonic style; that is, there is not a continuous four-part harmonic structure, but a double chorus each of four parts, to which is added a quartet of solo voices. This, coming after the noble fifth scene, which in itself is a climax so far as Faust is concerned, becomes neither a climax nor a "sequel," but produces rather the effect of an anticlimax, especially in the latter half. The opening few pages (in 4/2 rhythm, C-major), soon modulate into F-major, in which it continues to the end. Schumann rewrote this latter section for reasons explained above.⁴⁰ The second version is longer and more elaborate, but the first is usually given the preference, because "its more

38 Reissmann, Schumann, p. 226; I do not however agree with his next phrase, "in contrast with which the 'O neige dich' of the penitent Margaret seems studied and unnatural," for the simple reason that, in spite of the inspired and exalted treatment of the No. 6 (Pt. III) there remains a sort of chopped and hurried effect not present in the "Zwinger" scene.

39 Female, Male and Mixed.

40 See page 27 above.

concise setting is more consistent with the character of the whole work, and more closely akin to the sublime introduction, corresponding better to the requirements of a hymn in which the whole world is to join."⁴¹ The whole chorus, though not breathing the "pure serene" of the other numbers, is "noble music, vast in scale, lofty in spirit, a worthy interpretation of the great poem that summoned it into being."⁴²

41 Reissmann, Schumann, p. 226.

42 Hadow, *Stud. in Mod. Mus.*, p. 225.

CHAPTER III.

LA DAMNATION DE FAUST.—BY HECTOR BERLIOZ.

The choral dramatic legend "La Damnation de Faust," by Hector Berlioz, is shaped in the form of a symphonic cantata. This work was inspired by the composer's admiration for Goethe's Faust, which from his first reading of the poem (Gerard de Nerval's translation) made "a deep and wonderful impression on his mind."¹ He made his first acquaintance with Goethe's work in 1828. He was fascinated with it instantly, and, as he himself relates, "always carried it about with me, reading it anywhere and everywhere—at dinner, in the theater, even in the streets. . . . I yielded to the temptation of setting some of its songs; and no sooner was this difficult task ended than I was foolish enough to have them printed—at my own expense without even having heard a note of them."² These fragments he published in Paris under the name "Huit scènes de Faust."³ Marx, a Berlin theorist and critic of renown, wrote the author a letter of appreciation, which gave him great pleasure and encouragement, coming as it did from Germany. Berlioz, however, not blinded to the many and grave defects of the work, withdrew it from circulation and destroyed as many copies as he could lay hands on. This early work is of importance in that it contained elements which he retained and developed later in his "La Damnation de Faust." They include (1) Chants de la fête de Pâques; (2) Paysans sous les tilleuls; (3) Concert des Sylphes; (4 and 5) Travèrne d' Auerbach, with the two songs of the rat and the flea; (6) Chanson du Roi de Thulé; (7) Romance de Marguerite, "D' Amour, l' ardente flamme";

1 Berlioz, Autobiography, Vol. I, p. 135.

2 Ibidem.

3 "Huit Scenes de Faust," Tragedie de Goethe, traduites par Gerard. Musique dediee a Monsieur le Vicomte de Larocheffoucauld, Aide de Camp du Roi, Directeur-general des Beaux Arts & composee par Hector Berlioz.

and *choeur des soldats*; (8) *Sérénade de Mephistophélès*,—that is to say, the most celebrated and characteristic pages of the *Damnation*.⁴

The subject again aroused his interest seventeen years later (1845)⁵ during a concert tour in Austria, Hungary and Bohemia, when he began work once more upon the theme. At Vienna an amateur handed him a copy of some melodies and said "If you want to please the Hungarians compose a piece on one of their national airs." Taking the hint, Berlioz arranged the famous *Rakoczy March* and used it with tremendous success in Pesth. He relates "while travelling around Germany in my old post-chaise I composed my *Damnation de Faust*. Each movement is punctuated by memories of the place where it was written. For instance the *Peasant's Dance* was written by the light of a shop gas-jet one night when I had lost myself in Pesth, and I got up in the middle of the night in Prague to write the angelic choir song."⁶ At Breslau he wrote the words and music of the *Students' Latin Song* "*Jam Nox Stellata*." The rest he composed in Paris—in his house, at a cafe, in the *Tuileries Gardens*, even on a stone in the *Boulevard de Temple*; he touched up the early *Eight Scenes* and incorporated them in the work. He published the new work under the title "*La Damnation de Faust*," and dedicated it to *Franz Liszt*.

Nearly the whole of the libretto is his own work. Evidence of this is found on the title page of the original score, which bears these words: "Some portions of this libretto are taken from the French translation of Goethe's '*Faust*' by M. Gerard de Nerval; parts of scenes I, IV, VI and VII are by M. Gandonniere; the remainder of the words are by Hector Berlioz."⁷

The work was first produced Dec. 6, 1846. Unable to obtain the hall of the *Conservatoire*, Berlioz hired the *Opera Comique* for 16,000 francs, and engaged his own orchestra, chorus and soloists. The latter included

4 Romain Rolland, *Musiciens D'Aujourd'hui*, p. 30.

5 Boult, *Life Berlioz*, p. 193.

6 Berlioz, *Autb.* I, 136.

7 F. G. Edwards, *Introd. to Novello Ed. of Berlioz' 'Faust.'*

Roger, Hermann, Leon, Henri and Mme. Dufflot-Maillard, "who had no better comprehension of the music than the public."⁸ The second performance was given on Sunday, the 20th before an equally small house, "with a tenor who had to omit the invocation to nature."⁹ The critics were hostile and the public indifferent. The debts incurred by the production were settled by his financial successes in St. Petersburg and Berlin; at the latter place the work elicited recognition from the sovereign and the Princess of Prussia. The work was produced in Vienna in 1864 in honor of the composer's birthday,¹⁰ and again, this time with tremendous success, in 1866.¹¹ Another notable performance of the complete work took place in Manchester Feb. 5, 1880 (twice repeated in London, May 21 and 22) under the direction of the composer's old friend and comrade Charles Halle. Its success in other countries finally aroused the interest of the Parisians, and the work so little appreciated at first had at last an amazing success, and proved an irresistible attraction for the crowd. The "Damnation de Faust" is now considered the masterpiece¹² of a man "who, with all his faults, is the strongest and most original representative of an artistic nation."¹³ Glinka, having heard the work, wrote home to Russia, saying, (and posterity upholds him in it) "In the domain of fancy no one has such colossal inventions, and his combinations have, beside all their other merits, that of being absolutely novel. Breadth in the ensemble, abundance in details, close weaving of harmonies, powerful and hitherto unheard of instrumentation, are the characteristics of Berlioz's music."¹⁴

This work, now known as Opus 24 of Berlioz's work,

8 Adolphe Jullien, Berlioz, *Fam. Comp. Series*, Vol. 22, p. 680.

9 *Ibid.*

10 Berl. Letter to Mad. Ernst, Dec. 14, 1864. Boult, p. 275.

11 Berl. Letter Ernst Reyer, Dec. 17, 1866. "I had a chorus of 300, orchestra of 150 and splendid soloists." Cf. Boult, p. 286.

12 Hadow, *Stud. in Mod. Music*, I, p. 141. This also the verdict of Rom. Rolland in *Op. Cit.*, Chapt. I, and Harvey in *French music of the XIX Cent.*, p. 84 ff.

13 A. Jullien, *Op. Cit.*, p. 684.

14 Dole, *Fam. Comp. Vol. II*, p. 480.

is composed for orchestra, chorus of men and women, and four solo voices. The main characters are:

Margaret Mezzo Soprano
 Faust Tenor
 Mephistopheles . . . Baritone or Bass¹⁵
 Brander Bass

There are twenty scenes, the whole divided into four parts.

Although inspired by Goethe's poem, Berlioz played "fast and loose in the most serene way with the drama as a whole, rejecting or altering it just as suited his musical scheme."¹⁶ The result is a work which is a not very serious perversion of the main Faust legend,—a fact quite obvious from the following resumé of the action. On the other hand Berlioz has portrayed the central problems of the character of Faust, and so long as this is done it matters very little through what incidents the composer chooses to bring them home to us. And Berlioz really has a very strong grip upon the inner meaning of the legend.¹⁷

The "fast and loose" playing confronts us at the very opening of the work. There is no overture nor any orchestral introduction. Faust is wandering alone at sunrise in a plain in Hungary. The composer has placed his hero in that locality simply to make way for the introduction of the Rakoczy March, which had met with such great success at Pesth.¹⁸ Moral criticism would be wasted on one so naked and unashamed as this! The first scene contains Faust's placid air, rejoicing that "spring is here, winter's reign is o'er, and again nature laughs with pleasure," and he longs to dwell forever with nature, far from human throngs. This love of nature is one of the characteristics of Berlioz and particularly of the "Damnation."¹⁹ The second half of the scene is

15 The part of Mephistopheles is written to suit either voice.

16 E. Newman, *Musical Studies*, p. 95.

17 Newman, p. 95.

18 Vd. supra.

19 Roland (in *Op. Cit.*): "Berlioz' love of nature is the soul of the Damnation. No musician with the exception of Beethoven has loved Nature so profoundly. Wagner himself did not realize the intensity of emotion which she aroused in Berlioz and how this feeling impregnated the music of the Damnation."

purely orchestral, developing thematically but loosely, the melody of Faust's air.²⁰

The second scene is a chorus and dance of peasants. The score is for four part mixed voices, opening with unison for altos, gaily celebrating the dance, who are soon joined by the full "tra-la-la-la" chorus. A presto movement changes the rhythm from triple to double, and introduces a fantastic gypsy rondo form. The words are from Goethe's *Vor dem Thor*, "Tanz und Gesang," omitting the second stanza (lines 949 to 980). Faust is attracted by these sounds of mirth, and when the tra-la-la theme recurs, he regrets that his lonely heart cannot share in their pleasure. The original unison theme—now in the tenor score—introduces a repetition of the full chorus and closes the scene with the rondo movement.

An army advances. Faust is disturbed by warlike sounds, and the strains of the Hungarian March are heard,²¹ at first softly but with increasing power as the troops approach. Faust retires. The music becomes more intense and stirring and develops a powerful climax made still more effective by a change of key²² (A-minor to A-Major). The stirring rhythm is continued to the end, and the piece closes with a strong coda in A-minor, maintaining to the closing chords the dynamic forte developed near the beginning. This scene closes the first part of the work.

The fourth scene,—the first of Part II,—opens with Faust alone in his study "in North Germany." The first of its three sections is devoted to an aria, "Sad at Heart I Return." Faust has left all the fair smiling valleys without regret. Even in his own native mountains he has found but langour and pain. "Oh the anguish I suffer in this dark lonely chamber, when night enfolds the world in a horror of silence, that steals like death on my sorrowful soul!" Long has he sought rest, but in vain; and at last, even though in hesitation, he decides to end

20 6/8 rhythm, D major, conventional rhythms.

21 Vd. Appendix I, No. 10.

22 With its realistic cannon shots, ms. 13 and 14 in the third section (i. e. the resumption of A min.) See Appendix I, No. 11.

it all. He summons to his aid "the draught of deadly power:" "In thy virtues I trust! Let me gaze on the light, or be lost in the dust!" He raises the cup to his lips, but suddenly stops, startled by the opening chords of an Easter hymn.

This scene portrays Faust's dissatisfaction with the world in general and his decision to leave it, as in Goethe; but there is none of the Goethean search for knowledge, nor familiarity with powerful spirits, nor even the firm and logical resolution to die. This hesitation and fear of annihilation at the crucial moment is characteristic of Berlioz. He too had often desired death, but his atheistic principles and scoffing attitude toward revealed religion afforded him no hope, and he dreaded to look beyond the grave.²³

The words of the Easter Hymn, "Christ hath risen again" are not Goethe's. Musically, it is developed at length. It opens with three measures of women's voices with the words of the title. Then follows the invocation and victory over death, set for four-part men's voices. The second, or Hosanna section, unites two-part women's with the men's voices, forming a rich and massive harmonic structure, free from antiphony throughout. It continues in one key (F-major) to the end, closing with a pianissimo cadence on the word "hosanna." The accompaniment is rather dependent, consisting mostly of arpeggiated chords of the vocal harmony, and marks the main rhythms.

Sweet remembrance is awakened in Faust's soul, and he "longs to seek the skies on wings of holy song." His slumbering faith awakens, and he is brought back to his happy childhood, when it was sweet to kneel in prayer. Holy thoughts have now conquered his despair and turned him from his madness. In the recitative which follows the Easter hymn, he welcomes the latter as a sign from Heaven to turn him from his sin:

²³ Rom. Rolland; *Op. Cit.* p. 23 dwells at length upon this phase of Berlioz' character.

“Let the change now begin,
 Heaven aid my endeavor!
 Ring on sweet sounds, forever,
 Ye raise my thoughts from earth
 And point me to the skies!”

The next scene, a free recitative, introduces Mephistopheles, who suddenly interrupts Faust's holy resolution with words of mockery.

MEPH. Sweet sentiments indeed, and fit for any saint!
 My respects, worthy sir!
 So these soft pious songs with their sweet intonation

Have elated your soul with hopes of salvation?
 FAUST. Say, who art thou, that breakest upon my dream,

Whose mocking words, whose eyes of glowing fire

Burn deep into my being?

Speak, I charge thee, who art thou?

MEPH. Really, from one so learned the question is surprising!

For I can give you all that your heart can desire,
 Yes, all those glowing joys to which your dreams aspire.

FAUST. Thy words, spirit, are bold,
 Canst thou show me thy power?

MEPH. Gladly, thou shalt see much within this very hour.

Here in this dreary cell, shut in like any bookworm,

How canst thou hope to live?

Come with me, far away!

FAUST. Be it so!

MEPH. Let's be gone!

To the world returning,

Leaving far behind

All this dusty old learning!

At this point they both depart.²⁴

²⁴ Schirmer's edition, ed. by Leop. Damrosch, says: "They both disappear in the air." p. 47.

Faust is taken first to "Auerbachs Keller" in Leipzig, as is shown in the next scene (Scene VI). Here Mephisto introduces him to a jolly set of fellows making merry with wine and song. First, a rousing four-part drinking song²⁵ is noisily sung, and then someone else is urged to sing. Brander, who is quite typsy, avers he is sober, and offers a "good song,"—he has made it himself, so he knows! Amid shouts of "Bravo!" he offers the "Song of the Rat."²⁶ This follows the words of Goethe, inverting the order of the first two pairs of lines in each stanza (ll. 2126-2149) including the refrain of the chorus at the close of each stanza.²⁷ "Requiescat in pace, amen," is droned by the bases. Brander then suggests that they all "hammer out a good fugue for the end." Mephisto remarks casually to his comrade, "Now listen well to this, and you will plainly see how tedious and absurd these learned jokes can be!" Then follows the ironical fugue on the word *Amen* skillfully constructed upon the theme of Brander's song.²⁸ It is scored for four parts for men, Brander singing with the baritones, and confines itself strictly to the conventional thirty-two measures. Mephistopheles finds the fugue so "convincing" that he almost "imagined we were all at prayers." He then asks permission to sing, and promises to offer a theme which, like theirs, is quite pathetic. A short chorus then follows with the words:

What a sneer upon his pallid face, who is this fellow ?

What haggard features, and see how he limps about !

No matter, very good ! Give us your song,—begin !

Mephisto's air²⁹ "Once on a Time" follows Goethe's "Song of the Flea" (ll. 2211-2238) with a "bravo" refrain at the end. This song—and it is true of all the lyrics of the early "Eight Scenes"—is thus skillfully bound into the work with extraordinary beauty and richness of effect. The orchestra introduces the melody, but when this is taken up by the voice, it forms a realistic accom-

25 Key Eb, 3/4 rhythm; cf. Append. I, No. 12.

26 App. I, No. 13.

27 The order here is Goethe thus: b, a, d, c, e, f, g.

28 App. I, No. 14.

29 App. I, No. 15.

paniment, suggesting faintly the capriciousness of a flea.

