

ACT THREE

10. Entr'acte and Couplet

Moderato quasi andante

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet (in B \flat), and Bassoon. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The Piano part is also present. The score is in 3/4 time and the key signature has two flats (B \flat and E \flat). The tempo is marked 'Moderato quasi andante'. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano part is silent. The dynamics for the woodwinds and strings are *f*, *dim.*, and *pp*. The strings are marked *pizz.* and *pp*. The piano part is silent.

Flute

Oboe

Clarinet *in B \flat*

Bassoon

Horn

Piano

Violin I

Violin II

Viola

Cello

Bass

f *dim.* *pp*

f *dim.* *pp*

pp *pizz.*

pp *pizz.*

pp *pizz.*

pp *pizz.*

pp *pizz.*

pp *pizz.*

10

Fl.

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Pno.

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass *arco* *pizz.*

Detailed description: This page of a musical score covers measures 10 through 14. The key signature is B-flat major (two flats) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is present but contains no notes. In measures 10-11, the Clarinet and Bassoon play a melodic line starting with a piano (*pp*) dynamic. The Horns play a rhythmic accompaniment of eighth notes, also starting with a piano (*pp*) dynamic. The Violin I part features a complex sixteenth-note figure in measure 10, followed by a pizzicato (*pizz.*) pattern. The Violin II, Viola, Cello, and Bass parts all play a similar pizzicato (*pizz.*) pattern. The Bass part begins with an *arco* (arco) marking in measure 10, which changes to *pizz.* in measure 11. The piano part is silent throughout.

15

Fl.

Ob.

Cl. *pp*

Bsn.

Hn.

Pno.

Vln. I *arco*

Vln. II *arco*

Vla. *arco*

Cello *arco*

Bass

Detailed description: This page of a musical score, numbered 15, contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The Flute, Oboe, Bassoon, Horn, and Piano parts are mostly silent, indicated by rests. The Clarinet part begins with a *pp* dynamic and features a melodic line with slurs and hairpins. The Violin I part plays a complex, rhythmic pattern with slurs and hairpins, marked *arco*. The Violin II part plays a simple melodic line with slurs and hairpins, also marked *arco*. The Viola and Cello parts play sustained notes with slurs and hairpins, marked *arco*. The Bass part is silent.

18

Fl. *p*

Ob.

Cl. *espr.* 3

Bsn. *p*

Hn. *p*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p* arco

Detailed description: This page of a musical score covers measures 18, 19, and 20. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for Flute I, Oboe, Clarinet, Bassoon, Horn, Piano, Violin I, Violin II, Viola, Cello, and Bass. Measure 18 features a rapid sixteenth-note run in Flute I, marked *p*. The Clarinet and Bassoon have rests, while the Bassoon and Horn have long notes in measure 19. The Violin I and II parts have rests in measure 18 and enter in measure 19 with sixteenth-note patterns, both marked *p*. The Viola, Cello, and Bass parts have long notes in measure 19, with the Bass part marked *p* and *arco*. Measure 20 shows the Flute I part continuing with a melodic line, while other instruments have rests.

Allegretto agitato

24

The musical score is arranged in a standard orchestral format. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score begins at measure 24. The Flute, Oboe, Bassoon, and Horn parts have rests until measure 28, where they enter with a piano (*p*) dynamic. The Clarinet part has a melodic line starting at measure 24. The Piano part has rests throughout. The Violin I and Violin II parts have rests until measure 28, where they enter with a piano (*p*) dynamic. The Viola, Cello, and Bass parts have rests throughout. The tempo is marked *Allegretto agitato*.

29

Fl. *cresc.* *f* *dim.*

Ob.

Cl. *cresc.* *f* *dim.*

Bsn.

Hn.

Pno.

Vln. I *cresc.* *f* *dim.*

Vln. II *cresc.* *f* *dim.*

Vla. *p* *cresc.* *f* *dim.*

Cello *cresc.* *f* *dim.*

Bass

36

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Pno.

Sie.
Fai-tes lui mes a - veux, _____ por - tez _____ mes voeux _____ Fleurs é-clo-ses près

Vln. I *p pp*

Vln. II *p pp*

Vla. *p pp*

Cello *pp*

Bass

Detailed description: This page of a musical score, numbered 36, contains staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Soprano (Sie.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds (Fl., Cl.) and the vocal line (Sie.) begin with a dynamic marking of *p*. The strings (Vln. I, Vln. II, Vla., Cello) play a rhythmic accompaniment of eighth notes, with dynamics ranging from *p pp* to *pp*. The vocal line has French lyrics: "Fai-tes lui mes a - veux, _____ por - tez _____ mes voeux _____ Fleurs é-clo-ses près". The piano part is currently silent.

42

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

pp *cresc.*

pp *cresc.*

p

pp *cresc.*

pp *cresc.*

cresc.

cresc.

cresc.

cresc.

d'el - le Di-tes lui qu'elle est bel - le, que mon coeur nuit et jour lan - guit d'a-

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

pp *cresc.* *dim.*

cresc. *dim.*

pp *cresc.* *dim.*

le se-cret de ma flam - me qu'il ex-hale a-vec vous par - fums plus doux

cresc. *dim.* *p* *cresc.*

cresc. *dim.* *p* *cresc.*

cresc. *dim.* *p* *cresc.*

cresc. *dim.* *p* *cresc.*

p

Detailed description: This is a page of a musical score, page 55. It features a vocal line (Soprano) with lyrics in French: "le se-cret de ma flam - me qu'il ex-hale a-vec vous par - fums plus doux". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings have dynamic markings such as *cresc.*, *dim.*, and *p*. The vocal line has a melodic line with lyrics underneath. The piano part is mostly rests. The string parts have rhythmic patterns with dynamic markings. The bass part has a few notes at the end of the page.

Andante

62

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

f dim. *p*

f dim. *p*

Fa - né - e! Hé - las, ce sor - cier que Dieu dam - ne m'a por - té mal

f

f

f

f

f

68 **Tempo 1** **Andante**

Fl. - - - - - *fp*

Ob. - - - - - *fp*

Cl. - - - - - *fp*

Bsn. - - - - - *fp*

Hn. - - - - -

Pno. - - - - -

Sie. *heur* - - - - - *Je ne puis, sans qu'el-le se*

Vln. I *p cresc. f*

Vln. II *p cresc. f*

Vla. *p cresc. f*

Cello *p cresc. f*

Bass *p f*

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

fa - ne, tou-cher u-ne fleur!_ Si je trem-pais mes doigts dans l'eau bé - ni - te

p *sf* *pp*

pizz. *p* *pp*

79 **Allegro**

Fl. *p dolce* *p*

Ob. *p dolce* *p*

Cl. *p dolce* *p*

Bsn.

Hn. *p dolce* *p*

Pno.

Sie.
C'est là que cha-que soir vient pri-er Mar-gue - ri - te Vo-yons main-te-nant! Vo-yons

Vln. I arco *p*

Vln. II arco *p*

Vla. arco *p*

Cello arco *p*

Bass

84

Fl. *ff* 6 6

Ob. *ff* to Cor

Cl. *ff* tr

Bsn. *ff* tr

Hn. *ff*

Pno. *ff*

Sie. vi-te! El-les se fa-nent? Non! Sa-tan,— je ris de

Vln. I *cresc. molto ff* 6 6

Vln. II *cresc. molto ff* 6 6

Vla. *cresc. molto ff* 6 6

Cello *ff* arco

Bass *ff*

88 **Tempo 1 allegretto**

Fl.

Cor

Cl.

Bsn.

Hn.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

f *dim.* *dolce* *p* *dim.* *p* *dim.* *p* *pizz.* *p* *pizz.* *p*

toi! C'est en vous que j'ai foi Par - lez pour moi! Quel-le puis-se con

94

Fl. *pp cresc.*

Cor

Cl. *cresc.*

Bsn. *pp cresc.*

Hn. *pp cresc.*

Pno.

Sie.
 naî - tre l'é-moi qu'elle a fait maî - tre et dont mon coeur trou - blé n'a point par-

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

100

Fl. *pp* *p dolce*

Cor.

Cl. *pp* *p dolce*

Bsn. *pp*

Hn. *pp*

Pno.

Sie. lé... C'est en vous que j'ai foi... Par - lez... pour moi!... Si l'a-mour l'ef-fa-

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

112

Fl. *p espr.*

Cor *p*

Cl. *p espr.*

Bsn. *p*

Hn. *p*

Pno.

Sie. ser Un bai-ser, un doux bai-ser! Un bai-ser, un

Vln. I *p espr.*

Vln. II *p*

Vla. *p*

Cello *p*

Bass arco *p*

rit.

119

The musical score for page 309, measures 119-124, is arranged in a standard orchestral format. The top staff is for Flute (Fl.), followed by Cor (Trumpet), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Piano (Pno.), Singer (Sie.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score begins at measure 119 with a dynamic marking of *f*. The tempo is indicated as 'a tempo' and the performance style is 'col canto'. The Flute part features a melodic line with slurs and ties. The Cor, Cl., and Bsn. parts play a rhythmic pattern of eighth notes. The Hn. part plays a steady eighth-note accompaniment. The Pno. part features a dense texture of chords in the right hand and a simple bass line in the left hand. The Sie. part has the lyrics 'doux bai - ser!' under the notes. The Vln. I, Vln. II, Vla., Cello, and Bass parts all play a rhythmic pattern of eighth notes, with the Vln. I part also featuring a melodic line.

Fl. *f*

Cor *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Sie. doux bai - ser!

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

11. Scene and Recitative

Allegro

The musical score is for a scene and recitative, marked **Allegro**. It is written in 6/8 time. The instruments and their parts are as follows:

- Flute:** Remains silent throughout the piece.
- Cor Anglais:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Clarinet (in B \flat):** Remains silent throughout the piece.
- Bassoon:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Horn:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Percussion (Timp):** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Piano:** Remains silent throughout the piece.
- Violin I:** Plays a melodic line with a *p* dynamic, *cresc.* in the middle, and *dim.* towards the end.
- Violin II:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Viola:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Cello:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*
- Bass:** Plays a rhythmic pattern of eighth notes, starting *p*, *cresc.*, and *dim.*

5

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

p

p

p

pizz.

pizz.

