



FAUST

Grand Opera in five acts

based on Part One of Goethe's tragedy

libretto by **Jules Barbier and Michel Carré**

music by **Charles Gounod**

chamber arrangement by **Daniel James**

DRAMATIS PERSONAE

in order of appearance

Faust	tenor
Méphistophélès	bass-baritone
Wagner	baritone
Valentin	baritone
Siébel	mezzo-soprano
Marguerite	soprano
Marthe Schwertlein	mezzo-soprano
Chorus (peasants, young girls, matrons, burghers, students, soldiers, church choir etc.)	SATB

INSTRUMENTATION

Flute/Piccolo

Oboe/Cor Anglais

Clarinet (Bb and A)

Bassoon

Horn

Percussion

(2 timpani, triangle, tam-tam, tambourine*, snare drum, bass drum with cymbal attachment)

Piano/Organ

String Quintet

* only in the Ballet (see Appendix 2)

This arrangement of *Faust* was first performed at St. Andrew and St. George's church, Bolton, Lancs., on the 29th September 2017.

CAST

Faust	Christopher Dodd
Mephistopheles	Kenton Mann
Wagner	George Hulbert
Valentin	Rod Rees
Siebel	Anjuli Mehta
Marguerite	April Grime
Marthe	Ann Haslam

The Chorus of Opera 74, Bolton

INSTRUMENTALISTS

violin 1	Louisa Till
violin 2	Sabrina Ghadaouia
viola	Eleanor Hall
cello	Matthew Burton
bass	Sophie Sully
flute/piccolo	Isla Atay
oboe/cor anglais	Catherine Fuller
clarinet	Kitty Byrne
bassoon	Edoardo Casali
horn	Sophie Bell
piano/organ	Christopher Cotton
percussion	Sophie Smith
stage director	Nigel Machin
musical director	Daniel James
repetiteur	Christopher Cotton

This arrangement is dedicated to the memory of Rob Peace, the original Wagner in the Bolton production.

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The cuts marked in this score correspond to those that appear in the Schirmer edition of the vocal score, which was used in the Bolton production. In the case of the cuts to Nos. 16 & 17 and No. 26, the cut music does not appear at all in the vocal score. The Schirmer edition also inserts an extra bar of the triplet accompaniment before the voice enters at b. 35 of No. 6; in effect, b. 35 is played twice by the orchestra with the voice entering on the second time.

Otherwise the most significant difference between the versions is that the Schirmer edition is in four acts rather than five, and frequently divides the musical numbers in different places. For the most part, though, the content is identical, despite some differences in tempo, dynamic markings etc. The Schirmer score inserts Siebel's Romance *Si le bonheur* into the main sequence of the opera, but I have chosen to follow the Bote & Bock full score (on which this arrangement is based) and include it as an appendix.

I can provide copies of the score and parts to anyone wishing to perform *Faust* in this arrangement, for a smaller fee than most publishers will charge you (open to negotiation). Anyone interested should contact me by email on wunderhorn1917@hotmail.co.uk.

Daniel James
October 2017