Faust soon grows weary of these "besotted fellows, their noisy songs and their bestial mirth";³⁰ he desires softer joys, and to be made to forget all the tumult of the earth. Mephisto agrees to grant his wish, and bids Faust follow him. They spread their mantle and take flight. The orchestrated accompaniment continues through fifty-five measures, opening with a light "departure motif," somewhat similar to the departure from Faust's study, near the close of the fifth scene;³¹ this gradually shades off into a dreamy andantino movement, which is in the spirit of, and leads into, the following scene (the VIIth) the scene of Faust's dream.

To prepare Faust for his much desired joys Mephistopheles has brought him to the wooded meadows on the banks of the Elbe. The scene opens with the idyllic aria of Mephistopheles, "Within these Bowers."³²

Within these bowers

Fragrant with new blown flowers,

Here thy couch I will spread,

Soft airs shall play round thy head! . . .

Oh listen for the spirits of earth and of air

To lap thy soul in bliss their enchantments prepare.

A dream-chorus of gnomes and sylphs lulls Faust to sleep, and exerting a subtle charm over his dreams, causes him to see a vision of Margarita. This slumber chorus is a delightful piece of music. Although originally sketched for six solo voices, the composer finally decided to have it sung by a chorus to give it more intensity. Its most striking technical feature is the double melody, set at first by the altos and first-tenors, then taken up by two other voices, the remaining four voices forming a gentle accompaniment in which the first half of each measure forms a figure in the lower voices, the higher ones answering in the last half. Mephisto joins the baritones in the motif announced by the tenors. About the

³⁰ Vd. supra, Faust's disgust with the dance at the opening of Spohr's "Faust," p. 10.

³¹ Allegro leggiero; App. I, No. 19a.

³² App. I, 19b.

middle of the scene Faust joins with the words, "Ah, o'er my heart what a subtle charm is stealing! Margarita, Margarita!" At the close Mephistopheles thanks his nimble spirits for having done their best, but bids them ere they go, to lull gently to rest the disturbed slumberer. Hereupon follows the exquisite orchestral number, the "Dance of the Sylphs."

This ballet of the sylphs is an allegro movement scored for instruments in waltz form. The melody is constructed upon the theme set by the altos at the opening of the sylph-chorus, and is in the same key. A pedal point for violoncellos *con sordino* on low D runs throughout the whole 108 measures of the number. A dainty melodic accompaniment runs through the central voices as far as the 68th measure. At this point the spirits of the air hover a while round the slumbering Faust, then disappear one by one. From here on the central voices take up the melody, and the higher instruments form a dainty accompaniment in the upper registers. The whole number is played very softly, and the final measures die away with a few short chords, first in the harps, then the tympani, and finally the clarinets.

A recitative follows, in which Faust, suddenly awaking, is impatient to see the fair creature of his vision: "Where dwellest thou? I feel the purest bliss since I dreamt thee, O angel!" Mephisto then bids him arise and follow again: "To the modest chamber I'll bring thee, where she, thy mistress, sleeps. Of thy dream thou shalt see the truth! Here comes a jolly party of students and soldiers; they'll pass before thy beauty's dwelling. Keep we upon their heels! With such a merry throng surely the way will not seem long! Calm your ardour I pray! List, and learn to obey!"

A chorus of soldiers forms the first section of the VIIIth scene. It is scored for first and second tenors and bass. It is written in B \flat major, in 6/8 rhythm. The accompaniment forms a stirring rhythmic background for the voices, and yet with more or less independence. A student's song with Latin words—*Jam nox stellata velamina pandit*—follows immediately. It is sung almost

entirely in unison;³³ it is in the same key as the soldiers' chorus, but in 2/4 time. The third section follows this, and forms a skillful weaving of the two preceding choruses, being technically, a simultaneous rendition of both, and with strong effect. Faust and Mephisto join with the students. A march by the instruments continues after the crowd has passed by, and gradually dies away as it passes out of sight. Part III deals with the search for Margaret and closes with the love duet and trio,—scenes IX to XIV. It opens with an instrumental introduction, which, with drums and trumpets, sounds the retreat—presumably of the students and soldiers in whose trail Faust and Mephisto have been brought to Margaret's dwelling. Scene IX is an aria. It is evening, and Faust is in Margaret's chamber. He is thrilled with a passion "sweet as the breeze from the pure morning skies. How wonderful the silence here! Can paradise itself be more pure? Innocent angel,—how can I prove me worthy of such a peerless maid?" " 'Tis here she sits and ponders, here she kneels at her prayers! At last through the long night of horror now breaks the dawn." He slowly walks up and down and examines the room with passionate curiosity. In Scene X Mephisto enters hurriedly, announces Margaret's approach, and bids Faust hide behind the curtains, while he and his spirits will make "ready to sing a pretty wedding anthem." In the next scene (XI) Margaret enters with a lamp in her hand. Her sleep has been disturbed with visions of a lover fair and strong, and she cannot rid her thoughts of him, though she knows 'tis folly. She plaits her hair and begins to sing. "The King of Thule" song³⁴ then follows (Goethe, ll. 2759-2782), a melody of those free and unheard of rhythms for which Berlioz was noted,³⁵ and yet in the form of a pure German "Lied."³⁶

The next scene (Scene XII, Evocation)³⁷ is a recitative in which Mephistopheles summons first the spirits of

33 It is scored for second tenors and baritones.

34 App. I, No. 16.

35 Rolland, *Mus. d'Auj.* p. 47.

36 Rolland, *Op. Cit.* p. 42; this is marked "Goethe Song."

37 "Beschwörung" in the Schirmer Edition.

"flickering flame" to his aid³⁸—this demand is quickly obeyed. A short but realistic and highly colored orchestral movement heralds their sudden appearance; this becomes still brighter and more "flaming" at the fiend's demand for haste. He next summons the Will-o-the-whisps that "haunt the nearby places":

"Ye must lure to her doom this fond and simple maid.
Now dance in the name of the devil!
If one fail to join in the revel
I'll put you all to rout,
And blow your lanthorns out!"

A minuet,³⁹ "Dance of the Will-o-the-whisps" follows this immediately. This is another fascinating orchestral movement, built upon simple figures, yet with charming effect, especially when the upper voices forming the melody run in thirds. At the 125th measure a melody is introduced which becomes later the theme of Mephisto's serenade. At the close of this "Irrlichtertanz" the fiend decides to sing "to our fair one a nice moral ditty, that shall move her the more to thoughts of love." He sings the famous serenade,⁴⁰ with its guitar-like accompaniment, and its punctuation at the close of each verse with a short fiendish "ha!" by the chorus of spirits. This number is one of the most famous written by Berlioz, and stamps him as a writer of enduring melody⁴¹ in spite of opinions to the contrary.⁴²

The character of Mephistopheles seems to have captivated the imagination of the young Romantic Berlioz from the first,⁴³ and, in this ironic serenade to Margaret, the character as he conceived it is already fully sketched. Berlioz's devil is then, perhaps, the only operatic Mephistopheles that carries anything like conviction; he never, even for a moment, suggests the inanely grotesque figure of the pantomime. Of malicious, saturnine devilry

38 For Beschwörungsmotif, cf. Appendix I, No. 17.

39 Appendix I, No. 18.

40 Appendix I, No. 19. The words are Goethe's (ll. 2681-3697).

41 Daniel Gregory Mason, *Romantic Composers*, Chap. II.

42 Hervey: "Berlioz and the Romantic Movement" in *French Musicians of the XIXth Century*, p. 85 ff.

43 This serenade being one of the early "Eight Scenes."

there is plenty in him; "no one except Liszt could compete with Berlioz on this ground."⁴⁴ But there is more than this in the character. In such scenes as that on the banks of the Elbe where he lulls Faust to sleep, there is a real suggestion of power, of dominion over ordinary things, "that takes Mephistopheles out of the category of the purely theatrical, and puts him in that of the philosophical."⁴⁵ It is quite proper to make these observations at this point, because, by the close of this twelfth scene, we have a complete portrayal of the character of Mephistopheles.

The Will-o-the-whisps have vanished at Mephisto's behest, and all is "silent! Now to see how our turtle doves will coo!"

Within the dwelling, Margaret suddenly discovers Faust, and she realizes that he is the one of her dreams. This discovery is portrayed by the short recitative at the opening of Scene XIII. Then follows a long lyric number, marked "Trio, O Purest maid," which is, for the rest of this scene, a love-duet by Faust and Margaret, and becomes a trio at the entrance of Mephistopheles at the beginning of Scene XIV. This is an extremely tender love-duet, in which the voices, graphically portraying the depths of passion, flow spontaneously onward, and form the one lyric "Aufschwung" of the work.⁴⁶ The entrance of Mephisto to warn the lovers of the approach of dawn and the spying of neighbors (Scene XIV), is portrayed in dialogue form—not the free recitative used earlier in the work, but a rhythmic melody which is in keeping with the lyric spirit of the whole number. A crowd of neighbors in the street cry "Hello, good Mistress Martha! What is your daughter doing alone with such a fine young man?" The lovers, interrupted, linger upon their words of farewell, and while Faust sees in his loved one "the light of his darkened soul, and a star of love that will guide him on his way," Margaret yearns for his speedy return on the morrow, and Mephisto reflects that

44 E. Newman, *Musical Studies*, p. 96.

45 *Op. Cit.* p. 96.

46 The tenor has several "high C's" in this number.

his own hour of triumph is approaching in which Faust's proud soul will be his "for aye." The trio then unites with a full chorus⁴⁷ forming a grand finale, the close of Part III.

Part IV, the last part, "is from beginning to end, absolutely above criticism."⁴⁸ It opens with Margaret's sad lament, interrupted by the chorus of students, and leads up to the sublime invocation of nature, the fantastic ride to the abyss, and finally to the lovely song of the seraphim after the furious suggestion of hell."

Scene XV is the Romance in which Margaret, alone and heavy-hearted, laments her happy days gone by. She watches in vain for her lover's return, and passionately yearns for the heavenly bliss "within his arms reclining." A chorus of soldiers (sung by a semi-chorus behind the scenes, upon the theme of the chorus in Scene VIII), and later of students, interrupts her reflections, but she remembers that these voices were the heralds of yore that first led her beloved Faust to her dwelling. The earlier drum and trumpet motif recurs here, and, as she reflects that he "comes no more," it slowly dies away, and the scene closes with "a long pause, and a long silence after the pause."⁴⁹

In the next scene (the XVIth. Woods and Caverns.) sung "very broad and with deep solemnity," is Faust's Invocation to Nature.⁵⁰ The whole scene is purely symphonic; and it is one of Berlioz's finest,—he has wielded his orchestral forces here with lofty poetic inspiration. Mephistopheles, climbing among the rocks, interrupts Faust's musings, and informs him that Margaret has been imprisoned.

MEPH. In yon star-spangled vault, say, friend, canst thou discover

The star of constant love?

If such a star there be, let us haste to invoke it!

While you dream at your ease, the poor forsaken

Margarita!

47 Full chorus in Berlioz, always means six-part harmony,—i. e., 2-part female and 4-part male voices.

48 Jullien, in *Fam. Comp.*, p. 685.

49 Novello edition, p. 260.

50 This seems to have been suggested by Goethe, l. 3217, ff., but does not follow him.

FAUST. No more!

MEPH. No doubt the tale's unpleasant, yet you must hear.

They've dragged the wretched girl to prison
From criminal's cell she must go to the gallows!

FAUST. What!

MEPH. "The hunter's horn is heard on the hill!"

At this point a hunting song is heard, its motif set by trumpets.

FAUST. Nay tell me! Margarita in prison?

MEPH. There was, if you remember, a certain little phial.

A simple sleeping draught, to make the mother slumber,

While you two were busy with love—

The rest you may guess! In her zeal for your safety,

Margarita, poor child,

Did use it every night,

Once too often she gave it, and the old woman died.

There's no more to be told.

FAUST. Horrible thought!

MEPH. You see then that her passion for you was the cause.

FAUST. Thou must save her, thou must save her, thou monster!

MEPH. Ah, the fault is mine then!

You men are all the same since the world first began!

No matter!

I am your servant still, and I must needs obey you.

But what reward have I for services so great?

FAUST. What wouldst thou have?

MEPH. What reward?

'Tis but the merest trifle—

You shall sign this bond,

And Margarita's life shall be spared,

If you swear that from tomorrow morn you will obey my will.

FAUST. What care have I for tomorrow, in the pain of the present?

Give it to me! (*He signs*)

There is my name!

Now away to the prison, where my darling lies!

O the torture of waiting! Margarita, I come!

MEPH. Come forth my trusty steeds!

(Here is heard a motif of assembling horses, and impatient stamping).

See my coal-black horses are impatiently neighing!

Away, fleet as the wind!

Justice brooks no delaying!

Faust has been deceived. Instead of signing a bond that will free Margaret from the cell, he has in reality signed away his soul to hell, and in the next scene, when he has mounted one of the black steeds of Mephisto that stand waiting, he does not ride to the prison, but to the infernal abyss.

The "Ride to the Abyss" (Scene XVIII) is an allegro movement, symphonically constructed. The accompaniment forms a realistic portrayal in which one hears the galloping of horses.⁵¹ The technical means here employed are rather simple, but effective; written in E \flat 4/4 rhythm, a melody formed with an eighth followed by two sixteenth notes to each "beat" runs through the whole movement, the bass, as a rule, marking the rhythm, and a counter melody at times appearing in the higher voices.⁵² This scheme continues uninterruptedly throughout the whole number, with but two short variations,—first, in the 73rd to 77th measures, "screaming birds" are heard.⁵³ and secondly, when Mephistopheles reins in his steeds, the rhythm is interrupted by introducing triplets into the upper voices and continuing the earlier "galloping" motif in the mass.⁵⁴ The argument

51 Appendix I, No. 20, the "ride to the abyss."

52 E. g. 3d and 4th measures.

53 Appendix I, No. 21. "Screaming birds."

54 Appendix I, No. 22.

of this scene is, in short, the following: Faust and Mephisto are galloping on black horses. Faust hears as he rides the voice of one lamenting, and cries aloud, "O hapless Margarita!" A chorus of peasants kneeling at a wayside cross, sing a "Sancta Maria ora pro nobis." Faust begs his conductor to give heed to these women and children, but the fiend cries: "Never heed them, but on!" at which the worshippers disburse with cries of horror. Faust and Mephistopheles ride on for a few moments without words, when some horrible thing at Faust's ear shrieks aloud, and the air is full of monstrous birds, beating with their wings upon his forehead. Mephisto, reining in his steed, says he hears the passing-bell tolling for Margarita; "Shall we stop or return?" "Nay, mock me not, but on!" cries Faust, and the horses double their pace. On every side skeleton phantoms leer with horrible eyes, and mock with hollow laughter. Mephisto urges the steeds, and punctuates Faust's rising terror with cries of "On, on!"

Our horses are panting and trembling with terror,
The curb of the rein no longer they know!
The whole earth is reeling,
And thunder is pealing
From caverns below!
'Tis raining blood!

Faust soon knows his doom, for Mephisto, in a thundering voice, (rising by semitones from C to E_b) calls out to the awaiting fiends,

Ye legions of the devil!
In triumph now begin your hellish revel,
His soul is mine! Mine forevermore!

and with a few faint cries of horror from Faust, they fall into the abyss. A chorus of devils in snarling tones (Scene XIX, Pandemonium), rejoice about Mephisto. The words of their weird and unknown tongue⁵⁵ heighten

⁵⁵ Cf. Boulton, p. 128. Swedenborg's "Infernal Language," says Mason, Romantic Composers, p. 298.

the music emotionally. The "pandemonium" of the accompaniment consists in systematically arranged sequences of tremolo and rapid scale passages. The princes of darkness (12 bass voices in unison) hail Mephistopheles:

Mighty master of evil! Tell us now,
Is this proud soul thine own to the end?

"He is mine to the end" answers he.

Then did Faust with consent sign the deed
That delivers his soul to the flames?

ask they. "With consent he did sign," is the reply, and the chorus of fiends resumes its song of rejoicing, with its weird words and weird rhythms, finally resolving into an allegro waltz movement, enclosing with a "round and noisy" climax. At the close of this scene there is an "Epilogue on Earth" in which six bass voices chant in unison:

The gates of hell were closed—
And still the dolorous sound
Of seething lakes of fire,—
The hellish laugh of fiends exulting in the torture
Were heard in awful murmurs.
But in the depths profound,
Who can say what foul horror was wrought.

