

# ACT FOUR

## 19. Marguerite at the Spinning Wheel

Andante non troppo

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute:** Remains silent throughout the passage.
- Oboe:** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Clarinet:** Enters in the third measure with a triplet of eighth notes, marked *f*. The part is specifically marked *in A*.
- Bassoon:** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Horn:** Enters in the third measure with a triplet of eighth notes.
- Percussion:** Remains silent throughout the passage.
- Piano:** Enters in the third measure with a chord, marked *f*.
- Violin I:** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Violin II:** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Viola:** Enters in the third measure with a triplet of eighth notes, marked *f*.
- Cello:** Enters in the first measure with a triplet of eighth notes, marked *f*.
- Bass:** Enters in the third measure with a triplet of eighth notes, marked *f*.

The score is written in 3/4 time and features various musical notations such as triplets, dynamics (*f*), and articulation marks. The key signature is one sharp (F#).

7

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score contains measures 7 through 11. The score is for a full orchestra and piano. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. Measure 7 is marked with a '7' above the staff. The Flute part is mostly rests. The Oboe and Clarinet parts feature triplet eighth notes in measures 7 and 9. The Bassoon part has a melodic line with slurs and ties. The Horn part has a simple melodic line. The Percussion part is mostly rests. The Piano part has a simple accompaniment. The Violin I and II parts have complex melodic lines with many triplets and slurs. The Viola, Cello, and Bass parts have simpler, more rhythmic lines.

The musical score for measures 12-17 is as follows:

- Fl.:** Measures 12-15 are rests. Measure 16:  $\text{dim.}$ . Measure 17:  $p$ . A long slur spans from the start of measure 16 to the end of measure 17.
- Ob.:** Measure 12: triplet of eighth notes. Measure 17: triplet of eighth notes,  $p$ .
- Cl.:** Measure 12: eighth note. Measure 13: half note. Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16:  $p$ . Measure 17:  $p$ .
- Bsn.:** Measure 12: eighth note. Measure 13: half note. Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16:  $p$ . Measure 17:  $p$ .
- Hn.:** Measure 12: rest. Measure 13:  $f$ . Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16:  $p$ . Measure 17:  $p$ .
- Perc.:** Measures 12-15: rests. Measure 16: **Timp** (woodblock)  $p$ . Measure 17:  $p$ .
- Pno.:** Measures 12-17: rests.
- Vln. I:** Measure 12: triplet of eighth notes. Measure 13: triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16: triplet of eighth notes, triplet of eighth notes. Measure 17:  $p$ .
- Vln. II:** Measure 12: triplet of eighth notes. Measure 13: triplet of eighth notes, triplet of eighth notes, triplet of eighth notes. Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16:  $p$ . Measure 17:  $p$ .
- Vla.:** Measure 12: eighth note. Measure 13: eighth note. Measure 14: eighth note. Measure 15: eighth note. Measure 16:  $\text{dim.}$ . Measure 17:  $p$ .
- Cello:** Measure 12: eighth note. Measure 13: eighth note. Measure 14: eighth note. Measure 15: eighth note. Measure 16:  $\text{dim.}$ . Measure 17:  $p$ .
- Bass:** Measure 12: rest. Measure 13:  $f$ . Measure 14:  $\text{dim.}$ . Measure 15:  $p$ . Measure 16:  $p$ . Measure 17:  $p$ .

18

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn.

Perc. (B → G if playing cut)

Pno. *pp*

Vln. I

Vln. II

Vla.

Cello

Bass *pizz.*

20

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

22

Fl.

Ob. *p cresc.*

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

24 rit. a tempo

Fl. *pp*

Ob. *p* *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Pno. *pp*

Vln. I *pizz.* *arco* *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Detailed description: This page of a musical score covers measures 24, 25, and 26. The tempo changes from 'rit.' (ritardando) at the start of measure 24 to 'a tempo' at the beginning of measure 25. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays sustained notes with a *pp* (pianissimo) dynamic. The strings (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic pattern of eighth notes, with Violin I starting in *pizz.* (pizzicato) and switching to *arco* (arco) in measure 25. The piano accompaniment (Pno.) provides harmonic support with chords and single notes, also marked *pp*. The percussion part (Perc.) is silent throughout these measures.

26 Adagio

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

arco

El-les ne sont plus là... je ri-ais a-vec el - les au-tre fois... main-te- nant...

*pp*

*pp*

*pp*

*pp*

*pp*



31 Allegretto vivo

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Perc.

Pno.

**SOPRANOS**

Chorus  
 Le ga-lant é-tran-ger s'en-fuit et court en-cor! Ah ah! Ah ah! Ah ah ah ah ah ah

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz. pp*

Bass

40 Moderato Recit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

El-les se ca - chaient Ah, cru - el - les! Je ne trou-vais pas d'out-rage as-sez

ah!

arco

*f*

*f dim.*

*p*

*pp*

*f*

*f dim.*

*p*

*pp*

*f*

*f dim.*

*p*

*pp*

*f*

*f dim.*

*p*

*pp*

*f*

*f dim.*

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

fort, ja-dis, pour les pé-ches des au-tres Un jour vient où l'on est sans pi-tié pour les nô-tre Je ne

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*p*

*p*

*p*

*p*

Fl.

Ob.

Cl. *p dolce*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Marg. suis que honte à mon tour Et pou-tant Dieu le sait, je n'é-tais pas in-

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 534 and 52, features a multi-staff arrangement. At the top, woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The Clarinet part is marked *p dolce* and begins a melodic line in the second measure. The Bassoon part has a long note in the fifth measure marked *p*. Horns (Hn.) have notes in the first and fifth measures, both marked *p*. Percussion (Perc.) and Piano (Pno.) are shown with rests. The vocal line (Marg.) has lyrics: "suis que honte à mon tour Et pou-tant Dieu le sait, je n'é-tais pas in-". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings play sustained notes with some rhythmic patterns in the upper staves.

57

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

fâ - me Tou ce qui t'en-traî-na, mon â - me, n'é - tait que ten - dresse et qu'a



65

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*dim.*

*pizz.*

*p*

Detailed description: This page of a musical score covers measures 65, 66, and 67. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Percussion are mostly silent, with some rests and a few notes in measure 67. The Horns play a melodic line starting in measure 66, marked with a piano (*p*) dynamic. The Piano part is mostly silent. The Violins I and II play a melodic line with long notes and ties. The Viola and Cello play a rhythmic accompaniment of sixteenth-note patterns. The Bass part has a melodic line with a *pizz.* (pizzicato) marking in measure 66 and a *dim.* (diminuendo) marking in measure 65.

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Il ne re - vient



70

Fl. -  
Ob. -  
Cl. -  
Bsn. -  
Hn. -  
Perc. -  
Pno. -  
Marg. pas Il ne re - vient pas J'ai peur, je fris -  
Vln. I -  
Vln. II -  
Vla. -  
Cello -  
Bass -

*pp*

*pp*

The musical score for measures 70 and 71 features a vocal soloist (Marg.) with the lyrics "pas Il ne re - vient pas J'ai peur, je fris -". The woodwinds (Ob., Cl.) play a soft (*pp*) melodic line. The strings (Vln. I, Vln. II, Vla., Cello, Bass) provide a rhythmic accompaniment with sixteenth-note patterns. The piano (Pno.) has a simple accompaniment in the right hand and a bass line in the left hand.

72

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

son - ne, je lan - guis, hé - las! En vain l'heu - re

Vln. I

Vln. II

Vla.

Cello

Bass

74 **col canto**

**a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*a piacere*

son - ne Il ne re-vient pas. Où

*pizz.* *arco*

*pp*

*pp*

*pp*

76

Fl. *p*

Ob. *p*

Cl.

Bsn. *pp*

Hn.

Perc.

Pno.

Marg. donc peut il être? Seule a ma fenêtre, je

Vln. I

Vln. II

Vla.

Cello

Bass

78

Fl. *cresc.*

Ob. *cresc.*

Cl. *pp cresc.*

Bsn. *cresc.*

Hn. *pp cresc.*

Perc.

Pno. *cresc.*

Marg. plon - ge là - bas mon re - gard, hé - las, hé -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

Detailed description: This page of a musical score covers measures 78 and 79. It features a variety of instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in G major and 4/4 time. Measures 78 and 79 are marked with a 'cresc.' (crescendo) instruction. The Marguerite part has lyrics: 'plon - ge là - bas mon re - gard, hé - las, hé -'. The woodwinds and strings play sustained notes or simple rhythmic patterns, while the violins play a more active, rhythmic accompaniment. The percussion part is mostly silent, indicated by a dash.

col canto

80

Fl. *f*

Ob. *f*

Cl. *f* *pp*

Bsn. *f* *pp*

Hn. *f* *pp*

Perc.

Pno. *f* *pp*

Marg. *a piacere*  
 las! OÙ donc peut il être? Il ne re-vient

Vln. I *f* *pp* *pizz.*

Vln. II *f* *pp*

Vla. *f* *pp*

Cello *f* *pp*

Bass *f* *pp*

82 **a tempo**

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Part 1, starting at measure 82 with a *p* dynamic. It features a melodic line with a long slur.
- Ob. (Oboe):** Part 1, mostly silent in this section.
- Cl. (Clarinet):** Part 1, playing a melodic line with a *p* dynamic and a long slur.
- Bsn. (Bassoon):** Part 1, playing a low, sustained note with a *p* dynamic.
- Hn. (Horn):** Part 1, playing a melodic line with a *p* dynamic.
- Perc. (Percussion):** Part 1, mostly silent.
- Pno. (Piano):** Part 1, playing a rhythmic accompaniment in the left hand.
- Marg. (Marguerite):** Part 1, playing a melodic line with the instruction *pas*.
- Vln. I (Violin I):** Part 1, playing a rhythmic accompaniment with the instruction *arco* and *p* dynamic.
- Vln. II (Violin II):** Part 1, playing a rhythmic accompaniment with the instruction *p* dynamic.
- Vla. (Viola):** Part 1, playing a melodic line.
- Cello:** Part 1, playing a melodic line.
- Bass:** Part 1, playing a rhythmic accompaniment.

The score is written in 12/8 time and includes various musical notations such as slurs, dynamics (*p*), and performance instructions (*arco*, *pas*).

84

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

Je n'o - - se me plain - dre

Detailed description: This page of a musical score covers measures 84 and 85. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) part is in the lower register. The vocal soloist (Marg.) has the lyrics "Je n'o - - se me plain - dre". The Oboe part starts with a piano (*p*) dynamic. The Flute and Clarinet parts have long, sweeping lines. The strings provide a rhythmic accompaniment with eighth-note patterns in the violins and basses, and sustained notes in the violas and cellos.



86

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Il faut me con - tain - dre

Detailed description: This page of a musical score covers measures 86, 87, and 88. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in G major (one sharp) and 4/4 time. The vocal line (Marg.) has the lyrics 'Il faut me con - tain - dre'. The woodwinds and strings provide accompaniment, with the violins playing a rhythmic pattern of eighth notes.

88

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Pno.

Marg. Je pleu - re tout bas

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 548, covers measures 88 to 90. The score is arranged in a standard orchestral format with a vocal line. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line (Marg.) has the lyrics "Je pleu - re tout bas" under the notes. The woodwinds (Fl., Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Cello, Bass) have various melodic and rhythmic parts, with dynamic markings of *p* (piano) for the woodwinds. The piano part (Pno.) provides harmonic support with chords and arpeggios. The strings play a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

90

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

Je pleu - re tout bas - S'il pou - vait con -

92

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

naï - tre ma dou - leur, hé - las! Où donc peut il

*pp*

*pp*

*pp*

*pp*

*pp*

94 **col canto**

**a tempo**

Fl. *col canto*

Ob. *col canto*

Cl. *col canto*

Bsn. *col canto*

Hn. *pp* *p*

Perc. *p*

Pno.

