

# LA DAMNATION DE FAUST

Légende en quatre parties

## PREMIÈRE PARTIE

### Scène I

Plaines de Hongrie

#### INTRODUCTION

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

Andantino placido  $\text{♩} = 152$

PIANO

*p dolce ed espressivo*

FAUST

Le vieil — hi —

Harp

*pp* *p*

F.

— ver — a fait place au prin\_temps ;

*p*

F.

La natu - re s'est ra - jeu - ni - e

*le chant en dehors*

*p*

F. *Des cieux* *la coupole*

F. *in - fi - ni - e* *Lais - se pleu -*

*poco f*

F. *-voir* *mil - le* *feux* *é - cla - tants.*

*mf* *f*

Piano accompaniment for the first system, featuring a treble and bass clef with various musical notations including slurs and dynamic markings.

**FAUST**

Je sens glis -

Vocal line for Faust and piano accompaniment for the second system. The vocal line includes the lyrics "Je sens glis -" and a fermata. The piano accompaniment includes a "pp" marking.

F. - ser dans l'air la

Vocal line for Faust and piano accompaniment for the third system. The vocal line includes the lyrics "- ser dans l'air la". The piano accompaniment continues with a melodic line.

F. bri - se ma - ti - na - le;

Vocal line for Faust and piano accompaniment for the fourth system. The vocal line includes the lyrics "bri - se ma - ti - na - le;". The piano accompaniment includes a "(b)" marking and a fermata.

F. *De*

F. ma poi-trine ar-dente un

F. souf - fle pur s'ex - ha - le. J'en-

*sempre ppp*

F. -tends autour de moi le ré-veil des oi-seaux, Le long bru-is-se-

*p f pp cresc.*

F. *ment* des plan - tes et des eaux.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef (F) and contains the lyrics "ment des plan - tes et des eaux." The piano accompaniment is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* and *pp*. The key signature has one sharp (F#) and one flat (Bb).

F. *f* Oh! qu'il est doux de vi - vre au fond des so - li -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (F) and contains the lyrics "Oh! qu'il est doux de vi - vre au fond des so - li -". The piano accompaniment includes dynamic markings such as *sf* and *p*. The key signature remains one sharp and one flat.

F. - tu - des, Loin de la lutte hu - mai - ne et

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a soprano clef (F) and contains the lyrics "- tu - des, Loin de la lutte hu - mai - ne et". The piano accompaniment includes dynamic markings such as *poco f*, *f*, and *p*. The key signature remains one sharp and one flat.

F. loin des mul - ti - tu - des!

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line is written in a soprano clef (F) and contains the lyrics "loin des mul - ti - tu - des!". The piano accompaniment includes dynamic markings such as *pp* and *p*. The key signature remains one sharp and one flat.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature. The music consists of a complex, flowing melody in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation. The treble clef part includes dynamic markings *pp* and *dim*. The bass clef part includes dynamic markings *pp* and *7 x 7*.

Third system of musical notation, showing a continuation of the melodic and harmonic development with various articulations and phrasing.

Fourth system of musical notation. The treble clef part includes dynamic markings *poco f*, *p*, and *mf*. The bass clef part includes dynamic markings *mf*.

Fifth system of musical notation. The treble clef part includes dynamic markings *mf* and *p*. The bass clef part includes dynamic markings *mf* and *p*. A measure number '8' is indicated at the beginning of the system.

Des fragments de la RONDE DES PAYSANS et de la fanfare de la MARCHÉ HONGROISE

Sixth system of musical notation. The treble clef part includes dynamic markings *mf* and *p*. The bass clef part includes dynamic markings *mf* and *p*.

se distinguent au travers de la trame instrumentale. Ce sont de lointaines rumeurs agrestes et guerrières qui commencent à troubler le calme de la scène pastorale.

8

mf p cresc.

This system contains the first two measures of the piece. The first measure features a treble clef with a melodic line starting on a dotted quarter note, followed by eighth notes, and a bass clef with a steady eighth-note accompaniment. The second measure continues the melodic line with a trill-like figure and a bass clef accompaniment. Dynamics include *mf*, *p*, and *cresc.*

*f*

This system contains measures 3 and 4. The treble clef has a melodic line with a triplet of eighth notes in measure 3. The bass clef continues with a rhythmic accompaniment. The dynamic *f* is indicated in measure 4.

8

*ff*

This system contains measures 5 and 6. Measure 5 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 6 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The dynamic *ff* is indicated in measure 6.

*sf*

This system contains measures 7 and 8. The treble clef has a melodic line with a triplet of eighth notes in measure 7. The bass clef continues with a rhythmic accompaniment. The dynamic *sf* is indicated in measure 8.

*pp* *p*

This system contains measures 9 and 10. The treble clef has a melodic line with a triplet of eighth notes in measure 9. The bass clef continues with a rhythmic accompaniment. Dynamics *pp* and *p* are indicated in measures 9 and 10 respectively.

*mf* *p* *mf*

This system contains measures 11 and 12. The treble clef has a melodic line with a triplet of eighth notes in measure 11. The bass clef continues with a rhythmic accompaniment. Dynamics *mf*, *p*, and *mf* are indicated in measures 11 and 12 respectively.

First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). Bass clef, key signature of two flats (Bb and Eb). Dynamics: *mf* in the first measure, *poco f* in the second measure. A slur covers the first two measures. A triplet of eighth notes is marked with a '3' in the second measure.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *cresc.* in the second measure. A slur covers the first two measures. A triplet of eighth notes is marked with a '3' in the second measure.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *cresc.* in the second measure. A slur covers the first two measures.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *ff* in the first measure. A slur covers the first two measures.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *f* in the second measure. A slur covers the first two measures.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *ff* in the first measure, *dim.* in the second measure. A slur covers the first two measures. A measure rest of 8 measures is indicated by a dashed line above the staff.

Seventh system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. Bass clef, key signature of two flats. Dynamics: *pp* in the first measure. A slur covers the first two measures. The system ends with a double bar line and a key signature change to two flats (Bb and Eb).

# Scène II

## RONDE DES PAYSANS

(Chœur)

II. SOP. *mf*

Les bergers

**Allegro**  $\text{♩} = 110$  ( $\text{♩} = \text{♩}$ )

quit - tent leurs troupeaux; Pour la fête — ils se ren - dent beaux; —

Fleurs des champs et ru - bans sont leur pa - ru - re; Sous le stil -

- leuls les voi - là tous, les voi - là tous, Dan -

-sant, sau-tant com-me des fous, sau-tant com-me des

I. SOP. *sf* > Ha! ha! ha! ha! ha!

II. SOP. *sf* > fous. Ha! ha! ha! ha! ha! ha! ha!

I. SOP. *sf* Lan-de-ri-ra! Ha! ha! ha! ha!

II. SOP. *mf* Lan-de-ri-ra! Sui-vez donc la me-su-re! *sf* Ha! ha! ha! ha!

I. TÉN. *mf* Unis

II. TÉN. *sf* Sui-vez donc la me-su-re! Ha! ha! ha! ha!

BASSES *sf*

Ha! ha! ha! ha!

ha! ha! ha! ha! ha! Lan.de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan.de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan.de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan.de-ri-ra! Ha! ha! ha!

ha! ha! Lan.de-ri - ra! lan.de-ri - ra!

ha! ha! Lan.de-ri - ra! lan.de-ri - ra!

ha! ha! Lan.de-ri - ra! lan.de-ri - ra!

ha! ha! Lan.de-ri - ra! lan.de-ri - ra!

**Presto**  
*mf*

Tra la la la la

Tra la la la la

Tra la la la la

Tra la la la la

*mf*

8

Hol! hol!

**Presto** ♩ = 152

*mf*

la la la la la la la la la la la la la la la  
la la la la la la la la la la la la la la la  
la la la la la la la la la la la la la la la  
ho! ho! ho! ho! ho!

la la la, tra la la la la la la la, tra la la la la  
la la la, tra la la la la la la la, tra la la la la  
la la la, tra la la la la la la la, tra la la la la  
ho! ho! ho! ho! ho!

la la la la. Ha! ha! ha!  
la la la la. Ha! ha! ha!  
la la la la. Ha! ha! ha!  
ho! ho! ho! ho! ho!

*sf* *p* *sf* *p* *sf* *p* *sf* *p*

Andantino

FAUST

Quels sont ces

Andantino

*pp*

ENTRÉE DES CHOEURS  
Presto

cris?                      quel est      ce bruit      loin - tain?

*mf*  
Tra la la la la

*mf*  
Tra la la la la

*mf*  
Tra la la la la

*mf*  
Ho!

Presto

*mf*

la la la, tra la la la la la la la la la la

la la la, tra la la la la la la la la la la

la la la, tra la la la la la la la la la la

ho! ho! ho! ho! ho!

la la la, tra la la la la la la la, tra la la la la

la la la, tra la la la la la la la, tra la la la la

la la la, tra la la la la la la la, tra la la la la

ho! ho! ho! ho! ho!

la la la la Ha ha! ha!

la la la la Ha ha! ha!

la la la la Ha ha! ha!

ho! ho! ho! ho! ho!

Andantino

FAUST

Ce sont des villa-geois, au le ver du ma.

This system contains the vocal line and the first three staves of the piano accompaniment. The vocal line begins with the lyrics "Ce sont des villa-geois, au le ver du ma." The piano accompaniment consists of three staves: the first two are in treble clef and the third is in bass clef. The music is in 6/8 time and D major.

Andantino

*pp*

This system shows the piano accompaniment for the second system, consisting of two staves in treble and bass clefs. It begins with a piano (*pp*) dynamic marking. The music continues in 6/8 time and D major.

F. -tin, Qui dan - sent en chan - tant

This system contains the vocal line and the piano accompaniment for the third system. The vocal line starts with the lyrics "-tin, Qui dan - sent en chan - tant". The piano accompaniment consists of two staves in treble and bass clefs. The music is in 6/8 time and D major.

F. sur la ver-te pe - lou - se De leurs plai-sirs, ma mi.

This system contains the vocal line and the piano accompaniment for the fourth system. The vocal line starts with the lyrics "sur la ver-te pe - lou - se De leurs plai-sirs, ma mi." The piano accompaniment consists of two staves in treble and bass clefs. The music is in 6/8 time and D major.

## Allegro

F. *-sere est jalou - se.*

*pp* *f* *sf*

## II. SOP.

Ils passaient tous comme l'é - clair, Et les ro - bes vo - laient en

*mf*

l'air; — Mais bien - tôt, bien - tôt on — fut moins a -

- gi - le: Le rouge leur montait au front, leur montait au

front, Et l'un sur l'au - tre dans le rond, l'un sur

I. SOP.

*sf*  
Ha! ha! ha! ha! ha! ha! ha! ha! ha!

*mf*  
l'au - tre dans le rond, Ha! ha! ha! ha! ha! ha! ha! ha! ha!

*sf* *sf*

Lan-de-ri-ra!

Ha! ha! ha! ha!

Lan-de-ri-ra! Tous tom-baient à la fi-le. Ha! ha! ha! ha!

II. TEN.

Tous tom-baient à la fi-le. Ha! ha! ha! ha!

BASSFS.

Ha! ha! ha! ha!

*mf* *sf* *sf*

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! ha! ha! ha! Lan-de-ri-ra! Ha! ha! ha!

ha! ha! Lande-ri-ra! lande-ri-ra!

ha! ha! Lande-ri-ra! lande-ri-ra!

Ums  
ha! ha! Lande-ri-ra! lande-ri-ra!

ha! ha! Lande-ri-ra! lande-ri-ra!

TÉN. *f* *sotto voce*

«Ne me tou-chez donc pas ain-si!» — «Paix! ma

*mf* *pp*

femme n'est point i-ci! Pro-fi-tons, pro-fi-tons de la cir-cons.

*p*

*mf*

- tan - cel » Dehors il l'em - me - na sou - dain, il l'em - me - na sou -

*mf*

- dain, Et tout pourtant al - lait son train, et

I. BASSES

Et tout pourtant al - lait son train, et

*sf*

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

*sf*

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

tout al - lait son train, *sf* Ha! ha! ha! — ha! ha! ha! — ha! ha! ha! ha! ha!

*sf* *Unis*

tout al - lait son train, Ha! — ha! —

Land-ri-ra! Ha! ha! ha! ha! ha! ha! ha! ha!

Land-ri-ra! La musique et la dan-se. Ha! ha! ha! ha! ha! ha! ha! ha!

Land-ri-ra! La musique et la dan-se. Ha! ha! ha! ha! ha! ha! ha! ha!

Ha! ha! ha! ha! ha! ha! ha! ha!

Land-ri-ra! Ha! ha! ha! ha! ha! Land-ri-

Land-ri-ra! Ha! ha! ha! ha! ha! Land-ri-

Land-ri-ra! Ha! ha! ha! ha! ha! Land-ri-

Land-ri-ra! Ha! ha! ha! ha! ha! Land-ri-

UNIS

-ra! lande-ri-ra!

-ra! lande-ri-ra!

-ra! lande-ri-ra!

-ra! lande-ri-ra!

8

**Presto**

Tra la la la la la la la tra la la la la la la la la  
 Tra la la la la la la la tra la la la la la la la la  
 Tra la la la la la la la tr la la la la la la la la  
 Ho! ho! ho! ho! ho!

**Presto**

8-  
 mf

la la la la la la la tra la la la la la la la tra  
 la la la la la la la tra la la la la la la la tra  
 la la la la la la la tra la la la la la la la tra  
 ho! ho! ho! ho! ho! ho!

la la la la la la la la. Ha! ha!  
 la la la la la la la la. Ha! ha!  
 la la la la la la la la. Ha! ha!  
 ho! ho! ho! ho! ho! ho!

sf p

## Scène III

Une autre partie de la plaine.

*Une armée qui s'avance***Moderato**FAUST **Recit**

Mais d'un éclat guerrier les campagnes se

**Moderato**

*p* **suivez**

F. pa - rent.  
**All<sup>o</sup> ma non troppo**  $\text{♩} = 88$

*mesuré* *mf*

**Récit****Allegro**

F. Ah! les fils du Danube aux combats se pré - pa - rent! A.

**suivez** *m. d.*

## Récit

F.

vec quel air fier et joyeux Ils portent leur ar - mu - re! Et quel feu dans leurs

suivez

F.

yeux!  
All° ma non troppo

mesuré mf 3

## Récit

F.

Tout cœur frémit à leur chant de vic - toi - re;

Allegro ♩ = 112

suivez

mesuré

Tambour mf cresc

## Récit

F.

Le mien seul reste froid, in - sen - sible à la gloi - re.

ff

# MARCHE HONGROISE

All<sup>o</sup> marcato  $\text{♩} = 88$

Les troupes passent; Faust s'éloigne.

The first system of musical notation consists of two staves, treble and bass clef. The treble staff begins with a triplet of eighth notes marked with a forte (*f*) dynamic. The bass staff contains rests.

The second system of musical notation consists of two staves. The treble staff features a triplet of eighth notes marked with a piano (*p*) dynamic. The bass staff contains chords and rests, also marked with a piano (*p*) dynamic.

The third system of musical notation consists of two staves. The treble staff has a melodic line with a mezzo-forte (*mf*) dynamic. The bass staff contains chords and rests, marked with a forte (*f*) dynamic.

The fourth system of musical notation consists of two staves. The treble staff has two first endings, labeled 1<sup>o</sup> and 2<sup>a</sup>, both marked with a piano (*p*) dynamic. The bass staff contains chords and rests, marked with a piano (*p*) dynamic.

The fifth system of musical notation consists of two staves. The treble staff has a melodic line with a piano (*p*) dynamic. The bass staff contains chords and rests, marked with a piano (*p*) dynamic.

The sixth system of musical notation consists of two staves. The treble staff has a melodic line with a piano (*p*) dynamic. The bass staff contains chords and rests, marked with a forte (*f*) dynamic.

First system of musical notation. Treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. Bass clef contains a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present in the second measure.

Second system of musical notation. Similar to the first system, featuring a melodic line in the treble and accompaniment in the bass. Dynamic markings of *f* are present in the second and third measures.

Third system of musical notation. The treble clef has a more active melodic line with slurs. The bass clef accompaniment includes some rests. Dynamic markings of *p* (piano) and *f* are present.

Fourth system of musical notation. Features first and second endings, marked *1<sup>a</sup>* and *2<sup>a</sup>*. The treble clef has a melodic line with triplets and slurs. The bass clef has accompaniment with rests. Dynamic markings of *p* are present.

Fifth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a steady accompaniment. Dynamic markings of *f* and *p* are present.

Sixth system of musical notation. Treble clef has a melodic line with slurs. Bass clef has accompaniment with rests. A first ending is marked *1<sup>a</sup>*. Dynamic markings of *p* are present.

2<sup>a</sup>

*f*

First system of the musical score, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The system includes a first ending bracket labeled '2<sup>a</sup>' and a dynamic marking of *f*.

Second system of the musical score, continuing the piece with various rhythmic patterns and a dynamic marking of *f*.

Third system of the musical score, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *ff* and a sixteenth-note triplet.

Fourth system of the musical score, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *f*.

Fifth system of the musical score, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *p* and a first ending bracket labeled '1<sup>a</sup>'.

2<sup>a</sup>

*f*

*dim*

Sixth system of the musical score, featuring a treble and bass clef with a key signature of two sharps. It includes a dynamic marking of *f* and a first ending bracket labeled '2<sup>a</sup>'. The system concludes with a *dim* (diminuendo) marking.

Au grondement du canon arrive par les portes de la forteresse

Seventh system of the musical score, featuring a treble and bass clef with a key signature of two sharps. It includes sixteenth-note triplets and sixteenth-note sextuplets.

First system of musical notation. The upper staff (treble clef) features a melodic line with a sixteenth-note triplet (marked '6') and a series of eighth-note triplets (marked '3'). The lower staff (bass clef) has a piano accompaniment with chords and a triplet. Dynamics include *p* and *pp*. A star symbol is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line with eighth-note triplets. The lower staff features a steady accompaniment with eighth-note triplets.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a steady accompaniment with eighth-note triplets.

Fourth system of musical notation. The upper staff continues the melodic line with eighth-note triplets. The lower staff features a steady accompaniment with eighth-note triplets. Dynamics include *mf*.

Fifth system of musical notation. The upper staff continues the melodic line with eighth-note triplets. The lower staff features a steady accompaniment with eighth-note triplets. Dynamics include *cresc*.

Sixth system of musical notation. The upper staff continues the melodic line with eighth-note triplets. The lower staff features a steady accompaniment with eighth-note triplets. Dynamics include *poco f*.

Seventh system of musical notation. The upper staff continues the melodic line with eighth-note triplets. The lower staff features a steady accompaniment with eighth-note triplets. Dynamics include *cresc*.

First system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *f* is present in the middle of the system.

Second system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has one flat (Bb). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the middle of the system. A measure rest of 8 measures is indicated above the treble staff.

Third system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has one flat (Bb). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the middle of the system. A measure rest of 8 measures is indicated above the treble staff.

Fourth system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has one flat (Bb). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the middle of the system. A measure rest of 8 measures is indicated above the treble staff.

Fifth system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has one flat (Bb). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the middle of the system. A measure rest of 8 measures is indicated above the treble staff.

Sixth system of musical notation. Treble clef on the upper staff and bass clef on the lower staff. The key signature has two sharps (D# and F#). The music features a complex rhythmic pattern with many sixteenth notes. A dynamic marking of *ff* is present in the middle of the system. A measure rest of 8 measures is indicated above the treble staff.

8

System 1: Treble and bass clefs. Treble clef contains a complex rhythmic pattern of eighth and sixteenth notes. Bass clef contains a simpler accompaniment of eighth notes. A dashed line with the number 8 is above the treble staff.

8

System 2: Treble and bass clefs. Treble clef continues the complex rhythmic pattern. Bass clef accompaniment. A dashed line with the number 8 is above the treble staff. A *ff* dynamic marking is present in the treble staff.

System 3: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef accompaniment. An accent (>) is placed over a note in the treble staff.

System 4: Treble and bass clefs. Treble clef continues the melodic line with slurs. Bass clef accompaniment.

System 5: Treble and bass clefs. Treble clef features a melodic line with slurs and accents. Bass clef accompaniment. An accent (>) is placed over a note in the bass staff.

System 6: Treble and bass clefs. Treble clef continues the melodic line with slurs. Bass clef accompaniment. A slur is placed over a group of notes in the bass staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex rhythmic pattern with many beamed notes and rests. A dashed line with the number '8' above it spans across the system, indicating a measure rest.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity with beamed notes and rests. A dashed line with the number '8' above it is present at the beginning of the system.

Third system of musical notation. The treble clef part includes several slurs and accents. The bass clef part continues with a steady accompaniment.

Fourth system of musical notation. The treble clef part shows a melodic line with various intervals and slurs. The bass clef part provides harmonic support.

Fifth system of musical notation. The treble clef part features several measures with triplets and slurs. The bass clef part has some notes with upward-pointing accents. The system ends with the instruction "Ped." and a star symbol.

Le rideau baisse sur les dernières mesures de la marche.

Sixth system of musical notation, the final system on the page. It concludes the piece with a final cadence. A dashed line with the number '8' above it is present at the beginning of the system.

Scène I

Nord de l'Allemagne

Faust seul dans son cabinet de travail

Largo sostenuto  $\text{♩} = 72$

PIANO

*pp*

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes. The dynamics are marked *pp*.

*pp*

The second system continues the piano introduction. The right hand features more complex melodic lines with some chromaticism, while the left hand maintains the accompaniment. Dynamics remain *pp*.

FAUST

Sans regrets j'ai quit-té les ri-an - tes cam-pa - gnes, Ou m'a suivi l'en-

*p*

The vocal entry of Faust begins with a rest followed by the lyrics. The piano accompaniment continues with a steady accompaniment. Dynamics are marked *p*.

F. -nui

Sans plai-

*p*

The vocal entry of F. (Faust) begins with a rest followed by the lyrics. The piano accompaniment continues with a steady accompaniment. Dynamics are marked *p*.

F. sirs je revois nos al - tiè - - res monta - - gnes,

The vocal entry of F. (Faust) continues with the lyrics. The piano accompaniment continues with a steady accompaniment.

F. Dans ma vieil.le ci.té je re viens a - vec lui. Oh! je

F. souf - fre! je souf - fre! et la nuit - sans é - toi - les, Qui

*pp sotto voce*  
vient d'étendre au loin son si - lence et ses voi - les, A - joute en - cor à mes

F. sombres douleurs.

F.