C'est i - ci?

Sui - vez moi

Detailed description of the musical score: This page contains a full orchestral score for measures 5 through 8. The instruments listed on the left are Flute (Fl.), Cor (Trumpet), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Faust (vocal), Méphisto (Méph.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Flute part begins with a measure number '5' and features melodic lines with slurs and accents. The Clarinet and Bassoon parts also have melodic lines. The Percussion part provides a rhythmic accompaniment. The Piano part is mostly silent. The vocal parts for Faust and Méphisto enter in measure 5. Faust's line includes the lyrics 'C'est i - ci?' and Méphisto's line includes 'Sui - vez moi'. The string section (Violins I and II, Viola, Cello, Bass) provides a harmonic and rhythmic foundation, with the Violins playing a melodic line and the lower strings playing a pizzicato accompaniment.

9

Fl.

Cor *p* to Oboe

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust
8
Que re - gar - des tu là? Sie - bel?

Méph.
Sie - bel, vo - tre ri - val Chut!

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 312, contains 13 staves. The top four staves are for woodwinds: Flute (Fl.), Cor Anglais (Cor), Clarinet (Cl.), and Bassoon (Bsn.). The Cor part begins with a piano (*p*) dynamic and includes a 'to Oboe' instruction. The next two staves are for Horn (Hn.) and Percussion (Perc.). The Piano (Pno.) part is shown as two empty staves. The vocal parts for Faust and Méphistophélès (Méph.) follow. Faust's part includes the lyrics 'Que re - gar - des tu là?' and 'Sie - bel?'. Méphistophélès' part includes 'Sie - bel, vo - tre ri - val' and 'Chut!'. The bottom five staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The string parts feature rhythmic patterns, with the Violin II and Viola parts playing a consistent eighth-note accompaniment.

15 poco più lento a tempo allegretto

Fl.

Ob. *p dolce*

Cl.

Bsn.

Hn.

Perc.

Pno. *pp*

Sie.
Mon bou-quet ne'st il pas char - mant? Vic

Méph.
Le voi - là! Char-mant!

Vln. I *p*

Vln. II *p*

Vla. *p*
arco

Cello *p*
arco

Bass *p*
pizz.

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

p

toi - re! Vic - toi - re! Vic - toi - - - re! Je

Detailed description: This page of a musical score, numbered 23, features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Soprano, Sie.) has the lyrics: "toi - re! Vic - toi - re! Vic - toi - - - re! Je". The score includes dynamic markings such as *p* (piano) and articulation like slurs and accents. The music is written in a common time signature, with various note values and rests throughout the measures.

rit.

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

lui ra-con - te - rai de - main___ tou - te___ l'his - toi - re Et, si l'on veut sa - voir le se - cret de___ mon

più lento

rall.

Tempo 1

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.
coeur, un bai - ser lui di - ra le res - te

Méph.
Sé - duc - teur!

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp
arco

pp

sfz

sfz

sfz

sfz

sfz

sfz

51

Fl. *p*

Ob.

Cl.

Bsn. *p*

Hn.

Perc.

Pno.

Méoph.

Pour te - nir com - pa - gnie aux fleurs de votre é - lè - ve Je vais vous cher - cher un tré -

Vln. I *arco p*

Vln. II *arco p*

Vla. *arco p*

Cello *arco p*

Bass *arco p*

Detailed description: This is a page of a musical score, page 51. It features a vocal line (Méoph.) with French lyrics: "Pour te - nir com - pa - gnie aux fleurs de votre é - lè - ve Je vais vous cher - cher un tré -". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds (Fl. and Bsn.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) are marked with a piano (*p*) dynamic. The strings are also marked *arco*. The vocal line has a melodic line with lyrics underneath. The piano part is currently silent.

55

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

Lais-se moi!

sor plus mer-veil-leux, plus riche en - cor_ que tous ceux qu'el-le voit en rê - ve

Andante

63

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

ci

pp

arco

accel. poco a poco

73

Fl. *pp cresc. molto* *f*

Ob. *pp cresc. molto* *f*

Cl. *pp cresc. molto* *f*

Bsn. *f*

Hn. *cresc. molto* *f*

Perc.

Pno. *f*

Faust
 Je sens l'a mour s'em-pa-rer de mon ê - tre! Ô Mar-gue-ri - te,

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *cresc.* *f*

Bass *cresc.* *f*

78

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

à tes pieds me voi - ci!

Vln. I

Vln. II

Vla.

Cello

Bass

f

rit.

dim.

p

12. Cavatina

Larghetto

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Melodic line starting with a *p* dynamic.
- Oboe:** Enters in the second measure with a *p* dynamic.
- Clarinet (in B \flat):** Melodic line with *p* dynamics.
- Bassoon:** Melodic line with *p* dynamics.
- Horn:** Melodic line with *p* dynamics.
- Percussion:** Features a **Timp** (Tympani) part with a *p* dynamic.
- Piano:** Accompanying part with a grand staff.
- Faust:** Vocal line starting at measure 8 with the lyrics "Sa - lut, de-meu-re chaste et".
- Violin I & II:** Violin I has a melodic line with *p* dynamics; Violin II provides harmonic support with *p* dynamics.
- Viola:** Melodic line with *p* dynamics.
- Cello:** Melodic line with *p* dynamics.
- Bass:** Melodic line with *p* dynamics, including *pizz.* (pizzicato) and *arco* (arco) markings.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

pu - re Sa - lut, de-meu-re chaste et pu - re, où se de-vi-ne la pré-sen-ce d'une âme in-no-

sul G--- D----- sul A----- sul D-----

11

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

cente et di-vi - ne! Que de ri-chesse en cet-te pau-vre-té! En ce ré-duit, que

-----G----- sul D-----

pizz.

16

Fl. *pp* *p*

Ob. *pp*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn.

Perc.

Pno.

Faust
8
de fé-li-ci-té! Que de ri-ches - se, que de ri-chesse en cet-te pau-vre-té! — En ce ré

Vln. I *p*

Vln. II

Vla. *p*

Cello *p*

Bass *arco*

21 **col canto** **a tempo** **un poco più mosso**

Fl. *pp*

Ob. *pp*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *p* *pp*

Perc. *pp* C → E
G → A

Pno.

Faust
8 duit, que de fé-li-ci - té! — Ô na - tu - re, c'est

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p* pizz.

Cello *pp* *p* pizz.

Bass *pp* *p*

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

là que tu la fis si bel - - le C'est là que cette en -

p

p

29

Fl. *pp*

Ob. *pp*

Cl.

Bsn. *pp*

Hn. *p* *pp*

Perc.

Pno. *pp*

Faust
 fant a dor - mi sous ton aîle, a gran - di sous tes yeux

Vln. I *dolce*

Vln. II

Vla. *pp*

Cello *arco* *pp*

Bass *pp*

32

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

Là que de ton ha - lei - ne en - ce - lop - pant son

p

Detailed description: This page of a musical score, numbered 332, features a vocal line for Faust and a full orchestral accompaniment. The vocal line, marked with an 8-measure rest, begins with the lyrics "Là que de ton ha - lei - ne en - ce - lop - pant son". The orchestration includes Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano (with a complex arpeggiated accompaniment in the right hand and a simple bass line in the left), Violin I and II, Viola, Cello, and Bass. The score is written in a key signature of three flats and a common time signature. The Oboe part has a dynamic marking of *p* (piano) for a note in the third measure. The piano part features a prominent arpeggiated texture in the right hand, while the bass line is more rhythmic and supportive.

35

Fl. *p* *poco cresc.*

Ob. *poco cresc.*

Cl. *p* *poco cresc.*

Bsn. *poco cresc.*

Hn. *poco cresc.*

Perc.

Pno. *poco cresc.*

Faust
 â - - me, tu fis a - vec a - mour é - pa - nou - ir la

Vln. I *poco cresc.*

Vln. II *poco cresc.*

Vla. *poco cresc.*

Cello *poco cresc.*

Bass *poco cresc.*

38 rit.

Fl. *dim. pp*

Ob. *dim. pp*

Cl. *dim. pp p*

Bsn. *dim. pp*

Hn. *dim. pp*

Perc.

Pno. *dim. pp*

Faust
8
femme ent cet an - ge des cieux C'est là! Oui, c'est là Sa

Vln. I *dim. pp p*

Vln. II *dim. pp*

Vla. *dim. pp*

Cello *dim. pp*

Bass *dim. pp*

a tempo

43

Fl. *pp dolce* *cresc.*

Ob. *pp*

Cl. *pp dolce* *cresc.*

Bsn. *pp* *cresc.*

Hn. *cresc.*

Perc.

Pno. *pp sempre* *cresc.*

Faust
 lut, de-meu-re chaste et pu - re Sa - lut, de-meu-re chaste et pu - re, où se de-vi-ne la pré

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Cello *pp* *cresc.*

Bass *pp* *cresc.*

48

Fl. *dim. pp*

Ob. *pp*

Cl. *dim. pp* *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno. *dim. pp*

Faust
 8
 sen - ce d'une âme in-no cente et di - vi - ne! Sa - lut, sa - lut, de-meu-re chaste et

Vln. I *dim. pp* *dolce espr.*

Vln. II *dim. pp*

Vla. *dim. pp*

Cello *dim. pp*

Bass *dim. pp* *arco*

molto rit.

53

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust
8
pu - - - re, où se de-vi-ne la pré-sen - ce d'une âme in-no-

Vln. I

Vln. II

Vla.

Cello

Bass
pizz.

57 **Adagio** **a tempo**

Fl. *pp*

Ob. *pp*

Cl. *p pp*

Bsn. *p pp*

Hn. *p pp*

Perc.

