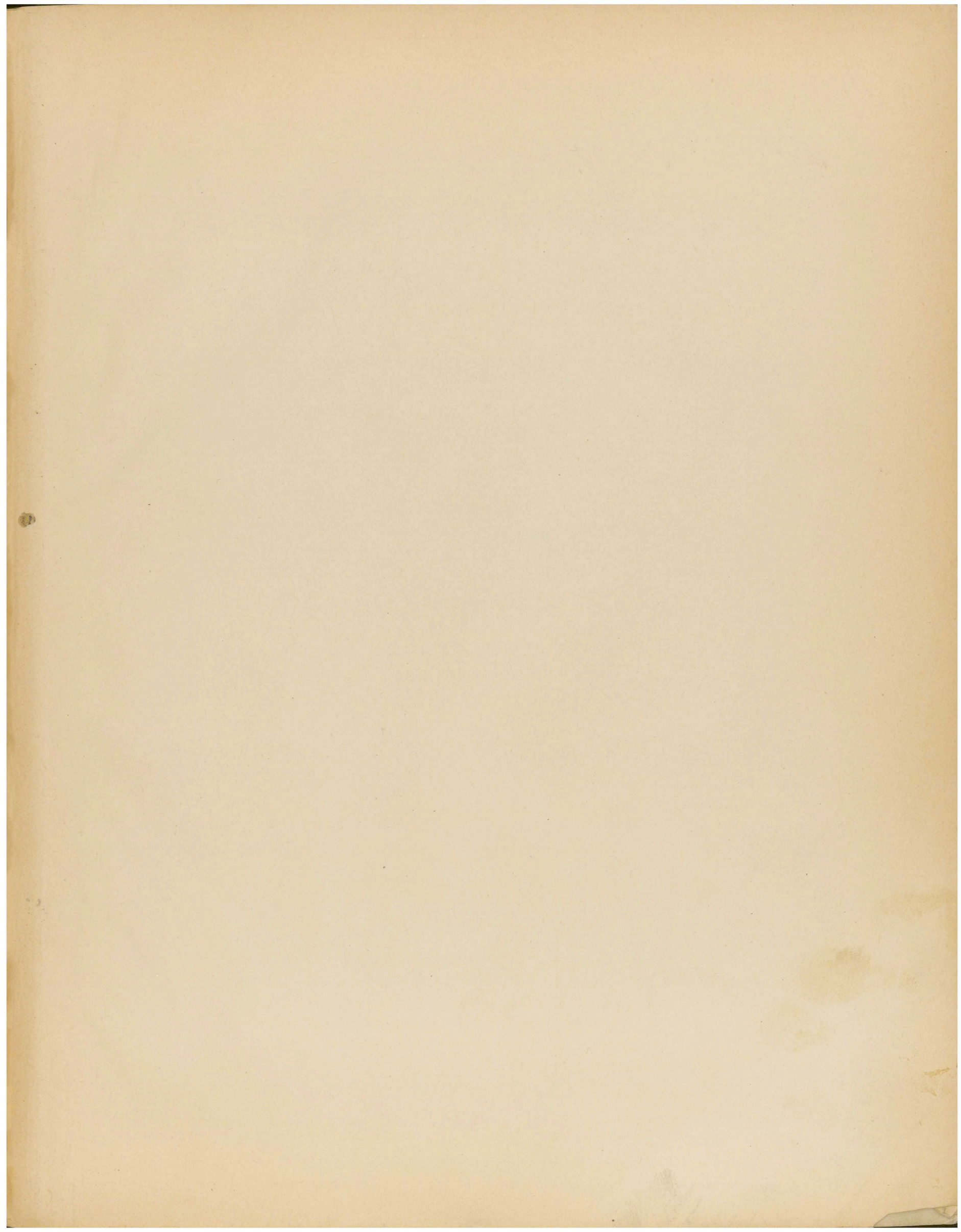


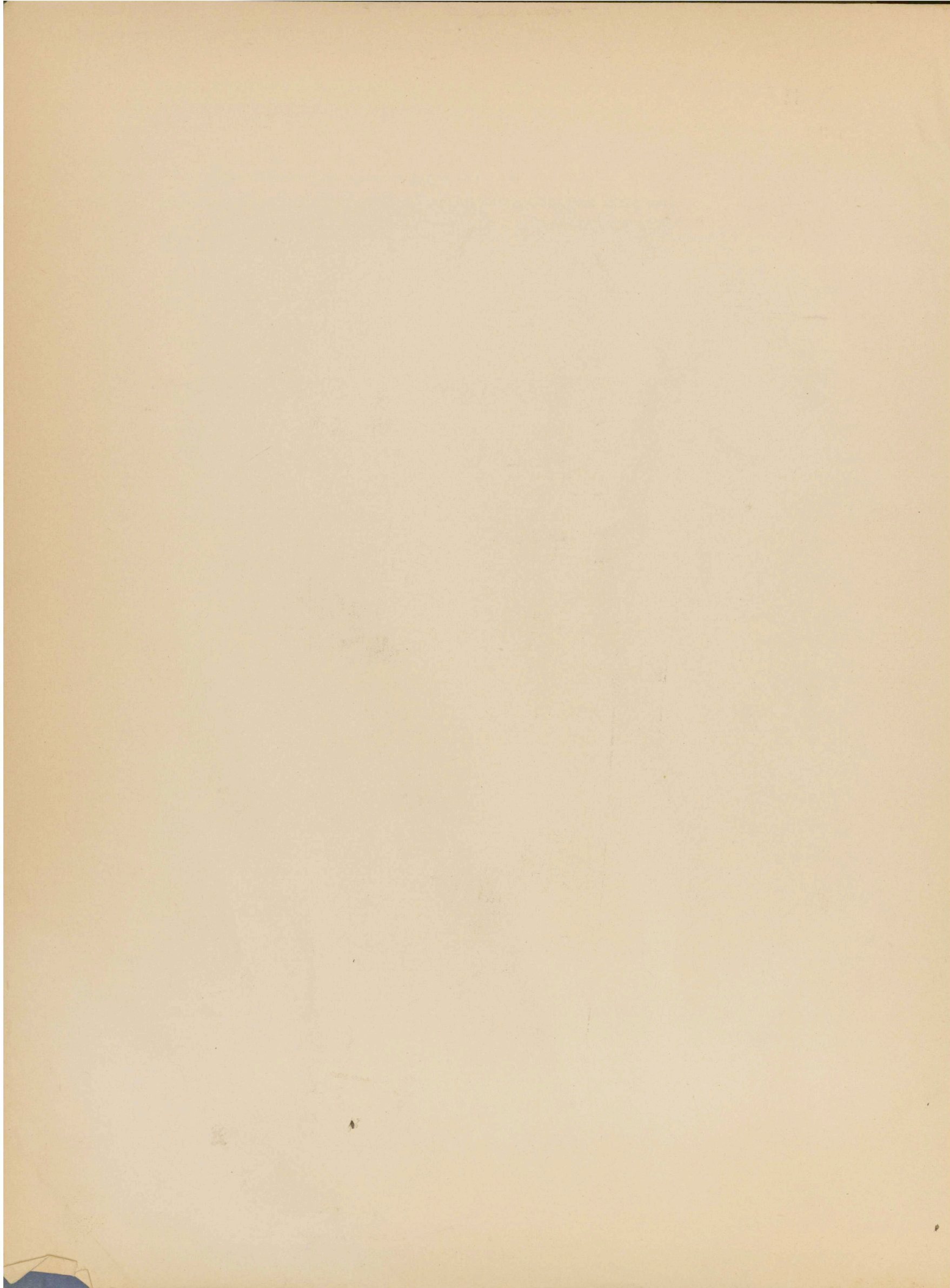
Faust
Bassons

p. 34

~~No 14 p 21~~

p. 19





FAUST

OPERA EN CINQ ACTES

BASSONS.

1^{re} ACTE

CH. GOUNOD.



Adagio molto.

ff 6 ff 4 Solo

rit

ff ff P

70. 1.

Cresc. *fp* 1 *dim* *pp* 7 *cresc.* *cen* *do* *mol* *to*

f *ff* *dim* *p*

rit 1 *pp* *pp*

cresc. *cresc.* *dim* *cresc.* *dim* *rit*

p Tempo *p* *p* *pp*

1952

Moderato.

BASSONS

N^o 2.

ne gli o

mon o

cresc. reille

dim

7

ff

f

All^{to}

Oboe

Cl.

p

p

pp

17

pp

p

p

pp

1

pp

pp

And^{te}

All^o Ven^o

9

ff

1

ff

ff

ff

And^{te} maestoso.

7

f

f

All^{to}

ff

dim

pp

2

pp

2

BASSONS

pp 6 p < > pp 1 pp

p < > pp pp

2 pp 3 pp PPP

pp

And^{te} All^{to}

6 trembles tu dans ma main col 1^{re} 4 pp

6 8 8 8 8 8

2 pp 2 pp 21 Dieu bé-ni soit pp

pp

Adagio.

1 pp 1 PP < > PPP

pp PP PPP

cres. dim p

Allegro. And^{te} maestoso.

