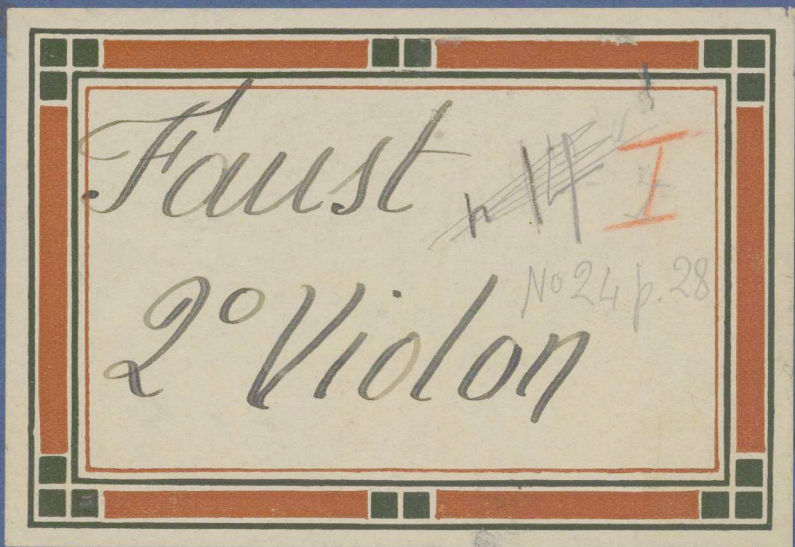
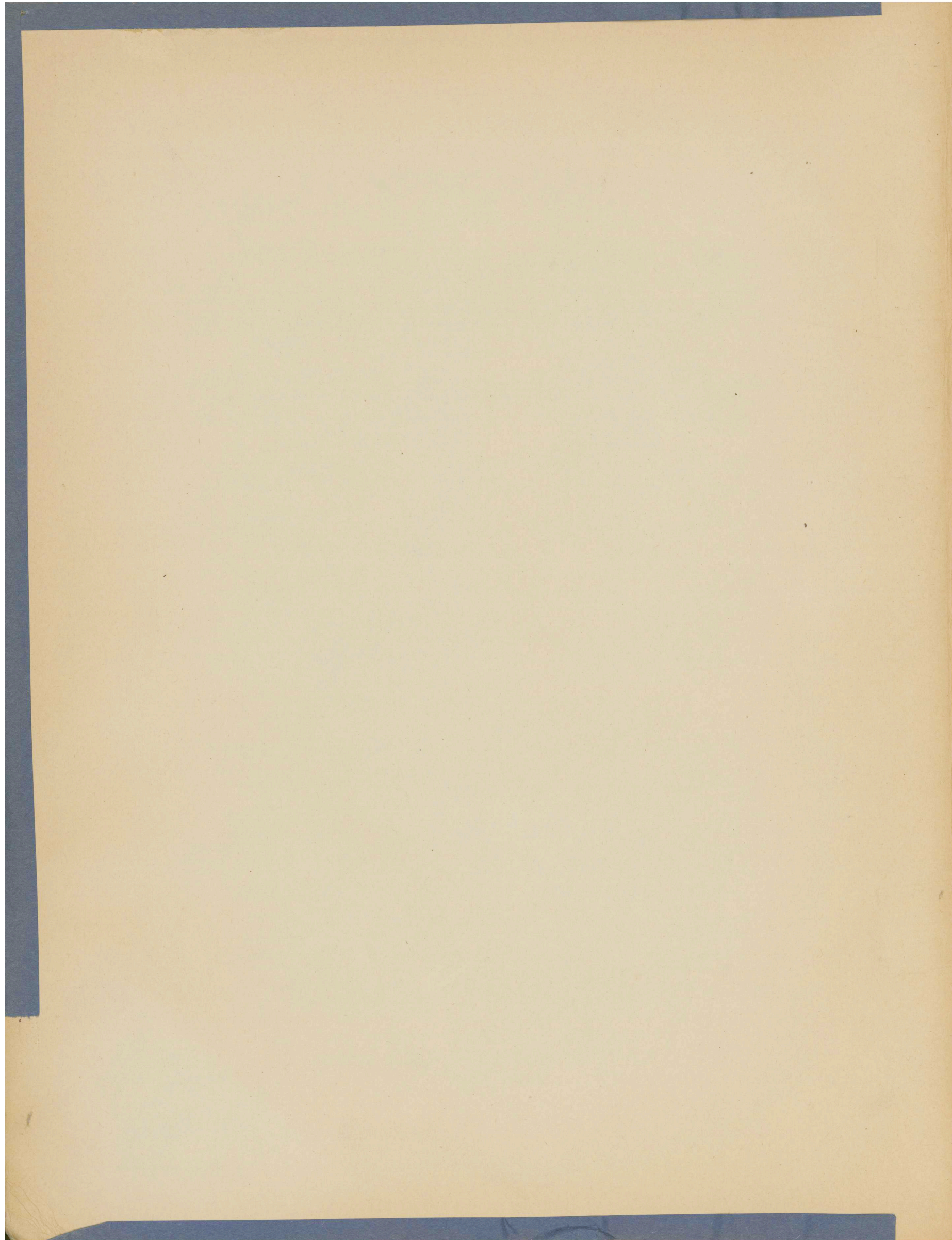
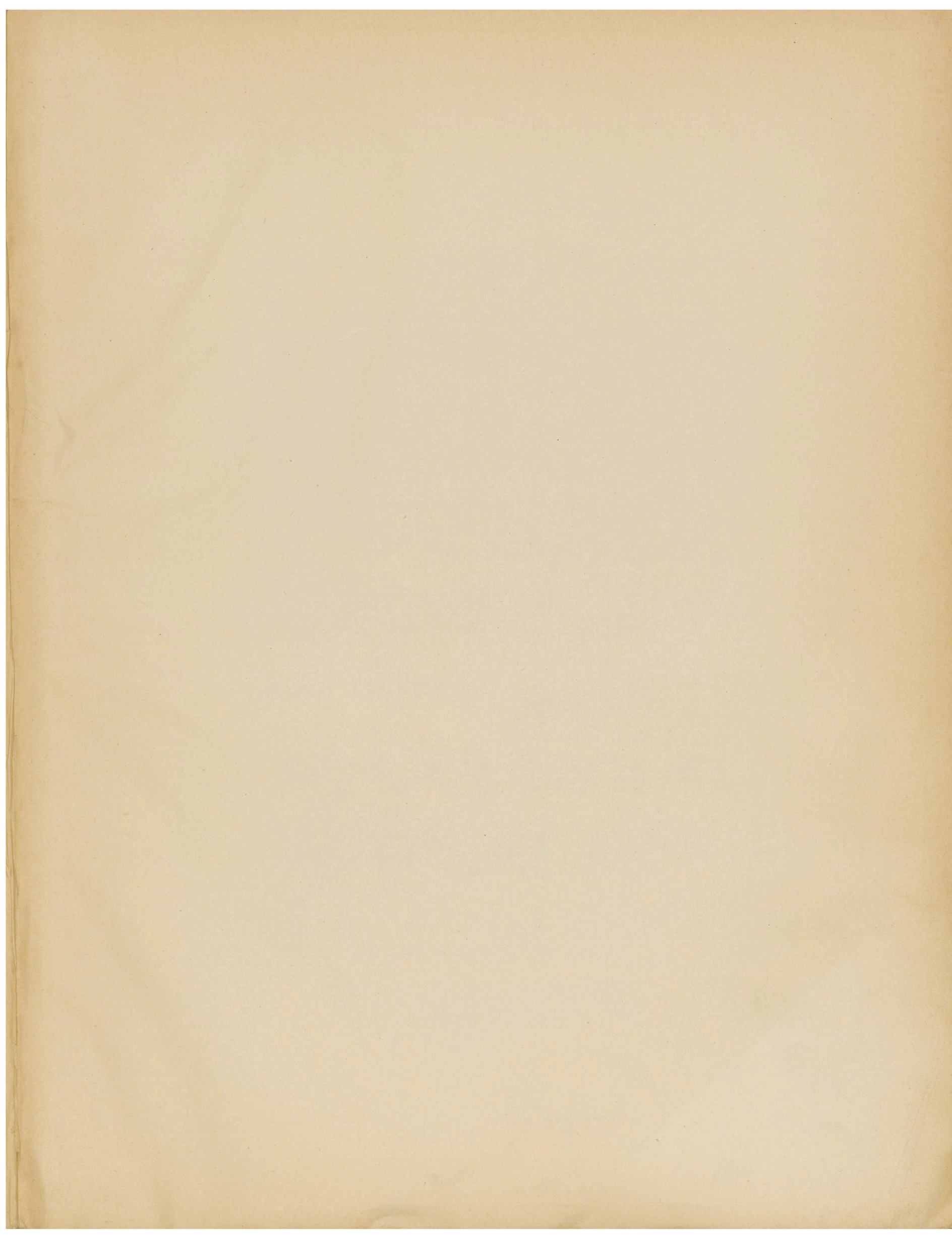
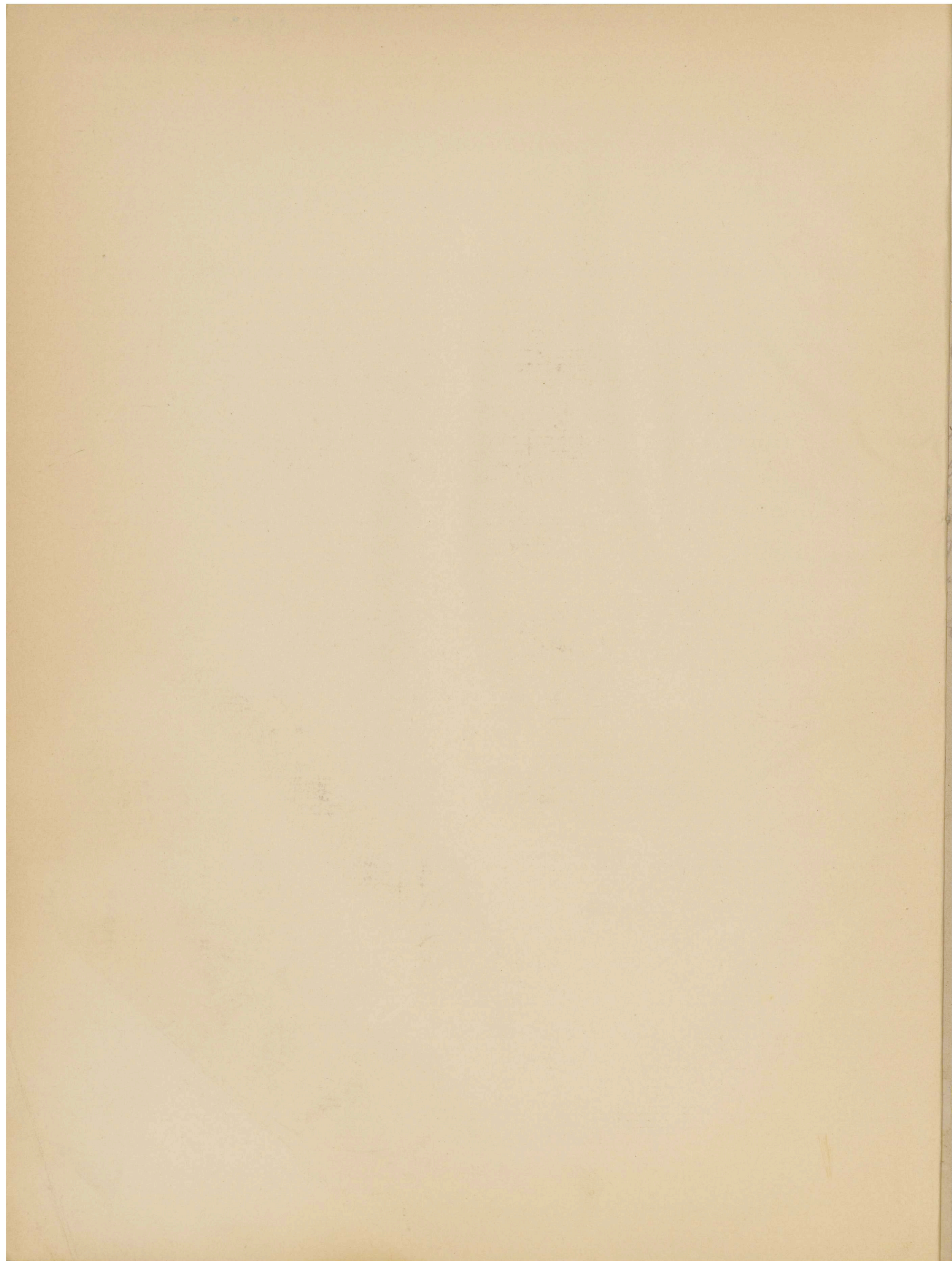