Marg. *col canto*  
 è - tre? Il ne re-vient pas.

Vln. I *pizz.* *arco*

Vln. II

Vla.

Cello

Bass

96

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

Ô, le voir, en - ten - dre le bruit de ses

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

pas Mon coeur est si las, si las de l'at -

100

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*cresc.*

*cresc.*

*cresc.*

*cresc.*

ten - dre Il ne re - vient pas Il ne re - vient



102

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *ff*

Pno. *f* *ff*

Marg.  
pas! Mon sei - gneur, mon sei - gneur, mon maî -

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*  
arco

106

Fl. *f* *ff*

Ob. *to Cor*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc.

Pno. *f* *ff*

Marg. tre! S'il al-lait pa-raî-tre, s'il al-lait pa-raî-tre, quel-le joi-e!

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*

110

Tempo 1

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Hé - las, hé - las! Où donc peut il

114

Fl. *pp*

Cor *pp*

Cl. *pp*

Bsn. *pp*

Hn.

Perc. *pp*

Pno. *ppp*

Marg.  
ê - tre? Il ne re - vient pas.

Vln. I pizz. arco

Vln. II pizz. arco

Vla. pizz. arco

Cello pizz. arco

Bass pizz. arco

Detailed description: This page of a musical score covers measures 114, 115, and 116. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section (Flute, Cor Anglais, Clarinet, Bassoon) and Percussion are marked *pp*. The Horns play a sustained note. The Piano is marked *ppp* and plays a sustained chord. The vocal line (Marg.) has the lyrics "ê - tre? Il ne re - vient pas." The string section (Violins I and II, Viola, Cello, Bass) is marked *pizz.* (pizzicato) in measures 114 and 115, and *arco* (arco) in measure 116. The Violin I part features a rapid sixteenth-note passage in measure 116.

117

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

B → G

Detailed description: This page of a musical score covers measures 117, 118, and 119. The score is for a full orchestra. The Flute (Fl.) part begins with a long note in measure 117, followed by rests and eighth notes in measures 118 and 119. The Cor Anglais (Cor) part plays a melodic line with eighth notes and rests. The Clarinet (Cl.) part has a long note in measure 117 and rests in the following measures. The Bassoon (Bsn.) part has a long note in measure 117 and rests in the following measures. The Horn (Hn.) part plays a rhythmic pattern of eighth notes and rests. The Percussion (Perc.) part has a simple rhythmic pattern, with a note in measure 119 labeled 'B → G'. The Piano (Pno.) part features a complex texture with chords and moving lines in both hands. The Violin I (Vln. I) part has a fast, repetitive sixteenth-note pattern in measure 117, followed by rests and chords. The Violin II (Vln. II) part plays a melodic line with eighth notes and rests. The Viola (Vla.) part plays a melodic line with eighth notes and rests. The Cello part has a melodic line with eighth notes and rests, including a fast sixteenth-note pattern in measure 119. The Bass part plays a melodic line with eighth notes and rests.

# 20. Scene and Recitative

**-DE**  
**Allegro agitato**  
*play the cues only if using the cut from No. 19*

The musical score is arranged in systems. The first system includes Flute, Oboe (with a note '(to Cor)'), Clarinet (marked 'in A'), and Bassoon. The second system includes Horn and Marguerite. The third system includes Siebel and the vocal line for Marguerite, with the lyrics '-mour' and 'Mar-gue' indicated. The fourth system includes Violin I, Violin II, Viola, Cello, and Bass. The fifth system includes Violin I, Violin II, Viola, Cello, and Bass. Dynamics such as *p*, *cresc.*, and *f* are marked throughout the score.

6 Moderato

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Sie.

Vln. I

Vln. II

Vla.

Cello

Bass

Sie-bel! Hé - las! Vous seul ne me mau-dis-sez pas

ri - te! En - cor des pleurs! Je ne suis qu'un en-fant

*p*

*p*

11

Fl. *ff*

Cor *ff*  
*in B $\flat$*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* **Timp** E → C

Pno. *f*

Marg. Qui donc?

Sie. *f* *ff*  
 mais j'ai le coeur d'un hom me et je vous ven-ge-rai de son lâche a-ban-don Je le tue-rai! Faut

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Cello *f* *ff*

Bass *f* *ff*



Un poco più animato

Andante

16

Fl.

Cor. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Marg. Non, tai-sez vous! Oui, tou

Sie. *3* il que je le nom-me? L'in-grat... qui vous tra-hit Par-don! Vous l'ai-mez en-co-re?

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f* *espr.*

Bass *f*

## Recit

22

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

jours, \_\_\_\_\_ tou-jours! Mais ce n'est pas à vous de plain-dre mon en-nui J'ai tort, Sie-bel de vous par-ler de

*p fp*

*p fp*

*p fp*

*fp*

*fp*

26

\* Moderato

Fl.

Cor

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

to Oboe

*p*

*p*

*p*

*p*

lui So-yez bé - ni, Sie-bel Votre a-mi-tié est dou - ce Ceux donc la main cru - el - le me re

\* The Romance 'Si le bonheur' may be inserted at this point (see appendix).

Fl. Ob. Cl. Bsn. Hn. Perc. Pno. Marg. Vln. I Vln. II Vla. Cello Bass

*p* *p* *p*

pous - se n'ont pas fer-mé pour moi — les por - tes du Saint - lieu — J'y vais, pour mon en-fant et pour

Detailed description: This page of a musical score, numbered 566 and page 33, features a full orchestral arrangement and a vocal line. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Marguerite (Marg.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score spans measures 33 to 39. The woodwinds (Cl., Bsn., Hn.) and strings (Vln. I, Vln. II, Vla., Cello) play a melodic line starting in measure 33, marked with a piano (*p*) dynamic. The vocal line (Marg.) enters in measure 33 with the lyrics: "pous - se n'ont pas fer-mé pour moi — les por - tes du Saint - lieu — J'y vais, pour mon en-fant et pour". The piano accompaniment (Pno.) is silent throughout this section. The percussion (Perc.) is also silent. The bass line (Bass) is silent throughout. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

40

Fl. *pp* *cresc.* *dim.*

Ob. *p cresc.*

Cl. *pp* *cresc.* *dim.*

Bsn. *p > pp* *cresc.* *dim.*

Hn.

Perc.

Pno.

Marg. lui pri-er Dieu\_\_\_\_\_

Vln. I *pp* *cresc.* *dim.*

Vln. II *pp* *cresc.* *dim.*

Vla. *pp* *cresc.* *dim.*

Cello *pp* *cresc.* *dim.*

Bass *p > pp* *cresc.* *dim.*

48

Fl. *p* *pp*

Ob. *dim.* *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc. *pp*

Pno. *pp* to Organ

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Cello *p* *pp*

Bass *p* *pp*

Detailed description: This page of a musical score contains measures 48 through 53. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a melodic line in measure 48, marked *p*, which softens to *pp* by measure 51. The Oboe (Ob.) part starts with a *dim.* marking and a *p* dynamic, also softening to *pp* in measure 51. The Clarinet (Cl.) and Bassoon (Bsn.) parts have similar dynamic contours. The Horn (Hn.) part enters in measure 49 with a *p* dynamic. The Percussion (Perc.) part has a *pp* dynamic starting in measure 51. The Piano (Pno.) part features a *pp* dynamic and includes a section labeled 'to Organ' starting in measure 53. The Violin I (Vln. I) part has a *p* dynamic in measure 48 and *pp* in measure 51. The Violin II (Vln. II) part has a *p* dynamic in measure 48 and *pp* in measure 51. The Viola (Vla.), Cello, and Bass parts all have a *p* dynamic in measure 48 and *pp* in measure 51. The score is written in a key signature of one flat and a common time signature.

# 21. Church Scene

**Andante**

The score is for a piece titled "21. Church Scene" in a minor key (three flats) and common time (C). The tempo is marked "Andante". The instrumentation includes Flute, Oboe, Clarinet (in Bb), Bassoon, Horn, Percussion (Timp), Organ, Violin I, Violin II, Viola, Cello, and Bass. The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 16. Dynamic markings include *f* (forte) and *pp* (pianissimo). The Flute part includes a marking "to Picc." (piccolo) in measure 10. The Percussion part features a "Timp" (Tympani) section starting in measure 10. The string parts (Violin I, Violin II, Viola, Cello, Bass) play a rhythmic accompaniment of eighth notes. The woodwinds and Horn play sustained notes with some melodic movement. The Organ part is mostly silent, with some notes in the right hand.

**Flute**  
*f*  $\triangleright$  *pp* to Picc. *pp*

**Oboe**  
*f*  $\triangleright$  *pp* *pp*

**Clarinet**  
in B $\flat$   
*f*  $\triangleright$  *pp* *pp*

**Bassoon**  
*pp* *pp*

**Horn**  
*f*  $\triangleright$  *pp* *pp*

**Percussion**  
Timp  
*pp* *pp*

**Organ**

**Violin I**  
*pp* *pp*

**Violin II**  
*f*  $\triangleright$  *pp* *pp*

**Viola**  
*f*  $\triangleright$  *pp* *pp*

**Cello**  
*pp* *pp*

**Bass**  
*pp* *pp*

9

Picc. *to Flute*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc.

Org. *pp*

Vln. I *pp* *pizz.*

Vln. II *pp* *pizz.*

Vla. *pp* *pizz.*

Cello *pp* *pizz.* *arco*

Bass *pp* *pizz.* *arco*



16

This musical score page contains measures 16 through 21. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in all measures.
- Ob.** (Oboe): Rests in all measures.
- Cl.** (Clarinet): Rests in all measures.
- Bsn.** (Bassoon): Rests in all measures.
- Hn.** (Horn): Rests in all measures.
- Perc.** (Percussion): Rests in all measures.
- Org.** (Organ): Active in measures 16-21. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.
- Vln. I** (Violin I): Rests in all measures.
- Vln. II** (Violin II): Rests in all measures.
- Vla.** (Viola): Rests in all measures.
- Cello** (Cello): Active in measures 16-21, playing a melodic line with eighth and sixteenth notes.
- Bass** (Double Bass): Active in measures 16-21, playing a melodic line with eighth and sixteenth notes.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Vln. I

Vln. II

Vla.

Cello

Bass

The musical score for page 22, measures 1-5, is presented in a standard orchestral layout. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Organ and Cello/Bass parts are active, while the rest are silent. The Organ part features a complex melodic line with many accidentals, and the Cello/Bass part features a rhythmic pattern of eighth and sixteenth notes. The Organ part starts with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The Cello/Bass part starts with a half note G2, followed by a quarter note A2, and then a series of eighth and sixteenth notes. The Organ part ends with a half note G4, and the Cello/Bass part ends with a half note G2.

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Vln. I

Vln. II

Vla.