The chorus then adds *pianissimo* in *sotto voce*—"O Despair!"

The final scene (No. XX.) is "In Heaven." With a master hand Berlioz changes his colors, and the harp-like accompaniment forms a fitting background for the chorus of praise,—a chorus of four parts, soprano, alto, first tenor and second tenor. The latter voices are used adeptly, giving with their muffled lower tones a more velvety foundation for the softly sung "hosannas." "She hath loved much, O Lord," is heard from the sopranos,

and then a single voice (from behind the scenes) proclaims "Margarita." Then follows the Celestial Chorus, the apotheosis of Margaret, with its modest beginning in three-part voicing.⁵⁶ The words are:

Thou ransomed soul,
 Rest from thy sorrow!
 Helpless maiden, through love didst thou stray;
 Now freed from earth, for thy love shalt thou
 borrow
 Robes of brightness that fade not away!
 Come the Seraphim await thee!

At this point a chorus of children's voices (soprano and altos, singing with the sopranos and altos) is added, also another part for second tenors, giving the effect of a ponderous vocal organ in which the master adds now and then a stop of brighter and grander colors.

Come! The Seraphim await thee!
 Thy sisters, by the throne abiding
 They shall dry thine eyes,
 They shall claim thine earthly fears
 In heavenly love confiding,
 Thou shalt smile through thy tears.
 Come, Margarita!

The finale is constructed upon the words of this last line. Two parts,—first and second bass—are added, and the single voice as above continuing behind the scenes, with the word "Margarita." The rest of the voices form a massive harmonic structure with prolonged fundamental dominant, then tonic, chords—all sung pianissimo—with charming effect, a wonderful close to a wonderful work.

In 1893 Raoul Gunsbourg, director of the Opera at Monte Carlo, revised Berlioz's work into an operatic form, by adding action and pictures. It was first presented in Paris, in 1903, at the Theatre Sarah Bernhardt, and in New York in the Metropolitan Opera House, in

1906, with Farrar, Rossoulier and Plançon in the main roles. "Despite its high imagination, its melodic charm, its vivid and varied colors, its frequent flights toward ideal realms, its accents of passion, its splendid picturesqueness, it presented itself as a thing of 'threads and patches.'"⁵⁷ The reason for this is that Berlioz never intended his work for the stage, as is shown in its lack of concatenated form, and also by his own production of the work in concert form, and then, too, because some of its best music belongs wholly in the realm of the ideal.⁵⁸ He was "in his soul a poet, in his heart a symphonist, and intellectually (as many futile efforts proved) incapable of producing a piece for the boards."⁵⁹

The Gunsbourg version of the work makes some decisive changes in the scenes, but holds quite closely to the original music, as will be revealed in the ensuing review of the work.

Instead of Faust wandering alone on a plain in Hungary, he is found (in the Gunsbourg work) at the opening of the First Act ("Glory") in a "medieval castle, with a view through a window with a sally port." Here Faust soliloquizes. Under the window we hear the peasants' song and dance, and the soldiers march off through a huge gateway to battle to the music of the Rakoczy March. Suddenly they halt, for a solemn benediction of the standards, and then "to the peroration, they run, not as if eager to get into the battle, but as if in inglorious retreat."⁶⁰

In the scene in Faust's study (Act II, "Faith") where the despondent hero is about to drain the cup of poison, the rear wall of his study rolls up, and we see the interior of a church, where a kneeling congregation and three priests chant the "Easter Chorus." Concert and not operatic conditions are essential for this number. Me-

⁵⁷ Krehbiel, p. 152.

⁵⁸ In New York, where, on its introduction, it created the profoundest sensation ever witnessed in a local concert room, it was performed 14 times with the choral parts sung by the oratorio society, before that organization admitted it into its lists. Krehbiel, p. 153.

⁵⁹ Krehbiel, p. 153.

⁶⁰ Op. Cit. p. 156.

phistopheles suddenly appears upon the vanishing of Faust's poodle, which had lain by the hearth.

The Auerbach Cellar scene makes no changes from the suggestions of the original work, which lends itself quite well to operatic conditions. It forms Scene III in Act II. At the close, a trap door opens in the center of the stage, whence comes a shaft of flame. By it Faust and Mephisto disappear.

But in the next scene, where Faust is entranced by the fairy waltz of gnomes and sylphs, the river bank becomes a floral bower, "rich as the magical garden of Klingsor."⁶¹ During the chorus, roses on the right and left change themselves into dancing girls. They pass in front of the sleeping Faust with voluptuous poses. Then to the music of the elfin waltz, others enter, who have, seemingly, cast off the gross weight which holds mortals in contact with the earth. With robes aflutter like wings, they dart upward and remain suspended in mid-air, or float in and out of the transporting picture, while a vision of Margarita is presented to Faust.

The detached scenes which follow are united in the operatic version into Act IV, for the sake of the stage act. An exterior and interior view of Margaret's chamber is shown at the same time. But her chamber is a semi-enclosed arbor, and she carries a lantern instead of a lamp, to light her way as she comes from the street. The soldiers and students walk about in the street, and Faust is shown the house of Margaret by Mephisto who opens for him the door to the trellised enclosure. After the "King of Thule" song a bit of realism is added. Beautiful electric effects materialize the ghostly flames into a mob of hopping figures and then follows an irrelevant pantomime scene, which interferes with the effect of the music. This scene is what Margaret dreams, having fallen asleep in her arm-chair. She is torn by conflicting emotions, of love and duty, the latter being symbolized by a vision of Faust and the glowing of a cross on the façade of a church,⁶² all her actions being dominated by

⁶¹ Krehbiel, p. 158.

⁶² Cf. Op. Cit.

Mephistopheles. "But we see her awake, not asleep, and it is all foolish and disturbing stuff, put in to fill time and to connect two of Berlioz's scenes. Margaret returns to the room which she had left only in her dream."⁶³ Act V follows the suggestions of the original work, beginning with Part IV, except when Margaret, hearing the students' song and the last echo of drums and trumpets, rushes to the window, and, overcome, rather unaccountably, by remorse and grief falls in a swoon.

The final scene shows Faust in a mountain gorge, and to him Mephistopheles brings his parchment, and obtains the signature—all as Berlioz suggests. The ride to hell on the infernal steeds, Vortex and Giaour, is portrayed in a moving panorama showing the visions of birds of night, dangling skeletons, a hideous and bestial phantasmagoria, at the end of which horses and riders fall into the abyss. The picture then changes. During the Hosanna Chorus the scene grows brighter, and the roofs and towers of the town are seen. Angels descend from heaven and disappear as if they were going into the interior of the city, later reappearing, carrying the body of Margaret, the group ascending slowly toward heaven during the final chorus of angels:

Ascend to heaven, simple soul,
Whom love did crave,
Come! Put on thy primitive beauty,
Which an error spoiled;
Come, celestial virgins,
Thy sisters, the Seraphim,
Will dry thy tears,
Drawn from thee by earthly sorrows
The Eternal forgives thee;
His vast clemency
Perhaps unto Faust some day will extend.
Live yet in hope,
Smile in thy happiness.
Come, Margarite, come!

CHAPTER IV.

GOUNOD'S "FAUST."

We are now concerned with the most popular of all musical Fausts, a work which is, whether justly or unjustly, probably destined to give many people the final idea of *Faust*. For there are multitudes who know only this work in the Faust literature. This is due to the supernatural qualities of the character of the piece, a character which, (together with the many numbers in it which are of winsome tunefulness, qualities which lay hold of the masses), has called forth criticisms ranging from "a masterpiece deserving of its brilliant, prolonged and universal success"¹ to the epithet of "laughter-moving monstrosity."² These opinions, by the way, are both justified, depending entirely upon the point of view one assumes in considering the piece, as will be shown in the present chapter.

The text of this opera was written by Jules Barbier and Michel Carré, whose acquaintance Gounod made in 1856. The composer found no difficulty in enlisting their collaboration in the production of an opera. In fact their enthusiastic acceptance of the Faust theme, when Gounod proposed it to them is little to be wondered at; because Barbier had already written a Faust, had offered it to Meyerbeer, and had been refused. Meyerbeer said that "Faust is the ark of the covenant, a sanctuary not to be approached with profane music."³ On the other hand, Gounod himself had been deeply interested in Goethe's Faust—Gerard de Nerval's translation, as in the case of Berlioz—as early as during his student days in Rome.⁴ The details of the composition and production

1 Famous Comp., p. 722, Pougin.

2 Newman, Musical Studies, p. 72.

3 Edwards, Lyrical Drama, Vol. I, p. 176.

4 Gounod, Memoirs, p. 81.

of "Faust" do not concern us here,⁵ except to say, that the work was finally produced at the "Opera Comique," March 19, 1859, in the style of a work such as that theater would accept.⁶ The original cast, as presented at this first performance, were: Faust, M. Barbot; Mephistopheles, M. Belanqué; Valentine, M. Ismael; Margarita, Mme. Miolan-Carvalho, wife of the manager, sang this role at her own request; Siebel, Mlle. Faivre; and Martha, Mme. Duclos,—all of which parts were filled with "Masterly qualities of execution and style," to the great satisfaction of the composer.⁷

The "work was not fully understood at first; the critics stood hesitating and undecided in the presence of a work so new in form, and the public itself was of two minds regarding the value of the work, some applauding with enthusiasm, while others harshly criticized. . . . But gradually people began to understand and appreciate the beauties abounding in this exquisite score, and at last its success was brilliant, complete, and incontestable, spreading first throughout France, then over Europe, then over the entire world."⁸ In Germany it completely dethroned Spohr's "Faust," which had reigned there supreme, and was received in a triumphal manner.⁹

The opera in its first form was given thirty-seven times at the Opera Comique.¹⁰ It was later revised, giving the spoken dialogue a place in the recitatives of the score, and produced at the request of the managers of the *Opera*, March 3, 1869.¹¹ after which it was incorporated into the repertoire of that theatre, Mlle. Christine Nilsson having now taken up the role of Margarita. "No opera has since equalled the popularity of 'Faust' in Paris. Twenty-eight years after its first performance Gounod was privileged to join hands with his friends in a celebration of its

⁵ For these details see the "Memoirs," p. 194, ff., and Krehbiel's "Book of Operas," pp. 115-119.

⁶ Op. Cit. p. 195, and Pougin, in "Fam. Comp." pp. 722-3.

⁷ Ditto.

⁸ Pougin, p. 723.

⁹ Do.

¹⁰ Over 400 in all.

¹¹ Grove's Dict. Vol. IV.

500th representation. That was in 1887. Eight years after, the 1000 mark was reached, and the 1250th Parisian representation was reached in 1902."¹² It was first given in America November 25, 1863, in New York at the Academy of Music. The parts were sung by the following artists: *Margarita*, Miss Clara Louise Kellogg; *Siebel*, Miss Henrietta Sulzer; *Martha*, Miss Fannie Stockton; *Faust*, Francesco Mazzoleni; *Mephistopheles*, Hannibal Blachi; *Valentine*, G. Yppolito; *Wagner*, D. Colletti. It was sung in Italian.¹³

The argument of the opera is as follows: The opening reveals Faust in his study, grown weary with his unavailing search for truth regarding the mysteries of nature and her creator. He has now grown old, and marks no result from his life-long efforts. It is morning, and after a night-long study, he declares this morning shall be his last on earth, for he longs for death. He is about to quaff a cup of poison, but is interrupted by a company of maidens whose joyful songs float in to him by the open window. This song tells of the beauties and joys in nature, her inspirations, and the joy of living and loving. Mysteriously and unaccountably his hand trembles; but he resolutely resolves on death, and lifts the cup again. But again he pauses, this time to listen to a song of reapers from the fields, a song of joyful appreciation of earth's bounty and rejoicing and prayer. These sounds exasperate the philosopher. He curses earth's riches, prayer, science, religion, even the dreams of love and happiness itself, and finally he curses the patience with which he so long endured fruitless endeavor. He cries to the powers if ill, and then suddenly his cry is answered. For Mephistopheles now appears, dressed in the gay garb of a cavalier. Faust, however, is irritated by his bold bearing, and bids him begone. But the fiend

¹² Krehbiel, p. 119.

¹³ Esther Singleton in "Guide to the Operas" p. 231 thus sums up the important premieres of this work: (1) Theater Lyrique—Mar. 19, 1859; (2) Academie Imperial de Musique, Mar. 3, 1869; (3) Her Majesty's Theater, London, June 11, 1863; (4) In Germany as "Faust," Darmstadt, 1861; (5) As "Margarethe, Berlin, 1863; (6) New York, Academy of Music, Nov. 25, 1863.

tries to allure him with promises of riches, power and reputation, and when Faust will have none of these, he promises him what he most desires,—“youth without measure, the warm current of blood in every vein.” But Faust still hesitates, and then Mephistopheles causes a vision of a beautiful maiden—Margaret—to appear, and Faust, whose ardor is inflamed, now quickly signs a compact by which the fiend bargains to grant all these pleasures of youth, passions and desires,—in short the devil will serve Faust here, but below the relations shall be reversed. Mephistopheles offers him a goblet, Faust drains it, and is transformed into a young man; immediately he desires to see “her again,” the fair one in the vision, and Mephistopheles promises.

He is first led by his companion to a fair. There are joyful songs by the soldiers, telling of conquests; of students delighting in drink; of old men and maidens. All finally join in a merry round of song. One of the soldiers, Valentine, entrusts his sister Margarita to her young lover, Siebel. A gay young soldier, Wagner, starts a song, but Mephistopheles cuts short the noisy celebration by singing one himself, a “better” song. All join in the refrain, and call for wine. Mephistopheles, dissatisfied with what they have to offer him, strikes the Bacchus-head on the sign of the Inn, and draws by magic liquor to each one’s taste. He then proposes a toast “to the fairest of the fair ones, our Margarita!” Valentine resents this insult to the fair name of his sister, but his sword is shattered in a skirmish with the fiend, and by this all present become aware of the true character of their visitor. They hold up their cross-shaped sword hilts toward him, and he is much embarrassed by the charm. Faust at this moment demands to see “that darling child whom I saw as in a dream!” The women, who had meanwhile departed, return, a merry waltz is sung, and Faust spies Margarita crossing the market-place. He gallantly offers her escort, but is gently (not rudely as in Goethe) refused.¹⁴ He is now convinced

14 Cf. Goethe, II, 2605 ff. More of this later.

that she is the maiden conjured up previously in his study, and he becomes deeply enamoured of her. Mephistopheles now says he "must teach him to woo!" So he leads him to the garden near Margarita's house. Here they find Siebel plucking flowers for his loved one, first putting them in holy water to break the spell which Mephistopheles invoked during the fair, a prophecy that all the flowers he would touch thereafter would wither. By his song they know that this is the dwelling of Margarita. Faust is lost in admiration for this lovely abode, but he withdraws at the behest of Mephistopheles, for the girl is approaching. She spies the box of jewels which Faust placed beside the nosegay of Siebel, and she interrupts her recollections of the handsome young man in the market-place to ornament herself with these jewels, and admires them with girlish delight, as well as her royal appearance.

The jewels have paved the way for an acquaintance. For a neighbor, Martha, encourages the girl in the belief that they are from some noble admirer. Faust and Mephistopheles enter and find her in her innocent pleasure with these jewels. Mephisto leads Martha away, in order to leave Faust unmolested in his wooing. He is successful. They embrace, and time speeds in their new ecstasy. Tender vows are sworn, and they say their farewells till the morrow. Faust is about to depart, when at the behest of Mephisto, he returns and Margarita falls into his arms, with a cry of delight.

Later Margarita, alone in her chamber, deceived, is cast down by the jeering attitude of former companions. Siebel seeks her out and tries to comfort her, but he finds that her heart is still Faust's. Her brother Valentine, having returned with the victorious soldiers, learns that she has become the talk of the town gossips. These evil reports enrage him, and as he is about to enter his house and learn the truth, he encounters Faust and Mephistopheles while the latter is singing a mocking serenade outside. A fight is precipitated, and Faust, with the assistance of Mephisto's magic, makes a fatal thrust. Val-

entire dies cursing his sister for causing his death, and denounces her conduct.