F. ter - re! pour moi seul tu n'as donc pas de fleurs!

F. Par le

F. monde, où trouver ce qui manque à ma vi - e? Je chercherais en

**Récit**

F. vain, tout fuit mon âpre en - vi - e! Allons! il faut fi -

**Largo** **Récit**

F. - nir!... Mais je tremble.... pour -

**All<sup>o</sup>** **Lento**

F. *All<sup>o</sup>*  
 - quoi Trembler devant l'a\_bîme entrouvert devant moi?... Ô

*All<sup>o</sup>*  
*p*

F. cou - pe trop long temps à mes dé - sirs ra - vi - el Viens,

*poco f > p*  
*cresc.*

F. viens, no - ble cris - tall verse - moi le poi - son

*poco f*  
*cresc.*  
*f*

F. Qui doit il - lu - mi - ner ou tu - er ma rai -

*ff*

Il porte la coupe à ses lèvres

F. - son!

*ff*  
*sempre cresc.*

**Religioso mod<sup>to</sup> assai** ♩ = 69

I. SOP. *p*  
Christ vient de ressuscit\_

II. SOP. *p*  
Christ vient de ressuscit\_

**Religioso mod<sup>to</sup> assai** ♩ = 69

*p*

**FAUST**

Qu'entends-je?

- ter! \_\_\_\_\_

- ter! \_\_\_\_\_

I. TEN. *p*  
Quit - tant du tom - beau Le sé - jour fu - nes - te,

II. TEN. *p*  
Quit - tant du tom - beau Le sé - jour fu - nes - te,

I. BASSES *p*  
Quit - tant du tom - beau Le sé - jour fu - nes - te,

II. BASSES *p*  
Quit - tant du tombeau Le sé - jour fu - nes - te,

*f* *p* *p*

ga bassa

de gauche à droite. Il garde toujours machinalement la coupe entre ses mains comme s'il l'avait oubliée.

Au par - vis cé - les - te Il mon - te plus beau. Vers les —

Au par - vis cé - les - te Il — mon - te plus beau. Vers les —

Au parvis cé - les - te Il mon - te plus beau. Vers les

Au par - vis cé - les - te Il mon - te plus beau. Vers les

A un moment donné, gagné par la piété, il veut joindre ses mains pour prier; il voit alors la coupe et se

gloi - res im - mor - tel - les Tan - dis qu'il s'é - lan - ce à grands

gloi - res im - mor - tel - les Tan - dis qu'il s'é - lan - ce à grands

gloi - res im - mor - tel - les Tan - dis qu'il s'é - lan - ce à grands

gloi - res im - mor - tel - les Tan - dis qu'il s'é - lan - ce à grands

gloi - res im - mor - tel - les Tan - dis qu'il s'é - lan - ce à grands

souvent de ce qu'il voulait faire. Une lutte intérieure se peint sur son visage; sa main crispée tient la

pas, Ses dis - ci - ples fi - dè - les

pas, Ses dis - ci - ples fi - dè - les

pas, Ses dis - ci - ples fi - dè - les Lan - guissent i - ci -

pas, Ses dis - ci - ples fi - dè - les Lan - guissent i - ci -

Lan - guis\_sent i - ci - bas.

Lan - guis\_sent i - ci - bas. He

-bas, Ses disci\_ples fi - dè - les Lan - guissent i - ci - bas

-bas, Ses disci\_ples fi - dè - les Lan - guissent i - ci - bas

*p*

Hé - las! c'est i - ci qu'il nous lais\_se,

-las! il nous lais - se,

Hé - las! c'est i - ci qu'il nous lais\_se,

He - las! c'est i - ci qu'il nous lais\_se,

Sous les traits brû - lants du mal - heur. *cresc.*

Sous les traits brû - lants du mal - heur *cresc.*

Sous les traits brû - lants du mal - heur *cresc.*

Sous les traits brû - lants du mal - heur. *cresc.*

O di - - vin Maî - - tre! ton bon -  
 O di - - vin Maî - - tre!  
 O di - - vin Maî - - tre!  
 O di - - vin Maî - - tre!

Piano accompaniment with triplets and dynamic markings *p*.

-heur, ton bonheur  
 O di - - vin Maî - - tre! ton bon -  
 O di - - vin Maî - - tre! ton bon -  
 O di - - vin Maî - - tre! ton bon -

Piano accompaniment with triplets and dynamic markings *p*.

Est cau - se de no - tre tris -  
 -heur Est cau - se de no - tre tris -  
 -heur Est cau - se de no - tre tris -  
 -heur Est cau - se de no - tre tris -

Piano accompaniment with dynamic markings *sf* and *p*.

-tes - - se. Ô di - - vin  
 -tes - - se Ô di - - vin  
 -tes - - se Ô di - - vin  
 -tes - - se. Ô di - - vin

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a low register, with lyrics: "-tes - - se. Ô di - - vin". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Maî - - tre! tu nous  
 Maî - - tre! tu nous  
 Maî - - tre! tu nous  
 Maî - - tre! tu nous

This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: "Maî - - tre! tu nous". The piano accompaniment continues with a similar texture to the first system.

Faust porte la coupe à ses lèvres pour boire.....  
 lais - - ses Sous les traits brû -  
 lais - - ses Sous les traits brû -  
 lais - - ses Sous les traits brû -  
 lais - - ses Sous les traits brû -

This system contains four vocal staves and a piano accompaniment. The vocal parts have lyrics: "lais - - ses Sous les traits brû -". Above the first vocal staff, the text "Faust porte la coupe à ses lèvres pour boire....." is written. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady eighth-note bass line.

Il s'arrête.

FAUST

I. SOP. *mf* sou-ve-nirs!...
   
 II. SOP. *mf* Christ
   
 Christ
   
 -lants du mal-heur. *p*

*sf* *p*

Il jette violemment la coupe à terre et s'inclinant devant l'autel, il repasse à gauche en chantant.

vient de ressusci-ter! *f*
  
 vient de ressusci-ter! *f*
  
 Ho-san
   
 Ho-san
   
 Ho-san
   
 Ho-san

*sf*

*f*

Ô mon â - me trem - blan - te! Sur l'ai - le de ces chants vas -

*ppp* Quit - tant du tom -

*ppp* Quit - tant du tom -

*p* - na *ppp* Quit - tant du tom -

*p* - na *ppp* Quit - tant du tom -

*p* - na *ppp* Quit - tant du tom -

*p* - na *ppp* Quit - tant

*p* *pp*

à partir de ce moment il se trouve à l'avant-scène, face au public comme illuminé et continue le chant jusqu'à la fin.

*f*

-tu voler aux cieux?...

*p* - beau Le sé - jour fu -

*p* - beau Le sé - jour fu -

*p* - beau Le sé - jour fu -

*p* - beau Le sé - jour fu -

*p* - beau Le sé - jour fu -

du tom - beau Le sé - jour fu -

F.  *La foi chancelante Revient, me ramenant la paix des*  
*- nes - - te, Au par - vis cé -*  
*- nes - - te, Au par -*  
*- nes - - te, Au par - vis cé -*  
*- nes - - te, Au par - vis cé -*  
*- nes - - te, Au par - vis cé -*  
*- nes - - te, Au par - vis cé -*

F.  *jours pi-eux,*  
*- les - - te Il mon - - te plus*  
*- vis cé - les - - te Il mon - - te plus*  
*- les - - te Il mon - - te plus*  
*- les - - te Il mon - - te plus*  
*- les - - te Il mon - - te plus*  
*- les - - te Il mon - - te plus*

F

Mon heureuse enfance, La douceur de prier,

- beau. Vers les

- beau. Vers les

- beau.

- beau.

- beau. Vers les

- beau. Vers les

Detailed description: This system contains the first two lines of the musical score. It features a vocal line with lyrics and five piano accompaniment staves. The piano part includes a grand staff with treble and bass clefs. The lyrics are: "Mon heureuse enfance, La douceur de prier, - beau. Vers les". There are sixteenth-note patterns in the piano accompaniment, some of which are circled in the original image.

gloi - - res im - - mor -

gloi - - res im - - mor -

Vers les gloi - - res

gloi - - res im - - mor

gloi - - res im - - mor

Detailed description: This system contains the second two lines of the musical score. It features a vocal line with lyrics and five piano accompaniment staves. The lyrics are: "gloi - - res im - - mor -", "gloi - - res im - - mor -", "Vers les gloi - - res", "gloi - - res im - - mor", and "gloi - - res im - - mor". The piano accompaniment continues with similar rhythmic patterns, including circled sixteenth-note figures.

- tel - les Tan - dis qu'il s'é -  
 - tel - les Tan - dis qu'il s'é -  
 Vers les gloi - res il s'é -  
 im - mor - tel - les Il s'é -  
 - tel - les Tan - dis qu'il s'é -  
 - tel - les Tan - dis qu'il s'é -

*cresc.*

- lan - ce à grands pas,  
 - lan - ce à grands pas,  
 - lan - ce à grands pas,  
 - lan - ce à grands pas,  
 - lan - ce a grands pas,  
 - lan - ce à grands pas,  
 - lan - ce à grands pas,

*f*

*f*  
La pu - re jou - is - san - ce D'er -

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*p*  
Ses dis - ci - ples

*dim.* *p*

Ped. ★

*F.*  
- rer et de réver Par les ver - tes prai - ri - es, Aux clar -

*dim.*  
fi - dè - les Lan - guis - sent

*dim.*  
fi - dè - les Lan - guis - sent

*dim.*  
fi - dè - les Lan - guis - sent

*dim.*  
fi - dè - les Lan - guis - sent

*dim.*  
i - ci - bas Lan - guis - sent, ses dis -

*dim.*  
i - ci - bas Lan - guis - sent, ses dis -

Ped. ★ Ped. ★

F. *dim.*  
 - tés in - fi - ni - es D'un so - leil de printemps!...

*dim.*  
 i - ci - bas, Ses dis - ci - ples

*dim.*  
 i - ci - bas, Ses dis - ci - ples

*dim.*  
 i - ci - bas, Ses dis - ci - ples

*dim.*  
 dis - ci - ples

*dim.*  
 - ci - ples i - ci - bas Lan - guis - sent,

*dim.*  
 - ci - ples i - ci - bas Lan - guis - sent,

Ped. ★ Ped. ★

F.

fi - dè - les Lan - guis - sent

fi - dè - les Lan - guis - sent

fi - dè - les Lan - guis - sent

- ples Lan - guis - sent, lan -

ses dis - ci - ples fi - dè - les Lan -

ses dis - ci - ples fi - dè - les Lan -

Ped. Ped.

F. *Ó* bai - ser de l'amour cé - les -  
 i - ci - bas. Mais cro - yons  
 i - ci - bas. Mais cro - yons  
 i - ci - bas,  
 - guis - sent i - ci -  
 - guis - sent, oui, lan - guis - sent i - ci -  
 - guis - sent, oui, lan - guis - sent i - ci -

Ped.

*poco rall.*

*rit.*

F. - te Qui remplissais mon cœur de doux pressen - ti - ments, Et chassais tout dé -  
 en sa pa - ro - le é - ter - nel - le. Nous le suivrons un jour, Au cé - les - te sé -  
 en sa pa - ro - le é - ter - nel - le. Nous le suivrons un jour, Au cé - les - te sé -  
 lan - guis - sent  
 - bas, lan - guis - sent  
 - bas, lan - guis - sent  
 - bas, lan - guis - sent

*poco rall.* *rit.*

a tempo

F. *- sir, tout dé - sir fu - nes*

*- jour Où sa voix nous ap - pel*

*- jour Où sa voix nous ap - pel*

*i - ci - bas.*

*i - ci - bas.*

*i - ci - bas.*

*i - ci - bas.*

*i - ci - bas.*

*i - ci - bas.*

a tempo

L'Église disparaît et on revoit dans un demi jour  
la chambre de Faust, comme au lever du rideau.

F. *- tel....*

*- le. Ho - san - na! Ho -*

*- le. Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*Ho - san - na! Ho -*

*pp*

- san - - - - - na! Ho-  
 - san - - - - - na! Ho-  
 - san - - - - - na! Ho-  
 - san - - - - - na! Ho-  
 - san - - - - - na! Ho-  
 - san - - - - - na! Ho-

*pp*

- san - - - - - na! Hé-  
 - san - - - - - na!  
 - san - - - - - na!  
 - san - - - - - na!  
 - san - - - - - na!  
 - san - - - - - na!  
 - san - - - - - na!

FAUST *p*

*ppp*

# Récit presque mesuré

*dolce assai*

F. *Poco più lento*

\_ las! doux chants du ciel, pour quoi dans sa pous - siè - re Ré - veil -

F. *Poco più lento*

\_ ler le maudit? hym - nes de la pri - è - re, Pour -

F. *Poco più lento*

\_ quoi... soudain... ve - nir ébranler mon des - sein? Vos su -

F. *Poco più lento*

\_ a - ves ac - cords rafraî - chis - sent mon sein.

F. *cresc.* *poco rit.*

Chants plus doux que l'au - ro - re, Re - ten - tis - sez en -

F. *f* - co - re! Mes lar - mes ont cou - lé, Le ciel m'a re - con -

*f* *p* *pp*

Ped. \*

### Scène V

All<sup>o</sup> moderato

- quis. **MÉPHISTOPHÈLES Récit**  
(apparaissant brusquement)

All<sup>o</sup> moderato

Ô pure é - moti - on!

*ff* *fff* *p* suivez

M. En - fant du saint par - vis! Je t'ad - mi - re, doc -

M. - teur! Les pi - eu - ses vo - lé - es De ces clo - ches d'ar -

M. *-gent Ont charmé grande-ment Tes o-reil-les trou-blé-es.*

*cresc.* *sf* *p* *p cresc.*

FAUST

*Qui donc es-tu? toi, dont l'ardent regard Pénètre ain-si que l'éclat d'un poignard, Et*

*ff* *f* *p*

F. *qui, com-me la flam-me, Brûle et dé-vo-re l'â-me!*

*p* *f*

MÉPHIST.

*Vrai-ment, pour un doc-teur, La de-mande est frivo-le!*

*p*

**Allegro**

M. *Je suis l'esprit de vi-e, Et c'est moi qui con-*

**Allegro**  $\text{♩} = 100$  *ff* *f*

M. *- so - le. Je te don - ne - rai tout: le bonheur, le plai -*

M. *- sir, Tout ce que peut rê - ver le plus ar - dent dé - sir.*

FAUST  
Eh

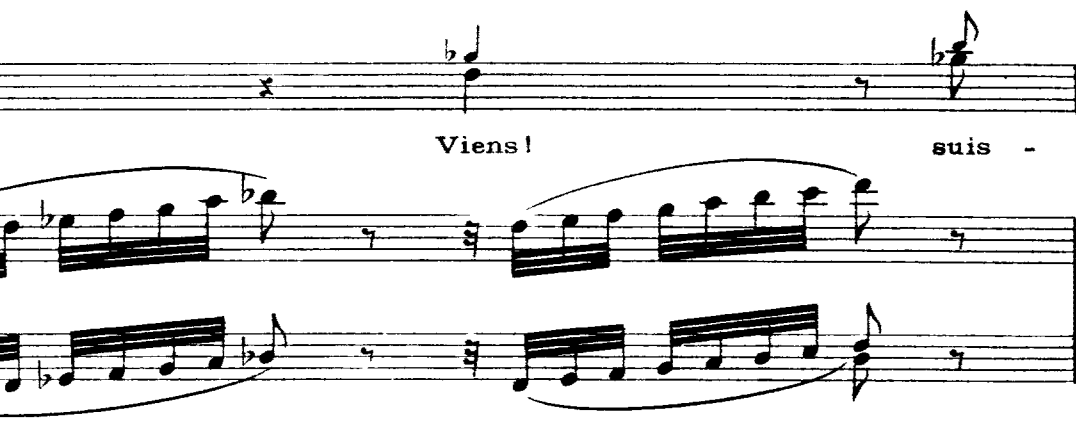
F. *bien! pau - vre démon, fais - moi voir tes mer - veil - les!*

M. *Cer - tes! j'en chan - te -*


M. *- rai tes yeux et tes o - reil - les.*

M.  *p*

Au lieu de t'en - fer - mer, tris - te com - me lever Qui ron - ge tes bou -

M.  *f*

- quins, Viens! suis -

FAUST  *p* *cresc.*

J'y con - sens.

moi! change d'air! Par - tons donc

**Allegro**  *f*

pour connaître la vi - e. Et lais - se le fa - tras

**Allegro**  $\text{♩} = 100$

## Méphistophélès et Faust disparaissent

v. de ta phi-lo-so-phi - e!

Le théâtre s'obscurcit

complètement, tant la scène que la salle, pendant ces vingt mesures d'orchestre

pour le changement de décor et le jour reparait brusquement sur le tableau

de la cave d'Auerbach à Leipzig.

*f*

## Scène VI

## La cave d'Auerbach à Leipzig

All<sup>o</sup> con fuoco ♩ = 160

MÉPHIST. Recit

Voi-ci,

I. TÉN. *f* A boire en - cor! *ff* du vin Du Rhin!

II. TÉN. *f* A boire en - cor! *ff* du vin Du Rhin!

I. BASSES *f* A boire en - cor! *ff* du vin Du Rhin!

II. BASSES *f* A boire en - cor! *ff* du vin Du Rhin!

Allegro

M. Faust, un sé - - jour de fol. le com. pa - gni - e.

Allegro

*mesuré*

M. - ci - vins et chan - sons ré - jou - is - sent la vi -

*mesuré*

## CHŒUR DE BUVEURS

**Allegretto**

(un peu moins vite que le précédent Chœur et lourdement)

M. - e.

I. TÉN. Oh! qu'il fait bon, oh! qu'il fait

II. TÉN. Oh! qu'il fait bon,

I. BASSES Oh! qu'il fait bon,

II. BASSES Oh! qu'il fait bon,

Oh! qu'il fait bon,

**Allegretto** ♩ = 138

bon, quand le ciel ton - - ne,

quand le ciel ton - - ne,

qu'il fait bon, quand le ciel

qu'il fait bon, quand le ciel

Res - ter près d'un bol en - flam - mé,  
 Res - ter près d'un bol en - flam - mé,  
 ton - ne, Res ter près d'un bol,  
 ton - ne, Res - ter près d'un bol,

*mf*

Faust regarde la table des joueurs et sous l'influence de Méphistophélès il commence à s'y

près d'un bol enflammé,  
 res - ter près d'un bol enflammé,  
 res - ter près d'un bol enflammé,

*f*

intéresser; mais bientôt une querelle survient et l'un des joueurs assène un grand coup de

Et se rem - plir, et se rem - plir comme u - ne  
 Et se rem - plir,  
 Et se rem plir,  
 Et se rem - plir,

*f*

ton - - ne, Dans  
comme u - ne ton - - ne, Dans  
se rem\_p\_lir comme u - ne ton - ne,  
se rem\_p\_lir comme u - ne ton - ne,

*mf*

poing sur la figure de son adversaire Faust recule et va à une autre table; mais à la vue des

un ca - ba - ret en - fu - mé!  
un ca - ba - ret en - fu - mé! un ca - ba - ret  
Dans un ca - ba - ret, dans un ca - ba - ret  
Dans un ca - ba - ret, dans un ca - ba - ret

buveurs qui ont l'air de l'inviter avec des gestes complètement ivres et abrutis et des faces

J'ai - me le vin  
en - fu - mé! J'ai - me le vin  
en - fu - mé! J'ai - me le  
en - fu - mé! J'ai - me le

*mf* *f*

et cette eau blon - de  
 et cette eau blon - de  
 vin et cette eau blon - de Qui fait ou - bli -  
 vin et cette eau blon - de Qui fait ou - bli -

divrognés, il s'éloigne au fond, écœuré. Méphistophélès le suit dépité.

Qui fait ou - bli - er le cha - grin. Quand ma  
 Qui fait ou - bli - er le cha - grin. Quand ma  
 - er le cha - grin, ou - bli - er le cha - grin.  
 - er, ou - bli - er le cha grin.

mè - re me mit au mon - de, J'eus un i - vro -  
 mè - re me mit au mon - de, J'eus -  
 Quand ma mè - re me mit au mon - de,  
 Quand ma mè - re me mit au mon - de,

*mf*

- gne pour parrain, j'eus un i - - vro - gne pour parrain.  
 un i - vro - gne pour par - rain, pour par - rain.  
 J'eus un i - vro - - - - gne pour par - rain.  
 J'eus un i - - vro - gne pour par - rain.

*ff*

Oh! qu'il fait bon, oh! qu'il fait  
 Oh! qu'il fait bon,  
 Oh! qu'il fait bon,  
 Oh! qu'il fait bon,

*f* *p*

bon, quand le ciel ton - ne,  
 Oui, oui, quand le ciel ton - ne,  
 Oui, quand le ciel ton - ne, quand le ciel  
 Oui, quand le ciel

Res - ter près d'un bol en flam-mé,  
 Res - ter près d'un bol en flam-mé,  
 ton - ne, Res - ter près d'un bol,  
 ton - ne, Res - ter près d'un bol,

Et se rem - plir comme u - ne  
 près d'un bol en flam-mé, Et se rem - plir comme u - ne  
 res - ter près d'un bol en flam-mé, Et se rem -  
 res - ter près d'un bol en flam-mé, Et se rem -

ton - - - ne, comme u - ne ton - - -  
 ton - - - ne, comme u - ne ton - - -  
 - plir comme u - ne ton - - - ne, comme u - ne  
 - plir comme u - ne ton - - - ne, comme u - ne

ne, comme u-ne ton - - ne, Dans un ca-ba -  
 ne, comme u-ne ton - - ne, Oui,  
 ton - - ne, comme u-ne ton - - ne,  
 ton - - ne, comme u-ne ton - - ne,

- ret, en - - fu - - mé,  
 Dans un ca ba ret en - - fu - - 'mé,  
 Dans un bon ca - ba - ret, dans un ca - ba -  
 Dans un ca - ba - ret en - - fu - - mé, dans un ca - ba -

dans un ca - ba - ret en - - fu - -  
 dans un ca - ba - ret en - - fu - -  
 - ret, dans un ca - ba - ret en - - fu - -  
 - ret, dans un ca - ba - ret en - - fu - -

- mé, dans un ca - ba - ret

- mé, dans un ca - ba - ret

- mé, dans un

- mé, dans un

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The lyrics are: "- mé, dans un ca - ba - ret".

en - fu - mé! Oh! qu'il fait

en - fu - mé! Oh! qu'il fait

bon ca - ba - ret! Oh! qu'il fait

bon ca - ba - ret! Oh! qu'il fait

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "en - fu - mé! Oh! qu'il fait" and "bon ca - ba - ret! Oh! qu'il fait". The piano accompaniment continues with a similar rhythmic pattern.

bon! Qui

bon!

bon!

bon!

The third system features four vocal staves and piano accompaniment. The lyrics are: "bon! Qui" and "bon!". The piano part includes a *cresc.* marking and ends with a double bar line. The key signature changes to C major at the end of the system.

**Allegro**

sait quel-que plai-sante his-toi-re? En ri-

**Allegro** ♩ = 126

*p*

-ant le vin est meil-leur.

H. TÈN.

A

Il n'a plus de mé-moi-re!

*mf*

toi, Brander!

I. BASSES

Il n'a plus de mé-moi-re!

Il n'a plus de mé-moi-re!

**BRANDER (ivre)**

J'en sais u-ne, et j'en suis l'au-

*mf* *p*

B

-teur .

*f* Eh bien donc ! vi - te !

*f* Eh bien donc ! vi - te !

*f* Eh bien donc ! vi - te !

II. BASSES

*f* Eh bien donc ! vi - te !

