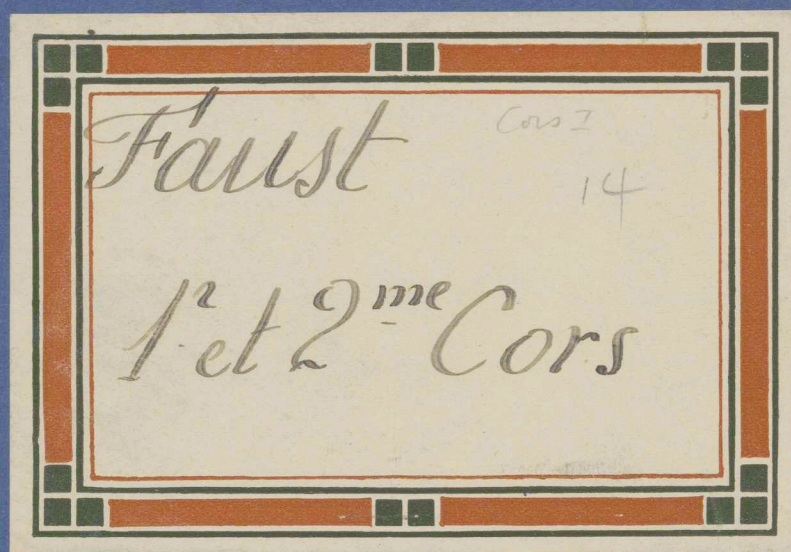


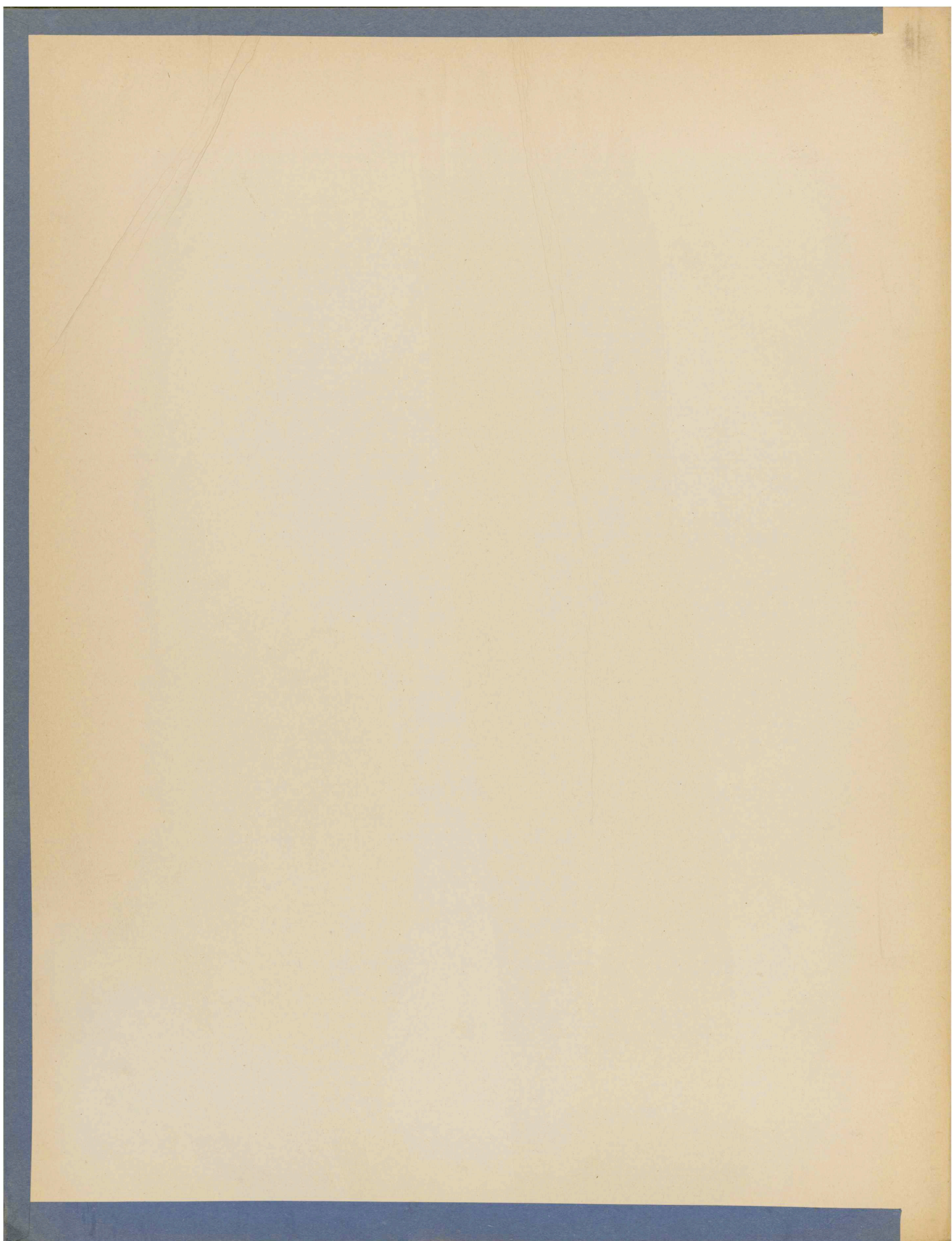


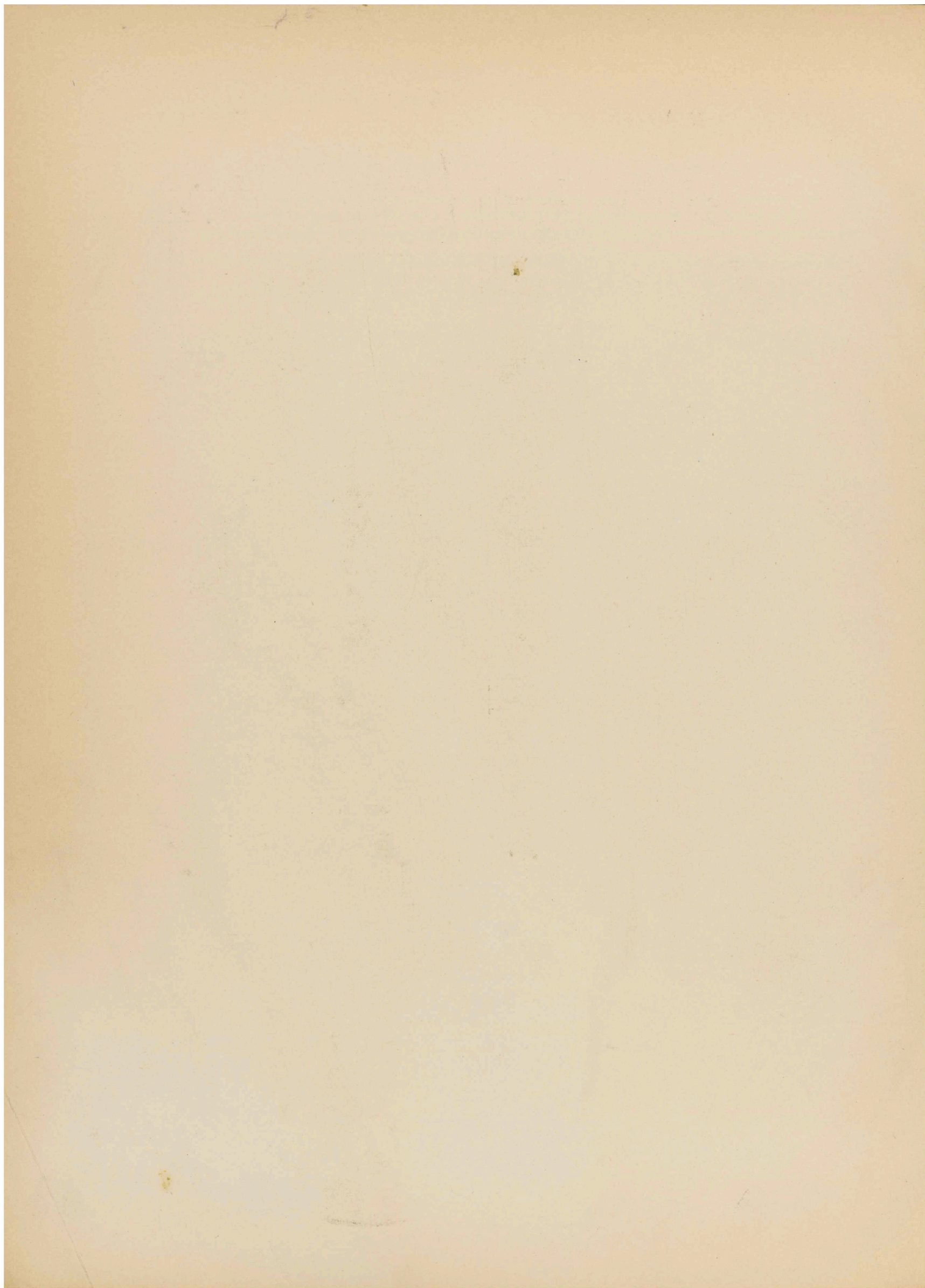
Faust

Cors 7

14

1^{re} et 2^{me} Cors





FAUST

OPERA EN CINQ ACTES

1^{er} ACTE.



CH: GOUNOD



Adagio molto. 1^{er} et 2^e CORS. Bassons.

en FA. N^o 1. *ff* 6 5 Viol

CORS. *fp* 1 7 *cresc: molto.* *f*

Harpe. *ff* *dim:* *p* 2 *rit:* *pp* Tempo.

1 *cresc:*

1 *dim:* *dim:* *ritenuto.* Tempo. SOLO.

pp *Largo.* 1 *pp*

pp *pp*

2 *du 3^{me} = en ré*

1^{re} et 2^e CORN.

All^o

N^o 2.

Mod^{to}

48

All^o

52

And^{te}

10

6

CORN en LA^b.

Handwritten: *24*

Pourquoi n'allèges pas vers elle

And^{te} maestoso.

11

suis a-vec ce breu-va-ge le seul maî-tre de mon des-tin

Handwritten: *10*

All^o

dim: 4 p 5 17 l'aube ca-res-sa-te sou-rit aux mois-

p < > pp 1 pp 2 pp

Handwritten: *B. in 24*

All^o 30 le temps est beau la terre est belle bé-ni-ront pp 2 3 4

Adagio.

1^{er} et 2^e CORs.

Mod^{te}

CORS en FA

Handwritten musical notation for the first system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "f", "p", and "2^e p".

Handwritten musical notation for the second system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "3", "cresc:", "dim:", and "2^e p".

1^{er} en Mi b.
N^o 3.
2^e en Mi b.

All^o 7 And^{te} maestoso.

La jeunesse et la foi

ff

Aff

ff

ff

ff

en Mi b.

en Mi b.

Handwritten musical notation for the third system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "1 ff", "1 ff", "1 ff", "2", and "ff".

Handwritten musical notation for the fourth system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "ff", "dim", "p", "l'escarcelle", "pleine", "un riche man-teau sur l'é-paule", and "7".

Handwritten musical notation for the fifth system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "10", "va-ten", "12", "2", "6", "bon", "je vois ou le bat", "te ble", and "C".

Handwritten musical notation for the sixth system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "se tu veux la", "ff", "je veux un trésor qui", "es contient tous", "je veux", "la jeu", and "8".

All^o ben marca^{to}.

