

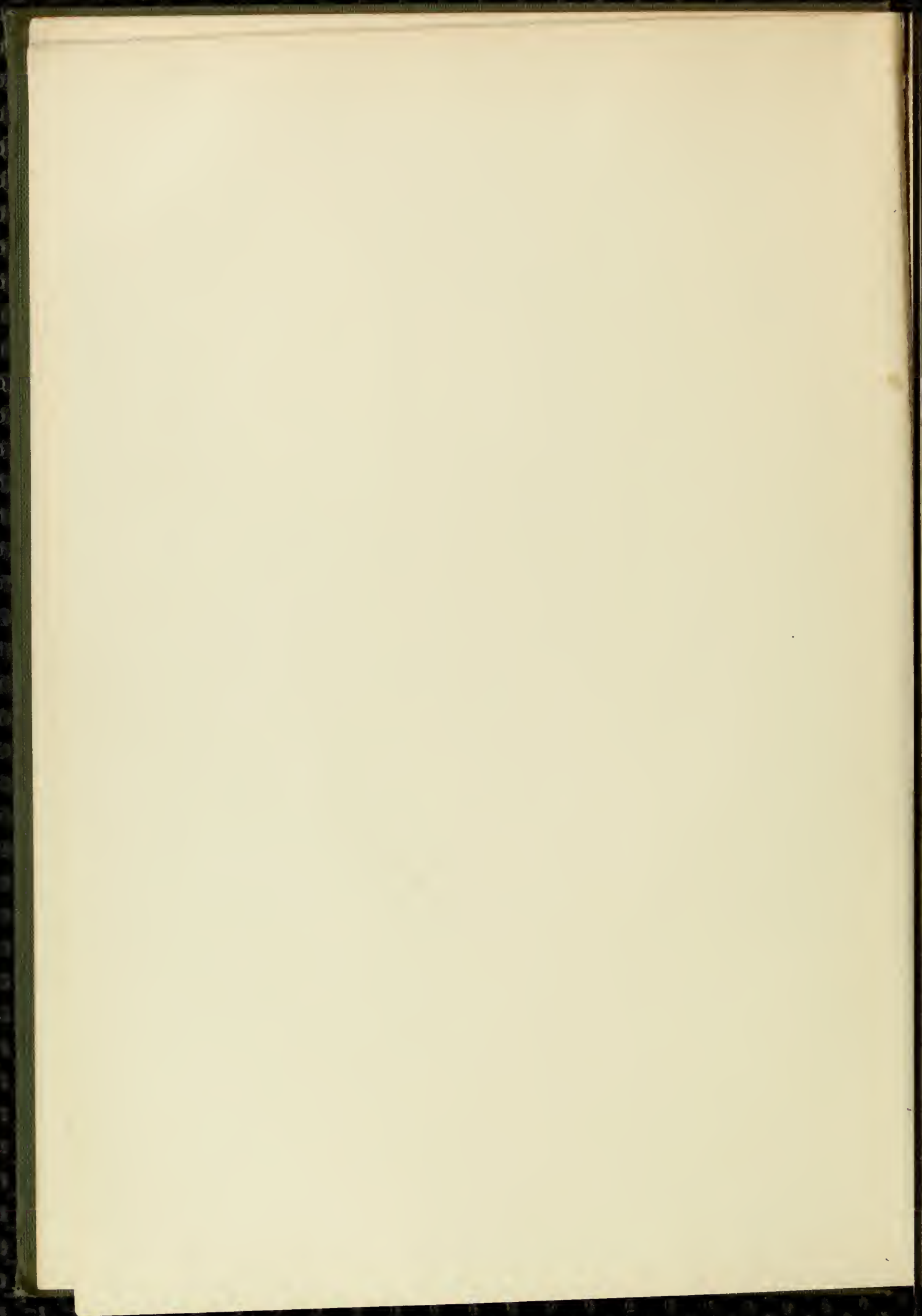


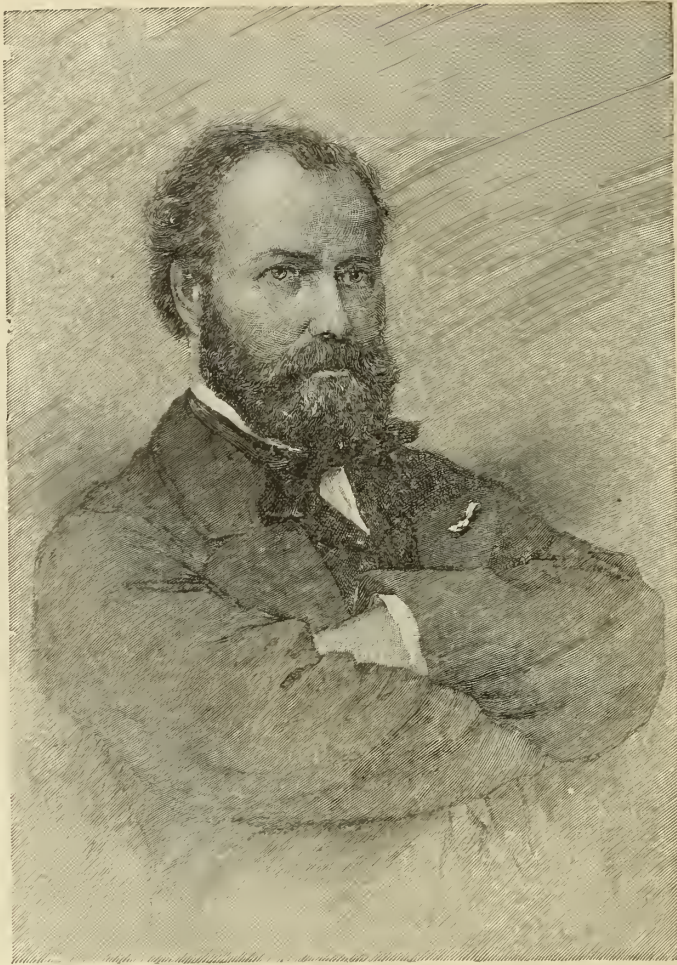
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FAUST
(FRENCH and ENGLISH.)

G·SCHIRMER & CO. NEW YORK

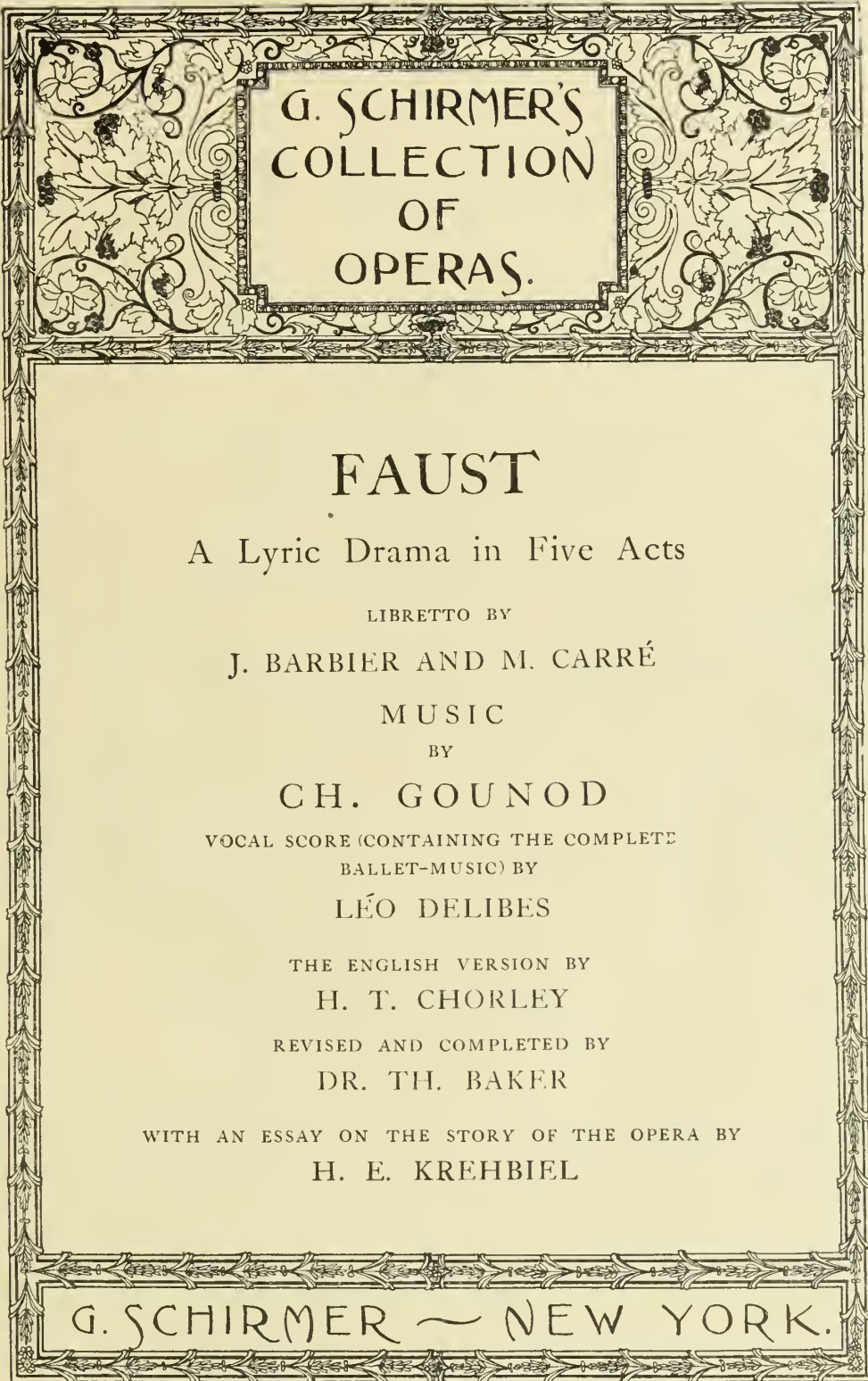
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OPERAS.

FAUST

A Lyric Drama in Five Acts

LIBRETTO BY

J. BARBIER AND M. CARRÉ

MUSIC

BY

CH. GOUNOD

VOCAL SCORE (CONTAINING THE COMPLETE
BALLET-MUSIC) BY

LÉO DELIBES

THE ENGLISH VERSION BY

H. T. CHORLEY

REVISED AND COMPLETED BY

DR. TH. BAKER

WITH AN ESSAY ON THE STORY OF THE OPERA BY

H. E. KREHBIEL

G. SCHIRMER ~ NEW YORK.

FAUST

Characters of the Drama

FAUST	Tenor
MÉPHISTOPHÉLÈS	Bass-Baritone
VALENTIN, Marguerite's brother	Baritone
WAGNER, a student	Baritone
MARGUERITE	Soprano
SIEBEL, a youth	Soprano
MARTHA, friend of Margarita	Mezzo-Soprano

Peasants, Townspeople, Soldiers, Students, Priests, Boys, Witches, Wizards, etc.

THE SCENE IS LAID IN GERMANY IN THE SIXTEENTH CENTURY

FAUST

GRAND OPERA IN FIVE ACTS AND ELEVEN SCENES

The Words by
MM. MICHEL CARRÉ AND JULES BARBIER
AFTER THE TRAGEDY BY GOETHE

The Music by
CHARLES-FRANÇOIS GOUNOD

Performed for the first time at the Théâtre Lyrique, Paris, March 19th, 1859,
with the following cast :

LE DOCTEUR FAUST	MM. BARBOT
MÉPHISTOPHÉLÈS	BALANQUÉ
VALENTIN	REYNALD
WAGNER	CIBOT
MARGUERITE	Mmes. MIOLAN-CARVALHO
SIEBEL	FAIVRE
MARTHA	DUCLOS

Étudiants, soldats, bourgeois, sorcières, etc., etc.

Faust.

There is a large literature open to those who wish to study the genesis of the legendary story of the magician Faust and his compact with the Evil One. In some of its features the legend is of vast antiquity, and its fundamental idea is older than Christianity. The tale got into literature by way of popular story at first transferred by word of mouth down the centuries, through ballads, puppet plays and the drama. Its elements are found in many of the products of mediæval imagination. Men of learning, men whose accomplishments

passed the comprehension of the simple folk, were in all ages held to be necromancers, dealers in the black art, bondsmen of the infernal powers. Such, among many, were Zoroaster, Democritus, Empedocles, Apollinaris, Virgil, Albertus Magnus, Merlin and Paracelsus. In the sixth century, Theophilus of Syracuse was said to have sold himself to the devil and to have been saved from damnation only by the miraculous intervention of the Virgin Mary. So far as his bond was concerned Theophilus was said to have had no less than eight successors among the Popes of Rome. Architects of cathedrals and engineers of bridges were wont to barter their souls in order that their great conceptions might find realization. It is easy to imagine how such beliefs arose when we reflect that the myth-making capacity is still alive in the human mind, and only needs a great stimulant to resume its activity. It was developed in the lifetime of recent generations when the superstitious peasantry of Bavaria saw a man in league with the devil in the engineer who ran the first locomotive engine through that country, and conceived the notion that the Prussian needle-gun, which had wrought such destruction among their soldiery, was an infernal machine, for which Bismarck had given the immortal part of himself.

Poland has its popular tale of Pan Twardowsky and Bohemia its legend of Cyto, both wizards. Twardowsky, like Johann Fust of Mayence, was concerned with printing, and therefore practitioner of a really black art; and it was long and widely believed that Fust was veritably the Dr. Johann Faustus who practised magic toward the end of the fifteenth and at the beginning of the sixteenth centuries, made a compact with Mephistopheles, performed many miraculous feats and died horribly at the end. The real incarnation of the ancient superstition, however, was not Fust, the associate of Gutenberg and Schöffer, but John Faust, a native of Württemberg. He was a poor lad, but money inherited from a rich uncle enabled him to attend the University of Cracow, where he seems to have devoted himself with particular assiduity to the study of magic, which art, or science, then had a respectable place in the curriculum. After obtaining his degree he travelled about in Europe practising necromancy and accumulating a thoroughly bad reputation. To the fact of his existence we have the testimony of a physician, Philip Begardi, a theologian, Johann Gast, and the reformer Melanchthon. "This sorcerer Faust," said Luther's friend, "an abominable beast, a common sewer of many devils—*turpissima bestia et cloaca multorum diabolorum*—boasted that he, by his magic arts, had enabled the imperial armies to win their victories in Italy." Melanchthon says, moreover, that he had himself talked with the man; Luther refers to him in his "Table Talk" as one lost beyond all hope. In a book published in Frankfort in 1587 by an old writer named Spiess, the legend of Dr. Faustus received its first printed form. An English ballad appeared within a year; in 1590 there came a translation of the entire tale, and this was the source from which Marlowe drew his "Dr. Faustus," brought forward on the stage in 1593 and printed in 1604. New versions followed each other rapidly, and Faust

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became a favorite subject of the playwright, romancer and poet. Toward the end of the eighteenth century, when Goethe conceived the idea of utilizing the subject as a medium for publishing his comprehensive philosophy of human life, it seems to have held possession of a large portion of literary Germany. Taken as a whole, it was in the mind of the master poet nearly all the time from his adolescence to his death; but while he was working on his original plan, literary versions of the legends were published by twenty-eight authors, and it had been essayed by no less a man than Lessing, whose manuscript, however, was lost. Goethe had known the legend from childhood, when he had seen some of the puppet plays based upon it. Music was a part of these plays. In the first version, to which I turn without thought of selection, I find the influence of opera manifest in recitatives and airs sung by *Mephistopheles*, and comic songs put in the mouth of *Kasperle*, who is the *Jack Pudding*, or *Punch*, of the German marionette fraternity. A musical pantomime, "Harlequin Faustus," by J. E. Galliard, was given in London in 1715, and a large number of comedies and farces with music, having the adventures of the magician for subjects, appeared before Goethe's version was known. I shall mention only a few. Before Goethe published his first part complete, in 1808, the German stage had been occupied by "Dr. Faust's Zaubergürtel," by Phanty (Vienna, 1790), and C. Hanke (Flushing, 1794), and "Dr. Faust," by Ignaz Walter (Hanover, 1797). Even after Goethe's tragedy appeared, librettists and composers still went to the folk-tale for their material, and the comedy treatment continued to prevail. The first profoundly serious and poetical treatment of the subject was given to it in Spohr's opera, "Faust," composed for Vienna in 1813, but laid aside, and finally brought forward in Frankfort in 1818. In this opera, Goethe's version is still ignored in favor of the old sources. It lives to-day on the German stage, but in America is known only through the soprano scena "Die stille Nacht entweicht," which is occasionally heard in our concert-rooms. Since then, there have been productions of German, French, English, Italian, Russian and Polish Faust operas in abundance to fill the space between Spohr and Boito, whose "Mefistofele" (Milan, 1868) was an attempt to cover both parts of Goethe's marvellous phantasmagoria, and so became only a series of disjointed fragments. Rietz produced a German "Faust" after Goethe, at Düsseldorf in 1836, Lindpaintner at Berlin in 1854; the English version was Henry Rowley Bishop's "Faustus" (London, 1827); the French versions were Mlle. Angélique Bertin's (Paris, 1831), and M. de Pellaert's (Brussels, 1834); the Italian, "Fausta," by Donizetti (Naples, 1831—Pasta and Donzelli sang in it), "Fausto," by Gordigiano (Florence, 1837), and "Il Fausto arrivo," by Raimondi (Naples, 1837); the Russian, "Pan Twardowsky," by Verstowsky (Moscow, 1831); the Polish, "Twardowsky," by J. von Zaitz (Agram, 1880). How often the subject has served for operettas, cantatas, overtures, symphonies, etc., need not be discussed here.

According to the statement made by Gounod in his autobiographic

sketch it was he who proposed "Faust" as an operatic subject to the librettists. "In 1856," he writes, "I made the acquaintance of Jules Barbier and Michel Carré. I asked them if they were disposed to work with me, and to entrust to me a poem, to which they consented with great willingness. The first subject to which I called their attention was 'Faust.' This idea impressed them favorably. We went to see M. Carvalho, at that time director of the Théâtre Lyrique in the Boulevard du Temple, where they had just mounted 'La Reine Topaz,' by Victor Massé, and in which Mme. Miolan-Carvalho had achieved a brilliant success. Our project pleased M. Carvalho, and my collaborators set themselves immediately to work." Another story has it that it was Barbier who recurred to the old idea of using the first part of Goethe's dramatic poem as operatic material. He took the subject to Meyerbeer, who declined it with the remark: "'Faust' is the Ark of the Covenant, a sanctuary not to be approached with profane music." Carré is said also to have advised against the project, but for a different reason; he had already produced a drama with songs, entitled "Faust et Marguerite," at the Gymnase, and did not care to handle the material a second time. Thereupon, Barbier laid his plan before Gounod, who entered upon its execution with great enthusiasm, M. Carré being won over.

The story of Meyerbeer's refusal to write music for an operatic version of "Faust" is distinctly creditable to the artistic conscience of the man who has been charged more often and more virulently than any other musician with willingness to pander to stage sensationalism. Such a book as MM. Carré and Barbier would have constructed would not have served his purpose at all; that he knew as well as he knew his inability to write the kind of music which Goethe's tragedy required. For that, assuming the story to be true, I laud his determination and admire the dignified beauty with which he gave expression to it. With all his shortcomings, Meyerbeer stood head and shoulders above nearly all the men who have ventured to approach what he called the "Ark of the Covenant." Incidental music to the stage versions of both parts of "Faust" has been written by such composers as Kreutzer, Reissiger, Pierson, Lassen and Prince Radziwill; but the compositions do little more than illustrate the truth of the old adage that "Fools rush in where angels fear to tread." Some of the fragments which Schumann set for the concert-room are almost ineffable in their beauty, but they are not for the stage. Wagner's overture and Liszt's symphony are lofty translations of the spirit of some portions of the tragedy into instrumental language, but since the world began there has been but one composer fit to cope with the task of writing dramatic music worthy of marriage with Goethe's vast creation. That composer was Beethoven. He would not have profaned the sanctuary; and it is interesting to know that for a moment, at least, the thought occupied his mind and was crowded out by gigantic tasks already undertaken. In his book, "Für Freunde der Tonkunst," Rochlitz tells the story how, in the summer of 1822, he carried a commission to Beethoven

from Breitkopf and Härtel, the Leipsic publishers. It was for music to "Faust" in the manner of the "Egmont" music. He went about his mission carefully, so as not to precipitate an answer from the Titan, and adroitly turned the conversation on Goethe. After Beethoven had described his sojourn with the poet at Carlsbad, Rochlitz spoke of his poetry and the inspiring effect which it ought to have on the mind of a musician. "I know it—I know it," Beethoven interrupted, "since that delightful summer at Carlsbad I read Goethe every day—every day that I read at all. He has destroyed Klopstock for me. Does that astonish you? You laugh at the idea of my reading Klopstock? Well, I must confess I have read him for many years during my walks in the country. Did I always understand him? No. He begins too low, always *maestoso*, always in D-flat. But he is grand—he elevates the soul; and if I do not altogether comprehend him I can divine him pretty nearly. Only, he is always wishing to die, as if death did not come quickly enough. That is all very well in poetry. But Goethe—he sees, and all his readers see with him. That is the reason why one can put his words to music. I will say more; no one writes better for music than he."

"I seized this fortuitous opportunity," says Rochlitz, "and without more ado wrote my proposition on the slate. My heart beat rapidly as I handed it to him. He read it gravely—thoughtfully. 'Ha!' he cried, 'that would be a piece of work! Something might come out of that!' And then, after a pause, 'but for some time I have busied myself with three other great works. Much of them is already hatched out—that is, in my mind. I must first rid myself of them—two symphonies differing from each other and both differing from my others, and an oratorio. All this will take much time. You see, for some time I have not been able to write readily. I sit and think, and think, and get it all settled, but it will not go on to the paper. A great work troubles me immensely at the outset; once into it and it's smooth sailing.' The project of the two differing symphonies yielded the Ninth Symphony with its choral ending; the oratorio was one that he had undertaken for the Handel and Haydn Society of Boston. On it he never fairly got to work.

I recur to Gounod's account of how "Faust" was written. "I had finished nearly half of my part, when M. Carvalho informed me that the Théâtre de la Porte Saint-Martin had in preparation a grand melodrama, entitled 'Faust,' which circumstance overturned all his calculations in regard to our work. He was of the opinion, and with good reason, that it would be impossible for us to be ready before the Porte Saint-Martin, and, furthermore, he considered it unwise, from the view of financial success, to engage in a contest upon the same subject with a theatre the luxury of whose stage mounting would already have attracted all Paris before our opera could be produced. He advised us, then, to choose another subject; but this discomfiture had rendered me incapable of applying my mind to anything else, and I remained eight days without the force to undertake other work. Finally,

M. Carvalho requested me to write a comedy, and to seek my inspiration in the plays of Molière. This was the beginning of 'Le Médecin Malgré Lui,' produced at the Théâtre Lyrique on the 15th of January, 1858, the anniversary of Molière's birth. . . . The 'Faust' of the Porte Saint-Martin came to a representation, but not even the elegance of the mounting could assure to this melodrama a very long run. M. Carvalho then took up again our first project, and I busied myself at once in finishing the work interrupted to write 'Le Médecin Malgré Lui.' 'Faust' was put in rehearsal in the month of September, 1858. I gave a hearing of it to M. Carvalho, in the green-room of the theatre, on July 1st, before my departure for Switzerland, where I was going to spend the vacation with my wife and my boy, then two years old. At this time, nothing was decided upon as to the distribution of the rôles, and M. Carvalho requested me to allow Mme. Carvalho, who lived opposite the theatre, to be present at the hearing given him. She was so deeply impressed with the part of *Marguerite* that M. Carvalho begged me to assign that rôle to her. This was agreed upon, and the future proved this choice to be a veritable inspiration.

," But the rehearsals for 'Faust' were not destined to be pursued without meeting difficulties. The tenor to whom the title rôle had been assigned could not, although possessing a charming voice and attractive physique, sustain the weight of this heavy and important part. Some days before the time fixed for the first representation, we were obliged to think of replacing him, and had recourse to Barbot, who was then available. In one month Barbot learned the rôle and was ready to play, and the opera was brought out for the first time on the 19th of March, 1859. The first production of 'Faust' did not create a remarkable impression; it is, however, at this time, my greatest theatrical success. Can it be said to be my best work? Positively, I do not know."

It was not alone Mme. Carvalho's infatuation with the part on the composer's reading that won for her the honor of creating the part of *Marguerite*. The rôle had originally been assigned to Mme. Ugalde, and Gounod would have preferred to leave it in her hands; but she quarrelled with M. Carvalho (as prima donnas will) about Massé's "La Fée Carabosse," which preceded "Faust" at the Lyrique, and the manager retaliated by giving the new rôle to his wife. The handsome young tenor on whom Gounod had set his heart for his hero was M. Guardi; but his voice failed him in the dress rehearsals, and this caused such great embarrassment that, it is said, the composer (who had a pretty voice and was decidedly fond of exhibiting it) seriously pondered the feasibility of singing the part himself. M. Barbot, who came to the rescue at the eleventh hour, had been a comrade of Carvalho's when the latter sang small parts at the Opéra Comique. He was now a pensioned teacher of the Conservatoire and long past his prime; but Gounod bore witness that he "showed himself a great musician in the difficult part of *Faust*." Of Balanqué, who created the part of *Méphistophélès*, Gounod says that "he was an intelligent comedian whose play.

physique, and voice lent themselves wonderfully to this fantastic and Satanic personage. In spite of a little exaggeration in gesture and irony he succeeded well." As for Mme. Carvalho, it was the opinion of the composer that though her masterly qualities of execution and style had already placed her in the front rank of contemporary singers, no rôle till *Marguerite* fell to her lot had afforded her opportunity to show in such measure "the superior phases of her talent, so sure, so refined, so steady and tranquil—its lyric and pathetic qualities."

It was a distinguished audience that listened to the first representation. Auber, Berlioz, Reyer, Jules Janin, Perrin, Émile Ollivier and many other men who had made their mark in literature, art or politics sat in the boxes, and full as many more of equal distinction in the stalls; among the latter being Delacroix, Vernet, Eugène Giraud, Padeloup, Scudo, Heugel and Jules Lévy. The criticism of the journals which followed was, as usual, a blending of censure and praise. Berlioz was favorably inclined toward the work, and with real discrimination put his finger on the monologue at the close of the third act—*Il m'aime! quel trouble en mon cœur!*—as the best thing in the score. Scudo gave expression to what was long the burden of the critical song in Germany, namely, the failure of the authors to grasp the large conception of Goethe; but, with true Gallic inconsistency, he set down the Soldiers' Chorus as a masterpiece. The Garden Scene, with its sublimated mood, its ecstasy of feeling, does not seem to have moved him; he thought the third act monotonous and too long. There was no demand for the score on the part of the French publishers, but at length Choudens was persuaded to adventure 10,000 francs, one-half of an inheritance, in it. He was at the time an *éditeur* on a small scale, as well as a postal official, and the venture put him on the road to fortune. For the English rights Gounod is said to have received only £40 sterling, and this only after the energetic championship of Chorley, who made the English translation. The opera was given thirty-seven times at the Théâtre Lyrique. Ten years after its first performance it was revised to fit the schemes of the Grand Opéra (the ballet being added) and brought forward under the new auspices on March 3d, 1869. Mlle. Christine Nilsson was the *Marguerite*, Colin Faust, Faure *Méphistophélès*, Devoyod *Valentin*, Mlle. Mauduit *Siebel*, Mme. Desbordes *Marthe*, and Gaspard *Wagner*. No opera has since equalled the popularity of "Faust" in Paris. Twenty-eight years after its first performance Gounod was privileged to join his friends in a celebration of its 500th representation. That was in 1887. The record was thought to be a proud one, but it becomes inconsequential when compared with that of the period which has elapsed since. In eight years thereafter the 1,000th mark was reached, and the 1,250th Parisian representation took place in the summer of 1902. Two years before "Faust" reached London it was given in Germany, where it still enjoys great popularity; though it is called "Margarethe," in deference to the *manes* of Goethe. Within a few weeks, in 1863, the opera had possession of two rival establishments in London. At Her Majesty's, in Drury Lane, it was given for

the first time on June 11th, and at the Royal Italian Opera, Covent Garden, on July 2d. On January 23d, 1864, it was brought forward in Mr. Chorley's English version, also at Her Majesty's.

The first American representation took place at the Academy of Music, New York, on November 25th, 1863, the parts being distributed as follows: *Margherita*, Miss Clara Louise Kellogg; *Siebel*, Miss Henrietta Sulzer; *Martha*, Miss Fanny Stockton; *Faust*, Francesco Mazzoleni; *Mephistopheles*, Hanibal Biachi; *Valentine*, G. Yppolito; *Wagner*, D. Coletti. It won immediate popularity and made money for Max Maretzek, who was at once the manager and the conductor of the opera company. Forty years before, an English version of Goethe's tragedy had been produced at the Bowery Theatre with the younger Wallack as *Faust*, and Charles Hill as *Mephistopheles*.

The love tale which furnished forth the entire opera book of MM. Carré and Barbier is wholly the creation of Goethe. It has no part in any of the forms assumed by the old legend, which deals chiefly with the religious disputations between Faustus and Mephistopheles, and the pranks, sometimes malicious but chiefly merely mischievous, played by the magician on his fellow-men. So far from there being a love episode in the story, when Faustus, in Spiess's old book, once expresses a wish to marry, Mephistopheles refuses to permit him to do so on the ground that marriage is something pleasing to God and therefore foreign to the terms of the contract. "Hast thou," quoth Mephistopheles, "sworn thyself an enemy to God and to all creatures? To this I answer thee, thou canst not marry, thou canst not serve two masters, God and thy prince. For wedlock is a chief institution ordained of God, and that thou hast promised to defy as we do all, and that hast thou not only done, but moreover thou hast confirmed it with thy blood. Persuade thyself that what thou dost in contempt of wedlock, it is all to thine own delight. Therefore, Faustus, look well about thee, and bethink thyself better, and I wish thee to change thy mind, for if thou keep not what thou hast promised in thy writing, we will tear thee in pieces like the dust under thy feet. Therefore, sweet Faustus, think with what unquiet life, anger, strife and debate thou shalt live in when thou takest a wife. Therefore, change thy mind." Faustus abandons his purpose for the time being, but within two hours summons his spirit again and demands his consent to marriage. Whereupon, up there comes a whirlwind which fills the house with fire and smoke, and hurls Faustus about until he is unable to stir hand or foot. Also there appears an ugly devil, so dreadful and monstrous to behold that Faustus dares not look at him. This devil is in a mood for jesting. "How likest thou thy wedding?" he asks of Faustus, who promises not to mention marriage more, and is more than content when Mephistopheles promises to bring him any woman, alive or dead, whom he may desire to possess. It is in compliance with this agreement that Helen of Troy is brought back from the world of shades to be Faustus's paramour. By her he has a son, whom he calls Justus Faustus, but, in the end, when Faustus loses his life, mother and child

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vanish. There is nothing of this in the Polish story, which, however, has a fling at marriage in its own way. Twardowsky has the privilege of demanding three duties of the devil. After enjoying the benefits conferred by two, he asks the devil to marry Mme. Twardowska. This is more than the devil had bargained for, or is willing to perform. He refuses; the contract is broken, and Twardowsky is saved. The story may have inspired Thackeray's amusing tale, "The Painter's Bargain," in "The Paris Sketch Book."

The story of the opera is not long in the telling: *Faust*, an aged philosopher, has grown weary of life in his vain efforts to penetrate to a knowledge of the real essence of things. His latest vigil has lasted through the night, and as he sees the light of a new day he seizes a cup of poison to put an end to his existence. As he raises the cup the song of a company of maidens floats in at the window. It tells of the joy of living and the beauty of nature and its inspirations. *Faust's* hand trembles, but again he lifts the cup, only to pause again to listen to the song of the reapers going into the fields to work and hymning their gratitude to God. Enraged past endurance, *Faust* invokes a curse upon all that is good and summons Satan to his aid. *Mephistopheles* enters. He offers gold, glory, power; but they are declined. *Faust* craves youthfulness, with its desires, passions and delights. The fiend promises him all, and when he hesitates inflames his ardor with a vision of the maiden who shall be his. The compact is signed—the devil is to serve *Faust* here, but the relations are to be reversed below.

We are in the midst of the merrymaking at a town fair. Students, soldiers, old men, maids and masters sing their pleasures. *Valentine*, a soldier who is about to go to the wars, commends his sister to the care of *Siebel*, who loves her. *Wagner*, a student, attempts to sing the "Song of the Rat," but is interrupted by *Mephistopheles*, who volunteers a song of his own (*Le veau d'or est toujours debout*). He accepts a cup of wine, but it is not to his taste, and he miraculously causes a better vintage to flow from the carved sign of the tavern. He proposes the health of *Marguerite*, and when *Valentine* attempts to resent the insult with his sword, draws a magic circle around himself, which protects him from the rapiers of the soldier and his friends. They now suspect his true character and turn their cruciform sword-hilts against him. The merriment is resumed, and in the midst of it *Marguerite* passes by on her way home from church. She declines *Faust's* offer to escort her, and *Faust* becomes more than ever enamored of her whom he had seen in the vision conjured up by *Mephistopheles*. The two conceal themselves in the garden of her home, having first placed a casket of jewels beside a modest bouquet of flowers left on her threshold by *Siebel*. *Marguerite* enters, and, seated at a spinning-wheel, alternately sings a stanza of the "King of Thule" ballad and speaks her amazed curiosity touching the handsome stranger who had addressed her in the market-place. She finds the jewels, ornaments herself with them, carolling her delight the while, and is interrupted in her pleasure by the entrance of *Faust* and his companion. The latter draws away *Martha*, the neighborhood gossip,

and *Faust* woos the maiden with successful ardor. Goethe's scene at the fountain becomes, in the hands of the French librettists, a scene in the chamber of *Marguerite*, which, as a rule, is omitted in American and English representations.

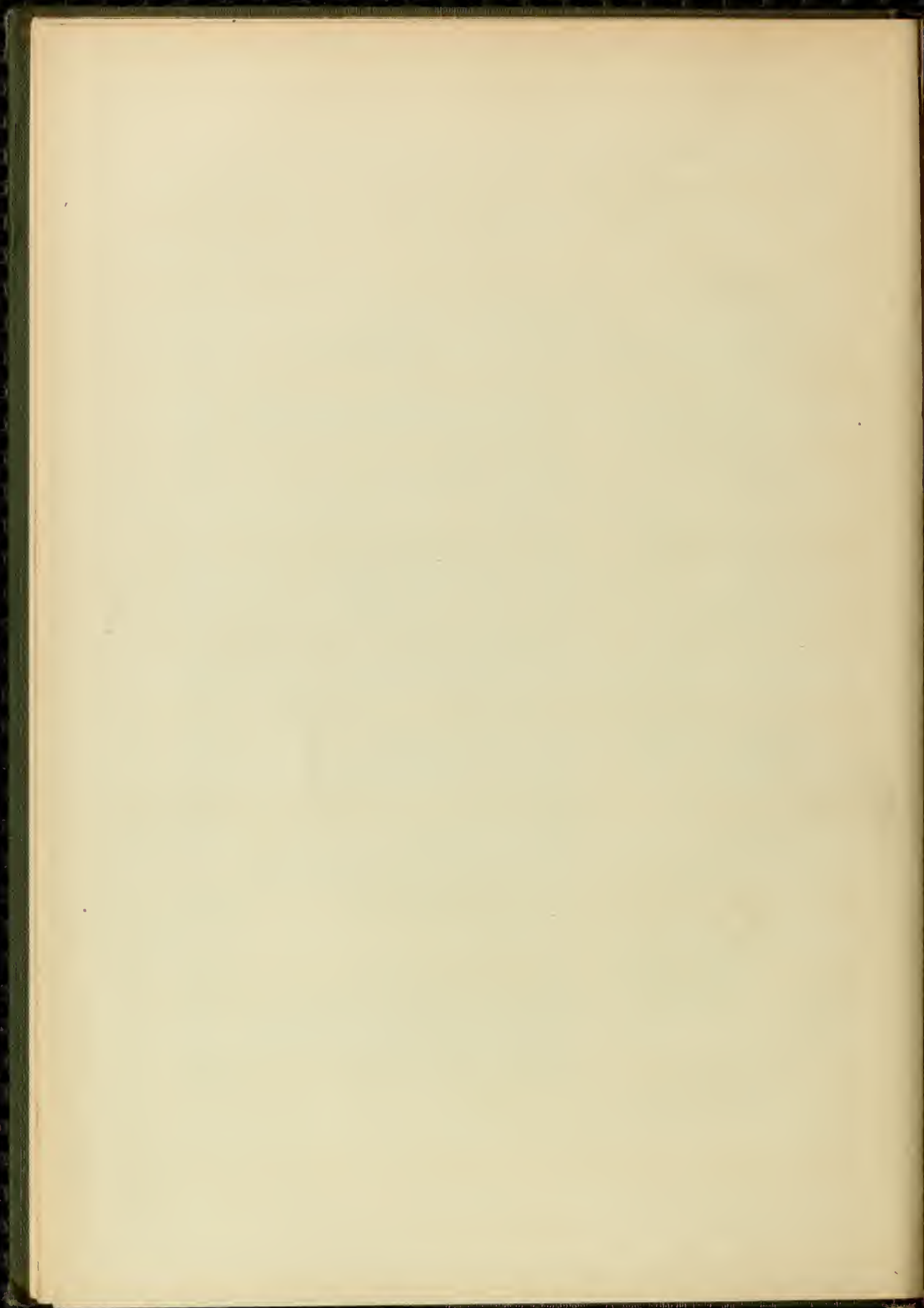
The deceived maiden is jeered at and mocked by her erstwhile companions, and comforted by *Siebel*. She has become the talk of the town, and evil reports reach the ears of her brother on his return with the victorious soldiery. *Valentine* confronts *Faust* and *Mephistopheles* while the latter is singing a ribald serenade at his sister's door. The men fight, and through the machinations of *Mephistopheles*, *Valentine* is mortally wounded. He dies, denouncing the conduct of *Marguerite* and cursing her for having brought death upon him. *Marguerite* seeks consolation in religious worship; but the fiend is at her elbow even in the cathedral, and his taunts and the accusing chant of a choir of demons interrupt her prayers. The devil reveals himself in his proper person at the last, and she falls in a swoon. The Walpurgis Night Scene of the German poet furnished a suggestion for the ballet which fills the first three scenes of the fifth act. A wild scene in the Hartz mountains gives way to an enchanted hall in which are seen the most famous courtesans of ancient history—Phryne, Lais, Aspasia, Cleopatra and Helen of Troy. The apparition of *Marguerite* appears to *Faust*. The distraught maiden has slain her child and now lies in prison awaiting death. *Faust* enters and attempts to persuade her to fly with him. Her poor mind is all awry and occupies itself only with the scenes of the first meeting and the love-making in the garden. She turns with horror from her lover when she sees his companion, falls upon her knees, and in an agony of supplication implores the pardon of heaven. She sinks lifeless to the floor; *Mephistopheles* pronounces her damned, but a voice from on high proclaims her saved. Celestial voices chant the Easter hymn, "Christ is risen!" and a band of angels bear the soul of *Marguerite* heavenward.

H. E. KREHBIEL.

NEW YORK, October 25, 1902.

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Faust.

Adagio molto. Introduction.

CH. GOUNOD.

Piano.

ff *pp* *Strings*

rit. *pp* *ff* *pp* *Strings*

rit. *pp*

ff *p* *Ob.* *Fl.* *Hp.* *cresc.* *fp* *cresc.*

Andante. (♩ = 54)

fp *f* *dim.* *pp* *Viol.* *p*

p *Vla.* *Viol. II* *VI. I* *m.d.*

Fl., Ob., etc.

cresc. -

The first system of music consists of two staves. The upper staff is for the piano, and the lower staff is for the flute (Fl., Ob., etc.). The piano part features a melodic line with some grace notes and a '7' above a measure. The flute part has a similar melodic line. Dynamic markings include 'm.s.' (mezzo-soprano) and 'Ped.' (pedal) with an asterisk.

The second system continues the musical piece. The piano part has a more active bass line. The flute part continues with its melodic line. Dynamic markings include '- molto -' and '- f'.

