

# ACT II.

## No 3. Grand Chorus. "The Fair" (LA KERMESE.)

Allegretto. (♩ = 84)

Flute. *ff*

Piccolo. *ff*

Oboes. *ff* *a<sup>2</sup>*

Clarinets in Bb. *ff* *a<sup>2</sup>*

Bassoons. *ff*

Horns in F. *ff* *a<sup>2</sup>*

Horns in C. *ff*

Cornets in Bb. *ff*

Trombones. *ff*

Timpani F. C. *ff*

Cymbals & Bass Drum. *ff*

Triangle. *ff*

Side Drum.

Violins. *ff*

Violas. *ff*

WAGNER. *ff*

Sopranos.

Tenors.

Basses.

Cellos. *ff*

Basses. *ff*

Allegretto.

This page of musical score, numbered 55, contains a complex arrangement for piano and orchestra. The score is organized into several systems of staves. The top system includes a grand staff (treble and bass clefs) and two additional staves, with dynamic markings of *p* and *ff*. The second system features a grand staff and two more staves, with a first ending bracket (*1st*) and dynamic markings of *p* and *ff*. The third system consists of a grand staff and two staves, also with *1st* markings and *p*/*ff* dynamics. The fourth system includes a grand staff and two staves, with *p* and *ff* markings. The fifth system features a grand staff and two staves, with *p* and *ff* markings. The sixth system includes a grand staff and two staves, with *p* and *ff* markings. The seventh system consists of a grand staff and two staves, with *p* and *ff* markings. The eighth system features a grand staff and two staves, with *p* and *ff* markings. The ninth system includes a grand staff and two staves, with *p* and *ff* markings. The tenth system consists of a grand staff and two staves, with *p* and *ff* markings. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of dynamic contrast between *p* and *ff*.

This page of a musical score contains multiple staves of music. The upper section features a complex arrangement of staves, including a grand staff (treble and bass clefs) and several individual staves. The music is marked with a forte dynamic (*ff*) and includes various rhythmic patterns and melodic lines. A stage direction, "CURTAIN RISES.", is written in the lower part of the score, followed by "LEVER DU RIDEAU." in French. The lower section of the page continues with musical notation, including a grand staff and individual staves, with a forte dynamic (*ff*) marking.

This page contains a musical score for page 57. It features a complex arrangement of instruments and a vocal line. The score is organized into several systems of staves. The top system includes a grand staff (treble and bass clefs) with multiple staves, likely for strings or woodwinds, showing intricate rhythmic patterns and dynamics such as *f* (forte) and *tr* (trills). The middle system continues this instrumental texture. The bottom system features a vocal line with lyrics in French: "Red or white liquor, Genere or fine! What can it matter, Ce Vin ou biere, Biere ou vin, Que mon ver-re Soit". The vocal line is accompanied by a bass line. The score concludes with a final instrumental flourish.

Fl. A

Clar.

Bsns.

Horns.

Viol.

WAGNER.

*Jeune a - dep - te Du ton - neau N'en ex -*

~~plein! Sans ver - go - gne, Coup sur coup, Un i - vro - gne - Boit tout.~~

pizz.

pizz.

p

A

Fl.

Ob.

Clar.

Bsns.

Horns.

Viol.

*-cep - te Que l'eau! Que ta gloi - res - Tes a - mours, Soient de toi - ve Tou - jours!*

Basses. ~~Se - dent~~

*Jeune a - dep - te Du ton -*

arco

arco

Musical score for a vocal and instrumental ensemble. The score consists of multiple staves, including vocal lines and instrumental parts. The music is written in a complex, rhythmic style with various dynamic markings such as *f* (forte), *dim.* (diminuendo), and *p* (piano). The score includes a section with lyrics in French and English, which are partially obscured by a horizontal line. The lyrics are:

~~neau N'en ex - cep - te Que l'eau! Que ta gloi - re, Tes a - mours, Soient de toi - re Tou - jours! . . .~~

The score also features a section marked "S. D." (Solo Duet) and "P" (Piano). The music is written in a complex, rhythmic style with various dynamic markings such as *f* (forte), *dim.* (diminuendo), and *p* (piano).

Bsns.

1st Horn.

Cornets.

1st Solo

Tromb. 3rd

Side Drum.

Viol.

Kl.

Ob.

Clar.

Bsns. a 2.

1st Horn.

Cornets.

Tromb.

Timp.

Side Drum.

Viol.

2nd Basses.

*Fil - les, ou forte - res - ses, C'est tout un mar - bleu! Vieux bourgs,*









Fl.  
Picc.  
Ob.  
Bsns.  
Horns.  
Triang.  
Viol.  
Cello/Bass

*pp*  
*pp*  
*p*  
*p*

ver - re! Je vais masseoir sur les cô-teaux, Qui sont voi-sins de la ri - viè - re,

*pizz.*

*divisi*

Fl.  
Picc.  
Ob.  
Clar.  
Bsns.  
Horns.  
Tromb.  
Triang.  
Viol.  
Cello/Bass

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

Et je vois pas - ser les ba-teaux, En vi - dant mon ver - re!

*arco*  
*arco*

Ob.  
Horns.  
Viol.  
1st Sopranos

*Vo-yez ces har-dis com-pe-res, Qui viennent la-*

Viol.  
1st Sopranos

*-bus. Ne so-yons pas trop sé-rè-res, Re-tar-dons le pas, Re-tar-dons le*

Fl.  
Picc.  
Ob.  
Clar.  
Bsns.  
Horns 3 & 4.  
Viol.  
2nd Tenors

*pas, Re-tar-dons le pas! ...*  
*Vo-yez ces mi-nes gail-lar-*

Ob.

3<sup>rd</sup> Horn.

Viol.

des, ~~Et ces vain-queurs!~~ Et ces vain-queurs! A-mis so-yons sur nos gar-

Fl.

Ob.

B<sup>sn</sup>

3<sup>rd</sup> Horn.

Viol.

1<sup>st</sup>

*p*

*p*

~~Like - ce nos hy Quers, like - ce nos hy Quers! Like - ce nos hy Quers!...~~  
 -des, Te - nonsbien nos cœurs, Te - nonsbien nos cœurs, Te - - nons... bien nos cœurs!...

Fl.

Picc.

Ob.

Clar.

Bsns

Horns.

Viol.

2nd Sopranos.

~~Qu'ils aillent se faire voir~~  
Vo-yez a-près ces don-zel - les, ~~Witz die man~~  
Cou-rir ces mea-

Fl.

Picc.

Ob.

Bsns

Horns.