Margarita, as she has just told Siebel, seeks to rectify her wrong before the cross, but even in the church, the fiend with a chorus of demons, mocks her and when he reveals himself in his true form, she faints and falls.

In her distraction she has slain her child, and we at last see her in prison, awaiting death. Faust enters the prison by the assistance of Mephisto's magic, and endeavors to have her flee with him. But he finds her mind wandering, and she is occupied with reminiscences of her first meeting with Faust and the love-making in the garden. Faust repeats his declarations of sincerity, and begs her flee with him. The poor girl catches sight of Mephistopheles and then in horror turns away from her lover, and passionately prays for pardon from heaven. Her agony overcomes her, and at last she sinks lifeless to the floor, her last words being "Go, I am not thy prey!" Mephistopheles is about to triumph over his victim when a chorus of angels proclaim her redemption, and while prostrating himself in prayer, Faust sees the fiend recoiling in terror from the avenging sword of the archangel.

From this treatment of the subject we see at once that the librettists have fastened upon one episode in the Goethe poem. That episode is the one feature of the whole work that is carried to a logical conclusion, namely the Gretchen episode. There is in the Goethe Faust a treatment which lifts the hero "Far above the plane of individual limitation,"¹⁵ and he therefore becomes typical of humanity in general.¹⁶ To construct a drama, much less a libretto, upon this wide scope would have been impossible, especially if any degree of strictness was to be observed in the unities. Such treatment of the whole poem might be done into a series or a trilogy (as e. g. Wagner did with the *Nibelungen Ring*), but a discussion of that possibility would lead us astray of our subject. Gounod's librettists therefore did the obvious thing. They chose

15 Cf. Theo. Baker, in his introduction to Schirmer ed. p. iv.

16 A full treatment of this is found in Thomas' ed. of Goethe's Part I, in the introduction, pp. lx ff. and lxxiv ff.

from Goethe's series of scenes and episodes that one episode which is carried to a "natural, logical, inexorable, 'dramatic' conclusion," the episode of Faust's love for Gretchen. From the nature of their task, and the character of Goethe's work, they were compelled to make some changes in the sequence of the work, as well as omissions. What they succeeded in accomplishing, how their work compares with that of Goethe, and where the finished product stands from a psychological point of view,—these questions cannot be answered until we have seen the complete work,—the work of librettists and composer united into the "lyric drama." In the case of Spohr such examination of words in unison with music is not necessary; for Spohr, a conservative, composed at a time when an opera was not necessarily a union of verbal and musical spirit, but rather a tuneful presentation of the lyrical features of a libretto, and the dialogue made into a *recitativo secco*. In the case of Schumann, the treatment is completely musical, and the only question there, was how did he succeed with what Goethe intended, as was indicated in Chapter II. The case of Berlioz, too, has been shown to be a treatment of certain Goethean scenes, with a "fast and loose" playing in their choice and union. Our next step is therefore an examination of Gounod's treatment of the text with which Barbier and Carré provided him.¹⁷

The orchestral introduction forms a short overture of a mysterious and rather gloomy character, emblematic of Faust's morbid broodings and unhappy condition of mind. Set in A \flat major, 4/4 time, it begins with heavy string passages, with occasional hopeful spots from oboes and flutes, and then suddenly introduced by long harp scale passages, a bright melody—the melody later becoming the theme of Valentine's departure for war—is heralded by the wind section. After eighteen measures

17 The work comprises a short overture and five acts. Act. I is a prelude introducing Faust in his study with Mephistopheles; Act II is the Kermesse introducing Margaret; Act III is the Garden Scene leading to her fall; Act IV is the cathedral scene, and the death and curse of Valentine; Act V is the prison scene, and her death and apotheosis.

of this, a peaceful close set by cadences for horns, clarinets, flutes, oboes and viols in turn, ends the overture.

The first number, "Scene and Chorus," begins orchestrally. The accompaniment in A-minor, 4/4 time, is in keeping with the spirit of the brooding philosopher, who is disclosed on the rising of the curtain at the 15th measure. He learns in vain, and he can not break the dreary chain that binds him to mournful life. A 6/8 movement in C major sounds the motif of the chorus of maidens,¹⁸ and then after this oboe solo, he resumes his *recitativo stromentato*. The chorus of girls is sung behind the scenes; it is a unison movement for sopranos in A major, 6/8 rhythm. Tenors and bass then sing of the joys of nature (the sentiment of nature is a strong characteristic with Gounod, as with Berlioz)¹⁹ in unison, except at the close,—all in D major,—closing with prolonged pianissimo chords, with strings and wind accompanying alternately.²⁰

The second number, "Scena and Duet," written in 4/4 time and opening in F major, continues the recitative, and Faust pronounces his curses to a mysterious tremolo accompaniment of strings. The second character is now introduced, portrayed by a bass voice. The scheme of voices in this opera is:

Faust	.....	Tenor
Mephistopheles	.....	Bass
Margarita	.....	Soprano
Valentine	.....	Baritone
Siebel	.....	Mezzo-Soprano
Martha	.....	Contralto

This introduction of Mephistopheles, coming as it does after the agitated string passage depicting Faust's excitement, is very effective with its sudden change of key into E_b major. Faust declares that the joys he desires are those of youth in a 6/8 timed G major passage, quite melodious and calm. After Mephistopheles has dictated

¹⁸ Appendix I, No. 23.

¹⁹ Cf. Marie Anne de Bovet's Gounod's Life and Works, p. 141 ff.

²⁰ The whole chorus has a drone bass in the accompaniment.

his terms, he shows the Margaret vision, a girl at the spinning wheel, the whir of which is portrayed on the violins, with a mysterious harp accompaniment and occasional veiled notes from the horns. This theme becomes the "Spinning Wheel" motif in the third act.²¹ Then follows the duet, constructed upon the theme of Faust's desire for youth, now a half tone higher, and Mephistopheles joining the same melody, forming an undercurrent of mockery.²²

Act II begins with a few measures of instrumental music, wherein the theme of the chorus appears, and the curtain rises at the 23rd measure. First basses form the student song, a new theme being then introduced by Wagner, Dr. Faust's pupil, who has just enlisted. A military strain then follows, and this is followed by the soldiers' song in the second basses. The song of the old men with their cracked voices is given by the first tenors. A new theme is then taken up by the girls and this in turn by the young students in a higher key (second tenors), and again by the matrons in a low key (F major). The whole number is then brought to a close by a coda which involves the themes of the six various melodies just finished, ending with the theme with which it was begun.

Number 4, "Scena, Recitative, Cavatina and Song," introduces Valentine, announced by the trombones. After a dialogue (a free recitative) with Wagner, and later Siebel, he dispels his melancholy feelings engendered by having to leave his sister while he goes to war, by singing a song (Cavatina)—one of the best known in the whole opera—and listening to one from Wagner. Wagner has just started the "Rat Song," with some variations in sentiment from that of Goethe (Cf. the same in Berlioz, Appendix I, No. 13),²³ when Mephistopheles signs his "Song of the Golden Calf," with its allusion to Beelzebub as conductor of the worship. The chorus joins in the second stanza, the tenors with a separate part, and Mephistopheles enjoys their unconscious approval.

21 Appendix I, No. 24.

22 Appendix I, No. 25.

23 Cf. Appendix I, No. 26.

The fifth number, "Scena and Chorus,"—or in other words a free conversational recitative, portrays the fortune telling qualities of Mephistopheles. After being invited to drink he foretells that Wagner will lose his life in his first fight, that Siebel's touch will wither flowers, that Valentine will perish in a duel. The drawing of wine from the in-sign is accompanied with rapid "rushing" passages in the orchestra. The drawing of swords is another occasion for "excited" scale and tremolo accompaniment, and when the chorus learns the fiend's true character, they sing a chorale, and advance, singing, with cross-shaped hilts held before them. After their departure, Mephistopheles is joined by Faust, and the melodic recitative reveals his desire for acquaintance with Marguerite.²⁴ When his "servant" promises this we hear excerpts of a waltz motif sounded by the viols, and this leads into the next scene, the "Waltz and Chorus." Here we have a waltz song from the chorus, representing the revels of the *Kermesse*, while fiddlers play for the dancers. There is a separate theme, with separate phrasing in accompaniment. A new theme is introduced in the latter, when the dialogue is resumed by Faust and Mephistopheles, and when the coy maids invite the shy Siebel to join their dance, but the first theme returns with the resumption of the dance chorus. The rhythm of the waltz continues throughout Faust's declaration to Margarita, and (with only a change of key from G to B major) Mephisto's exhortation to a different form of wooing. The waltz song then grows into a coda, in the original key and theme, and closes with an instrumental finale, the original melody occurring in the bass, and ending with a reposeful cadence, at which the curtain falls.

The third act opens upon the garden scene (No. 7, "Intermezzo and Song") disclosing a high wall at the back, through which Siebel enters by a gate. The curtain having risen at the change of key from E \flat to C major, Siebel is introduced by the violoncellos and he sings his love song while plucking flowers, and is delighted when he finds

24 There is no uniform spelling.

that dipping his hand in holy water destroys the "withering-spell" pronounced by Mephistopheles. This melody is one of the most widely known and loved of melodies.²⁵ The next movements of the characters are described in free recitative, until Faust, having deposited the jewels near the flowers of Siebel, becomes enraptured with the simple beauty of the girl's dwelling, and gives vent to his feelings in the "cavatina" (No. 8). This charming melody, in A \flat major, 4/4 rhythm, introduced by a quasi recitative, is one of chaste and exquisite tenderness, "the profound and caressing emotion,"²⁶ with the counter melodies in the violins, leading into an excited arpeggio passage and then into tremolo figures in the bass, the upper melody set by the flutes. At the resumption of the opening theme this counter melody is carried by flutes and clarinets, only joined by the violins at the point where the voice discontinues.²⁷ In the original score this cavatina was not introduced by the *andante* recitative.²⁸

Number 9 (Scena and Aria) opens with clarinets and violins faintly suggesting the song later to be sung by Margarita. She reflects in a monotone recitative upon the events which just occurred in the market place. Then follows the "King of Thule" song, interrupting her song now and then, while speaking to herself about the gentle bearing and kind voice, and her own embarrassment. She first catches sight of the flowers of Siebel, but leaves them when she sees the casket of jewels. She examines them and then noticing their real beauty she ventures to put them on, an accompanied recitative with rapid arpeggio figures forming the accompaniment. Then while proving her appearance before the mirror she vents her joy in an allegretto movement in waltz time (E major)—forming the celebrated "Jewel Song,"²⁹ with its *aria di bravura* ending.

25 Appendix I, No. 27.

26 Scudo, in "Revue des Deux Mondes," Nov. 1859.

27 Appendix I, No. 28.

28 Beginning "My agitated heart's revealing," at opening of No. 10.

29 Appendix I, No. 29.

Then (No. 10, Scena and Quartet-Recitative) with the appearance of Martha, and later of Mephistopheles and Faust, the quartet is gradually built up; Martha and her flirting companion forming the one pair, and Faust and Margarita the other. Walking about, these characters form an original musical quartet. "The musical phrases are full of distinction, and the instrumentation is very rich and highly colored, for the violins, harps and wind instruments are well blended."³⁰ The recitative is introduced by a return of the former theme of Siebel, this time on the violins instead of the cello. Mephistopheles conceals himself until he is dismissed by Martha, and then follows Mephistopheles incantation song (beginning "Good Night!"). This scene is usually omitted as far as this point. The accompaniment of this song to the night was originally scored for eight cellos and harp, but it is rarely executed thus, on account of lack of executants. In this song Mephisto bids the flowers charm and bewilder with their fragrance the senses of Marguerite.³¹

The next number (No. 11), Mephistopheles having now retired, is the grand duet of Faust and Margarita. This number opens with an andante movement in F major 3/4 rhythm, in which Margarita repeats Faust's phrases note for note. An effective abligato melody runs through the accompaniment, taken up in turn by flutes, clarinets and violins, faintly suggesting the melody of the "Jewel Song" theme, while a pedal point is sustained alternately in the horns and bassoons. This movement becomes gradually more intensely passionate to the point where the lovers swear eternal faith, in which the accompaniment becomes a quiet arpeggio passage on the harp. A change of key into Db major, and then Ab major, marks her yielding to Faust, violins, horns and cello forming the orchestral background. Another movement (allegro agitato in F minor) portrays her agitated beseechings

³⁰ Singleton, p. 236.

³¹ Scudo (Op. Cit.) saw in the quartet only choice and refined harmonies, with sudden gusts of penetrating sweetness, reminding him of Mozart, and ended with "Is this a system, or only poverty of ideas?"

that her lover depart till the morrow, and closes with Faust's melody with an obbligato by a cello, which plays the theme of the "Salut, Demeure" cavatina. Mephisto's urging to Faust to remain and hear her "message of love she sends to the planets" is followed by a 9/8 larghetto movement in G \flat major. Margarita opens her window and sings her love to the stars in a very melodious recitative, to which there is an obbligato in the flute and oboe alternatively, with a tremolo accompaniment in the other instruments, all played very softly. Faust at last rushes to her with a cry of joy and Mephistopheles gives a demonical laugh of triumph. The melody of Margarita's song of love continues in the orchestra while the curtain falls.

The opening of Act IV is sounded in the spinning wheel motif in the lower instruments, while flutes and clarinets prepare the way for Margarita's next song. A crowd of jeerers (chorus behind the scenes) sings in mocking laughter. Number 12 is the "Spinning Wheel" song, with its realistic accompaniment of strings and occasional flights of melody in the flutes. Siebel comes to comfort his sad loved one, and sings a melody (known popularly as the "Romance"), andante in 4/4 rhythm A major.³² No. 13 is the soldiers' chorus, with its two movements, broken by the return of Valentine, and each one introduced by martial music announcing the themes of each,³³ and the second followed by a grand finale on the wind section. This soldiers' chorus is a beautiful piece of music, but just what its pomp and length adds to the dramatic situation is hard to see; one is tempted to accuse Gounod of gallery-playing. A closing recitative tells of Valentine's desire to be welcomed home again, as well as the reappearance of Faust and Mephistopheles. The latter has a guitar, and proposes to sing a song that will bring the girl out of her house. This serenade (No. 14) is accompanied to good effect with strings, imitating the guitar of the singer. His words are insulting, and with their demoniac laughter at the close, cause the appear-

32 Appendix I, No. 29, Siebel's Romance.

33 Same, No. 30a and No. 30b, two themes of Soldiers' Chorus.

ance of Valentine instead of his sister. Valentine smashes Mephisto's guitar, and the fight ensues, as well as a very melodic trio (Faust, Valentine and Mephistopheles). The next number (16) is the death of Valentine. A chorus (the mob of neighbors) beg Valentine to forgive, but his curse and dying words reflect the melody of the cavatina in the first act, and are continued for a few measures by the instruments in the orchestral close.³⁴

Margaret then goes into the church. She begins her prayer but is interrupted by a chorus of demons (behind the scenes) reproaching her with mocking repetitions of her name. A tomb opens and discovers Mephistopheles, who bends towards Margaret's ear, and in a melodious fashion reproaches her with recollections of days gone by when she was of "the right and of the altar."³⁵ A chorus of priests (sopranos, tenors and basses in unison, behind the scenes, singing a medieval chorale) with organ accompaniment add to the effect of overwhelming the penitent with grief, but she at last succeeds in rising above the demon and, joining her voice with the worshippers, cries aloud for forgiveness. At this the fiend, pronouncing her forever accursed, disappears. The musical development of this scene is a succession of various situations depending on the dialogue, yet is artistically woven, with its free recitative and spontaneous flow of orchestral effects. It closes with a movement for organ.