The third system shows the piano part becoming more rhythmic and intense. The flute part has some rests. A 'ff' (fortissimo) dynamic marking is present in the piano part.

The fourth system introduces a harp part. The piano part has a 'dim.' (diminuendo) marking and a 'p' (piano) dynamic. The harp part has a rhythmic accompaniment.

The fifth system features a 'rit.' (ritardando) marking followed by 'a tempo'. The piano part has a 'p' dynamic and triplet markings. The flute part has an 'espress.' (espressivo) marking.

The sixth system continues the piano and flute parts with complex rhythmic patterns and triplet markings in the piano part.

The seventh system shows the final part of the page, with piano and flute parts continuing their respective lines.

System 1: Treble and bass clefs. The bass line features a rhythmic pattern of eighth notes with triplets.

System 2: Treble and bass clefs. The bass line continues with a similar rhythmic pattern. A *cresc.* marking is present in the treble staff.

System 3: Treble and bass clefs. The bass line continues with a similar rhythmic pattern. A *cresc.* marking is present in the bass staff.

System 4: Treble and bass clefs. The bass line continues with a similar rhythmic pattern. *dim.* and *cresc.* markings are present in the treble staff.

System 5: Treble and bass clefs. The bass line continues with a similar rhythmic pattern. *dim.*, *rit.*, and *a tempo* markings are present in the treble staff.

System 6: Clarinet, Oboe, and Flute parts. Each part features a melodic line with triplets. Pedal points are indicated below the bass line.

System 7: Violin and Oboe parts. The Violin part features a melodic line with triplets. The Oboe part features a similar rhythmic pattern. *Largo* and *pp* markings are present.

Act I.
No 1. Scena and Chorus.

Moderato. (♩ = 69)

Piano.

Clar. *p* *cresc.*

f *ob.* 7

(Curtain rises.)

dim. *p*

(Faust discovered, sitting at a table covered with parchments.)

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

Vns.

Faust. Recit.

Rien!!.. En vain j'inter-robe, en mon ar-den-te veil-le, La na-
Vain! In vain do I call, thro'out my vig-il wea-ry, On cre-

Clar. *fp*

ture et le Cré-a - teur; Pas u-ne voix ne glisse à mon o - reil - le Un
 a - tion and its Lord! Nev-er re- ply will break the si-lence drea- ry, No

fp *fp* *Bb.*

mot _ con- so- la - teur! J'ai lan- gui, triste et so- li -
 sign, - no sin- gle word. Years, how man - y! are now be -

a tempo

dim. *p* *Vlns.*

tai - re, J'ai lan - gui, triste et so - li - tai - re, Sans pou- voir bri-
 hind me, years, how man - y! are now be - hind me, Yet I can - not

cresc. *f*

ser _ le li - en Qui m'at - tache en - core à la ter - re! Je ne vois
 break the dreary chain That to mournful life doth bind me! I look in

dim. *p* *f* *Bb.*

rien! je ne sais rien! rien! rien!
 vain, I learn in vain! vain! vain!

f *dim.* *p* *pp* *Cl. & Bn.* *Horns & Cl.* *Vla.*

6 Allegretto. (♩ = 84)

vlns. *pp* *Ob. solo*

Fl. *Ob.* *Fl.* *Ob.* *Fl.*

Andante. Faust.

Le ciel pâ - lit; — de - vant l'au-be nou - vel - le La som-bre
 The stars grow pale, — the dawn covers the heav - ens, Mys-te-rious

pp

despairingly

nuit s'é - va-nou - it!.. — Encore un jour! en-core un jour qui
 night pass-es a - way! — An-oth-er day! and yet an-oth - er

cresc. *fp* *fp* *dim.*

F. *luit!... ô mort! quand vien-dras - tu m'a-bri - ter sous ton*
day! - 0 Death, when wilt thou come and bid the strife be

Allegro.

F. *ai - le? Eh bien! puis-que la mort me*
o - ver? What then? Since ev-er Death a -

F. *fuit, Pour-quoi n'i-rai-je pas vers el - le?..*
voids me, why should I not go forth and seek him?

Andante maestoso.

F. *Sa - lut! - ô mon der-nier ma-*
All hail! - bright-est of days, and

F
tin! Sa-lut! ô mon der-nier ma-tin! J'ar-
last! All hail! my bright-est day, and last! With-

f dim. p poco più mosso

F
ri- - ve sans ter-reur Au ter- - me du vo-
out a dread am I the land of promise

F
ya - ge; Et je suis, a - vec ce breu - va - ge, Le seul
near - ing, By thy spell of mag - ic cheer - ing Shall the

F
maî-tre de mon des - tin! Je suis, je suis, a - vec ce breu-
nar - row strait be pass'd! By spell, by spell of mag - ic

F
va - ge, - Le seul maî-tre de mon des - tin!
cheering - Shall the nar - row strait be pass'd!

Brass ff

Chorus (behind the scenes).

Allegretto. (♩ = 84)

SOPRANOS.

dim.

Ah!

Ah!

Wind

dim.

p

Fl., Cl. & Bn.

p

Pa - res - seu - se fil - le Qui sommeille en - cor! _____
Care-less, i - dle maid - en, Where-fore dreaming still? _____

Clar. & Bn.

pp

Dé - jà le jour bril - le Sous son man - teau d'or; _____ Dé -
Day, with ros - es la - den, Com - eth o'er the hill; _____ The

Cl. & Bn.

Ob.

jà l'oi - seau chan - te Ses fol - les chan - sons; _____ L'au - be ca - res -
blithe birds are sing - ing, Now hear what they say, _____ Thro' the meadows

Fl. Cl. Fl. Cl. Fl. Cl. Fl.

san - te Sou - rit — aux mois - sons; Le ruisseau mur - mu - re,
ring - ing: "The har - vest is so gay!" Brooks a - mid the flow - ers

Cl. *Fl.* *pp*

La fleur s'ouvre au jour, — Tou - te la na - tu - re S'é - veille à l'a -
Mur - mur in the grove, All of Na - ture's pow - ers A - wak - en to

Vins. *Fl. & Cl.*

mour! — Tou - te la na - tu - re S'é - veille à l'a - mour! —
love! — All of Na - ture's pow - ers A - wak - en to love! —

pp *Ob. solo* *p*

Faust.

Vains é - chos de la joie — hu - mai - ne, Pas - sez, — pas -
Fool - ish ech - oes of hu - man glad - ness, Go by, — go

Fl.

sez vo - tre che - min!.. — Pas - sez, — pas -
by! Pass on your way! — Go by, — go

pp *ppp*

Andante.

F. *sez! — by! —* *Ô cou-pe des a - îeux, qui tant de fois fus Gob-let so oft-en drain'd by my father's hand so*

Trombones, etc.

f *fp*

F. *plei - ne, Pour - quoi trem-bles - tu dans ma main? Pour - quoi —*
stead - y, Why now dost thou trem-ble in mine? why now —

fp *fp* *cresc.*

Allegretto. (♩ = 84)

F. *— trem-bles-tu dans ma main? —*
— dost thou tremble in mine? —

f *f* *p*

Ob., Cl. & Fm. *Vlms.*

TENORS (behind the scenes).

Chorus.

Aux champs làu - ro - re nous rap - pel - le, — On voit à
Come forth, ye reap-ers young and hoar - y! — 'Twas long a -

BASSES.

Aux champs làu - ro - re nous rap - pel - le, — On voit à
Come forth, ye reap-ers young and hoar - y! — 'Twas long a -

pei-ne l'hi-ron del - le, Qui vole et plon-ge d'un coup d'ai -
go, the ear-ly swal - low Went up where eye can nev - er fol -

pei-ne l'hi-ron del - le, Qui vole et plon-ge d'un coup d'ai -
go, the ear-ly swal - low Went up where eye can nev - er . fol -

le — Dans la pro-fon-deur du ciel bleu! Le temps est
low, — Yon-der in the blue, far a - way! The earth is

le — Dans la pro-fon-deur du ciel bleu! Le temps est
low, — Yon-der in the blue, far a - way! The earth is

beau! la ter-re est bel - le! Aux champs l'au - ro - re nous rap-
proud in har-vest glo - ry, Come forth, ye reap-ers young and

beau! la ter-re est bel - le! Aux champs l'au - ro - re nous rap-
proud in har-vest glo - ry, Come forth, ye reap-ers young and

pel - le, — Le temps est beau, — la ter-re est bel - le!
hoar - y, — The earth is proud — in har-vest glo - ry!

pel - le, — Le temps est beau, — la ter-re est bel - le!
hoar - y, — The earth is proud — in har-vest glo - ry!

Bé - ni soit Dieu! Bé - ni soit and Dieu! pray!
 Re - joice and pray! Re - joice and pray!

Bé - ni soit Dieu! Bé - ni soit and Dieu! pray!
 Re - joice and pray! Re - joice and pray!

Faust.

F. Dieu! ———
Pray! ———

SOPRANOS.

Bé - ni soit and Dieu! Bé -
 Re - joice and pray! Re -

pp

Wind *Strgs.*

F. Dieu! ——— *f* Dieu! ———
Pray! ——— Pray! ———

Adagio.

ni soit ——— Dieu!
 joice and ——— pray!

ni soit ——— Dieu!
 joice and ——— pray!

Wind *Strgs.* *Tutti*

pp

No 2. Duet.

Allegro agitato. (♩ = 130) Faust. Recit.

F. Mais ce Dieu, — que peut-il pour
If I pray, — there is none to

Piano. *vlns.* *ff* *vla.* *ff*

F. moi?.. hear! Me ren-dra-t-il l'a - mour, — la Jeu -
To give me back my love, — its be -

Andante maestoso.

F. nes-se et la foi? — lieving, and its glow! Mau-di-tes soyez-vous, ô voluptés humai-nes!
Accurst be ev-ry thought of earth-ly — plea-sure,

F. Mau-di-tes soient les chaînes Qui me font ramper i-ci-bas! — Mau-dit
And ev-ry ear-ly treasure That in mem-ry binds me be-low! — Curst the

F. soit tout ce qui nous leur-re, Vain es-poir qui passe a-vec
toys that have e'er al-lur'd me, And pos-est, no rap-ture se -

ff *fp* *fp* *fp*

F. Pheu-re, Rê-ves dâ-mour ou de com-bats; Mau-dit soit le bon-
 curd me, Vi-sions of love, or of af-frays; be all hap-pi-ness

F. heur! maudi-tes, la sci-en-ce, La pri-ère et la foi! Mau-di-te sois-
 curst! Accurst be human sci-ence, human pray'r, human faith! Accurs-ed be

F. tu, pa-ti-en-ce! À moi, Satan! à moi! -
 patience, poor re-li-ance! Appear, O Sa-tan! Ap-pear! - Wind

Moderato. (♩ = 80) Mephistopheles (appearing suddenly).

M. Me voi-ci! - D'où vient ta sur-
 I am here! Why does it sur-
 f.l. & vlns: fff dim. p

M. pri-se? Ne suis-je pas mis à ta
 prise you? It may be my garb that an-
 Moderato. p

Me.
 gui-se? L'é-pée au cô-té, la plume au chapeau, L'escar-cel - le
 noys you. With sword at my side, a plume in my cap, and a purse well-

Fl.
un poco animato

Bn.

Me.
 plei-ne, un ri-che manteau sur l'é-pau-le; en som-me, Un vrai gentil-
 garnish'd, a gay velvet cloak on my shoulder, I trav-el as no-blemen

cresc.
f

Me.
 hom-trav - - me! Eh
 - el! *vhs.* Speak

f *colla voce* *p* *tranquillamente*

Me.
 bien! doc-teur, que me veux-tu? Vo-yons; par - le!.. Te fais-je
 out, wise man! — What is your will? At once — tell me, are you a-

p *cresc.* *f* *p*

Me.
 Faust. Mephistopheles. Faust.
 peur? Non. Dou-tes-tu de ma puis-san-ce? Peut-
 F. froid? No. — Do you doubt my pow'r to aid you? It

f *p* *vln.* *vcl.*

Mephistopheles. *3* Faust.

F. Me. *ob.*
 ê - tre! Mets - la donc à l'é - preu - ve!.. Va t'en!
 may be! It were ea - sy to try me! Be-gone!

Mephistopheles.

Me. *Bu.*
 Fi! c'est là ta re - con - nais - san - ce!
 Fie! Is this how you care to meet me?

p *Vla.* *Vla. & Vcl.*

Me. *Vln.*
 Ap - prends de moi qu'a - vec Sa -
 You ought to know, with all your

Me.
 tan L'on en doit u - ser d'au - tre sor - te, Et qu'il n'é - tait
 skill, That you should po - lite - ly en - treat me, Not as you have

Me.
 pas be - soin De l'ap - pe - ler de si loin Pour le mettre en -
 done to - day, Call for aid from far a - way, Then to say "be -

Me. F. **Faust.**
 suite à la por - te! Et que peux-
 gone! ere you greet me! **Allegro.** Canst thou do

colla voce *rit.* *f*

F.
 tu pour moi?
 aught for me?
Mephistopheles. **Moderato.**

Me. Tout,.. tout... mais dis-moi d'abord Ce que tu
 All - you will! - But tell me be-fore what you would

F.
 Que fe-rai - je de la ri -
 What is gold to one who has

Me. veux; est - ce de l'or? _____
 have. Say, is it gold? _____

F.
 ches - se?
 learn - ing?

Me. Bon, je vois où le bât te bles -
 Well, me - thinks I can tell your yearn -

Faust.

ff Meph.

se! Tu veux la gloi - re? Plus en - cor! La puis -
ing: You long for glo - ry? No, for more! For a

cresc.

Faust.

san - ce? Non! je veux un tré - sor Qui les con - tient
king - dom? No, I'd have thee re - store What out - vies them

Allegro ben marcato. (♩ = 100)

tous!.. je veux la jeu - nes - se!
all: My youth 'tis I long for!

Brass

Ob.

À moi les plai - sirs, Les jeu - nes maî -
Be mine the de - light Of Beau - ty's ca -

dim.

p

tres - ses! À moi leurs ca - res - ses, À moi leurs dé -
ress - es, Her soft, wav - y tress - es, Her smile beam - ing

F. *sirs! — À moi — l'é - ner - gi - e Des ins - tincts puis -*
bright! — Be mine — the warm cur - rent Borne thro' ev - 'ry

F. *sants, — Et la folle or - gi - e Du cœur — et des*
vein, — Pas - sion in a tor - rent That no - thing can

F. *sens! — Ar - den - te jeu - nes - se, À moi — tes dé -*
rein, — The rap - ture whose plea - sure To Time — giv - eth

F. *sirs, — À moi — ton i - vres - se, À moi — tes plai -*
flight! — O youth — with - out mea - sure, Be mine — thy de -

F. *sirs, — À moi ton i - vres - se, À moi — tes plai -*
light, — O youth without mea - sure, Be mine — thy de -

a tempo

sirs! — Fort bien! — fort bien! — fort bien! — fort bien! Je
 light! — 'Tis well! — 'tis well! — 'tis well! — 'tis well! Be

Fl. & Vln.

a tempo p

vel.

puis con-ten-ter — ton ca-pri - ce, Je puis con-ten-
 young and en-joy — with-out mea - sure, For I can con-

p

rit. *a tempo* Faust.

ter — ton ca - pri - ce. Et — que te don-ne -
 tent your wild-est crav - ings. And — what fee do you

Fl., Clar. etc.

a tempo

poco rit. *p.* *sfz* *p*

Meph.

rai - jeen re - tour? — Pres - que rien: pres - que
 ask — in ex - change? — Hard - ly aught, hard - ly

pp

Maestoso.

rien: I - ci, — je suis à ton ser - vi -
 aught! On earth I'll wait up - on your plea -

Fl. *Wind*

p *f*

Me. Faust.
F.
ce, Mais là - bas, — tu se - ras au mien! Là-bas?..
sure, *Tpt.* But be - low, — you will wait on mine! Be-low?
p *più mosso*

Mephistopheles. *Allegro moderato.*
Là - bas! al - lons, —
Be - low! Come on, —
p *cresc.*

Me. si - gne! Eh quoi! ta main trem - ble!
sign it! How now? what af - frights you?
f

Me. *Moderato.*
Que faut - il — pour te dé - ci - der? — La jeu - nes - se t'ap -
Would you more — ere you take the vow? — Fair - est youth here in -
ff rit.

Me. pel - vites — le; Ô - se la re - gar -
vites — you, See — what I show you
ff *Vls.*

Andante. (♩ = 54) (Vision of Margaret at the spinning-wheel.)

Faust.

Me. F.
 der! —
 now! —
 Ô merveil-le!
 Heav'n-ly vi-sion!

Vlms.
 dim. pp
 Ped. * Ped. * Ped. * Ped. *

Vlms. & Harp
 pp una corda
 marcato il canto
 Ped. *

Me. Mephistopheles.

Eh bien!... — que t'en
 And you? — can you

Me. sem - ble?
 love her?

(Musical accompaniment for Mephistopheles)

F. Faust.
 Me. Mephistopheles.

Don - ne!... Allons donc!
 Here then! It is done!

(Faust signs the parchment.)
 (Musical accompaniment for Faust and Mephistopheles)

Mephistopheles (taking the goblet).

Me. Et maintenant, Maî-tre,
Now it is done, Mas-ter,

Me. c'est moi — qui te con - vie A vider cet - te
'tis I — who would in - vite you to emp - ty this

Me. cou - pe, où fume en bouillonnant Non plus la mort,
gob - let, where - in is foaming now no deadly draught,

Me. non plus le poi-son, mais la vi -
no poi-son for you, life - and rap -

Me. F. e! ture! À To

F. *toi!*
thee! *a*
to

Ped. * *Ped.* *

F. *toi,* *à toi,*
thee, *to thee,*

Ped. * *Ped.* *

F. *fan-tôme a-do-rable et char-*
O vi-sion of beau-ty and

Ped. *

F. *mant!* *(Faust drains the goblet, and is trans-*
love! *formed into a young man.)*

Ped. *Harp*

(The vision vanishes.)

Wind *

Allegro ben moderato.


Faust.


F.  Je la re-ver-

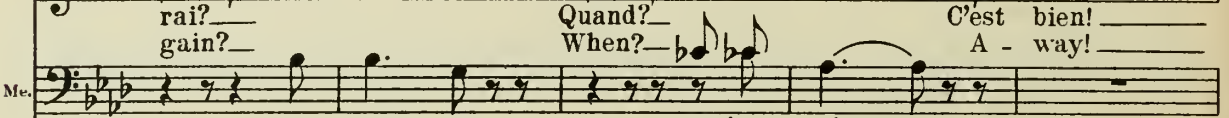
Me.  I'll meet her a-

Viens!
Come!

Allegro ben moderato. (♩. = 100)

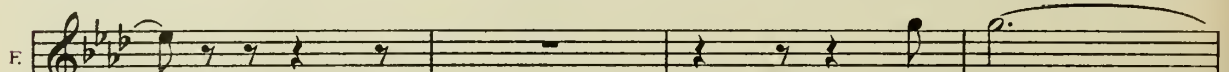
ff  *pp* *vlns.*

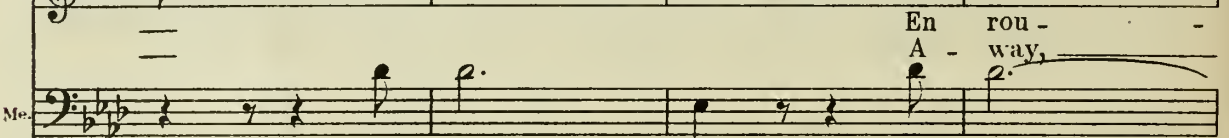
F.  rai? — gain? —

Me.  Quand? — When? — C'est bien! — A-way!

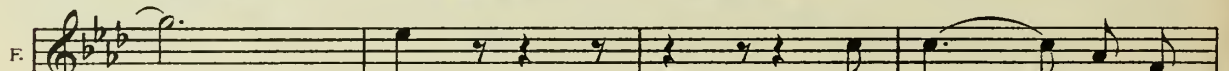
Sans dou - te. Au - jour - d'hui. —
No ques - tion! To - day! —

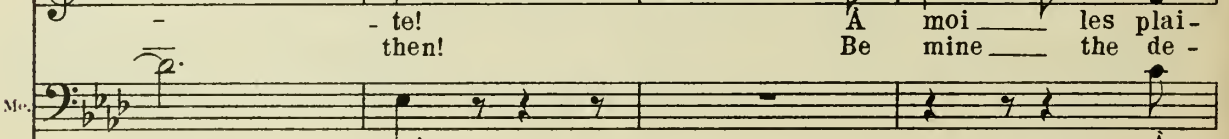
cresc. *f* *♩. = 100*

F.  En rou -

Me.  A - way, —

En rou - A - way! - te! then! En rou - A - way, —

F.  - te! then! A moi — les plai-

Me.  - te! then! Be mine — the de -

vlns. *f* *♩. = 100*

F.
 sirs, — Les jeu - nes maî - tres - ses! À moi — leurs ca -
 light — Of Beau - ty's ca - ress - es, Her soft, — wav - y

Me.
 toi — les plai - sirs, — Les jeu - nes maî - tres - ses! —
 thine — the de - light — Of Beau - ty's ca - ress - es, —

F.
 res - ses, À moi — leurs dé - sirs! — À moi — l'é - ner -
 tress - es, Her eye — beam-ing bright! — Be mine — the warm

Me.
 — À toi leurs ca - res - ses, À toi leurs dé-sirs! — A
 — Her soft, wav-y tress - es, Her eye beam-ing bright! — Be

F.
 gi - e Des instincts puis - sants, — Et la folle or -
 cur - rent Fill - ing ev - 'ry vein, — Pas - sion in a

Me.
 toi — l'é - ner - gi - e Des instincts puis - sants, —
 thine — the warm cur - rent Fill - ing ev - 'ry vein, —

F. gi - e Du cœur — et des sens! — Ar - den - te jeu -
tor - rent That no - thing can rein! — The rap - ture whose

Me. Et la folle or - gi - e Du cœur et des sens! —
Pas - sion in a tor - rent That no - thing can rein! —

dim. *p*

F. nes - se, À moi — tes dé - sirs, — À moi — ton i -
plea - sure To Time — giv - eth flight; — O youth — with - out

Me. À_ toi la jeu - nes - se, À_ toi ses dé - sirs, —
All rapture whose plea - sure To Time giv - eth flight; —

cresc.

F. vres - se, À moi — tes plai - sirs, — À moi ton i -
mea - sure, Be mine — thy de - light! — O youth with - out

Me. À_ toi son i - vresse, À_ toi ses plaisirs, À_ toi son i -
O_ youth without mea - sure, Thine the de - light! O youth with - out

f

a tempo

F. vres - se, À moi _____ tes plai - sirs! À moi _____
 mea - sure, Be mine _____ thy de - light! O youth _____

M. vres - se, À toi _____ ses plai - sirs! À _____
 mea - sure, Be thine _____ the de - light! O _____

sempre f *colla voce* *f*

F. — ton i - vresse, À moi _____ tes plai - sirs, À _____
 — with - out measure, Be mine _____ thy de - light! O _____

M. toi son i - vres - se, À — toi _____ ses plai - sirs, À _____
 youth without mea - sure, Be — thine — the de - light! O _____

F. moi ton i - vres - se, À moi,
 youth with - out mea - sure, Be mine,

M. toi son i - vres - se, À toi,
 youth with - out mea - sure, Be thine,

ff

Red. * Red.

F. *à moi — tes plai - sirs!*
be mine — thy de - light!

Me. *à toi — ses plai - sirs!*
be thine — the de - light!

sempre f

*

No 3. Grand Chorus.

The Fair. (Kermesse.)

2d Tableau.

Allegretto. (♩ = 84)

Piano. *ff*

The first system of the piano introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and the same key signature. The music is in 2/4 time and begins with a forte fortissimo (*ff*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

legg.
p
stacc.

The second system continues the piano introduction. The right hand melody becomes more lyrical, marked *legg.* (leggiero). The left hand accompaniment is marked *p* (piano) and includes staccato chords. The system concludes with a staccato effect.

ff

The third system features a return to a more rhythmic and powerful accompaniment in the left hand, marked *ff*. The right hand continues with a melodic line, maintaining the *legg.* character.

f

The fourth system shows the piano introduction reaching a crescendo, marked *f* (forte). The right hand melody is more active, and the left hand accompaniment is dense with chords.

(Curtain rises.)

The fifth system is marked "(Curtain rises.)" and features a more delicate accompaniment in the left hand. The right hand melody is also more refined.

Chorus.
BASSES I (Students). *f*

The chorus introduction for the Basses I (Students) begins with a forte (*f*) dynamic. The music is in the same key signature and time signature as the piano introduction.

Vin ou bière, Bière ou vin, Que mon
Still or sparkling, Rough or fine, What can it

mf

The second system of the chorus introduction features a mezzo-forte (*mf*) dynamic. The right hand melody is more melodic, and the left hand accompaniment is steady.

ver - re Soit— plein! Sans ver - go - gne, Coup sur—
 mat-ter, So we have wine? What if the vin - tage Great be or

Wagner. (A Baritone.)

Jeune a - dep - te Du ton -
 Stu - dent vers'd in ev - 'ry

coup, Un - i - vro - gne — Boit tout!
 small, Your jol - ly to - per Drink - eth of all!

stacc.

neau, N'en ex - cep - te Que leau! Que ta gloi - re, Tes a -
 bar - rel Save wa - ter bright, To thy glo - ry, to - thy

Fl., etc

mours, Soient de boi - re Tou - jours!
 love Drink a - way — to - night!

BASSES I (Students).

Jeune a - dep - te Du ton -
 Stu - dent vers'd in ev - 'ry

neau, N'en ex - cep - te Que l'eau! Que ta - gloi - re, Tes a -
 bar - rel Save wa - ter bright, To thy glo - ry, to - thy -

mours, Soient de boi - re Tou - jours! —
 love Drink a - way — to - night! —

Horn *p* *Valve - horn*

BASSES II (Soldiers). *f*

Fil - les ou for - te - res - ses, C'est tout
 Young girls, an - cient cas - tles, They are

Fin. Basses etc. *f* *p*

un, mor - bleu! Vieux burgs, jeu - nes maî - tres - ses, Sont pour
 all the same, Old towns, dain - ty — maidens, Are a -

ff *f* *p*

nous un jeu! Ce - lui qui sait — s'y pren - dre, Sans trop
like our game! For the he - ro, brave and ten - der, Makes of —

P

ff

de - fa - çon, Les o - blige à — se ren - dre En pa - yant ran -
both his prey! Both to val - or must sur - ren - der, And a - ran - som

p

f

çon! En pa - yant ran - çon! —
pay, and a - ran - som pay! —

Vulno - horn

Horn

p

pp TENORS I (Burghers).

Aux jours de di - manche et de fé - te, J'aime à par - ler guerre et combats;
Each new Sun - day brings the old sto - ry, Dan - ger gone by How we en - joy!

Vins.

pp

Tan - dis que les peu - ples là - bas Se cas - sent la —
 While to - day each hot - head - ed boy Fights for to - day's lit - tle

té - te. Je vais masseoir sur les cô-teaux Qui sont voi-sins de la ri -
 glo - ry! Let me but sit co - sy and dry Un - der the trees with my

viè - re, Et je vois pas - ser les ba-teaux En vi - dant mon
 daugh - ter, And while raft and boat trav-el by, Drink to the folk on the

ver - rel! Je vais mas-seoir sur les cô-teaux
 wa - ter! Let me but sit co - sy and dry

Qui sont voi - sins de la ri - viè - re, Et je vois pas -
 Un - der the trees with my daugh - ter, And while raft and

ser les ba-teaux En vi - dant mon - ver - re!
boat trav - el by, Drink to the folk on the wa - ter!

SOPRANOS I (Young Girls).

Vo-yez ces har-dis com-pè
On-ly look how they do eye

Vins.
p

res, Qui vien-nent là - bas; Ne soyons pas trop sé - vè
us, Yon-der fel - lows gay, How-so-ev - er they de - fy

res, Re - tar-dons le pas, Re - tar-dons le
us, Nev - er run a - way, nev - er run a -

pas, Re - tar - dons le pas!
way, nev - er - run a - way!

Fl.

TENORS II (Young Students).

Vo - yez ces mi - nes gail - lar
How those mer - ry girls do eye

Ob.

des Et ces airs vain-queurs! A - mis, so-yons sur nos
us! We know what it means; To de - ny us, to de -

gar des, Te - nons bien nos
coy us Like so man - y

cœurs, Te - nons bien nos cœurs, Te - nons bien nos
queens, like so man - y queens, like so man - y

SOPRANOS II (Matrons).

cœurs! ——— Vo - yez a - près ces Don -
 queens! ——— On - ly see the bra - zen

Fl.

zel - - - les Cou - rir ces mes - sieurs! Nous som - mes aus - si bien
 crea - - - tures With the men at play! Had the lat - ter choice in

qu'el - - - les, Si — non beau - coup
 fea - - - tures, They — would turn this

mieux, Si — non beau - coup mieux, Si non — beau - coup
 way, they — would turn this way, they would — turn this

C h o r u s .

SOPRANOS I.

On vou - drait
One would al -

plai - re,
lure them,

Mais c'est en
They look so

SOPRANOS II.

mieux!
way!

Vous vou - lez
If you se -

plai - re,
cure them,

TENORS I.

TENORS II.

Al - lons,
Come here,

BASSES I.

De cette af - fai - re
No jol - ly rov - er

Vi - ve le
Long live the

vin!
wine!

vi - ve le
long live the

BASSES II.

Vi - - ve live la guer - re!
Long the sol - dier!

vain!
gay!

On vou - drait
One would al -

On le sait
What worth are

bien!
they?

Vous vou - lez
If you se -

voi -
come

sin!
here,

Al -
come

Vo - yons
need fear

la fin!
a "nay,"

De cette af -
No jol - ly

vin!
wine!

Vi - ve le
long live the

vin!
wine!

Vi
long

- ve live the guer - re!
sol - dier!

Vi - - ve live the

cresc.

cresc.

Mais c'est en vain, oui, c'est en vain! C'est en
 They look so gay, they look so gay, On - ly

plai - re, On le sait bien, On le sait bien!
 cure them, What worth are they, What worth are they?

lons! Al- lons, voi sin! Vi - dons un
 here! Sit down, sit down and drink a

fai - re Vo - yons la fin, Vo - yons la
 rov - er Need fear a "nay;" need fear a

Vi - ve le vin! Vi - ve le vin!
 long live the wine! long live the wine!

guer - re! la guer - re! la guer - re!
 sol - dier! the sol - dier! the sol - dier!

vain! C'est en vain, en vain, en vain, en
 see, on - ly see, they look so gay, they look so

Le mot est fin! Le mot est fin! Le mot est
 What a dis - play! What a dis - play! What a dis -

ver - re de vin, Vi - dons un ver - re de
 drop, I say, and drink a drop, I say, and drink a

fin, Vo - yons la fin, Vo - yons la fin, Vo - yons la
 "nay;" need fear a "nay;" need fear a "nay;" need fear a

le vin! le
 The wine! the

Mé - tier di - vin! Mé - tier di -
 The sol - dier gay, the sol - dier

vain, Cest en vain, Cest en vain, Cest en vain, Cest en vain, Cest en vain, Cest en
 gay, on - ly see, on - ly see, ——— they look ——— so

fin, Le mot est fin, Le mot est fin, Le mot est fin, Le mot est
 play, what a dis - play, what a dis - play, what a dis - play, what a dis -

vin! Al - lons, voi - sin! Al - lons, voi -
 drop! Come here and drink a drop, I

fin! Vo - yons la fin! Vo - yons la
 "nay;" need fear a "nay;" need fear a

vin! Vi - - ve le
 wine! the wine, we

vin! Mé - tier di - vin! Mé - tier di -
 gay, the sol - - dier gay, the sol - - dier

vain! ———
 gay! ———

fin! Vous vou - lez leur plai - re, Nous le sa - vons
 play! Bold - ness with - out mea - sure Is the mode to -

sin! ———
 say! ———

fin! ———
 "nay;" ———

vin! Vin ou biè - re, Bière ou
 say! Still or sparkling, Rough or ———

vin! Pas de beau - té fiè - re, Nous sa - vons leur
 gay! Be it an - cient cit - y, Or a maiden

De vo - tre co - lè - re Nous ne crai - gnons
If it give you plea - sure, You may rail a -

bien!
day!

Vi - dons, vi - dons un ver - re de
And drink, and drink a drop by the

Vo - yez leur co - lè - re, Vo - yez leur main -
Nev - er jol - ly rov - er Now need fear a

vin, Que mon ver - re Soit
fine, What can it mat - ter, So we have

plai - re, Nous sa - vons leur plaire En un tour de
pret - ty, Both must fall our prey, both must fall our

rien!
way!

So - yez sans ver - go - gne, Comme ils sont sans
Bold - ness with - out mea - sure Is the mode to -

vin!
way!

rien!
"nay!"

plein! Sans ver - go - gne, Coup sur
wine! What if the vin - tage Great be or

main! Al - lons en be - so - gne, Sans peur ni ver -
prey! Com - rades, to your ar - mors, If the sil - ly

Front qui se ren - fro - gne Rou - git, voi - là tout!
To a gen - tle lov - er We know what to say!

gôût.
day!

Il faut être i -
All of us dis -

Ma fem - me — gro - gne Sur tout.
My wife — is — scold - ing a - way!

Leur front se ren - frogne, El - les ont du goût!
Nev - er jol - ly rov - er need fear a "nay!"

coup, Un i - vro - gne Boit tout! Jeune a -
small, Your jol - ly top - er drink - eth of all! Stu - dent —

go - gne, À l'as - saut par - tout, À l'as - saut par - tout!
charm - ers Will pro - voke a fray, will pro - voke a fray!

pp

Un ga - lant n'ac - cep - te,
To a gen - tle lov - er

nep - te, Je le dis tout
grac - ing By your vain dis -

Ga - geons qu'on n'ac - cep - te
Take me for thy lov - er,

dep - te Du ton - neau, N'en ex -
vers'd in ev - 'ry bar - rel Save —

De ce grand pré - cep - te, Fier sol -
If they meet dis - as - ters, Ere they

Je le prends au mot...
We know what to say!

haut,
play!

Pour se fai - re
At a word em -

Tou -
It

Dès le pre - mîer mot,
Pret - ty one, I pray!

Dès le pre - mîer mot!
Pret - ty one I pray!

cep - te Que - leau! Que - ta -
wa - ter - bright, To - thy -

dat nêx - cep - te Fem - me ni châ - teau; Et cou -
own thêir mas - ters, Who's to blame but they? For

Cer - tes l'on doit croi - re
Ten - der - ly, more o - ver,

gloi - re
brac - ing

De tel - les a -
Peo - ple such as

jours il faut len
is her dai - ly

croi - re, l'en croi - re, l'en
la - bor, her la - bor, her

gloi - re, Tes a - - mours, Soient de
glo - ry, to thy - love Drink a - -

vert de gloi - re, Chan - te la vie - -
maid - en pret - ty, And an - cient cit - y,

À vos beaux dis - cours!
Take it as ye may!

mours!
they!

Il faut être i -
All of us dis -

croi - - - - re!
la - - - - bor!

boi - - - re Tou - - jours!
way - - - to - - night! Jeune - a - -
Stu - dent,

toire Au bruit des tam - - bours!
Both must fall our prey!

Un ga - lant m'ac - cep - te,
To a gen - tle lov - er

nep - te,
grac - ing

Je le dis tout
By your vain dis -

Ga - geons qu'on m'ac - cep - te
Nev - er jol - ly rov - er

dep - te Du ton - neau, Nen ex -
vers'd in ev - 'ry bar - rel Save -

De ce grand pré - cep - te Fier sol -
Com - rades, to your ar - mors, If the

Je le prends au mot!..
We know what to say!

haut,
play!

Pour se fai - re
At a word em -

Ma - fem - me
My wife is

Dès le pre - mier
Here need fear a
mot! "nay!"

Fille au bras di -
Take me for thy

cep - te
wa -

Que -
ter -

leau,
bright,

Que - ta -
To - thy -

dat nex - cep - te
sil - ly charm - ers

Fem - me ni châ - teau;
Will pro - voke a fray,

Cer - tes l'on doit croi - re
Ten - der - ly, more - o - ver,

gloi - re
brac - ing

De tel - les a -
Peo - ple such as

gro - gne, gro - gne sur tout, il faut wife l'en
scold - ing, scold - ing a - way, my wife is

voi - re, Voi - là mes a - mours, Oui, voi -
lov - er, Pret - ty one, I pray, take me,

gloi - re, Tes a - mours, Scient de
glo - ry, to thy - love Drink a -

Et cou - vert de gloi - re,
For the an - cient cit - y,

Chan - te la vic - toi - re
And the maid - en pret - ty,

À vos beaux dis - cours! Take it as ye may!
 mours, de tel - les a - mours! they, peo - ple such as they!
 croi - re, len croi - re Tou - jours! Vi - dons un good
 scold - ing, is scold - ing a - way! Come here, good
 là, voi - là mes a - mours! take me, take me, I say!
 boi - re Tou - jours! Vin ou
 way, a - way! To thy
 Au bruit des tam - bours! Pas de beau - té
 Both must fall our prey! If they meet dis -

ver - re, un good ver - re, un
 neigh - bor, good neigh - bor, and
 biè - re, Bière ou vin, Que mon ver - re Soit
 glo - ry, to thy love Drink a - way, drink a -
 fiè - re, Nous sa - vons leur plai - re, Nous sa - vons leur
 as - ters Ere they own their mas - ters, Who's to blame but

De vo - tre co -
If it give you

Vous vou - lez leur
Bold - ness with - out

ver - re de
drink a drop, I

vin! Al - lons, voi -
say! Come here, sit

Vo - yez leur co -
Nev - er jol - ly

plein, Que mon ver - re Soit
way, drink a - way, drink a -

plein! Que mon
way! To thy

plaire En un tour de main, Nous sa - vons leur
they, who's to blame but they? Com - rades, to your

lè - re, De vo - tre co -
plea - sure, if it give you

plai - re, Vous vou - lez leur
mea - sure, bold - ness with - out

sin! Al - lons, voi -
down! come here, sit

sin! Vi - dons, vi -
down! come here and

lè - re, Vo - yez leur co -
rov - er, nev - er jol - ly

lè - re, Vo - yez leur co -
rov - er, nev - er jol - ly

ver - re, Que mon
glo - ry, to thy

ver - re, Que mon
glo - ry, to thy

plai - re, Nous sa - vons leur
ar - mors, If the sil - ly charm - ers Will pro - voke a

lè - re, — Nous ne crai - gnons rien!
 plea - sure, — You may rail a - way!
 plai - re, Nous le sa - vons bien!
 mea - sure Is the mode to - day!
 dous un ver - re de vin! Vi - dons un
 drink a drop by the way! Come here, good
 lè - re, Vo - yez leur main - tien!
 rov - er Need here fear a "nay!"
 ver - re Soit tou - jours plein! Vin ou
 glo - ry Drink a - way! To thy
 plaire En un tour de main! Pas de beau - té
 fray, will pro - voke a fray! If they meet dis -

cresc. *ff*

ver - re, un ver - re, un
 neigh - bor, good neigh - bor, and
 biè - re, Bière ou vin, Que mon ver - re Soit
 glo - ry, to thy love Drink a - way, drink a -
 fiè - re, Nous sa - vons leur plai - re, Nous sa - vons leur
 as - ters Ere they own their mas - ters, Who's to blame but

De vo - tre co -
If it give you

Vous vou - lez leur
Bold - ness with - out

ver - re de
drink a drop, I

vin! Al - lons, voi -
say! Come here, sit

Vo - yez leur co -
Nev - er jol - ly

plein, Que mon ver - re Soit
way, drink a - way, drink a -

plein, Que mon
way! To thy

plaire En un tour de
they, who's to blame but

main, Nous sa - vons leur
they? Com - rades, to your

lè - re, De vo - tre co -
plea - sure, if it give you

lè - re, De vo - tre co -
plea - sure, if it give you

plai - re, Vous vou - lez leur
mea - sure, bold - ness - with out

plai - re, Vous vou - lez leur
mea - sure, bold - ness with - out

sin! al - lons, voi
down! Come here, sit

sin! Vi - dons, vi -
down! Come here, and

lè - re, Vo - yez leur co -
roy - er, nev - er jol - ly

lè - re, Vo - yez leur co -
roy - er, nev - er jol - ly

ver - re, Que mon
glo - ry, to thy

ver - re, Que mon
glo - ry, to thy

plai - re, Nous sa - vons leur
ar - mors, If the sil - ly

plai - re, Nous sa - vons leur
charm - ers Will pro - voke a

lè - re — Nous ne crai-gnons rien! De vo - tre co -
 plea - sure, — You may rail a - way! If it give you
 plai - re, Nous le sa - vons bien! Vous vou - lez leur
 mea - sure Is the mode to - day! Bold - ness with - out
 dons un ver - re de vin! Vi - dons un —
 drink a drop by the way! Sit down, good
 lè - re, Vo - yez leur main - tien! Vo - yez leur co -
 rov - er Need here fear a "nay!" Take me for thy
 ver - re Soit tou - jours plein! Vin ou
 glo - ry drink a - way! To thy
 plaire En un tour de main! Nous sa - vons leur
 fray, will pro - voke a - fray! For the maid - en

cresc. *f* *ff*

lè - re Nous ne crai-gnons rien! De vo - tre co -
 plea - sure, You may rail a - way, If it give you
 plai - re, Nous le sa - vons bien! Vous vou - lez, — vous vou -
 mea - sure Is the mode to - day, Bold - ness with - out
 ver - re, Un ver - re de vin! Vi - dons, vi - -
 neigh - bor, And drink a - way, Come here, sit —
 lè - re, Vo - yez leur main - tien! Vo - yez, — vo - -
 lov - er, Pret - ty one, I pray! Take me for thy
 biè - re, Bière ou vin, Que mon ver - re, que mon
 glo - ry Drink a way! Stu - dent, vers'd in ev - 'ry
 plai - re En un tour de main, Nous sa - vons, — nous sa -
 pret - ty, And the an - cient cit - y, Must both — fall our

f *ff* *Wind* *Stigs.*

	
plea - sure, — if it give you	plea - - - -
	
mea - sure, — with - out	plai - - - -
	
down, — sit - down, — good	ver - - - -
	
lov - er, — for thy —	lov - - - -
	
bar - rel Save the one of wa - ter	ver - - - -
	
ver - re, Que mon ver re, Que mon	ver - - - -
bar - rel Save the one of wa - ter	bright, —
	
prey, — both must fall — our	plai - - - -
	
vons, — Nous sa - vons — leur —	prey, —

	
re, —	Nous ne crai - gnons
sure —	You may rail a - -
	
re, —	Nous is le sa - vons
sure —	is le the mode to - -
	
re, —	Un ver - re de
bor, —	Let us - drink a - -
	
re, —	Vo - yez leur main - -
er, —	pret - ty one, I - -
	
re —	Soit — tou - jours
re —	drink, — drink, a -
	
re —	En — un tour de
re —	both — must fall our
	
re —	En — un tour de
re —	both — must fall our

rien!
way!

bien!
day!

vin!
way!

tien!
pray!

plein!
way!

main!
prey!