Genre 30-4-87
 1. Ouv. G. d. bell.
 2. 2me Acte Faust
 3. 3me Acte Ros. D. yb -
 4. 3 Acte Marion (3e Supp)
 5. 3 Acte R. d. d. d.
 6. 2me Acte Glenschock

64
 (A. Faillite)

1915-12
 27 Novembre

FAUST

OPERA EN CINQ ACTES

1^{er} ACTE.

SC. 1.

Adagio molto.

Soli.

INTRODUCTION.

The musical score for the Introduction of Act 1 of Faust is written for a full orchestra. It begins with a **ff** (fortissimo) dynamic and a **rit.** (ritardando) instruction. The score includes various dynamics such as **pp** (pianissimo), **p** (piano), **f** (forte), and **ff**. Performance instructions include **Cres.** (crescendo), **Dim.** (diminuendo), **mol. to.** (molto), **rit.** (ritardando), **pizz.** (pizzicato), **arco.** (arco), **Divisi.** (divisi), **Largo**, and **Tempo.**. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first staff is marked with a **1** and a **Soli.** instruction. The second staff is marked with a **1** and a **Cres.** instruction. The third staff is marked with a **1** and a **Cres.** instruction. The fourth staff is marked with a **1** and a **Cres.** instruction. The fifth staff is marked with a **1** and a **Cres.** instruction. The sixth staff is marked with a **1** and a **Cres.** instruction. The seventh staff is marked with a **1** and a **Cres.** instruction. The eighth staff is marked with a **1** and a **Cres.** instruction. The ninth staff is marked with a **1** and a **Cres.** instruction. The tenth staff is marked with a **1** and a **Cres.** instruction. The eleventh staff is marked with a **1** and a **Cres.** instruction. The twelfth staff is marked with a **1** and a **Cres.** instruction. The thirteenth staff is marked with a **1** and a **Cres.** instruction. The fourteenth staff is marked with a **1** and a **Cres.** instruction. The fifteenth staff is marked with a **1** and a **Cres.** instruction. The sixteenth staff is marked with a **1** and a **Cres.** instruction. The seventeenth staff is marked with a **1** and a **Cres.** instruction. The eighteenth staff is marked with a **1** and a **Cres.** instruction. The nineteenth staff is marked with a **1** and a **Cres.** instruction. The twentieth staff is marked with a **1** and a **Cres.** instruction.