Viol.

~~plus, that the lot of us die in fear~~  
-steurs! Nous sommes aus-si bien qu'el - les. ~~avon. They would turn up. They would turn a~~  
- les. Si - non beau-coup mieux, Si - non beaucoup







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

what a dis-play! What a dis- play, what a dis-play, what a dis- play, what a dis-play, what a dis- play! . . . . .  
*Le mot est fin! Le mot est fin, le mot est fin, le mot est fin, le mot est fin, le mot est fin, le mot est fin!*

drink a drop, I say, And drink a drop, come here! and drink a drop, I say! . . . . .  
*vin, Vi- dous un ver- - re de vin! Al- lons! voi- sin! A- lons! voi- sin!*

"nay," need fear a "nay," Need fear a "nay," need fear a "nay," need fear a "nay!" . . . . .  
*fin, Vo- yons la fin, Vo- yons la fin, Vo- yons la fin, Vo- yons la fin!*

wine . . . . . The wine, the wine, ve I say! . . . . .  
*vin! le vin, ve le vin!*

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

If it gives you pleasure, You may rail a way!  
*De vo-tre co-plea- sure, le- re, Nous ne craignons rien!*

Boldness with-out mea- sure Is the mode to day, . . . Boldness with-out  
*So-yez sans ver-*

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

Nev- er jol- ly ro- ver Here need fear a "day"  
*Vo-yez leur co- le- re, Vo-yez leur main- tien!*

Red or white li- quor, Coarse or . . . fine, What can it mat-ter, So we have wine, What if the  
*Vin ou biè- re, Bière ou vin, Que mon ver- re Soit plain Sans ver-*

Be it an-cient ci- ty, Be it maid-en pret- ty, Both must fall our prey, must fall our prey! Comrades to your  
*Pus de beau- té fie- re, Nous sa-sons leur plai- re, Nous sa-sons leur plâtre En un tour de main! Al-lons en 'be-*



lov - er, -cep - te, We know what to say! Ton - dor - ly, more -  
 Cer - tes l'ou doit  
 By your vain dis - play! At a word em - bra - cing  
 Je le dis tout haut, Pour se fai - re gloi - re  
 Pret - ty one, I pray! Pret - ty one, I pray!  
 Des le premier mot, Des le premier mot!  
 It is her dai - ly Tou - jours il faut l'en -  
 bar - rel, -neu, N'en Save the one of wa - ter white, To thy glo ry, To... thy...  
 -as - ters, Ere they own their mas - ters, Who's to blame but they? For the mai - dens pret - ty and  
 -cep - te Fier sol - dat n'ex - cep - te Fem - me ni châ - teau; Et cou - vert de gloi - re and

The musical score consists of a piano accompaniment and vocal lines. The piano part includes a grand staff with treble and bass clefs, and a separate bass line. The vocal part features a soprano line and a tenor/bass line. The lyrics are provided in both English and French.

- o - ver,  
croi - re

Take it as ye may,  
A vos beaux dis - cours!

To a gen - tle lov - er,  
Un gal - ant m'ac - cep - te

Peo - ple such as they,  
De tel - les a - mours!

All of us dis - gra - cing,  
Il faut être i - nep - te,

By your vain dis -  
Je le dis tout

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

la - - - - - bour.  
croi - re!

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

love, Drink  
- mours, Soient

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

vers'd in ev - 'ry . . . bar - rel, Save the  
dep - te Du ton neu - N'en ex -

an - cient ci - ty,  
Chan - te la vic

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

Comrades to your ar - mours, If the  
de ce grand pré - cep - te Fier sol -

We know what to say, *Je le prends au mot!* Ten-der-ly, more Cer-tes You doit o-ver, croi-re

play! haut, At a word em-bra-cing gloi-re Peo-ple such as De tel-les a-

My wife is scold-ing, scold-ing a-way, My wife is Ma fen-me gro-gue, gro-gue sur-tout, il faut l'en

Here need fear a "nay." Take me for thy lov-er, Pret-ty one, I pray take me, Des le pre-mier mot! Fille au bras d'i-roi-re, Voi-la mes a-mours, Oui, roi-re

one of wa-ter white, To... thy... glo-ry, to... thy... love, Drink a-cep-te Que l'eau, Que ta... Tes a- de

sil-ly charm-ers will pro-voke a fray. For the an-cient ci-ty and the maid-en pret-ty, -dat nex-cep-te Fem-me ni chá-teau; Et cou-vert de gloi-re, chan-te la vic-toi-re



If it give you plea - sure, If it give you plea - sure, If it give you plea - sure, If it give you plea - sure You may rail a -  
 lè - re, De vo - tre co - lè - re, De vo - tre co - lè - re, De vo - tre co - lè - re, De vo - tre co - lè - re, Nous ne craignons  
 Bold - ness with - out mea - sure, Bold ness with - out mea - sure, Bold - ness with - out mea - sure, Bold - ness with - out mea - sure Is the mode to -  
 Vous vou - lez leur plai - re, Vous vou - lez leur plai - re, Vous vou - lez leur plai - re, Nous le sa - vons  
 say, Come here, sit down, Come here, sit down, come here, and drink a drop by the  
 vin! Al - lons, voi - sin! Al - lons, voi - sin! Vi - dons, Vi - dons un ver - re de  
 Nev - er jol - ly ro - ver, nev - er jol - ly ro - ver, nev - er jol - ly ro - ver need here fear a  
 Vo - yez leur co - lè - re, Vo - yez leur co - lè - re, vo - yez leur co - lè - re, Vo - yez leur main -  
 way, To thy glo - ry, To thy glo - ry, To thy glo - ry drink a -  
 plein, Que mon ver - re, Que mon ver - re, Que mon ver - re soit tou - jours  
 they? Comrades to your ar - mours, If the sil - ly charm - ers, Will pro - voke a fray, will pro - voke a  
 main, Nous sa - vons leur plai - re, Nous sa - vons leur plai - re, Nous sa - vons leur plaire En un tour de



-way!  
rien!  
 -day!  
bien!  
 way, Come here, good neigh-bour, good neigh-bour, And drink a drop, I  
 vin! Vi-dons un ver-re, un ver-re, ver-re, ver-re de  
 "nay."  
-rien!  
 -way! To thy glo-ry, To thy love, Drink a-way, drink a-way, drink a-  
 plein! Vin ou biè-re, bière ou vin, Que mon ver-re soit plein, Que mon ver-re soit  
 main! If they meet dis-as-ters, Ere they own their mas-ters, Who's to blame but they, Who's to blame but  
 Pus de beau-té fie-re, Nous sa-sons leur plai-re, Nous sa-sons leur plaire En un tour de