Cello

Bass

Sei-gneur, dai-gnez per mettre a votre hum-ble ser

Detailed description: This page of a musical score covers measures 27 through 32. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Horn section are currently silent, indicated by whole rests. The Percussion part is also silent. The Organ part begins in measure 27 with a melodic line in the right hand and a supporting bass line in the left hand. The vocal soloist (Marg.) enters in measure 29 with the lyrics "Sei-gneur, dai-gnez per mettre a votre hum-ble ser". The string section (Violins I and II, Viola, Cello, Bass) provides harmonic support, with the Cello and Bass parts featuring more active melodic and harmonic lines. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

van - te de \_\_\_ s'a ge-nouil-ler de-vant vous \_\_\_

Non, \_\_\_ tu ne prie-ras

*pp*

*pp*

*pp*



43

Fl. *f* 6 6 6

Ob. *ff* *f* 6 6 6

Cl. *ff* *f* 6 6 6

Bsn. *ff* *f* 6 6 6

Hn. *ff* *f* 6 6

Perc. *ff* *f*

Pno. *f* 6

Méph. ac - cou - rez tous! \_\_\_\_\_

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

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

Vla. *fp* *fp* *ff* *f*

Cello *fp* *fp* *ff* *f*

Bass *fp* *fp* *ff* *f*

Detailed description: This page of a musical score covers measures 43 to 45. It features a woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn), Percussion, Piano, and a soloist (Méph.). The string section includes Violin I, Violin II, Viola, Cello, and Bass. The score is in a key with two flats and a 3/4 time signature. Dynamics range from *ff* (fortissimo) to *f* (forte). The woodwinds and strings play rhythmic patterns, with the woodwinds featuring sixteenth-note runs. The soloist has a vocal line with the lyrics 'ac - cou - rez tous!'. The piano part has a complex texture with sixteenth-note runs and chords. The strings play a steady accompaniment.

46

Fl. *dim.* 6 6 *pp*

Ob. *dim.* 6 6 *pp*

Cl. *dim.* 6 6 *pp*

Bsn. *dim.* 6 6 *pp*

Hn. *dim.* 6 6 *pp*

Perc. *dim.* *pp*

Pno. *dim.* *pp* to Organ

Chorus **DEMONS**  
Mar - gue-

Vln. I 6 6 6 6 *pp*

Vln. II 6 6 6 6 *pp*

Vla. 6 *pp*

Cello 6 6 *dim.* 6 6 *pp*

Bass *dim.* *pp*

48

Fl. -  
Ob. -  
Cl. -  
Bsn. -  
Hn. -  
Perc. -  
Org. -  
Marg. -  
Chorus -  
Vln. I -  
Vln. II -  
Vla. -  
Cello -  
Bass -

Qui m'ap - pel - le?  
ri - - - te! Mar - gue-

Detailed description: This page of a musical score covers measures 48 to 51. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) and organ (Org.) parts are present but mostly silent. The vocal soloist (Marg.) and Chorus have lyrics: 'Qui m'ap - pel - le?' and 'ri - - - te! Mar - gue-'. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings play a rhythmic accompaniment with sixteenth-note patterns, marked with a '6' for sixteenth notes. The woodwinds have melodic lines, with the Clarinet and Bassoon playing a similar line in the first measure. The Horns play a rhythmic pattern of eighth notes.



50

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

*p cre -*

Je chan - cel - le... je meus! Dieu

ri - - - te!

Fl. -

Ob. -

Cl. - scen - do dim. #

Bsn. - scen - do dim.

Hn. - scen - do dim.

Perc. -

Org. -

Marg. bon! Dieu clé - ment! Est - ce dé -jà L'heu - re du châ-ti

Vln. I - scen - do dim.

Vln. II - scen - do dim.

Vla. - scen - do dim.

Cello - scen - do dim.

Bass - scen - do dim.

55

Fl.

Ob. *p*

Cl.

Bsn. *p*

Hn. *p*

Perc. *p*

Org. *p*

Marg. ment?

Méph. Sou - viens toi du pas - sé, quand sous l'ai - le des an - ges a - bri - tant ton bon

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass

61

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Méph.

heur Tu ve-nais dans son temple, en chan-tant se lou-an-ges, a-do-rer le Sei-gneur

Vln. I

Vln. II

Vla.

Cello

Bass

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Lors - que tu bé-ga-yais u-ne chas - te pri - è - re d'u-ne ti-mi-de voix\_\_\_\_\_ Et por - tait dans ton coeur les bai

*p*

*p*

Detailed description: This is a page of a musical score, page 66, numbered 583. It features a vocal line for Méph. with French lyrics: "Lors - que tu bé-ga-yais u-ne chas - te pri - è - re d'u-ne ti-mi-de voix\_\_\_\_\_ Et por - tait dans ton coeur les bai". The score includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Organ and Cello/Bass parts have a piano (*p*) dynamic marking. The key signature has two flats, and the time signature is 4/4.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Méph.

sers de ta mère et Dieu tout à la fois É - cou - te ces clameurs, c'est l'en-fer qui t'ap

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*pp*

*pp*

*pizz.*

*pp*

76

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

Ob. *f dim.*

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

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

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

Perc. *pp cresc.* *dim.*

Org.

Méph. pel-le, c'est l'en-fer qui te suit \_\_\_\_\_ C'est l'é-ter-nel re mords, c'est l'an-goisse é-ter-nel - le

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

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

Vla. *cresc.* *f dim.*

Cello *cresc.* *f dim.*

Bass *arco* *cresc.* *f dim.*





Più mosso

86

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*f*

arco

arco

arco

l'om - bre? Dieu tout puis - sant! Quel voi - le som - bre sur moi de - scend?...

**CHURCH CHOIR (unison)**

Quand du Sei - gneur



98

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Chorus

di - ra Et l'u - ni - vers s'é - crou - le -

Vln. I

Vln. II

Vla.

Cello

Bass

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Hé-las! Hé-las! Ce chant pi-eux est plus ter-rible en-

ra

108

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Org.

Marg.  
co - re

Méph.  
Non! Pour toi Dieu n'a plus de par - don Pour

Vln. I *f*

Vln. II

Vla. *f*

Cello *f*

Bass *f*

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Org.   
 Méph.   
 Chorus   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

toi le ciel n'a plus d'au - ro - re Non! Non!

Que di -

*f*

*f*

Detailed description: This page of a musical score, numbered 592 and 112, features a full orchestral arrangement and a vocal soloist. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Organ (Org.), Mephistopheles (Méph.), Chorus, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score spans five measures. The vocal soloist (Méph.) sings the lyrics 'toi le ciel n'a plus d'au - ro - re Non! Non!' in measures 112-114. The Chorus enters in measure 115 with the word 'Que'. The percussion part features a rhythmic pattern starting in measure 114, marked with a forte (*f*) dynamic. The organ part has a similar forte (*f*) dynamic in measure 115. The string parts (Vln. I, Vln. II, Vla., Cello, Bass) provide a rhythmic accompaniment throughout the measures.

117

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc. *p*

Org.

Chorus  
 rai je a - lors au Sei - gneur? — OÙ trou - ve - rai je un pro -

Vln. I

Vln. II

Vla. *p* 6

Cello *p* 6

Bass *p* 6

Fl.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Org.   
 Chorus   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

tec - teur? \_\_\_\_ Quand l'in - no - cent n'est \_\_\_\_ pas sans

*p*   
 *p*

6 6 6 6   
 6 6 6 6   
 6 6 6 6   
 6 6 6 6

Detailed description: This page of a musical score covers measures 124 to 127. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) plays a melodic line starting in measure 124, with notes tied across measures 125 and 126. The Percussion part has a single note in measure 124. The Organ provides harmonic support with chords in both hands. The Chorus sings the lyrics 'tec - teur? \_\_\_\_ Quand l'in - no - cent n'est \_\_\_\_ pas sans' across measures 124 and 125. The string section (Violins I and II, Viola, Cello, Bass) plays a rhythmic sixteenth-note pattern in measures 124-125, marked with a piano (*p*) dynamic and fingerings of '6'.



130

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Ah, ce chant m'é-touffe et m'op-pres - se Je

peur

*pp*

*pp*

*pp*

*pp*

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Org.

Marg. suis dans un cer - cle de fer! \_\_\_\_\_

Méph. A - dieu \_\_\_\_\_ les nuits d'a - mour \_\_\_\_\_

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Detailed description: This page of a musical score, numbered 133, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all marked with a forte (*f*) dynamic. The Percussion (Perc.) and Organ (Org.) parts are present but contain rests. The vocal parts consist of Marguerite (Marg.) and Méphistophélès (Méph.), with lyrics in French: "suis dans un cer - cle de fer!" and "A - dieu \_\_\_\_\_ les nuits d'a - mour \_\_\_\_\_". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, all marked with a forte (*f*) dynamic. The score is written in a key signature of two flats and a 4/4 time signature.

137

et les jours pleins d'i - vres - se À toi mal - heur!

141

rit.

Più lento

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Méph.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Sei - gneur! — Sei - gneur, ac-ueil-lez la pri - è - re des

À toi l'en - fer! \_\_\_\_\_

(unis.)

Sei - gneur! Sei - gneur, a - ceuil -

*f* *dim.* *p*

*p*


*p*

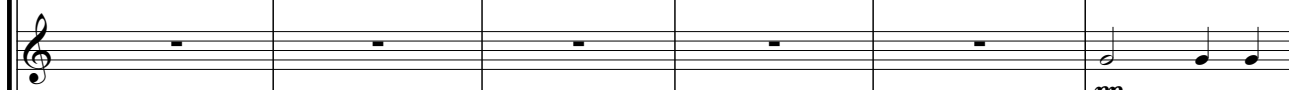
*p*

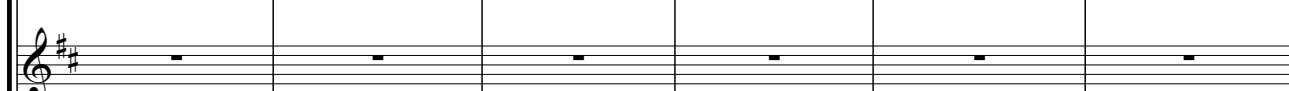
*pizz.*

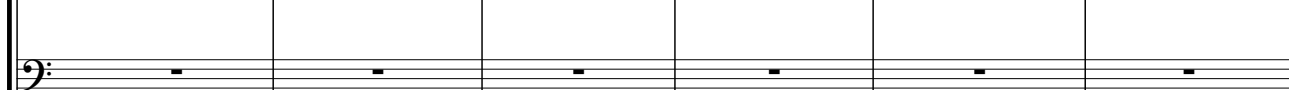
*p* *pizz.*


*p*

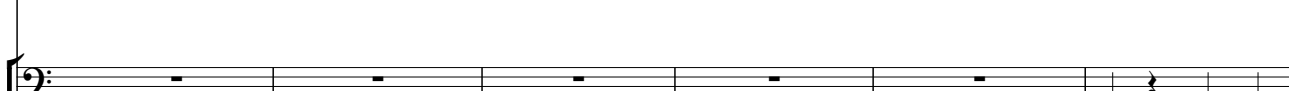
Fl. 


Ob.  *pp*

Cl. 

Bsn. 

Hn.  *pp*

Perc.  *pp*

Org. 

Marg.    
 coeurs mal - heu - reux Qu'un ra - yon de ve - tre lu - miè - re de - scen - de sur eux Sei -

Chorus    
 lez la pri - è - re des coeurs mal - heu - reux des coeurs mal - heu - reux

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Org.

Marg.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

gneur, ac - ceuil - lez la pri - è - re, la pri - è - re des coeurs mal - heu - reux. Qu'un ray

Qu'un ray - on de vo - tre lu - miè - re De -

Qu'un ray - on de co - tre lu - miè - re De -

156

Fl. *mf* *f* to Picc.