A 97

Moderato.

№ 2. 1 *Soli.* *Cres.* *Dim.*

f *p* *Cres.* *Dim.*

Cres. *Dim.* *p* *pp* *Cres.* *fp* *fp* *dim.*

fp *un mot consola-teur* *pp* *Cres.* *f* *All^{to} loure.*

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

And^{te} *pp*

Cres. *fp* *Dim.* *All^o ff* *ff* *ff* *la mort me*

ff *pourquoi n'alle-je pas vers el* *ff* *V V*

And^{te} maestoso. *1* *Dim.* *ff* *ff* *p*

All^{to} *3* *mettez les sourdines* *pp* *2* *pp*

Sautoufure.

Musical score for 2^d Violon, page 3. The score includes vocal lines and piano accompaniment.

First System: Treble clef, key signature of two sharps (F# and C#). Dynamics: *pp*, *p*.

Second System: Treble clef, key signature of two sharps. Dynamics: *p*, *pp*, *ppp*.

Third System: Treble clef, key signature of two sharps. Tempo: *And^{te}*. Dynamics: *f*, *fp*.

Fourth System: Treble clef, key signature of two sharps. Tempo: *All^{to}*. Dynamics: *f*, *pp*.

Fifth System: Treble clef, key signature of two sharps. Dynamics: *f*.

Sixth System: Treble clef, key signature of two sharps. Dynamics: *f*.

Seventh System: Grand staff (treble and bass clefs), key signature of two sharps. Tempo: *Adagio.*. Dynamics: *pp*, *ppp*.

Eighth System: Treble clef, key signature of two sharps. Tempo: *All^o*. Dynamics: *ff*.

Ninth System: Treble clef, key signature of two sharps. Dynamics: *ff*, *fp*.

Tenth System: Treble clef, key signature of two sharps. Dynamics: *ff*, *f*, *fff*.

Eleventh System: Treble clef, key signature of two sharps. Dynamics: *p*.

Twelfth System: Treble clef, key signature of two sharps. Dynamics: *Cres.*.

Vocal Lyrics:

O coupe des aveux qui tant de fois fus pleine pour-quoi trembles tu dans ma

main pourquoi trembles tu dans ma

que peut-il pour moi et la

foi

d'ou vient ta sur-prise ne suis-je pas mis à ta guise l'épée au côté la plume au cha-

peau l'escarcelle pleine un riche manteau sur l'é-paule un vrai gentil-hom - me et

2^d VIOLON

p bien. *Cres.* *Dim.* *p* non *p*
f vaten *6* *Dim.*
All.^o *2^e corde.* *Mod.^{to}* *pp* Animez un peu.
p chesse *Cres.* *f* *f* *ff* que ferai-je de la ri
ff tous Je veux la jeu - nes - se *Dim.* *All.^o ben marcato.* *6/8* *1* *ff*
Cres.
pp
Cres. *f*
colla voce. *Tempo.* Cédez un peu.
p tes plai - *p*
poco rit. *Tempo.* *sfz* *p*
pp
pizz. *p* *animez.* *All.^o mod.^{to}* *f* al -
lons *signe* *f* *ff* pour te déci - der la jeunesse l'ap -
And.^{te} *2* la regar

2^d VIOLON

5

Divisi. *pp* o merveille *Unis.* *pizz.*

arco. *pp*

pizz. *p* All. ben marcato. *Cres.* *pp* *f*

f

f

Cres. *con* *pp*

do. *f* *colla* *Tempo.*

f

f

ff *colla voc*

animez. *les pl*

f

f

Berlin

2. 25. Minuter

IN du 1^{er}

2^e. ACTE.

Al^lto

ff

p

ff

p

f

p

2

p

ff

p

f

pp

2

2^d VIOLON

7

Handwritten musical score for 2^d VIOLON, page 7. The score is written on 15 staves. The key signature is G major (one sharp) and the time signature is 3/4. The music is characterized by frequent sixteenth and eighth notes, often beamed together. Dynamic markings include *f*, *p*, *pp*, and *ff*. A vocal line with the lyrics "eres cen do" is written on the 8th staff. The page is aged and shows some staining and tape repair at the bottom right.



Three staves of musical notation for the 2^d Violon. The first staff contains a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff features a more complex rhythmic pattern with some triplets.

Staff 4: *Mod^{to}* 3 *p* *Cres.* *Dim.* *ff*

Staff 5: 1 *f* *f pizz.* *arco. f*
qui nous cherchesansdoute un dernier coup qu'as tu donc

Staff 6: *p* j'y laisse marguerite *p* *est plus*

Staff 7: *f* *f* *f* *p* *pizz. p*
la à ses co-tés

Staff 8: *arco.* *f* *pizz. p*

Staff 9: *arco.* *ff* *Mod^{to}* 1 3 *ff*

Staff 10: *pizz. arco.* *f* *pp* *pizz. arco.* *f* *pp*

Staff 11: *All^o* *fp* *ff* 6 *pp* *pizz. p*
parmi

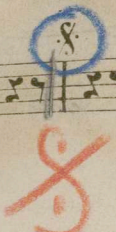
Staff 12: *arco.* *p* *pp*

Le Veau d'Or

n^o 7.

Staff 13: *All^o maestoso* *ff*

Staff 14: *ff* 2 *ff* 1



2^d. VIOLON.

9

pizz
pizz
1
p
arco.
pp
Cres.

1 2 3 4
5 6 7

pizz.
p
ff arco

Fin. *DC*

All^{to}
1
arco
p
pizz.
pp

volon-tiers
pp
ppp
ppp

1
ff
à margue-rite
ff
2

sais
p
Cres.
f
qui vous à dit son non
par quel qu'un que je
p
eres

All^{to}
2
6
à boire!
pp

à marguerite.
a l'instant que je meure
ff
All^{to}

1
ff
dans les airs se

2^a. VIOLON.

Mod^{to} maestoso.

Mod^{to} maestoso.

brise

cédez un peu.

Cres.

Cres

de l'enfer nous gar - - de f

Rit.

pizz

urco.

pizz.

19

areo

J

Case

Cres.

f

PP

sfz

p

121

And no

L

440

pp

f pizz.

qu'importe

il suffi

Mouv.^t de Valse.

pp

atten - -

PI

Nº 9

cre:

cen

ff

ff

ff

f

111

cen do

ff *pp*

ff *pp*

p

Cres

cen do *Dim.* *p*

Cres cen do

pp *f* *p*

1 *pp*

Andante *pp*

Rit. Colla voce. *a Tempo.* *pp*

2 *Cres.* cen do

Mouvt de Valse.