Pno. *pp*

Faust
cen - te et di - vi - ne

Vln. I *pp*

Vln. II *pp* pizz. arco

Vla. *pp* pizz. arco

Cello *pp* arco

Bass *pp* arco

8^{va}

13. Scene

Allegro assai

The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon, Horn) and Piano are currently silent, indicated by whole rests. The vocal line for Méphistophélès begins with the lyrics: "A - ler - te, la voi - là! Si le bou-quet l'em - por-te sur l'é-". The string section (Violin I, Violin II, Viola, Cello, Bass) is playing a rhythmic accompaniment. The Violin I and II parts start with a forte (*fp*) dynamic and a sixteenth-note pattern. The Viola, Cello, and Bass parts also start with *fp* and play a similar rhythmic pattern. The strings then transition to a pizzicato (*pizz.*) texture. The Violin I and II parts then move to arco (*arco*) with a piano (*p*) dynamic and a long note, followed by a crescendo (*cresc.*). The Viola, Cello, and Bass parts also move to arco with a piano (*p*) dynamic and a long note, followed by a crescendo (*cresc.*).

8

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Pno. *f*

Faust
Fu yons! Je veux ne ja-mais la re-

Méph.
crin, je con-sens à per-dre mon pou - voir

Vln. I *f* pizz. *p* arco *f*

Vln. II *f* pizz. *p* arco *f*

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

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

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

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Faust
voir

Méph.
Quel scrupule vous prend?... Sur le seuil de la porte, voi

Vln. I
p

Vln. II
p

Vla.
p

Cello
p

Bass
p

21

Fl.

Ob.

Cl.

Bsn.

p

Hn.

p

Pno.

Méph.

ci l'é-crin pla - cé Ve - nez, j'ai bon es - poir

Vln. I

Vln. II

Vla.

Cello

Bass

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

pizz.

pizz.

pizz.

14. Recitative

Moderato

The musical score is for a recitative movement, marked 'Moderato'. It consists of ten staves for different instruments: Flute, Oboe, Clarinet (in A), Bassoon, Horn, Violin I, Violin II, Viola, Cello, and Bass. The time signature is common time (C). The key signature has one flat (B-flat). The Flute and Oboe parts are mostly rests with occasional whole notes. The Clarinet part (in A) and Bassoon part play a rhythmic pattern of eighth notes. The Horn part plays a similar rhythmic pattern with some accidentals. The Violin I, Violin II, and Viola parts are mostly rests with occasional whole notes. The Cello part is mostly rests with occasional whole notes. The Bass part plays a rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic.

36

Fl. *p*

Ob. *p*

Cl. *pp* *cresc.*

Bsn. *pp* *cresc.*

Hn.

Vln. I *p*

Vln. II *p*

Vla. *pp* *cresc.*

Cello *pp* *cresc.*

Bass *pp* *cresc.*

Detailed description: This page of a musical score covers measures 36 through 39. The score is for a symphony orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 36. The Flute and Oboe parts start with a rest in measure 36 and enter in measure 37 with a piano (*p*) dynamic. The Clarinet and Bassoon parts play a steady eighth-note pattern starting in measure 36, with a pianissimo (*pp*) dynamic in measure 36 and a crescendo (*cresc.*) starting in measure 37. The Horn part is silent throughout. The Violin I and Violin II parts enter in measure 37 with a piano (*p*) dynamic. The Viola, Cello, and Bass parts play a steady eighth-note pattern starting in measure 36, with a pianissimo (*pp*) dynamic in measure 36 and a crescendo (*cresc.*) starting in measure 37. The score concludes at measure 39.

40

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *p*

Detailed description: This page of a musical score, numbered 40, contains ten staves for various instruments. The Flute (Fl.) and Oboe (Ob.) staves are mostly silent, with rests. The Clarinet (Cl.) and Bassoon (Bsn.) staves begin with a quarter note followed by a rest, marked with a piano (*p*) dynamic. The Bassoon part features a long, sustained note in the final measure, marked with a piano (*p*) dynamic and a hairpin. The Horn (Hn.) staff has a whole note in the final measure, marked with a pianissimo (*pp*) dynamic. The Violin I (Vln. I) staff plays a melodic line with slurs and accents, marked with a pianissimo (*pp*) dynamic. The Violin II (Vln. II) staff plays a rhythmic pattern of eighth notes, marked with a pianissimo (*pp*) dynamic. The Viola (Vla.) staff plays a rhythmic pattern of eighth notes, marked with piano (*p*) and pianissimo (*pp*) dynamics. The Cello and Bass staves play a rhythmic pattern of eighth notes, marked with piano (*p*) and pianissimo (*pp*) dynamics.

44

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

dolce

pp

pp

pp

pp

pizz.

pp

Je vou-drais bien sa-voir quel é-tait ce jeunehom - me

49

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Si c'est un grand sei - gneur_ et com - ment il se nom - me?

14A. Song of the King of Thule

Moderato maestoso

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flute:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Oboe:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Clarinet:** Marked *in A* and starts with a *f* dynamic, then transitions to *p* in the final measure.
- Bassoon:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Horn:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Percussion:** Remains silent throughout the piece.
- Piano:** Remains silent throughout the piece.
- Violin I:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Violin II:** Starts with a *f* dynamic, then transitions to *p* in the final measure.
- Viola:** Starts with a *f* dynamic, then transitions to *p* in the final measure. Includes a triplet in the first two measures.
- Cello:** Starts with a *f* dynamic, then transitions to *p* in the final measure. Includes a triplet in the first two measures.
- Bass:** Starts with a *f* dynamic, then transitions to *p* in the final measure. Marked *arco*.

un poco ritenuto

5

Fl. *f* 6

Ob. *f* 6

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. **Timp** *f*

Pno. *f*

Marg. Il é - tais un roi de Thu-lé — qui, jus-qu'a la tom - be fi -

Vln. I *f* 6 pizz. *p*

Vln. II *f* pizz. *p*

Vla. *f* pizz. *p*

Cello *f* pizz. *p*

Bass *f* pizz. *p*

rit.

Musical score for page 351, featuring various instruments and a vocal line with French lyrics. The score is marked with a tempo change to *rit.* (ritardando) at the beginning of the page. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Marg.) has the lyrics: "dè - le, eut on sou-ve-nir de sa bel - le u-ne coupe en or cis-se - lé_____". The score includes dynamic markings such as *p*, *pp*, *f*, and *arco*. The piano part (Pno.) has a *f* dynamic marking. The strings (Vln. I, Vln. II, Vla., Cello, Bass) have *pp* and *f* dynamic markings. The Cello part has an *arco* marking. The score is in a key signature of one flat (B-flat) and a 4/4 time signature. The page number 351 is in the top right corner. The tempo marking *rit.* is at the top center. The instrument abbreviations are on the left side of the staves. The lyrics are under the vocal line. The dynamic markings are placed near the notes they apply to.

14 **Adagio** **Tempo 1**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Il a-vait bon-ne grâ - ce, à ce qu'il m'a sem-blé Nul tré -

arco
pp
p

arco
pp
p

arco
pp
p

arco
pp
p

pizz.
p

arco
pp
p

pizz.
p

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p

cresc.

p cresc.

p cresc.

p cresc.

sor n'a-vait tant de char - mes Nul tré - sor n'a-vait tant de char - mes Dans les grands

pizz.

cresc.

pizz.

cresc.

pizz.

cresc.

cresc.

cresc.

cresc.

21 rit. a tempo

Fl. *p cresc.*

Ob.

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Pno. *p cresc.*

Marg. jours il s'en ser - vait — Et cha-que fois qu'il y bu - vait — ses yeux se rem-plis-saient de

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

26

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *pp*

Hn. *f*

Perc.

Pno.

Marg. lar - mes

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco 3

Cello *f* arco 3

Bass *f* arco

30 *un poco ritenuto*

Fl. *p* *f* *pp*

Ob. *p* *f* *pp*

Cl. *p* *f* *pp*

Bsn. *p* *f* *pp*

Hn. *p* *f* *pp*

Perc. *f* *pp*

Pno. *f*

Marg. *pp* Quand il sen-tit ve - nir la mort, _

Vln. I *p* *f* *pizz.* *p*

Vln. II *p* *f* *pizz.* *p*

Vla. *p* *f* *pizz.* *p*

Cello *p* *f* *pizz.* *p*

Bass *p* *f* *pizz.* *p*

rit.

34

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

é-ten-du sur sa froi-de cou - che Pour la por-ter jus - qu'a sa bou - che, sa main fit un su-prême ef

p

p

Andante

Tempo 1

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

f

pp

f

arco

pp

f

pp

f

pp

p

p

fort

Je ne sa-va-is que di-re et j'ai rou-gi d'a-bord Et puis,

pp

f

pp

p

pizz.

p

pizz.

p

43

Fl. -

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn. *p cresc.*

Perc. -

Pno. -

Marg. en l'hon-neur de sa da - me Et puis, en l'hon-neur de sa da - me, il but u-

Vln. I *cresc. pizz.*

Vln. II *cresc. pizz.*

Vla. *cresc. pizz.*

Cello *cresc.*

Bass *cresc.*

47 **rit.** **più lento**

Fl. *p cresc.*

Ob.

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Pno. *p cresc.*

Marg. n der - diè - re fois _____ La cou - pe trem - bla dans ses doigts_ et dou-ce-ment il ren-dit

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

52 Recit.

Fl. *pp* *f*

Ob. *pp* *f*

Cl. *f*

Bsn. *pp* *f*

Hn. *f*

Perc. *pp* A → B

Pno.

Marg. l'âme - me Les grands sei-gneurs ont seuls des airs si ré-so-lus, a-vec cet-te dou'

Vln. I arco *f*

Vln. II arco *f*

Vla. arco *f*

Cello arco *f*

Bass arco *f*

Moderato

57

Fl.

Ob.

Cl. *pp* *cresc.* *p*

Bsn. *pp cresc.* *p*

Hn. *pp cresc.* *p*

Perc.

Pno.

Marg. *pp* *cresc.* *p*
ceur Al-

Vln. I *pp dolce* *cresc.* *p*

Vln. II *pp* *cresc.* *p*

Vla. *pp* *cresc.* *p*

Cello *pp* *cresc.* *p*

Bass *pp* *cresc.* *p*

Andante

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

lons, n'y pen-sons plus!... Cher Va-len - tin, si Dieu m'é'

cresc.

f

f

f

f

f

f

65 **Andantino**

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Marg. cou - te, je te re - va - rai Me voi - là tou - te seu - le

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Cello *dim.* *p* pizz.

Bass *p*

70 **Recit.** **Tempo 1**

Fl.