If it give you plea-sure, If it give you plea-sure, If it give you plea-sure You may rail a-way!  
 De vo-tre co-lè-re, De vo-tre co-lè-re, De vo-tre co-lè-re, Nous ne cruignons rien!  
 Bold-ness with-out mea-sure, Boldness with-out mea-sure, Boldness with-out mea-sure Is the mode to-day!  
 Vous vou-lez leur plai-re, Vous vou-lez leur plai-re, Vous vou-lez leur plai-re, nous le sa-vons bien!  
 say! Come here, sit down, Come here, sit down, Come here, and drink a drop by the way!  
 vin! Al-lons, voi-sin! Al-lons, voi-sin! Vi-dons, vi-dons un ver-re de vin!  
 Nev-er jol-ly ro-ver, Nev-er jol-ly ro-ver, Nev-er jol-ly ro-ver need here fear a "nay!"  
 Vo-yez leur co-lè-re, Vo-yez leur co-lè-re, Vo-yez leur co-lè-re vo-yez leur main-tien!  
 -way! To thy glo-ry, To thy glo-ry, To thy glo-ry, drink a-way,  
 plein, Que mon ver-re, Que mon ver-re, Que mon ver-re, soit tou-jours plein.  
 they? Comrades to your ar-mours, If the sil-ly charm-ers Will pro-voke a fray, will pro-voke a fray!  
 main. Nous sa-vons leur plai-re, Nous sa-vons leur plai-re, Nous sa-vons leur plai-re En un tour de main!





This page of musical notation is a score for a piano piece, likely a concerto or a large-scale work, given the complexity and density of the writing. The score is organized into several systems of staves. The top system consists of two grand staves (treble and bass clef) with multiple voices of music. The middle system also features two grand staves with similar complexity. Below these are several individual staves, some of which appear to be for specific instruments or voices, though they are mostly blank or contain simple rhythmic patterns. The notation is dense, with many sixteenth and thirty-second notes, and frequent use of slurs and ties. The key signature is G major (one sharp), and the time signature is 4/4. The overall style is characteristic of late Romantic or early 20th-century piano music.

# No. 4. Scene, Recitative, Cavatina and Song.

Moderato. (♩ = 69.)

**Cornets in Bb.**  
**Trombones.**  
**Violins.**  
**Violas.**  
**VALENTINE.**  
**WAGNER.**  
**Cellos.**  
**Basses.**

*Best gift of my sis - ter, Mad more ho - ly by her pray'rs, How e - ver great he  
 O sau - te me - dail - le, Qui me viens de ma soeur, Au jour de la ba.*

*p*, *cresc.*

cut to page 85

**Viol.**  
**Viol.**  
**Viol.**  
**VALENTINE.**  
**WAGNER.**

*dim.*, *p*, *ff*

*danger, there's nought shall do me harm, thus pro - te - ted by a charm.  
 - tail - le, Pour é - car - ter la mort res - te là..... sur mon coeur.*

*Ah! Val - en - tine here, it is time to be  
 Ah! Voi - ci Va - len - tin qui nous cher - che sans*

*dim.*, *p*, *ff*

**Viol.**  
**Viol.**  
**Viol.**  
**VALENTINE.**  
**WAGNER.**

*pizz.*, *arco*

*A parting cup, my friend, let us never drink an - o - - ther!  
 Un dernier coup, messieurs, Et mettons nous en rou - - te.*

*marching!  
 dou - te!*

*Why so dull? Thou a Coi - diez and half a - froid to -  
 Quas - tu donc? Quels re - grets At - tris - tent nos a -*

*pizz.*, *arco*

*p*

*p*

*p*

*am* *gave* *for* *be* *hind* *me,* *I* *leave* *a* *long* *and* *young* *My* *Sis* *ter* *Mar* *ga*  
*Com-me* *vous* *pour* *long* *-* *temps* *je* *vais* *quit* *-* *ter* *ces* *lieux!* *J'y* *lais* *-* *se* *Mar* *-* *gus*

*gave*...  
*-* *dieux?*

*p*

*p*

*p*

SIEBEL.

VALENTINE.

*I* *shall* *be* *at* *ways* *near* *her* *To*  
*Plus* *d'un* *a* *-* *mi* *fi* *-* *-* *dè* *-* *le,* *Sau* *-*

*She* *has* *but* *me* *to* *look* *to,* *Our* *Mo* *-* *ther* *be* *-* *ing* *gone!*  
*-* *ri* *-* *te!* *Et* *pour* *veil* *-* *ler* *sur* *el* *-* *le* *Ma* *mè* *-* *re* *nest* *plus* *là.*

Fl.

Clar. in Eb.

Horns 3 & 4 in Eb.

Viol.

1st *mf*

Solo.

*gave* *her* *like* *a* *bro* *-* *ther* *in* *thy* *stead* *Be* *care* *I* *will* *not* *fail* *-* *t*  
*-* *ra* *to* *rem* *-* *pla* *-* *cer* *a* *sea* *co* *-* *tes.* *Sur* *moi* *tu* *peux* *comp* *-* *ter!*

*Fin* *hand* *l.*  
*Mè* *-* *ci!*

Tenors.

CHORUS.  
Basses.

*We* *will* *watch* *our* *har* *-* *bor* *ton*  
*Com* *pte* *sur* *nous* *aus* *-* *si!*

# Cavatina.

Moderato.

Poco Andante. (♩ = 76.)

1st Flute  
vall.

Oboes.

1st Clarinet in Bb.  
mf  
vall.

Bassoons.  
mf  
p  
pp

Horns 1 & 2 in Eb.  
p

Horns 3 & 4 in Eb.  
p  
pp

Cornets in Bb.  
p

Trombones 1 & 2.  
p

Trombone 3.

Timpani in Eb bb  
mf  
p  
pp

Violins.  
p  
3

Violas.  
p  
3

VALENTINE.

E-ven bravest heart may swell In the moment  
A-vant de quit-ter ces lieux, Sol na-tal de

Cellos.  
pizz.  
p

Basses.  
pizz.  
p

Moderato.