4
p
Cres
cen
do
f
Dim
p
Cres
cen
do
Dim
pp
Cres
cen
do
ff
ff
f
piu mosso.
ff
pp
mol to ff
p
Cres
cen

2

1847
25 Mars
26 Mars 1848
19 Avril 1847
W. Faghi

1 Mars 1914

13

2^d VIOLON

15

accelerando.
ff

2 3 4 5 6 7 8

FIN du 2^e ACTE

3^e ACTE.

2f. 3f. 4f.

Moderato.
2 pizz.
pp

arco. <> p

pizz.
pp

Cres. Dim.
pp

Cres.

Alto agitato.
6 8 2
2

pp

Cres. cen do. f

Dim.
p pp

Cres.

1

pp *Cres.* *cen - do* *Dim.*
Cres. *cen - do* *And^{te} Réent.* 3 1^o Tempo. *Cres.* *cen*
do. 3 *pizz.* 1 *pp* *And^{te}* *All^o*
f *ma porté mal - heur* *p* *vo - ons*
Cres. molto 1^o Tempo. *All^{to}*
p *pp* *ff* *Dim.*
p *Cres.*
1 *pp* *Cres.*
cen - do *Dim.* 1 *p*
p 1 Tempo. *f* *suivez.* 6 8
All^o *Cres.* *Dim.* *p*
no 11. 6 8 *p*
2 *pp* *All^{to}* *pp* *sic*
bel! chut!
plus lent. *Colla voce. Tempo.* *pp* *sfz* *p*
All^o *f* *pizz.* 1 *All^{to}* *p*
cher docteur arco. 2

(Maurice Stravinsky) le 3

2. VIOLON. *luisant pauvre avec ballet*

Divisé. Dim. Cres. *laisse moi*

2^d Viol. Cres. Dim. *quel trouble inconnu me pénétre*

accelerando poco a poco. *je sens l'amour s'emparer de mon être* *O marguerite a tes pieds me voilà*

12. Larghetto. Dim. *cen do.*

2^d Viol. *un peu plus vite*

poco. Cres. Dim. pp

poco cres. Dim. Dim. molto. pp

Dim. Cres. pp

13. All. assai. *Suivez* *pizz.* *arco.* *pizz.*

a lerte la voi-la *p* *Cres.* *f* *p*

f *arco.* *p*

1 pizz.

14. And.^{no} *Cres.* *p* *pp*

Cres. *Dim. p* *pp* *1* *2* *pp*

Mod.^{to} maestoso.

f p f p pizz. riten. And.^{te} arco. Tempo 1^o Cres. riten. pizz. più lento. pp f pizz. riten. dim. Cres. pp f pp Tempo 1^o Cres. riten. più lento pp arco. Recit.¹ Tempo moderato. pp avec cette douceur Dim. And.^{no} 6/8 Mod.^{to} 1. 2 f pp peut-il venir je n'ose y toucher Cres. 1 Cres. O Dieu All.^o non troppo. f p. Cres. cen. do. 1 pizz. arco. Cres. pp

2^d VIOLON.

17

f *Récit.* 1 *f* *pp* *leggero.*

un mi-roir comment n'être pas coquette comment n'être pas coquette

Cres. *cen* *do.* 3 *f* *pp*

Cres. *pp* *Cres.* *dim.*

pp *Dim.* *pp* *Cres.*

cen *do.* 1 *Dim.* *pp* *rall.*

a Tempo. *pp* *Cres.* *Dim.*

colla voce. *tempo.* *Cres.* *cen* *do.*

pp *f* *rit.* *cres.* *Dim.*

Revenez peu à peu au 1^{er} mouv! *pp* *Cres.* *cendo* *f* *tempo.* 3

p *Cres.* *Dim.*

rall. *a tempo.* *pp* *Cres.* *Dim.*

colla voce più mosso. *cres.* *cen* *do.* *Cres.* *Rit.*

pp *pp*

2

2

pizz. 3 *arco.* 1 *Tempo.*

f *f* *ff*

All^{to} vivo.. *Crescendo.* *Récit.* 2 *f* *Cres.*

p. *f* ce riche é crin apporté

Tempo Moderato. *pizz.* *arco.* 6

ma chère demoiselle

f *p* 1 *pizz.* *arco.*

s'il nous plait nous présenter chez vous dame n. ie Schwer.

Cres. *p* *pizz.* *f* *arco.*

lein! madame est mort et vous sa-lu-e

rien *pp* *p* *pp* *ff*

All^{to} *tr* *p*

pp

sf *sf* 2 2 *ah bah!*

Mod^{to} assai. *Cres.* *Dim.* *pizz.* 1 *p* *p*

arco. *pp* 4 *Cres.* *Dim.* *p* *All^{to}* 2 *p*

2

si do la si
sol la si sol

2^d. VIOLON.

19

pp

Cres. Dim.

sp

p

Dim.

pp

Cres. dim.

pp

1^o Tempo Mod^{to} pizz. arco. pizz. arco.

pp

pp

arco.

Dim. Colla voce. B

pp

1^o Tempo. Dim.

pizz. arco.

pp

Cres. pp

Dim.

Cres. poco a poco.

2

pp

je ne vous crois pas

Dim. Dolce.

p

pp

Cres. Cres. rit. Dim. molto.

arco. f

pp

a tempo.

p

pp

più mosso.

1

pizz.

ppp

arco.

2

3

subito

20

No 17

Andte

per Viol.

Handwritten musical notation on a single staff, featuring a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with a final measure marked with a double bar line and a 3/4 time signature.

p - pp

Andante

Adagio.

Récit.

Handwritten musical notation for a piano accompaniment, consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, Cres., rit., p). The time signature is 3/4.

Handwritten musical notation for a piano accompaniment, consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, pp, Cres., rit., p). The time signature is 3/4.

No 18.

Andante. Solo.

Tutti. <> pp

Sourdines.

Cres.

Dim.

Otez les sourdines.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests.

Colla voce. Tempo.

pp

Colla voce. un peu plus vite.

pp

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests.

2^d. VIOLON.

21

pizz. *p* *animez un peu.* *arco.* *p*

Cres. *cen - do.* *f* *di - mi - nuen - do.*

pp *And^{te} quasi Adagio.* *Cres.* *cen - do.* *Dim.* *p*

espress. *mettez les sourdines.* *p* *Cres.* *p* *poco cres.* *Dim. p*

pp *Divises.* *Unis.* *Dim.* *pp*

pizz. *All^o agitato.* *pp* *Otez les sourdines.*

f *arco.* *pp* *ah partez p* *ah partez* *Je chancelle* *f*

ff *cédez un* *p*

peu. *1^o tempo.* *p* *pp* *rit^o espress.*

pp *Cres.* *cen - do.* *f* *Dim.* *pp*

Cres. *Dim.* *Dim.* *f* *Dim.* *pp*

rit. *suivez.* *p* *pp*

p *pp* *Cres.* *cen - do.* *Rit^o 1*

Cella voce. *Cres.* *cen - do.* *f* *f* *2*

2^d VIOLON.