Ob. *p* *cresc.*

Cl. *p* *cresc.*

Bsn. *p* 3 3 *cresc.*

Hn. *p* *cresc.*

Perc.

Pno.

Marg. Un bou-quet... C'est de Sie-bel, sans dou-te Pau-vre gar-çon!

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f* arco

Bass *f*

Allegro

74

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *fp*

Perc.

Pno. *f*

Marg. *f*

Que vois je là? D'où ce ri-che cof-fret peut il ve-nir? Je n'ose y tou-cher,

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp* pizz.

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

et pour- tant... Voi-ci le clef, je crois Si je l'ou- vrais... Ma main trem- ble! Pour

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

80

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute): Rests in both measures.
- Ob. (Oboe): Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Cl. (Clarinet): Rests in both measures.
- Bsn. (Bassoon): Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Hn. (Horn): Rests in both measures.
- Perc. (Percussion): Rests in both measures.
- Pno. (Piano): Rests in both measures.
- Marg. (Marguerite): Vocal line with lyrics: "quoi? Je ne fais, en l'ou-vrant, rien de mal, je sup - po - se". The melody consists of eighth and quarter notes.
- Vln. I (Violin I): Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Vln. II (Violin II): Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Vla. (Viola): Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Cello: Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.*
- Bass: Rests in the first measure; plays a quarter-note melody in the second measure, marked *cresc.* and *arco*.

82

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f* *Trgl*

Pno. *f*

Marg. *f*

Ô Dieu! _____ Que de bi - joux! Est - ce un rê - ve char -

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

84

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff* *f*

Hn. *f* *ff* *f*

Perc. **Timp** *f* *ff*

Pno. *f* *ff*

Marg. mant qui m'é-blou-it, ou si je veil - le? Mes yeux n'ont ja-mais vu de ri-ches - se pa-

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Cello *f* *ff* *f*

Bass *f* *ff*

87 Allegro non troppo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p *cresc.* *f*

reil - le!

p *cresc.* *f* *dim.*

p *cresc.* *f*

p *cresc.* *f* *dim.*

p *cresc.* *f*

Detailed description: This page of a musical score, numbered 371, contains measures 87 to 89 of a piece titled 'Allegro non troppo'. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal part (Marg.) has the lyrics 'reil - le!'. The woodwinds (Fl., Ob., Cl., Bsn.) are mostly silent, indicated by rests. The strings (Vln. I, Vln. II, Vla., Cello, Bass) and the Bsn. and Hn. parts feature rhythmic patterns that increase in volume from piano (*p*) to forte (*f*) over the three measures, marked with 'cresc.'. The Vln. I part also includes a dynamic marking for 'dim.' (diminuendo) at the end of the third measure. The piano part (Pno.) is silent throughout. The percussion part (Perc.) is also silent.

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Si j'o-sais seu-le-ment me pa - rer un mo -

p *pp* *p* pizz. *p* pizz. *p* pizz. *p* pizz. *p*

Recit.

93

Fl. *p*

Ob.

Cl.

Bsn.

Hn. *f*

Perc.

Pno.

Marg.
ment de ces pen-dants o-reil-le... Ah! Voi-ci jus-te

Vln. I *cresc. f*

Vln. II *arco cresc. f*

Vla. *arco cresc. f*

Cello *arco cresc. f*

Bass

96

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno. *f*

Marg.
 ment, au fond de la cas-set-te, un mi-roir Com-ment n'ê-tre pas co-quet-te? Com ment n'ê-tre pas co-

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*
 arco pizz.

14B. Jewel Aria

Allegretto leggiero

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** *p cresc.*
- Oboe:** *cresc.*
- Clarinet:** *in A*, *pp cresc.*
- Bassoon:** *pp*, *cresc.*
- Horn:** *pp*, *cresc.*
- Percussion:** *Timp*, *pp*, *cresc.*
- Piano:** *pp cresc.*
- Marguerite:** *quet - te?*
- Violin I:** *pp*, *cresc.*
- Violin II:** *pp*, *cresc.*
- Viola:** *pp*, *cresc.*
- Cello:** *pp*, *cresc.*
- Bass:** *pp*, *cresc.*, *arco*

8

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f* *dim.*

Hn. *f* *dim.*

Perc. *f*

Pno. *f*

Marg. *tr*
Ah! Je ris de me voir si belle en ce mi

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

16

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Marg.
roir Ah, je ris de me voir si belle en ce mi-roir Est - ce toi,

Vln. I

Vln. II

Vla.

Cello

Bass *pizz.*

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

dolce

pizz.

pizz.

vi - te! Non, non! Ce n'est plus toi! Non, non, ce n'est

36

Fl. *p* *pp*

Ob.

Cl. *pp*

Bsn.

Hn.

Perc. **BD & Cym** *pp*

Pno.

Marg. plus ton vi - sa - ge C'est la fil - le d'un roi C'est la

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

pp *cresc.*

fil - le d'un roi Ce n'est plus toi, ce n'est plus toi, _____ c'est la

cresc.

cresc.

cresc.

arco

cresc.

cresc.

51

Fl. *f* *p*

Ob. *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Perc.

Pno.

Marg. fil - le d'un roi qu'on sa - lue au pas - sa - ge Ah, s'il é - tait i - ci! S'il me vo

Vln. I *f* *dim.* *pp*

Vln. II *f* *dim.* *pp*

Vla. *f* *dim.* *pp*

Cello *f* *dim.* *pp*

Bass *f* *pp* arco

59 rit. a tempo

Fl. *pp cresc.*

Ob.

Cl.

Bsn. *pp cresc.*

Hn. *pp*

Perc. *pp* Trgl

Pno.

Marg. yait ain-si! Comme u-ne de-moi - sel - le, il me trou-ve-raït bel - le Ah!

Vln. I *pp cresc.*

Vln. II *pp cresc.*

Vla. *pp cresc.*

Cello *pp cresc.*

Bass *pp cresc.*

col canto

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

dim.

pizz.

Comme u-ne de-moi-selle il me trou-ve-raït bel - le Comme u-ne de-moi-selle il me trou-ve-raït

72

a tempo

Fl. *p cresc.* *f*

Ob. *p cresc.* *f*

Cl. *p* *cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *p* *cresc.* *f*

Perc.

Pno.

Marg. bel - le!

Vln. I *p cresc.* *f*

Vln. II *p cresc.* *f*

Vla. *p* *cresc.* *f*

Cello *p* *cresc.* *f*
arco

Bass *pp* *p* *cresc.* *f*

79

Fl.

Ob. *dim.* *pp*

Cl. *dim.* *pp*

Bsn. *dim.* *pp*

Hn. *pp*

Perc.

Pno.

Marg. A-che-vons la mé-ta-mor-pho - se

Vln. I *dim.* *pp*

Vln. II *dim.* *pp*

Vla. *pp* pizz.

Cello *pp* pizz.

Bass *pp*

poco più lento

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Il me tarde en - cor d'es-say - er le bra-ce - let et le col - lier

pp

pp

poco a poco stringendo

93

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

Dieu! C'est comme u-ne main

111

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

Je ris de me voir si belle en ce mi-roir Ah, je ris de me voir si belle en ce mi

118

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

roir Est - ce toi, — Mar - gue - ri - te? Est-ce toi? Ré-ponds moi!

p

pp

pp

pp

pp

pizz.

arco

pp

125

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. *pp*

Perc.

Pno.

Marg. Ré-ponds moi! Ré-ponds, ré-ponds, ré-ponds vi - te! Ah, s'il é - tait i - ci! S'il me vo

Vln. I

Vln. II

Vla.

Cello

Bass *pp*

131

rit. a tempo

Fl. *pp cresc.*

Ob.

Cl.

Bsn. *pp cresc.*

Hn. *pp*

Perc. *Trgl pp*

Pno.

Marg. yait ain-si! Comme u-ne de-moi - sel - le, il me trou-ve-raït bel - le Ah!

Vln. I *pp cresc.*

Vln. II *pp cresc.*

Vla. *pp cresc.*

Cello *pp cresc.*

Bass *pp cresc.*

138

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

dim.

pizz.

Comme u-ne de-moi-selle il me trou-ve-raït bel - le Comme u-ne de-moi-selle il me trou-ve-raït

144

a tempo

Fl. -

Ob. -

Cl. *p* cre -

Bsn. *p* cre -

Hn. *p* cre -

Perc. -

Pno. *p* *con ped.* *cresc.*

Marg. bel - le! Mar - gue - ri - te, ce n'est plus

Vln. I *p* cre -

Vln. II *p* cre -

Vla. *p* cre -

Cello *p* *pizz.* cre -

Bass *pp* *p* cre -

149

Fl. *f*

Ob. *f*

Cl. - scen - - do *f*

Bsn. - scen - - do *f*

Hn. - scen - - do *f*

Perc.

Pno. *f*

Marg. toi Ce n'est plus ton vi - sa - ge Non,

Vln. I - scen - - do *f*

Vln. II - scen - - do *f*

Vla. - scen - - do *f*

Cello - scen - - do *f* arco

Bass - scen - - do *f* arco

155

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. **Timp**
p

Pno.

Marg.
c'est le fil - le d'un roi qu'on sa - lue au - pas - sa - -

Vln. I *pizz.* *arco*
f

Vln. II *pizz.* *arco*
f

Vla. *pizz.* *arco*
f

Cello *pizz.* *arco*
f

Bass *pizz.* *arco*
f

163

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

f

ge!

f

f

f

f

f

170

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 170 through 176. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) play melodic lines with various articulations and phrasing. The Percussion part provides a steady rhythmic accompaniment. The Piano part features a complex texture with multiple voices in both hands. The overall texture is dense and characteristic of a late 19th or early 20th-century symphony.

177

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

E → C
B → G

Detailed description: This page of a musical score covers measures 177 through 184. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The brass section includes Percussion (Perc.). The piano (Pno.) part features a rhythmic accompaniment in the left hand and chords in the right hand. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The percussion part includes a drum set with a snare drum and cymbals, and a bass drum. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand. The strings play a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes. The woodwinds and brass play melodic lines and chords. The score is written in a clear, professional style with standard musical notation.