Poco Andante. (♩ = 76.)





think of you... When-er the wine cup pass - es round, When a lone... my... watch I keep, And my... com-rades  
 tout danger... Tou-jours,toujours la pro - té-ger... Cet-te soeur si ché-ri - e... Dai-gne de tout dan-

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





Musical score for piano and orchestra, measures 1-12. The score includes staves for strings, woodwinds, brass, and piano. Dynamics include crescendos and fortissimo/piano markings.

blithe as a knight in his bri - dal ar - ray, As a knight... in his bri - dal ar - ray.... Care - less what fate may be -  
 - mien le plus brave au.... fort de la mê - lé - e J'i - rai com - bat - - - tre pour mon pa - ys.... Et si vers lui Dieu me rap -

Musical score for piano and orchestra, measures 13-16. The score includes staves for strings and piano. Dynamics include fortissimo markings.



Tempo I.

The first system of the musical score consists of ten staves. The top two staves are vocal lines, both marked *pp*. The next two staves are piano accompaniment, with the right hand marked *pp* and the left hand marked *p*. The remaining six staves are further piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line, all marked *pp* or *p*. The music is in a minor key and features a variety of rhythmic patterns and melodic lines.

Yet the bravest heart may swell In the moment of fare-well, Lov-ing smile of sis-ter kind, Qui-et home I.....  
*A-vant de quit-ter ces lieux, Sol na-tal de mes a-leux, A toi Seigneur et Roi des cieux, Ma soeur je con-*

*pizz.*

*pizz.*

Tempo I.





Allegretto.

Fl. and Picc.  
 Clar. in E♭  
 Bassoon  
 Horns in E♭  
 Horn 3 in C  
 Viol.  
 Cello  
 Double Bass

WAGNER.  
 Heredone, my heart's, e-nough enough of me - lan - cho - ly! Come what, come may, let the Sol - tier be jol -  
 A - lons a - mis, point de vai - nes a - lar - - mes! A ce bon Vin ne mé - lons pas de lar - -

Viol.  
 Cello  
 Double Bass

arco  
 pizz.  
 arco  
 pizz.  
 arco  
 pizz.  
 arco  
 pizz.  
 arco  
 pizz.

ly! Some wine! some wine! And let some - ro brave Tune up, forth with a merry glass  
 - mes! Bu - vons! trin - quons! Et qu'un jo - yeux re - frain Nous mette en train, nous mette en train!

Tenors.  
 CHORUS.  
 Basses.

Viol.  
 Cello  
 Double Bass

arco  
 pizz.  
 arco  
 pizz.  
 arco  
 pizz.

wine! And let some be so brave, Tune up forth with a merry strain!  
 - quons! Et qu'un jo-yeux re - frain Nous mette en train, nous mette en train!  
 wine! And let some be so brave, Tune up forth with a merry strain!  
 - quons! Et qu'un jo-yeux re - frain Nous mette en train, nous mette en train!

1<sup>st</sup> *pp* *pp*  
 1<sup>st</sup> *pp* *pp*  
 a 2. *f* a 2. *f*  
 pizz. arco *pp* pizz. arco *pp*  
 pizz. arco *pp* pizz. arco *pp*  
 WAGNER. *fpp* *fpp*  
 A rat, who was born a coward, And was up by too, Once sat in the At bottes celat,  
 Un rat plus pol - tron que bra - ve Et plus laid que beau, Lo - geait au fond d'u - ne ca - ve,

Allegro.

Moderato.

Ob.

Bsns.

Horns 1 & 2. in Eb

Horns 3 & 4 in C.

Viol.

*cresc.* *fp* *ff* *pp*

*pp* *pp* *pp*

'Neath a barrel new!  
Sous un vieux ton-neau!  
MEPHISTO.

En chat, Heil!

*Braccial!*  
Par-don!

May not I tho' a stranger, Mithras of such a jo-vial  
Par-mi vous de... grâ-ce, Per-met-tes-moi de prendre

*cresc.* *fp* *pp*

Viol.

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

~~For thy -~~ ~~Pro-grès, con-~~ ~~quille the con-ti-ale so well de-gain,~~ ~~And I will sing when you have end-ed a bet-ter~~  
pla-ce, Que votre a - mi d'a-bord a - ché - ve sa chan-son, Moi, je vous en pro-mets plu-sieurs de ma fa-

WAGNER.

*arco* *p* *pp* *pp* *pp*

Les us have le et - ames, Or ne shall I'll you ha-mes.  
U-ne seu-le suf-fit, pour-vu' qu'el-le soit bon-ne.

*arco* *p* *pp* *pp*

con!  
If you must, else, you shall, I look to you for the same.  
Je fe-rai de non-mieux pour nuy-er per-son-ne!

## Song of the golden calf.

Allegro maestoso. (♩ = 92.)

Flute. *ff*

Piccolo. *ff*

Oboes. *ff* <sup>a2</sup>

Clarinets in Bb. *ff* <sup>a2</sup>

Bassoons. *ff* <sup>a2</sup>

Horns in Eb. *ff*

Horns in C. *ff*

Cornets in Bb. *ff*

Trombones. *ff*

Timpani C.G. *ff*

Cymbals & Bass Drum. *ff*

Triangle. *ff*

Violins. *ff*

Violas. *ff*

MEPHISTOPHELES

Tenors.

Basses.

Cellos. *ff*

Basses. *ff*

Allegro maestoso.

The image shows a page of a musical score for a symphony. The title is 'Song of the golden calf.' and the tempo is 'Allegro maestoso. (♩ = 92.)'. The score is for a full orchestra and includes vocal parts for 'MEPHISTOPHELES', Tenors, and Basses. The instruments listed on the left are Flute, Piccolo, Oboes, Clarinets in Bb, Bassoons, Horns in Eb, Horns in C, Cornets in Bb, Trombones, Timpani C.G., Cymbals & Bass Drum, Triangle, Violins, Violas, and Cellos. The music is written in 2/4 time and features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamic marking 'ff' (fortissimo) is used throughout the score. The score is arranged in a standard orchestral format with staves for each instrument and vocal part.

1. Clear the way for the Cult of Gold! In his  
 King's name to the Gulf of Gold! On their  
 1. Le veau d'or est toujours de bout! On en-  
 d'or est vainqueur des dieux! Dans sa





Fl. *f* *p*

Picc. *f* *p*

Ob. a 2. *f* *p*

Clar. *f* *p*

Bsns. a 2. *f* *p*

Horns. *f* *p*

Cornets. *f* *p* 1st *p*

Tromb. *f* *p*

Timp. *f* *p*

Cymb. B. D. *f* *p*

Triang. *f* *p*

Viol. *pizz.* *f* *p*

*pizz.* *f* *p*

*pizz.* *f* *p*

White old Mam-mon leads the ball, leads off the ball, While old Mam-mon leads the  
 Et Sa-tan con-duit le bal, con-duit le bal, Et Sa-tan con-duit le

Tenors.