B

Handwritten musical notation for the seventh system of the 1st and 2nd Horns. The notation is heavily crossed out with diagonal lines. Faint markings include "9", "2^e", "1", "1^e", "10", "Viol^{le} 1^{re}", "cresc:", and "dim:". There are also handwritten numbers "1", "2", "3", "4" and a double-headed arrow.

in Ton Trüben

14

1. & 2. COR.

colla voce.

Tempo.

1. COR.

f tes plaisirs *p*

2^o D 5 2 Tempo.

poco rit: presque rien presque rien

Andante.

5 *f* al-lons *f* si-gne *f* 1 *ff*

pour te déci-der *ff* la jeunesse l'ap-aise la regar-de *mp* 2 *pp*

1^{re} dolce. Solo.

pp *pp* *mp*

1^{re} *p*

All^o ben marcato.

fff *dim* *cresc:*

fff 1 *f*

Handwritten musical score for 1^{er} and 2^e Horns. The score consists of eight systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several handwritten annotations in blue ink, including "2^o", "2^e me", "4", "1^{er}", "colla voce", "les plai", and "Dr. Ime". The score is marked with "f" (forte) and "ff" (fortissimo) dynamics. The piece concludes with a double bar line and the text "Fin du 1^{er}".

in 7

Wingard

2^e ACTE.

1^{er} et 2^e CORS.

N^o 5

All^o

EN F.

Handwritten musical score for 1^{er} et 2^e CORS. The score is in 2/4 time and features various dynamics (ff, p, f) and articulation marks (accents, slurs). It includes multiple systems of staves with handwritten annotations and a large blue '6' in the middle.

System 1: *ff* *ff*

System 2: *p* *ff* *ff*

System 3: *1 ff* *1 ff* *ff*

System 4: *f* *f* *1*

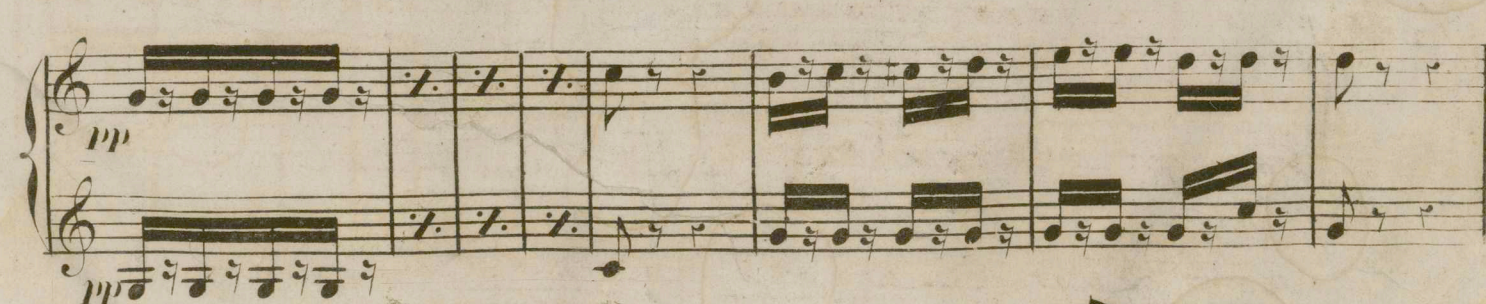
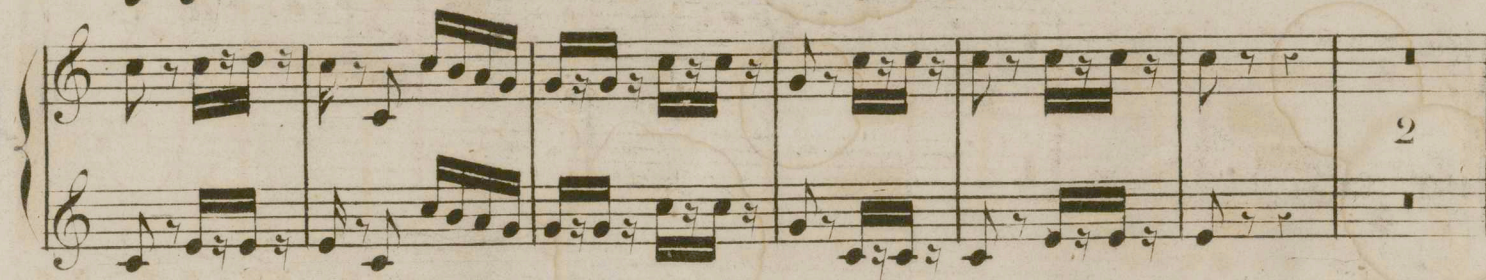
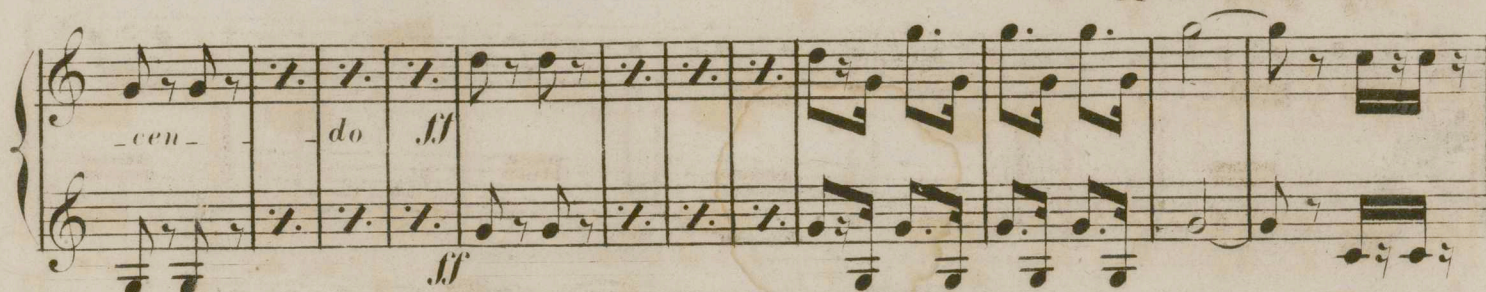
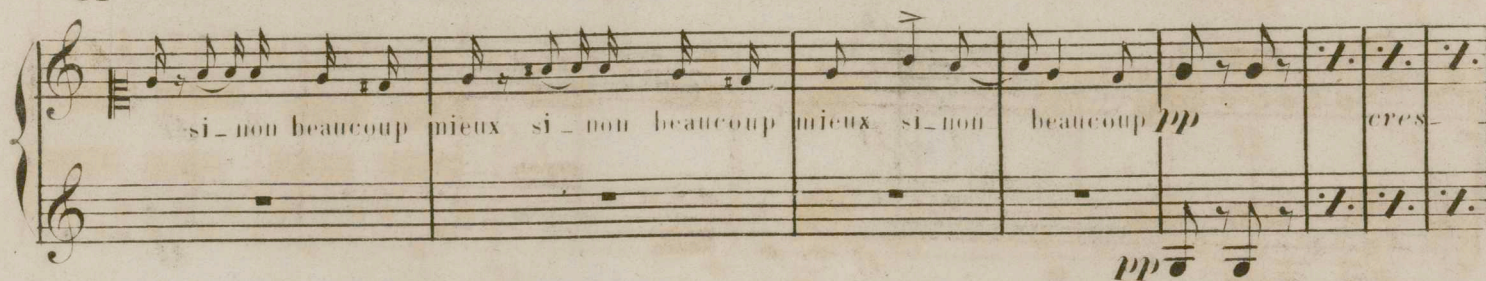
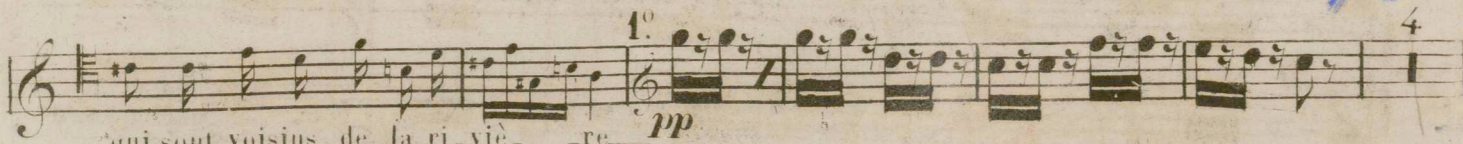
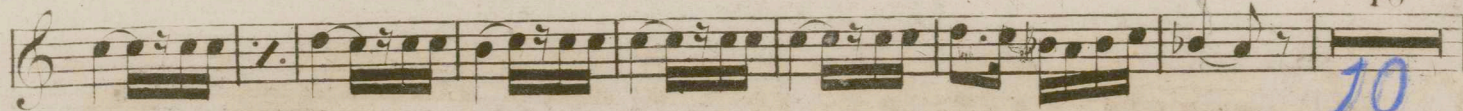
System 5: *5 p*