**Récit** Brauder se lève et s'avance en chancelant .

B

Puisqu'on m'invi - te, Je vais vous chanter du nouveau .

Bravo! bravo! —

Bravo! bravo! —

Bravo! bravo! —

Bravo! bravo! —

suivez *p* *ff*

Bruler doit chanter cette chanson debout, face au public  
Œil hagard, complètement abruti, sans faire un geste

BRANDER

*Allegro* ♩ = 125

*ff* Cer -

B. -tain rat, dans u - ne cui - sine, E - ta - - bli

*f* *p.*

B. comme un vrai fra - ter, S'y trai - - tait

*f* *p.*

B. si bien que sa mine eût fait en - - vie au gros Lu -

*f* *p.*

B. -ther. Mais un beau jour le pau - vre

*ff* *p.*

B. dia - - ble, Em - poi - - son - - né, sau - ta de -

B. - hors, Aus - si triste, \_\_\_\_\_ aus - - si

B. mi - - se - - ra - - ble Que s'il eût eu l'a - mour au

B. corps! \_\_\_\_\_

I. et II. TÉN. *f* Que s'il eût eu l'a - mour au corps! \_\_\_\_\_

I. et II. BASSES *f* Que s'il eût eu l'a - mour au corps! \_\_\_\_\_

B. Il cou - - rait de - vant et der - rière; Il

*pp* *f* *p*

B. grat - - tait, re - ni - flait, mor - dait,

*f* *p*

B. Par - - cou - rait la mai - son en - tiè - re;

*p* *f* *p*

B. La rage à ses maux a - jou - tait, Au

*f* *ff*

B. point qu'à l'as - pect — du dé - li - - re Qui

*p*

B  
 con - - su - - mait ses vains ef - forts, Les mau -

B  
 -vais \_\_\_\_\_ plai - - sants pou - -

*f* *pp*

B  
 -vaient di - re Ce rat a bien l'a - mour au corps!

*mf*

B

I et II TÊN  
 Ce rat a bien l'a - mour au corps |

I et II BASSES  
 Ce rat a bien l'a - mour au corps |

*ff*

B

Dans le four - - neu le pau-vre si - re Crut pour -

*pp* *f* *p*

B.

-tant se ca - cher très bien, Mais il se

*f* *p* *p*

B

trom - pait, et le pi - re, C'est qu'on l'y fit rô -

*f* *p* *f*

B.

-tir en - fin. La ser - van - - te, me - chan - -

*ff* *p*

B

-te fil - - le, De son mal - - heur rit

B. bien a - lors. — Ah! di - sait - el -

B. -le, comme il gril - le! Il a vrai-ment l'a -

B. -mour au corps! —

I. et II. TÉN Il a vrai - ment l'a - mour au corps! —

I. et II. BASSES Il a vrai - ment l'a - mour au corps! —

All<sup>o</sup> moderato *mf*

II. BASSES Re - qui - es - cat in pa - - ce!

All<sup>o</sup> moderato

Récit. BRANDER

Pour l'A - men u - ne fugue ! u - ne fugue, un choral !

*p* A - - men !

*p* A - - men !

*p* A - - men !

*p* A - - men !

*p* suivez *mf*

B. Im - pro - vi - sons un mor - ceau ma - gis - tral !

MÉPHIST. (à demi-voix)

E - cou - te bien ce -

*p*

M - ci ! nous allons voir, docteur, La bestia - li - té dans tou - te sa can - deur

*p*



A - - men a -  
men!  
men!

*f* A - - men,  
*f* A - - men,

men . A - - men,  
men, a - men, a - men, a -  
men, a - men,  
a - men, a - - men, a -

*f* A - - men,  
*f* A - - men,

a - - - - men a -  
men, a - - - - men a -  
men, a men, a men, a men,  
men, a - - - -

*f* A - - men,  
*f* A - - men,



All<sup>o</sup> moderato

Recit

MÉPHIST s'avancant

Vrai Dieu, messieurs, votre fugue est fort belle, Et

All<sup>o</sup> moderato

suivez

A l'apparition de Mephistophelès les buveurs terrifiés reculent vers leurs tables. Faust s'assied

M tel - le Qu'a l'entendre on se croit aux saints lieux ! Souffrez qu'on vous le

à une table de droite.

M di - se Le style en est sa - vant, vraiment re - li - gi -

M - eux, On ne saurait ex - primer mieux Les sen - ti - ments pi -

M. 
  
-eux Qu'en ter-mi-nant ses pri-è-res l'E-glise En un seul mot ré-

M. 
  
-su-me. Main-te-nant, Puis-je à mon tour ri-pos-ter par un

M. 
  
chant Sur un su-jet non moins tou-chant Que le vô-tre?

**All<sup>o</sup> non troppo**

Let II. TÉN.

Les buveurs entre eux mystérieusement et avec des regards idiots.

*sotto voce*

Ah ça! mais se mo-que t'il de

Let II. BASSES

*sotto voce*

Ah ça! mais se mo-que t'il de

**All<sup>o</sup> non troppo**  $\text{♩} = 96$ *mf*

nous ?                    Quel est cet hom - me ?                    Oh! qu'il est

nous .                    Quel est cet hom - me ?                    Oh! qu'il est

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal lines are in French. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

pâ - le,                    et comme Son poil est roux !

pâ - - le,                    et comme Son poil est roux !                    N'im -

The second system continues the vocal and piano parts. The piano accompaniment includes a triplet of eighth notes in the bass line. The vocal lines end with a fermata.

Volon.tiers !                    Autre chanson !                    A vous !

Autre chanson !                    A vous !

-por - te !                    A vous ! à vous !

A vous !

The third system continues the vocal and piano parts. The piano accompaniment features a triplet of eighth notes in the bass line. The vocal lines end with a fermata.

The fourth system shows the piano accompaniment for the final part of the piece. It features a rhythmic pattern of eighth notes in the bass and chords in the treble, ending with a fermata.

## CHANSON DE MÉPHISTOPHÈLES

All<sup>to</sup> con moto ♩ = 168

MÉPHIST. prenant le milieu de la scène.

U - ne pu - ce gen - til - le Chez un

prin - ce lo - geait Com - me sa propre fil - le, Le brave

hom - me l'ai - mait . Et, l'histoi - re l'as - su - re, Par son tail -

- leur, un jour, Lui fit pren - dre me - su - re Pour

M

*f*

un habit de cour.

*f* *p* *ff* *p*

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

M

L'in-sec-te plein de joi-e, Dès qu'il se vit pa-

*pp* *p*

M

-ré D'or, de velours, de soie, Et de croix dé-co-

M

-ré, Fit venir de pro-vin-ce Ses frè-res et ses

*cresc.*

M. *sœurs* Qui, par or - dre du prin - ce, De -

M. - vin - rent grands sei - gneurs.

M. Mais ce qui fut bien pi - re, C'est que les gens de

M. cour, Sans en o - ser rien di - re, Se grat - taient tout le

M. jour. Cruelle po-li - ti - que! Ah! ——— plaignons leur des -

M. - tin, Et dès qu'u - ne nous pi - que, E - cra - sons-la sou -

M. - dain!

## I. TÉNORS

( éclats de rire )

Bra.vo! bra.vo! bra - vo! Ha! ha! ha! bra.vo! bra.vis.si -

## II. TÉNORS

Ha! ha! ha! bra.vo! bra.vo! bra - vo! bra.vo! bra.vis.si -

## I. BASSES

Bra.vo! bra.vo! bra - vo! Ha! ha! ha! ha! bra.vo! bra -

## II. BASSFS

Bra.vo! bra.vo! bra - vo! Ha! ha! ha! ha! bra.vo! bra -



- mo! bra - vo! bra - vo! bra - vo!

- mo! bra - vo! bra - vo! bra - vo! É -

- vo! bra - vo! bra - vo! bra - vo! É - cra - sons - la, é -

- vo! bra - vo! bra - vo! bra - vo! É - cra - sons - la, é -



Oui, é - cra - sons-la sou - dain!

É - cra - sons - la, oui, é - cra - sons-la sou - dain!

- cra - sons-la, é - cra - sons - la, oui, é - cra - sons-la sou - dain!

- cra - sons-la, é - cra - sons - la, oui, é - cra - sons-la sou - dain!

- cra - sons-la, é - cra - sons - la, oui, é - cra - sons-la sou - dain!

FAUST

Récit.

Assez! fuyons ces lieux où la parole est vi-le, La joie i-

All° non troppo

suivez

*p*

F

-gnoble et le ges-te brutal! N'as-tu d'autres plaisirs, un sé-jour plus tran-

*pp*

F

-quille A me donner, toi, mon guide in-fer-nal?

MÉPHIST.

Ah! ce-ci te de-

*mf* *f*

Faust et Méphistophélès partent dans les airs.

M.

-plaît? suis-moi!

All° leggiero ♩ = 100

*p* *mf*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with slurs, and the bass staff continues with a steady accompaniment.

Third system of musical notation. A dynamic marking of *p* (piano) is present in the bass staff. The treble staff features a melodic line with slurs, and the bass staff has a more active accompaniment.

Fourth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff continues with a steady accompaniment.

Fifth system of musical notation. A dynamic marking of *p* (piano) is present in the bass staff. The treble staff has a melodic line with slurs, and the bass staff continues with a steady accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs, and the bass staff continues with a steady accompaniment. A trill marking (*tr*) is present in the bass staff.

First system of musical notation. The upper staff contains a melodic line with a trill (tr) at the end. The lower staff contains a bass line with trills (tr) and the instruction "un poco rit." written above it.

Second system of musical notation. The upper staff continues the melodic line with a trill (tr) at the end. The lower staff contains a bass line with the instruction "rall. poco a poco" and "pp" written above it.

**Andantino** ♩ = 76

Third system of musical notation, beginning the Andantino section. It features a 3/4 time signature and a key signature of one sharp (F#). The upper staff has a melodic line, and the lower staff has a bass line.

Fourth system of musical notation. The upper staff has the instruction "rit." above it. The lower staff has "allarg." above it. Dynamics include "sf" and "p".

Fifth system of musical notation, continuing the melodic and bass lines.

Sixth system of musical notation. The upper staff has the instruction "un poco rit." above it. The lower staff has "sempre dim" written below it. The text "Le Rideau se lève." is written above the upper staff.

## Scène VII

## AIR DE MÉPHISTOPHÉLÈS

*Bosquets et prairies du bord de l'Elbe*Mod<sup>to</sup> assai un poco lento  $\text{♩} = 69$ 

*p*  
*pp*

MÉPHIST.  
*dolce*

Voi-ci des ro - ses,

*pp*

De cette nuit é - clo - ses. Sur — ce lit embaumé,

O — mon Faust bien-ai-mé, Re - po - - - se! Dans

un vo - lup - tueux som - meil — Où glis - se - ra sur

M. *mf* toi plus d'un bai-ser ver - meil, Où des fleurs pour ta

M. couche ou - vri - ront leurs co - rol - les, Ton o -

M. - reille en - ten - dra de di - vi - nes pa - ro - les. *pp* E -

M. - cou - te, é - cou - te! *cresc.* Les Es - prits de la terre et de

M. *mf* l'air Com - mencent, pour ton rêve, — un su - a - ve con. *rit.*

## CHŒUR DE GNOMES ET DE SYLPHES (Songe de Faust)

## Andante

- cert.

I SOP *p*  
Dors!

II SOP *p*  
Dors!

I et II TEN

I et II BASSFS

## Andante ♩ = 54

*p*

Ped ★

12

12

*pp*  
Dors, heu - - reux

*pp*  
Dors, heu - - reux

I TEN *pp*  
Heu - - reux

II TEN. *pp*  
Heu - - reux

*pp*

12

6

Faust!

Faust! Bien-tôt, oui, bien-tôt — sous —

Faust! Heu - reux Faust! bien -

Faust!

I. BASSES  
pp

Dors!

II. BASSES  
pp

Dors!

**Нар**

Detailed description: This system contains the first vocal entry of Faust. It features four vocal staves and two piano staves. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Faust! Bien-tôt, oui, bien-tôt — sous — Heu - reux Faust! bien -". The piano part includes a triplet of eighth notes marked with a 'p' dynamic.

un voi - le D'or et d'azur, heu - reux Faust, tes yeux —

- tôt, sous un — voi - - le D'or et d'a - zur, tes yeux

I. et II. BASSES

Detailed description: This system continues the vocal entry of Faust. It features four vocal staves and two piano staves. The lyrics are: "un voi - le D'or et d'azur, heu - reux Faust, tes yeux — - tôt, sous un — voi - - le D'or et d'a - zur, tes yeux". The piano accompaniment continues with a rhythmic pattern of eighth notes.

vont, tes yeux vont se fer - mer. Au front des

vont se fer - - mer. Au front des

Bientôt sous un voi - le. Tes yeux vont se fer - mer.

I BASSES

II BASSES *pp*

Bientôt sous un voi - le, Tes yeux vont se fer - mer.

Detailed description: This system contains the first vocal entry and piano accompaniment. It features three vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts include triplets and slurs. The piano accompaniment features a steady eighth-note bass line and a more active treble line with triplets and slurs.

cieux \_\_\_\_\_ va bril - ler ton é - toi - - - le;

cieux va briller \_\_\_\_\_ ton \_\_\_\_\_ é - toi - - - le;

Detailed description: This system contains the second vocal entry and piano accompaniment. It features three vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts include long notes and slurs. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line with slurs and a final 7-measure rest.

Son - ges d'a - mour vont en - fin te char.

Son - ges d'a - mour vont en - fin te char.

Bien -

*pp*

Bien -

- mer. De si - tes ra - vis - sants

- mer. De si - tes ra - vis - sants

De si - tes ra - vis - sants

- tôt, De si - tes ra - vis - sants

*p*

Heu - - - - - reux

- tôt, ou, bien -

La cam - pa - gne se cou - vre,

La cam - pa - gne se cou - vre,

La cam - pa - gne se cou - vre,

heu - - - - - reux

La cam - pa - gne se cou - vre,

*p*

Ped. ★

M.

Faust!

Bien - - - - -

- tôt, sous

Et notre œil y dé - cou - vre

Et notre œil y dé - cou - vre

Et notre œil y dé - cou - vre

Faust, bien - - - - -

Et notre œil y dé - cou - vre

M  
- tôt, sous un  
un voi - - - le  
Des fleurs, des bois, des champs,  
Des fleurs, des bois, des champs,  
Des fleurs, des bois, des champs,  
- tôt, sous un  
Des fleurs, des bois, des champs,  
M  
voi - - - le  
D'or et d'a - zur,  
Et d'e - pais - ses feuil - lé - es  
Et d'e - pais - ses feuil - lé - es  
Et d'e - pais - ses feuil - lé - es  
voi - - - le  
Et d'e - pais - ses feuil - lé - es

M.

D'or et d'a - - - -

heu - - - - - reux

Où de ten - dres a - mants

Où de ten - dres a - mants

Où de ten - dres a - mants

D'or et d'a - - - -

Où de ten - dres a - mants

M.

- zur, tes yeux

Faust, tes yeux

Pro - mè - nent leurs pen - sé - es.

Pro - mè - nent leurs pen - sé - es.

Pro - mè - nent leurs pen - sé - es.

- zur, tes yeux

Pro - mè - nent leurs pen - sé - es

M

vont se fer

vont se fer

De si - tes ra - vis - sants

De si - tes ra - vis - sants

De si - tes ra - vis - sants

vont se fer

De si - tes ra - vis - sants

M.

- mer.

- mer.

La cam - pa - gne se cou - vre.

La cam - pa - gne se cou - vre.

La cam - pa - gne se cou - vre.

- mer.

La cam - pa - gne se cou - vre.

De si - tes ra - vis - sants

Au

front

des

Au

front

des

Au

front

des

De si - tes ra - vis - sants

Et notre œil y dé -

Ped

La cam - pa - gne se cou - vre,

cieux

va

bril -

cieux

va

bril -

ler

cieux

va

bril -

La cam - pa - gne se cou - vre,

- cou

vre

Des

Ped.

Et notre œil y dé - cou - vre  
 - ler ton é - -  
 - ler ton é - -  
 Et notre œil y dé - cou - vre  
 bois, des

*ppp*

Ped.

Des fleurs, des bois, des champs.  
 - toi - - - le.  
 - toi - - - le.  
 - toi - - - le.  
 Des fleurs, des bois, des champs.  
 champs, Où de ten - dres a -

## FAUST

*p*

Ah!

sur

mes

## MÉPHIST.

*p*

Au

front

des

Au

front

des

Mais plus loin sont couverts

Les longs rameaux des

Au

front

des

Au

front

des

Mais plus loin sont couverts

- mants Pro - mè - nent leurs pen - sé - es, D'e -

6

6

6

3

3

3

F  
yeux ————— dé — — —

M.  
cieux va bril - ler —————

cieux ————— va bril -

treil - les De bourgeons, pampres verts,

cieux va bril - ler —————

cieux ————— va bril -

Les longs ra-meaux des treil - les De bourgeons, pampres

-pais - ses feuil - lé - es, Des bois où de

F. *-jà s'é - tend un*

M. *ton é -*

*-ler ton é -*

*Et de grap-pes ver-meil - les. Vois ces jeu-nes a -*

*ton é -*

*-ler ton é -*

*verts, Et de grap-pes ver-meil - les.*

*ten - dres a - mants Pro - mè - nent leurs pen -*

*tr#*

*6*

*3*

*6*

*3*

*6*

*3*

*6*

*3*

*6*

*3*

F. *vo* - - - - - *le*....

M. *\_toi* - - - - - *le*

*\_toi* - - - - - *le*

*- mants,* *Le long de la val - lé - e,*

*\_toi* - - - - - *le.*

*\_toi* - - - - - *le.*

*Vois ces jeu - nes a - mants,* *Le long de la val -*

*- sé* - - - - - *es.*

*mf* *cresc.*

*Vois ces a*

*mf* *cresc.*

*Vois ces a*

*Vois ces jeu - nes a - mants* *Sous la fraî - che feuil -*

*- lé - e,* *Ou - bli - er les ins - tants*

*p* *cresc.*

- mants, Le long de la val -

- mants, Le long de la val -

- lé - e U - ne beau - té les suit,

Sous la fraî - che feuil - lé - e. U - ne beau - té les

*cresc.*

- lé - e,

- lé - e, *cresc.*

*mf* Vois ces a -

In - gé - nu - e et pen -

*mf* suit, In - gé - nue et pen - sive; A sa pau - piè - re luit U - ne lar - me fur -

*cresc.*

*mf* Vois ces a -

*tr*

*tr*

*cresc.*

*p* *cresc.*

Ou - bli - er

*p* *cresc.*

Ou - bli - er

- mants, Le long de la val -

- si - ve.

- ti - ve. De grap-pes ver-meil-les Et de pampres verts Les longs rameaux des

- mants, Le long de la val -

*p*

les ins - tants Sous la feuil -

les ins - tants Sous la feuil -

- lé - e,

treilles Plus loin sont cou-verts. De si - tes ra - vis - sants La cam - pa - gne se

- lé - e,

(tr) (tr)

- lé - e. U -  
 - lé - e. U -  
*p* *cresc.*  
 Ou - bli - er  
 A sa pau - pié - re luit U - ne  
 - couvre, Et notre œil y dé - couvre, Et notre œil y dé - cou - vre Des bois et des  
*cresc.*  
 Ou - bli - er  
*p*

## MÉPHIST.

*p*  
 U - ne beau - té les  
 - ne beau - té les  
 - ne beau - té les  
 les instants Sous la feuil - lé e. U -  
 lar - me fur - ti - ve, u - ne lar - me fur - ti - ve.  
 champs. Vois ces a - mants!  
 les instants Sous la feuil - lé - el Un -  
 Un -

M. *suit.* Faust, el - le t'ai - me -  
*suit;* Faust, el - le t'ai - me -  
*suit;* Faust, el - le t'ai - me -  
 - ne beau - té les *suit;* El - le t'ai - me -  
 Bien - - - tôt el - le t'ai - - me - -  
 U - - - ne beau - té les  
 - ne beau - té les *suit;* El - le t'ai - me -

FAUST (endormi)

La vision disparaît.

Mar - ga - ri - ta!  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -  
 - ra. Le lac étend ses flots A l'en - tour des mon -

M. *p* *dim.*

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

- ta - gnes; Dans les ver - tes cam - pa - gnes Il ser - pente en ruis -

M. *p* *dim.*

- seaux.

- seaux.

- seaux.

- seaux.

- seaux.

- seaux.

- seaux.

- seaux.

Là, de chants d'al-lé-gres - se La ri - ve re - ten -  
Là, de chants d'al-lé-gres - se La ri - ve re - ten -  
Là, de chants d'al-lé-gres - se La ri - ve re - ten -  
Là, de chants d'al-lé-gres - se La ri - ve re - ten -  
Là, de chants d'al-lé-gres - se La ri - ve re - ten -  
Là, de chants d'al-lé-gres - se La ri - ve re - ten -

Andante

**Allegro** (3 mesures = 1 de l'And<sup>te</sup>)

*mf*

Pendant cette partie du chœur, des gnomes ont envahi la scène et cherchent à attraper les danseuses qui fuient en zig-zag.

-tit. Ha!  
-tit. Ha!  
-tit. Ha!  
-tit. Ha!  
-tit. Ha!  
-tit. Ha!

D'au - tres chœurs là sans ces - se La dan - se nous ra -  
 D'au - tres chœurs là sans ces - se La dan - se nous ra -  
 D'au - tres chœurs là sans ces -  
 D'au - tres chœurs là sans ces -  
 D'au - tres chœurs là sans  
 D'au - tres chœurs là sans

- vit, La dan - se nous ra - vit. Les  
 - vit. La dan - se nous ra - vit. Les  
 - se La dan - se nous ra - vit. Les  
 - se La dan - se nous ra - vit. Les  
 ces - se La dan - se nous ra - vit. Les  
 ces - se La dan - se nous ra - vit. Les

uns gaiement s'a - van - cent Au - tour des cô - teaux

uns gaiement s'a - van - cent Au - tour des cô - teaux

uns gaiement s'a - van - cent Au - tour des cô - teaux

uns gaiement s'a - van - cent Au - tour des cô - teaux

uns gaiement s'a - van - cent Au - tour des cô - teaux

uns gaiement s'a - van - cent Au - tour des cô - teaux

verts.

Ha!

verts.

Ha!

verts.

Ha!

verts.

Ha!

verts

Ha!

verts

Ha!

De plus har-dis s'é - lan - cent, De plus har-dis s'é -  
 De plus har-dis s'é - lan - cent, De plus har-dis s'é -  
 De plus har-dis s'é - lan - cent, s'é - lan -  
 De plus har-dis s'é - lan - cent, s'é -  
 De plus har-dis s'é - lan - cent, s'é -

Les Gnomes disparaissent .

FAUST (rêvant)

Mar - - ga -

- lan - cent Au sein des flots a - mers.  
 - lan - cent Au sein des flots a - mers.  
 - cent Au sein des flots a - mers.  
 - lan - cent Au sein des flots a - mers.  
 lan - cent Au sein des flots a - mers.