Mod^{to} *p* *rit^o* *And^{te}* 7 *piu mosso* *Cres.* *p* mais demain

Dim. p *Cres.* *Dim.* *p*

f félicité du Ciel *ff* ah fuy-ons *All^o ff* tu nous écou-

Mod^{to} *pp* tais 2 *ff* laisse-moi *pp*

Larghetto. *sourdines. Divisés. 5* *pp* *Cres.*

Cres. *Dim. pp* *pp* *p* *poco cres.* *Dim. p* *pp* *pp*

Unis. *p* *Unis.* *Cres.* *Cres.* *molto.* *Cres molto.*

très large. 1 *ff* Otez les sourdines. *ff*

Unis. *Dim.* *p* 1 *pp*

FIN du 3^e ACTE.

4.^e ACTE.

And^{te}. non troppo.

[illegible]

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, each containing complex rhythmic patterns, possibly sixteenth or thirty-second notes, often beamed together. The music is in a key with one sharp (F#) and a 2/4 time signature. Various dynamic markings are present, including *pp* (pianissimo), *f* (forte), *p* (piano), *Cres.* (crescendo), and *Dim.* (diminuendo). The notation includes many slurs and ties, indicating a continuous, flowing melody. The page is numbered '1' in the bottom right corner, and the text 's'il allait pa' is partially visible at the very bottom right.

Genève^x

24 novembre 1901

22 X ~~62~~ 1901

21 janvier 1902

6 Avril

24 bis



4 ter
Hann



2^d Violon

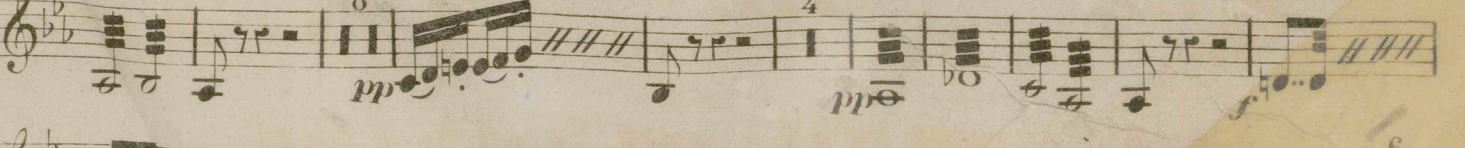
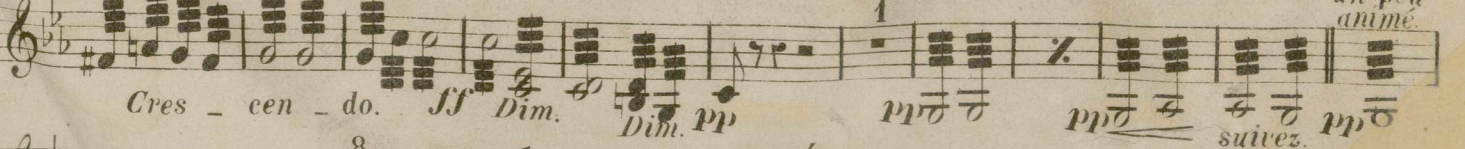
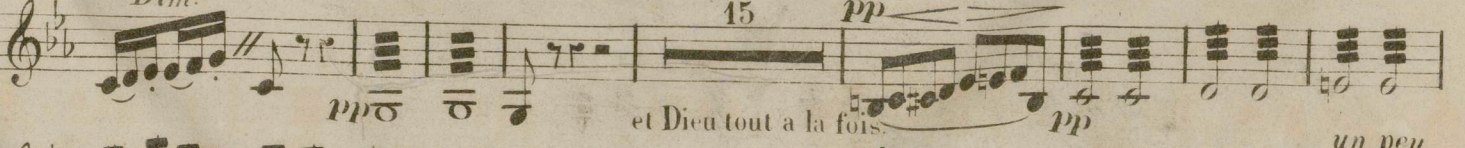
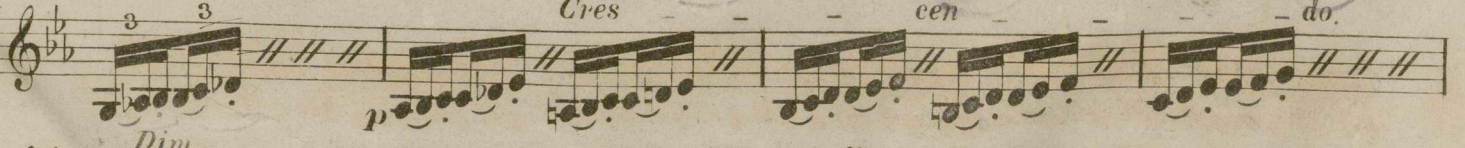
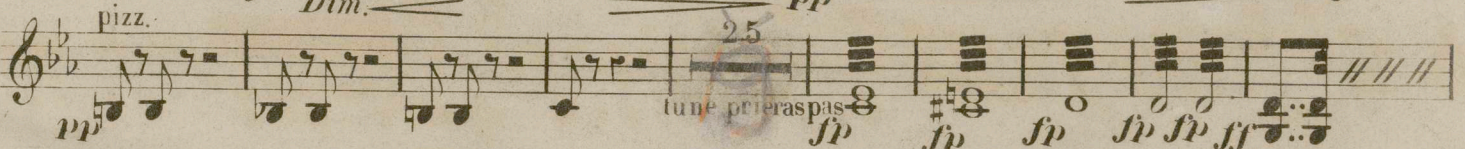
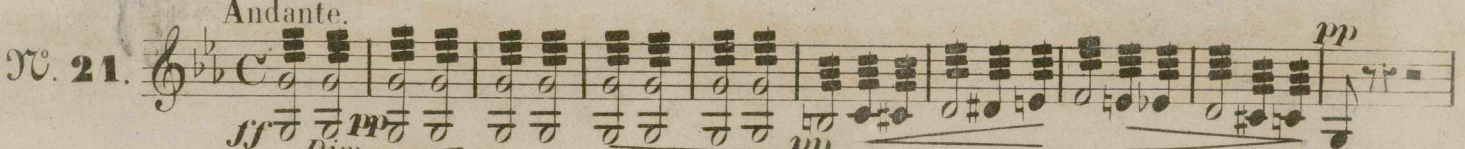
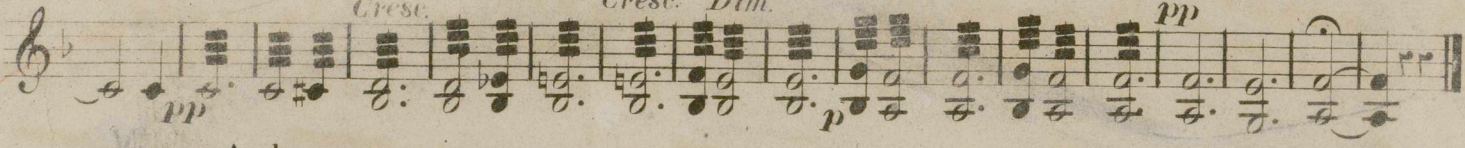
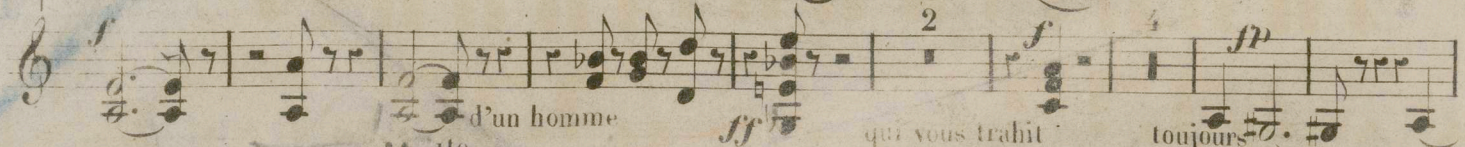
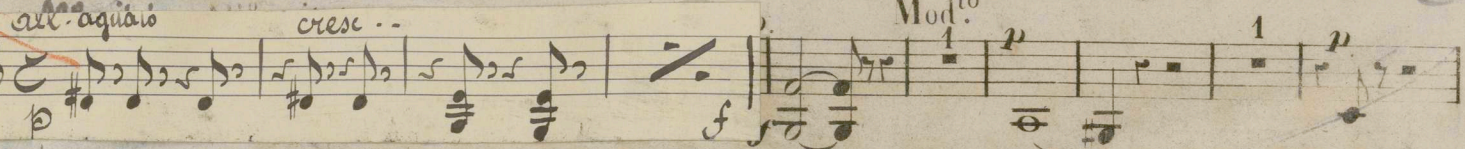
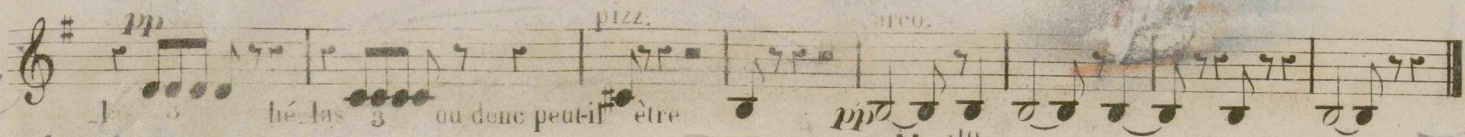
per Supithe