Ob. *mf* *f*

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

Bsn. *cresc.* *f*

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

Perc. *p cresc.* *f*

Org.

Marg. on de vo - tre lu - miè - re, qu'un ray - on de vo - tre lu - miè - re de - scen - de sur.

Chorus scen - de sur eux, de - scen - de sur eux, sur

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cello *arco* *cresc.* *f*

Bass *cresc.* *f*

161

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Org.

Marg. *ff*  
eux

Méph. *ff*  
Mar - gue - ri - te,

Chorus *ff*  
eux

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*  
*ff* arco

Bass *ff*



164

Picc. *fff* to Flute

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Perc. *ff* *fff* G → B $\flat$

Org. *ff*

Marg. Ah!\_

Méph. sois mau - di - te! À toi l'en - fer!\_

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Cello *fff* *f*

Bass *fff* *f*

170

This musical score page contains measures 170 through 175. The instruments are arranged as follows from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Organ (Org.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 170-174 are marked with a whole rest for all instruments. In measure 175, the Organ part begins with a complex texture of chords and moving lines, marked with a *dim.* (diminuendo) dynamic. The Cello and Bass parts also begin in measure 175, playing a melodic line with a *p* (piano) dynamic. The woodwinds, strings, and percussion remain silent throughout the page.

176

This musical score page contains measures 176 through 180. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in measures 176-179. In measure 180, plays a half note G4 with a *pp* dynamic.
- Oboe (Ob.):** Rests in measures 176-179. In measure 180, plays a half note G4 with a *pp* dynamic.
- Clarinet (Cl.):** Rests in measures 176-179. In measure 180, plays a half note G4 with a *pp* dynamic.
- Bassoon (Bsn.):** Rests in measures 176-179. In measure 180, plays a half note G4 with a *pp* dynamic.
- Horn (Hn.):** Rests in measures 176-179. In measure 180, plays a half note G4 with a *pp* dynamic.
- Percussion (Perc.):** Rests in measures 176-179. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic, marked "C → F".
- Organ (Org.):** Active throughout. Measures 176-179 feature a melodic line in the right hand and a bass line in the left hand. In measure 180, the right hand plays a half note chord (C4, F4) with a *pp* dynamic, marked "to Piano".
- Violin I (Vln. I):** Rests in measures 176-179. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic.
- Violin II (Vln. II):** Rests in measures 176-179. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic.
- Viola (Vla.):** Rests in measures 176-179. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic.
- Cello:** Rests in measures 176-179. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic.
- Bass:** Active throughout. Measures 176-179 feature a melodic line. In measure 180, plays a half note chord (C4, F4) with a *pp* dynamic.

# 22. Soldiers' Chorus

*Allegretto di marcia*

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

- Flute:** *pp*
- Oboe:** *pp*
- Clarinet:** *pp*, *in B $\flat$*
- Bassoon:** *pp*
- Horn:** *pp*
- Percussion:** *pp*, *BD & Cym*
- Piano:** *ppp*
- Marthe:** E-cout-tez! Les voi-ci! Ve-nez vi-te! Sau-vez là, Sie-bel,
- Violin I:** *pizz.*, *pp*
- Violin II:** *pizz.*, *pp*
- Viola:** *pizz.*, *pp*
- Cello:** *pizz.*, *pp*
- Bass:** *pizz.*, *pp*

7

Fl. *to Picc.*

Ob.

Cl.

Bsn.

Hn.

Perc. *pp*

Pno. *pp*

Mart. *j'es-père en vous*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*

Picc.   
 Ob.   
 Cl.   
 Bsn.   
 Hn.   
 Perc.   
 Pno.   
 Vln. I   
 Vln. II   
 Vla.   
 Cello   
 Bass

This musical score page contains measures 15 through 22. The instruments and their parts are as follows:

- Picc. (Piccolo):** Remains silent throughout the measures.
- Ob. (Oboe):** Remains silent throughout the measures.
- Cl. (Clarinet):** Features a melodic line with slurs and accents, starting on a dotted quarter note in measure 15 and continuing through measure 22.
- Bsn. (Bassoon):** Mirrors the Clarinet's melodic line, also with slurs and accents.
- Hn. (Horn):** Remains silent throughout the measures.
- Perc. (Percussion):** Plays a steady pattern of eighth notes, alternating between two different timbres.
- Pno. (Piano):** Provides harmonic support with chords and single notes, primarily in the right hand.
- Vln. I (Violin I):** Plays a rhythmic pattern of eighth notes, mostly on a single pitch.
- Vln. II (Violin II):** Plays a similar rhythmic pattern to the Violin I.
- Vla. (Viola):** Plays a melodic line with eighth notes, often moving between two different pitches.
- Cello:** Plays a melodic line with eighth notes, often moving between two different pitches.
- Bass:** Provides a bass line with eighth notes, often moving between two different pitches.

23

This musical score page contains measures 23 through 30. The instruments and their parts are as follows:

- Picc. (Piccolo):** Measures 23-24 are silent. From measure 25, it plays a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a *pp* dynamic marking.
- Ob. (Oboe):** Measures 23-24 are silent. From measure 25, it plays a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a *pp* dynamic marking.
- Cl. (Clarinet):** Measures 23-24 are silent. From measure 25, it plays a melodic line starting on a whole note G4, moving to A4, B4, and C5.
- Bsn. (Bassoon):** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5.
- Hn. (Horn):** Measures 23-24 are silent. From measure 25, it plays a melodic line starting on a whole note G4, moving to A4, B4, and C5, with a *pp* dynamic marking.
- Perc. (Percussion):** Plays a steady eighth-note accompaniment: G4, A4, B4, C5.
- Pno. (Piano):** The right hand plays chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4-C5. The left hand plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.
- Vln. I (Violin I):** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.
- Vln. II (Violin II):** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.
- Vla. (Viola):** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.
- Cello:** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.
- Bass:** Plays a rhythmic accompaniment of eighth notes: G4, A4, B4, C5.

31

to Flute

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This is a page of a musical score for a symphony orchestra, page 610, starting at measure 31. The score is written for twelve instruments: Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The Piccolo part has a 'to Flute' instruction at the end of the page. The Piano part features a rhythmic accompaniment with chords. The string parts (Violins, Viola, Cello, Bass) play a steady eighth-note accompaniment. The woodwinds (Oboe, Clarinet, Bassoon, Horn) have more melodic and rhythmic lines. The Percussion part consists of a simple rhythmic pattern of eighth notes.



39

Fl. *p* *cresc.*

Ob.

Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *cresc.*

Perc. *SD* *pp* *cresc.*

Pno. *cresc.*

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

Vln. II *arco* *p* *cresc.*

Vla. *arco* *p* *cresc.*

Cello *arco* *p* *cresc.*

Bass *arco* *p* *cresc.*

45

Fl. *cresc. molto*

Ob. *p cresc. molto*

Cl. *cresc. molto*

Bsn. *cresc. molto*

Hn. *cresc. molto*

Perc. *cresc. molto*

Pno. *cresc. molto*

Vln. I *tr cresc. molto*

Vln. II *tr cresc. molto*

Vla. *tr cresc. molto*

Cello *tr cresc. molto*

Bass *tr cresc. molto*

Detailed description: This page of a musical score covers measures 45 to 50. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Cello, Bass) all play a melodic line that begins in measure 45 and continues through measure 50. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The score includes dynamic markings such as *cresc. molto* and *p*, and trill ornaments (*tr*) are indicated for the strings in measures 46 and 47. The key signature has two flats and the time signature is 4/4.

51

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Perc. *f*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

58

*ff*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc. **BD & Cym**  
*ff*

Pno.  
*ff*

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Cello  
*ff*

Bass  
*ff*

Detailed description: This page of a musical score covers measures 58 through 64. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion section (Perc.) features a snare drum (BD) and cymbal (Cym). The piano (Pno.) part is shown in grand staff notation. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The dynamic marking *ff* (fortissimo) is indicated at the beginning of each instrument's part. The music is in a key with two flats and a 4/4 time signature. The flute part has a melodic line with some rests, while the other instruments provide a rhythmic and harmonic accompaniment.

66

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Dé-po-sons les ar - mes, dé - po-sons les ar - mes

Detailed description: This page of a musical score covers measures 66 to 69. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Chorus, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 66-69 feature active parts for Flute, Oboe, Clarinet, Bassoon, Horn, Percussion, and Piano. The Chorus part begins in measure 68 with the lyrics 'Dé-po-sons les ar - mes, dé - po-sons les ar - mes'. The strings (Violin I, Violin II, Viola, Cello, Bass) have active parts in measures 66-69 but are silent in measures 70-73.

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

Dans nos fo - yers en - fin nous voi - ci re - ve - nus. Nos mè - res en lar - mes, nos mè - res et nos

81

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

Ob. *p* *f* *p* *f* *p*

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

Bsn. *f* *p* *f* *p*

Hn. *fp* *fp*

Perc.

Pno.

Chorus  
soeurs — ne nous at - ten - dront plus Dé - po - sons les ar - mes Nos mè - res en lar - mes, nos

Vln. I

Vln. II

Vla.

Cello

Bass

88

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

mè - res et nos soeurs ne nous at - ten - dront plus Nos mè-res et nos soeurs ne nous at - ten - dront plus.

*pp*



96

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*p* *f*

*cresc.* *f*

Dé - po - sons les ar - mes Dé - po - sons les ar -

Recit.

103

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.  
En ef-fet, je...

Val.  
Eh! Par-bleu! C'est Sie-bel! Viens vi-te, viens dans mes

Chorus  
mes

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

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

Vla.  
*f* *p* *f*

Cello

Bass  
*f*

107 Allegro moderato

Recit.

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno. *f*

Val.  
bras!... Et Mar-gue-ri - te?

Vln. I

Vln. II

Vla.

Cello

Bass

III Moderato

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn.

Perc. *pp*

Pno.

Sie. Elle est à l'é - gli - se, je crois

Val. Oui, \_\_\_\_\_ pri-ant Dieu pour moi, oui, \_\_\_\_\_ pri-ant Dieu pour

Vln. I *p*

Vln. II *p*

Vla. *p*

Cello *p*

Bass *p*

Detailed description: This page of a musical score, numbered 622, is titled 'III Moderato'. It features a full orchestral arrangement and two vocal parts. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal parts are for Soprano (Sie.) and Alto (Val.). The score spans six measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Moderato'. Dynamics include piano (*p*) and pianissimo (*pp*). The Soprano part begins with the lyrics 'Elle est à l'é - gli - se, je crois'. The Alto part begins with 'Oui, \_\_\_\_\_ pri-ant Dieu pour moi, oui, \_\_\_\_\_ pri-ant Dieu pour'. The instrumental parts include woodwinds, strings, and percussion, with various articulations and dynamics.

117 animato

Fl. *to Picc.*

Ob.

Cl.

Bsn. *f*

Hn. *f*

Perc.

Pno.

Val. *f*

moi Chè-re soeur!\_ Comme el-le va prê-ter une o-reille at-ten-ti-ve au ré-cit\_ de nos com

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

122 Allegro

rit.

a tempo

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

126

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus  
 mil - les de con-ter aux en-fants qui fré-mis-sent tout bas Aux viel-lards, aux jeu-nes

Vln. I

Vln. II

Vla.