1 ff que peut-il pour moi 2 ff et la foi ff A 1

ff 2 ff ff v v v

77. 3.

BASSONS

1

fp *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp*

B

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

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

Mod^o

Soli *pp* ?

ff dim *P* 3 mis à ta guise l'épée au côté la plume au chapeau l'escarcelle

ff *pp* ?

pleine sur l'épaule *cresc.* *f* gentil hom 10 vaten *ff dim* *P dim*

ff *P*

Mod^o

5 *dim* All^o 1 est ce de l'or *P* suivez 1

P

cresc. *f* *f* *ff* 2 *ff*

qui les contient tous Je

All^o ben marcato

veux la jeu nes 1 *ff* se 8 *P* *cresc.*

ff

BASSONS

pp p cresc. f

colla voce Tempo p D Sillo 3 p

poco rit a tempo p pp

p f 10 pour te décider ff la jeunesse l'appel ff

Andte f pp 6 donne allons donc

Von

p très p 2 pp F

BASSONS

pp

pp très p

pp

This system contains two staves of music. The upper staff begins with a piano (*pp*) dynamic. The lower staff has a *pp* dynamic in the middle and *pp très p* towards the end.

G All^o ben marcato.

p

pp

ff

7

f

pp

ff

f

This system features a tempo change to *All^o ben marcato*. It includes dynamics *p*, *pp*, *ff*, *f*, and *pp*. A measure rest of 7 is indicated in the lower staff. Time signatures of 6/8 and 7/8 are present.

f

1

f

f

f

This system continues with a forte (*f*) dynamic throughout. A measure rest of 1 is shown in the lower staff.

This system consists of two staves of music with a consistent forte (*f*) dynamic.

pp

cresc.

f

pp

f

This system shows a dynamic range from *pp* to *f*, including a *cresc.* (crescendo) marking.

colla voce

tempo

This system includes the markings *colla voce* and *tempo*. There are blue handwritten annotations: "colla voce II 6.1" and a large blue bracket.

This system consists of two staves of music with a consistent forte (*f*) dynamic.

BASSONS

un peu plus vite

colla voce
tes plai

ff col 1.

par la cafeuille

2^d ACTE.

Fin du 1^{er} Acte.

All^o

ff

ff

p

ff 1 ff

1 ff f

elo

p col 1: // // //

f 4 p

fp ff

fp 2 p

BASSONS



1 4 p p

10 qui sont voisins de la rivière pp

4 f

10 le pas retardons le pas retardons le p p 10 p

col 1^o H H H H

pp pp cres - - - cen - - - do ff ff

First system of musical notation for Bassoons, consisting of two staves. The music is in a bass clef with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation for Bassoons, consisting of two staves. The music continues with similar rhythmic complexity. A dynamic marking of *p* (piano) is present in the second staff.

Third system of musical notation for Bassoons, consisting of two staves. The music features a series of repeated rhythmic figures. A dynamic marking of *pp* (pianissimo) is present in the first staff.

Fourth system of musical notation for Bassoons, consisting of two staves. The music continues with repeated rhythmic figures. A dynamic marking of *f* (forte) is present in the second staff.

Fifth system of musical notation for Bassoons, consisting of two staves. The music features a change in key signature to two flats. Dynamic markings of *ff* (fortissimo) and *p* (piano) are present in both staves.

Sixth system of musical notation for Bassoons, consisting of two staves. The music continues with repeated rhythmic figures. Dynamic markings of *f* (forte) and *ff* (fortissimo) are present in both staves.

Seventh system of musical notation for Bassoons, consisting of two staves. The music features a first ending marked with a '1'. Dynamic markings of *ff* (fortissimo) are present in both staves.

BASSONS

Handwritten notes: G b2 b3 b4 b5 b6 b7

Handwritten notes: b9 b-

First system of musical notation for Bassoons, consisting of two staves with various notes and rests.

Second system of musical notation for Bassoons, including a section for the Chœur (Chorus) with lyrics: "d^{to} 29 compte sur nous aussi".

Handwritten in red: Ici la famille

Third system of musical notation for Bassoons, featuring dynamics like *p* and *f*, and a tempo marking of *All^{to}*.

Fourth system of musical notation for Bassoons, including a *Solo* section and a *Mod^{to}* section with dynamics like *ff* and *f*.

Fifth system of musical notation for Bassoons, featuring a *pp^{1^o}* dynamic marking and a *1* measure rest.

Sixth system of musical notation for Bassoons, including a tempo marking of *All. maestoso* and a *pp* dynamic marking.

Seventh system of musical notation for Bassoons, featuring a *col I^o* marking and a *p* dynamic marking.