Detailed description: This block contains the vocal parts of a musical score. It consists of six staves, each with a vocal line and its corresponding lyrics. The lyrics are in French and English. The French lyrics are: rien!, bien!, vin!, tien!, plein!, main!. The English translations are: way!, day!, way!, pray!, way!, prey!. The music is in a common time signature and a key signature with one flat (B-flat). Each staff begins with a treble or bass clef and a key signature of one flat. The lyrics are placed below the first few notes of each staff.

Detailed description: This block shows the piano accompaniment for the first system of the score. It consists of two staves, a treble clef and a bass clef. The music is in a common time signature and a key signature with one flat. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Detailed description: This block shows the piano accompaniment for the second system of the score. It consists of two staves, a treble clef and a bass clef. The music continues from the first system, with the right hand playing a melody and the left hand providing a harmonic accompaniment.

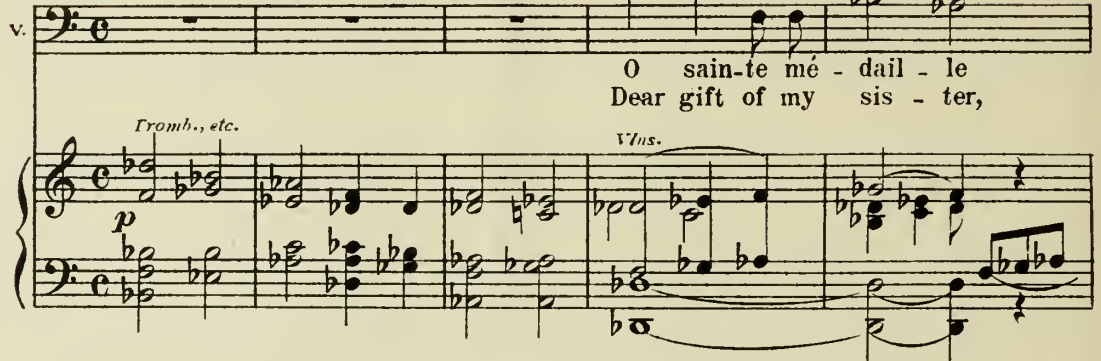
Detailed description: This block shows the piano accompaniment for the third system of the score. It consists of two staves, a treble clef and a bass clef. The music continues from the second system, with the right hand playing a melody and the left hand providing a harmonic accompaniment. The system ends with a double bar line.

No 4. Scena, Recitative, Cavatina and Song.

Moderato. (♩ = 69)

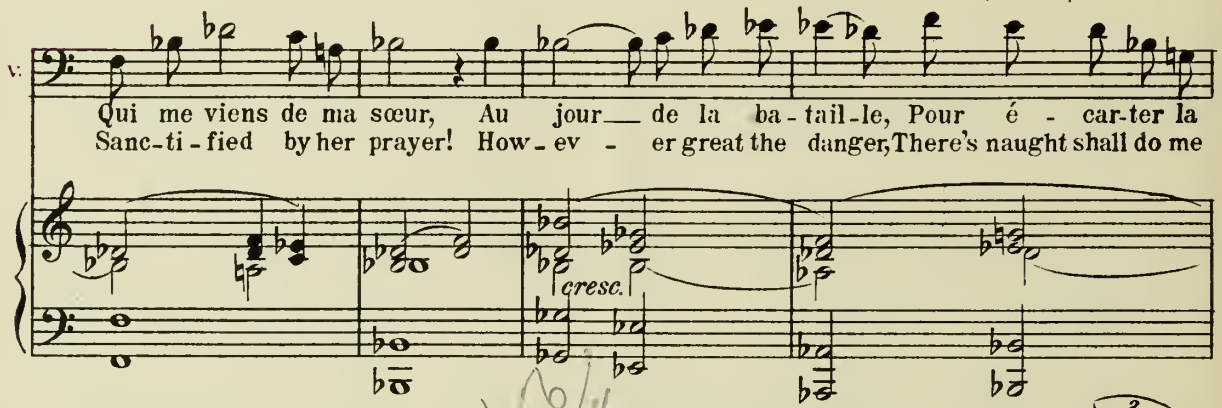
(Enter Valentine, hanging a charm around his neck)

Valentine.

v. 

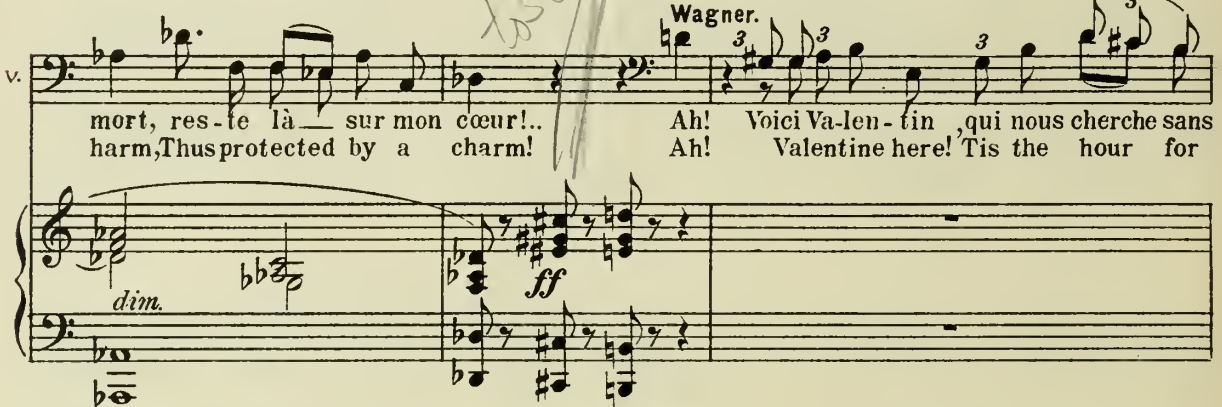
Piano. *Fromb., etc.* *Vins.*

O sain-te mé - dail - le
Dear gift of my sis - ter,

v. 

Qui me viens de ma sœur, Au jour — de la ba - tail - le, Pour é - car - ter la
Sanc - ti - fied by her prayer! How - ev - er great the danger, There's naught shall do me

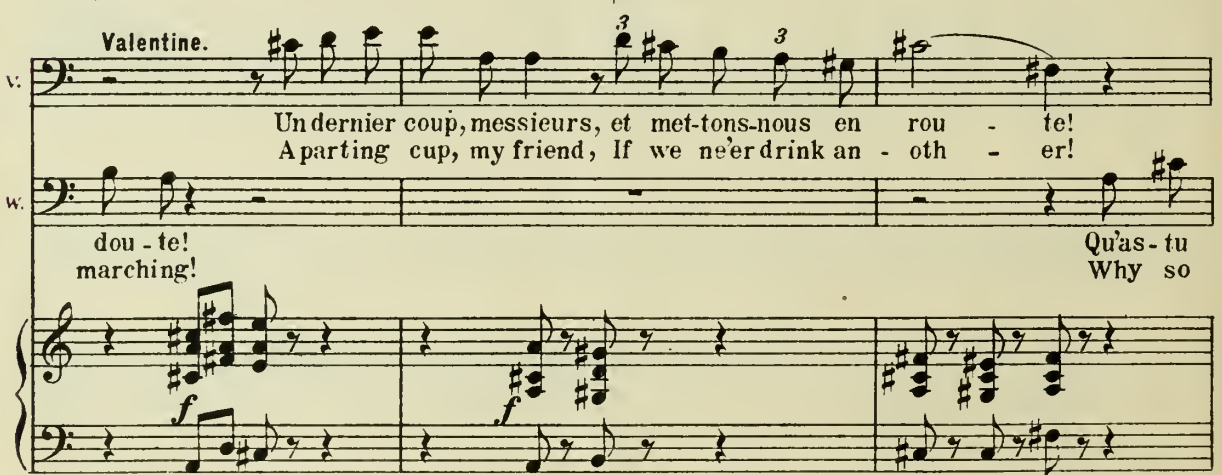
cresc.

v. 

mort, res - te là — sur mon cœur!.. Ah! Voici Va - len - tin , qui nous cherche sans
harm, Thus protected by a charm! Ah! Valentine here! 'Tis the hour for

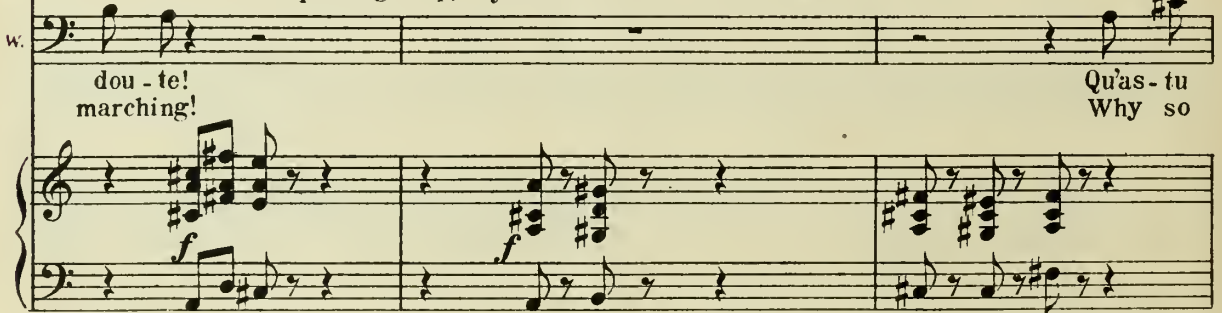
dim. *ff*

Wagner.

v. 

Valentine.

Un dernier coup, messieurs, et met - tons - nous en rou - te!
A parting cup, my friend, If we ne'er drink an - oth - er!

w. 

dou - te!
marching! Qu'as - tu
Why so

Valentine.

w.
v.

donc? Quels re-grets at - tris-tent nos a - dieux? Comme vous, pour long-
dull? Thou, a sol - dier, un - pre-pard to go? I am grave, for be-

v.

temps, je vais quit - ter ces lieux! J'y lais - se Mar-gue - ri - te, et,
hind I leave a - lone and young my sis - ter Mar-ga - ri - ta; she

v.
s.

Siebel.

pour veil - ler sur el - le, Ma mè - re n'est plus là! Plus d'un a - mi fi -
has but me to look to, our moth-er be - ing gone! I shall be al-ways

s.
v.

Valentine.

dè - le Sau - ra te rem - pla - cer à ses cô - tés! Mer - ci! —
near her, to guard her like a broth - er in thy stead! Thy hand!

Stebel

s. *Sur moi tu peux comp-ter!*
Be sure I will not fail!

Chorus.
 TENORS. *Comp-te sur nous aus si!*
We will watch o'er her, too!
 BASSES.

Moderato.
Fl.

Cavatina.* **Valentine.**
Andante.
 A - vant de quit - ter ces lieux,
 E - ven brav - est heart may swell

Sol na - tal de mes a - ieux, A toi, Seigneur et
 In the mo - ment of fare-well, Lov - ing smile of

Roi des cieux, Ma sœur je con -
 sis - ter kind, Qui - et home I

18100 * The French words of this Cavatina are by O. Pradère.

v. *fi - e. Dai - gne de*
leave be-hind, Oft shall I

v. *tout dan-ger Tou - jours, tou-jours la*
think of you When - e'er the wine - cup

v. *pro - té-ger, Cet-te sœur - si ché-ri - e,*
pass - es round, When a-lone - my - watch I keep,

v. *Dai - gne de tout dan - ger - la pro - té -*
And my - com - rades lie - a - sleep A -

v. *ger, Dai-gne la pro - té - ger de tout dan -*
mong their arms up - on the tent - ed bat - tle -

un poco più animato

v. ger. ——— Dé - li - vré d'u - ne tris - te - pen -
ground. ——— But when dan - ger to glo - ry - shall

v. sé - e, J'i - rai chercher la gloi - re, la gloire au sein des en - ne - mis, Le pre -
call me, I still will - be first, will be first ——— in - the fray, As

v. mier, le plus brave au - fort de la mê - lé - e, J'i - rai com - bat - - tre
blithe as a Knight in his brid - al ar - ray, As - a Knight - in his

v. pour mon pa - ys, Et si, vers lui, Dieu me rap - pel - le,
brid - al - ar - ray. Care - less what fate may - be - fall - me,

v. Je veil - le - rai sur toi - fi - dè - - le, ———
Care - less what fate ——— may - be - fall ——— me, When

Tempo I.

ô Mar-gue-ri - te! A - vant de quit - ter ces lieux,
 Glo - ry shall call me. Yet, the brav - est heart may swell

Sol na - tal de mes a - ïeux, À toi, Sei - gneur et Roi des cieux,
 In the mo - ment of fare - well, Lov - ing - smile of sis - ter kind,

Ma - sœur je - con - fi - e! ô Roi des cieux, jet - te - les
 Qui - et home I - - leave be - hind, Oft shall I sad - ly think of -

yeux, Pro - tè - ge Mar - gue - ri - te, Roi des cieux!
 you when far - a - way, far a - way!

Wagner.
 Al - lons, a - mis! point de vai - nes a - lar
 Have done, my hearts! have - done - with mel - an -

Allegretto.
 Clar.

w. mes! À ce bon vin ne mê-lons pas de lar - -
 chol - y: Come, what come may, let the sol - dier be jol - -

w. mes! Bu - vons! trin - quons! Et qu'un jo - yeux re -
 ly! Some wine! some wine! and let some he - ro

w. frain Nous met-te en train, nous met-te en train!
 brave Tune up forth-with a mer - ry stave!

Chorus.
 TENORS. *ff* Bu vons! Trin -
 Some wine! some

BASSES. *ff*

Horns *ff*

quons! Et qu'un jo - yeux re - frain Nous mette en train, nous met - te en
 wine! and let some he - ro brave Tune up forthwith a mer - ry

Moderato.

train!
stave!

train!
stave!

Moderato.

Wagner.

f

Un rat plus pol - tron que bra - ve
A rat, Who was born a cow - ard,

Ob. & Bn.

vel.

f *p* *fp*

ff

Et plus laid que beau, Lo - geait au fond d'u - ne ca - ve,
And was ug - ly too, Once sat In the Ab - bot's cel - lar

Allegro.

Mephistopheles.

me.

Sous un vieux ton - neu... Un chat... Pardon!
'Neath a bar - rel new! A cat - A what?

cresc.

fp

ff

Vlns.

Mephistopheles.

Wagner.

Moderato.

W. Me.
Hein! Par - mi vous, de grâ - ce, Per - met-tez-moi de pren-dre
Eh! May not I, a strang-er, make one of such a jo - vial

pla - ce! Que votre a - mi d'a - bord a - chè - ve sa chan -
par - ty? Pray sir, con - clude the mer - ry stave so well be -

son! Moi, je vous en pro - mets plu-sieurs de ma fa -
gun, And I will sing, when you have done, A much bet - ter

Wagner.
gon! U - ne seu - le suf - fit, pourvu qu'el-le soit bonne!
one! Sing it now, then, at once, or we shall call you boaster!

Mephistopheles.
Je fe - rai de mon mieux pour n'en-nuy-er per - son - ne!
If you must, sirs, you shall; I look to you for cho - rus.

Song of the Golden Calf.

Allegro maestoso. (♩.=92)

tutti ff

Mephistopheles.

Verse 1.

Le veau d'or est toujours de - bout! On en -
Clear the way for the Calf of Gold! In his

Verse 2.

Le veau d'or est vainqueur des dieux! Dans sa
For a king is the Calf of Gold! On their

Hrs. & Bn.

p

cen - se Sa puis - san - - - - - ce, On en -
pomp and pride a - dore him, in his

gloi - re Dé - ri - soi - - - - - re, Dans sa
thrones the Gods de - fy - - - - - ing, on their

Ob. & Valto. fl.

Me. cen - se Sa puis - san - - - - - ce D'un bout du
pomp and pride a - dore him, East or

Me. gloi - re Dé - ri - soi - - - - - re Le monstre ab -
thrones the Gods de - fy - - - - - ing; Let the

Fl. & Cl.

Me. monde à l'au - tre bout! Pour fê - ter l'in - fâme i -
west, thro' hot or cold, Weak and strong must bow be -

Me. ject in - sulte aux cieux! Il con - temple, ô rage é -
Fates or Fu - ries scold! Lo! his em - pire is un -

Vlns.
Horns *pp*

Me. do - le, Rois et peu - ples con - fon - dus, Au bruit
fore him! Wis - est men do hom - age mute To the

Me. tran - ge! A ses pieds le genre hu - main, Se ru -
dy - ing! Pope and po - et join the ring, Lau - rell'd

Me. som - bre des é - cus, Dan - sent u - ne ron - de
im - age of the brute, Danc - ing round his ped - es -

Me. ant, le fer en main, Dans le sang et dans la
chiefs his tri - umph sing, Danc - ing round his ped - es -

Me. fol- - -le, Au- - -tour de son
tal, - - - danc- - -ing round his

Me. fan- - -ge, Où bril- - -le l'ar-
tal, - - - danc- - -ing round his

cresc. *f*

Me. pié- - -des - tal, Au- - -tour de son
ped- - -es - tal, danc - - -ing round his

Me. dent - - - mé - tal, Où bril- - -le l'ar-
ped- - -es - tal, danc - - -ing round his

Me. pié- - -des - tal! Et Sa - tan conduit le
ped- - -es - tal! While old Mam-mon leads the

Me. dent - - - mé - tal! Et Sa - tan conduit le
ped- - -es - tal! While old Mam-mon leads the

Wind *f* *p*

Me. bal, - - - con - duit le bal, Et Sa - tan conduit le
ball, - - - leads off - the ball, while old Mam - mon leads the

Me.
bal, con - duit le bal! Et Sa - tan conduit le
ball, leads off the ball, While old Mam - mon leads the
Siebel with the Tenors.

Chorus.
Wagner with the Basses. Et Sa - tan conduit le
While old Mam - mon leads the

Et Sa - tan conduit le
While old Mam - mon leads the

ff tutti

Me.
bal, conduit le bal, con - duit le bal! Et Sa - tan conduit le
ball, while an - cient Mam - mon leads the ball! While old Mam - mon leads the

bal, conduit le bal, con - duit le bal! Et Sa - tan conduit le
ball, while an - cient Mam - mon leads the ball, While old Mam - mon leads the

bal, conduit le bal, con - duit le bal! Et Sa - tan conduit le
ball, while an - cient Mam - mon leads the ball, While old Mam - mon leads the

Me. *Fine.* (2d Verse.)
bal, conduit le bal, con - duit le bal! Le veau
ball, leads off the ball, leads off the ball! For a

bal, conduit le bal, con - duit le bal!
ball, leads off the ball, leads off the ball!

bal, conduit le bal, con - duit le bal!
ball, leads off the ball, leads off the ball!

Fine. *p*

Dal § al fine. §

No 5. Scena and Chorus.

Allegretto.

TENORS.

Chorus.

BASSES.

Mer - ci de ta chan - son!
A fun - ny song, up - on my life!

Mer - ci de ta chan - son!
A fun - ny song, up - on my life!

Allegretto. (♩=84)

Fl., Cl., etc.

Vlms.

Piano.

p legg. *pp*

Valentine.

Wagner.

v.
w.

Sin - gu - lier per - son - na - ge! Nous fe - rez - vous l'hon -
What a strange, mock - ing com - rade! Your throat must now be

p

Mephistopheles.

w.
Me.

neur de trin - quer a - vec nous? Vo - lon - tiers!
dry, come drink a glass with me! I don't mind!

ff

(to Wagner)

Me. Ah! — voi - ci qui m'at - tri - ste pour vous!
 Ah! — Here's some - thing grievous to see!

Me. Vous vo - yez cet - te li - gne?
 A most un - luck - y line of life!

Wagner. Eh bien?
 Who cares?

Mephistopheles. Fâ - cheux pré -
 Not you, for

Me. sa - ge!
 dy - ing!

Vous vous fe - rez tu - er en mon - tant à l'as -
 Say your pray'rs at the siege be - fore you mount the

Siebel. Mephistopheles (taking Siebel's hand).

S. saut! Vous ê - tes donc sor - cier?
 wall! Can you our for - tune tell?

Tout juste au - tant qu'il
 E - nough to tell you

Me. faut Pour li - re dans ta main que le sort te con -
 yours; Re - mem - ber, boy, 'tis this: Each flow - er that you

Me. *damne À ne plus tou-cher u - ne fleur Sans qu'el - le se touch, ev - 'ry beau - -ty you dote on, shall rot and shall*

Me. *Siebel. Mephistopheles. Valentine.*
fa - ne. Moi! Plus de bou-quets à Mar-gue-ri - te!... Ma sœur!
with - er. Ah! Look to your gifts for Mar-ga - ri - ta! My sis - ter!

V. Me. *Mephistopheles.*
Qui vous a dit son nom? Pre - nez gar - de, mon bra - ve!
How dare you speak her name! Have a care too, my cap - tain!

Me. *Vous vous fe - rez tu - er par quel-qu'un que je sais!*
A weap - on that I know of is wait - ing for you.

Me. *(snatching the glass from Wagner's hands)*
À vo - tre san - té!
I drink to you all!

Me. *Peuh!... que ton vin est mau-
Pah! what a rub-bish-y*

cresc. *ff*

Andante.

Me. *vais! Per - met - tez - moi de vous en of - frir de ma
wine! But see if I can find a bet - ter*

dim. *Cornets* *p*

Allegretto.

Me. *ca - ve. (Striking on a tun surmounted
vin - tage! by a figure of Bacchus, which
serves as a sign for the inn.)*

Wind

Me. *Ho - là! sei - gneur Bac - chus,
What ho! Bac - chus up there!*

pp

Tromb.

Me. *à boi - re!
Some li - quor!*

Vlms. *pp*

Me.

Ap - pro - chez -
Come while you

The first system of music includes a vocal line in bass clef and piano accompaniment in grand staff. The vocal line has a triplet of notes. The piano accompaniment features a complex texture with many beamed notes.

Me.

vous! — Cha - cun se - ra ser - vi se - lon ses goûts! À la san -
can, — and each one drink the wine most to his taste! While

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet and a fermata. The piano accompaniment has dynamic markings like 'f'.

Me.

té que tout à l'heu - re Vous por - tiez, mes a - mis, à Mar - gue -
I pro - pose the fair - est of the fair - ones: Our Mar - ga -

Trombones, etc.

Ob., etc.

The third system features a vocal line and orchestral accompaniment. The vocal line has a triplet. The piano part is labeled 'p' and includes parts for 'Trombones, etc.' and 'Ob., etc.' with dynamic markings like 'f'.

Valentine.

Me.
V.

ri - te! As - sez! Si je ne te fais taire à l'in - tant, que je
ri - ta! E - nough! l'll ei - ther stay thy tongue, or this mo - ment l'll

The fourth system features a vocal line and piano accompaniment. The vocal line is marked 'Valentine.' and includes dynamic markings like 'ff'. The piano accompaniment has a simple accompaniment pattern.

Allegro.

Wagner.

Mephistopheles (mockingly).

V.
W.
Me.

(they draw)

meu- -re! Ho-là! Pour - quoi trem-
per- -ish! Come on! So soon a -

Chorus.

TENORS. *f*
Ho là! —
Come on! —

BASSES. *f*
Ho là! —
Come on! —

Allegro.

bler, fraid, who vous on-ly me me - na -
now de -

(The Students draw to attack Mephistopheles.)

Valentine.

Me.
V.

cez? (he traces a circle around Mon fer, ô sur - pri - se, Dans les airs se
fied me?him with his sword) My sword, O a - mazement! is brok - - en a -

Moderato maestoso.

bri - se!
sun - der!

Chorale of the Swords.

Allegro moderato e maestoso.

ff Siebel.
 De l'en-fer qui vient é-mous-ser nos ar-mes, de l'en-fer qui
 'Gainst the pow'rs of E-vil our arms as-sail-ing, 'gainst the pow'rs of

ff Valentine.
 De l'en-fer qui vient é-mous-ser nos ar-mes, de l'en-fer qui
 'Gainst the pow'rs of E-vil our arms as-sail-ing, 'gainst the pow'rs of

ff Wagner.
 De l'en-fer qui vient é-mous-ser nos ar-mes, de l'en-fer qui
 'Gainst the pow'rs of E-vil our arms as-sail-ing, 'gainst the pow'rs of

TENORS.
 De l'en-fer qui vient é-mous-ser nos ar-mes, de l'en-fer qui
 'Gainst the pow'rs of E-vil our arms as-sail-ing, 'gainst the pow'rs of

BASSES.
 De l'en-fer qui vient é-mous-ser nos ar-mes, de l'en-fer qui
 'Gainst the pow'rs of E-vil our arms as-sail-ing, 'gainst the pow'rs of

Allegro moderato e maestoso. (♩=84)

ff Wind
Tutti
 Wind

vient é-mous-ser nos ar-mes, Nous ne pou-vons pas re-pous-
 E-vil our arms as-sail-ing, Strongest earth-ly might must be

vient é-mous-ser nos ar-mes, Nous ne pou-vons pas re-pous-
 E-vil our arms as-sail-ing, Strongest earth-ly might must be

vient é-mous-ser nos ar-mes, Nous ne pou-vons pas re-pous-
 E-vil our arms as-sail-ing, Strongest earth-ly might must be

vient é-mous-ser nos ar-mes, Nous ne pou-vons pas re-pous-
 E-vil our arms as-sail-ing, Strongest earth-ly might must be

s. ser les char - mes, Nous ne pou - vons pas re - pous - ser les char -
un - a - vail - ing, strongest earth - ly might must be un - a - vail -

v. ser les char - mes, Nous ne pou - vons pas re - pous - ser les char -
un - a - vail - ing, strongest earth - ly might must be un - a - vail -

w. ser les char - mes, Nous ne pou - vons pas re - pous - ser les char -
un - a - vail - ing, strongest earth - ly might must be un - a - vail -

ser les char - mes, Nous ne pou - vons pas re - pous - ser les char -
un - a - vail - ing, strongest earth - ly might must be un - a - vail -

s. mes!
ing!

v. mes! Mais puis - que tu bri - ses le fer, —
ing! But thou canst not charm — us! —

w. mes!
ing!

mes!
ing!

Poco ritenuto

(reversing their swords)

Mais puis-que tu bri - ses le fer, —
But thou canst not charm us! —

Re - gar -
Look hith -

Mais puis-que tu bri - ses le fer, —
But thou canst not charm us! —

Mais puis-que tu bri - ses le fer, —
But thou canst not charm us! —

cresc.

re - gar - - - - de!
Look hith - - - - er!

de! — re - gar - - - - de! C'est
er! — Look hith - - - - er! Whilst

re - gar - - - - de!
Look hith - - - - er!

re - gar - - - - de!
Look hith - - - - er!

*Fl., Ob., Cl.,
Bn., etc.*

v. *u - ne croix qui de l'en - fer nous gar - de, C'est
this blest sign we bear, thou canst not harm us, whilst*

v. *u - ne croix qui de l'en - fer nous gar -
this blest sign we bear, thou canst not harm*

S. *Siebel. f*
*C'est u - ne croix qui de l'en - fer nous gar -
Whilst this blest sign we bear, thou canst not harm*

v. *f*
*de! C'est u - ne croix qui de l'en - fer nous gar -
us! Whilst this blest sign we bear, thou canst not harm*

w. *Wagner. f*
*C'est u - ne croix qui de l'en - fer nous gar -
Whilst this blest sign we bear, thou canst not harm*

Chorus.
TENORS. *f*
*C'est u - ne croix qui de l'en - fer nous gar -
Whilst this blest sign we bear, thou canst not harm*

BASSES. *f*
*C'est u - ne croix qui de l'en - fer nous gar -
Whilst this blest sign we bear, thou canst not harm*

f Tutti

de, C'est u - ne croix qui de l'en - fer nous
us! whilst this blest sign we bear, thou canst not

de, C'est u - ne croix qui de l'en - fer nous
us! whilst this blest sign we bear, thou canst not

de, C'est u - ne croix qui de l'en - fer nous
us! whilst this blest sign we bear, thou canst not

gar - harm - de!
us!

gar - harm - de!
us!

gar - harm - de!
us!

Tutti
ff

Mephistopheles.

Me. *Nous nous re - trou - ve -*
We're sure to meet a -

Me. *rons, mes a - mis! Ser - vi - teur!*
gain, my fine friends! So good - bye!

Ob. & Bn. *Vlms.*
f *dim.* *p* *cresc.*

Faust. *Allegretto.* Mephis.

F. Me. *Qu'as - tu donc?..* *Rien!*
What's a - miss? *Bah!* *Vlms.*

f *pp*

Me. *À nous deux, cher doc - teur! Qu'at - ten - dez - vous de*
On - ly talk, Doc - tor mine! What is your will for

moi? _____ Par où com - men - ce - rai - - je?
me? _____ and how best can I serve you?

Faust.
Où se ca - che - che la belle en -
First let me see her, that dar - ling

Clar.
pp

fant — Que ton art — m'a fait voir?... — est-ce un vain sor - ti -
child, — whom I saw as in a dream — Or was all an empty

Andantino,
lé - ge?
vi - sion? **Mephistopheles.**
Non pas! mais con - tre nous sa ver - tu la pro - té - ge,
Not so! But you may find it not eas - y to win her,
Andantino.
Fl., Ob.
p

F. 

Qu'im - por-te! je le veux!
What matter, so I win!_

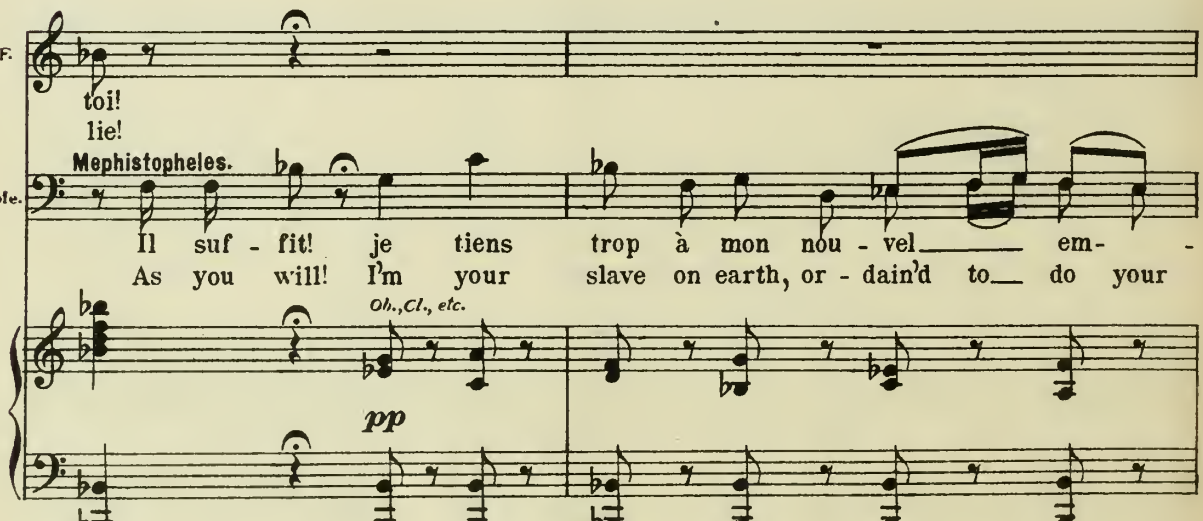
Me. 

Et le ciel mê - me la dé - fend!
Task for no sanc-ti - mo-nious be - gin - ner!

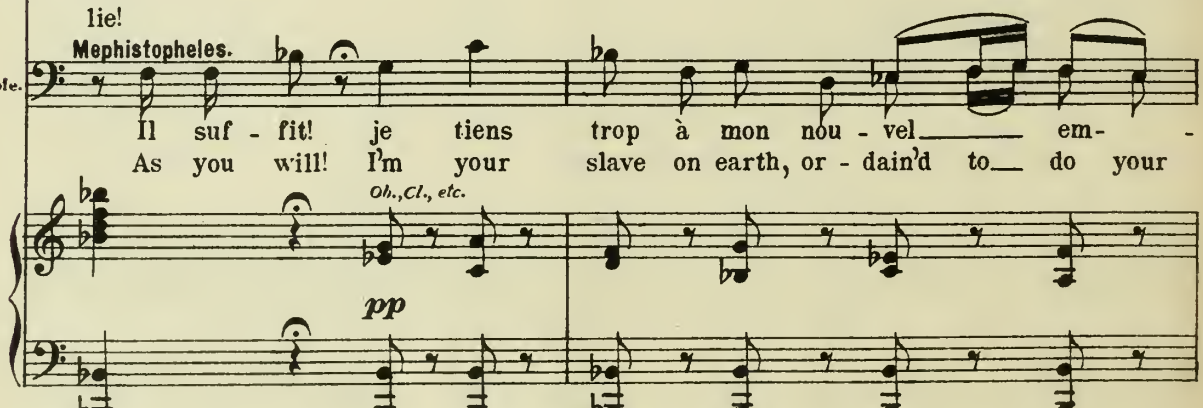
F. 

viens! con - dui - moi près d'el - le, Ou je me sé - pa - re de
Come! if I can not see her, I'll stamp thy prom - ise as a

Me. 

F. 

toi!
lie!

Me. **Mephistopheles.** 

Il suf - fit! je tiens trop à mon nou - vel em -
As you will! I'm your slave on earth, or - dain'd to do your
Oh., Cl., etc.

Me.

ploi, Pour vous lais-ser dou - ter un ins-tant de mon zè - le. At - ten -
will. Soon this dain - ty trea-sure, too pure for such a sin-ner, shall be

pp *Bn.*

Tempo di Valzer. (♩=72)

Me.

dons! I - ci même, à ce si -
here! While the danc- - ers go so

Vlns.
p

Me.

gnal jo - yeux, La belle et chaste en -
gai - ly by, You may your for- - tune

Me.

fant va pa - raitre à vos
try, You may try, and suc -

No 6. Waltz and Chorus.

Tempo di Valzer. (♩ = 72)

Me. *yeux! ceed!*

Piano. *f Vlns. Vlu. Tutti coll' S^{va} ad lib.*

SOPRANOS.

TENORS.

BASSES.

Chorus.

Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tour - bil -
 Light as air at dawn of the morn - ing, Our feet they fly o - ver the

Vlns.

lons ground, La pous-siè - re Des sil - lons, La pous-siè - re
To the mu - sic's mer - ry sound, to the mu - sic's

lons ground, La pous-siè - re Des sil - lons, La pous-siè - re
To the mu - sic's mer - ry sound, to the mu - sic's

lons ground, La pous-siè - re Des sil - lons, La pous-siè - re
To the mu - sic's mer - ry sound, to the mu - sic's

Des sil - lons, Ain - si que la bri - se lé - gè - re Sou-
mer - ry sound. Light as air at dawn of the morn - ing, Our

Des sil - lons, Ain - si que la bri - se lé - gè - re Sou-
mer - ry sound. Light as air at dawn of the morn - ing, Our

Des sil - lons, Ain - si que la bri - se lé - gè - re Sou-
mer - ry sound. Light as air at dawn of the morn - ing, Our

lève en é - pais tour-bil - lons La pous-siè - re Des sil - lons,
feet they fly o - ver the ground, To the mu - sic's mer - ry sound,

lève en é - pais tour-bil - lons La pous-siè - re Des sil - lons,
feet they fly o - ver the ground, To the mu - sic's mer - ry sound,

lève en é - pais tour-bil - lons La pous-siè - re Des sil - lons,
feet they fly o - ver the ground, To the mu - sic's mer - ry sound,

La pous - siè - re Des sil - lons, Que la val - se
to the mu - sic's mer - ry sound. For the flute and

La pous - siè - re Des sil - lons, Que la val - se
to the mu - sic's mer - ry sound. For the flute and

La pous - siè - re Des sil - lons, Que la val - se
to the mu - sic's mer - ry sound. For the flute and

Fl., Ob., Vns.

pp

nous en - traî - ne! Fai - tes re - ten - tir la plai - ne
gay - er - vi - ol Are to - day in cheer - ful tri - al,

nous en - traî - ne! Fai - tes re - ten - tir la plai - ne
gay - er - vi - ol Are to - day in cheer - ful tri - al,

nous en - traî - ne! Fai - tes re - ten - tir la plai - ne
gay - er - vi - ol Are to - day in cheer - ful tri - al,

cresc.
De l'é - clat de vos chan - sons, De l'é - clat de vos chan -
are to - day in cheer - ful tri - al To make the dance go

cresc.
De l'é - clat de vos chan - sons, De l'é - clat de vos chan -
are to - day in cheer - ful tri - al To make the dance go

cresc.
De l'é - clat de vos chan - sons, De l'é - clat de vos chan -
are to - day in cheer - ful tri - al To make the dance go

cresc.

f sons! round! *p* Que la val - se nous en - traî - ne!
 For the flute and gay - er - vi - ol

f sons! round! *p* Que la val - se nous en - traî - ne!
 For the flute and gay - er - vi - ol

f sons! round! *p* Que la val - se nous en - traî - ne!
 For the flute and gay - er - vi - ol

cresc. Fai - tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

cresc. Fai - tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

cresc. Fai - tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

f - vos chan - sons, de l'é - clat de vos chan - sons!
 - cheer - ful tri - al To make the dance go round!

f - vos chan - sons, de l'é - clat de vos chan - sons!
 - cheer - ful tri - al To make the dance go round!

f vos chan - sons, de l'é - clat de vos chan - sons!
 cheer - ful tri - al To make the dance go round!

