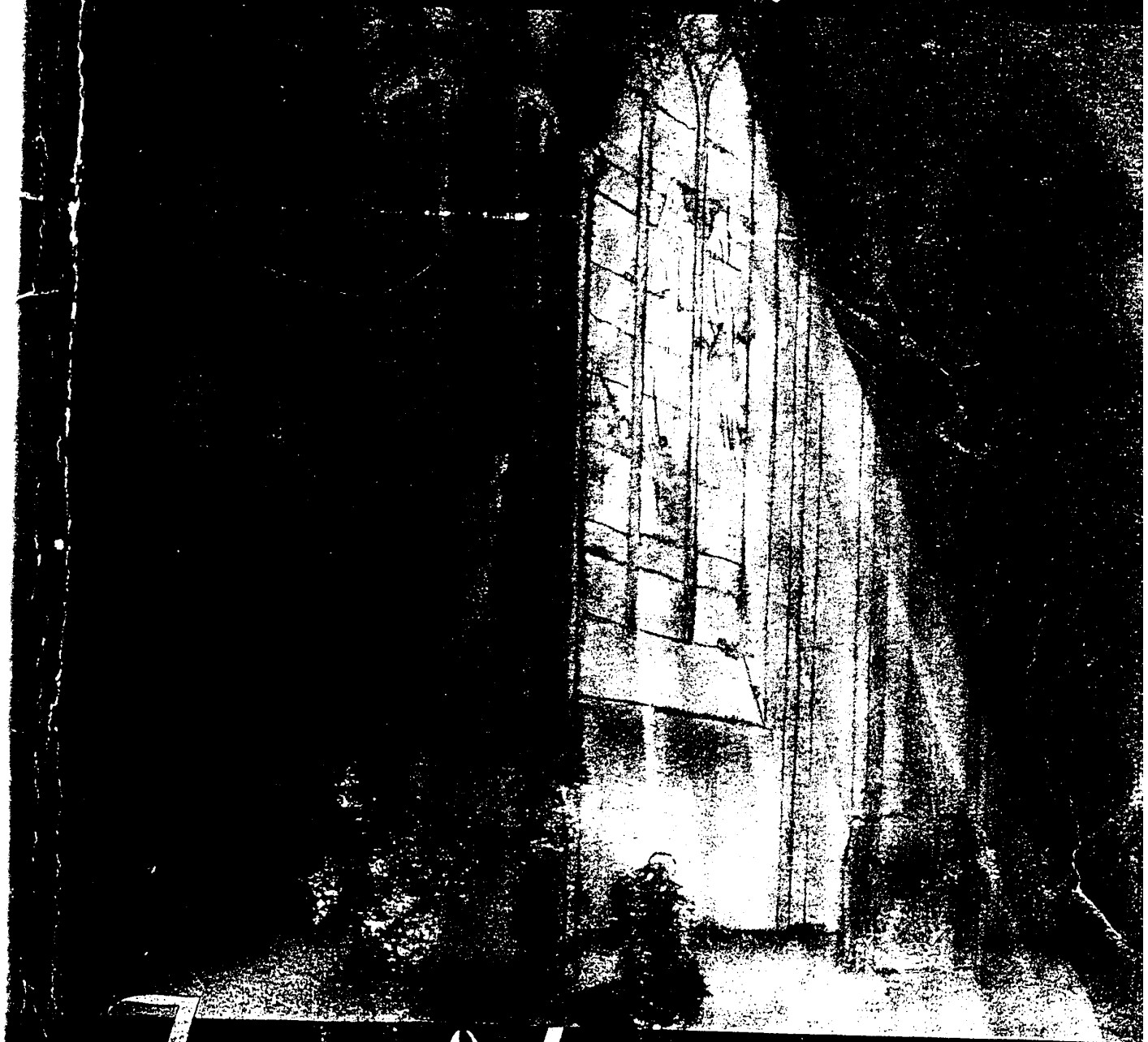
OPERATIC MASTERPIECE

ADAPTED AND EDITED BY

Leopold Godowsky



Faust (MARGUERITE)

BY CHARLES GOUNOD.

THE STORY OF "FAUST"

Dr. Faust, an old scholar, falls in love with Marguerite. He makes an agreement to serve Mephistopheles, the devil, for the return of his youth. Young again, he mingles with the crowd at a fair,[1] and follows Marguerite.

Valentine, Marguerite's devoted brother, is going off to war,[2] leaving her in the care of her lover, Siebel. Siebel, in Marguerite's garden, quietly expresses his unsuccessful love for her.[3] Later, in the same garden, Marguerite and Faust sing a love duet.[4] Marguerite is seduced and abandoned by Faust, under the evil influence of Mephistopheles.

When the soldiers return from the war,[5] Valentine, among them, hears of Marguerite's disgrace. In an attempt to kill Faust and Mephistopheles, he himself perishes, not knowing that Marguerite is the innocent victim of the devil.

Marguerite, in despair, has killed her child, and is sent to prison. Faust attempts to help her escape. When she sees Mephistopheles behind him, she realizes that he has been the cause of all her misfortune. She refuses Faust's aid and calls upon Heaven to help her. She is forgiven, and carried to Heaven by angels.[6]

[1]Faust Waltz (p. 3).
[2]Cavatine of Valentine (p. 10).
[3]Siebel's Song (p. 12).
[4]Duet of Marguerite and Faust (p. 14 and 16).
[5]Soldiers' Chorus (p. 18).
[6]Marguerite's Prayer (p. 22).

ABOUT CHARLES FRANÇOIS GOUNOD

Charles François Gounod, one of France's most popular composers, was born in Paris on June 17, 1818, and died there October 17, 1893. He is famous chiefly for his opera "Faust," but several of his non-operatic works are well known to us, notably the "Saint Cecelia Mass" and the Meditation on Bach's First Prelude, the "Ave Maria."

The two operas, "Romeo et Juliette" and "Mireille," are still performed occasionally, but only "Faust" has retained its great popularity. In it, Gounod created a new type of lyric opera. The music, in spite of a number of antiquated passages in the old grand opera style, has retained its beauty and freshness, due to its originality in melodic invention. It may be expected that these enchanting melodies will be heard in years to come, when the opera as a whole has been forgotten.

A NOTE

By Paul Bekker

(Author of *The Changing Opera, The Story of Music, Wagner, Beethoven*, etc.)

To many, Leopold Godowsky's name suggests "arrangements" and "adaptations" for the pianist with great technical equipment. Less skilled pianists are often afraid to approach the difficult compositions, in spite of their musical value.

But Godowsky does not compose for the advanced pianist alone. His keen interest in the problems of the younger student has been shown in his "Miniatures." Since the music world is justly convinced of the value of Godowsky's contribution to piano literature, his work for the younger pianist will be especially welcome. The unprecedented thoroughness that Godowsky applies to his writing will be a great help to both teacher and pupil.

In my chats with this great man and musician, I have recognized his outstanding versatility and his undivided interest in all the different phases of music. "A musician who knows only the literature of his own instrument cannot be a great artist," he has said. "One must know and love every type of good music, whether it be Bach or Johann Strauss."

This is the spirit which tempted Leopold Godowsky to adapt and edit the most beautiful and interesting musical pieces from a number of well-known operas. They are written for "The Growing Pianists' Repertoire," and are meant for serious students with an understanding of the finer points in music.

In this collection Godowsky again shows the great musicianship and finesse with which he can approach a task of this nature. We can well understand why Rachmaninoff has called him "the only musician of this age who has given a lasting contribution to the development of piano music."

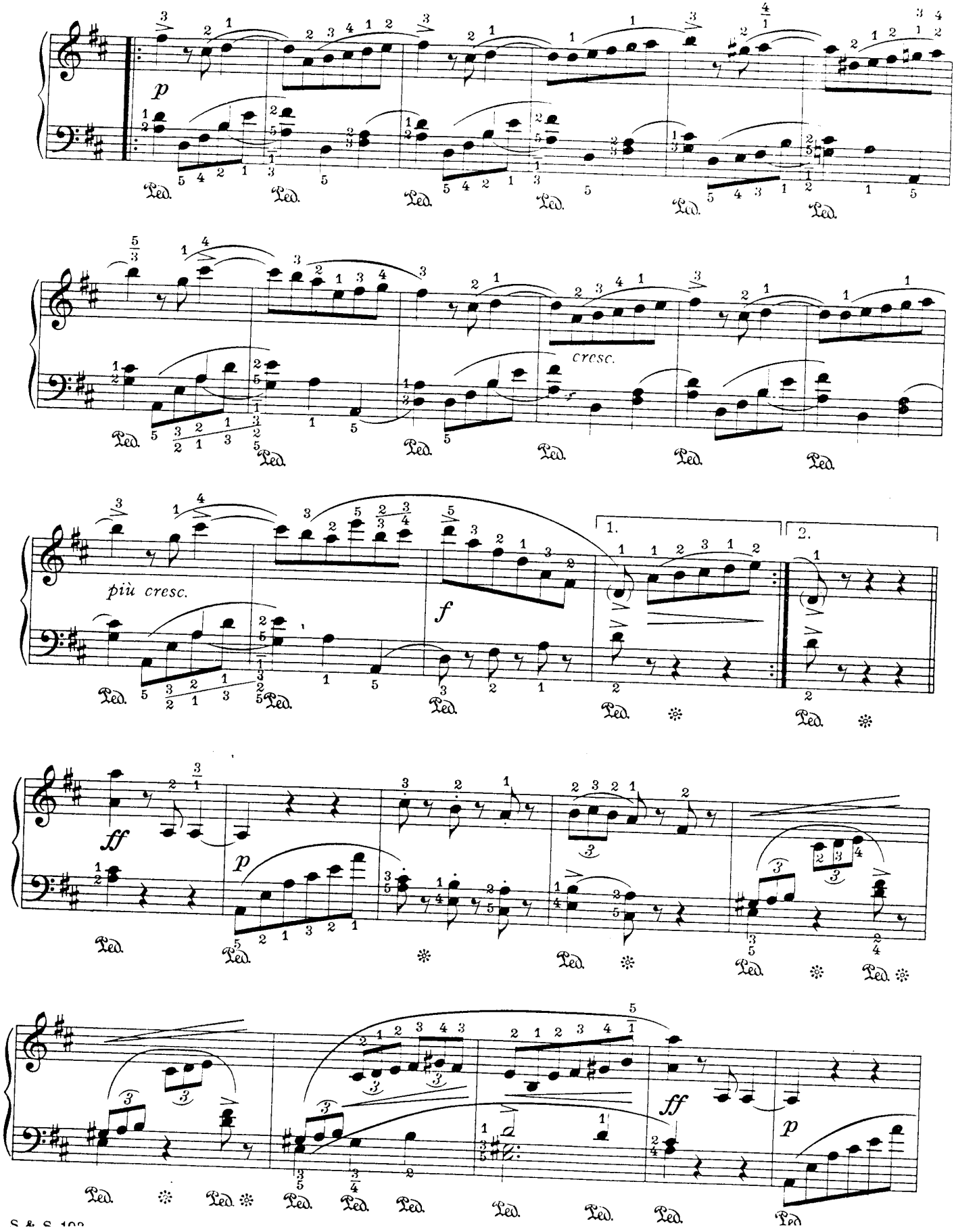
Erratum: On the back cover of this edition, FRANCOIS GOU *should read* CHARLES FRANCOIS GOUNOD.