System 6: *2 f* *f* *1^o*

System 7: *1^o* *5*

System 8: *3 ff* *4 p* *1* *1^o*

System 9: *ff* *p* *2*



Reprise le 27 Sept 1876, avec P. D. D.
Reprise le 27 Sept 1876, avec P. D. D.

ff p sf ff sf 1^{re} ff ff

N^o 6.
EN MI b.

CHOEUR.

29 comptes sur nous aus

si

6 8 2 6 8

All^o

All^o maestoso.

N^o 7 en MI b.

3 ff 9 ff 12 ff

6 8 6 8

1. et 2. CORN.

8 à 2.

First system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. A large blue 'S' is written over the first measure of the top staff, and a smaller blue 'S' is written over the first measure of the bottom staff. The dynamic marking *ff* appears in the top staff.

Second system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *p* appears in the top staff.

Third system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *p* appears in the top staff. A first ending bracket labeled '1°' spans the final two measures of the system.

Fourth system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *p* appears in the top staff. A first ending bracket labeled '1°' spans the final two measures of the system. The word *cresc.* is written above the top staff, and the dynamic marking *f* appears in the top staff.

Fifth system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *f* appears in the top staff, and the dynamic marking *p* appears in the bottom staff.

Sixth system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *ff* appears in the top staff.

Seventh system of musical notation for two horns. The top staff begins with a treble clef and a key signature of one flat. The bottom staff begins with a bass clef. Both staves contain rhythmic patterns of eighth and sixteenth notes. The dynamic marking *ff* appears in the top staff.

Handwritten musical score for "L'Espresso" by Schubert. The score is written on two staves, both in 2/4 time. The top staff is for piano (p) and the bottom staff is for voice (V). The music is in G major and 2/4 time. The score includes various markings such as "ff", "p", "L'Espresso", and "L'Espresso". A large "40" is written in a box on the left side of the page. The number "25" is written in the center of the page. The score is handwritten and appears to be a working draft.

A handwritten musical score on aged, yellowed paper. The score is written in two staves, both using treble clefs. The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections and additions in blue ink, including a large 'X' over a section of the upper staff and some blue ink markings below the staves. The paper shows signs of wear, including creases and discoloration. The text 'Vom' is written above the first staff, and 'Hoch' is written above the second staff. The number '4' is written between the staves. The score is a fragment of a larger piece, with some text and notation visible on the preceding page.

A handwritten musical score on aged, stained paper. It consists of two staves, each with a treble clef. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'ff' (fortissimo). The paper is aged and stained, with some ink bleed-through visible from the reverse side. The score is written in a cursive, handwritten style.