Mephistopheles (to Faust).

Me. *ff* *pp*

Vois ces fil - les Gen - til - les! Ne veux-tu pas
How their dear eyes are beam - ing! On - ly see how ev - ry

Me. *ff*

Aux plus bel - les D'en - tre el - les Of - frir ton bras?
flower is wait - ing for thee to smile.

Faust.

F. *pp*

Non! fais trêve À ce ton mo - queur, Et lais - se mon
Cease to whisper for a lit - tle while, And leave me a -

F. *p*

cœur À son rê - - - ve!
lone with my dream - - - ing!

Siebel.

s. C'est par i - ci _____ que doit pas-
Wea - ry I wait _____ till she goes

s. ser Mar - gue - ri - - - -te!
by, Mar - ga - ri - - - -ta!

Fl. & Vlns.

s. _____

SOPRANOS. (Some young girls approaching Siebel.)

Non!
No,
Faut - il qu'u - ne fille à dan - ser Vous in - vi - -te?
Why will you be shy? Must we ask you to dance with us?

cresc. -

s. non! _____ Non, non! _____ je ne veux pas val - ser! _____
no! _____ No, no! _____ Some more hand - some one try! _____

SOPRANOS.

p Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tour-bil-
Light as air at dawn of the morn - ing, Our feet they fly o - ver the

TENORS.

p Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tour-bil-
Light as air at dawn of the morn - ing, Our feet they fly o - ver the

BASSES.

p Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tour-bil-
Light as air at dawn of the morn - ing, Our feet they fly o - ver the

Vlms.

p

lons La pous-siè - re Des sil - lons, La pous-siè - re
ground, To the mu - sic's mer - ry sound, to the mu - sic's

lons La pous-siè - re Des sil - lons, La pous-siè - re
ground, To the mu - sic's mer - ry sound, to the mu - sic's

lons ground, La pous-siè - re Des sil - lons, La pous-siè - re
To the mu - sic's mer - ry sound, to the mu - sic's

p Des sil - lons, Que la val - se nous en - traî - ne!
mer - ry sound. For the flute and gay - er vi - ol

p Des sil - lons, Que la val - se nous en - traî - ne!
mer - ry sound. For the flute and gay - er vi - ol

Des sil - lons, Que la val - se nous en - traî - ne!
mer - ry sound. For the flute and gay - er vi - ol

Fl., Ob., Vlms.

pp

Fai tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

Fai - tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

Fai - tes re - ten - tir la plai - ne De l'é - clat de
 Are to - day in cheer - ful tri - al, are to - day in

cresc.

- vos chan - sons, De l'é - clat de vos chan - sons!
 - cheer - ful tri - al To make the dance go round!

- vos chan - sons, De l'é - clat de vos chan - sons!
 - cheer - ful tri - al To make the dance go round!

vos chan - sons, De l'é - clat de vos chan - sons!
 cheer - ful tri - al To make the dance go round!

f

Faust. Mephis.

La voi - ci... C'est el - - - le! Eh!
 It is she! mine own one! Thine

vlns.

p

Me. *bien!* _____ *a - bor-dez-la!...*
own! _____ *Hast thou no tongue?*

S. **Siebel.**
Margue - ri - tel!... *Mau-dit homme!*
Marga - ri - ta! *Wicked monster!*
 Mephistopheles (stepping before Siebel, and barring the way).

Me. *Plait - il?...*
I'm here!

S. **Mephistopheles.**
en - cor là! Eh quoi! mon a - mi, vous voi - là!...
Not yet gone? It seems not, you see, since a - gain,

Me. *ah! ah! vrai - ment! mon a - mi...*
a - gain we meet! Not gone yet!

M.
vous voi - là!
not gone yet!

(Margarita crosses
the stage)

Andantino (♩ = 69)

(One beat equals a
measure preceding.)

F. Faust (accosting Margarita).

Ne permettez-vous pas, ma bel - le demoi - sel - le,
High-born and love-ly maid, for - give my humble du - ty,

F.
Qu'on vous of - fre le bras pour fai - re le che - min?..
Let me, your will-ing slave, at - tend you home to - day.

Margarita.

Non, mon - sieur! je ne suis demoi - sel - - le, ni bel - le, demoi -
No my lord, - not a la - dy am I, nor yet a beau - ty, not a

poco rit.

Ma.
 sel - le, ni bel - le, Et je n'ai pas be - soïn qu'on me don - ne la
 la - dy, nor beau - ty, And do not need an arm to help me on my

colla voce

a tempo Faust (gazing after her).

Ma.
 main! Par le ciel! que de grâ - ce, et quel - le modes -
 way. By my youth! What a charm! She knows not of her

F.
 ti - e! O belle enfant! je t'ai - me... je t'ai - me... je
 beau - ty! An - gel of light, I love thee! I love thee! I

cresc.

Tempo di Valzer. Siebel.

F.
 t'ai love me! Elle est par - ti - - e!..
 love thee! She has de - part - - ed!

pp *p*

Red.

Vins.

Mephistopheles.

Faust.

Me. F.
 Eh! bien?... Eh bien!
 What news? But ill!

F.
 On me re - pous - se!
 She would not hear me!

Mephistopheles (laughing).
 Al - lons! à tes a -
 Not hear? What will you

Me.
 mours, Je le vois, cher doc -
 do? It would seem, mas - ter

Me.
 teur, il faut prê - ter se - cours!
 mine, I must teach you to woo!

cresc.

f

pp

SOPRANOS. (1st Group of young girls) (2d Group.)

Qu'est-ce done? Margue - ri - te, Qui de ce beau sei-
 What is this? Mar-ga - ri - ta, Who would not let a

Chorus.

gneur re - fu - se la con - dui - te.
 young and hand - some lord ac - quire her!

TENORS.

BASSES.

Val - sons! . val - sons! . Val - sons! .
 Go on, go on, go on,
 Val - sons! . val - sons! . Val - sons! .
 Go on, go on, go on,

cresc.

Tutti

val-sons en - cor!.. Val-sons!.. val-sons!.. Val-sons tou -
 go on a - gain! Go on, go on, go on a -

val-sons en - cor!.. Val-sons!.. val-sons!.. Val-sons tou -
 go on a - gain! Go on, go on, go on a -

val-sons en - cor!.. Val-sons!.. val-sons!.. Val-sons tou -
 go on a - gain! Go on, go on, go on a -

jours!.. Val - sons tou - jours, Val - sons tou - jours!.. Val - -
 gain! Go on, go on, go on a - gain! Go

jours!.. Val - sons tou - jours, Val - sons tou - jours!.. Val - -
 gain! Go on, go on, go on a - gain! Go

jours!.. Val - sons tou - jours, Val - sons tou - jours!.. Val - -
 gain! Go on, go on, go on a - gain! Go

sons tou - - jours!
 on a - - gain!

sons tou - - jours!
 on a - - gain!

sons tou - - jours!
 on a - - gain!

ff

Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tourbil -
 Light as air at dawn of the morn - ing, Our feet they fly o - ver the

Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tourbil -
 Light as air at dawn of the morn - ing, Our feet they fly o - ver the

Ain - si que la bri - se lé - gè - re Sou - lève en é - pais tourbil -
 Light as air at dawn of the morn - ing, Our feet they fly o - ver the

lons La pous - siè - re Des sil - lons, La pous - siè - re
 ground, To the mu - sic's mer - ry sound, to the mu - sic's

lons La pous - siè - re Des sil - lons, La pous - siè - re
 ground, To the mu - sic's mer - ry sound, to the mu - sic's

lons La pous - siè - re Des sil - lons, La pous - siè - re
 ground, To the mu - sic's mer - ry sound, to the mu - sic's

Des sil - lons, Que la val - se vous en - traî - ne! Fai - tes
 mer - ry sound! For the flute and gay - er vi - ol Are to -

Des sil - lons, Que la val - se vous en - traî - ne! Fai - tes
 mer - ry sound! For the flute and gay - er vi - ol Are to -

Des sil - lons, Que la val - se vous en - traî - ne! Fai - tes
 mer - ry sound! For the flute and gay - er vi - ol Are to -

re - ten - tir la plai - ne De l'é - clat de vos chan -
 day in cheer - ful tri - al, are to - day in cheer - ful

re - ten - tir la plai - ne De l'é - clat de vos chan -
 day in cheer - ful tri - al, are to - day in cheer - ful

re - ten - tir la plai - ne De l'é - clat de vos chan -
 day in cheer - ful tri - al, are to - day in cheer - ful

sons, De l'é - clat de vos chan - sons!
 tri - al To make the dance go round!

sons, De l'é - clat de vos chan - sons!
 tri - al To make the dance go round!

sons, De l'é - clat de vos chan - sons!
 tri - al To make the dance go round!

Più mosso.

Jus -
 O

Jus -
 O

Jus -
 O

qu'à perdre ha - lei - ne, Jus - qu'à mou - rir, Un Dieu les en -
 pleasure en - chant-ing! Till breath be gone, All glow-ing and

qu'à perdre ha - lei - ne, Jus - qu'à mou - rir, Un Dieu les en -
 pleasure en - chant-ing! Till breath be gone, All glow-ing and

qu'à perdre ha - lei - ne, Jus - qu'à mou - rir, Un Dieu les en -
 pleasure en - chant-ing! Till breath be gone, All glow-ing and

pp *cresc.*

traî - ne: C'est le plai - sir!.. Jus - qu'à perdre ha - lei - ne, chant-ing!
 pant-ing Let us dance on! O plea-sure en - chant-ing!

traî - ne: C'est le plai - sir!.. Jus - qu'à perdre ha - lei - ne, chant-ing!
 pant-ing Let us dance on! O plea-sure en - chant-ing!

traî - ne: C'est le plai - sir!.. Jus - qu'à perdre ha - lei - ne,
 pant-ing Let us dance on! O plea-sure en - chant-ing!

Jus - qu'à mou - rir, Un Dieu les en - traî - ne: C'est le plai - sir!
 Till breath be gone, All glowing and panting Let us dance on!

Jus - qu'à mou - rir, Un Dieu les en - traî - ne: C'est le plai - sir!
 Till breath be gone, All glowing and panting Let us dance on!

Jus - qu'à mou - rir, Un Dieu les en - traî - ne: C'est le plai - sir!
 Till breath be gone, All glowing and panting Let us dance on!

molto *f* *ff*

La ter - re tour - noi - - e Et
 The earth, it is reel - - ing, The

La ter - re tour - noi - - e Et
 The earth, it is reel - - ing, The

fait - loin d'eux, Quel bruit! quel - le joi - -
 bliss of a trance Wild - ly are we feel - -

fait - loin d'eux, Quel bruit! quel - le joi - -
 bliss of a trance Wild - ly are we feel - -

- - - e Dans tous les yeux! La ter - re tour -
 - - - ing: Long live the dance! Old Earth, Earth is

- - - e Dans tous les yeux! La ter - re tour -
 - - - ing: Long live the dance! Old Earth, Earth is

noi-e Et fuit, fuit loin d'eux, Quel bruit! quel
 reeling, Long, long live the dance! What bliss, what

noi-e Et fuit, fuit loin d'eux, Quel bruit!
 reeling, Long, long live the dance! What bliss

noi-e Et fuit, fuit loin d'eux, Quel bruit!
 reeling, Long, long live the dance! What bliss

cresc.

bruit! quel-le joi - e Dans tous les yeux!
 bliss are we feel - ing, Long live the dance!

quel - le joi - e Dans tous les yeux!
 are we feel - ing, Long live the dance!

quel - le joi - e Dans tous les yeux!
 are we feel - ing, Long live the dance!

ff

Più mosso.

Jus - qu'à perdre ha - lei - ne, Jus - qu'à mou -
 Old Earth, it is reel - ing, Long live the

Jus - qu'à perdre ha - lei - ne, Jus - qu'à mou -
 Old Earth, it is reel - ing, Long live the

Jus - qu'à perdre ha - lei - ne, Jus - qu'à mou -
 Old Earth, it is reel - ing, Long live the

Più mosso.

rir, dance! Un What Dieu bliss les are en - traî - - ne:
 rir, dance! Un What Dieu bliss les are en - traî - - ne:
 rir, dance! Un What Dieu bliss les are en - traî - - ne:

C'est le plai - sir! Jus - qu'à perdre ha -
 Long live the dance! What bliss are we
 C'est le plai - sir! Jus - qu'à perdre ha -
 Long live the dance! What bliss are we
 C'est le plai - sir! Jus - qu'à perdre ha -
 Long live the dance! What bliss are we

lei - ne, Jus - qu'à mou - Un
 feel - ing, Long live the - dance! What
 lei - ne, Jus - qu'à mou - - Un
 feel - ing, Long live the - dance! What
 lei - ne, Jus - qu'à mou - - Un
 feel - ing, Long live the - dance! What

Dieu les en - traî - - - ne:
 bliss are we feel - - - ing,

Dieu les en - traî - - - ne:
 bliss are we feel - - - ing,

C'est le plai - sir!
 Long live the dance!

C'est le plai - sir!
 Long live the dance!

C'est le plai - sir!
 Long live the dance!

coll'arco ad lib.

Act II.

Nº 7. Intermezzo and Song.

Moderato quasi andante. (♩ = 60 to 66)

Piano.

Horns

Vlins.

Vcl.

pp

cl. espress.

p

(Curtain rises)

Allegro agitato. (♩ = 88)

Cello solo

S. Siebel.

Fai-tes-lui mes a -
Gen-tle flow'rs in the

S.

veux, — Por - tez — mes vœux! — Fleurs é - clo - ses, près
dew, — Bear love — from me! — Tell her, no flow'r is

S.
 d'el - le, Di - tes - lui qu'elle est bel - le, Que mon cœur nuit et
 rar - er, Tell her, that she is fair - er, Dear - er to me than

S.
 jour — Lan - guit — d'a - mour! Fai - tes - lui mes a -
 all, — Tho' fair — you be! Gen - tle flow'rs in the

S.
 veux, — Por - tez — mes vœux! — Ré - vé - lez a son
 dew, — Bear sighs — from me! — Tell my pas - sion so

S.
 â - me Le secret de ma flam - me, Qu'il s'exhale a - vec
 ten - der, Tell her I will de - fend her, E'en my life will sur -

S.
 vous — Par - fums — plus doux! —
 ren - der, Her knight — to be! —

Andante. Recit.

(plucking a flower)

S. Fa - né - e! hé - las! ce sor - cier, que Dieu
'Tis with - er'd! A - las! That dark stranger fore-

colla voce

Tempo I.

S. dam - ne, M'a por - té mal - heur! —
told me what my fate must be! —

p cresc.

Andante. Recit.

S. Je ne puis, sans qu'elle se fa - ne, Tou - cher u - ne
Nev - er to touch a sin - gle flow - er, but it must de -

fp colla voce

S. fleur!
cay!

Ob. Cl.

Si je trempais mes doigts dans l'eau bé - ni - te!
Suppose I dip my hand in ho - ly wa - ter!

p pp

Im.

Andante. (♩ = 56)

S. C'est là — que chaque soir vient prier Margue - ri - te! Vo -
'Tis here, — when day is o'er, that she prays! Marga - ri - ta! Yes,

Fl. Ob. & Cl. p

Allegro.

(plucking another flower)

sons main-te - nant! — voyons vi - te! El - les se fa - nent?..
 now I will try! — and this moment! Can it be with-er'd?

p *p* *pp molto cresc.*

Tempo I. Allegretto.

non!... Sa - tan, je ris de toi! — C'est en vous que j'ai
 No! — Thou fiend! thy pow'r is gone! — Gen - tle flowers, lie

f *tr.* *dim.*

foi; — Par - lez — pour moi! — Qu'el - le puis - se con - naî - tre
 there, — And speak — for me: — Say how weary my wait - ing,

p *stacc.*

L'é - moi qu'elle a fait naî - tre, Et dont mon cœur trou - blé — N'a
 How my heart is beat - ing, While to Her in the air — I

cresc.

point — par - lé! — C'est en vous que j'ai foi! — Par - lez — pour
 bend — my knee. — Gentle flowers, lie there — And speak — for

pp

S. *moi! — Si l'amour l'ef - fa - rou - che, Que la fleur sur sa*
me! — If my love should a - larm her, May the flow-ers to

cresc.

S. *bou - che Sache au moins dé - po - ser — Un doux — bai -*
charm her Meet her lip to re - lease — A ten - - der

dim.

S. *ser! — Un bai - ser, un doux — bai -*
kiss! To re - lease a ten - - der

Fl., etc. espress. p. Ob. Tr.

S. *ser! Un bai - ser, un doux — bai - ser!*
kiss, to re - lease a ten - der kiss!

rit. a tempo

p. colla voce f a tempo

colla voce f a tempo

Scena and Recitative.

Allegro. (♩. = 100)

Piano.

p *cresc.*

Faust.

Mephistopheles.

Fl. & Cl.

C'est i - ci?
Is it here?

Sui-vez -
Fol-low

dim.

p

Faust.

moi!
mel

Que re - gar - des - tu
What is yon - der to

Mephistopheles.

Faust.

là?.. see?
Sie - bel,
Sie - bel,
vo - tre ri - val!
your ri - val,comes!

Sie -
Sie -

Mephistopheles.

bel!
bel!

Chut!
Hush!

le voi - là!
he is here!

poco più lento

pp

Siebel (not perceiving them). Meph.

S.
Me.
Mon bou - quet n'est - il pas _____ char - mant? _____ Char -
Are my flow - ers not sweet, _____ in - deed? _____ In -

Ob.
p dolce *pp*

Siebel.

Me.
S.
mant! Vic - toi - - - re! Vic - toi - - -
deed! No dan - - - ger! no dan - - -

S.
re! Vic - toi - - - re! Je lui ra - con - te -
ger! no dan - - - ger! For I will warn her

S.
rai de - main_ tou - te_ l'his - toi - re; Et, si l'on veut sa - voir le se -
sol - emn - ly_ a - gainst the stranger, And tell her all I hope, tell her

rit. *più lento*

S. *rit.* *più lento*

cret de_ mon cœur, — Un bai - ser lui di - ra — le res -
 all I_ could dare, — were she wrong'd, how my arm should a - venge

colla voce
pp

a tempo Mephistopheles.

S. Me. *a tempo*

te! Sé - duc - teur! —
 her! Brave a - veng - er!

a tempo

sfz *p*

Allegro.

M. *Allegro.*

At-tendez-moi là, cher docteur!
 Now wait for me here, learned friend!

f

Allegretto. (♩=88)

M. *Allegretto. (♩=88)*

Pour te - nir, compa - gnie aux fleurs de votre é - lè - ve, Je
 Since our flow'rs are laid out to tempt the pret-ty maid-en, my

p *Fl.* *fin.*

Me.

vais vous chercher un tré - sor Plus merveil - leux, plus riche en -
 gift I may venture to pre - sent, Some-thing, I ween, a tri - fle

cresc.

Me.
F.

cor_ Que tous ceux qu'el - le voit en rê - ve! Lais-se-moi!
 rar-er, To a - dorn a will-ing wear - er! Get thee gone!

Faust.

dim. *p*

Vcl.

Me.

Mephistopheles.

J'o - bé - is! Daignez m'attendre i -
 I o - bey, but shall re - turn a -

cresc. *dim.* *p*

Vln. I

Me.

ci.
non.

No 8. Cavatina.

Andante. (♩ = 54)

Faust.

F. *Quel trouble inconnu me pé-*
Whence comes this unwonted op-

Vlms.
pp *cresc.* *dim.* *pp*

p

cresc. -

nè - tre? Je sens l'a - mour s'empa - rer de mon
pres - sion? I feel how love of my heart hath pos -

accel. poco a poco e

cl. *m.s.* *Red* *

ê - - tre!
ses - - sion!

f
Ô Margueri - te,
O Mar - ga - ri - tal

*cresc. - molto**f*

à tes pieds me voi - ci!
Here be - fore thee I bend!

vel. *dim.* *rit.*

Larghetto.

F. Sa - All

Fl. Cl. p cresc. dim. p

*Red. **

F. lut! de-meu-re chaste et pu - re, Sa - lut! de-meu-re chaste et
hail, thou dwell-ing pure and low - ly! All hail, thou dwell-ing pure and

Vln. solo pp

F. pu - re, où se de-vi-ne La pré-sen-ce d'une âme in-no-
low - ly! Home of an an-gel fair and ho - ly, All mortal

F. cente et di - vi - - ne!... Que de richesse en
beau - ty ex-cel - ling! What wealth is here, a

F. cet - te pauvre-té! En ce réduit, que de fé-li-ci-té!
wealth out-bidding gold, Of peace and love, and in-nocence un-told!

F. *Que de riches - se, que de richesse en cet-te pauvre-té! —
What wealth is here, — a wealth of peace and love out-bidding gold! —*

F. *En ce ré - duit, que de fé - li - ci - té! —
Of peace and love and in - nocence un - told! —*

rit. a tempo

dim. pp colla voce

Poco più mosso. (♩ = 56)

F. *Ô - na - tu - re, c'est
Boun - - teous Na - ture! 'Twas*

vln. p

F. *là que tu la fis si bel - - le! C'est
here by day thy love was taught - her! Thou*

F. *là que cette en - fant a dor - mi sous ton
here with kind - ly care didst o'er - shad - ow thy*

F. aîle, A grandi sous tes yeux. Là que de ton ha-
daugh - ter Thro'hours of the night! Here waving tree and

F. lei - ne en - ve - loppant son â - - me, Tu
flow - er Made her an E - den - bow - - er Of

F. fis a - vec a - mour é - pa - nou - ir la
beau - - ty and de - light, For one whose ver - y

F. femme En cet an - ge des cieux! C'est là!
birth Brought down heav'n to our earth! 'Twas here!

poco rit. **Tempo I.**
oui! c'est là! Sa - lut! de - meu - re chaste et pu - re! Sa -
here! twas here! All hail, thoudwelling pure and low - ly! all

F. lut! de-meu-re chaste et pu - re, où se de-vi-ne La pré-
 hail, thoudwelling pure and low - ly! Home of an an-gel fair and

Ped. * *Ped.* * *cresc.*

F. sen - ce d'une âme in-no - cente et di - vi - ne! Sa - lut, sa -
 ho - ly, All mortal beau-ty ex-cel - ling! *vln.* All hail, all

Ped. * *dim. pp* *Ped.* *

F. lut, demeu - re chaste et pu - re,
 hail, thoudwelling pure and low - ly,

cresc.

F. où se de-vi-ne La pré - sen - ce d'une âme in-no - cen - te et di -
 Home of an an-gel fair and ho - ly, All mortal beau - ty far ex -

rit. molto *Adagio.*
colla voce *dim.* *p* *pp*

F. vi - - ne!
 cel - - ling!

Tempo I. *vlns. etc.* *pp*

Scena.

Allegro assai. (♩ = 92)

Mephistopheles (reëntering).

Me. A - ler - te, la voi - là! Si le bou -
At - tention! Here she comes! If yonder

Piano. *fp*

Me. quet l'em - por - te Sur l'é - crin, je con - sens à per - dre mon pou -
flow'rs my cas - ket here out - shine, I'll con - sent to lose my pow'r ma -

cresc. *f* *p*

Faust. Meph.
voir. Fu - yons! je veux ne ja - mais la revoir. Quel scrupu - le vous
lign! A - way! I nev - er will see her a - gain! Is your conscience a -

Me. prend?... Sur le seuil de la por - te, Voi -
wake? On the doors ver - y threshold the

(setting down the casket)

Me. ci l'écrin pla - cé; ve - nez, j'ai bon es - poir. —
cas - ket now I lay. Now come! Hope for the best! —

Horns *p*

m. d.

No 9. Scena and Aria.

Andantino. (♩ = 66)

Clar.

Piano.

pp

fin.

Vlns.

(Enter Margarita)

cresc.

Vln.

pp

dim.

p dolce

p dolce

Margarita.

Ma.

Je voudrais bien sa - voir quel é - tait ce jeune homme;
I wish I could but know who was he that address'd me;

Si c'est un grand sei -
if no - ble he of

pp

Ma.

gneur, et comment il se nom - me?
birth, what his name and his sta - tion.

Ob. & Cl.

dim

Song. The King of Thule.

Moderato maestoso. (♩ = 72)

Piano. *f*

Margarita. *poco ritenuto*

Fl. & Ob.

p *f* *pp stacc.*

Il é - tait un
Reign'd a King in

Mus. *rit.*

Roi de Thulé, — Qui, jus-qu'à la tom - be fi - dè - le,
Thu - le of old, — Who un - to death was true - heart - ed,

Mus. *rit.*

Eut, en sou-ve-nir de sa bel - le, U - ne coupe en or ci - se -
And, for sake of one de - part - ed, Trea-sur'd up a gob - let of

rit.

Andante. (breaking off)

lé. — Il a - vait bon - ne
gold. — He was gen - tle of

f *pp*

Tempo I. (resuming the song)

Ma. *grâ - ce, à ce qu'il m'a semblé. Nul tré - sor n'avait tant de*
bear - ing, his voice was ver - y kind. This rare cup so ten - der - ly

Ma. *char - mes, Nul tré - sor n'avait tant de char - mes! Dans les grands*
cher - ish'd, this rare cup so ten - der - ly cher - ish'd Aye at his

Ma. *rit.*
jours il s'en ser - vait, - Et chaque fois qu'il y bu - vait, -
side the King did keep, And ev - ry time it touch'd his lip, -

Ma. *Moderato. (♩ = 72)*
Ses yeux se rem - plissaient de lar - - mes!
He wept, and thought of her long per - - ish'd!

Fl & Ob.
p

Ma. *Quando il sen - tit ve - nir la mort, -*
O - ver the sea at last came death, -

M.
É - ten - du sur sa froi - de cou - che, Pour la por - ter jus -
On his couch - the old king ly - ing Call'd for the cup when

M.
qu'à sa bou - che, Sa main fit un suprême ef - fort! —
he was dy - ing, Al - most with his lat - est breath. —

rit. *Andante.* *f* *pp*

(breaking off)

M.
Je ne sa - vais que di - re, Et j'ai rou - gi d'a - bord.
I knew not what to an - swer, and blush'd like an - y child!

(resuming the song)

M.
Et puis, en l'honneur de sa da - me, Et puis,
Once more, with the old, true de - vo - tion, once more,

Tempo I.

M.
en l'honneur de sa da - me, Il but u - ne der - niè - re
with the old, true de - vo - tion, The king would have his cup of

rit. *rit.*

più lento

M. *fois. — gold, La cou - pe trem - bla dans ses doigts, — Then, with hand in death grow-ing cold, —*

M. *Et dou - ce-ment il ren-dit l'a - me! He flung the gob-let in the o - - cean!*

ff.
pp

Horns

M. *Les grandsseigneurs ont seuls des airs si ré - so - lus, A - vec cet-te dou - No- bles a - lone can bear them with so bold a mien, so ten-der, too, with-*

pp a piacere

M. *ceur! al! Al- No*

Moderato.

dolce *resc.* *dim.* *p*

*Red. ** *Red. ** *Red. **

M. *lons, n'y pensons plus! Cher Valen - tin! si Dieu m'é- more! An i - dle dream! Dear Val-en - tine! May heav-en*

Andante.

cresc. *f*

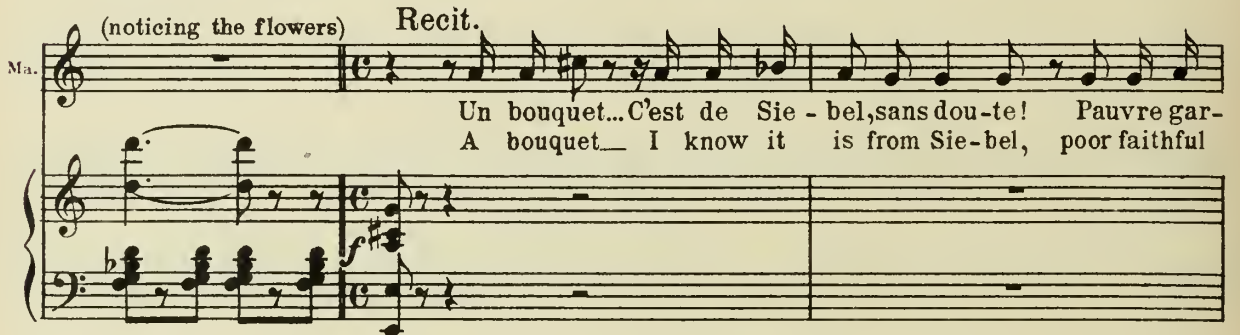
Andantino.

Ma. 

cou-te, Je te re-ver - rai! — Me voila tou-te seu - le!
 bless thee, bring thee home a - gain! — I am left here so lone - ly!

dim. *p*

(noticing the flowers) **Recit.**

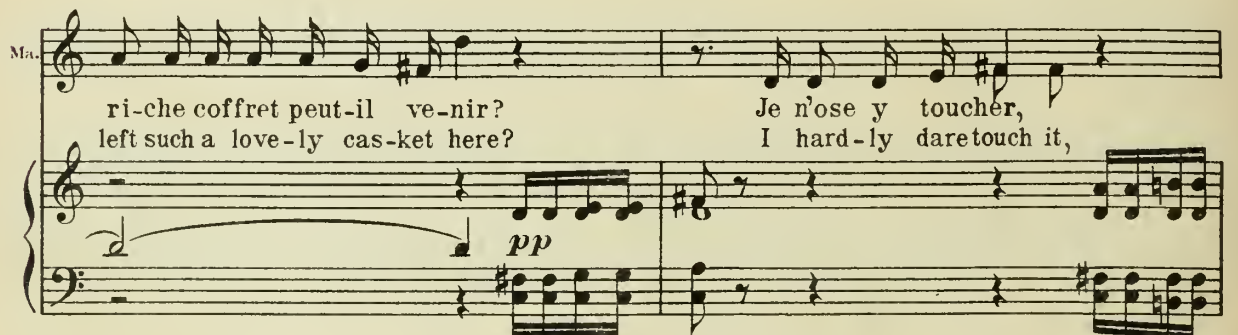
Ma. 

Un bouquet... C'est de Sie - bel, sans dou-te! Pauvre gar-
 A bouquet — I know it is from Sie-bel, poor faithful

Ma. 

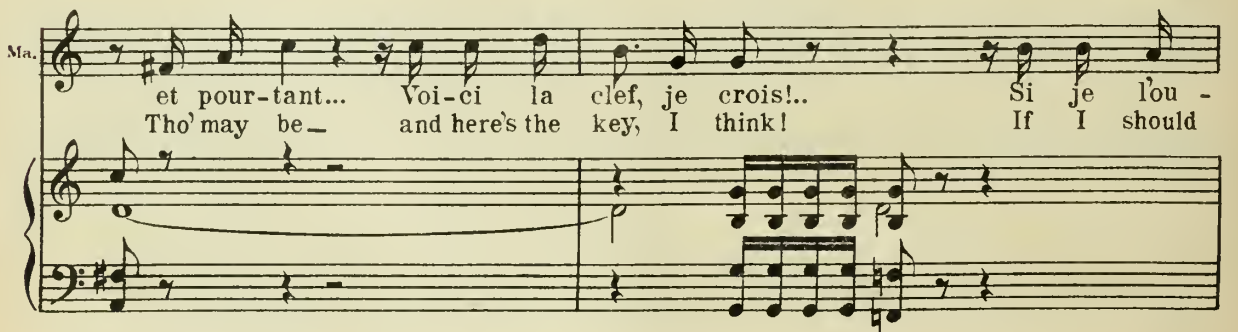
çon!
 boy! *Tempo della Canzone* Que vois-je là? D'où ce
 But what is this? Who has

p *Ob. In.* *cresc.* *f*

Ma. 

ri-che coffret peut-il ve-nir? Je n'ose y toucher,
 left such a love-ly cas-ket here? I hard-ly dare touch it,

pp

Ma. 

et pour-tant... Voi-ci la clef, je crois!.. Si Je l'ou -
 Tho' may be — and here's the key, I think! If I should

Ma.
vrais!.. ma main tremble!.. Pour-quoi? Je ne fais, en l'ouvrant, rien de mal, je sup-
try! My hand trem-bles! But why? To un-lock it, I think, can-not harm an-y-

Ma.
(opens the casket)
po-se! O Dieu! que de bi-joux! est-ceun rê-ve char-
bod-y! O Heav'ns! How many gems! Is't a dream of de-

cresc. *f*

Ma.
mant Qui m'é-blou-it, — ou si je veil-le? Mes yeux n'ont ja-mais
light that charms my sight, or am I wak-ing? O, nev-er in my

f

Ma.
Allegro non troppo.
vu de ri-ches-se pa-reil-le!
life have I seen aught so love-ly!

f *p* *cresc.*

(Puts down the casket, and kneels to adorn herself with the jewels.)

Margarita.

Ma. Si j'osais seu-le -
If I dared, on - ly

dim. *p* *pp*

Ma. ment Me pa - rer un mo - ment De ces pend - ants d'o -
dared for a mo - ment to try this love - ly pair of

Ma. reil - le!... Ah! Voi-ci jus - te -
ear - rings! Ah! and here, just at

cresc. *f*

Ma. ment, au fond de la cas-set - te, Un mi - roir! Comment nê - tre pas co -
hand with-in the lit - tle cas - ket is a glass! Who could re - sist it an - y

f

Ma. quet - te? Com - ment nê - tre pas co -
long - er? Who could re - sist it an - y

pp

The Bijou Song.

Allegretto. (♩ = 50)

M. a. *quet - te?
long - er?*

Vins. leggiero *cresc.* *Fl. & Cl.*

M. a. *tr* *Ah!*
Ah!

f *dim.*

M. a. *tr* *Je ris — de me voir Si belle en ce mi-roir,
the joy — past compare, These jew - els bright to wear!*

pp *leggiero*

M. a. *Ah! je ris — de me voir Si belle en ce mi-roir... Est - ce
Ah! the joy — past compare, These jew - els bright to wear! Is it*

cresc.

M. a. *toi, — Mar - gue - ri - te, Est - ce toi?
thou, — Mar - ga - ri - ta, is it thou?*

pp

Ma. Ré-ponds-moi, ré-ponds-moi, ré-ponds, ré-ponds, ré-ponds
 Now re - ply, now re - ply! Tell me, tell me, tell me

cresc. *dim.*

(putting on earrings, and looking at herself in the glass)
 vi - te! Non! non! ce n'est plus toi!..
 tru - ly. *dolce* No, no! this is not I!

p

Ma. non... non, Ce n'est plus ton vi - sa - ge; C'est la
 No, sure - ly en - chantment is o'er mel Some king's

cresc. *dim.* *p*

Ma. fil - - - le d'un roi, C'est la
 daugh - - - ter I spy, some king's

Vins. *ped.*

Ma. fil - - - le d'un roi! Ce n'est plus
 daugh - - - ter I spy This is not

ped. *cresc.*

Ma. *toi, Ce n'est plus toi, C'est la fil - le d'un roi, Qu'on sa -*
I, this is not I, Some king's daughter I spy, All are

Ma. *lue au pas - sa - ge! Ah s'il é - tait i - ci!*
bend-ing be - fore me! Ah, might it on - ly be!

Ma. *S'il me vo - yait ainsi! Comme u - ne de-moi-sel - le*
Were he but here to see! Now as a roy-al la - dy

a tempo

Ma. *Il me trouve - rait bel - le, Ah!*
He would in - deed a - dore me! Ah!

Ma. *— Comme u - ne de - moi - selle Il me trou - ve - rait bel - le,*
For as a roy - al la - dy he would now a - dore me,

Ma. *rit.*
 Comme u - ne de - moi - selle Il me trou - ve - rait bel - le!
 for as a roy - al la - dy he would now a - dore

colla voce *me!* *a tempo* *Clar.*

Fl. *Vlns.*
cresc. *f*

Margarita.
 M. *Clar.*
 A - che - vons la mé - tamor - pho - se.
 Here are more, ready to a - dorn me!

dim. *p* *Vlns.* *p*

Ma.
 Il me tarde en - cor d'essay - er Le bra - ce -
 I can hard - ly wait to try on this bracelet

Poco più lento.
 Ma.
 let et le col - lier!
 here, the necklace you!

trem.

Ma. Dieu! — c'est comme u - ne main,
Ah! — it is like a hand

p *tornando a poco a poco al tempo, 1^o*

Ma. qui sur mon bras se po - se! ah! — ah! —
laid on my arm t'op - press me! Ah! — ah! —

cresc.

Ma. ah! — je ris — de me voir Si
ah! — the joy — past com - pare, These

Horns
f *dim.* *pp*

Ma. belle en ce mi - roir! Ah! je ris — de me voir Si
jew - els bright to wear! Ah! the joy — past com - pare, These

Fl.
leggiere

Ma.
 belle en ce mi - roir! Est - ce toi, — Mar - gue -
 jew - els bright to wear! Is it thou, — Mar - ga -

Ma.
 ri - te, Est - ce toi? Réponds - moi, réponds - moi,
 ri - ta, is it thou? Now re - ply, now re - ply,

Ma.
 réponds, réponds, réponds vi - te! Ah! s'il é - tait i - ci!
 tell me, tell me, tell me tru - ly! Ah! might it on - ly be!

Ma.
 S'il me vo - yait ainsi, Comme u - ne de - moi - sel - le
 Were he but here to see! Now as a roy - al la - dy

a tempo

Ma.
Il me trouve - rait bel - le, Ah!
he would in - deed a - dore me! Ah!

Ma.
_Commeu - ne de - moi - selle Il me trou - ve - rait bel - le! Commeu - ne de - moi -
_ For as a roy - al la - dy he would now a - dore me, for as a roy - al

Ma.
selle, Il me trou - ve - rait bel - le! Mar - gue - ri - te,
la - dy he would now a - dore mel Mar - ga - ri - tal

Ma.
Ce n'est plus toi, Ce n'est plus ton vi - sa - ge!
This is not Il Some en - chant - ment is o'er - me,

Vla. *f* Non! c'est la fil - le d'un roi, Qu'on sa -
No, some king's daugh - ter I spy, All are

Vla. *tr.* lue au pas - sa -
bend - ing be - fore

Vla. ge!
mel *ff*

N^o 10. Scena and Quartet.

Allegretto vivo. (♩ = 80)

Piano.

Martha.

M. Ma.

Sei-gneur Dieu, que vois - je! com - me vous voi - là
Saints a - bovel Ho - ly an - gels! How charm - ing - ly you

Margarita.

M. Ma.

bel - le, Mon an - ge! D'où vous vient ce riche é - crin? Hé - las! On l'au -
look, my own darl - ing! Say, who gave you all these gems? A - las! I am

Martha.

Ma. M.

ra par mé - garde ap - por - té! Que non pas! Ces bi - joux sont à
sure they were left by mis - take! Not a bit! Yon - der jew - els are

M.

vous, ma chè - re de - moi - sel - le.
your, my dear young - la - dy!

Oui, c'est
Yes, these

Moderato.

Vins.

M. *là le ca-deau d'un Sei-gneur a - mou - reux! Mon cher é -*
gems are the gift of some no - ble ad - mir - er! My dear de -

M. *poux ja-dis é - tait moins gé - né - reux!*
part-ed spouse was not near - ly so free!

M. *Mephistopheles (saluting).* *Martha.*
Da-me Mar-the Schwerlein, s'il vous plaît? Qui m'ap -
I be-lieve Ma - dam Schwertlein is here? 'Tis my

M. *Mephistopheles.*
pel - le? Par-don d'o - ser ain - si nous pré - sen - ter chez
name, Sir. Your par - don, that we ven - ture to in - trude on

Me. *(aside to Faust)*
vous! (Vous vo - yez qu'elle a fait bon accueil aux bi -
you! You will soon see how wel - come the jew - els have

Andante.
Mephis.

Me. (aloud) Martha.

M. jeux!) Da-me Mar - the Schwer - lein? Me voi - ci! La nou -
been!) Ma-dam Schwertlein her - self? I am she! It af -

tr
cresc.
p
Cl. & Bn.
p
tr

Me. vel - le Que j'ap - por - te n'est pas pour vous mettre en gai -
flicts me thus to grieve you with news that comes al - ways too

p

Me. té. Vo - tre ma - ri, ma - da - me, est mort, et vous sa - lu -
soon: Your ten - der hus - band, Ma - dam, is dead, and sends you his bless -
tr

f

M. Martha. Margarita.

M. Ah! grand Dieu! Qu'est - ce donc?
Gra - cious Heav'n! What is this?

Me. e. Rien!
ing. Naught!

ff
pp
f
ff

Martha.