Basses.

*pizz.* *f* *p*

*pizz.* *f* *p*





*Fine.*

*ff*

*a 2.*

*ff*

*sec*

*sec*

*2. Rit.*  
*2. Le ven*

ball, While old Mam - mon leads the ball, leads off the ball, leads off the ball!  
 ball! Et Sa - tan con - duit le bal, con - duit le bal, con - duit le bal!

*Fine.*

No 5. Scene and Chorale.

Allegretto. (♩ = 64.)

Flutes. *p*

Oboes.

Clarinets in Bb. *a 2.* *p*

Bassoons. *p*

Horns in Eb.

Horns in Bb Graves.

Cornets in Bb.

Trombones.

Timpani F.Bb.

Violins. *pizz.* *p* *arco* *pp* *arco*

Violas. *pizz.* *p* *arco* *pp* *arco*

SIEBEL.

VALENTINE. *What a strange mocking comrade!*  
*Sin-gu-li-er per-son-na-ge!*

WAGNER. *Your-None*

MEPHISTOPHELES.

Tenors. *An odd song on my life!*  
*Mer-ci de ta chan-son!*

Basses. *An odd song on my life!*  
*Mer-ci de ta chan-son!*

Cellos. *pizz.* *p* *pizz.* *arco* *pp* *arco*

Basses. *pizz.* *p* *pizz.* *arco* *pp* *arco*

*Allegretto.* *p* *pp*

Fl.  
Ob.  
Clar.  
Bsns.  
Horns in Eb.  
Viol. pizz.  
Viol. pizz.  
pizz.

ff pp  
ff pp  
ff pp  
ff pp  
ff pp  
ff pp

throat meet now be - tray, Will you not drink a - glass?  
fe - rez vous l'hon - neur de trin - quer a - vec nous?

MEPH.

With all my heart! -  
Vo - lon - tiers!

Alas - here's something it gives me to see!  
A! ... voi - ci qui m'at - tris - te pour vous!

pizz.  
pizz.  
pizz.  
arco

ff pp  
ff pp  
ff pp  
ff pp

Bsns.  
Viol.  
pizz.  
pizz.  
pizz.

ppp ppp ppp ppp ppp

Who care's it?  
Eh bien?

Here's a line of ill far fame!  
Vous vo - yez cet - te li - gne?

Nut you for dy - ing  
Fâ - cheux pré - sa - ge!

Say your prayers at the siege. See you mount on the  
Vous vous fe - rez tu - er en mon - tant à l'as -

pizz.  
arco  
pizz.  
pizz.

f p p



Fl.

Ob.

Clar.

Bass.

Cornets.

Tromb.

Viol. *ff*

VALENT. *ff*

My Sis - ter! How dare you speak her name?  
 Ma sœur!..... Qui vous a dit son nom?

vi - let - te! Take you care, My Cap - tain!  
 - ri - te! Pre - nez gar - de, mon bra - ve!

*ff*

Fl.

Ob.

Clar.

Bass. *dim.*

Bass. *dim.*

Viol.

*colla voce*

*cresc.*

*cresc.*

*pizz.*

*colla voce*

*arco*

(Snatches the glass from Wagner)

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

I drink to you all!  
 À vo - tre san - té!

*pizz.*

*pizz.*

*arco*







Fl.

Ob.

Clar.

Bass.

Horns.

Cornets.

Tromb.

Timp.

Viol.

VALENTINE

*Enough! Dredde thy tongue, or thou dicest by my*  
*As-sez! Si je ne te fais taire à l'instant, que je*

~~possess the heart of the dearest of all dears - Our Mar-riage - si ta!~~  
~~-lé que tout à l'heu-re Vous por-tiez mes a-mis, à Mar-gue-ri-te!~~

Allegro.

Andl.....  
meu - - re! WAGNER.(They draw)

Come-ent.....  
Ho - là!.....

(Mocking.)  
So soon a - tend,..... Who so late-ly do  
Pourquoyrem - blier?..... Vous qui me me - na -

Tenors. *ff*  
CHORUS.  
Basses. *ff*

Come-ent.....  
Ho - là!.....

Allegro.



# CHORALE.

Moderato e maestoso. (♩ = 84)

SIEBEL. *ff*

'Gainst the pow'rs of E-vil our arms as sail-ing; 'Gainst the pow'rs of E-vil our arms as

De l'en-fer qui vient é-mous-ser nos ar-mes; De l'en-fer qui vient é-mous-ser nos

VALENTINE.

'Gainst the pow'rs of E-vil our arms as sail-ing; 'Gainst the pow'rs of E-vil our arms as

De l'en-fer qui vient é-mous-ser nos ar-mes; De l'en-fer qui vient é-mous-ser nos

WAGNER.

'Gainst the pow'rs of E-vil our arms as sail-ing; 'Gainst the pow'rs of E-vil our arms as

De l'en-fer qui vient é-mous-ser nos ar-mes; De l'en-fer qui vient é-mous-ser nos

MEPHISTO.

Tenors.

'Gainst the pow'rs of E-vil our arms as sail-ing; 'Gainst the pow'rs of E-vil our arms as

De l'en-fer qui vient é-mous-ser nos ar-mes; De l'en-fer qui vient é-mous-ser nos

CHORUS.

Basses.

'Gainst the pow'rs of E-vil our arms as sail-ing; 'Gainst the pow'rs of E-vil our arms as

De l'en-fer qui vient é-mous-ser nos ar-mes; De l'en-fer qui vient é-mous-ser nos

Moderato e maestoso. (♩ = 84)

The musical score consists of ten systems of staves. The first system includes vocal lines (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: *-sail - ing, Strong - est earth - ly might... must be un - a - vail - ing, Strong - est earth - ly might must be un - a - vail - ar - mes, Nous ne pou - vons pas.... re - pou - ser les char - mes, Nous ne pou - vons pas re - pou - ser les char -*. The second system repeats these lyrics. The third system repeats them again. The fourth system repeats them with a different vocal line. The fifth system repeats them with another vocal line. The sixth system repeats them with a third vocal line. The seventh system repeats them with a fourth vocal line. The eighth system repeats them with a fifth vocal line. The ninth system repeats them with a sixth vocal line. The tenth system repeats them with a seventh vocal line. The piano accompaniment is consistent throughout, with dynamic markings like *ff* and *a2.*.

Poco ritenuto.

Musical score for the first system, featuring multiple staves with musical notation and dynamic markings like "cresc." and "p". The notation includes various note values and rests across several staves.