Cello

Bass

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *f* *ff* F → Eb

Pno. *ff*

Chorus  
 fil - les, la guerre— et ses com - bats— La guer - re, la guerre— et ses com-bats

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

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

Vla. *p* *f* *ff*

Cello *p* *f* *ff*

Bass *p* *f* *ff*



135 **Tempo marziale**

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. SD *ff*

Pno. *ff*

Vln. I *ff*

Vln. II *ff* *sim.*

Vla. *ff*

Cello *ff*

Bass *ff*

Detailed description: This is a page of a musical score for a symphony orchestra, page 627. The score is for measures 135-138, marked 'Tempo marziale'. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The instruments and their parts are: Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The Piccolo, Oboe, and Violin I parts have melodic lines with accents and slurs. The Clarinet, Bassoon, Horn, Percussion, Piano, Viola, Cello, and Bass parts provide harmonic support with rhythmic patterns. The Percussion part is marked 'SD' (snare drum). Dynamics include 'ff' (fortissimo) for most instruments and 'sim.' (sforzando) for the Violin II. The score is written in a standard orchestral layout with staves for each instrument.

139

Picc. *(Piccolo)*

Ob. *(Oboe)*

Cl. *(Clarinet)*

Bsn. *(Bassoon)*

Hn. *(Horn)*

Perc. *(Percussion)*

Pno. *(Piano)*

Vln. I *(Violin I)*

Vln. II *(Violin II)*

Vla. *(Viola)*

Cello

Bass

The musical score consists of ten staves. The Piccolo, Oboe, and Violin I parts feature melodic lines with slurs and accents. The Clarinet, Bassoon, and Horn parts provide harmonic support with rhythmic patterns. The Percussion part has a steady eighth-note accompaniment. The Piano part features block chords in the right hand and a rhythmic bass line in the left hand. The Violin II, Viola, Cello, and Bass parts provide the harmonic foundation with various rhythmic and melodic motifs.

143

Picc. *to Flute*

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus  
Gloire im - mor - tel-le de nos a - ieux — Sois nous fi -

Vln. I *f*

Vln. II *f*

Vla. *f*

Cello *f*

Bass *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

dè - le, mou-rons comme eux Et sous ton ai - le, sol-dats vain-queurs Di -



153

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

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

Pno. *p* *cresc.*

Chorus  
af-ron-tant le sort— Tes fils, l'âme a-guer-rie, — ont bra-vé la mort—

Vln. I *pizz.* *arco*  
*cresc.*

Vln. II *pizz.* *arco*  
*cresc.*

Vla. *arco* *pizz.* *arco*  
*cresc.*

Cello *arco* *pizz.* *arco*  
*cresc.*

Bass *arco* *pizz.* *arco*  
*cresc.*

156

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno. *f*

Chorus  
 Ta voix sain-te nous crie \_\_\_\_\_ en a-vant, sol-dats \_\_\_\_\_ Le fer à la main, le fer à la main, cou

Vln. I *f* pizz. arco

Vln. II *f* pizz. arco

Vla. *f* pizz. arco

Cello *f* pizz. arco

Bass *f* pizz. arco

159

Fl. *dim.* **pp** *cresc.*

Ob. *dim.* *cresc.*

Cl. *dim.* *cresc.*

Bsn. *dim.* **pp** *cresc.*

Hn. *dim.* **pp** *cresc.*

Perc. **SD**  
**pp**

Pno. *dim.* **pp** *cresc.*

Chorus  
rez — aux com-bats — Gloire im - mor - tel-le de nos a - ieux —

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

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

Vla. **pp** *cresc.*

Cello **pp** *cresc.*

Bass **pp** *cresc.*



162

Fl. *cresc. molto*

Ob. *cresc. molto*

Cl. *cresc. molto*

Bsn. *cresc. molto*

Hn. *cresc. molto*

Perc. *cresc. molto*

Pno. *cresc. molto*

Chorus  
 Sois nous fi - dè - le, mou - rons comme eux \_\_\_\_\_ Et sous ton

Vln. I *cresc. molto*

Vln. II *cresc. molto*

Vla. *cresc. molto*

Cello *cresc. molto*

Bass *cresc. molto*

165

Fl. *ff* to Picc.

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff* *tr*

Pno. *ff*

Chorus  
ai - le, sol-dats vain-queurs. Di - ri - ge nos pas, en - flam - me nos coeurs.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

168

Picc.

Ob.

Cl. *p dolce*

Bsn. *p*

Hn. *p dolce*

Perc. **Trgl** with drumstick *p*

Pno.

Chorus  
Vers. \_\_\_\_\_ nos fo - yers. \_\_\_\_\_ hâ-tons le pas, on nous at-tend, la paix est

Vln. I *p dolce*

Vln. II *p dolce*

Vla. *p*

Cello *p*

Bass

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

fai - te Plus de sou - pirs! Ne tar - dons

Vln. I

Vln. II

Vla.

Cello

Bass

174

Picc. *p dolce*

Ob. *p dolce*

Cl. *p dolce*

Bsn.

Hn.

Perc.

Pno. *p dolce*

Chorus  
 pas, vers nos fo-yers hâ-tons le pas No - - - tre pa-  
 pas, ne tar - dons pas, vers nos fo-yers hâ-tons le pas No-tre pa-

Vln. I *p dolce*

Vln. II

Vla.

Cello

Bass *pizz.*

*p*

Picc. *[Musical notation]*

Ob. *[Musical notation]*

Cl. *[Musical notation]*

Bsn. *[Musical notation]*

Hn. *[Musical notation]*

Perc. *[Musical notation]*

Pno. *[Musical notation]*

Chorus  
ys nous tend les bras, l'a-mour nous rit, l'a-mour nous fê - te Et plus d'un

Vln. I *[Musical notation]*

Vln. II *[Musical notation]*

Vla. *[Musical notation]*

Cello *[Musical notation]*

Bass *[Musical notation]*

180

Picc. *cresc.*  
 Ob. *cresc.*  
 Cl. *cresc.*  
 Bsn. *cresc.*  
 Hn. *cresc.*  
 Perc. *cresc.*  
 Pno. *cresc.*  
 Chorus  
 coeur fré-mit tout bas, fré-mit tout bas au sou - ve-  
 coeur fré- mit, tout bas, fré- mit tout bas, fré- mit tout  
 Vln. I *cresc.*  
 Vln. II *cresc.*  
 Vla. *cresc.*  
 Cello *cresc.*  
 Bass *p cresc.*

Picc. *dim.* *p cresc.*

Ob. *dim.* *p cresc.*

Cl. *dim.* *p cresc.*

Bsn. *dim.* *p cresc.*

Hn. *dim.* *p cresc.*

Perc. *dim.* *p cresc.*

Pno. *dim.* *p cresc.*

Chorus  
 nir, au sou - ve - nir de nos com - bats \_\_\_\_\_ L'a - mour nous fê - te \_\_\_\_\_ Et plus d'un  
 bas au sou - ve - nir de nos com - bats L'a - mour \_\_\_\_\_ nous fête et plus d'un coeur fré - mit tout

Vln. I *dim.* *p cresc.*

Vln. II *dim.* *p cresc.*

Vla. *dim.* *p cresc.*

Cello *dim.* *p cresc.*  
arco

Bass *dim.* *p cresc.*



186

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

Ob. *f dim.* *p*

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

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

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

Perc. *f dim.* *p cresc.* **SD**

Pno. *f dim.* *p*

Chorus (unis.)  
 coeur fré-mit tout bas, fré-mit tout bas aus sou - ve - nir de nos com - bats Hâ - tons le  
 bas, fré-mit tout bas, fré-mit tout bas aus sou - ve - nir de nos com - bats Hâ - tons le

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

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

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

Cello *f dim.* *p cresc.*

Bass *f dim.* *p cresc.*

Picc. *cresc.*

Ob. *cresc.*

Cl.

Bsn.

Hn.

Perc.

Pno. *cresc.*

Chorus  
pas. Ne tar - dons pas, hâ - tons le pas, ne tar - dons

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score, numbered 644 and 189, features a variety of instruments and a chorus. The woodwind section includes Piccolo (Picc.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The percussion (Perc.) and piano (Pno.) parts are also present. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. A Chorus part is included with the lyrics: "pas. Ne tar - dons pas, hâ - tons le pas, ne tar - dons". The score is written in a key with two flats and a 3/4 time signature. The Piccolo and Oboe parts are marked with a *cresc.* (crescendo) instruction. The piano part also has a *cresc.* marking. The woodwinds and strings play complex, rhythmic patterns, while the chorus provides a vocal accompaniment.

191

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Pno. *ff*

Chorus  
 pas ————— Gloire im - mor - tel-le de nos a - ïeux — Sois nous fi -

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

195

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

dè-le, mou-rons comme eux— Et sous ton ai-le, sol-dats vain-queurs Di-ri-ge nos pas, en-flam - me nos

199

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc. **BD & Cym**  
*ff*

Pno.

Chorus  
coeurs Di-ri-ge nos pas, en-flam-me nos coeurs! Di-ri-ge nos  
coeurs Di-ri-ge nos pas, di-ri-ge nos pas, en-flam-me nos coeurs! Di-ri-ge nos pas, di-ri-ge nos

Vln. I

Vln. II

Vla.

Cello

Bass

202

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

pas, di-ri-ge nos pas, en - flam - me nos coeurs!

Vln. I

Vln. II

Vla.

Cello

Bass

rit.

a tempo

206

Picc.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score contains measures 206 through 209. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Percussion, Piano, Violin I, Violin II, Viola, Cello, and Bass. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The Piccolo part features a melodic line with eighth-note patterns and slurs. The Oboe, Clarinet, and Bassoon parts have similar melodic lines with some rests. The Horn part plays a steady eighth-note accompaniment. The Percussion part has a rhythmic pattern of eighth notes. The Piano part provides harmonic support with chords and arpeggios. The Violin I and II parts play a melodic line with eighth notes and slurs. The Viola part has a melodic line with eighth notes. The Cello and Bass parts play a steady eighth-note accompaniment.

210

Picc. *mf*

to Flute

Ob.

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Perc.

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Cello *mf*

Bass *mf*



215

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass

*mf*

*tr*

*tr*

*tr*

*tr*

*tr*

Detailed description: This page of a musical score covers measures 215 to 220. The score is for a full orchestra. The Flute (Fl.) part has a melodic line with slurs and accents. The Clarinet (Cl.) part has a similar melodic line. The Bassoon (Bsn.) part has a rhythmic accompaniment of eighth notes. The Horn (Hn.) part has a rhythmic accompaniment of eighth notes. The Percussion (Perc.) part has a simple rhythmic pattern. The Piano (Pno.) part has a complex accompaniment with chords and moving lines. The Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass parts all have a rhythmic accompaniment of eighth notes. The Violin I, Violin II, Viola, Cello, and Bass parts have a trill (tr) in the final measure. The dynamic marking *mf* is present in the Percussion part.

221

Fl. *dim.*

Ob. *mf dim.*

Cl. *dim.*

Bsn. *dim.*

Hn. *dim.*

Perc.

Pno. *dim.*

Vln. I *pizz. dim.*

Vln. II *pizz. dim.*

Vla. *pizz. dim.*

Cello *pizz. dim.*

Bass *pizz. dim.*

Detailed description: This page of a musical score covers measures 221 to 226. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings are marked with *dim.* (diminuendo) and the strings are also marked with *pizz.* (pizzicato). The piano part features a complex accompaniment with chords and moving lines in both hands. The woodwinds play melodic lines with some rests, while the strings provide a rhythmic and harmonic foundation.