[illegible]

2^e VIOLON Solo

25

Tempo 1^{re}



2^d VIOLON.

6

2

4

-tecteuer *pp*

f

f

Più lento.

sf

1

la pri-

-ère *p*

p

1

eres -

- cen - do.

sf

descendresur

eres.

sf

sf

Org 2

Von

All^o. molto.

sf

Marthe *p*

eres.

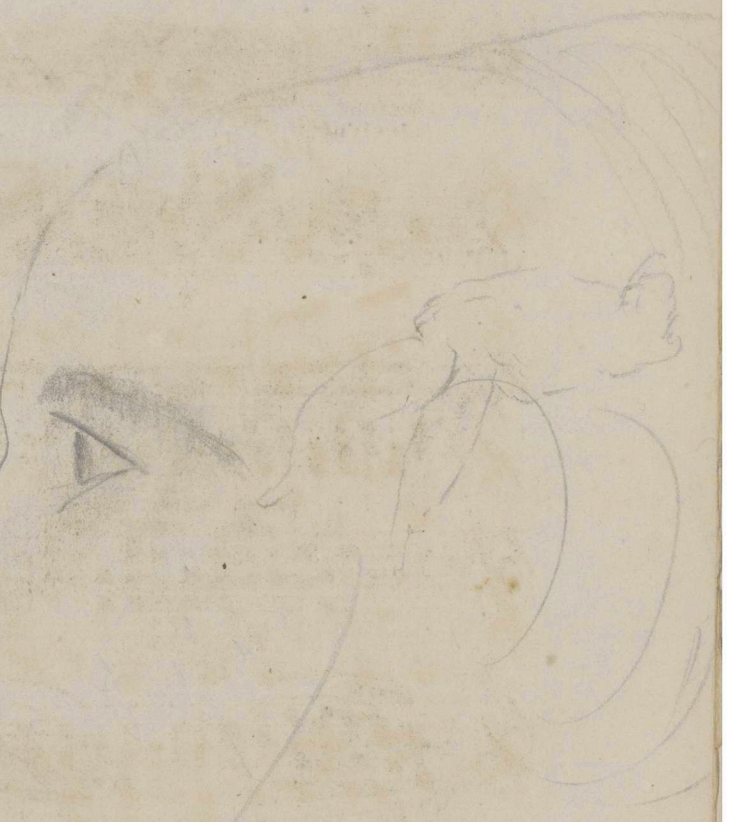
molto.

2

17



Portrait of the artist



Sketch of a woman's head

Sketch of a woman's head

Sketch of a woman's head

Sketch of a woman's head

Sketch of a woman's head

All^o di marcia

pizz.

N^o 22

3 sempre pizz.

ppp

p

1 arco.

Cres

molto.

f

2

ff

31

déposons les ar - mes

ff

All^o mod^{to}Tempo 1^o mod^{to}

animoz.

Cres.

a l'église je crois

chère sœur comme elle va prêter une oreille atten

de nos combats

riten.

dans les fami

pizz.

arco.

pizz.

Tempo martiale.

27

This image shows a page of handwritten musical notation, likely for a string quartet. The notation is written on ten staves. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics markings like *p*, *f*, *pp*, *ff*, *Cres.*, *Dim.*, and *tr* are present. Articulations like *pizz.* and *arco* are also used. The handwriting is in dark ink on aged paper. The page is numbered '2' at the bottom center.

Recit All^o

23. Moderato. dans la maison non, n'entre pas *fp* *fp*

fp *Cres.* *f* *ff* eh bien *ff* non je ne puis ar. rê te sois clément valentin *f* *ff* je vous im-

pl ore *All^{to}* *pizz.* *arco.* qu'attendez vous en.

arco. *pizz.* *And^{te}* *Mod^{to}*

core dans la maison t'ai toi maudit *f* *pp*

pizz. *arco.* *p* *Cres.* *Dim.* *p*

Sérénade

24. *All^{to}* *5 pizz.* un peu plus lent. *Pizz.*

ff *Arco* *p*

Riten. a tempo. *arco.* *Cres.*

Dim. *pizz.* *plus vite.* *plus lent.* *Arco* *p*

Cres. *Dim.*

riten. a tempo. *arco.* *V*

Cres. *Dim.* *pizz.* *presto.* *arco.*

ff *pp*

25. *All^o* *trb trb* *pizz.*

ff *f* *f* *1 ff*

pp *p*

que voulez

2^d VIOLON.

fp pp tr f

1 1 1

dois-je demander compte ou de ma honte sous mes

ff coups

pp p p

Cres. cendo. Dim. Cres. cendo.

ff ff

p

Cres. cen. do. f

1 Cres. cen. do. Dim.

p

Cres. cen. do. f

Crescendo. ff

ff

en garde et défends

1^{re} Botte. 2^{re} Botte. pp 3^{re} Botte.

4^{re} Botte. Valentin tombe. ff

Adagio. tempo. mod^{to} Cres.