1<sup>st</sup> Solo.

Poco ritenuto.

Hein?  
MÉPHIST. (springing  
backwards)

Musical score for the second system, including piano accompaniment and vocal lines with dynamic markings. The piano part features chords and rhythmic patterns, while the vocal lines have lyrics and dynamic markings.

-ing!  
-mes!

But know thou art pow'r-less to charm us,  
Mais puis-que tu bri-ses le fer,...

Look  
re-

-ing!  
-mes!

But know thou art pow'r-less to charm us,  
Mais puis-que tu bri-ses le fer,...

Look at - - - that... Look  
Re-gar - - - del..... re-

-ing!  
-mes!

But know thou art pow'r-less to charm us,  
Mais puis-que tu bri-ses le fer,...

Look  
re-

-ing!  
-mes!

But know thou art pow'r-less to charm us,  
Mais puis-que tu bri-ses le fer,...

Look  
re-

-ing!  
-mes!

But know thou art pow'r-less to charm us,  
Mais puis-que tu bri-ses le fer,...

Look  
re-

Poco ritenuto.



unis.

~~Whilst this blest sign we wear, thou canst not harm us, Whilst this blest sign we wear, thou canst not~~  
~~C'est u - ne croix qui de l'en-fer nous gar - de, C'est u - ne croix qui de l'en-fer nous~~

gar - - del Whilst this blest sign we wear, thou canst not harm us, Whilst this blest sign we wear, thou canst not  
 C'est u - ne croix qui de l'en-fer nous gar - de, C'est u - ne croix qui de l'en-fer nous

Whilst this blest sign we wear, thou canst not harm us, Whilst this blest sign we wear, thou canst not  
 C'est u - ne croix qui de l'en-fer nous gar - de, C'est u - ne croix qui de l'en-fer nous

Whilst this blest sign we wear, thou canst not harm us, Whilst this blest sign we wear, thou canst not  
 C'est u - ne croix qui de l'en-fer nous gar - de, C'est u - ne croix qui de l'en-fer nous

Whilst this blest sign we wear, thou canst not harm us, Whilst this blest sign we wear, thou canst not  
 C'est u - ne croix qui de l'en-fer nous gar - de, C'est u - ne croix qui de l'en-fer nous



musical score with multiple staves. The score includes various instruments and vocal parts. The lyrics for the vocal parts are:

harm... us!  
gar - del

harm... us!  
gar - del

harm us!  
gar - del

harm... us!  
gar - del

harm us!  
gar - del



Clar. *1st Solo.*

Bass. *p* *pp*

Viol. *p* *pp*

FAUST.

Let me see her... That darling child, ... Whom I  
 Où se ca - che... la belle en - fant... Que ton

~~est-ce un vain sort?~~  
 où com-men-ce-rai - je?

*pizz.* *pp*

*Andante.*

Fl. *1st Solo.* *p dolce*

Ob. *1st Solo.* *p*

Clar. *1st Solo.* *p*

Bass. *1st Solo.* *p*

Viol. *pizz.*

FAUST.

... in a dream, ...  
 art... m'a fait voir? ...

... was she on - ly a vi - sion?  
 Est-ce un vain sor-ti - lé - ge?

~~Not so,~~ ~~but you may find it Not~~  
 Non pas! Mais con - tre nous sa ver -

Fl.  
Ob.  
Clar.  
Bsns.  
Viol.  
arco

What mid-est do I wish... Come, let me on by  
 Qu'im-por-tel je le veux! Viens, conduis-moi pres  
 en ny to win here! Took for no pi-ous be-gin-ning  
 -tu la pro-tè-ge, Et le ciel mè-me la dé-fend!

Ob.  
Clar.  
Bsns.  
Horns in F.  
Viol.  
pp

see what I shall do when thy promise shall be  
 dé-lè, Ou je me sé-pa-re de toi!  
 As you will! In your slave on earth, I admit to be yours plus cruel! En long this do in ty  
 Il suf-fit! je tieus trop à mon nou-vel... em - plois, Pour vous tais-ser dou-



# No 6. Waltz and Chorus.

(♩ = 72.)

Flute.

Piccolo.

Oboes.

Clarinets in A.

Bassoons.

Horns in F.

Horns in D.

Cornets in A.

Trombones.

Timpani D. A.

Cymbals & Bass Drum.

Triangle.

Violins.

Violas.

MARGARITA.

SIEBEL.

FAUST.

MEPHISTOPHELES.

Sopranos.

Tenors.

Basses.

Cellos.

Basses.

cre. - scen - do molto *ff*

cre. - scen - do molto *ff*

cre. - scen - do molto *ff*

yeux.....

(♩ = 72.)

This page of a musical score contains 15 staves. The top section consists of a grand staff (treble and bass clefs) with a piano (p) dynamic marking. The middle section features a grand staff with a piano (p) dynamic marking and a forte (f) dynamic marking. The bottom section includes a grand staff with a piano (p) dynamic marking and a forte (f) dynamic marking. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *a2*. The bottom section of the page shows a continuation of the musical material from the previous page, with a piano (p) dynamic marking and a forte (f) dynamic marking.

Light as air at ear-ly morn-ing, Our feet they fly  
 Ain - si que la bri-se lé-gè-re Sou - lève en d'.

Light as air at ear-ly morn-ing, Our feet they fly  
 Ain - si que la bri-se lé-gè-re Sou - lève en d'.

Cellos and Basses.  
 Light as air at ear-ly morn-ing, Our feet they fly  
 Ain - si que la bri-se lé-gè-re Sou - lève en d'.

Bsns.  
 Horns.  
 Viol.

o - ver the ground, To the mu - sic's mer - ry sound, To the mu - sic's mer - ry sound.  
 - pais tour-bil - lons, La pous - siè - re Des sil - lons, La pous - siè - re Des sil - lons.

o - ver the ground, To the mu - sic's mer - ry sound, To the mu - sic's mer - ry sound.  
 - pais tour-bil - lons, La pous - siè - re Des sil - lons, La pous - siè - re Des sil - lons.

o - ver the ground, To the mu - sic's mer - ry sound, To the mu - sic's mer - ry sound.  
 - pais tour-bil - lons, La pous - siè - re Des sil - lons, La pous - siè - re Des sil - lons.