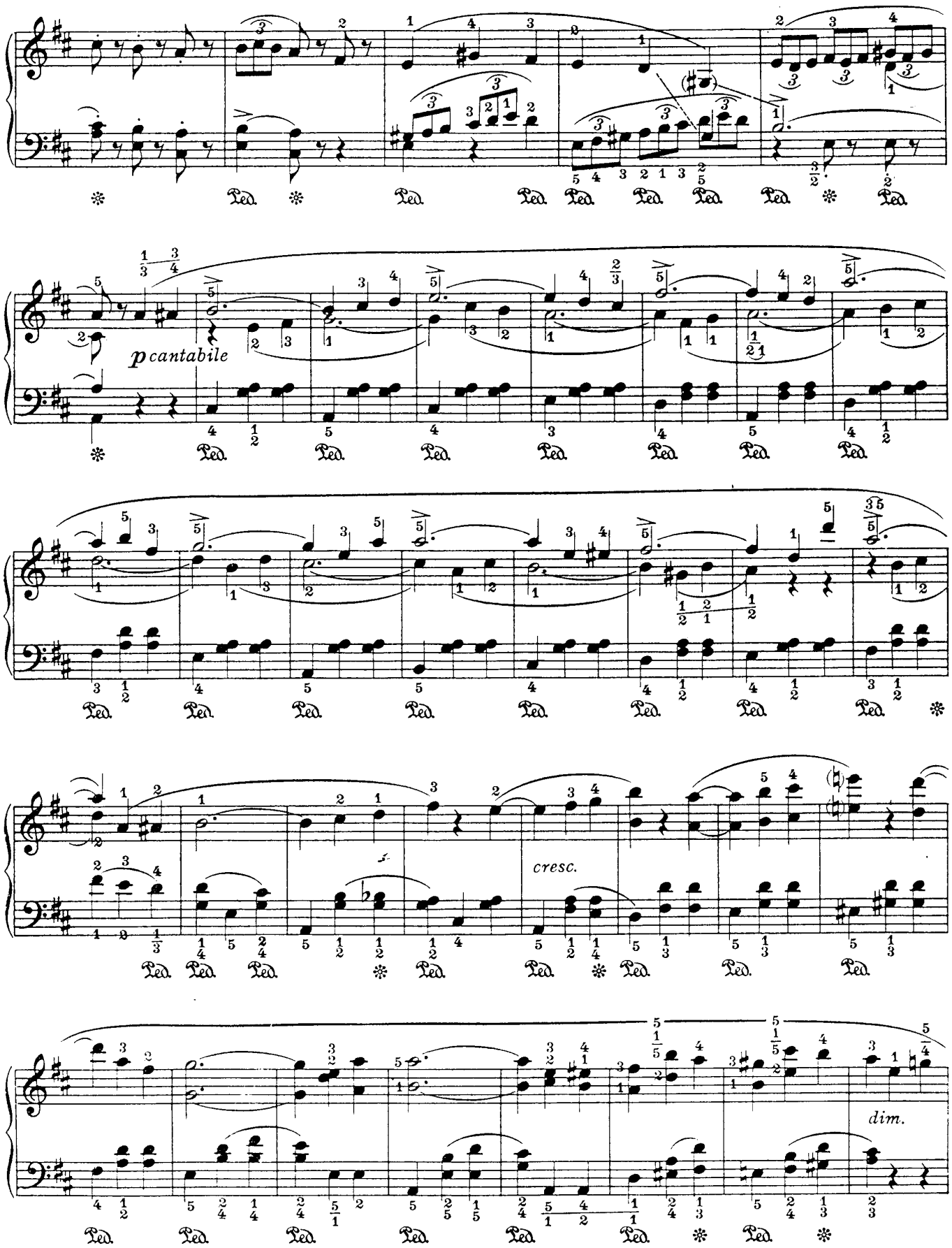
FAUST WALTZ

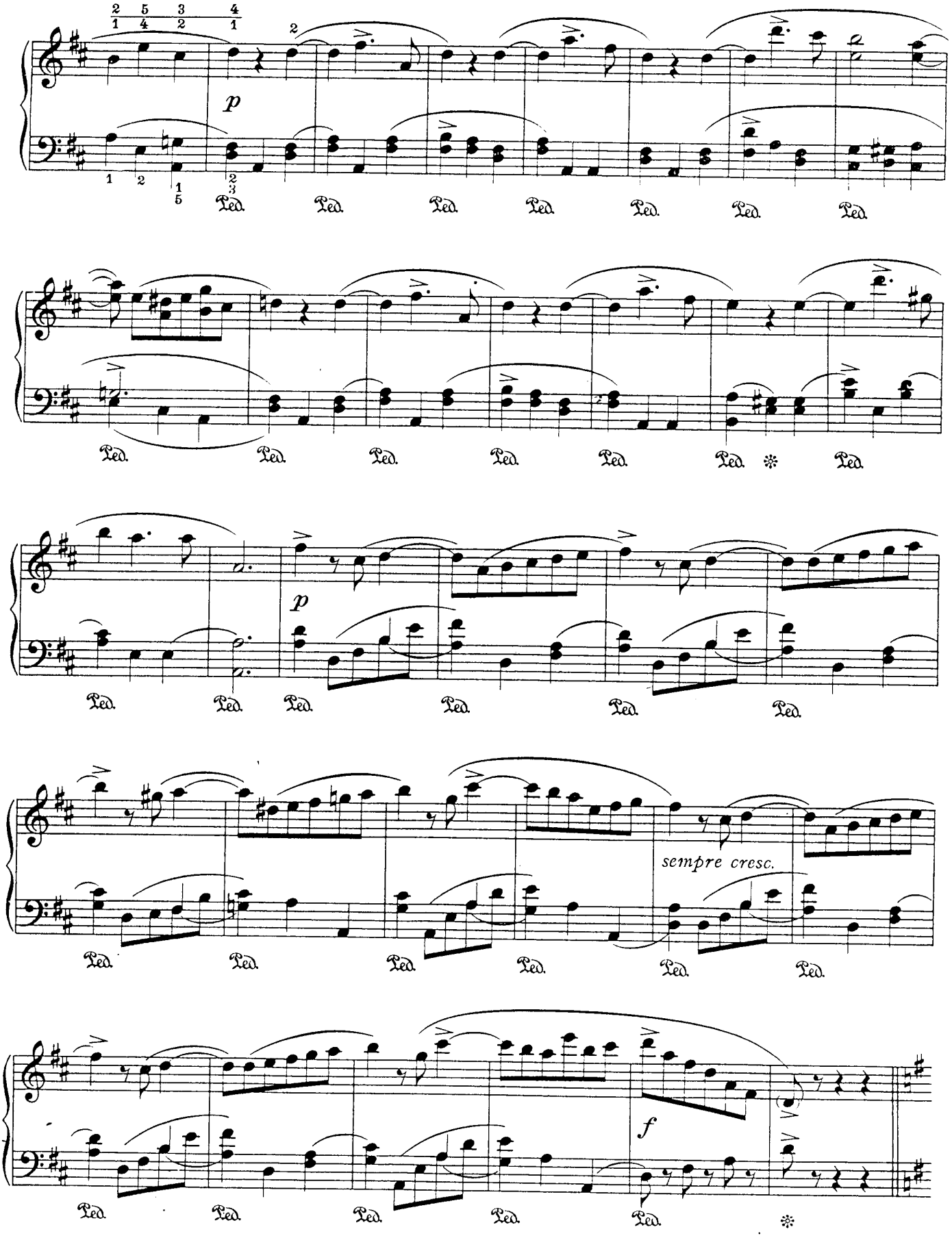
Tempo di Valse ♩. = 72 - 76

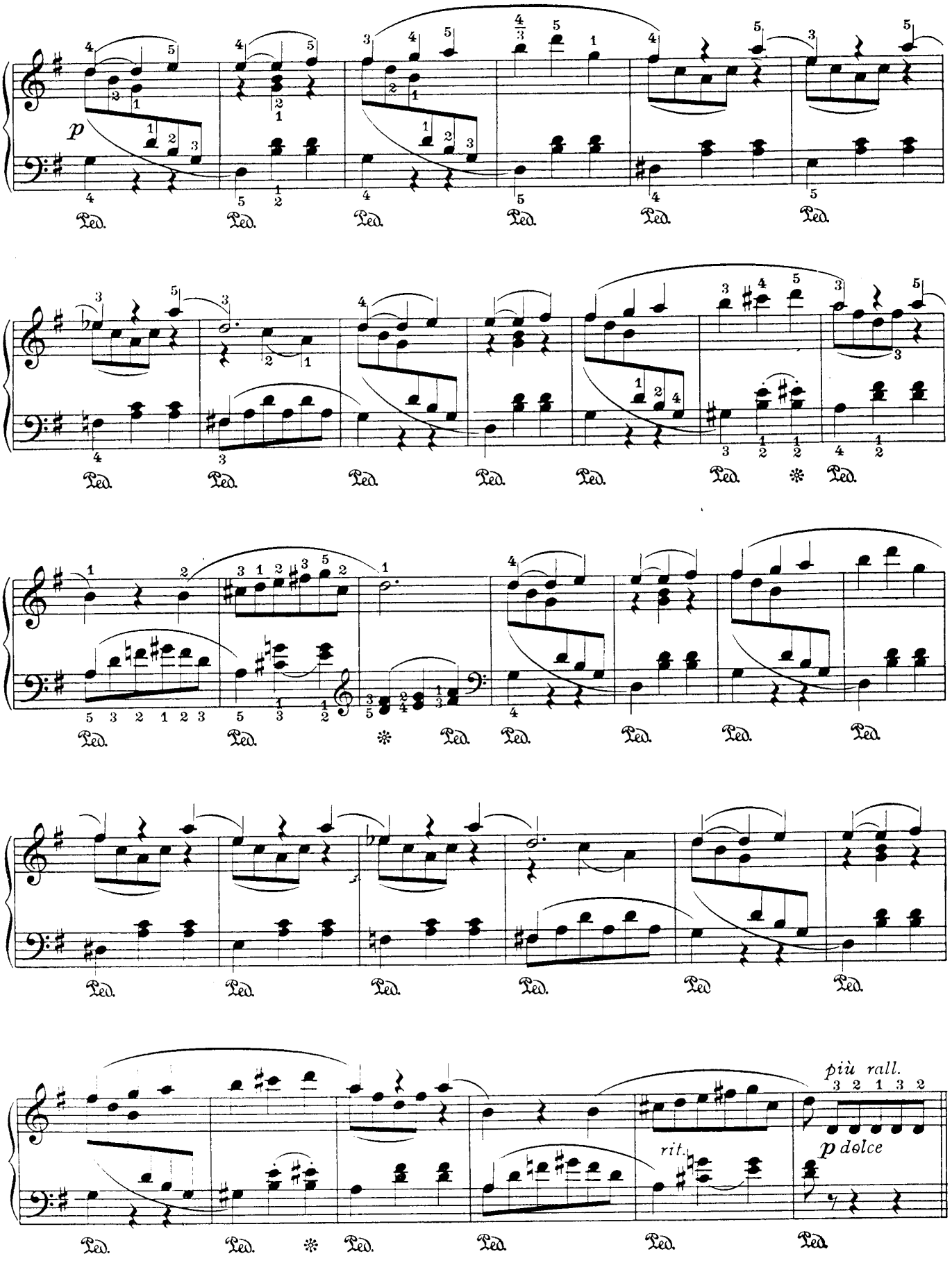