M. *ô ca-la - mi - té!*
O, dis-tress-ing news!

Margarita.

Ma. *ô nou-velle im-pré - vu - e!* *Mal-gré moi mon cœur*
O, un-look'd for ill - ti - dings! *O my heart, how it*

Faust.

F. *La fiè - vre de mes*
What joy to meet her

Mephistopheles.

Me. *Vo - tre ma -*
Your ten - der

Ma. *trem - ble et tres-saille à sa vu - e!*
trem - bles with a joy past re-press - ing!

F. *sens se dis-si - pe à sa vu - e!*
eyes, half a - froid, half ca - ress - ing!

Me. *ri, ma - da - me, est mort, et vous sa - lu - e!*
hus-band, Ma - dam, is dead, and sends his bless-ing!

Allegretto.

Martha.

M. *Ne m'ap-por-tez-vous rien de lui?*
For me you bring no-thing from him?

p *cresc.*

Mephistopheles.

Me. *Rien! et, pour le pu - nir, — il*
No! Bless - ings are cheap, — and,

trm *p*

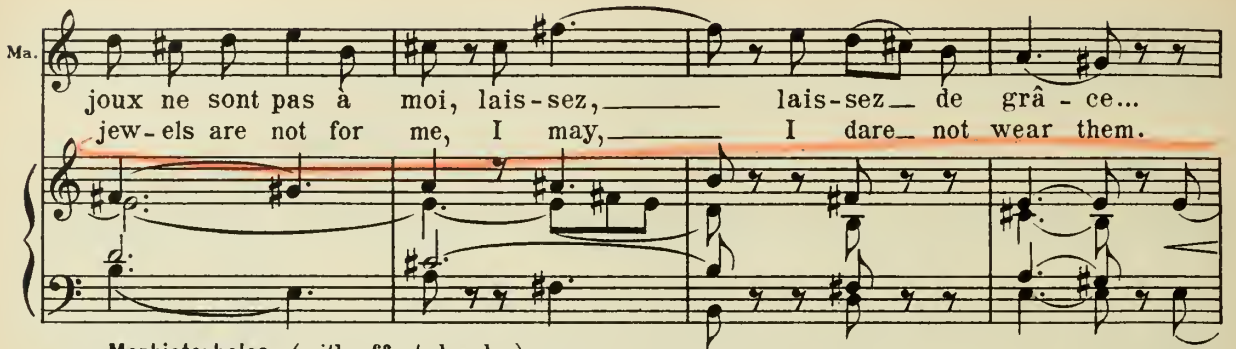
Me. *faut dès aujour - d'hui, dès aujour - d'hui Cher-cher quelqu'un - qui le - rem-*
lest you die of grief, seek for an - oth - er, rich-er, and with heart more

Margarita.

Me. *pla - ce!* *Ces bi -*
ten - der! *All these*

F. *Faust (to Margarita).*
Pour-quoi donc quit - ter ces bi - joux? —
Why take off what suits you so well? —

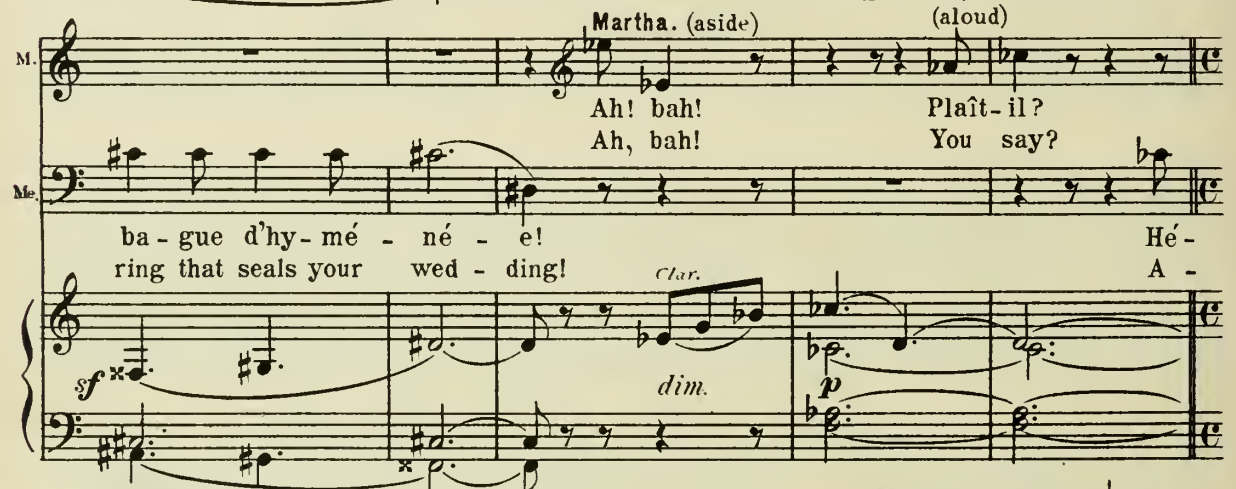
pp *q2.*

Ma. 

joux ne sont pas à moi, laissez, laissez de grâ - ce...
 jew - els are not for me, I may, I dare not wear them.

Mephistopheles (with affected ardor). 

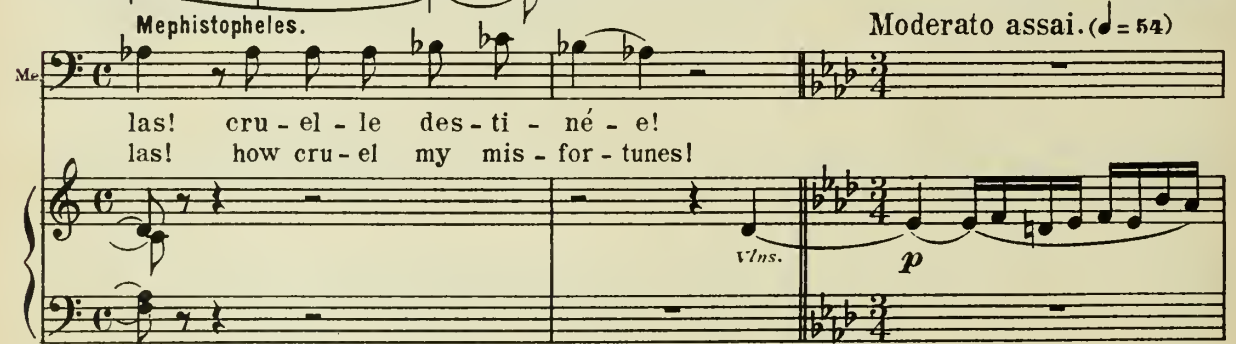
Qui ne se - rait heu - reux d'é - chan - ger a - vec vous La
 Hap - py will be the man who ex - chang - es with you the

M. Martha. (aside) (aloud) 

Ah! bah! Plaît-il?
 Ah, bah! You say?

ba - gue d'hy - mé - né - e! Hé -
 ring that seals your wed - ding! A -

Clar.
dim.
p

Mephistopheles. Moderato assai. (♩ = 54) 

las! cru - el - le des - ti - né - e!
 las! how cru - el my mis - for - tunes!

vlns.
p



cresc.
dim.

Faust.

Margarita.

F. Ma. *3*
 Pre - nez mon bras — un mo - ment! — Lais -
 Pray take my arm — for a while! — I

p
 Clar.

Ma. Me. *3*
 sez, — je vous en con - ju - re! Votre bras...
 pray, — I pray you, ex - cuse me! Your arm!

fn. *Clar.* *10* *Vlns.* *10*

Ma. Me. *3*
 Martha. Mephistopheles. (aside)
 Il est char - mant! La voi - sine est un peu mû - re, La voisine est un peu
 How sweet a smile! Time has been when she was younger! Time has been when she was

Fl. *10*

Ma. Margarita.
 Je vous en con - ju - re! Je — vous en — con -
 Pray, keep me no longer! Pray, keep me no —

Ma. Martha.
 Quelle noble al - lu - re! Quel - le noble al - lu - re!
 He's no mean pre - ten - der! He's no mean pre - ten - der!

F. Faust.
 Â - me douce et pu - re! Â - me douce et
 Soul so pure and ten - der! Soul so pure and

Me. *3*
 mû - re! Elle est un peu mû - re, Elle est un peu mû - re, un peu
 younger! Yes, she has been younger, yes, she has been young - er, has been

Cl. & Bn. *Horn* *crese.*

Ma. ju - re!
long - er!

M. Quel-le noble al - lu - re!
He's no mean pre-ten - der!

F. pu - re!
ten - der!

Me. mû - re!
young - er!

pp *p* *cresc.* *dim* *p* *f* *Vins.*

Allegretto. (♩ = 60)

legg.

p *fp* *dim.* *fp*

Martha. Mephistopheles.

M. Ain - si, vous vo - ya - gez tou - jours? Tou - jours!
And so, you nev - er take a rest? Oh no!

Me. Du - re né - ces - si - té, ma - da - me, Du - re né - ces - si -
Hard on a man like me, so stead - y, hard on a man like

Me.
 té! Sans a - mis, sans pa - rents, sans
 mel Not a friend, no home, no

Me.
 Martha.
 fem - me! Ah! Ce - la sied en -
 la - dy! Ah! While one's young, it

Fl. & Vlns.
pp

M.
 core aux beaux jours, Ce - la sied en - core aux beaux jours!
 may have a zest, while one's young, it may have a zest!

M.
 Mais plus tard, plus tard! com-bien il est tris - te
 But there's naught, there's naught more dole-ful in na - ture

M.
 De vieillir seul, en é - go - is - te,
 Than an old, un-mar-ried crea - ture,

M. seul en é - go - is - te!
 an old, un-mar-ried crea - ture!

cresc. *dim.* *f*

Mephistopheles.

Me. J'ai fré - mi sou - vent, j'en con - viens, J'ai fré - mi sou -
 Man - ya time, I frank - ly a - vow, man - ya time, I

tr *fp* *fp*

Me. vent, j'en con - viens, De - vant cette hor - ri - ble pen -
 frank - ly a - vow, Has that dread - ful thought made me

Fl. *p*

Me. sé - e! A - vant que l'heure en soit pas -
 N. shiv - er! Be - fore the time be past for

Martha.

dim. *Vins.* *pp*

M. sé - e, Di - gne sei - gneur, son - gez - y bien, A - vant que
 ev - er, My no - ble sir, be - think you now, Be - fore the

M.
l'heure en soit pas - sé - e, Son-gez - y bien, Di-gne sei -
time be past for ev - er, Be-think you now, my no - ble

M.
gneur, son-gez - y bien! Son - gez - y
sir, be - think you now! Mephistopheles. Think on it

Me.
J'y son-ge - rai!
That I will do!

M.
bien! son-gez - y bien!
now! Be - think you now!

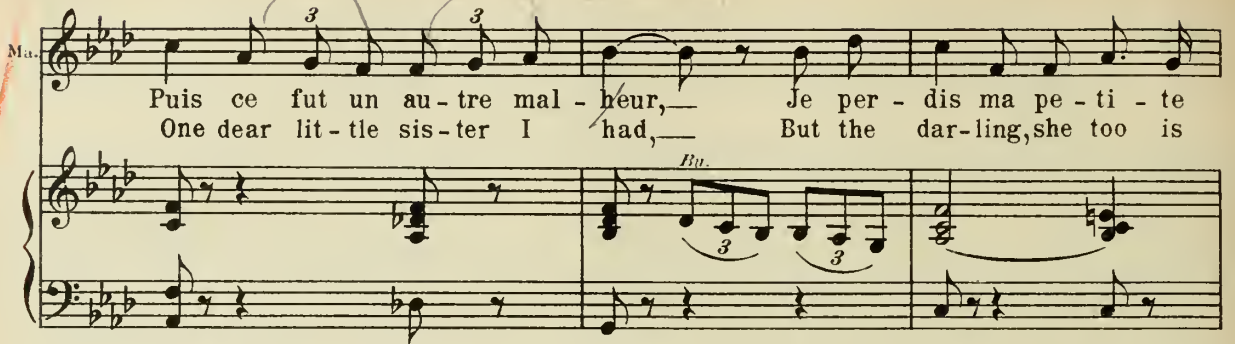
poco rall. Moderato.

Me.
J'y son-ge - rai, j'y son-ge - rai!
That I will do! that I will do!

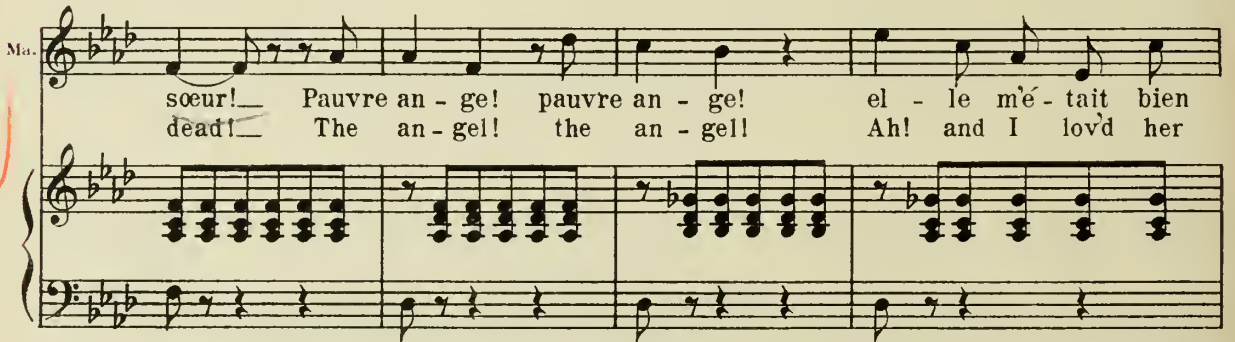
poco rall. Moderato. (♩ = 54)

F.
Faust (to Marg.) Margarita.
Eh! quoi! tou-jours seu - le? Mon frère est sol -
But why are you lone - ly? My moth - er is

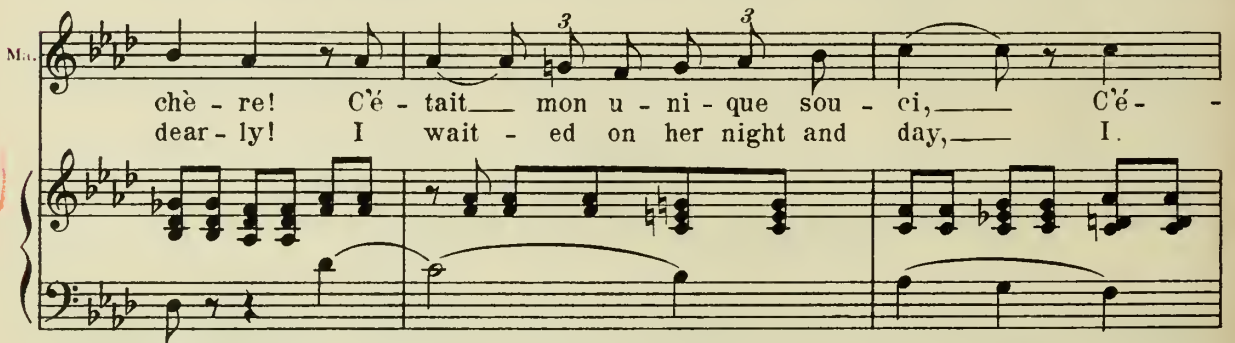
Ma.
dat; — j'ai per - du ma mè - re;
gone, at the war my broth - er;

Mus. 

Puis ce fut un au-tre mal - heur, — Je per - dis ma pe - ti - te
 One dear lit - tle sis - ter I had, — But the dar - ling, she too is

Mus. 

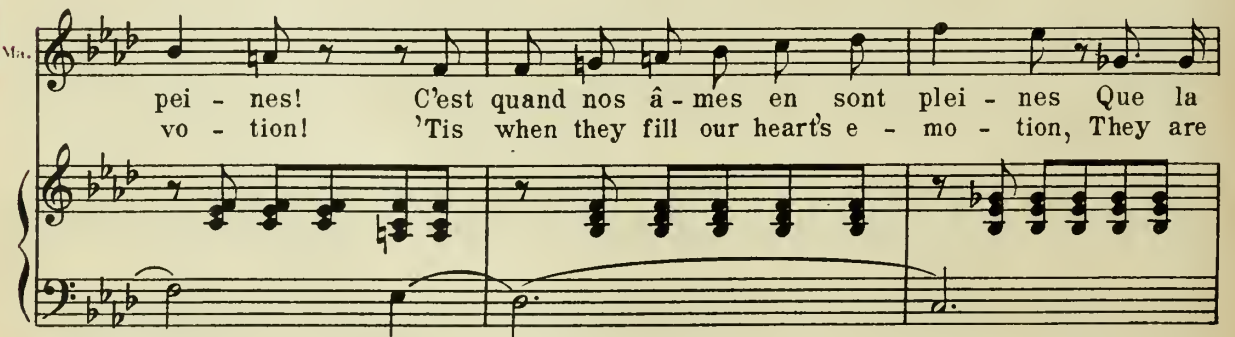
sœur! — Pauvre an - ge! pauvre an - ge! el - le m'é - tait bien
 dead! — The an - gel! the an - gell! Ah! and I lov'd her

Mus. 

chère! C'é - tait — mon u - ni - que sou - ci, — C'é -
 dear - ly! I wait - ed on her night and day, — I.

Mus. 

tait — mon u - ni - que sou - ci! Que de soins, hé - las! que de
 wait - ed on her night and day! All my care, a - las! my de -

Mus. 

pei - nes! C'est quand nos â - mes en sont plei - nes Que la
 vo - tion! 'Tis when they fill our heart's e - mo - tion, They are

mort nous les prend ain - si, C'est quand nos â - mes en sont
 ta - ken by death a - way! 'Tis when they fill our heart's e -

Un poco più mosso.
 plei - nes Que la mort nous les prend ain - si!
 mo - tion, They are ta - ken by death a - way!

dim. *pp* *colla voce* *cresc.*

Si - tôt qu'el - le s'é - veil - lait, vite il fal - lait que je fusse
 Soon as ev - er she a - woke, then she would call me, and I must

f *pp*

Tempo I.
 là! El - le n'ai - mait que Mar - gue - ri - te! Pour la
 gol She cared for none but Mar - ga - ri - ta! Could I

cresc. *dim.* *pp*

voir, la pau - vre pe - ti - te, Je re - pren - drais bien tout ce -
 see her, my on - ly sis - ter, I would glad - ly work as be -

Faust.

Ma. F. *la!* Si le ciel, a-vec un sou-ri-re, L'a-vait fai-te semblable à fore!
If the heav'ns, with a smile en-tranc-ing, Had but made her e'en like to

F. *toi, C'é-tait un an-ge, un an-ge! Oui je le*
thee, She was an an-gel, an an-gel! That I can

cresc. dim. pp

Margarita.

Ma. *Vous mo-quez-vous?*
You laugh at me?

Martha.

M. *Vous n'en-ten-dez pas, Sir, you do not hear,* *Vous n'en-ten-dez pas, Sir, you do not hear,*

Faust.

F. *crois! Non,*
see! No,

Mephistopheles.

Me. *Ne m'ac-cusez pas, Do not be se-vere,*

poco a poco

martha

M. Et de moi tout bas Vous ri - ez sans dou -
You laugh at me, how can I be - lieve

F. non, je t'ad - mi -
no, I a - dore

Me. Ne m'ac-cusez pas Si je dois me remettre en rou -
Do not be se - vere! The time is near when I must leave

cresc.

Margarita.

M. Je ne vous crois pas!
Ah, in - deed, I fear

M. te! Vous n'en - ten - dez pas,
you! Sir, you do not hear,

F. re. Lais - se - moi ton bras,
you! Where - fore do you fear?

Me. te. Ne m'ac - cu - sez pas,
you! Do not be se - vere,

dim. *p*

Ma. Je ne vous crois pas! Et de moi, tout
Words like yours to hear, For you laugh at

M. Vous n'en-ten-dez pas! Ou de moi,
Sir, you do not hear! Or that sneer,

F. Lais-se-moi ton bras, Dieu,
Where-fore do you fear? Heav'n,

Me. Ne m'ac-cu-sez pas, Si je dois, hé-
do not be se-vere, If I now must

Ma. bas, Vous ri - ez, vous ri - ez sans doute! J'ai tort de res-
me; How can I, how can I be-lieve you? 'Tis wrong that I

M. tout bas, Vous ri - ez sans doute! A - vant d'écou-
that sneer is put on to grieveme. Ere aught one can

F. Dieu ne m'a-t-il pas Con-duit sur ta route? Pour-quoi redou-
Heav'n wit-ness bear That ne'er I'll de-ceive you! Ah why say me

Me. las! Si je dois me re-met-tre en route!
go, Do not think I'll for ev - er leave you!

Horn

Ma. ter, Pour vous é-cou - ter...
 stay, Hark to all you say,

M. ter, Pour-quoi vous hâ - ter
 say, Why has - ten a - way,

F. ter, Hé - las! re-dou - ter D'é-cou - ter? Mon cœur
 nay, a - las! say me nay, Nor de - lay? 'Tis my

Me. Faut - il at - tes - ter, at - tes - ter Qu'on voudrait res - ter
 But how shall I say, shall I say That I fain would stay,

pp
dim. molto
vel.

Ma. *pp* Et pourtant... j'é - cou - te... Et pour-tant... j'é -
 Yet I stay, and pon - der, yet I stay, and *cresc.*

M. De vous mettre en rou - te, De vous mettre en
 Far a - way to wan - der, far a - way to

F. par - le... É - cou - te... mon cœur par - le... é -
 heart speaks, e'er fond - er, 'tis my heart speaks, ah

Me. *pp* Quand on vous é - cou - te, Quand on vous é -
 While you whis - per yon - der, while you whis - per

pp

Ma. *f*
 cou - te, j'ai tort!
 pon - der; 'tis wrong,

M.
 rou - te? A - vant d'é - cou - ter
 wan - der, Ere one aught can say,

F.
 cou - te! Pour - quoi re - dou - ter D'é - cou -
 pon - der! Ah why say me nay, nor de -

Me.
 cou - te? Faut - - il at - tes - ter,
 yon - der! How shall I ev - er say,

cresc. *f* *vt.*

Ma. — Qui, j'ai tort, — et pour - tant j'é -
 — yes, 'tis wrong, yet I stay and

M.
 Pour - quoi vous hâ - ter De vous mettre en rou - te, en
 Where - fore haste a - way, Far a - way to wan - der, to

F.
 ter? Mon cœur par - le... é -
 lay? 'Tis my heart speaks! ah,

Me.
 Qu'on — voudrait res - ter, Quand
 How — I fain would stay, While —

pp *colle voci*

a tempo

Ma. cou - te!..
pon - der!

M. rou - te?..
wan - der!

F. cou - te!..
pon - der!

Me. on vous é - cou - te?..
you whis - per you - der!

a tempo *vlns.* *Fl.*

Margarita.

Ma. Re - ti - rez -
I pray you,

Più mosso. Faust. Margarita.

vous... Voi - ci la nuit! Chère â - me! Laissez -
go! The night comes on! Dear an - gel! Say no

Ma. Faust.

F. moi! Ah! méchan - te, on me fuit! -
more! Ah, un-kind one! you will go? -

vlns. *vcl.*

Mephistopheles.

Me. L'en - tre - tien de - vient trop ten - dre, es - qui - vons -
 Par too ten - der - ly they coo, now! A - way we

Martha (aside).

(aloud)

M. (Comment m'y pren - dre?) Eh bien!
 (What shall I do, now?) How now!

Me. nous!
 hie!

M. il est par - ti... Sei - gneur! —
 He's gone a - way! My lord! —

Me. Oui...
 Yes,

M. Cher sei - gneur! —
 My dear lord! —

Me. cours a - près moi... Ouf!!!
 Run af - ter, now! Ouf!

Me. cet - te vieille im - pi - to - ya - ble, De force ou de
 This old har - py sweet and civ - il, By fair means or

cl.

Me. gré, je crois, Al - lait é - pou - ser le dia -
 foul, I vow, She would wed the ver - y Dev -

M. Martha.
 Cher sei - gneur!_

F. Faust.
 My dear lord!_

Me. ble!
 ill! Ser - vi -
 My a -

M. Cher sei - gneur!
 My dear lord!_

F. Mar-gue-ri - te!..
 Mar-ga-ri - ta!

Me. teur!
 dor'd! Ser - vi - teur!_
 My a - dor'd!_

pp

Scena.

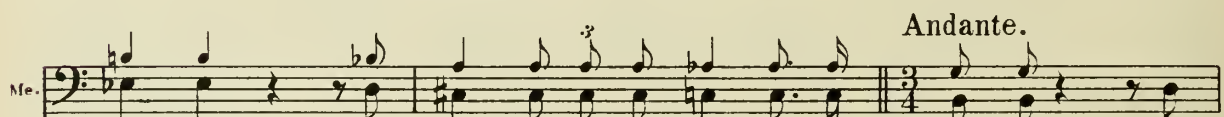
Andante. (♩ = 54)

Mephistopheles.

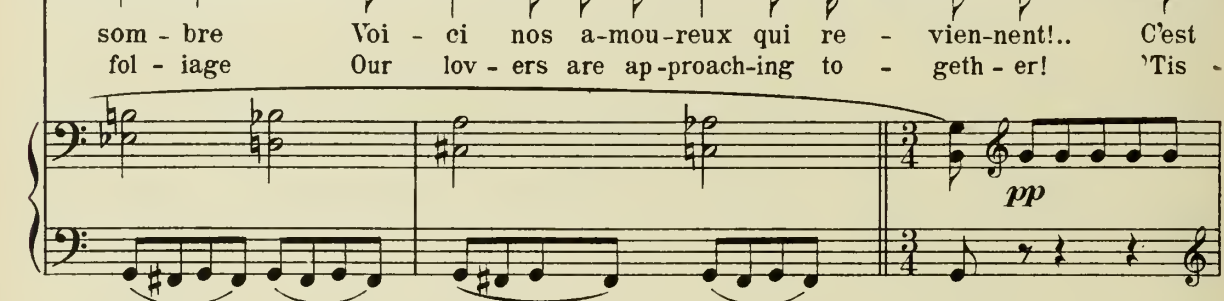
Me. 

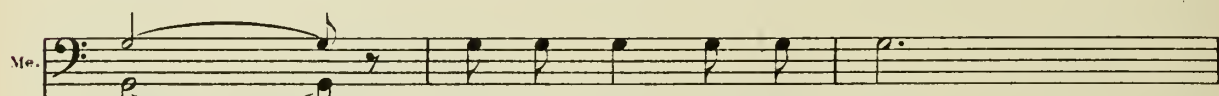
Il é-tait temps! Sous le feuil-la - ge
It was high time! Un - der the som - bre

Piano. 

Me. 

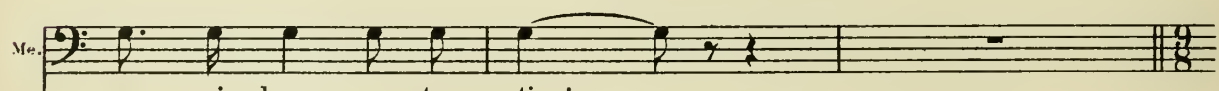
som - bre Voi - ci nos a-mou-reux qui re - vien-ent!.. C'est
fol - iage Our lov - ers are ap-proach-ing to - geth - er! 'Tis -

Andante. 

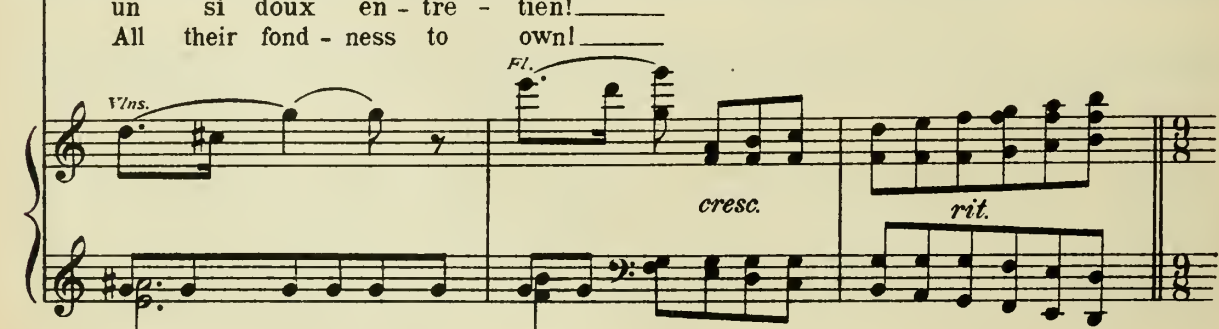
Me. 

bien! Gar-dons nous de trou - bler
well! Let us leave them a - lone,



Me. 

un si doux en - tre - tien! _____
All their fond - ness to own! _____



Adagio. (♩ = 50)

Me.

p *Harp.* *pp*

ô
o

Me.

nuit, _____ é - tends sur eux _____ ton
night, _____ spread o - ver them _____ thy

Me.

om - bre! A - mour, _____ fer-me leur
shad - ow! O Love, _____ close thou their

pp *p*


Me.

â - - me aux remords im - por -
souls _____ to un - time - ly re -


Me. *b*. 

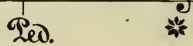
tuns! _____ Et vous, fleurs aux sub-tils par -
 morse! _____ And ye, flow-ers of sub - tile

pp 

Me. *b*. 

fums, É - pa - nou - is - sez - vous sous cet - te main mau -
 scent, o - pen wide ev - 'ry one un - der this hand ac -



Red. 

Me. 

di - te! A - che - vez de troubler le cœur de Mar - gue -
 curs - ed! Do your part to be - wil - der the heart of Mar - ga -



Me. 

ri - - - te!
 ri - - - ta!



No 11. Duet.

Andante. (♩ = 50)

Margarita.

Ma.

Il se fait tard, a-dieu!
 'Tis grow-ing late! Fare-well!

Piano. *pp* *cresc.*

Vlns.

vla.

Faust.

F.

Quoi! je t'implore en vain! At - tends!
 What! I im-plore in vain? De - lay!_

F.

Lais - se ta main s'ou-bli - er dans la mien - ne.
 Leave me thy hand still in mine for a mo - ment,

F.

Lais - se - moi, — lais - se-moi
 Let me gaze, — let me gaze

pp

F. con-templer ton vi - sa - ge, Lais - se - moi con - tem -
 on the vi - sion be - fore me, let me gaze on the

F. pler ton vi - sa - - - ge! Sous la pâ - -
 vi - sion be - fore me By the lan - -
Horns

F. le clar - té Dont l'as - tre de la nuit,
 guor - ous light From yon pale star of night

F. com-me dans un nu - a - ge, Ca - res - se, ca - res - se ta beau-
 That so fond-ly lin-gers o'er me, As spell - bound at thine enchant - ing
Hns. *ob.* *colla voce*

a tempo Margarita.
 F. Ma. tél Ô si - len - ce... ô bonheur! i - nef - fa - ble mys -
 sight! *a tempo* *Vins.* *pp* O what rap - ture! Like a spell doth the eve - ning en -

Ma.
 tè - re! ô bonheur! i - nef - fa - ble mys - tè -
 chant me! Like a spell doth the eve - ning en - chant

Ma.
 re!.. En - i - vran - te lan - gueur!... J'écoute et
 me! How de-light - ful its art! I list - en

Fm.

Ma.
 je com - prends cet - te voix so - li - tai - re Qui
 and I know Why the voice e'er doth haunt me, That

F. *Cl.*

Ma.
 chan - te, qui chan - te dans mon cœur!...
 sings, that sings with - in my heart!...

a tempo

colla voce *pp a tempo*

Ma.
 F. Lais - sez un peu, de grâ - ce... Qu'est - ce
 Now turn a - way, I beg you! Tell me

Faust.

Margarita (plucking the petals from a flower).

F. Ma. done?.. why? Un A sim - ple sil - ly jeu! play! Lais - Now

Ma. F. sez, turn, lais - sez now, un turn a - way! peu! Que dit ta bouche à voix What do thy lips soft - ly

Faust.

F. Ma. bas - se? mur - mur? Il He m'ai - me, loves me - Il ne m'ai - me he loves me

Margarita.

Ma. pas, not - Il m'ai - me... he loves me - pas... not - Il m'ai - me... he loves me - pas... not - Il he

Vlns. Ob. cresc.

Faust.

F. m'ai - me!.. loves me! Oui, Ay, crois en be - lieve cet - te on this fleur_ é - flow'r_ that

f animato poco a poco

F. clo - se sous tes pas... Qu'el - le soit pour ton cœur opes to thee un - sought: May it be for thy heart

cresc.

F. l'o - ra - cle du ciel mê - me!... Il t'ai - me! a sign from heav'n a - bove thee! I love thee!

f

F. comprends-tu ce mot sublime et doux? Ai - Dost thou feel how tender, how sub - lime? To

dim.

F. mer! love! Por Ev - ter er en to nous know une and ar - re -

pp

F. deux new tou - jours a flame nou - vel - le!... trans - cend - ing!

F. Nous Still en - i - vrer to de - light sans a - gain fin du - ne in a

cresc.

F. joie joy é - ter - nel - le! nev - er - end - ing!

dim. *mf*

Ma. Adagio. Margarita. *p* É - ter - nel - le!.. Nev - er - end - ing!

F. Adagio. É - ter - nel - le!.. Nev - er - end - ing!

Clar. *p*

En. *p*

Ma. *pp*
 É - ter - nel - le!..
 Nev - er - end - ing! *Andante.* (♩ = 50)

F.
 É - ter - nel - le!.. Ô nuit d'a - mour! ciel ra - di -
 Nev - er - end - ing! Ô ten - der moon, - O star - ry

pp *p*
trns.
Vel.

F.
 eux! Ô douces flam - mes! Le bon - heur si - len - ci - eux_ Ver - se les
 heav'n, si - lent a - bove thee, Where the an - gels are en - thron'd, Hear, as I

poco cresc.

F. Ma. *Margarita.*
 cioux, les cioux Dans nos deux â - mes! Je veux t'ai -
 swear how dear - ly do I love thee! Yet once a -

dim. *p* *pp*

Ma.
 mer_ et te ché - rir! Parle en - co - re! Je t'ap - par - tiens! je t'a -
 gain, - be - lov - ed one, Let me hear thee! 'Tis life a - lone to be

Ma.
 do - re! Pour toi je veux mou - rir!
 near thee, Thine on - ly, all thine own!

dim. *Fl., Clar., etc.* *ppp*
Harp. *cel.* *

Ma. Par - le... parle en - co-re!.. Ah! je t'a-
 Speak, love, let me hear thee! Ah, my be-

Ma. do-re! Pour toi je veux mou-rir, pour toi je veux mou-rir!_
 lov-ed, I am thine own, I am thine own and thine a - lone!_

rit.

Allegro agitato.

Ma. Ah! par - tez!_ Ah, be - gone!

Faust. Mar - gue - ri - te! Mar - gue -
 Mar - ga - ri - ta! Mar - ga -

Allegro agitato. (♩=76)

Ma. Ah! par - tez!_ Je chan - cel - le!
 Ah, be - gone! I am reel - ing!

F. ri - te! cru - el - le... Me sé - pa -
 ri - ta! Unkind one! To bid me

cresc.

Ma. Lais - sez - moi! Lais - sez -
Ah, be - gone! Ah, be -

F. rer de - toi! cru - el - le!
thus de - part! Un - kind one!

f

Ma. moi! Lais - sez - moi! Lais - sez - moi! Ah! —
gone! Ah, be - gone! Ah, be - gone! Ah, —

F. Me sé - pa - rer de toi!..
Bid me not thus de - part!

ff

Horns

Ma. — par - tez, par - tez, oui, partez vi - te... Partez, je
— be - gone, be - gone, Ah, how I fal - ter, I faint with

pp

Ma. tremble, hé - las!.. j'ai peur! Ne brisez pas le cœur de Margue -
ter - ror, a - las! I faint! Ah! do not break the heart of Marga -

poco rall.

poco rall.

Ma.
 ri - te! Ne bri-sez pas le cœur de Margue - ri - te! Partez! je
 ri - ta! Ah! do not break the heart of Mar-ga - ri - ta! Begone! I

pp *cresc.*

Ma.
 tremble, hélas! j'ai peur! — Ne bri-sez pas le cœur de Margue-
 tremble, I faint with fear! — Ah, do not break the heart of Mar-ga -

f *dim.* *p* *pp*

Ma.
 F.
 ri - te! Tu veux, tu veux — que je te
 ri - ta! Thou wilt, thou wilt — that I should

un poco rit. *colla voce* *un poco rit.*

Faust.

F.
 quit - te! Vois ma dou - leur, hé-las! vois ma dou - leur!.. Mar - gue-
 leave thee! my sor-row see! a-las! my sor-row see! — Mar - ga -

F.
 ri - te! Mar - gue - ri - te! tu me bri-ses, tu me bri-ses le
 ri - ta! Mar - ga - ri - ta! Thou art break-ing, thou art breaking my

rit. *cresc.* *rit. dim.*

Margarita.

Ma. Si je vous suis chère,
If indeed you love me,

F. cœur!... Par pitié! — Mar - gue -
heart! — I implore thee! Mar - ga -

a tempo

a tempo *crese.*

Ma. Par votre amour, par ces a - veux Que je de - vais
Then by the love torn from my heart, By the love you

F. ri - tel..
ri - tal!

dim. *p*

Ma. tai - re, Cé - dez à ma pri - è - re, cé - dez à mes
bear me, I pray you now to spare me, I pray you, de -

colla voce *crese.* *f* *dim.*

Ma. vœux!.. Partez, par - tez, oui, par - tez vi - te! Partez, je
part! Depart, de - part! Ah, I en - treat you! begone! I

F. Tu veux, hé - las! que je te quit - te, Vois ma dou -
Thou wilt, a - las! that I should leave thee, My sorrow

a tempo *p* *pp*

Ma. trem - ble, hé - las! j'ai peur! Ne bri - sez
 trem - ble, I faint with fear! Ah, do not

F. leur, Vois ma dou - leur!
 see, my sor - row see!

Ma. pas le cœur de Mar - gue - ri - te!.. Ne bri - sez
 break the heart of Mar - ga - ri - tal Ah, do not

F. Tu me bri - ses le cœur!
 Thou art break - ing my heart!

Ma. pas le cœur de Mar - gue - ri - te! Par - tez, je
 break the heart of Mar - ga - ri - ta! Be - gone! I

F. Tu me bri - ses le cœur! Mar - gue -
 Thou art break - ing my heart! Mar - ga -

cresc.

Ma. trem - ble, hé - las! j'ai peur! Ne
 trem - ble, I faint with fear! Ah,

F. ri - te! Mar - gue - ri - te!
 ri - ta! Mar - ga - ri - ta!

f *dim.*

a tempo

Ma. *bri-sez pas le cœur de Mar-gue - ri - te! Partez, par-*
do not break the heart of Mar-ga - ri - - tal! Begone, be-

F. *Tu me bri - ses le cœur! Vois ma dou-*
Thou art break-ing my heart! Ah, see my

p pp colla voce a tempo cresc.

Ma. *tez, Hé-las! je trem - ble! par - tez, par - tez... j'ai*
gone! A-las! I trem - ble! Be - gone! I faint with

F. *leur! Mar - gue - ri - te! Vois ma dou -*
pain! Mar - ga - ri - tal! Ah, see my

Ma. *peur!*
fear!

F. *leur!*
pain!

ff Clar. rit. dim.

Moderato.

p rit.

Andante (tempo dell'aria di Faust).

Faust.

Di - vi - ne pu - re - té!... Chaste in - no -
 O fair and ten - der child!... An - gel so

espress.

F.

cen - ce, Dont la puis - san - ce Tri - om - phe de ma vo - lon -
 ho - ly, thou shalt con - trol me, Shalt curb my will, my pas - sion

Più mosso. Margarita.

F. Ma.
 té!... Jo - bé - is!.. mais de - main... Oui, de - main, dès l'au -
 wild! I o - bey! But at morn - Yes, to - morrow, ver - y

Più mosso. p

Ma.
 ro - re, de - main, tou - jours!..
 ear - ly, to - mor - row - for aye! Faust.