Fl. *pp*  
 Picc. *pp*  
 Bsns. *pp*  
 Horns. *pp*  
 Triangle. *pp*  
 Viol. *pp*

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al, To  
 Que la val-se nous en-traf-ne! Fai-tes re-ten-tir la plai-ne

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al, To  
 Que la val-se nous en-traf-ne! Fai-tes re-ten-tir la plai-ne

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al, To  
 Que la val-se nous en-traf-ne! Fai-tes re-ten-tir la plai-ne

*pp*

cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*  
 cre - scen - do - *f* *dim.*

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

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

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

cre - scen - do - *f*



The musical score consists of several systems. The top system includes five staves for piano accompaniment, with dynamic markings of *pp* and *f*. The piano part features intricate textures with triplets and sixteenth-note patterns. The vocal line for Faust begins in the lower system, with lyrics in French and English. The piano accompaniment continues below the vocal line, with dynamic markings of *pp* and *f*. The score concludes with a *pp* marking.

FAUST.

Ceſſe to ſpeak for a lit tle while, And leave me a lone with my dream - - - ing  
 Non! fais trêve A ce ton mo-queur, Et lais - se mon coeur A son rê - - - ve!

sortie.  
bras.

Clar. 1st

Horns in F.

Viol.

SIEBEL.

Wear-y I wait... till she goes by, Who'll love so vain-  
 C'est par i - ci... que doit pas - ser Mar - gue - ri -

Fl. 1st

Clar. 1st

Bsns. 1st

Horns. 1st

Viol. 1st

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

CHORUS. (Sopranos)

(Several girls approaching Siebel.)

Why will you be shy, Must we ask... you plain - ly?...  
 Faut - il qu'une fille à dan - ser vous in - vi - te?...  
 cre - - - scen - - - do

cre - - - scen - - - do



Fl. *pp*

Picc. *pp*

Bass. *pp*

Horns. *pp*

Triangle. *pp*

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al,  
 Que la val-se nous en-tras-ne, Fai-tes re-ten-tir la plai-ne

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al,  
 Que la val-se nous en-tras-ne, Fai-tes re-ten-tir la plai-ne

For the flute and gay-er vi-ol Are to-day in cheer-ful tri-al,  
 Que la val-se nous en-tras-ne, Fai-tes re-ten-tir la plai-ne

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

cre - scen - do

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

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

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

Clar.  
Bsns.

Viol.

FAUST.

MEPH.

*La voix-ci! C'est elle-même un- one!*

*Thine own one! Hast thou no tongue? A! bien!..... A-bor-dex là!*

*pp*  
*pp*  
*pp legato*  
*pp*  
*pp*  
*pp*

Bsns.

Horns in D.

Viol.

SIEBEL.

(Going towards Margarita)

MEPH.

*Marg-a-ri-ta! Mar-gue-ri-tel!*

(Stopping Siebel)

*Wiek ad-mant! Miu-dit hom-me! Not you en-cor*

*Your ser- vant! Plait-il!.....*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*puant là!*

*It cannot not you say Since a gain..... a gain..... we have met, EA quoi, mon a-mi, vous voi-là!..... A! ah!..... vrai ment!*

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

MEPH.

*arco*  
 Not gone yet! not gone yet!  
 mon a - mi, vous voi - là!

Andantino. (♩ = 69.)  
 (♩ =  $\frac{1}{2}$  of the foregoing bar.)

FAUST.

*rall.*

(accompanying Margarita)

High born and love-ly maid, For give my humble  
 Ne per-met-trez-vous pas, ma bel - le de-moi.

Clar.  
 Bsns.  
 Horns in D.  
 Viol.

MARG.

FAUST.

1st

1st

No, my Lord, not a Lo-dy-am-I, Nor yet a  
 Non, mon-seur! je ne suis de-moi - sel - le, ni

*du ty, sel-le, Let me your willing slave, At tend you homote - deyt....*  
*Qu'on vous of-fre le bras pour fai - re le che - min?....*





Tempo di Valse.

Bsns. 1st Solo

Horns in D.

Viol.

SIEBEL.

FAUST. *She has gone home - ward!*  
*Elle est par - ti - e!*

MEPH. *How - ever*  
*Eh bien? .....*

*p* *pizz.*

Ob. 1st

Bsns.

Horns in D.

Viol.

FAUST. *But thy .....*  
*Eh bien! .....*

MEPH. *She would not have - me!*  
*On me re - pou - - se!*

*p* *cre - scen - do -* *1st* *cre - sc.* *f* *dim.* *f* *dim.*



Fl.  
Clar.  
Bsns.  
Viol. *pp*  
*pp*  
Sopranos. (1st Group. 2nd Group.)  
pizz. *pp* *pp* *pp*  
What is this? Marg-ri-te, who would not let a young and hand-some lord en-  
Qu'est-ce donc? Mar-gue-ri-te, Qui de ce beau sei-gneur re-fu-se la cou-

Fl. *p*  
Picc. *p* *cre - scen - do -*  
Cb. *p* *a2* *cre - scen - do -*  
Clar. *p* *cre - scen - do -*  
Tromb. *p* *and* *cre - scen - do -*  
Timp. *p* *cre - scen - do -*  
Viol. *p* *cre - scen - do -*  
Sop. *p* *cre - scen - do -*  
Tenors. *p* *cresc.* *go on, go on, go on a gain, go on, go on, go on a -*  
Val - sons, val - sons, val - sons en - cor! Val - sons, val - sons, val - sons tou -  
Basses *p* *cresc.* *Go on, go on, go on a gain, go on, go on, go on a -*  
Val - sons, val - sons, val - sons, val - sons en - cor! Val - sons, val - sons, val - sons tou -  
*p* *cre - scen - do -*

Fl.

Picc.

Ob.

Clar.

Bsns.

Horns.

Cornets.

Tromb.

Timp.

Cymb. and Bass Drum.

Triangle.

Viol.

Viola.

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

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

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



mu - sic's mer - ry sound, To the mu - sic's mer - ry sound. For the flute and gay - er vi - ol,  
 - siè - re des sil - lons, La pous - siè - re des sil - lons, Que la val - se vous en - trai - ne!

mu - sic's mer - ry sound, To the mu - sic's mer - ry sound. For the flute and gay - er vi - ol,  
 - siè - re des sil - lons, La pous - siè - re des sil - lons, Que la val - se vous en - trai - ne!

mu - sic's mer - ry sound, To the mu - sic's mer - ry sound. For the flute and gay - er vi - ol,  
 - siè - re des sil - lons, La pous - siè - re des sil - lons, Que la val - se vous en - trai - ne!

Più mosso.

Are to-day in cheer-ful tri-al, Are to-day in... cheer-ful tri-al, To make the dance go round,  
 Fai - tes re - ten - tir la plai - ne De l'é - clat de... vos chan-sons, De l'é - clat de vos chan-sons!