f

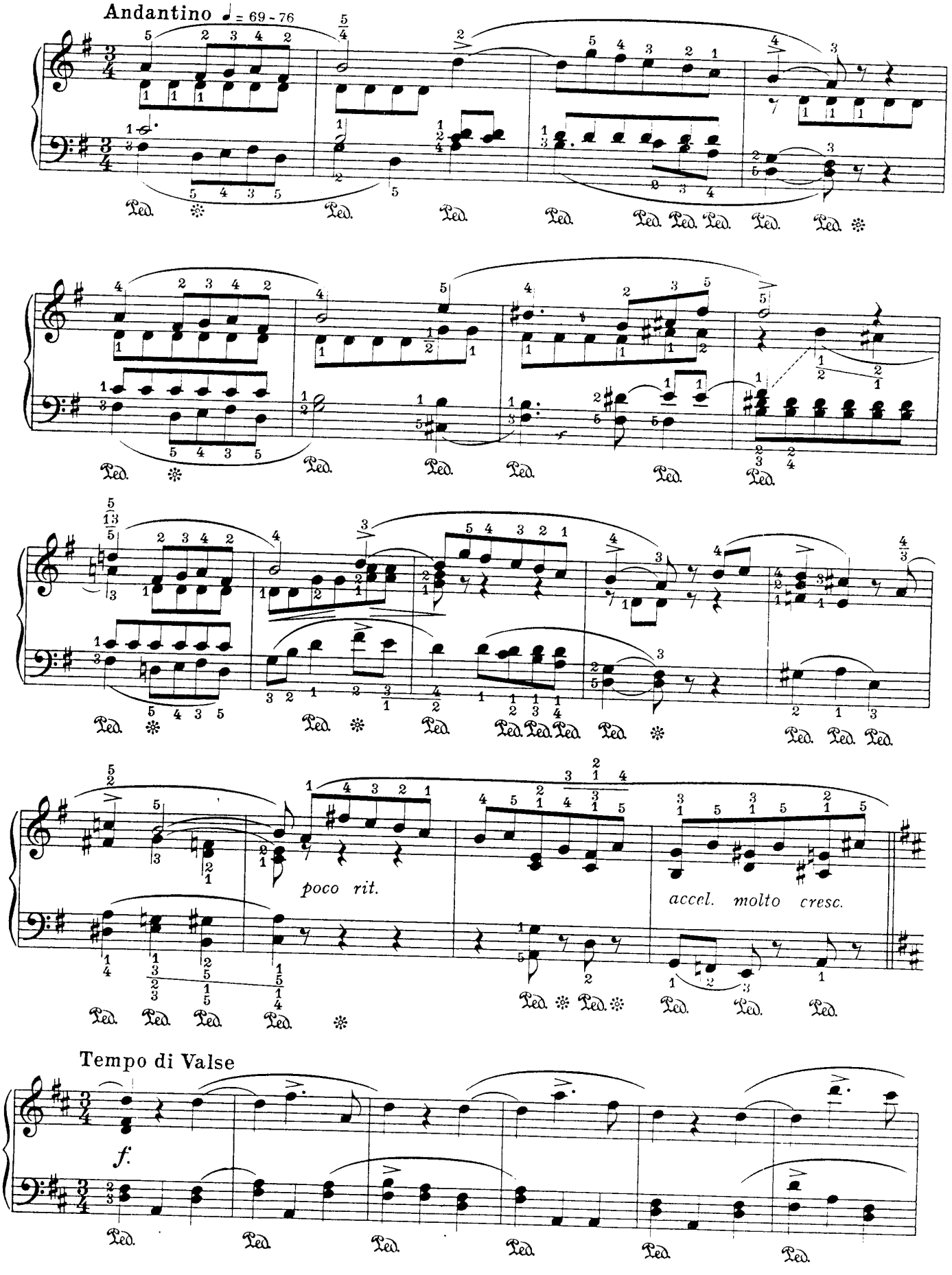
sempre f

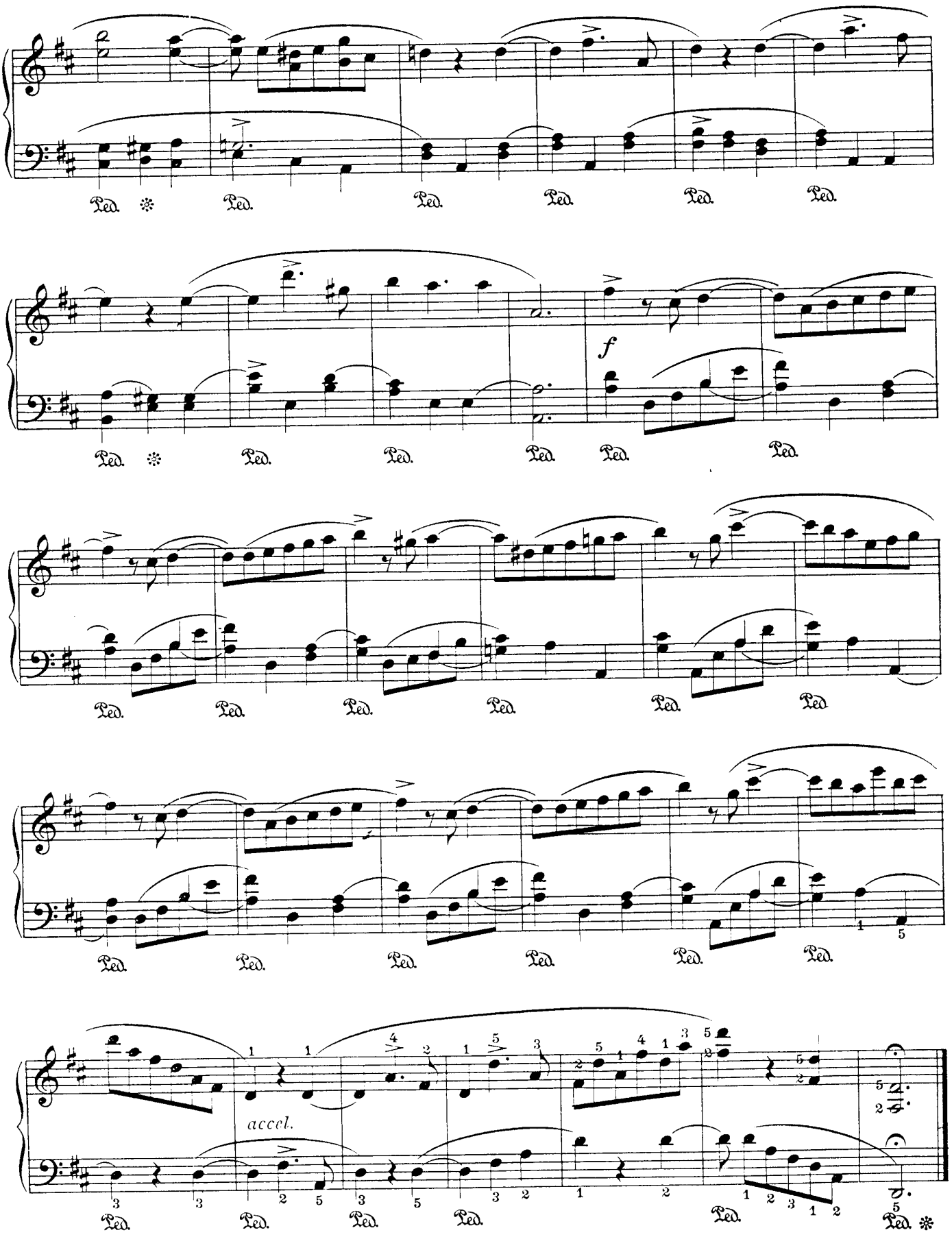

p
cresc.
più cresc.
f
1.
2.
ff
p
ff
p


p cantabile
cresc.
dim.