F.

Un mot en - co -
 One word at part -

Fl. cresc. dim. cresc. dim.

F.

re! ré - pè - te - moi ce doux a - veu! Tu m'ai - mes?
 ing! Repeat a - gain that ten - der word: Thou lov'st me!

dim. p cresc. Fl. dim.

(Margarita, hastening toward the house, stops for an instant on the threshold, and throws a kiss to Faust.)

F.

Vlns.
p *cresc.*

Ma.
F.

Margarita. Faust.

A - dieu! Fé - li - ci - té du ciel!
A - dieu! Were it al-read - y morn!

K-dr. *ff*

F.

Allegro.

Ah! fu - yons!
Ah! a - way!

ff

F.

Me.

Mephistopheles.

Tu nous é - cou - tais?
Thou hast o - ver - heard?

Tê - te fol - le! Par bonheur!
Why, you dream - er! Mere - ly chance!

f

Me.

Moderato.

Vous au - riez grand be -
You need it sad - ly,

pp
vel.

Me. *soin, doc - teur, Qu'on vous ren - vo - yât à l'é -
doc - tor mine, That some one should send you to*

Me. *co - le!.. Laisse-moi! Daignez seu-lement é-cou-ter un mo -
F. school again! Let me be! Pray on - ly remain for a moment to*

Faust. Mephistopheles.

ff pp

Me. *ment, Ce qu'el-le va con-ter_ aux é - toi-les, Cher maî- tre!..
hear what she is go-ing to tell_ the stars, dear Mas-ter!*

*Larghetto. (Più lento di ♩ = 50)
(Margarita opens her window.)*

Me. *Te - nez! —
Be - hold! —*

Clar. Ob. pp Horns

Margarita.

Me.
Ma.

Elle ou - vre sa fe - nê - tre...
She's op - 'ning her win - dow.

Il

He

*poco cresc.**dim.**pp dolcissimo*

Ma.

m'ai - me! il m'ai - me!_ Quel trouble en mon
loves me! he loves me!_ My heart is so

Ma.

cœur!_ L'oi-seau chan - te,
full!_ The bird is sing - ing,

Ma.

Le vent mur - mu - re! Tou-tes les voix de la na -
The winds are sigh - ing! Ev - er - y voice known in

Ma. *ff*
 tu - re Me re - di-sent en chœur. «Il t'ai - me!
 Na - ture joins the ten-der re - frain: "He loves thee!

Ma. *pp*
 Il t'ai - me! Ah! qu'il est doux de
 he loves thee!" Ah! what a joy in

Ma. *pp*
 vi - vre! Le ciel me sou - rit; L'air m'en -
 be - ing! The sky smiles on me, the air en -

Ma. *p*
 i - vre, l'air m'en - i - vre!
 chants me, the air en-chants me!

Ma.
 Est - ce de plai - sir et d'a - mour Que la feuil - le tremble et pal -
 Can it be in pleasure and love that the leaf is trem - bling and

Ma. pi - te? De - main, de -
puls - ing? To - mor - row, to

cresc.

Ma. main! ah! pres - se ton re -
mor - row! Ah! do not long de -

Ma. tour, cher bien - ai - mé! Viens! -
lay, my own be - lov'd! Come!

cresc. molto

Ma. viens! ah!
come! Ah!

Faust.

Mephistopheles. Mar - gue - ri - te! (strident laughter)
Mar - ga - ri - ta!

Me. Hein! Ho! ha, ha, ha, ha!

sempre cresc. *f* *cresc.*

A musical score for piano, consisting of seven systems of two staves each (treble and bass clef). The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first system begins with a forte dynamic (*ff*) and a *tutti* marking. The second system features a *dim.* (diminuendo) marking. The third system includes a *p* (piano) dynamic and a *Wind* marking. The fourth system has another *dim.* marking. The fifth system starts with a *p* dynamic. The sixth system begins with a *pp* (pianissimo) dynamic and a *Tutti* marking. The score concludes with the text "End of Act II." in the bottom right corner.

Act III.

Entr'acte and Recitative.

1st Tableau.

Andante. (♩ = 72)

Piano.

The first system of the piano accompaniment features a treble and bass staff. The treble staff begins with a whole rest, followed by a melodic line with triplets and a fermata. The bass staff starts with a forte (*f*) dynamic and a rhythmic accompaniment of eighth notes, transitioning to a more complex accompaniment with triplets and a fermata.

The second system continues the piano accompaniment. The treble staff has a melodic line with triplets and a fermata. The bass staff features a rhythmic accompaniment with a forte (*f*) dynamic and a fermata.

The third system shows the piano accompaniment with triplets in the treble staff and a steady accompaniment in the bass staff.

The fourth system includes dynamic markings: *dim.* (diminuendo), *p* (piano), and *cresc.* (crescendo). The treble staff has melodic lines with triplets, and the bass staff has a steady accompaniment.

The fifth system includes the instruction "(Curtain rises.)". The treble staff has a melodic line with triplets and a fermata, marked *dim.* The bass staff has a rhythmic accompaniment marked *p Vins.* (piano strings). The system ends with a double bar line and a repeat sign.

The sixth system is for the Flute and Clarinet, labeled "Fl. & Cl.". The treble staff has a melodic line with a fermata. The bass staff has a rhythmic accompaniment.

The seventh system continues the piano accompaniment with melodic lines in the treble staff and a rhythmic accompaniment in the bass staff.

p rit.

Ma. *Adagio. Margarita.*

a tempo

El-les ne sont plus
They are no longer

Clar.

pp

Ma.

là... je ri - ais a - vec el - les Au - tre - fois... maintenant...
there: Once I join'd in their laughter, Long a - go - but to - day -

pp

Allegretto vivo.
SOPRANOS (behind the scenes).

Le ga - lant é - tran - ger s'en - fuit et court en -
The gal - lant strang - er ran a - way! He's run - ning

pp

Vla.

cor! Ah! ah! ah! ah! ah! ah! ah!
still! Ha ha! ha ha! ha ha ha ha ha!

Vcl.

f

No 12. The Spinning-wheel Song.
Scena.

Moderato.
Recit.

Marg.

El - les se ca - chaient! ah! cru - el - les!
They were on - ly hid - ing! Ah! how cru - el!

Piano.

f *dim.*

Ma.

Je ne trouvais pas d'outrage assez fort, Ja-dis, pour les péchés des
Nothing I could find to say was too ill, Be-fore, for oth-er maids'trans-

pp

Ma.

autres! Un jour vient où l'on est sans pi-tié pour les nôtres! Je ne
gression; And in time for our own we can find no compassion! I am

dim. *p*

Ma.

suis que hon - te à mon tour! Et pour - tant
on - ly shame in my turn! Yet in - deed!

cr.

Ma.

Dieu le sait, je n'é-tais pas in - fâ - me; Tout
Heav-en knows! it was no wan - ton plea - sure, All

Ma. *ce qui t'entraî- na, mon â - - me, N'é - tait que ten - dresse_ et qu'a -*
that a tender heart may trea - - sure: For love, on - ly love_ I did

cresc. *pp*

(1) *Andante. (♩ = 72.)*

Ma. *mour! -*
yearn! -

Horns

m.d.

Vln. I. *Vln. II.* *Vln. I.* *Vln. II.*

Margarita.

Ma. *Il ne re-vient pas, — Il ne re-vient*
He will not re - turn, — he will not re -

(1) In the theatre a cut is made between ♩ and ♩ on p. 188.
 16100

pas!... J'ai peur, je fris-son - - ne; Je lan-guis, hé-
turn! In fear how I shiv - - er! Vain - ly still I

las! En vain l'heu - re son - ne; Il ne re-vient
yearn, The hour pass - es ev - er: He will not re -

a piacere

pas! Où donc peut-il ê - - tre?..
turn! O where is he roam - ing?

a tempo

Seule à ma fe - nê - - tre, Je plon - - ge là-bas Mon re -
Lone I wait his com - ing, Mine eyes ne'er discern Him for

gard, hé - las! hé - las! Où donc peut-il
whom I yearn, I yearn! O where is he

dim.

a piacere *a tempo*

Ma. *Ma.*
 ê - - tre?.. Il ne re - vient pas!
 roam - - ing? He will not re - turn!

pp

Fl. & Cl.

Ma.
 Je n'o - - se me
 I dare not be -

Ma.
 plain - - dre, Il faut me con -
 moan it, I nev - - er may

p

Ma.
 train - - dre! Je pleu - - re tout
 own it! All tear - - ful I

p

Ma.
 bas, _____ Je pleu - - re tout
 yearn, _____ All tear - - ful I

cresc. *p*

Ma.
 bas; _____ S'il pouvait con - naî - tre Ma dou-leur! hé -
 yearn! _____ Knew he, how con - sum - ing In my woe _____ I

cresc.

Ma.
 las! _____ Où donc _____ peut-il ê - - tre?.. Il ne re - vient
 burn! _____ Oh where _____ is he roam - ing? He will not re -

a piacere
dim. *pp*

Ma.
 pas! _____ Oh! _____ le
 turn! _____ Oh, _____ to

a tempo

Ma. voir, en-tendre Le bruit de ses pas. Mon cœur est si
 see him, to hear but the sound of his feet! My heart so doth

cresc.

Ma. las, Si las de l'at-ten-dre! Il ne re-vient
 beat, So wea-ry of wait-ing! He will not re-

Ma. pas, Il ne re-vient pas! Mon sei-gneur, mon sei-
 turn, he will not re-turn! Gra-cious Lord, gracious

f

Allegro.

Ma. gneur, mon maî-tre! Sil allait pa-raître, Sil allait pa-
 Lord and Mas-ter! Were he on-ly coming, were he on-ly

ff Wind *f*

Ma.
 raî-tre, quel-le joi - - e!
 coming, Ah, what rap - - ture!

ff

Tempo I.
 Hé - las! hé - las! Où donc peut-il ê - tre?
 A - las, a - las! O where is he roaming?

pp

Ma.
 Il ne re - vient pas!
 He will not re - turn!

pp

Allegro agitato. (Enter Siebel hurriedly)

p *cresc.* *f* (1)

(1) Dal & page 188.

(Enter Siebel hurriedly.)

Ma. mour!
yearn!
Allegro agitato.

Ma. Siebel. Margarita.

S. Sie-bel! Hé-las! vous seul ne me maudissez
A-las! You on-ly do not ask my
Margue-ri-te! En-cor des pleurs!
Mar-ga-ri-ta! In tears a-gain!

Ma. Siebel. pas... Je ne suis qu'un enfant; mais j'ai le cœur d'un homme, Et je vous ven-ge-shame! Tho' I am but a boy, I am a man in spirit, and will sure-ly a-

Ma. Margarita. Qui donc?..
You mean?-

S. rai de son lâche a-ban-don, Je le tue-rai! Faut-venge all the wrong he has done: P'll take his life! Would

Ma. Non, tai-sez-
No, do not

S. ³
il que je le nomme?.. l'in-grat qui vous tra - hit!..
you that I should name him, the wretch who has be - tray'd you?

Clar.

Un poco animato. Misurato. Andante.

Ma. vous!.. Oui! tou -
speak! Yes, for

S. Par - don! vous l'ai - mez en - co - re?
Not speak? Do you love him still?—

Un poco animato. Andante.

p *vel.*

Recit.

Ma. jours! — tou-jours! Mais ce n'est pas à vous de plaindre mon en-nui, J'ai
ev - - er, I do! But I must not com-plain of my dis-tress to you; 'Tis

(Siebel takes her hand)

Mit. tort, Sie - bel, de vous par - ler de lui.
wrong, my friend, to speak of him to you!

Romance.

Siebel.

S. *Andante.*

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

Si le bon-
When all was

S.
 heur à sou-ri-re t'in - vi - te, Jo-yeux a - lors je sens un doux é -
 young, and pleasant May was blooming, I, thy poor friend, took part with thee in

S.
 moi; Si la dou - leur t'ac - ca - ble, Mar-gue - ri - te, Ô Mar-gue -
 play; Now that the cloud of Autumn dark is gloom-ing, Now is for

S.
 ri - te, Ô Mar-gue - ri - te, je pleure a - lors, je pleu - re com - me
 me, too, mournful the day! — Hope and de - light have pass'd from life a -

S.
 toi!
 way!

cresc. *dim.*

S.
Com - me deux fleurs sur u - ne mê - me ti - ge, No - tre des -
We were not born with true love to tri - fle! Nor born to

S.
tin sui - vant le mê - me cours, De tes cha - grins en fre - re je m'af -
part because the wind blows cold: What tho' the storm the summer garden

S.
fli - ge, Ô Mar - gue - ri - te, Ô Mar - gue - ri - te, Comme u - ne sœur je t'ai - me - rai tou -
ri - fle, O Mar - ga - ri - ta! O Mar - ga - ri - ta! Still on the bough is left a leaf of

S.
jours, je t'ai - me - rai tou - jours, je
gold, On the bough is left a leaf of gold, on the

S.
t'ai - me - rai tou - jours!
bough is left a leaf of gold.

Margarita
(thanking Siebel).

Ma. So-yez bé - ni, Sie - bel; votre a - mi - tié m'est douce!
 May Heav'n re - ward thee, friend, for all thine aid to me! —

Ma. Ceux dont la main cru - el - le me re - pousse N'ont pas fer - mé pour
 Those, who by right of vir - tue now dis - dain me, can give me lit - tle

Ma. moi — les por - tes du Saint - lieu!.. J'y vais, pour mon en - fant et pour
 pain — while I have pow'r to pray! I go, before the cross my re -

Ma. lui pri - er Dieu!.. —
 pent - ance to lay!

Nº 13. Scene in the Church.
2^d Tableau.

Andante.

Piano.

First system of musical notation for the piano part. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The key signature has two flats (B-flat and E-flat). The upper staff begins with a *rit.* marking, followed by a *f* dynamic, then a *dim.* marking, and finally a *pp* dynamic. The lower staff has a *Bn.* marking below it.

Second system of musical notation for the piano part. It continues the grand staff from the first system. The upper staff features a series of sixteenth-note runs. The lower staff provides harmonic support with chords and bass lines. A *f* dynamic marking is present in the middle of the system.

Third system of musical notation for the piano part. The upper staff continues with sixteenth-note patterns, while the lower staff has a more active bass line. The system concludes with a long, sweeping slur across both staves.

Fourth system of musical notation for the piano part. The upper staff has a more melodic line with some rests, while the lower staff continues with a dense sixteenth-note texture. A *f* dynamic marking is placed in the middle of the system.

Fifth system of musical notation for the piano part. The upper staff has a melodic line with some rests, and the lower staff continues with a sixteenth-note texture. A *pp* dynamic marking is present. Above the system, the text *Tromb. & Hns.* is written.

Sixth system of musical notation for the piano part. The upper staff has a melodic line with some rests, and the lower staff continues with a sixteenth-note texture. Above the system, the text *(Organ, within)* is written.

Margarita (kneeling by the holy-water font).

Ma.
 Seig-neur, daignez per-mettre a votre humble ser-van-te De—
 O Thou, who on Thy throne giv-est ear to re-pent-ance, here—

Ma.
 — s'a-genouil-ler de-vant vous. —
 — at Thy feet let me pray! —

(Organ)

Mephis.

Non! — tu ne prie - ras pas! — Non! — tu ne prie - ras
 No! — Thou shalt pray no more! — No! — Thou shalt pray no

pas! — Frap - pez - la d'é - pou - van - te! Esprits du mal, —
 more! — Let her know, ere she pray - eth, Demons of ill, —

fp (Orch.) *fp* *fp*

— accou - rez tous! —
 — what is in store! —

fp *fp* *f* *ff* Wind 6 6 6

Chorus of Demons (BASSES behind the scenes).

Mar - gue -
 Mar - ga -

Vlms. 6 *Wind* 6 6 *Vlms.* 3 3 3 3 3 3 3 3 *dim.* *pp*

Margarita.

Ma. *Qui m'ap-pel - - le?*
Who is call - - ing?

ri - - - te!
ri - - - ta!

Mar - gue -
Mar - ga -

Ma. *Je chan - cel - le!..* *je meurs!..* *Dieu*
I am faint-ing! *ah me!* *O*

ri - - - te!
ri - - - ta!

cresc. -

Ma. *bon! Dieu* *clé - ment!* *est - ce dé -*
Lord, Lord *of love,* *has my last*

(A tomb opens, and discovers Mephistopheles, who bends toward Margarita's ear.)

Ma. *jà l'heu - - re du châ - ti - ment?*
hour, full of tor-ture, ar - rived!

dim.

Mephis.

Sou - viens - toi du pas - sé, quand sous l'ai - le dés
 Think on days long gone by, when be - neath an - gel -

(Organ)

an - ges A - bri - tant ton bon - heur, — Tu ve - nais dans son
 pinions, glad at heart, thou didst go — to the tem - - ple of

temple, en chantant ses lou - an - ges, A - do - rer le Sei - gneur, —
 God, yon - der sing - ing His praises, and a - dor - ing thy Lord, —

Lors - que tu bé - ga - yais u - ne chas - te pri - è - re D'u - ne ti - mi - de
 When from fal - ter - ing lips fall a prayer pure and ho - ly, In childish fearful

Me. voix, Et por-tais dans ton cœur les bai-sers de ta mere, Et
voice, When thy moth-er im-print-ed her kiss on thy heart, and

Me. Dieu tout à la fois! É-cou-te ces cla-
God was al-so there! Now hear-k-en, how re-

(Orch. & Org.)

colla voce *pp*

Me. meurs, c'est l'en-fer qui t'ap-pel-le, C'est l'enfer qui te suit!
joice All the de-mons be-low thee, Whoshall fol-low thee e'er!

cresc.

Me. C'est l'é-ter-nel re-mords, c'est l'angoisse é-ter-nel-le
'Tis ev-er-last-ing re-morse, 'tis an an-guish e-ter-nal,

f *dim.*

Me. Dans l'é-ter-nel-le nuit!
borne thro' é-ter-nal night!

p

Margarita.

Ma.
 Dieu! — quelle est cet - te voix qui me par - le dans
 God! — what voice can it be that as - cends from the
 (Orch.)
 pp

Ma.
 l'ombre? Dieu tout puissant! Quel voi - le sombre Sur moi des - cend? —
 shadow? Al - mighty Lord, what gloomy veil now falls on me? —
 Più mosso.

Chorus of Priests and Boys (behind the scenes).
 SOPRANOS, TENORS, BASSÉS.

Quand du Seigneur le jour lui - ra
 When that aw - ful day shall light - en,
 f (Organ)
 (Orch.)
 Brass

Sa croix au ciel res - plen - di - ra
 When His cross in Heav'n shall bright - en,
 (Organ)
 (Orch.)

Et l'u - ni - vers sé - crou - le - ra!
 Then the world shall van - ish a - way: —
 (Organ)
 (Orch.)

Margarita.

Ma.
 Hé-las! hé - las! — ce chant pi - eux est plus ter-rible en -
 A - las! a - las! — this pi - ous chant is e - ven yet more

Vins.
pp

Ma.
 Me. co - - re! Non! — pour toi Dieu n'a plus de par -
 dread - ful! No! — for thee is no par - don in

Me.
 don! Pour toi le ciel n'a plus d'au -
 Heav'n! For thee the skies have no more

Me.
 ro - - re! non! — non! —
 bright - ness! No! — no!

Chorus of Priests, etc.

Que di - rai - je a - lors au Sei - gneur, —
 Where may I then find sal - va - tion, —
 Più mosso.

f (Organo) (Orch.)

Où trou - ve - rai - je un pro - tec - teur, —
When the pure fear con - dem - na - tion? —

(Organ) (Orch.)

Quand l'in - no - cent n'est pas sans peur!
To my Lord what shall I then say?

(Organ) (Orch.)

Margarita.

Ah! ce chant m'étouffe et m'op - pres - se, Je
Ah! their chant op - press - es and sti - fles! A

pp

Mephis.

suis dans un cer - cle de fer! A -
ring is a - round me of iron! Fare -

cresc. *f*

dieu les nuits d'a - mour,
- well to nights of love,

Me. et les jours pleins d'i - vres - - se!
to the days full of rap - - ture!

Me. à toi mal - heur! _____ à toi l'en -
Thy heart shall fail! _____ thy soul is

ff

Margarita. *rit.* Più lento.
Sei - gneur, Sei - gneur! accueil - lez la pri -
O Lord, O Lord! hear the prayr that we

fer! _____
lost! _____

SOPRANOS.
Chorus of Priests, etc. Sei - gneur, Sei -
TENORS. O Lord, O

Plù lento.
(Organ) *p rit.* (Orch)

Ma.
 è - re Des cœurs mal - heu - reux! — Qu'un ra - yon de vo - tre lu -
 ten - der From hearts bow'd in woe, — Let a ray of Thine aw - ful
 gneur! ac - cueil - lez la pri - è - re Des cœurs mal - heu -
 Lord, hear the pray'r that we ten - der From hearts bow'd in

Ma.
 miè - re Des - cen - de sur eux! — Sei - gneur, accueil - lez, la pri -
 splen - dor Thy chil - dren o'er - flow! — O Lord, hear the pray'r that we
 reux! — Des cœurs mal - heu - reux! —
 woe, — from hearts bow'd in woe, —
 Qu'un ra -
 Let a -

Ma.
 è - re, la pri - è - re des cœurs mal - heu - reux! — Qu'un ra -
 ten - der, The prayer — of hearts bow'd in woe, — Let a
 Qu'un ra - - - yon de vo - tre lu - miè - re Des -
 Let a - - - ray of Thine aw - ful splen - dor Thy
 yon ray — de vo - tre lu - miè - re Des -
 ray — of Thine aw - ful splen - dor Thy

Ma.

yon de vo - tre lu - miè - re, qu'un ra - yon de vo - tre lu -
 ray of Thine aw - ful splen - dor, let a ray of Thine aw - ful

cen - de sur eux, des - cen - de sur
 chil - dren o'er flow, Thy chil - dren o'er -

cen - de sur eux, des - cen - de sur
 chil - dren o'er flow, Thy chil - dren o'er -

cresc.

Ma.

miè - re Des - cen - de sur eux!
 splen - dor Thy chil - dren o'er - flow!

eux, sur eux!
 flow, o'er - flow!

eux, sur eux!
 flow, o'er - flow!

ff

Mephistoph. ...

Ma.

Mar - gue - ri - te,
 Mar - ga - ri - ta,

Mr.

sois mau - di - - - te!
hope no lon - - - ger!

Margarita.

Ah! -
Ah! - (vanishes)

à toi l'en - fer!
Thy soul is lost!

fff (Organ)

dim. *p*

mp

Nº 14. The Soldiers' Chorus.
3rd Tableau.

Tempo di marcia.

Fl. & Ob.
Piano. *pp*

Clar. *pp*

Fl., Ob., & Cl. *p* *mf*

Cornet Wind

cresc.

This system shows the beginning of the piece for the Cornet and Wind sections. The music is in a key with two flats and a 2/4 time signature. The top staff (Cornet) starts with a quarter note followed by eighth notes. The bottom staff (Wind) has a similar rhythmic pattern. A *cresc.* marking is placed above the final measure.

This system is the piano accompaniment for the second system of the score. It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

This system is the piano accompaniment for the third system. It continues the rhythmic and harmonic patterns established in the previous systems, with a *f* dynamic marking appearing in the final measure.

Ob., Hu., etc. Tutti

f *ff*

This system introduces the woodwind section (Ob., Hu., etc.) and the *Tutti* section. The woodwinds play a melodic line starting with a *f* dynamic. The piano accompaniment continues with a *ff* dynamic. The *Tutti* marking is placed above the final measure.

f *ff* Ob., Hu., etc.

This system is the piano accompaniment for the fifth system. It features a *f* dynamic in the first measure and a *ff* dynamic in the second measure. The woodwind section (Ob., Hu., etc.) enters in the final measure.

Tutti

This system is the piano accompaniment for the sixth system. It begins with a *Tutti* marking and continues with a consistent rhythmic accompaniment.

Chorus of Soldiers.

TENORS I.
Dé - po - sons les ar - mes, Dé - po - sons les ar - mes, Dans nos fo -
Lay your arms a - side here, lay your arms a - side here, For we are

TENORS II.
Dé - po - sons les ar - mes, Dé - po - sons les ar - mes, Dans nos fo -
Lay your arms a - side here, lay your arms a - side here, For we are

BASSES I & II (Valentine v.B.I).
Dé - po - sons les ar - mes, Dé - po - sons les ar - mes, Dans nos fo -
Lay your arms a - side here, lay your arms a - side here, For we are

p espress.

yers en - fin nous voi - ci re - ve - nus, — Nos mè - res en
home a - gain, — home a - gain from the war. — Our moth - ers who

yers en - fin nous voi - ci re - ve - nus, — Nos mè - res en
home a - gain, — home a - gain from the war. — Our moth - ers who

yers en - fin nous voi - ci re - ve - nus, — Nos mè - res en
home a - gain, — home a - gain from the war. — Our moth - ers who.

lar - mes, Nos mè - res et nos sœurs — ne nous at - ten - dront
cried here, Our sis - ters and our wives — shall wait for us no

lar - mes, Nos mè - res et nos sœurs — ne nous at - ten - dront
cried here, Our sis - ters and our wives — shall wait for us no

lar - mes, Nos mè - res et nos sœurs — ne nous at - ten - dront
cried here, Our sis - ters and our wives — shall wait for us no

plus. Dé-po-sons les ar-mes, Nos mè-res en lar-mes, Nos
 more. Lay your arms a-side here! Our moth-ers who cried here, Our

plus. Dé-po-sons les ar-mes, Nos mè-res en lar-mes, Nos
 more. Lay your arms a-side here! Our moth-ers who cried here, Our

plus. Dé-po-sons les ar-mes, Nos mè-res en lar-mes, Nos
 more. Lay your arms a-side here! Our moth-ers who cried here, Our

mè-res et nos sœurs ne nous at-ten-dront plus, Nos mè-res et nos
 sis-ters and our wives shall wait for us no more, our sis-ters and our

mè-res et nos sœurs ne nous at-ten-dront plus, Nos mè-res et nos
 sis-ters and our wives shall wait for us no more, our sis-ters and our

mè-res et nos sœurs ne nous at-ten-dront plus, Nos mè-res et nos
 sis-ters and our wives shall wait for us no more, our sis-ters and our

sœurs ne nous at-ten-dront plus. —
 wives shall wait for us no more. —

sœurs ne nous at-ten-dront plus. —
 wives shall wait for us no more. —

sœurs ne nous at-ten-dront plus. —
 wives shall wait for us no more. —

Fl., Cl., Cornet, etc.

Dé - po - sons les ar - mes,
Lay your arms a - side here,

Dé - po - sons les ar - mes,
Lay your arms a - side here,

Dé - po - sons les ar - mes,
Lay your arms a - side here,

Dé - po - sons les ar - mes,
Lay your arms a - side here,

Siebel (embarrassed).

S. En ef - fet je...
Yes, in - deed, I -

V. Valentine (noticing Siebel).
Recit. Eh! parbleu! c'est Sie - bel!
Now I vow! that is Siebel!

Viens Em -

mes!
here!

mes!
here!

mes!
here!

Tempo. Allegro moderato.

V. vi - te, viens dans mes bras! -
brace me, come, my dear boy! -

Recit. Tempo moderato.

Siebel.

Et Margueri-te? Elle est à l'é-gli-se, je crois...
And Marga-ri-ta? Is now in the church, I believe.

p

Valentine.

Oui, — pri-ant Dieu pour moi, Oui, — pri-ant Dieu pour
Yes, — praying God for me, yes, — praying God for

p

più animato

moi! Chè-re sœur! comme el-le va prê-ter une oreille at-ten-
me! Dar-ling sis-ter! How she will list-en soon, with a face all at-

più animato *cresc.*

Allegro.

ti-ve Au ré-cit de nos com-bats!
ten-tion, to the tale I have to tell!

f

Chorus.

TENORS I.

TENORS II.

BASSES I. II.

Oui, c'est plai-sir dans les fa -
 Ay, when at home how we re -
 Oui, c'est plai-sir dans les fa -
 Ay, when at home how we re -
 Oui, c'est plai-sir dans les fa -
 Ay, when at home how we re -

mil - les De conter aux enfants qui fré-missent tout bas,
 gale them, All the chil - dren, old men and maidens we de - light,
 mil - les De conter aux enfants qui fré-missent tout bas,
 gale them, All the chil - dren, old men and maidens we de - light,
 mil - les De conter aux enfants qui fré-missent tout bas,
 gale them, All the chil - dren, old men and maidens we de - light,

Aux vieillards, aux jeu-nes fil - les, La guerre et ses com -
 How they quake while we tell them Of war and fearful
 Aux vieillards, aux jeu-nes fil - les, La guerre et ses com -
 How they quake while we tell them Of war and fearful
 Aux vieillards, aux jeu-nes fil - les, La guerre et ses com -
 How they quake while we tell them Of war and fearful

bats, — La guer - re, la guerre — et ses com - bats.
fight, — of war, — of war — and fearful fight!

Tempo marziale.

Wind, etc. *ff*

Chorus.

TENORS. *f*

BASSES. *f*

Gloire im - mor - tel - le De nos a - îeux, —
Glo - ry and love to the men of old! —

Gloire im - mor - tel - le De nos a - îeux, —
Glo - ry and love to the men of old! —

Sois nous fi - dè - le, Mourons comme eux! — Et sous ton
 Their sons may cop - y their vir - tue bold, — Cour - age in

ai - le, Sol - dats vain - queurs, Di - ri - ge nos pas, di - ri - ge nos pas, en -
 heart and a sword in hand, — Both read - y to fight and read - y to die for

flam - me nos cœurs! — Pour toi, mè - re pa - tri -
 Fa - ther - land! — Who needs bid - ding to dare, —

e, Af - fron - tant le sort, — Tes fils, l'âme aguer - ri -
 — By a trum - pet blown? — Who lacks pit - y to spare —

cresc.

cresc.

cresc.

e, Ont bra - vé la mort. — Ta voix sain - te nous crie: —
 — When the field is won? — Who would fly from a foe —

e, Ont bra - vé la mort. — Ta voix sain - te nous crie: —
 — When the field is won? — Who would fly from a foe —

— En a - vant, sol - dats! — Le fer à la main, le fer à la main cou -
 — If a - lone or last? — And boast he was true, As coward might do, When

— En a - vant, sol - dats! — Le fer à la main, le fer à la main cou -
 — If a - lone or last? — And boast he was true, As coward might do, When

rez — aux combats! — *pp* Gloire im - mor - tel - le De nos a - ieux, —
 per - il is past! — *pp* Glo - ry and love to the men of old! —

rez — aux combats! — Gloire im - mor - tel - le De nos a - ieux, —
 per - il is past! — Glo - ry and love to the men of old! —

Tutti

dimb. *pp*

cresc.

Sois nous fi - - de - le, Mourons comme eux! —
 Their sons may cop - y their vir - tue bold, —

Sois nous fi - - de - le, Mourons comme eux! —
 Their sons may cop - y their vir - tue bold, —

cresc. *cresc.*

Et sous ton ai - le, Sol-dats vain - queurs, — Di -
 Cour - - age in heart and a sword in hand, — All

ff ri - ge nos pas, en - flam - me nos cœurs! —
 read - y to fight for Fa - - ther - land! —

ri - ge nos pas, en - flam - me nos cœurs! —
 read - y to fight for Fa - - ther - land! —

p Vers nos fo - yers Hâ - tons le
 Now home a - gain we come, the

p Vers nos fo - yers Hâ - tons le
 Now home a - gain we come, the
Cl. Horns etc.
p Saxhorns, Bn., etc.

pas, On nous attend, la paix est fai - te, — Plus — de sou -
 longand fie - ry strife of war is o - ver; — Rest — charms us

pas, On nous attend, la paix est fai - te, — Plus — de sou -
 longand fie - ry strife of war is o - ver; — Rest — charms us

pirs! ne tar - dons pas, Vers nos fo - yers hâ - tons le
 af - - - - ter toil as hard as ours be - neath a strang - er

pirs! ne tar - dons pas, ne tar - dons
 af - - - - ter toil be - neath a strang - er

pas. No - - - tre pa - ys nous tend les
 sun. Man - - - y a maiden fair is waiting

pas, Vers nos foyers hâ - tons le pas. No - tre pa - ys nous tend les
 sun, beneath a wild and stranger sun. And maiden fair is waiting

bras, L'a - mour nous rit, l'a - mour nous fê - te, Et plus d'un
 there to greet her tru - ant sol - dier lov - er, And man - ya

BASSES I.

bras, L'a - mour nous rit, l'a - mour nous fê - te, Et plus d'un
 there to greet her tru - ant sol - dier lov - er, And man - ya

BASSES II.

bras, L'a - mour nous rit, l'a - mour nous fê - te, Et plus d'un
 there to greet her tru - ant sol - dier lov - er, And man - ya

cœur fré - mit tout bas, fré - mit tout
heart will fail, And brow grow pale, To

cœur fré - mit tout bas, fré - mit tout
heart will fail, And brow grow pale, To

cœur fré - mit tout bas, fré - mit tout
heart will fail, And brow grow pale, To

cresc.

bas Au sou - ve - nir, au sou - ve - nir de nos com -
hear, to hear the tale of cru - el per - il he has

bas Au sou - ve - nir, au sou - ve - nir de nos com -
hear, to hear the tale of cru - el per - il he has

bas, fré - mit tout bas au sou - ve - nir de nos com -
hear, to hear the tale of cru - el per - il he has

dim.

dim.

dim.

bats, L'a - mour nous fê - te, Et plus d'un
run, and man - ya heart, and man - ya

bats, L'a - mour nous fê - te, Et plus d'un
run, and man - ya heart, and man - ya

bats, L'a - mour nous fê - te, Et plus d'un cœur fré - mit tout
run, and man - ya heart, a heart will fail, and man - ya

p

cresc.

cresc.

cresc.

cresc.

cœur fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-
heart will fail, and brow grow pale, to hear the tale of per-il he has

cœur fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-
heart will fail, and brow grow pale, to hear the tale of per-il he has

bas, fré-mit tout bas, fré-mit tout bas Au sou-ve-nir de nos com-
heart will fail, and brow grow pale, -to hear the tale of per-il he has

f *dim.*

p *molto cresc.*

bats. Hâ-tons le pas, Ne tar-dons
run. We are at home, we are at

BASSES I. II.

bats. Hâ-tons le pas, Ne tar-dons
run. We are at home, we are at

ff *molto cresc.*

pas, Hâ-tons le pas, Ne tar-dons pas.
home, we are at home, we are at home!

pas, Hâ-tons le pas, Ne tar-dons pas.
home, we are at home, we are at home!

ff

ff

Gloire im - mor - tel - le De nos a - îeux, — Sois nous fi -
 Glo - ry and love to the men of old! — Their sons may

Gloire im - mor - tel - le De nos a - îeux, — Sois nous fi -
 Glo - ry and love to the men of old! — Their sons may

ff

dè - le, Mou - rons comme eux! — Et sous ton
 cop - y their vir - tue bold! — Cour - tue - age in

dè - le, Mou - rons comme eux! — Et sous ton
 cop - y their vir - tue bold! — Cour - tue - age in

ai - le, Sol - dats vain - queurs, — Di - ri - ge nos pas, en - flam - me nos
 heart and a sword in hand, — All read - y to fight for Fa - ther -

ai - le, Sol - dats vain - queurs, — Di - ri - ge nos pas, en - flam - me nos
 heart and a sword in hand, — All read - y to fight for Fa - ther -

cœurs! Di - ri - ge nos pas, di - ri - ge nos pas, — en - flam - me nos
 land! or read - y to die for Fa - ther -

cœurs! Di - ri - ge nos pas, di - ri - ge nos pas, — en - flam - me nos
 land! all read - y to fight or read - y to die — for Fa - ther -

cut to 226

cœurs! Di-ri-ge nos pas, di-ri-ge nos
 land, or read-y to die, or read-y to

cœurs! Di-ri-ge nos pas, di-ri-ge nos pas, di-ri-ge nos
 land, all read-y to fight or read-y to die, or read-y to

pas, en - flam - me nos cœurs!
 die for Fa - ther - land!

pas, en - flam - me nos cœurs!
 die for Fa - ther - land!

rit. *a tempo*

First system of musical notation. The top staff is labeled "Cornet" and the bottom staff is labeled "Wind". The music is in 6/8 time and B-flat major. The bottom staff begins with a *mf* dynamic and ends with a *cresc.* marking.

Second system of musical notation, continuing the piece with piano accompaniment in both staves.

Third system of musical notation. The bottom staff begins with a *dim.* dynamic marking.

Fourth system of musical notation. The bottom staff begins with a *p* dynamic marking.

Fifth system of musical notation. The bottom staff begins with a *pp* dynamic marking.

Sixth system of musical notation. The bottom staff begins with a *perdendosi* dynamic marking.

Recit.

Moderato. *Valentine.*

v. *Al - lons, Sie - bel, en - trons dans la mai -
Sie - bel! now come in - to the*

Piano.

Siebel. Recit.

Non... n'en-tre pas!
No... wait a-while!

son! Le verre en main, tu me fe-ras rai-son!
house! Come in and join us in the wel-come home!

Allegro.

Pour-quoi?.. tu dé-tour-nes la tête...
But why? You are hid-ing your face,

Ton re-gard fuit le mien... Sie - bel... Ex - pli - que - toi?
and your eye a - voids mine! Sie - bel! why is it so?

fp cresc. f ff

Siebel (with an effort).

S. Eh bien!... non, je ne puis! Ar -
No, no! I_ can not tell! One

Que veux-tu di - re?
You can-not tell me?

Oboe

f *ff* *Vla.*

S. rê - te! sois clé - ment, Va - len - tin! Par - don - ne -
moment_ be not rash, Val - en - tine! You must for -

Laisse - moi, lais - se - moi!
Let me pass! let me pass!

Clar.

f *ff* *f*

Hrn.

S. lui! Mon Dieu! je vous im - plo - re! Mon
give! Oh Heavn! in thy great mer - cy be -

(approaching the church) (Night comes on)

S. Dieu, pro - té - gez - la!
friend an err - ing child!

Nº 15. Scena and Serenade.

Piano. *Allegretto.* *Ob.* *Fl., Ob., etc.*

Vins. *Fl., Ob. & Cl.*

(Enter Faust and Mephistopheles,
the latter with a guitar.)

Mephistopheles.

Me. Qu'at - ten - dez - vous en - co - re? en - trons dans la mai -
What are you still a - wait - ing? En - ter the house with

Faust.

F. son! Tais-toi, maudit! J'ai peur De rapporter i - ci la honte et le mal -
me! Be still, thou fiend! I fear, with me will en - ter here mis - for - tune and

Moderato. Mephistopheles.

F. Me. heur. A quoi bon — la re - voir, a - près l'avoir quit - té - e? No - tre pré -
shame. Tell me why — you re - turn, when once you had left her? Else - where our

Me.
 sence ail-leurs se-rait bien mieux fê - té - e! Le sab-bat nous at -
 presence would be far more glad - ly wel - comed! There's a rev-el to -

Horns

Faust. Mephistopheles.
 Me.
 tend! Mar-gue - ri - te! Je vois que mes a-vis sont vains et que l'a -
 night! Mar-ga - ri - ta! I see that my advice is vain, and that your

f *p* *cresc.*

Me.
 mour l'em - por - te!.. Mais, pour vous faire ou - vrir la -
 love is - stron - ger! But if you will not wait much

dim. *p* *p*

Allegretto. (Throwing back *here*)
 Me.
 por-te, Vous a - vez grand be - soin du secours de ma voix.
 lon-ger, To o - pen yon - der door you'll have need of my voice!

f *fin.*

his cloak and accompanying himself on the guitar.)

Ob. Fl., Ob., etc.

poco meno mosso

Fl., Ob. & Clar.

Mephistopheles.