Are to-day in cheer-ful tri-al, Are to-day in cheer-ful tri-al, To make the dance go round,  
 Fai - tes re - ten - tir la plai - ne De l'é - clat de vos chan-sons, De l'é - clat de vos chan-sons!

Più mosso.



Musical score for piano and voice, page 142. The score features a piano accompaniment with multiple staves and a vocal line with French lyrics. Dynamics include *pp*, *p*, and *sf*.

O plea-sure en - chanting!  
 Jus - qu'à perdre ha - lei - ne,

O plea-sure en - chanting!  
 Jus - qu'à perdre ha - lei - ne,

O plea-sure en - chanting!  
 Jus - qu'à perdre ha - lei - ne,

The musical score consists of multiple staves. The top section includes several staves with musical notation and dynamic markings such as *cre -* and *scen -*. A piano section is marked *pp*. The bottom section contains the vocal line with lyrics in French and English, and a bass line with musical notation and dynamic markings *cre -* and *scen -*.

*cre -* *scen -*

*cre -* *scen -*

*cre -* *scen -*

*cre -* *scen -*

*pp*

*cresc.*

*cre -* *scen -*

*cre -* *scen -*

*cre -* *scen -*

*cre -* *scen -*

Tillbreathbe gone, All glowing and planting, Let us dance on! O plea-sure en-chanting! Tillbreathbe gone, All  
*Jus-qu'à mou-ri-r, Un Dieu les en-trai-ne. C'est le plai-sir! Jus-qu'à perdre ha-lei-ne, Jus-qu'à mou-ri-r Un*

Tillbreathbe gone, All glowing and planting, Let us dance on! O plea-sure en-chanting! Tillbreathbe gone, All  
*Jus-qu'à mou-ri-r, Un Dieu les en-trai-ne. C'est le plai-sir! Jus-qu'à perdre ha-lei-ne, Jus-qu'à mou-ri-r Un*

Tillbreathbe gone, All glowing and planting, Let us dance on! O plea-sure en-chanting! Tillbreathbe gone, All  
*Jus-qu'à mou-ri-r, Un Dieu les en-trai-ne. C'est le plai-sir! Jus-qu'à perdre ha-lei-ne, Jus-qu'à mou-ri-r Un*

*cre -* *scen -*

*cre -* *scen -*



bliss of a trance, Wild - ly are we feel - - - ing, Long live the dance! Old  
 fuit loin d'eux, Quel bruit, quel - le joi - - - e, Dans tous les yeux! La

bliss of a trance, Wild - ly are we feel - - - ing, Long live the dance! Old  
 fuit loin d'eux, Quel bruit, quel - le joi - - - e, Dans tous les yeux! La

bliss of a trance, Wild - ly are we feel - - - ing, Long live the dance! Old  
 fuit loin d'eux, Quel bruit, quel - le joi - - - e, Dans tous les yeux! La



Più mosso.

The musical score consists of several systems. The top system includes piano accompaniment for the right and left hands, with dynamic markings such as *f*, *ff*, and *cresc.*. The middle system contains the vocal line with lyrics in French and English. The bottom system continues the piano accompaniment. The tempo marking *Più mosso.* appears at the beginning and end of the page.

**Lyrics:**

Long . . . . . live the dance;	old Earth	it is reel - ing.	Long . . . . . live the dance,	What
dans . . . . . tous les yeux!	Jus - qu'à	perdre ha - lei - ne,	Jus - qu'à mou - rir,	Un
Long . . . . . live the dance;	old Earth	it is reel - ing.	Long . . . . . live the dance,	What
dans . . . . . tous les yeux!	Jus - qu'à	perdre ha - lei - ne,	Jus - qu'à mou - rir,	Un
Long . . . . . live the dance;	old Earth	it is reel - ing.	Long . . . . . live the dance,	What
dans . . . . . tous les yeux!	Jus - qu'à	perdre ha - lei - ne,	Jus - qu'à mou - rir,	Un

Più mosso.

bliss are we feel - ing, Long . . . . . live the dancel! What bliss are we feeling!  
 Dieu les en - traî - ne: C'est . . . . . le plai - sir! Jus - - qu'à perdre ha - lei - ne,

bliss are we feel - ing, Long . . . . . live the dancel! What bliss are we feeling!  
 Dieu les en - traî - ne: C'est . . . . . le plai - sir! Jus - - qu'à perdre ha - lei - ne,

This section of the score is for the piano accompaniment. It consists of several systems of staves. The top system includes a grand staff (treble and bass clefs) and a separate bass line. The music features a mix of chords and melodic lines, with some passages marked with accents and slurs. Dynamic markings such as *ff* (fortissimo) are present. The key signature is one sharp (F#), and the time signature is 4/4.

Long live the dancel What bliss are we feel - - - - ing . . . . .  
 Jus - - - qu'à mou - - - rir! Un Dieu les en - - - - - traî - - - - - ne . . . . .

Long live the dancel What bliss are we feel - - - - ing . . . . .  
 Jus - - - qu'à mou - - - rir! Un Dieu les en - - - - - traî - - - - - ne . . . . .

Long live the dancel What bliss are we feel - - - - ing . . . . .  
 Jus - - - qu'à mou - - - rir! Un Dieu les en - - - - - traî - - - - - ne . . . . .

This section contains the vocal line with lyrics and the piano accompaniment. The lyrics are: "Long live the dancel What bliss are we feel - - - - ing . . . . . Jus - - - qu'à mou - - - rir! Un Dieu les en - - - - - traî - - - - - ne . . . . .". The music is written for a single voice part with a piano accompaniment. The piano part continues with a steady rhythmic accompaniment. The lyrics are repeated three times, corresponding to the three systems of staves.



CURTAIN.  
RIDEAU.

The musical score consists of multiple staves. The top section is a piano accompaniment with a treble and bass clef. The bottom section features three vocal staves with lyrics in French and English. The lyrics are: "Long... C'est... live the dance! le plaisir!"

Long... C'est... live the dance!  
le plaisir!

Long... C'est... live the dance!  
le plaisir!

Long... C'est... live the dance!  
le plaisir!

This page contains a full page of musical notation for Act II. The score is arranged in a multi-system format. The top system includes a grand staff with piano (p) and forte (f) markings. The middle section features woodwind and brass parts with various articulations and dynamics. The bottom section shows the continuation of the piano and bass parts. The notation is dense, with many notes and rests, indicating a complex musical passage. The page ends with the text "END OF ACT II."