## Andante

F. *Andante*

- ri - ta! ô Marga - ri - ta!

MÉPHIST. *f*

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

Le lac é - tend ses

## Andante

*p*

*mf*





*pp* <sup>3</sup>  
 Par - tout  
*pp* <sup>3</sup>  
 Par - tout  
*pp* <sup>3</sup>  
 Par - tout  
*pp* <sup>3</sup>  
 Par - tout  
*pp* <sup>3</sup>  
 Par - tout  
*pp* <sup>3</sup>  
 Par - tout  
 12  
 12

<sup>3</sup>  
 l'oi - seau ti - mi - de,  
<sup>3</sup>  
 l'oi - seau ti - mi - de,  
<sup>3</sup>  
 l'oi - seau ti - mi - de,  
<sup>3</sup>  
 l'oi - seau ti - mi - de,  
<sup>3</sup>  
 l'oi - seau ti -  
<sup>3</sup>  
 l'oi - seau ti -  
 12  
 12

Cher - chant

Cher - chant

Cher - chant

Cher - chant

- mi - de,

- mi - de,

Cher - chant

Cher - chant

12

12

Detailed description: This system contains the first six staves of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts feature a melodic line with triplets and rests. The piano accompaniment consists of two parallel 12-measure arpeggiated figures in the right and left hands, each marked with a '12' and a slur. The key signature is one sharp (F#) and the time signature is 7/8.

MÉPHIST. *sotto voce*

Le

l'ombre et le frais,

l'ombre et le frais,

l'ombre et le frais,

l'ombre et le frais,

l'ombre et le

l'ombre et le

12

12

Detailed description: This system contains the second six staves of the musical score. It includes four vocal staves and two piano staves. The vocal parts continue the melodic line with lyrics in French. The piano accompaniment features the same 12-measure arpeggiated figures as in the first system, marked with '12' and slurs. The key signature and time signature remain the same.



M.

nous!

Au mi - lieu des ma -

Au mi - lieu des ma -

Au mi - lieu des ma -

Au mi - lieu des ma -

Au mi - lieu des ma -

- pi - de Au mi - lieu des ma -

- pi - de Au mi - lieu des ma -

senza ritardare

*pp*

- rais. Tous, pour goû -

- rais. Tous, pour goû -

- rais. Tous, pour goû -

- rais. Tous, pour goû -

- rais. Tous, pour goû -

- rais. Tous, pour goû -

- rais. Tous, pour goû -

*pp*

*smorz.*



-mour te destina. Dors! \_\_\_\_\_  
 cieux Une é - toi - le é - ché -  
 cieux Une é - toi - le é - ché -  
 -mour te destina. Dors! \_\_\_\_\_  
 cieux U - - -  
 chent

The first system of the musical score consists of seven staves. The top four staves are vocal parts, and the bottom three are piano accompaniment. The piano part features a prominent triplet accompaniment in the right hand. The lyrics are in French and include the words 'Dors!', 'cieux', 'Une', 'é', 'toi', 'le', 'ché', and 'U'.

La vision réapparaît.

Dors! \_\_\_\_\_  
 - ri - e - Qui s'al - lu -  
 - ri - e - Qui s'al - lu -  
 Dors! \_\_\_\_\_  
 - ne é - toi - le é - ché -  
 une é - toi - - -  
 Dors! \_\_\_\_\_

The second system of the musical score consists of seven staves. The top four staves are vocal parts, and the bottom three are piano accompaniment. The piano part continues with the triplet accompaniment. The lyrics are in French and include the words 'Dors!', 'ri', 'e', 'Qui', 's'al', 'lu', 'ne', 'é', 'toi', 'le', 'ché', 'une', and 'é'.

ma pour  
ma pour  
Dors!  
ri  
le aux

The first system consists of six staves. The top five staves are vocal parts in treble and bass clefs. The bottom two staves are piano accompaniment. The music is in a key with two sharps (D major) and 3/4 time. The vocal lines have lyrics: 'ma pour', 'ma pour', 'Dors!', 'ri', and 'le aux'. The piano accompaniment features a rhythmic pattern of eighth notes with triplets.

La vision disparaît. MÉPHIST. *pp*  
C'est  
*ppp* Dors! *pppp* Dors!  
eux. Dors! *ppp* Dors! *pppp* Dors!  
eux. Dors! *ppp* Dors! *pppp* Dors!  
- e. Dors! *ppp* Dors! *pppp* Dors!  
cieux. Dors! *ppp* Dors! *pppp* Dors!

The second system continues the musical score. It features six vocal staves and two piano accompaniment staves. The lyrics include 'La vision disparaît.', 'MÉPHIST. pp', 'C'est', and multiple instances of 'Dors!' and 'eux.'. The piano accompaniment includes dynamic markings like *ppp* and *pppp*, and a 'smorz.' (ritardando) marking at the end. The piano part concludes with a final chord and a fermata.

M. *bien! c'est bien, jeunes esprits, Je suis content de vous.*

Heu - reux

Heu - reux

Heu - reux

Heu - reux

Heu - reux

Heu - reux

Heu - reux

*sempre ppp*

M. *Bercez, bercez sons sommeil enchan - té!*

Faust, dors! dors!

Faust, dors! dors!

Faust, dors! dors!

Faust, dors! dors!

Faust, dors! dors!

Faust, dors! dors!

Faust, dors! dors!

## BALLET DES SYLPHES

All<sup>o</sup> tempo di Valse (3 mesures = 1 de l'Andante)

pp

Violoncelles (cou sordina)

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with a '7' marking above the first measure. The bottom staff is also in bass clef with the same key signature and time signature, containing a single note per measure with a long slur over the entire system.

Des sylphes se balancent en silence dans les airs en dansant autour de Faust endormi.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line with a long slur over the first four measures, including a triplet of eighth notes in the third measure. The middle staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with a '7' marking above the first measure. The bottom staff is also in bass clef with the same key signature and time signature, containing a single note per measure with a long slur over the entire system.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with a '7' marking above the first measure. The bottom staff is also in bass clef with the same key signature and time signature, containing a single note per measure with a long slur over the entire system.


The fourth system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line with a long slur over the first four measures. The middle staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes with a '7' marking above the first measure. The bottom staff is also in bass clef with the same key signature and time signature, containing a single note per measure with a long slur over the entire system.



System 1: Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with eighth notes and a slur. The left hand consists of a bass line with eighth notes and a lower register with long, sustained notes.



System 2: Continuation of the musical score. The right hand continues the melodic pattern with eighth notes and slurs. The left hand maintains the bass line with eighth notes and sustained lower notes.



System 3: Continuation of the musical score. The right hand continues the melodic pattern with eighth notes and slurs. The left hand maintains the bass line with eighth notes and sustained lower notes.



System 4: Continuation of the musical score. The right hand continues the melodic pattern with eighth notes and slurs. The left hand maintains the bass line with eighth notes and sustained lower notes.



System 5: Continuation of the musical score. The right hand continues the melodic pattern with eighth notes and slurs. The left hand maintains the bass line with eighth notes and sustained lower notes.

System 1: Treble clef, key signature of two sharps (F# and C#). The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with eighth notes and rests. The bottom staff shows a simple bass line with long notes.

System 2: Treble clef, key signature of two sharps. The right hand continues the melodic line. The left hand has a more active bass line with eighth notes. The bottom staff continues with long notes.

System 3: Treble clef, key signature of two sharps. The right hand features a melodic line with some chromaticism. The left hand has a bass line with eighth notes. The bottom staff continues with long notes.

System 4: Treble clef, key signature of two sharps. The right hand has a complex texture with many beamed notes. The left hand has a bass line with eighth notes. The bottom staff continues with long notes. A *pp* dynamic marking is present in the second measure.

System 5: Treble clef, key signature of two sharps. The right hand has a complex texture with many beamed notes. The left hand has a bass line with eighth notes. The bottom staff continues with long notes.

System 1: Treble clef with triplets and slurs; Bass clef with sustained notes. Dynamics include *poco f*.

System 2: Treble clef with chords and triplets; Bass clef with sustained notes. Dynamics include *dim.*, *poco*, *f*, and *pp*.

System 3: Treble clef with eighth notes and triplets; Bass clef with sustained notes. Dynamics include *perdendosi* and *ppp sempre*. A dashed line with the number 8 is above the staff.

System 4: Treble clef with eighth notes and triplets; Bass clef with sustained notes. A dashed line with the number 8 is above the staff.

System 5: Treble clef with eighth notes and triplets; Bass clef with sustained notes. A dashed line with the number 8 is above the staff.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a complex melodic line with triplets and slurs. The bass staff contains a simple, sustained bass line.

Second system of musical notation, continuing the piece. It features similar melodic and bass line structures to the first system, with triplets and slurs in the upper staves.

Third system of musical notation. The upper staves show a more active melodic line with slurs and accents. The bass staff continues with a steady, sustained accompaniment.

Fourth system of musical notation. The melodic line in the upper staves becomes more rhythmic and active. The bass staff maintains its steady accompaniment.

Fifth system of musical notation. The upper staves have a more sparse melodic texture. The bass staff continues with a steady accompaniment. The text *sans presser* is written in the middle of the system, and *8<sup>a</sup> bassa* is written at the bottom right of the system.

**Allegro** ♩ = 152

**FAUST (s'éveillant en sursaut)**

**Récit**

Mar-ga-ri - ta! Qu'ai-je vu? qu'ai-je vu?

suivez

Quel - le cé - leste i - ma - ge! quel ange Au front mor -

tell Où le trouver? Vers quel au - tel traî-ner à ses

F

pieds ma lou-an - ge?

MÉPHIST.

Eh bien! il faut me suivre en-

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. The lyrics are "pieds ma lou-an - ge?". The middle staff is a bass line in bass clef, with the character name "MÉPHIST." above it. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The piano part includes dynamic markings like *f* and *pp*.

Moderato  $\text{♩} = 80$   
*mesuré*

M. - cor Jus - qu'à cette al - cône em - bau - mé - e Où re -

The second system consists of three staves. The top staff is a vocal line in bass clef with the lyrics "- cor Jus - qu'à cette al - cône em - bau - mé - e Où re -". The middle staff is piano accompaniment in grand staff. The tempo is marked "Moderato" with a quarter note equal to 80 beats per minute, and the style is "mesuré". Dynamic markings include *pp*.

rall. - - - - - Récit

M. - po - - - - se ta bien - ai - mé - e. A toi

The third system consists of three staves. The top staff is a vocal line in bass clef with the lyrics "- po - - - - se ta bien - ai - mé - e. A toi". The middle staff is piano accompaniment in grand staff. The tempo is marked "rall." and the style is "Récit". Dynamic markings include *p*.

M. seul ce di - vin tré - sor! Des é - tu - diants voi -

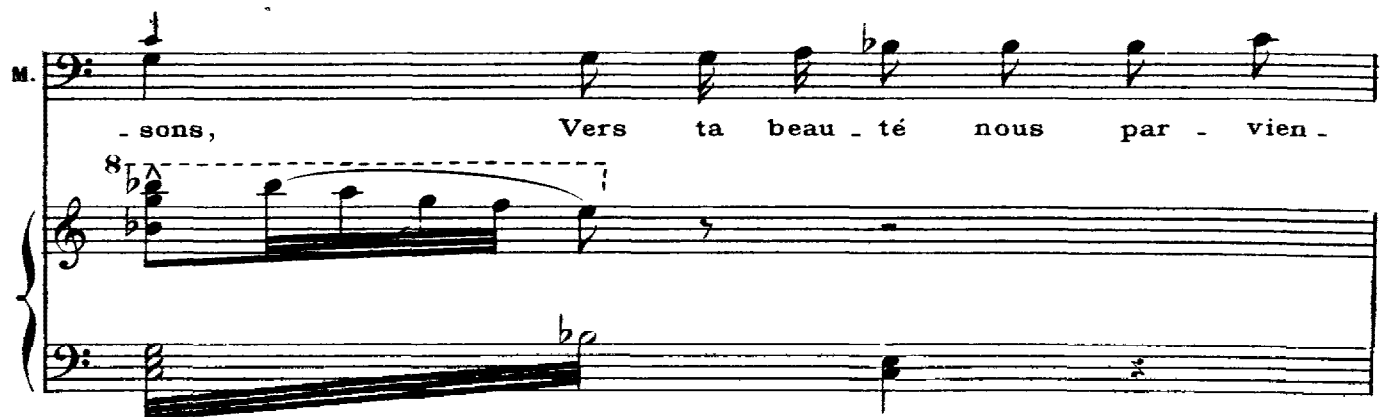
The fourth system consists of three staves. The top staff is a vocal line in bass clef with the lyrics "seul ce di - vin tré - sor! Des é - tu - diants voi -". The middle staff is piano accompaniment in grand staff. Dynamic markings include *ff*, *f*, and *pp*.

M.  *mf*


- ci la joy - eu - se co - hor - te Qui va passer de - vant sa

M. 

por - te. Par - mi ces jeun - es fous, au bruit de leurs chan -

M. 

- sons, Vers ta beau - té nous par - vien -

M.  *f* *p*

- drons; Mais contiens tes transports et suis bien mes le -

## Scène VIII

## Final

## CHŒUR DE SOLDATS

- çons.  
**Allegro**  $\text{♩} = 96$

*p*

*cresc poco a poco* *mf*

## I. TÉNORS (Soldats)

*mf*

Vil - les en - tou.

## II. TÉNORS (Soldats et Etudiants)

*mf*

Vil - les en - tou.

## II. BASSES (Soldats)

*mf*

Vil - les en - tou.

*mf*

- ré - es De murs et remparts

- ré - es De murs et remparts

- ré - es De murs et remparts

— Fil - let - tes su -

— Fil - let - tes su -

— Fil - let - tes su -

- cré - es, Aux ma - lins re - gards,

- cré - es, Aux ma - lins re - gards,

- cré - es, Aux ma - lins re - gards,

Vic - toi - re cer - tai - ne

Vic - toi - re cer - tai - ne

Vic - toi - re cer - tai - ne

8

8

Près de vous — m'at - tend. — Si

Près de vous — m'at - tend. — Si

Près de vous — m'at - tend. — Si

grande est la pei - ne, Le

grande est la pei - ne, Le prix est plus

grande est la pei - ne, Le prix est plus grand, le prix, le

*cresc.*

*cresc.*

*p*

*cresc.*

*cresc*

prix est plus grand. Aux sons des trom.  
 grand, le prix est plus grand. Au  
 prix est plus grand.

*f* *détaché*

-pet-tes, Les braves sol - dats S'é - lancent aux fê - tes Ou bien aux com -  
 son des trompet - tes, Les braves sol - dats S'é - lancent aux fê - tes Ou  
 Au son des trom - pet - tes, Les braves sol - dats S'é - lancent aux

- bats. Fil - let - tes et  
 bien aux combats. Fil - let - tes et  
 fê - tes Ou bien aux com - bats. Fil - let - tes et

vil - les Font les dif - fi - ci - les; Bientôt tout se rend, Bientôt, bien.

vil - les Font les dif - fi - ci - les; Bientôt tout se rend, Bientôt, bien.

vil - les Font les dif - fi - ci - les; Bientôt tout se rend, Bientôt, bien.

*sf*

- tôt tout se rend, Bien - tôt, bien - tôt tout se rend.

- tôt tout se rend, Bien - tôt, bien - tôt tout se rend.

- tôt tout se rend, Bien - tôt, bien - tôt tout se rend. Si grande est la

Vil - les en - tou - ré - es De murs

Vil - les en - tou - ré - es De murs

pei - ne, Le prix est plus grand. Vil - les en - tou - ré - es

*mf*

et remparts, \_\_\_\_\_

et remparts, \_\_\_\_\_

et remparts, \_\_\_\_\_

The first system consists of three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts are in a minor key and feature a melodic line with a long note followed by a quarter note. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

Fil - let - tes su - cré - es, Aux ma - lins regards; \_\_\_\_\_

Fil - let - tes su - cré - es, Aux ma - lins regards; \_\_\_\_\_

Fil - let, - tes su - cré - es, Aux ma - lins regards; \_\_\_\_\_

The second system continues the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment features a more active treble line with eighth-note patterns and chords, while the bass line remains steady.

Vic - toi - re cer - tai - ne Près de vous \_\_\_\_\_

Vic - toi - re cer - tai - ne Près de vous \_\_\_\_\_

Vic - toi - re cer - tai - ne Près de vous \_\_\_\_\_

The third system concludes the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment features a more active treble line with eighth-note patterns and chords, while the bass line remains steady. A fermata is placed over the final notes of the vocal parts.

m'at - tend. \_\_\_\_\_ Si grande est la pei - ne,  
 m'at - tend. \_\_\_\_\_ Si grande est la pei - ne,  
 m'at - tend. \_\_\_\_\_ Si grande est la pei - ne,

*cresc.* Le prix est plus grand.  
*cresc.* Le prix est plus grand, le prix est plus grand.  
*cresc.* Le prix est plus grand le prix, le prix est plus grand.

*P cresc.*

## CHANSON D'ÉTUDIANTS

I. TÉNORS

*f* Jam nox stella - ta, nox stella - ta ve - la - mi - na pan -  
 I. BASSES *f*  
 Jam nox stella - ta, nox stella - ta ve - la - mi - na pan -

Istesso tempo 8

- dit. Nunc, nunc bi-bendum,  
 - dit. Nunc, nunc bi-bendum,

8 7

nunc bibe-dum et a-mandum est. Vi-ta—  
 nunc bibe-dum et a-mandum est. Vi-ta—

*p*

bre-vis fu-gax que vo-lup-tas. Gau-de—  
 bre-vis fu-gax que vo-lup-tas. Gau-de—

*f*

-a-mus i-gi-tur, gau-de-a-mus, gau-de-a-mus, gau-de.  
 -a-mus i-gi-tur, gau-de-a-mus, gau-de-a-mus, gau-de.

3 3 3 3

- a - - - mus!  
 - a - - - mus!

*p* No-bis sub - ri - den - te lu - - nâ, *mf* per urbem quæ - ren - tes pu  
*p* No-bis sub - ri - den - te lu - - nâ, *mf* per urbem quæ - ren - tes pu

- el - las, e - a - - mus!  
 - el - las, e - a - - mus!

*f* No-bis sub - ri - den - te lu - - nâ,  
*f* No-bis sub - ri - den - te lu - - nâ,

*mf*

per ur - bem, quæ - ren - tes pu - el - las, e - a - mus!

*mf*

per ur - bem, quæ - ren - tes pu - el - las, e - a - mus!

*tr*

*mf*

6

*f*

Ut cras, for - tu - na - ti Cæ - sares, di - ca -

*f*

Ut cras, for - tu - na - ti Cæ - sares, di - ca -

**Нар**

*p*

*cresc*

*f*

*mf*

- mus: Ve - ni, vi - di, vi - ci!

- mus: Ve - ni, vi - di, vi - ci!

*f*

*ff*

3

Gau - de - a - mus, gau - de - a - mus gau - de - a - mus i - gi - tur!

Gau - de - a - mus, gau - de - a - mus gau - de - a - mus i - gi - tur!

*mf*

6

8

## CHOEUR DES SOLDATS ET DES ÉTUDIANTS

FAUST *f*

Jam nox stella - ta, —

MÉPHIST. *f*

Jam nox stella - ta, —

Vil - les en - tou - ré - es De murs et remparts, —

Vil - les en - tou - ré - es De murs et remparts, —

Jam nox stella - ta, —

Vil - les en - tou - ré - es De murs et remparts, —

*f*

F. *f*

nox stella - ta ve - la - mi - na pan - dit.

M. *f*

nox stella - ta ve - la - mi - na pan - dit.

Fil - let - tes su -

Fil - let - tes su -

nox stella - ta ve - la - mi - na pan - dit.

Fil - let - tes su -

F. Nunc, nunc biben-dum, nunc biben-dum et a-man-dum

M. Nunc, nunc biben-dum, nunc biben-dum et a-man-dum

- cré - es Aux ma - lins regards, Vic.

- cré - es, Aux ma - lins regards, Vic.

Nunc, nunc biben-dum, nunc biben-dum et a-man-dum

- cré - es, Aux ma - lins regards, Vic.

Detailed description: This system contains the first two systems of a musical score. It features a vocal line (F. and M.) and a piano accompaniment. The lyrics are in Latin: 'Nunc, nunc biben-dum, nunc biben-dum et a-man-dum' and '- cré - es Aux ma - lins regards, Vic.'. The piano part includes a 3/8 time signature and various musical notations such as slurs, accents, and fingerings (2, 3).

F. est. Vi - ta — bre - vis fu - gax que

M. est. Vi - ta — bre - vis fu - gax que

- toi - re cer - tai - ne Pres de vous — m'at - tend.

- toi - re cer - tai - ne Pres de vous — m'at - tend.

est. Vi - ta — bre - vis fu - gax que

- toi - re cer - tai - ne Pres de vous — at - - tend

Detailed description: This system contains the second two systems of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'est. Vi - ta — bre - vis fu - gax que' and '- toi - re cer - tai - ne Pres de vous — m'at - tend.'. The piano part includes a 6/8 time signature and musical notations such as slurs, accents, and fingerings (3).

F. vo-lup-tas. Gau - de - a-mus i - gi - tur, gau-de-

M. vo-lup-tas. Gau - de - a-mus i - gi - tur, gau-de-

— Si grande est la pei - ne,  
— Si grande est la pei - ne,

vo-lup-tas. Gau - de - a-mus i - gi - tur, gau-de-

— Si grande est la pei - ne, Le prix est plus

F. - a - mus, gaude - a - mus, gaude - a -

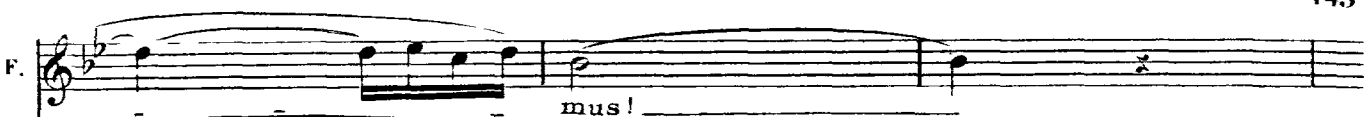
M. - a - mus, gaude - a - mus, gaude - a -

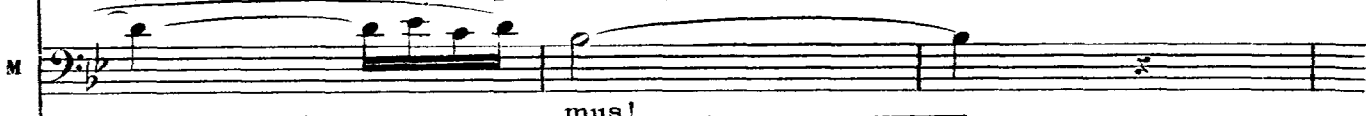
Le prix est plus grand. Au son des trom-

Le prix est plus grand, le prix est plus grand Au


- a - mus, gaude - a - mus, gaude - a -

grand, le prix, le prix est plus grand.