p
Ped.
p
sempre cresc.
f


p
Ped.
più rall.
p dolce
rit.


Andantino ♩= 69 - 76
poco rit.
accel. molto cresc.
Tempo di Valse
f.


Ped.
f
accel.

CAVATINE OF VALENTINE

Andante ♩ = 80 - 92

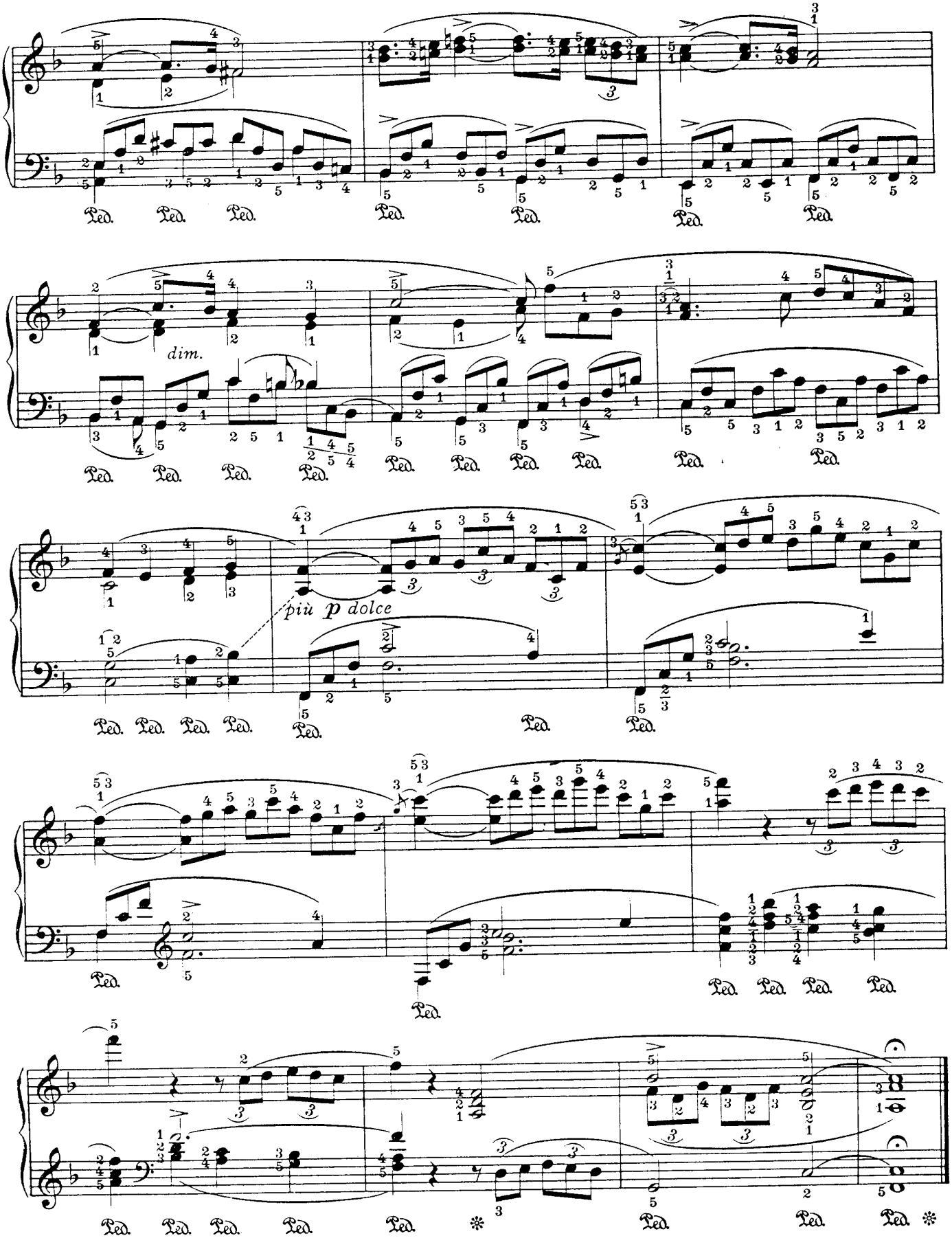
p

Ped.

cresc.