228

This musical score page contains measures 228 through 233. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Oboe (Ob.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Clarinet (Cl.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Bassoon (Bsn.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G3, marked *p*. In measure 232, it plays a series of sixteenth notes starting on G3, marked *pp*.
- Horn (Hn.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. In measure 232, it plays a series of sixteenth notes starting on G4, marked *pp*.
- Drum (Perc.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of eighth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Piano (Pno.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Violin I (Vln. I):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Violin II (Vln. II):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Viola (Vla.):** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G4, marked *p*. It continues with a similar pattern in measure 232.
- Cello:** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G3, marked *p*. It continues with a similar pattern in measure 232.
- Bass:** Measures 228-230 are mostly rests. In measure 231, it plays a series of sixteenth notes starting on G3, marked *p*. It continues with a similar pattern in measure 232.

Fl. *pp* *perdendosi*

Ob. *pp* *perdendosi*

Cl. *pp* *perdendosi*

Bsn. *perdendosi*

Hn. *perdendosi*

Perc. *pp* *perdendosi*

Pno. *pp*

Vln. I *pp* *perdendosi*

Vln. II *pp* *perdendosi*

Vla. *pp* *perdendosi*

Cello *pp* *perdendosi*

Bass *pp* *perdendosi*

# 23. Recitative

**Moderato**

Flute

Oboe

Clarinet **in B $\flat$**

Bassoon

Horn

Percussion **BD & Cym**

Piano

Siebel

Valentin

Violin I

Violin II

Viola

Cello

Bass

Al-lons, Sie-bel, en-trons dans la mai-son Le verre en main, tu me fe-ras rai-son

Non! N'en-tre pas

*f*

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Sie.

Val.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

Eh bien...

Pour-quoi? Tu dé-tour-nes la tête... Ton re-gard fuit le mien Sie-bel! Ex-pli-que toi?

*fp* *fp* *fp* *f* *ff*

*fp* *fp* *fp* *f* *ff*

*fp* *fp* *fp* *f* *ff*

*fp* *fp* *fp* *f* *ff*

*fp* *fp* *fp* *f* *ff*

11

Fl. *ff* *f*

Ob. *ff* *f*

Cl. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *ff* *f*

Perc.

Pno. *f*

Sie.  
Non, je ne puis! Ar - rê - te! Sois clé ment, Va-len-tin! Par-don-ne

Val.  
Que veux tu di - re? Lais-se moi, lais-se moi!

Vln. I *ff* *f*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*

16

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Pno.

Sic.  
lui! — Mon Dieu! Je vous im - plo - re Mon Dieu, — pro - té - gez la! —

Vln. I *ff* *f dim.* *p*

Vln. II *ff* *f dim.* *p*

Vla. *ff* *f dim.* *p*

Cello *ff* *f dim.* *p*

Bass *ff* *f dim.* *p*



Allegretto

21

This musical score page features the following instruments and parts:

- Flute (Fl.):** Starts with a rest, then enters with a *f* dynamic and triplet patterns.
- Oboe (Ob.):** Starts with a rest, then enters with a *f* dynamic and triplet patterns.
- Clarinet (Cl.):** Starts with a rest, then enters with a *f* dynamic and triplet patterns.
- Bassoon (Bsn.):** Starts with a rest, then enters with a *f* dynamic and triplet patterns.
- Horn (Hn.):** Plays a rhythmic pattern starting at measure 21 with a *f* dynamic.
- Percussion (Perc.):** Remains silent throughout the page.
- Piano (Pno.):** Remains silent throughout the page.
- Violin I (Vln. I):** Starts with a rest, then enters at the end of the page with a *f* dynamic and *pizz.* instruction.
- Violin II (Vln. II):** Starts with a rest, then enters at the end of the page with a *f* dynamic and *pizz.* instruction.
- Viola (Vla.):** Starts with a rest, then enters at the end of the page with a *f* dynamic and *pizz.* instruction.
- Cello (Cello):** Starts with a rest, then enters at the end of the page with a *f* dynamic and *pizz.* instruction.
- Bass:** Starts with a rest, then enters at the end of the page with a *f* dynamic and *pizz.* instruction.



Andante

31

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Tais toi, mau-dit! J'ai peur de rap-por-ter i - ci la honte et le mal

co - re? En-trons dans la mai - son

arco pizz. arco *ff* *f* *pp*

arco pizz. arco *ff* *f* *pp*

arco pizz. arco *ff* *f* *pp*

arco pizz. arco *ff* *f* *pp*

arco pizz. arco *ff* *f* *pp*

35 **Moderato**

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

8  
heur

Méph.

3  
À quoi bon — la re - voir, a - près l'a - voir qui - té - e? No - tre pré - sence ail - leurs se - rait bien mieux fê -

Vln. I

Vln. II

Vla.

Cello

Bass

39

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*f* 3

*f* 3

*f*

*f*

Mar-gue - ri - te!

té - e! Le sab-bat nous at-tend Je vois que mes a-vis sont vains et que l'a-

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méop.

mour l'em - por - te Mais, pour vous faire ou - vrir la por - te, vous a - vez grand be - soin du se - cours de ma

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*p*

# 24. Serenade

**Allegretto**

The musical score is arranged in a standard orchestral format. The top staves are for the woodwinds: Flute, Oboe, Clarinet (in B $\flat$ ), and Bassoon. The Flute, Oboe, and Bassoon parts feature a melodic line with triplets and a dynamic marking of *f*. The Clarinet part also features triplets. The Horn part has a simple rhythmic accompaniment with a dynamic marking of *f*. The Percussion part is silent. The Piano part is also silent. The Méphistophélès part is for voice, with the word "voix" written below the staff. The string section consists of Violin I, Violin II, Viola, Cello, and Bass. The Violin I, Violin II, Viola, and Cello parts have a pizzicato (*pizz.*) section starting in the fourth measure, with a dynamic marking of *f*. The Bass part is silent.

Poco più lento

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*f*

*f*

*f*

*f*

*f*

*f*

*pp*

*p*

*p*

*p*

*p*

*p*

*f*

*p*

*p*

*p*

*f*

*p*

Vous qui fai-tes l'en-dor

arco

pizz.

3

3



11

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mépn.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

mi - e, n'en-ten - dez vous pas, — n'en-ten - dez vous pas Ô Ca - the-ri-ne, ma mi-e, n'en-ten-dez vous

Detailed description of the musical score: The score is for page 667, marked with a rehearsal sign '11'. It features a full orchestral ensemble including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The vocal line (Mépn.) has the lyrics: 'mi - e, n'en-ten - dez vous pas, — n'en-ten - dez vous pas Ô Ca - the-ri-ne, ma mi-e, n'en-ten-dez vous'. The piano part (Pno.) and string parts (Vln. I, Vln. II, Vla., Cello, Bass) provide accompaniment. A dynamic marking of *p* (piano) is present under the Bassoon staff. The score is written in a key signature of two flats and a common time signature.

16

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Mé. ph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

pas ma voix et mes pas? \_\_\_\_\_ Ain-si ton ga-lant t'ap - pel <sup>3</sup> - le \_\_\_\_\_ Ain-si ton ga-lant t'ap





33 Tempo 1

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno. *f*

Méph. doigt

Vln. I *f* pizz. *p*

Vln. II *f* pizz. *p*

Vla. *f* pizz. arco *p*

Cello *f* pizz. *p*

Bass *f* *f* *p*

Detailed description: This page of a musical score covers measures 33 to 37. The tempo is marked 'Tempo 1' and the dynamics are 'Poco più lento'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Mephisto (Méph.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. Measures 33-35 are mostly rests for the woodwinds and strings, with the piano playing chords. In measure 36, the woodwinds and horn enter with a forte (*f*) dynamic. The strings continue with a pizzicato (*pizz.*) texture. In measure 37, the woodwinds and horn play a melodic line, while the strings transition from pizzicato to arco (bowed) and then back to pizzicato. The dynamic for the strings in measure 37 is piano (*p*).

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*p*

*arco*

*arco*

Ca-the-ri-ne que j'a - do - re, pour-quoi re-fu ser, — pour-quoi re - fu - ser? À l'a - mant qui vous im-

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

plo-re, pour-quoi re - fu - ser un si doux bai - ser? Ain-si ton ga-lant sup - pli - e

pizz.

pizz.

3

rit.

a tempo

48

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*f*

*f*

*p*

*p*

*f*

*p*

*pp*

Ain-si ton ga-lant sup - pli - e et ton coeur l'en - croit Ah! ah! ah! ah! ah! ah! ah! ah!

*f*

*f*

*f*

*f*

*f*

arco *tr* *tr* *tr* *pizz.*

*f*

*f*

*f*

arco *p*



53

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Perc.

Pno.

Méph.  
ah! Ne donne un bai-ser, ma mi - e, que la bague au doigt Ne...

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Cello *p* arco

Bass *p* pizz.

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p* *f* *p*

*f* *p*

*p* *f* *p*

*f* *p*

**Timp**  
*p* *pp*

*f*

— donne un bai-ser, ma mi - e, que la bague au doigt, que la bague au doigt Ah! ah! ah! ah! ah! ah! ah! ah! ah!

*pizz.* *f*

*pizz.* *f*

*pizz.* *f*

arco *f* *p*

arco *f* *p*

arco *p*

Presto

63

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno. *f*

Méph. ah! ah! ah! ah! ah!

Vln. I *ff* pizz. arco

Vln. II *ff* pizz. arco

Vla. *ff* pizz. arco

Cello *ff* pizz. arco

Bass *ff* pizz. arco

# 25. Trio

**Allegro**

The musical score for the Trio section, measures 1 through 4, is presented below. The tempo is marked **Allegro**. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for the following instruments:

- Flute:** Measures 1-4. Dynamics: *ff*.
- Oboe:** Measures 1-4. Dynamics: *ff*.
- Clarinet (in B $\flat$ ):** Measures 1-4. Dynamics: *ff*.
- Bassoon:** Measures 1-4. Dynamics: *ff*.
- Horn:** Measures 1-4. Dynamics: *ff*.
- Percussion (Timp):** Measures 1-4. Dynamics: *f*.
- Piano:** Measures 1-4. Dynamics: *ff*.
- Violin I:** Measures 1-4. Dynamics: *ff*.
- Violin II:** Measures 1-4. Dynamics: *ff*.
- Viola:** Measures 1-4. Dynamics: *ff*.
- Cello:** Measures 1-4. Dynamics: *ff*.
- Bass:** Measures 1-4. Dynamics: *ff*.

6

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Que vou-lez vous, mes-sieurs? \_\_\_\_\_

Par -

*pizz.*

*f*

*arco*

*p*

*pp*

*pizz.*

*f*

*arco*

*p*

*pp*

*pizz.*

*f*

*arco*

*p*

*pp*

*pizz.*

*f*

*arco*

*p*

*pp*

*ff*

Fl.

Ob.

Cl.

Bsn.

*p*

*p*

Hn.

Perc.

Pno.

Méop.

don, mon ca-ma - ra - de, par - don! Mais ce n'est pas pour

Vln. I

Vln. II

*p*

*p*

Vla.

*tr*

*p*

*p*

Cello

Bass

15

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*f* *p* *f* *f* *f* *f* *f* *f* *f*

Ma soeur l'é-cou-te - rait mieux que moi, je le

vous qu'é - tait la sé-ré - na - de

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Sa soeur!\_\_\_\_

sais

Quel - le mou - che vous pi - que? Vous\_\_\_\_ n'ai-mez donc pas la mu -

*pp* *tr* *tr* *tr*

*pp* *tr* *tr* *tr*

*pp* *tr* *tr* *tr*

*pp* *tr* *tr* *tr*



23

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *ff*

Pno. *ff*

Val. *ff*

Méph. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *tr*

Cello *ff* *tr*

Bass *ff*

As-sez d'ou - tra - ge! As- sez! À qui de vous dois je de-man-der  
si - que?