F.  mus!

M.  mus!

- pettes, Les bra-ves sol - dats S'e-lancent aux fê-tes Ou bien aux com-  
 son des trompet-tes, Les braves soldats S'é-lancent aux fê-tes Ou  
 mus!

Au son des trom - pet-tes, Les braves sol - dats S'é-lancent aux  


F.  No - bis sub - ri - den - te lu - nâ,  
 M.  No - bis sub - ri - den - te lu - nâ,

- bats. Fil - let - tes et  
 bien aux combats. Fil  
 No - bis sub - ri - den - te lu - nâ,  
 fê - tes Ou bien aux com-bats.



F.

M.

vil-les Font les dif-fi-ci-les; Bientôt tout se rend.

let-tes et vil-les Font les dif-fi-ci-les; Bientôt tout se rend.

Fil-let-tes et vil-les Font les dif-fi-ci-les; Bientôt tout se

F.

M.

per ur-bem, quæ-ren-tes pu-el-las, E-

per ur-bem, quæ-ren-tes pu-el-las, E-

Fil-let-tes et vil-les Font les dif-fi-

Fil-let-tes et vil-les Font les dif-fi-

per ur-bem, quæ-ren-tes pu-el-las, E-

rend. Fil-let-tes et vil-les Font les dif-fi-

F. *a - mus! Ut cras, for - tu -*  
 M. *a - mus! Ut cras, for - tu -*  
*- ci - les; Bientôt tout se rend, Bientôt, bien - tôt tout se rend. Bien.*  
*- ci - les; Bientôt tout se rend, Bientôt, bien - tôt tout se rend. Bien.*  
 M. *a - mus! Ut cras, for - tu -*  
*- ci - les; Bientôt tout se rend, Bientôt, bien - tôt tout se rend. Bien.*

F. *- na - ti Cæ - sa - res, di - ca -*  
 M. *- na - ti Cæ - sa - res, di - ca -*  
*- tôt, bientôt tout se rend.*  
*- tôt, bientôt tout se rend.*  
 M. *- na - ti Cæ - sa - res, di - ca -*  
*- tôt, bientôt tout se rend. Si grande est la peine, Le prix est plus*

F. - mus:

M. - mus:

Vil - les en - tou - ré - es De murs et remparts, —

Vi - les en - tou - ré - es De murs et remparts, —

- mus:

grand. Vil - les en - tou - ré - es De remparts, —

F. Ve - ni, vi - di, vi - ci! Gau - de - a - mus,

M. Ve - ni, vi - di, vi - ci! Gau - de - a - mus,

Fil - let - tes su -

Fil - let - tes su -

F. Ve - ni, vi - di, vi - ci! Gau - de - a - mus,

M. Ve - ni, vi - di, vi - ci! Gau - de - a - mus,

Fil - let - tes su -

Fil - let - tes su -

F. gau - de - a - mus, gau - de - a - mus i - gi - tur!

M. gau - de - a - mus, gau - de - a - mus i - gi - tur!

- cré - es, Aux ma - lins re - gards, ——— Vic.

- cré - es, Aux ma - lins re - gards, ——— Vic.

gau - de - a - mus, gau - de - a - mus i - gi - tur! ———

- cré - es, Aux ma - lins re - gards, ——— Vic.

F. Vi - - ta — bre - - vis

M. Vi - - ta — bre - - vis

- toi - re cer - tai - ne Près de vous —

- toi - re cer - tai - ne Près de vous —

— Vi - - ta — bre - - vis

- toi - re cer - tai - ne Près de vous —

F. *fu - gax que vo - lup - tas.*

M. *fu - gax que vo - lup - tas.*

*m'at - - tend. Si grande est la*

*m'at - - tend. Si grande est la*

*fu - gax - que vo - lup - tas.*

*m'at - - tend. Si grande est la*

F. *Gau - de - a - - mus, gau - de - a - -*

M. *Gau - de - a - - mus, gau - de - a - -*

*pei - - ne, si grande est la pei - -*

*pei - - ne, si grande est la pei - -*

*Gau - de - a - - mus, gau - de - a - -*

*pei - - ne, si grande est la pei - -*

*ff* - - - - - mus' - - - - - Nunc.

*ff* - - - - - mus' - - - - - Nunc,

*sf* - - - - - ne, Le prix est plus

*sf* - - - - - ne, Le prix est plus

*sf* - - - - - mus' Nunc bi - ben - dum

*sf* - - - - - ne, Le prix est plus

F. nunc, nunc, nunc,

M. nunc, nunc, nunc,

grand, le prix est plus grand, le prix est plus grand, le prix est plus

grand, le prix est plus grand, le prix est plus grand, le prix est plus

et nunc a - man - dum est. Nunc bi - ben - dum et nunc a - man - dum

grand, le prix est plus grand, le prix est plus grand, le prix est plus

F. Gau - de - a - - mus, gau.de.a - -

M. Gau - de - a - - mus, gau.de.a - -

grand. Le prix, oui, le prix est plus grand, le prix

grand. Si grande est la pei.ne, Le prix est plus grand, le prix

est. Gau - de - a - - mus, gau - - de -

grand. Si grande est la pei.ne, Le prix est plus grand, le

F. - - mus, gau.de.a - -

M. - - mus, gau.de.a - -

est plus grand, oui, le prix est plus

est plus grand, oui, le prix est plus

- a - - mus, gau - de - a - -

prix est plus grand, oui, le prix est plus

F  
M

- mus, gaude a - mus!

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. Both are in a key with two flats (B-flat major or D minor) and a common time signature. The vocal line has lyrics under it. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand.

grand, Le prix est plus grand.

Detailed description: This system contains the third staff of the musical score, which is a vocal line in treble clef with the lyrics "grand, Le prix est plus grand." The piano accompaniment continues with similar rhythmic patterns.

grand, Le prix est plus grand.

Detailed description: This system contains the fourth staff of the musical score, which is a vocal line in treble clef with the lyrics "grand, Le prix est plus grand." The piano accompaniment continues.

- mus i - gi - tur!

grand, Le prix est plus grand.

Detailed description: This system contains the fifth and sixth staves. The fifth staff is a vocal line in treble clef with the lyrics "- mus i - gi - tur!". The sixth staff is a vocal line in bass clef with the lyrics "grand, Le prix est plus grand." The piano accompaniment continues.

*ff*

Detailed description: This system contains the piano accompaniment for the fifth system. It features a grand staff with both treble and bass clefs. The music includes chords and a melodic line in the right hand. A dynamic marking of *ff* (fortissimo) is present.

F  
M

Detailed description: This system contains the first two staves of the sixth system. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. The vocal line has a fermata over the first note. The piano accompaniment has a fermata over the first note.

Detailed description: This system contains the third and fourth staves of the sixth system. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. Both have a fermata over the first note.

Detailed description: This system contains the fifth and sixth staves of the sixth system. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment line in bass clef. Both have a fermata over the first note.

Detailed description: This system contains the piano accompaniment for the sixth system. It features a grand staff with both treble and bass clefs. The music includes chords and a melodic line in the right hand.

First system of a piano score. The right hand features a series of chords, some with grace notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present in the right hand.

Second system of a piano score. The right hand continues with chords and grace notes. The left hand accompaniment is consistent. Dynamic markings include *dim.* in the right hand and *poco a poco* in the left hand.

Third system of a piano score. The right hand has a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *p* is shown in the right hand.

Fourth system of a piano score. The right hand features a melodic line with grace notes. The left hand accompaniment continues. A dynamic marking of *sempre dim.* is present in the right hand.

Fifth system of a piano score. The right hand has a melodic line with grace notes. The left hand accompaniment continues. Dynamic markings of *pp* and *ppp* are shown in the right hand.

Sixth system of a piano score. The right hand features a melodic line with grace notes. The left hand accompaniment continues.

# 3<sup>e</sup> PARTIE

(Tambours et Trompettes sonnant la retraite)

**Allegro** ♩ = 104

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features chords and some melodic fragments, while the lower staff has a steady bass line with eighth and sixteenth notes.

The second system continues the piano accompaniment. The upper staff has more complex chordal textures and some sixteenth-note passages. The lower staff maintains a consistent rhythmic pattern with eighth notes.

The third system includes dynamic markings: *dim.* (diminuendo) in the first measure, *poco* (poco ritardando) in the second and fourth measures, and *poco* in the fifth measure. The upper staff shows a melodic line with some grace notes and slurs. The lower staff continues with its rhythmic accompaniment.

The fourth system features a piano (*p*) dynamic marking. The upper staff is mostly silent, with only a few notes appearing in the later measures. The lower staff continues with a rhythmic accompaniment of eighth notes.

The fifth system shows the final part of the piano accompaniment on this page. The upper staff remains mostly silent, while the lower staff continues with a rhythmic accompaniment of eighth notes, ending with a final chord.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a minor key. The first measure is marked with a piano (*p*) dynamic. The bass line consists of a steady eighth-note accompaniment, while the treble line features chords and melodic fragments.

Second system of musical notation. The treble line continues with chords and melodic lines. A *dim.* (diminuendo) marking is present in the second measure. The bass line maintains its accompaniment pattern.

Third system of musical notation. The treble line shows more active melodic movement with eighth-note patterns. The bass line continues with chords. A *pp* (pianissimo) dynamic marking is located in the fourth measure.

Fourth system of musical notation. The treble line features a long, sustained melodic line with a slur. The bass line continues with chords. A *ppp* (pianississimo) dynamic marking is present in the third measure.

Fifth system of musical notation. The treble line has a long, sustained melodic line with a slur. The bass line continues with chords. A *pppp* (pianissimissimo) dynamic marking is present in the first measure.

## Scène IX

Chambre de Marguerite. Le soir.

## AIR DE FAUST

And<sup>te</sup> sostenuto  $\text{♩} = 66$ 

Piano introduction for the air 'Air de Faust'. The music is in 3/4 time, marked 'And<sup>te</sup> sostenuto' with a tempo of 66 beats per minute. It features a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand provides a bass line with some grace notes.

FAUST *p* sotto voce

Vocal line for Faust: "Mer - ci, doux cré - pus - cu - le! Oh!". The music is in 3/4 time, marked *p* (piano) and *sotto voce* (under the voice). The vocal line is accompanied by piano accompaniment.

Vocal line for Faust: "sois le bien-ve - nul É - claire en-fin ces lieux sanc-tu - ai - re in-con-". The music is in 3/4 time, marked *p* (piano) and *sotto voce* (under the voice). The vocal line is accompanied by piano accompaniment.

Vocal line for Faust: "-nu, Où je sens à mon front glis - ser comme un beau rê - ve,". The music is in 3/4 time, marked *p* (piano) and *sotto voce* (under the voice). The vocal line is accompanied by piano accompaniment.

F. *3* *3*

Comme le frais bai-ser d'un ma-tin qui se lè-ve! C'est de l'amour!

*p* *pp*

*sostenuto*

F. c'est de l'amour! j'es - pe - re...

*poco cresc.* *poco f*

F. Oh! comme on senti - ci S'en - vo - ler le - sou - cil Que

*un poco rall.* *ppp*

*un poco rall.*

*pp*

F. *sostenuto*

j'ai - me ce si - len - ce, et com - me je res - pire Un air pur!

*perdendo* *ppp*

a tempo I<sup>o</sup>

F. *a tempo I<sup>o</sup>*  
 O jeu-ne fil - le! ô ma char-man-te! O ma tropi-de-

*pp* *poco cresc.*

F. *rit.*  
 -ale a-man - te! Quel — sentiment j'é - prou - ve en ce moment fa-

*rit.* *sf*

F. *solto voce*  
 -tall! Que j'aime a con-tem - pler — ton che-

*pp*

F. *ppp* *a tempo I<sup>o</sup>*  
 -vet vir-gi - nall! Quel air pur je res -

*ppp* *a tempo I<sup>o</sup>* *poco cresc.*

F. *poco f*

- pi - re! Sei-gneur! Seigneur! A-près ce long mar-

F. *animando*  
*poco f*

- ty - re, Que de bon-heur! Sei-gneur! Seigneur!

*animando*

F. *molto rit.*

- A-près ce long mar - ty - re, Que de bon-

*molto rit.*

Faust, marchant lentement, examine avec une curiosité passionnée l'intérieur de la chambre de Marguerite.

F. *a tempo*

-heur!

First system of musical notation, featuring a treble clef and a key signature of one flat. The melody consists of eighth notes with various accidentals, including naturals and flats, and is phrased with slurs.

Second system of musical notation, continuing the melody from the first system with eighth notes and slurs.

Third system of musical notation, marked with *pp* in the treble clef and *ppp* in the bass clef. It features a more complex melodic line with slurs and dynamic markings.

Fourth system of musical notation, showing a melodic line with a long slur and various accidentals, including naturals and flats.

Fifth system of musical notation, featuring a melodic line with eighth notes and slurs, continuing the piece's development.

Sixth system of musical notation, marked with *un poco rit.* above the staff and *ppp* in the bass clef. It features a melodic line with slurs and dynamic markings, ending with a fermata.

## Scène X

Moderato  $\text{♩} = 88$ And<sup>no</sup> con moto  $\text{♩} = 56$ 

Piano introduction for Scene X. The piece begins with a Moderato tempo ( $\text{♩} = 88$ ) and changes to And<sup>no</sup> con moto ( $\text{♩} = 56$ ). The music is written for piano and features dynamic markings of *f*, *p*, and *pp*. The key signature changes from one sharp to one flat, and the time signature changes from common time to 6/8.

MÉPHIST. (accourant)

Je l'entends!

Musical score for Méphistopheles. The vocal line is in bass clef and includes the text "Je l'entends!". The piano accompaniment is in common time and includes the dynamic marking *pp*.

FAUST *sotto voce*Récit  
*sotto voce*

Dieu! mon cœur se

Dans ce ri - ant jar - din Ca - che - toi!

suivez

*p* >

bri - se dans la joie

Pro - fi - te des ins - tants, A - dieu! mo - dè - re -

*p*

Musical score for Faust. The vocal line is in treble clef and includes the text "bri - se dans la joie". The piano accompaniment is in common time and includes the dynamic marking *p*.

**Allegro**

Il lui montre la porte du jardin.

M. *b* 

-toi, ou tu la perds.

**Allegro**  $\text{♩} = 88$

*p*

M. *b* 

Bien! mes Follets et

*p*

**Allegro**

M. *b* 

moi, nous allons vous chanter un bel é-pi-tha - la - me.

**Allegro**  $\text{♩} = 72$

*pp* *p* *pp*

Méphistophélès sort.



**FAUST Lent. Récit**

*long*



Oh! calme-toi, mon â - me!

**Lent**

*p* *suivez* *long*

Il sort par la porte du jardin

## Scène XI

Marguerite entre avec une lampe à la main. Faust est caché dans le jardin.

**All<sup>to</sup> non troppo presto**  $\text{♩} = 69$ 

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a piano (*p*) and dolce (*dolce*) dynamic marking. The melody is a series of eighth notes, starting on G4 and moving up stepwise to D5, with a fermata over the final note. The lower staff is in bass clef with the same key signature and time signature. It begins with a pianissimo (*pp*) dynamic marking and features a series of chords and single notes, including a prominent G3 in the first measure and a B-flat4 in the second measure.

The second system continues the piano accompaniment. The upper staff features a melodic line with a fermata over the final note, which is a B-flat4. The lower staff continues with a rhythmic accompaniment of eighth notes, with some measures containing chords and others containing single notes.

The third system shows the piano accompaniment continuing. The upper staff has a melodic line with a fermata over the final note, which is a G4. The lower staff continues with a rhythmic accompaniment of eighth notes, with some measures containing chords and others containing single notes.

The fourth system shows the piano accompaniment continuing. The upper staff has a melodic line with a fermata over the final note, which is a G4. The lower staff continues with a rhythmic accompaniment of eighth notes, with some measures containing chords and others containing single notes.

The fifth system shows the piano accompaniment continuing. The upper staff has a melodic line with a fermata over the final note, which is a G4. The lower staff continues with a rhythmic accompaniment of eighth notes, with some measures containing chords and others containing single notes.

MARGUERITE **Récit**

Que l'air est étouffant!

*p*

MARGUERITE **Récit**

J'ai peur comme une enfant!

*pp*

C'est mon rêve d'hi.

M.  
-er qui m'a tou-te trou-blé-e.

*ppp*

**Allegretto**

M.  
En son-ge je l'ai vu. **Allegretto** lui, mon futur a -

*pp*

Ped. \*

**Andante**

M.  
-mant. **Andante** ♩. = 50

*pp*

M.  
Qu'il é-tait beau! Dieu! j'é-

*poco f*

M<sup>c</sup>

-tais — tant — ai-mé — el j'e — tais —

*ppp*

*ppp*

**Récit** **Allegro**

M<sup>c</sup>

— tant ai — mé — el Et com — bien je l'ai-mais!

**Allegro**

*p*

M<sup>c</sup>

Nous ver-rons-nous ja-

*sf* *pp*

**Moderato**

M<sup>c</sup>

-mais Dans cette vi-e?... Fo — li — el...

**Moderato**

*pp* *p*

LE ROI DE THULÉ (Chanson gothique)

And<sup>no</sup> con moto ♩ = 56

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a 6/8 time signature and a key signature of one flat. It contains several measures of music, including a dynamic marking of *p* (piano) and accents. The lower staff is in bass clef and provides a rhythmic accompaniment with chords and moving lines.

MARGUERITE (tressant ses cheveux)

This system shows the vocal line and piano accompaniment. The vocal line is in treble clef and includes the lyrics: "Autrefois un roi de Thu-lé Qui jusqu'au tombeau fut fi-". The piano accompaniment is in bass clef and features a steady accompaniment with chords and moving lines.

This system continues the vocal line and piano accompaniment. The vocal line is in treble clef and includes the lyrics: "-dè-le, Reçut, à la mort de sa bel-le, U-ne". The piano accompaniment is in bass clef and continues the accompaniment from the previous system.

M.  
cou-pe d'or ci-se - lé. Comme el-le ne le quittait

The first system of the musical score consists of a vocal line (M.) and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The lyrics are "cou-pe d'or ci-se - lé. Comme el-le ne le quittait". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

M.  
guè - re, Dans les fes - tins les plus joy - eux, Tou - jours u - ne

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "guè - re, Dans les fes - tins les plus joy - eux, Tou - jours u - ne". The piano accompaniment includes a dynamic marking of *f* (forte) in the left hand.

M.  
lar - me lé - gè - re A sa vue hu - mectait

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "lar - me lé - gè - re A sa vue hu - mectait". The piano accompaniment continues with the same rhythmic and harmonic structure.

M.  
ses yeux.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "ses yeux.". The piano accompaniment includes dynamic markings of *perdendo* and *p* (piano).

M<sup>c</sup>

Ce prince, à

*f* *p*

M<sup>c</sup>

la fin de sa vi - e, Lègue ses villes et son or,

M<sup>c</sup>

Ex.cepté la cou - pe ché - ri - e Qu'à la main il con - serve en -

M<sup>c</sup>

-cor. Il fait, à sa table roy - ale, Asseoir ses ba -

*sf*

M<sub>8</sub>

- rons — et ses pairs, Au mi - lieu de l'an - ti - que sal -

M<sub>9</sub>

- le D'un château que baignaient les mers. —

*perdendo*

M<sub>10</sub>

*p* *f*

M<sub>11</sub>

Le buveur se leve et s'a - vance Aupres d'un

*p*

M<sup>o</sup>

vieux bal - con do - ré. — Il boit, et soudain sa main

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "vieux bal - con do - ré. — Il boit, et soudain sa main". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

M<sup>o</sup>

lan - ce Dans les flots le va - se sa - cre. — Le va - se

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "lan - ce Dans les flots le va - se sa - cre. — Le va - se". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

M<sup>o</sup>

tom - be; l'eau bouil - lon - ne, Puisse calme aus - si - tôt a - près. Le vieil -

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "tom - be; l'eau bouil - lon - ne, Puisse calme aus - si - tôt a - près. Le vieil -". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

M<sup>o</sup>

-lard pâ - lit et fris - son - ne: Il ne boi -

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "-lard pâ - lit et fris - son - ne: Il ne boi -". The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

Elle se laisse tomber dans le fauteuil

M.  
 - ra plus de - sor - mais...  
*p*

M.  
 Autrefois un roi... de Thu - lé...  
*p*

M.  
 Jusqu'au tom - beau... fut fi - dè -  
*pp*

(profond soupir)

Marguerite s'endort

M.  
 - le... Ah!  
*p* *pp*

## Scène XII

## ÉVOCAATION

All<sup>o</sup> mod<sup>to</sup> ♩ = 104

*f*

*f* *pp*

MÉPHIST. *f* Récit

Es - prits des flammes incons.

- tan - tes, Accou-

- rez! j'ai - besoin de vous.

*mf* *p*

De toutes parts, de la terre, des coulisses, du fond, des murs, en un mot de partout apparaissent des feux follets qui voltigent en tous sens sur la scène.

Two staves of piano introduction. The left hand plays a continuous sixteenth-note pattern in a descending line, with groups of six notes bracketed and labeled '6'. The right hand plays a similar sixteenth-note pattern, also with groups of six notes bracketed and labeled '6'. The piece concludes with a final chord marked 'p'.

**Poco più all<sup>o</sup>**  $\text{♩} = 144$

First system of the main piece. The left hand features a steady sixteenth-note accompaniment. The right hand has a melodic line with eighth-note patterns. The piece begins with a *ppp* dynamic and includes a *p* dynamic marking later in the system.

Second system of the main piece. The left hand continues with sixteenth-note accompaniment, and the right hand has a melodic line with eighth-note patterns. A measure rest is present in the right hand.

Third system of the main piece. The left hand continues with sixteenth-note accompaniment, and the right hand has a melodic line with eighth-note patterns. A measure rest is present in the right hand.

Fourth system of the main piece. The left hand continues with sixteenth-note accompaniment, and the right hand has a melodic line with eighth-note patterns. A measure rest is present in the right hand.

Fifth system of the main piece. The left hand continues with sixteenth-note accompaniment, and the right hand has a melodic line with eighth-note patterns. A measure rest is present in the right hand.

*p*

8

MÉPHIST.

Accourez! accou - rez!

8

*f*

8

8

## MEPHIST Recit

Follets ca-pri-ci-

- eux, vos lu-eurs mal-fai-san-tes Vont char-mer une enfant et l'amener à

Les feux follets remplissent la scène, dansant autour de Méphistopheles

nous. Au nom du diable, en dan-sel

Et vous, mar-quez bien la ca-

- den-ce, Mé-ne-tri-ers d'en-fer, ou je vous eteins tous. Les follets disparaissent

## MENUET DES FOLLETS

Moderato ♩ = 88

First system of musical notation. The piece is in 3/4 time, key of D major (two sharps). The tempo is Moderato, marked with a quarter note equal to 88 beats per minute. The first measure is marked with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a simple harmonic accompaniment.

Second system of musical notation. The right hand continues with a sequence of chords and eighth-note patterns. The left hand features a more active accompaniment with eighth-note runs and chords.