p subito

meno p

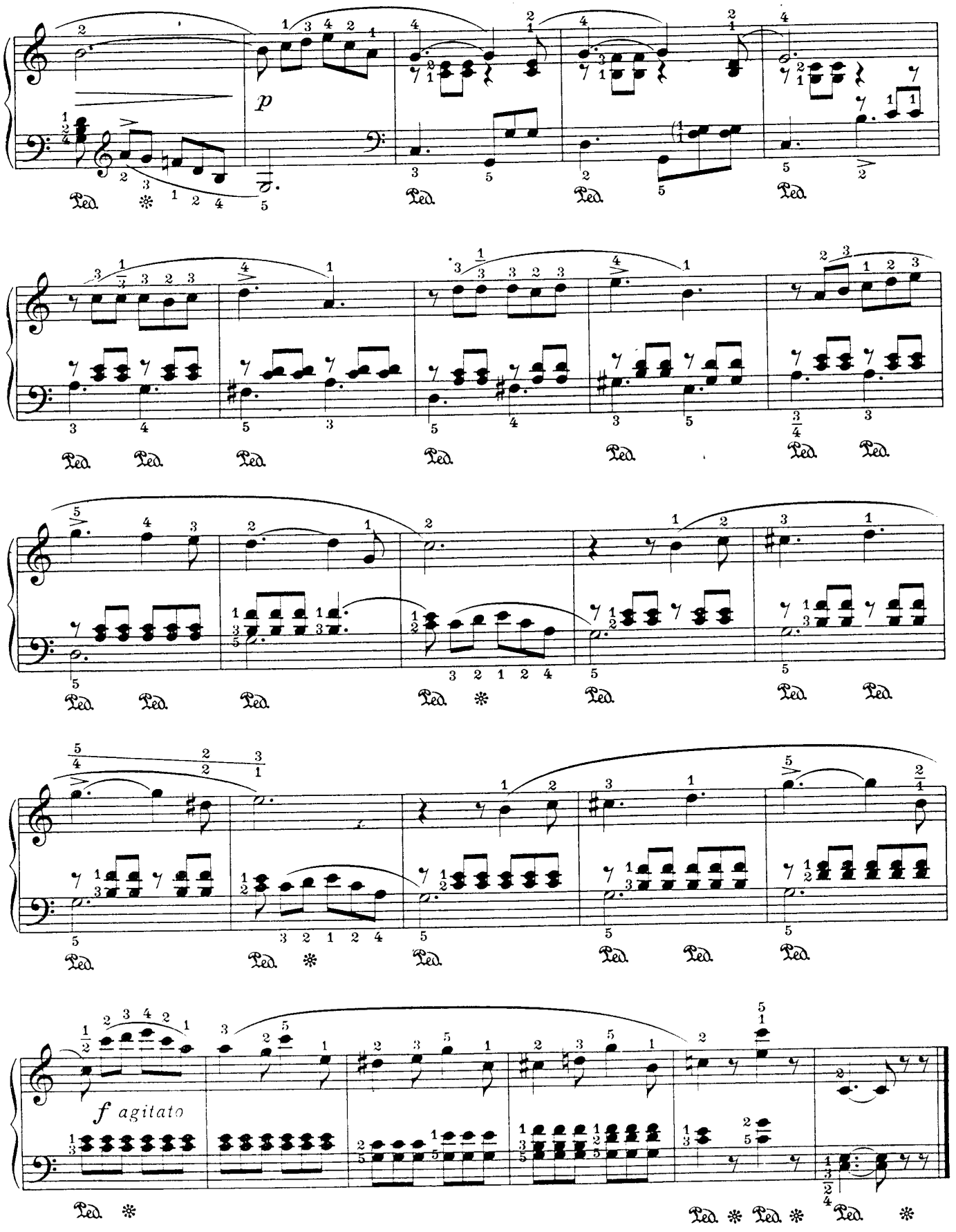

dim.
più p dolce

SIEBEL'S SONG

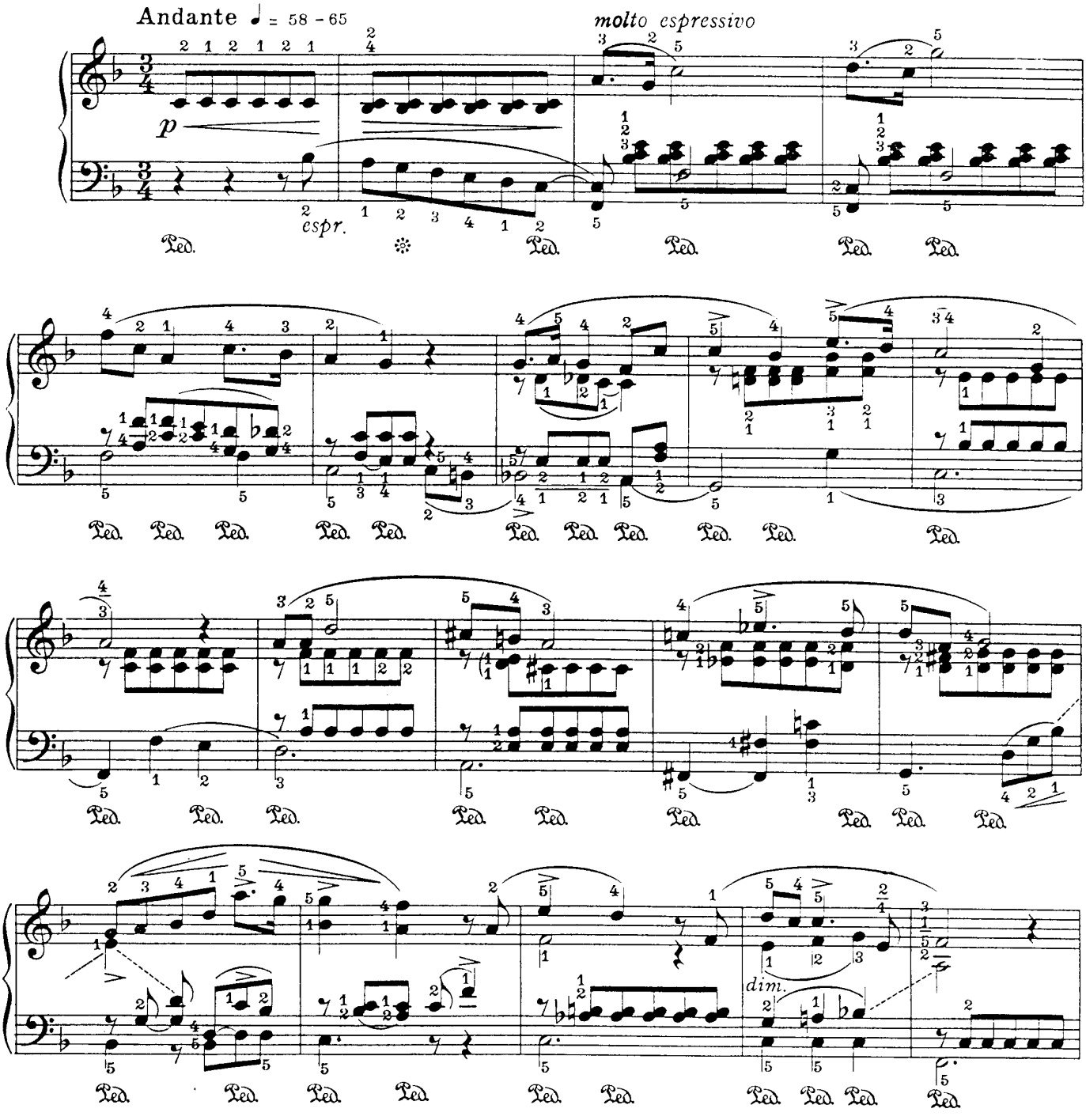
Allegretto ♩.= 76-92

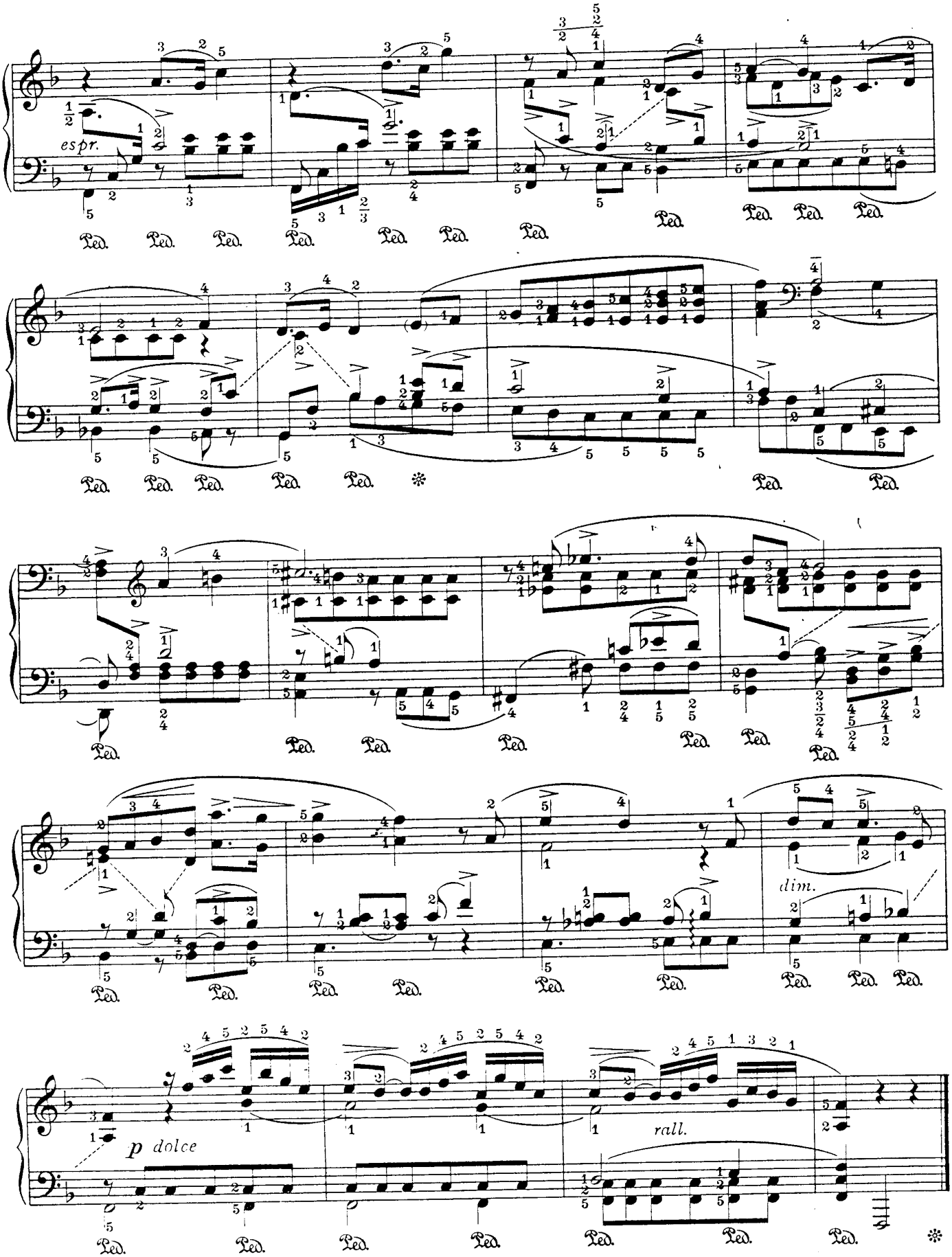
p agitato

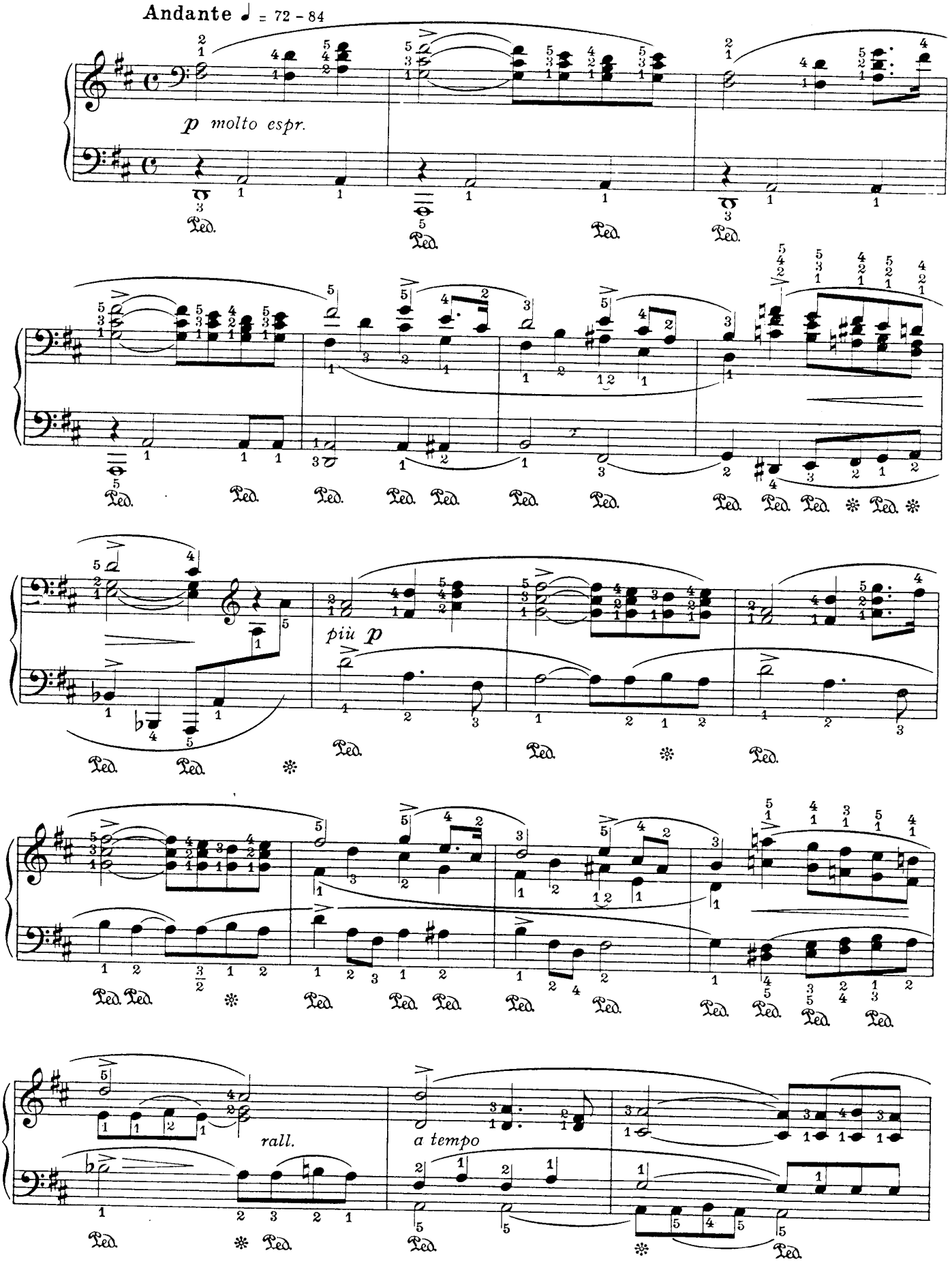
Ped. ✻