Eighth system of musical notation for Bassoons, including a *col II^o* marking and a *p* dynamic marking.

BASSONS

Solo. 1 2 3 4 5 6 7

p *cresc.* *f* 7

f *p*

ff

ff DC. 8. *All^{to} 1* *p*

Solo *ff* *DC.* *p* *ff*

singulier person - volontiers *ff*

pp 3 *presage* *pp* 2 *p*

ff *dim* *p* *f* 1

I I 3

V^{on}

p *f* *p* *ff*

ff *ff* *ff* *ff*

All.
Mod^{to} maestoso
unis

1

ff *ff* *ff* *ff* *ff* *ff*

repous.

ser. ff *ff* *ff* *ff*

2 *cresc.* *regar cresc.*

f *p* *p*

f *f*

ff *ff*

sol
2
22

BASSONS

Recit.

f *dim* *p* qu'as tu donc *f* *All^{to}* 1 *pp*

2 *p* *pp* 6 est-ce un *sf* *And^{te}* *p*

3 il suffit *pp*

Mouv! de valse. 5 *pp* 3 *unis*

unis

3 6 Solo. epais - tourbillons la pous- siere à 2 *ff*

pp *cres*

cen - - do *f* *ff* *pp*

BASSONS

4

belle demoi selle *p* *p* 5 qu'on me donne la main

p *cresc.* *pp* 4 *p* M! de la Valse. Solo.

p cresc. *f* 3

pp très piano

p cresc. *f* cen do

11 valsons valsons valsons valsons tou jours *ff*

11 *f*

BASSONS

First system of musical notation for Bassoons, featuring two staves with notes and dynamic markings *f*.

Second system of musical notation for Bassoons, featuring two staves with notes, dynamic markings *ff* and *pp*, and the tempo marking *più mosso*. Includes handwritten annotations *qui* and *ff*.

Third system of musical notation for Bassoons, featuring two staves with notes and dynamic markings *cres* and *cen*.

Fourth system of musical notation for Bassoons, featuring two staves with notes, dynamic markings *do* and *ff*, and some rests.

Fifth system of musical notation for Bassoons, featuring two staves with notes and dynamic markings *fp*.

Sixth system of musical notation for Bassoons, featuring two staves with notes, dynamic markings *cres*, *cen*, *do*, *cresc.*, and *acceleran.*, and a handwritten *f*.

Seventh system of musical notation for Bassoons, featuring two staves with notes and dynamic markings *ff*.

BASSONS

First system of musical notation for Bassoons, consisting of two staves with various notes and rests.

Second system of musical notation for Bassoons, continuing the piece.

Third system of musical notation for Bassoons, including a section marked 'à 2' and a 'col 1.' instruction.

Fin du 2^e Act

3^e ACTE.

Fourth system of musical notation for Bassoons, featuring dynamic markings like 'Mod^{to} 8 V^{on}', '1^o', '2^o cresc. dim', and 'Fl:'. Includes the instruction 'All^{to} agitato' and the lyrics 'fleurs ecloses près d'elle'.

Fifth system of musical notation for Bassoons, with dynamic markings 'p', 'cresc.', 'f', and 'dim'. Includes the instruction 'Récit And^{te} 1^o Tempo' and the lyrics 'cres - cen - do'.

Sixth system of musical notation for Bassoons, with dynamic markings 'p', 'pp', 'ff', and 'cresc.'. Includes the instruction 'Récit And^{te} mesure All^o 1^o Tempo All^{to}' and the lyrics 'elle se fanent' and 'qu'elle puisse connaître'.

-cresc. **5** *p* *cresc.* *cen - do* *dim* *pp* **1**

express **1** *p* *f* *p* *f*

11. *All. V^{on}* *un peu plus lent* *All^{to}* **7** *p* *f* *p* *f* *pp* *victoi - re*

17 *Allegro* *Allegretto* **4** *aux fleurs de votre éve*

laisse-moi *cresc.* *dim* *p* **4** **9** *f* *à tes pieds me voi* **2**

12. *Largh^{to}* *p* *cres - cen - do* *dim* *p* *f* *que de richesse en cette* *pauvreté* **13**

pp *suivez.* *p* *p*

pp *pp* *pp* *p poco cresc.* *dim* *pp* **3**

pp cresc. dim pp

rit molto p Adagio pp Tempo p PPP

Op. 13 All.º assai 40

je consens à perdre mon pouvoir f P Solo

p pp cresc. p 2

cresc. dim P PP Mod.º maestoso. f

f 6 p rit. 1 nul tré - sor n'avait tant de

charmes nul tré - sor n'avait tant de charmes p rit. Più lento Tempo 3 pp f

f p f 1 pp 1 pp 1 PP

rit
cresc. dim pp And^{te} 2 et puis en l'honneur de sa dame et puis en l'honneur de sa dame *P*

rit *Più lento* *pp* *cresc. dim P*

f *And^{no}* 2 *de la chanson*
 Solo Mod^{to} *cresc. f*
 pauvre gar

f *All^o non troppo.*
 rien de mal je suppose *cresc. f* aussi je veille *f* 1 9 un mi