A handwritten musical score on two staves. The tempo marking 'Mod.to maestoso.' is written above both staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature 'C'. A large number '1' is written below the first measure of the first staff. The music consists of eighth and sixteenth notes, with some measures containing rests. The second staff also begins with a treble clef and a common time signature. The notation is similar to the first staff, with eighth and sixteenth notes and rests. The manuscript shows signs of age, including some staining and a large, faint circular watermark in the background.

Handwritten musical score for 'Le Chant du Départ'. The score is written on two staves. The top staff contains the vocal melody with lyrics 'nous ne pou' and 're-pousser' repeated. The bottom staff contains the piano accompaniment. The music is in 2/4 time, marked 'Cresc.' (Crescendo). The score is written in a historical style with various musical notations and dynamics.

Handwritten musical score for two staves. The notation includes notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The paper is aged and shows some staining.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and the bottom staff uses an alto clef. The music is in 2/4 time, indicated by the 'C' time signature. The key signature has one sharp (F#). The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics 'The Rose Tree' are written below the bottom staff. The score is marked with 'ff' (fortissimo) and 'rit' (ritardando). There are some handwritten corrections and markings in blue ink. The paper is aged and yellowed.

Changez en Fa 3

pp

And^{te} en FA.

Mouvt de la Valse.

il suffit pp

12

N^o 9

FINALE

4 ff 1 2 3 4 5 6 7 8 1 2 3 4 5 6

ff

1 ff

f 1 2 3 4 5 6

ff

f

pp 1 2 3 4 5 6 7

pp

8 9 10 11 12 13 14 f

1 ff 6

f

ff

5 1 1 2 3 4 5 6 7 8 9 10 11 12 13

ff

pp

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

15

corrigé en l'an 1925

la pous-sière des sil-lons

p 1 2 3 4 5 6 7 8 *cres* 9 10 *cen* 11 12 *do*

B. X *Andantino* *f* *Tempo.* *Mouvt de la Valse.*

15 14 *f* 41 16 2 9 59 valsons valsons valsons

valsons en valsons valsons valsons en cor *ff*

1 *ff* 1 2 3 4 5 6

f 7 *f* *ff* *piu mosso.*

2 *pp* 2 *cresc.* 6

pp *o.*

cresc. molto.

8 quel bruit quel le joie quelle joie

CORNS
cresc. *Accelerando. ff*

1 2 5

4 5 6 7 8 7

Fin du 2^e Acte.

22 minutes

3^e ACTE.

Moderato quasi andante.

N. 10.

EN MI b

f Solo.

dim.

pp

1 2 3 4 5

pp 1 2 3 4 8 *f* 2 1 6 8

Tout jusqu'à l'entrée de FAUST et le MÉPHISTOPHÈLES pour le N^o II V.

10 bis tacet

Act 3^m = 22 min

14

in E S

1^{re} et 2^e CORN.

All^o

All^o

And^{te}

X 5

N^o 11.

EN MI b.

6/8

c'est ici *p* 1 38 4 16 *quel trouble incommu me pe*

p

pp *neire* *de mon être cresc: molto* 2 2 *cres: dim: p*

pp 7 2^o 1

cresc: dim: 1^o *suivez.* 5 *p* 4 *poco cresc: dim:* 3

pp *cresc:* *dim:* *pp* 1^o

cresc: rit: molto. Adagio. *p* *mp* Tempo. *pp* Tact.

N^o 14.

EN LA.

All^o 5 *von* 17 *von* Mod^{to} maestoso. *von*

5 6 *rit: 1* And^{te} 1 5 1^o Tempo. *rit:* *il s'en ser-vait*

piu lento. 6 Tempo. 6 1 And^{to} 1 6 1^o Tempo. *et chaque fois qu'il y bu-vait*

232

1^{re} & 2^e COR.

in La

M. H.
ange

Piu lento.

la cou-pe trembla dans ses doigts et doucement il rendit l'a-me *pp*

en M^l And^{te} And^{tino}

Mouv^t de la Chanson.

All^o non troppo.

veille mes yeux n'ont jamais *f* *p* *crescen-do f*

Solo

voici justement au fond de la cassette un miroir *f* comment ne pas être co-

All^o leggiero.

dim.

-quet comment ne pas être co- *1 2 3 4 5 6 7 8 9* *crescen-do f* *Soli.*

9

1^{re}

26

Mar-gue-ri-te est-ce toi re-ponds-moi *cresc dim pp* ah si l'é-

rit?

-tait i-ci s'il me voyait ainsi *pp a Tempo.* *1 2 3 4 5* *cresc.* *1 p*

pp

colla voce p

crescen-do. f

f

pp *p* *f* *f*

2^o

5

7

dim p

poco rit^o

Dieu

c'est comme u

dim p *pp* *poco rit^o* *Dieu* *c'est comme u*

Bis

1. et 2. COPS.

p cres cen do. *f* *Tempo. Soli. dim.* 9 Mar-gue-ri-te

pp *f*

est-ce toi re-ponds-moi *cres dim pp* 2 s'il me voyait ainzi *pp*

rit. a *Tempo.*

cresc: 1 *p* *pp* colla voce

p *pp*

p piu mosso. *cresc:* *cresc:* cen- do. *f* c'est la fille d'un

p *f*

f Solo *ff* *Tempo.*

ff

1

All.^{to} vivo.

N^o 15. 12 1 6 2 9 est mort et vous salu- *ff* malgré moi mon coeur

vi b.

2 m. 63.
 Votre main et n it
 est vous souhaite bonjour!

All^{to} 1^{re} et 2^{es} CORNS.

la bague d'ymé née *dim: p* 1

pp tremble *ff* *ff* *ff*

N^o 16

EN MI D.