The order of the last two scenes is usually reversed in the presentation of the opera, reasons for which are given by the composer himself: "The dramatic order observed by Goethe exacts that the scene of Valentine's death precedes the scene of the church, and it is thus that I also conceived my work. However, certain considerations of stage setting have inverted this order, and to-day at the Grand Opera, it is *Valentine's death* that ends the fourth act. It is found to be of advantage to end an act with musical masses instead of with two characters."³⁶

34 Based on Goethe's "Nacht," II, 3620-3775, but with more melodramatic effects.

35 Goethe's "Dom" II, 3776-3834, developed freely.

36 Gounod, *Memoirs*, Chapt. IV. Also, Singleton, p. 239, note.

At the beginning of the fifth act, the original score contains a ballet, depicting Mephistopheles in his own kingdom, into which he has brought Faust. It is Walpurgis night in the Harz Mountains. A peculiar chorus of Will-o-the-whisps opens the scene, sung "well and wildly, with shrill short phrases, dropped from every quarter of the heaven, as it were by unseen singers,"³⁷ Faust wants to leave but is restrained by Mephistopheles, who suddenly casts a brilliant light over the scene, revealing within the mountain a brightly lit dining room in a sumptuous palace, with a crowd of famous courtesans of antiquity. But Faust recalls Margarita, and when the palace and its inmates again disappear at the approach of night, Faust finds himself once more in the craggy Brocken, and a vision of Margarita, sad and pale, appears on a rock. Faust in anger, insists upon seeing her, and drags Mephistopheles through the crowd of opposing monsters and demons. Then follows a dance and chorus of witches, about a fiery cauldron. This scene is rarely given, except in France,³⁸ for with the 1869 presentation came a new ballet, written at the suggestion of Faure. The ballet together with the first chorus of Will-o-the-whisps, occupies three scenes. It is in seven movements,³⁹ and the action, in brief, is as follows: the courtesans, including Phryné, Lais, Aspasia, Cleopatra, and Helen of Troy, invite Faust and Mephistopheles to join in a feast; surrounding Faust, they try to entice him, but are not successful until Phryné, completely veiled, adds her charms in the attempt. Her veils disappear one by one, and at last she appears in her dazzling beauty. The jealousy of the others is aroused, and the fete degenerates into a carousal. The dancers fall upon their cushions, and

37 Cf. Stage directions to said scene.

38 Cf. Grove, Dict. Mus., vol. IV, also Krebbiel, p. 126, also Singleton. Note to p. 241

39 The seven movements are as follows: (1) Allegretto, a waltz in A major, with an introduction, two themes and a coda. (2) An agagio in Eb major. (3) A dainty allegretto in G minor. (4) A moderato maestoso in Bb major common time, one theme. (5) A tuneful moderato con moto in D major, 6/8 time, with an introduction. (6) An allegretto (2/4 rhythm) in G major, in three movements. (7) An allegro vivo in E minor, three movements.

at last Faust, subjugated by Phryné, hold his cup to her.

The score, as usually published, e. g., the Schrimmer editions, begins the fifth act with a melancholy orchestral prelude, during which the curtain rises upon the prison scene. The music of this scene is reminiscent, first bringing in the theme of the moderato movement near the close of No. 12, but this time in 4/4 instead of 3/4 time, and with a plaintive cello obbligato melody, which changes to the violin when Faust speaks. This reminiscent character in the orchestra introduces the early waltz theme (as in Act II) and, as the case with the andantino movement in G, the theme of her first acquaintance with Faust, and again, there are excerpts from the love-duet in the garden. In the 19th number the composer rises at one flight to the supreme heights of pathos. The repulse which Faust meets when Margarita sees the fiend is a melody in G major, harp accompaniment of rapid arpeggios,⁴⁰ but when Faust persists in trying to have her flee with him, the same melody occurs, now in a higher key, A major. Mephisto joins, bidding them haste away, and the melody is heard again, still another tone higher, B major, but this time with a wilder accompaniment, and closing with a simple ending, after which, in a short recitative, Margarita exclaims "But why thy hand covered with blood! I am not thy prey!" Mephisto's final words, "Accursed thou," are almost cut short by the finale, a chorus within, representing a chorus of angels. This begins in unison, with the word "Redeemed," with harp accompaniment, then bursts forth in full six-part harmony for mixed voices (2 for female, 4 for male, the same effective scheme with which Berlioz sets this scene), with an alternative organ and orchestral accompaniment, all in 4/4 time, C major. A pianissimo cadence of 10 measures in the orchestra closes the work.

We have now seen what the librettists have constructed, and have examined the composer's method of treatment. Our next problem is a consideration of the finished product; in other words, what have these collaborators accomplished, how does it compare with Goethe's

40 Appendix I, No. 31.

poem, and how does it compare with other masterpieces in its field?

We have already shown that, by the nature of their source and in consideration of their purpose, our librettists have been compelled to rearrange and prune. As a result of this treatment we have a drama whose action falls into four successive phases: (1) Faust's invocation to the purity which he prizes so highly, only to sully it; he invokes it tenderly, with a shade of melancholy. (2) The work of seduction begins with the appearance of Margarita; it is a love of two *human* creatures, Mephistopheles representing original sin; the hour of her fall is hastened by diabolical intervention. (3) The church scene: madness of love has passed, and the pain of betrayal has cooled the ardor of passion; the agony of remorse and terror is portrayed in the alternating choruses of the faithful, the diabolical chantings of Mephistopheles with his infernal chorus, and the wail of Margarita. Finally, (4) the prison scene with its mystical final trio and the chorus with its assurance of divine forgiveness: sin is wiped out by repentance, that is, the faults of love have been expiated by love. Gounod's work is therefore a strictly human Faust, as compared with Schumann's mystical, Berlioz's fantastic,⁴¹ and Goethe's synthetic product, and the librettists "have taken from Goethe's masterpiece all that which pertained to the action and to the dramatic passion, and left judiciously alone all the psychological, philosophical and metaphysical dissertations."⁴²

The criticism has been advanced⁴³ that Gounod's work contains too little of development and relief to the fantastic side of the subject, and that the philosophical and mystical elements have been dwarfed to the advantage of the elegiac element, thus placing it in opposition to Berlioz's and Schumann's. But this judgment is a misapprehension of the character of the work; Gounod is the

41 Spohr's sensual work does not enter here, having been inspired by the legendary and not the literary Faust.

42 Arthur Pougin, in *Famous Composers*, p. 728.

43 Ernest Newmann, *Musical Studies*, p. 72 ff.

tone poet par excellence of the tender passion; and it must be for the special temperament of each author to guide him to the view that appeals to his heart.

But in addition to these qualitative restrictions, there are quantitative considerations that Goethe-inspired librettists and composers must observe. In the literary product we have at first a tragedy of thought and of soul, then later, of passion, love, conscience, and remorse. The hero strives, strains, inquires, acts, sins,—suffers. Mephistopheles is the embodiment of denial, of blindness to goodness, truth, nobleness and beauty. He represents the terribly grotesque, irony, sneering, filth, evil, mockery. He speaks with Martha in order to indulge his irrepressible grin,—his hellish, gross, cynical, bitter humor. Gretchen is the naive, simple German girl of humble birth, a character free of all complicating elements, and innocent. Of all the cosmic qualities of Goethe's poem, allowing a wide range of choice, the Gounod work contains a fair amount, but not more than would render it admirably cut for the stage. If a few strains of the overture and the Valentine scenes are the only ones that ring true from a Goethean standpoint, that is no condemnation of the work, nor sufficient reason to call it a "laughter-moving monstrosity." In short, the product from the pen of Gounod and his collaborators is a new interpretation of Faust, and it is justified; because (1) the fact that Goethe's Faust inspired Gounod's Faust is no demand that the latter be an interpretation of the former; (2) as already stated, it is for the special temperament of each author to guide him to the view that appeals to his heart; and (3) when literature interferes with music, it errs.

But there *are* points of contact with the work of Goethe⁴⁴ as we have hinted at the close of a discussion of the action hereto.⁴⁵ As already stated, the work centers about the Gretchen episode, and really begins at the point where the learned Doctor discovers that science cannot

44 We shall speak henceforth of the welded libretto and music.

45 Vid. supra, p. 65.

unravel the mysteries of creation. All other previous considerations are situations of the "Vorgeschichte." At this weak point Mephistopheles lays hold of him and carries him away. The Wagner of the opera is not the Wagner of the literary Faust, and Martha is not a gossiping neighbor, but a character who, with her contralto voice, becomes necessary for the vocal quartet. The character of Margarita bears more similarity to Gretchen than any of the other characters, for Gounod's characterization is that of simplicity, innocence and "absence of all complicating elements"; she is however more modern and town-bred, and, as interpreted by Nilsson, Melba, etc., is a good deal of a *grande dame*, but this does not do violence to the conception of Gretchen. Mephistopheles is too melodramatic to be judged Goethean; he is too absurd to be a devil, too stogy in idiom and brain. The only touch of sardonic mockery is the serenade, and he is nowhere the spirit of denial. The points of contact in the action may be briefly summed up as follows:

(1). No. 1, corresponds to Goethe's *Nacht*, çà. l. 730 ff., the "Chor der Engel" becoming a chorus of citizens.

(2). No. 2, developed from Goethe's l. 1320 ff., and the latter part from Goethe's "Studierzimmer" (çà. 2050), and the "Spinning Wheel" vision, from Goethe's ll. 2445 ff.

(3). The "Kermesse" corresponds to "Vor dem Thor," but with a dissimilar development and spirit.

(4). No. 4, the Valentine scene before the inn is a parallel of "Auerbachs Keller in Leipzig," Brander becoming Wagner, and Valentine introduced to heighten the effect of his sister's later fall. The "Song of the Golden Calf" takes the place of the "Song of the Flea."

(5). No. 5 is a continuation of No. 4, original with the librettist.

(6). No. 6, from the andantino movement, is Goethe's "Strasse."

(7). No. 8, corresponds to "Abend," ll. 2678 ff.

(8). The aria of No. 9 and the "Thule Song" corresponds to lines 2759 ff.

(9). No. 10 is constructed out of Goethe's "Garten"

and "Gartenhäuschen." These are also the inspiration of No. 11.

(10). The "Spinning-wheel" ballad corresponds to Goethe's "Gretchen's Zimmer," ll. 3475 ff.

(11). Nos. 14, 15, 16, are built upon the "Nacht. Strasse vor Gretchen's Thüre," ll. 3620 ff.

(12). No. 17 is an elaborate development of the "Dom" scene.

(13). Act V is a counterpart of Goethe's "Kerker." All other actions and situations are inventions.

Comparison with Berlioz's work is rather difficult, because of the dissimilarity in the natures and aspirations of these two artists. Berlioz has treated the energetic and picturesque features of the drama, while Gounod chose rather to "reproduce the love-poetry, the exalted reverie, and that mystic and supernatural perfume which characterizes Goethe's poem."⁴⁶ As to picturesque sentiment, Berlioz has surpassed Gounod in the various and typical episodes of his "Damnation de Faust," such as the Students' Latin Song, the Soldiers' Chorus, the Hungarian March, the "Song of the Flea," the Rat Song, the Thule Song, the "Ballet of Sylphs, the Military Retreat, the Chorus of Sylphs and Gnomes, and the Pandemonium scene (which however does not occur in Gounod's Faust); while on the other hand, "whatever is tender and emotional, dreamy and poetic, has been admirably treated by Gounod."⁴⁷ The character of his work is at once tender and dreamy, mysterious and fascinating, melancholy and passionate. The work is, moreover, an embodiment of Gounod's intellectual tendencies, his youthful sympathies, his leanings toward a religious and monastic life, qualities which make his work obvious in all its interpretations, free from all hidden and profound characteristics.

A contemporary critic⁴⁸ has said of Gounod's Faust opera as a whole (a criticism of acute and delicate penetration): "it is of an unfailing distinction of style, per-

⁴⁶ Pougin, p. 728.

⁴⁷ Pougin, p. 728.

⁴⁸ Scudo, musical critic of the *Revue des Deux Mondes*, Nov. and Dec. 1859.

fect tact and details, happy coloring, supreme elegance, discreet sobriety in the instrumentation, revealing the hand of a master who has slaked his thirst at pure and sacred springs and borrowed from Mozart his chaste and profound harmonies traversed by subdued sighs."

The great popularity of Gounod's "Faust" is due to the obvious qualities of his musical treatment, and the winsome melodiousness of several individual numbers. These numbers are: The Kermesse choruses and the Waltz chorus, the Song of the Golden Calf, Faust's cavatina, the Bijou Song, the Duet, the Spinning-wheel Song, the Thule Song, the Soldiers' Chorus, Valentine's cavatina, Siebel's romanza, the Senerata, and the final trio, to which might be added the duet of Faust and Mephisto "Be Mine the Delight," and the Duel Trio. The first and fourth numbers of the ballet music are also widely known.

CHAPTER V.

BOITO'S "MEPHISTOFELE."

It is seldom that a man attains distinction both in literature and music, but such distinction has been attained by Arrigo Boito. His literary inclinations, which led to his being the author of the librettos of several well known operas,¹ are the cause of his early interest in Goethe's "Faust"; and his musicianship made possible a setting of this classic, and seemed to herald the advent of an Italian Wagner. For Boito, paraphrasing such sections from Goethe's whole poem as suited his needs, was author of both words and music of the work which we are now about to consider.

It was during a visit to his sister in Poland, whither he had gone after his disappointment in literary fields in Paris, that Boito took advantage of undisturbed quiet, and sketched plans for his "Mefistofele." Having blood of the northern barbarians in his veins,² it is natural that the philosophical elements of Goethe's masterpiece should lay strong hold of his reflective powers, and that his work should emphasize that feature. While at work on these plans (he intended to call his opera "Faust"), the managers of the Scala Theater at Milan called upon him, desirous of producing the coming work, and urged him to have it completed for the season close at hand. He consented to their producing it, and as a result of this decision he was obliged to hasten his work, and finish in a few months what he should have had a year or more to polish; furthermore, Gounod's Faust appeared about this time,³ and in order to avoid comparative criticism, Boito was

1 Boito is a literary critic, has written several volumes of poems, and the librettos of the following operas: *Ero e Leandro* (set by Bottesini, the celebrated double-bass player); *Alessandro Farnese*; *Le Maschere*; Italian adaptations of *Rienzi* and *Tristan and Isolde*, and the librettos of Verdi's operas *Otello* and *Falstaff*.

2 His father was an Italian, but his mother was a Pole.

3 I. e. at the Teatro alla Scala.

obliged to make some changes in the plan of his work, and thought best to give it another name,—hence its present title “Mefistofele.”

Mefistofele was produced March 5, 1868, and was a complete failure. It was played before a crowded house, by musicians, both instrumentalists and singers, who were in complete sympathy with Boito’s ideals,⁴ but this did not prevent the failure to which his work was doomed. The opera required six hours for its completion, and this, together with his having broken radically with ancient Italian melodic forms, the inadequacy of his leading artists and his introduction of symbolism in the fourth act, was the cause of its sad reception by the public.⁵ The opera in its original form has not been published, but our knowledge of this premiere is comparatively sufficient,⁶ thanks to certain critics who were present at la Scala,⁷ and who have reported their impressions. Giannandrea Mazzucato⁸ has assigned the following reasons for its failure: “There is no denying that the original Mefistofele, though poetically and philosophically admirable, was, taken as an opera, both incongruous and amorphous. It was an interminable work, with very deficient and feeble orchestration, no dramatic interest, and composed without the most distant thought of pleasing the taste of opera goers. The conception was sublime and the outline bold and startling; but it was little more than a sketch, or a cartoon for a fresco, and the real work was absolutely wanting. It would have taken at least a year to get it ready if the author had chosen to follow up the original scheme.”

But Boito was not discouraged. He had the rare virtue of submitting partially to the wishes of the public, the patience to wait till his time should arrive, and leis-

4 There were in all 52 partial and general rehearsals.

5 The reception was prolonged and enthusiastic. Boito was recalled six times after the Prologue. But after that things went from bad to worse, until at the close, Boito was literally hissed out of the house. ((He directed his work in person).

6 Not however for the serious student of music.

7 E. g. Sr. Muzzucato, quoted above.

8 Grove’s Dict. V. I, p. 355.

ure to submit his work to a thorough revision. His time arrived in 1875. His work was presented at Bologna and applauded. In 1881 it reappeared at Milan, and its author was received with enthusiasm. "The author was fêted by numerous artists, critics and men of letters assembled at Milan on the occasion of the national exposition, and from there his work began to make the tour of the theaters of the two worlds, being everywhere received with equal favor. The chief points of his revision were: reduction to prologue, epilogue and four acts; change in the hero from a baritone to a tenor, now provided with two tuneful romances; important change in the Brocken scene; omission of a symphonic intermezzo between the third and fourth acts, depicting the battle between the emperor and the pseudo-emperor; complete revision of the orchestration, and from being one of the weakest, this feature became one of the strongest in the work."