Third system of musical notation. The right hand has a more complex texture with sixteenth-note patterns. The left hand has a melodic line with eighth notes. A crescendo (*cresc.*) marking is present in the first measure, and a piano (*p*) dynamic marking is in the third measure.

Fourth system of musical notation. The right hand continues with a sequence of chords and eighth-note patterns. The left hand features a more active accompaniment with eighth-note runs and chords.

Fifth system of musical notation. The right hand has a more complex texture with sixteenth-note patterns. The left hand has a melodic line with eighth notes. A crescendo (*cresc.*) marking is present in the third measure.

Sixth system of musical notation. The right hand features a sequence of chords and eighth-note patterns. The left hand has a melodic line with eighth notes. Dynamic markings include forte (*f*) in the first measure, piano (*p*) in the second, and pianissimo (*pp*) in the third.

First system of musical notation. The treble clef staff contains a melodic line with dynamic markings *mf* and *p*. The bass clef staff contains a bass line with dynamic markings *mf* and *p*. There are some *mf* markings in the bass staff that appear to be crossed out with an 'x'.

Second system of musical notation. The treble clef staff contains a melodic line with dynamic markings *mf* and *p*. The bass clef staff contains a bass line with dynamic markings *mf* and *p*.

Third system of musical notation. The treble clef staff contains a melodic line with dynamic markings *mf* and *p*. The bass clef staff contains a bass line with dynamic markings *mf* and *p*. There are some *mf* markings in the bass staff that appear to be crossed out with an 'x'.

Fourth system of musical notation. The treble clef staff contains a melodic line with dynamic markings *mf* and *p*. The bass clef staff contains a bass line with dynamic markings *mf* and *p*.

Fifth system of musical notation. The treble clef staff contains a melodic line with dynamic markings *p* and *sf*. The bass clef staff contains a bass line with dynamic markings *p* and *sf*.

Sixth system of musical notation. The treble clef staff contains a melodic line with dynamic markings *p*. The bass clef staff contains a bass line with dynamic markings *p*.

First system of a piano score. The right hand features a complex, rhythmic chordal texture with many beamed notes. The left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand continues with dense chordal patterns. The left hand has a melodic line with some rests. A *cresc.* marking is present in the first measure, and a *p* marking is in the second measure. The key signature has two sharps.

Third system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with some rests. The key signature has two sharps.

Fourth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with some rests. The key signature has two sharps.

Fifth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with some rests. Dynamic markings include *f*, *p*, *mf*, and *p*. The key signature has two sharps.

Sixth system of a piano score. The right hand has a complex texture with many beamed notes. The left hand has a melodic line with some rests. Dynamic markings include *p*, *mf*, and *p*. A triplet of eighth notes is marked with a '3' above it. The key signature has two sharps.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), and a common time signature. The piece begins with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*). A first ending bracket labeled '1' spans the first two measures. The third measure features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The system concludes with a triplet of eighth notes in the right hand.

Second system of musical notation. It begins with a piano (*p*) dynamic. The right hand contains a triplet of eighth notes. The system ends with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Third system of musical notation. It starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Fourth system of musical notation. It begins with a piano (*p*) dynamic, followed by a crescendo to fortissimo (*ff*). A first ending bracket labeled '1' spans the first two measures. The third measure features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic in the right hand and a triplet of eighth notes in the left hand.

Fifth system of musical notation. It starts with a piano (*p*) dynamic. The right hand contains a triplet of eighth notes. The system concludes with a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. A *p cresc.* marking is present above the right hand in the final measure.

Sixth system of musical notation. It begins with a piano (*p*) dynamic. The system concludes with a fortissimo (*ff*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

First system of a musical score in D major (two sharps). The right hand features a complex, rhythmic accompaniment with many beamed sixteenth notes and chords. The left hand plays a steady eighth-note bass line.

Second system of the musical score. The right hand continues with intricate chordal patterns. The left hand has a melodic line with eighth notes. A dynamic marking of *p* (piano) is present in the right hand.

Third system of the musical score. The right hand consists of dense, block-like chords. The left hand continues with a rhythmic eighth-note pattern.

Fourth system of the musical score. The right hand features a series of chords with some melodic movement. The left hand has a melodic line with eighth notes.

Fifth system of the musical score. The right hand has a melodic line with some chromaticism. The left hand has a bass line with chords. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present.

First system of musical notation. The treble clef staff begins with a *mf* dynamic marking and a *b2* marking above the first measure. The bass clef staff features a *f* dynamic marking. The key signature is one sharp (F#) and the time signature is 3/4. The system contains three measures of music.

Second system of musical notation. The treble clef staff continues with melodic lines, and the bass clef staff provides harmonic support. The system contains three measures of music.

Third system of musical notation. The treble clef staff features prominent triplet markings (indicated by '3' above groups of notes). The bass clef staff continues with harmonic accompaniment. The system contains three measures of music.

Fourth system of musical notation. The treble clef staff shows melodic development, and the bass clef staff continues with harmonic accompaniment. The system contains three measures of music.

Fifth system of musical notation. The treble clef staff continues with melodic lines, and the bass clef staff features a *sf* dynamic marking in the second measure and a *p* dynamic marking in the third measure. The system contains three measures of music.

First system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. Dynamics include *sf* and *p*.

Second system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. Dynamics include *sf* and *p*.

Third system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. Dynamics include *sf*, *p*, and *dim.*

Fourth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. Dynamics include *sempre dim.* and *p*.

Fifth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. Dynamics include *ff* and *pp*.

Sixth system of musical notation. Treble and bass staves. Key signature: two sharps (F# and C#). Time signature: 3/4. The system contains three measures. The first measure has a treble staff with eighth notes and a bass staff with chords. The second measure has a treble staff with eighth notes and a bass staff with chords. The third measure has a treble staff with eighth notes and a bass staff with chords. A dashed line with the number '8' is above the first measure. Dynamics include *pp*.

8

6

8

*cresc.* *f* *ff* *pp*

8

8

*p* *pp*

*pp*

**Presto**  $\text{♩} = 144$

*ff* *p leggiero*

First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with some rests, and the bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a melodic line with some chromaticism. The bass staff includes dynamic markings: *ff* (fortissimo) in the second measure and *p* (piano) in the fourth measure.

Fourth system of musical notation. The treble staff continues with a melodic line, and the bass staff provides a consistent accompaniment.

Fifth system of musical notation. The treble staff contains a melodic line. The bass staff includes a dynamic marking of *mf* (mezzo-forte) in the third measure. Above the system, the text "Méphistophélès d'un geste fait relever Marguerite" is written.

et lui commande d'un signe de disparaître.

Sixth system of musical notation. The treble staff features a melodic line, and the bass staff provides a final accompaniment for this system.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues with eighth notes. The bass staff features a dynamic marking of *cresc. molto* followed by a *f* (forte) dynamic. The system concludes with a double bar line.

Third system of musical notation. It is divided into two sections: **Moderato** and **Presto**. The *ff* (fortissimo) dynamic is present in the first measure. The *pp* (pianissimo) dynamic appears in the first measure of the *Presto* section. The *f* (forte) and *ff* dynamics are used in the final measures of the system.

Fourth system of musical notation, marked **Moderato**. It begins with a *pp* (pianissimo) dynamic. The system ends with a double bar line.

Fifth system of musical notation, marked **Presto**. It features a first ending marked with an '8' and a dashed line. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The system concludes with a double bar line.

Sixth system of musical notation. It begins with a first ending marked with an '8' and a dashed line. Dynamics include *f* (forte) and *p* (piano). The system concludes with a double bar line.

## SÉRÉNADE DE MÉPHISTOPHÉLÈS

avec Chœur de Follets

(Méphistophélès fait le mouvement d'un homme qui joue de la vielle)

All<sup>o</sup> non troppo

MÉPHIST. Récit

Main-te-nant, Chan -  
 suivez

All<sup>o</sup> non troppo  $\text{♩} = 76$   
*p* *mf*

- tons à cet-te belle u - ne chan-son mo-ra - le, Pour la

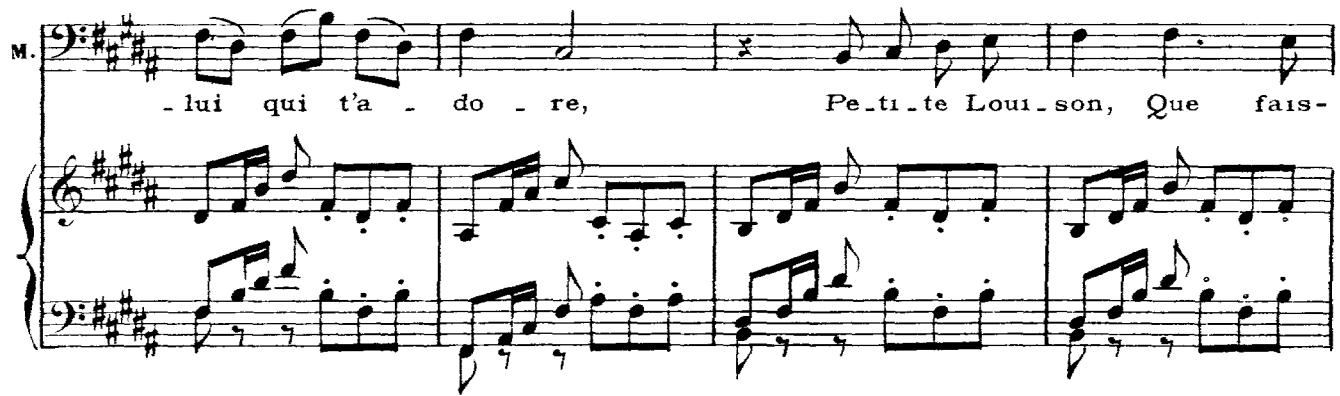
per - dre plus sû - re - ment.

Allegretto  $\text{♩} = 112$   
*f* *p*

Devant la mai - son De ce-

All<sup>o</sup> tempo di Valse  $\text{♩} = 72$   
*p* *f* *simili*

M.  - lui qui t'a - do - re, De ce - lui, de ce -

M.  - lui qui t'a - do - re, Pe - ti - te Lou - son, Que fais -

M.  tu dès l'au - ro - re? Que fais - tu? que fais -

M.  tu? que fais - tu? Au si - gna - l — du plai -

M. *ff*  
 - sir, Dans la chan - bre du dril - le Tu peux

M. *p*  
 bien — en - trer fil - le, Tu peux bien — en - trer

M. *cresc.* *f*  
 fil - le, Mais non fil - le en — sor - tir, Mais

M. *f*  
 non fil - le en — sor - tir. Devant la mai -

M. *- son De ce - lui qui t'a - do - re, De ce -*

*f p simili*

M. *- lui, de ce - lui qui t'a - do - re, Pe - ti - te Loui -*

M. *- son, Que fais - tu dès l'au - ro - re? Que fais -*

*cresc. cresc.*

M. *tu? que fais - tu? Que fais - tu?*

CHŒUR DE FOLLETS  
I. et II. BASSES

*Que fais - tu?*

*ff f*

M. *f*

Let II. T.F.N. Hal

Let II. BASSES Hal

(éclat de rire sec et strident) Hal

**Нар** *ff* *p* *p*

M. Il te tend les bras, près de lui. Tu cours vi - te, Tu

*simili*

M. cours près de lui; près de lui tu cours vi - te.

M. Bonne nuit, hé - las! Ma pe - ti - te, bon - ne nuit, bon - ne

M. nuit, bon - ne nuit, bon - ne nuit, bon - ne nuit!

TÉNORS *p* Bon - ne nuit, bon - ne nuit!

BASSSES *p* Bon - ne nuit, bon - ne nuit!

M. Près — du moment fa - tal, fais gran - de ré - sis -

*p* Fais grande resis -

*p* Fais grande résis -

M. - tan - ce, *ff* S'il ne t'of - fre d'a - van - ce,

- tan - ce, *ff* S'il ne t'of - fre d'a - van - ce,

- tan - ce, *ff* S'il ne t'of - fre d'a - van - ce.

M. *p* S'il ne t'of - fre da - van - ce, *mf* *cresc.* S'il ne t'offre un an -

*pp* S'il ne t'of - fre da - van - ce.

*pp* S'il ne t'of - fre da - van - ce,

*p* *cresc.*

M. *f* - neu con - ju - gal, un an - neu con - ju -

*f* un an - neu con - ju -

*f* un an - neu con - ju -

*f*

M. - gal. Il te tend les

- gal. Il te tend les bras Près de lui tu cours.

- gal. *f* *mf* *p* *mf*

bras. Près de lui tu cours vi - te, tu

*p* Près de lui tu cours vi - te, Il

*p* Près de lui tu cours vi - te, Il

*p* *simili*

cours près de lui. Près de lui tu cours

te tend les bras. Près de lui tu cours

te tend les bras. Près de lui tu cours

vi - te. Bonne nuit, hé - las! Ma pe -

vi - te, tu cours, tu cours vi - te. Bon -

vi - te, tu cours, tu cours vi - te. Bon -

M. *- ti - te, bon - ne nuit, bon - ne nuit, bon - ne*  
*- ne nuit, hé - las! Bon - ne nuit, ma pe -*  
*- ne nuit, hé - las! Bon - ne nuit, ma pe -*

*cresc.*

M. *nuit, bon - ne nuit, bon - ne nuit!*  
*- ti - te. bonne nuit, bon - ne nuit!*  
*- ti - te, bonne nuit, bon - ne nuit!*

*cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

*cresc.* *ff* *f*

M. *Ha!* *- Chut!* *dis - pa - rais -*

*Ha!* *Ha!* *Ha!*

*Istesso tempo* *sotto voce* *Istesso tempo*

*ff* *f*

M

- sez!

Les Follets disparaissent

*p*

M.

Si-len

*dim.*

*perdendo*

M

- ce!...

Allons voir roucou - ler nos tourtereaux

*ppp*

*pp*

*long*

# Scène XIII

## DUO

And<sup>no</sup> non troppo lento ♩. = 56

*p*

Faust entre par la porte du jardin.

*pp*

Marguerite s'éveille.

MARGUERITE (apercevant Faust)

Récit

Grands dieux! Que

*sp* suivez

vois-je? est-ce bien lui? dois-je en croire mes yeux? .

## Andante

FAUST

*p a mezza voce ed appassionato assai*

Ange a - do - ré ——— dont la cé - leste i - ma - ge, A.

Andante  $\text{♩} = 56$ *p*

F. - vant de te con - naî - tre, il - lu - minait mon cœur, — En

F. - fin je t'a - per - çois, — et du ja - loux nu - a - ge Qui te ca -

F. - chait en - cor ——— mon amour est vainqueur. ———

## MARGUERITE

Tu sais mon nom! — Moi-

Margueri - te, je t'ai - me!

- mé - - me, J'ai sou-vent dit le tien:

(timidement)

Faust!

**FAUST**

Ce nom est le mien, — un au - tre le se -

En son - ge je t'ai

-ra, s'il te plait da - van - ta - ge

M.  
F.

vu . tel que je te re - vois. Je re - con -

En son - ge... tu m'as vu?..

*p*

M.  
F.

-nais ta voix, Tes traits, ton doux lan -

M.  
F.

-ga ge....

FAUST

Et tu m'ai - mais?

*poco cresc.*

*p*

M.  
F.

*poco rit.* **A tempo**

Je... t'at - ten - dais. Ma tendresse ins - pi -

*poco rit.* **A tempo**

Marguerite a - do - ré - el

*poco f* *p*

un poco rit. A tempo

Mg. *-rée E - tait d'a - vance à toi.*

F. *Margue - ri - te est à*

un poco rit. A tempo

*p*

Mg. *Mon bien - ai -*

F. *moil*

*pp*

Mg. *- mé, ta noble et douce i -*

F. *Ah!*

*pp*

M.  
- ma - ge, Mon bien - ai -

F.  
Ange a - do -

*pp*

M.  
- mé, ta noble et douce i -

F.  
- ré dont la cé - leste i -

M.  
- ma - ge, A - vant de te con -

F.  
- ma - ge, A - vant de te con -

Mg. *-naï - tre, il - lu - mi - nait mon*

F. *-naï - tre, il - lu - mi - nait mon*

The first system of the musical score consists of three staves. The top staff is for the Soprano (Mg.) and the middle staff is for the Alto (F.). Both vocal staves have the lyrics '-naï - tre, il - lu - mi - nait mon'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with various musical notations including slurs, ties, and dynamic markings.

Mg. *coeur. ————— En - fin je t'a - per -*

F. *coeur. ————— En - fin je t'a - per -*

The second system of the musical score consists of three staves. The top staff is for the Soprano (Mg.) and the middle staff is for the Alto (F.). Both vocal staves have the lyrics 'coeur. ————— En - fin je t'a - per -'. The piano accompaniment continues with similar musical notations as the first system.

Mg. *- çois, et .du ——— jaloux nu - a - ge Qui te ca -*

F. *- çois, ——— et du ——— jaloux nu - a - ge Qui te ca -*

The third system of the musical score consists of three staves. The top staff is for the Soprano (Mg.) and the middle staff is for the Alto (F.). Both vocal staves have the lyrics '- çois, et .du ——— jaloux nu - a - ge Qui te ca -'. The piano accompaniment concludes the system with various musical notations.

M<sub>8</sub> - chait en - cor

F. - chait en - cor

The first system of the musical score consists of three staves. The top staff is for Soprano (M<sub>8</sub>) and the middle staff is for Alto (F.). Both vocal staves have the lyrics '- chait en - cor' with a long horizontal line under 'cor' indicating a sustained note. The piano accompaniment is written on a grand staff (treble and bass clefs) with a complex, rhythmic pattern of eighth and sixteenth notes.

M<sub>8</sub> ton a - mour est vain - queur,

F. mon a - mour est vain - queur,

The second system continues the musical score. The Soprano (M<sub>8</sub>) and Alto (F.) staves have the lyrics 'ton a - mour est vain - queur,' and 'mon a - mour est vain - queur,' respectively. The piano accompaniment features a more active melody with eighth notes and rests.

M<sub>8</sub> ton a - mour \_\_\_\_\_ est vainqueur,

F. mon a - mour \_\_\_\_\_ est vainqueur,

The third system shows the continuation of the vocal lines. The Soprano (M<sub>8</sub>) and Alto (F.) staves have the lyrics 'ton a - mour \_\_\_\_\_ est vainqueur,' and 'mon a - mour \_\_\_\_\_ est vainqueur,' with long horizontal lines under 'a - mour' indicating sustained notes. The piano accompaniment includes triplets in both the treble and bass clefs, marked with a '3' above and below the notes.

## un poco animato

M<sup>g</sup> est vainqueur.

F est vainqueur. Mar - gue.

*p* *f* *p*

M<sup>g</sup> Je ne sais quelle i - vres - se

F - ri - tel ô ten - dres - sel... Cè -

*p* *f* *p*

M<sup>g</sup> Dans ses bras, dans ses

F - de à l'ar - dente i - vres - se Qui vers toi, qui vers

M<sup>s</sup>. bras me conduit!

F. toi m'a conduit! Mar-gue-ri - tel Ô ten -

Faust la prend dans ses bras.  
(avec élan)

*fp* *f* *p*

M<sup>s</sup>. Je ne sais quelle i - vres - se,

F. - dres - sel... Cède

*f* *p*

M<sup>s</sup>. Brû - lante, en - chan - te -

F. à l'ar - dente i - vres - se

*f* *p* *f* *p*

M<sub>5</sub> - res - se, Dans tes bras me con - duit! Quelle lan - gueur s'em -

F. Qui vers toi m'a con - duit! —

*pp* *ppp*

M<sub>8</sub> - pa - - re de mon ê - tre! .

F. Au vrai bon -

*la m d. smorz poco a poco* *simili*

*la m q. cresc. poco a poco*

F. - heur dans mes bras tu vas

*dim*

MARGUERITE

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "Dans mes yeux... des". The piano accompaniment includes the instruction *sempre dim.* and *sempre cresc.*

Musical notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piano part features a complex texture with sixteenth-note patterns and a sixteenth-note triplet in the bass line.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "pleurs... Tout s'ef - fa - ce... je". The piano accompaniment includes the instruction *sempre dim.* and *sempre cresc.*

Musical notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piano part features a complex texture with sixteenth-note patterns and a sixteenth-note triplet in the bass line.

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics: "meurs... Tout s'ef -". The piano accompaniment includes the instruction *sempre dim.* and *sempre cresc.*

Musical notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The piano part features a complex texture with sixteenth-note patterns and a sixteenth-note triplet in the bass line.

M:  
fa - - - - ce...  
*per dendo* 6 6  
*cresc* *molto*

M:  
Ah! je  
FAUST  
Viens!  
6 6 6

M:  
meurs!  
6 6 6 6 6 6  
*p*  
*y*

*cresc.*  
6

## Scène XIV

## TRIO ET CHŒUR

MÉPHISTOPHÉLÈS (entrant brusquement)

**Allegro**

Allegro  $\text{♩} = 116$

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

Allons, il est trop

Detailed description: This block contains the musical score for Méphistophélès. It features a piano accompaniment in the lower staves and a vocal line in the upper staff. The tempo is marked 'Allegro' with a quarter note equal to 116 beats. The piano part includes dynamic markings of *f*, *ff*, *mf*, *f*, and *p*. The vocal line begins with the lyrics 'Allons, il est trop'. The score includes various musical notations such as slurs, accents, and fingerings.

MARGUERITE

Quel est cet homme?

FAUST

Un sot!

tard!

Un ami!

MARGUERITE

Son re-gard

Me

dé-

Detailed description: This block shows the piano accompaniment for Marguerite's second line of music. It consists of two staves (treble and bass clef) with various musical notations including slurs, accents, and fingerings. The piano part provides harmonic support for the vocal line above.

M<sup>s</sup>

- chi - re le cœur! —

MÉPHIST

Sans dou - te je dé - ran - ge...

FAUST

Qui t'a per - mis d'en - trer ?

M

Il faut sauver cet an - ge!

M

Dé -jà tous les voi -

M.

- sins, é - veil - lés par nos chants, Ac -

M

*bc*

- cou - - rent dé - si - gnant la mai - son aux pas - sants .

M

En rail - lant Margue - ri - te, ils ap - pel - lent sa

FAUST

Que fai - -

M

mè - re . La vieil - le va ve - nir ...

*poco f*

F

- - - re ? - - - - - Dam - na - ti -

M

Il faut par - tir .

*più f*

F. *- on!*

M. *Vous vous ver - rez de - main.*

M. *la con - so - la - ti - on Est bien près de la*

## MARGUERITE

Oui, de - main, bien - ai -

M. *pei - ne.*

M. *- mel Dans la cham - bre pro - chaî - ne De -*

Ms. - jà j'entends du bruit...

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

FAUST

A - dieu donc, bel - le nuit, —

The second system features Faust's vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a long note followed by a quarter note. The piano accompaniment continues with a similar rhythmic pattern, ending with a piano (*p*) dynamic marking.

F. — A pei - ne com - men - ce - e! A - dieu, fes - tin d'a -

The third system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a long note followed by a quarter note. The piano accompaniment features a complex chordal structure with a *ppp* dynamic marking.