2 *cresc: cresc: dim: p* 7 *p* 1 *cresc:*

A

Allegretto.

dim: pp *p* 8 *p*

16 *seul en é-gor-is-te* 1^o 16 Mod^{to} 24 *colla voce.* *fp* *fp*

c'est quand nos âmes en sont pleines que la mort nous les prend ain-si *poco più mosso pp*

1^o Tempo.

1 *cresc: cresc: dim: pp* 4 *pp* 1

cresc: 4 *dim: p*

1^o 6 1 2 8 *cresc: f* *je - coute* 4 *più mosso.*

il est parti *p* 2^{pp} 1

sup

En fa

1^{re} et 2^e CORS.

All^{to} Agitato.

CORS.

All^{to} moderato.

N. 17

EN MI b

fa

FA

Handwritten musical notation for the first system, featuring treble and bass staves with notes, rests, and dynamic markings like *f*. Includes tempo markings *All^{to} Agitato.* and *All^{to} moderato.* and the instruction *1^{re} et 2^e CORS.*

Handwritten musical notation for the second system, including staves with notes and rests. Features tempo markings *And^{te}*, *Adagio.*, and *Solo.* along with dynamic markings *p*, *cresc.*, and *rit^o*.

Handwritten musical notation for the third system, showing staves with notes and rests.

Handwritten musical notation for the fourth system, including staves with notes and rests. Features tempo marking *And^{te}* and dynamic markings *cresc.*, *dim.*, *p*, and *pp*.

Handwritten musical notation for the fifth system, including staves with notes and rests. Includes the lyrics "je conte et je com-prends cet-te voix so-li-".

Handwritten musical notation for the sixth system, including staves with notes and rests. Includes the lyrics "soit pour ton coeur Po-ra-ble du Ciel me-me il".

Handwritten musical notation for the seventh system, including staves with notes and rests. Includes the lyrics "eternelle." and dynamic markings *diminuendo.*, *un peu plus lent.*, *crescendo.*, and *p*.

And^{te}

1^{re} et 2^e CORN.

19

pp 15 ah je t'a-do-re pour toi je veux mou-rir pour toi je veux mou-

All^o 1 cresc. crescendo. f ff

en Fa Soli. 1^o dim: p 3 p cédez un peu. pp> Tempo. cres- cen- do.

f 9 rit? espress. bri-ses tu me bri-ses le cœur p

1 suivez cresc. p pp> cres- cen- do. f suivez

2 Mod^{to} cresc- cen- do. f colla voce. 1 p

And^{te} 17 rit^{to} mosso 17 cresc. suivez. adieu! félicite-moi

All^o

ff Ciel ah fu-yons *ff* 2 3 vous ren-voiat à l'é-

Larghetto. EN FA.

co-le *ff* 3 2 *pp* poco cresc dim. 6

p 4 *pp* 13 15 ah pres-se ton re-

-tour cher bien-ai-mé viens viens cresc molto *ff* très large *fff* *fff* *fff*

mf

dim: *p* 1 *pp* *pp* Fin du 3^e Acte.

ENTR'ACTE

And^{te} non troppo.

N^o 19.

EN MIE.

3 8 *f* dim:

Adagio.

Cat

Adagio

p cresc. *p* *5* *p* *pp* *2*

All.^{to} *von* *en Mi b.*

9 *Mod.^{to}* *10* je ne suis que honte à moi

Si Soli. *Soli*

n'était que ten *7* *0*

5 *pp* *5* *8* *cresc.*

pp *cresc.*

1 *f* *ff* *All.^o* *f*

ff *Tempo I^o* *3* *pp* *suivez.* *pp*

Allez au N^o 22

Gall ~~to~~ ~~the~~ ~~the~~ ~~the~~ ~~the~~

7th
Fall

Roman 1726

45 mesures de plus / tact /
à l'endroit marqué

153 - 154



На Маме.

卷六

$$\begin{array}{r} 150 \\ 260 \\ \hline 410 \end{array}$$



EN MI b.

All. molto.

N^o 21^{bis}

*[Musical score for No. 21^{bis}, crossed out with a large blue X. The score is for 1^{er} and 2^e horns in E-flat major. It includes dynamic markings like *ff* and *est de re...*]*

Dieu sait où j'en serais si j'avais écouté l'autre

N^o 22. All.^{to} di marcia.

mi b

*[Musical score for No. 22, All.^{to} di marcia. The score is for 1^{er} and 2^e horns in E-flat major. It includes dynamic markings like *pp* and a 6/8 time signature.]*

*[Musical score system with dynamic markings like *pp* and a 3-measure rest.]*

[Musical score system with various notes and rests.]

*[Musical score system with dynamic markings like *pp* and a 9-measure rest.]*

*[Musical score system with dynamic markings like *ff* and a 2-measure rest.]*

Handwritten musical score for 1st and 2nd Horns. The score is written on ten systems of staves. The first system includes a vocal line with lyrics: "oui priant Dieu pour moi en mib animez." The score features various dynamics including *ff*, *p*, *f*, *dim.*, *cresc.*, *sp*, and *ff*. There are tempo markings: *All^o* and *Tempo marziale*. The score includes a repeat sign and a double bar line. There are handwritten annotations in blue ink, including a large "7" and "1312".

42 ta voix sainte nous erie en avant soldats le fer à la *f*

dim: pp *cresc:* *pp*

1 *cresc: molto ff* *p* *ff*

f *f*

1. *p* *cresc:*

dim: *cres* - *cen* - *dò.* *f* *dim: p* *f* *p*

Bis *cres* - *cendo* - *molto. ff* *ff*

ff

rit. Tempo. 1

FIN
1 *mf*
mf

1 *dim:*

p soli
p

pp
pp
perpendosi.

Mod. N° 25. En Mib.
rit. arrête sois élément valentin *ff*
42 *ff* *f*

All^{to}
ff 4 *f* entrons dans la mer *son* *ff* 15
ff *ff*

2^eme cor

B

Allegretto.