At the Bolognese performance, Sr. Campanini sang the role of *Faust*, Nannetti that of *Mephistopheles*, and Signora Borghi-Mamo *Margarita*.⁹ At the premiere of this work in America¹⁰ (New York, 1881), the following artists were represented: *Mephistopheles*, Sig. Novara; *Faust*, Sig. Campanini; *Margarita* and *Elena*, Mlle. Valeria; *Martha* and *Pantalis*, Miss Anna L. Carey; *Wagner* and *Nereus*, Mr. Francis; Musical Director, Sig. Arditì. Mme. Christine Nilsson is considered the best interpreter of the dual role of *Margarita* and *Helena*; and since her retirement from the stage, Boito's opera "has been heard less and less often, and there seems a danger of its dropping out of the current European repertoire altogether."¹¹

The work embraces a fantastic paraphrase of Goethe's Prologue in Heaven, a fragment of his Easter scene, a smaller fragment of the scene in *Faust's* study, a bit of the garden scene, the scene of the witches' gathering on the Brocken, the prison scene, the classical Sabbath in

9 Streatfield, *Masters Italian Music*, p. 152.

10 Introduction to Rullman's Libretto "Mefistofele," New York, 1880.

11 Streatfield, p. 153.

which Faust "is discovered in an amour with Helen of Troy,"¹² and the death and salvation of Faust as an old man. It is therefore evident that this work, with its variety of scenes, is not, and can not be made into a logical, consistent, concatenated unit, but that it is as frequently termed, a thing "of threads and patches." Criticism of just what it is, however, can only follow when we have fully described the work.

The first section, the "Prologue in Heaven," consists of four parts, and opens with a prelude, representing the sounding of the seven trumpets; this motif¹³ is set by trumpets behind the curtain. The scene is clouds, behind which, invisible, the mystic chorus sings. Typical phrases, not in the manner of Wagner, but with Wagner's fundamental purpose, are used, the significance of which is obvious from their employment. For example a theme first occurring in this prelude, sounds loudly when the mystic chorus puts the question "Knowest thou Faust?" and, as it begins the prologue, it also ends the epilogue at the close of the work.¹⁴ The mystic chorus then sings its praises to the Creator. This is effected by two choirs, representing the first and second phalanx of angels, singing unaccompanied at first, then with heavier support until the close, where the voices die softly away, one hears the trumpet-motif behind the clouds. This chorus is written with ponderous harmonies, giving the effect of massive grandeur, but is hardly a realization of Goethe's idea. Then follows an instrumental scherzo, introducing Mephistopheles, as well as the musical theme of his song, and forms the opening of the second section of the prologue. Mephistopheles suddenly appears, "standing upon the skirt of his cloak on a cloud," and addresses the Lord:¹⁵

12 Krehbiel, p. 133.

13 Appendix I, No. 32.

14 Appendix I, No. 33.

15 Boito's word "Lord" is translated into English by Marzials, by Barker, and by Florio by "spirits," to conform with the scene, but Boito does not follow thus.

Hail! Sovereign Lord!
 Forgive me if my bawling,
 Somewhat behind is falling,
 Those sublime anthems sung
 In Heavenly places;
 Forgive me if my face is
 Now wanting the radiance
 That, as with a garland,
 The cherub legion graces;
 Forgive me, if in speaking,
 Some risk I'm taking
 Of irrev'rent outbreaking!

The trio of his song now changes into B \flat from D major, and continuing the spirit of the scherzo stromentale accompaniment, he continues:

The puny king of puny earth's dominions
 Erreth through wrong opinions.
 And like a cricket, with a long leap rushing,
 'Mid stars his nose in pushing;
 Then, with superb fatuity tenacious
 Trills with pride contumacious!
 Vain, glorious atom! Proud 'mid dire confusion
 Phantom of man's delusion!
 And with like shams,
 Puts he forth the mad illusion.
 He reason names as right! All right!
 Ah! In such deep degradation
 Is fallen the master, lord of the whole creation,
 No more have I the will, while in that station,
 Him to tempt to ill.

"Knowest thou Faust?" is then heard from the mystic choir within, bass voices in minor sixths (C major, tonic chord), and the shrill notes of the "chorus mysticus" motif are immediately heard. This brings forth more disdainful remarks from Mephistopheles, and finally brings about the wager. The scene of this wager forms a dramatic interlude in the prologue, and is set in recita-

tive, broken only by the Mephistopheles motif, i. e., the theme of the scherzo. The heavenly phalanx resumes its songs of praise, and the number closes with Mephisto's monotonous chant, the words of which are quite similar to Goethe's.¹⁶ The third movement is a vocal scherzo, a chorus of cherubs (marked "Chorus of boys, within"), who sing "in fugacious thirds and droning dactyls." Mephistopheles is disgusted with their humming. "'Tis the soft droning of winged cherubs; like bees, I hold them in great detestation!" says he, and disappears. The cherub chorus continues, now in E \flat minor (having begun in E \flat major), and antiphonally chants its "learning and turning" twitter, which, with its swinging modulations, give the impression of "auf und abschwebend." An effect of distance and mystery is added by the slow and pianissimo *ritornella* at the close of the number. The fourth and final section of the prologue is a psalmodic finale, in which a chorus of penitents from the earth supplicate the virgin, the cherubs join their twittering, and finally unite with both celestial phalanxes in singing praises to the Creator, closing with the theme with which the prologue opened. Trumpets in the clouds join with the orchestra in sounding the trumpet motif.

The substitution of the chorus mysticus for the Creator in this prologue, was a stage shift, to make up for the dramatic impossibility of representing the Lord. But for that matter Boito's whole prologue is scenically impossible. There is much beautiful music, as well as much that has nothing to do with Faust. To be sure, the change in name and hero to Mephistopheles (in the author's original plans) may lend appearance of more con-

16 Boito has followed Goethe more literally than Mr. Krehbiel reports (see page 137 of his Book of Operas). The cause of this is the mistranslation of Boito's Italian verse. I submit Goethe and Boito in their original, and the reader can draw his own conclusions: Von zeit zu zeit seh' ich den alten gern und hüte mich mit ihm zu brechen. Es ist gar hübsch von einem Grossen Herrn so menschlich mit dem Teufel selbst zu sprechen. Goethe ll. 350-53, while Boito's verses here are the following: Di tratto in tratto m'e piacevol cosa vedere il vecchio e dal guastarmi seco molto mi guardo; e bello udir l'eterno col diavolo parlar si umanamente.

nection with his subject in the elaborate musical development of the prologue, but even then it is doubtful whether the third and fourth parts have anything to do with the dramatic action of the piece. To get Boito's point of view, however, we have recourse to the notes which he appended to his opera, and here we find these words quoted from Blaze de Bury's essay on Goethe: "Le motif glorieux que les immortelles phalanges chantent dans l' introduction de la première partie de 'Faust' revient a la fin enveloppé d' harmonie et de vapeurs mystiques. Goethe a fait cette fois, comme les musiciens, comme Mozart, qui ramène a la dernière scène de *Don Juan* la phrase imposante de l'ouverture." But the impression still remains that Boito took a great deal of pains to impress upon his hearers these "imposing phrases, so that they would not fail to recognize them at the close!" And more than this, in spite of "massive grandeur of the choral writing, the prologue cannot be pronounced an effective realization of Goethe's idea."

The dramatic action really begins with the first act. Goethe's order of scenes is here changed, so that the first scene is Easter Sunday at Frankfort-on-the-Main, people of all conditions are leaving the city in groups, and one hears the noise and murmur of the crowd, as well as bells which are ringing in celebration of the holiday. These bells are set in the opening notes of the orchestra.¹⁷ The orchestral prelude aims to portray the confusing noises and the joy of the crowd; it is written in C major, but with continued changes in rhythm from triple to double, and sometimes common. Students and burghers, then two huntsmen, pass by, and then a group of singing girls. Criers and a herald now pass along, and announce the approach of the Elector's cavalcade. Martial music is heard in the orchestra, and the bell motif recurs several times. The crowd stands aside for the Elector, and sings merrily in his honor, finally disbursing, while the holiday bells ring. Faust and Wagner¹⁸ approach from

¹⁷ Appendix I, No. 34.

¹⁸ The Ricordi edition does not state whose voice chants the recitative at this point (p. 69), but one is informed by consulting the Ditson edition, p. 69.

above, and rejoice that spring has come, and "that sweet hope again takes bud in the valleys," but these meditations are broken by the approach of the crowd of peasants, whose coming is heralded in the orchestra in an *allegro focoloso* movement of noisy and animated character. Wagner is "sickened at this mass of people," and he withdraws with his maestro to the rear. The chorus of peasants in mixed voices begins its "Juhe, Juheisa, heisa He!" and forming a circle, begins the piquant *obertas*, which continues wildly and confusedly for some time, musically forming a rather beautiful and inspired number. As the day darkens the crowd disperses, to the same wild orchestral theme which brought them together, and Faust and Wagner sit down upon a stone to observe the belfries gleaming in the sunset as "the day declineth." Tenors behind the scenes softly sing the departure of the crowd. Suddenly one sees a grey friar standing in the meadow, still as a statue. One hears the scherzo stromentale theme¹⁹ in the orchestra, and the friar comes "slowly and spectrally towards Faust." He soon approaches in a circle and Faust becomes terrified—all this in the recitative movement after the "Obertas" chorus, occasional bits of which are heard from the receding soprano voices. Here there is a change of scene. We are now in Faust's study, night has fallen, and afar, almost inaudibly, one hears the last notes of the tenor voices of the chorus. Deep and prolonged notes in the orchestra remind one that it is night "with its sacred and mystic calm," a sentiment reflected in the ensuing "Romanza" of Faust. Faust has entered, followed by the friar who hides in the alcove. Faust meditates (shown in the melody of the romance) as follows:

From the fields, from the grove,²⁰
 Where the moonlight is flowing
 My heart is still glowing
 With heavenly love.

19 I. e. the Mephistopheles motif.

20 One of the arias added when Faust was converted into a tenor. This conversion was a wise one, as an opera without a tenor character is rather dull acoustically.

Over vale, over wood, does the calm of the night
 Shed a mystic and sacred delight,
 The turbulent thoughts in my breast,
 Give way to an exquisite rest.
 My mind is all given
 To love for my neighbor and yearning for heaven.
 Ah, from the fields and the grove
 I return to read some ancient volume,
 And 'tis the holy Fathers I shall meditate.

He opens a volume placed on a high lectern, but his meditation is broken by the friar's shriek as he issues from the alcove. In answer to Faust's doubtful interpretation of the friar's shriek the mysterious intruder throws off his disguise, and Mephistopheles appears in the garb of a knight with a black cloak on his arm. The reader will notice that Boito here develops his Mephistopheles from a friar, as in the old Faust legends, considering the change from Goethe's poodle rather difficult for stage representation. Mephistopheles then reveals himself to Faust, the accompanying figures being mostly selected from the scherzo motif. He declares that he is but one living part of that great "power that to all eternity thinketh evil, worketh good." Faust is bewildered by such language, and Mephistopheles enlarges in a musical number ("Son lo spirito che nega!") which is as striking as it is bombastic, and gives the impression of Mephistopheles being transported bodily from the *buffo* stage,²¹ with its shrieking, laughing and violent whistling:

I'm the spirit that denieth
 All things, always;
 Stars or flowers—
 That by sneers and strife supplieth
 Cause to vex the heavenly powers.
 I'm for naught, and for creation
 Ruin universal, death!
 And my life and my breath

²¹ Boito uses the following vocal scheme in the first part: Faust, Tenor; Mephistopheles, Bass; Wagner, Tenor; Margarita, Soprano; Martha, Contralto.

Is what they here call transgression, Sin and Death!
 Shouting and laughing out this word I throw: "No!"
 Wasting, roaring, hissing on I go—"No!"
 Wasting, howling, hissing on I go: whistling!
 Part am I of that condition,
 Of the whole Obscurity,
 Child of Darkness and Ambition,
 Shadows hiding wait for me.
 If the light usurps, contending,
 On my rebel scepter's right,
 Not prolonged will be the fight,
 Over sun, over earth,
 Over sun and earth is pending Endless Night!
 Shouting and laughing, etc., . . . as above. . . .

At the close of this Mephistopheles whistles violently. Faust finds him a strange offspring of night! But if Faust desires to be his companion, right gladly will he assent,—either compeer, servant or slave. Faust demands to know to what bargain he must agree, in this rather sudden and strange proposition. "I bind myself in every way to serve you without ceasing in all your wishes," says Mephisto; "But below (understand me) we shall change our parts." The other life, however, never troubles Faust's thoughts, and in a slow but emphatic cantabile he makes known what desire is really in his heart: "If thou canst grant me but one brief blessed hour wherein to calm my yearning, if thou canst reveal to me my own heart and creation, *if I can say once, once to the flying moment: 'Stay; stay for thou art lovely,' then let me perish*, and the pit may engulf me! Where is the contract?" "That's well; top! 'tis concluded," agrees Mephistopheles, and they shake hands. Then follows a duet (rather commonplace, by the way, in its melody) in which they decide to go forth in quest of this happiness at once. Mephistopheles stretches forth his cloak, and declares, "'Tis by the air itself we shall travel." The curtain falls, closing the act, during an orchestral finale, "*grandiosamente allagando con tutta forza*,"—an act

“in which the composer seems hardly to have risen to the dignity of the situation.”²²

The first scene of the second act is a rustic garden, and the characters are Faust (now known as Henry), Mephistopheles, Martha and Margarita. The scene is inspired by Goethe's scene in Martha's garden, and becomes a masterpiece of brilliant pathos, portraying Margarita's ineffable simplicity of character with astonishing success. “The contrast between her girlish purity and the voluptuous sentiment of Gounod's heroine cannot fail to be patent to the most careless listener.”²³ Faust and Margarita pass about arm in arm, and she inquires with grace and almost childlike simplicity how so great and learned a cavalier can love a village maiden with her simple country way, and would bid him cease kissing her poor rustic hand. “Do you believe in Heaven, quite sincerely, Henry?” asks she, thinking that she “must first move him to holy matters.” “I would not vex the conscience of one I love so dearly; let this suffice, sweet maid, with my heart and soul I love you,” replies Faust, and says, “What man would dare affirm the saying, ‘I believe.’” In a typical Italian melody (andante, C major, 4/4 time) with a true lyric ring he sings:

Flood thou thy heart with all the bliss
That from true and ardent love doth proceed,
And call that rapturous ecstasy as Nature!
Life and Heaven! Love and Mystery!
Both are but empty notions;
Tested by sense and wisdom,
They are but words, emotions!

Margarita then speaks of the humble duties of her household, and excitedly confesses that if her mother were to hear his protestations of love, she would die of chagrin, and she may not receive him because her mother sleeps but lightly. Faust produces a phial which she accepts,

²² Streatfield, *History of Opera*, p. 282, and *Italian Masters of Music*, same author, p. 156.