Valentin s'enferme.

au 2

2. VIOLON.

Même mouv^t

26. *pp* *Cres.* *cen*

do *f* *p*

pizz. Cres. *cen - do* *un peu retenu* *arco. pp*

sfz *Dim. p* *pp* *Cres.* *ff*

1 rfz *pizz.* *And^{te}* *pp* *arco.*

Cres. *Cres.*

p *pizz.* *6* *p*

Dim. *p* *et chacun obéit*

Cres. *f*

p *Dim.* *p Cres.* *cen* *Cres.*

molto. *f* *p* *f* *p*

p *Cres.* *f* *1* *soit maudite ici*

Dim. *f* *Dim.* *f* *p*

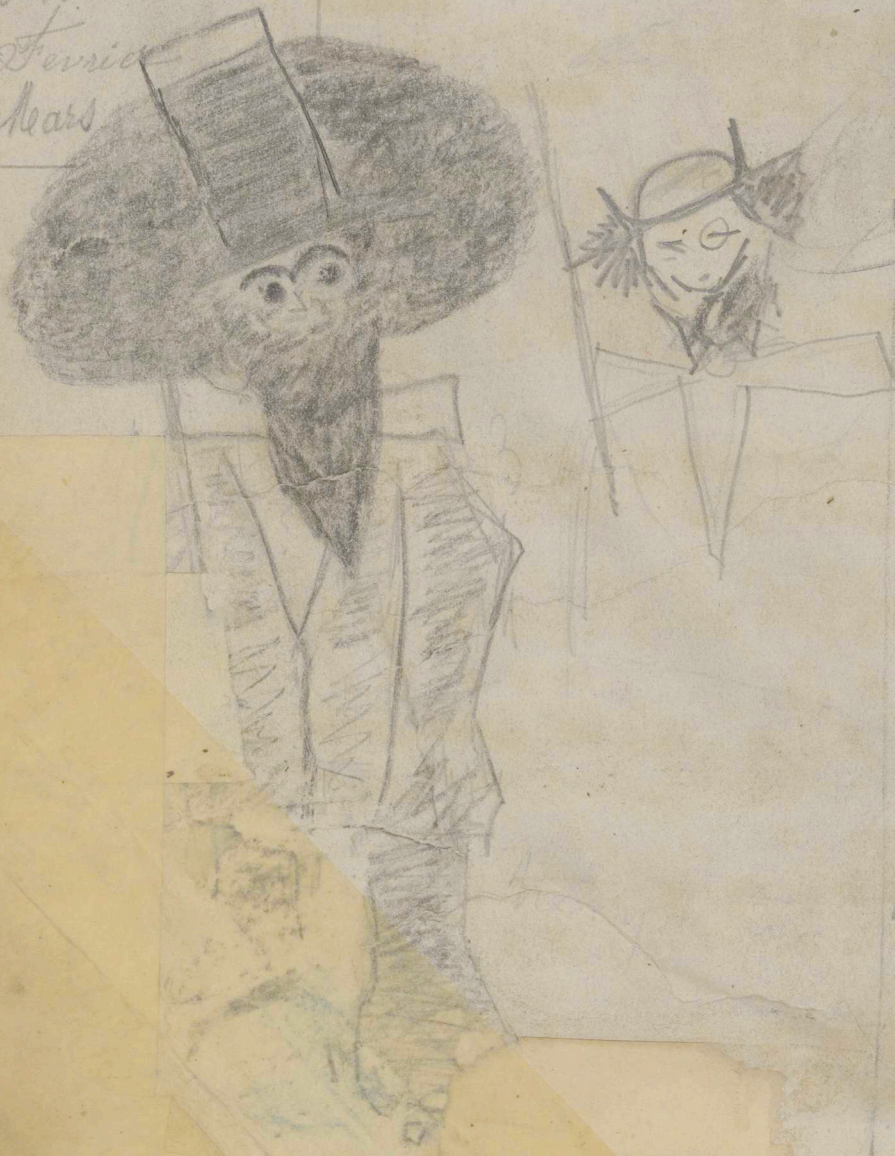
2^d. VIOLON.

54

Handwritten musical score for a piece titled "Fin du 4e acte". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth and sixteenth notes, with dynamic markings *f*, *p*, *Cres. cen.*, *molto.*, *f*, and *dim.*. The second staff continues the melody with similar dynamics, including *ff* and *pizz.*. The third staff shows a change in texture with a *pp* marking and a *arco.* instruction. The fourth staff concludes the piece with a *pp* marking and the text "Fin du 4e acte". The manuscript is written in ink on aged paper.

The image shows a page of musical notation, likely a score for a choral and instrumental work. The notation is written on multiple staves, with lyrics in French interspersed. The lyrics include: "non tu ne prieras pas non tu ne prieras", "et Dieu tout à la fois", "un peu animé.", "au Ciel resplen-di-ra", and "suivez.". The musical notation includes various symbols such as notes, rests, and dynamic markings like "ff", "pp", "Cres.", and "Dim.". The page is numbered "21" in the top left corner.

3 Octobre 14881	30 Septembre	12 Novembre	Ouverture de la faison 90
3 - - - - -	10 Octobre	21 Decembre - 1890 = 7 Octobre	
6 - - - - -	2 Novembre	9 Janvier 1887	23 - - - - -
2 Janvier 14882	13 " " " "	17 Mars	1891
5 - - - - -	1887	25 - - - - -	20. Fevrier -
4 Fevrier -	9 Fevrier.	4 Avril	7 Avril -
1 Avril - - -		1487 Ducastel	1892
1 Octobre - -	13 Octobre 1888	30 - - - - -	1 Janvier
6 - - - - -	19 Oct- br - 1889	2 Octobre	12 - - - - -
4 Novembre	29 Oct - - - 1889	25 - - - - -	21 - - - - -
Decembre	8 Nov - - - 1889	1488	4 Fevrier
1883	17 " " " " -	5 Fevrier	14 - - - - -
5 Avril	24 Decembre - 1885	19 - - - - -	8 Mars
Octobre	5 Janvier - - 1886	26 Mars	16 - - - - -
3 - - - - -	5 Mars - - - 1886	22 Avril	20 - - - - -
Novembre	7 " " " " " " -	22 Octobre	14 Octobre
5 - - - - -	6 Avril	28 Martinie	18 Novembre
5 Decembre	14 - - - - -	9 Novembre	20 - - - - -
1484	25 - - - - - 1886	20 Decembre	24 - - - - -
Janvier		1889	30 Janvier 1893
Fevrier		1 Janvier 1889	
Mars		5 Fevrier	



14 - - - - -	1889-90	9 Mars
17 Avril	Ouverture de la	15 Octobre
1889-90	faison	1904
Ouverture de la	3 - - - - -	22 Janvier
faison	6 - - - - -	28 Fevrier
3 - - - - -	8 Novembre	31 Janvier
6 - - - - -	1890	
8 Novembre	5 Janvier	1912
1890	12 - - - - -	1 Mars
5 Janvier	16 Fevrier	
12 - - - - -	11 Mars	

Prendre le n. 30 et l'all.

2^d VIOLON.

33

5^e ACTE.

N. 27. *All^o*
ENTR'ACTE. *ff*

All^o leggiero.

pp Divisés

Unis.

16 *mp Col 1^o*

All^o *poco a poco.*

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

Maestoso. *sf sf sf sf sf* *p* *po*

3 *cres - cen - do.* *All^o* *6* *8* *ff*

1 *Récit. Adagio.* *1* *p*

sf sf sf

2^d VIOLON.

35

Dim. pizz. arco. cres. molto.

arco. suivez. ff

Dim. pp Cres. All^o molto.

pp

sempre pp qu'as-tu donc ne la vois-tu pas la devant nous muette et blême

ff Cres.

fff

fff

fff

Mod^{to} maestoso.

tr tr Dim. p ff

Cres. cen do. Dim.

p 1 p

Dim. p suivez. ff



2^d. VIOLON.