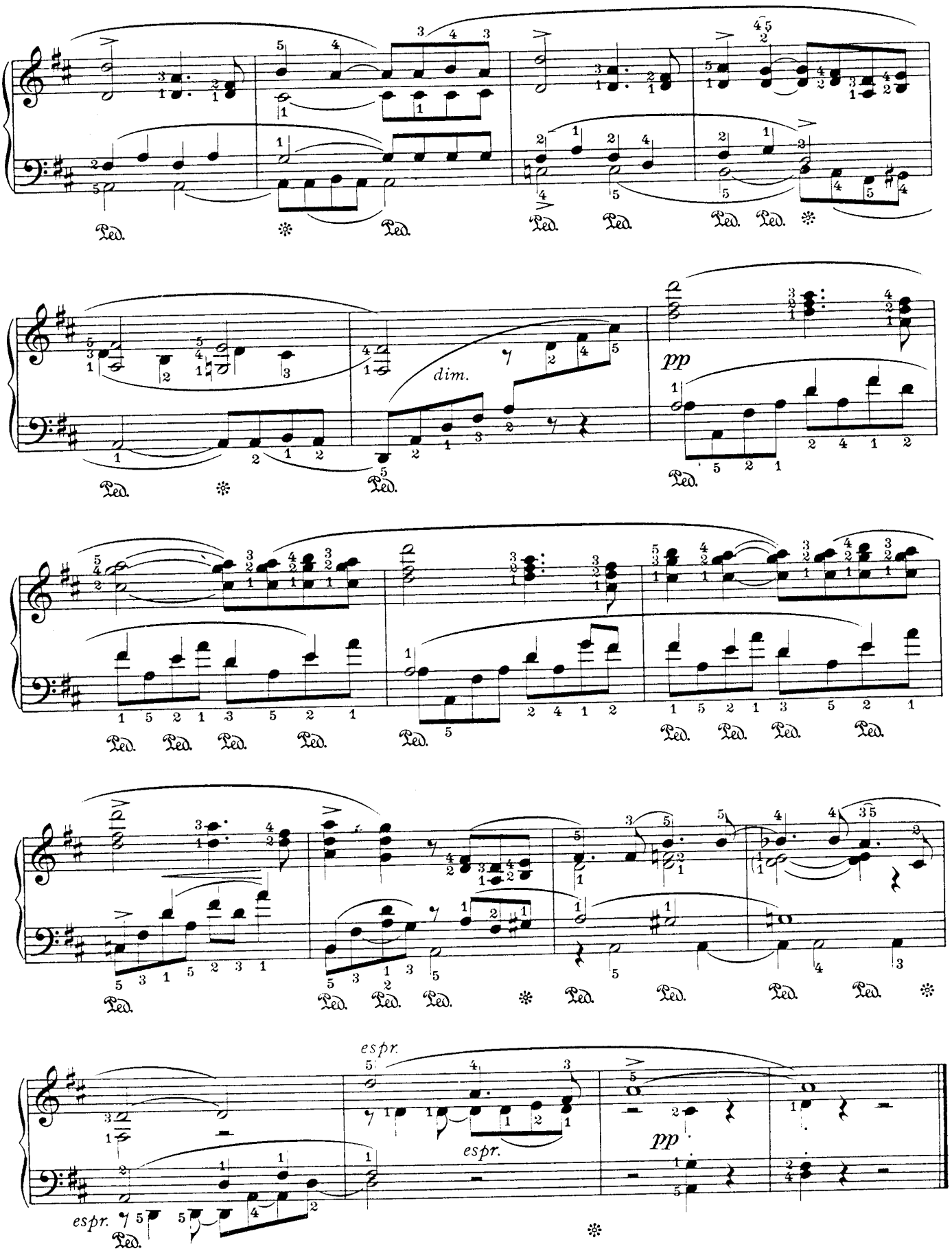

p
Ped.
f agitato

DUET OF MARGUERITE AND FAUST




espr.
Ped.
dim.
p dolce
rall.


Andante ♩ = 72 - 84
p molto espr.
più p
rall.
a tempo


Ped.
dim.
pp
espr.
pp

THE SOLDIERS' CHORUS

Tempo di marcia ♩. = 96 - 112

f stacc.