All^{to} *f* *cresc. f* 18
 voir n'être pas coquet

reponds reponds reponds 1^o *f* *cresc. dim* 8
pp *p* *f* *pp*
 P *cres - cen - do* 9

cresc. 1 *P* *pp* *tutta voce p Tempo* 1 *cresc.*

f *dim* *p* *pp* 5 4 *poco rit Von*
 2 *P* *pp*

Bis

pp
 cres cen do f¹ Tempo 18
 f

reponds reponds reponds 1 8 trouverait belle cresc. P

Più mosso
 colla voce P P cresc cen do f rit c'est la

fille d'un f vivo Tempo ff

au 22^e 1

All^{to} vivo. 2 Solo
 No. 15 d'un seigneur amoureux p

1 1 dame Marthe Schwerlein p

2 do
 et vous salue 2 pp
 ff 2 pp

ff Allegretto rien de lui *cresc.* 25 2

Moderato. *cresc.* *dim* *p* 2 *p* 2 *pp* *ritto*

p *cresc.* *dim* *dim* *p* All^{to} 6

p 5 4

fp *fp* *p* *fp* *fp*

Mod^{to} Oboe *dim* *p* 12 3 mon frere est soldat *pp* *pp* 1

p *pp* 2 *pp* 6

BASSONS

61

pp un poco più mosso 1^o Tempo.

cresc. dim colla voce

2 4 Je re-prendrais bien tout ce là si le

P Soli

1 3 *cresc.* 8

pp

cresc.

3 *cresc. f rit*

Più mosso

Tempo

1 6 comment n'y prendre *pp Soli*

pp p

p

p

rit^o 17. All^o agitato

All^o mod^o

pp 3 17 c'est lui *p* 8 2

p

Andante

4 *allons vite allons p*

4 *p*

2 *il stat temps pp*

pp

BASSONS

And.

Adagio.

Handwritten musical notation for Bassoons, measures 1-4. Includes dynamics *p*, *pp*, and markings *rit*, *4*, *3*, *3*.

Handwritten musical notation for Bassoons, measures 5-8. Includes dynamic *p*.

Handwritten musical notation for Bassoons, measures 9-10. Includes dynamic *pp* and the instruction *And.^{te} 6*. Markings *3*, *8*, *10*, and *1^o* are present.

Handwritten musical notation for Bassoons, measures 11-14. Includes dynamics *pp* and *colla voce*. Markings *8*, *2*, and *A* are present.

Handwritten musical notation for Bassoons, measures 15-18. Includes lyrics: "7 il m'aime il ne m'aime pas il m'aime pas il n'aime pas". Includes dynamics *cresc.*, *f*, and *4*. Instruction *animez* is written above.

Handwritten musical notation for Bassoons, measures 19-22. Includes lyrics: "cen - do", "dim - mi - nuendo". Includes dynamics *f* and *pp*.

Handwritten musical notation for Bassoons, measures 23-26. Includes lyrics: "pour toi". Includes dynamics *p*, *pp*, and *pp*. Markings *1*, *Adagio*, *14*, and *14* are present.

Handwritten musical notation for Bassoons, measures 27-30. Includes lyrics: "veux mourir". Includes dynamics *pp*, *pp*, and *pp*. Markings *pp* and *Allegro* are present.

f **3** *cresc.* *cres-cendo* *f* *ff*

9 j'ai peur ne brisez pas le cœur de Margue-ri-te *poco rit* *p* Solo

cresc. poco rall. *p* *cresc.* *dim* 1

suivez *cresc.* *f* 11 j'ai peur ne brisez pas le cœur de Margue-ri-te *cres-*

colla voce -cen-do *f* partez j'ai *ff* 1

p *rit* *And^{te}* *p*

4 *cresc.* *dim* *p* *p* *cresc.* *p* *cres-cen-do* adieu *p*

All^o

Mod^{to}

f félicité du ciel *ff* ah fuy - ons *ff*

f *ff* *ff*

2 3

ff vous renvoyat à l'é - cole *ff*

ff *ff*

Larghetto *poco cresc.* *dim* *pp*

3 3 1° 6

p *cresc. cresc.* *pp* *pp* 1

p *pp*

poco cresc. *dim* *pp* *pp* *p*

pp

cresc. molto *ff* *tres large* *fff*

ff *fff*

fff *fff*

dim *p* *pp* *pp* *pp* *pp* *pp*

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

2

Fin du 3^e Acte

Acte 23

FIN

au 11/21

BASSONS
4^e ACTE.