F. - mour Que je m'é - tais pro - mis! —

MÉPHIST.

Par - tons, voilà le

The fourth system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a long note followed by a quarter note. The piano accompaniment features a complex chordal structure. The system concludes with the character name MÉPHIST. and the text 'Par - tons, voilà le'.

Des voisins envahissent la scène en gesticulant.

F. 

Te re - ver - rai-je en - cor, —

M. 

jour!

F. 

— heu - re trop fu - gi - ti - - ve, Où mon â - me au



F. 

— bonheur al - lait en - fin s'ou - vrir, — Où mon



F. 

âme au bon - heur — al - lait en - fin s'ou - vrir, —



F. *3*  
 Où mon âme au bon - heur al - lait en - fin s'ou -

*ppp*

F. - vrir, Où mon âme au bon - heur al -

F. - lait en - fin, al - lait en - fin s'ou - - vrir, al -

*rit.* *rall.*

*poco cresc.* *poco f*

F. - lait en - fin s'ou - - vrir!

**a tempo**

TÉNORS

CHŒUR DE VOISINS DANS LA RUE

BASSES

*f* Ho - la, ——— mere Oppen-

*f* Ho - là, ——— mere Oppen-

**a tempo**

*p* *f*

## MÉPHIST.

La foule ar - ri - ve:

- heim!                    vois ce que fait ta                    fil - le!                    L'avis n'est

I. BASSES

- heim!                    vois ce que fait ta                    fil - le!

II. BASSES

- heim!                    vois ce que fait ta                    fil - le!                    L'avis n'est

The first system of the score includes a vocal line for Méphistopheles and two bass parts. The vocal line begins with a fermata and then sings the lyrics. The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with chords and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

Hâtons-nous de par -

SOPRANOS

Un galant est dans ta mai - son,

pas hors de sai - son.                    Et

Un galant est dans ta mai - son,                    Et

pas hors de sai - son,                    n'est pas hors de sai - son:

The second system of the score features vocal lines for Sopranos and Basses, along with piano accompaniment. The vocal lines enter with a fermata and then sing the lyrics. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The key signature and time signature remain the same as in the first system.

M

- tir!

TÉNORS

tu ver - ras dans peu s'ac - croî - tre ta fa - mil - le.

BASSES

tu ver - ras dans peu s'ac - croî - tre ta fa - mil - le.

MARGUERITE

Ciel! Ciel! entends-tu ces

SOPRANOS

Holà! Holà!

TÉNORS

Holà! Holà!

I. BASSES

Holà! Holà!

II. BASSES

Holà! Holà!

M.

cris? Devant Dieu, — je suis mor - te Si l'on te trouve i -

*p*

*f*

M<sub>3</sub> - cil

FAUST

MÉPHIST. O fu - reur!

Viens! on frappe à la por - te. O sot -

M<sub>3</sub> Adieu! A - dieu! Par le jar - din Vous pou -

M - ti - - se!

*p* *pp*

M<sub>3</sub> - vez é - chap - per.

FAUST O mon ange, à de - main!

M A demain, à de -

*p* *crese.*

M

main!

Même mouv<sup>t</sup> et même valeur de mesure

MARGUERITE

FAUST *con fuoco* O mon Faust, *cresc.* *f*

Je connais donc en - fin tout le prix de la vi - e!

MÉPHIST. *mf*

Je puis donc te traî - ner dans la vi - e,

Même mouv<sup>t</sup> et même valeur de mesure ♩ = 116

*mf con fuoco* *cresc.* *f*

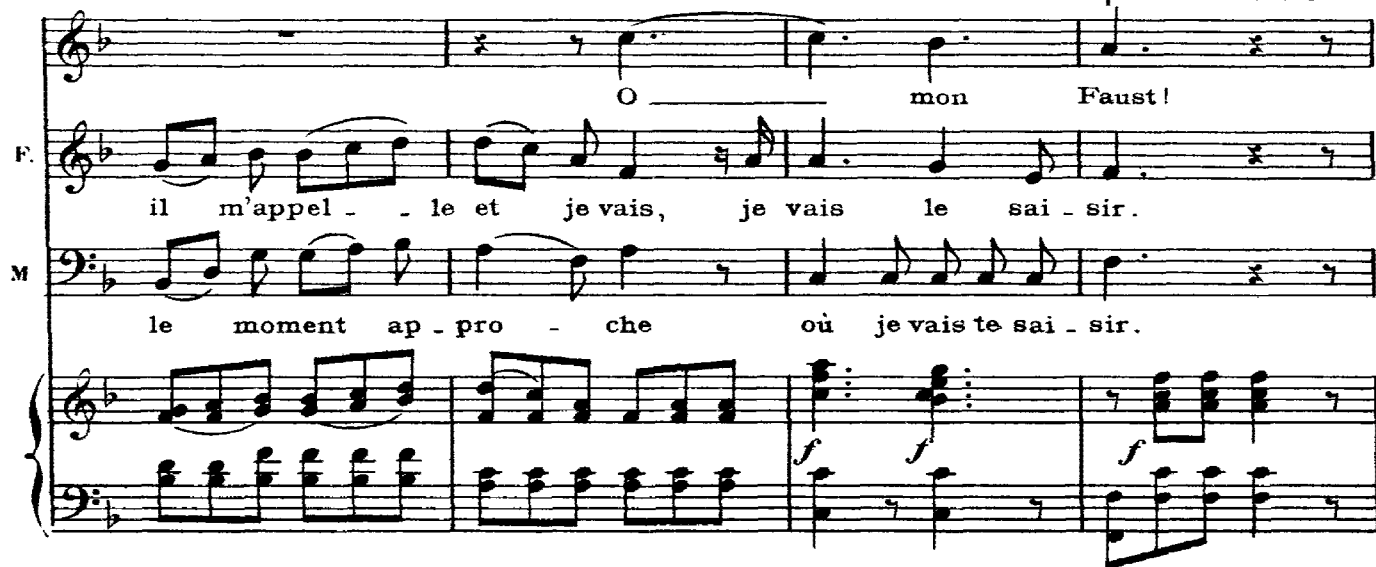
F.

Le bon - heur m'ap - pa - rait,

M.

Fier es - prit! Le moment ap - pro - che,

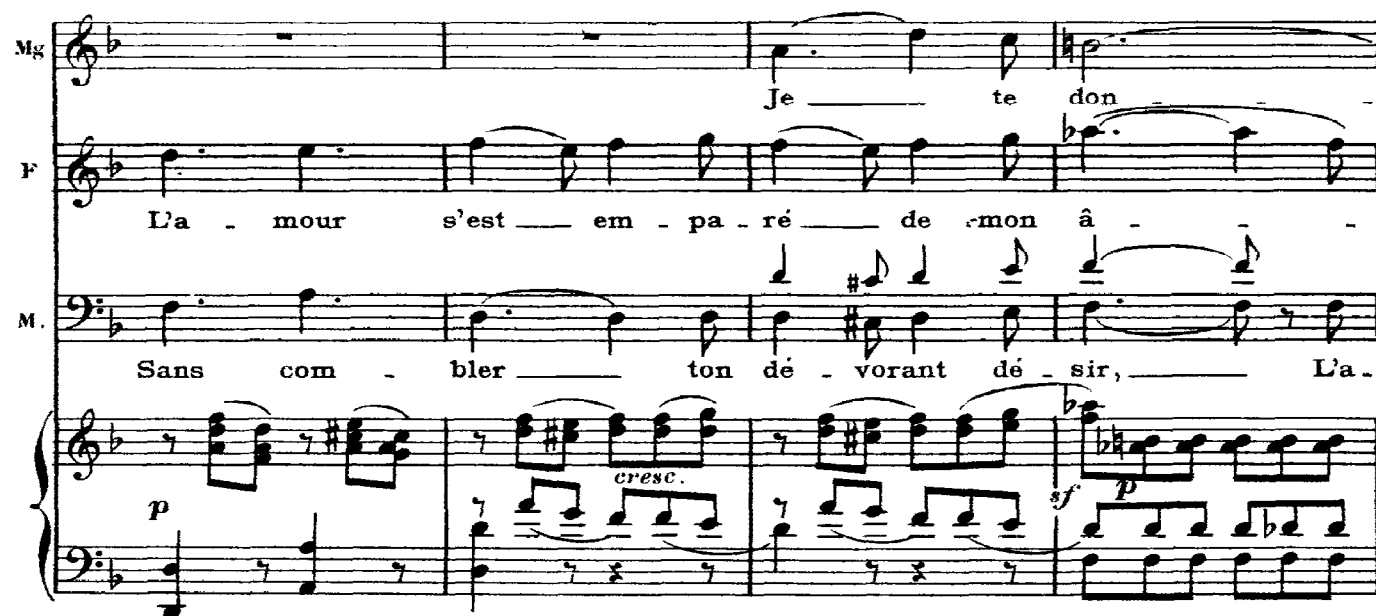
*mf* *p*



O — mon Faust!

il m'appel - le et je vais, je vais le sai - sir.

le moment ap - pro - che où je vais te sai - sir.



Je — te don —

L'a - mour s'est — em - pa - ré — de mon â -

Sans com - bler — ton dé - vorant dé - sir, — L'a -



— ne ma vi - e!

- me ra - vi - e.

- mour en ten - i - vant dou - ble - ra ta fo - li - e,

M. La - mour s'est em - pa - ré de mon â - - - -

F. La - mour s'est em - pa - ré de mon â - - - -

M. La - - - - mour en t'en - i - vrant

*p* *cresc.* *sf* *p* *cresc.*

M. - me ra - vi - e.

F. - - - - me ra - vi - e.

M. dou - - - - ble - ra ta fo - li - e,

M. Il m'en - traî - - - - ne,

F. Il com - ble - ra bien tôt mon dé - vo -

M. Et le mo - ment ap - pro - - - - che,

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

M<sup>s</sup> il m'en - traî - - - ne! Te per - - -

F. - rant dé - sir, Il com - ble - ra bientôt

M. Et le mo - ment ap - pro - - - che où je vais te sai -

M<sup>s</sup> - - - dre, c'est mourir!

F. mon dé - vo - rant dé - sir.

M. - sir, où je vais te sai - sir.

M<sup>s</sup>

F.

M.

*p cresc. molto* *ff*

*p*

M<sup>g</sup>. O mon Faust bien - ai - - mé, je

F. Je connais donc en - fin tout le prix de la vi - e;

M. Je puis donc, à mon gré te traî - ner dans la vi - e,

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

M<sup>g</sup>. te don - ne ma vi - -

F. Le bon - heur m'ap - pa - raît,

M. Fier es - prit Le moment ap - pro - che,

*mf* *p*

*un poco animando*

M<sup>g</sup>. -e! O mon Faust!

F. il m'appelle et je vais, je vais le sai - sir.

M. le moment ap - pro - che où je vais te sai - sir.

*un poco animando* *mf* *mf*

## FAUST

L' amour

M Le moment ap - proche où je vais te sai - sir.

*cresc.*

## MARGUERITE

O

F s'est em - pa - ré de mon â - me ra - vi - e.

*poco più f**cresc.**poco f*

Mg bien - ai - mé je te don - ne ma vi - e!

## MÉPHIST

L' amour en

*mf*

FAUST

L'amour s'est em - pa -  
 t'en - i - vrant dou - ble - ra ta fo -

MARGUERITE

Il m'entraî - ne vers toi. Ah!  
 ré de mon â - me; Il com - ble - ra, il  
 - li - e, Et le moment appro -

Violons

te per - dre, te per - dre, c'est mou -  
 com - ble - ra mon de - vorant dé - sir Il  
 - che où je vais te sai - sir Oui, le moment ap -

*p* *cresc.*

M<sup>g</sup> -rir! L'a - mour s'est em - pa - ré de mon  
 F. com - ble - ra mon dé - vorant dé - sir. L'amour s'est empa - ré de mon  
 M. - pro - che où je vais - te sai - sir. Oui, le moment ap -

Ped. ★

M. â - - - me - ra - - vi - e, Oui, mon  
 F. â - - - me ra - - vi - e  
 M. proche où je vais te sai - sir, où je vais te sai -

*p*

**B**  
 M<sup>g</sup> Faust, de mon â - - - me ra - -  
 F. L'amour s'est empa - ré de mon â - - - me ra - -  
 M. - sir. Oui, le moment ap - proche où je vais

*ff* *p* *f* *p*

Ped. ★

M<sub>1</sub>. vi - e; Il m'en - traî - ne vers \_\_\_\_\_

F. vi - e; Il com - ble - ra bientôt mon dé -

M. te sai - sir, où je vais \_\_\_\_\_ te sai -

M<sub>2</sub>. *f* toi: Te per - dre, c'est mou - rir! \_\_\_\_\_

F. -sir. \_\_\_\_\_

M. -sir. \_\_\_\_\_

*f* Un galant est dans ta maison, Et tu verras dans peu s'ac -

*f* Un galant est dans ta maison, Et tu verras dans peu s'ac -

*f* Un galant est dans ta maison, Et tu verras dans peu s'ac -

*f* Un galant est dans ta maison, Et tu verras dans peu s'ac -

*rr*

Mg. *f* Te per - dre, te per - dre, c'est mourir,

F *f* Il com-ble-ra bien-tôt — mon dé-vo-rant dé-

M Le moment ap-pro - che où je vais

-croî-tre ta fa - mil - le.

-croî-tre ta fa - mil - le.

-croî-tre ta fa - mil - le. Ho-là! Ho-là!

-croî-tre ta fa - mil - le. Ho-là! Ho-là!

Mg. c'est mourir, c'est mou - rir! — Te per -

F -sir, — Oui, bien - tôt mon dé-vo - rant — dé-

M te sai-sir, où je vais te sai - sir. Oui, le mo - ment ap -

Ho - là! mère Oppenheim!

Ho - là! mère Oppenheim!

Ho-la! mère Op - penheim! — Vois ce que fait ta

Ho-la! mère Op - penheim! — Vois ce que fait ta

Mg. *-dre, ah! — c'est mou - rir! Ah!*

F. *-sir, oui, bien - tôt, Ah!*

M. *proche où je vais te sai - sir, Ah!*

*Ah! ah! ah! ah! ah! ah! ah! ah! ah!*

*Ah! ah! ah! ah! ah! ah! ah! ah! ah!*

*fil - le! Ho-là! Ah! ah! ah! ah! ah! ah! ah! ah! ah!*

*Unis.*

*fil - le! Ho-là! Ah! ah! ah! ah! ah! ah! ah! ah! ah!*

Mg. *Oui, te per - dre, c'est mou -*

F. *Il com - ble - ra mon dé - vo - rant dé -*

M. *Où je vais, je vais te sai -*

*ah! Ho-là! mère Oppenheim! Ho -*

*ah! Ho-là! mère Oppenheim! Ho -*

*ah! Ho-là! mère Oppenheim! Ho -*

*ah! Ho-là! mère Oppenheim! Ho -*

M. S. *-rir l*

F. *-sir*

M. *-sir.*

*-là l*

*-là l*

*-là l*

*-là*

*ff*

*dim*

*mf*

This musical score is for a voice and piano piece. It features five vocal staves (M. S., F., M., and two unlabeled staves) and three piano accompaniment systems. The vocal parts have lyrics: "-rir l", "-sir", "-sir.", "-là l", "-là l", and "-là l". The piano accompaniment includes dynamic markings such as *ff* (fortissimo), *dim* (diminuendo), and *mf* (mezzo-forte). The score is written in a key with one flat and a common time signature.

4<sup>e</sup> PARTIE

## Scène XV

## ROMANCE

*Marguerite seule*And<sup>te</sup> un poco lento  $\text{♩} = 50$ 

PIANO

*pp*

poco rit.

MARGUERITE

D'a - mour l'arden - te flam - me Con -

a tempo

-su - me mes beaux jours Ah! la paix de mon

M<sup>c</sup> *à - me A donc fui pour tou-jours,* a

*poco rit. Tempo I. un poco più animato*

M<sup>g</sup> *donc fui pour tou-jours! Son dé-part, son ab-*  
*poco rit. Tempo I. un poco più animato*

M<sup>c</sup> *-sen - ce Sont pour moi le cer-ueil, Et,*

M<sup>g</sup> *loin de sa pré-sen - - ce, Tout me pa-rait en*

M<sup>c</sup> *deuil. A - lors ma pau-vre té - te Se dé - range bientôt; Mon*

*fp*

Mg. fai - ble cœur s'ar - rê - - te, Puis se gla - - - ce aus si -

*rit.*

*rit.*

*fp* *poco f* *p*

Mg. -tôt.

**Tempo I.**

*poco f* *dim.* *pp*

*poco rit.*

*pp*

**MARGUERITE**

**Tempo I.**

*p*

Sa mar - che que j'ad -

Mg. - mi - re, Son port si gra - ci -

M.g. *mezzo-giusto*

-eux, Sa bouche au doux sou-

V.g. *mezzo-giusto*

-ri - re, Le char - me de ses

M.g. *mezzo-giusto*

yeux, Sa voix en - chan - te -

*poco f* *p*

M.g. *mezzo-giusto*

-res - se Dont il sait m'em - bra -

V.g. *mezzo-giusto*

-ser, De sa main, de sa main la ca - res -

-se, Hé - las ! et son bai - ser, D'une  
*p*  
*f* *cresc.*

a - moureu - se flam - me, Con - su - ment mes beaux jours ! Ah ! la  
*p*

paix de mon â - me A donc fui pour toujours, a  
*f*

*rall.***I. Tempo, più animato**

donc fui pour tou - jours ! Je  
**I. Tempo, più animato** ♩=96 (*sempre simili*)  
*rall.* *agitato*  
*(sempre simili)*

suis à ma fe - nê - tre, Ou de - hors, tout le

M<sup>te</sup>  
 jour: — C'est pour le voir pa - raître Ou hâ -

1<sup>re</sup>  
 - ter son re - tour. — Mon cœur bat, mon cœur

M<sup>te</sup>  
 bat et se pres - se Dès qu'il le sent ve -

M<sup>te</sup>  
 - nir Au gré de ma ten - dre - se Puis - je

M<sup>te</sup>  
 le re - te - nir ! O ca - res - ses de

*rit.* **Lento. appassionato assai**

*rit.* **Lento. appassionato assai**

*f p*

V. flam-me! Que je vou - drais un — jour Voir s'ex - ha - ler mon

V. â - me Dans ses bai - sers d'a - mour, — Voir s'ex - ha - ler — mon

M. *poco rit.* â - me Dans ses bai - sers, *a tempo* dans ses bai - sers - d'a -

*poco rit.* *a tempo*

Mg. - mour |

First system of a piano score. The right hand features a melodic line with triplets and slurs. The left hand has a steady eighth-note accompaniment. The instruction *sempre dim.* is written at the end of the system.

Second system of the piano score, continuing the melodic and accompanimental lines from the first system.

Third system of the piano score, showing further development of the musical themes.

Fourth system of the piano score. The instruction *ppp* is placed in the right hand. The word *sans* appears at the end of the system.

Fifth system of the piano score. The instruction *ralentir* is written at the beginning. The system concludes with a double bar line and a change in time signature to 2/4.

PETIT CHŒUR DERRIÈRE LA SCÈNE

Tambours et Trompettes sonnant la retraite au lointain.

*Allegretto*  $\text{♩} = \text{♩}$

Final system of the score, featuring a piano accompaniment with chords and a simple melodic line in the right hand. The instruction *p* is used.

cre - scen - do

*poco a poco* *f*

I. TÉN. *mf*  
Au son des trom - pet - tes, Les bra - ves sol - dats

II. TÉN. *mf*  
Au son des trom - pet - tes, Les bra - ves sol - dats

Let II. BAS. *mf*  
Au son des trom - pet - tes, Les bra - ves sol - dats

MARGUERITE  
Bien -

*cresc.*  
S'é - lancent aux fê - tes Ou bien aux com - bats

*cresc.*  
S'é - lancent aux fê - tes Ou bien aux combats.

*cresc.*  
S'é - lancent aux fê - tes Ou bien aux com - bats.

*dim.* *poco* *p*

Мг.

- tôt la ville en - tiè - re au re -

**Нар**

*a* *poco* *p*

Мг.

- pos va se ren - dre

*p*

Si grande est la pei - ne

*p*

Si grande est la pei - ne

*p*

Le prix est plus

*p*

Le prix est plus

*p*

Le prix est plus grand.

Le prix est plus grand le prix est plus grand.

grand, le prix, le prix est plus grand.

grand, le prix, le prix est plus grand.

*pp*

Mr. Clai - rons, tam - bours du soir

de - ja se font en - ten - dre

A - vec des chants joy - eux,

*dim. sempre*

*ppp*

M<sup>sc</sup>

Comme au soir où l'a - mour

*sempre dim.*

M<sup>sc</sup>

of - frit Faust a mes yeux.

IL T'EN (dans le lointain) *mf*

Jam nox stella - ta,

*pppp*

M<sup>sc</sup>

Il ne vient

nox stella - ta ve - la mi - na pan - dit.

M<sup>sc</sup>

pas!

I. BASSES

Per ur - bem quoe ren - tes pu - el - las e -

Per ur - bem quoe ren - tes pu - el - las e -

M.  
Il ne vient pas! —  
— a — mus.  
— a — mus

**Andante** (une mesure de ce mouvt équivaut à 3 mesures du mouvt précéd)

M.  
Hé —  
**Andante**  
*pp* *pp*

M.  
— las! —  
— He —  
*pp*  
*sempre dim.*

M.  
— las! —  
Elle sort  
Changement à vue. *long*  
*long*

# Scène XVI

## Forêts et Cavernes

### INVOCATION A LA NATURE

*Faust seul*

**And<sup>te</sup> maestoso**  $\text{♩} = 144$

pp

7

**FAUST** *très large et très sombre*

Na - ture im -

*mf* *pp*

7

F. - men - se, in - pénétrable et fie - re,

*poco cresc.* *f*

7

F. Toi seu - le don - nes trê - ve

*p*

7

F

à mon en-nui sans fin.

*poco f*

*sf*

F

Sur ton sein tout-puissant je sens moins ma mi-

*p*

*cresc. poco a poco*

F

-sè-re; Je re-trou-ve ma for-ce,

*cresc.*

*p*

*cresc.*

*sf*

**un poco rit.** **a tempo**

F

et je crois vivre en-fin.

**un poco rit.** **a tempo**

*p*

F. *Oui, soufflez, ou-ra-gans! Cri.*

*sf* *p* *p* *f*

F. *-ez, forêts pro-fon-des! Crou-*

*f* *p* *p* *sf*

F. *-lez, croulez, ro-chers! Tor-*

*sf* *p* *p* *sf*

F. *-rents, précipitez vos on-des!*

*sf* *p* *p* *sf*

*cresc* **un poco allarg.**

F A vos bruits souverains ma voix **un poco allarg**

**a tempo**

F ai - me a s'u - nir. **a tempo**

*f*

F Fo - rêts. ro -

*pp*

F - chers, tor - rents, je vous a

F. *do - re! Mon - des, Qui scin, til - lez, vers*

F. *vous s'é - lan - ce le dé - sir D'un cœur trop*

*cresc. un poco rit.*

*pp cresc.*

F. *vas - te et d'une âme al - té - ré - e D'un bonheur qui la*

*f dim.*

F. *a tempo*

*fuit.*

*p*

*dim. p*

# Scène XVII

## RÉCITATIF ET CHASSE

MÉPHISTOPHÈLES (gravissant les rochers)

A la voûte a\_zu-rée Aperçois-tu, dis-moi, l'astre d'amour constant?

suivez

**Allegro**

Son in\_flu-ence, a\_mi, se\_rait fort né-ces - sai - re;

**Allegro**  $\text{♩} = 104$

*pp*

FAUST *f*

**Récit** **Mesuré** Tais-

Car tu rê - ves i - ci, quand cet.te pauvre enfant, Margueri - te.