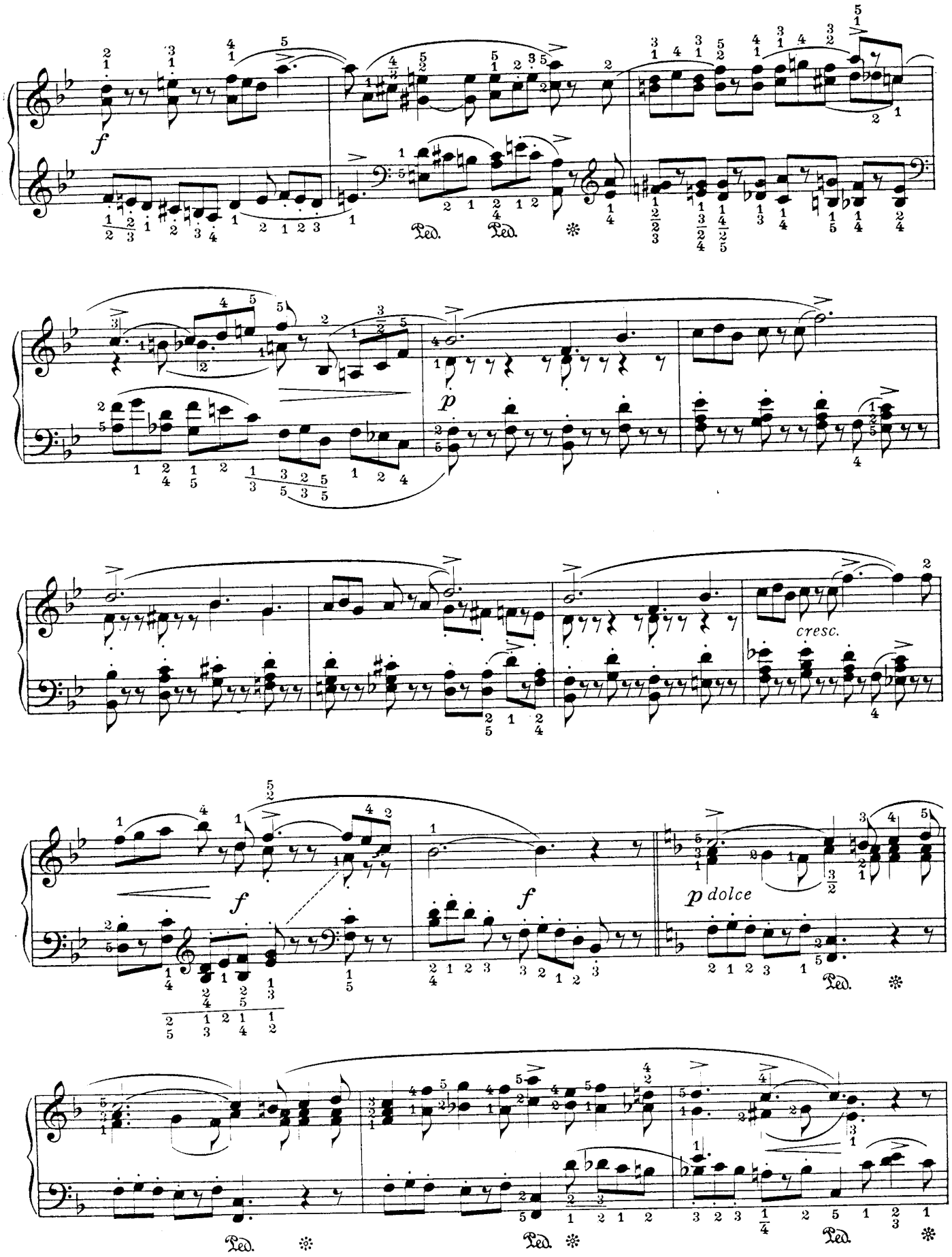
senza Pedale

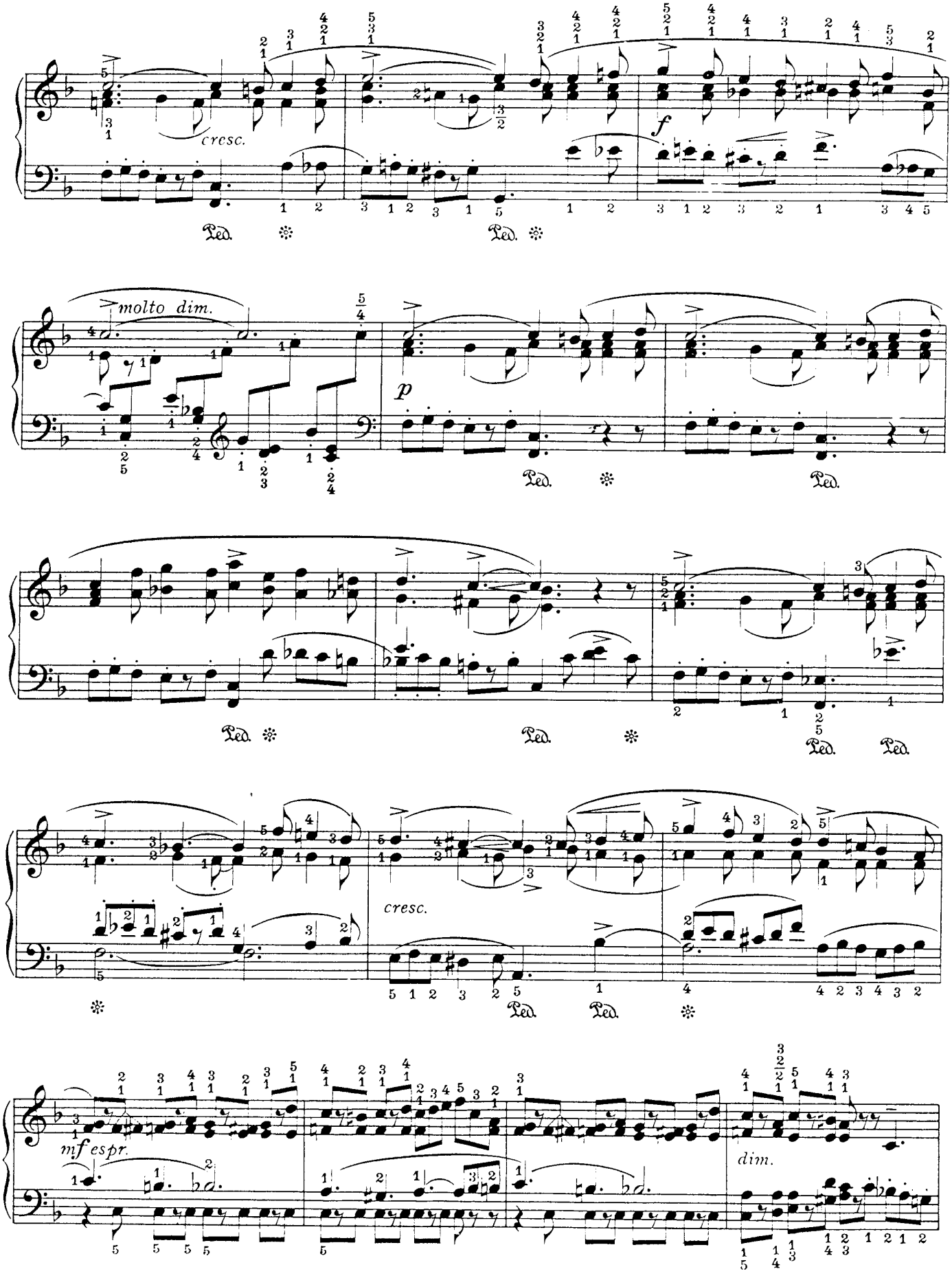
p

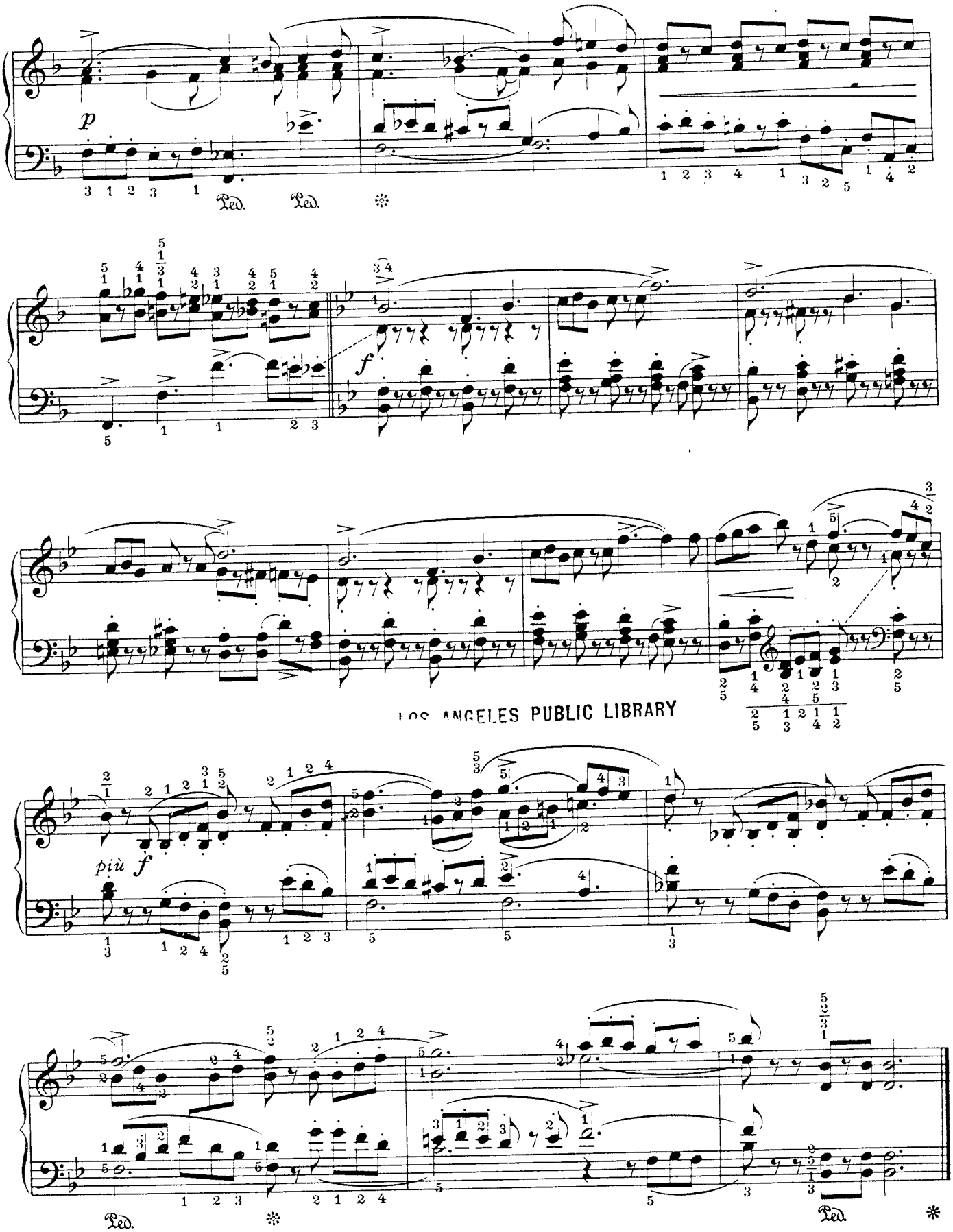
mf

Ped. ✻

Ped. ✻


f
Ped.
Ped.
p
cresc.
f
f
p dolce
Ped.
Ped.
Ped.


cresc.
f
molto dim.
p
cresc.
mf espr.
dim.
Ped.