²³ *Ibid.*

promising to administer its contents to her mother when she learns it is harmless. Meanwhile Martha has been trying to seduce the devil into an avowal of love. One cannot escape noticing the bantering nature of the music of the gossip duet in contrast with the purely lyric and passionate quality in the Faust-Margarita duet. The scene closes with a quartet, in which the four characters scurry about in a double chase among the flowers and bushes of the garden, the music to which is delightfully playful and tender, culminating in a hysterical burst of laughter,—a bit of composition which is as profoundly true as it is dramatically impossible.²⁴

The second scene, the Witches' Sabbath, is quite a contrast to the idyllic garden scene, and is quite effective when properly staged. It takes place on the upper summits of the Brocken; there is a red moonrise, the wind whistles through the openings of caverns, and Faust and Mephistopheles are climbing upward among the black rocks, whose outlines show dark against the grey sky. The climb is portrayed mostly in the orchestra, with its chromatic progressions and occasional phrases of the scherzo motif. Mephistopheles bids Faust keep on climbing, and his exhortations are echoed by a chorus of basses within. As the ascent grows steeper Faust becomes wearied, but lambant flames appear in front of him, and he seems to enjoy the weird chase, as shown in the "wild-fire duet," a rapid and queerly constructed duet, sung by Faust and Mephistopheles, as they come out on a solitary eminence overlooking a valley in which shrill voices resound. The infernal chorus draws nearer, and Mephistopheles becomes wildly excited at the approach of the witches, who are singing and dancing King Beelzebub's dance with the wizards. Vile orgies are in progress by the bestial crew as they burst frantically upon the scene; the orchestral movement continues the excitement in a *turbinosamente* succession of rapid half scale figures. The chorus proclaims Mephistopheles king, and he receives their homage with grim joy, as this "race of cor-

ruption" kneels in a circle about him. The next movement is orchestral, and forms the musical background of the witches' dance. Mephisto seats himself on a rock-shaped throne, and watches them as they dance about a chaldron at the back of the scene. The dance theme now recurs in another key, and at last a witch presents the king with a globe of glass, representing the "world entire." Mephistopheles holds forth the globe of glass and sings a wildly bombastic song, which becomes a vehicle for the composer for further exposition of the character and philosophy of the devil. The words of this "Ecco il Mondo" song are as follows:²⁵

Lo, the world here
 Stands, a bright sphere,
 Rising, setting,
 Whirling, glancing,
 Round the sun in circles dancing,
 Trembling, toiling,
 Yielding, spoiling,
 Want and plenty by turns enfold it;
 This world, behold it!
 On its surface,
 By time abraded,
 Dwelleth a vile race, defiled, degraded,
 Abject, haughty, cunning, naughty,
 Carrying war and desolation
 From the top to the foundation
 Of creation.
 For them, Satan hath no being,
 They scorn with laughter
 A hell hereafter,
 And heavenly glory
 As idle story.
 Powers eternal!
 I'll join their laugh infernal,
 Thinking o'er their deeds diurnal;
 Ah! ah! ah! ah!
 Lo! The world here!

²⁵ I have here used the translation in the Ditson edition. See Appendix I, No. 35 for the theme of this number.

At this point he throws down the globe and dashes it to pieces, and excites the rabble to dancing and more excited singing. Faust, however, is not interested in the antics of the vile crew, for his eyes are fixed upon a vision of his beloved Margarita, which appears in the distance against the murky sky; her feet are fettered, her body shrunken like a corpse's, and a crimson line encircling her throat. "Turn your glances," cries Mephistopheles²⁶ "from that Medusa's head." He then stirs the witches to further singing and dancing, and the Saba, saboe²⁷ chorus follows, with its dizzy 6/8 revolving rhythms,²⁸ and flute scale accompaniment, all in celebration of their carousings; this chorus closes in A major, with a presto movement, one prolonged chord continuing during the fall of the curtain.

Again we are compelled to have recourse to Goethe to understand Boito's scheme. For the third act takes us to the cell in which Margarita is imprisoned, and the situation is here dramatically motivated by the intervening events of Goethe's poem, as shown in his scenes between the Garden and the Prison scenes. We are prepared for the pathos of Margarita's death by the orchestral prelude, a movement in B \flat major, common time, in which we feel that something ominous and pathetic is about to occur. It is night, and there is a lighted lamp hanging by the wall, not far from a grating in the rear. Margarita is on a heap of straw, and the poignant pathos of the poor maniac's broken utterances is well described in the following words of Streatfield: "I must be pardoned for dwelling upon one exquisite point in the 'Nenia' with which the scene opens, because I once saw a criticism in which it was urged that Boito had injured the effect of this beautiful song by introducing a commonplace *cadenza* at the close. Margarita sings:

La mesta anima mia
Come il passero del bosco
Vola via.

²⁶ This theme is important. See Appendix I, No. 36. It recurs.

²⁷ These strange words were inspired by Le Loyer's *les Spectres* cf. Boito's Appended Notes.

²⁸ Indicated "Round and infernal fugue," in the score.

At the word "vola" her voice wanders up and down the scale of E minor, alighting at the close upon an F sharp pianissimo, while her thoughts wander back to happier days. But the terrible present suddenly breaks upon her. A crashing minor chord dispels her tender memories. She gasps out, "Ah, di me pieta," and falls swooning to the ground. Could anything be more subtly conceived?"²⁹ Faust and Mephistopheles appear without the prison, the latter promising to do what he can to save her. He opens the grating, and Faust enters the prison. He urges her to fly, but he finds her mind all awry, and to his dismay learns that she will not go; she recollects scenes of their first meeting, their former love, and thinks that someone had drowned her child. She begs Faust to "lay my mother in the fairest corner in all the churchyard, and removed, not too far, you must dig me mine. My little baby you will place on my breast." Faust tenderly embraces her, and they sing the languorous "Lontano, lontano" duet, a movement which Boito borrowed from his unfinished "Ero e Leandro,"—

Away, far from strife and commotion,
O'er waves of a widespreading ocean,
'Mid perfumes exhaled by the sea,
'Mid palm trees and flowers in profusion,
The portal of peace and seclusion,
The blue isle seems waiting for me.

There, skies in their beauty transcendent,
Seem girt with a rainbow resplendent,
Reflecting the sun's loving smile.
The flight of all hearts that are loving,
And hopeful and moving and roving,
Is turned toward that life-giving island!
Away to that island far distant!

It is a duet in which the voices move in thirds and sixths (D_b major, 12/8 rhythm), the soprano in mezzo voce and

²⁹ Streatfield, *Masters Italian Music*, p. 157.

the tenor in the upper register, ending “*ppppp*,” *morendo*, —a movement as entrancing as the chorus of sylphs in Berlioz’s “*La Damnation de Faust*.” Their reveries are suddenly broken by the raucous warning from Mephistopheles that day is approaching. “Ah! ’Tis Satan roaring,” cries Margarita, and at the sight of him her mind again wanders: she sees the executioner’s axe in her delirium, and pitifully prays God to sustain her! Tremolo figures in the upper registers of the violin over a pedal point in B major accompanies the approach of dawn; Mephistopheles goes to examine the grating, and Margarita falls exhausted and fainting in the arms of Faust. As morning brightly breaks upon them, she recollects that this should have been their bridal day; but “all with life now is ending,” and she prays for pardon. As she mentions the word “Lord” the theme of the “praise” chorus of the celestial phalanxes as in the prologue is heard in the orchestra. Mephistopheles cries “*E giudicata*,” but the voices of the celestial phlanx proclaim in its massive harmony “She’s saved!” Mephistopheles hurries Faust away just as the executioner appears with his escort in the background. The curtain falls as the orchestra ends with the praise motif, and closes the act in descending chromatic figures.

The fourth act is taken from Goethe’s second part. It is the scene of the Classical Sabbath, and hardly serves a dramatic purpose more than the Scene on the Brocken. It contains many beautiful musical elements, and as an intermezzo its scheme is profoundly poetical. Boito’s purpose is made clear in the notes to his opera. He says: “In this all-classical part of the tragedy we have tried the experiment of transporting into the Italian language the Greek system of versification, so as to give an air of greater poetic truth to the scene.”³⁰ But his poetical

³⁰ Boito continues thus: “Rhyme, the discovery of the Romantic poets, was unknown to the Greek muse. Helen, still singing in classic verse, seeks the secret of this rhyme, this “ineffable echo,” and loves in learning it. Here is a myth both deep and beautiful. Helen and Faust represent Classic and Romantic art gloriously wedded, Greek beauty and Germanic beauty gleaming under the same aureole, glorified in one embrace, and generating an ideal poesy, eclectic, new and powerful.”

emotions are heightened more obviously in the music. The opening instrumental number reveals a sort of pastoral atmosphere, and foreign in spirit with its rising and descending melody supported by series of consecutive fifths, each figure repeated in a lower register tremolo. The scene is the shore of Peneus in the vale of Tempe, with its clear stream and thickets of laurel and oleander. The moon at the zenith sheds an enchanting light upon the scene. Faust lies asleep on a bed of flowers near a Doric temple, and in the background Helen and Pentalis, surrounded by a group of nymphs, languidly sing in peculiar rhythms of the beauties of the night:³¹

Motionless floating, the moon
 Floods the dome of night
 With rays of pallid light.
 Odors balsamic, the boughs,
 From the dews distill,
 And all the warm air fill.
 Goldfish and sylphides light,
 Nereids and cygnets white,
 Swim on the reedy stream.
 Softly the winds blow,
 Full is the moon now,
 Sing on, O siren, sing on now thy serenade.

Faust in his sleep sings "Helena, Helena, Helena." The strange duet continues, each part alternately taking up the melody while the other sustains in harmony the word "Sing":

Move we now languidly,
 Nearing the tranquil shore
 Whose waves moan evermore!
 Faintly the spirit song woos thee still,
 Flow'rs fair and fragrant the pathways fill.
 Sweetly the sirens are singing,
 Those graces fair, born of the sea.
 Softly the winds blow, etc.

As they pass out, Mephistopheles approaches Faust and assures him that good fortune is in store for him, that he is in the land of Greece, and that they would now have to depart, each seeking fortune in a different path. Faust retires, and Mephistopheles knows himself no longer here among these strange shadows, longing for the hags of the north among whom he knows how to make all obey. But, anxious to miss nothing in this strange land of culture, he tarries while a chorus of choretids enter and engage in a round choraic dance. Mephistopheles is annoyed by their gentle grace and the idyllic music, and he retires. At the close of the dance Helena enters, followed by a chorus. A vision of the destruction of Troy appears to her, and she is profoundly disquieted. The chorus of Choretids seek to calm her, but the pangs of her conscience are only allayed at the approach of Faust. Richly clad in the costume of a knight of the fifteenth century, he kneels before Helen, while Mephistopheles, Nereus and Pantalís, and fauns and sirens follow at a distance. He declares his love for her in rhymed couplets, and she is "happy to linger over these sweet accents." A quintet (Helen, Pantalís, Faust, Nereus and Mephistopheles) with the accompaniment of the chorus of choretids (four part mixed-voice harmony) then follows, portraying Faust's more exalted love and Helen's happiness, while Mephistopheles tries to silence the choretids. At the retirement of the chorus Faust promises to teach Helena the rhyming art, and the duet shows their mutual passion. Down in Arcadia lies a calm placid valley. There together they will live, and have for shelter the grottos of the wood nymphs, and for a pillow the meadow flowers. As they disappear through the bowers the curtain slowly falls, and one hears again the strains of the opening theme, as set in the prelude of this act.³² Faint notes of the choretid chorus are heard within, and this concludes the act.

The epilogue is concerned with Faust's death and salvation. The published version, as already stated, omits

the symphonic intermezzo portraying the battle between the Emperor and the pseudo-emperor, and reminds us that the original version was perhaps clearer than the present treatment. But recourse to Boito's notes clarifies the composer's method of treatment. He says: "Goethe places around Faust at the commencement of this scene four ghostly figures who utter strange and obscure words. What Goethe has placed on the stage we place in the orchestra, submitting sounds instead of words, in order to render more incorporeal and impalpable the hallucinations that trouble Faust on the brink of death." The scene is Faust's laboratory as in the first act, but here and there dilapidated by time. Magic voices are in the air. Faust meditates, huddled in a large chair. Mephistopheles stands behind him like an incubus. It is night and the lamp burns dimly. The Holy Volume lies open as in the first act. This picture continues through the prelude. Faust suddenly starts as if seized by an ecstatic vision, and rejoices that the power of memory still abides with him; he has wandered through the world, proved all mortal mysteries, the Ideal and the Real. Now Mephistopheles asks why he does not say to the flying moment, "Stay for thou art blissful!" But Faust answers that he has experienced the love of maidenhood, and of the higher goddess, yet the real was sorrow, and the ideal but a dream. But now his soul has been wandering forth in a delightful vision: as king of a placid region unknown to care and striving, he found a faithful people. "Under careful legislation, I saw new towns arising; a happy prosperous nation with homes and flocks surprising! Ah! would that this fair vision could be my last dream!" As the vision grows brighter Faust sings in a figure which recurs each time in a higher³³ key, Mephistopheles mockingly repeating it a fifth lower while attempting to conjure up strength within him for the conflict between Good and Ill, a conflict which he realizes is at hand. One hears the celestial trumpet motif and an echo of it in the orchestra. Mephistopheles seeks to di-

vert Faust's attention by holding forth his cloak for a swift trip through the air, chanting in the theme of the final words of Act I under similar conditions. He calls Faust by name, but is interrupted by the distant music of the celestial choir singing "Hail Sovereign Lord," a theme which Mephistopheles himself heard in the prologue scene in heaven. But Mephistopheles is undaunted, and throwing spells around the alcove, he calls forth the sirens to seduce Faust, and reminds him of Helen in the melody of the Faust-Helen duet. The cherubs add their chant to the tones of the celestial phalanx and Faust in ecstasy cries, "*O stay thee! thou are blissful!*" Mephisto seeks to turn his glances (in the theme of the Witches' Sabbath), but Faust with a powerful gesture seizes the sacred volume, and falls, uttering a prayer to be saved from the snares that enslave him. He catches a vision of the heavenly singers and prays that the moment may stay! He dies as the music of the chorus grows stronger. Mephistopheles stands near by hoping to seize the soul of Faust in its flight, but a shower of roses from the cherubs falls upon Faust's body, and under the brightness and the shower of roses, he gradually sinks into the earth. The music of the chorus breaks forth in full power, and as the final vocal cadence is sustained we hear the slow and ponderous theme of the trumpet motif—the motif of the opening notes of the opera and in the same key.

From this description of the work we are able to detect the reasons for its failure. "Boito thinks like a symphonist, and his purpose is profoundly poetical, but its appreciation asks more than the ordinary opera-goer is willing or able to give." The gaps in the dramatic development between the acts can only be filled in by a knowledge of Goethe's poem; otherwise the listener will become hopelessly confused in the succession of unmotivated scenes. Also, Boito has averred that his scheme is a philosophical one; this being proven in our description of his work, we can readily see that the Martha episode mars the ideal atmosphere, and is perilously near the *buffo*. The Walpurgis night with all its bombast has too

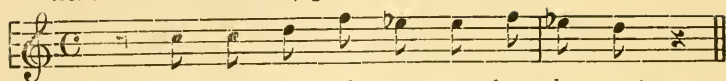
much Mephistopheles and not enough of Faust to let us grasp the bearing of the scene upon the evolution of his soul. The third act is Boito's best work. But the fourth act gives the impression that by the sudden appearance of Helen and Faust they had rather suddenly fallen in love, and the whole scene adds nothing to character development. Also in the Epilogue, there is hardly anything to show the connection with the earlier Faust, or why he should die just then. The ending is a good one operatically but not in a spiritual sense, there being no hint of the bearing of his death upon his life. "In place of the great motives and the profoundly moving scenes of the poetic drama—Faust's scenes of human happiness, the poor old couple and their little house on the shore, the conversation with the four grey women, the blinding and death of Faust, the coming of Mephistopheles with the lemures to dig the grave, the pathetic death-scene, the transportation of the purified Faust into that diviner air where he meets the purified Margaret—instead of all this we have Faust back again in the old laboratory of the first act, Mephistopheles holding out banal operatic temptations to him, . . . and Faust clinging for salvation to the Bible and going straight off to Heaven on his knees in the most approved fashion of the novelette."³⁴

On the other hand we have in this work surpassing beauty in some of the individual scenes. Such are the ponderous chorus of the prologue anthem, the music of the Polish dance (i. e. the obertas), the strange "Son lo spirito che nega" in the first act, the quartet, the Ballad of the World, the whole scene of the death of Margaret, but especially the "Lontano, lontano" duet, the Helen-Pantalis serenade, the choraic dance, the quintet, and the Faust-Helena duet. These purely musical scenes are sufficient, in my opinion, to warrant a continuation of this opera in modern repertoire.

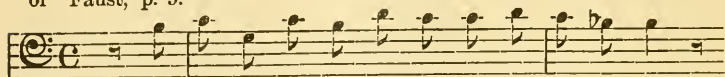
34 Newman, *Musical Studies*, p. 79.