**Allegro**

*pp*

toi!

**Récit**

Sans doute il faut me tai - re, Tu n'aimes plus! Pour.

suivez

*pp*

M

- tant en un ca-chot traîné - e, Et pour un par-ri-cide à la mort condam -

*poco f*

**Allegro**FAUST *f*

M

Quoi!

-né - e... **Récit**  
J'entends des chas-

**Allegro**  
*p*

**Mesuré**

F

A - chè - vel Qu'as-tu

M

- seurs qui par-cou - rent les bois.

**Allegro**  
*poco f*

F

dit? Margue - rite en prison!..

Récit

MÉPHIST. (posément)

M

Cer.tai.ne li.queur bru.ne, un in.no.cent poi.son, Qu'elle tenait de

M

toi pour en.dor.mir sa mè.re Pendant vos nocturnes a.mours, A cause tout le

M

mal! Ca.res -

**Allegro**

*pp*

Récit

M

..sant sa chi.mè.re, Tat.ten - dant cha.que soir, elle en u.sait tou.

Mesuré

M

- jours Elle en a tant u.

**Allegro**

*p*

## Récit

M. *se* Que la vieille en est mor - te. Tu comprends maintenant!..

*f* *bo* *suivez* *p*

*ff* FAUST

Feux et ton - ner - re

## Mesuré

En sor - te

Que son a - mour pour

## Allegro

*f* *p*

(avec fureur)

## Récit

Sauve - la,

Sauve - la, mi - sé - ra - ble!

toi la conduit...

Ah!

je suis le coupable!

On vous re - connaît là, Ri - di - cu - les hu -

M.  - mains! N'im  
**Allegro**

**Récit**

M.  - por-te! Je suis le maître en-cor de t'ouvrir cette por-te!  
**Allegro**

**Récit**

M.  Mais qu'as-tu fait pour moi Depuis que je te

**FAUST**

 Qu'exi-ges-tu?  
 sers? De toi? Rien qu'u-ne si-gna-tu-re

M.

Sur ce vieux parchemin. Je sauve Marguerite à l'instant, Si tu

M.

ju - res Et si - gnes ton ser - ment De me ser - vir demain!

*pp*

FAUST

Eh! que me fait DEMAIN quand j'esouffre à cette heu.re! Don - ne!

Faust signe. **Mesuré**

Voi - là mon nom! Vers sa sombre de - meu - re Volons

**Allegro**

*ppp* *pp* *cresc.*

F.

donc maintenant! O dou - leur in - sen -

*pp*

F. *se - e! Margue - ri - te, j'ac - cours!*

**Récit**  
MÉPHIST.

*A moi, Vortex! Giaour!*

**Allegro** ♩ = 152

1 *pp*

**Récit**  
MÉPHIST.

*Sur ces deux noirs chevaux, prompts comme la pensée, Mon-*

*suivez*

*- tons, et au ga - lop! La jus - tice est pres - se - e*

## Scène XVIII

## LA COURSE A L'ABIME

*Faust et Méphistophélès galopant sur deux chevaux noirs*

Un vent d'orage souffle violemment.

**Allegro** ♩ = 144

*mf appassionato assai*

FAUST dans la coulisse

Dans mon cœur reten-

Des femmes et des enfants arrivent effrayés

-tit sa voix dé-ses-pé-ré-e

et tombent à genoux

FAUST dans la coulisse

O pauvre a - ban - don -

*cresc.* *sf* *p*

- né - el

*dim.* *p*

CHŒUR DE PAYSANS (agenouillés devant une croix champêtre)

SOP et CONT

"Sanc

*p* *sf*

- ta Ma - ri -

- a, o - - ra pro -

no - - - - - bis!

*p*

Sanc - - ta Mag - da - le -

- - - - - na, o - -

- ra pro - no -

FAUST dans la coulisse

Prends garde à ces enfants, à ces fem - mes priant Au

- bis!

F. pied de cette croix!

MEPHIST.

Eh! qu'im - por - te! en avant!

Sanc

- ta Mar - ga - ri

*cresc.*

*cresc. molto*

Un éclair frappe la croix qui tombe renversée  
(cris d'effroi)

Les femmes et les enfants se  
dispersent épouvantés

- ta!

Ah!

Faust et Mephistophélès apparaissent galopant sur leurs chevaux

*f*

*ff*

*p*

Ped

La pluie tombe à torrent. ★

*mf*

*dim*

*p*

*cresc molto*

Piano accompaniment for the first system, featuring a complex rhythmic pattern with sixteenth and thirty-second notes in both hands. The key signature has two flats and the time signature is 3/4. Dynamics include *sf*.

FAUST

Dieux! un monstre hideux en hur-

Piano accompaniment for the second system, continuing the complex rhythmic pattern. Dynamics include *sf* and *p*.

F. *3*  
- lant nous poursuit..

MÉPHIST.

Tu rê - ves!

Piano accompaniment for the third system, featuring a more active bass line with eighth notes. Dynamics include *sf* and *p*.

F. Quel es - saim de grands oi - seaux de

Piano accompaniment for the fourth system, featuring a dense texture with many chords in the right hand and a moving bass line. Dynamics include *ff*, *dim.*, and *p*.

F

nuit!  
Hautb.

FAUST

Quels cris af - freux!.. Ils me frappent de

*cresc* *ff*

F.

l'ai - le!

Le glas des tré-pas - sés sonne dé-ja pour ei -

*pp*

- le. As-tu peur? retour - nons!

rall poco a poco

*crec* *f*

*dim.* *p*

Ils s'arrêtent. FAUST Recit

Non! je l'entends! cou-

suivez

*rit.* *pp* *p*

Les chevaux redoublent de vitesse.

- rons!

tempo 1<sup>o</sup> un poco più animato

*f*

MÉPHIST. (excitant son cheval)

Hop! Hop!

*dim*

Cl. et B<sup>ous</sup>

*p*

FAUST

Re - gar - - - de au - tour de

Hop!

F. nous cet-te ligne in-fi-ni-

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics 'nous cet-te ligne in-fi-ni-'. The bottom staff is a piano accompaniment in bass clef, consisting of two staves. The music is in a minor key and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

F. - e De sque-let-tes dan-  
 MÉPHIST.  
 Hop!

*p cresc molto*

This system contains three staves. The top staff is a vocal line in treble clef with lyrics '- e De sque-let-tes dan-'. Below it is a bass line in bass clef with the text 'MÉPHIST.' and 'Hop!'. The bottom two staves are piano accompaniment in bass clef. The piano part includes the instruction '*p cresc molto*'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

F. - sant! A - -vec quel rire hor - -

*ff*

This system contains three staves. The top staff is a vocal line in treble clef with lyrics '- sant! A - -vec quel rire hor - -'. The bottom two staves are piano accompaniment in bass clef. The piano part includes the instruction '*ff*'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

F

- ri - ble ils sa - luent en pas - sant!

MEPHIST.

Hop!

M

pense à sau - ver sa vi - e Et ris -

M

toi des morts! Hop!

M. *Hop!*

The first system consists of a vocal line in bass clef with the word "Hop!" and a piano accompaniment. The piano part includes a treble clef with chords and a bass clef with a melodic line. The key signature has two flats and the time signature is 3/4.

FAUST (de plus en plus épouvanté et haletant)

Nos chevaux frémissent, Leurs crins se hérissent, Ils brisent leurs

The second system features Faust's vocal line with lyrics: "Nos chevaux frémissent, Leurs crins se hérissent, Ils brisent leurs". The piano accompaniment continues with chords and a melodic line. The key signature has two flats and the time signature is 3/4.

F. mors. Je vois ondu-ler Devant nous la ter-re; J'en -

MÉPHIST. *Hop!* *Hop!* *Hop!*

The third system features Méphistophélès' vocal line with lyrics: "mors. Je vois ondu-ler Devant nous la ter-re; J'en -". Below the vocal line, the word "MÉPHIST." is written, followed by three "Hop!" exclamations. The piano accompaniment includes a treble clef with chords and a bass clef with a melodic line. The key signature has two flats and the time signature is 3/4.

F. -tends le tonner-re Sous nos pieds rou-ler.

M. *Hop!* *Hop!* *Hop!*

*crese* *poco* *a* *poco*

The fourth system features Faust's vocal line with lyrics: "-tends le tonner-re Sous nos pieds rou-ler.". Below the vocal line, the word "M." is written, followed by three "Hop!" exclamations. The piano accompaniment includes a treble clef with chords and a bass clef with a melodic line. The key signature has two flats and the time signature is 3/4. Performance markings "crese", "poco", "a", and "poco" are present.

F. *Il pleut du sang!...*  
(d'une voix tonnante)

M. Co - hor - tes in - fer -

M. - na - les, Son - nez, son - nez vos

M. trom - pes tri - om - pha - les!

do

FAUST

M. Horreur! Ah!

M. Il est à nous! Je suis vainqueur!

M. Ils tombent dans un gouffre.

*f* *ff*

L'Enfer

PANDŒMONIUM

Faust est livré aux flammes.

**Maestoso**  
MÉPHIST.

TÉNORS *ff* Has!

BASSES *ff* Has!

**Maestoso** ♩ = 69

I - ri - mi - ru Ka - ra - bra - - -

I - ri - mi - ru Ka - ra - bra - - -

- o!

- o!

8

8

Has! Has!

Has! Has!

8

Has!

Has!

LES PRINCES DES TÉNÉBRES (6 I Basses et 6 II. Basses) *f*

De cette â - me si fiè-re

8

A jamais — es-tu maître et vainqueur, Méphis - to ?

MÉPHIST.

J'en suis maître à ja - mais.

LES PRINCES DES TÉNÈBRES

Faust a donc li - brement

Signé l'ac - te fa - tal qui le livre à nos flam - mes?

## MÉPHIST.

Il signa libre - ment

## TÉNORS

Has!

Has!

## BASSES

Has!

Has!

Les Démons portent Méphistophélès en triomphe

All<sup>o</sup> vivace*ff*

Tra - di oun ma - re - xil fir tru

Tra - di oun ma - re - xil fir tru

Tra - di oun ma - re - xil fir tru

Tra - di oun ma - re - xil fir tru

All<sup>o</sup> vivace  $\text{♩} = 108$

din - xé bur.ru - di - xé. Fory my din.kor - litz,  
 din - xé bur.ru - di - xé. Fo - ry my din -  
 din - xé bur.ru - di - xé. Fo - ry my din -  
 din - xé bur.ru - di - xé. Fory my din.kor - litz,

fory my din.kor - litz, O mérika.ri - ul O mé.vi -  
 - kor - litz, fo - ry my din - kor - litz,  
 - kor - litz, fo - ry my din - kor - litz,  
 fory my din.kor - litz, O mérika.ri - u! O mé.vi -

- xé! Méri.ka.ri - ba! O mé.ri.ka.ri - ul o mi da -  
 fo - ry my din - kor - litz fo - ry  
 fo - ry my din - kor - litz fo - ry  
 - xé! Méri.ka.ri - ba! O mé.ri.ka.ri - ul o mi da -

- ra ca - ra - i - bo la - kin - da, me - ron - dor din - kor - litz,  
 my din - kor - litz, me - ron - dor din - kor - litz,  
 my din - kor - litz, me - ron - dor din - kor - litz,  
 - ra ca - ra - i - bo la - kin - da, me - ron - dor din - kor - litz,

8

me - rondor din - kor - litz, me - ron - dor. Tra - di -  
 me - rondor din - kor - litz, me - ron - dor. Tra - di -

- oun ma - re - xil. Tra - di - oun bur - ru - di - xe, Tru - din -  
 - oun ma - re - xil, Tra - di - oun bur - ru - di - xe, Tru - din -

*dim* *poco a poco*

- xe ca-ra-i - bo.

- xe ca-ra-i - bo. Fir o - me vi - xe me - ron - dor

8

*p*

Mit ays - ko, me - ron - dor, mit ays - ko! oh!

Mit ays - ko, me - ron - dor, mit ays - ko!

*p*

Les Démon's dansent autour de Méphistophélès.

*ff* **All<sup>o</sup>**

Diff!diff! merondor, merondor

oh! Diff!diff! merondor, merondor

*ff*

**All<sup>o</sup>**  $\text{♩} = 72$

*ff*

*ff*

aysko! Has! has! Satan! Has! has! Belphégor! Has! has! Méphisto!

aysko! Has! has! Satan! Has! has! Belphégor! Has! has! Méphisto!

*dim*  
Has! has! Kroïx! Diff! diff! As-ta-roth! Diff! diff! Bel-zé-buth!

*dim*  
Has! has! Kroïx! Diff! diff! As-ta-roth! Diff! diff! Bel-zé-buth!

Bel-phé-gor! As-ta-roth! Mé-phis-to! *p* *f* *ff* **rall molto**  
Sat, sat ra

Bel-phé-gor! As-ta-roth! Mé-phis-to! *p* *f* *ff*  
Sat, sat ra

**rall molto**

## Maestoso

- yk ir ki - mour.

- yk ir ki - mour.

## Maestoso

*ff*All<sup>o</sup> vivace

Has! has! Mé - phis - to! Has! has! Me - phis.

Has! has! Mé - phis - to! Has! has! Mé - phis.

All<sup>o</sup> vivace  $\text{♩} = 132$ 

- tol Has! has! has! has! has!

- to! Has! has! has! has! has!

I - ri - mi - ru ka - ra - bra - o .

I - ri - mi - ru ka - ra - bra - o .

The first system shows two vocal staves. The top staff has lyrics 'I - ri - mi - ru ka - ra - bra - o .' and the bottom staff has 'I - ri - mi - ru ka - ra - bra - o .' Both staves feature musical notation with notes and rests. There are some markings above the notes, possibly indicating phrasing or breath marks.

Maestoso

8

8<sup>va</sup> bassa

The second system shows the piano accompaniment. It consists of two staves (treble and bass clef) with musical notation. There are markings '3' above some notes, indicating triplets. The tempo is marked 'Maestoso'. A measure rest '8' is shown at the beginning of the system. The label '8<sup>va</sup> bassa' is written below the bass staff.

The third system continues the piano accompaniment. It features two staves with musical notation, including slurs and dynamic markings.

The fourth system continues the piano accompaniment. It features two staves with musical notation, including slurs and dynamic markings.

The fifth system continues the piano accompaniment. It features two staves with musical notation, including slurs and dynamic markings.

SIX BASSES SEULES

mf

A .

The sixth system shows the piano accompaniment. It features two staves with musical notation. The tempo is marked 'mf'. The text 'SIX BASSES SEULES' is written above the staves. A measure rest 'A .' is shown at the end of the system.

The seventh system continues the piano accompaniment. It features two staves with musical notation, including slurs and dynamic markings. The dynamics 'p', 'pp', and 'ppp' are indicated.

EPILOGUE  
Sur la terre

Andantino (avec le caractère du Récitatif)

*sotto voce*  $\text{♩} = 76$

lors l'Enfer se tut. L'affreux bouillonnement de ses grands lacs de

flam-mes, Les grin-cements de dents de ses tour-men-teurs

*p plus sombre*

d'â-mes Se fi-rent seuls en-ten-dre; Et, dans ses pro-fon-

-deurs, Un mys-tè-re d'hor-reurs'accomplit.

TEN. (Coryphées) *pp sotto voce*

PETIT CHŒUR BASSES (Coryphées) *pp sotto voce*

O ter-reurs!

O ter-reurs!

*pp*

## Scène XX

Dans le ciel

*Les Séraphins inclinés devant le Très-Haut***Maestoso non troppo lento**  $\text{♩} = 56$ 

*pp*  
Ped

I. II. SOP.

*p dolce*

Laus!

I. II. TÉN.

*p*

Laus!

★ Ped

Laus!

Ho - -

Laus!

Ho - -

- san - - na! Ho - san - - na!

- san - - na! Ho - san - - na!

★ Ped.

**Poco più animato**

Elle a beau-coup ai-

**Poco più animato**

*perdendosi* *ppp*

★

Des hauteurs du ciel.

**SOPRANO SOLO** (derrière la scène)

Mar - ga - ri - ta!

(Silence) murmures harmonieux

- me — Seigneur!..

8

*rit. pppp*

APOTHÉOSE DE MARGUERITE. CHŒUR D'ESPRITS CÉLESTES

Moderato  
Un peu moins lent

I. SOP.

*p*

Re - mon - - te au

II. SOP.

Re - mon - - te au

I. TEN.

Re - mon - - te au

Moderato  $\text{♩} = 76$

Re - mon - - te au

8

*p*

*pp*

ciel, â - - me na - i - - ve

ciel, â - - me na - i - - ve

ciel, â - - me na - i - - ve

8

Que l'a - - mour é - - ga

Que l'a - - mour é - - ga

8 Que l'a - - mour é - - ga

- ra, Viens re - vê - tir ta beau -

- ra, Viens re - vê - tir ta beau -

- ra, Viens re - vê - tir ta beau -

- té pri - mi - ti - ve Qu'une er - -

- té pri - mi - ti - ve Qu'une er - -

- té pri - mi - ti - ve Qu'une er - -

- reur al - - - té - ra.

- reur, une er - reur al - - - té - ra.

- reur al - - - té - ra.

Viens! les vier - ges di - vi - nes,

Viens! les vier - ges di - vi - nes,

Viens! les vier - ges di - vi - nes,

8

Viens! les vier - ges di - vi - nes. Tes

Viens! les vier - ges di - vi - nes, Tes

I. TÉN.

Viens! les vier - ges di - vi - nes, Tes

II. TÉN.

Viens! les vier - ges di - vi - nes, Tes

I. SOP.

Viens! les vier - ges di - vi - nes, Tes

II. SOP.

Viens! les vier - ges di - vi - nes, Tes

8

CHŒUR D'ENFANTS

sœurs, les Sé - ra - phi - - nes,

sœurs, les Sé - ra - phi - - nes.

sœurs, les Sé - ra - phi - - nes,

sœurs. les Sé - ra - phi - - nes,

sœurs, les Sé - ra - phi - - nes,

sœurs, les Sé - ra - phi - - nes,

8

*poco cresc.*

Sau - ront ta - rir les

Sau - ront ta - rir les pleurs Que t'ar -

Sau - ront ta - rir les pleurs, les

Sau - ront ta - rir les *poco cresc.*

Sau - ront ta - rir les

Sau - ront ta - rir les pleurs Que t'ar -

8

*poco cresc.*

pleurs Que t'ar - ra - chent en - cor les ter -  
 - ra - chent en - cor, en - cor les ter -  
 pleurs Que t'ar - ra - chent en - cor les ter -  
 pleurs Que t'ar - ra - chent en - cor les ter -  
 pleurs Que t'ar - ra - chent en - cor les ter -  
 - ra - chent en - cor, en - cor les ter -

8

*dim.* *p* *pp*  
 - res - tres dou - leurs. Con - ser - ve l'es - pé -  
 - res - tres dou - leurs. Con - ser - ve  
 - res - tres dou - leurs. *pp*  
 - res - tres dou - leurs. Con -  
 - res - tres dou - leurs. *pp* Con - ser - ve l'es - pé -  
 - res - tres dou - leurs. *p* *pp* Con - ser - ve

8

- ran - - ce, Con - ser - ve l'es - pé - ran - - ce  
 l'es - pé - ran - ce, Con - ser - ve l'es - pé - ran -  
 Con - ser - ve l'es - pé -  
 - ser - - - ve l'es - pé - ran - - -  
 - ran - - ce, Con - ser - ve l'es - pé - ran - - ce  
 l'es - pé - ran - ce, Con - ser - ve l'es - pé - ran - -

8

Et sou - - ris, et sou - ris au bon -  
 - ce Et sou - ris, et sou - ris au bon -  
 - rance Et sou - ris, et sou - ris au bon -  
 - ce Et sou - ris, et sou - ris au bon -  
 Et sou - - ris, et sou - ris au bon -  
 - ce Et sou - ris, et sou - ris au bon -

8

- heur! Viens, Mar - ga - ri

- heur! Viens, Mar - ga - ri

- heur! Viens, Mar - ga - ri

- heur! Viens, Mar - ga - ri

- heur! Viens, Mar - ga - ri

- heur! Viens, Mar - ga - ri

8

SOPRANO SOLO (derrière la scène)

Mar - ga - ri - - - - ta!

- ta! Viens, Mar - ga -

- ta! Viens, Mar - ga -

- ta! Viens, Mar - ga -

- ta! Viens, Mar - ga -

8

Mar - ga - ri - - -

- ri - - - ta!

- ri - - - ta!

- ri - - - ta!

- ri - - - ta!

8

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The first vocal line has the lyrics 'Mar - ga - ri - - -'. The second, third, fourth, and fifth vocal lines all have the lyrics '- ri - - - ta!'. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes.

- ta! Mar - ga - ri - - -

*ppp* Viens! Viens! Viens!

*ppp* Viens! Viens!

*ppp* Viens! Viens!

*ppp* Viens! Viens!

*ppp* Viens! Viens!

*ppp* Viens! Viens!

*ppp* Viens! Viens!

8

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature. The first vocal line has the lyrics '- ta! Mar - ga - ri - - -'. The second, third, fourth, fifth, and sixth vocal lines all have the lyrics '*ppp* Viens! Viens! Viens!'. The piano accompaniment consists of two staves with a rhythmic pattern of eighth and sixteenth notes.

tal Viens! Viens! Viens! Viens! Viens!

This section contains the first six measures of the score. It features a vocal line and five piano accompaniment staves. The vocal line begins with the word "tal" and then repeats "Viens!" five times, each time with a long horizontal line indicating a sustained note. The piano accompaniment consists of sustained chords in the right hand and moving lines in the left hand.

**Нар**

This section is a piano solo, indicated by a large brace on the left and the word "Нар" (likely "Народ"). It spans measures 7 to 12. The music is written for both the right and left hands, featuring intricate rhythmic patterns and arpeggiated chords.

Viens! Viens! Viens! Viens!

This section contains measures 13 to 18. It features a vocal line and five piano accompaniment staves. The vocal line repeats the word "Viens!" four times, each with a long horizontal line. The piano accompaniment continues with sustained chords and moving lines.

*perendosi*

This section is a piano solo, indicated by a large brace on the left. It spans measures 19 to 24. The music is written for both the right and left hands, featuring intricate rhythmic patterns and arpeggiated chords. The word "perendosi" is written at the end of the section.