Vous qui fai - tes l'en - dor - mi - e, N'en - ten - dez - vous pas, —
 Ca - ta - ri - na, while you sham a - sleep, You con - trive to hear, —

N'en - ten - dez - vous pas, Ô Ca - the - ri - ne, ma mi - e, N'en - ten - dez - vous
 you con - trive to hear, Thro' the lat - tice shy - ly peep, And see your love is

pas Ma voix et mes pas? — Ain - si ton ga - lant t'ap -
 near, see your love is near! — To his mis - tress dear while

pel - le, — Ain - si ton ga - lant t'ap - pel - le, —
 creep - ing, — to his mis - tress dear while creep - ing, —

riten. *a tempo* *f* *p*

Me. Et ton cœur len croit. Ah! ah! ah! ah! ah! ah! ah! ah!
 Thus sang her cav-a - lier! Ha! ha! ha! ha! ha! ha! ha! ha!

a tempo *f* *pp*

Me. ah! N'ouvre ta por-te, ma bel - le, Que la bague au —
 hal *vlns.* Ere the tell-tale moon had ris - en, So a bird did —

p *vel.*

Me. doigt, Nou - - vre ta por-te, ma bel - le, Que la bague au
 sing, Lock — thy heart like an - y pris - on Till up - on thy

cresc.

Me. doigt, Que la bague au doigt!
 hand is a wed-ding - ring!

f

Me. Ca - the - ri - ne que j'a -
 Ca - ta - ri - na is so

poco meno mosso *stacc.* *vlns.*

do - re, Pourquoi re - fu - ser, — Pour-quoi re - fu - ser
 cru - el, Such a cru - el miss, — such a cru - el miss,

F1.
& Ob.

A l'a-mant qui vous im - plo-re, Pourquoi re - fu - ser Un si doux bai -
 Till her love shall bring the jew-el Ne'er to grant a kiss, ne'er to grant a

dim.

ser? — Ain - si ton ga - lant sup - pli - e, —
 kiss. — Tho' thy lov - er may as - sure — thee, —

Vlus.
Ob.

Ain - si ton ga - lant sup - pli - e, — Et ton cœur l'en
 tho' thy lov - er may as - sure — thee — There is naught a -

riten.
riten.

a tempo *f* *p*
 croit. Ah! ah! ah! ah! ah! ah! ah! ah! ah!
 miss! Hal hal ha! hal hal ha! hal ha! ha!

a tempo *f* *pp* *p*

Me. *Ne donne un bai-ser, ma mi-e, Que la bague au doigt, Ne Mer-ry marriage-bells are wis-er, Good ad-vice they bring: Bar*

cresc.

Me. *— donne un bai-ser, ma mi-e, Que la bague au doigt, Que la bague au — the door like an-y mis-er Till up-on thy hand is a wed-ding-*

Me. *ad lib.*
f *doigt! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ring! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!*

Me. *Presto.*
ff

cut to 240

Nº 16. Trio. The Duel.

Allegro.

Piano.

ff

The piano introduction consists of two staves. The right hand features a rapid, ascending eighth-note scale in the first measure, followed by a series of chords and eighth-note patterns. The left hand provides a steady accompaniment with chords and eighth notes.

V. Valentine.

Que voulez -
What is your

The vocal line for Valentine is a single bass staff with a few notes. The piano accompaniment continues with chords and eighth notes. A piano (*p*) dynamic marking is present.

V. Me. Mephistopheles.

vous, mes - sieurs?.. — Par - don! mon ca - ma -
will with me? — With you, my captain

The vocal line for Mephistopheles is a single bass staff. The piano accompaniment features a more active melody with eighth notes and chords. Dynamics include *p* and *ff*.

M. Valentine.

ra - de, par - don! Mais ce n'est pas pour
splen - did? With you? Our humble ser - e -

The vocal line for Valentine is a single bass staff. The piano accompaniment continues with chords and eighth notes.

M. V. Valentine.

vous qu'é - tait la sé - ré - na - de! Ma sœur — l'é - cou - te -
nade was not for you in - tend - ed! My sis - - ter heard it

The vocal line for Valentine is a single bass staff. The piano accompaniment continues with chords and eighth notes.

(Valentine shatters Mephistopheles' guitar)

V. Faust. Meph.

Me. rait mieux que moi, je le sais! Sa sœur!... Quel- le mou - che vous
bet - ter than I, that is sure! His sis - ter! Is there some - thing that

vla. *pp*

vcl.

Valentine.

Me. pi - que?.. Vous n'aimez donc pas la mu - si - que? As - sez d'ou -
bites you? Or may - be no mu - sic de - lights you? No more of

vcl. *f*

v. tra - ge!.. as - sez!_ A qui de vous dois - je demander
in - sult! No more! By which of you two shall I be re -

vla. *vcl.*

v. comp - te De mon mal - heur, et de ma hon - te?.. Qui de vous
quit - ed For name de - fil'd, for laurel blight - ed? Which of you

(Faust draws) Mephistopheles.

V. Me. deux doit tomber sous mes coups? Vous le vou - lez?.. al -
two shall be thrust by my sword? Is it your will? Come

lons, on, doc - teur, my friend! — al - lons, a chance for

Faust.
Ter - ri - ble et fré - missant,
His eye so stern and dark with blood,

Valentine.
Re - double, ô Dieu puis - sant! ma
O Thou who rul - est right, Thou

vous! — De son air me - na - çant, De
you! — Such an eye, dark with blood, En -

ff *dim.* *p*

Il gla - ce mon cou - ra - - ge! Ter - ri - ble
With fa - tal might en - thralls mel His stern eye,

force et — mon — cou - ra - - ge! Re - dou - ble, re -
know'st the — voice that — calls mel Thou know - est, Thou

son a - veu - gle — ra - - ge, De son air — me - na -
kin - dles, not — ap - pals mel Such an eye, — dark with

F. et fré - missant, Il gla - ce mon cou -
so dark with blood, With fa - tal might en -

V. dou - - ble ma force et mon cou -
know - - est, Thou know - est the voice that

Me. çant, De son a - veu - gle ra - ge,
blood, En - kin - dles, not ap - pals me!

F. ra - - ge! Dois - - je ver - ser le sang Du
thralls me! Is not a broth - er's ven - geance

V. ra - - ge! Per - mets que dans son sang Je
calls me! My sword shall find his heart out -

Me. Moi, je ris! Mon bras puis - sant Va dé - tour -
For I smile, since in his ire I see good

cresc. -

F. frè - re que j'outra - - ge, Dois - - je ver - ser le
just, If death be-falls me? Is not his ven - geance

V. la - ve mon outra - - ge, Dieu puis - sant, — Dieu puis -
right, If death be-falls — me! Let my sword — find his

M. ner l'o - ra - - ge, Mon bras puis - sant, mon
luck be - falls mel Since in his ire I

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

F. sang, ver - ser le sang du frè-re que j'ou - tra - ge?
just, his ven - geance just, if death be - falls - me?

V. sant! re - double mon cou - ra - ge!
heart, if death be - falls - me!

M. bras va détourner l'o - ra - ge.
see good luck be - falls - me!

rit. molto *a tempo* *ff*

Valentine (grasping the charm suspended round his neck).

V. Et
Thou

p

v. 

toi qui pré - ser - vas mes jours, ———— Toi qui me
charm, where - on to shield my life ———— Frail Marga -

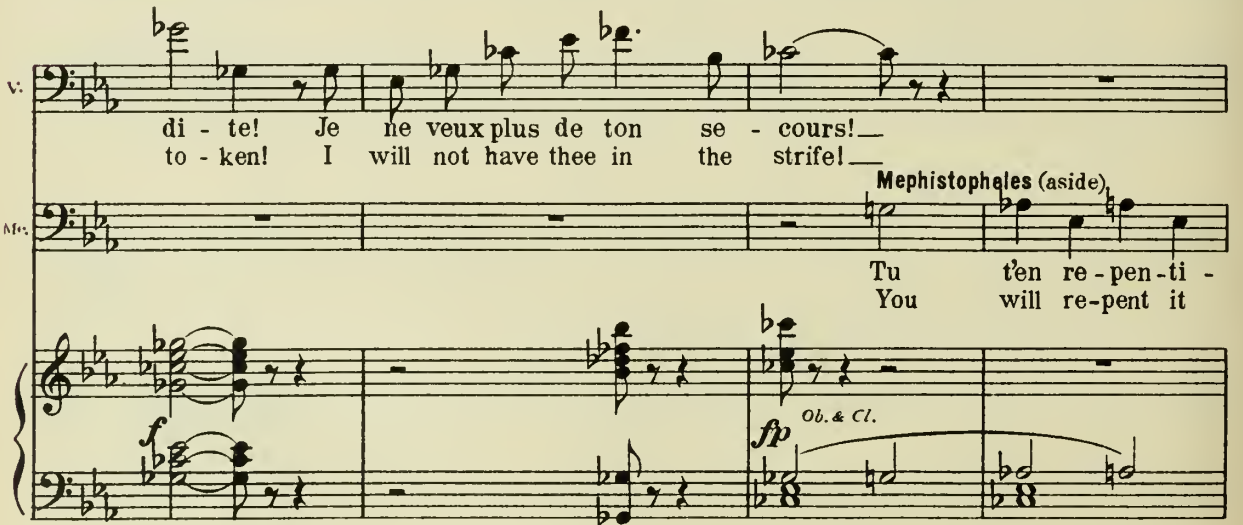
v. 

viens de Mar - gue - ri - te, Je ne veux plus de ton se - cours, Je ne veux
ri - ta's pray'rs were spo - ken, I will not have thee in the strife, I will not

v. 

plus de ton se - cours, ———— Mé - dail - - le mau -
have thee in the strife: ———— Be - gone, curs - ed

cresc.

v. 

di - te! Je ne veux plus de ton se - cours! —
to - ken! I will not have thee in the strife! —

Mephistophiles (aside),
Tu t'en re - pen - ti -
You will re - pent it

fp *ob. & cl.*

Faust. Ter - ri His eye so

Valentine. Re - double, ô O Thou, who

Me. ras, tu t'en re - pen - ti - ras! De son soon, you will re - pent it soon! Such an

Vins. *cresc.* *molto f* *dim.*

F. ble et fré - mis - sant, Il gla - ce mon cou - stern and dark with blood, With fa - tal might en -

V. Dieu puis - sant, ma force et mon cou - rul - est right, Thou know'st the voice that

Me. air eye, me - naçant, De son air me - na - dark with blood, En - kin - dles, not ap -

F. ra - ge! Ter - ri - ble thralls me! His stern eye,

V. ra - ge! Re - dou - ble, re - calls me, Thou know - est, Thou

Me. ra - ge, De son air me - na - pals me! Such an eye, dark with

F. et fré - mis - sant so dark with blood, Il gla - ce mon cou - With fa - tal might en -

V. dou - ble ma force et mon cou - know - est, Thou know - est the voice that -

M. cant, de son a - veu - gle ra - ge, blood, En - kin - dles, not ap - pals me!

F. ra - ge! me! Dois - je ver - thralls me! Is not a

V. ra - ge! me! Per - mets que - calls me! My sword shall -

M. Moi, je ris! Mon bras puis - For I smile! since in his

F. ser le sang Du frè - re que j'outra - ge, Dois - broth - ers ven - geance just, if death befalls me? Is

V. dans son sang Je la - ve mon outra - ge, Dieu puis - find his heart out - right, if death be - falls - mel Let my

M. sant Va dé - tour - ner l'o - ra - ge, Mon ire I see good luck be - falls - mel Since

rit. molto

a tempo

je ver - ser le sang, ver - ser le sang du frè - re que j'ou -
 not his ven - geance just, his ven - geance just, if death be -

sant, Dieu puissant! re - dou - ble mon cou -
 sword find his heart, if death be -

bras puis - sant, mon bras va - dé - tourner l'o -
 in his ire I see good luck be -

rit. molto *a tempo*

tra - ge?
 falls - me?

ra - ge!
 falls - me!

ra - ge!
 falls - me!

ff

Valentine.

En gar - de, et dé - fends - toi!
 On - guard, Sir! Heav'n save the right!

Meph.

Ser - rez - vous contre
 On - ly lean a - gainst

ff *p*

Me. moi Et poussez seu-le-ment, cher docteur, moi, je pa - -
 me, and what-ev-er he does, on - ly thrust: I will par - -

(Valentine engages)

re.
ry!

(1st thrust) (2nd thrust)

ff *fp* *ff*

(3rd thrust)

fp *ff*

(4th thrust)
Valentine (is wounded, and falls).

Mephistopheles.

Ah!
Ha!

Voi-ci no-tre hé-ros é-ten-du sur le
And here up-on the sand is our he-ro ex-

Tempo moderato.

ff *Horn* *p*

sa-ble! Au lar-ge maintenant, au lar-ge!
tended! So now, let us a-way, a-way now!

cresc.

No 17. The Death of Valentine.

Allegro.

Martha.

Chorus. SOPRANOS.

Piano.

Allegro. (♩ = 80)

pp

Viv.

Par i -
O - ver

Par i -
O - ver

M.

ci, — par i - ci, mes a - mis! — on se bat dans la
here, — o - ver here, one and all! — There weretwo fighting

ci, — par i - ei, mes a - mis! — on se bat dans la
here, — o - ver here, one and all! — There were two fighting

M.

ru - e! L'un d'eux — est tom - bé là; — Re - gar -
yon - der! 'Twas there — I saw him fall: — On - ly

ru - e! L'un deux — est tom - bé là; — Re - gar -
yon - der! 'Twas there — I saw him fall: — On - ly

cresc.

M.

dez, le voi - ci!
look! here he is!

dez, le voi - ci!
look! here he is!

f *dim.* *p*

SOPRANOS.

TENORS.

BASSES.

p Il n'est pas en-cor mort, — on di-rait qu'il re-
He is there, still a - live! — Is he mov-ing, I

p Il n'est pas en-cor mort, — on di-rait qu'il re-
He is there, still a - live! — Is he mov-ing, I

p

cresc.

mu - e! Vite, ap-pro-chons! Il faut le se-cou-rir! Ap-pro-chons, ap-pro-
won - der? Quick, come a - long, for he will need our aid! Come a - long, come a -

cresc.

mu - e! Vite, ap-pro-chons! Il faut le se-cou-rir! Ap-pro-chons, ap-pro-
won - der? Quick, come a - long, for he will need our aid! Come a - long, come a -

cresc.

cresc. *f*

Valentine.

v. Mer - ci! mer - ci! De vos
Too late! too late! There's no

chons, Il faut le se - cou - rir!
long! for he will need our aid!

chons, Il faut le se - cou - rir!
long! for he will need our aid!

Vins.
un poco ritenuto

v. plain - tes fai - tes - moi grâ - ce! J'ai vu, mor - bleu! la
need, good friends, to be - wail me! My heart in death will

Cl. & Bsn.

v. mort en fa - ce Trop sou - vent pour en a - voir
nev - er fail me, I have fac'd him too oft - en

dim. *p*

Margarita (appears at back).

Valentine.

v. peur! — Va - len - tin! — Va - len - tin! — Mar - gue -
now! — Val - en - tine! — Val - en - tine! — Mar - ga -

pp *cresc.*

Margarita.

v. Ma. *Ma.*

ri - te, ma soeur, — Que me veux - tu? — va t'en! Ô —
 ri - tal 'Tis thou? — Why art thou here? — Be - gone! O —

Ma. *Ma.*

— Dieu!
 — Heav'n!
 Valentine.

v. *v.*

Je meurs par el - le! J'ai sot - te - ment Cher - ché que - relle À son a -
 A fool - ish quar - rel! Her lov - er came: I sought his life, who brought her

Andante.

v. *v.*

mant! —
 shame! —

SOPRANOS. *pp*

TENORS. *pp*

BASSES. *pp*

Chorus.

Son a -
 Brought her

Son a -
 Brought her

Andante.

pp

Trombones

Margarita.

Ma. Dou -
0

S. Grâ - ce!
Par - don!
grâ - ce!
par - don!

mant!
shame!

mant!
shame!

Vlns. *cresc.*

Ma. leur - tor - ture cru - el - le! Ô My châ - ti - doom is

S. grâ - ce - pour el - le!
pray you, have mer - cy! grâ - ce!
Par - don!

Il meurt pour el - le! Il He
Her shame has slain him!

Il meurt pour el - le! Il He
Her shame has slain him!

cresc.

Ma. ment! — Ô My châ - ti - ment! —
 comel — My doom is comel —

S. grâ - ce! So - yez clé - ment! —
 par - don! O par - don her! —

meurt — frap - pé — par son a - mant! —
 dies, — struck down — by him she lov'd! —

meurt — frap - pé — par son a - mant! —
 dies, — struck down — by him she lov'd! —

cresc. *p* Horn

V. Valentine.

É - cou - te - moi bien, — Mar - gue - ri - te:
 Mark well what I say, — Mar - ga - ri - ta:

(with solemnity)

Ce qui doit ar - ri - ver, — ar - rive — à l'heu - re
 What - so - e'er is to come, — will come — when sounds the

Brass *p*

di - te! La mort nous frap - pe quand il faut, Et cha-cun o - bé -
 hour! — To all comes Death when it is time, Ev-'ry mor-tal must

it aux vo - lon - tés d'en haut! — Toi! —
 bow un - to the Will sub - lime! — Hear! —

te voi - là dans la mau - vai - se voi - e, Tes blanches
 Thou art well on in the way of e - vil, Thy snow-y

mains — ne tra - vail - le - ront plus! — Tu re - nie - ras, pour vi - vre dans la
 hands — now hav - ening to dol — Thou wilt de - ny, to live light - ly in

joi - - e, Tous les de - voirs et tou - tes les ver -
 rev - el, All that is right, all that is good and

v. tus! Va! la hon - te t'ac -
 truel Gol may shame o - ver -

cresc. *ff* *p*

v. ca - ble! Le re-mords suit tes pas! Mais en - fin l'heu - re
 whelm thee! Thy re-morse ev - er grow! When thy hour shall re -

f *p*

v. son - ne! Meurs! et si Dieu te par -
 lieve thee, Diel and tho' God may for -

f

v. don - ne, Sois mau-dite i - ci - bas! Si Dieu te par -
 give thee, Be ac - curst here be - low! Tho' God may for -

p

v. don - ne, Si Dieu te par - don - ne, Soismau-di - te i - ci -
 give thee, tho' God may for - give thee, Be ac - curst here be -

f

bas! _____
low! _____

Chorus.

SOPRANOS. *f* *p* *f*
 ô ter - reur! ô blas - phè - me, À ton
 O dis - may, heav'n de - fy - ing! So for -

TENORS. *f* *p* *f*
 ô ter - reur! ô blas - phè - me, À ton
 O dis - may, heav'n de - fy - ing! So for -

BASSES. *f* *p* *f*
 ô ter - reur! ô blas - phè - me, À ton
 O dis - may, heav'n de - fy - ing! So for -

p *f dim.* *p*

p *cresc.*
 heu - re - su - prê - me, in - for - tu -
 lorn yon - der ly - ing, While death is

p *cresc.*
 heu - re - su - prê - me, in - for - tu -
 lorn yon - der ly - ing, While death is

p *cresc.*

f dim. *p* *f*

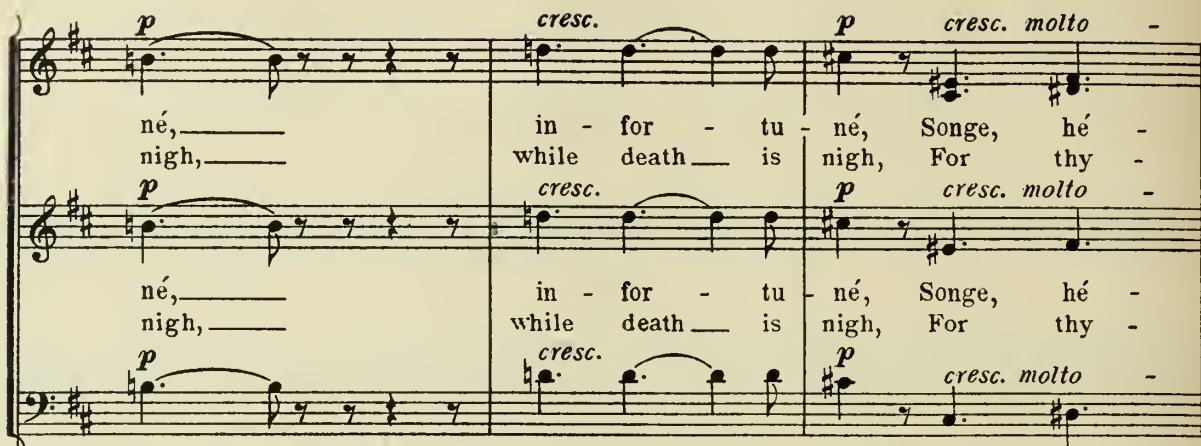
p *cresc.* *p* *cresc. molto*

né, _____ in - for - tu - né, Songe, hé -
nigh, _____ while death is nigh, For thy -

p *cresc.* *p* *cresc. molto*

né, _____ in - for - tu - né, Songe, hé -
nigh, _____ while death is nigh, For thy -

p *cresc.* *p* *cresc. molto*



p *f* *p*



ff

las! à toi - mê - me: Par - don - ne, si - tu
self pray, ere dy - ing, For - give her, as thou

ff

las! à toi - mê - me: Par - don - ne, si - tu
self pray, ere dy - ing, For - give her, as thou

ff



cresc. molto *ff*



dim.

veux être un jour par - don - né!
 hop - est for - give - ness on high!

dim.

veux être un jour par - don - né!
 hop - est for - give - ness on high!

dim.

Valentine.

Mar - gue - ri - te, Sois mau -
 Mar - ga - ri - ta, be ac -

cresc.

di - te! La mort t'at - tend
 curs - ed! Lone - ly in death

Horns
f dim. pp

sur ton gra - bat! Moi... je meurs de ta main... et je
 once thou shalt liel I I die by thy hand: like a

pp

v. *(expires)*

tombe en sol - dat.
sol - dier I die!

Più lento d'adagio.

SOPRANOS.

pp

Chorus.

Que le Sei-gneur ait son âme et par-donne au pê - cheur. _____
Now may the Lord take his soul, and for - give ev - 'ry sin. _____

TENORS.

Que le Sei-gneur ait son âme et par-donne au pê - cheur. _____
Now may the Lord take his soul, and for - give ev - 'ry sin. _____

BASSES.

pp

Più lento d'adagio.

Tempo I.

Clar.

Fl. & Ob.

Clar.

pp

End of Act III.

cut to
260

Act IV.

No 18. The Walpurgis Night.

1st Tableau.

Allegro. (♩ = 104)

Piano.

ff

(♩ = 96)

pp leggiero

Chorus.

SOPRANOS.

Dans les bru - yè - res, Dans les ro-seaux, Par-mi les pier-res
O-ver the heath-er, O'er reed, o'er hill, Fly-ing to-geth-er

pp e leggiero

Et sur les eaux, De place en pla - ce, Per - çant la nuit,
From rock, from rill, Now here, now yon - der, Pierc - ing the night,

S'al - lume et pas - se Un feu qui luit. A - lerte, a -
Bright - ly doth wan - der Man - y a light. Be - ware, what

ler - te! De loin, de près, Dans l'her - be
pass - es? From far, from near, A - mong the

ver - te, Sous les cy - près, Mou - van - tes
grass - es, From lea or lair, Flames flit - ting

flam - mes, Ra - yons gla - cés, Ce sont les
war - y, Chill rays of red; They are the

â - mes Des tré - pas - sés, Ce
air - y Souls of the dead, They

pp

p *p* *pp*

Detailed description: This system contains the first line of music. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment consists of two staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays chords. Dynamics include *pp* (pianissimo) for the vocal line and *p* (piano) for the piano accompaniment.

sont les â - mes Des tré - pas - sés,
are the air - y Souls of the dead,

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. Dynamics are consistent with the first system.

Ce sont les â - mes Des tré - pas - sés.
They are the air - y Souls of the dead.

Detailed description: This system contains the third line of music. The vocal line concludes the phrase. The piano accompaniment features some melodic movement in the right hand. Dynamics are consistent.

Detailed description: This system contains the final line of music on the page. The vocal line has a final note and rests. The piano accompaniment concludes with a final chord. Dynamics are consistent.

Allegro.

The first system of music consists of three measures. The treble clef part begins with a quarter rest, followed by eighth-note triplets. The bass clef part features a piano (*p*) dynamic and eighth-note triplets. The key signature has two flats and the time signature is common time.

The second system contains three measures. The treble clef part has quarter notes and eighth-note triplets. The bass clef part has a steady eighth-note triplet accompaniment. A *poco a poco cresc.* marking is placed above the second measure of the bass line.

The third system consists of three measures. The treble clef part continues with quarter notes and eighth-note triplets. The bass clef part maintains the eighth-note triplet accompaniment.

The fourth system contains three measures. The treble clef part features quarter notes and eighth-note triplets. The bass clef part continues with the eighth-note triplet accompaniment.

The fifth system consists of three measures. The treble clef part has quarter notes with slurs. The bass clef part features a forte (*f*) dynamic and a sixteenth-note triplet accompaniment.

The sixth system contains three measures. The treble clef part has quarter notes with slurs. The bass clef part continues with the sixteenth-note triplet accompaniment.

Faust.

Recit.

F.

Ar - rê - te!
No far - ther!

Mephistopheles.

F.

M.

Où som-mes-
Where are we

N'as-tu pas pro-mis De m'ac-com-pa-gner sans rien di-re?
Wilt thy vow dis-own, Not to say one word while we wan-der?

Maestoso.

F.

M.

nous?
now?

Dans mon em - pi - re! I - ci, doc - teur,
All is mine, yon - der! O'er all thou seest.

Maestoso.

M.

— tout m'est sou - mis! Voi - ci la nuit de Wal - pur -
— I reign a - lone! The wild Wal - pur - gis Night is

Me. *gis. on!*

Chorus.

SOPRANOS.
p sombre

TENORS.
p sombre

BASSES.
p sombre

Allegro.

Voi - ci la nuit de Wal - pur - *gis.*
The wild Wal - pur - *gis* Night is *on!*

Allegro.

cresc.

ff

ff

Hou, hou, hou, hou, hou, hou,
Hoo, hoo! hoo, hoo! hoo, hoo!

ff

Hou, hou, hou, hou, hou, hou,
Hoo, hoo! hoo, hoo! hoo, hoo!

ff

Faust.

Recit.

Mon sang se gla - ce!
My blood is curd - ling!

Mephistopheles.

At -
Now

hou!
hoo!

hou!
hoo!

Recit.

fp

fp

Adagio.

tends! — je n'ai qu'un signe à fai - re, Pour qu'i - ci tout change et s'é -
mark! — I'll make a sign and lo, you! All will change and clear: let me

Adagio.

clai - re!
show — you!

Tam - tam

ff

2^d Tableau.

Andante maestoso.

Piano.

pp *cresc.*

f

dim. *p*

Mephistopheles.

Me.

Jus-qu'aux premiers feux du ma - tin, _____ A l'a - bri des re - gards pro -
Till the wak - ning fires of the day, _____ Hid a - way from un - bid - den

Me.

fa - nes, Je t'offre u - ne pla - ce au fes - tin Des rei - nes et - des
gaz - es, A place I will give thee for the play Where queens and har - lots

cresc. *colla voce*

Me.
 cour - ti - sa - - nes.
 tread the maz - - es.
Maestoso assai.

ff

Red. *

Chorus.
 SOPRANOS.
 Que les cou - pes s'em - plis - sent, Au
 Let the gob - lets brim o - ver! We

nom des an - ciens dieux, ———— Que les airs re - ten -
 call on the gods of old, ———— While in air gai - ly

tis - sent De nos ac-cords jo - yeux.
 hov - er Tones of de-light un - told.

p

Mephistopheles.

Me. Rei - - nes de beau-té De l'an-ti-qui-
 Beau - ties all a - glow, Queens of long a -

Me. té, Clé - o - pâtre au doux yeux, La -
 go, Cle - o - pa - tra ten-der - eyed, and

Me. is au front char - mant, Lais-sez-nous, lais - sez -
 La - is of brow sub - lime, Pray al - low, pray al -

Me.
 nous au ban-quet pren-dre place un mo-ment.
 low-that we sit-at the feast for a time.

(to Faust)
 Me.
 Al-lons! al-lons! pour gué-rir la
 Come here! come here! To al-lay the

Me.
 fié-vre De ton cœur bles-sé, Prends cet-te
 fe-ver In thy wound-ed heart, Take thou this

Me.
 cou-pe, et que ta lèvre Y pui-se l'ou-bli-du pas-sé!
 gob-let; may it re-lieve, And kind-ly ob-liv-ion im-part!

SOPRANOS I & II.

Chorus.
 Que les
 Let the

Tempo I.

cou - pes s'em - plis - sent, Au nom des an - ciens
 gob - lets brim o - ver! We call on the gods of

Dieux, Que les airs re - ten - tis - sent
 old, While in air gai - ly hov - er

Faust.

Vains re - mords! ri - si - ble fo -
 Vain re - morsel I laugh at my

De nos ae - cords jo - yeux! —
 Tones of de - light un - told! —

li - e! Il est temps que mon cœur ou -
 fol - ly! Now 'tis time to for - get all

*) The Ballet added for the Grand Opéra begins with this measure. (See Appendix.)

F. bli - e! Donne et bu - vons, bu - vons jus - qu'à la
 sor - row! Come, we will drink, we'll drink till the

F. li - e, donne et bu - vons, bu - vons jus - qu'à la li - e!
 mor - row, come, we will drink, we'll drink un - til the mor - row!

Allegro moderato.

F. Faust.
 Doux nec - tar, dans ton i - vres - se Tiens mon cœur en - se - ve -
 Nec - tar sweet, may thine em - brac - es O'er my heart with might pre -

SOPRANOS.

Chorus.
 0 — doux nec -
 0 — nec - tar

F. *li, Qu'un bai - ser de feu ca - res - se Jus - qu'au jour mon front - pâ -
vail, While a kiss of fire ca - res - ses Till the dawn my brow - so*

tar! sweet! *ô doux - nec -
O nec - tar*

p *dim.*

F. *li. En - dors dans ton i - vres - se Mon
pale! May thy di - vine em - brac - es O'er my*

tar! sweet!

F. *cœur en - se - ve - li! Dans la
heart with might pre - vail! Ev - 'ry*

*ô doux nec - tar!
O nec - tar sweet!*

crese. molto *f*

F. Me. *rit.* *a. tempo* **Mephis.**

coupe en-cha - te - res - se Pour ja - mais je bois l'ou - bli! Dans la
 spell thy fount pos - sess - es Let me drain, till mem - 'ry fail! Ev - 'ry

ff

Dans la
 Ev - 'ry

f *colla voce* *ff*

The musical score for Mephistopheles consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *rit.*, *a. tempo*, *ff*, *f*, *colla voce*, and *ff*.

F. **Faust.** *p*

Vo - lup -
 Joy of

Me. coupe en-cha - te - res - se Pour ja - mais bu - vons l'ou - bli!
 spell thy fount pos - sess - es Let us drain, till mem - 'ry fail!

coupe en-cha - te - res - se Pour ja - mais bu - vons l'ou - bli!
 spell thy fount pos - sess - es Let us drain, till mem - 'ry fail!

p

The musical score for Faust consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *p*.

F. té, de - vant tes char - mes Se ré - veil - le le dé -
 lifel I feel a - wak - en New de - sire be - fore - thy

ff

ô vo - lup -
 God - dess - of

The musical score for Faust (continued) consists of a vocal line and a piano accompaniment. The vocal line is in a soprano or alto register, with lyrics in French and English. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *ff*.

F. 

sir, Lais - se - nous loin des a - lar - mes Au pas -
 charms, Be this hour with thee par - tak - en, Far from
 tél
 joy!

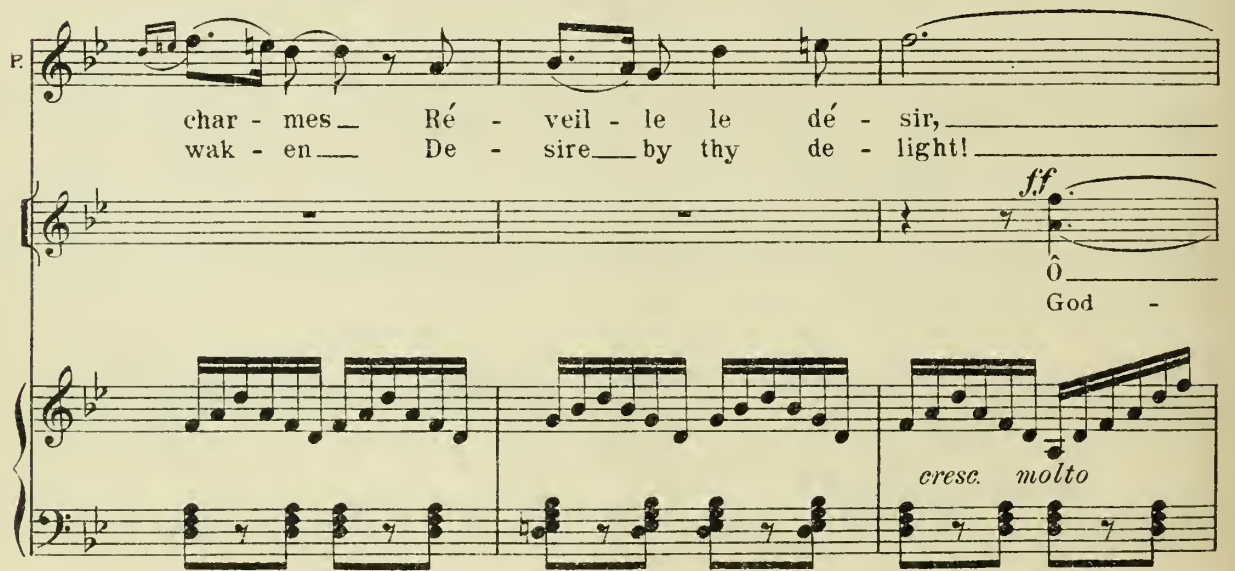
cresc.

F. 

sa - ge te - sai - sir! Dé - es - se, par tes
 all the heart's a - larms! O god - dess, re - a -
 ô vo - lup - té!
 God - dess - of joy!

ff.

f dim. p

F. 

char - mes Ré - veil - le le dé - sir,
 wak - en De - sire by thy de - light!

ff.

ô
God -

cresc. molto

F. *rit.*
 Et no - yons l'a-mour en lar-mes Dans l'i - vresse et le - plai -
 Drown we tear-ful love for-sak - en In our rev - el - ry - to -
 vo - lup - té!
 - dess of joy!

f colla voce

F.
 sir!
 night!
 Mephistopheles.

Me.
 Et - no - yons l'a-mour en lar-mes Dans la joie et le - plai -
 Drown we tear-ful love for-sak - en In our rev - el - ry - to -

Et no - yons l'a - mour en lar-mes Dans la joie et le - plai -
 Drown we tear-ful love for-sak - en In our rev - el - ry - to -

ff

Me.
 sir!
 night!

*) Andantino.
dolce
pp

*) The Ballet ends on this measure.

Mephistopheles.

Me. Que ton i - vres - se, ô — vo - lup -
May thine en - chant - ment, god - dess of

Me. té, É - touf - fe le re - mords — dans son
joy, Now sti - fle all re - morse — that his

Me. cœur en - chan - té! — — — — — Ô vo - lup - té, vo - lup -
heart may an - noy! — — — — — God - dess of joy, of —

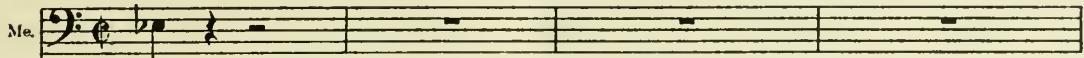
Me. té, que ton i - vresse é - touf - fe les re - mords dans son cœur en - chan -
joy! May thine en - chant - ment sti - fle all re - morse that his heart may an -

cresc. *f*

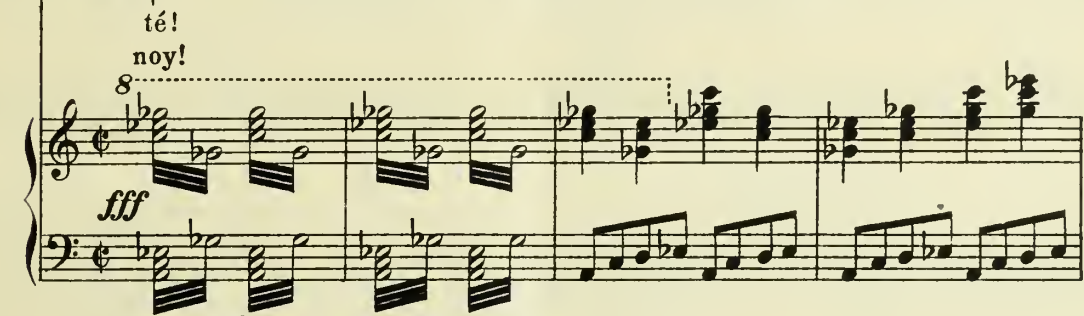
atto
284

3d Tableau.

Allegro.

Me. 

té!
noy!

Piano. *fff* 



Mephistopheles.  Faust. 

Qu'as-tu donc? Ne la vois-tu pas,
Art thou ill? Dost thou not behold her,

fp 



là... devant nous, — muette et blê - me?.. Quel étrange or - ne-
there in ad - vance, — so pale and si - lent? What a strangething she

pp 

Meph. Vision!
(spoken) A vision!

F. ment au-tour de ce beau cou! Un ru-ban rou - ge qu'el-le
wears a-round her love-ly neck! A scar-let rib - bon that she's

The musical score for 'Meph. Vision!' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and quarter notes, and rests. The piano accompaniment is in bass clef, featuring a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. The piece concludes with a double bar line.

Meph. Magie!!
(spoken) Magie!

F. ca - che! Un ru-ban rouge, é-troit comme un tranchant de
hid - ing! Nar-row and scar-let 'tis, like the cut of an

The musical score for 'Meph. Magie!!' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It includes a triplet of eighth notes. The piano accompaniment is in bass clef, featuring a rhythmic pattern of eighth notes and a 'cresc.' (crescendo) marking. The piece concludes with a double bar line.

Meph. Sortilège!
(spoken) Witchcraft!

F. ha - che! Mar-gue - ri - te! je sens se dres-ser mes che -
axe! Mar - ga - ri - ta! I feel how my hair stands on

The musical score for 'Meph. Sortilège!' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It includes a triplet of eighth notes. The piano accompaniment is in bass clef, featuring a rhythmic pattern of eighth notes and dynamic markings of 'ff' (fortissimo) and 'f' (forte). The piece concludes with a double bar line.

F. veux! _____ Je veux la voir!_ viens!_ je le
end! _____ Her I would see!_ Come!_ 'tis my

The musical score for the final section consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats. It includes a triplet of eighth notes. The piano accompaniment is in bass clef, featuring a rhythmic pattern of eighth notes and dynamic markings of 'ff' (fortissimo) and 'f' (forte). The piece concludes with a double bar line.

Allegro.

F.  *ff*

veux! _____
will! _____

The first system features a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a forte (*ff*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

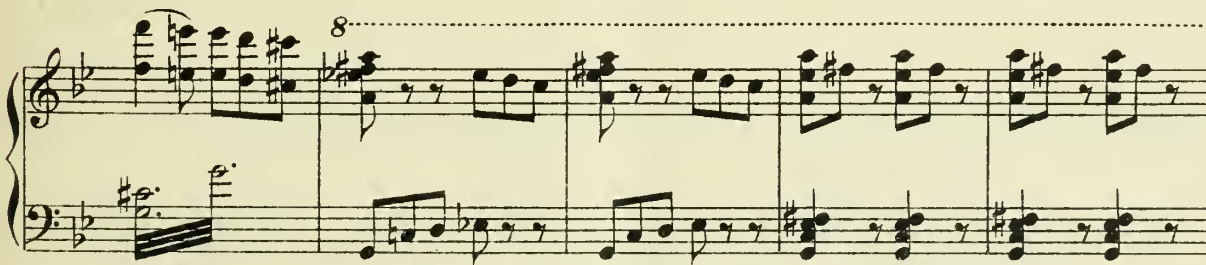


fff

The second system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A fortissimo (*fff*) dynamic marking is present. The piano part includes a melodic line in the right hand and a bass line in the left hand.



The third system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a melodic line in the right hand and a bass line in the left hand.



The fourth system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a melodic line in the right hand and a bass line in the left hand.



The fifth system concludes the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The piano part includes a melodic line in the right hand and a bass line in the left hand.