15. Scene

Allegretto vivo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Clarinet (in B \flat), and Bassoon. The brass section includes Horn. The piano part is shown in grand staff notation. The string section includes Violin I, Violin II, Viola, Cello, and Bass. The vocal line for Marthe is positioned above the string section. The score is divided into three measures. The woodwinds, brass, and piano parts are mostly silent, indicated by rests. The string section and the vocal line for Marthe are active. The string parts begin with a piano (*p*) dynamic and gradually increase to a forte (*f*) dynamic, marked with *cresc.* The vocal line for Marthe begins in the third measure with the lyrics "Sei-gneur Dieu, que".

4

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Mart.

Vln. I

Vln. II

Vla.

Cello

Bass

Hé - las! On l'au-

vois - je! Com-me vous voi-là bel - le, mon an - ge! D'où vous vient ce riche é - crin?

f

f

f

f

f

f

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Mart.

Vln. I

Vln. II

Vla.

Cello

Bass

ra par mé-garde ap-por-té

Que non pas!... Ces bi-joux sont à vous, ma chère de-moi-sel - le

10 *Tempo moderato*

Fl. *p*

Ob.

Cl.

Bsn. *p* 3

Hn.

Perc.

Pno.

Mart. *p*

Oui, c'est là le ca-deau d'un sei-gneur a-mou-reux Mon cher é -

Vln. I *p* tr 3 pizz.

Vln. II *p* pizz.

Vla. *p* pizz.

Cello *p* pizz.

Bass *p* pizz.

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

poux ja-dis_ é-tait moins gé-né - reux!

Da-me Mar-the Schwert

arco

arco

arco

f

f

f

f

21

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Me voi - ci

yez qu'elle a fait bon ac-ueil aux bi - jous Da me Mar-the Schwert-lein? La nou

arco tr

arco

arco tr

arco

arco

p

p

p

p

p

30

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* **Timp** *pp*

Pno. *ff*

Marg. Qu'est ce donc?

Mart. Ah, grand Dieu!

Méph. mort, et vous sa-lu - - e Rien

Vln. I *ff* *arco* *tr* *pp*

Vln. II *ff* *arco* *pp*

Vla. *ff* *arco* *pp*

Cello *ff* *arco* *pp*

Bass *ff* *pp*

35

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Pno.

Mart. Ô ca-la-mi-té! Ô nou-velle im-pré

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

40

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. G → F

Pno. *ff*

Marg. Mal-gré moi, mon coeur trem - ble et tres saille à sa vu - e

Mart. vu - e!

Faust La fiè - vre de mes sens se dis-sipe à sa vu - - e

Méph. Vo - tre ma - ri, ma-da-me, est mort et vous sa - lu - e

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mé. ph.

et, pour le pu - nir il faut dès au-jour-d'hui dès au-jour-d'hui cher-cher quel - qu'un qui le rem - pla -

Vln. I

Vln. II

Vla.

Cello

Bass

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Ces bi - joux ne sont pas à moi, laissez, _____ laissez de

Pour-quoi donc quit-ter ces bi - joux? _____

ce

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

sf *p* *p* *p*

Ah bah! Plaît il?

né - e Hé - las! Cru-el - le des-ti - né - e!

16. Quartet

Moderato assai

Flute

Oboe

Clarinet *in B^b*

Bassoon

Horn

Violin I

Violin II

Viola

Cello

Bass

mp dim.

p cresc.

dim.

cresc.

dim.

p cresc.

dim.

p cresc.

dim.

p cresc.

dim.

p cresc.

dim.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

Lais - sez, je vous en con - ju - re

Pre-nez mon bras un mo - ment

p

p

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p

p

3

3

3

3

10

8

10

Fl. *p* 10

Ob.

Cl.

Bsn. *p*

Hn.

Mart. Il est char-mant!

Méph. Vo-tre bras... La voi-sine est un peu mû-re, la voi-sine est un peu

Vln. I arco 10 *pp*

Vln. II arco *pp*

Vla. arco *pp*

Cello arco *pp*

Bass arco *pp*

13

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p *cresc.* *dim.*

p *cresc.* *dim.*

p *cresc.* *dim.*

p *cresc.* *dim.*

p *cresc.* *dim.*

Je vous en con - ju - re, je vous en con - ju - -

Quel - le noble al - lu - re! Quel-le noble al - lu - re! Quel-le noble al - lu -

Â - me douce et pu - re! Â - me douce et pu - -

mû-re Elle est un peu mû-re, elle est un peu mû - re, un peu mû - -

p *cresc.* *dim.*

18 **Poco più mosso**

The score is for measures 18-21, marked **Poco più mosso**. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), vocalists (Marguerite, Martine, Faust, Méphisto), and a string section (Violin I, Violin II, Viola, Cello, Bass). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. Measure 18 begins with a double bar line. Dynamics include *p*, *pp*, *f*, and *fp*. The woodwinds and strings play melodic and rhythmic patterns, while the vocalists have short phrases. The string section has a more active role in measures 20 and 21.

Fl. *p*

Ob. *p*

Cl. *pp* *p*

Bsn. *pp* *p*

Hn. *pp*

Marg. re

Mart. re!

Faust -re!

Méph. re

Vln. I *p* *f* *p* *fp*

Vln. II *p* *p*

Vla. *p* *fp*

Cello *fp*

Bass *p*

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

Ain - si, vous vo-ya-gez tou - jours? _____

Tou - jours! _____ Du - re ne-ces-si-

Detailed description: This page of a musical score, numbered 24, features a vocal line and a full orchestral accompaniment. The vocal parts are for Martineau (Mart.) and Méphisto (Méph.). The orchestra includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The vocal lines are in French. The instrumental parts include woodwinds and strings, with dynamic markings such as *p* (piano) appearing in the Oboe, Clarinet, Bassoon, Horn, and Cello parts. The vocal lines are: Martineau: "Ain - si, vous vo-ya-gez tou - jours? _____"; Méphisto: "Tou - jours! _____ Du - re ne-ces-si-".

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

té, ma-da - me, du - re ne-ces-si - té! Sans a - mis, sans pa rents, sans fem - me,

Detailed description: This page of a musical score, numbered 29, contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), all of which are mostly silent with rests. The fifth staff is for Horn (Hn.), playing a rhythmic pattern of eighth notes. The sixth staff is for the Mezzo-soprano (Méph.), who sings the lyrics: "té, ma-da - me, du - re ne-ces-si - té! Sans a - mis, sans pa rents, sans fem - me,". The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The string section provides a complex accompaniment with various rhythmic patterns and melodic lines.

35

Fl. *pp*

Ob.

Cl.

Bsn.

Hn.

Mart. Ce - la sied en - core aux beaux jours Ce - la sied en - core aux beaux jours

Méph. ah! _____

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass

Detailed description: This is a page of a musical score, page 35. It features ten staves for instruments and one for a vocal line. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Maracas (Mart.), Mephistopheles (Méph.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line has the lyrics 'Ce - la sied en - core aux beaux jours' repeated twice. The Mephistopheles part has the vocalization 'ah!' followed by a long horizontal line. The Flute, Violin I, Viola, and Cello parts have a *pp* (pianissimo) dynamic marking. The Maracas part has a rhythmic pattern of eighth notes.

40

Fl.

Ob.

Cl.

Bsn. *pp*

Hn.

Mart.

Mais plus tard, plus tard, com-bien il est tris - te de viel-lir seul en é - go

Vln. I

Vln. II

Vla.

Cello

Bass

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p

f

fp

f

fp

f

fp

f

fp

f

fp

pizz.

p

is - te, seul en é-go - is - te

J'ai fré-mi sou - vent, j'en con-viens

54

Fl.

Ob.

Cl.
fp

Bsn.
fp

Hn.
fp

Méph.
J'ai fré-mi sou - vent, j'en con - viens, de - vant cette ho - ri - ble_ pen - sé - -

Vln. I
fp *tr*

Vln. II
fp

Vla.
fp

Cello
fp

Bass

59

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

A-vant que l'heure en soit pas - sé - e, di - gne sei gneur, son - gez y bien A-vant que

pp

pp

pp

pp

pp

pp

64

Fl.

Ob. *p* *pp*

Cl.

Bsn.

Hn.

Mart.
l'heure en soit pas - sé - e, son-gez y bien, — di-gne sei gneur, son-gez y bien Son - gez y

Méph.
J'y son-ge - rai

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*
arco

Bass *pp*

Moderato assai

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

bien, son - gez y bien

Eh quoi! Tou - jours seu - le?

J'y son - ge - rai, j'y son - ge - rai

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

p

p

p

p

p

p

3/4

80

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

3 3

pp

pp

pp

pp

pp

pp

pp

pp

pp

heur Je per - dis ma pe - ti - te soeur Pauvre an - ge! Pauvre an - ge! El - le m'é-tait bien

arco

arco

arco

pp

pp

pp

pp

pp

pp

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.
 chère C'é - tait mon u-ni-que sou - ci C'é - tait mon u-ni-que sou - ci Que desoins, hé-las! Que de

Vln. I

Vln. II

Vla.

Cello
 arco

Bass

Detailed description: This is a page of a musical score, page 86, numbered 433. It features a vocal line (Marg.) with French lyrics: "chère C'é - tait mon u-ni-que sou - ci C'é - tait mon u-ni-que sou - ci Que desoins, hé-las! Que de". The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cello), and Bass. The Cello part is marked "arco". The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The vocal line has triplets and a fermata. The instrumental parts include a clarinet melody, a bassoon line with a long note, and string accompaniment with sixteenth-note patterns in the violins and a steady eighth-note pattern in the viola.

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

pei - nes! C'est quand nos â-mes en sont plei - nes que la mort nous le prend ain - si C'est quand nos

Vln. I

Vln. II

Vla.

Cello

Bass

97 **col canto** **Poco più mosso**

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

pp *p cresc.* *f*

pp *pp* *f* *pp*

pp *f* *pp*

pp *f* *pp*

pp *f*

â - mes en sont plei - nes que la mort nous le prend ain - si Si-tôt qu'el-le s'é-veil-lait

pizz. arco

pizz. arco

pizz. arco

pizz.

Tempo 1

102

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Marg. vite il fal-lait que je fus-se là El-le n'ai-mait que Mar-gue - ri - te! Pour la voir, la pau-vre pe-

Vln. I

Vln. II

Vla.