And^{te}

77^o 19.

Entr'acte

BASSONS.

All^o

ff

ff

Tempo 1^o

suivez. pp

All^o ag^o

13

20

ff

dim.

2 vous l'aimez encore

3

ff

p

p Mod^{to}

3

3 pp

cresc.

cresc.

dim.

p

pp

pp

p

pp

suivez
de la

21 bis

All^o molto.

4

ff

4

son frère est de re-tour

4

ff

ff

29 bis

4

Walt and W. W. W.

7

17

5

29 ter

Bassons

All^o agitato 14

No^o 20



Handwritten musical notation for No. 20, Bassoon part. The score is in C major, 2/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) and *g* (forte). A large '+' sign is written to the right of the first staff.

Printed musical notation for Bassons (B^{ns}). The score is in C major, 2/4 time, and is marked *And^{te}*. It consists of three systems, each with two staves. The first system is marked *And^{te}* and includes dynamics *cresc.*, *pp*, *cresc. dim.*, *cresc. poco.*, and *pp*. The second system is marked *Mod^o* and includes dynamics *cresc.*, *p*, and *pp*. The third system includes dynamics *pp*, *cresc.*, *cresc.*, *dim.*, *p*, and *pp*. Performance markings include *rall.* and *ritl.*. The score includes first and second endings for several phrases.

No^o 21.

Original Manuscript of the Bassoon

Camerini Auguste
grand chanteur
genre
1867-88

89-90-91-92-93-94
95-96-97-98
99-100-1-2-3
4-5-6-7-8-9
10-11-12-13-14-15
16-17-18-19-20

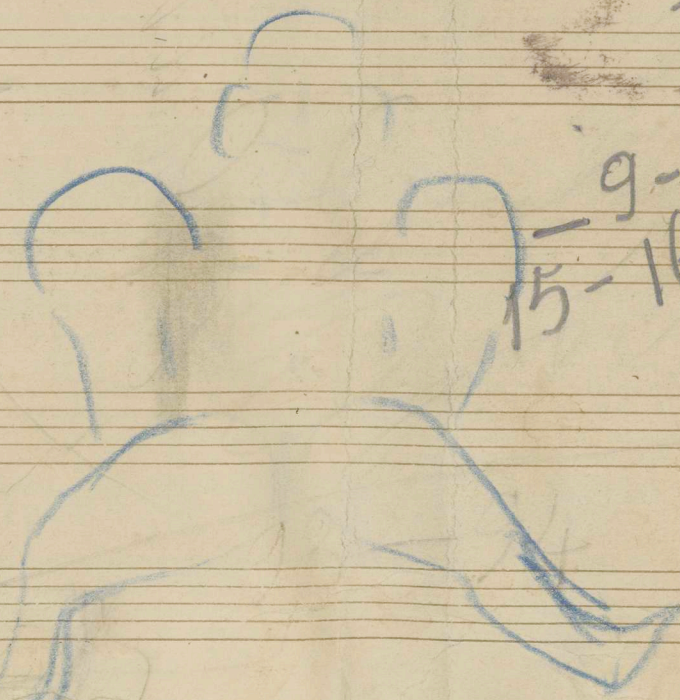
30
2 w
1708
1711
1714

117.50
98.80

216.30

255.00
210.00

45.00



BASSONS.

And^{te}

29 bis

rit 3

rit 21

1 *pp* *pp* *pp*

30 *ff* *dim.* *pp* *pp*

pp *res-cen-do.* *dim.* *20* *1* *2*
 c'est l'enfer qui t'appelle, c'est l'enfer qui te *resc.*

15 le jour luira *p* *4* *p* *4* *p* *8* *f* *4* *p*

4 *p* *4* *p* *4* *f* *ff* *Più lento.* *p* *rit. un poco.* *1*

11 *p* *res-cen-do* *f* *4* *f* *fff* *2* *pp*

All^o molto. *1* *ff* *4* *ff* *4* *ff*
 son frère est de retour

Più lento. *1*

All^{to} di marcia.

BASSONS

22

PPP 3 pp

Facet

1 P cres cen

do mol to f

2 ff 2

10

meres et nos sœurs ne nous attendent plus *cresc.* **f** **f** **p**

f *dim* **p**

p *cresc.* **f**

All^o mod^o Récit.