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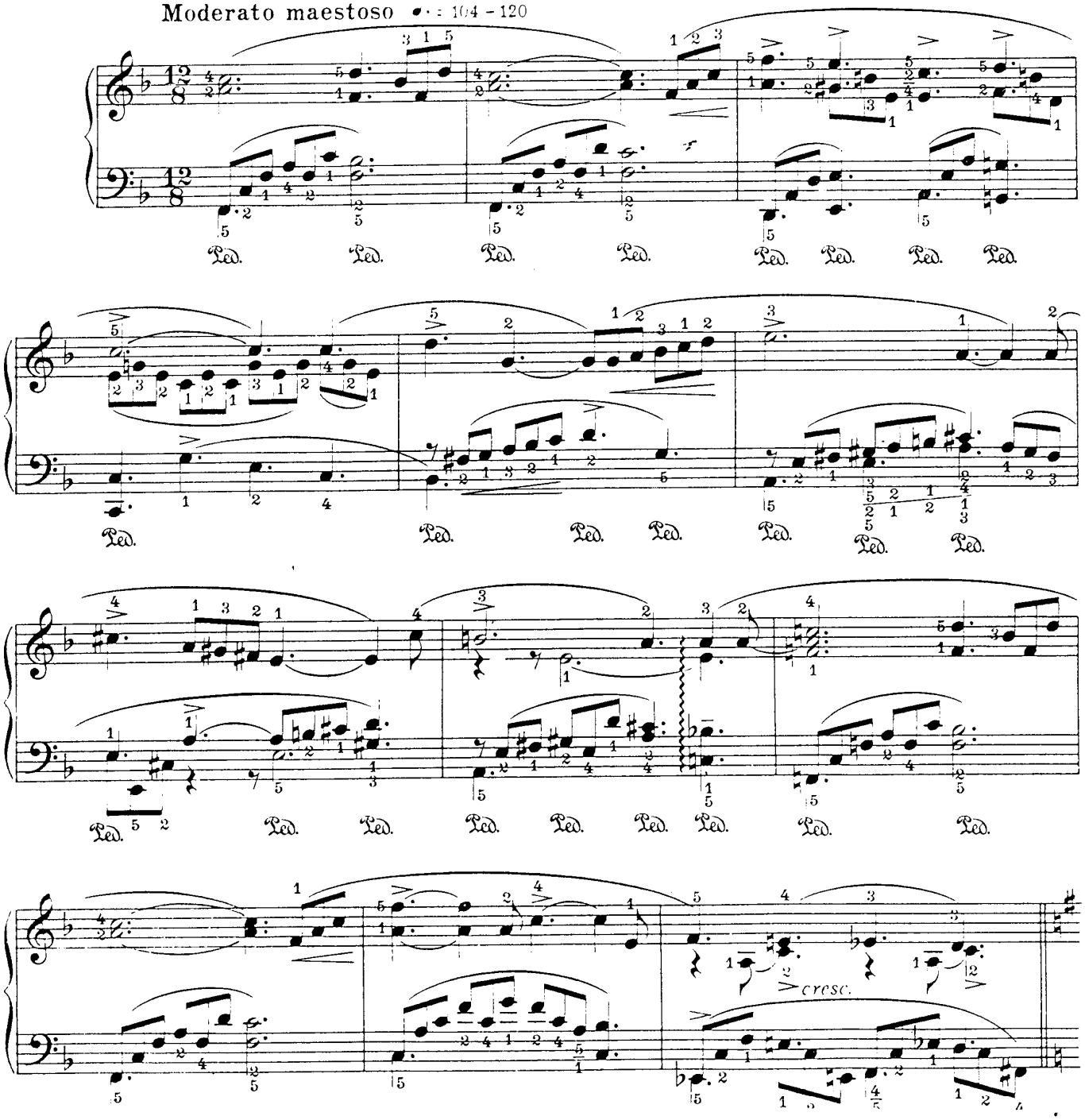
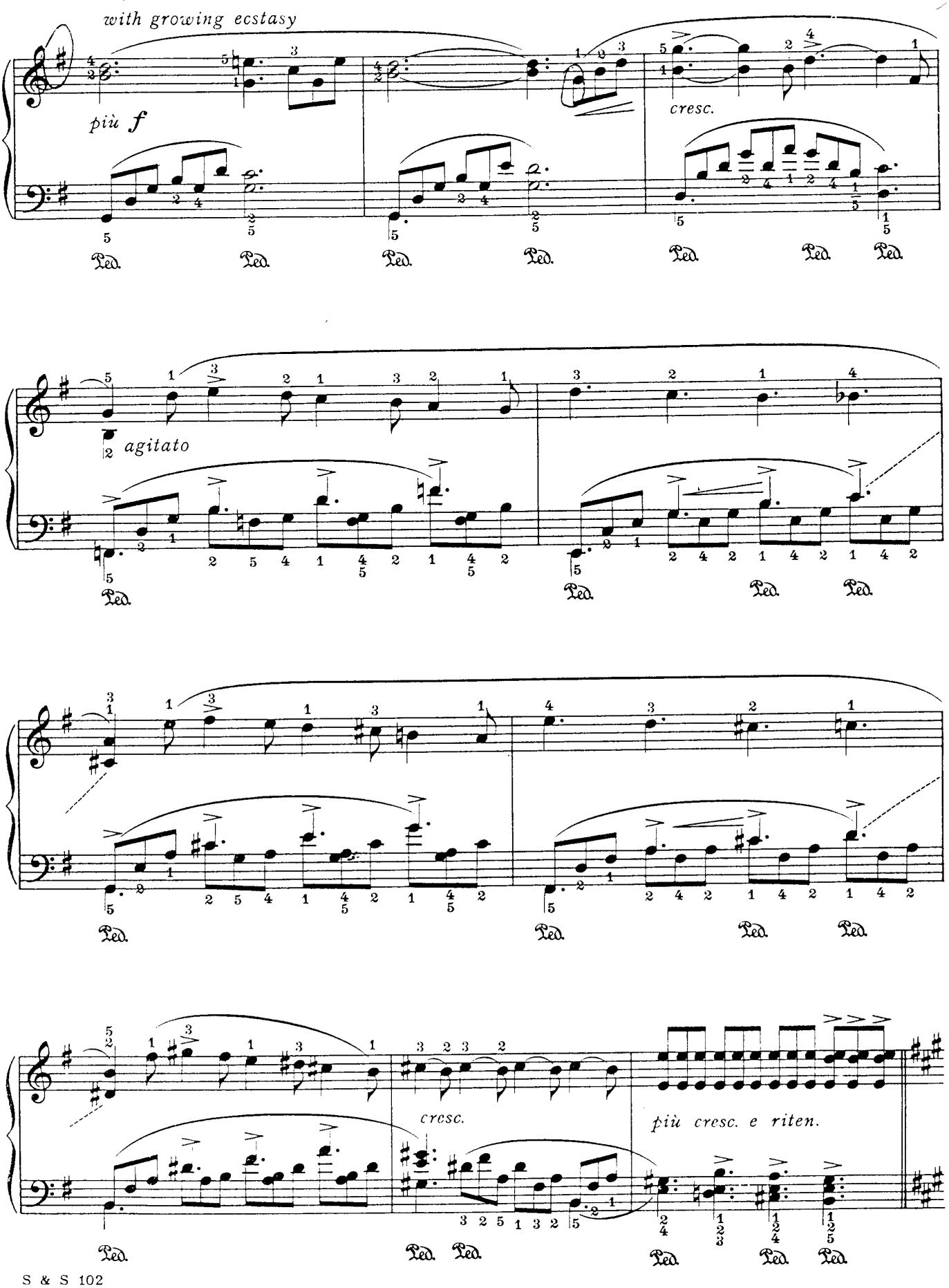
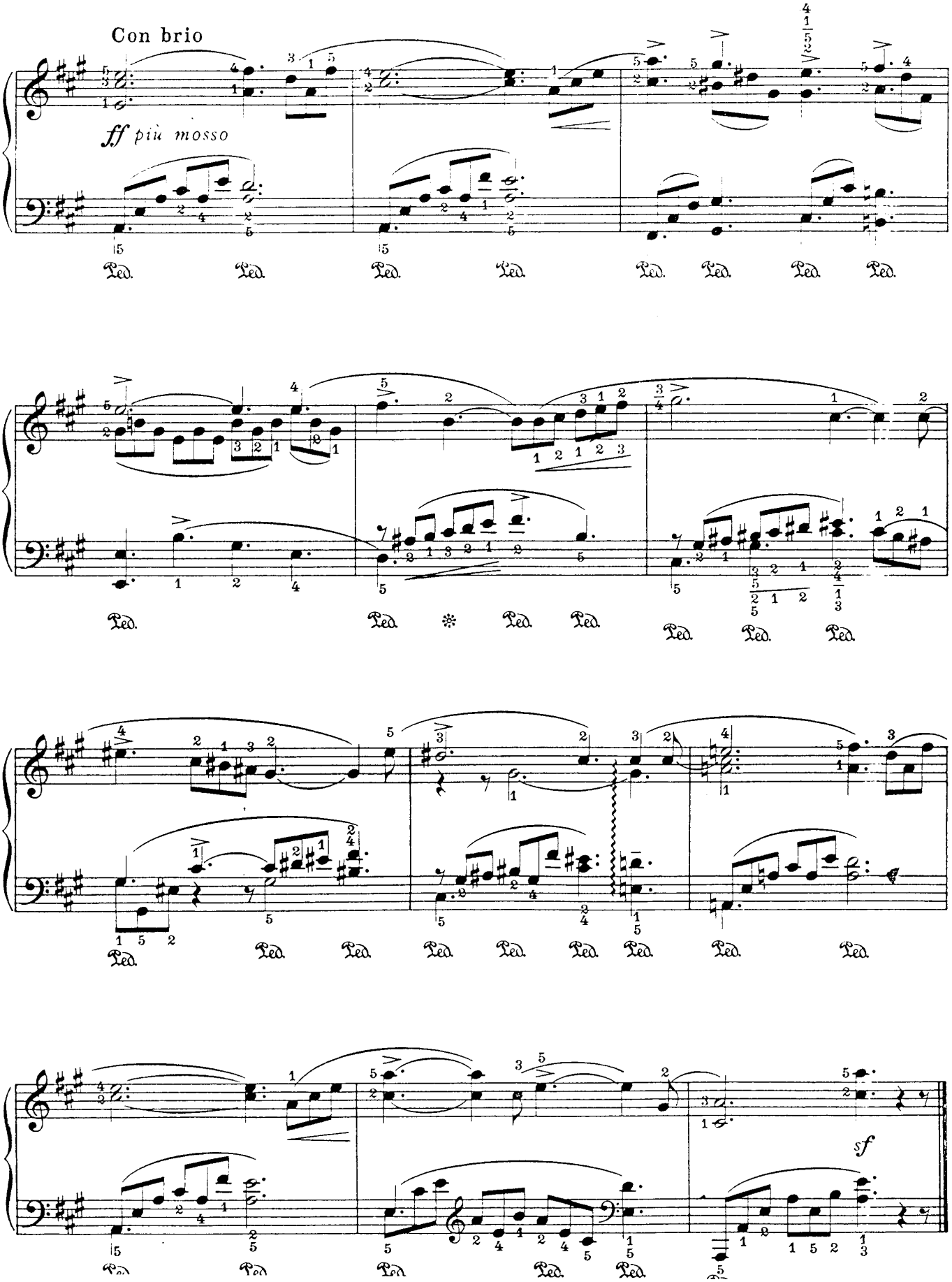
MARGUERITE'S PRAYER

Moderato maestoso ♩. = 104 - 120




with growing ecstasy
più f
cresc.
agitato
cresc.
più cresc. e riten.


Con brio
ff più mosso
Ped.
sf