Cello arco *pp* pizz.

Bass *pp*

Detailed description: This page of a musical score covers measures 102 to 105. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds (Fl., Ob., Cl., Bsn., Hn.) play sustained notes, often marked *pp* (pianissimo). The strings (Vln. I, Vln. II, Vla., Cello, Bass) provide a rhythmic accompaniment with various textures, including sixteenth-note patterns and sustained chords. The Cello part is marked *arco* and *pp* in the first two measures, and *pizz.* (pizzicato) in the last two. The vocal line (Marg.) features lyrics in French: "vite il fal-lait que je fus-se là El-le n'ai-mait que Mar-gue - ri - te! Pour la voir, la pau-vre pe-". The score is set in a grand staff format with a brace on the left side.

107

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

ti - te, je re - pren - drais bien tout ce - la

Si le ciel, a - vec un sou - ri - re, l'a - vait fai - te sem - blable à

pizz. arco dolce

pizz. arco

pizz. arco

arco

113

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Mart.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

arc

pizz.

pp

Vous mo-quez

Vous n'en-ten-dez pas

toi, c'é-tait un an - ge, un an - ge! Oui, je_ le crois

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

vous?

Vous n'en-ten-dez pas Et de moi tout bas, vous ri - rez sans dou - - -

Non, non, je t'ad mi - - -

Ne m'ac-cu-sez pas Ne m'ac-cu - sez passi je dois me rem-mettre en rou - - -

poco a poco cresc.

pp

pp

pp

121

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Je ne vous crois pas — Je ne vous crois

te — Vous n'en-ten-dez pas

re — Lais - se moi ton bras — Lais - se moi ton

te — Ne m'ac-cu - sez pas Ne m'ac-cu - sez

dim.

pp

pp

pp

dim.

p dolce

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

pas... Et de moi tout bas... vous ri - rez, vous ri - rez sans dou-te J'ai

Vous n'en-ten-dez pas Ou de moi... tout bas... vous ri - rez sans dou-te

bras... Dieu, Dieu ne m'a-t-il pas con-duit sur ta rou-te?

pas... Si je dois, hé - las!... Si je dois me re mettre en rou-te

p

p dolce

p

p

p

130

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *p cresc.*

Hn.

Marg. tort de res - ter Pour vous é - cou - ter et pour - tant j'é-

Mart. A - vant d'écou - ter pour - quoi vous hâ - ter de vous mettre en

Faust Pour - quoi re dou - ter, hé - las! Re - dou - ter d'é - cou - ter Mon coeur par - le... é -

Méph. Faut il at - tes - ter, at - tes - ter qu'on vou - drait res ter, quand on vous é -

Vln. I *cresc.* *pp* pizz.

Vln. II *cresc.* *pp* pizz.

Vla. *cresc.* *pp*

Cello *cresc.* *dim. molto* *pp* pizz.

Bass *cresc.*

The musical score is arranged in a standard Western format with vocal parts on the left and an orchestral section on the right. The vocal parts include Marguerite, Faust, and Méphistophélès. The orchestral parts include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key signature of three flats and a 3/4 time signature. The vocal lines have lyrics in French. The orchestral parts include dynamics such as *f*, *cresc.*, and *arco*. The page number 135 is at the top left, and 443 is at the top right.

Fl. _____

Ob. _____

Cl. _____

Bsn. _____

Hn. _____

Marg. cou - te et pour-tant j'é - cou - te J'ai tort

Mart. rou - te, de vous mettre en rou - te? A-vant d'é-cou - ter

Faust cou - te... mon coeur par - le... é - cou - te Pour-quoi re-dou-ter d'é-cou

Méph. cou - te, quand on vous é - cou - te Faut-il at-tes-ter

Vln. I *cresc.* *f* *arco*

Vln. II *cresc.* *f* *arco*

Vla. *cresc.* *f*

Cello *cresc.* *f* *arco*

Bass _____

139 rit.

Fl.

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Marg. — Qui j'ai tort en pour tant³ j'é - cou - -

Mart. pour-quoi vous hâ - ter de vous mettre en rou - te, en rou - -

Faust ter? Mon coeur par - le... é - cou - -

Méph. qu'on vou-drait res - ter quand on vous é - cou - -

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *pp* arco

142 **a tempo**

Fl. *p*

Ob.

Cl.

Bsn. *pp* *p*

Hn. *p*

Marg. -te

Mart. te

Faust - te!

Méph. te?

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p* pizz.

Detailed description: This page of a musical score covers measures 142, 143, and 144. The tempo is marked 'a tempo'. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. There are also vocal parts for Marguerite (Marg.), Martine (Mart.), Faust, and Méphisto (Méph.). The score features various dynamics such as *pp*, *p*, and *pizz.* (pizzicato). The key signature has three flats, and the time signature is 3/4. The vocal parts have lyrics: Marg. '-te', Mart. 'te', Faust '- te!', and Méph. 'te?'. The woodwinds and strings play melodic and harmonic lines, with the flute and bassoon having prominent parts in measure 143.

Più mosso

145

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

Re - ti - rez vous, voi - ci la nuit

Chère

p

pp

arco

p

pp

pp

pp

pp

Detailed description: This page of a musical score, numbered 145, is marked 'Più mosso'. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The woodwinds play a melodic line in the first two measures, with dynamics of *p* (piano). The Horn part has a similar melodic line. The vocal parts include Marguerite (Marg.), Faust, and Chère. Marguerite sings 'Re - ti - rez vous, voi - ci la nuit' in the first two measures. Faust and Chère have rests in the first two measures, with Faust singing 'Chère' in the third measure. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings play a rhythmic accompaniment, with dynamics of *pp* (pianissimo) and *p* (piano). The Cello part is marked *arco* (arco). The score is in 3/4 time and the key signature has two flats.

Fl.

Ob.

Cl.

Bsn.

Hn.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

Lais - sez moi _____

â - me! Ah, mé-cha-n-te, on me fuit _____

p

p

p

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Com-ment m'y pren - dre?

L'en - tre - tien de - vient trop ten - dre, es - qui - vons nous

Detailed description: This page of a musical score, numbered 152, features a full orchestral arrangement. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all of which are currently silent, indicated by whole rests. The Percussion (Mart.) part has a rhythmic pattern in the third measure. The Mephistopheles (Méph.) part provides the vocal line with the lyrics: "L'en - tre - tien de - vient trop ten - dre, es - qui - vons nous". The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Violin I part features a complex, melodic line with many accidentals and slurs. The Violin II part plays a steady eighth-note accompaniment. The Viola, Cello, and Bass parts provide harmonic support with various rhythmic patterns and slurs.

155

Fl. *pp*

Ob.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Mart. Eh bien! Il est par-ti... Sei - gneur!___

Vln. I

Vln. II pizz. *p*

Vla. pizz. *p*

Cello *pp* pizz. *p*

Bass pizz. *p*

158

Fl. *p*

Ob. *pp*

Cl. *p*

Bsn.

Hn.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Cher sei - gneur! _____

Cours a - près moi... ouf! Cet - te vieille im - pi - to - ya - ble, de-force ou de

Detailed description: This page of a musical score covers measures 158 to 161. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.), and a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal soloists, Martineau (Mart.) and Méphisto (Méph.), have lyrics in French. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The woodwinds play melodic lines, while the strings provide a rhythmic accompaniment. The vocalists enter in measure 158 with the lyrics 'Cher sei - gneur!' and continue through measure 161.

162

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Cher sei - gneur!_

Mar-gue-ri - te!

gré, je crois, al - lait é - pou-ser le dia - ble! Ser - vi -

arco

pp

arco

pp

arco

pizz.

pp

pp

166

Fl.

Ob.

Cl.

Bsn.

Hn.

Mart.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Cher sei - gneur! —

Mar-gue-ri - te!

teur! Ser - vi - teur! —

ppp

pp

ppp

ppp

arco

ppp

arco

ppp

17. Scene

Allegretto agitato

Flute

Oboe

Clarinet *in B \flat*

Bassoon

Horn

Percussion

Piano

Violin I

Violin II

Viola

Cello

Bass

p

cresc.

p

cresc.

p

cresc.

p

pizz.

cresc.

p

cresc.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

f

f

f

f

f

f

f

Du cou - ra - ge!

pizz.

p

pizz.

p

pizz.

p

pizz.

p

arco

f

p

22

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.

Mart.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

fp

Plâit il? —

gneur! C'est Sie - bel! Dans le jar - din de Mar-gue

Oui!

cresc. *f* *p* *pp*

cresc. *f* *p* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

f *arco* *f*

28 Moderato

Fl. *c*

Ob. *c*

Cl. *c* \sharp

Bsn. *c*

Hn. *c*

Perc. *c*

Pno. *c*

Mart. *c*
ri - te, que ve-nez vous cher-cher à pa-reille heu - re? Al - lons, bel a-mou-reux! Je vous in

Vln. I *c* *p* *pizz.* *f*

Vln. II *c* *p* *pizz.* *f*

Vla. *c* *p* *pizz.* *f*

Cello *c* *p* *pizz.* *f*

Bass *c* *p* *pizz.* *f*

31

Fl.

Ob.

Cl. *sf* *dim.*

Bsn.

Hn. *sf* *dim.*

Perc.

Pno.

Sax. Mais?

Mart. vite-à nous tour-ner promp-te-ment les ta - lons Que di-raient les voi - sins! Al-lons vi - te! Al-

Vln. I arco

Vln. II arco

Vla. arco

Cello arco

Bass arco

34

Fl. *p*

Ob. *p* to Cor

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Sie. Je re-vien-drai de

Mart. lons, al-lons, al-lons, mon-trez mois le che - min! Il se-ra par-ti...

Méph. Non!

Vln. I *p* pizz. arco

Vln. II *p* pizz. arco

Vla. *p* pizz. arco

Cello *p* pizz. arco

Bass *p* arco

-DE
Adagio

37

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.
main

Méph.
Bon soir! Il é-tait temps! Sous le feuil-la - ge som - bre voi

Vln. I

Vln. II

Vla.