1. et 2. COR.

Solo

N^o 24.

EN MI b.

15
+1

41 *f* mi-e n'enten-dez-vous *p*

FLUTE.

46 *f* plus lent. Ca-the-ri-ne que j'a-do-re

1^{re} COR.

45 donne un bai-ser ma mi-e que la bague au doigt que la bague au *f*

N^o 25.
All.^o en Mi p.

5 1 *ff* 5 *p* 6 *f* 5

ff 1 *ff* 1 1 1

1 *dim:* *p* *p* *p*

p 2 *dim:* *cres-* *-cen-* *do.* *ff*

Sabre Sable

1. et 2. CORS.

29

Handwritten: 4

Handwritten: 5

Handwritten: p

Handwritten: ff

Handwritten: p

Handwritten: 3

Handwritten: cresc:

Handwritten: f

Handwritten: fp

Handwritten: p cresc: molto

Handwritten: f

Handwritten: dim:

Handwritten: p

Handwritten: p

Handwritten: 2

Handwritten: cres - cen - do.

Handwritten: p

Handwritten: ff

Handwritten: en garde et défends

Handwritten: 3

Handwritten: p

Handwritten: 1

Handwritten: Adagio.

Handwritten: 1

Handwritten: vous êtes mort

Handwritten: ff

Handwritten: mon bras s'engourdit, c'est le diable qui qu'as tu fais, maudit

Handwritten: 7

EN RE. Mème N° 26. mouvt And^{te} 21

Handwritten: 58

Handwritten: 9

Handwritten: 8

Handwritten: au 3^e d'en haut

Handwritten: toi

Handwritten: te voi la dans la mauvai se voie

Handwritten: tes blanch

Handwritten: Cors en Re

Handwritten: mains ne travailleront plus

Handwritten: tu renie

Handwritten: p

Handwritten: cres - cen - do.

Handwritten: dim:

Handwritten: p

Handwritten: en Re

Handwritten: 2

Handwritten: 43

Handwritten: Spring

p cres - cendo molto. f

2 f *sois maudite ici* *p* *f dim* *p* *f dim* *f*

f *1 cresc molto.* *dim:* *5 ff*

7 *2^e* *5* *9*

pp

pp

Fin du 4^{em} acte

24 minutes

accarez. Solo. *ff* *pp* *5 p cres con*

do. *21* *c'est l'enfer qui t'appelle c'est l'enfer qui te suit* *cresc:* *1 mf* *24*

he las he las ce chant pieux est plus terrible en core *non ff Solo.* *ff*

très fort. 17 dans un cercle de fer

ff 2 *ff* *piu lento.* 16 des cen- de sur moi

ff *f* 14 *f* *ff* 8 *mp* *mp* *Fin du 4. Acte.*

Replique.

5^e ACTE.ENTR'ACTE. All^oN^o 27.

EN MI b.

ff 1 1

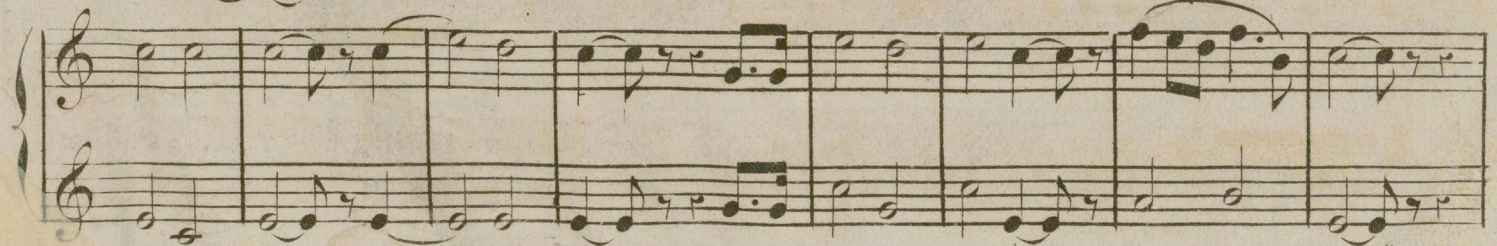
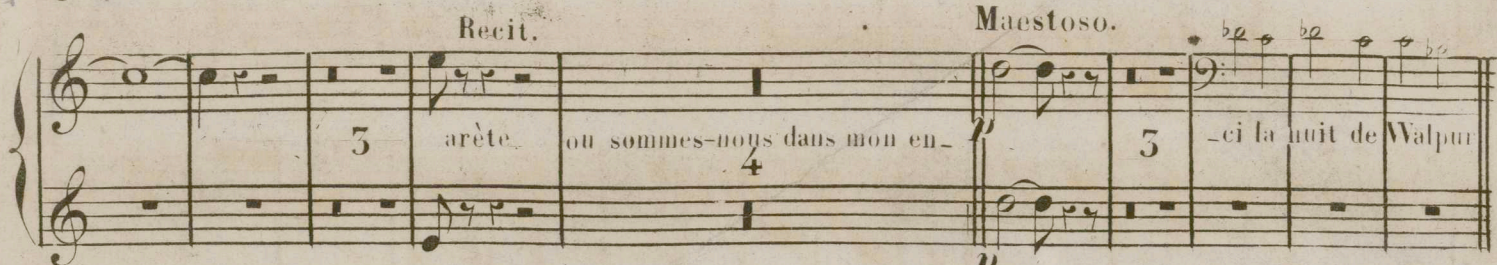
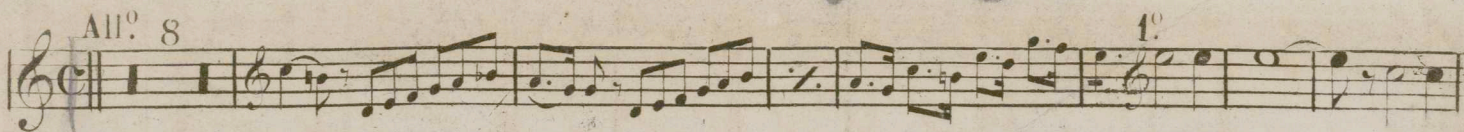
ff 1

All. leggiero.