All^o *dim.* *p* *Cres.* *cen.*
do. *f* *And^{te} Mod^{to}* *15* *Adagio.* *pp* *And^{te} mod^{te}* *9* *pp*
hâte toi *Dim.* *d'éternels re-mords*
pizz.p *Cres.* *arco.* *6* *1* *Mod^{to}* *arco.* *f* *ah c'est la voix du bien ai-*
son pauvre enfant *o Dieu* *f* *marguerite* *ah c'est la voix du bien ai-*
me à son ap-pel mon cœur s'est rani-mé *marguerite* *au milieu de vos éclats de rire* *démons qui m'entou-*
rez j'ai reconnu sa voix sa main sa douce main m'at-tire je suis libre il est la je suis
libre il est la je l'entend je le vois *poco cres.* *Cres.* *Dim.*
Dim. *pp* *p* *Cres.*
Dim. *Cres.*
Mouv^t de la Valse. *5* *4* *pp*
Mettez les Sandrines.

37

A photograph of a piece of aged, yellowed paper with handwritten musical notation. On the left, there is a treble clef and a key signature of one sharp (F#). The notation consists of several notes and rests, some of which are heavily scribbled over with dark ink. A vertical line divides the page into two sections. To the right of this line, there are more notes and rests, also partially obscured by ink. The paper shows signs of wear, including creases and discoloration.

Handwritten musical score for a piece titled "Gros - sen - do". The score is written on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a piano (p) dynamic marking. The melody is written with eighth and sixteenth notes, some beamed together. The bottom staff is also in treble clef with the same key signature and common time. It begins with a "molto." marking. The accompaniment consists of chords, some of which are marked with a red circle and the word "rit." (ritardando). The piece ends with a forte (f) dynamic marking. The title "Gros - sen - do" is written in blue ink across the middle of the staves. There are various handwritten annotations in blue and red ink, including a large red "X" and a blue "Comp" (compositional) marking.

A handwritten musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staff. The score includes a "Cres." (Crescendo) marking and a "f" (forte) marking. The piece ends with a double bar line and a repeat sign. There are some handwritten annotations in blue ink, including a large "f" and some markings above the staff.

f *Mod^{to} maestoso* *ff* tu me fais hor-reur *ff* sau

mod. maestoso

No. 32. p Divisés.

Unis.

p

Unis.

Cres

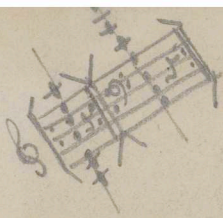
Un - en - do

Handwritten musical score for "L'Espresso" by Beethoven. The score is on aged, yellowed paper with two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Mod.to maestoso." and the dynamics are "mol" and "to.". The second staff begins with a bass clef and a key signature of one sharp (F#). The tempo is marked "Mod.to maestoso." and the dynamics are "ff". The lyrics "est ressusci-té" are written below the second staff. The score is marked with "ff" (fortissimo) and "Mod.to maestoso." (Moderato to Maestoso). The manuscript is signed "Beethoven" in the bottom right corner.

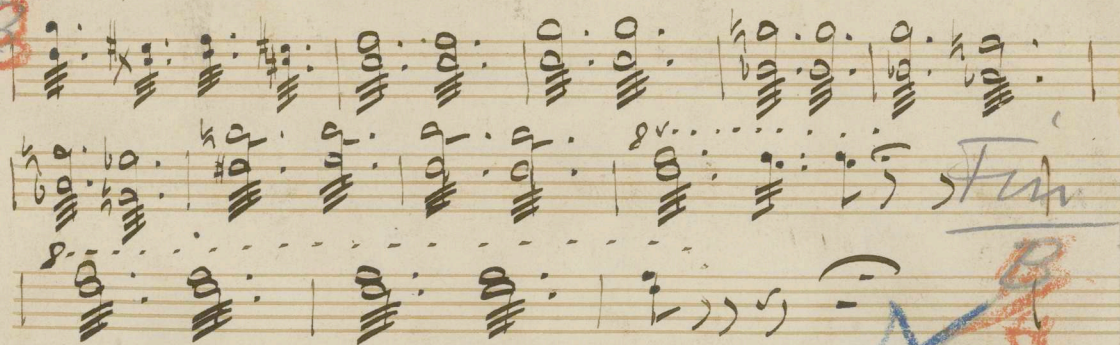
Handwritten musical score for "Missa" by J. Haydn. The score is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various notes, rests, and dynamic markings. A red "T" is written above the staff, and a blue "ff" is written below the staff. A red "ff" is also written below the staff. The text "est ressusci" is written below the staff, followed by a large "ff" marking.

Handwritten musical score for "Veni, vae Dignetur" by St. Honoré, 276. The score is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The music features a series of chords and melodic lines, with dynamic markings "Dim" and "pp" (pianissimo). The score is handwritten in ink on aged paper.

5-9



W:



~~Handwritten signature or initials in blue ink.~~



19 Oct^{bre} 1885.
 25 Oct^{bre} 1885.
 8 Nov. 1885
 17 Nov. 1885
 13 Nov. 1886
 21 Dec. 1886
 9 Janvier 1887
 1899
 Janvier

6th Ray
 1882-1887-1888-89

Vincent Fogliasso
 1899

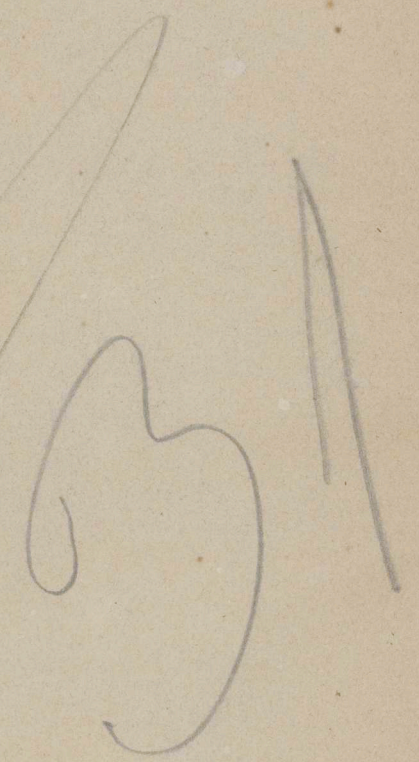
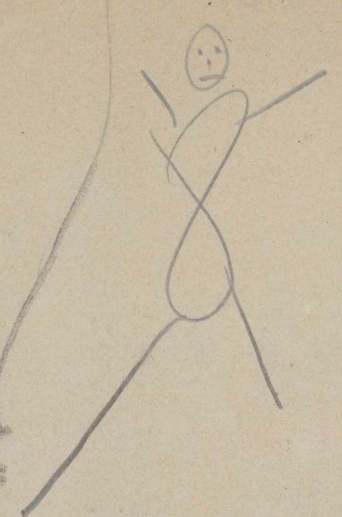
1876-1895-15 Janvier 1899

Dure des Oeufs		Fl.	Nb.
Ochsi	1 ^{er}	0.	25.
	2 ^{me}	0.	25.
	3 ^{me}	0.	22.
Vallbaux	4 ^{me}	0.	23.
	5 ^{me}	0.	22.
	6 ^{me}	0.	22.
	7 ^{me}	0.	11.
Total		3600	

31

20-100 et 1000

180



11. y m d m d T y