27

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

comp - te de mon mal - heur et de ma hon - te? Qui de vous

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score covers measures 27, 28, and 29. The score is for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violoncello (Vcl., here labeled Val.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line, written in the bass clef, has the lyrics: "comp - te de mon mal - heur et de ma hon - te? Qui de vous". The vocal line features a melodic line with some rests and a rhythmic accompaniment of eighth notes. The instrumental parts include various textures: woodwinds and strings play melodic lines, the bassoon and horn play sustained notes, the piano is silent, the percussion has a simple rhythmic pattern, and the violas play a continuous eighth-note accompaniment. The cellos and basses play a similar accompaniment to the violas.

30

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

deux doit tom - ber sous mes coups? \_\_\_\_\_

Vous le vou - lez? \_\_\_\_\_ Al -

33

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Méph.

lons, Doc- teur! Al- lons, à vous! De son

Re -

Vln. I

Vln. II

Vla.

Cello

Bass

36

Fl. *dim.* *p*

Ob. *dim.* *p*

Cl. *dim.* *p*

Bsn. *dim.* *p*

Hn. *dim.* *p*

Perc. *dim.* *p* *p*

Pno. *dim.* *p*

Faust  
 Ter - ri - ble et fré - mis - sant, il gla - ce mon cou - ra - ge

Val.  
 double, ô Dieu puis - sant, ma force et mon cou - ra - ge! Re

Méph.  
 air me - na - çant, de son a - veu - gle ra - ge De - son

Vln. I *dim.* *p*

Vln. II *dim.* *p*

Vla. *dim.* *p*

Cello *dim.* *p*

Bass *dim.* *p*

40

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust  
 Ter - ri - ble et fré-mis-sant, il gla - ce mon cou - ra - ge

Val.  
 dou - ble, re-dou - ble ma force et mon cou - ra - ge!

Méph.  
 air me - na - çant, de son a-veu - gle ra - ge Moi, je ris!

Vln. I

Vln. II

Vla.

Cello

Bass

44

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

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

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

Bsn. *cresc.* *f dim.* *cresc.*

Hn. *f dim.* *cresc.*

Perc.

Pno. *p cresc.*

Faust  
Dois je ver - ser le sang du frè - re que j'out-ra - ge? Dois

Val.  
Per - mets que... dans son sang je la - ve mon out-ra - ge Dieu puis

Méph.  
Mon bras puis-sant va dé - tour - ner l'o - ra - ge Mon

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

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

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

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

Bass *cresc.* *f dim.* *cresc.*

**molto rit.** **a tempo**

48

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc. *cresc. molto ff*

Pno. *ff*

Faust  
je ver - ser le sang, ver - ser le sang du frè - re que j'out - ra - ge?

Val.  
sant, Dieu puis-sant! Re - dou-ble mon cou - ra - ge!

Méph.  
bras puis - sant, mon bras va dé-tour-ner l'o - ra - ge!

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Cello *ff*

Bass *ff*



53

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Val.

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

Et toi, qui

58

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Val.  
pré - ser - vas\_ mes jours\_\_\_\_\_ Toi qui me viens de Mar-gue-ri - te Je ne veux

Vln. I

Vln. II

Vla.

Cello

Bass

Detailed description: This page of a musical score contains measures 58 through 62. The score is for a full orchestra and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), all playing a melodic line starting in measure 58 with a piano (*p*) dynamic. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, providing a rhythmic accompaniment. The vocal soloist enters in measure 58 with the lyrics: "pré - ser - vas\_ mes jours\_\_\_\_\_ Toi qui me viens de Mar-gue-ri - te Je ne veux". The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

63

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Perc.

Pno. *f*

Val.  
plus do ton se - cours\_ Je ne veux plus de ton se - cours\_ Mé - dail - le mau -

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *cresc.*

68

Fl. *f* *fp*

Ob. *f* *fp* *cresc.*

Cl. *f* *fp* *cresc.*

Bsn. *f* *fp*

Hn. *f* *fp* *cresc.*

Perc. *f* *pp cresc.*

Pno.

Val. *f* *fp* *cresc.*

Mé. *f* *fp* *cresc.*

Vln. I *f*

Vln. II *f* *p cresc.*

Vla. *f* *p cresc.*

Cello *f* *p cresc.*

Bass *f* *fp* *cresc.*

di - te! Je ne veux plus de ton se - cours!\_\_\_\_

Tu t'en re-pen-ti - ras, tu t'en re -

73

Fl. *f dim.* *p*

Ob. *f dim.* *p*

Cl. *f dim.* *p*

Bsn. *f dim.* *p*

Hn. *f dim.* *p*

Perc. *f dim.* *p*

Pno. *f dim.* *p*

Faust  
Ter - ri - ble et fré - mis - sant, il gla - ce mon cou

Val.  
Re - double, ô Dieu puis - sant, ma force et mon cou -

Méph.  
pen - ti - ras De son air mé - na - çant, de son a - veu - gle

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

Vln. II *f* *dim.* *p*

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

Cello *f dim.* *p*

Bass *f dim.* *p*

77

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

ra - ge Ter - ri - ble et fré-mis-sant, il gla - ce mon cou

-ra - ge! Re dou - ble, re-dou - ble ma force et mon cou -

ra - ge De - son air me - na - çant, de son a-veu - gle ra - ge

81

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

*p cresc.* *f dim.*

*cresc.* *f dim.*

*cresc.* *f dim.*

*f dim.*

ra - ge Dois je ver - ser le sang du frè - re que j'out-ra -

-ra - ge! Per - mets que dans son sang je la - ve mon out-ra -

Moi, je ris! Mon bras puis - sant va dé - tour - ner l'o - ra -

*cresc.* *f dim.*

*cresc.* *f dim.*

*cresc.* *f dim.*

*cresc.* *f dim.*

*cresc.* *f dim.*

*cresc.* *f dim.*

85

Fl. *p cresc.* *ff*  
 Ob. *cresc.* *ff*  
 Cl. *cresc.* *ff*  
 Bsn. *cresc.* *ff*  
 Hn. *cresc.* *ff*  
 Perc. *cresc. molto* *ff*  
 Pno. *p cresc.* *ff*  
 Faust  
 Val.  
 Méph.  
 Vln. I *cresc.* *ff*  
 Vln. II *cresc.* *ff*  
 Vla. *cresc.* *ff*  
 Cello *cresc.* *ff*  
 Bass *cresc.* *ff*

ge? Dois je ver - ser le sang, ver - ser le sang du frè - re que j'out  
 - ge Dieu puis - sant, Dieu puis - sant! Re - dou - ble mon cou  
 ge Mon bras puis - sant, mon bras va dé - tour - ner l'o -



89

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Faust

Val.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

ra - ge?

ra - ge! En gar - de! Et dé-fends

ra - ge!

E♭ → D  
B♭ → A

95

Fl. *ff* *pp*

Ob. *ff*

Cl. *ff* *pp*

Bsn. *ff* *pp*

Hn. *ff* *pp*

Perc.

Pno.

Val. toi!

Mé. *3* *3*  
Ser-rez vous con-tre moi et pous-sez seu-le ment, cher doc-teur Moi, je pa -

Vln. I *ff* *pp*

Vln. II *ff* *pp*

Vla. *ff* *pp*

Cello *ff* *pp*

Bass *ff* *pp*

Detailed description: This page of a musical score, numbered 700 and starting at measure 95, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.), with dynamic markings of *ff* and *pp*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass, also marked with *ff* and *pp*. A Percussion (Perc.) and Piano (Pno.) part are present but mostly silent. A Violoncello (Val.) part has the word "toi!". The Mezzo-soprano (Mé.) part features a vocal solo with triplet markings and the lyrics: "Ser-rez vous con-tre moi et pous-sez seu-le ment, cher doc-teur Moi, je pa -".

99

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Perc.

Pno.

Méph. re

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *fp* *ff* *fp*

Cello *ff* *fp*

Bass *ff*

Detailed description: This page of a musical score, numbered 701, contains measures 99 through 103. The score is for a full orchestra and strings. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) are marked with a fortissimo (*ff*) dynamic. The Viola part includes a fortissimo-piano (*fp*) dynamic. The Percussion and Piano parts are silent. The Bassoon part has a 're' marking under the first measure. The score features complex rhythmic patterns, including sixteenth-note runs in the strings and woodwinds, and sustained notes in the brass and woodwinds.

Adagio

Tempo moderato

104

This musical score page contains measures 104 through 108. The instruments are arranged as follows from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo markings 'Adagio' and 'Tempo moderato' are positioned at the top right. The Percussion part includes dynamic markings of *ff* and *pp*. The Piano part begins with a *ff* dynamic. The Violin I, Violin II, Viola, Cello, and Bass parts all conclude with a *p* dynamic marking in measure 108. The Flute, Oboe, Clarinet, Bassoon, and Horn parts feature various melodic lines and rests throughout the measures.

109

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Méph.

Vln. I

Vln. II

Vla.

Cello

Bass

Voi-ci no-tre hé - ros é - ten - du sur le sa - ble! Au lar - ge main - te - nant, au lar - ge!

Detailed description: This page of a musical score, numbered 109, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section consists of Horn (Hn.). The percussion (Perc.) and piano (Pno.) parts are present but contain only rests. The vocal line (Méph.) is the primary focus, with lyrics in French: "Voi-ci no-tre hé - ros é - ten - du sur le sa - ble! Au lar - ge main - te - nant, au lar - ge!". The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The strings play a sustained, low-register accompaniment with long notes and slurs. The vocal line begins with a rhythmic pattern of eighth and sixteenth notes, followed by a melodic phrase. The score concludes with a double bar line.

# 26. The Death of Valentin

**Allegro**

Flute

Oboe

Clarinet *in A*

Bassoon

Horn

Percussion *Timp* *pp*

Piano *ppp*

Marthe

Chorus **SOPRANOS**

Violin I *pp*

Violin II *pp*

Viola *pp*

Cello *pp*

Bass *pp*

Par i - ci! \_\_\_\_\_ Par i -

Par i - ci! \_\_\_\_\_ Par i -

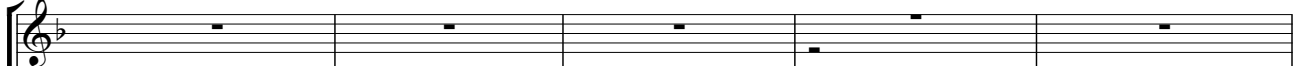
The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Viola, Cello, Bass) are in the upper staves. The Percussion (Timpani) and Piano are in the middle. The vocal parts (Marthe and Chorus Sopranos) are at the bottom. The score is in common time (C) and features a variety of dynamics, including *ppp* and *pp*. The vocal parts have lyrics in French: "Par i - ci! \_\_\_\_\_ Par i -". The string parts include triplets and sustained notes. The woodwinds are mostly silent in this section.










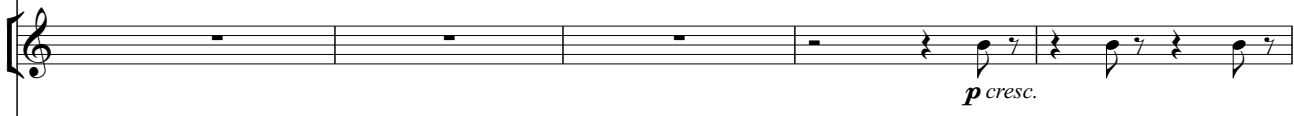
13


Fl. 