12 de placé en placé percant la nuit s'allume et passe un feu qui luit

p 1 *p* 31

2 *p*



in F

1^{re} 2. CORS.

33

dim:

5

pp

ff

1 rit: f

Tempo: f

in del cors

1 rit:

All.^{to} maestoso.

N.^o 29.

ff

5 f dim: p

2 f dim: p

3 cresc molto:

colla

Tempo.

2 f dim:

2 f dim: p

5 cresc molto.

colla voce ff

And.^{no}

9

1^o

2

pp

in F

2

34

All.^o molto.

1^{re} et 2^e CORPS.

Handwritten musical score for "Le ruban rouge" by Maurice Strakosky. The score is written on ten staves, with the first two staves for vocal parts and the remaining eight for piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are in French: "un ruban rouge étroit comme un tranchant de". The score includes dynamic markings such as "ff" (fortissimo) and "a 2." (second ending). The page number "15" is visible in the top right corner.

N^o. 30.

Moderato e maestoso.

Flute

EN MI b.

Nº 30. Moderato e maestoso. Flute.

EN MI b.

1^{re} Clar. Solo.

ff

25

8

Allº 2º con

3 3

cres

con

Andte

va-t'en

All^o en MI h.

des

cem-

And to

va-t'en

Mod^{to} 15 Adagio. And.^{te} 9 Mod^{to} 25 Mod^{to}

Changez en Fa. Marg^{te} Marguerite *pp* c'est la voix du bien-ai-mé

6 main sa douce main m'at-tire je suis libre il est là je suis libre il est là je l'entends je le

cresc.

All.^o non troppo.

f *dim.* 7 *p* *poco cresc.* 2

dim. *pp* 7 du demon mo-queur *p*

Mouv^t de la Valse. And.^{tino} Tempo.

2 *dim.* *p* 55 17

Adagio.

f *dim.* *pp* 1 *pp* 1 Changez en M^{te}. o Ciel elle ne m'entend

N^o 34. All.^o moderato.

EN M^{te}. *fff* plus *p* *lo*

1^o *ff* 1 a 2 *fp* *fp* 2 *p* *cresc.* *f* Maestoso. 1

1^{re} Tempo. dim. *pp* 5 *pp* *f* *pp* *cresc. f* *p* *cresc. f* *p* *f*

pp Mod.^{to} maestoso.

rit. *pp* *p* 5

f *p* *crescendo.* *f* *p* *cresc.* *cres.*

crescendo molto rit. *f* *cresc.* 1

5 1 a 2 N^o 52/2 *pp* *cres.* *cen.*

tu me fais horreur maudite, sau-

Mod.^{to} maestoso.

do *molto.* *ff* *est ressusci* *ff* *et le*

licite *aux disciples du mai* *tre* *ff* *ff* *ff*

1 à 2. 5 FIN.

ff *ff* *ff*

FIN DU 5^e ACTE.

Reprise le 15 Dec. 1868.

H. Kling

B. Wehler

ho. Kett
Kammann

Gent 70 Kor 7 2/10 97
20/12/1896
1987
-13
1914/15 N

1878
1908
1911

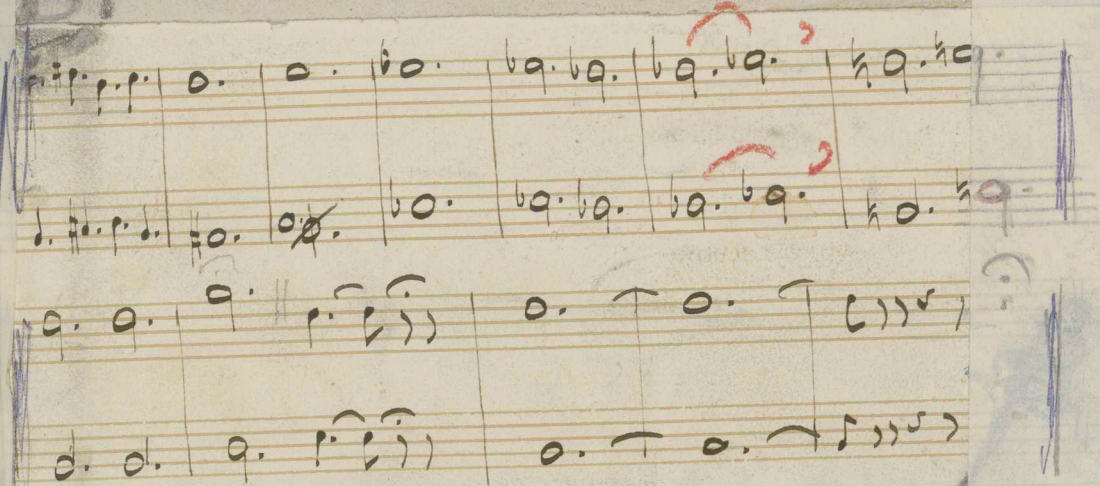
Reprise le 5
Kett. Kammann

Méphisto-phélès
M. Lorraine

Reprise 14 jan 1873

Mad: Naddi - Vallée

Gens et Tenors - Faust



L. Bontonne

Reprise le 18 nov. 1869. (1880)
2 fois

Reprise le 19 Septembre 1871. 1872

M. Dupuy. Minac Tenors = Bresson, Gens
Margarite Faust

M. Moreau

etzel.