Nº 19. Final Trio.

Prison-Scene.

4th Tableau.

Moderato maestoso. (♩ = 72)

Piano.

ff *ff* *ff*

Drums Drums Drums

Cornets & Trombones

ff *p* *f*

dim

Clar.

p *dim*

Fl.
cresc.

This system features a Flute (Fl.) part in the upper staff and a Piano accompaniment in the lower staff. The Flute part begins with a rest followed by a melodic line. The Piano accompaniment consists of a steady eighth-note pattern. The dynamic marking *cresc.* is placed above the piano part.

Clar.
dim. *p*

This system features a Clarinet (Clar.) part in the upper staff and a Piano accompaniment in the lower staff. The Clarinet part has a melodic line with some grace notes. The Piano accompaniment continues with eighth notes. Dynamic markings *dim.* and *p* are present.

This system shows the Piano accompaniment continuing with eighth-note patterns in both the upper and lower staves.

(Curtain rises.)
a piacere *ff* *dim.*

This system features the Piano accompaniment. The upper staff has a melodic line with some grace notes. The lower staff has a bass line with some sustained notes. Dynamic markings include *a piacere*, *ff*, and *dim.*

p

This system shows the Piano accompaniment with a melodic line in the upper staff and a bass line in the lower staff. The dynamic marking *p* is present.

Allegro.
f *dim.* *Vins.* *p*

This system features a Violin (Vins.) part in the upper staff and a Piano accompaniment in the lower staff. The Violin part has a melodic line with triplets. The Piano accompaniment has a bass line with triplets. The tempo marking *Allegro.* is at the beginning. Dynamic markings include *f*, *dim.*, and *p*.

The first system of music consists of two staves. The treble staff contains a melodic line with several triplet markings (indicated by a '3' above the notes) and slurs. The bass staff provides a rhythmic accompaniment, also featuring triplet markings and slurs.

The second system continues the musical piece. The treble staff has a melodic line with triplet markings and slurs. The bass staff continues the accompaniment with triplet markings and slurs.

The third system of music includes a dynamic marking of *cresc.* (crescendo) in the bass staff. The treble staff continues with a melodic line and triplet markings. The bass staff features a steady accompaniment with triplet markings.

The fourth system introduces a new instrument part with the marking *Fl., Ob., etc.* above the treble staff. The bass staff has a dynamic marking of *f* (forte). The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with triplet markings.

The fifth system shows a continuation of the musical piece. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs.

The sixth system is marked with the instruction *(Margarita asleep)* above the treble staff. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment with slurs.

Faust (to Mephistopheles)

Mephistopheles.

F.
Me.

Va t'en!
Be-gone!

Moderato.

Le jour va lui - re;
The day is dawn-ing,

on
the

p Cornets etc.

Me.

dresse l'é-cha - faud, -
scaffold has been rais'd,

Dé - ci - de sans re - tard Mar-gue-rite à te
Compel without de - lay Mar-ga-ri - ta to

mf

Me.

sui - - - vre.
join us!

Le geô - lier dort, -
The ward - er sleeps, -

pp

Faust.

F.
Me.

Lais - se -
Get thee

voi - ci les clefs, il faut que ta main d'homme la dé - li - vre.
the keys are here, thy mor-tal hand is need-ed to re-lease her.

Adagio.

F. nous! — gone! —

Me. Hâ - te - toi! — Lose no time! —

Moi, je veille au de - I will watch at the

Adagio.

pp

Me. hors! — door! —

F. Faust. Andante. Recit. Mon My

Fl., Ob., Cl.

p

F. cœur est pé - né - tré dé - pou - van - te! heart is o - ver - come with ter - ror!

Ob., Cl., Fm.

f dim. p

F. *ô tor - tu - re! ô sour - ce de re - grets et d'é - ter - nels re -*
O, what an - guish! O foun - tain of re - gret and ev - er - last - ing re -

Moderato.

F. *mords! C'est el - le, la voi - ci,*
morse! She lies here, here with - in,

ob.

F. *la dou - ce cré - a - tu - re, Je - tée au fond d'u - ne pri -*
ten - der and love - ly be - ing, im - pris - on'd thro' her love for

cresc. *Fl.*

F. *son comme u - ne vi - le cri - mi - nel - le! Le désespoir*
me like an - y hard - en'd vile de - lin - quent! Now her despair.

dim. *p.*

F. *é - ga - ra sa rai - son! Son pauvre enfant,*
has un - settled her mind! Her wretched child,

Clar. *cresc.*

F. *f*

ô Dieu! son pauvre enfant tu - é, tu - é par el - le!
 O Heav'n! her wretched child was slain by its own moth - er!

f *sf dim.*
Vel. *p*

F. *f* Margarita. Recit.

Mar - gue - ri - te! Mar - gue - ri - te! Ah! c'est la voix du bien-ai -
 Mar - ga - ri - ta! Mar - ga - ri - ta! Ah! 'tis the voice of my be -

Ma. *s*

mé! A son ap - pel mon cœur c'est ra - ni - mé!
 lov - ed! My lone - ly heart re - vives at his call!

Faust.

Mar - gue - ri - te!
 Mar - ga - ri - ta!

Vlms.
pp

Margarita.

Ma. *s*

Au mi - lieu de vos é - clats de ri - re, Dé - mons qui m'en - tou -
 In the midst of your be - wil - d'ring laugh - ter, ye de - mons all a -

Ma. rez, — j'ai re - con - nu sa voix! — Sa
 round, — I have dis - cern'd his voice! — His
 Faust.

F. Mar - gue - ri - te!
 Mar - ga - ri - ta!

8

cresc.

Ma. main, sa dou - ce main m'at - ti - re! Je suis li - bre! il est
 hand, his ten - der hand doth touch me! He will save me! He is

8

Ma. là! — je suis li - bre, il est là, je l'en - tends, je le
 here! — He will save me, I hear him, I see him! Ah,

8

Allegro non troppo.

Ma. vois! Oui, — c'est toi, je t'ai - me, oui, c'est toi, je
 joy! Yes, — 'tis thou, I love thee, yes, 'tis thou, I

Vlms.

f *dim* *ba* *p*

Ma. *cresc.* *dim.*

t'ai - me, Les fers, la mort mê - me Ne me font plus
love thee, These chains, Death him - self, no more can fright my

dim.

Ma. *p* *vel.*

peur! Tu m'as re-trou - vé - e,
breast! Thee Heav'n re - gave me!

Ma. *cresc.*

tu m'as re-trou - vé - e, Me voi - là sau -
thee Heav'n re - gave me! Thou art come to

Ma. *dim.*

vé - e, me voi - là sau - vé - e! C'est toi, je suis.
save me, thou art come to save me! 'Tis thou, on thy

cresc. *dim.* *pp*

Ma. *Faust.*

— sur ton cœur!
— heart I rest!

Oui, c'est moi, je t'ai - me, oui, c'est moi, je
Yes, 'tis I, I love thee, yes, 'tis I, I

Vins. *espress.*

F. *dim.*

t'ai - me, Mal-gré l'ef - fort mê - me Du dé - mon mo -
love thee, Tho' e'er to di - vide The mocking de - mon

cresc. *dim.*

F. *rit.*

queur, — Je t'ai retrou - vé - e, je t'ai retrou -
tried, — Thee Heav'n re - gave me, thee Heav'n re -

F. *cresc.*

vé - e, Te voi - là sau - vé - e,
gave me, I am come to save thee,

cresc.

F. *dim.*

Te voi - là sau - vé - e, C'est moi, viens, viens sur mon
I am come to save thee! 'Tis I, on my heart now

dim. *pp*

Tempo del Valzer.

Margarita (her mind)

F. Ma. *coeur!* _____ *rest!* _____ *At - tends!* _____ *Ah, wait!* _____

f *dim.* *pp*

Ma. wandering). *Voi - ci la ru -* *'Twas on the street,* _____

ppp

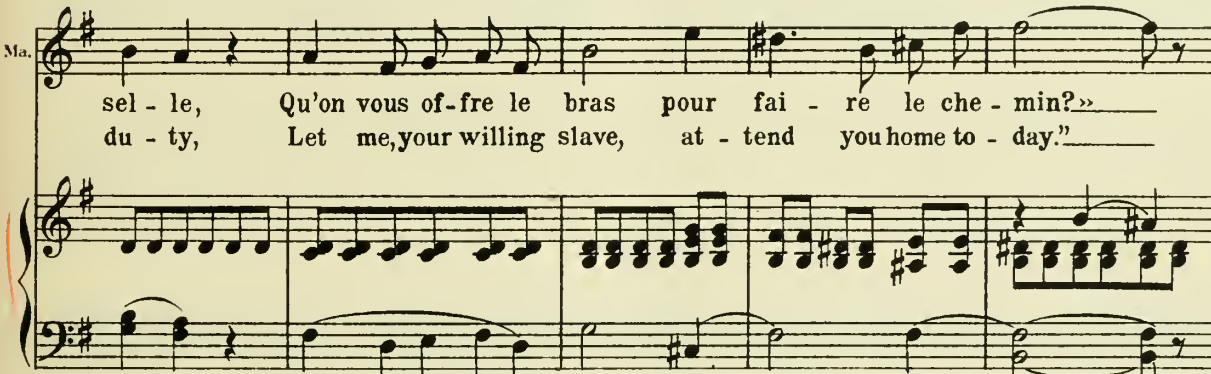
Ma. - e *Où tu m'as vu - e* *Pour la pre - miè - re*
 here, *Where you be - held* *me the day when first we*

Ma. *fois,* _____ *Où vo - tre*
met, _____ *Your hand so*

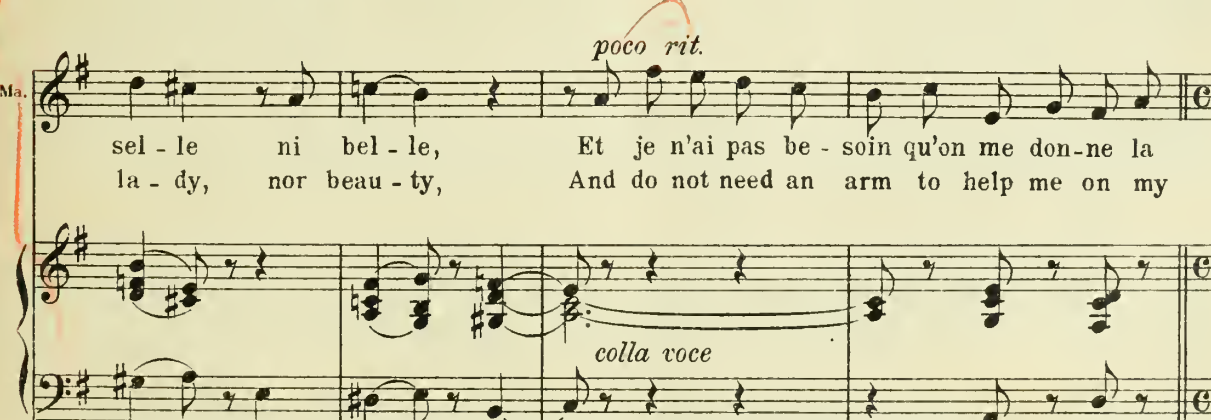
Ma. *main* _____ *o - sa presque ef - fleu - rer* _____ *mes*
near _____ *came to mine, I re - mem - ber*

Andantino.

Ma.  *Andantino.*
 doigts. «Ne permettez - vous pas, — ma bel - le de - moi -
 yet. "High-born and love-ly maid, — for - give my hum-ble

Ma.  *Andantino.*
 sel - le, Qu'on vous of-fre le bras pour fai - re le che - min?»
 du - ty, Let me, your willing slave, at - tend you home to - day."»

Ma.  *Andantino.*
 «Non, mon-sieur, — je ne suis de-moi - sel - le ni bel - le, de-moi -
 "No, my lord, — not a la-dy am I, nor yet a beau - ty, not a

Ma.  *Andantino.*
 sel - le ni bel - le, Et je n'ai pas be - soïn qu'on me don-ne la
 la - dy, nor beau - ty, And do not need an arm to help me on my

poco rit.

colla voce

a tempo

Ma. *main. »
way. »*

F. *Faust.*

Oui, mon cœur se sou - vient... mais suis-moi, l'heu - re
Well re - mem - bers my heart! But now come, time is

p a tempo cresc.

Adagio.

Ma. *Margarita.*

pas - se ... Et voi - ci le jar - din char -
pass - ing! And the gar - den I love is

f Harp pp ppp

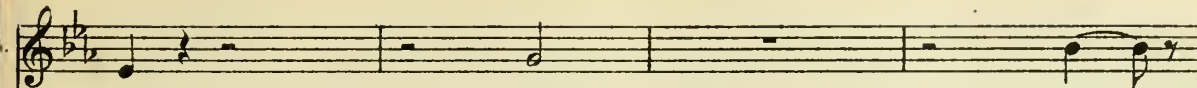
Vins.

Ma.

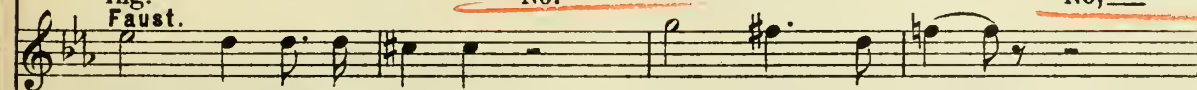
mant, _____ Par - fu - mé de myr - te et de ro - se, Où cha - que
here, _____ O - dor - ous of myr - tle and ros - es, Where ev - 'ry

Ma.

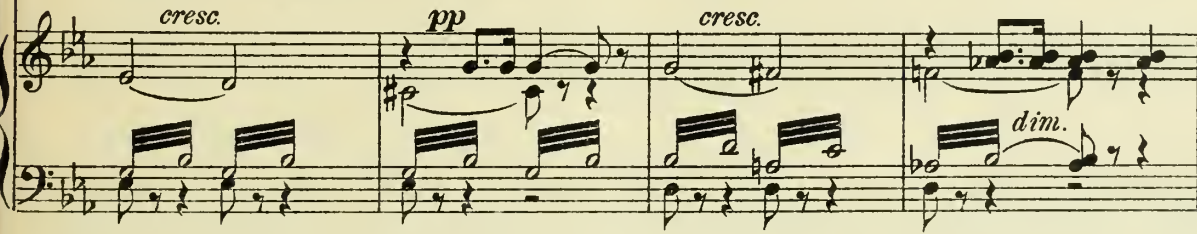
soir dis - cré - te - ment _____ Tu pé - né - trais à la nuit clo -
eve thou cam - est in _____ With care - ful step as night was fall -



se... Non! non! —
ing. No! No, —
Faust.



Viens, viens, Mar-gue-ri - te, viens, viens, fu - yons! —
Come, come Mar-ga - ri - ta! Come, come a - way! —

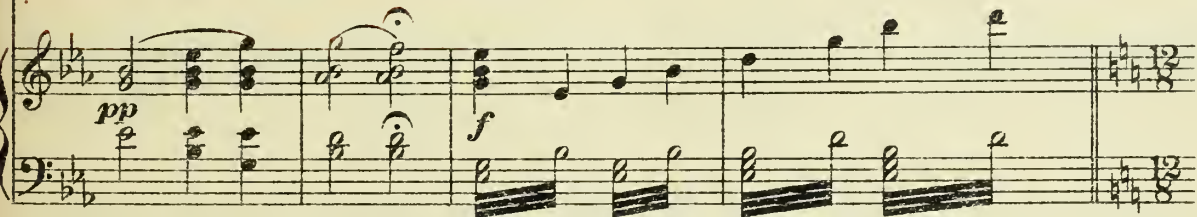


cresc. *pp* *cresc.* *dim.*



Faust.

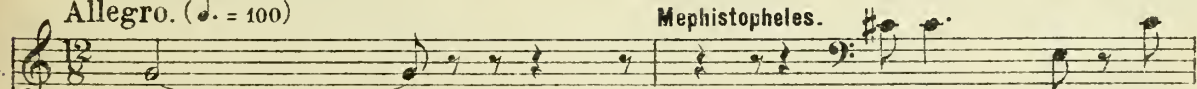
non! reste en - co - re. O ciel!.. El - le ne m'entend
no! stay a mo - ment! O heav'n! she does not un - der -



pp *f*

Allegro. (♩. = 100)

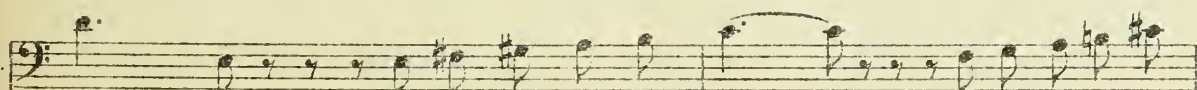
Mephistopheles.



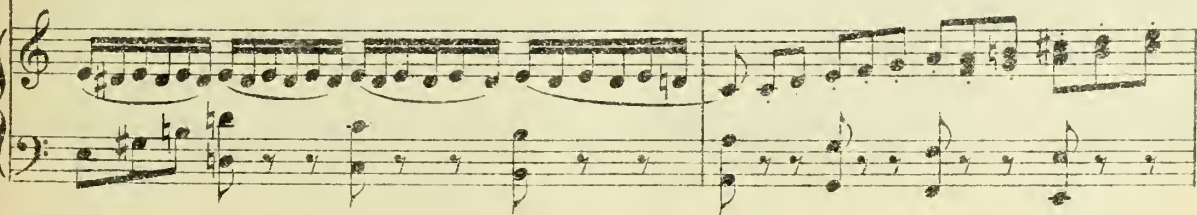
pas! A - ler - te! a -
stand! A - way, then! a -



pp



ler - te! ou vous ê - tes per - dus! Si vous tardez en -
way, then! or you sure - ly are lost! If you longer re -



Margarita.

Me.
Ma.

cor, je ne m'en mê - le plus! Le dé -
main I will not pay the cost! 'Tis the

Ma.

mon... le dé - mon!... le vois - tu? là... dans
fiend, 'tis the fiend! dost thou see, there, in

Ma.

l'om-bre... Fi-xant sur nous son ceil de feu? de
shad-ow, he glares on us with fie - ry eye!

Maestoso. Tempo I.

Ma.

Que nous veut-il? chas - se - le du Saint - lieu!
What will he here? From the church make him fly!

Mephistopheles.

Me. Quit-tons _____ ce lieu som - bre, le jour _____ est le -
A - way _____ from the pris - on! The morn - ing is

pp

Me. vé; _____ De leur pied so - no - re J'en - tends _____ nos che -
ris'n; _____ Hark! with hoof re - sound - ing my hors - es be -

Me. vaux _____ frap - per _____ le pa - vé. _____
low _____ Are stamp - ing the ground. _____

f

Me. Viens, _____ sau - vons - la! _____ peut - être il en est temps _____ en -
Come, _____ let us go! _____ Per - chance there yet is time _____ to

p cresc. f p cresc.

Margarita.

Ma.
 Mon Dieu, pro - té - gez -
 My God, God, pro - tect me

Me.
 co - re!
 save her!

f *p* *cresc.*

Ma.
 moi! mon Dieu, je vous im -
 now! My God, I do im -
 Faust.

F.
 Viens!
 Come!

f *p* *cresc.*

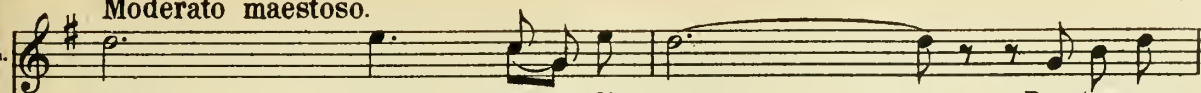
rit. infino al Moderato

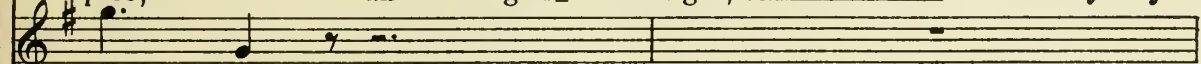
Ma.
 plo - re! An - ges
 plore Thee! An - gels

F.
 Fu - yons! peut - être il en est temps en -
 A - way! Per - chance there yet is time to

f *rit. infino al Moderato*

Moderato maestoso.

Ma. 
 purs, an - ges ra - di - eux, Por - tez mon
 pure, an - gels of light, Bear ye my

F. 

co - re!
save her!

Moderato maestoso.

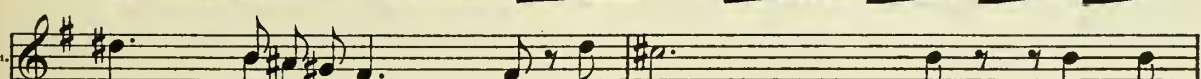
Harps 


Ma. 
 âme au sein des cioux! Dieu
 soul to heav'n so bright! Al -



Ma. 
 jus - te, à toi je m'a - ban - don - ne! Dieu
 might - y, may Thy love nev - er leave me! O



Ma. 
 bon, je suis à toi, par - don - ne! An - ges
 Lord, I am Thine, for - give me! An - gels



Ma. 
 purs, an - ges ra - di - eux, Por - tez mon
 pure, an - gels of light, Bear ye my


cresc.

Ma. *âme au sein des cieux!* *Anges*
soul to heav'n so bright! *Angels*

F. *Faust.*
Viens, suis - moi; je le veux!
Come, ah come, follow me!

Ma. *purs, an - ges ra - di - eux, Por - tez mon*
pure, an - gels of light, Bear ye my

Ma. *âme au sein des cieux!* *Dieu*
soul to heav'n so bright! *Al -*

Me. *Mephistopheles.*

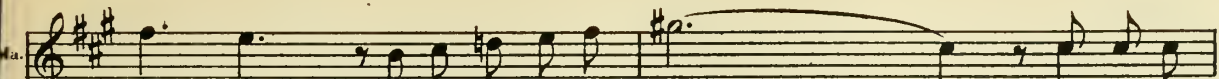
Hâtons-nous!
Let us haste!

Ma. *jus - te, à toi je m'a - ban - don - ne!* *Dieu*
might - y, may Thy love never leave me! *Al -*

F. *Faust.*

Me. *Mephistopheles.* *Viens! suis - moi!*
Come, ah come!

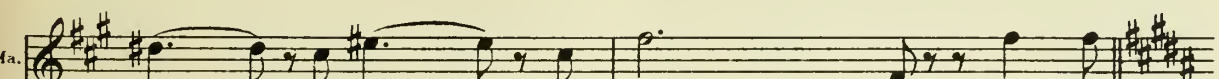
L'heu - re son - ne!
The hour is strik - ing!

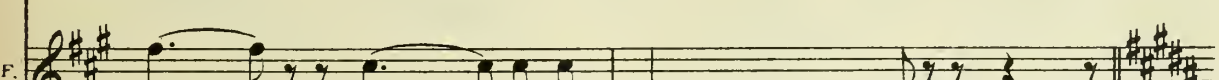
Ma. 
 jus - te, à toi je m'a - ban - don - ne! je suis à
 might - y, may Thy love nev - er leave me! I am

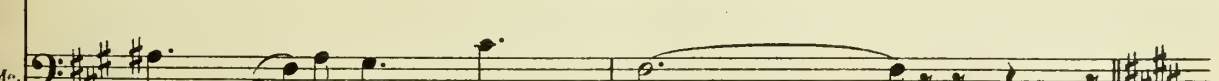
F. 
 viens! suis moi! suis -
 Come, ah come! fol - low

M. 
 Dé - jà le jour en - va -
 See how the dawn doth in -



Ma. 
 toi, Dieu bon, par - don - ne! An - ges
 Thine, O Lord! for - give me! An - gels

F. 
 moi, viens, je le veux!
 me! Come, fol - low me!

M. 
 hit, en - va - hit les cieux!
 vade, doth in - vade the skies!



molto *f riten.*

Ma. purs, an - ges ra - di - eux, Por - tez mon
 pure, an - gels of light, Bear ye my

F. Viens! viens! quittons ces lieux, Dé - ja le
 Come, come, let us a - way! See how the

Me. Hà - tons - nous, hà - tons - nous de quit - ter ces lieux, Dé - ja le
 Let us haste, let us haste, let us go ere light, See how the

8

Ma. âme au sein des cieux! Dieu
 soul to heav'n so bright! Al -

F. jour en - va - hit les cieux!
 dawn doth in - vade the skies!

Me. jour en - va - hit les cieux!
 dawn doth in - vade the skies!

8

Ma. jus - te, à toi je m'a - ban - don - ne! Dieu
 might - y, may Thy love nev - er leave me! O

F. Viens! viens! c'est
 Come! Come! 'Tis

Me. Suis nos pas, suis nos pas,
 Fol - low on! Fol - low on!

8

Ma. bon, je suis a toi, par - don - ne! An - ges
 Lord, I am Thine, for - give me! An - gels

F. moi, — c'est moi qui te l'or - don - ne!
 I, 'tis I, who would re - lieve thee!

Me. viens, — ou je t'a - ban - don - ne!
 come, — or here I will leave thee!

Ma. purs, an - ges ra - di - eux, Por - tez mon
 pure, An - gels of light, Bear ye my

F. Viens! viens! quit - tons ces lieux, Dé -jà le
 Come, come! let us a - way! See how the

Me. Hà - tons - nous, hà - tons - nous de quit - ter ces lieux! Dé -jà le
 Let us haste, let us haste, let us go - ere light! See how the

Ma. à me au sein des cieux.
 soul to heav'n so bright!

F. jour en - va - hit les cieux!
 dawn doth in - vade the skies!

Me. jour en - va - hit les cieux!
 dawn doth in - vade the skies!

Ma. *Pour-quoi_ ce regard mena -*
But why_ such a threatening

F. *Mar-gue-ri - te!*
Mar-ga-ri - ta!

8
f
Drum *d.* *d.*

Ma. *gant?*
look? *Pourquoi ces mains rouges de sang? va!_*
And why are thy hands reddend with blood? Go!_

F. *Mar-gue-ri - te!*
Mar-ga-ri - ta!

ff

Ma. *tu me fais_ hor - reur!_*
I ab - hor_ thy sight!_

F. *Ah!_*
Ah!_

M. *Mephistopheles.* *Ju - gé - e!*
Con-dem-ned!

fff

Apotheosis.

Moderato maestoso.
SOPRANOS.

Chorus of Angels.
(within)

TENORS.

BASSES.

Sau - vé - - - - -
Re - deem - - - - -

Sau - vé - - - - -
Re - deem - - - - -

Sau - vé - - - - -
Re - deem - - - - -

Moderato maestoso.

Piano.

p
Harp

Cello

e!
ed!

e!
ed!

e!
ed!

p

12

cresc.

molto

12

12

12

12

ff

Christ est res - sus - ci - té! —
 Christ is a - ris'n a - gain! —

ff

Christ est res - sus - ci - té! —
 Christ is a - ris'n a - gain! —

ff

Christ est res - sus - ci - té! —
 Christ is a - ris'n a - gain! —

ff (Organ) (Orch.)

Christ vient de re - naî - tre! Paix et fé - li - ci - té —
 Christ, o'er all vic - to - rious! Peace and good - will to men —

Christ vient de re - naî - tre! Paix et fé - li - ci - té —
 Christ, o'er all vic - to - rious! Peace and good - will to men —

Christ vient de re - naî - tre! Paix et fé - li - ci - té —
 Christ, o'er all vic - to - rious! Peace and good - will to men —

(Organ) (Orch.) (Organ)

Aux dis - ci - ples du maî - tre! Christ vient de re -
 Brings our Mas - ter all glo - rious! Christ, o'er all vic -

Aux dis - ci - ples du maî - tre! Christ vient de re -
 Brings our Mas - ter all glo - rious! Christ, o'er all vic -

Aux dis - ci - ples du maî - tre! Christ vient de re -
 Brings our Mas - ter all glo - rious! Christ, o'er all vic -

(Orch.)

naï - tre, Christ vient de re - naï - tre, Christ
 to - rious! Christ, o'er all vic - to - rious! Christ
 Christ

naï - tre, Christ vient de re - naï - tre, Christ
 to - rious! Christ, o'er all vic - to - rious! Christ
 Christ

naï - tre, Christ vient de re - naï - tre, Christ
 to - rious! Christ, o'er all vic - to - rious! Christ
 Christ

(Orch.) (Organ) (Orch.) (Organ)

est res-sus-ci - té! is a-ris'n a - gain!

est res-sus-ci - té! is a-ris'n a - gain!

est res-sus-ci - té! is a-ris'n a - gain!

(Orch. & Org.) *crusc.*

8

dim. *pp*

End of the Opera.

Faust. Ballet.

Allegretto, Mouvement de Valse.

1.

ff

ff

p

p

cresc.

cresc.

p

p

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music features a melody in the treble clef and accompaniment in the bass clef. A dynamic marking of *p* (piano) is present in the second measure of the bass line.

Second system of musical notation. It includes a *cresc.* (crescendo) marking in the first measure of the bass line, followed by a *f* (forte) marking in the second measure. A *p* (piano) marking appears in the fifth measure of the bass line.

Third system of musical notation. A *p* (piano) marking is in the second measure of the bass line, and the instruction *sempre p* (always piano) spans the remaining measures of the system.

Fourth system of musical notation. The treble clef part features a series of sixteenth-note runs. The bass line has a *p* (piano) marking in the second measure and another in the fifth measure.

Fifth system of musical notation. The treble clef part continues with sixteenth-note runs. The bass line consists of chords and rests.

Sixth system of musical notation. The treble clef part features sixteenth-note runs. The bass line has a *p* (piano) marking in the second measure and another in the fifth measure.

Seventh system of musical notation. The treble clef part features sixteenth-note runs. The bass line has a *p* (piano) marking in the second measure and a *cresc.* (crescendo) marking in the sixth measure.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of chords. A dynamic marking of *p* (piano) is present in the second measure.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation, featuring more complex melodic patterns in the right hand.

Fourth system of musical notation. Includes dynamic markings *cresc.* (crescendo) and *molto* (molto). The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation. Includes dynamic markings *dim.* (diminuendo) and *p* (piano). The right hand continues with melodic lines, and the left hand features a more active accompaniment.

Sixth system of musical notation, showing a continuation of the melodic and harmonic themes.

Seventh system of musical notation. Includes the dynamic marking *sempre p* (sempre piano). The right hand has a melodic line, and the left hand has a rhythmic accompaniment with some slurs.

Adagio.

2. *p*

pizz. *

p ma con suono

pizz. *

cresc.

cresc. *p* *cresc.*

p *cresc.* *p* *p leggieramente.*

p

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with frequent sixteenth-note runs and various accidentals (sharps, flats, naturals). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piece. It includes dynamic markings: *f* (forte) in the first measure, *dim.* (diminuendo) in the second measure, and *p* (piano) in the third measure. The notation features similar rhythmic complexity as the first system.

The third system also includes dynamic markings: *f* in the first measure, *dim.* in the second measure, and *p* in the third measure. The melodic line in the upper staff shows a transition from sixteenth-note patterns to more spaced-out notes.

The fourth system features dynamic markings *cresc.* (crescendo) in the first measure and *p* in the second measure. The upper staff has a more melodic and less rhythmically dense line compared to the previous systems.

The fifth system includes a *cresc.* marking in the second measure. The upper staff continues with a melodic line, while the lower staff maintains a steady accompaniment.

The sixth system includes dynamic markings *cresc.* in the first measure, *p* in the second measure, and *cresc.* in the third measure. It also features triplet markings (indicated by a '3' over a group of notes) in the second and third measures. The notation is more complex, with many accidentals.

The first system of music consists of two staves. The treble staff begins with a melodic line marked *p* (piano), followed by a *cresc.* (crescendo) section, and then a section marked *p*. The bass staff provides a rhythmic accompaniment with chords and eighth notes.

The second system continues the piece. The treble staff has a melodic line with some rests. The bass staff features a consistent eighth-note accompaniment pattern.

The third system shows the treble staff with an 8-measure rest (marked '8') over a melodic line. The bass staff continues with its eighth-note accompaniment.

The fourth system is similar to the third, with an 8-measure rest (marked '8') in the treble staff over a melodic line. The bass staff continues with its eighth-note accompaniment.

The fifth system features a melodic line in the treble staff. The bass staff has a section marked *p* (piano) with a melodic line, followed by another section marked *p*.

The sixth system concludes the piece with a double bar line. The treble staff has a final chord, and the bass staff has a final chord. There are some markings below the staff, including 'Rw.' and an asterisk.

Allegretto.

3. *p* *crese. molto*

f

p *p*

First system of musical notation, consisting of a treble and bass staff. The treble staff features a melodic line with eighth-note patterns and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *pp* is present at the beginning of the system.

Second system of musical notation. The treble staff continues the melodic development with eighth-note runs. The bass staff maintains the harmonic support with chords and a steady bass line.

Third system of musical notation. The treble staff shows a continuation of the eighth-note melodic pattern. The bass staff accompaniment remains consistent with the previous systems.

Fourth system of musical notation. The treble staff continues with eighth-note figures. The bass staff accompaniment includes a dynamic marking *cresc. molto* (crescendo molto) and a *b* (bass) marking.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff accompaniment features dynamic markings *f p* and *p*.

Sixth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff accompaniment consists of chords and a moving bass line.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic marking. The bass clef staff provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures.

Third system of musical notation. The bass clef staff includes the dynamic markings *cresc.* and *molto*, indicating a gradual increase in volume and intensity.

Fourth system of musical notation. The treble clef staff features a series of triplet eighth notes. The bass clef staff includes the dynamic marking *ff* (fortissimo).

Fifth system of musical notation, featuring more triplet figures in the treble clef staff.

Sixth system of musical notation, concluding the page with a melodic flourish in the treble clef and sustained chords in the bass clef.

Moderato maestoso.

4.

f

p

cresc. molto

First system of musical notation. The upper staff contains a melodic line with slurs and accents. The lower staff contains a bass line with chords and single notes. Dynamic markings include *f* (forte), *dim.* (diminuendo), and *p* (piano).

Second system of musical notation. The upper staff continues the melodic line. The lower staff features chords and notes. A *cresc.* (crescendo) marking is present in the lower staff.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features chords and notes. A *molto* marking is present in the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features chords and notes. A *ff* (fortissimo) marking is present in the lower staff.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff features chords and notes. A *Ped.* (pedal) marking is present in the lower staff.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff features repeated bass notes marked with *Ped.* and asterisks.

Seventh system of musical notation. The upper staff continues the melodic line. The lower staff features repeated bass notes marked with *Ped.* and asterisks.

Eighth system of musical notation. The upper staff continues the melodic line. The lower staff features chords and notes. The system concludes with a double bar line.

Moderato con moto.

5. *p* *cresc. molto*

f

dim. p

p

p

p

dim. p

dim.

p

pp

Allegretto.

ff

p

p

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a sixteenth-note melody with a sixteenth-note rest, followed by a sixteenth-note triplet and a sixteenth-note sixteenth-note pair. The left hand provides a simple accompaniment. A *cresc.* marking appears in the second measure. The system concludes with a forte (*f*) dynamic.

Second system of musical notation. The right hand continues with sixteenth-note patterns, including a sixteenth-note triplet. The left hand features a bass line with a *ped.* (pedal) marking and asterisks indicating specific notes. The system ends with a piano (*p*) dynamic.

Third system of musical notation. The right hand features a sixteenth-note melody with a sixteenth-note rest and a sixteenth-note triplet. The left hand has a bass line with a *ped.* marking and asterisks. The system concludes with a piano (*p*) dynamic.

Fourth system of musical notation. The right hand continues with sixteenth-note patterns. The left hand has a bass line with a *ped.* marking and asterisks. A *cresc.* marking is present in the second measure. The system ends with a piano (*p*) dynamic.

Fifth system of musical notation. The right hand features a sixteenth-note melody with a sixteenth-note rest and a sixteenth-note triplet. The left hand has a bass line with a *ped.* marking and asterisks. The system concludes with a forte (*f*) dynamic.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a common time signature. The right hand features dense, rapid chordal textures, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, continuing the grand staff from the first system. The right hand continues with complex chordal patterns, and the left hand maintains its rhythmic accompaniment.

Third system of musical notation, continuing the grand staff. The right hand's texture remains dense and intricate, while the left hand provides a consistent accompaniment.

Fourth system of musical notation, continuing the grand staff. The right hand features complex chordal textures, and the left hand continues with its accompaniment.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature changes to two sharps (F# and C#). The right hand has a melodic line with a sixteenth-note run, and the left hand has a simple accompaniment. A dynamic marking of *p* is present.

Sixth system of musical notation, continuing the grand staff with two sharps. The right hand features a melodic line with sixteenth-note runs, and the left hand continues with its accompaniment.

First system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamic marking *p*. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Continuation of the piece with similar rhythmic patterns.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. Dynamic marking *f*. The system concludes with a final chord.

Allegro vivo.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. Dynamic marking *ff*. The system begins with a bracketed number '7.' indicating a new section.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The music features a dense texture of chords in both hands.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). Bass clef. The system shows a transition to a more melodic line in the treble hand.

ff

The first system of music consists of two staves. The treble staff contains a series of chords and arpeggiated figures, while the bass staff provides a rhythmic accompaniment with chords and single notes. A forte (*ff*) dynamic marking is present at the beginning of the system.

The second system continues the musical piece with similar complex textures in both staves, featuring dense chordal structures and rhythmic patterns.

The third system shows a transition in the bass line, moving from a more active rhythmic pattern to a simpler, more melodic line with some rests.

The fourth system features a more active bass line with eighth-note patterns, while the treble staff continues with complex chordal textures.

The fifth system is characterized by dense, complex chordal textures in the treble staff, with the bass line providing a steady accompaniment.

The sixth system concludes the piece with accented chords in the bass line, marked with an accent (^) above the notes.

The musical score consists of six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system begins with the instruction *p espress.* in the bass staff, followed by *cresc.* in the second measure. The second system features a *p* marking in the second measure. The third system has *cresc.* in the first measure and *p* in the third measure. The fourth system includes *cresc.* in the second measure. The fifth system starts with *p* in the first measure and *cresc.* in the third measure. The sixth system begins with *ff* in the second measure. The bass staff throughout the piece is filled with complex rhythmic patterns, including triplets and sixteenth-note runs. The treble staff contains more melodic and harmonic lines, often with slurs and ties.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex, rhythmic accompaniment with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both staves.

Third system of musical notation. The upper staff has a melodic line with some slurs. The lower staff has a steady accompaniment. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Fourth system of musical notation, showing further development of the rhythmic accompaniment.

Fifth system of musical notation, with the lower staff showing more melodic movement.

Sixth system of musical notation, the final system on the page, concluding with a final chord in the lower staff.

The first system of music consists of two staves. The treble staff contains a series of chords and eighth notes, while the bass staff features a more rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. It includes dynamic markings *p* and *dolce*. The bass staff features a triplet of eighth notes. A *rit.* marking is present below the bass staff, and an asterisk is placed below the triplet.

The third system shows a continuation of the triplet in the bass staff. A *rit.* marking is placed below the first two measures, and an asterisk is placed below the triplet.

The fourth system includes a *cresc.* marking above the bass staff. The triplet continues in the bass staff, with an asterisk placed below each measure.

The fifth system begins with a *p* dynamic marking. The triplet continues in the bass staff, with an asterisk placed below each measure.

The sixth system includes a *cresc.* marking above the bass staff. The triplet continues in the bass staff, with an asterisk placed below each measure.

This musical score is for a piano piece, consisting of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The piece features a complex rhythmic pattern with frequent triplets and sixteenth-note runs. Performance instructions include 'Ped.' (pedal) with an asterisk, 'p' (piano), 'cresc.' (crescendo), 'molto' (moderato), and 'ff' (fortissimo). The score concludes with a final chord marked with a fermata and a dynamic of 'ff'.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes a complex rhythmic pattern with eighth notes and rests, and a fermata over the final measure of the system.

Second system of musical notation, continuing the piece with similar rhythmic complexity and a fermata at the end.

Third system of musical notation, showing a change in the bass line's rhythmic pattern and a fermata over the final measure.

Fourth system of musical notation, characterized by a more active bass line and a fermata over the final measure.

Fifth system of musical notation, featuring a steady bass line and a fermata over the final measure.

Sixth system of musical notation, concluding the piece with a final fermata over the last measure.

più animato.

ff

Moderato.

Audantino.