Cello

Bass

pp

pp

pp

pp

pp

Andante

42

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

p dolce

p

p

p

ci nos a-mou-reux qui re - vien-nent C'est bien Gar-dons nous de trou-bler

47

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

rit.

Adagio

p

p

p

p

p

Timp

p

p

un si doux en - tre - tien!_____

cresc.

cresc.

cresc.

cresc.

p

p

p

p

p

p

51

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

pp con molto ped.

Ô nuit, é - tends sur eux ton

Detailed description: This page of a musical score, numbered 51, features a variety of instruments. The woodwind section includes Flute (Fl.), Cor Anglais (Cor), Clarinet in C (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) part is mostly silent. The piano (Pno.) part is marked *pp con molto ped.* and consists of a continuous sixteenth-note accompaniment. The vocal line (Méph.) has the lyrics "Ô nuit, é - tends sur eux ton" with a fermata over "é - tends". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all playing sustained notes with a fermata.

54

Fl. *p*

Cor *pp*

Cl. *pp* *p*

Bsn. *pp*

Hn.

Perc. *pp*

Pno.

Méph. om - bre A - mour, fer - me leur â - me

Vln. I

Vln. II

Vla.

Cello

Bass

57

Fl. *p*

Cor *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Pno.

Méph. *p*

aux re-mords im - por - tuns Et vous, fleurs aux sub-tils par -

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score contains measures 57, 58, and 59. The woodwind section (Flute, Cor Anglais, Clarinet, Bassoon, Horn) and Percussion are marked *p* (piano). The Piano part features a rhythmic accompaniment of eighth notes. The voice part (Méphisto) has lyrics: "aux re-mords im - por - tuns Et vous, fleurs aux sub-tils par -". The string section (Violins I & II, Viola, Cello, Bass) provides harmonic support with sustained notes and some rhythmic patterns.

60

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

pp

Pno.

Méph.

fums, é - pa - nou - is - sez vous souts ce - te main mau - di - te A - che - vez de

Vln. I

Vln. II

Vla.

Cello

Bass

63

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

pp

Pno.

Méph.

trou-bler la coeur de Mar-gue - ri - - - - te!

Vln. I

Vln. II

Vla.

Cello

Bass

pizz.

Detailed description: This page of a musical score covers measures 63, 64, and 65. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.) parts feature melodic lines with long slurs. The Percussion (Perc.) part has a rhythmic pattern of eighth notes, with a dynamic marking of *pp* (pianissimo) starting in measure 64. The Piano (Pno.) part consists of a steady eighth-note accompaniment. The Mephistopheles (Méph.) part includes the vocal line with the lyrics "trou-bler la coeur de Mar-gue - ri - - - - te!". The string section (Violin I, Violin II, Viola, Cello, Bass) provides harmonic support, with the Cello and Bass parts including a *pizz.* (pizzicato) marking in measure 64. The score is written in a key with one sharp (F#) and a 3/4 time signature.

18. Duet

Andante

The musical score is for a duet between Marguerite and Faust. It is in 3/4 time and the key signature has one flat (B-flat). The tempo is marked 'Andante'. The score includes parts for Flute, Cor Anglais, Clarinet (in B-flat), Bassoon, Horn, Percussion (Timp), Piano, Marguerite, Faust, Violin I, Violin II, Viola, Cello, and Bass. Marguerite's lyrics are 'Il se fait tard, a-dieu!' and Faust's are 'Quoi! Je t'em-plore en vain! At -'. The score features various dynamics such as *p* (piano) and *cresc.* (crescendo).

6

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

tends!... Lais - se ta main s'ou-bli - er dans la mien - ne Lais-se moi,...

p

dim.

p

pp

dim.

p

pp

dim.

p

pp

pp

pizz.

pp

12

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

pp

p

lais-se moi con-tem-pler ton vi - sa - ge Lais-se moi con-tem - pler... ton vi - sa - ge

19

Fl. *p*

Cor *p* *pp*

Cl.

Bsn. *p* *pp*

Hn. *p*

Perc.

Pno.

Faust
8
Sous la pâ - le clar-té___ dont l'as - tre de la nuit___ com-me dans un nu - a - ge, ca - res - se, ca-

Vln. I

Vln. II

Vla.

Cello

Bass

26 **col canto** **a tempo**

Fl. *pp*

Cor

Cl. *pp*

Bsn.

Hn.

Perc.

Pno.

Marg.
 Ô si-len - ce, ô bon-heur! In-ef-fa - ble mys - tè - re

Faust
 res-se ta beau - té

Vln. I

Vln. II

Vla.

Cello

Bass *arco*

32

Fl.

Cor *pp*

Cl.

Bsn. *pp*

Hn.

Perc.

Pno.

Marg.
Ô bon-heur! In-ef - fa - ble mys - tè - re En-i-vran - te lan-gueur... J'é-coute et

Vln. I

Vln. II

Vla.

Cello

Bass

39 **col canto** **Poco più mosso**

Fl. *p*

Cor *p* to Oboe

Cl. *p* *pp*

Bsn.

Hn.

Perc.

Pno.

Marg. je com-prends cet-te voix so - li - tai - re qui chan - te, qui chan-te dans mon coeur—

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp* pizz.

Bass *pp* pizz.

45

Fl.

Ob.

Cl.

Bsn.

Hn. *con sord.*
pp

Perc.

Pno.

Marg. Lais-sez un peu de grâ - ce Un sim - ple jeu Lais -

Faust Qu'est-ce donc?

Vln. I

Vln. II

Vla.

Cello

Bass

49

Fl. *pp* 3

Ob. *pp* 3

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg. sez, laissez un peu II

Faust 8 Que dit ta bouche à voix basse?

Vln. I pizz.

Vln. II pizz.

Vla. pizz.

Cello

Bass

52

Fl. *3* *cresc.*

Ob. *cresc.* *3*

Cl.

Bsn.

Hn. *senza sord.*

Perc.

Pno. *mf*

Marg. m'ai- me... il me n'ai-me pas... il m'ai - me... pas... il m'ai- me... pas... il

Vln. I *arco* *p* *3* *cresc.*

Vln. II *arco* *cresc.*

Vla. *arco* *cresc.*

Cello *arco* *cresc.*

Bass *arco* *cresc.*

61

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

f *dim.*

l'o-ra-cle du ciel mê - me Il t'ai - me! Com-prends tu ce mot su-blime et

72

Fl. *cresc.* *p*

Cor *cresc.* *p*

Cl. *cresc.* *p*

Bsn. *cresc.* *p*

Hn. *cresc.* *p*

Perc. *p*

Pno. *cresc.* 6 6 6 6 6 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Faust
8 fin d'u - ne joie é - ter - nel - - - -

Vln. I *cresc.* *p*

Vln. II *cresc.* *p*

Vla. *cresc.* *p*

Cello *cresc.* *p*

Bass *cresc.* *p*

75

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p

8^{va}

É-ter-nel-le!

le!

É-ter-nel-le!

Andante

79

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

pp < >

pp

pp

pp

É-ter-nel - le!

É-ter-nel - le! Ô nuit d'a - mour! Ciel ra - di - eux! Ô dou - ces flam - mes! Le bon

p espr.
con sord.

p espr.
con sord.

p espr.
con sord.

p espr.
con sord.

p espr.

85

Fl. _____

Cor. _____ *pp*

Cl. _____

Bsn. _____

Hn. _____

Perc. _____

Pno. _____ *pp* *arpeggiando sim.*

Marg. _____ Je veux t'a - mer _____ et te ché

Faust _____
 heur si - len - ci - eux, ver - se les cieux, les cieux dans nos deux â - mes

Vln. I _____ *pp*

Vln. II _____ *pp*

Vla. _____ *pp*

Cello _____ *pp*
con sord.

Bass _____ *pp*

91

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p *dim.* *pp*

p *dim.* *pp*

rir! Parle en - co - re! Je t'ap - par - tiens, je t'a - do - re! Pour toi je veux mou - rir!

Detailed description: This is a page of a musical score, page 91. It features a vocal line (Marg.) with French lyrics: "rir! Parle en - co - re! Je t'ap - par - tiens, je t'a - do - re! Pour toi je veux mou - rir!". The score includes parts for Flute (Fl.), Cor (Trumpet), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The piano part features a complex accompaniment with chords and moving lines in both hands. The string section provides a harmonic foundation with sustained notes and rhythmic patterns.

97

Fl. *pp*

Cor

Cl. *pp*

Bsn.

Hn. *pp*

Perc.

Pno.

Marg. Par - le... parle en - co - re Ah je t'a - do - re! Pour toi je

Vln. I

Vln. II

Vla.

Cello

Bass

103 **Allegro**

Fl. *f*

Cor *pp* to Oboe

Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *pp* *f*

Perc. *pp* *cresc. molto f*

Pno. *non arpegg.* *f* *p*

Marg. *veux mou-rir, pour toi je veux mou - rir!_ Ah, par*

Faust *Mar - gue - ri - te!*

Vln. I *pizz.* *arco senza sord.* *f p*

Vln. II *pizz.* *arco senza sord.* *f p*

Vla. *pizz.* *arco senza sord.* *fp*

Cello *pizz.* *arco senza sord.* *fp*

Bass *pizz.* *arco senza sord.* *f p*

109

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *p cresc.*

Bsn. *f p cresc.*

Hn. *f p cresc.*

Perc. *p cresc.*

Pno. *cresc.*

Marg. *tez!_ Ah, par - tez!_ Je chan - cel - le! Lais-sez*

Faust *8 Mar - gue - ri - te! Cru-el - le! Me sé - pa - rer de*

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *fp cresc.*

Cello *fp cresc.*

Bass *fp p fp cresc.*

115

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *f* *ff*

Pno. *f* *ff*

Marg. moi! Lais-sez moi! Lais - sez moi! Lais - sez moi! Ah!_

Faust 8 toi, cru - el - le! Me sé - pa-rer de toi!

Vln. I *f* *f*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

120 $\text{♩} = 66$

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p

pp

pp

pp

pp

pp

pp

pizz.

pp

— Par-tez, par - tez, oui, par-tez vi - te Par-tez, je trem-ble, hé-las, j'ai

124 **rit.**

Fl.

Ob.

Cl.

Bsn.