3 **3** **4** priant Dieu pour moi **p** animez **7** *rit*

f **pp** **f** **p**

ff **ff** **ff**

12 **12**

Tempo marziale.

BIS

BASSONS

ff

ff

p

cresc.

f

f

dim

pp

pp

cres

cen

do

molto

ff

ff

p

p

p

p

2

BASSONS

cresc. *dim*

cres - *cen* - - - *do* *f* *dim* *p*

cres - - - *cen* - - - *do* *molto* *ff*

ff

rit *Tempo*

au 26

mf

dim

p 2 pp perdendosi

23. Moderato ff

Récit

arrête puis élé-ment f ff

ici 4 à deux f

24. All^{to}

f

col 1. 2 f plus lent 4 p

2 retenu a tempo 3 cresc.

BIS

dim *p* *Plus vite* 2 *f* *Plus lent* 4 *dim* *p*

retenu *a tempo* *pp*

cresc. *pp* *f* *pp* *Presto*

N^o 25

f *Allegro.* *ff* 2 2

1 *f*

2 *ff*

f *cresc.* *f*

p *p* 2

BASSONS

Handwritten musical notation for Bassoons, measures 1-4. Dynamics include *cresc.*, *f*, *dim*, *p*, *cresc.*, *cen. - do*, and *f*. A red vertical line is drawn in the right margin.

Handwritten musical notation for Bassoons, measures 5-8. Dynamics include *ff* and *pp*. A blue letter 'A' is written above the staff.

Handwritten musical notation for Bassoons, measures 9-12. Dynamics include *f*, *fp*, *f*, *dim*, and *p*. A blue number '4' is written above the first measure.

Handwritten musical notation for Bassoons, measures 13-16. Dynamics include *p* and *cresc.*. The text *cen - do* is written below the staff.

Handwritten musical notation for Bassoons, measures 17-20. Dynamics include *f*, *dim*, *p*, *cresc.*, and *ff*. The text *FIN au il 23* is written in blue above the staff.

Handwritten musical notation for Bassoons, measures 21-24. Dynamics include *ff*. A blue number '3' is written above the staff.

Handwritten musical notation for Bassoons, measures 25-28. Dynamics include *ff*. The text *Adagio* and *même mouvt!* are written above the staff. A blue number '4' is written above the first measure.

Handwritten musical notation for Bassoons, measures 29-32. Dynamics include *f*. The text *on se bat dans la* is written below the staff. A blue number '6' is written above the first measure.

2 a 4 temps

BASSONS

$\frac{2}{4}$

Handwritten number 2 in the top left corner.

And^{te}

Solo

BASSONS.

p *cresc.* *ff molto.* *ff* *pp* *pp*

7 3 1

pp *pp* Fin du 4. Acte.

6 φ
dans le
3.

1940

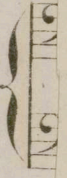
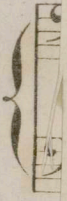
X

433
724

59

per Audition
Maiguy d' Holert
eniv. 17 - 3 - 1943

Mme de Chillon
15 XII 1714



4 *p* 4 *p* 4 *f* *ff*

p *p* *f* *ff*

p *più lento* 1 8

Seigneur accueillez la prière la prière des cœurs malheu

J. Leclercq
Genève,
1903

5^e ACTE.

27. *All^o*

Entr'acte

ff 1 1

1

All. legiero.

s'allume et passe un feu qui lui

15 13

p *p* *p*

15

All.^o

1390

Jci 1943

S.L.

1 9 9 v^{on}

des trepas - ses *pp*

f *f* **Récit**

4 unis

em - pire i - ci docteur tout n'est sou - mis *p*

p *p* *crescendo* *ff* *ff* *col 1.* *ff* **Récit**

Adagio.

2 bis Cors

glace at - tends je n'ai qu'un signe à faire pour qu'i - ci tout change et s'éclai - re

And.^{te} maestoso.

pp *cresc.* *f* *f*

28.

Maestoso assai

p *cresc. colla voce* *f* *ff* *ff*

f *p* *pp*

Ballade

First system of music for Bassoons, consisting of two staves. The upper staff begins with a *cresc.* marking, followed by *dim* and *p*. A measure rest of 4 is indicated. The lower staff begins with *p*, followed by *ff* and *f*. The music features complex rhythmic patterns with many beamed notes.

Second system of music for Bassoons, consisting of two staves. The upper staff begins with *f rit*, followed by *tempo* and *f*. The lower staff begins with *f*. The music continues with rhythmic patterns.