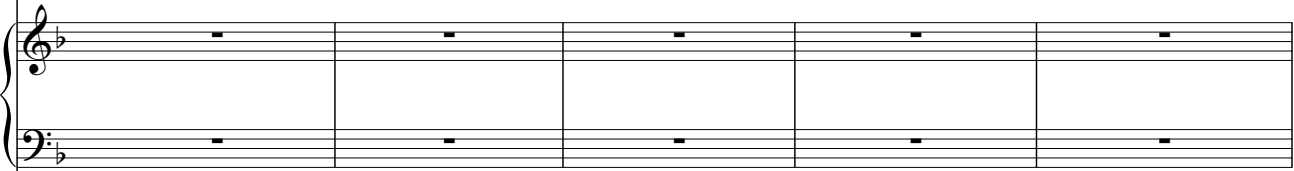
Ob. 

Cl. 

Bsn. 

Hn. 

Perc. 

Pno. 

Chorus 

Vln. I 

Vln. II 

Vla. 

Cello 

Bass 

un poco riten.

18

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc.

Pno. *f*

Val. Mer - ci, mer - ci! De vosplain-tes fai-tes moi

Chorus  
rir Ap-pro-chons! Ap-pro-chons! Il faut de se-cou - rir

Vln. I *f* arco *pp*

Vln. II *f* arco *pp*

Vla. *f* *pp*

Cello *f* arco *pp*

Bass *f*

24

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Val.

Vln. I

Vln. II

Vla.

Cello

Bass

*p*

*p*

*p*

*sfz*

*sfz*

*sfz*

*tr*

*tr*

*tr*

*pp*

*pp*

*pp*

*pp*

*pp*

grâ - ce J'ai vu, mor-bleu, la mort en fa - ce trop sou-vent pour en a-voir peur—

Va-len

29

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Perc. *f*

Pno. *f*

Marg. tin!\_ Va-len - tin!\_ Ô Dieu!

Val. Mar-gue - ri - te, ma soeur, que me veux tu?\_ Va t'en! Je

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Cello *cresc.*

Bass *f*



42

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno. *pp*

Marg.

Sie.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

Dou - leur cru - el - le!

Grâ - ce! Grâ - ce! Grâ - ce pour el - le!

Il meurt pour el - le!

46

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Marg.

Sie.

Chorus

Vln. I

Vln. II

Vla.

Cello

Bass

*pp*

*p*

Ô châ - ti - ment! So - yez clé - ment!

Il meurt frap - pé par son a - mant!

50

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Perc.

Pno.

Val. *pizz.*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Cello *pizz.*

Bass *pizz.*

É-cou-te me bien, \_\_\_\_\_ Mar-gue - ri - te Ce qui doit ar - ri - ver \_\_\_\_\_ ar -





60

Fl. *cresc.* *f*

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

Cl. *cresc.* *f*

Bsn. *cresc.* *f* *p*

Hn. *cresc.* *f*

Perc.

Pno. *p cresc.* *f*

Val. haut ——— Toi! ——— Te voi - là dans la mau - vai - se

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

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

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

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

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

64

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hn. *p*

Perc.

Pno.

Val.  
vo - e Tes blan-ches mains ne tra-vail - le - ront plus tu re - nie -

Vln. I

Vln. II

Vla.

Cello

Bass

67

Fl. *cresc.* *dim.*

Ob. *cresc.* *dim.*

Cl. *cresc.* *dim.*

Bsn. *cresc.* *dim.*

Hn. *dim.*

Perc.

Pno.

Val. *ras pour vi - vre dans la joi - e, tout les de - voirs et tou - tes les ver -*

Vln. I *cresc.* *dim.*

Vln. II *cresc.* *dim.*

Vla. *cresc.* *dim.*

Cello *cresc.* *dim.*

Bass *cresc.* *dim.*

Detailed description: This page of a musical score, numbered 718, covers measures 67 to 69. It features a vocal line with lyrics in French: "ras pour vi - vre dans la joi - e, tout les de - voirs et tou - tes les ver -". The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The woodwinds and strings are marked with dynamic changes from *cresc.* (crescendo) to *dim.* (diminuendo). The Violin II part features a rhythmic pattern of eighth notes. The vocal line is in a lower register, and the lyrics are positioned below the staff.

70 VI-

Fl. *cresc.* *p cresc.*

Ob. *cresc.* *p cresc.*

Cl. *cresc.* *p cresc.*

Bsn. *cresc.* *p cresc.*

Hn. *cresc.* *p cresc.*

Perc. *p*

Pno. *p*

Val. tus \_\_\_\_\_ O - ses tu bien en - cor \_\_\_\_\_

Vln. I *f dim.*

Vln. II *f dim.*

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

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

Bass *p*

73

Fl. *p cresc.*

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

Cl. *p cresc.*

Bsn. *p cresc.* *f cresc.*

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

Perc.

Pno.

Val. *f dim.* *f cresc.*

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

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

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

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

Bass

O - ses tu mi - sé - ra - ble Gar - der ta chaî-ne

76 **-DE rit.** **a tempo**

Fl. *cresc. molto* **f** **f**

Ob. *cresc. molto* **f** *p* **f**

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

Bsn. *cresc. molto* **fp** **fp**

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

Perc. *cresc. molto* **f** *p* **f**

Pno. *cresc. molto* **f p** **f p**

Val. *d'or? -tus* **Va!** La hon-te t'ac - ca - ble Le re-mords suit tes pas Mais en-fin l'heu-re

Vln. I *cresc. molto* **f p** **f p**

Vln. II *cresc. molto* **f p** **f p**

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

Cello *cresc. molto* **f** *p* **f** *p*

Bass *cresc. molto* **f** *p* **f**

\*sing lower part in the event of a cut

80

Fl. *p* *f* *p*

Ob. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *f* *p*

Hn. *p* *f* *p*

Perc. *p* *p*

Pno. *f*

Val. *f* *p*

son - ne Meurs! Et si Dieu te par - don - ne, sois mau-dite i - ci - bas Si Dieu te par

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Cello *f* *p*

Bass *p* *f* *p*



84

Fl. *cresc.* *f* *p*

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

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

Bsn. *cresc.* *f* *p*

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

Perc. *cresc.* *f* *pp*

Pno. *f* *p*

Val. *f*

Chorus *p*

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

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

Cello *cresc.* *f* *p*

Bass *cresc.* *f* *p*

don - ne, si Dieu te par - don - - ne, sois mau- dite\_\_\_ i - ci - bas!

Ô ter-

88

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

Ob. *f* *p* *f* *p* *f*

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

Bsn. *f* *p* *f* *p* *f*

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

Perc. *f* *p* *f* *p* *f*

Pno. *f* *p* *f* *p* *f*

Chorus  
reur, ô blas - phè - me! À ton heu - re - su - præ - me In - for - tu -

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

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

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

Cello *f* *p* *f* *p* *f*

Bass *f* *p* *f* *p* *f*

93

Fl. *p* *cresc. molto*

Ob. *p* *cresc. molto*

Cl. *p* *cresc. molto*

Bsn. *p* *cresc. molto*

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

Perc. *p* *f*

Pno. *p* *f* *p* *cresc. molto*

Chorus  
né, in - for - tu - né, songe hé - las, à toi mê - me Par -

Vln. I *p* *f* *p* *cresc. molto*

Vln. II *p* *f* *p* *cresc. molto*

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

Cello *p* *f* *p* *cresc. molto*

Bass *p* *f* *p* *cresc. molto*

98

Fl. *f* *dim.* *p*

Ob. *f* *dim.* *p*

Cl. *f* *dim.* *p*

Bsn. *f* *dim.* *p*

Hn. *f* *dim.* *p*

Perc. *f* *dim.* *p*

Pno. *f* *dim.* *p*

Chorus  
don - ne, si tu veux être un jour par - don - né

Vln. I *f* *dim.* *p*

Vln. II *f* *dim.* *p*

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

Cello *f* *dim.* *p*

Bass *f* *dim.* *p*

Detailed description: This page of a musical score covers measures 98 to 101. It features a full orchestral ensemble and a chorus. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn) and strings (Violin I, Violin II, Viola, Cello, Bass) all play a melodic line that starts with a forte (*f*) dynamic and gradually decreases to a piano (*p*) dynamic over the four measures, with a *dim.* (diminuendo) marking. The percussion part provides a rhythmic accompaniment, starting with a forte (*f*) dynamic and also decreasing to piano (*p*). The piano part features a complex texture with chords and arpeggiated figures, following the same dynamic contour. The chorus enters in measure 98 with the lyrics "don - ne, si tu veux être un jour par - don - né". The score is written in a key signature of two sharps (D major or F# minor) and a common time signature.

102

Fl. *ff*

Ob. *ff dim.*

Cl. *p* *ff*

Bsn. *p* *ff dim.*

Hn. *ff dim.*

Perc. *ff*

Pno. *ff*

Val. *Mar - gue - ri - te, sois mau - di - te!*

Vln. I *p* *ff*

Vln. II *cresc. molto* *ff*

Vla. *cresc. molto* *ff*

Cello *cresc. molto* *ff*

Bass *p* *ff*

Fl. *pp*

Ob. *p* *pp*

Cl. *pp*

Bsn. *p* *pp*

Hn. *p* *pp*

Perc. *pp*

Pno. *p*

Val. *pp*

Vln. I *pizz.* *pp*

Vln. II *pizz.* *pp*

Vla. *pizz.* *pp*

Cello *pizz.* *pp*

Bass *pizz.* *pp*

La mort t'at - tend sur ton gra - bat Moi,

110

Adagio

Fl. *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*

Pno. *ppp una corda*

Val. *je meurs de ta main et je tombe en sol - dat*

Vln. I

Vln. II

Vla. arco

Cello *pp* arco

Bass *pp*

Fl.

Ob.

Cl.

Bsn.

Hn.

Perc.

Pno.

Chorus

Que le Sei-gneur ait son âme et par donne au pê - cheur

Vln. I

Vln. II

Vla.

Cello

Bass

arco

*p*

arco

*p*

arco

*p*

*p*



119

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Cello

Bass *pizz.* *p*

Detailed description: This page of a musical score covers measures 119 through 122. The score is for a full orchestra. The key signature has two sharps (F# and C#), and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has melodic lines with slurs and accents. The strings (Violin I, Violin II, Viola, Cello, Bass) play sustained notes with slurs, while the Cello and Bass have a rhythmic accompaniment of eighth notes. The Percussion part has a steady pattern of eighth notes. The Piano part is silent. Dynamic markings include *p* (piano) for the woodwinds and *pizz.* (pizzicato) for the Bass.

123

Fl. *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *pp*

Hn. *pp*

Perc. *pp*  
D → C  
A → G

Pno. *ppp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cello *pp*

Bass *pp*  
arco

Detailed description: This page of a musical score covers measures 123 to 126. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello, and Bass. The piano (Pno.) and percussion (Perc.) are also present. Dynamics range from *ppp* (pianississimo) to *pp* (pianissimo). The percussion part includes a drum set pattern with a snare drum and cymbal, and a specific instruction for a tom-tom change: 'D → C' and 'A → G'. The strings play a rhythmic pattern of eighth notes in the lower register, with the bass line marked 'arco'.