Appendix I.

No. 1. Recit. of Röschen, p. 122.



Sie sind für ewig nun ver - bun - den, *etc.*
or Faust, p. 9.

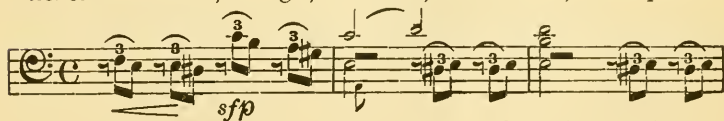


Hin-weg! mit ek - ler Sät - ti - gung be - lad - en sie, *etc.*
cf. also Recits. of Faust, m. 10, p. 17, and of Mephist. m. 1, 2, p. 18.

No. 2. Motif of the Witches, p. 108, Act. II, 1.

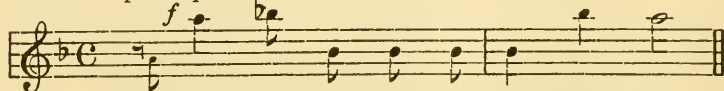


No. 3. Viola motif, Zwinger, Schumann, Faust-Scenen, No. 2. p. 14.



also p. 16, ms. 21, 22.

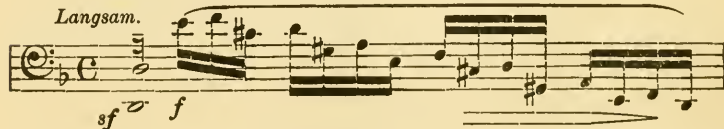
No. 4. Op. cit. p. 16.



Auf) Hilf, Ret - te mich von Schmoch und Tod!

No. 5. Böser Geist Motif. Op. cit. p. 17,

Langsam.



8vo.
sf
sfz

No. 6. Mephistopheles Motif, Op. cit. p. 66.

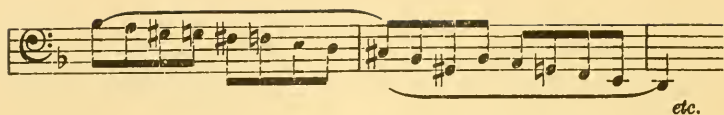
Trumpets.
m. 23. m. 26.

No. 7. Faust quasi Motif. Op. cit. p. 70. ms. 78, ff.

(Trumpets.....)
Horns..... etc.

No. 8. Pater Ecstasticus. p. 82. ("auf und ab schwebend.")

mf
Violoncello solo.
sf p



No. 9. Doctor Marianus Motif, p. 113, ms. 18, 19;— 25, 26.



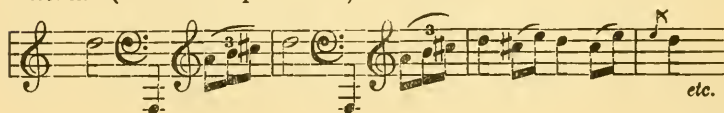
Oboe (Harp acc.)

No. 10. Rakoczy March.

Allegro. (♩ = 88.)



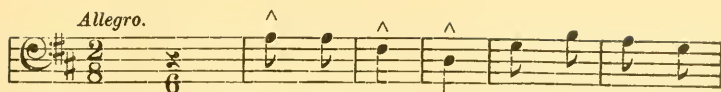
No. 11. (Novello Ed. p. 29. l. 4.) Cannon.



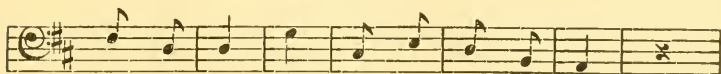
No. 12. Drinking Song, Auerbachs Kellar. (Men's Voices.)

Oh, it is rare, when win - ter
storms are loud - ly roar - ing, When storms are roar - ing

No. 13. Brander's "Song of the Rat."

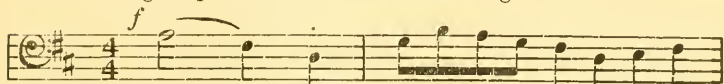
Allegro.

In a pan - try all a - mong the



but - ter there lived once a jol - ly rat.

No. 14. Fugue upon the theme of Brander's Song.

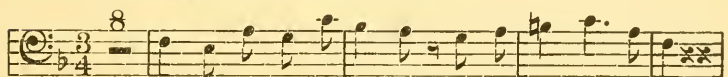


A - - - men, A - - -



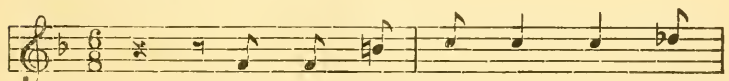
- - - men, A - - - men.

No. 15. Mephistopheles' "Song of the Flea."

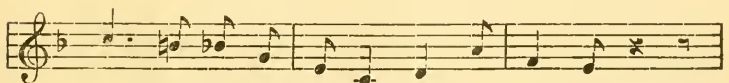


Once on a time a King, Sirs, lov'd a flea pass-ing well;

No. 16. Margarita's "King of Thule" Song.



Once in far Thul - e, fam'd of



old, There lived a mon - arch, loy - al heart - ed.

No. 17. Mephistopheles' Beschwörungs motif: Fire Motif.

f

Sva. bassa.....

No. 18. Minuet of the "Will-o-the-Wisps."

flutes and piccolo.

etc.

No. 19. Mephistopheles' Serenade.

(*bis.*)

Why, fair maid, wilt thou

loi - ter when day - light is done, in the

shade by the door of thy lov - er,

etc.

No. 19. (a) Departure of Faust and Mephisto.

sf

etc.

No. 19. (b) Mephistopheles' "Slumber" Theme.

dolce.

With - in these bow - ers, Fra-grant with new - born
 flow - ers, Here thy couch will I spread,
 Soft airs shall play 'round thy head, Now slum - ber

etc.

No. 20. Ride to the Abyss.

Allegro. ($\text{♩} = 144.$)

etc.

No. 21. Screaming Birds.

8va....

f Repeated three times, measures, 73, 74, 75, 76.

No. 22.

etc.

No. 23. Oboe Solo. Chorus theme of Maidens. (Drone Bass.)

pp

etc.

No. 24. Spinning-wheel Motif. (Violins and Harp.)

1st violin. *2nd violin.* *1st violin.* *2nd violin. simile.*

etc.

No. 25. Mephisto's Mockery.

Faust.

Be mine the de-light of beau-ties ca-ress-es Her
Be thine the de-light of beau-ties ca-

Meph.

etc.

soft wa - vy tress - es, Her eye beam - ing bright
ress - es, Her soft wa - vy tress - es, etc.

No. 26. Wagner's "Song of the Rat." (cf. No. 13. Berlioz's Setting.)

f

A rat who was born a cow - ard, And was ug - ly

too, Once sat in the Ab - bott's cellar 'neath a bar - rel new. *etc.*

No. 27. Siebel's "Flower Song."

Gen - tle flowers in the dew ... Bear love ... from

me Tell her no flower is rar - er. *etc.*

No. 28. Faust's Cavitina, Salve, dimora casta e pura.

All hail thou dwelling, pure and ho - ly,

(*simile.*)

No. 29. The Bijou Song.

tr tr tr tr

Ah!

. the joy . . . past compare, these jewels bright to wear!

No. 30. Siebel's Romance, (*Andante.*)

When all was young and pleasant, May was

bloom - ing, I, thy poor friend, (*etc.*)

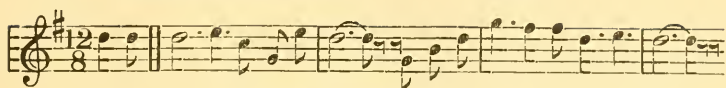
No. 30. (a) The two themes of the Soldier's Chorus-

Fold the flag, my broth-ers; Fold the flag, my broth-ers;

Glo - ry and love to the men of old,

Their sons may cop - y their vir - tue bold.

No. 31. Theme of the *Final Trio*. (Act V. Gounod.)



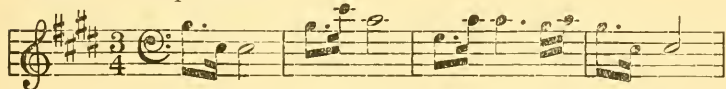
Ho - ly an - gel in Heav - en blest, My wea - ry spir - it with thee would rest.

No. 32. Motif of the Celestial Trumpets. *The 7 tones.*

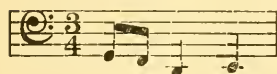


Sva

No. 33. Trumpet Motif.

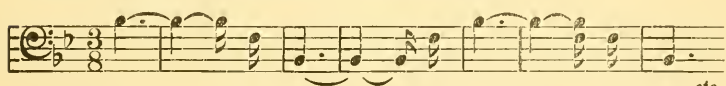


No. 34. Theme of the Bells.

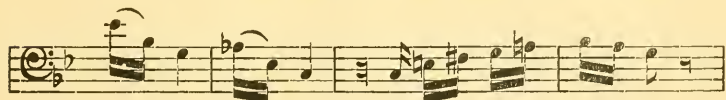


Rekurs in 17th measure and at appearance of the Hanswurst, etc.

No. 35. Themes of Mephisto's "Ecco il Mando."

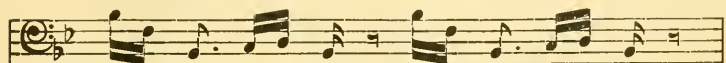


a). Lo the world . . . here stands a bright *etc.*



b). On its sur - face By time a - brad - ed.

No. 36. Turn Your Glances Motif.



f Turn a - way then, turn your glan - ces

No. 37.

Helen.

Pantalis.

No. 38.

(♩ = 54.)

pp

No. 39.

Faust.

Ho-ly songs now I hear, Ho-ly songs now I

hear; Now I bathe in the red

Meph.

Up tempt - - er, Tempter up, play your part.

APPENDIX II.

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APPENDIX III.

MUSICAL SETTINGS OF THE FAUST THEME.

Fausta	Bandini, P.	Italian	1859
Le faux Faust	Barbier, F. E.	French	1829-1889
La Damnation de Faust	Berlioz, L. H. ..	French	1803-1869
Faustina	Bernhardi, E.	Italian	1838-1900
Faust (Fausto ?) ..	Bertin, Louis A. ...	French	1805-1877
Faustus	Bishop, H. R.	English	1786-1855
Faust	Blum, K. L.	German	1786-1844
Mefistofele	Boito, A.	Italian	1842
Faust	Bungert, A.	German	1846
Mefistofeles	Cereceda, G.	Spanish	1840
Faust	Clarke, J. H. S.	English	1840
Mefistofele	Conti, N.	Italian	1853 (?)
Mefistofele II.	?	?	?
La Faustina.....	Cordella, Gero	Italian	1770?-
Faust	Dachauer, L.	German (?) ..	?
Fausta	Donizetti, G.	Italian	1797-1848
A damnacao do Fausto	Freitas-Gazul, F.	Portugese ..	1860?
Fausto	Gordigiani, L.	Italian	1806-1860
Der Moderne Faust ¹	.Genee, F. F. R. .	German	1823-1895
Faust (Margarethe)	Gounod, Chas. F. ..	French	1818-1893
Dr. Fausts (Zaabergürtel) ¹	Hanke, K. .	German	1754-1835
La Petit Faust ...	Herve, "Roger," ...	French	1825-1892
Dr. Fausts Zauberkäppchen	.Herbenstreit, P.	German .	1813?
Faust	Hennebert, P. D. ..	Belgian ? ..	1805 ?
Faustine ²	Hoffmann, E. T. A.	German	1776-1822
Faust	Kistler, C.	German	1848-1907
Faust	Kugler, V.	German	1802 ?
Faust	Lassen, E.	Dane	1830-1904
Doctor Faust	Levenston, P. M.	Irish ?	1862 ?
Fausts Leben, Thaten u. Höllenfahrt-Lickel,	G. C.	German	1769-1843
Faust	Lindpaintner, P. J.	German	1791-1856
Faust Symphony ³	.Liszt, Franz	German	1811-1886
Faust and Margarite	Lutz, W. Meyer .	German	1829-1903
Faust	Meyer, C. H.	German	1784-1837
Doktor Faust ⁴	Müller, Wenzel	German	1767-1835
Dr. Faust's Mantel	Müller, Wenzel	German	1767-1835

1 Operetta.

2 Operetta.

3 Purely orchestral.

4 Symphonic Cantata.

Faust	Peelaert, A. P. M. G.	Belgian	. 1793-1876
Faust	Pierson, H. H.	English German	1815-1873
Dr. Faust's Zaubergürtel Phanty ?	.....	German	....1766- ?
Il Fausto arrivo	...Raimondi, P.	.....	Italian .....1786-1853
Faust	Rietz, J.	.....	German .....1812-1877
Faust	Roda, F.	.....	German .....1815-1876
Faust, Tone Poem ⁵	Rubinstein, A.	.....	Russian .....1830-1894
Faust	Ruta, M.	.....	Italian .....1827-1896
Faust	Seyfried, I. X.	.....	German .....1776-1841
Faust-Scenen ⁶	.....Schumann, Robert	..German	....1810-1856
Faust	Schumann, K.	.....	German .....1860 ?
Faust	Spohr, L.	.....	German .....1784-1859
Fausts's Leben und Thaten	Strauss, Jos.	German	....1793-1866
Fausto	Valente, G.	.....	Italian .....1814 ?
Dr. Fausts Vetter ¹	..Saint-Lublin	.....	French .....1805-1856 (?)
Faust	M. Stephan (Beaucourt)	French	.....1800- ?
Faust-Scenen ⁶	.....Litolff, Henry	.....	German ....1818-1891
Goethe's Faust ⁷	....Radziwill, Prinz	...German	....
Faust Overture ⁸	...Wagner, Richard	..German	....1813-1883
Doktor Faust	.....Walter, I.	.....	Bohemian ..1759-1822
Faust	Wenneberg, G.	....	Swede .....1817
Faustolo	Wilderer, J. H.	....	German ....1683 (?)
Faust	Zoellner, H.	..	German ....1854
Harlequin, Dr. Faustus	Gaillard, John Ernest	English	1854
Harlequin and Faustus	Arnold, Samuel	..English	....1740-1802
Twardowsky	Verstowsky	.....	Polish
Faust (with ballet)	Adam, Adolph	.....	French .....1803-1856
Faust et Marguerite	Cohen, Henri	.....	French

5 Operetta.

6 Three scenes from Goethe's Faust.

7 The only musical setting of Goethe's Faust complete.

8 Purely orchestral.

APPENDIX IV.

EDITIONS OF MUSICAL WORKS USED IN THE PREPARATION
OF THIS DISSERTATION.

Goethe's *Faust*, Edited by Calvin Thomas, 2 vols.; New York, 1892,
'97.

Berlioz's "La Damnation de Faust":

- (1). Breitkopf and Härtel, German Edition, No. 1790.
- (2). Breitkopf and Härtel, English tr. by Holbroke, No. 1968.
- (3). G. Schirmer, Ed. by Leopold Damrosch, No. 4153.
- (4). Novello and Co., Eng. version by Paul England, with
an Introduction by F. G. Edwards.

Boito's *Mefistofele*:

- (1). *Mephistopheles*; G. Ricordi and Co. English adapt. by
Theo. Marzials. Pianoforte arr. by Michele Saladino;
(New York, London, etc.)
- (2). *Mefistofele*; Oliver Ditson and Co.; Boston, 1880. Tr.
and adapt. by Theodore T. Barker.
- (3). *Mephistopheles* (Libretto only), Eng. version by Caryl
Florio. Copyrt. F. Runciman; New York, 1880.

Gounod's "Faust":

- (1). G. Schirmer Editions; Italian and Eng., French and
Eng., and German and Eng., edited by Henry Krehbiel.
Also It. and Eng. edition with Introd. by Theo. Barker.
English versions by H. T. Chorley. All contain Ballet
Music complete.

Spohr's "Faust"; Peters, Leipzig. German and Italian texts. No.
1462.

Schumann's "Faust Scenen"; Breitkopf and Härtel; Leipzig, No.
654.



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Hoechst, Coit Roscoe.
"Faust" in music, volume one.

Music ML 2100 .H6

Hoechst, Coit Roscoe.

"Faust" in music