Hn. *p* *pp*

Perc.

Pno.

Marg. peur Ne bri-sez pas la coeur_ de Mar-gue - ri - te Ne bri-sez pas la coeur_ de Mar-gue

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p espr.* *pp*

Bass

128 a tempo

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p cresc. *f* *p*

p cresc. *f*

f

f

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

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

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

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

arco

p cresc. *f* *pp*

ri - te Par - tez! Je trem - ble, hé - las, j'ai peur — Ne bri - sez pas le coeur de Mar - gue - ri -

VI-
un poco rit.

133

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

-te

Tu veux, tu veux que je te quit - te Vois ma dou-leur, hé - las, voir ma dou - leur! Mar - gue

p

espr.

p

Detailed description: This is a page of a musical score for a symphony or opera. It features a variety of instruments and a vocal line. The instruments include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Faust (Faust), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked 'VI- un poco rit.'. The page number is 133. The vocal line for Faust includes the lyrics: 'Tu veux, tu veux que je te quit - te Vois ma dou-leur, hé - las, voir ma dou - leur! Mar - gue'. There are dynamic markings such as *p* (piano) and *espr.* (espressivo) throughout the score.

138

Fl. *dolce*

Ob.

Cl. *dolce*

Bsn. *p*

Hn. *p espr.*

Perc.

Pno.

Marg. Si__ je vous suis

Faust
ri - te! Mar - gue - ri - te! Tu me bri-se, tu me bri - se le coeur__ Par pi - tié!__

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p* *p* *pizz.*

Bass *p*

143 rit.

Fl.

Ob. *p*

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg. chère Par votre amour, par ces a-veux que je de-vais tai-re, cé-dez à ma pri

Faust 8 Mar-gue-ri-te!

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p* arco

152 rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

vi - te Par-tez, je trem-ble, hé-las, j'ai peur Ne bri-sez pas la coeur de Mar-gue

Faust

quit - te Vois ma dou-leur! Vois ma dou-leur! Tu me bri - ses le

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

p

p espr.

a tempo

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

ri - te Ne bri-sez pas la coeur__ de Mar-gue - ri - te Par-tez! Je trem-ble, hé-las, j'ai

coeur__ Tu me bri - ses le coeur,_ Mar - gue - ri - te! Mar - gue

pp

p cresc.

pp

p cresc.

pp

p cresc.

pp

p cresc.

pp

p cresc.

arco

p cresc.

-DE
a tempo

rit.

160

Fl. *p cresc.*

Ob. *p cresc.*

Cl. *f p p cresc.*

Bsn. *f p cresc.*

Hn. *f p cresc.*

Perc. *f p cresc.*

Pno. *f p cresc.*

Marg. peur Ne bri-sez pas le coeur de Mar-gue - ri - - te Par-tez, par-

Faust ri - tel Tu me bri - ses le coeur Vois ma dou

Vln. I *f p pp p cresc.*

Vln. II *f p pp p cresc.*

Vla. *f p pp p cresc.*

Cello *f p pp p cresc.*

Bass *f pp p cresc.*

164 col canto a tempo 501

Fl. *f* *f* *ff*

Ob. *f* *f* *ff*

Cl. *f* *f* *ff*

Bsn. *f* *f* *ff*

Hn. *f* *f* *ff*

Perc. *f* *f*

Pno. *f* *f* *ff*

Marg. *f* *f* *ff*
tez, hé-las, je trem - ble! Par - tez, par-tez, j'ai peur!

Faust *f* *f* *ff*
leur, Mar - gue - ri - - te! Vois ma dou-leur!

Vln. I *f* *f* *ff*

Vln. II *f* *f* *ff*

Vla. *f* *f* *ff*

Cello *f* *f* *ff*

Bass *f* *f* *ff*

168 *rit.* **Moderato**

Fl. *rit.*

Ob. *to Cor*

Cl. *dim.* *p dolce*

Bsn. *p*

Hn. *p*

Perc. *ff*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass

Detailed description: This page of a musical score covers measures 168 to 172. The tempo is marked 'Moderato' and the dynamics range from 'ff' (fortissimo) to 'p' (piano). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Percussion (Perc.) and Piano (Pno.) parts are also present. The score features various musical notations such as slurs, accents, and dynamic markings.

174

rit.

Andante

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

p

p

dolce

espr.

espr.

Di - vi - ne pu-re - té, _____ chaste in-no - cen - ce, dont la puis

Più mosso

180

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

to Oboe

p

dolce

Oui, de -

san - ce tri - om - phe de ma vo - lon - té J'o - bé - is! Mais de - main...

p

p

p

p

185

Fl. *p dolce*

Ob. *p dolce*

Cl. *dolce*

Bsn. *p*

Hn.

Perc.

Pno.

Marg. main de l'au - ro - re, de - main tou - jours

Faust 8 Un mot en - co - re! Ré-pè-te

Vln. I

Vln. II

Vla.

Cello *p*

Bass

190

Fl. *p dolce*

Ob. *dolce*

Cl. *cresc.*

Bsn. *cresc.*

Hn.

Perc.

Pno.

Faust
8
moi ce doux a - veu Tu m'ai - mes?

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *pizz.* *cresc.*

Bass *pizz.* *p cresc.*

195

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *cresc.* *f* *ff*

Perc. *p cresc.* *f*

Pno. *ff*

Marg. A - dieu_

Faust Fé - li - ci - té du ciel! Ah, fu-

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

200 **Allegro**

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Pno. *ff*

Faust
yons!... Tu nous é-cou

Méph.
Tê-te fol - le!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

Moderato

204

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

tais?

Par bon-heur!

Vous au-riez grand be-soin, doc-teur, qu'on

f

pp

f

pp

f

pp

f

pp

208

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Pno. *ff*

Faust

Méph.

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Cello *ff* *pp*

Bass *ff* *pp*

Lais-se moi!

vous re - no - yât à l'é - co - le Dai-gnez seu-le-ment é-cou-ter un mo

Larghetto

211

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

ment, ce qu'el-le va con-ter aux é - toi-les, cher maî - tre Te

con sord.

pp

p

216

Fl. *pp* *dolcissimo*

Ob. *poco cresc.* *pp* to Cor

Cl. *poco cresc.* *pp*

Bsn. *pp poco cresc.* *pp*

Hn. *pp* *poco cresc.* *pp*

Perc.

Pno. *pp*

Marg. Il m'ai-me! Il

Méph. nez! Elle ou - vre sa fe - nè - tre

Vln. I *con sord.* *p poco cresc.*

Vln. II *con sord.* *p* *poco cresc.*

Vla. *con sord.* *p*

Cello *poco cresc.*

Bass

221

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

p espr.

pp

pp

m'ai - me! — Quel trouble en mon coeur! — L'oi-seau chan - te,

con sord.

pp

226

Fl. *p cresc.*

Cor *cresc.*

Cl. *p cresc.*

Bsn.

Hn. *cresc.*

Perc.

Pno. *cresc.*

Marg. le vent mur - mu - re Tou - tes les voix de la na - tu - re me re - di - sent en choeur, — "Il

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass

231

Fl. *f* *p* *pp* *p*

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

Cl. *f* *p* *pp* *p*

Bsn. *pp*

Hn.

Perc.

Pno. *f* *p* *pp*

Marg. t'ai - me, — il t'ai - me!" Ah, — qu'il est doux de vi - vre — Le ciel me sou

Vln. I *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *pp*

237

Fl. *pp*

Cor to Oboe

Cl. *pp*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Marg. rit, l'air m'en - i - vre, l'air m'en - i - vre Est - ce de plai - sir et d'a

Vln. I

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

242

Fl. *p* *cresc.*

Ob. *p cresc.*

Cl. *p dolce* *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Pno.

Marg. mour que la feuil - le tremble et pal - pi - te? De - main, de-

Vln. I *p espr.* *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

poco accel.

246

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Faust

Vln. I

Vln. II

Vla.

Cello

Bass

main! Ah, pres - se ton re - tour, cher bien-ai - mé! Viens! Viens!

Mar - gue

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

Perc. **Tam-tam** *ff* **Timp** (*let ring*) *ff*

Pno. *ff* *fff*

Marg. Ah!

Faust ri - te!

Méph. Hein!

Vln. I *fff* senza sord.

Vln. II *fff* senza sord.

Vla. *ff* *fff* senza sord.

Cello *ff* *fff* senza sord.

Bass *ff* *fff*

256

Fl. *mf*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Hn. *mf*

Perc. *mf*

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *f*

Bass *mf*

Detailed description: This page of a musical score covers measures 256 through 259. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into four measures. Measure 256 shows the beginning of the section with various instruments playing. Measure 257 features a dynamic shift to *mf* for most instruments. Measure 258 shows a dynamic shift to *f* for the Clarinet and Cello. Measure 259 concludes the section with a final dynamic of *mf*. The piano part features complex chordal textures and arpeggiated figures. The woodwinds and strings play melodic lines with various articulations and dynamics.

260

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc. *p* *pp*

Pno. *p* *pp*

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *p*

Detailed description: This page of a musical score covers measures 260 to 263. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the piano provides harmonic support with chords. The percussion features rhythmic patterns. Dynamics range from piano (*p*) to pianissimo (*pp*). The page number 260 is at the top left, and 521 is at the top right.

264

Fl. *pp*

Ob. *p*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. C → E
F → B

Pno. *sopra*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pizz.* *arco* *pp*

Det.

Detailed description: This page of a musical score covers measures 264 to 267. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The woodwinds (Fl., Ob., Cl.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) play a melodic line with eighth-note patterns, often marked with hairpins. The piano part features a rhythmic accompaniment of chords and eighth notes, with the right hand marked 'sopra'. The percussion part consists of a steady eighth-note pattern. The bassoon and horn parts have a more active role with eighth-note patterns. The string section includes a 'pizz.' (pizzicato) marking for the bass line in measure 264, which transitions to 'arco' (arco) in measure 266. The dynamic markings are generally 'pp' (pianissimo) for the woodwinds and strings, and 'p' (piano) for the oboe. The percussion part has specific instructions for changes: 'C → E' and 'F → B'. The score concludes with a 'Det.' (Dolce) marking for the piano part in measure 267.