Third system of music for Bassoons, consisting of two staves. The upper staff has a measure rest of 5. The lower staff has a measure rest of 5. The music ends with *rit*. There are blue and red markings on the page, including a blue scribble and a red line.

Op. 29 All.^{to} maestoso.

Fourth system of music for Bassoons, consisting of two staves. The upper staff begins with *f* and *ff*. The lower staff begins with *f* and *ff*. The music is in a 6/8 time signature and features a steady rhythmic pattern.

Fifth system of music for Bassoons, consisting of two staves. The upper staff has a measure rest of 5, followed by *f dim* and *p*, then a measure rest of 2, followed by *f dim* and *p*. The lower staff has a measure rest of 5, followed by *f dim*, then a measure rest of 2, followed by *f dim*. The system ends with *cresc. molto*.

Sixth system of music for Bassoons, consisting of two staves. The music begins with *suivez tempo*. The upper staff has a measure rest of 2, followed by *f dim* and *p*, then a measure rest of 2, followed by *f dim* and *p*. The lower staff has a measure rest of 2, followed by *f dim* and *p*, then a measure rest of 2, followed by *f dim* and *p*.

Seventh system of music for Bassoons, consisting of two staves. The upper staff has a measure rest of 2, followed by *f dim* and *p*, then a measure rest of 2, followed by *f dim* and *p*. The lower staff has a measure rest of 2, followed by *f dim* and *p*, then a measure rest of 2, followed by *f dim* and *p*. The system ends with a measure rest of 1.

BASSONS

p *cresc. molto* *f* *suivez* *ff*

Fin Ballet

ici 5 *pp* 4

p *cres - cen - do* *f* *All.* *fff*

6 *muette et bleme* *pp* *cres -*

- cen - do *fff* 5 *fff* *fff*

fff *fff*

ACTE)

Mod^{to} e maestoso.

BASSONS

Ad
Bouph

ff 1 ff 1 ff 1 P 2

col 1. // 2 f= tr

1 ff 5

dim 1 p suivez ff dim

All^o V^o 2 9

f 4 Tempo val'en 3 on

dresse l'echafaud decide f 4 2 (2 a)

13

4 Tempo

Adagio.

And^{te} Récit.

4 Temps

4

2 mon cœur est pénétré d'epou - vante *f dim p*

Mod^{to} Oboe

4 Temps

c'est elle la voici la douce crea - tu

le desespoir egare sa raison *cresc. dim p p f*

Mod^{to}

par el - le *f* Soli *f* 2 Marguerite au milieu de vos eclats de

rire démons qui m'entou - rez j'ai reconnu sa voix sa main sa douce main m'at - tire je suis

All. non troppo.

libre il est la je suis libre il est la je l'entends je le *f dim p*
vois oui

cresc. dim p PP

cresc. dim p p cresc.

Mouvt de la valse And^{te}

dim p 3 52 1 ne permettez vous pas ma

1^o Solo

belle demoiselle p pp 2

Tempo.

3 souvent mais suis-moi l'heure f dim pp pp f pp pp

3 pp pp elle ne m'entend

All^o mod^{to}

31.

fff pp 11 en 2^e Temp

1 *fp* *cresc.* **Maestoso** *f* 1^o Tempo

fp cresc. Maestoso f 1^o Tempo

à 2 pp

à 2 pp

pp *cresc.* *f* pp *f* p *f* p *cresc.* *f* rit.

pp cresc. f pp f p f p cresc. f rit.

Mod^{to} maestoso

pp P P cresc.

f p cresc. f P

cresc. molto f rit.

Handwritten: Bis Bis

pp cresc. 5 tu me fais horreur fff maudite sau 2

77:32 Mod^{to} maest.

pp cres - cen - do molto ff est ressusci

Mod^{to} maestoso

ff ff 5 teile ff ff

1 fff PP FIN

2 (2 a) PP

Handwritten: 13 avec Bis

A Leroux

Marchall

Genève le 2 Janvier 1884

B

Handwritten musical score on a piece of paper pasted onto a letter. The score consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The notation includes various notes, rests, and accidentals. A blue ink scribble is present at the end of the fourth staff. To the right of the music, there is a small, rectangular, yellowish stamp with some illegible markings and a red mark at the top left corner.

Mac-Harel
de Stagnac
1904

Le 15, et le 17 Janvier 1876.
avec Mademoiselle Longuet comme Marguerite.

Robert Gerboffe

J. Marschall

Lausanne le 23/4-18
J. Bernand
interne belge

Lausanne, 4. Mai 1894.

Oth. Wüstemann.

Geneve le 24^{me} 1895. 96-97-98-
Pravost Ave -99-

